

Cloud Shadows

For Violin and Piano

2014

Lawrence Kramer

Cloud shadows are best seen from the air. Travelers on the window seats of planes can often descend from a visual blank slate above the cloud cover to observe clouds drifting and casting their shadows over the landscape, revealing their shapes and producing a perfect mirror effect wedding light to darkness at a distance. The same phenomenon is occasionally visible from high ground--I'm thinking particularly of a hill with a panoramic view of the countryside a few miles from my home in New York's Hudson Valley--when the clouds find the right shapes and the sun the right position and above and below once again mirror each other. The music gradually evolves toward such a moment, with its rich array of metaphorical suggestions, over the course of about ten minutes.

Cloud Shadows

Lawrence Kramer

♩ = 88

The score is for a piece titled "Cloud Shadows" by Lawrence Kramer, with a tempo of quarter note = 88. It is in 4/4 time. The score is divided into three systems, each with a Violin (Vln.) and Piano (Pno.) part.

System 1: The Violin part is silent. The Piano part begins with a *pp* *una corda* marking. The bass line features a series of triplet eighth notes, starting on a low register (marked *8vb*) and moving up. The first system ends with a fermata on the final note.

System 2: The Violin part has a fermata in the first measure, then a whole note chord (marked *p*) in the second measure, and a fermata in the third measure. The Piano part continues with triplet eighth notes, then a fermata in the second measure, and a melodic phrase in the third measure.

System 3: The Violin part has a fermata in the first measure, then a whole note chord (marked *p*) in the second measure, and a fermata in the third measure. The Piano part continues with triplet eighth notes, then a fermata in the second measure, and a melodic phrase in the third measure.

18

Vln. *p* *pp*

Pno.

21

Vln. *p*

Pno. *p*

8vb

23

Vln. *pp* *p*

Pno. *pp* *p*

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6

Vln. *mp* *pp* *p*

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

Vln.

Pno. *p*

Vln.

Pno.

34

Vln. *f*

Pno. *f*

36

Vln. *p* *pp* *p* *pp*

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

40

Vln. *p* *mp* *rit.*

Pno. *p* *mp* *rit.*

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8

44 *a tempo*

Vln. *mf*

Pno. *mf* *a tempo* *mp*

47

Vln. *f*

Pno. *f* *sf*

50

Vln. *ff*

Pno. *ff*

8vb

53

Vln. *pizz.* *mf*

Pno. *pp* *mp pp* *mf p* *pp*

56

Vln. *>*

Pno. *mp pp* *mf p* *pp* *mp pp* *mf p*

59

Vln. *arco* *mp* *f* *ff*

Pno. *mp* *f* *ff*

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10

Vln. 61 *fz* *fz* 3

Pno. 61 3 3 3 3 3 3 3 3 3 3 3 3

Vln. 64 *mp* *p*

Pno. 64 3 3 3 3 3 3 3 3 *p*

Vln. 66 *pizz.* *mp* 3 3

Pno. 66 *fp* *p* 3 3 3 3 3 3 3 3

g^{vb}

68 arco

Vln. *fp* *sf* *mf*

Pno. *fp* *mf*

Red. * Red. * Red. * Red. *

71

Vln. *mf*

Pno. *mf*

Red. * Red. * Red. * Red. *

74

Vln. *f*

Pno. *f*

Red. * Red. *

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Vln. 77

3 3 *p*

Detailed description: Violin staff starting at measure 77. It features two triplet eighth notes, followed by a quarter note, and then a series of eighth notes. A dynamic marking of *p* is present. The staff ends with a double bar line.

Pno. 77

p

Detailed description: Piano accompaniment for measures 77-80. The right hand has a sustained chord of G#4, B4, and D5. The left hand has a sustained chord of G#2, B2, and D3. A dynamic marking of *p* is present.

Vln. 80

f *rit.* *mp* *a tempo* *f*

Detailed description: Violin staff starting at measure 80. It begins with a forte (*f*) dynamic and a series of eighth notes. The tempo changes to *rit.* (ritardando) and the dynamic to *mp* (mezzo-piano). It then returns to *a tempo* with a forte (*f*) dynamic. The staff ends with a double bar line.

Pno. 80

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

Detailed description: Piano accompaniment for measures 80-85. The right hand has a sustained chord of G#4, B4, and D5. The left hand has a sustained chord of G#2, B2, and D3. A dynamic marking of *f* is present. The tempo changes from *rit.* to *a tempo* at measure 83.

Vln. 85

ff

Detailed description: Violin staff starting at measure 85. It begins with a half note G#4, followed by a quarter rest, and then a series of eighth notes. A dynamic marking of *ff* (fortissimo) is present. The staff ends with a double bar line.

Pno. 85

ff

Detailed description: Piano accompaniment for measures 85-88. The right hand has a sustained chord of G#4, B4, and D5. The left hand has a sustained chord of G#2, B2, and D3. A dynamic marking of *ff* is present.

87

Vln.

Pno.

88

Vln.

Pno.

pp *mf* *p*

8vb *Led.* *

91

Vln.

Pno.

p *fp*

8vb *loco*

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14

94 *p* *sf* *mp* *ff*

Vln.

Pno.

3 *3* *3*

2ed. *

Fade in over piano's *ff*

97 *rit.* ♩ = 72

Vln.

Pno.

p

8vb

101 *molto sul tasto* *pp* *pp*

Vln.

Pno.

8vb

ordin.

106

Vln.

p *pp* *p* *pp* *p*

Pno.

110

Vln.

mp *mf* *f*

Pno.

mf *f*

114

Vln.

Pno.

p

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16

118

Vln. *p*

Pno.

121

Vln. *accel.*

Pno. *accel.*

124

Vln. *cresc.* *f*

Pno. *cresc.* *f*

The musical score is arranged in three systems. The first system (measures 118-120) features a Violin part with a piano (*p*) dynamic and a Piano part with a *ped.* marking and asterisks. The second system (measures 121-123) shows the Violin part with an *accel.* instruction and the Piano part with *accel.* and *simile* markings, along with numerous triplet markings. The third system (measures 124-126) includes a tempo marking of quarter note = 88, with the Violin part marked *cresc.* and *f*, and the Piano part marked *cresc.* and *f*. The score is written in treble clef for the Violin and grand staff for the Piano.

127 Vln. *sf*

Pno.

130 Vln. *ff* *fp* *mf*

Pno. *ff* *p*

133 Vln. *mf*

Pno. *mf*

Vln. 135 *f*

Pno. 135 *f*

Vln. 137 *ff*

Pno. 137 *ff*

Vln. 139

Pno. 139 *p*

142

Vln. *p* *mp* *mf* *mp*

Pno. *mp* *mf* *p*

Red. *

145

Vln. *f* *p*

Pno. *f* *p* *f* *p* *mf* *f* *p*

Red. *

149

Vln. *mf* *f* *fp* *fp*

Pno. *f* *p* *f* *p* *mf* *f*

Red. *

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

Vln. *pp*

Pno. *pp* *rit.* *a tempo* *rit.* *8va* *8vb*

158 *a tempo*

Vln. *p* *cresc.* *p*

Pno. *a tempo*

161 *cresc.* *mf* *cresc.*

Vln. *mf* *cresc.*

Pno.

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164 *ten.* $\text{♩} = 72$ *ten.*

Vln.

Pno.

166 *cresc.*

Vln.

Pno.

167 *ff* *p*

Vln.

Pno.

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allarg. (to m. 177)

22 $\text{♩} = 88$

Vln. *p* *f* *ff*

Pno. *p* *f* *ff*

Vln. *3*

Pno. *8va*

Vln. *a tempo* *dim.* *rit.* *3* *3* *3* *3* *3*

Pno. *a tempo* *rit.*

179 *a tempo* *rit.* ♩ = 72

Vln. *p* *pp* *pp*

Pno. *pp* *p* *pp*

Red. * *8^{va}- - -*

183 *p* *pp* *p* *pp*

Vln. *p* *pp* *p* *pp*

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

8^{va}- - -

187 *p* *pp*

Vln. *p* *pp*

Pno. *p* *pp*

8^{va}- - -

Red. * *Red.* *

192

Vln.

Pno.

8^{va}

loco

8^{vb}

196

Vln.

Pno.

rit. *a tempo* *rit.*

mf *fp* *pp*

mf *mf* *pp*