

# Antico Edition Catalogue Spring 2025

## ANTICO EDITION

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## THE AE SERIES

- Three Parisian chansons* (Bernard Thomas) AE1 £4.50  
 These four-part chansons—*Vous estes trop jeune* by Gombert, *Ce n'est pas jeu* by Passereau and the anonymous *Gentil mareschal*—are in the witty syllabic style popular in Paris in the second quarter of the sixteenth century. For SATB soloists or small choir, but effective also on instruments. i + 9 pages. 1972. ISMN 979-0-57039-005-2.
- Three late-15<sup>th</sup>-century instrumental pieces* (Bernard Thomas) AE2 £4.50  
 Three-part compositions in a lively syncopated style, based on 'hit' songs of the day: an anonymous version of *O Venus bant*, Vacho's arrangement of Hayne van Ghizeghem's *Allez regretz* and Alexander Agricola's reworking of Walter Frye's *Tout a par moy*. Suitable for a variety of instruments, including lutes, viols and recorders. i + 9 pages. 1972. ISMN 979-0-57039-006-9.
- Four double canons* (Bernard Thomas) AE3 £4.50  
 These vocal canons, three by Willaert (*Petite camusette*, *J'ayme bien mon amy* and *Mon petit cueur*) and the anonymous *J'ay ung mari qui est bon homme*, are from a collection published in Venice by Andrea Antico (our illustrious predecessor!) in 1520. For solo voices (ATTB or SAAT) or for a balanced instrumental consort, these pieces embody the renaissance principle that art should conceal art, hiding their ingenuity under a cloak of light-hearted spontaneity. i + 9 pages. 1972. ISMN 979-0-57039-007-6.
- Four frottole* (Stanley Boorman) AE4 £4.50  
 Taken from Petrucci's eleventh book of *frottole* (1514) and Antico's fourth (1520), these pieces by Cara (*Cangia spera mia voglia*), Tromboncino (*Aqua non è l'humor*), Eustache (*Chiare fresch'e dolce acque*) and Capriolus (*E d'un bel matin d'amore*) can be performed by a solo singer and three accompanying instruments, or by four solo voices (SATB or ATTB), or by an instrumental consort. i + 10 pages. 1972. ISMN 979-0-57039-008-3.
- Three madrigals by Jacopo da Bologna* (Nigel Wilkins) AE5 £5.00  
 Active in the middle of the fourteenth century, Jacopo was perhaps the most versatile and gifted of Landini's predecessors. The first of these three-part works, *Sotto l'imperio*, honours the della Scala family, Jacopo's patrons in Verona; the second, *Sì com' al canto*, addresses an unknown lady; and the third is the famous tritextual madrigal *Aquila altera* written for the Italian visit of the Holy Roman Emperor Charles IV in 1354/5. For three solo singers (AAT) or instruments. ii + 15 pages, plus instrumental parts. 1973. ISMN 979-0-57039-009-0.
- Two Coventry carols* (Richard Rastall) AE6 £4.00  
 These three-part songs from the play of the Nativity and the Killing of the Innocents, performed by the Tailors and Shearmen of Coventry, probably date from the mid-sixteenth century. One of them is the well-loved 'Coventry Carol' itself, *Lullay, lullay, thou littel tyne child*; the other, *As I out rode this enderes night*, is equally attractive. For three voices, S/ATB or instruments. i + 5 pages, plus instrumental parts. 1973. ISMN 979-0-57039-010-6.
- Three French songs from the late fourteenth century* (Nigel Wilkins) AE7 £4.50  
 Three virelais from the Codex Reina and a Cambrai manuscript. Grimace's love-song *Alarme alarme* employs martial imagery in both text and music; the anonymous *Soit tart* and *Quiconques veut d'amours joir* treat courtly love more gently. The two texted parts are for solo singers; the two untexted supporting parts can be vocalised, or sung with the full text added, or played discreetly on instruments. S/AS/AT/B. i + 8 pages. 1974. ISMN 979-0-57039-011-3.
- Jacques Arcadelt: three madrigals* (Iain Fenlon) AE8 £4.50  
 Arcadelt was one of the most important and popular early renaissance madrigalists, and his first collection (including the international 'hit' *Il bianco e dolce cigno*) went through fifty-five editions between 1538 and 1654. These four-voice works from that same book—*Ancidetemi pur*, *Io dico che fra voi* and *Il ciel che rado*—give a good idea of the stylistic range of the first-generation madrigal. For ATTB or SAAT soloists; also performable by a small choir or by an instrumental consort. i + 9 pages. 1975. ISMN 979-0-57039-012-0.
- Bartolino da Padova: three madrigals* (Nigel Wilkins) AE9 £4.75  
 These three-part pieces by a contemporary of Francesco Landini—*Qual lege move*, *Inperiale sedendo* and *La douce chiere*—can be sung by soloists (AT or ATT) or played on instruments. i + 12 pages, plus instrumental parts. 1976. ISMN 979-0-57039-013-7.
- Bartolino da Padova: three madrigals for keyboard* (Stanley Boorman) AE10 £4.50  
 Instrumental versions of the vocal pieces published in AE9, from the Faenza Codex. Possibly meant for an organ or other keyboard instrument, these intricate arrangements also work well on two balanced melody instruments such as recorders or rebecs. i + 11 pages. 1976, 2010. ISMN 979-0-57039-014-4.

- Four French songs from an English songbook* (Richard Rastall) AE11 £3.25  
The so-called ‘Winchester Songbook’ in Cambridge University Library contains a miscellany of early fifteenth-century songs, all of which have now been published by Antico Edition (see also AE16, 17 and 18). This volume, now reprinted with revisions and new material reflecting recent discoveries, contains the French songs in the collection: *Plus pur l’enoir, Jeo hay en vos, Esperanse* and *Le grant pleyser*. v + 6 pages. 1976, 2014. ISMN 979-0-57039-015-1.
- Five villancicos* (Carolyn Lee) AE12 £4.75  
These songs from the important Spanish collection known as the *Cancionero musical de Segovia* date from about 1500. The first three—*Gran gasajo siento yo, Nuevas* and *Al del hato* (probably all by Juan de Encina)—dramatise the shepherds’ experience of the Nativity; the fourth song, *Dez! flor resplandeciente*, is addressed to the Virgin; and the fifth, *Quál estávades anoche*, by contrast recollects a tavern orgy. In three and four parts, the music will suit solo voices, small choir or instrumental consort. Second edition. For more songs from this source, see AE19. i + 10 pages. 1976, 2019. ISMN 979-0-57039-016-8.
- Galfridus and Robertus de Anglia: four Italian songs* (David Fallows) AE13 £4.50  
Galfridus and Robertus were English musicians active in Ferrara and Bologna in the mid-fifteenth century. These two- and three-part settings of Italian texts (*Io zemo suspiro, Che farò io, El mal foco arda* and *O fallaze e ria Fortuna*), their only known compositions, intermingle continental and English stylistic features. For solo voices, but also performable instrumentally. iii + 7 pages. 1977. ISMN 979-0-57039-017-5.
- Two anonymous Alleluias from the Worcester Fragments* (Gilbert Reaney) AE14 £4.75  
The Worcester Fragments comprise the most extensive surviving collection of English medieval polyphony. Dating from about 1235 to 1350, they include over a hundred sacred compositions including these two Alleluias. *Alleluia Nativitas* is probably one of the earliest pieces in the collection and is in the style of Parisian organum, actually quoting from Perotin’s setting of the same text. *Alleluia Moduletur* dates from later in the thirteenth century and has the singers exchanging melodies in typically English rondellus fashion. For two solo singers plus a small choir for the intervening plainchant. i + 13 pages. 1977, 2020. ISMN 979-0-57039-018-2.
- Two 14<sup>th</sup>-century motets in praise of music* (Margaret Bent) AE15 £4.75  
The texts of several medieval motets praise contemporary musicians. Bernard (?) de Cluny’s *Apollinis eclipsatur* honours a company of mid-fourteenth-century French musicians, *Sub arturo plebs* by Johannes Alanus (John Aleyne) celebrates a galaxy of English musicians active in the reigns of Edward III and Richard II. Each motet has two texted parts for solo singers above a plainchant-derived supporting line which can be vocalised, sung to the words of the original chant, or played instrumentally. i + 13 pages. 1977. ISMN 979-0-57039-019-9.
- Six 15<sup>th</sup>-century English songs* (Ann-Marie Seaman and Richard Rastall) AE16 £4.50  
This volume, one of four including all the compositions in the ‘Winchester Songbook’ (see also AE11, 17 and 18), contains six early fifteenth-century English songs in two or three parts which work well on solo voices. One song, *Me-lyketh ever*, celebrates Winchester itself. The others are *I rede that thu be joly and glad, Thys Yol, Wel were hym that wust, Trewe on whom ys al my tryst* and *Danger me hath unskylfuly*. iii + 8 pages. 1979. ISMN 979-0-57039-020-5.
- Four songs in Latin from an English songbook* (Richard Rastall) AE17 £4.00  
This volume, one of four including all the compositions in the ‘Winchester Songbook’ (see also AE11, 16 and 18), contains four early fifteenth-century Latin songs in two or three parts which work best on solo voices. Two of them, *Si quis amat* and *Pange lingua*, are rounds, a type of composition apparently rather popular in late medieval England. The others are settings of *Benedicamus domino* and the beginning of *Gloria in excelsis*, perhaps used as graces. ii + 5 pages. 1979. ISMN 979-0-57039-021-2.
- Four 15<sup>th</sup>-century religious songs in English* (Richard Rastall and Ann-Marie Seaman) AE18 £4.50  
This volume, one of four including all the compositions in the ‘Winchester Songbook’ (see also AE11, 16 and 17), contains four early fifteenth-century religious songs: *Pater noster, Ave Maria, Credo in deum* and *Lolay lolay: As I lay*. The three two-part pieces have English texts interspersed with Latin liturgical quotations such as ‘Pater noster’ and ‘Ave Maria’; the fourth is monophonic and entirely in English, apparently the refrain and first verse of a carol whose lengthy text survives complete elsewhere. All the songs work best on solo voices. ii + 7 pages. 1979. ISMN 979-0-57039-022-9.
- Seven courtly love songs from 15<sup>th</sup>-century Spain* (Carolyn Lee) AE19 £4.50  
These anonymous three-part love songs—*Cómo nos liebas amor, Por muy dichoso se tenga, Quedosé do quedo yo, Desdichado fue nacer, Ve temor buscar do estás, Sobíme a lo alto* and *Vos partistes yo quedaré*—from the *Cancionero musical de Segovia* (see AE12) date from about 1500; they have an unassuming, direct melodic style which is surprisingly eloquent and appealing. They may be performed as part-songs, or as solo songs with instrumental accompaniment, or as instrumental ensemble pieces. ii + 8 pages. 1981. ISMN 979-0-57039-023-6.

- Five Portuguese villancicos* (Manuel Carlos de Brito) AE20 £4.50  
Most of the secular songs in Portuguese sources of the earlier Renaissance have Spanish texts. This volume contains five anonymous songs from about 1500 with Portuguese texts: *Quem tem farelos*, *De esperança vos vestistes*, *Que é o que vejo*, *Perdido polos meus olhos* and *Porque me não vês Joana*. Four of them are courtly love songs, while the fifth is a vigorous dialogue between a street vendor and a customer. All are in three parts and can be performed as part-songs, accompanied solo songs or instrumental pieces. i + 8 pages. 1981. ISMN 979-0-57039-024-3.
- Six songs from the York Mystery Play* (Richard Rastall) AE21 £4.00  
These two-part songs from the play *The Assumption of the Virgin* in the York Mystery Cycle probably date from about 1450; they are the largest body of music to survive from any English drama before the Reformation. The Latin texts paraphrase passages from *The Song of Songs*, *The Golden Legend* and liturgical sources. The music is in the relaxed, lyrical style typical of the period, and is most suitable for soloists. iii + 5 pages. 1985. ISMN 979-0-57039-025-0.
- Robin and Marion motets, volume I* (Wyndham Thomas) AE22 £6.25  
The adventures of the rustic lovers Robin and Marion form the topic of many medieval motets, all of which are published by Antico Edition (see also AE25 and AE29). The present volume includes twelve three-voice motets from the thirteenth century: nine from the Bamberg manuscript and three from the Montpellier manuscript. For three solo singers; also performable by instruments. viii + 25 pages. 1985. ISMN 979-0-57039-026-7.
- Three 14<sup>th</sup>-century motets in honour of Gaston Febus* (Peter Lefferts) AE23 £5.50  
Gaston III (1331–91), Count of Foix and Béarn, known as Febus (Phoebus), was one of the greatest connoisseurs of his age, and an especially important patron of music. These three motets from the Ivrea and Chantilly manuscripts—*Altissonis aptatis*, *Febus mundo oriens* and *Inter densas*—laud his generosity, discrimination, martial prowess, and the sagacity with which he steered his little realm through the turbulence of the period. In three or four parts and probably intended for solo singers. See also AE27. vi + 19 pages. 1986. ISMN 979-0-57039-027-4.
- Five Anglo-Norman motets* (Mark Everist) AE24 £5.00  
Here are collected all the surviving motets in Anglo-Norman, the form of French spoken by the aristocracy in thirteenth-century England. Only one, *Volez oyer le castoy*, is an Anglo-Norman original; the others—*Duce creature*, *Veine pleine de duçur*, *Amor vient tout* and *Au queer ay un maus*—are adaptations of French or Latin motets. For three singers, but also performable instrumentally. vi + 11 pages. 1986. ISMN 979-0-57039-028-1.
- Robin and Marion motets, volume II* (Wyndham Thomas) AE25 £6.25  
The adventures of the rustic lovers Robin and Marion form the topic of many medieval motets, all of which have been published by Antico Edition (see also AE22 and AE29). The present volume includes fourteen three-voice motets from the thirteenth century from the Montpellier manuscript and the Parisian source known as W2. For three solo singers; also performable instrumentally. xi + 25 pages. 1987. ISMN 979-0-57039-029-8.
- Niccolò da Perugia: Eleven Ballate* (Stephen Kelly) AE26 £5.00  
With over forty surviving works, Niccolò is the most prolifically represented Italian fourteenth-century composer after Francesco Landini, his close contemporary. These eleven songs in ballata form reveal a polished and fluent technique and a wide stylistic range. For two singers, but also effective on instruments. See also AE28. vi + 13 pages. 1987. ISMN 979-0-57039-030-4.
- Five ballades for the house of Foix* (Peter Lefferts) AE27 £6.00  
Four of these fourteenth-century ballades—*Phiton Phiton*, *Le mont Aon*, *Se Galaas* and *Se July Cesar*—honour Gaston Febus, the hero of the motets in AE23. The fifth—*Se Alixandre*—praises Gaston's nephew and successor Mathieu de Foix. *Se Galaas* and *Se July Cesar* exploit the complex 'mannered style' fashionable in the second half of the century. Probably intended for entirely vocal performance, these works also sound well on instruments. ix + 22 pages. 1989. ISMN 979-0-57039-031-1.
- Niccolò da Perugia: five madrigals and a caccia* (Stephen Kelly) AE28 £5.50  
The mid-fourteenth-century works in this volume complement the ballate by Niccolò in AE26. The *caccia Passando con pensier* vividly evokes the pleasures and perils of a day in the country—picking flowers and mushrooms, the discovery of a snake—cut short by a violent thunder-storm. The madrigals *Nel mezzo già del mar*, *O giustizia regina*, *O sommo specchio* and *Povero pellegrin* set more introspective texts. For two and three solo singers. viii + 18 pages. 1989. ISMN 979-0-57039-032-8.
- Robin and Marion motets, volume III* (Wyndham Thomas) AE29 £6.50  
The adventures of the rustic lovers Robin and Marion form the topic of many medieval motets, all of which are published by Antico Edition (see also AE22 and AE25). This final volume (unless more works are discovered!) includes twenty-two two-part motets, one in three parts, one in four, and a two-part virelai on the same subject, mostly from the thirteenth century. For solo singers; also performable instrumentally. xiv + 26 pages. 1989. ISMN 979-0-57039-033-5.

- Le Beau Ballet d'Amour: an anthology of French chansons from the sixteenth century* (Paul Hillier) AE30 £11.00  
Including works by Josquin, Mouton, Gombert, de Sermisy, Janequin, Certon, Lassus, le Jeune and several other composers, this selection of twenty-three contrasting chansons samples an extensive, varied and richly enjoyable repertory. In four and five voices and mostly for SATB, SAATB or SATTB, these pieces can be sung by solo ensembles and small choirs. vii + 87 pages. 1991. ISMN 979-0-57039-034-2.
- Thomas Whythorne: Songs for Three Voyces* (Robert McQuillan) AE31 £6.00  
Published in 1571 and containing works in a variety of styles, Thomas Whythorne's collection *Songes for three, fower and five voyces* is of great importance in the history of English music. The fourteen three-part songs are published in this volume, and the four- and five-part songs are published as AE39 and AE38 respectively. For three solo singers or small choir. xiv + 17 pages. 1992. ISMN 979-0-57039-035-9.
- Lyric lais, volume I* (Ann Buckley) AE32 £6.00  
The French lai, which flourished in the thirteenth century, is the vernacular equivalent of the Latin sequence. Lyric lais are either secular or religious; the former treat the theme of courtly love while most of the latter are devoted to the Virgin Mary. Some lyric lais survive with the monophonic melodies to which they were sung. This selection of three lais, *Li Lais des Amans*, *Li Lais de le Rose* and *Li Lais du Kievrefoel*, provides an excellent introductory survey of an important and attractive repertory of poetry and music nowadays almost unknown. xvii + 12 pages. 1992. ISMN 979-0-57039-036-6.
- Lyric lais, volume II* (Ann Buckley) AE33 £5.50  
This second volume of thirteenth-century lyric lais contains three works in Latin, French and English: *Flos pudicitie/Flur de virginité*, a song to the Virgin; *Lasse, que devendrai ge*, a song on the Crucifixion; and *Eyns ne soy ke plante/Ar ne kuth ich sorghe non*, a prisoner's lament. xiv + 11 pages. 1994. ISMN 979-0-57039-037-3.
- Tomaso Pecci: First Book of Five-Voice Madrigals* (Wilfred FoXe) AE34 £10.00  
The Sienese gentleman-amateur composer Tomaso Pecci was included in the list of exponents of the *Seconda prattica* which Giulio Cesare Monteverdi compiled in defence of his more famous brother Claudio. Published in 1602, these twenty-one madrigals share the text-inspired musical adventurousness characteristic of the more radical composers of the period; but they also display a formal sense and careful craftsmanship lacking in some of Pecci's contemporaries. For five solo singers, mainly SATTB. viii + 74 pages. 1994. ISMN 979-0-57039-038-0.
- Four Late Isorhythmic Motets* (J. Michael Allsen) AE35 £6.00  
These four motets for three or four voices—*Celsa sublimatur* by Hugo de Lantins, *Elizabet Zacharie* by Guillaume Dufay, *Gaude martyr* by John Forest and the anonymous *O pia virgo Fides*—probably date from the 1420s and 1430s. They demonstrate the structural and stylistic variety which this august genre could achieve towards the end of its currency. ix + 21 pages. 1997. ISMN 979-0-57039-039-7.
- Songs of the Trouvères* (Christopher Page) AE36 £7.50  
This anthology of nineteen trouvère songs from the twelfth and thirteenth centuries includes six works by Gace Brulé as well as songs by eight other named poet-composers and three anonymous pieces; the choice illustrates virtually the full range of trouvère song. The songs are monophonic and may appeal to instrumentalists as well as to singers. The music has been recorded by Gothic Voices as *The Spirits of England and France*, Volume II (Hyperion, CDA66773). xxiii + 28 pages. 1995. ISMN 979-0-57039-040-3.
- Jerusalem: Vision of Peace* (Christopher Page) AE37 £7.50  
This anthology of twelve monophonic and polyphonic compositions from the late twelfth and early thirteenth centuries has Jerusalem—the holy city in both its terrestrial and celestial guises—as its connecting theme. The collection includes Latin *conducti* in two and three voices, monophonic trouvère songs and plainchant from a manuscript associated with the Holy Sepulchre. The music has been recorded by Gothic Voices as *Jerusalem: Vision of Peace* (Hyperion, CDA67039). xiv + 38 pages. 1998. ISMN 979-0-57039-041-0.
- Thomas Whythorne: Songs for Five Voyces* (Robert McQuillan) AE38 £10.25  
Published in 1571 and containing works in a variety of styles, Thomas Whythorne's collection *Songes for three, fower and five voyces* is of great importance in the history of English music. This volume contains the twenty songs in five voices from Whythorne's enterprising if commercially unsuccessful publication. Some are rather severely contrapuntal and imitative; others are more homophonic and lyrical. For five solo singers or small choir: mainly SATBarB but also SSATB and SAATB. xvi + 71 pages. 2000. ISMN 979-0-57039-042-7.

*Thomas Whythorne: Songs for Fower Voyces* (Robert McQuillan) AE39 £14.25  
Published in 1571 and containing works in a variety of styles, Thomas Whythorne's collection *Songs for three, fower and five voyces* is of great importance in the history of English music. The forty-two four-part songs are published in this volume, the three-part songs are published as AE31, and the five-part songs as AE38. Some songs are rather severely contrapuntal and imitative; others are more homophonic and lyrical. For four solo singers or small choir: mainly SATB. xxiv + 116 pages. 2004. ISMN 979-0-57039-043-4.

*Tomaso Pecci: Second Book of Five-Voice Madrigals* (Wilfred Foxxe) AE40 £11.75  
The Sienese gentleman-amateur composer Tomaso Pecci was included in the list of exponents of the *Seconda prattica* which Giulio Cesare Monteverdi compiled in defence of his more famous brother Claudio. Published in 1612, these twenty-one madrigals share the text-inspired musical adventurousness characteristic of the more radical composers of the period; but they also display a formal sense and careful craftsmanship lacking in some of Pecci's contemporaries. For five solo singers, mainly SATTB. xii + 96 pages. 2010. ISMN 979-0-57039-144-8.

*Seven Songs from the Age of Shakespeare from the Folger Collection* (David Greer) AE41 £4.50  
These seven songs, none of which is known to have been published previously, occur as manuscript additions to Elizabethan and Jacobean madrigal prints in the collection of the Folger Shakespeare Library in Washington D.C. One is by Robert Parsons the younger (c.1590–c.1645), two are by Michael East (born c.1580), two are by William Corkine (fl. 1610–17), and two are anonymous. They include a setting (very different from Gibbons') of *The silver swan* and a song for the fall of a cardinal which appears to come from a play, conceivably from Shakespeare and Fletcher's *Henry VIII*. For mixed voices, SATB, SSAT or SSATB, or S/A with three instruments, probably originally viols. iv + 19 pages. 2016. ISMN 979-0-57039-185-1.

*Thomas Ford: Thirty-five Songs for Three Voices* (David Greer) AE42 £15.00  
Remembered today for two or three of the songs in his early publication *Musicke of Sundrie Kindes* (1607), such as 'There is a lady sweet and kind' and 'Since first I saw your face', the lutenist Thomas Ford (c.1580–1648) was a member of the Private Music—the domestic music establishment—of James I's two sons Henry and Charles while each was Prince of Wales, and subsequently of that of Charles as king. His music appears not to have circulated widely, and much of it remains unpublished; it reveals a more ambitious and versatile composer than his slender reputation suggests. The thirty-five songs for three voices and continuo edited here survive in a manuscript probably dating from the early 1630s; they are diverse in topic and character, including settings of scriptural extracts and paraphrases as well as serious and lighter secular verse, and ranging from essays in imitative motet style to examples of affective word-setting in an adventurous and up-to-date idiom. Particularly rewarding are the eight dialogues alternating solo verses and choruses, some of which set vivid and evocative poems by anonymous authors. The editorial continuo parts provide adequate harmonic and rhythmic support as they stand, but can be further elaborated or entirely replaced. For three voices: TTB or ATB and continuo. xviii + 140 pages. 2020. ISMN 979-0-57039-202-5.

*Dulces exuviae: Eight early 16<sup>th</sup>-century settings of texts from Virgil's Aeneid* (Scott Metcalfe) AE43 £7.50  
This edition presents eight settings of texts drawn from Book IV of the *Aeneid*—the first polyphonic music known for verse by Virgil—including a remarkable series of six related settings of Dido's lament, 'Dulces exuvie'. The six works seem to have been written in some sort of collaborative effort by a group of Franco-Flemish composers—Agricola, De Orto, possibly Josquin, Mouton, and Ghiselin, and a sixth, anonymous musician—upon some occasion at the Habsburg-Burgundian court around the year 1505 which cannot now be identified with certainty. The music is expressive and varied, cast largely in a plangent Phrygian mode and in the mostly non-imitative style of the late fifteenth century. For four voices: ATTB or TrTTB. xxii + 33 pages. 2025. ISMN 979-0-57039-212-0. For four voices: ATTB or ATBarB. xxii + 33 pages. 2025. ISMN 979-0-57039-210-0.

### LITURGICAL CHURCH MUSIC (LCM)

*The Use of Salisbury: The Ordinary of the Mass: Third Edition* (Nick Sandon) LCM1 £11.25  
The first printing of this volume in 1984 marked the beginning of an ambitious project: the first complete edition of the Sarum Mass liturgy with its plainchant to be published for over four hundred years. Salisbury liturgy and chant (often called the 'Use of Sarum') were widely used in southern England in the later Middle Ages. This third edition of volume 1, containing all the recurrent material for the celebration of Mass through the year, has been thoroughly revised and greatly amplified. The introduction includes ground and floor plans, illustrations, a historical survey, explanations of concepts underlying the workings of the rite, a calendar, analysis of feast gradings, a synopsis of the course of Mass, discussion of points on which the evidence is ambiguous, inconsistent or incomplete, and an edition of the common and ordinary items of the service. The rubrics of the customary, ordinal and service books are translated into English and glossed where appropriate; the full spoken texts are given in the original Latin; and the plainchant is presented in the classic square notation. lx + 80 pages. 1984, 1989, 2017. ISMN 979-0-57039-044-1.

*The Use of Salisbury 2: The Proper of the Mass from Advent to Septuagesima* (Nick Sandon) LCM2 £11.25  
This volume contains the Proper chants, prayers, readings and rubrics for Mass from Advent to Septuagesima, and is now reprinted in a third edition in coordination with LCM1. iv + 132 pages. 1986, 2000, 2017. ISMN 979-0-57039-045-8.

*The Use of Salisbury 3: The Proper of the Mass from Septuagesima to Palm Sunday* (Nick Sandon) LCM3 £19.00  
This volume begins where the second volume ended, taking the Proper of the Mass forward from Septuagesima further through the year. During this season virtually every day has its own Mass, and this volume is considerably more bulky than its predecessors. ix + 165 pages. 1991. ISMN 979-0-57039-046-5.

*The Use of Salisbury 4: The Masses and Ceremonies of Holy Week* (Nick Sandon) LCM4 £16.75  
This volume begins where the third volume ended, taking the Proper of the Mass from Palm Sunday through to Holy Saturday. iv + 142 pages. 1996. ISMN 979-0-57039-047-2.

*The Use of Salisbury 5: The Proper of the Mass from Easter to Trinity* (Nick Sandon) LCM5 £14.25  
This volume begins where the fourth volume ended, taking the Proper of the Mass forward from Easter Sunday further through the year. vi + 110 pages. 1998. ISMN 979-0-57039-048-9.

*The Use of Salisbury 6: The Proper of the Mass from Trinity to Advent* (Nick Sandon) LCM6 £15.25  
This volume begins where the fifth volume ended, completing the temporal cycle by taking the Proper of the Mass from Trinity through to Advent. ii + 126 pages. 1999. ISMN 979-0-57039-049-6.

### MEDIEVAL CHURCH MUSIC (MCM)

*Abbess Hildegard of Bingen: Sequences and Hymns* (Christopher Page) MCM1 £5.50  
Hildegard (1098–1179) was one of the most remarkable women of her age, famous as a visionary, wright, poetess, composer and naturalist. This volume includes all the pieces labelled ‘Sequentia’ in the manuscript sources, as well as the sequence-like *O viridissima virga* and the hymn *Ave generosa*. Now reprinted with the text and music set digitally. For a small choir, or a solo singer and small choir. The music has been recorded by Gothic Voices as *A Feather on the Breath of God* (Hyperion CDA66039). xiv + 18 pages. 2013. ISMN 979-0-57039-050-2.

*The Fountains Fragments: Polyphony for Mass c.1400 from a Fountains Abbey memorandum book: Second Edition* (Edward Kershaw and Nick Sandon) MCM2 £8.75  
A fragmentary manuscript from Fountains Abbey contains polyphonic Mass movements and motets dating from the late fourteenth and early fifteenth centuries. This important source includes seventeen compositions (one of them in two versions) in a wide range of styles, from simple descant-style plainchant harmonisations to elaborate isorhythmic structures. Now reprinted with revised musical editions and expanded introduction and commentary, at the original price. For three or four soloists or small vocal ensemble. xvi + 61 pages. 1989, 2015. ISMN 979-0-57039-051-9.

*Berkeley Castle, Select Roll 55: Motets and Sequences from the Early Fourteenth Century* (Andrew Wathey) MCM3 £5.00  
Four early-fourteenth-century English sacred compositions from a recently discovered source not previously published. They include the motets *Alma mater digna virgula* and *Barrabas dimittitur* and settings of the sequences *Benedicta es celorum regina* and *De spineto nata rosa*. For three solo voices. viii + 11 pages. 1991. ISMN 979-0-57039-052-6.

*The Fleury Playbook I: Four twelfth-century St Nicholas liturgical dramas* (Wyndham Thomas) MCM4 £6.75  
The Fleury playbook is a collection of ten liturgical dramas compiled at the monastery of Fleury or St Benoît-sur-Loire in about 1200. The collection has long been famous for the variety of the plays, the quality of the plainchant-style music, and the information given in the sometimes very detailed rubrics. This first volume of our complete edition contains four plays celebrating St Nicholas. xiii + 31 pages. 1998, 2020. ISMN 979-0-57039-053-3.

*The Fleury Playbook II: Plays for Christmas and Easter* (Wyndham Thomas) MCM5 £7.25  
The Fleury playbook is a collection of ten liturgical dramas compiled at the monastery of Fleury or St Benoît-sur-Loire in about 1200. The collection has long been famous for the variety of the plays, the quality of the plainchant-style music, and the information given in the sometimes very detailed rubrics. This second volume of our complete edition contains three plays: *The Play of Herod*; *The Massacre of the Innocents*; and *The Visit to the Sepulchre*. xiv + 34 pages. 2001, 2020. ISMN 979-0-57039-054-0.

*The Fleury Playbook III: Plays of Conversion and Rebirth* (Wyndham Thomas) MCM6 £7.75  
The Fleury playbook is a collection of ten liturgical dramas compiled at the monastery of Fleury or St Benoît-sur-Loire in about 1200. The collection has long been famous for the variety of the plays, the quality of the plainchant-style music, and the information given in the sometimes very detailed rubrics. This third and final volume of our complete edition contains three plays: *Peregrinus*; *The Conversion of St Paul*; and *The Raising of Lazarus*. xviii + 36 pages. Includes two colour plates. 2005, 2020. ISMN 979-0-57039-055-7.

**RENAISSANCE CHURCH MUSIC (RCM)**

- Lionel Power: Mass Alma redemptoris mater* (Gareth Curtis) RCM1 £5.00  
A senior contemporary of John Dunstable, Lionel Power was a distinctive and influential composer who played a crucial role in the development of the cyclic Mass. Perhaps dating from the 1420s, his Mass *Alma redemptoris mater* is one of the earliest to have survived. For three solo voices or small choir: ATT or TBarBar. iv + 14 pages. 1982. ISMN 979-0-57039-056-4.
- Aedwardus de Ortona: Mass Sine nomine* (Allan Atlas) RCM2 £4.75  
This shadowy composer may have worked at the Aragonese court of Naples in the mid-fifteenth century. His Mass is technically unambitious but surprisingly effective in performance; the Gloria and Credo alternate three-part polyphony with plainchant. For three solo voices or small choir: ATBar, plus a small choir for the plainchant. iii + 13 pages. 1985. ISMN 979-0-57039-057-1.
- Johannes de Lymburgia: four motets from the Song of Songs* (Ann Lewis) RCM3 £5.00  
Nearly fifty compositions by Johannes de Lymburgia are known to survive—an impressive total for a man who is scarcely more than a name in the reference books. Presumably he came from Limburg in Belgium, and he may be identifiable with a namesake who was cantor of Vicenza cathedral in 1431. These four pieces—*Pulcra es amica mea*, *Descendi in ortum meum*, *Surge propera amica mea* and *Tota pulcra es amica mea*—are sonorous, lyrical and fastidiously composed. For three or four solo voices or small choir: A(A)TT or T(T)BarBar. ii + 15 pages. 1985. ISMN 979-0-57039-058-8.
- Antoine Busnois: Regina caeli I & II* (Michael Eckert) RCM4 £4.75  
In his day a much-admired composer, the Burgundian Antoine Busnois has been overshadowed by his great contemporary Jean Ockeghem. Best known nowadays for his elegant songs, his church music reveals a more ambitious aspect of his musical personality. These two settings of the Marian antiphon *Regina caeli* make an interesting contrast, the first being melismatic and long-spanned in the style of early Josquin while the second is more concise. For soloists or small choir: SAAT or ATTB. iii + 12 pages. 1987. ISMN 979-0-57039-059-5.
- Richard Cox: Missa Sine nomine* (Nick Sandon) RCM5 £5.25  
This, the only known work by the mid-fifteenth-century English composer Richard Cox, occurs in a Burgundian court manuscript. It is a very attractive piece whose five movements share material the origin of which is unknown. Now in a second edition with revised text underlay and an updated introduction. For three soloists or small choir: ATT or TBarBar. iv + 24 pages. 1989, 2017. ISMN 979-0-57039-060-1.
- John Plummer: Missa Sine nomine* (Nick Sandon) RCM6 £5.50  
From the same Burgundian manuscript as Richard Cox's Mass *Sine nomine* (RCM5), this English work is also based on unidentified material shared between the movements. Stylistically the ornately figured music forms a very interesting link between the mid-century idiom of Dunstable and Power and that of the late-fifteenth-century Eton choirbook. For three soloists or small choir: ATBar or TBarB. vii + 20 pages. 1990. ISMN 979-0-57039-061-8.
- The Bodleian Year-Books Mass* (Nick Sandon) RCM7 £5.25  
This very attractive three-voice Mass by an anonymous Englishman probably dates from the early sixteenth century. It exemplifies a type of liturgical music for modest establishments which must have been very widespread but is nowadays poorly documented. For three soloists or small choir: ATB, with a few extra singers to provide the intervening plainchant in the Gloria and Credo. vi + 17 pages. 1991. ISMN 979-0-57039-062-5.
- Josquin des Prez: Missa Sine nomine* (Nigel Davison) RCM8 £6.25  
One of Josquin's two canonic Masses, the *Missa Sine nomine* is not only a technical tour de force but also an immediately attractive and characterful work. For four-part choir: ATTB. vi + 28 pages. 1991. ISMN 979-0-57039-063-2.
- Petrus de Domarto Complete Works I: Missa Sine nomine and chansons* (David Kidger) RCM9 £6.25  
The first of two volumes (the other is RCM42) including all the known music by an important but shadowy mid-fifteenth-century composer. According to the musicologist Reinhard Strohm, Petrus may be synonymous with Pierre Maillart, a Burgundian singer and ecclesiastic. This elegant three-voice Mass will suit solo singers or a small choir: TBarBar. The volume also includes Petrus' two rondeaux *Chelui qui est tant plan de deul* and *Je vis tous jours en esperance*, neither of which survives with its full text. vi + 29 pages. 1994. ISMN 979-0-57039-064-9.
- Richard Davy: In honore summe matris* (Nick Sandon) RCM10 £5.50  
This votive antiphon from the Eton choirbook is one of the finest works in the collection, showing inexhaustible invention and remarkable harmonic richness. Originally notated in high clefs, it is here transposed downwards to give the voices the ranges normal for English music of this period. For five-part choir: SATTB. iv + 21 pages. 1992. ISMN 979-0-57039-065-6.

- Josquin des Prez: Stabat mater dolorosa* (Nigel Davison) RCM11 £5.00  
The motet anthology *Liber selectarum cantionum* published in Augsburg in 1520 includes seven works by Josquin: *Praeter rerum seriem*, *O virgo prudentissima*, *Benedicta es caelorum regina*, *Miserere mei deus*, *Inviolata integra et casta es*, *Stabat mater dolorosa* and *De profundis clamavi*. The collection was edited by Ludwig Senfl, court composer to the Holy Roman Emperor Maximilian I, and its authoritative readings probably reflect the practice of the imperial court chapel. Josquin's contribution is published by Antico Edition as RCM11–17. *Stabat mater dolorosa* is for five-part choir: SAATB. vii + 10 pages. 1992. ISMN 979-0-57039-066-3.
- Josquin des Prez: Miserere mei, Deus* (Nigel Davison) RCM12 £5.50  
One of seven motets by Josquin printed in 1520 in the anthology *Liber selectarum cantionum*, this setting of Psalm 51 is renowned for the perfection with which its music illuminates the text. For five voices: S/AA/TTTB. vi + 20 pages. 1994. ISMN 979-0-57039-067-0.
- Josquin des Prez: Benedicta es caelorum Regina* (Nigel Davison) RCM13 £4.75  
One of seven motets by Josquin printed in 1520 in the anthology *Liber selectarum cantionum*, this setting of a Marian sequence incorporates the plainchant melody associated with the text, treated by Josquin with characteristic imagination and ingenuity. For six voices: SATTBB. v + 11 pages. 1994. ISMN 979-0-57039-068-7.
- Josquin des Prez: O Virgo prudentissima* (Nigel Davison) RCM14 £5.00  
One of seven motets by Josquin printed in 1520 in the anthology *Liber selectarum cantionum*, this setting of a contemporary Marian poem by Angelo Poliziano employs the Marian antiphon *Beata mater et innupta virgo* as a *cantus firmus*. For six voices: S/AATBarB. iv + 16 pages. 1997. ISMN 979-0-57039-069-4.
- Josquin des Prez: Inviolata, integra et casta es* (Nigel Davison) RCM15 £4.50  
One of seven motets by Josquin printed in 1520 in the anthology *Liber selectarum cantionum*, this Marian setting probably dates from the composer's Roman years between 1484 and 1498; in it he indulges his love of canon in writing whose fluency and lyricism hide its learning. For five voices: S/AATBarB. iii + 9 pages. 1997. ISMN 979-0-57039-070-0.
- Josquin des Prez: De profundis clamavi a 4* (Nigel Davison) RCM16 £4.50  
One of seven motets by Josquin printed in 1520 in the anthology *Liber selectarum cantionum*, this eloquent setting of *De profundis clamavi* (Psalm 129 in the Vulgate enumeration) typifies Josquin's late work in its sombre atmosphere, resourceful imitative writing and bold treatment of modality. For four voices: ATBarB. iii + 8 pages. 1999. ISMN 979-0-57039-071-7.
- Josquin des Prez: Praeter rerum seriem* (Nigel Davison) RCM17 £5.00  
One of seven motets by Josquin printed in 1520 in the anthology *Liber selectarum cantionum*, *Praeter rerum seriem* is a radiant setting of a Marian sequence whose plainchant melody is exploited with typical ingenuity. For six voices: SAATBB or ATBarBB. iv + 15 pages. 1999. ISMN 979-0-57039-072-4.
- Josquin des Prez: Missa de beata Virgine* (Nigel Davison) RCM18 £6.75  
Probably Josquin's best-known Mass, this late work is imaginative, technically resourceful and deft in its word setting. Each movement is based on the plainchant melody to which its text was sung on Marian feasts. The Kyrie and Gloria are in four voices; the other movements are in five. This transposed edition is designed for SATB and SATTB/SAATB choir. vi + 37 pages. 1993. ISMN 979-0-57039-073-1.
- Robert Carver: Missa Sine nomine a 6* (Isobel Preece) RCM19 £6.75  
This first volume in a projected complete edition of the music of Scotland's best-known renaissance composer is devoted to one of his lesser-known works. For six voices: STTTBarBar. iv + 40 pages. 1994. ISMN 979-0-57039-074-8.
- Thomas Tallis: Ave dei patris filia* (David Allinson) RCM20 £6.00  
Evidently based on Fayrfax's setting of the same text, this may be Tallis's earliest extant composition. It survives incomplete, and this performing version includes editorial recomposition of missing sections of the treble and tenor. For five voices: SATTB. xiii + 18 pages. 1996. ISMN 979-0-57039-075-5.
- Robert Johnson: Ave dei patris; Gaude Maria virgo* (Nick Sandon) RCM21 £5.50  
Born around 1500, the Scottish composer Robert Johnson seems to have moved to England in the early 1530s, apparently for religious reasons. His surviving works show an unusual mixture of British and Continental traits. *Ave dei patris filia* is in the insular tradition of the large votive antiphon, whereas *Gaude Maria virgo* resembles the smaller-scale motets of Mouton. For five and four voices: SATBarB and ATBarB. vii + 20 pages. 1997. ISMN 979-0-57039-076-2.

- Claude le Jeune: Benedicite dominum; Magnificat primi toni* (John Irving) RCM22 £6.00  
 Better known nowadays for his chansons and psalms in the experimental declamatory style known as *musique mesurée*, Le Jeune was also a skilled composer in the more traditional Netherlandish style exemplified in these two impressive pieces. For six and seven voices: SSATBarB and SSAATTB. iv + 26 pages. 1996. ISMN 979-0-57039-077-9.
- The Ritson Manuscript: liturgical compositions; votive antiphons; Te deum* (Nick Sandon and Eleanor Lane with Christine Bayliss) RCM23 £17.25  
 The Ritson manuscript is the most important extant source of English music between the Old Hall manuscript and the Eton choirbook. Compiled in Devon over a period of about fifty years, it contains carols, secular songs and more than thirty sacred compositions including Masses, votive antiphons, ritual settings and an English version of the *Te deum*. The complete sacred works are published in this volume, many for the first time. Most are in three voices: SAT or ATBar, but two are in five: SATBarB. xxxii + 144 pages. Hardbound. 2001. ISMN 979-0-57039-078-6.
- John Taverner: The Mean Mass* (Nick Sandon) RCM24 £6.00  
 John Taverner's *Mean Mass* is so called because the top voice is for boy altos (means) rather than trebles. Probably one of Taverner's late works, it shows a mastery of imitative counterpoint and a sense of economy and symmetry which were to influence William Byrd when he composed his own Masses half a century later. This reprint includes some small corrections and revisions. More importantly, it also includes two complete copies of the edition, one at the original written pitch and one transposed up a tone. For five voices: ATTBarB. ix + 46 pages. 2001, 2014. ISMN 979-0-57039-079-3.
- Robert Fayrfax: Maria plena virtute* (Nick Sandon) RCM25 £5.25  
 This eloquent and moving evocation of the Crucifixion of our Lord in words and music of unusual restraint and dignity shows the intensity of late medieval meditation upon the Passion. A masterpiece both textually and musically, and one of the greatest works of its own or any period. For five voices: SATBarB. v + 19 pages. 1996. ISMN 979-0-57039-080-9.
- Hugh Aston: Te matrem dei laudamus* (Nick Sandon) RCM26 £6.00  
 A contemporary of John Taverner, Hugh Aston was choirmaster at St Mary Newarke College, Leicester for over twenty years until the college was dissolved in 1548. In 1525 he was the first choice for the choirmaster's post at Thomas Wolsey's new foundation of Cardinal College, Oxford; on his refusal the position was offered to and accepted by Taverner. He was a gifted composer with a forthright and vigorous style and a particular fondness for imitative and motivic writing, both of which he handled with assurance and imagination. *Te matrem dei laudamus* (a Marian paraphrase of the *Te deum*) and the Mass *Te deum laudamus* (RCM27) are probably the pair of works which he submitted for the Oxford B.Mus. in 1510. Like most of his music, they are very ornate, rhythmically dynamic and forthright. For five voices: SATTB. viii + 24 pages. 2001. ISMN 979-0-57039-081-6.
- Hugh Aston: Missa Te deum laudamus* (Nick Sandon) RCM27 £7.75  
 A contemporary of John Taverner, Hugh Aston was choirmaster at St Mary Newarke College, Leicester for over twenty years until the college was dissolved in 1548. In 1525 he was the first choice for the choirmaster's post at Thomas Wolsey's new foundation of Cardinal College, Oxford; on his refusal the position was offered to and accepted by Taverner. He was a gifted composer with a forthright and vigorous style and a particular fondness for imitative and motivic writing, both of which he handled with assurance and imagination. Hugh Aston's Mass *Te deum laudamus* and his votive antiphon *Te matrem dei laudamus* (RCM26) are probably the pair of compositions which he successfully submitted for the degree of B.Mus. at Oxford in 1510. Both works have the *Te deum* plainchant as their *cantus firmus*; both are conceived on a large scale; and both display typical features of Aston's musical personality, especially in their ornate figuration, strong rhythmic drive, forthrightness and liberal attitude to dissonance. For five voices: SATTB. viii + 48 pages. 2001. ISMN 979-0-57039-082-3.
- Hugh Aston: Missa Videte manus meas* (Nick Sandon) RCM28 £8.50  
 A contemporary of John Taverner, Hugh Aston was choirmaster at St Mary Newarke College, Leicester for over twenty years until the college was dissolved in 1548. In 1525 he was the first choice for the choirmaster's post at Thomas Wolsey's new foundation of Cardinal College, Oxford; on his refusal the position was offered to and accepted by Taverner. He was a gifted composer with a forthright and vigorous style and a particular fondness for imitative and motivic writing, both of which he handled with assurance and imagination. This six-part Mass equals those of Taverner in scale and even outdoes them in ornateness. For six voices: SATTBBarB. vi + 56 pages. 2006. ISMN 979-0-57039-124-0.
- Johannes Reson: Missa Sine nomine* (Žarko Cvejić) RCM29 £5.25  
 A contemporary of Guillaume Dufay, Johannes Reson was one of the many Franco-Burgundian composers who found musical employment in Italy. The movements of this early cyclic Mass are written in the lively chanson style of the 1420s. For three voices: SAA or ATT. iv + 19 pages. 2006. ISMN 979-0-57039-083-0.

- The Crowned Rose: Motets for Henry VIII* (Anna Parsons and Nick Sandon) RCM30 £15.25  
The editors believe that this beautifully-illuminated manuscript in the British Library (Royal MS 11 E. xi), containing a small collection of motets by Richard Sampson (*Psallite felices* and *Quam pulcra es*), Benedictus de Opitiis (*Sub tuum presidium*) and others (*Salve radix, Hec est preclarum vas* and *Beati omnes*), was created in 1516 as a gift to Henry VIII, celebrating the birth of his daughter Mary and proclaiming the legitimacy of the Tudor dynasty. The introduction to this illustrated edition discusses the genesis and significance of the manuscript in the light of contemporary politics. For three to five voices: S/AA/TTBarB. xxiv + 28 pages including seven full colour pages. 2005. ISMN 979-0-57039-084-7.
- The Lambeth Anonymous: Salve regina* (Nick Sandon) RCM31 £5.50  
The first of a series of ten editions (RCM31–40) publishing the antiphons and anonymous Magnificats in the Lambeth choirbook, an early sixteenth-century manuscript possibly associated with the collegiate church of the Holy Trinity at Arundel, Sussex. The seven anonymous works are probably by a single author whose identity is discussed in the introduction to the edition; their idiosyncrasies of style pose interesting interpretative challenges for modern singers. For five voices: SATTB. viii + 20 pages. 2006. ISMN 979-0-57039-085-4.
- The Lambeth Anonymous: Ave dei patris filia* (Nick Sandon) RCM32 £5.50  
One of a series of ten editions (RCM31–40) publishing the antiphons and anonymous Magnificats in the Lambeth choirbook. This radiant piece may be the earliest surviving setting of a text set also by Fayrfax, Taverner and others. The edition is transposed down a minor third to suit a five-part mixed choir: SATBarB. viii + 18 pages. 2006. ISMN 979-0-57039-122-6.
- The Lambeth Anonymous: Magnificat I* (Nick Sandon) RCM33 £5.50  
One of a series of ten editions (RCM31–40) publishing the antiphons and anonymous Magnificats in the Lambeth choirbook. This large-scale and ornate setting of the Vespers canticle is based on the faburden of the eighth Magnificat tone. For five voices: SATTB. viii + 19 pages. 2006. ISMN 979-0-57039-132-5.
- The Lambeth Anonymous: Magnificat II* (Nick Sandon) RCM34 £5.25  
One of a series of ten editions (RCM31–40) publishing the antiphons and anonymous Magnificats in the Lambeth choirbook. This large-scale and ornate setting of the Vespers canticle is based on the faburden of the seventh Magnificat tone. For five voices: SATTB. viii + 16 pages. 2006. ISMN 979-0-57039-133-2.
- The Lambeth Anonymous: Vidi aquam egredientem* (Nick Sandon) RCM35 £5.00  
One of a series of ten editions (RCM31–40) publishing the antiphons and anonymous Magnificats in the Lambeth choirbook. This is a setting of a ritual antiphon sung during the aspersion before Mass on Sundays from Easter to Trinity. For five voices: SATTB. viii + 12 pages. 2006. ISMN 979-0-57039-134-9.
- The Lambeth Anonymous: Ave mundi spes Maria* (Nick Sandon) RCM36 £5.50  
One of a series of ten editions (RCM31–40) publishing the antiphons and anonymous Magnificats in the Lambeth choirbook. This is the only known English setting of a very long Marian antiphon text, differing slightly from the standard version found in books of hours. For five voices: SATTB. viii + 20 pages. 2006. ISMN 979-0-57039-135-6.
- The Lambeth Anonymous: Gaude flore virginali* (Nick Sandon) RCM37 £5.50  
One of a series of ten editions (RCM31–40) publishing the antiphons and anonymous Magnificats in the Lambeth choirbook. Traditionally attributed to St Thomas Becket, the Marian antiphon *Gaude flore virginali* was relatively popular with English composers in the later fifteenth and early sixteenth centuries, and its disappearance may have been connected with Henry VIII's politically-motivated detestation of the saint. The opening section of this attractive setting may incorporate elements of a melody to which the text was sung monophonically. For five voices: SATTB. viii + 18 pages. 2006. ISMN 979-0-57039-136-3.
- Walter Lambe: O Maria plena gracia* (Nick Sandon) RCM38 £6.00  
One of a series of ten editions (RCM31–40) publishing the antiphons and anonymous Magnificats in the Lambeth choirbook. Walter Lambe was a member of two élite choirs—those of Arundel College and St George's Chapel, Windsor—during the last quarter of the fifteenth century. His setting of this lengthy and otherwise unknown prose text, whose vividness makes one suspect that it was inspired by the decorative scheme of a particular liturgical space, is inventive, harmonically colourful and well sustained. For six voices: SATTBarB. viii + 24 pages. 2005. ISMN 979-0-57039-137-0.

- Robert Fayrfax: Eterne laudis lilium* (Nick Sandon) RCM39 £5.50  
One of a series of ten editions (RCM31–40) publishing the antiphons and anonymous Magnificats in the Lambeth choirbook. *Eterne laudis lilium* is almost certainly the ‘anthem of our Lady and St Elisabeth’ for which Queen Elizabeth, the wife of Henry VII, paid Fayrfax 20 shillings on Easter Monday 1502; but this payment (and presumably the antiphon’s first performance) occurred at Richmond Palace, where the queen spent Easter that year, and not, as is widely supposed, at St Alban’s Abbey. The music shows Fayrfax’s customary eloquence, restraint and highly developed harmonic sense. This edition has been transposed down a minor third to suit a five-part mixed choir: SATBarB. x + 15 pages. 2005. ISMN 979-0-57039-086-1.
- William Stourton: Ave Maria ancilla trinitatis* (Nick Sandon) RCM40 £5.50  
One of a series of ten editions (RCM31–40) publishing the antiphons and anonymous Magnificats in the Lambeth choirbook. The copyist identified this composer simply as ‘Stourton’; he was probably William Stourton, a singer in the royal household chapel in the early 1500s. The setting has as its *cantus firmus* the *Gloria tibi trinitas* chant used by John Taverner in the best known of his six-part Masses. For six voices: SATTBarB. x + 18 pages. 2006. ISMN 979-0-57039-123-3.
- Hugh Aston: Gaude virgo mater Christi* (Nick Sandon) RCM41 £4.50  
A contemporary of John Taverner, Hugh Aston was choirmaster at St Mary Newarke College, Leicester for over twenty years until the college was dissolved in 1548. In 1525 he was the first choice for the choirmaster’s post at Thomas Wolsey’s new foundation of Cardinal College, Oxford; on his refusal the position was offered to and accepted by Taverner. He was a gifted composer with a forthright and vigorous style and a particular fondness for imitative and motivic writing, both of which he handled with assurance and imagination. For five voices: SATTB. viii + 16 pages. 2005, 2019. ISMN 979-0-57039-087-8.
- Petrus de Domarto Complete Works II: Missa Spiritus almus* (David Kidger) RCM42 £6.00  
This volume containing the mid-fifteenth-century composer Petrus de Domarto’s best known work—a cyclic Mass notable for its *cantus firmus* treatment involving the use of proportional mensuration signs—completes our edition of his music (see also RCM9). For four voices: ATTB. vi + 25 pages. 2005. ISMN 979-0-57039-088-5.
- Marbriano de Orto Latin Compositions I: Missa Ad fugam* (Nigel Davison) RCM43 £6.00  
A contemporary and compatriot of Josquin des Prez, Marbriano de Orto was also his colleague in the papal choir during the 1480s and 90s, and like Josquin he received the unusual honour of having several of his Masses printed by Ottaviano Petrucci. His music shows considerable individuality, particularly in its fondness for mensural complexities (more evident on paper than to the ear) and its contrapuntal licence. This first volume in our complete edition of Marbriano’s music contains his Mass *Ad fugam* which probably dates from the early 1480s; as its name suggests it consists of a series of canons. For four voices: ATTB. viii + 24 pages. 2007. ISMN 979-0-57039-089-2.
- Marbriano de Orto Latin Compositions II: Missa Dominicalis* (Nigel Davison) RCM44 £6.50  
The second volume in our complete edition of Marbriano’s music contains his Mass *Dominicalis*, a Mass for Sundays throughout the year using appropriate Mass Ordinary plainchants as *cantus firmi* in each movement; the style suggests a date in the 1480s. For four voices: S/ATTB. viii + 31 pages. 2007. ISMN 979-0-57039-090-8.
- Marbriano de Orto Latin Compositions III: Missa J’ay pris amours* (Nigel Davison) RCM45 £7.25  
The third volume in our complete edition of Marbriano’s music contains his Mass *J’ay pris amours*, based on a three-voice chanson possibly by Philippe Caron; the style suggests a date in the 1490s. For four voices: S/ATTB. ix + 38 pages. 2007. ISMN 979-0-57039-120-2.
- Marbriano de Orto Latin Compositions IV: Missa La belle se sied* (Nigel Davison) RCM46 £6.50  
The fourth volume in our complete edition of Marbriano’s music contains his Mass *La belle se sied*, based on a monophonic chanson used by several composers of the Dufay generation; the style suggests a date in the 1490s. For four voices: ATTB. x + 30 pages. 2007. ISMN 979-0-57039-121-9.
- Marbriano de Orto Latin Compositions V: Missa L’homme armé* (Nigel Davison) RCM47 £7.50  
The fifth volume in our complete edition of Marbriano’s music contains his Mass *L’homme armé*, based on a monophonic chanson used as a *cantus firmus* in Masses by numerous composers from Dufay to Carissimi; the style of the setting suggests a date in the later 1480s. Orto frequently combines the popular melody in one mensuration with the other voices in another, showing an ingenuity which is more obvious to the eye than to the ear, and not always easy to express in modern notation. For four voices: SA/TT/BarB. x + 42 pages. 2007. ISMN 979-0-57039-130-1.

- Marbriano de Orto Latin Compositions VI: Missa Mi mi* (Nigel Davison) RCM48 £7.25  
The sixth volume in our complete edition of Marbriano's music contains his Mass *Mi mi*, which the editor considers to be 'one of Orto's most important and mature works'. As well as making persistent use of the falling-fifth motif familiar from Ockeghem's Mass *Mi mi*, Orto incorporates into each movement an appropriate Mass-ordinary plainchant, and in the Kyrie he seems also to allude to the anonymous monophonic chanson *Petite camusette*. For four voices: ATTB. x + 36 pages. 2007. ISMN 979-0-57039-131-8.
- Marbriano de Orto Latin Compositions VII: Individual Mass movements* (Nigel Davison) RCM49 £6.50  
The seventh volume in our complete edition of Marbriano's music contains three individual movements, all apparently dating from fairly late in the composer's career. The four-voice *Kyrie in honore beatissimae virginis* (ATBarB) is founded upon a series of two-in-one canons between various voices at various intervals and distances, and quotes from the plainchant Kyrie IX. The four-voice *Credo Le serviteur* (AT/BarT/BarB) has a double *cantus firmus*, ingeniously combining the tenor part of Dufay's chanson *Le serviteur hault guerdonné* with the Credo I plainchant. The five-voice *Credo Sine nomine* (SAATBar/B) is based on the Credo IV plainchant and is quite strongly imitative. x + 29 pages. 2007. ISMN 979-0-57039-138-7.
- Marbriano de Orto Latin Compositions VIII: Motets I* (Nigel Davison) RCM50 £7.75  
The eighth volume in our complete edition of Marbriano's music contains five of the eleven motets and hymns ascribed to him: *Ave Maria gratia plena*; *Ave Maria mater gratiae*; *Da pacem domine*; *Descendi in ortum meum*; and *Domine non secundum*. For five or four voices: S/AATTB or S/ATTB. xvi + 40 pages. 2009. ISMN 979-0-57039-139-4.
- Marbriano de Orto Latin Compositions IX: Motets II* (Nigel Davison) RCM51 £7.75  
The ninth volume in our complete edition of Marbriano's music contains the other six of the eleven motets and hymns ascribed to him: *Lamentatio Jeremiae prophetae*; *Lucis creator optime*; *Ut queant laxis*; *Dulces exuviae*; *Impulsus eversus sum*; and *Salve regis mater/Hic est sacerdos*, this last being for the coronation of Pope Alexander VI. For five or four voices: S/AATTB or S/ATTB. xviii + 36 pages. 2009. ISMN 979-0-57039-140-0.
- William Pashe: Missa Christus resurgens* (Nick Sandon) RCM52 £7.75  
This rare example of an English Mass for Eastertide, by a London-based musician who was a vicar-choral of St Paul's Cathedral in the early 1520s, shows how fluent and imaginative the work of a relatively minor composer can be. For five voices: SATBarB. viii + 48 pages. 2009. ISMN 979-0-57039-127-1.
- William Horwood: Salve regina* (Nick Sandon) RCM53 £5.25  
This ornate and mellifluous votive antiphon is one of the earliest surviving works in the five-part texture that became standard in English church music until the Reformation. Horwood first appears as a London church musician in the late 1450s; as choirmaster at Lincoln cathedral between 1475 and 1484 he pioneered the modernisation of the choir and its repertory. One of Antico's transposed editions of Eton choirbook music written at an unusually high or low pitch. For five voices: SATBB. viii + 16 pages. 2011. ISMN 979-0-57039-150-9.
- John Browne: O regina mundi clara* (Nick Sandon) RCM54 £6.00  
John Browne was probably a member of the household chapel of John de Vere, Earl of Oxford, a staunch supporter of the Lancastrians and Tudors and one of the richest men in England. This setting for male voices of an otherwise unknown poem seeks Mary's intercession with her son on behalf of mankind, creating—as so often in Browne's music—a mood of rapt concentration. One of Antico's transposed editions of Eton choirbook music written at an unusually high or low pitch. For six voices: TTTBBB. vii + 24 pages. 2011. ISMN 979-0-57039-151-6.
- John Browne: Stabat virgo mater Christi* (Nick Sandon) RCM55 £5.25  
John Browne was probably a member of the household chapel of John de Vere, Earl of Oxford, a staunch supporter of the Lancastrians and Tudors and one of the richest men in England. This setting for male voices of an otherwise unknown poem explores Mary's thoughts on witnessing the crucifixion of her son. Despite the tragic topic the music is of extraordinary beauty, worthy of one of the greatest of the Eton composers. One of Antico's transposed editions of Eton choirbook music written at an unusually high or low pitch. For four voices: TTBB. vii + 16 pages. 2011. ISMN 979-0-57039-152-3.
- William(?) Stourton: Gaude virgo mater Christi* (Nick Sandon) RCM56 £6.00  
A sonorous and very melismatic votive antiphon for male voices setting a poem on the Five Joys of Mary that was popular with English composers from the mid-fifteenth century until the Reformation. The composer may have been the William Stourton or Sturton who was a member of the royal household chapel during the first decade of the sixteenth century. One of Antico's transposed editions of Eton choirbook music written at an unusually high or low pitch. For six voices: TTTTBB. viii + 24 pages. 2011. ISMN 979-0-57039-153-0.

- William Damon: Latin motets; English anthems; instrumental music* (Peter J. D. Scott) RCM57 £11.50  
Probably from Lucca in Tuscany, Damon came to England in the mid-1560s and remained there until his death in 1591. In 1577 he was appointed a chamber musician to Queen Elizabeth, becoming a member of the court recorder ensemble. This collection of all his surviving music except the settings of metrical psalm tunes includes Latin motets (*Confitebor tibi, Miserere nostri, Spem in alium, Omnis caro* and *Praedicabo laudes*), English anthems (*O Heavenly God* and *O Mightie God*) and three instrumental pieces for recorders and viols. Several of the works survive without one of their voices and have been editorially completed for this publication. The edition includes a full score and separate parts of the instrumental pieces. For five and six mixed voices and for three and six instruments. xvi + 60 pages. 2012. ISMN 979-0-57039-156-1.
- Robert Fayrfax: O Albane deo grate* (Nick Sandon) RCM58 £5.50  
This is a revised edition of Fayrfax's votive antiphon *O Maria deo grata* (published by Antico Edition as RCM105) with the reinstatement of the original text in honour of St Alban. It is based on the same *cantus firmus* as Fayrfax's Mass *Albanus*, and the two works have other musical and numerical links. Since these two editions are musically identical there is no reason to buy both unless you need settings of both texts. For five voices: SATTB. x + 18 pages. 2012. ISMN 979-0-57039-158-5.
- Hieronymus Praetorius: Five penitential motets* (David Stevens) RCM59 £6.50  
Succeeding his father Jacob as organist of the *Jacobikirche* in Hamburg in 1586, Hieronymus produced a huge quantity of church music until his death in 1629. Although some of his work is in an extravagant early baroque style, these five motets from his 1599 and 1618 collections (*Miserere mei, O vos omnes, Ne projicias me, O bone Jesu* and *Peccavi*) are in a more traditional and restrained idiom appropriate to their texts. For five and six mixed voices. viii + 40 pages. 2012. ISMN 979-0-57039-160-8.
- Nicholas Strogers: Domine non est exaltatum and Non me vincat* (Ian Payne) RCM60 £4.50  
Nicholas Strogers served as parish clerk of St-Dunstan-in-the-West, London, between about 1564 and 1575, thus continuing the association with music that parish clerks had had before the Reformation. The six-part psalm-setting *Domine non est exaltatum* is probably Elizabethan, whereas the five-part *Non me vincat*, a setting of a prayer from Thomas à Kempis' *De imitatione Christi*, could well date from Mary's reign. The two missing voices of the former have been recomposed for this edition. For five and six mixed voices. ii + 17 pages. 2012. ISMN 979-0-57039-161-5.
- George Kirbye: Quare tristis es anima mea and Vox in Rama* (Ian Payne) RCM61 £4.50  
Better known as one of the more competent English madrigalists, George Kirbye has also left us a number of motets which show the same careful craftsmanship and responsiveness to words. The four-part *Quare tristis/Convertere* and six-part *Vox in Rama* both survive with missing voices which have been recomposed for this edition. *Vox in Rama* skilfully parodies Jacobus Clemens' famous mid-sixteenth-century setting of the same text. For four and six mixed voices. iii + 16 pages. 2012. ISMN 979-0-57039-164-6.
- William Cornysh: Salve regina* (Nick Sandon) RCM62 £5.50  
One of the best-known works in the Eton choirbook, this virtuosic setting of the Marian antiphon owes its popularity to its remarkably varied and colourful musical palette and its less obvious but equally important musical coherence. Opinion is divided over its authorship: is it by the William Cornysh who was Master of Westminster Abbey's Lady Chapel choir between 1479 and 1491 and then a Gentleman of the Royal Household Chapel until his death in 1502, or by a namesake who was Master of the Children in the same chapel until he died in 1523? One of Antico's transposed editions of Eton choirbook music written at an unusually high or low pitch. For five voices: SATTB. ix + 18 pages. 2012. ISMN 979-0-57039-146-2.
- Richard Davy: Salve Jesu mater vera* (Nick Sandon) RCM63 £5.50  
A resplendent setting, by one of the leading composers in the Eton choirbook, of a complex text which mingles praise of Mary with an imaginative and vivid evocation of her Son's Passion. Davy's career after he resigned his choirmastership at Magdalen College, Oxford at the beginning of the 1490s is something of a mystery. Perhaps because of his technical fluency he tends to be dismissed as a facile and superficial composer: an undeserved slight which is belied by his subtle craftsmanship, mastery of large-scale design and adventurous handling of harmony. One of Antico's transposed editions of Eton choirbook music written at an unusually high or low pitch. For five voices: SATBarB. viii + 16 pages. 2012. ISMN 979-0-57039-171-4.

- Walter Lambe: Three antiphons for men's voices* (Nick Sandon) RCM64 £6.00  
Born in about 1450, Lambe spent much of his career moving back and forth between in two prestigious choirs: those of Arundel College, Sussex and St George's Chapel in Windsor Castle. He was one of the major contributors to the Eton choirbook, and these three votive antiphons—*Stella celi exstirpavit*, *Ascendit Christus* and *Gaude flore virginali*—come from that source. Each is in some way unusual: *Stella celi* appears to be in an unwontedly pure form of the Lydian mode (an F tonality with B $\sharp$  rather than B $\flat$ ); *Ascendit Christus* is based on its own plainchant melody (generally rare in the later 15<sup>th</sup> century but one of Lambe's favourite techniques); and *Gaude flore virginali* is something of a demonstration of how to notate various musical proportions (fitting notes of rhythmic value  $x$  into the space that notes of rhythmic value  $y$  would usually occupy) with the aid of coloured inks and special time signatures. A colour reproduction of the original notation of *Gaude flore* is included in the edition by kind permission of the Master and Fellows of Eton College. One of Antico's transposed editions of Eton choirbook music written at an unusually high or low pitch. For four voices: TBarBarB/TTBarB/TTBarB. xii + 30 pages. 2013. ISMN 979-0-57039-172-1.
- Hugh Kellyk: Magnificat* (Nick Sandon) RCM65 £4.00  
The two works in the Eton choirbook by this otherwise unknown composer (the other is a seven-part *Gaude flore virginali*) suggest that he was working in a fairly large choral foundation during the third quarter of the 15<sup>th</sup> century. The style of this Magnificat suggests that it may be one of the earliest surviving compositions in the five-part texture that became popular during the second half of the century. Like many English Magnificat settings of the period it is based loosely on the faburden of the eighth Magnificat tone. One of Antico's transposed editions of Eton choirbook music written at unusually high or low pitch. For five voices: TrATBarB. iv + 14 pages. 2013. ISMN 979-0-57039-174-5.
- Lupus Hellinck: Missa Surrexit pastor bonus* (Nick Sandon) RCM66 £9.25  
Born in 1493 or 1494, Lupus Hellinck became a chorister at St Donatien, Bruges in 1506. In about 1515 he joined the household of the music-loving pope Leo X in Rome; he may also have spent some time in Ferrara, and he returned to Bruges as an adult singer around 1519. His Easter Mass *Surrexit pastor bonus* is based on a motet by Andreas de Silva, one of his colleagues in Pope Leo's household. How this Mass found its way into a set of partbooks compiled for Canterbury Cathedral at the beginning of the 1540s is a mystery, but it was evidently copied from a lost manuscript exemplar. Its presence in England may have influenced the stylistic development of English church music that took place in the later 1530s and 40s. Two copies of the edition are provided: one at the original written pitch for ease of comparison with the motet from which it is derived (also included in the volume); and one transposed down a minor third for performance. For five voices: AATBarB. xxiv + 80 pages. 2015. ISMN 979-0-57039-177-6.
- John Lloyd: Ave regina celorum and Missa O quam suavis* (Nick Sandon) RCM67 £9.25  
Since its first publication nearly ninety years ago the early Tudor Mass *O quam suavis* has been celebrated as a tour de force of enigmatic notation. The setting of *Ave regina celorum* preceding the Mass in the unique source is notationally even more recondite, and no convincing edition of it appears previously to have been published. The two works are here deciphered and presented in accessible performing editions, together with a study of their background, purpose and composer. For four and five voices: (S)ATBarB. xviii + 69 pages. 2016. ISMN 979-0-57039-181-3.
- Jerrit Derrick: Kyrie and Creed and Jubilate* (Ian Payne) RCM68 £5.00  
Jerrit or Gerard Derrick was a lay clerk at York Minster during the 1590s and early 1600s. No firm connection has yet been found between him and the Flemish composer Dericke Gerarde, who may have been in England during the earlier part of Elizabeth's reign. These fluent and well-crafted settings for Holy Communion and Morning Service should prove rewarding for adventurous church choirs. For five and eight voices: SSATB, SAATB, SSAATTBB. iv + 22 pages. 2016. ISMN 979-0-57039-184-4.
- Francisco de Peñalosa: Precor te, domine Jesu Christe* (Scott Metcalfe) RCM69 £4.00  
The Spanish composer Francisco de Peñalosa (c.1470–1528) was master of the choristers at Seville for most of his career. His relatively few extant compositions include this haunting setting of a meditation on the Passion. The work survives in two versions: the longer and markedly superior of these must surely be the composer's original, while the other appears to be a rather clumsy abbreviation by somebody else. Both versions are printed here, the former for the first time in an edition for performers. For four voices: TBarB. iv + 12 pages. 2016. ISMN 979-0-57039-187-5.
- John Nesbett: Magnificat and Benedicamus domino* (Nick Sandon) RCM70 £4.00  
John Nesbett was master of the Lady Chapel choir at Canterbury cathedral between about 1473 and 1487. Until 1540 the cathedral was a Benedictine monastery, and the Lady Chapel choir (consisting of about eight boys and a few musical monks) was its main polyphonic ensemble. This volume contains the two extant compositions ascribed to Nesbett: a five-part Magnificat which survives in the Carver and Eton choirbooks; and a three-part setting of the versicle *Benedicamus domino* (sung at the end of Vespers) preserved in a musical and pedagogic miscellany thought to have been used at the cathedral's almonry school. One of Antico's transposed editions of Eton choirbook music written at an unusually high or low pitch. For five and three voices: SATTB and ATT. viii + 11 pages. 2016. ISMN 979-0-57039-186-8.

- Anonymous: The Dartmouth Magnificat* (Nick Sandon) RCM71 £4.75  
This Magnificat setting for four voices is given pride of place at the beginning of a register recording the proceedings of the borough court of Dartmouth in Devon between 1484 and 1515: a surprising juxtaposition of church music and official administration which may commemorate the town's gratitude to St Saviour's church in the town for the provision of a new guildhall in about 1480. The setting throws light on how English sacred polyphony developed from the soloistic style and three-part texture of the mid-15<sup>th</sup> century into the choral style and five-part texture of the end of the century. By no means old-fashioned or clumsy, the music is carefully wrought, colourful and immediately appealing. Some towns in late medieval Devon were clearly capable of following the widespread national fashion for elaborate church music. For four voices, TrATT or (ATBB). vi + 26 pages. 2018. ISMN 979-0-57039-183-7.
- John Browne: Salve regina for broken voices* (Nick Sandon) RCM72 £5.25  
John Browne was probably a member of the household chapel of John de Vere, Earl of Oxford, a staunch supporter of the Lancastrians and Tudors and one of the richest men in England. This setting for male voices—tenor, baritone and bass—of a Marian antiphon text often set by English fifteenth-century composers has the richness, intensity and solemnity characteristic of Browne's music for this medium. One of Antico's transposed editions of Eton choirbook music written at an unusually high or low pitch; a transcription at source pitch is also included in order to show the evidence upon which the editorial interpretation of the accidentals in the piece is based. For five voices: TTBarBB. vi + 36 pages. 2018. ISMN 979-0-57039-159-2
- Richard Hygons: Salve regina* (Nick Sandon) RCM73 £4.50  
A vicar-choral at Wells Cathedral for nearly half a century, and also choirmaster and organist for much of that time, Richard Hygons is one of the older composers represented in the Eton choirbook. This fluent and lively setting of what appears to have been a favourite Marian devotional text with English fifteenth-century composers is based on the 'caput' melisma from the antiphon *Venit ad Petrum* sung at the Maundy ceremony on the Thursday of Holy Week. The same cantus firmus also forms the foundation of a mid-century English cyclic Mass formerly attributed to Dufay, and two other Masses by Ockeghem and Obrecht: Hygons' exploitation of it strengthens the case for the English genesis of the 'caput' group of compositions. One of Antico's transposed editions of Eton choirbook music written at an unusually high or low pitch. For five voices: SATTB. vi + 14 pages. 2018. ISMN 979-0-57039-188-2.
- Walter Lambe: Salve regina* (Nick Sandon) RCM74 £4.75  
Born in about 1450, Lambe spent much of his career moving back and forth between in two prestigious choirs: those of Arundel College, Sussex and St George's Chapel in Windsor Castle. He was one of the major contributors to the Eton choirbook, and this setting of the Marian antiphon *Salve regina* comes from that source. It is intricate, ornate and eloquent, and the *Salve regina* plainchant is resourcefully integrated into the polyphony throughout the setting. For five voices: SATTB. vi + 16 pages. 2018. ISMN 979-0-57039-189-9.
- William Horwood: Gaude virgo mater Christi* (Nick Sandon) RCM75 £4.50  
Horwood first appears as a London church musician in the late 1450s; as choirmaster at Lincoln cathedral between 1475 and 1484 he pioneered the modernisation of the choir and its repertory. The second half of the piece survives incomplete, and the three missing voices have been recomposed for this edition. One of Antico's transposed editions of Eton choirbook music written at an unusually high or low pitch. For five voices: SATTB. vi + 12 pages. 2018. ISMN 979-0-57039-190-5.
- Nicholas Ludford: Missa Lapidaverunt Stephanum* (Nick Sandon) RCM76 £6.25  
Nicholas Ludford was musical director at St Stephen's Chapel in the royal palace of Westminster from the mid-1520s until its dissolution in 1547. His Mass *Lapidaverunt Stephanum*, implicitly celebrating the anniversary of the saint's martyrdom, was probably one of the first works that he composed for his new employer: while the music does not quite match his later works in polish and elegance, its organic lines, tightly-knit textures, euphony and sense of colour are characteristic of him. For five voices: SATTB. viii + 46 pages. 2018. ISMN 979-0-57039-192-9.
- William Horwood: Magnificat for five voices* (Nick Sandon) RCM77 £4.00  
Active in London and Lincoln, Horwood belonged to the generation of composers active during the reign of Edward IV (1461–83), a period from which little English music survives. His four surviving works in the Eton choirbook, three votive antiphons and this Magnificat, outnumber those of any of his contemporaries. The finesse and shapeliness of the Magnificat suggest that it may be the latest of them. For five voices: SATTB. iv + 12 pages. 2018. ISMN 979-0-57039-195-0.
- William Horwood: Gaude flore virginali* (Nick Sandon) RCM78 £4.50  
This edition of Horwood's largest votive antiphon completes Antico's coverage of his music, which dates from the reign of Edward IV (1461–83). With four extant large-scale works, he is the most important representative of the period between Dunstable and early Tudor composers such as Fayrfax and William Cornysh. For five voices: SATTB. viii + 16 pages. 2018. ISMN 979-0-57039-196-7.

- Richard Davy: Stabat mater dolorosa* (Nick Sandon) RCM79 £4.75  
 In the early 1490s Richard Davy was choirmaster at Magdalen College, Oxford. Where he went thereafter has yet to be established, but there was a vicar-choral on the same name at Exeter between about 1495 and 1507 and another at Fotheringhay from about 1512 until 1538. His music seems to have remained in the repertory for over thirty years, from his Oxford days until the late 1520s. He has been unfairly characterised as a facile and flashy composer: an assessment belied by the restraint and poignancy of this setting evoking Mary's experience as a witness of her son's Passion. For five voices: SATTB. x + 18 pages. 2018. ISMN 979-0-57039-197-4.
- Desolata Civitas: Settings of Aspice domine quia facta est in British sources* (Nick Sandon) RCM80 £8.75  
 This text from the Lamentations of Jeremiah was a favourite with sixteenth-century composers and their patrons because of its emotive language and its apparent resonance with the grievances and hopes of competing religious factions during a period of ideological extremism, vicious polemic, economic instability and unbridled violence not unlike our own. How little we learn! The music is by Jacquet of Mantua, Philip van Wilder, Jacobus Vaet, Derick Gerarde, William Byrd and Ippolito Baccusi. For five and voices: S[S]ATT/BarB. xvi + 52 pages. 2022. ISMN 979-0-57039-197-4.
- Thomas Knyght: Latin and English church music for four voices* (Nick Sandon) RCM81 £6.50  
 Thomas Knyght was a vicar-choral and later also organist and choirmaster at Salisbury Cathedral from the mid-1520s to the later 1540s. This volume includes all the four-part church music bearing his name: a votive antiphon *Sancta Maria virgo*, the processional antiphon *Christus resurgens* for Easter Sunday, a setting of the Lady-Mass Alleluia *Obtine sacris precibus*, and an English Magnificat and Nunc dimittis; also included are an anonymous setting of the Nunc dimittis associated with his Magnificat in one source, and a poem ascribed to 'Master Knyght'. The Latin settings are similar to his five-part Mass *Libera nos* (already published by Antico Edition as RCM140) in their pre-Reformation idiom: based on plainchant cantus firmi, ornate and melismatic, rhythmically vigorous and contrapuntally resourceful, with a taste for quite spicy dissonance. The English settings are simpler in style, reflecting the musical taste of the early Anglican church, but far from bland. He was clearly a considerable composer. For four voices, small choir or soloists: SATB (Alleluia *Obtine*), ATBarB (*Sancta Maria*), TTBarB (*Christus resurgens*, Magnificat and Nunc dimittis). x + 24 pages. 2022. ISMN 979-0-57039-205-6.
- Robert Fayrfax: Missa Tecum principium* (Nick Sandon) RCM82 £10.00  
 For Elizabethan and Jacobean writers on music, Robert Fayrfax (1464–1521) was the fountainhead of a musical tradition that culminated in the work of composers of their own day such as Tallis and Byrd. A contemporary of William Cornysh, John Browne and Richard Davy, and like them a contributor to the Eton choirbook, he was the only composer of his generation whose music was still being copied a hundred years later. His achievement was extraordinary: he was a gentleman of the Royal Household Chapels of Henry VII and Henry VIII for quarter of a century and its doyen for the last dozen years of his life; he held three degrees in music, including doctorates from both English universities, at a time when very few musicians had any formal academic qualifications; his music is less colourful and showy than many English works of his time, and its economy, lucidity and sense of textual motivation seem likely to have influenced composers of Taverner's generation. His Christmas mass *Tecum principium* is for five voices: SATBarB. xxiv + 60 pages. 2024. ISMN 979-0-57039-206-3.
- John Taverner: Missa Corona spinea* (Nick Sandon) RCM83 £10.00  
 The three six-part masses by John Taverner are towering monuments of English pre-Reformation church music. Probably written in the mid-1520s shortly after Taverner had become choirmaster of Cardinal College, Thomas Wolsey's new collegiate foundation at Oxford, they culminate the florid polyphonic style that had been developing in England since the mid-15<sup>th</sup> century, at the same time strengthening it with a new sense of sinew and logic derived from close motivic argument and purposeful gradation of musical tension. The introduction to this edition explores Hugh Keyte's suggestion that *Corona spinea* and *O Michael* may have been written to adorn ceremonies celebrating treaties marking a rapprochement between Henry VIII and the French king François I in 1527, in which Wolsey reached the zenith of his political influence. For six voices: SATBarBB. viii + 72 pages. 2024. ISMN 979-0-57039-207-0.
- John Taverner: Missa Gloria tibi trinitas* (Nick Sandon) RCM84 £10.00  
 The three six-part masses by John Taverner are towering monuments of English pre-Reformation church music. Probably written in the mid-1520s shortly after Taverner had become choirmaster of Cardinal College, Thomas Wolsey's new collegiate foundation at Oxford, they culminate the florid polyphonic style that had been developing in England since the mid-15<sup>th</sup> century, at the same time strengthening it with a new sense of sinew and logic derived from close motivic argument and purposeful gradation of musical tension. *Gloria tibi trinitas* may have been intended for Cardinal College, which gave the Holy Trinity pride of place in its dedication. For six voices: SATTBarB. xxiv + 60 pages. 2024. ISMN 979-0-57039-208-7.

- John Taverner: Missa O Michael* (Nick Sandon) RCM85 £10.00  
 The three six-part masses by John Taverner are towering monuments of English pre-Reformation church music. Probably written in the mid-1520s shortly after Taverner had become choirmaster of Cardinal College, Thomas Wolsey's new collegiate foundation at Oxford, they culminate the florid polyphonic style that had been developing in England since the mid-15<sup>th</sup> century, at the same time strengthening it with a new sense of sinew and logic derived from close motivic argument and purposeful gradation of musical tension. The introduction to this edition explores Hugh Keyte's suggestion that *Corona spinea* and *O Michael* may have been written to adorn ceremonies celebrating treaties marking a rapprochement between Henry VIII and the French king François I in 1527, in which Wolsey reached the zenith of his political influence. The possibility that pressure to finish *O Michael* in time for the ceremony led to the inclusion of some rather slipshod writing atypical of Taverner is also discussed. For six voices: SATTBarB. viii + 64 pages. 2024. ISMN 979-0-57039-209-4.
- Robert Fayrfax: Missa O bone Jesu* (Nick Sandon) RCM86 £10.00  
 A singer and composer in the royal household chapels of Henry VII and Henry VIII, Robert Fayrfax (1464–1521) enjoyed unusual prestige in his lifetime; famed for his music and his musical learning both during his career and after his death, he has never been entirely forgotten. His reception in the modern revival of early music has, however, been somewhat equivocal, because his work can sound less accessible than that of many of his English contemporaries; restrained rather than showy, it can nevertheless be remarkably eloquent, and his genius for generating long melodic lines out of ingeniously varied motifs contributes a strong sense of cohesion and growth. This mass is apparently derived from his Jesus-antiphon *O bone Jesu* (itself published in RCM87). Intimate and focused rather than grandiose or spectacular, it reflects the intensity with which devotees celebrated the newly established cult of the Name of Jesus. For five voices: SATBarB. 2024. xii + 50 pages. ISMN 979-0-57039-211-7.
- Robert Fayrfax: Magnificat and votive antiphon O bone Jesu* (Nick Sandon) RCM87 £6.50  
 This volume contains the votive antiphon on which Fayrfax based his mass *O bone Jesu* (see RCM86), and also a similarly titled Magnificat setting by him having a more sporadic but nevertheless undeniable musical relationship to the other two works. The antiphon survives in a seriously incomplete state: only the complete alto part and a few very short extracts from the other voices survive. The editor has worked this material up into a performing version of the entire piece. For five voices: SATBarB. xii + 24 pages. 2024. ISMN 979-0-57039-212-4.
- Robert Fayrfax: Missa Regali ex progenie* (Nick Sandon) RCM88 £10.00  
 This mass on a plainchant cantus firmus from the feast of the Nativity of the Blessed Virgin is one of the few works by Fayrfax for which some external dating evidence survives: it is probably the mass of the same name of which a copy was made for King's College, Cambridge, in 1503/4. For five voices: SATBarB. 2024. xiv + 50 pages. ISMN 979-0-57039-213-1.
- Robert Fayrfax: Missa Albanus* (Nick Sandon) RCM89 £10.00  
 This mass on a cantus firmus quoting the nine notes to which the name Albanus is sung in an antiphon from the feast of the protomartyr of Christian Britain must surely have been composed for performance at St Alban's Abbey, a very wealthy Benedictine house with which Fayrfax had some sort of connection probably for many years, eventually being accorded the privilege of burial among the great and good in the presbytery of the abbey church. It is one of his most polished and immediately appealing works, in which he deploys the motto theme forwards, backwards, in inversion and in retrograde inversion, and also revisits the isorhythmic constructional techniques favoured by Dunstable and Power two generations before him. Associated with it is the votive antiphon *O Albane deo grate*, published by Antico as RCM58. Both works may have been commissioned to mark an important anniversary at the abbey some time during Fayrfax's maturity. For five voices: SATBarB. 2025. xiv + 50 pages. ISMN 979-0-57039-214-8.
- Robert Fayrfax: Missa O quam glorifica* (Nick Sandon) RCM90 £10.00  
 This mass on a plainchant cantus firmus for the feast of the Assumption is thought to have been the exercise or test-piece submitted by Fayrfax to support his application for the Oxford degree of MusD granted to him in June 1511. It displays considerable learning in its exploration of subtleties of notation and of numerically powerful musical construction based on interlocking symmetries and proportions, but these recondite properties are largely inaudible and indeed invisible in the simplified notation of all the surviving sources. Those who find the work even more lofty in style than most of Fayrfax's music may be unduly influenced by knowledge of its background. For five voices: SATBarB. 2025. xvi + 68 pages. 2025. ISMN 979-0-57039-215-5.

*Robert Fayrfax: Salve regina* (Nick Sandon) RCM91 £5.50  
Six compositions by Fayrfax were originally included in the Eton choirbook copied in the opening years of the 16th century, but all of them except this setting of the Marian antiphon *Salve regina* have been lost from the manuscript. Considerably more ornate than any other music ascribed to him, it contains technical idiosyncrasies which suggest that it could be his earliest surviving composition. For five voices: SATTB. vi + 18 pages. 2025. ISMN 979-0-57039-217-9.

*Robert Fayrfax: Ave dei patris filia* (Nick Sandon) RCM92 £5.50  
More copies survive of this votive antiphon by Fayrfax than of any other work by him, and they date from the 1520s to the early 17<sup>th</sup> century. It must surely have been one of his later works, and one that continued to appeal. Many of its qualities, including the clarity of the text-setting, the strong sense of melodic direction and of overall shaping and pacing, and the lack of musical ornamentation for its own sake, became standard features of later Tudor church music. For five voices: SATT/BarB. xii + 16 pages. 2025. ISMN 979-0-57039-218-6.

*Robert Fayrfax: Magnificat Regali* (Nick Sandon) RCM93 £5.50  
Copied into the Eton choirbook by about 1504, this Magnificat is one of Fayrfax's earlier works, considerably more ornate than much of his music but already showing the fondness for motivically generated melody and imitative writing that we associate with him. The title 'Regal' probably refers to some fleeting similarities between the music of the Magnificat and that of his mass *Regali ex progenie* and his fragmentary votive antiphon *Gaude flore virginali*, but the Magnificat does not share their cantus firmus. For five voices: SATT/BarB. viii + 16 pages. 2025. ISMN 979-0-57039-219-3.

*Robert Fayrfax: Ave lumen gratiae* (Nick Sandon) RCM94 £5.00  
This is Fayrfax's only surviving votive antiphon scored for four broken voices: two tenors, baritone and bass. The vacuous text, an inconsequential string of standard Marian epithets, hardly merits the lucid and shapely setting that Fayrfax gives it. The unique copy in the Eton choirbook lacks its final page, and the editor has recomposed the missing sections of the second tenor and bass parts. For four voices: TTBarB. vi + 14 pages. 2025. ISMN 979-0-57039-220-9.

*Robert Fayrfax: Missa Sponsus amat sponsam* (Nick Sandon) RCM95 £7.00  
This mass setting is almost totally unknown today because unlike Fayrfax's other masses it does not survive in a complete vocal version. The editor has reconstructed it from a variety of Jacobean sources—a single vocal partbook, a lute arrangement, and some vocal extracts—and has recomposed the 80% of the highest voice that has been lost. In doing so he has revealed a fascinating work: Fayrfax's only four-voice mass, written in a lively and ingratiating style that rarely occurs in his other music. Technically it is distinctly challenging: very ornate and full of short-note syncopation. The choice of a cantus firmus from the feast of St Catherine suggests that the setting refers to one of the marriages of Catherine of Aragon, either the first to Prince Arthur in 1501 or the second to Henry VIII in 1509; the editor would stake his groats on the latter. For four voices: SATB. ix + 34 pages. 2025. ISMN 979-0-57039-221-6.

*William Cornysh: Magnificat* (Nick Sandon) RCM96 £5.00  
This five-part Magnificat setting from the Caius choirbook is one of the most ornate and virtuosic to have survived. It may be by either William Cornysh the elder, singer and master of the choristers at Westminster Abbey from about 1480 to 1491, or his son William the younger, a member of the royal household chapel from about 1493 to his death in 1523; the editor would back the former. For five voices: SATBarB. vi + 14 pages. 2026. ISMN 979-0-57039-223-0.

*Henry Prentice: Magnificat* (Nick Sandon) RCM97 £5.00  
Probably a contemporary of Fayrfax, Henry Prentice joined the Fraternity of St Nicholas, a guild of parish clerks and church musicians based on Westminster and London, in 1502; he became a gentleman of the royal household chapel shortly before the coronation of Henry VIII in June 1509 and died in October 1513. This Magnificat, his only known composition, is closely modelled on the setting by William Cornysh (RCM96) in its sequence of scorings, and also explores further some of Cornysh's musical material. Prentice was, however, no plagiarist: he has a distinct musical personality, exploits the material in his own way, and creates well-sustained paragraphs of sinewy counterpoint. For five voices: SATBarB. iv + 20 pages. 2026. ISMN 979-0-57039-224-7.

*Edmund Turges: Magnificat* (Nick Sandon) RCM98 £5.00  
Edmund Turges appears to have belonged to the generation of William Cornysh the elder and John Browne, to have been based in London or Westminster and to have worked for a major choral foundation or for a private patron with access to the inner circle of Henry VII's court. The technical challenges posed by this very elaborate setting imply that he worked with a choir of exceptional ability. The musical design is effectively shaped and paced, and motivic working enhances its agency. For five voices: SATBarB. v + 22 pages. 2026. ISMN 979-0-57039-225-4.

*Nicholas Ludford: Magnificat Benedicta et venerabilis* (Nick Sandon) RCM99 £5.00  
Ludford appears to have lived in Westminster for at least forty years before his death in 1557. For most of that time he was a member of St Stephen's chapel in the royal palace of Westminster, perhaps initially as a lay-clerk, but from the mid-1520s as organist, director of music and resident composer. This Magnificat is one of a few works by him in six voices rather than the normal five. Unusually for an English setting, its cantus firmus is not a faburden but an independent plainchant, the responsory verse *Benedicta et venerabilis* for the feast of the Assumption, upon which he also composed a six-part mass: the two works thus provide polyphony for vespers and the mass of the day of this high-status feast. For six voices: SATBarBB. iv + 20 pages. 2026. ISMN 979-0-57039-226-1.

*John Taverner: Magnificat for four voices* (Nick Sandon) RCM100 £5.00  
John Taverner's career appears to have had three major phases: lay-clerk at the collegiate church of Tattershall in Lincolnshire until early 1526; director of music at Thomas Wolsey's newly founded Cardinal College at Oxford for four years from March 1526; thereafter director of music at the parish church of St Botolph in Boston, Lincolnshire, at first with a very large and well-funded choir of men and boys, and from about 1537/8 with a much smaller male-voice ensemble. The scoring of this four-part setting for two tenors, baritone and bass, the use of a Magnificat tone rather than a faburden as cantus firmus, the emphasis upon imitative writing and the resourceful exploitation of dissonance, suggest that it may be one of his late works, perhaps written in semi-retirement for the reduced choir that survived at St Botolph's until 1548. For four voices: TTBarB. vi + 14 pages. 2026. ISMN 979-0-57039-227-8.

*John Taverner: Four short antiphons* (Nick Sandon) RCM101 £5.25  
These four short antiphons illustrate the state of flux in English church music in the late 1520s and 1530s. The Jesus-antiphon *Sancte deus* and the Mary-antiphon *Ave Maria* are very concise settings apparently written for the evening devotion at Cardinal College where Taverner was choirmaster between 1525 and 1530. *Fac nobis secundum hoc nomen suave* is an antiphon of the Name of Jesus, on a larger scale and in a more imitative style. *Sub tuum presidium* is a Mary-antiphon, in which the text's plainchant melody is employed as a monorhythmic *cantus firmus*. Now in a revised second edition. For five voices: SATBarB. viii + 14 pages. 1992, 2020. ISMN 979-0-57039-091-5.

*John Mason: O rex gloriose / Anonymous: Vidi aquam* (Nick Sandon) RCM102 £5.50  
Two ritual antiphons, each on its own plainchant *cantus firmus*. *O rex gloriose* is sung with the *Nunc dimittis* in Passiontide; *Vidi aquam* is sung at the aspersion before Mass in Eastertide. John Mason, B.Mus., was a member of Cardinal Wolsey's household chapel in the early 1520s. Now in a revised second edition. For five voices: TTBarBarB and SATTB. viii + 20 pages. 1994, 2020. ISMN 979-0-57039-092-2.

*Robert Hunt: Stabat mater dolorosa* (Nick Sandon) RCM103 £5.25  
Robert Hunt may have been a chorister at Magdalen College, Oxford between 1486 and 1493; a namesake was chaplain of a chantry at Chichester cathedral in 1535, and since church singers who were priests sometimes held such chaplaincies to supplement their main salary, this may have been the same man. The familiar Marian antiphon *Stabat mater* is well represented in the Eton choirbook, but Hunt's setting is one of the very few to be found in later English sources. It is a striking and moving piece, one of the gems of the Peterhouse repertoire: eloquent and yet reticent, and very reminiscent of the later music of Fayrfax. Now in a revised second edition. For five voices: SATTB. vii + 20 pages. 2013, 2021. ISMN 979-0-57039-166-0.

*Richard Pygott: Salve regina* (Nick Sandon) RCM104 £6.25  
Richard Pygott was master of Cardinal Wolsey's household chapel choir and later a member of the royal household chapel under Henry VIII. His setting of *Salve regina*—one of the longest votive antiphons to survive—is similar in style to his Mass *Veni sancte spiritus* (RCM119): melismatic and ornate, rhythmically intricate, rather more diffuse than Taverner but with some pleasing motivic interplay nonetheless. Now in a revised second edition. For five voices: SATTB. x + 24 pages. 2007, 2021. ISMN 979-0-57039-117-2.

*Robert Fayrfax: O Maria deo grata* (Nick Sandon) RCM105 £5.50  
A large-scale Marian antiphon, now republished with some changes to the editorial treble and tenor lines. It is based on the same *cantus firmus* as Fayrfax's Mass *Albanus*, and the two works have other musical and numerical links. Originally this was a setting of an antiphon *O Albane deo grata* in honour of St Alban (published by Antico Edition as RCM58); the Marian adaptation must have been designed to make the work more widely useful. Since these two editions are musically identical there is no reason to buy both unless you need settings of both texts. Now in a revised second edition. For five voices: SATTB. xii + 18 pages. 1995, 2012. ISMN 979-0-57039-093-9.

- Nicholas Ludford: Salve regina* (Nick Sandon) RCM106 £5.50  
 Nicholas Ludford was musical director at St Stephen's Chapel in the royal palace of Westminster from the mid-1520s until its dissolution in 1547. This setting of *Salve regina* may have been written a few years earlier than his other works in the Peterhouse partbooks, but it shares their melodic cogency and clear sense of harmonic direction. It is based on the same *cantus firmus*, the plainchant responsory *Inclina cor meum deus in testimonia tua*, as his votive antiphon *Ave Maria ancilla trinitatis* (RCM131) and his Mass *Inclina cor meum* (RCM132). Presumably the words and/or melody of the responsory had especial significance either for Ludford himself or for the institution which employed him. Now in a revised second edition. For five voices: SATBarB. x + 16 pages. 2007, 2020. ISMN 979-0-57039-118-9.
- John Catcott: Trium regum trinum munus / Richard Bramston: Marie virginis* (Nick Sandon) RCM107 £6.00  
 John Catcott can probably be identified with John Cobcott, a clerk at Magdalen College, Oxford, in the 1540s; his votive antiphon *Trium regum trinum munus* honours the three magi in setting a text included in many contemporary books of hours. Richard Bramston began his career at Wells Cathedral under Henry VII and ended it under Mary Tudor; his setting of the Marian antiphon *Marie virginis* is uncommonly ornate and exuberant, albeit somewhat unpolished. Now in a revised second edition. For five voices: SATTB. vi + 25 pages. 1996, 2021. ISMN 979-0-57039-094-6.
- John Mason: Ave fuit prima salus* (Nick Sandon) RCM108 £5.50  
 The composer of this extended and very impressive Marian antiphon was probably the John Mason who took the Oxford B.Mus. in 1509, briefly served as *informator choristarum* at Magdalen College between 1508 and 1510 and was a member of Cardinal Wolsey's household chapel in the early 1520s. His very successful career as an ecclesiastical pluralist was crowned in 1545 when he became treasurer of Hereford cathedral, where he had held a prebend for some twenty years. This is the only one of his four surviving compositions to be written in the full three-octave compass typical of early Tudor church music. It has been described as unreconstructible; so it is, in the sense that one cannot hope to restore Mason's original in every detail. But, as with all the incomplete Peterhouse music, it is possible to create a performable version that is sympathetic to the style of the surviving music. In this case the revelation of a muscular, tightly-constructed and strikingly individual work makes the exercise seem thoroughly worthwhile. Now in a revised second edition. For five voices: SATBarB. x + 22 pages. 2012, 2020. ISMN 979-0-57039-157-8.
- John Norman: Euge dicta sanctis oraculis* (Nick Sandon) RCM109 £5.25  
 A Marian antiphon, with an otherwise unknown text, by a composer of whom not much is known. He appears to have been choirmaster at St David's Cathedral early in his career before moving to London in about 1520; between 1534 and 1545 he sang in the choir of Eton College chapel. This setting lacks the refinement achieved by some of his better-known contemporaries such as Ludford and Taverner, but it is workmanlike and melodious, with a well-handled imitative final 'Amen'. Now in a revised second edition. For five voices: SATTB. vi + 18 pages. 2013, 2021. ISMN 979-0-57039-168-4.
- Hugh Aston: Ave Maria dive matris Anne* (Nick Sandon) RCM110 £5.00  
 A contemporary of John Taverner, Hugh Aston was choirmaster at St Mary Newarke College, Leicester for over twenty years until the college was dissolved in 1548. In 1525 he was the first choice for the choirmaster's post at Thomas Wolsey's new foundation of Cardinal College, Oxford; on his refusal the position was offered to and accepted by Taverner. He was a gifted composer with a forthright and vigorous style and a particular fondness for imitative and motivic writing, both of which he handled with assurance and imagination. The melodic directness, verbal clarity and rhythmic energy of this, the shortest of his surviving votive antiphons, make it immediately appealing. Now in a revised second edition. For five voices: SATTB. vi + 14 pages. 1995, 2017. ISMN 979-0-57039-095-3.
- Robert Hunt: Ave Maria mater dei / James Northbroke: Sub tuam protectionem* (Nick Sandon) RCM111 £5.00  
 Robert Hunt may have been a chorister at Magdalen College, Oxford between 1486 and 1493; a namesake was chaplain of a chantry at Chichester cathedral in 1535, and since church singers who were priests sometimes held such chaplaincies to supplement their main salary, this may have been the same man. James Northbroke was a secondary at Exeter Cathedral in the second decade of the sixteenth century and clerk of the Lady Chapel there between 1526 and 1531, when he took the Oxford B.Mus. This volume contains a short votive antiphon by each composer. *Ave Maria mater dei* is a freely-composed setting of a text which was also set by William Cornysh. *Sub tuam protectionem* has as its *cantus firmus* the faburden or bass line which supported the text's plainchant melody when this was sung in improvised polyphony; a reconstructed faburden performance is also included in the edition. Now in a revised second edition. For five voices: SATTB. vi + 14 pages. 2009, 2021. ISMN 979-0-57039-141-7.

- Edward Hedley: Terrenum sitiens / Walter Erle: Ave vulnus* (Nick Sandon) RCM112 £5.50  
The ‘Edwarde’ to whom *Terrenum sitiens* is ascribed is probably the Edward Hedley who sang in the choir of Magdalen College, Oxford in the 1530s. This, his only known composition, is exceptional both for its subject matter—the massacre of the Holy Innocents—and for its refrain structure which relates it more to the carol and responsory than to the votive antiphon. Walter Erle’s outstandingly successful career as a courtier to Henry VIII, Edward VI, Mary and Elizabeth (traced in some detail in the introduction to this edition) enabled him to found a dynasty of substantial landed gentry which survives to the present day. His chief musical talent seems to have been as a keyboard player, but this short votive antiphon in honour of one of the five wounds of Jesus is fluent and shows an understanding of the vocal medium; it may have been sung by a small group of chamber singers rather than by a larger ecclesiastical choir. Now in a revised second edition. SATTB. xvi + 28 pages. 2008, 2018. ISMN 979-0-57039-119-6.
- John Mason: Ve nobis miseris* (Nick Sandon) RCM113 £5.25  
A beautifully crafted setting for male-voice choir of a polished and eloquent prayer to Jesus ending with a Scriptural quotation. The composer was probably John Mason, B.Mus., an Oxford graduate who was a member of Cardinal Wolsey’s household chapel in the early 1520s. Now in a revised second edition. For five voices: TTTBB. viii + 16 pages. 2010, 2020. ISMN 979-0-57039-128-8.
- John Mason: Quales sumus O miseri* (Nick Sandon) RCM114 £5.25  
This is a sonorous and eloquent setting for male-voice choir of a unique text replete with images of mortality and suffering. The composer was probably John Mason, B.Mus., an Oxford graduate who was a member of Cardinal Wolsey’s household chapel in the early 1520s. Now in a revised second edition. For five voices: A/TA/TTBB. viii + 14 pages. 1994, 2020. ISMN 979-0-57039-096-0.
- William Alen: Gaude virgo mater Christi / William Pashe: Sancta Maria mater dei* (Nick Sandon) RCM115 £5.50  
These votive antiphons use the same ostinato *cantus firmus* F-G-A-B $\flat$ -A. Alen may have been a lay-clerk in the chapel choir of Magdalen College Oxford around 1540; Pashe was a London musician between about 1514 and 1537 and a vicar-choral at St Paul’s Cathedral during the 1520s. Now in a revised second edition. For five voices: TTBarBarB and SATTB. viii + 20 pages. 1994, 2021. ISMN 979-0-57039-097-7.
- John Taverner: Missa Mater Christi; Mater Christi sanctissima* (Nick Sandon) RCM116 £6.75  
John Taverner’s Mass *Mater Christi* is closely based upon his Marian antiphon of the same name; both works are published in this volume. They probably date from the late 1520s or early 1530s, and are slightly more restrained and formally clear-cut than his great six-part Masses. Now in a revised second edition. For five voices: SATBarB. viii + 36 pages. 1997, 2017. ISMN 979-0-57039-098-4.
- Hugh Sturmy: Exultet in hac die / William Whytbroke: Sancte deus* (Nick Sandon) RCM117 £5.00  
*Exultet in hac die* is composed on a monorhythmic plainchant *cantus firmus* honouring St Augustine of Canterbury. As a plainchant item it occurs in English Benedictine chant books but not in the Use of Salisbury; it seems probable that Sturmy’s attractive setting was adopted into the repertory of the refounded secular cathedral from that of the cathedral priory which preceded it. Nothing is known of the composer, but a ‘ballett of the a. b. c. of a preste called Heugh Stourmy’ was licensed by the Stationers’ Company of London in 1557–8. William Whytbroke was at Cardinal College with John Taverner in the later 1520s; his antiphon *Sancte deus* shows many similarities with Taverner’s own shorter antiphons. Now in a revised second edition. For five voices: SATBarB. vi + 13 pages. 1997, 2021. ISMN 979-0-57039-099-1.
- Robert Jones: Missa Spes nostra* (Nick Sandon) RCM118 £7.50  
Robert Jones was a singer in the Royal Household Chapel during the first half of Henry VIII’s reign. His Mass *Spes nostra* reveals an outstanding composer whose style is lyrical and informed by a strong sense of harmonic and vocal colour. Choirs will find this Mass very rewarding. Now in a revised second edition. For five voices: SATBarB. vi + 43 pages. 1999, 2021. ISMN 979-0-57039-100-4.
- Richard Pygott: Missa Veni sancte spiritus* (Nick Sandon) RCM119 £6.75  
Pygott was Master of Thomas Wolsey’s chapel (which Henry VIII considered better than his own) by 1517, and after Wolsey’s death he joined the Royal Household Chapel. Based on a very brief *cantus firmus*, this ornate and colourful Mass for Pentecost is the work of a highly skilled composer, the subtlety of whose style rewards close listening. Now in a revised second edition. For five voices: SATTB. x + 48 pages. 1993, 2018. ISMN 979-0-57039-101-1.

- John Taverner: O Christe Jesu; O Willelme; Missa Small devotion* (Nick Sandon) RCM120 £8.00  
Taverner's Mass *Small Devotion* shares material with his votive antiphon *O Christe Jesu pastor bone*. The antiphon's original text was probably *O Willelme pastor bone*, and the Mass may originally have been entitled *Sancti Willelmi devotio*. The two works may have been written in the later 1520s as a pair honouring St William of York, as an indirect compliment to Taverner's employer Thomas Wolsey, Archbishop of York. Now in a revised second edition. For five voices: SATBarB. viii + 80 pages. 2001, 2017. ISMN 979-0-57039-102-8.
- John Taverner: Magnificat for five voices* (Nick Sandon) RCM121 £5.25  
This faburden-based Magnificat is less elaborate than Taverner's six-part Masses but shares their rhythmic drive and melodic cogency. Now in a revised second edition. For five voices: SATBarB. vi + 15 pages. 1992, 2020. ISMN 979-0-57039-103-5.
- John Darke: Magnificat for five voices* (Nick Sandon) RCM122 £5.00  
John Darke may have been a vicar choral at Exeter Cathedral between about 1514 and 1526 and possibly again between about 1541 and 1571. His Magnificat, which is based on an unidentified *cantus firmus*, is in the rather restrained style which gained ground during the latter half of Henry VIII's reign. Now in a revised second edition. For five voices: ATTBarB. vi + 12 pages. 2007, 2021. ISMN 979-0-57039-125-7.
- Christopher Tye: Missa Sine nomine* (Nick Sandon) RCM123 £6.25  
Christopher Tye's *Missa Sine nomine* or *Mean Mass* is a strikingly original work, showing a command of imitative counterpoint, melodic development, harmonic control and dissonance treatment which taken together have little precedent in England. The editor suggests that Tye offered the work as his exercise for the Cambridge Mus.B. in 1537, and that the university accepted it for performance to celebrate the birth of Edward VI in October that year. Now in a revised second edition. For five voices: ATTBarB. viii + 28 pages. 2006, 2021. ISMN 979-0-57039-104-2.
- John Merbecke: Ave dei patris filia* (Nick Sandon) RCM124 £4.50  
A clerk of St George's Chapel, Windsor, for more than fifty years during the mid-sixteenth century, John Merbecke wrote some large-scale Latin church music before he converted to Protestantism and abandoned composition. His ambitious extended setting of the Marian antiphon *Ave dei patris filia* is fluent and workmanlike. Now in a revised second edition. For five voices: SATBarB. vii + 16 pages. 2002, 2019. ISMN 979-0-57039-105-9.
- Thomas Appelby: Magnificat for five voices* (Nick Sandon) RCM125 £5.00  
Appelby was organist and instructor of the choristers at Lincoln Cathedral between about 1537 and 1563, with a short spell as instructor at Magdalen College Oxford from 1538 to 1541. This attractive setting of the Vespers canticle, based on the first Magnificat tone, is one of only two surviving works by him. Now in a revised second edition. For five voices: ATTBarB. viii + 16 pages. 1995, 2021. ISMN 979-0-57039-106-6.
- Anonymous: Missa Sine nomine* (Nick Sandon) RCM126 £6.00  
The *cantus firmus* of this anonymous Mass resembles the Magnificat antiphon *Confessor domini* sung on feasts of confessor-bishops. The editor suggests that it may have been written in honour of St Augustine of Canterbury, who brought Roman Christianity to the English in 597 and became the first archbishop of the city. The Mass seems likely to date from the 15320s; it shares some musical features with Taverner's Mass *Small devotion* and Tye's *Missa Sine nomine*, and there is also a very close connection between the end of its Sanctus and the end of the Gloria of Taverner's Mass *Gloria tibi trinitas*, but it does not as yet seem possible to suggest a candidate for its authorship. Now in a revised second edition. For five voices: SATTB. viii + 40 pages. 2013, 2021. ISMN 979-0-57039-129-5.
- Nicholas Ludford: Domine Jesu Christe; Ave cujus conceptio* (Nick Sandon) RCM127 £5.50  
One of the finest composers of his generation, Ludford was in charge of the music in St Stephen's chapel in the palace of Westminster during the 1520s, 30s and 40s. One of these most attractive votive antiphons is addressed to Jesus, the other to Mary. Now in a second edition. Now in a revised second edition. For five voices: SATTB. vii + 22 pages. 1993, 2020. ISMN 979-0-57039-107-3.
- Robert Jones: Magnificat for five voices* (Nick Sandon) RCM128 £4.50  
Robert Jones was a gentleman of the Royal Household Chapel between about 1520 and the mid-1530s. Based on a faburden, this polished setting of the vespers canticle has a melodic directness and rhythmic vitality that are immediately attractive. Now in a revised second edition. For five voices: SATTB. v + 12 pages. 1993, 2021. ISMN 979-0-57039-108-0.
- William Pashe: Magnificat for five voices* (Nick Sandon) RCM129 £5.25  
William Pashe was a London musician between about 1514 and 1537 and a vicar-choral at St Paul's Cathedral during the 1520s. Like most English Magnificats of the period, this fluent and rather florid setting is based on a faburden and alternates plainchant and polyphonic verses. Now in a revised second edition. For five voices: SATBarB. vi + 17 pages. 1999, 2021. ISMN 979-0-57039-109-7.

- Robert Fayrfax: Laudi vivi alpha* (Nick Sandon) RCM130 £6.00  
 Robert Fayrfax was a member of the Royal Household Chapel for about twenty-five years, and seems to have been Henry VIII's favourite composer. The large-scale Marian antiphon *Lauda vivi alpha* shows many signs of being a late work, notably in its reticence, harmonic colouring and sense of overall planning. Now in a revised second edition. For five voices: SATBarB. viii + 22 pages. 1999, 2021. ISMN 979-0-57039-110-3.
- Nicholas Ludford: Ave Maria ancilla trinitatis* (Nick Sandon) RCM131 £5.00  
 Nicholas Ludford's Marian antiphon *Ave Maria ancilla trinitatis* is written on the same *cantus firmus*, the plainchant responsory *Inclina cor meum deus in testimonia tua*, as his *Salve regina* (RCM106) and his Mass *Inclina cor meum* (RCM132). Presumably the words and/or melody of the responsory had especial significance either for Ludford himself or for the institution which employed him. All three works show Ludford's characteristic melodic cogency and advanced harmonic sense. Now in a revised second edition. For five voices: SATBarB. viii + 15 pages. 2003, 2020. ISMN 979-0-57039-111-0.
- Nicholas Ludford: Missa Inclina cor meum* (Nick Sandon) RCM132 £7.25  
 Nicholas Ludford's Mass *Inclina cor meum* is written on the same *cantus firmus*, the plainchant responsory *Inclina cor meum deus in testimonia tua*, as his Marian antiphons *Salve regina* (RCM106) and *Ave Maria ancilla trinitatis* (RCM131). Presumably the words and/or melody of the responsory had especial significance either for Ludford himself or for the institution which employed him. All three works show Ludford's characteristic melodic cogency and advanced harmonic sense. Now in a revised second edition. For five voices: SATBarB. viii + 44 pages. 2003, 2020. ISMN 979-0-57039-112-7.
- Arthur Chamberlayne: Ave gratia plena Maria* (Nick Sandon) RCM133 £5.25  
 This attractive and characterful Marian antiphon by an almost completely unknown composer born probably in the 1470s reminds us how very able many minor early Tudor church composers were. Its text, in the humanistic Latin prose that became fashionable in the early 1500s, begins as a commentary on the Angelic Salutation and then goes its own way. Now in a revised second edition. For five voices: SATTB. vi + 17 pages. 2013, 2021. ISMN 979-0-57039-173-8.
- Thomas Tallis: Salve intemerata; Missa Salve intemerata* (Nick Sandon) RCM134 £7.25  
 This edition brings together an early Marian antiphon by Tallis and the Mass which he derived from it a few years later. The differences in style between the two works have much to tell us about Tallis's musical development during the 1530s. Now in a revised second edition. For five voices: SATBarB. xvi + 44 pages. 1995, 2020. ISMN 979-0-57039-113-4.
- Nicholas Ludford: Missa Regnum mundi* (Nick Sandon) RCM135 £6.50  
 The choice of *cantus firmus* for this Mass, a plainchant sung on the feasts of only two saints in the Sarum calendar, Margaret and Winifred, suggests that Ludford may have written it for St Margaret's church, Westminster, his own parish church in which he was married, served as a guild member and churchwarden, and was buried. Perhaps it was one of the compositions in the book of music which St Margaret's bought from him in 1533/4. Whatever the case, it is arguably his most 'modern' Mass: succinct and lyrical, with an imaginative handling of texture and many telling harmonic touches. Now in a revised second edition. For five voices: SATBarB. viii + 40 pages. 2007, 2020. ISMN 979-0-57039-126-4.
- Thomas Tallis: Ave rosa sine spinis* (Nick Sandon) RCM136 £5.00  
 This is one of the three large-scale Marian antiphons which survive from Tallis's early years; the others are *Salve intemerata* (RCM134) and *Ave dei patris filia* (RCM20). Elements of the composer's later style, particularly his melodic pithiness and ability to control a large structure, are already evident. Now in a revised second edition. For five voices: SATBarB. vii + 13 pages. 1995, 2020. ISMN 979-0-57039-114-1.
- Hugh Aston: Ave Maria ancilla trinitatis* (Nick Sandon) RCM137 £5.25  
 A contemporary of John Taverner, Hugh Aston was choirmaster at St Mary Newarke College, Leicester for over twenty years until the college was dissolved in 1548. In 1525 he was the first choice for the choirmaster's post at Thomas Wolsey's new foundation of Cardinal College, Oxford; on his refusal the position was offered to and accepted by Taverner. He was a gifted composer with a forthright and vigorous style and a particular fondness for imitative and motivic writing, both of which he handled with assurance and imagination. The Marian antiphon *Ave Maria ancilla trinitatis* is one of the most ambitious and impressive of his surviving works. Written on a large scale, it is extremely florid and colourful, exploiting a wide range of rhetorical devices and culminating in an exciting 'Amen' section. Now in a revised second edition. For five voices: SATT/BarB. vi + 18 pages. 2004, 2021. ISMN 979-0-57039-115-8.

*Hugh Aston: O baptista vates Christi* (Nick Sandon) RCM138 £5.00  
 A contemporary of John Taverner, Hugh Aston was choirmaster at St Mary Newarke College, Leicester for over twenty years until the college was dissolved in 1548. In 1525 he was the first choice for the choirmaster's post at Thomas Wolsey's new foundation of Cardinal College, Oxford; on his refusal the position was offered to and accepted by Taverner. He was a gifted composer with a forthright and vigorous style and a particular fondness for imitative and motivic writing, both of which he handled with assurance and imagination. This large-scale votive antiphon is addressed to John the Baptist, a saint rarely honoured by English composers. Now in a revised second edition. For five voices: SATTB. viii + 22 pages. 1992, 2018. ISMN 979-0-57039-116-5.

*Edward Martyn: Totius mundi domina* (Nick Sandon) RCM139 £6.00  
 Edward Martyn was a member of Magdalen College, Oxford for about twenty years from 1485, rising through the ranks from chorister through scholar to fellow. This huge votive antiphon, his only surviving work, sets a highly rhetorical prose text celebrating the five joys of Our Lady to music of unusual enterprise and distinctiveness, in a style akin to that of the younger Eton choirbook composers but showing idiosyncratic features such as rapid text declamation and a penchant for dissonance. The setting is exceptional among English works of the period in its exploitation of canon: all the verse or reduced-voice sections are canons at various intervals and distances. Now in a revised second edition. For five voices: SATTB. viii + 28 pages. 2015, 2021. ISMN 979-0-57039-175-2.

*Thomas Knyght: Missa Libera nos* (Nick Sandon) RCM140 £6.25  
 Thomas Knyght was a lay vicar or professional singer at Salisbury Cathedral from the 1520s, became instructor of the choristers towards the end of the decade and organist about ten years later; he still held all these positions in 1543 but no longer did so by 1550. This Mass on a plainchant *cantus firmus* for Trinity is a very interesting mixture of old and new: chant quotation in the highest voice (for altos or means) is accompanied by fluent imitative and motivic counterpoint in the style of Taverner's and Tye's Mean Masses. Some of Knyght's melodic mannerisms are also reminiscent of Taverner, but his spicy dissonance treatment seems all his own. Now in a revised second edition. For five voices: ATTBBarB. viii + 40 pages. 2015, 2021. ISMN 979-0-57039-180-6.

#### ANTICO BAROQUE (AB)

*Peter Philips: Fifteen Motets for Solo Voice and Continuo* (Lionel Pike) AB1 £7.25  
 These fifteen pieces from Philips's last collection, the *Paradisus Sacris Cantionibus Consitus ...* of 1628, are his only known works for solo voice and continuo. Many of the texts are highly emotional, and Philips sets them in an appropriately colourful style. For soprano or tenor, with organ or another continuo instrument. iv + 42 pages. 1991. ISMN 979-0-57039-000-7.

*Antonio Caldara: Three Cantatas for Soprano and Continuo* (Brian Pritchard) AB2 £6.25  
 Caldara was a contemporary of Vivaldi, and nearly as prolific as him. About half of his approximately three hundred cantatas were written between 1709 and 1715 when he was *maestro di cappella* for Prince Ruspoli in Rome. These three cantatas, *Lungi dall' idol mio*, *Partenza* and *Il Gelsomino*, each consist of two lyrical or dramatic arias preceded by recitatives. The editor has provided realisations of the continuo part. vi + 30 pages. 1996. ISMN 979-0-57039-001-4.

*Martin Peerson Complete Works I: Latin Motets* (Richard Rastall) AB3 £10.00  
 A series of accidents has denied the English composer Martin Peerson (c. 1572–1651) the reputation which his well-crafted and characterful music merits. This first volume in our complete edition of his works will help to rectify the omission. Most of the fifteen Latin motets in the volume have emotive texts which Peerson projects through colourful harmony and other imaginative musical gestures. The missing treble parts have been recomposed by the editor. For five voices: SSA/TT/BarB. x + 94 pages. 2002. ISMN 979-0-57039-002-1.

*Martin Peerson Complete Works II: Private Musicke or The First Booke of Ayres and Dialogues* (1620) (Richard Rastall) AB4 Score £9.75 Parts £16.25  
 This second volume of Martin Peerson's complete works is mainly devoted to the twenty-four songs published in 1620. Fourteen of these (including *Upon my lap my soveraigne sits*, Peerson's only work well known today) are in four parts; eight are in five; and two (including an ambitious setting of Ben Jonson's poem *See, O see who is heere come a-maying* composed for the royal May-day celebrations in 1604) are in six. Mingling pieces in a thoroughly madrigalian all-vocal style with others involving instruments (ideally a consort of viols, or a keyboard instrument or a lute, or even a solo bass viol), this collection illustrates the variety of English song during the reign of James I. Also included in this edition are six songs from manuscript sources: four three-part arrangements of songs from *Private Musicke* and two others which may be by Peerson. For various combinations of treble, alto, tenor and bass voices, plus instruments. 2007. Score xvi + 64 pages ISMN 979-0-57039-003-8. Instrumental parts for viols ISMN 979-0-57039-004-5.

- Martin Peerson Complete Works III: String Consort Music* (Richard Rastall) AB5 Score £11.00  
Parts £30.00
- This third volume of Martin Peerson's complete works contains the sixteen instrumental consort pieces—eight fantasias and eight almains—known to be by him. All but one are in six parts: two treble instruments, two tenor and two bass; the other is in five parts and dispenses with one of the basses. Peerson himself would have expected them to be played on viols, but performance by other instruments is also possible. The sectional fantasias juxtapose contrasting styles in an imaginative and enterprising way, while the almains are stylised dances on a smaller scale. 2009. Score xii + 84 pages. ISMN 979-0-57039-142-4. Set of eight instrumental parts (with the two tenor parts in both C-clefs and transposing G-clefs), ISMN 979-0-57039-145-5.
- Martin Peerson Complete Works IV: Mottects or Grave Chamber Musique (1630)* (Richard Rastall) AB6 Score £18.75  
Parts £18.75
- Published in 1630, Peerson's *Mottects or Grave Chamber Musique* is the earliest song-book by any composer setting the work of one named poet. The poet is Fulke Greville, first Lord Brooke (1554–1628), a favourite of Queen Elizabeth and King James I, admired as a well-bred courtier and a reliable and judicious servant of the state. The first twenty-one songs, in five parts, set verses from his *Caelica* sonnets, a large collection which he worked on for much of his life. The last four, in six parts, are two settings of a lament by an unidentified poet (perhaps Peerson himself?) on Brooke's own death. Peerson's music is quite varied: some of the settings are madrigalian in style—and prone to harmonic surprises—while others resemble his sacred verse songs. The title-page describes the songs as 'all fit for Voyces and Vials', and Peerson also supplied an organ continuo part including his own version of figured bass (reproduced in the edition). 2011. Score xx + 168 pages in two parts only available together. ISMN 979-0-57039-154-7. Set of seven instrumental parts, ISMN 979-0-57039-155-4.
- Martin Peerson Complete Works V: Sacred Songs* (Richard Rastall)
- |  |       |                     |
|--|-------|---------------------|
|  | AB7   | Score (1–31) £30.00 |
|  | AB7ab | Score (1–26) £25.00 |
|  | AB7c  | Score (27–31) £6.25 |
|  | AB7d  | Parts (6–26) £27.50 |
|  | AB7e  | Organ (27–30) £3.75 |
- Volume V contains Peerson's most extensive pieces as well as some of the miniature gems for which he has long been known. The principal contents are the 21 domestic consort-songs, presumably to be performed with viols, that set psalms and other biblical and devotional texts but also include an extended poetic meditation on the Passion and a lament for James I's cousin Lady Arbella Stuart. Among the full-style songs are the miniature gems that long ago earned Peerson a reputation as an important and individual voice of the early Stuart period. Also included is Peerson's surviving liturgical music with organ accompaniment: three verse-anthems and one full anthem. As Master of the Children at St Paul's cathedral, he must have composed more church music than this, mainly lost when the cathedral was destroyed in the Great Fire of 1666. These small remnants survived because they were copied for use in Durham cathedral. Like most of the sacred songs, they are published here for the first time. 2019.
- Complete score of songs 1–31 in three fascicles (AB7), xxiv + 292 pages, ISMN 979-0-57039-199-8. For the convenience of performers the first two fascicles, containing the scores of the devotional songs nos. 1–26 (music with introduction and commentary), and the third fascicle, containing the liturgical songs nos. 27–31 (music only), are available separately as AB7ab and AB7c respectively.
- Instrumental parts for the devotional songs 6–26 (AB7d) and an organ part for the liturgical songs 27–30 (AB7e) are also available. AB7d: 8 x 48 pp (Cantus, Altus string, Altus wind, Quintus string, Quintus wind, Tenor string, Tenor wind, Bassus) and 1 x 4 pp (Sextus): ISMN 979-0-57039-200-1. AB7e: 1 x 20 pp (Organ): ISMN 979-0-57039-201-8.
- Martin Peerson Complete Works VI: Keyboard Music and Literary Work* (Richard Rastall) AB8 £3.25
- This volume includes the four keyboard works ascribed to Peerson: an *Alman* (printed here in two versions), *The Primrose* and *The Fall of the Leaf* (both of which are also almains in style), and a keyboard adaptation of the lutenist John Dowland's *Piper's Pavan*. Also included is Peerson's only known literary creation, a poem commending Thomas Ravenscroft's *Briefe Discourse* (1614). iv + 13 pages. 2017. ISMN 979-0-57039-191-2.
- John Milton (1562–1647) Complete Works I: Vocal Music* (Richard Rastall) AB9 £11.75
- As the editor remarks in his introduction, John Milton the composer deserves better than to be known solely as 'father of the poet'. Much of the music that he composed during his long life must be lost, but enough remains to show his versatility, competence and individuality. This volume includes two versions of the madrigal *Fair Orian, in the morne* which he contributed to *The Triumphes of Oriana* (1601), ten sacred partsongs probably intended for chamber rather than chapel use, some harmonized hymn tunes, and instrumental parts for the exotic scoring prescribed in one source of *Thou God of might*. xi + 94 pages. 2011. ISMN 979-0-57039-147-9.

*John Milton (1562–1647) Complete Works II: Consort Music and Poems* (Richard Rastall) AB10 Score £7.50  
Parts £20.00

As the editor remarks in his introduction, John Milton the composer deserves better than to be known solely as ‘father of the poet’. Much of the music that he composed during his long life must be lost, but enough remains to show his versatility, competence and individuality. Concluding our complete edition, this volume includes four five-part fantasias, an *In nomine* and a fantasia in six parts, and two commendatory sonnets contributed by Milton to works published by friends. 2011. Score v + 44 pages, ISMN 979-0-57039-148-6. Set of eight instrumental parts (with the two tenor parts in both C-clefs and transposing G-clefs), ISMN 979-0-57039-149-5.

*Thomas Bateson: Holy, Lord God almighty* (Ian Payne) AB11 £3.00

Best known for his two books of madrigals (1604 and 1618) Thomas Bateson was organist and choirmaster first at Chester Cathedral from 1601 to 1608, and then at Christ Church Cathedral, Dublin from 1609 until his death in 1630. This ambitious and impressive seven-part anthem is his only known sacred composition; it is thought to be his exercise for the B.Mus. degree at Trinity College, Dublin (he was probably the first recipient of a music degree from an Irish university); it may have been performed at a degree congregation in Dublin Cathedral on Trinity Sunday 1612. For seven voices, TtTrAATTB. ii + 8 pages. 2013. ISMN 979-0-57039-162-2.

*[John Ward]: Vota persolvam* (Ian Payne) AB12 £4.00

The editor makes a very strong case for attributing this anonymous six-part motet to the important madrigalist and composer of consort music John Ward (c.1590–1638). Although conveniently called a motet, the piece is so madrigalian in style that it might better be called a sacred madrigal; it shows how secular and sacred genres could blend in early seventeenth-century England. For six mixed voices. ii + 14 pages. 2012. ISMN 979-0-57039-163-9.

*Robert Ramsey: How doth the city remain desolate and Woe is me that I am constrained* (Ian Payne) AB13 £4.00

Robert Ramsey was Organist and Master of the Choristers at Trinity College, Cambridge, probably from about 1615 until his death in 1644. He was a distinctly individual composer who introduced into his music more Italianisms than most of his English contemporaries. These two settings exploit unusual melodic movement and harmonic tensions to evoke their penitential texts. Only four of the six voices of each work survive, and the missing voices have been recomposed for this edition. For six mixed voices. ii + 13 pages. 2012. ISMN 979-0-57039-165-3.

*John Holmes: Evening Service ‘in medio chori: for trebles’* (Ian Payne) AB14 £5.00

John Holmes (d. 1629) was respectively Organist (c.1599–1621) at Winchester Cathedral and Master of the Choristers (1621–9) at Salisbury Cathedral, and one of the earliest and most important provincial composers of verse anthems and services. This fine setting of the Magnificat and Nunc dimittis is preserved only as a keyboard score in the Batten organ book; the editor has reconstructed the six vocal parts from the organ part. It is unusual in both its scoring ‘for trebles’ (a rare boy’s voice pitched a third or fourth higher than the usual ‘mean’ or boy alto) and its designation ‘in medio chori’, which surely refers to a group of three verse soloists (or perhaps a small semi-chorus) placed ‘in the middle of the choir’ between and at some distance from the decani and cantoris ‘sides’. For six voices: TtTrMATB and organ. i + 26 pages. 2013. ISMN 979-0-57039-167-7.

*Robert Ramsey: Four collects for five voices* (Ian Payne) AB15 £4.50

Robert Ramsey was Organist and Master of the Choristers at Trinity College, Cambridge, probably from about 1615 until his death in 1644. He was a distinctly individual composer who introduced into his music more Italianisms than most of his English contemporaries. These five-part settings of *Almighty God, which hast given us thine only begotten Son*, *Almighty God, which through thine only begotten Son, We beseech thee*, *O Lord* and *Almighty God, which hast knit together thine elect* (the *Book of Common Prayer* collects for Christmas, Easter, the Annunciation and All Saints) survive incomplete, and the editor has recomposed the missing voices (three out of five in one remarkable case). For five voices: MMCtTB. iv + 16 pages. 2013. ISMN 979-0-57039-169-1.

*Henry Loosemore: Five anthems for five and eight voices* (Ian Payne) AB16 £5.25

One of a remarkable family of west-country musicians, Henry Loosemore served as organist of King’s College, Cambridge between 1627 and his death in 1670; there he produced some of the most imaginative and original church music of his time. The five anthems in this volume are: *Behold, now praise the Lord* (MMAATTBB); *O God, my heart is ready* (MAATB); *Tell the daughter of Sion* (MAATB); *To Jesus Christ, the faithful witness* (MMATB) and *Unto thee lift I up mine eyes* (MAATB). The first is for unaccompanied voices and the others include an organ part. All except *Tell the daughter of Sion* include editorial recompositions of missing voices. iv + 37 pages. 2013. ISMN 979-0-57039-170-7.

- Thomas Wilson: Seven full anthems for four voices* (Ian Payne) AB17 £4.50  
Born early in 1618, Thomas Wilson was a chorister at Durham cathedral between about 1630 and 1634. In February 1635 John Cosin, one of the prebendaries of the cathedral, moved to Cambridge to become master of Peterhouse, and he took the ex-chorister with him to serve in the choir which he intended to create to enhance the ‘beauty of holiness’ of college worship. Thus Wilson became organist of Peterhouse while still only in his late teens, and played a major role in the remarkable musical flowering that took place in the college during the next half-dozen years. As a composer he made a significant contribution to the chapel’s repertory, although his music does show rather unusual technical limitations. The seven anthems in this volume are: *Almighty God, which madest thy blessed son; Behold, how good and joyful a thing it is; Behold, now praise the Lord; Blessed is the man that feareth the Lord; Holy, holy, holy, Lord God of Sabaoth; Thy mercy, O Lord, reacheth unto the heavens; Turn thy face from my sins*. All are transposed here for SATB, and all except *Behold, now praise the Lord* include editorial recompositions of missing voices. iv + 18 pages. 2014. ISMN 979-0-57039-176-9.
- Thomas Wilson: Music for morning and evening service* (Ian Payne) AB18 £4.50  
As organist at Peterhouse (see AB17, above) one of Wilson’s duties must have been to provide music for the services sung in the college chapel under John Cosin’s regime. The copy of the five-part setting of Venite (SAATB) for morning service in the Peterhouse partbooks is dated 1636, soon after the young composer arrived in Cambridge. The four-part Magnificat and Nunc dimittis (SATB) for evening service also included in this volume could be contemporary or perhaps slightly later. The editor has recomposed the vocal part missing from Venite. iv + 16 pages. 2014. ISMN 979-0-57039-178-3.
- Thomas Wilson: Five collects and an Easter anthem* (Ian Payne) AB19 £5.50  
As organist at Peterhouse (see AB17, above) one of Wilson’s duties must have been to provide music for the services sung in the college chapel under John Cosin’s regime. This volume contains five settings of collects from the Book of Common Prayer—*Almighty God, which doest see* (second Sunday in Lent); *Almighty God, which madest thy blessed son* (Circumcision); *Grant, we beseech thee* (fourth Sunday in Lent); *Merciful Lord, we beseech thee* (St John the Evangelist); and *Prevent us, O Lord* (fourth prayer after communion)—and also a setting of *Christ rising again/Christ is risen* for morning service on Easter Day. *Merciful Lord* is for SAATTB; the others are for SAATB. *Almighty God, which madest* and *Prevent us, O Lord* are unaccompanied; the others have an organ part. *Almighty God, which doest see* and *Merciful Lord* include short verse sections. The editor has skilfully and idiomatically reconstructed missing vocal and organ parts in order to make these attractive works once again performable. vi + 40 pages. 2014. ISMN 979-0-57039-179-0.
- Martin Peerson Complete Works VII: Supplementary Volume* (Richard Rastall) AB20 £12.00  
This volume contains anonymous sacred songs from Oxford, Bodleian Library, Tenbury MSS 1162–7, a major source of many of the songs by Peerson already published in Volume V of this series (AB7); a few others come from sources dating from the 1630s. Several of the songs presented here show stylistic similarity to works known to be by Peerson. Most of the settings are for vocal ensemble and viol consort and were probably meant for domestic use, but three ambitious *a capella* pieces (*All ye nations of the world, Laudate dominum in sanctis* and *O sing unto the Lord* in 6, 8 and 9 parts respectively) could be exercises for Cambridge music degrees. vi + 95 pages. 2025. ISMN 979-0-57039-216-2. Parts for the compositions involving viols can be downloaded gratis from the Antico Edition website at [https://anticoedition.ndo.co.uk/AB20PRTS\\_Optimized.pdf](https://anticoedition.ndo.co.uk/AB20PRTS_Optimized.pdf).
- Henry Loosemore: Three verse anthems* (Ian Payne) AB21 £5.50  
One of a remarkable family of west-country musicians, Henry Loosemore served as organist of King’s College, Cambridge between 1627 and his death in 1670; there he produced some of the most imaginative and original church music of his time. The three anthems in this volume are: *Behold, it is Christ* (MMAB soli, MMAATBB chorus and organ), *Fret not thyself* (MCTB soli, MCCTB chorus and organ) and *Thou art worthy, O Lord* (MAATB soli, MMAATB chorus and organ). All include editorial recompositions of missing voices. iv + 40 pages. 2017. ISMN 979-0-57039-182-0.
- Henry Loosemore: Four verse anthems* (Ian Payne) AB22 £6.25  
One of a remarkable family of west-country musicians, Henry Loosemore served as organist of King’s College, Cambridge between 1627 and his death in 1670; there he produced some of the most imaginative and original church music of his time. The four anthems in this volume are: *Praise the Lord, O my soul* (B solo, MAATB chorus and organ), *To Jesus Christ, the faithful witness* (MAB soli, MAATB chorus and organ) *Truly God is loving unto Israel* (TB soli, MMAATB chorus and organ) and *Turn thee again, O Lord* (MMAAATB soli, MMAATB chorus and organ). Missing vocal and organ parts have been recomposed by the editor. v + 44 pages. 2018. ISMN 979-0-57039-193-6.

- William Child: Te Deum; Jubilate; Bow down O Lord* (Ian Payne) AB23 £5.00  
 The long-lived William Child (1606/7–97) spent most of his adult career as organist of St George’s Chapel, Windsor; after the restoration of the monarchy in 1660 he also became an organist of the Chapel Royal. A prolific composer of Anglican services and anthems, he could evoke and illuminate a text but was also capable of jejune if not perfunctory work. The Latin *Te Deum* and *Jubilate*, for four-part choir divided into *decani* and *cantoris*, are in an outgoing ‘public’ style, while the little four-part anthem *Bow down O Lord* is more intimate, with some affective harmony. Missing vocal parts have been recomposed by the editor. v + 36 pages. MATB, unaccompanied. 2019. ISMN 979-0-57039-194-3.
- Henry Molle: Te Deum; Great and marvellous are thy works* (Ian Payne) AB24 £5.00  
 Henry Molle (d. 1658) was a fellow of King’s College, Cambridge, and a senior academic of the university for some forty years. Although he was a gentleman-composer rather than a professional, his music is fluent and shapely, benefitting perhaps from the influence of Henry Loosemore, his contemporary at King’s. Molle’s four-voice unaccompanied Latin *Te Deum* may well have been composed for Peterhouse during the exceedingly high churchman John Cosin’s mastership of that college; it exists in two versions, for double choir and single choir (MATB), both of which are printed here. The verse anthem *Great and marvellous are thy works* for MMAATB soloists and choir with organ also belies Molle’s amateur status. Missing material has been recomposed by the editor. v + 30 pages. 2019. ISMN 979-0-57039-203-2.