Here is a Christmas 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 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
The first type of Elizabethan lute duet was the treble and ground, of which one part was melodic and the other chordal. Both parts were suitable for teaching basic lute technique. Indeed the lutenist Thomas Robinson began his *Schoole of Musicke* (1603) with two treble and ground duets, fully fingered for both hands. Later in the book he included ‘equal’ duets, equal both in technical difficulty and melodic interest, usually exchanging parts for the repeat of the strain.

I have included two of Robinson’s ‘equal’ duets in this selection. The remainder also are ‘equal’, except the Daniel Fancy which develops the ‘equal’ layout one stage further, so that the players exchange parts in mid-phrase. The Dowland duet is unique in that one player has the melody throughout, while the other weaves a counter-melody both above and below the tune, and both play the bass throughout.

They have been transcribed for two guitars by transposing down a minor third, thus keeping the fingering roughly the same as on the lute. These duets are also available in tablature for two lutes from S&B (Ref B487 £12.00).

Robert Spencer

**CONTENTS**

*A Toy* (Thomas Robinson)  
*Duncomb’s Galliard* (Anon)  
*La Vecchia Pavan* (John Johnson)  
*La Vecchia Galliard* (John Johnson)  
*A Plain Song* (Thomas Robinson)  
*My Lord Willoughby His Welcome Home* (John Dowland)  
*A Fancy* (John Daniel)  
*Echo* (Francis Pilkington)  
*A Merry Mood* (Anon)  
*Drury’s Accords* (Anon)  

Ref H146 £7.95

The Old Palace, Hatfield in Hertfordshire, was built for John Morton, Bishop of Ely, around 1485. Henry VIII acquired the Palace in 1538 and used it as a nursery for his three children.

When Queen Mary came to the throne in 1553, Elizabeth was held here under house arrest. However, five years later, whilst sitting in the park, she learnt of her half-sister’s death and that she was Queen of England.
In her 2012 Christmas broadcast, the Queen looked back on a year of celebration and reflected on the importance of public service.

Commencing with the National Anthem, played in the Ballroom at Buckingham Palace by the British Paraorchestra, Her Majesty proceeded to congratulate those who participated in the Olympic and Paralympic games and for the inspiration they had given to our young people. She also mentioned those who were serving the country on Christmas day, including those in the armed forces and working in our hospitals before quoting a verse from Christina Rossetti’s poem ‘In the Bleak Midwinter’. The broadcast concluded with the Military Wives Choir singing a further two verses of the poem to a setting by Harold Darke. We were made aware that the Queen intended the Darke setting to be used in the short programme some three weeks prior to transmission, but were sworn to secrecy.

Voted as the most popular carol by fifty choirmasters and choral experts across the UK and the USA in a survey conducted by the BBC Music Magazine in 2008, the setting, written in 1909, was also used in the famous Festival of Nine Lessons and Carols from King’s College, Cambridge where Darke was organist during the Second World War.

The Queen’s 2012 recorded Christmas TV broadcast was unique, being the first to be filmed in 3D and the first by Sky rather than alternating between the BBC and ITV, but it was her grandfather, King George V, who was the first monarch to broadcast to the Empire in 1932 – albeit on the wireless. His speech was written by Rudyard Kipling and began ‘I speak now from my home and my heart to you all; to men and women so cut off by the snows, the desert or the sea, that only voices from the air can reach them.’

The King’s broadcast was live and was scheduled to be aired at 3pm which was deemed the best time to reach most of the Empire by short wave transmitters in Britain. In the event, the broadcast began at five past three (twenty-five minutes to four Sandringham time since the King insisted that all clocks were set half an hour fast) and lasted two and a half minutes. An hour-long programme preceded the broadcast bearing greetings from all over the Empire.

**In the Bleak Midwinter — words by Christina Rossetti, music by Harold Darke**

SATB and organ (Ref CH8) £1.75  
SSA with optional organ (Ref W107) £1.75  
TTBB and organ, arr. John Rutter (Ref W223) £1.75  
(Optional string parts are available for hire for all versions)
A musical giant, our Production Assistant, Richard Bullen (6’ 7” in his stockinged feet, player of eight musical instruments and winner of a number of prestigious awards for composition), is currently working for his Ph.D.

Richard’s speciality, besides actual composition, is involving, not only musicians, but a whole range of people with a variety of skills and talents.

Recent works include *Elemental Songs and Dances* performed in the Duke’s Hall at the Royal Academy of Music and *The House of Asteria* at St Luke’s Church, London – home of the London Symphony Orchestra and a rehearsal and recording space and educational resource.

For *Elemental Songs and Dances*, Richard involved around 120 primary school children from two schools in the East End of London, together with ten musicians from the RAM and five conductors. He made full use of the hall, with children and musicians sometimes surrounding the very appreciative audience.

*The House of Asteria* likewise had musicians moving around St Luke’s, and used both lighting and video within the work to exceptionally good effect.

Like Del and Rodney Trotter (of ‘Only Fools and Horses’ fame), Richard has yet to lay out his stall in New York and Paris, but his composition, *Garden of Forking Paths* – a spatial clarinet trio – received its fourth performance in a disused car park in Peckham in August. This formed part of the London Contemporary Music Festival and demonstrated that this work can be adapted for performance in virtually any environment.

St Luke’s was designed in 1733 by John James and the obelisk spire by Nicholas Hawksmoor. Built on marshy ground, it soon suffered from subsidence – seen here on the north wall. The dry summer of 1959 was the final straw as the floor sank, leaving the supporting columns hanging from the roof. The church was deconsecrated in 1964, and remained a roofless shell for forty years before being rescued for use by the London Symphony Orchestra.
The emergence of the keyboard concerto was a notable feature of eighteenth-century British musical culture. Although there are precedents for concertante keyboard parts in the works of George Frideric Handel and in the practice of adapting the concertino parts of concerti grossi, in Britain the solo concerto proper was crystallised by Handel only in the 1730s, when he composed concertos to play as interval music at his oratorio performances. Enthusiasm for the keyboard concerto was quickly established, and other composers were soon writing concertos for the organ or the harpsichord, and later for the piano too. Their concertos, like those of Handel, found a place in the theatre as they did also in pleasure gardens and concert rooms throughout the country.

More than two hundred keyboard concertos by British composers survive from the period c.1740–c.1815 and a good many more by foreign composers were known and played in Britain during that time. Many of them were published, with keyboard parts that included not only the obbligato solo material but also, on the same staves, a simple reduction of the orchestral passages. To be able to play these pieces in their entirety without orchestral accompaniment was a benefit that must have appealed to amateur keyboard players, and it helped to make the keyboard concerto one of the most versatile and popular instrumental genres of the day.

The keyboard concerto adapted well to the stylistic evolution of the era, from late Baroque imitations of Handel’s works, via the lighter gallant type popularised by J.C. Bach, to large-scale concertos displaying mature Classical characteristics. But by the end of the eighteenth century there was a clear idiomatic distinction between piano concertos and organ concertos than had previously been the case, and the former, influenced by the works of continental composers then active in Britain, effectively became a discrete, virtuoso genre for the professional pianist. The organ concerto, representative as it was of an older, native tradition and still strongly linked with Handel and the oratorio, continued to be favoured by British composers and flourished into the early part of the following century. This, the latest volume in the Musica Britannica series (Ref MB94 £105.00) presents organ, harpsichord and piano concertos by Handel’s contemporaries and successors, from the first examples to those of the second decade of the nineteenth century. The majority of its contents, with works by thirteen composers including Arne, Chilcot, Crotch, Hook, Russell and Wesley (Charles and Samuel), have not hitherto been published in modern editions.

John Morehen (right), presented the Lord Mayor of London with a copy of Musica Britannica volume XCIII (MB93 £90.00) ‘Rounds, Canons and Songs from Printed Sources’ at the Mansion House in June.

John transcribed and edited (with David Mateer) the volume and is currently Master of the Worshipful Company of Musicians.
Roy Palmer, who provided the fine booklet essay for the recent BMS recording of E. J. Moeran’s *Complete Solo Folksong Arrangements* (BMS438CD), has now edited a new edition of *Twelve Traditional Carols from Herefordshire*, which were collected and arranged by Ella M. Leather and Ralph Vaughan Williams, and first published in 1920.

From late 1903 and for about a decade thereafter, Vaughan Williams noted, as Palmer reminds us in his Preface, ‘some 800 songs in almost a score of counties’. He first met Mrs Leather in July 1908, who, like Percy Grainger at much the same time, was given to recording local country singers on an Edison Phonograph, loaned to her by the Folk Song Society at the suggestion of Vaughan Williams, who later transcribed some of her recordings and also accompanied her on various collecting trips which formed the basis of her 1912 classic *The Folk-Lore of Herefordshire collected from oral and printed sources*.

Versions for both unaccompanied SATB and solo voice(s) with piano are included here for all twelve arrangements, along with extensive notes and a Bibliography, and song texts are also printed separately under each setting. This is an attractive and scholarly edition, which one hopes will attract many new admirers and performances.

John Talbot

Ref D97 £7.50

These two contrasting pieces for organ have been composed by Joyce Alldred.

*Tart with the Cart* is based on the tune ‘Molly Malone’. Joyce has taken the colloquial name of the sculpture in Dublin of Molly for the title of the first composition in this album.

The second, *Animo et Fide* (With Courage and Faith), is a march written to commemorate the centenary of Stockport Town Hall in 2008.

Ref H481 £4.25
Perhaps one of the most unusual assignments to be given to any architect would be to design almshouses, a picture gallery and a mausoleum (to contain the remains of the benefactors) as a single unit. Such a commission was given to John Soane in 1811, although it was through lack of funds that brought these three unlikely elements into one building. The result is the Dulwich Picture Gallery.

The story of the development of the scheme, and the choice of Dulwich for its erection, is complex, but the architect of the Bank of England took special interest in the project, treating it as his tribute to the memory of Desenfans and Bourgeois whose remains were eventually to be interred under the lantern of the mausoleum.

The Dulwich Picture Gallery was one of the first purpose-built picture galleries in Britain and offered Soane the opportunity to make a design of extreme originality. Built of yellow brick, the Gallery is devoid of decoration or of any architectural order, and was much criticized both for its plainness and for its lack of light in the galleries. Nowadays it is looked upon as probably Soane’s greatest architectural achievement still extant. The gallery contains a veritable cornucopia of exquisite paintings and portraits, including a number of the Linley family.

Thomas Linley (1733–95) was a musician and composer who lived in Bath, moving later to London to become associated with the Drury Lane Theatre. His numerous children received a musical education, and several of them showed great talent. Thomas Linley Jr was the most gifted. A child prodigy both as a violinist and composer, he was sent on tours of Europe and was well received – even Mozart commented on his promise. His early death by drowning at the age of twenty-two means that little of his work exists. However, in Songs of the Linleys for high voice (Ref B569 £6.30) some material has been preserved. His Shakespeare Ode which was first performed at Drury Lane on 20th March 1776 is published in Volume 30 of Musica Britannica (Ref MB30 £76.00).

A friend of the Linleys in Bath was the artist Thomas Gainsborough (1727–88). He painted several members of the family including both Thomases and the two elder sisters, Elizabeth (1754–92) and Mary (1758–87). The portrait of the Linley sisters is one of the Gallery’s most famous pictures. Shortly after it was painted in 1772, Elizabeth, who was renowned for her beautiful voice, eloped with Richard Brinsley Sheridan, whom she married shortly after.

William Linley (1771–1835), the last of the generation, bequeathed the family portraits to the Gallery (his brother Ozias had been the organist at Dulwich College), and, besides the Gainsboroughs, they include two pastels by Lawrence.
Born into a poor London family at the outbreak of the First World War, William Lloyd Webber was the son of a self-employed plumber. His father was a keen organ ‘buff’ who spent what little spare time and money he had on travelling to hear various organs in and around the capital. Often he would take his son with him and, before long, young William asked to play the organ himself, rapidly developing an interest in the instrument that bordered on the obsessional.

By fourteen my father had become a renowned organ recitalist – playing and broadcasting from churches and cathedrals all over the country. He won a scholarship to the Royal College of Music, where he studied composition with Vaughan Williams and, by the time the Second World War broke out, he had developed a parallel career as a composer and organist. At the College he met my mother, Jean Hermione Johnstone – a pianist and violinist who was studying with Elgar’s friend, the violinist Billy Reed – and they married in 1942.
The years immediately after the war were my father’s most prolific as a composer. Unencumbered by financial pressures he lived in a flat rented for the three of them by his mother-in-law. This is when he wrote *Aurora*: a musical depiction of the goddess of the dawn. It is music that seethes with passion – ebbing and flowing like a great love affair.

His first son Andrew was born in 1948, the year *Aurora* was written and I came along three years later. By the mid-1950s my father had virtually stopped composing – for three reasons, I believe. Firstly, he simply had to make some money to support his young family. Secondly, the kind of ultra-romantic music he was writing could not have been more out of fashion. Thirdly, he loathed anything to do with the ‘business’ side of music: conductors who were his colleagues at the Royal College such as Charles Groves, Neville Marriner and Vernon Handley never realised that he had written music until I mentioned the fact when I was working with them years later!

Not one to compromise his style, he drifted more and more into the academic side of London’s musical life and became very successful in it – he was a professor at the Royal College until his death and, in 1964, was appointed Director of the London College of Music. He was Director of Music at the Methodist Central Hall, Westminster and, in 1980, was awarded a CBE for his ‘services to music’. Hardly a ‘failure’. Yet at home there was always the feeling that he had not succeeded at what he really wanted to be – a composer.

My father loved the company of young people. He adored his students and, today, many testify to his personal help and kindness. He was a good listener and he remained steadfastly loyal to his restless, eccentric, intensely spiritual wife. Yet he was a curiously remote figure – a private, lonely man living among a crowd.

The real William Lloyd Webber is to be found in his music. There is a moment nearly three minutes into his early *Fantasy Trio* when the fragile façade falls away and we glimpse the man behind. I wish I had been allowed to know that person and his music. I would have asked him to write a cello concerto.

Julian Lloyd Webber, July 2013
Such was the case for this year’s promenaders at London’s Royal Albert Hall as, for the first time ever at the BBC Proms, the audiences were treated to four ‘new’ works by the Victorian composer Granville Bantock.

Son of a pioneering surgeon, Bantock was born in London on 7th August 1868 – the eldest of six children. Interested in animals, literature and the philosophy and culture of exotic places, Granville’s passion for music did not develop until his late teens. His father, however, was keen for him to get a ‘real’ job, rather than become a musician, and enrolled him to study for the Indian Civil Service.

Skipping lectures to attend concerts, it soon became clear that the diplomatic service was not for him. If not a diplomat, then why not something in the chemical industry? This career change was so alien to Granville and his sense for the exotic, that he became ill and spent six months in a darkened room until it was suggested that he really ought to pursue a musical career and he entered the Royal Academy of Music in 1889 to study composition with Frederick Corder. A number of his compositions were performed at the RAM whilst a student, and after leaving those hallowed portals, edited the New Quarterly Musical Review for three years.

Granville’s career was a slow burn, conducting light operas, including A Gaiety Girl on an international tour, but when he became Musical Director at the New Brighton Tower Pleasure Gardens he turned the small seaside band into a full symphony orchestra, presenting concerts of living composers’ works including Elgar, Parry, Stanford, Corder and Sibelius, with whom he became a close friend. (Subsequently The Beatles performed there on twenty-seven occasions.)

Taking a number of posts in Birmingham, he returned to London at his retirement in 1934 where he became associated with Trinity College of Music. All the while he was composing – some eight hundred works in all – from compositions for stage and orchestra to choral and chamber works. The Hebridean Symphony of 1915 with its atmospheric opening suggesting Delius and the Pagan Symphony (1923-8) – a substantial work of some power – are both available for hire, while his Pagan Poem for flute and piano may be purchased (Ref H307 £5.45). Although none of these works were among those performed at this seasons BBC Proms, it is only because ‘He wrote too much, with too great a facility; there are too many works to remember and revive’ (Grove). Nevertheless this ‘new’ music was a hit with the promenaders and will surely have promoted interest in this sadly neglected composer who died in London on 11th October 1946.
Cellist of the internationally acclaimed early-music ensemble Red Priest, Angela East has written Play Baroque! to introduce the fascinating world of baroque style and technique to players both young and adult who are learning on the modern cello.

Play Baroque! will prove an indispensable resource for every teacher who shares Red Priest’s passion to bring the best of baroque music to twenty-first century musicians in an exciting and unstuffy way. Technical terms such as ‘the dagger’, notes inégales and the ‘Rule of the Down-Bow’ are demystified and demonstrated in real pieces, specially arranged for cello and piano by the author and illuminated by her incisive teaching notes. The aim throughout is to enrich the standard curriculum from the perspective of baroque in a way that overlaps seamlessly and inspirationally with the learning experience of today’s instrumentalists.

Two dramatic and fun-orientated Red Priest favourites are at the heart of the collection, along with a broad and varied selection of works by Arne, Bach, Boyce, Corelli, Handel, Locke, Marais, Rameau and Telemann. A complete concerto movement arranged from L’estro armonico represents the flame-haired priest himself, Antonio Vivaldi. Five ground basses by Purcell arranged for cello duet offer a special focus for teaching and for the wider appreciation of baroque style and form, while famous items from Handel’s Messiah are presented in both easy and more advanced versions to be accessible to varying ability ranges.

Angela East studied with Derek Simpson, Christopher Bunting and André Navarra, and as recitalist and continuo player has performed at the world’s leading venues including Glyndebourne, La Scala and the Carnegie Hall, with conductors including Sir John Eliot Gardiner and Sir Simon Rattle. Her highly praised recordings include the complete Bach Cello Suites and Baroque Cello Illuminations, a collection of pedagogical classics by Vivaldi, Eccles, Couperin, Sammartini and De Fesch. Her repertoire extends from music for viols to the Kodály Sonata. When not playing and touring with Red Priest on its busy concert schedule, she trains cello teachers and works with a wide range of her own pupils, teaching both the cello and Alexander Technique.

Ref H479 £11.95

Literally, a misshapen pearl, ‘baroque’ as a style (in music, art and architecture), was much promoted in Italy by the Roman Catholic Church following the Protestant reformation. Nowadays baroque is used of anything elaborate, but was initially used derogatorily to express excess.

Architecturally, the style was developed in Britain in a more understated fashion by Sir Christopher Wren at St Paul’s Cathedral and Sir John Vanbrugh at Blenheim Palace.
Showy and effective

Timed to exploit the centenary of his best pupil, Benjamin Britten, Frank Bridge’s reissued *Capriccios for Piano Nos.1 and 2* of 1905 come up fresh as paint: Stainer & Bell’s front cover alone – reproducing Panini’s elaborate 1758 painting *Capriccio of Rome* – is worth long study.

No 1 sounds like Moszkowski; No 2 (a better piece) is more typical, recalling Bridge’s own *Rosemary* and *The Sea*, and contains some chords silently depressed and exposed by re-pedalling.

Showy and effective, and most recommendable.

*****

Michael Round  
*Music Teacher Magazine*

Ref H480 £6.95

---

**Fifteenth-Century Liturgical Music**

*Settings of the Gloria and Credo*

Edited by Peter Wright, this volume brings together forty-seven independent settings of the *Gloria* and *Credo* from the period c.1400–40, most of which have never been published before.

Nineteen of these settings are complete works preserved largely in continental manuscripts, the remainder fragmentary settings preserved in insular sources. They include works both by leading composers of the period (Forest, Power and Pycard) and by minor figures (Daye, Humfray, Knyf and Markham), as well as three settings that are here attributed conjecturally (to Byttering, Rowlard and Soursby).

This collection includes examples of the main compositional styles and techniques of English liturgical polyphony of the late Middle Ages, and is intended to complement the *Sanctus* and *Agnus Dei* settings published in volume forty-seven of the Early English Church Music series.

Ref EC55 £95.00
The Twelve Days of Christmas
(or the Everlasting Turkey)

On the first day of Christmas my true love said to me
‘I’m glad we bought a turkey and a proper Christmas tree.’

On the second day of Christmas much laughter could be heard
As we tucked into our turkey – a most delicious bird.

On the third day of Christmas we’d friends in from next door.
The turkey tasted just as good as it had the day before.

On the fourth day of Christmas, Gran came – she’s rather old.
We finished up the Christmas pud and ate the turkey cold.

On the fifth day of Christmas outside the snowflakes flurried,
But we were nice and warm inside – we ate the turkey curried.

On the sixth day of Christmas the turkey spirit died.
The children fought and bickered, and we had the turkey fried.

On the seventh day of Christmas, my true love gave a wince
When he sat down for dinner and was given turkey mince.

On the eighth day of Christmas, the dog ran off for shelter.
I served up turkey pancakes and a glass of Alkaseltzer.

On the ninth day of Christmas by lunchtime Dad was blotto.
He knew that bird was back again – this time as a risotto.

On the tenth day of Christmas, the air was rather blue
As everybody grumbled at eating turkey stew.

On the eleventh day of Christmas, the Christmas tree was moulting,
With chilli and spicy sauce, the turkey was revolting.

On the twelfth day of Christmas we had smiles upon our lips.
The guests had gone – the turkey too. We dined on fish and chips!

© Leonard Burnop (alt.)
Besides ‘new’ works by Granville Bantock, another first for this year’s BBC Proms at the Royal Albert Hall was the inclusion of a concert on the ‘Father’ Willis organ with a programme of light music. Broadcast live on BBC Radio 3 on August Bank Holiday Monday, Richard Hills gave an entertaining performance of mainly British composers to a very large number of enthusiastic promenaders across all ages and included works by Eric Coates, Arthur Sullivan, John Ireland, Edward German, Billy Mayerl and Roger Quilter with Fats Waller thrown in for good measure. For an encore, Richard played Tiger Rag, for which he justifiably received a standing ovation.

‘I love a good tune’, says Richard, whose work straddles both the church and theatre organ worlds. ‘This Prom is all about the musical age where melody was king. I tried to choose music that could be successfully realised on the Royal Albert Hall instrument. It’s a very orchestral organ.’

In an interview with Nigel Ogden on the BBC Radio 2 programme ‘The Organist Entertains’ in the week before the concert, Richard explained that he had played the Albert Hall organ previously but only in classical guise and never as a solo performer. When asked about the organ since its recent restoration, Richard replied ‘It all works beautifully and is very satisfying to play’.

Two days prior to the Proms concert, Richard was demonstrating the other side of his talent by playing the Wurlitzer Theatre Organ at the St Albans Organ Theatre. So why does he like to play these organs? ‘It’s hugely satisfying and great fun. The sound grabs hold of you. I remember hearing my first Wurlitzer at the age of 7, and I was speechless at the big, warm and vibrant effect. It’s possible to capture every nuance on the theatre organ: you can have pathos, tragedy, ecstatic joy. All these emotions can be portrayed: indeed, this was its job in accompanying silent films.’ As Richard commented to the promenaders, interest in these magnificent instruments, along with light music, is growing.

We are exploring several possibilities with Richard for publications of music for the organ, so watch this space. Richard has been Musical Advisor to the Cinema Organ Society since 2005 and has been getting an increasing number of emails through their website from people wanting information as to where they can buy light organ music. He, of course, always mentions S&B. The latest addition to our light organ series are the two works by Joyce Alldred (see page 6).

That light music can be played well on a ‘straight’ organ is evident by searching YouTube – in particular, Nigel Ogden’s Saints on a Spree (Ref H461 £4.25), played by Marko Hakanpää at the magnificent organ of St Michael’s Church, Turku, Finland: www.youtube.com/watch?v=wHum18yfkpA, and for sheer fun, Nigel’s Penguins’ Playtime (Ref H320 £4.00): www.youtube.com/watch?v=_TGU3LmKsec
Duets are always popular, and these seventeen, written for small pianists, are very easy but nevertheless entertaining both to hear and to play.

Adam Carse (1878–1958) was a master of composition and arranging for a number of instruments for young people and *A Little Concert* is an ideal entrée into this oeuvre.

The use of French is not without reason since titles include ‘Do Do, L’enfant Do!’, ‘Les Cloches’, and ‘Dans les Gardes Françaises’.

Among the other works are ‘Folk Song’, ‘Toy Soldiers’, ‘Doll’s Waltz’ and ‘Over the Water’. The boy depicted on the cover is inviting the animals to the concert since ‘Little Bo-Peep’, (the tenth work in the volume), has evidently lost her sheep!

Ref 1122 £5.25
Also available: Book 2 (Ref 1123) £5.75

---

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 £5.00 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

*Delete as applicable

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

*I wish to pay by Visa/Mastercard/Maestro/Solo/Visa Delta

Card No. ............................................................. Last three digits on Signature Strip ................

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

Expiry date ........../........ Expiry date ........./.......... Maestro/Solo Issue No./Valid from .............

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

If undelivered, please return to:

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

To:

*Delete as applicable

If un delivered, please return to:

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

To:

Stainer & Bell Ltd
Choral Music
Catalogue

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: ........................................................................

Delivered by
Stainer & Bell Ltd
Choral Music
Catalogue

If undelivered, please return to:

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

To:

Stainer & Bell Ltd
Choral Music
Catalogue

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: ........................................................................

Delivered by