

EARLY ENGLISH CHURCH MUSIC



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# 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 repertoires 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 repertoires, 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 and EC60 are the first EECM volumes devoted to chant, in this case an edition of the Sarum Lady Mass prepared by John Harper with Sally Harper and Matthew Cheung Salisbury. EC61 consists of sacred music by Henry Lawes, transcribed and edited by Jonathan Wainwright. EC62 is a facsimile edition of fragments of English polyphonic music c.1390–1475, edited by Margaret Bent and Andrew Wathey. EC63 is a collection of the surviving services by Nathaniel Giles, edited by Joseph Sargent.

EECM's substantial back-catalogue is now fully available online at [www.eecm.net](http://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](http://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 ([archive@stainer.co.uk](mailto:archive@stainer.co.uk)) 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](http://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 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](http://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.

**1 Early Tudor Masses: I**

Edited by John D. Bergsagel

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.

**EC1** ASK 2 **£60.00***Note: Printed to demand (spiral binding).***2 William Mundy  
Latin Antiphons and Psalms**

Edited by Frank Ll. Harrison

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.

**EC2** ASK 63 **£55.00***Note: Printed to demand (spiral binding).***3 Orlando Gibbons: I  
Verse Anthems**

Edited by David Wulstan

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*.

**EC3** ASK 13 **£75.00***Note: Printed to demand (spiral binding).***4 Early Tudor Magnificats: I**

Edited by Paul Doe

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.

**EC4** ASK 2 **£60.00****5 Thomas Tomkins  
Musica Deo Sacra: I**

Edited by Bernard Rose

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.

**EC5** ASK 35 **£60.00***Note: Printed to demand (spiral binding).***6 Early Tudor Organ Music: I  
Music for the Office**

Edited by John Caldwell

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.

**EC6** **£70.00***Note: Printed to demand (spiral binding).***7 Robert Ramsey: I  
English Sacred Music**

Edited by Edward Thompson

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 I Samuel 28, 8–20.

**EC7** ASK 37 **£60.00****8 Fifteenth-Century Liturgical Music, I:  
Antiphons and Music for Holy Week  
and Easter**

Edited by Andrew Hughes

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.

**EC8** ASK 2 **£70.00****9 Thomas Tomkins  
Musica Deo Sacra: II**

Edited by Bernard Rose

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.

**EC9** ASK 35 **£65.00****10 Early Tudor Organ Music: II  
Music for the Mass**

Edited by Denis Stevens

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.

**EC10** **£60.00***Note: Printed to demand (spiral binding).*

**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 (spiral binding).*

**12 Thomas Tallis: I  
English Sacred Music: I  
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 definitely 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 (spiral 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 (spiral 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 **£75.00**

**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 SSATTB were published in Antwerp.

**EC15** ASK 51 **£70.00**

*Note: Printed to demand (spiral binding).*

**16 Early Tudor Masses: II**  
Edited by John D. Bergsagel

To the two masses in the first volume of the series, this collection adds three further masses from the Forrester-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 **£75.00**

**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 **£65.00**

**18 John Sheppard: II  
Masses**

Edited by Nicholas Sandon

Taverner and Tye are the predominant influences in these works. The 6-part Mass *Cantate* is taken from the Forrester-Heyther partbooks, preserved in the Bodleian Library, Oxford. The source for *The Western Wind* Mass, *The Frenches 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 **£65.00**

**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 (spiral 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 Forrester-Heyther partbooks.

**EC20** ASK 71 **£80.00**

*Note: Printed to demand (spiral 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 (spiral 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 £75.00**

**23 Nathaniel Giles: I  
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 £65.00**

**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 responds, 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 £65.00**

**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 £70.00**

**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 £90.00**  
**EC26D (De Luxe Edition) £95.00**

**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 £60.00**

**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 Antiphonal, Gradual or Processional. Four of Taverner's secular songs are also included.

**EC30 ASK 71 £80.00**

**31 Robert Ramsey: II**  
**Latin Sacred Music**  
Edited by Edward Thompson  
The contents of this volume include both liturgical and domestic music. The 'Commencement Song', *Inclina Domine*, was an exercise for the composer's Mus.B degree. The *Te Deum* settings and a setting of the Litany were probably written for use in the chapel of Peterhouse, Cambridge, a centre of high church observance at the time.  
**EC31 ASK 37 £55.00**

**32 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.  
**EC32 ASK 76 £60.00**

**33 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.  
**EC33 ASK 69 £75.00**

**34 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.  
**EC34 ASK 2 £75.00**

**35 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.  
**EC35 ASK 71 £60.00**

**36 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.  
**EC36 ASK 71 £60.00**

**37 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.  
**EC37 ASK 35 £50.00**  
*Note: Printed to demand (spiral binding).*

**38 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.  
**EC38 ASK 61 £60.00**

**39 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.  
**EC39 ASK 35 £55.00**

**40 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.  
**EC40 ASK 27 £65.00**  
*Note: Printed to demand (spiral binding).*

**41 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.  
**EC41 ASK 61 £50.00**  
*Note: Printed to demand (spiral binding).*

**42 Fifteenth-Century Liturgical Music, IV: Early Masses and Mass-Pairs**  
Edited by Gareth Curtis  
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, Bloyne, Driffelde, Leonel Power and Anon are included.  
**EC42 ASK 2 £65.00**  
*Note: Printed to demand (spiral binding).*

**43 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 Iesu* 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**

**44 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**

**45 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**

**46 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 £85.00**

**47 Fifteenth-Century Liturgical Music, V: Settings of the Sanctus and Agnus Dei**  
Edited by Peter Wright  
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 £75.00**

**48 The 'Gyffard' Partbooks: I**  
Edited by David Mateer  
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 £105.00**

**49 Fifteenth-Century Liturgical Music, VI: Mass Settings from the Lucca Choirbook**  
Edited by Reinhard Strohm  
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 £85.00**

**50 The Winchester Troper**  
Facsimile edition and introduction by Susan Rankin  
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**

**51 The 'Gyffard' Partbooks: II**

Edited by David Mateer

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 £100.00****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.

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