

# Beginning with Time

String Quartet no. 3

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## Beginning with Time: String Quartet no. 3

The title of this quartet comes from "To a Reason," a prose poem from Arthur Rimbaud's *Illuminations* (1886):

A tap of your finger on the drum releases all the sounds and begins the new harmony.

One step of yours is the enlistment of a new humanity and its onward march.

Your face turns away: the new love! Your face turns back: the new love!

"Change our fate, sift out the scourges, beginning with time," to you these children sing. "Raise no matter where the substance of our fortunes and desires," they entreat you.

Arrival of always, who will go everywhere.

(Translation by the composer)

The poem intimates that we are all children who plead in song for a change of fate. Moved by music--a tap on the drum that releases a world of sound--we ask for the change to begin with a sifting out, the separation of the scourges of time from its potential to incubate "the new harmony" and "the new love."

My quartet aims to give musical form to this sifting out. It answers to what may be the primary feature of our relationship to time: the wish to have *enough* time, time enough for our feelings and hopes and desires and plans to be fulfilled, to come out right. The quartet reorders its musical time to accommodate that wish. Its two movements occur in a five-part alternation rather than a two-part sequence. Both have a slow basic tempo but they pace themselves in contrasting, complementary ways. The first movement is volatile and tends to quicken its note motion. The second movement is tranquil and tends to linger. The recurrences of these movements relieve them, reshape them, and expand the time allotted to them. Within this large pulsation, each movement eventually finds the time it wants and needs, both in itself and as the complement of the other.

The first movement aims to reconcile longing and urgency, soaring and swirling, in summoning up the "arrival of always": transfigured time. The second movement aims to reconcile an affinity for tender melody with a pensive flow of counterpoint offset by chordal passages. The first movement is essentially the same each time we hear it, but it is also new because its recurrences change which instrument plays what part, thus transforming the texture and sonority and sometimes the melody and harmony. The second movement changes differently. Upon returning it recalls its first occurrence but only to leave it behind. As time passes, it becomes clear that neither movement can arrive anywhere, let alone go everywhere, without the help of the other. Only when the returning second movement comes to rest can the first movement, which has already returned once, return again and do the same. Only together can the two movements plead fully for a time, a someday, in which the wishes of the children might be granted.

The pains and possibilities of time also shaped the composition of this quartet, which extended over a period of twelve years.

Duration: 20-21 minutes.

Performance note: where the marking is needed, the main voice is indicated by a boldface capital **M**, canceled where necessary by a double slash //. At times the main voice moves rapidly from one instrument to another.

# Beginning with Time

I.

Lawrence Kramer

$\text{♩} = 58$

This musical score section starts with a tempo of  $\text{♩} = 58$ . It features four staves: Violin 1, Violin 2, Viola, and Cello. The Violin 1 staff begins with a dynamic  $p$ . The Violin 2 staff has a rest. The Viola staff starts with a rest and then enters with eighth-note pairs, with a dynamic  $p$  marking the second pair. The Cello staff starts with sixteenth-note pairs, followed by eighth-note pairs, with a dynamic  $p$  marking the eighth-note pairs. Measure lines are present between the staves.

5      M      //

This musical score section starts at measure 5. It features four staves: Vln. 1, Vln. 2, Vla., and Vlc. The Vln. 1 staff has a dynamic  $M$ . The Vln. 2 staff has a dynamic  $cresc.$ . The Vla. staff has a dynamic  $mp$ . The Vlc. staff has a dynamic  $cresc.$ . Measures 6 and 7 show similar patterns with dynamics  $cresc.$ ,  $mp$ ,  $cresc.$ , and  $mp$  respectively. Measure 8 starts with a dynamic  $M$  for Vln. 1, followed by  $cresc.$  for Vln. 2, Vla., and Vlc. Measures 9 and 10 show further developments with dynamics  $mp$  and  $cresc.$ .

4

Vln. 1

M

p

cresc.

Vln. 2

M

p

cresc.

Vla.

p

cresc.

Vlc.

p

cresc.

13

Vln. 1

f

M

Vln. 2

f

Vla.

f

Vlc.

f

16

Vln. 1

mp

p

rit.

a tempo

Vln. 2

mp

> p

Vla.

mp

> p <

mf

Vlc.

mp

> p

f

20

Vln. 1

Vln. 2

Vla.

Vlc.

*p*

*M*

*p*

*sfp*

*p*

*sfp*

24

*accel.*

Vln. 1

Vln. 2

*p*

*fp*

*M*

*sfp*

*M*

*sfp*

*p*

*sfp*

*sfp*

28

*mp*

*cresc.*

*f*

*mp cresc.*

*f*

*mp*

*cresc.*

*f*

*mp*

*cresc.*

*f*

M

Vln. 1

Vln. 2

Vla.

Vlc.

cresc.

rit.

*ff*

*>p*

*cresc.*

*ff*

*>p*

*cresc.*

*ff*

*>p*

*cresc.*

*ff*

*p*

Vln. 1

*espress.*

Vln. 2

Vla.

Vlc.

*mp*

*fp*

*fp*

M

Vln. 1

Vln. 2

Vla.

Vlc.

*cresc.*

*f*

*cresc.*

*f*

*mp*

*f*

*cresc.*

*f*

*cresc.*

*f*

43

Vln. 1

Vln. 2

Vla.

Vlc.

*cresc.*

**M**

**f**

*cresc.*

**M**

**f**

*cresc.*

**f**

*cresc.*

**f**

*rit.* Erratic; breaking down

46

Vln. 1

*cresc.*

Vln. 2

*cresc.*

Vla.

*cresc.*

Vlc.

*cresc.*

## II.

48  $\text{♩} = 80$

Vln. 1

Vln. 2

Vla.

Vlc.  $\text{mp}$

*p*

*p*

*p*

*p*

$\text{p}^3$

54

Vln. 1

Vln. 2

Vla.

Vlc.

*legato*

*pizz.*

61

Vln. 1

Vln. 2  $\text{fp}$

Vla.

Vlc. arco pizz. arco

68

Vln. 1

Vln. 2

Vla.

Vlc.

p

M

sul G

This musical score page shows four staves for string instruments. Vln. 1 starts with a melodic line featuring grace notes and a dynamic marking 'p'. Vln. 2 and Vla. provide harmonic support with sustained notes. Vlc. enters with a rhythmic pattern marked 'M'. The section concludes with a melodic line from Vln. 1 ending on a note labeled 'sul G'.

73

Vln. 1

Vln. 2

Vla.

Vlc.

sul G

p

This musical score page continues the string section. Vln. 1 begins with a sustained note followed by a sixteenth-note pattern. Vln. 2 and Vla. play sustained notes. Vlc. provides harmonic support. The section ends with a melodic line from Vln. 1 ending on a note labeled 'sul G'.

## I.

77 = 58

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vlc. *p*

**M** In dialogue with cello

**M** In dialogue with violin

82

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vlc. *mp*

**M**

86 //

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vlc. *p*

**M**

*f*

*f*

*f*

*f*

Musical score for strings (Vln. 1, Vln. 2, Vla., Vlc.) in 3/4 time. The key signature changes from B-flat major to A major at the beginning of measure 91. Measure 90 starts with a dynamic of  $\text{f}$ . Measure 91 begins with a dynamic of  $\text{f}$ , followed by  $\text{p}$  dynamics. Measures 92-93 show sustained notes and eighth-note patterns. Measures 94-95 feature sixteenth-note patterns with grace notes and slurs. Measures 96-97 continue with sixteenth-note patterns and grace notes. Measures 98-99 conclude with sustained notes and eighth-note patterns.

Musical score for strings (Vln. 1, Vln. 2, Vla., Vlc.) showing measures 93 through the end of the section. The score includes dynamics (mf, f, a tempo), articulations (ritardando, slurs, grace notes), and measure numbers (93, 94, 95). The strings play harmonic patterns and rhythmic figures against a basso continuo line.

101

Vln. 1      *sf*      *sf*      *sf*      *mp*

Vln. 2      <      *sf p*

Vla.      //      *fp*      M      *mp*

Vlc.      *sf*      *sf*      *sf*

105

Vln. 1

Vln. 2      *f*

Vla.      sul pont.      *f* ordin.

Vlc.      *f*      M      //

108

Vln. 1      *dolce*      *rit.*      *dolce*      *p*

Vln. 2      *ff*      *ff*      *>p*

Vla.      *dolce*      *ff*      *dolce*      *>p*

Vlc.      *ff*      *dolce*      *ff*      *>p*

112

Vln. 1

Vln. 2

Vla.

Vlc.

*mp*

*sf*

*sf*

*accel.*

*rit.*

*HERE*

*p*

*f*

*M*

*f*

123 *accel.*

Vln. 1

Vln. 2

Vla.

Vlc.

127  $\text{♩} = 63$

Vln. 1

Vln. 2

Vla.

Vlc.

130

Vln. 1

Vln. 2

Vla.

Vlc.

**132**

Vln. 1      ff      f      mf      p

Vln. 2      ff      f      mf      p

Vla.      M      3      3      3      3      M

Vlc.      ff      arco      f      mf      3      p

ff      mf      p

**135**

Vln. 1      p      3      M      mp

Vln. 2      z      z      z

Vla.      M      3      3      3      p

Vlc.      mp      3      3      3

Violins in dialogue

**137** M

Vln. 1

Vln. 2

Vla.

Vlc.      3

139

Vln. 1

Vln. 2

Vla.

Vlc. **M**

**mf** **fp** **p** **//**

**mf** **p**

**mf** **p**

**mf**<sup>3</sup> **p**

143 *rit.*

Vln. 1

Vln. 2

Vla.

Vlc. **p**

**M** **//**

**p**

**p**

**sul C**

**p**

## II.

17

148  $\text{♩} = 80$

Violin 1 *p*

Violin 2 *p*

Viola *p*

Cello *p*

154

Vln. 1 -

Vln. 2 *p* M

Vla. *legato*

Vlc. pizz.

161

Vln. 1 *fp*

Vln. 2

Vla. arco

Vlc. M *mp*

168

Vln. 1

Vln. 2

Vla.

Vlc.

*pizz.*

*arco*

*rit.*

*a tempo*

*pp*

*pp*

*pp*

*pp*

*pp*

176

Vln. 1

Vln. 2

Vla.

Vlc.

*mf*

*pp*

*p*

*p*

*p*

184

Vln. 1

Vln. 2

Vla.

Vlc.

*p*

*cresc.*

*f*

*f*

*f*

*cresc.*

*f*

*Misterioso*

190

Vln. 1

Vln. 2

Vla.

Vlc.

*mp*

*p*

197

Vln. 1

Vln. 2

Vla.

Vlc.

*pp*

*p*

*sff*

*sff*

*sff*

*pizz.*

203

*poco riten.*      *a tempo*

Vln. 1

Vln. 2

Vla.

Vlc.

*arco*

*p*

*p*

*p*

211

Vln. 1

Vln. 2

Vla.

Vlc.

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

217

Vln. 1

*ff*

*p*

Vln. 2

*p*

Vla.

*p*

*M*

*pizz.*

*p*

222

Vln. 1

Vln. 2

Vla.

Vlc.

228

Vln. 1

Vln. 2

Vla.

Vlc.

pp

pp

pp

pp

arco

## I.

**Vln. 1**

**Vln. 2**

**Vla.**

**Vlc.**

**M** In dialogue with viola

**p**

**M** In dialogue with violin

**p**

**p**

**Vln. 1**

**Vln. 2**

**Vla.**

**Vlc.**

**mp**

**mp**

**mp**

**mp**

**Vln. 1**

**Vln. 2**

**Vla.**

**Vlc.**

**p**

**f**

**p**

**f**

**M**

**f**

**p**

**f**

247

Vln. 1

Vln. 2

Vla.

Vlc.

*mp* *p*

*mp* *p*

*mp* *p*

*mp* *p*

250

Vln. 1

Vln. 2

Vla.

Vlc.

*rit.*

*a tempo*

*mp* *f*

*f*

*M*

*f*

*mf* *f*

254

Vln. 1

Vln. 2

Vla.

Vlc.

*mp* *sff<sup>3</sup>*

*p*

*M*

*p*

*accel.*

*sf*

*sf*

259

Vln. 1

*sforzando*

Vln. 2

*fortissimo*

Vla.

*sforzando*

Vlc.

*pianissimo*

*mezzo-forte*

*crescendo*

*mezzo-forte*

*crescendo*

*mezzo-forte*

*crescendo*

Musical score for orchestra, page 10, measures 263-264. The score includes parts for Vln. 1, Vln. 2, Vla., and Vlc. Measure 263 starts with a dynamic ***f***. Measure 264 begins with a dynamic ***M***, followed by a dynamic ***dolce***.

Musical score for strings (Vln. 1, Vln. 2, Vla., Vlc.) showing measures 266-270. The tempo is indicated as  $\text{♩} = 58$ . The score includes dynamic markings such as *rit.*, ***ff***,  $>\text{p}$ , *mp*, and ***ff***, along with various slurs and grace notes. Measure 266 starts with a ritardando. Measures 267-270 show rhythmic patterns involving sixteenth-note figures and sustained notes.

Musical score for strings (Vln. 1, Vln. 2, Vla., Vlc.) showing measures 271-272. The score includes dynamics (accel., p, sf, mp, M), articulations (trills, grace notes, slurs), and performance instructions (cresc., 3).

Measure 271 (Vln. 1): Accel. (accelerando), dynamic **p**. Measure 272 (Vln. 2): Crescendo (cresc.). Measure 272 (Vla.): Dynamic **sf**, dynamic **mp**, dynamic **M**. Measure 272 (Vlc.): Crescendo (cresc.), dynamic **3**.

Musical score for strings (Vln. 1, Vln. 2, Vla., Vlc.) in 2/4 time. The key signature changes between F major (no sharps or flats) and G major (one sharp). Measure 275 starts with a ritardando (rit.) indicated by a wavy line above the staff. Measure 276 begins with a forte dynamic (f). Measures 277-278 show eighth-note patterns with grace notes and slurs. Measure 279 features sixteenth-note patterns with slurs. Measure 280 concludes with eighth-note patterns. Measure numbers 275 and 280 are written above the staves. Dynamics f and ff are marked below the staves. Measure 277 has a 'rit.' marking above it. Measure 278 has a 'M' marking above it. Measure 280 has a 'ff' marking below it.

Musical score for strings (Vln. 1, Vln. 2, Vla., Vlc.) showing measures 279-280. The score includes dynamic markings (M, p, pizz., 3, 6), articulation marks (trills, grace notes, slurs), and performance instructions (pizz., M pizz.). Measure 279 ends with a fermata over the Vln. 1 part. Measure 280 begins with a dynamic  $\gg p$  and ends with a dynamic  $\ll p$ .

283

Vln. 1      *cresc.*      3      *arco*      *accel.*      *arco*

Vln. 2      *cresc.*      3      3

Vla.      *poco cresc.*      3      *f*      3

Vlc.      *poco cresc.*      *pizz.*      *M*      *arco*      *b*

$\text{♩} = 63$

286      *arco*      *ff*      *mf*      3      3      3      3      *pp*

Vln. 1      *ff*      3      3      *f*      *mf*      *mp*      *pp*

Vln. 2      *ff*      3      3      *f*      *mf*      *mp*      *M*

Vla.      *ff*      *f*      *mf*      *p*

Vlc.      *ff*      *f*      *mf*      *p*

289       $\text{♩} = 58$

Vln. 1      *p*

Vln. 2      *M*      3      3      3      *mp*      *p*

Vla.      3      3      3      *M*      *mp*

Vlc.      *p*

291

Vln. 1

Vln. 2

Vla.

Vlc.

Measure 291: Vln. 1 (mf), Vln. 2 (mp), Vla. (M, mp), Vlc. (M, mp). Measure 292: Vln. 1 (f), Vln. 2 (f), Vla. (f), Vlc. (f). Measure 293: Vln. 1 (mf), Vln. 2 (mf), Vla. (mf), Vlc. (mf).

294

Vln. 1

Vln. 2

Vla.

Vlc.

Measure 294: Vln. 1 (f), Vln. 2 (f), Vla. (f), Vlc. (f). Measure 295: Vln. 1 (mf), Vln. 2 (mf), Vla. (mf), Vlc. (mf). Measure 296: Vln. 1 (mf), Vln. 2 (mf), Vla. (mf), Vlc. (mf).

297

Vln. 1

Vln. 2

Vla.

Vlc.

Measure 297: Vln. 1 (f), Vln. 2 (f), Vla. (M), Vlc. (f). Measure 298: Vln. 1 (ff), Vln. 2 (ff), Vla. (ff), Vlc. (ff). Measure 299: Vln. 1 (f), Vln. 2 (f), Vla. (f), Vlc. (f). Measures 300-301: Vln. 1 (fp), Vln. 2 (fp), Vla. (-), Vlc. (legato f, fp).

*riten.*

302

Vln. 1

Vln. 2 *con sord.*

Vla. *p*

Vlc.

*a tempo*

307 *rit.* - - -

Vln. 1

Vln. 2

Vla.

Vlc.

$\text{♩} = 48$

310 *sul G* - - -

Vln. 1

Vln. 2

Vla.

Vlc.

*niente*