Stainer & Bell are pleased to announce that they are now publishers to the Purcell Society, and will be publishing all new volumes in the Purcell Society Edition and the new **Purcell Society Edition Companion Series**, a significant contribution to the study of music and theatre in Restoration England which will include the work of composers who were an important influence on Henry Purcell.

The Purcell Society Edition Companion Series presents in modern critical texts – and in many cases for the first time – a varied repertoire of hitherto largely inaccessible work by the composer’s contemporaries, which will both illuminate his own achievement and further our understanding of this flourishing yet complex period of musical and theatrical activity as a whole.

This catalogue contains details of recent and forthcoming volumes, as well as performing material and digital publications (see pages 10–12 for full details). Subscription to either series may begin with any volume and can be cancelled in writing at any time. Subscribers receive a discount of 10%. For full details please contact the publisher. If commitment to a subscription is impossible, single volumes may be purchased at the full retail price. An order form is enclosed for your convenience.
PE1  Henry Purcell: Three Occasional Odes
Edited by Bruce Wood  Price: £65.00

In addition to Celestial music did the gods inspire and Great Parent, hail!, formerly in Miscellaneous Odes and Cantatas which is now replaced by PE27 Symphony Songs, PE1 contains The Yorkshire Feast Song, Of old, when heroes thought it base, which was the inaugural volume of the series, published in 1878 and edited by a founder-member of the society, W. H. Cummings. The first English score with full Baroque instrumentation, including trumpets and oboes, it is a consummate display of orchestral mastery, and represents the composer’s first response to Giovanni Battista Draghi’s 1687 setting of Dryden’s Cecilian Ode From Harmony. Performing material for each ode is available for rental (see page 11 for details).

PE12  Henry Purcell: The Fairy Queen
Edited by Bruce Wood and Andrew Pinnock
Price: £95.00

Presented in a highly praised new production by Glyndebourne Opera in 2009, revived in 2012, this edition of Purcell’s third semi-opera, The Fairy Queen, offers a new and definitive version of words and music prepared by two leading scholars in the field. The play-text, anonymously adapted from Shakespeare’s A Midsummer Night’s Dream, is printed in full, and the role of the various sources, and the relationship of the manuscript theatre score to the printed word-books of 1692 and 1693, are thoroughly reappraised. The other sources include music manuscripts which have not previously been examined, and which prove to have a significant bearing on the musical text. Full account is taken of the varied instrumental resources and conventions accessible to the Restoration composer, reflected in the multi-purpose performing material for the edition which is available for rental (see page 11 for details).
Purcell began writing for the stage in 1680. His work for the two London theatre companies (which merged in 1682, but which in 1695 split once more into two competing factions) constituted an increasingly important aspect of his creative activities in the late 1680s, and became exceptionally fruitful in the last six years of his life, encompassing not merely his four great dramatic operas but also a prodigious quantity of music for more modest stage pieces.


The original Purcell Society edition of this volume, edited by Alan Gray and published in 1917, has long been out of print. This comprehensive new edition – the only one available of most of the music – is based on a fresh examination of all the surviving materials, including newly discovered manuscript sources, carried out by one of the greatest living authorities on Purcell’s dramatic music.
Purcell’s only setting of the Morning, Communion and Evening services of the Anglican rite, the Service in B flat major, includes the four principal and the four alternative canticles and psalms, the Responses to the Commandments, and the Creed. The style is ‘full’, though including numerous verse sections with kaleidoscopic changes of scoring, and the music is relatively straightforward, perhaps being intended for ordinary cathedral use rather than for the Chapel Royal. Its six canonic doxologies and four other canons were almost certainly intended to emulate those of Blow’s G major Service, but are actually more complex, and are fine examples of the composer’s contrapuntal skill, surpassing even that of his master. A setting of the Te Deum and Jubilate in Purcell’s celebratory D major manner, with trumpets and strings (the first setting with orchestra by an English composer), was admired by his contemporaries and was the inspiration for similar pieces by Blow, Turner, Croft and Handel. Included in the appendix to the volume are the Magnificat and Nunc Dimittis in G minor, attributed to Purcell though more probably by his brother Daniel.

Performing material for the Te Deum and Jubilate in D is available for rental (see page 11). Selected titles from this volume are also available in digital form (see page 12 for details).
Like its counterpart the symphony anthem, the symphony song is a distinctive genre of Restoration vocal music. The nine duets and trios in this new volume of the revised Purcell Society Edition were originally distributed in anthologies of duets, trios and catches (Volume 22) and of miscellaneous odes and cantatas (Volume 27), which dated from 1922 and 1957 respectively. In contrast, Symphony Songs presents these works as a distinctive musical corpus, and in entirely new editions incorporating several important primary sources recently discovered, with a comprehensive list of variant readings and a textual history that greatly enhances our understanding of these works, how they evolved, and how they were performed. A set of instrumental parts is also available (see page 11).

This volume continues the reordering of the Society’s edition of Purcell’s anthems, under which all the large-scale verse anthems with strings will be found in Volumes 13 (in preparation) and 14 and 17 (already published); all the verse anthems with organ in Volumes 28 (in preparation) and 29; and the stile antico anthems and the Latin motets in Volume 32 (in preparation).

All eleven pieces in the present volume were probably composed for the Chapel Royal, and all appear to belong to Purcell’s later years. Four of them are explicitly dated – the earliest 1687 – in an authoritative source which was not available to previous editors of the music: a score-book in the hand of the celebrated bass singer John Gostling, whose cavernous low register Purcell exploited for its dramatic effect in some of his finest compositions for the Chapel.

The individual anthems from this volume are also available in digital form (see page 12 for details).
PC1  Louis Grabu: *Albion and Albanius*  
Edited by Bryan White  
Price: £80.00

*Albion and Albanius* is the first full-length all-sung opera in English, to a libretto by John Dryden, and produced at London’s Dorset Garden Theatre on 3 June 1685. It was composed by the erstwhile Master of the King’s Musick, Louis Grabu (fl. 1665–1694), a French musician mentioned by Pepys, who most likely was chosen for the role at the suggestion of the influential actor and impresario Thomas Betterton. A panegyric to James II and Charles II, the score is of particular interest as representing in its recitatives, ensembles and choral and orchestral numbers the French style of Lully, usually encountered in English stage music at the time as only one influence among many, and it is in striking contrast to the score for Dryden’s sequel to the work, *King Arthur*, with music by Henry Purcell. Performing material is available for rental (see page 10).

PC2  John Blow: *Venus and Adonis*  
Edited by Bruce Wood  
Price: £65.00

John Blow’s pastoral opera *Venus and Adonis*, an important addition to the Companion Series, is another key score from the decade of the 1680s: a stage work that was an important focus of transition between the pre-Restoration masque and the genres of opera and semi-opera. Long recognised as influential far beyond its modest scope, this delightful piece is newly edited by the distinguished 17th-century scholar Bruce Wood, with the original and revised versions of the work printed in parallel text on facing pages – the first time an opera has ever been presented in this way. Full performing material for the opera, including single-version scores, is available for rental or purchase (see page 10 for details).
PC3  Giovanni Battista Draghi: From Harmony
(A Song for St Cecilia’s Day, 1687)
Edited by Bryan White  Price: £55.00

Never previously published, though surviving in no fewer than five manuscript copies, Draghi’s A Song for St Cecilia’s Day of 1687 impressed his contemporaries, and merits admiration from modern audiences for its intrinsic musical qualities and as a crucial reference point for English music of the period. It is by far the largest of Draghi’s surviving works; its rich Italianate scoring includes a pair of trumpets (their first known appearance in an English choral work), and features concerto-like contrasts between voices and instruments. Greatly expanding on its models of court and Cecilian ode, From Harmony testifies both to Draghi’s reputation amongst his English contemporaries, and to his influence in style, form and instrumentation on the composer of Hail! bright Cecilia and The Yorkshire Feast Song (included in the new PE1) in particular. Performing material is available for rental (see page 10).

PC4  Restoration Trio Sonatas
Edited by Peter Holman and John Cunningham
Price: £55.00

Highly appealing to scholars and amateur and professional performers alike, the nine pieces in this collection comprise all the known trio sonatas that survive complete and appear to have been written in England during the reign of Charles II by composers other than Purcell. John Blow’s G minor Ground and Sonata in A, and a G minor sonata by Draghi, not only stand comparison with music of the younger composer, but also, in their varied approach to form, throw fascinating light on his more Italianate approach to the genre. All the sonatas – works by Robert King (a Sonetta after the Italion way), Johann Gottfried Keller, Nicola Matteis senior and Gerhard Diesineer – are attractive to play and listen to, and the collection significantly extends our understanding of the context in which Purcell’s famed sonatas arose. Performing material is available for purchase (see page 11).
An extraordinary acknowledgement of the esteem with which the composer was regarded in his lifetime, the three surviving odes on the death of Henry Purcell are also in themselves among the finest works by his English contemporaries. John Blow’s extended elegy ‘Mark how the lark and linnet sing’, which sets a poem by Dryden, modestly scored for two voices, two recorders and continuo, is a masterpiece displaying both the contrapuntal skill which Blow had taught Purcell and the florid declamatory style which Purcell had brought to perfection in such numbers as ‘’Tis Nature’s voice’ in *Hail! bright Cecilia*. Henry Hall’s ‘Yes my Aminta’, laid out for similar forces, is an eloquent and finely crafted pastoral dialogue in the pathetic style, with words probably written by the composer himself. Grandest in conception is ‘Come, come along for a dance and a song’, by Jeremiah Clarke. Setting a conventional pastoral elegy penned by an unknown hand, it marshals three solo voices, chorus and full baroque orchestra in a sequence of contrasting movements – including both the song and the dance to which the title refers – which together form a lament at once arresting and poignant. The three works have not hitherto been presented together, and the Clarke appears for the first time in a modern critical edition – together with Godfrey Finger’s hitherto unpublished ‘Farewell’ Suite in G minor, probably from his own lost ode on Purcell’s death. For performing material, please see page 10.
This wide-ranging anthology offers performers and scholars both a musical context for the keyboard works of Henry Purcell and a generous selection of fascinating repertoire from the period. All the selected music is of fine quality, and the works published here either for the first time, or for the first time in modern editions, include harpsichord suites by John Blow, Albertus Bryne, John Cobb, Giovanni Battista Draghi and Francis Forcer, a setting of Lully’s *Scocca Pur*, and organ verses and voluntaries by John Hingeston and Anon. In addition, the latter contributes a pair of keyboard suites whose pattern of almand-corant-saraband is amongst the earliest found in English sources. For a complete picture, there are also new editions of more familiar works by Blow, Matthew Locke, John Moss and Benjamin Rogers, offering in this single-volume format an attractive collection of music, much of which is not available elsewhere.

*In preparation*
PERFORMING MATERIAL

The Purcell Society volume to which the performing material relates is shown in brackets after the title.

John BLOW
Mark how the lark and linnet sing (PC5)
Set of Instrumental Parts Y319 £20.00

Venus and Adonis (PC2)
Version 1 (original version):
Full Score and Vocal and Instrumental Material HL391A Rental
Performance Score Y281 £9.95
Set of Instrumental Parts Y282 £50.00

Version 2 (revised version):
Full Score and Vocal and Instrumental Material HL391B Rental
Performance Score Y283 £9.95
Set of Instrumental Parts Y284 £50.00

Jeremiah CLARKE
Come, come along for a dance and a song (PC5)
Full Score and Vocal and Instrumental Material HL421 Rental

Giovanni Battista DRAGHI
From Harmony (PC3)
Full Score and Vocal and Instrumental Material HL402 Rental

Louis GRABU
Albion and Albanius (PC1)
Full Score and Vocal and Instrumental Material HL409 Rental

Henry HALL
Yes my Aminta, ’tis too true (PC5)
Set of Instrumental Parts Y319 £20.00
Henry PURCELL
Celestial music did the gods inspire (PE1)
Full Score and Instrumental Parts   HL394  Rental
_Vocal scores are available for sale (print to demand) or for rental_

The Fairy Queen (PE12)
Full Score, Play-Texts and Vocal
and Instrumental Material   HL390  Rental

Great Parent, hail! (PE1)
Full Score and Instrumental Parts   HL396  Rental
_Vocal scores are available for sale (print to demand) or for rental_

Of old, when heroes thought it base
(The Yorkshire Feast Song) (PE1)
Full Score and Instrumental Parts   HL395  Rental
_Vocal scores are available for sale (print to demand) or for rental_

Symphony Songs (PE27)
Set of Instrumental Parts   Y241  £24.50

Te Deum and Jubilate in D (PE23)
Full Score and Instrumental Parts   HL422  Rental
_Vocal scores are available for sale (print to demand) or for rental_

_Restoration Trio Sonatas_ (PC4)
Set 1. Two Violins, Instrumental Bass and Continuo
Giovanni Battista Draghi: Sonata in G minor
John Blow: Ground in G minor
Johann Gottfried Keller: Sonata with Suite in G minor
Performance Score and Parts   Y301  £20.00

Set 2. Two Violins, Instrumental Bass and Continuo
John Blow: Sonata in A major
Gerhard Diesineer: Sonata in G minor
Nicola Matteis senior: Sonata in A major
Performance Score and Parts   Y302  £20.00

Set 3. Two Violins and Continuo
Johann Gottfried Keller: Sonata in A major
Robert King: Sonata in A major (‘Sonetta after the Italian way’)
Nicola Matteis senior (attrib.): Sonata in D major
Performance Score and Parts   Y303  £15.00

_Please see overleaf for details of digital publications_
Digital Publications

Individual titles from Purcell Society Edition Volumes 23 (Services) and 29 (Sacred Music, Part V: Continuo Anthems, Part II) are now available for purchase as Adobe Acrobat PDF files. Delivered to your inbox by email, each PDF file is sold with a licence to print up to ten copies (or multiples thereof by the purchase of additional licences) for use by your choir.

The PDF files are available through the secure Stainer & Bell online shop at www.stainer.co.uk/shop/pe23.html and www.stainer.co.uk/shop/pe29.html, which gives full details of each title together with a free sample of the first page. Titles from further choral volumes will be added in due course, so please check the website for updates.

For further information about the volumes listed, please contact the publisher or consult the website. Full information about the complete series may be found at www.henrypurcell.org.uk, the official website of the Purcell Society.

Stainer & Bell Ltd

PO Box 110, Victoria House, 23 Gruneisen Road, London N3 1DZ, England
Telephone: +44 (0) 20 8343 3303 Fax: +44 (0) 20 8343 3024
email: post@stainer.co.uk www.stainer.co.uk

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