



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

best friend un- to those cares

Alto in G

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

Alto in G

30 35

My life so ill from want of comfort fares

Alto in G

40

That un - to thee I consecrate it

Alto -

45 50

Sweet

whol - ly .

Alto in G

55 60

Night, draw on

Alto in G

65 70

Alto in G

75 80

Alto in G

My griefs when they be told

80 85

to shade and dark - ness 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 - ing .

Alto in G

Detailed description: This block contains the first system of the musical score, covering measures 105 to 110. It features five staves. The top staff is the vocal line with lyrics. The second staff is a flute part. The third staff is another flute part. The fourth staff is a third flute part. The fifth staff is the Alto in G. The music is in a key with one flat (F major or D minor) and a common time signature. Measure 105 starts with a treble clef and a common time signature. Measure 110 ends with a double bar line.

115 120

Alto in G

Detailed description: This block contains the second system of the musical score, covering measures 115 to 120. It features five staves. The top staff is the vocal line. The second staff is a flute part. The third staff is another flute part. The fourth staff is a third flute part. The fifth staff is the Alto in G. The music continues from the previous system. Measure 115 starts with a treble clef and a common time signature. Measure 120 ends with a double bar line.

125

Alto in G

Detailed description: This block contains the third system of the musical score, covering measures 125 to 130. It features five staves. The top staff is the vocal line. The second staff is a flute part. The third staff is another flute part. The fourth staff is a third flute part. The fifth staff is the Alto in G. The music continues from the previous system. Measure 125 starts with a treble clef and a common time signature. Measure 130 ends with a double bar line.

Draw On Sweet Night, Flutes One and Two

10

Draw on sweet Night,

best friend un - to those cares

That do a -

rise from pain - ful melancho - ly.

My life so ill from want of comfort fares

Sweet Night, draw on

Sweet Night, draw on

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, Flutes Three and Four

10

Draw on sweet Night ,

15 best friend un - to those cares

20

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

30

35 ly . My life so ill from want of comfort fares

That

40 un - to thee I consecrate it whol - ly .

45

50 Sweet Night , draw on

55

60

65

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

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 upper staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with a fermata over measure 70 and a slur over measures 71-75. The lower staff is in bass clef and 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 dark - ness find some ease from pai - ning ,

Detailed description: This system contains two staves of music. The upper staff has a fermata over measure 80 and a slur over measures 81-85. The lower staff continues the harmonic accompaniment. The lyrics "to shade and dark - ness 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 upper staff has a fermata over measure 90 and a slur over measures 91-95. The lower staff continues the harmonic accompaniment. The lyrics "and while thou all in" are centered under the staves.

95 100

si - lence dost en - - fold

Detailed description: This system contains two staves of music. The upper staff has a fermata over measure 95 and a slur over measures 96-100. The lower staff continues the harmonic accompaniment. The lyrics "si - lence 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 upper staff has a fermata over measure 105 and a slur over measures 106-110. The lower staff continues the harmonic accompaniment. 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 upper staff has a fermata over measure 115 and a slur over measures 116-120. The lower staff continues the harmonic accompaniment. There are no lyrics for this system.

125

Detailed description: This system contains two staves of music. The upper staff has a fermata over measure 125 and a slur over measures 126-130. The lower staff continues the harmonic accompaniment. There are no lyrics for this system.

Draw On Sweet Night, Flute Five and Alto Flute

John Wilbye

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 un - to 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 complai - ning .

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; *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.

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; *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* and *4* 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* with previous settings by Isaac, Bach, Praetorius, recorders. By Franz Schubert: *Four Songs*, voice and guitar; *Schubert Dances*, recorders and guitar, *Schubert Dances*, piano 4 hands. 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. By other composers: *Claudio Monteverdi, Ecco Mormorar l'Onde*, SSATB recorders; *Twelve Italian Songs*, voice and guitar; *John Wilbye, Draw on sweet Night*, SSATTB recorders, and for flute choir; *Telemann, Twelve Flute Fantasias*, recorder; *John Carr, Divisions on an Italian Ground*, flute or recorder and guitar; *Fourteen Folk Dance Tunes*, recorder and guitar; *Easy Classical Pieces*, Bb trumpet and piano.

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