

MUSICA BRITANNICA  
A NATIONAL COLLECTION OF MUSIC



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THE MUSICA BRITANNICA TRUST  
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23 Gruncisen Road, London N3 1LS

# MUSICA BRITANNICA

## A NATIONAL COLLECTION OF MUSIC



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 *CON* or *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 ([hire@stainer.co.uk](mailto:hire@stainer.co.uk)). This catalogue is also available online at [www.stainer.co.uk](http://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 ([archive@stainer.co.uk](mailto:archive@stainer.co.uk)) 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 **Adobe Acrobat PDF** files via the Stainer & Bell website. Please see page 19 for full details.

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- 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 **£106.00**
- 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 **£72.00**
- 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** **£96.00**
- 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 **£103.00**
- 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 **£90.00**
- 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 Songes or 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 **£105.00**
- 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 **£73.00**
- 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 **£96.00**
- 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 Adson to Wilbye – and Anon. There is also a substantial section containing music for strings and keyboards, and another of music for division viol and lyra viol. First published in 1955, revised 1962 and reprinted with corrections 1971. Further reprint 1977.  
**MB9** ASK 9 **£96.00**
- X The Eton Choirbook I**  
 Edited by Frank Harrison  
 An epic transcription of this most important document of late 15th-century choral music; Volume I contains polyphonic antiphons by Browne, Cornysh, Davy, Horwood, Kellyk, Lambe, Sturton and Wylkynson. First published in 1956, revised 1967 and reprinted with corrections 1983.  
**MB10** ASK 16 **£90.00**
- XI The Eton Choirbook II**  
 Edited by Frank Harrison  
 18 late 15th-century polyphonic antiphons by Banester, Browne, Cornysh, Davy, Fawkyner, Fayrfax, Hampton, Hacomplaynt, Horwood, Huchyn, Hygons, Sutton and Wylkynson. The latest edition, prepared by David Fallows, more accurately reflects the coloration of the original manuscript. First published in 1958, revised 1973 and 2002.  
**MB11** ASK 16 **£90.00**

**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.

First published in 1961, revised 1973 and 2010.

**MB12** ASK 16 £90.00**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 £90.00**XIV Keyboard Music I****John BULL**

Edited by John Steele &amp; 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.

First published in 1960, revised 1967 and 2001.

**MB14** ASK 12 £90.00**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.

First published in 1957, revised 1964 and 1975.

**MB15** ASK 11 £96.00**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.

First published in 1959 and reprinted with corrections 1975.

**MB16** £86.00**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 E $\flat$ , A $\flat$  and E $\flat$ , scored for strings, timpani and double woodwind, horns and trumpets. Orchestral material is available for rental.

First published in 1961.

**MB17** £96.00**XVIII Music at the Court of Henry VIII**

Edited by John Stevens

A popular volume of secular pieces, transcribed from the collection known as *Henry VIII's Book*, that captures the diverse musical life to be sampled at the court of England's most fascinating monarch.

First published in 1962, revised 1969 and reprinted 1973, 1978.

**MB18** ASK 22 £69.00**XIX Keyboard Music II****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 £90.00**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 recollated, 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 £73.00**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.

First published in 1963, revised 1971 and reprinted with corrections 1978.

**MB21** ASK 70 £76.00

**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.  
 First published in 1967, revised 1974.  
**MB22 ASK 4 £96.00**

**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.  
 First published in 1966, revised 1975.  
**MB23 ASK 44 £76.00**

**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.  
 First published in 1965, revised 1974.  
**MB24 ASK 34 £76.00**

**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.  
 First published in 1969, reprinted with corrections 1977.  
**MB25 ASK 51 £73.00**

**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.  
 First published in 1969, revised 1975.  
**MB26 ASK 31 £90.00**

**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.  
 First published in 1969, revised 1976 and 2000.  
**MB27 ASK 32 £91.00**

**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.  
 First published in 1971, revised 1976 and 2004, and reprinted with amendments 2018.  
**MB28 ASK 32 £91.00**

**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.  
 First published in 1970, reprinted with corrections 1985.  
**MB29 ASK 25 £96.00**

**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.  
 First published in 1970, reprinted with corrections 1985.  
**MB30 £90.00**

**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.  
 First published in 1971, reprinted with corrections 1975.  
**MB31 ASK 14 £81.00**

**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.  
 First published in 1972, reprinted with corrections 1977.  
**MB32** ASK 14 **£81.00**

**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.  
 First published in 1971, revised 1977.  
**MB33** ASK 10 **£96.00**

**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.  
 First published in 1972, reprinted with corrections 1985.  
**MB34** ASK 56 **£81.00**

**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.  
 First published in 1972, revised 1985.  
**MB35** ASK 56 **£81.00**

**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 **£96.00**

**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.  
 First published in 1972, reprinted with corrections 1985.  
**MB37** ASK 21 **£96.00**

**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.  
 First published in 1976, reprinted with corrections 1986.  
**MB38** ASK 14 **£96.00**

**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.  
 First published in 1977, reprinted with corrections 1993.  
**MB39** ASK 31 **£76.00**

**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.  
 First published in 1977, reprinted with corrections 1985.  
**MB40** ASK 5 **£96.00**

**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 **£96.00**

**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** **£81.00**

**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.  
 First published in 1979.  
**MB43 ASK 6 £96.00**

**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.  
 First published in 1979.  
**MB44 ASK 7 £102.00**

**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.  
 First published in 1988.  
**MB45 ASK 7 £96.00**

**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 £102.00**

**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 £96.00**

**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 £91.00**

**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 £96.00**

**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.  
 First published in 1984.  
**MB50 ASK 49 £96.00**

**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 £112.00**

**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 £106.00**

**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 £100.00**

**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.  
 First published in 1989.

**MB54**           *ASK 79*                                 **£100.00**

**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.

First published in 1989.  
**MB55**           *ASK 108*                                 **£100.00**

**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*.

First published in 1989.  
**MB56**           *ASK 112*                                 **£100.00**

**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*                                 **£110.00**

**LVIII**           **Ode on St Cecilia's Day and Anthem: Harken 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.

First published in 1991.  
**MB58**                                                         **£94.00**

**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.

First published in 1991.  
**MB59**           *ASK 35*                                         **£94.00**

**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.

First published in 1991.  
**MB60**           *ASK 70*                                         **£94.00**

**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.

First published in 1992.  
**MB61**           *ASK 25*                                         **£110.00**

**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 fantasias is available through the New England Chapter of the Viola da Gamba Society of America.

First published in 1992.  
**MB62**           *ASK 19*                                         **£94.00**

**LXIII**           **Anthems II**  
**Samuel Sebastian WESLEY**

Edited by Peter Horton  
 This volume contains *The Wilderness* and *Ascribe unto the Lord* in versions for chorus and organ and chorus and orchestra. They form an unequalled testament to Wesley's genius as a choral composer who excelled in extending the limits of the multi-movement anthem. Orchestral material is available for rental.

First published in 1993.  
**MB63**           *ASK 115*                                         **£100.00**

**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*.

First published in 1993.  
**MB64**           *ASK 49*                                         **£100.00**



**LXV**      **Consort Music**  
**Richard MICO**  
 Edited by Andrew Hanley

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.

First published in 1994.

**MB65**              *ASK 86*                      **£92.00**

**LXVI**      **Tudor Keyboard Music c.1520–1580**  
 Edited by John Caldwell

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.

First published in 1995.

**MB66**              *ASK 92*                      **£101.00**

**LXVII**      **Consort Music of Five and Six Parts**  
**John WARD**  
 Edited by Ian Payne

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.

First published in 1995.

**MB67**              *ASK 40*                      **£97.00**

**LXVIII**      **Solomon: A Serenata**  
**William BOYCE**  
 Edited by Ian Bartlett

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.

First published in 1996.

**MB68**              *ASK 15*                      **£102.00**

**LXIX**      **Complete Organ Music**  
**John BLOW**  
 Edited by Barry Cooper

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.

First published in 1996.

**MB69**              *ASK 49*                      **£90.00**

**LXX**      **Consort Music of Three Parts**  
**John JENKINS**  
 Edited by Andrew Ashbee

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.

First published in 1997.

**MB70**              *ASK 31*                      **£93.00**

**LXXI**      **Nocturnes and Related Pieces**  
**John FIELD**  
 Edited by Robin Langley

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.

First published in 1997.

**MB71**              *ASK 120*                      **£93.00**

**LXXII**      **Rosina**  
**William SHIELD**  
 Edited by John Drummond

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.

First published in 1998.

**MB72**                                              **£94.00**

**LXXIII**      **Complete Harpsichord Music**  
**John BLOW**  
 Edited by Robert Klakowich

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 jiggs, as well as extensive ground bass compositions that demonstrate the growth of a distinctive formal and technical idiom for the instrument.

First published in 1998.

**MB73**              *ASK 49*                      **£95.00**

**LXXIV**      **Italian Madrigals Englished**  
**Thomas WATSON**  
 Edited by Albert Chatterley

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.

First published in 1999.

**MB74**              *ASK 123*                      **£98.00**

**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 ASK 25 £102.00**

**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.

First published in 2000.  
**MB76 £99.00**

**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.

First published in 2001.  
**MB77 £98.00**

**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.

First published in 2001.  
**MB78 ASK 31 £100.00**

**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 ASK 49 £104.00**

**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 *Fantasia 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.

First published in 2003.  
**MB80 ASK 74 £89.00**

**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 almans, and the four-part version of 'On the Hexachord'.

First published in 2004.  
**MB81 ASK 19 £109.00**

**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 *Acis and Galatea*. Performing material is available for rental.

First published in 2004.  
**MB82 £99.00**

**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 **£91.00****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 **£98.00****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.

First published in 2007.

**MB85** ASK 129 **£113.00****LXXXVI Gli equivoci****Stephen STORACE**

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).

First published in 2008.

**MB86** **£113.00****LXXXVII Motets for One, Two or Three Voices and Basso Continuo****Richard DERING**

Edited by Jonathan Wainwright

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.

First published in 2008.

**MB87** ASK 51 **£99.00****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 **£91.00****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 **£104.00****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 **£100.00**

**XCI Canticles and Anthems with Orchestra**  
**William CROFT**  
 Edited by Donald Burrows

Croft, the leading native-born composer of English church music prior to Handel's arrival in London, composed all the music in this volume for various royal church services that took place between 1709 and 1720, in the Chapel Royal at St James's Palace and in St Paul's Cathedral. The contents include the Te Deum and Jubilate Deo, sung at the coronation of George I, and the anthems *The Lord is a sun and a shield*, *O give thanks unto the Lord, and call upon his name*, *O give thanks unto the Lord, for he is gracious*, and *Rejoice in the Lord, O ye righteous*. Performing material is available for rental.

First published in 2011.

**MB91** ASK 273 **£102.00**

**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 **£100.00**

**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 **£104.00**

**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 14–18.

First published in 2013.

**MB94** ASK 133 **£119.00**

**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 **£109.00**

**XCVI English Keyboard Music c.1600–1625**  
 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 **£103.00**

**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 **£130.00**

**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 **£98.00****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 available for rental.

First published in 2015.

**MB99** **£108.00****C Judith****Thomas ARNE**

Edited by Simon McVeigh &amp; 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** **£138.00****CI 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 fantasias 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 15.

First published in 2017.

**MB101** ASK 51 / ASK 25 **£123.00****CII Keyboard Music from****Fitzwilliam Manuscripts**

Edited by Christopher Hogwood &amp; 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.

First published in 2017.

**MB102** ASK 141 **£113.00****CIII Restoration Music for Three Violins,****Bass Viol and Continuo**

Edited by Peter Holman &amp; 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 fantasia-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. For performing material, please see page 17.

First published in 2018.

**MB103** ASK 142 **£107.00**

**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 fantasia-suites of VdGS Group I, for treble, bass and organ, with the ten fantasia-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 fantasia-suites by John Coprario. The two suites of Group IV, also for treble, bass and organ, match the nine fantasia-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 fantasia-suites are now available in Musica Britannica. For performing material, please see page 16.

First published in 2019.

**MB104** *ASK 31* **£110.00**

**CV English Sacred Music**  
**George JEFFREYS**  
 Edited by Jonathan Wainwright

Publication of the complete English sacred music of George Jeffreys (c.1610–1685) opens a window on the achievement of one of the few pre-Commonwealth composers wholeheartedly committed to the contemporary Italianate *stile nuovo*. Besides a quantity of sacred works in Latin, there are 26 surviving English anthems and devotional pieces, plus three settings from the Communion Service, an impressive output for someone employed for most of his life primarily as a steward to the Hatton family. Though only one of his works was published in his lifetime, Jeffreys's compositions are preserved in several autograph manuscripts that are the basis of this edition.

First published in 2021.

**MB105** *ASK 143* **£125.00**

**CVI Complete Harpsichord Music**  
**Maurice GREENE**  
 Edited by H Diack Johnstone

The suites, lessons and miscellaneous short pieces for harpsichord by Maurice Greene are an important and much-pirated corpus of eighteenth-century English keyboard music, complementary to the works of Handel, Thomas Roseingrave and Greene's mentor Giovanni Bononcini. The influence of the latter appears especially in the extended cadential 'rhyming' of the second halves of the many movements in binary form, a feature also found in Domenico Scarlatti's influential *Essercizi* from the same period, and in the use of Alberti-bass type figurations, rarely employed by Handel. The volume also includes a set of six overtures for the harpsichord, published by Walsh in 1745, which are arrangements of earlier orchestral originals. No. 4 can be identified as the overture to Greene's 1739 *Ode for the King's Birthday*, and it is assumed that the other five are from court odes no longer surviving.

Publication in 2022.

**MB106** *ASK 144* **Not yet fixed**

## Offprints and Performing Editions

*The Musica Britannica volume from which each work is taken is shown in italic after the title.*

**Thomas ARNE**  
 Concerto No. 5 in G minor. 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  
**Y306** **£25.00**

**John BLOW**  
 And I heard a great voice. SATBB. Full Score (*MB7*)  
**W105** **£3.50**

Behold O God our Defender *with* Let my Prayer come up. (FULL) SATB (*MB7*)  
**E701** **£1.90**

God spake sometime in visions. SSAATTBB. Vocal Score (*MB7*)  
**D3** **£5.25**

Sixteen Pieces. Organ (*MB69*)  
**K43** *CON 227* **£8.75**

The Lord is my Shepherd. SATBB. Full Score (*MB7*)  
**W87** **£3.50**

Twenty-five Pieces. Harpsichord (*MB73*)  
**K44** *CON 228* **£8.75**

**Alan BROWN (ed.)**  
 Jacobean Keyboard Music. Anthology (*MB96*)  
**K49** *CON 253* **£8.75**

Keyboard Solos and Duets. Six Pieces by John Amner, Nicholas Carleton and John Tomkins (*MB96*)  
**K48** *CON 254* **£8.75**

**BULL, John**  
 Ten Pieces. Early Keyboard (*MB14*)  
**K8** *CON 128* **£7.00**

Twelve Pieces. Early Keyboard (*MB14*)  
**K36** *CON 129* **£6.00**

**William BYRD**

Nine Pieces from My Lady Nevell's Book. Early Keyboard  
(MB27)

**K33**                      *CON 116*                      **£8.00**

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Four-part Fantasia. Reconstructed by Alan Brown.

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Quartet). String Parts (MB96)

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Strings (MB94)

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**K46**                      *CON 249*                      **£10.95**

Score and String Parts

**Y307**                      **£20.00**

**William COATES & Thurston DART (eds.)**

Jacobean Consort Music. Selection of Five Fantasias and  
Two Dances of Three Parts. For Recorders or Viols. Set  
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**Benjamin COOKE**

Concerto in D major. Solo Organ and Strings (MB94)  
Solo Organ Part (with four other pieces)

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Score and String Parts

**Y308**                      **£16.50**

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**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**

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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**

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Ayres. Collection for four-part voices (*MB6: old edition*)

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**Sally DRAGE (ed.)**

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Solo Keyboard Part (with four other pieces)  
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Score, Wind and String Parts  
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Solo Keyboard Part (with four other pieces)  
**K47** CON 250 **£10.95**

Score, Wind and String Parts  
**Y311** **£22.50**

**William 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**

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**E1801** ASK 22 **£5.75**

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Solo Keyboard Part (with four other pieces)  
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Score, Wind and String Parts  
**Y313** **£30.00**

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Fantasia-Air Sets. Two Treble Viols (or Violins), Bass Viol and Organ. String Parts and Continuo Realisation (*MB78*)

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