Joining the S&B team in 2008, Richard Bullen played (literally) a significant part in our birthday celebrations in June (see page 8). Awarded his doctorate (PhD) from the University of London in 2015, Richard is well known on the contemporary music scene, specialising in movement and involving others besides musicians in the performance of his works.

Last year Richard was commissioned by Choir and Organ magazine to write a piece for the choir of St Paul’s Cathedral. ‘I’ve been focussing on the text of Thomas Hardy’s 1915 poem The Oxen’ Richard told the magazine, ‘I want to bring out the lugubrious atmosphere concerning the loss of youthful innocence. It’s a deceptively simple yet profoundly moving text. I’ve used a lot of lilting, lulling 6/8 rhythms, which suggest a naivety, but belies a very careful consideration of harmonic voicing and sonority. There’s the homely aspect of being huddled round the fire, but a strange sadness permeates the scene.’

The Carol Service at St Paul’s is a very popular event – the audience queuing right around the cathedral to gain access. They were still queuing long after the service had begun with many folk being turned away. The Oxen received its world premiere at the First Congregational Church in Oshkosh, Wisconsin, USA on 11th December – four days prior to the London premiere which was conducted by Andrew Carwood. ‘It is a thoughtful and well-crafted setting of the Hardy poem with some poignant harmonies’, he said. Two days later, The Oxen was performed by the Finchley Chamber Choir under the baton of David Lardi.

Now this beautiful work for unaccompanied SATB voices joins others by Richard in our Choral Now series. Single PDF copy for immediate download (Ref CN26S £2.00); a PDF licence for up to 35 copies £17.50. Printed copies are also available (Ref CN26P £2.50).
Ralph Vaughan Williams (1872–1958) began setting Walt Whitman’s poetry in 1903, in his initial sketches for *A Sea Symphony* (vocal score Ref D47 £10.25), but his *Two Vocal Duets* (Ref H492 £8.50) composed the following year were his first completed work using the poet’s texts. The composer had been collaborating regularly with the baritone, translator and folk-song lecturer Arthur Foxton Ferguson (1866–1920). It was Ferguson who suggested that Vaughan Williams write a set of duets for himself and his regular recital partner, the soprano Beatrice Spencer (1877–1961). Ralph obliged, producing the *Two Vocal Duets*. A surviving vocal part of the second duet has an inscription in the composer’s hand ‘For A.F.F. from R.V.W.’.

The duo performed the new work in three concerts in 1904, with different instrumental collaborators at each appearance. The songs received their world première at Reading Town Hall on 24th October 1904 as part of the Chamber Concert series there. The London première took place on 27th November at the South Place Sunday Popular Concerts, and the last public performance was at a concert at London’s Bechstein Hall on 2nd December, an event that was promoted by Vaughan Williams himself and featured his own and Gustav Holst’s music.

As an accommodation for the Reading première, where a quartet of string players was present, Vaughan Williams added three additional parts to create an arrangement for string quartet and piano. However, these parts, *ad lib.* as he marked them, were not used in the subsequent London performances, confirming the composer’s preference for the original version, which he called a ‘trio for soprano, baritone and violin with accompaniment of pianoforte’.

The autograph manuscripts of the *Two Vocal Duets* are held in the British Library. They include multiple copies of the score, some having belonged to Foxton Ferguson, others to the composer, and exhibit a number of variants and errata. The only dated manuscript among the six extant is the string quartet arrangement of ‘The Last Invocation’, which Vaughan Williams completed on 23rd July 1904 while on a composing retreat at North End Farm in Danby, Yorkshire.
The latest Musica Britannica volume (Ref MB101 £115.00) brings together consort music by two English Catholic composers – Peter Philips (1560/61–1628), and his younger contemporary Richard Dering (c.1580–1630).

Peter Philips was a boy chorister at St Paul’s Cathedral under Sebastian Westcote, a Catholic who enjoyed a measure of royal protection. On his death in 1582, Westcote left some money to Philips, and bequeathed his chest of violins and viols to the cathedral ‘to exercise and learne the children and choristers there’, suggesting that viol playing formed part of Philips’ education. Philips left England in the same year ‘to live after his conscience and to sie Italie where he had harde yt there were many excellent men of his facultie’.

Philips became organist at the English College, Rome, before travelling with Thomas, Lord Paget. On Paget’s death in 1590, he worked in Antwerp until in 1597 he secured a position as organist at the archducal court in Brussels, where he remained for the rest of his life. By contrast, Dering converted to Catholicism during a journey to Italy in 1612.

Dering was also an organist, and like Philips, he settled in Brussels where by 1617 he was attached to the Convent of Our Lady of the Assumption. Whereas Philips never returned to England, the marriage of King Charles I and Henrietta Maria allowed Dering to return home in 1625 to serve in her private Catholic chapel as organist. He also appears as a musician listed among the ‘lutes and voices’ to the King in court accounts between 1626 and his death in 1630.

Philips and Dering published Italianate sacred music printed by Pierre Phalèse in Antwerp, and Philips wrote Italian madrigals as well. They were the first English composers to compose few-voiced motets with continuo. Their consort music survives in manuscript sources.

Many five-part consort dances by Philips exist also as keyboard pieces (see Musica Britannica LXXV (Ref MB75 £94.00)). Most of his consort music dates from the 1590s when he was in Antwerp and stylistically it reflects the influence of William Byrd.

Philips belonged to a generation of composers who focused on stylised dance rather than the fantasia. Dering was born a generation later; his five-part fantasias, core repertory for early seventeenth-century viol players, survive in many sources.

String parts to accompany the music in this volume are available. Please see our website.
The madrigal was an invention of 14th-century Italy. Laid aside during the whole of the 15th century, it was taken up again in a new form about 1530 and it remained in favour for another hundred years. No-one knows when English musicians first began to sing Italian madrigals, but by 1588 their vogue had been sufficiently great for Nicholas Yonge, a choirman of St Paul’s Cathedral, to issue his famous Musica Transalpina (Ref EM42 £69.00). This was a selection of madrigals for four, five and six voices, composed by the leading Italian musicians of the time, together with two stanzas from Ariosto set by William Byrd (1543–1623). Ariosto’s poems, like all the others in the collection, were translated into English for Yonge’s publication – ‘brought to speak English’, as the title-page puts it.

Despite Byrd’s essays in the new Italian style, the ordinary musical language used by most English composers of his generation was not in the least Italian as we can tell from such books as Byrd’s own Psalms, Sonets & Songs (1588) (Ref B374 £64.00) issued a few months before Yonge’s collection, his Songs of Sundrie Natures (1589) (Ref B375 £73.00) or Mundy’s Songs and Psalms (1594) (Ref EM35B £30.00). The poems found in these collections are ungainly and harsh to the ear, the metres jog-trot, the counterpoint rugged, and the harmony restless.

Slowly at first and then more compellingly, the elegance and balance of the Italian style took hold of the English imagination in poetry as in music, and moralizing rhymes gave way to sugared sonnets. The true English madrigal was created almost single-handed by Thomas Morley (c.1558–1602?), chiefly through a sequence of music-books published between 1593 and 1597 containing madrigals, canzonets, ballads, and fantasies of his own composition. Classical in their simplicity, smooth-running in their words, fresh in harmony and counterpoint, Morley’s madrigalian writings were models for a whole generation of his friends, colleagues and pupils. The astonishing flowering of the English madrigal during the next thirty years was very largely due to the skill, taste, enterprise and discernment of this one remarkable musician.

With a wealth of material available, thirteen volumes have been published in our Invitation to Madrigals series. Each volume is priced at £6.25 and full details can be found on our website or in our Early Music Catalogue (Ref T71). Please see back page.
Big Ben Silenced

Crowds clapped and cheered as the Houses of Parliament burnt to the ground on 16th October 1834. Watching the blaze was the artist J. M. W. Turner and an architect, Charles Barry. Little did Barry know that, sixteen months later, he would win a competition to rebuild the Palace — a task that was to take him twenty-four years and was still not complete at his death.

Of all the many contretemps in which Barry was involved, the most futile, and longest drawn out, concerned Big Ben. It straggled over fifteen years. Although the Queen’s Clockmaker was asked to prepare designs in 1844, he did nothing about it. Eventually the task went to tender and six years later the contract was awarded to Messrs E. J. Dent and Co., after having fulfilled many stringent conditions, including that the first stroke of each hour must be right to within a second — almost impossible for a clock with four two-cwt. minute hands exposed to the weather.

When Queen Victoria opened the new Parliament building in 1852, the clock tower was still just a stump of 150 feet (against a final 316 feet). It wasn’t until 31st May 1859 that the hour bell tolled for the first time. Two months later, the bell, known as Big Ben, cracked under the weight of the hammer. For the next three years the hours were struck on the largest of the quarter-bells. Eventually a lighter hammer was installed and the great bell, the largest ever to be struck by the Whitechapel Bell Foundry, was given an eighth of a turn to present an undamaged section to the hammer. The crack gives Big Ben its distinctive but less than perfect tone.

Repairs to the Queen Elizabeth tower (formerly St Stephen’s tower) and to the clock itself has resulted in Big Ben being silenced for the next four years, except for special occasions. The BBC, who have broadcast live the chimes for about ninety years, searched for a replacement. The hour bell nearest to the sound of Big Ben is in Nottingham. However, there is a drawback. The clock doesn’t chime at night. Therefore a recording of the Westminster chimes will be broadcast for the duration.

The Clock Carol

When the bells chime noon in London
New York begins its day,
Good morning in Toronto spells
Good night in Mandalay.

When the sun shines on the pyramids
Alaska’s in the dark;
At one tick of the clock God hears
Both nightingale and lark.

For He is there through nights and days,
Through rain and cold and heat;
Behind the chatter of the clocks
We sense His timeless beat.

Midday, midnight, the bells are always ringing,
The world keeps turning into day and night;
Sunshine, moonshine, the light and shadow bringing —
Patterns they make from God’s one light.

While some men work at their benches
Their brothers work in fields;
Yet one Creator is the source
Of what their labour yields.

Men of all kinds and colours,
In factory or field,
Have on their faces, black or white,
God’s image there revealed.

For East and West in Him are one,
And colour, race and clime;
His love will reach beyond the bounds
Of night and day and time.

Paul Townsend
© 1965 Stainer & Bell Ltd

This delightful carol for unison voices and piano is set to music by Donald Swann (of Flanders and Swann fame) and is suitable for any time of the year. Ref 3028 £2.30
Recently published in the British Academy’s *Early English Church Music* series is the ninth volume that covers fifteenth-century liturgical music.

Johannes Bedyngham’s claim to international significance lies primarily in the frequent copying of his songs in manuscripts on the continental mainland. That most of these copies have the wrong text and almost all are unascribed does nothing to diminish the documented interest in his music. There has therefore been considerable support for the view that Bedyngham may have spent some time on the continental mainland.

Very little is known of his life and the variations in the spelling of his name (Bedyngeham, Bedingham, Bodingham and Bellingan to name just a few) has made research into his ancestry particularly difficult. However, he is known to have been active from 1440 to 1459 and much of his known music is thought to date from the 1440s since most was copied into manuscripts dating from the early 1450s, and it is consistently of a style compatible with composition in the decade before.

Bedyngham was a member of the London Gild of Parish Clerks when its first known membership list was compiled in February 1448/9; in the same source his death was registered during the year Ascensio Domini (11th May) 1458 to Ascensio Domini (2nd May) 1459.

Contained within this volume (Ref EC58 £70.00) are two mass cycles credited to Bedyngham together with fourteen anonymous mass movements that appear alongside them in the manuscripts Trent 93, Trent 90 and Trent 88. The Trent Codices are a collection of seven large music manuscripts compiled around the middle of the 15th century, currently kept in Trento in northern Italy.
LIMERICK COMPETITION

As promised in the last edition of The Bell, here are a few more entries to our Limerick Competition.

Background photograph: Florence Foster Jenkins

A singer of infinite pride,
Could draw all the crowds to her side.
Her singing off-key
Filled her listeners with glee,
And they’d laugh and they’d laugh till they cried.
Ruth Lamont

A singer from Wagner’s ‘The Ring’
Imagined he was the king.
When he wriggled his pelvis
He thought he was Elvis.
Opera wasn’t really his thing.
Florence Darby

A singer had florid top ‘Cs’;
Reputably tackled with ease.
But now, past her best,
We have one request:
‘It’s time to retire, if you please.’
David Lock

A singer who sang in a choir
Had expected to sing the Messiah.
She arrived at the hall -
Found the venue too small,
So she threw her score in the fire.
Janet Hicks

A singer whose fame spread abroad
Had a voice that was truly adored.
Though her ‘As’ came as ‘Bs’
And her ‘Cs’ were like ‘Ds’,
She was always the top of the board.
Anne Butterworth

A singer could not reach a top doh,
Though she stood on the tip of her toe.
So she got a step-ladder
And felt a lot gladder,
But the audience still laughed at the show.
Sue Dumpleton & Jean Foster

A singer with no sense of pitch,
Was sure that she’d never get rich.
All notes seemed the same,
Irrespective of name.
She couldn’t tell t’other from which.
Graham Madeley

A singer whose name was Giotto
Won thousands of pounds on the Lotto.
When Christmas time came
He rose into fame
Giving gifts from his own Santa’s grotto.
David Macaulay

A singer, a diva called Annie
Once heard herself trill on the tranny.
She shouted with glee
‘Is that really me?’
It all seems a little uncanny.
Ruth Hardy

A singer with mild influenza,
Was approaching her final cadenza.
With a cough and a sneeze,
She fell to her knees.
‘No more notes’, she exclaimed, ‘I surrender’.
Anne Greenidge

A singer who came from Bexhill
Found her voice stuck on a trill.
She wobbled away
For the rest of the day.
Then a doctor prescribed her a pill.
Sheila Barnfather

A singer was booked for Messiah,
In a large unauthentic church choir.
There was only one hitch;
Being trained in baroque pitch,
She’d to sing it a semitone higher.
Prof George Pratt
Helping us celebrate the 110th birthday of Stainer & Bell, held at Victoria House on 17th June, were around seventy musicians, composers, hymn writers, traders, neighbours and friends of the company.

As well as the fantastic buffet (organised by Deborah), and copious amounts of Pimms (served by Caroline), we were entertained by Donald Mackenzie at the organ and Richard at the piano – both individually and playing duets.

Carol and Mandy showed guests around our building, demonstrating how music was set in the past (engraving and using knicker elastic!) and how we set it now. Other members of staff (Nick, Antony, Graham and Keith) imbibed whilst conversing with our guests.

Thanks go to Graham and Robert Alderman who made and decorated the birthday cake(s) pictured above. To cater for most tastes, each of the numbers were of a different flavour – coffee and walnut, fruit, and, of course, Victoria sponge.

Thanks too to those unable to attend but who sent their good wishes and cards. We look forward to celebrating our next significant birthday in 2032.
Several people who attended our Open House birthday celebration were also present at the launch of *Hymns of Hope and Healing* (Ref B954 £12.50) on 26th June at Luther King House in Manchester.

Here too cake played a prominent part in the proceedings. Made and decorated by Paul Barrett, the assistant registrar at the venue, the cake was an accurate representation of the new publication, and both book and cake tempting to taste.

Holy Rood House in Thirsk, Yorkshire, is a retreat and therapeutic centre. People who seek healing go there with their woundedness of many kinds. They go looking for space in which to rest and recover, from grief or from exhaustion of caring. They go looking for wisdom and help as they face crises and difficult phases of their lives. They find healing, and a rhythm of worship and prayer undergirding their time of retreat and refreshment.

In 2010 the work of Holy Rood House gave birth to the Hymns for Healing project – an attempt to gather together theologians, biblical scholars, hymn writers, musicians and all who delight in hymns, to explore the many ways in which this unique combination of words and music contributes to the ministry of healing.

This book (edited by Jan Berry and Andrew Pratt with Janet Eldred and Anne Sardeson) brings together some of the best writing for the project and beyond it. The collection includes new tunes and more familiar ones – words and their musical settings from a group of writers and composers ranging from the experienced to those making early attempts in the form. It includes hymns relating to personal healing, both physical and emotional, and to understandings of healing in today’s world of politics and social justice, new technologies and environmental issues. It explores themes of healing in relation to the life, death and resurrection of Christ, and looks at how we grow towards wholeness in the transitions of life. It concludes with a section of short or repetitive texts to be used in conjunction with prayer.

It is hoped that this book will speak to the needs of many involved in chaplaincy, particularly in healthcare settings; that it will provide a vehicle for worship, prayer and reflection for those involved in therapies and counselling; that it will stimulate interest in healing in the wider church, for individuals and congregations alike and, most of all, that it will offer hymns for all those who share a desire and passion to re-imagine and refresh the church’s ancient ministry of healing.
PATRIOTISM IS NOT ENOUGH

Edith Louisa Cavell was born on 4th December 1865 in Swardeston, Norfolk, where her father was vicar. After leaving school she became interested in nursing, but it wasn’t until she was around thirty that circumstances permitted her to enter the London Hospital Nurses’ Training School. Rapidly progressing, she held various positions in London hospitals until taking up the post of Directrice of L’École Belge d’Infirmières Diplômées in Brussels in 1907.

With the outbreak of the Great War, many British nurses were repatriated. Edith, now matron at Saint Gilles hospital, chose to remain even after the Germans entered the then neutral Belgium on 20th August 1914.

Almost immediately Edith began sheltering and aiding soldiers to escape – the first two being from the 1st Battalion Cheshire Regiment.

During the following months, the nurse helped more than 200 French and British soldiers to leave Belgium. The Germans became suspicious and on 5th August 1915 Edith was arrested and charged with harbouring Allied soldiers and held at the Prison of Saint Gilles. Making no attempt to defend herself, Edith was tried and sentenced to death by firing squad. She was executed on the following day – 12th October 1915. The night before her execution, she told her chaplain, Rev Stirling Gahan, ‘Standing as I do in view of God and eternity, I realise that patriotism is not enough. I must have no hatred or bitterness towards anyone.’

Her demise was reported throughout the world and the international outrage at the Germans was intense. She was feted, not only for her caring but also for her heroic attitude to her own death.

At the end of the war permission was granted for Edith’s remains to be exhumed and her body brought back to Britain. For the trip from Dover to London, a van, newly built in Ashford for the South Eastern and Chatham Railway, was pressed into service. Subsequently vans of the same type became known as ‘Cavels’ and some 1,600 were manufactured.

A public funeral service was held in Westminster Abbey on 15th May 1919, after which her body was transported to Norwich and reinterred adjacent to the cathedral walls.

The ‘Cavell’ No. 132 continued in service, ending up in Guildford around 1967, its significance forgotten. Passing through several hands it finally came into the possession of the Kent and East Sussex Railway and, restored, can now be seen at Bodiam Station on the K&ES Railway.

Continued...
Several memorials have been erected to Edith, the most prominent being outside the National Portrait Gallery in London near Trafalgar Square. However, the contribution and sacrifice made by women in both world wars has, by and large, been overlooked. Indeed, no memorial existed in London for those serving or dying during WWII until the former Speaker of the House of Commons, Betty Boothroyd, led a campaign for one to be erected.

The presence of the black monolith in Whitehall is largely due to pressure by the Baroness. Although she is not enamoured with the memorial, many women will be able to identify with the coats and uniforms hanging from the granite slab in a way, perhaps, that a depiction of individuals would not.

In 2015, Rhian Samuel was commissioned to write a piece for the Three Choirs Festival. Rhian chose to set five poems by Charles Hamilton Sorley. Charles lost his life at the Battle of Loos (25th September – 8th October 1915). He was twenty years old. Loos was the biggest British attack of the year and the first where the British used poison gas.

The five settings included in *A Swift Radiant Morning* (Ref Y329 £9.50) are *Rooks*; *The Sounds of War*; *The Signpost*; *In Memoriam* and *Earth’s King* and are written for baritone and piano.

The first performance took place on 25th July 2015 in Holy Trinity Church, Hereford with Roderick Williams and Susie Allan at the piano.

*Samuel set the text in an intensely dramatic fashion and her music was graphically performed by Williams and Allan. The music seemed to me, at first hearing, to be a gripping and moving response to the words.*

---

Harold Darke’s Cantata, composed in 1917, is a lament ‘for the fallen’, to a text by a little-known soldier-poet. Darke’s quietly pastoral voice, most familiar today from his organ pieces and exquisitely lyrical setting of Christina Rossetti’s *In the Bleak Midwinter*, passes the test of extended form and expression in the manner worthy to bear comparison with prophetic utterances decrying the futility of war by Bliss, Britten and Vaughan Williams.

*Vocal Score Ref W229 £3.95*  
*Orchestral material available for hire Ref HL377*
CHRISTMAS IS COMING

We are sorry to have to remind you that the year is swiftly passing, but we know that those planning music events for the Christmas season do so well in advance. Here are a few suggestions for consideration.

**CHRISTMAS IS COMING** (Ref D96 £11.45) is a carol collection which is fresh, delightful, and above all practical for even the most modest mixed group of carollers. The art of the anthologist includes what to select and what to leave out. This collection does not pointlessly duplicate what can be found in many other carol books: it has a personality of its own which the Editor (Nicholas Temperley) explains in his preface. Having started life as a private resource for a group of friends, it is now being made available for us all to use and enjoy in our seasonal celebrations. The Editor deserves our warmest thanks.

*John Rutter*

**MR MOZART TAKES A SLEIGH RIDE** (Ref H451 £4.75) This delightful work for organ by Nigel Ogden places Mozart in a sleigh for a whirlwind tour of well-known works including *Rondo alla Turca*, the *Exsultate Jubilate*, *Eine kleine Nacht musik*, the *Piano Sonata K.545* and the *G minor Symphony*, capping them all with a surprise quotation from Leroy Anderson’s classic *Sleigh Ride* melody. What more can we say?

**A CHRISTMAS LULLABY** (Ref CN9S £2.00) Peter Foggitt wrote this work for SATB and piano or organ for our recently launched *Choral Now* series. The price quoted is for a single copy for immediate download or for £17.50 a PDF licence can be purchased to enable up to 35 copies for performance. Alternatively, printed copies are also available (Ref CN9P £2.25).

**FOLLOW THE STAR** (Ref CN15S £2.00) by Edmund Jolliffe for unison trebles and piano was also written for the *Choral Now* series and is supplied on the same terms as above.

**RED AND GREEN CHRISTMAS** (Ref W106 £2.80) Nadia Cattouse wrote this work for solo or unison with piano or guitar and optional SATB choir to remind her of British Honduras (now Belize) – the place of her birth. The carol mentions a number of flowers that can be found in warmer climes, but which will be familiar to most in multi-cultural Britain.

**TWELVE TRADITIONAL CAROLS FROM HEREFORDSHIRE** (Ref D97 £8.00) This is a new edition of a collection first published by S&B in 1920. The carols were the results of collecting trips by Mrs Ella Mary Leather and Ralph Vaughan Williams around Weobley, Herefordshire, from 1908 to 1913. Some had already been published by Leather in her book *The Folk-Lore of Herefordshire* (1912), and some subsequently found their way into the *Oxford Book of Carols* (1928), edited by Vaughan Williams and Martin Shaw. In this edition for unaccompanied mixed chorus or voice(s) and piano, the music is re-set, with a new preface, notes and bibliography.
THE CAPRIOL CAROL  (Ref W222 £1.90) Bryan Kelly has set the beautiful medieval lullaby for the infant Jesus, ‘This enders night’, to the haunting tune of the *Pieds-en-l’air* from Peter Warlock’s *Capriol Suite*.

Dedicated to Peter Leech and the Bristol Bach Choir, this short carol for SATB and organ is a perfect companion to Warlock’s own classic carols such as *Balulalow* and the *Corpus Christi Carol* and has been welcomed by church choirs and choral societies.

A CHRISTMAS MASS (Ref D95 £5.95) There are few compositions which achieve instant success, but this is one. Ronald Corp, frustrated at not recognising the French carols contained in Marc-Antoine Charpentier’s *Messe de minuit* decided to write a Mass containing Christmas music that singers would recognise. Seventy or so carols have been used, some thematic whilst others make a fleeting appearance. Although the Mass has solemn or reflective moments, it is predominantly jubilant in character. The whole work is extremely tuneful and attractive to sing – not simply because of the familiarity or melodiousness of its thematic material. Set for SATB and organ or piano, orchestral material is also available for hire.

CAROL OF THE HOMELESS CHILDREN (Ref H193 £2.60) Claude Debussy’s own French text for his carol, written during the First World War, is too coloured by hatred of the Germans to be acceptable today. The English text, set for solo voice or unison and piano, was written by Fred Pratt Green and is a reinterpretation of the theme of homeless children, so familiar to us, in a world which pleads for help through many of the voluntary agencies who serve children.

FIVE CHRISTMAS PRELUDES (Ref H267 £6.50) For the organist searching for seasonal repertoire, these pieces by Michael Regan are in easy to moderate standards of technical difficulty: *Come, Love we God; A Virgin Most Pure; St Stephen; Hereford Carol; Kings of Orient*.

SLEIGH BELLS ACROSS THE SNOW (Ref H466 £4.75) With a nod in the direction of Albert Ketelby, this work marks Malcolm Archer’s debut to S&B’s acclaimed Light Organ series. Its dashing melody (with sleigh-bell effects, naturally!) will receive a ringing endorsement from organists, and delight audiences of all ages with its sense of fun and joyful seasonal atmosphere.

CHILD OF THE STABLE’S SECRET BIRTH (Ref W183 £2.30) Beautiful music by Valerie Ruddle (a gentle lullaby) and equally haunting words by Timothy Dudley-Smith have given this carol a worldwide following. The five verses make varied use of the SATB and keyboard arrangement – verse four being un-accompanied.

MANY, MANY MORE WORKS CAN BE FOUND IN OUR CATALOGUES
Whodunnit is a suite of six pieces for trumpet (grade 4–5) and piano by Bryan Kelly. The first five movements are named after characters from Agatha Christie’s *Poirot*, and the last movement is a chase.

The characters in the murder mystery are quickly identifiable: in the D minor first movement, dedicated to actor David Suchet, the tango-like quality gives Poirot his distinctive Latin flavour. Lavinia Lurex, the character for the seductive second movement, is a lounge lizard from the smoking jacketed art-deco ballroom set who is given a slow, romantic, swing-style ballad.

Colonel Glib (retired), the third movement’s character, appears in a pompous march involving some tricky A Major finger work – the colonel obviously has very poor taste in jokes, as revealed by the *Land of Hope and Glory* ending.

The movements are linked by recurring motifs or similar chord progressions. Miss Slight, spinster of the Parish in the fourth movement, has spent many an hour in the local church pew, as revealed by her 3/4 religioso section.

In the fifth movement, the Chief Suspect gets the ‘boo’ treatment with melodramatic muted ‘look out, he’s behind you!’ quotes in the trumpet part. An energetic 6/8 chase brings the suite to a most satisfactory finale, and a lot of fun will be had for all the participants – if the suite were played on a cornet with classic vibrato it may start to sound a little more like *Hetty Wainthrop Investigates!*

Ref H442 £7.75

Kevin Street

Music Teacher Magazine

Agatha Christie’s first novel, *The Mysterious Affair at Styles* (1920), was also the first to feature Hercule Poirot, the eccentric Belgian sleuth. Poirot’s ‘little grey cells’ were subsequently put to use in 33 novels and 54 short stories.

Born Agatha Miller in Torquay on 15th September 1890, she married Colonel Archibald Christie, an aviator in the Royal Flying Corps, in 1914. *The Guinness Book of Records* lists her as the best-selling author of all time with an estimated two billion copies of her works being sold, a billion in English and the remainder in over 45 foreign languages. Bryan Kelly’s *Whodunnit* has a long way to go before achieving such sales, but we have high hopes that this imaginative suite will make a killing!
An attractive set of pieces aimed at providing players with an opportunity to focus on carrying a melody, as opposed to conquering difficult passages. All the pieces are easily identifiable with their family member titles and will prove very popular with imaginative minds.

The third piece in the book, *Grandmother*, is a perfect example of the deceptively easy melody, as the music will only come to life when it is phrased properly. This will provide an excellent vehicle to introduce or develop this concept with students – and meanwhile, perhaps the rhythm-based *Brother* will provide a bit of light relief from all that serious phrasing talk!

Aimed firmly at the Grade 3–4 player, the book will be a great addition to the repertoire.

PS *Music Teacher Magazine*

Ref H486  £7.00

---

**Priority Order Form**

Please hand this order form to your local sheet music shop. However, in case of difficulty, orders may be placed direct, either by sending this form to Stainer & Bell or by visiting our secure online ordering facility at [www.stainer.co.uk](http://www.stainer.co.uk)

<table>
<thead>
<tr>
<th>Composer/Author</th>
<th>Title</th>
<th>Cat. No.</th>
<th>Price</th>
<th>Qty</th>
<th>Line Cost £</th>
<th>p</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

If ordering direct, please add £3.00 for orders up to £24.99 and £6.50 for orders of £25 or more to cover post and packing. Post and packing for overseas customers (including Eire) is charged at cost. Please ask for a quotation.

NB Please ensure that your name and address overleaf are correct and complete the rest of the form.
CATALOGUE ORDER FORM

All our subject catalogues are available free of charge. Please tick the relevant boxes and send the completed form to us at Victoria House, using the panel below for your name and address, or order by email: post@stainer.co.uk

☐ T60 Choral Music
☐ T61 Keyboard (piano, organ etc.) and Study Books
☐ T62 Strings
☐ T63 Songs
☐ T64 Wind, Brass, Jazz & Percussion
☐ T65 Music in Education
☐ T66 Rental Material
☐ T68 Religious Publications
☐ T69 Musica Britannica
☐ T71 Early Music
☐ T74 The Byrd Edition and The English Madrigalists
☐ T75 Early English Church Music
☐ T108 Purcell Society Edition
☐ Add my name to mailing list:

email: …………………………………..…....

Stainer & Bell Ltd
Choral Music Catalogue

Stainer & Bell Ltd
PO Box 110, Victoria House,
23 Gruneisen Road, London N3 1DZ England

*Delete as applicable

*I enclose my cheque for £ .................................. made payable to Stainer & Bell Ltd

*I wish to pay by Visa/Mastercard/Maestro/Visa Debit

Card No. .................................................................

Daytime telephone number (in case of query) .................................................................

Expire date ........../........ Maestro Card Issue No./Valid from ..........

Signature .................................. Date ...................................

Name ..................................................

Address ...........................................................................

................................................................. Postcode .................................