

Virtue! a fig!, Op.122

Othello, Act 1, Scene 3

on a purpose-selected tone row

Marshall M Kerr

Allegro deciso ♩=144

Bass Solo

Violin

Viola

Violoncello

Allegro deciso ♩=144

mf

mf

mf

6

B. Solo

Violin

Vla.

Vc.

mf

mf

mf

11

f 2

B. Solo

Vir- tue!

Violin

f

Vla.

f

Vc.

f

17

ff

f

B. Solo

a fig!

'tis in our-selves

that

Violin

ff

f

Vla.

ff

Vc.

22

ff

Meno mosso ♩=138

mf

B. Solo

we are thus or thus.

Meno mosso ♩=138

Our

Violin

Vla.

f

mf

Vc.

f

mf

26 3³

B. Solo
bo - dies are our gar - dens,

Violin
mf

Vla.
mf

Vc.
mf

29

B. Solo
to the which our wills are gar - den - ers: so that if

Violin
f

Vla.
f

Vc.
f

4

33

B. Solo
we will plant net - tles, or sow let - tuce, set

Violin
3

Vla.
3

Vc.
3

37

B. Solo *mf*

hys - sop and weed up thyme, sup - ply it

Violin *mf*

Vla.

Vc. *mf*

41

B. Solo

with one gen - der of herbs, or dis - tract it with

Violin *mf*

Vla.

Vc.

5

45

B. Solo

man - y, ei - ther to have it ster - ile with

Violin

Vla.

Vc.

49 6

B. Solo
id-le-ness, or man-ured with in-dus

Violin

Vla.

Vc.

Tempo Primo ♩=144

53 7

B. Solo
try, why, the po-wer and cor-ri-gi-ble au-tho-ri-ty

Violin

Vla.

Vc.

f

Tempo Primo ♩=144

f

f

57

B. Solo
of this lies in our wills.

Violin

Vla.

Vc.

f

ff poco a poco dim.al...

B. Solo

Violin

Vla.

Vc.

ff poco a poco dim.al...

65 *ff poco a poco dim.al...*

B. Solo

Violin

Vla.

Vc.

mp

If the ba-lance of our lives had

pp

pp

pp

71

B. Solo

Violin

Vla.

Vc.

not one scale of rea - son to poise a - no - ther of

mp

mp

8

75 9 *mf*

B. Solo
sen - su - al - i - ty, the blood and base - ness of our na -

Violin *mf*

Vla.

Vc.

79 10 *f*

B. Solo
tures would con - duct us to most pre - pos - ter - ous con - clu - sions:

Violin *f*

Vla. *f*

Vc. *f*

84 *f*

B. Solo
but we have

Violin *ff*

Vla. *ff*

Vc. *ff* *f*

88 *mf* 11

B. Solo
rea - son to cool our ra-ging mo-tions, our car-nal stings,

Violin
f *mf*

Vla.
f *mf*

Vc.

93 *mf* *mp*

B. Solo
our un-bit-ted lusts, where of I take this that you call

Violin

Vla.
mp

Vc.
mp

98

B. Solo
love to be a sect or sci - on.

Violin
mp

Vla.

Vc.

101 **12**

B. Solo

Violin

Vla.

Vc.

mf *mp* *p* *pp*

mf *mp* *p* *pp*

mf *mp* *p* *pp*

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Bass Solo

Othello, Act 1, Scene 3

on a purpose-selected tone row

Marshall M Kerr

Allegro deciso $\text{♩}=144$
15

f **2** *ff* *f*

Vir-tue! a fig! 'tis in our

21

Meno mosso $\text{♩}=138$

mf

selves that we are thus or thus. Our bo - dies

27

3

are our gar - dens, to the which our wills are gar-den-ers:

32

f **4**

so that if we will plant net - tles, or sow let - tuce, set hys-sop

38

mf **5**

and weed up thyme, sup - ply it with one gen-der of herbs,

43

or dis-tract it with man - y, ei - ther to have it

48

6

ster - ile with id - le - ness, or man - ured with in - dus

53

f Tempo Primo $\text{♩}=144$ **7** **3**

try, why, the po - wer and cor - ri - gi - ble au - tho - ri - ty

57

10

of this lies in our wills. 15 April 2026

Bass Solo

69 *mp* 8

If the ba - lance of our lives had not one scale of rea - son to poise

74 9 *mf*

a - no - ther of sen - su - al - i - ty, the blood and base - ness of our na -

79 *f* 10

tures would con - duct us to most pre - pos - ter - ous con - clu - sions:

84 *f* 11

but we have rea - son to cool our ra - ging mo - tions, our car - nal

92 *mp*

stings, our un - bit - ted lusts, where - of I take

97 12 6

this that you call love to be a sect or sci - on.

Virtue! a fig!, Op.122

Violin

Othello, Act 1, Scene 3

on a purpose-selected tone row

Marshall M Kerr

Allegro deciso ♩=144

mf

9

f

15

ff

20

f

24 **Meno mosso** ♩=138

2

mf

30

f

36

mf

mf

42

mf

47

2

2

Violin

49

53

Tempo Primo ♩=144

58

64

76

81

87

95

102

Virtue! a fig!, Op.122

Viola

Othello, Act 1, Scene 3

on a purpose-selected tone row

Marshall M Kerr

Allegro deciso ♩=144

4

mf

10

f

17

ff

23

Meno mosso ♩=138

mf

29

f

34

f

44

f

49

f

53

Tempo Primo ♩=144

f

58

ff

ppoco a poco dim.al...

Viola

64

Musical staff for measures 64-71. The staff is in 3/8 time with a key signature of two flats. It begins with a melodic line in measures 64-65, followed by rests in 66-67, and then a triplet of eighth notes in 68-69. Measure 70 contains a triplet of eighth notes, and measure 71 contains a triplet of eighth notes. The dynamic marking *pp* is placed below the triplet in measure 69.

72

Musical staff for measures 72-80. The staff begins with rests in measures 72-73, followed by a melodic line in 74-75. Measure 76 contains a quintuplet of eighth notes. Measure 77 contains a melodic line, and measure 78 contains a melodic line. Measure 79 contains a melodic line, and measure 80 contains a melodic line. The dynamic marking *mp* is placed below the first note in measure 74, and *f* is placed below the first note in measure 77.

81

Musical staff for measures 81-85. The staff begins with rests in measures 81-82, followed by a melodic line in 83-84. Measure 85 contains a melodic line. The dynamic marking *ff* is placed below the first note in measure 84.

86

Musical staff for measures 86-92. The staff begins with a melodic line in measures 86-87, followed by rests in 88-89, and then a melodic line in 90-91. Measure 92 contains a melodic line. The dynamic marking *f* is placed below the first note in measure 90, and *mf* is placed below the first note in measure 92.

93

Musical staff for measures 93-100. The staff begins with a triplet of eighth notes in measure 93, followed by rests in 94-95, and then a melodic line in 96-97. Measure 98 contains a melodic line, and measure 99 contains a melodic line. Measure 100 contains a melodic line. The dynamic marking *mp* is placed below the first note in measure 96.

101

Musical staff for measures 101-108. The staff begins with rests in measures 101-102, followed by a melodic line in 103-104. Measure 105 contains a melodic line, and measure 106 contains a melodic line. Measure 107 contains a melodic line, and measure 108 contains a melodic line. The dynamic markings *mf*, *mp*, *p*, and *pp* are placed below the first notes in measures 103, 104, 105, and 107 respectively.

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Violoncello

Othello, Act 1, Scene 3

on a purpose-selected tone row

Marshall M Kerr

Allegro deciso ♩=144

2

mf

Detailed description: This block contains the first line of music, measures 1 through 8. It begins with a double bar line and a fermata. The first measure is a whole rest. The second measure contains a quarter note G2, a quarter note F2, and a quarter note E2. The third measure has a quarter rest, followed by a quarter note D2 in the fourth measure. The fifth measure has a quarter rest, followed by a quarter note C2 in the sixth measure. The seventh measure has a quarter rest, followed by a quarter note B1 in the eighth measure. A fermata is placed over the eighth measure. The dynamic marking *mf* is positioned below the first measure.

9

f

Detailed description: This block contains the second line of music, measures 9 through 16. Measure 9 starts with a quarter rest, followed by a quarter note G2. Measure 10 has a quarter rest, followed by a quarter note F2. Measure 11 has a quarter rest, followed by a quarter note E2. Measure 12 has a quarter rest, followed by a quarter note D2. Measure 13 has a quarter rest, followed by a quarter note C2. Measure 14 has a quarter rest, followed by a quarter note B1. Measure 15 has a quarter rest, followed by a quarter note A1. Measure 16 is a whole rest. A fermata is placed over the whole rest. The dynamic marking *f* is positioned below the eighth measure.

17

ff

Detailed description: This block contains the third line of music, measures 17 through 23. Measure 17 is a whole rest. Measure 18 has a quarter rest, followed by a quarter note G2. Measure 19 has a quarter rest, followed by a quarter note F2. Measure 20 has a quarter rest, followed by a quarter note E2. Measure 21 has a quarter rest, followed by a quarter note D2. Measure 22 has a quarter rest, followed by a quarter note C2. Measure 23 is a whole rest. A fermata is placed over the whole rest. The dynamic marking *ff* is positioned below the first measure.

24

Meno mosso ♩=138

mf

Detailed description: This block contains the fourth line of music, measures 24 through 28. Measure 24 starts with a quarter rest, followed by a quarter note G2. Measure 25 has a quarter rest, followed by a quarter note F2. Measure 26 has a quarter rest, followed by a quarter note E2. Measure 27 has a quarter rest, followed by a quarter note D2. Measure 28 has a quarter rest, followed by a quarter note C2. The dynamic marking *mf* is positioned below the first measure.

29

f

Detailed description: This block contains the fifth line of music, measures 29 through 35. Measure 29 is a whole rest. Measure 30 has a quarter rest, followed by a quarter note G2. Measure 31 has a quarter rest, followed by a quarter note F2. Measure 32 has a quarter rest, followed by a quarter note E2. Measure 33 has a quarter rest, followed by a quarter note D2. Measure 34 has a quarter rest, followed by a quarter note C2. Measure 35 has a quarter rest, followed by a quarter note B1. The dynamic marking *f* is positioned below the eighth measure.

36

mf

Detailed description: This block contains the sixth line of music, measures 36 through 43. Measure 36 starts with a quarter rest, followed by a triplet of eighth notes G2, F2, and E2. Measure 37 has a quarter rest, followed by a quarter note D2. Measure 38 has a quarter rest, followed by a quarter note C2. Measure 39 has a quarter rest, followed by a quarter note B1. Measure 40 has a quarter rest, followed by a quarter note A1. Measure 41 has a quarter rest, followed by a quarter note G2. Measure 42 has a quarter rest, followed by a quarter note F2. Measure 43 has a quarter rest, followed by a quarter note E2. The dynamic marking *mf* is positioned below the eighth measure.

44

2

Detailed description: This block contains the seventh line of music, measures 44 through 48. Measure 44 starts with a quarter rest, followed by a quarter note G2. Measure 45 has a quarter rest, followed by a quarter note F2. Measure 46 has a quarter rest, followed by a quarter note E2. Measure 47 has a quarter rest, followed by a quarter note D2. Measure 48 is a whole rest. A fermata is placed over the whole rest. A '2' is written above the eighth measure.

49

Detailed description: This block contains the eighth line of music, measures 49 through 52. Measure 49 has a quarter rest, followed by a quarter note G2. Measure 50 has a quarter rest, followed by a quarter note F2. Measure 51 has a quarter rest, followed by a quarter note E2. Measure 52 has a quarter rest, followed by a quarter note D2.

53

Tempo Primo ♩=144

f

Detailed description: This block contains the ninth line of music, measures 53 through 56. Measure 53 is a whole rest. Measure 54 has a quarter rest, followed by a quarter note G2. Measure 55 has a quarter rest, followed by a quarter note F2. Measure 56 has a quarter rest, followed by a quarter note E2. The dynamic marking *f* is positioned below the first measure.

57

Detailed description: This block contains the tenth line of music, measures 57 through 60. Measure 57 has a quarter rest, followed by a quarter note G2. Measure 58 has a quarter rest, followed by a quarter note F2. Measure 59 has a quarter rest, followed by a quarter note E2. Measure 60 is a whole rest.

Violoncello

61

Musical staff 61-65. The staff begins with a bass clef and a key signature of two flats. The music consists of a series of eighth and sixteenth notes, some beamed together. A dynamic marking of *ff* is placed below the first measure, followed by the instruction *poco a poco dim.al...*.

66

Musical staff 66-74. The staff begins with a bass clef. It features a triplet of eighth notes marked *pp* and a five-measure rest marked with a large '5'. The music resumes with eighth notes marked *mp*.

75

Musical staff 75-83. The staff begins with a bass clef. It features a four-measure rest marked with a large '4', followed by eighth notes marked *f*.

84

Musical staff 84-87. The staff begins with a bass clef. The music consists of a series of eighth and sixteenth notes, some beamed together. A dynamic marking of *ff* is placed below the first measure, and another *f* is placed below the last measure.

88

Musical staff 88-96. The staff begins with a bass clef. It features eighth notes marked *mf* and a triplet of eighth notes marked with a large '3'.

97

Musical staff 97-100. The staff begins with a bass clef. The music consists of eighth and sixteenth notes, some beamed together. A dynamic marking of *mp* is placed below the first measure.

101

Musical staff 101-104. The staff begins with a bass clef. The music consists of eighth and sixteenth notes, some beamed together. Dynamic markings of *mf*, *mp*, *p*, and *pp* are placed below the first, second, third, and fourth measures respectively.