

An Overture for a Crown
for Orchestra

by
Milo Kemp

PROGRAMME NOTE

My intention for this piece was to create a programmatic work. This accompanying programme serves to contextualise each movement with its corresponding historical narrative. Yet the listener may choose to approach this from an abstract perspective, and find their own interpretation just as accurate.

The programme may not therefore be integral to the experience of the listener, though it should elevate it, as a guide to understanding the intentions of this music.

M. K.

Movement One

'All live to die, and rise to fall.'

1326, England.

Edward II is King, though his support diminishes rapidly as criticism of his reign spreads. Caught up in a war with the French, Edward's wife Isabella of France is sent across the channel to negotiate peace – a desperate plea. However, it is not a treaty she returns with, but the exile Roger Mortimer, and his army.

This is where the first movement begins. The King of England sits uneasy on the throne.

Movement Two

'A lily of a day is fairer far in May.'

The fourteen-year-old heir of Edward grieves his father's death.

*Stabat mater dolorosa
juxta Crucem lacrimosa,
dum pendebat Filius.*

*At the Cross her station keeping,
Stood the mournful Mother weeping,
Close to Jesus to the last:*

*Quae mærebat et dolébat,
pia Mater, dum vidébat
nati pænas inclyti.*

*Christ above in torment hangs;
She beneath beholds the pangs
Of her dying glorious Son.*

*Eja, Mater, fons amoris
me sentire vim doloris
fac, ut tecum lugeam.*

*O thou Mother! fount of love!
Touch my spirit from above,
Make my heart with thine accord:*

*Fac ut portem Christi mortem,
passionis fac consórtem,
et plagas recólere.*

*Let me, to my latest breath,
In my body bear the death
Of that dying Son of thine.*

In winter woe, befell me.

Movement Three

'The eyes of men are idly bent on him that enters next.'

Three years after the death of Edward II, Roger Mortimer is the *de facto* ruler over Edward III. Rumours are beginning to circulate on Mortimer's designs for the throne, and tension rises between himself and the young King.

In October of 1330, Edward led a coup d'état. Sneaking through the tunnels of Nottingham Castle, a small group of heavily armed men found their way into the apartments, capturing and taking the usurper alive.

Roger Mortimer was tried as a traitor and sentenced to death. His naked body hung from the gallows for two days.

In the rule that succeeded, Edward III became a renowned King, praised for his military success and restoration of the Crown. He transformed England across a fifty-year reign.

Orchestral Instrumentation

- Stringed instruments:** First Violin, second Violin, Viola, Cello, Contrabass - At least some with C-extension.
Harp - first and second. All with the strongest lineup possible.
- Wind instruments:** First Flute, second Flute. Third Flute, alternatively Piccolo.
First Oboe, second Oboe, English Horn.
First, second and third Clarinet in Bb.
First, second and third Bassoon. Third Bassoon alternatively Contrabassoon if available.
- Brass instruments:** First, second, third and fourth Horn in F.
First, second and third Trumpet in Bb. Third Trumpet alternatively Tenor Trumpet if available.
First, second and third Trombone in Bb.
One Tuba.
- Percussion instruments:** Bass Drum, Timpani.
- Vocal:** Male child, treble voice.

53 a2. 3. SOLO

Fl. *p*

Ob. *p*

En. Hn. *p*

Cl. *p*

Bsn.

1+2 Hn.

2+3 Hn.

B. D. *trm* *mp*

Timp. *trm* *mp*

Vln. I. *sfp*

Vln. II.

Vla. *sfp*

Vlc.

Cb. 2 3

60

Fl. 1. 2. 3. SOLO 1. 3.

Ob. *tr* *p*

En. Hn. *p*

Cl. *tr* *p*

Bsn.

1+2 Hn.

2+3 Hn.

Trp.

Tmb.

B. D. *tr* *mp* *mp*

Timp. *tr* *mp* *mp*

Vln. I. *V*

Vln. II. *div. 3* *3* *3* *unis.* *sfp* *V*

Vla. *V*

Vlc. *V* *4* *sfp* *V*

Cb. *V*

69

Ob.

Cl.

Bsn.

1+2 Hn.

2+3 Hn.

Trp.

Tmb.

B. D.

Vln. I.

Vln. II.

Vla.

Vlc.

Cb.

79

1+2 Hn.

B. D.

Vln. I.

Vln. II.

Vla.

Vlc.

Cb.

8

118

Poco Rit. A tempo

Fl. *mp* *a3.* *pp*

Ob. *p* *pp*

En. Hn. *mp* *pp* *p*

Cl. *mp* *a3.* *pp*

Bsn. *mp* *pp*

1+2 Hn. *mp* *a2.* *pp*

2+3 Hn. *mp* *pp*

Trp. *mp* *a3.* *pp*

Tmb. *mp* *pp*

Tba. *mp* *pp*

Poco Rit. A tempo

Vln. I. *mp* *ord.* *pp* *pp* *mp* *pp* *con sord.*

Vln. II. *mp* *ord.* *pp* *pp* *mp* *pp* *con sord. unis.*

Vla. *mp* *ord.* *sul D* *pp* *pp* *mp* *pp* *con sord.*

Vlc. *mp* *ord.* *unis.* *pp* *pizz.* *arco.* *pp* *con sord.*

Cb. *mp* *div.* *pp* *pp* *mp* *pp*

128

C

En. Hn. *cantabile* *SOLO* *mp*

Cl. *mp*

1+2 Hn. *SOLO* *p dolce*

Trp. *p dolce*

Vln. I. *p cantabile* *div.*

Vln. II. *p* *div.* *sf*

Vla. *p* *div.* *3* *unis.* *sf*

Vlc. *p* *unis.* *arco* *pizz.*

Cb. *p* *3* *div. arco* *p*

C

Vivacissimo

137

Pic. *ff marcato* a3.

Fl. *ff marcato* a3.

Ob. *p* a2. *p* distant sounding 1. SOLO *pp* *mp* *ff marcato* a2.

En. Hn. *ff marcato*

Cl. *ff marcato* a3.

Bsn. *p* a2. *p* a1. *p* *mp* *ff marcato* a3.

1+2 Hn. *p* distant sounding 1. SOLO *pp* a2. *mp* *ff marcato*

2+3 Hn. *mp* 3. SOLO *ff marcato* a2.

Trp. *mp* *ff marcato* a3.

Tmb. *ff marcato* a3.

Tba. *p* *ff marcato*

B. D. *hard mallets* *ff* *p* *ff*

Timp. *ff marcato* senza sord.

Vln. I. *ff marcato* senza sord. unis.

Vln. II. *ff marcato* senza sord.

Vla. *ff marcato* senza sord.

Vlc. *mp marcato* senza sord. *ff marcato*

Cb. *ff* senza sord. unis. *ff marcato*

D

10 148 *Allegro agitato.* (♩ = ca. 145).

1+2 Hn. *mp* *p* *f*

2+3 Hn. *mp* *p* *f*

Trp. *mp* *p* *f*

Tmb. *mp* *p* *f*

Tba. *mp* *p* *f*

Allegro agitato. (♩ = ca. 145).
soft mallets 3

Vln. II. *mp* 3

Vla. *mp* 3

Vlc. *mp* unis. 3

Cb. *mp* 3

D

154

Pic. *f* *p*

Fl. *f* *a2.* *p*

Ob. *f* *a2.* *p*

En. Hn. *f* *p*

Cl. *f* *p*

1+2 Hn. *mp* *f* *p*

2+3 Hn. *mp* *f* *p*

Trp. *mp* *f* *p*

Tmb. *mp* *f* *p*

Tba. *mp* *f* *p*

medium mallets 3

Vln. I. *p* *f* *p*

Vln. II. *f* *p* *f* *p*

Vla. *f* 3 *p*

Vlc. *f* *col legno* 3 *p*

Cb. *f* *marcato* 3 *p*

160

Pic. *mf* *f*

Fl. *mf* *f*

Ob. *mf* *f*

En. Hn. *mf* *f*

Cl. *mf* *f*

1+2 Hn. *mf* *mf*

2+3 Hn. *mf* *mf*

Trp. *mf* *mf*

Tmb. *mf* *mf*

Tba. *mf* *mf*

B. D. *f*

Timp. *mf* *mf* *hard mallets*

Vln. I. *p* *mf* *p* *f*

Vln. II. *mf* *f*

Vla. *mf* *f*

Vlc. *mf* *f* *ord.*

Cb. *mf* *f*

165

Pic. *mf*

Fl. *mp* *f* *mf* *f*

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

En. Hn. *mp* *f* *mf* *f*

Cl. *mp* *f* *mf* *f*

2+3 Hn. *mf* 3

Trp. *mf* 3

Tmb. *mf* 3

Tba. *mf* 3

Timp. *mp* *f* 3

Vln. I *mp* *f* *mf* unis.

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

Vla. *mp* *f* *mf* div.

Vlc. *mp* 3 *f* *mf*

Cb. *mp* *f* *mf*

171

Pic. *ff* *marcato*

Fl. *ff* *marcato*

Ob. *ff* *marcato*

En. Hn. *ff* *marcato*

Cl. *ff* *marcato*

Bsn. *ff* *marcato*

1+2 Hn. *ff* *marcato*

2+3 Hn. *f* *ff* *marcato*

Trp. *ff* *marcato*

Tmb. *f* *marcato*

Tba. *f* *marcato*

B. D. *ff* *hard mallets*

Timp. *ff*

Vln. I. *ff* *marcato*

Vln. II. *ff* *marcato* *div.*

Vla. *ff* *marcato*

Vlc. *ff* *marcato* *div.*

Cb. *ff* *marcato*

178

Pic. *f* *mf*

Fl. *f* *mp* *f* *mf*

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

En. Hn. *f* *mp* *f* *mf*

Cl. *f* *mp* *f* *mf*

Bsn.

2+3 Hn. *mf* *mf*

Trp. *mf* *mf*

Tmb. *mf* *mf*

Tba. *mf* *mf*

B. D.

Timp. *mf* *mp* *f*

Vln. I. *f* *mp* *f* *mf*

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

Vla. *f* *mp* *f* *mf*

Vlc. *f* *mp* *f* *mf*

Cb. *f* *mp* *f* *mf*

183

Pic. *ff*

Fl. *f* *ff*

Ob. *f* *ff*

En. Hn. *f* *ff*

Cl. *f* *ff*

Bsn. *ff*

1+2 Hn.

2+3 Hn. *f*

Trp. *ff*

Tmb. *f*

Tba. *f*

B. D.

Timp.

Vln. I. *ff* unis.

Vln. II. *ff* div.

Vla. *ff*

Vlc. *ff*

Cb. *ff*

188

Pic. *marcato*

Fl. *marcato*

Ob. *marcato*

En. Hn. *marcato*

Cl. *marcato*

Bsn. *marcato*

1+2 Hn. *ff marcato*

2+3 Hn. *ff marcato*

Trp. *marcato*

Tmb. *marcato*

Tba. *marcato*

B. D. *ff*

Timp. *ff*

Vln. I. *marcato*

Vln. II. *div. marcato* *unis.*

Vla. *marcato div.*

Vlc. *marcato*

Cb. *marcato*

E Andante moderato. (♩ = ca.84).

194

Pic. *f*

Fl. *f*

Ob. *f*

En. Hn. *f*

Cl. *f*

Bsn. *mf*

1+2 Hn. *f* *mf tenuto*

2+3 Hn. *f* *mf tenuto*

Trp. *f* *a2.*

Tmb. *f* *mf tenuto*

Tba. *f* *mf tenuto*

B. D.

Andante moderato. (♩ = ca.84).

Timp.

Vln. I. *f* *div.* *pizz.* *arco*

Vln. II. *f* *pizz.* *arco*

Vla. *f* *div.* *pizz.* *arco* *unis.*

Vlc. *f* *div.* *pizz.* *arco* *unis.*

Cb. *f* *div.* *pizz.* *arco* *(desk 1)* *tenuto*

E

200

Pic. *mp*

Fl. *mp*

Ob. *mp*

En. Hn. *mp*

Cl. *mp*

1+2 Hn. *mp*

2+3 Hn. *mp*

Trp. *mp*

Tmb. *mp*

Tba. *mp*

Vln. I. *mp* col legno ord. c.l. ord. c.l.

Vln. II. *mp* col legno ord. c.l. ord. c.l.

Vla. *mp* col legno ord. c.l. ord. c.l.

Vlc. *mp* col legno ord. c.l. ord. c.l.

Cb. *mp*

Rall.

206

Pic. Fl. Ob. En. Hn. Cl. Bsn. 1+2 Hn. 2+3 Hn. Trp. Tmb. Tba. B. D. Timp. Vln. I. Vln. II. Vla. Vcl. Cb.

mf *p* *p* *mf* *p* *p* *mf* *p* *p* *mf* *p* *p* *mf* *p* *cresc.*

soft mallets

soft mallets

ord. *c.l.* *ord.* *ord.* *c.l.* *ord.* *ord.* *c.l.* *ord.*

3 *3* *3* *3*

p *mf* *p* *p* *mf* *p* *p* *mf* *p* *cresc.*

soft mallets

soft mallets

3 *3*

ord. *c.l.* *ord.* *ord.* *c.l.* *ord.* *ord.* *c.l.* *ord.*

3 *3* *3* *3*

p *mf* *p* *cresc.*

F

Largo. (♩ = ca.45).

211

Fl. *mp* *p* *mf* *p*

Ob. *mp* *p* *mf* *p*

En. Hn. *mp* *p cantabile* *mf* *p*

Cl. *mp* *p* *mf* *p*

Bsn. *mp* *p* *mf* *p*

1+2 Hn. *mp* *p* *mf* *p*

2+3 Hn. *mp* *p* *mf* *p*

Trp. SOLO *p cantabile* *mf* *p*

Tmb. *mp* *p* *mf* *p*

Tba. *mp* *p* *mf* *p*

B. D. *mf*

Largo. (♩ = ca.45).

Timp. *p*

Vln. I. *p* unis. pizz. arco

Vln. II. *p* unis. *mf* pizz. *p*

Vla. *mp* *p* *mf* *p*

Vlc. *mp* *p* *mf* *p*

Cb. a2. *mf* *p* div. *mf* unis. *p*

F

219

Pic. *a2.*

Fl. *mp* *a2.*

Cl. *mp* *a2.*

Bsn. *mp* *a2.*

1+2 Hn. *mp* *a2.* 1. SOLO *mf* *a2.* *p*

Trp. *mp* *a2.* *mf*

Timp. *mp* *f* *p*

Vln. I.

Vln. II.

Vla. *freely* *mf* *p* *f* *p*

Vlc. *mf* *p* *f* *p*

Cb. *pizz.* *mf* *p* *f* *p*

226

Fl. *pp* *mf* *p* *f*

Cl. *pp* *mf* *p* *f*

Bsn. *p* *pp* *mf* *p* *f*

1+2 Hn. *mf* *p* *f*

Timp. *pp*

Vln. I. *p* *f*

Vla. *freely* *pp* *mf* *p* *f*

Vlc. *pp* *mf* *p* *f*

Cb. *pp* *mf* *p* *f*

G

232

Fl. *a3.*
p ————— *f* > *p*

Ob. *a2.*
f > *p*

En. Hn.
f > *p*

Cl. *a3.*
p ————— *f* > *p*

Bsn. *a3.*
p ————— *f* > *p*

1+2 Hn. *p* ————— *f* > *p* 1. SOLO 3

2+3 Hn. *f* > *p*

Trp. *a3.*
p ————— *f* > *p* SOLO *mp* *a2.* 3

Tmb. *a3.*
p ————— *f* > *p* 1 SOLO 3

Tba. *f* > *p* *pp*

Timp. *medium mallets*
p ————— *f*

Vln. I. *p* ————— *f* > *p* *div. a3.* *pp* ————— *mp* ————— *pp* ————— *mp*

Vln. II. *arco.* *p* ————— *f* > *p* *div.* *pp* ————— *mp* ————— *pp* ————— *mp*

Vla. *div.* *p* ————— *f* > *p* *pp* ————— *mp* ————— *pp* ————— *mp*

Vlc. *div.* *p* ————— *f* > *p* *pp* ————— *mp* ————— *pp* ————— *mp*

Cb. *p* ————— *f* > *p* *pp* ————— *mp* ————— *pp* ————— *mp*

G

240

Fl. *a3.* *mp*

Ob. *a2.* *mp* *p3*

En. Hn. *p*

Cl. *a3.* *mp* *p*

Bsn. *a3.* *p* *ppp*

Rall. **Sostenuto. (♩ = 35).**

1+2 Hn. *a2.* *f* *ppp*

2+3 Hn. *a2.* *f* *ppp*

Trp. *a3.* *f3* *ppp*

Tmb. *a3.* *f3* *ppp*

Tba. *f* *p* *ppp*

Vln. I. *unis.* *f* *p* *ppp* *n*

Vln. II. *f* *p* *ppp*

Vla. *unis.* *f* *p* *ppp* *div.*

Vlc. *f* *p* *ppp*

Cb. *f marcato* *ppp* *div.* *n*

Rall. **Sostenuto. (♩ = 35).**

II

Milo Kemp

Andante. (♩ = ca.65).

Sung by a solo male child.

Treble

Violin I

Violin II

Viola

Violoncellos

Contrabass I

Contrabass II

div. *ppp*

div. *ppp*

very light portato *p*

p

SOLO *mp*

Andante. (♩ = ca.65).

Vln. I

Vln. II

Vla.

Vc.

Cb. I.

Vln. I

Vln. II

Vla.

Vc.

Cb. I.

mp

mp

17 unis. 25

Vln. I *p espressivo*

Vln. II *p espressivo*

Vla. *p very light portato*

Vc. *p*

Cb. I *tutti*

Cb. II *pizz.*

p

A

Orchestra sizing is an estimate.
Subject to availability and preference.

24 **rit.** (♩ = 55) **a tempo**

Treb. *Sta - - - bat*

Vln. I *6-8. Vln.*

Vln. II *6-8. Vln.*

Vla. *4-6. Vla. very light portato*

Vc. *tutti celli fade across two bars.* *pp* *3-4. Vlc.*

Cb. I *pizz.* *SOLO arco* *pp* *(3. Cb. across both staves at one time minim.)*

Cb. II *rit.* *a tempo* *pp* *2. Cb. pizz.*

(♩ = 55)

A

30

Treb. *ma - - - ter do - - - lo - - - ró - -*

Vla. *pp*

Vc. *pp*

Cb. II *pp*

26 35

Treb. sa jux - ta Cru - crem la - cri - mó - sa, dum pen - dé - bat,

Vla. *mp* *p* 1. 2. SOLO div.

Vc. pizz. *p* cantabile

Cb. I. arco 1. 2. *mp* *p*

Cb. II. *mp* *p*

42 rit. (♩ = 55)

Treb. dum pen - dé - ba - t Fí li - us O - - Fi - li - us.

Vla. *mp* *p* 3

Vc. *p* cantabile

Cb. I.

Cb. II. rit. (♩ = 55)

48 a tempo B

Treb. Quae mœ - ré - bat SOLO e - t do - lé

Vln. I. *mp* SOLO *p* cantabile

Vla. *p* cantabile SOLO

Vc. *p* arco *p* div. *pp* espr.

Cb. I. *p* SOLO *mp* tenuto 3 3 3 3 3 3

Cb. II. a tempo B

54 27

Treb. *pp* *f* *mp*
 ba - t, pia Ma-ter, du-m vi-dé - bat, na - ti pœ - na - s in - cly -

Vln. I *pp* *mp*

Vla. *pp* *mp*

Vc. unis. div. *pp* *mp*

Cb. I. *p* *pp* *mp* arco

Cb. II *p* arco

63 C

Treb. *mp* *E* *p*
 - ti. ja, Ma - ter, fons a - mó - ris me

Vln. I div. *ppp*

Vla. very light portato

Vc. unis. *p*

Cb. I. *p*

Cb. II *p*

72

Treb. *mp* *mp*
 sen-tí-re vim do-ló - ris fac, ut te - cum, fac, ut te - cu - m lú - ge - am. O,

Vln. I *pp* *pp*

Vla. *p* *pp* *pp*

Vc. *p* *cantabile* *cantabile*

Cb. I. *pp* 1. 2.

Cb. II *pizz* *p* *pp*

28 81 **rit.** (♩ = 55) **a tempo** **D**

Treb. lu - ge - am. Fac *mp* u - t por - tem

Vln. I *p cantabile* SOLO

Vla. SOLO *p cantabile*

Vc. *p* unis. SOLO *espr.* arco div. *pp*

Cb. I. SOLO 1. 2. SOLO *mf* *p*

Cb. II. SOLO arco *mp* *p* **a tempo** **D**

rit. (♩ = 55)

88

Treb. Chri - sti mor - te - m, pa - ssi - ó - nis fac cón - sor - te - - m, et *p*

Vln. I *pp* *mp*

Vla. *pp* *mp*

Vc. *pp* *mp* unis. div.

Cb. I. *pp* *mp*

Cb. II. 1. 2. pizz. *p* *pp* *mp*

E

95

Treb. *pla - gas - re - - có - lere.*

Vln. I *tutti unis.*

Vln. II *p tutti*

Vla. *tutti*

Vc. *p tutti unis. very light portato*

Cb. I *p tutti arco*

Cb. II *p tutti pizz.*

103

Treb. **E** *rit.*

Vln. I *div.* *In mf*

Vln. II

Vla. *div.*

Vc. *rit.*

Cb. I

Cb. II

107 (♩ = 55) *rit.* *rit.*

Treb. *win - ter woe be - fell me. unis. div.*

Vln. I *p unis.* *div.* *unis.*

Vla. *p* *SOLO* *n*

Vc. *p* *mp* *n*

Cb. I *p* *n*

Cb. II *p* *rit.* *n*

(♩ = 55)

III

Grave. (♩ = ca. 42). Heavy and solemn, with an urge to break free.

1 Piccolo
3 Flute
2 Oboe
1 English Horn
3 Clarinet in B♭
3 Bassoon
1 + 2 Horn in F
3 + 4 Horn in F
3 Trumpet. (2nd play with 1st)
3 Trombone
1 Tuba
Bass Drum
Timpani
Harp

Medium Mallets
Soft Mallets

Detailed description: This section of the score covers woodwinds, brass, and percussion. The woodwinds (Piccolo, Flute, Oboe, English Horn, Clarinet, Bassoon) play a melodic line starting with a *mf* dynamic, moving to *pp* and then *p*. The brass section (Horns, Trumpets, Trombones, Tuba) provides harmonic support, with dynamics ranging from *p* to *mf*. The percussion includes Bass Drum and Timpani, with the latter playing a triplet pattern. The Harp is present but has no notation on this page.

Grave. (♩ = ca. 42). Heavy and solemn, with an urge to break free.

Violins 1
Violins 2
Violas
Violoncellos
Contrabasses

divisi a3.
divisi
divisi
divisi
unison
div.

Detailed description: This section covers the string ensemble. Violins 1 and 2 play a rhythmic pattern, with Violins 1 marked *divisi a3.* and Violins 2 marked *divisi*. Violas and Violoncellos play a similar pattern, with the latter marked *div.* Contrabasses play a unison line, marked *unison*. Dynamics range from *p* to *mf*. The score includes various articulation marks like accents and slurs.

31

10

Poco stringendo A tempo

Pic. *mf* *ff*
 Fl. *mf* *ff*
 Ob. *mf* *ff*
 En. Hn. *mf*
 Cl. *mf* *ff*
 Bsn. *mf* *mp* *marcato* *mf* *ff* a2. a3.
 1 + 2 Hn. *mf*
 3 + 4 Hn. *mf* *mp* *mf* *ff*
 Trp. *mf* *ff*
 Tmb. *mp* *mf* *ff* a3.
 Tba. *mp* *mf* *ff*
 Timp. *mf*
 Vln. I. non div. *mf* div. *mp* *marcato* *ff* change bow direction as necessary non div. (unis.)
 Vln. II. non div. *mf* (unis.) *mp* *ff* *marcato* change bow direction as necessary
 Vla. *mf* *mp* *ff* *marcato* change bow direction as necessary
 Vlc. *mf* *mp* *divisi* *marcato* *ff* unis.
 Cb. *mp* *ff* *marcato* change bow direction as necessary

A (♩ = ca. 26)
Drop back in tempo

Stringendo

with hope, breaking free

(♩ = ca. 60)

32

16

Pic. *mf* *f*

Fl. *p tenuto* *cresc.* *f*

Ob. *p tenuto* *cresc.* *f*

En. Hn. *mp cresc.* *f*

Cl. *p tenuto* *cresc.* *f*

Bsn. *p tenuto* *cresc.* *f*

1 + 2 Hn. *p tenuto* *cresc.* *f*

3 + 4 Hn. *p cresc.* *f*

Trp. *a2. p tenuto* *cresc.* *a3. f*

Tmb. *a2. p tenuto* *cresc.* *a3. f*

Tba. *p tenuto* *cresc.* *f*

Timp. *p* *cresc.* *f*

Vln. I. *mp cresc.* *div. f*

Vln. II. *p* *cresc.* *div. f*

Vla. *p* *cresc.* *f*

Vlc. *p* *cresc.* *f*

Cb. *p tenuto* *cresc.* *f unis.*

A

A tempo ($\text{♩} = \text{ca. } 26$) **Drop back in tempo** **Stringendo**

21

Pic. *p* *mf cresc.* 3 3 3 3

Fl. *p* *cresc.*

Ob. *p* *cresc.* 3

En. Hn. *mp*

Cl. *mp* *p* *cresc.* 3 3 3 3

Bsn. *mp* *p* *cresc.*

1 + 2 Hn. 1. *mp* *p* *cresc.* a2. 3 3 3

3 + 4 Hn. 3. *mp* *p* *cresc.* a2. *p* *cresc.* 3 3 3

Trp. a2. *p* *cresc.* a3. 3 3 3

Tmb. a2. *mp* *p* *cresc.* a3.

Tba. *mp* *p* *cresc.*

Timp. (*tr*) *p* *cresc.*

A tempo ($\text{♩} = \text{ca. } 26$) **Drop back in tempo** **Stringendo**

Vln. I. *p* *mp cresc.* unis. 3 3 3 3 *div.* *f* 3 3 3 3

Vln. II. *p* unis. 3 3 3 3 *cresc.* 3 3 3 3 *div.* 3 3 3 3

Vla. *p* 3 3 3 3 *cresc.* 3 3 3 3 3 3 3 3

Vlc. *p* 3 3 3 3 *cresc.* 3 3 3 3 3 3 3 3

Cb. *p* *div.* *cresc.* unis. 3 3

26 (♩ = ca. 60) **B**

Pic. *f* 3 3 3 3 *p*

Fl. *f* *p*

Ob. *f* 3 *p* a2. *pp*

En. Hn. *f* *pp*

Cl. *f* 3 3 3 a2. *mp tenuto* *pp*

Bsn. *f* a2. *mp tenuto* *pp*

1 + 2 Hn. *f* 3 1. SOLO *mp tenuto* *pp*

3 + 4 Hn. *f* 3 3. SOLO *mp tenuto* *pp*

Trp. *f* 3 *p* a2.

Tmb. *f* *mp tenuto* 3 *pp*

Tba. *f* *p*

Timp. *f* *p*

1 + 2 Hp. *p sempre.* a2. 3 3

Vln. I. (♩ = ca. 60) *f* 3 3 3 3 *pp* div. a3. *ppp*

Vln. II. *f* 3 3 3 3 *pp* (desk 1.) *ppp* div.

Vla. *f* 3 3 3 3 *pp* (desk 1.) *ppp*

Vlc. *f* 3 3 3 3 *pp* (desk 1.) *ppp*

Cb. *f* 3 3 3 3 *pp*

B

Ob. ³²

En. Hn.

Cl.

Bsn. ³ *mf* *p*

1 + 2 Hn. ^{a2.} *p* *mf* ³ *p*

Trp. *p* *mf* ³

Tmb. *p* *mf* *p*

Timp.

1 + 2 Hp. ³

Vln. I. (Both desks) *fp* *mf* *ppp*

Vln. II. (Both desks) *fp* *mf* *ppp*

Vla. (Both desks) unis. *fp* *mf* *ppp*

Vlc. (desk 1.) *fp* *mf* *ppp*

Cb. (desk 1.) ³ *mf* *mp sempre.*

39

Pic. *f*

Fl. SOLO *f* a3. SOLO *p dolce*

Ob. *mp tenuto* SOLO *f* 1. *p dolce* SOLO *p* 2. 3.

En. Hn. *mp* *p dolce*

Cl. *f* a3.

Bsn. *f* 3 *mf* 3

1 + 2 Hn. 3 *f* 3 *mf* 3 *mp*

3 + 4 Hn. *f* a2. 3 *mf*

Trp. *mp* mute 3 *f* unmute a3. *mf* 3

Tmb. *p* *f* a3. *mf* 3 *mp*

Tba. *f* 3

B. D. *f*

Timp. *mf* *f* medium mallets

1 + 2 Hp. *f* 3

Vln. I. *f marcato*

Vln. II. unis. *p tenuto* *f marcato* a2.

Vla. *p tenuto* *f marcato* a2.

Vlc. *f marcato* a2.

Cb. 3 *f* 3 *mf* 3

51

Fl.

Ob.

En. Hn.

Cl. *a2.*
p

Bsn. *a2.*
p

3 + 4 Hn.

Tba.

Timp.

Vln. I. *unis. enter seamlessly*

Vln. II. *unis. enter seamlessly*

Vla. *unis. enter seamlessly*

Vlc. *unis. enter seamlessly*

Cb. *unis. enter seamlessly*

Full Score

39

58 SOLO *p* a2. 3 *tr*

SOLO *p* a2. 3 *tr*

En. Hn. *p*

Cl. 3 3 3

Bsn. 3 3 3

1 + 2 Hn.

3 + 4 Hn. *p*

Tba. *p* 3

Timp.

Vln. I. 3

Vln. II. 3 3 3 3

Vla. 3 3

Vlc. 3 3 3 3

Cb. 3 3 3 3

Detailed description: This page of a full score contains measures 58 through 62. The woodwind section includes Flute (Fl.), Oboe (Ob.), English Horn (En. Hn.), Clarinet (Cl.), and Bassoon (Bsn.). The strings section includes Violin I (Vln. I.), Violin II (Vln. II.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The brass section includes Horns 1 & 2 (1 + 2 Hn.), Horns 3 & 4 (3 + 4 Hn.), and Trombone (Tba.). The timpani (Timp.) part is also present. The score features several solo passages for the Flute and Oboe, marked with 'SOLO' and a piano (*p*) dynamic. The woodwinds and strings play complex rhythmic patterns, including triplets and sixteenth-note runs. The brass parts provide harmonic support with sustained notes and rhythmic figures. The page number '39' is located at the top left, and the measure number '58' is at the top left of the first staff.

63 SOLO

Fl.

Ob.

Cl. SOLO *p*

Bsn.

1 + 2 Hn.

3 + 4 Hn.

Trp.

Tmb.

Tba.

B. D. *soft mallets* *p*

Timp. *medium mallets* *p* *mp*

Vln. I. *div. a3.V* *mf* *mp* *unis.* *3*

Vln. II. *div. V* *mf* *mp* *unis.* *3* *3*

Vla. *div.* *mf* *mp* *unis.* *3*

Vlc. *V* *mf* *mp* *3*

Cb. *p* *mf* *mp* *3*

D

68

Pic. *mf*

Fl. *p* SOLO 12 a2. 3

Ob.

En. Hn.

Cl. 3 3

Bsn. 3 3

1 + 2 Hn. *f* 3 3

3 + 4 Hn. *f* 3 3

Trp. a2. unmute *f* 3 3 3

Tmb. 3 3 *f* 3

Tba.

B. D.

Timp. *mp*

Vln. I. 3 *f* 3

Vln. II. 3 3 *f* 3 3

Vla. 3 *f* 3

Vlc. 3 *f* 3

Cb. 3 *f* 3

81

Pic. *sostenuto* *fp* *fff marcato*

Fl. *sostenuto* *fp* *fff marcato*

Ob. *sostenuto* *fp* *fff marcato*

En. Hn. *p* *fff marcato*

Cl. *sostenuto* *fp* *fff marcato*

Bsn. *sostenuto* *fp* *fff marcato*

1 + 2 Hn. *sostenuto* *fp* *fff marcato*

3 + 4 Hn. *sostenuto* *fp* *fff marcato*

Trp. 1. *sostenuto* *fp* *fff marcato*
2. 3.

Tmb. *sostenuto* *fp* *fff marcato*

Tba. *sostenuto* *fp* *fff marcato*

B. D. *mp*

Timp. *mp* *fff*

Vln. I. *fp* *fff marcato* non div.

Vln. II. *fp* *fff marcato* non div.

Vla. *fp* *fff marcato* non div.

Vlc. *sostenuto* *fp* *fff marcato* unis.

Cb. *sostenuto* *fp* *fff marcato*

F Largo Maestoso (♩ = ca. 42)

96

Fl. *p* *cresc.*

Ob. *p* *cresc.*

En. Hn. *p* *cresc.*

Cl. *p* *cresc.*

Bsn. *p* *cresc.*

1 + 2 Hn. *p* *cresc.*

3 + 4 Hn. 1. SOLO *p*

Trp. *p* *cresc.*

Tmb. *p* *cresc.*

Tba. *p* *cresc.*

Timp.

1 + 2 Hp. *p*

Largo Maestoso (♩ = ca. 42)

Vln. I. *mp* *cresc.* unis.

Vln. II. *p* *cresc.* unis.

Vla. *p* *cresc.* unis.

Vcl. *p* *cresc.*

Cb. *p* *cresc.*

F

102

Pic. *mf cresc.* *f cresc.*

Fl. *f cresc.*

Ob. *f cresc.*

En. Hn. *f cresc.*

Cl. *f cresc.*

Bsn. *f cresc.*

1 + 2 Hn. *f cresc.*

3 + 4 Hn. *mf cresc.* *f cresc.*

Trp. *f cresc.*

Tmb. *f cresc.*

Tba. *f cresc.*

Timp. *hard mallets* *mf* *f*

1 + 2 Hp. *f*

Vln. I. *div.* *f cresc.*

Vln. II. *div.* *f cresc.*

Vla. *f cresc.*

Vlc. *f cresc.*

Cb. *unis.* *f cresc.*

106

Pic. *fff* 3

Fl. *fff* 3 3

Ob. 3 3 3

En. Hn. *fff* 3 3

Cl. *fff* 3 3 3

Bsn. *fff*

1 + 2 Hn. *fff* 3 3 3

3 + 4 Hn. *fff* 3 3 3

Trp. *fff* 3 3 3

Tmb. *fff*

Tba. *fff*

B. D. *fff*

Timp. *fff*

(a2. if playable. Alternate harps otherwise.)
(1st harp) 12 12 12

1 + 2 Hp. *fff* B \flat

Vln. I. *fff* 3 3 3 3

Vln. II. *fff* 3 3 3 3

Vla. *fff* div.

Vlc. *fff* div.

Cb. *fff* 3 3 3 3

107

Pic. *3*

Fl. *3*

Ob. *3*

En. Hn. *3*

Cl. *3*

Bsn.

1 + 2 Hn. *3*

3 + 4 Hn. *3*

Trp. *3*

Tmb.

Tba.

Timp.

(2nd harp) *12*

1 + 2 Hp. *12*

Vln. I. *3*

Vln. II. *3*

Vla. *3*

Vlc. *3*

Cb. *3*

B \flat

109

Pic. 3 3 3 3

Fl. 3

Ob. 3 3 3 3

En. Hn. 3

Cl. 3

Bsn. 3

1 + 2 Hn. 3 3

3 + 4 Hn. 3 3

Trp. 3 3

Tmb. 3

Tba. 3

Timp. 3 3 3 3 *tr*

1 + 2 Hp. 12 12 12 12

Vln. I. 3 3 3 3

Vln. II. 3 3 3 3

Vla. 3 3 3 3

Vlc. 3 3 3 3

Cb. 3 3 3 3

A Quartet in C Minor

for
Piano, Violin, Viola and Cello

By
Milo Kemp

A Quartet in C Minor

Milo Kemp

Moderato (♩ = ca. 100)

Sombre, but with the utmost feeling.

Violin

Viola

Violoncello

Moderato (♩ = ca. 100)

Sombre, but with the utmost feeling.

Piano

p tenebroso

4

Vln.

Vla.

Vlc.

Piano

Ped. *

8

Vln.

Vla.

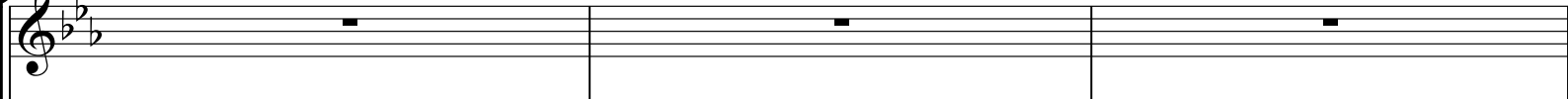
Vlc.

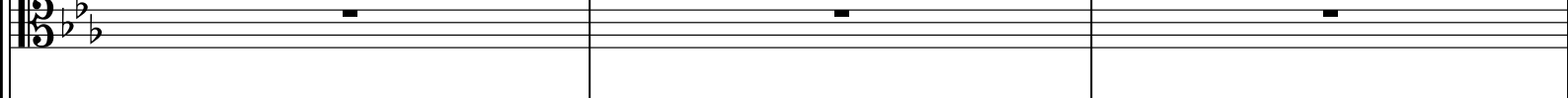
Piano

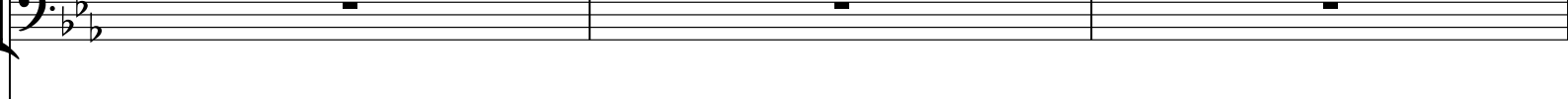
pp

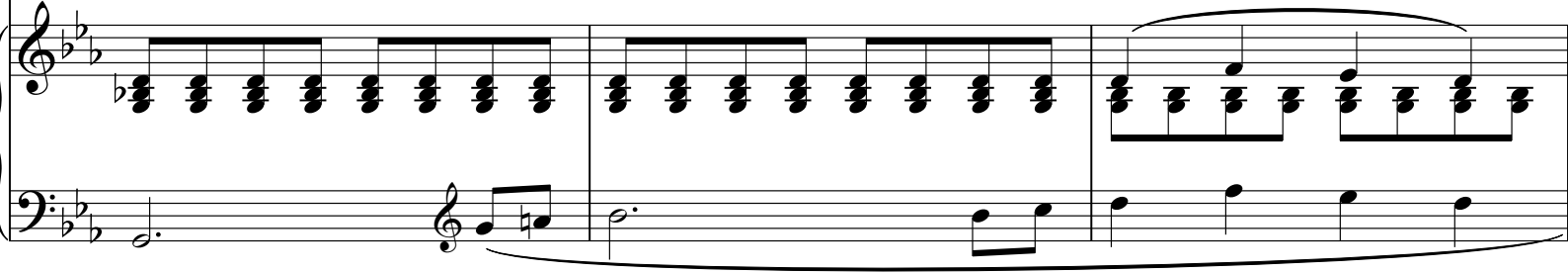
3

12

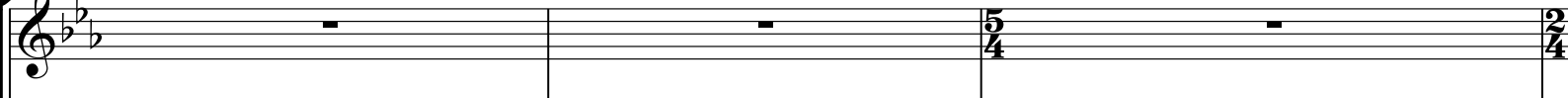
Vln. 

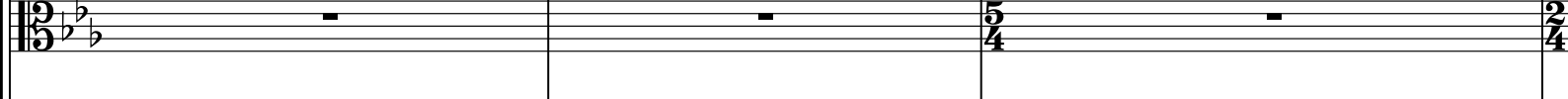
Vla. 

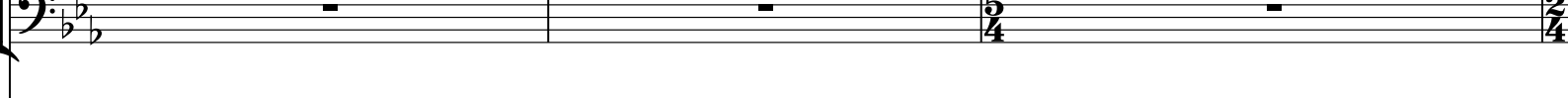
Vlc. 

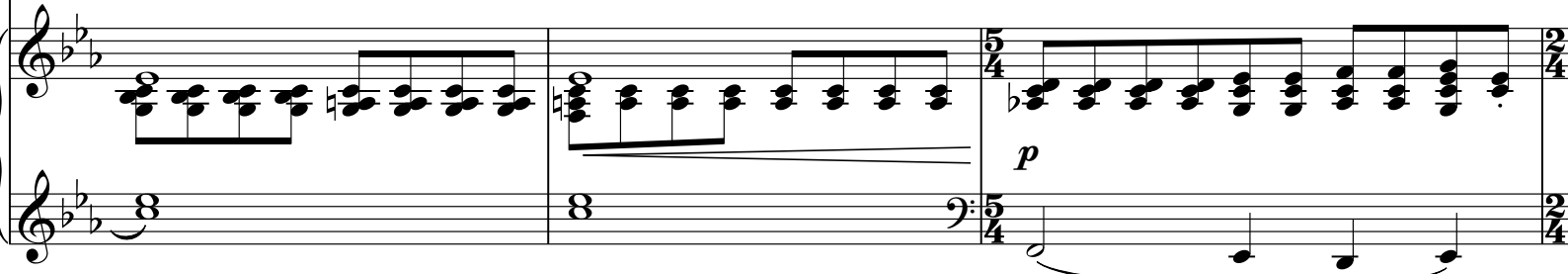
Piano 

15

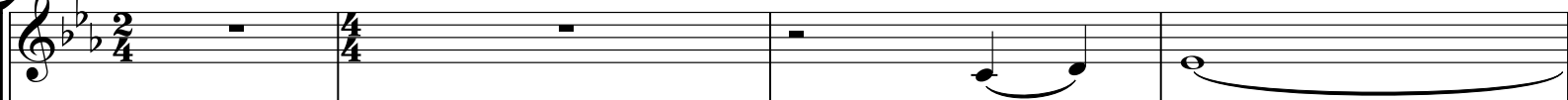
Vln. 


Vla. 


Vlc. 

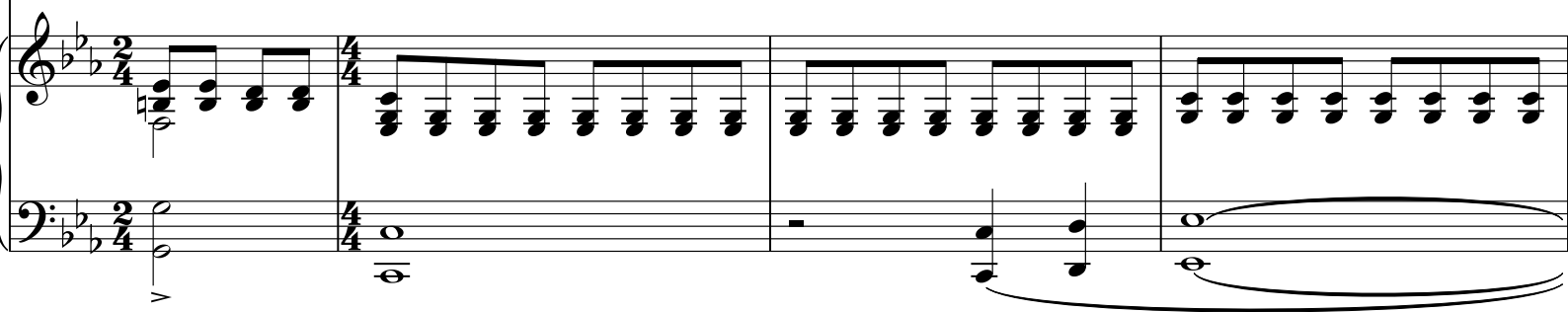
Piano 

18

Vln. 

Vla. 

Vlc. 

Piano 

22

Vln.

Vla.

Vlc.

Piano

26

Vln.

Vla.

Vlc.

Piano

30

Vln.

Vla.

Vlc.

Piano

mf

mf

p

34

Vln. *mp*

Vla. *mp*

Vlc. *p*

Piano *mp*

38

Vln.

Vla.

Vlc. *mp* *p*

Piano *Leg.* ** p molto legato*

42

Vln.

Vla. *mp*

Vlc.

Piano

46

Vln. *mp* *V*

Vla. *mp* *V*

Vlc.

Piano

48

Vln.

Vla.

Vlc.

Piano

52

Vln. *mf*

Vla. *mf*

Vlc. *mf*

Piano *mp* *tr*

55

Vln. *pp*

Vla. *pp*

Vlc. *pp*

Piano *p*

58

Vln. *p* *mp*

Vla. *mp*

Vlc. *mp*

Piano *mf*

61

Vln.

Vla.

Vlc. *mf dolce*

Piano *mp*

64 8

Vln.

Vla.

Vlc.

Piano

67

Vln.

Vla.

Vlc.

Piano

71

Vln.

Vla.

Vlc.

Piano

75 $\text{♩} = \text{♩}$.

Vln. *p*

Vla. *p*

Vlc. *p*

Piano *p molto legato.*

79

Vln. *tr*

Vla.

Vlc.

Piano

83 $\text{♩} = \text{♩}$

Moderato ($\text{♩} = \text{ca. } 100$)

Vln. *f*

Vla. *f*

Vlc. *f*

Piano *mf*

86

Vln.

Vla.

Vlc.

Piano

89

Vln.

Vla.

Vlc.

Piano

poco rit.

93

Vln.

Vla.

Vlc.

Piano

a tempo.

p

mp

mp

mf

mp

dimin.

96

Vln.

Vla.

Vlc.

Piano

96-98

f

mf

f

f

Measures 96-98: Violin I and II play sustained notes. Violoncello plays a rhythmic pattern of eighth notes with accents. Piano features a complex texture with triplets in the right hand and sustained chords in the left hand. Dynamics include *f* and *mf*.

99

Vln.

Vla.

Vlc.

Piano

99-102

99-102

Measures 99-102: Violin I and II play sustained notes. Violoncello plays a rhythmic pattern of eighth notes with accents. Piano features a complex texture with triplets in the right hand and sustained chords in the left hand.

103

Vln.

Vla.

Vlc.

Piano

103-106

mf

mf

mf

p legato.

103-106

Measures 103-106: Violin I and II play sustained notes. Violoncello plays a rhythmic pattern of eighth notes with accents. Piano features a complex texture with triplets in the right hand and sustained chords in the left hand. Dynamics include *mf* and *p legato*.

107

Vln. *mp*

Vla. *mp*

Vlc. *mp*

Piano *mp*

110

Vln. *mp*

Vla. *mp*

Vlc. *mp*

Piano *mp*

113

Vln. *p* *mf*

Vla. *p* *f*

Vlc. *p* *f*

Piano *mp portamento.* *f*

116

Vln.

Vla.

Vlc.

Piano

119

poco a poco accel.

Vln.

Vla.

Vlc.

Piano

dim.

dim.

dim.

poco a poco accel.

mf

Ped.

122

rallentando.

Vln.

Vla.

Vlc.

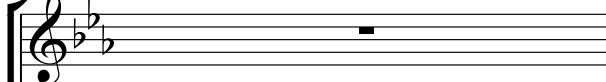
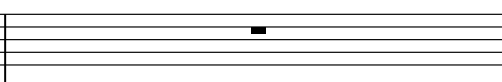
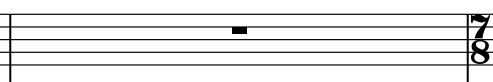
Piano

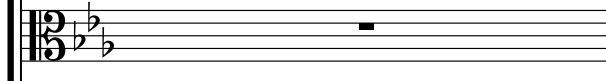
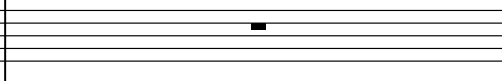
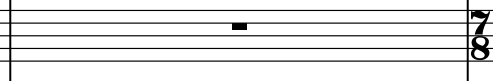
rallentando.

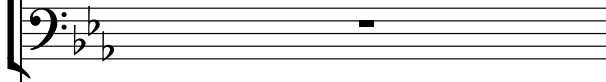


dim.

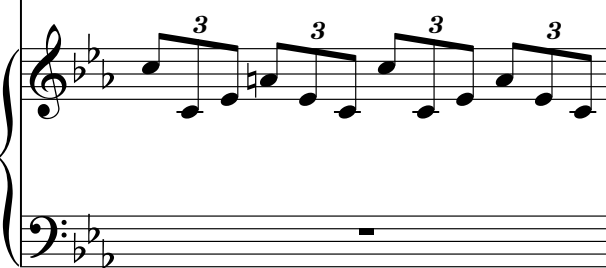


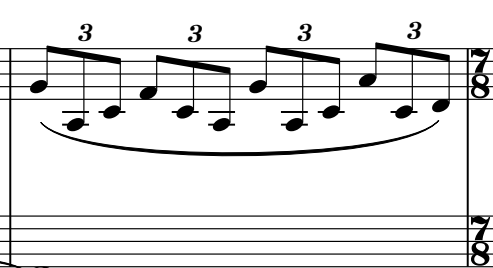
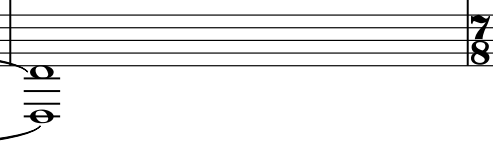
a tempo.

125

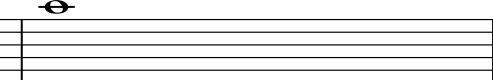
Vln.    7/8

Vla.    7/8

Vlc.    7/8

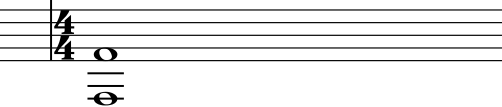
Piano  *a tempo.*
p rubato.      7/8

128

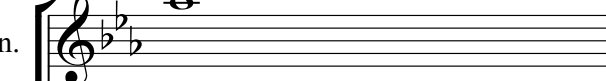
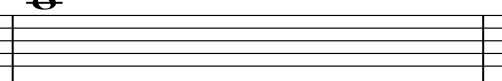
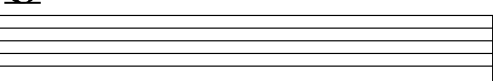
Vln.   *sul A.*  *ppp quiet as possible.*

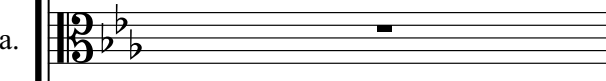
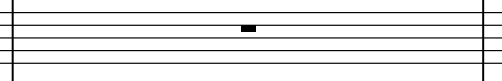
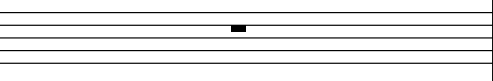
Vla.    7/8

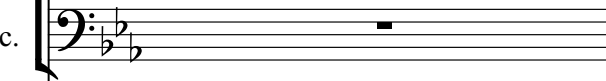

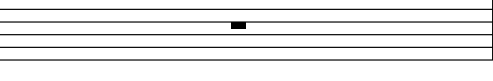
Vlc.    7/8

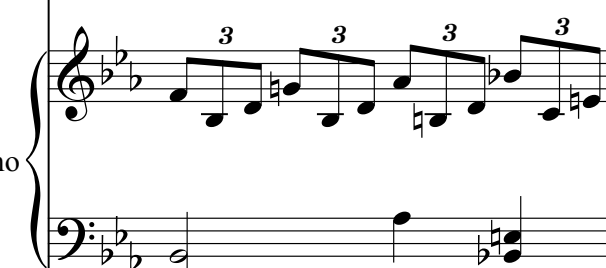

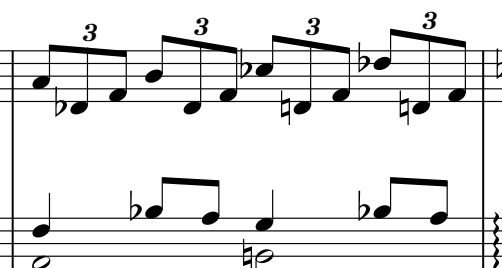

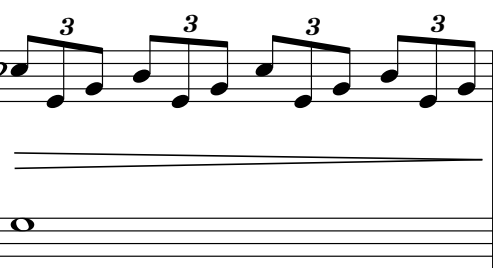
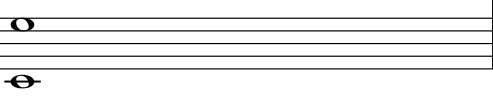
Piano       *gradual cresc.*

131

Vln.    *sul E.*

Vla.   

Vlc.   

Piano      

134

Vln. *mp*

Vla.

Vlc. *f*

Piano *p* *cresc.* *mp* *f*

137

Vln. *f* *poco a poco rit.* *dim.*

Vla. *ff* *dim.*

Vlc. *f* *dim.*

Piano *f* *poco a poco rit.*

140

Vln.

Vla.

Vlc. *n*

Piano *p* *molto rubato e legato.*

143 *rit.* *a tempo.*

Vln. *ppp*

Vla. *ppp*

Vlc. *ppp*

Piano *p* *pp*

Andante

147 *pizz.* *arco.*

Vln. *p dolce*

Vla. *p dolce*

Vlc. *p dolce*

Piano *sotto voce.*

Andante

151 *ritenuto.* *accel.*

Vln. *mp*

Vla. *p* *arco.*

Vlc. *espr. p* *arco.*

Piano *p* *ritenuto.* *accel.*

17

155 **Moderato** (♩ = ca. 100)

Vln.

Vla.

Vlc.

Moderato (♩ = ca. 100)

Piano *p* *tenebroso*

158

Vln.

Vla.

Vlc.

Piano

162

Vln.

Vla.

Vlc.

Piano

166

Vln. *ppp* quiet as possible.

Vla. *sul tasto*
ppp quiet as possible.

Vlc.

Piano *p*

170

Vln. *p*

Vla. *p*

Vlc.

Piano

174

Vln.

Vla.

Vlc.

Piano

con sordino.

179

con sordino.

Musical score for measures 179-180. The score is for Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Piano. The key signature is three flats (B-flat major/C minor). The time signature is 3/4. The first system (measures 179-180) features a *mp* dynamic. The Violin and Viola parts have a *con sordino.* marking and a *V* (crescendo) marking. The Piano part has a *mp* dynamic. The second system (measures 181-182) features a *mp* dynamic and a *con sordino.* marking. The Violin and Viola parts have a *V* (crescendo) marking. The Piano part has a *mp* dynamic.

181

Musical score for measures 181-184. The score is for Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Piano. The key signature is three flats (B-flat major/C minor). The time signature is 3/4. The first system (measures 181-182) features a *mp* dynamic. The Violin and Viola parts have a *V* (crescendo) marking. The Piano part has a *mp* dynamic. The second system (measures 183-184) features a *mp* dynamic. The Violin and Viola parts have a *V* (crescendo) marking. The Piano part has a *mp* dynamic.

185

Musical score for measures 185-188. The score is for Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Piano. The key signature is three flats (B-flat major/C minor). The time signature is 3/4. The first system (measures 185-186) features a *mp* dynamic. The Violin and Viola parts have a *V* (crescendo) marking. The Piano part has a *mp* dynamic. The second system (measures 187-188) features a *mp* dynamic. The Violin and Viola parts have a *V* (crescendo) marking. The Piano part has a *mp* dynamic.

189

Vln. *mf*

Vla. *mf*

Vlc. *mf*

Piano *mf*

195

Vln. *f* *senza sordino.*

Vla. *senza sordino.*

Vlc. *mf*

Piano *mf*

198

Vln. *f* *senza sordino.*

Vla. *f* *senza sordino.*

Vlc. *f*

Piano *f*

201

Vln.

Vla.

Vlc.

Piano

204

Vln.

Vla.

Vlc.

Piano

f

mf

207

Vln.

Vla.

Vlc.

Piano

210

Vln.

Vla.

Vlc.

Piano

mp dolce

213

Vln.

Vla.

Vlc.

Piano

mp

p

V

216

Vln.

Vla.

Vlc.

Piano

mp

V

219

Vln. *mf*

Vla.

Vlc.

Piano *mp* *tr*

223

Vln. *pp*

Vla. *mf* *pp*

Vlc. *mf* *pp*

Piano *tr* *p*

227

Vln. *p* *mp*

Vla. *mp*

Vlc. *mp*

Piano *mf*

230

Vln. *mp*

Vla. *mp*

Vlc. *mf dolce*

Piano *mp*

extremely quiet

234

Vln.

Vla.

Vlc.

Piano

238

Vln. *mf*

Vla.

Vlc. *f*

Piano

♩ = ca. 46
tempo rubato e appassionato

242

rit.

Vln.

Vla.

Vlc.

mp

p

p

Piano

rit.

3

3

♩ = ca. 46

248

Vln.

Vla.

Vlc.

Piano

252

sul ponticello.

Vln.

Vla.

Vlc.

mf

pp

n

Piano

256 **Largo**

ord.

Vln. *p*

Vla.

Vlc. *p*

Piano *sfp* **Largo**
p legato

260

Vln. *p*

Vla. *p*

Vlc. *p*

Piano

264

Vln. *p resonant pizz.* *pp*

Vla. *p resonant pizz.* *pp*

Vlc. *sul ponticello.* *ord.* *p resonant pizz.* *pp*

Piano *pp* *ppp*

pedal releases exceptionally slow.