

Of gold all burnish'd

The first part

William Byrd (c.1540-1623)

Superius (part 1 of 5)

Songs of sundrie natures (Thomas East press, London, 1589)

Of gold all bur-nish'd and bright-er than sun-beams, were those curl-èd
locks u-pon her no-ble head, from whose deep-con-ceits, my true de-ser-vings fled,
where-fore these mine eyes, such store of tears, such store of tears out - -
streams. Her eyes are fair stars, her red like Da-mask rose, her white sil-ver
shine of Moon on Cry-stal Stream, her beau-ty per-fect, where-on my fan-cies dream:
her lips are ru-bies, her teeth of pearl, her teeth of pearl two rows.

The musical score is written in a single system with six staves. It begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 4/2. The music is in a simple, homophonic style. The lyrics are printed below the notes, with some words hyphenated across lines. There are several first endings marked with a '1' and a repeat sign. The score ends with a double bar line.

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The first part

William Byrd (c.1540-1623)

Medius (part 2 of 5)

Songs of sundrie natures (Thomas East press, London, 1589)

1
Of gold all bur-nish'd and bright-er than sun-beams, were those curl-èd

5
locks u-pon her no-ble head, from whose deep con-ceits, *from whose deep con-ceits*, my true de-

10
ser-vings fled, where - fore these mine eyes, *where - fore these mine eyes*, such store of tears

6
2
15 1
out-streams, such store of tears out - streams. Her eyes are fair stars,

20
her red like Da-mask rose, her white sil-ver shine of Moon on Cry-stal Stream, her beau -

ty per-fect, *her beau-ty per-fect*, where-on my fan-cies dream: her lips are ru-bies, *her*

25
6
2
lips are ru-bies, her teeth of pearl two rows, *her teeth of pearl two rows*.

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The first part

William Byrd (c.1540-1623)

Contratenor (part 3 of 5)

Songs of sundrie natures (Thomas East press, London, 1589)

Of gold all bur - nish'd, and bright-er than sun-beams, than sun -
beams, were those curl-èd locks u-pon her no - ble head, from whose deep con-ceits, *from whose deep*
- con-ceits my true de - ser-vings fled, where-fore these mine eyes, such store of
tears out-streams, out - streams, such store of tears out - streams. Her eyes are fair stars,
her red like Da-mask rose, Da-mask rose, her white sil-ver shine of Moon, of Moon
- on Cry-stal Stream, her beau - ty per-fect, *her beau-ty per-fect*, where-on my fan-cies dream: her
lips are ru-bies, *her lips are ru-bies*, her teeth of pearl two rows, her teeth of pearl, of pearl two rows.

Of gold all burnish'd

The first part

William Byrd (c.1540-1623)

Tenor (part 4 of 5)

Songs of sundrie natures (Thomas East press, London, 1589)

1
Of gold all bur-nish'd and bright-er than sun-beams, were

5
those curl-èd locks u - pon her no-ble head, from whose deep con-ceits my true de-ser-vings

10
fled, de - ser-vings fled, where - fore these mine_ eyes, where-fore these mine eyes such store of

15
tears out-streams, such store of tears of tears out - streams. Her eyes are fair stars,

20
her red like Da-mask rose, her white sil-ver shine of Moon on Cry-stal Stream, her

beau-ty per-fect, where-on my fan-cies dream, my fan-cies dream: her lips are ru - bies,

25
her teeth of pearl two_ rows, two_ rows, her teeth of pearl row__ rows.

Of gold all burnish'd

The first part

William Byrd (c.1540-1623)

Bassus (part 5 of 5)

Songs of sundrie natures (Thomas East press, London, 1589)

1
Of gold all bur-nish'd and bright-er than sun-beams, were those curl-èd

5
locks u - pon her no-ble_ head, from whose deep con-ceits, from whose deep_con-ceits, my true de-

10
ser-vings fled, where-fore these mine eyes, such store of tears, *such store of tears* of tears out -

15
streams. Her eyes are fair stars, her red like Da-mask rose, her white sil-ver

20
shine of Moon on Cry-stal.Stream, her beau-ty per-fect, *her beau-ty per-fect*, where-on my fan-cies dream:

25
her lips are ru-bies, her teeth of pearl, her teeth of pearl, of pearl two rows.