



Draw On Sweet Night

John Wilbye

From the Second Set of Madrigals, 1609

Transcribed by Peter Billam

For five Flutes and one Alto Flute

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Draw on, sweet Night, by John Wilbye

John Wilbye was born at Diss in Norfolk in 1574, the third son of Matthew Wilbye, a prosperous tanner, local landholder and amateur lutenist. Within a few miles of Diss was Brome Hall, the seat of Sir Thomas Cornwallis, and John Wilbye's musical talents attracted the attention of the Hall.

In 1593, shortly after Cornwallis' daughter Elizabeth was married to Sir Thomas Kytson of Hengrave Hall near Bury St. Edmunds in Suffolk, John Wilbye was appointed a household musician to the Kytsons, and remained in their service for thirty years. In 1598 Wilbye published his *First Set of Madrigals to 3. 4. 5. and 6. Voices*, containing thirty great madrigals, including the bright *Flora gave me fairest flowers* and *Adieu sweet Amaryllis*, and the darker *Of joys and pleasing pains* and *Alas what a wretched life*.

Sir Thomas died in 1602, but Lady Kytson maintained Hengrave Hall in the same degree of state. In 1609 Wilbye published *The Second Set of Madrigals To 3. 4. 5. and 6. parts, apt both for Voyals and Voices* which contains thirty-four great compositions, including the bright *Sweet honey-sucking bees* and *Stay, Corydon* and the darker *Oft have I vowed*, and number 31, *Draw On Sweet Night* :

Draw on, sweet Night, best friend unto those cares
That do arise from painful melancholy.
My life so ill through want of comfort fares,
That unto thee I consecrate it wholly.

Sweet Night, draw on ! My griefs, when they are told
To shades and darkness, find some ease from paining,
And while thou all in silence dost enfold,
I then shall have best time for my complaining.

The poet has not been identified. This six-part setting lies half way between Wilbye's abstract, purely musical style, and his madrigal style. Together with *The Lady Oriana*, which Wilbye contributed to the *Triumphs of Oriana* collection, and two motets which he contributed to Leighton's *Teares or Lamentations*, these two sets of madrigals constitute Wilbye's entire output and place him together with Byrd, Morley and Weelkes as one of the greatest of English composers.

In 1613 Lady Kytson granted Wilbye a lease of Sexten's Farm, reputed the best sheep farm in the district. Wilbye employed a bailiff to run the farm, and continued to live at Hengrave Hall, but his new interest seems to have ended his composing; perhaps such an activity was not appropriate for the landed gentleman he was now becoming.

After Lady Kytson's death in 1628, Wilbye went to live at the house of Lady Rivers in Colchester. Lady Rivers, a few years older than Wilbye, was the youngest daughter of Sir Thomas Kytson, and had always been a particular patroness of the composer. Her marriage to Lord Rivers had not been happy, and when she left the family seat at St. Osyth she moved to Colchester, some nine miles distant. Lady Rivers' house still stands today, as indeed does Hengrave Hall.

Wilbye died in 1638 and was buried at Holy Trinity, Colchester. He bequeathed a comparatively important estate, mostly to his nephews and nieces. He owned four hundred pounds, and land around Bury St. Edmunds and around Diss. His best viol went to Charles, Prince of Wales, later Charles II.

Peter J Billam

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Draw On Sweet Night

Draw on sweet Night ,

Alto in G

5

Detailed description: This system contains the first five measures of the piece. It features five staves: a vocal line and four piano accompaniment staves. The key signature is one sharp (F#) and the time signature is 2/2. The vocal line begins with the lyrics 'Draw on sweet Night,'. The piano accompaniment consists of four staves, with the bottom-most staff labeled 'Alto in G'. Measure numbers 1 through 5 are indicated above the vocal staff.

best friend un - to those cares

Alto in G

10 15

Detailed description: This system contains measures 6 through 15. The vocal line continues with the lyrics 'best friend un - to those cares'. The piano accompaniment continues across four staves. Measure numbers 10 and 15 are indicated above the vocal staff. The bottom-most staff is labeled 'Alto in G'.

That do a - rise from pain - ful melancho - ly .

Alto in G

20 25

Detailed description: This system contains measures 16 through 25. The vocal line concludes with the lyrics 'That do a - rise from pain - ful melancho - ly .'. The piano accompaniment continues across four staves. Measure numbers 20 and 25 are indicated above the vocal staff. The bottom-most staff is labeled 'Alto in G'.

30 35

My life so ill from want of comfort fares

Alto in G

40 45

That unto thee I consecrate it

Alto -

45 50

Sweet wholly,

Alto in G

Night, draw on

Alto in G

Alto in G

Alto

My griefs when they be told

55 60

65 70 75

80 85

to shade and darkness find some ease from pai - ning ,

Alto in G

90 95

and while thou all in si - lence dost en -

Alto in G

100

fold

Alto in G

105 110

I then shall have best time for my complain - ning .

Alto in G

Detailed description: This system contains measures 105 through 110. It features five staves. The top staff is the vocal line with lyrics. The second and third staves are for flutes. The fourth and fifth staves are for an Alto flute in G. The music is in a minor key with a common time signature. Measure 105 starts with a treble clef and a key signature of one sharp (F#). Measure 110 ends with a double bar line.

115 120

Alto in G

Detailed description: This system contains measures 115 through 120. It features five staves. The top staff is the vocal line. The second and third staves are for flutes. The fourth and fifth staves are for an Alto flute in G. The music continues from the previous system. Measure 115 starts with a treble clef and a key signature of one sharp (F#). Measure 120 ends with a double bar line.

125

Alto in G

Detailed description: This system contains measures 125 through 130. It features five staves. The top staff is the vocal line. The second and third staves are for flutes. The fourth and fifth staves are for an Alto flute in G. The music continues from the previous system. Measure 125 starts with a treble clef and a key signature of one sharp (F#). Measure 130 ends with a double bar line.

Draw On Sweet Night, Flutes One and Two

1 5 10

Draw on sweet Night ,

15

best friend un - to those cares

That do a -

20 25

rise from pain - ful melancho - ly .

30 35

My life so ill from want of comfort fares

40 45

Sweet Night, draw on

50

Sweet Night, draw on

55 60

Sweet Night, draw on

65 70

75 80

My griefs when they - be told to shade and darkness find some ease from pai - ning ,

85 90

and while thou all

95 100

in si - lence dost en - - - fold

105 110

115 120

125

Draw On Sweet Night, Flutes Three and Four

5 10

Draw on sweet Night,

15 20

best friend un-to those cares

25 30

That do a - rise from pai - nful me - lancho -

35

ly. My life so ill from want of comfort fares

40 45

unto thee I consecrate it whol - ly. That

50 55

Sweet Night, draw on

60 65

Sweet Night, draw on

70 75

My griefs when they be told

Detailed description: This system contains measures 70 to 75. The top staff is a treble clef with a whole note rest in measure 70, followed by a half note G4 in measure 71, and a whole note G4 in measure 72. The bottom staff is a treble clef with a key signature of one sharp (F#). It features a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and a whole note G5. The lyrics "My griefs when they be told" are centered under the bottom staff.

80 85

to shade and darkness find some ease from pain - ing ,

Detailed description: This system contains measures 80 to 85. The top staff has a whole note G4 in measure 80, followed by a whole note G4 in measure 81, and a whole note G4 in measure 82. The bottom staff continues the melodic line with quarter notes A4, B4, C5, D5, E5, F#5, G5, and a whole note G5. The lyrics "to shade and darkness find some ease from pain - ing ," are centered under the bottom staff.

90 95

And while thou all in silence

Detailed description: This system contains measures 90 to 95. The top staff has a whole note G4 in measure 90, followed by a whole note G4 in measure 91, and a whole note G4 in measure 92. The bottom staff continues the melodic line with quarter notes A4, B4, C5, D5, E5, F#5, G5, and a whole note G5. The lyrics "And while thou all in silence" are centered under the bottom staff.

100

dost en - fold

Detailed description: This system contains measures 100 to 105. The top staff has a whole note G4 in measure 100, followed by a whole note G4 in measure 101, and a whole note G4 in measure 102. The bottom staff continues the melodic line with quarter notes A4, B4, C5, D5, E5, F#5, G5, and a whole note G5. The lyrics "dost en - fold" are centered under the bottom staff.

105 110

I then shall have best time for my complain - ing .

Detailed description: This system contains measures 105 to 110. The top staff has a whole note G4 in measure 105, followed by a whole note G4 in measure 106, and a whole note G4 in measure 107. The bottom staff continues the melodic line with quarter notes A4, B4, C5, D5, E5, F#5, G5, and a whole note G5. The lyrics "I then shall have best time for my complain - ing ." are centered under the bottom staff.

115 120

Detailed description: This system contains measures 115 to 120. The top staff has a whole note G4 in measure 115, followed by a whole note G4 in measure 116, and a whole note G4 in measure 117. The bottom staff continues the melodic line with quarter notes A4, B4, C5, D5, E5, F#5, G5, and a whole note G5.

125

Detailed description: This system contains measures 125 to 130. The top staff has a whole note G4 in measure 125, followed by a whole note G4 in measure 126, and a whole note G4 in measure 127. The bottom staff continues the melodic line with quarter notes A4, B4, C5, D5, E5, F#5, G5, and a whole note G5.

Draw On Sweet Night, Flutes Four and Five

5 10

Draw on sweet Night,

15 20

best friend un - to those

25 30

cares

That do a - rise from pain - ful me - lan - cho - ly.

35

That

My life so ill from want of comfort fares

40 45

unto thee I consecrate it whol - ly.

50 55

Sweet Night, draw on

60 65

70 75

My griefs when they be - told

Detailed description: This system contains two staves of music. The top staff is a treble clef with a key signature of one sharp (F#). It features a melodic line with a slur over measures 70-74 and a fermata over measure 75. The bottom staff is a bass clef with a key signature of one sharp. It provides harmonic support with a similar melodic line. The lyrics "My griefs when they be - told" are centered under the staves.

80 85

to shade and darkness find some ease from pai - ning ,

Detailed description: This system contains two staves of music. The top staff continues the melodic line from the previous system, with a slur over measures 80-84 and a fermata over measure 85. The bottom staff continues the harmonic support. The lyrics "to shade and darkness find some ease from pai - ning ," are centered under the staves.

90

and while thou all in

Detailed description: This system contains two staves of music. The top staff has a long rest for measures 90-94, followed by a melodic phrase in measure 95. The bottom staff continues the harmonic support. The lyrics "and while thou all in" are centered under the staves.

95 100

silence dost en - - fold

Detailed description: This system contains two staves of music. The top staff has a melodic line with a slur over measures 95-99 and a fermata over measure 100. The bottom staff continues the harmonic support. The lyrics "silence dost en - - fold" are centered under the staves.

105 110

I then shall have best time for my complaining .

Detailed description: This system contains two staves of music. The top staff has a melodic line with a slur over measures 105-109 and a fermata over measure 110. The bottom staff continues the harmonic support. The lyrics "I then shall have best time for my complaining ." are centered under the staves.

115 120

Detailed description: This system contains two staves of music. The top staff has a melodic line with a slur over measures 115-119 and a fermata over measure 120. The bottom staff continues the harmonic support.

125

Detailed description: This system contains two staves of music. The top staff has a melodic line with a slur over measures 125-129 and a fermata over measure 130. The bottom staff continues the harmonic support.

Draw On Sweet Night, Flute Five and Alto Flute

5 10

Alto in G Draw on sweet Night, best

15 20

Alto in G friend un - to those cares

25 30

Alto in G That do a - rise from pain - ful me - lan - cho - ly.

35

Alto in G My life so ill from want of comfortfares,

40 45

Alto in G That unto thee I conse - crate it whol - ly.

50 55

Alto in G Sweet Night, draw on

60 65

Alto in G

70 75

Alto in G

My griefs when they be told

80

Alto in G

to shade and darkness find some ease from pain - ing ,

85 90

Alto in G

95 100

Alto in G

and while thou all in si - lence dost en -

105 110

Alto in G

fold

115 120

Alto in G

I then shall have best time for my complain - ing.

125

Alto in G

Peter Billam was born in London in 1948, studied piano, and lived in Switzerland from 1973 to 1983, where he studied composition, classical guitar, flute and voice, worked as Musical Director of the *Théâtre Populaire Romand*, and as recording engineer, record producer and computer programmer. He moved to Tasmania in 1983, lectured in composition at the Conservatorium, conducted recorder ensembles and choirs, studied recorder, voice and harpsichord. He founded www.pjb.com.au, becoming the first composer to sell scores on-line, with on-line delivery, taking scores from Composer to Performer in one immediate step. *Wwww.pjb.com.au* offers a new approach to music publishing. These pieces are **written to be read, made to be played !**

Compositions at www.pjb.com.au include: *Five Short Pieces*, guitar, 1979; *Divisions on an Italian Ground*, flute and guitar, 1980; *De Profundis* and *Nacht*, on poems by Lama Anagarika Govinda, voice and piano, 1980; *Fünf Bagatellen*, piano, 1980; *Five Rounds*, choir, 1986; *Go Forth and Multiply*, choir, 1986; *Three Violin Duets*, 1987; *Fable*, for piano, 1987; *To Erich Jantsch*, SAATTB recorders, 1988; *A Suite of Curves*, trombone (or horn) and piano, 1990; *Two Recorder Duets*, alto recorders, or other melody instruments, 1991; *Trombone Quintet*, trombone, flute, piano, bass, and percussion, 1994; *Three Songs*, on poems by Jack Kerouac, Vikram Seth and Dylan Thomas, voice and piano (only the first and third of these are available), 1994; *Piano Study*, piano, 1994; *Four Dances*, various ensembles including recorder quartet, string quartet, 1995; *The Poet in the Clouds*, on a poem by S. T. Coleridge, SATB choir, 1995; *Tres Casidas del Diván del Tamarit*, on poems by Federico García Lorca, voice and piano, 1997; *Three Suites*, for the solo line, piano, and piano and a solo line, 2000; *Die Zeiten*, on poems by Kästner, Bachman and Jünger, choir (only the second and third of these are available), 2000; *Three Duets* for flutes, 2001; *For Four Hands* for piano four hands, 2002; *Three Preludes* for piano, 2003; *Second Solo Suite* for flute, violin, viola or cello, 2003; *Guitar Duet* for two guitars, 2006; *We Who Mourn* for choir, 2007; *Trio With Guitar* for guitar and two clarinets or two recorders or two violas, 2008; *Canons* for two- and four-hand piano, 2009; *Flute Trio*, 2012; *Keyboard Studies*, 2013.

Arrangements include: By J. S. Bach: *Trio BWV 655*, piano and flute; *Vor deinen Thron BWV 668*, piano; *Fugue in F minor BWV 689*, SATB recorders; *Four Duets BWV 802-5*, keyboard; *Flute Sonata BWV 1031* transposed into G major for alto recorder and keyboard; *Flute Sonata BWV 1032* completed by Peter Billam for flute and keyboard, also in C major for alto recorder, and in G major for descant; *Ricercare a 3*, from the *Musikalisches Opfer* for keyboard; *Ricercare a 6*, for sSATBG recorders, or strings, or two keyboards; *Fuga Canonica in Epi diapente* for keyboard and melody instrument; from the *Art of Fugue: Contrapuncti 1, 4 and 9* for keyboard, and *Contrapunctus 14* as completed by D. F. Tovey, for keyboard, or for SATB recorders, or for strings; *Passacaglia and Fugue in c* for piano four hands; *Chorales with Descant* for melody instrument and piano; *Cello Suites I, II and III* for flute or alto recorder, *Forty Chorales* for piano, *Der Geist hilft* for SATB-SATB recorders. By Johannes Brahms: *Fugue in Ab minor for organ*, for SATB recorders and gamba, in A minor; *Choralvorspiele for organ* plus settings by Isaac, Bach, Praetorius, recorders. *John Carr*, *Divisions on an Italian Ground*, flute or recorder and guitar. By G. F. Händel: *Concerto Grosso in A minor* op 6 no 4, harpsichord and recorders; *Recorder Sonata in Bb* no 5, in G for tenor recorder and keyboard. *Claudio Monteverdi*, *Ecco Mormorar l'Onde*, SSATB recorders. By Arnold Schoenberg: *Verklärte Nacht* for piano. By Franz Schubert: *Four Songs*, voice and guitar; *Dances*, recorders and guitar, *Dances*, piano 4 hands. *Scriabin*, *Two Preludes op.67*; *Five Preludes op.74*, piano. *Telemann*, *Twelve Flute Fantasias*, recorder. *John Wilbye*, *Draw on sweet Night*, SSATTB recorders, and for flute choir. *Twelve Italian Songs*, voice and guitar; *Fourteen Folk Dance Tunes*, recorder and guitar; *Bushband Dances*, violin, piano accordeon and banjo; *Easy Classical Pieces*, Bb trumpet and piano.

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