

MEM107

Martin Ellerby

TWO ALTRINCHAM THRENODIES

for String Orchestra

N.B. No.2 Chapel Street requires

Solo B \flat Trumpet

3 Percussion (2 Glockenspiels & Tubular Bells)

Duration: c. 8 minutes

Parts available: PDF Files MEM105A
 Special Order MEM105B
 Hire MEM105C

Please contact via www.martinellerby.com

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:

TWO ALTRINCHAM THRENODIES (2015)

In Memoriam...

This pair of threnodies take their inspiration from two sites in Altrincham, Cheshire, which have modern day memorials attached to them. One is First World War and the other Second World War. I have placed them in reverse chronological order simply because the second requires additional bells and a solo trumpet. However these threnodies can be played individually if so desired.

1. Oakfield Road (23 December, 1940) – during the Blitz, on the night of December 23, 1940, a bomb fell on houses at the corner of Oakfield Road and Moss Lane. Twelve people (including four children) were killed. The clearing where the residences stood is now a small memorial garden in which the event is commemorated by a stone monument topped with a commemorative plaque. This discreet site is easily overlooked by the countless drivers and pedestrians that pass it year by year – however a single wreath can be observed for some time following the town's annual Remembrance Day services.

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"Still falls the rain – dark as the world of man, black as our loss – blind as the nineteen hundred and forty nails upon the cross." - Edith Sitwell

2. Chapel Street (1916) – during the First World War, at the height of volunteering, over 150 men from Chapel Street joined up to fight in the Great War of which many were killed. Today the street is no more but is commemorated with plaques and wreaths which are laid each Remembrance Sunday and remain all year round. It was dubbed "the bravest little street in England". In 1919 a roll of honour to the men was unveiled and in 2001, following a campaign by the Royal British Legion, Trafford Council erected a blue plaque at the site of the former, illustrious, street.

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"And when the summons in our ears was shrill, unshaken in our trust we rose, and then flung but a backward glance, and care-free still went strongly forth to do the work of men." - W. N. Hodgson (killed in action, first day of the Battle of the Somme, July 1, 1916)

Performance Notes – Richard Howarth:

In Movement 2, the two Glockenspiels to be placed apart behind the string group to create an antiphonal effect. The Tubular Bells to be placed in the centre. The Solo Trumpet can also be behind or, if preferred, in front of the strings to suit the performers and venue.

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 W. 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 60th 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



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In Memoriam...

TWO ALTRINCHAM THRENODIES

for String Orchestra

Edited by Richard Howarth

MARTIN ELLERBY

1. Oakfield Road (23 December, 1940)

Nobilmente (♩ = c. 64)

Musical score for Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Nobilmente' with a quarter note equal to approximately 64 beats per minute. The dynamic marking is 'mp sonore' for all parts. The score consists of five staves, each with a clef and a key signature. The Violin I and II parts are in treble clef, Viola is in alto clef, and Violoncello and Double Bass are in bass clef. The music features a mix of eighth and quarter notes, with some rests and slurs.

Musical score for Violin I, Violin II, Viola, Violoncello, and Double Bass, starting at measure 8. The score is in 3/4 time with a key signature of one sharp (F#). The dynamic marking is 'mp'. The score consists of five staves, each with a clef and a key signature. The Violin I and II parts are in treble clef, Viola is in alto clef, and Violoncello and Double Bass are in bass clef. The music features a mix of eighth and quarter notes, with some rests and slurs. A box labeled 'A' is placed above the first measure of the Violin I part. A large diagonal watermark reads 'Not for use in rehearsal or performance'.

B

15

Vln. I

Vln. II

Vla.

Vc.

Db.

p legato

p legato

p legato

div.

21

Vln. I

Vln. II

Vla.

Vc.

Db.

p legato

mp

mp

mp

mp

27

Vln. I

Vln. II

Vla.

Vc.

Db.

unis.

p *mp*

Not for use in rehearsal or performance

D

33

Vln. I *mf* div. unis. div. unis.

Vln. II *mf* div.

Vla. *mf*

Vc. *mf* div.

Db. *mf*

38

Vln. I *f* *sonore* div.

Vln. II *f* *sonore* unis.

Vla. *f* *sonore*

Vc. *f* *sonore*

Db. *mf* *f* *sonore*

Not for use in rehearsal or performance

42

Vln. I

Vln. II div.

Vla.

Vc.

Db.

46 F

Vln. I unis. *mf legato*

Vln. II unis. *mf legato*

Vla. *mf legato*

Vc. unis. *mf legato*

Db. *f*

51

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

div.

58 G

Vln. I *mp sonore*

Vln. II *mp sonore*

Vla. unis. *mp sonore*

Vc. div. unis. *mp sonore*

Db. *mp sonore*

H

65

Vln. I *p legato*

Vln. II *p legato*

Vla. *p legato*

Vc. *p legato*

Db. *p legato*

72

Vln. I *pp*

Vln. II

Vla.

Vc.

Db.

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I Rallentando al fine

77

Vln. I *mp* *mf* *mp* *p*

Vln. II *pp* *mf* *mp* *p*

Vla. *pp* *mf* *mp* *p*

Vc. *pp* *mp* *mf* *mp* *p div.*

Db. *mp* *mf* *mp* *p*

2. Chapel Street (1916)

Introduction and 1st Carillon (♩ = c. 68)

Trumpet (as sounds)

Violin I

Violin II

Viola

Violoncello

Double Bass

Glockenspiel 1

Glockenspiel 2

Tubular Bells

(div.)

p molto legato

p legato

p legato

p 'warm'

p 'warm'

Solo

p *mf* l.v.

Not for use in rehearsal or performance

6

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Db.

Glock. 1

Glock. 2

T. Bells

p legato

Not for use in rehearsal or performance

A 1st Chorale

10

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Db.

Glock. 1

Glock. 2

T. Bells

mp legato

mp legato

mp legato

mp legato

mp

Solo

'rich' - quasi chorale

Not for use in rehearsal or performance

14

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Db.

Glock. 1

Glock. 2

T. Bells

Not for use in rehearsal or performance

div.

div.

B 2nd Carillon

19

Tpt. [Musical staff with rests]

Vln. I
mp molto legato

Vln. II
mp legato

Vla.
mp legato

Vc.
unis.
mp legato

Db. [Musical staff with rests]

Glock. 1
mp 'warm'

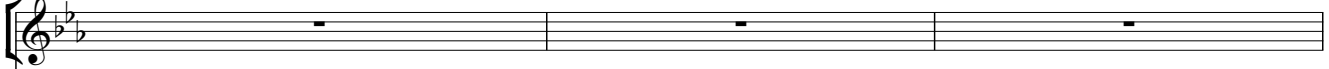
Glock. 2
mp 'warm'

T. Bells [Musical staff with rests]

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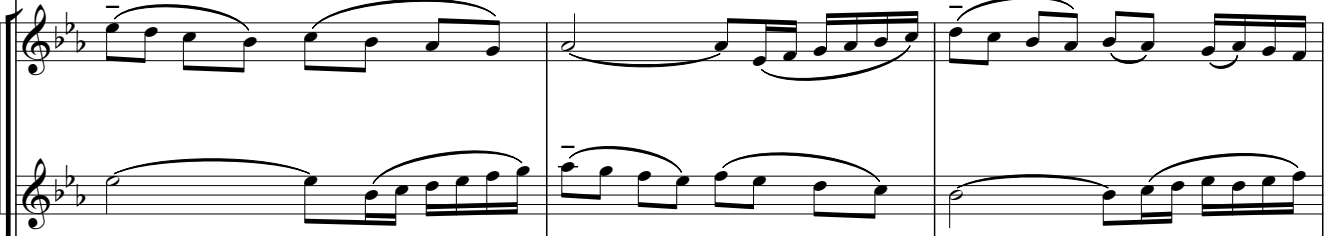
23

Tpt.



Trumpet staff with rests in all three measures.

Vln. I



Violin I staves with musical notation, including eighth and sixteenth notes with slurs.

Vln. II



Violin II staves with musical notation, including long slurs across measures.

Vla.



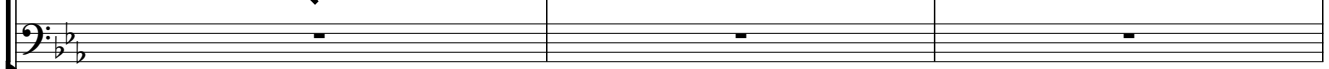
Viola staves with musical notation, including slurs and various note values.

Vc.



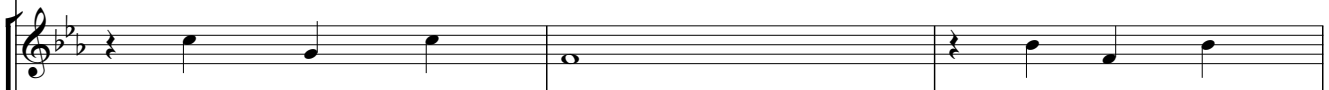
Violoncello staff with musical notation, including slurs and various note values.

Db.



Double Bass staff with rests in all three measures.

Glock. 1



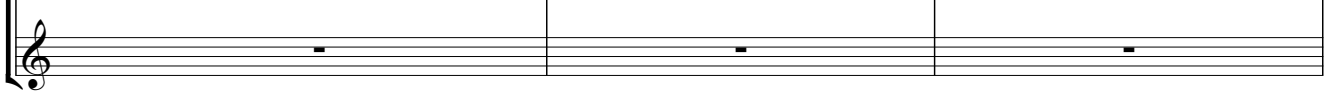
Glockenspiel 1 staff with musical notation, including quarter notes and rests.

Glock. 2



Glockenspiel 2 staff with musical notation, including quarter notes and rests.

T. Bells



T. Bells staff with rests in all three measures.

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C 2nd Chorale

26

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Db.

Glock. 1

Glock. 2

T. Bells

mf legato

mf legato

mf legato

mf legato

unis.

mf legato

Solo

mf 'rich' - quasi chorale

Not for use in rehearsal or performance

30

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Db.

Glock. 1

Glock. 2

T. Bells

mf legato

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D 3rd Carillon

34

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Db.

Glock. 1

Glock. 2

T. Bells

mf molto legato

mf legato

(unis.)

mf legato

mf legato

mf legato

mf legato

div.

mf 'warm'

mf 'warm'

Not for use in rehearsal or performance

38

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Db.

Glock. 1

Glock. 2

T. Bells

Not for use in rehearsal or performance

unis.

mf legato

E 3rd Chorale

41

Solo

f *trionfale*

Vln. I

f *legato*

Vln. II

(div.) *f* *legato*

Vla.

f *legato*

Vc.

f *legato*

Db.

f *legato*

Glock. 1

f 'celebratory'

Glock. 2

f 'celebratory'

T. Bells

Solo

f 'rich' - quasi chorale

Not for use in rehearsal or performance

44

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Db.

Glock. 1

Glock. 2

T. Bells

Not for use in rehearsal or performance

gliss.

Detailed description: This is a page of a musical score, page 21, starting at measure 44. The score is for a full orchestra and includes parts for Trumpet (Tpt.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.), Glockenspiel 1 (Glock. 1), Glockenspiel 2 (Glock. 2), and T. Bells. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 3/4. The Tpt. part features a melodic line with eighth-note patterns. Vln. I and Vln. II have sustained notes with some movement. Vla. and Vc. play long, sustained notes. Db. has a rhythmic pattern in the first two measures and a glissando in the third. Glock. 1 and Glock. 2 play short, rhythmic patterns. T. Bells play a simple harmonic accompaniment. A large watermark is placed diagonally across the center of the page.

F 4th Carillon and Coda

47

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Db.

Glock. 1

Glock. 2

T. Bells

p

f molto legato

f molto legato

f molto legato

f molto legato

f molto legato

f molto legato

f molto legato

f 'warm'

Not for use in rehearsal or performance

51

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Db.

Glock. 1

Glock. 2

T. Bells

f 'warm'

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Un poco rallentando al fine

55

Tpt. Solo

Vln. I

Vln. II

Vla.

Vc. div.

Db.

Glock. 1

Glock. 2

T. Bells

Not for Use in rehearsal or performance