MUSICA BRITANNICA
A NATIONAL COLLECTION OF MUSIC

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Musica Britannica, founded in 1951 as a national record of the British contribution to music, is today recognised as one of the world’s outstanding library collections, with an unrivalled range and authority making it an indispensable resource both for performers and scholars.

This catalogue provides a full listing of volumes with a brief description of contents. Full lists of contents can be obtained by quoting the \textit{CON} or \textit{ASK} sheet number given. Where performing material is shown as available for rental full details are given in our Rental Catalogue (T66) which may be obtained by contacting our Hire Library Manager. This catalogue is also available online at www.stainer.co.uk.

Many of the Chamber Music volumes have performing parts available separately and you will find these listed in the section at the end of this catalogue. This section also lists other offprints and popular performing editions available for sale. If you do not see what you require listed in this section we can also offer authorised photocopies of any individual items published in the series through our ‘Made-to-Order’ service. Our Archive Department will be pleased to help with enquiries and requests. In addition, choirs now have the opportunity to purchase individual choral titles from selected volumes of the series as \textit{Adobe Acrobat PDF} files via the Stainer & Bell website. Please see the back page for full details.

Subscription to the series may begin with any volume and can be cancelled in writing at any time. Subscribers receive a discount of 10%. If commitment to a subscription is impossible single volumes may be purchased at the full retail price at any time. Special offers and flexible packages are also available. Details available from the publisher.

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Should our publications cease to be zero rated for VAT purposes during the currency of this catalogue, VAT will be charged in addition to both the price and carriage charges shown.
I  The Mulliner Book
   Edited by John Caldwell
   Of an iconic status in the historiography of British Music, The Mulliner Book was published in a completely new edition in the 60th anniversary year of Musica Britannica. A major source of 16th-century keyboard music, it is also a compilation of music for cittern and gittern, plus a short vocal piece by Mulliner himself, available for the first time complete in one volume with a detailed commentary. First published in 2011.
   MB1  ASK 23  £101.00

II  Cupid and Death
   Matthew LOCKE and Christopher GIBBONS
   Edited by Edward J Dent
   Today’s revival of interest in 17th-century English music-theatre owes much to pioneering early Musica Britannica volumes which made available for the first time authoritative editions of works such as James Shirley’s Cupid and Death, an important example of the Renaissance masque tradition surviving from this period. Performing material is available for rental. First published in 1951, revised 1965.
   MB2  ASK 14  £67.00

III  The Masque of Comus
    Thomas ARNE
    Edited by Julian Herbage
    John Dalton’s stage adaptation of Milton’s Comus, with music by Thomas Arne, held the 18th-century stage for half a century in various forms. MB3 presents the complete text and music as first produced at Drury Lane Theatre in March 1738. Performing material is available for rental. First published in 1951, reprinted 1965.
    MB3  £91.00

IV  Mediaeval Carols
    Edited by John Stevens
    This classic collection of extant musical settings of 15th-century English, macaronic and Latin carol texts was first revised by John Stevens himself, in the light of observations made by Manfred Bukofzer and Richard L. Greene. Its new, third edition, prepared by David Fallows, recognises the completeness and precision of the original volume, but with significant adjustments of the music to reflect greater textual accuracy, and a fuller understanding of the style resulting from six decades of further research. First published in 1952, revised 1958, reprinted 1970 and 1976, and revised 2018.
    MB4  ASK 8  £98.00

V  Keyboard Music
    Thomas TOMKINS
    Edited by Stephen Tuttle
    Previously revised over 40 years ago, MB’s first single-composer collection retains much of Stephen Tuttle’s original work in its new third edition, and that of its first reviser Thurston Dart. The latest emendations and amplifications, prepared by John Irving, reflect four decades of continuing evaluation of the holograph source preserved in the Bibliothèque Nationale, Paris, and correct various errors discerned both in the manuscript and printed text in the intervening period. First published in 1955, revised 1964 and 2010.
    MB5  ASK 35  £85.00

VI  Ayres for Four Voices
    John DOWLAND
    Edited by David Greer
    This completely new edition of a popular MB volume presents Dowland’s 65 ayres for SATB and lute in original note values, and features the lute part both in tablature and staff notation. The volume includes The First Booke of Songs and Ayres (1597), The Second Booke of Songs or Ayres (1600), The Third and Last Booke of Songs or Aires (1603) and A Pilgrimes Solace (1612). First published in 2000, reprinted with corrections 2019.
    MB6  ASK 52  £100.00

VII  Anthems I: Coronation & Verse Anthems
     John BLOW
     Edited by Anthony Lewis & H Watkins Shaw
     The contents include anthems for the coronation of James II and for the coronation of William and Mary, plus three anthems with strings. Musica Britannica’s collections of his work have done much to increase our appreciation of this influential figure in 17th-century English music. String parts for four of the anthems are available for rental. First published in 1953, revised 1969 and reprinted with corrections 1986.
     MB7  ASK 49  £68.00

VIII  Complete Works
     John DUNSTABLE
     Edited by Manfred Bukofzer
     A milestone in 20th-century musicology when first published and the standard edition ever since, this volume presents the surviving sacred and secular output of this renowned medieval English composer whose genius was recognised throughout Europe. First published in 1953, revised 1970 and reprinted 1983.
     MB8  ASK 81  £91.00

IX  Jacobean Consort Music
    Edited by William Coates & Thurston Dart
    A rich anthology of fantasias and dances for ‘whole’ consorts of two to six parts, by 34 composers from Aspley to Wilbye – and Anon. There is also a substantial section containing music for strings and keyboards, and another of music for division viol and lute viol.
    MB9  ASK 9  £91.00

X  The Eton Choirbook I
    Edited by Frank Harrison
    MB10  ASK 16  £85.00

XI  The Eton Choirbook II
    Edited by Frank Harrison
    MB11  ASK 16  £85.00
XII  The Eton Choirbook III
   Edited by Frank Harrison
The third part of the Eton Choirbook introduces four
composers not previously featured – Holyngborne,
Nesbett, Stratford and Turges – and includes Davy’s St
Matthew Passion and Wylkynson’s setting of the Apostles’
Creed. Magnus Williamson’s revision of Volume III retains
the exemplary editing by Frank Harrison. However, the
fragmentary antiphons and Magnificat settings, previously
presented as incipits only, are now included in complete
transcriptions. Though still unperformable, they are nonetheless of considerable musical interest, and faburden melodies and plainsong cantus fermi relevant to these pieces have been provided in an expanded Appendix.
MB12  ASK 16  £85.00

XIII  Overtures for Orchestra
   William BOYCE
   Edited by Gerald Finzi
A collection that includes some of the liveliest and most
attractive orchestral music by any 18th-century English
composer – edited by a 20th-century composer who
pioneered a reappraisal of Boyce’s achievement. Most of
the pieces are drawn from New Year and Royal Birthday
Odes. Performing material for rental is available for ten
of the Overtures.
First published in 1957.
MB13  ASK 15  £85.00

XIV  Keyboard Music I
   John BULL
   Edited by John Steele & Francis Cameron
   and revised by Alan Brown
Bull’s skill as a composer and performer was acknowledged
throughout Europe. This volume, the first of two, contains
fantasias, ostinati and plainsong settings, keyboard canons,
preludes and a group of ‘Dorian’ pieces rechecked against
the sources in this latest revision.
MB14  ASK 12  £85.00

XV  Music of Scotland 1500–1700
   Edited by Kenneth Elliott
Containing a wide-ranging anthology of Latin church
music, music of the reformed church, songs and
instrumental music – music of court, cathedral and castle,
kirk, burgh and countryside. This has remained one of the
most popular Musica Britannica volumes amongst both
scholars and performers.
MB15  ASK 11  £91.00

XVI  No Song, No Supper
   Stephen STORACE
   Edited by Roger Fiske
A delightful late 18th-century stage-piece by a gifted
composer who befriended the young Mozart. Regularly
revived in amateur or professional productions, it makes
an important contribution to our understanding more of a
little-known and neglected area of English operatic history.
Performing material is available for rental.
MB16  £81.00

XVII  Concertos for Piano and Orchestra
   Nos. 1–3
   John FIELD
   Edited by Frank Merrick
This is neglected repertoire by an important figure of the
early Romantic movement who was a significant influence
on Chopin. The contents include Piano Concertos in E₃, A₄
and E₅, scored for strings, timpani and double woodwind,
horns and trumpets. Orchestral material is available for
rental.
First published in 1961.
MB17  £91.00

XVIII  Music at the Court of Henry VIII
   John BULL
   Edited by Thurston Dart
Complementary to MB14, Bull’s more extrovert keyboard
music: dances, preludes and variations, in a third edition
rechecked throughout against the sources, and with text
and music revised. There are extra variant readings, and
a new second Appendix giving incipits of selected pieces or
arrangements, anonymous in the sources, which have
been proposed over the years as possibly Bull’s work.
First published in 1963, revised 1970, reprinted with corrections 1992,
and revised 2016.
MB19  ASK 12  £85.00

XX  Keyboard Music
   Orlando GIBBONS
   Edited by Gerald Hendrie
Highly popular in its own day, surviving not only in
Parthenia but also in some 40 manuscripts, this corpus of
work reflects the mind of a severe, sometimes austere
musician who rarely indulged in effects of virtuosity
for their own sake, yet whose music retains an enduring
fascination for modern keyboard players. For the third
edition, sources have been exhaustively checked and re-
collated, and a new piece included: an Almain by Robert
Johnson set by Gibbons.
First published in 1962, revised 1967, reprinted with corrections 1974,
1990, and revised 2010.
MB20  ASK 13  £68.00

XXI  Consort Music
   William LAWES
   Edited by Murray Lefkowitz
In the history and development of 17th-century English
music, Lawes occupied a central position between the
emergence of a distinctive instrumental style and its
culmination in the works of Purcell.
MB21  ASK 70  £71.00
XXII Consort Songs
Edited by Philip Brett
The ‘Cinderella’ of Elizabethan and Jacobean secular music, consort songs for voice and viols survived both the popularity of the imported madrigal and the fashion for the lute air. An indigenous corpus of music, they subsequently influenced the development of the verse anthem.
MB22 ASK 4 £91.00

XXIII Collected Anthems
Thomas WEELKES
Edited by David Brown, Walter Collins & Peter Le Huray
Weelkes’s music for the church, obscured by his reputation as a madrigalist, is well served by this edition of his full and verse anthems. Their qualities of dramatic strength and skill in handling choral forces are no less impressive than in his popular secular compositions.
MB23 ASK 44 £71.00

XXIV Keyboard Music
Giles FARNABY
Edited by Richard Marlow
This is music by an elusive figure, whose amateur status in no way impaired the creation of a picturesque keyboard style which experts have compared with that of certain Romantic masters. Four pieces by Richard Farnaby, son of Giles, are also included.
MB24 ASK 34 £71.00

XXV Secular Vocal Music
Richard DERING
Edited by Peter Platt
Canzonettes for three and four voices are collected in this volume, plus Italian madrigals in the early monodic style of the continuo-madrigal. A Roman Catholic, Dering worked first in Brussels, then at the court of Charles I and Henrietta Maria before his death in 1630. His music makes for interesting comparison with that of another recusant composer, Peter Philips, collected in MB29, MB61 and MB75.
MB25 ASK 51 £68.00

XXVI Consort Music in Four Parts
John JENKINS
Edited by Andrew Ashbee
The volume includes airs and suites for two trebles, two basses and organ, and four-part fantasias and airs. Jenkins was a renowned composer in his own time, and his life and works forged a historical link between the glory of Jacobean consort music and its culmination in the music of Purcell.
MB26 ASK 31 £85.00

XXVII Keyboard Music I
William BYRD
Edited by Alan Brown
The third, revised edition of this landmark volume incorporates a number of significant revisions. A new bibliography and note on instruments and performance are also included. With MB28, the volume is recorded on the 7-CD collection of Byrd’s complete keyboard music, played by Davitt Moroney and issued on the Hyperion label.
MB27 ASK 32 £86.00

XXVIII Keyboard Music II
William BYRD
Edited by Alan Brown
Contains pieces on plainsong melodies, fantasias, pavans, galliards and character pieces, of which 17 are revised significantly in the light of recent research for this third edition. Also amended are the incipits of anonymous works and the lists of variants and of sources, with the addition as in MB27 of a bibliography, and an appendix of relevant plainsongs from 16th-century sources.
MB28 ASK 32 £86.00

XXIX Select Italian Madrigals
Peter PHILIPS
Edited by John Steele
A Roman Catholic who spent most of his life in foreign service, Philips was a master of the conservative Italian style. This selection gives a comprehensive idea of his achievement, and makes for an interesting contrast with work by Richard Dering (MB25), another Catholic composer who spent much of his life away from England.
MB29 ASK 25 £91.00

XXX Shakespeare Ode
Thomas LINLEY Jnr
Edited by Gwilym Beechey
A delightful ‘Ode on the Spirits of Shakespeare’, this is a remarkable achievement by a young composer whose tragically early death, aged 22, deprived English music of a possible figure of genius who was an exact contemporary of Mozart. Performing material is available for rental.
MB30 £85.00

XXXI Chamber Music I
Matthew LOCKE
Edited by Michael Tilmouth
No comprehensive collection of British music would be complete without reference to the outstanding achievement of Matthew Locke, most idiosyncratic and arguably the most original of Restoration composers before Purcell. This first of two chamber-music volumes contains duos for two bass viols, the consort of two viols, the Little Consort and the Flat Consort of rugged chromatic music.
MB31 ASK 14 £76.00
XXXII Chamber Music II
Matthew LOCKE
Edited by Michael Tilmouth
The Broken Consort: Part 1; the Broken Consort: Part 2; the Consort of Four Parts and two six-part canons continue the collections of Matthew Locke’s chamber music in the Musica Britannica edition.
MB32  ASK 14  £76.00

XXXIII English Songs 1625–1660
Edited by Ian Spink
A collection of songs by English composers of the generation following the lute-song writers, with music of the Stuart court forming an important element. This corpus of work is of interest for its typically English compromise with the new European styles of declamation and recitative.
MB33  ASK 10  £91.00

XXXIV Complete Church Music I
Pelham HUMFREY
Edited by Peter Dennison
Spanning the years 1663–1674, Humfrey’s output provides a most significant legacy from the Restoration period. The 12 verse anthems in this volume show the evolution of a distinctively English baroque style through a mixture of continental influences. String parts for Have mercy upon me O God and Lift up your heads are available through the ‘Made-to-Order’ service.
MB34  ASK 56  £76.00

XXXV Complete Church Music II
Pelham HUMFREY
Edited by Peter Dennison
This volume contains six verse anthems, the Service in E minor (Humfrey’s only surviving such setting), and the simple ‘Church Chant’ in C major, perhaps his best-known liturgical work.
MB35  ASK 56  £76.00

XXXVI Early Tudor Songs & Carols
Edited by John Stevens
Previously unpublished secular songs from the Ritson Manuscript and the Fayrfax Manuscript form the substance of this volume, which complements MB18 to offer a fairly comprehensive picture of English vernacular polyphony in the century before the Reformation.
First published in 1975.
MB36  ASK 3  £91.00

XXXVII Selected Piano and Chamber Music
Sterndale BENNETT
Edited by Geoffrey Bush
A Piano Sonata, a Suite de Pièces, a Chamber Trio for violin, cello and piano and a Sonata-Duo for cello and piano bear witness to the underrated skills of this Victorian composer and administrator who was an important precursor of the English Musical Renaissance.
MB37  ASK 21  £91.00

XXXVIII Anthems and Motets
Matthew LOCKE
Edited by Peter Le Huray
Locke’s tour de force, Be thou exalted Lord, much admired by Samuel Pepys, is included here with nine other English anthems and six Latin motets to make a complete edition of the composer’s works on sacred texts for four or more voices. String parts for four of the motets are available through the ‘Made-to-Order’ service.
MB38  ASK 14  £91.00

XXXIX Consort Music of Six Parts
John JENKINS
Edited by Donald Peart
Complementary to MB26, these six-part fantazias, pavines, fancies and In Nomines – all except one in minor keys – show Jenkins’s profound technical mastery of the consort idiom extended to the handling of larger forces.
MB39  ASK 31  £71.00

XL Music for Mixed Consort
Edited by Warwick Edwards
15 pieces from the Walsingham Consort Book of 1588 and 19 pieces from Matthew Holmes’s Consort Books, c.1595, represent music for mixed consort, a colourful and eclectic genre that played an important role in Elizabethan and Jacobean secular music-making.
MB40  ASK 5  £91.00

XLI Confitebor tibi, Domine
Samuel WESLEY
Edited by John Marsh
A setting of the 110th Psalm for SATB soli, chorus and orchestra, lasting over an hour. This volume makes available a key work in the output of this unworthily neglected 19th-century composer, and offers a major addition to the English choral repertoire. Performing material is available for rental.
First published in 1978.
MB41  ASK 41  £91.00

XLII The Judgment of Paris
Thomas ARNE
Edited by Ian Spink
Composed in 1740, this is a fascinating late example of the English masque tradition, and a relatively early work by a composer who began to occupy a central role in the life of London’s musical theatre at about the time when Handel was abandoning Italian opera in favour of oratorio. Performing material is available for rental.
First published in 1978.
MB42  £76.00
XLIII  English Songs 1800–1860
Edited by Geoffrey Bush & Nicholas Temperley
A representative survey of the best of English art songs dating from the Georgian and early Victorian period. The anthology contains neglected material by Attwood, Balfe, Barnett, Hatton, Loder, Pierson, Pinto, Samuel and S S Wesley and others.
MB43  ASK 6  £91.00

XLIV  Elizabethan Consort Music I
Edited by Paul Doe
With MB45 this volume completes the publication of extant In Nomines and related pieces used for consort performance in the reign of Elizabeth I – excluding the music of William Byrd and works by Scottish composers collected in MB15.
MB44  ASK 7  £97.00

XLV  Elizabethan Consort Music II
Edited by Paul Doe
Five-part consorts by Christopher Tye form a substantial corpus of the works collected in this volume, and appear alongside pieces by Anon, Blanks, Harding, Mundy, Weelkes, Woodson and others.
MB45  ASK 7  £91.00

XLVI  Fantasia-Suites
John COPRARIO
Edited by Richard Charteris
Probably written for Charles I when Prince of Wales, Coprario’s fantasia suites – 16 for viol, bass viol and organ, eight for two violins, bass viol and organ – established a texture that was developed without interruption in the works of Lawes, Jenkins, Gibbons and Locke and culminated in Purcell’s 12 Sonatas of 1683.
First published in 1980.
MB46  ASK 33  £97.00

XLVII  Alfred
Thomas ARNE
Edited by Alexander Scott
Described as an ‘English opera’, Alfred was first performed in 1740 at Cliveden, the residence of Frederick, Prince of Wales. It is remembered today as the source of the patriotic song ‘Rule, Britannia’. Performing material for extended excerpts is available for rental.
First published in 1981.
MB47  £91.00

XLVIII  Consort Music
Orlando GIBBONS
Edited by John Harper
33 free fantasias dominate this collection, which also includes four In Nomines, four dances and variations on ‘Go from my window’. This volume gathers together the complete surviving corpus of consort music by one of the genre’s greatest masters.
First published in 1982.
MB48  ASK 13  £86.00

XLIX  Songs
Hubert PARRY
Edited by Geoffrey Bush
This is a representative collection of solo songs by a seminal figure in the English Musical Renaissance. 36 items selected from the English Lyrics show a fine sense of word setting and poetic subtlety, with texts by Sir Philip Sidney, Shelley, Scott, Lovelace, Beddoes, Byron, Keats, Sir John Suckling, Julian Sturgis, Beaumont and Fletcher, Meredith, Haywood, Herrick, Thomas Lodge and Rossetti. The four Shakespeare Sonnets are also included.
First published in 1982.
MB49  ASK 74  £91.00

L  Anthems II: Anthems with Orchestra
John BLOW
Edited by Bruce Wood
Seven more anthems by this most influential of Restoration composers; five date from the closing years of Charles II’s reign, and two from the reign of William III. Orchestral material for five of the anthems is available for rental.
MB50  ASK 49  £91.00

LI  Dramatic Music (including Psyche)
Matthew LOCKE
Edited by Michael Tilmouth
A collection that highlights Locke’s pivotal role in laying the foundations of English dramatic music, combining the traditions of the Masque with the new optimistic manner of recitative. This volume also contains The Empress of Morocco and The Tempest, with the music by Humfrey, Banister, Reggio and Hart. Performing material for Psyche is available for rental.
First published in 1986.
MB51  ASK 14  £107.00

LII  Songs
Charles Villiers STANFORD
Edited by Geoffrey Bush
Brahmsian in outlook yet flavoured with Irish flair and imagination, these songs reveal hidden aspects of a composer whose reputation, in all its diversity, is still to be fully revalued. One complete song-cycle, A Fire of Turf, is included, together with Three Ditties of Olden Times, Three Songs to Poems by Robert Bridges, Songs of Faith Set II, The Clown’s Songs from Twelfth Night and 20 other individual songs.
First published in 1986.
MB52  ASK 82  £101.00

LIII  Collected English Lutenist Partsongs I
Edited by David Greer
70 partsongs by Michael Cavendish, Robert Jones, Francis Pilkington and John Bartlett are presented in four-part score with lute tablature and transcription.
First published in 1987.
MB53  ASK 79  £95.00
LIV Collected English Lutenist Partsongs II  
Edited by David Greer  
77 partsongs by John Danyel, Thomas Ford, Robert Jones, Thomas Campion and John Attey are presented in four-part score with lute tablature and transcription.  
MB54  ASK 79 £95.00

LV Elizabethan Keyboard Music  
Edited by Alan Brown  
In conjunction with MB66, this volume draws on manuscript sources of Tudor keyboard music to create a comprehensive edition of all the material which has not yet found a place in the series, or in comparable library editions.  
MB55  ASK 108 £95.00

LVI Songs 1860–1900  
Edited by Geoffrey Bush  
A fascinating collection that casts new light upon an undervalued 19th-century genre. Women composers Maude Valérie White and Liza Lehmann feature prominently. Of special interest is a selection of songs from Arthur Somervell’s Tennyson cycle of Maude.  
MB56  ASK 112 £95.00

LVII Anthems I  
Samuel Sebastian WESLEY  
Edited by Peter Horton  
11 anthems by this vigorous reformer of Victorian church music show Romantic harmony and Bachian counterpoint combined with imaginative structures. These works brought new life to a uniquely English genre that had fallen into neglect at the time of their composition.  
First published in 1990.  
MB57  ASK 115 £105.00

LVIII Ode on St Cecilia’s Day and Anthem: Hearken unto me  
Maurice GREENE  
Edited by H Diack Johnstone  
Two pieces with a distinctly Cambridge connection, the Ode being composed for the opening of James Gibbs’s University Senate House in 1730, the anthem intended for performance in King’s College Chapel on 25th March – Founder’s Day – 1728. Performing material is available for rental.  
MB58  ASK 89.00

LIX Consort Music  
Thomas TOMKINS  
Edited by John Irving  
Though best known for his cathedral services and anthems, Tomkins was also an assiduous composer of music for viol consort; this volume makes available for the first time a collected critical edition of his work in this genre.  
MB59  ASK 35 £89.00

LX Fantasia-Suites  
William LAWES  
Edited by David Pinto  
The complete fantasia-suites for one and two violins, bass viol and organ by this Royalist composer whose influence on Jenkins, Locke and Purcell was considerable, especially in the area of instrumental and dramatic music.  
MB60  ASK 70 £89.00

LXI Cantiones Sacrae Octonis Vocibus (1613)  
Peter PHILIPS  
Edited by John Steele  
This collection is a landmark in the reassessment of an important yet undervalued English composer of the late Renaissance. 31 eight-voice Cantiones Sacrae reveal the impressive technical and expressive range he achieved within a conservative idiom, and his particular mastery of music for double choir.  
MB61  ASK 25 £105.00

LXII Four-Part Fantasias for Viols  
Alfonso FERRABOSCO THE YOUNGER  
Edited by Andrew Ashbee & Bruce Bellingham  
Contrapuntally sophisticated, the fantasias of Ferrabosco the Younger laid the foundations for the development of 17th-century English consort music, and were admired by European musicians including Praetorius, Maugars, Mersenne and Rousseau. A complete recording of the four-part fantasies is available through the New England Chapter of the Viola da Gamba Society of America.  
MB62  ASK 19 £89.00

LXIII Ode on St Cecilia’s Day and Anthem: Hearken unto me  
Maurice GREENE  
Edited by H Diack Johnstone  
Two pieces with a distinctly Cambridge connection, the Ode being composed for the opening of James Gibbs’s University Senate House in 1730, the anthem intended for performance in King’s College Chapel on 25th March – Founder’s Day – 1728. Performing material is available for rental.  
MB58  ASK 89.00

LXIV Anthems III: Anthems with Strings  
John BLOW  
Edited by Bruce Wood  
Nine pieces are included in this third volume of anthems for voices and orchestra by John Blow. They were composed during his first decade as a Gentleman of the Chapel Royal and reveal both his indebtedness to the influence of Pelham Humfrey, and his rapid assertion of his own manner. Instrumental material is available for rental for the anthem Cry Aloud and Spare Not.  
MB64  ASK 49 £95.00
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<td></td>
<td>In this volume are the complete extant consort works of a Jacobean Catholic composer, rediscovered in the 20th century, who excelled in the conservative polyphonic style of the earlier consort masters.</td>
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<td>MB65</td>
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<td></td>
<td>This handsome and remarkably varied collection completes the publication in modern edition, begun in MB55, of all surviving keyboard music that can reasonably be assigned to the dates 1520–1580.</td>
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<th>LXVII</th>
<th>Consort Music of Five and Six Parts</th>
<th>John WARD</th>
<th>Edited by Ian Payne</th>
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<td></td>
<td>A contemporary of Gibbons and a noted madrigalist, Ward was also a prolific composer of consort music in the madrigalian style. This volume of extant instrumental works of five and six parts complements the collection of four-part fantasias and ayres for two bass viols and organ published in MB83.</td>
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<td>MB67</td>
<td>ASK 40</td>
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<tr>
<th>LXVIII</th>
<th>Solomon: A Serenata</th>
<th>William BOYCE</th>
<th>Edited by Ian Bartlett</th>
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<td></td>
<td>Scored for soprano and tenor soloists, SATB chorus and orchestra, the serenata Solomon is an outstanding example of the 18th-century pastoral genre at its most poetically rich and distinctive. At one time second only to the Messiah in popularity, it deserves equivalent notice today as a masterpiece of the English baroque and as a profuse flowering of Boyce’s exceptional talents. Performing material is available for rental.</td>
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<tr>
<th>LXIX</th>
<th>Complete Organ Music</th>
<th>John BLOW</th>
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<tbody>
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<td></td>
<td>The organ voluntaries, double or cornet voluntaries and psalm-tune settings by John Blow form a substantial corpus of material – 48 pieces in all – that sheds much light on the developing keyboard style of the late 17th century. Predominantly serious and contrapuntal, they bear witness to the technical mastery of their composer and to his role as an important influence in Restoration musical life.</td>
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<tr>
<th>LXX</th>
<th>Consort Music of Three Parts</th>
<th>John JENKINS</th>
<th>Edited by Andrew Ashbee</th>
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<td></td>
<td>Twenty-eight pieces for treble, two basses and organ, and twenty-one for two trebles and a bass, attest to the degree of mastery achieved by John Jenkins in the traditional fantasia form. His command of a fine lyric gift and wide-ranging tonal orbit are especially to be noted in the contents of this volume, which fills an important gap in our knowledge of this distinctively English instrumental repertoire.</td>
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<th>LXXI</th>
<th>Nocturnes and Related Pieces</th>
<th>John FIELD</th>
<th>Edited by Robin Langley</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Amongst the most widely disseminated and influential piano music of the early 19th century, the sixteen Nocturnes of John Field are here published together for the first time, in an edition that through careful consideration of publishers’ plate numbers, Russian first editions and the composer’s habits of revision reveals the number and chronology of the little-known Nocturne No. 10, and its relation to the unnumbered ‘Troubadour’ Nocturne H.55.</td>
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<th>LXXII</th>
<th>Rosina</th>
<th>William SHIELD</th>
<th>Edited by John Drummond</th>
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<td></td>
<td>A retelling of the biblical story of Ruth in a rural north-of-England setting, Rosina was Shield’s fourth opera, and was a considerable success at its premiere on the last day of December, 1782. Rosina’s importance lies in its musical charm, its content (which includes borrowed and original vocal numbers), and in its status as the only English opera of the period for which orchestral parts survive. Performing material is available for rental.</td>
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<th>LXXIII</th>
<th>Complete Harpsichord Music</th>
<th>John BLOW</th>
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<td></td>
<td>The complete harpsichord music of John Blow is here made available for the first time, including eleven doubtful works and incipits of spurious ones. In this collection there are dances such as almands, corants, minuets, sarabands and jigs, as well as extensive ground bass compositions that demonstrate the growth of a distinctive formal and technical idiom for the instrument.</td>
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<th>Italian Madrigals Englished</th>
<th>Thomas WATSON</th>
<th>Edited by Albert Chatterley</th>
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<td>Published in 1590, Thomas Watson’s Italian Madrigals Englished set the poet’s own texts, in English, to music by Marenzio, Nanino and Striggio. Like Musica Transalpina, dating from two years earlier, the collection marked an important stage in the assimilation of Italian secular styles within English music.</td>
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<td></td>
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LXXV Complete Keyboard Music
Peter PHILIPS
Edited by David J Smith
The complete keyboard music of this neglected master of the Italian vocal style is here collected in a single volume, making reference for the first time to all the surviving sources for this material, and including works previously considered of doubtful authenticity. The contents include intabulations of madrigals and chansons, fantasias, and dances.
First published in 1999.
MB75 £97.00

LXXVI Semele
John ECCLES
Edited by Richard Platt
An all-sung English opera that was completed in 1707 but which received its first London production only in 1972, Semele remains one of the great ‘might have beens’ of British music. Had it taken the stage as planned, it could well have affected the development of English opera by showing that a native form, in spirit Purcellian and English rather than Italian, was indeed perfectly viable during the 18th century. Performing material is available for rental.
MB76 £94.00

LXXVII Symphony in G minor
Cipriani POTTER
Edited by Julian Rushton
Potter’s Tenth Symphony was probably the most frequently performed of all his orchestral pieces, and this edition is believed to be the first of his symphonic works printed in full score. Potter, who was praised by Wagner for his contrapuntal skill, was Principal of the Royal Academy of Music and was notable for introducing Beethoven’s music to English audiences. Orchestral material is available for rental.
MB77 £93.00

LXXVIII Fantasia-Suites I
John JENKINS
Edited by Andrew Ashbee
Ten fantasia-suites, for two treble viols, bass viol and organ, written early in the composer’s career, and fifteen fantasia-air sets, probably late productions, add to the significant corpus of music for viol consort by this outstanding 17th-century composer who inherited and expanded the tradition of instrumental fantasias handed down from Coprario and Lawes. Recordings of the fifteen fantasia-air sets, performed by the Locke Consort, are available on the Channel Classics label, CD number CCS SA 17602.
MB78 £95.00

LXXIX Anthems IV: Anthems with Instruments
John BLOW
Edited by Bruce Wood
This fourth volume of choral music by John Blow completes the publication of his symphony anthems, also contained in MB7, MB50 and MB64. Besides the remaining Chapel Royal anthems, only two of which have previously appeared elsewhere, two occasional works, both hitherto unpublished, are also included.
First published in 2002.
MB79 £99.00

LXXX Sonatas for Violin and Pianoforte
Hubert PARRY
Edited by Jeremy Dibble
A key figure in the so-called English Musical Renaissance, Parry was a considerable composer of chamber music. His three violin sonatas, the first of which, in D minor, is here published for the first time, along with the Fantasie Sonata and Sonata in D major, date from the 1870s and 80s, and are contemporary with his four symphonies and setting of Milton’s ‘Blest Pair of Sirens’. They are fine additions to the string repertoire and will be greeted enthusiastically by violinists seeking new material for recitals. Performing editions of each sonata are available separately. The sonatas have been recorded by Rupert Luck (violin) and Daniel Swain (piano) on Radegund Records, CD number RR CD018-01.
MB80 £84.00

LXXXI Consort Music of Five and Six Parts
Alfonso FERRABOSCO THE YOUNGER
Edited by Christopher Field & David Pinto
The rich store of music in this volume includes the In Nomine ‘Through All Parts’, the ‘Dovehouse Pavan’, the four- and five-part hexachord compositions with their radical and exploratory modulations, Ben Jonson’s A Hymn to God the Father in a four-note ostinato setting, tuneful almains, and the four-part version of ‘On the Hexachord’.
First published in 2004.
MB81 £104.00

LXXXII Phoebe
Maurice GREENE
Edited by H Diack Johnstone
Like its predecessor Florimel, Phoebe (1743), the second of Maurice Greene’s two operas, sets a libretto by John Hoadly. Probably written for performance at the Apollo Society, founded by Greene himself in 1733, this three-act opera, for four soloists and chorus, is a beautiful example of the English pastoral-masque genre, both musically and dramatically in the tradition of Handel’s Actis and Galatea. Performing material is available for rental.
First published in 2004.
MB82 £94.00
LXXXIII  Consort Music of Four Parts  
John WARD  
Edited by Ian Payne  
John Ward’s music for four viols shows less consistency of style than his work for five- or six-part consort. The smooth madrigalian lines of the six Oxford fantasias most clearly approach the accomplishment of his characteristic pieces for larger ensembles. The Paris fantasias, which with the In nomines also included in the collection feature uniquely in a single source in the Bibliothèque Nationale de France, are more variable in texture and idiom. The volume also includes six ayres for two bass viols and organ, brief, tuneful compositions in dance-like rhythm redolent of the almain.  
First published in 2005.  
MB83  ASK 40  £86.00

LXXXIV  Complete Keyboard Music  
Thomas ROSEINGRAVE  
Edited by H Diack Johnstone & Richard Platt  
While studying in Italy Thomas Roseingrave became a disciple of Domenico Scarlatti, but in his own keyboard music he developed a personal gift for bold harmonies and modulations into a style that confounded his contemporaries and retains its novelty to this day. He was the first organist of St George’s, Hanover Square, until mental illness overshadowed his professional life. His keyboard music remains among the most intriguing oeuvres of any 18th-century British composer. Performing material for the Concerto in D is available for rental.  
First published in 2006.  
MB84  ASK 127  £93.00

LXXXV  Eighteenth-Century Psalmody  
Edited by Nicholas Temperley & Sally Drage  
The contents of this volume give a comprehensive account of the great variety of musical forms used in parish church and Nonconformist worship in the 18th century. Each of the 103 pieces has been chosen because the editors believe it to be both rewarding to perform and to listen to. At the same time, they have sought to represent every important development in English psalmody during this period of profound social and artistic change.  
MB85  ASK 129  £108.00

LXXXVI  Gli equivoci  
Stephen STORAGE  
Edited by Richard Platt  
This is the first published version of a sparkling comic opera written in 1786 for Vienna’s Burgtheater, to a Da Ponte libretto adapted from Shakespeare’s The Comedy of Errors. A pupil of Mozart, Stephen Storace was a major figure in English opera of the late 18th century, and Gli equivoci is a unique testament to his versatility and promise. The work is issued in a reduction for voices and keyboard, with an English singing translation. The full score and performing material (including a libretto with the Italian and English set on facing pages) are available for rental. The libretto is also available separately for sale (Y342).  
MB86  £108.00

LXXXVII  Motets for One, Two or Three Voices and Basso Continuo  
Richard DERING  
The music of Dering forms a lively commentary on the artistic interchange between England and the continent in the early 17th century, and the picture is extended with this collection of small-scale settings of Latin texts with continuo accompaniment. Performed both in the chapel of Queen Henrietta Maria and in the residential quarters of Oliver Cromwell, these pieces were clearly much in demand for intimate devotional observances.  
MB87  ASK 51  £94.00

LXXXVIII  Complete Chamber Music  
William CROFT  
Edited by H Diack Johnstone  
Hitherto unpublished, the four trio sonatas and two five-part sonatas by William Croft, which came to light in 1977, are among the most interesting and rewarding of English chamber works to have been written in the period between the trio sonatas of Purcell and those of Boyce and Arne. They are complemented by six sonatas for two solo recorders, and three violin sonatas that are amongst the earliest printed works in this genre by an English composer. Performing editions are available for all works in this volume.  
First published in 2009.  
MB88  ASK 73  £86.00

LXXXIX  Anthems III  
Samuel Sebastian WESLEY  
Edited by Peter Horton  
The third and final volume devoted to the anthems of S S Wesley completes the canon with 23 original works written in the period between his move from Exeter Cathedral to Leeds parish church in 1842 and 1874, the likely date of his final essays in the genre. Approaching a greater simplicity of style, with less counterpoint and dissonance, but emphasising elements of colour, timbre and texture, these works are in general conceived on a more modest scale than earlier pieces such as The Wilderness.  
First published in 2010.  
MB89  ASK 115  £99.00

XC  Fantasia-Suites II  
John JENKINS  
Edited by Andrew Ashbee  
This collection includes Jenkins’s fantasia-suites for treble, two basses and organ (Group III in the Viola da Gamba Society’s Thematic Index of Music for Viols). The abandonment of the galliard third movement in favour of the corant suggests a provenance later than that of the fantasia-suites in MB78. The virtuoso writing of the ‘divisions’ is among the most demanding of all English consort music, and each of the nine suites commences with an extended fugal section as elaborate as anything found in the composer’s viol fantasies. Also included are the 29 surviving bass parts of the Divisions for Treble and Two Basses (VdGS Nos. 1–29).  
First published in 2010.  
MB90  ASK 31  £95.00
XCII Orchestral Works
George BUTTERWORTH
Edited by Peter Ward Jones

The two English Idylls, the Rhapsody 'A Shropshire Lad' and the idyll The Banks of Green Willow are among the most exquisite statements of the English folk-song idiom. This complete and authoritative collection includes an earlier version of The Banks of Green Willow, and a fragment of an Orchestral Fantasia. Work in progress in 1914, when Butterworth enlisted, it suggests the composer setting out in a new direction, perhaps inspired by the example of Vaughan Williams's A London Symphony. Performing material is available for rental.

First published in 2012.

MB92 CON 245 £95.00

XCIII Rounds, Canons and Songs from Printed Sources
Thomas RAVENSCROFT
Transcribed and edited by John Morehen & David Mateer

This is the first complete edition of the rounds, canons and songs from Ravenscroft's four principal publications: Pammelia, Deuteromelia, Melismata and A Briefe Discourse. Thomas Ravenscroft (c.1582–c.1635) was a collector, editor and theorist as well as a composer, whose work was esteemed in his own lifetime and is valued today for its insights into the popular music of the period. Rounds and canons in this collection are all presented in resolved form, and the variety of subjects includes drinking songs, hunting songs and four songs in West Country dialect, as well as Latin-texted material.

First published in 2012.

MB93 ASK 132 £99.00

XCIV English Keyboard Concertos 1740–1815
Edited by Peter Lynan

From more than 200 examples surviving from the period c.1740–c.1815, this anthology presents organ, harpsichord and piano concertos by Handel's contemporaries and successors, including Felton, Cooke, William Hayes, Arne, Chilcot, Philip Hayes, Hook, Rush, Stanley, Charles Wesley, Crotch, Samuel Wesley and Russell. All 13 concertos may be played as keyboard solos or ensemble works. For performing material, please see pages 16–20.

First published in 2013.

MB94 ASK 133 £114.00

XCV Songs in British Sources c.1150–1300
Edited by Helen Deeming

Partly as a result of the nature of their manuscript transmission, songs from the period 1150 to 1300 have remained unknown or unnoticed with the exception of Sumer is icumen in and Angelus ad virginem. The rich variety of content in MB95 is therefore an important corrective and addition to our knowledge of the period, and is evidence for a vigorous interest in the cultivation and preservation of song in the 12th and 13th centuries. Not all the songs edited here originated in Britain, but their presence in manuscripts of British origin suggests that all were at least sung here. Most items are found uniquely in single music sources, or with text-only concordances, and around half are published for the first time.

First published in 2013.

MB95 ASK 137 £104.00

XCVI English Keyboard Music
Edited by Alan Brown

This volume is the first of two intended to extend the coverage of keyboard music in Musica Britannica comprehensively into the first quarter of the 17th century. (The other, MB102, includes material from the two virginal books in the Fitzwilliam Museum, Cambridge.) The present edition contains music by anonymous and a dozen or so named composers, including the complete keyboard works of Nicholas Carleton, the surviving twenty 'Miserere' canons by Thomas Woodson, and the anonymous 'Pretty ways for young beginners to look on'. The 77 complete pieces include preludes, plainsong settings, voluntaries, dances and character pieces.

First published in 2014.

MB96 ASK 138 £98.00

XCVII Secular Polyphony 1380–1480
Edited by David Fallows

Aiming to complement and complete the repertory of early secular polyphony edited by John Stevens in MB4, MB18 and MB36, Secular Polyphony 1380–1480 includes music from MSS copied in England as well as music by apparently English composers in MSS from the continental mainland. It also includes a large number of pieces for whose origin there is no clear proof, but which are presented here in an appropriate musical context on account of their sources, form and style suggesting an English origin. The 126 works included offer a new picture of England's contribution to 15th-century European music.

First published in 2014.

MB97 ASK 139 £125.00

XCVIII Motets and Anthems
Richard DERING
Edited by Jonathan Wainwright

With the completion in this volume of the corpus of Richard Dering's vocal music available in modern scholarly editions, we are now in a position to acknowledge fully his contribution to 17th-century music. The contents include his entire sacred output in English: two verse anthems, two contrafacta, and one sacred song. There are also 18 motets for five voices and continuo, more typical of the impassioned Counter-Reformation motet style of Giovanni Gabrieli, Jan Pieterszoon Sweelinck, and another émigré Catholic composer, Peter Philips.

First published in 2015.

MB98 ASK 51 £93.00
XCIX  Savoy Curtain-Raisers
Edited by Christopher O’Brien

Shedding light on a little-known aspect of late-Victorian theatre, MB99 offers full scores and librettos of two one-act operettas, produced at the Savoy Theatre and written to precede as curtain-raisers the main, full-length work of the evening. Richard D’Oyly Carte did much to cultivate the genre, initiated by Trial by Jury in 1875. Though all but forgotten today, the composers François Cellier (1849–1914) and Ernest Ford (1858–1919) had strong connections with Sullivan, and wrote a number of one-act works, of which only Captain Billy (1891) and Mr Jericho (1893) respectively are known to have survived. Performing material is in preparation.

First published in 2015.
MB99  £103.00

C  Judith
Thomas ARNE
Edited by Simon McVeigh & Peter Lynan

Although Arne’s Judith of 1761 was commended by Charles Dibdin as an oratorio ‘that does honour to the English genius’, and was long recognised as an important adjunct of the Handelian form and perhaps the finest such work by a native composer before Elgar, the difficulty of establishing an authoritative performing version of the composer’s only surviving work in the genre has undoubtedly contributed to its neglect. Here published in a complete, critical edition for the first time, it seems entirely fitting that this true cultural monument of 18th-century Britain should be celebrated with the hundredth volume of Musica Britannica. Performing material is available for rental.

First published in 2016.
MB100  £133.00

C1  Consort Music
Peter PHILIPS and Richard DERING
Edited by David J Smith

Complementing their achievements as composers of Italianate vocal music represented elsewhere in the series, this volume brings together consort works by two English Catholics who left England for the continent. Philips belonged to a generation that focused on stylised dance rather than fantasia, and many of his five-part consort dances exist also as keyboard pieces. Dering was born a generation later. Whereas his five-part fantasies were core repertoire for early 17th-century viol players, interest in the stylised dance had by then begun to wane. Several of Dering’s pavans and almaines survive in a single source only, and lack outer parts, which have been completed by the editor. For performing material, please see page 17.

MB101  ASK 51 / ASK 25  £118.00

CII  Keyboard Music from Fitzwilliam Manuscripts
Edited by Christopher Hogwood & Alan Brown

Complementary to MB96, the 85 items in MB102 complete the coverage of the Fitzwilliam Virginal Book in Musica Britannica. With the exception of four pieces by Sweelinck available elsewhere, MB102 contains all the Fitzwilliam content not otherwise already published in individual MB virginalist-composer collections or in the three anthology volumes, MB1, MB55 and MB66. In addition, there are ten pieces from another important keyboard source in the collection of Cambridge’s Fitzwilliam Museum, the Tisdale Virginal Book. The volume was a long-time project of the late Christopher Hogwood, and has been brought to completion by his co-editor Alan Brown.

MB102  ASK 141  £108.00

CIII  Restoration Music for Three Violins, Bass Viol and Continuo
Edited by Peter Holman & John Cunningham

Music for three violins and bass formed a small yet distinctive corpus of instrumental music at the Restoration court of Charles II and in the Catholic chapel of James II. Introduced to England by the German violinist Thomas Baltzar, the genre was adopted by John Jenkins, whose ten late fantasy-suites for three violins, bass viol and continuo, together with Gottfried Finger’s five sonatas for the same group of instruments, constitute the bulk of this volume. Other representative works include Baltzar’s own Suite in C major and Bartholomew Isaack’s Ground in A minor, all fascinating progenitors of Purcell’s crowning contributions to the repertoire, his Pavan in G minor and ‘Three Parts upon a Ground’, which are available in the Purcell Society Edition. Performing material is in preparation.

First published in 2018.
MB103  ASK 142  £102.00

CIV  Fantasia-Suites III
John JENKINS
Edited by Andrew Ashbee

Adding to the major corpus of the composer’s music for strings issued in previous volumes, the seventeen fantasy-suites of VdGS Group I, for treble, bass and organ, with the ten fantasy-suites of Group II already in MB78, are amongst Jenkins’s earliest compositions in this form, following in structure but not technique the example of fantasy-suites by John Coprario. The two suites of Group IV, also for treble, bass and organ, match the nine fantasy-suites of Group III published in MB90, and like those works display a similar high level of instrumental virtuosity in their divisions. With the publication of MB104, all eight series of the composer’s fantasy-suites are now available in Musica Britannica.

MB104  ASK 31  £105.00

Please see overleaf for Offprints, Performing Editions and Digital Publications.
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The Musica Britannica volume from which each work is taken is shown in italic after the title.
Richard DERING cont....
Consort Music of Three and Four Parts (with consort music by Peter PHILIPS). Set of Parts (MB101)
Y343  ASK 51  £20.00
Consort Music of Five Parts (with consort music by Peter PHILIPS). Set of Parts (MB101)
Y344  ASK 51  £45.00
Consort Music of Six Parts (with consort music by Peter PHILIPS). Set of Parts (MB101)
Y345  ASK 51  £35.00

The following motets from MB87 are available in single transpositions (a fourth lower than printed in MB87).

Anima Christi. CB bc
Y254  £1.90
Jesus auctor clementiae. B bc
Y255  £1.90
O Domine Jesu Christe, adoro te (a). CB bc
Y256  £1.90
O sacrum convivium (ii). CB bc
Y257  £1.90

The following motets from MB98 are available in single transpositions (a fourth lower than printed in MB98).

Ave virgo gratiosa / gloriosa. SSATB bc
Y320  £1.90
Dixit Agnes gloriosa. SSATB bc
Y321  £1.90
In lectulo meo. SSATB bc
Y322  £1.90
Indica mihi. SSATB bc
Y323  £1.90
Jesu decus angelicum. SATTB bc
Y324  £1.90
Quae est ista. SSA(or T)TB bc
Y325  £1.90
Vidi speciosam. SSATB bc
Y326  £1.90

Paul DOE (ed.)
Elizabethan Consort Music. Sixteen Four-Part In Nomines for Viols. String Parts (MB44 and MB45)
Y225  ASK 7  £23.00

John DOWLAND
Ayres. Collection for four-part voices (MB6: old edition)
B334  CON 78  £6.25

Sally DRAGE (ed.)
See Nicholas TEMPERLEY (ed.)

Robert FAYRFAX
Magnificat Regale. SATBaB (MB12)
E1204  £2.30

William FELTON
Concerto Op. 1 No. 1 in C major. Solo Keyboard, two Oboes, Bassoon and Strings (MB94)
Solo Keyboard Part (with four other pieces)
K46  CON 249  £10.95
Score, Wind and String Parts
Y310  £20.00

Alfonso FERRABOSCO THE YOUNGER
Consort Music of Five Parts. String Parts (MB81)
H443  ASK 19  £29.00
Four-part Fantasias for Viols. String Parts (MB62)
H350  ASK 19  £23.00

Ernest FORD
Mr Jericho. Vocal Score (MB99)
D106  £6.95

Orlando GIBBONS
Eight Keyboard Pieces. Early Keyboard (MB20)
K26  CON 157  £6.80
Nine Organ Pieces. Early Keyboard (MB20)
K25  CON 158  £6.80

Philip HAYES
Concerto No. 3 in F major. Solo Keyboard, two Flutes, Bassoon, two Horns and Strings (MB94)
Solo Keyboard Part (with four other pieces)
K47  CON 250  £10.95
Score, Wind and String Parts
Y311  £22.50

Philip HAYES
Concerto in D major. Solo Organ and Strings (MB94)
Solo Organ Part (with four other pieces)
K46  CON 249  £10.95
Score and String Parts
Y312  £18.50

HENRY VIII
Thirty-five Compositions (MB18)
E1801  ASK 22  £5.75

James HOOK
Concerto No. 1 in C major. Solo Keyboard, two Flutes, two Horns and Strings (MB94)
Solo Keyboard Part (with four other pieces)
K47  CON 250  £10.95
Score, Wind and String Parts
Y313  £30.00

John JENKINS
Fantasia-Air Sets. Two Treble Viols (or Violins), Bass Viol and Organ. String Parts and Continuo Realisation (MB78)
H433  ASK 31  £32.00
Fantasia-Suites. Two Trebles (Violins), two Basses (Viols) and Organ. String Parts (MB26)
Y218  ASK 31  £23.00
Fantasia-Suites. Two Treble Viols (or Violins), Bass Viol and Organ. String Parts (MB78)
H432  ASK 31  £26.00
John JENKINS cont....
Fantasia-Suites. Treble Viol (or Violin), Two Bass Viols and Organ. String Parts (MB90, Suites 1–5)
Y277  ASK 31 £24.00
Fantasia-Suites. Treble Viol (or Violin), Two Bass Viols and Organ. String Parts (MB90, Suites 6–9)
Y278  ASK 31 £24.00
Fantasia-Suites. Treble (Viol or Violin), Bass (Viol) and Organ. String Parts (MB104, Suites 1–6)
Y355  ASK 31 £22.50
Fantasia-Suites. Treble (Viol or Violin), Bass (Viol) and Organ. String Parts (MB104, Suites 7–12)
Y356  ASK 31 £22.50
Fantasia-Suites. Treble (Viol or Violin), Bass (Viol) and Organ. String Parts (MB104, Suites 13–19)
Y357  ASK 31 £25.00
Y350  ASK 31 / ASK 142 £27.50
Thirty-two Aairs. Two Treble Viols (or Violins), two Basses (Viols) and Organ. String Parts (MB26)
Y242  ASK 31 £27.50
Three-part Fantasias. Set I. Treble Viol (or Violin), two Bass Viols and Organ. String Parts (MB70)
H396  ASK 31 £25.00
Three-part Fantasias. Set II. Two Treble Viols (or Violins) and Bass Viol. String Parts (MB70)
H397  ASK 31 £25.00
William LAWES
Fantasia-Suites. Set I. Violin, Bass Viol and Organ. String Parts (MB60)
H346  ASK 70 £17.00
Fantasia-Suites. Set II. Two Violins, Bass Viol and Organ. String Parts (MB60)
H347  ASK 70 £19.75
Matthew LOCKE
Little Consort, Book 1: Suites 1–5. Score and Parts (MB31)
H282 £17.25
Little Consort, Book 2: Suites 6–10. Score and Parts (MB31)
H306 £17.25
Peter LYNAN (ed.)
Eighteenth-Century English Keyboard Concertos (MB94)
Volume 1. Solo Keyboard
K46 CON 249 £10.95
Volume 2. Solo Keyboard
K47 CON 250 £10.95
Richard MICO
Consort Music. Set I for four Viols. Parts (MB65)
H359 ASK 86 £25.50
Consort Music. Set II for two, three and five Viols. Parts (MB65)
H360 ASK 86 £25.50
Hubert PARRY
Fantasia Sonata in one movement for Violin and Pianoforte. Score and Part (MB80)
Y202 £22.50
Sonata in D for Pianoforte and Violin. Score and Part (MB80)
Y203 £22.50
Sonata [in D minor] for Violin and Pianoforte. Score and Part (MB80)
Y201 £22.50
Peter PHILIPS
Consort Music of Three and Four Parts (with consort music by Richard DERING). Set of Parts (MB101)
Y343 ASK 25 £20.00
Consort Music of Five Parts (with consort music by Richard DERING). Set of Parts (MB101)
Y344 ASK 25 £45.00
Consort Music of Six Parts (with consort music by Richard Dering). Set of Parts (MB101)
Y345 ASK 25 £35.00
The following motets from MB61 are available in single transpositions. All are with Organ except T123.
Alma Redemptoris Mater. SATB SATB. Eb (orig. F) Y96 £2.95
Ave Jesu Christe. SATB SATB. Gm (orig. Am) Y97 £2.95
Ave Regina caelorum. SATB SATB. B♭ (orig. C) Y98 £2.95
Beati estis. SATB SATB. B♭ (orig. C) Y99 £2.95
Benedicta sit sancta Trinitas. SATB SATB. D (orig. C) Y100 £2.95
Benedictus Deus noster. SSAT SATB. D (orig. C) Y101 £2.95
Benedictus Dominus. SATB SATB. Gm (orig. Am) Y102 £2.95
Caecilia Virgo. SSAT ATBB. Am (orig. Gm) Y103 £3.50
Cum jucunditate. SATB SATB. B♭ (orig. C) Y104 £2.95
Ecce tu pulchra es. SATB SATB. B♭ (orig. C) Y105 £2.95
Ecce vicit Leo. SATB SATB. B♭ (orig. C) Y106 £2.95
Exsurgens Maria. SATB SATB. Am (orig. Gm) Y107 £3.50
Gaudeamus omnes in Domino. SATB SATB. B♭ (orig. C) Y108 £3.50
Peter PHILIPS cont....

Gaudens gaudebo in Domino. SATB SATB. B♭ (orig. C)
Y109  £2.95

Gentes Philippus ducit. SATB SATB. D (orig. C)
Y110  £2.95

Hodie concepta est. SATB SATB. B♭ (orig. C)
Y111  £2.95

Hodie in monte. SATB SATB. B♭ (orig. C)
Y112  £2.95

Hodie nobis de caelo. SATB SATB. B♭ (orig. C)
Y113  £3.50

Jubilate Deo. SATB SATB. Am (orig. Gm)
Y114  £2.95

O Pastor aeternae. SATB SATB. G (orig. F)
Y115  £2.95

O quam suavis est [i]. SATB SATB. Gm (orig. Am)
Y116  £2.95

O quam suavis est [ii]. SATB SATB. Am (orig. Gm)
Y117  £3.50

Panis sancte. SATB SATB. Gm (orig. Am)
Y118  £2.95

Quae est ista. SATB SATB. B♭ (orig. C)
Y119  £2.95

Regina caeli laetare. SSAT SATB. G (orig. F)
Y120  £3.50

Salve Regina. SATB SATB. E♭ (orig. F)
Y121  £2.95

Tu es Petrus. SATB SATB. B♭ (orig. C)
Y122  £3.50

Vulnera manuum quae sunt. SATB SATB. Am (orig. Gm)
Y123  £2.95

Thomas RAVENSCROFT (collector)

Rounds and Canons (MB93)
B945  CON 252  £6.25

RESTORATION MUSIC FOR THREE VIOLINS, BASS VIOL AND CONTINUO

Y350  ASK 31 / ASK 142  £27.50

Set 2. Thomas Baltzar: Suite in C major; Bartholomew Isaack: Ground in A minor; Nicola Matteis: Ground in D minor; Gottfried Finger: Five Sonatas. String Parts (MB103)
Y351  ASK 142  £27.50

George RUSH

Concerto No. 3 in B♭ major. Solo Keyboard and Strings (MB94)
Solo Keyboard Part (with four other pieces)
K47  CON 250  £10.95
Score and String Parts
Y314  £16.50

William RUSSELL

Concerto in G major. Solo Organ and Orchestra (MB94)
Solo Organ Part
Y318  £8.50
Score and Parts
HL413  Rental

Ian SPINK (ed.)

Cavalier Songs (MB33)
B325  CON 32  £6.50

John STANLEY

Concerto Op. 10 No. 4 in C minor. Solo Organ and Strings (MB94)
Solo Organ Part (with four other pieces)
K47  CON 250  £10.95
Score and String Parts
Y315  £16.50

John STEVENS (ed.)

Invitation to Medieval Music, Book 5. Part-Songs from the Court of Henry VIII. Selection for 1–5 voices and/or instruments (MB18)
B331  CON 14  £6.25

Invitation to Medieval Music, Book 6. Medieval Carols. For 1–3 voices and/or instruments (MB4)
B326  CON 20  £6.25

Stephen STORAGE

Gli equivoci. Libretto. Original Italian by Lorenzo Da Ponte adapted from Shakespeare’s The Comedy of Errors, with an English singing translation by Brian Trowell (MB86)
Y342  £25.00

Nicholas TEMPERLEY & Sally DRAGE (eds.)

Sing We Merrily: Music for Eighteenth-Century English Choirs. With keyboard reductions (MB85)
D93  ASK 129  £11.45

Thomas TOMKINS

Consort Music. Set I for three Viols. Set of Parts (MB59)
H343  ASK 35  £19.75

Consort Music. Set II for four, five and six Viols. Set of Parts (MB59)
H344  ASK 35  £33.00

Fifteen Dances. Early Keyboard (MB5)
K2  CON 114  £5.95

Nine Organ Pieces. Early Keyboard (MB5)
K1  CON 132  £5.75

John WARD

Consort Music of Five and Six Parts. Set of Parts (MB67)
H368  ASK 40  £33.00

Oxford Fantasias and Two-part Ayres. Set of Parts (MB83)
Y221  ASK 40  £27.50

Thomas WEELEKES

All people, clap your hands. SAATB (MB23)
E2301  £1.90
Thomas WEELKES cont....
Five-part Pavan. Reconstructed by Alan Brown.
Two Treble Viols, two Tenor Viols and Bass Viol (or String Quintet). String Parts *(MB96)*

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Gloria in Excelsis Deo. SSAATB *(MB23)*

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Hosanna to the Son of David. SSATBB *(MB23)*

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When David Heard. SSAATB *(MB23)*

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Charles WESLEY
Concerto Set 3 No. 2 in E major. Solo Organ, two Oboes, Bassoon and Strings *(MB94)*

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Samuel WESLEY
Concerto in D major. Solo Organ and Orchestra *(MB94)*

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Robert WHITE
Fantasias and In Nomines for four Viols. Set of Parts *(MB44)*

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January 2020