

# **Mayfield**

(2019)

**Collin Kemeny**

Score



## Preface

*Mayfield* is the second movement to a suite that captures the composer's nostalgia for his old home. Each movement is based on a place of particular importance, the first being Random Road and the third being Cleveland's Botanical Gardens. This movement, *Mayfield*, takes place in a cemetery, a setting which inadvertently caused great difficulty in writing this piece. When beginning to draft *Mayfield* in 2018, the composer intended to capture what the cemetery meant to him at the time, a morose setting where he observed nothing but life. The cemetery, a beautiful park, was home to people jogging, picnicking, or in the composers case, walking around the park's large circular path with those he loved. The piece then failed to come together.

In the Summer of 2019 Collin again attempted to write *Mayfield*. During this second attempt, several people whom the he knew passed away, a couple being those he connected to the particular time *Mayfield* was recreating. The life he once saw in those tombs faded and the glimmer that drove the piece no longer made sense. There were now two *Mayfields* that the composer tried to reconcile. The ending result tells a story of a man, who we hope turns out to be the protagonist, walking around the circular path in the *Mayfield* cemetery. Despite the world bustling outside of the parks walls, he chooses to stay circling the path past dusk.

# Mayfield

Calmly  $\text{♩} = 46$

Musical score for Clarinet in B $\flat$ , Violin, Cello, and Piano. The score is in 4/4 time, with a key signature of one sharp (F#). The tempo is marked "Calmly" with a quarter note equal to 46 beats per minute. The Clarinet part begins with a melodic line in the second measure, marked *p*. The Violin and Cello parts play a rhythmic accompaniment of eighth notes, marked *p* and *sul tasto*. The Piano part plays a bass line, marked *mf* and *pizz, inside piano*. The score consists of five measures.

Musical score for B $\flat$  Cl., Vln., Vc., and Pno. The score is in 2/4 time, with a key signature of one sharp (F#). A box with the number "9" is placed above the B $\flat$  Cl. staff. The B $\flat$  Cl. part begins with a melodic line in the first measure, marked *pp*. The Vln. and Vc. parts play a rhythmic accompaniment of eighth notes, marked *p* and *pp*. The Pno. part plays a bass line, marked *p*. The score consists of six measures.

12

B♭ Cl.

Vln.

Vc.

Pno.

*pp*

12

13

14

15

16

B♭ Cl.

Vln.

Vc.

Pno.

*mp*

*mf*

*rit.*

16

17

18

20

*a tempo*

B♭ Cl. *pp* *p*

Vln. *p*

Vc. *pp* *p* pizz.

Pno. *p* free use of pedal

B♭ Cl. *cresc.*

Vln. *cresc.*

Vc. *cresc.*

Pno. *cresc.*

B♭ Cl. 

Vln. 

Vc. 

Pno. 

B♭ Cl. 

Vln. 

Vc. 

Pno. 

27

B♭ Cl.

Vln.

Vc.

Pno.

30

*poco rit.*

*a tempo*

28

B♭ Cl.

Vln.

Vc.

Pno.



B♭ Cl. *p*  $\curvearrowright$  *pp*

Vln. *p*  $\curvearrowright$  *pp* arco pizz. *p*

Vc. *p*  $\curvearrowright$  *pp* arco pizz. *p*

Pno.

B♭ Cl. *mp*

Vln. *mp*  $\curvearrowright$  *f* strum, slow  $\rightarrow$  fast

Vc. *mp*  $\curvearrowright$  *f* strum, slow  $\rightarrow$  fast

Pno. *mp*

39

short **Freely, longingly** ♩ = ca. 52 rit. a tempo

B♭ Cl. 38

Vln. 38 slow → fast → slow *p* → *f* → *p* arco *pp* (freely) 5 3

Vc. 38 slow → fast → slow *p* → *f* → *p* pizz. *p* freely silently depress the given notes with one hand with the other, inside piano pluck + with thumb trem upper note with finger *mp* pizz. trem.

Pno. 38 *mp*

46

B♭ Cl. 43 *mp* (gliss)

Vln. 43 *mp*

Vc. 43 *p* + arco *mp* freely strum with nails as you get faster drop the higher notes

Pno. 43 *mf*

47

B♭ Cl.

Vln.

Vc.

Pno.

sim.

51 In Time, ♩ = 52

50

B♭ Cl.

Vln.

Vc.

Pno.

*mf*

*mf*

*f*

*f*

*dim.*

*dim.*

*dim.*

*f*

*p*

strum inside piano

57 Desperately ♩ = 52

55 *rit.*

B♭ Cl.

Vln.

Vc.

Pno.

*pp*

*arco*

*pp*

*cresc.*

*ord.*

*pp*

*cresc.*

59

B♭ Cl.

Vln.

Vc.

Pno.

*p*

*cresc.*

B♭ Cl. *mp* 3 3

Vln. *mf* *mp*

Vc. *mf* *mp*

Pno. *mf* *mp*

B♭ Cl. *cresc.* 3 3 3 3 3

Vln. *cresc.* 3 3

Vc. *pizz.* *cresc.* 3

Pno. *cresc.* 6 6 6 6 6 3

68

B♭ Cl.

Vln.

Vc.

Pno.

*mf*

*mf*

*mf*

72

B♭ Cl.

Vln.

Vc.

Pno.

*cresc.*

*cresc.*

*cresc.*

*mf*

B♭ Cl. *f*

Vln. *f*

Vc. *f*

Pno. *f*

B♭ Cl. *ff*

Vln. *ff* 6 6 6 6

Vc. *ff*

Pno. *ff*

78

81

B $\flat$  Cl.

Vln.

Vc.

Pno.

3

6

6

3

3

4/4

4/4

4/4

4/4

82

B $\flat$  Cl.

Vln.

Vc.

Pno.

3

6

3

3

2/4

2/4

2/4

2/4



B♭ Cl. *12* *12* *p* *f* *p*

Vln.

Vc.

Pno. *12* *12*

B♭ Cl. *f* *p* *f* *p* *f* *p* *f* *p*

Vln. *12*

Vc. *12*

Pno. *12* *12* *12* *12*

87

B♭ Cl. *f*

Vln. *p*

Vc. *p*

Pno. *12*

*ff*

*ff*

*ff*

89

B♭ Cl. *6*

Vln. *3*

Vc. *3*

Pno. *3*

B $\flat$  Cl. 91 *cresc.*

Vln. 91 *cresc.*

Vc. 6 *cresc.*

Pno. 91 *cresc.*

B $\flat$  Cl. 94 *molto rit.* *a tempo*

Vln. 94 *fff*

Vc. 94 *fff*

Pno. 94 *fff*

98 **Morose** ♩ = 46

slow → fast → slow

sim.

B♭ Cl. *p* *pp* *fp*

Vln. *p* *f* 5:4

Vc. *pp* *p* *f* *pp* *p* *f*

Pno. *pp* *p* *f* *pp* *p* *f*

sostenuto ped

103

102

B♭ Cl. *mp* *p*

Vln. *p* *f* *p*

Vc. *p* *f* *p*

Pno. *mp* *f* *ff*

molto sul tasto con sord

molto sul tasto con sord

strum inside piano bdf# held from pedal A# + C# silently dampened

strum inside piano once, let ring

hand stopped