KERRY MILAN'S

"A HORNIST'S TREASURE CHEST"

A collection of five duos for F horn and pianoforte plus
Footsteps ***for which you also need a violinist - or flautist***

A Voice of Music	
1: I know a green grass path	4
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A Rapture Suite*, also for horn trio, is published separately*

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published by
Ardross House, Stafford ST17 0AX

For Emily and James

“A VOICE OF MUSIC”

for French horn and Pianoforte

Kerry Milan

A Voice of Music is an arrangement of a piece originally composed
for tenor voice and pianoforte in 1963.
Further information about this can be found in the background notes included on page 12

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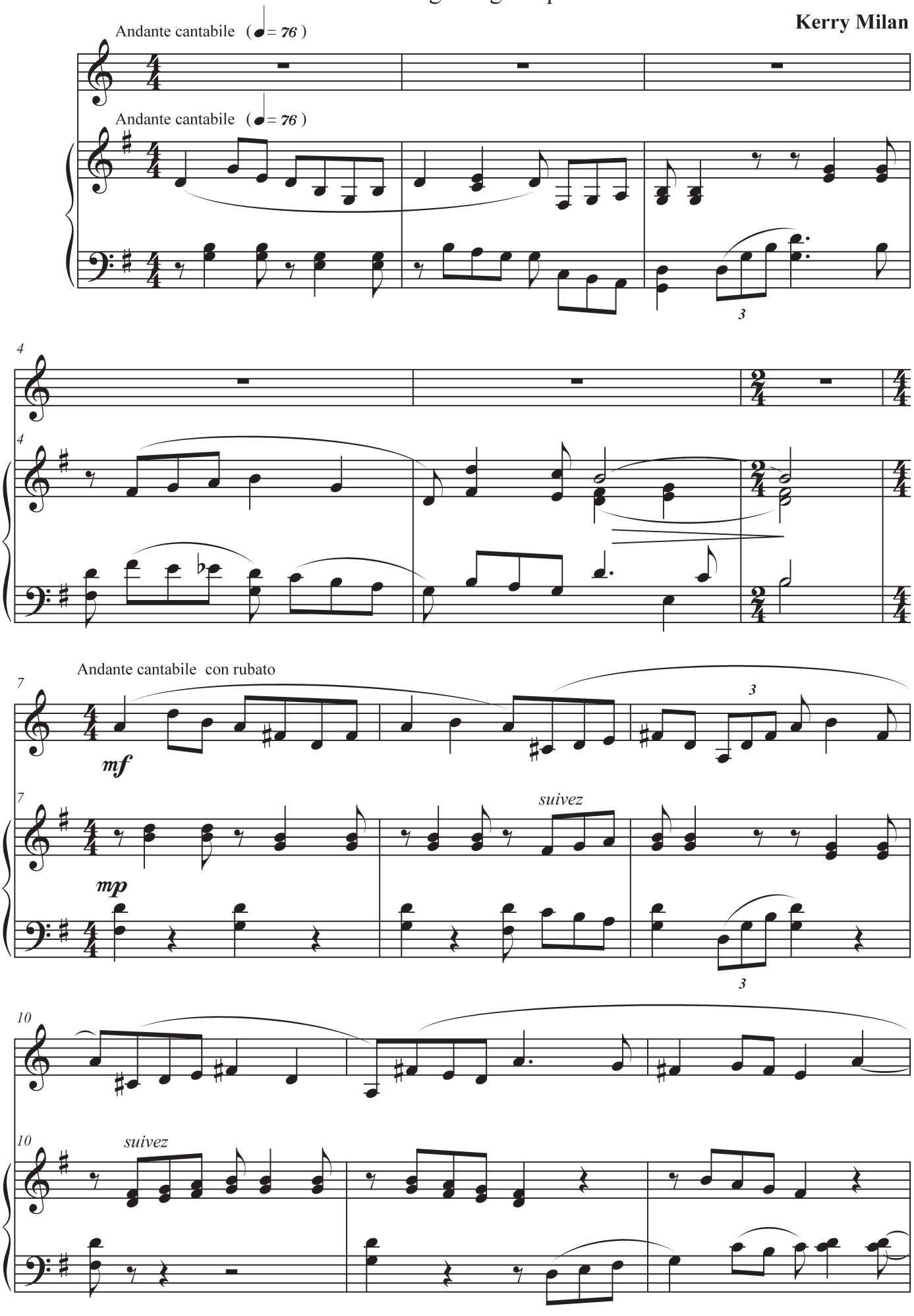
1: I know a green grass path ...

Kerry Milan



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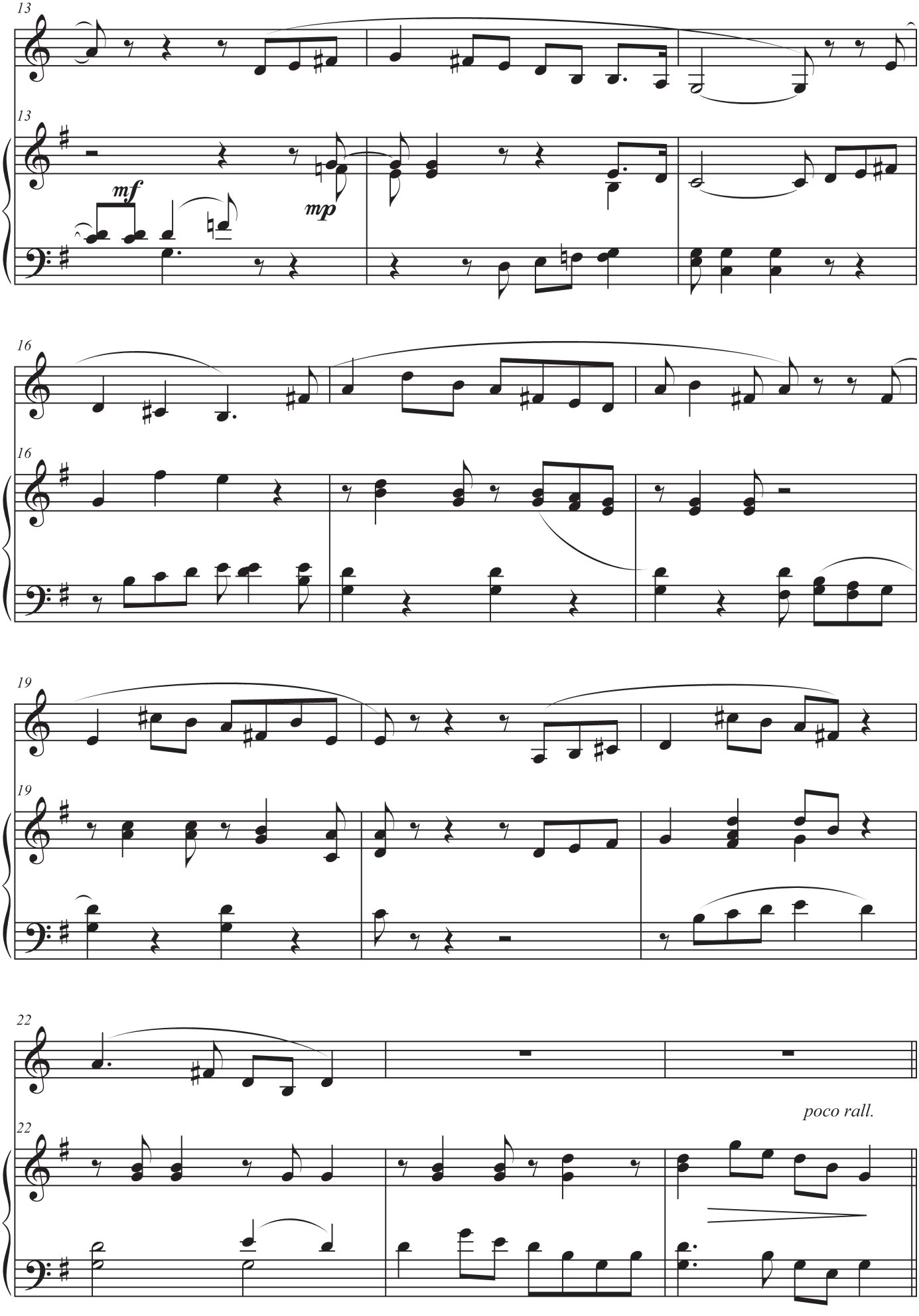
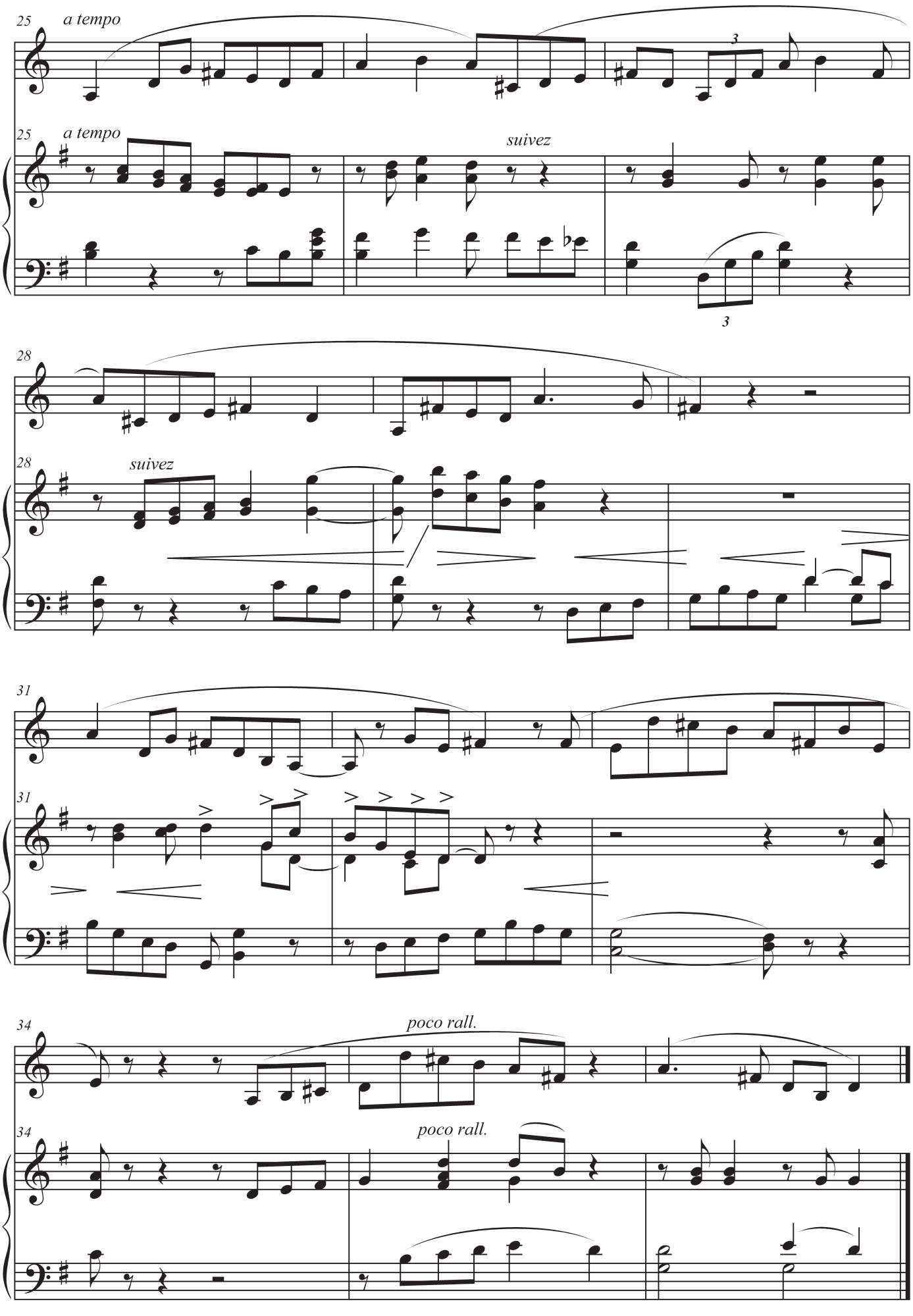

13
13
mf
mp
16
16
19
19
22
22
poco rall.


25
a tempo
3
25
a tempo
suivez
3
28
28
suivez
31
31
34
poco rall.
34
poco rall.

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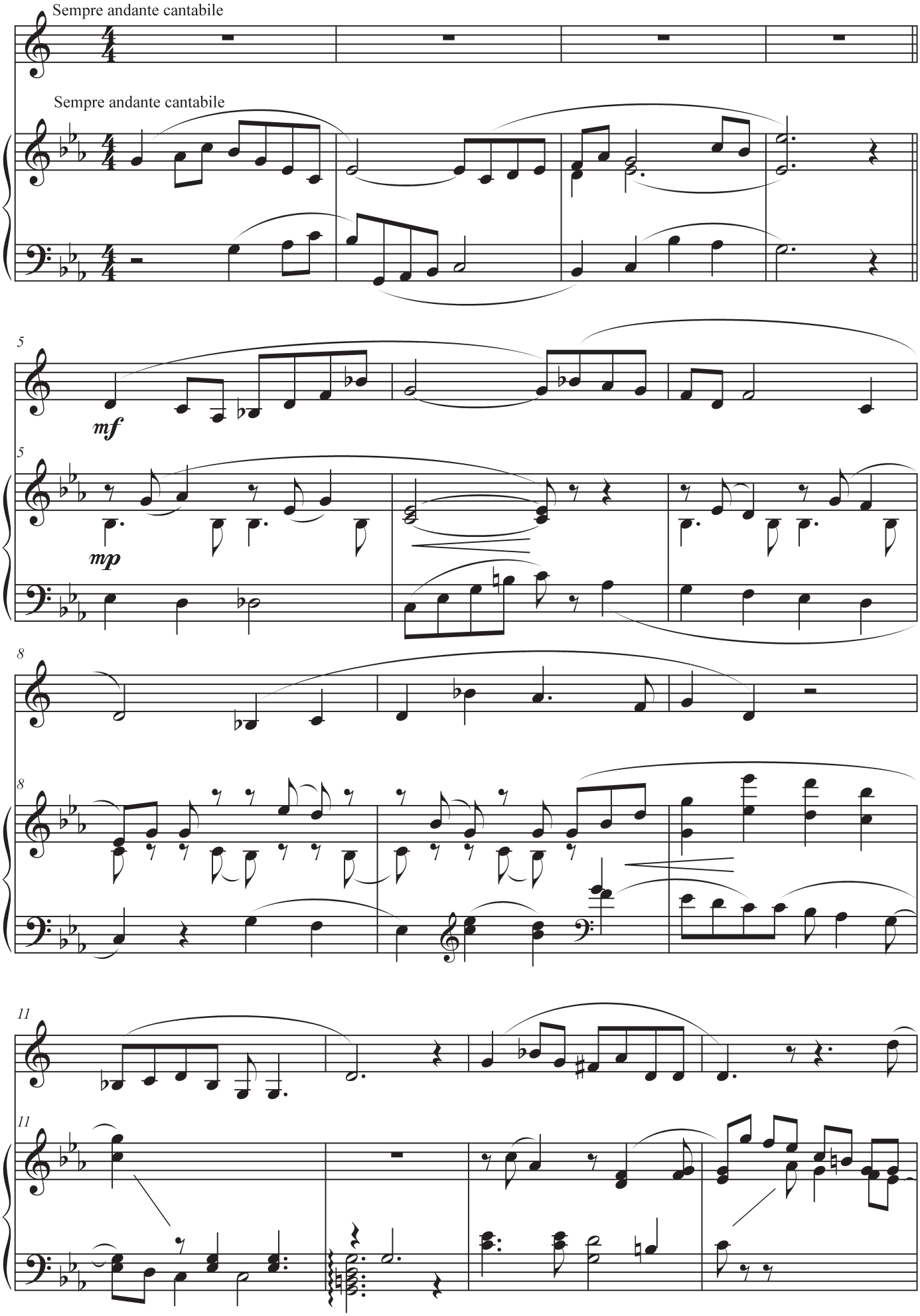
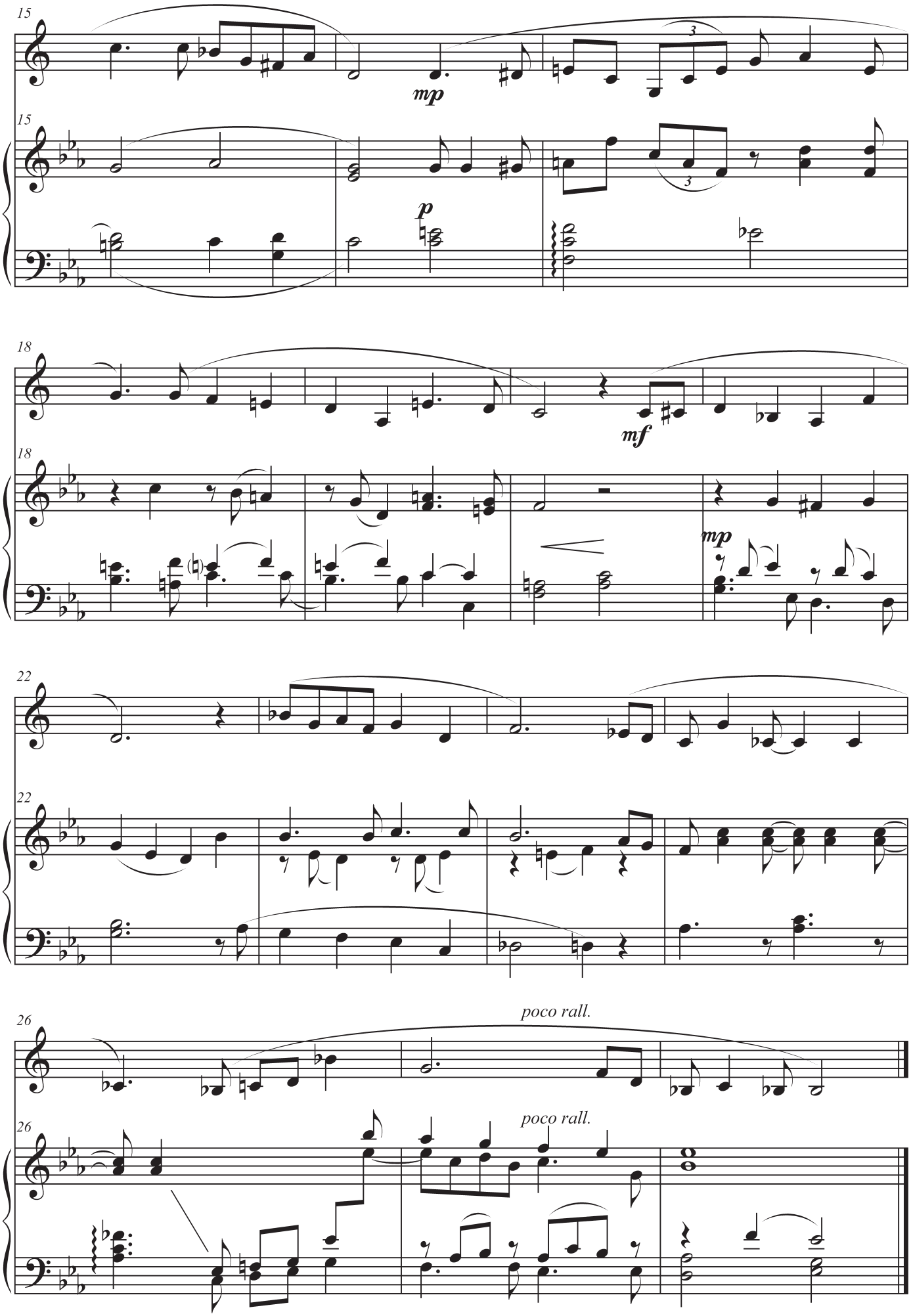
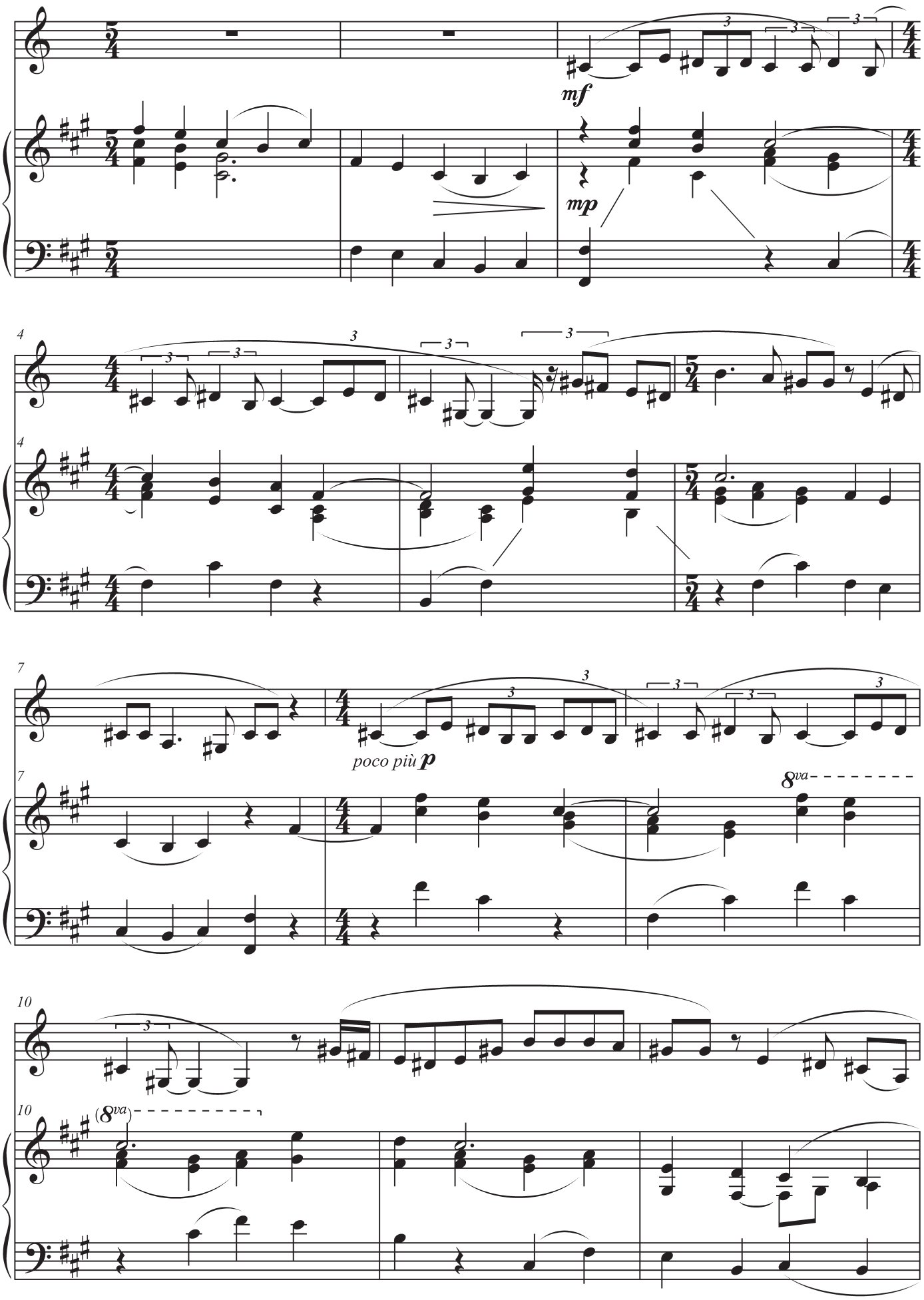
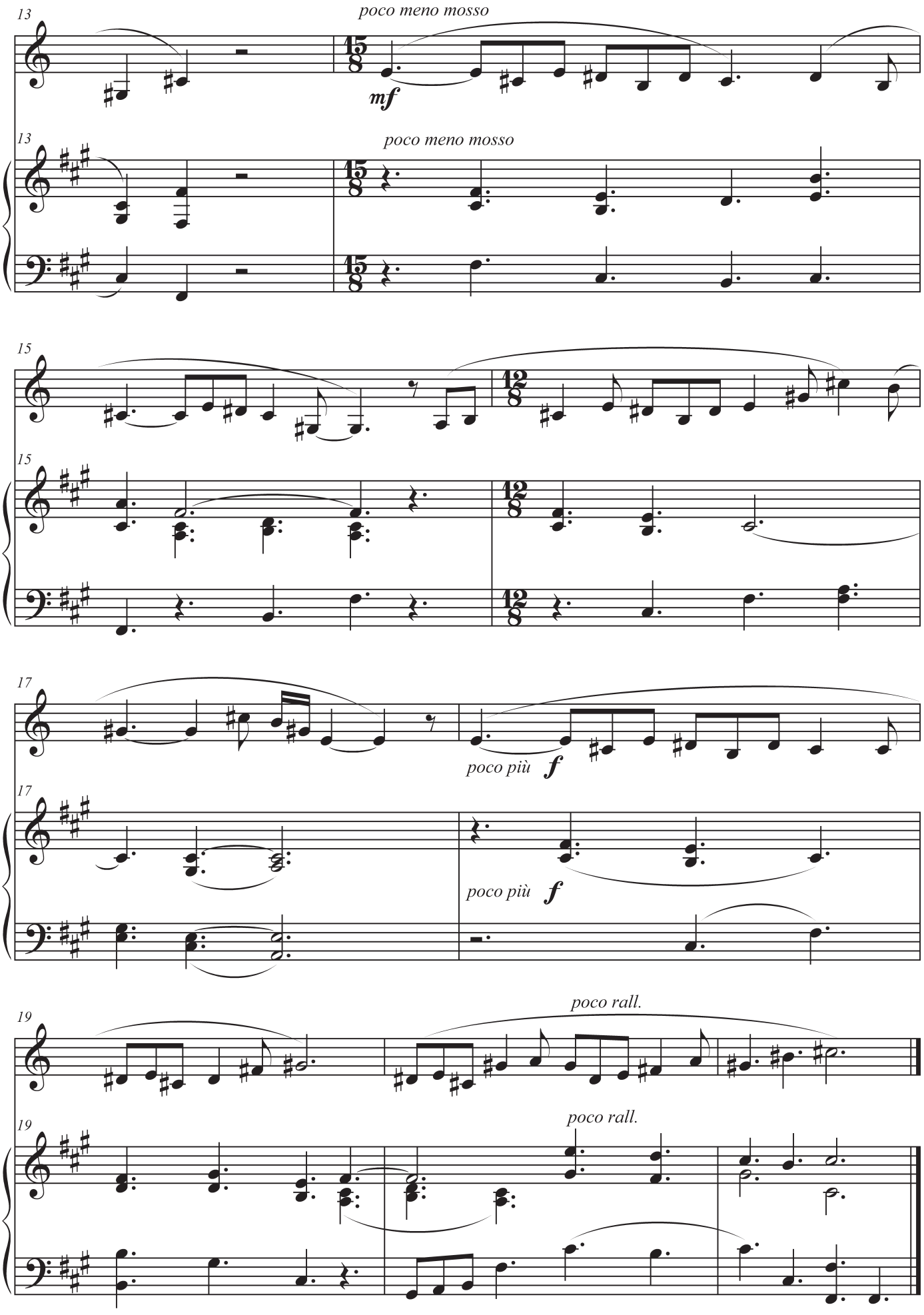
2: Oft on a plat of rising ground ...




15
mp
p
18
mf
mp
22
26
poco rall.
poco rall.

3: Even in a little thing ....




13
poco meno mosso
mf
13
poco meno mosso
15
15
17
poco più f
17
poco più f
19
poco rall.
19
poco rall.

BACKGROUND

Much of my early work, looking back nearly sixty years, has long been lost; but happily a copy of the manuscript for *A Voice of Music* does still survive, and also a programme (see right), from June 1963 when I was a twenty-year-old student at the Scottish Academy, of a performance there in the Stevenson Hall, by fellow students Roger Crook, tenor, and Anne Strachan piano.

The texts for these three short songs come from widely differing sources: the first, *The Green River,* I found in the college library, the second *(from Il Penseroso)* from my Highers study, the third from a book *Return to the Islands* by the author of *A Pattern of Islands,* who was resident Commissioner in the Gilbert and Ellice Islands, just about as far away from Glasgow as one could imagine, both geographically and culturally.

Now two generations later, with a granddaughter herself twenty and in her third year at Oxford, it seemed a good time to give the music another hearing, this time with Emily accompanying her brother James on French horn. The only slight change is that the first section (which would have pushed the horn up to C sharp major) has been moved up a semitone. Here are the words:

(1) "I know a green grass path" *(Alfred Douglas)*

(2) "Oft on a plat of rising ground" *(Milton)*

(3) "Even in a little thing" *(translated by Arthur Grimble)*

I know a green grass path that leaves the field,
And, like a running river, winds along
Into a leafy wood, where is no throng
Of birds at noon-day; and no soft throats yield
Their music to the moon. The place is sealed,
An unclaimed sovereignty of voiceless song,
And all the unravished silences belong
to some sweet singer lost, or unrevealed.

Oft on a plat of rising ground,
I hear the far-off curfew sound,
Over some wide water'd shore,
Swinging low with sullen roar;
Or if the air will not permit,
Some still removed place will fit,
Where glowing embers through the room
Teach light to counterfeit a gloom,
Far from all resort of mirth,
Save the cricket on the hearth,
Or the bellman's drowsy charm,
To bless the doors from nightly harm.
So is my soul become a silent place.
Oh, may I wake from this uneasy night
To find some voice of music manifold.
Let it be shape of sorrow with wan face
Or love that swoons on sleep, or else delight
That is as wide-eyed as a marigold.

Even in a little thing
(A leaf, a child's hand, a star's flicker)
I shall find a song worth singing
If my eyes are wide, and sleep not.
Even in a laughable thing
(Oh hark! The children are laughing!)
There is that which fills the heart to overflowing,
And makes dreams wistful.
Small is the life of a man
(Not too sad, not too happy):
I shall find my songs in a man's small life.
Behold them soaring!
Very low on earth are the frigate-birds hatched,
Yet they soar as high as the sun.

I have always been so grateful to Roger and Anne for giving what was one of my earliest premières. Like me Roger was born in 1942, sadly dying aged seventy in July 2013. His obituary was covered in the Dundee Courier of 31 July:

> Mr Crook broadcast on TV and radio, singing recitals of songs by classical composers as well as programmes of light entertainment and Scottish songs.
>
> He also appeared as a soloist with the BBC Scottish Symphony Orchestra and Scottish Radio Orchestra, the Northern Sinfonia and the Jerusalem Symphony Orchestra.
>
> On the operatic stage he sang the roles of Manrico, Don Jose, Enzo, Tamino, Canio, and Nanki Poo. In oratorio he sang the tenor repertoire with choral societies all over Scotland and the north of England. As the tenor in the Quatrain for 20 years, he arranged many of the songs they performed and recorded.

Thank you, Roger.

Kerry Milan, Stafford, March 2020.

THE ROYAL SCOTTISH ACADEMY OF MUSIC

Session 1962-63

CONCERT OF STUDENTS' COMPOSITIONS

STEVENSON HALL

Friday, 21st June 1963 at 2.p.m.

P R O G R A M M E

1. DIVERTIMENTO (for Strings) — Ronald Walker (Yr.I)

I Allegro
II Adagio
III Waltz, Allegro
IV Finale - Allegro con brio

2. THREE SONGS for Tenor and Pianoforte — Kerry Milan (Yr.III)

(i) "I know a green grass path"
(words Lord Alfred Douglas)
(ii) "Oft on a plat of rising ground"
(from "L'allegro" - Milton)
(iii) "Even in a little thing"
(translated from Gilbert and Ellis)
Isles Song by Arthur Grimble

Roger Crook - Tenor
Anne Strachan - Pianoforte

3. PRELUDE and GROTESQUE DANCE for Pianoforte — Sandra McRae (Yr.II)

Jack Keaney - Pianoforte

4. THREE RELIGIOUS SONGS (Poems by Margot Ruddock) — Ralph Gordon (Yr.II)

(i) "I take thee, life"
(ii) "O Holy water"
(iii) "Take away"

Lana Barclay - Soprano
Jack Keaney Pianoforte

5. TWO NOCTURNES, for voice and pianoforte — Brian Hirst (Yr.I)

(i) "Lay your sleeping head"
(words W.H. Anden)

(ii) "I saw the marsh"
(words Helen Waddell)

Russell Cowieson - Tenor
Brian Hirst - Pianoforte

SHORT INTERVAL

for Caroline Milan

“Wings”

arranged for

F horn and pianoforte

Kerry Milan

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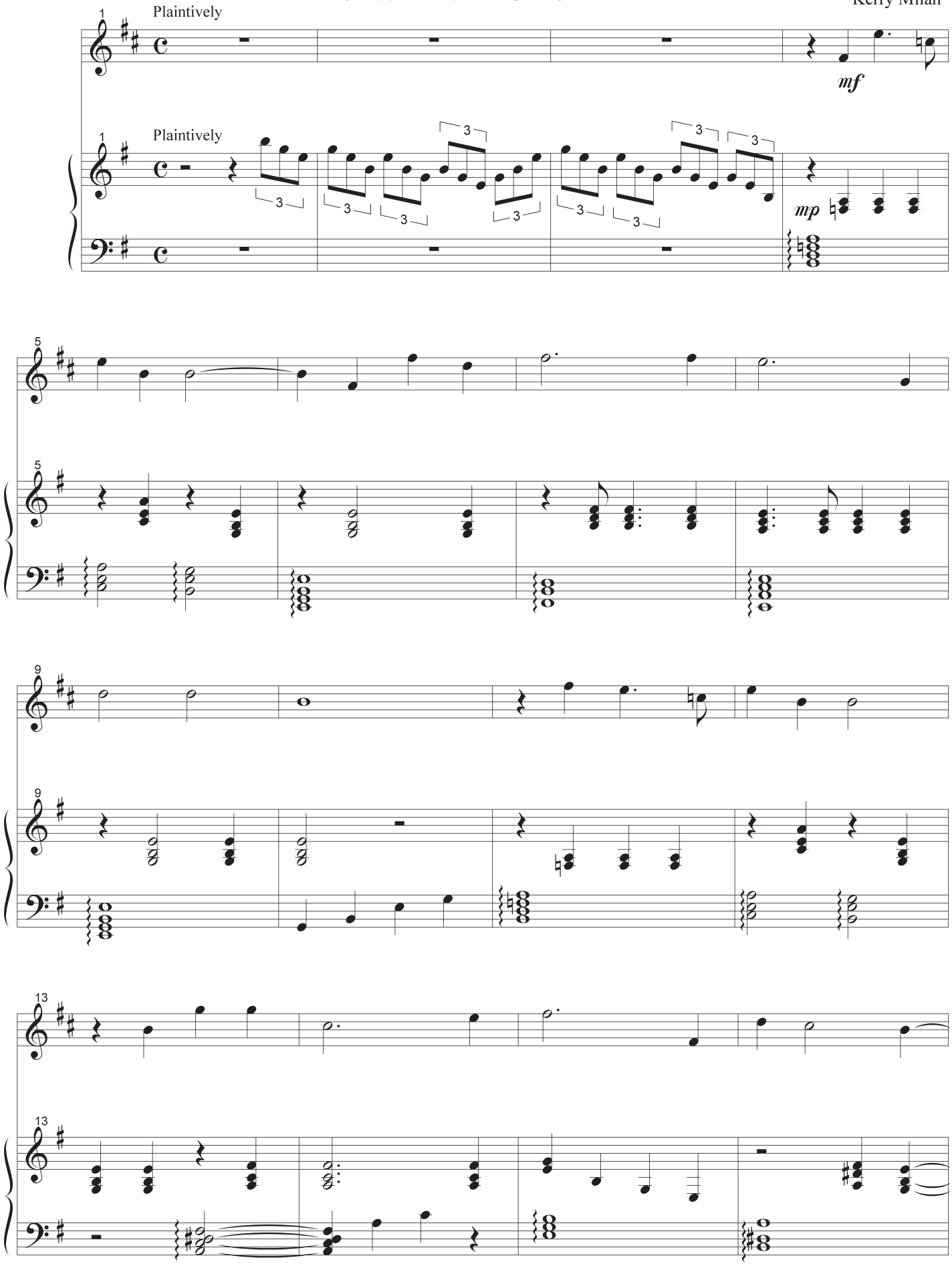
WINGS

(originally for voice, flute, harp and guitar)

Kerry Milan



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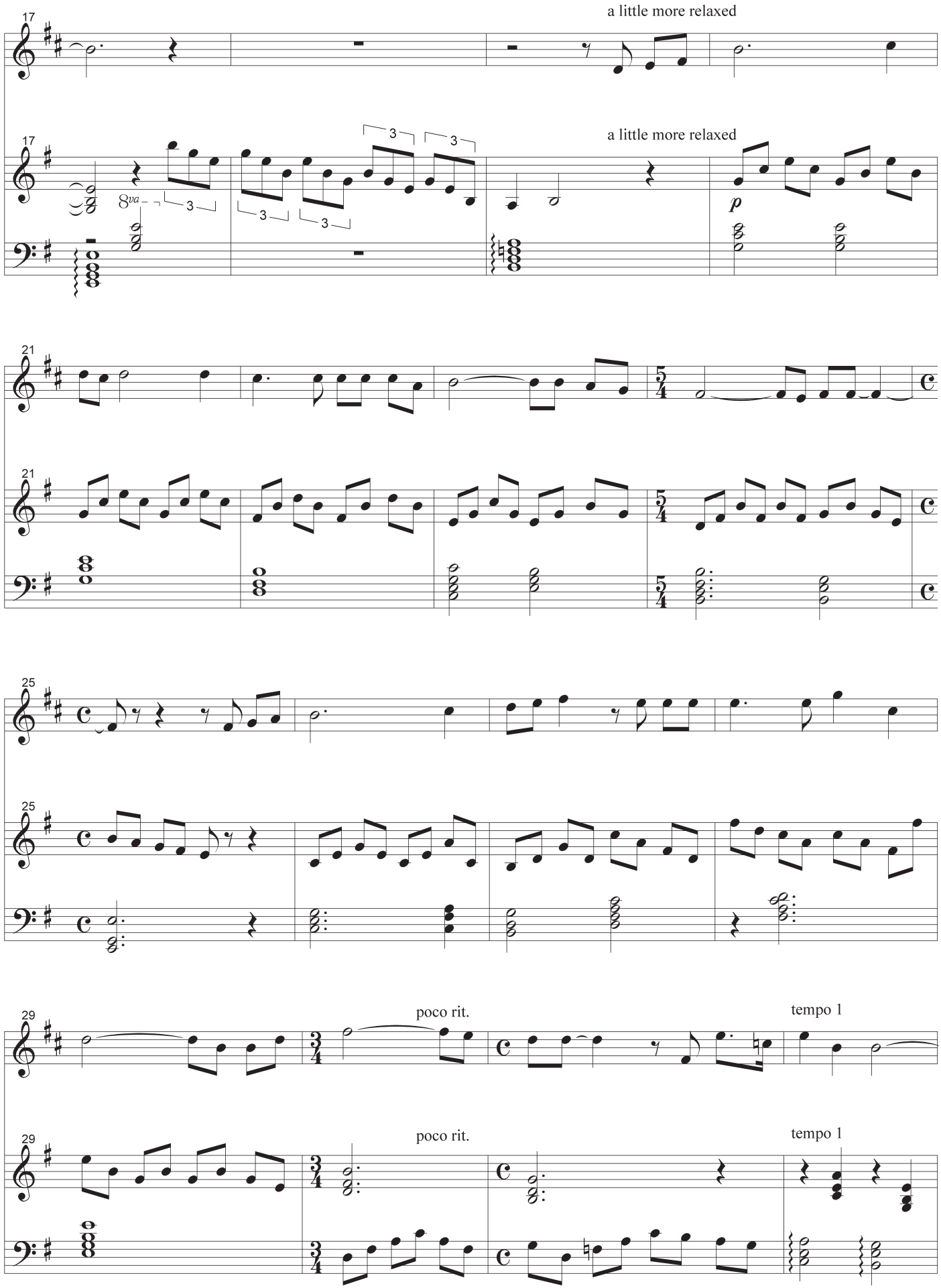
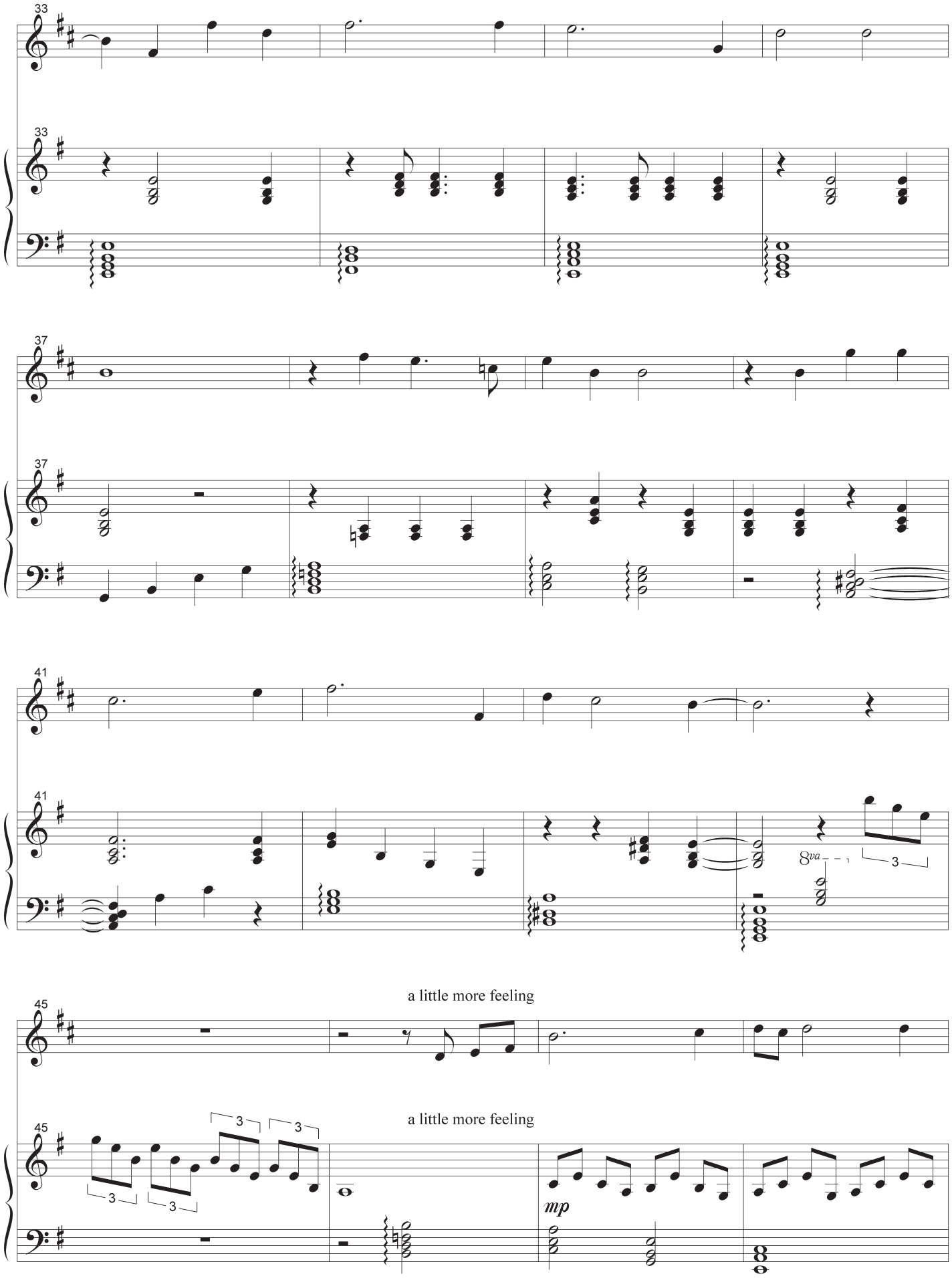
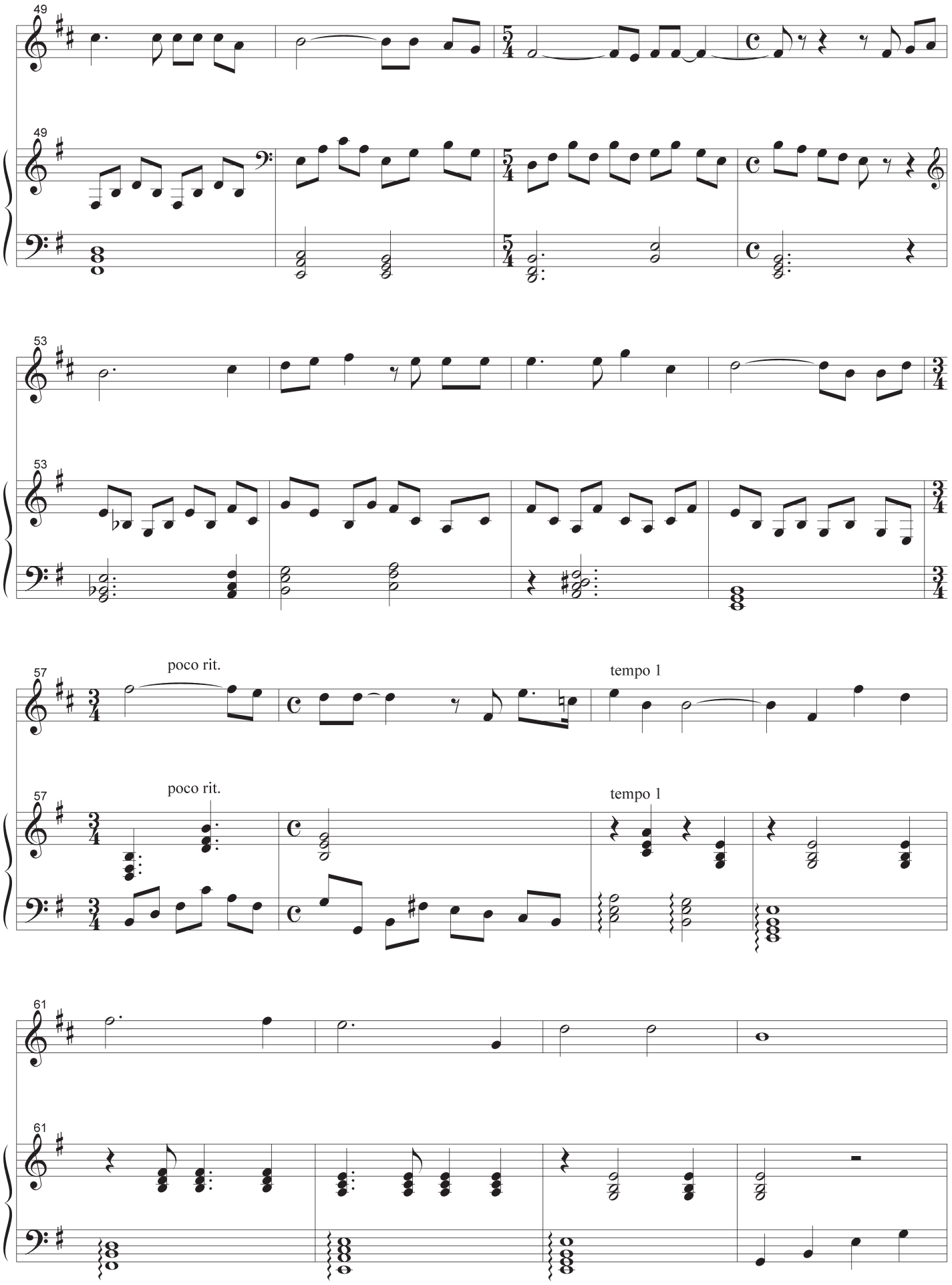
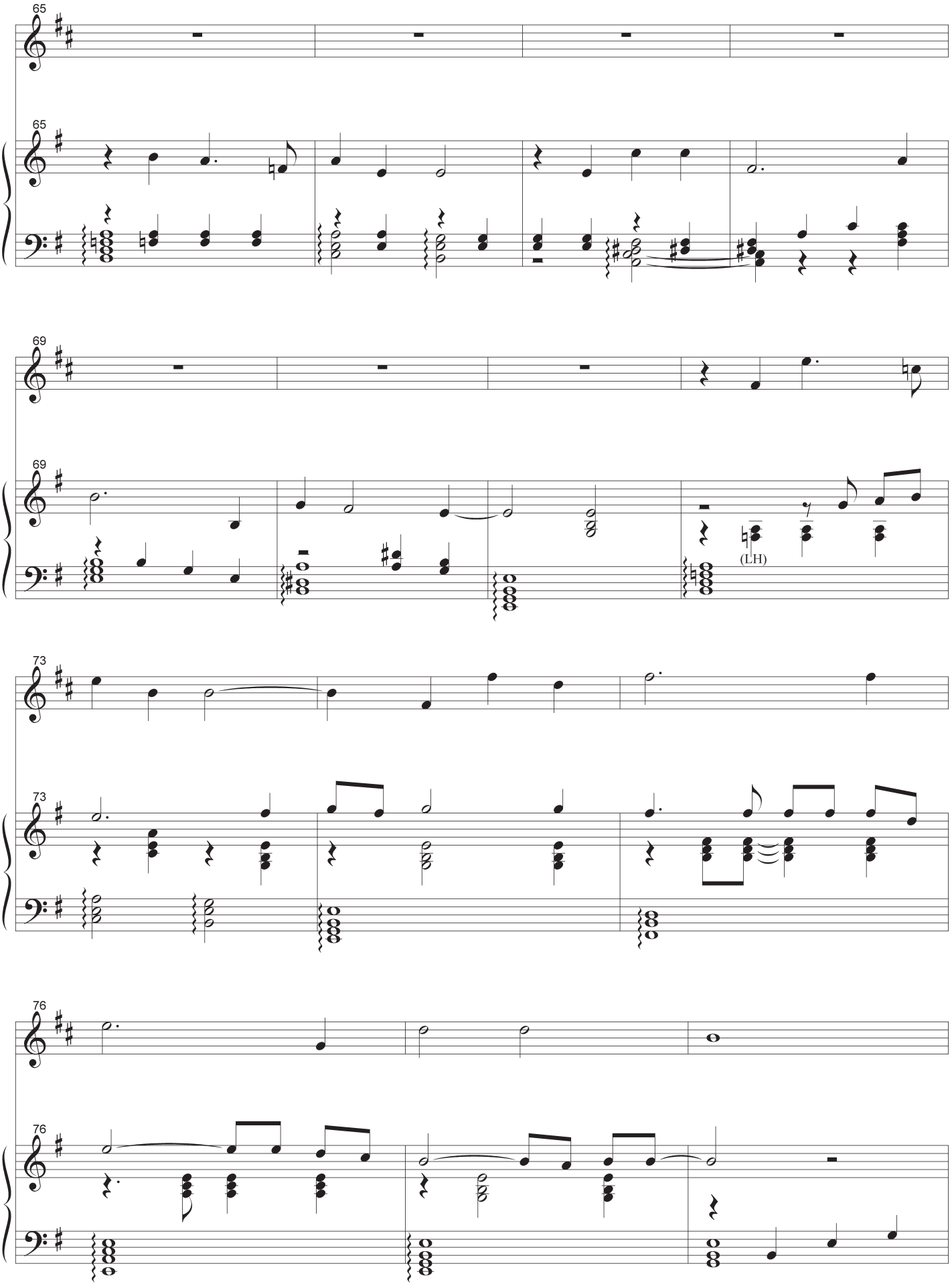
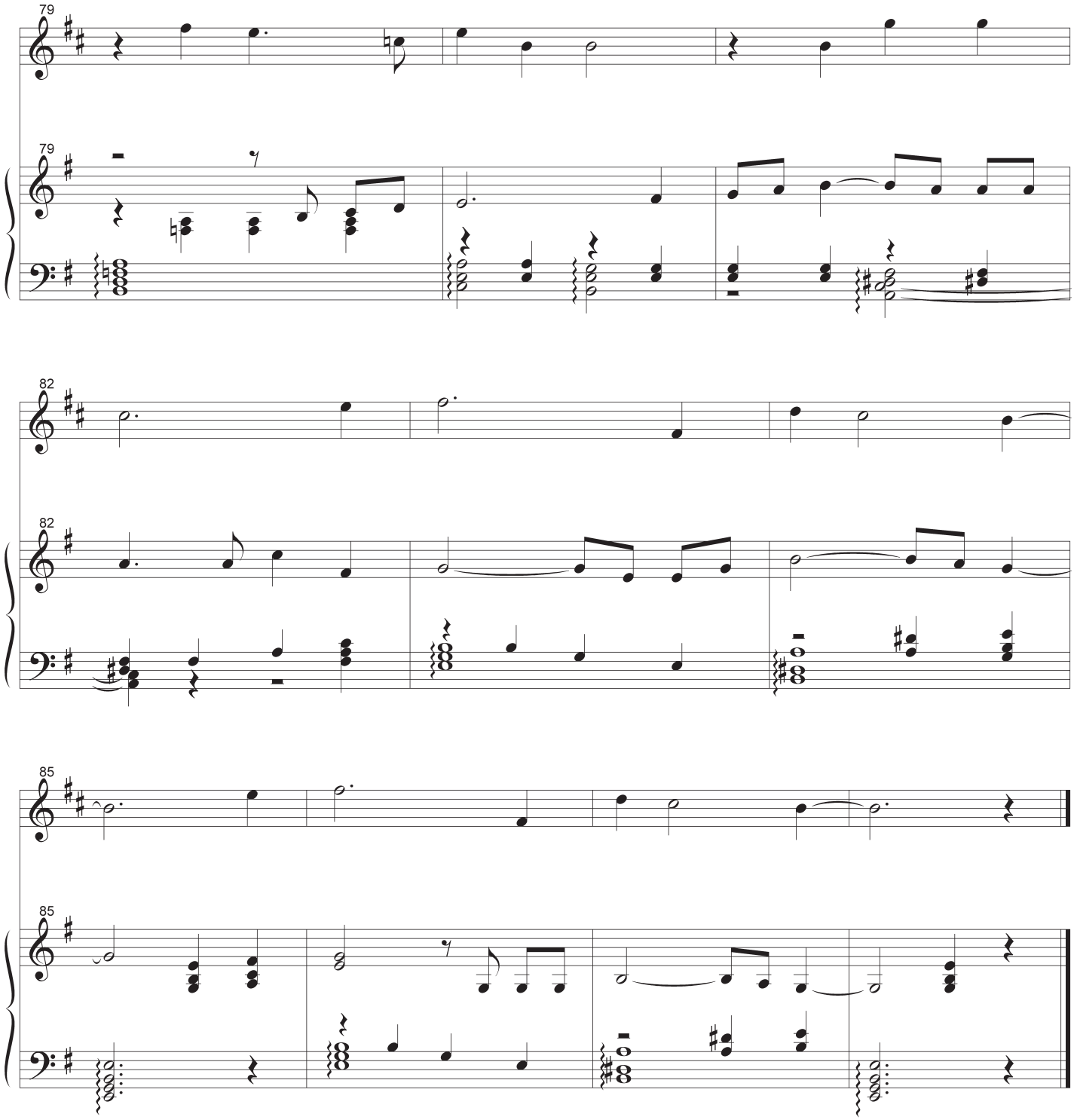

17
a little more relaxed
17
a little more relaxed
8va
3
3
3
3
p
21
21
25
25
29
poco rit.
tempo 1
29
poco rit.
tempo 1


33
33
37
37
41
41
8va
3
a little more feeling
45
45
a little more feeling
3
3
3
3
mp


49
49
53
53
57
poco rit.
tempo 1
57
poco rit.
tempo 1
61
61


65
65
69
69
(LH)
73
73
76
76


79
79
82
82
85
85

"METROPOLE"

for f horn and piano

Kerry Milan

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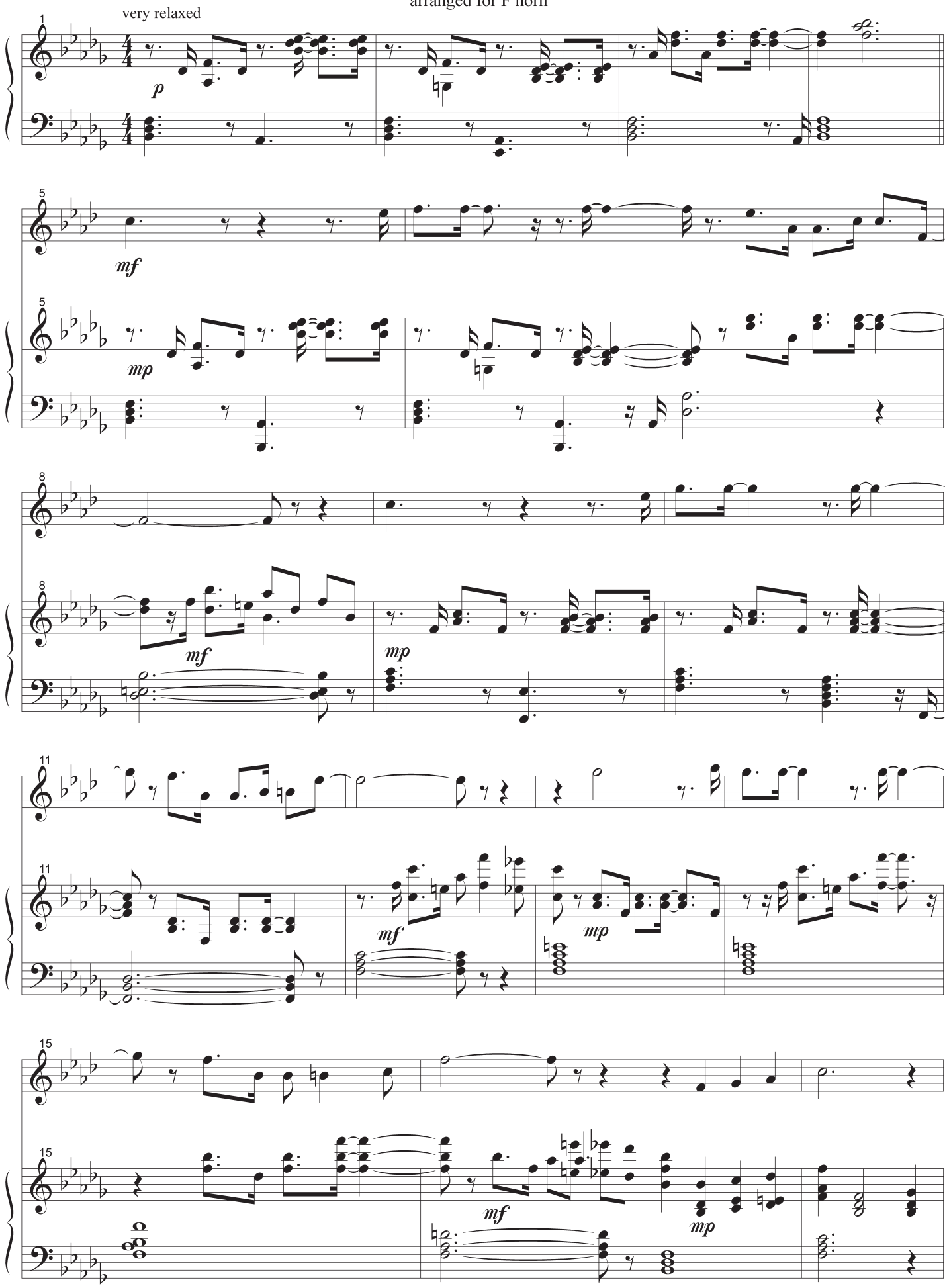
Metropole

arranged for F horn

Kerry Milan



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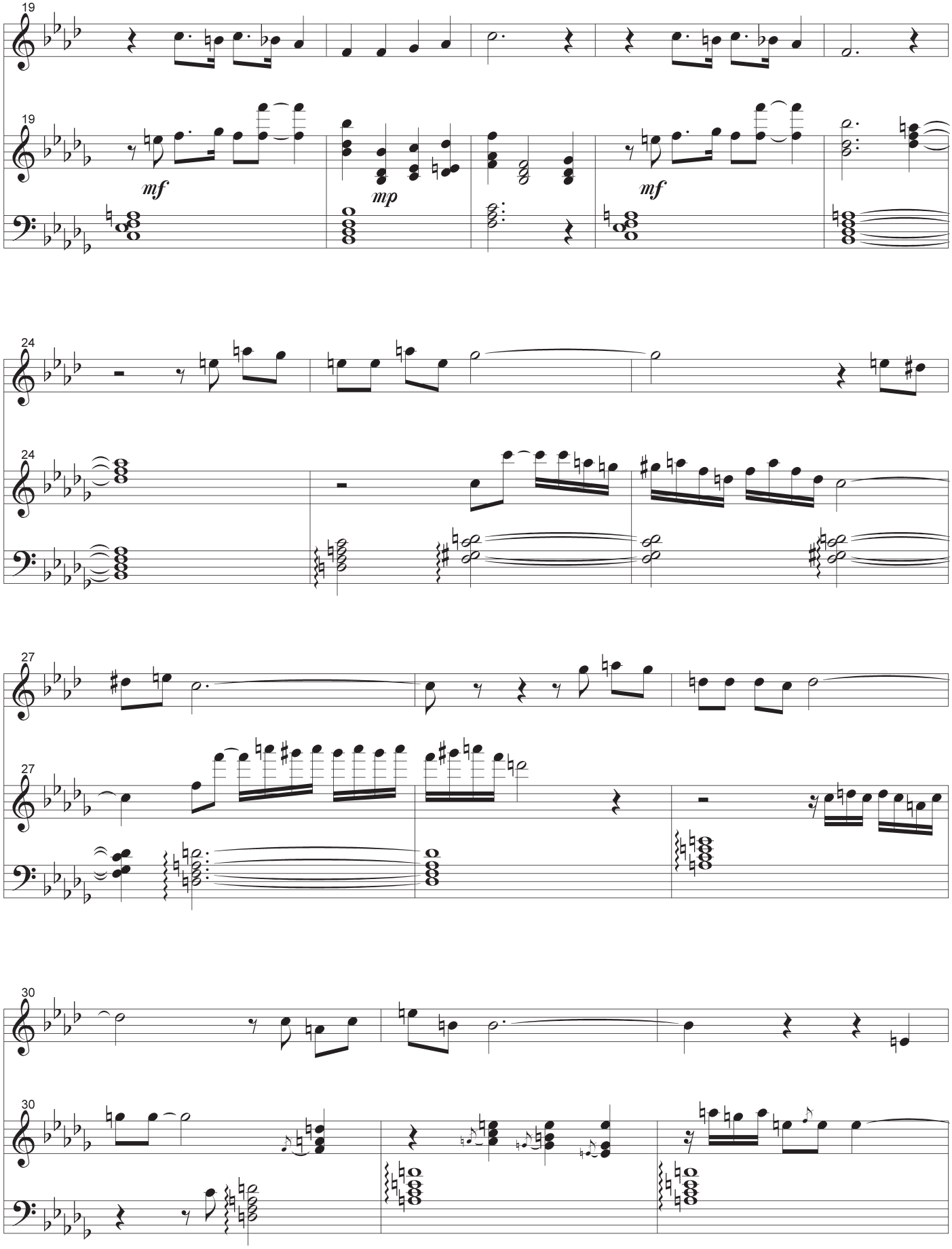
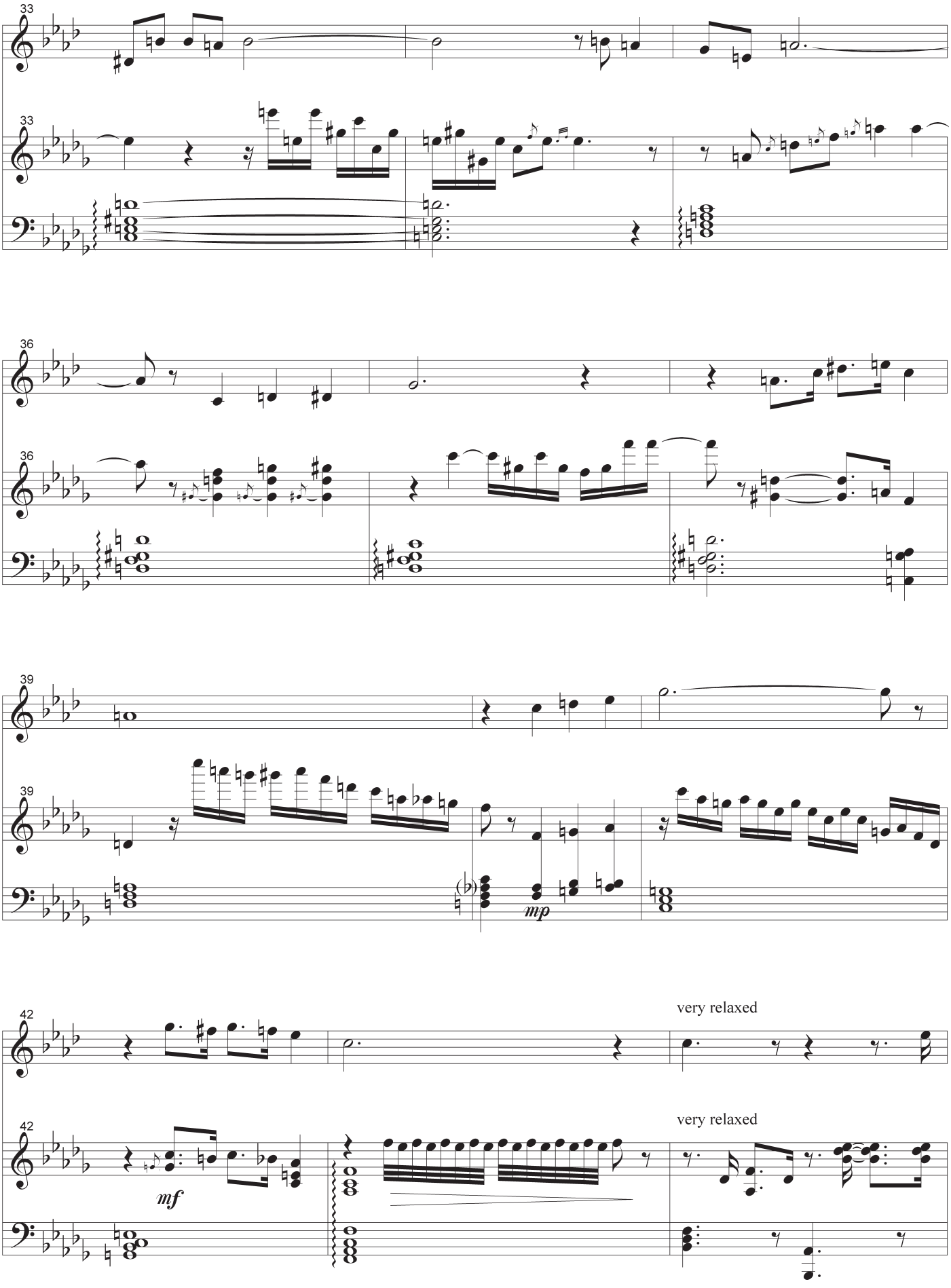
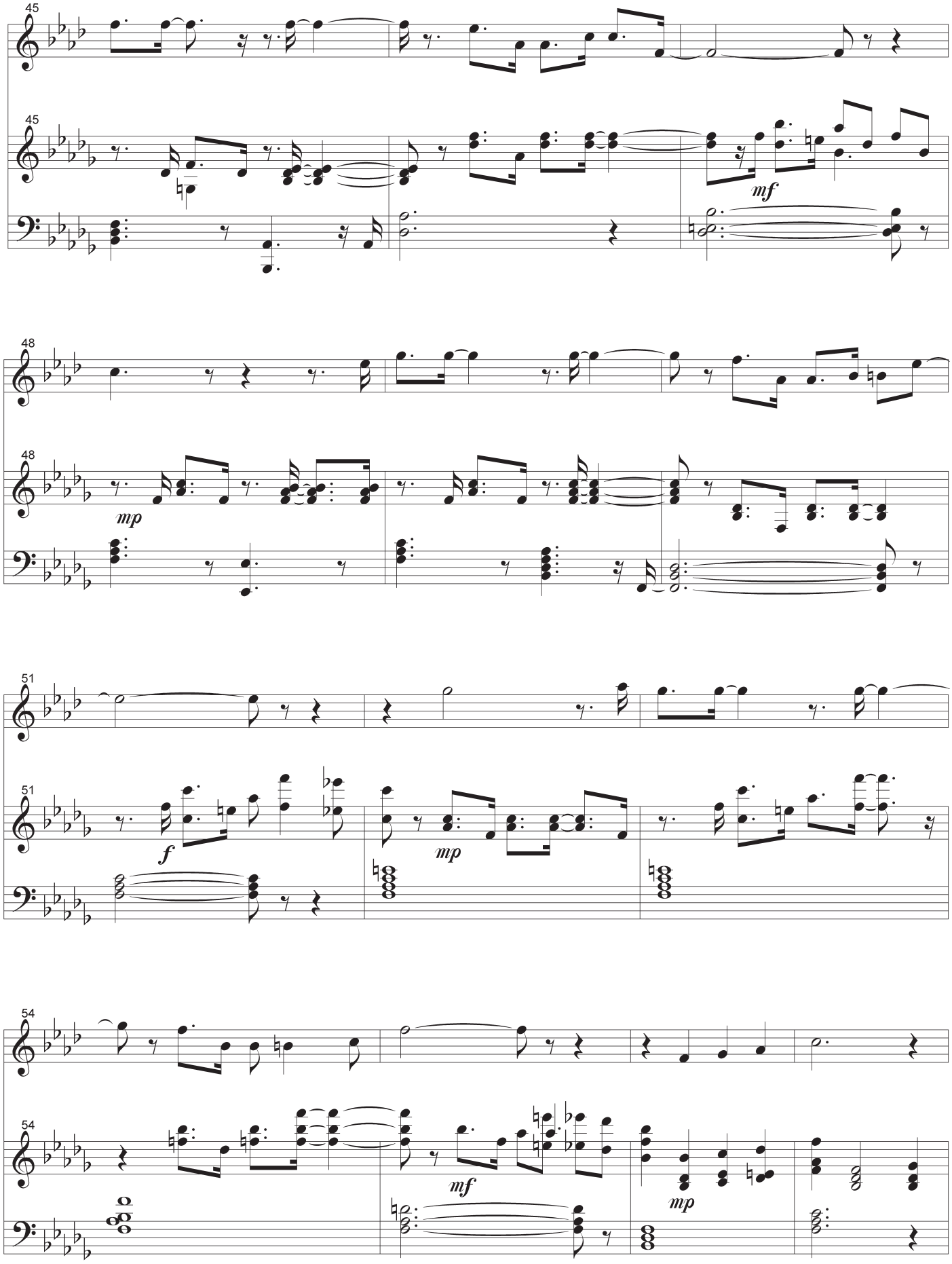
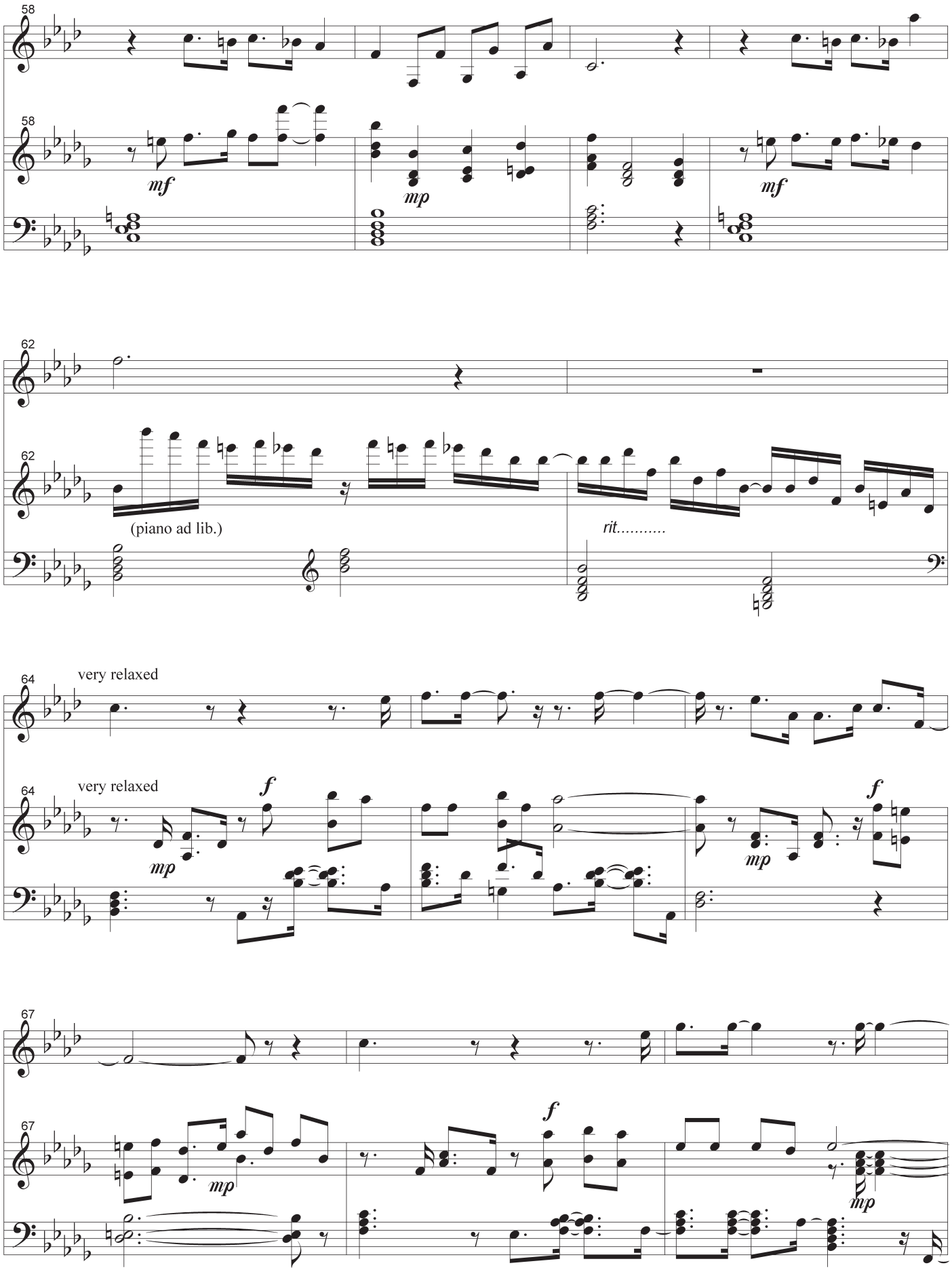
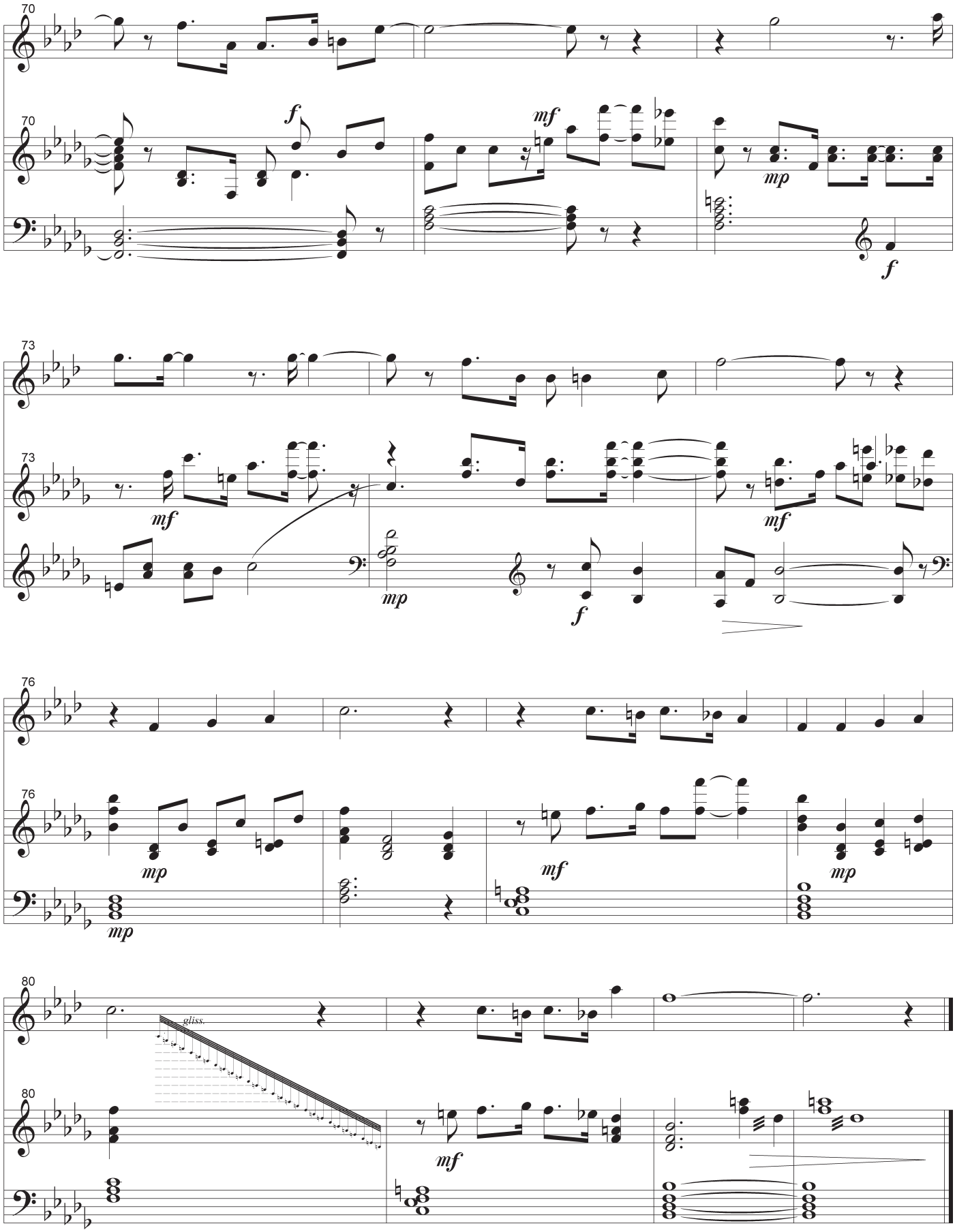

19
19
mf
mp
mf
24
24
27
27
30
30


33
33
36
36
39
39
mp
42
42
mf
very relaxed
very relaxed


45
45
mf
48
48
mp
51
51
f
mp
54
54
mf
mp


58
mf
mp
mf
62
(piano ad lib.)
rit.....
64
very relaxed
very relaxed
mp
f
mp
f
67
mp
f
mp


70
f
mf
mp
f
73
mf
mp
f
mf
76
mp
mp
mf
mp
80
gliss.
mf

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for E.R. and J.E.

"Passing"

F horn and pianoforte

Kerry Milan

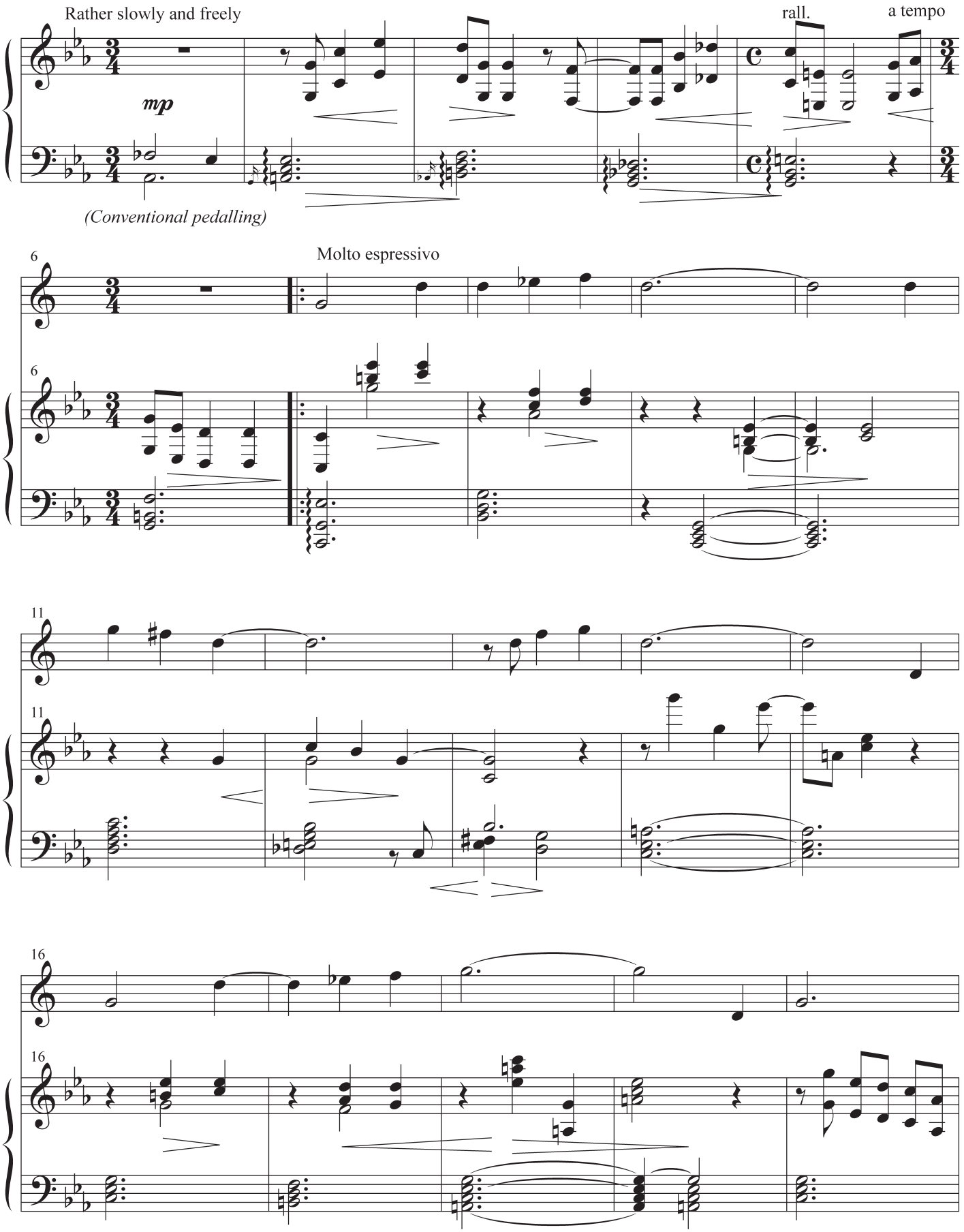
© Ardross House, Stafford, 2001, revised 2020

For F horn and pianoforte

"Passing"

for E.R and J.E.

Kerry Milan



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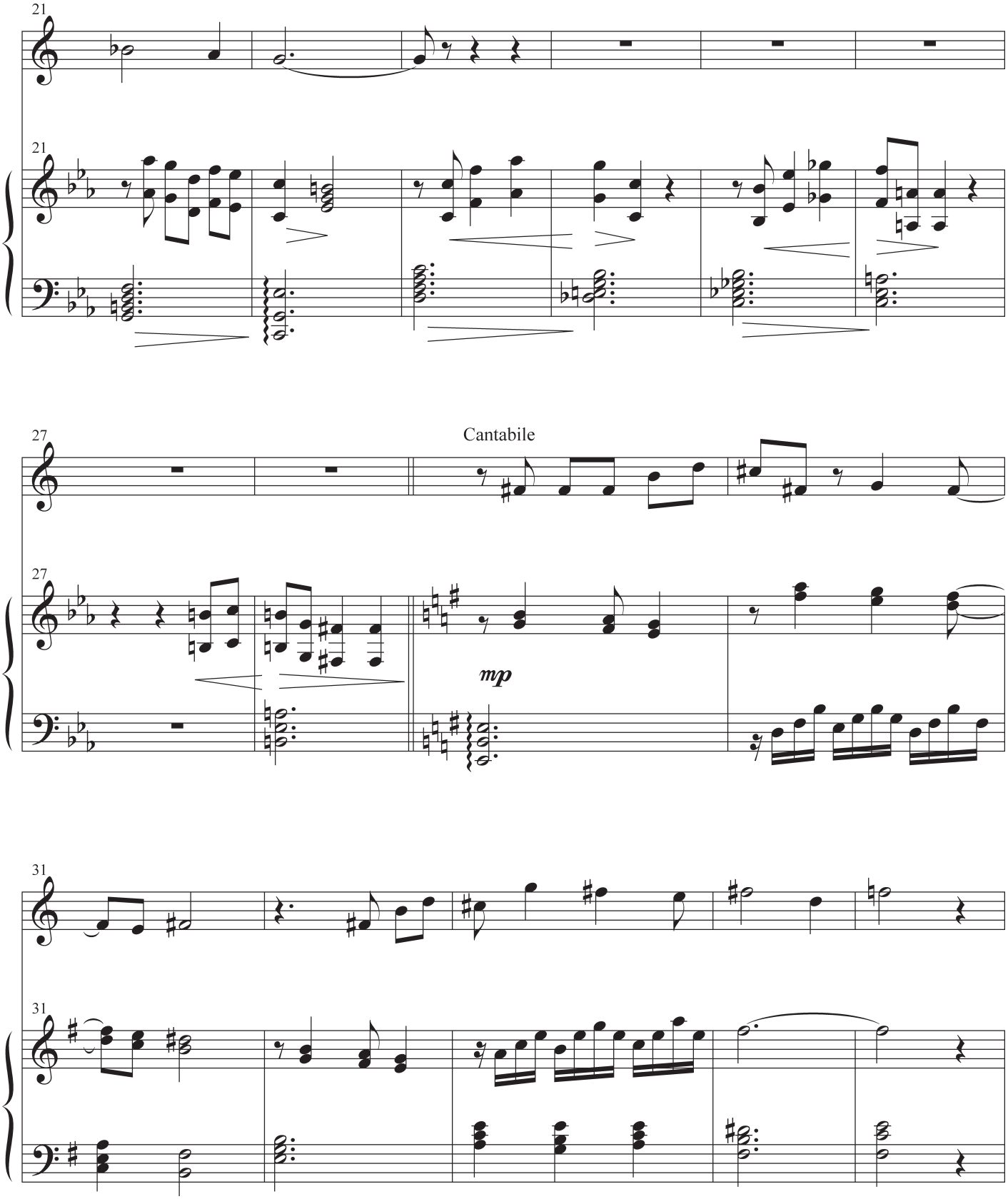
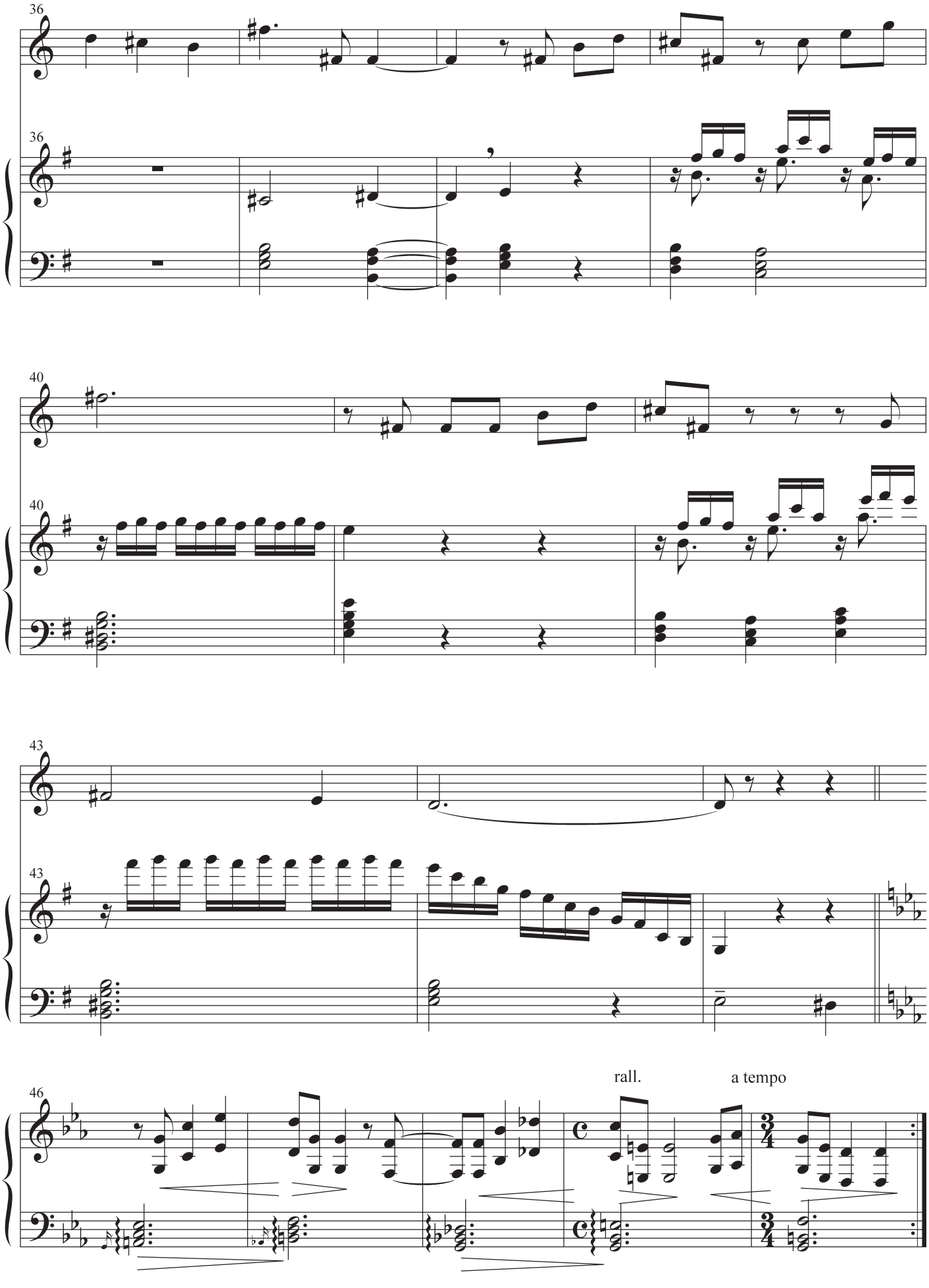
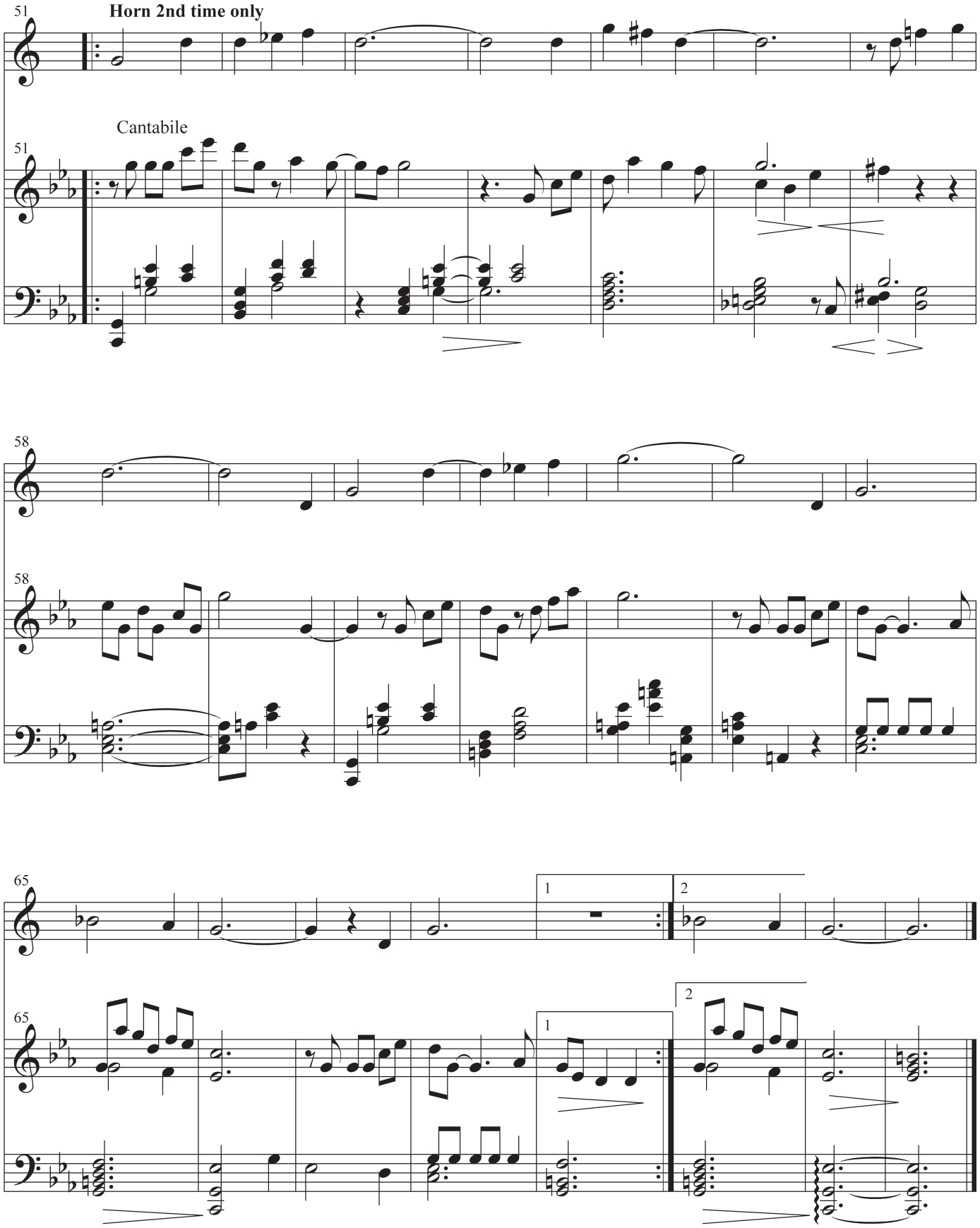

21
21
27
Cantabile
27
mp
31
31


36
36
40
40
43
43
46
rall.
a tempo


51
Horn 2nd time only
Cantabile
51
58
58
65
1
2
65
1
2

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for E.R. and J.E.

Carousel

- arrangement for F horn and pianoforte (2020)

Kerry Milan

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The original *Carousel* song was recorded by Caroline Milan in May 2001.

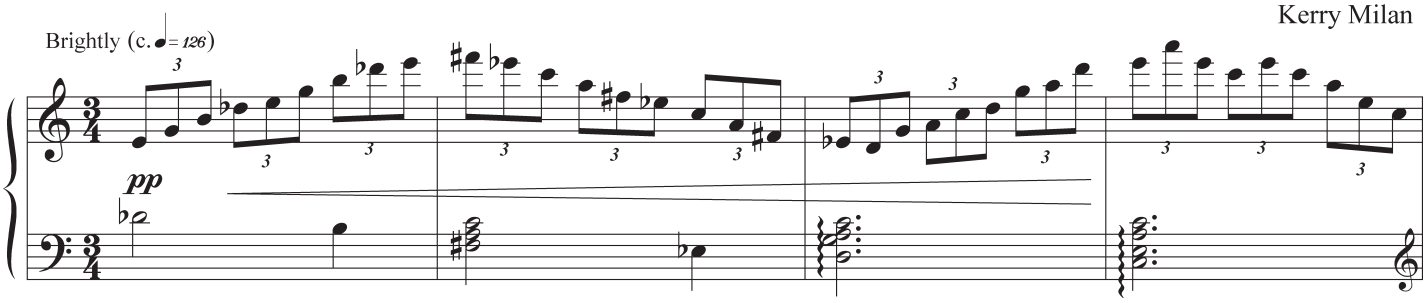
Here are the opening lines, which give some indication of the excitement this piece aims to capture.

Happy birthday, ‘Aged Two’,
Is there room for me too,
As you race off on each new adventure?
Carousels in the square,
Flashing lights at the fair,
Oh to be there, to remember.”

Carousel

arrangement for F horn

Kerry Milan



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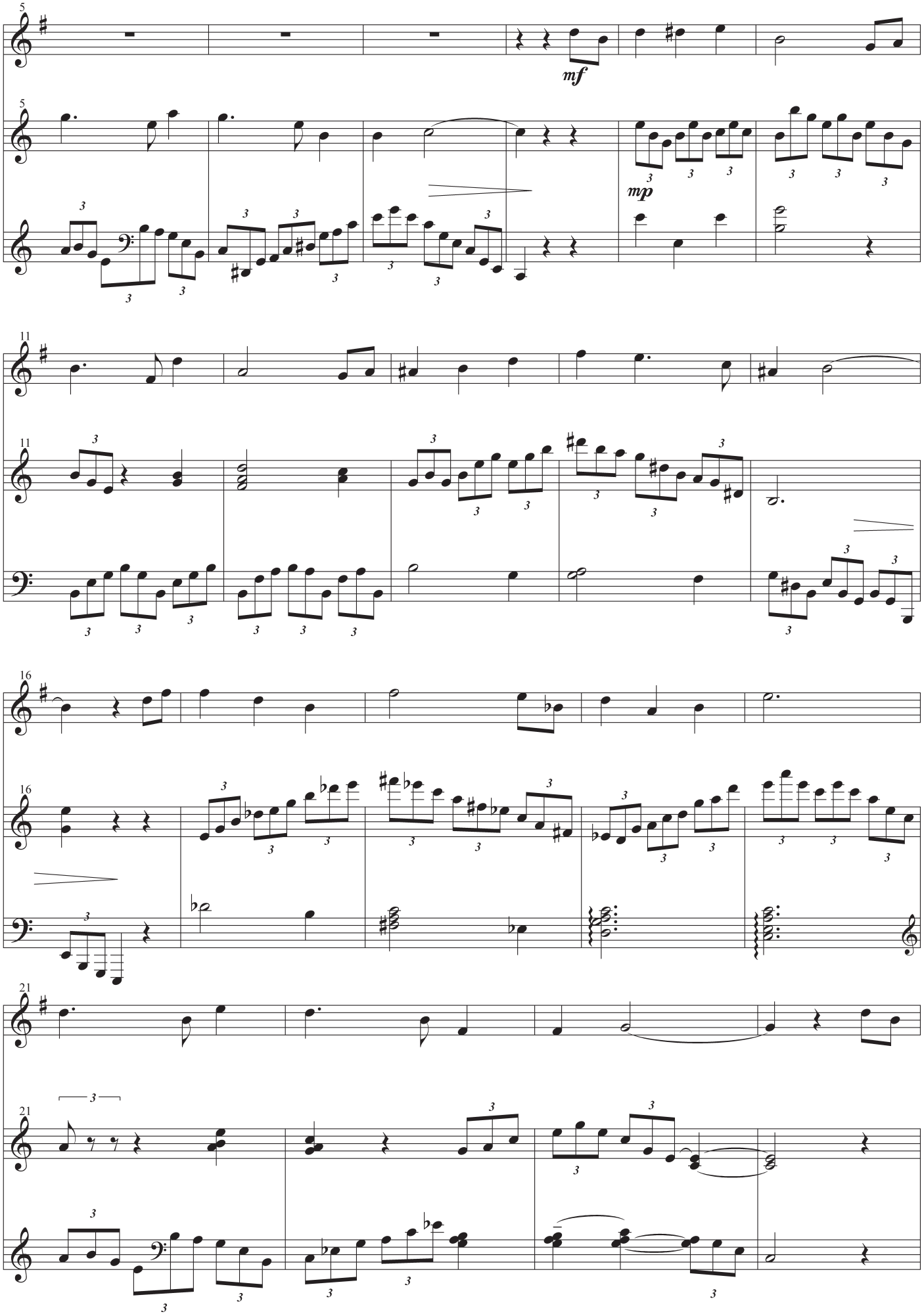
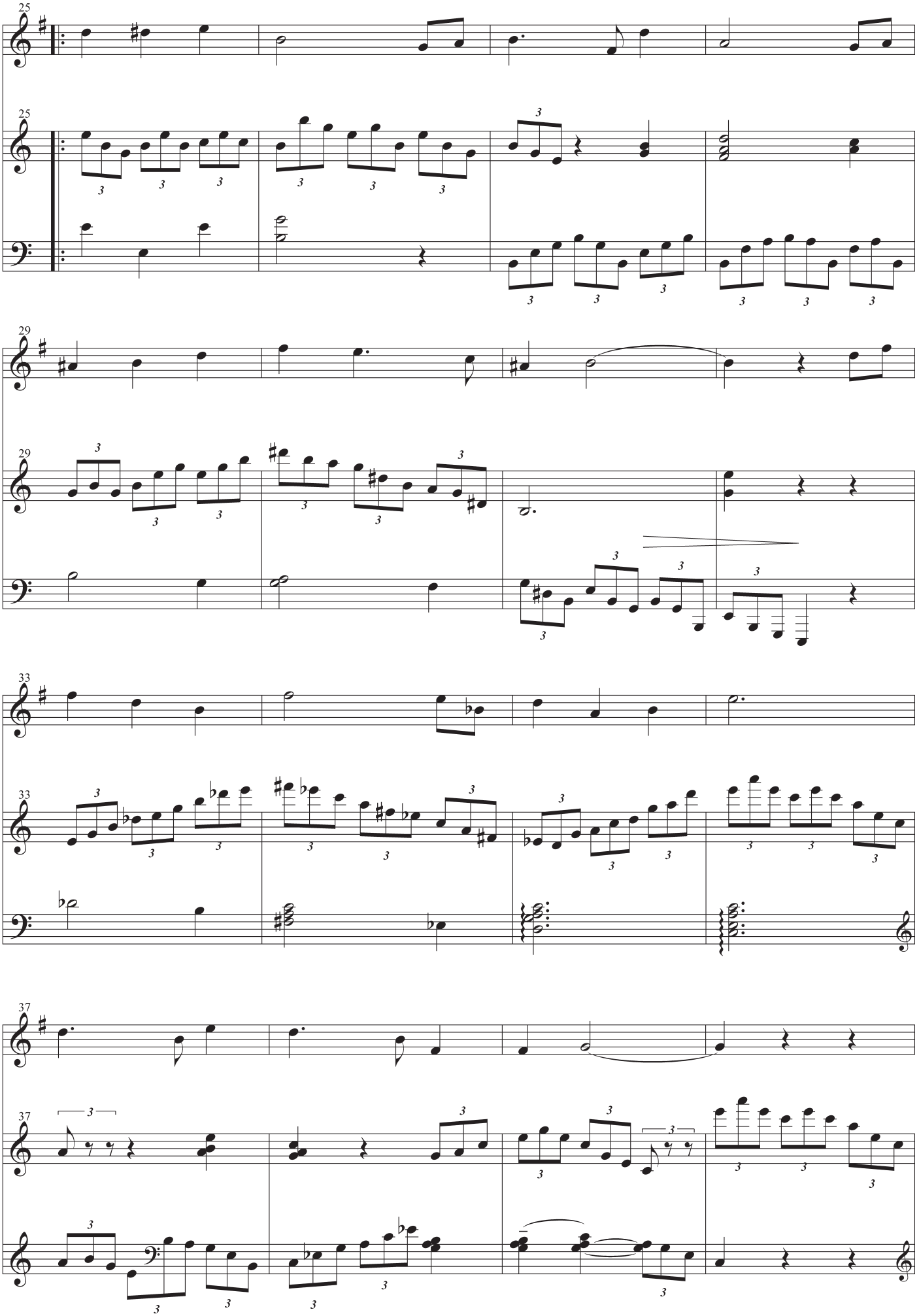

5
mf
5
mp
11
11
16
16
21
21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37
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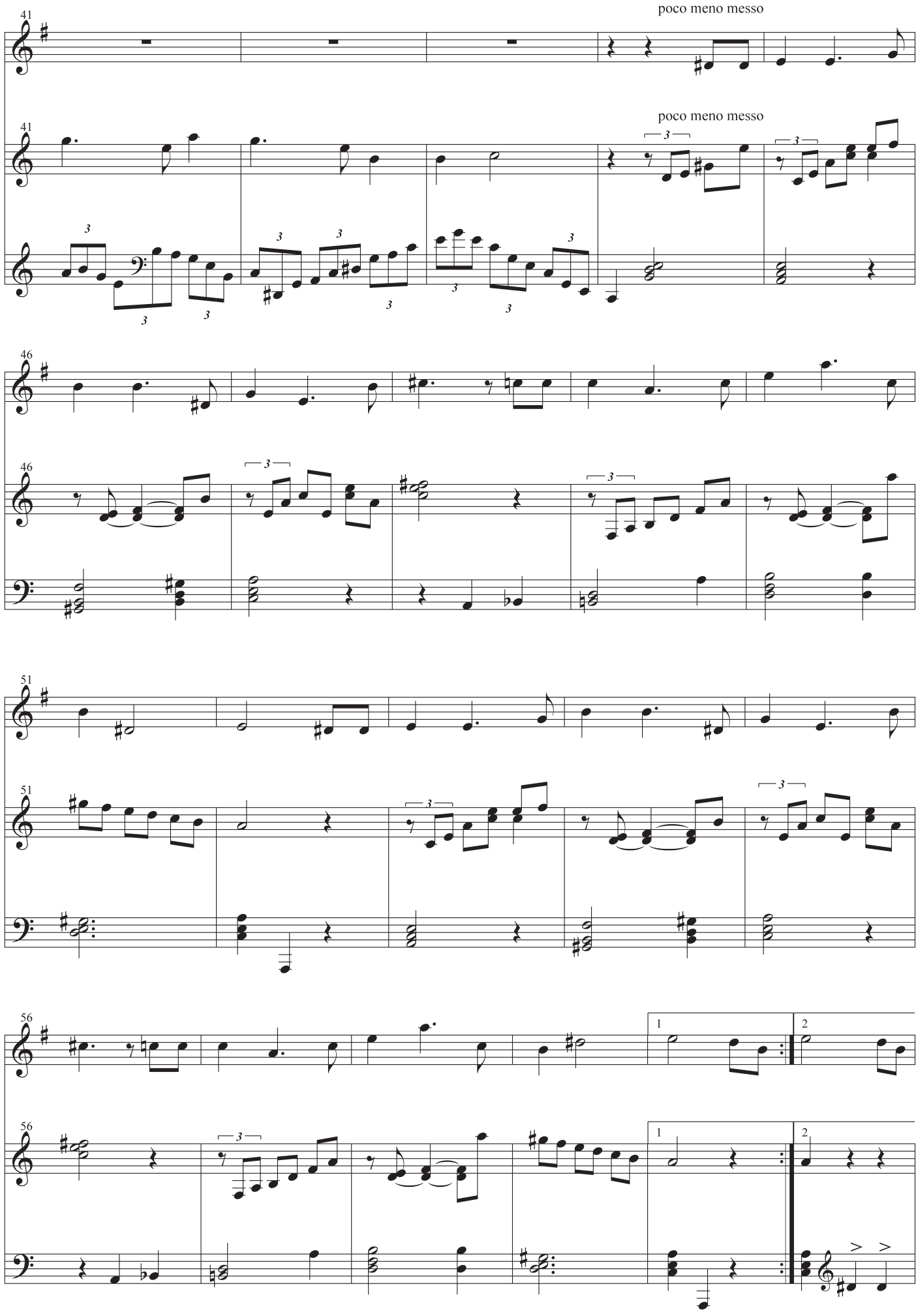
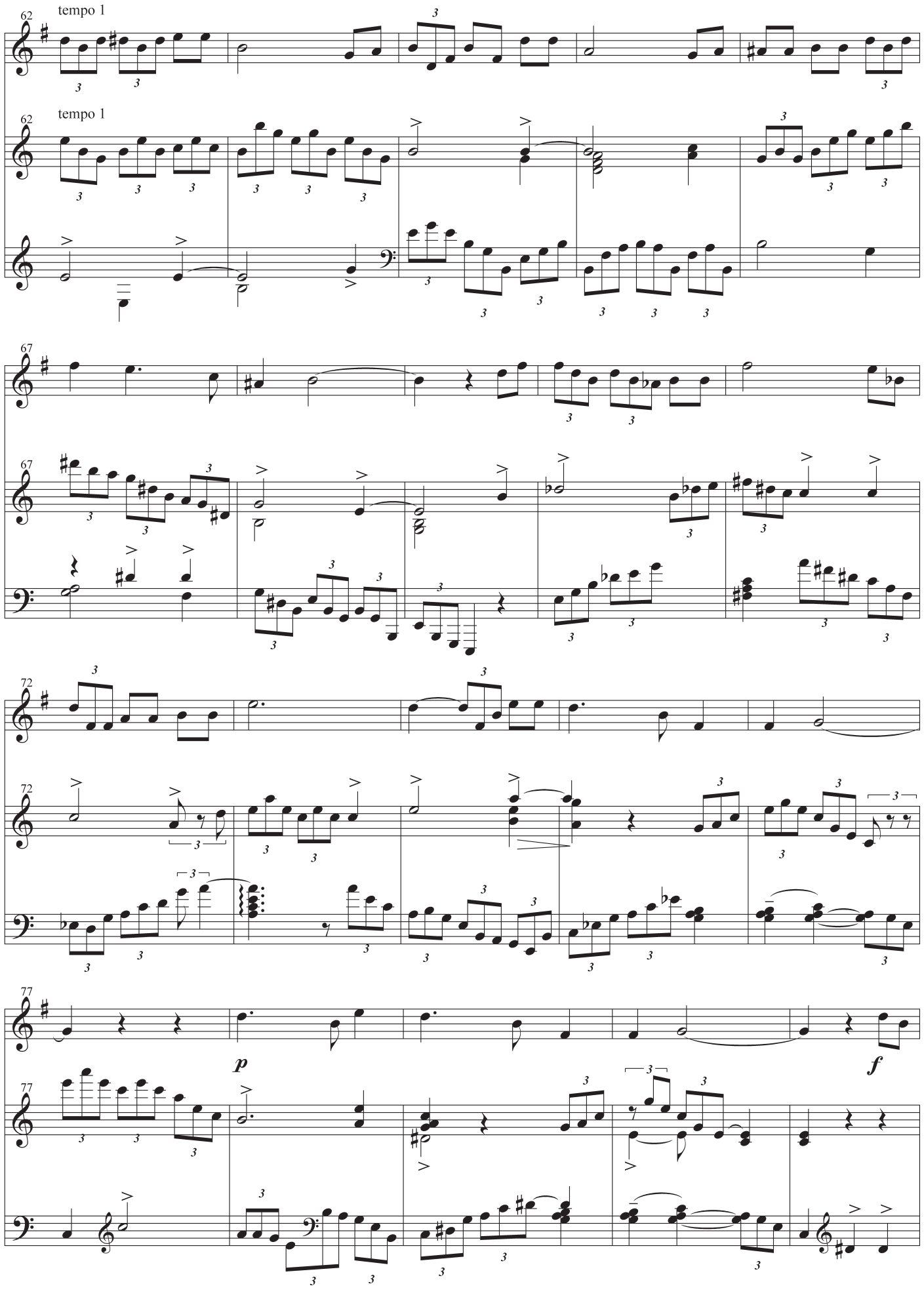
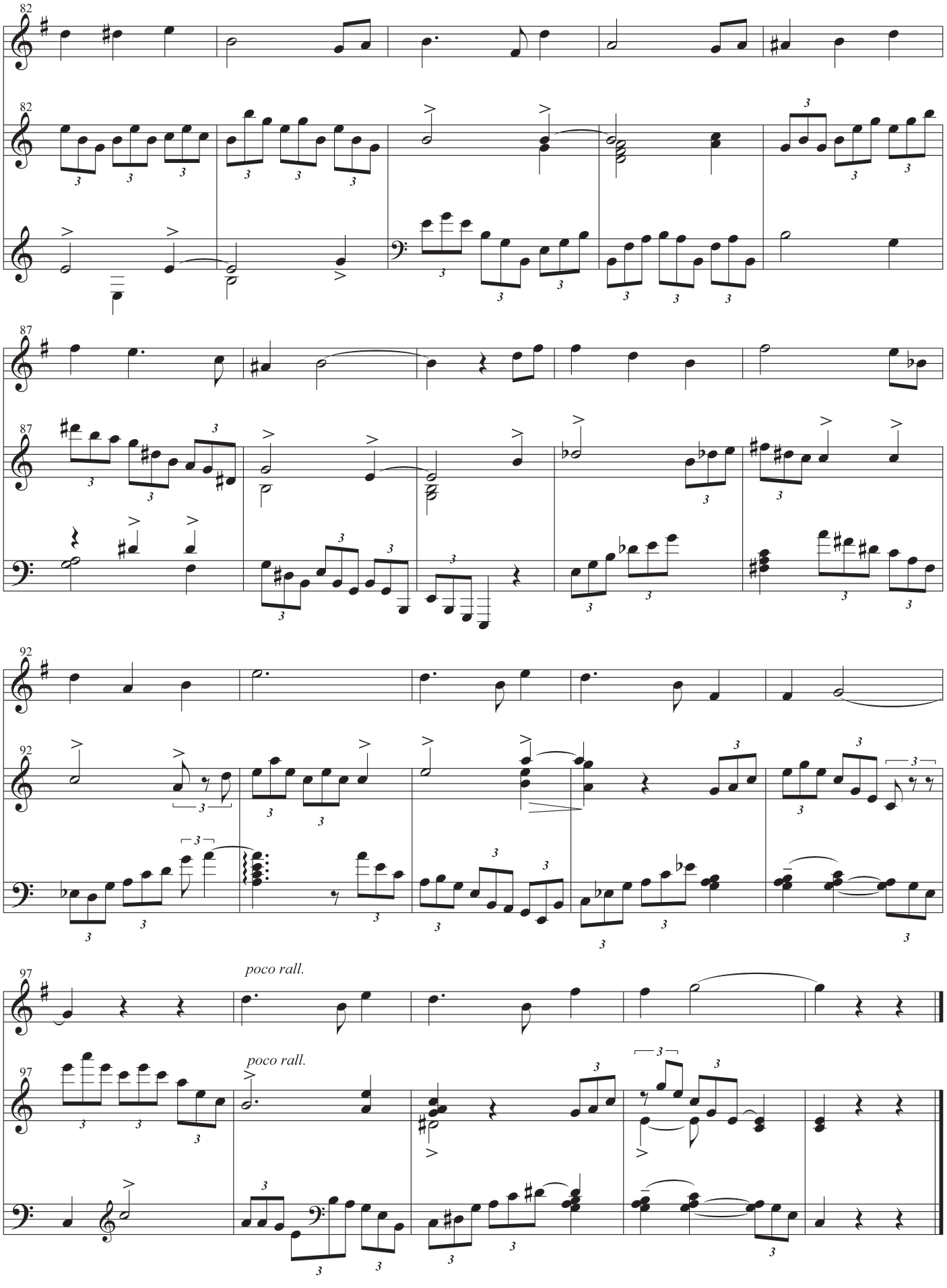

poco meno messo
poco meno messo
41
46
51
56
1
2


tempo 1
62
tempo 1
62
67
67
72
72
77
77
p
f


82
87
92
97
poco rall.
poco rall.

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FOOTSTEPS

~ a love song for our time

Horn in F, Violin and Pianoforte

KERRY MILAN

© Kerry Milan, Stafford 1997

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http://www.ardrosshouse.com

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?

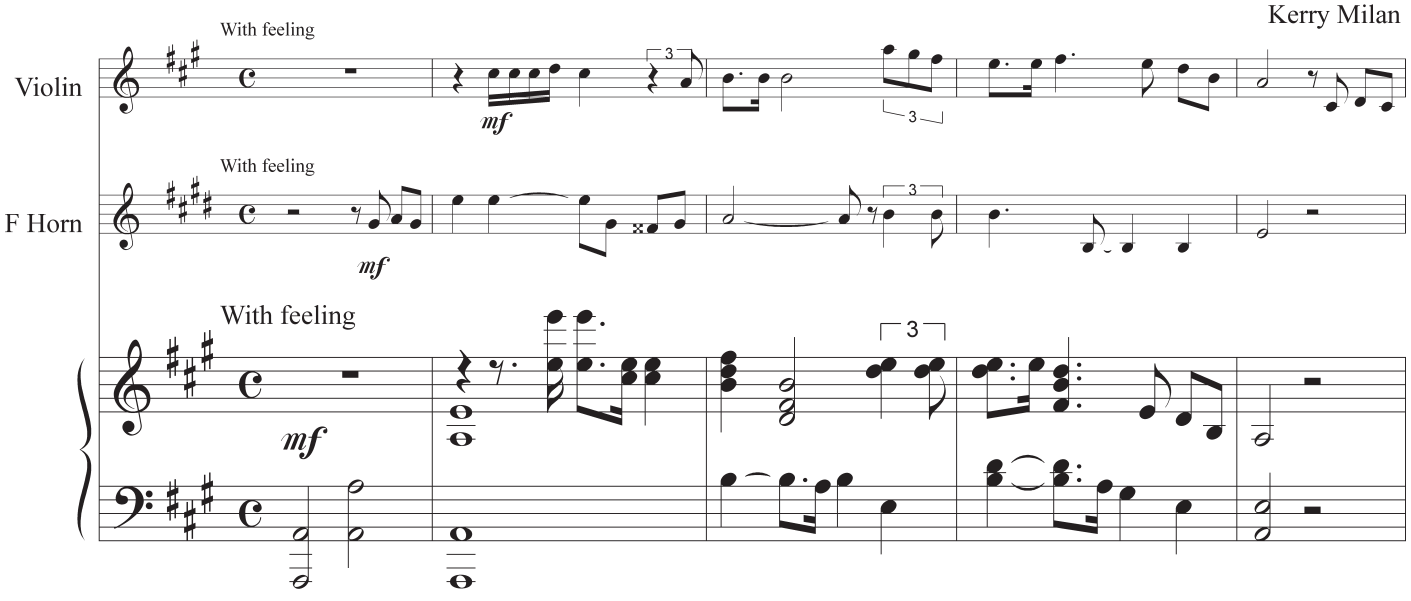
But still I hear your voice, so full of passion,
Still echo, "You're the one I love",
But like crystal pools, as the day then cools,
So shadows crept above.
What darkness drifted overhead,
Brought such an empty void instead?
Now you're gone, left me alone,
Who's to care for my despair,
Or the balance 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*** this 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. *Kerry Milan, self-isolating in Stafford.*

FOOTSTEPS

for Horn Trio

Kerry Milan



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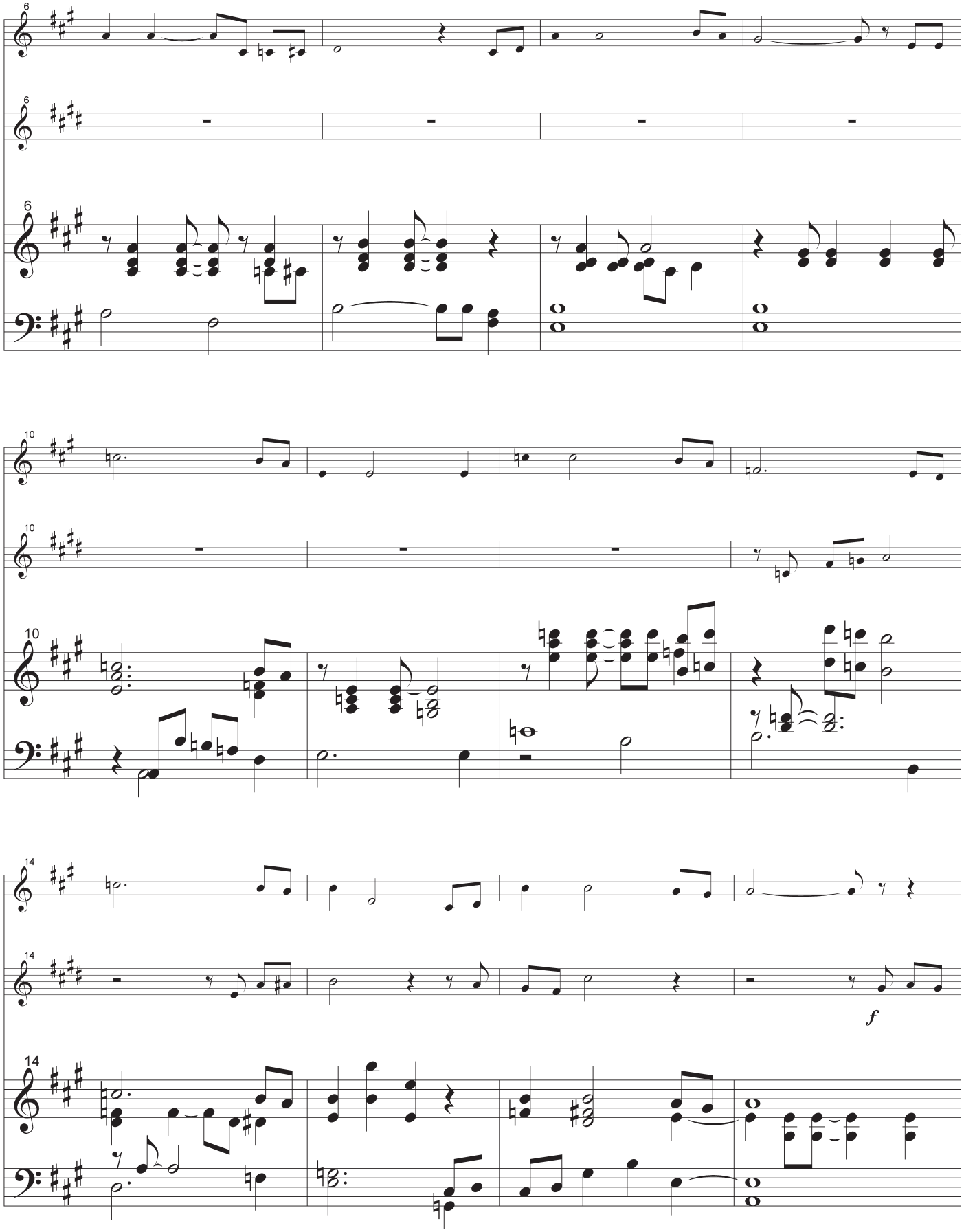
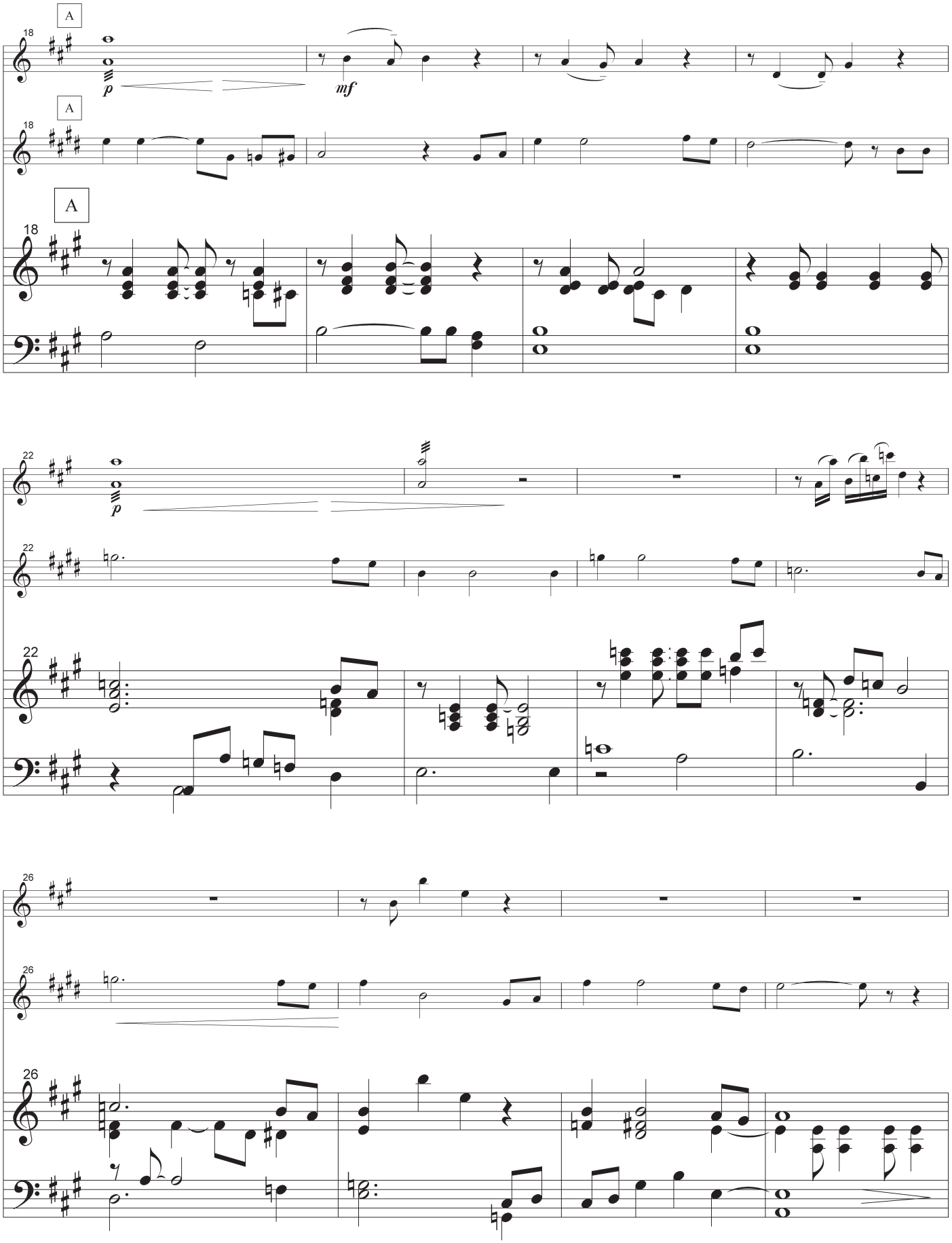
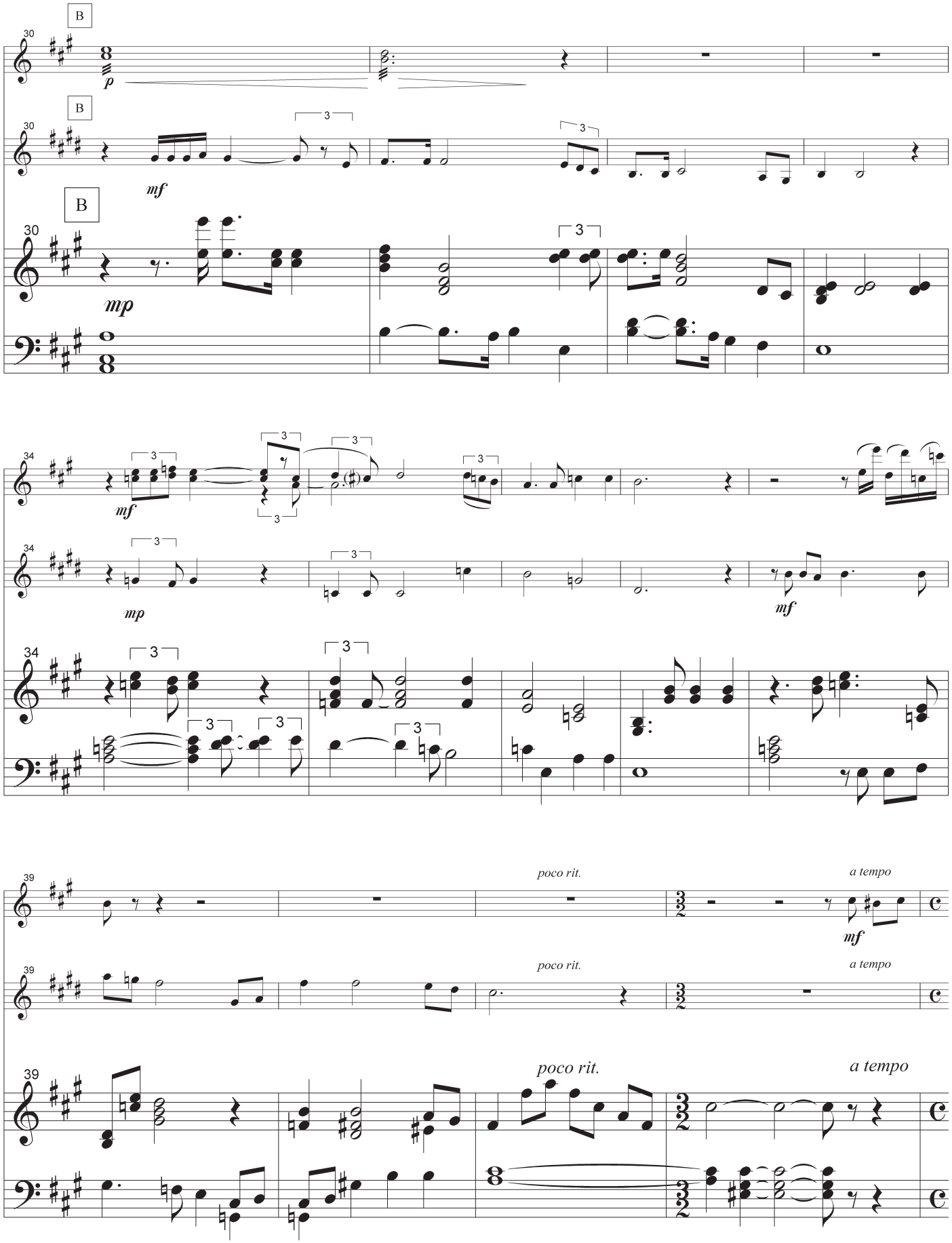
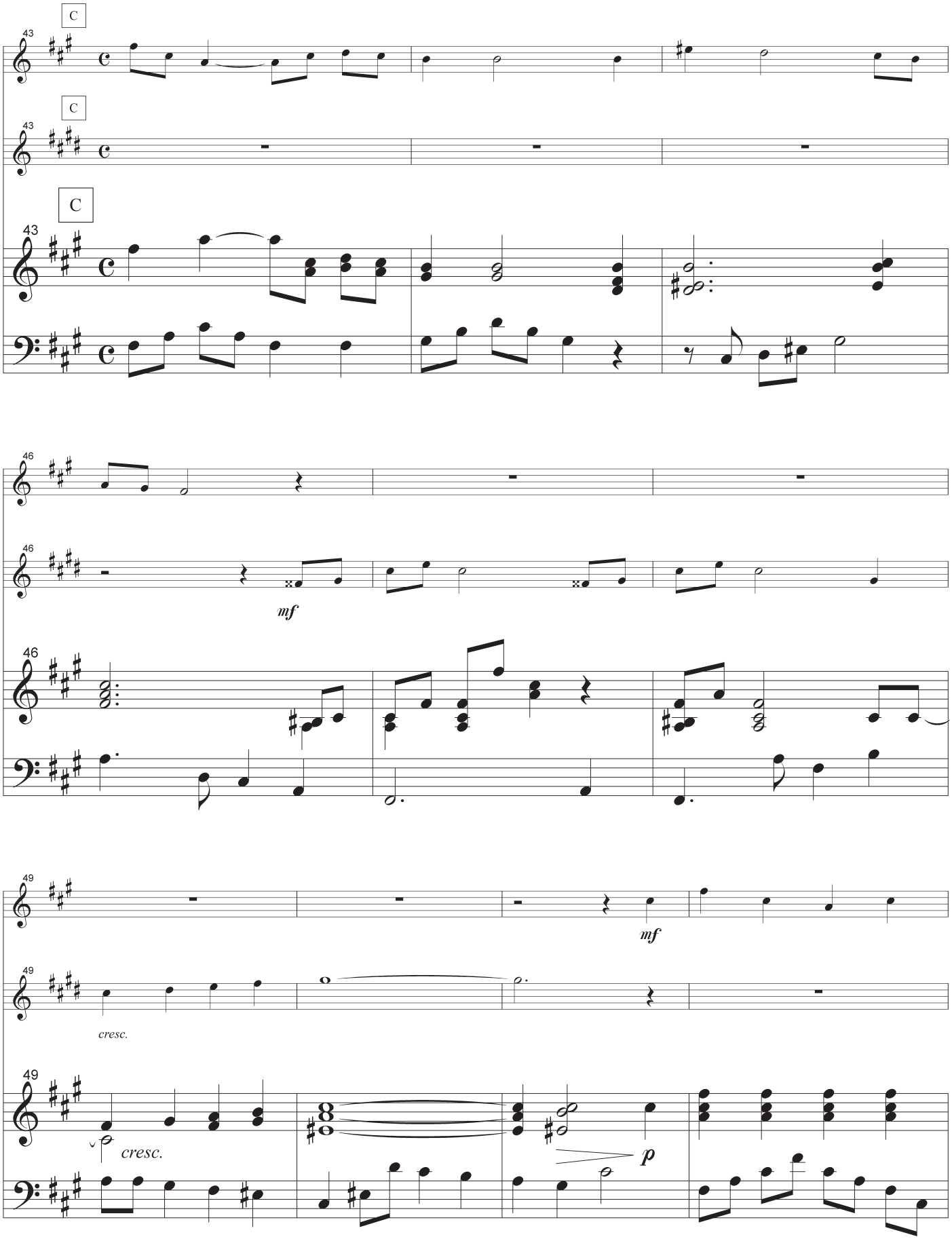
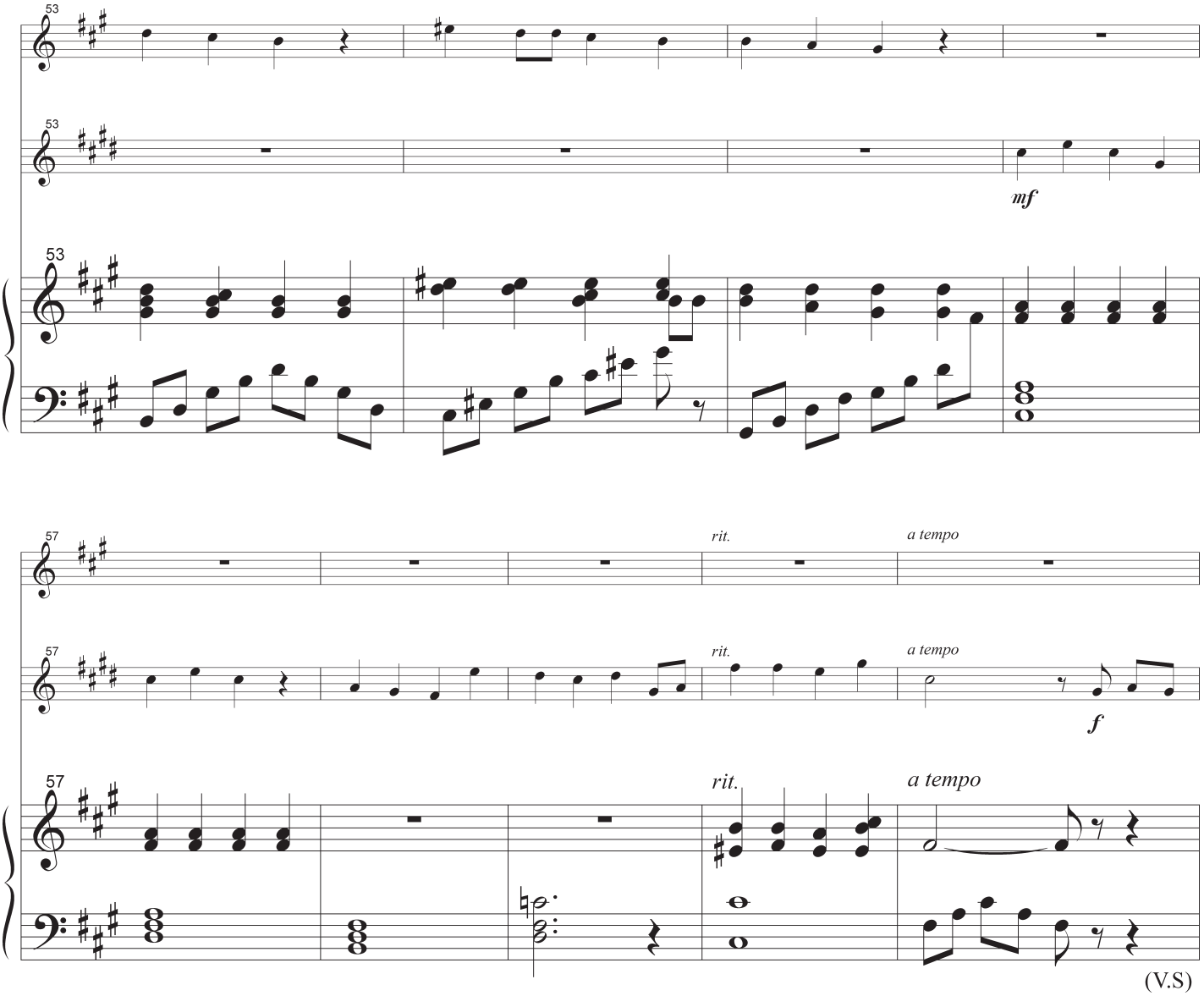
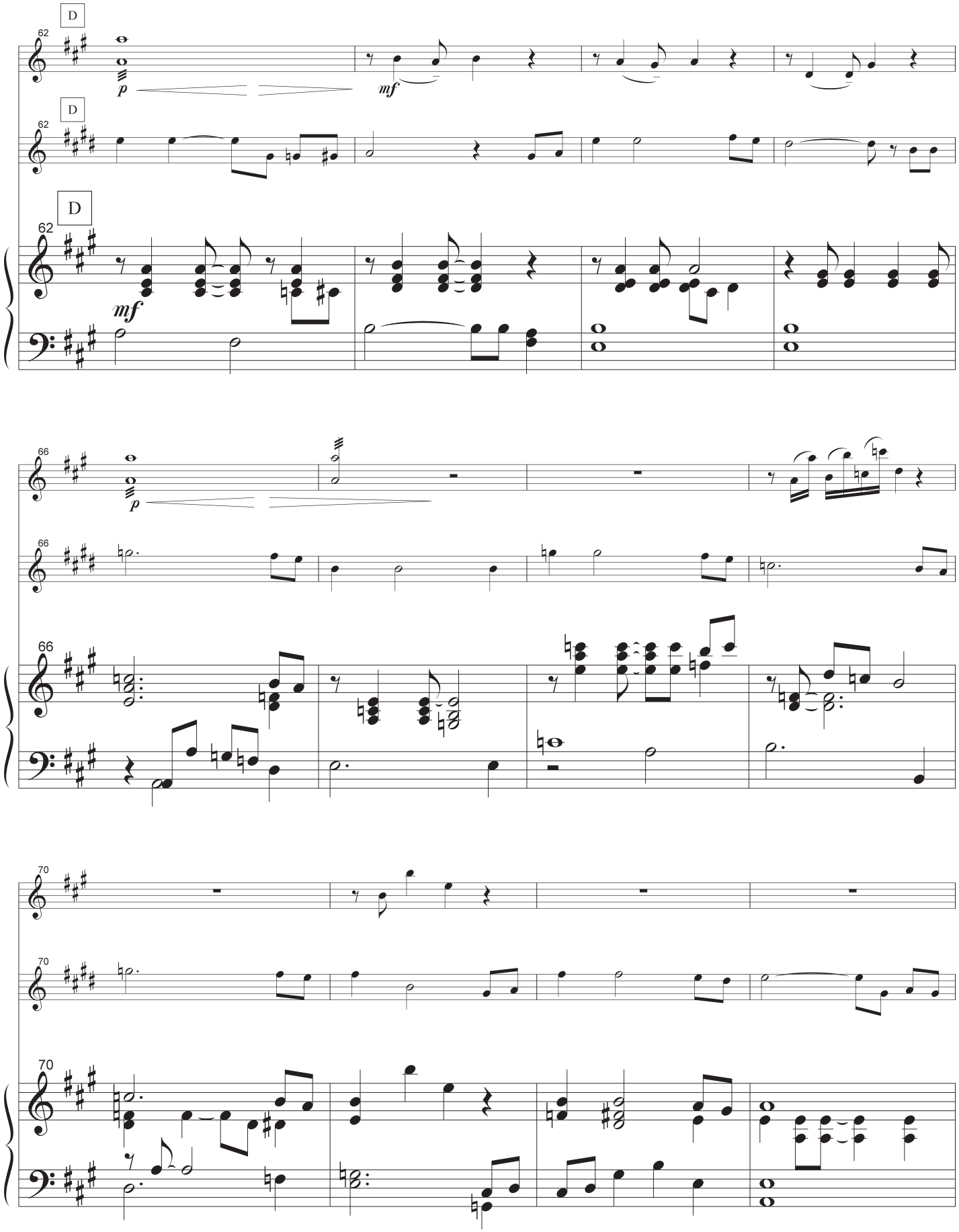

6
6
6
10
10
10
14
14
14
f

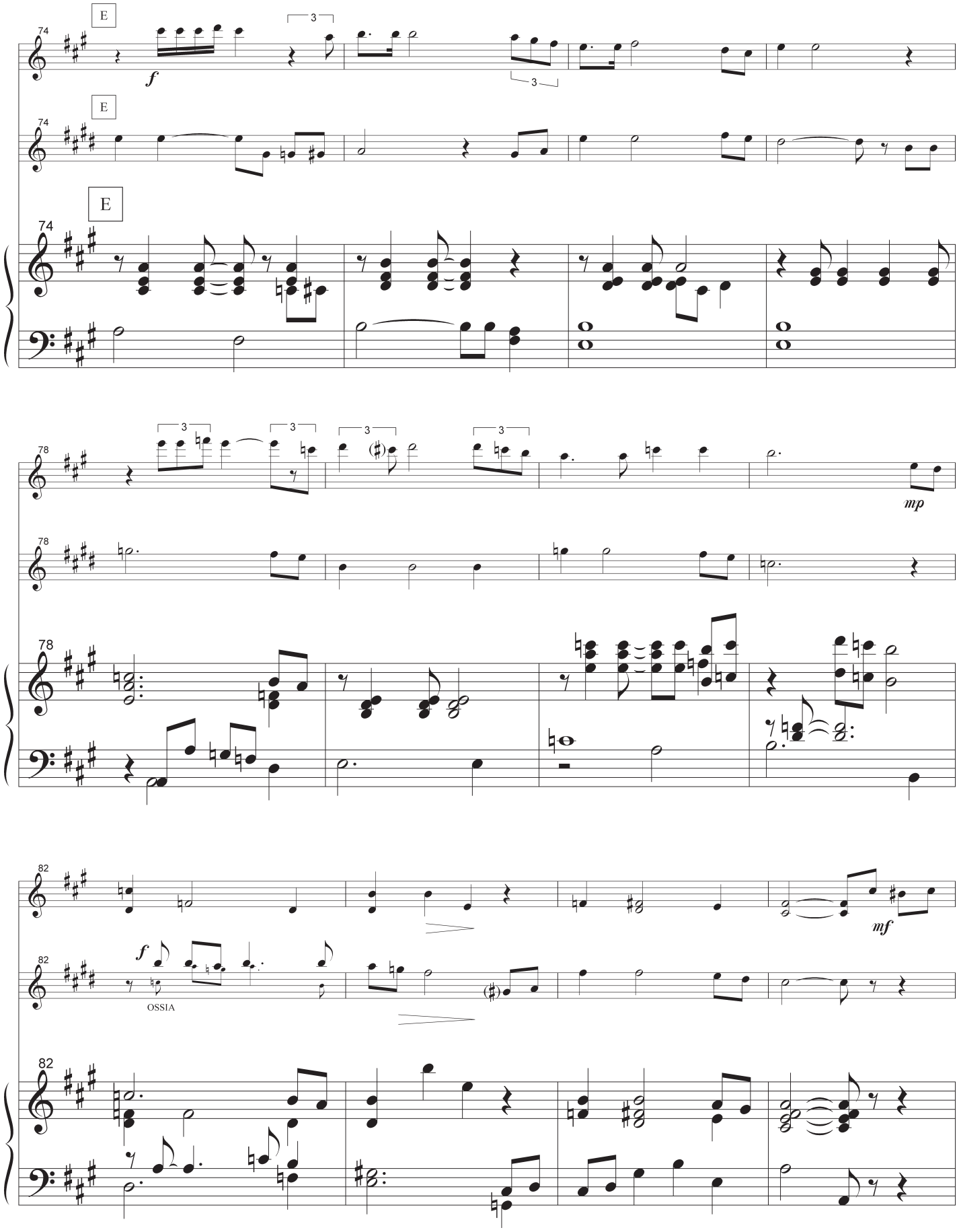

A
18
p
mf
A
18
A
18
22
p
22
22
26
26
26

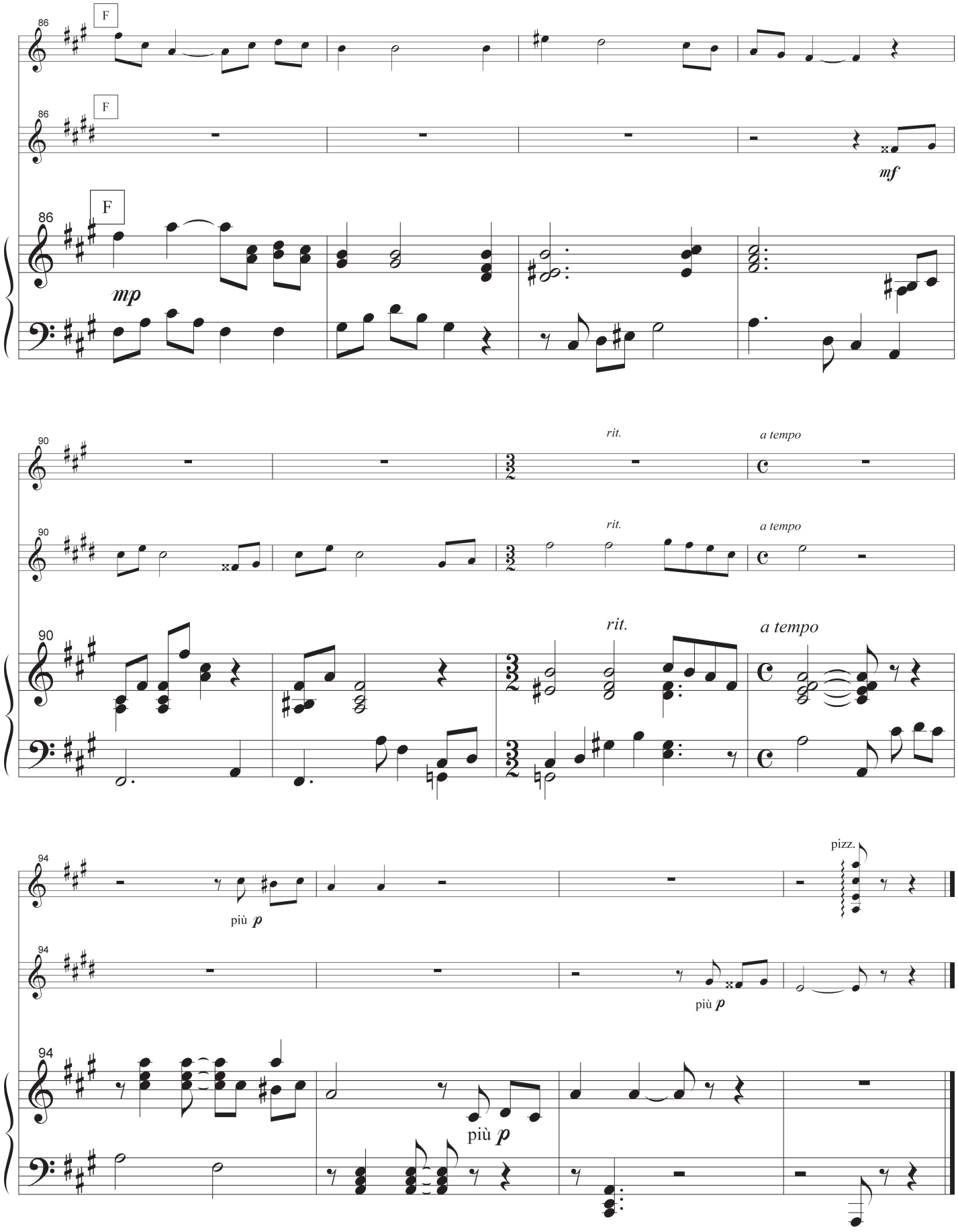

B
30
p
mf
mp
34
poco rit.
a tempo
39


C
43
C
43
C
43
46
mf
46
46
49
mf
49
cresc.
49
cresc.
p


53
53
mf
53
57
rit.
a tempo
57
rit.
a tempo
f
57
rit.
a tempo
(V.S)


D
62
p
mf
D
62
D
62
mf
66
p
66
66
70
70
70


E
74
f
3
E
74
E
74
78
3
3
3
3
mp
78
78
82
f
OSSIA
mf
82
82


86
F
mf
mp
90
rit.
a tempo
94
più p
pizz.