

**Martin Ellerby**

## **THREE CHORAL ELEGIES**

**for**

**A Cappella SATB CHOIR (with divisions)**

1. Crossing the Bar (circa 3.50 minutes)
2. Sad Cypress (circa 4.30 minutes)
3. Weep You no More, Sad Fountains (circa 3 minutes)

**Total duration: circa 11 minutes**

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# THREE CHORAL ELEGIES

## Composer's Programme Notes

Three Choral Elegies comprises a trio of works related through their individual dedications that could be performed in order as a set, or as independent pieces. The chosen texts are by three different poets: Tennyson, Shakespeare and Dowland and all are concerned with death in the form of the passing of souls. The association between the dedicatees is that all of them were, at various times, students of mine at the London College of Music and all are no longer with us through three different sets of circumstances: misfortune, accident and the passing of the years. They were also of different age groups encompassing, in educational terms, undergraduate, postgraduate and extra-mural students. The loss of one of these caused the writing of these Choral Elegies possibly as a personal cathartic exercise but also because they were and are in their own ways equally unforgettable. They also left behind them families and friends who undoubtedly miss them more than me but I felt an inner urge to create these tributes and thus this trinity of elegies has reached fruition.

Perusal Score Only  
Not for Rehearsal or Performance

## 1: Crossing the Bar

Tom Moss (1961-2020) was a postgraduate student on the film and television composers course who came to me for his composition classes after his official tutor was briefly taken ill. He passed the course and made a mark for himself in the world of library music composing several themed albums for the famous De Wolfe Music company. Liverpool born and bred he was a natural ambassador for his community residing there after his studies and finding lecture work at the City's various educational establishments including LIPA and finally Liverpool University. He had a unique melodic gift in the best singing style and was continually working to improve his technique which embraced a wide variety of ensembles all of which took to his music and personality with alacrity. Once met, Tom was not someone to forget – he loved life and was a devoted family man. He passed away very suddenly after a short illness and not without fighting to the end. When I think of him there is a smile on my face and some open laughter, all cushioned by a fierce tear...

*Sunset and evening star,  
And one clear call for me!  
And may there be no moaning of the bar,  
When I put out to sea.*

*But such a tide as moving seems asleep,  
Too full for sound and foam,  
When that which drew from out the boundless deep  
Turns again home.*

*Twilight and evening bell,  
And after that the dark!  
And may there be no sadness of farewell,  
When I embark;*

*For tho' from out our bourne of Time and Place  
The flood may bear me far,  
I hope to see my Pilon face to face  
When I have crost the bar.*

Alfred, Lord Tennyson (1809-1892), freely adapted.

## 2: Sad Cypress

Charlotte 'Charlie' Halliburton (1979-2000) was not an official student of mine but she was oft found around my department being friends of many of my composition students. She was affectionately known to them as 'Charlie' and I remember her penetrating eyes and cheeky yet charming nature. She was only 21 when she crossed a road in Fleet Street and was seriously hit leading to a six-day fight for life in the Royal London Hospital, a battle she lost despite all that could be done to save her. Such a character is easy to remember, harder to forget and though I only knew her from a distance the mark she made on those around her was most notable. Her passing was a genuine tragedy and there are many who will miss her and her appealing charisma.

*Come away, come away, death,  
And in sad cypress let me be laid.  
Fly away, fly away, breath;  
I am slain by a fair cruel maid.  
My shroud of white, stuck all with yew,  
O, prepare it!  
My part of death, no one so true  
Did share it.*

*Not a flower, not a flower sweet,  
On my black coffin let there be strown.  
Not a friend, not a friend greet  
My poor corpse, where my bones shall be thrown.  
A thousand thousand sighs to save,  
Lay me, O, where  
Sad true lover never find my grave,  
To weep there.*

'Charlie'/Amen

William Shakespeare (1564-1616) song: 'Come away, come away death'  
from Twelfth Night, freely adapted.

### 3: Weep You no More, Sad Fountains

Ken Hall (1925-2016) came to me as a mature student studying in the extra-mural department. His ambition was to take the theory diplomas of the college in succession and he cared not how long it took him. Hence he was with me for several years and beyond. He started with me and passed to another tutor when I left the LCM for a position in the music publishing industry. However we kept in touch to the end – I even visited him at his home in Southwell, where he had retired, and took great delight in seeing for myself his pride and joy, his FLCM diploma in composition. Ken passed away peacefully and I shall remember him for his gentle enquiring nature, his honesty and integrity.

*Weep you no more, sad fountains;  
What need you flow so fast?  
Look how the snowy mountains  
Heaven's sun doth gently waste.  
But my sun's heavenly eyes  
View not your weeping,  
That now lie sleeping  
Softly, now softly lies  
Sleeping.*

*Sleep is a reconciling,  
A rest that peace begets.  
Doth not the sun rise smiling  
When fair at even she sets?  
Rest you then, rest, sad eyes,  
Melt not in weeping  
While he lies sleeping  
Softly, now softly lies  
Sleeping.*

John Dowland (1563-1626), freely adapted.

Not for Rehearsal or Performance  
Perusal Score Only

## Martin Ellerby – Biography

Martin Ellerby was born in England in 1957. He studied composition with Joseph Horowitz, W. S. Lloyd Webber and Wilfred Josephs. An early Requiem and Missa Brevis led to further choral works such as the Mass of St Thomas Aquinas and A Little Symphony of English Carols. Vocal elements have found their way into much other music including The Cries of London, Royal Windsor Portraits, Elizabethan Masquerade and Tributes plus further carol and song settings.

His music has contributed to many other forms including orchestral, concert & brass bands, along with instrumental and chamber, complimented by contributions to educational and examination music material. This has been performed and broadcast at venues worldwide. A seven 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. Other residencies have been fulfilled in Europe, North & South America and Australasia.

He holds a Doctor of Musical Arts Degree and an Honorary Doctor of Letters Degree along with five Fellowships. Amongst his various awards are the Westminster Prize, the Arts Council of Great Britain Dio Fund Award, the Freedom of the City of London, the George Butterworth Memorial Fund, the 2008 Class of the Royal Military School of Music, the 2015 BUMA International Brass Award, and the 2017 John Henry Iles Medal of the Worshipful Company of Musicians.

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Remember Tom Moss  
**CROSSING THE BAR**  
for SATB CHOIR  
(with divisions)

Text: Alfred, Lord Tennyson

MUSIC: MARTIN ELLERBY

$\text{♩} = \text{c. } 66$

**Soprano**  
*p* Sun - set and eve - ning star, and *mp* one clear call for *p* call for

**Alto**  
*p* Sun - set and eve - ning star, and *mp* one clear call for *p* call for

**Tenor**  
*p* Sun - set and eve - ning star, and *mp* one clear call, for *p* call, for

**Bass**  
*p* Sun - set and eve - ning star, and *mp* one clear call, for *p* call, for

4 *mf* *p* **A**

me! may there be, and may there be, and may there, and may,

*mf* me! *p* And may there be, and may there be, and may there

me! 3 And may there be, and may there be, and may there

*mf* me! *p* call for me! *p* And may there be, and may there be, and

*mf* me! *p* And may there be, and may there

## B

8 *mp* *mf* *f*

— and may there be no moan - ing of the bar, when

*mp* *mf* *f*

— and may there be no moan - ing of the bar, when

8 *mp* *mf* *f*

may there be no moan - ing of the bar, the bar, when

*mp* *mf*

be, no moan - ing of the bar, when

11 *mf* *mp* *p*

I put out to sea, when I put out to sea.

*mf* *mp* *p*

out to sea, when I - put out to sea.

8 *mf* *mp* *p* (*p*)

I put out to sea, to sea, when I put out to sea. But

*mf* *mp* *p* (*p*)

I put out to sea, when I put out to sea. But



15 **C**

*p*

But such a tide as mo- ving,

*p*

But such a tide as mo- ving,

such a tide, but such a tide as mo- ving,

such a tide, but such a tide as mo- ving,

18 **D**

*mp* seems sleep Too full for sound, for

*mp* seems sleep, *p*

seems a - sleep, Too full for sound, for

*mp* *mf* *p*

seems a - sleep, For

*mp* *mf* *p*

seems a - sleep, For

21

*mp*

sound and foam, when that which drew from out of the bound - less

sound and foam, when that which drew from *mp*

sound and foam, when that which drew from *mp*

8 sound and foam, when that which drew from out of the bound - less *mp*

sound and foam, when that which drew from out of the bound - less

24

*mf* *mp* *p* **E** *p*

deep turns a - gain home. Twi - light and

*mf* *mp* *p* *p*

turns a - gain home. Twi - light and

deep turns a - gain home. *p* Twi - light and

8 deep turns a - gain home. *p* Twi - light and

*mf* *mp* *p* *p*

deep turns a - gain home. Twi - light and

28

*mp* *p* *mf* *p* **F**

eve-ning bell, and af - ter that the dark! \_\_\_\_\_

*mp* *p* *mf* *p*

that the dark! \_\_\_\_\_

eve-ning bell, and af - ter that the dark! \_\_\_\_\_

*mp* *p* *mf* *p*

that the dark! \_\_\_\_\_

eve-ning bell, and af - ter that dark! \_\_\_\_\_ And may there be, and

*mp* *p* *mf* *p* *p*

eve-ning bell, and af - ter that the dark! \_\_\_\_\_ And may there

32

*mp*

And may there be, and may there be, \_\_\_\_\_ no \_\_\_\_\_

*mp*

may there be, and may there be, and may there be, no

*mp*

may there be, and may there, and may, and may there be, no

*mp*

be, and may there be, and may there be, no

35 *mf* *f* *mf*

sad\_ ness of fare - well when I, when

*mf* *f* *mf*

sad - ness\_ of fare - well, fare - well, when I I em -

*mf* *f* *mf*

sad - ness of fare - well, When I em -

*mf* *f* *mf*

sad - ness\_ of fare - well when I when

38 *mp* *p* (*p*)

I em - bark, when I em - bark. For

bark, when I em - bark. (*p*)

em bark, when I em - bark. For

bark, when I em - bark;

I em - bark.

41 **H**

bourne of time and

tho' from out, for tho' from out, our bourne of Time and

tho' from out, for tho' from out our bourne of Time and

*p* For tho' from out, our bourne of Time and

*p* For tho' from out our bourne of Time and

44 **I**

*mp* Place. *p* May

*mp* Place. *p* May

*mp* Place. *mf* The flood may

*mp* Place. *mf* The flood may

Not for Rehearsal or Performance

50 *mf* *mp* *mf* *mp* *a niente*

face when I have crost the 3 bar.

*mf* *mp* *mf* *mp* *a niente*

face when I have crost the bar.

*mf* *mp* *mf* *mp* *a niente*

face when I have crost the 3 bar.

*mf* *mp* *mf* *mp* *a niente*

face when I have crost the bar.

Text: William Shakespeare  
(from 'Twelfth Night')

# SAD CYPRESS

for SATB CHOIR  
(with divisions)

MUSIC: MARTIN ELLERBY

♩ = c. 60

## Refrain

*p poco a poco crescendo*

Soprano Come a - way, come a - way, come a - way,

Alto *p poco a poco crescendo*  
Come, come a - way, come a - way, come a -

Tenor *p poco a poco crescendo*  
Come, come a - way, come a - way come a -

Bass *p poco a poco crescendo*  
Come a - way come a -

4

*mp poco a poco crescendo*  
come a - way, death, come a - way

*mp poco a poco crescendo*  
way, a - way death,

*mp poco a poco crescendo*  
way, come a - way, a - way

*mp poco a poco crescendo*  
way, a - way death,

6

death, \_\_\_\_\_ come a - way death, \_\_\_\_\_ come a-way death, \_\_\_\_\_

\_\_\_\_\_ come a-way death O death, \_\_\_\_\_ come a-way death, O

death, \_\_\_\_\_ come a-way death, O death, \_\_\_\_\_ come a-way

O death, \_\_\_\_\_ come a - way O

8

**A Chorus**

and in sad cy - press let me be

death, \_\_\_\_\_ come a - way death and in sad cy - press let me be

death, and in sad cy - press, me be

death, and in sad cy - press be



10

laid, and in sad cy - press let me be laid, in sad

laid, and in sad cy - press let me be laid, in sad

laid, in sad cy - press laid, in sad

laid, sad cy - press, me be laid, in sad

laid, sad cy - press be laid, in sad

13

**B Refrain**

*p poco a poco crescendo*

cy - press let me be laid. Fly a -

cy - press let me be laid, be laid. *p poco a poco crescendo*

cy - press be laid, be laid. Fly, fly a -

cy - press me be laid, be laid. *p poco a poco crescendo*

cy - press me be laid. Fly a - way,

cy - press me be laid. Fly a -

16

way, \_\_\_\_\_ fly a - way, fly a - way breath, \_\_\_\_\_ fly a -

way, \_\_\_\_\_ fly a - way, \_\_\_\_\_ fly a - way, \_\_\_\_\_ fly a -

8 — fly a - way, fly a - way, \_\_\_\_\_ fly a - way, fly a - way,

way, \_\_\_\_\_ fly a - way

3/4

19 *mp poco a poco crescendo*

way, \_\_\_\_\_ fly a - way breath, a - way, \_\_\_\_\_

*mp poco a poco crescendo*

way \_\_\_\_\_ fly a - way breath, \_\_\_\_\_

*mp poco a poco crescendo*

8 breath, \_\_\_\_\_ fly a - way breath, \_\_\_\_\_ fly a - way

*mp poco a poco crescendo*

breath, \_\_\_\_\_ a - way,

3/4

21

fly a-way\_ breath, fly, fly a-way breath, I am

O breath, fly a-way breath, O breath, fly a-way breath, I am

breath, fly a-way breath, for am

a - way breath, breath, for I am

**C** Chorus

23

*mf* slain by a fair cruel maid, I am slain by a fair cruel

*mf* slain by a maid, for I am slain by

*mf* slain by a maid, I am slain, for

*mf* slain by a maid, I'm slain by a

26

maid, I am slain for I am slain by a fair cru - el

a maid, I am slain am slain by a

maid, I am slain, slain by

maid, I am slain by a

maid, I am slain by a

28

maid

maid, a maid.

a maid.

fair cruel maid

maid.

**D** Interlude

*p* My shroud of white, stuck all with yew,

*p* My shroud of white, stuck all with

31

*mf*

O, pre - pare it!

*mp*

my shroud of white,

*mf*

stuck all with yew,

*mp*

yew, my shroud of

*mf*

white, stuck all with yew, my shroud of

*mf*

pre - pare it!

34

*f*

O, pre - pare My part of death, no one so true did

*f*

stuck all with yew, My part of death, of death, no one so true, so true.

*f*

white, stuck with yew, My part of death, of death, no one so true, so true.

*f*

O, pre - pare it! My part of death, no one so true did

37

*mf* *mp* *p*

share it, did share it, did share it.

*mf* *mp* *p*

shared it, did share, did share it, did share it.

*mf* *mp*

shared it, did share it, did share it.

*mf* *mp* *p*

share it, did share, did share i

41

**En Refrain**

**Tacet** *p poco a poco crescendo*

Not a flow'r, not a flow'r, on my cof - fin,

*p poco a poco crescendo*

Not a flow - er, on my cof - fin, my black

*p poco a poco crescendo*

Not a flow'r on my black

*p poco a poco crescendo*

Not a

45 *mp poco a poco crescendo*

there be strown, My poor corpse, where

*mp poco a poco crescendo*

cof - fin, Not a friend, a friend greet

*mp poco a poco crescendo*

cof - fin, there be strown on my black cof - fin,

*mp poco a poco crescendo*

flow - er sweet, there be strown, where my

48

my bones shall be thrown. A

My poor corpse, where my bones shall be thrown. A

my poor corpse where my bones shall be thrown. A

bones, my poor corpse thrown, be thrown. A

**F** Chorus

50 *mf*

thou - sand, a thou - sand sighs, a

*mf* thou - sand sighs, a thou - sand sighs,

thou - sand, thou - sand sighs a

*mf* 8 thou - - - sand sighs,

*mf* thou - - - sand sighs a

52

thou - sand, a thou - sand sighs, to

a thou - sand sighs a thou - sand sighs to

thou - sand sighs, to

8 thou - - - sand sighs, to

thou - - - sand sighs to



54

*mp*

save, \_\_\_\_\_ to \_\_\_\_\_ save. \_\_\_\_\_

save, \_\_\_\_\_ to save, \_\_\_\_\_ to \_\_\_\_\_ save, \_\_\_\_\_ to \_\_\_\_\_ save. \_\_\_\_\_

save, \_\_\_\_\_ a thou - sand sighs to save, \_\_\_\_\_ to \_\_\_\_\_ save. \_\_\_\_\_

*mp*

save \_\_\_\_\_ to \_\_\_\_\_ save \_\_\_\_\_ to \_\_\_\_\_ save \_\_\_\_\_

*mp*

save, \_\_\_\_\_ to \_\_\_\_\_ save. \_\_\_\_\_

56

*p*

*pp*

*p*

Lay me, O, where, Lay me, O, where,

*pp*

*p*

Lay me, O, where, Lay me, O, where,

*p*

59 *mp* *mf* *f*

Lay me, O, where, Lay me, O, where, Sad true lo - ver

*mp* *mf* *f*

Lay me, O, where, Lay me, O, where, sad true, sad true lo - ver

*mp* *mf* *f*

Lay me, O, where, Lay me, O, where, sad true, sad true lo - ver

*mp* *mf* *f*

Lay me, O, where, Lay me, O, where, sad true lo - ver

62 *mf*

ne-ver find my grave, to weep there, to weep there, to

*mf*

ne'er find my grave to weep, weep there, to weep, to weep there,

*mf*

ne-ver find my grave, my grave, weep there, to weep there

*mf*

ne'er find my grave, to weep there, to weep, to weep there!

65 *mp* *p* **Tacet**

weep there!

to weep there!

to weep there!

68 *mf* *mp* *a niente*

'Char - lie.' *a niente*  
(opt.) A - men.

'Char - lie.' *a niente*  
(opt.) A - men.

'Char - lie.' *a niente*  
(opt.) A - men.

'Char - lie.' *a niente*  
(opt.) A - men.

# WEEP YOU NO MORE, SAD FOUNTAINS

Text: John Dowland

for SATB CHOIR  
(with divisions)

MUSIC: MARTIN ELLERBY

♩ = c. 74

Ritornello

*mp* > Weep, *mp* > weep, *mp* > weep,

Soprano: Weep *mp* not, *mp* > Weep, *mp* > weep, *mp* > not, *mp* > weep,

Alto: Weep *mp* not, *mp* > Weep, *mp* > weep, *mp* > not, *mp* > weep,

Tenor: *p* > *mp* > Weep you not, *p* > *mp* > weep you not,

Bass: Weep you not,

*mp* > weep, *mp* > not, *mp* > not, weep, *p* > *mp* > not, weep, *mp* > weep, *mp* > no more, sad

*mp* *espressivo* (soli) Weep no more, sad

*mp* *espressivo* not, weep, you, weep you, weep you, sad

*mp* *espressivo* Weep you no more, sad

*p* > *mp* > weep you not, Weep no more, sad

7

*mf* so fast?

foun - tains; What need you flow so fast?

*mf* foun - - tains; what\_ need you flow so fast?

foun - - tains; what\_ need you flow fast?

8 foun - tains; what need you flow fast?

foun - - tains; you flow so fast?

**B** Ritornello

10 *p* Weep you

Weep

*p* Weep

Weep you not.

*p* *mp* Weep you not,

*p* *mp* weep you not,

*p* *mp* Weep you not,

C

13 not.

*mf* *espressivo* (soli)

you\_ not. Look, how the snow, snow - y

you\_ not. Look, *mp* *espressivo* look, how the snow - - y

Look, how the snow moun -

weep you not, Look how the snow - y

*p* *mp* *mp* *espressivo*

16

moun Hea - ven's sun doth gent-ly waste.

moun - tains Hea-ven's sun doth gent - ly waste.

moun - - tains Hea-ven's sun doth waste.

- - tains Heav'ns sun doth gent - ly waste.

moun - - tains Heav'n doth gent-ly waste.

*mf* *mf* *mf* *mf*

19

**D***mp (soli)**mf*

But my sun's heaven-ly eyes

view not your weep-ing, your

weep - ing, your weep - ing,

Weep no - more

weep no

no\_ more

Weep

not,

weep not,

*mp*

Weep

no -

**Rit. e Ando**

22

*mp**mp > p*

That now lie sleep-ing

soft ly now

soft - ly lies

sleep - ing.

That now lie sleep-ing

soft - ly,

lies

sleep - ing.

sleep - ing

soft - ly

lies

sleep - ing.

- more,

soft - ly lies now

soft - ly lies

sleep - ing.

26

*mp* > Weep, *mp* > weep, *mp* > weep,

Weep *mp* not, *mp* > Weep, *mp* > weep, *mp* > weep,

Weep *mp* not, *mp* > Weep, *mp* > weep, *mp* > weep,

*p* < *mp* > Weep you not, *p* < *mp* > weep you not.

*p* < *mp* > Weep you not, *p* < *mp* > weep you not.

29

*mp* > weep. *mp* *espressivo* (soli) Sleep, sleep is a re - con -

not. *mp* > Sleep, *mp* *espressivo* Sleep, sleep, sleep is a re - con -

not. Sleep, sleep, sleep is a re - con -

*mp* *espressivo* Sleep is a re - con - ci -

*p* < *mp* > weep you not. *mp* *espressivo* Sleep is a re - - con -



32

ci - - ling, a rest that peace be -

ci - - - ling a rest that peace be - gets.

- ci - - - ling, a rest that peace be - gets.

ling, rest that peace

ci - - - ling, rest that peace be -

34

*mf* gets. *mf* Doth not the sun rise

gets. Doth not the sun

*mp* Doth not the sun rise, rise

*mp* be - gets. Doth not the sun rise smi -

*mp* gets. Doth not the sun rise

37 smi - - ling she  
rise smi - ling when fair at ev'n she  
smi - - - ling when fair at ev'n she  
smi - - - ling when fair at ev - 'n she  
ling when fair at ev'n she  
smi - - - ling fair at ev'n she

**Hittornello**

39 *f* sets? Weep  
*mf* sets? Weep  
*mf* sets? Weep you not  
*mf* sets? Weep you not  
*mf* sets? Weep you not,  
*mf* sets? Weep you not,

42

you\_ not.

you\_ not.

weep\_ you\_

*mf*

weep you not,

*mf*

weep you not,

44

*mp (soli)*

Rest you then sad eyes,

*p*

Weep no\_ more\_

*p*

Weep not\_

*p*

Weep\_

melt\_ not in weep - ing in

weep\_ no\_

weep no

weep\_ not,

46 *mf* *mp* *p*

weep - ing in weep - ing while he lies sleep-ing soft ly, now

*mp* *mp* *p*

more while he lies sleep-ing soft ly

*mp* *p* *p*

now lie sleep - ing, soft ly

*mp* *p*

no more soft ly lies now

**Rallentando**

49 *mf* *mp* *a niente*

soft ly lies sleep - ing.

*mf* *mp* *a niente*

lies sleep - ing.

*mf* *mp* *a niente*

lies sleep - ing.

*mf* *mp* *a niente*

soft ly lies sleep - ing.