

MEM106

**Martin Ellerby**

# **‘FOR VALOUR’**

**for String Orchestra**

**Duration: c. 5 minutes**

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Recorded on:

*Ad Astra*  
Music for String Orchestra  
  
RNCM String Orchestra  
Conducted by Richard Howarth  
  
MEM Recordings  
Cat. No. MER006

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## Composer's Programme Notes:

'FOR VALOUR' (2014)

***In memory of Cpt. Edward Kinder Bradbury VC (1881-1914) and in admiration of Pte. William Speakman VC (b. 1927)***

This short work was written as a tribute to Altrincham's two recipients of the illustrious Victoria Cross awarded for valour. Bradbury won his VC posthumously in a famous artillery action at the beginning of the First World War known as 'The Affair at Nery'. He is buried in the small French town of that name not far from the scene of his action. Speakman was awarded his VC during the Korean War surviving his ordeal and becoming quite a figure in British public life. Both men have commemorative plaques in Altrincham: Bradbury's a blue plaque at the site of his birthplace and Speakman's on a whole bridge named after him. The music is reflective and certainly not descriptive of arduous military endeavour. Cast in a single span it grows in intensity to a rich climax thereafter subsiding into a serene E flat major cadence.

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*"Who would true valour see, let him come hither; one here will constant be, come wind come weather."* - John Bunyan

### Performance Notes – Richard Howarth:

In the octave divisi at letter [!], allow the lower octave to be slightly louder than the upper.

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Not for use in rehearsal or performance

## Martin Ellerby

Martin Ellerby was born in Worksop, England in 1957. After graduating from the London College of Music he studied composition with Joseph Horowitz and counterpoint with W. S. Lloyd Webber at the Royal College of Music. Following this he studied privately with Wilfred Josephs later becoming the composer's amanuensis.

He has written in most forms including several sinfonias and concertante works, music for strings, several instrumental sonatas and suites, songs and choral music including a Mass for choir and orchestra. He has also written test pieces for all the key brass band contests (*Tristan Encounters, Elgar Variations, Genesis, Electra* etc.) and much repertoire for concert band (*Paris Sketches, Venetian Spells, Meditations, Via Crucis*, etc.). Additionally he has composed examination and sight reading material for the Associated Board of the Royal Schools of Music (ABRSM) and other educational bodies and publishers.

His music has been broadcast and recorded all over the world by leading ensembles and performed at prestigious venues including the Royal Albert Hall, Royal Festival Hall, St. Paul's Cathedral, Barbican and Wigmore Halls in London; Carnegie Hall and the Lincoln Center in New York City; Leipzig's Gewandhaus and St. Thomas Church in Germany; La Madeleine in Paris and the Sydney Opera House in Australia. He has been twice represented at the BBC Henry Wood Promenade Concerts at the Royal Albert Hall (broadcast on BBC Radio 3). A 7 year post as civilian composer-in-residence to the Regimental Band of Her Majesty's Coldstream Guards resulted in much music for specific State events, Royal occasions and overseas tours.

Amongst his awards and citations are the S. Lloyd Webber Director's Prize, the Westminster Prize, the Arts Council of Great Britain Dio Fund Award, an Allcard Award, the George Butterworth and Norman Sykes Memorial Fund Awards, the Freedom of the City of London, the Royal Military School of Music 2005 Dr. Martin Ellerby Class, the 2012 BUMA International Brass Award (Holland), and, in his 60<sup>th</sup> birthday year (2017), the John Henry Iles Medal of the Worshipful Company of Musicians.

He holds a Doctor of Musical Arts Degree (DMA) from the University of Salford, an Honorary Doctor of Letters Degree (Hon DLitt) from the University of West London and five fellowships. He is the Artistic Director for Studio Music Company (London), External Examiner to the Royal Air Force Music Services (RAF Northolt) and Honorary Principal of the Victoria College of Music Examinations Board. Overseas lecture tours include North and South America, Europe and Australasia. His hobbies include reading, films, walking and cooking.

Martin Ellerby has a website at [www.martinellerby.com](http://www.martinellerby.com)



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# 'FOR VALOUR'

for String Orchestra

Edited by Richard Howarth

MARTIN ELLERBY

Moderato (♩ = c. 50)

Violin I  
Violin II  
Viola  
Violoncello  
Double Bass

*mp espressivo*

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

**A**

*mp espressivo*

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

**B**

*mf*

*mf*

*mf*

*mf*

*mf espressivo*

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C

Musical score for measures 12-15. The score is for five instruments: Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (Db.). The key signature has one flat (B-flat). Measure 12 starts with a dynamic of *p legato*. The strings play a rhythmic pattern of eighth notes. The woodwinds (Vln. I and Vln. II) have melodic lines with slurs and accents.

D

Musical score for measures 16-19. The score is for five instruments: Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (Db.). The key signature has one flat (B-flat). Measure 16 starts with a dynamic of *p legato*. The strings play a rhythmic pattern of eighth notes. The woodwinds (Vln. I and Vln. II) have melodic lines with slurs and accents. A large diagonal watermark reads "Not for use in rehearsal or performance".

Musical score for measures 20-23. The score is for five instruments: Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (Db.). The key signature has one flat (B-flat). Measure 20 starts with a dynamic of *mf espressivo*. The strings play a rhythmic pattern of eighth notes. The woodwinds (Vln. I and Vln. II) have melodic lines with slurs and accents.

**E**

Musical score for section E, measures 24-31. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature has one flat (B-flat). The time signature is 4/4. The music features a consistent melodic line across the strings, starting with a *p legato* dynamic. The Double Bass part includes a complex rhythmic pattern in the first measure.

**F**

Musical score for section F, measures 28-31. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature has one flat. The music begins with *p legato* and *poco a poco crescendo* markings. The dynamics increase to *mp* by the end of the section. The Double Bass part includes the instruction *unis.* (unison).

**G**

Musical score for section G, measures 32-35. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature has one flat. The music is marked *mf espressivo* throughout. The Double Bass part features a complex rhythmic pattern with accents.

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36

Vln. I

Vln. II

Vla.

Vc.

Db.

40

H

Vln. I

Vln. II

Vla.

Vc.

Db.

*p legato*

*mp*

*div. ✓*

*p legato*

*p legato*

*mp*

*mp*

44

I

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*f molto espressivo*

*mf*

*f molto espressivo*

*mf*

*f molto espressivo*

*mf*

*f molto espressivo*

*mf*

*f molto espressivo*

*div. (if possible)*

*mf*

*f molto espressivo*

*unis.*

*mf*

*f molto espressivo*

*unis.*



48

Vln. I

Vln. II

Vla.

Vc.

Db.

div. (if possible) unis.

**J** Un poco a poco ritenuto  
al fine

52

Vln. I

Vln. II

Vla.

Vc.

Db.

55

Vln. I

Vln. II

Vla.

Vc.

Db.

*poco a poco diminuendo al fine*

*p*

*poco a poco diminuendo al fine*

*p*

*poco a poco diminuendo al fine*

*p*

*poco a poco diminuendo al fine*

*p*

*poco a poco diminuendo al fine*

*p*

div. (if possible)

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