

Part Songs

SATB *A Capella*

2015 - 2018

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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

S *p* Mu - sic, when soft — voi - ces die, ———

A *p* Mu - sic, when soft — voi - ces die, ———

T *p* Mu - sic, when soft — voi - ces die, ———

B *p* Mu - sic, when soft — voi - ces die, ———

S *pp* Mu - sic, when soft — voi - ces die, ———

A *pp* Mu - sic, ——— when

T *pp* Mu - sic, ——— when soft voi - ces die, ———

B *pp* 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*
 vi - brates in the mem - o - ry, _____

T *pp*
 vi - brates _____ vi - brates in the mem - o - ry, _____

B 18
 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 _____

8

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 *decresc.* ***p***

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

T *decresc.* ***p***

8 _____ 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 chant - ed eye - lids. Be - side my shim-mer-ing wat-ters the pipe —
 T chant - ed eye - lids. Be - side my shim-mer-ing wat-ters the pipe —
 B 44 *mf*
 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*
 _____ of Pan _____ of Pan _____ of Pan will
 B 47 *cresc.* *p*
 _____ 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* The brown waves of fog toss up to me, toss up to

T *mf* The brown waves of fog toss up to me, toss up to

B *mf* The brown waves of fog toss up to me, toss up to

61

S me twist ed

A me (ah) twist - ed

T me (ah) twist - ed

B me (ah) twist - ed

(solo)

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

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 ₈ 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 ₈ 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 page of a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in 3/4 time and begins at measure 156. Each voice part has a treble clef (except for the Bass part which has a bass clef). The lyrics are: "seek-ing the shores, — seek-ing the shores — for - e - ver." The score includes performance markings such as dynamics (*p*, *pp*), articulation (>), and tempo changes (*rit.*). There are also triplet markings (3) over the first three notes of each phrase. The Soprano and Alto parts have a fermata over the final note. The Tenor part has an octave sign (8) below the first note. The Bass part has a fermata over the final note.

VI. ♩ = 66

162

S *pp* This mu - -

A *pp* hummed sung: ahs

T *pp* hummed sung: ahs

B *pp* hummed sung: ahs

167

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

A *p*

T *mp* This mu - -

B *p* This mu - -

172

S *p* this mu - sic,

A *p* ah, ah, *mp* ah, *mf* ah,

T 8 sic crept u-pon me by the wa - ters.

B 172 *mf* sic, this mu - sic, this mu -

176

S *mf* ah, *p*

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

T 8 this mu - sic, *pp* mm, ah,

B 176 *p* sic, this mu - sic, *pp* mm, ah,

180 *mf* *f*

S Where _____ should this mu - sic be? _____

A *mf* *f*
mm, _____ ah, _____ this mu -

T *mf* *f*
mm, _____ ah, _____

B 180 *mf* *f*
ah, _____ ah, _____

184 *p*

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

A *p*
sic, _____ this mu - sic, this mu -

T *p*
ah, _____ 3 this mu - sic, this mu -

B 184 *p*
this mu - sic, this mu - sic, this mu -

188 *rit.* *p* *a tempo*

S - ters. This mu-sic crept by

A sic: *pp* u - pon ³ the wa - ters. *p* This mu-sic crept by

T sic: *pp* u - pon ³ the wa - ters. *p* This mu-sic crept by

B 188 *pp* *p*
sic: u - pon ³ the wa - ters. This mu-sic crept by

192 *cresc.* *rit.* *f* $\text{♩} = 80$

S me u - pon the wa - ters. _____

A *cresc.* *f* *p*
me u - pon the wa - ters. _____ Where should this mu - sic

T *cresc.* *f* *p*
me u - pon the wa - ters. _____ Where should this

B 192 *cresc.* *f*
me u - pon the wa - ters. _____

197 *p*

S
Where should this mu - sic be?

A
be? be?

T
8 mu - sic be? Where should this

B
197 *p*
Where should this mu - sic be? Where should this

202 *mf* *p*

S
In the air, in the air?

A
mf *p*
In the air, in the air?

T
8 mu - sic be? or in the earth?

B
202 *p*
mu - sic be? or in the earth/

208 *f* *pp* ♩ = 66

S
in the air? It sounds no more.

A
in the air? It sounds no more.

T
mf *f* *pp*
or in the earth? It sounds no more.

B
208 *mf* *f* *pp*
or in the earth? the earth? It sounds no more.

214

S
It sounds no more. It sounds no

A
It sounds no more. It sounds no

T
It sounds no more. It sounds no

B
214
It sounds no more. It sounds no

220

S

Musical staff for Soprano (S) in treble clef. It begins with a whole note on G4, followed by a half note on A4. A slur covers these two notes, with a horizontal line underneath labeled "more.". The staff continues with a whole rest, followed by two measures of whole rests.

more. _____

A

Musical staff for Alto (A) in treble clef. It begins with a whole note on G4, followed by a whole note on A4. A slur covers these two notes, with a horizontal line underneath labeled "more.". The staff continues with a half note on B4, followed by a whole rest, and then two measures of whole rests.

more. _____

T

Musical staff for Tenor (T) in treble clef. It begins with a whole note on G4, followed by a whole note on A4, then a whole note on B4. A slur covers these three notes, with a horizontal line underneath labeled "more.". The staff continues with a half note on C5, followed by a whole rest, and then two measures of whole rests.

more. _____

8

B

Musical staff for Bass (B) in bass clef. It begins with a whole note on G3, followed by a whole note on A3. A slur covers these two notes, with a horizontal line underneath labeled "more.". The staff continues with a whole note on B3, followed by a whole note on C4. A dashed slur covers these two notes. The staff ends with a half note on D4, followed by a whole rest, and then two measures of whole rests.

more. _____

220