

# Part Songs

*SATB A Capella*

2015 - 2020

Lawrence Kramer

The title "Part Songs" refers to the genre of the work's vocal miniatures, i.e., mainly homophonic songs for four voices a capella, and also to the fact that none of these songs is quite complete, each being a setting of a fragmentary or fragment-like text that records only a fleeting moment or the moment's fleeting. This uneasy alliance of lyric recollection and its elusiveness, reflecting but also resisting nostalgia for an unavailable wholeness, finds its echo in the harmony, which mixes chord types and sonorities in way that are sometimes familiar and sometimes strange. The final song, echoing the first, frames the cycle with a paradox: music that emerges and persists in the act of recalling the vanishing of another music.

Composed 2015 - 2020. Duration: 13 minutes.

Music, when soft voices die,  
Vibrates in the memory.

--Shelley

Sit underneath this tall green pine  
whose voice is a rustling of branches  
in the western breeze. Beside  
my shimmering waters the pipe of Pan  
will call down drowsiness  
on your enchanted eyelids.

The brown waves of fog toss up to me  
Twisted faces from the bottom of the street. . .  
An aimless smile that hovers in the air  
And vanishes along the level of the roofs.

--Plato (Greek Anthology)

--Eliot

The stars around the beautiful moon  
Hiding their shimmering forms  
When she shines at the full on the earth. . . .  
Silver. . .

--Sappho

I stand as on some mighty eagle's beak,  
Eastward the sea absorbing, viewing, (nothing but sea and sky,)  
The tossing waves, the foam, the ships in the distance,  
The wild unrest, the snowy, curling caps—that inbound urge and urge  
of waves,  
Seeking the shores forever.

--Whitman

This music crept by me upon the waters . . .  
Where should this music be? [In] the air  
Or [in] the earth? It sounds no more.

--Shakespeare

I. ♩ = 66

Soprano *p*  
Mu - sic, when soft \_ voi - ces die, \_\_\_\_\_

Alto *p*  
Mu - sic, when soft \_ voi - ces die, \_\_\_\_\_

Tenor *p*  
8 Mu - sic, when soft \_ voi - ces die, \_\_\_\_\_

Bass *p*  
Mu - sic, when soft \_ voi - ces die, \_\_\_\_\_

S *pp*  
6 Mu - sic, when soft \_ voi - ces die, \_\_\_\_\_

A *pp*  
6 Mu - sic, \_\_\_\_\_ when

T *pp*  
8 Mu - sic, \_\_\_\_\_ when soft voi - ces die, \_\_\_\_\_

B *pp*  
6 Mu - sic, \_\_\_\_\_

11 *ppp*

S *ppp* die \_\_\_\_\_

A soft voi - ces die, \_\_\_\_\_ *ppp* die \_\_\_\_\_ *pp* vi - brates \_\_\_\_\_

T *ppp* die \_\_\_\_\_

B 11 *ppp* *pp*  
 when soft voi - ces die, \_\_\_\_\_ die \_\_\_\_\_ vi - brates, \_\_\_\_\_

18 *pp* *p*

S *pp* *p*  
 vi - brates \_\_\_\_\_ vi - brates in the mem - o - ry, \_\_\_\_\_ ah, \_\_\_\_\_

A *pp* *p*  
 vi - brates in the mem - o - ry, \_\_\_\_\_

T *pp* *p*  
 vi - brates \_\_\_\_\_ vi - brates in the mem - o - ry, \_\_\_\_\_

B 18 *pp* *p*  
 vi - brates \_\_\_\_\_ vi - brates in he mem - o - ry, \_\_\_\_\_

24 *rit.* *pp* *a tempo*

S

A

T

B

in the mem - o - ry,

in - the mem - o - ry,

in the mem - o - ry,

28 *rit.*

S

A

T

B

in the mem - o - ry, mem - o - ry.

in the mem - o - ry, mem - o - ry.

in - the mem - o - ry, mem - o - ry.

in the mem - o - ry, mem - o - ry.

II.  $\text{♩} = 60$

32 *p*

S Sit un-der neath this tall green pine , tall green pine whose

A *p*

A Sit un-der neath this tall green pine , tall green pine whose

T *p*

T Sit un-der neath this tall green pine , tall green pine whose

B 32 *p*

B Sit un-der neath this tall green pine , tall green pine whose

35 *mf*

S voice is a rust-ling of branch-es in the west - ern breeze. Be-

A *mf*

A voice is a rust-ling of branch-es in the west - ern breeze. Be-

T *mf*

T voice is a rust-ling of branch-es in the west - ern breeze. Be-

B 35 *mf*

B voice is a rust-ling of branch-es in the west - ern breeze. Be-

38

S side my shim-mer-ing wat-ters the pipe \_\_\_\_\_ of Pan \_\_\_\_\_ of

A side my shim-mer-ing wat-ters the pipe \_\_\_\_\_ of Pan \_\_\_\_\_ of Pan \_\_\_\_\_

T side my shim-mer-ing wat-ters the pipe \_\_\_\_\_ of Pan \_\_\_\_\_ of Pan \_\_\_\_\_

B 38 side my shim-mer-ing wat-ters the pipe \_\_\_\_\_ of Pan \_\_\_\_\_ of Pan \_\_\_\_\_

41 *decresc.* ***p***

S Pan \_\_\_\_\_ of Pan \_\_\_\_\_ will call down drow - si - ness \_\_\_\_\_ on your \_\_\_\_\_ en-

A \_\_\_\_\_ of Pan \_\_\_\_\_ will call down drow - si - ness \_\_\_\_\_ on your \_\_\_\_\_ en-

T \_\_\_\_\_ of Pan \_\_\_\_\_ will call down drow - si - ness \_\_\_\_\_ on your \_\_\_\_\_ en-

B 41 *decresc.* ***p***

\_\_\_\_\_ of Pan \_\_\_\_\_ will call down drow - si - ness \_\_\_\_\_ on your \_\_\_\_\_ en-

44 *mf*  
 S chant - ed eye - lids. Be - side my shim-mer-ing wat-ters the pipe —

A *mf*  
 chant - ed eye - lids. Be - side my shim-mer-ing wat-ters the pipe —

T *mf*  
 8 chant - ed eye - lids. Be - side my shim-mer-ing wat-ters the pipe —

B *mf*  
 44 chant - ed eye - lids. Be - side my shim-mer-ing wat-ters the pipe —

47 *cresc.* *p*  
 S \_\_\_\_\_ of Pan \_\_\_\_\_ of Pan \_\_\_\_\_ of Pan will

A *cresc.* *p*  
 \_\_\_\_\_ of Pan \_\_\_\_\_ of Pan \_\_\_\_\_ of Pan will

T *cresc.* *p*  
 8 \_\_\_\_\_ of Pan \_\_\_\_\_ of Pan \_\_\_\_\_ of Pan will

B *cresc.* *p*  
 47 \_\_\_\_\_ of Pan \_\_\_\_\_ of Pan \_\_\_\_\_ of Pan will



50  $\text{♩} = 76$

S  
call down drow - si - ness on your en -

A  
call down drow - si - ness on your en -

T  
8  
call down drow - si - ness on your en -

B  
50  
call down drow - si - ness on your en -

53 *rit.*

S  
chant - ed eye - - - lids.

A  
chant - ed eye - - - lids.

T  
8  
chant - ed eye - - - lids.

B  
53  
chant - ed eye - - - lids.

III.  $\text{♩} = 92$

57 *mf*

S The brown waves of fog toss up to me, \_\_\_\_\_ toss up to

A *mf* 3 3  
The brown waves \_\_\_\_\_ of fog \_\_\_\_\_ toss up to me, \_\_\_\_\_ toss up to

T *mf* 3 3  
8 The brown waves \_\_\_\_\_ of fog \_\_\_\_\_ toss up to me, \_\_\_\_\_ toss up to

B *mf* 3 3  
57 The brown waves \_\_\_\_\_ of fog \_\_\_\_\_ toss up to me, \_\_\_\_\_ toss up to

61 (solo)

S me \_\_\_\_\_ twist \_\_\_\_\_ ed

A 3 3 3 3 3  
me \_\_\_\_\_ (ah) \_\_\_\_\_ twist - ed

T 3 3 3 3 3  
8 me \_\_\_\_\_ (ah) \_\_\_\_\_ twist - ed

B 61 3 3 3 3  
me \_\_\_\_\_ (ah) \_\_\_\_\_ twist - ed

65 *cresc.* *f*

S fac - es from the bot - tom of the street

A *cresc.* *f*  
fac - es twist - ed fac - es

T *cresc.* *f*  
8 fac - es twist - ed fac - es

B *cresc.* *f*  
65 fac - es twist - ed fac - es

68 (all)

S

A from the bot - tom of the street (ah)

T from the bot - tom of the street (ah)

B 68 from the bot - tom of the street (ah)

71 *p*

S fac-es from the bot-tom of the street from the bot-tom of the

A *p* twist - ed *mf* fac - es *p* from the bot-tom of the

T *p* twist - ed face - es, fac - es from the bot-tom of the

71 *p*

B twist - ed fac - es, fac - es from the bot-tom of the

75 *cresc.*

S street (ah) an

A *cresc.* street (ah) an

T *cresc.* street (ah) an

75 *cresc.*

B street (ah) an

77 *f* (solo)

S an\_\_ aim - *3* - - *3* - less smile\_\_

A *f*  
aim - less smile\_\_

T *f*  
aim - less smile\_\_

B 77 *f*  
aim - less smile\_\_

80 *p* (all)

S that ho - vers in the

A *p*  
that ho - vers in the air,\_\_\_

T *p*  
that ho - vers in the air,\_\_\_

B 80 *p*  
that ho - vers in the air,\_\_\_

85 *rit.* *a tempo*

S  
air, \_\_\_\_\_

A  
ho - vers in the air, (ah) \_\_\_\_\_ and

T  
8 ho - vers in the air, (ah) \_\_\_\_\_ and

B  
85 ho - vers in the air, (ah) \_\_\_\_\_ and

89  $\text{♩} = 66$   $\text{♩} = 92$

S

A  
*mf* *p* va-nish es a - long the le-vel \_\_\_\_\_ of the roofs, and *f* *p* va nish es a -

T  
8 *mf* *p* va-nish-es a - long the le-vel \_\_\_\_\_ of the roofs, and *f* *p* va nish-es a -

B  
89 *mf* *p* va-nish-es a - long the le-vel \_\_\_\_\_ of the roofs, and - va-nish-es a -

93 *pp* *rit.*

S (ah)

A long — the le - vel of the roofs.

T long — the le - vel of the roofs.

93 B long — the le - vel of the roofs.

IV. ♩ = 66

97 *p*

S The stars \_\_\_\_\_ a - round \_\_\_\_\_ the beau - te-ous moon,

A *p*  
The stars \_\_\_\_\_ a - round the beau - te-ous moon \_\_\_\_\_

T *p*  
The stars \_\_\_\_\_ a - round the beau - te-ous moon, \_\_\_\_\_

B 97 *p*  
The stars \_\_\_\_\_ a - round the beau - te-ous moon, \_\_\_\_\_

102 *mp* *p*

S \_\_\_\_\_ hid - ing their shim - mer-ing forms \_\_\_\_\_

A *mp* *p*  
\_\_\_\_\_ hid - ing their shim-mer-ing forms, shim - mer-ing forms

T *mp* *p*  
\_\_\_\_\_ hid - ing their shim-mer-ing forms, shim - mer-ing forms,

B 102 *mp* *p*  
\_\_\_\_\_ hid - ing their shim-mer-ing forms, shim \_\_\_\_\_ mer-ing forms,



107

S  
 when she shines \_\_\_\_\_ at the full \_\_\_\_\_ on the earth, —

A  
 when she shines at the full on the earth, \_\_\_\_\_ on the earth, —

T  
 when she shines at the full on the earth, \_\_\_\_\_ on the earth, —

B  
 107  
 when she shines at the full on the earth, \_\_\_\_\_ on the earth, —

111

S  
 sil - ver sil ver sil ver The stars \_\_\_\_\_

A  
 sil - ver sil - ver sil - ver The stars a -

T  
 sil - ver sil - ver sil - ver The stars a -

B  
 111  
 sil - ver sil - ver sil - ver The stars a -

116 *mp*

S a - round hid - ing their shim - - - mer - ing *p*

A round, hid - ing their shim - mer - ing forms, *p*

T round, hid - ing their shim - mer - ing forms, *p*

B 116 *mp* round, hid - ing their shim - mer - ing forms, *p*

120 *mf* *pp*

S sil - ver sil - ver

A *mf* *pp* sil - ver sil - ver

T *mf* *pp* sil - ver sil - ver

B 120 *mf* *pp* sil - ver sil - ver

V.  $\text{♩} = 88$   
*mf*

124

S  
*mf*  
 I stand as on some might - y ea - gle's \_\_\_\_\_ beak,

A  
*mf*  
 I stand as on some might - y ea - gle's \_\_\_\_\_ beak,

T  
*mf*  
 I stand as on some might - y ea - gle's \_\_\_\_\_ beak, *p* East-ward \_\_\_\_\_ the sea ab-

8

B  
 124 *mf*  
 I stand as on some might - y ea - gle's \_\_\_\_\_ beak,

129

S  
*p*  
 East-ward \_\_\_\_\_ the sea ab - sorb - ing, view - ing no-thing but

A  
*p*  
 East-ward \_\_\_\_\_ the sea ab - sorb - ing, view - ing no-thing but

T  
 8  
 sorb - ing, \_\_\_\_\_ the sea ab - sorb - ing, view - ing no-thing but

B  
 129 *p*  
 East-ward \_\_\_\_\_ the sea ab - sorb - ing, view - ing no-thing but

133 *mp* *p*

S sea and sky, sea and sky,

A sea and sky, sea and sky,

T 8 sea and sky, sea and sky,

B 133 *mp* *p*

B sea and sky, sea and sky,

139 *mf*

S the toss - ing waves, the foam the ships in the dis - tance, 3

A *mf* the toss - ing waves, the foam, the ships in the dis - tance,

T 8 *mf* the toss - ing waves, the foam, the ships in the dis - tance,

B 139 *mf*

B the toss - ing waves the foam, the ships in the dis - tance,

142 *f*

S — the wild un rest, the snow - y curl ing caps

A — the wild un rest, the snow - y curl - ing caps

T <sub>8</sub> the wild un rest, the snow - y curl - ing caps

B *f* 142 the wild un rest, the snow - y curl - ing caps

145 *cresc.*

S — that in - bound urge, that in - bound

A — that in - bound urge, that in - bound *cresc.*

T <sub>8</sub> that in - bound urge, that in - bound urge and *cresc.*

B *cresc.* 145 that in - bound urge, that in - bound urge and

147

S *ff* urge and urge and urge of waves, *f cresc.* urge

A *ff* urge and urge and urge of waves, *f cresc.* urge

T *ff* 8 urge and urge of waves, *f cresc.* 3 urge

B *ff* 147 urge and urge of waves, *f cresc.* urge

151

S *ff* and urge and urge of waves,

A *ff* and urge and urge of waves,

T *ff* 8 and urge of waves, *f cresc.* 3

B *ff* 151 and urge of waves,

156 *p* 3 *rit.* 3 > *pp*

S seek-ing the shores, — seek-ing the shores — for - e - ver.

A *p* 3 *p* 3 > *pp*

A seek-ing the shores, — seek-ing the shores — for - e - ver.

T *p* 3 *p* 3 > *pp*

8 seek-ing the shores, — seek-ing the shores — for - e - ver.

B 156 *p* 3 > *pp*

B seek-ing the shores, — seek-ing the shores — for - e - ver.

The image shows a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in 3/4 time and consists of two measures. The first measure is marked with a piano (*p*) dynamic and a triplet of eighth notes. The second measure is marked with a *rit.* (ritardando) and a triplet of eighth notes, followed by an accent (>) and a pianissimo (*pp*) dynamic. The lyrics are: "seek-ing the shores, — seek-ing the shores — for - e - ver." The Soprano and Alto parts have a fermata over the final note. The Tenor part has an octave sign (8) below the first measure. The Bass part has a fermata over the final note.

VI. ♩ = 66

162

Soprano *pp* This mu - -

Alto *pp* hummed sung: ahs

Tenor *pp* hummed sung: ahs

Bass *pp* hummed sung: ahs

167

S *p* - sic - - - crept u-pon me by the wa - ters. This - - -

A *< p* This - - -

T *mf* This mu - -

B 167 This



172

S mu - sic,

A mu - sic, ah *mf*

T sic crept u-pon me by the wa - ters.

8

B 172 mu - sic, this mu -

176

S ah Where *mf* *p* *mf*

A mu - sic, mm ah *p* *pp*

T this mu - sic, mm ah *p* *pp*

8

B 176 sic, mm ah *pp*

180

S should this sic be?

A *mf* mm ah *f* mu -

T *mf* mm ah *f*

B 180 *mf* *f*

183

S This mu-sic crept by me u-pon the wa -

A *p* sic. This mu -

T *p* ah 3 This mu -

B 183 *p* mu - sic, mu -

187

S  
- ters. This mu-sic crept by me u-pon the wa-ters. \_\_\_\_\_

A  
sic, This mu-sic crept by me u-pon the wa-ters. \_\_\_\_\_

T  
8 sic, This mu-sic crept by me u-pon the wa-ters. \_\_\_\_\_

B  
187 sic, This mu-sic crept by me u-pon the wa-ters. \_\_\_\_\_

*rit. cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

192 ♩ = 80

S  
Where should this mu-sic be? \_\_\_\_\_

A  
*p* Where should this mu-sic be? \_\_\_\_\_

T  
8 *p* Where should this mu-sic be? \_\_\_\_\_

B  
192 *p* Where should this mu-sic be? \_\_\_\_\_

*p*

*p*

*p*

198

S *mf* In the air, \_\_\_\_\_

A *mf* In the air, \_\_\_\_\_  
be?

T 8 Where should this mu - sic be? or in the *p*

B 198 Where should this mu - sic be? or in the *p*

203

S *p* in the air? \_\_\_\_\_ *f* *pp*

A *p* in the air? \_\_\_\_\_ *f* *pp*

T 8 earth? \_\_\_\_\_ *mf* *f* *pp* or in the earth? \_\_\_\_\_

B 203 earth/ \_\_\_\_\_ *mf* *f* *pp* or in the earth? \_\_\_\_\_

♩ = 66

209

S It sounds no more. It sounds no

A It sounds no more. It sounds no

T It sounds no more. It sounds no

209 B It sounds no more. It sounds no

214

S more.

A more.

T more.

214 B more.