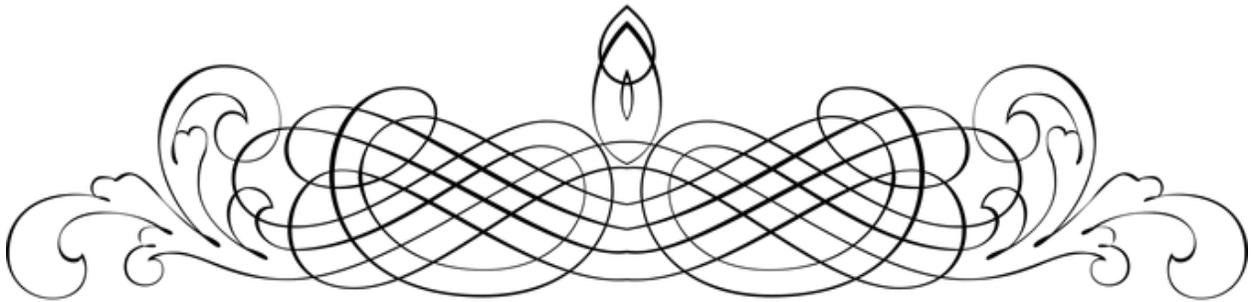


# *A Modern Songbook*

**Volume One**

*Twenty-Five Songs for Voice and Piano*

**Lawrence Kramer**



## Preface

*A Modern Songbook* is a collection fifty songs for voice and piano, two books of twenty-five each, composed between 2016 and 2022. Many of the songs appear in multiple versions to accommodate different voice types; some are particular to a single voice type; and some, designated for “voice,” should be singable by any voice either as written or an octave lower.

Most of the poems set here date from the early twentieth century. In part this is because the years between 1900 and 1926 offer a rich trove of public domain texts, but in part it is because this was the time in which the English language assumed the modern idiom that we still use today a century later. The language of these poems has a distinct quality of freshness about it that has always attracted me. For that reason I felt no sense of discontinuity in translating several texts originally written in other languages, by Rimbaud, Mallarmé, Apollinaire, and Rilke, into the English idiom of the present.

The range of poets is broad. The big names are here, most of them represented by their earlier work, but so too are poets who have been neglected or forgotten. In a few cases the texts have been slightly altered; in others the texts are composites.

# Contents

## *Volume One*

Anecdote of the Prince of Peacocks (Wallace Stevens). High Voice.

Autumn Rain (Thomas Hardy).

High or Medium Voice

Baritone

Candle and Thorn (W. B. Yeats).

High Voice

Medium Voice

Childhood (Arthur Rimbaud). Medium Voice.

Digging (Edward Thomas).

High Voice

Medium Voice

Its Own Summer (William Carlos Williams). High Voice.

May Day (Sara Teasdale).

High Voice

Medium Voice

Moonlight (Guillaume Apollinaire).

Mezzo Soprano

Baritone

Morning. San Marco (Friedrich Nietzsche). Unaccompanied Baritone.

Nothing Gold Can Stay (Robert Frost). Voice.

Saint (Stephane Mallarmé). High Voice.

She Sweeps with Many-Colored Brooms (Emily Dickinson).

Soprano

Mezzo Soprano

Stiff wind (poem by the composer). High Voice.

Stopping by Woods on a Snowy Evening (Robert Frost).

High Voice

Mezzo Soprano

Baritone

The Corner of Night and Morning (Amy Lowell).

High Voice

Medium Voice

The Jumblies (Edward Lear). High Voice.

The Silver Ploughboy (Wallace Stevens). Voice.

The Song (Lola Ridge). High Voice.

The Wind Shifts (Wallace Stevens).

Mezzo Soprano

Baritone

Three Lyrics (Mina Loy).

High Voice

Medium Voice

Two in One (Hart Crane). Medium Voice.

War (Arthur Rimbaud). High Voice.

Windrose (Walt Whitman).

High Voce

Mezzo Soprano

Baritone

The Wind Shifts (Wallace Stevens)

High Voice

Mezzo Soprano

Baritone

Winter Walk (Robert Frost). Baritone.

# A Modern Songbook, Volume I

# Anecdote of the Prince of Peacocks

## High Voice

In the moonlight  
I met Berserk,  
In the moonlight  
On the bushy plain.  
Oh, sharp he was  
As the sleepless!

And, "Why are you red  
In this milky blue?"  
I said.

"Why sun-colored,  
As if awake  
In the midst of sleep?"

"You that wander,"  
So he said,  
"On the bushy plain,  
Forget so soon.  
But I set my traps  
In the midst of dreams."

I knew from this  
That the blue ground  
Was full of blocks  
And blocking steel.  
I knew the dread  
Of the bushy plain,

And the beauty  
Of the moonlight  
Falling there,  
Falling  
As sleep falls  
In the innocent air.

--Wallace Stevens

Written voice range: C4 - G5

Tessitura: D4 - E5

Duration 3:30

Composed 2019

# Anecdote of the Prince of Peacocks

Lawrence Kramer

♩ = 112

**System 1 (Measures 1-6):**

- Vocal:** Rests in measures 1-6.
- Piano:** *ff* in measures 1-2, *p* in measures 3-5, *ff* in measure 6.

**System 2 (Measures 7-9):**

- Vocal:** "In the, mm... moon"
- Piano:** *p* in measure 7, *cresc.* in measure 9.

**System 3 (Measures 10-12):**

- Vocal:** "light... In the moon - light I met Ber -"
- Piano:** *ff* in measure 10, *p* in measure 11.

Anecdote

18

zerk! \_\_\_\_\_ Oh. \_\_\_\_\_ sharp he was, \_\_\_\_\_ as the sleep - less,

18 22

*ff* *p* *f* *p* *f*

gna-----

23

\_\_\_\_\_ as the sleep-less! \_\_\_\_\_ And "Why are you red in this milk - y blue?" I

23

*p*

28

said. "Why sun col - ored, \_\_\_\_\_ as if a - wake \_\_\_\_\_

28

*f*

Anecdote

33 *p*

— in the midst of sleep?" —

Detailed description: This block shows the vocal line for measures 33 through 38. The music is in a treble clef with a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. A half note D5 is tied to the next measure, which contains a whole rest. The line continues with whole rests for the final two measures.

33

*sf* *p* *sf* *ff*

Detailed description: This block shows the piano accompaniment for measures 33 through 38. The piano part is in a grand staff with a key signature of one sharp. Measures 33-34 have whole rests in both staves. In measure 35, the piano part begins with a half note G3 in the bass and a half note B4 in the treble. The dynamics are marked *sf* in measure 35, *p* in measure 36, *sf* in measure 37, and *ff* in measure 38. The piano part concludes with a whole note chord in measure 38.

39

"You — that wan - der," —

Detailed description: This block shows the vocal line for measures 39 through 44. The melody starts with a whole rest in measure 39. In measure 40, it begins with a half note G4, followed by quarter notes A4 and B4. A half note C5 is tied to the next measure, which contains a whole rest. The line continues with whole rests for the final two measures.

39

*p*

Detailed description: This block shows the piano accompaniment for measures 39 through 44. The piano part is in a grand staff with a key signature of one sharp. Measures 39-40 have whole rests in both staves. In measure 41, the piano part begins with a half note G3 in the bass and a half note B4 in the treble. The dynamics are marked *p* in measure 41. The piano part concludes with a whole note chord in measure 44.

45 *cresc.* *p*

— so he said, "You that wan — der on the bush - y plain — for -

Detailed description: This block shows the vocal line for measures 45 through 50. The melody begins with a quarter rest in measure 45, followed by quarter notes G4, A4, and B4. A quarter note C5 is tied to the next measure, which contains a quarter rest. The line continues with quarter notes D5, E5, and F#5 in measure 47, followed by a quarter rest in measure 48. The line concludes with a quarter note G5 in measure 50.

45

*mf* *p cresc.*

Detailed description: This block shows the piano accompaniment for measures 45 through 50. The piano part is in a grand staff with a key signature of one sharp. Measures 45-46 have whole rests in both staves. In measure 47, the piano part begins with a quarter note G3 in the bass and a quarter note B4 in the treble. The dynamics are marked *mf* in measure 47 and *p cresc.* in measure 48. The piano part concludes with a whole note chord in measure 50.

Anecdote

50

get so soon. \_\_\_\_\_ But I set my traps

50

*f p* *pp*

55

in the midst of dreams." \_\_\_\_\_ I

55

*p* *pp* *ff*

61

knew from this that the blue \_\_\_\_\_ ground \_\_\_\_\_

61

*f* *ff*

Anecdote

65 *accel.* ♩ = 132

was full of blocks and block - ing steel.

69 *accel.* ♩ = 112

I knew the

74 *rit.* *a tempo sotto voce*

I knew the dread of the bush - y plain.

Anecdote

80

And the

*mf* *p* *f*

*Leg.* \* *Leg.* \*

83 *rit.* *a tempo*

beau - ty of the moon - light fall - ing there,

*p* *pp*

88

fall - ing as sleep falls in thhe in - no-cent

*p* *pp*

# Anecdote

93 *rit.*

air.

93

*p*

*pp*

8va

93

# Autumn Rain

## Baritone

There trudges one to a merry-making  
With a sturdy swing,  
On whom the rain comes down.

To fetch the saving medicament  
Is another bent,  
On whom the rain comes down.

One slowly drives his herd to the stall  
Ere ill befall,  
On whom the rain comes down.

This bears his missives of life and death  
With quickening breath,  
On whom the rain comes down.

One watches for signals of wreck or war  
From the hill afar,  
On whom the rain comes down.

No care if he gain a shelter or none,  
Unhired moves one,  
On whom the rain comes down.

And another knows nought of its chilling fall  
Upon him at all,  
On whom the rain comes down.

--Thomas Hardy

Voice range: D3 - F4

Tessitura: F3 - D4

Duration 4:20

Composed 2020

# Autumn Rain

Like an old ballad.

Lawrence Kramer

♩ = 88

The first system of the musical score is in 4/4 time. It features a bass line with a few notes and rests, and a piano accompaniment. The piano part has a treble clef with a *mf* dynamic marking and a bass clef with a steady eighth-note accompaniment. The lyrics "There" are positioned above the piano staff.

The second system continues the musical score. The bass line has a melodic line with lyrics "trud - ges one to a mer - ry mak - ing With a stur - dy swing, \_\_\_\_\_". The piano accompaniment features a treble clef with a melodic line and a bass clef with a steady eighth-note accompaniment. The lyrics are aligned with the notes.

The third system continues the musical score. The bass line has a melodic line with lyrics "On whom the rain comes down On whom the rain comes down \_\_\_\_\_". The piano accompaniment features a treble clef with a melodic line and a bass clef with a steady eighth-note accompaniment. The lyrics are aligned with the notes. The system ends with a double bar line and a repeat sign.

# Autumn Rain

14

Bass clef staff for measures 14-17. The melody begins with a whole rest, followed by a quarter note G#4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G#4.

To — fetch the sav - ing me - dic - a - ment

14

Piano accompaniment for measures 14-17. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords and moving lines. A dynamic marking of *sf* is present at the beginning.

18

Bass clef staff for measures 18-21. The melody continues with a quarter note G#4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G#4.

Is a - no - ther bent,

On whom the rain comes

18

Piano accompaniment for measures 18-21. The right hand has a melodic line with slurs and accents. The left hand features a rhythmic accompaniment with chords and moving lines, including a triplet in measure 20. Dynamic markings include *cresc.*, *f*, *dim.*, *mf*, and *dim.*

22

Bass clef staff for measures 22-25. The melody continues with a quarter note G#4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G#4.

down

On whom the rain comes

down ———

One

22

Piano accompaniment for measures 22-25. The right hand has a melodic line with slurs and accents. The left hand features a rhythmic accompaniment with chords and moving lines, including a triplet in measure 20. Dynamic markings include *p*, *mf*, and *sf*. An *accel.* marking is present above the bass staff.

# Autumn Rain

♩ = 116

26

Vocal line for measures 26-29. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. There are rests in measures 27 and 28. The line ends with a half note B4.

slow - ly drives his herd to the stall Ere ill \_\_\_\_\_ be -

26

Piano accompaniment for measures 26-29. The right hand features a rhythmic pattern of eighth notes with slurs. The left hand has a bass line with slurs and dynamic markings *sf* in measures 26, 27, and 28.

30

Vocal line for measures 30-33. The melody starts with a half note G4, followed by rests in measures 31 and 32. It ends with a half note B4.

fall, \_\_\_\_\_ On whom the rain comes

30

Piano accompaniment for measures 30-33. The right hand has a complex texture with many sixteenth notes. The left hand has a bass line. Dynamic markings include *cresc.* and *f*.

34

♩ = 88

Vocal line for measures 34-37. The melody starts with a half note G4, followed by rests in measures 35 and 36. It ends with a half note B4.

down \_\_\_\_\_ This bears his mis - sives \_\_\_\_\_

34

Piano accompaniment for measures 34-37. The right hand has a rhythmic pattern of eighth notes with slurs and accents. The left hand has a bass line. Dynamic markings include *ff* and *p*.

# Autumn Rain

38 *accel.*

of life and death with quick-en-ing

42 *a tempo*

breath, On whom the rain comes

46 *mf p* ♩ = 104

down On whom the rain comes down One

# Autumn Rain

51

watch - es for sig - nals of wreck \_\_\_\_\_ or war \_\_\_\_\_

51

*cresc.*

54

*rit.*

From the hill a - far, \_\_\_\_\_

54

*f* *p*

57 *a tempo*

On whom the rain comes down. —

57

*f*

# Autumn Rain

♩ = 88

61

Vocal staff for measures 61-65. The notes correspond to the lyrics: "No care if he gain a shel-ter or none,"

No care if he gain a shel-ter or none, \_\_\_\_\_

61

Piano accompaniment for measures 61-65. The right hand (RH) features melodic lines with dynamics *p* and accents. The left hand plays chords and moving lines. A fermata is placed over the final chord.

66

Vocal staff for measures 66-70. The notes correspond to the lyrics: "Un - hired \_\_\_\_\_ moves one, \_\_\_\_\_"

Un - hired \_\_\_\_\_ moves one, \_\_\_\_\_

66

Piano accompaniment for measures 66-70. The right hand (RH) features melodic lines with dynamics *pp*, *p*, *mf*, and *f*. The left hand plays chords and moving lines. A fermata is placed over the final chord.

71

Vocal staff for measures 71-75. The notes correspond to the lyrics: "On whom \_\_\_\_\_ the rain comes down. \_\_\_\_\_"

On whom \_\_\_\_\_ the rain comes down. \_\_\_\_\_

71

Piano accompaniment for measures 71-75. The right hand (RH) features melodic lines with dynamics *pp*, *p*, *mf*, and *f*. The left hand plays chords and moving lines. A fermata is placed over the final chord.

# Autumn Rain

75

Bass clef staff for measures 75-78. Measure 75 has a whole rest. Measure 76 has a quarter rest followed by a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 77 has a half note G4, quarter note A4, quarter note B4, quarter note C5. Measure 78 has a half note B4, quarter note A4, quarter note G4.

And a - no - ther knows naught of its chil - ling

75

Piano accompaniment for measures 75-78. Treble clef: Measure 75 has a whole rest. Measure 76 has a quarter note Bb4, quarter note A4, quarter note G4, quarter note F4. Measure 77 has a quarter note E4, quarter note D4, quarter note C4, quarter note Bb3. Measure 78 has a quarter note Ab3, quarter note G3, quarter note F3, quarter note E3. Bass clef: Measure 75 has a whole rest. Measure 76 has a quarter note Bb4, quarter note A4, quarter note G4, quarter note F4. Measure 77 has a quarter note E4, quarter note D4, quarter note C4, quarter note Bb3. Measure 78 has a quarter note Ab3, quarter note G3, quarter note F3, quarter note E3. Dynamics: *p* (piano) for measures 76-78 in both staves. *sf* (sforzando) for measures 75-76 in the bass staff.

79

Bass clef staff for measures 79-83. Measure 79 has a half note Bb4, quarter note A4, quarter note G4. Measure 80 has a half note F4, quarter note E4, quarter note D4. Measure 81 has a half note C4, quarter note Bb3, quarter note Ab3. Measure 82 has a half note G3, quarter note F3, quarter note E3. Measure 83 has a half note D3, quarter note C3, quarter note B2. First ending: Measure 83.5 has a half note Bb4, quarter note A4, quarter note G4. Second ending: Measure 83.5 has a half note Bb4, quarter note A4, quarter note G4. Repeat sign at the end.

fall U - pon him at all,

79

Piano accompaniment for measures 79-83. Treble clef: Measure 79 has a quarter note Bb4, quarter note A4, quarter note G4, quarter note F4. Measure 80 has a quarter note E4, quarter note D4, quarter note C4, quarter note Bb3. Measure 81 has a quarter note Ab3, quarter note G3, quarter note F3, quarter note E3. Measure 82 has a quarter note D3, quarter note C3, quarter note B2, quarter note A2. Measure 83 has a quarter note G2, quarter note F2, quarter note E2, quarter note D2. Bass clef: Measure 79 has a whole rest. Measure 80 has a quarter note Bb4, quarter note A4, quarter note G4, quarter note F4. Measure 81 has a quarter note E4, quarter note D4, quarter note C4, quarter note Bb3. Measure 82 has a quarter note Ab3, quarter note G3, quarter note F3, quarter note E3. Measure 83 has a quarter note D3, quarter note C3, quarter note B2, quarter note A2. Dynamics: *sf* (sforzando) for measures 79-80 in the treble staff. *sf f* (sforzando fortissimo) for measures 81-83 in the treble staff. *sf* (sforzando) for measures 79-80 in the bass staff.

84

Bass clef staff for measures 84-87. Measure 84 has a half note Bb4, quarter note A4, quarter note G4. Measure 85 has a half note F4, quarter note E4, quarter note D4. Measure 86 has a half note C4, quarter note Bb3, quarter note Ab3. Measure 87 has a half note G3, quarter note F3, quarter note E3. *rit.* (ritardando) above measure 87.

On whom the rain comes down On

84

Piano accompaniment for measures 84-87. Treble clef: Measure 84 has a quarter note Bb4, quarter note A4, quarter note G4, quarter note F4. Measure 85 has a quarter note E4, quarter note D4, quarter note C4, quarter note Bb3. Measure 86 has a quarter note Ab3, quarter note G3, quarter note F3, quarter note E3. Measure 87 has a quarter note D3, quarter note C3, quarter note B2, quarter note A2. Bass clef: Measure 84 has a whole rest. Measure 85 has a quarter note Bb4, quarter note A4, quarter note G4, quarter note F4. Measure 86 has a quarter note E4, quarter note D4, quarter note C4, quarter note Bb3. Measure 87 has a quarter note Ab3, quarter note G3, quarter note F3, quarter note E3. Dynamics: *sf* (sforzando) for measures 84-85 in the treble staff. *p* (piano) for measures 84-87 in the bass staff.

# Autumn Rain

88

whom the rain comes down \_\_\_\_\_ long

88

long

1-2-3 1-2-3 1-2-3

# Autumn Rain

## High or Medium Voice

There trudges one to a merry-making  
With a sturdy swing,  
On whom the rain comes down.

To fetch the saving medicament  
Is another bent,  
On whom the rain comes down.

One slowly drives his herd to the stall  
Ere ill befall,  
On whom the rain comes down.

This bears his missives of life and death  
With quickening breath,  
On whom the rain comes down.

One watches for signals of wreck or war  
From the hill afar,  
On whom the rain comes down.

No care if he gain a shelter or none,  
Unhired moves one,  
On whom the rain comes down.

And another knows nought of its chilling fall  
Upon him at all,  
On whom the rain comes down.

--Thomas Hardy

Written voice range: D4 - F5  
Tessitura: F4 - D5  
Duration: 4 minutes.

Composed 2020

# Autumn Rain

Like an old ballad.

Lawrence Kramer

$\text{♩} = 88$

The first system of the musical score is in 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic. The right hand plays a melodic line with eighth notes and quarter notes, including accents. The left hand provides a harmonic accompaniment with chords and single notes.

There

The second system of the musical score continues the vocal and piano parts. The vocal line begins with a measure number '5' above the staff. The lyrics are: "trud - ges one to a mer - ry mak - ing With a stur - dy swing, \_\_\_\_\_". The piano accompaniment continues with similar melodic and harmonic patterns, including accents and slurs.

The third system of the musical score continues the vocal and piano parts. The vocal line begins with a measure number '9' above the staff. The lyrics are: "On whom the rain comes down On whom the rain comes down \_\_\_\_\_". The piano accompaniment continues with similar melodic and harmonic patterns, including a piano (*p*) dynamic marking.

# Autumn Rain

14

To — fetch the sav - ing me - dic - a - ment

*sf*

18

Is a - no - ther bent, On whom the rain comes

*cresc.* *f* *dim.* *mf* *dim.*

3

22

down On whom the rain comes down — One

*p* *mf* *sf*

*accel.*

# Autumn Rain

♩ = 116

26

slow - ly drives his herd to the stall Ere ill \_\_\_\_\_ be -

*sf sf sf*

30

fall, \_\_\_\_\_ On whom the rain comes

*cresc. f cresc.*

34

♩ = 88

down \_\_\_\_\_ This bears his mis - sives \_\_\_\_\_

*ff* *mf* *p*

# Autumn Rain

*accel.*

38

of life and death with quick - en - ing

*sf* *cresc.*

Detailed description: This system contains measures 38 through 41. The vocal line features a melodic phrase with a fermata over the word 'en'. The piano accompaniment includes dynamic markings *sf* and *cresc.* and features a crescendo in the right hand.

42

*a tempo*

breath, On whom the rain comes

*mf* *p*

Detailed description: This system contains measures 42 through 45. The tempo is marked *a tempo*. The vocal line has a fermata over 'breath,'. The piano accompaniment includes dynamic markings *mf* and *p*.

46

*mf p*

$\text{♩} = 104$

down On whom the rain comes down One

*cresc.* *p*

Detailed description: This system contains measures 46 through 49. The tempo is marked  $\text{♩} = 104$ . The piano accompaniment includes dynamic markings *cresc.* and *p*.

# Autumn Rain

51

watch - es for sig - nals of wreck \_\_\_\_\_ or war \_\_\_\_\_

*cresc.*

54

*rit.*

From the hill a - far, \_\_\_\_\_

*f* *p*

57

*a tempo*

On whom the rain comes down. \_\_\_\_\_

*f*

# Autumn Rain

♩ = 88

61

61  
No care if he gain a shel-ter or none, \_\_\_\_\_

61  
*p*  
*p*  
*p*

66

66  
Un - hired \_\_\_\_\_ moves one, \_\_\_\_\_

66  
*pp*  
RH  
*p*  
*mf*  
*f*

71

71  
On whom \_\_\_\_\_ the rain comes down. \_\_\_\_\_

71

# Autumn Rain

75

Musical score for measures 75-78. The vocal line begins with a rest, followed by the lyrics "And a - no - ther knows naught of its chil - ling". The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. Dynamics include *p*, *mp*, and *p*. The left hand has *sf* markings.

79

Musical score for measures 79-83. The vocal line has lyrics "fall U - pon him at all, all," with first and second endings. The piano accompaniment includes dynamics *sf*, *sf f*, and *sf f*. The left hand has *sf* markings.

84

Musical score for measures 84-87. The vocal line has lyrics "On whom the rain comes down On" with a *rit.* marking. The piano accompaniment includes dynamics *sf*, *sf*, and *p*. The left hand has *sf* markings.

# Autumn Rain

88

whom the rain comes down

long

long

88

long

long

long

# Candle and Thorn

High Voice

## The Moods

Time drops in decay,  
Like a candle burnt out,  
And the mountains and woods  
Have their day, have their day;  
What one in the rout  
Of the fire-born moods  
Has fallen away?

## The Old Men Admiring Themselves in the Water

I heard the old, old men say,  
"Everything alters,  
And one by one we drop away."  
They had hands like claws, and their knees  
Were twisted like the old thorn-trees  
By the waters.  
I heard the old, old men say,  
"All that's beautiful drifts away  
Like the waters."

*Candle and Thorn* takes its title from key images in the two poems by W. B. Yeats that the composition sets to music in a single movement. The poems are reflections on lost time and old age, topics that famously preoccupied Yeats from his earliest youth. The setting interweaves and fragments the two texts so that they comment on each other and at the same time dissolve each other, thus enacting what the second of the poems describes: the utterances drift away--and, this being poetry and becoming music, they arrive and acquire form precisely by doing so.

Written voice range: C4 - G#5.

Tessitura: F4 - F5

Duration: 6.5 minutes.

Composed 2016

# Candle and Thorn

Lawrence Kramer

♩ = 76

The first system of the musical score is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of three staves: a vocal line, a piano right-hand line, and a piano left-hand line. The vocal line begins with a whole rest, followed by a quarter note G4. The piano right hand features a continuous eighth-note accompaniment of five-finger patterns (5-4-3-2-1-2-3-4-5) marked *legato*. The piano left hand plays a simple bass line with quarter notes G2, B1, D2, and G2.

*leg.*



3

The second system continues the piece. The vocal line has lyrics: "heard the old, old men say,". The piano accompaniment continues with the same eighth-note five-finger patterns in the right hand and the same bass line in the left hand.

*leg.*



5

The third system continues the piece. The vocal line has lyrics: "Eve - ry-thing al ters,". The piano accompaniment continues with the same eighth-note five-finger patterns in the right hand and the same bass line in the left hand.

*leg.*



# Candle and Thorn

7

"Eve - ry - thing al - ters

*And.* \*

9

and one by one

*And.* \*

11

$\text{♩} = 60$

we drop a - way. Time drops in de - cay like a

Candle and Thorn

15

can - dle burnt out.

*cresc.* *mf*

17 *accel.* ♩ = 76

*legato* And the mount - ains and woods have their

*p*

*ped.* \*

19

day, have their day,

*ped.* \*

# Candle and Thorn

21

the mount-ains and woods \_\_\_\_\_ have their day, \_\_\_\_\_ have their day, \_\_\_\_\_

21

23

*accel.* *a tempo*

and one by

23

*p*

*Ped.*

one we drop a - way.

25

*cresc.*

\* *Ped.*

# Candle and Thorn

27

"Eve - ry - thing al - ters,"

*mf*

\* *Ped.*

29

*rit.*

I heard the old, old men say,

*p*

\*

31

$\text{♩} = 60$

*rit.*

"Eve - ry - thing al - ters," "Eve - ry - thing al - ters,"

*mf p*

# Candle and Thorn

35  $\text{♩} = 112$  *rit.*

They had hands like claws, \_\_\_\_\_ and their

*p sf sf sf*

40  $\text{♩} = 76$

knees \_\_\_\_\_ were twist \_\_\_\_\_ ed like the old thorn trees \_\_\_\_\_

*sf*

44

\_\_\_\_\_ by the wa - ters, \_\_\_\_\_ by the

*sf*

# Candle and Thorn

47

wa - ters. \_\_\_\_\_ And the mount - ains and woods\_\_ have their

47

50

day, \_\_\_ have their day, \_\_\_\_\_ What one in the rout of the fire - born

50

54

*rit. a tempo*

moods has fall - en a - way? By the wa -

54

*rit. a tempo*

# Candle and Thorn

59

ters, by the wa - ters.

*legato*

*Leg.*

62

*legato*

\* *Leg.*

64

heard the old, old men say,

\* *Leg.*

# Candle and Thorn

66

"Eve - ry-thing al - ters,

*p*

\* *Ped.*

68

"Eve - ry-thing al - ters,

\* *Ped.*

70

And

*cresc.*

\* *Ped.*

# Candle and Thorn

72

one by one we - drop a - way,

*f*

75 *rit.* *a tempo*

All that's

*p* *fp* *p* *fp*

78 *rit.*

beau - ti-ful drifts a - way

*fp* *mf* *f*

# Candle and Thorn

*a tempo*

81

like the wa - ters, \_\_\_\_\_ and the

*p*

Measures 81-82: Vocal line with lyrics "like the wa - ters, \_\_\_\_\_ and the". Piano accompaniment features triplets in the right hand and chords in the left hand. Dynamics include *p*.

83

mount - ains and woods \_\_\_\_\_ have their day, \_\_\_\_\_ have their day, \_\_\_\_\_

*cresc.*

*ped.* \* *ped.*

Measures 83-84: Vocal line with lyrics "mount - ains and woods \_\_\_\_\_ have their day, \_\_\_\_\_ have their day, \_\_\_\_\_". Piano accompaniment features triplets in the right hand and chords in the left hand. Dynamics include *cresc.*, *ped.*, and *ped.*.

85

\_\_\_\_\_ like the old thorn trees \_\_\_\_\_

*dim.* *p*

\* *ped.* \*

Measures 85-86: Vocal line with lyrics "\_\_\_\_\_ like the old thorn trees \_\_\_\_\_". Piano accompaniment features triplets in the right hand and chords in the left hand. Dynamics include *dim.*, *p*, and *ped.*.

# Candle and Thorn

88

by the waters. Eve-ry-thing

*mf* *p* *mf* *p*

92

al - - - ters.

95

*legato*

*p*

Ped. \*

Ped. \*

# Candle and Thorn

97

And one by one we

97

3 3 3 3 3

3 3

3 3 3 3 3

3 3 3 3

3 3 3 3 3

3 3 3 3

*ped.* \* *ped.* \* *ped.* \*

100

drop a way.

100

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

*ped.* \* *ped.*

102

One by

102

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

*p*

\* *ped.* \*

Candle and Thorn

104

one,

*p*

3 3 3 3 3 3 3 3

*Ad.* 3 \* *Ad.* 3 \*

106

one by one

3 3 3 3 3 3 3 3

*Ad.* 3 \* *Ad.* 3 \*

108

we

3 3 3 3 3 3 3 3

*Ad.* 3 \* *Ad.* 3 \*

# Candle and Thorn

110

drop a - way. Eve - ry-thing

*mf* *p*

114

*rit.* ♩ = 66

Eve - ry-thing

*mf* *p*

*Ped.* \*

117

beau - ti - ful

*mf* *p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

# Candle and Thorn

119

drifts a - way,

119

*pp*

Red. \* Red. \* Red. \* Red. \*

121

a way

*rit.*

121

*pp*

*rit.*

Red. \* Red. \* Red. \*

# Candle and Thorn

Medium Voice

## The Moods

Time drops in decay,  
Like a candle burnt out,  
And the mountains and woods  
Have their day, have their day;  
What one in the rout  
Of the fire-born moods  
Has fallen away?

## The Old Men Admiring Themselves in the Water

I heard the old, old men say,  
"Everything alters,  
And one by one we drop away."  
They had hands like claws, and their knees  
Were twisted like the old thorn-trees  
By the waters.  
I heard the old, old men say,  
"All that's beautiful drifts away  
Like the waters."

*Candle and Thorn* takes its title from key images in the two poems by W. B. Yeats that the composition sets to music in a single movement. The poems are reflections on lost time and old age, topics that famously preoccupied Yeats from his earliest youth. The setting interweaves and fragments the two texts so that they comment on each other and at the same time dissolve each other, thus enacting what the second of the poems describes: the utterances drift away--and, this being poetry and becoming music, they arrive and acquire form precisely by doing so.

Written voice range: B3 - F#5.

Tessitura: D#4 - D#5

Duration: 6.5 minutes.

Composed 2016

# Candle and Thorn

Lawrence Kramer

♩ = 76

The first system of the musical score is in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked as ♩ = 76. The piano part features a continuous eighth-note accompaniment in the right hand, with a *legato* marking and fingering of 5 for all notes. The left hand plays a simple bass line of quarter notes. The vocal line begins with a whole rest for two measures, followed by a quarter note on the first measure of the third system.

*ped.*



3

The second system continues the musical score. The vocal line has lyrics: "heard the old, old men say,". The piano accompaniment remains consistent with the first system, featuring eighth-note patterns in the right hand and quarter notes in the left hand.

*ped.*



5

The third system continues the musical score. The vocal line has lyrics: "'Eve - ry-thing al - ters,". The piano accompaniment remains consistent with the previous systems, featuring eighth-note patterns in the right hand and quarter notes in the left hand. A triplet of eighth notes is marked in the vocal line.

*ped.*



# Candle and Thorn

7

"Eve - ry-thing al - ters

5 5 5 5 5 5 5 5

7

*ped.* \*

9

and one by one

5 5 5 5 5 5 5 5

9

*ped.* \*

11  $\text{♩} = 60$

we drop a - way. Time drops in de - cay like a

3 3 3 3 3 3 3

11

# Candle and Thorn

15

can - dle burnt out.

*cresc.* *mf*

17 *accel.* ♩ = 76

And the mount - ains and woods have their

*legato* *p*

*Leg.* \*

19

day, have their day,

*Leg.* \*

# Candle and Thorn

21

the mount-ains and woods \_\_\_\_\_ have their day, \_\_\_\_\_ have their day, \_\_\_\_\_

21

5

23

*accel.* *a tempo*

and one by

23

5

*p*

*Ped.*

one we drop a - way.

25

5

*cresc.*

\* *Ped.*

# Candle and Thorn

27

"Eve - ry-thing al - ters,"

*mf*

\* *Ped.*

29

I heard the old, old men say,

*p*

*rit.*

\*

$\text{♩} = 60$

31

"Eve-ry-thing al ters," "Eve - ry-thing al - ters,"

*mf* *p*

# Candle and Thorn

35  $\text{♩} = 112$  *rit.*

They had hands like claws, \_\_\_\_\_ and their

*p sf sf sf*

40  $\text{♩} = 76$

knees \_\_\_\_\_ were twist \_\_\_\_\_ ed like the old thorn trees \_\_\_\_\_

*sf*

44

\_\_\_\_\_ by the wa - ters, \_\_\_\_\_ by the

*sf*

# Candle and Thorn

47

wa - ters. And the mount - ains and woods — have their

50

day, — have their day, — What one in the rout of the fire - born

54

*rit.* *a tempo*

moods has fall - en a - way? By the wa -

# Candle and Thorn

59

ters, by the wa - ters. *legato*

*Ped.*

62

*Ped.* \*

64

heard the old, old men say, *legato*

*Ped.* \*

# Candle and Thorn

66

"Eve - ry-thing al - ters,

*p*

\* Ped.

68

"Eve - ry-thing al - ters,

\* Ped.

70

And

*cresc.*

\* Ped.

# Candle and Thorn

72

one by one we - drop a - way,

*f*

75 *rit.* *a tempo*

All that's

*p* *fp* *p* *fp*

78 *rit.*

beau - ti-ful drifts a - way

*fp* *mf* *f*

# Candle and Thorn

81 *a tempo*

like the wa - ters, \_\_\_\_\_ and the

*p* 3 3 3 3 3 3 3 3

Detailed description: This system contains measures 81 and 82. The vocal line (treble clef) has a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "like the wa - ters, \_\_\_\_\_ and the". The piano accompaniment (grand staff) features a melody of eighth-note triplets in the right hand and a bass line in the left hand. A dynamic marking of *p* is present at the start of measure 81.

mount - ains and woods \_\_\_\_\_ have their day, \_\_\_\_\_ have their day, \_\_\_\_\_

*cresc.* 3 3 3 3 3 3 3 3

*Leg.* \* *Leg.* \*

Detailed description: This system contains measures 83 and 84. The vocal line continues with the lyrics "mount - ains and woods \_\_\_\_\_ have their day, \_\_\_\_\_ have their day, \_\_\_\_\_". The piano accompaniment continues with triplet patterns. A dynamic marking of *cresc.* is present at the start of measure 83. The system concludes with the instruction *Leg.* (legato) and asterisks.

like the old thorn trees \_\_\_\_\_

*dim.* 3 3 3 *p*

\* *Leg.* \*

Detailed description: This system contains measures 85 and 86. The vocal line has the lyrics "like the old thorn trees \_\_\_\_\_". The piano accompaniment features a triplet pattern in the right hand and a bass line in the left hand. Dynamic markings include *dim.* (diminuendo) and *p* (piano). The system concludes with the instruction *Leg.* (legato) and asterisks.

Candle and Thorn

88

by the waters. Eve-ry-thing

92

al - - - ters.

95

And one

*legato*

*p*

Leg. \* Leg. \* Leg. \*

# Candle and Thorn

98

by one we

*Ped.*

3 3 3 3

3 \*

100

drop a way.

*Ped.*

5 5 5 5 5 5 5 5

\* *Ped.*

102

One by

*p*

5 5 5 5 5 5 5 5

\* *Ped.* \*

# Candle and Thorn

104

one, \_\_\_\_\_

*p*

Ped. 3 \* Ped. 3 \*

106

one by one \_\_\_\_\_

Ped. 3 \* Ped. 3 \*

108

we

Ped. 3 \* Ped. 3 \*

# Candle and Thorn

110

drop a - way. Eve - ry-thing

*mf* *p*

114

*rit.* ♩ = 66

Eve - ry-thing

*mf* *p*

*rit.*

5 5 5 5

Ped. \*

117

beau - ti - ful

*mf* *p*

5 5 5 5 5 5 5 5 5 5

Ped. \* Ped. \* Ped. \* Ped. \*

Candle and Thorn

119

drifts a - way,

119

*pp*

\* Ped.

121

a way

*rit.*

121

*pp*

*rit.*

\* Ped.

# Childhood

Medium Voice

## L'enfance / Childhood

Au bois il y a un oiseau, son chant vous arrête et vous fait rougir.

Il y a une horloge qui ne sonne pas.

Il y a une fondrière avec un nid de bêtes blanches.

Il y a une cathédrale qui descend et un lac qui monte.

Il y a une petite voiture abandonnée dans le taillis, ou qui descend le sentier en courant,  
enrubannée.

Il y a une troupe de petits comédiens en costumes, aperçus sur la route à travers la lisière  
du bois.

Il y a enfin, quand l'on a faim et soif, quelqu'un qui vous chasse.

In the woods there is a bird, its song makes you stop and blush.

There is a clock that does not strike.

There is a trough with a nest of white animals.

There is a cathedral that sinks and a lake that rises.

There is a little cart abandoned in the grove or running down the path with ribbons on.

There is a troupe of little actors glimpsed on the road through the edge of the woods.

There is, in the end, when you are hungry and thirsty, someone who chases you away.

--Arthur Rimbaud

Translation by the composer.

Written Voice Range: A3 - F5 (with one brief G5)

Tessitura: F4 - D5

Duration 3:15

Composed 2020

# Childhood

♩ = 92

Lawrence Kramer

The first system of the musical score is in 3/4 time. It features a treble clef staff with a whole rest and a piano (p) dynamic marking. The piano accompaniment consists of two staves: the right hand has a melody with eighth notes and triplets, while the left hand has a bass line with quarter notes and rests.

The second system begins at measure 6. The treble clef staff has a whole rest. The piano accompaniment continues with eighth notes and triplets in the right hand, and chords in the left hand. A *rit.* (ritardando) marking is placed above the staff, followed by a double bar line and the *a tempo* marking. The system ends with a piano (p) dynamic marking.

The third system begins at measure 11. It includes a vocal line in the treble clef staff with the lyrics: "In the woods there is a bird, un oi - seau,". The piano accompaniment continues with eighth notes and triplets in the right hand, and chords in the left hand.

# Childhood

16

its song makes you stop et fait rou-gir, \_\_\_\_\_ and makes you

16

*mf*

21

blush. There is a clock that does not

21

*p*

26

strike: ne son \_\_\_\_\_ ne pas. \_\_\_\_\_

26

# Childhood

32

There is a trough with a nest of white

*f* *p* *f* *p* *f* LH

37

a - nimals, bêtes blanches,

*p*

41

There is a ca - the - dral that sinks

*pp* *p*

♩ = 63      ♩ = 92

# Childhood

45

and a lake that ris - - - es,

52  $\text{♩} = 72$   $\text{♩} = 92$

un lac qui mon - te.

55

There is a lit - tle cart a - ban-doned in the grove or

# Childhood

58

run - ning down the path with rib - bons on.

Piano accompaniment for measures 58-60, featuring a treble and bass clef with various chords and melodic lines.

*rit.* *a tempo*

61

Measure 61 vocal line, showing a rest and a double bar line.

Piano accompaniment for measures 61-64, including a triplet in measure 61 and a *mf* dynamic marking in measure 64.

65

There is a troupe of lit - tle act - ors glimpsed on the road through the

Piano accompaniment for measures 65-67, featuring triplets in measures 65 and 67.

# Childhood

68

edge of the woods a - per - çus sur la route.

68

71

*rit.* *a tempo*

There

71

75

is, in the end, when you are hung - ry and

75

# Childhood

80

thirst - y, some - one who chas - es you a - way,

subito *p*

84

qui vous chas - se.

*mf* *p*

# Digging

Medium Voice

To-day I think  
Only with scents,—scents dead leaves yield,  
And bracken, and wild carrot's seed,  
And the square mustard field ;

Odours that rise  
When the spade wounds the root of tree,  
Rose, currant, raspberry, or goutweed,  
Rhubarb or celery;

The smoke's smell, too,  
Flowing from where a bonfire burns  
The dead, the waste, the dangerous,  
And all to sweetness turns.

It is enough  
To smell, to crumble the dark earth,  
While the robin sings over again  
Sad songs of Autumn mirth.

--Edward Thomas

Written voice range: C4 - G#5  
Tessitura: F#4 - D5  
Duration 3:00

Composed 2019

# Digging

♩ = 88

Lawrence Kramer

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a whole rest in 4/4 time, followed by a 3/4 time signature change, and then a half note G4 in 4/4 time. The lyrics "To - day \_\_\_\_\_ I think" are written below the staff. The middle and bottom staves are a piano accompaniment in grand staff (treble and bass clefs). The piano part begins with a piano (*p*) dynamic. The right hand plays chords in 4/4 time, while the left hand plays a simple bass line. The time signature changes to 3/4 and then back to 4/4.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a half note G4 in 4/4 time, followed by a 3/4 time signature change, and then a half note G4 in 4/4 time. The lyrics "on - ly with scents, \_\_\_\_\_ scents dead leaves yield, and" are written below the staff. The middle and bottom staves are a piano accompaniment in grand staff. The piano part continues with a piano (*p*) dynamic. The right hand plays chords in 4/4 time, while the left hand plays a simple bass line. The time signature changes to 3/4 and then back to 4/4.

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a half note G4 in 3/4 time, followed by a 4/4 time signature change, and then a half note G4 in 4/4 time. The lyrics "brack - en and wild car - rot's seed \_\_\_\_\_ and the" are written below the staff. The middle and bottom staves are a piano accompaniment in grand staff. The piano part continues with a piano (*p*) dynamic. The right hand plays chords in 3/4 time, while the left hand plays a simple bass line. The time signature changes to 4/4.

# Digging

13

square mus - - - tard field.

Musical score for measures 13-14. The vocal line is in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The lyrics are "square mus - - - tard field." The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The right hand features a complex rhythmic pattern with many beamed eighth notes and chords, while the left hand plays a simple bass line with quarter notes.

15

*cresc.* *p*

Musical score for measures 15-18. The vocal line is mostly silent, with rests. The piano accompaniment continues with complex textures. Measure 15 includes a *cresc.* (crescendo) marking. Measure 16 has a *p* (piano) marking. The time signature changes from 4/4 to 3/4 in measure 16 and back to 4/4 in measure 18. The right hand of the piano part features dense chordal textures and rhythmic patterns, while the left hand provides a steady bass line.

19

O - dors that rise when the spade \_\_\_\_\_ wounds the root \_\_\_\_\_ of the

Musical score for measures 19-22. The vocal line is in 4/4 time and includes triplets. The lyrics are "O - dors that rise when the spade \_\_\_\_\_ wounds the root \_\_\_\_\_ of the". The piano accompaniment features a steady bass line in the left hand and chordal textures in the right hand. The right hand has some rests in measures 19 and 20.

# Digging

*spoken, sotto voce*

23

Musical score for measures 23-27. The vocal line (Soprano) has lyrics: "tree. rose current raspberry". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A *pp* dynamic marking is present in measure 27.

28

S

Musical score for measures 28-30. The vocal line (Soprano) has lyrics: "goutweed rhubarb". The piano accompaniment includes a *legato* marking and a triplet of eighth notes in the right hand. The piece concludes with a 12/8 time signature.

31

$\text{♩} = 88$

Musical score for measures 31-35. The piano accompaniment features a complex rhythmic pattern in the right hand and a long, sustained chord in the left hand. The piece concludes with a 12/8 time signature.

# Digging

32

Musical score for measures 32-33. Measure 32 features a vocal line with eighth notes and a piano accompaniment with a steady eighth-note pattern. A dynamic marking *cel'ry.* is placed above the piano part. Measure 33 shows the vocal line ending with a whole note and a fermata, while the piano accompaniment continues with a similar eighth-note pattern.

33

Musical score for measures 33-34. Measure 33 continues the piano accompaniment from the previous system. Measure 34 shows the vocal line with a whole note and a fermata, and the piano accompaniment with a long, sustained chord in the bass clef. A dynamic marking *mf* is present at the end of the system.

35

Musical score for measures 35-36. Measure 35 includes a tempo marking  $\text{♩} = 88$  and the lyrics "The smoke's smell too, flow - ing \_ from where a". The piano accompaniment features a *p* dynamic marking, a *cresc.* marking, and an *mf* marking. Measure 36 continues the vocal line and piano accompaniment.

# Digging

39

bon - fire burns, \_\_\_\_\_ from where a bon - fire \_\_\_\_\_

39

*cresc.* *f* *mf* *cresc.*

43

\_\_\_\_\_ burns the dead, the waste, the dan - ger - ous, \_\_\_\_\_

43

*f* *p*

47

♩ = 76

and all \_\_\_\_\_ to

47

*subito p* 3 3 3 3 3 3

Red.



# Digging

51

*rit.*

51  
sweet - ness, all \_\_\_\_\_ to sweet - ness turns. \_\_\_\_\_

51  
*pp*

Detailed description: This system contains measures 51 through 55. The vocal line (top staff) features a melodic line with lyrics: "sweet - ness, all \_\_\_\_\_ to sweet - ness turns. \_\_\_\_\_". The piano accompaniment (bottom two staves) consists of chords and moving lines. A dynamic marking of *pp* (pianissimo) is present in measure 54. The key signature has one sharp (F#).

56

$\text{♩} = 88$

56  
It is e - nough. \_\_\_\_\_

56  
*p* *f* *p*

Detailed description: This system contains measures 56 through 59. The vocal line (top staff) has lyrics: "It is e - nough. \_\_\_\_\_". The piano accompaniment (bottom two staves) features complex chordal textures. Dynamic markings include *p* (piano) in measure 56, *f* (forte) in measure 57, and *p* (piano) in measure 58. The key signature has one sharp (F#).

60

*rit.*

60  
It is e - nough to smell, to crum - ble the dark \_\_\_\_\_

60  
*f* *p*

62

Detailed description: This system contains measures 60 through 65. The vocal line (top staff) has lyrics: "It is e - nough to smell, to crum - ble the dark \_\_\_\_\_". The piano accompaniment (bottom two staves) continues with complex textures. Dynamic markings include *f* (forte) and *p* (piano) in measure 60. A measure number "62" is written above the piano staff in the third measure of this system. The key signature has one sharp (F#).

# Digging

66 *a tempo* ♩ = 88

earth,

68

while the rob - in sings o - ver a gain

71 ♩ = 76

sad songs of Au - tumn mirth.

# Digging

Medium Voice

To-day I think  
Only with scents,—scents dead leaves yield,  
And bracken, and wild carrot's seed,  
And the square mustard field ;

Odours that rise  
When the spade wounds the root of tree,  
Rose, currant, raspberry, or goutweed,  
Rhubarb or celery;

The smoke's smell, too,  
Flowing from where a bonfire burns  
The dead, the waste, the dangerous,  
And all to sweetness turns.

It is enough  
To smell, to crumble the dark earth,  
While the robin sings over again  
Sad songs of Autumn mirth.

--Edward Thomas

Written voice range: A3 - D5

Tessitura: E4 - C5

Duration 3:00

Composed 2019

# Digging

♩ = 88

Lawrence Kramer

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest in 4/4 time, followed by a 3/4 time signature change, and then a half note 'To' and a quarter note 'day' in 4/4 time. The piano accompaniment features a complex texture with chords and moving lines in both hands, marked with a piano (*p*) dynamic.

To - day \_\_\_\_\_ I think

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'on' and a quarter note 'ly' in 4/4 time, followed by a 3/4 time signature change and a dotted half note 'with' in 3/4 time. The piano accompaniment continues with complex textures, marked with a piano (*p*) dynamic.

on - ly with scents, \_\_\_\_\_ scents dead leaves yield, and

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'brack' and a quarter note 'en' in 3/4 time, followed by a 4/4 time signature change and a dotted half note 'and' in 4/4 time. The piano accompaniment continues with complex textures, marked with a piano (*p*) dynamic.

brack - en and wild car - rot's seed \_\_\_\_\_ and the

# Digging

13

square mus - - - tard field.

Piano accompaniment for measures 13-14, featuring a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

15

Measures 15-18 of the vocal line, showing rests and changes in time signature from 4/4 to 3/4 and back to 4/4.

Piano accompaniment for measures 15-18, including a *cresc.* marking and a *p* marking, with a change in time signature from 4/4 to 3/4 and back to 4/4.

19

O-dors that rise when the spade wounds the root of the tree.

Piano accompaniment for measures 19-22, featuring triplet markings in the right hand and a steady bass line in the left hand.

# Digging

24

*spoken, sotto voce*

Musical score for measures 24-29. The vocal line (top staff) contains the lyrics: "rose", "current", "raspberry", and "goutweed". The piano accompaniment (bottom two staves) features chords in the right hand and a melodic line in the left hand. A *pp* dynamic marking is present in measure 27.

30

Musical score for measures 30-31. The vocal line (top staff) contains the lyric "rhubarb". The piano accompaniment (bottom two staves) features a melodic line in the right hand starting with a *legato* marking and a triplet of eighth notes. The left hand has a single note. A *ped.* marking is present in the right hand of measure 30. The system ends with a double bar line and a repeat sign.

31

$\text{♩} = 88$

Musical score for measure 31. The vocal line (top staff) is empty. The piano accompaniment (bottom two staves) features a melodic line in the right hand and a sustained chord in the left hand. The system ends with a double bar line and a repeat sign.

# Digging

32

cel'ry.

33

35  $\text{♩} = 88$

The smoke's smell too, flow - ing from where a

*p* *cresc.* *mf*

# Digging

39

bon - fire burns, \_\_\_\_\_ from where a bon - fire \_\_\_\_\_

*cresc.* *f* *mf* *cresc.*

Detailed description: This system covers measures 39 to 42. The vocal line starts in 3/4 time, then changes to 4/4 for two measures, and returns to 3/4. The piano accompaniment features a complex rhythmic pattern with frequent changes in meter (3/4, 4/4, 3/4, 4/4). Dynamics include *cresc.*, *f*, *mf*, and *cresc.*.

43

\_\_\_\_\_ burns the dead, the waste, the dan - ger - ous, \_\_\_\_\_

*f* *p*

Detailed description: This system covers measures 43 to 46. The vocal line continues in 4/4 and 3/4 time. The piano accompaniment features a *f* dynamic in the first two measures and a *p* dynamic in the last two. The piano part includes a triplet of eighth notes in the right hand.

47

and all \_\_\_\_\_ to

*subito p*

*♩* = 76

Detailed description: This system covers measures 47 to 50. The tempo is marked *♩* = 76. The vocal line is in 4/4 time. The piano accompaniment features a *subito p* dynamic and includes a triplet of eighth notes in the right hand. The piano part includes a triplet of eighth notes in the right hand.

*b* *o*  
Red.



# Digging

51

*rit.*

sweet - ness, all \_\_\_\_\_ to sweet - ness turns. \_\_\_\_\_

pp

56

$\text{♩} = 88$

It is e - nough. \_\_\_\_\_ It is e -

*p* *f > p* *f > p*

61

*rit.*

*a tempo*

nough to smell, to crum-ble the dark \_\_\_\_\_ earth, \_\_\_\_\_

61 62

# Digging

67  $\text{♩} = 88$

while the rob - in sings o - ver a

69

gain sad

72  $\text{♩} = 76$

songs of Au - tumn mirth.



# Its Own Summer

High Voice

From *Kora in Hell*

Seeing the leaves dropping from the high and low branches the thought rises: this day of all others is the one chosen, all other days fall away from it on either side and only itself remains in perfect fulness. It is its own summer, of its leaves as they scrape on the smooth ground it must build its perfection.

--William Carlos Williams

Written Voice Range: D4 - G5

Tessitura: F4 - E♭5

Duration 3:50

Composed 2019

# Its Own Summer (from *Kora in Hell*)

Lawrence Kramer

♩ = 80

See - ing the leaves \_\_\_\_\_

The first system of the musical score is in 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4, all under a slur. The piano accompaniment consists of a right hand with eighth-note patterns and a left hand with whole notes. A piano dynamic marking (*p*) is present.

drop - ping from the high and low bran - ches \_\_\_\_\_ the thought ris - es: \_\_\_\_\_

The second system continues the vocal line with eighth-note patterns: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with similar eighth-note patterns in the right hand and whole notes in the left hand.

\_\_\_\_\_ this day \_\_\_\_\_ of all \_\_\_\_\_

The third system continues the vocal line with a half note G4, a whole rest, a half note A4, and a quarter note B4. The piano accompaniment includes a *cresc.* marking and continues with eighth-note patterns in the right hand and whole notes in the left hand.

# Its Own Summer

12

oth - ers is the one cho - sen,

*f*

15

*p*

8va

17

all oth - er days fall a - way

*p*

8va

Its Own Summer

21

from it on ei - ther side,

*mp* *mf* *f*

8va

25

a - way from it on ei - ther side,

*p* *pp* *p*

29

and on - ly it - self re - mains,

*cresc.* *f* *p*

8va

Its Own Summer

33

on - ly it - self re - mains,

*pp* *p* *cresc.*

36

*f* *p*

39

re - mains, in per - fect full -

*rit.*

*cresc.*

# Its Own Summer

43

*a tempo*

ness. It is its own

*p* *pp*

Detailed description: This system covers measures 43 to 45. The vocal line (treble clef) begins with a whole rest in measure 43, followed by a quarter rest in measure 44, and then the lyrics "ness." in measure 45. In measure 46, the vocal line has a whole note "It" and a half note "is" in measure 47, and "its own" in measure 48. The piano accompaniment (grand staff) starts with a tremolo in measure 43, then moves to a steady eighth-note accompaniment in measure 44. Dynamics include piano (*p*) in measure 44 and pianissimo (*pp*) in measure 48.

46

sum - mer, it is its own

*p cresc.* *f* *p* *pp*

Detailed description: This system covers measures 46 to 48. The vocal line (treble clef) has "sum - mer," in measure 46, a whole rest in measure 47, and "it is its own" in measure 48. The piano accompaniment (grand staff) features a piano (*p*) with a crescendo leading to a forte (*f*) in measure 46, then piano (*p*) in measure 47, and pianissimo (*pp*) in measure 48.

49

sum - mer,

*8va*

*mf cresc.* *f* *p*

Detailed description: This system covers measures 49 to 51. The vocal line (treble clef) has "sum - mer," in measure 49, followed by a whole rest in measure 50 and 51. An *8va* marking is present in measure 49. The piano accompaniment (grand staff) features a mezzo-forte (*mf*) with a crescendo leading to a forte (*f*) in measure 49, then piano (*p*) in measure 50 and 51.

Its Own Summer

52

Vocal line for measures 52-55. The melody begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4.

Of its leaves \_\_\_\_\_ as they scrape \_\_\_\_\_ on the

Piano accompaniment for measures 52-55. Measure 52 features a *f* dynamic with a crescendo hairpin. Measures 53-55 feature a *p* dynamic with a decrescendo hairpin. The piano part consists of chords in the right hand and a rhythmic accompaniment in the left hand.

56

Vocal line for measures 56-58. Measure 56 has a whole note G4. Measure 57 has a whole note A4. Measure 58 has a whole rest.

smooth ground, \_\_\_\_\_

Piano accompaniment for measures 56-58. Measure 56 features a *cresc.* hairpin. Measure 57 features a *p* dynamic with an accent (>). The piano part consists of chords in the right hand and a rhythmic accompaniment in the left hand.

59

*rit.*

*a tempo*

Vocal line for measures 59-61. Measures 59 and 60 have whole rests. Measure 61 has a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4.

it must build, \_\_\_\_\_ it must

Piano accompaniment for measures 59-61. Measure 59 features a *p* dynamic. The piano part consists of chords in the right hand and a rhythmic accompaniment in the left hand.

Its Own Summer

64

build its per - fec - tion,

67

build its per - fec - tion.

70

*rit.*

*pp*

# May Day

## High Voice

A delicate fabric of bird song  
Floats in the air,  
The smell of wet wild earth  
Is everywhere.

Red small leaves of the maple  
Are clenched like a hand,  
[Half-bent with anticipation]  
The pear trees stand.

Oh I must pass nothing by  
[And think nothing too] much,  
The raindrop try with my lips,  
The grass with my touch;

For how can I be sure  
I shall see again  
The world on the first of May  
Shining after the rain?

--Sara Teasdale

Written voice range: E $\flat$ 4 - G#5

Tessitura: A4 - F5

Duration: 3 minutes

Composed 2017

# May Day

Lawrence Kramer

♩ = 80

A de-li-cate fab-ric of bird-song

*mf p mf p mf p mf p*

This system contains the first four measures of the piece. The vocal line begins with a whole rest, followed by a quarter rest, and then a melodic phrase starting with a quarter note G4, followed by eighth notes A4, B4, C5, and D5, with a triplet of eighth notes E5, F5, and G5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics alternate between mezzo-forte (mf) and piano (p).

floats in the air, The smell of

*as before p cresc.*

This system contains measures 5 through 8. The vocal line continues with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5, followed by a quarter rest and a quarter note D5. The piano accompaniment continues with the same eighth-note bass line and chords. Dynamics include 'as before', piano (p), and crescendo (cresc.).

wild wet earth is ev'-ry where,

*mf p as before*

This system contains measures 9 through 12. The vocal line continues with a half note D5, a quarter note E5, a quarter note F5, and a quarter note G5, followed by a quarter rest and a quarter note A5. The piano accompaniment continues with the same eighth-note bass line and chords. Dynamics include mezzo-forte (mf), piano (p), and 'as before'.

# May Day

15

The smell of wild wet earth is

*f* *p*

Detailed description: This system contains measures 15 through 18. The vocal line is in 7/8 time, with lyrics "The smell of wild wet earth is". The piano accompaniment features a complex rhythmic pattern with many beamed eighth and sixteenth notes. Dynamics include a forte (*f*) section and a piano (*p*) section.

19

ev'-ry where,

*p* *cresc.* *Simile*

*Red.* \*

Detailed description: This system contains measures 19 through 21. The vocal line has lyrics "ev'-ry where,". The piano accompaniment is in 4/4 time and includes a *Red.* (ritardando) marking and a *Simile* marking. A crescendo (*cresc.*) is indicated over the piano part. A small asterisk (\*) is placed below the piano part at the end of measure 21.

22

Red small leaves of the map - le are clenched like a

*f* *p*

Detailed description: This system contains measures 22 through 24. The vocal line has lyrics "Red small leaves of the map - le are clenched like a". The piano accompaniment is in 3/4 time and features a forte (*f*) section followed by a piano (*p*) section. A long slur covers the piano part across all three measures.

May Day

25

hand, half bent with an - ti - ci - pa - tion the pear trees -

*mf* *p* *as before*

29

stand. Oh,

*cresc.*

34  $\text{♩} = 72$

I must pass no-thing by, and think no-thing too much,

*p* *LH*

*ped.* \* *ped.*

# May Day

38

the rain - drops try with my lips,

LH

\* Ped.

\*

42

the grass with my touch, with my

pp

Ped.

\* Ped.

46

touch.

LH

\* Ped.

\* Ped.

\*

# May Day

50

For how can I \_\_\_\_\_ be sure \_\_\_\_\_

*mf* *p* *p* *p* *mf* *p* *mf* *p*

53

\_\_\_\_\_ that I shall see \_\_\_\_\_ a - gain \_\_\_\_\_

56

The world \_\_\_\_\_ on the first of May \_\_\_\_\_ shin - ing

*p* *cresc.* *mf* *59*

May Day

60

af - ter the rain. shin -

*f* *mf*

63

*rit.* *a tempo*

- ing af-ter the rain?

*f* *p*

Red. \*

# May Day

Medium Voice

A delicate fabric of bird song  
Floats in the air,  
The smell of wet wild earth  
Is everywhere.

Red small leaves of the maple  
Are clenched like a hand,  
[Half-bent with anticipation]  
The pear trees stand.

Oh I must pass nothing by  
[And think nothing too] much,  
The raindrop try with my lips,  
The grass with my touch;

For how can I be sure  
I shall see again  
The world on the first of May  
Shining after the rain?

--Sara Teasdale

Written voice range: D $\flat$ 4 - F#5  
Tessitura: G4 - E $\flat$ 5  
Duration: 3 minutes

Composed 2017

# May Day

Lawrence Kramer

♩ = 80

A de-li-cate fab-ric of bird-song \_\_\_\_\_

5 \_\_\_\_\_ floats \_\_\_\_\_ in the air, \_\_\_\_\_ The smell of

5 as before *p* *cresc.*

wild wet earth \_\_\_\_\_ is ev'-ry where, \_\_\_\_\_

10 *mf* *p* as before

Detailed description: The score is in 3/4 time with a tempo of quarter note = 80. The key signature has one flat (B-flat). The vocal line begins with a rest for two measures, followed by a triplet of eighth notes and another triplet of eighth notes. The piano accompaniment starts with a mezzo-forte (mf) dynamic, alternating with piano (p) dynamics. The piano part features a mix of eighth and sixteenth notes, often beamed together. The lyrics are: 'A de-li-cate fab-ric of bird-song \_\_\_\_\_ floats \_\_\_\_\_ in the air, \_\_\_\_\_ The smell of \_\_\_\_\_ wild wet earth \_\_\_\_\_ is ev'-ry where, \_\_\_\_\_'. The piano accompaniment includes markings for 'as before', 'p' (piano), and 'cresc.' (crescendo). The score is divided into systems, with measure numbers 5 and 10 indicated at the start of the piano parts.

# May Day

15

The smell of wild wet earth \_\_\_\_\_ is

*f* *p*

Detailed description: This system contains measures 15 through 18. The vocal line starts with a treble clef and a 7/8 time signature. The lyrics are "The smell of wild wet earth \_\_\_\_\_ is". The piano accompaniment consists of two staves. The right hand has a complex texture with many beamed notes and rests. The left hand has a simpler bass line. Dynamics include a forte (*f*) marking in measure 17 and a piano (*p*) marking in measure 18.

19

ev' - ry where, \_\_\_\_\_

*p* *cresc.*

*Red.* \*

Detailed description: This system contains measures 19 and 20. The vocal line has a treble clef and a 4/4 time signature. The lyrics are "ev' - ry where, \_\_\_\_\_". The piano accompaniment has two staves. The right hand features a melodic line with a crescendo (*cresc.*) and a piano (*p*) dynamic. The left hand has a bass line with a *Red.* (ritardando) marking. A small asterisk (\*) is placed at the end of the system.

21

Red small leaves of the

*Simile* *f*

Detailed description: This system contains measures 21 through 24. The vocal line has a treble clef and a 4/4 time signature. The lyrics are "Red small leaves of the". The piano accompaniment has two staves. The right hand has a melodic line with a simile (*Simile*) marking and a forte (*f*) dynamic. The left hand has a bass line.

# May Day

23

map - le are clenched like a hand,

*p*

*b♭*.

Detailed description: This system contains measures 23, 24, and 25. Measure 23 is in 4/4 time, measure 24 is in 3/4 time, and measure 25 is in 4/4 time. The vocal line starts with a half note 'map', a quarter note 'le', and a quarter rest, followed by a quarter note 'are', a quarter note 'clenched', a quarter note 'like', and a quarter note 'hand' with a comma. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *p* is present in measure 24. A key signature change to one flat (B♭) is indicated at the end of the system.

26

half bent — with an-ti - ci - pa - tion — the pear trees - - -

*mf* *p* *as before*

Detailed description: This system contains measures 26, 27, 28, and 29. Measure 26 is in 4/4 time, measure 27 is in 3/4 time, and measures 28 and 29 are in 4/4 time. The vocal line has a triplet of eighth notes in measure 26: 'half', 'bent', and 'with'. The lyrics continue: 'an-ti - ci - pa - tion — the pear trees - - -'. The piano accompaniment includes dynamic markings of *mf* in measure 26, *p* in measure 27, and 'as before' in measure 28.

30

stand. — — — — — Oh, — — — — —

*cresc.*

Detailed description: This system contains measures 30, 31, 32, and 33. Measure 30 is in 4/4 time, and measures 31, 32, and 33 are in 4/4 time. The vocal line has a long note for 'stand.' followed by a rest, and then 'Oh,' followed by a rest. The piano accompaniment features a dynamic marking of *cresc.* in measure 31.

# May Day

34  $\text{♩} = 72$

34 I must pass no-thing by, and think no-thing too much,  
*p* LH  
Ped. \* Ped.

38

38 the rain - drops try with my lips,  
LH  
\* Ped. \*

42

42 the grass with my touch, with my  
*pp*  
Ped. \* Ped.

# May Day

46

touch. \_\_\_\_\_

46

LH

\* Ped.

\* Ped.

\*

50

For how can I \_\_\_\_\_ be sure \_\_\_\_\_

50

*mf* *p* *p* *p* *mf* *p* *mf* *p*

53

\_\_\_\_\_ that I shall see \_\_\_\_\_ a - gain \_\_\_\_\_

53

May Day

56

The world on the first of May shining

*p* *cresc.* *mf*

59

60

af - ter the rain. shining

*f* *mf*

63

ing af-ter the rain?

*rit.* *a tempo* *f* *p*

63

*Red.* \*

# Moonlight

Baritone

Mellifluous moon on the lips of the lunatic  
The orchards and towns are avid tonight  
The stars look very much like bees  
Of this luminous honey that drips from the trellises  
For see how all sweet as they fall from the sky  
Each ray of moonlight is a ray of honey  
Now hidden I dream up the sweetest adventure  
I fear the sting of fire from this Arctic bee  
That sets in my hand these deceiving rays  
And takes its lunar honey to the rose of winds

--Guillaume Apollinaire

Translation by the composer

Voice range: A $\flat$ 2 - E $\flat$ 4, with optional G2

Tessitura: D3 - C4

Duration 3:25

Composed 2020

# Moonlight

♩ = 92

Lawrence Kraner

Measures 1-2 of the piano score. The piece is in 4/4 time. The right hand begins with a melody starting on a half rest, followed by a series of eighth and sixteenth notes, including triplets. The left hand provides a harmonic accompaniment with chords. Dynamics are marked *mf* and *p*. A slur covers the first two measures.

Measures 3-6 of the piano score. The right hand features a complex texture with triplets and sixteenth-note patterns. The left hand continues with harmonic support. A slur covers measures 3-6. Measure 5 has a 5/4 time signature change, and measure 6 returns to 4/4.

Measures 7-8 of the piano score. The right hand continues the melodic line with a slur. The left hand provides accompaniment. Dynamics are marked *mf* and *p*. A slur covers measures 7-8.

# Moonlight

Measures 10-12 of the piano introduction. The piece is in 4/4 time. Measure 10 features a triplet of eighth notes in the right hand and a whole note bass line. Measure 11 continues with a triplet of eighth notes and a whole note bass line. Measure 12 has a half note in the right hand and a whole note bass line. The key signature has two flats (B-flat and E-flat).

13 *p* Sprechstimme

Measures 13-15 of the vocal line. Measure 13 starts with a quarter rest followed by a quarter note with a flat. Measure 14 contains a triplet of eighth notes with a flat, followed by two quarter notes with flats. Measure 15 has a triplet of eighth notes with a flat, followed by a quarter note with a flat. The lyrics are: mel - li - flu - ous moon - light on the lips of the lu - na - tic.

Measures 13-15 of the piano accompaniment. Measure 13 features a half note in the right hand (marked *f*) and a whole note bass line. Measure 14 has a half note in the right hand (marked *p*) and a whole note bass line. Measure 15 has a half note in the right hand and a whole note bass line. The key signature has two flats.

17 *p* *rit.*

Measures 17-19 of the vocal line. Measure 17 has a quarter rest followed by a quarter note with a flat. Measure 18 contains a triplet of eighth notes with a flat, followed by two quarter notes with flats. Measure 19 has a triplet of eighth notes with a flat, followed by a quarter note with a flat. The lyrics are: The or - chards and towns are a - vid to -

Measures 17-19 of the piano accompaniment. Measure 17 features a half note in the right hand (marked *f*) and a whole note bass line. Measure 18 has a half note in the right hand (marked *p*) and a whole note bass line. Measure 19 has a half note in the right hand (marked *p*) and a whole note bass line. The key signature has two flats.

# Moonlight

19

*a tempo*

night                                      The stars \_\_\_\_\_                                      look ve-ry much like bees, \_\_\_\_\_

The musical score for measures 19-23 consists of a vocal line and a piano accompaniment. The vocal line is written in a bass clef and begins with a whole rest, followed by a half note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a complex texture with many beamed eighth and sixteenth notes in the right hand and a simpler bass line in the left hand. Dynamics include *pp* (pianissimo) starting at measure 20.

24

bees \_\_\_\_\_                                      of this

24

*fp p cresc. f LH dim. 3 3 p*

The musical score for measures 24-26 continues the vocal and piano parts. The vocal line has a whole rest in measure 24, followed by a half note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, and a quarter note A3. The piano accompaniment is highly active, with rapid sixteenth-note passages in the right hand and a steady bass line. Dynamics include *fp*, *p*, *cresc.*, *f*, *LH*, *dim.*, and *p*. There are also triplets marked with a '3' in measures 25 and 26.

27

lu - mi-nous hon - ey \_\_\_\_\_                                      that drips \_\_\_\_\_ from the trel - lis-es \_\_\_\_\_

27

The musical score for measures 27-31 continues the vocal and piano parts. The vocal line has a whole rest in measure 27, followed by a half note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The piano accompaniment continues with its characteristic sixteenth-note texture in the right hand and a bass line in the left hand.

# Moonlight

31

Bass clef staff for measures 31-34. The music consists of a single melodic line with a 3/4 time signature. The notes are: G2 (quarter), G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter).

for — see, for see —

31

Piano accompaniment for measures 31-34. The right hand features a series of chords and arpeggiated figures, with dynamic markings *fp* (fortissimo piano) in measures 32 and 33. The left hand provides a steady bass line with chords. The time signature is 3/4.

35

Bass clef staff for measures 35-38. The music consists of a single melodic line with a 3/4 time signature. The notes are: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter).

how all sweet as they fall from the sky —

35

Piano accompaniment for measures 35-38. The right hand features a series of chords and arpeggiated figures, with dynamic marking *f* (forte) in measure 35. The left hand provides a steady bass line with chords. The time signature is 3/4.

39

Bass clef staff for measures 39-42. The music consists of a single melodic line with a 4/4 time signature. The notes are: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter).

*rit.* *a tempo*

39

Piano accompaniment for measures 39-42. The right hand features a series of chords and arpeggiated figures, with dynamic marking *p* (piano) in measure 40. The left hand provides a steady bass line with chords. The time signature is 4/4.

# Moonlight

43

Each ray of moon - light is a ray of hon -

43

46

ey \_\_\_\_\_

46

*cresc.*

48

*rit.*

*a tempo*

Now hid - den \_\_\_\_\_ I

48

*8va*  
*f* 3  
*p*  
*pp*

# Moonlight

52

dream up the sweet-est ad - venture I fear the

*cresc.* *mf* *f* *ff*

8<sup>va</sup>

Detailed description: This system covers measures 52 to 56. The vocal line (bass clef) begins with a melodic phrase in 4/4 time, then changes to 3/4 time for the final two measures. The piano accompaniment (treble and bass clefs) features a steady bass line with chords in the right hand. Dynamics range from mezzo-forte (mf) to fortissimo (ff). A piano fortissimo (ff) dynamic is also indicated in the vocal line. An 8va octave sign is present at the bottom.

57

sting of fire of this Arc - tic bee

*rit.* *a tempo*

57 *p*

8<sup>va</sup>

Detailed description: This system covers measures 57 to 60. The vocal line (bass clef) continues the melody, with a ritardando (rit.) in measure 58 and a return to a tempo in measure 59. The piano accompaniment (treble and bass clefs) includes triplet figures in the right hand. Dynamics include piano (p). An 8va octave sign is present at the bottom.

61

the sting of fire

*rit.* *a tempo*

61 *f* *p* *f* *p*

Detailed description: This system covers measures 61 to 64. The vocal line (bass clef) has a rest in measure 61, then enters with the phrase 'the sting of fire'. The piano accompaniment (treble and bass clefs) features complex rhythmic patterns with triplets and dynamic markings of forte (f) and piano (p). An 8va octave sign is present at the bottom.

# Moonlight

64

that sets in my hand these de - ceiv - ing rays

*f* *fp*

67

and takes its lu - nar

*f* *p*

71

hon - ey to the rose of winds,

*cresc.*

# Moonlight

74 *rit.* *a tempo*

to the rose of

*f* *p*

76 *rit.*

winds.

# Moonlight

Mezzo Soprano

Mellifluous moon on the lips of the lunatic  
The orchards and towns are avid tonight  
The stars look very much like bees  
Of this luminous honey that drips from the trellises  
For see how all sweet as they fall from the sky  
Each ray of moonlight is a ray of honey  
Now hidden I dream up the sweetest adventure  
I fear the sting of fire from this Arctic bee  
That sets in my hand these deceiving rays  
And takes its lunar honey to the rose of winds

--Guillaume Apollinaire

Translation by the composer

Voice range: B $\flat$ 3 - F5

Tessitura: D4 - D5

Duration 3:25

Composed 2020

# Moonlight

♩ = 92

Lawrence Kraner

The musical score is presented in three systems, each with a grand staff (treble, piano, and bass clefs) and a 4/4 time signature. The tempo is marked as ♩ = 92. The first system (measures 1-3) features a piano introduction with a *mf p* dynamic. The piano part begins with a melodic line in the right hand, while the bass line consists of sustained notes. The second system (measures 4-7) shows a change in the piano part's texture, with a *p* dynamic. The third system (measures 8-10) continues the piano part with a *mf* dynamic, followed by a *p* dynamic. The score includes various musical notations such as slurs, ties, and triplets.

# Moonlight

11 Sprechstimme  
*p*

mel - li -

14 *p*

flu - ous moon - light on the lips of the lu - na - tic

17 *p* rit.

The or - chards — and towns are a - vid to - night

# Moonlight

20 *a tempo*

The stars \_\_\_\_\_ look ve-ry much like bees, \_\_\_\_\_

*pp* *fp p cresc.*

Detailed description: This system covers measures 20 to 24. The vocal line begins with a quarter rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. The piano accompaniment starts with a piano (*pp*) dynamic. The right hand features a melodic line with a trill on G4 in measure 21, followed by a half note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The left hand provides a harmonic accompaniment with a half note G3, a half note F3, and a half note E3. The system concludes with a *fp p cresc.* dynamic marking.

25

bees \_\_\_\_\_ of this lu - mi - nous hon -

*f* LH *dim.* 3 3 *p*

Detailed description: This system covers measures 25 to 27. The vocal line continues with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a forte (*f*) dynamic in measure 25, marked 'LH' (left hand). The right hand has a trill on G4, followed by a half note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The left hand has a half note G3, a half note F3, and a half note E3. The system concludes with a *dim.* dynamic marking and two triplet markings over the final notes.

28

ey \_\_\_\_\_ that drips \_\_\_\_\_ from the trel - lis - es \_\_\_\_\_

Detailed description: This system covers measures 28 to 32. The vocal line begins with a quarter rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a melodic line with a trill on G4 in measure 28, followed by a half note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The left hand provides a harmonic accompaniment with a half note G3, a half note F3, and a half note E3. The system concludes with a *dim.* dynamic marking.

# Moonlight

32

for see, for see ————— how all sweet as they

32

*fp fp* *f*

37

fall from the sky —————

37

3 3 3

41

*rit.* *a tempo*

Each ray of moon - light is a

41

*p*

# Moonlight

45

ray of hon - ey

*cresc.*

48

*rit.* *a tempo*

Now hid - den I

*f* *p* *pp*

*8va*

52

dream up the sweet-est ad - venture I fear the

*cresc.* *mf* *f* *ff*

*8va*

# Moonlight

57 *rit.* *a tempo*

sting of fire of this Arc - tic bee

(8va)

61 *rit.* *a tempo*

the sting of fire

(8va)

64

that sets in my hand these de - ceiv - ing rays

# Moonlight

67

and takes its lu - nar

71

hon - ey to the rose of winds,

74

*rit.* *a tempo* *rit.*

to the rose of winds.

## Morning. San Marco.

### Baritone

Once more I see the pigeons of San Marco.  
The square is still, the morning lingers there.  
In the soft coolness I send flocks of songs  
Like swarms of pigeons in the blue aloft—  
    And lure them back,  
Yet one more rhyme to dangle from their wings—  
    My happy lot, my happy lot.

You still and blue-lit silken roof of sky,  
Afloat, a canopy for the tinted building  
That I—what am I saying?—love, fear, envy—  
Whose soul I'd truly drink up if I could!  
    --And give it back?  
Hush, no more of that, you glimpse of wonder—  
    My happy lot, my happy lot.

You jutting tower, with what a lion's force  
You mount on high here, splendid, free of care!  
You send your deep knell clear across the square—  
[. . .]  
    If I kept back  
Like you, I'd know from what silk-soft snares . . .  
    --My happy lot, my happy lot.

Music, hold off! . . . It's too soon for your tones;  
[. . .]  
    Much day remains,  
Much day for shaping, slinking, murmuring  
    --My happy lot, my happy lot.

--Nietzsche, from "Postlude in Verse" to *The Gay Science*

Voice range: G2 - G4  
Tessitura: B $\flat$ 2 - D4  
Duration 3: 45 - 4:00

Composed 2014

# Venice. Morning.

♩ = 80  
*holding back* *a tempo*

**p**  
*Humming* ah, \_\_\_\_\_ ah, \_\_\_\_\_ ah \_\_\_\_\_  
*mouth wider open*  
*half open*

5  
 \_\_\_\_\_ I see once more \_\_\_\_\_ the pi-geons of San Mar-co. \_\_\_\_\_ The square \_\_\_\_\_ is

10  
 still, the morn-ing \_\_\_\_\_ ling - ers there. In the soft cool-ness I send flocks \_\_\_\_\_ of

15 **p** *rit.* **pp** *a tempo*  
 songs \_\_\_\_\_ like swarms of pi-geons in the blue a-loft - and lure them back, yet

20 *rit.*  
 one more rhyme to dan - gle \_\_\_\_\_ from their wings: my hap-py lot. \_\_\_\_\_ my hap-py lot. \_\_\_\_\_

24 *a tempo* **mp**  
 \_\_\_\_\_ You still and blue - lit silk - en roof of sky, a - float, a

28 **mf** **mp**  
 ca-no-py for the tint - ed build - ing \_\_\_\_\_ that I - what am I say - ing? love,

32 **pp** **p** **mp** **p**  
 fear, en - vy, - whose soul I'd tru - ly drink up \_\_\_\_\_ if I could!

36 *rit.* ***pp*** *p a tempo*

And give it back? Ah, ah,

41 *rit.* *a tempo*

Humming oh, Hush, no more of

45 *rit.*

that, you glimpse of wonder: my happy lot, my happy lot.

49 *a tempo* ***mf*** ***f***

— You jutting tower, with what a lion's force you mount on high here,

54 ***p***

— splendid, free of care! You send your deep knell clear across the

58 *rit.* *a tempo*

square. If I kept back, like you, I'd know from what silk-en snares.... my

63 *rit.* *a tempo*

happy lot, my happy lot. Music, hold off! It's too soon

68 *rit.* *a tempo*

— for your tones. Much day remains, much day for making, slinking,

72 *rit.* ***ppp*** *rit.* ***ppp***

murmuring: my happy lot, my happy lot, my happy lot.

# Nothing Gold Can Stay

## Voice

Nature's first green is gold,  
Her hardest hue to hold.  
Her early leaf's a flower;  
But only so an hour.  
Then leaf subsides to leaf.  
So Eden sank to grief,  
So dawn goes down to day.  
Nothing gold can stay.

--Robert Frost

Written Voice Range: E $\flat$ 4 - E5

Tessitura: F#4 - C#5

Duration 3:00

Composed 2019

# Nothing Gold Can Stay

Lawrence Kramer

♩ = 76

Na-ture's first green is gold, \_\_\_\_\_

*p*

This system contains the first six measures of the piece. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a quarter note B4. The piano accompaniment features a series of chords in the right hand and single notes in the left hand.

7 Her hard - est hue to hold, \_\_\_\_\_ her hard - est

This system contains measures 7 through 13. The vocal line continues with a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The piano accompaniment continues with its harmonic support.

14 hue to hold. \_\_\_\_\_ Her ear - ly leaf's a flower;

This system contains measures 14 through 20. The vocal line continues with a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3. The piano accompaniment concludes the piece.

# Nothing Gold Can Stay

21

but on - ly so an hour, but on - ly so an

21

Piano accompaniment for measures 21-27, featuring a steady bass line of half notes and a treble line with chords and melodic fragments.

28

hour. \_\_\_\_\_

28

Piano accompaniment for measures 28-33, including dynamic markings: *mf*, *cresc.*, and *f*.

34

Vocal line for measures 34-39, consisting of whole rests.

34

Piano accompaniment for measures 34-39, including a dynamic marking of *p* and various melodic and harmonic textures.

# Nothing Gold Can Stay

39

*rit.*

*a tempo*

Musical score for measures 39-42. The vocal line (top staff) has rests for measures 39-41 and begins with a quarter note G4 in measure 42. The piano accompaniment (bottom staves) features a complex texture with sixteenth-note runs in the right hand and sustained chords in the left hand. Dynamics include *f* and *p*. The word "Then" is written below the vocal line in measure 42.

43

Musical score for measures 43-48. The vocal line (top staff) contains the lyrics: "leaf sub - sides \_\_\_\_\_ tto leaf. Then leaf sub - sides \_\_\_\_\_ to". The piano accompaniment (bottom staves) continues with similar textures, featuring sixteenth-note runs and sustained chords. Dynamics include *f* and *p*.

49

Musical score for measures 49-54. The vocal line (top staff) contains the lyrics: "leaf. \_\_\_\_\_ So E - den sank to grief. \_\_\_\_\_". The piano accompaniment (bottom staves) continues with similar textures, featuring sixteenth-note runs and sustained chords. Dynamics include *f* and *p*.

# Nothing Gold Can Stay

56



Piano accompaniment for measures 56-62, featuring a treble and bass clef with various chords and melodic lines.

63



Piano accompaniment for measures 63-69, featuring a treble and bass clef with various chords and melodic lines.

70

*rit.*

**Adagio**



Piano accompaniment for measures 70-76, featuring a treble and bass clef with various chords and melodic lines.

# Saint

High Voice

At the window concealing  
the old flaking sandalwood  
of her viol once sparkling  
with flute and with lute  
is the pale saint displaying  
the old book of the Magnificat  
that unfolds itself as streaming  
once with vespers and compline

at this monstrance of glass  
that brushes a harp formed by the angel  
with the flight of the evening  
for the delicate joint of the finger  
that, without the old sandalwood,  
nor with the old book, she balances  
on the instrumental plumage,  
she, musician of silence.

--Stephane Mallarme

(Translation by the composer.)

Duration 4:45

Written Voice Range: D4 - G#5

Tessitura: F4 - E5

Composed 2021

# Saint

Lawrence Kramer

♩ = 80

The first system of the musical score consists of five measures. The top staff is a treble clef with a whole rest in each measure. The bottom staff is a grand staff (treble and bass clefs) with piano accompaniment. The time signature alternates between 4/4 and 5/4. Dynamics include *p* and *pp*.

5

The second system begins with measure 5. The vocal line (treble clef) has rests for the first four measures, followed by a melodic phrase in the fifth measure. The lyrics "At the win - dow — con -" are written below the vocal line. The piano accompaniment (grand staff) continues with chords and moving lines. Dynamics include *p*.

10

The third system begins with measure 10. The vocal line (treble clef) has rests for the first two measures, followed by a melodic phrase. The lyrics "ceal - ing the old — flak - ing sand - al - wood — of her" are written below the vocal line. The piano accompaniment (grand staff) continues with chords and moving lines. Dynamics include *pp*.

Saint

14

vi - ol once spark - ling with flute and with lute

14

*p* *pp*

18

is the pale saint dis - play - ing the old book

18

*p*

22

of the Mag - ni - fi - cat, the Mag - ni - fi -

22

Saint

25

cat that un - folds it - self as stream - ing once with ves - pers and com -

Piano accompaniment for measures 25-30, featuring chords and melodic lines in both hands.

30

pline with ves - pers and com - pline, \_\_\_\_\_

Piano accompaniment for measures 30-35, featuring chords and melodic lines in both hands.

35

\_\_\_\_\_ at this

Piano accompaniment for measures 35-40, featuring chords and melodic lines in both hands. Dynamics include *pp* and *p*.

Saint

39

mon-strance of glass that brush - es a harp

39

*rit.* *a tempo*

44

formed by an

44

48

an-gel with the flight of the eve - ning

48

Saint

52

for the del - i - cate joint — of the

55

fin - ger —

59

the fin - ger — that with - out — the

Saint

63

old san - dal wood, nor with the old \_\_\_\_\_ book, \_\_\_\_\_

Piano accompaniment for measures 63-67, featuring chords and melodic lines in both hands.

68

she ba - lan - ces, \_\_\_\_\_ she ba - lan -

Piano accompaniment for measures 68-72, featuring chords and melodic lines in both hands.

73

ces, \_\_\_\_\_ ba - lan-

*rit.* *a tempo*

Piano accompaniment for measures 73-77, featuring chords and melodic lines in both hands.

Saint

78

ces on the in - stru - men - tal plu - - - mage, \_\_\_\_\_

78

83

she, mu - si - cian \_\_\_\_\_ of sil - - - lence. \_\_\_\_\_

83

90

90

# She Sweeps with Many-Colored Brooms

Mezzo Soprano

She sweeps with many-colored brooms,  
And leaves the shreds behind;  
Oh, housewife in the evening west,  
Come back, and dust the pond!

You dropped a purple raveling in,  
You dropped an amber thread;  
And now you've littered all the East  
With duds of emerald!

And still she plies her spotted brooms,  
And still the aprons fly,  
Till brooms fade softly into stars --  
And then I come away.

--Emily Dickinson

Voice Range: C4 - G5  
Tessitura: F# - D5  
Duration: 3:30

Composed 2017

# She Sweeps with Many-Colored Brooms

Lawrence Kramer

$\text{♩} = 84$  *accel. sempre*

She sweeps with

4

ma - ny col - ored brooms,

7  $\text{♩} = 126$  *rit. sempre*

and leaves the shreds be -

She Sweeps . . .

10

hind; \_\_\_\_\_ Oh \_\_\_\_\_

10 12

13  $\text{♩} = 84$  *rit.* *a tempo*

house - wife in the eve - ning west, \_\_\_\_\_

13  $\text{♩} = 84$  *rit.*

16 *accel. sempre*

\_\_\_\_\_ come back, \_\_\_\_\_ come

16 *accel. sempre*

She Sweeps . . .

21

♩ = 152

back and dust the pond!

21

♩ = 152

26

*rit. sempre*

♩ = 84

Come back and dust the pond!

*rit.*

*sempre*

♩ = 84

30

*accel.*

♩ = 152

30

*accel.*

♩ = 152

She Sweeps . . .

34 *rit. sempre*  $\text{♩} = 84$  *rit.*

You dropped a pur - ple ra - vel-ing in,

34 *rit. sempre*  $\text{♩} = 84$  *rit.*

39 *a tempo* *accel. sempre*

you dropped an am -

39 *a tempo* *accel. sempre*

43  $\text{♩} = 126$

ber thread;

43  $\text{♩} = 126$

She Sweeps . . .

46 *rit.* *accel.*

And now you've

49  $\text{♩} = 126$  *rit. sempre*

lit - tered all the East

53  $\text{♩} = 84$

with duds of e - mer -

She Sweeps . . .

57 *rit.*

ald,

57 *rit.*

61 *a tempo* *rit.* *a tempo*

and now you've lit - tered all the East

61 *a tempo* *rit.* *a tempo*

61 *a tempo* *rit.* *a tempo*

65 *rit.* *a tempo* *accel. sempre*

with duds of

65 *rit.* *a tempo* *accel. sempre*

65 *rit.* *a tempo* *accel. sempre*

She Sweeps . . .

69

$\text{♩} = 126$

*accel.*

e - - - mer - ald!

73

$\text{♩} = 152$

$\text{♩} = 84$

$\text{♩} = 152$   $\text{♩} = 84$

76

*rit.*

*a tempo*

*rit.* *a tempo*

And still she plies her

She Sweeps . . .

80 *accel. sempre*

spot - ted brooms, and still the ap - rons

85  $\text{♩} = 126$  *accel.*

fly

85  $\text{♩} = 126$  *accel.*

89  $\text{♩} = 152$   $\text{♩} = 126$

89  $\text{♩} = 152$   $\text{♩} = 126$

She Sweeps . . .

92

Musical score for measures 92-93. The vocal line has a whole rest. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

94 *rit.* ♩ = 84

Till

Musical score for measures 94-96. The tempo is marked "rit." and "♩ = 84". The vocal line has a whole rest. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

97

brooms fade soft - ly

Musical score for measures 97-100. The vocal line has lyrics: "brooms fade soft - ly". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

She Sweeps . . .

101

Till brooms fade

105

*rit.* *a tempo*

soft - ly in - to stars,

109

*rit.*

and then I come a - way.

*dim.*

# She Sweeps with Many-Colored Brooms

Soprano

She sweeps with many-colored brooms,  
And leaves the shreds behind;  
Oh, housewife in the evening west,  
Come back, and dust the pond!

You dropped a purple raveling in,  
You dropped an amber thread;  
And now you've littered all the East  
With duds of emerald!

And still she plies her spotted brooms,  
And still the aprons fly,  
Till brooms fade softly into stars --  
And then I come away.

--Emily Dickinson

Voice Range: D4- A5

Tessitura: G#4 - E5

Duration: 3:30

Composed 2017

# She Sweeps with Many-Colored Brooms

$\text{♩} = 84$  *accel. sempre* Lawrence Kramer

She sweeps with

4

ma - ny col - ored brooms,

7  $\text{♩} = 126$  *rit. sempre*

and leaves the shreds be -

# She Sweeps

10

hind; \_\_\_\_\_ Oh \_\_\_\_\_

10 12

3 3 3 3 3 3

13  $\text{♩} = 84$  *rit.* *a tempo*

house - wife in the eve - ning west, \_\_\_\_\_

13  $\text{♩} = 84$  *rit.*

17 *accel. sempre*

come back, \_\_\_\_\_ come back and dust the

17 *accel. sempre*

# She Sweeps

23 ♩ = 152 *rit. sempre*

pond! \_\_\_\_\_ Come back and

Detailed description: This block shows the vocal line for measures 23 to 27. The tempo is marked as ♩ = 152 and the instruction is *rit. sempre*. The melody consists of a long note for 'pond!' followed by a series of eighth notes for 'Come back and'.

23 ♩ = 152 *rit. sempre*

Detailed description: This block shows the piano accompaniment for measures 23 to 27. It features a complex texture with many triplets in both the treble and bass staves. The tempo is ♩ = 152 and the instruction is *rit. sempre*.

28 ♩ = 84 *accel.*

dust the pond! \_\_\_\_\_

Detailed description: This block shows the vocal line for measures 28 to 31. The tempo changes to ♩ = 84 and the instruction is *accel.*. The melody is a long note for 'dust' followed by a long note for 'the pond!'.

28 ♩ = 84 *accel.*

Detailed description: This block shows the piano accompaniment for measures 28 to 31. It continues with a complex texture of triplets in both staves. The tempo is ♩ = 84 and the instruction is *accel.*.

32 ♩ = 152 *rit. sempre*

You dropped a pur - ple ra -

Detailed description: This block shows the vocal line for measures 32 to 35. The tempo returns to ♩ = 152 and the instruction is *rit. sempre*. The melody includes a sharp sign for the note 'ra'.

32 ♩ = 152 *rit. sempre*

Detailed description: This block shows the piano accompaniment for measures 32 to 35. It features a complex texture of triplets in both staves. The tempo is ♩ = 152 and the instruction is *rit. sempre*.

# She Sweeps

37  $\text{♩} = 84$  *rit.* *a tempo*

vel-ing in, you

41 *accel. sempre*  $\text{♩} = 126$

dropped an am-ber thread;

45 *rit.* *And*

And

# She Sweeps

48 *accel.* ♩ = 126

now you've lit - tered all

51 *rit. sempre*

the East with

55 ♩ = 84

duds of e - mer - ald,

# She Sweeps

59 *rit.* *a tempo* *rit.*

and now you've

63 *a tempo* *rit.*

lit-tered all the East

67 *a tempo* *accel. sempre*

with duds of e-mer-

# She Sweeps

71  $\text{♩} = 126$  *accel.*  $\text{♩} = 152$

ald!

71  $\text{♩} = 126$  *accel.*  $\text{♩} = 152$

75  $\text{♩} = 84$  *rit.* *a tempo*

And

75  $\text{♩} = 84$  *rit.* *a tempo*

78 *accel. sempre*

still she plies her spot - ted brooms, \_\_\_\_\_ and still the

78 *accel. sempre*

# She Sweeps

84  $\text{♩} = 126$  *accel.*

ap - rons fly

84  $\text{♩} = 126$  *accel.*

89  $\text{♩} = 152$   $\text{♩} = 126$

89  $\text{♩} = 152$   $\text{♩} = 126$

92

92

# She Sweeps

94 *rit.*

♩ = 84

Musical score for measures 94-96. The system includes a vocal line and a piano accompaniment. The vocal line starts with a whole rest in measure 94, followed by a half note G#4 in measure 95, and a half note A4 in measure 96. The piano accompaniment features a melodic line with a slur and a fermata over measures 94-96, and a bass line with chords. The tempo is marked *rit.* and the tempo indicator is ♩ = 84. The word "Till" is written below the vocal line in measure 96.

97

Musical score for measures 97-100. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "brooms", "fade", "soft - ly". The piano accompaniment features a melodic line with triplets and a bass line with chords. The tempo is marked *rit.* and the tempo indicator is ♩ = 84. The word "Till" is written below the vocal line in measure 96.

101

Musical score for measures 101-104. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "Till", "brooms", "fade". The piano accompaniment features a melodic line with triplets and a bass line with chords. The tempo is marked *rit.* and the tempo indicator is ♩ = 84. The word "Till" is written below the vocal line in measure 96.

# She Sweeps

105 *rit.* *a tempo*

soft - ly in - to stars,

105 *rit.* *a tempo*

109 *rit.*

and then I come a - way.

109 *rit.*

*dim.*

Red. \*

# Stiff Wind

## Voice

A stiff wind. Walking in it.

Tattered figure, garments all askew.

A stiff wind. Walking against it.

Anonymous figure, face pinched, garments whipping, whipping.

A stiff wind. Stiff in the wind. Walking with it.

A figure anyhow. Garments clutched., head bare, face bare, facing the whip of the wind.

--Poem by the composer.

Written voice range: D4 - F5

Tessitura: E4 - C5

Duration 2:30

Composed 2021

# Stiff Wind

♩ = 108

A — stiff wind. Walk - ing

in it. Walk - ing in it. Tat -

ter - de - mal - ion figure, gar - ments all as - kew.

*f*

*ff*

Ped.

3

\*

7

7

14

Stiff Wind

21

*pp*  
A stiff wind. Walk -

21

*pp*  
8va

27

*p cresc.*  
- ing a gainst it. Walk - ing a gainst

27

*p* *cresc.*

33

*p cresc.* *mf*  
it. Walk - ing a gainst it. A

33

*p* *cresc.* *mf*

# Stiff Wind

39

non - y-mous fi - gure, face pinched, gar-ments whip -

*f*

45

- ping, whip - ing. A stiff wind.

*p*

52

Stiff in the wind. Walk ing with it A -

*p*

# Stiff Wind

59

fi - gure a - ny - how. \_\_\_\_\_ Gar - ments clutched. Head

*mf*

*Ped.* \* 3

Detailed description: This system contains measures 59 through 63. The vocal line (top staff) features a melody with a long note on 'a - ny - how.' followed by a rest, then 'Gar - ments clutched. Head'. The piano accompaniment (bottom staves) includes triplets in the right hand and a triplet in the left hand. A piano pedal marking is present in the left hand. A dynamic marking of *mf* is placed above the piano part. An asterisk is located at the end of the piano part.

64

bare. Face bare. \_\_\_\_\_ Fac - ing the whip, \_\_\_\_\_

*p*

Detailed description: This system contains measures 64 through 69. The vocal line (top staff) has 'bare. Face bare.' followed by a rest, then 'Fac - ing the whip,'. The piano accompaniment (bottom staves) features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *p* is placed above the piano part.

70

\_\_\_\_\_ Fac - ing the whip \_\_\_\_\_

Detailed description: This system contains measures 70 through 74. The vocal line (top staff) has a rest followed by 'Fac - ing the whip'. The piano accompaniment (bottom staves) continues with the rhythmic pattern from the previous system, including accents and dynamic markings.

# Stiff Wind

76

of the wind. Fac - ing the whip

*mf* *f*

82

*rit.*-----

of the wind.

*mf*

# Stopping by Woods on a Snowy Evening

Baritone

Whose woods these are I think I know.  
His house is in the village though;  
He will not see me stopping here  
To watch his woods fill up with snow.

My little horse must think it queer  
To stop without a farmhouse near  
Between the woods and frozen lake  
The darkest evening of the year.

He gives his harness bells a shake  
To ask if there is some mistake.  
The only other sound's the sweep  
Of easy wind and downy flake.

The woods are lovely, dark and deep,  
But I have promises to keep,  
And miles to go before I sleep,  
And miles to go before I sleep.

--Robert Frost

Voice range: G2 - E4  
Tessitura: D3 - B3  
Duration 3:40

Composed January 1, 2019

# Stopping by Woods on a Snowy Evening

♩ = 80

Lawrence Kramer

Whose woods these are I

*p*

This system contains the first four measures of the piece. It features a bass line with rests and a vocal line with the lyrics "Whose woods these are I". The piano accompaniment consists of a right hand with eighth-note chords and a left hand with dotted half notes.

5

think I know. His house \_\_\_\_\_ is in the vil - lage though. He

5

This system contains measures 5 through 8. The vocal line continues with the lyrics "think I know. His house \_\_\_\_\_ is in the vil - lage though. He". The piano accompaniment continues with similar patterns, including a fermata over the final two notes of the left hand in measure 8.

will not see me stop - ing here \_\_\_\_\_ To see his woods fill

10

This system contains measures 9 through 12. The vocal line continues with the lyrics "will not see me stop - ing here \_\_\_\_\_ To see his woods fill". The piano accompaniment continues with similar patterns, including a fermata over the final two notes of the left hand in measure 12.

# Stopping by Woods

15

up with snow. \_\_\_\_\_ My lit - tle horse must

This system contains the first two staves of music. The top staff is a bass clef with lyrics underneath. The bottom staff is a grand staff with a treble clef on top and a bass clef on the bottom. The music is in a 3/4 time signature. The first measure of the bass staff has a long horizontal line under the word 'snow'.

19

think it queerr to stop with-out a farm - house near Be-tween the

This system contains the second two staves of music. The top staff is a bass clef with lyrics underneath. The bottom staff is a grand staff with a treble clef on top and a bass clef on the bottom. The music continues from the previous system. There is a double bar line in the middle of the system.

23

woods and fro - zen lake \_\_\_\_\_ the dark - est eve-ning of the year,

This system contains the third two staves of music. The top staff is a bass clef with lyrics underneath. The bottom staff is a grand staff with a treble clef on top and a bass clef on the bottom. The music continues from the previous system. There is a double bar line in the middle of the system.

# Stopping by Woods

27

the dark - est eve-ning of the year.

This system contains measures 27 through 30. The vocal line begins with a whole note rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a whole note G4. The piano accompaniment features a steady eighth-note melody in the right hand and a bass line in the left hand.

31

He gives his har - ness bells a shake

This system contains measures 31 through 34. The vocal line starts with a whole note rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a whole note G4. The piano accompaniment continues with the eighth-note melody in the right hand and the bass line in the left hand.

35

To ask if there is some mis-take.

This system contains measures 35 through 38. The vocal line begins with a whole note rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a whole note G4. The piano accompaniment continues with the eighth-note melody in the right hand and the bass line in the left hand.

# Stopping by Woods

39

The on - ly o - ther sound's the sweep \_\_\_\_\_ of

39

Mm. 39-42: dynamics follow voice.

43

ea - sy wind and down - - - y flake. \_\_\_\_\_

43

47

The woods are love - ly, \_\_\_\_\_ dark \_\_\_\_\_ and

47

# Stopping by Woods

52

deep, \_\_\_\_\_ But I \_\_\_\_\_ have pro-mi-ses \_\_\_\_\_ to

52

This system contains measures 52 through 56. The vocal line (bass clef) features a melodic line with a long note on 'deep,' followed by a series of eighth notes and a final phrase 'But I \_\_\_\_\_ have pro-mi-ses \_\_\_\_\_ to'. The piano accompaniment (treble and bass clefs) consists of a steady eighth-note pattern in the right hand and a bass line with chords and single notes in the left hand. A key signature change to one sharp (F#) is indicated in measure 54.

57

keep, \_\_\_\_\_ And miles \_\_\_\_\_ to go be-fore I

57

This system contains measures 57 through 61. The vocal line (bass clef) continues with 'keep, \_\_\_\_\_' and 'And miles \_\_\_\_\_ to go be-fore I'. The piano accompaniment (treble and bass clefs) maintains the eighth-note pattern in the right hand and a bass line with chords and single notes in the left hand. A key signature change to one flat (Bb) is indicated in measure 59.

62

sleep, \_\_\_\_\_ and miles \_\_\_\_\_ to

62

*pp*

This system contains measures 62 through 66. The vocal line (bass clef) concludes with 'sleep, \_\_\_\_\_' and 'and miles \_\_\_\_\_ to'. The piano accompaniment (treble and bass clefs) continues with the eighth-note pattern in the right hand and a bass line with chords and single notes in the left hand. A key signature change to two flats (Bb, Eb) is indicated in measure 64. A dynamic marking of *pp* (pianissimo) is present in measure 64.

# Stopping by Woods

67 *rit.*

go be - fore I sleep.

The image shows a musical score for the poem 'Stopping by Woods on a Snowy Evening'. It consists of two systems. The first system is a vocal line in bass clef, starting at measure 67 with a 'rit.' (ritardando) marking. The lyrics 'go be - fore I sleep.' are written below the notes. The second system is a piano accompaniment in grand staff (treble and bass clefs), also starting at measure 67. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

# Stopping by Woods on a Snowy Evening

## High Voice

Whose woods these are I think I know.  
His house is in the village though;  
He will not see me stopping here  
To watch his woods fill up with snow.

My little horse must think it queer  
To stop without a farmhouse near  
Between the woods and frozen lake  
The darkest evening of the year.

He gives his harness bells a shake  
To ask if there is some mistake.  
The only other sound's the sweep  
Of easy wind and downy flake.

The woods are lovely, dark and deep,  
But I have promises to keep,  
And miles to go before I sleep,  
And miles to go before I sleep.

--Robert Frost

Written voice range: B3 - G#5

Tessitura: F#4 - D#5

Duration 3:40

Composed January 1, 2019

# Stopping by Woods on a Snowy Evening

♩ = 80

Lawrence Kramer

Whose woods these are I

*p*

This system contains the first four measures of the piece. It features a vocal line in treble clef, a piano accompaniment in treble clef with a piano (*p*) dynamic marking, and a bass line in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a dotted quarter-note pattern in the left hand.

5

think I know. His house \_\_\_\_\_ is in the vil - lage though.

5

This system contains measures 5 through 8. The vocal line continues with the lyrics "think I know. His house \_\_\_\_\_ is in the vil - lage though." The piano accompaniment remains consistent with the first system. A fermata is placed over the end of the piano accompaniment in measure 8.

9

He will not see me stop - ing here \_\_\_\_\_

9

This system contains measures 9 through 12. The vocal line continues with the lyrics "He will not see me stop - ing here \_\_\_\_\_". The piano accompaniment continues with the same rhythmic pattern. The piece concludes with a final chord in the piano accompaniment in measure 12.

# Stopping by Woods

13

To see his woods fill up with snow.

This system contains measures 13 through 16. The vocal line begins with a whole rest in measure 13, followed by the lyrics "To see his woods fill up with snow." The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with dotted rhythms in the left hand.

17

My lit - tle horse must think it queerr to stop with-out a

This system contains measures 17 through 20. The vocal line continues with the lyrics "My lit - tle horse must think it queerr to stop with-out a". The piano accompaniment maintains the eighth-note texture in the right hand, while the left hand features a long, sustained note in the bass register across measures 19 and 20.

21

farm - house near Be - tween the woods and fro - zen lake \_\_\_\_\_ the

This system contains measures 21 through 24. The vocal line continues with the lyrics "farm - house near Be - tween the woods and fro - zen lake \_\_\_\_\_ the". The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line with a key signature change to one sharp (F#) in the final measure.

# Stopping by Woods

25

dark - est eve - ning of the year, the

This system contains measures 25, 26, and 27. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with a half note G3 and quarter notes A3, B3, and C4.

28

dark - est eve - ning of the year.

This system contains measures 28, 29, 30, and 31. The vocal line continues with a half note G4, followed by quarter notes A4, B4, and C5, ending with a half note G4. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line with a half note G3 and quarter notes A3, B3, and C4.

32

He gives his har - ness bells a shake To

This system contains measures 32, 33, 34, and 35. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line with a half note G3 and quarter notes A3, B3, and C4.

# Stopping by Woods

36

ask if there is some mis - take.

This system contains measures 36, 37, and 38. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "ask if there is some mis - take." The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

39

The on - ly o - ther sound's the sweep

This system contains measures 39, 40, and 41. The vocal line continues with the lyrics "The on - ly o - ther sound's the sweep". A triplet of eighth notes is marked with a "3" above it at the end of measure 41. The piano accompaniment continues with the same rhythmic pattern as in the previous system.

Mm. 39-42: dynamics follow voice.

42

of ea - sy wind and down - - - y flake.

This system contains measures 42, 43, and 44. The vocal line continues with the lyrics "of ea - sy wind and down - - - y flake." A triplet of eighth notes is marked with a "3" above it at the beginning of measure 43. The piano accompaniment continues with the same rhythmic pattern as in the previous systems.

# Stopping by Woods

46

The woods are

This system contains measures 46 through 49. The vocal line begins with a whole rest in measure 46, followed by a half note G4 in measure 47, a half note A4 in measure 48, and a half note B4 in measure 49. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and dotted half notes in the left hand, with a key signature of one sharp (F#).

50

love - ly, — dark — and deep, —

This system contains measures 50 through 53. The vocal line starts with a half note G4 in measure 50, followed by a half note A4 in measure 51, a half note B4 in measure 52, and a half note C5 in measure 53. The piano accompaniment continues with the same rhythmic pattern as the previous system.

54

But I — have pro - mi - ses — to keep, —

This system contains measures 54 through 57. The vocal line begins with a whole rest in measure 54, followed by a half note G4 in measure 55, a half note A4 in measure 56, and a half note B4 in measure 57. The piano accompaniment continues with the same rhythmic pattern.

# Stopping by Woods

58

And miles \_\_\_\_\_ to go be - fore I

58

62

sleep, \_\_\_\_\_ and miles \_\_\_\_\_ to

62

*pp*

67

*rit.* -----

go be - fore I sleep. \_\_\_\_\_

67

# Stopping by Woods on a Snowy Evening

Mezzo Soprano

Whose woods these are I think I know.  
His house is in the village though;  
He will not see me stopping here  
To watch his woods fill up with snow.

My little horse must think it queer  
To stop without a farmhouse near  
Between the woods and frozen lake  
The darkest evening of the year.

He gives his harness bells a shake  
To ask if there is some mistake.  
The only other sound's the sweep  
Of easy wind and downy flake.

The woods are lovely, dark and deep,  
But I have promises to keep,  
And miles to go before I sleep,  
And miles to go before I sleep.

--Robert Frost

Written voice range: A3 - F#5  
Tessitura: E4 - C#5  
Duration 3:40

Composed January 1, 2019

# Stopping by Woods on a Snowy Evening

Lawrence Kramer

♩ = 80

Whose woods these are I

*p*

This system contains the first four measures of the piece. The vocal line begins with a whole rest in the first three measures, followed by the lyrics 'Whose woods these are I'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple harmonic accompaniment in the left hand.

5

think I know. His house \_\_\_\_\_ is in the vil - lage though. He

5

This system contains measures 5 through 8. The vocal line continues with the lyrics 'think I know. His house \_\_\_\_\_ is in the vil - lage though. He'. The piano accompaniment continues with the same rhythmic pattern, with a fermata over the final measure of the piano part.

will not see me stop - ing here \_\_\_\_\_ To see his woods fill

10

This system contains measures 9 through 12. The vocal line concludes with the lyrics 'will not see me stop - ing here \_\_\_\_\_ To see his woods fill'. The piano accompaniment continues with the same rhythmic pattern.

# Stopping by Woods

15

up with snow. My lit-tle horse must

This system contains measures 15 through 18. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "up with snow. My lit-tle horse must". The piano accompaniment consists of two staves: the right hand has a treble clef and plays a steady eighth-note accompaniment, while the left hand has a bass clef and plays a simple harmonic accompaniment.

19

think it queerr to stop with-out a farm - house near Be - tween the

This system contains measures 19 through 22. The vocal line continues with the lyrics: "think it queerr to stop with-out a farm - house near Be - tween the". The piano accompaniment continues with the same rhythmic patterns as the previous system.

23

woods and fro - zen lake the dark - est eve-ning of the year,

This system contains measures 23 through 26. The vocal line concludes with the lyrics: "woods and fro - zen lake the dark - est eve-ning of the year,". The piano accompaniment continues with the same rhythmic patterns as the previous systems.

# Stopping by Woods

27

the dark - est eve-ning of the year.

This system contains measures 27 through 30. The vocal line begins with a whole rest in measure 27, followed by the lyrics "the dark - est eve-ning of the year." in measures 28-30. The piano accompaniment features a steady eighth-note melody in the right hand and a bass line with eighth notes and rests in the left hand.

31

He gives his har - ness bells a shake

This system contains measures 31 through 34. The vocal line has whole rests in measures 31 and 32, then the lyrics "He gives his har - ness bells a shake" in measures 33 and 34. The piano accompaniment continues with a consistent eighth-note pattern in the right hand and a bass line with eighth notes and rests in the left hand.

35

To ask if there is some mis-take.

This system contains measures 35 through 38. The vocal line has a whole rest in measure 35, followed by the lyrics "To ask if there is some mis-take." in measures 36-38. The piano accompaniment maintains the eighth-note melody in the right hand and the bass line in the left hand.

# Stopping by Woods

39

The on - ly o - ther sound's the sweep \_\_\_\_\_ of

39

Mm. 39-42: dynamics follow voice.

43

ea - sy wind and down - ea - - - y flake. \_\_\_\_\_

43

47

The woods are love - ly, \_\_\_\_\_ dark \_\_\_\_\_ and

47

Stopping by Woods

52

deep, \_\_\_\_\_ But I \_\_\_\_\_ have pro-mi-ses \_\_\_\_\_ to

Musical score for measures 52-56. The vocal line (treble clef) features a melodic line with lyrics: "deep, \_\_\_\_\_ But I \_\_\_\_\_ have pro-mi-ses \_\_\_\_\_ to". The piano accompaniment (grand staff) consists of a right hand with eighth-note chords and a left hand with a bass line. A fermata is placed over the final note of the vocal line.

57

keep, \_\_\_\_\_ And miles \_\_\_\_\_ to go be-fore I

Musical score for measures 57-61. The vocal line (treble clef) features a melodic line with lyrics: "keep, \_\_\_\_\_ And miles \_\_\_\_\_ to go be-fore I". The piano accompaniment (grand staff) continues with eighth-note chords in the right hand and a bass line in the left hand. A fermata is placed over the final note of the vocal line.

62

sleep, \_\_\_\_\_ and miles \_\_\_\_\_ to

Musical score for measures 62-66. The vocal line (treble clef) features a melodic line with lyrics: "sleep, \_\_\_\_\_ and miles \_\_\_\_\_ to". The piano accompaniment (grand staff) continues with eighth-note chords in the right hand and a bass line in the left hand. A fermata is placed over the final note of the vocal line. A dynamic marking *pp* is present in the piano part.

Stopping by Woods

*rit.* -----

67

A single vocal staff in treble clef. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The final note G4 is held over a bar line. The staff ends with a double bar line.

go            be - fore            I            sleep. \_\_\_\_\_

67

Piano accompaniment for measures 67-71. The right hand (treble clef) plays a melodic line with eighth and quarter notes. The left hand (bass clef) plays a simple harmonic accompaniment with quarter and eighth notes. The piece concludes with a double bar line.

## The Corner of Night and Morning

### High Voice

Crows are cawing over pine-trees,  
They are teaching their young to fly  
Above the tall pyramids of double cherries.  
Rose lustre over black lacquer —  
The feathers of the young birds reflect the rose-rising sun.  
Caw! Caw!  
I want to go to sleep,  
But perhaps it is better to stand in the window  
And watch the crows teaching their young to fly  
Over the pines and the pyramidal cherries,  
In the rose-gold light  
Of five o'clock on a May morning.

--Amy Lowell

Written voice range: C4-G5  
Tessitura: F4 - E♭5  
Duration: 3:15

Composed 2018

# The Corner of Night and Morning

♩ = 92

Lawrence Kramer

Crows are caw-ing o - ver

This system contains the first three measures of the piece. The vocal line begins with a whole rest in the first measure, followed by a half note G4, a quarter note A4, and a quarter note G4 in the second measure. The piano accompaniment features a series of triplet eighth notes in both hands, starting with a piano (*p*) dynamic. The key signature has one flat (Bb) and the time signature is 4/4.

4 pine trees. They are teach-ing — their young — how to

This system contains measures 4 through 6. The vocal line continues with a half note G4, a quarter note A4, and a quarter note G4 in measure 4, followed by a half note G4 and a quarter note A4 in measure 5, and a half note G4 and a quarter note A4 in measure 6. The piano accompaniment continues with triplet eighth notes, with a crescendo hairpin in the right hand. The key signature has one flat and the time signature is 4/4.

7 fly — to fly a-bove the tall pyr - a - mids of doub - le

*p* *cresc.* *f*

This system contains measures 7 through 10. The vocal line begins with a half note G4 in measure 7, followed by a quarter note A4 and a quarter note G4 in measure 8, and a half note G4 and a quarter note A4 in measure 9. The piano accompaniment continues with triplet eighth notes, with a crescendo hairpin in the right hand and a fortissimo (*f*) dynamic in the left hand. The key signature has one flat and the time signature is 4/4.

The Corner of Night and Morning

cher - ries. Rose \_\_\_\_\_ lus - tre \_\_\_\_\_

11

*p* *f*

Detailed description: This system contains measures 11 through 16. The vocal line starts with a whole note 'cher - ries.' followed by a half note rest, then a half note 'Rose' and a half note 'lus - tre'. The piano accompaniment begins with a piano (*p*) dynamic, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line with chords in the left hand. The dynamic shifts to forte (*f*) in measure 15. The key signature has one flat and the time signature is 3/4.

o - ver black \_\_\_\_\_ lac - quer. \_\_\_\_\_

17

*p*

3

Detailed description: This system contains measures 17 through 20. The vocal line has a half note 'o - ver', a half note 'black', a half note rest, a half note 'lac - quer.', and a half note rest. The piano accompaniment continues with a piano (*p*) dynamic. In measure 19, the right hand features a triplet of eighth notes. The time signature changes to 4/4 in measure 19. The key signature remains one flat.

The \_\_\_\_\_ fea - thers \_\_\_\_\_ of the young birds \_\_\_\_\_

21

3

Detailed description: This system contains measures 21 through 24. The vocal line has a half note rest, a half note 'The', a half note 'fea - thers', a half note rest, a half note 'of the', a half note 'young', and a half note 'birds'. The piano accompaniment features prominent triplet patterns in both hands across all measures. The time signature is 4/4 and the key signature is one flat.

The Corner of Night and Morning

24

re - flect the rose - - 3 - ris - - ing

27

sun. \_\_\_\_\_

*p* *cresc.* *f* *fffsub.*

31

Imitate "caw" sound

*f* *pp*

The Corner of Night and Morning

Sing "caw" on highest pitch.

37

*p*

Musical score for measures 37-43. The vocal line starts at measure 37 with a whole note rest, followed by a melodic phrase: quarter notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The lyrics are "I want \_\_\_ to go \_\_\_ to sleep. \_\_\_". The piano accompaniment consists of whole note rests in both staves from measure 37 to 43.

44

**A Little Slower**

*pp*

**Tempo I**

Musical score for measures 44-49. The vocal line starts at measure 44 with a whole note rest, followed by a melodic phrase: quarter notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The lyrics are "I want \_\_\_ to go \_\_\_ to sleep. \_\_\_". The piano accompaniment consists of whole note rests in both staves from measure 44 to 49. At measure 49, the piano part has a triplet of eighth notes in the right hand: Bb4, A4, G4, and a single eighth note in the left hand: F4. The lyrics "But per - haps," are positioned below measure 49.

50

Musical score for measures 50-56. The vocal line starts at measure 50 with a whole note rest, followed by a melodic phrase: quarter notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The lyrics are "per - it is bet - ter \_\_\_ to". The piano accompaniment features triplet eighth notes in both hands. The right hand triplet consists of Bb4, A4, G4. The left hand triplet consists of F4, E4, D4. The piano part is marked with a dynamic of *p*. The score ends with a double bar line and repeat dots at measure 56.

The Corner of Night and Morning

53

stand in the win - dow and

53

3

3

3

*cresc.*

56

watch the crows teach-<sup>3</sup>ing their young to fly

56

3

*p cresc.*

3

3

59

o-<sup>3</sup>ver the pines

59

*f*

3

3

3

# The Corner of Night and Morning

62 *rit.*

and the pyr - a - mid - al cher - ries

65  $\text{♩} = 84$

in the rose gold light

71

of five o'clock on a May morn-ing

# The Corner of Night and Morning

## Medium Voice

Crows are cawing over pine-trees,  
They are teaching their young to fly  
Above the tall pyramids of double cherries.  
Rose lustre over black lacquer —  
The feathers of the young birds reflect the rose-rising sun.  
Caw! Caw!  
I want to go to sleep,  
But perhaps it is better to stand in the window  
And watch the crows teaching their young to fly  
Over the pines and the pyramidal cherries,  
In the rose-gold light  
Of five o'clock on a May morning.

--Amy Lowell

Written voice range: A3-E5

Tessitura: D4 - C#5

Duration: 3:15

Composed 2018

# The Corner of Night and Morning

♩ = 92

Lawrence Kramer

Crows are caw-ing o - ver

This system contains the first three measures of the piece. The vocal line begins with a whole rest in the first measure, followed by a half note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment features a 4/4 time signature and includes several triplet patterns in both the right and left hands, starting with a piano (*p*) dynamic.

4 pine trees. They are teach-ing — their young — how to fly —

This system contains measures 4 through 7. The vocal line continues with a half note G4, a quarter note A4, a quarter note Bb4, and a whole note C5. The piano accompaniment continues with triplet patterns and includes a crescendo hairpin leading to a forte (*f*) dynamic.

8 to fly a-bove the tall pyr-a-mids of doub-le cher - ries.

8 *p cresc.* *f* *p*

This system contains measures 8 through 11. The vocal line includes a quarter rest, followed by a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, and a whole note G4. The piano accompaniment features a 3/4 time signature and includes a piano (*p*) dynamic with a crescendo, a forte (*f*) dynamic, and another piano (*p*) dynamic.

# The Corner of Night and Morning

12

Rose lus - tre

*f*

17

o - ver black lac - quer.

*p*

21

The fea - thers of the young birds

# The Corner of Night and Morning

24

re-lect the rose - ris - ing sun.

*p cresc.*

28

*f*

*fff sub.*

Imitate "caw" sound

Sing "caw" on highest pitch.

33

*f*

*pp*

The Corner of Night and Morning

39

*p*

A Little Slower

I want \_\_\_\_\_ to go \_\_\_\_\_ to sleep. \_\_\_\_\_ I want \_\_\_\_\_ to go \_\_\_\_\_

39

This system contains the vocal line for measures 39-45 and the piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff. The piano part is mostly silent, with some faint notes visible in the bass clef.

46

*pp* Tempo I

\_\_\_\_\_ to sleep. \_\_\_\_\_ But per - haps,

46

This system contains the vocal line for measures 46-50 and the piano accompaniment. The vocal line is in treble clef. The piano accompaniment is in grand staff. The piano part features a triplet in the bass clef at measure 49 and a triplet in the treble clef at measure 50. Dynamics include *pp* and *p*.

51

per - haps it is bet - ter \_\_\_\_\_ to stand \_\_\_\_\_ in the

51

This system contains the vocal line for measures 51-55 and the piano accompaniment. The vocal line is in treble clef. The piano accompaniment is in grand staff. The piano part features multiple triplets in both the treble and bass clefs. Dynamics include *p*.

The Corner of Night and Morning

54

win - dow \_\_\_\_\_ and watch the crows teach-ing their

54

*cresc.*

57

young \_\_\_\_\_ to fly \_\_\_\_\_

57

*p cresc.* *f*

60

o - ver the pines \_\_\_\_\_ and the pyr - a - mid - al

60

*p*

# The Corner of Night and Morning

63 *rit.* ♩ = 84

cher - ries \_\_\_\_\_ in the

63 *rit.* 3 3 3 3 *pp*

67

rose gold \_\_\_\_\_ light \_\_\_\_\_ of five o' -

67

73

clock on a May morn - ing. \_\_\_\_\_

73

## From "The Jumblies"

### High Voice

They went to sea in a Sieve, they did,  
In a Sieve they went to sea:  
In spite of all their friends could say,  
On a winter's morn, on a stormy day,  
In a Sieve they went to sea!

And when the Sieve turned round and round,  
And every one cried, 'You'll all be drowned!'  
They called aloud, "Our Sieve ain't big,  
But we don't care a button! we don't care a fig!  
In a Sieve we'll go to sea!"

Far and few, far and few,  
Are the lands where the Jumblies live;  
Their heads are green, and their hands are blue,  
And they went to sea in a Sieve.

And all night long they sailed away;  
And when the sun went down,  
They whistled and warbled a moony song  
To the echoing sound of a coppersy gong. . .

"Far and few, far and few,  
Are the lands where the Jumblies live;  
Their heads are green, and their hands are blue,  
And they went to sea in a Sieve."

--Edward Lear

Written Voice Range: D4-A $\flat$ 5  
Tessitura: F $\sharp$ 4 - D5  
Duration: 4 minutes

Composed 2020

# The Jumblies

Lawrence Kramer

♩ = 108

They went to sea in a Sieve, they did,

*fp* *f*

This system contains the first five measures of the piece. The vocal line begins with a whole rest, followed by a half note G4, a quarter note F4, and a quarter note E4. The piano accompaniment starts with a fortissimo (fp) dynamic, featuring a sixteenth-note arpeggiated figure in the right hand and a steady eighth-note bass line in the left hand. The dynamic shifts to forte (f) in the second measure.

In a Sieve they went to sea: \_\_\_\_\_ In spite of

*fp* *fp* *fp* *f* *p*

This system contains measures 6 through 10. The vocal line continues with a half note D4, a half note C4, and a half note B3, followed by a half rest. The piano accompaniment maintains the arpeggiated texture, with dynamics of fortissimo (fp), forte (f), and piano (p). The key signature changes to two sharps (D major) starting in measure 9.

all their friends could say, In spite of all their friends could

*f* *p* *f* *p* *f*

This system contains measures 11 through 15. The vocal line continues with a half note A3, a half note G3, and a half note F3, followed by a half rest. The piano accompaniment continues with the arpeggiated texture, alternating between forte (f) and piano (p) dynamics. The key signature remains two sharps (D major).

# The Jumblies

16  $\text{♩} = \text{♩}$

say, On a win - ter's morn, \_\_\_\_\_

22

on a stor - my day \_\_\_\_\_ On a win - ter's morn, \_\_\_\_\_

29

\_\_\_\_\_ on a stor - my day \_\_\_\_\_

# The Jumblies

36  $\text{♪} = \text{♪}$

In a Sieve they went to sea: \_\_\_\_\_

*fp* *f*

42

In a Sieve, In a Sieve, In a Sieve they

*fp* *fp* *fp* *f*

47

went, in a Sieve they went, In a Sieve they went, in a Sieve they

*p* *f*

# The Jumblies

52

went, in a Sieve they went \_\_\_\_\_ to \_\_\_\_\_ sea! \_\_\_\_\_

58  $\text{♩} = 88$

Far and few, \_\_\_\_\_ Far and few, \_\_\_\_\_

*p*

65

Far and few, far and few are the

*pp*

# The Jumblies

♩ = 108

70

lands where the Jumb - lies live, \_\_\_\_\_

*p* *fp*

75

Their heads are green, \_\_\_\_\_ and their hands are blue, \_\_\_\_\_

*f* *p* *f* *p* *f*

80

Their heads are green, \_\_\_\_\_ and their hands are blue, \_\_\_\_\_

*f* *p* *f*

# The Jumblies

85



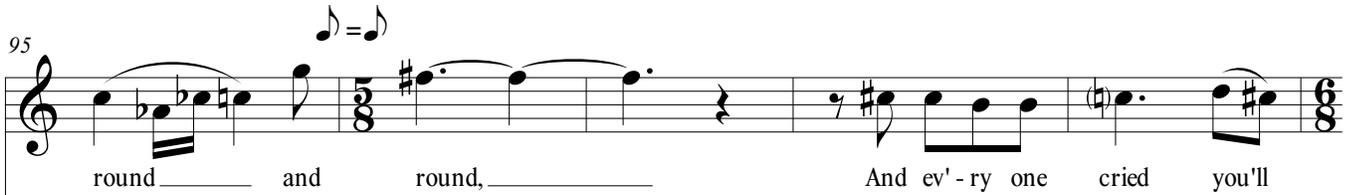
*f*

90



*p* *f*

95



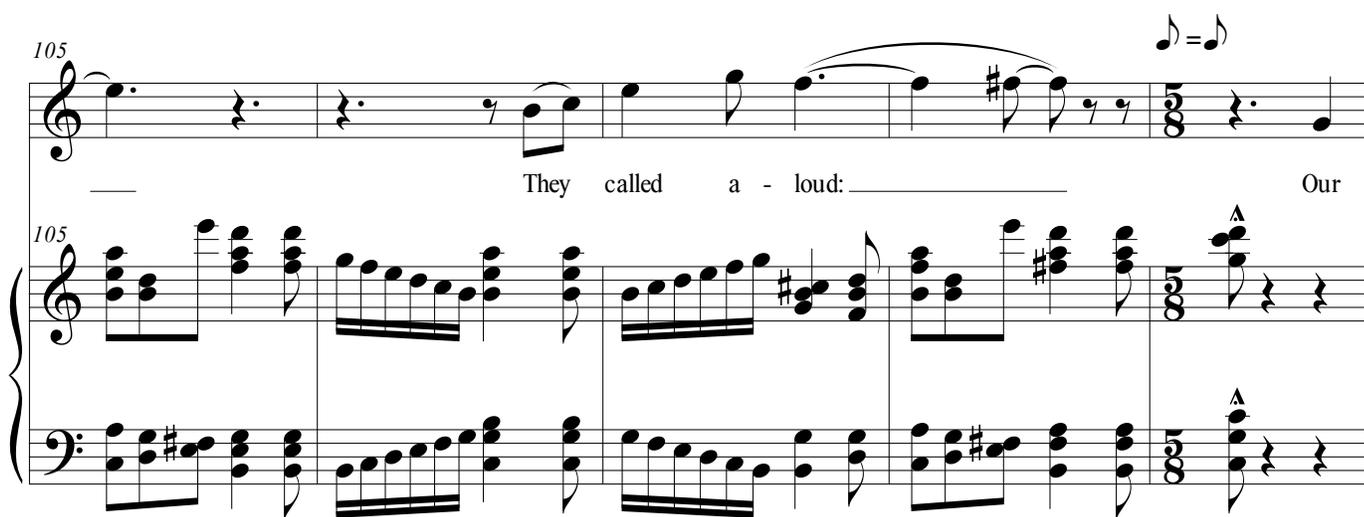
*p* *f*

# The Jumblies

100  *ff*

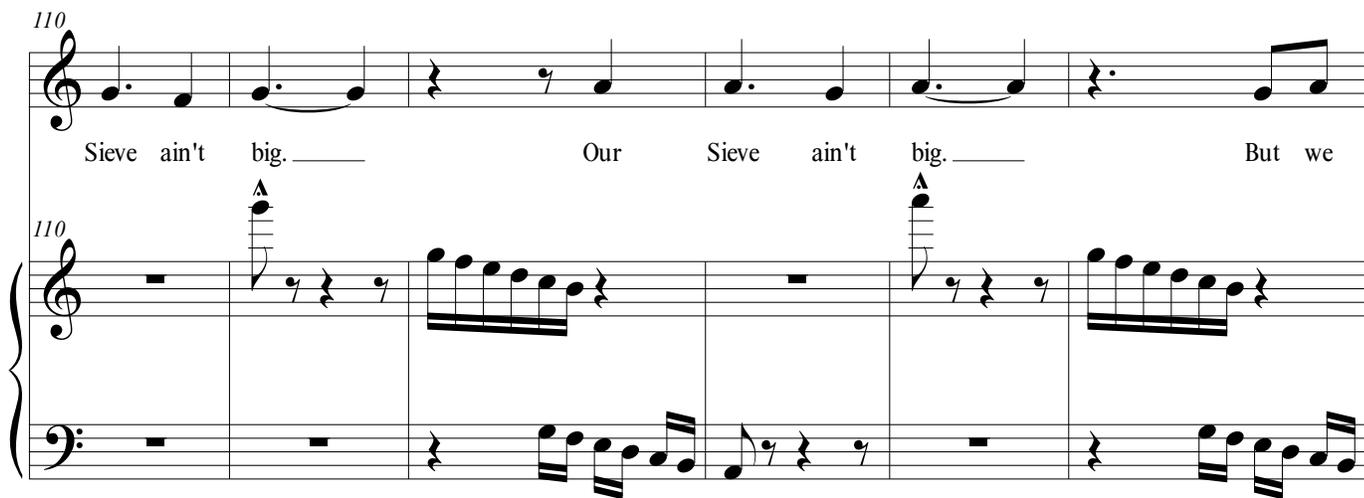
all \_\_\_\_\_ be drowned! \_\_\_\_\_ They called a - loud: \_\_\_\_\_

Detailed description: This system contains measures 100 to 104. The vocal line starts with a treble clef and a 6/8 time signature. It features a melodic line with a dotted quarter note, an eighth note, and a half note, followed by a phrase with a slur and a flat. The piano accompaniment is in 6/8 time, starting with a fortissimo (ff) dynamic. It consists of a bass line with dotted quarter notes and eighth notes, and a treble line with chords and eighth-note patterns.

105  *A*

\_\_\_\_\_ They called a - loud: \_\_\_\_\_ Our \_\_\_\_\_

Detailed description: This system contains measures 105 to 109. The vocal line continues from the previous system. It includes a phrase with a slur and a sharp, followed by a half note and a quarter note. The piano accompaniment continues with similar rhythmic patterns. Measure 109 features a fermata over the final chord, marked with a triangle (A).

110  *A*

Sieve ain't big. \_\_\_\_\_ Our Sieve ain't big. \_\_\_\_\_ But we \_\_\_\_\_

Detailed description: This system contains measures 110 to 114. The vocal line has a melodic line with quarter notes and a phrase with a slur and a sharp. The piano accompaniment continues with eighth-note patterns. Measure 114 features a fermata over the final chord, marked with a triangle (A).

The Jumblies

116

don't care a but-ton, we don't care a fig! In a Sieve, In a

116

*fp* *fp*

122

Sieve, in a Sieve we'll go to

122

*fp* *f*

128

♩ = 96

sea! And all night long they sailed a-way;

128

*p*

# The Jumblies

134

And when the sun went down, They whist - led — and warb - led

134

Piano accompaniment for measures 134-137, featuring chords in the right hand and bass notes in the left hand.

138

— a moon - y song to the ech - o - ing sound — of a cop - per - y gong.

138

Piano accompaniment for measures 138-141, featuring chords in the right hand and bass notes in the left hand.

142

$\text{♩} = 88$

Far and few, far and few are the

142

Piano accompaniment for measures 142-145, featuring chords in the right hand and bass notes in the left hand. The piece concludes with a *pp* (pianissimo) dynamic marking.

# The Jumblies

♩ = 108

147

lands where the Jumb - lies live, \_\_\_\_\_

*p* *fp*

152

Their heads are green, \_\_\_\_\_ and their hands are blue, \_\_\_\_\_

*f* *p* *f* *f*

157

and they went to sea in a Sieve. \_\_\_\_\_

# The Silver Ploughboy

## Voice

A black figure dances in a black field.

It seizes a sheet—from the ground, from a bush—as if spread there by some washwoman  
for the night.

It wraps the sheet around its body, until the black figure is silver.  
It dances down a furrow, in the early light, back of a crazy plough, the green blades following.

How soon the silver fades in the dust! How soon the black figure slips from the wrinkled sheet!  
How softly the sheet falls to the ground!

--Wallace Stevens

Written voice range: C4 - F5

Tessitura: D4 - C5

Duration 3:15

Composed 2022

# The Silver Ploughboy

♩ = 112

Lawrence Kramer

The first system of the musical score is in 4/4 time. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The treble staff contains whole rests. The grand staff features a continuous eighth-note accompaniment in the treble clef. The bass clef staff begins with a piano (*pp*) dynamic and contains a melodic line with a slur over the first two measures, followed by a whole rest in the second measure.

The second system of the musical score starts at measure 3. It features the same three-staff structure. The grand staff continues with eighth-note accompaniment. The bass clef staff begins with a piano (*p*) dynamic, has a slur over the first two measures, and then a *cresc.* (crescendo) marking in the second measure of the system.

The third system of the musical score starts at measure 5. It features the same three-staff structure. The grand staff continues with eighth-note accompaniment. The bass clef staff begins with a piano (*p*) dynamic, has a slur over the first two measures, and then a forte (*f*) dynamic marking in the second measure of the system.

7

9 *rit.* ♩ = 92

A black fi - gure

13 ♩ = 112

dan - ces in a black field. It seiz - es a sheet, from the

19

ground, from a bush, as if spread there by some wash - er wo - man

19

*mf*

24

by some wash - er wo - man for the

24

*p*

29

night.

29

*cresc.* *mf*

32



It wraps the sheet a-round its bod - y, un - til the black

*p* *cresc.*

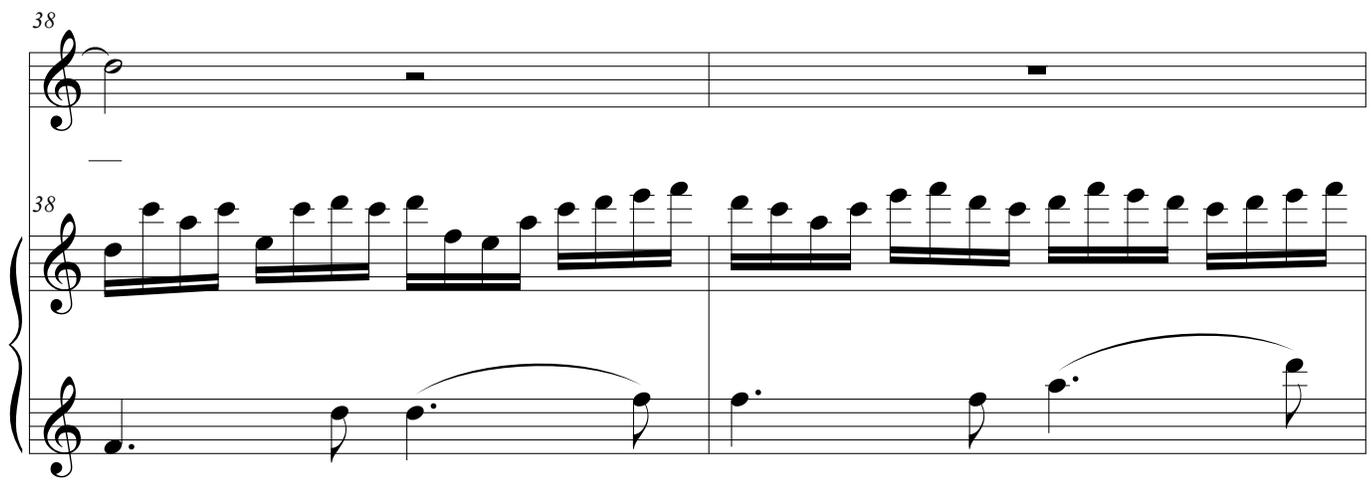
35



fig - ure is sil - ver,

*f* *p*

38



*p*

40

It dan - ces down a

*f*

44

fur - row in the ear - ly light,

*p*

49

(♩ = 112)

in the ear - ly light,

*mf* *p*

53

Back \_\_\_\_\_ of a

*f*

56

cra - zy plough. \_\_\_\_\_

58

$\text{♩} = 92$

a cra - zy plough, \_\_\_\_\_ the

*p*

62

green blades fol - low - ing. \_\_\_\_\_ How

66

soon the sil - ver fades \_\_\_\_\_

69

*non cresc.* *rit.*

\_\_\_\_\_ in the dust. \_\_\_\_\_ How

72  $\text{♩} = 112$

soon, how soon the

*pp*

74

black figure slips from the

*p* *pp*

76

wrink - - - led sheet!

78

Musical score for measures 78-79. The vocal line has rests. The piano accompaniment features a rapid sixteenth-note arpeggiated pattern in the right hand and a simple bass line in the left hand.

80

$\text{♩} = 92$

Musical score for measures 80-83. The vocal line includes the lyrics "How soft ly, how". The piano accompaniment continues with the arpeggiated pattern, ending with sustained chords in the final two measures.

84

Musical score for measures 84-87. The vocal line includes the lyrics "soft - ly the sheet falls". The piano accompaniment features a rhythmic eighth-note pattern in the right hand and sustained bass notes in the left hand.

88

to the ground.

A single vocal staff in treble clef. The melody consists of a half rest, followed by a quarter note G4, a quarter note A4, a half note B4, and a quarter note G4. A slur covers the last three notes. The lyrics 'to the ground.' are written below the staff, with a horizontal line under 'ground.' indicating a fermata.

88

Piano accompaniment for measures 88-91. The right hand (treble clef) plays a rhythmic pattern of eighth notes and quarter notes. The left hand (bass clef) plays a sustained bass line with a slur across four measures.

The right hand part starts with a quarter rest, followed by eighth notes G4, A4, B4, and G4. This is followed by a quarter rest, eighth notes G4, A4, and a quarter note B4. The final two measures of the system contain quarter notes G4 and A4. The left hand part consists of a half note G2, a half note A2, a half note B2, and a half note G2, all connected by a slur.

# The Song

## High Voice

That day, in the slipping of torsos and straining flanks  
on the bloodied ooze of fields plowed by the iron,  
And the smoke bluish near earth and bronze in the sunshine  
floating like cotton-down,  
And the harsh and terrible screaming,  
And that strange vibration at the roots of us...  
Desire, fierce, like a song...  
And we heard  
(Do you remember?)  
All the Red Cross bands on Fifth avenue  
And bugles in little home towns  
And children's harmonicas bleating

America!

And after...  
(Do you remember?)  
The drollery of the wind on our faces,  
And horizons reeling,  
And the terror of the plain  
Heaving like a gaunt pelvis to the sun...  
Under us - threshing and twanging  
Torn-up roots of the Song...  
--Lola Ridge

Written voice range: D4 - A5

Tessitura: F#4 - E5

Duration 4:30

Composed 2020

# The Song

Moderato (♩ = c. 108)

Lawrence Kramer

The musical score is set in 4/4 time and consists of three systems. The first system (measures 1-4) features a vocal line with rests and a piano accompaniment. The piano part has a *ff* dynamic in the first measure, followed by a *f* dynamic in the second measure, and a crescendo leading to a *ff* dynamic in the fourth measure. The piano accompaniment includes sixteenth-note runs and chords, with fingerings of 6 and 3 indicated. The vocal line has rests in all four measures.

The second system (measures 5-8) contains the vocal line with lyrics: "That day, in the slip-ping of tor - sos". The piano accompaniment continues with similar textures, including sixteenth-note runs and chords, with fingerings of 6 and 3. The dynamics are *ff* in measure 5, *f* in measure 6, and a crescendo to *ff* in measure 8.

The third system (measures 9-10) contains the vocal line with lyrics: "and strain - ing flanks". The piano accompaniment features sixteenth-note runs in both hands, with fingerings of 6 and 3. The dynamics are *ff* in measure 9 and *f* in measure 10. The piano part concludes with a chord in measure 10.

# The Song

Adagio ♩ = 40

Tempo I

*pp* sotto voce

12

Musical score for measures 12-17. The vocal line (treble clef) has rests for measures 12-14 and then notes for measures 15-17. The piano accompaniment (grand staff) features a complex texture with triplets and sustained chords. Dynamics include *pp* and *ff*. A fermata is placed over the final note of the vocal line.

(“I can’t breathe.”) Let sound fade away.

18

Musical score for measures 18-19. The vocal line (treble clef) has notes for measures 18-19. The piano accompaniment (grand staff) features a complex texture with triplets and sustained chords. Dynamics include *f*.

on the blood-ied ooze of fields ploughed

20

Musical score for measures 20-23. The vocal line (treble clef) has notes for measures 20-23. The piano accompaniment (grand staff) features a complex texture with triplets and sustained chords. Dynamics include *ff*.

by the i - ron and the smoke blue-ish near earth and

# The Song

23

bronze in the sun - shine

*f*

6

25

float - ing like

*ff*

6

*p*

27

*rit.* *a tempo*

cot-ton, \_\_\_\_\_ like cot-ton, like cot-ton, like cott - ton down, \_\_\_\_\_

# The Song

32 *mf fz mf*

And the harsh and ter - i - ble

*ff*

8va

38 *ff* **Adagio** ♩ = 40 *pp* *Sotto voce*

scream - ing

Let sound fade away.

*sfz* *p*

8va

45 **Tempo I**

And the strange vi - bra - tion at the

*p* *cresc.* *f*

# The Song

50

roots of us, De -

*ff*

55

Spoken loudly after the beat:

sire, \_\_\_\_\_ fierce, \_\_\_\_\_ Like a song! Let sound fade away.

55

*ff*

60

$\text{♩} = 92$

And we heard \_\_\_\_\_ (Do you re-mem - ber?) \_\_\_\_\_

60

*p*

*ped.*

\*

# The Song

65

All the Red Cross bands on Fifth A - ve - nue \_\_\_ And bu - gles \_\_\_ in lit - tle home

*cresc.* *mf* *cresc.* \*

68 *accel.* **Tempo I**

towns \_\_\_ And chil - dren's har - mon - i - ca's bleat - ing A -

*f*

72 *rit.* *a tempo*

mer - i ca! \_\_\_ And aft - er,

*ff* *pp* 1. 1.

# The Song

78



(Do you re - mem - ber?) \_\_\_\_\_

Piano accompaniment for measures 78-81. The right hand features a melodic line with triplets and a fermata. The left hand provides a harmonic accompaniment. Dynamics include *p*.

82



The drol - ler - y of the wind in our fac - es, \_\_\_\_\_ And hor -

Piano accompaniment for measures 82-84. The right hand features a melodic line with triplets and a fermata. The left hand provides a harmonic accompaniment. Dynamics include *p*.

85



i - zens reel - ing, \_\_\_\_\_

Piano accompaniment for measures 85-88. The right hand features a melodic line with triplets and a fermata. The left hand provides a harmonic accompaniment. Dynamics include *f* and *ff*.

# The Song

90  $\text{♩} = 92$  *p*

1. *p*

And the ter-ror of the plain \_\_\_\_\_

90 1. *ff* *fz*

96 *ff*

heav - ing like a gaunt pel - vis to the sun; \_\_\_\_\_

96 *ff*

100  $\text{♩} = 80$  *rit.*  $\text{♩} = 66$

Un - der us, thresh - ing — and

100 *p* *pp*

# The Song

103

twang - ing:

Spoken:

The torn-up roots  
(pause)  
of the song.

103

# The Wind Shifts

## Baritone

This is how the wind shifts:  
Like the thoughts of an old human,  
Who still thinks eagerly  
And despairingly.  
The wind shifts like this:  
Like a human without illusions,  
Who still feels irrational things within her.  
The wind shifts like this:  
Like humans approaching proudly,  
Like humans approaching angrily.  
This is how the wind shifts:  
Like a human, heavy and heavy,  
Who does not care.

## To the Roaring Wind

What syllable are you seeking,  
Vocalissimus,  
In the distances of sleep?  
Speak it.

A shift in the wind is both a commonplace natural occurrence and a metaphor for a change in the tenor of experience. This duality is at the core of Wallace Stevens's early lyric "The Wind Shifts" and also of the composition inspired by it. The music understands the shifting winds, in both senses, as elements in a larger life cycle. The work proceeds continuously but at the same time subdivides into definite sections which recur cyclically with different degrees of completeness and persistence. All but one of these sectional cycles (the one being the necessary exception and counterforce) are based on harmonic cycles that rotate by triad, one to a measure, along a fixed pattern without the rationale of traditional tonal syntax. The text setting, in keeping with the cyclical impulse, rotates (changing as it goes) from "The Wind Shifts" to a related related short lyric by Stevens, "To the Roaring Wind."

Voice range: A $\flat$ 2-E4.  
Tessitura: D3 - C4  
Duration 9:30

Composed 2011. 2017

# The Wind Shifts

♩ = 69

Lawrence Kramer

Baritone

Piano

6

6

What

10

3

syl - la - ble, \_\_\_\_\_ what syl - la - ble, \_\_\_\_\_

3

10

mp

mf

# The Wind Shifts

13

what syl - la - ble are you seek - ing, what

*mp* *p*

17

syl-la-ble are you seek-ing, Vo - - -

*pp*

20

cal - li - si - mus,

*p* *pp* *p*

# The Wind Shifts

23

in the dis - - tan - ces, in the

Musical score for measures 23-25. The vocal line (bass clef) contains the lyrics "in the dis - - tan - ces, in the". The piano accompaniment (treble and bass clefs) features a complex texture with triplets and slurs. The key signature has one flat (B-flat).

26

dis - tan-ces of sleep? Speak it.

Musical score for measures 26-29. The vocal line (bass clef) contains the lyrics "dis - tan-ces of sleep? Speak it.". The piano accompaniment (treble and bass clefs) includes dynamic markings *f*, *p*, and *mf*. The key signature has one flat (B-flat).

30

Speak it. Speak it.

Musical score for measures 30-33. The vocal line (bass clef) contains the lyrics "Speak it. Speak it.". The piano accompaniment (treble and bass clefs) includes dynamic markings *mf*, *mp*, and *p*. The key signature changes to two flats (B-flat and E-flat) in measure 30.

# The Wind Shifts

34

Musical score for measures 34-36. The piece is in G major (one sharp) and 3/4 time. Measure 34 starts with a piano introduction in the right hand, marked *mp*, consisting of a half note G4 and a half note B4. The left hand plays a rhythmic accompaniment of eighth notes. Measure 35 features a dynamic increase to *mf* with a more active right hand melody. Measure 36 begins with a dynamic shift to *p* and includes a triplet of eighth notes in the right hand.

37

Musical score for measures 37-39, including vocal lines. The vocal line begins in measure 37 with the lyrics "This is how the wind shifts." The piano accompaniment in the right hand features a melodic line with a dynamic marking of *pp* (pianissimo) in measure 38. The left hand continues with a steady accompaniment.

40

Musical score for measures 40-42, including vocal lines. The vocal line continues with the lyrics "The wind shifts \_\_\_\_\_ like this: \_\_\_\_\_ like the thoughts \_\_\_\_\_ of an". The piano accompaniment in the right hand starts with a dynamic marking of *p* (piano) in measure 40 and shifts to *mp* (mezzo-piano) in measure 42. The left hand maintains a consistent accompaniment.

# The Wind Shifts

43

Vocal line for measures 43-45. The melody starts on a whole note G4, followed by quarter notes A4, B4, and C5. There is a triplet of eighth notes (D5, E5, F5) on the word "ea-ger-ly".

old hu-man, who still thinks ea-ger-ly, —

Piano accompaniment for measures 43-45. The right hand features chords and moving lines, with a *mf* dynamic marking. The left hand has a steady eighth-note accompaniment.

46

Vocal line for measures 46-48. The melody continues with a triplet of eighth notes (G4, A4, B4) on "de-spair-ing-ly", followed by a whole note C5 on "The wind shifts".

and de-spair-ing-ly. — The wind shifts —

Piano accompaniment for measures 46-48. The right hand has a more active melodic line with a *f* dynamic marking. The left hand continues with eighth-note accompaniment.

49

Vocal line for measures 49-51. The melody consists of a whole note G4, followed by quarter notes A4 and B4, and a whole rest.

— like this:

Piano accompaniment for measures 49-51. The right hand features a *fp* dynamic marking and a melodic line that mirrors the vocal line. The left hand has a steady eighth-note accompaniment.

# The Wind Shifts

52

*rit.*

Musical score for measures 52-54. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with multiple voices in both hands, including a prominent treble clef line with a *fp* dynamic and a bass clef line with a *pp* dynamic. The vocal line is mostly silent in this section.

55 *a tempo*

Musical score for measures 55-56. The system includes a vocal line and a piano accompaniment. The vocal line begins with the lyrics "like a hu-man with-out il -" and features a triplet of eighth notes. The piano accompaniment provides harmonic support with a *p* dynamic.

57 *rit.*

Musical score for measures 57-58. The system includes a vocal line and a piano accompaniment. The vocal line continues with the lyrics "lus - sions, \_\_\_\_\_" and features a long, sustained note. The piano accompaniment features a melodic line in the treble clef and a more active line in the bass clef.

# The Wind Shifts

58  $\text{♩} = 52$

who still feels ir - ra - tion - al

*p*

*pp*

59

things with - in her.

*pp*

60

*p*

*p*

The Wind Shifts

61

Musical score for measures 61-62. The system includes a bass clef staff at the top, a grand staff (treble and bass clefs) in the middle, and another bass clef staff at the bottom. Measure 61 features a piano introduction with a treble clef staff containing a melodic line and a bass clef staff with accompaniment. A dynamic marking of *f p* is present. Measure 62 continues the piano accompaniment with a treble clef staff containing a melodic line and a bass clef staff with accompaniment.

62

Musical score for measures 62-63. The system includes a bass clef staff at the top, a grand staff (treble and bass clefs) in the middle, and another bass clef staff at the bottom. Measure 62 features a vocal line with lyrics: "This is how the". The piano accompaniment is marked *pp*. Measure 63 continues the vocal line and piano accompaniment.

63

Musical score for measures 63-64. The system includes a bass clef staff at the top, a grand staff (treble and bass clefs) in the middle, and another bass clef staff at the bottom. Measure 63 features a vocal line with lyrics: "wind shifts.". The piano accompaniment includes sixteenth-note patterns with fingerings (6, 6, 3) and is marked *p*. Measure 64 continues the vocal line and piano accompaniment, marked *mf*.

# The Wind Shifts

65

Musical score for measures 65-66. The system includes a bass clef staff at the top, which is mostly empty. Below it is a grand staff (treble and bass clefs). Measure 65 features a piano introduction with a *pp* dynamic in the treble and a *p* dynamic in the bass. The treble part consists of a series of eighth notes, while the bass part has a more complex rhythmic pattern with slurs and ties.

66

Musical score for measures 66-68. Measure 66 includes the lyrics "The wind shifts" and "The wind shifts like". The tempo marking *rit.* is above the first measure, and *a tempo* is above the second measure. The dynamics are *mf* in the treble and *p* in the bass. The treble part has a melodic line with slurs, and the bass part continues with a rhythmic accompaniment.

69

Musical score for measures 69-70. Measure 69 includes the lyrics "this:". The tempo marking *accel.* is above the first measure, and a tempo indicator  $\text{♩} = 69$  is shown. The system includes a bass clef staff at the top, which is mostly empty. Below it is a grand staff. The treble part has a sparse accompaniment with slurs and ties, and the bass part has a rhythmic accompaniment.

# The Wind Shifts

71

Musical score for measures 71-72. The system includes a bass clef staff at the top, which is mostly empty. Below it is a grand staff (treble and bass clefs). Measure 71 features a piano introduction with triplets in both hands, marked *sf*. Measure 72 continues with a piano accompaniment marked *pp*.

73

Musical score for measures 73-74. Measure 73 contains the vocal line: "like hu-mans ap-roach - ing an-gri - ly," with piano accompaniment marked *p*. Measure 74 contains the vocal line: "like hu-mans ap-roach - ing proud - ly," with piano accompaniment marked *p*. Both piano parts feature triplets.

75

Musical score for measures 75-76. Measure 75 contains the vocal line: "this is how the wind shifts, \_\_\_\_\_" with piano accompaniment marked *mp*. Measure 76 continues the piano accompaniment. The system concludes with a double bar line and a key signature change to one sharp (F#).

# The Wind Shifts

78 *rit.*

the wind shifts like this: like a hu - man,

*mf* *p* *pp*

82 *a tempo*

hea - vy, and hea - vy, who does not care.

*p* *pp*

85

What syl - la - ble, what

*mf* *pp* *p*

# The Wind Shifts

88

syl - la - ble,

*pp*

Detailed description: This system covers measures 88 and 89. The bass clef part features a triplet of eighth notes (F#4, G#4, A4) followed by a half note (B4) and a whole note (C5), all under a slur. The lyrics "syl - la - ble," are aligned with these notes. The piano accompaniment consists of a treble clef staff with a whole note chord (F#4, G#4, A4) and a bass clef staff with a continuous eighth-note accompaniment. The dynamic marking *pp* is placed in the treble clef.

89

what

*p*

Detailed description: This system covers measures 89 and 90. The bass clef part has a whole rest in measure 89, followed by a half note (B4) and a whole note (C5) in measure 90. The lyrics "what" are under the notes in measure 90. The piano accompaniment continues with eighth-note patterns in both staves. The dynamic marking *p* is placed in the treble clef.

90

syl - la - ble are you seek - ing,

*f* *mp*

Detailed description: This system covers measures 90 and 91. The bass clef part has a triplet of eighth notes (F#4, G#4, A4) in measure 90, followed by a half note (B4) and a whole note (C5) in measure 91. The lyrics "syl - la - ble are you seek - ing," are under the notes. The piano accompaniment features a treble clef staff with a triplet of eighth notes (F#4, G#4, A4) in measure 90, followed by a half note (B4) and a whole note (C5) in measure 91. The dynamic marking *f* is placed in the treble clef, and *mp* is placed in the bass clef.

The Wind Shifts

91

Musical score for measures 91-92. The vocal line (bass clef) has lyrics: "Vo - ca - lis - si -". The piano accompaniment (treble and bass clefs) features a complex texture with sixteenth-note patterns and dynamic markings *p* and *pp*.

92 *rit.*

Musical score for measures 92-93. The vocal line (bass clef) has lyrics: "mus, in the dis - tan-ces of". The piano accompaniment (treble and bass clefs) includes fingerings (6, 7) and dynamic markings *p* and *mp*. A *rit.* (ritardando) marking is present above the vocal line.

94 ♩ = 52

Musical score for measure 94. The vocal line (bass clef) has the lyric: "sleep?". The piano accompaniment (treble and bass clefs) features a complex texture with sixteenth-note patterns and a dynamic marking of *pp*.

# The Wind Shifts

95 *rit.*

*a tempo*

*accel.*

Musical score for measures 95-97. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics "Speak it." above measures 96 and 97. The piano accompaniment features a complex rhythmic pattern in the right hand and a more active bass line. Dynamics include *p* and *pp*. A hairpin crescendo is visible in the right hand of the piano part.

98 ♩ = 69

Musical score for measures 98-100. The system includes a vocal line and a piano accompaniment. The piano accompaniment features a complex rhythmic pattern in the right hand and a more active bass line. Dynamics include *pp* and *p*. A hairpin crescendo is visible in the right hand of the piano part.

101

This is how the wind shifts. \_\_\_\_\_ The

Musical score for measures 101-103. The system includes a vocal line and a piano accompaniment. The piano accompaniment features a complex rhythmic pattern in the right hand and a more active bass line. Dynamics include *mp*. A hairpin crescendo is visible in the right hand of the piano part.

# The Wind Shifts

104

wind shifts like this: \_\_\_\_\_

*mf*

This system contains measures 104, 105, and 106. It features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The piano part includes a dynamic marking of *mf*. The lyrics are "wind shifts like this: \_\_\_\_\_".

107

like the thoughts \_\_\_\_\_ of an old \_\_\_\_\_ hu - man, \_\_\_\_\_ who still thinks

*mf*

This system contains measures 107, 108, and 109. It features a vocal line in the bass clef and a piano accompaniment in the grand staff. The piano part includes a dynamic marking of *mf*. The lyrics are "like the thoughts \_\_\_\_\_ of an old \_\_\_\_\_ hu - man, \_\_\_\_\_ who still thinks".

110

ea-ger-ly, \_\_\_\_\_ and des - pair-ing-ly. \_\_\_\_\_

*fp*

This system contains measures 110, 111, and 112. It features a vocal line in the bass clef and a piano accompaniment in the grand staff. The piano part includes a dynamic marking of *fp*. The lyrics are "ea-ger-ly, \_\_\_\_\_ and des - pair-ing-ly. \_\_\_\_\_".

# The Wind Shifts

112

This, this is how the wind

*fp* *pp*

Detailed description: This system contains measures 112, 113, and 114. The vocal line (top staff) begins at measure 112 with the lyrics "This, this is how the wind". The piano accompaniment (bottom two staves) starts with a forte piano (*fp*) dynamic and transitions to a pianissimo (*pp*) dynamic by measure 113. The piano part features complex rhythmic patterns, including triplets and sixteenth-note runs.

115

shifts. The

*p* *mp*

Detailed description: This system contains measures 115, 116, and 117. The vocal line (top staff) continues with the lyrics "shifts. The". The piano accompaniment (bottom two staves) starts with a piano (*p*) dynamic and transitions to a mezzo-piano (*mp*) dynamic by measure 116. The piano part features complex rhythmic patterns, including triplets and sixteenth-note runs.

118

wind shifts like this: like this:

*mf* *p*

Detailed description: This system contains measures 118, 119, and 120. The vocal line (top staff) continues with the lyrics "wind shifts like this: like this:". The piano accompaniment (bottom two staves) starts with a mezzo-forte (*mf*) dynamic and transitions to a piano (*p*) dynamic by measure 119. The piano part features complex rhythmic patterns, including triplets and sixteenth-note runs.

# The Wind Shifts

122

like a

*p* *pp*

3 3

3 3

Detailed description: This system covers measures 122 to 125. The vocal line begins with a whole note G2, followed by a half note G2, and then rests. The piano accompaniment starts with a piano (*p*) dynamic, featuring a chordal texture in the right hand and a simple bass line in the left. At measure 123, the dynamic shifts to pianissimo (*pp*). The piano part includes several triplet figures in both hands, with the right hand triplets being more complex and rhythmic. The key signature has one sharp (F#).

126

hu - man with-out il - lus - sions, who does not

*mp* *mf* *p*

3

3

Detailed description: This system covers measures 126 to 128. The vocal line has a melodic line with lyrics: "hu - man with-out il - lus - sions, who does not". The piano accompaniment starts with a mezzo-piano (*mp*) dynamic, featuring a more active right hand with sixteenth-note patterns. At measure 127, the dynamic increases to mezzo-forte (*mf*), and at measure 128, it decreases to piano (*p*). Triplet figures are present in both hands at the end of the system.

129

care. What syl - la - ble, \_\_\_\_\_

*mf* *pp* *p*

3

Detailed description: This system covers measures 129 to 132. The vocal line has lyrics: "care. What syl - la - ble, \_\_\_\_\_". The piano accompaniment starts with a mezzo-forte (*mf*) dynamic, then drops to pianissimo (*pp*) at measure 130, and returns to piano (*p*) at measure 131. The piano part features a consistent rhythmic pattern in the right hand and a more active bass line in the left. A triplet figure is present in the right hand at the end of the system.

# The Wind Shifts

133

what syl-la-ble, what

*mp*

8vb

136

syl-la-ble are you seek-ing, Vo-cal-li-si-mus,

*f* *mp*

139

in the dis-tan-ces of sleep?

*p* *fp* *mp* *f*

The Wind Shifts

142

Musical score for measures 142-144. The vocal line (bass clef) contains the lyrics "Speak it." with a long horizontal line underneath. The piano accompaniment (treble and bass clefs) features dynamic markings *mf*, *mp*, *fp*, and *fp*. A *Sost. Ped.* instruction is present at the bottom right.

145

Musical score for measures 145-148. The vocal line (bass clef) contains the lyrics "Speak it." with a long horizontal line underneath. A *rit.* marking is above the first measure, and a tempo marking  $\text{♩} = 52$  is above the second measure. The piano accompaniment (treble and bass clefs) features dynamic markings *fp*, *p*, and *mp*. A *Sost. Ped.* instruction is present at the bottom left.

149

Musical score for measures 149-151. The vocal line (bass clef) contains the lyrics "Speak it. Speak it," with horizontal lines underneath. The piano accompaniment (treble and bass clefs) features dynamic markings *mf* and *pp*. An *8vb* instruction is at the bottom.

# The Wind Shifts

## Mezzo Soprano

This is how the wind shifts:  
Like the thoughts of an old human,  
Who still thinks eagerly  
And despairingly.  
The wind shifts like this:  
Like a human without illusions,  
Who still feels irrational things within her.  
The wind shifts like this:  
Like humans approaching proudly,  
Like humans approaching angrily.  
This is how the wind shifts:  
Like a human, heavy and heavy,  
Who does not care.

## To the Roaring Wind

What syllable are you seeking,  
Vocalissimus,  
In the distances of sleep?  
Speak it.

A shift in the wind is both a commonplace natural occurrence and a metaphor for a change in the tenor of experience. This duality is at the core of Wallace Stevens's early lyric "The Wind Shifts" and also of the composition inspired by it. The music understands the shifting winds, in both senses, as elements in a larger life cycle. The work proceeds continuously but at the same time subdivides into definite sections that recur cyclically with different degrees of completeness and persistence. All but one of these sectional cycles (the one being the necessary exception and counterforce) are based on harmonic cycles that rotate by triad, one to a measure, along a fixed pattern without the rationale of traditional tonal syntax. The text setting, in keeping with the cyclical impulse, rotates (changing as it goes) from "The Wind Shifts" to a related related short lyric by Stevens, "To the Roaring Wind."

Voice range: B $\flat$ 3-F#5 with optional G#3  
Tessitura: C4 - D5  
Duration 9:30

Composed 2011, 2017

# The Wind Shifts

Lawrence Kramer

$\text{♩} = 69$

Voice

Piano

*pp* *p* *pp*

6

9

What syl - la - ble, what

*mp*

# The Wind Shifts

12 *mf* *mp*

syl - la - ble, what syl - la - ble

15 *p*

are you seek - ing, what syl-la-ble are you seek - ing,

18 *pp* *p*

Vo - - - cal - li - si - mus,

# The Wind Shifts

21

in the

24

dis - tan - ces, in the dis - tan - ces of

27

sleep? Speak it. Speak it.

# The Wind Shifts

32

Speak it.

*p* *mp*

35

*mf* *p*

37

This is how the wind shifts.

*pp*

# The Wind Shifts

40

The wind shifts \_\_\_\_\_ like this: like the thoughts\_\_ of an

*p* *mp*

43

old hu-man, who still thinks ea-ger-ly, —

*mf*

46

and de-spair-ing-ly. The wind shifts \_\_\_\_\_

*f*

# The Wind Shifts

49

— like this:

49

*fp*

52

*rit.*

52

*fp*

*pp*

55 *a tempo*

3

like a hu-man with-out il -

55

*p*

# The Wind Shifts

57 *rit.* ♩ = 52

lus - sions, who still feels ir - ra - tion-al

*p*

*pp*

59

things with - in her.

*pp*

60

*p*

# The Wind Shifts

61

Musical score for measures 61-62. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with multiple staves. A dynamic marking of *f* (forte) is present, followed by a *p* (piano) marking. A slur covers the piano accompaniment across measures 61 and 62.

62

This is how the

Musical score for measures 62-63. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with multiple staves. A dynamic marking of *pp* (pianissimo) is present. A slur covers the piano accompaniment across measures 62 and 63.

63

wind shifts.

Musical score for measures 63-64. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with multiple staves. A dynamic marking of *p* (piano) is present, followed by a *mf* (mezzo-forte) marking. A slur covers the piano accompaniment across measures 63 and 64. Fingerings are indicated with numbers 6 and 3.

# The Wind Shifts

65

65

*pp* *p*

This system contains measures 65 and 66. Measure 65 features a vocal line with a whole rest and a piano accompaniment with a sixteenth-note pattern. Measure 66 continues the piano accompaniment with a dynamic shift from *pp* to *p*.

66

*rit.* *a tempo*

The wind shifts The wind shifts \_\_\_\_\_ like

66

*mf* *p*

This system contains measures 66 and 67. Measure 66 includes the vocal line with lyrics "The wind shifts" and "The wind shifts \_\_\_\_\_ like". The piano accompaniment features a dynamic shift from *mf* to *p*. Measure 67 continues the piano accompaniment with a dynamic shift from *p* to *mf*.

69

*accel.* ♩ = 69

this:

69

This system contains measures 69 and 70. Measure 69 features a vocal line with a whole rest and a piano accompaniment with a sixteenth-note pattern. Measure 70 continues the piano accompaniment with a dynamic shift from *mf* to *p*.

# The Wind Shifts

71

71

*sf* *pp*

73

like hu-mans ap-roach - ing an-gri-ly, like hu-mans ap-roach - ing proud - ly,

73

*p* *p*

75

this is how the wind shifts, \_\_\_\_\_

75

*mp*

# The Wind Shifts

78 *rit.*

the wind shifts like this: like a hu-man,

*mf* *p* *pp*

82 *a tempo*

hea-vy, and hea-vy, who does not care.

*p* *pp*

85

What syl-la-ble, what

*mf* *pp* *p*

# The Wind Shifts

88

syl - la - ble,

*pp*

89

what

*p*

90

syl - la - ble are you seek - ing,

*f mp*

The Wind Shifts

91

Vo - ca - lis - si -

*p* *pp*

Detailed description: This system covers measures 91 and 92. The vocal line (top staff) begins with a whole note rest in measure 91, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5 in measure 92. The piano accompaniment (middle and bottom staves) features a complex texture. In measure 91, the right hand plays a series of chords (F#4-A4, G4-B4, A4-C5) with a *p* dynamic. The left hand plays a steady eighth-note bass line. In measure 92, the right hand continues with chords (G4-B4, A4-C5, B4-D5) with a *pp* dynamic. The left hand continues the eighth-note bass line.

92 *rit.*

mus, in the dis - tan-ces of

*p* *mp*

Detailed description: This system covers measures 92, 93, and 94. The vocal line (top staff) starts with a whole note rest in measure 92, followed by a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5 in measure 93. The piano accompaniment (middle and bottom staves) features a complex texture. In measure 92, the right hand plays a series of chords (F#4-A4, G4-B4, A4-C5) with a *p* dynamic. The left hand plays a steady eighth-note bass line. In measure 93, the right hand continues with chords (G4-B4, A4-C5, B4-D5) with a *mp* dynamic. The left hand continues the eighth-note bass line. In measure 94, the right hand plays a whole note chord (F#4-A4) with a *mp* dynamic. The left hand plays a whole note chord (F#4-A4) with a *mp* dynamic.

94 ♩ = 52

sleep?

*pp*

Detailed description: This system covers measures 94 and 95. The vocal line (top staff) begins with a whole note rest in measure 94, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5 in measure 95. The piano accompaniment (middle and bottom staves) features a complex texture. In measure 94, the right hand plays a series of chords (F#4-A4, G4-B4, A4-C5) with a *pp* dynamic. The left hand plays a steady eighth-note bass line. In measure 95, the right hand continues with chords (G4-B4, A4-C5, B4-D5) with a *pp* dynamic. The left hand continues the eighth-note bass line.

# The Wind Shifts

95 *rit.* *a tempo* *accel.*

Speak it.

*p* *p*

98 ♩ = 69

*pp* *p*

101

This is how the wind shifts. \_\_\_\_\_ The

*mp*

# The Wind Shifts

104

wind shifts like this: \_\_\_\_\_

*mf*

This system contains measures 104, 105, and 106. The vocal line starts with a quarter note 'wind', a quarter note 'shifts', a quarter rest, a quarter note 'like', and a half note 'this:' followed by a long horizontal line. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both with various rhythmic patterns and articulation marks.

107

like the thoughts \_\_\_\_\_ of an old \_\_\_\_\_ hu - man, \_\_\_\_\_ who still thinks

*mf*

This system contains measures 107, 108, and 109. The vocal line begins with a quarter rest, followed by a quarter note 'like', a quarter note 'the', a quarter note 'thoughts', a quarter rest, a quarter note 'of', a quarter note 'an', a quarter note 'old', a quarter rest, a quarter note 'hu -', a quarter note 'man,', a quarter rest, a quarter note 'who', a quarter note 'still', and a quarter note 'thinks'. A triplet of eighth notes is marked above the 'old' measure. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

110

ea-ger-ly, \_\_\_\_\_ and des - pair-ing - ly. \_\_\_\_\_

*fp*

This system contains measures 110, 111, and 112. The vocal line starts with a quarter note 'ea-ger-ly,', a quarter rest, a quarter note 'and', a quarter note 'des -', a quarter note 'pair-ing -', and a quarter note 'ly.' followed by a long horizontal line. A triplet of eighth notes is marked above the 'des -' measure. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *fp* (fortissimo piano).

# The Wind Shifts

112

This, this is how the wind \_\_\_\_\_

*fp* *pp*

115

\_\_\_\_\_ shifts. The

*p* *mp*

118

wind shifts like this: like this: \_\_\_\_\_

*mf* *p*

The Wind Shifts

121

121

*p* *pp*

125

like a hu - man with - out il -

125

*mp*

127

lus - sions, who does not

127

*mf* *p*

# The Wind Shifts

129

care. \_\_\_\_\_ What syl - la - ble, \_\_\_\_\_

Measures 129-132: Vocal line in treble clef, key of D major. Measure 129: whole note G4. Measure 130: quarter rest, quarter note A4. Measure 131: quarter rest, quarter note B4. Measure 132: quarter note C5, quarter note B4, quarter note A4, quarter note G4. A triplet of eighth notes (A4, G4, F4) is marked above the final measure.

129

mf pp p

Measures 129-132: Piano accompaniment in treble and bass clefs. Measure 129: Treble clef has chords G4-B4-D5 and A4-C5-E5. Bass clef has chords G2-B2-D3 and A2-C3-E3. Measure 130: Treble clef has chords G4-B4-D5 and A4-C5-E5. Bass clef has chords G2-B2-D3 and A2-C3-E3. Measure 131: Treble clef has chords G4-B4-D5 and A4-C5-E5. Bass clef has chords G2-B2-D3 and A2-C3-E3. Measure 132: Treble clef has chords G4-B4-D5 and A4-C5-E5. Bass clef has chords G2-B2-D3 and A2-C3-E3.

133

what syl - la - ble, \_\_\_\_\_ what

Measures 133-135: Vocal line in treble clef. Measure 133: quarter note G4, quarter note A4. Measure 134: quarter note B4, quarter note C5, quarter note B4, quarter note A4. A triplet of eighth notes (B4, A4, G4) is marked above the first measure. Measure 135: quarter note G4, quarter note F4, quarter note E4, quarter note D4.

133

mp 8vb

Measures 133-135: Piano accompaniment in treble and bass clefs. Measure 133: Treble clef has chords G4-B4-D5 and A4-C5-E5. Bass clef has chords G2-B2-D3 and A2-C3-E3. Measure 134: Treble clef has chords G4-B4-D5 and A4-C5-E5. Bass clef has chords G2-B2-D3 and A2-C3-E3. Measure 135: Treble clef has chords G4-B4-D5 and A4-C5-E5. Bass clef has chords G2-B2-D3 and A2-C3-E3. An 8va marking is present in the bass clef of measure 134.

136

syl-la-ble are you seek-ing, \_\_\_\_\_ Vo-cal-li-si-mus, \_\_\_\_\_

Measures 136-138: Vocal line in treble clef. Measure 136: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. A triplet of eighth notes (A4, G4, F4) is marked above the first measure. Measure 137: quarter note G4, quarter note F4, quarter note E4, quarter note D4. A triplet of eighth notes (E4, D4, C4) is marked above the first measure. Measure 138: whole note G4.

136

f mp

Measures 136-138: Piano accompaniment in treble and bass clefs. Measure 136: Treble clef has chords G4-B4-D5 and A4-C5-E5. Bass clef has chords G2-B2-D3 and A2-C3-E3. Measure 137: Treble clef has chords G4-B4-D5 and A4-C5-E5. Bass clef has chords G2-B2-D3 and A2-C3-E3. Measure 138: Treble clef has chords G4-B4-D5 and A4-C5-E5. Bass clef has chords G2-B2-D3 and A2-C3-E3.

# The Wind Shifts

139 *fp*

in the dis - tan - ces of sleep?

*p* *fp* *mp* *f*

142

Speak it.

*mf* *mp* *fp* *f*

*Sost. Ped.*

145 *rit.* ♩ = 52

Speak it.

*fp* *p*

*Sost. Ped.*

# The Wind Shifts

148

Speak it. \_\_\_\_\_ Speak \_\_\_\_\_

148

*mp* *mf*

8vb

151

it, \_\_\_\_\_

151

*pp*

# Three Lyrics

## High Voice

XVIII

Out of the severing  
Of hill from hill  
The interim  
Of star from star  
The nascent  
Static  
Of night

from XIII

Come to me There is something  
I have got to tell you and I can't tell  
Something taking shape  
Something that has a new name  
A new dimension  
A new use  
A new illusion

It is ambient And it is in your eyes  
Something shiny Something only for you  
Something that I must not see

It is in my ears Something very resonant  
Something that you must not hear  
Something only for me

from XVI

We might have lived together  
In the lights of the Arno  
Or gone apple stealing under the sea  
Or played  
Hide and seek in love and cob-webs  
And a lullaby on a tin-pan  
And talked till there were no more tongues  
To talk with

--Mina Loy, from "Poems to Johannes"

Written Voice Range: C3 - G#5

Tessitura: E4 - E♭5

Duration 7:30

Composed 2020

# Out of the Severing

Lawrence Kramer

♩ = 76

Out \_\_\_\_\_ of the

*pp*

*Ped.*

5

3

se - ver - ing \_\_\_\_\_ of \_\_\_\_\_ hill \_\_\_\_\_ from hill \_\_\_\_\_

5

8

The in - ter -

The score is written in 4/4 time with a tempo of quarter note = 76. It features a vocal line and a piano accompaniment. The piano part includes a *pp* dynamic marking and a *Ped.* (pedal) marking. The score is divided into three systems. The first system covers measures 1-4, the second system covers measures 5-7, and the third system covers measures 8-9. The piano accompaniment in the second system includes a triplet of eighth notes and a sixteenth note. The piano accompaniment in the third system features a complex rhythmic pattern of sixteenth and thirty-second notes. The vocal line includes lyrics: "Out \_\_\_\_\_ of the", "se - ver - ing \_\_\_\_\_ of \_\_\_\_\_ hill \_\_\_\_\_ from hill \_\_\_\_\_", and "The in - ter -".

# Three Lyrics

10

im of star from star,

15

star from star,

19

19

Three Lyrics

20

the nas - cent

22

sta - tic, the nas - cent

25

sta - tic

Lea. \*

Three Lyrics

26

of night,

Ped. \*

29

of night, night

35

35

Three Lyrics  
Come to Me

38 ♩ = 66

Musical score for measures 38-42. The vocal line (treble clef) contains the lyrics: "Come to me. There is". The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes and chords. Dynamics include *f* (forte) and *p* (piano). The key signature has one sharp (F#).

43

Musical score for measures 43-46. The vocal line (treble clef) contains the lyrics: "some-thing I have got to tell you". The piano accompaniment (grand staff) continues with a similar rhythmic pattern. Dynamics include *p* (piano) and *mp* (mezzo-piano). The key signature has one sharp (F#).

47

Musical score for measures 47-50. The vocal line (treble clef) contains the lyrics: "and I can't tell". The piano accompaniment (grand staff) includes triplets and a change in time signature to 3/4. Dynamics include *f* (forte) and *p* (piano). The key signature changes to two flats (Bb, Eb). A *8va* (octave) marking is present at the bottom.

Three Lyrics

♩ = 100

50

Musical score for measures 50-53. The vocal line is in 3/4 time, with lyrics "Some - thing Some - thing". The piano accompaniment is in 3/4 time, starting with a forte (*f*) dynamic and transitioning to piano (*p*) in measure 52. The piano part features complex chordal textures with many sharps.

♩ = 116

54

Musical score for measures 54-57. The vocal line is in 4/4 time, with lyrics "tak - ing shape some-thing that has a". The piano accompaniment is in 4/4 time, starting with a *cresc.* dynamic and featuring a triplet in measure 56. Dynamics include *f* and *p*.

58

Musical score for measures 58-61. The vocal line is in 4/4 time, with lyrics "new name a new di - men -". The piano accompaniment is in 4/4 time, starting with a *cresc.* dynamic and featuring a forte (*f*) dynamic. The piano part includes complex chordal textures and a melodic line in the right hand.

Three Lyrics

♩ = 100

61

sion a new use

*p*

♩ = 66

64

a new il-lus-ion

*p*

67

It is am-bi-ent And it is in your

*mf* cresc. RH

*fp* cresc.

Three Lyrics

70 *rit.*

eyes \_\_\_\_\_ Some - thing shi - ny \_\_\_\_\_

*f* *p*

73 *a tempo*

Some-thing on - ly \_\_\_\_\_ for you \_\_\_\_\_ Some-thing that I \_\_\_\_\_

3 3 3 3

75  $\text{♩} = 100$  *rit.*  $\text{♩} = 66$

must not see \_\_\_\_\_ It is in my \_\_\_\_\_

*p* *fp* *cresc.*

Three Lyrics

79

ears. Some-thing ve-ry re-so - nant. Some-thing that you

*f* *p*

82 *rit.* *a tempo*

must not hear.

*f* *p*

84

Some thing on - ly for me.

*p*

Three Lyrics

87

*rit.*

Musical score for "Three Lyrics" starting at measure 87. The score is written for voice and piano. The vocal line consists of four measures, all of which are silent (indicated by a horizontal line). The piano accompaniment is written in two staves (treble and bass clef) and consists of four measures. The key signature is one flat (B-flat). The time signature changes from 3/4 to 4/4. The piano accompaniment includes dynamic markings: *pp* (pianissimo) in the second measure, *p* (piano) in the third measure, and *p* (piano) in the fourth measure. The fourth measure of the piano accompaniment features a fermata over the final chord. The tempo marking *rit.* (ritardando) is placed above the vocal line.

Three Lyrics

We Might Have Lived Together . . .

92  $\text{♩} = 66$

We — might have

*pp*

Ped. \*

97

lived — to - ge - ther — in the lights — of the Ar - no, —

8va

Ped. \*

101

— or gone ap - ple steal - ing

*p* LH *cresc.*

Ped. \*

Three Lyrics

104 Musical score for measures 104-107. The vocal line has lyrics "un-der-the sea, \_\_\_" and "un-der-the sea, \_\_\_". The piano accompaniment includes dynamics *p*, *pp*, and a "Red." marking with asterisks.

108 Musical score for measures 108-112. The vocal line has lyrics "or \_\_\_ played \_\_\_ hide and seek in \_\_\_ love and". The piano accompaniment includes dynamics *p*, *cresc.*, and *f*.

113 Musical score for measures 113-116. The vocal line has lyrics "cob \_\_\_ webs \_\_\_" and "And a lul-la-by \_\_\_ on a tin pan \_\_\_". The piano accompaniment includes triplets and dynamic markings.

Three Lyrics

♩ = 66

118

118

*p* *pp*

Ped. \*

121

and talked,

*p*

Ped. \*

123

and talked, and talked

*mp cresc.* *f*

Ped. \*

Three Lyrics

128

and talked till there were no more

128

*p*

*cresc.*

3

\*

132

tongues to talk with.

132

*f*

135 *molto rit.*

135

*p*

# Three Lyrics

## Medium Voice

XVIII

Out of the severing  
Of hill from hill  
The interim  
Of star from star  
The nascent  
Static  
Of night

from XIII

Come to me There is something  
I have got to tell you and I can't tell  
Something taking shape  
Something that has a new name  
A new dimension  
A new use  
A new illusion

It is ambient And it is in your eyes  
Something shiny Something only for you  
Something that I must not see

It is in my ears Something very resonant  
Something that you must not hear  
Something only for me

from XVI

We might have lived together  
In the lights of the Arno  
Or gone apple stealing under the sea  
Or played  
Hide and seek in love and cob-webs  
And a lullaby on a tin-pan  
And talked till there were no more tongues  
To talk with

--Mina Loy, from "Poems to Johannes"

Written Voice Range: B3 - E5

Tessitura: E4 - D5

Duration 7:30

Composed 2020

# Out of the Severing

Lawrence Kramer

$\text{♩} = 76$

Out \_\_\_\_\_ of the

*pp*

*Ped.*

5

3

se - ver - ing \_\_\_\_\_ of \_\_\_\_\_ hill \_\_\_\_\_ from hill \_\_\_\_\_

5

8

The in - ter -

The score is written in 4/4 time with a tempo of quarter note = 76. It features a vocal line and a piano accompaniment. The piano part includes a *pp* dynamic marking and a *Ped.* (pedal) marking. The score is divided into three systems. The first system covers measures 1-4, the second system covers measures 5-7, and the third system covers measures 8-9. The piano accompaniment in the second system includes a triplet of eighth notes and a sixteenth note. The piano accompaniment in the third system features a complex rhythmic pattern with many sixteenth notes. The vocal line includes lyrics: "Out \_\_\_\_\_ of the", "se - ver - ing \_\_\_\_\_ of \_\_\_\_\_ hill \_\_\_\_\_ from hill \_\_\_\_\_", and "The in - ter -".

Three Lyrics

10

im \_\_\_\_\_ of star \_\_\_\_\_ from star, \_\_\_\_\_

15

\_\_\_\_\_ star \_\_\_\_\_ from star, \_\_\_\_\_

19

\_\_\_\_\_

Three Lyrics

20

the nas - cent

22

sta - tic, the nas - cent

25

sta - tic

Led. \*

Three Lyrics

26

of night,

Ped. \*

29

of night, night

35

35

Three Lyrics  
Come to Me

38 ♩ = 66

Musical score for measures 38-42. The vocal line (treble clef) contains the lyrics: "Come to me. There is". The piano accompaniment (grand staff) features dynamic markings *f* and *p*. The bass line includes a trill in measure 40.

43

Musical score for measures 43-46. The vocal line (treble clef) contains the lyrics: "some-thing I have got to tell you". The piano accompaniment (grand staff) features dynamic markings *p* and *mp*. The bass line includes a trill in measure 45.

47

Musical score for measures 47-50. The vocal line (treble clef) contains the lyrics: "and I can't tell". The piano accompaniment (grand staff) features dynamic markings *f* and *p*, and includes triplets in measures 47 and 49. The piece concludes with a 3/4 time signature. An 8va marking is present at the bottom of the page.

Three Lyrics

♩ = 100

50

Musical score for measures 50-53. The vocal line is in 3/4 time, with lyrics "Some - thing" and "Some - thing". The piano accompaniment consists of chords in the right hand and single notes in the left hand. Dynamics include *f* and *p*.

♩ = 116

54

Musical score for measures 54-57. The vocal line is in 4/4 time, with lyrics "tak - ing shape" and "some-thing that has a". The piano accompaniment features a triplet in measure 57. Dynamics include *cresc.*, *f*, and *p*.

58

Musical score for measures 58-61. The vocal line is in 4/4 time, with lyrics "new" and "name" and "a new di - men -". The piano accompaniment features a triplet in measure 58. Dynamics include *cresc.* and *f*.

Three Lyrics

♩ = 100

61

sion a new use

*p*

♩ = 66

64

a new il-lus-ion

3 3 3 3

67

It is am-bi-ent And it is in your

*mf* *cresc.* RH *fp* *cresc.*

Three Lyrics

70 *rit.*

eyes \_\_\_\_\_ Some - thing shi - ny \_\_\_\_\_

*f* *p*

73 *a tempo*

Some-thing on - ly \_\_\_\_\_ for you Some - thing that I

3 3 3 3

75  $\text{♩} = 100$  *rit.*  $\text{♩} = 66$

must not see \_\_\_\_\_ It is in my

*p* *fp cresc.*

Three Lyrics

79

ears. Some-thing ve-ry re-so - nant, \_\_\_\_\_ Some-thing that you

79

*f* *p*

82 *rit.* *a tempo*

must not hear, \_\_\_\_\_

82

*f* *p*

84

Some thing on - ly for me. \_\_\_\_\_

84

*f* *p*

Three Lyrics

87

*rit.*

Musical score for "Three Lyrics" starting at measure 87. The score is written for voice and piano. The vocal line consists of whole rests. The piano accompaniment is in a key with one flat (B-flat) and starts in 3/4 time, which changes to 4/4 time in the final measure. Dynamics include *pp*, *p*, and *p* with an accent (>). The tempo is marked *rit.* (ritardando).

Three Lyrics

We Might Have Lived Together . . .

92  $\text{♩} = 66$

We\_\_ might have

*pp*

Ped. \*

97

lived \_\_\_\_\_ to - ge - ther \_\_\_\_\_ in the lights \_\_\_\_\_ of the Ar - no, \_\_\_\_\_

*8va* *8va*

Ped. \*

101

\_\_\_\_\_ or gone ap - ple steal - ing

*p* LH *cresc.*

Ped. \*

Three Lyrics

104

un-der-the sea, \_\_\_ un-der-the sea, \_\_\_

*p* *pp* *p* *pp*

\* Ped. \*

108  $\text{♩} = 88$

or \_\_\_ played \_\_\_ hide and seek in \_\_\_ love and

*p* *cresc.* *f*

113

cob \_\_\_ webs \_\_\_ And a lul-la-by \_\_\_ on a tin pan \_\_\_

Three Lyrics

♩ = 66

118

118

*p* *pp*

Ped. \*

121

and talked,

*p*

Ped. \*

123

and talked, and talked

*mp cresc.* *f*

Ped. \*

Three Lyrics

128

and talked till there were no more

128

*p* *cresc.*

132

tongues to talk with.

132

*f*

*molto rit.*

135

135

*p*

# Two in One

## Medium Voice

Both music and the mind are uniquely able to sustain different streams of awareness at the same time. Perhaps that is one reason why music so often acts as an image of inner experience. "Two in One" is a small sketch of this ability. It is a musical setting of two early poems by Hart Crane as if at the same time, in vocal counterpoint. The solo voice divides into two registers with only one note in common, assigns one poem to each register, which is also a distinct vocal persona, and moves between these text-register layers against a continuously developing piano part. The texts are different but not opposite in tone and theme; the movement between them sometimes seems to make a certain immediate sense and sometimes not.

### Echoes

Slivers of rain upon the pane,  
Jade-green with sunlight, melt and flow  
Upward again:—they leave no stain  
Of all the storm an hour ago.

Over the hill a last cloud dips  
And disappears, and I should go  
As silently but that your lips  
Are warmed with a redder glow.

Fresh and fragile, your arms now  
Are circles of cool roses,—so...  
In opal pools beneath your brow  
I dream we quarreled long, long ago.

A3 to A4

Written voice range: A3 - G $\flat$ 5  
Tessitura: D4 - D5  
Duration: 7 minutes

Composed 2016

### A Persuasion.

If she waits late at night  
Hearing the wind,  
It is to gather kindnesses  
No world can offer.

She has drawn her hands away.  
The wind plays andantes  
Of lost hopes and regrets,—  
And yet is kind.

Below the wind,  
Waiting for morning  
The hills lie curved and bent  
As now her heart and mind.

A4 to G-flat 5

# Echoes / Persuasion

Lawrence Kramer

♩ = 76

*mf p*

*gva*

6

Sli - vers of rain u - pon the pane,

6

11

Jade green with If she waits late at

11

3 3 3 3

Two in One

14

night \_\_\_\_\_ hear \_\_\_\_\_ ing the wind, \_\_\_\_\_

*cresc.* *mf* *f*

18

\_\_\_\_\_ sun - light, \_\_\_\_\_ melt and flow \_\_\_\_\_ up - ward - a - gain: \_\_\_\_\_

*p*

23

It is to ga - ther kind \_\_\_\_\_ ness - es \_\_\_\_\_ no

*mf* *p*

Two in One

27

world can of - fer.

27

*cresc.*

31

They leave no stain of all the storms an hour a - go,

31

*mf* *f* *p*

35

an hour a - go. She has

35

*pp* *pp*

*rit.* *a tempo* *rit.* *a tempo*

Two in One

40

drawn her hands a - way. She has

*mf* *cresc.* *p* 5

44

drawn her hands a - way.

*mf* *cresc.* *f* *p*

*decr.*

49

O - ver the hill a last cloud dips and dis - ap - pears.

*mf* 3

Two in One

52

The wind plays \_\_\_\_\_ an - dan - tes tes,

*mf* *p*

Detailed description: This system contains measures 52 through 55. The vocal line starts with a rest, followed by a quarter note G4, a quarter note A4, a half note B4, a quarter note C5, a quarter note B4, and a quarter note A4. The piano accompaniment features a complex texture with sixteenth-note runs in the right hand and sustained chords in the left hand. Dynamic markings *mf* and *p* are present.

56

and I should go, \_\_\_\_\_ of lost hopes and re - grets, \_\_\_\_\_

Detailed description: This system contains measures 56 through 59. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F4. The piano accompaniment continues with similar textures, including sixteenth-note runs and sustained chords.

60

\_\_\_\_\_ and I should go, \_\_\_\_\_ and yet is kind, \_\_\_\_\_

*rit.*

Detailed description: This system contains measures 60 through 63. The vocal line begins with a rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a half note G4, and a half note F4. The piano accompaniment features a similar texture, with a *rit.* marking above the staff.

Two in One

*a tempo*

64

Musical score for measures 64-67. The vocal line (treble clef) contains the lyrics: "I should go as si-lent-ly, \_\_\_\_\_ but that your". The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *mf* and *mp*. The key signature has one flat (B-flat).

68

Musical score for measures 68-71. The vocal line (treble clef) contains the lyrics: "lips, \_\_\_\_\_ be-low the wind, \_\_\_\_\_ be-low the wind, \_\_\_\_\_". The piano accompaniment (grand staff) continues with a similar rhythmic pattern. Dynamics include *mp*, *mf*, and *f*. The key signature has one flat (B-flat).

72

*rit.*

*a tempo*

*rit.*

Musical score for measures 72-75. The vocal line (treble clef) is mostly silent, with a few notes in measure 74. The piano accompaniment (grand staff) features a more complex texture with chords and moving lines. Dynamics include *pp*. The key signature has one flat (B-flat). A *gva* (glissando) marking is present in measure 74.

# Two in One

78 *a tempo*

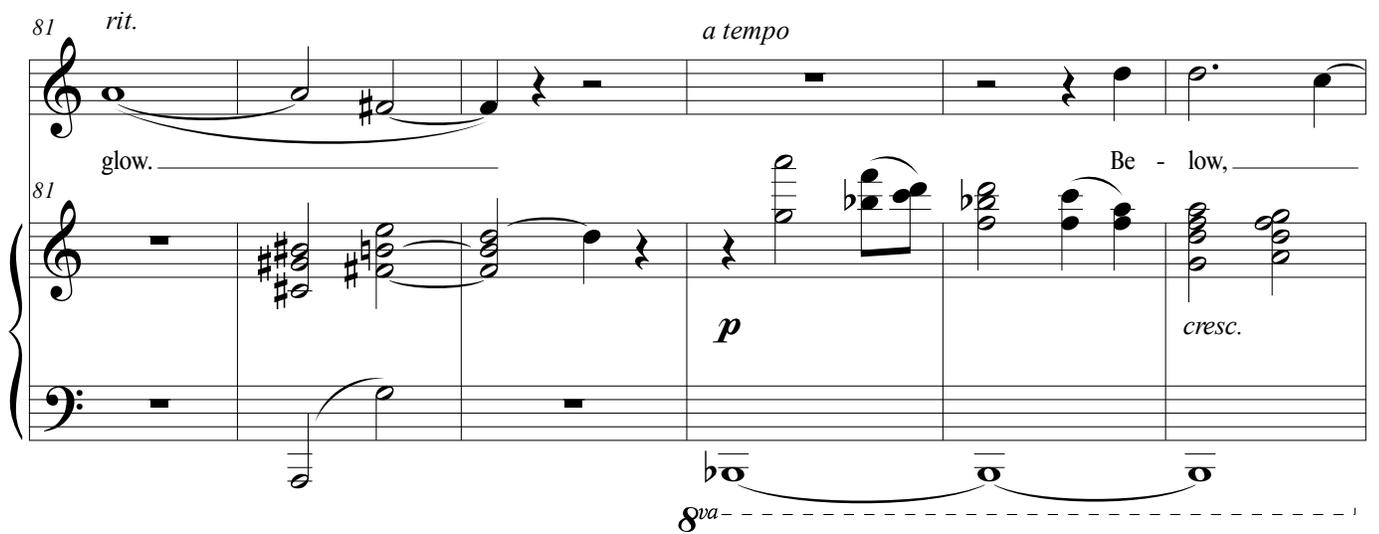


but that your lips \_\_\_\_\_ are warmed \_\_\_\_\_ with a red - der

78

*p*

81 *rit.* *a tempo*



glow. \_\_\_\_\_ Be - low, \_\_\_\_\_

81

*p* *cresc.*

8va

87



be - low the wind, \_\_\_\_\_

87

*f* *p*

Two in One

91

Fresh, fresh and fra-gile,

95

*rit.*

your arms now Wait

*mf* *p* *f* *p*

98

*a tempo*

ing, wait-ing for morn-ing,

Two in One

101

are cir - cles of cool ros - es, so: \_\_\_\_\_

*p*

105

the hills are curved and bent, \_\_\_\_\_

*sf*

*pp*

111

in o - pal pools be - neath your brow, \_\_\_\_\_

*p*

*mf*

# Two in One

115 *rit.* *a tempo*

as now her heart and mind, \_\_\_\_\_

*mp* *mf* *mp*

119

*mf* *f*

122 *rit.*

I dream we quar - relled \_\_\_\_\_

*p* *pp*

*sva*-----

Two in One

Adagio

126

The musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It begins at measure 126 with a whole note chord of B-flat and D. The lyrics are: "long," (under B-flat), "long" (under D), "a - go." (under a half note A and a half note G). The piano accompaniment is shown in two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right-hand staff starts at measure 126 with a whole note chord of B-flat, D, and F, marked with an 8va. The left-hand staff has a whole note chord of B-flat and D. Both piano parts are connected by a slur across the four measures.

# War

## High Voice

When I was a child, certain skies refined my vision: all their characters nuanced my visage. The Phenomena roused up. Now the eternal inflexion of moments and the infinity of mathematics thrust me out into the world, where I suffer every civil success, respected by strange childhood and tremendous affections. – I dream of a War of right or of might, of a logic unforeseen.

It is as simple as phrase of music.

Enfant, certains ciels ont affiné mon optique : tous les caractères nuancèrent ma physionomie. Les Phénomènes s'émurent. - À présent, l'inflexion éternelle des moments et l'infini des mathématiques me chassent par ce monde où je subis tous les succès civils, respecté de l'enfance étrange et des affections énormes. - Je songe à une Guerre de droit ou de force, de logique bien imprévue.

C'est aussi simple qu'une phrase musicale.

--Arthur Rimbaud

Translation by the composer.

Written Voice Range: E $\flat$ 4 - G5

Tessitura: G4 - E5

Duration 3:40

Composed 2019

# War

♩ = 92

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and contains four measures of whole rests. The piano accompaniment is in 4/4 time and features a complex harmonic structure. The first two measures are marked *ff* and contain a series of chords. The third measure is marked *p* and contains a melodic line in the right hand and a sustained chord in the left hand. The fourth measure is marked *ff* and contains a series of chords. The system concludes with a 5/4 time signature change and a final 4/4 measure.

The second system of the musical score begins with a vocal line starting at measure 5. The vocal line is in 4/4 time and contains four measures of music. The lyrics are: "When I was a child \_\_\_\_\_ cer-tain skies \_\_\_\_\_". The piano accompaniment is in 4/4 time and features a complex harmonic structure. The first two measures are marked *p* and contain a series of chords. The third measure is marked *mf* and contains a series of chords. The fourth measure is marked *mf* and contains a series of chords. The system concludes with a 5/4 time signature change and a final 4/4 measure.

The third system of the musical score begins with a vocal line starting at measure 9. The vocal line is in 4/4 time and contains four measures of music. The lyrics are: "skies \_\_\_\_\_ re - fined my vi - sion: \_\_\_\_\_". The piano accompaniment is in 4/4 time and features a complex harmonic structure. The first two measures are marked *f* and contain a series of chords. The third measure is marked *p* and contains a series of chords. The fourth measure is marked *ff* and contains a series of chords. The system concludes with a 5/4 time signature change and a final 4/4 measure.

War

13

Vocal line for measures 13-16. The melody starts with a whole rest in measure 13, followed by quarter notes in 5/4 time, then a half note in 4/4 time, and continues with quarter notes in 5/4 time.

All their char-acters nu-anced my vi-sage.

Piano accompaniment for measures 13-16. The right hand features a melodic line with dynamics *p*, *ff*, and *p*. The left hand provides harmonic support with sustained chords and moving bass lines.

17

Vocal line for measures 17-20. The melody begins with a whole rest in measure 17, followed by quarter notes in 4/4 time, and ends with a half note in 5/4 time.

The Phe-nom-e-na,

Piano accompaniment for measures 17-20. The right hand has a melodic line with dynamics *p* and *ff*. The left hand features a bass line with sustained chords and moving notes.

21

Vocal line for measures 21-24. The melody starts with a whole rest in measure 21, followed by quarter notes in 4/4 time, and ends with a half note in 4/4 time.

the Phe-nom-e-na roused up.

Piano accompaniment for measures 21-24. The right hand has a melodic line with dynamics *pp* and *p*. The left hand features a bass line with sustained chords and moving notes.

War

25

Musical score for measures 25-26. The vocal line (top staff) is in 4/4 time, with a fermata over the first measure and a 3/4 time signature change for the second measure. The piano accompaniment (bottom two staves) starts in 4/4 time with a mezzo-forte (*mf*) dynamic, then changes to 3/4 time and fortissimo (*f*) dynamic for the second measure. The piano part features a complex rhythmic pattern of eighth and sixteenth notes with slurs. A bass clef with a flat sign is shown below the piano part.

27

Musical score for measures 27-28. The vocal line (top staff) has lyrics: "the e - ter - nal in - flec - tion of mo - ments -". It features triplet markings over the eighth notes in measures 27 and 28. The piano accompaniment (bottom two staves) continues with complex rhythmic patterns and slurs. A bass clef with a flat sign is shown below the piano part.

29

Musical score for measures 29-30. The vocal line (top staff) has lyrics: "and the in - fi - ni - ty of ma - the -". It features triplet markings over the eighth notes in measures 29 and 30. The piano accompaniment (bottom two staves) continues with complex rhythmic patterns and slurs. A bass clef with a sharp sign is shown below the piano part.

War

31

ma - ties thrust me,

*f*

33

thrust me

35

in - to the world.

*ff* *p*

War

39

*p* Recit.

Musical score for measures 39-43. The vocal line (treble clef) begins with a recitative style, marked *p*. The lyrics are "The world where I". The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line in the left hand. Dynamics include *p* and *mf*. The key signature changes from one flat to one sharp.

44

Musical score for measures 44-46. The vocal line (treble clef) continues with the lyrics "suf - fer ev' - ry ci - vil suc - cess, re - spec - ted by strange child - hoods". The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line in the left hand. Dynamics include *p* and *mf*.

47

*p*

$\text{♩} = 104$

Musical score for measures 47-51. The vocal line (treble clef) continues with the lyrics "and tre-men - dous af - fec - tions.". The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf*, *p*, and *cresc.*. The tempo is marked  $\text{♩} = 104$ .

War

52

I dream of a war,

57

of right or of might, of a logic unforeseen,

61

of a logic unforeseen,

War

65

ah!

*p* *f* *p*

68

ah! (ah!)

*p* *pp*

71

*rit.*

It is as sim - ple as a mu - si - cal

*p*

War

76 *a tempo*

phrase.

76

*pp*

The musical score is written for a voice and piano. It begins at measure 76, marked *a tempo*. The vocal line (top staff) starts with a melodic phrase marked "phrase." and concludes with a fermata. The piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth notes in the right hand and sustained chords in the left hand. A dynamic marking of *pp* (pianissimo) is present in the right hand of the piano part towards the end of the section.

# Windrose

## Baritone

Fresh and rosy red the sun is mounting high,  
On floats the sea in distant blue careering through its channels,  
On floats the wind over the breast of the sea setting in toward land,  
The great steady wind from west or west-by-south,  
Floating so buoyant with milk-white foam on the waters.

But I am not the sea nor the red sun,  
I am not the wind with girlish laughter,  
Not the immense wind which strengthens, not the wind which lashes,  
Not the spirit that ever lashes its own body to terror and death,  
But I am that which unseen comes and sings, sings, sings,  
Which babbles in brooks and scoots in showers on the land,  
Which the birds know in the woods mornings and evenings,  
And the shore-sands know and the hissing wave.

--Walt Whitman, from "Song of the Banner at Daybreak"

Voice range: B $\flat$ 2-F#4

Tessitura: F#3 - D#4

Duration: 4 minutes

Composed 2017

# Windrose

♩ = 126

Lawrence Kramer

The first system of the musical score is in 4/4 time. It features a grand staff with a bass clef on the top line and a treble clef on the bottom line. The bass line is mostly silent, indicated by a horizontal line. The treble line contains a melodic line starting with a quarter rest, followed by eighth and sixteenth notes, and a final chord. A dynamic marking of *ff* is placed below the first measure. The system concludes with a double bar line.

Two chord diagrams are shown below the first system. The first diagram represents a D major triad (D, F#, A) with a sharp sign above the first string. The second diagram represents a D major triad (D, F#, A) with a sharp sign above the first string and a natural sign above the second string.

3

The second system begins with a vocal line in the bass clef. It starts with a quarter rest, followed by a dotted quarter note, an eighth note, a quarter note, and a dotted quarter note. The lyrics "Fresh and ro - sy red" are written below the notes. The system continues with a dotted quarter note, a quarter note, and a dotted quarter note, with the lyrics "the sun is mount - ing".

Fresh and ro - sy red the sun is mount - ing

The piano accompaniment for the second system is in the grand staff. It features a complex texture with many chords and moving lines. A dynamic marking of *mp* is placed below the first measure, and *cresc.* is placed below the second measure. The system concludes with a double bar line.

7

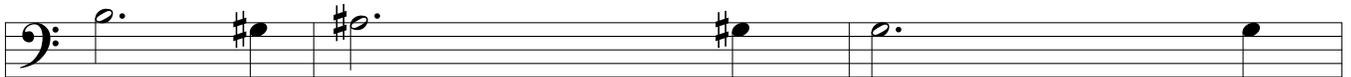
The third system begins with a vocal line in the bass clef. It starts with a dotted quarter note, a quarter note, and a dotted quarter note, with the lyrics "high". A horizontal line extends from the end of the first measure to the end of the system, indicating a long note. The system concludes with a dotted quarter note, with the lyrics "On".

high On

The piano accompaniment for the third system is in the grand staff. It features a complex texture with many chords and moving lines. A dynamic marking of *f* is placed below the first measure, and *cresc.* is placed below the second measure. The system concludes with a double bar line.

# Windrose

12



flows the sea in dis - - tant

Piano accompaniment for measures 12-13. The right hand features a complex texture with chords and moving lines. The left hand provides a steady bass line. A dynamic marking of *ff* is present. Chord symbols are shown below the bass line: G2, A2, B2, C3, D3, E3, F3, G3.

15



blue car - eer - ing through its chan - nels.

Piano accompaniment for measures 15-16. The right hand continues with complex textures. A dynamic marking of *mp* is present. A *8va* marking is above the right hand in the second measure. Chord symbols are shown below the bass line: G3, A3, B3, C4, D4, E4, F4, G4.

19



On floats the wind o - ver the breast of the sea set - ting in toward land, the —

Piano accompaniment for measures 19-20. The right hand features a series of chords. A dynamic marking of *cresc.* is present in the first measure, and *f* is present in the second measure. Chord symbols are shown below the bass line: G4, A4, B4, C5, D5, E5, F5, G5.

# Windrose

23

Vocal line for measures 23-27. The melody starts with a half note G2, followed by quarter notes A2, B2, and C3. There is a whole rest in measure 24. The line continues with quarter notes D3, E3, F3, and G3, ending with a half note G3.

great stead - y wind from - west or west by south, float - ing so buoy - ant

Piano accompaniment for measures 23-27. The right hand features a steady eighth-note accompaniment in the treble clef. The left hand has a simple bass line with whole notes. Dynamics include *cresc.* and *pp*.

28

Vocal line for measures 28-31. The melody consists of quarter notes G3, A3, B3, and C4, followed by a half note G3. There is a whole rest in measure 30.

with milk white foam on the wat - ers.

Piano accompaniment for measures 28-31. The right hand has a steady eighth-note accompaniment. The left hand has a bass line with quarter notes and half notes. A *v* (accrescendo) marking is present in measure 30.

32

Vocal line for measure 32, consisting of a whole rest.

But

Piano accompaniment for measure 32. The right hand has a complex, flowing eighth-note accompaniment. The left hand has a simple bass line with a whole note. Dynamics include *p*.

Windrose

34

Vocal line for measures 34-36. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. There is a fermata over the C5 note. The line continues with quarter notes D5, E5, and F5, ending with a half note G5.

I am not the sea nor the red sun,

34

Piano accompaniment for measures 34-36. The right hand features a melodic line with eighth and sixteenth notes, starting on G4 and ending on G5. The left hand provides a simple harmonic accompaniment with quarter notes. Dynamics include piano (*p*) and fortissimo piano (*fp*).

37

Vocal line for measures 37-39. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. There is a fermata over the C5 note. The line continues with quarter notes D5, E5, and F5, ending with a half note G5.

I am not the

37

Piano accompaniment for measures 37-39. The right hand features a melodic line with eighth and sixteenth notes, starting on G4 and ending on G5. The left hand provides a simple harmonic accompaniment with quarter notes. Dynamics include piano (*p*) and crescendo (*cresc.*).

40

Vocal line for measures 40-42. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. There is a fermata over the C5 note. The line continues with quarter notes D5, E5, and F5, ending with a half note G5.

wind with girl-ish laugh-ter, not

40

Piano accompaniment for measures 40-42. The right hand features a melodic line with eighth and sixteenth notes, starting on G4 and ending on G5. The left hand provides a simple harmonic accompaniment with quarter notes. Dynamics include forte (*f*) and piano (*p*).

8

Piano accompaniment for measures 40-42 (continued). The right hand features a melodic line with eighth and sixteenth notes, starting on G4 and ending on G5. The left hand provides a simple harmonic accompaniment with quarter notes. Dynamics include forte (*f*).

# Windrose

44

the im-mense wind that strength-ens,

*cresc.*

48

Not the wind which lash-es, Not the

*ff*

54

spir - it that ev - er lash - es its own bod - y

Windrose

59

to ter - ror \_\_\_\_\_ and death, \_\_\_\_\_

59

*p*

64

not, \_\_\_\_\_ not the wind \_\_\_\_\_ which lash - es,

64

*8va* - -

68

not the spi-rit \_\_\_\_\_ that ev - er lash - es its own bo - dy \_\_\_\_\_

68

*8va* - -  
*(8va)* - -

Windrose

72

Vocal line for measure 72, starting with a whole rest followed by a melodic phrase.

to ter - ror, to ter - ror

72

Piano accompaniment for measures 72-75. Measure 72: *mp cresc.* Measure 73: *f* Measure 74: *f* Measure 75: *rit.*

77

Vocal line for measure 77, starting with a whole rest followed by a melodic phrase.

and death.

77

Piano accompaniment for measures 77-80. Measure 77: *ff* Measure 78: *ff* Measure 79: *ff* Measure 80: *p*

81

*a tempo*

Vocal line for measure 81, starting with a whole rest followed by a melodic phrase.

But I am

81

Piano accompaniment for measures 81-84. Measure 81: *dim.* Measure 82: *p* Measure 83: *p* Measure 84: *p*

# Windrose

86

that which comes un - seen and sings, \_\_\_\_\_

90

sings, \_\_\_\_\_ sings, \_\_\_\_\_

*rit.* *a tempo* *rit.*

*p* *p* *8va*

95

which bab - bles in brooks and scoots in showers on the land, \_\_\_\_\_

# Windrose

99

which the birds know in the woods

103

morn - ing and eve - ning, morn - ing and

*pp*

108

eve - ning,

*p*

Windrose

112 *rit.*

*a tempo*

and the shore sands know, \_\_\_\_\_

*fp*

This system contains measures 112 to 115. The vocal line (bass clef) begins at measure 112 with a rest, then enters with a melodic line. The piano accompaniment (treble and bass clefs) starts at measure 112 with a complex chordal texture. The dynamic marking *fp* is present in measure 113. The key signature has two sharps (F# and C#).

116

*a tempo*

and the shore sands know, \_\_\_\_\_

*p* *f*

This system contains measures 116 to 118. The vocal line continues with a melodic line. The piano accompaniment features a dynamic shift from *p* to *f* between measures 117 and 118. The key signature remains two sharps.

119

*rit.*

and the hiss - ing

*fp*

This system contains measures 119 to 122. The vocal line begins with a long note in measure 119, followed by a melodic line. The piano accompaniment features a dynamic shift to *fp* in measure 121. The key signature remains two sharps.

Windrose

122

A single bass clef staff. It begins with a whole note chord consisting of a major triad (F#, A, C) and a minor seventh (G). This is followed by a half note G with a fermata above it. The staff ends with a double bar line.

wave. \_\_\_\_\_

122

A piano score for measures 122-124. Measure 122: The right hand (RH) plays a quarter note F# (with a fermata), followed by a quarter note A (with a fermata), and a quarter note C (with a fermata). The left hand (LH) plays a whole note chord (F#, A, C, G). Measure 123: The RH has a whole rest. The LH has a whole note chord (F#, A, C, G). Measure 124: The RH has a whole rest. The LH has a whole note chord (F#, A, C, G). The score ends with a double bar line.

## Windrose

### High Voice

Fresh and rosy red the sun is mounting high,  
On floats the sea in distant blue careering through its channels,  
On floats the wind over the breast of the sea setting in toward land,  
The great steady wind from west or west-by-south,  
Floating so buoyant with milk-white foam on the waters.

But I am not the sea nor the red sun,  
I am not the wind with girlish laughter,  
Not the immense wind which strengthens, not the wind which lashes,  
Not the spirit that ever lashes its own body to terror and death,  
But I am that which unseen comes and sings, sings, sings,  
Which babbles in brooks and scoots in showers on the land,  
Which the birds know in the woods mornings and evenings,  
And the shore-sands know and the hissing wave.

--Walt Whitman, from "Song of the Banner at Daybreak"

Written voice range: D $\flat$ 4 - A5

Tessitura: A4 - F5

Duration: 4 minutes

Composed 2017

# Windrose

Lawrence Kramer

$\text{♩} = 126$

The score is in 4/4 time with a tempo of 126 beats per minute. It consists of three systems of music. The first system shows the beginning of the piano accompaniment with a forte (*ff*) dynamic. The second system includes the vocal line with lyrics: "Fresh and ro - sy red the sun is mount - ing". The piano accompaniment for this system starts with a mezzo-piano (*mp*) dynamic and includes a crescendo (*cresc.*). The third system continues the vocal line with lyrics: "high On flows the". The piano accompaniment for this system starts with a forte (*f*) dynamic and includes a crescendo (*cresc.*). The score uses treble and bass clefs for the piano parts and a treble clef for the vocal part. The key signature has one sharp (F#).

# Windrose

13

sea in dis - tant blue car -

*ff*

Detailed description: This system contains measures 13, 14, and 15. The vocal line (treble clef) has a key signature of one sharp (F#) and a common time signature. The lyrics are "sea in dis - tant blue car -". The piano accompaniment (grand staff) features a dynamic marking of *ff* (fortissimo) at the start of measure 13. The right hand has a complex melodic line with many accidentals and slurs, while the left hand provides a steady harmonic accompaniment with block chords.

16

cer - ing through its chan - nels. On floats the wind

*8va*

*mp* *cresc.*

Detailed description: This system contains measures 16, 17, 18, and 19. The vocal line (treble clef) has a key signature of one flat (Bb) and a common time signature. The lyrics are "cer - ing through its chan - nels. On floats the wind". The piano accompaniment (grand staff) features a dynamic marking of *mp* (mezzo-piano) and a *cresc.* (crescendo) marking. An *8va* (octave up) marking is present above the piano part in measure 16. The right hand has a complex melodic line with many accidentals and slurs, while the left hand provides a steady harmonic accompaniment with block chords.

20

o - ver the breast of the sea set - ting in toward land, the great stead - y

*f* *cresc.*

Detailed description: This system contains measures 20, 21, 22, and 23. The vocal line (treble clef) has a key signature of one flat (Bb) and a common time signature. The lyrics are "o - ver the breast of the sea set - ting in toward land, the great stead - y". The piano accompaniment (grand staff) features a dynamic marking of *f* (forte) and a *cresc.* (crescendo) marking. The right hand has a complex melodic line with many accidentals and slurs, while the left hand provides a steady harmonic accompaniment with block chords.

# Windrose

24

wind from - west or west by south, float - ing so buoy - ant \_\_\_\_\_ with

*pp*

29

milk white foam \_\_\_\_\_ on the wat - ers. \_\_\_\_\_

*p*

33

But I am not the sea nor the

*p*

# Windrose

36

red sun, I am not the

*fp* *cresc.*

40

wind with girl-ish laugh-ter, not

*f* *p* *f*

44

the im-mense wind that strength-ens,

*cresc.*

# Windrose

48

Not the wind which lash - es, Not the

*ff*

54

spir - it that ev - er lash - es its own bod - y

59

to ter - ror and death,

*p*

Windrose

64

not, \_\_\_\_\_ not the wind \_\_\_\_\_ which lash - es,

8va - -

68

not the spi-rit \_\_\_\_\_ that ev - er lash - es its own bo - dy \_\_\_\_\_

8va - -

(8va) - -

72

\_\_\_\_\_ to ter - ror, to ter - - - - - ror

*mp cresc.* *f*

# Windrose

*rit.*

77

and death.

*ff*

*p*

Detailed description: This system covers measures 77 to 80. The vocal line (top staff) has a whole rest in measure 77, followed by a half note G4 in measure 78, a half note F4 in measure 79, and a half note E4 in measure 80. The piano accompaniment (bottom staves) features a complex rhythmic pattern of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand. Dynamics range from fortissimo (ff) to piano (p).

81

*a tempo*

But I am

*dim.*

*p*

Detailed description: This system covers measures 81 to 85. The vocal line (top staff) has whole rests in measures 81, 82, 83, and 84, followed by a half note G4 in measure 85. The piano accompaniment (bottom staves) includes triplets in the right hand and sustained chords in the left hand. Dynamics include diminuendo (dim.) and piano (p).

86

that which comes un - seen and sings,

Detailed description: This system covers measures 86 to 89. The vocal line (top staff) has a half note G4 in measure 86, a half note F4 in measure 87, a half note E4 in measure 88, and a half note D4 in measure 89. The piano accompaniment (bottom staves) features triplets in the right hand and sustained chords in the left hand.

# Windrose

90 *rit.* *a tempo* *rit.*

sings, sings,

gva

*p* *p*

95 *a tempo*

which bab - bles in brooks and scoots in showers on the land,

loco

99

which the birds know in the woods

Windrose

103

morn - ing and eve - ning, — morn - ing and

*pp*

108

eve - ning, —

*p* *rit.*

113

and the shore sands know, —

*fp* *p*

Windrose

117 *a tempo*

and the shore sands know, \_\_\_\_\_

121 *rit.*

and the hiss - ing wave. \_\_\_\_\_

# Windrose

## Mezzo Soprano

Fresh and rosy red the sun is mounting high,  
On floats the sea in distant blue careering through its channels,  
On floats the wind over the breast of the sea setting in toward land,  
The great steady wind from west or west-by-south,  
Floating so buoyant with milk-white foam on the waters.

But I am not the sea nor the red sun,  
I am not the wind with girlish laughter,  
Not the immense wind which strengthens, not the wind which lashes,  
Not the spirit that ever lashes its own body to terror and death,  
But I am that which unseen comes and sings, sings, sings,  
Which babbles in brooks and scoots in showers on the land,  
Which the birds know in the woods mornings and evenings,  
And the shore-sands know and the hissing wave.

--Walt Whitman, from "Song of the Banner at Daybreak"

Written voice range: B $\flat$ 3-F#5

Tessitura: F#4 - D#5

Duration: 4 minutes

Composed 2017

# Windrose

Lawrence Kramer

$\text{♩} = 126$

The score is in 4/4 time with a tempo of 126 beats per minute. It consists of three systems of music. The first system shows the beginning of the piano accompaniment with a forte (*ff*) dynamic. The second system includes the vocal line with lyrics: "Fresh and ro - sy red the sun is mount - ing". The piano accompaniment in this system starts with a mezzo-piano (*mp*) dynamic and includes a crescendo (*cresc.*). The third system continues the vocal line with lyrics: "high On". The piano accompaniment in this system starts with a fortissimo (*f*) dynamic and includes a crescendo (*cresc.*). The score uses treble and bass clefs for the piano parts and a treble clef for the vocal part. Chord diagrams are provided below the piano parts.

*ff*

3

Fresh and ro - sy red the sun is mount - ing

*mp* *cresc.*

7

high On

*f* *cresc.*

Windrose

12

flows the sea in dis - - tant

*ff*

15

blue car - eer - ing through its chan - nels.

*8va*  
*mp*

19

On floats the wind o - ver the breast of the sea set - ting in toward land, the —

*cresc.*  
*f*

# Windrose

23

great stead - y wind from - west or west by south, float - ing so buoy - ant

*cresc.* *pp* 27

28

with milk white foam on the wat - ers.

28

32

But

*p* 32

Windrose

34

I am not the sea nor the red sun,

37

I am not the

40

wind with girl-ish laugh-ter, not

# Windrose

44

the im - mense wind that strength - ens,

*cresc.*

48

Not the wind which lash - es, Not the

*ff*

54

spir - it that ev - er lash - es its own bod - y

Windrose

59

to ter - ror \_\_\_\_\_ and death, \_\_\_\_\_

*p*

64

not, \_\_\_\_\_ not the wind \_\_\_\_\_ which lash - es,

*8va* - -

68

not the spi-rit \_\_\_\_\_ that ev - er lash - es its own bo - dy \_\_\_\_\_

*8va* - -  
*(8va)* - -

Windrose

72

to ter - ror, to ter - ror

*mp cresc.* *f*

*rit.*

77

and death.

*ff* *p*

81

*a tempo*

But I am

*dim.* *p*

Windrose

86

that which comes un - seen and sings, \_\_\_\_\_

90

*rit.* *a tempo* *rit.*

sings, \_\_\_\_\_ sings, \_\_\_\_\_

*p* *p*

8va

95

*a tempo*

which bab - bles in brooks and scoots in showers on the land, \_\_\_\_\_

Windrose

99

which the birds know in the woods

99

103

morn - ing and eve - ning, morn - ing and

103

*pp*

104

108

eve - ning,

108

*p*

*p*

Windrose

112 *rit.* *a tempo*

and the shore sands know, \_\_\_\_\_

*fp*

116 *a tempo*

and the shore sands know, \_\_\_\_\_

*p* *fp*

119 *rit.*

and the hiss - ing

*fp*

Windrose

122

Musical staff for the vocal line starting at measure 122. The key signature is one sharp (F#). The melody consists of a half note F#4, a half note G4, and a quarter note A4. A slur covers the first two notes, and a fermata is placed over the A4. The word "wave." is written below the first two notes. The staff ends with a double bar line.

122

Musical staff for the piano accompaniment starting at measure 122. The right hand (treble clef) plays a half note chord of F#4 and G4, followed by a half note chord of A4 and B4. A slur covers the first two chords, and a fermata is placed over the second chord. The left hand (bass clef) plays a half note chord of F#2 and G2, followed by a half note chord of A2 and B2. A slur covers the first two chords, and a fermata is placed over the second chord. The piano part ends with a double bar line.

# A Winter Walk

Baritone

I had for my winter evening walk--  
No one at all with whom to talk,  
But I had the cottages in a row  
Up to their shining eyes in snow.  
And I thought I had the folk within:  
I had the sound of a violin;  
I had a glimpse through curtain laces  
Of youthful forms and youthful faces.  
I had such company outward bound.  
I went till there were no cottages found.  
I turned and repented, but coming back  
I saw no window but that was black.  
Over the snow my creaking feet  
Disturbed the slumbering village street  
Like profanation, by your leave,  
At ten o'clock of a winter eve.

--Robert Frost

Voice range: A2-D4  
Tessitura: Tessitura: D3 - B4  
Duration 3:15

Composed 2020

# A Winter Walk

♩ = 80

Lawrence Kramer

First system of the musical score. It consists of a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The time signature is 4/4. The tempo is marked as ♩ = 80. The key signature has one flat (B-flat). The lyrics are: "I had for my win - ter eve - ning walk". The piano part features a melody in the right hand and a bass line in the left hand. A dynamic marking of *p* is present. A fermata is placed over the final chord of the system.

Second system of the musical score, starting at measure 5. The vocal line continues with the lyrics: "No one at all with whom to talk." The piano accompaniment continues with the same melodic and harmonic patterns. A dynamic marking of *mf p* is present. A fermata is placed over the final chord of the system.

Third system of the musical score, starting at measure 9. The vocal line continues with the lyrics: "But I had the cot-tag-es in a row up to their". The piano accompaniment includes a triplet of eighth notes in the right hand at measure 10. A dynamic marking of *mf* is present. A fermata is placed over the final chord of the system.

# Winter Walk

13

shin - ing eyes \_\_\_\_\_ in snow. And I thought I

*f* *p*

8va - 1

17

had the folk with - in: \_\_\_\_\_ I had the sound \_\_\_\_\_ of a

*mf p*

8va - 1

21

3  
vi - o - lin; \_\_\_\_\_ I had a glimpse \_\_\_\_\_ through cur - tain lac - es

21 22

*mf p*

8va - 1

Winter Walk

25

of youth-ful forms \_\_\_\_\_

25

Detailed description: This system contains measures 25, 26, and 27. The vocal line (top staff) has a whole rest in measure 25, followed by a quarter note G4 in measure 26, and a quarter note A4 in measure 27. The piano accompaniment (bottom two staves) features a rhythmic pattern of eighth and sixteenth notes with various accidentals. Dynamics include *mf* and *p*. A fermata is placed over the piano accompaniment in measure 27.

28

and youth-ful fac - es;

28

*cresc.* *mf* *p*

Detailed description: This system contains measures 28, 29, and 30. The vocal line (top staff) has a whole rest in measure 28, followed by a quarter note G4 in measure 29, and a quarter note A4 in measure 30. The piano accompaniment (bottom two staves) features a rhythmic pattern of eighth and sixteenth notes with various accidentals. Dynamics include *cresc.*, *mf*, and *p*. Triplet markings (3) are present in measures 29 and 30. A fermata is placed over the piano accompaniment in measure 30.

31

I had \_\_\_\_\_ such com-pan-y \_\_\_\_\_ out-ward

31

*cresc.* *mf* *p*

Detailed description: This system contains measures 31, 32, 33, and 34. The vocal line (top staff) has a whole rest in measure 31, followed by a quarter note G4 in measure 32, a quarter note A4 in measure 33, and a quarter note B4 in measure 34. The piano accompaniment (bottom two staves) features a rhythmic pattern of eighth and sixteenth notes with various accidentals. Dynamics include *cresc.*, *mf*, and *p*. Triplet markings (3) are present in measures 31 and 32. A fermata is placed over the piano accompaniment in measure 34.

# Winter Walk

35

bound. — I went till there were no — cot - ta - ges found. —

*f*

35

*mf*

40

— I turned and re - pent - ed, — but com - ing

40

*p*

*gva-1*

45

back I — saw no win - dow — but that was black. —

45

*mf p*

*gva-1*

Winter Walk

50

Vocal line for measures 50-53. The melody starts with a quarter rest, followed by notes G4, A4, B4, G4, F4, E4, D4, C4. The lyrics are "O - ver the snow my creak - ing feet dis - turbed \_\_\_\_\_ the".

O - ver the snow my creak - ing feet dis - turbed \_\_\_\_\_ the

50

Piano accompaniment for measures 50-53. The right hand plays chords and moving lines. Dynamics include *mf* and *f*. The left hand has a steady bass line with notes G3, F3, E3, D3.

54

Vocal line for measures 54-57. The melody consists of notes G4, F4, E4, D4, C4, B3, A3, G3. The lyrics are "slum - ber - ing vil - lage street: \_\_\_\_\_ like pro - fa -".

slum - ber - ing vil - lage street: \_\_\_\_\_ like pro - fa -

54

Piano accompaniment for measures 54-57. The right hand plays chords and moving lines. Dynamics include *p*. The left hand has a steady bass line with notes G3, F3, E3, D3.

58

Vocal line for measures 58-61. The melody consists of notes G4, F4, E4, D4, C4, B3, A3, G3. The lyrics are "na - tion, by your leave, at ten o' clock, at ten o' clock".

na - tion, by your leave, at ten o' clock, at ten o' clock

58

Piano accompaniment for measures 58-61. The right hand plays chords and moving lines. Dynamics include *mf p*. The left hand has a steady bass line with notes G3, F3, E3, D3.

# Winter Walk

63

*rit.*

of a win - ter eve. \_\_\_\_\_

63

*pp*