

# 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  
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.*  
35 1  
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  
- 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 '6' is above the sixth measure, '2' is above the seventh measure, and '60' is above the tenth measure. The lyrics 'whilst all his hopes do faint, and life is\_\_\_' are written below the first staff, and '— fai - ling, whilst all his hopes do faint, and life\_\_\_ is fai - ling, is fai - ling.' are written below the second staff. The piece ends with a double bar line.

# 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 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 musical notations such as notes, rests, and a fermata over the final note.

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

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.