

Come, sable night

John Ward (c.1589-1638)

Cantus (part 1 of 6)

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

Come, sa - ble night, come, sa - ble night, — put on —
10 — 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 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 -
35 ply. All things in sweet re - pose, all things in sweet re - pose, all things in
40 sweet re - pose their la - bours close. On - ly A - min - tas, A - min - tas, wastes his hours in
45 wai - ling, in wai - ling, in wai - ling, in wai - ling,
50 whilst all his hopes do faint, and life is fai - ling, and life is
55 fai - ling, whilst all his hopes do faint, and life is fai - ling, and life is fai - ling,
60

Come, 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.*

Come, 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

Come, 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 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, starting with a half note G4, followed by quarter notes A4, Bb4, and C5. Above the staff, the number '60' is positioned above the sixth measure, and a '6' over a '2' is positioned above the seventh measure. The lyrics 'whilst all his hopes do faint, and life is___' are written below the second staff. The second staff concludes with a double bar line. The lyrics '— fai - ling, whilst all his hopes do faint, and life___ is fai - ling, is fai - ling.' are written below the second staff.

Come, 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, 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

The image shows a musical score for an alto voice part. The title is "Come, sable night: (altus)". The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: "faint, and life is___ fai-ling, whilst all his hopes do faint, and life___ is fai - ling, is fai - ling." The music features a mix of quarter, eighth, and sixteenth notes, with some notes beamed together. There are several slurs over groups of notes. A fermata is placed over a note in the final measure. Above the staff, there is a tempo marking "60" and a time signature "6/2". The piece ends with a double bar line.

Come, 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
10
stole, put on thy mour-ning stole, 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, whilst
50
all his hopes do faint, and life is fai - ling, whilst all his hopes do faint, and life is fai -

55 60 ⁶/₂

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

Come, 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

Come, sable night: (sextus)



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



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

6
2
60

Come, 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,

Come, sable night

John Ward (c.1589-1638)

Tenor (part 5 of 6)

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

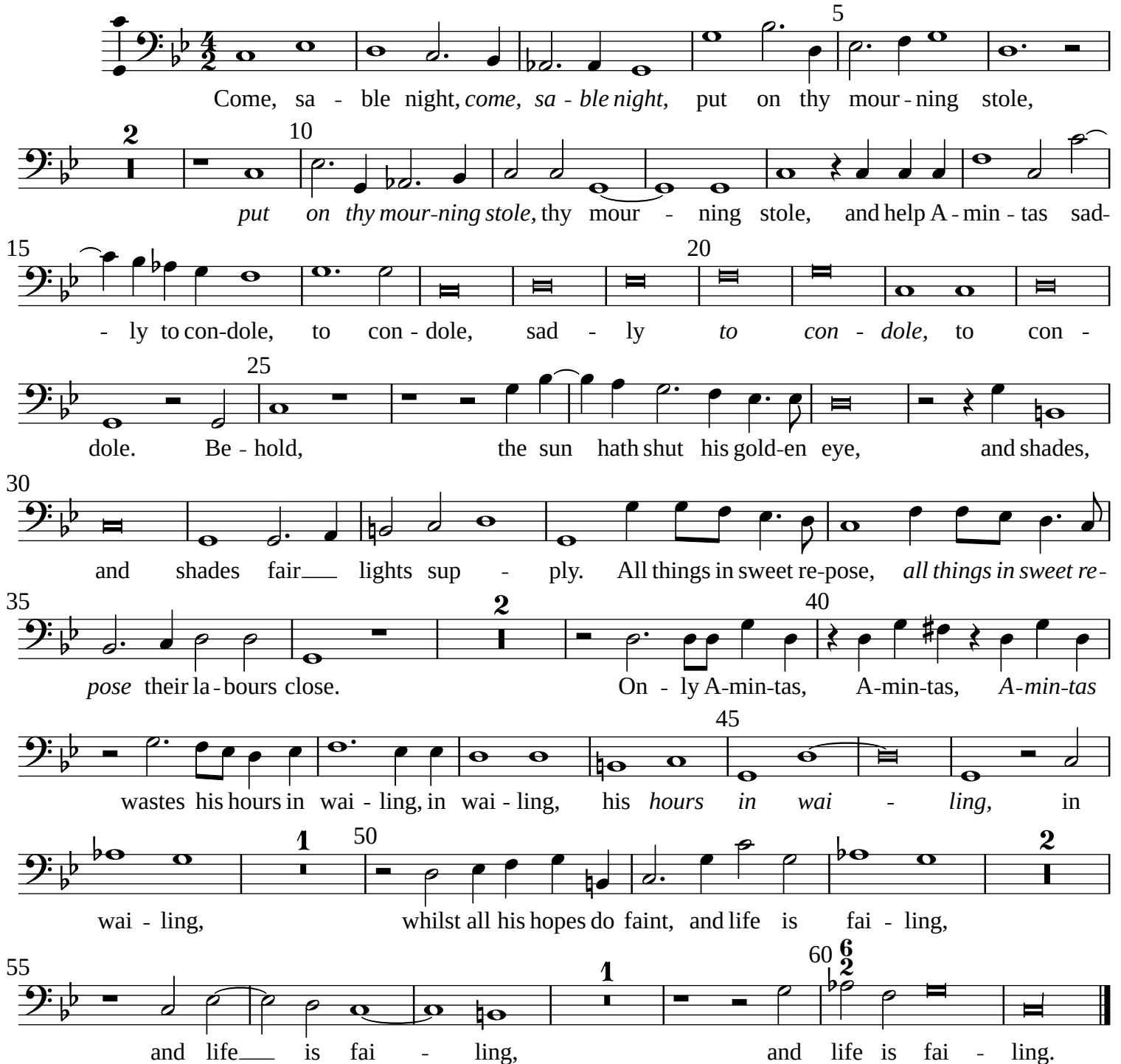
Come, sa - ble night, come, sa - ble night, put on thy
mour-ning stole, thy *mour-ning stole*, put on thy *mour-ning stole*, thy mour-ning stole,
thy *mour-ning stole*, and help A - min-tas sad - ly to con-dole, to con-dole, *sad - ly*
to con-dole, to con - dole, sad - ly to con-dole, con-dole, sad - 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,

Come, sable night

John Ward (c.1589-1638)

Bassus (part 6 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, 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. Be - hold, the sun hath shut his gold - en eye, and shades,
and 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, A - min - tas, A - min - tas
wastes his hours in wai - ling, in wai - ling, his hours 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.