
Catalog Supplement

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New and Forthcoming Titles

Recent Researches in the Music of the Renaissance

Songs in Times of Plague

Edited by Remi Chiu

R172 ISBN 978-1-9872-0510-7 (2020) xxiv + 310 pp. \$295.00

Plague, an indiscriminate and deadly disease, was an important aspect of European intellectual and cultural life during the Renaissance. Perennial outbreaks throughout the period, both small and catastrophic, provoked changes and reactions in religion, medicine, government, and indeed, the arts—from literature, sculpture and painting, to music. This anthology brings together, for the first time, fifteenth- and sixteenth-century motets and madrigals, for three to six voices, written in response to plague. These pieces, with texts commemorating outbreaks and addressing holy figures and secular patrons, reveal how music was imbricated in the wider concerns of societies habitually caught in the grips of pestilence.

Sebastián de Vivanco: *Liber magnificarum* (1607)

Edited by Michael Noone and Graeme Skinner

R173 ISBN 978-1-9872-0531-2 (2020) xxiii + 277 pp. \$360.00

The Spanish composer Sebastián de Vivanco (ca. 1551–1622) was born, like his revered contemporary Tomás Luis de Victoria, in Avila. Having secured prestigious cathedral and university posts at Salamanca, Vivanco saw through the press, between 1607 and 1614, three luxury choirbooks containing 18 Magnificats, 10 masses, and 72 motets, spread over a total of more than 900 printed pages. The first of these choirbooks, all of which were printed by the Fleming Artus Taberniel and his wife Susana Muñoz, is a cycle of Magnificats providing polyphony for the odd- and even-numbered verses in all eight tones, plus one extra Magnificat in each of the much-used first and eighth tones. If Vivanco has been eclipsed for too long by his great contemporary and compatriot, it is in the complexity and ingenuity of the many canons to be found in these Magnificats that Vivanco outshines even Victoria.

Recent Researches in the Music of the Baroque Era

Johann Sigismund Kusser: *Serenatas for Dublin*

Edited by Samantha Owens

B210 ISBN 978-1-9872-0450-6 (2020) xxvii + 262 pp. \$360.00

Johann Sigismund Kusser (or, as he was known in England and Ireland, John Sigismond Cousser), was a Hungarian-born musician who, after a varied and successful career in the German-speaking lands of the Holy Roman Empire, settled in Ireland in July 1707. In Dublin Kusser composed and directed

the performances of at least twenty-one festive serenatas that marked important state occasions in Dublin between 1709 and his death in late 1727. Presented before the elite of local society in semistaged productions featuring costumes, stage machinery, and dancing, these works functioned as something of an operatic substitute in the city's cultural life. The contents of the present volume comprise the three serenatas for which music remains extant. Two of these can be proven definitively to be of Kusser's own composition, and the third, due to its musical style, overall structure, and subject matter, is almost certainly his creation as well. These works provide remarkably rare musical evidence of a key component of the artistic offerings of Dublin's viceregal court during the early decades of the eighteenth century.

Gregor Aichinger: *Lacrumae Divae Virginis et Joannis in Christum a cruce depositum* (1604)

Edited by Alexander J. Fisher

B211 ISBN 978-1-9872-0549-7 (2020) xviii + 63 pp. \$100.00

The *Lacrumae Divae Virginis et Joannis in Christum a cruce depositum* (Tears of the Blessed Virgin and John at the Deposition of Christ from the Cross) is a cycle of eight motets composed by Gregor Aichinger (1564–1628) and published at Augsburg in 1604. Setting the Latin poetry of the Augsburg patrician and humanist Marcus Welser, Aichinger composed these dialogues between Mary and John the Evangelist in the expressive language of the late Renaissance motet for an ensemble of five and six voices. The cycle is remarkable for its connection to a bronze sculptural group depicting Mary, John, and Mary Magdalene at the foot of the cross, executed by Hans Reichle and erected in the Benedictine basilica of SS. Ulrich and Afra—where Aichinger served as organist—in 1605, creating an aural-visual complex that encouraged viewers and listeners to meditate on the mysteries of the Crucifixion.

Antonio Bononcini: *Six Chamber Cantatas* (1708)

Edited by Lawrence Bennett

B212 ISBN 978-1-9872-0533-6 (2020) xv + 162 pp. \$190.00

B212P Parts (fl. 1, fl. 2, bn., b.c.) \$68.00

During the first decade of the eighteenth century, a new generation of Italian composers brought the latest styles to a Vienna lagging behind the musical innovations that were occurring in cities such as Venice, Rome, and Naples. Among the intrepid individuals to join the Habsburg court was the north Italian composer Antonio Maria Bononcini (1677–1726). When Antonio began his service to the Habsburg emperor, he was still a young and little-known composer, but it was in Vienna that he distinguished himself as one of his generation's most gifted composers of dramatic vocal music. The six cantatas by Antonio Bononcini found in this edition, from the Viennese manuscript A-Wn, Mus.Hs.17587, represent the new Italian style that flourished at the imperial Viennese court of Emperor Joseph I. Through their innovative use of form,

design features, and affective harmony, melody, and rhythm, they demonstrate that, although Antonio's cantata output is much smaller than that of his more famous brother Giovanni, his compositional style reveals a composer of superior craftsmanship and imagination.

Giovanni Stefani's Song Anthologies

Edited by Cory M. Gavito

B213 ISBN 978-1-9872-0615-9 (2020) lxxi + 201 pp. \$350.00

The three song anthologies of Giovanni Stefani survive as the most abundantly printed seventeenth-century songbooks with the chordal notation of the guitar known in Italy as *alfabeto*. Printed in multiple editions from 1618 to 1626, Stefani's books anthologize nearly one hundred songs, many of which appear copied in numerous other manuscripts, attesting to their widespread appeal in early modern Italy. While beginners will be drawn to their simplicity, experienced performers will delight in the improvisational opportunities made available by songs built on the *spagnoletta*, *folia*, *ciacconna*, and *romanesca*. This edition brings together for the first time all three of Stefani's anthologies in modern transcription, allowing performers to play either from the original *alfabeto* notation or from a modern realization, given both in modern guitar chord symbols and harmonies in staff notation, making it possible for all instruments to participate in the continuo band.

Gottfried Heinrich Stölzel: Die leidende und am Creutz sterbende Liebe Jesu

Edited by Warwick Cole

B214 ISBN 978-1-9872-0613-5 (2020) xxxii + 220 pp. \$320.00

Gottfried Heinrich Stölzel (1690–1749) was a highly respected musician and composer who contributed works in all major eighteenth-century musical genres. His first Passion, *Die leidende und am Creutz sterbende Liebe Jesu*, was performed widely during his lifetime, including by Bach in the same year he composed his *Christmas Oratorio*, which imitates various aspects of Stölzel's style. There are several characteristics of Stölzel's Passion that demonstrate the composer's unusual approach to the genre, including a lack of named protagonists, texts couched in the present tense to heighten the immediacy of the drama, a balance between recitatives and arias, and the employment of primarily seventeenth-century chorales with plain harmonizations that may have encouraged the participation of the listening congregation. Evidence of the Passion's popularity is evident from the existence of a truncated and adapted mid-eighteenth century score, several excerpts of which are included in the edition's appendix.

Petrus Hercules Brehy: Instrumental Works

Edited by Lewis Reece Baratz

B215 ISBN 978-1-9872-0617-3 (2021) xvii + 151 pp. \$200.00

B215P1 Parts: Sonatas for Two Violins,

Viola, Basso Viola, and Continuo \$60.00

B215P2 Parts: Sonates à 5 \$22.00

Brussels native Petrus Hercules Brehy (1673–1737) composed twelve sonatas for two violins, viola, basso viola, and continuo around 1715–22, and two sonatas for five instruments

and continuo approximately ten years later, all during his tenure as *zangmeester* of the Collegiate Church of SS. Michael and Gudula. Since 1929 the autograph manuscripts have been conserved at the Library of the Royal Conservatories of Music, Brussels. Unlike Brehy's earlier symphonias, these were not published during his lifetime and were written to be played by a mix of professional musicians, able clerics, and older choirboys. Six of the twelve sonatas for four instruments and continuo reflect the earlier polyphonic ensemble *sonata da chiesa* of the late seventeenth century, four feature the violin in more flamboyant soloistic passagework, and two contain elements of both idioms. The two *sonates à 5* are consistent with the late Baroque international style. All the sonatas in this volume reflect the somewhat conservative religious style of a Habsburg Empire territory capital during the early eighteenth century.

Recent Researches in the Music of the Classical Era

Georg Anton Benda: *Philon und Theone*

Edited by Austin Glatthorn

C115 ISBN 978-1-9872-0456-8 (2020) xxiv + 166 pp. \$270.00

This is the first critical edition of Georg Anton Benda's *Philon und Theone* (1779). Benda is best known for his earlier melodramas *Ariadne auf Naxos* (1775), *Medea* (1775), and *Pygmalion* (1779), which are characterized by instrumental music that alternates and occasionally overlaps declaimed text and pantomime. Indeed, these works have come to define the genre and are considered the archetypal eighteenth-century German melodramas. Yet Benda's little-known *Philon und Theone*—an orphic story of a voyager searching for his lost beloved—challenges these models, for it embraces not only the instrumental music typical of the genre, but also vocal music. Furthermore, *Philon und Theone* includes a male, not the typical female, melodramatic protagonist, whose deteriorating cognitive state plays a central role in the story. This one-act work can therefore be understood as among the first “reform” melodramas that have hitherto received little scholarly attention yet can offer fresh insight into the aesthetic intersections of instrumental and vocal traditions around 1800.

Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries

Alice Mary Smith: *Short Orchestral Works*

Edited by Ian Graham-Jones

N078 ISBN 978-1-9872-0452-0 (2020) ix + 65 pp. \$144.00

N078P Parts: Andante for Clarinet and Piano \$10.00

One of the most prolific women composers of her time, Alice Mary Smith (1839–84) produced the greatest number of publicly performed large-scale orchestral and choral works of

any of her gender. This edition presents three of her short orchestral compositions for the first time in print. The Andante for Clarinet and Orchestra, an orchestral transcription of the slow movement of Smith's Sonata for Clarinet and Piano of 1870, was greatly admired by the English clarinetist Henry Lazarus, who performed it multiple times. The two intermezzi, along with the overture, comprise the complete orchestral music from Smith's grand choral cantata *The Masque of Pandora*, a setting of Henry Wadsworth Longfellow's epic poem. Designed as independent instrumental movements, Smith fully orchestrated the intermezzi for a performance in 1879 by the New Philharmonic Society under William Ganz. In the introduction to the edition, Graham-Jones includes a brief biography of Smith and reproduces numerous reviews and program notes from the various performances of these three works.

Chamber Arrangements of Beethoven's Symphonies, Part 3

Edited by Nancy November

N079 ISBN 978-1-9872-0454-4 (2020) xvi + 413 pp. \$480.00
 N079P1 Parts: Symphony No. 2, arr. Ries \$108.00
 N079P2 Parts: Symphony No. 4, arr. Watts \$92.00
 N079P3 Parts: Symphony No. 6, arr. Fischer \$96.00

This volume represents two important aspects of early-nineteenth-century taste in chamber music: a predilection for "mixed" groupings, including winds and strings; and a preference for larger groupings, including nonets. The sheer number of such works composed, along with data from publishing catalogs and concert programs, is evidence of the contemporary taste for varied chamber music. The present volume gives a selection of three large-scale chamber arrangements of Beethoven's symphonies. Michael Gotthard Fischer's arrangement of the sixth symphony for string sextet provides an example of this less common format. The nonet arrangement of the second symphony for flute, two horns, two violins, two violas, cello, and bass by Ferdinand Ries shows the flexibility of performance forces in this repertoire as well as the publishers' and composers' desires to capitalize on their popularity, given that this arrangement can be performed with or without the addition of winds. The arrangement of the fourth symphony by William Watts stands between the sextet and nonet arrangements noted above in its combination of one flute with six strings.

Songs and Arias Ornamented by Giovanni Battista Velluti, the Last Operatic Castrato

Edited by Robert Crowe

N080 ISBN 978-1-9872-0460-5 (2020) xxxiv + 234 pp. \$450.00

This edition consists of twenty-nine songs and arias from the early nineteenth-century solo vocal music repertoire to which Giovanni Battista (Giambattista) Velluti (1780–1861) composed (and frequently, though not always, published) ornamentation. The last great operatic castrato, Velluti, over the course of his career, became increasingly well known not only for his singing, but also for his creative, adventuresome ornaments. His publications of ornamented songs and arias were frequent throughout the last decade of his career, when his

singing style became less purely virtuosic and more concerned with affect. The edition includes only ornamented solo songs and arias with a secure attribution to Velluti. Those with doubtful or spurious attribution are excluded, as are Velluti's ornamented duets and trios, as well as arias in full orchestral score.

Descriptive Piano Fantasias

Edited by Halina Goldberg and Jonathan D. Bellman

N081 ISBN 978-1-9872-0609-8 (2021) xxv + 158 pp. \$360.00

The works in this volume, chosen to reflect the breadth of narrative and characteristic piano music, illuminate certain largely forgotten musical histories. The highly popular genre of the descriptive piano fantasia, conceived and produced for the musical tastes and technical capabilities of amateur pianists, grew out of eighteenth-century narrative works such as Johann Kuhnau's "Biblical Sonatas" (1700) and the anonymous *Battle of Rosbach* (ca. 1780). Starting with František Koczwara's *Battle of Prague* (ca. 1788) and continuing chronologically through the nineteenth and into the early twentieth centuries, these works help to contextualize nineteenth-century aesthetic debates of descriptive versus idealistic music (and later programmatic versus absolute music), and the partisanship they engendered, by demonstrating the ubiquity of this repertoire throughout Europe and the United States. Such fantasias reflected cultural preoccupations, based as they often were on historical or fictional events, and were particularly important in Poland, where national upheaval and political marginalization provided fertile ground for musical representation and catharsis. The descriptive fantasias cross generic boundaries and interact in unexpected ways with the canonic repertory, offering insights into compositional techniques and strategies used by such composers as Fryderyk Chopin, Franz Liszt, and Johannes Brahms, and illuminating modes of listening familiar to their audiences.

Music of the United States of America

Music of the United States of America (MUSA) is co-published by A-R Editions, Inc., and the American Musicological Society and is supported in part by the National Endowment for the Humanities.

David Tudor: "Solo for Piano" by John Cage (Second Realization)

Edited by John Holzaepfel

Part 1: Essay and Critical Commentary

MU30A/A086 ISBN 978-1-9872-0302-8 (2020)

xv + 385 pp.

\$225.00

Part 2: Music Edition

MU30B/A087 ISBN 978-1-9872-0304-2 (2020)

[viii] + 92 pp.

\$100.00

"When I think of music I think of you and vice-versa." John Cage was writing to David Tudor in the summer of 1951, soon after they embarked on a composer-performer

relationship unique in the history of music. For the next two decades, Cage said, every work he composed was written for David Tudor—whether or not it was composed for the piano. The compliment is not as incongruous as it may appear; like many composers of the postwar avant-garde, Cage regarded Tudor less as a pianist, or even as a performer, than as an instrument, an exploratory instrument for musical experimentation.

For Cage, this experimentation reached its first apex in his *Concert for Piano and Orchestra* of 1957–58. None of Cage's previous works employed more than a single type of functional notation, no matter how idiosyncratic its appearance. In contrast, the pianist's part of the *Concert*, called *Solo for Piano*, is a collection of eighty-four different notational types that range from straightforward notes and noteheads on a staff to extravagant musical graphics. "My interest in this piece was to hold together extreme disparities," Cage wrote, "much as one finds them held together in the natural world, as, for instance, in a forest or on a city street." In preparing his performances of the *Solo for Piano*, Tudor wrote two realizations of Cage's score. The first was for the premiere of the *Concert for Piano and Orchestra* in May 1958; it remained in Tudor's repertory for less than two years. In the spring of 1959, when Cage asked for music to complement the reading of his ninety-minute lecture *Indeterminacy*, Tudor wrote a second realization of the *Solo for Piano*, using an altogether original method of playing Cage's notations.

In this edition, Tudor's performance score is reproduced to reflect the spatial-temporal layout of Tudor's proportional notation. An introductory essay discusses the Cage-Tudor collaboration to the mid-1950s and the genesis, compositional history, and early performances of the *Concert for Piano and Orchestra*. The critical notes, which identify all of the readings in Tudor's second realization according to their source in Cage's score as well as their place in the temporal structure Tudor created for the realization, examine the problems and challenges implicit in Cage's notations (and the composer's often unclear instructions for using them), retrace the steps Tudor took to solve them, and consider the ways in which Tudor's notations fulfill, vary, or transcend the requirements of Cage's score.

Aaron Copland: *Appalachian Spring*

Edited by Jennifer DeLapp-Birkett and Aaron Sherber

MU31/A088 ISBN 978-1-9872-0458-2 (2020)

1 + 227 pp.

\$88.00

Appalachian Spring is perhaps the most popular work by Aaron Copland (1900–1990). Composed as a ballet for the renowned choreographer Martha Graham (1894–1991), it was the result of a close collaboration between Copland and Graham, and the music quickly took on a life of its own. However, the best known versions of the score, those most frequently recorded and heard in concert, differ in form and musical content from the original ballet, which was scored for a chamber ensemble of thirteen instruments and premiered by the Martha Graham Dance Company at the Library of Congress on 30 October 1944.

This edition presents the first completed engraving of the original version of *Appalachian Spring*, providing musicians and scholars access to the score as it has been performed for more than 75 years by the Graham Company. On each page of the score, the editors have included stills from the 1958 film of the ballet, with Graham dancing the lead role, in order to highlight the connection between music and dance.

An introductory essay explores the creation of the work, the musical structure, the origins of and differences among multiple versions of the score, and the continued significance and influence of Copland's music. The critical commentary draws on manuscript and published sources, as well as Graham Company performance practice, to illuminate editorial decisions. The edition also includes appendices that present a comparison of historical tempi, markings from the Graham tradition for augmenting the orchestration, and a selected discography of different versions of the score.

Recent Researches in the Oral Traditions of Music

Chanting the Medicine Buddha Sutra

Edited by Reed Criddle

OT013 ISBN 978-1-9872-0430-8 (2020)

xxiii + 77 pp. + CD

\$160.00

This edition, comprising a sound recording, transcription, and English translation, provides a record of the Liberation Rite of Water and Land as a resource for the study, analysis, and further exploration of both the Medicine Buddha Sutra and the accompanying liturgical service. The editor created it at the invitation of Fo Guang Shan monastery, and it outlines both the textual and musical elements of the service. Designed as a chantbook, it is intended to be a tool for all those who wish to participate in the vocal elements of the service, from the uninitiated monastery visitor to musical ensembles that might use these musical fragments as inspiration for appropriately staged performances. It is especially conceived for non-Chinese speaking monastics in the Buddhist college and/or those who have experience reading Western musical notation.

A-R Special Publications

Johann Philipp Bach: *Aria scotese con variazioni*

Edited by Stephen A. Crist

S053 ISBN 978-1-9872-0619-7 (2021) Score: vi + 15 pp.;

Part: 4 pp.

\$24.00

This set of ten variations for violoncello and harpsichord on a traditional Scottish tune is attributed to "J. P. Bach" in its unique source. Among the Bach family musicians, only one had those initials, namely Johann Philipp Bach (1752–1846). The last surviving member of this musical dynasty, J. P. Bach reached the age of ninety-four and outlived many famous

composers of the Romantic era. Like his father and grandfather, J. P. Bach served at the court in Meiningen, Germany. He is best known as a visual artist, especially for his pastels. Although he held the post of organist as well as painter for the dukes in Meiningen, until now J. P. Bach's music has been completely unknown. Since this work is apparently the only known composition by the last professional musician in the long line of Bach family members, it is of considerable historical importance.

Computer Music and Digital Audio Series

Math Fundamentals for Audio

By Leslie Gaston-Bird

DAS027 ISBN 978-0-89579-837-4 (2020) xiii + 144 pp. \$50.00

Math Fundamentals for Audio uniquely complements many popular textbooks on the recording arts and audio engineering with its fresh and thorough presentation of essential mathematical concepts. In this handbook Leslie Gaston-Bird applies principles from algebra, geometry, trigonometry and even calculus to concepts such as Ohm's law, delays, impedance, bandwidth and decibels. This concise book offers a foundation for connecting mathematics with modern software tools for digital audio.

Music Library Association Basic Manual Series

The Binding and Care of Printed Music (rev. ed.)

By Alice Carli

BM012 ISBN 978-0-89579-889-3 (2021) xxvi + 302 pp. \$100.00

Since the publication of *Binding and Care of Printed Music* in 2003, the rapid rise of digital preservation has altered several key approaches to the preservation of printed music. At the time of the original publication, digitization was not yet recognized as a preservation strategy, so that preservation photocopying and microfilming were presented as the basic reformat approaches. During the intervening years, this has changed completely, and best practice suggestions now available for digitizing musical scores have superseded the two approaches based on durable physical formats. Digital media and distribution also permit the inclusion of content not available for the original publication. Details of a number of processes have also been updated, some using new materials, and others reflecting refinements of practice developed after publication. The revised edition will include a detailed index for easy access to the content.

Music Library Association Index and Bibliography Series

Thematic Index of Works by Eugene Bozza

By Lois Kuyper-Rushing

IB042 ISBN 978-0-89579-887-9 (2020) xxxvi + 581 pp. \$150.00

Lois Kuyper-Rushing's *Thematic Index of Works by Eugene Bozza* addresses a longstanding need to offer a comprehensive view of the composer's oeuvre. Organized by work and thoroughly indexed, this book offers a unique view of the composer and his works. The individual entries include details about each piece, along with publication data and music examples to confirm the content. The result is the fullest assessment of Bozza's efforts, since it covers all the published works and also music the composer left in manuscript. This unique volume, which includes an introduction to Bozza's life and music, as well as several indexes, is the essential reference on this important French, twentieth-century composer. It belongs both in reference collections and in the hands of researchers and performers.

Music Library Association Technical Reports Series

Music Research Data Management: A Guide for Librarians

By Amy S. Jackson and Sean Luyk

TR037 ISBN 978-0-89579-890-9 (2020) vii + 142 pp. \$75.00

What is research data for music researchers and performers? How can music librarians develop their knowledge and skills to better meet the research data needs of their constituents, and contribute to the data-intensive turn in academia? *Music Research Data Management: A Guide for Librarians* explores these questions, provides readers with a background in research data management as it applies to specific music disciplines, and presents examples of the data used within several of the major music and music-related disciplines.

Many academic libraries offer extensive research data management services, which may include support for data management planning, data description and access, preservation, and the promotion of open data initiatives. Because of a lack of shared vocabulary, music researchers may not realize that they work with "data" and are eligible for these services. Music researchers and performers work with items such as texts, datasets, and recordings, and create new items for the library to curate and preserve. By drawing upon research data management principles, music librarians can define music research data and articulate its importance.

Music Research Data Management situates research data management within the music disciplines and examines how music librarians can become leaders in the evolving turn towards data-focused research and scholarship, including ways in which our libraries can better support and curate these data. Useful to music librarians with varying levels of experience and development in research data management services at their libraries, this book offers a solid foundation for building these services.



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