

Reflections and Memories

String Quartet no. 8

2018-2020

Lawrence Kramer

The title “Reflections and Memories” describes the alternating states of mind from which this quartet is built, one thoughtful and searching, the other vivid and immediate. The music imagines these states neither as opposites nor as parallels but as complements that call for and complete each other: thought seeking its sensory form and sensation seeking its place in thought. The four movements--Reflection I, "Mackerel Sky," Reflection II, and "Clouds. Wind. Stars."-- follow the quasi-Baroque pattern slow-fast-slow-fast, suggesting a cyclical process rather than a narrative progression. But the cycle is nonetheless shaped by changes of attitude, in a crisscross pattern: the second slow movement is more troubled than the first while the first fast movement is more troubled than the second.

The memories, by the way, are real ones, of cloud formations with strong personal associations. The memory movements trace the flow of such associations—it doesn't matter what they are—while the “Reflections” trace their inner reverberations. Each of the four movements features an element of texture or melody that becomes its unique signature; the four movements are linked by a kind of quickening or pulsation that recurs throughout in different forms.

"Reflections and Memories" is about 21 minutes long. Its first three movements were composed in 2018 and -20; the finale was composed as an independent piece in 2013 (it was the winner of the first Composers Concordance "Generations" prize) and may still be played on its own.

Reflection I

♩ = 58

Violin I

Violin II

Viola

Cello

pp < *p*

espress. *p* pizz. arco pizz. arco

Vln. I

Vln. II

Vla.

Vc.

p

espress. *p*

Vln. I

Vln. II

Vla.

Vc.

19

Vln. I

Vln. II

Vla.

Vc.

cresc.

mf

24

Vln. I

Vln. II

Vla.

Vc.

p

espress.

p

espress.

p

espress.

p

29

Vln. I

Vln. II

Vla.

Vc.

cresc.

fp

cresc.

fp

cresc.

p

cresc.

p

34

Vln. I *p* *mf* *f*

Vln. II *p* *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

38

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

42

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

46

Vln. I *espress.* *p*

Vln. II *p espress.*

Vla. *espress.* *p*

Vc.

Detailed description: This system covers measures 46 to 50. It features four staves: Violin I, Violin II, Viola, and Violoncello. Measure 46 starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The Violin I part has a triplet of eighth notes in measure 47, marked *espress.* and *p*. The Violin II part has a rhythmic pattern of eighth notes. The Viola part has a triplet of eighth notes in measure 47, marked *espress.* and *p*. The Violoncello part has a simple bass line. The system ends with a double bar line.

51

Vln. I *cresc.* *f* *p*

Vln. II *cresc.* *f* *p* *mp*

Vla. *cresc.* *f* *p*

Vc. *cresc.* *f* *p*

Detailed description: This system covers measures 51 to 54. It features four staves: Violin I, Violin II, Viola, and Violoncello. Measure 51 starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The Violin I part has a melodic line with a crescendo leading to a forte (*f*) dynamic in measure 52, then a piano (*p*) dynamic in measure 53. The Violin II part has a rhythmic pattern with a crescendo leading to a forte (*f*) dynamic in measure 52, then a piano (*p*) dynamic in measure 53, and a mezzo-piano (*mp*) dynamic in measure 54. The Viola part has a simple bass line with a crescendo leading to a forte (*f*) dynamic in measure 52, then a piano (*p*) dynamic in measure 53. The Violoncello part has a simple bass line with a crescendo leading to a forte (*f*) dynamic in measure 52, then a piano (*p*) dynamic in measure 53. The system ends with a double bar line.

55

Vln. I

Vln. II *p*

Vla. *mp* *p*

Vc.

Detailed description: This system covers measures 55 to 58. It features four staves: Violin I, Violin II, Viola, and Violoncello. Measure 55 starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The Violin I part has a melodic line. The Violin II part has a simple bass line with a piano (*p*) dynamic. The Viola part has a rhythmic pattern with a mezzo-piano (*mp*) dynamic in measure 55, then a piano (*p*) dynamic in measure 56. The Violoncello part has a simple bass line. The system ends with a double bar line and a 3/4 time signature.

Mackerel Sky

♩ = 112

59

Violin I: Rests throughout.

Violin II: Rests in measures 59-62. Measure 63: *pizz.* (pizzicato), *p* (piano), accent (>). Measure 64: *arco* (arco), eighth notes.

Viola: *pizz.* (pizzicato), *p* (piano), accent (>) in measures 59-64.

Violoncello: *p* (piano) in measures 59-64.

65

Violin I: Rests in measures 65-66. Measure 67: *arco* (arco), *p* (piano), quarter notes. Measure 68: *arco*, quarter notes. Measure 69: *arco*, quarter notes. Measure 70: *arco*, quarter notes.

Violin II: *pizz.* (pizzicato), *p* (piano), accent (>) in measures 65-70.

Viola: *pizz.* (pizzicato), *p* (piano), accent (>) in measures 65-70.

Violoncello: *p* (piano) in measures 65-70.

71

Violin I: *arco* (arco), quarter notes in measures 71-76.

Violin II: *arco* (arco), quarter notes in measures 71-72. Measure 73: *arco*, eighth notes. Measure 74: *arco*, eighth notes. Measure 75: *arco*, eighth notes. Measure 76: *arco*, quarter notes.

Viola: *arco* (arco), eighth notes in measures 71-72. Measure 73: *arco*, eighth notes. Measure 74: *arco*, eighth notes. Measure 75: *pizz.* (pizzicato), quarter notes. Measure 76: *pizz.*, quarter notes.

Violoncello: *p* (piano) in measures 71-76.

76

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

cresc.

mf

f

mf

mf

mf

arco

mf

arco

mf

82

Vln. I

Vln. II

Vla.

Vc.

mf

pizz.

pizz.

mf

mf

mf

88

Vln. I

Vln. II

Vla.

Vc.

1.

2.

94 *rit.* *a tempo*

Vln. I *arco* *p* *mf* *fp*

Vln. II *p* *arco*

Vla. *p* *pizz.*

Vc. *p*

102

Vln. I *p* *pizz.* *pizz.* *cresc.*

Vln. II *pizz.* *cresc.*

Vla. *pizz.* *cresc.*

Vc. *p* *cresc.*

106

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

109

Vln. I

Vln. II

Vla.

Vc.

arco

arco

musical notation

Detailed description: This system covers measures 109 to 112. It features four staves: Violin I, Violin II, Viola, and Violoncello. Measure 109 starts with a treble clef and a key signature of one sharp (F#). The Violin I part has a dynamic marking of *p*. The Viola and Violoncello parts are marked *arco*. The system concludes with a repeat sign in measure 112.

113

Vln. I

Vln. II

Vla.

Vc.

mf

pizz.

pizz.

pizz.

musical notation

Detailed description: This system covers measures 113 to 117. The Violin I part begins with a rapid sixteenth-note passage. The Viola and Violoncello parts are marked *pizz.* (pizzicato). The Violoncello part has a dynamic marking of *mf*. The system concludes with a repeat sign in measure 117.

118

Vln. I

Vln. II

Vla.

Vc.

f pizz.

arco

1.

2.

musical notation

Detailed description: This system covers measures 118 to 121. It includes first and second endings. The Violin I part starts with a dynamic marking of *f* and *pizz.*. The Viola part is marked *arco*. The system concludes with a repeat sign in measure 121.

123

Vln. I

Vln. II

Vla.

Vc.

arco

pizz.

127

Vln. I

Vln. II

Vla.

Vc.

arco

131

Vln. I

Vln. II

Vla.

Vc.

ff

p

136

Vln. I

Vln. II

Vla.

Vc.

pizz.

p

cresc.

140

Vln. I

Vln. II

Vla.

Vc.

rit.

a tempo
arco

p arco

mf

p

mf

p

mf

146

Vln. I

Vln. II

Vla.

Vc.

rit.

a tempo

p

mf

fp

fp

p arco

p

pizz.

153

Vln. I

Vln. II

Vla.

Vc.

cresc.

f

sf

arco

cresc.

f

f

160

Vln. I

Vln. II

Vla.

Vc.

sf

sf

sf

p

arco

pizz.

pp *espress.*

sf

sf

p

pizz.

arco

pp

p

$\text{♩} = 80$

167

Vln. I

Vln. II

Vla.

Vc.

p

p

arco

sul pont.

mf

ordin.

pizz.

sul tasto

pp

p

172 $\text{♩} = 112$

Musical score for measures 172-177. The score is for four instruments: Violin I, Violin II, Viola, and Violoncello. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 112. Measure 172 starts with a dynamic of *p*. Violin I has a *pizz.* marking. Violin II has *pizz.* and *arco* markings. Viola has *p* and *arco* markings. Violoncello has *p* and *ordin.* markings. The music features a mix of eighth and sixteenth notes, with some chords and rests.

178

Musical score for measures 178-182. The score is for four instruments: Violin I, Violin II, Viola, and Violoncello. The key signature has one sharp (F#) and the time signature is 4/4. Measure 178 starts with a dynamic of *mf*. Violin I has *arco* and *f* markings. Violin II has *arco* and *f* markings. Viola has *f* markings. Violoncello has *f* markings. The music continues with eighth and sixteenth notes, including some slurs and accents.

183

Musical score for measures 183-187. The score is for four instruments: Violin I, Violin II, Viola, and Violoncello. The key signature has one sharp (F#) and the time signature is 4/4. Measure 183 starts with a dynamic of *pizz.*. Violin I has *pizz.* and *arco* markings. Violin II has *arco* markings. Viola has *arco* markings. Violoncello has *arco* markings. The music features a mix of eighth and sixteenth notes, with some slurs and accents.

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

Vln. I *p* *mf*

Vln. II *p*

Vla. *p*

Vc. *f* *p* *pizz.* *arco*

197

Vln. I *p* *f*

Vln. II *f*

Vla. *f*

Vc. *f*

202

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

204

Vln. I

Vln. II

Vla.

Vc.

fz

fz

fz

fz

8

Reflection II

Adagio ♩ = 42

sempre espress.

207

207 8

Vln. I *mp*

Vln. II *p* *dim.* *p*

Vla. *p* *dim.* *p*

Vc. *p* *dim.* *p*

Detailed description: This system covers measures 207 to 216. It features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I part begins with a melodic line marked *mp* and includes a dynamic marking *sempre espress.* above the staff. The Violin II, Viola, and Violoncello parts provide harmonic support, starting with a *p* dynamic and a *dim.* marking in measure 210, followed by a *p* dynamic in measure 213. The time signature is 4/4.

217

217 8

Vln. I

Vln. II *dim.* *p*

Vla. *dim.* *p*

Vc. *dim.* *p*

Detailed description: This system covers measures 217 to 223. The Violin I part continues with a more active melodic line. The Violin II, Viola, and Violoncello parts continue their harmonic accompaniment, with *dim.* markings in measure 220 and *p* markings in measure 223. The time signature is 4/4.

224

224 8

Vln. I

Vln. II *mp*

Vla.

Vc.

Detailed description: This system covers measures 224 to 233. The Violin I part features a complex melodic line with triplets (marked '3') and slurs. The Violin II part has a *mp* dynamic marking in measure 227. The Viola and Violoncello parts continue with their respective parts. The time signature is 4/4.

229

Vln. I

Vln. II

Vla.

Vc.

p

sul A

mf

p

235

Vln. I

Vln. II

Vla.

Vc.

p

mp

mf

mp

240

Vln. I

Vln. II

Vla.

Vc.

p

f

p

mf

mp

p

246

Vln. I

Vln. II

Vla.

Vc.

mp

252

Vln. I

Vln. II

Vla.

Vc.

p

mp cresc.

cresc.

cresc.

sempre espress.

f

mf

mf

mf

3

258

Vln. I

Vln. II

Vla.

Vc.

f

ff

p

dim.

f

ff

p

dim.

f

ff

p

dim.

Clouds. Wind. Stars.

♩ = 92

265

Vln. I

Vln. II

Vla.

Vc.

pp

pp

Detailed description: This system covers measures 265 and 266. The Vln. I part has whole rests. The Vln. II part plays a continuous eighth-note triplet pattern, starting with a *pp* dynamic. The Vla. part has a whole rest in measure 265 and a half note in measure 266, with a *pp* dynamic. The Vc. part has whole rests in both measures.

267

Vln. I

Vln. II

Vla.

Vc.

pp

pp

Detailed description: This system covers measures 267 and 268. The Vln. I part has whole rests. The Vln. II part has a half note in measure 267 and a triplet eighth-note pattern in measure 268. The Vla. part plays a continuous eighth-note triplet pattern, with a *pp* dynamic. The Vc. part has a whole rest in measure 267 and a half note in measure 268, with a *pp* dynamic.

269

Vln. I

Vln. II

Vla.

Vc.

pp

Detailed description: This system covers measures 269 and 270. The Vln. I part plays a continuous eighth-note triplet pattern, with a *pp* dynamic. The Vln. II part plays a continuous eighth-note triplet pattern. The Vla. part has a whole rest in measure 269 and a half note in measure 270. The Vc. part has a half note in measure 269 and a whole rest in measure 270.

270

pizz.

Vln. I

Vln. II

Vla.

Vc.

pizz.

pp

272

arco

Vln. I

Vln. II

Vla.

Vc.

mf

274

Vln. I

Vln. II

Vla.

Vc.

arco

mf

pp

276

Vln. I

Vln. II

Vla.

Vc.

pizz.

p

Detailed description: This system covers measures 276 and 277. Vln. I has a whole rest in both measures. Vln. II plays a continuous eighth-note triplet pattern across both measures. Vla. has a tremolo in both measures. Vc. plays a pizzicato pattern with notes on the 2nd, 3rd, and 4th strings. Dynamics include *p*.

278

Vln. I

Vln. II

Vla.

Vc.

arco

mf

pp

Detailed description: This system covers measures 278 and 279. Vln. I and II play continuous eighth-note triplet patterns. Vla. has a whole note in both measures. Vc. has a whole rest in measure 278 and an arco eighth-note pattern in measure 279. Dynamics include *mf* and *pp*.

280

Vln. I

Vln. II

Vla.

Vc.

p

Detailed description: This system covers measures 280 and 281. Vln. I and II play continuous eighth-note triplet patterns. Vla. has a half note in measure 280 with an accent (>) and a triplet eighth-note pattern in measure 281. Vc. plays an eighth-note pattern. Dynamics include *p*.

282

Vln. I

Vln. II

Vla.

Vc.

mp cresc.

mp cresc.

mp cresc.

mp

mf

pizz.

284

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

arco

286

Vln. I

Vln. II

Vla.

Vc.

p

pp

p

pp

p

pp

288

Vln. I

Vln. II

Vla.

Vc.

p pizz.

pp

mf

p

290

Vln. I

Vln. II

Vla.

Vc.

p

pp

arco

mp

p

292

Vln. I

Vln. II

Vla.

Vc.

p

pp

294

Vln. I

Vln. II

Vla.

Vc.

296

Vln. I

Vln. II

Vla.

Vc.

mp cresc.

f

mp cresc.

f

mp cresc.

f

pizz.

arco

mp

mf

f

298

Vln. I

Vln. II

Vla.

Vc.

300

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

302

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *p* *pp cresc.*

Vc. *f* *mp cresc.*

pizz. arco

304

Vln. I *f*

Vln. II *f* *ff*

Vla. *f*

Vc. *f*

pizz.

306

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff

pizz.

pizz.

pizz.

309

Vln. I

Vln. II

Vla.

Vc.

pp

pp

pp

pp

arco

arco

arco sul tasto

arco sul tasto

p

pp

314

Vln. I

Vln. II

Vla.

Vc.

316

Vln. I

Vln. II

Vla.

Vc.

ordin.

318

Vln. I

Vln. II

Vla.

Vc.

ordin.

320

Vln. I

Vln. II

Vla.

Vc.

p

323

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

326

Vln. I *p* *mp* *mf* *f*

Vln. II *p* *mp* *mf* *f*

Vla. *p* *mp* *mf* *f*

Vc. *p* *mp* *mf* *f*

330

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

333

Vln. I

Vln. II

Vla.

Vc.

mp

p

p

p

340

Vln. I

Vln. II

Vla.

Vc.

p

p

p

p

342

Vln. I

Vln. II

Vla.

Vc.

mp cresc.

mp cresc.

mp cresc.

mp

mf

pizz.

344

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

arco

f

346

Vln. I

Vln. II

Vla.

Vc.

♩ = 80

348

Vln. I

Vln. II

Vla.

Vc.

p

rit.

dolce

a tempo

pp

p

pp

pp

352 *rit.* ♩ = 72 *rit.* *a tempo*
sul tasto

Vln. I
Vln. II
Vla.
Vc.

356 ♩ = 80

Vln. I
Vln. II
Vla.
Vc.

359 *ordin.* *fp*

Vln. I
Vln. II
Vla.
Vc.

362

Vln. I *p*

Vln. II *p* [3] [3]

Vla. *p*

Vc. *fp* *fp* *fp*

366

Vln. I *accel. little by little*

Vln. II [3] [3] [3] [3]

Vla.

Vc. *fp* *fp*

369

Vln. I *cresc.*

Vln. II *cresc.* [3] [3]

Vla. *cresc.*

Vc. *cresc.* *pizz.* *mf*

$\text{♩} = 86$

Vln. I *mf*

Vln. II *mf*

Vla. *mf*
arco

Vc. *mf*

Vln. I *f* *cresc.* *ff*

Vln. II *cresc.* *ff*

Vla. *f* *cresc.* *ff*

Vc. *f* *cresc.* *ff*

$\text{♩} = 92$

Vln. I

Vln. II

Vla. *fff* *sf* *arco* *sf* *sf*

Vc. *pizz.*

377

Vln. I

Vln. II

Vla.

Vc.

379

Vln. I

Vln. II

Vla.

Vc.

381

Vln. I

Vln. II

Vla.

Vc.

383

Vln. I

Vln. II

Vla.

Vc.

f *pp*

f *pp*

f *pp*

mf *pp*

385

Vln. I

Vln. II

Vla.

Vc.

pizz.

387

Vln. I

Vln. II

Vla.

Vc.

arco

pp

389

Vln. I

Vln. II

Vla.

Vc.

391

Vln. I

Vln. II

Vla.

Vc.

392

Vln. I

Vln. II

Vla.

Vc.

rit.