

Marshall M Kerr

# Taittiriya, Op.97

for Clarinet, Viola, and Violoncello  
on a purpose-selected tone row

*for*

*Leanne Holloway*

20 March 2025

# Taittiriya, Op.97

Marshall M Kerr

Allegro pensieroso ♩=140

Clarinet in B $\flat$

Viola

Violoncello

*p*

6

Cl.

Vla.

Vc.

11

Cl.

Vla.

Vc.

15

Cl.

Vla.

Vc.

19

Cl.

Vla.

Vc.

22

Cl.

Vla.

Vc.

25 **Allegro assai** ♩=154

Cl.

Vla.

Vc.

*mp*

4

30

Cl.

Vla.

Vc.

*mp*

33

Cl.

Vla.

Vc.

37

Cl.

Vla.

Vc.

42

Cl.

Vla.

Vc.

Allegro molto ♩=168

46

Cl. *mf*

Vla. *mf*

Vc. *mf*

Detailed description: This system covers measures 46 to 50. The Clarinet (Cl.) part begins with a melodic line starting on a whole note G4, moving through a series of eighth notes: A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb11, C12, D12, E12, F12, G12, A12, Bb13, C14, D14, E14, F14, G14, A14, Bb15, C16, D16, E16, F16, G16, A16, Bb17, C18, D18, E18, F18, G18, A18, Bb19, C20, D20, E20, F20, G20, A20, Bb21, C22, D22, E22, F22, G22, A22, Bb23, C24, D24, E24, F24, G24, A24, Bb25, C26, D26, E26, F26, G26, A26, Bb27, C28, D28, E28, F28, G28, A28, Bb29, C30, D30, E30, F30, G30, A30, Bb31, C32, D32, E32, F32, G32, A32, Bb33, C34, D34, E34, F34, G34, A34, Bb35, C36, D36, E36, F36, G36, A36, Bb37, C38, D38, E38, F38, G38, A38, Bb39, C40, D40, E40, F40, G40, A40, Bb41, C42, D42, E42, F42, G42, A42, Bb43, C44, D44, E44, F44, G44, A44, Bb45, C46, D46, E46, F46, G46, A46, Bb47, C48, D48, E48, F48, G48, A48, Bb49, C50, D50, E50, F50, G50, A50, Bb51, C52, D52, E52, F52, G52, A52, Bb53, C54, D54, E54, F54, G54, A54, Bb55, C56, D56, E56, F56, G56, A56, Bb57, C58, D58, E58, F58, G58, A58, Bb59, C60, D60, E60, F60, G60, A60, Bb61, C62, D62, E62, F62, G62, A62, Bb63, C64, D64, E64, F64, G64, A64, Bb65, C66, D66, E66, F66, G66, A66, Bb67, C68, D68, E68, F68, G68, A68, Bb69, C70, D70, E70, F70, G70, A70, Bb71, C72, D72, E72, F72, G72, A72, Bb73, C74, D74, E74, F74, G74, A74, Bb75, C76, D76, E76, F76, G76, A76, Bb77, C78, D78, E78, F78, G78, A78, Bb79, C80, D80, E80, F80, G80, A80, Bb81, C82, D82, E82, F82, G82, A82, Bb83, C84, D84, E84, F84, G84, A84, Bb85, C86, D86, E86, F86, G86, A86, Bb87, C88, D88, E88, F88, G88, A88, Bb89, C90, D90, E90, F90, G90, A90, Bb91, C92, D92, E92, F92, G92, A92, Bb93, C94, D94, E94, F94, G94, A94, Bb95, C96, D96, E96, F96, G96, A96, Bb97, C98, D98, E98, F98, G98, A98, Bb99, C100, D100, E100, F100, G100, A100, Bb101, C102, D102, E102, F102, G102, A102, Bb103, C104, D104, E104, 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Vla.

Vc.

Musical score for measures 64-67. The Clarinet (Cl.) part features a melodic line with a slur over measures 65-66. The Viola (Vla.) part has a rhythmic accompaniment. The Violoncello (Vc.) part has a bass line with a slur over measures 65-66.

68

Cl.

Vla.

Vc.

Musical score for measures 68-71. The Clarinet (Cl.) part has a melodic line with a slur over measures 69-70. The Viola (Vla.) part has a rhythmic accompaniment. The Violoncello (Vc.) part has a bass line with a slur over measures 69-70.

72 **Presto ma non troppo** ♩=175

Cl.

Vla.

Vc.

Musical score for measures 72-74. The Clarinet (Cl.) part has a melodic line starting at measure 73 with a forte (*f*) dynamic. The Viola (Vla.) part is silent. The Violoncello (Vc.) part has a bass line starting at measure 72 with a forte (*f*) dynamic.

75

Cl.

Vla.

Vc.

Musical score for measures 75-78. The Clarinet (Cl.) part has a melodic line with a slur over measures 76-77. The Viola (Vla.) part has a rhythmic accompaniment. The Violoncello (Vc.) part has a bass line with a slur over measures 76-77.

80

Cl.

Vla.

Vc.

85

Cl.

Vla.

Vc.

89

Cl.

Vla.

Vc.

*mf*

93

Cl.

Vla.

Vc.

*mf*

97

Cl.

Vla.

Vc.

101

Cl.

Vla.

Vc.

*mp*

106

Cl.

Vla.

Vc.

*mp*

109

Cl.

Vla.

Vc.

*mp*

112

Cl. Vla. Vc.

This system contains measures 112 through 115. The Clarinet (Cl.) part begins with a sixteenth-note triplet in measure 112, followed by a quarter rest. The Viola (Vla.) part has a quarter rest in measure 112 and then plays a series of eighth notes. The Violoncello (Vc.) part has a quarter rest in measure 112 and then plays a series of eighth notes. The key signature has one flat, and the time signature is 3/4.

116

Cl. Vla. Vc.

This system contains measures 116 through 119. The Clarinet (Cl.) part has a quarter rest in measure 116, followed by a dotted quarter note and a half note. The Viola (Vla.) part has a quarter rest in measure 116, followed by a dotted quarter note and a half note. The Violoncello (Vc.) part has a quarter rest in measure 116, followed by a dotted quarter note and a half note. A piano (*p*) dynamic marking appears in measure 119. The key signature has one flat, and the time signature is 3/4.

121

Cl. Vla. Vc.

This system contains measures 121 through 123. The Clarinet (Cl.) part has a quarter rest in measure 121, followed by a series of eighth notes. The Viola (Vla.) part has a quarter rest in measure 121, followed by a series of eighth notes. The Violoncello (Vc.) part has a quarter rest in measure 121, followed by a series of eighth notes. A piano (*p*) dynamic marking appears in measure 121. The key signature has one flat, and the time signature is 3/4.

124

Cl. Vla. Vc.

This system contains measures 124 through 126. The Clarinet (Cl.) part has a series of eighth notes in measure 124, followed by a quarter rest. The Viola (Vla.) part has a quarter rest in measure 124, followed by a series of eighth notes. The Violoncello (Vc.) part has a quarter rest in measure 124, followed by a series of eighth notes. The key signature has one flat, and the time signature is 3/4.

10

127

Cl.

Vla.

Vc.

130

Cl.

Vla.

Vc.

**Tempo Terzo** ♩=168

132

Cl.

Vla.

Vc.

*f* *mf*

*f* *mf* *mp*

*f* *mf* *mp*

136

Cl.

Vla.

Vc.

*mp*

139

Cl.

Vla.

Vc.

*p*

144

Cl.

Vla.

Vc.

*mp*

148

Cl.

Vla.

Vc.

*mp*

151

Cl.

Vla.

Vc.

*mf*

12 **Tempo Secondo** ♩=154

154

Cl.

Vla.

Vc.

157

Cl.

Vla.

Vc.

*mp*

*mp*

*p*

162

Cl.

Vla.

Vc.

*p*

*p*

166

Cl.

Vla.

Vc.

*mp*

*mp*

*mp*

171

Cl.

Vla.

Vc.

174

Cl.

Vla.

Vc.

177

Cl.

Vla.

Vc.

**Tempo Primo** ♩=140

180

Cl.

Vla.

Vc.

*p*

186

Cl.

Vla.

Vc.

*p*

191

Cl.

Vla.

Vc.

195

Cl.

Vla.

Vc.

199

Cl.

Vla.

Vc.



# Taittiriya, Op.97

Clarinet in B $\flat$

Marshall M Kerr

Allegro pensieroso  $\text{♩}=140$

10

*p*

15

20

25

Allegro assai  $\text{♩}=154$

*mp*

31

35

40

44

Allegro molto  $\text{♩}=168$

*mf*

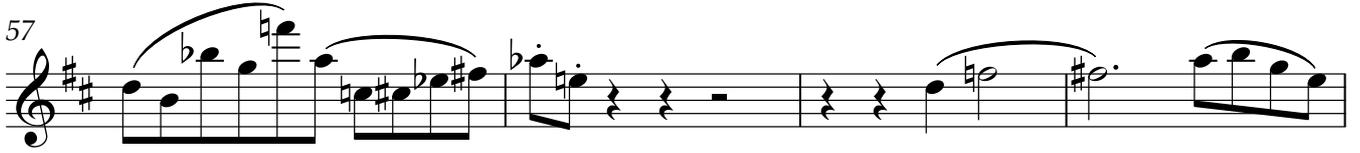
47

3

52



57



61



66

71 **Presto ma non troppo** ♩=175

76



82



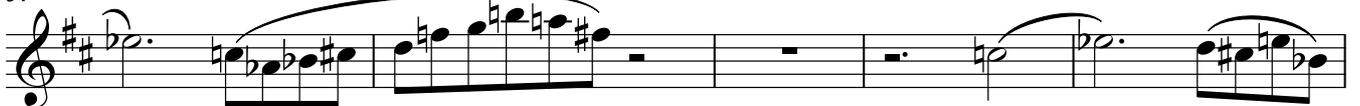
87



93



97



102



Clarinet in B $\flat$

106

111

115

121

*p*

125

130

Tempo Terzo  $\text{♩} = 168$

*f* *mf*

136

*mp*

139

*p*

143

**3**

Clarinet in B $\flat$

149 *mp*

153 *mf* Tempo Secondo ♩=154

157 *mp*

162 *p*

166 *mp*

171

175

180 *p* Tempo Primo ♩=140

186 10

200

205

# Taittiriya, Op.97

Viola

Marshall M Kerr

Allegro pensieroso ♩=140

2

*p*

8

13

17

4

Allegro assai ♩=154

24

5

32

37

42

46 Allegro molto ♩=168

47

Musical staff 47-52. The staff begins with a *mf* dynamic marking. It contains a series of eighth and sixteenth notes, some beamed together, and rests. The key signature has two flats.

53

Musical staff 53-57. The staff contains a series of eighth and sixteenth notes, some beamed together, and rests. The key signature has two flats.

58

Musical staff 58-63. The staff contains a series of eighth and sixteenth notes, some beamed together, and rests. A fermata with the number **2** is placed over the final measure of the staff.

64

Musical staff 64-67. The staff contains a series of eighth and sixteenth notes, some beamed together, and rests. The key signature has two flats.

68

Musical staff 68-71. The staff contains a series of eighth and sixteenth notes, some beamed together, and rests. The key signature has two flats.

72 **Presto ma non troppo** ♩=175

Musical staff 72-79. The staff begins with a fermata with the number **4** above it. It contains a series of eighth and sixteenth notes, some beamed together, and rests. A *f* dynamic marking is present. The key signature has two flats.

80

Musical staff 80-89. The staff contains a series of eighth and sixteenth notes, some beamed together, and rests. A fermata with the number **11** above it is placed over the final measure of the staff. A *mf* dynamic marking is present. The key signature has two flats.

95

Musical staff 95-101. The staff contains a series of eighth and sixteenth notes, some beamed together, and rests. A fermata with the number **3** above it is placed over the final measure of the staff. The key signature has two flats.

102

Musical staff 102-110. The staff contains a series of eighth and sixteenth notes, some beamed together, and rests. A fermata with the number **5** above it is placed over the final measure of the staff. A *mp* dynamic marking is present. The key signature has two flats.

111

Musical staff 111-115. The staff contains a series of eighth and sixteenth notes, some beamed together, and rests. The key signature has two flats.

116

Musical staff 116-119. The staff contains a series of eighth and sixteenth notes, some beamed together, and rests. The key signature has two flats.

Viola

121

Musical notation for measures 121-125. The staff is in 3/8 time. Measure 121 starts with a piano (*p*) dynamic and features a melodic line with eighth and sixteenth notes. Measure 122 has a dotted quarter note. Measure 123 continues the melodic line. Measure 124 has a whole rest. Measure 125 has a melodic line with eighth notes.

126

Musical notation for measures 126-131. Measure 126 has a whole rest. Measure 127 has a melodic line with eighth notes. Measure 128 has a double bar line with a '2' above it, indicating a second ending. Measure 129 has a whole rest. Measure 130 has a melodic line with eighth notes. Measure 131 has a melodic line with eighth notes.

132 **Tempo Terzo** ♩=168

Musical notation for measures 132-135. Measure 132 has a whole rest. Measure 133 has a melodic line with eighth notes, starting with a forte (*f*) dynamic. Measure 134 has a melodic line with eighth notes, starting with a mezzo-forte (*mf*) dynamic. Measure 135 has a melodic line with eighth notes, starting with a mezzo-piano (*mp*) dynamic.

136

Musical notation for measures 136-139. Measure 136 has a melodic line with eighth notes. Measure 137 has a whole rest. Measure 138 has a melodic line with eighth notes. Measure 139 has a melodic line with eighth notes.

140

Musical notation for measures 140-144. Measure 140 has a melodic line with eighth notes, starting with a piano (*p*) dynamic. Measure 141 has a melodic line with eighth notes. Measure 142 has a whole rest. Measure 143 has a melodic line with eighth notes. Measure 144 has a melodic line with eighth notes.

145

Musical notation for measures 145-148. Measure 145 has a melodic line with eighth notes, starting with a mezzo-piano (*mp*) dynamic. Measure 146 has a whole rest. Measure 147 has a melodic line with eighth notes. Measure 148 has a melodic line with eighth notes.

149

Musical notation for measures 149-153. Measure 149 has a melodic line with eighth notes. Measure 150 has a whole rest. Measure 151 has a melodic line with eighth notes. Measure 152 has a melodic line with eighth notes. Measure 153 has a melodic line with eighth notes, starting with a mezzo-forte (*mf*) dynamic.

154 **Tempo Secondo** ♩=154

Musical notation for measures 154-157. Measure 154 has a whole rest. Measure 155 has a melodic line with eighth notes. Measure 156 has a melodic line with eighth notes. Measure 157 has a melodic line with eighth notes.

158

Musical notation for measures 158-163. Measure 158 has a melodic line with eighth notes, starting with a mezzo-piano (*mp*) dynamic. Measure 159 has a melodic line with eighth notes. Measure 160 has a melodic line with eighth notes. Measure 161 has a melodic line with eighth notes. Measure 162 has a whole rest. Measure 163 has a double bar line with a '2' above it, indicating a second ending.

Viola

163

Musical staff for measures 163-166. The staff is in 3/8 time and begins with a piano (*p*) dynamic. It features a melodic line with various intervals, including a half note, a dotted quarter note, and several eighth notes, some of which are beamed together.

167

Musical staff for measures 167-171. The staff continues the melodic line from the previous system. It includes a mezzo-piano (*mp*) dynamic marking. The music features a mix of eighth and quarter notes, with some rests.

172

Musical staff for measures 172-175. The staff continues the melodic line. It features a series of eighth notes in the first measure, followed by a half note and a quarter note, and then a group of eighth notes.

176

Musical staff for measures 176-179. The staff continues the melodic line. It features a series of eighth notes, followed by a quarter note and a half note, and then a group of eighth notes.

180 **Tempo Primo** ♩=140

Musical staff for measures 180-190. The staff begins with a piano (*p*) dynamic. It features a series of rests, followed by a half note, a quarter note, and a group of eighth notes. There are also some markings above the staff, possibly indicating fingerings or articulation.

191

Musical staff for measures 191-195. The staff continues the melodic line. It features a series of eighth notes, followed by a quarter note and a half note, and then a group of eighth notes.

196

Musical staff for measures 196-199. The staff continues the melodic line. It features a series of eighth notes, followed by a quarter note and a half note, and then a group of eighth notes.

200

Musical staff for measures 200-206. The staff continues the melodic line. It features a series of eighth notes, followed by a quarter note and a half note, and then a group of eighth notes. There is a marking '4' above the staff in the third measure.

207

Musical staff for measures 207-210. The staff continues the melodic line. It features a series of eighth notes, followed by a quarter note and a half note, and then a group of eighth notes. The staff ends with a double bar line.

# Taittiriya, Op.97

Violoncello

Marshall M Kerr

**Allegro pensieroso** ♩=140

*p*

6

2

12

16

3

23

**Allegro assai** ♩=154

*mp*

29

3

37

42

46

**Allegro molto** ♩=168

*mf*

3

53



118

Musical staff 118: Bass clef, starting with a half note G2, followed by a quarter rest, then a half note G2. The second measure begins with a piano (*p*) dynamic and contains a sixteenth-note triplet: G2, F2, E2. This is followed by a quarter note D2, a quarter note C2, and a quarter note B1. The staff concludes with a quarter note A1.

122

Musical staff 122: Bass clef, starting with a quarter rest, followed by a quarter note G2, a quarter note F2, and a quarter note E2. The second measure contains a sixteenth-note triplet: G2, F2, E2, followed by a quarter note D2. The staff concludes with a quarter note C2 and a quarter note B1.

127

Musical staff 127: Bass clef, starting with a quarter rest, followed by a quarter note G2, a quarter note F2, and a quarter note E2. The second measure contains a sixteenth-note triplet: G2, F2, E2, followed by a quarter note D2. The staff concludes with a quarter note C2 and a quarter note B1.

132 **Tempo Terzo** ♩=168

Musical staff 132: Bass clef, starting with a quarter rest, followed by a quarter note G2, a quarter note F2, and a quarter note E2. The second measure contains a sixteenth-note triplet: G2, F2, E2, followed by a quarter note D2. The staff concludes with a quarter note C2 and a quarter note B1.

137

Musical staff 137: Bass clef, starting with a quarter rest, followed by a quarter note G2, a quarter note F2, and a quarter note E2. The second measure contains a sixteenth-note triplet: G2, F2, E2, followed by a quarter note D2. The staff concludes with a quarter note C2 and a quarter note B1.

142

Musical staff 142: Bass clef, starting with a quarter rest, followed by a quarter note G2, a quarter note F2, and a quarter note E2. The second measure contains a sixteenth-note triplet: G2, F2, E2, followed by a quarter note D2. The staff concludes with a quarter note C2 and a quarter note B1.

148

Musical staff 148: Bass clef, starting with a quarter rest, followed by a quarter note G2, a quarter note F2, and a quarter note E2. The second measure contains a sixteenth-note triplet: G2, F2, E2, followed by a quarter note D2. The staff concludes with a quarter note C2 and a quarter note B1.

153 **Tempo Secondo** ♩=154

Musical staff 153: Bass clef, starting with a quarter rest, followed by a quarter note G2, a quarter note F2, and a quarter note E2. The second measure contains a sixteenth-note triplet: G2, F2, E2, followed by a quarter note D2. The staff concludes with a quarter note C2 and a quarter note B1.

157

Musical staff 157: Bass clef, starting with a quarter rest, followed by a quarter note G2, a quarter note F2, and a quarter note E2. The second measure contains a sixteenth-note triplet: G2, F2, E2, followed by a quarter note D2. The staff concludes with a quarter note C2 and a quarter note B1.

162

Musical staff 162: Bass clef, starting with a quarter rest, followed by a quarter note G2, a quarter note F2, and a quarter note E2. The second measure contains a sixteenth-note triplet: G2, F2, E2, followed by a quarter note D2. The staff concludes with a quarter note C2 and a quarter note B1.

167

Musical staff 167: Bass clef, starting with a quarter rest, followed by a quarter note G2, a quarter note F2, and a quarter note E2. The second measure contains a sixteenth-note triplet: G2, F2, E2, followed by a quarter note D2. The staff concludes with a quarter note C2 and a quarter note B1.

Violoncello

172

Musical staff for measures 172-175. The staff is in bass clef with a key signature of two flats. It contains a series of eighth and sixteenth notes, some beamed together, and rests.

176

Musical staff for measures 176-179. The staff is in bass clef with a key signature of two flats. It contains a series of eighth and sixteenth notes, some beamed together, and rests.

180 **Tempo Primo** ♩=140

Musical staff for measures 180-189. Measure 180 features a whole rest with a fermata and the number '5' above it. Measure 181 has a whole note with a fermata. Measure 182 has a half note with a fermata. Measure 183 has a half note with a fermata. Measure 184 has a half note with a fermata. Measure 185 has a half note with a fermata. Measure 186 has a half note with a fermata. Measure 187 has a half note with a fermata. Measure 188 has a half note with a fermata. Measure 189 has a half note with a fermata. A dynamic marking 'p' is present below the staff.

190

Musical staff for measures 190-194. The staff is in bass clef with a key signature of two flats. It contains a series of eighth and sixteenth notes, some beamed together, and rests.

195

Musical staff for measures 195-199. Measure 195 features a whole rest with a fermata and the number '2' above it. Measure 196 has a quarter note. Measure 197 has a quarter note. Measure 198 has a quarter note. Measure 199 has a quarter note.

200

Musical staff for measures 200-205. Measure 200 has a quarter note. Measure 201 has a quarter note. Measure 202 has a quarter note. Measure 203 has a quarter note. Measure 204 has a quarter note. Measure 205 has a quarter note. A dynamic marking '3' is present above the staff.

206

Musical staff for measures 206-210. Measure 206 has a quarter note. Measure 207 has a quarter note. Measure 208 has a quarter note. Measure 209 has a quarter note. Measure 210 has a quarter note. A fermata is present above the staff.