

STEPHEN IVIN

Compositions of
London Surprise Major

48 peals with introductory notes

Steventon, Oxon
November 2009

*A check of the notation of the 48 peals presented
in this book has been carried out by John Warboys;
other editorial assistance provided by Richard Jones.*

*Further copies may be obtained from:
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Foreword by Richard Grimmett

Stephen Ivin is very well known in ringing circles. He is a man of many talents who has left on our art an indelible mark as a ringer, leader, composer and belfry-man. In all he has accomplished, Stephen has shown great determination and a prodigious application of intelligence; some of us, myself included, have been under no illusion when we have not met his exacting standards!

His achievements in turning the bell installations of two Oxford towers into top-class light rings of 10 are much admired by all who have sampled them, in particular by the bands of ringers who peal them so frequently and by those who chose St Thomas's as the venue for the current record length of London Surprise Royal – 23,320 changes on January 27th 2007.

Stephen has gladly shared his extensive knowledge of bell-hanging and tuning, making valuable and highly respected contributions to the design of many bell projects, including two in my home town of Birmingham – the ring of 16 at St Martins-in-the-Bullring, and the ring of 10 at St Paul's in the Jewellery Quarter.

It is not surprising that a man of such ability took an early interest in the field of composition. Stephen's great friendship with Peter Border must have played a very formative part, and footnotes here to several of the early compositions indicate that they were first called by Peter.

Many conductors will have called his 3 part of Bristol Surprise Major at some point in their ringing careers – a classic composition, suitable for both junior and seasoned conductors and unlikely ever to become outdated. But it is with London that Stephen has been most productive, as the following pages show.

London is of course one of the classic methods of the so-called 'standard eight'. It is not especially well suited to the modern bias towards little bell runs, and for many it has proved difficult to ring without mistakes. But if you believe, as I do, that the music of a touch cannot be measured only by the particular changes that are rung, but is also dependent upon the order in which those changes come up and the flow which connects them together, then London has beautiful characteristics and is well worth ringing. Clearly, the author of these 48 peals has long been of this view.

Stephen quickly debunked the theory that the types of London composition in vogue in the first half of the 20th century were the most musical. He increased the musicality of peals with new combinations of calls, extending significantly the composer's toolkit. These innovations, which (it is easy to forget) were devised

long before modern computing aids, were well received by his peers: all of them were adopted by his fellow composers.

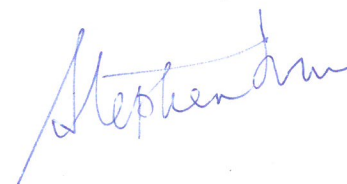
An analysis of peals which have been rung since 1956 shows how widely his work has been appreciated from the outset. Remarkably, out of the total of approximately 5,200 peals of London Surprise Major, about 1,600 – that is, nearly one third of them – have been rung to Stephen's compositions.

This collection comprises peals that were composed (with one exception) in two intensive periods, the second of which, 2003-2005, was at the time when Stephen overtook the great Bill Pye's record as the most prolific conductor of London Major of all time. It leaves one question: is there any more to do in tenors-together London Surprise Major?

Birmingham, November 2009

**Compositions
of
London Surprise Major**

48 peals composed by
STEPHEN IVIN
with introductory notes by the author



Introduction

Style of compositions

When I first started to take an interest in compositions of London Surprise in the second half of the 1950s the prevailing fashion was well shown by the 24 compositions given in *A Collection of Compositions in Popular Major Methods* (1950), of which 22 were based on the In & Fifths course, and only two on full courses. This I/F style was popular for various reasons. It had been hailed as an advance by the Rev. C D P Davies in his book *Surprise Methods* in the Snowdon series because it greatly reduced the liability to falseness. There was also an established belief that it produced a greater density of musical changes, a point illustrated by the following letter written by the pre-eminent conductor of peals of London at the beginning of the 20th century:

Bell News, Sept. 12, 1908.

LONDON SURPRISE MAJOR COMPOSITION.

Sir,—I see in your last issue Mr. Hattersley states in the footnote below his composition on the above method, that peals on the IN and 5ths plan only makes an unmusical method less musical, and makes it easy for a bob-caller. I am afraid our friend is trying to teach the Exercise something he has yet to learn himself. If my memory serves me right, Mr. Hattersley has never rang a peal of London, and therefore is not in a position to express an opinion. Now I have rang more London Surprise than anyone, including a great number of peals on the IN and 5ths plan, and several in the old bare plan, and I can truthfully say that a good IN and 5ths peal is 50 per cent. better music than the old plan, and although the tenors are parted for two leads in a course, the music is often better than it is with the tenors together on the old plan, especially when the 2nd or 3rd are in 6ths place, which cannot be avoided, and as regards the IN and 5th calling being easy for a conductor, he makes a great mistake, for the frequent use of calls does not, as Mr. Hattersley states, make the method less musical, but it makes it difficult for a conductor to keep the coursing order of the bells in his eye.

W. PYE.

Equally, the way in which bells may be kept in 6ths place for prolonged periods was probably attractive to conductors, making for ease of learning the composition, and subsequent checking for correct coursing order (pace Bill Pye!). In addition these compositions can generally be set out in a neat and attractive form on the printed page. Naturally, being at that time myself in the position of poor Mr Hattersley, with no practical experience of ringing peals in the method, I

followed a similar line. However, after my first peal in the method in November 1956, called by Peter Border, to the well-known 3-part by James W Washbrook (on the 'old bare plan!'), I was told fairly brusquely by Peter (as was his way) that the In & Fifths course was rubbish, because of the way the double-dodges with 7-8 behind were completely cut out.

This observation was related to another fashion in composition which was beginning to exert a hold on composers (principally W E Critchley and C K Lewis): the analysis of musical properties of a composition in terms of the changes rung both at the course-end and in the interior of the course. In addition to the positioning of the 5th and 6th in 5ths or 6ths place, the 4th was also now included, to give the '144 combinations of 4-5-6 in 5-6', which became known as CRUs, or Combination Roll-Ups. This was of relevance to Bristol and London, where the course-ends tell only part of the story. It is a designation which strikes most of us as absurd; however as no-one has put forward a more congenial way of expressing the same thing, I have used it to summarise the number of these in each composition. No existing composition of London at that time exceeded that by Washbrook mentioned above – 72 CRUs.

Historically, the name of Gabriel Lindoff has been associated with the composition of London Surprise Major. He devised a semi-mechanical means of producing many thousands of compositions on a rather rigid plan, with I/F called throughout except for one to three whole courses, allowing a 26-course peal in the shorter lengths 5024, 5056 and 5088. All are characterised by having the 6th 12 courses in 6ths place, the remainder having the 4th or 5th in that position. The Ringing World of 29/10/1926 has an article by Lindoff giving an outline of his procedures for deriving 278,828 compositions. This left a widespread impression among ringers in general that 'Lindoff has worked everything out' – erroneous as it might be. Examples of these compositions were called almost invariably by William Pye – 203 of the 226 he called were composed by Lindoff. In addition, Lindoff composed something in the region of 45 peals without I/F, mainly 5024s with 4 Belfores. All of these are based on Middleton's 30 courses, with deviations in the first and last leads of the course such as those given by Reeves in 'The Clavis', providing heavy disguise. Examples are given in CCC (1950) p.50 and CCC(1966) pp. 36 & 37. They provided a nice 'canon' for conductors aiming at achieving a completion – James C E Simpson called about 40 of them, J Edward Cawser and Jack L Millhouse were also partial to them.

References to 'CCC' relate to the Central Council Collections in the Popular Major Methods, qualified by date – 1950, 1966 or 2001.

I present below a collection of compositions, in most cases in the order when they were first rung, but occasionally broken where either they have not yet been rung or where for conceptual reasons the sequence of composing is more significant

than the date of first performance. The name of the conductor of the first performance is given, except where I was the conductor. The part played by Peter Border and the Birmingham ringers in giving currency to these compositions is fairly clear! Some sixty years on, the publication of this collection is being helped to fruition by distinguished Birmingham ringers of the present day (Richard Jones, John Warboys and Richard Grimmett), favourable treatment indeed, for which I am most grateful.

Compositions in parts

While one-part compositions are usually necessary to obtain the qualities which I was seeking (i.e. maximising 6578s and 5678s, then the overall number of CRUs), three and two part compositions are of interest as a slightly easier prospect for the conductor. They form a fairly small part of this collection, unfortunately.

Numbers 2, 3, 9, 15, 20 & 28 are regular three-parts;

Numbers 5, 6, 7, 10, 11, 16 & 17 are irregular three-parts;

Number 41 is an irregular three-part with unconventional part-ends;

Number 30 is a regular two-part;

Numbers 46 & 47 are irregular two-parts, with unconventional part-ends.

The compositions

My first attempt was to combine what seemed to be the best of both worlds, including the relevant courses from Washbrook's peal in amongst a few of the better I/F courses, which were inspired by a 3-part by Fred Dench – 5184, all I/F except for one particularly well-chosen course called 'B' in each part. (CCC 1950, p.48, London, No.4, also 1966, p.36, London, No.8, first published in the Bell News, 19/9/1908.)

(1) 5,088

23456	M	I/F	B	W	H	
35264			–			
52364		X				
32654	–		–		–	
52643	–	X		–		
26435	–	X		–	2	
43652	–	X		–	–	
35426			–			
24653	–			–		'A'
53462			2			
63542			'A'			
23645			–	–		
34256			–			
42356		X				
32546	–		–		–	'B'
42563	–	X		–		
23564	–	X				
23456			'B'			

94 CRUs inc. 32 65/56s.

(Composed in 1956)

First rung at Trumpington 28/6/1958, conducted by Peter Border.
RW 12/7/1968.

My second essay was the following, an easy three-part avoiding -82s, but too heavily biased to I/F courses:

(2) 5,184

23456	M	I/F	B	W	H
42356		2X			
25346	–		–		
32546		2X			
24536	–		–		
43526		2X		–	–
23564	–	X		–	

3 part.

78 CRUs, no 82s.

First rung at Maulden 29/12/1956.

RW 29/3/1957.

Next, a simple 3-part with modest qualities:

(3) 5,088

23456	M	B	W	H
45236			–	–
25346	–	–		–
32546	–	–	–	–
52436	–	–		–
35426			–	
24653	–		–	
56342	–		–	
23645	–			–

3 part.

69 CRUs.

First rung at Daventry 5/7/1958.

RW 21/11/1958 & CCC (1966) and (2001).

This modified 3-part caused some comment when it was rung, because of the long spell of -6578s appearing in the middle of the peal (but cf. No. 8 below):

(4) 5,056

23456	M	B	W	H	
35426			2		
62453	—		—	—	
26354		—	—	2	
45362	—		—	—	
23564	—			—	
36524			2		
32465	2		—	—	
24365	—	—	—	2	'A'
56342	—		—	—	
23645	—			—	
23456		'A'			

71 CRUs, 11 combination course-ends.

First rung at Birmingham (Bishop Ryder's) 30/6/1958, conducted by Peter Border.
RW 8/2/1963, p.104.

(5) 5,280

23456	M	B	W	H	
42356	—	—	—	—	
53624	—		—		
25634	3		—		
36452	—		—		
46253	—		3		
35264	—		—	—	
23564	—	—	—	—	
52364	—	—	—	—	
26435	2	—			
34562	—		—		'A'
36245		—	2	—	
23645	—	—	—	—	
23456		'A'			

90 CRUs. Composed 28/10/1958, not yet rung.

This was the basis for the 5056 below, No. 16, which adds material using 4 singles, and achieves a more suitable length.

(6) 5,056

23456	M	I/F	B	W	H	
42356	—		—	—	—	
65243	2	X		—	—	
35642			—	—		
25346			—	—		
34562			2	—		
24365			—	—		
32546			4			
24536	—		—			
32465	—		2			
26435	—		—			
46325	—		—		—	
35264	—	X		2	—	
23564	—		—	—	—	
52364	—		—	—	—	
36245	—	X		—	—	'A'
23645	—		—	—	—	
23456			'A'			

82 - CRUs, 16 each 65s, 46s, 64s; 15 56s; 13 45s, 6 54s.

First rung at Birmingham (St Chad's) 24/11/1958 conducted by Peter Border.

(7) 5,088

23456	M	I/F	B	W	H	
35264			—			
36524		X		—	—	
42563	—			—	—	
64523				—		
25346	—			—		
53246		X				
32546		X				
62345			—	—		
23645		X				

3 part. In one part call H in the 5th course, and omit the next 2 courses.

93 CRUs, no 82s.

First rung at Birmingham (Bishop Ryder's) 1/12/1958, conducted by Peter Border.
Published in CCC (1966).

The next peal was to me a breakthrough, when it became clear that the courses with 5-6 in 5-6 were basically true as bobbed courses, which in addition reinforced the musical effect. In practice, only 42 of the 48 -6578s and -5678 can be had without parting the tenors, and this was the first to include this maximum. For me at any rate this increased my enthusiasm for the method and became almost a *sine qua non* when selecting a composition to call. The remaining courses (or pieces of courses) contribute a good number of the other CRUs. The basic 2-part structure is distorted into something approaching a 3-part because of the nature of the large blocks called MW which are needed, but the result gives a run of 65s or 56s at the end of each third.

As will be seen in subsequent examples, from No. 12 onwards, the use of bobbed courses can also be extended to the -4678, -6478, -4578 and -5478 courses, to good effect on the overall count of CRUs.

Since this style was discovered in 1959, a number of other composers have exploited the bobbed course, starting from 1965 when I composed No. 15, using the course with singles at 3rds & 5ths. In particular Roger Baldwin produced greatly improved results, in regular parts, including at least one instance of the lead beginning '78...', without which 7 & 8 did not ring the complete method. R W Pipe also produced a number of interesting structures using it. Ian Holland produced a one-part of similar characteristics, but including a small number of courses called In & Fifths.

Perhaps the most elegant of all is a near six-part by Roger Baldwin making use of a course called In/Fourths/Out/Fifths: see RW 1965, p.288.

No other composer produced any similar composition without parting the tenors as in the above examples, until Don Morrison added several to his extensive on-line collection in recent years: see

<<http://ringing.org/main/pages/peals/major/single/london>>

In fact a great number are available with maximal qualities, as I discovered in 2003 when I embarked on a project to equal the record number of peals of London Surprise Major conducted by William Pye, which stood at 226 since 1934.

Wishing to ring a large number in a fairly short time, to ring my own 226 on the 70th Anniversary of the Pye peal, gave the impetus to make a systematic search for more variety, within the restricted category of avoiding calls other than the basic M-B-W-H framework, together with some which made a minimal use of In & Fifths. These can be found starting from No. 22 onwards.

I hope that these may show that 'the old, bare plan' disparaged by William Pye does in fact yield a great deal of interesting music and variety of calling patterns.

(8) 5,120

23456	M	B	W	H
43526	—	—		—
24536			—	
35642	—		—	
46253	—		—	
52364	—		—	
43265	—			—
24365	—	—	—	—
32465	—	—	—	—
42635	—	—		—
23645			2	
46532	—		—	
35264	—		—	
62453	—		—	
32654		—	—	
25346		—		
35426	—	—		—
64523	—			—
26543			—	
45362	—		—	
63254	—		—	
34256	—			2
23456	—	—	—	—

86 CRUs, 22 56s, 20 65s, 15 64s & 54s, 7 46s & 45s.

First rung (as 5088, see below) at Birmingham (St. Martin's) 3/2/1959, conducted by Peter Border.

Published in CCC (1966), also RW 1959, p.764.

May also be rung as 5,088 by omitting the bob W in the 15th course (following the course-end 62453), calling H in the 16th course, and calling the last course but one MBWH.

The next is a simple 3-part, avoiding I/F courses but missing all the work for 7 & 8, containing 12 course-ends with combinations of 4-5-6 in 5-6.

I had published earlier a 3-part 5184 with that quality but only 2 before in each part, and subsequently found it to be the work of N J Pitstow, published in 1895. However, this following composition raised the CRU count from 69 of that composition to 75, and was the first to do so without using I/F.

(9) 5,184

23456	M	B	W	H
43526	—	—	—	—
54326		5		—
23564	—	3	—	—

Repeat twice.

75 CRUs.

First rung at Oxford (St Ebbes) 5/3/1959.

Wrongly attributed to N J Pitstow in CCC (1966), probably owing to a misreading of my letter (RW 10/10/1958, p.659).

Next, a modified 3-part, of no great musical merit apart from the ending focused on -5678s. This was a style pioneered by Fred Dench, of considerable neatness. For an example, see CCC 1950, London, p.50, No.4, though others appeared in the Bell News around 1895/6. No 11 is of a similar type.

(10) 5,024

23456	M	B	W	H
64352	—			—
53246	—		—	
64235	—		—	—
36245			—	
23645	2	2	2	
23564		'A'		
45362	—			—
63254	—		—	
45236	—		—	—
34256			—	
62453	—			—
35426	—		—	—
23456			—	

68 CRUs.

First rung at Northampton (All Saints), 24/9/1959.

(11) 5,056

23456	M	B	W	H
54632	—		—	
36245	—		—	3
25463	—		—	2
46325		3		2
23564	—		—	3
45362	—			—
64352			—	
25346	—		—	—
42356			—	
63254	—			—
45236	—		—	—
34256			—	
23456		'A'		

74 CRUs - 24 56s, 17 45s & 64s, 8 46s & 54s.

Rung at Woburn 23/9/1961.

Another example of the 'Dench' closing courses.

This composition has proved popular with a later generation of conductors (Mark Regan and David Brown particularly), probably because of the almost 2-part structure with a repeating block. It marked an advance in the total CRU count to 98.

(12) 5,088

23456	M	B	W	H	
42356	—	—	—	—	A
34256	—	—	—	—	
25346			—	—	
32546	—	—	—	—	
53246	—	—	—	—	
42635	—		—		
36524	—		—		
25463	—		—		
23564		—	—	—	
52364	—	—	—	—	
54263		—	—	—	
34562		—	—		
32465		—	—	—	
62345		A			
54326	—		—	—	
35426	—	—	—	—	
43526	—	—	—	—	
25634	—		—		
36452	—		—		
24653	—			—	
23456		—	—	—	

98 CRUs, 21 56s, 46s & 45s; 20 65s, 14 64s, 1 54.
First rung at Eaton Socon 24/11/1962.
Published in CCC (1966), RW 28/12/1962, p.880.

This composition is a modified version of the reverse of No. 12, showing an interesting increase in the number of course-ends which can be included with the 6th in 5ths or 6ths place.

(13) 5,120

23456	M	B	W	H
42356	—	—	—	—
53246	—	—		2
25346	—	—	—	—
35426	—	—		—
45236	—	—		—
24536	—	—	—	—
43526	—	—		
25634	—		—	
36452	—		—	
25463	—		—	—
42563	—	—	—	—
54263	—	—	—	—
32465	—			—
43265	—	—	—	—
24365	—	—	—	—
34625	—	—		—
23645			—	
46532	—		—	
23564	—		—	—
52364	—	—	—	—
35264	—	—	—	—
62453	—		—	
34256	—			—
23456	—	—	—	—

94 CRUs, 21 56s & 65s, 20 64s, 17 46s, 13 45s & 2 54s.
6th is 9 times W and 10 times H at the course-ends.
First rung at Maulden, 8/7/1964.
RW 29/10/1965, p.740.

The following is a distinct improvement of the 'breakthrough' peal No. 8, with the -6578s deferred to a position nearer the end. I have no recollection of composing it, and only (re-)discovered it when Peter Border called it while I was one of the band. It has since become a favourite stand-by composition for me.

(14) 5,088

23456	M	B	W	H
43526	—	—		—
24536			—	
35642	—		—	
46253	—		—	
35264	—		—	—
62453	—		—	
32654		—	—	
25346		—		
54326	—	—		
23645	—		—	
46532	—		—	
23564	—		—	—
52364	—	—	—	—
43265	—			—
24365	—	—	—	—
32465	—	—	—	—
42635	—	—		—
34625			—	
26543	—		—	
45362	—		—	
63254	—		—	
34256	—			2
23456	—	—	—	—

92 CRUs, 22 56s, 20 65s, 21 64s, 15 54s, 7 46s & 45s.

Rung at Maulden 3/8/1964, conducted by Peter Border.

RW 23/10/1964, p.724.

May also be rung as 5,056 by omitting the bob W in the 7th course, calling H in the 8th course, and calling the last course but one MBWH.

(15) 5,088

23456	M	3/5	B	W	H
35426	—		—		
45236	—		—		—
56342	—	SS		—	—
52643			—	—	—
53246			—	—	—
25346	—		—	—	—
32546	—		—	—	—
36245			—	—	—
23645	—		—	—	—

3 part.

First rung at Dunstable, 26/12/1964, the first peal in the method to be rung with singles.

117 CRUs.

Published in CCC (2001).

(16) 5,056

23456	M	3/5	B	W	H
35426	—		—		
24653	—			—	
25346			—	2	—
32546	—		—	—	—
53246	—		—	—	—
45362	—	[SS			
62534		SS			
23645	3		—		

3 part.

100 CRUs. Omit bracketed calls in 2 parts.

First rung at Woburn, 6/3/1965.

Published in CCC (2001).

Published, RW 30/6/1978, under the name of R R Horton.

See No. 5 for the original workings on this plan.

In the form here it acquired quite a bit of popularity, contrary to my own expectations, and has been rung some 90-100 times under the name of R R Horton.

(17) 5,088

23456	M	I/F	B	W	H
42356	—		—	—	—
34256	—		—	—	—
54326		X		—	
32465	—	X		—	—
43265	—		—	—	—
24365	—		—	—	—
26435		X		—	—
23645		X		—	—
62345	—		—	—	—
36245	—		—	—	—
34625		X		—	—
45623	—				2
62453				—	—
63254			—	—	—
26354	—		—	—	—
25634		X		—	—
23564		X		—	—
23456			'A'		

101 CRUs - 17 each 56s, 65s, 46s, 64s & 45s; 16 54s.

First rung at Clifton, Beds. on 29/5/1965.

(18) 5,088

Arranged from Middleton's and J Reeves (Clavis)

23456	M	B	W	H
35264	2		2	3
56342	2		2	
24365	—		—	—
36245			—	—
26435	—	—		—
32465			—	
64523	—		—	
25346	—		—	
63542	—			—
62345		—	—	—
53246	—			—
42635	—		—	
23456	2		2	3

75 CRUs - 14 65s & 46s; 12 56s & 64s; 21 45s; 2 54s.

First rung at Maulden 19/2/1966. RW 17/6/1966, p.405.

(19) 5,120

23456	M	I/F	B	W	H	
63254			-	-		'A'
32654		X				
25346			-			
54326	-		-			
34256	-		-		-	
42356			'A'			'B'
42563			-		-	
52364	-	X			-	
32465	-	3X				
42635	-		-		-	
56234	-				-	'B'
23564				-	-	
23645			-		-	
34625			'B'			
24653	-	X		-		
45236			-			
53246	-		-			
23456	-		-		-	

86 CRUs, 24 56s & 65s; 14 46s & 54s; 9 64s, 5 45s.

First rung at Woburn 5/3/1966.

RW 17/6/1966, p.405.

(20) 5,184

23456	M	I/F	B	W	H
25346		X		-	-
32546	-		-	-	-
36245			-	-	-
65243	-	X			
54632			-		
34562		X		-	
24365			-	-	
24653			-		-
34256			-	-	

Repeat twice.

75 CRUs, incl. 24 each 56s & 65s.

Not yet rung or published – copy found in Peter Border's Diary, 1966.

Both the above are exercises in including the 24 56s & 65s.

(21) 5,024

23456	M	B	W	H
42356	-	-	-	-
53246	-	-		2
42635	-		-	
36524	-		-	
42563	-		-	-
54263	-	-	-	-
32465	-			-
43265	-	-	-	-
24365	-	-	-	-
34625	-	-		-
23645			-	
46532	-		-	
35264	-		-	
62453	-		-	
34256	-			-
45236	-	-		
25346	-	-		-
35426	-	-		-
43526	-	-	-	-
25634	-		-	
43652	-		-	-
64352	-	-	-	-
23456	-			-

83 CRUs, 22 56s, 20 65s, 17 46s, 8 64s, 14 45s, 2 54s.

First rung at Willesden, 21/5/1977.

Mainly to provide a 5,024 length. John Mayne rather took to it.

The rest of the compositions up to No. 45 were exploited in the period 2003/4 in the run-up to the peal at St Stephen-in-Brannel, Cornwall, 22 September 2004, when the Anniversary of Pye's great achievement was celebrated by my equalling his 226 as conductor. Sadly, that was one of the very last peals he rang, whereas I have been blessed with a few more years to pursue things a little further.

One I have been very glad to see rung was No. 46, which appears to be totally unique with the 6th in 5ths or 6ths for no less than 20 course-ends in all. Although most of the courses include a bob Before, at least the characteristic music for the two positions is retained.

(22) 5,056

23456	M	B	W	H
54632	—		—	
36245	—		—	
42563	—		—	
26435		—		
53462	—		—	—
35264		—	—	2
46253	—		—	—
65324		2		—
34256	—		—	2
24536	—	—		—
35642	—		—	
54326		—		
23645	—		—	
46532	—		—	
23564	—		—	—
32465		—	—	2
32654		—		—
53246		—		2
23456	—	—		—

Contains 94 CRUs, including 21 56s and 15 65s.
(Palindromic – may be of theoretical interest only.)
Rung at Oxford (St Mary Magdalen) on 15/7/2003.

(23) 5,120

23456	M	B	W	H
42356	—	—	—	—
25346	—	—		
35426	—	—		—
43526	—	—	—	—
25634	—		—	
36452	—		—	
54263	—		—	
36245	—		—	—
23645	—	—	—	—
46532	—		—	
35264	—		—	
42563	—			—
43265		—	—	—
24365	—	—	—	—
32465	—	—	—	—
32654		—		—
63254	—	—	—	—
64352		—	—	—
62453		—	—	—
34256	—			—
24536	—	—		—
54326	—	—		—
62345	—		—	—
53246	—			—
23456	—	—		—

Contains 99 CRUs, including 21 each 56s and 65s.
Rung at Oxford (St Thomas) on 21/7/2003.

(24) 5,120

23456	M	B	W	H
35426	-	-		
45236	-	-		-
53246	-	-		
34256	-	-		
24536	-	-		-
52436	-	-	-	-
34625	-		-	
26543	-		-	
45362	-		-	
62453		-	2	
25346	2	-		
54326	-	-		
23645	-		-	
46532	-		-	
23564	-		-	-
52364	-	-	-	-
42563		-	-	
43265		-	-	-
24365	-	-	-	-
32465	-	-	-	-
35264		-	-	-
63254			-	
23456	-			

Contains 94 CRUs, including 23 56s and 19 65s.
Rung at Oxford (St Thomas) on 4/8/2003.

(25) 5,024

23456	M	B	W	H
54326	-	-		2
35426	-	-	-	-
45236	-	-		-
25346	-	-		-
32546	-	-	-	-
24536	-	-		
63542	-		-	-
34625		-		
26543	-		-	
35642	-			-
24653	-		-	-
62453	-	-	-	-
63254		-	-	-
26354	-	-	-	-
35264			-	-
23564	-	-	-	-
52364	-	-	-	-
43265	-			-
24365	-	-	-	-
32465	-	-	-	-
42635	-	-		-
42356		-		-
34256	-	-	-	-
23456	-	-	-	-

Contains 96 CRUs, including 21 56s and 20 65s.
Rung at Oxford (St Mary Magdalen) on 5/8/2003.

(26) 5,024

23456	M	B	W	H
45236			-	-
24536	-	-	-	-
35642	-		-	
46253	-		-	
35264	-		-	-
62453	-		-	
32654		-	-	
25346		-		
54326	-	-		
23645	-		-	
46532	-		-	
23564	-		-	-
52364	-	-	-	-
43265	-			-
24365	-	-	-	-
32465	-	-	-	-
26435	-	-		
63425	-	-		
25634	2		-	
43652	-		-	-
34256		-	-	2
23456	-	-	-	-

Contains 87 CRUs, including 22 56s and 20 65s.
Rung at Milton, Oxfordshire on 10/8/2003.

This is a minimal alteration to achieve a length of 5,024 from the general style of No. 14, to which I am very much attached(!).

(27) 5,024

23456	M	B	W	H
35426	-	-		
45236	-	-		-
63254	-		-	-
42356	-			-
25346	-	-		
54326	-	-		
23645	-		-	
56342	-			-
45362			-	
26354	-		-	-
35264			-	-
23564	-	-	-	-
52364	-	-	-	-
43265	-			-
24365	-	-	-	-
32465	-	-	-	-
42635	-	-		-
63425			-	-
24536	-		-	
35642	-		-	
24653	-		-	-
62453	-	-	-	-
34256	-			-
23456	-	-	-	-

Contains 90 CRUs, including 22 56s and 20 65s.
Rung at Oxford (St Thomas) on 12/8/2003.

(28) 5,184

23456	M	I/F	B	W	H
42356	—		—	—	—
25463			—		
62534	—		2		
63254		X		—	—
26354	—		—	—	—
32654	—		—	—	—
35264		X		—	—
23564	—		—	—	—

Repeat twice.

Contains 93 CRUs.

Rung at Oxford (St Thomas) on 18/8/2003.

The next is a three-part which shows just how few I/F courses are needed to get a high music count, compared to the earlier efforts.

(29) 5,024

23456	M	B	W	H
35426	—	—		
52436	—	—		
34625	—		—	
26543	—		—	
34562	—		—	—
53462	—	—	—	—
52364		—	—	—
23564	—	—	—	2
24365		—	—	—
32465	—	—	—	—
43265	—	—	—	—
32654		2	—	—
63254	—	—	—	—
42356	—			—
34256	—	—	—	—
45236	—	—		
25346	—	—		—
32546	—	—	—	—
65243	—			—
53246		2	2	—
23456	—	—		—

Contains 98 CRUs, including 21 56s and 20 65s.

Rung at Oxford (St Mary Magdalen) on 19/8/2003.

(30) 5,120

23456	M	I/F	B	W	H
23564			—		—
52364	—		—	—	—
35264	—		—	—	—
25634	2		2		2
63542	—	X		—	—
23645			—	—	
34256			—		
45236	—		—		
53246	—		—		
32546		X			

Repeat.

Contains 102 CRUs, including 20 65s and 18 56s.

Rung at Islip on 5/9/2003.

A regular two-part, again demonstrating how few I/F courses are needed to get a composition with a high music count.

(31) 5,120

<u>23456</u>	<u>M</u>	<u>B</u>	<u>W</u>	<u>H</u>
35426	—	—		
52436	—	—		
34625	—		—	
26543	—		—	
45362	—		—	
42563		—	—	—
<u>24365</u>		—	—	<u>2</u>
32465	—	—	—	—
23564		—	—	2
36245		—		
64235	—	—		
53246	—		—	—
25346	—	—	—	—
<u>32546</u>	—	—	—	—
45623	—		—	
26354	—		—	
43652	—			—
64352	—	—	—	—
62453		—	—	—
63254		—	—	—
42356	—			—
34256	—	—	—	—
<u>23456</u>	—	—	—	—

Contains 99 CRUs, including 21 each 56s and 65s.
Rung at Oxford (St Mary Magdalen) on 7/10/2003.

(32) 5,024

<u>23456</u>	<u>M</u>	<u>B</u>	<u>W</u>	<u>H</u>
42356	—	—	—	—
54326			—	
23645	—		—	
46532	—		—	
35264	—		—	
46253	—		—	—
25463			—	—
34562	—			—
<u>32465</u>		—	—	—
64523	—		—	
25346	—		—	
43652	—		—	
56234	—		—	
43265	—		—	—
<u>24365</u>	—	—	—	—
62345			—	
53246	—			—
42635	—		—	
53624	—		—	—
32654			2	
<u>23456</u>		—	—	<u>2</u>

Contains 81 CRUs, including 20 65s and 17 56s.

This appears to be the optimum using only 4 bobs 'before'. There is a certain elegance about using the minimum of bobs 'B', and the full-course blocks are a useful change from the Lindoff style which used Middleton's courses together with diversions as from the Reeves/Clavis 5-part compositions.

Rung at Amersham on 30/10/2003.

(33) 5,120

23456	M	B	W	H
35426	-	-		
45236	-	-		-
24536	-	-	-	-
52436	-	-	-	-
34625	-		-	
26543	-		-	
34562	-		-	-
53462	-	-	-	-
23564		-	-	
24365		-	-	-
32465	-	-	-	-
52364		-	-	
42563		-	-	
43265		-	-	-
64235			-	
53246	-		-	-
25346	-	-	-	-
32546	-	-	-	-
45623	-		-	
26354	-		-	
45362	-		-	-
63254	-		-	
42356	-			-
34256	-	-	-	-
23456	-	-	-	-

Contains 94 CRUs, including 21 each 56s and 65s.
Rung at Thatcham on 3/11/2003.

(34) 5,056

23456	M	B	W	H
35426	-	-		
45236	-	-		-
24536	-	-	-	-
52436	-	-	-	-
64235	-			-
53246	-		-	-
25346	-	-	-	-
32546	-	-	-	-
64523	-		-	-
26543			-	
34562	-		-	-
53462	-	-	-	-
52364		-	-	-
23564	-	-	-	2
24365		-	-	-
32465	-	-	-	-
43265	-	-	-	-
45362		-	-	-
45623		-		-
32654	-		-	-
63254	-	-	-	-
42356	-			-
34256	-	-	-	-
23456	-	-	-	-

Contains 96 CRUs, including 21 56s and 20 65s.
Rung at Oxford (St Mary Magdalen) on 29/11/2003.

(35) 5,088

23456	M	B	W	H	
43526	—	—		—	'A'
24536			—		
35642	—		—		
46253	—		—		
52364	—		—		
43265	—			—	
24365	—	—	—	—	'A'
32465	—	—	—	—	
42635	—	—		—	
34625			—		
26543	—		—		
45362	—		—		
63254	—		—		
42356	—			—	
54326			—		
23645	—		—		
46532	—		—		
25634	—			—	
25346		—		—	
64352	—		—	—	
62453		—	—	—	
32654		—	—		
34256		—	—	—	
23456	—	—	—	—	

Contains 81 CRUs, including 22 56s and 20 65s.
Rung at Oxford (St Mary Magdalen) on 23/12/2003.

(36) 5,024

23456	M	B	W	H
42356	—	—	—	—
35426			—	—
43526	—	—	—	—
25634	—		—	
43652	—		—	—
64352	—	—	—	—
25346	—		—	—
53246	—	—	—	2
42635	—		—	
36524	—		—	
25463	—		—	
34562	—			—
32465		—	—	—
43265	—	—	—	—
24365	—	—	—	—
36245			—	—
23645	—	—	—	—
46532	—		—	
35264	—		—	
62453	—		—	
32654		—	—	
34256		—	—	—
23456	—	—	—	—

Contains 90 CRUs, including 22 56s and 20 65s.
Rung at Oxford (St Mary Magdalen) on 24/1/2004.

(37) 5,120

23456	M	B	W	H
54632	—		—	
36245	—		—	
42563	—		—	
35264	—			—
53624	2	2	—	—
53246		—		—
25346	—	—	—	—
32546	—	—	—	—
32465		—		—
43265	—	—	—	—
24365	—	—	—	—
24653		—		—
42356	—	2	2	—
54326			—	
23645	—		—	
46532	—		—	
23564	—		—	—
52364	—	—	—	—
32654	—	—		—
34256		—	—	—
23456	—	—	—	—

Contains 96 CRUs, including 21 56s and 16 65s.

Palindromic.

Rung at Oxford (St Thomas) on 22/3/2004.

(38) 5,056

23456	M	B	W	H
42356	—	—	—	—
53624	—		—	
42635	—		—	—
36524	—		—	
25463	—		—	
64352	—		—	
25346	—		—	—
32546	—	—	—	—
53246	—	—	—	—
64235	—		—	—
24365	—	—		—
32465	—	—	—	—
43265	—	—	—	—
45362		—	—	—
26354	—		—	—
32654	—	—	—	—
63254	—	—	—	—
52436	—		—	
34625	—		—	
26543	—		—	
34562	—		—	—
65243	—		—	
34256	—		—	—
23456	—	—	—	—

Contains 81 CRUs, including 22 56s and 15 65s.

Palindromic.

Rung at Oxford (St Thomas) on 25/3/2004.

(39) 5,024

23456	M	B	W	H
35426	—	—		
45236	—	—		—
24536	—	—	—	—
35642	—		—	
24653	—		—	—
62453	—	—	—	—
54326	—		—	
23645	—		—	
46532	—		—	
23564	—		—	—
52364	—	—	—	—
43265	—			—
24365	—	—	—	—
32465	—	—	—	—
42635	—	—		—
34625			—	
26543	—		—	
45362	—		—	
32654	—		—	2
63254	—	—	—	—
42356	—			—
34256	—	—	—	—
23456	—	—	—	—

Contains 85 CRUs, including 22 56s and 20 65s.
Rung at Oxford (St Mary Magdalen) on 13/4/2004.

(40) 5,024

23456	M	B	W	H
35426	—	—		
45236	—	—		—
24536	—	—	—	—
53246			—	—
25346	—	—	—	—
32546	—	—	—	—
65243	—			—
52436		2	—	—
34625	—		—	
26543	—		—	
34562	—		—	—
53462	—	—	—	—
52364		—	—	—
23564	—	—	—	2
24365		—	—	—
32465	—	—	—	—
43265	—	—	—	—
32654		2	—	—
63254	—	—	—	—
42356	—			—
34256	—	—	—	—
23456	—	—	—	—

98 CRUs, 21 56s, 20 each 65s, 46s; 19 54s; 16 64s; 2 45s.
(Nearly) Rung at Oxford (St Thomas) 23/4/2004 (called a bobbed course after
35264, so false and only 4998 changes!)

(41) 5,088

23456	M	B	W	H	
35426	—	—			
24653	—		—		
56342	—		—		
24365	—		—	—	'A'
32465	—	—	—	—	
43265	—	—	—	—	
62534	—		—		
45236	—			—	
25346	—	—		—	
24536		'A'			
65432	—			—	
36452			—		
54263	—		—		
62345	—		—		
53246	—			—	
23456	—	—		—	

A modified three-part.

Contains 87 CRUs, including 21 65s and 15 56s.

Rung at Oxford (St Mary Magdalen) on 28/5/2004.

(42) 5,056

23456	M	B	W	H	
35426	—	—			
24653	—		—		
45236		—			
25346	—	—		—	
32546	—	—	—	—	
64523	—		—	—	
26543			—		
45362	—		—		
26354	—		—	—	
53462	—		—		
23564		—	—		
24365		—	—	—	
32465	—	—	—	—	
43265	—	—	—	—	
64235			—		
53246	—		—	—	
42635	—		—		
36524	—		—		
45623	—			—	
32654	—		—	—	
63254	—	—	—	—	
42356	—			—	
23456	—	—	—	2	

Contains 93 CRUs, including 22 56s and 20 65s.

Rung at Oxford (St Thomas) on 28/6/2004.

(43) 5,024

23456	M	B	W	H
35426	—	—		
52436	—	—		
34625	—		—	
26543	—		—	
45362	—		—	
26354	—		—	—
53462	—		—	
23564		—	—	
24365		—	—	—
32465	—	—	—	—
43265	—	—	—	—
64235			—	
35642	2		—	
24653	—		—	—
45236		—		
25346	—	—		—
32546	—	—	—	—
45623	—		—	
32654	—		—	—
63254	—	—	—	—
42356	—			—
23456	—	—	—	2

Contains 88 CRUs, including 22 56s and 20 65s.
Rung at Oxford (St Thomas) on 5/7/2004.

(44) 5,024

23456	M	B	W	H
42356	—	—	—	—
25346	—	—		
35426	—	—		—
43526	—	—	—	—
25634	—		—	
43652	—		—	—
64352	—	—	—	—
53246	—		—	
42635	—		—	
36524	—		—	
42563	—		—	—
54263	—	—	—	—
34562		—	—	
32465		—	—	—
43265	—	—	—	—
24365	—	—	—	—
62345			—	
54326	—		—	—
23645	—		—	
46532	—		—	
35264	—		—	
62453	—		—	
34256	—			—
23456	—	—	—	—

Contains 82 CRUs, including 22 56s and 20 65s.
Rung at Oxford (St Thomas) on 9/8/2004.

(45) 5,056

23456	M	B	W	H
43526	-	-		-
24536			-	
35642	-		-	
26543	-			-
34562	-		-	-
53462	-	-	-	-
52364		-	-	-
43265	-			-
24365	-	-	-	-
32465	-	-	-	-
42635	-	-		-
23645			2	
46532	-		-	
32654	-		2	2
25346		-		
35426	-	-		-
45236	-	-		-
63254	-		-	-
34256	-			2
23456	-	-	-	-

Contains 88 CRUs, including 22 56s and 20 65s.
Rung at Oxford (St Thomas) on 16/8/2004.

(46) 5,312 / 5,152

23456	M	B	W	H
54632	-		[-	
36245	-		-	
54263	-]		-	-
53462		-	-	-
35264		-	-	2
45362		-	-	
45623		-		-
52436		-		
34256	-	-		2
24536	-	-		-
54326	-	-		-

Repeat.

88 CRUs.

Reduce to 5152 by replacing the bracketed calls by Fifths & Fourths in the first part only.

Either length contains 10 course heads each of the 6 in 6ths and in 5ths.

Rung at Meldreth on 16/7/2005.

(47) 5,312 / 5,088

23456	M	B	W	H
64352	-			-
36452	-	-	[-	-
45362			-	-]
62345		3		-
32465	-	-		-
43265	-	-	-	-
23645			2	-
34256		-		
24536	-	-		-
32546			-	

Repeat.

86 CRUs (in shortened form).

Reduce to 5,088 by omitted bracketed bobs from one part.

Rung at Oxford (St Thomas) on 25/7/2005.

(48) 5,024

23456	M	B	W	H
42356	—	—	—	—
62453		—	—	
32654		—	—	
25346		—		
54326	—	—		
34256	—	—		—
45362		—		
25463		—	—	
23564		—	—	—
36524	—	—		
23645	—	2		
34562	—		2	
32465		—	—	—
43265	—	—	—	—
24365	—	—	—	—
62345			—	
43526	—		—	
25634	—		—	
36452	—		—	
24653	—			—
45236		—		
53246	—	—		
23456	—	—		—

89 CRUs, 22 56s, 20 65s, 16 46s, 12 64s & 45s, 7 54s.
Rung at Oxford (St Thomas) 26/9/2005.