

International Association of Music Libraries,

Archives and Documentation Centres

United Kingdom and Ireland Branch

founded 1953



Newsletter

Number 74

November 2016

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ISSN 0263-9939

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EDITORIAL

Seasonal greetings to IAML (UK & Irl) members.

In the latest edition of the newsletter we have an introduction to the [Not quite so] new Membership Secretary - Janet Waterhouse of Huddersfield - who will be a familiar face to many.

As always there's lots of exciting news from libraries across the country from big changes at Leeds to a local boy (with a familiar face) at Westminster Music Library. There's even a blend of music and satire at the Barbican.

With updates on research and grants, the latest news from Exec and a festive post-turkey (or nut cutlet) quiz, there's everything you need to take you into the New Year.

Have a wonderful Christmas and a very Happy New Year.

Margaret

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[NOT QUITE SO] NEW MEMBERSHIP SECRETARY -- THE JOURNEY

It seems a very long time ago since Peter Baxter (then President) made the announcement at an Executive Committee meeting that soon we'd be looking for a new Membership Secretary. Sharp in-takes of breath (slightly muffled by a few coughs) around the table. Who would take over the coveted mantle from Nick Barlow? Could such a person be found?

Thinking about it as I made my way back to Yorkshire on the super busy 19.03 to Wakefield one phrase kept coming into my mind: it could be me! Currently the Music Librarian at the University of Huddersfield but as is the way of things in academia these days I also look after Journalism & Media and Linguistics & Modern Languages Departments and I'm also the Shelving Team manager: could it be me? But you know what they say: give a busy person another job!

Sadly there are fewer specialist posts out there but that makes it all the more important that the 'terrified' librarian who pulls the 'short straw' of looking after the music collection is supported professionally and with a friendly smile. For we are a friendly bunch after all! (That's how I felt at my first full Annual Study Weekend.) So what better position could there be (I thought) than Membership Secretary to reach out into the library community and make a difference and continue the good work that had gone before. And so I made my application, was chosen and appointed and the rest is history... or will be!

My first job has been to get to grips with everything. Nick worked extremely hard and conscientiously maintaining our membership database and keeping us all up to date. Something I appreciated and feel very honoured to be chosen as his

successor. I needed to be like that. So a flurry of emails began as the enormity of the task I'd taken on became apparent. Not least having a cunning plan to get the membership database behind the University firewall which was no mean feat!

Nick patiently showed me the ropes in the early stages of April and May and always answered my questions with a cheery vibe. No question too daft... and I'm sure a lot of mine were but ever the gentleman he never showed it. I have a lot to thank him for.

But there came a time when I had to finally take custody of the paperwork and boxes and receive the hallowed memory stick so with some trepidation and excitement I set off down the M1 on Thursday 26th May for the solemn and official handover ceremony in the car park at junction 15a. (My partner kindly capturing the moment for posterity!)



Membership secretaries old and new - Nick Barlow and Janet Waterhouse

Since then I've been becoming acquainted with the Database and trying to get the schedule in my head. It's not quite there yet so bear with me – I'm still the new girl!

And now here we are in November and we have a lovely new website with a brand new 'members' only' area and it feels like we're entering a new era. So I'd really appreciate any thoughts you might have about what you'd like to see in the members' area. This is your space and I'd like to make it as interesting and useful as possible. And for all you early birds I'm starting to prepare for all your membership renewals. So watch out, they'll be coming your way shortly!

Janet Waterhouse, Membership Secretary IAML UK & Irl

A new name for a new future

Following months of work to move over 200,000 items from its previous home in Huddersfield to the Leeds Central Library and integrate them into the existing Leeds Music Library the prestigious regional music collection previously known as the Yorkshire Music Library has now begun a new lease of life as part of the Leeds Music & Performing Arts Library.

This collection has a long history going back to the 1930s when the first vocal scores and drama sets were brought together as the West Riding collection. This collection developed and became the Yorkshire and Humber Music and Drama collection service in the early 1970s. The collection was housed at the county's library headquarters in Wakefield. Following local government reforms in 1974 ownership was transferred and the collection funded by a consortium of 12 Yorkshire councils, (Barnsley, Bradford, Calderdale, Doncaster, East Riding of Yorkshire, Kirklees, Leeds, North Yorkshire, Rotherham, Sheffield, Wakefield and York), and administered from Wakefield by Yorkshire Libraries and Information, a regional organisation whose main aim was to promote co-operation between public

library authorities in the Yorkshire region.

It was agreed in September 2011 to cease running the YLI service. At this time Leeds Libraries were successful in taking the drama stock while the music stock went to Fresh Horizons, a social enterprise based in Kirklees. Earlier this year, after discussions with Fresh Horizons, it became apparent that they were no longer in a position to run the Music service. The Society of Chief Librarians for the Yorkshire and Humber region considered and agreed to a proposal from Leeds Libraries to take over the running of the Music collection.

An invaluable resource to local, regional, and national groups; the service offers a wide ranging collection of vocal scores, part songs, and orchestral material as well as music for chamber ensembles and wind bands. The move also means that the music collection has been reunited with the Yorkshire & the Humber Drama Collection and now means Leeds has one of the largest performance set collections in the country.



New high-tech rolling stacks at Leeds Central Library

The move has involved building a brand new high-tech rolling stack which will enable visitors to browse large parts of the stock for themselves. It also means that, for the first time in several years, other libraries will be able to access the collection via Inter-Library Loan.

Staff will be contacting former YML customers with details of how to use the new service but all customers old and new can download an information pack from:

[http://www.leeds.gov.uk/leisure/Pages/Music-and-art.aspx#http://www.leeds.gov.uk/docs/Music and drama charges and information pack.pdf](http://www.leeds.gov.uk/leisure/Pages/Music-and-art.aspx#http://www.leeds.gov.uk/docs/Music%20and%20drama%20charges%20and%20information%20pack.pdf).

Councillor Debra Coupar, Leeds City Council's executive member for communities, said:

"I would like to extend my thanks to the chief librarians and library authorities in Yorkshire and Humber for all their support as we started work to move this prestigious regional musical collection to its new home at Leeds Central Library.

"This collection is an extremely important resource for so many musicians and groups, and it was absolutely vital that it was made available for people to use once again as quickly as possible. We are therefore delighted to now have the music collection here in Leeds and we are extremely proud to offer a collection that is now one of the largest and very best in the country."

For further information about the collection and service please contact Leeds Music and Performing Arts Library musiclibrary@leeds.gov.uk or 0113 37 87014.

Gilly Margrave, Leeds Central Library

Henry Purcell - Local boy makes good



Henry Purcell - portrait by John Closterman

In a library situated between Westminster Abbey and Buckingham Palace, there is a fine collection of music books and printed music, the one and only Westminster Music Library. We've developed a bit of a reputation for obtaining money for all manner of music related activities, sometimes from the unlikeliest of sources.....

So it was that following our MOD funded Joint Force Singers choral project last June, I started thinking about what Westminster Music Library could do next for the good citizens of the Borough. Maybe it was time to start looking a little closer to home for some inspiration.

There have been hundreds of famous people who were born in Westminster, from Queen Anne to the First Earl of Zetland, but what about those who dedicated their lives to music? Composers like Thomas Busby, brothers George and Walter McFarren, all interesting but not exactly household names.

I needed a show stopper, someone who had a real connection to Westminster throughout his life. How about the chap considered to be England's greatest composer of the Baroque era, famously dubbed the "Orpheus Britannicus" for his ability to combine powerful English counterpoint with expressive, flexible, and dramatic word settings? None other than Henry Purcell.



Purcell's Chacony (MSS British Library)

Born in Old Pye Street, a stone's throw from Westminster Abbey and Westminster's present day City Archives, Purcell's interest in music began when he was a young child. Even the street names in his neighbourhood are enough to get the imagination running riot: Abbey Orchard Street, Devil's Acre, Thieving Lane.

Rumour has it that he started composing at the age of 9, his earliest work being the ode for King Charles' birthday in 1670.

The young Purcell attended Westminster School, was appointed copyist at Westminster Abbey in 1676, and landed the impressive post of Organist of Westminster Abbey by the time he was 20, in 1679. As

organist of Westminster Abbey he played at William and Mary's coronation on 11 April 1689. An impressive pedigree for a local boy, and definitely someone we should be celebrating.

Next I needed to dream up a project; one that would help residents to connect with their community, make the most of the local opportunities and assets available to them, and encourage them to celebrate Westminster's unique historic heritage.



Henry Purcell in Christchurch
Gardens, SW1

With musical expertise from long-time partners the Royal Philharmonic Orchestra, the knowledgeable staff at Westminster City Archives (an Aladdin's Cave of fascinating information, maps and photographs of the area), I put together a proposal which includes a series of intergenerational workshops for local residents and school children, resource packs, and an exhibition focusing on the life, music, history and heritage of Henry Purcell. And the beauty of Henry Purcell as far as Westminster Music Library is concerned? We have lots of books and scores in our collection with his name on them.

So we're good to go for February 2017, but who would oblige us by providing the cash? None other than our own Westminster Cultural Partnerships Team and Westminster City Councillors, who just happen to have a pot of money reserved for all kinds of projects, from hanging baskets to, well – Henry Purcell. After all, he was a local resident...

Ruth Walters, Westminster Music Library

MUSIC LIBRARIES TRUST ASW BURSARIES : NOW OPEN FOR APPLICATIONS

The International Association of Music Libraries (IAML) UK & Irl branch will be holding their Annual Study Weekend this year, 7-9 April 2017 at the University of Exeter. This is a great opportunity to network with other music librarians and those who work with music, attend sessions on topics relating to library practice, advocacy and musicology, and discover the latest happenings in the field.

The Music Libraries Trust is pleased to award a limited number of bursaries to students and library staff who would like to attend the ASW. Priority is given to those who would otherwise be unable to attend and who have no other sources of funding. **The application deadline is 10th January 2017.** Both full and part bursaries are available, which include up to £70 for travel expenses.

The bursary application form can be found on our website <http://musiclibrariestrust.squarespace.com/bursaries>.

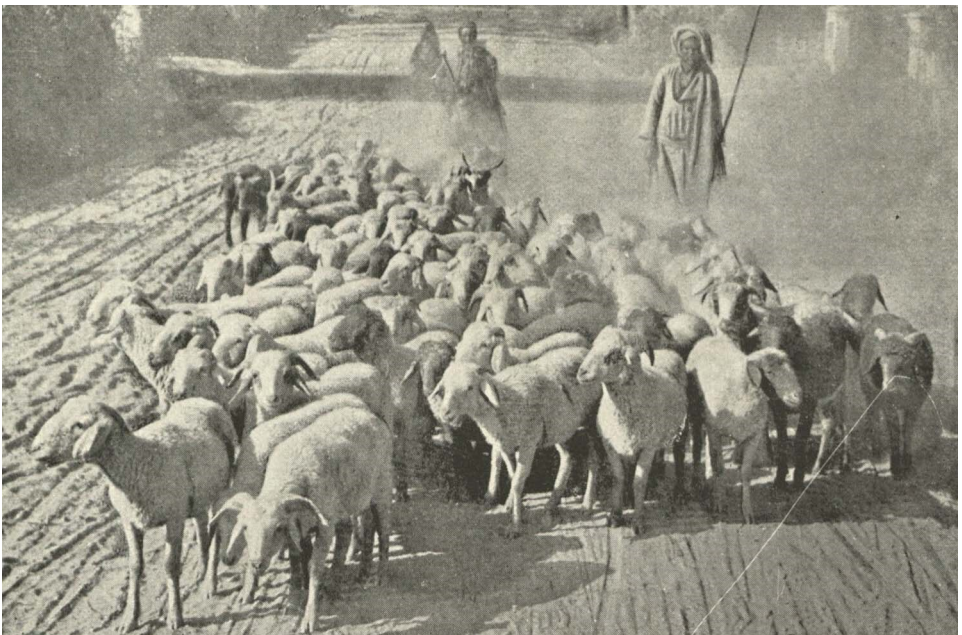
The ASW conference programme and booking form are on the IAML (UK & Irl) website at <http://www.iaml-uk-irl.org/events/annual-study-weekend-asw>. N.B. Please be aware that ASW bookings do not open until 5 December 2016.

Contact details: Megan Dyson, MLT Bursaries Administrator, bursaries@musiclibrariestrust.org, Leeds College of Music Library, 3 Quarry Hill, Leeds, LS2 7PD

THE SURPRISING STORY BEHIND A YORKSHIRE ORIGINAL

I'm a bit of a Facebook fan, and am a member of quite a few groups on there - IAML of course, just about anything to do with Springer Spaniels, and a group dedicated to Choral Evensong enthusiasts. The Evensong page threw up a fascinating story quite unexpectedly.

One of the members was looking for alternative settings of hymns and canticles to unusual tunes. One of my favourites was a setting of *O Jesus I have promised* to the theme tune of *The Muppet Show* (I have a very vague recollection of singing this at secondary school), and apparently there's a setting of the *Te Deum* to the Policeman's Chorus from *The Pirates of Penzance*. I'm sure IAML members can come up with lots of other suggestions.



Courtesy of Special Collections, University of Houston Libraries

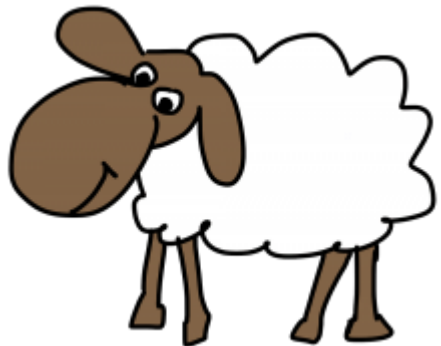
I mentioned that some years ago, I had used the tune of *On Ilkley Moor baht 'at* for *While Shepherds Watched*. It had proved to be surprisingly popular both with the choir and the congregation. I've known on *Ilkley Moor* since I was a small child. My grandfather, who could be rather gruesome, used to sing it with great relish, especially the more grisly sections; and I was confident that it was a well established Yorkshire folk-song. The truth however turned out to be rather different....

The tune was composed by a shoe-maker, Thomas Clark, and was named after a town in his native Kent, Cranbrook. The tune became a staple of the Methodist church, and there is a belief that it was intended originally to be paired with Nahum Tate's Christmas hymn.

It swiftly became extremely popular. A choir trip from Kent took the tune to Yorkshire, where it was quickly embraced by northern choirs. But it was on a day-trip to Ilkley Moor, reputedly by a choir from Halifax, that the hymn tune would suddenly develop a new life when the choir (as choirs do) began to improvise new words to the tune; and so *On Ilkley Moor baht 'at* was born.

There's a rather strange coda to this tale too. I was surprised by the story, having always believed that *On Ilkley Moor* was a traditional tune. I was even more surprised however when I discovered that it had connections with the Kent town of Cranbrook. Most of my family are from S Wales, a small number are Huguenot, but an even smaller number come from a (then) small town in Kent - Cranbrook.

*Margaret Jones, IAML UK & Irl
Newsletter editor*



Do you know your Christmas No. 1's?

The After-Christmas-Dinner-Musical-Quiz

Match the year and artist to the UK Christmas No. 1.

Mary's Boy Child (2 answers for year and act)	Benny Hill	1955
Lily the Pink	Band Aid 20	1957
Bohemian Rhapsody (2 year answers)	Michael Jackson	1968
Do they know it's Christmas? (3 answers for year and act)	Lewisham and Greenwich NHS Choir	1971
	Harry Belafonte	1975
	Westlife	1978
	Shayne Ward	1983
That's my goal	Cliff Richard	1984
Christmas Alphabet	The Scaffold	1986
A bridge over you	Boney M	1989
Ernie	Queen	1990
Only you	Jackie Wilson	1991
Saviour's Day	Band Aid	1995
Reet Petite	Dickie Valentine	1999
Earthsong	The Flying Pickets	2004
I have a dream	Band Aid II	2005
		2015

Answers on p. 24

Dublin Institute of Technology Library Awarded Heritage Council Grant for the Preservation of Historical Shellac Recordings

The DIT Caruana Gramophone Collection comprises a near-complete run of the bound *Gramophone* magazine and corresponding shellac (78s) releases. The collection was bequeathed to the DIT by Bernadette Caruana and was the undertaking of two generations of record collectors. The *Gramophone*, established in 1923, is the oldest record magazine still in existence. The collection's print volumes begin with the magazine's first issue in April 1923 and run continuously through World War II to 1999, missing only one volume from 1984/1985.

The accompanying shellac records, dating from c1904 to c1933 were meticulously organised with a codified numerical sequence by the original owner and bear hand-written inscriptions on their sleeves which cross-reference to specific *Gramophone* magazine articles within the print volumes. These cross-references trace announcements and reviews of the release, and provide context by linking to articles reviewing other recordings by that performer, or other performances of that work. Also affixed to the record sleeves are cut-outs with track-listings, photos of the performers and reviews.

The recordings feature signature and unique commercially-released performances by artists such as Alfred Cortot, Yehudi Menuhin, Nellie Melba, Amelita Galli-Curci, Adelina Patti, Gervase Elwes and Irish-born John McCormack. They contain characteristic examples of the popular classical music repertoire in the early twentieth century, with a particular emphasis on operatic music, and some English folk and Irish traditional music rarities.

The collection's contents are of vital importance to musicologists and researchers, both as audio examples for performance practice research and as evidence of the record collecting culture in Dublin during the early twentieth-century. The Heritage Council funding enables the DIT Music & Drama Library to conserve and care for these fragile historical materials.

Ann Wrigley, Dublin Institute of Technology

Claimed from Stationers' Hall : a research update

Colleagues may recall that I gave a talk about my research at the ASW earlier this year. I'm now getting close to making my AHRC Networking Grant application (it's ready to go, apart from a few little details) – and I've been reviewing my "Claimed from Stationers' Hall" research activities over the past year. I still have more research to do on the St Andrews collections – but I am beginning to look further afield as well.

I thought you might be interested in the blogpost I've just written, which is basically an update. The more people I can interest in a network of some kind, the better, but I've held off making too much of a loud noise about my plans until the point where I thought I was close to submitting my grant application! Here's the link – please take a look, and do share widely:-

<https://karenmcaulay.wordpress.com/claimed-from-stationers-hall/>

I'd be delighted to hear from anyone interested in legal deposit, late 18th-early 19th century music publishing or music-making, or library history touching on music in any way.

My thanks to everyone for their interest in this project so far.

Karen McAulay, Royal Conservatoire of Scotland

Twitter: Karenmca

'Scarfe's Wall': a new display space at Barbican Music Library



Barbican Music Library's display area has recently undergone a transformation, the result of a collaboration with Barbican Art Gallery, and the Barbican Centre who funded the installation of a purpose-built display wall, a monolith, and three plinths. As well as greatly increasing the space available to exhibitors, it has enabled the Library to build partnerships with new organisations, and to schedule larger and ever more ambitious displays.

The first exhibition to make use of the new space, which was organised by Michael Southwell (Principal Library Assistant), featured the work of prominent cartoonist, illustrator & designer, Gerald Scarfe, and included posters, models, prints and memorabilia from his extensive work within the musical world, some of which had never previously been shown.

The display included his critically acclaimed costume and set designs for the L.A. Opera production of Sir Peter Hall's *The Magic Flute*, designs for English National Ballet's *The Nutcracker*, and models for Pink Floyd's *The Wall* including Teach-

er, Mother, and The Wife. Speaking before the launch of *Scarfe and Music*, Gerald Scarfe said:

“I’m mainly known for my political cartoons, so I welcome this opportunity to show some of the many other things I do – ballet, opera, West End theatre, rock & roll, animation, etc – all of which include some element of music. I hope that visitors to Barbican Music Library will enjoy the show.”



Barbican Art Gallery staff were on hand to provide professional advice and curatorial expertise during the setting up and dismantling of the exhibition, and the Centre’s marketing team supplied publicity via a number of channels, most notably through the design of posters for display throughout the Centre and on the network of plasma screens.

We are very grateful to all of the Barbican Centre and Barbican Art Gallery staff with whom we collaborated, and are delighted to be fostering closer links with them. As a token of the Music Library’s gratitude to Gerald Scarfe, whose display provided the catalyst for this partnership work, the wall and monolith will forever be known as ‘Scarfe’s Wall’.



The Music Library's current display explores the history of the oldest independent record label in the world, Topic Records, through a wealth of archival treasures including original letters, photographs

and contracts. Also on display are original 78s, singles and LPs which chart a journey not only through changing music formats, but also design, print technologies and, of course, the development of folk music in the twentieth and early twenty-first centuries.

Richard Jones, Barbican Music Library

HANDBOOK FOR STUDIES IN 18TH-CENTURY ENGLISH MUSIC - THE RETURN

After a break of several years, the *Handbook for studies in 18th-century English music* has resumed publication with volume 20 just issued.

The contents include: Organs and organists at the Foundling Hospital, 1750-1800 / Donald Burrows (a revised version of an article previously, but no longer, available online); Handel, Croft and music for the Peace of Utrecht / Matthias Range; "Purchasing poverty" : the wages of eighteenth-century performers in London and Bath theatres / Rebecca Gribble.

Copies can be obtained from The Foundling Museum, 40 Brunswick Square, London WC1N 1AZ, or email handel@foundlingmuseum.org.uk. Price £7, or £10 including postage.

Katharine Hogg, Gerald Coke Handel Collection, The Foundling Museum

EVENTS

ASW, 2017



Reed Hall, University of Exeter.

Copyright: Derek Harper. Part of the Geograph Project Collection.

ASW 2017 will take place at Reed Hall, University of Exeter, from the 7th-9th April, 2017. Early bird bookings will open on December 5th, 2016.

IAML Conference, 2017

.....will take place at the National Library of Latvia in Riga from 18th-22nd June, 2017.

Further details of both events will appear on <http://www.iaml-uk-irl.org/events>.

VACANCIES

Performance Sets Officer

Responsible to: Chair of the Documentation Committee

KNOWLEDGE, SKILLS & EXPERIENCE NEEDED FOR THE JOB

- Experience in how and where to obtain vocal and orchestral sets
- Knowledgeable in the operation of the UK inter-lending system for performance sets
- Knowledgeable about Encore: the online union catalogue of performance sets materials in UK libraries
- Experience of the special requirements demanded by choirs and orchestras
- Knowledgeable in the different types of material required by choirs and orchestras
- Understanding of UK copyright requirements for performance materials
- Good communication and interpersonal skills
- Ability to work independently as well as in a team

MAIN DUTIES AND RESPONSIBILITIES

- To represent IAML(UK & Irl) at any external meetings in connection with performance sets as appropriate (eg. Making Music, UnityUK, CONARLS, Forum for Interlending)
- To provide reports on these meetings for the Documentation Committee
- To examine how publicity for the loan of performance sets can be improved so users are more aware of the services available
- To consult with IAML (UK & Irl) members as appropriate
- To deal with any general performance set enquiries that may arise (not individual requests for loans)
- To provide input and advice in the development of Encore, as a member of the Documentation Committee Financial Duties

- To report to the Chair of the Documentation Committee any new developments or changes to performance set provision within U.K. libraries
- To report any urgent matters to the Chair of the Documentation Committee and the President
- To provide input and advice in the development of Encore, as a member of the Documentation Committee Financial Duties

FINANCIAL DUTIES

Travel expenses are paid to attend meetings and a budget estimating the total travel expenses for the following year should be drawn up and sent to the General Secretary in September.

PERSON SPECIFICATION

Experience and working knowledge!

Essential

Experience of dealing with other agencies, organisations and societies

Excellent communication skills

Excellent organisational skills

Self-motivated and good time management skills

Desirable

Experience of marketing and promotion

Familiar with IAML (UK & Irl) policies and interests

For more information contact Rupert Ridgewell (Head of Documentation Committee at documentation@iaml-uk-irl.org)

EXEC BRIEFING

The following were amongst the items discussed by Exec at its autumn meeting on 12 October:

Euro membership rates 2017: Euro membership rates for the following year are set each October, applying the exchange rate on that day to the sterling rates agreed at the AGM earlier in the year. Because of major recent movement in the Euro/sterling exchange rate, a reduction in the Euro rates for 2017 was agreed (based on a rate of €1 = £0.90).

Vacant posts:

Communications Officer: Peter Linnitt is unable to continue as chair of the Communications Committee due to pressure of work. Exec decided to appoint Adam Taylor (RAM) to this important role. Peter was thanked for his work in getting the Communications Committee up and running in 2015-16.

Cecilia Manager: After 17 years as Cecilia editor/manager, Susi Woodhouse has decided to step down. It was agreed that Rupert Ridgewell, as Chair of the Documentation Committee, should seek to recruit a replacement. Susi was thanked for her service and commitment to Cecilia over many years.

Performance Sets Officer: This position remains to be filled.

Forthcoming: The positions of Education Officer and *Brio* Reviews Editor will fall vacant in 2017. Job descriptions are being drawn up to facilitate recruitment.

Website: The new website went live on 12 September. Webmaster Antony Gordon was thanked for all his development work on the site, in collaboration with WhiteFuse. All agreed that it looks bright and fresh, and is easy to navigate. Antony demonstrated the editing procedures on the new website, so that officers and committees can update pages directly themselves, and thus keep the website more up-to-date. The website and email accounts will migrate to a new host (Dreamhost) in November.

Committee guidelines: The Guidelines for IAML (UK & Irl) Committees and Working Groups were last updated in 2004, so they were in need of some revision to reflect current priorities and structures. Roy Stanley presented a revised text, including an appendix which outlines committee structures and contains a brief statement of the remit of each committee. The document was approved and will be made available on the Branch website.

Oxford Music Online: Peter Baxter supplied a list of public library subscribers to Oxford Music Online in 2013 and 2016, based on information received from Susi Woodhouse and Ged Welford of OUP. About 40% of public libraries make the service available, and there has been a net drop of 12% in the past three years. The Communications Committee was asked to consider ideas for encouraging the provision of access to the service, in consultation with Ged Welford.

Roy Stanley, General Secretary IAML (UK & Irl)

ANSWERS

Christmas no. 1's

Mary's Boy Child - Harry Belafonte (1957) and Boney M (1978)

Lily the Pink - The Scaffold (1968)

Bohemian Rhapsody - Queen (1975 and 1991)

Do they know it's Christmas? - Band Aid (1984), Band Aid II (1989) and Band Aid 20 (2004)

That's my goal - Shayne Ward (2005)

Christmas Alphabet - Dickie Valentine (1955)

A bridge over you - Lewisham and Greenwich NHS Choir (2015)

Ernie - Benny Hill (1971)

Only you - The Flying Pickets (1983)

Saviour's Day - Cliff Richard (1990)

Reet Petite - Jackie Wilson (1986)

Earthsong - Michael Jackson (1995)

I have a dream - Westlife (1999). NB NOT ABBA. Surprisingly the original version only reached no. 2 in the UK charts in 1979.



www.clipartlord.com