

MEM108

Martin Ellerby

ST. MARK'S SUITE

for String Orchestra

Duration: c. 14 minutes

Parts available:	PDF Files	MEM105A
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Recorded on: *Ad Astra*
Music for String Orchestra

RNCM String Orchestra
Conducted by Richard Howarth

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Composer's Programme Notes:

ST. MARK'S SUITE (2013)

To the Rev. J. Sutton and the Congregation of St. Mark's Church, Dunham Massey, Cheshire, on the occasion of their 150th Anniversary

This five movement suite takes its inspiration from things associated with St. Mark's Church, Dunham Massey, Cheshire, of which I have been a member of the congregation for several years. The individual movements are related to personalities associated with the church and its immediate environs.

1. **The Parachuting Priest** – The Reverend Jerry Sutton is a rather unique priest because he is also a military chaplain to the Parachute Regiment. Because of this, and in my musical depiction of him, he has two personalities: the opening (Mozart flavoured) music reflects his lighter side, riding his Harley Davidson for example, with the half-tempo interlude depicting his serious side administering to his charges on the annual Arnhem Anniversary parachute drop to which Jerry subjects himself along with his cadre.
2. **The Old School House, 1759** - there is an intentional implication of 'rock a-bye baby' about this lilting piece. There's not too much information on Thomas Walton, however besides the old school house in Dunham Town there is another mention of him related to an educational establishment at Oldfield Brow Primary School, now converted into a block of stylish flats. What is demonstrated out and around is the legacy of his generosity to the local community.
3. **Lady Stamford's Waltz** – I have taken the liberty in this movement to imagine someone's personality: Elizabeth, Countess of Stamford, a former resident of Dunham Massey's grand house now administered by the National Trust. The movement is marked 'nostalgically' and what a vague term to present a conductor with! Nevertheless there is a conflict between play and duty which doesn't quite get swept away. She now resides amongst others from her own circle and the local community in St. Mark's Churchyard.
4. **Ad Astra** – in St. Mark's Churchyard there are two CWGC graves in the traditional style. We must assume that these servicemen lost their lives on wartime duty within the country and presumably at a nearby location. One grave is Royal Air Force and the other Royal Signals. For this movement I divide the ensemble into a double string orchestra – this is to give a rich sound world within which the two protagonists can make their entrances and exits. *Per Adua ad Astra* ('through adversity to the stars') is the motto of the RAF and seemed appropriate to use here.
5. **Machine Man** – Curtis Sparkes wrote a fine book (*Famous for a Century*) on his industrial exploits which I found very useful in creating this, both my imaginary character study and the work's finale. The musical style of this movement is much more radical than found anywhere in this suite. The Bartók derived *ostinati* are thoroughly appropriate – after all this man lived and worked in the presence of chattering machinery all his life! Curtis Sparkes is also laid to rest in St. Mark's Churchyard. The machine like rhythms and harmonies eventually give way to a closing coda which quotes the St. Mark's Hymn 'Brockham', the music of which was composed by Jeremiah Clarke (1670-1707) famous for his 'Trumpet Voluntary', long attributed to Henry Purcell. I have re-harmonised its melody to suit my own ends and the suite's overall style.

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"All good gifts around us are sent from heaven above; then thank the Lord, O thank the Lord, for all his love." - Matthias Claudius

Performance Notes – Richard Howarth:

Movt. 1 - Make all chords short even if it means dividing the divisi!

Movt. 2 - A feeling of one in a bar.

Movt. 5 - Exaggerate ponticello throughout. Make all chords short even if it means dividing the divisi!

Martin Ellerby

Martin Ellerby was born in Worksop, England in 1957. After graduating from the London College of Music he studied composition with Joseph Horovitz 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 2006 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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To the Rev. J. Sutton and the Congregation of St. Mark's Church, Dunham Massey, Cheshire,
on the occasion of their 150th Anniversary

ST. MARK'S SUITE

for String Orchestra

Edited by Richard Howarth

MARTIN ELLERBY

1. The Parachuting Priest

(Rev. Jerry Sutton)

Allegro - quasi 'Mozartania' (♩ = c. 100)

Violin I

Violin II

Viola

Violoncello

Double Bass

5

9

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13

Vln. I

Vln. II

Vla.

Vc.

Db.

f div.

f Soli

17

A

Vln. I

Vln. II

Vla.

Vc.

Db.

mf unis. Soli

mp *leggero*

21

Vln. I

Vln. II

Vla.

Vc.

Db.

Soli

B

25

Vln. I *(mf)*

Vln. II *(mf)*

Vla. *(mp)*

Vc. *mp*

Db. *mp l.v.*

29

Vln. I *f* div.

Vln. II *f*

Vla. *f* div.

Vc. *f*

Db. *f* arco

mp l.v.

C

34

Vln. I *unis.* *p leggiero*

Vln. II *p leggiero*

Vla. *unis.* *mp legato*

Vc. *Soli* *mf molto legato e espressivo*

Db. *pizz.*

mp l.v.

39

Vln. I

Vln. II

Vla.

Vc.

Db.

44

Vln. I

Vln. II

Vla.

Vc.

Db.

49

Vln. I

Vln. II

Vla.

Vc.

Db.

div.

unis.

f

p *leggero*

mf

f *arco*

p *leggero*

D

54

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score for measures 54-58 is written for Violin I, Violin II, Viola, and Cello. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into five measures. Measures 54 and 55 show the Violin I and Violin II parts with eighth notes and a half note. Measures 56 and 57 show the Viola and Cello parts with eighth notes and a half note. Measure 58 shows the Viola and Cello parts with eighth notes and a half note. The Viola part in measure 58 has a fermata over the final note.

59

E

Soli

mf

mp

sotto voce

div.

mp leggiero

pizz.

Vln. I

Vln. II

Vla.

Vc.

Db.

[illegible]

69

Vln. I

Vln. II

Vla.

Vc.

Db.

mf legato

unis.

74

Vln. I

Vln. II

Vla.

Vc.

Db.

div. arco

unis.

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79

Vln. I

Vln. II

Vla.

Vc.

Db.

div. *f*

div. *f*

div. *f*

unis. *f*

div. *f*

84

Vln. I *mp* *p legato*

Vln. II *mf* *p legato*

Vla. *mf molto espressivo*

Vc. *div.* *p legato*

Db. *mf* *p legato*

unis. Soli

89

Vln. I *mf molto espress.*

Vln. II *mp legato*

Vla. *div.* *mp legato*

Vc. *mf molto espress.* *Soli* *mp legato*

Db. *(div.)* *mp legato*

unis. Soli

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94

Vln. I

Vln. II *unis.*

Vla. *unis.*

Vc. *unis.*

Db.

99

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

(mp)

(mp)

(mp)

(mp)

H Tempo I (♩ = c. 100)

104

Vln. I

Vln. II

Vla.

Vc.

Db.

f

div.

unis. Soli

pizz.

mf sotto voce

div.

mp leggiero

f

mp leggiero

pizz.

mp l.v.

unis. pizz.

109

Vln. I

Vln. II

Vla.

Vc.

Db.

114

Vln. I *Soli*

Vln. II *arco Soli*
(*mf*)

Vla.

Vc. *mf sotto voce*

Db.

118

Vln. I *div.*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f* *arco Soli*

122

Vln. I *unis.*

Vln. II *unis.*

Vla. *unis.*

Vc. *ff*

Db. *ff*

2. The Old School House, 1759

(Thomas Walton Gent.)

'Lilting' (♩ = c. 84)

Violin I

Violin II

Viola

Violoncello

Double Bass

p legato

p legato

p legato

div.

9

Vln. I

Vln. II

Vla.

Vc.

Db.

p legato

unis.

p legato

A

17

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mp

mp

div.

mp

pizz.

mp l.v.

B

24

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mf

mf

mf

unis.

arco

mf

C

31

1. Solo

gli altri

mf espressivo

p

p

p

p

pizz.

p

mf

D

37

Tutti div.

mp

div.

mp

div.

mp

mp

arco

mp

E

43

Vln. I *mf*

Vln. II *mf*

Vla. *mf* unis.

Vc. *mf* pizz.

Db. *mf*

p 1. Solo
gli altri

p 1. Solo

p 1. Solo

p pizz. sec

mp

49

Vln. I

Vln. II

Vla.

Vc.

Db.

arco Half - Soli

1. (pizz.) Solo

mp

F

56

Vln. I Half - Soli *mp*

Vln. II Half - Soli *mp*

Vla. Half - Soli *mp*

Vc. *mp*

Db.

63 **Tutti** **G**

Vln. I *mf* **Tutti**

Vln. II *mf* **Tutti**

Vla. *mf* **Tutti**

Vc. *mf* **Tutti**

Db. arco a2 *mf*

67 1. (non Solo) *p*

Vln. I gli altri

Vln. II

Vla.

Vc.

Db.

3 3

H Coda: poco a poco rallentando al fine

72 1. Solo *mf* *espressivo* *p*

Vln. I *mp*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Db. *mp* *p* div.

3. Lady Stamford's Waltz

(Elizabeth, Countess of Stamford)

'Nostalgically' (♩. = c. 68)

(div.)

Violin I

Violin II

Viola

Violoncello

Double Bass

Violin I: *p* (div.)

Violin II: *p*

Viola: *p*

Violoncello: *p*

Double Bass: *se*

6 unis. Soli

Vln. I

Vln. II

Vla.

Vc.

Db.

mp *espressivo*

mp

mp

p *legato*

p *legato*

p

Soli

12

Vln. I

Vln. II

Vla.

Vc.

Db.

mp espressivo

p

p

(p)

(p)

pizz.

(p) l.v.

div. Soli

div.

mp espressivo
unis. quasi 3/4 time

p legato

17

Vln. I

Vln. II

Vla.

Vc.

Db.

C

22

Vln. I

Vln. II

Vla.

Vc.

Db.

mf espressivo
quasi 3/4 time

mp espressivo

mp

div. arco

mp

sim.

27

Vln. I

Vln. II

Vla.

Vc.

Db.

unis. pizz.

D

32

Vln. I *f*

Vln. II *mf* sotto voce

Vla. *mf*

Vc. *mf*

Db. *mf* 'playfully'

mix of 6/8 + 3/4 tempi

E

37

Vln. I *ff*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

arco

pizz.

41

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

Vln. II *f* *mf* *mp* *p*

Vla. *mf* *mp*

Vc. *mf* *p*

Db. *mf* *mp* *p*

45

Vln. I

mp

Vln. II

p

Vla.

p

Vc.

mp

Db.

mp

div.

mp

Soli

mf

p sotto voce

unis.

mf

p

arco

p

50

Vln. I

p sotto voce

Vln. II

Vla.

Vc.

Db.

53

Vln. I

Vln. II

div.

Vla.

Vc.

Db.

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60

Vln. I

Vln. II

Vla.

Vc.

Db.

This musical score page contains measures 60 through 63. The instruments are Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is B-flat major (two flats). Measure 60 shows the Violin I and II parts with eighth-note patterns, while the Viola, Violoncello, and Double Bass parts have longer note values. Measures 61 and 62 continue these patterns with some melodic development in the strings. Measure 63 concludes the section with sustained notes in the lower strings and a final melodic phrase in the Violin I part.

H

64

Vln. I

Vln. II

Vla.

Vc.

Db.

f

f

mf

mf legato

mf legato

arco

mf

mf

67

Vln. I

Vln. II

Vla.

Vc.

Db.

unis.

mf

71

Vln. I

Vln. II

Vla.

Vc.

Db.

mf poco a poco diminuendo

mf poco a poco diminuendo

mp poco a poco diminuendo

mp poco a poco diminuendo

mp poco a poco diminuendo

J Poco a poco rallentando al fine

75

Vln. I

Vln. II

Vla.

Vc.

Db.

mp poco a poco diminuendo

mp poco a poco diminuendo

p poco a poco diminuendo

p poco a poco diminuendo

p poco a poco diminuendo

78

Vln. I

Vln. II

Vla.

Vc.

Db.

div.

Not for use in rehearsal or performance

81

Vln. I

Vln. II

Vla.

Vc.

Db.

p

pp

p

pp

pp

pp

pp

pp

pp

4. Ad Astra

(W. R. Ellis RAF & C. J. Searle Royal Signals)

Moderato (♩ = c. 70) - quasi double string orchestra

Violin I (div.) *mp legato*

Violin II (div.) *mp legato*

Viola (div.) *mp legato*

Violoncello (div.) *mp legato*

Double Bass

8

Vln. I *poco a poco crescendo*

Vln. II *poco a poco crescendo*

Vla. *poco a poco crescendo*

Vc. *poco a poco crescendo*

Db.

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15 **A**

Vln. I *mf*

Vln. II *mf legato*

Vla. *mf*

Vc. *mf*

Db. *mf legato*

21

Vln. I *poco a poco crescendo*

Vln. II *poco a poco crescendo*

Vla. *poco a poco crescendo*

Vc. *poco a poco crescendo*

Db. *poco a poco crescendo*

B

28

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

36

Vln. I *poco a poco diminuendo*

Vln. II *poco a poco diminuendo*

Vla. *poco a poco diminuendo*

Vc. *poco a poco diminuendo*

Db. *poco a poco diminuendo*

mf

mf

mf

mf

mf

1. pizz.

mf l.v.

D Poco a poco rallentando al fine

51

Poco a poco rallentando al fine

Vln. I

Vln. II

Vla.

Vc.

Db.

artificial harmonic

pp

natural harmonic

pp

p

pp

pp

pp

pp unis.

div. arco

pp

5. Machine Man

(Curtis Sparkes)

Molto ritmico (♩ = c. 134) (2+2+3)

Violin I *div.* *ffz*

Violin II *div.* *ffz*

Viola *fp martellato* *fp* *sim.*

Violoncello *fp sul ponticello* *fp* *sim.*

Double Bass *a2 pizz.* *f* *sim.*

Vln. I *4* *mf* *fz* *unis.*

Vln. II *mf* *fz* *unis.*

Vla. *mf* *fz*

Vc. *1.* *2.*

Db. *mf (light accents)* *mf (light accents)*

7

Vln. I *mf* *fz*

Vln. II *mf* *fz*

Vla. *mf* *fz*

Vc. *1.* *2.*

Db. *1.*

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10

Vln. I

Vln. II

Vla.

Vc.

Db.

mf *f* *mf* *f* *f*

A

div. *ffz*

13

Vln. I

Vln. II

Vla.

Vc.

Db.

f

16

Vln. I

Vln. II

Vla.

Vc.

Db.

fp *sul ponticello* *fp*

fp *martellato* *fp*

f

19

Vln. I *sim.*

Vln. II *sim. nat.*

Vla. *mf fz*

Vc. *nat. mf fz*

Db.

22

Vln. I *fz mf nat. fz*

Vln. II *fz mf nat. fz*

Vla. *mf fz*

Vc. *mf fz*

Db. 1. *mf (heavy accents)* 2. *mf (light accents)*

fp martellato sul ponticello

25

Vln. I *mf fz fp fz*

Vln. II *mf fz fp fz*

Vla. *sim. nat. div. fz*

Vc. *sim. 1. fp nat. fz mf*

Db. 2. *mf fz*

B

28

Vln. I *f* *fz*

Vln. II *fp* *fz*

Vla. *fp* *fz* *fp sul ponticello* *fp martellato*

Vc. *f* *fz* *fp martellato* *fp sul ponticello*

Db. *mf* *fz* *f*

un.

a2

31

Vln. I *mf* *fp* *gliss*

Vln. II *mf* *fp* *mf*

Vla. *fp sul ponticello* *fp martellato* *fp sul ponticello*

Vc. *fp martellato* *fp sul ponticello* *fp martellato*

Db. *mf*

34

Vln. I *f* *fz* *mf* *fz* *mf* *fz*

Vln. II *f* *fz* *mf* *fz* *mf* *fz*

Vla. *fp martellato* *fp sul ponticello*

Vc. *fp sul ponticello* *fp martellato*

Db.

div. *un.*

37

Vln. I

Vln. II

Vla.

Vc.

Db.

div.

unis.

div. pizz.

mf *fz* *mf* *fz* *mf* *fz* *ffz*

40

Vln. I

Vln. II

Vla.

Vc.

Db.

C

unis. arco

pizz.

mf *fz* *mf* *fz* *mf* *fz* *fp*

1. 2.

43

Vln. I

Vln. II

Vla.

Vc.

Db.

mf *fz* *mf* *fz* *mf* *fz* *mf* *fz*

1. 2. 1.

sim.

46

Vln. I *mf* *fz* *mf* *fp*

Vln. II *mf* *fz* *mf* *fp*

Vla. *mf* *ffz* *div. a 4* *unis. arco* *mf*

Vc. *fz* *fz* *fz* *fz*

Db. 2. 1. 2. (2.) *fz* *mf*

49

Vln. I *fz* *div. pizz.* *p 'dry'*

Vln. II *fz* *div. pizz.* *p 'dry'* *p 'dry'*

Vla. *f* *p* *fz* *p* *sul pont.* *fz*

Vc. *nat.* *fp* *p* *fz* *p* *sul pont.*

Db. *fz* *fz* *fz* *fz*

D

Not for use in rehearsal or performance

53

Vln. I *poco a poco crescendo*

Vln. II *poco a poco crescendo*

Vla. *p* *fz* *p* *fz* *p* *fz*

Vc. *fz* *p* *fz* *p* *fz* *p*

Db. 2. 1. *p* *mp* *mp* *mf*

56

Vln. I arco (div.) *ffz*

Vln. II arco (div.) *ffz*

Vla. *fp* (sul ponticello) *fp* *sim.*

Vc. *fz* *p martellato* *fp* *sim.*

Db. *fz* *p martellato* *fp* *sim.*

59

Vln. I *f* unis. pizz. **E**

Vln. II unis. *pizz.*

Vla. (from sul pont. into nat.) *fz* *p* (from sul pont. into nat.)

Vc. *fz* *p* (from sul pont. into nat.)

Db. *fz* *p* *div.* *p 'dry'*

Not for use in rehearsal or performance

63

Vln. I

Vln. II

Vla. *div. (nat.)* *p* *fz*

Vc. *div. pizz.* *p 'dry'* *p*

Db. *p 'dry'*

67

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

div.

unis.

p

fz

sim.

fz

sim.

70

Vln. I

Vln. II

Vla.

Vc.

Db.

unis.

div.

p

fz

div. a 4

div.

fz

ffz

f

unis.

div.

p

fz

div. a 4

div.

ffz

f

unis.

arco (div.)

fz

f (open strings)

a2 (unis.)

f

F 'Celebratory' - 'bucolic'

73

Vln. I

Vln. II

Vla.

Vc.

Db.

Measures 73-75: Vln. I and II play eighth-note patterns. Vla. plays sixteenth-note patterns. Vc. and Db. provide harmonic support with sustained notes and eighth notes.

76

Vln. I

Vln. II

Vla.

Vc.

Db.

Measures 76-78: Vln. I and II play eighth-note patterns. Vla. plays sixteenth-note patterns. Vc. and Db. provide harmonic support with sustained notes and eighth notes.

79

Vln. I

Vln. II

Vla.

Vc.

Db.

Measures 79-81: Vln. I and II play eighth-note patterns. Vla. plays sixteenth-note patterns. Vc. and Db. provide harmonic support with sustained notes and eighth notes.

82

Vln. I *ff*

Vln. II *ffp* unis.

Vla. *ffz* unis.

Vc. *ffp* *ffz* Soli *mf*

Db. *ff-p* *fz* *f* (a2) *fz*

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G 'St. Mark's Hymn' (BROCKHAM - Music: Jeremiah Clarke (1670-1707)
(adapted by M. E.) - with 'majesty'

84

Vln. I *fz*

Vln. II *mf legato*

Vla. *mf legato*

Vc. *f legato* unis.

Db. *mf legato*

90

Vln. I

Vln. II

Vla.

Vc.

Db.

div.

div.

unis.

H

f

f

f

f

f

3

94

Vln. I

Vln. II

div. unis. div. unis.

Vla.

div. unis.

Vc.

Db.

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