

Draw On Sweet Night

John Wilbye

From the Second Set of Madrigals, 1609

Transcribed by Peter Billam

For SSATTB or SSAATB Recordors

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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 *Of I 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

8 5

Draw on sweet Night,

This system contains the first five staves of music. The vocal line begins with the lyrics 'Draw on sweet Night,'. The music is in 2/2 time and features a key signature of one sharp (F#). The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a simple harmonic progression in the right hand and a bass line in the left hand.

10 15

best friend un - to those cares

This system contains the next five staves of music. The vocal line continues with the lyrics 'best friend un - to those cares'. The musical notation includes various note values and rests, with a fermata over the final note of the vocal line.

20 25

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

This system contains the final five staves of music. The vocal line concludes with the lyrics 'That do a - rise from pain - ful melancho - ly .'. The music ends with a final cadence in the piano accompaniment.

30 35

My life so ill from want of comfort fares

40

That un - to thee I consecrate it

45 50

Sweet whol - ly .

8 55 60

Night, draw on

65

70 75

My griefs when they be told

80 85

to shade and dark - ness find some ease from pai - ning ,

90 95

and while thou all in si - lence dost en -

100

fold

8 105 110

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

Detailed description: This system of music contains measures 105 through 110. It features a vocal line with lyrics and five instrumental staves. The vocal line begins with a fermata over the first measure. The lyrics are: "I then shall have best time for my complai - ning .". The music is in a key with one sharp (F#) and a common time signature. The instrumental parts include a treble clef staff with a soprano line, a treble clef staff with an alto line, a treble clef staff with a tenor line, a treble clef staff with a bass line, and a bass clef staff with a bass line. The vocal line has a fermata over the final measure.

8 115 120

Detailed description: This system of music contains measures 115 through 120. It features five instrumental staves. The music is in a key with one sharp (F#) and a common time signature. The instrumental parts include a treble clef staff with a soprano line, a treble clef staff with an alto line, a treble clef staff with a tenor line, a treble clef staff with a bass line, and a bass clef staff with a bass line. The vocal line from the previous system continues with a fermata over the final measure.

8 125

Detailed description: This system of music contains measures 125 through 130. It features five instrumental staves. The music is in a key with one sharp (F#) and a common time signature. The instrumental parts include a treble clef staff with a soprano line, a treble clef staff with an alto line, a treble clef staff with a tenor line, a treble clef staff with a bass line, and a bass clef staff with a bass line. The vocal line from the previous system continues with a fermata over the final measure.

Draw On Sweet Night, Soprano Recorders

8 5 10

Draw on sweet Night,

15

best friend un - to those cares

That do a -

20 25

rise from pain - ful melanco - 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 dark - ness 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, Alto and Tenor I Recorders

John Wilbye

5 10

Draw on sweet Night ,

15 20

best friend un - to those cares

25 30

That do a - rise from pai - nful me - lan cho -

35

ly . My life so ill from want of comfort fares

40 45

un - to 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 measures 70 to 75. The top staff has a treble clef and a key signature of one sharp (F#). It features a melodic line with a long note at measure 70, followed by rests, and then a series of eighth notes. The bottom staff has a treble clef and a key signature of one sharp. It provides a harmonic accompaniment with various rhythmic patterns, including eighth and sixteenth notes, and rests.

80 85

to shade and dark - ness find some ease from pai - ning ,

Detailed description: This system contains measures 80 to 85. The top staff continues the melodic line with a mix of quarter and eighth notes. The bottom staff continues the accompaniment with similar rhythmic patterns, including some sixteenth-note runs.

90 95

And while thou all in si - lence

Detailed description: This system contains measures 90 to 95. The top staff shows a melodic line with some grace notes and slurs. The bottom staff continues the accompaniment with a steady rhythmic pattern.

100

dost en - - fold

Detailed description: This system contains measures 100 to 105. The top staff features a melodic line with a prominent slur and a fermata. The bottom staff continues the accompaniment with a mix of eighth and quarter notes.

105 110

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

Detailed description: This system contains measures 105 to 110. The top staff has a melodic line with a fermata at the end. The bottom staff continues the accompaniment with a mix of eighth and quarter notes.

115 120

Detailed description: This system contains measures 115 to 120. The top staff has a melodic line with a slur and a fermata. The bottom staff continues the accompaniment with a mix of eighth and quarter notes.

125

Detailed description: This system contains measures 125 to 130. The top staff has a melodic line with a slur and a fermata. The bottom staff continues the accompaniment with a mix of eighth and quarter notes.

Draw On Sweet Night, Tenor Recorders

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

un- to 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 begins with a whole note G4, followed by a half note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. A fermata is placed over the G3. The bottom staff is a bass clef with a key signature of one sharp. It begins with a whole rest, followed by a half note G3, and then a series of eighth notes: A3, B3, C4, D4, E4, F#4, G4, A4, B4, A4, G4. A fermata is placed over the G4. The lyrics "My griefs when they be - told" are centered under the notes.

80 85

to shade and dark - ness find some ease from pai - ning ,

Detailed description: This system contains two staves of music. The top staff is a treble clef with a key signature of one sharp. It begins with a whole rest, followed by a half note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. A fermata is placed over the G3. The bottom staff is a bass clef with a key signature of one sharp. It begins with a whole rest, followed by a half note G3, and then a series of eighth notes: A3, B3, C4, D4, E4, F#4, G4, A4, B4, A4, G4. A fermata is placed over the G4. The lyrics "to shade and dark - ness find some ease from pai - ning ," are centered under the notes.

90

and while thou all in

Detailed description: This system contains two staves of music. The top staff is a treble clef with a key signature of one sharp. It begins with a whole note G4, followed by a half note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. A fermata is placed over the G3. The bottom staff is a bass clef with a key signature of one sharp. It begins with a whole rest, followed by a half note G3, and then a series of eighth notes: A3, B3, C4, D4, E4, F#4, G4, A4, B4, A4, G4. A fermata is placed over the G4. The lyrics "and while thou all in" are centered under the notes.

95 100

si - lence dost en - - fold

Detailed description: This system contains two staves of music. The top staff is a treble clef with a key signature of one sharp. It begins with a whole note G4, followed by a half note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. A fermata is placed over the G3. The bottom staff is a bass clef with a key signature of one sharp. It begins with a whole rest, followed by a half note G3, and then a series of eighth notes: A3, B3, C4, D4, E4, F#4, G4, A4, B4, A4, G4. A fermata is placed over the G4. The lyrics "si - lence dost en - - fold" are centered under the notes.

105 110

I then shall have best time for my complaining .

Detailed description: This system contains two staves of music. The top staff is a treble clef with a key signature of one sharp. It begins with a whole note G4, followed by a half note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. A fermata is placed over the G3. The bottom staff is a bass clef with a key signature of one sharp. It begins with a whole rest, followed by a half note G3, and then a series of eighth notes: A3, B3, C4, D4, E4, F#4, G4, A4, B4, A4, G4. A fermata is placed over the G4. The lyrics "I then shall have best time for my complaining ." are centered under the notes.

115 120

Detailed description: This system contains two staves of music. The top staff is a treble clef with a key signature of one sharp. It begins with a whole note G4, followed by a half note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. A fermata is placed over the G3. The bottom staff is a bass clef with a key signature of one sharp. It begins with a whole rest, followed by a half note G3, and then a series of eighth notes: A3, B3, C4, D4, E4, F#4, G4, A4, B4, A4, G4. A fermata is placed over the G4.

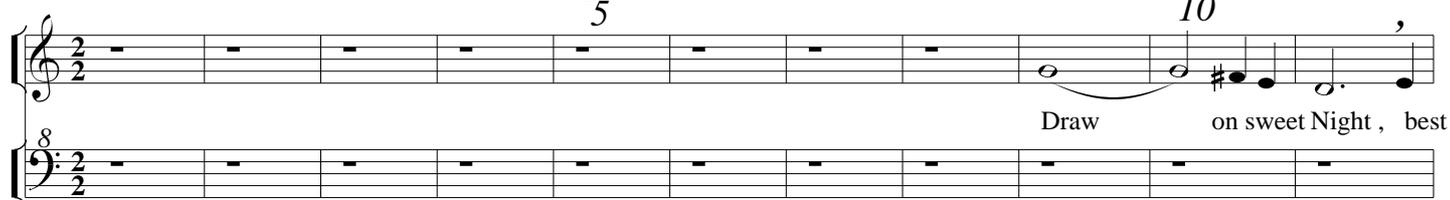
125

Detailed description: This system contains two staves of music. The top staff is a treble clef with a key signature of one sharp. It begins with a whole note G4, followed by a half note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. A fermata is placed over the G3. The bottom staff is a bass clef with a key signature of one sharp. It begins with a whole rest, followed by a half note G3, and then a series of eighth notes: A3, B3, C4, D4, E4, F#4, G4, A4, B4, A4, G4. A fermata is placed over the G4.

Draw On Sweet Night, Tenor II and Bass Recorders

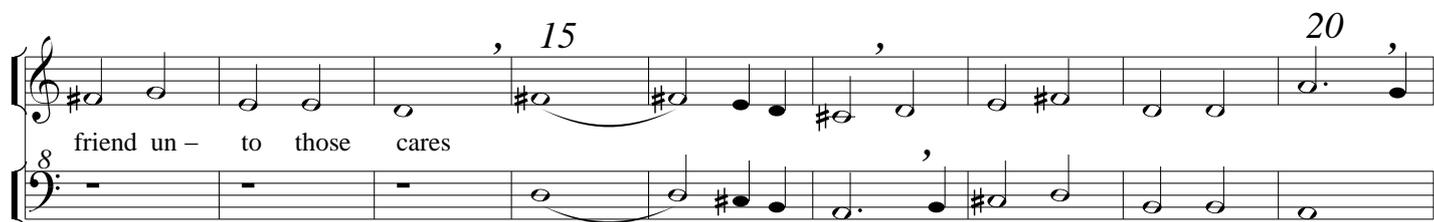
John Wilbye

5 10



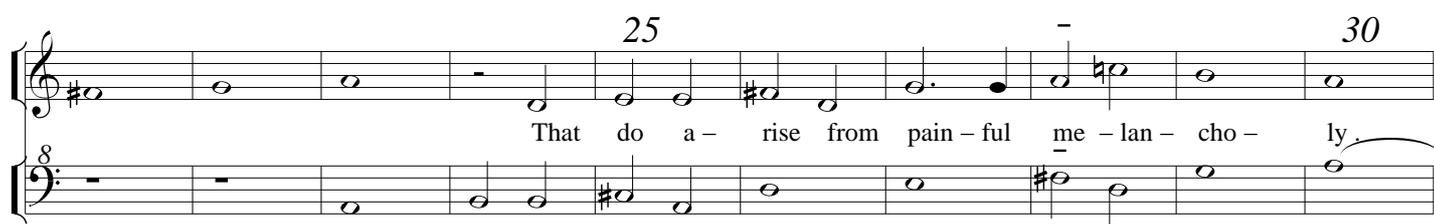
Draw on sweet Night, best

15 20



friend un- to those cares

25 30



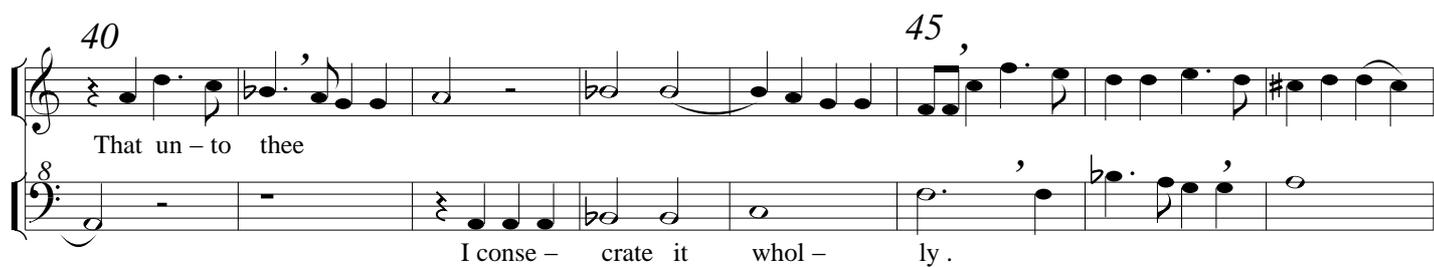
That do a- rise from pain- ful me- lan- cho- ly.

35



My life so ill from want of comfort fares,

40 45



That un- to thee
I conse- crate it whol- ly.

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 key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The lyrics are "My griefs when they be told".

80

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

Detailed description: This system contains measures 80 to 84. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The lyrics are "to shade and darkness find some ease from pain - ing ,".

85 90

Detailed description: This system contains measures 85 to 89. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). There are no lyrics for these measures.

95 100

and while thou all in si - lence dost en - -

Detailed description: This system contains measures 95 to 99. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The lyrics are "and while thou all in si - lence dost en - -".

105 110

fold

Detailed description: This system contains measures 105 to 110. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The lyrics are "fold".

115 120

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

Detailed description: This system contains measures 115 to 120. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The lyrics are "I then shall have best time for my complai - ning .".

125

Detailed description: This system contains measures 125 to 129. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). There are no lyrics for these measures.

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. *Www.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*, SAATB 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 Epidiapente* 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*, SSATB 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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