

# Stainer & Bell Ltd

## Songs Catalogue



Including the editions of

AUGENER GALLIARD JOSEPH WILLIAMS



# SONGS

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# Ordering Information

This catalogue contains solo songs and vocal duets in print at the date of its preparation and details of some titles expected to be published by 31st December 2019.

Where a *CON* or *ASK* number is given details of the contents of the volumes can be supplied if you quote the appropriate *CON* or *ASK* sheet number, or, in many cases, are directly available on our online catalogue. If a work is only available on rental, it is wise to book any items well in advance of the first rehearsal to avoid disappointment. Further information on rental works may be found in Catalogue T66.

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# THE HISTORY OF ENGLISH SONG

## The Junior Recitalist

compiled by Noelle Barker

Book 1. Soprano	CON 196	D81	£7.00
Book 2. Mezzo-Soprano/Contralto	CON 197	D82	£7.00
Book 3. Tenor	CON 198	D83	£7.00
Book 4. Baritone/Bass	CON 199	D84	£7.00

The distinguished singer and teacher has compiled these anthologies from our *English Solo Song* series for young singers 'whose interest in music goes beyond the notes on the page and whose love of music goes beyond the business of making a good sound.' Each book contains songs originally written for the range – 11 for soprano, 13 for mezzo/contralto, 13 for tenor and 11 for baritone/bass – in five historical sections, giving the young recitalist the opportunity to show many facets in the great English tradition of lyrical songwriting through the ages. For many singing teachers these very reasonably priced books have become a staple diet for lessons, concert suggestions and examinations with 'own choice'. Book 2 is set for the Trinity examinations.

## English Lute Songs

compiled by Michael Pilkington

Book 1	CON 162	B616	£9.00
Book 2	CON 162	B617	£9.00

The two books contain some 100 songs chosen from the definitive collections of *The English Lutenists* begun by Edmund Fellowes, revised by Thurston Dart and added to by later scholars. They include many favourites and many lesser-known songs by popular composers such as Dowland, Campion and Pilkington (no known ancestor of the compiler) as well as some unjustly forgotten such as Corkine, Attey and Ferrabosco. Nearly all are for middle-range voice, with lute parts transcribed in staff notation. The books have an appropriate preface and a commentary on the words, which often throw a penetrating light on Elizabethan and Jacobean life. Set for the Associated Board, London College and Trinity examinations.

## Elizabethan and Jacobean Song books

Originally '40 Songs from Elizabethan and Jacobean Song Books' with piano accompaniment, edited by E. H. Fellowes, the following are still available (Book 2 is set for the Trinity Grade examinations):

Book 2. Low Voice	CON 44	X2B	£6.25
Book 4. High Voice	CON 46	X4A	£6.25
Book 4. Low Voice	CON 46	X4B	£6.25

## Songs in British Sources c.1150–1300 ASK 137 MB95 £101.00

With the exception of *Sumer is icumen in* and *Angelus ad virginem*, songs from this period have remained unknown or unnoticed, partly as a result of the vicarious nature of the manuscript transmission. This volume is therefore an important contribution to our increasing understanding of the rich variety of medieval music in Britain.

## English Songs, 1625–1660 ASK 10 MB33 £88.00

124 songs with keyboard accompaniment published for The Musica Britannica Trust. Edited by Ian Spink.

## English Songs, 1800–1860 ASK 6 MB43 £88.00

40 songs with piano accompaniment published for The Musica Britannica Trust. Edited by Geoffrey Bush and Nicholas Temperley.

## Songs, 1860–1900 ASK 112 MB56 £92.00

44 songs with piano accompaniment published for The Musica Britannica Trust. Edited by Geoffrey Bush.

## Cavalier Songs B325 £6.50

Selected from *Musica Britannica*, Volume 33, edited by Ian Spink:

- Wilt thou forgive the sin? D – G (John Hilton)
- Wilt Chloris cast her sun-bright eyes? G $\sharp$  – F (Simon Ives)
- Mark how the blushful morn D – G (Nicholas Lanier)

- Stay, silly heart, and do not break D – F (Nicholas Lanier)
- Bid me but live, and I will live G – F (Henry Lawes)
- No, no, fair heretic, it cannot be E – F(G) (Henry Lawes)
- Out upon it, I have lov'd C – D (Henry Lawes)
- Sweet stay awhile, why do you rise? D – G (Henry Lawes)
- Will you know my mistress' face? E $\flat$  – F (Henry Lawes)
- Faith be no longer coy F – G (William Lawes)
- Since 'tis my fate to be thy slave E – E (William Webb)
- In a season all oppressed G $\sharp$  – E (John Wilson)
- Since love hath in thine and mine eye D – F (John Wilson)
- Take, O take those lips away G – G (John Wilson)
- Wherefore peep'st thou, envious day? G – A (John Wilson)

## Early Georgian Songs

17 songs from the 18th century, arranged with accompaniment for piano, edited by Michael Pilkington.

- Book 1 (Medium Voice): B459 £6.80
- Belinda B – F (John Eccles)
  - Find me a lonely cave B $\flat$  – F (John Eccles)
  - Jolly jolly breeze B – E (John Eccles)
  - Go rose, my Chloe's bosom grace D – E (Maurice Greene)
  - Cure of care G(A) – F (Richard Leveridge)
  - Cupid, make your virgins tender D – F (Daniel Purcell)
  - Let not love on me bestow E $\flat$  – E $\flat$  (Daniel Purcell)
  - Modest question C – F (Davidson Russel)
  - Wakeful nightingale D – F (John Weldon)

## Book 2 (High Voice): B460 £6.80

- Ah, how sweet D – A (William Croft)
- How severe is my fate D – A $\flat$  (William Croft)
- Love's but the frailty of the mind C – G (John Eccles)
- Orpheus with his lute G – G (Maurice Greene)
- Celia the fair D – G (George Monro)
- Gold, receipt for love D – G (George Monro)
- From grave lessons D – G (John Weldon)
- Shy shepherdess D – G (John Weldon)

The following selections are available for voice and guitar:

## Elizabethan and Jacobean Songs H147 £6.80

Arranged by Mary Criswick:

- Resound my voice B – E (John Attey)
- Of all the birds G – G (John Bartlett)
- Pretty duck G – G (John Bartlett)
- Maids are simple F $\sharp$  – E (Thomas Campion)
- My love hath vow'd E – E (Thomas Campion)
- Thou pretty bird D – F (John Danyel)
- Young and simple though I am G – G (Alfonso Ferrabosco)
- My choice is made D – F (Francis Pilkington)
- Rest sweet nymphs A – G (Francis Pilkington)
- Sweet, come again G – G (Philip Rosseter)
- What is a day D – D (Philip Rosseter)
- In a grove most rich of shade D – F (Guillaume Tessier)

## Twelve Seventeenth-Century English Songs SS62 £6.50

Arranged for Medium Voice by John Williams:

- All my wits hath Will enwrapped E – E (John Bartlett)
- Jack and Joan G – E (Thomas Campion)
- Never weather-beaten sail D – E (Thomas Campion)
- Come again! Sweet love doth now invite D – E (John Dowland)
- Flow my tears D – E (John Dowland)
- Wilt thou, unkind, thus reave me? E – E (John Dowland)
- Since first I saw your face D – B (Thomas Ford)
- I prithee send me back my heart C – C (Henry Lawes)
- Young maid's resolution C – D (Henry Lawes)
- Mistress mine, well may you fare D $\flat$  – E (Thomas Morley)
- Diaphenia, like the daffdownilly D – D (Francis Pilkington)
- Though far from joy D – D (Philip Rosseter)

# THE ENGLISH LUTE SONGS

Edited by Edmund Fellowes and revised by Thurston Dart unless otherwise shown. All have Lute Tablature unless otherwise stated.

## Thomas CAMPION

The First Book of Ayres (c.1613)	CON 69	LS5	£14.45
Edited by David Scott			
The Second Book of Ayres (c.1613)	CON 70	LS6	£14.45
Edited by David Scott			
The Third Book of Ayres (c.1617)	CON 71	LS7	£13.50
No Lute Tablature is printed			
Songs from Rosseter's Book of Ayres (1601)	CON 72	LS8	£13.50

## John COPRARIO

Funeral Tears (1606), Songs of Mourning (1613) and The Masque of Squires (1614)	CON 146	LS9	£13.50
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## John DANYEL

Songs for the Lute, Viol and Voice (1606)	CON 145	LS10	£15.45
No Lute Tablature is printed			

## John DOWLAND

The First Book of Ayres (1597)	CON 74	LS1	£13.50
The Second Book of Songs (1600)	CON 75	LS2	£14.45
The Third Booke of Songs (1603)	CON 76	LS3	£14.45
A Pilgrimes Solace (1612) and Three Songs from A Musically Banquet	CON 77	LS4	£18.50

## Robert DOWLAND (Compiler)

A Musically Banquet	CON 64	LS16	£15.45
No Lute Tablature is printed. Edited by Peter Stroud			

## Thomas FORD

Ten Airs from 'Musicke of Sundrie Kindes' (1607)	CON 81	LS11	£7.00
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## George HANDFORD

Ayres (c.1609). Book 1	CON 190	LS21	£15.45
Edited by Anthony Rooley			
Ayres (c.1609). Book 2	CON 190	LS22	£15.45
Edited by Anthony Rooley			

## Robert JOHNSON

Ayres, Songs and Dialogues	CON 144	LS12	£15.45
No Lute Tablature is printed			

## John MAYNARD

The Twelve Wonders of the World	CON 149	LS20	£14.45
Edited by Anthony Rooley			

## Thomas MORLEY

The First Book of Ayres (1600)	CON 73	LS13	£13.50
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## Francis PILKINGTON

The First Booke of Songs (1605)	CON 82	LS14	£13.50
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## Philip ROSSETER

A Book of Ayres (1601)	CON 63	LS15	£13.50
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## Songs from Manuscript Sources: 1

Edited by David Greer	CON 66	LS17	£9.25
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## Songs from Manuscript Sources: 2

Edited by David Greer	CON 67	LS18	£9.25
No Lute Tablature is printed			

## Twenty Songs from Printed Sources

To the Lute, Bandora, Cittern and Lyra Viol	CON 68	LS19	£13.75
Edited by David Greer			
No Lute Tablature is printed			

See also ENGLISH LUTE SONGS, page 3

# COMPOSER COLLECTIONS AND CYCLES

with piano accompaniment

## Thomas ARNE

Twelve Songs for High Voice			
Edited by Michael Pilkington			
Book 1	B461	£6.80	
Blow, blow thou winter wind (E $\flat$ – A $\flat$ )			
Cymon and Iphigenia (C – G)			
Jenny (D – A)			
O come, O come my dearest (D – G)			
The tout-ensemble (C – A)			
Book 2	B462	£6.80	
The fond appeal (B – A)			
O how great is the vexation (C – G)			
Sleep, gentle cherub (E – A)			
Sycamore shade (D – A)			
The Timely Admonition (E – G $\sharp$ )			
Under the greenwood tree (D – A)			
When daisies pied (D – G)			

Both books are set for the Associated Board Grade examinations. Book 2 is set for the London College Diploma examination.

## Hector BERLIOZ

Les Nuits d'Été (Summer Nights)	R8812	£9.50
Mezzo-Soprano or Tenor and Piano. A completely revised edition of the original Augener publication based on the 1841 Paris version of the renowned song cycle, later adapted by the composer to be sung with orchestra. The introduction and variants in this piano score enable the singer to rehearse and perform the songs in any other published version. Robin Bowman, who is well known in Europe as a most authoritative coach and accompanist of French song, has provided an excellent literal translation of the songs for English-speaking singers (and conductors).		
Villanelle (Villanelle) E – F $\sharp$		
Le Spectre de la Rose		
(The Ghost of the Rose) C $\sharp$ – A $\flat$		
Sur les Lagunes: Lament		
(On the Lagoons: Lament) D $\flat$ – A $\flat$		
Absence (Absence) C $\sharp$ – F $\sharp$		
Au Cimetière: Clair de Lune		
(In the Cemetery: Moonlight) E – G		
L'Île Inconnue (The Unknown Island) D $\flat$ – G		

- John BLOW**  
Ten Songs for High Voice B547 £6.80  
Edited by Michael Pilkington  
Boasting fops (C – A)  
Clarona lay aside your lute (D – A)  
Fain would I, Chloris (D – A)  
Grant me, ye Gods (C – F)  
Of all the torments (C – G)  
Perfection (D – A)  
Philander do not think of arms (E – A)  
Self banished (D – G)  
Tell me no more (C# – F#)  
What is't to us? (C – A)  
Set for the Associated Board FRSM examination.
- William BOYCE**  
Ten Songs for High Voice B493 £6.80  
Edited by Michael Pilkington  
Amours sans soucis (E – F#)  
Cantata II: Tell me ye brooks (D – G)  
Goddess of the dimpling smile (D – F)  
How unhappy's the nymph (F# – F#)  
Non Pareil (D – G)  
On a bank beside a willow (E♭ – G)  
Orpheus and Euridice (D – A)  
Spring gardens (D – A)  
Tell me no more (D – A♭)  
Well judging Phyllis (D – A)
- Frank BRIDGE**  
Four Songs B319 £6.50  
Introduction by Peter J. Pirie  
Day after day (E – E)  
Dweller in my deathless dreams (C – A)  
Journey's end (D – E)  
Speak to me, my love (D – G)  
'Day after day', 'Dweller in my deathless dreams' and 'Speak to me, my love' are available with orchestral accompaniment. See page 11. Set for the Trinity Licentiate diploma, and for the Trinity Fellowship diploma from 1st August 2019.
- Geoffrey BUSH**  
Old Rhymes Reset B785 £6.25  
The Test (C – G)  
Aubade (C – A)  
Severn Sand (E – A)  
An Encounter (D – A)  
Nonsense Song (C – G)  
Set for the Trinity Grade 8 examination.
- Eight Songs for Medium Voice B630 £6.80  
Cuisine Provençale (C – G)  
The End of Love (C – F)  
Far-darting Apollo (C – G)  
Introspection (B♭ – G)  
Lament (C – G)  
Love for such a cherry lip (C# – F#)  
A Song of Praise (C – G)  
There is a garden in her face (C – F)
- George BUTTERWORTH**  
*A Shropshire Lad* and Other Songs B333 £8.00  
Introduction by Peter J. Pirie  
Bredon Hill (C – G)  
Is my team ploughing? (E♭ – E♭)  
The lads in their hundreds (C# – E)  
Look not in my eyes (C – F)  
Loveliest of trees (C# – F)  
O fair enough are sky and plain (B♭ – E♭)  
On the idle hill of summer (C# – F)  
Think no more, lad (C# – E)  
When I was one and twenty (D – E)  
When the lad for longing sighs (D – E)  
With rue my heart is laden (C# – E)  
Set for the Associated Board, London College and Trinity examinations.
- Folk Songs from Sussex and Other Songs B332 £7.50  
Introduction by Peter J. Pirie  
A Blacksmith courted me (E – F#)  
A brisk young sailor courted me (E – E)  
Come my own one (C – F)  
The Cuckoo (D – C)  
I fear thy kisses (B♭ – E)  
I will make you brooches (C – F)  
A lawyer he went out (C – E)  
Requiescat (C – F)  
Roving in the dew (E♭ – E♭)  
Seventeen come Sunday (D – E)  
Sowing the seeds of love (C – D)  
Tarry trousers (D – E)  
The true lover's farewell (D – E♭)  
Yonder stands a lovely creature (C# – E)
- Sydney CARTER** (See FOLK SONG OLD AND NEW, page 10)
- Frederick DELIUS**  
Twenty-two Songs with Piano  
Complete Works Volume 18A B659 £13.00  
*Songs hitherto uncollected:*  
Over the Mountains high (*Björnson*) C# – E  
Zwei braune Augen (*Hans Andersen*) B – C#  
Der Fichtenbaum (*Heine*) E – F  
Hochgebirgsleben (*Ibsen*) [original version] F – A (C)  
O schneller mein Ross (*Geibel*) D# – G (B♭)  
Chanson de Fortunio (*de Musset*) B♭ – F#  
Mit deinen blauen Augen (*Heine*) [draft] E♭ – A  
Ein schöner Stern (*Heine*) E# – G#  
Hör ich das Liedchen klingen (*Heine*) E – A♭  
† Aus deinen Augen fließen meine Lieder  
(*Böttcher v. Schwerin*) E♭ – G♭  
Nuages (*Richepin*) E – G  
Traum Rosen (*Marie Heinitz*) B♭ – E♭  
  
\* Five Songs from the Norwegian:  
Slumber Song (*Björnson*) D – F  
The Nightingale (*Welhaven*) B♭ – E♭  
Summer Eve (*Paulsen*) D# – F#  
Longing (*Th. Kjerulf*) C♭ – F#  
Sunset (*A. Munch*) D – G  
  
Five Songs from the Danish:  
The Page sat in the lofty Tower (*Jacobsen*) D – A♭  
Dreamy Nights (*Drachmann*) C – G  
\* Summer Nights (On the Seashore) (*Drachmann*) C – G♭  
\* Through long, long Years (Red Roses) (*Jacobsen*) B♭ – F#  
\* Wine Roses (*Jacobsen*) C# – E  
  
\* Also available with orchestral accompaniment, see page 11  
† Misattributed, now known to be Op. 21, No. 1 by Franz Ries (1846–1932)
- John DOWLAND**  
Fifty Songs  
Edited by Edmund Fellowes  
Book 1. High Voice CON 79 X5A £8.00  
Book 1. Low Voice CON 79 X5B £8.00  
Book 2. High Voice CON 80 X6A £8.00  
Book 2. Low Voice CON 80 X6B £8.00  
Both books are set for the Associated Board examinations. Book 1 is also set for the London College Grade 6 examination.
- John ECCLES**  
Eight Songs B463 £6.80  
Edited by Michael Pilkington  
Ah whither shall I fly? (D – G)  
Foolish maid (E – G)  
I gently touched her hand (E – F)  
If I hear Orinda swear (D – G)  
Nature framed thee (D – G)  
Nymph and a swain (B – G)  
So well Corinna likes the boy (E – G)  
Sylvia, how could you? (D – G)  
Set for the Associated Board LRSM examination.

**Ivor GURNEY**

Originally for Piano and String Quartet, these two Housman cycles were also provided with piano accompaniment by the composer. Both volumes have an introduction by Michael Pilkington, and are set for the Associated Board FRSM examination. *The Western Playland* is set for the London College Licentiate diploma examination. *Ludlow and Teme* is compatible with Philip Lancaster's critical edition of the work (see page 11). Philip Lancaster's new edition of *The Western Playland* is due for publication in 2019 (see page 11).

Ludlow and Teme for Tenor Voice B502 £6.80

Far in a Western Brookland (D $\flat$  – G $\flat$ )  
The Lent Lily (E – A)  
Ludlow Fair (E – G)  
On the idle hill of summer (F – A)  
'Tis time, I think (F – G $\flat$ )  
When I was one and twenty (E – G)  
When smoke stood up from Ludlow (D – G $\sharp$ )

Recorded by Adrian Thompson on Hyperion Helios CDH55187, by James Gilchrist on Linn CKD 431 (the premiere recording using the composer's revised and corrected version from Philip Lancaster's critical edition) and Linn CKD 296, and by Andrew Kennedy on Signum SIGCD112.

The Western Playland for Baritone Voice B501 £6.80

The Aspens (C – E)  
The Far Country (C $\sharp$  – E)  
Golden Friends (E $\flat$  – E $\flat$ )  
Is my team ploughing? (A – E $\flat$ )  
Loveliest of trees (D $\flat$  – F)  
March (C – F)  
Reveille (E – F)  
Twice a week (E – F)

Recorded by Graham Trew on Meridian CDE 84185 and by Adrian Thompson on Hyperion Helios CDH55187

**George Frideric HANDEL**

The Handel Opera Repertory:

Book 1: Mezzo-Soprano compiled by

Janet Baker and Anthony Lewis B643 £9.50  
Scherza infida (from *Ariodante*) D – G  
Dopo notte (from *Ariodante*) C $\sharp$  – A  
Presti omai l'Egizia terra (from *Giulo Cesare*) A – E  
Va tacito e nascosto (from *Giulo Cesare*) C – D  
Par che mi nasca in seno (from *Tamerlano*) E – G  
Cerco in vano (from *Tamerlano*) B $\flat$  – E $\flat$

Book 2: Tenor compiled by

Kenneth Bowen and Geoffrey Pratley B777 £9.50  
Se povero il ruscello (from *Ezio*) D – A  
Tergi l'ingiuste lagrime (from *Ezio*) C – G  
La gloria in nobil alma (from *Partenope*) C – G  
Alzo al volo (from *Radamisto*) D – A  
Prigioniera hò l'alma in pena (from *Rinaldo*) E – A  
Pastorello d'un povero armento (from *Rodelinda*) D – F $\sharp$   
Empio, per farti guerra (from *Tamerlano*) C – A  
Forte e lieto a morte andrei (from *Tamerlano*) C – G

'Messiah' Ornamented (edited Peter Wishart) B318 £6.50

In Handel's time, every aria was 'ornamented' by the singer – improvising or practising variations suggested by a teacher. In this Performing Edition, the editor has provided stylistically appropriate ornaments for 32 of the best-known oratorio arias.

**Morgan HAYES**

No Glints in it.

Song cycle for High Voice and Piano AC185 £13.00

Move (b – b $\flat$ )  
Pick-up in Soho (b – b $\flat$ )  
Glass (c $\sharp$  – f $\sharp$ )  
Creek (c' – bb $\flat$ )

The poems of Anne Rouse have been described as 'hymns to the momentary and marvellously futile'. Composer Morgan Hayes has chosen four such lyrics for his first song cycle, matching Rouse's risqué vignettes of contemporary London with music as tight and aphoristic as the penetrating glimpses of the texts themselves.

**Gustav HOLST**

Twelve Humbert Wolfe Songs B030 £6.80

Betelgeuse (D – F)  
Dream City (D – E $\flat$ )  
Envoi (C – G)  
Floral bandit (C – A $\flat$ )  
In the street of lost time (E – G)  
Journey's end (C – G $\flat$ )  
Little music (D – F)  
Now in these fairylands (D – F)  
Persephone (D – G $\flat$ )  
Rhyme (D – G)  
Things lovelier (D – G)  
Thought (C $\sharp$  – F $\sharp$ )

Introduction by Imogen Holst. Set for the Associated Board LRSM/FRSM examinations.

**James HOOK**

Eight Songs for High Voice B494 £6.80

Edited by Michael Pilkington

Emigrant (E $\flat$  – G)  
Lad wha lilts sae sweetly (D – G)  
No, no, no it must not be (E – A)  
O listen to the voice of love (D – G)  
Steadfast shepherd (G – G)  
Take me, take me some of you (F – G)  
Turtle dove coos round my cot (D – F)  
Warning (E – A)

**John IRELAND**

The Complete Works for Voice and Piano

Volume 1: High Voice	CON 49	B596	£13.00
Volume 2: Medium Voice	CON 50	B597	£13.00
Volume 3: Medium Voice	CON 51	B598	£13.00
Volume 4: Medium Voice	CON 52	B599	£13.00
Volume 5: Medium Voice	CON 53	B600	£13.00

Volumes 1, 2, 3 and 4 are set for the Associated Board Diploma and/or Grade examinations. Volumes 3 and 5 are set for the London College Diploma examinations and Volumes 1, 2, 4 and 5 are set for the Trinity examinations.

The Land of Lost Content (*A Shropshire Lad*)  
and other songs B320 £7.00

Encounter (G – G)  
Epilogue (F – A $\flat$ )  
Goal and wicket (E – G)  
If we must part (D – E)  
Ladslove (F – A $\flat$ )  
Lent Lily (G – F $\sharp$ )  
Vain desire (E – A $\flat$ )  
What art thou thinking of (E – G $\flat$ )  
When lights go rolling round the sky (D – F $\sharp$ )

Introduction by John Longmire  
Set for the Associated Board DipABRSM examination.

Eleven Songs B040 £6.80

Introduction by John Longmire

The Bells of San Marie (C – D)  
Friendship in misfortune (D $\flat$  – F)  
\*Great things (C – E)  
Hope the hornblower (F – G)  
\*Love and friendship (C – G)  
\*My true love hath my heart (D $\sharp$  – F)  
One hope (B $\flat$  – F $\sharp$ )  
Santa Chiara (C – E $\flat$ )  
\*Sea Fever (B – D)  
\*The Trellis (C – G)  
Vagabond (F – F)

Set for the Associated Board and Trinity examinations.

\* Also available with orchestral accompaniment. See page 11.

**John IRELAND cont....**

Two Songs and a Melodrama for  
Medium Voice and Piano H413 £5.75  
When I am old (b – e<sup>♭</sup>)  
A Garrison Churchyard (b – d<sup>♯</sup>)  
Annabel Lee (speaker and piano)

Ireland's setting, for speaker and piano, of Edgar Allan Poe's 'Annabel Lee' could be used either to add variety to a song recital, or to form the unusual centrepiece of a soiree or similar programme of mixed entertainment. Like the two songs also included in this collection, it was written in the second decade of the 20th century, and is published for the first time.

**Nicholas LANIER**

Six Songs B448 £5.25  
Edited by Edward Huws Jones  
Come come thou glorious object (F – F)  
Like hermit poor (D – D)  
Mark how the blushful morn (D – F)  
Thou art not fair (D – D)  
Though I am young (D – E<sup>♭</sup>)  
Young and simple though I am (F<sup>♯</sup> – E<sup>♭</sup>)

**Thomas LINLEY (Senior) and Thomas LINLEY (Junior)**

Songs of the Linleys for High Voice B569 £6.80  
Edited by Michael Pilkington  
No flower that blows (E – F<sup>♯</sup>) Thomas Linley, Senior  
Still the lark finds repose (E – F<sup>♯</sup>) Thomas Linley, Senior  
When a tender maid (C – G) Thomas Linley, Senior  
Awake my lyre (E – G<sup>♯</sup>) Thomas Linley, Junior  
Flora (D – A) Thomas Linley, Junior  
O mighty judge (D – G) Thomas Linley, Junior  
The Rill (D – G) Thomas Linley, Junior  
When I was a dyer (G – G) Thomas Linley, Junior  
Set for the Associated Board and Trinity Grade examinations.

**Matthew LOCKE**

Songs and Dialogues for Voice  
and Basso Continuo D87 £9.00  
Edited by Mark Levy  
Bone Jesu Verbum Patris (C – F<sup>♯</sup>)  
The Despondent Lover's Song (D<sup>♯</sup> – G)  
A Dialogue: Alas, alas, who has been here? (D – G) and (D – D)  
A Dialogue between Apollo and Neptune (D – F) and (G – D)  
A Dialogue between Thirsis and Dorinda (E – G) and (C – E)  
Lucinda, wink or veil those eyes (E – F)  
The Passing Bell (D – F) with chorus: sop. (F<sup>♯</sup> – F<sup>♯</sup>); bass (G – D)  
Then from a whirlwind oracle (D – E)  
To a Lady singing to herself by the Thames-side (E – A)  
Urania to Parthenissa: A Dream (E – G)  
Wrong not your lovely eyes! (E – F)

Never before collected in one volume, the surviving solo songs and dialogues of this fascinating Restoration figure have been edited by Mark Levy, bass-viol virtuoso and one of Britain's outstanding early music performers. This volume is a valuable companion to the larger works of Locke published in the *Musica Britannica* series, filling a serious gap for performers and scholars, as well as providing a selection of fine repertoire particularly suited to complement Purcell's songs.

**C. Hubert PARRY**

Songs for Voice and Piano ASK 74 MB49 £88.00  
Edited by Geoffrey Bush

Seven Songs for High Voice B525 £6.80  
Selected from *Musica Britannica*  
Armida's garden (D – G)  
Blow, blow thou winter wind (E – G<sup>♯</sup>)  
Dream pedlary (C – G<sup>♭</sup>)  
My heart is like a singing bird (C – A)  
Proud Maisie (D – F)  
Rosaline (D – A<sup>♭</sup>)  
Weep you no more (D – G)  
Set for the Associated Board and Trinity Grade examinations.

**Henry PURCELL**

Sixteen Songs  
Edited by Maureen Lehane and Peter Wishart  
Book 1: B323 £7.25  
Dear pretty youth (D – F)  
Lord what is Man? (B – F<sup>♯</sup>)  
Since from my dear (D – F)  
Sweeter than roses (B – F<sup>♯</sup>)  
What shall I do to show how much I love her (E<sup>♭</sup> – G)

Book 2: B324 £7.25  
Ah how sweet it is to love (E – F)  
Dido's lament (C – G)  
The fatal hour comes on apace (C<sup>♯</sup> – F)  
From rosy bow'rs (C<sup>♯</sup> – F<sup>♯</sup>)  
Hark how all things with one sound rejoice (D – F)

Book 3: B383 £7.25  
Evening hymn (C – F)  
I attempt from love's sickness to fly (C<sup>♯</sup> – G (E))  
I'll sail upon the dog star (C – G)  
Nymphs and shepherds (D – G)  
Oh solitude (B<sup>♭</sup> – F)  
Pious Celinda (C – G)

Books 1 and 3 are set for the Associated Board examinations. Book 2 is set for the Trinity Associate diploma.

**Cyril Bradley ROTHAM**

Songs  
Book 1: B653 £6.80  
A Boy's Song (E – F)  
A Supplication (D – E)  
Beyond the Sea (D – G)  
Helen of Kirkconnell (E – G)  
I sorrowed on that golden day (E – E)  
The Springtime of Life (A – D)

Book 2 (Siegfried Sassoon Songs): B670 £6.80  
A Child's Prayer (D<sup>♭</sup> – E<sup>♭</sup>)  
A Poplar and the Moon (E – F<sup>♯</sup>)  
Butterflies (F – G)  
Everyone Sang (F<sup>♯</sup> – A<sup>♭</sup>)  
Idyll (E – F<sup>♯</sup>)  
Morning Glory (D – E<sup>♭</sup>)  
South Wind (D – E)

**Rhian SAMUEL**

A Swift Radiant Morning. Five Songs for Baritone  
and Piano to texts by Charles Hamilton Sorley Y329 £9.50  
Rooks (G<sup>♯</sup> – f<sup>♯</sup>)  
The Sounds of War (G – f')  
The Signpost (B – g')  
In Memoriam (c – f')  
Earth's King (c – f<sup>♯</sup>)  
In her song-set *A Swift Radiant Morning*, Rhian Samuel has created a portrait in words and music of the young poet Charles Hamilton Sorley (1895–1915). Robert Graves described Sorley's death – at the Battle of Loos – as among the three most significant amongst poets in the First World War (the others being Wilfred Owen and Isaac Rosenberg). *A Swift Radiant Morning* was commissioned by the Three Choirs Festival, Hereford, 2015, for a first performance by Roderick Williams, baritone, and Susie Allan, piano, at Holy Trinity Church, Hereford, on 25 July 2015.

Cerddi Hynafol/Ancient Songs. Song Cycle for  
Medium Voice and Piano Y183 £7.25  
Hwiangerdd Dinogat/*Lullaby for Dinogat* (c<sup>♯</sup> – g<sup>♯</sup>)  
Galarnad Heledd/*Heledd's Lament* (c<sup>♯</sup> – g<sup>♯</sup>)  
Crys y Mab/*The Young Man's Shirt* (c<sup>♯</sup> – g<sup>♯</sup>)  
Premiered at the 2001 Fishguard International Festival, *Cerddi Hynafol* offers three attractive settings of early Welsh lyrics, each text written from the perspective of a woman's viewpoint.



**Rhian SAMUEL cont....**

Colours. Two Songs to texts by Anne Stevenson for  
High Voice, Trumpet and Organ AC239 £13.50

1. The Circle (c' – a'')
2. Enough of Green (b – a'')

The two songs of *Colours* may be performed separately or as a diptych. Rhian Samuel has written a number of works for the unusual line-up of trumpet and organ, and in these two songs she skilfully extends the range of her work in the medium to encompass the human voice.

Moon and Birds for Medium Voice and Piano Y291 £7.25

1. Blackbird (Anne Stevenson) (b – g'')
2. The moon is distant (Emily Dickinson) (b – g'')
3. Bird in hand (Anne Stevenson) (e<sup>b</sup>' – g<sup>b</sup>'')
4. On not being able to look at the moon (Anne Stevenson) (b – g'')

Commissioned to celebrate the centenary of the founding of the Society of Women Musicians, the four songs of *Moon and Birds* are settings of poems by Anne Stevenson and Emily Dickinson (*The moon is distant*). Their contrasting moods are registered with aphoristic precision of words and music in *Blackbird*, ecstatically in *Bird in hand*, and with quiet pathos in *On not being able to look at the moon*. *Moon and Birds* is also available in a version for voice, flute, harp and string quartet (Ref. Y292, see page 12).

Nantcol Songs for Medium/High Voice and Piano Y213 £7.25

1. The Wind, the Sun and the Moon (b<sup>b</sup> – a'')
2. The Perfect View (e' – a'')

The *Nantcol Songs* (also available for voice and harp ensemble, Ref. AC212, see page 12) are vibrant musical responses to the grandeur of the Welsh hills as evoked in two short and contrasting poems by Anne Stevenson.

Songs of Earth and Air for Medium Voice and Piano:

1. April Rise (c' – f<sup>#</sup>'') Y204 £4.50
2. The Kingfisher (f – f'') Y205 £4.50
3. Snowdrop (b – f<sup>#</sup>'') Y206 £4.50
4. A Warm Rain (g – f<sup>#</sup>'') Y207 £4.50

Through the voices of four 20th-century poets, Laurie Lee, W. H. Davies, Jon Silkin and Kenneth Leslie, Rhian Samuel has created an evocative song cycle that explores aspects of the mysterious bond of feeling between mankind and nature.

Spring Diary. Five Songs for Baritone and Piano  
to poems by Anne Stevenson Y272 £7.00

1. Arrival Dream (d – f')
2. Snow Squalls (B – f')
3. It Happens (A – f')
4. East Wind (B<sup>b</sup> – e')
5. A Clearer Memory (B – e')

Beginning in dream and ending in memory, the five songs of *Spring Diary* are a dramatic response to the turning season in Wales, conveyed through the fine detail of its characteristic weather and landscape as observed by the poet Anne Stevenson.

Summer Songs for Medium/High Voice and Piano Y297 £7.00

1. In Summer (Denise Levertov) (d – f')
2. A Dragonfly in the Sun (Zulfikar Ghose) (c – g')

The Flowing Sand. Five songs to poems by  
Samuel Beckett for Baritone and Piano Y230 £8.00

1. what would I do (B – g')
2. my way is in the sand (B – g')
3. Da Tagte Es (c – d')
4. Roundelay (A – e')
5. saying again (B – f')

Commissioned to mark the 100th anniversary of the birth of Samuel Beckett, *The Flowing Sand* makes a satisfying musical unity from five Beckett poems, each strongly defined by vocal style and imaginative accompaniments, yet also bound cohesively into a song cycle by the composer's strong dramatic sense. *Da Tagte Es* is the 'still centre' of the set, which is artistically challenging yet well within the range of enterprising students and professionals in search of rewarding new repertoire.

The White Amaryllis. Song Cycle for  
Medium Voice and Piano AC162 £14.45  
Celebration (c' – g<sup>#</sup>'')  
The Snow Light (c<sup>#</sup>' – f<sup>#</sup>'')  
Before Dawn (c' – g<sup>#</sup>'')

Settings of poems by May Sarton. The whole cycle is also available with orchestra (see page 12). *Before Dawn* is also available separately (H406 Price: £3.95).

Trinity. Three Songs to texts by Anne Stevenson  
for High Voice, Flute and Piano Y220 £17.75

1. Trinity at Low Tide (c' – b'')
2. Without Me (d' – b'')
3. Vertigo (b – a<sup>#</sup>'')

Inspired by the verse of the award-winning poet Anne Stevenson, *Trinity* subtly evokes themes of mortality expressed through images of the sea and of rural life, expressed with a meticulous eye for detail. The duet of flute and high voice forms an important element in the beautifully woven textures of this outstanding essay in contemporary vocal chamber music.

Trois Chansons de François Villon for Voice  
and Flute/Piccolo Y168 £8.75

- Ballade I (g' – a'')  
Ballade II (d<sup>b</sup>' – a<sup>b</sup>'')  
Epistre (c<sup>#</sup>' – a<sup>b</sup>'')

**Martin SHAW**  
Seven Songs B767 £6.80

- Annabel Lee (E – A)  
Cargoes (B – E)  
Cuckoo (D – D)  
Down by the Salley Gardens (B – D)  
No (B – E)  
Song of the Palanquin Bearers (E – F)  
When daisies pied (E – A)

Set for the Associated Board examinations.

**Charles Villiers STANFORD**  
Songs ASK 82 MB52 £98.00

Edited by Geoffrey Bush. Published for The Musica Britannica Trust.

Six Songs for Medium Voice B526 £6.80

- Edited by Geoffrey Bush  
Bold unbiddable child (C – E<sup>b</sup> (G))  
Chapel on the hill (A – D)  
Merry month of May (D – F)  
O Mistress mine (B – D)  
Pibroch (B – D)  
Prospice (C – F)

**Roger STEPTOE**  
Aspects. Song Cycle for Voice and Piano AC45 £13.00

Words by Ursula Vaughan Williams

Chinese Lyrics Set 1 for Soprano and Piano B663 £5.75

- A gathering of the clans (C – F)  
Blue iris sweetest smells (D<sup>#</sup> – E<sup>b</sup>)  
He protests his loyalty (F<sup>#</sup> – F<sup>#</sup>)  
On early morning (C – G)  
The morning glory climbs above my head (C<sup>#</sup> – F<sup>#</sup>)

Set for the Trinity Associate diploma.

Chinese Lyrics Set 1 for Soprano and  
String Quintet AC22 £19.00

Chinese Lyrics Set 1 for Soprano and  
Strings 3.3.2.2.1. AC23 £28.50

Chinese Lyrics Set 2 for Contralto  
(or Countertenor) and Piano B664 £5.75

- At the riverside (C<sup>#</sup> – D)  
Crossing the Han river (C<sup>#</sup> – C<sup>#</sup>)  
Green, green the riverside grass (C<sup>#</sup> – E)  
Inscribed on a small garden wall (C – C<sup>#</sup>)  
Night (C – E)  
White clouds are in the sky (C – C<sup>#</sup>)

**Roger STEPTOE cont....**

Five Rondos for Soprano, Baritone and Piano AC79 £16.00  
 Words by Ursula Vaughan Williams  
 Pastoral  
 The Prisoner  
 Marie Antoinette on the way to the scaffold  
 The Headsman  
 Lament for Liberté, Egalité and Fraternité

Three Sonnets to Delia for Baritone and Piano AC94 £11.00  
 Beautie sweet love (B $\flat$  – F)  
 Care-charmer sleep (D – E)  
 Let others sing of knights and palladines (D – E)

**Bernard STEVENS**

Four John Donne Songs for High Voice B627 £6.80  
 Sweetest love, I do not go (E $\flat$  – F $\sharp$ )  
 Go, and catch a falling star (F $\sharp$  – A)  
 The Good-morrow (C $\sharp$  – A)  
 Death be not proud (B – A (G $\sharp$ ))

**Stephen STORAGE**

Seven Songs for High Voice B510 £6.80  
 Edited by Michael Pilkington  
 Be mine, tender passion (B $\flat$  – B $\flat$ )  
 Canzonet IV: The Curfew (D – F)  
 How mistaken is the lover (D – G)  
 My rising spirits thronging (F – A)  
 No more his fears alarming (E – A)  
 Peaceful slumbering on the ocean (C – G)  
 Summer heats bestowing (E – A)

**Arthur SULLIVAN**

Songs  
 Compiled by Alan Borthwick and Robin Wilson

Book 1: B655 £6.80  
 Let me Dream Again (C $\sharp$  – F $\sharp$ )  
 O Fair Dove! O Fond Dove! (B – F)  
 Orpheus with his Lute (D – G)  
 The Lost Chord (C – F)  
 The Willow Song (B – E)  
 Where the Bee Sucks (C – G)

Book 2: B666 £6.80  
 Arabian Love Song (E – G)  
 If Doughty Deeds (B $\flat$  – E $\flat$ )  
 Sometimes (D – G)  
 Sweethearts (C – G)  
 Tears, Idle Tears (B $\flat$  – F $\flat$ )

Book 3: B682 £6.80  
 County Guy (B – E)  
 Distant Shore (B $\flat$  – E $\flat$ )  
 Edward Gray (D – G)  
 Mary Morison (D – E)  
 Sigh no more (E – A)

Book 1 is set for the Associated Board and Trinity examinations.

**Eric THIMAN**

Thirteen Songs B665 £8.50  
 As Joseph was a-walking (C $\sharp$  – E)  
 Dainty fine bird (D – F)  
 Evening in lilac time (D – D)  
 I saw three ships (D – D)  
 I wandered lonely as a cloud (C – F)  
 Madonna and Child (E – F)  
 Now sleeps the crimson petal (C – F)  
 Sleeping (B – G $\sharp$ )  
 Sweet Afton (E $\flat$  – A $\flat$ )  
 The rainbow (B – E)  
 The shepherd (D – F $\sharp$ )  
 The silver swan (D $\flat$  – F)  
 Where go the boats (C – D)  
 Set for the Associated Board Grade examinations.

**Ruthie THOMAS** (See FOLK SONG OLD AND NEW, page 10)

**Peter WARLOCK**

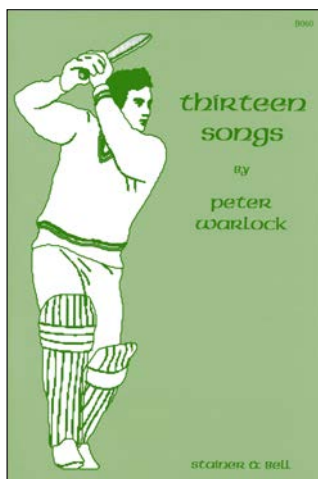
Thirteen Songs for High Voice B060 £6.80  
 Introduction by Peter Pears  
 The Batchelor (C $\sharp$  – F $\sharp$ )  
 The Birds (D – E $\flat$ )  
 Captain Stratton's Fancy (C – F)  
 Contented lover (E $\flat$  – A $\flat$ )  
 The Cricketers of Hambledon (B $\flat$  – F)  
 Droll lover (B – E $\flat$ )  
 Elore lo (C – F)  
 Hey trolly lolly lo (C – F)  
 Late summer (B – F $\sharp$ )  
 Mr Belloc's Fancy (D – G (A))  
 Piggiesnie (D – G)  
 Tom Tyler (D – F $\sharp$  (G))  
 To the memory of a great singer (D $\flat$  – G)  
 Set for the Associated Board and Trinity examinations.

**Peter WISHART**

Twelve Songs for Medium Voice B821 £7.75  
 Introduction by Brian Trowell  
 The Jackdaw (C – E)  
 The Magpie (A – F $\sharp$ )  
 Tune for Swans (E – F)  
 The Bedpost (D – F $\sharp$ )  
 Henry and Mary (C – E $\flat$ )  
 Spring Sadness (C $\sharp$  – F $\sharp$ )  
 Lament (B – F)  
 You are a refuge (C – C)  
 My God, why hast thou forsaken me? (B $\flat$  – C)  
 Cat Goddesses (C $\sharp$  – F)  
 The Pessimist (D – D)  
 Quatres petits nègres blancs (E – E)  
 A pupil of Nadia Boulanger, Peter Wishart (1921–84) produced a body of song which no one interested in our musical heritage can afford to ignore. This volume brings together a dozen of his finest works in the medium that will prove ideal for recital centrepieces or as encores. *The Jackdaw* is set for the Trinity Associate diploma.

**The English are not a very spiritual people, so they invented cricket to give them some idea of eternity.**

George Bernard Shaw



Like many other sports played today, the precise origins of cricket are highly debatable. Its most probable sources are from games such as 'tip-cat' and 'stool-ball', which were played with sticks and stones and lumps of wood. These various folk games evolved into 'club ball' as early as the 13th century. Cricket at this time, and for several centuries, was a game enjoyed by young people and peasants and it was not until the late 17th century that society became genuinely interested in the sport.

The first recognised centre of the game was at Hambledon. The Hambledon club was formed around 1763 in a small village in Hampshire, southern England. It attracted wealthy patrons and the best cricketers for the next 25 years. Contained within this volume is *The Cricketers of Hambledon*, one of a number of poems set to music by Peter Warlock after the composer became friends with Bruce Blunt. It was 'composed for the Hampshire Eskimos' New Year's Day cricket match at Hambledon, 1929.'

Peter Warlock was born Philip Heseltine on 30th October 1894 into a well-to-do solicitor's family. Set to have a brilliant but conventional career, his life changed when, at the age of sixteen, he heard the unaccompanied part-song *On Craig Dhu* by Delius. By the greatest of luck it turned out that Warlock's Uncle Joseph lived near to Delius just outside Paris. Soon the two met, and there started a close friendship that lasted for twenty years.

The thirteen songs in this volume also include *Late Summer*, *Captain Stratton's Fancy*, *Tom Tyler* and *The Birds*, and the collection has an introduction by Peter Pears.

# DUETS

## Bayan NORTHCOTT

Poet and Star (e♭ – a<sup>2</sup>) and (e♭ – g<sup>2</sup>) Y247 £3.95  
An atmospheric duet for soprano and tenor with piano, setting one of Thomas Hardy's most personal reflections on time and mortality, *Poet and Star* was written for *The NMC Songbook* to mark the 20th anniversary of the pioneering label dedicated to British contemporary music.

## Henry PURCELL

### Vocal Duets

Edited by Timothy Roberts. With keyboard realisation.

Book 1: R4129 £7.50  
Lost is my quiet forever (C – A♭) and (G (B♭) – E♭)  
My dearest, my fairest (D – F) and (C – D)  
Shepherd, shepherd leave decoying (F – F) and (E – D♯)  
Sound the trumpet (E – G) and (C – D)  
Two daughters of this aged stream are we (D – A♭) and (D – G)  
We the spirits of the air (D – F) and (C – D)

Book 2: 4130 £7.50  
Hark how the songsters of the grove (E – G) and (E – G)  
Let Caesar and Urania live (E – F) and (D♯ – F)  
No resistance is but vain (E – A) and (D – E)  
O dive custos (C – A♭) and (B – G)

Book 1 is set for the London College Intermediate examination.

Let us wander (D – F) and (C♯ – D) H249 £3.50  
Edited by Alfred Moffatt. With piano accompaniment.

### Restoration Duets

Edited by Timothy Roberts. With keyboard realisation.

Book 1: B629 £7.00  
Tho' my mistress be fair (Purcell)  
(D – A) and (F – D)  
How sweet, how lovely (Eccles)  
(F – A♭) and (B♭ – D)

In some kind dream (Purcell)  
(D – G) and (D (E) – D)  
Go, perjured maid (Blow)  
(C – A) and (A – F)  
Lucifer's fall (Blow)  
(A – A) and (D (E) – E)  
Upon a quiet conscience (Purcell)  
(C – A♭) and (F – E♭)

Book 2: B636 £7.00  
Ah heav'n! what is't I hear (Blow)  
(E – F) and (G – A♯)  
Ah how lovely, sweet and dear (Eccles)  
(D – G) and (D – G)  
If I my Celia could persuade (Blow)  
(D – F) and (A – A)  
I know that my Redeemer lives (Locke)  
(D – G) and (D – G)  
Paratum cor meum (Blow)  
(F – G) and (F – G)

## Ralph VAUGHAN WILLIAMS

### Two Vocal Duets

H492 £8.50

The Last Invocation (d' – a♭<sup>2</sup>) and (d – e')

The Love-Song of the Birds (e' – b<sup>2</sup>) and (e – g')

The Two Vocal Duets, for 'soprano, baritone and violin with accompaniment of pianoforte', are important as being the first completed settings of Whitman by the composer, begun soon after his initial sketches for *A Sea Symphony*, and performed in 1904. Though there is a certain Wagnerian influence, the lyricism of these works is essentially English, and characteristically that of VW in particular. For the premiere, he provided an additional accompaniment of second violin, viola and cello *ad libitum*. Material for the second song is lost, but parts for the first are included with the score, though the composer considered the trio version as definitive, and the string-quartet experiment was not repeated at subsequent performances. Recorded by Mary Bevan (soprano), Johnny Herford (baritone), Thomas Gould (violin) and William Vann (piano) on Albion Records ALBCD029.

# FOLK SONG OLD AND NEW

**Folk Songs for Voice and Harp (or Piano)** B637 £6.80  
Edited by David Watkins  
Barbara Allen (D♭ – D♭)  
Now is the month of Maying (D – D)  
Scarborough Fair (E – E)  
Sumer is icumen in (D – E♭)

**Folk Songs (Early One Spring; Brigg Fair)** H292 £4.50  
Arranged for Baritone and Violin by Roger Steptoe

**32 Galliard Spirituals** CON 156 B587 £7.00  
Edited by June Boyce-Tillman. A selection of Spirituals which can be sung unaccompanied or with guitar or with the simple keyboard arrangements provided, with short commentaries about each spiritual.

**Folk Songs from Sussex and Other Songs** B332 £7.50  
The songs of George Butterworth with piano accompaniment. See page 5.

**Lord of the Dance** CON 225 B855 £8.00  
26 Songs and Poems by Sydney Carter as featured on the CD of the same title (CD0087 Price: £10.25). Introduction by Rabbi Lionel Blue. A further CD of Sydney Carter's songs entitled 'Nothing Fixed or Final' is also available (CD0092 Price: £14.70). See also 'Individual Songs available for digital download' (page 13).

### Songs of Sydney Carter in the Present Tense

With accompaniment for piano or guitar.

Book 1 CON 96 25068 £6.50  
Book 2 CON 97 25075 £6.50  
Book 3 CON 98 25078 £6.50  
Book 4 (Riding a Tune) CON 99 B098 £6.50  
Book 5 CON 100 B500 £6.50

**Twelve Traditional Carols from Herefordshire** D97 £8.00  
Christmas now is drawing near at hand (E – E)  
Dives and Lazarus (F – D)  
God rest you merry, gentlemen (E♭ – E♭)  
Joseph and Mary (to the tune of There is a Fountain) (D – E)  
New Year's Carol (G – E)  
On Christmas Day (D – E♭)  
The Angel Gabriel (D – E)  
The Holy Well (two versions) (F – E) and (E – E)  
The Miraculous Harvest (or The Carnal and the Crane) (E – E)  
The Saviour's Love (G – E)  
The Seven Virgins (or Under the Leaves) (F – E)

First published in 1920, the *Twelve Traditional Carols from Herefordshire* was the last major anthology of folksong arrangements by Ralph Vaughan Williams to be published during the composer's lifetime. Collected in the neighbourhood of Weobley, Herefordshire, in collaboration with Mrs E. M. Leather, the items are arranged both as solo songs with piano and for unaccompanied SATB choir. This practical new edition of a long unavailable work presents the music in clear modern type, with an authoritative commentary by Roy Palmer, who was a leading expert in the history of English folk song. The carols have been recorded by baritone Derek Welton and pianist Iain Burnside on Albion Records ALBCD013.

**You Can't Keep a Good Song Down** CON 255 Y330 £4.75  
Eleven Songs by Ruthie Thomas to warm the heart and praise the Lord  
The words and music of Ruthie Thomas proclaim the power of Christ in our world, through a distinctive voice and vision blending African-Caribbean, jazz, soul and calypso styles. Singing in her father's Pentecostal Church was an important part of her childhood, preparing the ground for her vocation to offer the Lord's praises through her very special gifts as performer and songwriter. Her message flows from the heart, affirming the good tidings of faith and of the Bible as balm and inspiration for all believers. See also 'Individual Songs available for digital download' (page 13).

# SONGS WITH ORCHESTRA OR INSTRUMENTAL ENSEMBLE

## John BLOW

Mark how the lark and linnet sing Y319 £20.00  
For two Countertenors, two Recorders and Instrumental Bass. Set of Instrumental Parts  
Setting a poem by Dryden, John Blow's tribute on the death of his former pupil is among his finest works and is scarcely matched by any English composer of the late-17th century. Vocal material is available as offprints from *Odes on the Death of Henry Purcell* (Purcell Society Edition Companion Series Volume 5, ref. PC5). Details on request.

## Frank BRIDGE

Three Songs for Mezzo-Soprano and Orchestra HL39 Rental  
Day after day  
Dweller in my deathless dreams  
Speak to me, my love

## William BYRD

Consort Songs from Manuscript Sources ASK 32 B361 £64.00  
All the songs by Byrd with accompaniment for strings or recorders, representing the change in fashion from madrigals 'apt for voices or viols' to solo song with accompaniment in early 17th-century England. Edited by Philip Brett. *Not in mint condition*

## Sydney CARTER

Lord of the Dance SS66 £3.15  
A multi-purpose arrangement by Allen Percival for various groups of voices and instruments as available.

## Frederick DELIUS

Songs with Orchestra B658 £31.00  
Full Score edited by Eric Fenby (Complete Works Volume 15a)  
Summer Nights (On the Seashore)  
Through long, long Years (Red Roses)  
Wine Roses  
Twilight Fancies\*  
The Bird's Story\*  
Summer Landscape\*  
Let Springtime come\*  
\*Instrumental parts available from Oxford University Press

Five Norwegian Songs with Orchestra HL369 Rental  
Score and Instrumental Material  
Slumber Song (Søvnens Engler)  
The Nightingale (Syng, Syng, nattergal du)  
Summer Eve (Sommeraften)  
Longing (Langsel)  
Sunset (Solnedgang)  
Vocal parts of songs in English available for sale in B659 (Twenty-two Songs)

Three Songs with Orchestra.  
Score and Instrumental Material HL79 Rental  
Summer Nights (On the Seashore)  
Through long, long Years (Red Roses)  
Wine Roses

## Thomas DUNHILL

The Cloths of Heaven. Score and Parts HL386 Rental  
For Tenor Solo and String Orchestra or String Quartet. Arranged by Chris Hazell.

The Wind among the Reeds. Score and Parts HL331 Rental  
For Tenor Solo and Orchestra

## Ivor GURNEY

Ludlow and Teme  
Score H462 £20.00  
String Parts Y260 £18.50  
For Tenor, String Quartet and Piano. Critical edition by Philip Lancaster.  
Ivor Gurney's masterpiece has a complex textual history, which the leading Gurney scholar Philip Lancaster has thoroughly explored to create a

definitive text of the work with extensive critical apparatus. The composer's revisions and variants are clearly and comprehensively presented, and the edition is compatible with the composer's arrangement of the song cycle for voice and piano (see page 6). James Gilchrist's premiere recording using Gurney's revised and corrected version which the composer declared to be his favourite is available on the Linn label (CKD 431).

## The Western Playland

Score (*Publication 2019*) Y352 £20.00  
String Parts (*Publication 2019*) Y353 £25.00

For Baritone, String Quartet and Piano. Edited by Philip Lancaster.  
Philip Lancaster, distinguished editor of Gurney's poetry and music, has drawn on all available material to create a viable performing score of *The Western Playland (and of Sorrow)* in its version for baritone, piano and strings, perhaps the most textually intractable of the composer's major works. For the original voice-and-piano version, first published in 1926 in the Carnegie Collection of British Music, see page 6.

## Henry HALL

Yes my Aminta, 'tis too true Y319 £20.00  
For Soprano, Bass, two Recorders and Instrumental Bass. Set of Instrumental Parts  
A fellow chorister of Purcell's in the Chapel Royal, Henry Hall wrote the text for his own musical tribute to his departed friend, a pastoral dialogue between a shepherd and shepherdess who mourn the passing of the sweet singer 'Daphnis'. Vocal material is available as offprints from *Odes on the Death of Henry Purcell* (Purcell Society Edition Companion Series Volume 5, ref. PC5). Details on request.

## Joseph HAYDN

Arianna a Naxos. Scores and Parts HL224 Rental  
Cantata for Mezzo-Soprano and Small Orchestra edited Peter Wishart.

## Morgan HAYES

Handbag Y186 £17.00  
For Soprano, Clarinet in B $\flat$ , Bass Clarinet in B $\flat$ , Viola, Cello and Double Bass. Score and Parts.  
Premiered by the Composers Ensemble and soprano Mary Wiegold, *Handbag*, to a poem by Ruth Fainlight, evokes memories of 'womanliness and love and anguish and war' through the remembered contents of a mother's old leather handbag.

## John IRELAND

Great Things. Score and Parts HL438 Rental  
For Medium Voice and Orchestra. Orchestrated by Roderick Williams.

Love and Friendship. Score and Parts HL416 Rental  
For High Voice and Small Orchestra. Orchestrated by Graham Parlett.

My true love hath my heart. Score and Parts HL417 Rental  
For Soprano Solo and Orchestra. Orchestrated by Graham Parlett.

Sea Fever. Score and Parts HL437 Rental  
For Medium Voice and Orchestra. Orchestrated by Roderick Williams.

The Trellis. Score and Parts HL418 Rental  
For High Voice and Small Orchestra. Orchestrated by Graham Parlett.

The Trellis. Score and Parts HL419 Rental  
For Baritone Solo and Strings. Orchestrated by Graham Parlett.

## Bayan NORTHCOTT

Three English Lyrics AC85 £22.00  
For Soprano, B $\flat$  Clarinet, Viola and Double Bass. Score and Parts.

Six Japanese Lyrics AC87 £20.00  
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<b>Rhian SAMUEL</b>			
Clytemnestra	HL328	Rental	
For Soprano and Orchestra			
Daughters' Letters	HL326	Rental	
For Soprano, String Orchestra and Percussion. Setting of poems by Anne Stevenson.			
Haze and the Absence of Clouds	Y296	£36.00	
For High Voice, String Quartet and Piano. Scores and Parts.			
A setting of poems by Henry David Thoreau ( <i>Haze</i> ) and Zulfikar Ghose ( <i>Conspiracy of the Clouds</i> ). A reduction for high voice and piano is also available, for rehearsal purposes only (Y300 Price: £7.50).			
Moon and Birds	Y292	£36.00	
For Medium Voice, Flute, Harp and String Quartet. Score and Parts.			
Settings of poems by Emily Dickinson and Anne Stevenson. <i>Moon and Birds</i> is also available for Voice and Piano (Y291 Price: £7.25).			
Nantcol Songs	AC212	£30.00	
For Medium/High Voice and Harp Ensemble. Score and Parts.			
Settings of poems by Anne Stevenson. <i>Nantcol Songs</i> are also available for Voice and Piano (Y213 Price: £7.25).			
Path	HL327	Rental	
For Medium Voice and String Orchestra. Setting of poems by Anne Stevenson.			
A River	Y243	£17.00	
For Soprano, Baroque or Modern Oboe, Harpsichord and Bass Viol or Cello. Scores and Parts.			
Baroque and modern instruments enjoy equal status in this fascinating work, and the archetype of the baroque cantata finds new expression in an extended setting of a haunting text by the contemporary poet Anne Stevenson.			
The White Amaryllis	HL325	Rental	
Three settings of poems by May Sarton ( <i>Celebration; The Snow Light; Before Dawn</i> ). For Medium Voice and Orchestra. The complete song cycle is available with piano (AC162 Price: £14.45). <i>Before Dawn</i> is also available separately (H406 Price: £3.95).			

The Witch's Manuscript Y156 £23.50  
A setting of a text by Carol Rumens for Soprano and Brass Quintet. Score and Parts.

Rhian Samuel, a co-editor of the *New Grove Dictionary of Women Composers*, has written extensively for the female voice. A number of her works belong to a series in which women 'speak for themselves': *The White Amaryllis*, whose intensely personal texts are by the American poet May Sarton; *Clytemnestra*, which offers an unusually sympathetic portrait of the Queen as a bereaved mother; and *Daughters' Letters*, which sets (fictional) letters home from young women in the 18th and 20th centuries.

**Roger STEPTOE**  
Elegy on the Death and Burial of Cock Robin HL278 Rental  
For Countertenor and Eleven Solo Strings  
Recorded by James Bowman on Meridian CDE 84158

**Peter WARLOCK**  
The Curlew  
For Tenor Voice, Flute, English Horn and String Quartet  
Score (also for singer's use) SS63 £9.00  
Parts AC32 £27.00

**Peter WISHART**  
To the Holy Spirit AC33 £20.00  
For Soprano, Flute, Viola da Gamba and Harpsichord. Scores and Parts.

Five Psalms HL236 Rental  
For Baritone and String Orchestra

Works for voices occupy an important place in Peter Wishart's output, his musical style, in which incisive rhythm and piquant harmony give force and direction to a highly personal lyricism, being well suited to the setting of words in a distinctively 20th-century idiom.

## INDIVIDUAL SONGS

The ranges of the individual songs are shown in Helmholtz symbols.  
Those marked with \* are suitable for singing an octave lower.

<b>Thomas ARNE</b>			
When daisies pied (Cuckoo Song) (c' – f'')	1277	£2.70	
Where the bee sucks (d' – g'')	1280	£3.25	
<b>Rutland BOUGHTON</b>			
The Faery Song ( <i>The Immortal Hour</i> ) (eb' – ab')	SS9	£2.70	
<b>William BYRD</b>			
Cradle Song (e' – eb'')	SS11	£2.70	
Arranged by E. H. Fellowes from a consort song. Set for the London College Grade 3 examination.			
<b>Frederick DELIUS</b>			
The Nightingale (Sing! Sing!) (d' – g'')	1374	£2.95	
<b>Thomas DUNHILL</b>			
The Cloths of Heaven:			
c' – e''	SS15	£2.70	
eb' – g''	H183	£2.70	
Set for the Associated Board and Trinity Grade 5 examinations.			
<b>George Frideric HANDEL</b>			
Where'er you walk ( <i>Semele</i> ) (d – e'')	1452	£2.30	
<b>Joseph HAYDN</b>			
My mother bids me bind my hair (e' – e'')*	1455	£2.30	
She never told her love (db' – f'')*	H198	£2.30	
The Sailor's Song (e' – f#')*	H201	£3.25	
The Wanderer (d' – eb'')*	H199	£2.30	

**Morgan HAYES**  
Dictionary of London (c' – a'') Y246 £4.50  
For his contribution to *The NMC Songbook*, celebrating 20 years of the leading new-music label, Morgan Hayes has combined three humorous descriptions of urban subjects – of carriage thieves, of the Lord Mayor's Show and of the Oriental Club – selected from the *Dictionary of London: An Unconventional Handbook* by Charles Dickens Junior (1839–1896).

My Compass (eb' – c'') Y188 £4.50  
The 18th-century poet Matthew Green extols the virtues of reason as a guide to life, in music that works subtle variations on the minuet from Bach's fourth keyboard partita. Eminently suitable as an encore piece for a contemporary-song recital.

**Gustav HOLST**  
The Heart Worships:  
    c' – e'' SS24 £2.30  
    bb' – d'' H184 £2.30  
Set for the Associated Board Grade 6 examination.

**John IRELAND**  
Sea Fever:  
    B – d' H218 £3.50  
    c – eb' 1498 £3.50  
    d – f' 1499 £3.50  
    e – g' 1500 £3.50  
Set for the Associated Board and Trinity Grade examinations and the London College Diploma examinations.

**Ella IVIMEY**  
Still the lark finds repose (e $\flat$ ' – a $\flat$ " (b $\flat$ "')) 1511 £3.50

**Gordon JACOB**  
Mother, I will have a husband (d' – e"') 1520 £2.70  
Set for the Associated Board Grade 8 examination.

**Bayan NORTHCOTT**  
Memento for Soprano and Flute (c $\sharp$ ' – g"') AC176 £6.80  
Composed in memory of the 'Black Mountain' poet Hilda Morley, *Memento* is a brief yet poignant setting of a lyric written in turn to the memory of Morley's late husband, the composer Stefan Wolpe.

**Rhian SAMUEL**  
Before Dawn (c' – g $\sharp$ "') H406 £3.95  
Reflecting on a woman's lost love, *Before Dawn* conveys a sense of catharsis in music that builds through quietly introspective episodes to a powerful conclusion.

The Hare in the Moon (a – c"') H412 £4.25  
A virtuoso showpiece that makes highly effective use of *Sprechgesang* alongside standard vocal techniques, this 'narration for soprano and piano' is a setting of a short yet moving Japanese folk tale. An arrangement for Soprano, Vibraphone, Marimba and Double Bass is also available (AC159 Price: £24.50 – four copies of score supplied).

Yr Alarch (The Swan)  
(G $\sharp$  – g $\sharp$ "') Y258 £3.25  
(b $\flat$  – b $\flat$ "') Y341 £3.25  
The anonymous 14th-century poem *Yr Alarch* ('The Swan') is a striking portrait of 'this being without blemish', conveyed in terms of memorable imagery which has inspired Rhian Samuel's short setting for unaccompanied voice, a true solo song and vocal showcase.

**Franz SCHUBERT**  
*Gretchen am Spinnrade* with English version by Richard Capell ('Gretchen at the Spinning Wheel')  
(e' – a"')\* 1649 £3.25  
(c $\sharp$ ' – f $\sharp$ "")\* 1648 £3.25  
*Der Hirt auf dem Felsen* with English version by J. S. Shedlock ('The Shepherd on the Rock')  
(b $\flat$ ' – b $\flat$ "') 8959 £7.50  
This song, Op. 29, is written for soprano, clarinet (or cello) and piano. Parts included.

*An die Musik* with English version by Richard Capell ('To Music') (a – d"')\* 1709 £2.95

*Die Forelle* with English version by Richard Capell ('The Trout') (c $\sharp$ ' – e"')\* 1714 £3.50

**Robert SCHUMANN**  
*Widmung* with English version by Paul England ('Devotion') (b $\natural$  – g $\flat$ "")\* 1734 £2.95

**Charles Villiers STANFORD**  
La Belle Dame sans merci (b $\flat$  – f"')\* 1770 £3.25  
A Soft Day:  
(d $\flat$ ' – d $\flat$ "")\* SS57 £2.30  
(f' – f"')\* SS58 £2.30  
Set for the Trinity Grade 3 examination (high voice).

**Peter WARLOCK**  
Captain Stratton's Fancy:  
(a – d"')\* 1794 £3.25  
(c' – f"')\* 1795 £3.25  
Set for the Associated Board and Trinity Grade examinations, and London College Diploma examinations.



## INDIVIDUAL SONGS

(available for digital download only)

The following songs are available for immediate download at [www.stainer.co.uk](http://www.stainer.co.uk) as Adobe PDF files. They are sold under the terms of a personal use licence and require PDF reading software such as the free Adobe Acrobat Reader to view or print the file. Prices include VAT.

**Paul BOOTH**  
When God made the Garden of Creation.  
Unison and Piano F005 £2.40

**Sydney CARTER**  
Lord of the Dance. Piano, Vocal and Guitar F001 £2.64  
One More Step. Piano, Vocal and Guitar F004 £2.40  
When I needed a Neighbour.  
Piano, Vocal and Guitar F006 £2.40

**Cyril HAMBLY**  
Advent Acrostic. Unison and Piano F003 £2.40

**John IRELAND**  
The Lord is my Shepherd.  
Unaccompanied solo voice F008 £3.00  
The music is supplied in four keys: D major (A – D); E $\flat$  major (B $\flat$  – E $\flat$ ); F major (C – F) and G major (D – G).  
A unique version of Psalm 23 for unaccompanied solo voice, *The Lord is my Shepherd* is a hauntingly simple late work by John Ireland, published

for the first time and recorded by Roderick Williams on the Dutton Vocalion label (CDLX 7246), but easily within the range of amateur singers. Ireland imbued the music with a chant-like simplicity, reflecting a lifetime's love of plainsong. The beauty of his response will commend itself to all who hear it, whether in song-recitals or as part of worship adorned by its hopeful message of calm and centred spirituality.

**David PHILLIPS (with words by Brian MILSOM)**  
When the frost turns the berries red.  
Unison and Piano F002 £2.40

**Ruthie THOMAS**  
Blissful Starry Night. Vocal and Guitar F014 £2.40  
Come and let me sing for you. Vocal and Guitar F009 £2.40  
Do you believe in Jesus. Vocal and Guitar F010 £2.40  
Heaven's Joy. Vocal and Guitar F015 £2.40  
If you come to Jesus. Vocal and Guitar F011 £2.40  
I'll Be Singing. Vocal and Guitar F012 £2.40  
Sweet Peace, like a river. Vocal and Guitar F013 £2.40

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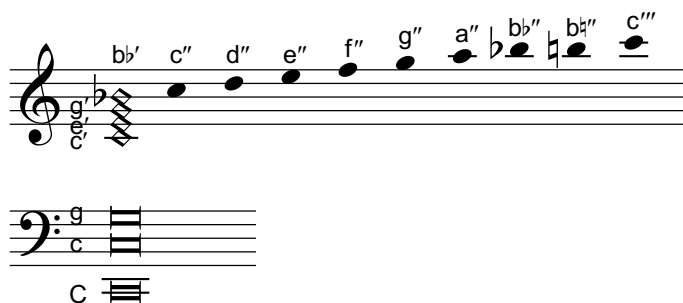
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(paperback) B675 £9.50

This 18th-century *bel canto* manual includes ornamentation, cadences, divisions and recitatives. Edited with additional notes by Michael Pilkington, it is an invaluable reference work for all performers concerned with period authenticity.

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AUTUMN 2018

## THE BELL

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An adventurous ensemble with an ear for a musical rarity, the Free Opera Company Zurich in October 2017 became the first group to produce Stephen Storace's *Gli equivoci*, based on *The Comedy of Errors*, in its new, definitive edition in the renowned *Musica Britannica* series. It was a Swiss first and a continental modern premiere for a sparkling late eighteenth-century *opera buffa* – by a unique British composer – that received its first UK performance only in 1974, having last been heard in Dresden in 1797.

As in life, as in art, family connections form the kernel of the story. Separated twins are the theme of Shakespeare's early comedy, 'shortened and improved' by Mozart's librettist Lorenzo da Ponte into a hilarious two-act libretto. And it was the family connection of Nancy Storace, Joseph II's favourite soprano, and the first Countess in *The Marriage of Figaro* in 1786, that prompted the opera-loving Austro-Hungarian Emperor to commission *Gli equivoci* from her brother Stephen, performed in December of that same year at Vienna's Burgtheater, and by the same cast.

For anyone who was unable to be there in Zurich last October, a selection of production shots at [www.freeopera.ch/performances2017](http://www.freeopera.ch/performances2017) gives a flavour of the company's lively staging directed by Bruno Rauch, with young singers taking the lead in a score that has many opportunities for soloists. With its variety of roles, colourful orchestration, powerful and original ensembles and adaptable stagecraft, *Gli equivoci* would work as ideally for conservatoire or university productions as on the grand stage of Covent Garden, Glyndebourne or the Coliseum. Opera producers take note!

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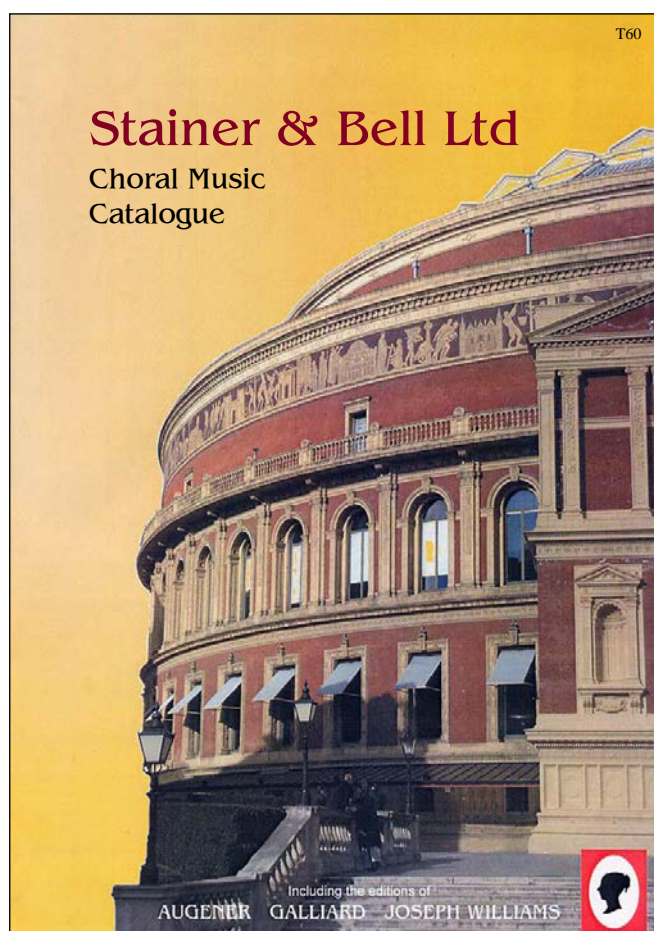
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## The Royal Albert Hall, Kensington, London, England

The official title of the structure, opened by Queen Victoria on 29th March 1871, was The Royal Albert Hall of Arts and Sciences, and the building has been used for a rich variety of functions over the years. For instance, the explorer Stanley lectured here to the Royal Geographical Society in 1890; it was used as a cinema in 1905; the Bolshoi Ballet gave the first of many performances in 1960; tennis was played here in 1970; there was ice-skating with John Curry in 1984; and in 1991 sumo wrestling was held – the first time in 1,500 years that a grand basho had been held outside Japan.

This incredibly versatile space hosts over 330 events every year and is celebrated for its legendary performances. On 14th April 1923, the BBC broadcast a recital by contralto Lily Payling, while in October 1950, a concert was given by the Trapp Family Singers (of *The Sound of Music* fame). The world-famous Henry Wood Promenade Concerts have been held in the hall since 1941 following the destruction of the Queen's Hall in an air raid.

The 'Father' Willis organ, with four manuals and 111 stops was, at its opening, the largest in the world, with the wind pressure being supplied by steam engines in the basement. Additions were made in the 20th century, and there was a complete refurbishment in the early years of the 21st century. While its specification of 147 stops and 9997 speaking pipes currently yields the palm to that of Liverpool's Anglican Cathedral, the largest in the UK, the organ of the Royal Albert Hall remains a unique symbol not only of 'king of instruments', but also of the iconic status of a unique public building.



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