

TRITONIUS, PETRUS.—Melopoia sive Harmonia Tetracentica
super xxii. genera carminum Heroicorum Elegiacorum
Lyricorum & ecclesiasticorum hymnorum. Folio.

ERHARDUS OGLIN. AUGSBURG. [1507.]
Mr. A. H. Littleton.

Type, two impressions. The earliest known example of music type applied to mensural music in Germany. Undated, and probably earlier than the edition dated 1507. The volume concludes with the following lines—

Inter germanos nostros fuit Oglin Erhardus
Qui primus intidas pressit in æris notas
Primus et hic lyricas expressit carmine musas
Quatuor et docuit uocibus ære cani.

VIRDUNG, SEBASTIAN.—Musica getutscht und auszgezogen durch
Sebastianum. Oblong quarto.

Without printer's name. BASLE. 1511.
Mr. J. E. Matthew.

Wood blocks. The first printed book containing descriptions and illustrations of the various instruments of the period. Another copy and a further description with specimens of the illustrations on p. 32.

CHELIDONIUS, BENEDICTUS.—Voluptatis cum Virtute disceptatio.
Quarto.

JOANNES SINGRENIUS. VIENNA. 1515.
The Glasgow and West of Scotland Technical College.

Wood blocks. Title-page missing. See note on p. 91.

SENFEL, LUDOVICUS.—Liber Selectarvm Cantionvm quas vulgo
Mvtetas appellant sex quinque et qvatvor vocvm. Large
folio.

SIGISMUND GRIMM et MARCUS WYRSUNG. AUGSBURG. 1520.
Mr. A. H. Littleton.

This rare and magnificent volume contains a most interesting series of Motets for six, five and four voices by the greatest masters of the time—Henry Isaac, Josquin de Près, Pierre de la Rue, Obrecht, Mouton, and L. Senfl, under whose editorship the work was brought out at Augsburg in 1520. It is a splendid example of music typography, produced by two printings and not by wood blocks as asserted by Fétis, who apparently had never seen the original work.

Another copy on p. 62.