

A Modern Songbook

Volume Three

Twenty Songs for Baritone and Piano

Lawrence Kramer



Juan Gris, "The Open Window." Public Domain.

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Preface

A Modern Songbook is a three-volume collection of songs for high voice, medium voice, and baritone, respectively. The songs were composed between 2016 and 2024. Several of them appear in multiple versions to accommodate different voice types. Several others are assigned to specific voices.

Most of the poems set here date from the early twentieth century. In part this is because the years between 1900 and 1928 offer a rich trove of public domain texts, but in part it is because this was the time in which the English language assumed the modern idiom that we still use today a century later. The language of these poems has a distinct quality of freshness about it that has always attracted me. For that reason I felt no sense of discontinuity in translating several texts originally written in other languages, by Rimbaud, Mallarmé, Apollinaire, and Rilke, into the English idiom of the present.

The range of poets is broad. The big names are here, most of them represented by their earlier work, but so too are poets who have been neglected or forgotten. In a few cases the texts have been slightly altered; in others the texts are composites.

A Ball of Gold

A man saw a ball of gold in the sky;
He climbed for it,
And eventually he achieved it--
It was clay.

Now this is the strange part:
When the man went to the earth
And looked again,
Lo, there was the ball of gold.
Now this is the strange part:
It was a ball of gold.
Aye, by the Heavens, it was a ball of gold.

--Stephen Crane

Voice Range: A2 - E4
Tessitura: C3-D4
Duration 2:40

Composed 2018

A Ball of Gold

 $\text{♩} = 112$

Lawrence Kramer

1

A man saw a ball of

4

gold in the sky. He climbed for it,

4

cresc. **mf**

9

He climbed for it, _____

9

cresc. **f**

13

Musical score for measure 13. Treble clef, common time. Bassoon part: eighth-note patterns. Voice part: lyrics "and e - ven - tu - al ly, ____ e - ven - tu - al - ly ____ he a -".

13

Musical score for measure 13, piano accompaniment. Treble and bass staves. Dynamics: *mf*. Measures show chords and bass line.

17

Musical score for measure 17, vocal part. Treble clef, common time. Bassoon part: sustained notes. Voice part: lyrics "chieved ____ it. It was".

17

Musical score for measure 17, piano accompaniment. Treble and bass staves. Dynamics: *f*, *p*. Measures show chords and bass line.

22

Musical score for measure 22, vocal part. Treble clef, common time. Bassoon part: sustained notes. Voice part: lyrics "clay. It was clay. ____".

22

Musical score for measure 22, piano accompaniment. Treble and bass staves. Dynamics: *cresc.*, *mf*. Measures show chords and bass line.

26

It was clay.

26

30

Now this is the strange part. This is the strange part: _____

30

35

37

When the man went _____ to the earth and looked a - gain, _____

37

40

40

42

Lo! _____

42

46

Lo! _____

46

f

50

There was the ball of gold. _____ There _____

p *cresc.* *f*

54

— was the ball of gold — Now this is the strange part.

p

A Ball of Gold

59

This is the strange part: _____

It was a ball of

59

f *p*

f *p*

63

gold. _____

It was a ball of

63

f

67

gold. _____

67

ff

71

Aye, by the hea-vens, it was a ball _____ of gold.

71

f

ff

Autumn Rain

Baritone

There trudges one to a merry-making
With a sturdy swing,
On whom the rain comes down.

To fetch the saving medicament
Is another bent,
On whom the rain comes down.

One slowly drives his herd to the stall
Ere ill befall,
On whom the rain comes down.

This bears his missives of life and death
With quickening breath,
On whom the rain comes down.

One watches for signals of wreck or war
From the hill afar,
On whom the rain comes down.

No care if he gain a shelter or none,
Unhired moves one,
On whom the rain comes down.

And another knows nought of its chilling fall
Upon him at all,
On whom the rain comes down.

--Thomas Hardy

Voice range: D3 - F4
Tessitura: F3 - D4
Duration 4:20

Composed 2020

Autumn Rain

Like an old ballad.

$\text{♩} = 88$

Lawrence Kramer

There

trud - ges one to a mer - ry mak - ing With a stur - dy swing,

On whom the rain comes down On whom the rain comes down

p

14

To fetch the saving me - dic - a-ment

14

sf

18

Is a - no - ther bent, On whom the rain comes

18

cresc. *f* *dim.* *mf* *dim.*

3

22

accel.

down On whom the rain comes down _____ One

22

p *mf* *sf*

$\text{♩} = 116$

26

slow - ly drives his herd to the stall Ere ill _____ be -

26

sf *sf* *sf*

30

fall, _____

On whom the rain comes

30

cresc.

f

cresc.

34

$\text{♩} = 88$

down _____

This bears his mis - sives _____

ff

p

34

38

— of life and death with quick - en-ing

38

sf

cresc.

42

a tempo

breath, On whom the rain comes

42

mf

p

46

mf *p*

$\text{♩} = 104$

down On whom the rain comes down One

46

cresc.

p

51

watch - es for sig - nals of wreck _____ or war _____

51

cresc.

54

rit.

From the hill a - far, _____

54

f

p

57

a tempo

On whom the rain comes down. _____

57

f

A musical score for 'Autumn Rain' featuring two staves. The top staff is for the voice (Bass clef) and the bottom staff is for the piano (Treble clef). The tempo is marked as quarter note = 88. Measure 61 starts with a piano dynamic (p) and a vocal entry: 'No care if he gain a shel-ter or none,' followed by a piano dynamic (p) and a vocal entry: 'Un - hired moves one,'. Measure 66 continues with piano dynamics (pp, RH, p, mf, f) and vocal entries: 'On whom the rain comes down.' The score includes various dynamics, including crescendos and decrescendos, and specific markings like 'RH' for the right hand.

61

No care if he gain a shel-ter or none,

61

p

p

p

66

Un - hired moves one,

66

pp

RH

p

mf

f

71

On whom the rain comes down.

71

75

And a - no - ther knows naught of its chil - ling

75

p *p* *mp* *p*

sf *sf*

fall _____

79

sf *sf* *f* *sf* *f*

U - pon him _____ at _____ all, _____

84

sf *sf*

p

On whom the rain comes down On

84

sf *sf*

p

88

whom the rain comes down _____ long

88

long

Digging

Baritone

To-day I think
Only with scents,—scents dead leaves yield,
And bracken, and wild carrot's seed,
And the square mustard field ;

Odours that rise
When the spade wounds the root of tree,
Rose, currant, raspberry, or goutweed,
Rhubarb or celery;

The smoke's smell, too,
Flowing from where a bonfire burns
The dead, the waste, the dangerous,
And all to sweetness turns.

It is enough
To smell, to crumble the dark earth,
While the robin sings over again
Sad songs of Autumn mirth.

--Edward Thomas

Written voice range: A3 - D5

Tessitura: E4 - C5

Duration 3:25

Composed 2019

Digging

 $\text{♩} = 88$

Lawrence Kramer

1

To - day I think

5

on - ly with scents, scents dead leaves yield, and

5

and the

9

brack - en and wild car - rot's seed and the

10

and the

13

square mus - - - tard field.

13

15

cresc.

p

19

O-dors that rise when the spade ____ wounds the root ____ of the tree.

19

24

spoken, sotto voce

24

rose current raspberry goutweed

30

30

rhubarb

legato

3

31

 $\text{♩.} = 88$

31

$\text{♩.} = 88$

32

cel'ry.

33

35

$\text{♩} = 88$

The smoke's smell too, flow - ing from where a

39

bon - fire burns, _____ from where a bon - fire _____

cresc.

f

mf

cresc.

— burns the dead, the waste, the dan-ger - ous, ____

f

p

47 $\text{♩} = 76$

and all to

subito p

p

bassoon

Ped.

*

51 *rit.*

51 *rit.*

sweet - ness, all _____ to sweet - ness turns. _____

51

55

p

f > p

f > p

56 $\text{J} = 88$

It is e - nough. _____ It is e -

56

61 *a tempo*

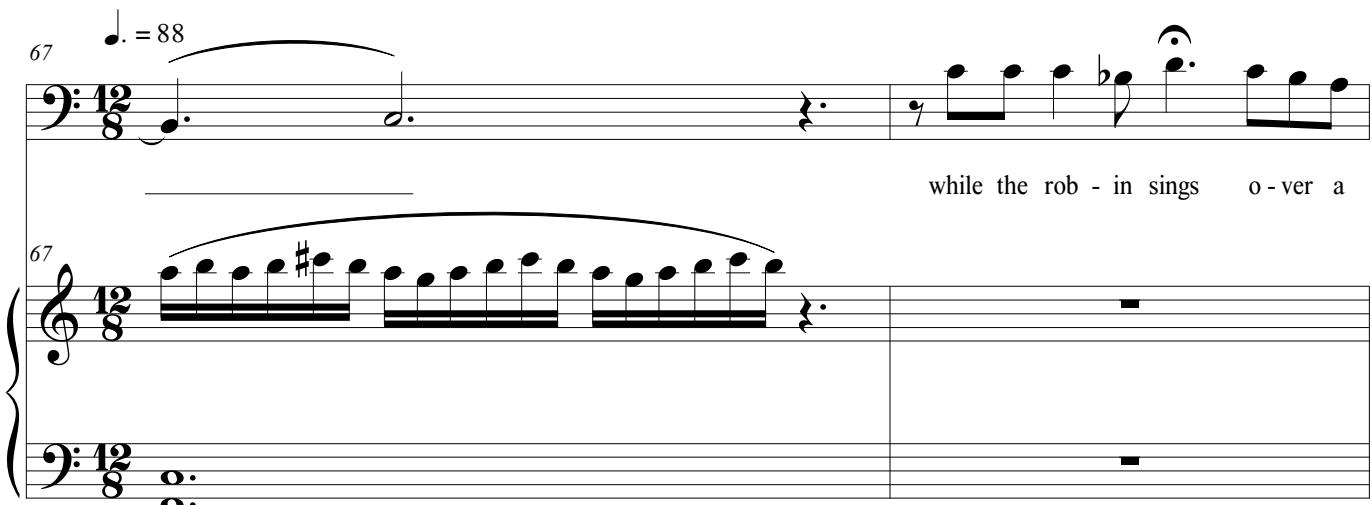
nough to smell, to crum-ble the dark ____ earth, ____

61

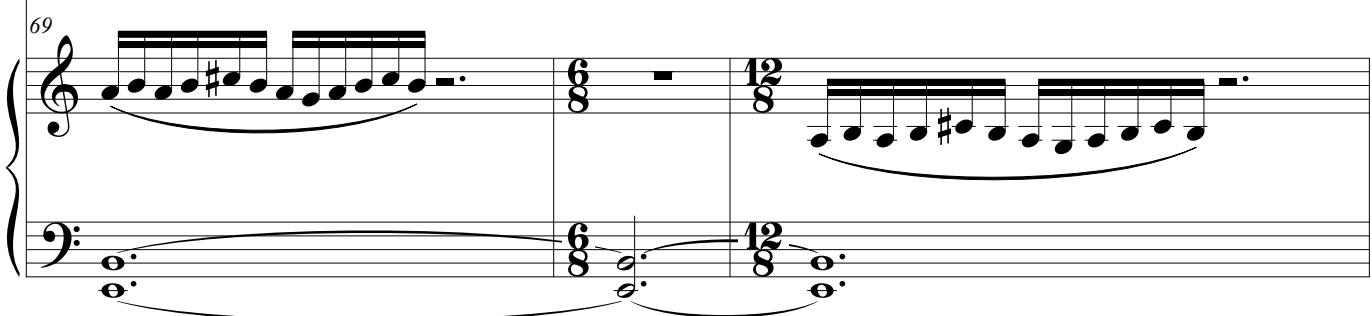
62

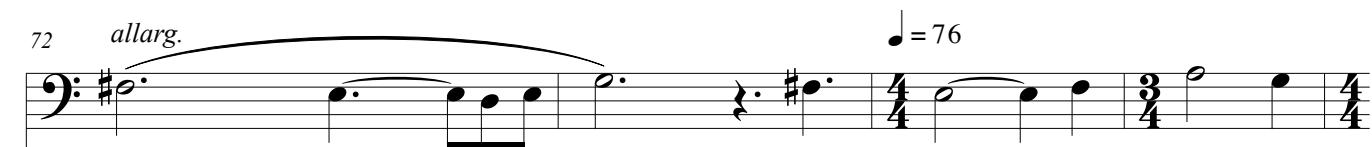
Digging

26

67 

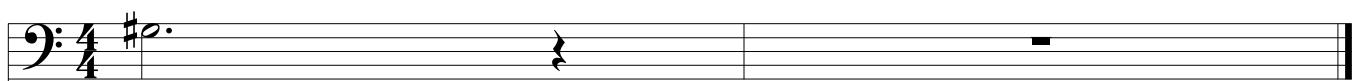
69 

69 

72 *allarg.* 

72 

76



mirth.

76

A musical staff in common time (indicated by '4') and G major (indicated by a sharp sign). The note heads are filled with black dots. The first note is a half note. The second note is a half note. The third note is a whole note. The fourth note is a half note. The fifth note is a whole note. There are two dynamic markings: a piano dynamic (a small 'p' with a curved line) above the first note, and a forte dynamic (a large 'f' with a curved line) above the third note. A brace groups the first two measures together.

Gifts Of The River

Baritone

Beneath Taos mountain
flecked and pointed
Rio Grande
runs in its groove,
a violent zigzag.

To the villages
cleaving for water . . .

The flowing sound
laps the tall air
as a wave, sprayless,
slides, to fail
in the plaza. Autumn
thin, tinged
like a fish-scale.

Two Indian faces
turn as a globe turns
over a mound
of maroon and blue corn
in the cob, and pumpkins
delicate as peaches,
and striped squashes
unstained by frost.

--Glenway Wescott

Voice range: A2-E4
Tessitura: Tessitura: D3 - D4
Duration 3:30

Composed 2019

Gifts Of The River

 $\text{♩} = 84$

Lawrence Kramer

Be - neath - Ta - os moun - tain _____

pp *cresc. poco a poco*

flecked and point - ed, Ri - o Gran - de runs in its groove, _____

ff

a viol - lent zig - zag, To the vil - lag - es cleav - ing, cleav - ing for

subito **p**

16

wa - ter. _____
The flow - ing sound, _____

16

16

21

The flow - ing sound, _____ laps the tall air _____

21

cresc. *f*

26

— as a wave, _____ spray - less, slides, to fail in the pla - za. _____

26

26

31

Au - tumn thin, _____ tinged like a

31

pp

37

fish scale, tinged like a fish - scale. _____

37

p

42

Two In - di-an fac - es _____ turn _____ as a globe turns, turn as a

42

f

47

globe turns o-ver a mound of ma - roon, of ma - roon _____

47

52

52

57

57

61

This musical score page contains five staves of music for voice and piano. The vocal line begins at measure 61 with a melodic line over a harmonic background. The lyrics 'striped squash-es _____ un - stained by frost, _____ un - stained by' are provided. Measures 61 through 65 show a steady harmonic progression with eighth-note chords. Measure 66 introduces a sustained note on the piano, which is sustained through measure 70. The vocal line continues with eighth-note patterns. Measure 70 concludes with a piano dynamic of *p* (pianissimo) and a sustained note. The piano part features eighth-note chords and sustained notes throughout the section.

striped squash-es _____ un - stained by frost, _____ un - stained by

61

66

frost, _____ un - stained _____ by frost.

66

70

p

Moonlight

Mellifluous moon on the lips of the lunatic
The orchards and towns are avid tonight
The stars look very much like bees
Of this luminous honey that drips from the trellises
For see how all sweet as they fall from the sky
Each ray of moonlight is a ray of honey
Now hidden I dream up the sweetest adventure
I fear the sting of fire from this Arctic bee
That sets in my hand these deceiving rays
And takes its lunar honey to the rose of winds

--Guillaume Apollinaire

Translation by the composer

Voice range: A♭2 - E♭4, with optional G2
Tessitura: D3 - C4
Duration 3:25

Composed 2020

Moonlight

 $\text{♩} = 92$

Lawrence Kraner

Musical score for the first system of "Moonlight" by Lawrence Kraner. The score consists of three staves. The top staff is bass clef, 4/4 time, and has a fermata over the first measure. The middle staff is treble clef, 4/4 time, with dynamics *mf* and *p*. The bottom staff is bass clef, 4/4 time. The music begins with a sustained note on the first staff, followed by a melodic line on the second staff. The bass staff provides harmonic support with sustained notes.

3

Musical score for the second system of "Moonlight" by Lawrence Kraner. The score consists of three staves. The top staff is bass clef, 4/4 time. The middle staff is treble clef, 4/4 time, featuring a continuous eighth-note pattern. The bottom staff is bass clef, 4/4 time. The music continues with sustained notes and rhythmic patterns on the bass staves.

7

Musical score for the third system of "Moonlight" by Lawrence Kraner. The score consists of three staves. The top staff is bass clef, 4/4 time. The middle staff is treble clef, 4/4 time, with dynamics *mf* and *p*. The bottom staff is bass clef, 4/4 time. The music concludes with sustained notes and rhythmic patterns on the bass staves.

10

p Sprechstimme

mel - li - flu - ous moon - light on the lips of the lu-na-tic

13

f

p

15

p

rit.

The or - chards ____ and towns are a - vid to -

f

p

19 *a tempo*

night The stars _____ look ve - ry much like bees, _____

19 *pp*

24 bees _____ of this

fp p cresc. *f LH* *dim.* *p*

27 lu - mi - nous hon - ey _____ that drips _____ from the trellis _____

31

for __ see, for see _____

31

fp *fp*

35

how all sweet as they fall from the sky _____

f

rit. *a tempo*

39

p

43

Each ray of moon - light is a ray of hon -

43

- - - ey - - -

46

3 3 3 3

rit.

a tempo

48

viva

f 3

> p

pp

Now hid - den ___ I

52

dream up — the sweet-est — ad - venture ————— I fear the

cresc.

mf

f

ff

8va —————

rit.

a tempo

sting of fire ————— of this Arc - tic bee —————

p

(*8va*) —————

rit.

a tempo

the sting of fire —————

f

p

f

p

3

3

3

3

64

that sets in my hand these deceiv - ing rays

64

f *fp*

67

and takes its lu - nar

67

f *p*

71

hon - ey to the rose of winds,

71

cresc.

74 *rit.*

to the rose _____ of

74

a tempo

f

p

76 *rit.*

winds. _____

76

Morning. San Marco.

Baritone

Once more I see the pigeons of San Marco.
 The square is still, the morning lingers there.
 In the soft coolness I send flocks of songs
 Like swarms of pigeons in the blue aloft—
 And lure them back,
 Yet one more rhyme to dangle from their wings—
 My happy lot, my happy lot.

You still and blue-lit silken roof of sky,
 Afloat, a canopy for the tinted building
 That I—what am I saying?—love, fear, envy—
 Whose soul I'd truly drink up if I could!
 --And give it back?
 Hush, no more of that, you glimpse of wonder—
 My happy lot, my happy lot.

You jutting tower, with what a lion's force
 You mount on high here, splendid, free of care!
 You send your deep knell clear across the square—
 [. . .]
 If I kept back
 Like you, I'd know from what silk-soft snares . . .
 --My happy lot, my happy lot.

Music, hold off! . . . It's too soon for your tones;
 [. . .]
 Much day remains,
 Much day for shaping, slinking, murmuring
 --My happy lot, my happy lot.

--Nietzsche, from "Postlude in Verse" to *The Gay Science*

Voice range: G2 - G4
 Tessitura: B♭2 - D4
 Duration 3: 45 - 4:00

Composed 2014

Venice. Morning.

$\text{♩} = 80$

holding back *a tempo*

p

1 *Humming* ah, _____ ah, _____ ah
mouth wider open
half open

5
I see once more _____ the pi-gions of San Mar-co. _____ The square _____ is

10
still, the morn-ing __ ling - ers there. In the soft cool-ness I send flocks __ of

15 *rit.* **pp** *a tempo*
songs __ like swarms of pi-gions in the blue a-loft - and lure them back, yet

20 *rit.*
one more rhyme to dan - gle __ from their wings: my hap-py lot. __ my hap-py lot. __

24 *a tempo* **mp**
You still and blue - lit silk - en roof of sky, a - float, a

28
ca-no-py for the tint - ed build - ing _____ that I - what am I say - ing? love,

32 **pp** **p** **mp** **p**
fear, en - vy, - whose soul I'd tru - ly drink up__ if I could!

36 *rit.* ***pp*** ***p a tempo*** ***3*** ***3*** ***3*** ***3***
 And give it back? _____ Ah, _____ ah, _____

41 ***Humming*** *rit.* ***a tempo*** ***3*** ***3***
 oh, _____ Hush, no more of

45 *rit.* ***3*** ***3*** ***3***
 that, you glimpse of won-der: - my hap-py lot, _____ my hap-py lot. _____

49 ***a tempo*** ***mf*** ***f***
3 You jut-ting tower, _____ with what a li-on's force you mount on high _____ here,

54 ***p*** ***3*** ***3*** ***3***
 splen-did, free of care! You send your deep knell clear a - cross the

58 *rit.* ***a tempo*** ***3*** ***3*** ***3***
 square. If I kept back, _____ like you, I'd know from what silk-en snares.... my

63 *rit.* ***a tempo*** ***3*** ***3*** ***3***
 hap-py lot, my hap-py lot. _____ Mu - sic, hold off! It's too soon

68 *rit.* ***a tempo*** ***3*** ***3*** ***3***
 for your tones. Much day re-mains, much day for mak-ing, slink-ing, _____

72 *rit.* ***3*** ***a tempo*** ***pp*** ***3*** ***3*** ***3*** ***3*** ***ppp***
 mur-mur - ing: my hap-py lot, my hap-py lot, my hap-py lot.

Nothing Gold Can Stay

Nature's first green is gold,
Her hardest hue to hold.
Her early leaf's a flower;
But only so an hour.
Then leaf subsides to leaf.
So Eden sank to grief,
So dawn goes down to day.
Nothing gold can stay.

--Robert Frost

Written Voice Range: E♭4 - E5
Tessitura: F♯4 - C♯5
Duration 3:00

Composed 2019

Nothing Gold Can Stay

$\text{♩} = 80$

Lawrence Kramer

Musical score for the first section of "Nothing Gold Can Stay". The score consists of two staves. The top staff is in bass clef, 3/4 time, and has a tempo of $\text{♩} = 80$. The bottom staff is in bass clef, 3/4 time. The vocal line begins with a rest followed by a dotted half note. The lyrics "Na - ture's first green is gold," are written below the notes. The piano accompaniment starts with a dynamic *p* and consists of eighth-note chords.

7

B

Continuation of the musical score. The vocal line begins with a dotted half note. The lyrics "Her hard - est hue to hold," are followed by "her hard - est". The piano accompaniment continues with eighth-note chords.

14

B

Continuation of the musical score. The vocal line begins with a dotted half note. The lyrics "hue to hold." are followed by "Her ear - ly leaf's a flower;". The piano accompaniment continues with eighth-note chords.

B 21

but on - ly so an hour, but on - ly so an

B 28

hour. _____

mf cresc. f

B 34

p

39

rit. *a tempo*

B

Then

f

p

leaf sub - sides ____ to leaf.

Then leaf sub - sides ____ to

leaf. ____ So E - den sank to grief. ____

p

B

56

So dawn goes down to day.

No - thing

56

gold can stay. No - thing gold, no - thing

62

gold, no - thing gold, no - thing

69

76 *rit.* **Adagio**

B

gold can stay.

On the Way

The trees fret fitfully and twist,
Shutters rattle and carpets heave,
Slime is the dust of yestereve,
And in the streaming mist
Fishes might seem to fin a passage if they list.

But to his feet,
Drawing nigh and nigher
A hidden seat,
The fog is sweet
And the wind a lyre.

A vacant sameness grays the sky,
A moisture gathers on each knop
Of the bramble, rounding to a drop,
That greets the goer-by
With the cold listless lustre of a dead man's eye.

But to her sight,
Drawing nigh and nigher
Its deep delight,
The fog is bright
And the wind a lyre.

--Thomas Hardy

Voice Range: A2 - F4
Tessitura: E3 - D4
Duration 4:15

Composed 2021

On the Way

 $\text{♩.} = 84$

Lawrence Kramer

1

The

p

5

trees _____ fret _____ fit - ful - ly _____ and

cresc.

9

twist, _____ Shut - ters rat - tle and car - pets heave, _____

mf

p

13

Slime _____ is the dust _____ of yes - ter - eve,

13

17

And in the

17

cresc.

mf

pp

21

$\text{♩.} = 72$

stream _____ ing mist _____

Fish - es might seem to fin a

21

24

pas - sage _____ if they list. _____

p

S.P.

$\text{♩} = 66$

But to his feet, Draw - ing nigh and nigh - er A

p

hid - den seat, _____ The fog is sweet, _____

p

36

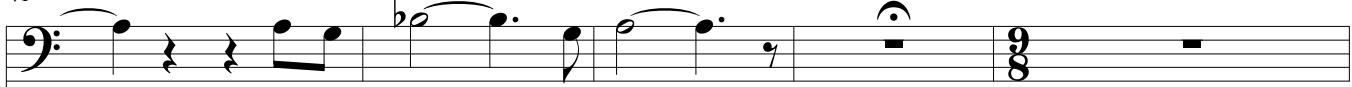


And the wind a lyre. _____

The fog is sweet, _____

36

41



And the wind a lyre. _____

♩ = 84

46



A vac - ant same - ness

2

50

grays _____ the sky, _____ A mois - ture ga - - thers on each

cresc.

mf

knop of the bran - ble, Round - - ing to a drop

p

That greets _____ the go - - er by _____

62

With the cold _____

cresc.

mf

pp

list - less lus - tre _____ of a dead man's eye.

p

J. = 72

J. = 72 (A little faster than before)

S.P.

72

But to her sight Draw - ing nigh and nigh - er its
deep de - light, _____ The fog is bright _____
And the wind a lyre. _____ The fog is bright, _____

75

80

85 *rit.*

And the wind a lyre.

85 *a tempo*

This musical score page contains two staves of music. The top staff is in bass clef and consists of two measures. The first measure starts with a bass note followed by three eighth-note pairs. The second measure begins with a bass note, followed by a sixteenth-note pair, a bass note, and a sixteenth-note pair. Above the second measure, the instruction *rit.* (ritardando) is written above the vocal line. The lyrics "And the wind a lyre." are centered between the two measures. The bottom staff is in treble clef and consists of two measures. The first measure shows a treble line with a series of chords and a bass line with sustained notes. The second measure continues with chords and sustained notes. The instruction *a tempo* is placed above the vocal line in the second measure. Measure numbers 85 and 86 are positioned at the beginning of each staff respectively.

Light rain is on the light dust.
The willows of the inn-yard
Will be going greener and greener,
But you, Sir, had better take wine ere your departure,
For you will have no friends about you
When you come to the gates of Go.

--Ezra Pound

From *Cathay*, a book of "translations"--actually creative mistranslations by a poet working from imperfect English paraphrases--of classical Chinese poems.

Voice range: D3 - D4
Tessitura: E3 - B4
Duration 3:25

Song of Departure I

 $\text{♩} = 80$

Lawrence Kramer

1

$\text{♩} = 80$

p

4

Light rain is on the light dust.

4

Light rain is on the light dust.

8

The wil-lows of the inn - yard

8

The wil-loows of the inn - yard

12

will be go - ing green - er, go - ing green - er and green -

12

er.

15

Light rain is on the light

19

dust, the light dust.

23

The wil-lows in the inn - yard will be go - ing

27

green, green,

cresc.

f

31

But you, you, sir, had bet-ter take _____ wine _____

f

f

35

ere your de - par - ture,

35

ere your de - par - ture.

39

ere your de - par - ture.

For you will have no

39

cresc.

f

p

43

friends,

you will have

no friends

about you

43

cresc.

f

47

when you come to the gates,

51

cresc.

come to the gates

54

the gates of

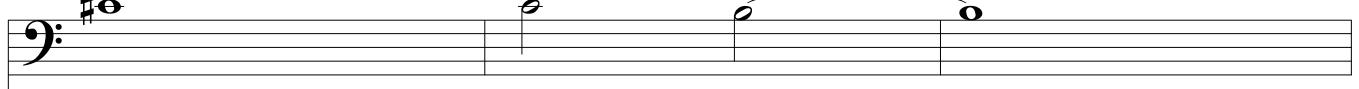
57



Go. _____ Light _____ rain is on the

57

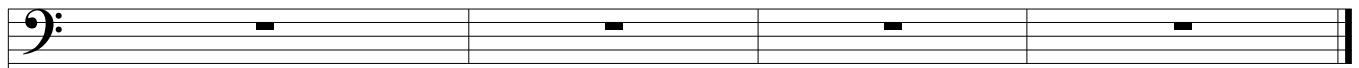
61



light _____ dust. _____

61

64 rit.



64

Blue mountains to the north of the walls,
White river winding about them;
Here we must make separation
And go out through a thousand miles of dead grass.

Mind like a floating wide cloud.
Sunset like the parting of old acquaintances
Who bow over their clasped hands at a distance.
Our horses neigh to each other
as we are departing.

--Ezra Pound

Voice range: A2 - D4
Tessitura: D3-C#4
Duration 3:30

Song of Departure II

Lawrence Kramer

 $\text{♩} = 88$ **p**

Blue moun - tains

Depress keys silently

Catch sound with pedal.

7

As before.

to the north of the walls,

Reo.

12

White ri - ver

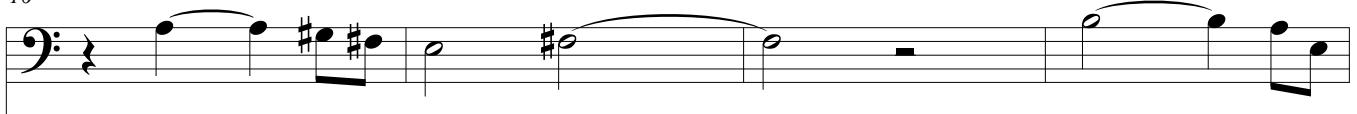
wind - ing,

f

p

***** **8va-1**

16



16

f

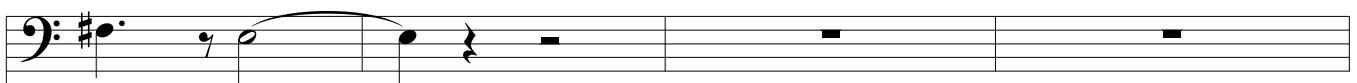
p

f

*

R&d.

20



20

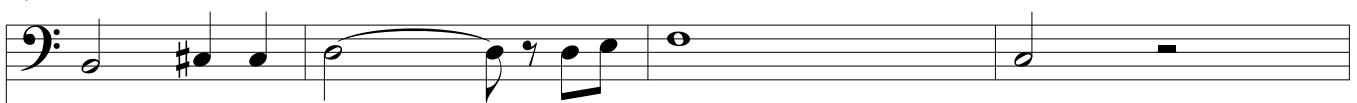
p

f

p

*

24



24

cresc.

f

p

cresc.

*

28

Here we must make se - pa -

28

f

Reo.

32

ra - - tion,

36

and go out through a thou - sand miles _____ of ___ dead

p

40 *a tempo*

grass.

8va - - - - -

40

pp

Rédo.

44

Mind _____ like a float - ing wide _____

p

cresc.

48

cloud, Sun - set _____ like the part - ing of old _____ a -

p *mp* *f p*

Rédo.

52 $\text{♩} = 100$

quaint-an - ces,
old ac-quaint-an - ces who bow _____ o - ver their clasped hands,

52

56

56

61

61

ff pp

8^{va} Re.

65

65

p

f

* Leo. * Leo. *

69

p

f

Our hor - ses neigh _____ at each o - ther as __ we, __

69

p

f

Leo. * *Leo.* * *Leo.* *

74

as we are de - part - ing.

74

p

8va-- *Leo.* *

79

79

p

Rew.

*

Stiff Wind

Baritone

A stiff wind. Walking in it.

Tatterdemalion figure, garments all askew.

A stiff wind. Walking against it.

Anonymous figure, face pinched, garments whipping, whipping.

A stiff wind. Stiff in the wind. Walking with it.

A figure anyhow. Garments clutched., head bare, face bare, facing the whip of the wind.

--Poem by the composer.

Voice range: D3 - F4

Tessitura: E3 - C4

Duration 2:30

Composed 2021

Stiff Wind

 $\text{♩} = 108$

1

A — stiff wind. Walk - ing

f *freaky*

3
2. 3. *

7

in it. Walk - ing in it. Tat -

7

3. *

ter-de - mal - ion figure, _____ gar - ments all as - kew. _____

14

ff

21 ***pp***
A _____ stiff _____ wind.
Walk -

21
8va - - - - -
pp

27 ***p cresc.***
- ing a ____ against it. Walk - ing a ____ against

27 ***p*** > ***cresc.***

33 ***p cresc.*** ***mf***
it. Walk - ing a ____ against it. A ____

33 ***p*** ***cresc.*** ***mf***

The musical score consists of two staves of vocal music. The top staff uses a bass clef and the bottom staff uses a treble clef. The lyrics are: 'A _____ stiff _____ wind. Walk -', 'ing a ____ against it. Walk - ing a ____ against', 'it. Walk - ing a ____ against it. A ____', and 'cresc.'. Various dynamics are indicated, including ***pp***, ***p cresc.***, ***p***, ***cresc.***, and ***mf***. The score includes measure numbers 21, 27, and 33, and a dynamic marking *8va*.

39

39

non - y-mous fi - gure, _____ face pinched, gar - ments whip -

45

ping, whip - ing. A __ stiff wind.

45

p

*

52

52

Stiff in the wind. _____ Walk ____ ing with it A __

52

59

fi - gure a - ny - how. _____ Gar - ments clutched. Head

59

64

bare. Face bare. _____ Fac - ing the whip, _____

64

70

Fac - ing the whip _____

70

Musical score for "Stiff Wind" featuring two staves. The top staff uses a bass clef and the bottom staff uses a treble clef. Measure 76 starts with eighth-note pairs on the bass staff, followed by a melodic line on the treble staff. Measure 77 continues the bass line with eighth notes and introduces a melodic line on the treble staff with dynamic markings *mf* and *f*. Measure 78 shows a return to the bass line. Measure 79 begins with a melodic line on the treble staff, followed by eighth-note pairs on the bass staff. Measure 80 continues the bass line. Measure 81 starts with eighth-note pairs on the bass staff, followed by a melodic line on the treble staff. Measure 82 concludes with eighth-note pairs on the bass staff. The vocal line includes lyrics: "— of the wind. — Fac - ing the whip —" in measure 76; "rit. — — —" in measure 78; and "— of the wind. —" in measure 81.

Stopping by Woods on a Snowy Evening

Baritone

Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.

The woods are lovely, dark and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

--Robert Frost

Voice range: G2 - E4
Tessitura: D3 - B3
Duration 3:40

Composed January 1, 2019

Stopping by Woods on a Snowy Evening

$\text{♩} = 80$

Lawrence Kramer

Whose woods these are I
think I know.
His house _____ is in the vil - lage though.
He
will not see me stop - ing here _____
To see his woods fill

15

up with snow. My lit - tle horse must

15

19

think it queerr to stop with-out a farm - house near Be - tween the

19

23

woods and fro - zen lake the dark - est eve - ning of the year,

23

27

the dark - est eve-ning of the year. _____

27

31

He gives his har - ness bells a shake _____

31

35

To ask if there is some mis - take. _____

35

39

The on - ly o-ther sound's the sweep _____ of

39

ea - sy wind and down - - - - y flake.

Mm. 39-42: dynamics follow voice.

43

ea - sy wind and down - - - - y flake.

43

ea - sy wind and down - - - - y flake.

47

The woods are love - - ly, dark ____ and

47

The woods are love - - ly, dark ____ and

52

deep, _____ But I _____ have pro-mi-ses _____ to

57

keep, _____ And miles _____ to go be-fore I

62

sleep, _____ and miles _____ to

pp

67 *rit.* -----

go be - fore I sleep. _____

68

The Silver Ploughboy

A black figure dances in a black field.

It seizes a sheet—from the ground, from a bush—as if spread there by some washwoman
for the night.

It wraps the sheet around its body, until the black figure is silver.
It dances down a furrow, in the early light, back of a crazy plough, the green blades following.

How soon the silver fades in the dust! How soon the black figure slips from the wrinkled sheet!
How softly the sheet falls to the ground!

--Wallace Stevens

Written voice range: C4 - F5

Tessitura: D4 - C5

Duration 3:15

Composed 2022

The Silver Ploughboy

 $\text{♩} = 112$

Lawrence Kramer

3

3

5

7

7

rit.

$\text{♩} = 92$

A black fi - gure

9

$\text{♩} = 112$

dan - ces in a black field. _____ It seized a sheet, from the

13

p

19

ground, from a bush, as if spread there by some wash - er wo - man _____

19

24

by some wash - er wo - man _____ for the

24

29

night. _____

29

32

It wraps the sheet a-round its bod - y, _____ un - til the black

p

cresc.

fig - ure _____ is sil - ver,

f

p

38

ff

40

It dan - ces down _____ a

fur - row _____ in the ear - ly light,

(♩ = 112)

44

49

in the ear - ly light,

49

mf

p

3

3

8

3

8

53

Back _____ of a

56

cra - zy plough. _____

58

$\text{♩} = 92$

a cra - zy plough, _____ the

62



green blades fol - low - ing.

How

62

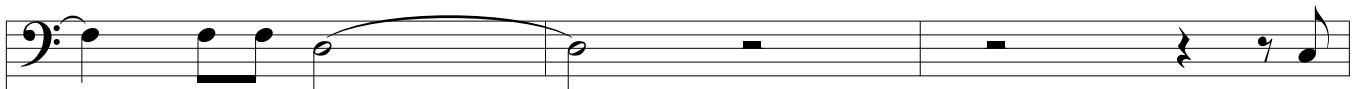
66



soon the sil - ver fades

66

69

*non cresc.**rit.*

in the dust.

How

69

72 $\text{♩} = 112$

soon, _____ how _____ soon _____ the

72 pp

black fig - ure _____ slips from the

74 p pp

wrink - - - led sheet! _____

76

The score consists of three systems of music. The top system starts at measure 72 with a tempo of $\text{♩} = 112$. It features a bass line in the left hand and vocal entries in the right hand. The lyrics "soon, _____ how _____ soon _____ the" are written below the notes. The middle system begins at measure 72 with dynamic pp , continuing through measure 74 with dynamic p and a dynamic marking pp above the staff. The lyrics "black fig - ure _____ slips from the" are provided. The bottom system starts at measure 76 with a bass line. The lyrics "wrink - - - led sheet! _____" are written below the notes. Measures 72 and 74 include large brace symbols spanning all three systems.

78

78

80

How _____ soft - ly, _____ how

80

84

soft - ly _____ the sheet falls

84

88

to the ground.

88

The Soldier's Tale

Baritone

I am an ancient reluctant conscript.

On the soup wagons of Xerxes I was a cleaner of pans.
On the march of Miltiades' phalanx I had a haft and head;
I had a bristling gleaming spear-handle.

Red-headed Cæsar picked me for a teamster.
He said, "Go to work, you Tuscan bastard,
Rome calls for a man who can drive horses."

The units of conquest led by Charles the Twelfth,
The whirling whimsical Napoleonic columns:
They saw me one of the horseshoers.

I trimmed the feet of a white horse Bonaparte swept the night stars with.

Lincoln said, "Get into the game; your nation takes you."
And I drove a wagon and team and I had my arm shot off
At Spottsylvania Court House.

I am an ancient reluctant conscript.

--Carl Sandburg

Voice range: G2 - E4

Tessitura: B2 - B3

Duration: 4 minutes

Composed 2017

The Soldier's Tale

Moderato ($\text{♩} = \text{c. } 108$)

Lawrence Kramer

Moderato ($\text{♩} = \text{c. } 108$)

I am an ancient re -

ff pp

luc - tant con-script.. On the soup wa-gons of Xer - xes

ff pp

I was a clean - er of pots. On the march of Mil - ti - ades'

ff pp

p

sf

12
ff > **pp**

16
Red head-ed

f **p**

20
Spoken:

f **ff** **p**

phalanx I had a haft and head; I had a brist-ling gleam-

- ing spear hand - le. _____ Red head-ed

Cae - sar picked me for a team - ster. He said, he said, "Go to

24

Musical score for page 103, measures 24-25. The score consists of three staves. The top staff is bass clef, the middle staff is treble clef, and the bottom staff is bass clef. Measure 24 starts with a bass line of eighth-note patterns. The lyrics "work you Tus-can bas-tard, Rome calls for a man who can drive _____" are written below the notes. Measure 25 begins with a dynamic *ff*. The middle staff has a continuous eighth-note pattern. The dynamic changes to *f*, followed by a sustained note. The dynamic returns to *ff*. The bass staff has sustained notes with sharp symbols.

28

Musical score for page 103, measures 28-29. The score continues with three staves. The top staff has a bass line with sustained notes. The middle staff has a continuous eighth-note pattern. The lyrics "hor - ses, _____ a man who can drive" are written below the notes. Measure 29 begins with a dynamic *p*. The middle staff has a sustained note with a sharp symbol. The bass staff has sustained notes with sharp symbols.

32

Musical score for page 103, measures 32-33. The score continues with three staves. The top staff has a bass line with sustained notes. The middle staff has a continuous eighth-note pattern. The lyrics "hor - ses. The u - nits of" are written below the notes. Measure 33 begins with a dynamic *ff*. The middle staff has a sustained note with a sharp symbol. The bass staff has sustained notes with sharp symbols.

35

con - quest led by Charles the Twelfth, They

ff pp

38

saw me. The

p

8va Redo.

*

42

whirl - - - ling whim - si - cal Na - po - le - on - ic

45

co - lumns, _____ They saw me. _____ They

ff

fff

8va -----

51

saw me. _____ They saw me as one of the

p

56

horse - shoers.

60

I trimmed the feet of a white horse _____

ff *pp*

f

Bo-na-par-te swept the night stars _____

ff

— with. Lin - coln said, "Get in - to the

pp

72

game," he said, he said, "Get in-to-the game, your

76

na - tion takes you." And I drove a wa-gon and

80

team, And I drove a wag - on and tream,

84

and I had my arm shot

84

ff

8va

8va

88

off

at Spott - syl - van - ia Court - house,

LH

fp

ff p pp

92

at Spott - syl - van - ia Court - house.

ff pp

96

I am an ancient re-luc-tant

100

rit.

con-script.

100

rit.

LH

8va

106

a tempo

a tempo

I am an ancient re-luc-tant con-script.

fp

ff

pp

8va

110

rit.

110

rit.

I...

rit.

ff pp

The Veritable Night

Baritone

From *Spring and All*

The veritable night
of wires and stars

the moon is in
the oak tree's crotch

and sleepers in
the windows cough

athwart the round
and pointed leaves

and insects sting
while on the grass

the whitish moonlight
tearfully

assumes the attitudes
of afternoon —

But it is real
where peaches hang

recalling death's
long promised symphony

whose tuneful wood
and stringish undergrowth

are ghosts existing
without being

save to come with juice
and pulp to assuage

the hungers which
the night reveals

so that now at last
the truth's aglow

with devilish peace
forestalling day

which dawns tomorrow
with dreadful reds

the heart to predicate
with mists that loved

the ocean and the fields —
Thus moonlight

is the perfect
human touch

--William Carlos Williams

Range: G2 - E4
Tessitura: D♭3 - D♭4
Duration 4:05

Composed 2022

The Veritable Night

 $\text{♩} = 100$

The ver - i - ti - ble

5

night _____ of wires and stars the moon is in the oak tree's

5

10

crotch and sleep-ers in the win - dows cough a - thwart the

10

15

round _____ and point - ed leaves _____

and in - sects sting while on the grass the whit - ish moon - light

f

tear - ful - ly as - sumes the at - ti - tudes of af - ter - noon; _____

$\text{♩.} = 88$

27

But it is real where

27

p

peach - es hang _____ re - cal - ling

cresc.

f

death's _____ long - pro - mised sym - pho - ny whose

pp

mf

Le. Le. Le. Le.

38

tune - ful wood and string - ish un - der - growth _____ are ghosts _____

38

p

41 *rit.**a tempo*

ex - ist - ing _____ with - out

41

pp

Ped. * Ped. *

45

being _____ with - out

45

p *cresc.* *pp*

Ped. *

49

being

49

53

p

cresc.

mf

*

56

save,

save to come with juice and

f

p

cresc.

f

The Veritable Night

117

J = 88

59 *pulp* — to as - suage, ————— *to a - suage* ————— the hun - gers

rit. *a tempo*

59

63 *that the night* re - veals ————— so that

accel.

63 *fp* *fp* *cresc.*

J = 100

66 now at last ————— the truth's a - glow —————

3

66

f 3 3

70

70

with dev - il - ish peace fore - stall - ing

p

fp

cresc.

74

day which dawns to - mor - row with dread - ful reds

fp

79

$\text{♩} = 88$

the heart to pre - di - cate

fp

Red.

*

82

— with mists _____ that

82

R.W.

loved the o - cean _____ and the

R.W.

fields _____

f

R.W.

89 (♩ = 88)

Thus moon-light ____

p *f* *p*

Thus moon - light ____

p

Thus moon - light ____ is the per - fect hu - man touch, ____

p

Thus moon - light ____ is the per - fect hu - man

p

104 *rit.*

touch _____

104

This musical score page contains two staves of music. The top staff is in bass clef (F), with a tempo marking of 'rit.' above it. The bottom staff is in treble clef (G). Measure 104 consists of two measures of music. The first measure has a bass note followed by a treble note, both with eighth-note heads. The second measure starts with a bass note, followed by a treble note, then a bass note, then a treble note, then a bass note, then a treble note. A fermata is placed over the last bass note of the first measure. Measure 105 begins with a bass note followed by a treble note, then a bass note, then a treble note, then a bass note, then a treble note. Measure 105 ends with a bass note. There is a brace grouping the two staves together. A 'touch' instruction with a horizontal line is placed between the two staves. Measure numbers '104' and '105' are placed above their respective staves.

The Travelers

Baritone

"Truth," said a traveller,
"Is a rock, a mighty fortress;
Often have I been to it,
Even to its highest tower,
From whence the world looks black."

"Truth," said a traveller,
"Is a breath, a wind,
A shadow, a phantom;
Long have I pursued it,
But never have I touched
The hem of its garment."

And I believed the second traveller;
For truth was to me
A breath, a wind,
A shadow, a phantom,
And never had I touched
The hem of its garment.

--Stephen Crane

Voice Range: A2 - E4
Tessitura: D3 - C4
Duration: 3:30

Composed 2017

The Travelers

 $\text{♩} = 66$

Lawrence Kramer

1

"Truth," said a trav - 'ler

f

8

is a rock, a might - y for - tress,

p

16

a might - y for - tress; Of - ten have I

f

p

23

been to it, even to its high - - - est

23

mf

tow - er, from whence the world looks black."

28

f

35 rit. $\text{♩} = 96$

"Truth," said a trav - 'ler,"

p

43

is a breath, a wind, a sha - dow, _____

43

44

45

46

47

48

49

50

51

52

53

phan - - - - tom, a

pp

8va

Reo. * *Reo.* * *Reo.* *

Reo. * *Reo.* *

56

Long _____ have I pur - sued it, but - ne - ver have I

56

p

Rit. *

61

touched the hem _____ of its gar - ment."

61

mf

67 rit.

 $\text{J} = 66$

And I, I _____ be - lieved the

67

f

$\text{♩.} = 80$

76

76 se cond trav - 'ler, _____ For _____

76 *p*

83 truth, _____ for _____ truth _____ was to me _____

86 a ____ breath, _____ a ____ wind, _____

cresc.

90

a sha - dow,

> **p**

93

a phan - tom,

pp

97 rit.

♩ = 66

and ne - ver had I touched the

104

hem ____ of its gar - ment.

104

Tuscan Cypresses

Tuscan cypresses,
What is it?

Folded in like a dark thought
For which the language is lost,
Tuscan cypresses,
Is there a great secret?
Are our words no good?

The undeliverable secret,
Dead with a dead race and a dead speech, and yet
Darkly monumental in you,
Etruscan cypresses. . .
[You]sinuous flame-tall cypresses . . .
You supple, brooding, softly-swaying pillars of dark flame . . .

What business, then?
[The] tongues are dead, and words are hollow as seed-pods,
Having shed their sound and finished all their echoing
Etruscan syllables,
That had the telling.

They say the fit survive,
But I invoke the spirits of the lost.
Those that have not survived, the darkly lost,
To bring their meaning back into life again,
Which they have taken away
And wrapped inviolable in soft cypress-trees,
Etruscan cypresses.

"Tuscan Cypresses" describes a search for a buried secret, a hidden design lost to history along with Etruscan civilization. The poem identifies that secret with the cypress trees that stand tall and wavy like unextinguished flames. The setting translates the secret to the Fibonacci sequence, a mathematical pattern in which each number is the sum of the previous two, often associated with symmetry in nature.

The song is based on the first seven numbers of the sequence: 0 1 1 2 3 5 8. In the music, each number corresponds to a rhythmic-melodic figure. Each figure: 1) is one measure long, 2) has its own set of characteristic intervals, and 3) contains the number of notes or chords per staff equal to its number. Apart from 0, each figure is repeated consecutively the number of times equal to its number. This cycle repeats in an arc pattern pivoting around the final term, 8, in the music's extract from the infinite sequence. Near the end, however, the voice and piano parts fall out of synchrony, in keeping with Francis Bacon's observation that "There is no excellent beauty that hath not some strangeness in the proportion."

Written voice range: G3 - G5
Duration: 6:00

Tessitura: D4 - D5
Composed 2022

1. Tuscan Cypresses

$\text{♩} = 80$

p

Lawrence Kramer

Tus - can cy - press - es. what

Poise hand over keys.
Hold for 4 beats.

is ____ it?
Fold - ed in
like a dark ____ thought

for which the lan - guage, the lan - guage is lost.
Tus-can cy-pres-ses,

14

Tus - can cy - pre - ses, _____ Is there, _____

14

RH LH

p cresc.

17

is there a great _____ se - cret? Are our words _____ no

17

f RH LH p cresc.

20

good? _____

20

mf cresc. f

22

The un - de - li - ver - a - ble _____ se - cret,

22

p

cresc.

mf

25

dead with a dead race and a dead speech, and yet dark - ly

25

f

p

cresc.

29

men - tal ____ in you, in you, ____ and yet

29

mf

f

p

f

35

in you, E - trus - can Cy - pres - ses,

35

you sin - u - ous flame tall cy - pres - ses,

40

you sup-ple, brood-ing, soft-ly sway - ing, soft-ly sway - ing,

40

f p f > p

44

you sup-ple, brood-ing, soft-ly sway - ing, soft-ly sway - ing,

48

pil - lars ____ of dark _____ flame,

f

What ____ bus'

ff

The tongues are dead and words are

8va-

55

seed pods, hav - ing shed their sounds and fi - nished all their

55

p

sf

ech_o, ech_o-ing, E - trus - can syl - la - bles__ that had the

58

p

62

p

tell - ing. They say the fit sur - vive.

f *p* *f*

67 *mf* *f*

But I in - voke _____ the spir - its _____

67

mf *f*

of the lost, Those that have not _____ survived,

72

fp *fp*

the dark... ly _____ lost,

76

fp

mf p

sostenuto Ped. (through m. 85)

79

dark ____ ly, dark-ly lost, _____ the lost, _____ to bring, to

79

p

cresc.

f

83

bring their mean-ing back _____ in - to life _____ a-gain, _____ which they have

83

p

86

tak - en _____ a - way,

86

pp

90

But I _____ in-voke the spi-rits _____

90

94

of the lost,³ _____ the dark - ly lost _____

94

99

to bring their mean-ing back ³in - to life a-gain, which they have

ff

103 tak - en ____ a - way ____ and wrapped in - viol - a - ble

103 **p**

108 in soft cy - press trees, _____ E - trus - can

108 **8** **pp** **8** **8** **#8**

114 cy - - - - - press - es

114

Windrose

Baritone

Fresh and rosy red the sun is mounting high,
On floats the sea in distant blue careering through its channels,
On floats the wind over the breast of the sea setting in toward land,
The great steady wind from west or west-by-south,
Floating so buoyant with milk-white foam on the waters.

But I am not the sea nor the red sun,
I am not the wind with girlish laughter,
Not the immense wind which strengthens, not the wind which lashes,
Not the spirit that ever lashes its own body to terror and death,
But I am that which unseen comes and sings, sings, sings,
Which babbles in brooks and scoots in showers on the land,
Which the birds know in the woods mornings and evenings,
And the shore-sands know and the hissing wave.

From "Song of the Banner at Daybreak"

Voice range: B♭2-F#4

Tessitura: F#3 - D#4

Duration: 4 minutes

Windrose

 $\text{♩} = 126$

Lawrence Kramer

1

Windrose

1

ff

3

Fresh and ro - sy red the sun is mount - ing

mp cresc.

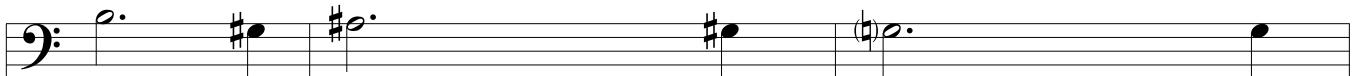
7

high _____ On

f

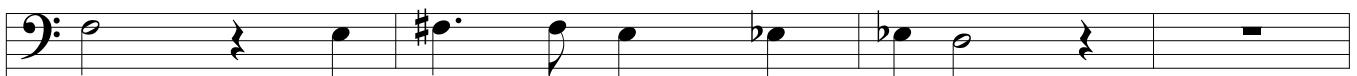
cresc.

12



flows the sea in dis - tant

15



blue car - eer - ing through its chan-nels.

19



On floats the wind o - ver the breast of the sea set - ting in toward land, the

23

great stead - y wind from - west or west by south, float -

cresc. ***pp***

- ing so buoy - ant _____ with milk white foam _____ on the

27

31

wat - ers. _____ But

p

31

p

f

34

I am not the sea nor the red sun,

34

p

fp

37

I am not the

cresc.

40

wind with girl-ish laugh-ter, not

f

p

f

44

— the im - mense wind — that strength - ens, —

cresc.

48

— Not the wind which lash - es, — Not the

ff

54

Not the wind which lash - es its own bod - y —

59

to ter - ror _____ and death, _____

59

p

not, _____

64

not the wind ____ which lash - es,

64

not the spirit ___ that ev - er lash - es its own bo - dy _____

8va--

68

cresc.

f

(8va)-----

72

to ter - ror,

to ter - - - - ror

72

mp cresc.

f

rit.

77

and death.

77

ff

p

81

a tempo

But I am

81

dim.

p

86

that which comes un - seen and sings,

86

sings, _____

90

rit. *a tempo*

90

p

94

rit. *a tempo*

8va-----

which bab - bles in brooks and scoots in show - ers on the

94

p

98

land, _____ which the birds know in the

99

3 3 3 3 3 3

102

woods _____ morn - ing and eve - ning,

102

3 3 3 3 3 3

pp

107

morn - ing and eve - ning,

107

p

112 rit. *a tempo*

112 *a tempo*

113 and the shore sands know,

114

115 *a tempo*

116 and the shore sands know,

117

118

119 rit.

119 and the hiss - ing

fp

122

wave.

Winter Trees

Baritone

All the complicated details
of the attiring and
the disattiring are completed!

Leaves are greygreen,
the glass broken, bright green.

A liquid moon
moves gently among
the long branches.

Leaves are greygreen,
the glass broken, bright green.

Thus having prepared their buds
against a sure winter
the wise trees
stand sleeping in the cold.

--William Carlos Williams

The text interleaves the couplet "Lines" between
segments of "Winter Trees."

Voice range: C3 - D4
Tessitura: D3 - B4
Duration 3:30

Composed 2019

Winter Trees

Lawrence Kramer

 $\text{♩} = 80$

1

3

3

6

6

8

tir - ing and the dis - at - tir ing are com - ple - ed. —

8

cresc.

f

12

Leaves are grey — green, — the

12

pp

p

17

glass, the glass bro - ken, — bright — green, — bright —

17

cresc.

f

mp

22

22

green. — A li - quid

p

26

moon, — a li - quid

p

29

moon — moves gent - ly, — moves

sforzando

p

Le. * Le. * Le. *

33

gent - ly _____ a-mong the long branch - es. _____

37

Leaves are grey ____ green, ____ the ____

42

glass, the glass brok - en, ____ bright ____ green, ____ bright ____

47

green. — Thus, — hav - ing pre -

47

p

pp

50

pared their buds — a-against a sure — win - ter, —

50

fp

sf

f

54

the wise

p

fp

Re. *

Re. *

Re. *

Re. *

57

Musical score for piano and voice. The vocal line consists of eighth-note chords. The piano accompaniment features eighth-note patterns. The lyrics are: "trees _____ stand sleep - ing _____ in the cold. _____". Measure 57 ends with a fermata over the piano part.

trees _____

stand

sleep - ing _____

in the

cold. _____

57

Continuation of the musical score. The vocal line continues with eighth-note chords. The piano accompaniment includes dynamics: *sf*, *cresc.*, *f*, *p*. Measure 58 ends with a fermata over the piano part.

rit.

61

Continuation of the musical score. The vocal line continues with eighth-note chords. The piano accompaniment includes dynamics: *f*, *p*. Measure 61 ends with a fermata over the piano part.

sleep - ing _____ in the cold. _____

61

Continuation of the musical score. The vocal line continues with eighth-note chords. The piano accompaniment includes dynamics: *f*, *p*, *pp*. Measure 62 ends with a fermata over the piano part.

A Winter Walk

I had for my winter evening walk--
No one at all with whom to talk,
But I had the cottages in a row
Up to their shining eyes in snow.
And I thought I had the folk within:
I had the sound of a violin;
I had a glimpse through curtain laces
Of youthful forms and youthful faces.
I had such company outward bound.
I went till there were no cottages found.
I turned and repented, but coming back
I saw no window but that was black.
Over the snow my creaking feet
Disturbed the slumbering village street
Like profanation, by your leave,
At ten o'clock of a winter eve.

--Robert Frost

Voice range: A2-D4
Tessitura: Tessitura: D3 - B4
Duration 3:15

Composed 2020

A Winter Walk

 $\text{♩} = 88$

Lawrence Kramer

1

I had for my winter eve - ning walk

5

No one at all with whom to talk.

9

But I had the cot - tag - es in a row up to their

13 *rit.* *a tempo*

shin-ing eyes— in snow. in snow.

f *p* *pp* *p* *8va--*

18

And I thought I had the folk with-in: _____ I had the sound _____

mf *p*

22

of a vi - o - lin; _____ I had a glimpse _____. _____

ff

8va--

26

through cur - tain lac - es _____

26

A two-measure piano accompaniment consisting of two staves. The top staff is in G major with a treble clef, and the bottom staff is in C major with a bass clef. The piano part features eighth-note chords and sixteenth-note patterns.

29

of youth-ful forms _____ and youth - ful fac - es; _____

29

A two-measure piano accompaniment consisting of two staves. The top staff is in G major with a treble clef, and the bottom staff is in C major with a bass clef. The piano part includes eighth-note chords and sixteenth-note patterns, with dynamic markings "cresc." and "mf".

32

I had such

A two-measure piano accompaniment consisting of two staves. The top staff is in G major with a treble clef, and the bottom staff is in C major with a bass clef. The piano part includes eighth-note chords and sixteenth-note patterns, with dynamic markings "p", "cresc.", and "mf". Measure 33 shows a continuation of the piano part with similar patterns and dynamics.

Winter Walk

164

35 **p**

com-pan-y _____ out-ward bound. I went till there were no ____

35 **p**

8 8 **mf**

40

cot - ta-ges found. _____ I turned and re -

40 **p**

45

pent - ed, _____ but com - ing back I _____ saw no win - dow

45 **f**

8^{va-}

49

— but that was black. — O - ver the snow my

49

mf p

8^{va-1}

52

54

creak - ing feet dis - turbed — the slum - ber-ing vil - lage street: —

mf

f

p

8^{va-1}

58

— like pro - fa - na - tion, by your leave, at ten o'

58

mf p

8^{va-1}

62

A musical score for 'Winter Walk' featuring two staves. The top staff uses a bass clef and has lyrics: 'clock, at ten o' clock, ten o' clock of a'. The bottom staff uses a treble clef and includes dynamics like 'rit.' and 'pp'. Measure 62 ends with a brace and a bass note '8va-' followed by a fermata. Measures 63-65 show a sequence of chords with bass notes 'o', 'o', and 'o'. Measure 66 starts with 'win - ter eve.' followed by a fermata. Measure 67 concludes with a dynamic 'pp'.

clock, at ten o' clock, ten o' clock of a

62

63

64

65

rit.

66

win - ter eve.

67

pp