CHIVALRY

Symphonic Tone Poem for Brass and Percussion

by MARTIN ELLERBY

Composer's programme notes:

CHIVALRY, with its various associations, is a title well suited to a brass band contest piece. I have taken the two principle themes of love and war and allowed them to compete against each other in what can be broadly described as a cinematic structure. The secondary title symphonic tone poem serves to enhance this reasoning. The art of courtly love, the devotion of knights to their ladies, the acts of heroism in the arena of the tournament and on the field of battle are presented here in a musical format in which the individual and the collective interest are represented by the deeds of musicians engaged in friendly combat. To assist both performers and audiences I have indicated a series of internal subtitles to illustrate, or suggest, the scene in question at each given moment in the journey. Although the work is presented without any breaks these are: Fanfare and Overture, Combat, 1st Romance, Pageant, 2nd Romance, Tournament, To the Warres, Honour (to Lucasta), 1st Crusade, 3rd Romance, Cortège, 2nd Crusade, 4th Romance and Finale. These sequences and their associated imagery should be broadly recognisable and part of the test is to bind them together in a progressive and convincing whole. To aid this, the remance element returns at various points as a common denominator. Other aspects have their moment, but do not reappear. I have deliberately eschewed incorporating cadenzas for the key soloists, though this is no way deprives anyone from their moment of special attention at some time during its progress. Rather I have ained at the dramatic and the lyrical, engaged in a language comparable with the golden age of Hollywood cinema, placing this within a concise framework, designed both to challenge and entertain.

One note of explanation – *To Lucasia* is a poem by Richard Lovelace written in the midst of the age of Chivalry, the final lines of which encapsulate the whole concept of the term:

I could not love the Deare) so much,

Loved I not Honov, more.

With this ir mind let battle commence and may love prove to be the greatest victor of all!

CHIVALRY was commissioned by Philip Biggs and Richard Franklin for the 2003 All England Masters Brass Band Championships and was first performed at the Corn Exchange, Cambridge on 25 May 2003.

The work is dedicated to Peter and Norma Wilson, two 'latter-day-chivalrists', in friendship.



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There are no tempo indications other than suggested metronome marks. These should be regarded as a maximum and are not writ-in-stone. A degree of rubato, particularly in the lyrical moments, may well enhance performances. There is no indication of the particular types of mutes to be employed—this is a matter of choice between directors and performers—although the mood should suggest suitable options. The timbral effect required by the percussionists, first encountered in bar 116 and returning from time to time, as the work unfolds, is to be ethereal. The composer sanctions a degree of experimentation here in order to realise a suitable effect and the mode of execution, as detailed in the score and parts, should be regarded as a suggest on, not a specific requirement. This aspect is therefore writ-in-water.

Percussion requirements:

PERCUSSION 1

Surrended Cymbil, Side Drum, Tantam (shared), Mark-tree, Glockenspiel (shared), Clashed Cymbals (shared).

PERCUSSION 2

Clashed Cymbals (shared), High and Low Suspended Cymbals, Triangle, Tubular Bells, Crockenspiel (shared), Vibraphone, Xylophone, Tam-tam (shared).

To Peter and Norma Wilson CHIVALRY Symphonic Tone Poem for Brass and Percussion











































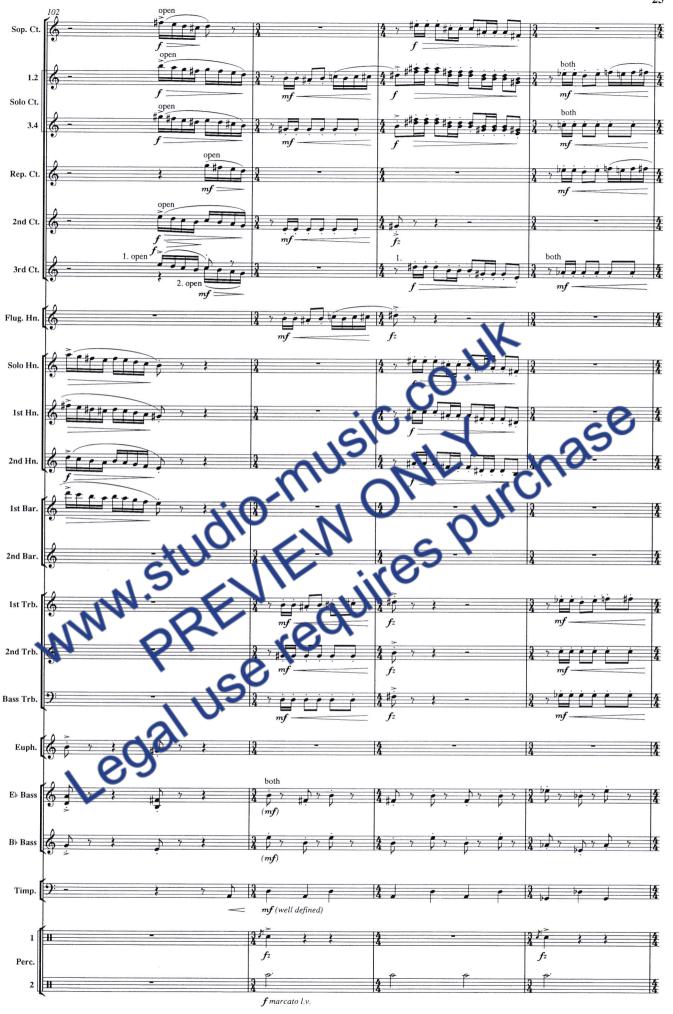


























































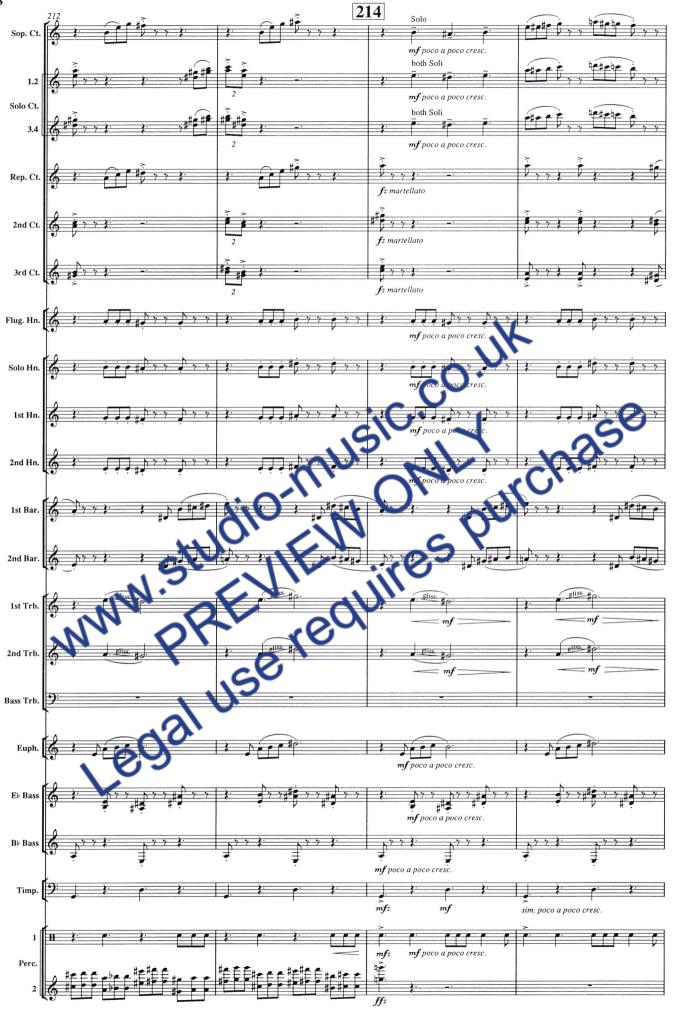








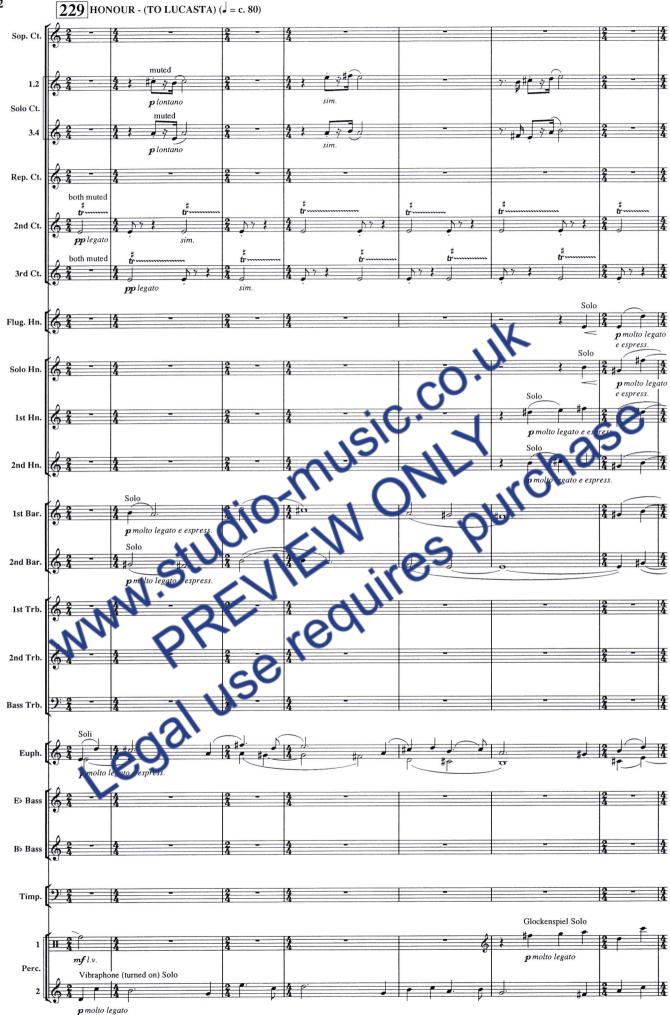






























































Pmolto ffz l.v. fffz l.v.

ffz l.v.

molto

p misterioso l.v. sim.

Perc.

2 H 4

ffz l.v.







