

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
Come, sa - ble night, come, sa - ble night, — put on —

10 15 2
_ thy mour - ning stole, put on — thy mour - ning stole, and help A - min - tas

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

25 1
dole, sad - ly to — con - dole. Be - hold, the sun hath shut his gold - en

30
eye, the day, the day is spent, and shades, and shades fair lights sup - ply, and shades fair lights sup -

1 35
ply. All things in sweet re - pose, all things in sweet re - pose, all things in

40 3
sweet re - pose their la - bours close. On - ly A - min - tas, A - min - tas, wastes his hours in

45 50
wai - ling, in wai - ling, in wai - ling, in wai - ling,

1 55
whilst all his hopes do faint, and life is fai - ling, and life is

6 2
60
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 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
ly to con-dole, sad - ly to con - dole, sad - ly to con-dole, to con-dole. Be-hold, the sun hath
25
shut his gold-en eye, *the sun hath shut his gold - en eye,* the day, the day is spent, and shades,
30
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
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 signature of one flat (B-flat major or D minor). The first staff begins with a treble clef and a key signature of one flat. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and C5. There are several rests and notes in the first line. 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 sixth measure, '2' is above the seventh measure, and '60' is above the eighth 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)

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 to con - dole, to con -

20
dole, sad - ly to con - dole, sad - ly to con - dole, - sad - ly to con - dole. Be - hold,

25
the sun hath shut his gold - en eye, and shades, and shades fair lights sup -

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

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

40
- their la - bours close. On - ly A - min - tas, A - min - tas, A - min - tas wastes his hours in wai -

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

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

55

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
1
stole, put on thy mour-ning stole, 10
put on thy mour-ning stole,
15
_ thy mour-ning stole, and help A - min - tas sad - ly to con-dole, and help A-min-tas sad -
20
- ly to con-dole, sad - ly to con-dole, to con - dole, sad - ly to con -
25
dole, sad - ly to con - dole. Be - hold, the sun hath shut his gold-en eye, the sun.
30
_ 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
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, 50
whilst

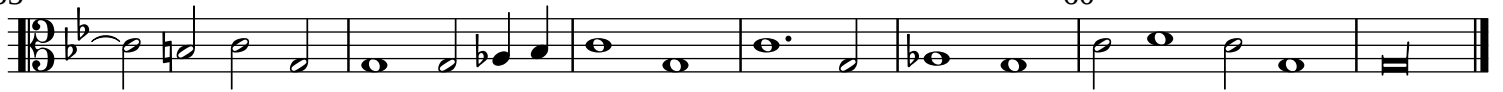
2

Comes, sable night: (sextus)



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)

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 6 2
and life is fai - ling, and life is fai - ling.