

MEM110

Martin Ellerby

A BRIDGEWATER SERENADE

(Tributes for String Orchestra)

for String Orchestra

Duration: c. 16 minutes

Parts available:

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Recorded on:

Ad Astra
Music for String Orchestra

UNCM String Orchestra
Conducted by Richard Howarth

MEM Recordings
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Composer's Programme Notes:

A BRIDGEWATER SERENADE (Tributes for String Orchestra) (2016)

To Mr Ben Bridgewater

The seven movements of this light hearted set of miniatures pay tribute by means of allusion and suggestion to the various composers contained within. They are not meant to be copies of these composers' styles but rather brief salutes to a group of them I have felt to have contributed enormously to either British string music or 'light music', as a once reverential term described it. They are as follows:

1. **Caprice** (Edward Elgar) – despite his towering contribution to the repertoire in its grandest forms, Elgar wrote a good deal of light music all of which is of the highest quality. I have endeavoured to capture his essential 'English' sound in this opening movement.
2. **Barcarolle** (Frederick Delius) – the rich sound that Delius delivered in his miniature tone poems is referenced here though the closing cadence refuses to allow a glowing sunset – more of a sigh before night falls.
3. **Fughette** (Gustav Holst) – this lively movement, using fugal devices, parades Holst's own excursions with the fugue notably to be found in his popular *St. Paul's Suite*. In 2003 I was the happy recipient of a Holst Award to help commission my *Cabaret Concerto*. Thanks, Gustav!
4. **Tristessee** (W. S. Lloyd Webber) – I studied with this composer at the RCM in London – he was the finest contrapuntalist I ever met! However, in his personal life he was a sad, essentially gentle figure, his own highly romantic music (for example the sensuous tone poem *Aurora*) considered out of time and place. My own effort, as here presented, is tinged with sadness rather than being a ceaseless elegy.
5. **Aquerelle** (Percy Faith) – Faith was a very successful arranger during the golden period of light music. I was very much attracted to his use of chromatic counterpoint in the inner parts alongside a preference for rich textures bordering on the over-romantic!
6. **Vignette** (William Walton) – this takes its inspiration from Walton's *Death of Falstaff*, music he wrote for the 1944 film *Henry V* later made into a concert suite. Although mine is not such a pure *passacaglia* as Walton's, the essence of the continually repeated motif is adhered to throughout. I'd like to think there is something of the 'air of Agincourt' about this particular movement, the field of which I have twice visited.
7. **Caravelle** (Eric Coates) – arguably the king of British light music, Coates wrote some of the most enduring tunes of his times and they still ring true today! My personal finale is a *giocoso* 'happy feeling' affair with a central interlude where I attempt the grand melody myself. The music then returns to the opening material to conclude in a mood of much joy and celebration.

I am aware that '*fughette*' is an incorrect spelling ('*fughetta*' is correct) but I fancied all the subtitled individual movements, like the overall title, to end with an 'e' so there!

There is an intended link with the main title, which to all intents and purposes refers to the Bridgewater Canal in my own locale, and the dedicatee of this work Mr Ben Bridgewater. Ben is a renowned heart surgeon who receives the overall dedication of *A Bridgewater Serenade* for successfully taking apart and returning to health the very composer of this work.

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"Bliss was it in that dawn to be alive..." - William Wordsworth

Performance Notes – Richard Howarth:

- Movt. 3 Playful. Strictly no rit. at the end.
Movt. 5 A feeling of one in a bar
Movt. 7 Short chords – divide the divisi if necessary. At letter [E], let the cellos sing through the texture joined by first violins at letter [F].

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 RAH (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 2008 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 Mr Ben Bridgewater

A BRIDGEWATER SERENADE

(Tributes for String Orchestra)

Edited by Richard Howarth

MARTIN ELLERBY

1. Caprice

(Edward Elgar)

Un poco moderato ($\text{♩} = \text{c. } 88$)

Violin I
Violin II
Viola
Violoncello
Double Bass

The musical score consists of five staves for string instruments. The key signature is four sharps. The tempo is indicated as 'Un poco moderato' with a quarter note equivalent to approximately 88 BPM. Measure numbers 1 through 4 are shown above the staves. The first measure starts with Violin I playing eighth-note pairs. Measures 2 and 3 show a repeating pattern of eighth-note pairs with dynamic markings 'mp legato'. Measure 4 concludes with a dynamic 'mp legato'.

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

Measure 5 begins with Violin I playing eighth-note pairs. Measures 6 and 7 continue the pattern. Measure 8 shows a change in texture with 'div.' (divisi) markings. Measures 9 and 10 show further variations. A large diagonal watermark reading 'Perusal Score Only Not for rehearsal or Performance' is overlaid across these measures. Measure 11 concludes with a dynamic 'mp legato'.

A

10 div. unis. *mf* unis. *mf* *mf* *mf* *mf*

Violin I
Violin II
Viola
Vc.
Db.

Measure 10 starts with 'div.' markings. The section continues with 'unis.' (unison) entries. Measures 11 and 12 show eighth-note pairs. Measures 13 and 14 show sixteenth-note patterns. Measures 15 and 16 show eighth-note pairs again. Measures 17 and 18 show sixteenth-note patterns. Measures 19 and 20 conclude with eighth-note pairs. The dynamic 'mf' is used throughout this section.

15

Vln. I

Vln. II

Vla.

Vc.

D. b.

B

div.

p

pp soto voce

p legato

Soli

mp espressivo

p legato

19

Vln. I

Vln. II

Vla.

Vc.

D. b.

poco a poco crescendo

p legato

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23

Vln. I

Vln. II

Vla.

Vc.

D. b.

unis.

mp

p

mp

p

mp

p

mp

p

mp

p

(bravura)

C

27

Vln. I div.

Vln. II Soli *mp expressivo*

Vla. *p legato*

Vc. *p legato*

D. b.

31

Vln. I unis.

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D. b.

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D

34

Vln. I *p*

Vln. II *p*

Vla. *p legato*

Vc. *p legato*

D. b. *p*

39

Vln. I

Vln. II

Vla.

Vc.

Db.

div.

div.

E

43

Vln. I

Vln. II

Vla.

Vc.

Db.

mf
unis.

mf

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Un poco a poco rallentando al fine

47

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

(bravura)

mp

mp

mp

2. Barcarolle

(Frederick Delius)

Valse lent ($\text{♩} = \text{c. } 86$)

Violin I

Violin II

Viola

Violoncello

Double Bass

6

A

Vln. I

Vln. II

Vla.

Vc.

D. b.

II

B Ritenuto

Vln. I

Vln. II

Vla.

Vc.

D. b.

C A tempo

16

Vln. I

Vln. II

Vla.

Vc.

D. b.

unis.
p
unis.
p
unis.
p
pizz.
p

D

21

Vln. I

Vln. II

Vla.

Vc.

D. b.

arco
div.
unis. pizz.

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26

Vln. I

Vln. II

Vla.

Vc.

D. b.

unis. pizz.
arco
arco

E

31

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

36

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

F Ritenuto

G A tempo

40

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

H

44

Vln. I

Vln. II

Vla.

Vc.

D. b.

mf

div.

f glorioso

mf

div.

f glorioso

mf

unis.

f glorioso

mf

f glorioso

48

Vln. I

Vln. II

Vla.

Vc.

D. b.

div.

I Poco a poco rallentando al fine

51

Vln. I

Vln. II

Vla.

Vc.

D. b.

mf

p

pp

pp

div.

p

pp

pp

div.

p

pp

pp

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3. Fughette

(Gustav Holst)

Vivo ($\text{♩} = \text{c. } 112$)

Soli

Violin I

Violin II

Viola

Violoncello

Double Bass

A

Vln. I

Vln. II

Vla.

Vc.

Db.

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6

fz *mf*

Soli

B

Vln. I

Vln. II

Vla.

Vc.

Db.

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12

fz *mf*

Soli

fz *mf*

Soli

C

18

Vln. I *mf subito*

Vln. II *fz* *mf*

Vla. *fz* *mf*

Vc.

Db.

D

mf subito

mf subito

fz *mf*

fz *mf*

Soli

f

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23

Vln. I

Vln. II

Vla.

Vc.

Db.

(unis.)

fz (unis.)

fz (unis.)

fz (unis.)

fz (unis.)

fz

E

28

Vln. I

Vln. II

Vla.

Vc.

Db.

Soli

p

mp legato

p legato

p legato

mf

p *legato*

pizz.

p

33

Vln. I

Vln. II

Vla.

Vc.

Db.

div.

mf

mp

mp

mp

F

38

Vln. I

Vln. II

Vla.

Vc.

Db.

unis.

mp

unis.

(mp)

Soli

mf

div.

mf

mf

f

f

f

mf

44

Vln. I

Vln. II

Vla.

Vc.

Db.

unis.

f

f

(unis.)

(f)

(unis.)

(f)

v.

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G

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

arco Soli

Soli

f

H

I

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

Soli

f

fz mf

fz mf

J

K

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

Soli

f

fz

fz mf

fz

f

f

fz

fz

f

f

fz

fz

f

f

fz

fz

L

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

ff
ff
ff
(tr)
ffz

p legato
p legato
mf
Soli
mp legato

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

f
div.
div.
pizz.
p

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M

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

unis. Soli
div.
unis.
mp
mp
mp

81

Vln. I

Vln. II unis.

Vla. div.

Vc.

Db.

N Coda

85

Vln. I

Vln. II pizz.

Vla.

Vc. pizz.

Db.

90

Vln. I

Vln. II N.B. b (tr)

Vla.

Vc.

Db. div. arco

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4. Tristesse
(W. S. Lloyd Webber)

Adagietto ($\text{♩} = \text{c. } 54$)

Violin I

Violin II

Viola

Violoncello

Double Bass

mp espressivo

Vln. I

Vln. II

Vla.

Vc.

Db.

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Vln. I

Vln. II

Vla.

Vc.

Db.

A

mp espressivo

mf

div.

mf

d.

mf

mf

mf

B

15

Vln. I

Vln. II

Vla.

Vc.

Db.

mp poco a poco crescendo
unis.

mp poco a poco crescendo
unis.

mp poco a poco crescendo

20

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mf

mf

mf

mf

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C

24

Vln. I

Vln. II

Vla.

Vc.

Db.

p poco a poco crescendo

pizz.

p l.v. poco a poco crescendo

D

28

Vln. I div.

Vln. II div. nat.

Vla. div. nat.

Vc. div.

Db. arco

E

32

Vln. I unis. 3

Vln. II mp unis.

Vla. mp unis.

Vc. mp unis.

Db. 3 mp l.v. pizz.

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36

Un poco a poco ritenuto al fine

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

5. Aquerelle

(Percy Faith)

Gently 'lilting' (♩ = c. 96)

Violin I

Violin II

Viola

Violoncello

Double Bass

portamento

mp

mf

mp

mp

mp

a2 pizz.

mp l.v.

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A

Vln. I

Vln. II

Vla.

Vc.

Db.

portamento

mf

div.

(mf)

div.

mf

mf

div. nat.

mf

(div.)

mf l.v.

arco

mf legato

12

Vln. I portamento

Vln. II

Vla. nat.

Vc. unis.

D. b. arco
(arco)

div. portamento

f

unis.

f

f

pizz.

mp

mf

mf

mp

mf

mf

mp

mf

B

17

Vln. I mp portamento mp

Vln. II unis. mp mf mp

Vla. mp nat. mp

Vc. mp nat. mp

D. b. unis. mp l.v.

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C

23

Vln. I portamento

Vln. II *mf*

Vla. nat.

Vc. nat. div.

Db. (div.)

mf *legato*

26

Vln. I *mp* *mf*

Vln. II

Vla.

Vc. *mf*

Db.

portamento

Vln. I

Vln. II

Vla.

Vc.

D. b.

portamento portamento D

f

mf = p

f

mf

unis. Soli

mf

unis. arco

mp = mf

f

mf

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Vln. I

Vln. II

Vla.

Vc.

Db.

unis.

mf

unis.

div.

f

div.

f

3

f

pizz.

f

3

f

E

41

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

portamento

mp unis. mp mf mp

nat.

mp mp

nat.

mp

mp l.v.

F

47

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

portamento

unis. mf

div.

trem. nat.

mf

nat.

div.

(div.)

(div.)

portamento

mf

(pizz.)

mf l.v.

arco

mf legato

52

Vln. I portamento

Vln. II *mp*

Vla. div. nat.

Vc. unis. nat.

Db. arco *mp* *mf*

f

f

f

f

pizz.

mf

pizz.

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G Coda

57

Vln. I *mp* legato

Vln. II unis. *mf* *mp* *mf*

Vla. unis.

Vc. *mp* legato

Db. *mp l.v.*

60

Vln. I

Vln. II

Vla.

Vc.

Db.

63

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Vln. I

Vln. II

Vla.

Vc.

Db.

6. Vignette

(William Walton)

Quasi chorale ($\text{♩} = \text{c. } 56$)

Violin I

Violin II

Viola

Violoncello

Double Bass

poco a poco crescendo

Vln. I

Vln. II

Vla.

Vc.

Db.

poco a poco crescendo

p

p

p

mp

A

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

poco a poco crescendo

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17

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mf

mf
div.

mf

mf

22

Vln. I

Vln. II

Vla.

Vc.

Db.

B

div.

f

div.

f

div.

f

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27

Vln. I

Vln. II

Vla.

Vc.

Db.

C

31

Vln. I unis.

Vln. II *mf*

Vla. unis.

Vc. *mf*

Vcl. unis.

Db. *mf*

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36

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Vcl. *div.*

Db. *mp*

7. Caravelle

(Eric Coates)

Giocoso (♩ = c. 120)

Violin I
Violin II
Viola
Violoncello
Double Bass

Soli

div.

unis. Soli

fz

mf

1. pizz.

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A

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

mf

unis.

unis.

2. pizz.

mp l.v.

7

Vln. I

Vln. II

Vla.

Vc.

Db. a2 *mp l.v.*

10

Vln. I

Vln. II

Vla. pizz.

Vc. pizz.

Db. *f*

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div.

arco Soli

arco Soli

mf *f* 1. pizz.

B

13

Vln. I *mp sotto voce* *f* *mp*

Vln. II *mp* *f* *mp*

Vla. *mf*

Vc. *mf*

Db. *mp l.v.* 2. pizz. *mp l.v.*

16

Vln. I unis. Soli
f *mp*

Vln. II *f* *mp*

Vla. *f*

Vc. *f*

Db. a2 arco

mp legato

mf
Soli
pizz.
mp
pizz.
mp

C

19

Vln. I Soli
fz

Vln. II Soli
fz

Vla. arco

Vc. arco

Db. 1. pizz.
fz

mp l.v.

mf

mf

mp

2. pizz.
mp l.v.

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22

Vln. I

Vln. II

Vla.

Vc.

Db. a2

mp l.v.

25

Vln. I

Vln. II

Vla.

Vc.

D. Db.

D

div.

f

mp sotto voce

mp

Soli

f

Soli

f

1.

mf

mf

mf l.v.

28

Vln. I

Vln. II

Vla.

Vc.

Db.

f

mp

f mp

f

mp l.v.

a2

mp l.v.

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31

Vln. I

Vln. II

Vla.

Vc.

Db.

Soli

mf

Soli

pizz.

mf

arco

mf

arco

f

f

f

E Trio

35

Vln. I

Vln. II

Vla.

Vc.

Db.

(a2) Soli

f l.v.

mf

div.

p legato

div.

8

p legato

div.

3 3 3 3

Soli

mf

mf

mf molto legato e espressivo

(a2) arco

p legato

f

p

f *fl.v.* *mf* *f* *p* *gato*

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Musical score for strings (Vln. I, Vln. II, Vla., Vc., Db.) showing measures 41-45. The score consists of five staves. Vln. I and Vln. II play eighth-note patterns with grace notes and slurs. Vla. and Vc. play sixteenth-note patterns. Db. provides harmonic support with sustained notes and bass lines. Measure 41 starts with a dynamic of $\frac{2}{4}$. Measures 42-45 start with $\frac{3}{4}$ dynamics. Measures 42-45 feature slurs and grace notes.

Soli **F**

Vln. I unis.

Vln. II

Vla.

Vc. (Soli)

Db. unis.

mf molto legato e espressivo

mp legato

mp legato

(Soli)

(mf molto legato e espressivo)

unis.

mp legato

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Vln. I

Vln. II

Vla.

Vc.

Db. div.

f

mf

mf

f

mf

50

Vln. I

Vln. II

Vla.

Vc.

Db.

G

53

Vln. I

Vln. II

Vla.

Vc.

Db.

Soli unis.

unis.

div.

mf

fz

unis. Soli

1. pizz.

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H

56

Vln. I *mf*

Vln. II *mf*
unis.

Vla. *mp*
unis.

Vc. *mp*

Db. *mp l.v.* 2. pizz. *mp l.v.*

59

Vln. I

Vln. II

Vla.

Vc.

Db. *(mp) l.v.*

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62

Vln. I

Vln. II

Vla. pizz.

Vc. pizz.

Db.

div. f

fz

arco

Soli

1.

arco

f

mf

f

v

v

v

v

I

Vln. I 65 *mp sotto voce* *f* *mp*

Vln. II *mp* *f* *mp*

Vla. *mf*

Vc. *mf*

Db. *f* 2. *mp l.v.* *mp l.v.*

Vln. I 68 *f* *mp* *unis.* Soli 5

Vln. II *f* *mp* *mf* Soli

Vla. *f* *mp*

Vc. *f* *mp*

Db. *arc* *legato*

Vln. I 71 *fz* *div.* *v.* *unis.* *mf* *fz* *ffz*

Vln. II *fz* *div. (Soli)* *f* *v.* *unis.* *mf* *fz* *ffz*

Vla. *fz* *div.* *v.* *unis.* *mf* *fz* *ffz*

Vc. *fz* *v.* *unis.* *mf* *fz* *ffz*

Db. *fz* *v.* *mf* *fz* *ffz*