

# Weeping full sore

William Byrd (c.1540-1623)

Superius (part 1 of 5)

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

3 5

Wee-ping full sore, wee - ping full sore with face as fair as

10 1 15 1

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

20

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

25 4

banks Di - a-na's Nymphs all dan-ced, Di-a-na's Nymphs all dan-ced.

30 35

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

1 40 1

a-mong the which Love was the first trans - for-med, who un-to her his

45

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

50 1 55

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

1 60

I, what mea-neth this de-mea - nor So fair a dame to be so full of

65

sor - row; No won-der, quoth a Nymph, she wan-teth plea - sure, she

Weeping full sore: (superius)

2  
70

75 1

wan-teth plea - sure, her tears and sighs, her tears and sighs

6 2 1 80

ne cease from eve to mor - row. This la - dy, this

85

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

1 90

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

Detailed description: This is a musical score for a vocal part titled 'Weeping full sore: (superius)'. It consists of four staves of music in G-clef (treble clef). The first staff begins at measure 70 and ends at measure 75. The second staff begins at measure 76 and ends at measure 80. The third staff begins at measure 81 and ends at measure 85. The fourth staff begins at measure 86 and ends at measure 90. The lyrics are written below the notes. There are measure numbers 70, 75, 80, and 90 indicated above the staves. There are also some small numbers (2, 6, 1) above specific notes. The music features various note values including quarter, eighth, and half notes, as well as rests. The lyrics are: 'wan-teth plea - sure, her tears and sighs, her tears and sighs ne cease from eve to mor - row. This la - dy, this la - dy, Rich is of the gifts of beau - ty but un - to her are gifts of for - tune dain-ty, are gifts of for - tune dain - ty.'

# Weeping full sore

William Byrd (c.1540-1623)

Medius (part 2 of 5)

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

1 5

Wee - ping full sore, — wee-ping full — sore with face as fair as —

10 1

sil-ver, with face as fair as sil - ver, not wan-ting rose nor li - ly white to —

15

— paint it, to paint — it, I saw a la-dy walk fast by a ri -

20

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

25 1

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

30

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

35 1 40

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

45

- for - med, the first trans - for-med, who un-to her his bow and shafts had gran -

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

50

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

55

— I, a — las — quoth I, what mea-neth this de-mea — — nor

60

So fair a dame to be so full of sor-row, so full of sor-row; No won-der,

65

quoth a Nymph, quoth a Nymph, she wan-teth plea-sure, she wan-teth plea-sure, her tears

70

and sighs, her tears and sighs ne cease from eve to mor-row, ne cease from

75

6  
2

80

eve to mor-row. This la-dy, this — la-dy, Rich is of the gifts of

85

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

90

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

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William Byrd (c.1540-1623)

Medius (part 2 of 5)

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

Wee - ping full sore, wee - ping full sore with face as fair as  
sil - ver, with face as fair as sil - ver, not wan - ting rose nor li - ly white to  
paint it, to paint it, I saw a la - dy walk fast by a ri -  
ver, by a ri - ver, a ri - ver u - pon whose banks Di - a - na's Nymphs all dan - ced, Di - a - na's Nymphs all  
dan - ced, Di - a - na's Nymphs all dan - ced, Di - a - na's Nymphs all dan - ced. Her  
beau - ty great, her beau - ty great had di - verse gods en - chan - ted, had di - verse  
gods en - chan - ted, a - mong the which Love was the first trans - for -  
med, the first trans - for - med, who un - to her his bow and shafts had gran - ted, and shafts had gran - ted, had  
gran - ted, and by her sight to a - da - mant was 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 I, a - las quoth I, a - las quoth I,

60  
 what mea-neth this de-mea - - nor So fair a dame to be so full of  
 65  
 sor-row, so full of sor - row; No won - der, quoth a Nymph, quoth a Nymph, she wan - teth  
 70  
 plea - sure, she wan-teth plea - sure, her tears and sighs, her tears and sighs ne cease from  
 75  
 eve to mor - row, ne cease from eve to mor - row. This la - dy, this la - dy,  
 80  
 Rich is of the gifts of beau-ty, the gifts of beau - ty but un - to her  
 85  
 are gifts of for - tune dain - ty, but un - to her are gifts of for - tune dain - ty.  
 90

# Weeping full sore

William Byrd (c.1540-1623)

Contratenor (part 3 of 5)

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

Wee - ping full sore, full sore, wee - ping full sore with face as  
fair as sil - ver, with face as fair as sil - ver, not wan - ting rose nor  
li - ly white to paint it, nor li - ly white to paint it, I saw a la - dy walk fast by, 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, Di - a - na's Nymphs all dan - ced, Di - a - na's Nymphs all  
dan - ced, Di - a - na's Nymphs all dan - ced. Her beau - ty great, her beau - ty great her beau -  
ty great had di - verse gods en - chan - ted, had di - verse gods en - chan - ted, a -  
mong the which Love was the first trans - for - med, Love was the first trans - for - med, who un - to her his  
bow, his bow and shafts had gran - ted, who un - to her his bow and shafts had gran - ted, and  
by her sight to a - da - mant was tur - ned, to a - da - mant was tur - ned, to a - da - mant was

55  
 tur-ned, to a-da-mant was tur - ned. A - las quoth I, a - las quoth

60  
 I, what mea-neth, what mea-neth this de - mea - nor what mea-neth this de - mea-nor

65  
 So fair a dame to be so full of sor - row, so full of sor - row; No won - der,

70  
 quoth a Nymph, she wan-teth, she wan-teth plea - sure, her tears and sighs, her

75  
 tears and sighs ne cease from eve to mor - row, ne cease from eve to mor - row.

80  
 This la - dy, Rich is, Rich is of the gifts of beau-ty, Rich

85  
 is of the gifts of beau - ty but un - to her, but un - to her are

90  
 gifts of for - tune dain-ty, are gifts of for - tune dain-ty, are gifts of for-tune dain - ty.



# Weeping full sore

William Byrd (c.1540-1623)

Tenor (part 4 of 5)

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

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

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

li - ly white to paint it, I saw a la-dy walk fast by, fast\_by a ri-ver, fast

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

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

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

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

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

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

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

55

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

60

nor So fair a dame to be so full of sor - row, so full of

65

sor-row; No won-der, quoth a Nymph, she wan - teth plea - - sure, her tears and

70

sighs, and sighs, her tears and sighs ne cease from eve to mor - row, ne cease from

75

6

2

80

eve to mor-row, to mor-row. this la - dy, Rich is of the gifts of beau - ty,

85

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

90

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

# Weeping full sore

William Byrd (c.1540-1623)

Bassus (part 5 of 5)

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

Wee - ping full sore, wee-ping full sore wee-ping full sore, wee - ping full  
sore, full sore with face as fair as sil - ver, not wan-ting rose nor li - ly white to  
paint it, nor li - ly white to paint it, I saw a la-dy 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, Di-a-na's Nymphs all dan-ced, Di - a-na's Nymphs all dan-ced. Her beau-  
- ty great, her beau-ty great, her beau - ty great, her beau-ty great had  
di - verse gods en - chan-ted, a - mong the which Love was the first trans - for-med, Love  
was the first trans-for - med, who un-to her his bow and shafts had gran-ted, who un-to her his  
bow and shafts had gran-ted, and by her sight to a - da-mant was tur - ned, to a-da-mant was  
tur-ned, to a-da-mant was tur-ned. A - las quoth I, a -

60

las quoth I, what mea-neth this de-mea - nor So fair a dame to be so

65

full of sor - row; No won-der, quoth a Nymph, she wan-teth plea - sure, she

70

75

wan-teth plea - sure, her tears and sighs, *her tears and sighs* ne cease from eve to mor -

6  
2

80

row, from eve to mor - row. This la - dy, Rich is of the gifts of beau -

85

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

90

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