

Reflections and Memories

String Quartet no. 8

2018-2020

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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 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 contains measures 46 through 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 marked 'espress.' and a dynamic of 'p'. The Violin II part has a triplet of eighth notes marked 'p espress.'. The Viola part has a triplet of eighth notes marked 'espress.' and a dynamic of 'p'. The Violoncello part has a half note. Measures 47-50 continue the melodic and harmonic development with various dynamics and articulations.

51

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

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

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

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

Detailed description: This system contains measures 51 through 54. The Violin I part shows a crescendo leading to a forte 'f' dynamic, then a piano 'p' dynamic. The Violin II part also shows a crescendo, reaching 'f' and then 'p', with a mezzo-piano 'mp' section at the end marked with a triplet. The Viola part follows a similar pattern with 'cresc.', 'f', and 'p'. The Violoncello part also shows a crescendo, 'f', and 'p'. Measure 54 ends with a triplet of eighth notes in the Violin II part.

55

Vln. I

Vln. II *p*

Vla. *mp* *p*

Vc.

Detailed description: This system contains measures 55 through 58. The Violin I part has a half note. The Violin II part has a half note marked 'p'. The Viola part has a triplet of eighth notes marked 'mp' and a half note marked 'p'. The Violoncello part has a half note. The system concludes with a double bar line and a 3/4 time signature.

Mackerel Sky

♩ = 112

59

Musical score for measures 59-64. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The time signature is 3/4. Vln. I and Vln. II are mostly silent, with Vln. II playing a short phrase in measure 64. Vla. plays a rhythmic pattern of eighth notes, starting with a *pizz.* in measure 59 and *p* in measure 60. Vc. plays a rhythmic pattern of eighth notes, starting with a *p* in measure 59. Dynamics include *pizz.*, *p*, and *arco*.

65

Musical score for measures 65-70. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The time signature is 3/4. Vln. I plays a short phrase in measure 65, marked *arco* and *p*. Vln. II plays a rhythmic pattern of eighth notes, starting with a *pizz.* in measure 65. Vla. plays a rhythmic pattern of eighth notes, starting with a *pizz.* in measure 65. Vc. plays a rhythmic pattern of eighth notes, starting with a *p* in measure 65. Dynamics include *pizz.*, *p*, and *arco*.

71

Musical score for measures 71-76. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The time signature is 3/4. Vln. I plays a short phrase in measure 71, marked *arco*. Vln. II plays a rhythmic pattern of eighth notes, starting with a *pizz.* in measure 71. Vla. plays a rhythmic pattern of eighth notes, starting with a *pizz.* in measure 71. Vc. plays a rhythmic pattern of eighth notes, starting with a *p* in measure 71. Dynamics include *arco*, *pizz.*, and *p*.

76

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

cresc.

mf

f

mf

mf

arco

mf

arco

mf

82

Vln. I

Vln. II

Vla.

Vc.

mf

pizz.

pizz.

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*

Detailed description: This system covers measures 94 to 101. It features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I part starts with a melodic line in measure 94, marked *p* and *arco*. It then moves to *mf* and *fp* in measures 100 and 101 respectively. The Violin II part enters in measure 95 with a *p* dynamic and *arco* technique. The Viola part has a *p* dynamic in measure 95 and switches to *pizz.* in measure 100. The Violoncello part has a *p* dynamic in measure 95. The tempo changes from *rit.* to *a tempo* between measures 95 and 96.

102

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

Vln. II *pizz.* *cresc.*

Vla. *pizz.* *cresc.*

Vc. *cresc.*

Detailed description: This system covers measures 102 to 105. The Violin I part has a *p* dynamic in measure 102, then *pizz.* in measures 103 and 104, and *cresc.* in measure 105. The Violin II part has *pizz.* in measure 102 and *cresc.* in measure 105. The Viola part has *pizz.* in measure 102 and *cresc.* in measure 105. The Violoncello part has *cresc.* in measure 105. All parts in measures 103, 104, and 105 have accents (>) over the notes.

106

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Detailed description: This system covers measures 106 to 108. All four staves (Violin I, Violin II, Viola, and Violoncello) have a *f* dynamic in measure 106. The Violin I part has a melodic line. The Violin II part has a simple accompaniment. The Viola and Violoncello parts have simple accompaniment. The system ends with repeat signs in measures 107 and 108.

109

Vln. I

Vln. II

Vla.

Vc.

arco

arco

113

Vln. I

Vln. II

Vla.

Vc.

pizz.

pizz.

pizz.

mf

118

Vln. I

Vln. II

Vla.

Vc.

f pizz.

arco

1.

2.

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

f

f

160

Vln. I

Vln. II

Vla.

Vc.

sf

sf

sf

p

arco

pizz.

pp espress.

pizz.

arco

pp

p

p

$\text{♩} = 80$

167

Vln. I

Vln. II

Vla.

Vc.

pp

arco

sul pont.

mf

ordin.

p

pizz.

p

172 $\text{♩} = 112$

Vln. I

Vln. II

Vla.

Vc.

pizz. *arco* *arco* *pizz.* *arco*

p *arco* *pizz.* *pizz.*

p *ordin.* *p*

Detailed description: This system covers measures 172 to 177. The tempo is marked as quarter note = 112. The key signature has one sharp (F#). The first violin (Vln. I) starts with a rest, then plays a series of eighth notes in a descending line, ending with a sixteenth-note flourish. The second violin (Vln. II) plays a rhythmic pattern of eighth notes, alternating between pizzicato and arco. The viola (Vla.) plays a steady eighth-note accompaniment. The cello (Vc.) plays a more complex rhythmic pattern with some sixteenth-note runs. Dynamics include piano (p) and fortissimo (f).

178

Vln. I

Vln. II

Vla.

Vc.

mf *f* *pizz.* *arco*

arco *f*

f

Detailed description: This system covers measures 178 to 182. The first violin (Vln. I) plays a melodic line with dynamic markings of mezzo-forte (mf) and fortissimo (f). The second violin (Vln. II) plays a rhythmic accompaniment, alternating between arco and pizzicato. The viola (Vla.) continues with eighth-note accompaniment. The cello (Vc.) plays a rhythmic pattern with some sixteenth-note runs. Dynamics include mezzo-forte (mf) and fortissimo (f).

183

Vln. I

Vln. II

Vla.

Vc.

pizz. *arco*

arco

Detailed description: This system covers measures 183 to 187. The first violin (Vln. I) plays a melodic line with some sixteenth-note runs. The second violin (Vln. II) plays a rhythmic accompaniment, alternating between pizzicato and arco. The viola (Vla.) continues with eighth-note accompaniment. The cello (Vc.) plays a rhythmic pattern with some sixteenth-note runs.

188

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

Vln. I *p* *mf*

Vln. II *p*

Vla. *p*

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

197

Vln. I *p* *f*

Vln. II *f*

Vla. *f*

Vc. *f*

202

Vln. I

Vln. II

Vla.

Vc.

204

Vln. I

Vln. II

Vla.

Vc.

8

*f*₃

*f*₃

*f*₃

*f*₃

Reflection II

Adagio ♩ = 42

sempre espress.

207

Vln. I *mp*

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

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

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

217

Vln. I

Vln. II *dim.* *p*

Vla. *dim.* *p*

Vc. *dim.* *p*

224

Vln. I

Vln. II *mp*

Vla.

Vc.

229

Vln. I
Vln. II
Vla.
Vc.

p
sul A
mf
p

Detailed description: This system covers measures 229 to 234. The key signature has one sharp (F#). Vln. I plays a sustained note with a dynamic of *p*. Vln. II plays a melodic line with a dynamic of *p* and includes the instruction *sul A*. Vla. plays a melodic line with a dynamic of *mf* and a *p* dynamic later. Vc. plays a sustained note with a dynamic of *p*.

235

Vln. I
Vln. II
Vla.
Vc.

p
mp
mf
mp

Detailed description: This system covers measures 235 to 239. Vln. I has a dynamic of *p*. Vln. II has a dynamic of *p*. Vla. has a dynamic of *mp* and a *mf* dynamic. Vc. has a dynamic of *mp*. There are hairpins indicating dynamics in the Vla. and Vc. parts.

240

Vln. I
Vln. II
Vla.
Vc.

p
f
p
mf
mp
p

Detailed description: This system covers measures 240 to 244. Vln. I has dynamics of *p*, *f*, and *p*. Vln. II has a dynamic of *p*. Vla. has dynamics of *mf* and *mp*. Vc. has a dynamic of *p*. There are hairpins indicating dynamics in the Vln. I and Vla. parts.

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.

270

Vln. I

pizz.

pp

Vln. II

Vla.

Vc.

pizz.

pp

272

Vln. I

arco

Vln. II

Vla.

Vc.

274

Vln. I

Vln. II

Vla.

Vc.

arco

mf

pp

276

Vln. I

Vln. II

Vla.

Vc.

pizz.

p

278

Vln. I

Vln. II

Vla.

Vc.

arco

mf *pp*

280

Vln. I

Vln. II

Vla.

Vc.

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

mp

p

arco

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

mp

mf

f

pizz.

arco

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 *p* *cresc.*

Vln. II *p* *cresc.*

Vla. *p* *pp cresc.*

Vc. *f* *pizz.* *arco mp cresc.*

304

Vln. I *f*

Vln. II *f* *ff*

Vla. *f*

Vc. *f*

316

Vln. I

Vln. II

Vla.

Vc.

ordin.

318

Vln. I

Vln. II

Vla.

Vc.

ordin.

320

Vln. I

Vln. II

Vla.

Vc.

p

p

p

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

340

Vln. I

Vln. II

Vla.

Vc.

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

arco

f

3

346

Vln. I

Vln. II

Vla.

Vc.

6 6 6 3 3

6 6 6 3 3

3

3

♩ = 80

rit.

348

Vln. I

Vln. II

Vla.

Vc.

p

dolce

3

3

3

a tempo

pp

p

pp

pp

3

3

3

3

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

Vln. I
Vln. II
Vla.
Vc.

356 ♩ = 80

Vln. I
Vln. II
Vla.
Vc.

ordin. 359 *fp*

Vln. I
Vln. II
Vla.
Vc.

Vln. I *p*

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

Vla. *p* 6 6 6 6

Vc. *fp* *fp* *fp*

Vln. I *fp*

Vln. II *fp* [3] [3] [3] [3]

Vla.

Vc. *fp* *fp* 6

accel. little by little

Vln. I *cresc.*

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

Vla. *cresc.*

Vc. *cresc.* [3] [3] [3] [3] [3] [3] [3] [3] *pizz.* *mf*

$\text{♩} = 86$

371

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

cresc.

cresc.

cresc.

cresc.

373

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

cresc.

cresc.

cresc.

cresc.

ff

ff

ff

ff

♩ = 92

375

Vln. I

Vln. II

Vla. *fff*

Vc. *pizz.*

sf

arco

sf

sf

377

Vln. I

Vln. II

Vla.

Vc.

sf *sf* *sf* *sf*

379

Vln. I

Vln. II

Vla.

Vc.

pp

pp

pp

pizz.

p

381

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

pp

pp

pp

pp

arco

383

Vln. I *f* *pp*

Vln. II *f* *pp*

Vla. *f* *pp*

Vc. *mf* *pp*

385

Vln. I *pizz.*

Vln. II *f*

Vla. *f*

Vc. *tr*

387

Vln. I *arco*

Vln. II *f*

Vla. *f*

Vc.

389

Vln. I

Vln. II

Vla.

Vc.

3

6

tr

Detailed description: This system contains measures 389 and 390. Vln. I has a few notes with accents. Vln. II and Vla. play sixteenth-note runs with sixths. Vc. plays a triplet of eighth notes with trills.

391

Vln. I

Vln. II

Vla.

Vc.

3

6

tr

Detailed description: This system contains measures 391 and 392. Vln. I has quarter notes with accents and sixteenth-note runs. Vln. II and Vla. continue with sixteenth-note runs. Vc. continues with triplet eighth notes and trills.

393 *rit.*

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system contains measures 393, 394, and 395. The music is marked 'rit.' and features long, sustained notes in all parts, with some chromatic movement in the lower strings.