

Come, sable night

John Ward
(1571-1638)

Soprano I {

5

mf Come, sa - ble night, come, sa-ble night,

Soprano II {

mf Come, sa - ble night,

Alto {

mf Come, sa - ble night, come, sa-ble night, *mp* put on

Tenor I {

mf Come, sa-ble night, *mp* put on

Tenor II {

mf Come, sa - ble night, come, sa-ble night,

Bass {

mf Come, sa - ble night, come, sa - ble night, *mp* put

S {

10

mp put on thy mourn- ing stole, thy

A {

15

thy mourn- ing stole, put on thy mourn- ing stole, put on

T {

thy mourn- ing stole, put

B {

mp put on thy mourn - ing stole, thy mourn - ing

on thy mourn- ing stole,

Soprano (S) vocal line:

mf put on thy mourn-ing stole, put on
 mourn-ing stole, *cresc.*

Alto (A) vocal line:

thy mourn-ing stole, *cresc.*

Tenor (T) vocal line:

on thy mourn-ing stole, *cresc.*

Bass (B) vocal line:

stole, *mf* put on thy mourn-ing stole, thy mourn-ing stole, *cresc.*

Soprano (S) vocal line:

thy mourn - ing **f**stole, **p** And help A - myn - tas

 ing **f**stole, **p** And help A - myn - tas

Alto (A) vocal line:

mourn-_____ ing **f**stole, **p** And help A - myn - tas sad - - ly to con-____

Tenor (T) vocal line:

_____ mourning **f**stole, **p** And help A - myn - tas sadly to con-dole, _____ sad-

Bass (B) vocal line:

cresc.

thy mourning **f**stole, **p** And help A - myn - tas sad-_____ ly to con -

 ing **f**stole, **p** And help A - myn - tas sad-____ ly to con - dole,

35

Soprano (S): sad-____ ly to con - dole, sad-____ ly to con -

Alto (A): sad-____ ly to con - dole, sad-

Tenor (T): dole, sad - ly to con-dole, to con - dole,

Bass (B): ly to con - dole, sad-____ ly to con - dole, sad - ly

Detailed description: The musical score consists of four staves representing the voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in common time, with a key signature of one flat. The vocal parts are mostly silent at the beginning, followed by a series of eighth and sixteenth note patterns. The lyrics 'sad-____ ly to con - dole,' are repeated by the Soprano and Alto, while the Tenor and Bass provide harmonic support with 'dole, sad - ly to con-dole,' and 'to con - dole,' respectively. The bass line continues with 'to____ con - dole,' and the tenor concludes with 'sad - ly to con - dole,' followed by a final 'sad-____'.

Soprano (S) vocal line:

cresc. dole, sad-____ ly to con-dole, sad-____ ly to con-dole, to____ con-dole,

cresc. ly to con-dole, sad-____ ly to con-dole, sad-____ ly to____ con-dole, **pp** sad-

cresc. sad - ly to con-dole,____ sad - ly to con-dole,____ **pp** sad-

Tenor (T) vocal line:

to con-dole, to con-dole, sad-____ ly to con-dole,

cresc. dole,____ sad - ly to con-dole, con-dole,

Bass (B) vocal line:

cresc. ly____ to____ con-____ dole,

45

S *pp* sad-_____ ly to_ con - dole. *mf* Be - hold,

A ly to con - dole, to____ con - dole. *mf* Be - hold, the sun hath

T *pp* sad - ly to____ con - dole. *mf* Be - hold, the sun____ hath shut

B *pp* sad-_____ ly to con - dole. *mf* Be - hold,

50

S the sun hath shut his gold - en eye, The day,

shut his gold - en eye, be-hold,____ the sun hath shut his gold - en eye, The day,

A his gold-en eye,

T his gold - en eye, the sun____ hath shut his gold - en eye, The day,

the sun____ hath shut____ his gold-en eye,

B the sun____ hath shut____ his gold - en eye,

55

[60]

Soprano (S) lyrics: the day is spent, and shades, and shades fair
the day is spent, and shades, _____ and shades, and

Alto (A) lyrics: And shades, _____ and shades _____ fair lights sup -

Tenor (T) lyrics: the day is spent, and shades, and shades _____ fair

Bass (B) lyrics: And shades, _____ and shades fair

Bass (B) lyrics: And shades, and _____

[65]

Soprano (S) lyrics: lights sup - ply, and shades fair _____ lights sup - - ply.

Alto (A) lyrics: shades fair lights sup - - ply, fair lights sup - - ply.

Tenor (T) lyrics: dim.
lights sup - - ply, and shades fair _____ lights sup - - ply.

Bass (B) lyrics: lights, fair lights sup - - ply, fair _____ lights sup - - ply. **P**All things in
shades fair _____ lights sup- _____ ply.

Soprano (S) vocal line:

A (Alto) vocal line:

Tenor (T) vocal line:

Bass (B) vocal line:

Chorus vocal line:

Text lyrics:

pAll things in sweet re - pose,

pAll things in sweet re - pose, all things in

sweet re - pose, all things in sweet re - pose,

pAll things in sweet re - pose, all things in sweet re -

Soprano (S) vocal line:

A (Alto) vocal line:

Tenor (T) vocal line:

Bass (B) vocal line:

Chorus vocal line:

Text lyrics:

[70]

p All things in sweet re - pose,

p All things in sweet re -

all things in sweet re - pose, Their la - bours close, all things in

sweet re - pose, Their la - bours close,

Their la - bours close;

pose, Their la - bours close;

S - - - - - - - -
 all things in sweet re-pose,
 all things in
 pose,
 all things in sweet re - pose,
 A - - - - - - - -
 sweet re-pose,
 all things in sweet re - pose
 T - - - - - - - -
 all things in sweet re - pose,
 all things in sweet re -
 B - - - - - - - -

75
 S - - - - - - - -
 sweet re-pose Their la - bours close; ***mf*** On-
 all things in sweet re - pose, Their la - bours close; ***mf*** On - ly A -
 A - - - - - - - -
 their la - bours close; ***mf*** On - ly A-myn-tas,
 T - - - - - - - -
 pose their la - bours close; ***mf*** On - ly A -
 B - - - - - - - -
mf On - ly A-myn-tas,

80

S ly A-myn-tas, **p** A - myn-tas

A myn-tas, **p** A - myn-tas, A-myn-tas wastes his hours in
A - myn-tas, **p** A - myn-tas wastes his hours in wail-

T myn-tas, A-myn-tas, **p** A - myn-tas

on - ly **p** A - myn-tas, A-myn-tas wastes his hours in wail-

B A - myn-tas, **p** A - myn-tas wastes his hours in wail-

85

S wastes his hours in

wail- ing, in wail - ing, wastes

A ing, in wail - ing, in wail -

wastes his hours in wail - ing, wastes his

T wastes his hours in wail - ing, wastes his

ing, in wail - ing, wastes

B ing, in wail - ing, his hours

90

S wail - ing, _____ in wail-_____ ing,

A his hours in wail - ing, in wail - ing, in

A ing, wastes _____ his hours in wail-_____ ing,

T hours in wail - ing, wastes his hours in wail - ing, in

B his hours in wail-_____ ing, in wail - ing,

B in wail-_____ ing,

Soprano (S) vocal line:

95 - - - - - in wail- _____ ing, in wail -

100 - - - - - wail- _____ ing, in wail- _____ ing,

Alto (A) vocal line:

in wail- _____ ing, in wail- _____ ing, *mf* Whilst all his hopes do

Tenor (T) vocal line:

wail- _____ ing, wail - ing, *mf* Whilst

Bass (B) vocal line:

- - - - - in wail - ing, in wail -

in wail - ing, *mf* Whilst all his hopes do

105

S ing, ***mf*** Whilst

A faint, and life _____ is fail - ing, do

T all his hopes do faint, _____ and life is fail- ing, whilst all his hopes do

B ing, ***mf*** Whilst all his hopes do

faint, and life is fail - ing,

110

S all his hopes do faint, and life _____ is fail - ing, ***p*** and life

A faint and life is fail- ing,

T ***p*** Whilst all his hopes do faint, and

B faint, and life is fail- ing, ***p*** and life

faint, and life is fail- ing, ***p*** and life is

p and life is

115

S is fail-ing, whilst all his hopes do faint, and life _____ is
p whilst all his hopes do

A life is _____ fail - ing, whilst all his hopes do faint, and life

T is fail- ing, and life _____ life _____ is

B fail- _____ ing,

120

S fail- _____ ing, **pp** and life _____ is fail - ing.
dim.
 faint, and life _____ is fail - ing, **pp** and life _____ is fail - ing.

A is fail - ing, **pp** is fail- _____ ing.
dim.

T fail - ing, **pp** and life _____ is fail - ing.
dim.
 fail- _____ ing, **pp** and life is fail - ing.

B **pp** and life is fail- _____ ing.