

STAINER & BELL

The Byrd Edition and
The English Madrigalists
(including the INVITATION Series)
2022



Including the editions of

AUGENER ♦ GALLIARD ♦ WEEKES ♦ JOSEPH WILLIAMS

ORDERING INFORMATION

This catalogue contains titles in print at the date of its preparation and provides details of volumes in *The Byrd Edition*, *The English Madrigalists* and the *Invitation Series*. A brief description of contents is given and full lists of contents may be obtained by quoting the *CON* or *ASK* sheet number given. Many items by William Byrd and composers included in *The English Madrigalists* are available as separate items and full details can be found in our Choral Catalogue (T60) and our Early Music Catalogue (T71). Items not available either separately or in a small anthology may be obtained through our 'Made-to-Order' Service. Our Archive Department (archive@stainer.co.uk) will be pleased to help with enquiries and requests. Alternatively, Adobe Acrobat PDF files of individual titles from *The Byrd Edition* and *The English Madrigalists* are now available through the secure Stainer & Bell online shop. Please see pages 5 and 13 for full details. Other catalogues containing our library series which will be of interest are:

T69 Musica Britannica
T75 Early English Church Music
T108 Purcell Society Edition

Prices, shown in £ sterling, are recommended retail prices exclusive of carriage and are applicable from 1 January 2022. Prices and carriage charges are subject to change without notice. If you are unable to obtain these publications through your usual sheet music provider, titles can be supplied directly by the publisher if ordered via our secure online ordering system on our website (www.stainer.co.uk) or by telephone or email. Carriage and handling will be charged at our standard rates based on your location.

Should our publications cease to be zero-rated in the UK for VAT purposes during the currency of this catalogue, VAT will be charged in addition to the price shown.

The Byrd Edition

Dr Fellowes began in 1937 ‘an attempt to issue in practical form a complete corpus of the Vocal Works of William Byrd’. He planned his edition in 16 volumes, adding a later volume of Chamber Music for Strings and three volumes of Keyboard Music, the last of which appeared in 1950.

The revision of the series began in 1962 under the direction of Thurston Dart. Volumes 2, 3 and 12 – 14 (all containing music from the printed sources) were re-issued with such alterations and corrections as could be carried out on the original engraved plates. It was soon found that much of the collection required more extensive amendment, and between 1968 and 1971 volumes 15 and 17 were edited afresh, and volumes 18 – 20 were replaced by volumes 27 and 28 of *Musica Britannica* (William Byrd: Keyboard Music, edited by Alan Brown).

The 350th anniversary of the composer’s death marked the beginning of the preparation of a new edition, starting with volume 16 and incorporating the two recently re-edited volumes, 15 and 17. Preserving the practical aims and general outline of its predecessor, this new collection aims to present a fully critical text, based on a thorough re-appraisal of the sources, in accordance with the needs of present-day performers and scholars. Each volume includes an editor’s preface, and a full commentary upon the verbal and musical text. A number of works discovered since 1950 are printed, and a serious attempt has been made to come to terms with the question of authenticity surrounding many of the works recovered from manuscript sources.

Listed below in full, all volumes of the new *Byrd Edition* were seen through the press by the General Editor, the late Philip Brett. Individual items are now available for sale as **Adobe Acrobat PDF files** at www.byrdedition.com. Delivered to your inbox by email, each PDF file is sold with a licence to print up to ten copies (or multiples thereof by the purchase of additional licences) for use by your choir. The PDF files are available through the secure Stainer & Bell online shop, which gives full details of each title together with a free sample of the first page.

1 Cantiones Sacrae (1575)

Edited by Craig Monson

Lavishly produced, the 1575 *Cantiones, quae ab argumento sacrae vocantur* by Byrd and Tallis celebrated not only the composers’ acquisition of the royal patent for the printing and marketing of part-music and lined music paper, but also their mastery of the continental polyphonic style. Though the edition was only moderately successful, a number of Byrd’s 17 motets in 5 and 6 parts survived in manuscript sources until the Commonwealth period. Three motets were also adapted to English words.

B363 ASK 32 **£64.00**

2 Cantiones Sacrae I (1589)

Edited by Alan Brown

Byrd’s 1589 *Cantiones Sacrae* consists of 16 5-voice ‘sacred songs’, as the composer called them. They were probably composed over a number of years before the collection was assembled. Though serious in mood, they were intended as vocal chamber music for domestic performance. H. K. Andrews described them as ‘musically one of the great achievements of the century’.

B364 ASK 32 **£71.00**

3 Cantiones Sacrae II (1591)

Edited by Alan Brown

The *Liber Secundus Sacrarum Cantionum* appeared in November 1591, and was printed, like its predecessor, by Thomas East. Biblical and liturgical sources provided texts for its 21 motets, most of them sombre in tone. The noted scholar Joseph Kerman has observed that in these pieces, Byrd may have been voicing ‘prayers, exhortations and protests on behalf of the English Roman Catholic community’.

B365 ASK 32 **£74.00**

4 The Masses

Edited by Philip Brett

Although Byrd’s Masses in three, four and five parts were published without title pages, they have now been established as dating from 1592–95, in the years immediately following his move to Standon Massey near Ingatstone in Essex, home of the Catholic Petre family. While their debt to English and continental models is fully explored in the preface to the volume, the Masses stand above all as reflections of Byrd’s mature style at its most refined and original.

B366 ASK 32 **£52.00**

- 5 Gradualia I (1605)
The Marian Masses**
Edited by Philip Brett
As Byrd emphasised in his precise description of their contents, *Gradualia* is primarily a collection of pieces proper to the Mass and most of the chief feasts of the Roman Catholic calendar. This volume contains the first sections of Book 1, in which the composer attempted to cover all the occasions when a Marian Mass was required, either on feast days of the Virgin or for the customary Saturday observance of the Votive Mass.
B367 ASK 32 £69.50
- 6a Gradualia I (1605)
All Saints and Corpus Christi**
Edited by Philip Brett
In addition to All Saints Propers and antiphons and hymns for Corpus Christi and of the Blessed Sacrament, Volume 6a contains three non-liturgical pieces, *Adoramus te Christe, Unam petii a Domino*, and *Plorans plorabit*.
B368 ASK 32 £58.00
- 6b Gradualia I (1605)
Other Feasts and Devotions**
Edited by Philip Brett
The contents of the third volume devoted to Byrd's 1605 collection represent the second half of its title, *Gradualia ac Cantiones Sacrae*. With one exception, the pieces are not 'graduals' or Propers of the Mass, but devotional works, probably intended for domestic use and reflecting the intense and all-embracing spirituality of Roman Catholic practice in Byrd's England.
B781 ASK 32 £58.00
- 7a Gradualia II (1607)
Christmas to Easter**
Edited by Philip Brett
It has been argued that the first book of *Gradualia* fulfilled Byrd's obligation to that part of the liturgy most crucial to the cause of recusants – and to the Jesuits with whom he was involved. With the second book, he presented music for the major festivals of the Christian life. More systematically planned than its predecessor, this collection presents the feasts in the order of the church year, beginning in December with Christmas.
B369 ASK 32 £69.50
- 7b Gradualia II (1607)
Ascension, Pentecost and the Feasts of
Saints Peter and Paul**
Edited by Philip Brett
In addition to the propers and antiphons appropriate to the respective festivals of the church year, the second part of the 1607 *Gradualia* contains, it is thought, a hidden tribute: a set of Propers for the Feast of St Peter's Chains, perhaps celebrated on 1 August 1603 to commemorate, on 21 July of that year, the elevation to the peerage of Byrd's longstanding patron Sir John Petre.
B824 ASK 32 £69.50
- 8 Latin Motets I**
Edited by Warwick Edwards
This volume is devoted to Byrd's Latin sacred works which have survived only in manuscript sources. Its contents range from those motets such as *Alleluia. Confitemini Domino* judged to be among the composer's earliest, to works of the 1560s – *Ad Dominum cum tribularer* for example – and two later cantus firmus respond motets that may also be dated to this period.
B370 ASK 32 £73.00
- 9 Latin Motets II**
Edited by Warwick Edwards
Volume 9 completes the collection of Byrd's Latin sacred works from the late 1570s onwards preserved in manuscript alone. It includes *Domine, exaudi orationem meam*, which is published for the first time in fully reconstructed form. Philippe de Monte's partial Psalm 136 setting, *Super flumina Babylonis*, to which Byrd's *Quomodo cantabimus* (here appearing for the first time with text correctly underlaid) was a musical response, features in the appendices, together with the fragmentary *Ad punctum in modico* and a number of motets putatively ascribed to the composer, but judged unlikely to be by him.
B371 ASK 32 £73.00
- 10a The English Services**
Edited by Craig Monson
Byrd's music for the Anglican service remains one of the least appreciated areas of his output. Its manner is generally restrained; its sources, for the most part, are problematical. Abjuring word painting and imitation, settings of the Preces and Responses, Psalms, Service and Litany rely on harmonic variety for their musical interest and continuity.
B372 ASK 32 £64.00
- 10b The English Services II
(The Great Service)**
Edited by Craig Monson
Since The Great Service was rediscovered in manuscripts at Durham, it has come to be recognised not only as Byrd's most important work for the Anglican church, but also as one of the masterpieces of Elizabethan art. In the hope of recapturing the composer's intentions as nearly as possible, the present edition follows the scoring of pre-Restoration sources more precisely than did either Fellowes or *Tudor Church Music*, and restores the parts that have subsequently come to light.
B566 ASK 32 £64.00
- 11 The English Anthems**
Edited by Craig Monson
The composition of Anglican church music was never one of Byrd's priorities, but his anthems on English texts remained in favour long after his death, and for two centuries were the works by which his name was remembered. Full and verse anthems are included in this volume, with anthems from secular sources and fragmentary and doubtful works also collected.
B373 ASK 32 £69.00

12 Psalmes, Sonets and Songs (1588)

Edited by Jeremy Smith

Only the third book of English songs ever known to have been published, *Psalmes, Sonets & Songs* appeared thirteen years after Byrd's first (collaborative) venture into print with the *Cantiones* of 1575. In contrast to the earlier production, it was a considerable success, being reprinted several times. Its contents, consisting mainly of consort songs adapted for five voices, were perhaps intended to capitalise on the new vogue for the madrigal. Included in the prefatory matter are the composer's well-known reasons for 'every one to learne to singe'. Two funeral songs of Sir Philip Sidney and the famous *Lullaby*, for which the collection acquired the title of 'Byrd's Lullaby', are to be found among the 35 songs.

B374 ASK 32 **£64.00****13 Songs of Sundrie Natures (1589)**

Edited by David Mateer

Published in 1589, following the successful issue of *Psalmes, Sonets and Songs* the previous year, *Songs of Sundrie Natures* is a more diverse collection than its predecessor. Though the contents include one consort song in its original form, they contain a relative dearth of adaptations of this genre for unaccompanied voices. In contrast, there is arguably a higher percentage of recently composed works and 'sundrie' material, including two carols, the very fine verse anthem *Christ rising again*, and two chanson-like pieces, *Susanna fair* and *The Nightingale*, probably written in 'friendly emulation' with Ferrabosco.

B375 ASK 32 **£73.00****14 Psalmes, Songs, and Sonnets**

Edited by John Morehen

Byrd himself described his last publication, *Psalmes, Songs, and Sonnets* of 1611 as his *ultimum vale*. Nonetheless, some of the music was written earlier, and compiled or adapted to complete this collection of 32 pieces in three, four, five and six parts. Five of the 3-part pieces are settings of texts from the first English emblem book, Geoffrey Whitney's *A Choice of Emblems* of 1586. Facsimiles of the relevant pages from Whitney are included.

B376 ASK 32 **£64.00****15 Consort Songs for voice & viols**

Edited by Philip Brett

The consort song was a genre that Byrd explored without serious disciples or artistic rivals in his time. Even so, his example in this form exercised a profound influence on later generations through its offshoot, the verse anthem. 41 songs are here grouped into four sections: Psalms and spiritual songs; moral songs and 'sonnets'; elegies; and later songs. Eight more doubtful or spurious compositions are contained in an appendix.

B361 ASK 32 **£64.00****16 Madrigals, Songs and Canons**

Edited by Philip Brett

Of madrigals and partsongs, Volume 16 of the Byrd Edition contains the six items not included in the printed sets of 1588, 1589 and 1611 (distinguished by the lack of obligatory instrumental accompaniments); of the consort songs, the original versions of consort songs that were subsequently arranged as madrigals; and of canons and rounds, the two that can without doubt be attributed to the composer.

B351 ASK 32 **£64.00****17 Consort Music**

Edited by Kenneth Elliott

Though Byrd's In nomine settings for consort were probably the first of his works to circulate widely, the dating of his consort music in general is problematical. The famous 'Browning' variations are probably an early display of the composer's mastery of the form. The only complete Fantasia à 4 is found in the *Psalmes, Songs, and Sonnets* of 1611. Two other examples are reconstructed from fragmentary sources, and appear in this volume with hymn-settings and Misereres, two pavans and a galliard.

B362 ASK 32 **£64.00****Offprints from Volume 4 of 'The Byrd Edition':****Mass for Three Voices (Latin Words). ATB**
CS358 £4.75**Mass for Four Voices (Latin Words). SATB**
CS359 £5.75**Mass for Five Voices (Latin Words). SATTB**
B635 £6.25**Offprint from Volume 10b of 'The Byrd Edition':****Magnificat and Nunc Dimittis from 'The Great Service'. SSAAAATTBB and Organ**
D89 £7.00

Madrigals, Partsongs And Medieval Music

Edmund H. Fellowes (1870–1951) began his 36 volumes of *The English Madrigal School* in 1913 with the Canzonets of Thomas Morley and – with the exception of 1919 in the harsh economic aftermath of the First World War – the books were published by Stainer & Bell in twos and threes, both in England and the USA, until the ‘final’ volume appeared in 1923.

Five years after Fellowes died, Thurston Dart began a complete revision of the edition as *The English Madrigalists*, checking the enormous amount of material that Fellowes had used, correcting some inevitable errors in copying, and adding information in the light of further discoveries by Elizabethan and Jacobean historians. In this task he was assisted by several of his research students, notably, in 1961, by Philip Brett, whose work on what were then two books of madrigals by Byrd in the series led firstly to a revision of Fellowes’s *Collected Works of William Byrd*, and subsequently to the preparation of *The Byrd Edition* under his General Editorship. Other scholars who have been involved in the revision and updating of *The English Madrigalists* include Davitt Moroney, John Morehen, David Scott, Sally Dunkley, Ian Payne and David Greer.

Thurston Dart was also responsible for another innovation: the famous *Invitation to Madrigals* series, now in its 13th volume. In 1967, he initiated a companion collection, *Invitation to Medieval Music*, fostering popular interest in a body of music which, until then, was chiefly known only to scholars. Finally, editors Geoffrey Bush and Michael Hurd have created a plain and easy introduction to secular vocal music of more recent times in the *Invitation to the Partsong* series.

The following description, based on Dart’s own imaginative view of the ‘four seasons’ in which the English madrigal flowered and decayed, is intended as an introduction for students, singers and teachers who are unfamiliar with this corpus of enchanting music.

A listing in volume number order with prices is given on page 12. Individual items from all volumes are now available for sale from the secure Stainer & Bell online shop as **Adobe Acrobat PDF files**, together with a PDF edition of Fellowes’s introduction to the series, *The English Madrigal School: A Guide to its Practical Use*. Please see page 13 for full details.

THE STERN ELIZABETHAN WINTER

Although William Byrd’s own madrigals were essentially English, during his years as owner of the patent for printing and marketing Elizabethan music, only Morley’s four sets of madrigals and Mundy’s Songs appeared in the lists of music published by Thomas East.

John Mundy
Songs and Psalms (1594)
Organist of St George’s, Windsor, and successor to the famous Marbecke, Mundy was amongst the earliest of the English madrigalists. There are 12 madrigals in this collection, ranging from *Of all the birds*, a tribute to William Byrd, to *In deep distress* and the tragic setting of words written by Chideock Tichborne on the eve of his execution in the Tower of London, *My prime of youth*. The volume also contains 25 psalms in three, four, and five parts.

EM35B
ASK 62

Orlando Gibbons
Madrigals and Motets (1612)
Gibbons seems to have been outside the process ‘by which’, wrote Joseph Kerman in *The Elizabethan Madrigal*, ‘England first became sophisticated in the ways of Continental music.’ These 20 pieces certainly, if differently, follow the pure line of William Byrd and are still of the old ‘English’ school. They include *The Silver Swan* and *Dainty Fine Bird*.

EM5
ASK 13

Richard Carlton
Madrigals (1601)
A minor canon of Norwich Cathedral, Carlton belonged also to the older generation of madrigal composers, particularly fond of the ‘Byrd’ or English cadence of flat *versus* sharp leading-notes. Although he claims to have laboured ‘somewhat to imitate the Italian style’, he admitted in his preface, ‘I cannot forget that I am an English man.’

EM27
ASK 50

THE SCENTED SPRING

Many madrigal composers are only shadows in history; they were cathedral organists, members of the Chapel Royal, lutenists, house musicians and gentlemen's tutors; they lived mostly in the City of London or near those cities which received Queen Elizabeth on one of her progresses. The only outpost seems to have been at Chester. At their centre in the last decade of the 16th century were:

Thomas Morley **EM1, 2, 3 & 4**
Canzonets, Madrigals and Ballets (1593–97) *ASK 61*

A great collector, transcriber, composer and knowledgeable Londoner, Morley was undeniably the model for his friends, colleagues and pupils in the writing of madrigals for the next 30 years. These four books illustrate the most musical Elizabethan counterpoint for the pedagogue, the subtle Italian influence for the scholar and the utmost delight for the singer.

John Wilbye **EM6 & 7**
Two Sets of Madrigals (1598 and 1609) *ASK 42*

These pieces were written by the house musician to a Suffolk family who became a well-to-do gentleman in his own right. Through visiting his original master's London house, Wilbye would have met all the fashionable City musicians and – after Byrd had lost the copyright – had his compositions published there by Thomas East and, later, Snodham. Joseph Kerman describes Book 2 as 'the richest single publication in all Elizabethan music'. It includes *Draw on sweet night*, used for so many years as the final madrigal on Cambridge May Week evenings by that university's Madrigal Society.

George Kirbye **EM24 & 39**
Madrigals (1597) and Madrigals from Manuscript Sources *ASK 58*

A neighbour of Wilbye at Bury St Edmunds in Suffolk, Kirbye left 24 madrigals for 4, 5 and 6 voices, including the only known madrigal setting of words by England's finest poet since Chaucer, Edmund Spenser, author of *The Faerie Queene*. In addition, 18 items, all but one being incomplete, survive in two sets of early 17th-century part books.

Giles Farnaby **EM20**
Canzonets (1598) *ASK 34*

Remembered chiefly for his virginal music, this always fresh and charming composer – who was probably an instrument maker by trade – may well have penned these pieces simply for the enjoyment of his London friends living in the wards of Bishopsgate and Cripplegate. His experience as a keyboard player may have led him to some chromatic vocal writing, particularly in the admirable *Construe my meaning*, rivalling strangenesses in the work of his Italian contemporary, Gesualdo.

Among those who wrote commendations for Farnaby's Canzonets were Richard Alison and Anthony Holborne:

Richard Alison **EM33**
An Hour's Recreation in Music (1606) *ASK 46*

This interesting collection looks back to the 'Winter' of Byrd and Mundy in the conservative settings of such verse as *My prime of youth* (see EM35B); but it is also a contemporary record, with two madrigals celebrating the failure of Guy Fawkes's Gunpowder Plot against James I.

William Holborne **EM36**
Canzonets (1597) *ASK 20*

Printed by his brother Anthony at the end of *The Cittern School* (a teach-yourself instrumental tutor), these six pieces for three voices are among the earlier madrigal publications copying the Italian *canzonetti*.

In the same book are two small collections which lead the listener into:

THE LONG JACOBAN SUMMER

Michael Cavendish **EM36**
Madrigals (1598 and 1601) *ASK 20*

Coming from what is still one of the most beautiful villages in England, 'Michael', gentleman of Cavendish, Suffolk, dedicated his eight joyful madrigals to his cousin Lady Arabella Stuart. They are really a set of musical love letters.

Thomas Greaves **EM36**
Madrigals and Songs (1604) *ASK 20*

A lutenist serving a distant cousin of Cavendish, Greaves included four madrigals in his *Songs of Sundrie Kindes* and four *Songs of Sadness*, which Philip Brett edited to add to this book – Fellowes's last. It also contains the famous madrigal by Richard Edwards, *In going to my naked bed*.

Wilbye, Cavendish and Greaves served, if distantly, the same family. The next two composers served the same church at the same time, Chester Cathedral.

Thomas Bateson **EM21 & 22**
Madrigals (1604 and 1618) *ASK 47*

The 59 pieces in these two books include a pair of fine 'Oriana' madrigals, the first of which arrived too late for Morley's collection (EM32), and such favourites as *Cupid in a bed of roses* and *Merrily my love and I*. A mixture of pieces for 3, 4, 5 and 6 parts, they are all 'apt for voices or viols', the publisher's phrase that meant they could be performed by any combination of singers and players.

Francis Pilkington **EM25 & 26**
Madrigals and Pastorals (1613 and 1624) *ASK 36*

These 45 settings employ many lute-song texts, making for interesting comparison with music collected in Stainer & Bell's *The English Lute Song* series. Two examples, *O softly singing lute* and *Care for thy soul*, are amongst the very best of English madrigals.

A third madrigalist of Chester, to judge from the dedication of his only collection to a gentleman of the Countie Palatine of Chester, was:

John Bennet **EM23**
Madrigals (1599) *ASK 48*

Like many other madrigalists, Bennet often chose his texts either from translations of the first Italian pieces to be brought to England in Yonge's *Musica Transalpina* (EM42), or from those already used by Morley. Two direct comparisons may be made between Morley and Bennet in *O sleep, fond fancy* (to identical words) and the effect of the former's *Come, lovers, follow me* on the latter's *Come, shepherd, follow me*.

Back in London, the home of Shakespeare at the time, two books of madrigals had links with theatre companies through their composers:

John Farmer **EM8**
Madrigals (1599) *ASK 54*

Well known in his day as one of the most important contributors to East's *Whole Book of Psalms* (1592), Farmer was in the service of the Earl of Oxford who, more than any other nobleman, established the professional Elizabethan theatre. In the year that Burbidge opened the Globe Theatre, these 18 madrigals (the most famous is probably *Fair Phyllis*) gave the composer an attractive place in the history of English music.

Robert Jones **EM35A**
Madrigals (1607) *ASK 57*

Jones was a famous lutenist and one of the musicians responsible for training the 'children of St Paul's', who acted and sang in Elizabethan and Jacobean court plays. His 27 madrigals are mostly to texts about birds – birds merry, sweet, shrill, crowing or melancholic.

By 1610, young composers were more concerned with the consort song for voices and viols than with the purely vocal madrigal. Four collections by little-known composers precede the last riches:

Richard Nicolson **EM37**
Collected Madrigals (c.1600) *ASK 64*

Henry Youll **EM28**
Canzonets (1608) *ASK 43*

Henry Lichfield **EM17**
Madrigals (1613) *ASK 60*

John Ward **EM19 & 38**
Madrigals (1613), and Madrigals and Elegies from Manuscript Sources *ASK 40*

Lichfield and Youll's collections are copies of Morley's canzonet style, useful more to students of three- and five-part counterpoint than to choirs looking for concert items; but Nicolson provides a rare comic sequence for a programme in his eleven connected madrigals called *Joan, quoth John*; and Ward, particularly in his six-part pieces, is to be heard as an English harmonist almost to rival Monteverdi.

THE RICH AUTUMN

Thomas Weelkes **EM9, 10, 11 & 13**
Madrigals, Balletts and
Airs (1597–1608) *ASK 44*

These eleven years saw Weelkes developing Morley's original ideas for a properly 'English' madrigal and ballet, to become himself the most original of the English madrigalists, using ever more brilliant virtuosity. Among the 94 pieces in these books, the singer or student will find examples of the early 'Byrd' cadences, the dramatic effects of a Marenzio or Gesualdo, and the more instrumental use of the voice suggestive of the consort song; in short, every aspect of the Elizabethan madrigal is here.

Michael East **EM29, 30, 31A and 31B**
Madrigals (1604–1618) *ASK 53*

Michael East had more music published in his lifetime than any of his contemporaries. Though his style owed much to the example of Morley and Wilbye, he remained essentially Italianate in all his madrigals, affording an interesting contrast in the 90 pieces of these books with those of Weelkes and the last of the 'Suffolk' madrigalists.

Thomas Vautour **EM34**
Songs of Divers Aires and Natures (1619) *ASK 39*

Chiefly remembered in performance nowadays for his beautiful *Sweet Suffolk Owl*, Vautour represented the conventional, anonymous polyphony of the successors to Gibbons and Weelkes – but there are still *trouvailles* in these 22 pieces.

Thomas Tomkins **EM18**
Songs of Three, Four,
Five and Six Parts (1622) *ASK 35*

So to the last in date of the English Madrigal School. Though better known as a composer of church and keyboard music, Tomkins wrote secular vocal music that offers a compendium of all the various styles: canzonets, balletts, madrigals and 'sacred songs'. Each was dedicated to one of his relatives, a friend or a colleague. The names of these 28 dedicatees form a fascinating list at the end of the book.

Unique in the collection and so often used as a kind of handbook to the English Madrigals is:

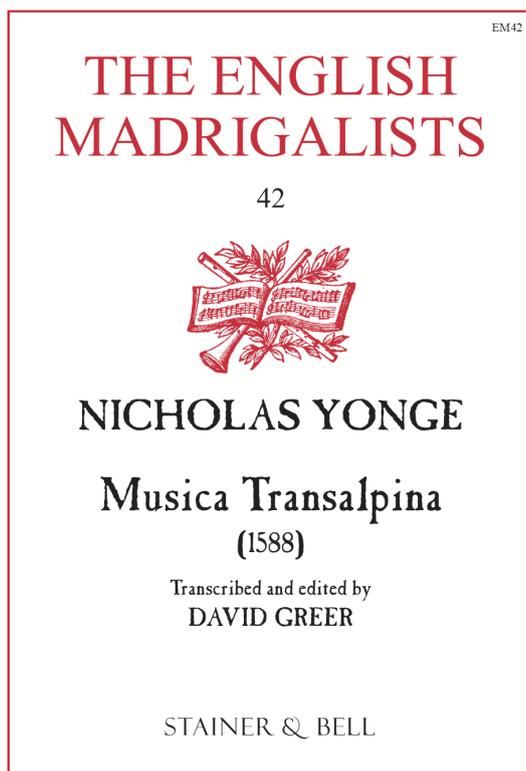
The Triumphs of Oriana **EM32**
Collected by Thomas Morley (1601) *CON 48*
Containing 25 madrigals by leading composers of the period, this famous collection was intended to honour England's Oriana, Elizabeth I.

Three recent additions to the series include the music of two composers working in sacred forms associated with the madrigal, plus a landmark collection which was of seminal influence on the English madrigal school:

John Amner **EM40**
Sacred Hymnes of Three, Four, Five and Six Parts (1615) *ASK 122*
Although the verbal text, vocal scoring and general musical style of a handful of the *Sacred Hymnes* suggest liturgical intention, the overwhelming majority of the 26 pieces in this volume are wholly representative of the wide range of secular styles which typify most Elizabethan and Jacobean madrigalian collections.

Giovanni Croce **EM41**
Musica Sacra (1608) *ASK 126*
Croce's madrigal style may be compared to that of Thomas Morley, and the *Musica Sacra* settings of the seven penitential psalms, set for six voices and published by Thomas East, were hugely popular in England. They were spoken of admiringly not only by Morley himself, but also by John Dowland and Henry Peacham.

Nicholas Yonge **EM42**
Musica Transalpina (1588) *ASK 130*
An important addition to *The English Madrigalists* series, *Musica Transalpina* of 1588 is not only of great scholarly interest as a hugely influential printed source from which Tudor and Jacobean composers learnt the Italian madrigalian style, but is also an outstanding addition to the repertoire that will delight contemporary singers no less than it enthralled those Elizabethans who first responded with such enthusiasm to its fine music and accessible 'Englished' texts.



Please see overleaf for a complete listing of all volumes in the series, together with details of digital publications

THE ENGLISH MADRIGALISTS

Volume	Title	Cat. No.	Price
1	Canzonets to Two and Three Voices (1595/1593): Thomas Morley	EM1	£50.00*
2	Madrigals to Four Voices (1594): Thomas Morley	EM2	£28.00
3	Canzonets to Five and Six Voices (1597): Thomas Morley	EM3	£28.00
4	First Book of Balletts to Five Voices (1595/1600): Thomas Morley	EM4	£28.00
5	Madrigals and Motets for Five Parts (1612): Orlando Gibbons	EM5	£28.00
6	First Set of Madrigals (1598): John Wilbye	EM6	£30.00
7	Second Set of Madrigals (1609): John Wilbye	EM7	£70.00*
8	Madrigals for Four Voices (1599): John Farmer	EM8	£46.00*
9	Madrigals to Three, Four, Five and Six Voyces (1597): Thomas Weelkes	EM9	£28.00
10	Balletts and Madrigals to Five Voices (1598/1608): Thomas Weelkes	EM10	£28.00
11	Madrigals to Five and Six Parts (1600): Thomas Weelkes	EM11	£28.00
13	Airs or Fantastic Spirits to Three Voices (1608): Thomas Weelkes	EM13	£28.00
17	First Set of Madrigals of Five Parts (1613): Henry Lichfield	EM17	£28.00
18	Songs of Three, Four, Five and Six Parts (1622): Thomas Tomkins	EM18	£70.00*
19	First Set of Madrigals (1613): John Ward	EM19	£70.00*
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