

# ANCIENT GROOVE MUSIC

## WEEPE FORTH YOUR TEARES

A Mourning Song in memory of Prince Henry

Edited by  
Ben Byram-Wigfield

JOHN WARD  
(1590 - 1638)

CANTUS Weep \_\_\_\_\_ forth your tears,

QUINTUS Weep \_\_\_\_ forth your tears, and \_\_\_\_ do la - ment, weep forth your

ALTUS Weep forth your tears, your tears, and do la - ment,

SEXTUS Weep \_\_\_\_\_ forth your tears, and do la-ment, la-ment, weep forth your

TENOR Weep forth your tears, and do la - - - ment, weep \_\_\_\_\_

BASSUS

The first system of the musical score consists of six staves. The top five staves are for vocal parts: CANTUS (Soprano), QUINTUS (Alto), ALTUS (Tenor), SEXTUS (Bass), and TENOR (Bass). The bottom staff is for the BASSUS (Bass). The music is in a minor key with a common time signature. The lyrics are distributed across the vocal staves, with some words appearing on multiple staves. The CANTUS part begins with a long rest followed by the lyrics 'Weep \_\_\_\_\_ forth your tears,'. The QUINTUS part begins with a long rest followed by 'Weep \_\_\_\_ forth your tears, and \_\_\_\_ do la - ment, weep forth your'. The ALTUS part begins with a long rest followed by 'Weep forth your tears, your tears, and do la - ment,'. The SEXTUS part begins with a long rest followed by 'Weep \_\_\_\_\_ forth your tears, and do la-ment, la-ment, weep forth your'. The TENOR part begins with a long rest followed by 'Weep forth your tears, and do la - - - ment, weep \_\_\_\_\_'. The BASSUS part begins with a long rest.

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and do la - - ment, la - ment, weep forth your tears, your tears,

tears, and do \_\_\_\_\_ la - ment, la - ment, weep forth your

weep forth your tears, weep forth your tears, and do la - - -

tears, and do la - - - - - ment, la - ment, \_\_\_\_\_ weep forth your

\_\_\_\_\_ forth your tears, and do la - ment, weep \_\_\_\_\_ forth your tears, your

Weep forth your tears,

The second system of the musical score consists of six staves. The top five staves are for vocal parts: CANTUS (Soprano), QUINTUS (Alto), ALTUS (Tenor), SEXTUS (Bass), and TENOR (Bass). The bottom staff is for the BASSUS (Bass). The music continues from the first system. The lyrics are distributed across the vocal staves. The CANTUS part begins with 'and do la - - ment, la - ment, weep forth your tears, your tears,'. The QUINTUS part begins with 'tears, and do \_\_\_\_\_ la - ment, la - ment, weep forth your'. The ALTUS part begins with 'weep forth your tears, weep forth your tears, and do la - - -'. The SEXTUS part begins with 'tears, and do la - - - - - ment, la - ment, \_\_\_\_\_ weep forth your'. The TENOR part begins with '\_\_\_\_\_ forth your tears, and do la - ment, weep \_\_\_\_\_ forth your tears, your'. The BASSUS part begins with 'Weep forth your tears,'.

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and do la - ment. He's dead, he's  
 tears, and do la - ment. He's dead, he's dead, he's  
 - ment, weep forth your tears, and do la - ment. He's dead, who liv - ing was of  
 tears, and do la - - ment. He's dead, he's dead, he's dead, who liv -  
 tears, and do la - ment. He's dead, he's dead, he's dead, who liv -  
 and do la - ment. He's dead, who liv - - - - ing

13

dead, who liv - ing was of all the world be - lov - - - - ed.  
 dead, Who liv - ing was of all the world be - lov - - ed.  
 all the world be - loved, the world be - lov - - ed. Let dol -  
 - ing was of all the world be - lov - - - - - ed.  
 dead, Who liv - - ing was of all the world be - lov - - ed. Let dol - - or -  
 was of all the world be - lov - - - - - ed. Let dol -

18

- or - ous la - ment - ing still be spread, let dol - or - ous la - ment - - ing  
 Let dol - - - or - ous la - ment - - ing still be spread,  
 - ous la - ment - - ing still be spread, let dol - - - or - ous la - ment - ing  
 - or - ous la - ment - ing, la - ment - ing still be spread, la - ment - ing, la - - ment -





48

oh, had he liv'd,  
 oh had he liv'd,  
 oh had he liv'd, our hopes had still in-creas-ed, still in-creas - - - ed, still in-liv'd, oh had he liv'd, our hopes had still in-creas-ed, still in-creas - ed, in-oh had he liv'd, our hopes had still in-creas-ed, our \_\_\_ hopes had still in-creas-oh had he liv'd, our hopes had still in-creas-ed, still in-creas - ed, still in-

51

our hopes had still in-creas-ed, still in-creas-ed, still in -  
 our hopes had still in-creas-ed, still in-creas-ed, still in-creas-ed, still in-creas -  
 -creas - - ed,  
 -creas - - ed,  
 - - - ed, our hopes had still in-creas-ed, still in-creas-ed, still in-creas-ed, in - creas -  
 -creas - - ed,

54

-creas - ed, our hopes had still in - creas - - - - ed, But he is  
 - - ed, our hopes had still in - creas - - - - ed,  
 our hopes had still in - creas - ed, But \_\_\_  
 our hopes had still in - creas - - - - ed, - - ed, our hopes had still in - - - creas - - - - ed, But  
 our hopes had still in - creas - ed, had still in-creas - - ed, But \_\_\_



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## WEEP FORTH YOUR TEARS

JOHN WARD

(1590 – 1638)

Source: No. 28 in *The First Set of English Madrigals ... newly composed by John Ward*  
(Snodham, 1613)

The music is presented with original pitch and note values. All slurs are editorial.

The lyrics are often difficult to assign to syllables, and there is much use of 'ditto' marks. The 1922 Stainer & Bell edition by Edmund Fellowes and Thurston Dart makes some curious allocations, e.g. needless repetition that spoils homophony in bar 7 (Cantus) and bb. 33-34 (Altus).

At bar 29-30: the word 'through' is clearly printed in all parts; though the notes demand two syllables. Fellowes/Dart suggest 'tho-rough', but this is not optimal for the trochaic rhythm. 'Through-out' has been used instead.

Ben Byram-Wigfield  
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