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The article focuses on one of the most important surviving manuscripts of pre-Reformation England, the Eton Choirbook, presumably compiled between the 1490s and 1500/10s. A brief description of it is given, as well as data on the history of the manuscript. The present paper is a focused study of the aspects of the implementation of polyphony in the English musical tradition of the early Renaissance. The paper addresses the composition of vocal parts in the works from the collection, the possible reasons for their variety (from 4 to 13 voices), the issues of general choral range, the use of the various reduced groupings, and their influence on the features of formal structures in English polyphonic music of this period, as well as the cantus firmus treatment by English composers.

Keywords: Eton Choirbook, English polyphony, choral music of the end of the 15th century, music style of early Tudor era, the formal structures in English antiphony, choral range, cantus firmus

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