

Draw On, Sweet Night

John Wilbye

Cantus
Draw on, Sweet Night, draw on, Sweet Night,

Quintus
Draw on, Sweet Night,

Altus
8 Draw on, Sweet Night, best friend un - to those cares,

Tenor
8 Draw on, Sweet Night, best friend un - to tho-se

Sextus
8

Bassus

The first system of the musical score features six vocal parts: Cantus, Quintus, Altus, Tenor, Sextus, and Bassus. The Cantus part begins with a melodic line in treble clef, starting on a whole note G4 and moving through A4, B4, and C5. The Quintus part has a similar melodic line starting on a whole note G4. The Altus part has a melodic line starting on a whole note G4. The Tenor part has a melodic line starting on a whole note G4. The Sextus and Bassus parts are mostly silent, with some notes in the Sextus part. The lyrics are: Cantus: "Draw on, Sweet Night, draw on, Sweet Night,"; Quintus: "Draw on, Sweet Night,"; Altus: "Draw on, Sweet Night, best friend un - to those cares,"; Tenor: "Draw on, Sweet Night, best friend un - to tho-se"; Sextus: (silent); Bassus: (silent).

8

best friend un - to tho-se

draw on, Sweet Night, best

draw on, Sweet Night, draw on, Sweet Night,

cares, draw on, Sweet Night, best friend un - to those cares, draw

Draw on, Sweet Night, best friend un - to those cares,

The second system of the musical score continues the vocal parts from the first system. The Cantus part has a melodic line starting on a whole note G4. The Quintus part has a melodic line starting on a whole note G4. The Altus part has a melodic line starting on a whole note G4. The Tenor part has a melodic line starting on a whole note G4. The Sextus and Bassus parts are mostly silent, with some notes in the Sextus part. The lyrics are: Cantus: "best friend un - to tho-se"; Quintus: "draw on, Sweet Night, best"; Altus: "draw on, Sweet Night, draw on, Sweet Night,"; Tenor: "cares, draw on, Sweet Night, best friend un - to those cares, draw"; Sextus: (silent); Bassus: (silent).

15

cares That do a-
 friend un - to those cares that do a - rise from
 best friend un - to those cares
 on. Sweet Night, best friend un - to those
 draw on, Sweet Night, best friend un - to those cares, un-
 Draw on, Sweet Night, best friend un - to those cares

21

- rise from pain - ful me - lan - cho - ly, a - rise fro-m pain - ful
 pain - ful me-lan-cho - ly, from pain-ful me - lan - cho - ly, from
 that do a - rise, a - rise from pain - ful
 cares that do a - rise from pain - ful me-
 to those cares that do a - rise from pain - ful me - lan-
 that do a - rise from pain - ful me - lan-

29

me - lan - cho-ly.

pain-ful me - lan - cho-ly. My life so ill through want of com-fort fares,

me - lan-cho - ly. My life so ill through want of com-fort fares,

- lan - cho - ly.

- cho - ly. My life so ill through want of com-fort fares,

- cho - ly.

36

My life so ill through want of com-fort fares, that un - to thee, to

that un-to thee, that un - to

my life so ill through want of com-fort fares,

My life so ill through want of com-fort fares, that un-to thee, that un - to

that un-to thee, that un - to

My life so ill through want of com-fort fares,

42

thee I con-se-crate it whol - ly,

thee I con-se - crate it whol - ly, that un - to thee, to

that un - to thee I con - se - crate it whol - ly, that un-to thee I con - se -

thee I con - se - cra-te it whol - ly,

thee, I con - se - crate it whol-ly, that un-to thee I con - se

I con-se - crate it wol - ly, that un - to thee, to

47

that un-to thee I con - se - crate it whol - ly. Sweet

thee I con-se - crate it whol - ly.

crate it whol-ly, that un - to thee I con-se-crate it whol-ly. Sweet

that un-to thee, to thee I con - se - crate it whol-ly.

crate it whol - ly, it whol - ly. Sweet

thee, I con - se - crate it whol - ly.

63

Sweet Night, draw on!

Night, draw on, Sweet Night, draw on!

Night, Sweet Night, draw on!

Night, draw on, Sweet Night, draw on, Sweet Night, draw on!

Sweet Night, Sweet Night, draw On!

Night, draw on, draw on!

71

My griefs when they be

My griefs when they be

My griefs when they be

My griefs when they be told

My griefs when they be told

My griefs when they be told

78

told to shades and dark - ness find some ease from pain - ing,

told to

told to

to Shades and dark - ness find some ease from pain - ing, to

to Shades and dark-ness find some ease from pain-

84

Shades and dark - ness, find some ease from pain - ing.

Shades and dark - ness find some ease from Pain - ing, to shades and

Shades and dark-ness find some ease from pain - ing.

- ing, to shades and

to

89

And while thou all
 dark - ness, find some ease from pain - ing.

And while thou
 dark - ness find some ease from pain - ing,

Shades and dark-ness find some ease from pain - ing,

94

And while thou all in si - lence
 in si - lence dost en - fold,

And while thou all in si - lence dost en -
 all in si - lence dost en - fold, in

and while thou

99

dost en - fold, in si - lence dost en - fold,
 and while thou all in si - lence dost en - fold, and
 -⁸ fold, and while thou all in si - lence
⁸ si - lence dost en - fold, and while thou all in
⁸ and while thou all in si - lence dost en - fold, and
 all in si - lence dost en - fold,

104

and while thou all in si - lence dost en-
 while thou all in si - lence dost en-
⁸ dost en - fold,
⁸ si - lence dost en - fold, and while thou all in si - lence dost en-
⁸ while thou all in si - lence dost en-
 and while thou all in si - lence dost en-

109

- fold, I then shall have best time for my com-plain - ing,
 - fold,
 I then shall have best time for my com - plain - ing, for my com-plain-
 - fold, I then shall have best time for my com-plain-ing, for my com plain-
 - fold, for my com-plain-
 - fold,

115

I then shall have best time for my com - plain - ing, I
 I then shall have best time for my com - plain- ing, I
 ing, I then shall have best time for my com - plain- ing, I
 ing, I then shall have best time for my com - plain - ing,

119

ing, for my com-plain-ing, I then shall have

ing, I then shall have best

then shall have best time for my com-plain-ing,

for my com-plain-ing,

have best time for my com-plain-ing, I then shall

I then shall have best

124

best time for my com-plain-

time for my com-plain-ing I then shall have best time for my com-plain-

for my com-plain-ing, shall have best time for my com-plain-

I then shall have best time for my com-plain-

have best time for my com-plain-

time for my com-plain-

129

- ing.
- ing.
- ing.
- ing
- ing.
- ing.

Detailed description: The image shows a musical score for six staves. The first five staves are in treble clef, and the sixth is in bass clef. Each staff contains a single note with a fermata. The notes are: Staff 1: G4; Staff 2: A4; Staff 3: B4; Staff 4: C5; Staff 5: B4; Staff 6: G3. The lyrics are '- ing.' for the first five staves and '- ing.' for the sixth. A circled number '129' is at the top left.