

twenty-three in number, who contributed to this important publication included the greatest English composers of the day, with Thomas Morley as editor. With a few exceptions each madrigal ends with the couplet—

Then sang the Nymphs and Shepherds of Diana
Long live fair Oriana.

The words of the madrigals—which are anonymous and distinctly doggerel—abound with allusions to the beauty, virtue, grace, etc., of good Queen Bess.

CARLTON, RICHARD.—Madrigals to Fiue voyces. Quarto.

THOMAS MORLEY. LONDON. 1601.
The Royal College of Music.

ESTE, MICHAEL.—Madrigales to 3. 4. and 5. parts : apt for Viols and voices. Quarto.

THOMAS ESTE. LONDON. 1604.
Dr. W. H. Cummings.

BATESON, THOMAS.—The First Set of English Madrigales to 3. 4. 5. and 6. voices. Quarto.

THOMAS ESTE. LONDON. 1604
Christ Church, Oxford.

ALISON, RICHARD.—An Howres Recreation in Musicke, apt for Instrumentes and Voyces. Framed for the delight of Gentlemen and others which are wel affected to this qualitie, All for the most part with two trebles, necessarie for such as teach in priuate families, with a prayer for the long preseruation of the King and his posteritie, and a thanksgiving for the deliveraunce of the whole estate from the late conspiracie. Quarto.

JOHN WINDET. LONDON. 1606.
Mr. Lionel Benson.

The author is described on the title-page as 'Gentleman and practitioner in this Arte.'

ESTE, MICHAEL.—The Second Set of Madrigales to 3. 4. and 5. parts : apt for Viols and voices. Quarto.

JOHN WINDET. LONDON. 1606.
The Royal College of Music.