

PURCELL, HENRY.—A Fool's Preferment ; or, The Three Dukes of Dunstable. A Comedy . . . written by Mr. D'urfey. Together, with all the Songs and Notes to 'em. Quarto.

JOS. KNIGHT and FRA. SAUNDERS. LONDON. 1688.  
*The Royal College of Music.*

PURCELL, DANIEL.—The Single Songs, with the Dialogue, sung in the New Opera call'd Brutus of Alba, or, Augusta's Triumph. Folio.

J. HEPTINSTALL for HENRY PLAYFORD and SAMUEL SCOTT. LONDON. 1696.  
*The Royal College of Music.*

WAGENSEIL, JOHANN CHRISTOPHER.—De Sacri Rom. Imperii Libera Civitate Noribergensi Commentatio. Accedit, de Germaniae Phonascorum, von der Meister-singer origine, præstantia, vtilitate, et institutis, sermone vernaculo liber. Quarto.

WILHELM KOHLES. ALTDORF. 1697.  
*Mr. Herbert Thompson.*

At p. 433 is a second title, to the Appendix :—' Johann Christof Wagenseils Buch von Der Meister-Singer Holdseligen Kunst.' Wagner made large use of the Appendix in finding materials for his opera 'Die Meistersinger von Nürnberg.' At p. 515 is given a list of 12 famous Nürnberg masters, each of whom was adopted by Wagner for his *dramatis personæ*. At p. 517 is an account of Hannss Sachs; at p. 518 the Tablatur is described, and at p. 521 are words which Wagner has turned into verse for Act I. Page 534 begins with a long list of Tones, several of which Wagner mentions; at p. 541 the arrangements in St. Katherine's Church for a meeting of the Mastersingers are minutely described, exactly as they appear in Act I.; and opposite to p. 554 four 'Crowned Tones' are given, the first of which Wagner has adopted as one of his Mastersinger's motives.

[DESTOUCHES, ANDRÉ.]—Amadis de Grèce. Tragédie en musique. Second edition. Oblong quarto.

CHRISTOPHE BALLARD. PARIS. 1699.  
*Mr. William Saunders.*