

Kjos String Orchestra
Grade 3½
Full Conductor Score
SO434F
\$8.00

William Camphouse

A Somerset Lament and Reel



Neil A. Kjos Music Company • *Publisher*



The Composer



William Camphouse is engaged in music making with student, community-based and professional performing ensembles throughout a career that continues to provide inspiration, enjoyment and an opportunity to work with similarly motivated people. Throughout his professional life he has been influenced by music educators that served as effective role models, by supportive colleagues, by a family always engaged in music making and by a belief that meaningful music is a powerful communicative device for the enlightenment and pleasure of humankind. In addition to service as a public school music educator, Camphouse developed and led a comprehensive music program at Kaskaskia College in Centralia, Illinois preparing students in foundation level music coursework as well as making a vital contribution to the cultural life of the community. He is a graduate of the University of Illinois, was awarded a Morris Doctoral Fellowship from Southern Illinois University at Carbondale and studied conducting with John Paynter (Northwestern University) and Katherine Comet (St. Louis Symphony).

His interest in composition and arranging has been ongoing and has resulted in a number of commissioned and published works for orchestra and concert band with many based on regionally inspired themes. He was awarded the Illinois Phi Beta Mu International Bandmasters' Fraternity Outstanding Composition Award, appears as

a festival clinician throughout the mid-west, is a frequent presenter at the Illinois Music Educators Association All-State conference and maintains an active schedule of performing and conducting activities. Extra-musical interests include service as Village President of Perry, Illinois where he and his wife, Kristine, are restoring their Civil War era family home. They are the parents of three sons and grandparents of three active children.

Instrumentation List (Set C)

- 8 - 1st Violin
- 8 - 2nd Violin
- 5 - Viola
- 5 - Cello
- 5 - String Bass
- 1 - Full Conductor Score

Additional scores and parts are available.

To hear a recording of this piece or any other Kjos publication, go to www.kjos.com.

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The Composition

A Somerset Lament and Reel is cast of original melodic ideas in ABA form (slow-fast-slow) with modal (dorian) tonality and a feel akin to the native music of the British Isles. It is not programmatic, but rather it is intended as an homage to George Sainton Kay Butterworth, and is composed in the style he championed. The “Lament” is a lyrical, ballad-like statement. It is a folk song without words using melodic contour, triple meter, dynamic contrast, and implied rubato to suggest simplicity, emotional sincerity, and tragedy. “Reel” is a rambunctious 6/8 dance piece whereby the tune is stated, then recurs in varied form every eight measures or so. When the compound meter elides into common time at **L'istesso** tempo, a transition occurs and the perpetual motion of the dance ceases. The Lament melody reappears, this time in 4/4 and gradually returns to a somber **Andante** at measure 143. Additional melodic material emerges from Lament and is introduced in one final burst of intensity. Soon after, tempo and dynamic level ebb and the piece ends quietly in unison.

Special Background Notes

A Somerset Lament and Reel is written as a reminder of World War I, that “War to End All Wars,” 100 years after the signing of The Treaty of Versailles. The war’s staggering sum of blood and plunder, while statistically impressive, doesn’t begin to reflect the damage and loss incurred on a personal level. Those lingering “what if” questions regarding the promise and potential of young warriors cut down in their prime shall always remain. Examining and honoring the brief life of English composer and military soldier George Sainton Kay Butterworth (1885-1916) is a valuable case in point.

Butterworth was born in London, showed musical aptitude early in life, received formal education at Eton and Oxford, and developed professional skills as a performer, composer, and music critic (for *The Times*, a British daily newspaper). Like the generation of his contemporaries and acquaintances that included Cecil Sharp, Ralph Vaughan Williams, Gustav Holst, Percy Grainger, and Adrian Boult, Butterworth developed a strong interest in traditional British folk song and dance. He spent significant time trekking about the British countryside collecting and recording regional tunes from local folk musicians. While he did not create a large number of compositions, many of the best known and most representative works reflect his musicological field work in terms of style and content. An orchestral work in particular remains one of Butterworth’s most popular, *The Banks of Green Willow* (1913). It was premiered in 1914 and was likely the last time he heard his own music performed before heading off to war.

When World War I broke out, Butterworth, now 2nd Lieutenant Butterworth of the 13th Battalion Durham Light Infantry, volunteered for military duty. He was sent to France, led his platoon in trench warfare during the Battle of the Somme, and in the early hours of August 5, 1916 was shot and killed by a German sniper. Butterworth was only 31 years old at his death. His *The Banks of Green Willow* has come to represent the sacrifice of his generation and an anthem for all “Unknown Soldiers” lost in battle.



Britain's Mountainous Countryside

A Somerset Lament and Reel

Full Conductor Score
Approx. performance time—5:25

William Camhouse

Andante (♩ = 76)

Violins 1
Violins 2
Viola
Cello
String Bass

8 **poco rit.** **a tempo** 13

Vlms. 1
Vlms. 2
Vla.
Cello
Str. Bass

14 15 16 17 18 19 20

f subito p
f subito p
f subito p
univ. div.
f subito p
f subito p

21 Moderato (♩. = 110)

1 *div.* *mp* 22 23 24 25 *unis.* *p* 26

2 *p* *p*

Vla. *p* *p*

Cello *p* *p*

Str. Bass *p* *div.* *unis.* *pizz.* *mf*

1 27 28 29 30 31 32 *mf* *p* *mf* *mf* *mf* *V*

2 *mf* *p* *mf* *mf* *mf* *(V)* *V*

Vla. *mf* *p* *mf* *mf* *mf* *(V)* *(V)*

Cello *mf* *p* *mf* *mf* *mf* *(V)* *(V)*

Str. Bass *p* *mf* *arco V*

33 34 35 36 37 38 *f* *f* *f* *f* *f* *f* *V* *V* *V* *V* *V* *V*

1 *f* *f* *f* *f* *f* *f* *V* *V* *V* *V* *V* *V*

2 *f* *f* *f* *f* *f* *f* *V* *V* *V* *V* *V* *V*

Vla. *div.* *f* *div.* *f* *div.* *f* *div.* *f* *div.* *f* *div.* *f*

Cello *f* *f* *f* *f* *f* *f* *div.* *f* *div.* *f* *div.* *f*

Str. Bass *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

39 40 41 42 43 44

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

45 46 47 48 49 50

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

51 52 53 54 55 56

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

*Cello cue sized notes are optional and are provided to support the upper bass line as needed.

57 58 59 60 61 62

Vlns. 1 2

Vla.

Cello

Str. Bass

div. unis. div. unis. *f* *f* *f* unis. *f*

63 64 65 66 67 68

Vlns. 1 2

Vla.

Cello

Str. Bass

div. unis. opt. div. div.

69 70 71 72 73 74

Vlns. 1 2

Vla.

Cello

Str. Bass

mp *f* *f* *f*

75 76 77 78 79 80 div.

Vlns. 1 *f* *mp* *f* *mp*

Vlns. 2

Vla.

Cello

Str. Bass

81 unis. 82 83 *f* *mp* 84 85 86

Vlns. 1 *f* *mp*

Vlns. 2

Vla.

Cello

Str. Bass *f* div.

87 88 89 div. 90 unis. 91 92

Vlns. 1 *f* *mp* *f*

Vlns. 2 *f*

Vla.

Cello *f* unis.

Str. Bass (V) *f*

1
Vlns. 1

2
Vlns. 2

Vla.

Cello

Str. Bass

93 94 95 96 97 98

f

1
Vlns. 1

2
Vlns. 2

Vla.

Cello

Str. Bass

99 100 101 102 103 104

1
Vlns. 1

2
Vlns. 2

Vla.

Cello

Str. Bass

105 106 107 108 109 110

rall.
unis.

div. unis. div. V

111 L'istesso tempo (♩ = 96)

(♩ = ♩)

112 113 114 115 116 117 118 119

Vlns. 1 *f* *mf* *dolce*

Vlns. 2 *f* *mf* *dolce*

Vla. *f marcato* *mf* *dolce*

Cello *f marcato* *mf* *dolce*

Str. Bass *f marcato* *mf* *dolce*

poco rall.

120 Two players Section 121 122 123 124 125 126 127 128

Vln. 1 *p* *unis.* *div.*

Vln. 2 *p* *unis.* *div.*

Vla. *p* *unis.* *div.*

Cello *p* *unis.* *div.*

Str. Bass *p* *unis.* *div.*

129 Moderato (♩ = 96)

130 131 132 133 134

Vlns. 1 *p* *mp sostenuto*

Vlns. 2 *p* *mp sostenuto*

Vla. *p* *unis.* *div.*

Cello *p* *unis.* *div.*

Str. Bass *p* *unis.* *div.*

poco rall.

135 136 137 138 139 140 141 142

Vlins. 1

Vlins. 2

Vla. *mp sostenuto*

Cello *mp sostenuto*

Str. Bass *mp sostenuto*

div. unis. (V)

poco meno mosso (♩ = 82)

143 144 145 146 147 148

Vlins. 1 *mf*

Vlins. 2 *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

Vla. cue *mp*

unis. *mp*

div. unis. *mp*

opt. div. *mp*

149 150 151 152 153 154

Vlins. 1

Vlins. 2

Vla.

Cello unis.

Str. Bass

156

poco meno mosso (♩ = 72)

155 157 158 159 160 161

Vlns. 1 *p sempre legato* *mp*

Vlns. 2 *p sempre legato* *mp*

Vla. *p sempre legato* *mp*

Cello *p sempre legato* *mp*

Str. Bass *unis.* *p sempre legato* *mp*

div. *Vla. cue* *unis.*

poco rit. poco più mosso (♩ = 82)

162 163 164 165 166 167

Vlns. 1 *mf* *mp* *rit.*

Vlns. 2 *mf* *mp*

Vla. *mf* *mp*

Cello *mf* *p*

Str. Bass *mf* *p*

unis.

168 **Adagio** (♩ = 66)

169 170 171 172 173 174 175 176

Vlns. 1 *f sub. p* *div.* *f* *mp* *p* *pp*

Vlns. 2 *f* *mp* *div.* *f* *mp* *p* *pp*

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

Cello *f sub. p* *div.* *f* *mp* *p* *pp* *unis.*

Str. Bass *f sub. p* *f* *mp* *p* *pp*

unis. *s*

