

MEM178

Martin Ellerby

THE WHISPERING KNIGHTS

(Standing Stones)

**for
Concert Band**

Full Score



MEM Publications

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THE WHISPERING KNIGHTS

Composer's Programme Notes:

The Whispering Knights are part of The Rollright Stones, three megalithic monuments all dating from different periods. They are located on a ridge in England, between the rivers Severn and Thames, on an edge of the Cotswold Hills, the road between them now a boundary between Warwickshire and Oxfordshire. The three icons there located are The King's Men (a ceremonial stone circle), The King Stone (a single standing stone) and The Whispering Knights, (a burial chamber) now no longer in its complete state, but nonetheless an impressive dolmen. The three stone complexes stand apart from each other giving them a greater sense of mystique and curious purpose than they already exude.

I chose to depict The Whispering Knights, in preference to their companions, due to its alluring musical title. Just who was buried here and in what rituals we can only imagine – they stand in tribute to their distant memory. This musical piece represents two things both presented at the same time: a past perspective and a contemporary one, the first what it might have been like then to have witnessed the stones' creation and perhaps a privileged ceremony, the second the modern day visitor, you or me, forming a cortège by the stones, armed with our imagination and a touch of fantasy. My 'whispering knights' are a noble crew, there's nothing at all daunting about their intent only a triumphal charisma. The single movement span lasts around 4 minutes, coming and going, as both parties pass by and around the stones in celebratory procession...

The Whispering Knights is dedicated to my walking companions, Jane Wilcox and Richard Parker, with whom I have marched many roads and reached several summits – this one is for them.

Martin Ellerby

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Performance Notes:

- a) Tenuto (-) markings indicate a slight emphasis to a note, reserving the accent (>) sign for a more pronounced effect.
- b) The horn parts have been restricted to two actual parts but should four horns be available the work will benefit from the written parts being doubled up.
- c) There are a few, limited, cues at key points in the score and parts to cover the absence of both bassoon and double bass. However these instruments are essential for a convincing performance of the work.
- d) The 'Silence' bar at the end of the work is to give a moment of respectful reflection to all concerned, both audience and players, on the spiritual nature of the subject matter – the conductor must judge the duration of this and execute it appropriately.

Instrumentation:

Piccolo
2 Flutes
Oboe

2 B flat 1st Clarinets
2 B flat 2nd Clarinets
2 B flat 3rd Clarinets

B flat Bass Clarinet
Bassoon

2 E flat Alto Saxophones
B flat Tenor Saxophone
E flat Baritone Saxophone

3 B flat Trumpets
2 F Horns (*NB parts can be doubled to make a 4 horn section)
3 Trombones (3rd Bass)
Euphonium (part in bass & treble clefs)
2 Tubas

Double Bass

Timpani

5 Percussion – Triangle, High & Low Suspended Cymbals, Tam-tam, Tubular Bells, Glockenspiel, Side Drum, Mark-tree.

Duration: circa 4 minutes

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Full Score: MEM178
Set of Parts: MEM178A

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THE WHISPERING KNIGHTS

(Standing Stones for Concert Band)

Moderato - quasi una processionale (♩ = c. 60)

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9 **A**

Picc.

Fls. 1.2

Ob.

1. 2. 1. 2. 1. 2. 1.

B♭ Cls. 2

3

B♭ Bass Cl.

Bssn.

E♭ Alto Saxs. 1.2

B♭ Ten. Sax.

E♭ Bar. Sax.

1. 2. Solo

B♭ Tpts.

2.3

F Horns

1. 2.

1.2

Trbs.

3

Euph.

Tubas 1.2

D. Bass

Timp.

1. 2.

Perc. 3

4

5

Side Drum (snare off)

25

Picc.

Fls. 1,2

Ob.

1

B♭ Cls. 2

3

B♭ Bass Cl.

Bssn.

E♭ Alto Saxes. 1,2

B♭ Ten. Sax.

E♭ Bar. Sax.

1

B♭ Tpts.

2,3

1

2

F Horns

1,2

Trbs.

3

Euph.

1

Tubas 1,2

D. Bass

Timp.

1

2

Perc. 3

4

5

E

32

Picc. *mf* *mp* *mp* *sim.*

Fls. 1.2 *mf* *mp* *sim.*

Ob. *mf* *mp* *sim.*

1 *mf* *mp legato*

B♭ Cls. 2 *mf* *mp legato*

3 *mf* *mp legato*

B♭ Bass Cl. *mf* *mp legato*

Bssn. *mf* *mp legato*

E♭ Alto Saxs. 1.2 *mf* *mp* *mp* 1. Solo 2. Solo

B♭ Ten. Sax. *mf* *mp legato*

E♭ Bar. Sax. (D. Bass cue) - play only in absense of DB *mf* *mp legato*

1 *mf* *mp* (senza sord.)

B♭ Tpts. *mf* *mp* con sord. 2.

2.3 *mf* *mp*

1 *mf* *mp* Solo

F Horns *mf* *mp* Solo

2 *mf* *mp*

1.2 *mf* *mp legato*

Trbs. *mf* *mp legato*

3 *mf* *mp legato*

Euph. *mf* *mp legato*

1 *mf* *mp legato*

Tubas 1.2 *mf* *mp legato* 2.

D. Bass *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Timp. *mf* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

1 *mf* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

2 *mf* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Perc. 3 *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

4 *mf* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

5 *mf* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

[illegible]

45

Picc. *f* *mf* *f* *mp* *mp*

Fls. 1.2 *f* *mf* *f* *mp*

Ob. *mf* *f* *mf* *f* *mp*

1. *f* *mf* *f* *mp legato* *mp legato*

B♭ Cls. 2. *mf* *f* *mf* *mp legato* *mp legato*

3. *mf* *f* *mf* *mp legato* *mp legato*

B♭ Bass Cl. *mp*

Bssn. *mp legato*

E♭ Alto Saxs. 1.2 *f* *mf*

B♭ Ten. Sax. *mp legato*

E♭ Bar. Sax. *mp*

1. *f* *mf*

B♭ Tpts. 2.3 *f* *mf*

1. *f* *mf*

F Horns 2. *f* *mf*

1.2 *f* *mf* *mp legato*

Trbs. 3. *f* *mf* *mp legato*

Euph. *f* *mf* *mp legato*

Tubas 1.2 *f* *mf* *mp legato*

D. Bass *mp l.v.*

Timp. Solo *f* *mf* *mp*

1. *f* *mp*

2. *mp l.v.* *mp l.v.*

Perc. 3. (snare on) *f*

4. *mp* *mp*

5. *f* *mp*

50

H

Picc.

Fls. 1,2

Ob.

1

B $\flat$ Cls. 2

3

B $\flat$ Bass Cl.

Bsn.

E $\flat$ Alto Saxes. 1,2

B $\flat$ Ten. Sax.

E $\flat$ Bar. Sax.

1

B $\flat$ Tpts.

2,3

1

F Horns

2

1,2

Trbs.

3

Euph.

Tubas 1,2

D. Bass

Timp.

1

2

Perc. 3

4

5

Silence