

WINTER 2009

THE BELL



WISHING A MERRY CHRISTMAS TO ALL OUR READERS

A PRACTICAL COLLECTION

Here is a Christmas carol collection which is fresh, delightful, and above all practical for even the most modest mixed group of carollers. There is always a temptation for us composers and arrangers to turn a humble carol into an elaborate choral symphony, which is fine if you have King's College Choir at your disposal, not much use if you have a small group of singers who aim to give simple pleasure rather than to present what to some ears might in any case be a gilded lily.

Over every composer and arranger's desk should hang the advice 'keep your carols simple', and Nicholas Temperley has managed to do exactly that, allowing the true spirit of Christmas to shine through in every item of this varied and imaginative collection. There are a few traditional favourites in their familiar harmonisations (always handy to have in any carol book); then, forming the largest part of the book, a truly international selection of folk carols refreshingly and aptly arranged; and, a welcome addition, seven lovely original carols composed by the Editor, which would grace any carol recital in church, cathedral, school or home.

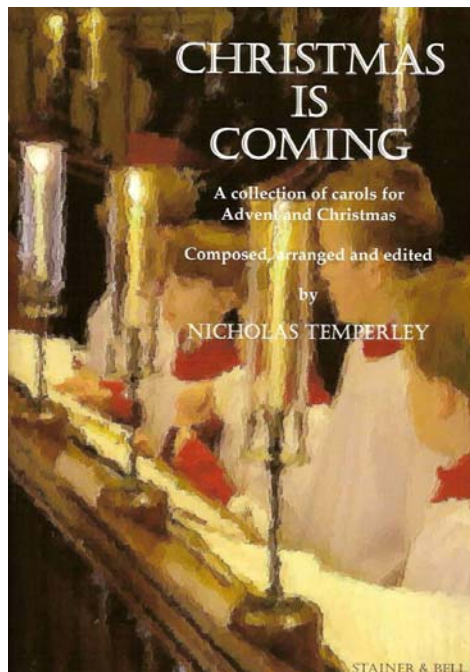
The art of the anthologist includes knowing what to select, and what to leave out. This collection does not pointlessly duplicate what can be found in many other carol books: it has a personality and purpose of its own, which the Editor explains in his preface. Having started life as a private resource 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

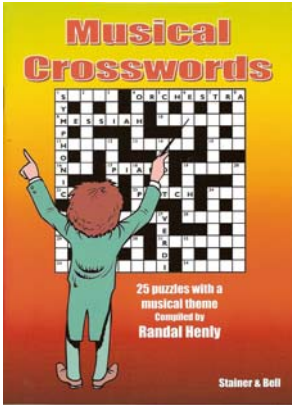
Christmas is Coming (Ref D96) £10.95

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CHRISTMAS PRESENTS



Musical Crosswords

25 puzzles with a musical theme

Compiled by **Randal Henly**

Ref B906 £4.95

Compiled by crossword connoisseur Randal Henly, this latest addition to Stainer & Bell's collection of musical brain-teasers offers hours of amusement to all musically-minded crossword lovers.

Intriguing, educational, and above all fun to do, this plethora of puzzles makes for a great gift for musical friends and family – and a guaranteed way to extend your musical knowledge with a maximum of enjoyment.

Musidoku®

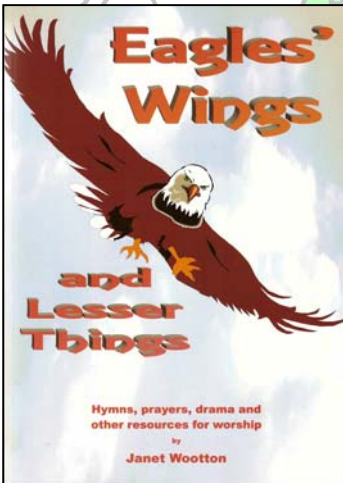
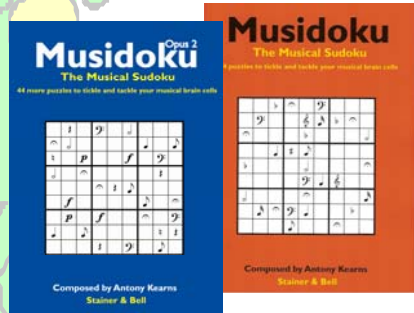
The Musical Sudoku

'Composed' by **Antony Kearns**

Opus 1 (Ref B897) £4.00 Opus 2 (Ref B904) £4.00

44 puzzles in each book

Musidoku® is a musical variation on the hugely popular Sudoku number-place puzzle. So, if you're a musician who loves Sudoku, then Musidoku will definitely be your forte.



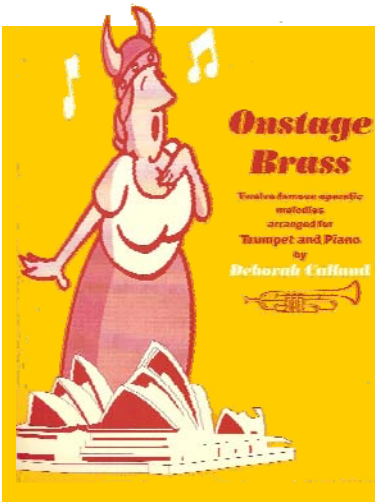
Eagles' Wings and Lesser Things

Hymns, prayers, drama and other resources for worship

by **Janet Wootton**

Ref B896 £10.00

Powerfully connecting life and worship in hymns, prayers and liturgies, *Eagles' Wings and Lesser Things* is an inspiring collection of searching texts rooted in the pressing social and theological questions of our time. The five sections – The Image of God, Jesus, People, Church and The World – revisit tradition with deep understanding, and with a creative relevance for the present and the future inseparable from the wide experience and compelling enthusiasm of the author.



In the Autumn edition of *The Bell*, we expressed a degree of surprise that *Onstage Brass* (Ref H430 £8.75), a book of twelve famous operatic melodies arranged for Trumpet and Piano by Deborah Calland, had proved especially popular in Australia. We had thought that it may have had something to do with the fact that a line drawing of the Sydney Opera House appears on its cover. However, one of our readers 'down under' has written to us with a much more plausible explanation. His letter is reproduced here for your edification.

Dear Sir,

It was with interest that I read your footnote regarding Australia under the article 'Onstage Brass'.

It is not commonly known that, during the early colonisation of Australia, many of the early settlers brought with them hot water services for the purpose of personal cleanliness. These appliances were in ready supply in England and mostly in an unused condition.

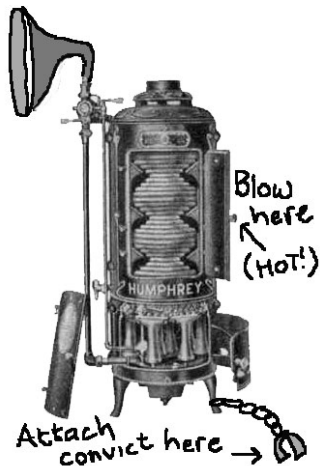
Upon arriving in the new colony it was discovered that there was no supply of gas or electricity and a large number of these appliances were discarded. In the late 1800s many of the units were found and converted into brass instruments. Brass bands were prominent in public entertainment such as floggings and later in the Boer war.

Since then a long tradition of musical blowing and hot air has prevailed in the colony. There are many fine 'brass bands', many incorporating the term 'hot lips'.

I trust this goes some way to answering your bewilderment.

Frank Latulent

*Master Plumber
Conductor of the 'Copper Pipes Hot Lips Band'
Hobart Town
Van Diemens Land*



St Cecilia

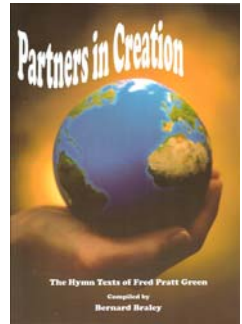
Patron saint of musicians and church music
Feast day: 22nd November



The martyrdom of Cecilia in the third century AD under the emperor Alexander Severus followed that of her husband and brother-in-law. The story is macabre to say the least. Firstly she was locked in an overheated bathhouse in an attempt to kill her. When this failed, it was decided that she should be beheaded, but after three attempts to decapitate her, the executioner fled. Cecilia survived for three days before succumbing to the blows of the axe.

A church in her honour has existed in the Trastevere area of Rome from about the fifth century. Beneath the high altar rests the recumbent statue of the martyr by Stefano Maderno (1600). The bare throat shows the vain attempt by the executioner to sever her head. Copies of the statue can be found in the Catacomb of St Callixtus in Rome and the London (Brompton) Oratory.

St Cecilia has been patron saint of musicians since the sixteenth century. The hymn below by Fred Pratt Green (contained in many hymn books and in the collection of his hymns *Partners in Creation* (Ref B878 £12.95)), has found a place within celebrations of both the saint and musicians in general.



*When, in our music, God is glorified,
And adoration leaves no room for pride,
It is as though the whole creation cried:
Alleluia!*

*How often, making music, we have found
A new dimension in the world of sound,
As worship moved us to a more profound
Alleluia!*

*So has the Church, in liturgy and song,
In faith and love, through centuries of wrong,
Borne witness to the truth in every tongue:
Alleluia!*

*And did not Jesus sing a Psalm that night
When utmost evil strove against the Light?
Then let us sing, for whom he won the fight:
Alleluia!*

*Let every instrument be tuned for praise!
Let all rejoice who have a voice to raise!
And may God give us faith to sing always:
Alleluia!*

Fred Pratt Green 1903 – 2000
© 1972 Stainer & Bell Ltd
Suggested tune: Engelberg

The Senate House

is to the University of Cambridge what the Sheldonian Theatre is to Oxford. Though now much used, among other things, for concerts, its primary purpose was to provide a meeting place for central university government and, more importantly perhaps, to serve as a suitably imposing home for academic ceremonial. Mostly this was concerned with the annual conferring of degrees, which, when conducted in the presence of the Chancellor and with all the pomp and circumstance appropriate to such an occasion, was generally referred to, in the eighteenth century at any rate, as a Public Commencement.



The present building, completed in 1730, is the work of James Gibbs (1682–1754), the most distinguished English architect of the day, and it was at the Public Commencement held on Monday 6th July of that year that the new Senate House was officially opened with a performance of Maurice Greene's *Ode on St Cecilia's Day*.



An Austin Seven placed on the roof of the Senate House by students in 1958

It was while work on the Senate House was going on that the church of St Martin-in-the-Fields was finished (1726); at the same time Gibbs was also much involved with another new building for King's College, Cambridge. This was the Fellows' Building which, though it stands quite happily on its own, was evidently intended to form one side of a vast quadrangle scheme which failed to materialise.

Within the King's College campus stands the much-admired chapel, completed in 1547, and it was here, in 1728, that another work by Maurice Greene, the anthem *Hearken unto me, ye holy children*, was performed. Both the Ode and the Anthem are contained within *Musica Britannica* volume LVIII (Ref MB58 £75), along with a fascinating introduction by the transcriber and editor H. Diack Johnstone and several pages of facsimiles of both works.



Christmas through the Ages

Cantata for Unison Voices
and Keyboard

by Chris Hazell

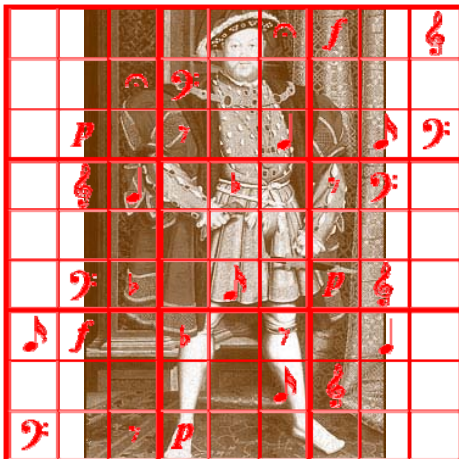
Ref D88 £4.25



Christmas through the Ages can be performed quite happily with just voices and piano, but it was conceived with the idea that any forces available can be put to use – even to include some sort of staging. Most schools these days have access to a keyboard and this can provide the foundation colour for each movement (a piano could be added!). Instrumentalists will also enjoy themselves joining in; a lot of the orchestrations in the first performance, given by Tring School, came out of who could play which instruments and to what standard. This was half the fun of learning and preparing it.

Chris Hazell

Songs: *Christmas through the Ages*, *An Elizabethan Christmas Present*, *A Mysterious Handel*,
Mozart's Mince Pies, *A Victorian Cockney's Lament*, *Christmas Rapping* and *Christmas Dinner*



Musidoku® Competition Winners

We had a tremendous response to our Musidoku® competition held in the Summer edition of *The Bell*.

The first three correct entries drawn at random on 1st September were:

Mrs P Clark from Colindale, London, Barbara Strong from Fordingbridge, Hampshire and John Butcher from Plymouth.

Each received the DVD 'A Man for all Seasons' and an uncirculated **£5 coin**, struck to celebrate the 500th anniversary of the accession of Henry VIII to the English throne.

LIMERICK COMPETITION

It has been a while since we held a limerick competition in *The Bell*. Past competitions have produced some very entertaining entries. For example:

*'Tis three hundred years since the knell
Was sounded for Henry Purcell.
Tho' Henry is gone
His music lives on
Now published by Stainer & Bell.*



Complete the following in a limerick fashion (AABBA) beginning:

King Henry

.....

.....

.....

.....

RULES

1. The competition is open to anyone (excluding staff of Stainer & Bell and their relatives). No purchase necessary.
2. The judges will be looking for aptness of lyrics, ensuring that the limerick scans. The entry deemed most appropriate will be the winner of a **solid silver £5 coin** (worth £44.95) celebrating the 500th anniversary of the accession of Henry VIII to the English throne. The judges will, at their discretion, award two runner-up prizes of a **commemorative crown** in a presentation folder featuring Queen Elizabeth I.
3. The completed form must reach Stainer & Bell by **Friday 29th January 2010**. Proof of posting is not proof of receipt.
4. Your submission must either be on this copy of *The Bell* or on a photocopy of this page. There is no restriction on the number of entries which may be submitted, but the winner will not be considered for a runner-up prize.
5. The judges' decision is final and no correspondence will be entered into.
6. The winner and runners up will be notified by post, and their names and entries published in a future edition of *The Bell*.
7. Above all, this is a fun competition, so do join in.

Send to 'Limerick Competition', Stainer & Bell Ltd, PO Box 110, Victoria House,
23 Grunisen Road, London N3 1DZ England

Name Address

.....

.....Postcode.....

THE GREATEST CHRISTMAS CAROL

In 2008, the *BBC Music Magazine* asked fifty choirmasters and choral experts from across the UK and the US to name their five favourite carols and Christmas motets. The results give prominence to music by Stainer & Bell composers, and the ultimate accolade of first place went to Harold Darke's *In the Bleak Midwinter*.

Written in 1909, Darke's much-loved anthem belongs to a group of short choral items, chiefly for the Christmas season, which embodies his unique gift for memorable melody and harmony. During the Second World War, Darke was appointed organist at King's College, Cambridge. It is through the frequent inclusion of *In the Bleak Midwinter* in the Festival of Nine Lessons and Carols, broadcast annually from the college chapel, that it has become known throughout the world. To mark the centenary of the carol's composition, John Rutter has made an arrangement for male voices and organ.



Another favourite, *A Spotless Rose* by Herbert Howells, did almost as well, being placed third, while his *Here is the little door* was included at number 31.

<i>In the Bleak Midwinter</i> for SATB and Organ	(Ref CH8) £1.60
<i>In the Bleak Midwinter</i> for SSA and optional Organ	(Ref W107) £1.60
<i>In the Bleak Midwinter</i> for TTBB and Organ (Arr. John Rutter)	(Ref W223) £1.60
<i>A Spotless Rose</i> for SATB (unaccompanied)	(Ref CC220) £2.20
<i>Here is the Little Door</i> for SATB (unaccompanied)	(Ref CC216) £2.20

A FEW MORE CHRISTMAS CRACKERS

<i>Mary's Child (Born in the Night)</i> Geoffrey Ainger SSA and Organ	(Ref W99) £1.95
<i>This day Christ was born</i> William Byrd SSAATB unaccompanied	(Ref M1627) £2.40
<i>Carol of the Universe (Every star)</i> Sydney Carter SS (or A) and Piano	(Ref W148) £1.95
<i>Red and Green Christmas</i> Nadia Cattouse Solo voice or Unison and Piano	(Ref W106) £2.40
<i>Three Medieval Carols</i> Ronald Corp SATB unaccompanied	(Ref W217) £1.95
<i>A Christmas Carol</i> Harold Darke S Solo, SATB and Organ	(Ref W198) £2.20
<i>Song to the Christmas Tree</i> Edvard Grieg Unison and Piano	(Ref W147) £1.60
<i>The Capriol Carol</i> Bryan Kelly SATB and Organ or Piano	(Ref W222) £1.60
<i>Born for us on Christmas Day</i> Nigel Ogden Unison and Piano	(Ref W199) £1.95
<i>Carol for Christingle</i> Allen Percival (arr.) SS and optional Piano	(Ref W110) £1.60
<i>Child of the Stable's Secret Birth</i> Valerie Ruddle SATB and Keyboard	(Ref W183) £1.95
<i>Christmas Candle</i> Donald Swann SATB and Piano	(Ref W192) £1.95

SLEIGH BELLS ACROSS THE SNOW

Malcolm Archer

Malcolm Archer has a distinguished career as an organist, having served at Bristol, Wells and St Paul's Cathedrals before deciding to concentrate on freelance composing, playing and adjudicating.

His church choral and organ compositions are well known and he has been a respected adjudicator and commentator at choral competitions on television for some years. You might also recall having heard him on *The Organist Entertains* a number of times, playing melodious classics on a variety of church or concert instruments.



Malcolm Archer

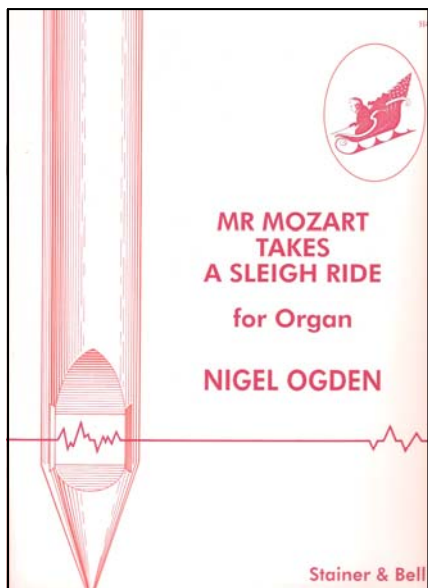
With this composition, Malcolm admits his love of light music and his affinity with the theatre organ. The work follows in the tradition of other light novelty pieces and was composed with the theatre organ in mind.

Despite references in the text to sleigh bells and chimes, the piece will work well on any organ, and the bells are purely optional. Although laid out traditionally on three staves, the work is well within the grasp of the amateur player who will welcome this tuneful addition to the repertoire. I can see this becoming a favourite of players taking part in Christmas concerts for many years to come.

Ref H466 £4.25

David Shepherd

Cinema Organ



MAGICAL MOZART TOUR

Nigel Ogden has arranged a sequence of favourite tunes by Mozart and capped them all with a surprise quotation of Leroy Anderson's classic *Sleigh Ride* melody.

Well within the range of organists of intermediate ability who are able to master a simple pedal part, the music offers spirited versions of the *Rondo alla Turca*, the *Exultate Jubilate*, *Eine kleine Nachtmusik*, the Piano Sonata K.545 and the G minor Symphony, and more laughs per minute than the average Christmas cracker.

Ref H451 £4.25

PARLIAMENT — Feeling the pinch

*I want a floating duck house.
I want to clear my moat.
I need to mend the tennis court,
That's why I need your vote.*

*I have to build a portico;
My swimming pool needs mending.
My lovely plants need horse manure,
And the Aga needs much tending.*

*A chandelier is vital,
Mock Tudor boards are great.
My hanging baskets won awards
And I've earned a tax rebate.*

*I need a glitter toilet seat.
My piano so needs tuning.
Maltesers help me stay awake
And my orchard must need pruning.*

*I could have said the rules were wrong
And often thought I should.
But somehow it was easier
To profit all I could.*

*The public really have to see
That rules are there to test,
And by defrauding taxpayers
We were only doing our best.*

*The Speaker of the House has gone,
Our sacrificial beast.
But the public are still braying
For our corpses at the feast.*

*What do the public want of us,
Those vote-wielding ingrates?
They really should be grateful
To be financing our estates.*

*The message is so very clear,
(We're merely learning late)
That the British way of living well
Is to screw the b*****y State!*

Anon

Following the Dissolution of Parliament in 1653, the outlawing of Christmas, the wilful destruction of stained glass and statues in churches and cathedrals and other puritanical acts under the Lord Protector Oliver Cromwell, the country had had enough. Richard Cromwell, Oliver's son and successor after his father's death in 1658, only held the post for eight months before resigning.

After a brief reinstatement of the Rump Parliament, the son of the beheaded King Charles I was offered the crown. The period that followed was known as the Restoration — restoring not only a monarch to the British throne but also a gaiety to Court.

Oliver Cromwell's body was exhumed and beheaded.
What goes around comes around!

Orlando Gibbons was born in Oxford and baptised there on Christmas Day 1583. By 1596 he had found his way to Cambridge, where he sang in the Choir of King's College — his brother Edward being master of the choristers.

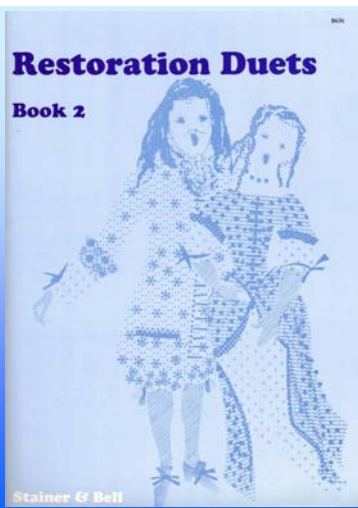
He entered the university in 1598 and achieved the degree of Bachelor of Music in 1606. At about the same time he married and moved into the parish of St Margaret's, Westminster, where his seven children were baptised.

By profession, Orlando was a keyboard player. James I appointed him a Gentleman of the Chapel Royal, where he served as an organist from at least 1615. He also held positions as keyboard player in the privy chamber of the court of Prince Charles (later King Charles I), and organist at Westminster Abbey.

Between his official engagements, Gibbons composed — most notably music for Anglican services, but also vocal and keyboard works. A suite of his keyboard compositions has been arranged for Trumpet and String Orchestra by Adrian Cruft and may be hired from our library (Ref HL67). The same Suite is also available for Trumpet and Piano (Ref 2588 £8.25).

At the funeral of James I in March 1625, Gibbons was the organist. Two months later, the entire Chapel Royal Gentlemen went down to Canterbury to meet Queen Henrietta Maria on her journey from Paris to London. The new King, Charles I, had married her by proxy on 11th May. It was on 5th June whilst in the city that Gibbons died of apoplexy, aged forty-one.

His sudden death was a shock to his peers, and he was buried in Canterbury, where a monument to him was erected within the Cathedral.



In two volumes, Timothy Roberts has selected duets by leading composers from the period following the Restoration of King Charles II in 1660.

The first volume (Ref B629 £5.95), for Soprano (or Tenor) and Bass, contains six items featuring the main preoccupations of Restoration art: the dramatic and contemplative sides of religion; love anticipated and requited or rejected; and alcohol.

Book 2 (Ref B636 £5.95), for two high voices, features three duets by John Blow, one by Matthew Locke and one by John Eccles.

The basso continuo has been realised in simple style for keyboard, and players should elaborate or alter it as they wish.



Apples, acorns and a Finnish composer

Since the early 1990s most published music has been set using computers. Arguably the first program capable of producing the required quality and flexibility was SCORE, and Stainer & Bell has and still does make use of this venerable software. The disadvantage is that it only runs in MS-DOS (a now antiquated operating system which was the forerunner to Microsoft Windows) and requires a setter with as much mathematical and technical computer expertise as musical knowledge. A few clever individuals have devised their own proprietary software, and two companies have supplied music-setting services to Stainer & Bell in this way over a number of years.

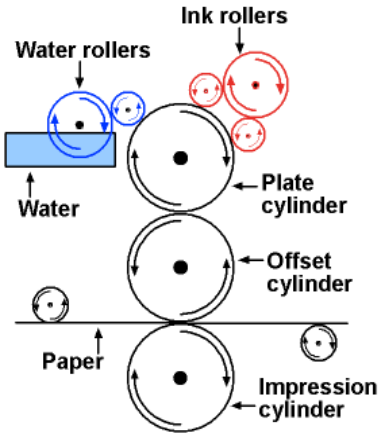


Mandy and Jeremy Aknai checking proofs of 'In the Bleak Midwinter'

The arrival of a program called Sibelius in 1993 was welcomed for providing a much more user-friendly and innately musical working environment. Originally written for the now defunct Acorn computer, it was transferred to Windows and Apple Mac operating systems in the late 1990s and is currently used for the majority of our music setting. Its present ubiquity means that many of our composers and editors also have the program, so 'manuscripts' may be delivered by email for us to tidy up and process into our house style, saving valuable time and costs.

If we are producing a book which includes music examples, such as an educational tutor or a hymn book, a special type of file may be output from Sibelius for importing into our page layout software, Adobe InDesign. Portions of music can be moved into position alongside text and other graphics. The finished Sibelius/InDesign files are then turned into Adobe PDF (Portable Document Format) files which our commercial printer friends can interpret, so the whole process, from composer's manuscript to printed sheet music/book, may be entirely digital.

While setting music on computers has many labour-saving advantages over techniques such as engraving, it is still a highly skilled job to prepare music which is clear and practical for the performers. Old-fashioned printouts are still used at all stages of proofreading, since errors may not be spotted simply by looking at the computer screen. And it has been known for unwanted and inexplicable changes to creep into the music between sets of proofs, possibly as the result of a glitch buried deep in the computer code, so a watchful eye is required at all times!



Printing too has changed beyond measure. Whereas the process introduced into Britain by Caxton in the fifteenth century involved everything being back to front (like a date stamp), offset litho plates can be easily read as the inked image is 'offset' onto another cylinder (thus reversing the image) before being printed onto the paper (see diagram).

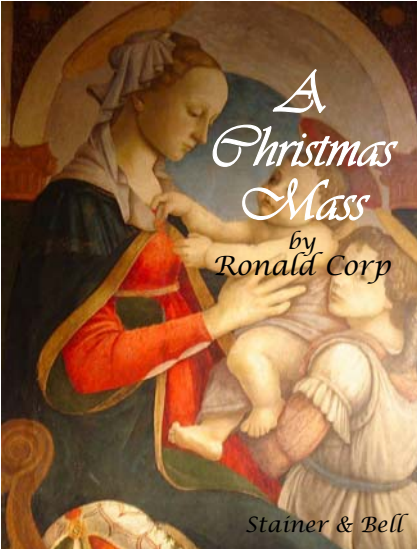
Until fairly recently 'hard copy' was supplied by us to the printer 'camera ready' for shooting onto film. However, as explained above, the image can now be transferred digitally, with no photography involved. The litho process works on the principle of the repulsion of oil and water. The image to be printed obtains ink (oil) from rollers, while the non-printing area attracts a water-based film, keeping it ink-free.

Although it should be possible to print in full colour using only primary colours — red (magenta), blue and yellow — black is also used to give greater definition and for the printing of text. Thus when printing *The Bell*, four separate plates are made, with black being the first to be printed as the paper travels the course of the press.

Collating, folding, binding, trimming and packing follow before the goods arrive at our warehouse door. Then onward-bound throughout the world. Interesting?



The press at Argent Litho used to print this copy of 'The Bell'



Appalled at seeing abandoned babies and children starving and dying in the streets of London, Captain Thomas Coram (c.1668 –1751) obtained a Royal Charter from King George II to establish a 'hospital for the maintenance and education of exposed and deserted young children'. The Foundling Hospital was erected in open fields in Bloomsbury between 1742 and 1745, with a further wing for girls added a few years later.

The Hospital became a popular cause and contained a concert hall and an art gallery — the first in London open to the public. Patrons, including Thomas Gainsborough, Joshua Reynolds and William Hogarth, contributed paintings, and George Frideric Handel allowed a concert of *Messiah* to benefit the foundation and composed an anthem specially for a performance in the building.

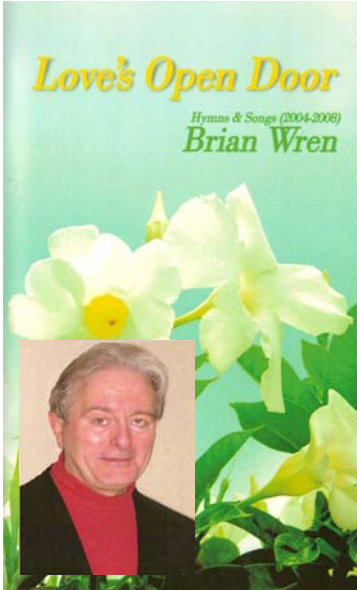
But Coram's foundation was not a new idea. By the beginning of the fifteenth century the Guild of Silkworkers in Florence, Italy, became founder and patron of a new institution to be called *Spedale degli Innocenti*, dedicated exclusively to the care of those children 'who are commonly called foundlings ..., whose fathers and mothers, against the law of human nature, have deserted them.'

Building work began on 18th August 1419, and on 21st January 1421, under the supervision of the architect Brunelleschi, the first column of the colonnade of the façade was raised. Patrons donated works of art to the institution, and, although some of the collection was sold off in 1853 for very little money, many gems survive, including the *Madonna and Child* by Botticelli, which graces the cover of *A Christmas Mass* for SATB and organ or piano by Ronald Corp (Ref D95 £4.95). Orchestral material is also available for hire (Ref HL388).

There are few publications which achieve instant success. However, since *A Christmas Mass* was published towards the end of last year, it has proved extremely popular. Written for the award-winning choir Chantage, and recorded on their CD *Hark! Chantage at Christmas* (EMI Gold label, catalogue no. 235 7962), the work contains over seventy traditional Christmas carols and hymns skilfully woven into a tuneful and accessible celebration of the season and its rich musical heritage.



Spedale degli Innocenti, Florence



Brian Wren was born in 1936 and is an internationally published hymn-poet whose work appears in hymnals from all denominations and traditions.

Ordained in Britain's United Reformed Church, and Emeritus Professor of Worship at Columbia Theological Seminary, Brian now lives in Northeast Pennsylvania. A Fellow of the Hymn Society in the United States and Canada, he holds Bachelor of Arts and Doctor of Philosophy degrees from Oxford University and an Honorary Doctorate in Humane Letters from Christian Theological Seminary, Indianapolis.

Love's Open Door is the latest in a long line of collections of Brian's writings, and contains twenty-seven hymns and twelve short songs — all written between 2004 and 2008. Themes covered include Advent, Christmas, Communion, The Holy Spirit and Peace and Justice. Music is included for all items, and in a couple of instances an alternative tune is also provided.

Ref B911 £8.95



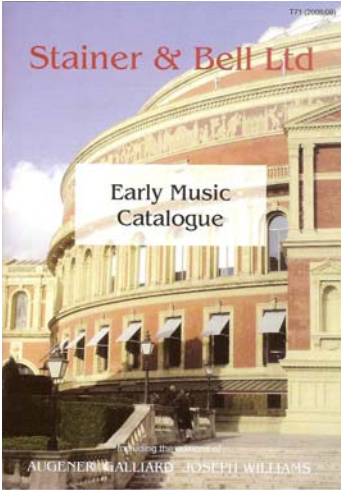
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<div style="background-color: black; color: white; padding: 5px; display: inline-block;"> NB Please ensure that your name and address overleaf are correct and complete the rest of the form </div> <p style="margin-left: 20px;">If ordering direct, please add £2.75 for orders up to £24.99 and £4.50 for orders of £25 or more to cover post and packing.</p> <p style="margin-left: 20px;">Post and packing for overseas customers (including Eire) is charged at cost. Please ask for a quotation.</p>							
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