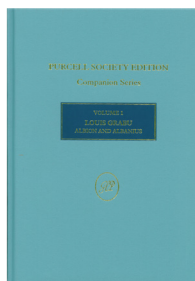




STAINER & BELL and the PURCELL SOCIETY EDITION

In 2007 Stainer & Bell were invited to undertake completion of the ‘new’ Purcell Society Edition, a project begun in the 1970s to issue in 33 volumes a fundamentally re-edited edition of the composer’s entire output, replacing ‘The Works of Henry Purcell’ issued by the Society between the 1870s and 1970s. At the same time, the change of publisher marked the inception of the Purcell Society Edition Companion Series, which is now complete in six volumes as originally planned. The Companion Series presents in modern critical texts – and in most cases for the first time – a varied repertoire of previously inaccessible work by the composer’s contemporaries, which 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 Stainer & Bell volumes for both series, including information about performing material and digital publications (see pages 14–19 for full details). Subscription to the Purcell Society Edition 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. Please see the back page for ordering information.



PURCELL SOCIETY EDITION

PE1 Henry Purcell: **Three Occasional Odes**
Edited by Bruce Wood Price: £45.00

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 pages 15–17 for details).

PE3 Henry Purcell: **Dido and Aeneas**
Edited by Bruce Wood
Price: £60.00

In the late eighteenth century, music historians decided, on not much evidence, that Purcell had composed *Dido and Aeneas* expressly for schoolgirls. Its Chelsea boarding school performance happened, undoubtedly, in 1688 or 1689; but scholars should have stopped to ask what Purcell, a rising composer on the brink of stardom on the public stage, stood to gain by involving himself in fringe musical theatre. Over the past thirty years a different view has gained traction. *Dido* makes excellent (if unexpected) sense when reimagined as a gritty, at times rather risqué piece meant to impress King Charles II and his famously broadminded circle of connoisseurs. A court origin has major implications for casting – in particular for the crucial role of the Sorceress, whose part, in conformity with seventeenth-century theatrical convention, was clearly conceived for a bass singer.

The new edition takes account not only of these developments but also of two manuscript full scores hitherto entirely or largely disregarded. One, now in the USA, came to light as recently as 2000, and proves to be the second earliest extant score of the opera. The other, more important, once belonged to Sir Frederick Ouseley, was purchased after his death by a Japanese collector, and is now preserved in Wakayama. Consulted for some details in the original Purcell Society *Dido* of 1889, it had since been dismissed as a nineteenth-century secondary source. In fact it is probably the earliest of all the surviving scores, prepared around 1770 and retaining numerous original features not found elsewhere – including twentieth-century scholarly editions, all of which rely heavily on the Tenbury manuscript, now shown to embody significant defects. The new edition, a radical reappraisal of one of Purcell's greatest works, was premiered by staff and students of the Royal Academy of Music on 27 May 2021. Performing material is available (see page 16 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 16 for details).

PE13 Henry Purcell: **Sacred Music, Part I:
Nine Anthems with Strings**

Edited by Margaret Laurie, Lionel Pike
and Bruce Wood

Price: £75.00

As a further stage of the reordering of the Society's edition of Purcell's anthems, following on from Volume 29, the nine items in Volume 13 span the whole of the composer's output of symphony anthems. It contains his first two works in the genre, *My beloved spake* (both the original and the revised version being presented in full) and *Behold, now praise the Lord*; three two-violin anthems from the mid-1680s, *They that go down to the sea in ships*, *I will give thanks unto the Lord*, and *O Lord, grant the King a long life*; and four anthems composed between 1687 and 1690: *Behold, I bring you glad tidings*, *Blessed are they that fear the Lord*, *My song shall be always*, and *Thy way, O God, is holy*. The last of these is, for the first time, published complete with its instrumental movements, which survive only in the rediscovered Gostling Manuscript. Three of the Society's most senior editors have collaborated in the preparation of the volume.

Performing material is available for purchase (see pages 15–18 for details). The individual anthems from this volume are also available in digital form (see page 19 for details).



PE21 Henry Purcell: **Dramatic Music, Part III:
Vocal and Instrumental Music for the Stage**
Edited by Margaret Laurie Price: £85.00

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 productions for which the music is included in this volume are: *Oedipus* (1692), *Oroonoko* (1695), *Pausanias* (1696), *Regulus* (1692), *Rule a wife and have a wife* (1693), *Sir Anthony Love* (1690), *Sir Barnaby Whigg* (1681), *Sophonisba* (?1685), *The Old Batchelour* (1693), *The Richmond Heiress* (1693), *The Rival Sisters* (1695), *The Spanish Fryar* (1695), *The Tempest* (1695), *The Virtuous Wife* (1695), *The Wives Excuse* (1691), *Theodosius* (1680), and *Tyrannick Love* (1694).

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.



PE23 Henry Purcell: **Services**
Edited by Margaret Laurie and Bruce Wood
Price: £45.00

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.

Please see page 17 for performing material for the Te Deum and Jubilate in D (including a vocal score with accompaniment for organ alone). Selected titles from this volume are also available in digital form (see page 19 for details).

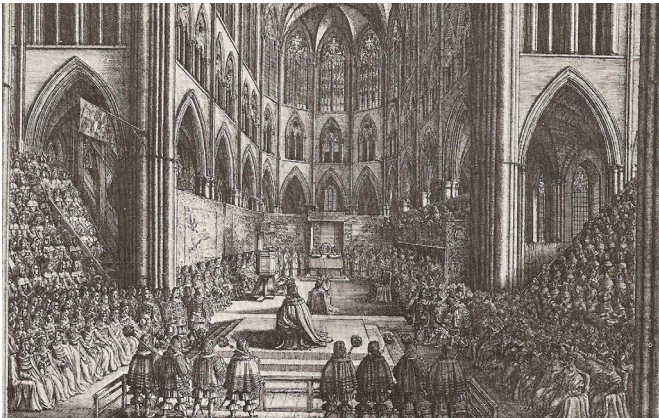


ST PAUL'S CATHEDRAL, LONDON

Following the devastating fire in 1666, the new cathedral by Sir Christopher Wren was opened, although incomplete, on 2nd December 1697. John Blow wrote an anthem for the occasion and Henry Purcell's Te Deum was also performed.

PE27 Henry Purcell: **Symphony Songs**
Edited by Bruce Wood Price: £45.00

Like its counterpart the symphony anthem, the symphony song is an essential 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. The complete works, with literary texts, included in this volume are: *Hark, Damon, hark!*, *Hark how the wild musicians sing*, *How pleasant is this flow'ry plain*, *If ever I more riches did desire*, *Oh! what a scene does entertain my sight!*, *See where she sits (Weeping)*, *Soft notes, and gently rais'd (A Serenading Song)*, *We reap all the pleasures*, and *In a deep vision's intellectual scene (The Complaint)*. A set of instrumental parts is also available (see page 17).



Coronation of King Charles II following the restoration of the Monarchy on 29 May 1660.

PE28 Henry Purcell: **Sacred Music, Part IV:
Continuo Anthems, Part I**
Edited by Robert Thompson Price: £75.00

As the penultimate stage in the reordering of the Society's edition of Purcell's anthems, the fourteen items in the new Volume 28, which were originally scattered among Volumes 28, 29 and 32, constitute the earlier part of the composer's output of continuo verse anthems; the volume thus complements Volume 29, which assembles all the later ones. Nine of the works in the new volume span the years between about 1675, well before the composition of any of Purcell's court odes or most of his instrumental music, and 1679; they therefore track his early development as a composer more comprehensively than any other genre. The first two anthems, *Turn thou us, O good Lord* and *Who hath believed our report*, are the work of a prentice hand, though the second of them already displays striking eloquence. The next four, however, *Lord who can tell how oft he offendeth*, *Blessed be the Lord my strength*, *Let God arise* and *O Lord our Governor*, found immediate professional acceptance, entering the repertoire at Westminster Abbey and the Chapel Royal by the end of 1677. *Give sentence with me, O God, O praise the Lord, all ye heathen* and the bass solo anthem *I will love thee, O Lord* followed prior to Purcell's appointment as Abbey organist in 1680, while the treble solo anthem *The Lord is King* probably dates from the beginning of his tenure there. The remaining four anthems, *Let mine eyes run down with tears*, *Hear my prayer, O God, O Lord, thou art my God* and *Out of the deep*, all date from between about 1682 and 1685, and each of them can lay claim to be regarded as a masterpiece; *Let mine eyes run down* in particular, scored for five-part verse group with divided trebles, is outstanding, even within Purcell's output, for its expressive power and the assurance of its polyphonic writing.

The individual anthems from this volume are also available in digital form (see page 19 for details).

PE29 Henry Purcell: **Sacred Music, Part V:
Continuo Anthems, Part II**
Edited by Robert Thompson Price: £75.00

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, 14 and 17; all the verse anthems with organ in Volumes 28 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 19 for details).



Image by Waldo Miguez from Pixabay

CHAPEL ROYAL, HAMPTON COURT PALACE (Ceiling)

The opulent vaulted ceiling of the chapel at Hampton Court was commissioned by Henry VIII in the 1530s. Henry Purcell was appointed organist of the chapel in 1682 and by the end of the century the organ had become known as 'Purcell's Pipes'.

PURCELL SOCIETY EDITION
COMPANION SERIES

PC1 Louis Grabu: **Albion and Albanus**
Edited by Bryan White Price: £45.00

Albion and Albanus 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 15).

PC2 John Blow: **Venus and Adonis**
Edited by Bruce Wood Price: £45.00

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 14 for details).

PC3 Giovanni Battista Draghi: **From Harmony**
(A Song for St Cecilia's Day, 1687)
Edited by Bryan White Price: £45.00

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 PE1) in particular. Performing material is available for rental (see page 14).

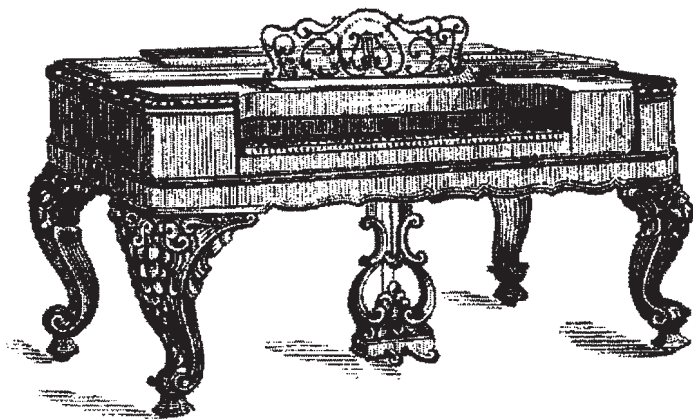
PC4 **Restoration Trio Sonatas**
Edited by Peter Holman and John Cunningham
Price: £45.00

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 – by Robert King (a *Sonetta after the Italian 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 18).

PC5 **Odes on the Death of Henry Purcell**

Edited by Alan Howard Price: £75.00

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 pages 14–15.



PC6 English Keyboard Music 1650–1695

Edited by Andrew Woolley Price: £85.00

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 and Matthew Locke, offering in this single-volume format an attractive collection of music, much of which is not available elsewhere.

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)

Two countertenor soloists, two recorders and continuo

Set of Instrumental Parts Y319 £20.00

Vocal scores are available for purchase (print to demand)

Venus and Adonis (PC2)

Two soprano (or one soprano and one treble) and bass soloists and SATB chorus, with two recorders, continuo and strings 3.3.2.2. In addition, there are minor roles for soprano, countertenor, tenor and bass soloists, to be drawn from the chorus. For the Chorus of Huntsmen (ATB) in Act I, male singers are preferable, and the Little Cupids in Act II (SS) should if possible be sung by trebles.

Version 1 (original version):

Full Scores and Vocal and Instrumental Material HL391A Rental

Performance Score Y281 £9.95

Set of Instrumental Parts Y282 £50.00

Version 2 (revised version):

Full Scores 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)

Soprano, countertenor and bass soloists and SATB choir, with two recorders, two oboes, two trumpets in C, kettledrums, strings 3.3.2.2. and continuo (bowed bass/theorbo/keyboard)

Full Score and Vocal and Instrumental Material HL421 Rental

Giovanni Battista DRAGHI

From Harmony (A Song for St Cecilia's Day, 1687) (PC3)

Two treble, two countertenor, tenor and bass soloists, with TrTrATB choir, two trumpets in C, two recorders, continuo (harpsichord and organ) and strings 5.5.2.2.3. (Violins 1 and 2, Violas 1 and 2, and Instrumental Bass: the string strength shown is for players rather than desks).

Full Score and Vocal and Instrumental Material HL402 Rental

Louis GRABU

Albion and Albanus (PC1)

For a minimum of 14 soloists (four sopranos, one countertenor, four high tenors (or countertenors) and five basses), SATB chorus, two recorders, two oboes (ad lib.), strings (3 x violin 1, 3 x violin 2, 2 x viola 1 [for violin 3], 2 x viola 2, 2 x viola 3, 5 x bass violin) and basso continuo (parts supplied to allow for one or two bass viols, two harpsichords and two theorbos/guitars)*

**Minimum numbers of soloists required for a staged performance. For a concert performance, the minimum number of soloists required is four sopranos, one countertenor, two high tenors (or countertenors) and three basses (but for some of the male voices, more than one role in the same act will need to be doubled).*

Full Scores and Vocal and Instrumental Material HL409 Rental

Henry HALL

Yes my Aminta, 'tis too true (PC5)

Soprano and bass soloists, two recorders and continuo

Set of Instrumental Parts Y319 £20.00

Vocal scores are available for purchase (print to demand)

Henry PURCELL

Behold, I bring you glad tidings (PE13)

Alto, tenor and bass soloists, TrATB choir, 4-part strings and organ

Full Score and Instrumental Parts Y331 £25.00

Vocal scores are available for purchase (print to demand)

Behold, now praise the Lord (PE13)

Alto, tenor and bass soloists, TrATB choir, 4-part strings and organ

Full Score and Instrumental Parts Y332 £20.00

Vocal scores are available for purchase (print to demand)

Blessed are they that fear the Lord (PE13)

Two treble, alto and bass soloists, TrATB choir, 4-part strings and organ

Full Score and Instrumental Parts Y333 £22.50

Vocal scores are available for purchase (print to demand)

Celestial music did the gods inspire (PE1)

Soprano, countertenor, tenor and bass soloists and SATB choir, with two treble recorders, two oboes (optional), instrumental bass (theorbo/bassoon/bass recorder), strings 3.3.2.2. and harpsichord continuo

Full Score and Instrumental Parts HL394 Rental

Vocal scores are available for purchase (print to demand) or for rental

Henry PURCELL cont....

Dido and Aeneas (PE3)

For five soprano solo voices (Dido, Belinda, Second Woman, First Witch, Second Witch), two solo trebles or additional sopranos (Spirit, Sailor), one solo tenor or light baritone (Aeneas), one solo bass or baritone (Sorceress) and SATB chorus, with strings 3.3.2.2. and continuo (one or two theorbos and/or harpsichords, possibly with a bowed bass instrument such as a viola da gamba)*

**Numbers of soloists required for a staged performance of the main-text version without any doubling of roles. It may be possible, depending on theatrical constraints, for Belinda and/or Second Woman each to double as a Witch, and for the two treble parts to be taken by one singer. Or, if necessary, the two treble parts could be taken by a countertenor and tenor. For a concert performance, only three sopranos are required, either or both of whom could also take the two treble roles. In a performance of the Tenbury version, whether fully staged or in concert, a mezzo soprano replaces the bass or baritone (Sorceress). The keyboard/theorbo continuo player can choose to play from an instrumental bass part or from a spiral-bound copy of the full score (available on request).*

Vocal Score

D114 £15.95

Full Score and Instrumental Parts

HL457 Rental

The Fairy Queen (PE12)

Three soprano (or two soprano and one mezzo soprano), three countertenor, two tenor and two bass soloists and SATB chorus, with two treble recorders, two oboes, two trumpets, timpani, instrumental bass (theorbo/bassoon(s)/bass recorder), strings 3.3.2.2. and harpsichord continuo*

**Minimum numbers of soloists required for a staged performance. For a concert performance, the minimum number of soloists required is two sopranos, two countertenors, one tenor and one bass (but more than one role in the same act will need to be doubled).*

Full Scores, Play-Texts and Vocal
and Instrumental Material

HL390 Rental

Great Parent, hail! (PE1)

Soprano, countertenor, tenor and bass soloists and SATB choir, with two treble recorders, two oboes (optional), instrumental bass (theorbo/bassoon/bass recorder), strings 3.3.2.2. and harpsichord continuo

Full Score and Instrumental Parts

HL396 Rental

Vocal scores are available for purchase (print to demand) or for rental

I will give thanks unto the Lord (PE13)

Tenor and two bass soloists, TrATB choir, 3-part strings and organ

Full Score and Instrumental Parts Y334 £20.00

Vocal scores are available for purchase (print to demand)

My beloved spake (revised and original versions) (PE13)

Alto, tenor and two bass soloists, TrATB choir, 4-part strings and organ

Full Score and Instrumental Parts Y335 £35.00

Vocal scores are available for purchase (print to demand)

My song shall be always (PE13)

Bass soloist, TrATB choir, 4-part strings and organ

Full Score and Instrumental Parts Y336 £25.00

Vocal scores are available for purchase (print to demand)

O Lord, grant the King a long life (PE13)

Alto, tenor and bass soloists, TrATB choir, 3-part strings and organ

Full Score and Instrumental Parts Y337 £20.00

Vocal scores are available for purchase (print to demand)

Of old, when heroes thought it base

(The Yorkshire Feast Song) (PE1)

Two countertenor, one tenor and two bass soloists and SSATB choir, with two treble recorders, two oboes, two trumpets, instrumental bass (theorbo/bassoon/bass recorder), strings 3.3.2.2. and harpsichord continuo

Full Score and Instrumental Parts HL395 Rental

Vocal scores are available for purchase (print to demand) or for rental

Oh that my grief was throughly weigh'd

(attributed to Henry Purcell) (PE30, forthcoming)

High tenor, tenor and bass soloists, instrumental bass and keyboard continuo
Rebecca Herissone's meticulous detective work has discovered a new devotional partsong by Henry Purcell, surviving, though previously unidentified, in the music library of the 18th-century collector Philip Hayes. *Oh that my grief was throughly weigh'd*, setting verses from the King James version of the book of Job, is an important addition to the small yet distinguished corpus of such pieces, also including *Plung'd in the confines of despair*, *When on my sickbed I languish*, and *In guilty night*.

Score D109 £8.50

Henry PURCELL cont....**Symphony Songs (PE27)**

Five cantatas and three vocal duets, plus 'In a deep vision's intellectual scene' ('The Complaint') for two sopranos, bass and continuo

Set of Instrumental Parts (two violins or

treble recorders and instrumental bass) Y241 £24.50

Vocal scores of individual songs are available for purchase (print to demand)

Te Deum and Jubilate in D major (PE23)

Two treble, two alto, tenor and bass soloists, TrTrATB choir and orchestra or organ

Vocal Score D107 £6.75

Full Score and Instrumental Parts HL422 Rental

They that go down to the sea in ships (PE13)

Alto and bass soloists, TrATB choir, 3-part strings and organ

Full Score and Instrumental Parts Y338 £20.00

Vocal scores are available for purchase (print to demand)

Thy way, O God, is holy (PE13)

Alto and bass soloists, TrATB choir, 3-part strings and organ

Full Score and Instrumental Parts Y339 £20.00

Vocal scores are available for purchase (print to demand)

RESTORATION TRIO SONATAS**Set 1 (PC4) *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 (PC4) *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 (PC4) *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

DIGITAL PUBLICATIONS

Individual titles from Purcell Society Edition Volumes 13 (Sacred Music, Part I: Nine Anthems with Strings), 23 (Services), 28 (Sacred Music, Part IV: Continuo Anthems, Part I) 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, 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.

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February 2023