

# DRAW ON, SWEET NIGHT.

SPECIAL VERSION with Alto and Tenor I parts  
interchanged from bar 15 to bar 53.

John Wilbye (1574–1638)

Calmly

Sop. I *mp* Draw \_\_\_\_\_ on, sweet Night, \_\_\_\_\_ draw on, sweet Night, <sup>5</sup>

Sop. II *mp* Draw \_\_\_\_\_ on, \_\_\_\_\_ sweet Night, \_\_\_\_\_ draw on, sweet

Alto *mp* Draw \_\_\_\_\_ on, sweet Night, best friend un - to those cares, draw \_\_\_\_\_ on, sweet

Ten. I *mp* Draw \_\_\_\_\_ on, sweet Night, best friend un - to those \_\_\_\_\_ cares, draw \_\_\_\_\_

Ten. II *mp* Draw \_\_\_\_\_

Bass

Sop. I <sup>10</sup> best \_\_\_\_\_ friend \_\_\_\_\_ un - to those \_\_\_\_\_ cares <sup>15</sup>

Sop. II Night, best friend un - to those cares

Alto Night, \_\_\_\_\_ draw on, sweet Night, best \_\_\_\_\_

Ten. I \_\_\_\_\_ on, sweet Night, best friend un - to those cares, draw \_\_\_\_\_ on, sweet Night, best friend un

Ten. II \_\_\_\_\_ on, sweet Night, best friend un - to those cares, draw \_\_\_\_\_ on, sweet Night, best

Bass Draw \_\_\_\_\_ on, sweet Night, best

WILBYE, Draw on, sweet night – 2

20 25

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

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

Alto  
friend un - to those cares That do a - rise

Ten. I  
- to those cares That do a - rise, a - rise from

Ten. II  
friend un - to those cares, un - to those cares That do a - rise from

Bass  
friend un - to those cares That do a - rise from pain -

*mp*

30

Sop. I  
from pain - ful me - lan - cho - ly.

Sop. II  
from pain - ful me - lan - cho - ly. My life so ill through want of com - fort

Alto  
from pain - ful me - lan - cho - ly.

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

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

Bass  
- ful me - lan - cho - ly.

*mf*

WILBYE, Draw on, sweet night – 3

35 *mf* 40

Sop. I  
My life so ill through want of com - fort fares \_\_\_\_\_ That un - to thee, to

Sop. II  
fares \_\_\_\_\_ That un - to thee, that un - to

Alto *mf*  
My life so ill through want of com - fort fares That un - to thee, \_\_\_\_\_ that un - to

Ten. I  
fares, my life so ill through want of com - fort fares \_\_\_\_\_

Ten. II *mf*  
fares \_\_\_\_\_ That un - to thee, that un - to

Bass *mf*  
My life so ill through want of com - fort fares, \_\_\_\_\_

45 *mf*

Sop. I  
thee I con - se - crate it whol - - ly, \_\_\_\_\_ that

Sop. II  
thee I con - se - crate it whol - - ly, that un - to thee, to thee \_\_\_\_\_

Alto  
thee I con - se - crate it whol - - ly, \_\_\_\_\_ that

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

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

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

WILBYE, Draw on, sweet night – 4

Sop. I  
un - to thee | con - se - crate it \_\_\_\_\_ whol - ly. Sweet Night, draw on, sweet Night, draw

Sop. II  
\_\_\_\_\_ | co - se - crate \_\_\_\_\_ it whol - ly. Sweet \_\_\_\_\_ Night, draw

Alto  
un - to thee, to thee | con - se - crate it whol - ly. Sweet Night, draw on, sweet \_\_\_\_\_

Ten. I  
that un - to thee | con - se - crate it whol - ly. Sweet \_\_\_\_\_

Ten. II  
-ly, \_\_\_\_\_ it whol - ly. Sweet Night, draw on,

Bass  
\_\_\_\_\_ | \_\_\_\_\_ it whol - ly.

\* These diminuendi are not in the book; they have been added to ensure that the piano entries in bar 51 are not drowned.

55 Sop. I  
on, O sweet \_\_\_\_\_ Night, draw on, \_\_\_\_\_ sweet \_\_\_\_\_ Night, draw

Sop. II  
on, \_\_\_\_\_ sweet \_\_\_\_\_ Night, draw on,

Alto  
\_\_\_\_\_ Night, draw on, sweet Night, draw on, sweet \_\_\_\_\_ Night, draw on, sweet

Ten. I  
\_\_\_\_\_ Night, draw on, sweet Night, draw on, sweet Night, draw on, draw on, \_\_\_\_\_ sweet Night, draw

Ten. II  
\_\_\_\_\_ sweet Night, draw on, sweet \_\_\_\_\_ Night, draw on, draw

Bass  
\_\_\_\_\_

65 70

Sop. I  
on, \_\_\_\_\_ sweet \_\_\_\_\_ Night, draw on! \_\_\_\_\_

Sop. II  
sweet Night, draw on, \_\_\_\_\_ sweet \_\_\_\_\_ Night, draw on!

Alto  
Night, draw on, \_\_\_\_\_ sweet \_\_\_\_\_ Night, draw on! \_\_\_\_\_

Ten. I  
on, sweet Night, draw on, \_\_\_\_\_ sweet \_\_\_\_\_ Night, draw on, \_\_\_\_\_ sweet \_\_\_\_\_ Night, draw on!

Ten. II  
*p*  
on, \_\_\_\_\_ sweet \_\_\_\_\_ Night, \_\_\_\_\_ sweet \_\_\_\_\_ Night, draw on!

Bass  
*p*  
Sweet Night, draw on, \_\_\_\_\_ draw on! \_\_\_\_\_

75 *mp*

Sop. I  
My griefs, when they \_\_\_\_\_ be \_\_\_\_\_ told

Sop. II  
*mp*  
My griefs, when they \_\_\_\_\_ be \_\_\_\_\_ told

Alto  
*mp*  
My griefs, when they \_\_\_\_\_ be \_\_\_\_\_ told

Ten. I  
*mp*  
My griefs, when they \_\_\_\_\_ be \_\_\_\_\_ told

Ten. II  
*mp*  
My griefs, when they \_\_\_\_\_ be \_\_\_\_\_ told

Bass  
*mp*  
My griefs, when they \_\_\_\_\_ be \_\_\_\_\_ told

WILBYE, Draw on, sweet night – 6

Sop. I *80*  
To shades and dark - ness, find some ease from pain - - ing;

Sop. II *mp*  
To shades and dark -

Alto *mp*  
To shades and dark -

Ten. I *mp*  
To shades and dark - ness, \_\_\_\_\_ find some ease from pain - - ing, to shades and dark -ness,

Ten. II *mp*  
To shades and dark -ness, find some ease from pain - - ing,

Bass

*85* Sop. I *90*

Sop. II  
-ness, find some ease from pain - - ing;

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

Ten. I  
find some ease from pain - ing;

Ten. II *mf*  
to shades and dark - ness, \_\_\_\_\_ find some ease from pain -

Bass  
To shades and dark -ness, find some ease from

95 *p*

Sop. I  
And while thou all in si - lence

Sop. II  
*p*  
And while thou all \_\_\_\_\_ in si - lence dost \_\_\_\_\_ en - - - fold,

Alto  
- - ing; And while thou all in si - lence dost en - - -

Ten. I  
*p*  
And while thou all in si - lence dost en - - fold, in

Ten. II  
- - ing;

Bass  
pain - - ing; And while thou

100

Sop. I  
dost en - fold, in si - lence dost en - fold, and while thou

Sop. II  
and while thou all in si - - lence dost en - fold, and while thou all \_\_\_\_\_

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

Ten. I  
si - - lence dost en - fold, and while thou all in si - lence

Ten. II  
*p*  
And while thou all in si - lence dost en - fold, and while thou all in

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

WILBYE, Draw on, sweet night – 8

105

Sop. I  
all in si - lence dost en - - - fold, I then shall have best time for

Sop. II  
\_ in si - lence dost \_ \_ \_ en - - - fold,

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

Ten. I  
dost en - fold, and while thou all in si - lence dost en - fold, I then shall have best time for my com -

Ten. II  
si - lence dost \_ \_ \_ en - - - fold,

Bass  
all in si - lence dost en - - - fold,

115 *p*

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

Sop. II  
I then shall have best time for my com - plain -

Alto  
-plain - - - ing, for my com - plain - ing, I

Ten. I  
-plain - ing, for my com - plain - - - ing, I then shall have best time \_ \_ \_

Ten. II  
for my com - plain - ing, I then shall

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



120

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

Sop. II  
- ing, I then shall have best

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

Ten. I  
for my com - plain - ing,

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

Bass  
I then shall have best

125

Sop. I  
best time for my com - plain - ing.

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

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

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

Ten. II  
have best time for my com - plain - ing.

Bass  
time for my com - plain - ing.