

Rejoice, Good Christians

T: Geoffrey Woodward M: Melchior Vulpus 1609

Arr: PKN - 10 Sept 2008

The small notes are for use when accompanied

9

f 1. Re - joice, good Chris - tians, raise the strain: The Cru - ci -
1. The sol - dier guard was all in vain: The Lord hath
2. O migh - ty Con - q'ror in the strife, Thine en - e -
2. Thy spring - ing forth from death to life The gates of

14

fied is ris - en.
burst his pri - son. Seal, nap - kin, earth - quake, moon by
mies be scatt - er'd:
hell hath shatt - er'd From Pha-roah's yoke this vic - to -

19

night Bear wit - ness, with the an - gels bright,
ry Hath set thy cap - tive peo - ple free:

24

to Je - su's Re - sur - rec - tion.
O - san - na in the high - est. **2nd time - carry on.**

D.S.

29

35

3. O ris - en Lord, for sin - ners slain u - pon the tree of

41

scorn - ing, Shall man a - lone from praise re - frain u - pon this

47

hap - py morn - ing When all thy works, the blow - ing mead, The soar - ing

54

lark, the grow - ing seed, Pro - claim thy Res - sur - rec - tion.

60

Rall.

Pro - claim thy Res - sur - rec - tion.

PERFORMANCE METHODS

In THREE parts, as written, with accompaniment.. The choir could sing one or more verses unaccompanied.
 In THREE parts, unaccompanied, either omitting the introduction and interludes, or vocalizing them to "ah" or whatever.
 In TWO parts, accompanied, as long as the melody is always present. In the last verse: descant and melody.
 In UNISON, accompanied. A few sopranos may want to take the descant in the last verse.