

SPRING 2018

# THE BELL



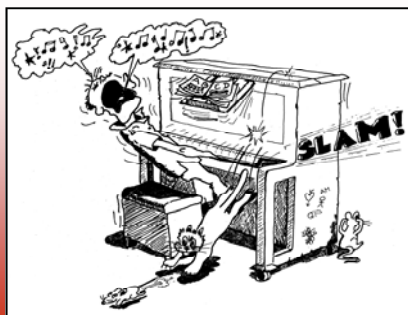
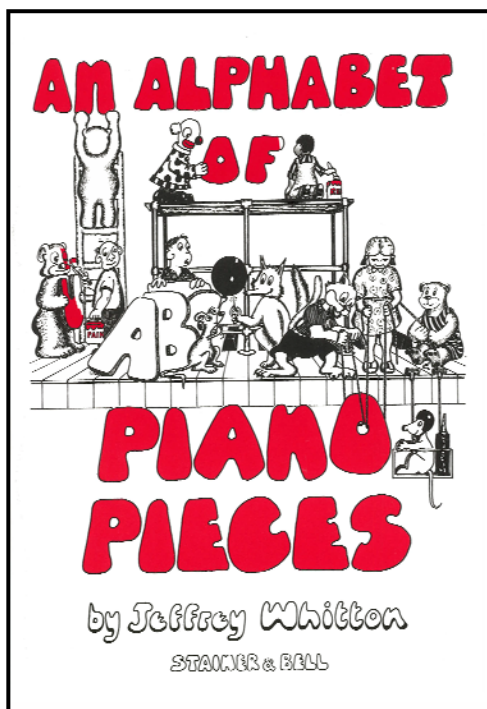
## A CUNNING PLAN

Michael Sheard has cunningly illustrated Jeffrey Whitton's *An Alphabet of Piano Pieces* – a collection of elementary standard, in which a wide variety of styles is explored including jazz and blues. In addition to the major and minor keys with up to two flats or sharps, modes are used.

Each letter of the alphabet appears in the title. For example, H is represented by a Humoreske for Bassoons and one is encouraged to listen to orchestral instruments – not necessarily to try to emulate their sounds but to imagine the timbre and tone quality of each as you play. Metronome rates and essential fingerings are given.

*Music Teacher Magazine*

Ref H319 £6.80

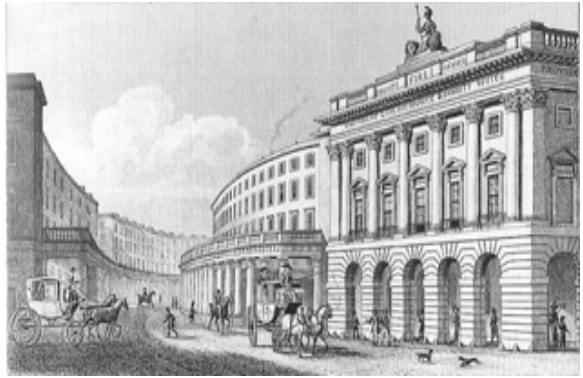


*Published periodically by*

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# SEA FEVER IN LONDON'S WEST END

When John Nash was commissioned to drive a commercial yet ceremonial way to link the London residence of the Prince Regent to a proposed pleasure palace in the recently laid out Regent's Park, he chose a route that was on the edge of the slums of Soho and 'hugged' (his own metaphor) the affluent West End. By so doing, he was able to purchase land cheaply yet open up the new thoroughfare to the great squares of Mayfair.



The route from the Carlton House site passes through Waterloo Place up to Piccadilly Circus – the vista being closed by a building in the style of William Chambers' Somerset House – a stipulation of the first occupants, The County Fire Office.

A shrewd businessman, Nash took a large area around the Circus for himself, persuading a group of building tradesmen to take shares in the undertaking in lieu of cash and build properties for him. The road then makes a sweeping curve up towards Oxford Circus.



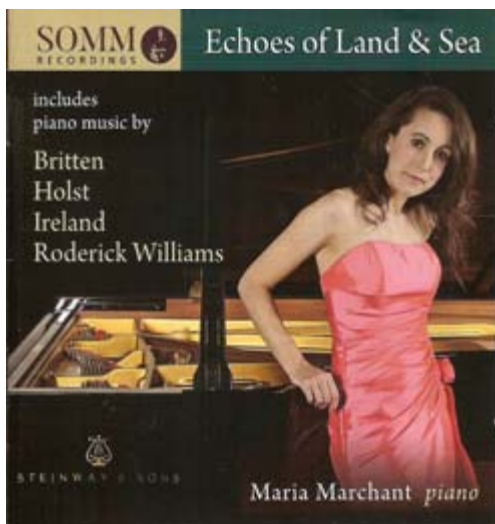
From north of this point, Nash intended his Regent's Street to link up with the existing Portland Place in a straight line. However, his plans were thwarted when the Duke of Portland refused to sell the portion of land required. To mask the kink in the road, Nash designed All Souls Church which, from the Circus, appears to terminate the whole route.

With a grant of £12,819 from the Church Building Commission (equivalent to well over a million pounds today), Nash's design did not meet universal praise, with one reviewer describing the church as 'one of the most miserable structures in the metropolis' and a satirical cartoon was published showing Nash speared on the spire.

With Broadcasting House immediately behind the entrance, All Souls is probably the most televised church in the world, providing a background for interviews by BBC reporters as well as a venue for Radio 4's Daily Service.

Last autumn it hosted a launch of *Echoes of Land and Sea*, a CD of piano music. Recorded by Maria Marchant on the Somm Recordings label (SOMMCD 0174) it features works by Benjamin Britten, Ronald Stevenson, John Ireland, Roderick Williams, Kenneth Leighton and Gustav Holst.

*Continued on next page.*



Of the two Ireland pieces featured, the second, *Sea Fever*, has been freely arranged by Roderick Williams, and this is its first recording. The sheet music is published by S&B (Ref Y346 £4.95).

*I was sent this [sheet music] as a review copy. I'd seen it advertised, and, I admit, I was sceptical. Sea Fever is such a gorgeous marriage of text and music, I couldn't see why anyone would want to play it as a piano solo . . . but how wrong I was!*

*What I'd failed to realise was that this wasn't just an arrangement of the vocal and piano part condensed into one, but rather a completely free arrangement which, I believe, breathes new life into the setting.*

*The opening very much reminds me of Percy Grainger's arrangements, where the tune weaves between the hands. It's challenging to play: big chords, pedalling and voicing are tricky in places. The cascading demisemiquavers on pages 4-5 are tricky. Overall, it's a gorgeous arrangement, and well worth the effort in terms of learning. Although it's only four pages long, I'd say it's a Grade 8 or Grade 8+ level piece.*

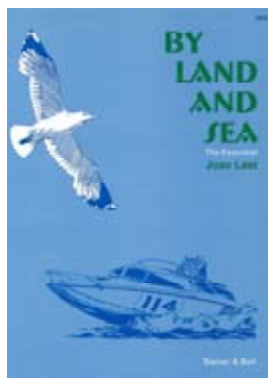
David Barton

British-born Maria is active as recitalist, concerto soloist and chamber musician and gave her Wigmore Hall and Southbank debuts to critical acclaim. A passionate advocate of British music, Maria performs frequently for the John Ireland Trust and regularly features works by Bliss, Britten, Holst, Ireland and Stevenson in her concerts. Many of her live performances are broadcast on Radio 3 while Roderick Williams presented a four-part series 'Choral History of Britain' recently on Radio 4.

The Stainer & Bell catalogue is awash with music by John Ireland, including *Sea Fever* in four minor keys (E, F, G and A) (Refs H218, 1498, 1499 and 1500 at £3.50 each) and also an arrangement by Mansel Thomas for Baritone Solo, TTBaB and Piano (Ref W179 £2.30).

For many pianists Joan Last's delightful piano suites, composed especially for young people, have made her name synonymous with their early years at the keyboard. Expertly written for small hands, these collections of piano miniatures belong to the tradition of children's music established by Schumann and Tchaikovsky, and have proved both an enduring inspiration for generations of beginners and their stepping stone to the Classical and Romantic repertoire. *By Land and Sea* (Ref H378 £4.75) contains nine pieces graded in sequence from elementary to intermediate levels.

A concert pianist before an accident to her hand caused a change in vocation, Joan's practical experience as teacher and performer led her to write *Introduction to Pedalling* (Ref 0676 £5.75), an invaluable guide to this problematic subject.



## THEY THAT GO DOWN TO THE SEA IN SHIPS

Singers who enjoy the vivid choral writing of Sir George Dyson's *Morning and Evening Services* and *Te Deum* will welcome more of the same in two major recent additions to the Stainer & Bell catalogue. The publication of his long neglected *A Choral Symphony*, written in 1910 but not premiered until 2014, coincides with the release on the Naxos label of a fine new recording by the Bournemouth Symphony Orchestra, Bach Choir and soloists conducted by David Hill.

Of around forty minutes duration, this four-movement setting of Psalm 107 leaves the lasting impression of a composer equipped by his studies with Parry and Stanford to add handsomely to the grand tradition of English choral music, with particular talent for colourful musical depiction revealed in the text's dauntingly nautical passages ('They that go down to the sea in ships . . .').

In the half-hour cantata *St Paul's Voyage to Melita* (Malta), stormy portraits of the 'great waters' are again most memorable, the orchestra painting fearful visions of the turbulent sea, the chorus and tenor soloist recounting the story of shipwreck and deliverance through dramatic recitative that must have thrilled the first audience at the 1933 Three Choirs Festival.

Performing material and scores, including perusal scores of both works, are available through our hire library, and the performances on Naxos 8573770 CD are highly recommended.

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Born in Southampton in 1872, Charles Fryatt moved to Harwich when a child. Here, at the age of 19, he became a seaman and mastered a couple of cargo ships.

At the start of the Great War he mastered SS Wrexham, which operated out of Harwich to neutral Netherlands. In 1915 a German U-boat signalled him to stop. However Fryatt ignored the instruction and at full speed steamed through the minefields in order to escape. He was awarded an inscribed watch by his employer, the Great Eastern Railway, for this exploit. A few weeks later whilst commanding SS Brussels, he encountered another U-boat. Unable to outrun the submarine, he steered his ship at the vessel, forcing it to dive. For this he received further recognition in the form of gold watches from both the GER and the Admiralty.

A year later, commanded by Captain Fryatt, the SS Brussels left Holland with 100 refugees. The ship was intercepted by German destroyers and escorted to Zeebrugge. At a naval court held in Bruges, the captain was sentenced to death for his action in the previous year. His death by firing squad on 27th July 1916 caused a similar outcry to that accorded to the shooting of nurse Edith Cavell the previous year.

In 1919, Charles Fryatt's body was exhumed and brought back to Dover by Naval destroyer. The 'Cavell' van was used to take the coffin to London where a full Naval, Military and civil service took place in St Paul's Cathedral. Fryatt's body was reinterred in Dovercourt in Essex – Fryatt's home town.

The SS Brussels was sunk whilst in German hands, but later raised and sold – the profits being used to finance the Fryatt Memorial Hospital in Harwich.



# IT WILL BE OVER BY CHRISTMAS

How can we sing of that sad conflagration:  
cauldron of misery, mud, gas and fire?  
Young men had gone, some inspired and excited,  
then all too soon hanging dead on the wire.

Here amid blood tattered, writhing humanity,  
can we find Christ? Is this glorious, this death?  
Here, where the best of a whole generation  
gave of their all and had breathed their last breath?

They lived and died through the lie of their 'betters',  
others had said that this war would end war.  
Subsequent history unfolded the story,  
showing humanity hankers for more.

God let us learn how to love every neighbour,  
living our lives in the style of the cross,  
valuing others as sisters and brothers,  
giving our all, never counting the loss.

Then is the Spirit of Christ found among us,  
then are we worthy to stand in his name,  
then we can say that we truly are Christian,  
love is the evidence, this is our claim.

Andrew Pratt

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Suggested tune: Stewardship

# WHAT'S UP DOC?



A day after the assassination of US President John F Kennedy on 22nd November 1963, William Hartnel opened the door of a blue police box – a common sight in Britain at the time – and began a show that has become a significant part of British popular culture ever since.

With the ability of Dr Who to regenerate into a new incarnation (a concept that was conceived for the show when William Hartnel was seriously ill), the series ran until 1989, during which time the Doctor emerged from our slightly fuzzy black and white television sets with 405 lines into glorious colour and 625 lines. When Christopher Eccleston reappeared as the ninth Doctor in 2005, technology had moved on yet again, and production values had changed along with the ratio of television screens.

Although most of the television programme is filmed in Cardiff, the tenth Doctor, in the form of David Tennant, ventured to London in 2007 for the making of the episode *The Shakespeare Code*. Using Shakespeare's Globe (a reconstruction completed nearly four hundred years after the original of 1599), and employing only a handful of extras, 'green screen' and digital effects, the theatre appeared to contain a capacity audience.

No such wizardry was necessary a few years earlier when Stainer & Bell filled the auditorium with over one thousand children when it launched the award-winning book *Let's Make Tudor Music* by Lucie and Roddy Skeaping (Teacher's Book and CD (Ref B847) £17.50 – Pupil's Book (Ref B848) £17.50 per pack of 10).

The theatre has been the inspiration too for Bryan Kelly and his *Globe Theatre Suite* for Descant Recorder or Piccolo and Piano (Ref H452 £7.00). The suite recreates eight baroque movements in the wonderfully melodic style for which Bryan is among the most highly regarded of contemporary composers for wind instruments.

The *Globe Theatre Suite*, with John Turner on recorder and the Royal Ballet Sinfonia conducted by Barry Wordsworth, is contained in a new CD of concertante music by British composers of light music on the Heritage label (Ref HTGCD 191). The version for Descant Recorder or Piccolo and String Orchestra is available for hire (Ref HL373).

# HAWAII FIVE – 0



*Old Glory*, the nickname of the *Stars and Stripes*, is a fitting title for this march, so expertly woven by the composer from familiar American melodies.

George Blackmore (1921–1994) received his early musical training as a cathedral chorister in his native Rochester in Kent, but soon switched his interests to the theatre organ, becoming a well-known performer and composer for the instrument.

He served at the Gaumont Cinema, Birmingham, and in 1950 became the last resident organist at the Astoria and Capital cinemas in Aberdeen. A varied career took him, in the late 1950s, to the London publisher Bosworth, as composer and arranger. Thereafter, with the gathering movement for the preservation of theatre organs, he found himself in great demand for concerts throughout the world.

The march *Old Glory* was written for the 1980 Convention of the London Chapter of the American Theatre Organ Society, and is entirely characteristic of Blackmore's bright celebratory musical style, which he used to fine effect in many occasional pieces.

As to the flag *Old Glory*, this was first approved by Congress on 14th June 1777. That flag had 13 alternating red and white stripes and thirteen stars on a blue field representing the original states. From 1795 to 1818 additional stars and stripes were added to the flag to represent Vermont and Kentucky, but in 1818 Congress reduced the number of stripes to 13 and established the policy of adding an additional star for every new state. The current flag dates from 1960 when the 50th star was added for Hawaii, the fiftieth state.



*Old Glory circa 1777*

Ref H429 £4.75



# KEYBOARD MUSIC FROM FITZWILLIAM MANUSCRIPTS

The latest volume in the *Musica Britannica* series (Ref MB102 £105.00) was originally planned as the first of two devoted to keyboard music from the late sixteenth and early seventeenth centuries not already available in previous volumes or comparable editions. In the event, the second volume was completed first and published in 2014 as *Musica Britannica XCVI* entitled *English Keyboard Music c.1600–1625* (Ref MB96 £95.00), and includes pieces from about twenty manuscripts now widely dispersed. The present volume contains the relevant material from the famous ‘Fitzwilliam Virginal Book’, alongside selected items from ‘Tisdale’s Virginal Book’, a more modest keyboard source also in the collections of the Fitzwilliam Museum in Cambridge.

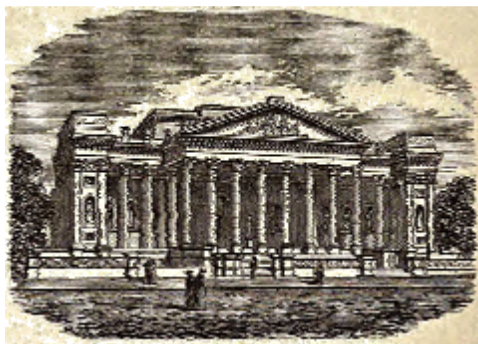
The late Christopher Hogwood had had an interest in the Fitzwilliam Virginal Book since his student days. In the late 1980s he had it in mind to produce a new edition of the whole manuscript, but in 1992 accepted an invitation from the Editorial Committee of *Musica Britannica* to edit a volume limited to material from both the FVB and ‘Tisdale’ not otherwise covered in the series.

The provisional plan was that the volume should include the twenty or so pieces from ‘Tisdale’ (excluding its two items by Byrd). However, as work progressed, it became clear that a volume with more than a hundred compositions would be too bulky for the music desks of harpsichords and clavichords, and so it was decided, with the agreement of the Editorial Committee, to limit the ‘Tisdale’ components to pieces either absent from the existing S&B edition of 1966 (Ref K24 £11.25) or calling for re-editing in some way.

Christopher’s work on this volume had reached an advanced stage when he died, with drafts prepared for the music pages and for most of the letterpress. It fell to Alan Brown, appointed as co-editor, to complete the work, amending the musical text in several places, and, in the Textual Commentary, to write many of the remarks on individual pieces and make some additions to the entries listed in columnar form.

With 297 pieces extending across 414 closely written pages, the Fitzwilliam Virginal Book is perhaps the pre-eminent British keyboard source of its time, valuable especially for its unique texts of works by Tallis, Byrd, Bull, Philips, Tomkins, and the two Farnabys (whose keyboard output would otherwise be almost entirely lost). The manuscript is also the only surviving source for much of the music in this latest *Musica Britannica* volume.

The Fitzwilliam Museum was founded in 1816 with the bequest from the 7th Viscount FitzWilliam of his library and art collection together with £100,000 ‘to cause to be erected a good substantial museum repository’.





# AIMING HIGH



From the composer of *My Family and Other Animals* for clarinet and piano (see below), here is a new collection of engaging and beautifully imagined oboe and piano pieces by Edmund Jolliffe. Each one is not only a picturesque or playful study, but also a reflection of the anthology's title, addressing aspects of technique and interpretation through shapely melodies crafted around an aspiring phrase or phrases in the instrument's upper register.

For oboists of between grades three and five standard, *Aiming High*, *Spooky Tune*, *A Farewell*, *A Tall Tale*, *Jack-in-the-Box*, *Time for Bed*, *On the Beach* and *Victory* offer eight unique opportunities for thoroughly enjoyable and rewarding playing.

Ref H498 £8.50

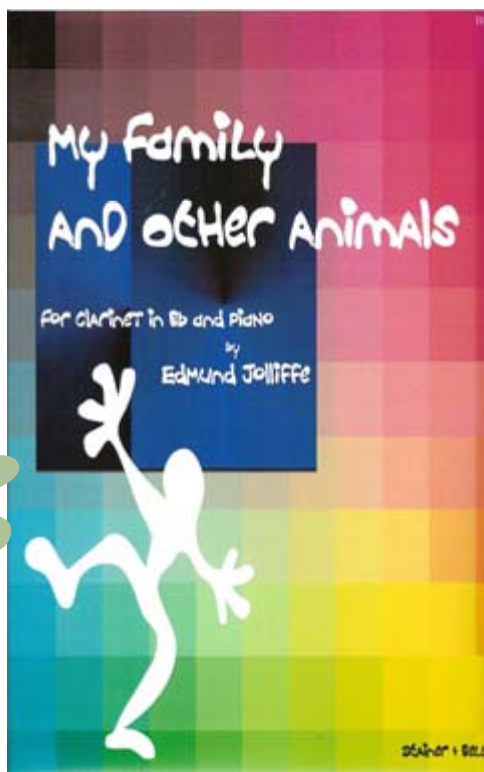
Edmund Jolliffe has written extensively for film and television, and his gift for musical characterisation illuminates every bar of his six clarinet and piano compositions in *My Family and Other Animals*. Here is a delightful human menagerie, a family circle with its typical variety of awkward and amiable relatives, beautifully portrayed in music of beguiling simplicity.

Technically, for beginners and early-grade players, there is an important lesson that musical expression is in essence the expression of personality, often from the most basic musical resources. Brother is a cool repeated phrase – a bit detached. Mum is a gentle lullaby, and Grandmother a soothing, dependable tune. Grandfather turns sweet too, but not before a spiky introduction. From his breezy melody Dad seems on his way elsewhere. Perhaps off to wash the car!

The six pieces in Edmund's 'family' are:

Baby, Brother, Grandmother, Grandfather, Mum and Dad.

Ref H486 £7.00





## Onward!

Onward! is a collection of hymns and songs by Brian Wren. In it you'll find a selection of his latest work, as well as some older songs that have been set to new tunes. These are each rich with scriptural imagery, which is the result of many songs having been written in response to a Bible passage, or based directly on one of the Psalms.

For some, the best place to find a new hymn will be in a collection such as this, and to you I heartily recommend this collection.

Amongst its 40-odd songs (with helpful scriptural and thematic indexes!) I am confident that you will find something that will equip you and your church to worship.

John Freeman *Preach*



Ref B949 £10.25

How many species went extinct,  
as earth's long ages came and went?  
How many creatures lived and died  
before a human first drew breath?  
And who, beneath a starry sky  
or pondering a fossil bone  
has never written, said or thought:  
    'Are we unique? Are we alone?'

If we could slip the bonds of light  
and leap to any distant star,  
would we go there to pick a fight  
or learn how other life-forms are?  
If we and they could truly meet  
and share what each has seen and known  
would we survey the skies and ask  
    'Are we unique? Are we alone?'

What other forms of life exist  
on planets circling distant stars,  
remote from Saturn and the Sun,  
from Venus, Jupiter and Mars?  
What sound waves, senses, forms of speech  
in print, or thought, or chiselled stone  
have prompted other minds to ask,  
    'Are we unique? Are we alone?'

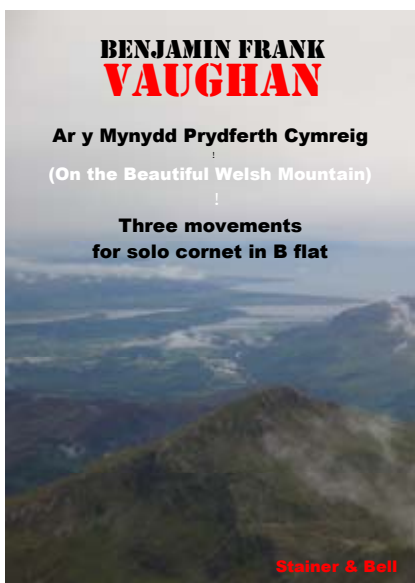
Dispelling wistfulness and pride  
we'll tend the only earth we know.  
Resisting cosmic suicide  
we'll bend our song to righting wrong;  
comparing multicoloured tribes  
with delta streams' divergent flow.  
We'll claim what faiths at best have known:  
    'We are unique, but not alone.'

**Brian Wren**  
Poetic Meter: 8.8.8.8.D  
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This short three-movement suite is an expression of my admiration for the landscape and culture of Wales. I imagined the work played from the summit of a Welsh mountain, the music echoing around the peaks and valleys, and arousing in the listener a shared sense of wonder and nostalgia that I hope will be an echo of my own.

Thoughts of the past, of places and culture now vanishing or lost, are the key to the first movement. This I imagined as a journey down a mountainside, through the town in the valley, with its stresses of modern life, and a climb out again to the further hillside and a reunion of nature. The narrative is focused by a mournful theme that carries with it a sense of loss.

The second movement looks to legend for its inspiration: a hero carrying only his trusty cornet seeks the red Welsh dragon through chasms and cavernous winding passages, till he confronts the burning eyes of his quarry.



The might and beauty of the fire-breathing beast are the subject of the final movement. The red dragon pursues our hero from the cave. But calmed by the playing of the cornet (with a melody inspired by its graceful flight), the creature takes wing and flies beyond our vision into the perfect unity of a Welsh sunset. The hero returns to his original state, absorbed by the glory of nature, yet now with a haunting memory of his dreamlike experience.

Benjamin Frank Vaughan

Ref H494 £4.50



*Ar y Mynydd Prydferth Cymreig* was highly commended by the judges in the first Stainer & Bell Award for Brass Composition, held at the Royal Welsh College of Music and Drama in Cardiff in May 2010.

# A DARKE DAY IN THE HEART OF THE CITY

On a Sunday morning in October 2016 a crowd gathered at St Michael's, Cornhill in the City of London, not only to celebrate the Choral Eucharist, but also to witness the unveiling and blessing of a plaque in remembrance of Harold Darke.

Harold began his fifty-year reign as Organist and Director of Music at the church in 1916. During the Second World War he also took up the role of organist at King's College, Cambridge, when the incumbent of the post was away on active service. It is through the frequent inclusion of Darke's carol *In the Bleak Midwinter* in the Festival of Nine Lessons and Carols, broadcast annually from the College chapel, that it has become known and loved throughout the world.

The plaque in Darke's memory is simple compared to other memorials in the church. It is inscribed with the first four bars of his most famous carol which was voted in 2008 by fifty choirmasters and choral experts in the UK and USA in a poll organised by the *BBC Music Magazine* as their most favourite. S&B are pleased to publish this great work in several arrangements. Please see our website for details. Other works by Harold in our catalogue include *Magnificat* and *Nunc Dimittis* in F for SATB and Organ (Ref W42 £2.80), *A Christmas Carol (The Shepherds had an Angel)* for Soprano Solo, SATB and Organ (Ref W198 £2.60) and, for organ solo, his *Opus 4 Rhapsody* (Ref H363 £6.50).

The earliest surviving reference to an organ at St Michael's dates back to 1459. However, the original church was devoured by fire in 1666 and the current organ contains many pipes from the two-manual west gallery organ designed by Renatus Harris. The opening recital of that organ was given in 1684 by three organists, one of whom was Henry Purcell. Since then the organ has been enlarged on at least eight occasions. The three-manual 61-stop instrument now contains a wealth of finely voiced tone colours and, besides being an accompaniment instrument, is eminently suited for French and English solo romantic repertoire.

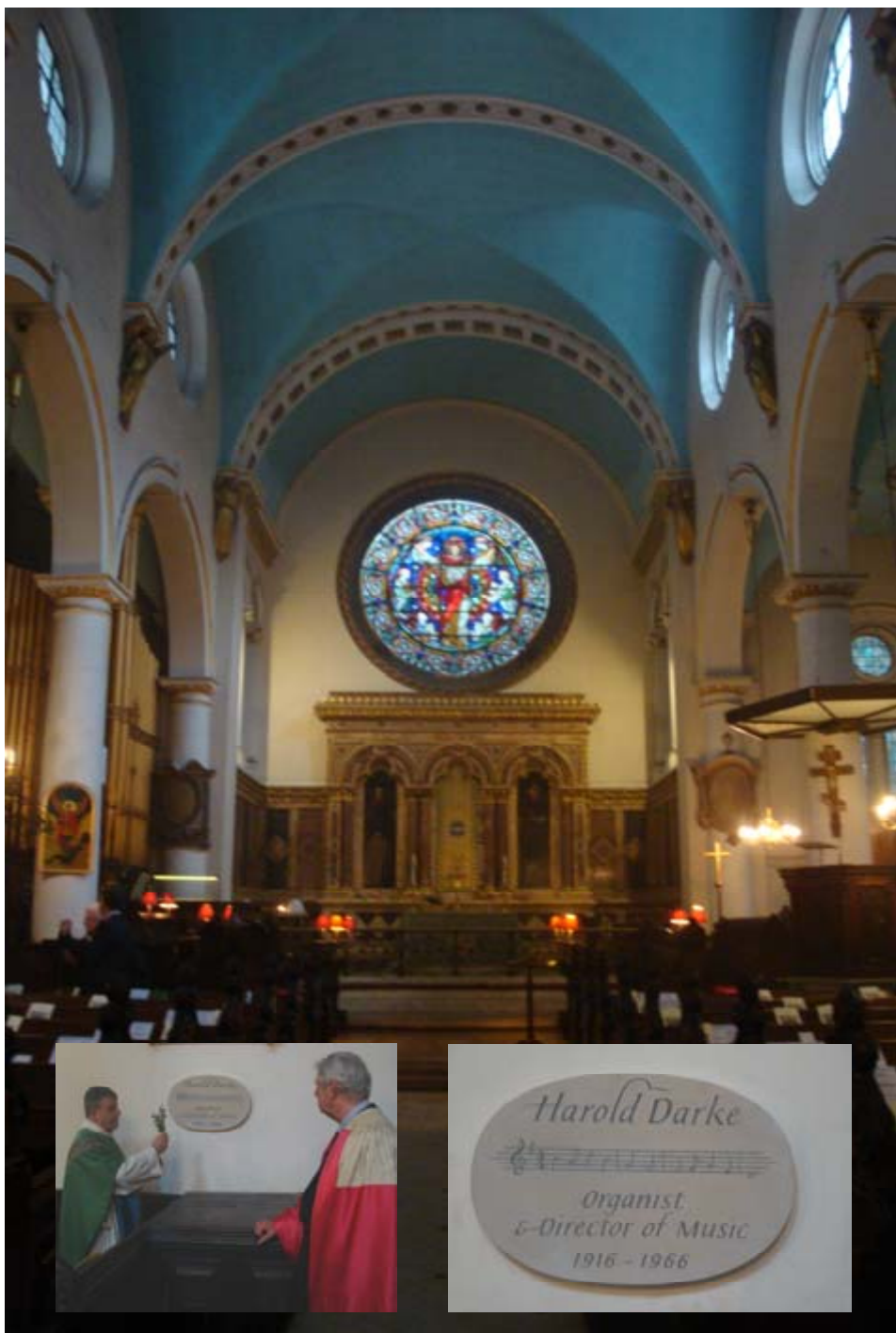
Monday lunchtime organ concerts have been held since 1914 and became very popular during Darke's reign as organist – the recitals being broadcast nationally in the 1920s. It is believed that this series of recitals is the world's longest running.

Between 1857 and 1860, the architect George Gilbert Scott 'attempted, by the use of a sort of early Basilican style, to give a tone to the existing classical architecture'. His alterations to the Wren building were far from successful and much of his decoration has since been removed, but his fine furnishings survive. These include gilded angels supporting the ceiling and carved pew ends. He also added a somewhat more appealing Gothic porch to Hawksmoor's eighteenth-century tower.

To the right of the door is a Grade II\* listed First World War memorial, erected in 1920.





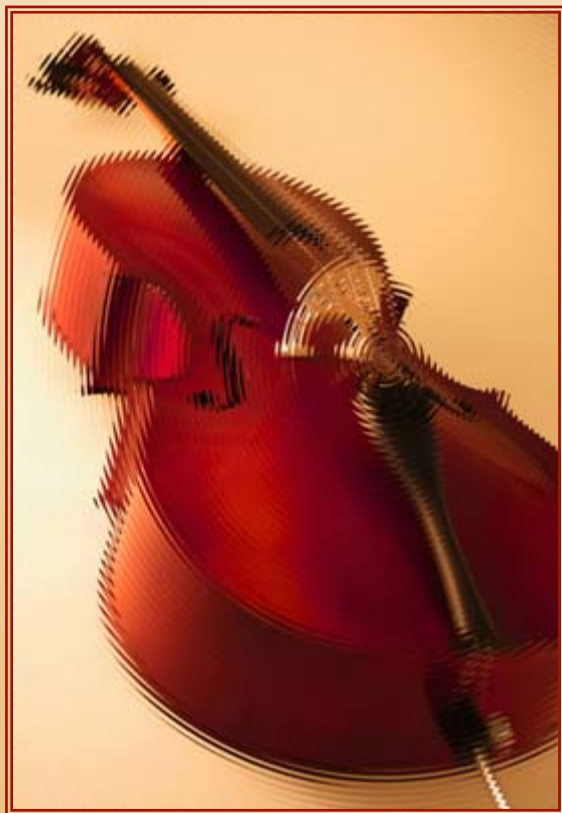




# DANCE DIVERTIMENTO

**Five pieces for four cellos  
or cello ensemble**

**Bryan Kelly**



While the three lower cello parts of the *Dance Divertimento* are suitable for players of intermediate grade, that of the first cello is more demanding. However, parts can, of course, be interchanged when performers of varying abilities are present.

The five pieces can be played by either a cello quartet or cello ensemble, and purchase of the score includes a licence to make additional copies of the parts by the purchaser, according to performance requirements and up to a maximum of eight copies.

## CONTENTS

1. Mazurka
2. Grand Waltz
3. Ragtime
4. Sarabande
5. Fandango

Ref H497 £8.95

**Stainer & Bell**

# SING WE MERRILY

MUSIC FOR EIGHTEENTH-CENTURY ENGLISH CHOIRS

The eighteenth century is a neglected period in English church music, falling between the age of Purcell and the Victorian revival. The nineteen pieces in this book, selected from *Musica Britannica* Volume 85, come from various traditions: Anglican and Nonconformist, urban and rural, professional and amateur. Some are tunes for hymns or metrical psalms, others are more extended pieces. All are suitable for unaccompanied singing, though a keyboard accompaniment has been provided for rehearsal purposes.

Realistically priced for purchase by choirs.

Ref D93 £11.45



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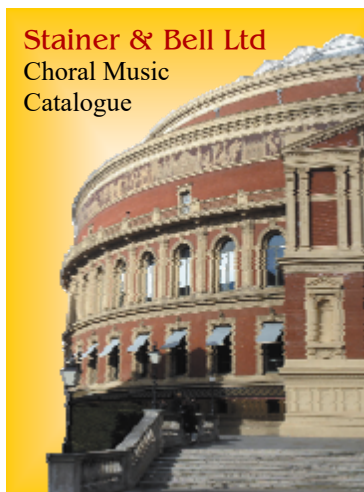
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