

# *A Modern Songbook*

**Volume One**

*Twenty Songs for High Voice 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 Talisman

### Voice

Under a splintered mast,  
torn from ship and cast  
    near her hull,

a stumbling shepherd found  
embedded in the ground,  
    a sea-gull

of lapis lazuli,  
a scarab of the sea,  
    with wings spread—

curling its coral feet,  
parting its beak to greet  
    men long dead.

--Marianne Moore

Written voice range: C4 - E5, with optional B3

Tessitura: E4 - D5

Duration: 3:20

Composed 2017

# A Talisman

$\text{♩} = 84$

Lawrence Kramer

**1**

**A** Talisman

**p**

Un - der a splint-ered mast,

**R**ed.

torn from ship and cast near her hull,

**R**ed.

\*

**R**ed.

\*

A Talisman

4

## A Talisman

5

18

sea gull,

a

18

20

sea gull.

23

of la - pis la - - - zu -

pis la - - - zu -

23

*p*

Reed.

A Talisman

6

## A Talisman

7

37

with wings spread,

cresc.

curl-ing its cor-al feet,

*f*

*ff*

*p*

a sea gull,

## A Talisman

53

part - ing its beak,

53

mf cresc.

part-ing its beak to greet men,

57

f

part-ing its beak to greet men,

60

to greet men, to greet men to

60

pp

3

to greet men to

## A Talisman

9

65

greet men \_\_\_\_\_ long \_\_\_\_\_ dead. \_\_\_\_\_

65

66

67

68

69

# A Modern Songbook, Volume I

## Anecdote of the Prince of Peacocks

### High Voice

In the moonlight  
 I met Berserk,  
 In the moonlight  
 On the bushy plain.  
 Oh, sharp he was  
 As the sleepless!

And, "Why are you red  
 In this milky blue?"  
 I said.

"Why sun-colored,  
 As if awake  
 In the midst of sleep?"

"You that wander,"  
 So he said,  
 "On the bushy plain,  
 Forget so soon.  
 But I set my traps  
 In the midst of dreams."

I knew from this  
 That the blue ground  
 Was full of blocks  
 And blocking steel.  
 I knew the dread  
 Of the bushy plain,

And the beauty  
 Of the moonlight  
 Falling there,  
 Falling  
 As sleep falls  
 In the innocent air.

--Wallace Stevens

Written voice range: C4 - G5  
 Tessitura: D4 - E5  
 Duration 3:30

Composed 2019

## Anecdote of the Prince of Peacocks

 $\text{♩} = 112$ 

Lawrence Kramer

4

7

In the, mm... moon

12

light... In the moon - light I met Ber -

*cresc.*

18

zerk! \_\_\_\_\_ Oh. sharp he was, \_\_\_\_\_ as the sleep - less,

18 22

as the sleep-less! \_\_\_\_\_ And "Why are you red in this milk-y blue?" I

23

—

28

said. "Why sun col - ored, \_\_\_\_\_ as if a - wake \_\_\_\_\_

28

—

33                    ***p***

— in the midst of sleep?" —

33

***sf***              ***p***              ***sf***              ***ff***

39

"You — that wan - der," —

39

***p***

45                    *cresc.*

— so he said,         "You that wan — der on the bush - y plain — for -

45

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

50

get so soon. ————— But I set my traps

50

55

in the midst of dreams." ————— I

55

61

knew from this that the blue ground —————

61

65 *accel.* ♩ = 132

65 was full of blocks and block-ing steel.

65 *f* *ff*

69 *accel.* ♩ = 112

69 I knew the

69 *p*

74 *rit.* *a tempo* *sotto voce*

74 dread, I knew the dread of the bush-y plain.

74 *pp*

80

And the

*mf*

*p*

*f*

*rit.*

*a tempo*

beau - ty of the moon - light \_\_\_\_ falling there,

*p*

*pp*

fall - ing as sleep falls \_\_\_\_ in the in - no-cent

*p*

*pp*

93 *rit.*

air.

93

*p*

*pp*

*8va*

The musical score is for two voices: soprano and basso continuo. The soprano part begins with a sustained note, followed by a descending melodic line. The basso continuo part consists of a series of eighth-note chords. Dynamics are indicated as "air." for the soprano, "p" for the basso continuo, and "pp" for a dynamic transition. The soprano ends with a sustained note at 8va.

## Another Fan

### High Voice

Dreamer, that I may plunge  
 In pathless pure delight  
 Contrive by a subtle lie  
 To keep my wing in your hand.

A freshness of twilight  
 Comes to you with each beat  
 Whose imprisoned stroke makes  
 The horizon delicately retreat.

Vertigo! See how space quivers  
 Like a vast kiss that,  
 Mad to be born for no one,  
 Can neither spill out nor be stilled.

Do you feel the fierce paradise  
 That like muffled laughter  
 Pours from the corner of your mouth  
 To the depths of the uniform fold?

The scepter of shores of rose  
 Inert on evenings of gold, it's this,  
 This white closed flight you pose  
 Against the bracelet's fire.

--Stéphane Mallarmé

(Translation by the composer.)

Written voice range: C4 - A5  
 Tessitura: F4 - E $\flat$ 5  
 Duration 3:45

Composed 2020

Another Fan

Lawrence Kramer

12

6

Dream - er, that I may plunge in path - less pure de - light,

10

Con - trive by a sub - tle

10

12

lie

12

5                    6                    3

3                    3                    3

3

\* Rwd.

13

to keep my wing in your hand. A fresh-ness of

13

3                    5

3                    4                    4

3                    4                    4

\*

16

twi - light                    comes \_\_\_ to you with each beat whose im - pris - oned stroke

16

3                    3                    3                    3

3                    3                    3                    3

20

makes the hor - i \_\_\_\_ zon de-li-cate-ly, \_\_\_\_ de-li-cate-ly \_\_\_\_ re-treat.

20

24

\*

27

27

*cresc.*

*f*

Re. \*

Re. \* Re. \* 5 \*

29

see \_\_\_\_\_ how

31 space \_\_\_\_\_ qui - vers \_\_\_\_\_ like a vast \_\_\_\_\_

**p** 3 cresc.

33 kiss \_\_\_\_\_ that,

**mf** 3

36 ***f***

mad to be born \_\_\_\_\_ for no one,  
can nei - ther spill out \_\_\_\_\_ nor be stilled.

39 ***p***

39 ***p***

44 ***fp***

Do you feel \_\_\_\_\_ the fierce \_\_\_\_\_ pa-ra - dise \_\_\_\_\_ that like

44

49

muf - fled laugh - ter pours \_\_\_\_\_ from the cor - ner of your mouth \_\_\_\_\_ to the

49

52

depths of the u - ni-form fold? \_\_\_\_\_ The scep - ter of

52

R. ed. \* R. ed.

57

shores \_\_\_\_\_ rose in - ert on

57

\* R. ed. \* R. ed. \*

61

eve - nings of gold, \_\_\_\_\_ It's this, this

61

*rit.*

*a tempo*

white closed flight you pose \_\_\_\_\_ a -

65

*sf*

69

gainst the brace - let's fire.

69

*pp*

\**Rd.*

## Autumn Rain

### High Voice

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

Written voice range: D4 - F5  
Tessitura: F4 - D5  
Duration: 4 minutes.

Composed 2020

# Autumn Rain

Like an old ballad.

$\text{♩} = 88$

Lawrence Kramer

There

5

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

5

9

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

9

*p*

14

To \_\_\_ fetch the sav - ing 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

down      On whom the rain comes      down \_\_\_\_\_ One

22

*p*      *mf*      *sf*

## Autumn Rain

30

 $\text{♩} = 116$ 

26

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

*sf*      *sf*      *sf*

30

fall, \_\_\_\_\_ On whom the rain comes

*cresc.*      *f*      *cresc.*

34

 $\text{♩} = 88$ 

down \_\_\_\_\_ This bears his mis - sives \_\_\_\_\_

*ff*      *p*

*accel.*

38

38

of life and death with quick - en-ing

*sf*      *cresc.*

42

*a tempo*

breath,      On whom the rain comes

*mf*      *p*

46

*mf p*       $\text{♩} = 104$

down      On whom the rain comes down      One

*cresc.*      *p*

51

watch - es for sig - nals of wreck\_\_\_\_\_ or war\_\_\_\_\_

51

cresc.

rit.

54

From the hill a - far,\_\_\_\_\_

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 (soprano) and the bottom staff is for the piano. The tempo is marked as quarter note = 88. The score includes lyrics and dynamic markings such as *p*, *pp*, *RH*, *mf*, and *f*. The piano part includes bass clef and various chords.

61  
No care if he gain a shel-ter or none, \_\_\_\_\_

61  
*p*

66  
Un - hired moves one, \_\_\_\_\_

66  
*pp*      *RH*      *p*      *mf*      *f*

71  
On whom the rain comes down. \_\_\_\_\_

71

75

75

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

75

79

79

fall \_\_\_\_\_

U - pon him \_\_\_\_\_ at all,

all, \_\_\_\_\_

1. 2.

79

84

84

On whom the rain comes down On

rit.

88

whom the rain comes down

long

88

long

# Candle and Thorn

High Voice

## The Moods

Time drops in decay,  
 Like a candle burnt out,  
 And the mountains and woods  
 Have their day, have their day;  
 What one in the rout  
 Of the fire-born moods  
 Has fallen away?

## The Old Men Admiring Themselves in the Water

I heard the old, old men say,  
 "Everything alters,  
 And one by one we drop away."  
 They had hands like claws, and their knees  
 Were twisted like the old thorn-trees  
 By the waters.  
 I heard the old, old men say,  
 "All that's beautiful drifts away  
 Like the waters."

*Candle and Thorn* takes its title from key images in the two poems by W. B. Yeats that the composition sets to music in a single movement. The poems are reflections on lost time and old age, topics that famously preoccupied Yeats from his earliest youth. The setting interweaves and fragments the two texts so that they comment on each other and at the same time dissolve each other, thus enacting what the second of the poems describes: the utterances drift away--and, this being poetry and becoming music, they arrive and acquire form precisely by doing so.

Written voice range: C4 - G#5.  
 Tessitura: F4 - F5  
 Duration: 6.5 minutes.

Composed 2016

## Candle and Thorn

Lawrence Kramer

 $\text{♩} = 76$ 

*legato*

**I**

**p**

3

heard      the old,      old      men      say,

3

"Eve - ry-thing al ters," \_\_\_\_\_

**p**

**Reo.**      **\***

7

"Eve - ry-thing al - ters

7

8

*Reo.*

9

and one by one

9

10

*Reo.*

11

*d=60*

we drop a - way.

Time drops in de - cay like a

11

12

8

15

can - dle      burnt      out.

*cresc.*

17      *accel.*       $\text{♩} = 76$

legato      And the mount - ains and woods have their

*p*

18

19

day, have their day,

*p*

20

21

*Ped.*      \*

21

the mount-<sup>3</sup>ains and woods \_\_\_\_\_ have their day, have their day, \_\_\_\_\_

21

23

*accel.*

*a tempo*

and one by

*p*

*Réo.*

one we drop a - way.

25

*cresc.*

\* *Réo.*

27

"Eve - ry-thing al - ters," \_\_\_\_\_

27

*mf*

\* *Reo.*

I heard the old, old men say, \_\_\_\_\_

*p*

\*

rit.

31 ♩ = 60

"Eve - ry-thing al - ters," \_\_\_\_\_

"Eve - ry-thing al - ters," \_\_\_\_\_

*mf* *p*

35  $\text{♩} = 112$  rit.

They had hands like claws, \_\_\_\_\_ and their

*p* *sf* *sf*

40  $\text{♩} = 76$

knees \_\_\_\_ were twist \_\_\_\_ ed like the old thorn trees.

*sf*

44

— by the wa - ters, \_\_\_\_\_ by the

*sf*

47

wat - ters. And the mount - ains and woods\_\_ have their

47

3  
sf  
sf

50

day,\_\_ have their day, What one in the rout of the fire - born

50

sf  
sf

54

*rit.*      *a tempo*

moods has fall - en a - way? By the wa -

54

*rit.*      *a tempo*

sf

59

ters,  
by the wa - ters. \_\_\_\_\_

59

*legato*

62

\* Pd.

64

heard the old, old men say, \_\_\_\_\_

64

\* Pd.

66

"Eve - ry-thing al - ters, \_\_\_\_\_

66

*p*

5 5 5 5 5 5 5 5

67

5 5 5 5 5 5 5 5

\* *R&d.*

68

"Eve - ry-thing al - ters, \_\_\_\_\_

68

5 5 5 5 5 5 5 5

69

5 5 5 5 5 5 5 5

\* *R&d.*

70

And

70

5 5 5 5 5 5 5 5

cresc.

71

5 5 5 5 5 5 5 5

\*

72

one by one we - drop a - way,

72

*f*

5 5 5

75 *rit.* *a tempo*

All that's

75

*p* *fp* *3* *p* *fp* *3*

78

beau - ti-ful drifts a - way

78

*fp* *mf* *f* *5*

*a tempo*

81

like the wa - ters, \_\_\_\_\_ and the

81

p

83

mount - ains and woods have their day, have their day, \_\_\_\_\_

cresc.

85

like the old thorn trees \_\_\_\_\_

dim. 3

p

\* Red. \*





106

one by one

106

110

drop a - way. Eve - ry-thing

110

*mf* *p*

111

*rit.*  $\text{♩} = 66$

Eve - ry-thing

*mf* *p*

112

*Rit.*  $\text{♩} = 5$

Eve - ry-thing

113

*Rit.*  $\text{♩} = 5$

beau - ti - ful

114

*Rit.*  $\text{♩} = 5$

115

*Rit.*  $\text{♩} = 5$

116

*Rit.*  $\text{♩} = 5$

117

*Rit.*  $\text{♩} = 5$

\* *Rit.*  $\text{♩} = 5$

119

drifts a - way,

119

*pp*

121 *rit.*

a way *rit.*

121

*pp*

rit.

Re. \* Re. \* Re. \*

The musical score consists of three systems of music. System 1 (measures 119-120) features a soprano vocal line with a dotted eighth note followed by a sixteenth note, a sustained note, another sixteenth note, and a fermata. The lyrics "drifts a - way," are written below the notes. System 2 (measures 120-121) shows a piano accompaniment in 5/4 time with eighth-note chords. The dynamic is *pp*. The lyrics "a way" are written below the notes, with a fermata over the second note. System 3 (measures 121-122) continues the piano accompaniment with eighth-note chords. The dynamic is *pp*. The lyrics "a way" are written below the notes, with a fermata over the second note. Measure 122 begins with a piano dynamic *pp*, followed by a sustained note, a piano dynamic *p..*, and a piano dynamic *p*.

### Fan Piece

O fan of white silk,  
clear as frost on the grass-blade,  
you also are laid aside.

--Ezra Pound

Written Voice Range: C4-G5  
Tessitura: E♭4 - E5  
Duration: 3:30

## Fan Piece

 $\text{♩} = 88$ 

Lawrence Kramer

4

fan, fan, of

*Ped.*

\*

8

white silk, Clear as frost,

*Ped.*

\*

## Fan Piece

12

fan, fan,

16

fan of white silk,

*p*

20

Clear as frost,

*8va*

23

clear as frost,

24

clear as frost on the grass blade,

rit.

a tempo

on the grass blade,

cresc.

mf

pp

p

33

Oh fan of white silk,

33

of white silk clear as frost on the grass blade,

37

— Oh fan of white silk,

41

*cresc.*      *f*      *p*      3

45

of white silk you al - so, you,

*rit.*      *a tempo*

49

you al - so

49

*ff*

*pp*

7

52

0 fan of -

52

7

55

white \_\_\_\_\_ silk, \_\_\_\_\_ clear as frost \_\_\_\_\_

59

on the grass blade, \_\_\_\_\_

*cresc.*

*f*

63

you, \_\_\_\_\_ you \_\_\_\_\_

*p*

*mp cresc.*

*mf*

66

This musical score page contains five staves of music for a single instrument, likely a flute or oboe, with lyrics underneath. The music is in common time.

The first staff (measures 66-67) consists of two measures of sixteenth-note patterns. The first measure ends with a fermata over the second note. The lyrics are "al - so," followed by "you" on the next measure. Measure 67 concludes with a long sustained note.

The second staff (measures 67-68) starts with a dynamic *f*. It features eighth-note patterns with grace notes. Measure 68 begins with a dynamic *p*.

The third staff (measures 68-69) shows a melodic line with various note heads and rests. The lyrics are "are laid a - side."

The fourth staff (measures 69-70) continues the melodic line with eighth-note patterns. The dynamic *pp* is indicated in the middle of the staff.

The fifth staff (measures 70-71) begins with a dynamic *rit.* (ritardando). It features sustained notes with grace notes above them. The lyrics "a - side." continue from the previous staff.



## Its Own Summer

High Voice

From *Kora in Hell*

Seeing the leaves dropping from the high and low branches the thought rises: this day of all others is the one chosen, all other days fall away from it on either side and only itself remains in perfect fulness. It is its own summer, of its leaves as they scrape on the smooth ground it must build its perfection.

--William Carlos Williams

Written Voice Range: D4 - G5

Tessitura: F4 - E $\flat$ 5

Duration 3:50

Composed 2019

Its Own Summer (from *Kora in Hell*) $\text{♩} = 80$ 

Lawrence Kramer

See - ing the leaves \_\_\_\_\_

4

drop-ping from the high and low bran - ches \_\_\_\_\_ the thought ris - es: \_\_\_\_\_

4

the thought ris - es: \_\_\_\_\_

8

this day \_\_\_\_\_ of all \_\_\_\_\_

cresc.

12

oth - ers is the one cho - sen, \_\_\_\_\_

12

*f*

15

15

*8va* - - -

17

all oth-er days fall a - way \_\_\_\_\_

*(8va)* - - -

*p*

21

from it on ei - ther side,

21

*mp*      *mf*      *f*

*bassoon*      *bassoon*      *8va* - - - - -

25

a - way from it on ei - ther side,

25

*p*      *pp*      *p*

*bassoon*      *p*      *p*      *bassoon*

29

and on ly it - self re - mains,

29

*cresc.*      *f*      *p*

*bassoon*      *8va* - - - - -

33

on - ly it - self \_\_ re - mains,

*pp*

*p*

*cresc.*

*f*

*p*

*rit.*

*cresc.*

re - mains, \_\_ in per - fect full -

43 *a tempo*

ness.

It is its own

43

*p*

*pp*

*bassoon*

46

sum - mer, \_\_\_\_\_ it is its own \_\_\_\_\_

*p cresc.*

*f*

*p*

*pp*

49

*f*

sum - mer, \_\_\_\_\_

*mf cresc.*

*f*

*p*

52

Of its leaves \_\_\_\_\_ as they scrape \_\_\_\_\_ on the

52

f                      p                      pp                      p

smooth ground, \_\_\_\_\_

56

cresc.

59 rit.                      a tempo

it must build, \_\_\_\_\_ it must

59

64

build its per - fec - tion,

64

67

build its per - fec - tion.

67

70 rit.

70

*pp*

## Look! We Have Come Through

### High Voice

Not I, not I, but the wind that blows through me!  
A fine wind is blowing the new direction of Time.  
If only I let it bear me, carry me, if only it carry me!  
If only I am sensitive, subtle, oh, delicate, a winged gift!  
If only, most lovely of all, I yield myself and am borrowed  
By the fine, fine wind that takes its course through the chaos of the world  
Like a fine, an exquisite chisel, a wedge-blade inserted;  
If only I am keen and hard like the sheer tip of a wedge  
Driven by invisible blows,  
The rock will split, we shall come at the wonder, we shall find the Hesperides.

Oh, for the wonder that bubbles into my soul,  
I would be a good fountain, a good well-head,  
Would blur no whisper, spoil no expression.

What is the knocking?  
What is the knocking at the door in the night?  
It is somebody wants to do us harm.

No, no, it is the three strange angels.  
Admit them, admit them.

--D. H. Lawrence

Written voice range: C4 - G5

Tessitura: E4 - D5

Duration: 7 minutes

Composed 2016

## Look! We Have Come Through.

 $\text{♩} = 104$ 

Lawrence Kramer

*mfp*

*rit.*      *a tempo*

*cresc.*      *p*      *fp*      *mf p*

— not I —      but the wind —      that blows through me!

*fp*

15

Not I,  
but the wind \_\_\_\_\_ that blows through me!

15

*mf*

19

A fine wind is blow-ing \_\_\_\_\_ the

19

*p*

*cresc.*

*p*

22

new di - rec - tion of time.

22

*cresc.*

*mf*

25

If on - ly I let it bear me, car - ry me, if on - ly it car - ry me,

25

*pp*

29

if on - ly I were sen-si-tive, \_\_\_\_\_ sub-tle, oh, \_\_\_\_\_ de-li-cate,

29

*p*

33

a wing-ed gift! If on - ly, most love-ly of all, \_\_\_\_\_ I \_\_\_\_\_

*fp*

37

yield my-self, \_\_\_\_\_

I yield my-self and am bor-rowed \_\_\_\_\_ by the

37

*fp*

*cresc.*

41

fine, fine wind \_\_\_\_\_ that takes \_\_\_\_\_ its

41

*f*

45

course \_\_\_\_\_ through the cha - os \_\_\_\_\_ of the world, \_\_\_\_\_

45

\_\_\_\_\_

49

like \_\_\_ a fine, a

49

*p*

3  
4

8<sup>va</sup>- -----

54

fine, \_\_\_\_\_ an ex - qui-site chi - sel,

8<sup>va</sup>- -----

54

*p*

58

a wedge blade in ser - ted;

(8<sup>va</sup>) -

*mp*

*p*

61

if on - ly, \_\_\_\_\_ if

61

63

on - ly, \_\_\_\_\_ if on - ly I am keen, \_\_\_\_\_

65

if on - ly I am keen and

65

67

hard

67

*f*

68

70

keen and hard like the sheer tip of a wedge

70

*p fp*

71

76

dri - ven by in - vi - si - ble

76

*f ff*

81

*p*

blows, — the rock will split,

81

*ff*

*f*

86

— we shall come at the wonder, —

86

rit.

*molto rit.*

$\text{♩} = 72$

$\frac{3}{4}$

$\frac{5}{4}$

$\frac{5}{4}$

$\frac{5}{4}$

*we shall find the Hes - per - i -*

*ff mf*

*pp*

95  $\text{♩} = 104$

des. Oh,

*mp p*

99

bub-bles in - to my soul, I would be a good

*mf*

103

foun - tain, a good well - head,

*p pp*

107

would blur no \_\_ whis-per, spoil \_\_\_\_\_ no ex-pres -

107

112

$\text{♩} = 72$

sion. \_\_\_\_\_

112

*fp*

*pp*

117

What?

What is the knock-ing? \_\_\_\_\_

117



128

*rit.*

128

**ff**      **pp**      **p**

**pp**

It is some - bo-dy wants to do us harm.

**ff**

**137**      **No, no, no, no,**

**f**

141

141

It is \_\_\_ the three strange an - - - gels, \_\_\_

141

144

*p*

Ad - mit them.

144

*ff*

149       $\text{♩} = 80$

*p*

Ad - mit

*mf*

153

*them.*

*p*

Ad - mit \_\_\_\_\_ them. \_\_\_\_\_

157

157

# May Day

High Voice

A delicate fabric of bird song  
Floats in the air,  
The smell of wet wild earth  
Is everywhere.

Red small leaves of the maple  
Are clenched like a hand,  
[Half-bent with anticipation]  
The pear trees stand.

Oh I must pass nothing by  
[And think nothing too] much,  
The raindrop try with my lips,  
The grass with my touch;

For how can I be sure  
I shall see again  
The world on the first of May  
Shining after the rain?

--Sara Teasdale

Written voice range: E♭4 - G♯5  
Tessitura: A4 - F5  
Duration 3:20

Composed 2017

## May Day

 $\text{♩} = 80$ 

Lawrence Kramer

*A de-li-cate fab-ric of bird-song*

5

— floats in the air, — The smell of

as before

p cresc.

wild wet earth — is ev' - ry where, —

10

mf p as before

15

The smell of wild wet earth \_\_\_\_\_ is

15

*f*

*p*

19

*p* *cresc.*

*Simile*

*Red.*

\*

22

*f*

*p*

Red small leaves of the map - le are clenched like a

25

hand, half bent\_\_ with an - ti - ci - pa - tion\_\_ the pear trees -

*mf*      **p**      *as before*

stand. \_\_\_\_\_ Oh,

*cresc.*

I must pass no-thing by, \_\_\_\_\_ and think no-thing too much, \_\_\_\_\_

**p**

LH

34 = 72

Reo.      \* Reo.

38

the rain - drops try with my lips,

38

LH

\*

Leō.

\*

42

the grass with my touch,

42

pp

Leō.

\*

Leō.

46

touch.

46

LH

\*

Leō.

\*

Leō.

\*

50

For how can I \_\_\_\_\_ be sure \_\_\_\_\_

50

*mf* *p* *p* *mf* *p* *mf*

53

— that I shall see \_\_\_\_\_ a - gain \_\_\_\_\_

53

56

The world \_\_\_\_\_ on the first of May, \_\_\_\_\_ the world \_\_\_\_\_ on the

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

60

first of May shin ing af - ter the rain.

60      61      62

*cresc.*      *mf*      *f*

rit.

64

shin - - - - ing af - ter the

64      65      66

*mf*

*a tempo*

67

rain?

67      68      69

*f*      *p*

*Red.*

\*

## 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

Written Voice Range: E4 - F5  
Tessitura: G4 - D5  
Duration 4:15

Composed 2021

## On the Way

 $\text{♩.} = 84$ 

Lawrence Kramer

Musical score for measures 1-4 of "On the Way". The score consists of two staves. The top staff is in treble clef and 9/8 time, starting with a rest. The bottom staff is in bass clef and 8/8 time, also starting with a rest. Measure 1: Treble staff has eighth-note pairs followed by a rest. Bass staff has eighth-note pairs followed by a rest. Measure 2: Treble staff has eighth-note pairs followed by a rest. Bass staff has eighth-note pairs followed by a rest. Measure 3: Treble staff has eighth-note pairs followed by a rest. Bass staff has eighth-note pairs followed by a rest. Measure 4: Treble staff has eighth-note pairs followed by a rest. Bass staff has eighth-note pairs followed by a rest. Dynamics: *p* (measures 1-2),  $\# \text{B:}$  (measures 3-4).

Musical score for measures 5-8 of "On the Way". The score consists of two staves. The top staff is in treble clef and 9/8 time. The bottom staff is in bass clef and 8/8 time. Measure 5: Treble staff has eighth-note pairs followed by a rest. Bass staff has eighth-note pairs followed by a rest. Measure 6: Treble staff has eighth-note pairs followed by a rest. Bass staff has eighth-note pairs followed by a rest. Measure 7: Treble staff has eighth-note pairs followed by a rest. Bass staff has eighth-note pairs followed by a rest. Measure 8: Treble staff has eighth-note pairs followed by a rest. Bass staff has eighth-note pairs followed by a rest. Dynamics: *cresc.* (measures 6-8). Articulations: slurs and accents.

5  
trees      fret      fit - ful - ly      and  
5

Musical score for measures 9-12 of "On the Way". The score consists of two staves. The top staff is in treble clef and 9/8 time. The bottom staff is in bass clef and 8/8 time. Measure 9: Treble staff has eighth-note pairs followed by a rest. Bass staff has eighth-note pairs followed by a rest. Measure 10: Treble staff has eighth-note pairs followed by a rest. Bass staff has eighth-note pairs followed by a rest. Measure 11: Treble staff has eighth-note pairs followed by a rest. Bass staff has eighth-note pairs followed by a rest. Measure 12: Treble staff has eighth-note pairs followed by a rest. Bass staff has eighth-note pairs followed by a rest. Dynamics: *mf* (measures 9-10), *p* (measures 11-12).

9  
twist,      Shut - ters rat - tle      and      car - pets heave,  
9

13

13

Slime \_\_\_\_\_ is the dust \_\_\_\_\_ of yes - ter - eve,

17

17

And in the

cresc.

*mf*

*pp*

12

21

$\text{♩} = 72$

stream \_\_\_\_\_ ing mist \_\_\_\_\_

Fish - es might seem to fin a

21

12

9

8

12

9

8

12

9

8

24

pas - sage \_\_\_\_\_ if they list. \_\_\_\_\_

**p**

S.P.

**♩ = 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

$\text{♩.} = 84$

— And the wind a lyre. —

41

46

A vac - ant same - ness

46

50

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

50

*cresc.*

*mf*

54

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

*p*

58

That greets \_\_\_\_\_ the go - - er by \_\_\_\_\_

58

62

With the cold \_\_\_\_\_

cresc.

*mf*

*pp*

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

*p*

*♩ = 72 (A little faster than before)*

S.P.

72

But to her sight Draw - ing nigh and nigh - er its deep de - light,

72

*p*

76

The fog is bright \_\_\_\_\_ And the wind a

*p*

81

lyre. \_\_\_\_\_ The fog is bright, \_\_\_\_\_ And the

81

rit.

*a tempo*

wind \_\_\_\_\_ a lyre. \_\_\_\_\_

86

86

**p**

8

8

8

## Range Finding

### High Voice

The battle rent a cobweb diamond-strung  
And cut a flower beside a ground bird's nest  
Before it stained a single human breast.  
The stricken flower bent double and so hung.  
And still the bird revisited her young.  
A butterfly its fall had dispossessed  
A moment sought in air his flower of rest,  
Then lightly stooped to it and fluttering clung.

On the bare upland pasture there had spread  
O'ernight 'twixt mullein stalks a wheel of thread  
And straining cables wet with silver dew.  
A sudden passing bullet shook it dry.  
The indwelling spider ran to greet the fly,  
But finding nothing, sullenly withdrew.

--Robert Frost

This setting changes the poeticism "O'ernight 'twixt"  
to "Between the" in keeping with the otherwise modern  
idiom of the poem (first drafted in 1911).

Written voice range: C#4-F5  
Tessitura: F4 - E5  
Duration: 5:00

Composed 2016

## Range Finding

Lawrence Kramer

 $\text{♩} = 76$ 

**6**

**f** Sostenuto Pedal, here and throughout

**p** **f**

**The bat - tle**

10

rent a cob - web dia - mond strung and cut a flower be - side a ground bird's

10

**p**

**f**

r.h.

l.h.

**p**

14

nest be - fore it stained a sin - gle hu - man

**p**

**f**

**p**

**mf**

8

17

breast.

The strick-en flower bent \_\_\_\_\_ doub - le,

17

*p*

*mp*

*mf*

*f*

18

19

20

21

and so hung.

22

*p*

*pp*

*pp*

25

And still the bird re - vi - si - ted her young. A but-ter-fly\_\_ its

25

r.h. l.h.

**p**

29

fall had dis - pos - sessed

rit.

A mo - ment sought in

29

**p**

l.h.

**mf**

The musical score consists of two systems of music for piano and voice. The top system starts at measure 25. The vocal line continues with "And still the bird re - vi - si - ted her young. A but-ter-fly\_\_ its". The piano accompaniment consists of a treble clef staff with eighth-note chords in the right hand and sustained notes in the left hand. Measure 25 ends with a fermata over the piano part. The bottom system starts at measure 29. The vocal line continues with "fall had dis - pos - sessed" and "A mo - ment sought in". The piano accompaniment consists of a bass clef staff with eighth-note chords in the right hand and sustained notes in the left hand. Measures 29 and 30 show dynamic changes between piano dynamic (p) and mezzo-forte dynamic (mf). Measure 30 includes a ritardando instruction (rit.). Measure 31 begins with a piano dynamic (p) and a left-hand dynamic (l.h.). Measure 32 concludes with a piano dynamic (p).

32 *a tempo*

air his flower of rest, Then light - ly stooped

*mp*      *p*      *mf*      *p*

*3*      *3*

*o*      *pp*

35

to it and flut-ter - ring clung.

*3*      *3*

*o*      *pp*

39

This musical score page contains two systems of music, each with four staves. The top system starts at measure 39. The first staff has a treble clef and is mostly blank with a few short dashes. The second staff has a treble clef and a dynamic of **pp**. The third staff has a bass clef and a dynamic of **pp**, with a bracket indicating it belongs to the same section as the second staff. The fourth staff has a bass clef and a dynamic of **p**. Measure 39 ends with a fermata over the bass staff. Measure 40 begins with a dynamic of **pp** and a bass note. Measures 41 and 42 show eighth-note patterns on the bass staff. Measure 43 starts with a dynamic of **mf** and a bass note. Measure 44 starts with a dynamic of **p** and a bass note. The bottom system starts at measure 45. The first staff has a treble clef and is mostly blank. The second staff has a treble clef and a dynamic of **f**. The third staff has a bass clef and a dynamic of **pp**. The fourth staff has a bass clef and a dynamic of **p**. Measure 45 ends with a fermata over the bass staff. Measure 46 begins with a dynamic of **pp** and a bass note. Measures 47 and 48 show eighth-note patterns on the bass staff. Measure 49 starts with a dynamic of **p** and a bass note. The bass staff in both systems includes a "8va" marking above the staff.

45

50

On the bare up-land pas - ture \_\_\_\_ there had

50

*p*

50

*f*

*f*

*p*

54

spread be - tween the mul - lein stalks a wheel \_\_\_\_ of thread,

54

*3*

*3*

*p fp*

*p*

58

a wheel of thread and strain - ing cab - les wet with

58 8va----- 3  
p pp mf

58 p mp p

8 mp pp

62 sil - ver dew. A sud-den

62 8va----- 3  
pp p

62 pp p fp

8 p

67

pas - sing bul - let \_\_\_\_ shook it dry.

*f*

*cresc.*

*f*

*fz*

$\geq p$

A \_\_\_\_ sud-den pas-sing bul - let \_\_\_\_ shook it dry.

*sf*

*mf*

*fp*

*f*

*p*

75

The in - dwel - ling spi - der

75

*8va*

*f*

*ff*

*p*

*p*

75

*f*

*ff*

*p*

80

*rit.*

*a tempo*

ran \_ to greet the fly, but,

80

*f*

*f*

86

but, but see - ing no - thing,

*p* <sup>3</sup>

*f* > *p*

*pp*

sul - len - ly with drew.

*pp* <sup>3</sup>

## Saint

High Voice

At the window concealing  
the old flaking sandalwood  
of her viol once sparkling  
with flute and with lute  
is the pale saint displaying  
the old book of the Magnificat  
that unfolds itself as streaming  
once with vespers and compline

at this monstrance of glass  
that brushes a harp formed by the angel  
with the flight of the evening  
for the delicate joint of the finger  
that, without the old sandalwood,  
nor with the old book, she balances  
on the instrumental plumage,  
she, musician of silence.

--Stephane Mallarme

(Translation by the composer.)

Duration 4:45  
Written Voice Range: D4 - G#5  
Tessitura: F4 - E5

Composed 2021

## Saint

Lawrence Kramer

 $\text{♩} = 80$ 

*p*                    *pp*                    *p*                    *pp*

At the win - dow — con-

*p*

ceal - ing the old — flak-ing sand - al - wood — of her

*pp*

14

vi - ol once spark - ling with flute and with lute \_\_\_\_\_

14

18

is the pale saint dis - play - ing the old book \_\_\_\_\_

18

22

of the Mag - ni - fi - cat, the Mag - ni - fi -

22

25

cat that un - folds it - self as stream - ing once with ves - pers and com -

25

30

pline with ves - pers and com - pline, \_\_\_\_\_

30

35

at this \_\_\_\_\_

35

39

mon-strance of glass      that brush      es a harp

39

rit.

a tempo

44

formed by an

48

an-gel with the flight      of the eve - ning

48

52

for the del - i - cate joint \_\_\_ of the

52

55

fin - ger

55.8

59

the fin - ger \_\_\_ that with - out \_\_\_ the

59

63

old san - dal wood, nor with the old book,

63

she ba - lan - ces, she ba - lan -

68

rit.

73

*a tempo*

ces, ba - lan -

73

78

ces on the in - stru - men - tal plu - - - - - mage, \_\_\_\_\_

78

she, mu - si - cian \_\_\_\_\_ of sil - - - lence. \_\_\_\_\_

83

83

90

90

## She Sweeps with Many-Colored Brooms Soprano

She sweeps with many-colored brooms,  
And leaves the shreds behind;  
Oh, housewife in the evening west,  
Come back, and dust the pond!

You dropped a purple raveling in,  
You dropped an amber thread;  
And now you've littered all the East  
With duds of emerald!

And still she plies her spotted brooms,  
And still the aprons fly,  
Till brooms fade softly into stars --  
And then I come away.

--Emily Dickinson

Voice Range: D4- A5  
Tessitura: G#4 - E5  
Duration: 3:30

Composed 2017

# She Sweeps with Many-Colored Brooms

$\text{♩} = 84$

*accel. sempre*

Lawrence Kramer

4

4

7

$\text{♩} = 126$

*rit. sempre*

7

$\text{♩} = 126$

*rit. sempre*

10

hind; Oh

10 12

12

3 3 3 3 3

13  $\text{♩} = 84$

rit.

a tempo

house - wife in the eve - ning west,

$\text{♩} = 84$

rit.

13

3: 3: 3: 3:

17 *accel. sempre*

come back, come back and dust the

17 *accel. sempre*

3: 3: 3: 3: 3: 3:

23  $\text{♩} = 152$  *rit. sempre*

pond! \_\_\_\_\_ Come back and

23  $\text{♩} = 152$  *rit. sempre*

dust the pond! \_\_\_\_\_

28  $\text{♩} = 84$  *accel.*

32  $\text{♩} = 152$  *rit. sempre*

You dropped a purple ra -

32  $\text{♩} = 152$  *rit. sempre*

37  $\text{♩} = 84$       *rit.*      *a tempo*

- vel-ing in, you

37  $\text{♩} = 84$       *rit.*      *a tempo*

41 *accel. sempre*       $\text{♩} = 126$

dropped an am - - - ber thread; \_\_\_\_\_

41 *accel. sempre*       $\text{♩} = 126$

45      *rit.*

And

45      *rit.*

## She Sweeps

126

## She Sweeps

59 *rit.* — *a tempo* and now you've

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

63 *a tempo* *rit.*  
lit - tered all the East

63 *a tempo* *rit.*

67 *a tempo* *accel. sempre* with duds of e - - - mer -

67 *a tempo* *accel. sempre* *3* *3* *3* *3*

## She Sweeps

128

71  $\text{♩} = 126$       *accel.*       $\text{♩} = 152$

ald!

71  $\text{♩} = 126$       *accel.*       $\text{♩} = 152$

75  $\text{♩} = 84$       *rit.*      *a tempo*

And

75  $\text{♩} = 84$       *rit.*      *a tempo*

78      *accel. sempre*

still    she    plies    her    spot - ted    brooms, \_\_\_\_\_ and    still    the

*accel. sempre*

## She Sweeps

129

84  $\text{♩} = 126$

ap - rons fly \_\_\_\_\_

84  $\text{♩} = 126$

accel.

89  $\text{♩} = 152$

$\text{♩} = 126$

89  $\text{♩} = 152$

3

3

3

3

92

92

This musical score page contains four staves of piano music. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 84 begins with a single note followed by a series of eighth notes. Measure 85 features a melodic line with eighth and sixteenth notes. Measure 86 continues this melodic line. Measure 87 returns to eighth-note patterns. Measures 88 and 89 show eighth-note chords followed by eighth-note patterns. Measure 90 consists of a single rest. Measures 91 and 92 show eighth-note chords with various accidentals (flat, sharp, and natural signs) appearing in different positions.

94 *rit.*  $\text{♩} = 84$

94 *rit.*  $\text{♩} = 84$  Till

97 brooms fade soft - ly

97  $\text{♩} = 84$

3 3 3 3 3 3 3

101 Till brooms fade

101  $\text{♩} = 84$

3 3 3 3 3 3 3

She Sweeps

105 *rit.*  
*soft - ly* in - to stars,  
*a tempo*

105 *rit.*  
*a tempo* 3

109 *rit.*  
*and then I come a - way.*

109 *rit.*  
*dim.*

200 \*

## Stopping by Woods on a Snowy Evening

### High Voice

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

Written voice range: B3 - G#5  
Tessitura: F#4 - D#5  
Duration 3:40

Composed January 1, 2019

## Stopping by Woods on a Snowy Evening

 $\text{♩} = 80$ 

Lawrence Kramer

Whose woods these are I  
*p*

think I know. His house \_\_\_\_\_ is in the vil - lage though.

He will not see me stop - ing here \_\_\_\_\_

13

To see his woods fill up with snow.

13

17

My lit - tle horse must think it queerr to stop with-out a

17

21

farm - house near Be - tween the woods and fro - zen lake \_\_\_\_\_ the

21

25

dark - est eve - ning of the year,

the

{

26

$\text{Bass: } \text{F}^{\#}, \text{G}^{\#}, \text{A}^{\#}$

28

dark - est eve - ning of the year.

{

29

$\text{Bass: } \text{D}^{\#}, \text{E}^{\#}, \text{F}^{\#}, \text{G}^{\#}, \text{A}^{\#}, \text{B}^{\#}$

32

He gives his har - ness bells a shake \_\_\_\_\_ To

{

33

$\text{Bass: } \text{D}^{\#}, \text{E}^{\#}, \text{F}^{\#}, \text{G}^{\#}, \text{A}^{\#}, \text{B}^{\#}$

36

ask if there is some mis - take.

36

39

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

39

Mm. 39-42: dynamics follow voice.

42

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

42

46

The woods are

46

love - ly, — dark — and deep,

50

54

But I — have pro-mi-ses — to keep,

54

This musical score consists of three staves of music. The top staff is for the soprano voice, the middle staff for the alto voice, and the bottom staff for the bassoon. The music is in common time, with a key signature of one sharp (F#). The vocal parts begin at measure 46, singing "The woods are" followed by a melodic line. The bassoon part begins at measure 50, singing "love - ly, — dark — and deep," with a sustained note on the final "deep." The vocal parts continue at measure 54, singing "But I — have pro-mi-ses — to keep," with a sustained note on the final "keep." The bassoon part continues throughout these measures.

58

Musical score for piano and voice. The vocal line begins with a quarter note followed by a rest, then continues with eighth notes. The piano accompaniment consists of eighth-note chords in the right hand and sustained bass notes in the left hand. The vocal part includes lyrics: "And miles \_\_\_\_\_ to go be - fore I".

62

Musical score for piano and voice. The vocal line starts with a half note, followed by a rest, then continues with eighth notes. The piano accompaniment features eighth-note chords in the right hand and sustained bass notes in the left hand. The vocal part includes lyrics: "sleep, \_\_\_\_\_ and miles \_\_\_\_\_ to". A dynamic marking *pp* is placed over the piano part.

67

Musical score for piano and voice. The vocal line consists of eighth notes. The piano accompaniment features eighth-note chords in the right hand and sustained bass notes in the left hand. The vocal part includes lyrics: "go be - fore I sleep. \_\_\_\_\_". A tempo marking *rit.* is shown above the vocal line.

## The Corner of Night and Morning

### High Voice

Crows are cawing over pine-trees,  
They are teaching their young to fly  
Above the tall pyramids of double cherries.  
Rose lustre over black lacquer —  
The feathers of the young birds reflect the rose-rising sun.  
Caw! Caw!  
I want to go to sleep,  
But perhaps it is better to stand in the window  
And watch the crows teaching their young to fly  
Over the pines and the pyramidal cherries,  
In the rose-gold light  
Of five o'clock on a May morning.

--Amy Lowell

Written voice range: C4-G5

Tessitura: F4 - E $\flat$ 5

Duration: 3:15

Composed 2018

## The Corner of Night and Morning

 $\text{♩} = 92$ 

Lawrence Kramer

Crows are caw-ing o - ver

pine trees. They are teach - ing their young how to

fly to fly a - bove the tall pyr - a - mids of double

$p$  cresc.

$f$

cher - ries. Rose \_\_\_\_\_ lus - tre \_\_\_\_\_

*p*

*f*

17 o - ver black \_\_\_\_\_ lac - quer. \_\_\_\_\_

*p*

*3*

21 The \_\_\_ fea - thers \_\_\_ of the young birds \_\_\_\_\_

*3*

*3*

*3*

*3*

24

re - flect the rose - - - - ris - - - - ing

24

27

sun.

*p* cresc.

*f*

*fff sub.*

Imitate "caw" sound

31

*f*

31

*pp*

Sing "caw" on highest pitch.

37

**p**

I want \_\_\_\_ to go \_\_\_\_ to sleep. \_\_\_\_

37

44 **A Little Slower**

**pp** **Tempo I**

I want \_\_\_\_ to go \_\_\_\_ to sleep. \_\_\_\_ But per -haps,

44

**pp** **p**

50

per - it is bet - ter \_\_\_\_ to

50

**p**

53

stand \_\_\_\_\_ in the win - dow \_\_\_\_\_ and

53

54

55

56

57

58

59

watch the crows teach-ing their young to fly \_\_\_\_\_

*p cresc.*

*cresc.*

o - ver the pines \_\_\_\_\_

*f*

62

and the pyr - a - mid - al cher - ries

rit.

62

*p*

rit.

65  $\text{♩} = 84$

in the rose gold light

65

*pp*

71

of five o'clock on a May morning

71

From "The Jumblies"

High Voice

They went to sea in a Sieve, they did,  
 In a Sieve they went to sea:  
 In spite of all their friends could say,  
 On a winter's morn, on a stormy day,  
 In a Sieve they went to sea!

And when the Sieve turned round and round,  
 And every one cried, 'You'll all be drowned!'  
 They called aloud, "Our Sieve ain't big,  
 But we don't care a button! we don't care a fig!  
 In a Sieve we'll go to sea!"

Far and few, far and few,  
 Are the lands where the Jumblies live;  
 Their heads are green, and their hands are blue,  
 And they went to sea in a Sieve.

And all night long they sailed away;  
 And when the sun went down,  
 They whistled and warbled a moony song  
 To the echoing sound of a coppery gong. . .

"Far and few, far and few,  
 Are the lands where the Jumblies live;  
 Their heads are green, and their hands are blue,  
 And they went to sea in a Sieve."

--Edward Lear

Written Voice Range: D4-A**♭**5  
 Tessitura: F#4 - D5  
 Duration: 4 minutes

Composed 2020

## The Jumblies

 $\text{♩} = 108$ 

Lawrence Kramer

They went to sea in a Sieve, they did,

6

In a Sieve they went to sea: \_\_\_\_\_ In spite of

6

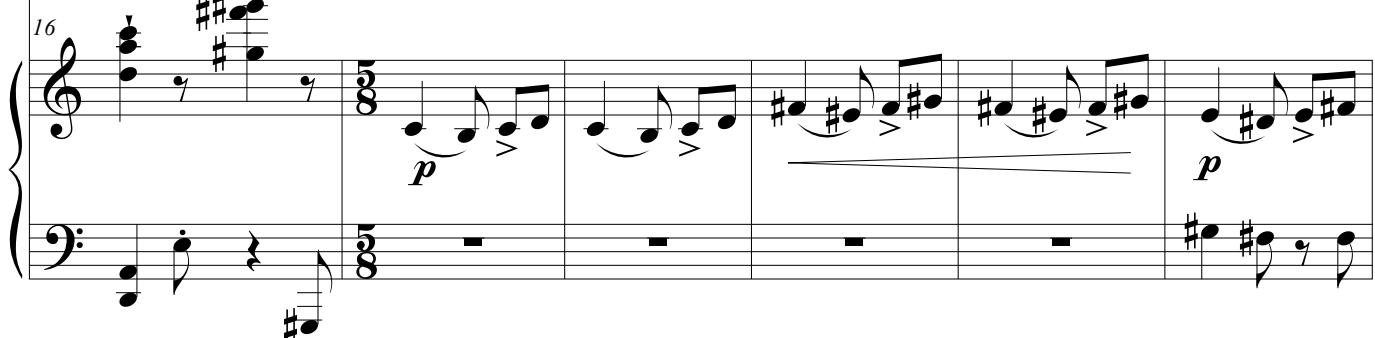
all their friends could say, In spite of all their friends could

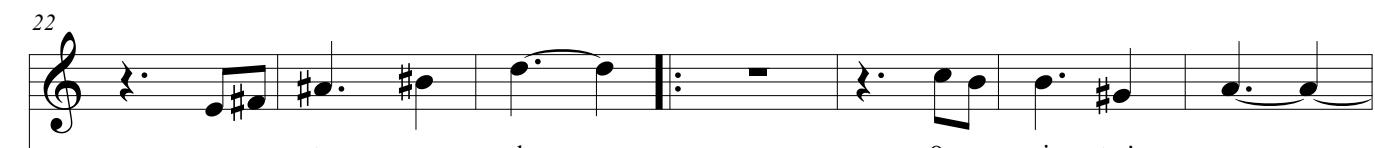
11

f p f p f

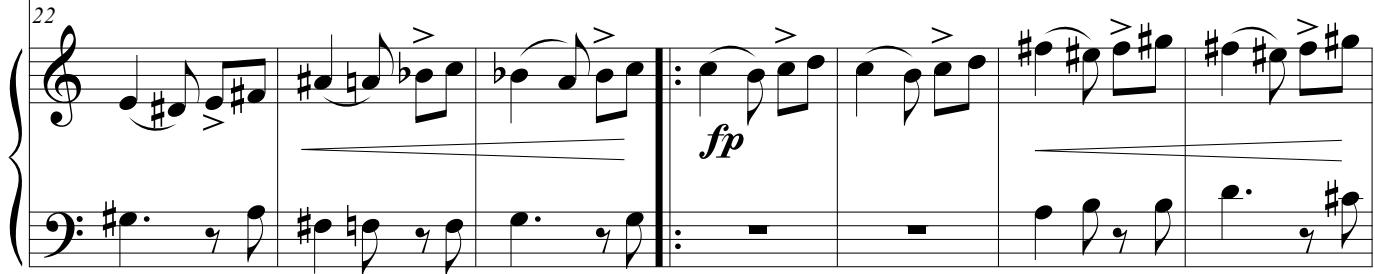
16  say,

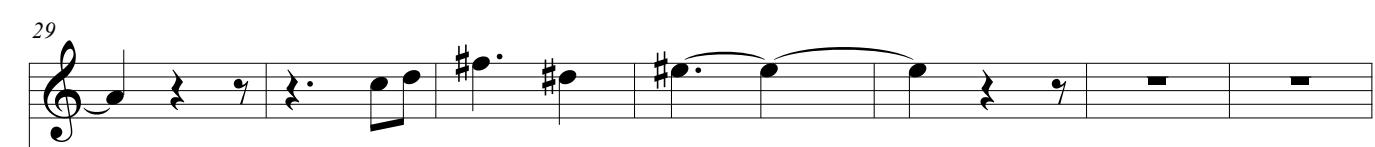
On a win - ter's morn, \_\_\_\_\_

16 

22 

on a stor - my day \_\_\_\_\_ On a win - ter's morn, \_\_\_\_\_

22 

29 

— on a stor - my day \_\_\_\_\_

29 

36

In a Sieve they went to sea: \_\_\_\_\_

36

*fp*

*f*

42

In a Sieve,

In a Sieve, \_\_\_\_\_

In a Sieve they

42

*fp*

*fp*

*fp*

*f*

47

went, in a Sieve they went,

In a Sieve they went, in a Sieve they

47

*p*

*f*

52

went, in a Sieve they went \_\_\_\_\_ to \_\_\_\_\_ sea! \_\_\_\_\_

52

58  $\text{♩} = 88$

Far and few, \_\_\_\_\_ Far and few, \_\_\_\_\_

58

*p*

65

Far and few, far and few are the \_\_\_\_\_

65

*pp*

$\text{♩.} = 108$ 

70

lands where the Jumb - lies live,

70

Their heads are green,

75

and their hands are blue,

80

Their heads are green,

80

and their hands are blue,

85

and they went to sea in a Sieve.

85

*f*

90

And when the Sieve turned

90

*p*

*f*

95

round and round,

And ev' ry one cried you'll

95

*p*

*f*

100 

105 

110 

116

116  
don't care a but-ton, we don't care a fig!  
In a Sieve, In a

122  
Sieve, in a Sieve we'll go to

122  
*fp* *f*

128

*J* = 96

128  
sea! And all night long they sailed a-way;

128  
*p*

134

134  
And when the sun went down, They whist - led \_\_\_\_ and warb - led

138  
— a moon - y song to the ech - o - ing sound — of a cop - per - y gong.

142

$\text{♩} = 88$

142  
—  
Far and few, far and few are the

142  
 $\text{♩} = 88$   
pp

147

A musical score for piano-vocal duet. The treble staff has a single note followed by a grace note, then a melodic line with a bracket under 'Jumb'. The bass staff has a sustained note. The key signature changes from G major to F# minor. The tempo is indicated as dotted quarter note = 108.

lands where the Jumb - lies live, \_\_\_\_\_

147

A continuation of the musical score. The treble staff shows a series of chords and grace notes. The bass staff has a sustained note. Dynamics include *p* and *fp*.

152

A continuation of the musical score. The treble staff has a melodic line with a bracket under 'green'. The bass staff has a sustained note. The text 'Their heads are green, \_\_\_\_\_ and their hands are blue, \_\_\_\_\_' is written below the staves.

152

A continuation of the musical score. The treble staff shows a series of chords with grace notes. The bass staff has a sustained note. Dynamics include *f*, *p*, *f*, and *f*.

157

A continuation of the musical score. The treble staff has a melodic line with a bracket under 'Sieve'. The bass staff has a sustained note. The text 'and they went to sea in a Sieve. \_\_\_\_\_' is written below the staves.

157

A continuation of the musical score. The treble staff shows a series of chords with grace notes. The bass staff has a sustained note. Dynamics are indicated by arrows pointing to specific notes.

## The Soldier's Tale

Tenor

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: C3 - G4  
Tessitura: F3 - E $\flat$ 4  
Duration: 4 minutes

Composed 2017

## The Soldier's Tale

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

Lawrence Kramer

1

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

*ff pp*

*ff > pp*

5

On the soup wa-gons of Xer - xes

*ff pp*

*p*

8

I was a clean - er of pots.

*ff pp*

*p*

*sf*

11  
8 On the march of Mil - ti - ades' pha-lanx I had a haft and

11 8 *pp* *ff* *pp*

14  
8 head; I had a brist-ling gleam - ing spear hand - le.

14 8 *p* *f*

18  
8 Red head-ed Cae - sar picked me for a team - ster. He

18 8 *p* *f* *ff* *p*

The musical score consists of three staves: a treble staff, a bass staff, and a lower staff. The score is divided into three systems by vertical bar lines. The first system starts at measure 11, with a key signature of one sharp (F#) and a time signature of 8/8. The lyrics "On the march of Mil - ti - ades' pha-lanx I had a haft and" are written below the notes. Dynamic markings include "pp" (pianissimo), "ff" (fortissimo), and "pp" again. The second system starts at measure 14, with a key signature of one flat (B-flat) and a time signature of 8/8. The lyrics "head; I had a brist-ling gleam - ing spear hand - le." are written below the notes. Dynamic markings include "p" (piano) and "f" (forte). The third system starts at measure 18, with a key signature of one sharp (F#) and a time signature of 8/8. The lyrics "Red head-ed Cae - sar picked me for a team - ster. He" are written below the notes. Dynamic markings include "p", "f", "ff" (double forte), and "p". The bass staff provides harmonic support, and the lower staff provides rhythmic patterns.

22 Spoken:

22  
8  
said, he said, "Go to work you Tus-can bas-tard, Rome calls for a

22 8  
ff f

26  
8  
man who can drive \_\_\_\_\_ hor - ses,

26 8  
ff

30  
8  
a man who can drive hor - ses.

p ff p pp

34

The u-nits of con-quest led by Charles the Twelfth,

They

34.8

*ff pp*

38

saw me.

The

38.8

*p*

*8va* *Rd.*

\*

42

whirl - ling whim - si-cal Na-po-le - on - ic co - lumns,

42

46

They saw me. \_\_\_\_\_

**ff**

They saw me. \_\_\_\_\_

46

**fff**

*8va* -----

52

They saw me as one of the

**p**

56

horse - shoers. \_\_\_\_\_

60

I trimmed the feet of a white horse \_\_\_\_\_

60

*ff*      *pp*

*f*

64

Bo - na - parte      swept      the      night      stars \_\_\_\_\_

64

*ff*

68

with.      Lin - coln

68

*pp*

71

8  
said, "Get in - to the game," he said, he

71

3

74

8  
said, "Get in - to-the game, your na - tion takes you."

74

*p*

*f*

78

8  
And I drove a wa-gon and team, And I drove a

78

*ff*

*p*

*f*

82

wag - on and tream, and I had my

82                   ff

86

arm shot off LH 8va-1 fp

90

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

90                   ff p pp

94

van - ia Court - house. I

*ff pp p*

98

am an an - cient re - luc - tant con - script.

*LH*

102 *rit.* *a tempo* I am an an - cient re -

*rit.* *a tempo* *fp*

*8va-----*

108

luc - tant con - script. I...  
*8va*

108 *ff* > *pp* *ff* *pp*

112 *rit.*

112 *rit.*

## To Waken an Old Lady

High Voice

Old age is  
a flight of small  
cheeping birds  
skimming  
bare trees  
above a snow glaze.  
Gaining and failing  
they are buffeted  
by a dark wind--  
But what?  
On harsh weedstalks  
the flock has rested,  
the snow  
is covered with broken  
seedhusks  
and the wind tempered  
by a shrill  
piping of plenty.

--William Carlos Williams

Written Voice Range: B♭3 (with ossias) - G♯5

Tessitura: F4 - D5

Duration 3:15

Composed 2020

## To Waken an Old Lady

$\text{♩.} = 84$

Lawrence Kramer

4

*pp*

Old age is a flight of \_\_\_\_\_

4

7

small cheep - ing

7 8

9

birds skim ing

9 8 10 11

*pp*

12 bare trees a

12 8 2

bove - a snow glaze, a - bove a

15 2

15 8

## To Waken an Old Lady

171

18

18

snow glaze, a snow \_\_\_\_\_ glaze.

18 8

23

$\text{♩.} = 66$

23 8

26

$\text{♩.} = 84$

Gain ing and fail - ing, \_\_\_\_\_ they are

26 8

*mf pp*

### To Waken an Old Lady

172

28

buf - fet - ted by <sup>2</sup> a dark

28 8

*mf* *pp*

*pp*

30 *sepmre pp*

wind,

30 8

*pp*

*8va*

31 *mf* sub.

*pp*

31 8

*mf* sub.

*p* *mf*

34 *rit.* *a tempo*

dark,       $\flat\text{G}:$  wind.

34 8      **p**      **pp**

40      **p**      **pp**

But what?      What? \_\_\_\_\_ on harsh weed

40      **pp**

45       $\text{d} = 84$  **p**

stalks — the flock has rest - ed, \_\_\_\_\_

45      **p**

## To Waken an Old Lady

174

49

the flock has rest - ed, \_\_\_\_\_

49

the flock has

53

rest - ed, \_\_\_\_\_

the snow is cov-ered with

53

rit.

57

brok - en seed husks. \_\_\_\_\_

57

f p

## To Waken an Old Lady

175

 $\text{♩.} = 84$ *rit.*

60

and the wind,

 $\text{♩.} = 66$ 

63

wind.

 $\text{♩.} = 84$ 

66

— the wind, the wind is

69

temp - ered

69

71

temp - ered

71

p

p

74

by a shrill pip - ing of plen - ty.

74 8

p

**Adagio**

The musical score consists of two staves. The top staff is in treble clef and shows a single melodic line. The bottom staff is in bass clef and features a bassoon part. Measure 77 begins with a sustained note in the treble clef staff. Measure 77.8 starts with a sixteenth-note bassoon line. The dynamic marking *pp* appears in measure 77.8, and *mf* appears in measure 78. Measure 78 concludes with a bassoon eighth-note chord.

## War

### High Voice

When I was a child, certain skies refined my vision: all their characters nuanced my visage. The Phenomena roused up. Now the eternal inflection of moments and the infinity of mathematics thrust me out into the world, where I suffer every civil success, respected by strange childhood and tremendous affections. – I dream of a War of right or of might, of a logic unforeseen.

It is as simple as phrase of music.

Enfant, certains ciels ont affiné mon optique : tous les caractères nuancèrent ma physionomie. Les Phénomènes s'émurent. - À présent, l'infexion éternelle des moments et l'infini des mathématiques me chassent par ce monde où je subis tous les succès civils, respecté de l'enfance étrange et des affections énormes. - Je songe à une Guerre de droit ou de force, de logique bien imprévue.

C'est aussi simple qu'une phrase musicale.

--Arthur Rimbaud

Translation by the composer.

Written Voice Range: E♭4 - G5

Tessitura: G4 - E5

Duration 3:40

Composed 2019

War

• = 92

Lawrence Kramer

5

When I was a child \_\_\_\_\_ cer-tain skies \_\_\_\_\_

1.

2.

skies \_\_\_\_\_ re - fined my vi - sion: \_\_\_\_\_

13

All their char-ac - ters nu-anced my vi - sage.

13

*p*

*ff*

*p*

17

The Phe - nom - e - na,

17

*p*

21

the Phe-nom-e-na roused up.

*pp*

*p*

25

Now \_\_\_\_\_

25

*mf*

*f*

*b*

27

the e - ter - nal in - flec - tion of mo - ments -

27

*b*

29

and the in - fi - ni - ty of ma - the -

29

*#*

31

ma - tics      thrust      me,

*f*

33

thrust      me

*ff*

35

in - to the world.

*ff*

*p*

39 **p** Recit.

The world where I

39 **p** **mf**

44 suf - fer ev' - ry ci - vil suc - cess, re - spec - ted by strange child - hoods

47 **p**  $\text{♩} = 104$   
and tre-men - dous af - fec - tions.

47 **mf** **p** *cresc.*

52

I dream \_\_\_\_\_ of a war,

*f* *fz* *fz*

of right or of might, \_\_\_\_\_ of a log - ic un-fore - seen, \_\_\_\_\_

*p* *mf* *p*

rit. *a tempo*

*cresc.* *f* *pp*

65

ah!

*p*      *f*      *p*

*3*

*p*

*pp*

*rit.*

*a tempo*

It is as sim - ple — as a mu - si-cal phrase.

*p*

Musical score for piano, page 186, War, measure 77. The score consists of three staves. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses an alto clef. Measure 77 begins with a whole note on the top staff, followed by a half note on the middle staff, and a quarter note on the bottom staff. The music continues with eighth notes and sixteenth-note patterns. Measure 78 starts with a half note on the top staff, followed by a whole note on the middle staff, and a half note on the bottom staff. The dynamic marking *pp* (pianissimo) is placed above the middle staff in measure 78. Measure 79 concludes with a half note on the top staff.

## Windrose

### High Voice

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"

Written voice range: D $\flat$ 4 - A5

Tessitura: A4 - F5

Duration: 4 minutes

## Windrose

 $\text{♩} = 126$ 

Lawrence Kramer

1

**Windrose**

**Lawrence Kramer**

**1**

**ff**

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

**mp cresc.**

high \_\_\_\_\_ On flows the

**f cresc.**

13

sea in dis - tant blue car -

*ff*

16

eer - ing through its chan - nels.

On floats the wind

*8va*

*mp*

*cresc.*

20

o - ver the breast of the sea set - ting in toward land, the great steady

*f*

*cresc.*

24

wind from - west or west by south,  
float - ing so buoy - ant \_\_\_\_ with

*pp*

29

milk white foam \_\_\_\_ on the wat - ers.

*p*

33

But I am not the sea nor the

*p*

36

red sun, I am not the

*fp* *cresc.*

36 8

wind with girl-ish laugh-ter, not

*f* *p* *f*

40

— the im - mense wind — that strength -

*f*

40 8

*cresc.*

44

Musical score for "Windrose" (page 192). The score consists of four staves (Soprano, Alto, Tenor, Bass) and includes lyrics.

**Measures 47-48:**

- Soprano: G clef, quarter note. Notes: G, A, B, C, D, E, F# (slur), G.
- Alto: G clef, eighth note. Notes: G, A, B, C, D, E, F# (slur), G.
- Tenor: G clef, eighth note. Notes: G, A, B, C, D, E, F# (slur), G.
- Bass: C clef, quarter note. Notes: C, D, E, F, G, A, B, C.

Lyrics: ens, \_\_\_\_\_ Not the wind which lash - es, \_\_\_\_\_

**Measures 49-50:**

- Soprano: G clef, eighth note. Notes: G, A, B, C, D, E, F# (slur), G.
- Alto: G clef, eighth note. Notes: G, A, B, C, D, E, F# (slur), G.
- Tenor: G clef, eighth note. Notes: G, A, B, C, D, E, F# (slur), G.
- Bass: C clef, quarter note. Notes: C, D, E, F, G, A, B, C.

**Dynamic:** *ff*

**Measures 53-54:**

- Soprano: G clef, eighth note. Notes: G, A, B, C, D, E, F# (slur), G.
- Alto: G clef, eighth note. Notes: G, A, B, C, D, E, F# (slur), G.
- Tenor: G clef, eighth note. Notes: G, A, B, C, D, E, F# (slur), G.
- Bass: C clef, quarter note. Notes: C, D, E, F, G, A, B, C.

Lyrics: Not the spir - it that ev - er lash - es its own bod - y \_\_\_\_\_

**Measures 58-59:**

- Soprano: G clef, eighth note. Notes: G, A, B, C, D, E, F# (slur), G.
- Alto: G clef, eighth note. Notes: G, A, B, C, D, E, F# (slur), G.
- Tenor: G clef, eighth note. Notes: G, A, B, C, D, E, F# (slur), G.
- Bass: C clef, quarter note. Notes: C, D, E, F, G, A, B, C.

Lyrics: to ter - ror \_\_\_\_\_ and death, \_\_\_\_\_

**Measures 60-61:**

- Soprano: G clef, eighth note. Notes: G, A, B, C, D, E, F# (slur), G.
- Alto: G clef, eighth note. Notes: G, A, B, C, D, E, F# (slur), G.
- Tenor: G clef, eighth note. Notes: G, A, B, C, D, E, F# (slur), G.
- Bass: C clef, quarter note. Notes: C, D, E, F, G, A, B, C.

**Dynamic:** *p*

63

not, \_\_\_\_\_

not the wind \_\_\_\_\_ which

63

67

lash - es, not the spi-rit \_\_\_ that ev - er lash - es its own bo - dy \_\_\_

67

8va - - - - -

cresc.

71

to ter - ror, to

71

f

mp cresc.

75

ter - - - ror and death.

75

*f*

*ff*

79

*rit.*

*a tempo*

79

*p*

*dim.*

*p*

84

But I am that which comes un - seen and

84

88 *rit.*

sings, \_\_\_\_\_ sings, \_\_\_\_\_ sings, \_\_\_\_\_

*a tempo* *rit.* *a tempo* 3

which bab - bles in brooks and scoots in  
loco

show - ers on the land, \_\_\_\_\_ which the

101

birds know in the woods \_\_\_\_\_ morn - ing and eve - ning,

101

*pp*

106

morn - ing and eve - ning,

*p*

111

*rit.*      *a tempo*

and the shore sands know, \_\_\_\_\_

*p*      *fp*

115 *a tempo*  
and the shore sands know, \_\_\_\_\_

115 *p* *fp*

119 *rit.*  
and the hiss - ing

119 *fp*

122 wave.

122