

Weeping full sore

William Byrd (c.1540-1623)

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

Superius

Medius

Contratenor

Tenor

Bassus

5

Wee - ping full sore,

Wee - ping full sore, _____ wee-ping full _____ sore with

Wee-ping full sore, full _____ sore, wee - ping full sore

Wee-ping full sore, wee - - ping full _____ sore wee - ping full _____

Wee - ping _____ full sore, _____ wee - ping full sore wee - ping full sore,

10

wee - ping full sore with face as fair as sil-ver,

face as fair as _____ sil - ver, with face as fair as sil - ver,

with face as _____ fair as sil - ver, with face as fair as sil-ver, not wan-ting rose nor

sore with face as _____ fair as sil - ver, as fair as sil-ver, not wan-ting rose nor

wee - ping full sore, full sore with face as fair _____ as sil - ver, not wan-ting rose nor

15

not wan-ting rose nor li - ly white to _____ paint it,

not wan - ting rose nor li - ly white to _____ paint it, to paint _____

li - ly white to paint it, nor li - ly white to _____ paint it, I saw a la-dy walk fast by, fast

li - ly white to _____ paint it, I saw a la-dy walk fast by, fast _____ by _____

li - ly white to paint it, nor li - ly white to paint it, I saw a la-dy

20

I saw a la - dy walk, I saw a la - dy walk fast by a ri - ver
 it, I saw a la - dy walk fast by a ri - ver, by a ri-ver, a
 by a ri - ver I saw a la - dy walk fast by a ri - ver, u -
 a ri - ver, fast by, fast by a ri - ver u - pon
 walk fast by a ri - ver, I saw a la - dy walk fast by a ri - ver

u - pon whose banks Di - a - na's Nymphs all dan - ced,
 ri - ver u - pon whose banks Di - a - na's Nymphs all dan - ced, *Di - a - na's Nymphs all*
 pon whose banks Di - a - na's Nymphs all dan - ced, *Di - a - na's Nymphs all*
 whose banks Di - a - na's Nymphs all dan - ced, *Di - a - na's Nymphs all*
 u - pon whose banks Di - a - na's Nymphs all dan - ced, *Di - a - na's Nymphs all*

25

Di - a - na's Nymphs all dan - ced.
 dan - ced, *Di - a - na's Nymphs all dan - ced, Di - a - na's Nymphs all dan - ced.* Her beau - ty
 dan - ced, *Di - a - na's Nymphs all dan - ced.* Her beau - ty
 dan - ced, *Di - a - na's Nymphs all dan - ced.* Her beau - ty

30

Her beau-ty great, her beau-ty great

Her beau-ty great, her beau-ty great had di-verse gods en-chan-ted, had

great, her beau-ty great her beau-ty great had di-verse gods en-chan-

great, her beau-ty great, her beau-ty great had di-verse gods en-chan-

-ty great, her beau-ty great, her beau-ty great, her beau-ty great had

35

had di-verse gods en-chan-ted, a-mong the which Love was the

di-verse gods en-chan-ted, a-mong the which Love

-ted, had di-verse gods en-chan-ted, a-mong the which Love was the first trans-formed, Love was-

-ted, had di-verse gods en-chan-ted, a-mong the which Love was the first trans-

di-verse gods en-chan-ted, a-mong the which Love was the first trans-formed, Love

40

first trans-formed, who un-to her his bow, who

was the first trans-formed, the first trans-formed, who un-to her his bow and

- the first trans-formed, who un-to her his bow, his bow and shafts had gran-ted, who un-to her his

for-med, who un-to her his bow, his bow and shafts had gran-ted, his bow and shafts had

was the first trans-formed, who un-to her his bow and shafts had gran-ted,

un-to her his bow and shafts had gran - ted, and by her sight to a - da-mant was
 shafts had gran - ted, and shafts had gran-ted, had gran-ted, and by her sight to a-da - mant was
 bow and shafts had gran - - ted, and by her sight to a - da-mant was tur -
 gran - ted, and by her sight to a - da-mant was tur - ned,
 who un - to her his bow and shafts had gran - ted, and by her sight to a - da-mant was tur -

tur - ned, to a-da-mant was tur - ned. A - las quoth
 tur - ned, to a-da-mant was tur - ned, to a-da-mant was tur - ned, to a - da-mant was tur - ned. A - las quoth
 - ned, to a-da-mant was tur-ned, to a-da-mant was tur - ned, to a-da-mant was tur - ned. A -
 to a-da-mant was tur - ned, to a-da-mant was tur - ned. A - las quoth.
 ned, to a-da-mant was tur - ned, to a - da-mant was tur - ned.

I, a - las quoth I, what mea-neth this de-mea - nor So fair a
 I, a-las quoth I, a - las quoth I, what mea-neth this de-mea - - nor So fair a
 - las quoth I, a - las quoth I, what mea-neth, what mea-neth this de-mea - nor what mea-neth this de-mea-nor
 I, quoth I, a - las quoth I, what mea-neth this de - mea - nor, this de - mea - nor So
 A - las quoth I, a - las quoth I, what mea-neth this de-mea - nor

65

dame to be so full of sor - row; No won - der, quoth a Nymph, she wan - teth
dame to be so full of sor-row, so full of sor - row; No won - der, quoth a Nymph, quoth a
So fair a dame to be so full of sor - row, so full of sor - row; No won - der, quoth a Nymph, she
fair a dame to be so full of sor - row, so full of sor-row; No won - der, quoth a
So fair a dame to be so full of sor - row; No won - der, quoth a Nymph,

70

plea - sure, she wan - teth plea - sure, her tears and sighs, her
Nymph, she wan - teth plea - sure, she wan - teth plea - sure, her tears and sighs, her tears and sighs
wan - teth, she wan-teth plea - - sure, her tears and sighs, her tears and sighs ne
Nymph, she wan - teth plea - - - sure, her tears and sighs, and sighs, her tears and
she wan - teth plea - sure, she wan - teth plea - sure, her tears and sighs, her tears and

75

6
2

tears and sighs ne cease from eve to mor - row. This
ne cease from eve to mor - row, ne cease from eve to mor - row. This la - dy, this_
cease from eve_ to mor - row, ne cease from eve to mor - row. This la-dy, Rich
sighs ne cease from eve to mor - row, ne cease from eve to mor-row, to mor-row. this la-dy, Rich
sighs ne cease from eve to mor - row, from eve to mor - row. This la - dy, Rich

80

la-dy, *this la - dy*, Rich_ is of the gifts of beau-ty but un-to her

la - dy, Rich is of the gifts of beau-ty, the gifts of beau - ty but un-to her

is, Rich_ is of the gifts of beau-ty, Rich is of the gifts of ____beau-ty but un-to her, *but un-to her*

is of the gifts of beau - ty, Rich is of the gifts of ____ beau-ty but un-to her, but

is of the gifts of beau - ty, Rich is of the gifts of beau - - ty but un-to her are

85

90

are gifts of for - tune dain - ty, are gifts of for - tune dain - ty.

are gifts of for - tune dain - ty, but un-to her are gifts of for - tune dain - ty.

are gifts of for - tune dain-ty, *are gifts of for - tune dain-ty*, are gifts of for-tune dain - ty.

un-to her are gifts of for - tune dain-ty, are gifts of for - tune dain-ty, of for - tune dain - ty.

gifts of for-tune dain - ty, but un - to her are gifts of for - tune ____ dain - ty.

Weeping full sore with face as fair as silver,
 not wanting rose nor lily white to paint it,
 I saw a lady walk fast by a river
 upon whose banks Diana's Nymphs all danced.
 Her beauty great had diverse gods enchanted,
 among the which Love was the first transformed,
 who unto her his bow and shafts had granted
 and by her sight to adamant was turned.
 Alas, quoth I, what meaneth this demeanor
 So fair a dame to be so full of sorrow;
 No wonder, quoth a Nymph, she wanteth pleasure,
 her tears and sighs ne cease from eve to morrow.
 This lady, Rich is of the gifts of beauty
 but unto her are gifts of fortune dainty.

Note: The word Rich in the final couplet of the sonnet is capitalized in all the parts, and almost certainly refers to Penelope Rich, née Devereux (sister of Robert Devereux, Earl of Essex), beloved muse of Sir Philip Sidney (who, it is thought, was the inspiration for Stella in his work *Astrophel and Stella*.)