

CANTORINUS : Compendium musices confectum ad faciliorem  
instructionem cantum choralem discentium. Octavo.

LUCANTONIUS DE GIUNTA. VENICE. 1513.

Mr. G. E. P. Arkwright.

Type: red and black.

MOTTETTI DEL FRUTTO.—Primus Liber cum quinque vocibus.  
Quarto.

ANTONIO GARDANE. VENICE. 1538.

Mr. A. H. Littleton.

Type: one impression.

The first work printed by Gardane, afterwards Gardano. It is probably the first attempt in Italy at printing from type at one impression, which process is said by Fournier ('*Traité historique et critique sur l'origine et les progrès des caractères de fonte pour l'impression de la musique*,' Berne, 1765) to have been invented by Pierre Haultin, of Paris, about the year 1525, and to have been brought into practical use by Pierre Attaignant, also of Paris, and other printers.

CAROSO, FABRITIO.—Il Ballarino. Quarto.

FRANCESCO ZILETTI. VENICE. 1581.

Mr. A. H. Littleton.

A treatise on Music and Dancing, printed from type with tablature, and containing numerous illustrations. See fuller title on p. 105.

MERULO, CLAUDIO. Toccate d' Intavolatura d' Organo. Libro  
Primo. Folio.

SIMONE VEROVIO. ROME 1597.

Mr. A. H. Littleton.

Engraved plates.

The second book is dated 1604. Simone Verovio appears to have been the first printer to use engraved copper plates; his earliest known publication of this kind is dated 1586.

PERI, JACOPO.—Le Mvsiche di Jacopo Peri, nobil Fiorentino,  
sopra L' Euridice del Sig. Ottavio Rinuccini. Folio.

GIORGIO MARESCOTTI. FLORENCE. 1600.

Printed, in full score, from type.

Mr. A. H. Littleton.

'It ["*Euridice*"] was first performed in Florence in 1600, and has the singular distinction of forming the actual starting-point of modern opera. Its general plan served as a model upon which successive generations of composers built and elaborated, adding new artistic devices, intensifying expression, widening the scope and enriching the effect, branching off into various schools, and manipulating their musical material in accordance with differences of temperament and attitude towards artistic problems.' (Sir Hubert Parry in '*The Music of the Seventeenth Century*,' vol. iii. of '*The Oxford History of Music*,' p. 30.)