

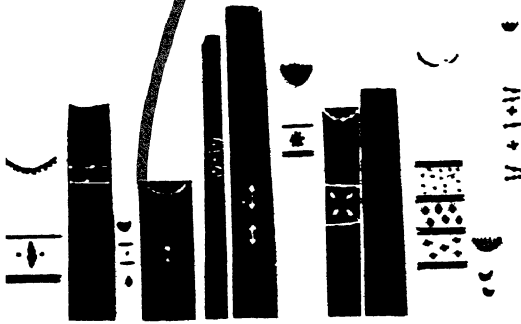
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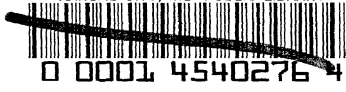
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BURT FRANKLIN BIBLIOGRAPHY AND REFERENCE SERIES #143

Bibliotheca Madrigaliana.

 **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

BURT FRANKLIN BIBLIOGRAPHY AND REFERENCE SERIES #143



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TO

EDWARD TAYLOR, ESQ.

PROFESSOR OF MUSIC IN GRESHAM 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.

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 Weelkes'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. F. 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 outdid 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, published 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 Byrd's "Psalmes, 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 Shakspeare*, 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. lxxiii. 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*.

of Sadnes and Pietie," in 1588. The Italian word *Madrigale* not having yet been adopted and anglicized was not employed. In the same year appeared a collection of Italian Madrigals, translated into English, of which the editor was a Mr. Nicholas Yonge.* This was the first work in England in which the word *Madrigal* was used. The epistle dedicatory to this collection is interesting, inasmuch as it marks the period when Madrigals came into fashion into this country.

Mr. Yonge commences by saying: "Since I first began to keepe house in this citie, it hath been no small comfort unto mee, that a great number of gentlemen and merchants of good accompt (as well of this realme as of forreine nations) have taken in good part such entertainment of pleasure, as my poore abilitie was able to affoord them, both by the exercise of Musicke daily used in my house, and by furnishing them with bookes of that kinde yeerly sent me out of Italy and other places; which beeing for the most part Italian songs, are for sweetnes of aire, verie well liked of all, but most in account with them that understand that language. As for the rest they doe either not sing them at all, or at the least with little delight. And albeit there be some English songs lately set forth by a great Master of Musicke,† which for skill and sweetnes may content the most curious; yet because they are not many in number, men delighted with varietie, have wished more of the same sort: for whose cause chiefly I endeavoured to get into my hands all such English songs as were praise worthie; and, amongst others, I had the hap to finde in the hands of some of my good friends certaine Italian Madrigales, translated, most of them, five yeeres agoe, by a gentleman for his private delight (as, not long before, certaine Napolitans ‡ had been englished by a verie honourable personage, and now a counsellour of estate, whereof I have seen some, but never possessed any). And finding the same to be singularly well liked, not onely of those for whose cause I gathered them, but of many skilful gentlemen and other great musicians, who affirmed the accent of the words to be well maintained, the descant not hindred (though some fewe notes altred), and in every place the due decorum kept: I was so bolde, beeing well acquainted with the gentleman, as to entreate the rest, who willingly gave me such as he had

* Dr. Burney (*Hist. of Music*, iii. 119), speaking of this collection, says:—"The editor was an Italian merchant, who having opportunities of obtaining, from his correspondents, the newest and best compositions from the Continent, had them frequently performed at his house, for the entertainment of his musical friends." Mr. Oliphant inclines to the opinion that the editor of this collection was a music master. See *A Short Account of Madrigals*, p. 8.

† Meaning doubtless Byrd's Collection, the first work in the following *Bibliotheca*.

‡ That is, Neapolitan Canzonets or Ballets

(for of some he kept no copies), also some other more lately done at the request of his particular friends," &c.*

I shall not here go further into the early history of the English Madrigal. Its rise and progress, from its first adoption in the year 1588 to its final extinction in 1638, may be distinctly traced by the following Catalogue.

The decline of madrigal writing and madrigal singing is said to have followed soon after the accession of James I. "English musicians," says the writer of the article in the *British and Foreign Review*, before alluded to, "found no favour or patronage from any of the Stuarts; and the just and liberal support which they had received from the last of the Tudors was exchanged for cold neglect from the first of the succeeding dynasty, followed by an absolute proscription from his successors. Within a few years after the accession of James, all the Madrigal writers who, in 1602, had sung the praises of Elizabeth, were silent."† That this statement is not strictly correct may be proved by the perusal of the *Bibliotheca Madrigaliana*.

The music books of the age of Elizabeth and James are remarkable as having been printed under a series of arbitrary and monopolizing patents. The first of these was granted 17 Eliz. A.D. 1575, to the two distinguished musicians, Tallis and Byrd, for a term of twenty-one years.‡ It referred not only to their own productions, vocal and instrumental, but to those of all other musicians, whether English, French, or Italian, as well as for the sole ruling and vending of music paper.

The wording of this patent is so curious that I shall give it entire, as printed at the end of the "Cantiones quae ab Argumento Sacrae vocantur."§

"The Extract and Effect of the Quene's Majestie's letters patents to Thomas Tallis and William Birde, for the printing of Musicke.

* See the whole dedication quoted in Mr. Oliphant's "Musa Madrigalesca," pp. 38—41.

† The writer of this article speaks of Ward's Collection, which appeared in 1613, as "terminating that rich outpouring of secular vocal harmony which the preceding twenty years had witnessed." This could hardly have been the case when Madrigals continued to be printed until the year 1638.

‡ The power of the crown to grant such privileges as are contained in this and other patents of the like kind, is expressly denied by Sir Joseph Yates, in his argument in the great case of literary property, *Millar v. Taylor*, where, speaking of the patent of Tallis and Byrd, and also of that granted to Morley, he says they are arbitrary, gross and absurd.—*Question concerning literary property*, published by Sir James Burrow, 4to. 1773, p. 85.

§ Six books in oblong quarto, "Excudebat Thomas Vantrollerius typographus Londinensis in clauastro vulgo Blackfriars commorans, 1575." There is a splendid copy in the Music-School, Oxford, and another in the library of Gresham College.

“ELIZABETH, by the grace of God Quene of Englande, Fraunce, and Ireland, defender of the faith, &c., To all printers, booksellers, and other officers, ministers, and subjects greeting, Know ye, that we, for the especiall affection and good wil that we have and beare to the sciencie of musicke, and for the advancement thereof, by our letters patents, dated the xxii of January, in the xvii yere of our raigne, have granted full priviledge and licence unto our welbeloved servaunts, Thomas Tallis and William Birde, gent. of our chappell, and to the overlyver of them, and to the assignes of them and of the survivor of them, for xxi yeares next ensuing, to imprint any and so many as they will of set songe or songs in partes, either in Englishe, Latine, French, Italian, or other tongues that may serve for musicke either in churche or chamber, or otherwise to be either plaid or soonge: And that they may rule and cause to be ruled by impression any paper to serve for printing or pricking of any songe or songs, and may sell and utter any printed bokes or papers of any songe or songs, or any bookes or quieres of such ruled paper imprinted. Also we straightly by the same forbid all printers, bookesellers, subjects, and strangers, other then as is aforesaid, to do any the premisses, or to bring or cause to be brought out of any forren realmes into any our dominions any songe or songs made and printed in any forren countrie, to sell or put to sale, uppon paine of our high displeasure: And the offender in any of the premisses for every time to forfeit to us, our heires, and successors fortie shillings, and to the said Thomas Tallis and William Birde, or to their assignes, and to the assignes of the survivor of them, all and every the said bokes, papers, songe, or songs. We have also, by the same, willed and commanded our printers, maisters, and wardens of the misterie of stacioners, to assist the said Thomas Tallis and William Birde, and their assignes for the dewe executing of the premisses.”

Tallis died in 1585; and the patent, by the terms of it, survived to Byrd, who, no doubt for a valuable consideration, permitted Thomas Este to exercise the right of printing under its protection; and he, in the title-page of most of his publications, styles himself the assignee of William Byrd.*

* Herbert (*Typogr. Antiq.* iii. 1006) speaking of Este, says, “He printed some years after 1600. His widow, or daughter, Lucretia, printed a book of Bird’s Music [*Songs of Sundrie Natures*, 2nd edit.] in 1610, by the assignment of Will. Barley; and next year Tho. Snodham printed another by assignment of Will. Barley also, by which it may be presumed that the said Lucretia was married to Snodham; however he afterwards printed most of Este’s copies.” We now learn, from the following pages, that in 1609, for some cause not known, Este changed his name to Snodham. The imprint of Wilbye’s “Second Set of Madrigales” is “Printed by Thomas Este, *alias* Snodham.” (See p. 28.)

The music books printed by Este were sent forth to the world in a very elegant form. The initial letters of the several songs were ornamented with fanciful devices; and the whole of the page was sometimes surrounded by a rich ornamental border.* The heads of the notes were of the lozenge form, exceedingly well cut, and to a remarkable degree legible.

After the expiration of the patent granted to Tallis and Byrd, it seems that Thomas Morley had interest enough to obtain from Queen Elizabeth a new one of the same tenor, but with ampler powers.† It was granted to him 40 Eliz. A.D. 1598. Under this patent, Peter Short, William Barley, and Thomas Este printed most of the music books which were published during the time that it continued in force.‡

The musical collections of the ages of Elizabeth and James, as before stated, contain some elegant specimens of lyrical poetry. The "Songs" of Dowland,§ the "Ballets" of Morley,|| the "Ayres" of Campion,¶ and the "Madrigals" of Gibbons,** especially, abound with charming effusions of purity and fancy. Selections from the musical publications

* See instances in John Mundy's "Songs and Psalmes," 1594; and Thomas Morley's "Madrigalls to foure Voyces," 1594.

† Patents for almost every thing became so common at this time, that the House of Commons took them into consideration the 43 Eliz.

‡ The imprint of Richard Carlton's "Madrigals to Five Voyces," 1601, is—"Printed by Thomas Morley, dwelling in Little St. Helens." This is the only instance of Morley's name appearing, by right of his patent, as that of the printer.

§ "A peculiar interest attaches to one of the pieces in John Dowland's 'First Book of Songs' (*My thoughts are wing'd with hopes*), on account of the initials W. S. being appended to it in a manuscript of the time preserved in the Hamburg City Library: it is inserted in 'England's Helicon,' 4to. 1600, as from Dowland's 'Book of Tablature,' without any name or initials; and looking at the character and language of the piece, it is at least not impossible that it was the work of our great dramatist, to whom it has been assigned by some continental critics."—See Collier's *Lyrical Poems*, printed for the members of the Percy Society, p. vi.

|| There is some reason to believe that this collection was written by Michael Drayton. See Collier's "Lyrical Poems," p. 5. Many of the pieces, however, are translations or imitations of the Balletti of Gastoldi. See the introductory remarks prefixed to my reprint for the Musical Antiquarian Society.

¶ These "Ayres" were not known to Haslewood when he wrote the biographical notice of Campion, prefixed to his "Observations on the Arte of English Poesie." See "Ancient Critical Essays upon English Poets and Poesy," 4to. 1815. I take this opportunity of noticing that "Thomas Campion, Doctor of Physicke" was buried, March 1, 1619, in the Church of St. Dunstan in the West. Haslewood was not correct in identifying him with Thomas Campion, gent. who made his will in October, 1621.

** It has been asserted that the poetry of this collection was written by Sir Christopher Hatton, the nephew of the Lord Chancellor of England. This, however, could not have been the case, as nos. 2, 3, 4, and 5 are certainly the productions of Joshua Sylvester; no. 15 is part of a longer poem by Dr. Donne. The passage, then, in the dedication to Sir Christopher Hatton,—"the language they speak you provided them," merely intimates that Sir Christopher *selected* the poetry.

of this period have been given in Beloe's "Anecdotes of Literature," and in Sir Egerton Brydges' "Censura Literaria," and "British Bibliographer;" but it is to be regretted that no complete collection of Madrigalian poetry has yet been formed.

The late Mr. Haslewood formed a plan for the publication of a work of this description; and, in 1816, the spirited publisher, Robert Triphook, of Old Bond Street, issued a prospectus, of which the following is a copy; but, from some cause or other, not explained, the promised publication never appeared:—

In the Press:—LYRICAL GLEANINGS, COMPRISING MADRIGALS, ODES, SONGS, AND SONNETS, CHIEFLY BY ANONYMOUS WRITERS OF THE SIXTEENTH AND PART OF THE SEVENTEENTH CENTURIES; WITH BIBLIOGRAPHICAL NOTICES, BY THE EDITORS.

The Gleanings will form one Volume, which will be printed at the Chiswick Press, in the most elegant manner, on fine writing paper, in post octavo, and only 250 copies will be taken off.

The Materials are drawn from those numerous, elegant, and as yet unexplored Collections of Vocal Poetry, made and composed by BYRD, MORLEY, YONGE, WARD, GIBBONS, LAWES, and other Musicians of eminence in the reigns of Elizabeth, James, and Charles; among them will be found specimens of eminent beauty, highly deserving rescue from the oblivion to which they have been hitherto consigned. It is therefore presumed, that this Volume will prove highly acceptable to the tasteful lover of our Early Poetry, and at the same time form a valuable Supplement to the elegant Miscellanies of PERCY, AIKIN, RITSON, HEADLEY, and ELLIS.*

In 1837, Mr. Oliphant, the honorary secretary to the Madrigal Society, published an octavo volume, entitled "La Musa Madrigalesca, or a Collection of Madrigals, Ballets, Roundelays, &c., chiefly of the Elizabethan Age, with Remarks and Annotations." This beautifully printed volume, consisting of 338 pages, contains some charming specimens of lyrical poetry; but it is to be regretted that the editor has so frequently modernised and interpolated his text, as almost to destroy its character as a collection of Elizabethan poetry. The remarks and annotations contain some valuable matter; but are too frequently disfigured by frivolity unworthy of the subject.

Mr. Payne Collier's recent contribution to the Percy Society, "Lyrical Poems, selected from Musical Publications between the Years 1589 and 1600," is a work every way to be commended; and it is to be hoped that its learned editor will favour the members of the Society under whose auspices the volume has been produced with a continuation of his interesting subject.†

* The manuscript of this work was sold in 1833 upon the dispersion of Mr. Haslewood's valuable library.—See *Sale Catalogue*, No. 805.

† Mr. Collier was indebted to my library for the loan of the original copies of the various musical works from which he has given extracts, and should he be induced to carry out the work to its full extent, I shall be delighted to place the whole of my musical treasures (and they are now not few) at his entire disposal.

In preparing the following Catalogue, I was influenced by an impression which has long possessed my mind, that not merely the technical accuracy of bibliographers, but the highest interests of literature, are essentially promoted by whatever tends to facilitate our reference to books which are not easily or frequently to be met with. Even their existence is, perhaps, known by but few; and to whatever department of literature such books may happen to belong, it may very well happen that those who, from office, or by accident, know that they exist, have been engaged in other lines of inquiry, and have, therefore, had no particular motive or occasion for taking notice of them.

“The science of bibliography is of greater extent, value, and dignity than many who use the word inconsiderately may suppose. Perhaps I use the word bibliography improperly; for I do not mean the technical knowledge of degrees of rarity, and better or worse editions, and copies on pink paper, and the like; all this may be an innocent amusement for a gentleman, and a profitable study for a tradesman: and it is well that there should be persons who find pleasure or advantage in collecting and communicating information, even on those points; but it is not what I here refer to. Nor do I mean merely that knowledge of books (valuable as it is) which may be gained from literary history. I mean such a knowledge of books as, if it may not aspire to be called learning, is one of learning’s best helps. In the first place, the knowledge of the fact, that certain books do exist on certain subjects—a species of knowledge apparently very simple, but really very important, and which would have saved many a writer from the disappointment of having to throw aside the labour of years, on finding that it had been anticipated; or, perhaps, from the greater inconvenience of being informed after publication, that what he had said had been much better said, and fully refuted, before he was born. Secondly, in what I may perhaps be allowed to call a personal acquaintance with books—being conversant with the books themselves, so as to give to each some sort of personal identity, and not to conceive that every reference at the bottom of a page is of equal authority, as being to something which one never saw, or could expect to see.”*

Having thus briefly stated the motives and feelings under which I have compiled the present Catalogue, I would add a few words to the bibliographer, referring especially to ancient *musical works*.

There is one peculiarity about the early collections of Madrigals to which I wish particularly to allude, and that

* See “A List of some of the early Printed Books in the Archbishopial Library at Lambeth, by the Rev. S. R. Maitland.” Privately printed, 8vo. 1843.

is, their publication in separate books or parts. Few book collectors are sufficiently skilled in music to see the evil of separating the parts of music books, or to attempt the retrieving them when once scattered abroad; on the contrary, many learned men have taken a *single* part for the whole of a musical work, and have thought themselves happy in the possession of a book of far less value than a mutilated statue. A single part of the *Cantiones* of Tallis and Byrd, with the word "Discantus" at the top of the title-page, to distinguish it from the Superius, Medius, Bassus, and other parts, was in the possession of Dr. Ward, Gresham Professor of Rhetoric; and he, though one of the best grammarians of his time, mistook that for part of the title, and has given it accordingly. In like manner Ames, a man of singular industry and intelligence in matters that relate to printing, having in his possession the *Morning and Evening Prayer* of 1565, has described it, in his *Typographical Antiquities*, by the title of the "Common Prayer, with Musical Notes, Secundus Contratenor," never imagining that these two latter words were no part of the title, and that he had only one-fourth part of a work which appeared to him to be complete. In another part of the same work, he speaks of "Bassus Canzonets," and "Cantus Canzonets," by Thomas Morley; evidently confounding two odd parts of the same work. Similar mistakes are made by Herbert and Dibdin. Mr. Charles Knight, the well-informed editor of the "Pictorial Shakspeare," speaking of the various literary works which came from the press during Shakespeare's youth, says, "There were Collections of Songs, too, as those of Thomas Whythorne, gentleman, for three, four, or five voices, which found their way into every yeoman's house, when we were a musical people, and could sing in parts. It was the wise policy of the early Reformers, when chantries had for the most part been suppressed, to direct the musical taste of the laity to the performance of the Church service; and many were the books adapted to this end, such as 'Bassus' [!!!], consisting of portions of the service to be chanted."* In a work recently published by the Parker Society, "Select Poetry, chiefly devotional, of the Reign of Queen Elizabeth," the editor, speaking of William Byrd, says, "In 1583, he published a work entitled 'Medius,' &c.!"† Mistakes of this kind are common; and it would

* See *Pictorial Shakspeare*, Vol. i. pp. 41-42. The work really intended by Mr. Knight is the "Morning and Evening Prayer," printed by John Day in 1560 and 1563. Dr. Dibdin describes it as Day's "Bassus!"

† It is necessary to say that no publication of Byrd's is dated so early as 1583. The date is evidently a mistake for 1588. It would be out of place here to speak of the other inaccuracies with which this work abounds. Seldom indeed

not be difficult to enumerate some even more absurd than those already quoted.

The peculiarity of which I speak—the publication of the Madrigal books in separate parts, 3, 4, 5, or 6, according to the number of voices expressed on the title-page—does not refer to *all* the vocal part-music of the Elizabethan age; but chiefly to those works entitled Madrigals, and published in quarto. The folio volumes (generally entitled “Ayres,” “Songs,” &c., never Madrigals), have all the parts in one volume. For instance, a work in four parts will be thus disposed: On the upper division of the left-hand page, is the “Cantus;” on the lower, the “Tenor;” on the upper division of the right-hand page, is the “Medius;” on the lower, the “Bass.” Thus, four persons can sing from the same book, each taking his respective part. I have been particular, in the following Catalogue, to state the number of parts necessary to complete the work, and also the names of each. When the names of the parts are not given, it will be understood that they are all comprised in one volume in the manner described.

The works to which references are given in the course of the following pages, are as follows. The references to sale catalogues could have been readily multiplied; but there was some doubt as to whether the various entries referred to *single* parts. I have preferred noticing those copies only which appeared, from their description, to be complete.

- BURNEY (Charles, Mus. Doc.) History of Music, from the earliest ages to the present period, 4 vols. 4to. *Lond.* 1776-89.
- HAWKINS (Sir John). A General History of the Science and Practice of Music, 5 vols. 4to. *Lond.* 1776.
- WOOD (Antony a) Athenæ Oxonienses ed. by (Rev. Dr.) Philip Bliss, 4 vols. 4to. *Lond.* 1813-20.
- GOSTLING (Rev. William) Catalogue of Valuable and Curious Music, sold by Langford, 8vo. *Lond.* 1777.
- GUISE (Richard) Catalogue of a Reserved Portion of Music, sold by White, 8vo. *Lond.* 1807.
- HORNE (Edmund Thomas Warren) Catalogue of Vocal and Instrumental Music, sold by Leigh and Sotheby, 8vo. *Lond.* 1810.
- PARKER (Rev. John) Catalogue of the Select and Entire Library of Music Books, sold by White, 4to. *Lond.* 1813.
- BURNEY (Charles, Mus. Doc.) Catalogue of the valuable and very fine Collection of Music, sold by White, 4to. *Lond.* 1814.
- BARTLEMAN (James) Catalogue of the very valuable and celebrated Library of Music Books, sold by White, 4to. *Lond.* 1822.
- HORSFALL (James) Catalogue of Valuable Music, sold by White, 4to. *Lond.* 1817.
- JONES (Edward) Catalogue of a Rare Collection of Music, and Works on Music, sold by Sotheby, 8vo. *Lond.* 1825.

has any publication brought out by a learned society, been so shamefully edited. The paper, print, and binding are alike contemptible. The latter appears to have been copied from a publication of Holywell Street notoriety, rejoicing in the title of “Diprose’s Comic Songster.”

- HASLEWOOD (Joseph, F. S. A.) Catalogue of the Curious and Valuable Library, sold by Evans, 8vo. *Lond.* 1833.
 HEBER (Richard) Catalogue of the Valuable Library, sold by Evans and Sotheby, 12 Parts, 8vo. *Lond.* 1834-6.
 BRIGHT (Benjamin Heywood) Catalogue of the Valuable Library, sold by Sotheby, 8vo. *Lond.* 1845.

In conclusion, I may be allowed to add, that there is one ground on which this Catalogue may claim to be considered as of some value. It is, that (except what is plainly and particularly acknowledged) not one word of title, colophon, or description, has been taken at second-hand, or derived from any source whatever but the book itself.

E. F. R.

*Grosvenor Cottage,
 Park Village, East.*

ERRATA ET CORRIGENDA.

- Page 1, line 13. Read "*Five parts*" instead of "*Six parts*," and dele the word "*Sextus*."
 ,, 28, No. 25. Read "*You that do live*," instead of "*Yee that, &c.*"
 ,, 34, No. 32. Read "*Ah vaine*," instead of "*Oh vaine*."
 ,, 36, No. 12. Read "*flow'ry*" instead of "*flow'ring*."

Bibliotheca Madrigaliana.

Bibliotheca Madrigaliana.

1588.

Psalmes, Sonets, and Songs of Sadnes and Piety, made into Musicke of five parts: whereof some of them going abroad among divers, in untrue coppies, are heere truely corrected, and th' other being Songs very rare and newly composed, are heere published, for the recreation of all such as delight in Musicke: By William Byrd, one of the Gent. of the Queenes Majesties honorable Chappell. 4to. *Printed by Thomas East, the assigne of W. Byrd, and are to be sold at the dwelling house of the said T. East, by Paules wharfe, 1588. Cum privilegio Regie Majestatis.*

Six parts, Superius, Medius, Contratenor, Tenor, Sextus, and Bassus, dedicated "To the right honorable Sir Christopher Hatton Knight, Lord Chancellor of England." At the back of the title are "Reasons briefly set downe by the auctor, to perswade every one to learne to sing." At the back of the dedication is "The Epistle to the Reader."

Burney, iii. 84; Hawkins, iii. 287. Gostling's sale, 21; Warren Horne's, 164; Parker's, 242; Bartleman's, 1008; Heber's, (Part viii.) 1569. Another edition, in the same year, without date; but corresponding in every other particular. Heber's copy was without date.

CONTENTS.

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| <ol style="list-style-type: none"> 1. O God, give eare and do apply. 2. Mine eyes with fervencie of sprite. 3. My soul opprest with care. 4. How shall a young man. 5. O Lord, how long wilt thou forget? 6. O Lord, who in thy sacred tent. 7. Help, Lord, for wasted are those men. 8. Blessed is he that feares the Lord. 9. Lord, in thy wrath reprove me not. 10. Even from the depth, unto thee, Lord. 11. Joy not in no earthly blisse. 12. Though Amarillis daunce in greene. 13. Who likes to love let him take heed. 14. My minde to me a kingdome is. 15. Where fancy fond for pleasure pleads. 16. O, you that heare this voyce. 17. If weemen could be faire and never fond. 18. Ambitious love hath forst me to aspire. 19. What pleasure have great princes. 20. As I beheld I saw a heardman wild. | <ol style="list-style-type: none"> 21. Although the heathen poets did. 22. In fields abroad, wher trumpets shril. 23. Constant Penelope sends to thee. 24. <i>La Virginella.</i> 25. Farewell, false love. 26. The match that's made. 27. Prostrate, O Lord, I lie. 28. All as a sea, the world no other is. 29. Susanna faire sometime assaulted was. 30. If that a sinners sighes. 31. Care for thy soule as thing of greatest price. 32. Lullaby, lullaby, my sweet little baby. 33. Why do I use my paper, inck, and pen? 34. Come to me, grieffe, for ever. 35. O that most rare brest. (The two last are entitled "The Funerall Songs of that honorable Gent. Syr Phillip Sidney, Knight.") |
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1588.

Musica Transalpina. Madrigales translated of foure, five, and sixe parts, chosen out of divers excellent Authors, with the first and second part of La Verginella, made by Maister Byrd, upon two stanz's of Ariosto, and brought to speake English with the rest. Published by N. Yonge, in favour of such as take pleasure in Musick of voices. 4to. *Imprinted at London by Thomas East, the assigne of William Byrd, 1588. Cum Privilegio Regiæ Majestatis.*

Six parts, Cantus, Altus, Medius, Tenor, Sextus, and Bassus, dedicated "To the right Honorable Gilbert Lord Talbot, sonne and heire to the right noble and puissant George Earle of Shrewsbury," &c.

Burney, iii. 119; Hawkins, iii. 385. Gostling's sale, (2nd day) 67 and 83; Burney's, 414; Horsfall's, 261; Bartleman's, 1188; E. Jones's, 335; Haslewood, 1110; Heber's, (Part viii.) 1762.

CONTENTS.

For 4 voices.

1. These that bee certaine signes. (*Questi ch' inditio.*) Noe: Fagnient.
 2. The faire Diana. (*Non piu Diana.*) Giovan. de Macque.
 3. Joy so delights my hart. (*Gioia s'abond' all cor.*) G. P. Prenestino.
 4. False Love now shoot. (*Amor ben puoi.*) G. P. Prenestino.
 5. O Griefe, if yet my grieffe. (*Dolor, se'l mio dolor.*) Baldes. Donato.
 6. As in the night. (*Come la notte.*) Baldes. Donato.
 7. In vayne he seekes for beautie. (*Per divina bellezza.*) Fillipo di Monte.
 8. What meaneth Love to nest him. (*Perche s'annida Amore.*) G. P. Prenestino.
 9. Sweet Love when hope. (*Amor quando fiorina.*) G. P. Prenestino.
 10. Lady that hand. (*Donna la bella mano.*) M. A. Pordenone.
 11. Who will ascend. (*Chi salira.*) G. de Wert.
 12. Lady you looke so gentle. (*Donna bella e gentile.*) Cornelio Verdonch.
- For 5 voices.*
13. From what part of the Heaven. (*In qual parte del ciel.*) F. de Monte.
 14. In vaine he seeketh for beautie. (*Per divina bellezza.*) F. de Monte.
 15. In every place. (*Ogni luogo.*) F. de Monte.
 16. Thirsis to dye desired. (*Tirsi morir volea.*) Luca Marenzio.
 17. Thirsis that heat refrayned. (*Frendo Tirsi il desio.*) Luca Marenzio.
 18. Thus these two lovers. (*Cosi moriro.*) Luca Marenzio.
 19. Susanna fayre sometime of love. (*Susann' un jour.*) Orlando di Lasso.
 20. Susanna fayre sometime of love. (*Susann' un jour.*) Alfonso Ferabosco.
 21. When shall I cease. (*Chi per voi non.*) Noe: Fagnient.
 22. I must depart. (*Io partiro.*) Luca Marenzio.
 23. I saw my lady weeping. (*Vidi pianger Madonna.*) Alfonso Ferabosco.
 24. Like as from Heaven. (*Come dal ciel.*) Alfonso Ferabosco.
 25. So gracious is thy selfe. (*Sci tanto gratiosa.*) Giov. Feretti.
 26. Cruell unkind. (*Donna Crudel.*) Giov. Feretti.
 27. What doth my pretty darling. (*Che fa, hoggil mio sole.*) Luca Marenzio.
 28. Sleepe mine onely Jewell. (*Sonno scendosti.*) Stefano Felis.
 29. Thou bring'st her home. (*Tu la ritorni.*) Stefano Felis.
 30. Sound out my voice. (*Vestiu' icolli.*) Gianetto Palestina.
 31. Liquide and watry perles. (*Liquide perle.*) Luca Marenzio.
 32. The Nightingale so pleasant. (*Le Rosignol.*) Orlando di Lasso.
 33. Within a greenwood. (*In un Roschetto.*) Giov. Feretti.
 34. Sometime when hope relieved mee. (*Gia fu ch'io.*) Rinaldo del Mell.
 35. Rubyes and Perles. (*Perli rubini.*) Alf. Ferabosco.
 36. O sweet kisse. (*O dolcissimo bacio.*) Alf. Ferabosco.
 37. Sometime my hope. (*Gia fu mio dolce speme.*) Alf. Ferabosco.
 38. Lady that hand. (*Donna la bella mano.*) Lelio Bertamy.
 39. My hart alas! (*Alma gui dotta.*) Gironimo Conversi.

40. Lady if you so spight me. (*Donna se voi m' odiate.*) Alfonso Ferabosco.
41. When I would thee embrace. (*Quand' io volena.*) G. B. Pinello.
42. Thirsis enjoyed the graces. (*Godea Tirsi gl'amori.*) Alf. Ferabosco.
43. The Nightingale so pleasant. (*Le Rosignol.*) Alf. Ferabosco.
44. The Faire yong virgine. (*La Verginella.*) Will. Byrd.
45. But not so soone. (*Ma non si tosto.*) Will. Byrd.
For 6 Voyces.
46. I will go dye for pure love. (*Lo morio d'amore.*) Luca Marenzio.
47. These that bee certaine signes. (*Questi ch'inditio.*) Alf. Ferabosco.
48. So far from my delight. (*Se lungi dal mio sol.*) Alf. Ferabosco.
49. She onely doth not feele. (*Sole voi nol sentiite.*) Alf. Ferabosco.
50. Loe heere my hart. (*Ecco ch'io lasso.*)
51. Now must I part. (*Parta da voi.*) Luca Marenzio.
52. Zephirus brings the time. (*Zephiro torna.*) Gironimo Conversi.
53. But with me wretch. (*Ma per me lasso.*) Gironimo Conversi.
54. I was full neere my fall. (*Tui vicin' al cader.*) Alf. Ferabosco.
55. But as the byrd. (*Hor come angel.*) Alf. Ferabosco.
56. I soung sometime. (*Cantai gia.*) Luca Marenzio.
57. Because my love. (*Che la mia donna.*) Luca Marenzio.

1589.

Songs of sundrie natures, some of gravitie, and others of myrth, fit for all companies and voyces. Lately made and composed into musick of 3, 4, 5, and 6 parts, and published for the delight of all such as take pleasure in the exercise of that art. By William Byrd, one of the Gentlemen of the Queenes Majesties honorable Chappell. 4to. *Imprinted at London by Thomas Este, the assigne of William Byrd, and are to bee sold at the house of the sayd T. Este, beeing in Aldersgate streete, at the signe of the black horse, 1589.*

Six parts, Superius, Medius, Contratenor, Tenor, Sextus, and Bassus, dedicated "To the right honorable my very good Lord Sir Henry Carye, Baron of Hunsdon," &c. An address "To the Curteous Reader."

Burney, iii. 84; Hawkins, iii. 286. Gostling's sale, 22; Burney's, 331; Warren Horne's, 164; Bartleman's, 1009.

Another edition "Imprinted at London by Lucretia Este, the assigne of William Barley, 1610."

CONTENTS.

Songs of three parts.

1. Lord in thy rage.
2. Right blest are they.
3. Lord in thy wrath.
4. O God which art most mercifull.
5. Lord hear my prayer.
6. From depth of sinne.
7. Attend myne humble prayer.
8. Susanna fayre.
9. The Nightingale.
10. When yonglings first, (*first part*).
11. But when by prooffe, (*second part*).
12. Uppon a sommers day, (*first part*).
13. Then for a bote, (*second part*).
14. The greedy hauke.

Songs of four parts.

15. Is love a boy? (*first part*).
16. Boy pittie me, (*second part*).
17. Wounded I am, (*first part*).

18. Yet of us twaine, (*second part*).
19. From Citheron, (*first part*).
20. There carelesse thoughts, (*second part*).
21. If love be just, (*third part*).
22. O Lord my God.
23. While that the sunne.
24. Rejoyce, rejoyce.
25. Cast of all doubtfull care.

Songs of five parts.

26. Weeping full sore.
27. Penelope.
28. Compel the hauke to sit.
29. See, see those sweet eyes.
30. When I was otherwise.
31. When first by force.
32. I thought that love had beene a boy.
33. O deere lyfe when may it bee.
34. Love would discharge.

35. From virgins wombe.
 36. Of gold all burnisht, (*first part*).
 37. Her breath is more sweet, (*second part*.)

Songs of six parts.

38. Behold how good a thing, (*first part*).
 39. And as the pleasant morning, (*second part*).

40. An earthly tree.
 41. Who made thee Hob.
 42. And think yee nymphes, (*first part*).
 43. Love is a fit of pleasure, (*second part*).
 44. If in thine heart.
 45. Unto the hills.
 46. Christ rising againe, (*first part*).
 47. Christ is risen againe, (*second part*).

1590.

The first sett of Italian Madrigalls Englished, not to the sense of the originall dittie, but after the affection of the Noate. By Thomas Watson, Gentleman. There are also heere inserted two excellent Madrigalls of Master William Byrds, composed after the Italian vaine, at the request of the sayd Thomas Watson. 4to. *Imprinted at London by Thomas Este, the assigne of William Byrd, and are to be sold at the house of the sayd T. Este, being in Aldersgate street, at the signe of the black Horse, 1590.*

Six parts, Superius, Medius, Contra-tenor, Tenor, Sextus, and Bassus, dedicated, in a latin Metrical epistle, to Robert Devereaux, Earl of Essex. A latin Metrical epistle to Luca Marenzio, the celebrated Italian composer.

Burney, iii. 122; Hawkins, iii. 386. Gostling's sale, 67; Burney's, 414; Horsfall's, 261; Bartleman's, 1188; B. H. Bright's (wanting the Sextus), 3985.

CONTENTS.

Songs of four voices.

1. When first my heedlesse eyes. (*Non vidi mai.*) Luca Marenzio.
 2. O merry world. (*I lieti amanti.*) Luca Marenzio.
 3. Farewell cruell and unkind. (*Veggio dolce mio bene.*) Luca Marenzio.
 4. Zephirus breathing. (*Zefiro torna.*) Luca Marenzio.
 5. Faire shepherds queene. (*Madonna sua merce.*) Luca Marenzio.
 6. Ev'ry singing byrd. (*Vezzosi angeli.*) Luca Marenzio.
 7. Alas, what a wretched life is this? (*Ahi dispietata.*) Luca Marenzio.
 8. This sweet and merry month of May. William Byrd.

Songs of five voices.

9. Though faint and wasted. (*Lasso ch'io ardo.*) Luca Marenzio.
 10. Since my heedlesse eyes. (*Quando i vostri.*) Luca Marenzio.
 11. When all alone my bonny love. (*Sola soletta.*) Giro. Converso.
 12. When I beheld the faire face. (*Venuta era Madonna.*) Luca Marenzio.
 13. Alas; where is my love. (*Obime dou el mio ben.*) Luca Marenzio.
 14. Sweet hart arise. (*Sputavan gia.*) Luca Marenzio.

15. But if the country gods. (*Quando 'lmia vivo.*) Luca Marenzio.
 16. When from my selfe sweet Cupid. (*Madonna mia gentil.*) Luca Marenzio.
 17. Sweet singing Amarillis. (*Cantana.*) Luca Marenzio.
 18. Fancy retyre thee. (*Partiro dunque.*) Luca Marenzio.
 19. How long with vaine complaining. (*Questa di verde.*) Luca Marenzio.
 20. All ye that joy in wailing. (*Morir non puo' i mio core.*) G. M. Nanino.

Songs of six voices.

21. O heare me heavenly powers. (*Talche dunque.*) Luca Marenzio.
 22. In chains of hope and fear. (*Ne fero sdegno.*) Luca Marenzio.
 23. When Meliboeus soull. (*Di nettare.*) Luca Marenzio.
 24. Now twinkling starrs. (*Sonar le labra.*) Luca Marenzio.
 25. Unkind, O stay thi flying. (*Crudel perche.*) Luca Marenzio.
 26. Love hath proclaimed. (*Non rumor di tamburi.*) A. Striggio.
 27. The fates alas. (*Questa ordi.*) L. Marenzio.
 28. This sweet and merry month of May. William Byrd.

1593.

Canzonets, or Little Short Songs to three voyces: newly published by Thomas Morley, Bachiler of Musicke, and one of the Gent. of hir Majesties Royall Chappel. 4to. *Imprinted at London by Tho. Est, the assigne of William Byrd, dwelling in Aldersgate street, at the signe of the black Horse, and are there to bee sold, 1593.*

Three parts, Cantus, Altus, and Bassus, dedicated "To the most rare and accomplished Lady, the Ladye Marye Countesse of Pembroke." A second edition, with four additional Canzonets, "*Imprinted by T. Este, 1606;*" and a third "*Printed by William Stansby, Richard Hawkins, and George Latham, 1631.*"

Burney, iii. 101; Hawkins, iii. 387; Wood, *Fasti Oxon.* 241. Gostling's sale, 68 and 69; Haslewood's, 1115. Edition of 1606—Burney's sale, 383; Horsfall's, 263; Bartleman's, 1188; Haslewood, 1118 and 1120.

CONTENTS.

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|--|---|
| <ol style="list-style-type: none"> 1. See, see mine owne sweet jewell. 2. Joy, joy doth so arise. 3. Crewell you pull away so soone. 4. Ladie those eies. 5. Hould out my heart. 6. God morrow faire ladies. 7. Whither awaie so fast. 8. Blow shepherds blow. 9. Deepe lamenting. 10. Farewell disdainefull. 11. O fly not, O take some pittie! 12. Thirsis, O let pittie. 13. Now must I dye. 14. Ladye, if I through grieffe. | <ol style="list-style-type: none"> 15. Cease mine eyes. 16. Doe you not know. 17. Where art thou? 18. What ailes my darling. 19. Say, deere, will you not have mee. 20. Arise, get up my deere. <p style="text-align: center;"><i>Songs added in the editions of 1606 and 1631.</i></p> <ol style="list-style-type: none"> 21. Love learns by laughing. 22. This love is but a wanton fit. 23. Though Philomela lost her love. 24. Spring time mantleth everie bough. |
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1594.

Songs and Psalmes, composed into 3, 4, and 5 parts, for the use and delight of all such as either love or learne Musicke, By John Mundy, Gentleman, Bachiler of Musicke, and one of the Organists of hir Majesties free Chappell of Windsor. 4to. *Imprinted at London by Thomas Este (the assigne of William Byrd,) dwelling in Aldersgate street, at the signe of the black horse, 1594.*

Five parts, Superius, Contratenor, Tenor, Medius, and Bassus, dedicated "To the Right Honourable, Robert Devorax Earle of Essex, &c." Some verses "To the Reader," signed "Joseph Lupo."

Burney, iii. 54 and 133; Hawkins, iii. 361. Burney's sale, 388; Haslewood's, 1119; Heber's, (Part i.) 4911. A copy in the British Museum.

CONTENTS.

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|--|---|
| <i>Songs of three parts.</i> | |
| <ol style="list-style-type: none"> 1. Prayse the Lord, O my soule. 2. Save me, O God! and that with speed. 3. O, all ye nations of the Lord. 4. Blessed art thou that fearest God,
(<i>the 1st part</i>). 5: Thus art thou blest that fearest God,
(<i>the 2nd part</i>). 6 Heare my prayer, O Lord. | <ol style="list-style-type: none"> 7. Yee people all, in one accord. 8. O Lord, turn not away thy face. 9. O come, let us lift up our voyce. 10. Of all the byrds that I have heard. 11. As I went a walking in the month. 12. Turn about and see me. <p style="text-align: center;"><i>Songs of foure parts.</i></p> <ol style="list-style-type: none"> 13. Lord, to thee I make my mone. |

14. O Lord, of whom I doe depend.
15. Sing yee unto the Lord.
16. I lift my heart to thee.
17. My prime of youth.
18. In deep distresse.
19. The longer I live.
20. The Shepheard Strephon, (*the first part*).
21. Witnese, ye heavens, (*the second part*).
22. Heigh ho! chill go to plow.

Songs of five parts.

23. Lord, arise and help.
24. Have mercie on mee, Lord.
25. Unto thee lift I up myne eyes.
26. Were I a King.
27. In midst of woods, (*the 1st part*).
28. The black byrd, (*the 2nd part*).
29. Penelope.
30. Who loves a life.

1594.

Madrigalls to foure Voyces, newly published by Thomas Morley.
The first booke. 4to. *In London, by Thomas Est in Aldersgate street, at the sign of the black horse, 1594.*

Four parts, Cantus, Altus, Tenor, and Bassus, without dedication. Some verses in praise of the author, signed "Incerto." Each page surrounded by a richly ornamented wood-cut-border. A second edition, printed by "T. Este, the assigne of Thomas Morley, 1600," contains two additional Madrigals.

Burney, iii. 101; Hawkins, iii. 334 and 387; Wood, *Fasti Oxon.* 241. Bartleman's sale, 1128. Edition of 1600—Gostling's sale, 67; Haslewood's, 1116.

CONTENTS.

1. Aprill is my mistris face.
2. Clorinda false, adieu thy love.
3. Why sit I here complayning?
4. Since my tears and lamenting.
5. Help! I fall.
6. Lady, why grieve you?
7. In dewe of roses.
8. In every place.
9. Now is the gentle season, (*first part*).
10. The fields abroad, (*second part*).
11. Come, lovers, follow mee.
12. No, no, shee doth but flout mee.
13. I will no more.

14. Besides a fountaine.
15. Sport wee my lovely treasure, (*first part*).
16. O sweet, alas! (*second part*).
17. Hark, jolly shepherds.
18. Hoe, who comes here?
19. Dye now my hart.
20. Say, gentle nymphes.

Additional Madrigals in edition of 1600.

21. Round, round about the wood.
22. On a faire morning.

1595.

The First Booke of Ballets, to five voyces, by Thomas Morley.
4to. *In London, by Thomas Este, 1595.*

Five parts, Cantus, Medius, Altus, Tenor, and Bassus, dedicated "To the right honorable Sir Robert Cecill, Knight," &c. At the back of dedication a copy of verses by "Mr. M. D. (probably Michael Drayton) to the author." Another edition, in the same year, with Italian words. Again, with English words, in 1600. Reprinted in score by the Musical Antiquarian Society.

Burney, iii. 101; Hawkins, iii. 334. Gostling's sale, 66; Burney's, 415; Horsfall's, 261; Haslewood's, 1117. This set of Ballets is not mentioned by Wood.

CONTENTS.

1. Dainty fine sweet Nimphes.
2. Shoote false Love.
3. Now is the month of Maying.
4. Sing wee and chaunt it.
5. Singing alone.
6. No, no, no, Nigella.
7. My bonny lasse.

8. I saw my lovely Phillis.
9. What saith my daintie darling.
10. Thus saith my Galatea.
11. About the Maypole.
12. My lovely wanton jewell.
13. You that wont.
14. Fyer, fyer.

- | | |
|--|---|
| 15. Those daintie daffadillies.
16. Lady those cherries plentie.
17. I love, alas ! I love thee.
18. Loe, shee flies. | 19. Leave, alas ! this tormenting.
20. Why weepes, alas !
21. Phillis I faine. (<i>A dialogue of seven voices.</i>) |
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1595.

The First Book of Canzonets to Two Voices, by Thomas Morley, Batchelor of Musick, and one of the Gent. of Her Majesties Royall Chappell. 4to. *Imprinted at London by Thomas Est, the assign of William Bird, 1595.*

Two parts dedicated "To the most virtuous and gentle Lady, the Lady Periam."

Gostling's sale, 68; Bartleman's, 1188; Hawkins (*Hist.* iii. 334) mentions an edition of 1619?

CONTENTS.

The Canzonets.

1. Go ye my Canzonets.
2. When lo ! by break of morning.
3. Sweet Nymph come to thy lover.
4. I go before my darling.
5. Miraculous Love's wounding.
6. Lo here another Love !
7. Leave now mine eyes tormenting.
8. Fire and Lightning from Heav'n.
9. Flora wilt thou torment me ?
10. In nets of golden wyres.
11. O thou that art so cruell.

12. I should for grief and anguish.

The Fantasies.

13. Il Doloroso.
14. La Girandola.
15. La Bondinella.
16. Il Grillo.
17. Il Lamento.
18. La Caccia.
19. La Sampogna.
20. La Sirena.
21. La Torella.

1597.

Madrigals to 3, 4, 5, and 6 Voyces. Made and newly published by Thomas Weelkes. 4to. *At London, Printed by Thomas Este, 1597.*

Six parts, Cantus, Medius, Altus, Tenor, Sextus, and Bassus, dedicated "To the Right Worshipfull Master George Philpot, Esq."

Hawkins, iii. 361 and 387; Wood, *Fasti Oxon.* 295. Gostling's sale, (1st day) 67, (2nd day) 80; Burney's, 415; Heber's, (Part viii.) 1569. Reprinted in Score by the Musical Antiquarian Society.

CONTENTS.

Songs of 3 parts.

1. Sit downe and sing.
2. My flocks feede not, (*first part*).
3. In black mourne I, (*second part*).
4. Cleere wells spring not, (*third part*).
5. A cuntrie paire.
6. Cease sorrowes now.

Songs of 4 parts.

7. Now everie tree renews.
8. Yong Cupid hath proclaim'd.
9. Aye mee my wonted joyes.
10. Three virgin nimphe.
11. Our cuntrie swaines.
12. Loe cuntrie sports.

Songs of 5 parts.

13. Your beautie it alureth.
14. If thy deceitfull lookes.
15. Those sweet delightful lilies.
16. Lady your spotlesse feature.
17. Make haste yee lovers.
18. What hast, fair lady ?

Songs of 6 parts.

19. Retire my thoughts.
20. Say, deere, when will your.
21. Those spots upon my ladies face.
22. If beautie bee a treasure.
23. My teares doe not availe mee.
24. My Phillis bids me pack.

1597.

Musica Transalpina. The Second Booke of Madrigalles to 5 and 6 voices, translated out of sundrie Italian authors, and newly published by Nicolas Yonge. 4to. *At London, Printed by Thomas Este, 1597.*

Six parts, Cantus, Medius, Altus, Tenor, Sextus, and Bassus, dedicated "to the right worshipfull and true lover of Musicke, Syr Henry Lennard, Knight." The arms of the Lennard family are on the back of the title-page.

Burney, iii. 123; Hawkins, iii. 387. Gostling's sale, (2nd day) 67 and 83; Burney's, 414; Bartleman's, 414; E. Jones's, 335; Haslewood's, 1111; Heber's (Part viii.), 1762. A copy in the British Museum.

CONTENTS.

Songs of five voices.

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|---|---|
| <ol style="list-style-type: none"> 1. The white delightfull swanne. <i>Horatio Vecchi.</i> 2. Zephirus brings the time. <i>Alfonso Ferabosco.</i> 3. So farre deere life. <i>Giulio Eremita.</i> 4. Cinthia thy song. <i>Giovanni Croce.</i> 5. Fly if thou wilt. <i>Giulio Eremita.</i> 6. At sound of hir sweet voyce. <i>Lucretio Quintiani.</i> 7. Browne is my love. <i>Alfonso Ferabosco.</i> 8. The wine that I so deere got. <i>Do.</i> 9. Dolorous mournfull cares. <i>Luca Marenzio.</i> 10. In floure of Aprill's springing. <i>Alf. Ferabosco.</i> 11. Hills and woods. <i>Lucretio Quintiani.</i> 12. Lady my flame, (<i>first part.</i>) <i>Alf. Ferabosco.</i> | <ol style="list-style-type: none"> 13. Sweet Lord, (<i>second part.</i>) <i>Do.</i> 14. Sweet sparkle of love. <i>Gio. M. Nanino.</i> 15. Now springs each plant. <i>Lucretio Quintiani.</i> 16. Sweet eyes admiring. <i>Stefano Venturi.</i> <p style="text-align: center;"><i>Songs of six voyces.</i></p> <ol style="list-style-type: none"> 17. Love quench this heat. <i>Benedetto Palavicino.</i> 18. Cruell why dost thou. <i>Do.</i> 19. O, gratious and worthiest. <i>Gio. Croce.</i> 20. Shall I live so far. <i>Luca Marenzio.</i> 21. So saith my faire. <i>Do.</i> 22. For grieffe I dye. <i>Andrea Feliciane.</i> 23. Daintie white pearle. <i>Antonio Bicci.</i> 24. Hard by a christall fountaine. <i>Gio. Croce.</i> |
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1597.

Canzonets, or Little Short Songs to Foure Voyces: collected out of the best and approved Italian Authors by Thomas Morley, Gent. of her Majesties Chappell. 4to. *Imprinted at London by Peter Short, dwelling on Bredstreet hill at the signe of the Star and are there to be sold, 1597.*

Four parts, Cantus, Altus, Tenor, and Bassus, dedicated "To the worshipfull Maister Henrie Tapsfield, Citizen and Grocer of the Cittie of London."

CONTENTS.

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| <ol style="list-style-type: none"> 1. Now that each creature. <i>Giovanni Bassano.</i> 2. Since that the time. <i>Giovanni Croce.</i> 3. Lady let me behold. <i>Do.</i> 4. O lady for your love. <i>Do.</i> 5. Fine daintie girle. <i>Giovanni Bassano.</i> 6. White lillies be her cheeks. <i>Giovanni Croce.</i> | <ol style="list-style-type: none"> 7. Flora faire love. <i>Felice Anerio.</i> 8. My hart, why hast thou. <i>Thomas Morley.</i> 9. Still it frieth. <i>Do.</i> 10. Kiss me mine only jewell. <i>Gio. Bassano.</i> 11. Faine would I dye. <i>Ludovico Viadana.</i> 12. Come shepherd's god. <i>Horatio Vecchi.</i> |
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|---|---|
| 13. Weary and windless running. <i>Do.</i> | 17. Long hath my love. <i>Do.</i> |
| 14. Miraculous loves wounding. <i>Gio. Croce.</i> | 18. Pearle, christol, gold and ruby. <i>Do.</i> |
| 15. Fast by a brooke. <i>Hor. Vecchi.</i> | 19. Cease shepheards. <i>Do.</i> |
| 16. When loe! by breake. <i>Fel. Anerio.</i> | 20. Daphne the bright. <i>Gio. Croce.</i> |

1597.

The first set of English Madrigals, to 4, 5, and 6 Voyces. Made and newly published by George Kirbye. 4to. London, Printed by Thomas Este, dwelling in Aldersgate street, 1597.

Six books, Cantus, Altus, Tenor, Medius, Sextus, and Bassus, dedicated "To the vertuous, and very worthy Gentlewomen, Mistris Anne, and Mistris Francis Jermin, daughter to the right worshipfull Syr Robert Jermin, Knight (his very good Maister) G. K. wisheth in this life, increase of all vertues, and in the life to come, the full fruition of all happinesse."

Burney, iii. 123; Hawkins, iii. 387. Gostling's sale, 67; Horsfall's, 261; Bartleman's, 1188.

CONTENTS.

Songs to 4 voyces.

1. Loe! heere my heart I leave.
2. Alas! what hope of speeding.
3. What can I doe my dearest?
4. Woe am I, my hart dies.
5. Farewell my love.
6. Sleep now my muse.

Songs to 5 voyces.

7. Ah, sweet, alas, when first I saw.
8. Mourne now my soule.
9. Sound out my voyce, (*first part.*)
10. Shee that my plaints, (*second part.*)
11. What, shall I part thus unrewarded?
12. Sorrow consumes mee, (*first part.*)

13. Oh, Heavens! (*second part.*)
14. Why should I love?
15. Sweet love, sweet love.
16. That muse which sung.
17. See what a maze of error.
18. If pittie reigne with beautée.

Songs to 6 voyces.

19. Ah, cruell, hatefull fortune!
20. I love, alas, yet am I not beloved!
21. Must I part, my sweet jewell?
22. Up, then, Melpomene, (*first part.*)
23. Why wail we thus? (*second part.*)
24. Sleep now my muse.

1597.

The First Booke of Songes or Ayres of foure parts with Tablature for the Lute. So made that all the partes together, or either of them severally, may be song to the Lute, Orpherion, or Viol de Gambo. Composed by John Dowland, Lutenist and Batcheler of Musicke in both the Universities. Also an invention by the said author for two to play upon one Lute. *Nec prosunt domino, quæ prosunt omnibus artes.* Folio. Printed by Peter Short, dwelling on Bread Street Hill, at the signe of the Starre, 1597.

Dedicated "To the right honorable Sir George Carey, of the most honorable order of the Garter, Knight," &c. An address "To the Courteous Reader," in which the author gives some particulars of his travels abroad. A latin Epigram by Thomas Campion.

Hawkins, iii. 325. A *second* edition "newly corrected and amended," appeared in 1600; a *third* in 1603; a *fourth* in 1608; and a *fifth* in 1613. Guise's sale, 293. Edition of 1600.—Jones's sale, 195. A copy of the edition of 1600 is in the British Museum. This work has been reprinted in Score by the Musical Antiquarian Society.

CONTENTS.

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|---|---|
| <ol style="list-style-type: none"> 1. Unquiet thoughts. 2. Who ever thinks or hopes of love ? 3. My thoughts are winged with hopes. 4. If my complaints could passions move. 5. Can she excuse my wrongs. 6. Now, O know I needs must part. 7. Deare if you change, Ile never chuse againe. 8. Burst forth my teares. 9. Go cristall teares. 10. Thinkst thou then by thy fayning. 11. Come away, come sweet love. 12. Rest awhile your cruell cares. | <ol style="list-style-type: none"> 13. Sleepe wayward thoughts. 14. All ye whom love of fortune. 15. Wilt thou unkind thus reave me. 16. Would my conceit. 17. Come againe ! sweet love, doth now invite. 18. His goulden locks Time hath to silver turned. 19. Awake sweet love thou art return'd. 20. Come heavy sleepe. 21. Away with these selfe loving lads.
" A Galliard for two to play upon one Lute at the end of the booke." |
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1597.

Canzonets or Little Short Aers to five and sixe voices. By Thomas Morley, Gentleman of her Highnesse Chappell. 4to. London: Printed by Peter Short, dwelling on Bredstreet hill at the Signe of the Star, 1597.

Six parts, Cantus, Altus, Tenor, Quintus, Sextus, and Bassus, Dedicated " To the Right Honorable Sir George Carey, Knight Marshall of Her Majesties Household, Governor of the Isle of Wight," &c. The Cantus part contains a Lute accompaniment in Tablature, to the first fifteen Canzonets.

Burney, iii. 101; Hawkins, iii. 334. Horsfall's sale, 261; Heber's, (Part viii.) 1569; Strettell's 1254. Copies in the Ashmolean and British Museum libraries. Wood mentions an edition of the date of 1595?

CONTENTS.

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| <p style="text-align: center;"><i>Of five voices.</i></p> <ol style="list-style-type: none"> 1. Fly love that are so sprightly. 2. False love did me invagle. 3. Aduē, adue, adue. 4. Love's folke in greene araying. 5. Love tooke his bow and arrow. 6. Lo! where with flowery head. 7. O grieffe even in the bud. 8. Sovereigne of my delight. 9. Our Bony Bootes could toot it. 10. Ay me the fatal arrow. 11. My Nymph, the deare. 12. Cruell wilt thou persever. | <ol style="list-style-type: none"> 13. Sayd I that Amarillis. 14. Damon and Phillis squared. 15. Lady you thinke you spite me. 16. Yon blacke bright starres. <p style="text-align: center;"><i>Of six voices.</i></p> <ol style="list-style-type: none"> 17. I follow loe the footing. 18. Stay hart, run not so fast. 19. Good love then flie thou to her. 20. Lady you see time flieth. 21. Harke ! Alleluia.
(A reverend Memoriall of that honorable true gentleman, Henry Noel, Esquier.) |
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1597.

The Cittharn Schoole by Antony Holborne, Gentleman, and Servant to her most excellent Majestie. Herewith are added sixe short Aers, Neopolitan like, to three voyces without the Instrument, done by his brother William Holborn. 4to. At London, Printed by Peter Short, dwelling on Bread-street hill, at the signe of the Starre, 1597.

Dedicated " To the Right honorable noble and most worthy Lord Thomas Lord Burgh" &c. Preface, " To the proficient Scholler or lover of the Cittharn." At the end of the lessons is the following note :—" Hereafter do follow Sixe

short Aers or Canzonets to three voyces, being the first fruites of Composition doone by his brother William Holborne."

Unknown to Musical historians and bibliographers. A copy, probably unique, formerly belonging to Evelyn, is in the Editor's library.

CONTENTS.

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|---------------------------------------|---------------------------------------|
| 1. Change then, for lo, she changeth. | 4. Sweet I grant that I am as blacke. |
| 2. Since Bonny-Boots was dead. | 5. Gush forth my teares. |
| 3. Here rest my thoughts. | 6. Sit still and sturre not Lady. |

1598.

The First set of English Madrigals to 3, 4, 5, and 6 voices. Newly composed by John Wilbye. 4to. *At London, Printed by Thomas Este, 1598.*

Six parts, Cantus, Medius, Altus, Tenor, Sextus, and Bassus, dedicated "To the Right Worshipfull and vallorous Knight Sir Charles Cavendish." The dedication subscribed "From th' Augustine Fryers, the XII of Aprill, 1598."

Burney, iii. 123; Hawkins, iii. 387. Gostling's sale, (2nd day) 67 and 81; Burney's, 411 and 414; Horsfall's, 261; Bartleman's, 1188; Heber's, 1112.

A copy in the British Museum. Reprinted in score by the Musical Antiquarian Society.

CONTENTS.

Songs to 3 voices.

1. Fly love aloft.
2. Away, thou shalt not love mee.
3. Ay mee, can every rumour.
4. Weepe O mine eies.
5. Deere pittie how? ah how?
6. Yee restlesse thoughts.

Songs to 4 voices.

7. What needeth all this travaile, (*first part.*)
8. O fooles can you not see? (*second part.*)
9. Alas! what hope of speeding.
10. Lady when I behold.
11. Thus saith my Cloris bright.
12. Adew, sweet Amarillis.

Songs to 5 voices.

13. Dye, haplesse man.

14. I fall, I fall, O stay mee, (*first part.*)
15. And though my love abounding, (*second part.*)
16. I always beg, (*first part.*)
17. Thus Love commands, (*second part.*)
18. Lady your words doe spight mee.
19. Alas! what a wretched life.
20. Unkinde, O stay thy flying.
21. I sung sometimes my thoughts.
22. Flora gave mee fairest flowers.

Songs to 6 voices.

23. Sweet love if thou wilt gaine.
24. Lady when I behold.
25. When shall my wretched life.
26. Of joyes and pleasing paines.
27. My throte is sore.
28. Cruell, behold my heavie ending.
29. Thou art but yong, thou sai'st.
30. Why dost thou shoot?

1598.

Madrigals to five voyces, selected out of the best approved Italian authors. By Thomas Morley, Gentleman of hir Majesties Royall Chappel. 4to. *At London, Printed by Thomas Este, 1598.*

Five parts, Cantus, Quintus, Altus, Tenor, and Bassus, dedicated "To the worshipfull Sir Gervais Clifton, Knight."

Burney, iii. 101; Hawkins, iii. 387. Gostling's sale, 66; Burney's, 414; Heber's, (Part viii.), 1569; B. H. Bright's, 3985. Wood mentions an edition of the date of 1595?

CONTENTS.

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|---|---|
| 1. Such pleasant boughes. <i>Alfonso Ferabosco.</i> | 2. Sweetly pleasing singest thou. <i>Batista Mosto.</i> |
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| <p>3. I think that if the hills. <i>Alfonso Ferabosco.</i></p> <p>4. Come lovers fourth. <i>Giovanni Feretti.</i></p> <p>5. Loe! ladies where my love comes. <i>Rugiero Giovanelli.</i></p> <p>6. As I walked. <i>Rugiero Giovanelli.</i></p> <p>7. Delay breeds danger. <i>Rugiero Giovanelli.</i></p> <p>8. My ladie still abhors mee. <i>Giovanni Feretti.</i></p> <p>9. Doe not tremble. <i>Horatio Vecchi.</i></p> <p>10. Hark! and give eare. <i>Giulio Belli.</i></p> <p>11. Life tell me. <i>Horatio Vecchi.</i></p> <p>12. Soden passions. <i>Allessandro Orologio.</i></p> <p>13. If silent. <i>Alfonso Ferabosco.</i></p> <p>14. O my loving sweet hart. <i>Luca Marenzio.</i></p> | <p>15. I languish to complaine. <i>Alfonso Ferabosco.</i></p> <p>16. Loe! how my colour. <i>Hippolito Sabino.</i></p> <p>17. Thirsis on his faire Phillis. <i>Incerto.</i></p> <p>18. For verie grieffe I dye. <i>Rugiero Giovanelli.</i></p> <p>19. The Nightingale, (<i>first part.</i>) <i>Peter Phillips.</i></p> <p>20. O false deceit, (<i>second part.</i>) <i>Peter Phillips.</i></p> <p>21. As Mopsus went. <i>Stephano Venturi.</i></p> <p>22. Flora, faire Nimphe. <i>Giovanni Feretti.</i></p> <p>23. MysweetLayis. <i>Giovanni di Macque.</i></p> <p>24. Say sweet Phillis. <i>Alfonso Ferabosco.</i></p> |
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1598.

Ballets and Madrigals to five voyces, with one to 6 voyces, newly published by Thomas Weelkes. 4to. *At London, Printed by Thomas Este, 1598.*

Five parts, Cantus, Altus, Tenor, Medius, and Bass, dedicated "To the right worshipfull his Master, Edward Darcey, Esquier, Groome of her Majesties privie Chamber." Another edition, "*Printed by T. Este the assigne of William Barley, 1608.*"

Hawkins, iii. 361 and 387; Wood, (*Fasti Oxon.*) 295. Edition of 1608—Gostling's sale, (2nd day) 67 and 81; Horsfall's, 263; Bartleman's, 1188; Burney's, 415.

CONTENTS.

To five voices.

1. All at once well met faire ladies.
2. To shorten winter's sadnesse.
3. Sweet love I will no more.
4. Whilst youthful sports.
5. On the plaines, fairie traines.
6. Sweet hart arise, why do you sleepe.
7. Give me my hart and I will goe.
8. Harke! all ye lovely saints above.
9. Say daintie dames shall we goe play?
10. Phillis goe take thy pleasure.
11. In pride of May.
12. Sing wee at pleasure.
13. Now is the bridalls of faire Choralis.

14. Sing shepherds after mee.
15. Welcome sweet pleasure.
16. Ladie your eye.
17. Wee shepherds sing.
18. I love and have my love regarded.
19. Come clap thy hands, (*first part.*)
20. Phillis hath sworne, (*second part.*)
21. Farewell my joy, adue my love.
22. Now is my Cloris.
23. Unto our flocks sweet Corolus.

To six voices.

24. Cease now delight, give sorrow leave to speak.

1598.

Canzonets to fowre voyces, with a song of eight parts. Compiled by Giles Farnaby, Bachilar of Musicke. 4to. *London: Printed by Peter Short, dwelling on Bredstreet hil, 1598.*

Four parts, Cantus, Altus, Tenor, and Bassus, dedicated "To the right worshipfull Maister Ferdinando Heaburn, Groome of her Majesties Privie Chamber." At the back of the dedication are four commendatory verses by Antony Holborn, John Dowland, Richard Alison, and Hugh Holland.

Hawkins, iii. 367; Wood, (*Fasti Oxon.*) 257. A copy in the British Museum.

CONTENTS.

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|--|--|
| 1. My Ladye's collar'd cheeks. | 12. Susanna faire sometime. |
| 2. Carters now cast down your whips. | 13. Love shooting among many. |
| 3. Phillida bewailed the want of Coridon. | 14. Love shooting at another. |
| 4. Daphne on the rainebow. | 15. Ay me, poore hart. |
| 5. Blind Love was shooting. | 16. Sometime she would and sometime not. |
| 6. Pearce did love fair Petronel. | 17. Among the dafadillies. |
| 7. Pearce did dance with Petronel. | 18. Simpkin said that Sisse was faire. |
| 8. The wavering planet. | 19. Ladie when I behold your passions. |
| 9. Lady, the sillie flea of all disdained. | 20. Construe my meaning. |
| 10. Thrice blessed be the giver. | 21. Witnes, ye heavens. |
| 11. The curtaine drawne I saw my love. | |

1599.

The First set of English Madrigals to Foure Voices. Newly composed by John Farmer, practitioner in the art of Musickue. 4to. *Printed at London in Little Saint Helens by William Barley, the assigne of Thomas Morley, and are to be sold at his shoppe in Gracious-streete, Anno Dom. 1599.*

Four parts, Cantus, Altus, Tenor, and Bassus, dedicated "to the Right Hon. my very good Lord and Master, Edward De Vere, Earle of Oxenford," &c. An address "to the Reader" in which the author claims the merit of having "fitly linkt" his "Musicke to number," thus giving to each "their true effect." The arms of the De Vere family are on the back of the title-page.

Burney, iii. 134; Hawkins, iii. 400. Gostling's sale, 40; Warren Horne's, 165; Bartleman's, 1047; Haslewood's, 461; Heber's, (Part viii.) 1762. The Editor possesses a beautiful copy, which formerly belonged to James the First. Charles Butler, author of "The Principles of Musick," 1636, speaks of "M. John Farmer, author of the Sixteen [seventeen] Madrigals in 4, and the seventeen in twice 4 partes;" but the present work is the only one, in its kind, of this author known to have been printed. The Editor possesses the unique copy of a little tract by Farmer, entitled "Divers and Sundry waies of two parts in one, to the number of fortie, uppon one playn song," &c. *Imprinted by Thomas Este, &c. 1591.*

CONTENTS.

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|--|--|
| 1. You pretie flowers. | 10. Who would have thought? |
| 2. Now each creature. | 11. Swete friend thy absence. |
| 3. You'le never leave. | 12. The flatt'ring words. |
| 4. Lady my flame, (<i>first part.</i>) | 13. Cease now thy mourning. |
| 5. Sweete Lord your flame, (<i>second part.</i>) | 14. A little prety bonny lasse. |
| 6. Soone as the hungrie Lion. | 15. Faire Phyllis. |
| 7. O stay swete Love, (<i>first part.</i>) | 16. Take time while time doth last. |
| 8. I thought my Love, (<i>second part.</i>) | 17. You blessed bowres. (<i>A song of eight voyces.</i>) |
| 9. Compare me to the flie. | |

1599.

Madrigalls to Foure Voyces, newly published by John Bennet his first works. 4to. *At London, Printed in Little Saint Helens by William Barley the assigne of Thomas Morley. Cum Privilegio. 1599.*

Four parts, Cantus, Altus, Tenor, and Bassus, dedicated "To the right worshipful Ralph Assheton, Esq."

Hawkins, iii. 394; Burney, iii. 123. Warren Horne's sale, 164; Heber's, (Part viii.) 1569. Reprinted in Score by the Musical Antiquarian Society.

CONTENTS.

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|--|---|
| <ol style="list-style-type: none"> 1. I wander up and downe. 2. Weep silly soule disdained. 3. So gracious is thy sweet selfe. 4. Let goe, why do you stay me? 5. Come shepherds, follow me. 6. I languish to complaine me. 7. Sing out ye Nymphes. 8. Thirsis, sleepest thou? 9. Ye restless thoughts. | <ol style="list-style-type: none"> 10. When as I glance. 11. Cruell unkind, my heart thou hast. 12. O sleepe, fond fancie. 13. Weepe, O mine eyes. 14. Since neither tunes of joy. 15. O grieffe, where shall poor grieffe. 16. O sweete grieffe. 17. Rest now Amphion. |
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1599.

Ayres for four Voyces Composed by Michael Cavendish. Folio.
London, Imprinted by Peter Short, 1599.

This work is among the rarest of its class. It is not mentioned by Hawkins or Burney, nor does it occur in any sale Catalogue. The above title is supplied from a rare sheet Catalogue of "Musick bookes printed in England," and published by Thomas Este, 1609. This Catalogue was afterwards included, with additions, by Clavell, in his "General Catalogue of Books printed in England since the dreadful Fire of London 1666. *London, 1675.*"

Cavendish was a contributor to the "Triumphs of Oriana" (see under 1600); nothing is known of his biography.

1600.

Madrigals of 5. and 6. parts apt for the Viols and Voices. Made and newly published by Thomas Weelkes of the Coledge at Winchester, Organist. 4to. *At London, Printed by Thomas Este, the assigne of Thomas Morley, 1600.*

Six parts, Canto, Altus, Tenor, Medius, Sextus, and Bass, dedicated "To the truly noble vertuous and honorable, my very good Lord, Henry Lord Winsor, Baron of Bradenham."

Horsfall's sale, 261; Heber's, (Part viii.) 1569.

CONTENTS.

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| <ol style="list-style-type: none"> 1. Cold winter's Ice is fled and gone. 2. Now let us make a merry greeting. 3. Take heere my heart, I give it thee for ever. 4. O care thou wilt dispatch me, (<i>first part.</i>) 5. Hence care, thou art too cruel, (<i>second part.</i>) 6. See where the maids are singing. | <ol style="list-style-type: none"> 7. Why are you Ladyes staying?
(<i>first part.</i>) 8. Harke! harke! I hearesome dauncing,
(<i>second part.</i>) 9. Lady the birds right fairely are singing. 10. As wanton birds, when day begins to peepe. |
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1600.

Madrigals of 6 parts, apt for the Viols and Voices. Made and newly published by Thomas Weelkes of the Coledge at Winchester, Organist. 4to. *At London, Printed by Thomas Este the assigne of Thomas Morley, 1600.*

Six parts, Cantus, Medius, Altus, Tenor, Sextus, and Bassus, dedicated "To the right noble-minded, and most vertuous gentleman Maister George Brooke, Esq."

Hawkins, iii. 361 ; Wood, (*Fasti Oxon.*) 295. Gostling's sale, (2nd day) 78, 79, 80 ; Burney's, 415 ; Haslewood's, 1114 ; Heber's, (Part viii.) 1569.

CONTENTS.

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|--|---|
| <ol style="list-style-type: none"> 1. Like two proud armies. 2. When Thoralis delights to walke. 3. What have the Gods, (<i>first part.</i>) 4. Methinks I heare, (<i>second part.</i>) 5. Three times a day my prayer is. 6. Mars in a furie. | <ol style="list-style-type: none"> 7. Thule the period of cosmographie, (<i>first part.</i>) 8. The Andalusian merchant, (<i>second part.</i>) 9. A sparrow-hauck proud. 10. Noell, adew thou Courts delight. |
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1600.

The Second booke of Songs or Ayres of 2, 4, and 5 parts, with Tableture for the Lute or Orpherian, with the Violl de Gamba. Composed by John Dowland Batchelor of Musick, and Lutenist to the King of Denmark : Also an excellent lesson for the Lute and Base Viol called Dowland's adew. Published by George Eastland, and are to be sould at his house neere the greene Dragone and Sword in Fleet streete. Folio. *London, Printed by Thomas Este the assigne of Thomas Morley, 1600.*

Dedicated to "the right honourable the Lady Lucie Comtesse of Bedford," and subscribed "from Helsingnoure in Denmarke the first of June, 1600." An acoustic by G. Eastland, on "Lucie Bedford," and an address by the same to "the curteous Reader."

Hawkins, iii. 325. Guise's sale, 293. A copy in the British Museum.

CONTENTS.

Songs to two voices.

1. I saw my ladye weepe.
2. Flow my teares.
3. Sorow, sorow stay.
4. Dye not before thy day.
5. Mourne, mourne.
6. Tymes eldest sonne.
7. Then sit thee downe.
8. When others sings.

Songs to four voices.

9. Praise blindnesse.
10. O sweet woods.

11. If fluds of teares.
12. Fine knacks for ladies.
13. Now cease my-wandering eyes.
14. Come ye heavie states.
15. White as lillies was hir face.
16. Wofull heart with griefe oppressed.
17. A Shepherd in a shade.
18. Faction that ever dwells in court.
19. Shall I sue, shall I seek for grace.
20. Finding in fields my Silvia all alone.

Songs to five voices.

21. Cleare or cloude sweet as Aprill.
22. Humor say, what mak'st thou heere ?

1600.

The Triumphs of Oriana, to five and six voices : composed by divers several aucthors. Newly published by Thomas Morley, Batchelor of Musicke, and Gentleman of hir Majesties honourable chappell. 4to. *In London : Printed by Thomas Este, the Assigne of Thomas Morley, 1601.*

Six parts, Cantus, Altus, Tenor, Medius, Sextus, and Bass, dedicated "To the Right Honorable the Lord Charles Howard, Earl of Nottingham, Baron of Effingham, Knight of the Noble Order of the Garter, Lord High Admiral," &c.

This set of Madrigals was written in honour of Queen Elizabeth, who figures under the name of *Oriana*. Sir John Hawkins supposed that the work was

undertaken with a view to alleviate her grief for the death of the Earl of Essex, and that prizes were given by the Earl of Nottingham for the best Compositions for that purpose; but this is mere idle conjecture. Nothing is known of the origin of the work beyond what appears in the title-page and dedication, which throw no light whatever on the subject. The idea of this collection was probably taken from *Il Trionfo di Dori*, a collection of Madrigals by different authors in praise of some Italian dame, published before the year 1597. Every Madrigal ends with the same burden and the poetry of the *Triumphs of Oriana* is very similar to that of *Il Trionfo di Dori*.

Elizabeth has been suspected of having secretly encouraged these complimentary effusions; but we find, on the contrary, that it was made a subject of grave complaint in the Privy Council, that the Spanish Ambassador in one of his letters, had spoken of the Queen, "under the name of Oriana, at which she was much offended." See Despatches of De la Mothe Fenelon; *Life and Times of Sir Thomas Gresham*, by J. W. Burgon.

Burney, iii. 101, 131; Hawkins, iii. 334, 405. Warren Horne's sale, 164; Gostling's, 66 and 67; Burney's, 414; Horsfall's, 261.

This work has been reprinted in Score by Mr. Hawes.

CONTENTS.

For five voices.

1. Hence stars! *Michaelle Este.*
2. With angels face. *Daniel Norcome.*
3. Lightly she tripped. *John Munday, M. B.*
4. Long live faire Oriana. *Ellis Gibbons.*
5. All cre'tures now. *John Benet.*
6. Faire Oriana. *John Hilton, M. B.*
7. The nimphs and shepherds. *George Marson, M. B.*
8. Calme was the aire. *Richard Carlton.*
9. Thus bonny bootes. *John Holmes.*
10. Sing shepherds all. *Richard Nicolson.*
11. The faunes and satirs. *Thomas Tomkins.*
12. Come gentle swaines. *Michaelle Cavendish.*

13. Withdraw yourselves. *William Cobbold.*
14. Arise! awake! *Thomas Morley.*

For six voices.

15. Faire nymphs. *John Farmer.*
16. The lady Oriana. *John Wilbye.*
17. Hark! did ye ever hear. *Thomas Hunt.*
18. As Vesta was. *Thomas Weelkes.*
19. Fayre Oriana. *John Milton.*
20. Round about. *Ellis Gibbons.*
21. Bright Phœbus. *George Kirbye.*
22. Faire Oriana. *Robert Jones.*
23. Faire Cithærea. *John Lisle.*
24. Hard by a christal fountain. *Thomas Morley.*
25. Come, blessed bird! *Edward Johnson, M. B.*

1600.

The First booke of Aires, or little Short Songes to sing and play to the Lute with the Base-Viol. By Thomas Morley. *London, 1600.*

Mentioned by Hawkins, iii. 334.

1601.

A Booke of Ayres, set foorth to be song to the Lute, Orpherian, and Base Violl, by Phillip Rosseter, Lutenist: and are to be solde at his house in Fleetstreete, neere to the Gray-hound. Folio. *At London, Printed by Peter Short, by the assent of Thomas Morley, 1601.*

Dedicated "To the right vertuous and worthy Knight, Sir Thomas Mounson." An address "to the Reader." The work is divided into two parts, the first part of which, both poetry and music, is by Thomas Campion.

Hawkins, iv. 29. Philip Rosseter was Master of the children of the Queen's Revels, by patent dated Jan. 4, 1609-10, and under that authority, manager of the play-house in Whitefriars. In 1603, the registers of St. Dunstan's in the West record the baptism of Dudley, son of "Philipp Roseter, Musitioner." In 1609, Rosseter published a work entitled "Lessons for Consort: made by sundry excellent authors, and set to sixe severall instruments; namely, the Treble-Lute, Treble-Violl, Base-Violl, Bandora, Citterne, and the Flute. *London. Printed by Tho. Este.*"

A Table of halfe the Songs contained in this Booke, by T. C.

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|---|---|
| <ol style="list-style-type: none"> 1. My sweetest Lesbia. 2. Though you are yoong. 3. I care not for these Ladies. 4. Follow thy faire sunne. 5. My love hath vowed. 6. When to her lute. 7. Turn back you wanton. 8. It fell on a sommers daie. 9. The Sypres curten. 10. Follow your saint. 11. Faire, if you expect admiring. | <ol style="list-style-type: none"> 12. Thou art not faire. 13. See where she flies. 14. Blame not my cheekes. 15. When the God of merrie love. 16. Mistris since you so much desire. 17. Your faire lookes enflame. 18. The man of life upright. 19. Hark! all you ladies. 20. When thou must home. 21. Come let us sound with melodie. |
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A Table of the rest of the Songs contained in this Booke, made by Philip Rosseter.

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|---|---|
| <ol style="list-style-type: none"> 1. Sweete come again. 2. And would you see. 3. No grave for woe. 4. If I urge my kinde desires. 5. What heart's content. 6. Let him that will be free. 7. Reprove not love. 8. And would you faine. 9. When Laura smiles. 10. Long have mine eies. 11. Though far from joy. | <ol style="list-style-type: none"> 12. Shall I come if I swim? 13. Aie me that love! 14. Shall then a trayterous. 15. If I hope, I pine. 16. Unlesse there were consent. 17. If she forsakes me. 18. What is a daie. 19. Kind in unkindnesse. 20. What then is love? 21. Whether men doe laugh? |
|---|---|

1601.

Madrigals to five voyces, newly published by Richard Carlton, Priest, Batchelor in Musique. 4to. *London, Printed by Thomas Morley, dwelling in Little Saint Helens, 1601.*

Five parts, Cantus, Quintus, Altus, Tenor, and Bassus, with a Latin dedication "To Thomas Fermer, Esq. of Norfolk." A Preface "To the skillful Musitian," dated "From Norwich, the xxviii of March, 1601."

Not mentioned by Burney or Hawkins. Copies in the libraries of Christ-Church, Oxford; Westminster Abbey; and the British Museum.

CONTENTS.

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|--|---|
| <ol style="list-style-type: none"> 1. The love of change hath chang'd the world. 2. Content thyselfe with thine estate. 3. The selfe same thing that gives mee cause to dye. 4. When Flora faire the pleasant tydings, (<i>first part</i>). 5. All creatures then with summer, (<i>second part</i>). 6. From stately tower, King David sat, (<i>first part</i>). | <ol style="list-style-type: none"> 7. With hir sweet looks, (<i>second part</i>). 8. Like as the gentle hart. 9. Naught under heaven, (<i>first part</i>). 10. So whilome learn'd, (<i>second part</i>). 11. Sound saddest notes, (<i>first part</i>). 12. Let every sharp, (<i>second part</i>). 13. If women can be courteous. 14. Naught is on earth more sacred. 15. Ye gentle ladies. 16. The witlesse boy, that blind is to behold. |
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- | | |
|--|---|
| 17. Who seekes to captivate the freest
mindes. | 19. The heathen gods to love. |
| 18. Who vowes devotion to faire bewties
shrine. | 20. O vaine desire.
21. Even as the flowers doe weether. |

1601.

The First Booke of Ayres, composed by Robert Jones. Folio. *London, T. Este, 1601.*

The title of this rare work is supplied from a sheet-catalogue of "Musick Books printed in England," and sold by T. Este. See also J. Stafford Smith's "Musica Antiqua," vol. ii. p. 204, where a specimen of the music is given.

Robert Jones was a celebrated performer on the Lute, and was concerned, in conjunction with Phillip Rossiter, in the management of the theatre in Whitefriars. (See Collier's "Annals of the Stage," vol. i. p. 395.) There is a copy in the British Museum wanting the title-page and dedication.

A TABLE OF THE SONGS.

- | | |
|----------------------------------|--------------------------------------|
| 1. A woman's lookes. | 12. Farewell deere love. |
| 2. Fond wanton youthe. | 13. O my poore eies. |
| 3. Shee whose matchlesse beauty. | 14. If fathers knew. |
| 4. Once did I love. | 15. Life is a Poet's phable |
| 5. Led by a strong desire. | 16. Sweete Philomell. |
| 6. Lie down poore heart. | 17. That heart wherein all sorrowes. |
| 7. Where ling'ring feare. | 18. What if I seeke. |
| 8. Hero, care not. | 19. My mistriss sings no other song. |
| 9. When love and time. | 20. Perplexed sore am I. |
| 10. Sweete, come away. | 21. Can modest plaine desire. |
| 11. Women, what are they? | |

1601.

The Second Booke of Songs and Ayres, set out to the Lute, the Base Violl the playne way, or the Base by tableture after the leero fashion: Composed by Robert Jones. Folio. *Printed by P. S. for Mathew Selman, by the assent of Thomas Morley, and are to be sold at the Inner Temple-gate, 1601.*

Dedicated "To the Right Vertuous and Worthy Knight, Sir Henry Leonard." A Preface "To the Reader."

See J. Stafford Smith's "Musica Antiqua," vol. ii. p. 142, for a specimen of the music. A copy in the British Museum.

A TABLE OF THE SONGS.

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|--|--|
| 1. Love wing'd my hopes. | 12. Whither runneth my sweet hart? |
| 2. My love bound me with a kisse. | 13. Once did I love. |
| 3. O how my thoughts doe beat me. | 14. Faire women like faire jewels are. |
| 4. Dreames and imaginations. | 15. Daintie darling kind and free. |
| 5. Methought this other night. | 16. My love is neither yong nor old. |
| 6. Who so is tide must needs be bound. | 17. Love is a bable. |
| 7. Fie, fie, what a coile is heere. | 18. Arise my thoughts. |
| 8. Beautie stands further. | 19. Did ever man. |
| 9. Now what is love? | 20. To sigh and to be sad. |
| 10. Love's God is a boy. | 21. Come sorrow come. |
| 11. Over these brookes. | |

1603.

The Third and Last Booke of Songs or Aires. Newly composed to sing to the Lute, Orpharion, or Viols, and a dialogue for a base and meane Lute, with five voices to sing thereto. By John Dowland, Bachelor in Musicke, and Lutenist to the

most high and mightie Christian the fourth, by the grace of God, King of Denmark and Norway, &c. Folio. *Printed at London by P. S. for Thomas Adams, and are to be sold at the signe of the white Lion in Paules churchyard, by the assignement of a Patent granted to T. Morley, 1603.*

Dedicated "To my honorable good friend John Souch, Esquire, for many curtesies for which I imbolden myselfe presuming of his good favour, to present this simple worke, as a token of my thankefulness." An "Epistle to the Reader."

Guise's sale, 293. A copy in the British Museum.

A TABLE OF ALL THE SONGS.

- | | |
|---------------------------------------|--------------------------------------|
| 1. Farewell too faire. | 12. By a fountaine where I lay. |
| 2. Time stands still. | 13. Oh what hath overwrought. |
| 3. Behold a wonder heere! | 14. Farewell unkind farewell. |
| 4. Daphne was not so chaste. | 15. Weepe you no more. |
| 5. Me, me, and none but me. | 16. Fie on this faining. |
| 6. When Phoebe first did Daphne love. | 17. I must complaine, yet do enjoy. |
| 7. Say love if ever thou didst finde. | 18. It was a time when silly bees. |
| 8. Flow not so fast ye fountaines. | 19. The lowest trees have tops. |
| 9. What if I never speede. | 20. What poore astronomers are they. |
| 10. Love stood amaz'd. | 21. Come when I call. |
| 11. Lend your eares to my sorrow. | |

1604.

Madrigales to 3, 4, and 5 parts: apt for Viols and Voices. Newly composed by Michael Este. 4to. *In London, Printed by Thomas Este.*

Five parts, Cantus, Medius, Altus, Tenor, and Bass, dedicated "To the Right Worshipful, and my verie good friend Sir John Crofts, Knight."

Burney, iii. 133. Gostling's sale, 38; Burney's, 415.

CONTENTS.

Songs to 3 voices.

1. O come againe my love.
2. In the merry month of May, (*first part*).
3. Coridon would kisse her then, (*second part*).
4. Young Cupid hath proclaim'd.
5. To bed, to bed she calls.
6. Oh doe not run away.
7. In an evening as I was walking.
8. Alas! must I run away?

Songs to 4 voices.

9. O stay, faire cruell, doe not still torment me.
10. My hope a counsell with my love.
11. Pittie, deere love, my pittie moving words.
12. Mopsie leave off to love.

13. Sweet love I erre, and doe my error know.
14. In vain my tongue thou begst to ease my care.
15. When on my deare I doe demand the due.
16. Joy of my life that hath my love in hould.

Songs to 5 voices.

17. All yee that joy in wayling.
18. My prime of youth, (*first part*).
19. The spring is past, (*second part*).
20. Faire is my love my deere and only jewell.
21. Slie thee, if you will, (*first part*).
22. What thing more cruell, (*second part*).
23. Ye restless cares, companions of the night.
24. You mournfull gods.

1604.

The first set of English Madrigales to 3, 4, 5, and 6 voices. Newly composed by Thomas Bateson, practicioner in the Art

of Musicke, and Organist of the Cathedral Citie of Chester, 1604. 4to. *In London, Printed by Thomas Este.*

Six parts, Cantus, Altus, Tenor, Medius, Sextus, and Bass, dedicated "To my honorable and most respected good friend Sir William Norres, Knight of the honorable order of the Bath."

At the back of the dedication is the Madrigal "When Oriana walkt to take the ayer," with the following note: "This Song was sent too late, and should have been printed in the set of Orianas: but being a work of this author, I have placed it before this set of his songs."

Hawkins, iii. 375. Burney's sale, 415; Bartleman's, 1188; Gostling's, 67. Reprinted in score by the Musical Antiquarian Society.

CONTENTS.

Songs to 3 voices.

1. Beautie is a lovely sweet.
2. Love would discharge the dutie.
3. The Nightingale so soone as Aprill.
4. Aye me, my mistresse scorns my love.
5. Come, follow me faire nymphes.
6. Your shining eyes and golden haire.

Songs to 4 voices.

7. Whether so fast, see how the kindly floures.
8. Dame Venus hence to Paphos goe.
9. Downe from above falls Jove.
10. Aduè, sweet love, adue.
11. If love be blinde.
12. Phillis farewell.

Songs to 5 voices.

13. Those sweet delightful lillies.

14. And must I needs depart then?
15. Sweet Gemma when I first beheld, (*first part*).
16. Yet stay alway, be chained to my hart, (*second part*).
17. Strange were the life that every man.
18. Alas! where is my love?
19. O fly not love, O fly not me.
20. Who prostrate lyes at women's feet.
21. Sister, awake, close not your eyes.
22. Harke! heare you not heavenly harmony? (*Oriana's farewell*).

Songs to 6 voices.

23. Deare, if you wish my dying.
24. Faire Hebe, when dame Flora meets.
25. Phillis farewell, I may no longer live.
26. Thirsis, on his faire Phillis.
27. Merely my love and I.
28. Musick some thincks no musick is.

1604.

Songs of Sundrie Kindes; first Aires to be sung to the Lute and Base Violl. Next, Songs of Sadnesse, for the Viols and Voyces. Lastly, Madrigalles for five Voyces. Newly composed and published by Thomas Greaves, Lutenist to Sir Henrie Pierrepont, Knight. Folio. *London, Imprinted by John Windet, dwelling at Powle's Wharfe at the Signe of the Crosse Keyes, and are there to be solde, 1604.*

Dedicated "To the most worthy gentleman and best affected patron of Musicke, and all Learning, Sir Henry Pierrepont, Knight." Five copies of verses.

A TABLE OF ALL THE SONGS.

The first are Ayres, to be sung to the Lute and Base-Violl.

1. Shaded with olive trees.
2. Flora, sweet wanton.
3. Yee bubbling springes.
4. I will not force.
5. I pray thee, sweet John. (*The first part*).
6. Nay, will yee faith? (*The second part*).

7. What is beauty?
8. Stay, Laura. (*The first part*).
9. Inconstant Laura. (*The second part*).

The second are Songs of Sadnes, for the Viols and Voice.

10. When I behold.
11. Man first created was.
12. Who keeps in compasse?

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|---|---|
| 13. Let dread of paine. (<i>The first part</i>). | 17. Sweet Nimphes. (<i>The first part</i>). |
| 14. So hate of sinne. (<i>The second part</i>). | 18. Long have the shepheards. (<i>The second part</i>). |
| 15. Woe, when such hate. (<i>The third part</i>). | 19. Lady, the melting christall. (<i>The first part</i>). |
| <i>The third, Madrigals for five voices.</i> | |
| 16. England receive. | 20. O that a droppe. (<i>The second part</i>). |
| | 21. Come away, sweet love. |

1605.

The First Booke of Songs or Ayres of 4 parts: with Tableture for the Lute or Orpherion, with the Violl de Gamba. Newly composed by F. Pilkington, Bachelor of Musicke, and Lutenist, and one of the Cathedrall Church of Christ, in the Citie of Chester. Folio. *London, Printed by T. Este, dwelling in Aldersgate-streete, and are ther to be sould, 1605.*

Dedicated "To the right honourable William Earl of Darby, Lord Stanley, Lord Strange of Knocking, and of the Isle of Man, and Knight of the Most Noble Order of the Garter."

Hawkins, iv. 28. Guise's sale, 293; Bartleman's, 313; Heber's, (Part iv.) 2064. A copy in the British Museum.

THE TABLE.

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|-----------------------------------|--|
| 1. Now peep, boe peep. | 12. Looke, Mistress, mine. |
| 2. My choise is made. | 13. Clime, O hart! |
| 3. Can shee disdain? | 14. Thanks, gentle Moone. |
| 4. Alas! faire face. | 15. I sigh as sure to weare the fruit. |
| 5. Whether so fast? | 16. Down a down, thus Phillis sung. |
| 6. Rest, sweet Nimphes. | 17. Diaphenia like the Dafdownillie. |
| 7. Aye mee, she frownes. | 18. Beauty sate bathing. |
| 8. Now let her change. | 19. Musicke, dear solace. |
| 9. Underneath a Cypris shade. | 20. With fragrant flowers. |
| 10. Sound wofull plaints. | 21. Come, come all you that draw. |
| 11. You that pine in long desire. | 22. A Pavin for the Lute and Base Violl. |

1605.

The First Part of Ayres, French, Pollish, and others together, some in Tabliture, and some in Pricke-Song. With Pavines, Galliards, and Almaines for the Viole de Gambo alone, and other Musicall Conceites for two Base Viols expressing five partes, with pleasant reportes one from the other, and for two Leero Viols, and also for the Leero Viole with two Treble Viols, or two with one Treble. Lastly, for the Leero Viole to play alone, and some Songes to bee sung to the Viole, with the Lute, or better with the Viole alone. Also an invention for two to play upon one Viole. Composed by Tobias Hume, Gentleman. Folio. *London, Printed by John Windet, dwelling at the Signe of the Crosse Keyes at Powle's Wharfe, 1605.*

Dedicated "To the most noble and worthy Lord William Earle of Pembroke," &c. An address, "To the understanding Reader." Contains 116 ayres in tablature and the following songs:—

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|---|-----------------------------------|
| 1. Sing the praise of honoured wars. | 3. Fain would I change that note. |
| 2. Tobacco, tobacco, sing sweetly of tobacco. | 4. What greater grieffe? |
| | 5. Alas, poor men! |

B. H. Bright's sale, 3072.

1606.

An Howres Recreation in Musicke, apt for Instrumentes and Voyces. Framed for the delight of Gentlemen and others which are wel affected to that qualitie; all for the most part with two trebles, necessarie for such as teach in private families, with a prayer for the long preservation of the King and his posteritie, and a thanksgiving for the deliverance of the whole estate from the late Conspiracie. By Richard Alison, Gentleman and practitioner in this Arte. 4to. *London, Printed by John Windet, the Assigne of William Barley, and are to be sold at the Golden Anchore in Pater Noster Row, 1606.*

Five parts, Cantus, Medius, Altus, Tenor, and Bassus, dedicated "To his good patrone Sir John Scudamore, Knight," whose arms are on the back of the title-page.

Gostling's sale, 15.

CONTENTS.

Songs of four voices.

1. The man upright of life.
2. He only can behold.
3. O, heavie heart!
4. In hope a King doth goe to war.
5. Though wit bids wil to blow retreat
6. But yet it seemes a foolish drift.
7. I can no more but hope, good hart.
8. Who loves this life.
9. My prime of youth.
10. The spring is past.

Songs of five voices.

11. Rest with yourselves.

12. For lust is fraile.
13. Shal I weepe?
14. Can I abide this praunsing?
15. The sturdie rocke.
16. The stately stag.
17. What if a day or a month?
18. Earthe's but a point.
19. There is a garden in her face.
20. Those cheries fairely.
21. Her eyes like angels.
22. Behold, now prayse the Lord.
23. O Lōrd, bow down.
24. The sacred quire of angels.

1606.

A Booke of Ayres with a Triplicite of Musicke, whereof the First Part is for the Lute or Orpharion, and Viole de Gamba, and 4 Parts to sing, The second part is for 2 Trebles to sing to the Lute and Viole, The third part is for the Lute and one Voyce, and the Viole de Gambo. Compoſde by John Bartlet Gentleman and practicioner in this Arte. Folio. *London: Printed by John Windet, for John Browne, and are to bee solde at his shoppe in Saint Dunstones churchyard in Fleet street, 1606.*

Dedicated "To the right honorable his singular good Lord and Maister Sir Edward Seymore," &c.

Hawkins, iv. p. 23. Guise's sale, 293; Bartleman's, 299; Heber's (Part iv.) 2066. A copy in the British Museum. John Bartlet took the degree of Bachelor of Music at Oxford, in 1610. See Wood's *Fasti Oxoniensis*, 337.

THE TABLE OF THE SONGS.

- | | |
|---|---|
| <ol style="list-style-type: none"> 1. O Lord thy faithfullnes and prayse. 2. If ever haplesse woman had a cause. 3. When from my love I lookte. 4. Who doth behold my mistresse face. | <ol style="list-style-type: none"> 5. If there be any one whom love. 6. I heard of late that love was false asleepe. 7. All my wittes hath will inwrapped. |
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|---|---|
| <p>8. Goe wailing verse the issue of thy sire.</p> <p>9. A pretty Ducke there was.</p> <p>10. Of all the birdes that I do know.</p> <p>11. The Queene of Paphos.</p> <p>12. I would thou wert not faire.</p> <p>13. Unto a fie transformde.</p> <p>14. What thing is love, I pray thee ?</p> <p style="text-align: center;"><i>Songes with 2 Trebles.</i></p> <p>15. Fortune, love, and time.</p> <p>16. Poets to love such power ascribes.</p> | <p>17. Whither runneth my sweet-hart, (<i>the first part</i>).</p> <p>18. Tarry, tarry, are you gone, (<i>the second part</i>).</p> <p style="text-align: center;"><i>Songes for the Lute, Viol de Gambo and Voyce.</i></p> <p>19. Sur-charge with discontent, (<i>the first part</i>).</p> <p>20. The Thrush did pipe, (<i>the second part</i>).</p> <p>21. Then Hesperus on hie, (<i>the third part</i>).</p> |
|---|---|

1606.

The Second set of Madrigales to 3, 4, and 5 parts: apt for Viols and Voices. Newly composed by Michaell Est. 4to. London, Printed by John Windet the assigne of William Barley, 1606.

Five parts, Cantus, Medius, Altus, Tenor, and Bassus. Dedicated "To the Right Worshipfull Sir Thomas Gerard, Knight."

Gostling's sale, 38; Burney's, 415.

CONTENTS.

Songs to 3 voices.

1. I doe not love my Phillis.
2. See Amarillis shamed.
3. Why smilest thou, sweet jewel ?
4. How merrely wee live.
5. Follow me sweet love.
6. Round about I follow thee.

Songs of 4 voices.

7. In dolorus complaining, (*first part*).
8. Since teares could not obtaine, (*second part*).
9. Why runs away my love? (*first part*).

10. Why seekes my love? (*second part*).
11. Farewell false love.
12. So much to give.
13. Sound out my voice, (*first part*).
14. Shee that my plaints, (*second part*).

Songs of 5 voices.

15. Why smilest thou, sweet jewel ?
16. Deere, why doe you joy ?
17. Now Cloris laughs, (*first part*).
18. Forsaken Thirsis, (*second part*).
19. I fall and rise againe.
20. What doth my pretty darling ?
21. Hence starres.
22. O Metefissicall Tobacco.

1606.

Funeral Teares for the Death of the Right Honorable the Earle of Devonshire: figured in seaven songes, whereof sixe are so set forth that the wordes may be exprest by a treble voice alone to the Lute and Base Violl, or else that the meane part may bee added, if any shall affect more fulnesse of parts. The seaventh is made in forme of a Dialogue, and can not be sung without two voyces. Invented by John Coprario, *Pius pié*. Folio. At London, Printed by John Windet the assigne of William Barley, for John Browne, and are to be sold at his shop, in S. Dunston's Church-yard, in Fleet street, 1606.

Twenty lines of poetry "To the Ayre," by "John Coprario," and a poem "In honourable memory of the Right noble the Earle of Devonshire, late deceased."

Hawkins, iii. 373. This work is of extreme rarity. A copy in the British Museum.

CONTENTS.

- | | |
|---|--|
| <ol style="list-style-type: none"> 1. Oft thou hast with greedie ear. 2. O sweete flower too quickly fading ! 3. O the unsure hopes ! 4. In darknesse let me dwell. | <ol style="list-style-type: none"> 5. My joy is dead. 6. Deceitful fancie why deludst thou ? 7. Foe of mankind why murderest thou ? |
|---|--|

1606.

Songs for the Lute Viol and Voice: Composed by J. Danyel, Batchelor in Musicke, 1606. To Mrs. Anne Grene. Folio. London, Printed by T. E. for Thomas Adams, at the signe of the White Lyon, Paules-Church Yard.

A dedication in rhyme to "Mrs. Anne Grene, the worthy Daughter to Sir William Grene of Milton, Knight."

Hawkins, iv. 25. A copy in the British Museum. John Danyel is supposed to have been the brother of Samuel Daniel, the poet laureate and historian, and the publisher of his works in 1623. He was of Christ Church, Oxford, and took his degree of Bachelor of Music in 1604. At the commencement of the reign of Charles the First, he was one of the Court Musicians, and his name occurs among the "Musicians for the Lutes and Voices," in a privy seal, dated December 20th, 1625, exempting the Musicians belonging to the Court from the payment of subsidies.

CONTENTS.

- | | |
|---|---|
| <ol style="list-style-type: none"> 1. Daphne fled from Phebus. 2. Thou pretie bird! 3. Hee whose desires. 4. Lyke as the Lute. 5. Stay, cruell stay. 6. Dost thou withdraw? 7. Why canst thou not? 8. Tyme, cruell tyme. 9. Griefe keepe within, (<i>first part</i>). 10. Drop not mine eyes, (<i>second part</i>). 11. Have all our passions, (<i>third part</i>). 12. Let not Cloris think. | <ol style="list-style-type: none"> 13. Can dolefull notes, (<i>first part</i>). 14. No, let chromatique tunes, (<i>second part</i>). 15. Uncertaine certaine turnes, (<i>third part</i>). 16. Eies looke no more. 17. If I could shut the gate. 18. I dye when as I doe not see. 19. What delight can they enjoy? 20. Now the earth, the skies, the ayre. 21. Mrs. Anne Grene her leaves bee greene. |
|---|---|

1607.

Musicke of Sundrie Kindes, set forth in two Bookes. The first whereof are Aries for 4 Voices to the Lute, Orpharion, or Basse-Viol, with a Dialogue for two Voices, and two Basse Viols in parts, tunde the Lute way. The Second are Pavens, Galiards, Thumpes, and such like, for two Basse-Viols, the Liera way, so made as the greatest number may serve to play alone, very easie to be performde. Composed by Thomas Ford. Folio. Imprinted at London by John Windet at the Assignes of William Barley, and are to be sold by John Browne in Saint Dunstons churchyard in Fleet street, 1607.

The first part dedicated "To the Worthie and Vertuous Knight, Sir Richard Weston;" the second, "To the Worthy and Vertuous Knight, Sir Richard Tichborne."

Hawkins, iv. 25. Guise's sale, 293; Bartleman's, 300; Heber's, (Part iv.) 2065. A copy in the British Museum.

CONTENTS.

- | | |
|---|--|
| <p style="text-align: center;"><i>First part.</i></p> <ol style="list-style-type: none"> 1. Not full twelve yeares twice told. 2. What then is love? sings Coridon. 3. Unto the Temple of thy beautie. | <ol style="list-style-type: none"> 4. Now I see thy lookes were fained. 5. Goe passions to the cruell faire. 6. Come Phillis come. 7. Faire, sweet cruell. |
|---|--|

8. Since first I saw your face.
9. There is a Ladie sweet and kind.
10. How shall I then discribe my love?
11. Shut not sweet brest.

Second part.

- | | |
|---|---|
| <ol style="list-style-type: none"> 1. A Paven. 2. The Galliard. 3. An Almaine. 4. A Paven. 5. The Galliard. 6. Forget me not. | <ol style="list-style-type: none"> 7. A Paven. 8. An Almaine. 9. The wild goose chase. 10. What you will. 11. And if you do touch me. 12. The Bagpipes. 13. Why not here. 14. Change of Aire. 15. Whip it and Trip it. 16. Kate of Bardie. 17. A snatch and away. 18. A Pill to purge melancholy. |
|---|---|

1607.

Captaine Hume's Poeticall Musicke principally made for two basse-viols, yet so contrived that it may be plaid eight severall waies upon sundry instruments with much facilitie.

1. The first way, or musicke, is for one Bass-viole to play alone in parts, which standeth alwaies on the right side of this booke.
2. The second musicke is for two Base-viols to play together.
3. The third musicke for three Basse-viols to play together.
4. The fourth musicke, for two Tenor-Viols and a Basse-viole.
5. The fift musicke for two Lutes and a Basse-viole.
6. The sixt musicke for two Orpherions and a Basse-viole.
7. The seventh musicke, to use the voyce to some of these musicks, but especially to the three Base-viols, or to the two Orpherions, with one Basse-viole to play the ground.
8. The eight and last musicke, is consorting all these Instruments together with the Virginals, or rather with a winde instrument and the voice. Composed by Tobias Hume, Gentleman. Folio. *London, Printed by John Windet, 1607.*

Dedicated "To the Sacred Majestie of Queene Anne." An "Address to the Reader." A copy in the British Museum.

CONTENTS.

1. Cease leaden slumber dreaming.
(*The Queenes New yeeres gift.*)

Instrumental Pieces.

2. The King of Denmarks delight.
3. A merry Conceit.
4. Musick and Mirth.
5. The Earle of Montgomeries delight.
6. The lady of Sussex delight.
7. The Duke of Helstone's delight.
8. The Earle of Sussex delight.
9. The Duke of Lennox delight.
10. M.S. Georges delight.
11. What greater griefe.
12. Sweete Musicke.

Instrumental Pieces.

13. The Earle of Worcester's favoret.
14. The Lady Arabellas favoret.
15. The Earle of Arundels favoret.
16. The Earle of Southhamptons favoret.
17. The Earle of Pembrokes Galiard.
18. The Lord Hayes favoret.
19. The Lord Denys favoret.
20. Sir Christopher Hattons choice.
21. The King of Denmarks health.
22. The Hunting Song.
(Here endeth the hunting song, which was sung before two Kings, to the admiring of all brave Huntsmen.)

1607.

The Description of a Maske presented before the Kinges Majestie at Whitehall, on Twelfth Night last, in honour of the Lord Hayes and his Bride, Daughter and Heire to the Honourable the Lord Denny, their Marriage having been the same Day at Court solemnized. To this occasion other small Poems are adjoynd. Invented and set forth by Thomas Campion Doctor of Phisicke. 4to. *London, Imprinted by John Windet for John Brown and are to be solde at his shop. in St. Dunstones Churchyard in Fleet-street, 1607.*

Six leaves at the end containing the Music of five songs as follows :—

- | | |
|----------------------------------|-------------------------------------|
| 1. Now hath Flora. | 4. Triumph now with joy. |
| 2. Move now with measured tread. | 5. Time that leads the fatal round. |
| 3. Showes and nightly revels. | |

“ These Songes were used in the Maske, whereof the first two Ayres were made by M. Campion, the third and last by M. Lupo, the fourth by M. Tho. Giles, and though the last three Ayres were devised onely for daunsing, yet they are here set forth with words that they may be sung to the Lute or Violl.”

A copy in the Garrick Collection, British Museum. Sold in Rhode's sale for £10 : a copy in Thorpe's Catalogue, 1844, marked £5. 5s.

1607.

The First Set of Madrigals of 3, 4, 5, 6, 7, 8 parts, for Viols and Voices, or for Voices alone, or as you please. Composed by Robert Jones. 4to. *London, Imprinted by John Windet, 1607.*

Title page preserved in John Bagford's Collections for the History of Printing (Harl. MSS. Brit. Mus.) No perfect copy of the work is known to exist. *Two parts* occurred in Heber's sale, Part viii. No. 1570.

1608.

Ayres or Phantasticke Spirites for three voices, Made and newly published by Thomas Weelkes Gentleman of his Majesties Chappell, Batchelar of Musicke, and Organist of the Cathedral Church of Chichester. 4to. *London, Printed by William Barley, and are to be sold at his shoppe in Gracious street, 1608.*

Three parts, Cantus, Altus, and Bassus, dedicated “ To the right noble, and most worthy, Edward Lord Denny, Baron of Waltham.”

Hawkins, iii. 361. Gostling's sale, (2nd day) 77, 82, and 85; Warren Horne's, 163; Bartleman's, 1188.

CONTENTS.

- | | |
|-------------------------------------|--|
| 1. Come let's begin. | 12. Aye me, alas, hey hoe ! |
| 2. Jockey thine horne-pipe's dull. | 13. Late in my rash accounting. |
| 3. Some men desire spouses. | 14. Fowre armes, two neckes. |
| 4. To morrow is the marriage day. | 15. Lord when I thinke. |
| 5. Upon a hill, the bonny boy. | 16. Say, wanton, will you love me ? |
| 6. Come sirrah, Jacke hoe ! | 17. I bei ligustri e rose. |
| 7. Tan ta ra ran tan tant. | 18. Strike it up Tabor. |
| 8. The Gods have heard my vows. | 19. Ha, ha, this world doth pass. |
| 9. Though my carriage be. | 20. Since Robin Hood. |
| 10. The Ape, the Monkey. | 21. Fa la la, O now weep. |
| 11. No, no, though I shrinke still. | 22. Alas ! tarry but one halfe howre ? |

23. As deadly serpents lurking.
24. Donna il vostro.
25. The Nightingale.

26. Death hath deprived me. (6 voices).
(A Remembrance of my friend
M. Thomas Morley).

1608.

Canzonets to three voyces newly composed by Henry Youll, practicioner in the art of Musicke. 4to. *In London, Printed by Thomas Este, the assigne of William Barley, 1608.*

Three parts, Cantus, Tenor, and Bass, dedicated "To Mr. Nicholas Bacon, Mr. Bacon, Mr. Nathaniell Bacon, and Mr. Lionell Bacon, Sonnes to the worshipfull Mr. Edward Bacon."

CONTENTS.

- | | |
|---|--|
| 1. Each day of thine. | 15. The shepheards daughters, (<i>first part</i>). |
| 2. Come love let's walke, (<i>first part</i>). | 16. But behold where they, (<i>second part</i>). |
| 3. In yonder dale, (<i>second part</i>). | 17. Say shepheards say, (<i>first part</i>). |
| 4. See, where this nymphe, (<i>third part</i>). | 18. But though poore sheepe, (<i>second part</i>). |
| 5. Pipe, shepheards, pipe. | 19. In the mery month of May. |
| 6. Onely joy now heare. | 20. Come mery lads. |
| 7. Of sweet and daintie flowers. | 21. While joyfull spring time. |
| 8. Slow, flow, fresh fount. | 22. Earely before the day. |
| 9. In pleasant sommers morning. | 23. Where are now those jolly swaines?
(<i>first part</i>). |
| 10. Once I thought to die. | 24. Now the country lasses, (<i>second part</i>). |
| 11. Awake, sweet love. | |
| 12. Pittie me. | |
| 13. Cease restlesse thoughts. | |
| 14. Sweet Phillis stay. | |

1608.

Musica Sacra to sixe voyces. Composed in the Italian tongue, by Giovanni Croce. Newly Englished. 4to. *In London, Printed by Thomas Este, the assigne of William Barley, 1608.*

Six parts, Cantus, Altus, Tenor, Quintus, Sextus, and Bassus, with an address "To the vertuous Lovers of Musicke," signed R. H.

Gostling's sale, 67; Warrèn Horne's, 165; Bartleman's, 1188; Burney's, 414; Heber's, (Part viii.) 1762; B. H. Bright's, (wanting the Sextus) 3985.

CONTENTS.

- | | |
|---|---|
| 1. Lord in thy wrath.—(<i>Psal.</i> 6). | 5. Harken O Lord.—(<i>Psal.</i> 102). |
| 2. Blessed are they.—(<i>Psal.</i> 32). | 6. From profound center.—(<i>Psal.</i> 102). |
| 3. Lord in thine anger.—(<i>Psal.</i> 38). | 7. Listen O Lord.—(<i>Psal.</i> 143). |
| 4. Shew mercy Lord on me.—(<i>Psal.</i> 51). | |

[1608.]

Ultimum Vale, or the Third Book of Ayres of 1, 2, and 4 Voyces, by Robert Jones. Folio. *London, [1608].*

Dedicated "To Henrie Prince of Wales." A Preface "To the silent Hearer." The editor is in possession of a copy, (wanting the title-page), in all probability unique. The above title is supplied from a rare sheet catalogue of "Musick Books printed in England," and sold by T. Este.

CONTENTS.

- | | |
|--|---|
| 1. Doe not, O doe not prize thy beautie. | 3. Go to bed, sweete Muse, take thy rest. |
| 2. Beautie sate bathinge by a spring. | |

- | | |
|--|--|
| <p>4. Shall I looke to ease my grieft ?
 5. What if I sped where I least expected?
 6. Sweetest, if you like and love me still.
 7. Cease troubled thoughts to sigh.
 8. Cinthia Queene of Seas and Lands.
 9. Blame not my cheekes.
 10. There is a garden in her face.
 11. Sweete Love, my onely treasure.
 12. Thinkst thou, Kate, to put me downe?
 13. When will the fountaine of my teares be drye?</p> | <p>14. Flye from the world.
 15. Happy he who to sweet home retirde.
 16. Disdaine that so doth fill me.
 17. Now let her change and spare not.
 18. Since just disdaine began to rise.
 19. At her fayre hands how have I grace intreated.
 20. Oft have I muzde the cause to finde.
 21. Now have I learned with much a doo at last.</p> |
|--|--|

1609.

The Second set of Madrigales to 3, 4, 5, and 6 parts, apt both four Voyals and Voyces. Newly composed by John Wilbye. 4to. *London, Printed by Tho. Este alias Snodham, for John Browne, and are to be sould at his shop in S. Dunstones Church-yard in Fleet street, 1609.*

Six parts, Cantus, Altus, Medius, Tenor, Sextus, and Bassus, dedicated "To the most noble and vertuous Lady, the Lady Arbella Stuart."

Gostling's sale, (2d day) 67 and 81; Burney's, 414; Horsfall's, 261; Bartleman's, 1188; Haslewood's, 113; B. H. Bright's, (wanting the Sextus), 3985. Hawkins, (*Hist.* iii. 394), gives the date 1600?

Reprinted in score by the Musical Antiquarian Society.

CONTENTS.

- | | |
|---|---|
| <p><i>Songs to 3 voyces.</i></p> <p>1. Come shepheard swaynes.
 2. Flourish yee hillockes.
 3. Ah, cruell Amarillis.
 4. So light is love.
 5. As fayre as morne.
 6. O, what shall I doe?
 7. I live, and yet methinks I do not breathe.
 8. There is a jewell which no Indian mines can buy.
 <i>Songs to 4 voices.</i>
 9. When Cloris heard.
 10. Happy streames whose trembling fall.
 11. Change me, O heavens.
 12. Love not me for comely grace.
 13. Fly not so swift my deere.
 14. I love, alas! yet am not loved.
 15. As matchlesse beauty.
 16. Happy, oh happy he.
 <i>Songs to 5 voices.</i>
 17. Sweet hony sucking bees, (<i>first part</i>).</p> | <p>18. Yet sweet take heed, (<i>second part</i>).
 19. All pleasure is of this condition.
 20. Oft have I vowde how deerly.
 21. Downe in a valley, (<i>first part</i>).
 22. Hard destinies are love and beauty parted, (<i>second part</i>).
 23. Weepe O mine eyes!
 24. There where I saw her lovely beautie.
 25. Yee that doe live in pleasure.
 26. A silly silvan kissing heaven-borne fire.
 <i>Songs to 6 voices.</i>
 27. O wretched man why lov'st thou?
 28. Where mostmy thought, (<i>first part</i>).
 29. Dispightfull thus unto myself, (<i>second part</i>).
 30. Ah! cannot sighes nor teares.
 31. Draw on sweet night.
 32. Stay Coridon thou swaine.
 33. Softly, O softly drop mine eyes.
 34. Long have I made these hills and vallies weary.</p> |
|---|---|

1609.

Pammelia. Musicks Miscellanie, or, mixed varietie of Pleasant Roundelayes, and delightfull Catches of 3, 4, 5, 6, 7, 8, 9, 10 parts in onc. None so ordinarie as musicall, none so musicall,

as not to all very pleasing and acceptable. 4to. *London, Printed by William Barley, for R. B. and H. W. and are to be sold at the great North doore of Paules, 1609.*

An Address "To the well disposed to reade and to the merry disposed to sing."

This is the earliest printed collection of Catches, Rounds, and Canons in this country, and contains many that are very ancient. The work was edited by Thomas Ravenscroft, Bachelor of Music, whose initials, T. R. B. M. are at the end of the *Address* in some impressions. (See the copy in the British Museum). A second edition "*Printed by Thomas Snodham for Matthew Lownes and John Broune, 1618.*"

Burney, iii. 347; Hawkins, iv. 18. Gostling's sale, (2nd day) 71; E. Jones's, 157; Haslewood's, 1559. The edition of 1618.—E. Jones's sale, 326. A copy of the first edition is in the British Museum.

CONTENTS.

Songs of three voices.

1. Hey hoe! to the green wood.
2. O my fearfull dreames.
3. Jolly Shepheard.
4. All into service.
5. New oysters.
6. Oken leaves.
7. Now God be with old Simeon.
8. Well fare the nightingale.
9. Follow me quickly.
10. Now kisse the cup.
11. New oysters new walefleet oysters.
12. All into service, the belle toles.
13. Hey downe a downe.
14. Miserere nostri.
15. Pietas Omnium.
16. Intende voci orationis.
17. Hæc est vita æterna.
18. Miserere nostri.
19. O prayse the Lord.
20. The nightingale, the mery nightingale.
21. The olde dogge.
22. Joan come kisse me now.
23. My dame has in her hutch.
24. Goe no more to Brainford.
25. Dame lend me a loafe.
26. I am a thirst.
27. There lies a pudding.
28. Hey downe a downe.
29. What hadde had I.

Songs of four voices.

30. Hey downe downe.
31. Ut, re, me, fa, sol.
32. Miserere mei Deus.
33. Conditor Kirie omnium.
34. In te Domine speravi.
35. Exaudi Domine.
36. Ora et labora.
37. Quicquid petieritis.
38. Cantate Domino canticum.
39. Mane nobiscum.
40. Emitte lucem tuam.

41. Fides est anima vita sicut.
 42. Descendit Christus de coelo.
 43. Ascendit Christus in coelum.
 44. Adiuna nos deus.
 45. O Lord of whom I do depend.
 46. Attend my people.
 47. O Lord in thee is all my trust.
 48. O Lord turne not away.
 49. Adieu seul soit honneur.
 50. Celebrons sans cesse.
 51. Sancte scripture te.
 52. Donec aboire.
 53. As I me walked in a May morning.
 54. The white hen she cackles.
 55. The wind blowes out.
 56. Jacke boy, ho boy!
 57. Blow thy horne.
 58. Banbery Ale.
 59. A miller, a miller, a miller would I be.
 60. Birch and greene holly.
 61. The Larke Linit.
 62. Trole, trole the bole.
 63. Now Robin lend to me thy bow.
 64. Farewell mine owne.
 65. Fa, mi, re, la, mi.
 66. Musing mine owne selfe.
 67. To Portsmouth.
 68. Come drinke to mee.
 69. Let's have a peale.
 70. Sing we this roundelay.
 71. Ut, re, mi, fa, mi, re, ut.
 72. Lady come downe.
 73. Love sweet love for evermore.
 74. Sing after, fellowes.
- Songs of five voices.*
75. Come follow me merily.
 76. White wine and æger.
 77. Libera me Domine.
 78. Universa transeunt.
 79. Vias tuas domine demonstra.
 80. Fides est anima.
 81. Si non pavisti occidisti.

- | | |
|---|--|
| <p>82. Verbum Domini manet.
 83. Sing you now after me.
 84. Jinkin the Jester.
 85. Hey ho ! no body at home.
 86. Ut, re, mi, fa, sol, la.
 87. Let Lobcocke keep his wife at home.
 88. Ut, re, mi, fa, sol.
 89. Keep well your ray my lads.
 90. How should I sing well.
 <i>Songs of six voices.</i>
 91. Joy in the gates of Jerusalem.
 92. Laudate nomen Domini.</p> | <p>93. Domini tibi dei.
 94. Benedic Domine nobis.
 95. Now thanked be the great god Pan.
 <i>A song of seven voices.</i>
 96. Laudate nomen domini.
 <i>Songs of eight voices.</i>
 97. Let's have a peale.
 98. Delicta quis intelligit.
 <i>A song of nine voices.</i>
 99. Hey hoe ! what shall I say.
 <i>A song of ten voices.</i>
 100. Sing we now merily.</p> |
|---|--|

1609.

A Musically Dreame, or the Fourth Booke of Ayres : The first part is for the Lute, two voyces and the Viole de Gambo : The second part is for the Lute, the Viole and four voices to sing : The third part is for one voyce alone, or to the Lute, the Base Viole, or to both if you please, whereof two are Italian Ayres. Composed by Robert Jones. Fol. *London, Imprinted by the Assignes of William Barley and are to be solde in Powles Church yard at the signe of the Crowne, 1609.*

Dedicated to Sir John Levinthorpe. An Address "To all Musically Murmurers."

Hawkins, iv. 26. Bartleman's sale, 301 ; Heber's, (Part iv.) 2067. A copy in the British Museum.

CONTENTS.

- | | |
|--|--|
| <p>1. Though your strangenes frets my heart.
 2. Sweet Kate of late ranne away.
 3. Once did I serve a cruell heart.
 4. Will said to his Mammy.
 5. Hark, hark, wot you what ?
 6. My complaining is not faining.
 7. On a time in summers season.
 8. Farewell fond youth.
 9. How should I shew my love ?
 10. Oh he is gone, and I am here.
 11. And is it night ?</p> | <p>12. She hath an eye.
 13. I know not what.
 14. Grief of my best love's absenting.
 15. If in this flesh.
 16. O thred of life when thou art spent.
 17. When I sit reading all alone.
 18. Fain would I speak.
 19. In Sherwood lived stout Robin Hood.
 20. Ile caldi sospiri.
 21. Samor non è che dunque.</p> |
|--|--|

1609.

Deuteromelia : or the second part of Musicks Melodie, or Melodius Musicke of Pleasant Roundelaies ; K. H. Mirth, or Freemens Songs, and such delightfull Catches, *Qui canere potest canat. Catch, that catch can. Ut mel os, sic cor melos afficit et reficit.* 4to. *London, Printed for Thomas Adams, dwelling in Paules Church-Yard, at the signe of the White Lion, 1609.*

A curious punning "Address to the Reader." This publication forms the second part to "Pammelia" before described. The meaning of the term *K. H. Mirth*, has given rise to considerable discussion. It is supposed to stand for *King Henry's Mirth* ; that is, songs or catches of a merry nature, which were favourites with that jovial prince.

Hawkins, iii. 408, and iv. 22. Gostling's sale, (2nd day) 71; Bartleman's, 1148; Haslewood's, 1558. Copies in the British Museum, and Bodleian Libraries.

CONTENTS.

Freemens Songs of 3 voices.

1. As it fell on a holy day.
2. The flye she sat.
3. We be souldiers three.
4. By Lans-dale, hey ho!
5. By Lans-dale, *another way*.
6. We be three poor Mariners.
7. Of all the brave birds.

Rounds or Catches of 3 voices.

8. Lord heare the poore.
9. Browning Madam.
10. Hold thy peace, thou knave!
11. Glad am I.
12. Margery serve well.
13. Three blinde mice.
14. The great bells of Oesney.
15. Mault's come downe.

Freemens Songs of 4 voices.

16. Martin said to his man.
17. Give us once a drink.
18. Who liveth so merry.
19. By a bancke as I lay.
20. To morrow the Fox.
21. Willy I prethee go to bed.
22. Yonder comes a courteous Knight.

Rounds or Catches of 4 voices.

23. Ut, re, mi, fa, sol, la.
24. O my love.
25. Go to Jone Glover.
26. The Maide she went.
27. I. C. U. B. A. K.
28. Sing with thy mouth.
29. By hills and dales.
30. The Pigion.
31. Hey downe a downe.

1609.

Ayres by Alfonso Ferrabosco, Folio. *London, Printed by T. Snodham, for John Browne, and are to be sould at his shoppe in S. Dunstone's churchyard in Fleet street, 1609.*

Dedicated "To the most equal to his birth, and above all titles, but his owne Vertue, Heroique Prince Henry." Commendatory verses by Ben Jonson, Dr. T. Campion, and N. Tomkins. This work contains the music to many of Ben Jonson's Plays and Masques.

Burney, iii. 138; Hawkins, iii. 315. Gostling's sale, 40; Guise's, 293; Burney's, 417; Bartleman's, 299; Heber's, (Part iv.) 2066. In the same year, (1609) Ferrabosco printed a collection of "Lessons for Viols," with some introductory lines by Ben Jonson.

CONTENTS.

- | | |
|--|---|
| <ol style="list-style-type: none"> 1. Like Hermit poore. 2. Come home my troubled thoughts. 3. Come away. 4. Deere when to thee. 5. Faine I would. 6. Come my Celia. 7. So, so, leave off. 8. Young and simple though I am. 9. Drowne not with teares. 10. I am a lover. 11. Why staves the Bridegroom ? 12. Sing we then heroyque grace, (<i>first part</i>). 13. Sing the riches of his skill, (<i>second part</i>). 14. Sing the nobles of his race, (<i>third part</i>). | <ol style="list-style-type: none"> 15. With what new thoughts. 16. Flye from the world. 17. Shall I seeke to ease my grief? 18. If all these cupids now were blinde, (<i>first part</i>). 19. It was no pollicie of court, (<i>second part</i>). 20. Yes, were the loves, (<i>third part</i>). 21. So beautie on the waters. 22. Had those that dwell. 23. If all the ages of the earth. 24. Unconstant love. 25. O eyes, O mortall starres! 26. Faire cruel Nymph, (<i>Dialogue</i>). 27. What shall I wish, (<i>Dialogue</i>). 28. Tell me O love, (<i>Dialogue</i>). |
|--|---|

1610.

A Muscicall Banquet, furnished with varietie of delicious Ayres, collected out of the best authors in English, French, Spanish, and Italian, by Robert Dowland. Folio. *London, Printed for Thomas Adams, 1610.*

Dedicated "To Sir Robert Sydney, Lord Sydney of Penshurst, Viscount Lisle, &c." The greater part of the English Poetry is by Sir Robert Sydney, and Sir H. Lea.

Hawkins, iv. 25; Wood, *Fasti Oxon.* 242. Heber's sale, (Part iv.) 2067. A copy in the Bodleian library. Robert Dowland succeeded his father, the celebrated John Dowland, as one of the court musicians in 1626. (See *Adit. M.S. Brit. Mus.* No. 5750). He was living in 1641, when his name occurs among the "Musicians for the Waytes," in a privy seal in the Rolls' House.

CONTENTS.

- | | |
|--|--|
| 1. Syr Robert Sidney his Galliard.
<i>John Dowland.</i> | 6. O deere life when shall it be? <i>Do.</i> |
| 2. My heavy spirit opprest with sorrows
might. <i>Anthony Holborne.</i> | 7. To plead my faith where faith hath
no reward. <i>Daniel Batchelar.</i> |
| 3. Change thy minde since she doth
change. <i>Richard Martin.</i> | 8. In a grove most rich of shade. |
| 4. O eyes leave off your weeping. <i>Robert Hales.</i> | 9. Farre from triumphing court. <i>John Dowland.</i> |
| 5. Goe my flockes, get you hence.
<i>D'incerto.</i> | 10. Lady, if you so spight mee. <i>Do.</i> |
| | 11. In darknesse let me dwell. <i>Do.</i> |

1610.

Ayres to Sing and Play to the Lute and Basse-Violl. With Pavins, Galliards, Almaines, and Corantos for the Lyra Violl. By William Corkine. Folio. *London, Printed by W. Stansby for John Browne, and are to be sold at his Shop in Saint Dunstanes Churchyard in Fleete-streete, 1610.*

Dedicated "To the two Honourable Knights, Sir Edward Herbert, of the Noble Order of the Bath, and Sir William Hardy."

Hawkins, iv. 25. Burney's sale, 417. A copy in the British Museum.

CONTENTS.

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|--|------------------------------------|
| 1. Sinke downe proude thoughts. | 12. Shall a frowne or angrie eye. |
| 2. Some can flatter, some can faine. | 13. <i>Almaine.</i> |
| 3. Sweete, restraints these showers of
kindnes. | <i>Lessons for the Lyra Violl.</i> |
| 4. If streames of teares. | 14. Pavin. |
| 5. Sweete let me goe. | 15. Coranto. |
| 6. He that hath no mistresse. | 16. <i>Almaine.</i> |
| 7. Sweete Cupid ripen her desire. | 17. Pavin. |
| 8. Vaine is all this world's contention. | 18. Galliard. |
| 9. Beautie sate bathing. | 19. Galliard. |
| 10. Now would chwore hong'd. | 20. Whoope! do me no harme. |
| 11. Think you to seduce me. | 21. Galliard. |
| | 22. Fortune. |

1610.

The Third set of Bookes, wherein are Pastorals, Anthemes, Neopolitanes, Fancies, and Madrigals, to 5 and 6 parts, apt

for Viols and Voyces. Newly composed by Michael Easte, Batchelar of Musicke. 4to. *London, Printed by Thomas Snodham, and are to be sold by Matthew Lownes, dwelling in Paules churchyard, at the signe of the Bishop's head, 1610.*

Six parts, Cantus, Altus, Medius, Tenor, Sextus, and Bassus, dedicated "To the right worshipfull Mr. Henry Wilughby, of Risly, in the Countie of Darby, Esquire."

Burney's sale, 415.

CONTENTS.

Songs of five parts.

1. Sweet muses, (*first part.*) PAS-
TORAL.
2. Saye me, (*second part.*) Do.
3. My peace and my pleasure, (*third part.*) Do.
4. When Israel came out, (*first part.*)
ANTHEM.
5. What aileth thee? (*second part.*)
Do.
6. Come life, come death. NEOPO-
LITAN.
7. Desperavi. FANCIE for instru-
ments.
8. Peccani. Do.
9. Vidi. Do.
10. Penitet. Do.

11. Credidi. FANCIE for instruments.
12. Vici. Do.
13. Triumphani. Do.
14. Amani. Do.

Songs of six parts.

15. Poore is the life. NEOPOLITAN.
16. Turn thy face, (*first part.*) AN-
THEM.
17. O give me the comfort, (*second part.*) Do.
18. Dainty white pearle. NEOPOLITAN.
19. Say deere, when will your frowning.
MADRIGAL.
20. Loe here I leave my heart. Do.
21. Life tell me. Do.
22. Now must I part. Do.

1610.

Two Bookes of Ayres. The First contayning Divine and Morall Songs: The Second Light Conceits of Lovers. To be sung to the Lute and Viols, in two, three, and foure Parts: or by one Voyce to an Instrument. Composed by Thomas Campian. Folio. *London: Printed by Thomas Snodham for Mathew Lownes and J. Browne, cum Privilegio, [1610.]*

Dedicated "To the Right Honourable, both in Birth and Vertue, Francis, Earle of Cumberland." An Address "To the Reader." Another Title, viz.—The Second Booke of Ayres, containing Light Conceits of Lovers. To be sung to the Lute and Viols, in two, and three Parts: or by one Voyce to an Instrument. Composed by Thomas Campian. [*Imprint as before.*]

Dedicated "To the Right Noble and Vertuous Henry Lord Clifford, Sonne and Heyre to the Right Honourable Francis, Earle of Cumberland." Six lines of rhyme "To the Reader." A copy in the British Museum.

A TABLE OF THE SONGS.

In the first Booke.

Songs of 4 parts.

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|---|--|
| <ol style="list-style-type: none"> 1. Author of light. 2. The man of life upright. 3. Where are all thy beauties now? 4. Out of my soules depth. 5. View me, Lord, a worke of thine! 6. Bravely deckt, come forth bright day. | <ol style="list-style-type: none"> 7. To Musicke bent is my retyred minde. 8. Tune thy Musicke to thy hart. 9. Most sweet and pleasing. 10. Wise men patience never want. 11. Never weather-beaten saile. 12. Lift up to heaven, sad wretch. 13. Loe, when back mine eye. |
|---|--|

14. As by the streames of Babilon.
15. Sing a song of joy.
16. Awake thou heavy spright.

Songs of 3 parts.

17. Come, chearfull day.

Songs of 3 parts.

1. Vaine men whose follies.
2. How easily wert thou chained?
3. Harden now thy tyred hart.
4. O what unhopt for sweet supply.
5. Where she her sacred bowre adorne.
6. Faine would I my love disclose.
7. Give beauty all her right.
8. O deare that I with thee.
9. Good men shew if you can tell.
10. What harvest half so sweet.
11. Sweet, exclude me not.

18. Seeke the Lord.
19. Lighten heavy heart thy spright.
20. Jacke and Jone they thinke no ill.

Of 2 parts.

21. All lookes be pale.

In the second Booke.

12. The peacefull Westernne winde.
13. There is none, O none but you.
14. Pin'd I am and like to dye.
15. So many loves have I neglected.
16. Though your strangenesse.
17. Come away, arm'd with loves.
18. Come you pretty false-eyed.
19. A secret love or two.
20. Her rosie cheekes.

Of 2 parts.

21. Where shall I refuge seeke?

1611.

Psalmes, Songs, and Sonnets; some solemne, others joyfull, framed to the life of the words: fit for Voyces or Viols, of 3, 4, 5, and 6 parts. Composed by William Byrd, one of the Gent. of his Majesties honourable Chappell. 4to. *London, Printed by Thomas Snodham, the assigne of W. Barley, 1611.*

Six parts, Cantus, Mediùs, Contratenor, Tenor, Sextus, and Bassus, dedicated "To the Right Hon. Francis, Earle of Cumberland," &c. An address "to all true lovers of Musicke."

Burney, iii. 84; Hawkins, iii. 287. Parker's sale, 241.

CONTENTS.

Songs of three voices.

1. The Eagles force subdues.
2. Of flattering speech.
3. In winter cold, (*first part*).
4. Whereat an Ant, (*second part*).
5. Who lookes may leape.
6. Sing ye to our Lord.
7. I have beene yong, but now am old.
8. In christall towers.

Songs of four voices.

9. This sweet and merry month of May.
10. Let not the sluggish sleepe.
11. A fained friend.
12. Awake mine eyes.
13. Come jolly swaines.
14. What is life or worldly pleasure.
15. Fantazia, (*for instruments*.)
16. Come let us rejoyce.

Songs of five voices.

17. Retyre my soule.
18. Arise, Lord, into thy rest.
19. Come, wofull Orpheus.
20. Sing we merrily, (*first part*).
21. Blow up the trumpet, (*second part*).
22. Crowned with flowers.
23. Wedded to will is witlesse.
24. Make ye joy to God.

Songs of 6 voices.

25. Have mercy upon me.
26. Fantazia, (*for instruments*).
27. This day Christ was borne.
28. O God that guides.
29. Praise our Lord.
30. Turn our captivitie, O Lord.
31. Ah silly soule!
32. Oh vaine the toyles.

1611.

Melismata: Musically Phansies fitting the Court, Citie, and Country Humours. To 3, 4, and 5 Voyces.

To all delightfull, except to the Spitefull,
To none offensive, except to the Pensive.

4to. *London: Printed by William Stansby for Thomas Adams, 1611.*

Dedicated "To the Right Worshipfull tne true favorers of Musicke, and all vertue, Mr. Thomas Ravenscroft, and Mr. William Ravenscroft, Esquires;" and subscribed "Your Worships affectionate kinsman T(homas) R(avenscroft)." An Address "To the Noblest of the Court, Liberallest of the Countrey, and freest of the Citie."

Gostling's sale, (2nd day) 71; Bartleman's, 1148; Haslewood's, 1560. Copies in the Bodleian and British Museum Libraries.

A TABLE OF THE SONGS.

Court Varieties.

1. Canst thou love, (4 voc.)
2. New flowres, (4 voc.)
3. Haste, haste, post haste, (5 voc.)
4. Will ye love me, (5 voc.)
5. Long have I beene perplext, (3 voc.)
6. Heigho! away the Mare, (4 voc.)

Citie Rounds.

7. Broomes for old shoes, (4 voc.)
8. I pray, good mother, (3 voc.)
9. My mistris will not be content, (4 voc.)
10. I lay with an old man, (4 voc.)

Citie Conceits.

11. Where are you, faire Maides? (5 voc.)
12. My master is so wise, (4 voc.)

13. Maides to bed, (4 voc.)
14. O yes, O yes, (4 voc.)

Country Rounds.

15. He that will an ale-house keepe, (3 voc.)
16. And seest thou my cow, (3 voc.)
17. Kit and Tom chid a, (4 voc.)
18. Derry, ding, ding, dasson, (3 voc.)
19. As I went by the way, (5 voc.)

Country Pastimes.

20. There were three Ravens, (4 voc.)
21. It was the Frogge in the well, (4 voc.)
22. I have house and land in Kent, (4 voc.)
23. Remember, O thou man, (4 voc.)

1611.

The XII Wonders of the World. Set and composed for the Violl de Gamba, the Lute, and the Voyce to Sing the Verse, all three joyntly, and none severall: also Lessons for the Lute and Base Violl to play alone; with some Lessons to play Lyra-waves alone, or if you will, to fill up the parts with another Violl set Lute-way. Newly composed by John Maynard, Lutenist at the most famous Schoole of St. Julian's in Hartfordshire. Folio. *London, Printed by Thomas Snodham for John Browne, and are to be solde at his Shop in Saint Dunstone's church-yard in Fleet-street, 1611.*

A curious canon on the title page, "Eight parts in one upon the Plaine Song." Dedicated "To his ever honoured Lady and Mistris the Lady Joane Thynne, of Cause-Castle in Shropshire."

Hawkins, iv. 24. Copies in the British Museum and Bodleian libraries.

CONTENTS.

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|---|---|
| <ol style="list-style-type: none"> 1. The Courtier. (Long have I lived in Court.) 2. The Devine. (My calling is divine.) 3. The Souldiour. (My occupation is the noble trade.) | <ol style="list-style-type: none"> 4. The Lawyer. (The Law my calling is.) 5. The Phisition. (I studie to uphold.) 6. The Marchant. (My trade doth every thing.) |
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| <p>7. The Country Gentleman. (Though strange out landish.)</p> <p>8. The Batchelar. (How many things as yet.)</p> <p>9. The Married Man. (I onely am the man.)</p> <p>10. The Wife. (The first of all our sexe.)</p> | <p>11. The Widdow. (My dying husband knew.)</p> <p>12. The Maide. (I marriage would forswear.)</p> <p>Twelve Pavins and Galliards for the Lute.</p> |
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1611.

The Muses Gardin for delight, or the Fift booke of Ayres onely for the Lute, the basse Violl, and the Voyce. By Robert Jones. Folio. *London*. 1611.

Hawkins, iv. 26. A copy was in the Stafford Collection.

1612.

The First set of Madrigals and Mottets of 5 Parts: apt for Violls and Voyces. Newly composed by Orlando Gibbons, Batchelor of Musicke, and Organiste of his Majesties Honourable Chappell in Ordinarie. 4to. *London*, Printed by Thomas Snodham, the assigne of W. Burley, 1612.

Five parts, Cantus, Quintus, Altus, Tenor, and Bassus, dedicated "To the Right worthy my much honoured friend, Syr Christopher Hatton."

Burney's sale, 358 and 414; Warren Horne's, 165; Bartleman's, 1188; Heber's, (Part viii.) 1762; B. H. Bright's, 3985. Reprinted in score by the Musical Antiquarian Society.

CONTENTS.

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|--|--|
| <p>1. The silver swan.</p> <p>2. O that the learned poets.</p> <p>3. I weigh not fortunes frown.</p> <p>4. I tremble not at noise of war.</p> <p>5. I see ambition never pleas'd.</p> <p>6. I feign not friendship where I hate.</p> <p>7. How art thou thrall'd.</p> <p>8. Farewell, all joys.</p> <p>9. Dainty fine bird that art engaged.</p> <p>10. Faire ladies that to love.</p> | <p>11. 'Mongst thousands good.</p> <p>12. Now each flow'ry bank.</p> <p>13. Lais now old.</p> <p>14. What is our life?</p> <p>15. Ah! dear heart, who do you rise?</p> <p>16. Fair is the rose.</p> <p>17. Nay, let me weep.</p> <p>18. Ne'er let the sun.</p> <p>19. Yet if that age had frosted o'er.</p> <p>20. Trust not too much, fair youth.</p> |
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1612.

The Third and Fourth Booke of Ayres. Composed by Thomas Campian so as they may be expressed by one Voyce with a Violl, Lute, or Opharion. Folio. *London*, Printed by Thomas Snodham. [1612.]

The two books in one, without second title-page. Dedicated (in verse) "To Sir Edward Mounson, Knight." On sign. G. another dedication (also in verse) to the same person. An "Address to the Reader," in which the author says the words are "all mine own."

Hawkins, iv. 24. A copy in the British Museum.

CONTENTS.

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|---|--|
| <p><i>The first Booke.</i></p> <p>1. Oft have I sigh'd.</p> <p>2. Now let her change.</p> | <p>3. Were my heart.</p> <p>4. Maids are simple, some men say.</p> <p>5. So tyr'd are all my thoughts.</p> |
|---|--|

6. Why presumes thy pride ?
7. Kinde are her answers.
8. O grieffe! O spight!
9. O never to be moved.
10. Breake now my heart and dye!
11. If Love loves truth.
12. Now winter nights enlarge.
13. Awake thou Spring.
14. What is it that men possesse ?
15. Fire that must flame.
16. If thou long'st so much.
17. Shall I come, sweet love ?
18. Thrice tosse these oaken ashes.
19. Be thou then my beauty.
20. Fire, fire, fire, loe here.
21. O sweete delight.
22. Thus I resolve.
23. Come, O come my life.
24. Could my heart more.
25. Sleepe angry beautie.
26. Silly boy 'tis full moone yet.
27. Never love unlesse you can.
28. So quick, so hot.
29. Shall I then hope.

The Second Booke.

1. Leave prolonging.
2. Respect my faith.
3. Thou joy'st fond boy.
4. Vayle love mine eyes.
5. Every Dame affects good fame.
6. So sweet is thy discourse.
7. There is a garden in her face.
8. To his sweet Lute.
9. Young and simple though I am.
10. Love me or not.
11. What meanes this folly ?
12. Deare if I with guile.
13. O Love where are thy shafts ?
14. Beauty is but a painted hell.
15. Are you what your fair lookes express.
16. Since shee, even shee.
17. I must complaine.
18. Thinkest thou to seduce.
19. Her fayre inflaming eyes.
20. Turne all thy thoughts.
21. If any hath the heart.
22. Beauty since you so much desire.
23. Youre fayre lookes.
24. Faine would I wed.

1612.

The Second Booke of Ayres, some to sing and play to the Base-Violl alone: others to be sung to the Lute and Base Violl; with new Corantoes, Pavins, Almains; as also divers new Descants upon old Grounds, set to the Lyra-Violl. By William Corkine. Folio. London: Printed for M. L., J. B., and T. S. Assigned by W. Barley, 1612.

Dedicated "To the Valerous and truly Magnanimous Knight, Syr Edward Dymmocke, the King's Champion." On sign. C 3, a dedication "To the most noble and worthy Brethren, Sir Robert, and Sir Henry Rich, Knights of the Honourable Order of the Bath." Another dedication at the back of sign. E 2, "To the two truly vertuous and discreet gentlewomen, Mrs. Ursula Stapleton, and Mrs. Elizabeth Cope, daughters to the Right Worthy Knights, Sir Robert Stapleton, and Sir Walter Cope."

Heber's sale, (Part iv.) 2066; Guise's, 293. A copy in the British Museum.

CONTENTS.

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|---|---|
| <ol style="list-style-type: none"> 1. Each lovely grace my lady doth possesse. 2. Truth-trying Time shall cause my mistresse say. 3. Two lovers sat lamenting. 4. 'Tis true, 'tis day, what though it be? 5. Deere, though your minde. 6. Shall I be with joyes deceived. 7. Downe, downe, proud minde. 8. Beware faire Maides. 9. The fire to see my woes. 10. Goe heavy thoughts downe to the place. 11. My deere Mistrisse, let us live and love. | <ol style="list-style-type: none"> 12. Man like a Prophet. 13. As by a fountaine chaste Diana sat. 14. Away, away, call back what you have said. 15. When I was borne, Lucina crosse-legg'd sate. 16. Shall a smile or guileful glance. 17. Wee yet agree, but shall be straight-ways out. 18. Fly swift my thoughts. <p style="text-align: center;"><i>Lessons for Violls.</i></p> <ol style="list-style-type: none"> 19. A lesson for two Lyra-Violls. 20. If my complaints. 21. Prelude. |
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- | | |
|---------------------------------------|---------------------------|
| 22. Come live with me and be my love. | 27. Coranto. |
| 23. Prelude. | 28. The Puncckes delight. |
| 24. Walsingham. | 29. Pavin. |
| 25. Coranto. | 30. Almaine. |
| 26. Mounsier's Almaine. | |

1612.

A Pilgrimes Solace, wherein is contained Musicall Harmonie of 3, 4, and 5 parts, to be sung and plaid with the Lute and Viols. By John Dowland, Batchelor of Musicke in both the Universities; and Lutenist to the Lord Walden. Folio. *London: Printed for M. L., J. B., and T. S., by the assignment of William Barley.*

Dedicated "To the right honourable Theophilus, Lord Walden." A long address "to the Reader."

Hawkins, iii. 323; Wood, (*Fasti, Oxon.*) 242. A copy in the British Museum.

CONTENTS.

- | | |
|---|--|
| 1. Disdaine me still, that I may ever love. | 12. In this trembling shadow. |
| 2. Sweete stay awhile, why will you? | 13. If that a sinners sighes be angels food. |
| 3. To ask for all thy love. | 14. Thou mighty God, (<i>first part</i>). |
| 4. Love those beames that breede. | 15. When David's life, (<i>second part</i>). |
| 5. Shall I strive with wordes to move. | 16. When the poor criple, (<i>third part</i>). |
| 6. Were every thought an eye. | 17. Where sinne sore wounding. |
| 7. Stay time awhile thy flying. | 18. My heart and tongue were twinnes. |
| 8. Tell me true, Love? | 19. Up merry mates, to Neptune's praise. |
| 9. Goe nightly cares, the enemy to rest. | 20. Welcome blacke night. |
| 10. From silent night, true register of moanes. | 21. Cease these false sports. |
| 11. Lasso vita mia, mi fa morire. | 22. A Galliard to Lachrimæ. |

1613.

The First set of English Madrigals to 3, 4, 5, and 6 parts; apt both for Viols and Voyces. With a Mourning Song in memory of Prince Henry. Newly composed by John Ward. 4to. *Printed by Thomas Snodham, 1613.*

Six parts, Cantus, Medius, Altus, Sextus, Tenor, and Bassus, dedicated "To the Honourable Gentleman, and my very good Maister, Sir Henry Fanshawe, Knight." Title in a rich border supported by four figures representing Justice, Mercy, Fortitude, and Prudence. The lower compartment exhibits a lecturer holding forth to a group of figures.

Hawkins, iv. 29. Gostling's sale, (2nd day) 75, 76, 77; Burney's, 410 and 414; Warren Horne's, 163; Horsfall's, 263; Bartleman's, 1169; Heber's, (Part viii.) 1572; B. H. Bright's, 3985.

CONTENTS.

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|---|---|--|
| <i>Songs of three voices.</i> | | |
| 1. My true love hath my heart, (<i>first part</i>). | 6. Fly not so fast, my only joy. | |
| 2. His hart his wound received, (<i>second part</i>). | <i>Songs of four voices.</i> | |
| 3. O say deere life, when shall these twin borne berryes. | 7. A satyre once did runne away. | |
| 4. In health and ease am I. | 8. O my thoughts. | |
| 5. Goe wayling accents goe. | 9. Sweet pittie wake. | |
| | 10. Love is a dainty milde and sweet. | |
| | 11. Free from loves bonds. | |
| | 12. How long shall I with mournful Musicke. | |

Songs of five voices.

13. Sweet Philomel, cease thou, (*first part*).
14. Ye silvan nimphe, (*second part*).
15. Flora fayre nimphe.
16. Phillis the bright.
17. Hope of my hart.
18. Upon a banke with roses.

Songs of six voices.

19. Retire my troubled soule.

20. Oft have I tendred tributary teares.
21. Out from the vale of deepe dispayre.
22. O divine love, which so aloft.
23. If the deepe sighs, (*first part*).
24. There's not a grove, (*second part*).
25. Dye not fond man.
26. I have entreated.
27. Come sable night.
28. Weepe forth your teares.

1613.

The First set of Madrigals and Pastorals of 3, 4, and 5 parts. Newly composed by Francis Pilkington, Batchelor of Musicke, and Lutenist, and one of the Cathedrall Church of Christ and blessed Mary the Virgin, in Chester. 4to. *London, Printed for M. L., J. B., and T. S., the assignees of William Barley, 1613.*

Five parts, dedicated "To Sir Thomas Smith of Hough, in the County of Chester," and subscribed, "From my own mansion in the Monastery, Chester, the 25th day of September, 1612."

Gostling's sale, (2nd day) 66; Warren Horne's, 163; Burney's, 414; Heber's, (Part viii.) 1572; B. H. Bright's, 3985.

Mr. Hawes (*Triumphs of Oriana*, Preface, p. 7.) mentions a copy in the possession of Mr. Haslewood.

CONTENTS.

Of 3 voyces.

1. See where my love.
2. I follow loe the footing.
3. Poure forth mine eyes.
4. Stay nymph, O stay.
5. Dorus a silly shepheard.
6. Is this thy doome.

Of 4 voyces.

7. Amintas with his Phillis faire.
8. Heere rest my thoughts.
9. Why should I grieve?
10. The messenger of the delightfull spring.

11. Have I found her? Oh rich finding!
12. What though her frownes.
13. Love is a secret feeding fire.
14. Why doe I fret?
15. All in a cave.

Of 5 voyces.

16. Sing we, dance we.
17. Under the tops of Helicon.
18. Sweet Phillida, my flockes.
19. My heart is dead.
20. No, no, it will not be.
21. When Oriana walkt to take the air.
22. Now I see thou flowtest me.

1613.

Songs of Mourning, bewailing the untimely death of Prince Henry. Worded by Tho. Campion, and set forth to bee sung with one voyce to the Lute or Violl, by John Coprario. Folio. *London, Printed for John Browne, and are to be sould in St. dunston's Churchyard, 1613.*

A Latin epistle of fourteen lines to "Illustrissimo, potentissimo que Principi Fredrico quinto, Rheni Comiti Palatino, Ducis Bavarise," &c. Also, "an Elegie," consisting of seventy-two lines, "upon the untimely death of Prince Henry."

Hawkins, iii. 373. Gostling's sale, 29; Heber's, (Part viii.) 540. Copies in the British Museum and Bodleian Libraries.

CONTENTS.

- | | |
|--|---|
| 1. O griefe, how divers are thy shapes. (To the most sacred King James).
2. 'Tis now dead night. (To the most sacred Queen Anne).
3. Fortune and glory may be lost. (To the most high and mighty Prince Charles).
4. So parted you. (To the most princely and vertuous the Lady Elizabeth). | 5. How like a golden dreame. (To the most illustrious and mighty Fredericke the fifth, Count Palatine of the Rhein).
6. When pale famine. (To the most disconsolate Great Brittain).
7. O poore distracted world! (To the World). |
|--|---|

1614.

The First set of Madrigals of 5 parts: apt both for Viols and Voyces. Newly composed by Henry Lichfield. 4to. London, Printed for M. L., J. B., and T. S., the assignes of William Barley, 1614.

Five parts, Cantus, Altus, Medius, Tenor, and Bassus, dedicated "To the Right Honorable and most renowned Lady for all Honour and Vertue, and my most Noble Ladye and Mistris, the Ladye Cheyney." Two copies of verses by Christopher Brooke; one upon "Lady Cheney, and her Court-like House at Tuddington;" the other, "to the Author, upon his Musicall Muse."

Gostling's sale, 60; Burney's, 415; Warren Horne's, 163; Heber's, (Part viii.) 1572.

CONTENTS.

- | | |
|--|--|
| 1. All yee that sleepe in pleasure.
2. Shall I seeke to ease my griefe?
3. The Shepheard Claius, (first part).
4. First with lookes he lived, (second part).
5. Aye me, that life should last.
6. I alwayes lov'd to call my Lady, Rose.
7. O my griefe were it disclosed.
8. O come shepheards all together.
9. Sweet Daphnie stay.
10. Alas! my Daphnie.
11. Aye mee, when to the ayre I breath. | 12. Arise! sweet hart, arise!
13. When first I saw those cruell eyes, (first part).
14. If this be love to scorne my crying, (second part).
15. Cruell, let my heart be blessed.
16. A seely silvan, (first part).
17. The silvan justly suffered, (second part).
18. Injurious houres.
19. Whilst that my lovely Daphne.
20. My heart opprest by your disdain- ing. |
|--|--|

1614.

A Briefe Discourse of the true (but neglected) use of Charact'ring the Degrees, by their Perfection, Imperfection, and Diminution, in Measurable Musicke, against the Common Practise and Custome of these Times. Examples whereof are exprest in the Harmony of 4 Voyces, Concerning the Pleasure of 5 usuall Recreations. 1. Hunting, 2. Hawking, 3. Dauncing, 4. Drinking, 5. Enamouring. By Thomas Ravenscroft, Batchelor of Musicke. 4to. London, Printed by Edward Allde, for Thomas Adams, 1614. *Cum Privilegio Regali.*

Dedicated "To the Right Worshipfull, most worthy Grave Senators, Guardians, of Gresham Colledge in London," &c. Copies of laudatory verses "by Nathaniel Gyles, Bachelor of Musicke, Maister of the Children of his

Majesties Chappells, of Household, and Windsor," "Thomas Campion," "John Dowland, Bachelor of Musicke, and Lutenist to the King's Sacred Majestie," "John Davies of Hereford," "Martin Peerson, Bachelor of Musicke," "William Austin," "Thomas Piers," "T. H.," and "R. LL." The latter is worth quoting, as it proves two facts in the author's life, viz. that Ravenscroft took his degree as Bachelor of Musick before he had completed his fifteenth year, and that he was twenty-two years of age when he wrote the "Brief Discourse," which in the Preface he calls the fourth and last work of Ionic Harmonies.

"De Ingenuo Juvene T. R. (annos 22 nato) Musicæ studiosissimo, hujus libelluli auctore.

Rara avis est Auctor (pene est pars nominis una)

Namque annis juvenis; moribus, arte senex.

Non vidit tria lustra puer, quin arte probatus,

Vitâ laudatus, sumpsit in arte gradum." "R. LL."

Burney, iii. 124; Hawkins, iv. 17. Gostling's sale, (2nd day) 71; Bartleman's, 1148; Edward Jones's, 167; Haslewood's, 1561 and 1562. Copies are in the British Museum and Bodleian libraries.

CONTENTS.

Hunting.

1. The Hunt is up. John Bennet.
2. Hey trola, trola. Edward Piers.

Hawking.

3. Awake, awake, the day doth break.
(*A Hawkes up for a Hunts up.*)
Thomas Ravenscroft.
4. Sith sickles and the sheering sythe.
(*Hawking for the Patridge.*)
Thomas Ravenscroft.
5. Luer, Falkners, luer. (*For the Hearne and Duck.*) John Bennet.

Dancing.

6. Dare you haunt our hallowed groves.
(*The Fayries Daunce.*) Tho. Ravenscroft.
 7. Round a round a round a. (*The Satyres Daunce.*) Tho. Ravenscroft.
 8. By the moon we sport and play.
(*The Urchins Dance.*)
 9. Round about in a faire ring a. (*The Elves Dance.*) John Bennet.
- Drinking.*
10. Trudge away quickly and fill the black bowl. Tho. Ravenscroft.

11. Tosse the pot, let us be merry. T. Ravenscroft.
12. Tobacco fumes away all nastie rheumes. Tho. Ravenscroft.

Enamoring.

13. What seekes thou, foole? John Bennet.
14. My Mistres is as faire as fine. (*The Servant of his Mistris.*) John Bennet.
15. Love for such a cherry lip. (*The Mistris of her Servant.*) Edw. Peirs.
16. Leave off Hymen and let us borrow.
(*Their Marriage Solemnized.*)
Thomas Ravenscroft.
17. Coame Malkyn, burle thine oyr.
(*Hodge Trillindle to his Zweet hort Malkyn.*) Tho. Ravenscroft.
18. Yo tell yo tell ma zo. (*Malkynz anzuer to Hodge Trillindle.*) Tho. Ravenscroft.
19. Ich con but zweare. (*Their conclusion.*) Tho. Ravenscroft.
20. A borgen's a borgen. (*Their Wedlocke.*) John Bennet.

1614.

The Teares or Lamentacions of a sorrowfull Soule: Composed with Musically Ayres and Songs, both for Voyces and divers Instruments. Set forth by Sir William Leighton, Knight, one of his Majesties Honourable Band of Gentleman Pensioners. And all Psalmes that consist of so many feete as the fiftieth Psalme, will goe to the foure partes for Consort. Folio. London: Printed by William Stansby, 1614.

Dedicated to "The High and Mightie, Charles Prince of Great Brittain." Copies of laudatory verses signed Ed. Cooke, Jo. Layfeld, Jo. Lepton, Ar. Hopton, Luke Jones, J(ohn) D(owland), Thomas Burt, Jo. Parry, J. Moray, and Car: Best.

Burney, iii. 136; Hawkins, iii. 368, and iv. 26. Gostling's sale, 60 and 61; Burney's, 417; Parker's, 117; E. Jones's, 206. A copy in the British Museum.

The poetry of this volume was printed in 12mo. in the previous year.

CONTENTS.

Consort Songs.

1. O loving God and father deere. Sir W. Leighton.
2. Come let us sing to God. Do.
3. My soule doth long. Do.
4. In thee O Lord. Do.
5. Thou art my God. Do.
6. Almighty God. Do.
7. I cannot, Lord. Do.
8. O Lord, thynames. Do.
9. An heart thats broken. J. Dowland, B.M.
10. Thou God of might. John Milton.
11. Yeelde unto God. Rob. Johnson.
12. Almighty God. Tho. Foorde.
13. Alasethat Ioffended. Edm. Hooper.
14. O God to whom. R. Kindersley.
15. Almighty Lord and God. N. Gyles.
16. Ile lie me downe. Jo. Cuperario.
17. Attend unto my teares. Jo. Bull, D.M.

Songs of 4 parts for Voyces.

18. Looke downe O Lord. William Byrde.
19. Hidden O Lorde. Francis Pilkington, B.M.
20. O Lord give eare. Thomas Lupo.
21. Let thy salvation. R. Jones, B.M.
22. O God that no time. Martin Peerson, B.M.
23. O Lord how doe my woes. Orlando Gibbons.
24. Most mighty and all. T. Weelkes, B.M.
25. O let me treade. John Warde.
26. I am quite tired. John Wilbye.
27. What shall I render. Rob. Jones, B.M.
28. In thee O Lord. Alf. Ferrabosco.

29. Be unto me. Will. Byrde.
30. In the departure. Jo. Bull, D.M.

Songs of 5 parts for Voyces.

31. I laid me downe. Will. Byrde.
32. O Lord come pittie. Alf. Ferrabosco.
33. Attend unto my teares. John Bull, D.M.
34. O Lord behold my miseries. John Milton.
35. High mighty God. F. Pilkington, B.M.
36. O Lord I lift my heart. Orl. Gibbons.
37. Well-spring of beauty. Edm. Hooper, B.M.
38. The cause of death. Thomas Lupo.
39. O let me at thy. Martin Peerson, B.M.
40. O Lord how doe my woes. John Cuperario.
41. O happy he. T. Weelkes, B.M.
42. Save me O Lord. Rob. Johnson.
43. Not unto us. Tho. Foorde.
44. Lord ever bridle. Martin Peerson, B.M.
45. O had I wings. John Milton.
46. Lament, lament. R. Jones, B.M.
47. O Lord consider. John Warde.
48. O God the rocke. John Wilbye.
49. I shame at mine. Jo. Dowland, B.M.
50. If that a sinners sighes. John Milton.
51. Judge them O Lord. Rob. Kindersley.
52. Come help O God. Will. Byrde.
53. O Lord come pittie. Timolphus Thopull.
54. In depth no man. Alf. Ferrabosco.

1614.

Ayres made by severall Authors and sung in the Maske at the Marriage of the Right Honourable Robert Earle of Somerset, and the Right Noble Lady Frances Howard. Set forth to the Lute and Base Violl, and may be exprest by a single voyce to eyther of those Instruments. 4to. London, Printed for Laurence Lisle, dwelling at the signe of the Tigers-head in Paul's Church-yard, 1614.

Six leaves containing five songs as follows:—

“The first song made and exprest by Mr. Nicholas Lanier.”

1. Bring away the sacred tree.

“These three songs following were composed by Mr. Coprario and sung by Mr. John Allen, and Mr. Lanier.”

2. Goe happy man.
3. While dauncing rests.
4. Come ashore merry mates.

“Song made by Tho. Campion, and sung in the Lords Maske at the Count Palatines Marriage, we have here added to fill up these emptie pages.”

5. Woo her and win her.

These Ayres are sometimes found alone, but more frequently appended to the following publication.

“The Description of a Maske Presented in the Banqueting roome at Whitehall, on St. Stephens night last, at the marriage of the Right Honourable the Earle of Somerset, and the Right Noble the Lady Frances Howard. Written by Thomas Campion, &c. 4to. London, Printed for Laurence Lisle, &c.

A copy of the “Description” and “Ayres” in the British Museum.

1614.

The Maske of Flowers presented by the Gentlemen of Graies-Inne, at the Court of White-hall, in the Banqueting House, upon Twelife night, 1613. Being the last of the Solemnities and Magnificences which were performed at Marriage of the right honourable the Earle of Somerset, and the Lady Frances, Daughter of the Earle of Suffolke, Lord Chamberlaine. 4to. London: Printed by N. O. for Robert Wilson, and are to be sold at his Shop at Graies-Inne, new gate, 1614.

Six leaves of Music at the end containing five Songs, in four parts, as follows:

- | | | |
|---|--|---|
| <ol style="list-style-type: none"> 1. A hey for and a hoe. 2. A hey, &c. 3. Kawashe comes in Majestie. | | <ol style="list-style-type: none"> 4. More incense hath been burned. 5. A hey, &c. (as at first). |
|---|--|---|

Excessively rare. A copy sold in Rhode's sale for £10., and another in Heber's for £8. There is a copy in the British Museum.

1615.

Sacred Hymnes of 3, 4, 5, and 6 parts for Voyces and Vyols. Newly composed by John Amner, Bachelor of Musique, Master of the Choristers and Organist of the Cathedrall Church of Ely. 4to. Printed at London by Edw. Allde dwelling neere Christ-Church. Cum privilegio Regali, 1615.

Six parts. Dedicated “To the right honorable my singular good Lord and Maister William Earle of Bath, Lord Lieftenant of the Countye of Devon.”

Hawkins, iv. 23; Wood, (*Fasti Oxon.*) 351. Gostling's sale, 15; Burney's, 415; Haslewood's, 200.

CONTENTS.

- | 3 Voices. | 4 Voices. |
|--|---|
| <ol style="list-style-type: none"> 1. Love wee in one. 2. Let false surmises. 3. Away with weake. 4. O come thou spirit. 5. O Love beseeching well. 6. Distressed soule. | <ol style="list-style-type: none"> 7. Sweet are the thoughts. 8. Come let's rejoyce. 9. Saint Mary now, (<i>first part</i>). 10. At length to Christ, (<i>second part</i>). 11. But hee the God, (<i>third part</i>). 12. Woe is mee. |

5 Voices.

13. Remember not Lord.
14. Thus sings that heavenly quier, (*first part*).
15. The heavens stood all, (*second part*).
16. Now doth the cittie.
17. Hee that descended.
18. I will sing unto the Lord.

6 Voices.

19. Over little flocke, (*first part*).
20. Beare not. (*second part*).
21. And they crie, (*third part*).
22. Loe how from heaven, (*first part*).
23. I bring you tiding, (*second part*).
24. A stranger heere.
25. My Lord.
26. With mournfull Musique.

1618.

The Second Set of Madrigales to 3, 4, 5, and 6 Parts. Apt for Viols and Voyces. Newly Composed by Thomas Bateson, Bachelor of Musicke, Organist and Master of the Children of the Cathedrall Church of the blessed Trinitie, Dublin, in the Realme of Ireland. 4to. *London: Printed by Thomas Snodham for Matthew Lownes and John Browne*, 1618. *Cum Privilegio*.

Six Parts, Cantus, Altus, Tenor, Quintus, Sextus, and Bassus. Dedicated "To the Right Honorable Arthure Lord Chichester, Baron of Belfast, Lord High Treasurer of Ireland, and one of his Majesties Most Honorable Privy Councill of that Kingdome." The arms of Lord Chichester are on the back of the title-page.

Burney's sale, 415; Haslewood's, 230; Heber's, (Part viii.) 1570.

CONTENTS.

Songs of 3 voyces.

1. Love is the fire that burnes me.
2. My Mistris after service due.
3. One woman scarce of twenty.
4. If I seeke to enjoy.
5. Pleasure is a wanton thing.
6. Sweet, those trammels of your haire.

Songs of 4 voyces.

7. Live not poore bloome.
8. The Nightingale in silent night.
9. Oh, what is she? (*first part*).
10. See, see, forth her eyes, (*second part*).
11. When to the gloomy woods.
12. If floods of teares.

Songs of 5 voyces.

13. Have I found her?
14. Downe the hills.

15. Camella faire, tript.
16. Sadnesse sit downe.
17. Life of my life.
18. I heard a noise.
19. With bitter sighes.
20. Why doe I dying live?
21. In depth of greife.
22. All the day, I wast in weeping, (*first part*).
23. Whydoest thou flye? (*second part*).
24. Come Sorrow.

Songs of 6 voyces.

25. Cupid in a bed of Roses, (*first part*).
26. Cytherea smiling said, (*second part*).
27. Her haire, the net of goulden wire.
28. Fond love is blinde, (*first part*).
29. Ah Cupid! grant that I, (*second part*).
30. She with a cruell frowne.

1618.

The fourth set of bookes, wherein are Anthemes for Versus and Chorus, Madrigals and Songs of other kindes to 4, 5, and 6 parts, apt for Viols and Voyces. Newly Composed by Michaell East, Batchelor of Musick, and Master of the Choristers in the Cathedrall Church of Litchfield. 4to. *London, Printed by Thomas Snodham, for Matthew Lownes and John Browne*, 1618.

Dedicated "To Robert Earle of Essex." Contains twenty-four picces. Burney's sale, 415.

1618.

The Fift Set of Bookes wherein are Songs full of Spirit and delight, so Composed in 3. Parts, that they are as apt for Vyols as Voyces. Newly Published by Michaell East, Bachelor of Musicke, and Master of the Choristers in the Cathedrall Church of Litchfield. 4to. *London, Printed by Thomas Snodham, for Matthew Lownes and John Brown, 1618.*

Three parts, Cantus, Altus, and Bassus, dedicated "To the right worshipfull, and my much respected friend, Sir William Owen, Knight, &c."

CONTENTS.

- | | |
|---------------------------|-------------------------|
| 1. Trip it lightly. | 11. White as lillies. |
| 2. Turne round about. | 12. Doe what you can. |
| 3. Fly not away. | 13. Mourning I dye. |
| 4. Softly for falling. | 14. Stay yet awhile. |
| 5. My lovely Phillis. | 15. Come let's be gone. |
| 6. And I as well as thou. | 16. I cannot stay. |
| 7. Love is a toye. | 17. Feare not the end. |
| 8. Sweet Lady, stay? | 18. Lively my heart. |
| 9. What art thou? | 19. My time is spent. |
| 10. No hast but good. | 20. Smooth and soft. |

1618.

The Ayres that were Sung and Played at Brougham Castle in Westmorland, in the Kings Entertainment. Given by the Right Honourable the Earl of Cumberland and his Right noble Sonne the Lord Clifford. Composed by Mr. George Mason, and Mr. John Earsden. Folio. *London, Printed by Thomas Snodham, 1618.*

Hawkins, iv. 25. See Stafford Smith's "Musica Antiqua," vol. 2, p. 150, *et seq.*, where the entire work is reprinted.

CONTENTS.

- | | |
|--------------------------------------|---------------------------------------|
| 1. Tune thy chearfull voice to mine. | 6. Come follow me my wand'ring mates. |
| 2. Now is the time. | 7. The shadows darkning. |
| 3. Welcome, welcome King of guests. | 8. Welcome is the word. |
| 4. Robin is a lively lad. | 9. O stay, sweet is the least delay. |
| 5. Dido was the Carthage Queen. | |

1619.

The First Set: Beeing Songs of divers Ayres and Natures, of five and six parts: Apt for Vyols and Voyces. Newly Composed by Thomas Vautor, Batchelor of Musicke. 4to. *London: Printed by Thomas Snodham, for Matthew Lownes and John Browne, 1619. Cum Privilegio.*

Six parts, Cantus, Altus, Tenor, Medius, Sextus, and Bassus. Dedicated "To the Right Honorable George, Marquesse of Buckingham, Viccount Villiers," &c. A Verse "In Commendation of the Author" signed "Calophysus."

A copy in the British Museum.

CONTENTS.

Songs of five voyces.

1. Come forth sweet Nimphe.
2. Sing on sister.
3. Ah sweet! whose beautie.
4. Mother I will have a husband.
5. Fairest are the words.
6. Cruell Madam.
7. Never did any more delight.
8. Looke up faire lids! (*first part*).
9. And yet O dreame, (*second part*).
10. O merry worlde.
11. Sweet thiefe.
12. Sweet Suffolk Owle.
13. Thou art not faire, (*first part*).

14. Yet love not me, (*second part*).
15. *Mira Cano*.
16. Weepe, weepe mine eyes. (An Elegie on the death of his right worshipfull Master, Sir Thomas Beaumont Knight, of Stoughton in Leicestershire.)

Songs of six voyces.

17. Blush my rude present.
18. Dainty sweet bird.
19. Unkinde, is this the meede?
20. Melpomene, (*first part*).
21. Whilst fatal sisters, (*second part*).
22. Shepherds and Nymphs.

1620.

Private Musicke, or the First Booke of Ayres and Dialogues. Contayning Songs of 4. 5. and 6. parts, of severall sorts, and being Verse and Chorus, is fit for Voyces and Viols. And for want of Viols, they may be performed to either the Virginall or Lute, where the proficiant can play upon the Ground, or for a shift to the Base Viol alone. All made and composed, according to the rules of art, by M. P. Batchelar of Musicke. 4to. London. Printed by Thomas Snodham, 1620.

Dedicated "To the right vertuous, beauteous, and acomplishd Gentlewomen, Mistris Mary Holder, daughter to the worshipfull Cle: Holder, Prebend residentiary of the Collegiate Church of Southwell; and Mistris Sara Hart, daughter of the worshipfull John Hart of London, Esquire." The dedication is signed "Martin Peerson" and dated from Bassing-Shaw in London this 15. of May, 1620." A copy, probably unique, is preserved in the Douce Collection, Oxford.

INDEX.

Of 4 voyces.

1. Open the dore.
2. Resolved to love.
3. Ah were the pittifull!
4. Disdaine that so doth fill me.
5. O pretious time.
6. Can a mayde.
7. O I doe love.
8. Since just disdaine.
9. At her fayre hands.
10. Now Robin laugh and sing.
11. Hey the horne, the horn—a.
12. Upon my lap my soveraigne sits.
13. Looke up faire lids.
14. Love her no more.
15. Come pretty wag and sing.

Of 5 voyces.

16. Then with reports most sprightly.
17. Pretty wantons sweetly sing.
18. Sing, Love is blind.
19. What neede the morning rise.
20. Gaze not on youth.
21. True pleasure is in chastitie.
22. The spring of joy is dry.

Of 6 voyces.

23. Is not that my fancies Queene?
24. See, see, who is heere?
"This song was made for the King and Queenes entertaynement at High-gate on May-day, 1604."

1622.

Songs of 3, 4, 5, and 6 parts. By Thomas Tomkins, Organist of his Majesties Chappell Royal in Ordinary. 4to. London, Printed for Matthew Lownes, John Browne, and Thomas Snodham, 1622.

Six parts, Cantus, Medius, Altus, Sextus, Tenor, and Bassus, dedicated "To the Right Hon. William Earle of Pembroke, Lord Herbert of Cardiffe, Lord Par, and Rosse of Kendall, Lord Marmion and St. Quintin, Lord Warden of the Stannaries in Devon and Cornwall, and Captaine of the Towne and Castle of Portsmouth, the Isle of Portsea, &c."

Wood, (*Fasti Oxon.*) 320. Hawkins (iii. 379), and Burney (iii. 133), speak of an edition without date, but supposed to have been printed before the year 1600. The *undated* edition corresponds in every particular with that of 1622, which from internal evidence could not have been printed until after the 18th May, 1622, on which day Heather received his Doctor's degree. (See dedication to 24th Madrigal.) If Thorpe's Catalogue is to be depended upon (*Bibliotheca Anglo-Poetica et Dramatica*, N.D.) there was an edition *dated* 1600. The entry is as follows. "Tomkins (T) Madrigals or Songs of 3, 4, 5, and 6 parts, set to Music, 5 parts complete, dedicated to W. Earle of Pembroke, Lord Herbert of Cardiffe, &c. 4to. Sewed, £1. 5s. 1600." E. Jones's sale, 336 (date 1600?); Burney's, 415 (no date); Horsfall's, 263 (date 1613?).

CONTENTS.

Songs of three parts.

1. Our hasty life away doth post. (*To my deare Father Mr. Thomas Tomkins.*)
2. No more I will thy love importune. (*To Mr. William Walker.*)
3. Sure there is no God of love. (*To Mr. Humfrey Withy.*)
4. Fond men that doe so highly prize. (*To my brother Mr. Nicholas Tomkins.*)
5. How great delight. (*To Master William Crosse.*)
6. Love, cease tormenting. (*To Master Thomas Day.*)

Songs of four parts.

7. O let me live for true love. (*To Doctor Douland.*)
8. O let me dye for true love. (*To Master John Daniell.*)
9. O yes, has any found a lad? (*To Master John Coprario.*)
10. Weepe no more thou sorry boy! (*To my brother Peregrine Tomkins.*)
11. Yet againe as soone revived. (*To my brother Robert Tomkins.*)
12. Was ever wretch tormented. (*To my brother Giles Tomkins.*)

Songs of five parts.

13. To the shady woods now wend we. (*To Mr. Robert Chetwode.*)

14. Too much I once lamented. (*To my ancient and much revered Master, William Byrd.*)
15. Come Shepheards sing with me. (*To Mr. Nathaniel Giles.*)
16. Cloris, when as I woe. (*To Mr. Orlando Gibbons.*)
17. See, see, the Shepheard's Queene. (*To Mr. John Steevens.*)
18. Phillis, now cease to move me. (*To Mr. Henry Molle.*)
19. When David heard that Absolon. (*To Mr. Thomas Myriell.*)
20. Phillis yet see him dying. (*To Mr. Nicholas Carlton.*)
21. Fusca, in thy starry eyes. (*To Mr. Phinees Fletcher.*)
22. Aduye city prisoning towers. (*To Mr. William White.*)

Songs of six parts.

23. When I observe. (*To Mr. Thomas Warwicke.*)
24. Musicke devine. (*To Mr. Doctor Heather.*)
25. Oft did I marvle. (*To Mr. John Ward.*)
26. Woe is me that I am constraigned. (*To my brother Mr. John Tomkins.*)
27. It is my well beloved's voice. (*To Mr. Doctor Ailmer.*)
28. Turne unto the Lord. (*To my sonne Nathaniel Tomkins.*)

1622.

The First Booke of Ayres of Foure Parts, with Tableture for the Lute. So made, that all the parts may be plaide together with the Lute, or one voyce with the Lute and Base-Vyoll. Composed by John Attey, Gentleman, and Practitioner in Musicke. Folio. London: Printed by Thomas Snodham, 1622. *Cum Privilegio.*

Dedicated "To the Right Honourable John, Earl of Bridge-water, Viscount Brackley, and Baron of Ellesmere; and the truly Noble, and Vertuous Lady, Frances, Countesse of Bridge-water, &c."

Hawkins, iv. 23. A copy in the British Museum.

CONTENTS.

- | | |
|---------------------------------------|---|
| 1. On a time the amorous Silvy. | 8. Think not tis I alone. |
| 2. The gordion knot which Alexander. | 9. Joy my muse, since there is one. |
| 3. What is all this world but vaine ? | 10. My dayes, my moneths, my yeares. |
| 4. In a grove of trees of Mirtle. | 11. Madame, for you I little grieve. |
| 5. Shall I tell you whom I love ? | 12. Resound my voyce. |
| 6. My dearest and devinest love. | 13. Vaine hope adue. |
| 7. Bright Starre of Beauty. | 14. Sweet was the song the Virgin sung. |

1624.

The Sixt set of Bookes, wherein are Anthemes for Versus and Chorus, of 5 and 6 parts, apt for Violls and Voyces. Newly Composed by Michaell Est, Batchelar of Musicke, and Master of the Choristers of the Cathedrall Church in Litchfield. 4to. *London, Printed by Thomas Snodham for M. L., and A. B.* 1624.

Six parts, Cantus, Altus, Tenor, Quintus, Sextus, and Bassus, dedicated "To the right Reverend father in God, and right honorable Lord, John, Lord Bishop of Lincolne," &c.

Hawkins, iv. 25; Burney's sale, 415.

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| <i>Songs of five parts.</i> | | <i>Songs of six parts.</i> | |
| 1. As they departed, (<i>first part</i>). | 9. How shall a young man? (<i>first part</i>). | 10. Thy words have I hid, (<i>second part</i>). | 11. With my lips have I been telling, (<i>third part</i>). |
| 2. But what went you out to see? (<i>second part</i>). | 12. I have had as great delght, (<i>fourth part</i>). | 13. Awake and stand up. | 14. Sing we merrily to God, (<i>first part</i>). |
| 3. For this is hee, (<i>third part</i>). | 15. Take the psalme, (<i>second part</i>). | 16. Blow up the trumpet, (<i>third part</i>). | |
| 4. I have roared, (<i>first part</i>). | | | |
| 5. I am brought into so great trouble, (<i>second part</i>). | | | |
| 6. My loynes are filled, (<i>third part</i>). | | | |
| 7. Blow out the trumpet, (<i>first part</i>). | | | |
| 8. Let all the inhabitants, (<i>second part</i>). | | | |

"To which is added in a vacant page, before these other songs, an Aire of a Canzo [*You meaner beauties of the night*] composed in honour of the most illustrious Princesse, the Ladie Elizabeth."

1624.

The Second Set of Madrigals and Pastorals of 3, 4, 5, and 6 parts; apt for Violls and Voyces: newly Composed by Francis Pilkington, Batchelar of Musicke, and Lutenist and Chaunter of the Cathedrall Church of Christ and blessed Mary the Virgin, in Chester. 4to. *London, Printed by Thomas Snodham, for M. L. and A. B.* 1624.

Dedicated "To Sir Peter Leighe of Lynne, Knight." The author speaks of the work as being the fruits of his "now aged Muse." A sonnet to his "approved friend" by William Webbe.

Burney's sale, 414; Warren Horne's, 163; Gostling's, (2nd day) 66; Heber's, (Part viii.) 1572; B. H. Bright's, (wanting the *Sextus*) 3985.

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Of 3 voyces.

1. Sov'raigne of my delight.
2. Yond hill-tops Phœbus kist.
3. Wake sleeping Thirsis.
4. Stay hart, runne not so fast.
5. Ye bubling springs.
6. Your fond preferments.

Of 4 voyces.

7. Manalcas in an evening walking.
8. Coy Daphne fled from Phœbus, (*first part*).
9. Chaste Daphne fled from Phœbus, (*second part*).
10. If shee neglect me.
11. Palemon and his Sylvania.
12. Yon gentle Nymphs.

Of 5 voyces.

13. Chaste Syrinx fled.

14. Come Shepherds weeds.
15. Crowned with flowers.
16. Weep sad Urania.
17. O gracious God.
18. Goe you skipping.
19. Care for thy soule.
20. Drowne not with tears.

Of 6 voyces.

21. Deare Shepheardesse, (*first part*).
22. Cruell Pabrilla, (*second part*).
23. A fancie for the violis.
24. O softly singing lute.
25. O praise the Lord.
26. Surcease you youthfull shepheardesses.
27. A Pavan by the Earle of Darbie for the Orpherion.

1627.

Ayres, or Fa las for three voyces. Newly Composed and published by John Hilton, Bachelor of Musicke. 4to. London, Printed by Humfrey Lownes, and are to be sold by George Latham, at the Bishops head in Pauls Church-yard, 1627.

Three parts, Cantus, Altus, and Bassus, dedicated "To the worshipful William Heather, Doctor of Musicke." Copies of verses to "the Author" by Edward Lake, and John Price.

Burney, iii. 402. Copies in the Music-School and Christ-church, Oxford, and in the British Museum.

Reprinted in score by the Musical Antiquarian Society.

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1. To sport our merrie meeting.
2. My Mistris frownes, (*first part*).
3. You lovers that have, (*second part*).
4. Phœbus tells me when I woe.
5. Coelia's wound and mine.
6. Deere may some other.
7. Though me you doe disdaine.
8. Love wounded me.
9. The wood-bine Flora.
10. I heard a withered mayde.
11. Leave off sad Philomell.
12. O had not Venus.
13. Tell me deere.

14. Faint not lovers.
15. Gifts of feature and of minde.
16. As Flora slept.
17. When Flora frownes.
18. Love laide his yoake upon me.
19. Now is the summer springing.
20. Come sprightly mirth.
21. Come love lets crowne this.
22. Hero, Kisse me, (*first part*).
23. Quickly send it, (*second part*).
24. If it be love to sit and mourne.
25. Fly Philomell.
26. Who master is in Musicks art.

1629.

French Court Ayres with their Ditties Englished of 4 and 5 parts. Collected, translated and published by Edward Filmer, gent. 4to. *London, Printed by W. Stansby, 1629.*

“This work is dedicated to the Queen and consists chiefly of compositions by Pierre Guedron with two by Anthoin Boisset. Prefixed are some commendatory verses including one by Ben Jonson.”

Burney, iii. 402. Gostling's sale, 39; E. Jones's, 204.

1630.

Mottects or Grave Chamber Musique, containing Songs of five parts of severall sorts, some ful, and some Verse and Chorus. But all fit for Voyces and Vials, with an Organ Part; which for want of Organs may be performed on Virginals, Base-Lute, Bandora, or Irish Harpe. Also a Mourning Song of sixe parts for the Death of the late Right Honorable Sir Fulke Grevil, Knight of the Honorable order of the Bath, Lord Brooke, Baron Brooke of Beauchamps Court in the Countie of Warwicke, and one of his Majesties most honourable privie Councill, &c. Composed according to the rules of art by M. P., Batcheler of Musique. 4to. *London, Printed by William Stansby, 1630.*

Six parts, Cantus, Altus, Contratenor, Tenor, Bassus, and Organ; dedicated “To the Right Hon. Robert Lord Brooke, Baron Brooke of Beauchamps Court in the Countie of Warwicke.” The author's name, “Martin Peerson,” is subscribed to the dedication.

Burney, iii. 367; Hawkins, iv. 28. Warren Horne's sale, 165; Heber's, (Part viii.) 1571.

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| <ol style="list-style-type: none"> 1. Love the delight. 2. Beautie her cover is the eyes. 3. Time fayne would stay. 4. More then most faire. 5. Thou window. 6. You little starres. 7. And thou O love. 8. O Love thou mortall speare. 9. If I by nature. 10. Cupid my prettie boye. 11. Love is the peace. 12. Self pittie's teares. 13. Was ever man? | <ol style="list-style-type: none"> 14. O false and treacherous 15. Man, dreame no more! 16. The floud. 17. Who trusts for trust. 18. Who thinkes that sorrow. 19. Man, dreame no more! 20. Farewell, sweet boy. 21. Under a throne. 22. Where shall a sorrow. 23. Dead, noble Brooke! 24. Where shall a sorrow, (<i>for six voices</i>). 25. Dead, noble Brooke, (<i>ditto</i>). |
|--|--|

1632.

Madrigales and Ayres of two, three, foure, and five voyces, with the continued bass, with Toccatos, Sinfonias, and Rittornelles to them, after the manner of Consort Musique. To be performed with the Harpsechord, Lutes, Theorbos, Basse-Violl, two Violins or two Viols. Published by Walter Porter, one of the Gentlemen of his Majesties Royall Chappell. 4to. *London, Printed by William Stansby, 1632.*

Dedicated to "John Lord Digby of Sherburne Earle of Bristow." The address "to the practitioner" has the following passage. "Before you censure, which I know you will, and they that understand least most sharply; let me intreate you to play and sing them true, according to my meaning, or heare them done so; not, instead of singing, to howle or bawle them, and scrape, instead of playing, and perform them falsly, and say they are nought!" Contains twenty-six pieces.

Warren Horne's sale, 163; Heber's, (Part viii.) 1572. Burney, (Hist. iii. 403) gives the date 1639; probably that of a second edition?

1638.

The Seventh Set of Bookes, wherein are Duos for two Base Viols, so composed, though there be but two parts in the eye, yet there is often three or foure in the eare. Also Fancies of 3 parts for two treble Viols, and a Base Violl: so made as they must be plaid and not sung. Lastly, ayerie Fancies of 4 parts, that may be as well sung as plaid. Lately set out by Michael East, Bachelor of Musicke, and Master of the Choristers in the Cathedrall Church of Litchfield. 4to. *London, Printed for William Stansby and George Latham, 1638.*

Four parts, Cantus primus, Cantus secundus, Altus, and Bassus, dedicated "To the truly noble lover of learning and patron of arts Sir Christopher Hatton."

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1. Love cannot dissemble.
2. I as well as thou.
3. Both alike.
4. Hold right.
5. Draw out the end.
6. Follow me close.
7. Ut, re, me, fa, sol.
8. Dally not with this.

Fancies of three parts.

9. Cleio.
10. Melpomene.
11. Thalia.
12. Euterpe.
13. Terpsicore.
14. Erato.

15. Calliope.
16. Urania.
17. Polyhymnia.

Fancies of four parts.

18. Name right your notes.
19. Sing this as that.
20. Some alteration.
21. A re the first.
22. A re the second.
23. A re the third.
24. Not over long.
25. Somewhat short.
26. Softly at last.
27. Play not too fast.
28. The last but one.
29. This and no more.

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When loe by break. <i>Morley's Italian Canzonets</i> , 1597	16	9
When love and time. <i>Jones's First Booke</i> , 1601	9	18
When Melibæu's soull. <i>Watson's Madrigalls</i> , 1590	23	4
When on my deare I doe demand the due. <i>Este's Madrigals</i> , 1604	15	10
When Oriana walkt to take the air. <i>Pilkington's Madrigals</i> , 1613	21	39
When Oriana walkt to take the ayer. <i>Bateson's Madrigals</i> , 1604 (Note)	20	20
When others sing. <i>Dowland's Second Booke</i> , 1600	8	15
When pale famine. <i>Coperario's Songs of Mourning</i> , 1613	6	40
When Phoebe first did Daphne love. <i>Dowland's Third Booke</i> , 1603	6	19
When shall I cease. <i>Musica Transalpina</i> , 1588	21	2
When shall my wretched life. <i>Wilbye's Madrigals</i> , 1598	25	11
When the god of merrie love. <i>Rosseter's Ayres</i> , 1601	15	17
When the poor cripple. <i>Dowland's Pilgrimes Solace</i> , 1612	16	38
When Thoralis delights to walke. <i>Weelkes's Madrigals</i> , 1600	2	15
When thou must home. <i>Rosseter's Ayres</i> , 1601	20	17
When to her lute. <i>Rosseter's Ayres</i> , 1601	6	17
When to the gloomy woods. <i>Bateson's Madrigals</i> , 1618	11	44
When will the fountaine of my teares be drye. <i>Jones's Ultimum Vale</i> , 1608	13	28
When younglings first. <i>Byrd's Songs of Sundrie Natures</i> , 1589	10	3
Where are all thy beauties now? <i>Campion's Ayres</i> , 1610	3	33
Where are you faire maides? <i>Melismata</i> , 1611	11	35
Where are now those jolly swaines. <i>Youll's Canzonets</i> , 1608	23	27
Where art thou? <i>Morley's Canzonets</i> , 1593	17	5
Where fancy fond for pleasure pleads. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588	15	1
Where ling'ring feare. <i>Jones's First Booke</i> , 1601	7	18
Where most my thought. <i>Wilbye's Madrigals</i> , 1609	28	28
Where shall a sorrow. <i>Peerson's Motetts</i> , 1630	22, 24	50
Where shall I refuge seeke? <i>Campion's Ayres</i> , 1610	21	34
Where she her sacred bowre adorns. <i>Campion's Ayres</i> , 1610	5	34
Where sinne sore wounding. <i>Dowland's Pilgrimes Solace</i> , 1612	17	38
Whereat an ant. <i>Byrd's Psalmes, Songs and Sonnets</i> , 1611	4	34
Whether men doe laugh? <i>Rosseter's Ayres</i> , 1601	21*	17
Whether so fast. <i>Pilkington's First Booke</i> , 1605	5	21
Whether so fast? see how the kindly flowres. <i>Bateson's Madrigals</i> , 1604	7	20
While dauncing rests. <i>Maske on the Marriage of the Earl of Somerset</i> , 1614	3	43
While joyfull spring-time. <i>Youll's Canzonets</i> , 1608	21	27
While that the sunne. <i>Byrd's Songs of sundrie natures</i> , 1589	23	3
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Whilst youthful sports. <i>Weelkes's Ballets</i> , 1598	4	12
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Who ever thinks or hopes of love? <i>Dowland's First Booke</i> , 1597	2	10
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