

# Comes, sable night

John Ward (c.1589-1638)

Cantus (part 1 of 6)

The first set of English madrigals (Thomas Snodham press, London, 1613)

5 4

10 15 2

20

25 1

30

35 1

40 3

45 50

55 6 2

60

Come, sa - ble night, come, sa - ble night, — put on —  
\_ thy mour - ning stole, put on — thy mour - ning stole, and help A - min - tas  
sad - ly to con - dole, sad - ly to con - dole, sad - ly to con - dole, sad - ly to con - dole, to con -  
dole, sad - ly to — con - dole. Be - hold, the sun hath shut his gold - en  
eye, the day, the day is spent, and shades, and shades fair lights sup - ply, and shades fair lights sup -  
ply. All things in sweet re - pose, all things in sweet re - pose, all things in  
sweet re - pose their la - bours close. On - ly A - min - tas, A - min - tas, wastes his hours in  
wai - ling, in wai - ling, in wai - ling, in wai - ling,  
whilst all his hopes do faint, and life is fai - ling, and life is  
fai - ling, whilst all his hopes do faint, and life is fai - ling, and life is fai - ling,

# Comes, sable night

John Ward (c.1589-1638)

Quintus (part 2 of 6)

The first set of English madrigals (Thomas Snodham press, London, 1613)

1 5  
Come, sa - ble night, put on thy mour -  
10  
ning stole, thy *mour-ning* stole, put on thy mour - ning  
15 2  
stole, and help A - min - tas sad - ly to con-dole, sad - ly to con-dole, sad -  
20 25  
ly to con-dole, sad - ly to con - dole, sad - ly to con-dole, to con-dole. Be-hold, the sun hath  
shut his gold-en eye, the sun hath shut his gold - en eye, the day, the day is spent, and shades,  
30 35 1  
and shades, and shades fair lights sup - ply, *fair lights sup-ply*.  
All things in sweet re-*pose*, all things in sweet re-*pose*, all things in sweet re-*pose* their la-bours  
40  
close. On - ly A-min-tas, A-min-tas, A-min-tas wastes his hours in wai - ling, in wai -  
45  
ling, wastes his hours in wai - ling, in wai - ling, in wai - ling, in wai -  
50  
ling, whilst all his hopes do faint, and life is fai - ling, and life is fai -  
55 2 60 6/2  
ling, whilst all his hopes do faint, and life is fai - ling, and life is fai - ling.

# Comes, sable night

John Ward (c.1589-1638)

Altus (part 3 of 6)

The first set of English madrigals (Thomas Snodham press, London, 1613)

5  
Come, sa - ble night, come, sa - ble night, put on thy mour - ning stole,

10  
- put on thy mour-ning stole, put on thy mour-ning stole, put on thy

15  
mour - ning stole, and help A - min - tas sad - ly to con - dole, sad - ly

20  
to con-dole, to con - dole, sad - ly to con-dole, sad - ly to con-dole,

25  
- sad - ly to con - dole. Be - hold, the sun hath shut his gold-en eye,

30  
and shades, and shades fair lights sup-ply, and shades, and shades fair lights sup - ply.

35  
All things in sweet re-pose, all things in sweet re-pose their la-bours close, all things in sweet re-pose,

40  
- all things in sweet re-pose - their la - bours close. On - ly A-min-tas, A-min-tas, A-min-tas

45  
wastes his hours in wai-ling, in wai - ling, in wai - ling, in wai - ling, wastes his hours in

50  
wai - ling, in wai - ling, in wai - ling, whilst all his hopes do

## Comes, sable night: (altus)

1 55

faint, and life\_\_\_ is fai - ling, whilst all his hopes do faint, and life is\_\_\_

6  
2  
60

— fai - ling, whilst all his hopes do faint, and life\_\_\_ is fai - ling, is fai - ling.

Detailed description: The image shows a musical score for an alto voice part. It consists of two staves of music in a key with two flats (B-flat and E-flat) and a common time signature. The first staff begins with a treble clef and a key signature of two flats. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and C5. There are several rests and melodic phrases. Above the staff, the number '1' is positioned above the first measure, and '55' is above the fifth measure. The lyrics 'faint, and life\_\_\_ is fai - ling,' are written below the first staff. The second staff continues the melody, ending with a double bar line. Above the second staff, the number '6' is above the first measure, '2' is above the second measure, and '60' is above the sixth measure. The lyrics '- fai - ling, whilst all his hopes do faint, and life\_\_\_ is fai - ling, is fai - ling.' are written below the second staff.

# Comes, sable night

John Ward (c.1589-1638)

Altus (part 3 of 6)

The first set of English madrigals (Thomas Snodham press, London, 1613)

Come, sa - ble night, come, sa - ble night, put on thy mour - ning stole, -  
put on thy mour - ning stole, put on thy mour - ning stole, - put on thy  
mour - ning stole, and help A - min - tas sad - ly to con - dole, sad - ly to con - dole, to con -  
dole, sad - ly to con - dole, sad - ly to con - dole, sad - ly to con - dole. Be - hold,  
the sun hath shut his gold - en eye, and shades, and shades fair lights sup -  
ply, and shades, and shades fair lights sup - ply. All things in sweet re - pose,  
all things in sweet re - pose their la - bours close, all things in sweet re - pose, all things in sweet re - pose  
their la - bours close. On - ly A - min - tas, A - min - tas, A - min - tas wastes his hours in wai -  
ling, in wai - ling, in wai - ling, wastes his hours in wai - ling, in wai - ling, in  
wai - ling, whilst all his hopes do faint, and life is fai - ling, whilst all his hopes do

Comes, sable night: (altus)

A musical score for an alto voice part. The music is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked '60' and the time signature is '6/2'. The lyrics are: 'faint, and life is\_\_\_ fai-ling, whilst all his hopes do faint, and life\_\_\_ is fai - ling, is fai - ling.' The score includes various note values, rests, and phrasing slurs.

# Comes, sable night

John Ward (c.1589-1638)

Sextus (part 4 of 6)

The first set of English madrigals (Thomas Snodham press, London, 1613)

1  
Come, sa - ble night, put on thy mour - ning  
5  
stole, put on thy mour-ning stole, put on thy mour-ning stole,  
10  
thy mour-ning stole, and help A - min - tas sad - ly to con-dole, and help A-min-tas sad -  
15  
ly to con-dole, sad - ly to con-dole, to con - dole, sad - ly to con -  
20  
dole, sad - ly to con - dole. Be - hold, the sun hath shut his gold-en eye, the sun  
25  
hath shut his gold - en eye, the day, the day is spent, and shades, and shades fair  
30  
lights sup-ply, and shades fair lights sup - ply. All things in sweet re-pose, all things in  
35  
sweet re - pose their la-bours close, all things in sweet re-pose, all things in sweet re-pose their la-bours  
40  
close. On - ly A-min-tas, A-min-tas, A-min-tas wastes his hours in wai-ling, wastes his  
45  
hours in wai - ling, wastes his hours in wai - ling, in wai - ling, wai - ling, whilst  
50  
all his hopes do faint, and life is fai - ling, whilst all his hopes do faint, and life is fai -

55

8

- ling, and life is fai - ling, and life is fai - ling, and life is fai - ling,

60

6  
2



# Comes, sable night

John Ward (c.1589-1638)

Sextus (part 4 of 6)

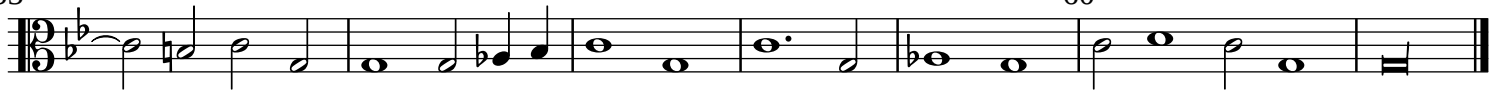
The first set of English madrigals (Thomas Snodham press, London, 1613)

1  
Come, sa - ble\_night, put on thy mour - ning  
1  
stole, put on thy mour-ning stole, put on thy mour-ning stole,  
10  
\_ thy mour-ning stole, and help A - min - tas sad - ly to con-dole, and help A-min-tas sad -  
15  
- ly to con-dole, sad - ly to con-dole, to con - dole, sad - ly to con -  
20  
dole, sad - ly to con - dole. Be - hold, the sun hath shut his gold-en eye, the sun.  
25  
\_ hath shut his gold - en eye, the day, the day is spent, and shades, and shades fair  
30  
lights sup- ply, and shades fair lights sup - ply. All things in sweet re- pose, all things in  
35  
sweet re - pose their la-bours close, all things in sweet re- pose, all things in sweet re- pose their la-bours  
40  
close. On - ly A-min-tas, A-min-tas, A-min-tas wastes his hours in wai-ling, wastes his  
45  
hours in wai - ling, wastes his hours in wai - ling, in wai - ling, wai - ling, whilst  
50



all his hopes do faint, — and life is fai - ling, whilst all his hopes do faint, and life is fai -

55



- ling, and life is fai - ling, and life is fai - ling, and life is fai - ling,

# Comes, sable night

John Ward (c.1589-1638)

Tenor (part 5 of 6)

*The first set of English madrigals* (Thomas Snodham press, London, 1613)

8 Come, sa - ble night, come, sa - ble night, put on thy  
8 mour-ning stole, thy *mour-ning stole*, put on thy *mour-ning stole*, thy mour-ning stole,  
8 thy *mour-ning stole*, and help A - min-tas sad - ly to con-dole, to con-dole, *sad - ly*  
8 to con-dole, to con - dole, sad - ly to con-dole, con-dole, sad - ly to con-dole. Be -  
25 hold, the sun hath shut his gold-en eye, and shades, and shades fair  
8 lights, fair lights sup - ply, *shades fair lights sup-ply*. All things in sweet re-*pose*,\_ all things in sweet re-*pose*  
35 \_ their\_ la-bours close. On - ly A-min-tas, on - ly A-min-tas, A-min-tas  
8 wastes his hours in wai-ling, in wai - ling, wastes his hours in wai - ling, in wai -  
8 ling, in wai - ling, in wai - ling, whilst all his hopes do faint, and  
8 life is fai - ling, *and life is fai-ling*, and life is fai-ling, is fai - ling, and life is fai - ling,

# Comes, sable night

John Ward (c.1589-1638)

Tenor (part 5 of 6)

*The first set of English madrigals* (Thomas Snodham press, London, 1613)

Come, sa - ble night, come, sa - ble night, put on thy  
mour-ning stole, thy *mour-ning stole*, put on thy *mour-ning stole*, thy mour-ning stole,  
thy *mour-ning stole*, and help A - min-tas sad - ly to con-dole, to con-dole, *sad - ly*  
to con-dole, to con - dole, sad - ly to con-dole, con-dole, sad - ly to *con-dole*. Be -  
hold, the sun hath shut his gold-en eye, and shades, and shades fair  
lights, fair lights sup - ply, *shades fair lights sup-ply*. All things in sweet re-*pose*, - *all things in sweet re-  
pose*  
- their *la-bours close*. On - ly A-min-tas, *on - ly A-min-tas*, A-min-tas  
wastes his hours in wai-ling, in wai - ling, wastes his hours in wai - ling, in wai -  
ling, in wai - ling, in wai - ling, whilst all his hopes do faint, and  
life is fai - ling, *and life is fai-ling*, and life is fai-ling, is fai - ling, and life is fai - ling,

# Comes, sable night

John Ward (c.1589-1638)

Bassus (part 6 of 6)

*The first set of English madrigals* (Thomas Snodham press, London, 1613)



5  
Come, sa - ble night, come, sa - ble night, put on thy mour - ning stole,

2 10  
put on thy mour - ning stole, thy mour - ning stole, and help A - min - tas sad -

15 20  
- ly to con - dole, to con - dole, sad - ly to con - dole, to con -

25  
dole. Be - hold, the sun hath shut his gold - en eye, and shades,

30  
and shades fair - lights sup - ply. All things in sweet re - pose, *all things in sweet re -*

35 40  
pose their la - bours close. On - ly A - min - tas, A - min - tas, A - min - tas

45  
wastes his hours in wai - ling, in wai - ling, his hours in wai - ling, in

1 50 2  
wai - ling, whilst all his hopes do faint, and life is fai - ling,

55 60  
and life is fai - ling, and life is fai - ling.