EARLY ENGLISH CHURCH MUSIC

Early English Church Music (EECM) is published by Stainer & Bell on behalf of the British Academy. The aim of the series is to make available sacred music by English composers from the earliest times to the middle of the seventeenth century, in accordance with the highest scholarly standards.

The first volume of the series, founded in 1961, was published in 1963, and in the following half-century its pre-eminence as a source of repertoire was confirmed through publication of major works by Dering, Gibbons, Sheppard, Tallis, Taverner, Tomkins, Tye, White and others. In 2002, a facsimile edition of *The Winchester Troper* was issued as the landmark fiftieth volume, which was shortly followed by three large volumes of music from the mid-fifteenth to the mid-sixteenth century: EC53, containing Masses and antiphons by Robert Fayrfax (edited, with an ingenious editorial reconstruction of the Mass *Sponsus amat sponsam*, by Roger Bray); EC54, which concludes EECM’s three-volume edition of Latin polyphony by John Sheppard (this volume prepared by the general editor, Magnus Williamson); and EC55, which comprises Gloria and Credo settings by Leonel Power and his English contemporaries (edited by EECM’s chairman, Peter Wright).

Recent and forthcoming volumes reflect EECM’s commitment to a broad range of repertories and users. Since the 1990s, the series has used a distinctive diamond-headed notation for music composed before c.1530 (as used in EC55); later repertories, in which duple mensuration predominates, are presented in a round-headed format (see, for instance, EC54). EC56, an edition by John Milsom of the Tallis/Byrd *Cantiones Sacrae* (1575) presents contrafacta and variant versions of pieces in parallel score. Edited by Peter Lefferts and William Summers, EC57 comprises facsimiles of thirteenth-century manuscripts, including the Worcester fragments. EC58 contains mass music by John Bedyngham and his contemporaries, and is edited by Gareth Curtis and David Fallows, with transcription by Timothy Symons. EC59 will be the first EECM volume devoted to chant, in this case an edition of the Sarum Lady Mass prepared by Sally Harper, John Harper and Matthew Cheung-Salisbury.

EECM’s substantial back-catalogue is now fully available online at www.eecm.net in the form of downloadable PDF files of individual pieces (over 700 in all). Materials relating to published volumes, transcriptions of music not included in these volumes, data on sources, and information concerning the work of the series may be found at www.eecm.ac.uk.
ORDERING INFORMATION

This catalogue provides a full listing of volumes in the Early English Church Music series with a brief description of contents. Full lists of contents can be obtained by quoting the ASK sheet number given. A number of items from the series are available as separate offprints and these are listed on the penultimate page of this catalogue. If you do not see what you require listed in this section we can also offer authorised photocopies of any individual items published in the series through our ‘Made-to-Order’ service. Our Archive Department will be pleased to help with enquiries and requests. Alternatively, Adobe Acrobat PDF files of individual choral titles are now available from www.eecm.net. Please see the back page for full details. Other catalogues that will be of interest are:

T60 Choral Music
T69 Musica Britannica
T71 Early Music
T74 The Byrd Edition and The English Madrigalists
T108 Purcell Society Edition

Subscription to the Early English Church Music series may begin with any volume and can be cancelled in writing. Subscribers receive a discount of 10%. If commitment to a subscription is impossible single volumes may be purchased at the full retail price at any time.

Prices, shown in £ sterling, are recommended retail prices exclusive of carriage and are applicable from 1st January 2017. Prices and carriage charges are subject to change without notice. In case of difficulty titles can be supplied directly by the publisher if prepaid by cheque, debit or credit card or by sending an official requisition. Card payments (Visa, Mastercard, Maestro or Visa Debit) are accepted for orders of £5.00 or over and can be made via our secure online ordering system on our website (www.stainer.co.uk) or by letter, telephone, email or fax. Please quote your card number, expiry date, issue number (if applicable), name (as it appears on the card) and address details. Customers ordering direct will be charged carriage and handling of £3.00 for orders up to £24.99 and £6.50 for orders of £25.00 and over for delivery within the United Kingdom. An order form is enclosed with this catalogue for your convenience.

Overseas retail customers cannot always be supplied because of agency arrangements; please ask for a pro-forma invoice which will include carriage costs. If not paying by credit card, payment is required in £ sterling by draft drawn on a London bank, no charges being paid by Stainer & Bell.

Should our publications cease to be zero rated for VAT purposes during the currency of this catalogue, VAT will be charged in addition to both the price and carriage charges shown.
<table>
<thead>
<tr>
<th></th>
<th>Published Title</th>
<th>Editor</th>
<th>Introduction</th>
<th>Note: Printed to demand (plastic comb-binding)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Early Tudor Masses: I</td>
<td>Edited by John D. Bergsagel</td>
<td>The first volume of the series draws on the Forrest-Heyther partbooks, preserved in Oxford’s Bodleian Library. They are the source of a 6-part Festal Mass by Richard Alwood, written to an unknown cantus firmus and most unusually in duple notation throughout, and a Festal Mass, also in 6 parts and using the Advent antiphon Ave Maria as cantus, by Thomas Ashewell.</td>
<td>EC1  ASK 2  €60.00</td>
</tr>
<tr>
<td>2</td>
<td>William Mundy Latin Antiphons and Psalms</td>
<td>Edited by Frank Ll. Harrison</td>
<td>Mundy was among the youngest of a group of significant composers whose lives bridged the turbulent times of the Reformation. Though preserved in Elizabethan sources, his Latin antiphons most likely date from the reign of Mary. They are the last examples of a genre cultivated by English composers for two centuries.</td>
<td>EC2  ASK 63  €55.00</td>
</tr>
<tr>
<td>3</td>
<td>Orlando Gibbons: I Verse Anthems</td>
<td>Edited by David Wulstan</td>
<td>The form and style of the verse anthem were anticipated in the work of a number of 16th-century composers. However, it was only in the hands of Orlando Gibbons, one of the earliest musicians to write exclusively for the English rite, that it achieved new flexibility with the use of declamatory style in the verse sections. This first volume of his music contains 16 anthems, including See, see, the Word is incarnate and This is the record of John.</td>
<td>EC3  ASK 13  €75.00</td>
</tr>
<tr>
<td>4</td>
<td>Early Tudor Magnificats: I</td>
<td>Edited by Paul Doe</td>
<td>The importance attached to the worship of the Virgin Mary in late-Medieval England is reflected in elaborate treatments of the Magnificat, of which only some 22 intact settings survive. This volume contains six 5-part Magnificats – two anonymous, one each by Fayrfax, Cornysh, Turges and Prentyce – and one 6-part Magnificat Benedicta by Ludford.</td>
<td>EC4  ASK 2  €55.00</td>
</tr>
<tr>
<td>5</td>
<td>Thomas Tomkins Musica Deo Sacra: I</td>
<td>Edited by Bernard Rose</td>
<td>Published posthumously in 1668, probably by the composer’s son Nathaniel, Musica Deo Sacra is a monumental collection of the work of Thomas Tomkins, pupil of William Byrd and a major contributor to the wealth of Anglican music produced in the half-century before the Commonwealth. The first volume contains the 11 verse anthems written for special occasions.</td>
<td>EC5  ASK 35  €60.00</td>
</tr>
<tr>
<td>6</td>
<td>Early Tudor Organ Music: I Music for the Office</td>
<td>Edited by John Caldwell</td>
<td>The history of liturgical organ music in England begins with the first recorded source, dating from 1500, and ends abruptly with the Act of Uniformity of 1559. In addition to the written sources, it is likely that there existed a strong tradition of improvised polyphony, though little direct evidence for this has survived. The 65 pieces in this collection were intended for performance at Matins, Lauds, Vespers and Compline.</td>
<td>EC6  ASK 2  €70.00</td>
</tr>
<tr>
<td>7</td>
<td>Robert Ramsey: I English Sacred Music</td>
<td>Edited by Edward Thompson</td>
<td>Robert Ramsey, an organist of Trinity College, Cambridge, left a 4-part service worthy of Orlando Gibbons, eight anthems of 5 and 6 parts (including an impressive setting of When David heard that Absalon was slain which approaches the style of the Restoration full anthem), and a remarkable dialogue, In guilty night, setting a paraphrase of 1 Samuel 28, 8–20.</td>
<td>EC7  ASK 37  €55.00</td>
</tr>
<tr>
<td>8</td>
<td>Fifteenth-Century Liturgical Music, I: Antiphons and Music for Holy Week and Easter</td>
<td>Edited by Andrew Hughes</td>
<td>The majority of pieces in this volume show a strong melodic and rhythmic independence of voice, close in style to the contemporary French chanson; but there are also examples of pieces in the simpler, homorhythmic idiom of English descant. Votive antiphon and votive mass, or lady mass, were the main forms employed in the important early 15th-century repertoire of devotional and liturgical music for household use.</td>
<td>EC8  ASK 2  €65.00</td>
</tr>
<tr>
<td>9</td>
<td>Thomas Tomkins Musica Deo Sacra: II</td>
<td>Edited by Bernard Rose</td>
<td>In contrast with the 11 verse anthems collected in EC5, which use texts from the Prayerbook collects for special occasions, all but two of the 14 anthems of this volume employ words from the psalms. Many of the verse sections require great virtuosity of execution, and the variety of styles shows the breadth of this composer’s expressive range.</td>
<td>EC9  ASK 35  €60.00</td>
</tr>
<tr>
<td>10</td>
<td>Early Tudor Organ Music: II Music for the Mass</td>
<td>Edited by Denis Stevens</td>
<td>The second volume devoted to English liturgical organ music contains four pieces of the Ordinary of the Mass, one for the Proper, 23 offertories and one piece for the Communion.</td>
<td>EC10  ASK 2  €60.00</td>
</tr>
</tbody>
</table>
11 Sir William Leighton
The Tears or Lamentations of a Sorrowful Soul
Edited by Cecil Hill

The contents of this celebrated collection, presented by Leighton to Prince Charles in 1614, encompass most of the noted lutenist and keyboard composers of the day. Eighteen pieces meant for domestic worship are scored either for unaccompanied singing or for solo voice with available instruments of the ‘broken’ consort. The rest of the 55 pieces are for 4- or 5-part choir.

EC11 ASK 59 £65.00
Note: Printed to demand (plastic comb-binding).

12 Thomas Tallis: I
English Sacred Music: I
An anthems
Edited by Leonard Ellinwood

Tallis’s choral works with English texts were all written for the worship of God in the reformed Church of England, setting either the liturgy of the new Book of Common Prayer of 1549, or Coverdale’s vernacular bible. They testify to his position, undisputed even in his lifetime, as ‘the father of English church music’. This volume contains ten of the 11 anthems that can definitively be attributed to the composer, and five contrafacta anthems with Latin texts, which were published in Tallis and Byrd’s Cantiones Sacrae of 1575.

EC12 ASK 45 £60.00
Note: Printed to demand (plastic comb-binding).

13 Thomas Tallis: II
English Sacred Music: II
Service Music
Edited by Leonard Ellinwood

Though best known for his Dorian Service, Tallis also set the Preces and Responses, the Litany, and various psalms for service use, as well as providing the so-called ‘tunes’ for Archbishop Parker’s Psalter. In addition to this important corpus of music, EC13 gathers together those fragments by Tallis for which a single part only is extant.

EC13 ASK 45 £75.00
Note: Printed to demand (plastic comb-binding).

14 Thomas Tomkins
Musica Deo Sacra: III
Edited by Bernard Rose

The 16 anthems in this volume complete the 41 verse anthems contained in Musica Deo Sacra. Eight anthems take their texts from the psalms, and two each from the collects, the Old Testament, the New Testament and anonymous authors.

EC14 ASK 35 £70.00

15 Richard Dering
Cantica Sacra, 1618
Edited by Peter Platt

The Italian ‘madrigal’ style of this music, unusual for English composers, arose from the special circumstances of Roman Catholic composers who chose to work on the continent. Dering himself was organist to a community of Benedictine nuns in Brussels, whose Abbess was an English noblewoman. These 21 motets for SSATTTB were published in Antwerp.

EC15 ASK 51 £70.00
Note: Printed to demand (plastic comb-binding).

16 Early Tudor Masses: II
Edited by John D. Berghsagel

To the two masses in the first volume of the series, this collection adds three further masses from the Forrest-Heyther partbooks. It contains the 6-part Mass Jesu Christe by Thomas Ashewell, and two 5-part works: the Resurrexit Dominus Mass by John Norman, and the Christe Jesu Mass by William Rasar.

EC16 ASK 2 £70.00

17 John Sheppard: I
Responsorial Music
Edited by David Chadd

The music of John Sheppard, who was about ten years younger than Tallis, dates from the uncertain times of the Reformation and the reigns of Edward VI and Mary. Perhaps his most impressive work is to be found in his cantus firmus responds, which reflect the considerable musical importance that some choral foundations attached to Matins and Vespers on special feast-days in the last decades of the Sarum rite.

EC17 ASK 38 £60.00

18 John Sheppard: II
Masses
Edited by Nicholas Sandon

Taverner and Tallis are the predominant influences in these works. The 6-part Mass Cantate is taken from the Forrest-Heyther partbooks, preserved in the Bodleian Library, Oxford. The source for The Western Wind Mass, The Frences Mass, the Mass Be not afraid, and the Plainsong Mass for a Mean, all in four parts, is the so-called ‘Gyffard’ partbooks (British Library Add. MSS 17802-5).

EC18 ASK 38 £55.00

19 Christopher Tye: I
English Sacred Music
Edited by John Morehen

There are particular problems of establishing authentic sources for much of Tye’s music. Nonetheless, its high quality places him, with Taverner and Tallis, at the forefront of English 16th-century church music. This first volume of his work contains 15 full anthems, evening canticles, and his famous setting of texts from The Acts of the Apostles, dedicated to Edward VI.

EC19 ASK 69 £80.00
Note: Printed to demand (plastic comb-binding).

20 John Taverner: I
Six-Part Masses
Edited by Hugh Benham

This volume, the first of five devoted to Taverner’s music, contains the three surviving 6-part masses: Gloria tibi Trinitas, Corona spinea, and O Michael. Elaborate festal works intended for use on major feasts or patronal festivals, they are printed here in the order followed in the Forrest-Heyther partbooks.

EC20 ASK 71 £80.00
Note: Printed to demand (plastic comb-binding).
21 Orlando Gibbons: II
Full Anthems, Hymns and
Fragmentary Verse Anthems
Edited by David Wulstan
Full anthems, fragmentary verse anthems, and ‘The Hymns and Songs of the Church’, a collection of religious verse and tunes compiled by George Wither and published in 1623, are to be found in this volume. It shows the variety of music written by a composer best known for the anthem Hosanna to the Son of David.
EC21 ASK 13 £70.00
Note: Printed to demand (plastic comb-binding).

22 Fifteenth-Century Liturgical Music, II:
Four Anonymous Masses
Edited by Margaret Bent
English composers in the first half of the fifteenth century created the unified mass cycle, and even though most of the repertoire is anonymous, a distinctly ‘national’ style can be recognised. The four works in this volume were probably composed between 1420 and 1440, and each possesses a long, troped Kyrie of a kind not found in continental sources.
EC22 ASK 2 £65.00

23 Nathaniel Giles
Anthems
Edited by J. Bunker Clark
A Worcester man, Nathaniel Giles (or Gyles) held posts at St George’s, Windsor, and at the Chapel Royal until his death in 1633. His anthems were widely circulated during his lifetime, but largely forgotten thereafter. Their texts are taken from the Book of Common Prayer, the Bible and psalms, and from the metrical translations of Sternhold and Hopkins.
EC23 ASK 55 £55.00

24 Christopher Tye: II
Masses
Edited by Paul Doe
Although one of the more active early composers for the Anglican rite, Tye also wrote vocal works on Latin texts, including choral hymns and responses, and some settings of the Ordinary of the Mass. His Western Wind Mass and Mean Mass probably date from before 1540, but the Mass Euge bone belongs stylistically to a later date, and was possibly written with some special purpose in mind after the death of Henry VIII.
EC24 ASK 69 £55.00

25 John Taverner: II
Votive Antiphons
Edited by Hugh Benham
Taverner’s votive antiphons represent the largest and most varied contribution to the genre of any early 16th-century composer. They are here presented alphabetically, in two distinct groups of large works, presumably associated with major feasts, and shorter and simpler pieces. Two fragments, Virgo pura and Prudens virgo and the textless Quemadmodum are also included.
EC25 ASK 71 £65.00

26 Manuscripts of Fourteenth-Century English Polyphony (Facsimiles)
Edited by Frank Ll. Harrison & Roger Wibberley
This handsome volume of 212 plates is an important work of reference for all concerned with the notation of early music. Major sources represented include those of the British Library, the Bodleian Library Oxford, and the University of Cambridge.
EC26 £85.00
EC26D (De Luxe Edition) £85.00

27 Thomas Tomkins
Musica Deo Sacra: IV
Edited by Bernard Rose
All of Tomkins’s 3- and 4-voice full anthems from Musica Deo Sacra are included, with the seven penitential psalms, for alto, tenor and bass. The composer’s powers of word-painting and drama are strongly in evidence.
EC27 ASK 35 £55.00

28 Robert White: I
Five-Part Latin Psalms
Edited by David Mateer
Robert White, Christopher Tye’s successor at Ely Cathedral, composed sacred settings that fairly reflect the religious and political upheavals of mid-16th-century England. In his polyphonic psalm motets, especially, he matched in excellence his contemporaries such as Byrd and Mundy, and absorbed many elements from the various psalm-setting styles of the time.
EC28 ASK 76 £55.00

29 Robert White: II
Six-Part Latin Psalms
Edited by David Mateer
To Robert White’s 5-part Latin psalms collected in the previous volume, this collection adds the 6-part Latin psalms, including three settings of Domine, quis habitabit, the 5-part votive antiphon Regina caeli and the 6-part Tota pulchra es, amica mea.
EC29 ASK 76 £55.00

30 John Taverner: III
Ritual Music and Secular Songs
Edited by Hugh Benham
Ritual music for the Office and for associated non-liturgical devotions appears in no comparable body of work by an earlier English composer – and from later composers, only in the surviving output of Tallis and Sheppard. Typically, these pieces alternate polyphony and plainsong, not recorded in the sources, but here supplied from the Salisbury Antiphonale, Gradual or Processional. Four of Taverner’s secular songs are also included.
EC30 ASK 71 £70.00
The Western Wind employs a secular cantus firmus and a resourceful variation technique. The Mass shows a continental unity of texture, rather than the marked differentiation between melody and rhythm that is more typical of early Tudor style. The Mass The Western Wind employs a secular cantus firmus and a resourceful variation technique.

Robert White: III
Ritual Music and Lamentations
Edited by David Mateer
Included are Libera me, Domine, de morte aeterna, the ninth respond at Matins in the Office of the Dead, and White’s only surviving essay in respond form. There are also four hymn settings with Sarum texts, and two Lamentation settings. They hold an important place in the ranks of a genre that briefly flourished during the Elizabethan period, despite a lack of indigenous precedent for the form.

Christopher Tye: III
Ritual Music and Motets
Edited by Nigel Davison
The substantial quantity of incomplete pieces in this volume (9 out of 20) reflects the problematic nature of reliable sources for Tye’s music. Of the complete examples, there are liturgical compositions, psalm and prayer motets, a single votive antiphon and one work of doubtful authorship.

Fifteenth-Century Liturgical Music, III: The Brussels Masses
Edited by Gareth Curtis
In a composite manuscript ascribed to the Burgundian court, a mass each by Richard Cox and John Plummer, with three such works by Walter Frye, survive alongside a pair of Dufay masses and all but one of the surviving motets of Busnois. The strong political and cultural association between England and Burgundy at the time explains their presence, as does the varied and masterful style – held in high regard by continental contemporaries.

John Taverner: IV
Four- and Five-Part Masses
Edited by Hugh Benham
Taverner’s 4- and 5-part masses are shorter and simpler than his elaborately festal 6-part settings of the Ordinary. The 4-part Plainsong Mass is, for its time, unusually limited in its range of note values. The 5-part Mean Mass shows a continental unity of texture, rather than the marked differentiation between melody and rhythm that is more typical of early Tudor style. The Mass The Western Wind employs a secular cantus firmus and a resourceful variation technique.

John Taverner: V
Five-Part Masses
Edited by Hugh Benham
This volume contains the two 5-part Parody Masses, Mater Christi and Small Devotion, and four fragments that despite their unproven authenticity have not yet been attributed to another composer.

Thomas Tomkins
Musica Deo Sacra: V
Edited by Bernard Rose
Tomkins employs the psalter for the texts of eight of these anthems, one of which has an alternative Latin text of unknown origin. Four anthems set biblical passages, two are settings of prayers, and one, originally a secular song, is a setting of Sanctus and alleluias.

Thomas Morley: I
English Anthems; Liturgical Music
Edited by John Morehen
Thomas Morley wrote verse and full anthems, preces and responses, a setting of the Burial Service (though of disputed authenticity), festal psalms and metrical psalm-tune harmonisations. This substantial and varied corpus of church music is a fascinating record of a most influential composer of the Elizabethan period.

Thomas Tomkins
Musica Deo Sacra: VI
Edited by Bernard Rose
Completing the publication of the 94 anthems collected in Musica Deo Sacra, this volume contains seven full anthems in more than five voice parts. The only one that can be accurately dated is the 7-part Be strong and of good courage, composed in 1603 for the coronation of James I.

Robert Parsons
Latin Sacred Music
Edited by Paul Doe
The Latin church music of Robert Parsons, Gentleman of the Chapel Royal, dates from the reigns of Mary and of her half-sister, Elizabeth, who, although she insisted on her chapel services being in English, allowed the use of Latin for introits, anthems and other peripheral choral music. Parsons, like William Byrd a Roman Catholic, showed the influence of the psalm motet and votive antiphon in his work.

Thomas Morley: II
Services
Edited by John Morehen
This volume completes the publication in a scholarly edition of Thomas Morley’s Anglican sacred music, and contains the First and Second Services and the Short Service.
Movements from incomplete cycles and pairings both
scribal and scholarly constitute a volume of English Mass
music from the period after the Old Hall Manuscript. The
repertory is presented in a style of transcription new to the
series and intended to convey the essential nature of this
freely flowing yet mensurally disciplined music. Works by
John Benet, Bloym, Drifelde, Leonel Power and Anon
are included.

**EC42**  
*ASK 2* £65.00

Robert Fayrfax: I  
*Mass, Magnificat and Antiphon*  
‘O bone Jesu’  
Edited by Roger Bray

The first volume of several to be devoted to Latin church
music by composers of the late fifteenth and early sixteenth
centuries, EC43 contains all that survives of Fayrfax’s *O
bone Jesu* trilogy. From the material shared between the
Mass and antiphon (an early example of English parody
technique) it has been possible to reconstruct part of the
latter, of which only the mean survives.

**EC43**  
*ASK 131* £60.00

Nicholas Ludford: I  
*Mass ‘Inclina Cor Meum Deus’ and Antiphons*  
Edited by David Skinner

Published here for the first time, the Mass *Inclina cor
meum deus* includes an editorial tenor part. In three of the
six surviving antiphons editorial additions likewise
substitute for missing material, though three others are
too incomplete for reconstruction. A detailed biographical
note updates our knowledge of the composer’s career in
the light of recently discovered documentation.

**EC44**  
*ASK 125* £60.00

Robert Fayrfax: II  
*Two Masses: ‘Tecum principium’ and ‘O quam glorifica’*  
Edited by Roger Bray

Both large-scale masses by Robert Fayrfax included in this
volume are believed to be late works, *O quam glorifica*, in
particular, was composed in 1511 for his supplication for
the degree of Doctor of Music at Oxford. A feature of
the edition is the restoration of the metrical character of
the original, distorted in all surviving copies. *Tecum
principium* exhibits a simpler form, and is remarkable for
the stylistic feature of unprepared dissonant fourths in the
final section of the Agnus dei.

**EC45**  
*ASK 131* £65.00

Nicholas Ludford: II  
*Five- and Six-Part Masses and Magnificat*  
Edited by David Skinner

A further addition to our growing perception of Ludford as
amongst the most contrapuntally skilled and lyrically gifted
of early 16th-century English composers, this volume
contains four Masses, plus a Magnificat belonging to the
Mass *Benedicta*. Also included is a partial reconstruction
of the Mass *Regnum mundi*, from which the whole of the
tenor part and much of the top part are now missing.

**EC46**  
*ASK 125* £80.00

This is a collection of over thirty early 15th-century
Sanctus and Agnus dei settings not otherwise available in
modern critical editions. The volume is complementary to
EC42, and part of an ongoing subseries to include settings
of the Gloria and Credo, and of the Kyrie, ‘squares’ and
music from fragmentary choirbooks.

**EC47**  
*ASK 2* £70.00

The first of two volumes containing repertoire from this
crucial document for our understanding of the Salisbury
Use in 16th-century England, EC48 contains music by
key figures such as Tallis and Sheppard not elsewhere
collected in the series, as well as works by unnamed
composers. The editor has provided plainchant from
authoritative sources for those sections required to
complete the performance of most of the music.

**EC48**  
*ASK 128* £100.00

Complemented by Professor Strohm’s facsimile edition of
the entire source by the University of Chicago Press,
the publication of eight Mass settings from the Lucca
Choirbook is a signal contribution to our understanding
of the dissemination of English music in 15th-century
Europe. Only two are ascribed, to Walter Frye and
Henricus Tik, but the insular provenance of the music is
confirmed on grounds of style, repertoire and performance
procedure.

**EC49**  
*ASK 2* £80.00

A seminal text in the study of Anglo-Saxon musical and
liturgical practice, the Winchester Troper is published in
a colour facsimile of the manuscript. The introduction
explains how and why the book was made, and how its
liturgical contents were designed. Studies of the hands of
over fifty text scribes are accompanied by the first full
account of Anglo-Saxon musical notation, and a study of
the most innovative element of the collection, a series of
174 *organa*, representing a musical practice not recorded
elsewhere in Europe before the thirteenth century.

**EC50**  
£140.00

The second volume of the ‘Gyffard’ partbooks typifies the
collection as a whole in the wide variety of liturgical
types and compositional procedures on display. There
are Jesus Mass propers built on plainsong *cantus firmi*,
Mass ordinaries based on ‘squares’, Magnificat
settings freely composed or using the canticle tone or its
faburden, antiphons in honour of Jesus and the Virgin
Mary, the setting of a tract, prayers, and office responds
masquerading as votive antiphons.

**EC51**  
*ASK 128* £90.00
52 Fifteenth-Century Liturgical Music, VII: The York Masses  
Edited by Theodor Dumitrescu  
The publication of the fragments known as the ‘York Masses’ offers a prime opportunity for re-evaluating the wider context of English polyphonic Mass composition in the final decades of the fifteenth century. The volume contains four Kyries, including Horwod’s O rex clemens, two each of Gloria-Credo and Sanctus-Agnus pairs, the Missa Venit dilectus meus attributed to Johannes Cuk, and a Gloria-Credo a 3.  
EC52 ASK 2 £70.00

53 Robert Fayrfax: III Regali, Albanus and Sponsus amat sponsam  
Edited by Roger Bray  
This volume brings to a conclusion a series devoted to Masses and associated pieces composed by Robert Fayrfax. It includes Fayrfax’s well-known Masses Regali and Albanus, as well as a reconstruction of his fragmentary, possibly nuptial, Mass Sponsus amat sponsam. Although some of the manuscript sources were copied many years later, these works date collectively from the years immediately preceding and following the turn of the sixteenth century.  
EC53 ASK 131 £80.00

54 John Sheppard: III Hymns, Psalms, Antiphons and other Latin Polyphony  
Edited by Magnus Williamson  
This is an important addition to the pair of consecutive EECM volumes of John Sheppard’s Latin compositions for the Use of Salisbury published in the 1970s. Although he had evidently mastered the forms of Mass and votive antiphon, the composer is at his most characteristic in his settings of the plainsong melodies which form the bedrock of the Sarum liturgy. These account for most of the contents of this volume, together with free-composed settings of Biblical texts and a small corpus of devotional polyphony, most of it fragmentary.  
EC54 ASK 38 £100.00

55 Fifteenth-Century Liturgical Music, VIII: Settings of the Gloria and Credo  
Edited by Peter Wright  
This collection, which is intended to complement the Sanctus and Agnus dei settings of EECM 47, includes examples of the main compositional styles and techniques of English liturgical polyphony of the late Middle Ages. There are 47 independent settings of the Gloria and Credo from the period c.1400–40, most of which have never been published before. Nineteen of these settings are complete works preserved largely in continental manuscripts, the remainder fragmentary settings preserved in insular sources.  
EC55 ASK 2 £100.00

56 Thomas Tallis and William Byrd Cantiones Sacrae (1575)  
Edited by John Milsom  
Volume 56 is devoted to a complete edition by John Milsom of the famous Cantiones quae ab argumento sacrae vocantur published by Thomas Tallis and William Byrd in 1575. This edition includes a comprehensive study of the partbooks themselves, their physical make-up and typography, and the compilation and notation of their contents. It also has complete transcriptions of contrafacta in parallel score, permitting at-a-glance comparisons between the pieces as printed in 1575 and other versions circulating in manuscript.  
EC56 ASK 32/ASK 45 £120.00

57 Manuscripts of English Thirteenth-Century Polyphony  
Facsimile Edition by William J. Summers and Peter M. Lefferts  
The third facsimile collection to be published by EECM, Volume 57 attests to the quality and depth of the polyphonic traditions during the long reigns of Henry III and his son Edward I, when the music of English high culture achieved a technical autonomy from the common international Anglo-French repertoire of the period. Assembling a set of facsimiles of the extant remains of native origin, it comprises images of more than sixty sources of thirteenth-century polyphony, including the Reading rota, the conductus-rondellus Flos regalis, and the Worcester fragments, here reunited from three codices. The large page layout adopted enables almost all the manuscripts to be reproduced at full size for direct comparison of different sources, layouts and dimensions.  
EC57 £180.00

58 Fifteenth-Century Liturgical Music, IX: Mass Music by Bedyngham and his Contemporaries  
Edited by Gareth Curtis and David Fallows, transcription by Timothy Symons  
This volume continues the coverage of mass music by English composers with the two mass cycles credited to John Bedyngham (d.1458/9) together with fourteen anonymous mass movements that appear alongside them in the manuscripts Trent 93, Trent 90 and Trent 88. Most of this music appears to have been composed in the 1440s. The volume also includes a summary of all that is now known about the life of Bedyngham.  
EC58 ASK 2 £70.00

59 Lady Mass According to the Use of Salisbury  
Edited by Sally Harper, John Harper and Matthew Cheung-Salisbury  
This will be the first EECM volume to be devoted to liturgical chant: in this case the cycle of votive Masses in honour of the Virgin Mary throughout the seasons of the liturgical year. The Lady Mass was one of the most important rites for which liturgical polyphony was cultivated before the Reformation, and so this volume provides a ritual context for Latin polyphony that appears in other EECM volumes.  
EC59 ASK 140 Not yet fixed (Publication 2018)
Supplementary Volumes

1S  The Sources of English Church Music
    1549–1660
    Edited by Peter le Huray and
    Ralph Daniel
Two volumes not available separately. Hardback.
    EC1S  £55.00

2S  Latin Music in British Sources
    c.1485–1610
    Compiled by May Hofman and
    John Morehen
    EC2S  £55.00

Offprints

GIBBONS, Orlando
Hosanna to the Son of David
SSAATTB and Organ
W81  £2.80

O thou, the central orb
SSAATBB and Organ
W60  £2.80

See, see, the Word is incarnate
SAATB unaccompanied
W72  £3.75

This is the record of John
SAATB and Organ
W82  £3.15

TALLIS, Thomas
Magnificat and Nunc Dimittis
From the Dorian Service. SATB and Optional Organ
W50  £3.15

Venite and Te Deum
From the Dorian Service.
SATB and Optional Organ
W49  £3.75

October 2017
Stainer & Bell are pleased to offer choirs the opportunity to purchase individual choral titles from all volumes in the Early English Church Music series, which includes music from the following composers:

Alcock, Philip  
Alwood, Richard  
Anglicanus  
Anonymous  
Appleby, Thomas  
Ashewell, Thomas  
Barber, Robert  
Bedyngham, John  
Benet, John  
Blitheman, John  
Blome  
Bloym  
Bramston, Richard  
Bull, John  
Byrd, William  
Byttering  
Coperario, John  
Cornysh, William  
Cowper, Robert  
Cox, Richard  
Cuk, Johannes  
De Anglia  
Dering, Richard  
Dowland, John  
Driffelde  
Dunstable, John  
Ensdale, John  
Fayrfax, Robert  
Ferrabosco, Alfonso  
Ford, Thomas  
Forest  
Frye, Walter  
Gibbons, Orlando  
Giles, Nathaniel  
Hake, John  
Hooper, Edmund  
Horwod  
Hoskins, Christopher  
Hyett, Thomas  
Johnson, Robert  
Jones, Robert  
Kindersley, Robert  
Knyf  
Knyght, Thomas  
Leighton, William Sir  
Ludford, Nicholas  
Lupo, Thomas  
Markham, Richard  
Milton, John  
Morley, Thomas  
Mundy, John  
Mundy, William  
Neweland  
Norman, John  
Okeland, Robert  
Parsons, Robert  
Peerson, Martin  
Pilkington, Francis  
Plummer, John  
Power, Leonel  
Prentyce, Henry  
Ramsey, Robert  
Rasar, William  
Redford, John  
Sheppard, John  
Soursby  
Stoning, Henry?  
Tallis, Thomas  
Taverner, John  
Thopull, Timolphus  
Tik, Henricus  
Tomkins, Thomas  
Turges, Edmund  
Tye, Christopher  
Ward, John  
Weelkes, Thomas  
White, Robert  
Whytbroke, William  
Wilbye, John  
Wilder, Philip van  
Wright, Thomas  
Wyvell

The individual choral titles are now available via www.eecm.net, the home of the digital sheet music service for titles from this acclaimed series.

Each title is sold as an Adobe Acrobat PDF file and is delivered to your inbox by email. Each 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.

Unless already available separately or in a small anthology, printed copies of individual items from any volume of Early English Church Music may also be purchased through our ‘Made-to-Order’ service. Please contact our Archive Department for more details.