

MORLEY, THOMAS.—A Plaine and Easie Introdvction to Practical Mvsicke, set downe in forme of a dialogue. Folio.

PETER SHORT. LONDON. 1597.  
*Mr. R. E. Brandt.*

This book, more often quoted than seen, is more or less familiar from its introduction describing how Polymathes, 'supper being ended and musicke books brought to the table,' found himself unable to take his part, of which he was so ashamed that the next day he betook himself to Master Gnorimus to repair the defects of his education. This is carried on by question and answer. It is a clear exposition of the art as practised at the time, and the book retained its popularity for many years, having been reprinted as late as 1771.

DOULAND, JOHN.—Andreas Ornithoparcvs his Micrologus, or Introdvction : Containing the Art of Singing. Folio.

THOMAS ADAMS. LONDON. 1609.  
*Mr. J. E. Matthew.*

An English translation of 'De arte cantandi micrologus,' catalogued on p. 35.

CAMPION, THOMAS.—A New Way of making Fowre parts in Counter-point, by a most familiar, and infallible Rvle. Small octavo.

T[HOMAS] S[NODHAM] for JOHN BROWNE. LONDON. [1610.]  
*The Royal College of Music.*

CERONE, PEDRO.—El Melopeo y maestro, tractado de mvsica theorica y practica. Folio.

GARGANO y NUCCI. NAPLES. 1613.  
*Mr. J. E. Matthew.*

RAVENS-CROFT, THOMAS.—A Briefe Discovrse of the true (but neglected) vse of Charact'ring the Degrees by their Perfection, Imperfection, and Diminution in Measurable Mvsicke. Quarto.

EDW. ALLE for THO. ADAMS. LONDON. 1614.  
*Mr. J. F. R. Stainer.*