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

Edited by Jonathan P. Wainwright

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Elegiac texts on the death of William Lawes

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<td>Cease, O cease, you jolly Shepherds [SS/TT B bc]</td>
<td>Henry Lawes</td>
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<td>O doe not now lament and cry [SS/TT B bc]</td>
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<td>But that, lov’d Friend, we have been taught [SSB bc]</td>
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<td>Bound by the neere conjunction of our soules [A/T TB bc]</td>
<td>John Hilton</td>
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Appendix

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<td>1</td>
<td>Musick, the Master of thy Art is dead [A/T TB bc]</td>
<td>William Lawes</td>
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<tr>
<td>2</td>
<td>Why in this shade of night? [S/T B bc: opening only]</td>
<td>John Jenkins</td>
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List of Sources and their Abbreviations

Textual Commentary
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 several 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 Lawes, 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


(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 Psalms... With divers Elegies, set in Musick by sev'rall Friends* as a memorial to his dead brother. 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) by William and Henry Lawes (thirty by each), ten canons and ‘An Elegie on M’. *John Tomkins* (Appendix 1) by William, 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 Psalms* 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). According to the preface ‘To the Reader’ in *Choice Psalms*, 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. 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. **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, 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. 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...

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


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).


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’ 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 Psalms: 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 Psalms 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. 2v–5, version 2 – a version which is closely related to that in Choice Psalms. 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 Psalms by both William and Henry Lawes, namely: pieces

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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 Psalms... newly composed after the Italian way (London, 1639) by William Child (1606/7–97). 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). 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[rr]. 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
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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 stave. 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\(\frac{1}{2}\)\(\text{ft}\), and Fifteenth 2’. 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). 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. 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 unfigured basses, organists tended to play from scores (full or short) or written-out parts. Collections of domestic vocal music which specify organ continuo parts – such as Martin Peerson’s Motetct; or, Grave Chamber Musique (London, 1630) and Child’s First Set of Psalms (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). 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

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.
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

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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.

several notes) in English songs of the early seventeenth century – including the songs in British Library, Add. MS 11608 copied by John Hilton. 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. 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 stave 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 Chapell above this 40 years.’ In fact the degree of agreement between this text and the written-out graces notated in early seventeenth-century English song manuscripts is remarkable. 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 Cro[ft]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...

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 onely how they may be used, but also all the effects of them described in two manners, with the same value of the Notes...

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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 Musick*, 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.

The beating of the throat.

* dotted crotchet in 1664 edn

Trill

A plain falling

2 Double fall

A fall to take breath.

Another fall like to It.

[Where this Mark + is set over a Note, the Trill is to be used.]
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Stephen Tabor (Curator of Early Printed Books, Huntington Library, San Marino CA)
Stewart Tiley (Librarian, St. John’s College, Oxford)
Abbie Weinberg (Reference and Outreach Specialist, Folger Shakespeare Library, Washington D.C.)
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 Four 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

TO HIS
Most Sacred Majestie,
CHARLES,
BY
THE GRACE OF GOD,
King of great Brittaine, France and Ireland,
Defender of the Faith, &c.

I could not answer mine owne Conscience (most | Gracious Soveraigne) 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 | injoy’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 Musitian to be set to tunes; and they humbly brought | them to
David the King. Besides, M’. 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 Psalms, 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 pen, 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 Wars; yet lies 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 Character 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 peculiar Book: But, as to what he hath done in Musick, I shall desire the present Age, that so much of his Works as are here published, may be received, 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 mention, left being, as they are, dispers’d 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 compos’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 publish; 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 following 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 Psalms (London, 1648), sigs. A3–4v
To the Incomparable Brothers, M’r. Henry, and M’r. William Lawes (Servants to His Majestic) upon the setting of these Psalms.

The various Musick, both for Aire and Art,
These Arch-Musicians, in their sev’rall 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 Psalms, whereby both they and we
May singing rise to immortalitie.

A. Tounshend

Aurelian Townshend, Choice Psalms ed. Henry Lawes (London, 1648), sig. a1
To my worthy Friend (and Countriman,)
M'. Henry Lawes, upon his owne, and his Brother
M'. 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 Pawan, 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 Psalms ed. Henry Lawes (London, 1648), sig. a2r-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 sut
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.

[Mildmay Fane], Otia Sacra (London, 1648), pp. 160–1
On the Death of that most famous Musician Mr 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 parchement 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’d 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 elegantia Emblemate. Certe | ra mutescnt corium q; silebit
   ovillum Si confecta lup | tympana pelle sonent, &c. Tanta quippe est antipathia, ut ne |
   morte quidem finitur; sed vel tum quoq: Lupus Ovi formi- | dolosus existat.
   * Ideoq: Lupinas fidès si jungas agninis, | illas dissilere scribit Martinus del Rio. lib. I.
   Disqui Ma- | gic. c.4.

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. 8v

¹ The pun ‘Will. Lawes was slain, by such whose Will 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*.

---

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

Henry Lawes
(1596-1662)

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

Cease, you jolly Shep-herds, cease your mer-ry layes;

Cease, you jolly Shep-herds, cease your mer-ry layes;

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

Pip no more, pip no more in med-owes green, crown'd with

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

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

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

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

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

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

seen on the ver-dant hil-locks spread; but tune

seen on the ver-dant hil-locks spread; but tune
Reeds with sad-est notes, with

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

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

sad-est notes to mourn: for gen-tele Wil-ly,

to mourn: to mourn: for gen-tele Wil-ly, for

sad-est notes to mourn:

your lov’d Lawes, your lov’d Lawes is dead. Weep, weep,

gen-tele Wil-ly your lov’d Lawes is dead. Weep, Shep-herd Swaines,

gen-tele Wil-ly, your lov’d Lawes is dead. Weep, Shep-herd Swaines,

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
of your plaines:

He could appease the sullen

He could al-lay the mur-mures of the wind; he could appease the sullen

of your plaines: He could appease the sullen

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

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

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

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, nev-

neu-er must re-turne, nev-er must re-turne, nev-

neu-er must re-turne, nev-er must re-turne.
An Elegie to the memory of his Friend and Fellow, Mr. William Lawes, servant to his Majestie

John Wilson (1595-1674)

O do not now lament and cry, O do not now lament and cry, O do not now lament and cry, O do not now lament and cry, O do not now lament and cry, O do not now lament and cry.

'tis Fate concludes we all must die; 'tis Fate concludes we all must die; 'tis Fate concludes we all must die; 'tis Fate concludes we all must die; 'tis Fate concludes we all must die; 'tis Fate concludes we all must die.

rather rejoice that he is there, mending the Musique of the Spheres: rather rejoice that he is there, mending the Musique of the Spheres: rather rejoice that he is there, mending the Musique of the Spheres: rather rejoice that he is there, mending the Musique of the Spheres: rather rejoice that he is there, mending the Musique of the Spheres: rather rejoice that he is there, mending the Musique of the Spheres.

we are dull soules of little worth, and coldly here his we are dull soules of little worth, and coldly here his we are dull soules of little worth, and coldly here his we are dull soules of little worth, and coldly here his we are dull soules of little worth, and coldly here his we are dull soules of little worth, and coldly here his
praise set forth, who doth that truly sure must be instructed.

praise set forth, who doth that truly sure must be instructed.

praise set forth, who doth that truly sure must be instructed.

by divinity. Hark, O hark the celestial.

by divinity. Hark, O hark the celestial.

by divinity. Hark, O hark the celestial.

Quire doth pause to heare his sweeter Lyre:

Quire doth pause to heare his sweeter Lyre:

Quire doth pause to heare his sweeter Lyre:

there he is set free from vaine feares, or heart-heavd sighes or brinish.

there he is set free from vaine feares, or heart-heavd sighes, or brinish.

there he is set free from vaine feares, or heart-heavd sighes, or brinish.

[36]
teares. Couldst thou thy fancy send us
teares. Couldst thou thy fancy send us
teares. Couldst thou thy fancy send us

downe, in Musique we would place a crowne, so harmonious on thy

downe, in Musique we would place a crowne, so harmonious on thy
downe, in Musique we would place a crowne, so harmonious on thy

faire Herse, should out-tongue Ovid in his sweetest Verse.

faire Herse, should out-tongue Ovid in his sweetest Verse.

faire Herse, should out-tongue Ovid in his sweetest Verse.
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

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

dust, I’m with thy Lyre so strangely

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

dust, I’m with thy Lyre so strangely

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

dust, I’m with thy Lyre so strangely

3

4

5

6

7

Bassus

Thorow base

caught, my true affection counts it

caught, my true affection counts it just,

caught, my true affection counts it

caught, my true affection counts it

caught, my true affection counts it

caught, my true affection counts it

caught, my true affection counts it

caught, my true affection counts it just,

caught, my true affection counts it

caught, my true affection counts it

caught, my true affection counts it

caught, my true affection counts it

just, and grounds it on a pious

and grounds it on a pious care, and ground it on a pious

just, and grounds it on a pious

just, and grounds it on a pious care, and ground it on a pious

just, and grounds it on a pious care, and ground it on a pious

just, and grounds it on a pious care, and ground it on a pious

just, and grounds it on a pious care, and ground it on a pious

just, and grounds it on a pious care, and ground it on a pious

just, and grounds it on a pious care, and ground it on a pious
care, thy ashes to involve in

care, thy ashes to involve, involve in

care, thy ashes to involve in aire, involve in

aire: for thy rare fancy, for thy rare fancy from its

aire: for thy rare fancy

aire: for thy rare fancy from its

birth b'ing for that sub-tile Region meant, far inconsistent is with

far inconsistent is with

birth, far inconsistent is with
earth, or any inferior element, or any inferior element.

earth, or any inferior element.

earth, or any inferior element.

not an earthquake straight arise?

not an earthquake straight arise?

not an earthquake straight arise?
An Elegie on the death of his Friend and Fellow-servant Mr. William Lawes

Of 3. Voc. [TTB bc]

Deare Will is dead, deare Will is dead, he's made sweet, made sweet,

Will Lawes, whose active, active braine gave life to many sweet, to many sweet, to

man - y sweet, sweet harmonious straine; whose bound lesse

man - y sweet harmonious straine; whose bound lesse

skill made Musick speak such sense, as

skill made Musick speak such sense, as if't had sprung from an intelli

skill made Musick speak such sense, as if't had sprung from an intelli

Deare Will is dead, deare Will is dead,

Deare Will is dead, deare Will is dead,
heav'n, his soule convers'd with heav'n with his mind; and in such language

soule convers'd with heav'en with his mind; and in such language that

convers'd with heav'n, with heav'n, with his mind; and in such language that

Rhet-rick never knew, for his were Rhet-o-rick and sweet Music, and sweet Music,

Rhet-rick never knew, for his were Rhet-o-rick and sweet Music, and

Rhet-rick never knew, for his were Rhet-o-rick, and sweet Music too, and sweet

sweet Music too: Like that which brought from the

sweet Music too: Like that which brought from the

Music too: Like that which brought from the

periall skie Angels to men, Angels to men, from

periall skie Angels to men, Angels to men, from

periall skie Angels to men, Angels to men, from
men made Di-vels flie, from men made Di-vels, Di-vels flie. But (oh)

men made Di-vels flie, made Di-vels flie.

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 dead.

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

Musick, and laus, laus of our Nation.

of Musick, laus of our Nation.

Musick, laus, laus of our Nation.
To the memory of his Friend,
Mr. William Lawes

Edmond Foster
(fl.1648)

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

Cantus primus

Cantus secundus

Bassus

Thorow base

Brave Spirit, art thou fled? and shall not wee, since
Brave Spirit, art thou fled? and shall not wee, since
Brave Spirit, art thou fled? and shall not wee, since

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?

O let our eyes like Limbeks be, still
O let our eyes like Limbeks be, still
O let our eyes like Limbeks be, still

dropping, dropping teares for thee.
dropping, dropping teares for thee.
dropping, dropping teares for thee.

* A ‘Limbek’ is an alembic (an apparatus used for distilling liquids).
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
gone,
la-ment and mourne, he's dead and gone,
that
was the most Ad-mir-ed one, re-nown-ed Lawes.

Cantus

secundus

La-ment and mourne,
he's dead and
gone,
la-ment and mourne, he's dead and gone,
that
was the most Ad-mir-ed one, re-nown-ed Lawes.

Bassus

La-ment and mourne,
he's dead and
gone,
la-ment and mourne, he's dead and gone,
that
was the most Ad-mir-ed one, re-nown-ed Lawes.

Thorow

base

La-ment and mourne,
he's dead and
gone,
la-ment and mourne, he's dead and gone,
that
was the most Ad-mir-ed one, re-nown-ed Lawes.
Gene-ral of the Forces all in Europe, that were musi-cal.

Have we not cause to weep and mourn, when as the children yet un-born may make us sad, to think that neither girle nor boy, shall ever live for to en-

Joy such Lawes, such Lawes as once we had.

Have we not cause to weep and mourn, when as the children yet un-born may make us sad, to think that neither girle nor boy, shall ever live for to en-

Joy such Lawes, such Lawes as once they had.
An Elegiack Dialogue on the sad losse of his much esteemed Friend, Mr. William Lawes, servant to his Majesty

John Jenkins
(1592-1678)

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

Cantus
primus

Bassus

Thorow
base

(sic)

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

smiling 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 deep in blood and un-stain'd

Sad Fate, is't he? is't he? who

loy-alty, my deare Me-do-ra lyes.
with harmonious numbers tame could keep the Nemean Lion, force the Panther weep.

melt the hard marble; he, who nim-bly hurled Seraphick raptures, and so charm'd the world, as if th' in-cir-cled

aire grew proud 'as pire, and court the Spheres with musique of his Lyre. Was't he?

Hard hap to say, Time was, 'twas he; but now he's ever, ever lost

What cause'd his fate?

to time and mee. A fall breath of honour chal leng'd death with

what tempt ed? Why, is there no
depth. Ver tue to have a loyal fame, a roy all grave.

pow'r 'gainst death?

O now all pour, good Will, good Will and Lawes is
gone, and I forlorn am come to pour my balm into his wounds, and shoure these liquid streams,

Stay, sweet A-

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

-mi-ce, I'l help thy griefe. Thus I im-

thee;

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

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

Then joyne our woes, and let our joyes dis-sev-er. We'e'l sing in griefe, wee'l

Then joyne our woes, and let our joyes dis-sev-er. We'e'l sing in griefe,
sing in griefe, and drop, drop, drop, drop our teares, drop, sing in griefe, and drop, drop, drop, drop our teares, drop, sing in griefe, and drop, drop, drop, drop our teares, drop, 

and drop our teares, and drop our teares together. The Muses all doe and drop our teares together. The Muses all doe 

mutually absent, in this sad Dirge t'rect his Monument. mutually absent, in this sad Dirge t'rect his Monument. 

Cantus primus
Harmonious soules, now let your verse, with love and honour crowne his Herse; 

Cantus secundus
Harmonious soules, now let your verse, with love and honour crowne his Herse; 

Bassus
Harmonious soules, now let your verse, with love and honour crowne his Herse; 

Thorow Base
Harmonious soules, now let your verse, with love and honour crowne his Herse;
all your spicie odours lend to the ashes of a
all your spicie odours lend to the ashes of a
all your spicie odours lend to the ashes of a

friend: Bathe him in a crystall fluid, till you wash,

friend: Bathe him in a crystall fluid, till you

friend: Bathe him in a crystall fluid, till you

till you wash away the bloud, till you wash away the

till you wash away the bloud, till you wash away the wash

bloud, till you wash away the bloud.

bloud, till you wash, till you wash away the bloud.
Gently wind him, and then bring fresh Bayes and

Gently wind him, and then bring fresh Bayes and

Gently wind him, and then bring fresh Bayes and

Laurell from the Spring:

Laurell from the Spring: Lay your other

Laurell from the Spring:

Garlands by, time will fade them, make them dye,

Garlands by, time will fade them, make them dye,

Garlands by, time will fade them, make them dye,

* The bracketed section is from British Library Add. MS 31432 version 2.
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

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 tri-umph

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.
Let tears, like pendants, garnish every note, wav'd to and fro with gales of mournful sighs,
and let the widow'd Muses joint ly vote, to celebrate with grief thine
Obsequies: for with thee vanish't all their airie pride,
muffled in clay, muffled in clay, that
erst was stelli'd. Since then i'th Center sleeps true
harmony, let him (that's greedy of that
harmony, let him (that's greedy of that sacred
harmony, let him (that's greedy of that
sa - cred gaine, that sa - cred gaine) close to his moth - er earth his eare ap - ply.

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

womb hath pale im - par - tial death, too soon, too soon

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

con - fin'd the Quint - es - sence of breath.
An Elegie on the death of his very worthy Friend and Fellow-servant, Mr. John Tomkins, Organist of his Majesties Chapell Royall

Appendix 1

William Lawes
(1602-45)

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

Cantus primus

Musick, the Master of

Cantus secundus

Musick, Musick, the Master

Bassus

Musick, Musick, the Master

Thorough base

5 6

___ thy Art is dead, and with him all

__ thy Art is dead, and with him

7 6

___ thy ravish't sweets are fled; then bear a

all thy ravish't sweets are fled;

3 &
part in thine own Trag-e-dy: Let's
then bear a part in thine own Trag-e-dy: Let's cele-brate strange grie-fes
then bear a part in thine own Trag-e-dy: let's cele-brate

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

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

howle, let's howle sad notes, stoln
let's howle, let's howle sad notes, stoln
—let's howle sad notes, stoln from his
from his own pure verse. Instead of tears
stolen from his own pure verse. Instead of

shed on his mournful Herse, let's

let's howl sad tears shed on his Herse, let's howl sad

tears shed on his mournful Herse.

let's howl sad notes, stolen from his own pure

stolen from his own pure

let's howl sad notes stolen from his own pure

verse, from his own pure verse.

verse, from his own pure verse.

verse, from his own pure verse.
Appendix 2

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

[Add. MS 31432 version 1]

John Jenkins
(1592-1678)

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

Why in this shade of night? —
A-mi-ce say: how is thy

light put out? thy cheer-full day turn'd into 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 Medo-ra byes;
hee is't hee who with harmonious numbers tame. Could keep the ne-
mian Lion, force the panther weep, melt the hard marble;
he, who nim-bly hur'l Seraphick raptures, and so charm'd the world as if th'in-
closed aire grew proud t'aspire, and Court the Spheres with musique of his Lyre. wasn't hee;
hard hap to say, time was 'twas hee; but now he's ev-er, ev-er lost
what caus'd his fate:
to time and mee;
what tempt-ed why
challeng'd death with death,
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'ral Friends, upon the | death of William Lawes. | And at the end of the Thorough Base are added nine Canons of | Three and Four 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.

Four partbooks; upright 4°. No pagination; Cantus primus: sig. A4 a2 B–L4 X; Cantus secundus: sig. A4 a2 M–X4; Bassus: A4 a2 Y–Hh4; Thorow base: A4 a2 li–Oo4.1 The preliminaries contain an Epistle Dedicatorie to ‘His Most Sacred Majestie, Charles... King of great Britaine, 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’. Henry, and M’. 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’. Henry Lawes, upon his owne, and his Brother M’. William Lawes’s incomparable Works’ by Francis Sambrooke. RISM A/I: L 1164; RISM B/I: 1648; ESTC R1536; Wing L640. 1–8 & Appendix 1. Extant copies:

France: Paris, Bibliotheque du Conservatoire; Paris, Bibliotheque Nationale de France, Departement 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° 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 (y) is necessitated by the fact that Jenkins’ ‘An elegiack dialogue on the sad losse of his much esteemed friend, M’.

William Lawes’ has two pages of additional music for the Cantus primus.

SECONDARY SOURCES

**London, British Library**

Add. 11608  Add. MS 11608: a songbook copied mainly by John Hilton in the late 1640s. 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’. Lawes probably copied the contents between c.1633 and 1641, and Richard Gibbon had the Jenkins’ elegy copied c.1645/6. 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.


**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. 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 Mr William Laws Works’. Contains: Appendix 1.

**Hamburg, Staats- und Universitätsbibliothek Carl von Ossietzky, Musiksammlung**

ND VI 495  ND VI 495: 19th-century score. Contains: 1–8 & Appendix 1 – minor variants are not noted in the Textual Commentary.

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4 See Pamela Willetts, ‘Who was Richard Gibbons?’, Chelys, 31–17.


TEXTUAL COMMENTARY

The following abbreviations are used in the Textual Commentary:

PART NAMES

C1  Cantus primus
C2  Cantus secundus
B   Bassus
bc  Thorow Base (Basso Continuo)

NOTE VALUES

s-rest  semibreve rest (etc.)
s   semibreve
m.   dotted minim (etc.)
m   minim
c   crotchet
q   quaver
sq  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:

'27 C1: o (1648)' indicate that the accidental is omitted on the seventh symbol of bar 2 of the first cantus part in Choice Psalms (1648); and '221 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 Helmoltz system of notation) in British Library Additional MS 11608.

1 CEASE, O CEASE, YOU JOLLY SHEPHERDS – Henry Lawes
Source: 1648 (C1: F1RV; C2: Q1RV; B: Ce1RV; bc: L11)
Concordances: Add. 34071, f. 48RV; ND VI 495, no. 2
16 B text: ‘ye’ (1648)
21–2 bc: mB mc md (1648)
76–7 C2: o (1648)
282 bc figured: 5 6 (1648)

2 O DOE NOT NOW LAMENT AND CRY – John Wilson
Source: 1648 (C1: F2RV; C2: Q2RV; B: Ce2RV; bc: L11). ‘John Wilson Doctor in Musique.’
Concordance: ND VI 495, no. 3
53 bc: eb (1648)
111 C2 text: ‘in’ (1648)

321 bc: figure 6 is misplaced on 322 (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

1° C1: ce(ψ)’ (1648)

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

241 C1: se” (1648)

4 DEARE WILL IS DEAD – John Cobb

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

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

191–21 C1 are as follows in 1648:

21 B: o (1648)

23 C2: om (1648)

44 C1: o (1648)

5 BRAVE SPIRIT, ART THOU FLED? – Edmund Foster

**Source:** 1648 (C1: F4°; C2: Q4°; B: Cc4°; bc: L13. ‘Captain Edmond Foster.’)

**Concordances:** Add. 34071, f. 49°; ND VI 495, no. 6

12–51 C1: b’ ‘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 Ives.’)

**Concordances:** Add. 34071, f. 49°; Mad. Soc. G.33–6 (33: ff. 67°–68 (C2); 34: ff. 66°–67 (C1); 36: ff. 66°–67 (B); no separate bar part; ND VI 495, no. 7

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

4° C2 qa’ qb(σ)’ (Mad. Soc. G.33)

61–2 C1: sl (Mad. Soc. G.34)

78–8 B: t (Mad. Soc. G.36)

8° C2 text: ‘which’ (1648)

8–9 C2: no barline (1648)

8–9 B: single barline (1648)

9 B: repeat sign (1648)

9–8 B: cA° cA (Mad. Soc. G.36)

11° C1: ge° gb(σ)° (Mad. Soc. G.34)

12°–8 B: q.d sqe(σ) (1648)

12 B: qε° (Mad. Soc. G.36)

13–14 C2: m-rest q-rest ge° mc° (Mad. Soc. G.33)

141–2 C1: sl (Mad. Soc. G.34)

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

7 WHY IN THIS SHADE OF NIGHT? – John Jenkins

**Source:** 1648 (C1: G1°–G3; C2: R1°–R2; B: Dd1°–Dd3; bc: L13°–L14. ‘John Jenkins.’)

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

be: Add. 31432 version 2 does not include figuring

1–6 be: ε and B ‘key’ signature (1648) – treated as erroneous

1° bc: sd sd (Add. 31432 version 2)

4° C1 text: Andrew Robinson, ‘“Choice Psalms”: 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’.

9° bc be figured: 6 (1648)

9° B text: Robinson, op. cit., points out that ‘cloud’ should actually be ‘clout’ to ‘satisfy rhyme or sense or both’.

12° B: eA (Add. 31432 version 2)

15° bc: qε (1648)

16° C1: qbε (Add. 31432 version 2)

16°–10 C1: sgε sgε (Add. 31432 version 2)

21°–6 B: sl (Add. 31432 version 2)
8 BOUND BY THE NEERE
CONJUNCTION OF OUR SOULES –
John Hilton

Source: 1648 (C1: G3v–G4; C2: R2v–R3; B: Dd3v–Dd4; bc: L14v, ‘John Hilton.’)

Concordances: Add. 11608, C2 & bc (without figuring): ff. 83–82v rev., C1: f. 82 rev., B: f. 81 rev.; ND VI 495, no. 9

13–6 C2: sl (Add. 11608)
151–161 bc: m.A cA m.d cd mc t cc§ ce§ (Add. 11608)
166– C1: sl (Add. 11608)
174–7 C2 & B: sl (Add. 11608)
183–2 B: sl (Add. 11608)
183–91 & 192–2 C2: sl (Add. 11608)
191–2 B: sl (Add. 11608)
19last notes C2, B & bc: (Add. 11608)
201 bc: c-rest cd qd qd qd qd (Add. 11608)
221 bc: cc A (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.B cB (Add. 11608)
301–2 bc: c-rest c.A m.d cd (Add. 11608)
322 C1 & B: (Add. 11608)
333–5 bc: sc (Add. 11608)
335 C1: (Add. 11608)
344 bc: c.f qd (Add. 11608)
342 C2: ‘ce’ (1648 & Add. 11608) – altered to avoid 5ths
351 C2, B & bc: (Add. 11608)
355 bc: c-rest (Add. 11608)
354–5 & 6–7 B: sl (Add. 11608)
354–6 C1 & C2: sl (Add. 11608)
361 bc: c.c qd (Add. 11608)
361–2 & 4–5 C2: sl (Add. 11608)
362 C1: qb (1648)
363–4 & 6–7 B: sl (Add. 11608)
364–5 C1: sl (Add. 11608)
366–8 bc: qB qA ce ce (Add. 11608)
366–10 C1: qd’ qe’ qe’ qd’ ce’ with text ‘impariall’ (1648)
371 bc: m.c cc (Add. 11608)
381–4 C1: qd’ qe’ sl (Add. 11608)
383–4 C2: sl (Add. 11608)
384–6 B: sl (Add. 11608)
386 C1: ca ca (Add. 11608)
397 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: Hh4v; 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
3^2 C2: cb (Mus. Sch. B.2)
7^2-3 C2 & B: sl (Mus. Sch. B.2)

Appendix 2  WHY IN THIS SHADE OF NIGHT? – John Jenkins
Source: Add. 31432, ff. 1v–2v; incomplete variant version of 7