

Welcome black night

John Dowland (c.1563-1626)

Cantus primus

Cantus secundus

Wel - come, wel - come black night, **Hy-men's** fair

Tenor

Quintus

Bassus

Lute

Lute tuning: D, F, G, c, f, a, d', g'

10

day, help, help, help **Hy-men** Love's due debt to pay,

Love's due debt is chaste de-light, which if the tur-tles,

20

the tur-tles, the tur-tles want to-night, **Hy-men** for-feits

his De-i-ty, and night in love, in love her dig-ni-ty,

30

The musical score consists of a treble clef staff with a key signature of one flat. The lyrics "Help, help black night Hy - men's fair day, Help _____" are written below the staff. Below the lyrics, there are two rows of musical notation. The top row shows a series of eighth and sixteenth note patterns. The bottom row shows a grid of notes with labels: the first column has notes labeled 'c' and 'd'; the second column has 'd' and 'c'; the third column has 'e' and 'c'; the fourth column has 'e' and 'a'; the fifth column has 'b' and 'a'; the sixth column has 'b' and 'a'; the seventh column has 'c' and 'e'; the eighth column has 'b' and 'c'; the ninth column has 'c' and 'b'; the tenth column has 'b' and 'c'; the eleventh column has 'c' and 'e'. The letter 'a' is placed under the note 'a' in the fifth column and under the note 'a' in the ninth column. The letter 'e' is placed under the note 'e' in the fourth column and under the note 'e' in the eleventh column.

Chorus [o . → o]

Hy-men, O Hy-men, mine of trea-sures more di-vine,
what de-i-ty

Hy-men, O Hy-men, mine of trea-sures more di-vine,
what de-i-ty

Hy-men, O Hy-men, mine of trea-sures more di-vine, what de-i-ty, what de-i-

Hy-men, O Hy-men, mine of trea-sures more di-vine, what de-i-ty

Hy-men, O Hy-men, mine of trea-sures more di-vine, what de-i-ty is like,

$\frac{1}{2}$																			
a	c	d	d	f	d	a	d	c	d	d	f	d	d	f	e	f	f	d	d
2	c	c	b	d	d	a	d	c	b	b	f	d	d	f	c	f	f	d	e

[50]

<i>ty</i>	<i>is like</i>	<i>to thee,</i>	<i>that free</i>	<i>- est from</i>	<i>mor - ta</i>	<i>- li - ty?</i>
<i>is like</i>	<i>to thee</i>	<i>that free - est from</i>	<i>mor - ta</i>	<i>- li -</i>	<i>ty?</i>	
<i>ty</i>	<i>is like</i>	<i>to thee, that free</i>	<i>- est from mor</i>	<i>- ta</i>	<i>- li</i>	<i>- ty?</i>
<i>is like</i>	<i>to thee, to thee, that</i>	<i>free - est from</i>	<i>mor - ta</i>	<i>- li</i>	<i>- ty?</i>	
<i>is like</i>	<i>to thee, that</i>	<i>free - est from</i>	<i>mor - ta</i>	<i>- li</i>	<i>- ty?</i>	
<i>f</i>	<i>c</i>	<i>c</i>	<i>b</i>	<i>a</i>	<i>a</i>	<i>a</i>
<i>c</i>	<i>d</i>	<i>c</i>	<i>d</i>	<i>c</i>	<i>e</i>	<i>a</i>
<i>a</i>			<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>
<i>a</i>			<i>b</i>	<i>b</i>	<i>e</i>	<i>c</i>
<i>a</i>			<i>d</i>	<i>c</i>	<i>e</i>	<i>c</i>
<i>a</i>				<i>a</i>	<i>a</i>	<i>a</i>

Welcome black night, *Hymens* faire day,
 help *Hymen* Loves due debt to pay,
 Loves due debt is chaste delight,
 which if the turtles want to night,
Hymen forfets his Dietie,
 and night in love her dignitie.
 Help, help blacke night *Hymens* faire day,
 Help *Hymen* Loves due debt to pay.

Chorus

Hymen, O *Hymen*, myne of treasures more divine,
 what dietie is like to thee that freest from mortalitie?

Stay (happy paire) stay but a while,
Hymen comes not, love to beguile,
 These sports are alluring baites,
 And sawce are to Loves sweetest Cates:
 Longing hope doth no hurt but this,
 It heightens Loves attained blisse.
 Then stay (most happie) stay a while,
Hymen comes not, Love to beguile.

Source: John Dowland, *A Pilgrimes Solace* (London, 1612), no.20.

Lute.12: c string *a* (= c), f string *c* (= g)

I, III-V: 30 semibreves' rest (II has 29) before *Chorus*.

(The existence of these rests in II suggests that many voices to a part are intended in the Chorus)

42: *ts* 3, all parts

V.42: wrongly-placed F4 clef (for F3); *ks* missing e flat

Lute.42.3: a string *c* (= b natural)

43: *ts* C, all parts. Clef & *ks* in V corrected

III.44.1: d'

All parts, 51: the editor can think of no way to avoid the triple *e* in the disyllable *free-est*