

MEM180

Martin Ellerby

CHIMERA

[‘Scherzo Demonesque’]

for
Divisi String Orchestra

Full Score

Not for Rehearsal or Performance
Perusal Score Only



MEM Publications

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CHIMERA ['Scherzo Demonesque']

Composer's Programme Notes:

In Greek mythology the Chimera was a monstrous creature made up from various animal parts. The term 'chimera' in modern times can now describe any hybrid creature. In the classical Greek sense it can be found in Homer's Iliad and Virgil's Aeneid. However, here in this musical composition, it is a title that lends itself to what is subtitled a 'Scherzo Demonesque' and scored for a divided string orchestra. The standard parts apply but are given two independent parts each including the lower Double Basses. Therefore it needs to be realised by a large, balanced ensemble of string players.

The impulse to write the piece was two-fold: initially a personal experience, followed by a request for a single movement work for string orchestra in the vein of a study, but an essentially musical rather than purely technical exercise. The first aspect was that of being prescribed a drug (beta-blocker) for all the right medical reasons but one that was known for certain possible side effects. I experienced bad dreams bordering on nightmares, all carefully documented as possible outcomes for certain takers of which I was a naïve customer! Suffice to say, I was taken off this drug and moved onto an alternative option. What this did achieve was for me to reflect the personal experience in the composition and mold my string study into a 'devil's scherzo', akin to the Danse Macabre of Saint-Saens, Mussorgsky's Night on the Bare Mountain and Berlioz's Dream of a Witches Sabbath, to mention a trio of similar well established models from another musical era. The strings are abundantly charged with playing col legno (with the wood of the bow) giving a hollow, percussive sound to a rhythmically charged ostinato figure, and pizzicato (plucked) in a more melodically framed canonic figure: these I call 'demons'. To contrast this, I placed two interludes, described as 'Tahiti' in the score, which are played arco (the standard bowed technique) and are lush and intended to represent a relaxation (perhaps on a desert island) within the dream, that is more welcome if short lived and cancelled out by the return of the 'demons'. There is also present a brief bridge passage (link) idea in the rhythmic idiom of a tango (South American dance) to enable a convincing fluency to the various sections.

This, from a listener's angle, is not written in a cinematic horror-film language, rather an emotionally textured, structured style, certainly relentless and obsessive, possibly with a sense of off-beat humour – it should be fun to play – as the coda (close) depicts most forthrightly. It lasts some four and a half minutes, long enough for a chimera to come and terrorise anyone!

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Duration: 4.30 minutes

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Performance Notes:

- a) In all parts the use of tenuto and standard accent signs are applied to differentiate between a light accent (tenuto: -) and heavier accent (the conventional accent sign: >).
- b) The distribution of the divided (divisi) parts is at the discretion of the conductor in charge and in relation to their numbers in each instrument category. The parts are printed to allow for some internal movement here as they are printed on two staves per instrument family.

Composer Biography: please visit www.martinellerby.com

Recording Information: please visit www.martinellerby.com

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CHIMERA

['Scherzo Demonesque']
for
Divisi String Orchestra

MARTIN ELLERBY

Allegro intenso (♩ = c. 86)

The musical score is arranged in five systems, each with two staves. The instruments are Violin I, Violin II, Viola, Violoncello, and Double Bass. The score begins with a *pizz.* (pizzicato) instruction and a dynamic marking of *fz* (forzando). The Viola part features *col legno* and *fritrico* markings, with triplet rhythms. The Violoncello and Double Bass parts also feature *fz* and *f* markings. The score concludes with a *mf* (mezzo-forte) dynamic marking.

A ['Demons']

The image shows a musical score for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is for rehearsal mark A, titled 'Demons'. The music begins at measure 6. The Vln. I and Vln. II parts have a melodic line starting in measure 6 with a mezzo-piano (*mp*) dynamic. The Vla. part features a triplet pattern starting in measure 6, with dynamics ranging from mezzo-forte (*mf*) to mezzo-piano (*mp*). The Vc. and Db. parts are mostly silent, with some notes appearing in measure 6. A large, diagonal watermark reading 'Not for Rehearsal Score Only' is overlaid across the entire page.

B

21

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mf

mp

mf

mp

mf

mp

mf

mp

mf

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Musical score for Violin I, Violin II, Viola, Violoncello, and Double Bass, measures 26-30. The score is written in a key signature of one flat (B-flat) and a common time signature. The Violin I and II parts feature melodic lines with accents and dynamic markings of *mf* and *fz*. The Viola part consists of triplet patterns with a dynamic marking of *f*. The Violoncello and Double Bass parts provide harmonic support with dynamic markings of *f*. A large diagonal watermark reading "Not for Rehearsal Score Only" is overlaid on the score.

C

31

Vln. I

Musical notation for Violin I (Vln. I) in treble clef. It consists of two staves. The first staff starts with a dynamic marking of *f* and has a fermata over the first measure. The second staff also starts with *f*. Both staves have rests in the second and third measures. In the fourth measure, the first staff has a dynamic marking of *fz* and a fermata over the first note. The second staff has a dynamic marking of *fz* and a fermata over the first note. In the fifth measure, the first staff has a dynamic marking of *mp* and a fermata over the first note. The second staff has a dynamic marking of *mp* and a fermata over the first note.

Vln. II

Musical notation for Violin II (Vln. II) in treble clef. It consists of two staves. The first staff starts with a dynamic marking of *fz* and a fermata over the first note. The second staff also starts with *fz* and a fermata over the first note. Both staves have rests in the second and third measures. In the fourth measure, the first staff has a dynamic marking of *f* and a fermata over the first note. The second staff has a dynamic marking of *fz* and a fermata over the first note. In the fifth measure, the first staff has a dynamic marking of *fz* and a fermata over the first note. The second staff has a dynamic marking of *fz* and a fermata over the first note.

Vla.

Musical notation for Viola (Vla.) in alto clef. It consists of two staves. Both staves have rests in the first, second, and third measures. In the fourth measure, the first staff has a dynamic marking of *pizz.* and a fermata over the first note. The second staff has a dynamic marking of *pizz.* and a fermata over the first note. In the fifth measure, both staves have rests.

Vc.

Musical notation for Violoncello (Vc.) in bass clef. It consists of two staves. Both staves are marked *col legno* and *(f) ritmico*. They feature triplet patterns in the first, second, and third measures. In the fourth measure, the first staff has a dynamic marking of *mp* and a fermata over the first note. The second staff has a dynamic marking of *mp* and a fermata over the first note. In the fifth measure, both staves have triplet patterns.

Db.

Musical notation for Double Bass (Db.) in bass clef. It consists of two staves. Both staves have rests in the first, second, and third measures. In the fourth measure, the first staff has a dynamic marking of *mp* and a fermata over the first note. The second staff has a dynamic marking of *mp* and a fermata over the first note. In the fifth measure, the first staff has a dynamic marking of *mp* and a fermata over the first note. The second staff has a dynamic marking of *mp* and a fermata over the first note.

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45

Vln. I

Vln. II

Vla.

Vc.

Db.

The image shows a page of a musical score for string instruments, starting at measure 45. The instruments are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in treble clef for the violins and bass clef for the other instruments. The key signature has one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *mf* (mezzo-forte), *fz* (forzando), and *(fz)*. There are also accents and slurs throughout the piece. A large, diagonal watermark across the page reads "Not for Perusal Score Only".

E

50

Vln. I

Vln. II

Vla.

Vc.

Db.

f *fz* *col legno* *mf* *f* *fritmico*

(fz) *col legno* *mf* *fritmico*

(fz) *col legno* *mf* *fritmico*

(fz) *col legno* *mf* *f*

fz *col legno* *mf* *f*

f *f* *f*

fz

60

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz. arco (non div.) fz mp

pizz. arco (non div.) fz mp

pizz. fz

pizz. fz

col legno f 3 3 3 mf 3 3

col legno f 3 3 3 mf 3 3

col legno f 3 3 3

arco (non div.) p legato

arco (non div.) p legato

pizz. mf open strings f fz

pizz. mf open strings f fz

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68

Vln. I

Vln. II

Vla.

Vc.

Db.

p *sec* *mp* *p* *mf* *col legno*₃

p *sec* *mp* *p* *mf* *col legno*₃

arco *#b* *p* *mp* *p* *mp* *mf* *col legno*₃

mp *pizz.* *arco* *p* *mp* *mf* *col legno*₃

3 *3* *3* *3* *3* *3* *3* *3*

sec *sec* *col legno*₃ *mf* *3* *3*

sec *arco* *sec* *col legno*₃ *mf* *3* *3*

sec

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G

73

The musical score consists of five staves, each representing a different instrument. The Violin I (Vln. I) and Violin II (Vln. II) staves are in treble clef. The Viola (Vla.) and Violoncello (Vc.) staves are in alto and bass clef respectively. The Double Bass (Db.) staff is in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings. A large diagonal watermark reading "Not for Rehearsal Score Only Performance" is overlaid across the entire page.

Instrument	Staff	Dynamic Markings	Performance Indicators
Vln. I	1	<i>fz</i> , <i>mf</i> , <i>f</i>	<i>pizz.</i> , accents
Vln. II	2	<i>fz</i> , <i>f</i> , <i>mf</i> , <i>fz</i> , <i>mf</i> , <i>fz</i> , <i>mf</i> , <i>f</i>	<i>pizz.</i> , accents
Vla.	3	<i>fz</i> , <i>mf</i> , <i>fz</i> , <i>mf</i> , <i>fz</i> , <i>f</i>	<i>pizz.</i> , accents, <i>col legno</i> , triplets
Vc.	4	<i>fz</i> , <i>f</i> , <i>mf</i> , <i>fz</i> , <i>f</i> , <i>fz</i> , <i>f</i> , <i>fz</i> , <i>fz</i>	<i>pizz.</i> , accents
Db.	5	<i>f</i> , <i>fz</i> , <i>f</i> , <i>fz</i> , <i>f</i> , <i>fz</i> , <i>f</i> , <i>fz</i> , <i>fz</i>	<i>pizz.</i> , accents

78

Vln. I

Vln. II

Vla.

Vc.

Db.

col legno

f

col legno

f

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H ['Demons']

Musical score for measures 83-85. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.), and Double Bassoon (Db.).

- Vln. I:** Treble clef, 4/4 time. Measures 83-85. Dynamics: *mf* (measures 83-84), *f* (measure 85). Accents are present on notes in measures 84 and 85.
- Vln. II:** Treble clef, 4/4 time. Measures 83-85. Dynamics: *mf* (measures 83-84), *f* (measure 85). Accents are present on notes in measures 84 and 85.
- Vla.:** Alto clef, 4/4 time. Measures 83-85. Dynamics: *f* (measures 83-85). Triplet markings (3) are present in measures 83-85.
- Vc.:** Bass clef, 4/4 time. Measures 83-85. Dynamics: *f* (measures 83-85). Triplet markings (3) are present in measures 83-85.
- Db. (top):** Bass clef, 4/4 time. Measures 83-85. Dynamics: *f* (measures 83-85). *col legno* instruction is present in measure 83.
- Db. (bottom):** Bass clef, 4/4 time. Measures 83-85. Dynamics: *f* (measures 83-85). *col legno* instruction is present in measure 83.

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96

arco

mp *pp* *poco a poco cresc.*

Vln. I

mp *p* *poco a poco cresc.*

Vln. II

poco *a poco cresc.*

poco a poco cresc. arco *mp*

Vla.

poco a poco cresc.

poco a poco cresc.

Vc.

poco *a poco cresc.*

poco a poco cresc.

Db.

poco a poco cresc.

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107 **J**

Vln. I

Musical notation for Violin I, measures 107-111. The staff shows a melodic line with triplets and dynamic markings from *mp* to *mf*.

Vln. II

Musical notation for Violin II, measures 107-111. The staff shows a melodic line with triplets and dynamic markings from *mp* to *mf*.

Vla.

Musical notation for Viola, measures 107-111. The staff shows a sustained melodic line with dynamic markings from *p legato* to *mp*.

Vc.

Musical notation for Violoncello, measures 107-111. The staff shows a sustained melodic line with dynamic markings from *p legato* to *mp*.

Db.

Musical notation for Double Bass, measures 107-111. The staff shows a sustained melodic line with dynamic markings from *p legato* to *mp*.

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K

112

Vln. I

Musical notation for Violin I (Vln. I) showing two staves. The first staff contains a series of eighth-note triplets with accents and dynamic markings. The second staff contains a similar triplet pattern. A large diagonal watermark is overlaid across the score.

Vln. II

Musical notation for Violin II (Vln. II) showing two staves. The first staff contains a series of eighth-note triplets with accents and dynamic markings. The second staff contains a similar triplet pattern. A large diagonal watermark is overlaid across the score.

Vla.

Musical notation for Viola (Vla.) showing two staves. The first staff contains a series of eighth-note triplets with accents and dynamic markings. The second staff contains a similar triplet pattern. A large diagonal watermark is overlaid across the score.

Vc.

Musical notation for Violoncello (Vc.) showing two staves. The first staff contains a series of eighth-note triplets with accents and dynamic markings. The second staff contains a similar triplet pattern. A large diagonal watermark is overlaid across the score.

Db.

Musical notation for Double Bass (Db.) showing two staves. The first staff contains a series of eighth-note triplets with accents and dynamic markings. The second staff contains a similar triplet pattern. A large diagonal watermark is overlaid across the score.

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117

Vln. I

Musical notation for Violin I (Vln. I) consisting of two staves. The top staff features a melodic line with eighth-note triplets and accents. The bottom staff provides a harmonic accompaniment with eighth-note triplets.

Vln. II

Musical notation for Violin II (Vln. II) consisting of two staves. The top staff has a melodic line with accents and rests. The bottom staff has a harmonic accompaniment with eighth-note triplets.

Vla.

Musical notation for Viola (Vla.) consisting of two staves. The top staff has a melodic line with eighth-note triplets and accents. The bottom staff has a harmonic accompaniment with eighth-note triplets.

Vc.

Musical notation for Violoncello (Vc.) consisting of two staves. The top staff has a melodic line with eighth-note triplets and accents. The bottom staff has a harmonic accompaniment with eighth-note triplets.

Db.

Musical notation for Double Bass (Db.) consisting of two staves. Both staves are currently empty, indicating that the instrument is silent for this section.

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L

121

Vln. I

Two staves for Violin I. Both staves play a triplet of eighth notes. The first staff has a dynamic marking of *p poco a poco cresc.*

Vln. II

Two staves for Violin II. Both staves play a triplet of eighth notes. The first staff has a dynamic marking of *p poco a poco cresc.*

Vla.

Two staves for Viola. Both staves play a triplet of eighth notes. The first staff has a dynamic marking of *p poco a poco cresc.* and the instruction *col legno*.

Vc.

Two staves for Violoncello. Both staves play a triplet of eighth notes. The first staff has a dynamic marking of *p poco a poco cresc.* and the instruction *col legno*.

Db.

Two staves for Double Bass. Both staves play a triplet of eighth notes. The first staff has a dynamic marking of *p poco a poco cresc.* and the instruction *col legno*.

Two staves for Double Bass. Both staves play a triplet of eighth notes. The first staff has a dynamic marking of *p poco a poco cresc.* and the instruction *col legno*.

Two staves for Double Bass. Both staves play a triplet of eighth notes. The first staff has a dynamic marking of *p poco a poco cresc.* and the instruction *col legno*.

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125

Vln. I

Musical notation for Violin I, measures 125-129. The staff shows a melodic line with triplets and accents. Dynamics include *(mp)*, *(mf)*, and *f*. The key signature has one flat.

Vln. II

Musical notation for Violin II, measures 125-129. The staff shows a melodic line with triplets and accents. Dynamics include *(mp)*, *(mf)*, and *f*. The key signature has one flat.

Vla.

Musical notation for Viola, measures 125-129. The staff shows a melodic line with triplets and accents. Dynamics include *(mp)*, *(mf)*, and *f*. The key signature has one flat.

Vc.

Musical notation for Violoncello, measures 125-129. The staff shows a melodic line with triplets and accents. Dynamics include *(mp)*, *(mf)*, and *f*. The key signature has one flat.

Db.

Musical notation for Double Bass, measures 125-129. The staff shows a melodic line with triplets and accents. Dynamics include *(mp)* and *mf*. The key signature has one flat.

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M ['Tahiti']

130

Vln. I

Vln. II

Vla.

Vc.

Db.

arco (non div.)

mp

f

p

mf

arco (non div.)

mp

mf

arco (non div.)

mp

p legato

p legato

pizz.

mp

pizz.

mp

134

Vln. I

Vln. II

Vla.

Vc.

Db.

p legato *sec* *mp* *p sim.* *mp*

p legato *sec* *mp* *p sim.* *mp*

mp *p* *mp* *col legno 3*

mp *p* *mp* *col legno 3*

mp *p sim.* *mp* *p*

mp *p sim.* *mp* *p*

arco (non div.) *sec* *pizz.* *mp*

arco (non div.) *sec* *pizz.* *mp*

p legato *mp* *p legato* *mp*

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N ['Demons']

138

Vln. I

Vln. II

Vla.

Vc.

Vc.

Db.

Db.

p *sec* *mp* *p* *sec*

p *sec* *mp* *p* *sec*

3 3 3 3

3 3 3 3

3 3 3 3

p *sec* *mp* *p* *sec* *pizz.* *mf*

p *sec* *mp* *p* *sec* *pizz.* *mf*

p legato *sec* *pizz.* *mf*

p legato *arco (non div.)* *sec* *pizz.* *mf*

142

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

mf

The image shows a page of a musical score for string instruments, starting at measure 142. The instruments listed on the left are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in a common time signature. The first three measures (142-144) show rests for all instruments. In measure 145, the Violin I and II parts begin with a pizzicato (pizz.) marking and a mezzo-forte (*mf*) dynamic. The Viola and Violoncello parts also begin in measure 145 with a pizzicato marking and a mezzo-forte dynamic. The Double Bass part begins in measure 145 with a mezzo-forte dynamic. The score continues with various rhythmic patterns and dynamics across the remaining measures.

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O

147

Vln. I

Vln. II

Vla.

Vc.

Db.

The image shows a page of a musical score for string instruments. The score is written for Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (Db.). The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The score begins at measure 147. A large, diagonal watermark is overlaid across the entire page, reading "Not for Rehearsal Score Only Performance". The watermark is in a bold, black, sans-serif font. The musical notation includes various note values, rests, and dynamic markings such as "col legno" (col legno) and accents (v). The instruments are arranged in a standard orchestral layout from top to bottom: Vln. I, Vln. II, Vla., Vc., and Db.

162

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mf

f

col legno

The image shows a page of a musical score for strings, starting at measure 162. The score is arranged in a system with five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music consists of rhythmic patterns of eighth and sixteenth notes, often beamed together. Dynamics are indicated by *mp* (mezzo-piano) and *mf* (mezzo-forte). A *col legno* instruction is present for the Double Bass part in measure 163, with a dynamic of *f* (forte). A large, diagonal watermark reading "Not for Rehearsal Score Only" is overlaid across the entire page.

Q

167 (col legno - ricochet)

pizz.

Vln. I

f molto ritmico

fz

(col legno - ricochet)

f molto ritmico

pizz.

fz

Vln. II

(col legno - ricochet)

f molto ritmico

pizz.

fz

(col legno - ricochet)

f molto ritmico

pizz.

fz

f

Vla.

f

(*f*) molto ritmico

(col legno - ricochet)

(*f*) molto ritmico

Vc.

f

(*f*) molto ritmico

(col legno - ricochet)

(*f*) molto ritmico

Db.

f

f

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R

171

Vln. I

Vln. II

Vla.

Vc.

Db.

f

fz

mf

f

fz

mf

arco

col legno

p poco a poco cresc.

col legno

p poco a poco cresc.

pizz.

col legno

fz

p poco a poco cresc.

pizz.

col legno

fz

p poco a poco cresc.

pizz.

col legno

fz

p poco a poco cresc.

(col legno - ricochet)

f molto ritmico

(col legno)

p poco a poco cresc.

(col legno - ricochet)

(col legno)

f molto ritmico

p poco a poco cresc.

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175

Vln. I

mp

pp *poco a poco cresc.*

arco

Vln. II

mp

p

arco

Vla.

Vc.

Db.

The image shows a page of a musical score for strings, starting at measure 175. The score is arranged in a system with five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).
- **Vln. I:** Measure 175 starts with a half rest, followed by a quarter note G4. Measure 176 has a half rest, followed by a quarter note G4. Measure 177 begins with a *pp* dynamic and a *poco a poco cresc.* instruction, featuring a sixteenth-note arpeggiated figure. The word *arco* is written above the staff.
- **Vln. II:** Measure 175 has a half note G4. Measure 176 has a half note G4. Measure 177 has a half note G4. The word *arco* is written above the staff.
- **Vla.:** Measure 175 has a half note G3. Measure 176 has a half note G3. Measure 177 has a half note G3.
- **Vc.:** Measure 175 has a half note G2. Measure 176 has a half note G2. Measure 177 has a half note G2.
- **Db.:** Measure 175 has a half note G1. Measure 176 has a half note G1. Measure 177 has a half note G1.
A large diagonal watermark reading "Not for Rehearsal Score Only" is overlaid across the entire page.

178

Vln. I

musical notation for Vln. I

poco a poco cresc.

Vln. II

musical notation for Vln. II

arco

mf

musical notation for Vln. II

arco

mp poco a poco cresc.

Vla.

musical notation for Vla.

musical notation for Vla.

Vc.

musical notation for Vc.

musical notation for Vc.

Db.

musical notation for Db.

musical notation for Db.

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S [Coda]

div. tremolo

Vln. I

Vln. II

Vla.

Vc.

Db.

The image shows a page of a musical score for measures 181 through 184. The score is for a string quartet (Violin I, Violin II, Viola, Violoncello) and a Double Bass. The key signature has one sharp (F#) and the time signature is 4/4. The score is marked with a 'Coda' symbol at the beginning of measure 181. Dynamics include *fz*, *f*, *fzp*, and *fz*. The Violin I and II parts feature a 'div. tremolo' marking over a sustained note in measures 182 and 183. The Viola part has a *f* dynamic in measure 182. The Violoncello and Double Bass parts have *f* dynamics in measure 181. A large diagonal watermark 'Not for Rehearsal Score Only' is overlaid across the page.

Silence -
hold the air...

185 unis. col legno *f* 3 3 div. pizz. *fz* *ffz*

Vln. I unis. col legno *f* 3 3 pizz. *fz* div. *ffz*

Vln. II unis. col legno *f* 3 3 pizz. *fz* div. *ffz*

Vla. col legno *f* 3 3 pizz. *fz* *ffz*

Vc. col legno *f* 3 3 pizz. *fz* *ffz*

Vc. pizz. *fz* *ffz*

Db. pizz. *fz* *ffz*

Db. pizz. *fz* *ffz*

Perusal Score Only
Not for Rehearsal or Performance

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