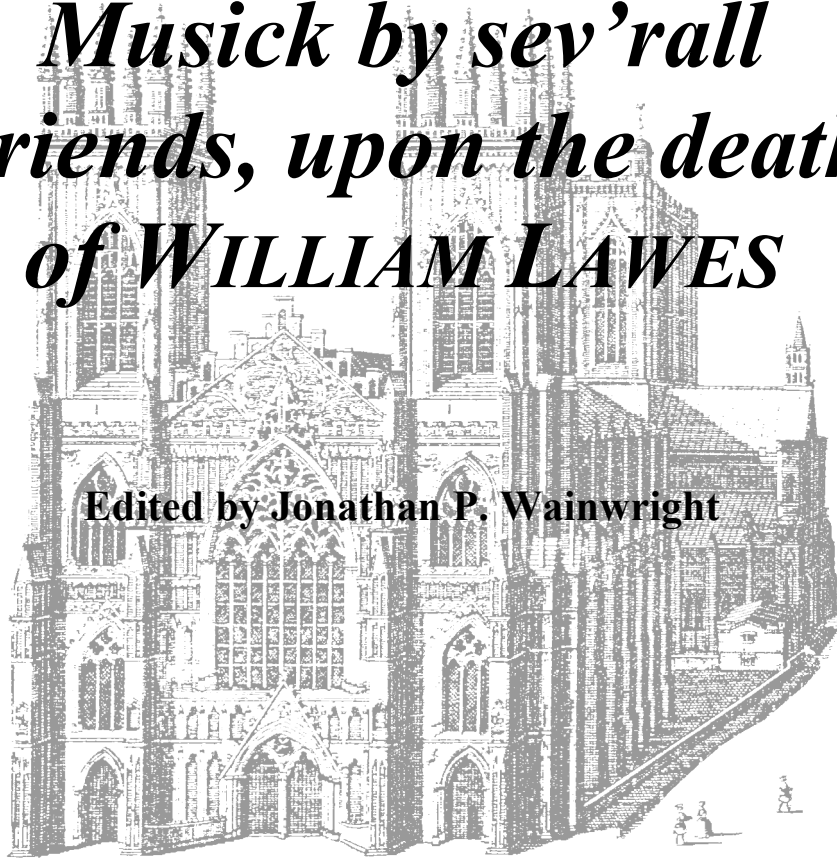


Y O R K 
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P R E S S

*Divers Elegies, set in
Musick by sev'rall
Friends, upon the death
of WILLIAM LAWES*

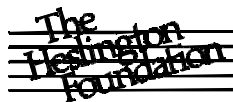
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Divers Elegies, set in Musick by sev'rall Friends, upon the death of William Lawes

Edited by Jonathan P. Wainwright

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INTRODUCTION

DIVERS ELEGIES, SET IN MUSICK BY SEV'RALL FRIENDS, UPON THE DEATH OF WILLIAM LAWES

WILLIAM LAWES son of *Thomas Lawes* a *Vicar Choral* of the Church of *Salisbury*, was bred in the *Close* of that *City*, being from his *Childhood* inclined to *Musick*. *Edward* Earl of *Hertford* obtained him from his *Father*, and bred him of his own cost in that *Faculty*, under his Master *Giovanni Coperario* an *Italian*, and most *Exquisite Musician*. Yet may it be said that the *Schollar*, in time did *Equal*, yet *Exceed* his Master.

He afterwards was of the *Private Musick* to King *Charles*, and was respected and beloved of all such *Persons*, who cast any looks towards *Vertue* and *Honour*. Besides his Fancies of the *three, four, five* and *six* parts to *Vyol* and *Organ*, he made above *thirty* severall sorts of *Musick*, for *Voyces* and *Instruments*, neither was there any *Instrument* then in use, but he composed to it so aptly, as if he had only studied that.

In these *distracted times* his Loyalty ingaged him in the *War* for his *Lord* and *Master*, and though he was by *Generall Gerrard* made a *Commissary* on designe to secure him (such *Officers* being commonly shot-free by their place, as not Exposed to danger,) yet such the activity of his *Spirit*, he disclaimed the *Covert* of his *Office*, and betrayed thereunto by his own adventurousness was casually shot at the Siege of *Chester*, the same time when the Lord *Bernard Stuart* lost his life.

Nor was the *Kings soul* so ingrossed with *grief* for the death of so near a *Kinsman*, and *Noble a Lord*, but that hearing of the death of his *dear servant William Laws*, he had a particular Mourning for him when *dead*, whom he loved when living, and commonly called the *Father* of *Musick*. I leave the rest of his *worth* to be expressed by his own *Works* of Composures of *Psalms* done joyntly by *him* and his *brother Master Henry Laws*, betwixt which *two* no difference, either in *Eminency*, *Affection*, or otherwise considerable, save the *one* is *deceased*, and the *other* still *surviving*. Master *William Laws* dyed in *September 1645*.¹

The account by Thomas Fuller (1608–61) of the life and death of William Lawes (1602–45) is – excepting his description of John Coprario as ‘an Italian’ – an accurate and succinct biography and, given the detail he gives concerning Lawes’ death at the siege of Chester on 24 September 1645,² is an apt introduction to this edition of elegies composed in memory of the royalist composer. The King, it seems, led the mourning for William Lawes and brought about an unparalleled outpouring of grief for a servant composer. A number of Royalist ‘cavalier’ poets – Mildmay Fane, Second Earl of Westmorland (1602–66), Robert Heath (1620–c.1685), Robert Herrick (1591–1674), Thomas Jordan (c.1614–85) and John Tatham

¹ Thomas Fuller, *The History of the Worthies of England* (London, 1662), ‘Wiltshire – Masters of Musick’, p. 157; the sentence ‘Besides his Fancies ... as if he had only studied that’ is taken directly from Henry Lawes’ ‘To the Reader’ in *Choice Psalmes* (1648), sig. A4^v (see p. 2 below). Anthony Wood follows Fuller’s account verbatim in his ‘Notes on the Lives of Musicians’, Oxford, Bodleian Library MS Wood 19(4), no. 106, f. 83 (although he added a few extra details and crossed out the description of Coprario as ‘Italian’). For full details of William Lawes’ life and compositions, see Andrew Ashbee and David Lasocki assisted by Peter Holman and Fiona Kisby, *A Biographical Dictionary of English Court Musicians, 1485–1714*, 2 vols (Aldershot, 1998) [hereafter *BDECM*], ii, pp. 710–12; Andrew Ashbee ed., *William Lawes (1602–1645): Essays on his Life, Times and Work* (Aldershot, 1998); John Cunningham, *The Consort Music of William Lawes 1602–1645* (Woodbridge, 2010); Murray Lefkowitz, *William Lawes* (London, 1960); David Pinto, *For Ye Violls: The Consort and Dance Music of William Lawes* (Richmond, 1995); *idem*, ‘Lawes, William’, *New Grove Dictionary of Music and Musicians*, 2nd edn (London, 2001) [hereafter *NGD*], xiv, pp. 396–407; and *idem*, ‘Lawes, William (bap. 1602, d. 1645)’, *Oxford Dictionary of National Biography* (Oxford, 2004) [hereafter *ODNB*], xxxii, pp. 778–80.

² See also Layton Ring, ‘Wednesday, 24 September 1645: The Death of William Lawes During the Battle of Rowton Heath at the Siege of Chester’, in *William Lawes (1602–1645)*, ed. Ashbee, pp. 155–73.

(fl.1632–64) – produced memorial verses (see pp. 5–9 below), but the main and most heartfelt tribute came from his brother Henry Lawes (1596–1662) who, in 1648, published *Choice Psalmes.... With divers Elegies, set in Musick by sev'rall Friends* as a memorial to his dead brother.³ The collection, which was dedicated to King Charles I (then confined in Carisbrooke Castle on the Isle of Wight), includes three-voice psalm settings (mostly of George Sandys' psalm paraphrases)⁴ by William and Henry Lawes (thirty by each), ten canons and 'An Elegie on M^r. John Tomkins' (**Appendix 1**) by William,⁵ and eight 'Elegies, set in Musick by sev'rall Friends, upon the death of William Lawes' (**1–8**). As well as tributes to William from Henry in the 'Epistle Dedicatorie' and the preface 'To the Reader' (see pp. 1–2 below), *Choice Psalmes* contains commendatory verse to the Lawes brothers by Aurelian Townshend (fl.1583–1649?) (p. 3 below), James Harrington (1611–77), John Milton (1608–74) and Francis Sambrooke (d. 1660) (p. 4 below).⁶ According to the preface 'To the Reader' in *Choice Psalmes*, the poetic elegies by 'many of his noble Friends' were collected together in a 'peculiar Book'; this book is no long extant.

THE COMPOSERS

Henry Lawes, as well as contributing his own Arcadian lament **1** 'Cease, O cease, you jolly Shepherds', commissioned seven other musical tributes from friends and colleagues (each, most likely, using their own verse). Henry, William Lawes' elder brother, was a leading song composer of the period and, like William, had a successful career at court.⁷ He was ideally placed, even in the difficult period of the late 1640s, to collate and edit the memorial volume to his brother. **John Wilson** (1595–1674), who contributed the elegy **2** 'O doe not now lament and cry', was a court colleague of the Lawes brothers and, like William and Henry, was involved in the performance of the Inns of Court-sponsored masque *The Triumph of Peace* in February 1634; in 1656 he was made 'choragus' (Professor of Music) at Oxford University, a position he held until 1661.⁸ **John Taylor** (fl.1628–49), composer of **3** 'But that, lov'd Friend, we have been taught', was Keeper of Instruments and a member of the Viols and Voices at court between 1628 and 1642;⁹ and **John Cobb** (fl.1630–50), composer of **4** 'Deare Will is dead', was a Gentleman of the Chapel Royal and was probably also a musician in the household of Archbishop William Laud.¹⁰ Nothing is known about Captain **Edmond Foster**; presumably he was a soldier colleague of William's and he contributed the short **5** 'Brave Spirit, art thou fled?'. Much more is known about **Simon Ives** (1600–62) who composed **6** 'Lament and mourne, he's dead and gone' 'on the death of his deare fraternall

³ For details about the collection, including an inventory of the contents, see Andrew Robinson, "'Choice Psalmes": A Brother's Memorial', in *William Lawes (1602–1645)*, ed. Ashbee, pp. 175–95.

⁴ George Sandys, *A Paraphrase upon the Psalmes of David* (London, 1636); re-issued with psalm tunes by Henry Lawes as *A Paraphrase upon the Psalmes of David. By G[eorge] S[andys]. Set to New Tunes for Private Devotion: And a thorow Base, for Voice, or Instrument. By Henry Lawes Gentleman of His Majesties Chappell Royal* (London, 1638; 2/1648; 3/1676).

⁵ The music by William Lawes is published in Gordon J. Callon ed., *William Lawes: Collected Vocal Music Part 2: Dialogues, Partsongs, and Catches and Part 3: Sacred Music*, Recent Researches in the Music of the Baroque Era, 121–2 (Middleton, Wisconsin, 2002); and Henry Lawes' devotional psalms are to be published in Jonathan P. Wainwright ed., *Henry Lawes Sacred Music*, Early English Church Music (forthcoming). This volume of the Elegies thus completes the availability of *Choice Psalmes* in a modern scholarly edition.

⁶ The lawyer Francis Sambrooke, a life-long friend of Henry Lawes, was responsible for the preservation of William Lawes' autograph manuscripts: Henry left them, together with his viols, to Sambrooke in his will (see Lefkowitz, *William Lawes*, p. 29).

⁷ For full details of Henry Lawes' life and compositions, see *BDECM*, ii, pp. 706–9; Ian Spink, 'Lawes, Henry (bap. 1596, d. 1662)', *ODNB*, xxxii, pp. 772–5; *idem*, 'Lawes, Henry', *NGD*, xiv, pp. 394–6; and *idem*, *Henry Lawes: Cavalier Songwriter* (Oxford, 2000).

⁸ For full details of Wilson's life and compositions, see *BDECM*, ii, pp. 1157–9; Ian Spink, 'Wilson, John', *NGD*, xxvii, pp. 423–4; and *idem*, 'Wilson, John, (1595–1674)', *ODNB*, lix, pp. 587–8.

⁹ See *BDECM*, ii, p. 1073; and Ian Spink, 'Taylor, John', *NGD*, xxv, p. 140.

¹⁰ See *BDECM*, i, p. 265; and Peter le Huray/Andrew Ashbee, 'Cobb, John', *NGD*, vi, p. 70.

Friend and Fellow, M^r *William Lawes*'. Ives was, like the Lawes brothers, John Jenkins and John Wilson, involved in Shirley's masque *The Triumph of Peace* in 1634 and, although overshadowed by William Lawes and John Jenkins, was a composer of consort music of some note.¹¹ **John Jenkins** (1592–1678) was perhaps the most distinguished composer to contribute an elegy to *Choice Psalmes: 7* 'Why in this shade of night?'. Jenkins was ten years older than William Lawes, but appears to have been a close friend. Although Jenkins did not obtain a place at Court until the Restoration (as theorbo-lutenist in the Private Musick) he was based in London in the 1630s and had an important role as a violist in *The Triumph of Peace* in 1634.¹² The final contributor to the elegies is **John Hilton** (1599–1657), composer of **8** 'Bound by the neere conjunction of our soules'. Hilton was a church musician and composer who became organist and clerk of St Margaret's, Westminster in 1628; he later compiled *Catch that Catch Can*, a collection of rounds and catches published by John Playford in 1652 and subsequently enlarged in 1658 and 1663.¹³

THE MUSIC

The eight elegies in memory of William Lawes range from the eight-bar 'Brave Spirit, art thou fled?' by the otherwise unknown Captain Edmond Foster to 'Why in this shade of night?' by John Jenkins, a substantial *Elegiack Dialogue* with a three-voice concluding chorus. This piece is more adventurous than the other more standard three-voice elegies and includes declamatory writing in an effective dialogue between a high voice and a Bass. David Pinto sees Henry Lawes 'portrayed under the the sobriquet of Cleon, and William is dubbed Medoro, the young Moorish soldier left for dead at the fanciful siege of Paris in Ariosto's *Orlando Furioso*.'¹⁴ The piece, whilst being the most elaborate in *Choice Music* is also editorially the most problematic. The printing and proof-reading of *Choice Psalmes* 1648 was generally of a satisfactory standard but Jenkins' elegy contains many misprints and errors (see Textual Commentary for details). The Bass partbook even omits five notes with the text 'Gentle Cleon why?' (7, b. 31) but many of the surviving printed partbooks include handwritten additions which provide the reading followed in this edition.¹⁵ This phrase is also missing in the manuscript version of the piece, British Library Additional MS 31432, ff. 2^v–5, version 2 – a version which is closely related to that in *Choice Psalmes*. This manuscript also contains a variant version of bars 1–23 (see **Appendix 2**) in which the basso continuo line is substantially different and, in the editor's view, provides a harmonically far stronger bass line.

The other elegies are three-voice and basso continuo pieces in the same style as the psalm settings in *Choice Psalmes* by both William and Henry Lawes, namely: pieces

¹¹ See Ian Spink, 'Ives [Ive], Simon (bap. 1600, d. 1662)', *ODNB*, xxix, pp. 449–50; and Peter Holman, 'Ives [Ive, Ivy], Simon', *NGD*, xii, pp. 713–14.

¹² For full details of Jenkins' life and compositions, see Andrew Ashbee, *The Harmonious Music of John Jenkins. Volume One: The Fantasias for Viols* (Surbiton, 1992); Andrew Ashbee and Peter Holman eds., *John Jenkins and His Time: Studies in English Consort Music* (Oxford, 1996); *BDECM*, ii, pp. 623–5; Andrew Ashbee, 'Jenkins, John (1591x6?–1678)', *ODNB*, xxix, pp. 954–6; and *idem*, 'Jenkins, John', *NGD*, xii, pp. 947–9.

¹³ See Ian Spink, 'Hilton, John (ii)', *NGD*, xi, 518–19, and *idem*, 'Hilton, John (1599–1657)', *ODNB*, xxvii, 245.

¹⁴ Pinto, 'Lawes, William', *ODNB*, xxxii, p. 779.

¹⁵ The ink annotations, in one of two hands, appear in the exemplars in the following libraries: Paris, Bibliothèque du Conservatoire. UK: London, British Library, 3 copies (R.M.15.f.1.(7.), K.3.h.18, and C.110); London, Royal College of Music, 2 copies; London, University, Senate House Library; Oxford, Bodleian Library (Mus. Sch. E.513–516). USA: Philadelphia PA, Library Company of Philadelphia; Rochester NY, Sibley Music Library, Eastman School of Music, University of Rochester; San Marino CA, Huntington Library; Austin TX, Harry Ransom Center, University of Texas; Washington D.C., The Library of Congress, Music Division (in the separate B partbook; a second B partbook bound with C1 does not contain the annotation); Washington D.C., Folger Shakespeare Library. These annotations therefore probably represent print-house corrections.

characterized by imitative sections which contrast with homophonic writing; the contrapuntal sections are typified by the interplay of short motifs; standard harmonic formulae are used in a tonal framework, with consonance and dissonance being regulated by the regular stresses of a vertically-oriented chordal scheme in defined duple or triple metres; changes from duple to triple metres are occasionally used to provide contrast; and the voices are always supported by a basso continuo part which usually doubles the Bass voice. The immediate musical heritage of the elegies (and of Henry and William's three-voice psalms) are the small-scale Latin *concertato* motets of Richard Dering (c.1580–1630) and *The First Set of Psalmes... newly composed after the Italian way* (London, 1639) by William Child (1606/7–97).¹⁶ These pieces represents the earliest examples of Italianate *concertato*-style sacred music by English composers and follow Italian models of the sort pioneered by Lodovico Viadana (c.1560–1627) in his seminal collection *Cento Concerti Ecclesiastici* (Venice, 1602).¹⁷ The elegies use little melisma, and only occasionally employ expressive devices such as chromaticism (melodic and harmonic) to paint the elegiac texts. In some ways this is unexciting music and the preference was obviously for a clear declamation of the words rather than real exploration of expressive qualities; certainly in comparison with the small-scale *concertato* motets of Alessandro Grandi (1586–1630) and his Italian contemporaries this is rather unadventurous music. This volume includes, as **Appendix 1**, an elegy by William Lawes himself: 'An Elegie on the death of his very worthy Friend and Fellow-servant, M[r]. John Tomkins', half-brother of Thomas Tomkins and Gentleman/Organist of the Chapel Royal, who died on 27 September 1638. This piece, with its wailing and anguished dissonances, perhaps represents the summit of the expressive elegiac style within English three-voice *concertato* music – a height to which his friends and colleagues could only aspire. However, the elegies in this collection, when sung by solo voices with a carefully-judged accompaniment on the organ and/or theorbo, and with a flexible approach to tempo and dynamics, can be direct and effective.

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JONATHAN P. WAINWRIGHT

¹⁶ See *Richard Dering: Motets for One, Two or Three Voices and Basso Continuo*, ed. Jonathan P. Wainwright, *Musica Britannica*, lxxxvii (London, 2008), and *William Child: The First Set of Psalmes of .III. Voyces (1639)*, ed. Jonathan P. Wainwright (York Early Music Press, 2015).

¹⁷ On the dissemination and influence of Italian music in England in the first half of the seventeenth century, see Jonathan P. Wainwright, 'The Dissemination and Influence of Monteverdi's Music in England in the Seventeenth Century', in *Claudio Monteverdi und die Folgen: Bericht über das Internationale Symposium, Detmold 1993*, ed. Silke Leopold and Joachim Steinheuer (Kassel, 1998), pp. 105–21; *idem*, *Musical Patronage in Seventeenth-Century England: Christopher, First Baron Hatton (1605–1670)* (Aldershot, 1997), *passim*; and Andrew J. Cheetham, 'The Baroque Concertato in England, 1625–c.1660' (Ph.D. dissertation, University of Huddersfield, 2014).

EDITORIAL NOTES

PREFATORY STAVES

Original clefs, ‘key’-signatures and time-signatures are given on the prefatory staves, together with the first rest(s) and note of each part. The vocal ranges are given at the beginning of the first bar.

NOTE-VALUES, BARRING AND TIME-SIGNATURES

Original note-values are retained throughout. Barring is editorial. At changes of metre during a piece, the original time-signatures are noted above the staff. No attempt has been made to regularize the rhythmic inconsistencies between parts (e.g., **1** b. 7 and **6** b. 12) thereby leaving performers to make their own decisions regarding the extent of uniformity.

ACCIDENTALS

Sharps and flats used as naturals are modernized (i.e., replaced by naturals). Accidentals added editorially are printed in small type, including those necessitated by added bar-lines, cancellations within the bar, cautionary accidentals, and those suggested by *musica ficta* considerations (the context will make it clear to which of these categories any one editorial accidental belongs). Editorial accidentals are effective to the end of the bar in which they occur, and source accidentals are regarded as applying also to immediate repetitions. Original accidentals that are redundant in a modern barred edition have been omitted without comment.

BASSO CONTINUO FIGURING

The figuring indicated here is that of the printed source, but sharps and flats used as naturals are modernized (i.e., replaced by naturals). No attempt has been made to supplement the figuring other than in those instances where the omission of an accidental to an explicit figure renders the original figuring inconsistent with the vocal part(s).

OTHER NOTATIONAL FEATURES

Beaming has been modernized and regularized throughout. The primary source – *Choice Psalmes* (1648) – does not contain ties or slurs; these are therefore editorial throughout and are indicated by dashes.

TEXTS

Throughout this edition, the lyrics follow the archaic spelling of the primary printed source (excepting the modernizing of i as j, u as v, v as u, as appropriate), in order to maintain as much as possible the integrity of the original musical source, and in the event that the spelling may influence the pronunciation in performance. Capitalization and punctuation follow the primary source but, when inconsistent between parts, are regularized in accordance with the predominant reading. Italic text is used where the source has *iterum* marks indicating repetition, and for any conjectural restoration of underlay that seems faulty in the source (in which case details are given in the Textual Commentary).

PERFORMANCE NOTES

VOICES AND INSTRUMENTS

The elegies were intended for domestic performance; in this context they were most likely performed by solo voices with accompanying instrument(s). In the cases of 1–2 and 5–7 the two ‘cantus’ parts can be transposed down an octave and performed by two tenors. There is no doubt that the performance of domestic music in the seventeenth century was characterized by its variety and freedom, and modern performers should feel free to follow suit. A chamber organ and/or a theorbo/lute are the most suitable accompanying instruments; a string bass is unlikely to have been used in the seventeenth century. Early seventeenth-century chamber organs were single manual instruments with wooden pipes. An example of such an instrument survives at Knole in Kent; it has a low chest case with four ranks of oak pipes: Stopped Diapason 8’, Principal 4’, Twelfth $2\frac{2}{3}$ ’, and Fifteenth 2’.¹⁸ Another slightly later organ is now at St Luke’s near Smithfield in Virginia, USA. This instrument came from Hunstanton Hall in Norfolk where John Jenkins (1592–1678) was, for a time, a resident musician and is probably the organ ordered in 1630 by Sir Nicholas Le Strange (1603–55).¹⁹ It has the following specification: Open Flute 8’, Stop Diapason 8’, Principal 4’ and Fifteenth 2’ (the compass of the Open Flute is c to c^{'''}, and the other stops, C to c^{'''}); all the pipes are made of pine. These organs probably represent the sort of instrument envisaged to accompany this repertoire.²⁰ The sound of these organs is determined by the very narrow scale of the open wood pipes, which produce a soft and stringy tone without any noticeable ‘chiff’ – a sound calculated to blend with voices or a consort of viols.

BASSO CONTINUO

Although the use of figured basses was well established on the continent by the second and third decade of the seventeenth century, in England it was, at least for organists, comparatively rare. Whilst Jacobean and Caroline lutenists were well used to performing from unfigured basses, organists tended to play from scores (full or short) or written-out parts.²¹ Collections of domestic vocal music which specify organ continuo parts – such as Martin Peerson’s *Mottects; or, Grave Chamber Musique* (London, 1630) and Child’s *First Set of Psalmes* (London, 1639) – are rare and it was not until the 1660s that the practice became widespread; the first published English continuo tutor was Matthew Locke’s *Melothesia; or, Certain General Rules for Playing upon a Continued-Bass* (London, 1673).²² However, earlier in the century continuo organists would have been aware of continental practices through musicians such as Richard Dering, who had worked abroad, and through foreign lutenists who settled in London during the reign of James I, such as Angelo Notari

¹⁸ See Stephen Bicknell, *The History of the English Organ* (Cambridge, 1996), p. 198; and Dominic Gwynn, ‘The Sound of the Seventeenth-Century English Chamber Organ’, *Chelys*, 25 (1996–7), pp. 22–31.

¹⁹ Andrew Ashbee, *The Harmonious Musick of John Jenkins*, i: *The Fantasias for Viols* (Surbiton, 1992), pp. 52–3; and Dominic Gwynn, ‘From Stops Organical to Stops of Variety: The English Organ from 1630 to 1730’, in *From Renaissance to Baroque: Change in Instruments and Instrumental Music in the Seventeenth Century*, ed. Jonathan P. Wainwright and Peter Holman (Aldershot, 2005), pp. 211–25.

²⁰ Chamber organs were based on a 4/8-ft pitch standard rather than the 5/10-ft standard of the ‘transposing’ church organ; for an examination of the issue of organ and choir pitch see Andrew Johnstone, ‘“As it was in the beginning”’: Organ and Choir Pitch in Early Anglican Church Music’, *Early Music*, 31 (2003), pp. 507–25.

²¹ See Peter Holman, ‘“Evenly, Softly, and Sweetly Acchording to All”’: The Organ Accompaniment of English Consort Music’, in *John Jenkins and His Time: Studies in English Consort Music*, ed. Andrew Ashbee and Peter Holman (Oxford, 1996), pp. 353–82.

²² Facsimile reprint (London, 1975); ed. Christopher Hogwood (Oxford and New York, 1987). William Penny’s *Art of Composition, or Directions to Play the Thorow Bass* was apparently published in 1670, but no copies have survived; see Thurston Dart, ‘A Hand-List of English Instrumental Music Printed before 1681’, *Galpin Society Journal*, 8 (1955), pp. 13–26 (at p. 25).

(1566–1663) and Jacques Gautier (d. before 1660).²³ It is possible that the organ was joined by the theorbo as the basso continuo accompaniment or that the theorbo/lute provided the accompaniment alone.²⁴

PITCH

Dominic Gwynn's survey of surviving English chamber organs from the seventeenth century reveals that they were usually pitched higher than the modern $a' = 440$ Hz.²⁵ For example, the Knole chamber organ, mentioned above, was at $a' = c.446$ Hz (i.e., a quarter of a semitone sharp of the modern a'). The Hunstanton organ, however, is an exception, being at $a' = 430$ Hz (half a semitone below the modern standard).²⁶ The pragmatic modern approach is to use a pitch that suits the singers.

EXPRESSION AND TEMPO

The 'divers Elegies', as was the usual practice of the time, do not include expression indications and no attempt has been made to add interpretative indications in this edition. The performer should determine the speeds and dynamic nuances with due consideration to the meaning and expression of the words.

PRONUNCIATION

Original spelling is retained in this edition as it may give some hints of contemporary pronunciation (e.g., 'Divels' in 4, bb. 35–6). For detailed discussion of the pronunciation of English at this period, the performer is referred to the specialist writings.²⁷

ORNAMENTATION

Although the elegies contain very few notated ornaments and embellishments, Caroline court musicians would undoubtedly have been acquainted with Italian vocal practices through foreign musicians such as Angelo Notari, and from Caccini's instructions on singing in the preface to *Le nuove musiche*. It is likely, therefore, that performers added ornaments to the vocal lines even in elegiac pieces. This is indicated by the presence of graces (small melodic figures) and divisions (more elaborate musical embellishments that replace a long note or

²³ See F. T. Arnold, *The Art of Accompaniment from a Thorough-Bass as Practised in the XVIIth and XVIIIth Centuries* (London, 1931; repr. New York, 1965), chapter 1, and Wendy Hancock, 'General Rules for Realising an Unfigured Bass in Seventeenth-Century England', *Chelys*, 7 (1977), pp. 69–72. The preface to Walter Porter's *Madrigales and Ayres* (1632) includes the first English instruction on thorough-bass, although Porter's method of indicating the chords is rather idiosyncratic; see Jonathan P. Wainwright ed., *Walter Porter: Collected Works* (Middleton WI, forthcoming 2017).

²⁴ See Thomas Mace, 'Directions for Playing a Part upon the Theorboe', in *Musick's Monument* (London, 1676), pp. 216–30; and Edward Huws Jones, 'The Theorbo and Continuo Practice in the Early English Baroque', *Galpin Society Journal*, 25 (1972), pp. 67–72.

²⁵ Gwynn, 'The Sound of the Seventeenth-Century English Chamber Organ', p. 26.

²⁶ The pitch has been altered over the years by moving the keys or the pipes and cutting the pipes down, but Gwynn ('The Sound of the Seventeenth-Century English Chamber Organ', p. 26) was able to calculate the approximate original pitches. The pitch of early seventeenth-century church organs was approximately $a' = 475$ Hz; see Johnstone, "As it was in the beginning", *passim*, and Bruce Haynes, *A History of Performing Pitch: The Story of 'A'* (Lanham MD, 2002), pp. 86–92.

²⁷ Charles Kreidler, *The Pronunciation of English: a Course Book in Phonology* (Oxford, 1989); Alison Wray, 'Authentic Pronunciation for Early Music', in *Companion to Contemporary Musical Thought*, ed. John Paynter et al. (London, 1992), pp. 1051–64; Alison Wray, 'Restored Pronunciation for the Performance of Vocal Music', in *Companion to Medieval and Renaissance Music*, ed. Tess Knighton and David Fallows (London, 1992), pp. 292–9; Alison Wray, 'English Pronunciation, c.1500–c.1625', in *English Choral Practice, 1400–1650*, ed. John Morehen (Cambridge, 1995), pp. 90–108; and Timothy J. McGee ed., with A. G. Rigg and David N. Klausner, *Singing Early Music: The Pronunciation of European Languages in the Late Middle Ages and Renaissance* (Bloomington and Indianapolis IN, 1996).

several notes) in English songs of the early seventeenth century – including the songs in British Library, Add. MS 11608 copied by John Hilton.²⁸ Just how much ornamentation was added is open to debate and, because different sources of the same piece do not agree on matters of embellishment, it is difficult to offer specific advice about ornamentation.²⁹ Much has to be left to the taste and skill of the individual singer, but the absence of ornaments in a piece should not be taken to indicate that they were not used in performance. It should further be noted that, in the sources, florid embellishments are not always attached to important words (for some expressive purpose), but also appear on unimportant words, and are thus present primarily for musical reasons.

The examples of ornamentation given below are taken from the fourth edition of Playford's *A Brief Introduction to the Skill of Musick* (1664), pp. 68–9; material enclosed in square brackets and set beneath the staff is additional information added in the seventh edition, *An Introduction to the Skill of Musick* (1674), pp. 47–9. These may seem late sources, but John Playford notes that the Italian Graces are not 'new Invention, but have been used here in *England* by most of the Gentlemen of His Majesties Chappel above this 40 years.'³⁰ In fact the degree of agreement between this text and the written-out graces notated in early seventeenth-century English song manuscripts is remarkable.³¹ It would not be out of place, therefore, for performances of the elegies to include divisions and use at least some of the following graces:



The *Trill* described by me is upon one Note only, that is to say, to begin with the first *Croft*[*chet*, and to beat every Note with the throat upon the vowel (*a*) unto the last *Brief* [*Breve*]. As likewise the *Gruppo* or *double Relish*...³²

Which *Trill* and *Grup*, because they are a step necessary unto many things that are described, and are effects of that Grace which is most desired for Singing well ... I will shew not only how they may be used, but also all the effects of them described in two manners, with the same value of the Notes...

²⁸ See Mary Chan, 'John Hilton's Manuscript British Library Add. MS 11608', *Music & Letters*, 60 (1979), pp. 440–49, and 'A Mid-Seventeenth-Century Music Meeting and Playford's Publishing', in *The Well Enchanting Skill: Music, Poetry, and Drama in the Culture of the Renaissance: Essays in Honour of F. W. Sternfeld*, ed. John Caldwell, Edward Olleson and Susan Wollenberg (Oxford, 1990), pp. 231–44. For English song in general, see Ian Spink, *English Song: Dowland to Purcell* (London, 1974; 2nd edn: 1986); and on divisions and graces, see Robert Toft, *Tune Thy Musicke to Thy Hart: The Art of Eloquent Singing in England, 1597–1622* (Toronto, 1993), pp. 85–108.

²⁹ See Vincent Duckles, 'Florid Embellishment in English Song of the Late Sixteenth and Seventeenth Centuries', *Annales musicologiques*, 5 (1957), pp. 329–45.

³⁰ John Playford, *A Brief Introduction to the Skill of Musick*, 4th edn (London, 1664), p. 76. Ian Spink has speculated that this somewhat distorted English version of Caccini's preface to *Le nuove musiche* was made by Walter Porter; there is no specific evidence for this, but Porter may fit Playford's description of the translator being 'an English Gentleman who lived many years in Italy'; see Ian Spink, 'Playford's "Directions for Singing after the Italian Manner"', *Monthly Musical Record*, 89 (1959), pp. 130–35 (at 131–2).

³¹ For further details see Toft, *Tune Thy Musicke*, pp. 99–108.

³² A further explanation is offered by 'A. B., Philo-Mus.' in his *Synopsis of Vocal Musick* (London, 1680), p. 44:

A Trillo is a shaking of the Uvula on the Throat in one Sound or Note, as the Gruppo is in two Sounds or Notes, the one being by one degree higher than the other [i.e., the modern trill], and are commonly used in cadences and closes.

These Ornaments are not to be used in Airy Songs, which require only a lively and cheerful kind of Singing, carried by the Air it self: but in Passionate Musick, wherein must be kept a command of the breath, by taking heed, that by spending much in one place it do not afterward fail in another when it is needful. Besides the ordinary measure of Time is here less regarded, for many times is the value of the Notes made less by half, and sometimes more, according to the conceit of the words, with a graceful neglect.

Example of the most usual Graces.

Two staves of musical notation in G minor. The first staff shows three measures: the first measure has a grace note (1) on the first eighth note; the second measure has a grace note (2) on the first eighth note; the third measure has a grace note (1) on the first eighth note. The second staff shows two measures: the first measure has a grace note (1) on the first eighth note; the second measure has a grace note (2) on the first eighth note.

The beating of the throat.

Two staves of musical notation in G minor. The first staff shows two measures: the first measure has a grace note (1) on the first eighth note and an asterisk (*) above the eighth note; the second measure has a grace note (2) on the first eighth note. The second staff shows two measures: the first measure has a grace note (1) on the first eighth note; the second measure has a grace note (2) on the first eighth note.

* dotted crotchet in 1664 edn

Trill

Two staves of musical notation in G minor. The first staff shows two measures: the first measure has a grace note (1) on the first eighth note and a plus sign (+) above the eighth note; the second measure has a grace note (2) on the first eighth note and a plus sign (+) above the eighth note. The second staff shows two measures: the first measure has a grace note (1) on the first eighth note and a plus sign (+) above the eighth note; the second measure has a grace note (2) on the first eighth note and a plus sign (+) above the eighth note.

[Trill]

Two staves of musical notation in G minor. The first staff shows two measures: the first measure has a grace note (1) on the first eighth note and a plus sign (+) above the eighth note; the second measure has a grace note (2) on the first eighth note and a plus sign (+) above the eighth note. The second staff shows two measures: the first measure has a grace note (1) on the first eighth note and a plus sign (+) above the eighth note; the second measure has a grace note (2) on the first eighth note and a plus sign (+) above the eighth note.

1 A plain falling.

2 Double fall.

Two staves of musical notation in G minor. The first staff shows two measures: the first measure has a grace note (1) on the first eighth note and a plus sign (+) above the eighth note; the second measure has a grace note (2) on the first eighth note and a plus sign (+) above the eighth note. The second staff shows two measures: the first measure has a grace note (1) on the first eighth note and a plus sign (+) above the eighth note; the second measure has a grace note (2) on the first eighth note and a plus sign (+) above the eighth note.

A fall to take breath.

Another fall like to It.

Two staves of musical notation in G minor. The first staff shows two measures: the first measure has a grace note (1) on the first eighth note and a plus sign (+) above the eighth note; the second measure has a grace note (2) on the first eighth note and a plus sign (+) above the eighth note. The second staff shows two measures: the first measure has a grace note (1) on the first eighth note and a plus sign (+) above the eighth note; the second measure has a grace note (2) on the first eighth note and a plus sign (+) above the eighth note.

[Where this Mark + is set over a Note, the Trill is to be used.]

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ELEGAIC TEXTS ON THE DEATH OF WILLIAM LAWES

CHOICE PSALMES

PUT INTO

MUSICK,

For Three Voices.

The most of which may properly enough be sung
by any three, with a Thorough Base.

COMPOS'D by

Henry

and *Lawes*, Brothers; and Servants to

William His Majestie.

With divers Elegies, set in Musick by sev'rall Friends, upon the
death of WILLIAM LAWES.

And at the end of the Thorough Base are added nine Canons of
Three and Foure Voices, made by *William Lawes*.

LONDON,

Printed by *James Young*, for *Humphrey Moseley*, at the Prince's Armes in
S. *Pauls* Church-yard, and for *Richard Wodenothe*, at the Star under
S. *Peters* Church in Corn-hill. 1648.

The Epistle Dedicatorie

[sig. A3]

TO HIS

Most Sacred Majestie,

CHARLES,

BY

THE GRACE OF GOD,

King of great Brittain, France and Ireland,

Defender of the Faith, &c.

I could not answer mine owne Conscience (most | Gracious Sovereigne) should I dedicate these Com- | positions to any but Your Majestie; they were born | and nourish'd in Your Majesties service, and long | since design'd (such as they are) an Offering to Your | Royall hand. Many of them were compos'd by my | Brother (*William Lawes*;) whose life and endeavours were devoted | [*verso*:] to Your service; whereof, (I who knew his heart) am a surviving | witnesse, and therein he persisted to that last minute, when he fell a | willing Sacrifice for Your Majestie: I were unworthy such a Bro- | ther, should I tender ought that is his, or mine, to any but our Graci- | ous Master (from whose Royall Bounty both of us receiv'd all we | enjoy'd;) and such an Inscription would not only seem a Theft and | Alienation of what is Your Majesties, but (which I most abhorre) | would make me taste of these ungratefull dayes. Your Majestie | knows when the Regall Prophet first penn'd these Psalmes, he gave | them to the Musitians to be set to tunes; and they humbly brought | them to *David* the King. Besides, M^r. *Sandys* inscribes his Translation | to Your Sacred Majestie; so that this I offer is Your Majesties in all ca- | pacities, and doth not so properly come, as

rebound back to Your Ma- | jestie. I was easily drawn to this presumption, by Your Majesties
 | known particular affection to *David's* Psalmes, both because the | Psalter is held by all
 Divines one of the most excellent parts of holy | Scripture; as also in regard much of Your
 Majesties present condition, | is lively described by King *David's* pen. The King of Heaven
 and | Earth restore Your Majestie according to Your own righteous heart, | which is the daily
 earnest prayer of

Your Majesties most humble,

most loyally devoted Subject and Servant,

HENRY LAWES.

[sig. A4:]

To the READER.

*These following Compositions of mine and my Brothers, | set at severall times, and upon
 severall Occasions, (having | been often heard, and well approv'd of, chiefly by such as |
 desire to joyne Musick with Devotion) I have been much | importuned to send to the Presse,
 and should not easily | have been perswaded to it now, (especially in these disso- | nant times)
 but to doe Right (or at least to shew my | Love) to the memory of my Brother, unfortunately
 lost in these unnaturall | Warres; yet lyes in the Bed of Honour, and expir'd in the Service
 and Defence | of the King his Master. Living, he was generally known, and (for his Parts) |
 much honoured by Persons of best quality and condition. To give a further Cha- | racter of
 him I shall forbear, because of my neer relation, and rather referre | that to those Elegies
 which many of his noble Friends have written in a pe- | culiar Book: But, as to what he hath
 done in Musick, I shall desire the present | and the future Age, that so much of his Works as
 are here published, may be re- | ceived, as the least part of what he hath compos'd, and but a
 small Testimony of | his greater Compositions, (too voluminous for the Presse) which I the
 rather now | [verso:] mention, left being, as they are, disperst into private hands, they may
 chance be | hereafter lost; for, besides his Fancies of the Three, Four, Five and Six Parts | to
 the Viols and Organ, he hath made above thirty severall sorts of Musick for | Voices and
 Instruments: Neither was there any Instrument then in use, but he | comps'd to it so aptly, as
 if he had only studied that. As for that which is my | part in this Composition, I had not
 thought at all (though much urg'd) to pub- | lish; but that, as they had their birth at the same
 time with his, and are of the | same kinde, so they might enter both into the light together, and
 accompany one | another being so neere allied; Mine taking precedence of order only, not of
 worth. | I may be thought too partiall in what I have spoke of a Brother; but here are fol- |
 lowing many of our Friends and Fellowes, (whose excellency in Musick is very | well knowne)
 who doe better speak for him, while they mourne his Obsequies: yet | I (oblig'd before all
 other) cannot but bewaile his losse, and shall celebrate his me- | mory to my last houre.*

Henry Lawes.

Henry Lawes, *Choice Psalmes* (London, 1648), sigs. A3–4^v

To the Incomparable Brothers, M^r. *Henry*,
and M^r. *William Lawes* (Servants to His Majestie)
upon the setting of these Psalmes.

The various Musick, both for Aire and Art,
These Arch-Musicians, in their sev'ral waies
Compos'd, and Acted, merit higher praise
Then wonder-wanting knowledge can impart.
Brothers in blood, in Science and Affection,
Belov'd by those that envie their Renowne;
In a False Time true Servants to the Crowne:
Lawes of themselves, needing no more direction.
The depth of Musique one of them did found,
The t'other took his flight into the aire:
O then thrice happy and industrious paire,
That both the depth and height of Musique sound.
Which my sweet Friend, the life of Lovers pens,
In so milde manner hath attain'd to do,
He looks the better, and his hearers too;
So in exchange all Ladies are his friends.
And when our Meditations are too meane
To keep their raptures longer on the wing,
They soar'd up to that Prophet and that King,
Whose Love is God, and Heav'n his glorious Scene:
Setting his Psalmes, whereby both they and we
May singing rise to immortalitie.

A. Tounshend

Aurelian Townshend, *Choice Psalmes* ed. Henry Lawes (London, 1648), sig. a1

To my worthy Friend (and Countriman,)
 M^r. *Henry Lawes*, upon his owne, and his Brother
 M^r. *William Lawes*'s incomparable Works.

Where shall I place my wonder, when I see
 Such right in both to't, such equalitie
 Of worth in either, that it cann't be knowne
 Which does the greatest, and the highest owne?
 So when two Tapers mixe their beames, we say,
 Not this more lustre has, or that more ray;
 But each has title to the light, and they
 Make up one, common, undistinguish'd day:
 Or, as when th' *Flamen* divers incense fires,
 The perfume severs not, but in one aspires;
 So that from this Spice, or that piece of Gum,
 We cannot say, such, or such odours come:
 But mounting in a generall unknowne cloud,
 The wonder of the breath's to each allow'd;
 So here, such equall worth from each does flow,
 That to each light, to each we incense owe.

'Twas no necessitie (yet) this Union made,
 (As when a weaker light does droop, and fade,
 Unlesse assisted by another) No:
 Each singly could full beames and odours throw.

No wanton, ruder aires affright your eare;
 Th'are pious only, and chaste numbers here:
 (Such was that lovely *Pæan*, when displeas'd
 Incensed God th' *Achaick* Host appeas'd,)

[*verso*.:] Becoming or the Temple, or the Shrine,
 Fit to the words they speak; like them, divine.

Such numbers does the soule consist of, where she
 Meeting a glance of her owne harmonie,
 Moves to those sounds she heares; and goes along
 With the whole sense and passion of the song;
 So to an equall height, two strings being wound,
 This trembles with the others stroke; and th' sound
 Which stirr'd this first, the other does awake,
 And the same harmonie they both partake.

Nor doe they only with the soule agree
 In this; they share too in its eternitie:
 And this, the one part of this work has tri'd;
 For, though himself remov'd, this does abide,
 And shall doe ever: here, his memory
 Shall still survive, and contemne destiny.

The same waits you (Sir) and when e'r you'r sent
 From us, you'll live here your owne monument.

Fr. Sambrooke

Francis Sambrooke, *Choice Psalmes* ed. Henry Lawes (London, 1648), sig. a2^{r-v}

My Farewell to the Court.

Goe (fond Deluder of our senses) finde
 Some other Objects Henceforth, to make blinde
 With that thy glittering folly; for no more
 I will be dazled with thy falser Ore;
 Nor shall thy Syren-songs enchant, to tast
 Or smell, or touch those Sorceries thou hast:
 But I will strive first in my self to be
 So much mine own, as not to flatter thee;
 And then my Countreys, for whose welfare still
 My native thoughts prompt to impress my will,
 And that draws Action forth, whereby to show
 To whom, and what, and when, and where I owe:
 Not as this nod, or beck, or wink, or glance
 Would dictate and imply, to follow chance,
 Fortune, or Favours ever-turning wheel;
 But to be firm and Constant, back'd with steel:
 And resolution for to give the True
 God what is his, and Cæsar Tribute due,
 And that in season too for time and place,
 As th'one requires, and th'other affords grace:
 Not such as onely from vain Titles springs,
 And turns to bubble, to court Prince or Kings
 With feign'd applauses of whate're they speak
 Or doe, be't ne're so frothy, fond, or weak;
 But what is clad in truth, and dares not lie,
 Though all the world should turn its Enemie,
 Brand it for want of breeding, and conclude
 Because it not dissembles, therefore t's rude.
 Those dancing dayes are done, nor longer sute
 My disposition to the Harp or Lute,

[p. 161:] Horn-pipe, or other Instruments have been
 The Common-wealths disease, ore-swoln its spleen.

Jockie and *Jinnie* footing may appear
 Most trim at the next Wake in *Darby-shire*;
Gotyer sail from the Clouds to catch our ears,
 And represent the harmony o'th' Spheres;
Will. Lause excel the dying swan: *Laneer*
 Nick it with Ravishments from touch of *Lyre*,
 Yet uncontroul'd by These, I safely may
 Survive; sithence not stung by th' *Tarantula*,
 (That tickling beast, Ambition, that makes sport
 In our hot Climate, call'd the verge of Court)
 And so resolve, dressing my minds content,
 Henceforward to be calm, and represent
 Nothing but what my Birth and Calling draw
 My life out for, my God, my King, my Law.
 And when for these my wearied breath is spent,
 Let with my last bloods drop one sigh be sent.

On the Death of that most famous Musician M^r W. Lawes, slain in this unhappy Civil Warr.

Such is the strange Antipathie between
The Wolfe and sheep; that a Drum with Wolves skin
Headed and beat, the parchent bottome breaks,
And soundless to the stick no answer makes:
So the Wolfe's by, the * Lambstrings break; so * dumb
Is th'other, when you found a Wolves-skin'd Drum.

By Wolves our *Orpheus* thus oppos'd was slain;
His Lyres offended strings thus crackt in twain,
At their harsh foes approach, and rang his knell.
Such untun'd souls, who discord lov'd too well,
Knew not the Heav'n of Musicks harmonie
(And who not love't dull or il-natur'd be.)
But more enraged grew. Else like those
Wild beasts *Amphion* tam'd, they wou'd ha'rose
Inspir'd with love, and kist those hands, whose aires
Ravisht the birds, and taught the heav'nly Spheres
To move in pleasing consort. But e'r sin'
Our *Lawes* expir'd, this Common-wealth hath bin
Quite out of tune. Could his surviving laies
Yet 'swage our *Genius* (as *Pythagoras*
[p. 10:] With his soft accents, and sweet streins subdu'd
And well appeas'd a mad-brain'd multitude)
I'de swear they were Divine, whose pow'rful breath
Could Eccho his rare concords after death,
And in Loves Symphonie unite each part.
This had been done by *Lawes* hid hand and Art,
(Had he but liv'd;) e'r now. *Melpomene*,
Mourn then! for earth hath lost her harmonie.

* *Sic Alciatus putavit in illo eleganti Emblemate. Cœte- | ra mutescant coriumq; silebit ovillum Si confecta lup¹ | tympana pelle sonent, &c. Tanta quippe est antipathia, ut ne | morte quidem finiatur; sed vel tum quoq; Lupus Ovi formi- | dolosus existat.*
* *Ideoq; Lupinas fides si jungas agninis, | illas dissilere scribit Martinus del Rio. lib. I. Disqui Ma- | gic. c.4.*

Robert Heath, *Clarastella* (London, 1650), 'Elegies', pp. 9–10

Upon M. William Lawes, the rare Musitian.

Sho'd I not put on Blacks, when each one here
Comes with his Cypresse, and devotes a teare?
Sho'd I not grieve (my *Lawes*) when every Lute,
Violl, and Voice, is (by thy losse) struck mute?
Thy loss brave man! whose Numbers have been hurl'd,
And no less prais'd, then spread throughout the world.
Some have Thee call'd *Amphion*; some of us,
Nam'd thee *Terpander*, or sweet *Orpheus*:
Some this, some that, but all in this agree,
Musique had both her birth, and death with Thee.

Robert Herrick, *Hesperides* (London, 1648), p. 341

*An Epitaph on Mr. Will. Lawes Batchelor in Musick,
who was mortally shot at the siege of Westchester.*

Concord is conquer'd: In this Urne there lies
The Master of great Musick's mysteries,
And in it is a riddle like the *cause*:
Will. Lawes was slain by such whose *wills* were *laws*.¹

Thomas Jordan, *The Muses Melody in a Consort of Poetrie* (London, [1670s?]), f. 8^v

¹ The pun 'Will. Lawes was slain, by such whose Wills were Laws' is reused in Jordan's prefatory verse to John Playford's *The Musical Companion* (London, 1673), sig. A3; and a manuscript of c.1650–60 which contains the organ parts to William Lawes' fantasia-suites (British Library Add, MS 29290, p. iv) includes a 'Monumental Inscription' which uses the same text.

*On the Report of Master William Lawes
his Death.*

Who says *Will Lawes* is dead? had not his *breath*
Virtue enough to *charm* the *Spleen* of *Death*?

[p. 112:] He that to *Discord* could pure *Concord* give,
instructing all *Society* to *live*.
Doth't come within your *Reason* he can *die*,
who bears a part in *Friendships Harmony*?
Let not such *thoughts* abuse you; for the *Earth*
receives no *Musick* but what was his *Mirth*.
He *dead*, the melancholy *World* must be
brought straight into a *general Lethargie*:
Yet this I guesse, finding his *Health impair*,
He made this *change* but for a better *Air*.

J[ohn] T[atham], *Ostella* (London, 1650), pp. 111–12

1

A Pastorall Elegie to the memory of my deare Brother *William Lawes*

Henry Lawes
(1596-1662)

Of 3. Voc.
[SS/TT B bc]

Cantus primus
Cantus secundus
Bassus
Thorrow base

Cease, you jol-ly Shep-herds, cease your mer-ry layes;
Cease, you jol-ly Shep-herds, cease your mer-ry layes;
Cease, O cease, you jol-ly Shep-herds, cease your mer-ry layes;

7 6

3

Pipe no more, pipe no more in med-owes green, crown'd with I - vie
Pipe no more, pipe no more in med-owes green, crown'd with I -
Pipe no more in med-owes green, crown'd with I - vie

5

I - vie and with Bayes: let your flockes no more be
- vie and with Bayes: let your flockes no more be seen on the
and with Bayes: let your flockes no more be

7 8 6

7

seen on the ver-dant hil-locks spread; but tune your oat-en
ver-dant, the ver-dant hil-locks spread; but tune
seen on the ver-dant hil-locks spread; but tune

6

9

Reeds with sad - est notes, with
 your oat - en Reeds with sad - est, with sad - est notes.

6 3 4 ♯5 [♮]6

11

sad - - - est notes to mourne: for gen - tle Wil - ly,
 to mourne, to mourne: for gen - tle Wil - ly, for
 sad - est notes to mourne: for

7 6 5

14

your lov'd Lawes, your lov'd Lawes is dead. Weep, weep,
 gen - tle Wil - ly your lov'd Lawes is dead. Weep, Shep-herd Swaines,
 gen - tle Wil - ly, your lov'd Lawes is dead. Weep Shep-herd Swaines,

6 [♮]7 4 3

17

weep Shep-herd Swaines for him that was the glo - ry
 weep Shep-herd Swaines for him that was the glo - - - ry of your plaines:
 weep Shep-herd Swaines, for him that was the glo - - - ry

4 5 6 7 6 6

19

of your plains: He could ap-peace the sul - len

He could al-lay the mur-mures of the wind; he could ap-peace the sul - len

of your plains: He could ap-peace the sul - len

4 [4]3 4 3

22

seas, and calme the fu - ry of the mind; but now (a - las) in

seas, and calme the fu - ry of the mind; but now (a - las) in

seas, and calme the fu - ry of the mind; but now (a - las) in

6 6

26

si - lent urne_ he lyes, hid from us, and nev - er must re -

si - lent urne he lyes, hid from us, and nev - er must re -turne, nev - er must re -turne,

si - lent urne he lyes, hid from us, and nev - er must re -turne, nev - er,

7 [#]6 6 5

30

- turne, and nev - er must re - turne, nev - er must re -turne.

and nev - er, nev - er must re - turne, and nev - er must re -turne.

nev - er must re - turne, and nev - er must re -turne.

7 6 5 6 6 7 6 9

2

An Elegie to the memory of his Friend and Fellow, Mr. *William Lawes*, servant to his Majestie

John Wilson (1595-1674)

Of 3. Voc.
[SS/TT B bc]

Cantus primus

Cantus secundus

Bassus

Thorow base

O doe not now la - ment and cry, O doe *not* now la -

O doe not now la - ment and cry, O doe *not* now la -

O doe not now la - ment and cry, O doe *not* now la -

3

-ment and cry, 'tis Fate con - cludes we all must die;

-ment and cry, 'tis Fate con - cludes we all must die;

-ment and cry, 'tis Fate con - cludes we all must die;

6 7

5

rath - er re - joyce that he is there, mend - ing the Mu - sique of the Spheres:

rath - er re - joyce that he is there, mend - ing the Mu - sique of the Spheres:

rath - er re - joyce that he is there, mend - ing the Mu - sique of the Spheres:

6

7

we are dull soules of lit - tle worth, and cold - ly here his

we are dull soules of lit - tle worth, and cold - ly here his

we are dull soules of lit - tle worth, and cold - ly here his

6

9

praise set forth, who doth that tru - ly sure must be in-struct - ed

praise set forth, who doth that tru - ly sure must be in-struct - ed

praise set forth, who doth that tru - ly sure must be in-struct - ed

praise set forth, who doth that tru - ly sure must be in-struct - ed

6

11

by di - vi - ni - ty. Hark, O hark the ce - les - tial

by di - vi - ni - ty. Hark, O hark the ce - les - tial

by di - vi - ni - ty. Hark, O hark the ce - les - tial

by di - vi - ni - ty. Hark, O hark the ce - les - tial

6 7 6 9 6

13

Quire doth pause to heare his sweet - er Lyre:

Quire doth pause to heare his sweet - er Lyre:

Quire doth pause to heare his sweet - er Lyre:

Quire doth pause to heare his sweet - er Lyre:

7 [#]6

15

there he is set free from vaine feares, or heart-heav'd sighes or brin - ish

there he is set free from vaine feares, or heart-heav'd sighes, or brin - ish

there he is set free from vaine feares, or heart-heav'd sighes, or brin - ish

there he is set free from vaine feares, or heart-heav'd sighes, or brin - ish

[#]6 6

17

teares. Couldst thou thy fan - cy send us

teares. Couldst thou thy fan - cy send us

teares. Couldst thou thy fan - cy send us

6 6

19

downe, in Mu - sique we would place a crowne, so har - mo - nious on thy

downe, in Mu - sique we would place a crowne, so har - mo - nious on thy

downe, in Mu - sique we would place a crowne, so har - mo - nious on thy

6 6 6

21

faire Herse, should out - tongue Ov - id in his sweet - - est Verse.

faire Herse, should out - tongue Ov - id in his sweet - - est Verse.

faire Herse, should out - tongue Ov - id in his sweet - - est Verse.

6 6 6 7 #

3

To the memory of his much respected Friend and Fellow, Mr. *William Lawes*

John Taylor
(fl. 1628-49)

Of 3. Voc.
[SSB bc]

Cantus primus

Cantus secundus

Bassus

Thorrow base

But that, lov'd Friend, we have been taught, our dear - est dust to mix with

But that, lov'd Friend, we have been taught, our dear - est dust to mix with

But that, lov'd Friend, we have been taught, our dear - est dust to mix with

6 7

3

dust, I'm with thy Lyre so strange - - ly

dust, I'm with thy Lyre so strange - ly

dust, I'm with thy Lyre so strange - ly

4

caught, my true af - fec - tion counts it

caught, my true af - fec - tion counts it just,

caught, my true af - fec - tion counts it

6

just, and grounds it on a pi - ous

and grounds it on a pi - ous care, and ground it on a pi - ous

just, and grounds it on a pi - ous

8

care, thy ash - es to in - volve in
care, thy ash - es to in - volve, in - volve in
care, thy ash - es to in - volve in aire, in - volve in

6

Detailed description: This block contains the musical notation for measures 8 and 9. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: 'care, thy ash - es to in - volve in' for the Soprano; 'care, thy ash - es to in - volve, in - volve in' for the Alto; and 'care, thy ash - es to in - volve in aire, in - volve in' for the Bass. A measure rest is present at the beginning of measure 8. A '6' is centered below the piano staves.

10

aire: for thy rare fan - cy, for thy rare fan - cy from its
aire: for thy rare fan - cy
aire: for thy rare fan - cy from its

6

Detailed description: This block contains the musical notation for measures 10 and 11. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: 'aire: for thy rare fan - cy, for thy rare fan - cy from its' for the Soprano; 'aire: for thy rare fan - cy' for the Alto; and 'aire: for thy rare fan - cy from its' for the Bass. A measure rest is present at the beginning of measure 10. A '6' is centered below the piano staves.

12

birth b'ing for that sub - tile Re - gion meant, far in - con - sis - tent is with
far in - con - sis - tent is with
birth, far in - con - sis - tent is with

6

Detailed description: This block contains the musical notation for measures 12 and 13. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: 'birth b'ing for that sub - tile Re - gion meant, far in - con - sis - tent is with' for the Soprano; 'far in - con - sis - tent is with' for the Alto; and 'birth, far in - con - sis - tent is with' for the Bass. A '6' is centered below the piano staves.

14

earth, or an - y in - fe - riour el - e - ment, or an - y in - fe - riour el - e - ment.

earth, or an - y in - fe - riour el - e - ment.

earth, or an - y in - fe - riour el - e - ment.

5 6 7

[♩ = 0.]

17

How can dull clay presse downe thine eyes, and

How can dull clay presse downe thine eyes, and

How can dull clay presse downe thine eyes, and

6

21

not an earth - quake straight a - rise?

not an earth - quake straight a - rise?

not an earth - quake straight a - rise?

4

An Elegie on the death of his Friend and Fellow-servant Mr. *William Lawes*

John Cobb
(fl. 1630-50)

Of 3. Voc.
[TTB bc]

Cantus primus [sic] Deare Will is dead, deare Will is dead, he's

Cantus secundus Deare Will is dead, deare Will is dead,

Bassus Deare Will is dead, deare Will is

Thorrow base

4 dead, Will Lawes, whose ac - tive, ac - tive braine gave life to man - y sweet, to man - y sweet, to

Will Lawes, whose ac - tive, ac - tive braine gave life to man - y sweet, to man - y

dead, Will Lawes, whose ac - tive braine gave life to man - y sweet, to man - y sweet, to

7 man - y sweet, sweet har - mo - nious straine; whose bound - lesse

sweet, to man - y sweet har - mo - nious straine; whose bound - lesse

man - y sweet har - mo - nious straine; whose bound - lesse

10 skill made Mu - sick speak such sense, as

skill made Mu - sick speak such sense, as if't had sprung from an in - tel - li -

skill made Mu - sick speak such sense, as if't had sprung from an in - tel - li -

12

ift had sprung from an in - tel - li - gence, as *ift had sprung from*, as
- gence, as ift had sprung from an in - tel - li - gence, as ift had
- gence, as ift had *sprung from* an in - tel - li - gence, as ift had *sprung from*

14

[♩ = ♩.]

3

ift had sprung from an in - tel - li - gence.
sprung, had sprung from an in - tel - li - gence. In his just pro -
an in - tel - li - gence. In's just pro -

18

In his just pro - por - tion - ed songs there
- por - tion - ed songs, in his songs, there
- por - tion - ed songs, in's just pro - por - tion - ed

22

[♩ = ♩.]

C

might you find his soule con - vers'd with heav'n, his soule con - vers'd with
might you find, his soule con - vers'd with heav'n, his
songs might you find, his soule con - vers'd with heav'n, his soule

25

heav'n, his soule con-vers'd with heav - en with his mind; and in such lan-guage
 soule con-vers'd with heav - en with his mind; and in such lan - guage that
 — con-vers'd with heav'n, with heav'n, heav-en with his mind; and in such lan - guage that

28

Rhet - 'rick nev - er knew, for his were Rhet-o-rick and sweet Mu - sick, and sweet Mu-sick,
 Rhet-'rick nev - er knew, for his were Rhet-o-rick and sweet Mu-sick, and
 Rhet - 'rick nev - er knew, for his were Rhet-o-rick, and sweet Mu - sick too, and sweet

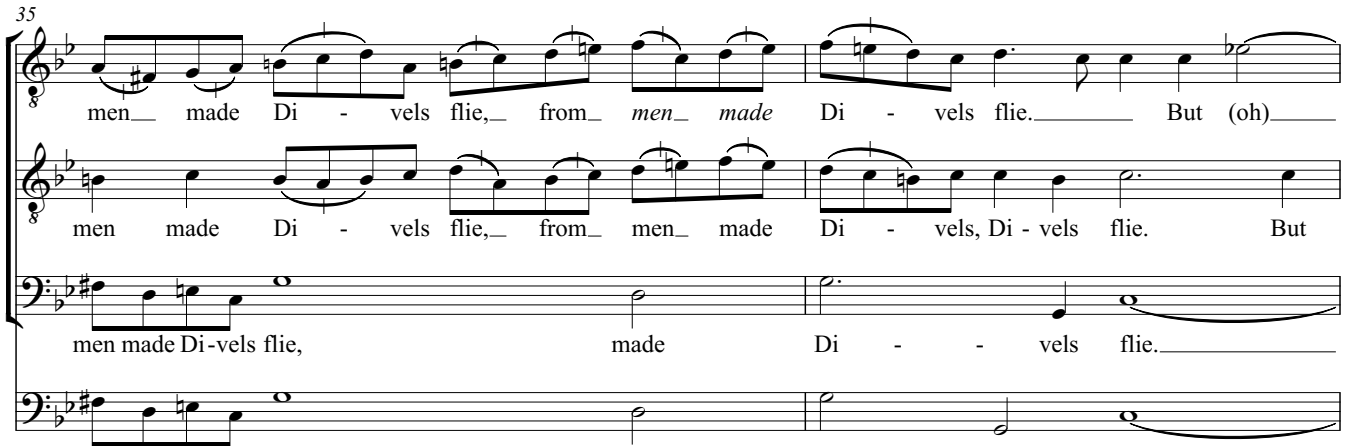
31

sweet Mu - sick too: Like that which brought from the Im -
 sweet Mu - sick too: Like that which brought from the Im -
 Mu - - - sick too: Like that which brought from the Im -

33

-pe - riall skie An - gels to men, An - gels to men, from
 -pe - riall skie An - - - gels to men, An - gels to men, from
 -pe - riall skie An - gels to men, An - gels to men, from

35



men made Di - vels flie, from men made Di - vels flie. But (oh) men made Di - vels flie, from men made Di - vels, Di - vels flie. But men made Di - vels flie, made Di - vels flie.

37



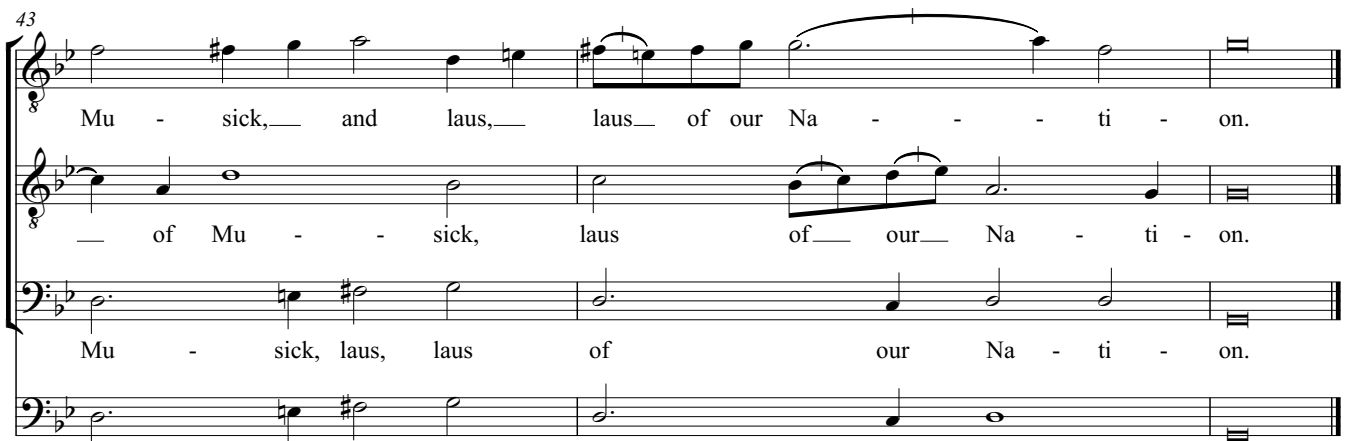
he's dead, he's dead, oh he's dead: but oh he's dead, (oh) he's dead, but oh he's dead, Oh But (oh) he's dead, he's dead: but oh he's

40



Oh he's dead. To heav'n is he gone? is he gone? the life of he's dead, he's dead. To heav'n is he gone? to heav'n is he gone? life dead, he's dead. To heav'n is he gone? is he gone? the life of

43



Mu - sick, and laus, laus of our Na - - - ti - on. of Mu - - sick, laus of our Na - ti - on. Mu - sick, laus, laus of our Na - ti - on.

To the memory of his Friend, Mr. *William Lawes*

Edmond Foster
(fl.1648)

Of 3. Voc.
[SS/TT B bc]

Cantus primus
(sic)

Cantus secundus

Bassus

Thorrow base

Brave Spir-it, art thou fled? and shall not wee, since

Brave Spi-rit, art thou fled? and shall not wee, since

Brave Spir-it, art thou fled? and shall not wee, since

6 7 6

3

thou so soon art dead, shed teares for thee?

thou so soon art dead, shed teares for thee?

thou so soon art dead, shed teares for thee?

6

5

O let our eyes like Lim - beks be, still

O let our eyes like Lim - beks be, still

O let our eyes like Lim - beks be, still

*

7

drop - ping, drop - ping teares for thee.

drop - ping, drop - ping teares for thee.

drop - ping, drop - ping teares for thee.

* A 'Limbek' is an alembic (an apparatus used for distilling liquids).

6 An Elegie on the death of his deare fraternall
 Friend and Fellow, Mr. *William Lawes*,
 servant to his Majesty

Simon Ives
 (1600-62)

Of 3. Voc.
 [SS/TT B bc]

Cantus primus La - ment and mourne, he's dead and

Cantus secundus La - ment and mourne, he's dead and gone,

Bassus La - ment and mourne, he's dead and

Thorrow base

3

gone, la - ment and mourne, he's dead and gone, that

la - ment and mourne, he's dead and gone, that

gone, la - ment and mourne, he's dead and gone, that

6

5

was the most Ad - mir - ed one, re - nown - ed Lawes.

was the most Ad - mir - ed one, re - nown - ed Lawes.

was the most Ad - mir - ed one, re - nown - ed Lawes.

6 6

7

Ge-ne-rall of the For - ces all in Eu - rope, that were mu - si - call.

Ge-ne-rall of the For - ces all in Eu - rope, that were mu - si - call.

Ge-ne-rall of the For - ces all in Eu - rope, that were mu - si - call.

Ge-ne-rall of the For - ces all in Eu - rope, that were mu - si - call.

b4 3

9

Have we not cause to weep and mourne, when as the child - ren yet un - born may

Have we not cause to weep and mourne, when as the child - ren yet un - born may

Have we not cause to weep and mourne, when as the child - ren yet un - born may

Have we not cause to weep and mourne, when as the child - ren yet un - born may

6 6

11

make us sad, to think that nei - ther girle nor boy, shall ev - er live for to en -

make us sad, to think that nei - ther girle nor boy, shall ev - er live for to en -

make us sad, to think that nei - ther girle nor boy, shall ev - er live for to en -

make us sad, to think that nei - ther girle nor boy, shall ev - er live for to en -

7 6 6 6

13

- joy such Lawes, such Lawes as once we had.

- joy such Lawes, such Lawes as once we had.

- joy such Lawes, such Lawes as once they had.

- joy such Lawes, such Lawes as once they had.

6 7 6 5

7 An Elegiack Dialogue on the sad losse of his
 much esteemed Friend, Mr. *William Lawes*,
 servant to his Majesty

Of 2. Voc. [S/T B bc]
 Chorus of 3. Voc. [SS/TT B bc]

John Jenkins
 (1592-1678)

Cantus primus

Bassus

Thorrow base
 (sic)

3
 light put out? thy cheer-full day turn'd in - to frownes? the spright-ly aire that once danc'd on the

5
 smil - ing brow, and oft con-verst with the quick-sight-ed Ge - nius? Prith-ee, prith-ee tell, my

7
 C1 deare A - mi - ce: All I feare's not well,
 B Not well? O no:

9
 Draw you black cloud, and see the soule of mine and all our har-mo - ny drencht deep in blood and un-stain'd

11
 C1 Sad Fate, is't he? is't he? who
 B loy - al - ty, my deare Me - do - ra lyes.

13
 (8) with har - mo-nious num-bers tame could keep the Ne - mian Li - on, force the Pan-ther weep,

15
 (8) melt the hard mar-ble; he, who nim-bly hurl'd Ser - a-phick rap - tures, and so charm'd the world, as if th'in-cir-cled

17
 (8) aire grew proud t'as - pire, and court the Spheres with mu - sique of his Lyre. Was't he?

B 19
 Hard hap to say, Time was, 'twas he; but now he's ev - er, ev - er lost

C1 21
 (8) What caus'd his fate?

B
 to time and mee. A fa - tall breath of hon - our chal-leng'd death with

23
 (8) what tempt-ed? Why, is there no death. Ver - tue to have a loy - all fame, a roy - all grave.

25
 (8) pow'r 'gainst death?

O now all poure, good Will, good Will and Lawes is

27

gone, and I for-lorne am come to poure my balme in - to his wounds, and showre these li - quid streames,

29

C1

Stay, sweet A -

un - till I be (deare Ghost) chang'd to a ghost like thee.

31

-mi - ce, I'le help thy grieffe. Thus I im - balme -

Gen-tle Cle-on why? In - deed my springs are dry:

33

thee;

With thy warme dew bathe his breast, for he is cold,

35

cold as death, cold as death, and laid to rest.

6

37 Chorus of 2.

C1

Then joyne our woes, and let our joyes dis - sev - er. Wee'l sing in grieffe, wee'l -

Then joyne our woes, and let our joyes dis - sev - er. Wee'l sing in grieffe,

6 6 6

39

— sing in grieve, and drop, drop, drop, drop our teares, drop,

7 6 6

41

and drop our teares, our teares to - geth - er. The Mus - es all doe

and drop our teares to - geth - er. The Mus - es all doe

#5 [#]6

43

mu - tual - ly as - sent, in this sad Dirge t'e - rect his Mo - nu - ment.

mu - tual - ly as - sent, in this sad Dirge t'e - rect his Mo - nu - ment.

6 [i]6

Chorus of 3.

45

Cantus primus

Cantus secundus

Bassus

Thorow Base

Har - mo - nious soules, now let your verse, with love and ho - nour crowne his Herse;

Har - mo - nious soules, now let your verse, with love and ho - nour crowne his Herse;

Har - mo - nious soules, now let your verse, with love and ho - nour crowne his Herse;

6

47

all your spic - ie o - dours_ lend to the ash - es_ of a

all your spic - ie o - dours_ lend to the ash - es_ of a

all your spic - ie o - dours_ lend to the ash - es_ of a

6 5 4 3

49

friend: Bathe him in a crys - tall_ froud, till you wash,

friend: Bathe him in a crys - tall_ froud, till you

friend: Bathe him in a crys - tall_ froud, till you

5 6 7 6

51

till you wash a - way the bloud, till you wash a - way the

wash, till you wash a - way, till you wash a - way the

wash a - way the bloud, till you wash a - way the

5 6 7 6

53

bloud, till you wash a - way the bloud.

bloud, till you wash, till you wash a - way the bloud.

bloud, till you wash a - way the bloud.

6 5

73

rest, Live for ev - er, live for ev - er, ev - er blest: All oth - er
 to thy rest, Live for ev - er, live for ev - er blest: All oth - er
 rest, Live for ev - er, live for ev - er, ev - er blest: All oth - er

6

75

Tro - phies now lay by, no tri - umph to E - ter - ni - ty, no tri - umph
 Tro - phies now lay by, no tri - umph to E - ter - ni - ty, no tri - umph
 Tro - phies now lay by, no tri - umph to E - ter - ni - ty, no

6 6

77

to E - ter - ni - ty, no tri - umph to E - ter - ni - ty.
 to E - ter - ni - ty, no tri - umph to E - ter - ni - ty.
 tri - umph, no tri - umph to E - ter - ni - ty.

6 5 [#]3 4 [#]3

An Elegie on his Friend

Mr. *William Lawes*

John Hilton
(1599-1657)

Of 3. Voc.
[A/T TB bc]

Cantus primus

Cantus secundus

Bassus

Thorrow base

Bound by the neere con - junc - tion of our soules, thus I con -

Bound by the neere con - junc - tion of our soules,

Bound by the neere con - junc - tion of our soules,

3

-dole thee, thus be - dew, be - dew thy Herse; and whilst my

thus I con - dole thee, thus be - dew thy Herse; and whilst my

thus I con - dole thee, thus be - dew thy Herse; and whilst my throb - bing

6 6 7 [#]6 b6 7 7 6 [#]6

6

throb - bing, throb - bing heart thy Ex - it towles, thy Ex - it towles, ac - cept this sac - ri -

throb - bingheart thy Ex - it towles, thy Ex - it towles, ac - cept this sac - ri - fice

heart thy Ex - it towles, towles, towles, ac - cept this sac - ri -

7 6 6 6

9

-fice of weep - ing verse. What eyes can dri - ly stub - borne be, when Lawes rest -

of weep - ing verse. What eyes can dri - ly stub - borne be, when Lawes rest -

-fice of weep - ing verse. what eyes can dri - ly stub - borne be, when Lawes rest -

b6 [#]6 6 6

13

- eth at such a long con - tin - ued pawse? Let teares, let

6 5 5 [b]6

16

teares, like pen - dants, gar - nish ev - 'ry note, wav'd to and

[b]7 6

18

to and fro with gales of mourn - - - full sighes,
 fro with gales of mourn - - - full sighes,
 fro with gales of mourn - - - full sighes,

20

and let the wi-dow'd Mu - ses joynt - ly vote, to ce - le - brate with grieffe thy

6 6

31

sa - cred gaine, that sa - cred gaine) close to his moth-er earth his eare ap - ply,

gaine, that sa - cred gaine) close to his moth-er earth his eare ap - ply,

sa - cred gaine, that sa - cred gaine) close to his moth-er earth his eare ap - ply,

6

34

there wait to heare some sad me - lo - dious straine. With - in this__

there wait to heare some sad me - lo - dious straine. With - in this__

there wait to heare some sad me - lo - dious straine. With - in__ this__

6 6 6

36

womb_ hath_ pale im - par - tiall death, too soon, too soon__

womb_ hath_ pale_ im - par - tiall death, too soon con - fin'd, con -

womb hath_ pale_ im - par - tiall death, too soon, too soon con -

6 6

38

con - fin'd the Quint - es - sence of breath.

- fin'd the Quint - es - sence of breath.

- fin'd the Quint - es - sence of breath.

6 5 4 [#]3

An Elegie on the death of his very worthy Friend and Fellow-servant, M[r]. *John Tomkins*, Organist of his Majesties Chapell Royall

Appendix 1

William Lawes
(1602-45)

Of 3. Voc.
[A/T TB bc]

Cantus primus
Mu - sick, the Mas - ter of

Cantus secundus
Mu - sick, Mu - sick, the Mas - - ter

Bassus
Mu - sick, Mu - sick, the Mas - ter

Thorow base
5 6 6

4
thy Art is dead, and with him all

of thy Art is dead, and with him

of thy Art is dead, and with him

7 6

7
thy rav - - isht sweets are fled; then bear a

all thy rav - isht sweets are fled;

all thy rav - isht sweets are fled;

3 #4

10

part in thine own Trag - e - dy: Let's
 then bear a part in thine own Trag - e - dy: Let's cel - e - brate strange grieve—
 then bear a part in thine own Trag - e - dy: let's cel - e - brate

6 6 7 6 6

13

cel - e - brate strange grieve with har - mo - ny. In - stead
 with har - mo - ny. In -
 strange grieve with har - mo - ny.

7 4 7

16

of teares shed on his mourn - full Herse, let's
 stead of teares shed on his mourn - full Herse, let's howle,
 let's howle,

6 5 6 7 #5

19

howle, let's howle sad notes, stoln
 let's howle, let's howle sad notes,
 let's howle sad notes, stoln from his

6 #4 4 6 [#]4

22

from his own pure verse. In - stead of teares

stoln from his own pure verse. In - stead of

own pure verse. In - stead of

6 6 [#]6 [#]6

25

shed on his mourn - - - full Herse, let's

teares shed on his Herse, let's howle sad

teares shed on his mourn - - - full Herse,

[#]7 6 6 6 7 6 5 3 4

28

howle sad notes, stoln from his own pure

notes, sad notes, stoln from his own pure

let's howle sad notes stoln from his own pure

b8 7 7 [b]8 6 4 6 6 6 4 [#]5

31

verse, from his own pure verse.

verse, from his own pure verse.

verse, from his own pure verse.

6 3 6 4

Appendix 2 An Elegiack on the sad Losse of his much
esteemed friend Mr. William Lawes,
servant to his Majesty

John Jenkins
(1592-1678)

A Dialogue for 2 voc [S/T B bc]
Chorus a 3 [SS/TT B bc]

[Lbl Add. MS 31432 version 1]

Why in this shade of night? A - mi - ce say: how is thy
light put out? thy cheer-full day turn'd in - to frownes: the spright-ly aire that once danc'd on thy
smil - ing brow, and oft con-verst with the quick-sight-ed Ge - nius: prith-ee, prith-ee tell, my
deare A - mi - ce: all I feare's not well;
Not well: O no:
Draw you black cloud, and See the soule of mine and all our har - mo - ny drencht.
Sad fate, is't
— deep in blood and un-stain'd loy - al - ty, my deare Me - do - ra lyes;

24
 hee is't hee who with har - mo - nious num - bers tame _____ Could keep the ne -

27
 - mian Li - on, force _____ the pan - ther weep, melt the hard mar - ble;

30
 he, who nim - bly hur'l Ser - a - phick rap - tures, and so _____ charm'd _____ the world as if th'in - cir -

33
 - cled aire grewproud t'as - pire, and Court the Spheres with mu - sique of his Lyre. was't hee;

B 37
 hard hap to say, time was, 'twas hee; but now he's ev - er, ev - er lost

41
 Cl what caus'd his fate:
 B to _____ time and mee; A fa - tall breath of hon - our

44
 what tempt - ed why
 chal - leng'd death with death,
 (heare I was out a minom
 Ille begine another way:)
 [Version 2 follows; see pp. 27-33 above]

LIST OF SOURCES AND THEIR ABBREVIATIONS

PRIMARY SOURCE

1648 CHOICE PSALMES | PUT INTO | MUSICK, For Three Voices. | The most of which may properly enough be sung | by any three, with a Thorough Base. | COMPOS'D by | *Henry* and *William Lawes*, Brothers; and Servants to | His Majestie. | With divers Elegies, set in Musick by sev'rall Friends, upon the | death of WILLIAM LAWES. | And at the end of the Thorough Base are added nine Canons of | Three and Foure Voices, made by *William Lawes*. | LONDON, | Printed by *James Young*, for *Humphrey Moseley*, at the Prince's Armes in | *S. Pauls* Church-yard, and for *Richard Wodenoth*, at the Star under | *S. Peters* Church in Corn-hill. 1648.

Four partbooks; upright 4^o. No pagination; Cantus primus: sig. A⁴ a² B–L⁴ χ; Cantus secundus: sig. A⁴ a² M–X⁴; Bassus: A⁴ a² Y–Hh⁴; Thorough base: A⁴ a² Ii–Oo⁴.¹ The preliminaries contain an Epistle Dedicatorie to ‘His Most Sacred Majestie, Charles... King of great Brittain, France and Ireland, Defender of the Faith, &c.’ by Henry Lawes; a note ‘To the Reader’ by Henry Lawes; a poem ‘To the Incomparable Brothers, M^r. Henry, and M^r. William Lawes’ by Aurelian Townshend; dedicatory poems to Henry Lawes by James Harington and John Milton; and a poem ‘To my worthy Friend (and Countriman,) M^r. Henry Lawes, upon his owne, and his Brother M^r. William Lawes’s incomparable Works’ by Francis Sambrooke. *RISM* A/I: L 1164; *RISM* B/I: 1648⁴; *ESTC* R1536; *Wing* L640. **1–8 & Appendix 1.** Extant copies: France: Paris, Bibliothèque du Conservatoire; Paris, Bibliothèque Nationale de France, Département de la Musique (bc only). UK: Edinburgh, National Library of Scotland; Glasgow, University Library (Euing Collection); London, British Library, 3 exemplars (R.M.15.f.1.(7.), K.3.h.18, and C.110 (B is imperfect)); London, Royal Academy of Music; London, Royal College of Music, 2 exemplars (one complete and another C2 & B only); London, University, Senate House Library; Manchester, Henry Watson Music Library (B only); Oxford, Bodleian Library, 3 exemplars (4^o P 17 Art. BS. (5) (C2 only), Mus. Sch. E.513–516 [primary copy source for this edition], and Tenbury Mus. e 18 (1–4); Oxford, Magdalen College Library (C1 & bc only); Oxford, St John’s College Library. Japan: Tokyo, Nanki Ongaku Binko.² USA: Austin TX, Harry Ransom Center, University of Texas; Cleveland OH, Case Western Reserve University Library (C2 only); Philadelphia PA, Library Company of Philadelphia; Rochester NY, Sibley Music Library, Eastman School of Music, University of Rochester; San Marino CA, Huntington Library; Urbana-Champaign IL, Library of the University of Illinois (a complete set of partbooks plus an extra C1 & bc); Washington D.C., The Library of Congress, Music Division (C1 and B bound together, and separate copies of C2 and another B); Washington D.C., Folger Shakespeare Library.

¹ The signatures are given for an ‘ideal’ copy for there are at least four states of the preliminaries (A⁴ a²) not particular to any one part; these include the presence or absence of a medallion portrait of Charles I, different locations for the portrait, as well as the presence or absence of music on the verso of title page, all in various combinations, and most copies lack A1 in all four parts. The extra leaf bound at the end of Cantus primus (χ) is necessitated by the fact that Jenkins’ ‘An elegiack dialogue on the sad losse of his much esteemed friend, M^r. William Lawes’ has two pages of additional music for the Cantus primus.

² Available online at <http://imslp.org/wiki/Choice_Psalmes_Put_into_Musick_%28Lawes,_Henry%29>.

SECONDARY SOURCES

- London, British Library**
- Add. 11608** Add. MS 11608: a songbook copied mainly by John Hilton in the late 1640s.³ Contains **8**.
- Add. 31432** Add. MS 31432: William Lawes's autograph songbook, bound in leather and stamped with the royal coat of arms. John Jenkins' elegy is the only item in the manuscript not in Lawes' hand. An inscription on the original flyleaf indicates that the manuscript was once owned by Richard Gibbon and was 'given to him by Mr William Lawes'.⁴ Lawes probably copied the contents between c.1633 and 1641, and Richard Gibbon had the Jenkins' elegy copied c.1645/6.⁵ Contains: **7 & Appendix 2**.
- Add. 34071** Add. MS 34071: late-18th-century score (voices only). Contains: **1 & 4–6** – minor variants are not noted in the Textual Commentary.
- Mad. Soc. G.33–6** Madrigal Society MSS G.33–36: partbooks probably copied in the early 1650s; Bass partbook bears the name 'Abraham Ratcliff' (no separate bc part). Contains: **6**.
- Oxford, Bodleian Library**
- Mus. Sch. B.2** Mus. Sch. MS B.2: William Lawes' autograph scorebook, bound in leather and stamped in gold with the royal coat of arms and the initials 'W.L.' Contains compositional drafts of masque music, five- and six-part viol consorts, the lute suite, suites for two bass viols and organ, and vocal music; the songs in the collection are crossed through. The copying appears to date from c.1633–40 and the book was probably part of Henry Lawes' gift to the Oxford Music School.⁶ The manuscript is listed in the 1682 catalogue of the Music School (Oxford, Bodleian Library Mus. Sch. C.204*[R]), alongside Mus. Sch. B.3, as 'Two large Folio Books of M^r William Laws Works'.⁷ Contains: **Appendix 1**.
- Hamburg, Staats- und Universitätsbibliothek Carl von Ossietzky, Musiksammlung**
- ND VI 495** ND VI 495: 19th-century score.⁸ Contains: **1–8 & Appendix 1** – minor variants are not noted in the Textual Commentary.

³ See Mary Chan, 'John Hilton's Manuscript British Library Add. MS 11608', *Music & Letters*, 60 (1979), pp. 440–49, and 'A Mid-Seventeenth-Century Music Meeting and Playford's Publishing', in *The Well Enchanting Skill: Music, Poetry, and Drama in the Culture of the Renaissance: Essays in Honour of F. W. Sternfeld*, ed. John Caldwell, Edward Olleson and Susan Wollenberg (Oxford, 1990), pp. 231–44.

⁴ See Pamela Willetts, 'Who was Richard Gibbon(s)?', *Chelys*, 31–17.

⁵ See John Cunningham, *The Consort Music of William Lawes 1602–1645* (Woodbridge, 2010), pp. 71–5 & 308–14.

⁶ See Cunningham, *Consort Music of William Lawes*, pp. 57–71 & 297–304.

⁷ See Margaret Crum, 'Early Lists of the Oxford Music School Collection', *Music & Letters*, 48 (1967), pp. 23–34.

⁸ See Richard Charteris, 'The Music Collection of the Staats- und Universitätsbibliothek, Hamburg: a Survey of its British Holdings Prior to the Second World War', *Royal Musical Association Research Chronicle*, 30 (1997), 1–138, at 52–3.

TEXTUAL COMMENTARY

The following abbreviations are used in the Textual Commentary:

PART NAMES	C1	Cantus primus	
	C2	Cantus secundus	
	B	Bassus	
	bc	Therow Base (Basso Continuo)	
NOTE VALUES	<i>s</i> -rest	semibreve rest (etc.)	
	<i>s</i>	semibreve	
	<i>m.</i>	dotted minim (etc.)	
	<i>m</i>	minim	
	<i>c</i>	crotchet	
	<i>q</i>	quaver	
	<i>sq</i>	semiquaver	
PITCH		Pitch names are given in the Helmholtz system: C–B, c–b, c'–b', c''–b'' (c' = middle C).	
		♯, ♭: if functioning as a natural, are shown in the Commentary as ♮.	
OTHERS	o	no accidental(s) in source	
	om	omitted	
	sl	slur(red)	
	t	tied (to)	
SYSTEM OF REFERENCE		References take the form: bar number, number of symbol (note or rest) within the bar indicated as a superscript arabic numeral (a note tied across from the previous bar counts as ¹ in the new bar), the part name (and if necessary the feature which is signalled), the error or variant, followed by the source(s) in which it appears. Thus:	
		‘2 ⁷ C1: o (1648)’ indicate that the accidental is omitted on the seventh symbol of bar 2 of the first cantus part in <i>Choice Psalmes</i> (1648); and ‘22 ¹ bc: ca cA (Add. 11608)’ indicates that the first symbol of bar 22 of the basso continuo part is a crotchet ‘a’ followed by a crotchet ‘A’ (following the Helmholtz system of notation) in British Library Additional MS 11608.	
1	CEASE, O CEASE, YOU JOLLY SHEPHERDS – Henry Lawes		32 ³ bc: figure 6 is misplaced on 32 ² (1648)
	<i>Source</i> : 1648 (C1: F1 ^{F-V} ; C2: Q1 ^{F-V} ; B: Cc1 ^{F-V} ; bc: L11)		2
	<i>Concordances</i> : Add. 34071, f. 48 ^{F-V} ; ND VI 495, no. 2		O DOE NOT NOW LAMENT AND CRY – John Wilson
	1 ⁶ B text: ‘ye’ (1648)		<i>Source</i> : 1648 (C1: F2 ^{F-V} ; C2: Q2 ^{F-V} ; B: Cc2 ^{F-V} ; bc: L11 ^V . ‘John Wilson Doctor in Musique.’)
	2 ¹⁻³ bc: mB mc md (1648)		<i>Concordance</i> : ND VI 495, no. 3
	7 ⁶⁻⁷ C2: o (1648)		5 ³ bc: cb (1648)
	28 ² bc figured: 5 6 (1648)		11 ¹ C2 text: ‘in’ (1648)

12⁷ C1: o (1648)

18 C2: no repeat sign (1648)

**3 BUT THAT, LOV'D FRIEND, WE HAVE
BEEN TAUGHT** – John Taylor

Source: **1648** (C1: F3; C2: Q3; B: Cc3; bc:
L12)

Concordance: ND VI 495, no. 4

1⁹ C1: ce(b)' (1648)

7²–8¹ C2 text: 'thy ashes to involve in dust'
(1648)

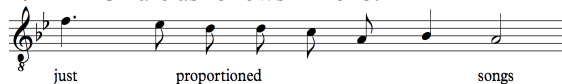
24¹ C1: sc" (1648)

4 DEARE WILL IS DEAD – John Cobb

Source: **1648** (C1: F3^v–F4; C2: Q3^v–Q4;
B: Cc3^v–Cc4; bc: L12^v. 'John Cob,
Organist of his Majesties Chappell
Royall.')

Concordances: Add. 34071, ff. 48^v–49; ND VI
495, no. 5

19¹–21¹ C1 are as follows in 1648:



21⁶ B: o (1648)

23² C2: om (1648)

44³ C1: o (1648)

5 BRAVE SPIRIT, ART THOU FLED? –
Edmund Foster

Source: **1648** (C1: F4^v; C2: Q4^v; B: Cc4^v;
bc: L13. 'Captain Edmond Foster.')

Concordances: Add. 34071, f. 49^v; ND VI
495, no. 6

1¹–5¹ C1: bb' 'key' signature only (1648)

**6 LAMENT AND MOURNE, HE'S DEAD
AND GONE** – Simon Ives

Source: **1648** (C1: G1; C2: R1; B: Dd1;
bc: L13. 'Simon Ive.')

Concordances: Add. 34071, f. 49^{r-v}; Mad. Soc.
G.33–6 (33: ff. 67^v–68 (C2); 34: ff. 66^v–67
(C1); 36: ff. 66^v–67 (B); no separate bc
part; ND VI 495, no. 7

1¹ B: sg with no text (which suggests that the
B book was also used as bc) (Mad. Soc.
G.36)

4² C2 qa' qb(b)' (Mad. Soc. G.33)

6¹⁻² C1: sl (Mad. Soc. G.34)

7⁸⁻⁹ B: t (Mad. Soc. G.36)

8⁴ C2 text: 'which' (1648)

8–9 C2: no barline (1648)

8–9 B: single barline (1648)

9¹ B: repeat sign (1648)

9⁷⁻⁸ B: cA^b cA^b (Mad. Soc. G.36)

11² C1: qc" qb(b)' (Mad. Soc. G.34)

12⁷⁻⁸ B: q.d sqe(b) (1648)

12⁸ B: qe^h (Mad. Soc. G.36)

13⁴–14¹ C2: m-rest q-rest qc" mc" (Mad. Soc.
G.33)

14¹⁻² C1: sl (Mad. Soc. G.34)

14⁴ C1: sg' (1648)

14 B final barline: repeat indicated (Mad. Soc.
G.36)

7 WHY IN THIS SHADE OF NIGHT? –
John Jenkins

Source: **1648** (C1: G1^v–G3; C2: R1^v–R2;
B: Dd1^v–Dd3; bc: L13^v–L14. 'John
Jenkins.')

Concordances: Add. 31432, two copies: ff. 1^v–
2^v (version 1, a variant version of bb. 1–23
transcribed in Appendix 2; variants not
noted below), and ff. 2^v–5 (version 2 which
corresponds closely to the 1648 readings;
variants noted below; text incipits only);
ND VI 495, no. 8

bc: Add. 31432 version 2 does not include
figuring

1–6 bc: e^b and B^b 'key' signature (1648) –
treated as erroneous

1¹ bc: sd sd (Add. 31432 version 2)

4⁸ C1 text: Andrew Robinson, "'Choice
Psalmes": A Brother's Memorial', in
*William Lawes 1602–1645: Essays on his
Life, Times and Work*, ed. Andrew Ashbee
(Aldershot, 1998), pp. 175–95 (at 184 &
note 22), points out that 'once' should
actually be 'erst' to 'satisfy rhyme or sense
or both'.

9² bc figured: 6 (1648)

9⁴ B text: Robinson, op. cit., points out that
'cloud' should actually be 'clout' to
'satisfy rhyme or sense or both'.

12¹ B: cA (Add. 31432 version 2)

15⁷ bc: qg (1648)

16² C1: qb^h' (Add. 31432 version 2)

16⁹⁻¹⁰ C1: sqb^h' sqb^h' (Add. 31432 version 2)

21²⁻⁶ B: sl (Add. 31432 version 2)

- 25⁴ B text: Robinson, op. cit., suggests that 'now' should be 'none' to 'satisfy rhyme or sense or both'.
- 27³⁻⁴ bc: *ca cg* (Add. 31432 version 2)
- 28⁷ B: o (1648 & Add. 31432 version 2)
- 31¹⁻⁶ B: *s-rest m-rest* (1648 & Add. 31432 version 2). The edition follows the panned-in corrections made in a number of copies of *Choice Psalmes*; see p. v, fn. 15 above.
- 34² bc: *mB(b)* (1648)
- 35² bc: om (1648)
- 36–7: heading 'Chorus of 2.' and double barline in bc only (1648)
- 44^{last notes}: ♪ (Add. 31432 version 2)
up-beat to
- 45 bc: om (1648)
- 45²⁻³ bc: *c.d qc(#)* (1648)
- 46³ bc figured: 43 (1648)
- 47⁸ C1 text: 'send' (1648)
- 48⁵⁻⁶ C2: *ca' cb'* (1648 & Add. 31432 version 2)
- 54¹⁻² bc: *ma mA md mD* with ♪ (Add. 31432 version 2)
- 54²⁻³ C1: sl (Add. 31432 version 2)
- 71⁴⁻⁵ C1 text: 'forsake' (1648)
- 72²–74³ B: om (1648); bracketed small notes are from Add. 31432 version 2
- 76¹⁻² C1: sl (Add. 31432 version 2)
- 77⁵ bc figured: 765 (1648)
- 78¹ bc: *sa sA* (Add. 31432 version 2)
- 78²⁻³ C1: sl (Add. 31432 version 2)
- 78³⁻⁵ C2: sl (Add. 31432 version 2)
- 8 BOUND BY THE NEERE
CONJUNCTION OF OUR SOULES –
John Hilton**
- Source:* 1648 (C1: G3^v–G4; C2: R2^v–R3; B: Dd3^v–Dd4; bc: Ll4^v. 'John Hilton.')
- Concordances:* Add. 11608, C2 & bc (without figuring): ff. 83–82^v rev., C1: f. 82 rev., B: f. 81^v rev.; ND VI 495, no. 9
- 1² bc: *m.e* (1648)
- 1⁵⁻⁶ & 2¹⁻² C1: sl (Add. 11608)
- 4³⁻⁴ C1: sl (Add. 11608)
- 4⁴⁻⁵ B: sl (Add. 11608)
- 6⁵–7¹ bc: tie om (Add. 11608)
- 6⁶ C1: o (Add. 11608)
- 8² C2: f# (1648)
- 9¹⁻² C1: *mbb mbb* (Add. 11608)
- 11⁴ bc: o (Add. 11608)
- 13⁵⁻⁶ C2: sl (Add. 11608)
- 15¹–16¹ bc: *m.A cA m.d cd mc# t cc# cc#* (Add. 11608)
- 16⁶⁻⁷ C1: sl (Add. 11608)
- 17⁴⁻⁷ C2 & B: sl (Add. 11608)
- 18²⁻³ B: sl (Add. 11608)
- 18⁵–19¹ & 19²⁻³ C2: sl (Add. 11608)
- 19¹⁻² B: sl (Add. 11608)
- 19^{last notes} C2, B & bc: ♪ (Add. 11608)
- 20¹ bc: *c-rest cd qd qd qd qd* (Add. 11608)
- 22¹ bc: *ca cA* (Add. 11608)
- 23⁴ bc: *c.c qA mc* (Add. 11608)
- 24¹ bc: *c-rest c.A* (Add. 11608)
- 25¹ bc: *c-rest* (Add. 11608)
- 26²⁻³ C2 text: 'were' (1648)
- 26²⁻³ C2: sl (Add. 11608)
- 26³⁻⁴ bc: *m.a cA* (Add. 11608)
- 27¹ B & bc: ♪ (Add. 11608)
- 27–28: double repeat bar (Add. 11608)
- 28¹ B: repeat sign (1648)
- 28⁷ C1: g (1648)
- 28⁷⁻⁸ B: sl (Add. 11608)
- 29¹ bc: *m.Bb cBb* (Add. 11608)
- 30¹⁻² bc: *c-rest cA m.d cd* (Add. 11608)
- 32² C1 & B: ♪ (Add. 11608)
- 33³⁻⁵ bc: *sc* (Add. 11608)
- 33⁵ C1: ♪ (Add. 11608)
- 34⁶ bc: *c.f qd* (Add. 11608)
- 34⁷ C2: *ce'* (1648 & Add. 11608) – altered to avoid 5ths
- 35¹ C2, B & bc: ♪ (Add. 11608)
- 35² bc: *c-rest* (Add. 11608)
- 35⁴⁻⁵ & 6⁷ B: sl (Add. 11608)
- 35⁵⁻⁶ C1 & C2: sl (Add. 11608)
- 36¹ bc: *c.c qd* (Add. 11608)
- 36¹⁻² & 4⁵ C2: sl (Add. 11608)
- 36² C1: *qb* (1648)
- 36³⁻⁴ & 6⁷ B: sl (Add. 11608)
- 36⁶⁻⁷ C1: sl (Add. 11608)
- 36⁶⁻⁸ bc: *cc qB qA ce ce* (Add. 11608)
- 36⁶⁻¹⁰ C1: *qd' qc' qc' qd' ce'* with text 'impariall' (1648)
- 37¹ bc: *m.c cc* (Add. 11608)
- 38³⁻⁴ C1: *qd' qc' sl* (Add. 11608)
- 38³⁻⁴ C2: sl (Add. 11608)
- 38⁴⁻⁵ B: sl (Add. 11608)
- 38⁶ C1: *ca ca* (Add. 11608)
- 39² C1: *m.g#* (Add. 11608)

Appendix 1 MUSICK, THE MASTER OF

THY ART IS DEAD – William Lawes

Probably composed soon after John
Tomkins' death on 27 September 1638.

Source: **1648** (C1: X; C2: X4; B: Hh4^v;
bc: Oo1. 'William Lawes.')

Concordances: *Ob* Mus. Sch. B.2, p. 101
(score, voices only, crossed through; text
not under-laid precisely); ND VI 495, no.
38

3² C2: cb (Mus. Sch. B.2)

7²⁻³ C2 & B: sl (Mus. Sch. B.2)

8²⁻³ C1: sl (Mus. Sch. B.2)

8⁵ C1: ce' (1648)

15^{beat 2}–18^{beat 1} text: 'Instead of teares shed
owne his funerall Hearse.'(Mus. Sch. B.2)

30²⁻³ C2: sl (Mus. Sch. B.2)

32³ bc figured: 46 (1648)

Appendix 2 WHY IN THIS SHADE OF
NIGHT? – John Jenkins

Source: **Add. 31432**, ff. 1^v–2^v; incomplete
variant version of 7