

FOOTSTEPS



- a love song for our time

Violin, Violoncello and Pianoforte

(with *Viola alternative*)

KERRY MILAN

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BACKGROUND

Unlike the other songs composed around the same time, *Footsteps* (1997) was written not for voice and piano, or chamber ensemble, but with a band backing track, in the spirit of crossover, its deep melancholy springing from the fact of our having learnt of a local suicide and the traumatic effect it had upon the partner. Now, in April 2020, and hearing of our coronavirus lockdown perhaps continuing for months to come and of the surge of mental health problems already reported, these words, and the music, have a renewed poignancy.

I hear your footsteps, I see your smile,
 Feel you near me all the while,
 Empty dreams night and day though,
 Just castles in the air,
 As they fade like an echo,
 Leaving silent my despair.
 Promises we made along the shore,
 There in those crystal pools all we longed for.
 How we would race, and laugh and splash,
 Gather each shell like some bright jewel.
 Who would have thought such love as ours
 Would cloud over like some pool?

But still I hear your voice, so full of passion,
 Still echo, "You're the one I love",
 But like crystal pools, as the day then cools,
 So shadows crept above.
 What darkness drifted overhead,
 Brought such an empty void instead?
 Now you're gone, left me alone,
 Who's to care for my despair,
 Or the balance of my mind?
 I hear your footsteps ...
 But like crystal pools, as the day then cools,
 There's a cloud weighs heavy on my heart.
 I hear your footsteps, I hear your voice.

It is fitting, too, that twenty three years after their mother originally recorded *Footsteps* an arrangement for horn trio should be written for Caroline Milan's children; though when there will be an opportunity to record this haunting version remains to be seen.

And now, having just heard again Frank Bridge's Miniature *Valse Russe* as part of a lockdown concert by a truly remarkable family here too is an arrangement for piano trio. Brahms, of course, was very much against the idea of his horn trio being arranged with cello; but he was happier about the viola, so I've also included a viola part!

Kerry Milan, self-isolating in Stafford.

FOOTSTEPS

for Piano Trio

Kerry Milan

The musical score consists of three staves: Violin, Cello, and Viola. The Violin staff starts with a rest, followed by a sixteenth-note pattern. The Cello and Viola staves begin with eighth-note patterns. The score is in common time, key signature of A major (three sharps). The title 'FOOTSTEPS' is at the top, followed by 'for Piano Trio'. The composer's name 'Kerry Milan' is at the bottom right. The score includes dynamic markings like 'With feeling' and 'mf' (mezzo-forte). Measure numbers are present at the beginning of each measure.

Musical score for two staves, measures 6 through 14.

Staff 1 (Top):

- Measure 6: Treble clef, key signature of 2 sharps (F# G#). Notes: D, D, C, B, A, G, F, E, D, C, B, A, G, F, E, D.
- Measure 7: Rest.
- Measure 8: Rest.
- Measure 9: Rest.
- Measure 10: Rest.
- Measure 11: Rest.
- Measure 12: Rest.
- Measure 13: Rest.
- Measure 14: Rest.

Staff 2 (Bottom):

- Measure 6: Bass clef, key signature of 2 sharps (F# G#). Notes: Rest.
- Measure 7: Rest.
- Measure 8: Rest.
- Measure 9: Rest.
- Measure 10: Rest.
- Measure 11: Rest.
- Measure 12: Rest.
- Measure 13: Rest.
- Measure 14: Dynamics: *f*. Notes: Rest.

18

A

A

A

18

18

18

22

22

22

26

26

26

30 B

30 B

30 B

34

34

34

39 poco rit. a tempo

39 poco rit. a tempo

39 poco rit. a tempo

43 C

46

46 *mf*

46

49 *mf*

cresc.

49 *cresc.* *p*

53

53

53

53

57

rit.

a tempo

57

rit.

a tempo

mf

57

rit.

a tempo

(V.S.)

62

D

63

D

64

D

65

D

66

D

66

67

68

69

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73

74

75

76

77

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74 E

74 E

74 E

78 *mp*

78

78

82 *mf*

82 *appassionato*

82

86 F

86 F loco *mf*

86 *mp*

90 rit. a tempo

90 rit. a tempo

90 rit. a tempo

94 più *p* pizz.

94 più *p*

94 più *p*

Violin

FOOTSTEPS

Kerry Milan

With feeling

The sheet music for Violin features eight staves of music. Staff 1 starts with a rest followed by a sixteenth-note pattern. Staff 2 shows eighth-note pairs. Staff 3 contains eighth-note pairs. Staff 4 has eighth-note pairs. Staff 5 has eighth-note pairs. Staff 6 includes a dynamic *p* and a fermata. Staff 7 includes a dynamic *p* and markings "2" and "8". Staff 8 ends with a dynamic *p*. Various performance techniques are indicated throughout, such as grace notes, slurs, and triplets.

Violin

FOOTSTEPS

Kerry Milan

With feeling

mf

3

3

5

10

15

A

mf

20

25

B

p

31

36

2

3

3

3

3

3

2

3

42 *a tempo* C

46 *mf*

56 D

68 E

75

79 *mp*

85 F

90 rit. *a tempo* più pizz.

'Cello

FOOTSTEPS

With feeling

Kerry Milan

Kerry Minard

The sheet music consists of six staves of musical notation for cello. The first staff starts with a dynamic of *mf*. The second staff begins at measure 6 with a dynamic of *p*, followed by a section labeled 'A'. The third staff starts at measure 17 with a dynamic of *f*. The fourth staff begins at measure 22. The fifth staff starts at measure 28 with a dynamic of *mf*, followed by a section labeled 'B'. The sixth staff starts at measure 32 with a dynamic of *mp*. The music includes various dynamics like *poco rit.* (poco ritardo), *a tempo*, and *cresc.* (crescendo). Articulations include accents and slurs. Measure numbers 6, 7, 17, 22, 28, 32, 38, and 43 are indicated above the staves. Measure 38 includes a change in time signature to 3/2 and 2/2. Measure 43 includes a change in key signature to C major.

52

rit.

a tempo

D

60

mf

65

70

ossia 8va

E

f

75

81

appassionato

85

F

3

loco

mf

92

rit.

a tempo

C

2

più p

The musical score consists of six staves of music for bassoon. The key signature varies throughout the piece, including A major (three sharps), E major (one sharp), and D major (no sharps or flats). Measure 52 starts with a long note followed by eighth-note pairs. Measure 53 begins with a 'rit.' instruction. Measure 54 starts with 'a tempo'. Measure 55 contains a box labeled 'D'. Measure 56 starts with 'mf' dynamics. Measures 57-60 continue the pattern. Staff 2 begins at measure 65, featuring eighth-note pairs with various slurs and grace notes. Staff 3 begins at measure 70, with a dynamic 'f' and a box labeled 'E' above the staff. Staff 4 begins at measure 75, continuing the eighth-note pattern. Staff 5 begins at measure 81 with a dynamic 'appassionato' and a crescendo line. Staff 6 begins at measure 85, starting with a box labeled 'F' and a '3' overline, followed by a section marked 'loco' with 'mf' dynamics. The final staff begins at measure 92, with a 'rit.' instruction, 'a tempo' marking, a 'C' overline, a '2' overline, and a dynamic 'più p'.

Viola

FOOTSTEPS

With feeling

Kerry Milan

<img alt="Continuation of the musical score for Viola, page 2. The score continues from measure 6 to measure 1000. It features three main sections labeled A, B, and C. Section A starts at measure 6 with a dynamic 'p' and ends at measure 27 with a dynamic 'mf'. Section B starts at measure 28 with a dynamic 'B' and ends at measure 70 with a dynamic 'mf'. Section C starts at measure 71 with a dynamic 'C' and ends at measure 1000 with a dynamic 'mf'. The score includes various dynamics such as 'p', 'f', 'mf', 'mp', 'cresc.', 'poco rit.', and 'a tempo'. Measures 6-10 are in common time (C). Measures 11-15 are in 3/4 time. Measures 16-20 are in common time (C). Measures 21-25 are in 3/4 time. Measures 26-30 are in common time (C). Measures 31-35 are in 3/4 time. Measures 36-40 are in common time (C). Measures 41-45 are in 3/4 time. Measures 46-50 are in common time (C). Measures 51-55 are in 3/4 time. Measures 56-60 are in common time (C). Measures 61-65 are in 3/4 time. Measures 66-70 are in common time (C). Measures 71-75 are in 3/4 time. Measures 76-80 are in common time (C). Measures 81-85 are in 3/4 time. Measures 86-90 are in common time (C). Measures 91-95 are in 3/4 time. Measures 96-100 are in common time (C). Measures 101-105 are in 3/4 time. Measures 106-110 are in common time (C). Measures 111-115 are in 3/4 time. Measures 116-120 are in common time (C). Measures 121-125 are in 3/4 time. Measures 126-130 are in common time (C). Measures 131-135 are in 3/4 time. Measures 136-140 are in common time (C). Measures 141-145 are in 3/4 time. Measures 146-150 are in common time (C). Measures 151-155 are in 3/4 time. Measures 156-160 are in common time (C). Measures 161-165 are in 3/4 time. Measures 166-170 are in common time (C). Measures 171-175 are in 3/4 time. Measures 176-180 are in common time (C). Measures 181-185 are in 3/4 time. Measures 186-190 are in common time (C). Measures 191-195 are in 3/4 time. Measures 196-200 are in common time (C). Measures 201-205 are in 3/4 time. Measures 206-210 are in common time (C). Measures 211-215 are in 3/4 time. Measures 216-220 are in common time (C). Measures 221-225 are in 3/4 time. Measures 226-230 are in common time (C). Measures 231-235 are in 3/4 time. Measures 236-240 are in common time (C). Measures 241-245 are in 3/4 time. Measures 246-250 are in common time (C). Measures 251-255 are in 3/4 time. Measures 256-260 are in common time (C). Measures 261-265 are in 3/4 time. Measures 266-270 are in common time (C). Measures 271-275 are in 3/4 time. Measures 276-280 are in common time (C). Measures 281-285 are in 3/4 time. Measures 286-290 are in common time (C). Measures 291-295 are in 3/4 time. Measures 296-298 are in common time (C). Measures 299-301 are in 3/4 time. Measures 302-304 are in common time (C). Measures 305-307 are in 3/4 time. Measures 308-310 are in common time (C). Measures 311-313 are in 3/4 time. Measures 314-316 are in common time (C). Measures 317-319 are in 3/4 time. Measures 320-322 are in common time (C). Measures 323-325 are in 3/4 time. Measures 326-328 are in common time (C). Measures 329-331 are in 3/4 time. Measures 332-334 are in common time (C). Measures 335-337 are in 3/4 time. Measures 338-340 are in common time (C). Measures 341-343 are in 3/4 time. Measures 344-346 are in common time (C). Measures 347-349 are in 3/4 time. Measures 350-352 are in common time (C). Measures 353-355 are in 3/4 time. Measures 356-358 are in common time (C). Measures 359-361 are in 3/4 time. Measures 362-364 are in common time (C). Measures 365-367 are in 3/4 time. Measures 368-370 are in common time (C). Measures 371-373 are in 3/4 time. Measures 374-376 are in common time (C). Measures 377-379 are in 3/4 time. Measures 380-382 are in common time (C). Measures 383-385 are in 3/4 time. Measures 386-388 are in common time (C). Measures 389-391 are in 3/4 time. Measures 392-394 are in common time (C). Measures 395-397 are in 3/4 time. Measures 398-400 are in common time (C). Measures 401-403 are in 3/4 time. Measures 404-406 are in common time (C). Measures 407-409 are in 3/4 time. Measures 410-412 are in common time (C). Measures 413-415 are in 3/4 time. Measures 416-418 are in common time (C). Measures 419-421 are in 3/4 time. Measures 422-424 are in common time (C). Measures 425-427 are in 3/4 time. Measures 428-430 are in common time (C). Measures 431-433 are in 3/4 time. Measures 434-436 are in common time (C). Measures 437-439 are in 3/4 time. Measures 440-442 are in common time (C). Measures 443-445 are in 3/4 time. Measures 446-448 are in common time (C). Measures 449-451 are in 3/4 time. Measures 452-454 are in common time (C). Measures 455-457 are in 3/4 time. Measures 458-460 are in common time (C). Measures 461-463 are in 3/4 time. Measures 464-466 are in common time (C). Measures 467-469 are in 3/4 time. Measures 470-472 are in common time (C). Measures 473-475 are in 3/4 time. Measures 476-478 are in common time (C). Measures 479-481 are in 3/4 time. Measures 482-484 are in common time (C). Measures 485-487 are in 3/4 time. Measures 488-490 are in common time (C). Measures 491-493 are in 3/4 time. Measures 494-496 are in common time (C). Measures 497-499 are in 3/4 time. Measures 500-502 are in common time (C). Measures 503-505 are in 3/4 time. Measures 506-508 are in common time (C). Measures 509-511 are in 3/4 time. Measures 512-514 are in common time (C). Measures 515-517 are in 3/4 time. Measures 518-520 are in common time (C). Measures 521-523 are in 3/4 time. Measures 524-526 are in common time (C). Measures 527-529 are in 3/4 time. Measures 530-532 are in common time (C). Measures 533-535 are in 3/4 time. Measures 536-538 are in common time (C). Measures 539-541 are in 3/4 time. Measures 542-544 are in common time (C). Measures 545-547 are in 3/4 time. Measures 548-550 are in common time (C). Measures 551-553 are in 3/4 time. Measures 554-556 are in common time (C). Measures 557-559 are in 3/4 time. Measures 560-562 are in common time (C).

52

mf

rit.

60

a tempo

mf

D

65

mf

70

ossia 8va

f

E

75

mf

81

appassionato

85

loco

mf

F

92

rit.

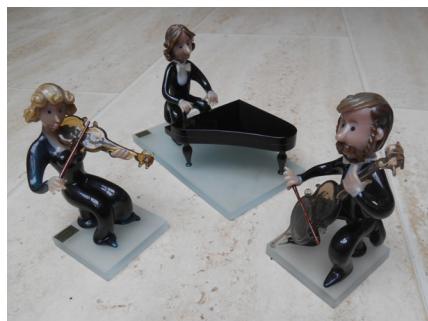
a tempo

più p

FOOTSTEPS

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