

**A BIBLIOGRAPHICAL  
ACCOUNT OF  
THE MUSICAL AND  
POETICAL WORKS**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9781760573584

A Bibliographical Account of the Musical and Poetical Works by Edward F. Rimbault

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Cover @ 2017

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**EDWARD F. RIMBAULT**

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 Bibliotheca Madrigaliana.

A

BIBLIOGRAPHICAL ACCOUNT

OF THE

**Musical and Poetical Works**

PUBLISHED IN ENGLAND DURING THE

SIXTEENTH AND SEVENTEENTH CENTURIES,

UNDER THE TITLES OF

**Madrigals, Ballets, Ayres, Canzonets,**

ETC. ETC.

BY

**EDWARD F. RIMBAULT, LL.D. F.S.A.**

MEMBER OF THE ROYAL ACADEMY OF MUSIC IN STOCKHOLM,  
SECRETARY TO THE MUSICAL ANTIQUARIAN SOCIETY OF LONDON, ETC. ETC.

LONDON:

JOHN RUSSELL SMITH,

4, OLD COMPTON STREET, SOHO SQUARE.

MDCCCLXVII.





TO

EDWARD TAYLOR, ESQ.

PROFESSOR OF MUSIC IN ORESHAM COLLEGE,

THE AUTHOR DEDICATES THE FOLLOWING PAGES:

NOT ONLY BECAUSE HE HAS EVER BEEN

THE STAUNCH ADVOCATE OF

ENGLISH VOCAL HARMONY,

BUT BECAUSE TO HIM IS DUE THE CREDIT

OF RESUSCITATING

SOME OF ITS FINEST SPECIMENS.





## INTRODUCTION.

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As the title-page will have already informed the reader, it is the object of the present work to place in his hands a complete list of the Vocal Music of the ages of Elizabeth and James—a period when “part-singing” was in its zenith; and the man who could not take his part in a Madrigal was looked upon almost as a “barbarian,” and people “wondered where he was brought up.”\*

But it is not on this account alone that the present work has been undertaken. There are other reasons for its publication than those which confine it to the mere study of the musical antiquary. It furnishes a most valuable catalogue of the Lyrical Poetry of the age to which it refers; and although the names of the poets are, unfortunately, in few instances given, we recognise the lines of Shakespeare, Spenser, Raleigh, Sir Philip Sidney, Drayton, Sylvester, Nash, Campion, Davidson, and a host of minor poets, whose verses were, in many instances, printed for the first time in the various musical collections here detailed.†

Another ground on which the present work may also claim attention, is its usefulness to bibliographers. It records a class of books left undescribed by Ames, Herbert, and Dibdin.

The neglect, indeed, which music-books have received at their hands, can only be accounted for by the supposition, that they were regarded as of little importance. Being merely “music-books,” they were probably not thought worth

\* “Nobody could then [*i. e.* the reign of Elizabeth] pretend to a liberal education, who had not made such a progress in Musick as to be able to sing his part at sight; and it was usual, when ladies and gentlemen met, for Madrigal books to be laid before them, and every one to sing their part. I believe every one is sensible of the difficulty there would be at present, of finding among the lovers of musick a sufficient number qualified for such a performance. But since the glorious reign of Queen Elizabeth, Musick (for which, as well as her sister arts, England was then renowned all the world over) has been so much neglected, as much by the little encouragement it has received from the great, as by reason of the civil wars, that at length this art was entirely lost.”—*Preface to Galliard's Cantatas*, 1720. The reader will recollect the well known passage in Thomas Morley's “*Plaine and easie Introduction to Practicall Musicke*,” 1597, sig. B. 2.

† Shakespeare's Sonnet “My flocks feed not” was printed for the first time in Woolke's “*Madrigals to 3, 4 and 5 Voyces, 1597*” (See p. 7 of the *Bibliotheca*). It differs from the copies in “*England's Helicon*” and “*The Passionate Pilgrim*.”

the trouble of recording.\* Be this as it may, as a small contribution to the history of our typographical antiquities, the following pages may perhaps be received with some degree of interest.

The etymology of the word *Madrigal* is still involved in the same obscurity as when Doni, Kircher, and Morley laboured to explain it.

Dante† speaks of the *Madriale*,—a word which, on its first application, signified a religious poem, addressed to the Virgin, *alla Madre*. It is possible that from *Madriale* we have the word *Madrigale*; the term being applied to short poems upon love and gallantry, when its original import had been forgotten. “Indeed,” says Burney,‡ “it does not seem probable that the word *Madrigal* should originally have implied a *Morning Song*, as some have imagined, the Italians having been long in possession of the term *Matinata*, a lover’s matins under the window of his mistress, as they have of *Serenata*, for an *Evening Song*.”

The Bishop of Avranches, Huet, in his treatise, “*De l’Origine des Romains*,” supposes the word *Madrigal* to be a corruption of *Martegaux*, a name given to the ancient inhabitants of a particular district of Provence. Doni, in his *Trattato della Melodia*, p. 97, says the *Madrigal* came originally from the Provençals. In Spain, in Old Castile, there is a town called *Madrigal*; not to speak of another town in South America of the same name in former years. Perhaps some of the old Provençal, or Spanish, or Italian poets gave the name of *Madrigal* to a short kind of song peculiar to the town of *Madrigal* in Old Castile? This town is said to be situated in a delightful valley, famous for its wines; quite the place to excite the *estro poetico* of a troubadour! But without pretending to form any conjectures upon the subject, I quote what Corticelli says, in the *Discorso Ottavo, Giornata Decima* of his work, “*Della Toscana Eloquenza* : § “Il più breve fra’ lirici componimenti venutici della Provenza è il *Madrigale*, che dicesi ancora *Madriale* e *Mandriale*, Perchè così venga chiamato varie sono le opinioni, ma il più comun sentimento sembra essere, così chiamarsi dalle *Mandre* de’ Pastori, perchè

\* Of the contempt generally felt by learned men towards musical works, the following is an instance. The Principal of a certain College in Oxford, upon being informed that some of the shelves in the College Library, had fallen down, exclaimed; “You are sure that they contained only music books? Oh, well, if they are only musical works, it’s of very little matter; they may lie where they are.”

† *Della Volg. Eloq.* Cap. 4.; quoted by Burney.

‡ *Hist. of Music*, ii. 324.

§ Page 317 of the second volume of the Venice edition, 1808; quoted in Mr. G. P. Graham’s admirable article “*Music*,” in the last edition of the *Encyclopædia Britannica*.

era componimento rusticano, con cui i Pastori cantavano i loro amori, ed altri boscherecci avvenimenti," &c.

The year 1500 may fairly be considered as the time when Madrigal writing commenced;\* for although the works of many masters of the Flemish and French schools, which were the first after the early ages, are still extant, bearing date from 1450 to 1500, it was not until the beginning, or rather towards the middle of the sixteenth century, that the Italians entered with spirit into such compositions, and soon far out-did their prototypes in the art.†

The history of the Madrigal, though forming but a single, and, as it may appear at the first glance, an unimportant portion of the history of Music, is in truth one of considerable interest. It first introduced music into society, gave it a new character and a new impulse; it disclosed the power of the art to add to the social and intellectual enjoyments of mankind, and to engage the attention of polished communities. The choicest composers of the age were madrigal writers; and to their sedulous cultivation of vocal harmony under this form, we may attribute the progress and perfection of the Italian and English schools of Church Music.‡

The first collection of compositions, designed for social recreation, in England, was that of Wynkyn de Worde, in the year 1530; but these were sacred as well as secular. The composers were Cornish, Pygot, Ashwell, Taverner, Gwynneth, Jones, Dr. Cowper, and Dr. Fayrfax.§ The next collection appears to have been that of Thomas Whythorne, printed by John Day, in 1571.|| Both the words and music of this collection are truly barbarous; but it is not certain that they were ever in much public favour. This was followed by Byrri's "Psalnes, Sonets, and Songes

\* I speak here of the *Madrigal* as a musical composition. The term equally applies to music and poetry.

† See "A Short Account of Madrigals," by Thomas Oliphant, Esq.; an ably written little pamphlet, published in 1836.

‡ See an admirable article on the Rise and Progress of the Madrigal in England, in the *British and Foreign Review* for 1845.

§ This extraordinary musical work has escaped the researches of Hawkins, Burney, Ames, Herbert, Dibdin, &c. It was first noticed by Douce (*Illustrations of Shakespeare*, edit. 1839, p. 262). It is a small oblong quarto volume, containing twenty part-songs by the composers above named. See the last edition of Ritson's *Ancient Songs*, p. lxiii. where the index is given.

|| "Songes of three, fower, and five voyces, composed and made by Thomas Whythorne, gent., the which Songes be of sundry sortes, that is to say, some long, some short, some hard, some easie to be songe, and some betwene both; also some solemne and some pleasant or merry; so that according to the skill of the singers (not being musitians) and disposition or delite of the hearers, they may here finde Songes for their contentation and liking. Now newly published, An. 1571. *At London, Printed by John Daye, dwelling over Aldersgate.*" I have given the title at full, as Dr. Dibdin was unable to insert it in his edition of Herbert's *Typographical Antiquities*.