

A Modern Songbook

Volume Two

Twenty Songs for Medium 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.

Acrobats

Medium Voice

Saltimbanques

Dans la plaine les baladins
S'éloignent au long des jardins
Devant l'huis des auberges grises
Par les villages sans églises

Et les enfants s'en vont devant
Les autres suivent en rêvant
Chaque arbre fruitier se résigne
Quand de très loin il lui font signe

Ils ont des poids ronds ou carrés
Des tambours des cerceaux dorés
L'ours et le singe animaux sages
Quêtent des sous sur leurs passage

--Guillaume Apollinaire

Acrobats

Across the plain the wandering troupe
Recedes along the sides of the gardens
Before the doors of gray auberges
Through villages with no churches

And the children go out in front of them
The others following in a dream
Every fruit tree yields itself up
When they give the sign from very far away

They have weights round or square
And tambourines and hoops of gold
The bear and the ape, wise animals,
Beg for pennies as they wend their way.

--Translation by the composer

Written voice range: E4-F#5

Tessitura: F#4 - E5

Duration: 3:20

Composed 2017

Acrobats

Lawrence Kramer

♩ = 84

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of three systems of music, each with a vocal line and a piano accompaniment.

System 1: The vocal line begins with a whole rest followed by a half note G4. The piano accompaniment starts with a *mf* dynamic, featuring eighth-note patterns in the right hand and a bass line in the left hand. Dynamics alternate between *mf* and *p*.

System 2: The vocal line continues with the lyrics "cross the plain the wand'-ring troupe Re - cedes a - long the sides —". The piano accompaniment includes a *8va* marking above the right hand. Dynamics alternate between *mf* and *p*.

System 3: The vocal line continues with the lyrics "_____ of the gar - dens _____ Be - fore the doors of". The piano accompaniment features a triplet of eighth notes in the right hand at measure 12. Dynamics alternate between *f* and *p*.

Acrobats

17

gray au - berges _____ through vil - lag - es _____

p

23

_____ with no church - es. _____

fp *f*

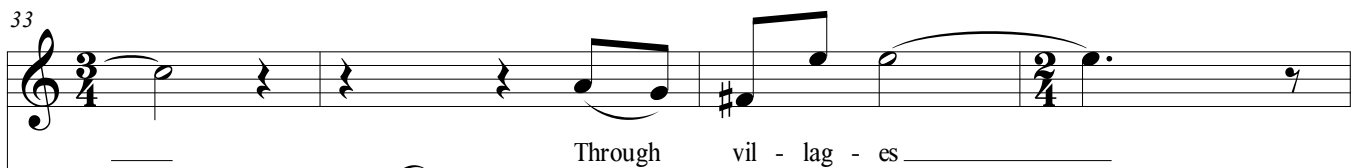
27

Be - fore the doors of gray au - berges

p

Acrobats

33

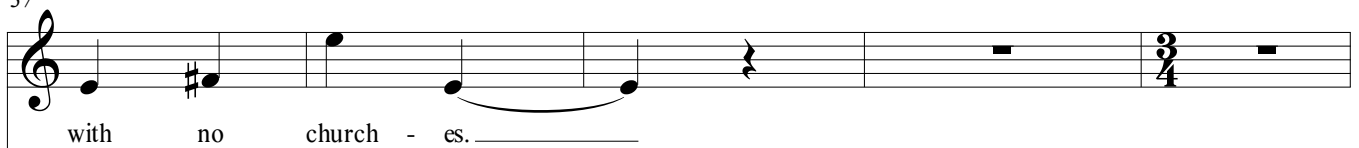


33



37

♩ = 92



37



42



42



Acrobats

49

The o - thers fol - low - ing in a dream,

49

55

in a dream, in a dream

55

62

rit. *a tempo*

Ev' - ry fruit tree gives up its boun - ty

62

Acrobats

68

When they give the sign from

68

pp

73

ver - y far a - way

rit.

long

$\text{♩} = 84$

73

mf

p

80

They have

80

mf

p

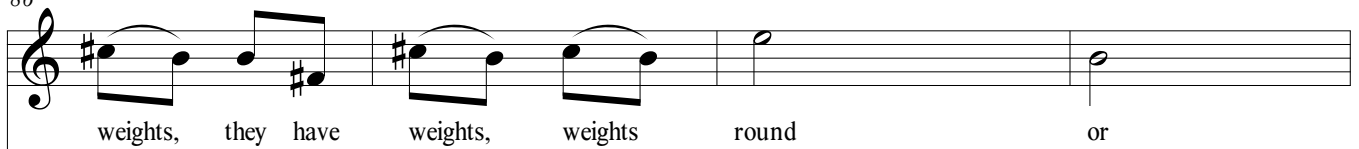
fp

mf

p

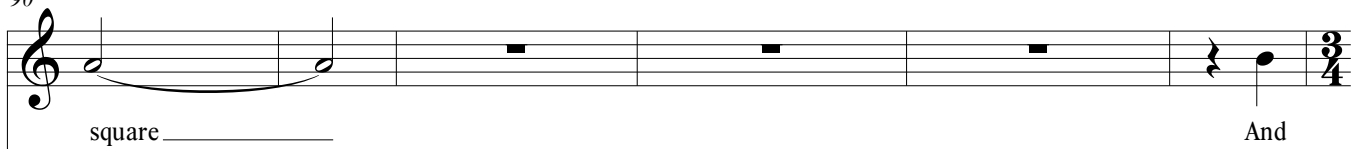
Acrobats

86



Piano accompaniment for measures 86-89. The right hand features a rhythmic pattern of eighth notes and quarter notes, often beamed together. The left hand provides harmonic support with chords and moving lines. Dynamics include *f* (forte) and *p* (piano).

90



Piano accompaniment for measures 90-93. The right hand has a more active melody with eighth and sixteenth notes. The left hand has a steady bass line. Dynamics include *p* (piano).

96



Piano accompaniment for measures 96-99. The right hand has a more active melody with eighth and sixteenth notes. The left hand has a steady bass line. Dynamics include *fp* (fortissimo piano) and *f* (forte).

Acrobats

99

gold _____ And the bear

99

104

and the ape, wise a - ni - mals, _____

104

109

Beg for pen - nies, _____ beg for

109

Acrobats

113

rit.

pen - nies as they wend their way.

Autumn Rain

Medium 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.

Lawrence Kramer

♩ = 88

There

mf

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 _____

p

Autumn Rain

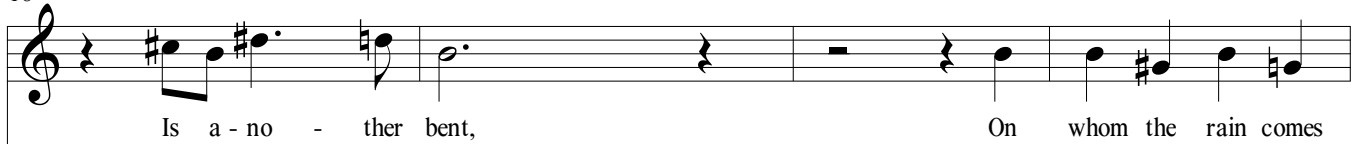
14



14



18



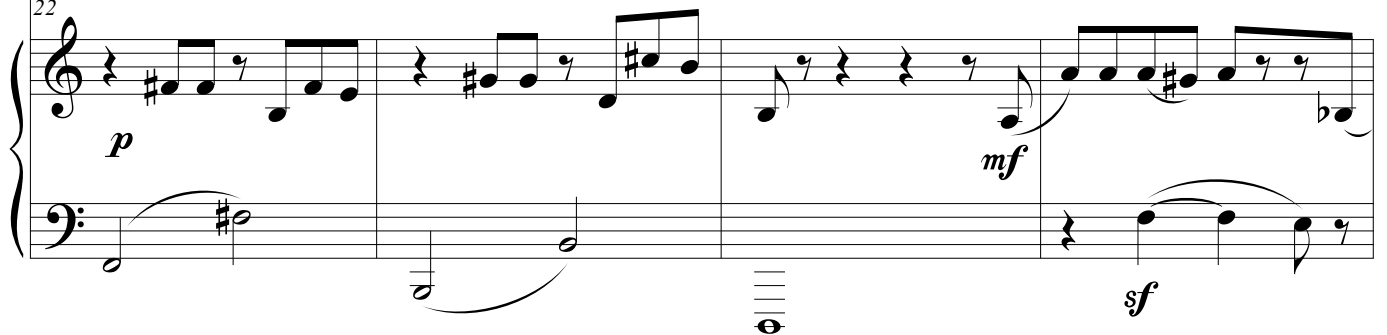
18



22



22



Autumn Rain

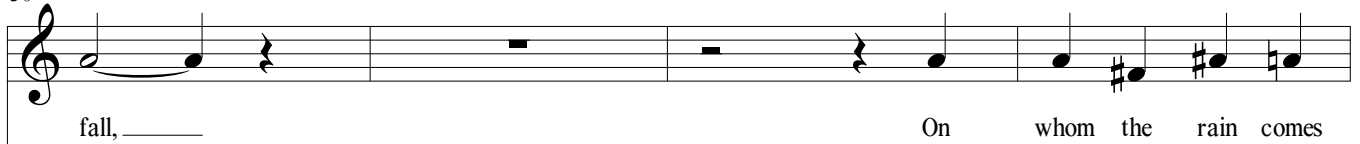
♩ = 116

26



sf sf sf

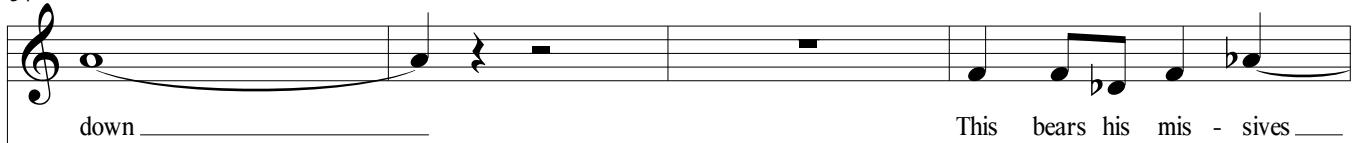
30



cresc. f cresc.

34

♩ = 88



ff p

Autumn Rain

accel.

38

of life and death with quick - en - ing

sf *cresc.*

Detailed description: This system contains measures 38 through 41. The vocal line begins with a whole note rest, followed by a half note 'of', a quarter note 'life', a half note 'and', a quarter note 'death', a half note 'with', a quarter note 'quick', a half note 'en -', and a quarter note 'ing'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a crescendo leading to a forte (*sf*) section. The left hand provides harmonic support with chords and moving lines.

42

a tempo

breath, On whom the rain comes

mf *p*

Detailed description: This system contains measures 42 through 45. The vocal line starts with a half note 'breath,' followed by a half note rest, then a half note 'On', a quarter note 'whom', a quarter note 'the', a quarter note 'rain', and a half note 'comes'. The piano accompaniment continues with a similar rhythmic pattern, featuring a mezzo-forte (*mf*) section followed by a piano (*p*) section. The left hand has a melodic line in the lower register.

46

mf *p*

♩ = 104

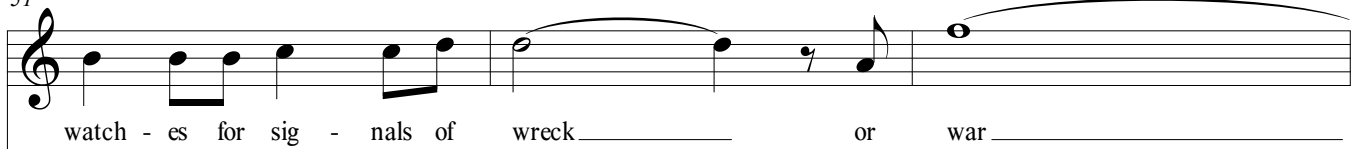
down On whom the rain comes down One

cresc. *p*

Detailed description: This system contains measures 46 through 49. The vocal line begins with a half note 'down', followed by a half note 'On', a quarter note 'whom', a quarter note 'the', a quarter note 'rain', a half note 'comes', a half note 'down', and a half note 'One'. The piano accompaniment features a crescendo leading to a piano (*p*) section. The left hand has a melodic line in the lower register.

Autumn Rain

51

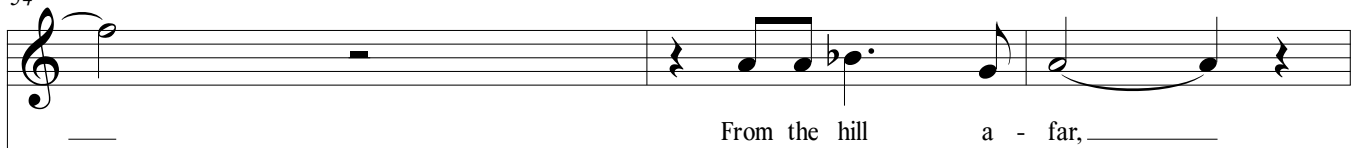


51

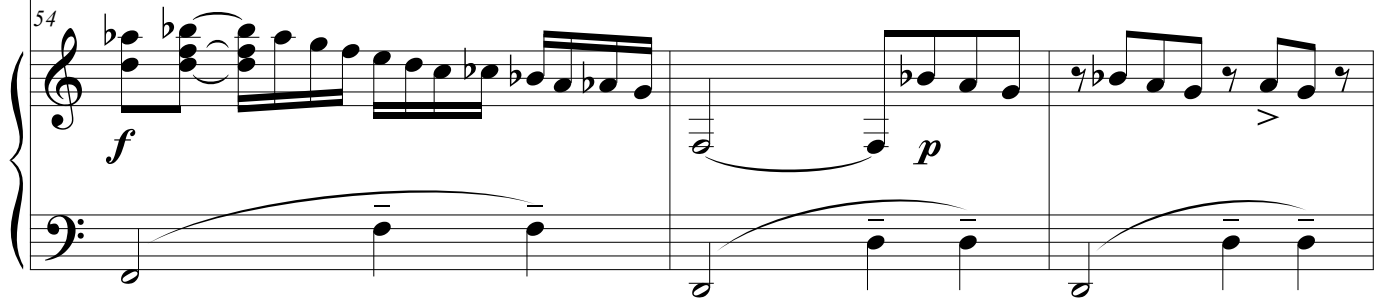


rit.

54

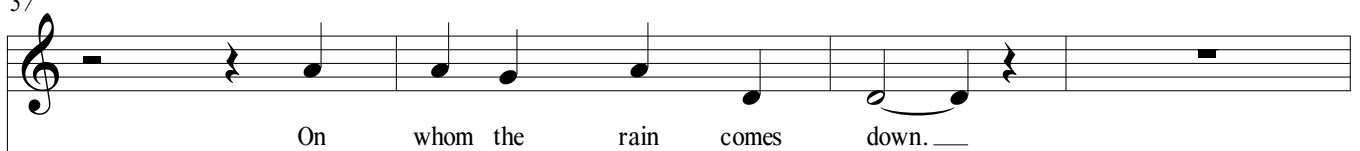


54



57

a tempo



57



Autumn Rain

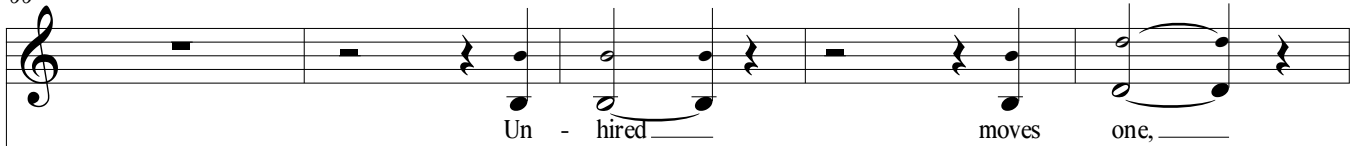
♩ = 88

61



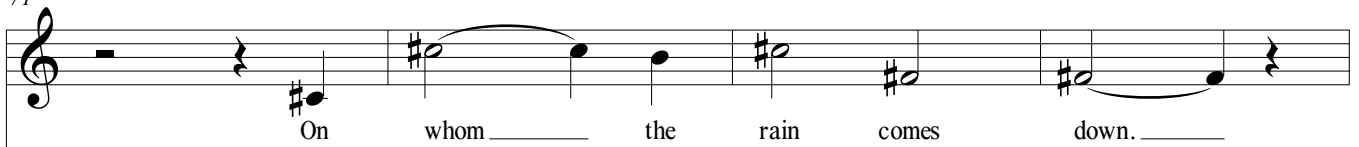
61
p
p
p

66



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

71



71

Autumn Rain

75



75

p *p* *mp* *p*

sf *sf*

79

fall U - pon him at all, all,

1. 2.

79

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

84

On whom the rain comes down On

rit.

84

sf *sf* *p*

Autumn Rain

88

whom the rain comes down

long

88

long

The musical score is for a piece titled "Autumn Rain". It begins at measure 88. The vocal part is written in a single staff with a treble clef. The lyrics are "whom the rain comes down" followed by a long note, and then "long" at the end of the phrase. The piano accompaniment consists of two staves, treble and bass, joined by a brace on the left. The treble staff contains a series of eighth and sixteenth notes, with a 7-measure rest indicated by a "7" over a bracket. The bass staff contains a series of eighth and sixteenth notes. There are slurs and ties throughout the piano part, including a long tie across the bottom of the page.

Candle and Thorn

Medium 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: B3 - F#5.

Tessitura: D#4 - D#5

Duration: 6.5 minutes.

Composed 2016

Candle and Thorn

Lawrence Kramer

$\text{♩} = 76$

The first system of the musical score is in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked as quarter note = 76. The score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G#4. The piano accompaniment features a continuous eighth-note pattern in the right hand, starting on D5 and ascending to G5, and a bass line in the left hand starting on D4. The piano part is marked *legato* and *p* (piano). The system ends with a fermata over the final note of the vocal line and a double bar line.

✱

The second system of the musical score continues the vocal and piano parts. The vocal line begins with a quarter rest, followed by a quarter note G#4, a quarter note A#4, a quarter note B4, a half note C5, and a quarter note D5. The piano accompaniment continues with the same eighth-note pattern. The system is marked with a fermata over the final note of the vocal line and a double bar line.

✱

The third system of the musical score continues the vocal and piano parts. The vocal line begins with a quarter rest, followed by a quarter note G#4, a quarter note A#4, a quarter note B4, a half note C5, and a quarter note D5. The piano accompaniment continues with the same eighth-note pattern. The system is marked with a fermata over the final note of the vocal line and a double bar line.

✱

Candle and Thorn

7

3

"Eve - ry-thing al - ters

5 5 5 5 5 5 5 5

7

And.

*

9

and one by one

5 5 5 5 5 5 5 5

9

And.

*

11 ♩ = 60

we drop a - way. Time drops in de - cay like a

3 3 3 3 3 3 3 3

11

8

Candle and Thorn

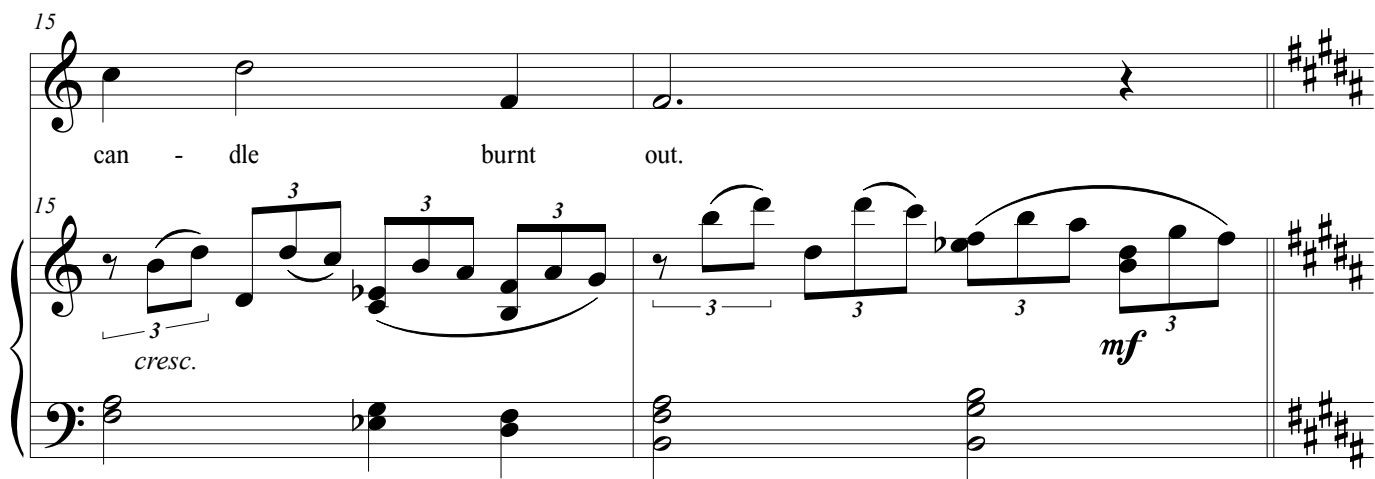
15

can - dle burnt out.

15

cresc.

mf



17

accel.

$\text{♩} = 76$

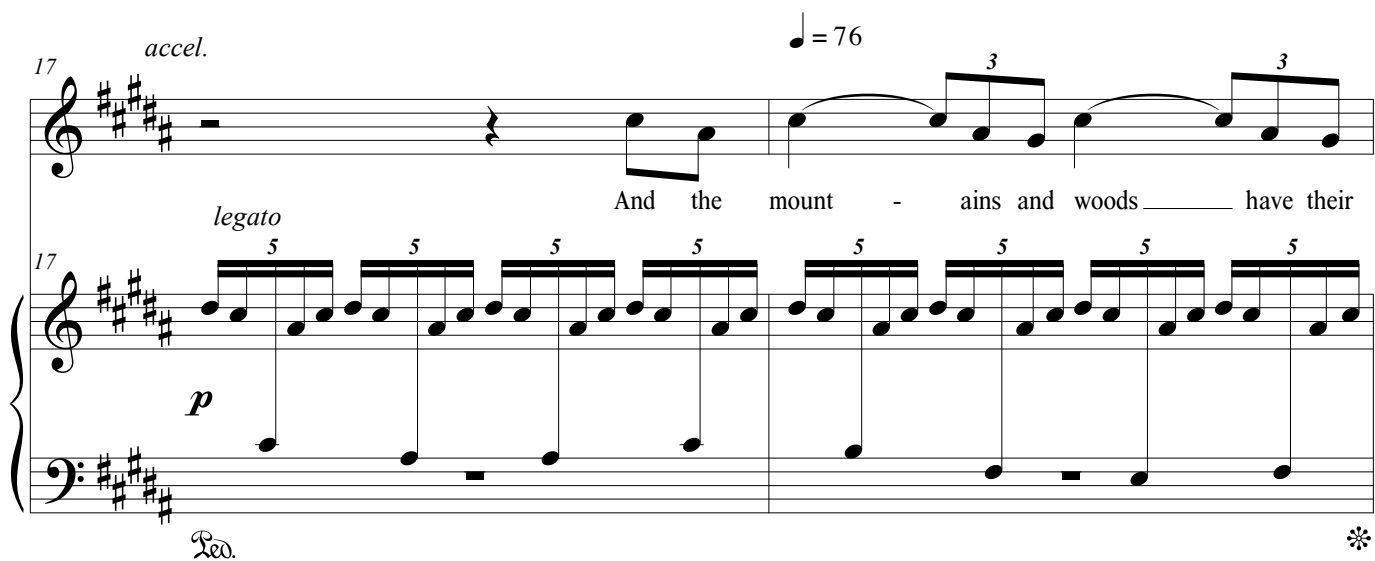
legato

p

And the mount - ains and woods _____ have their

17

Leg.

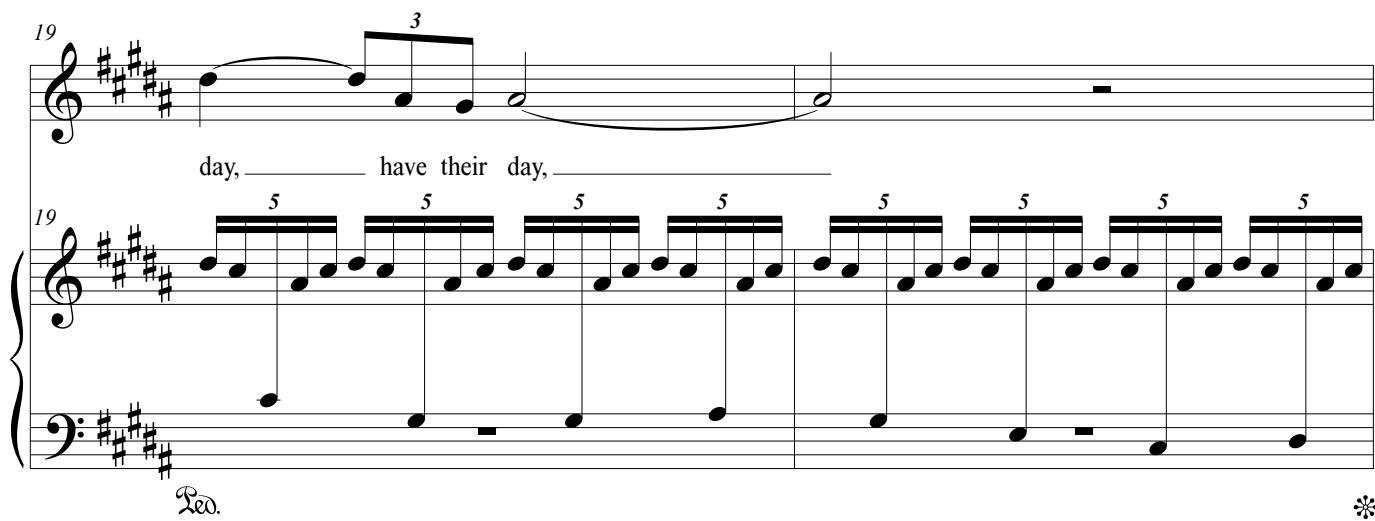


19

day, _____ have their day, _____

19

Leg.



Candle and Thorn

21

the mount-ains and woods _____ have their day, _____ have their day, _____

23

accel. *a tempo*

and one by

p

Red.

one we drop a - way.

cresc.

* *Red.*

Candle and Thorn

27

"Eve - ry - thing al - ters,"

mf

* *Red.*

29

rit.

I heard the old, old men say, _____

p

*

$\text{♩} = 60$

31

rit.

"Eve - ry - thing al ters," _____ "Eve - ry - thing al - ters," _____

mf *p*

Candle and Thorn

35 $\text{♩} = 112$ *rit.*

They had hands like claws, _____ and their

p sf sf sf

40 $\text{♩} = 76$

knees _____ were twist _____ ed like the old thorn trees _____

sf

44

_____ by the wa - ters, _____ by the

sf

Candle and Thorn

47

wa - ters. And the mount - ains and woods have their

50

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

54

rit. *a tempo*

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

Candle and Thorn

59

ters, by the wa - ters. *legato*

59

Ped.

62

62

** Ped.*

64

heard the old, old men say,

64

** Ped.*

Candle and Thorn

66

"Eve - ry-thing al - ters,

p

* *Leo.*

68

"Eve - ry-thing al - ters,

* *Leo.*

70

And

cresc.

* *Leo.*

Candle and Thorn

72

one by one we - drop a - way, _____

72

f

5

5

5

75 *rit.* *a tempo*

_____ All that's

75

p *fp* *p* *fp*

5

3

3

78

beau - ti-ful drifts a - way _____

78

fp *mf* *f*

3

5

rit.

Candle and Thorn

81 *a tempo*

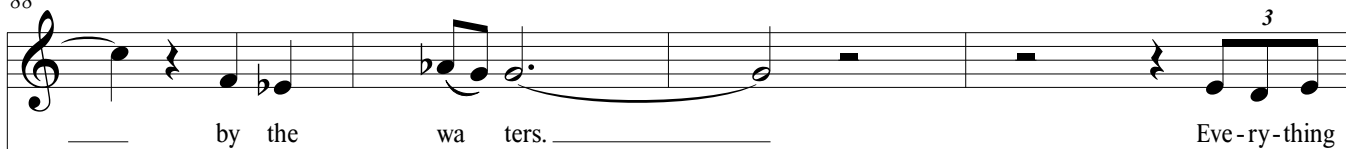
like the wa - ters, _____ and the

mount - ains and woods _____ have their day, _____ have their day, _____

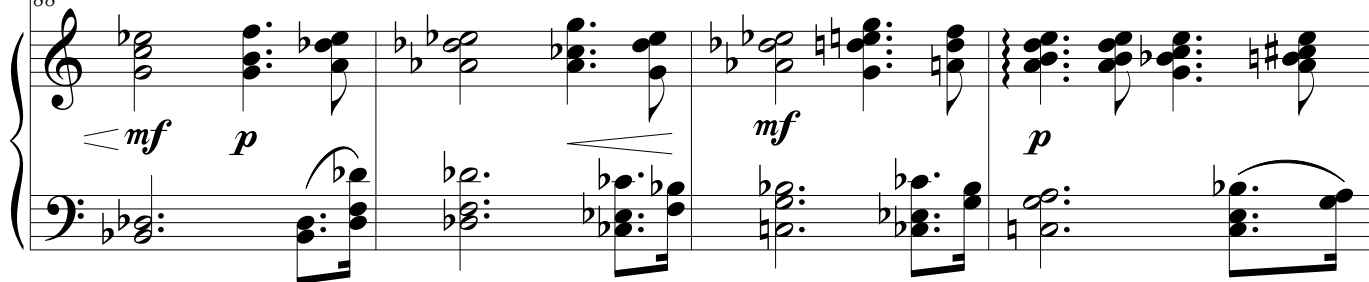
like the old thorn trees _____

Candle and Thorn

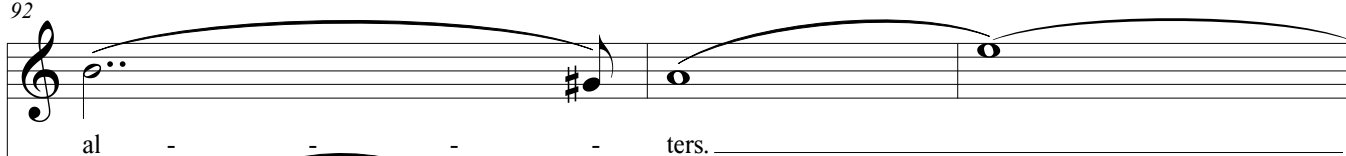
88



88



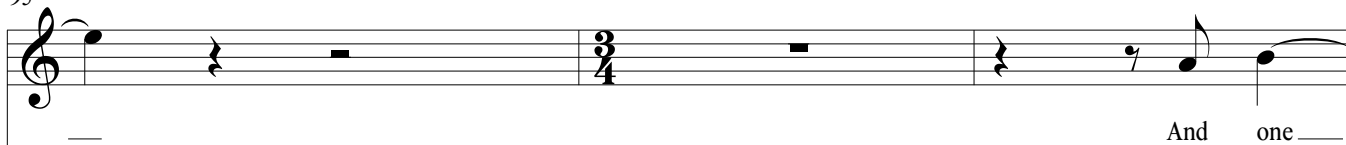
92



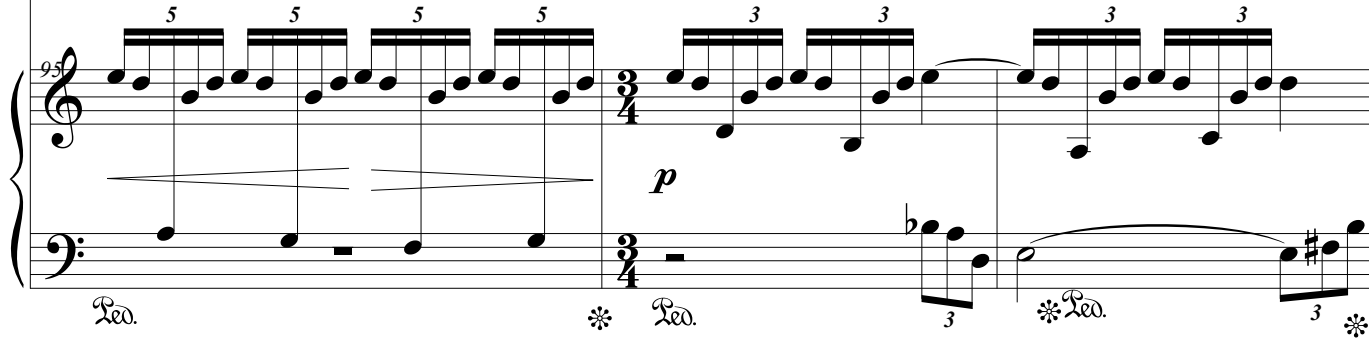
92



95



legato



Candle and Thorn

98

by one we

98

3 3 3 3

Red. 3 * Red. 3 *

This system contains measures 98 and 99. The vocal line starts with a whole note in measure 98, followed by a half note in measure 99. The piano accompaniment features triplet eighth notes in the right hand and single eighth notes in the left hand. Measure 99 includes a fermata over the final note. The key signature has one flat, and the time signature is 4/4.

100

drop a - way.

100

5 5 5 5 5 5 5 5

Red. * Red.

This system contains measures 100 and 101. The vocal line has a half note in measure 100 and a whole note with a fermata in measure 101. The piano accompaniment consists of eighth-note chords in the right hand and single eighth notes in the left hand. Measure 101 includes a fermata over the final note. The key signature has one flat, and the time signature is 4/4.

102

One by

102

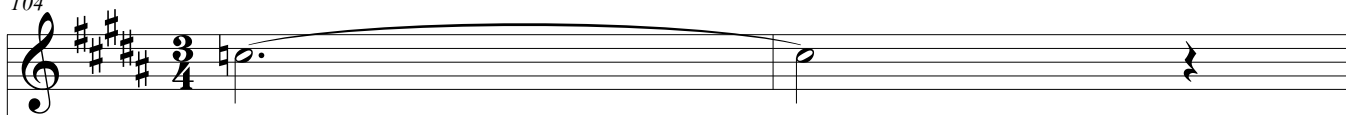
5 5 5 5 5 5 5 5

p * Red. *

This system contains measures 102 and 103. The vocal line has a half note in measure 102 and a whole note with a fermata in measure 103. The piano accompaniment consists of eighth-note chords in the right hand and single eighth notes in the left hand. Measure 103 includes a fermata over the final note. The key signature has one flat, and the time signature is 3/4.

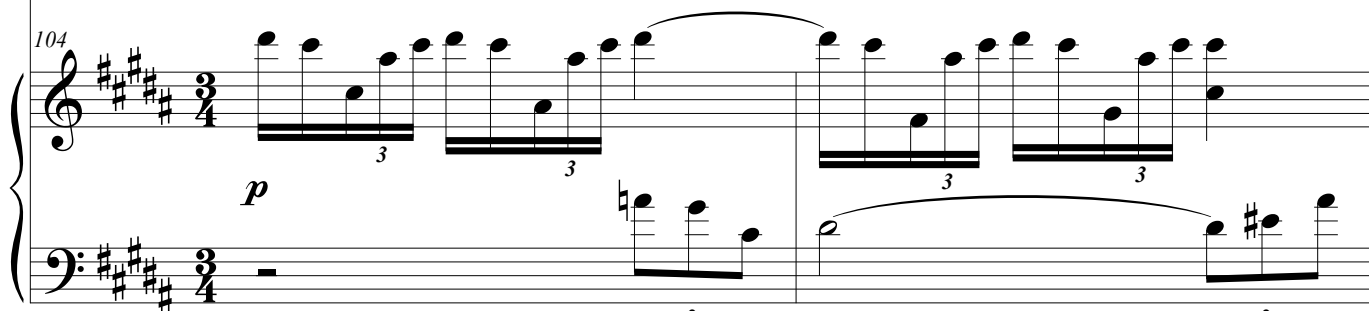
Candle and Thorn

104



one, _____

104



ped.

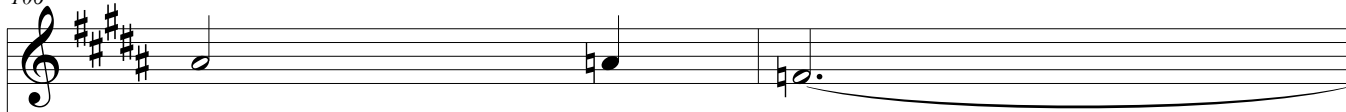
3

* *ped.*

3

*

106

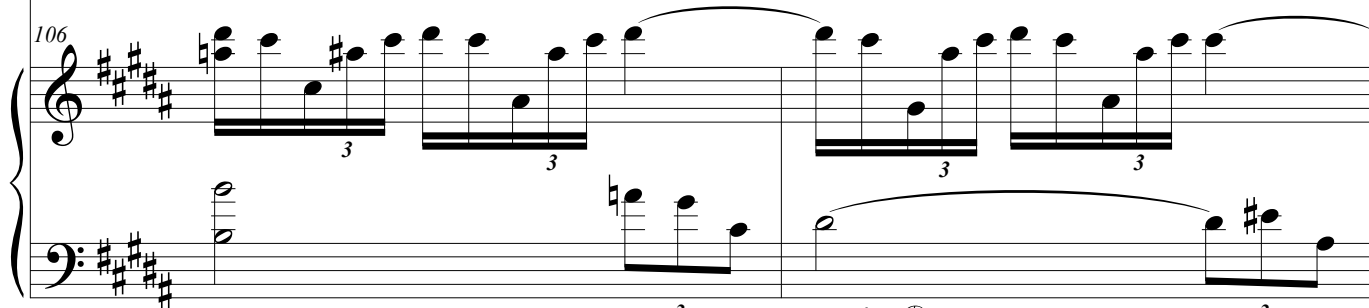


one

by

one

106



ped.

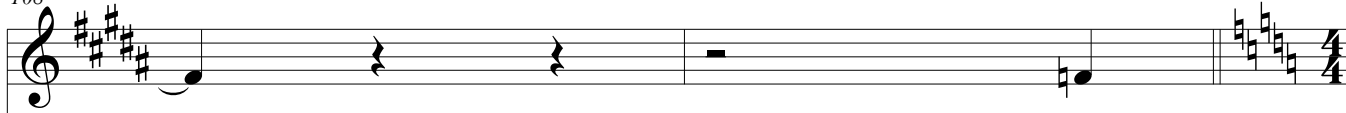
3

* *ped.*

3

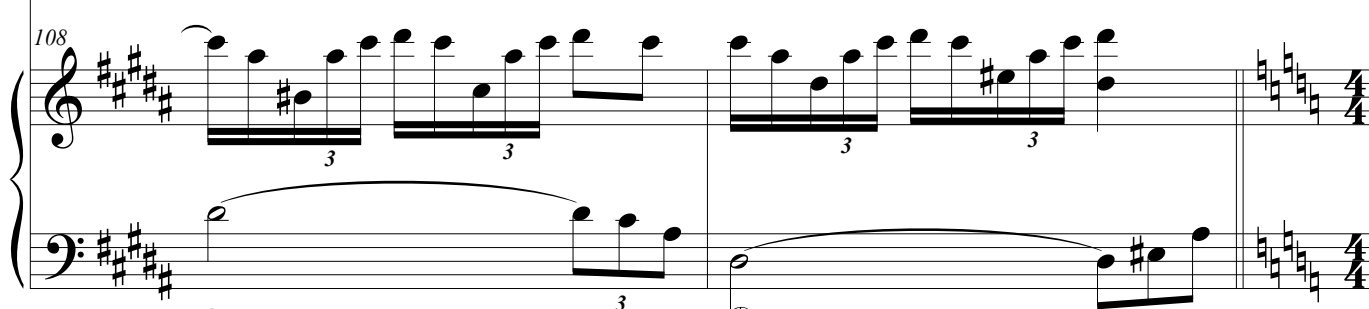
*

108



we

108



ped.

3

*

ped.

3

*

Candle and Thorn

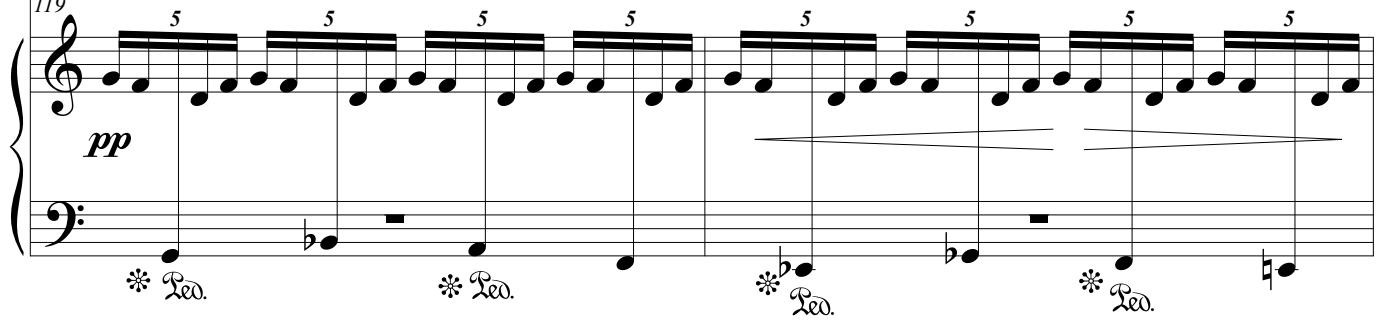
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Candle and Thorn

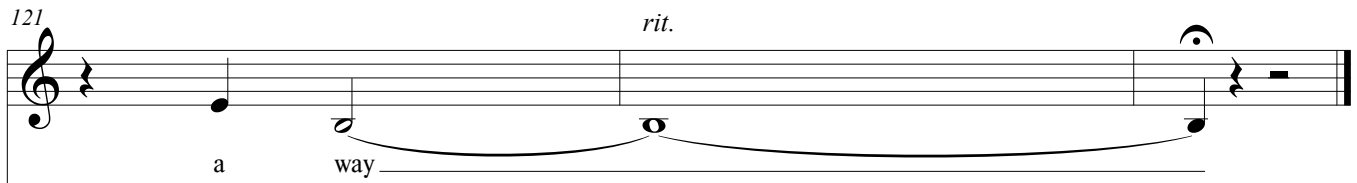
119



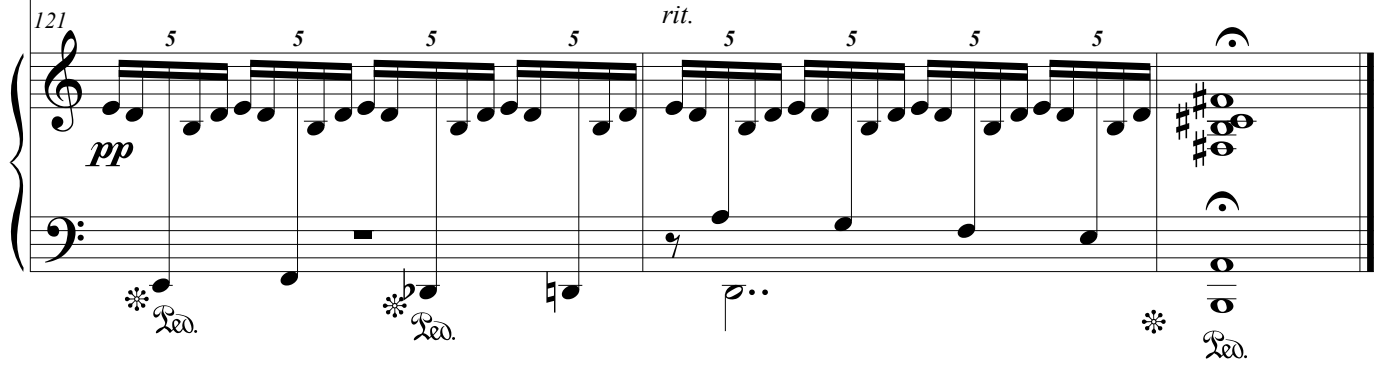
119



121



121



Childhood

Medium Voice

L'enfance / Childhood

Au bois il y a un oiseau, son chant vous arrête et vous fait rougir.

Il y a une horloge qui ne sonne pas.

Il y a une fondrière avec un nid de bêtes blanches.

Il y a une cathédrale qui descend et un lac qui monte.

Il y a une petite voiture abandonnée dans le taillis, ou qui descend le sentier en courant,
enrubannée.

Il y a une troupe de petits comédiens en costumes, aperçus sur la route à travers la lisière
du bois.

Il y a enfin, quand l'on a faim et soif, quelqu'un qui vous chasse.

In the woods there is a bird, its song makes you stop and blush.

There is a clock that does not strike.

There is a trough with a nest of white animals.

There is a cathedral that sinks and a lake that rises.

There is a little cart abandoned in the grove or running down the path with ribbons on.

There is a troupe of little actors glimpsed on the road through the edge of the woods.

There is, in the end, when you are hungry and thirsty, someone who chases you away.

--Arthur Rimbaud

Translation by the composer.

Written Voice Range: A3 - F5 (with one brief G5)

Tessitura: F4 - D5

Duration 3:15

Composed 2020

Childhood

♩ = 92

Lawrence Kramer

The first system of the musical score is in 3/4 time. The vocal line consists of five measures of whole rests. The piano accompaniment begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, including three triplet markings. The left hand provides a harmonic foundation with a half-note bass line and chords.

The second system continues the piano accompaniment. It includes a *rit.* (ritardando) marking followed by an *a tempo* marking. The system contains five measures. The right hand continues its melodic pattern with triplet markings, while the left hand maintains its harmonic support with chords and a steady bass line.

The third system includes the vocal entry at measure 11. The lyrics are: "In the woods there is a bird, un oi - seau,". The vocal line features a triplet of eighth notes. The piano accompaniment continues with a similar melodic and harmonic texture, supporting the vocal melody.

Childhood

16



its song makes you stop et fait rou-gir, _____ and makes you

16



mf

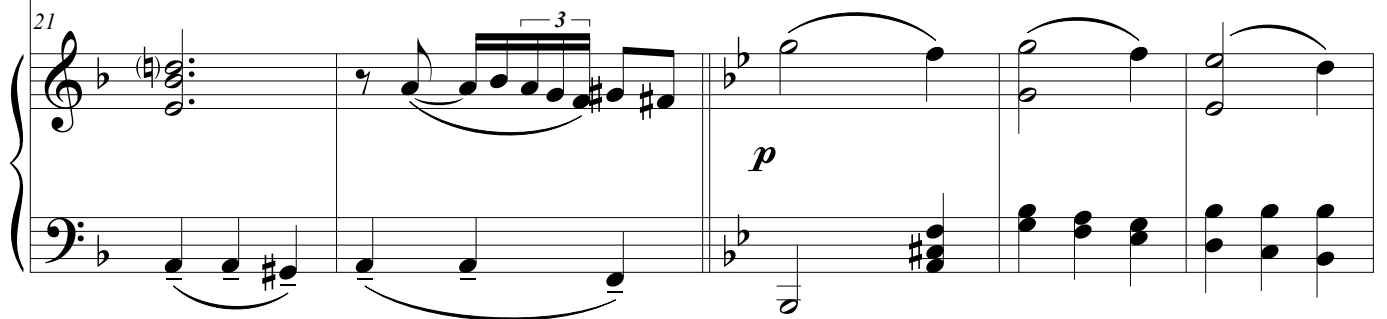
21



blush.

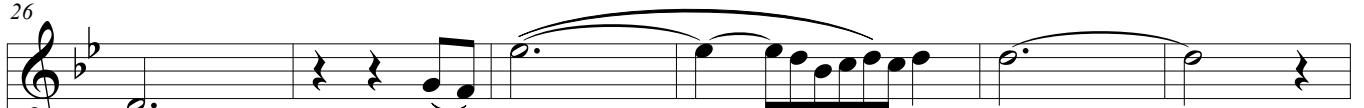
There is a clock that does not

21



p

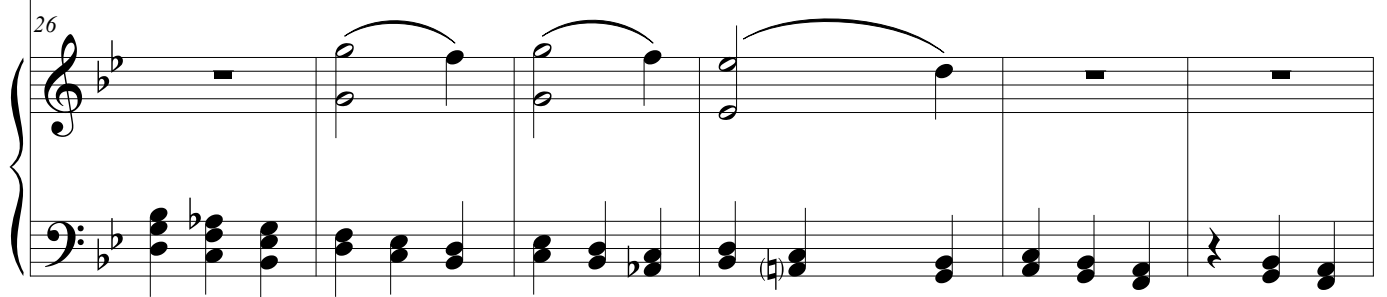
26



strike:

ne son ne pas. _____

26



Childhood

32

There is a trough with a nest of white

32

f *p* *f* *p* *f* LH

37

p

a - nimals, _____ bêtes blanches, _____

37

p

41

$\text{♩} = 63$

There is a ca - the - dral that sinks

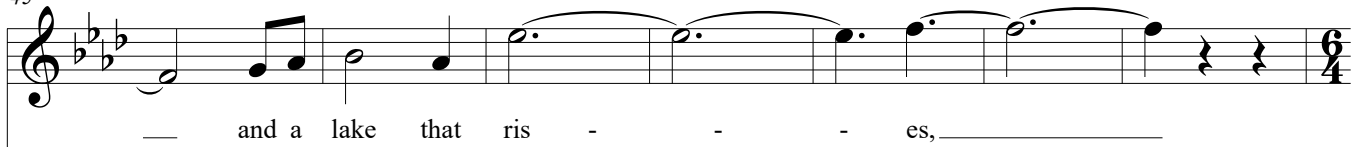
41

pp

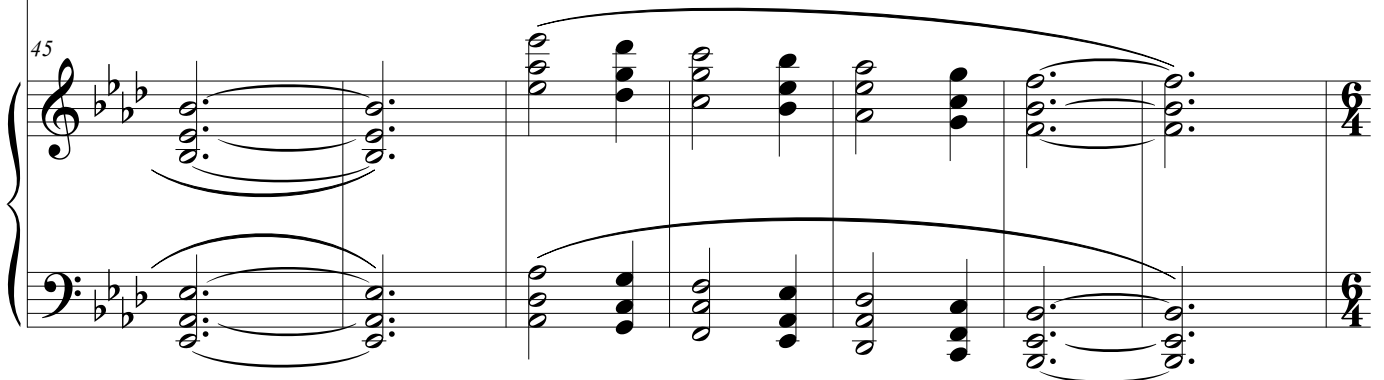
p

Childhood

45



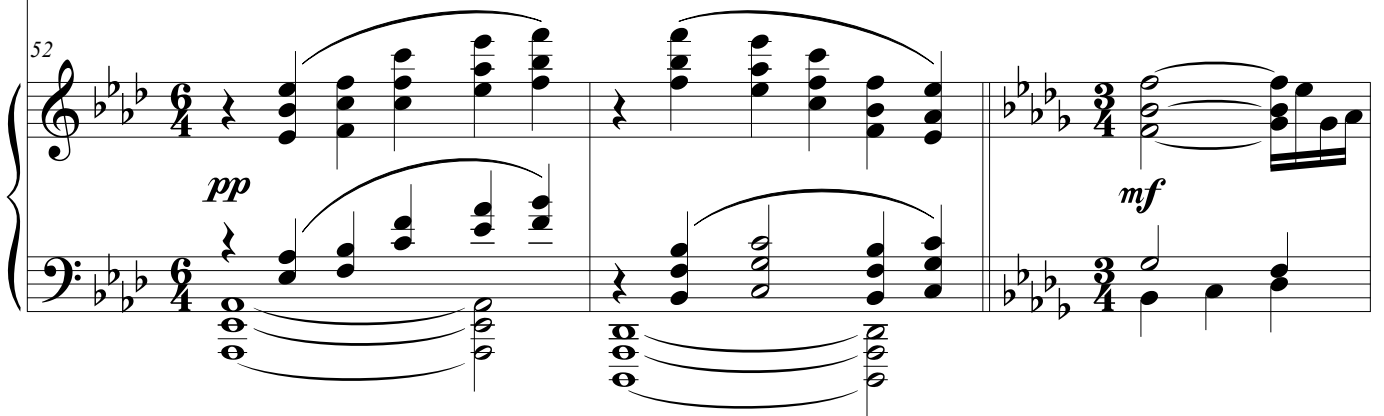
45



52



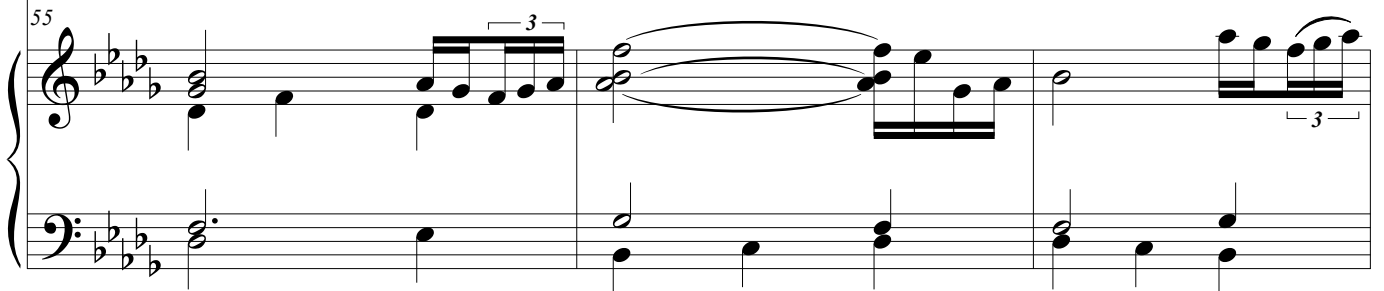
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55

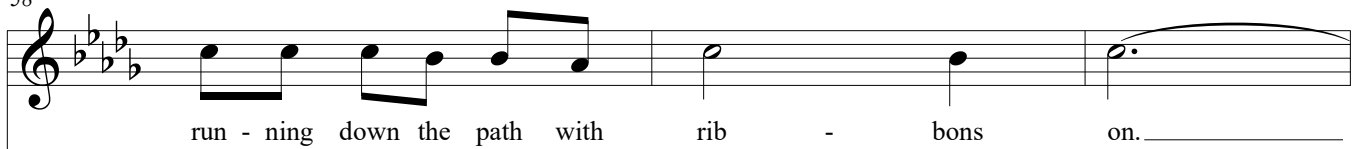


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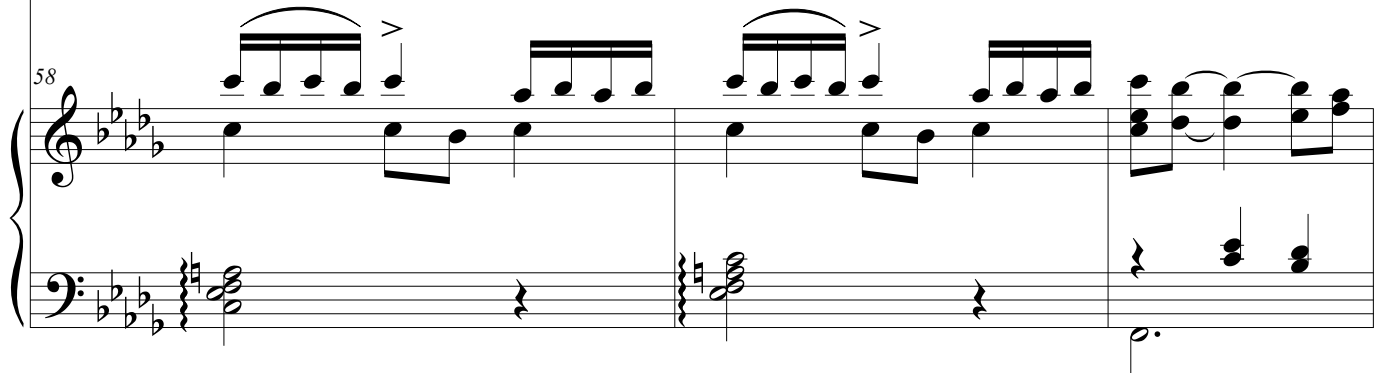


Childhood

58



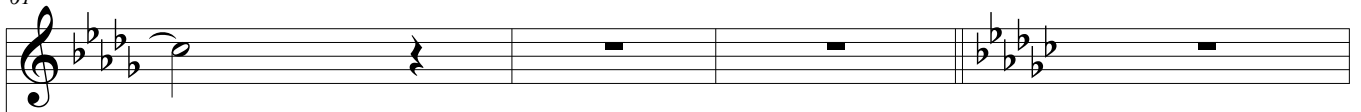
58



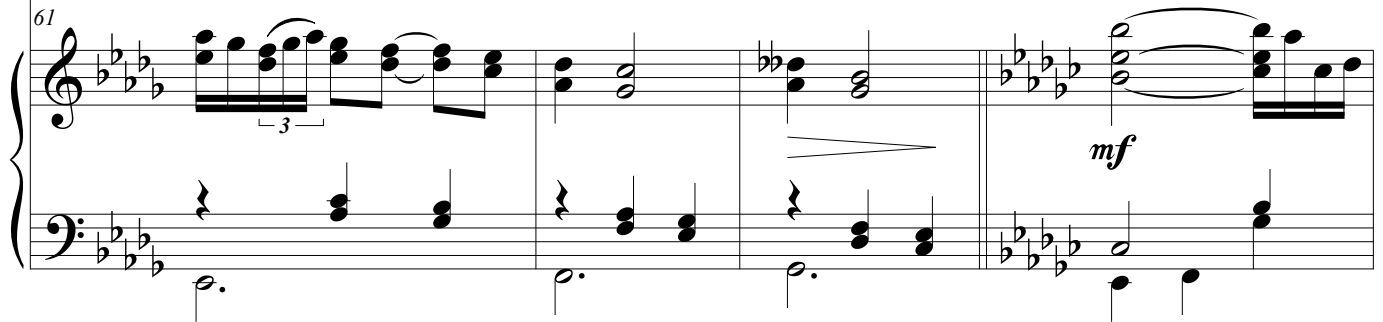
rit.

a tempo

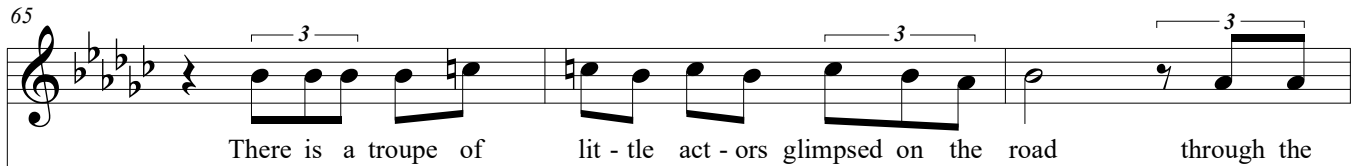
61



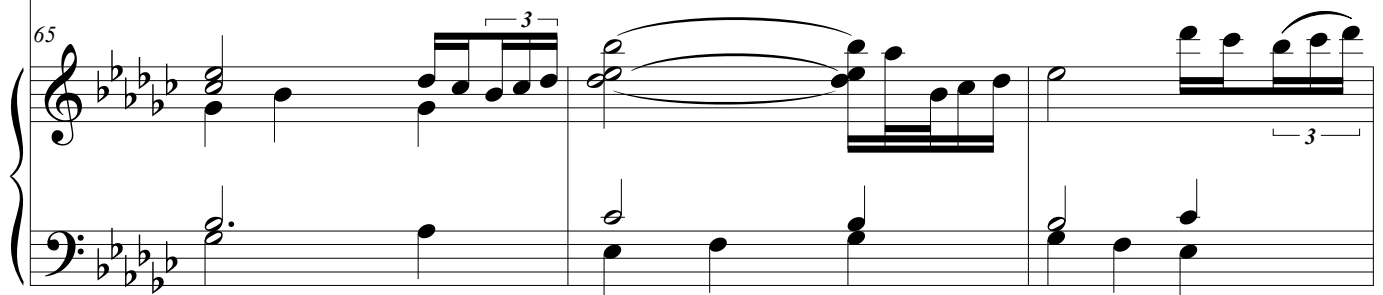
61



65

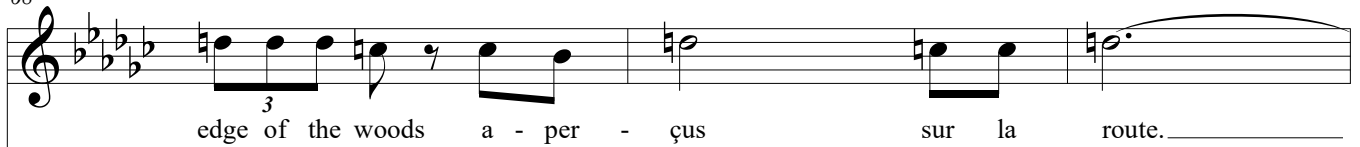


65



Childhood

68

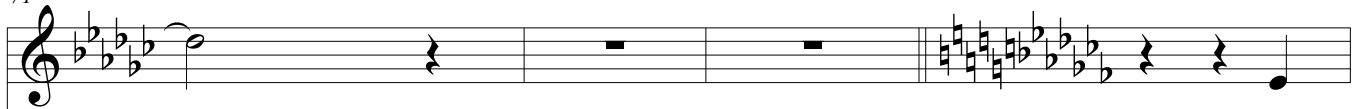


Piano accompaniment for measures 68-70. The right hand features a triplet of eighth notes in the first measure, followed by eighth and sixteenth notes. The left hand provides a harmonic accompaniment with chords and single notes.

71

rit.

a tempo



Piano accompaniment for measures 71-73. Measure 71 includes a triplet of eighth notes. Measure 72 features a crescendo hairpin. Measure 73 begins with a piano (*p*) dynamic and includes a triplet of eighth notes.

75



Piano accompaniment for measures 75-78. The right hand has a melodic line with triplets in measures 75 and 78. The left hand features a sustained bass line with chords.

Childhood

80

thirst - y, some - one who chas-es you — a - way, —

80

subito p

Detailed description: This system contains measures 80 through 83. The vocal line (treble clef) begins with a half note G4, followed by a quarter rest, then a half note A4, and a quarter note B4. Measures 81 and 82 are in 4/4 time, featuring a half note C5 and a quarter note D5. Measure 83 is in 3/4 time, starting with a half note E5. The piano accompaniment (grand staff) features a complex texture with triplets and chords. A dynamic marking of *subito p* appears at the start of measure 83.

84

qui vous chas - se.

84

mf

p

Detailed description: This system contains measures 84 through 87. The vocal line (treble clef) features a half note G4, followed by a quarter rest, then a half note A4, and a quarter note B4. Measures 85 and 86 are in 4/4 time, featuring a half note C5 and a quarter note D5. Measure 87 is in 3/4 time, starting with a half note E5. The piano accompaniment (grand staff) features a complex texture with triplets and chords. A dynamic marking of *mf* appears at the start of measure 84, and *p* appears at the start of measure 85.

Digging

Mezzo Soprano

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 3:00

Composed 2019

Digging

♩ = 88

Lawrence Kramer

To - day I think

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

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

9 10

Digging

13

square mus - - - tard field.

This system contains measures 13 and 14. The vocal line (treble clef, 4/4 time) has a half note 'square', a half note 'mus', a half note 'tard', and a half note 'field.' with a long horizontal line following. The piano accompaniment (grand staff) features a complex texture of chords and arpeggios in the right hand, while the left hand plays a simple bass line of half notes.

15

cresc. *p*

This system contains measures 15 and 16. The vocal line has a whole rest in measure 15 and a whole rest in measure 16. The piano accompaniment continues with complex chords and arpeggios in the right hand. Measure 15 includes a 'cresc.' marking and a crescendo hairpin. Measure 16 includes a 'p' (piano) marking and a decrescendo hairpin. The time signature changes from 4/4 to 3/4 in measure 15 and back to 4/4 in measure 16.

19

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

This system contains measures 19 and 20. The vocal line (treble clef, 4/4 time) has a whole rest in measure 19 and a half note 'O-dors' in measure 20. The piano accompaniment (grand staff) features a complex texture of chords and arpeggios in the right hand, while the left hand plays a simple bass line of half notes. The time signature is 4/4.

Digging

24

spoken, sotto voce

— rose current raspberry goutweed

pp

30

rhubarb

Leg.

3

31

$\text{♩} = 88$

$\text{♩} = 88$

Digging

32

Musical score for measures 32-33. Measure 32 features a vocal line with eighth notes and a piano accompaniment with a rapid eighth-note pattern. A dynamic marking of *cel'ry.* is present. Measure 33 continues the piano accompaniment and includes a fermata over the vocal line.

33

Musical score for measures 33-34. Measure 33 continues the piano accompaniment and includes a fermata over the vocal line. Measure 34 features a vocal line with a half note and a piano accompaniment with a half note. A dynamic marking of *cel'ry.* is present.

35

Musical score for measures 35-38. Measure 35 features a vocal line with a half note and a piano accompaniment with a half note. A dynamic marking of *p* is present. Measure 36 features a vocal line with a half note and a piano accompaniment with a half note. A dynamic marking of *cresc.* is present. Measure 37 features a vocal line with a half note and a piano accompaniment with a half note. A dynamic marking of *mf* is present. Measure 38 features a vocal line with a half note and a piano accompaniment with a half note. A dynamic marking of *mf* is present.

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

Digging

39

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

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

43

_____ burns the dead, the waste, the dan - ger - ous, _____

f *p*

47

and all _____ to

subito p

3 3 3 3 3

$\flat$ $\circ$
Led.



Digging

51

rit.

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

56

$\text{♩} = 88$

It is e - nough. _____ It is e -

61

rit.

a tempo

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

Digging

67 ♩ = 88

Musical score for measures 67-68. The system consists of a vocal line and a piano accompaniment. The vocal line is in 12/8 time, with a tempo marking of ♩ = 88. The piano accompaniment is in 12/8 time. The lyrics are "while the rob - in sings o - ver a".

69

Musical score for measures 69-71. The system consists of a vocal line and a piano accompaniment. The vocal line is in 12/8 time, with a tempo marking of ♩ = 88. The piano accompaniment is in 12/8 time. The lyrics are "gain" and "sad".

72 ♩ = 76

Musical score for measures 72-75. The system consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time, with a tempo marking of ♩ = 76. The piano accompaniment is in 4/4 time. The lyrics are "songs _____ of Au - tumn mirth.".

Moonlight

Mezzo Soprano

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: B $\flat$ 3 - F5

Tessitura: D4 - D5

Duration 3:25

Composed 2020

Moonlight

♩ = 92

Lawrence Kraner

This musical score is for the piece "Moonlight" by Lawrence Kraner, with a tempo of 92 beats per minute. The score is written for piano and features a variety of musical notations and dynamics.

The score is divided into three systems, each containing three measures:

- System 1 (Measures 1-3):** The first system begins with a treble clef staff and a grand staff (treble and bass clefs). The first measure of the grand staff has a *mf* dynamic marking, and the second measure has a *p* dynamic marking. The bass line consists of a single note, $\flat\text{o}$, in the first measure, and a half note, o , in the second measure. The grand staff features a complex melodic line with a slur over measures 1 and 2, and a triplet of eighth notes in measure 3.
- System 2 (Measures 4-6):** The second system begins with a treble clef staff and a grand staff. The first measure of the grand staff has a *mf* dynamic marking, and the second measure has a *p* dynamic marking. The bass line consists of a single note, $\flat\text{o}$, in the first measure, and a half note, o , in the second measure. The grand staff features a complex melodic line with a slur over measures 4 and 5, and a triplet of eighth notes in measure 6.
- System 3 (Measures 7-9):** The third system begins with a treble clef staff and a grand staff. The first measure of the grand staff has a *mf* dynamic marking, and the second measure has a *p* dynamic marking. The bass line consists of a single note, $\flat\text{o}$, in the first measure, and a half note, o , in the second measure. The grand staff features a complex melodic line with a slur over measures 7 and 8, and a triplet of eighth notes in measure 9.

The score includes various musical notations such as treble and bass clefs, time signatures (4/4, 5/4, 4/4), and dynamic markings (*mf*, *p*). It also features complex melodic lines with slurs and triplets, and a bass line with single notes and half notes.

Moonlight

11 Sprechstimme
p

mel - li -

11

f

14

3

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

14

p

17

p *rit.*

The or - chards — and towns are a - vid to - night

17

f

p

p

Moonlight

20 *a tempo*

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

pp *fp p cresc.*

25

bees _____ of this lu - mi-nous hon -

f LH *dim.* 3 3 *p*

28

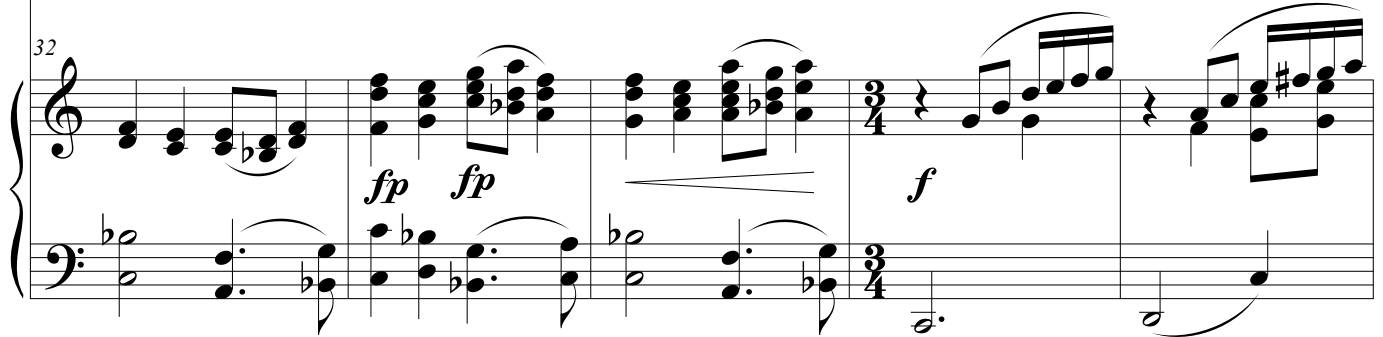
ey _____ that drips _____ from the trel - lis - es _____

Moonlight

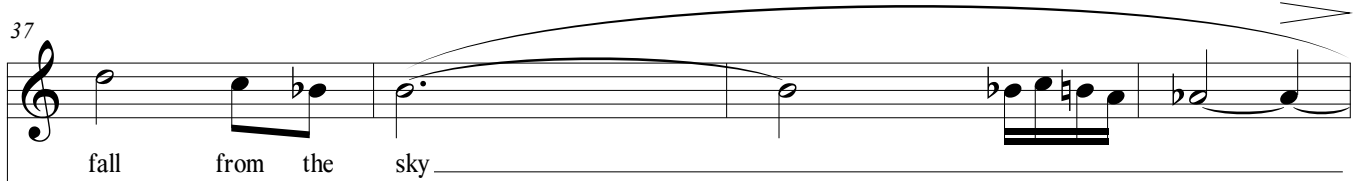
32



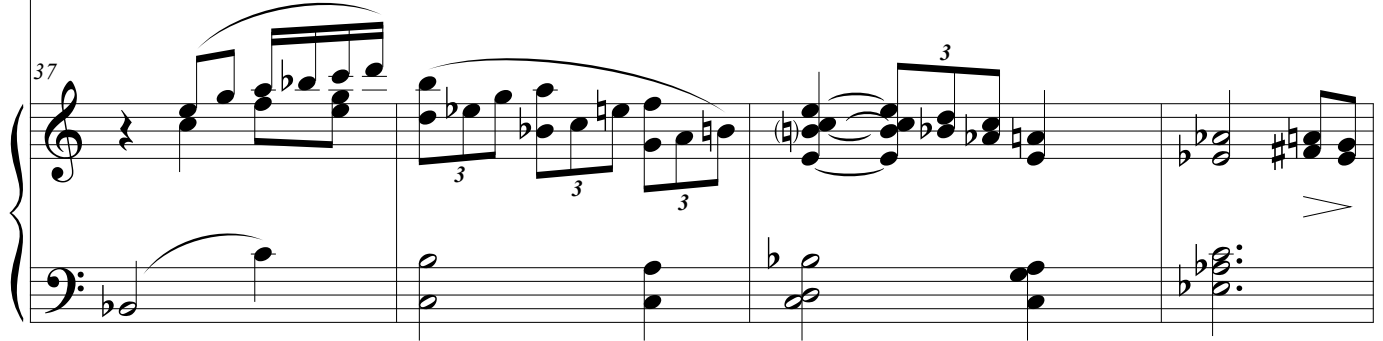
32



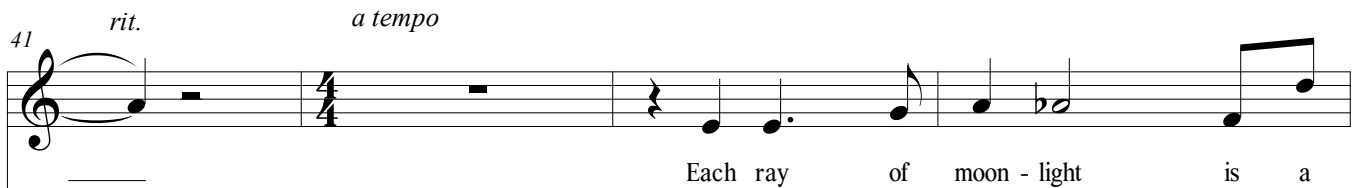
37



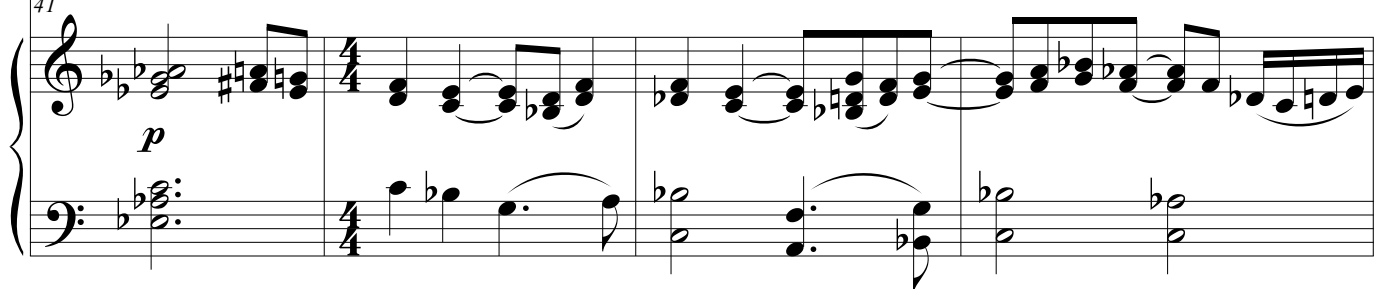
37



41



41



Moonlight

45

ray of hon - ey

cresc.

48

rit. *a tempo*

Now hid - den I

f *p* *pp*

8va

52

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

cresc. *mf* *f* *ff*

8va

Moonlight

57 *rit.* *a tempo*

sting of fire of this Arc - tic bee

57 *p*

(8^{va})

61 *rit.* *a tempo*

the sting of fire

61 *f* *p* *f* *p*

(8^{va})

64

that sets in my hand these de - ceiv - ing rays

64 *f* *fp*

Moonlight

67

and takes its lu - nar

Detailed description: This block shows the vocal staff for measures 67 to 70. Measure 67 starts with a whole rest. Measures 68 and 69 are also whole rests. Measure 70 begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a dotted quarter note Bb4, and an eighth note A4.

67

f *p*

Detailed description: This block shows the piano accompaniment for measures 67 to 70. Measure 67 features a triplet of eighth notes in the right hand (F4, E4, D4) and a sustained chord in the left hand (F#3, C4). Measure 68 has a triplet of eighth notes (D4, C4, B3) and a sustained chord (B3, F#3). Measure 69 has a triplet of eighth notes (A4, G4, F#4) and a sustained chord (F#4, C4). Measure 70 has a triplet of eighth notes (G4, F#4, E4) and a sustained chord (E4, B3). Dynamics include *f* (forte) at the start of measure 67 and *p* (piano) at the start of measure 69.

71

hon - ey _____ to the rose _____ of winds, _____

Detailed description: This block shows the vocal staff for measures 71 to 74. Measure 71: "hon - ey" with a long note. Measure 72: "to the" with a long note. Measure 73: "rose" with a long note. Measure 74: "of winds," with a long note.

71

cresc.

Detailed description: This block shows the piano accompaniment for measures 71 to 74. Measure 71: Triplet of eighth notes in the right hand (F4, E4, D4) and sustained chords in the left hand (F#3, C4). Measure 72: Triplet of eighth notes (D4, C4, B3) and sustained chords (B3, F#3). Measure 73: Triplet of eighth notes (A4, G4, F#4) and sustained chords (F#4, C4). Measure 74: Triplet of eighth notes (G4, F#4, E4) and sustained chords (E4, B3). A *cresc.* (crescendo) marking is present at the start of measure 73.

74

rit. *a tempo* *rit.*

to the rose _____ of winds. _____

Detailed description: This block shows the vocal staff for measures 74 to 77. Measure 74: "to the" with a long note. Measure 75: "rose" with a long note. Measure 76: "of" with a long note. Measure 77: "winds." with a long note. Tempo markings *rit.* (ritardando) are above measures 74 and 76, and *a tempo* (allegretto) is above measure 75.

74

f *p*

Detailed description: This block shows the piano accompaniment for measures 74 to 77. Measure 74: Triplet of eighth notes in the right hand (F4, E4, D4) and sustained chords in the left hand (F#3, C4). Measure 75: Triplet of eighth notes (D4, C4, B3) and sustained chords (B3, F#3). Measure 76: Triplet of eighth notes (A4, G4, F#4) and sustained chords (F#4, C4). Measure 77: Triplet of eighth notes (G4, F#4, E4) and sustained chords (E4, B3). Dynamics include *f* (forte) at the start of measure 75 and *p* (piano) at the start of measure 76.

On the Way

Mezzo Soprano

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: A3 - F5

Tessitura: E4 - D5

Duration 4:15

Composed 2021

On the Way

Lawrence Kramer

♩. = 84

p

The

5

trees fret fit - ful - ly and

cresc.

5

9

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

mf

p

9

On the Way

13

Slime is the dust of yes - ter - eve,

17

And in the

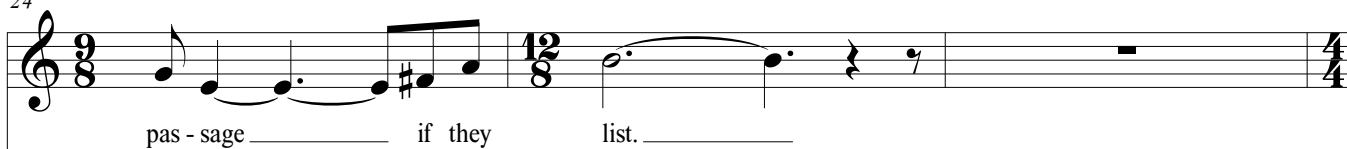
21

$\text{♩} = 72$

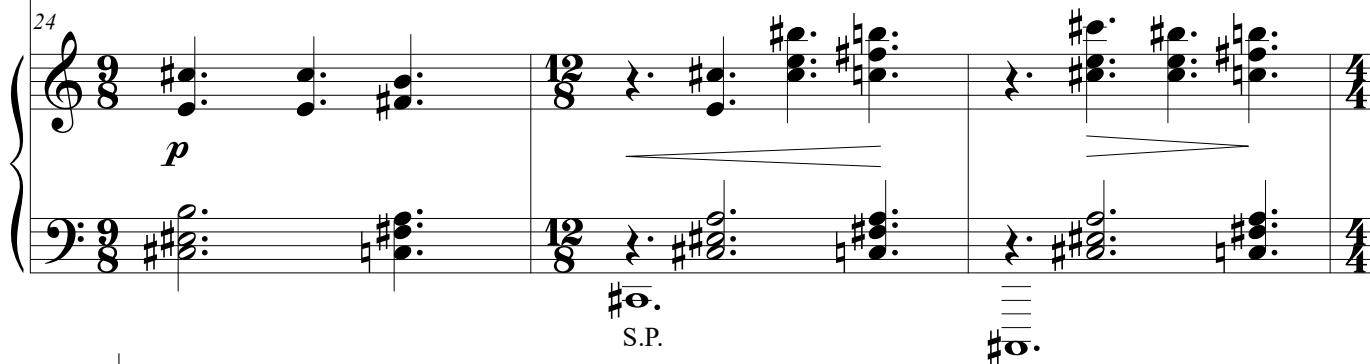
stream ing mist Fish - es might seem to fin a

On the Way

24



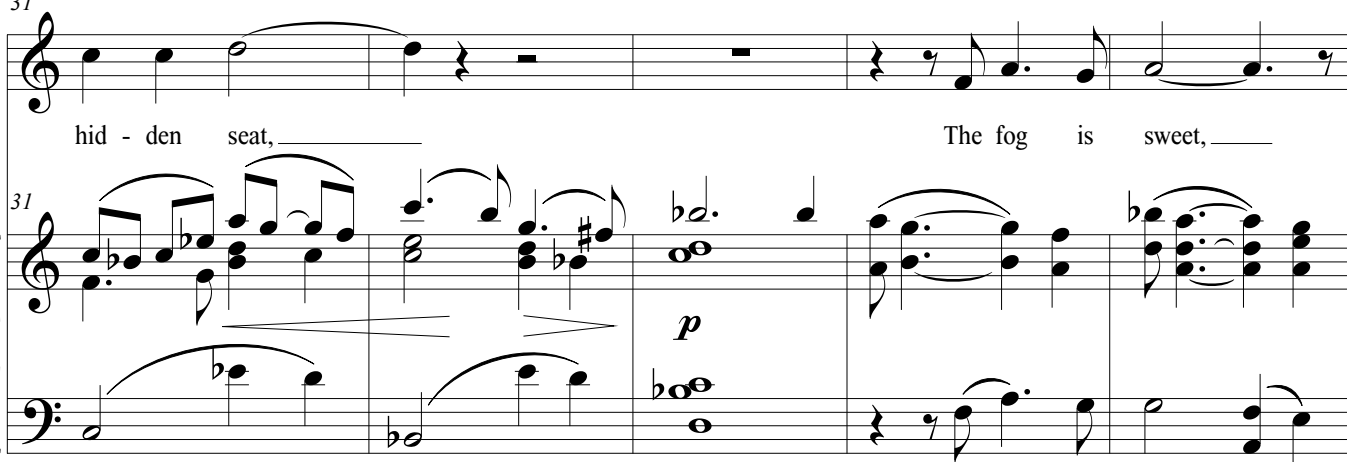
24



27



31



On the Way

36

And the wind a lyre. _____ The fog is sweet, _____

This system contains measures 36 through 40. The vocal line begins with a whole note rest in measure 36, followed by a half note G4 in measure 37, a half note A4 in measure 38, and a whole note B4 in measure 39. In measure 40, there is a whole note rest. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords and single notes in the left hand. The key signature has two sharps (F# and C#).

41

_____ And the wind _____ a lyre. _____

$\text{♩} = 84$

This system contains measures 41 through 45. The vocal line has a whole note rest in measure 41, followed by a half note G4 in measure 42, a half note A4 in measure 43, and a whole note B4 in measure 44. In measure 45, there is a whole note rest. The piano accompaniment continues with a steady eighth-note pattern in the right hand. A crescendo hairpin is shown over measures 42 and 43, leading to a piano (*p*) dynamic marking in measure 44. The key signature has two sharps.

46

A vac - ant same - ness

This system contains measures 46 through 50. The vocal line has whole note rests in measures 46 and 47, followed by a half note G4 in measure 48, a half note A4 in measure 49, and a whole note B4 in measure 50. The piano accompaniment features a steady eighth-note pattern in the right hand with doublets (marked with a '2') in measures 46, 47, 49, and 50. The left hand provides a bass line with chords and single notes. The key signature has two sharps.

On the Way

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

54

p

58

That greets _____ the go - er by _____

58

On the Way

62

With the cold

cresc. *mf* *pp*

66 $\text{♩} = 72$

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

p

69 $\text{♩} = 72$ (A little faster than before)

p

$\text{♯}\text{C}.$
S.P.

$\text{♯}\text{C}.$

On the Way

72

But to her sight Draw - ing nigh and nigh - er its

p

This system contains measures 72, 73, and 74. The vocal line (treble clef) begins with a whole rest in measure 72, followed by a half note B-flat, a quarter note G, a half note F-sharp, a quarter note E, and a half note D. In measure 73, it continues with a half note C, a quarter note B, a half note A, and a quarter note G. In measure 74, it has a half note F, a quarter note E, a half note D, and a quarter note C. The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line in the left hand. A piano (*p*) dynamic marking is placed between measures 73 and 74.

75

deep de - light, _____ The fog is bright _____

p

This system contains measures 75, 76, 77, 78, and 79. The vocal line (treble clef) has a half note B-flat in measure 75, followed by a half note A, a whole rest in measure 76, a whole rest in measure 77, a half note G in measure 78, and a half note F in measure 79. The piano accompaniment (grand staff) continues with a melodic line in the right hand and a bass line in the left hand. A piano (*p*) dynamic marking is placed between measures 77 and 78.

80

And the wind a lyre. _____ The fog is bright, _____

This system contains measures 80, 81, 82, 83, and 84. The vocal line (treble clef) has a half note G in measure 80, followed by a half note F, a whole rest in measure 81, a whole rest in measure 82, a half note E in measure 83, and a half note D in measure 84. The piano accompaniment (grand staff) continues with a melodic line in the right hand and a bass line in the left hand.

On the Way

85

rit. *a tempo*

And the wind a lyre.

85

p

Plaza Santa Ana

Medium Voice

Rain slants on an empty square.

Across the expanse of cobbles
rides an old shawl-muffled woman
black on a donkey with pert ears
that places carefully
his tiny sharp hoofs
as if the cobbles were eggs.

The paniers are full
of bright green lettuces
and purple cabbages,
and shining red bellshaped peppers,
dripping, shining, a band in marchtime,
in the grey rain,
in the grey city.

--John Dos Passos

Written pitch range: A3 - E5

Tessitura: D4 - D5

Duration: 2:45

Composed 2018

Plaza Santa Ana

Lawrence Kramer

♩ = 80

pp

Rain slants on an

4

emp - ty square. A - cross the ex - panse of cob - bles

p

7

rides an old shawl muf - fled wo - man,

Plaza Santa Ana

10

black, _____ on a don - key _____

3

8va

10

12

with pert ears that plac-es care - ful-

8va

12

12

15

ly his ti-ny sharp hoofs _____ as if as if

3

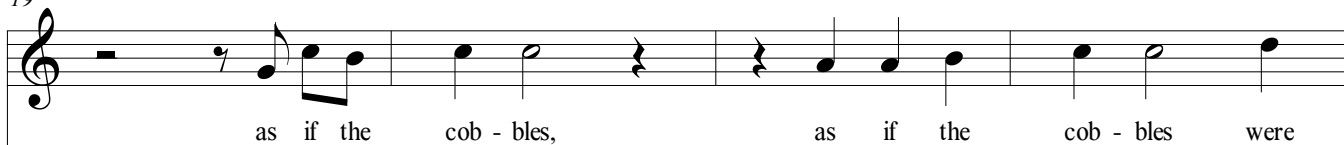
mf

15

15

Plaza Santa Ana

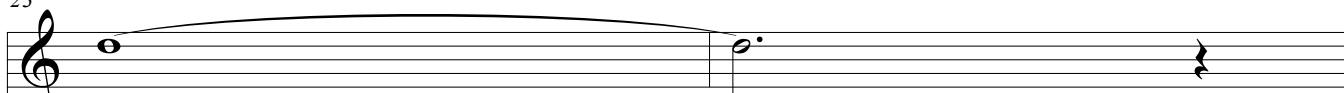
19



19



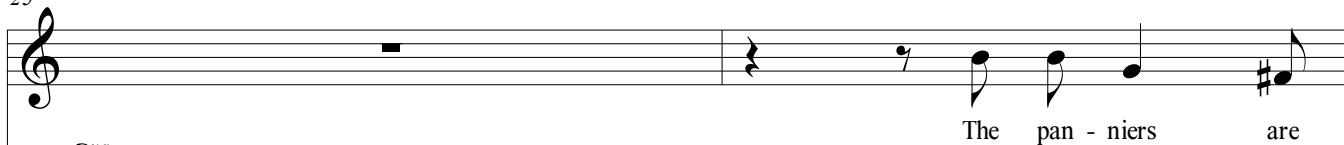
23



23



25



25



Plaza Santa Ana

27

full, the pan - niers are full of

This system contains measures 27, 28, and 29. The vocal line begins with a half note 'full,' followed by a quarter rest, then eighth notes for 'the pan - niers are full of'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex eighth-note pattern in the left hand. Measure 29 ends with a fermata over the final chord.

30

bright green let - tuc - es and pur - ple cab - ba - ges

mf

This system contains measures 30 and 31. The vocal line features triplet eighth notes for 'bright green let - tuc - es' and 'pur - ple cab - ba - ges'. The piano accompaniment includes a triplet in the right hand and a steady eighth-note pattern in the left hand. A mezzo-forte (*mf*) dynamic marking is present at the start of measure 30.

32

bright green let-tuc-es and pur - ple cab-ba-ges and shin -

f

This system contains measures 32, 33, and 34. The vocal line continues with triplet eighth notes for 'bright green let-tuc-es' and 'pur - ple cab-ba-ges', followed by 'and shin -'. The piano accompaniment features a triplet in the right hand and a steady eighth-note pattern in the left hand. A forte (*f*) dynamic marking is present at the start of measure 32.

Plaza Santa Ana

35

ing, shin - ing red

8^{va}

p

38

bell shaped pep - pers drip - ing,

40

shin - ing, drip - ing,

cresc. *p* *mp*

Plaza Santa Ana

43

Spoken on pitch:

shin - ing, a band in march time, ____

cresc. *p* *f sf sf sf sf*

46

Sung:

rit.

a tempo

in the gray ____ rain, ____

sf sf sf sf sf p

50

rit.

in the gray ____ ci - ty. ____

p

Range Finding

Medium 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: B3-E♭5
Tessitura: E♭4 - D5
Duration: 5:00

Composed 2016

Range Finding

Lawrence Kramer

♩ = 76

The musical score is written for piano in 4/4 time. It consists of two systems of staves. The first system contains measures 1 through 5, and the second system contains measures 6 through 10. The score includes various musical notations such as notes, rests, dynamics, and articulation marks.

Measure 1: Treble clef has a whole rest. Bass clef has a whole rest. Pedal point (sostenuto pedal) is indicated by a circle with a dot and a line, starting at measure 1 and continuing through measure 5.

Measure 2: Treble clef has a whole rest. Bass clef has a whole rest. Pedal point continues.

Measure 3: Treble clef has a whole rest. Bass clef has a whole rest. Pedal point continues.

Measure 4: Treble clef has a whole rest. Bass clef has a whole rest. Pedal point continues.

Measure 5: Treble clef has a whole rest. Bass clef has a whole rest. Pedal point continues.

Measure 6: Treble clef has a whole rest. Bass clef has a whole rest. Pedal point continues.

Measure 7: Treble clef has a whole rest. Bass clef has a whole rest. Pedal point continues.

Measure 8: Treble clef has a whole rest. Bass clef has a whole rest. Pedal point continues.

Measure 9: Treble clef has a whole rest. Bass clef has a whole rest. Pedal point continues.

Measure 10: Treble clef has a whole rest. Bass clef has a whole rest. Pedal point continues.

Dynamics and Articulation:

- Measure 1:** *f* (forte) dynamic.
- Measure 2:** *f* (forte) dynamic.
- Measure 3:** *f* (forte) dynamic.
- Measure 4:** *f* (forte) dynamic.
- Measure 5:** *f* (forte) dynamic.
- Measure 6:** *f* (forte) dynamic.
- Measure 7:** *f* (forte) dynamic.
- Measure 8:** *f* (forte) dynamic.
- Measure 9:** *f* (forte) dynamic.
- Measure 10:** *f* (forte) dynamic.

Other Notations:

- Measure 1:** *f* (forte) dynamic.
- Measure 2:** *f* (forte) dynamic.
- Measure 3:** *f* (forte) dynamic.
- Measure 4:** *f* (forte) dynamic.
- Measure 5:** *f* (forte) dynamic.
- Measure 6:** *f* (forte) dynamic.
- Measure 7:** *f* (forte) dynamic.
- Measure 8:** *f* (forte) dynamic.
- Measure 9:** *f* (forte) dynamic.
- Measure 10:** *f* (forte) dynamic.

Lyrics:

The bat-tle

Range Finding

10

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

10

f

p 3

f 3

r.h.

l.h.

8

p

14

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

14

p

f 3

mf

8

Range Finding

17

breast. The strick-en flower bent _____ doub-le,

17

p ³ *mp* *mf*

17

p *p* *p*

8 *f*

21

and so hung. _____

21

p ³ *pp* ³

21

p *pp* *pp*

8

Range Finding

25

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

25

25

r.h. l.h.

mp

p

8

29

fall had dis - pos - sessed A mo - ment sought in

29

29

rit.

p

mp

p

l.h.

mf

8

Range Finding

32 *a tempo*

air _____ his flower of rest, Then light - ly stooped

mp *p* *mf* *p*

35

to it and flut - ter - ring _____ clung. _____

pp

8

Range Finding

39

39

8va

pp

p

pp

p

mf

8

8va

8

mf

8va

8

45

45

8va

f

pp

mf

pp

p

8

8va

8

pp

8

Range Finding

49

On the bare up-land

p

f

8

53

pas-ture — there had spread be-tween the mul-lein stalks a wheel — of

p

fp

p

8

Range Finding

57

thread, a wheel of thread — and strain - ing cab - les

57

57

8

mp

pp

61

wet with sil - ver dew.

61

61

8

p

8va

mf

pp

p

mp

p

pp

p

Range Finding

66

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

f ³

p fp *cresc.* *f*

8 *fz* >

70

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

sf *mf* ³ ³

f *fp*

8 *p* *f* *p*

Range Finding

74

The

74

8va

f *3*

p

74

f

ff

8

79

3

3

rit.

a tempo

in - dwel - ling spi - der ran — to greet the fly,

79

3

79

p

f

8

f

Range Finding

83

but, but, but see-ing no - thing, —

83

83

8

89 *pp*

89

89

89

sul-len - ly with drew.

pp 3

8

She Sweeps with Many-Colored Brooms

Mezzo 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: C4 - G5

Tessitura: F# - D5

Duration: 3:30

Composed 2017

She Sweeps with Many-Colored Brooms

Lawrence Kramer

$\text{♩} = 84$ *accel. sempre*

She sweeps with

accel. sempre

p

4

ma - ny col - ored brooms, _____

4

rit. sempre

and leaves the shreds be -

$\text{♩} = 126$

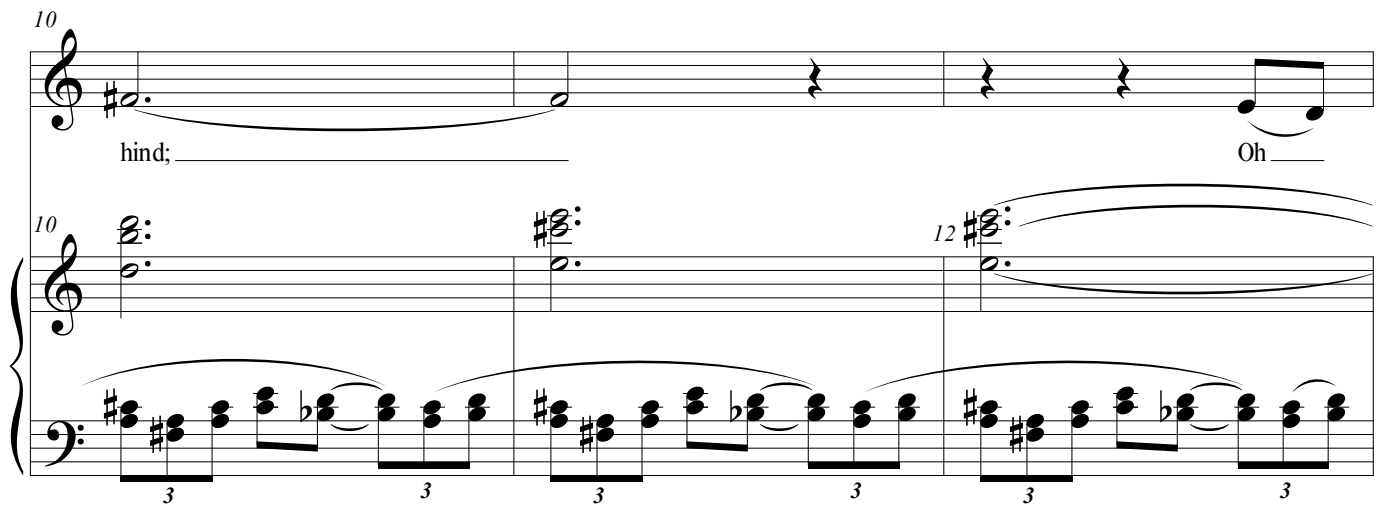
rit. sempre

7

3 3 3 3

She Sweeps . . .

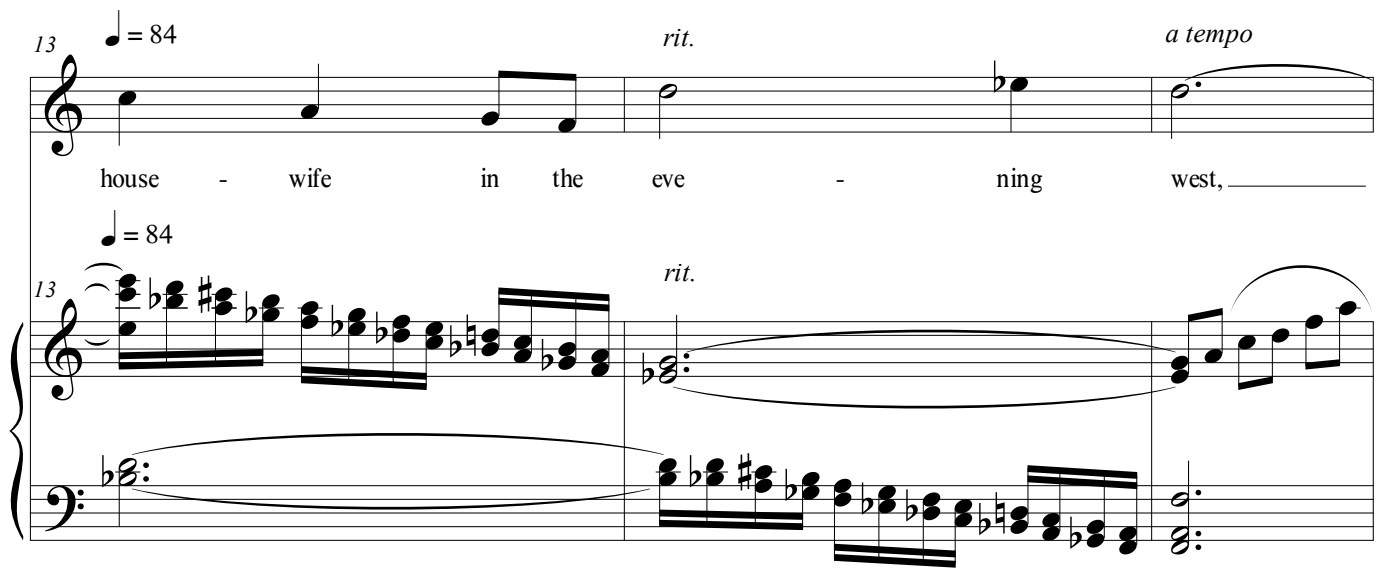
10



hind; _____ Oh _____

10 12

13 $\text{♩} = 84$ *rit.* *a tempo*



house - wife in the eve - ning west, _____

13 $\text{♩} = 84$ *rit.*

16 *accel. sempre*



_____ come back, _____ come

16 *accel. sempre*

♩ = 152

rit.

sempre

26

$\text{♩} = 84$

The musical score for measures 26-29 of 'The Swan' by Saint-Saëns. The score is in 3/4 time and features a piano accompaniment. The tempo is marked 'rit.' (ritardando) and the dynamic is 'sempre' (piano). The tempo is indicated as 84 beats per minute. The music consists of eighth and sixteenth notes, often beamed in groups of three, with slurs and accents. The key signature has one flat (B-flat).

30 *accel.*

♩ = 152

The musical score for 'The Rose Tree' is presented in a two-staff format. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature has one flat (B-flat). The tempo is marked '♩ = 152'. The score begins with a measure number of 30 and an 'accel.' (accelerando) marking. The melody in the treble staff features a series of eighth notes, often grouped in threes (triplets) and connected by a slur. The bass staff provides a harmonic accompaniment, also featuring triplet patterns. The score is divided into four measures, each containing a triplet of eighth notes in both hands.

She Sweeps . . .

34 *rit. sempre*

$\text{♩} = 84$

rit.

You dropped a pur - ple ra - vel-ing in,

39 *a tempo*

accel. sempre

you dropped an am -

43

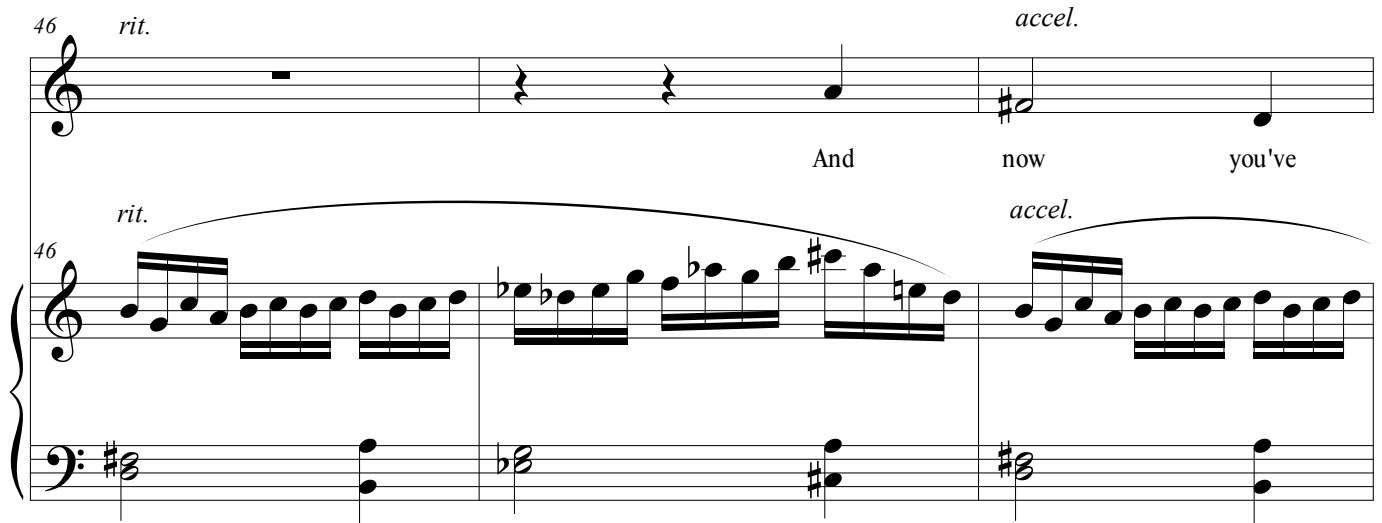
$\text{♩} = 126$

- - ber thread;

She Sweeps . . .

46 *rit.* *accel.*

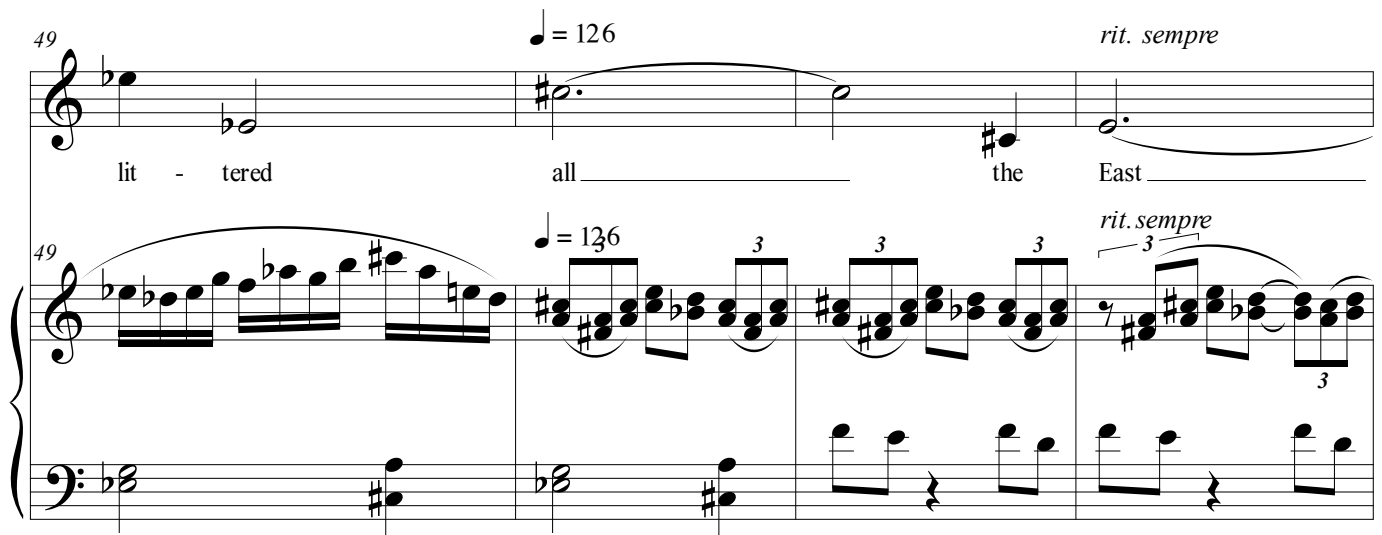
And now you've



49 $\text{♩} = 126$ *rit. sempre*

lit - tered all the East

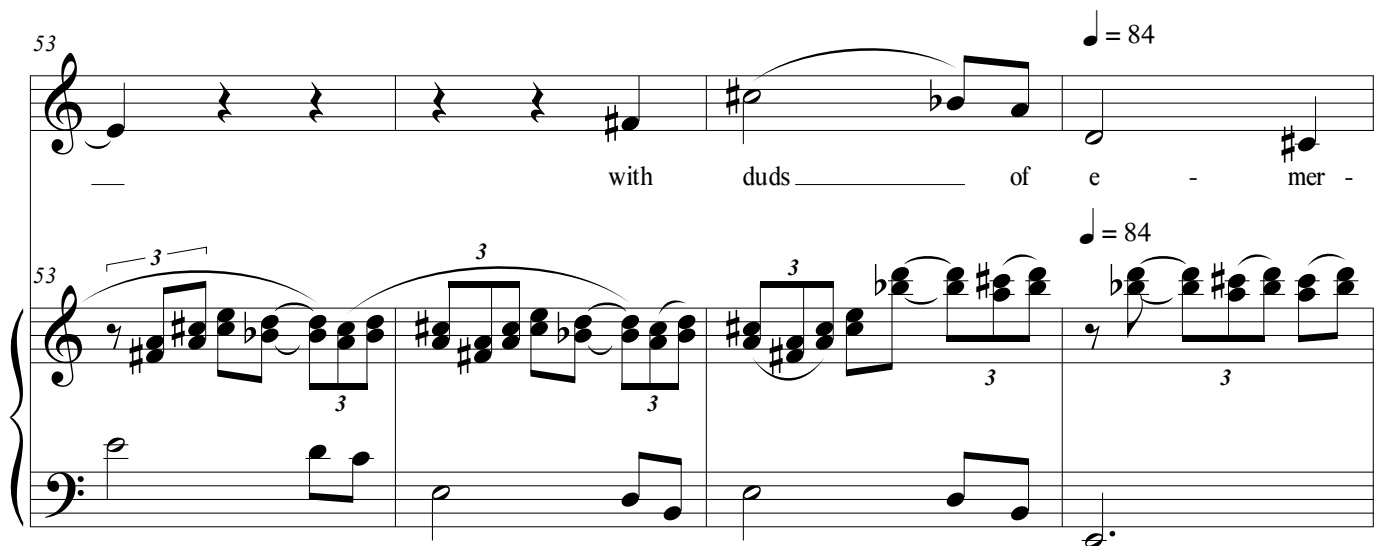
49 $\text{♩} = 136$ *rit. sempre*



53 $\text{♩} = 84$

with duds of e - mer -

53 $\text{♩} = 84$



She Sweeps . . .

57

rit.

ald, _____

61

a tempo

rit.

a tempo

and now you've lit - tered all the East _____

65

rit.

a tempo

accel. sempre

with duds of _____

She Sweeps . . .

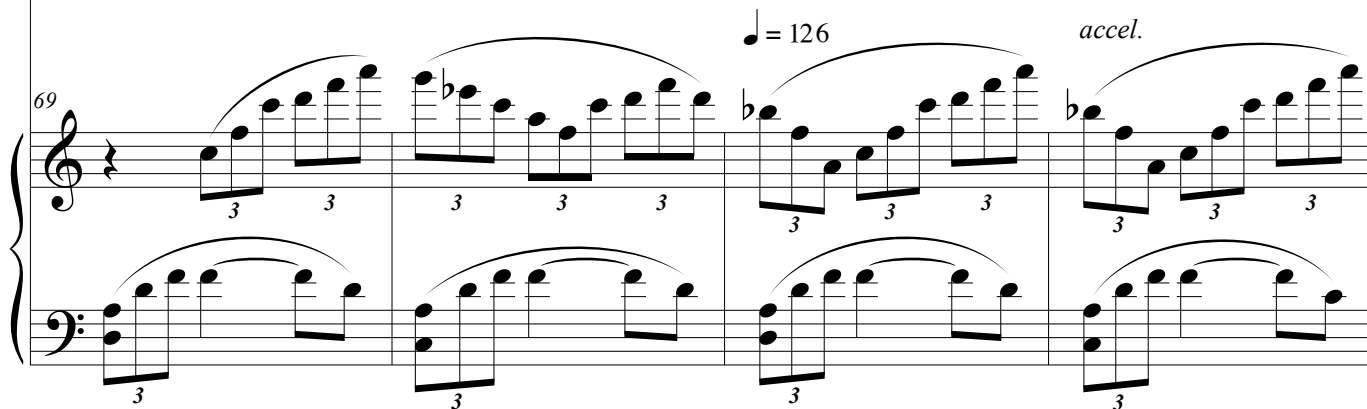
♩ = 126

accel.

69



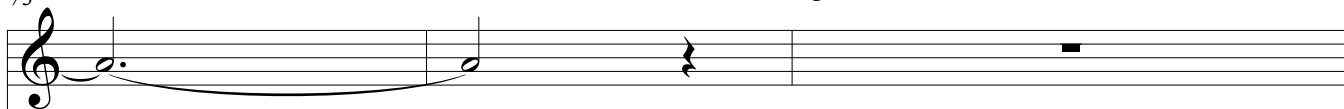
69



73

♩ = 152

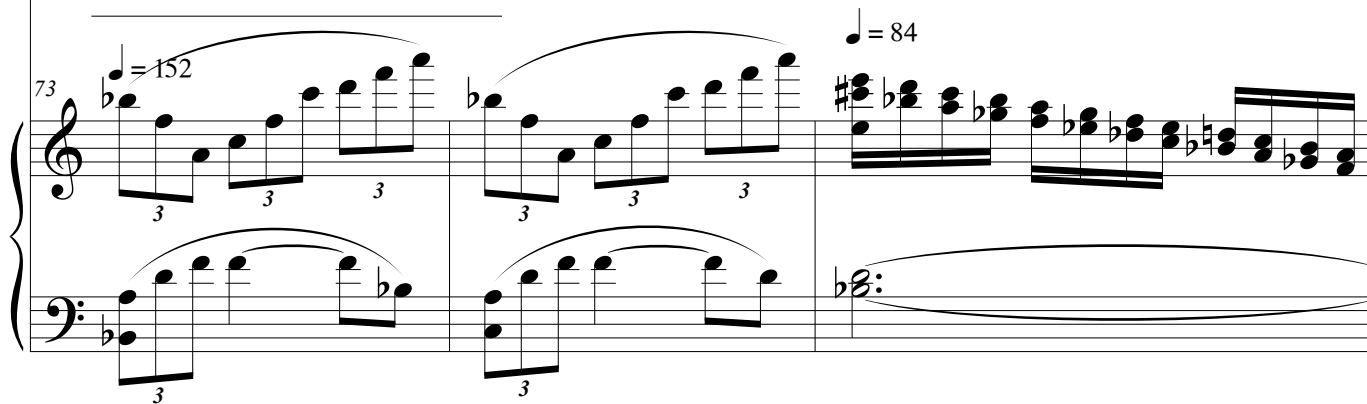
♩ = 84



73

♩ = 152

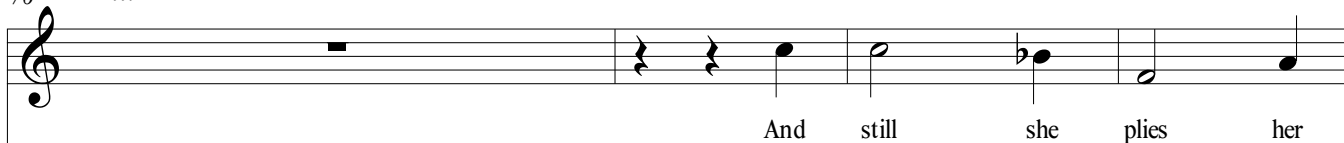
♩ = 84



76

rit.

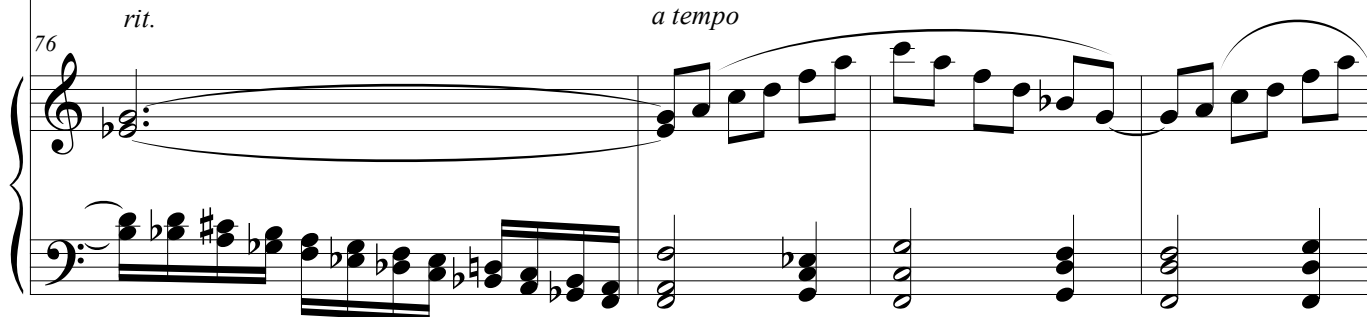
a tempo



76

rit.

a tempo



She Sweeps . . .

80 *accel. sempre*

spot - ted brooms, and still the ap - rons

85 ♩ = 126 *accel.*

fly

89 ♩ = 152 ♩ = 126

89 ♩ = 152 ♩ = 126

She Sweeps . . .

92

Musical score for measures 92-93. The vocal line (treble clef) has a whole rest in measure 92 and a whole note in measure 93. The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line in the left hand. The key signature has one flat (B-flat).

94

rit.

$\text{♩} = 84$

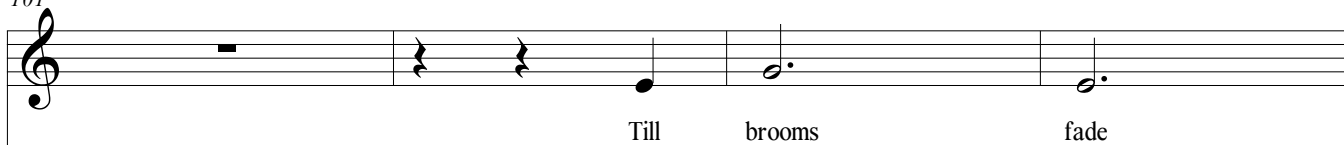
Musical score for measures 94-96. The vocal line has whole rests in measures 94 and 95, followed by a half note in measure 96. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The tempo is marked *rit.* and the tempo indicator is $\text{♩} = 84$. The word "Till" is written above the vocal line in measure 96.

97

Musical score for measures 97-100. The vocal line has a half note in measure 97, a quarter note in measure 98, and a half note in measure 99, followed by a whole rest in measure 100. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The lyrics "brooms", "fade", "soft", and "ly" are written below the vocal line. The piano accompaniment includes triplets in measures 97, 98, 99, and 100.

She Sweeps . . .

101



101



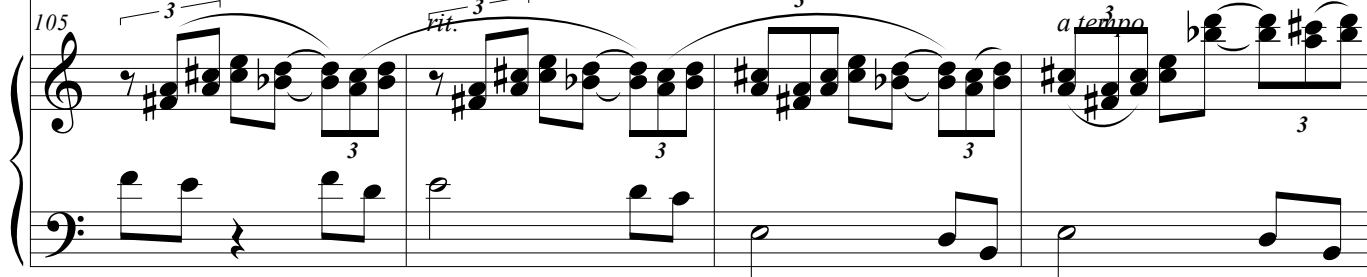
rit.

a tempo

105



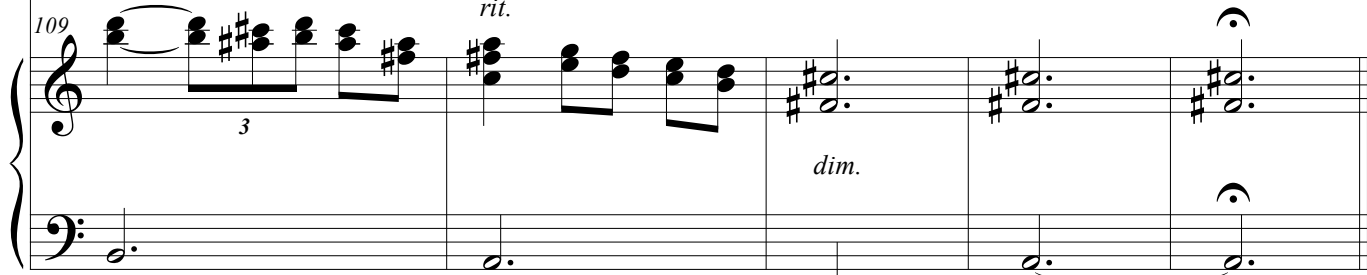
105



109



109



dim.

Leo.



Spring and All

Medium Voice

By the road to the contagious hospital
under the surge of the blue
mottled clouds driven from the
northeast-a cold wind. Beyond, the
waste of broad, muddy fields
brown with dried weeds, standing and fallen

patches of standing water
the scattering of tall trees

All along the road the reddish
purplish, forked, upstanding, twiggy
stuff of bushes and small trees
with dead, brown leaves under them
leafless vines-

Lifeless in appearance, sluggish
dazed spring approaches-

They enter the new world naked,
cold, uncertain of all
save that they enter. All about them
the cold, familiar wind-

Now the grass, tomorrow
the stiff curl of wildcarrot leaf
One by one objects are defined-
It quickens: clarity, outline of leaf

But now the stark dignity of
entrance--Still, the profound change
has come upon them: rooted, they
grip down and begin to awaken

--William Carlos Williams

Written voice range: A3 - E5
Tessitura: D4 - C5
Duration 5:30

Composed 2021

Spring and All

♩ = 84

Lawrence Kramer

The first system of the musical score is in 4/4 time. The vocal line (treble clef) begins with a whole rest for the first three measures, followed by a half note G4 and a quarter note A4 in the fourth measure, with the lyrics "By the" underneath. The piano accompaniment (grand staff) starts with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in the second measure. The left hand has whole rests for the first three measures and a whole note G3 in the fourth measure.

Red.

The second system continues the piece. The vocal line (treble clef) has a measure rest in the first measure, then a quarter note G4, followed by a triplet of eighth notes (A4, B4, C5) in the second measure, and a half note D5 in the third measure. The lyrics "road to the con - tag - ious hos - pi - tal," are under the notes. The piano accompaniment (grand staff) continues with a piano (*p*) dynamic. The right hand has a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in the second measure. The left hand has whole rests for the first two measures, then a half note G2 in the third measure, and a whole note A2 in the fourth measure. A crescendo hairpin is placed over the piano accompaniment in the third and fourth measures, with a *mf* dynamic marking in the fourth measure.

✱

The third system continues the piece. The vocal line (treble clef) has a half note G4 in the first measure, a quarter note A4 in the second measure, and a whole note B4 in the third measure. The lyrics "blue mot - tled clouds" are under the notes. The piano accompaniment (grand staff) continues with a piano (*p*) dynamic. The right hand has a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in the second measure. The left hand has whole rests for the first two measures, then a half note G2 in the third measure, and a whole note A2 in the fourth measure. A crescendo hairpin is placed over the piano accompaniment in the third and fourth measures, with a *fp* dynamic marking in the third measure and a *mf* dynamic marking in the fourth measure.

Spring and All

A little slower

13

cold _____ wind, cold _____ wind.

13 14 16

p *f* *p*

18

rit. **Tempo I**

Be-yond, the waste of broad mud-dy fields brown with

18 21

mf *p*

22

dried weeds, _____ stand - ing and fal - len, _____ patch - es of

22 25

cresc. *f* *p*

S.P.

Spring and All

25

stand - ing wa - ter, _____ the scat - ter - ing _____ of

cresc. *f p* *cresc.*

S.P.

28

tall _____ tress, _____

f p *sf* *fp*

S.P.

31

All a - long the road the _____ red - dish,

mf *f*

Spring and All

34



34

purr-ish, forked up-stand-ing twig-gy stuff of bush-es and small trees with

p

38

Hold breath between notes.

dead brown leaves un-der them, leaf — less vines:

38

3

pp

43

Life - less in ap - pear - ance, ___

43

p pp

mp pp

Spring and All

48

slug - gish, dazed _____ spring _____ a - proach - es. _____

cresc. mf *cresc. f*

This system contains measures 48 through 51. The vocal line begins at measure 48 with the lyrics 'slug - gish, dazed _____ spring _____ a - proach - es. _____'. The piano accompaniment starts at measure 48 with a bass line and a treble line. Dynamics include *cresc.*, *mf*, and *f*.

52

They en - ter the new world nak - ed, _____

p

This system contains measures 52 through 55. The vocal line begins at measure 52 with the lyrics 'They en - ter the new world nak - ed, _____'. The piano accompaniment features triplets in the treble and bass staves. Dynamics include *p*.

A little slower

56

_____ cold, _____ cold, un - cer - tain of all _____

mf *p*

This system contains measures 56 through 59. The vocal line begins at measure 56 with the lyrics '_____ cold, _____ cold, un - cer - tain of all _____'. The piano accompaniment features triplets in the treble and bass staves. Dynamics include *mf* and *p*.

Spring and All

60

— save that they en - ter.

60

mp

accel. **Tempo I**

63

All — a - bout them — the cold, the

63

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

66

cold, fa - mil - iar wind: —

66

f *fp* *cresc.* *fp*

Spring and All

70

Now _____ grass,

cresc. *f* *p*

S.P.

73

to-mor-row the stiff curl _____ of the wild - car-rot leaf: _____

77

One _____ by one _____

Spring and All

81

ob - jects are de -

mp *cresc.* *mf*

This system contains measures 81, 82, and 83. The vocal line has rests in measures 81 and 82, followed by the lyrics 'ob - jects are de -' in measure 83. The piano accompaniment features triplets in measures 81 and 83, and a triplet with an accent in measure 82. Dynamics include *mp*, *cresc.*, and *mf*.

84

fined: It quick-ens, It quick-ens

cresc. *f*

This system contains measures 84, 85, and 86. The vocal line has the lyrics 'fined: It quick-ens, It quick-ens'. The piano accompaniment features triplets in measures 84 and 86, and a triplet with an accent in measure 85. Dynamics include *cresc.* and *f*.

87

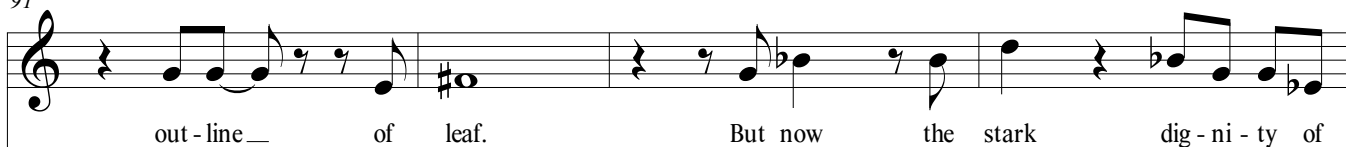
cla-ri-ty,

p

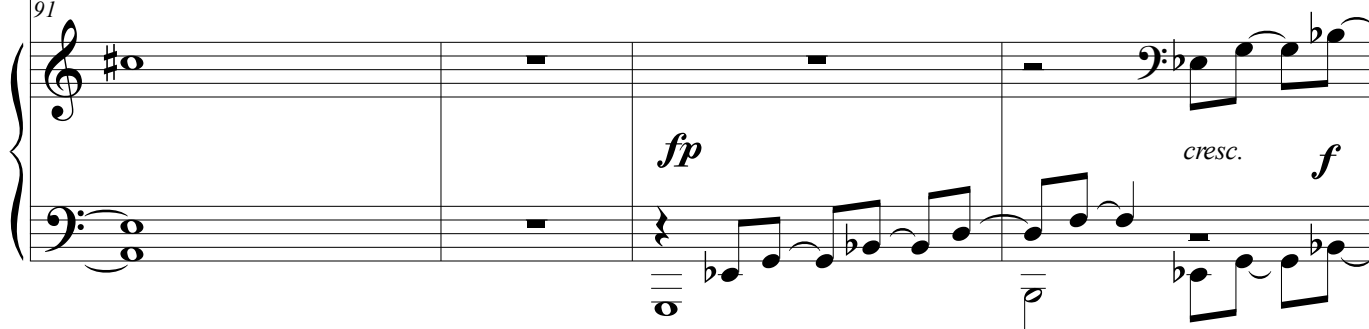
This system contains measures 87, 88, and 89. The vocal line has the lyrics 'cla-ri-ty,' in measure 87, followed by rests in measures 88 and 89. The piano accompaniment features triplets in measure 87, followed by sustained chords in measures 88 and 89. Dynamics include *p*.

Spring and All

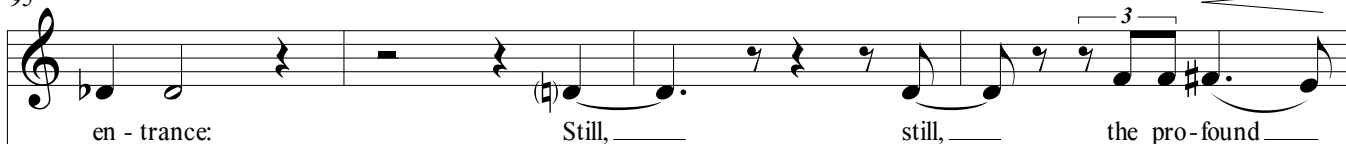
91



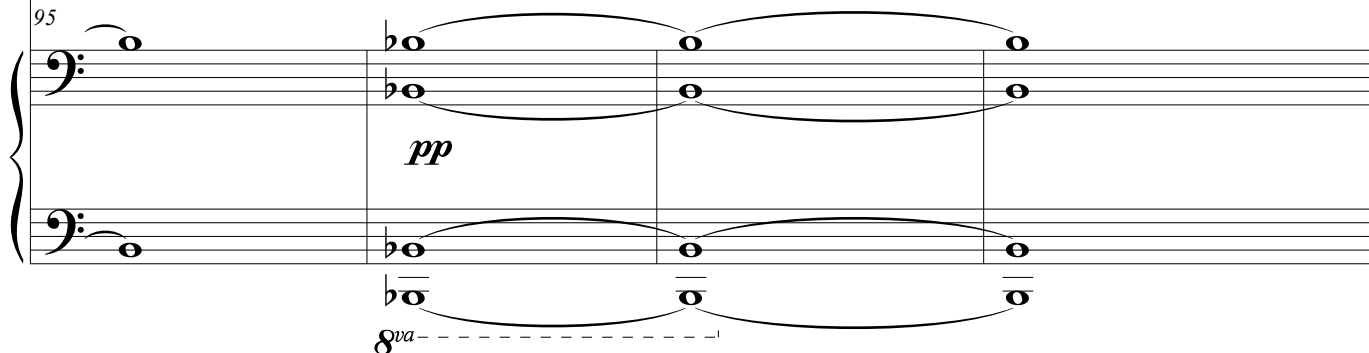
91



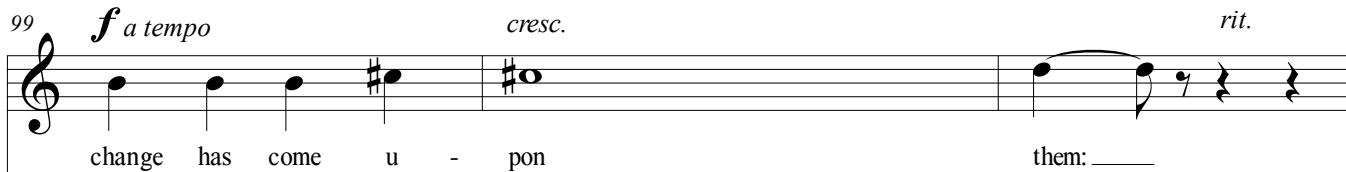
95



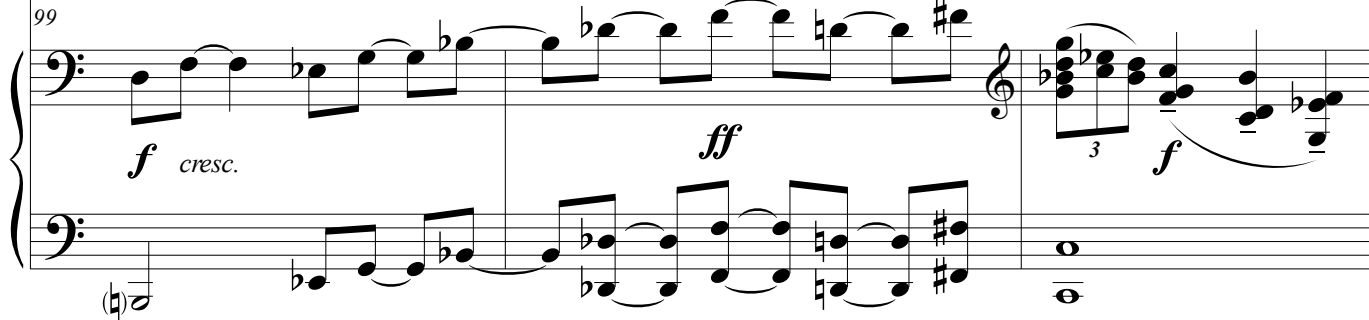
95



99



99



Spring and All

102 *a tempo*

root - ed, they grip down, and be - gin

102

p

105 *cresc.* *p*

to a - wak - - - en.

105 *p*

8

Stopping by Woods on a Snowy Evening

Mezzo Soprano

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: A3 - F#5
Tessitura: E4 - C#5
Duration 3:40

Composed January 1, 2019

Stopping by Woods on a Snowy Evening

♩ = 80

Lawrence Kramer

Whose woods these are I

5 think I know. His house is in the vil - lage though. He

5 will not see me stop - ing here. To see his woods fill

10

Stopping by Woods

15

up with snow. My lit-tle horse must

19

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

23

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

Stopping by Woods

27

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

This system contains measures 27 through 30. The vocal line begins with a whole rest in measure 27, followed by a half note G4, a dotted half note F#4, and a half note E4 in measure 28. Measure 29 contains a half note D4, a half note C4, and a whole note B3. Measure 30 contains a whole note A3. The piano accompaniment features a continuous eighth-note melody in the right hand and a bass line in the left hand.

31

He gives his har - ness bells a shake _____

This system contains measures 31 through 34. The vocal line has whole rests in measures 31 and 32, followed by a half note G#4, a dotted half note F#4, and a half note E4 in measure 33. Measure 34 contains a half note D4, a half note C4, and a whole note B3. The piano accompaniment continues with its eighth-note pattern in the right hand and a bass line in the left hand.

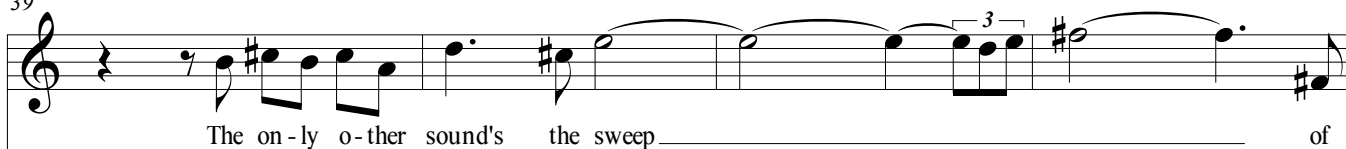
35

— To ask if there is some mis-take. _____

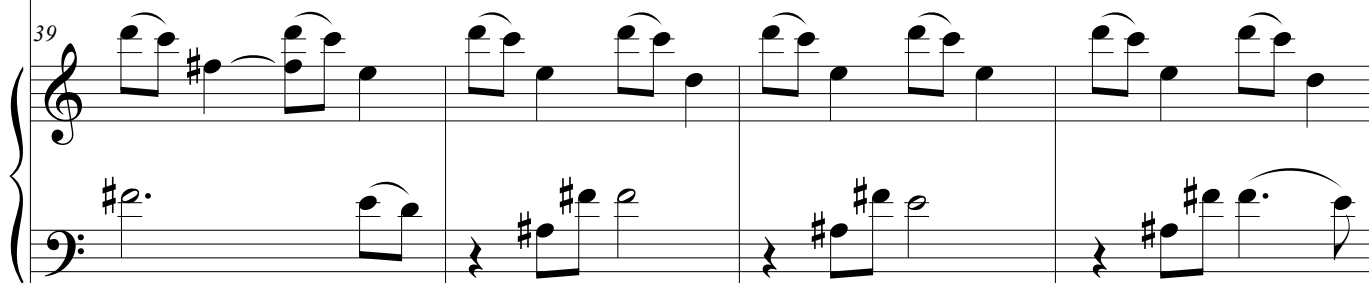
This system contains measures 35 through 38. The vocal line begins with a whole rest in measure 35, followed by a half note G4, a dotted half note F#4, and a half note E4 in measure 36. Measure 37 contains a half note D4, a half note C4, and a whole note B3. Measure 38 contains a whole note A3. The piano accompaniment continues with its eighth-note pattern in the right hand and a bass line in the left hand.

Stopping by Woods

39

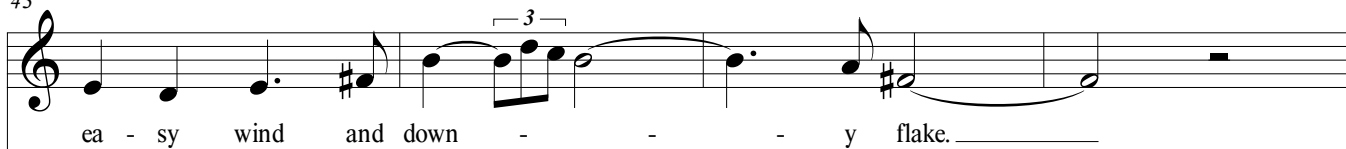


39

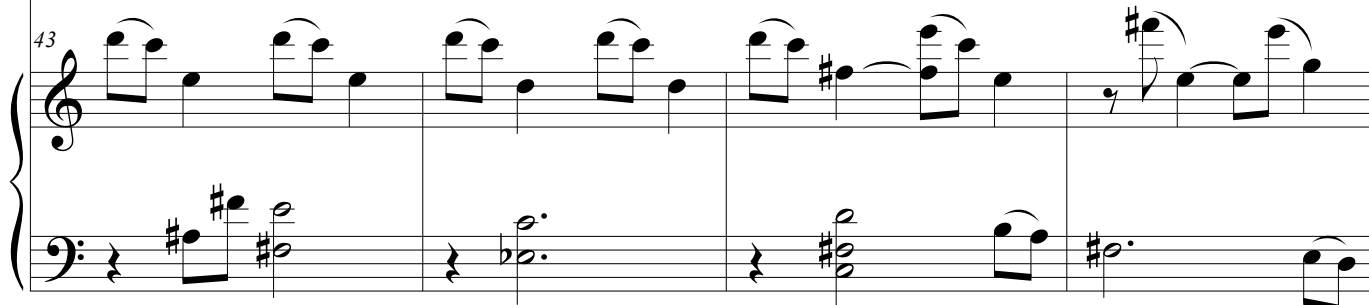


Mm. 39-42: dynamics follow voice.

43



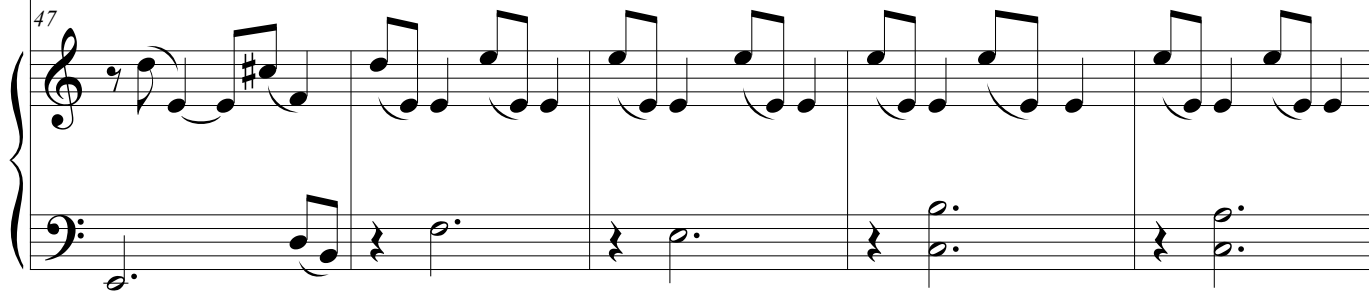
43



47



47



Stopping by Woods

52

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

The musical score for measures 52-56 consists of a vocal line and a piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature has one sharp (F#). The piano accompaniment features a steady eighth-note melody in the right hand and a bass line in the left hand with some chords. The vocal line has long rests for the lyrics.

57

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

The musical score for measures 57-61 continues the vocal and piano parts. The piano accompaniment maintains its eighth-note pattern in the right hand. The vocal line continues with long rests for the lyrics.

62

sleep, _____ and miles _____ to

The musical score for measures 62-66 concludes the vocal and piano parts. The piano accompaniment features a crescendo leading to a *pp* (pianissimo) dynamic marking. The vocal line continues with long rests for the lyrics.

Stopping by Woods

rit. -----

67

go be - fore I sleep. _____

67

The Corner of Night and Morning

Medium 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: A3-E5

Tessitura: D4 - C#5

Duration: 3:15

Composed 2018

The Corner of Night and Morning

♩ = 92

Lawrence Kramer

First system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment (grand staff) features a melody in the right hand with triplets and a bass line with triplets. The tempo is marked as ♩ = 92.

Crows are caw-ing o-ver

Second system of the musical score, starting at measure 4. The vocal line continues with a half note D5, a quarter note E5, a quarter note F5, a quarter note G5, a half note A5, and a whole note B5. The piano accompaniment continues with triplets and a bass line. The tempo is marked as ♩ = 92.

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

Third system of the musical score, starting at measure 8. The vocal line continues with a half note C6, a quarter note B5, a quarter note A5, a quarter note G5, a half note F5, and a whole note E5. The piano accompaniment continues with triplets and a bass line. The tempo is marked as ♩ = 92.

to fly a-bove the tall pyr-a-mids of doub-le cher-ries.

The Corner of Night and Morning

12

Musical score for measures 12-16. The vocal line (treble clef) begins with a whole rest in measure 12, followed by a half note G#4 in measure 13, and then a half note A4 in measure 14. The lyrics "Rose" and "lus - tre" are written below the notes. The piano accompaniment (grand staff) features a series of chords in the right hand and moving lines in the left hand. Dynamics include a crescendo leading to a fortissimo (*f*) in measure 16.

17

Musical score for measures 17-20. The vocal line (treble clef) has a whole rest in measure 17, followed by a half note G#4 in measure 18, and then a half note A4 in measure 19. The lyrics "o - ver black" and "lac - quer." are written below the notes. The piano accompaniment (grand staff) includes a piano (*p*) dynamic in measure 18 and triplet figures in measures 19 and 20. The time signature changes to 4/4 in measure 19.

21

Musical score for measures 21-24. The vocal line (treble clef) has a whole rest in measure 21, followed by a half note G#4 in measure 22, and then a half note A4 in measure 23. The lyrics "The fea - thers" and "of the young birds" are written below the notes. The piano accompaniment (grand staff) features triplet figures in measures 21, 22, 23, and 24.

The Corner of Night and Morning

24

re - flect the rose - ris - ing sun.

p cresc.

28

f

fff sub.

Imitate "caw" sound

Sing "caw" on highest pitch.

33

f

pp

The Corner of Night and Morning

39

p

A Little Slower

I want to go to sleep. I want to go

46

pp

Tempo I

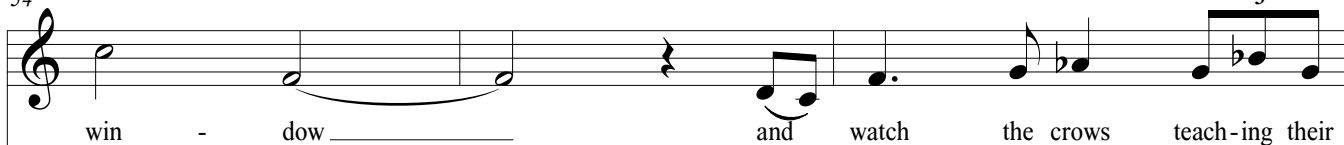
to sleep. But per - haps,

51

per - haps it is bet - ter to stand in the

The Corner of Night and Morning

54

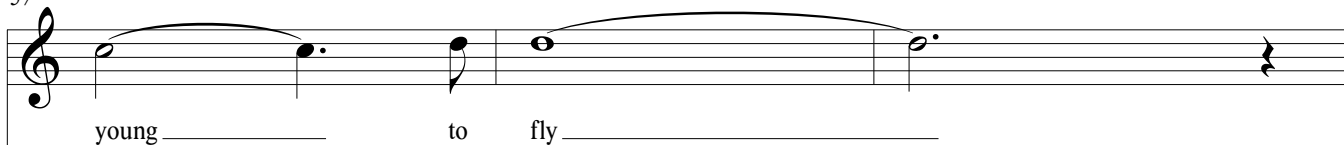


54

cresc.

This block shows the piano accompaniment for measures 54 to 56. The right hand is in a treble clef and the left hand is in a bass clef. Both hands feature triplet patterns. A crescendo hairpin is placed over the right hand in measure 55. The key signature is one flat.

57



57

p cresc. *f*

This block shows the piano accompaniment for measures 57 to 59. The right hand is in a treble clef and the left hand is in a bass clef. Both hands feature triplet patterns. A piano (*p*) and crescendo (*cresc.*) marking is in measure 57, and a forte (*f*) marking is in measure 59. The key signature is one flat.

60



60

p

This block shows the piano accompaniment for measures 60 to 62. The right hand is in a treble clef and the left hand is in a bass clef. Both hands feature triplet patterns. A piano (*p*) marking is in measure 62. The key signature is two sharps.

The Corner of Night and Morning

63 *rit.* ♩ = 84

cher - ries _____ in the

63 3 3 *rit.* 3 3 *pp*

67

rose gold _____ light _____ of five o' -

67

73

clock on a May morn - ing. _____

73

The Panther

Medium Voice

Der Panther (Im Jardin des Plantes, Paris) (1902)

Sein Blick ist von Vorübergehn der Stäbe
so müd geworden, daß er nichts mehr hält.
Ihm ist, als ob es tausend Stäbe gäbe
und hinter tausend Stäben keine Welt.

Der weiche Gang geschmeidig starker Schritte,
der sich im allerkleinsten Kreise dreht,
ist wie ein Tanz von Kraft um eine Mitte,
in der betäubt ein großer Wille steht.

Nur manchmal schiebt der Vorhang der Pupille
sich lautlos auf—. Dann geht ein Bild hinein,
geht durch der Glieder angespannte Stille—
und hört im Herzen auf zu sein.

The Panther (In the Jardin des Plantes, Paris)

His gaze is from the pacing past the bars
So tired now that it holds nothing more,
As if for him there were a thousand bars
And past the thousand bars no world to see.

The quiet tread of strong and agile steps
That turn in circles growing ever smaller
Is like a dance of force around a center
In which a great will stands there paralyzed.

Only at times the curtain of his pupils
Silently parts—and then in glides an image,
Glides through the high-strung stillness of his limbs--
And in his heart gives up its being.

--Translation by the composer.

Voice range: B $\flat$ 3-E5, with one optional A3

Tessitura: D4 - D5

Duration 3:15

Composed 2017

The Panther

Lawrence Kramer

$\text{♩} = 232$

His gaze is from the pac - ing

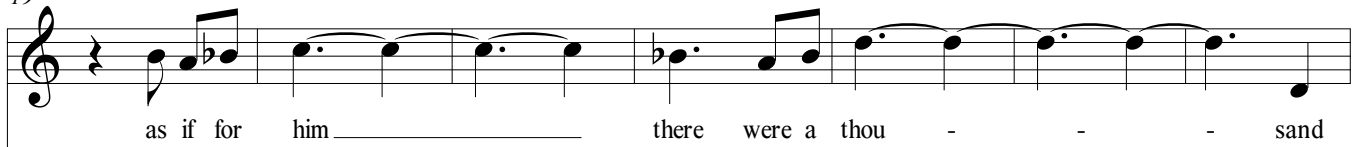
past the bars so tired now that it holds

no - thing more.

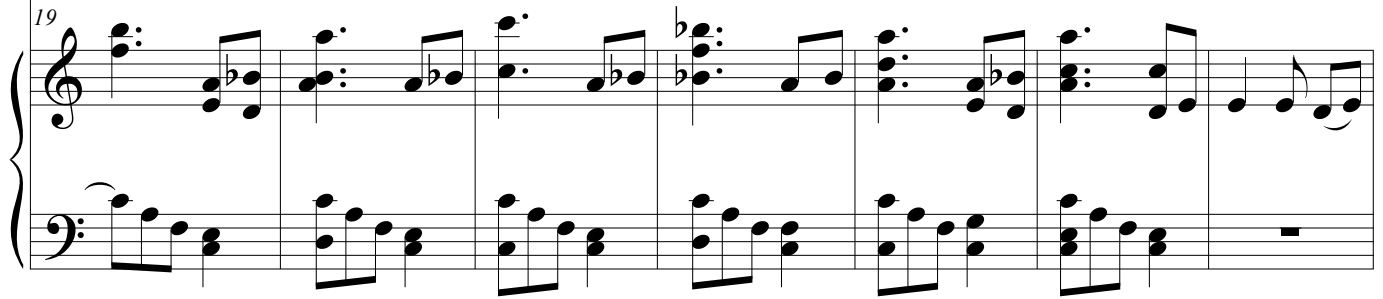
p

The Panther

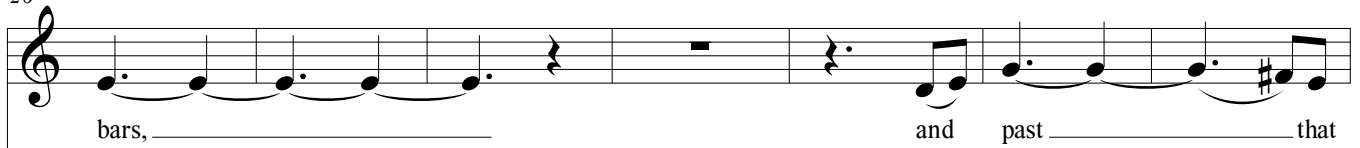
19



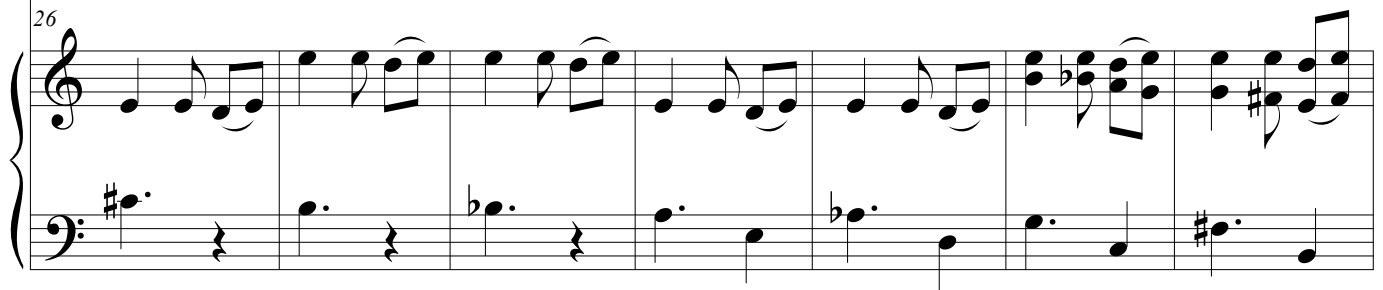
19



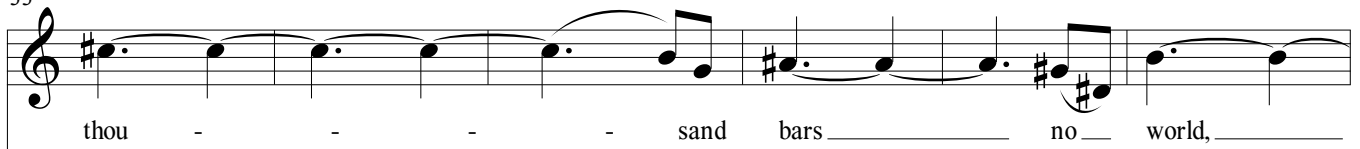
26



26



33



33



The Panther

39

no world,

This system contains measures 39 through 44. The vocal line (treble clef) features a melodic line with dotted notes and rests. The piano accompaniment (grand staff) consists of chords and moving lines in both hands. The lyrics 'no world,' are positioned under measures 42 and 43.

45

rit.

no world to see.

This system contains measures 45 through 50. The tempo marking *rit.* (ritardando) is placed above measure 45. The vocal line continues the melody. The piano accompaniment features a steady harmonic support. The lyrics 'no world to see.' are positioned under measures 48 and 49.

51

$\text{♩} = 200$

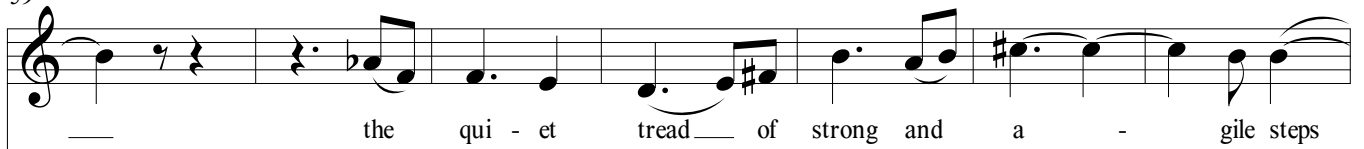
p sempre

The qui - et tread,

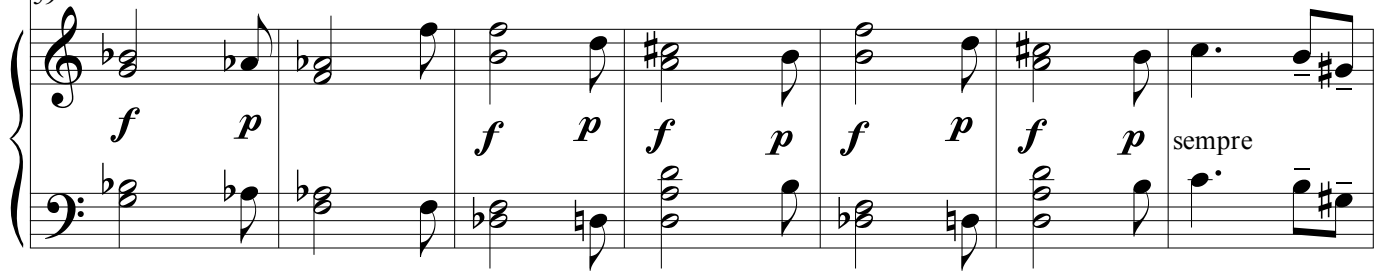
This system contains measures 51 through 56. The tempo marking $\text{♩} = 200$ and the dynamic marking *p* *sempre* are placed above measure 51. The piano accompaniment includes dynamic markings *f* and *p* alternating in measures 53, 54, 55, and 56. The lyrics 'The qui - et tread,' are positioned under measures 53 and 54.

The Panther

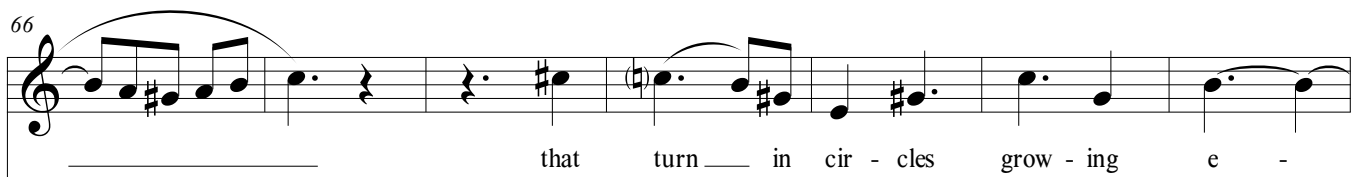
59



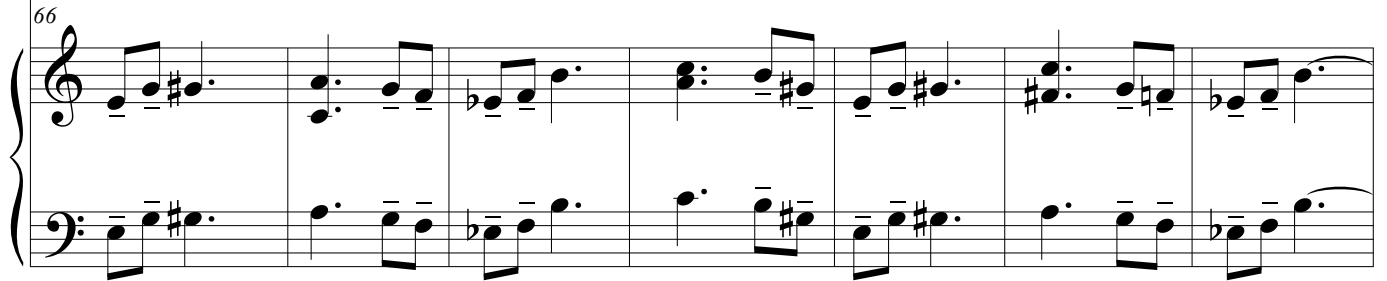
59



66



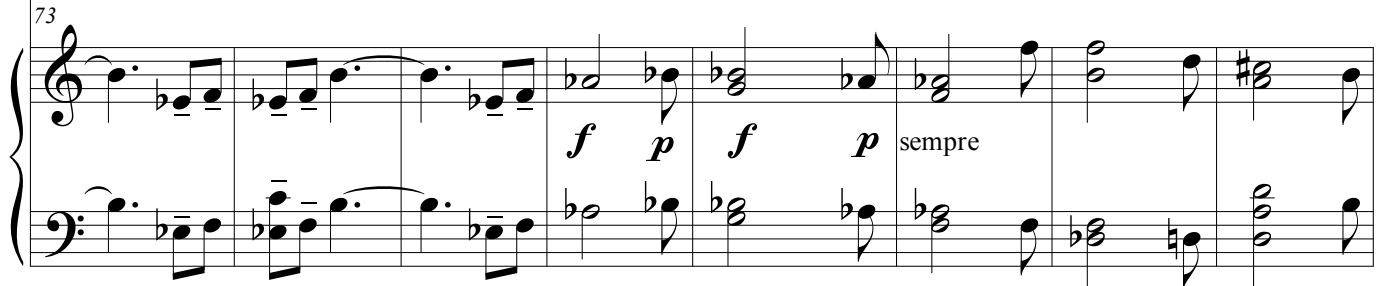
66



73



73

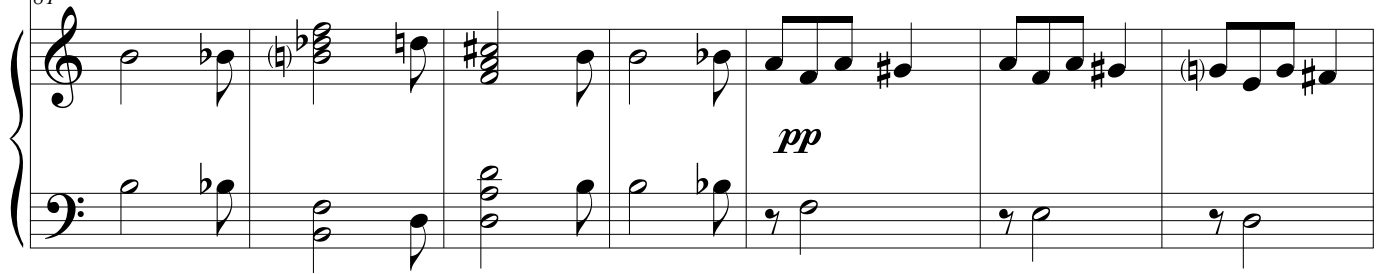


The Panther

81



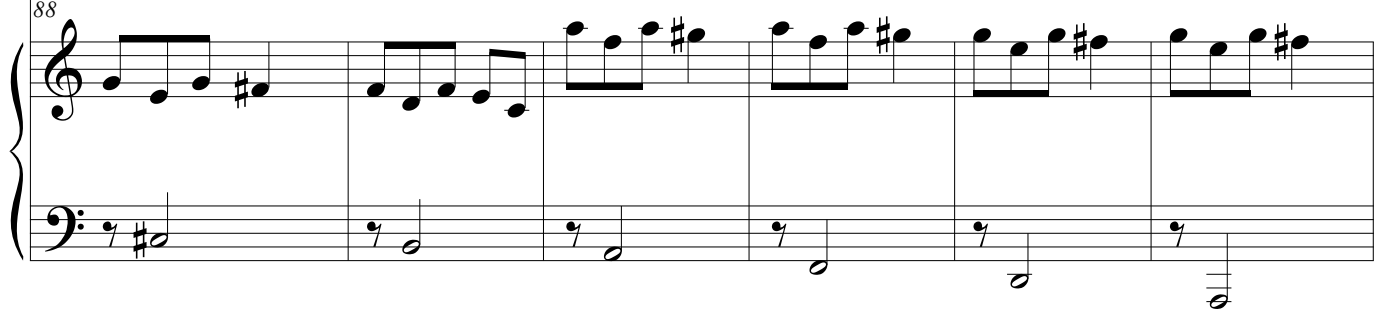
81



88



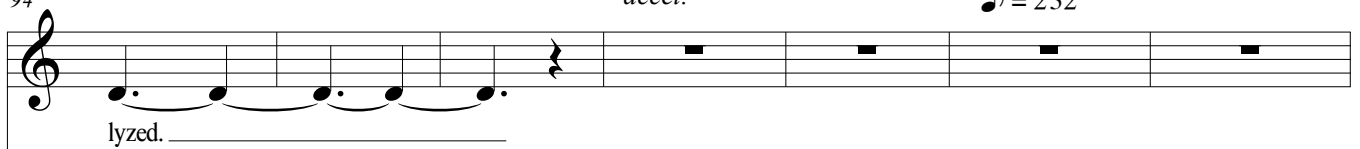
88



94

accel.

$\text{♩} = 232$



94



The Panther

101

On - ly at times the cur - tain of his pu - pils

101

f

108

si - lent - ly parts;

108

p

114

p sempre

and then in glides an i - mage,

114

p *f* *ff*

The Panther

 = 200

122

glides through the high strung still - ness of his limbs: _____

122

pp

f

129

and in his heart

gives up its

129

8va

136

being. _____

(8^{va})

136

f

The Veritable Night

Mezzo Soprano

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: A2 - F#4
Tessitura: E♭3 - E♭4
Duration 3:40

Composed 2022

The Veritable Night

♩ = 108

The first system of the musical score. The vocal line (treble clef) begins with a whole rest in 4/4 time, followed by a 3/4 measure rest, and then a 4/4 measure containing a quarter rest, a quarter note G4, an eighth note A4, and an eighth note B4. The piano accompaniment (grand staff) starts with a piano (*p*) dynamic. The right hand has a whole rest in 4/4, followed by a half note G4 with a sharp sign in 3/4, and then a whole note chord of G4 and B4 in 4/4. The left hand plays a half note G3 with a sharp sign in 4/4, followed by a half note A3 in 3/4, and then a whole note chord of G3 and B3 in 4/4.

The ver - i - ti - ble

The second system of the musical score, starting at measure 5. The vocal line continues with a half note G4 in 4/4, followed by a quarter note A4 in 3/4, a quarter note B4 in 4/4, a quarter note C5 in 3/4, and a quarter note D5 in 4/4. The piano accompaniment continues with a half note G4 with a flat sign in 4/4, followed by a half note A4 with a sharp sign in 3/4, and then a whole note chord of G4 and B4 in 4/4. The right hand has a half note G4 with a flat sign in 4/4, followed by a half note A4 with a sharp sign in 3/4, and then a whole note chord of G4 and B4 in 4/4. The left hand has a half note G3 with a sharp sign in 4/4, followed by a half note A3 in 3/4, and then a whole note chord of G3 and B3 in 4/4. The dynamic *mf* is marked in the right hand.

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

The third system of the musical score, starting at measure 10. The vocal line continues with a quarter note E5 in 4/4, followed by a quarter note F5 in 3/4, a quarter note G5 in 4/4, a quarter note A5 in 3/4, and a quarter note B5 in 4/4. The piano accompaniment continues with a half note G4 with a flat sign in 4/4, followed by a half note A4 with a sharp sign in 3/4, and then a whole note chord of G4 and B4 in 4/4. The right hand has a half note G4 with a flat sign in 4/4, followed by a half note A4 with a sharp sign in 3/4, and then a whole note chord of G4 and B4 in 4/4. The left hand has a half note G3 with a sharp sign in 4/4, followed by a half note A3 in 3/4, and then a whole note chord of G3 and B3 in 4/4. The dynamic *p* is marked in the right hand, *f* in the left hand, and *p* in the right hand.

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

The Veritable Night

15

round _____ and point - ed leaves _____

15

4/4

4/4

4/4

4/4

20

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

20

f

p

23

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

23

The Veritable Night

27

♩. = 92

But it is real where

p *mf*

b♭.

31

peach - es hang re - cal - ling death's

cresc. *f* *pp* *

Red.

35

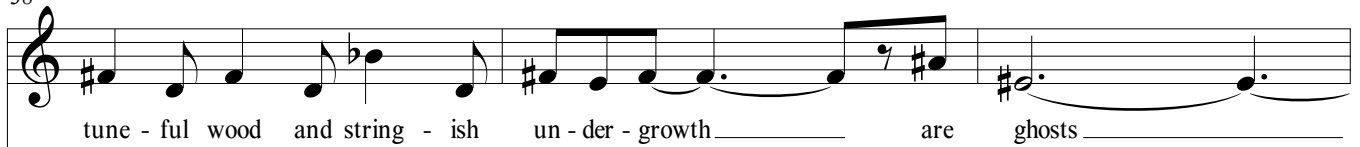
long - pro - mised sym - pho - ny whose

mf *

Red. *Red.*

The Veritable Night

38



38



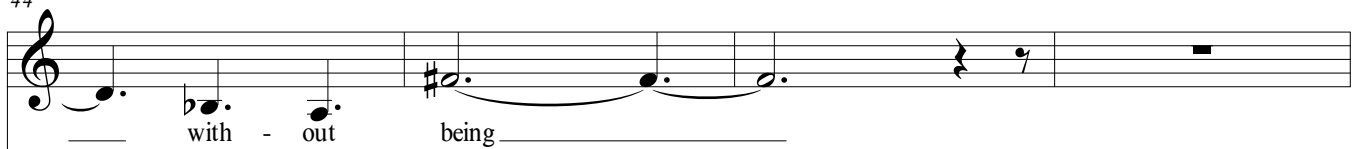
41 *rit.*



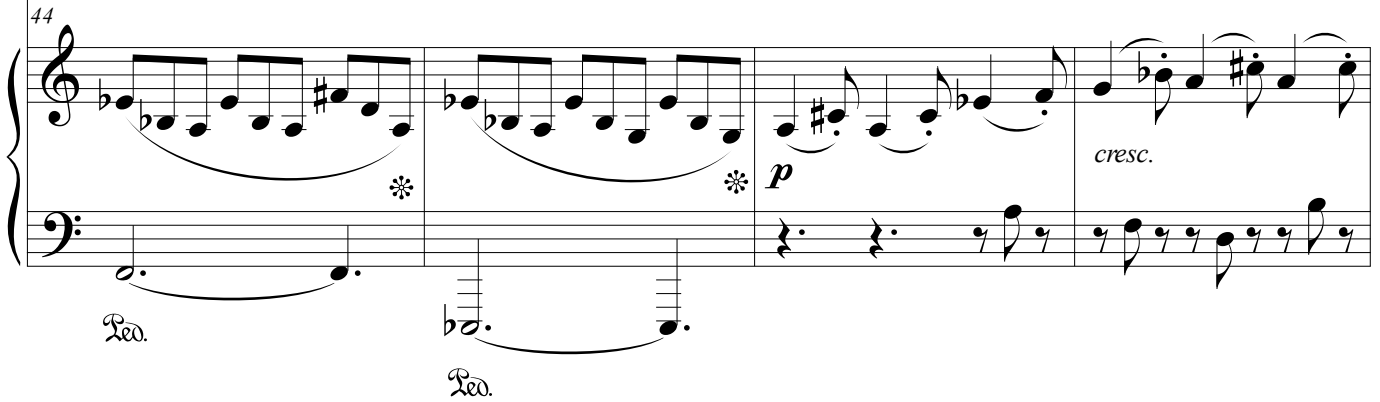
41



44

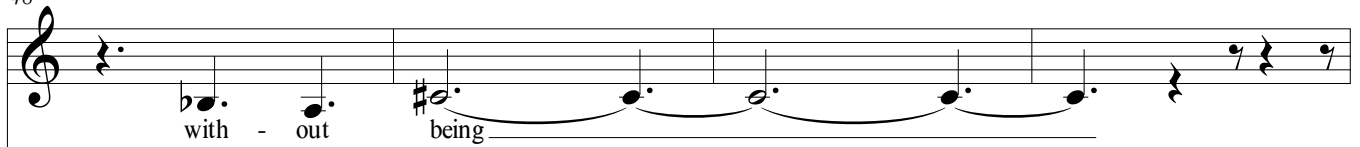


44

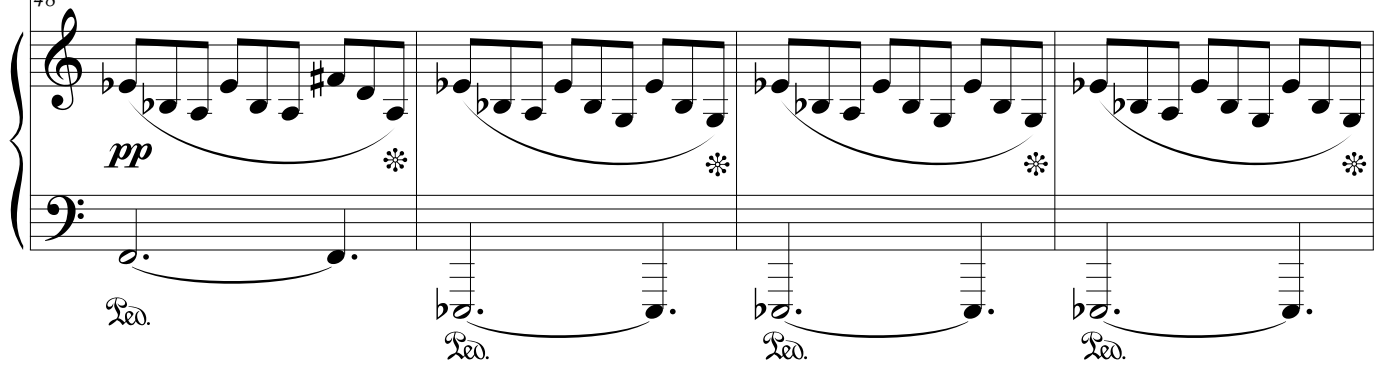


The Veritable Night

48



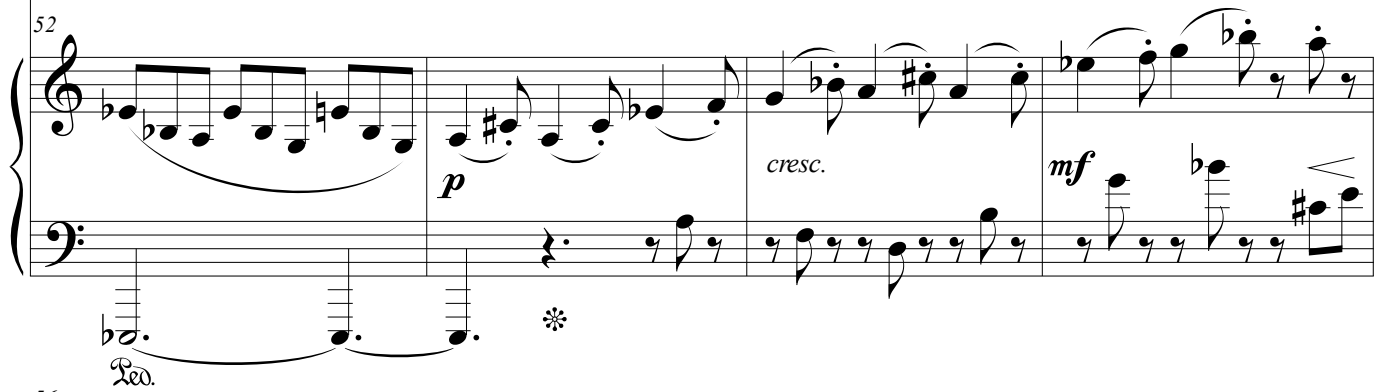
48



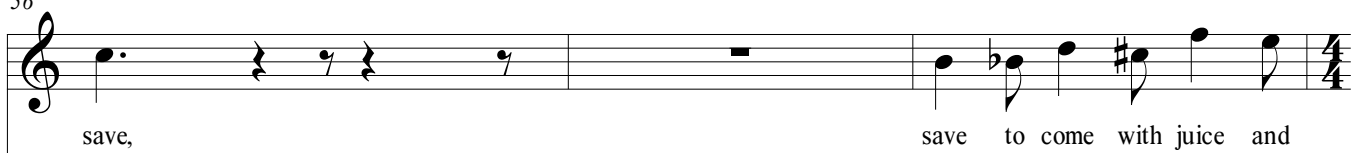
52



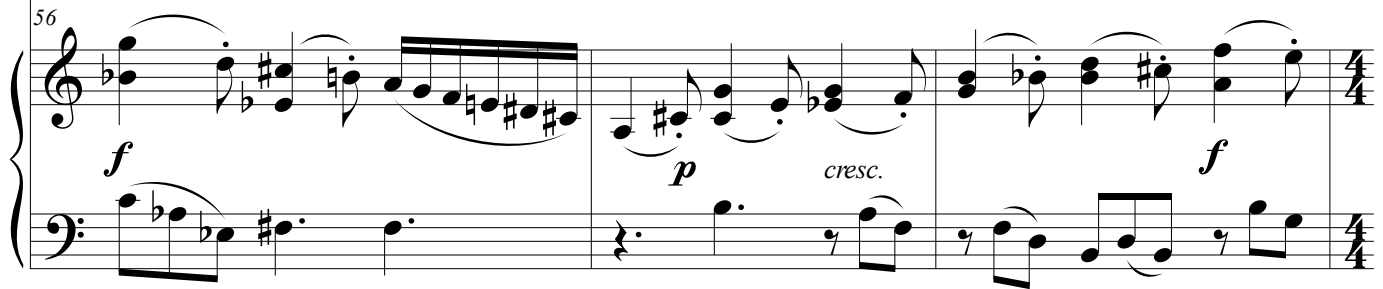
52



56



56



The Veritable Night

♩ = 92

59

rit. *a tempo*

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

63

accel.

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

63

fp *fp* *cresc.*

♩ = 108

66

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

66

f

The Veritable Night

70

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

p *fp* *cresc.*

74

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

fp

78

♩ = 92

reds the heart to pre-di-cate

fp *fp*

Red.

*

The Veritable Night

82

with mists that

82

Ped.

84

loved the o - cean and the

84

loved the o - cean and the

84

loved the o - cean and the

[illegible]

The Veritable Night

88

(♩ = 92)

Musical score for measures 88-92. The vocal line (treble clef) has a rest in measure 88, then enters in measure 89 with the lyrics "Thus moon - light". The piano accompaniment (grand staff) features a 3/4 to 4/4 time signature change. The right hand has an 8va marking and dynamic markings of *f* and *p*. The left hand has a low register with a sharp sign.

93

Musical score for measures 93-97. The vocal line continues with the lyrics "Thus moon - light is the per - fect hu - man". The piano accompaniment features triplets in measures 93 and 94, and a *p* dynamic marking in measure 95.

98

rit.

Musical score for measures 98-102. The vocal line has a long note in measure 98 with the lyric "touch", followed by a rest. The piano accompaniment features a *rit.* marking and complex chordal textures in the right hand, with a low register in the left hand.

The Wind Shifts

Mezzo Soprano

This is how the wind shifts:
Like the thoughts of an old human,
Who still thinks eagerly
And despairingly.
The wind shifts like this:
Like a human without illusions,
Who still feels irrational things within her.
The wind shifts like this:
Like humans approaching proudly,
Like humans approaching angrily.
This is how the wind shifts:
Like a human, heavy and heavy,
Who does not care.

To the Roaring Wind

What syllable are you seeking,
Vocalissimus,
In the distances of sleep?
Speak it.

A shift in the wind is both a commonplace natural occurrence and a metaphor for a change in the tenor of experience. This duality is at the core of Wallace Stevens's early lyric "The Wind Shifts" and also of the composition inspired by it. The music understands the shifting winds, in both senses, as elements in a larger life cycle. The work proceeds continuously but at the same time subdivides into definite sections that recur cyclically with different degrees of completeness and persistence. All but one of these sectional cycles (the one being the necessary exception and counterforce) are based on harmonic cycles that rotate by triad, one to a measure, along a fixed pattern without the rationale of traditional tonal syntax. The text setting, in keeping with the cyclical impulse, rotates (changing as it goes) from "The Wind Shifts" to a related short lyric by Stevens, "To the Roaring Wind."

Voice range: B $\flat$ 3-F#5 with optional G#3
Tessitura: C4 - D5
Duration 9:30

Composed 2011, 2017

The Wind Shifts

Lawrence Kramer

$\text{♩} = 69$

Voice

Piano

pp *p* *pp*

6

6

p

9

What syl - la - ble, what

mp

The Wind Shifts

12 *mf* syl - la - ble, what syl - la - ble *mp*

15 are you seek - ing, what syl - la - ble are you seek - ing, *p*

18 Vo - cal - li - si - mus, *pp* *p*

The Wind Shifts

21

in the

21

pp *p*

Detailed description: This system covers measures 21 to 23. The vocal line begins with a half note G4, then has two measures of rests. The piano accompaniment is more active, with the right hand playing chords and moving lines, and the left hand playing a steady eighth-note pattern. Dynamics range from *pp* to *p*.

24

dis - tan - ces, in the dis - tan - ces of

24

f

Detailed description: This system covers measures 24 to 26. The vocal line continues with the lyrics 'dis - tan - ces, in the dis - tan - ces of'. The piano accompaniment features several triplet figures in both hands. The dynamics include *f* and a crescendo hairpin.

27

sleep? Speak it. Speak it.

27

p *mf* *p* *mf* *mp*

Detailed description: This system covers measures 27 to 31. The vocal line includes the lyrics 'sleep? Speak it. Speak it.'. The piano accompaniment is more varied, with chords and moving lines. Dynamics include *p*, *mf*, and *mp*.

The Wind Shifts

32

Speak it.

p *mp*

35

mf *p*

37

This is how the wind shifts.

pp

The Wind Shifts

40

The wind shifts _____ like this: like the thoughts__ of an

p *mp*

43

old hu-man, who still thinks ea-ger-ly,—

mf

46

and de-spair-ing-ly. The wind shifts _____

f

The Wind Shifts

49

— like this:

49

fp

52

rit.

52

fp

pp

55

a tempo

3

like a hu-man with-out il -

55

p

The Wind Shifts

57 *rit.* ♩ = 52

lus - sions, who still feels ir - ra - tion-al

p

pp

59

things with - in her.

pp

60

p

The Wind Shifts

61

f *p*

62

This is how the

pp

63

wind shifts.

p *mf*

The Wind Shifts

65

65

pp *p*

66

rit. *a tempo*

The wind shifts The wind shifts _____ like

66

mf *p*

69

accel. ♩ = 69

this:

69

The Wind Shifts

71

71

sf *pp*

73

like hu-mans ap-roach - ing an-gri - ly, like hu-mans ap-roach - ing proud - ly,

73

p *p*

75

this is how the wind shifts, _____

75

mp

The Wind Shifts

78 *rit.*

the wind shifts like this: like a hu - man,

mf *p* *pp*

82 *a tempo*

hea - vy, and hea - vy, who does not care.

p *pp*

85

What syl - la - ble, what

mf *pp* *p*

The Wind Shifts

88

syl - la - ble,

pp

89

89

what

p

90

syl - la - ble are you seek - ing,

f mp

12

The Wind Shifts

91

Vo - ca - lis - si -

92 *rit.*

mus, in the dis - tan-ces of

94 ♩ = 52

sleep?

The Wind Shifts

95 *rit.* *a tempo* *accel.*

Speak it.

95 *p*

98 ♩ = 69

98 *pp* *p*

101

This is how the wind shifts. _____ The

101 *mp*

The Wind Shifts

104

musical score for measures 104-106. The vocal line (treble clef) has lyrics: "wind shifts like this: _____". The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. The dynamic marking *mf* is present.

107

musical score for measures 107-109. The vocal line (treble clef) has lyrics: "like the thoughts _____ of an old _____ hu - man, _____ who still thinks". The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. The dynamic marking *mf* is present.

110

musical score for measures 110-112. The vocal line (treble clef) has lyrics: "ea-ger-ly, _____ and des - pair-ing - ly. _____". The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. The dynamic marking *fp* is present.

The Wind Shifts

112

This, this is how the wind _____

fp *pp*

115

_____ shifts. The

p *mp*

118

wind shifts like this: like this: _____

mf *p*

The Wind Shifts

121

121

p *pp*

125

like a hu - man with - out il -

125

mp

127

lus - sions, who does not

127

mf *p*

The Wind Shifts

129

care. _____ What syl - la - ble, _____

mf *pp* *p*

133

_____ what syl - la - ble, _____ what

mp

8vb -

136

syl-la-ble are you seek-ing, _____ Vo-cal-li-si-mus, _____

f *mp*

The Wind Shifts

139 *fp*

in the dis - tan - ces of sleep?

p *fp* *mp* *f*

142

Speak it.

mf *mp* *fp* *fp*

Sost. Ped.

145 *rit.* ♩ = 52

Speak it.

fp *p*

Sost. Ped.

The Wind Shifts

148

Speak it. _____ Speak _____

148

mp *mf* *8vb*

151

it, _____

151

pp

To Waken an Old Lady

Medium 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: A $\flat$ 3 - E5

Tessitura: E $\flat$ 4 - C5

Duration 3:15

Composed 2020

To Waken an Old Lady

♩. = 84

Lawrence Kramer

pp

4 *pp*

Old age is a flight of

4

7

small cheep - ing

7 8

To Waken an Old Lady

9

birds skim - ing

9 8 10 11

pp

12

bare trees a -

12 8 2

15

bove - a snow glaze, a - bove a snow glaze,

15 8

The image shows a musical score for the song 'To Waken an Old Lady'. It consists of three systems of music, each with a vocal line and a piano accompaniment. The first system (measures 9-11) features a vocal line with lyrics 'birds skim - ing' and a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The second system (measures 12-14) has lyrics 'bare trees a -' and continues the piano accompaniment. The third system (measures 15-17) has lyrics 'bove - a snow glaze, a - bove a snow glaze,' and concludes the piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like 'pp' (pianissimo). Measure numbers 9, 10, 11, 12, 15, and 17 are indicated at the start of their respective lines.

To Waken an Old Lady

19

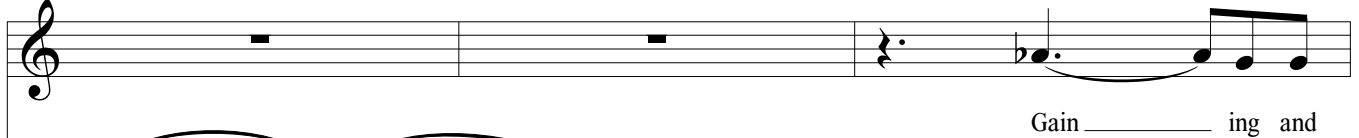


19 8



24

♩. = 66



24 8

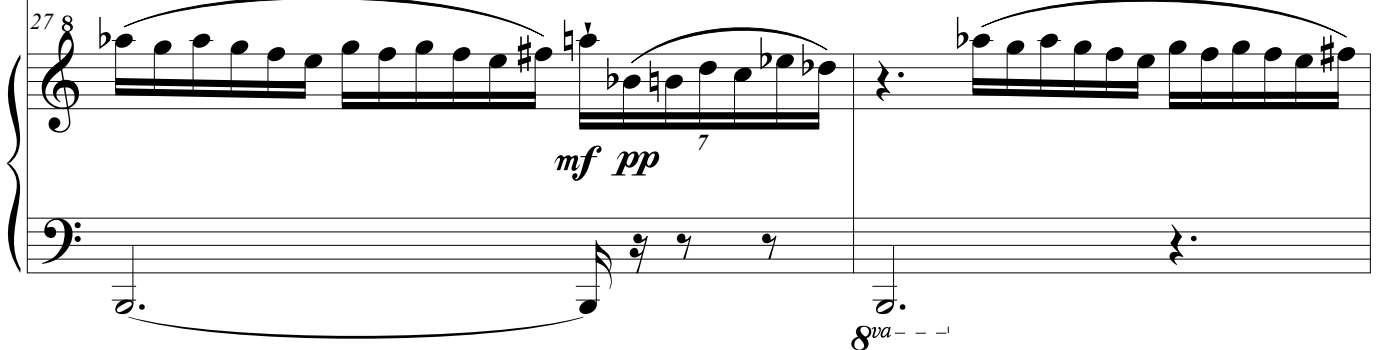


27

♩. = 84



27 8



To Waken an Old Lady

29 *sepmre pp*

dark wind,

29 8 *mf pp* 7 7

31 *mf sub.*

31 8 *mf sub.* 7 *p*

33 *pp* 2 *rit.* *a tempo*

a dark, wind.

33 8 *mf p pp*

8va

The musical score is written for voice and piano. The voice part is in a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The score is divided into three systems. The first system (measures 29-30) features a vocal line with a long note on 'dark' and a half note on 'wind,'. The piano accompaniment has a treble staff with a melodic line and a bass staff with a simple harmonic line. The second system (measures 31-32) continues the vocal line with a half note and a quarter rest. The piano accompaniment has a treble staff with a melodic line and a bass staff with a simple harmonic line. The third system (measures 33-34) features a vocal line with a half note on 'a' and a half note on 'dark,'. The piano accompaniment has a treble staff with a melodic line and a bass staff with a simple harmonic line. The score includes various dynamic markings such as *mf*, *pp*, *p*, and *rit.*, as well as articulation marks like slurs and accents. The tempo marking *a tempo* appears at the beginning of the third system.

To Waken an Old Lady

38 *p*

But — what? What? —

38 *pp*

43 *pp* *p* = 84

on harsh weed stalks — the flock has rest - ed, —

43 *p*

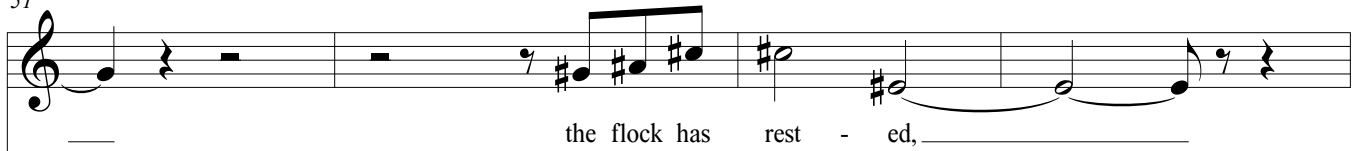
47 the flock has rest - ed, —

47 *mf*

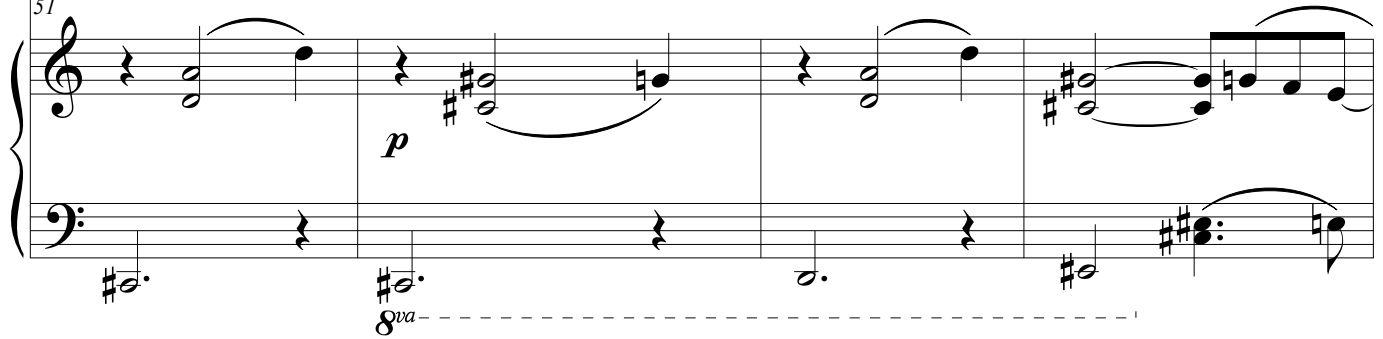
The musical score is written for voice and piano. It consists of three systems of staves. The first system (measures 38-42) features a vocal line starting with a rest, followed by the lyrics 'But — what? What? —' and a piano accompaniment with chords and a bass line. The second system (measures 43-46) continues the vocal line with 'on harsh weed stalks — the flock has rest - ed, —' and includes a tempo marking of 84. The third system (measures 47-50) shows the vocal line continuing with 'the flock has rest - ed, —' and a more active piano accompaniment. Dynamics include piano (p), pianissimo (pp), and mezzo-forte (mf). The key signature has two flats, and the time signature is 4/4.

To Waken an Old Lady

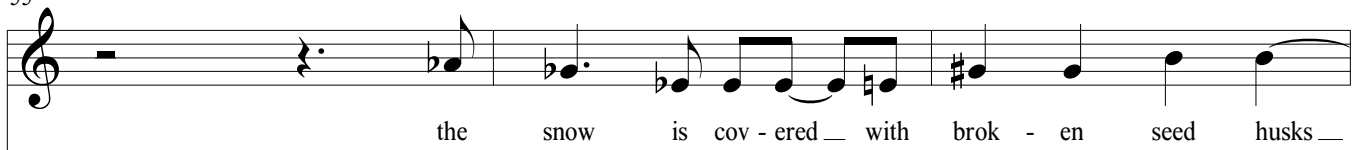
51



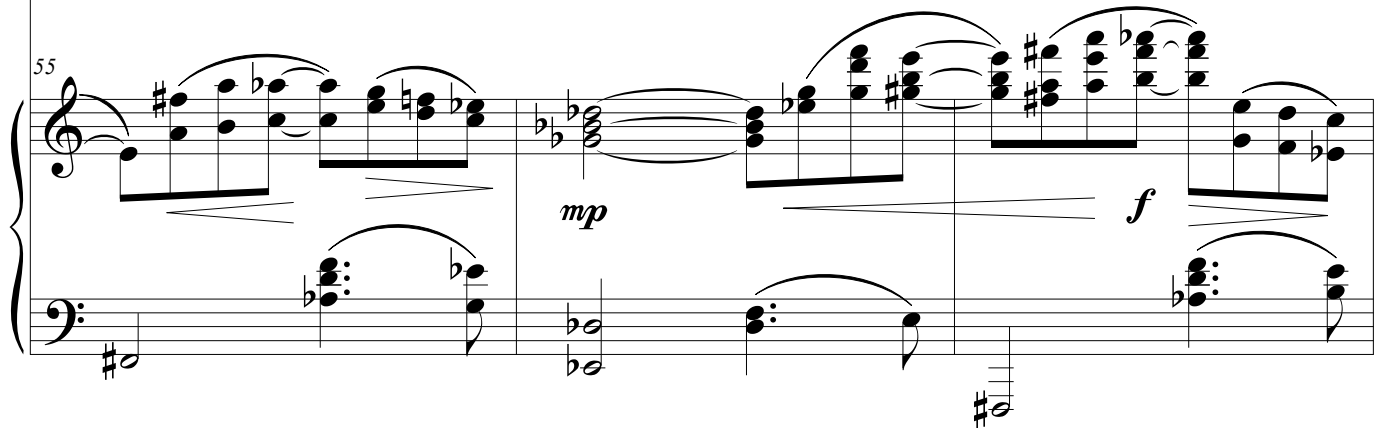
51



55



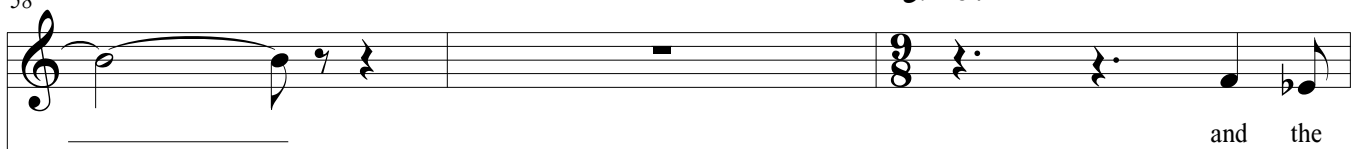
55



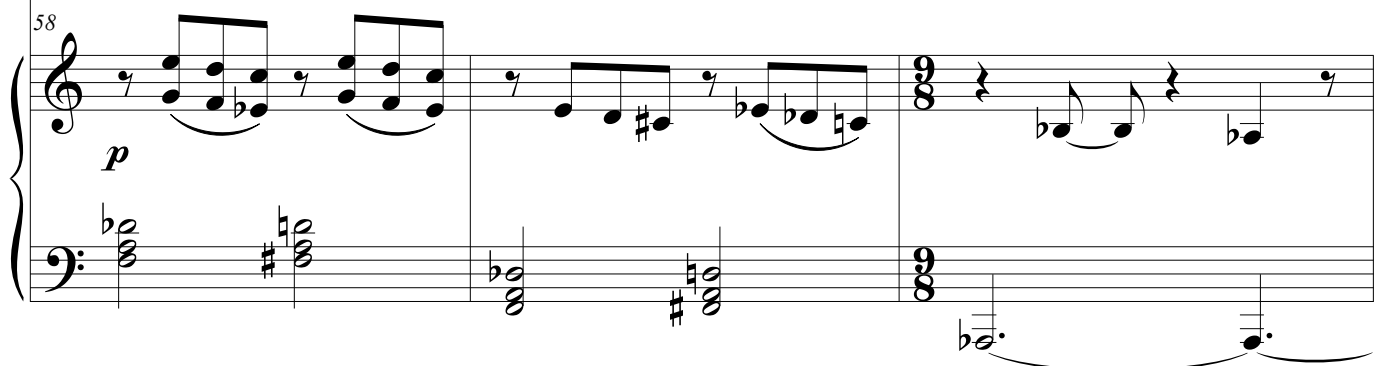
58

rit.

$\text{♩} = 84$



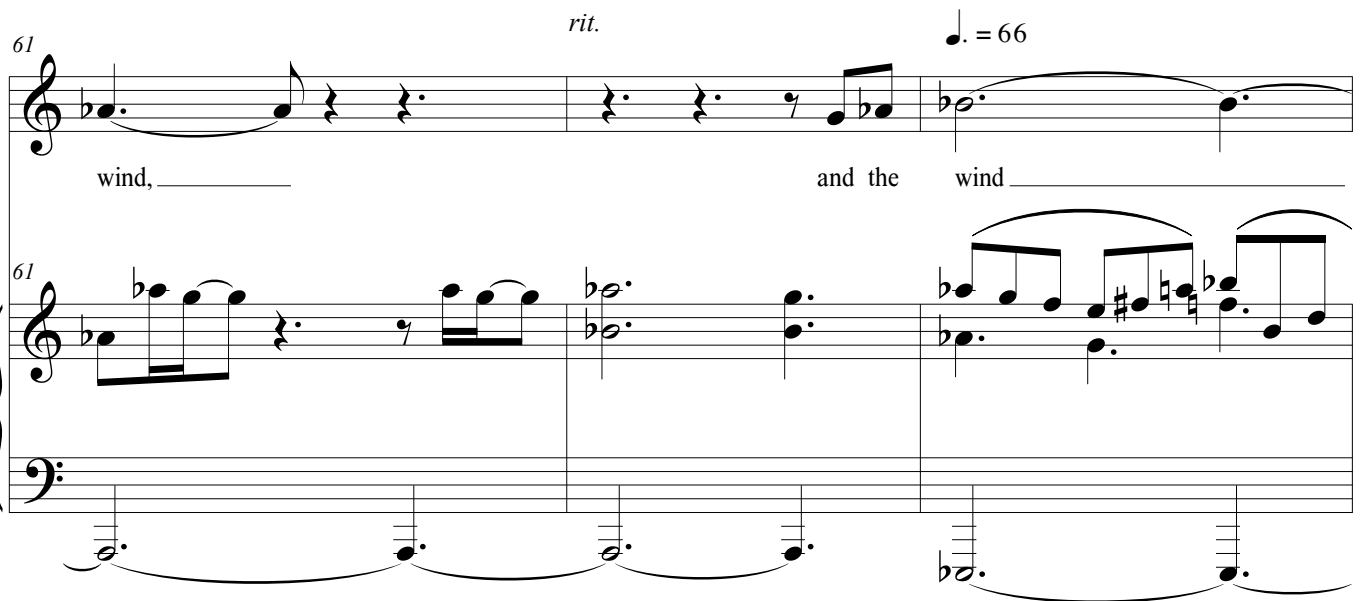
58



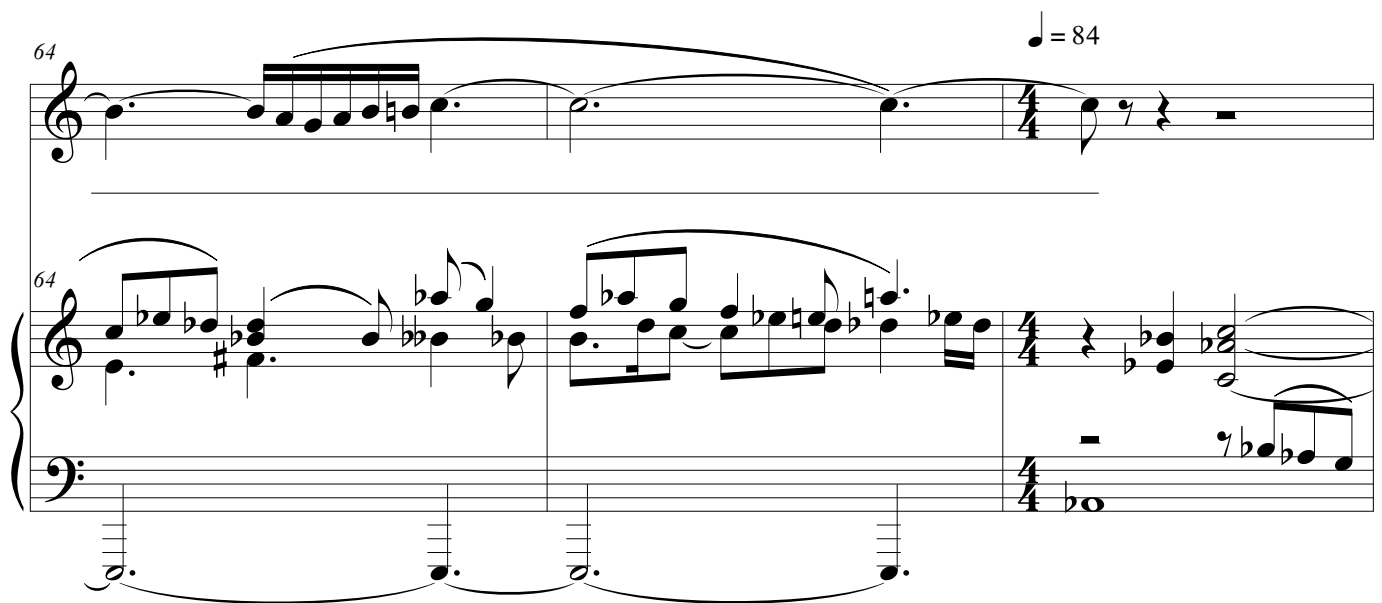
To Waken an Old Lady

61 *rit.* ♩. = 66

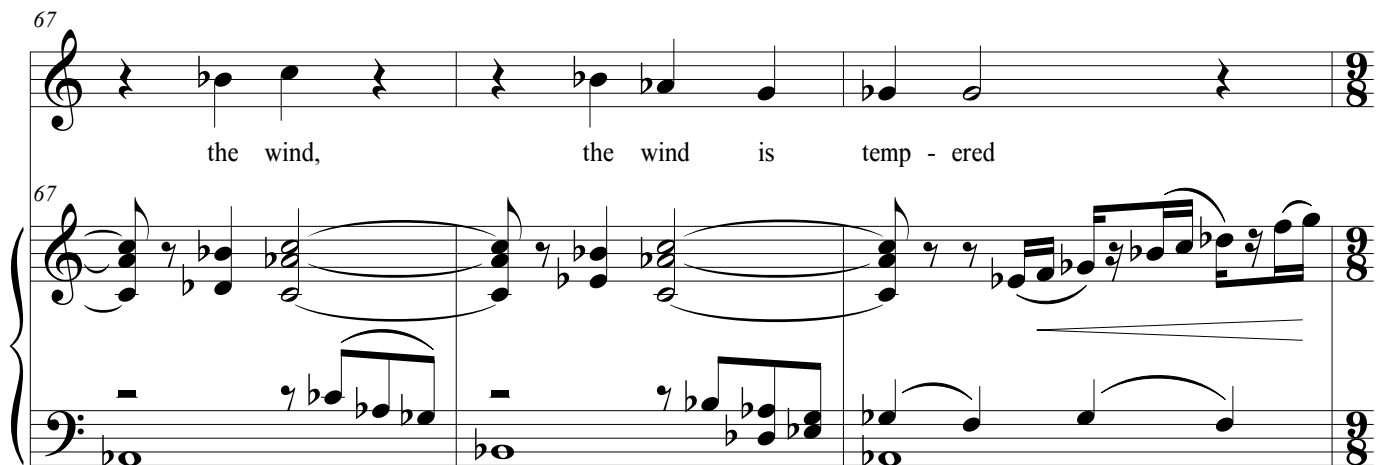
wind, _____ and the wind _____



64 ♩ = 84



67 the wind, the wind is temp - ered



To Waken an Old Lady

70

temp - ered

mf *p* *p*

73

by a

pp

75

shrill pip - ing of plen - ty.

p

To Waken an Old Lady

Adagio

77

77 8

pp *mf*

Two in One

Medium Voice

Both music and the mind are uniquely able to sustain different streams of awareness at the same time. Perhaps that is one reason why music so often acts as an image of inner experience. "Two in One" is a small sketch of this ability. It is a musical setting of two early poems by Hart Crane as if at the same time, in vocal counterpoint. The solo voice divides into two registers with only one note in common, assigns one poem to each register, which is also a distinct vocal persona, and moves between these text-register layers against a continuously developing piano part. The texts are different but not opposite in tone and theme; the movement between them sometimes seems to make a certain immediate sense and sometimes not.

Echoes

Slivers of rain upon the pane,
Jade-green with sunlight, melt and flow
Upward again:—they leave no stain
Of all the storm an hour ago.

Over the hill a last cloud dips
And disappears, and I should go
As silently but that your lips
Are warmed with a redder glow.

Fresh and fragile, your arms now
Are circles of cool roses,—so...
In opal pools beneath your brow
I dream we quarreled long, long ago.

A3 to A4

A Persuasion.

If she waits late at night
Hearing the wind,
It is to gather kindnesses
No world can offer.

She has drawn her hands away.
The wind plays andantes
Of lost hopes and regrets,—
And yet is kind.

Below the wind,
Waiting for morning
The hills lie curved and bent
As now her heart and mind.

A4 to G-flat 5

Written voice range: A3 - G♭5

Tessitura: D4 - D5

Duration: 7 minutes

Composed 2016

Echoes / Persuasion

Lawrence Kramer

$\text{♩} = 76$

mf p

8va

6

Sli - vers of rain u-pon the pane,

6

11

Jade green with If she waits late at

11

Two in One

14

night _____ hear - ing the wind, _____

cresc. *mf* *f*

18

sun - light, melt and flow _____ up - ward - a - gain: _____

p

23

It is to ga - ther kind - ness - es _____ no

mf *p*

Two in One

27

world can of - fer.

31

They leave no stain of all the storms an hour a - go,

35

an hour a - go. She has

Two in One

40

drawn her hands a - way. She has

40

mf *cresc.* *p* 5

44

drawn her hands a - way.

decr.

44

mf

cresc.

f

p

49

3

O - ver the hill a last cloud dips and dis - ap - pears.

49

Two in One

52

The wind plays _____ an - dan - tes tes,

mf *p*

56

and I should go, _____ of lost hopes and re - grets, _____

60

_____ and I should go, _____ and yet is kind, _____

rit.

Two in One

a tempo

64

First system of music, measures 64-67. The vocal line (treble clef) has lyrics: "I should go as si-lent-ly, _____ but that your". The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *mf* and *mp*. The key signature has one flat (B-flat).

68

Second system of music, measures 68-71. The vocal line (treble clef) has lyrics: "lips, _____ be-low the wind, _____ be-low the wind, _____". The piano accompaniment (grand staff) continues the rhythmic pattern. Dynamics include *mp*, *mf*, and *f*. The key signature has one flat (B-flat).

72

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

Third system of music, measures 72-75. The vocal line (treble clef) is mostly rests. The piano accompaniment (grand staff) features chords and moving lines. Dynamics include *pp*. The key signature has one flat (B-flat). A *8va* marking is present above the vocal staff in measure 74.

Two in One

78 *a tempo*

but that your lips are warmed with a red der

p

81 *rit.*

a tempo

glow. Be low,

p *cresc.*

8va

87

be low the wind,

f *p*

Two in One

91

Fresh, fresh and fra - gile,

95

your arms now Wait

mf *p* *f* *p* *rit.*

98

ing, wait-ing for morn-ing,

a tempo

Two in One

101

are cir - cles of cool ros - es, so: _____

105

the hills are curved and bent, _____

111

in o - pal pools be - neath your brow, _____

Two in One

115 *rit.* *a tempo*

as now her heart and mind, _____

mp *mf* *mp*

119

mf *f*

122 *rit.*

I dream we quar - relled _____

p *pp* *8va*

Two in One

Adagio

126

The musical score is written for a vocal part and piano accompaniment. The tempo is marked **Adagio**. The score begins at measure 126. The vocal line is in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: "long, long a - go." The piano accompaniment consists of two staves, treble and bass, with a grand staff brace on the left. The key signature is also one flat. The piano part features sustained chords in both hands, with long horizontal lines indicating the duration of the notes. A dashed line with the marking (8^{va}) is positioned above the piano staves, indicating an octave transposition for the right hand.

Two Willows

Voice

An old willow with hollow branches
slowly swayed his few high bright tendrils
and sang:

It is a willow when summer is over,
a willow by the river
from which no leaf has fallen nor
bitten by the sun
turned orange or crimson.
The leaves cling and grow paler,
swing and grow paler
over the swirling waters of the river
as if loath to let go,
they are so cool, so drunk with
the swirl of the wind and of the river--
oblivious to winter,
the last to let go and fall
into the water and on the ground.

An old willow with hollow branches
slowly swayed and sang:
Love is a young green willow
shimmering at the bare wood's edge.

--William Carlos Williams

Stanza 1, "Epitaph," lines 1-3

Stanza 2: "Willow Poem"

Stanza 3: "Epitaph": condensed reprise and lines 4-5.

Written voice range: D4-E5, with one optional F#5

Tessitura: F4 - D5

Duration: 4 minutes

Composed 2017

Two Willows

Lawrence Kramer

$\text{♩} = 76$

The first system of the musical score for 'Two Willows' is in 9/8 time. It features a vocal line and a piano accompaniment. The vocal line consists of three measures of whole notes, each with a different pitch. The piano accompaniment is marked *p* and *always legato*. It features a complex melodic line in the right hand and a simpler line in the left hand, with a slur over wide skips in the right hand. The piano part is marked *p* and *always legato*.

slurs over wide skips = pedal through

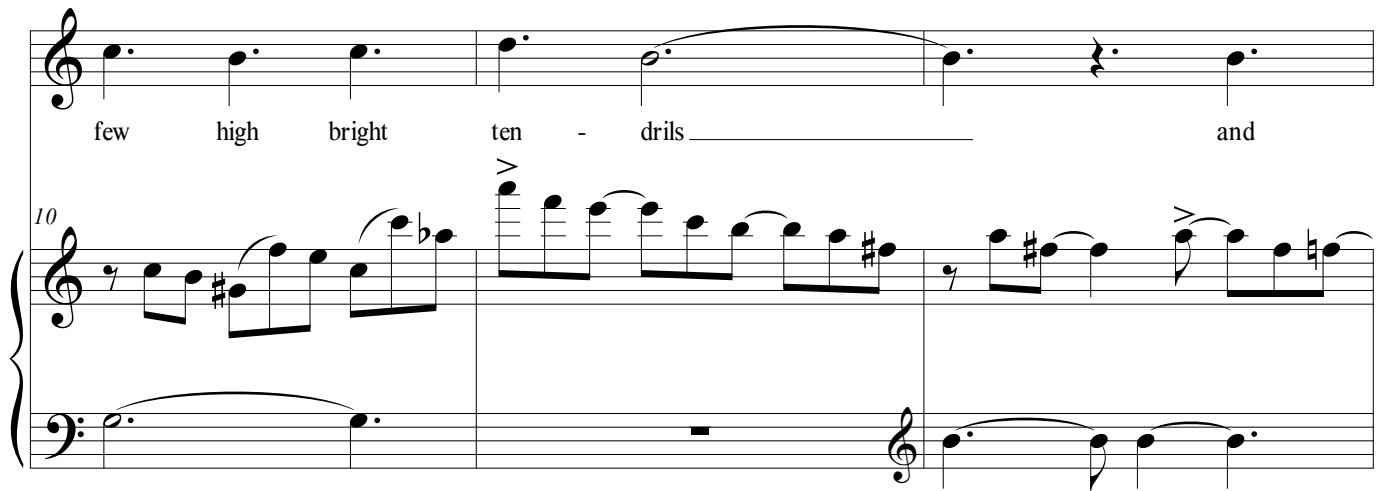
The second system of the musical score for 'Two Willows' continues the vocal and piano parts. The vocal line has four measures, with the lyrics 'An old wil - low' under the notes. The piano accompaniment continues with a complex melodic line in the right hand and a simpler line in the left hand, with a slur over wide skips in the right hand. The piano part is marked *p* and *always legato*.

The third system of the musical score for 'Two Willows' continues the vocal and piano parts. The vocal line has four measures, with the lyrics 'with hol - low branch - es slow - ly swayed his' under the notes. The piano accompaniment continues with a complex melodic line in the right hand and a simpler line in the left hand, with a slur over wide skips in the right hand. The piano part is marked *p* and *always legato*.

Two Willows

few high bright ten - drils _____ and

10



sang, _____ and sang, _____

13

cresc. *mf* *detached, non-staccato*



_____ and sang: _____

16

p *always legato*



Two Willows

20

It is a wil - low _____ when

20

23

rit.

♩ = 88

sum - mer is o - ver, _____ a wil - low by the

23

rit. detached

pp

27

ri - ver _____ from which no leaf has fal - len _____ nor bit - ten by the sun _____

27

♭

* Ped. as before

Two Willows

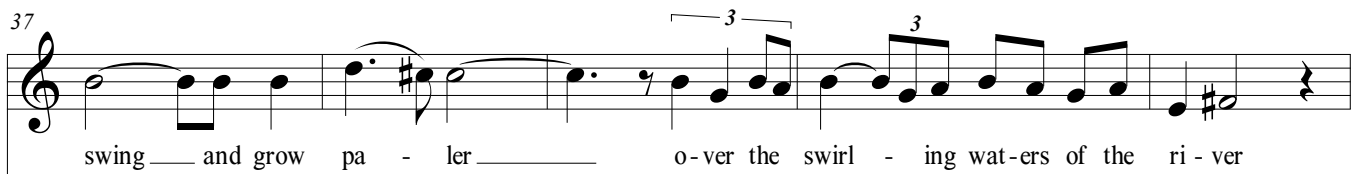
32



32

* *Red. as before*

37



37

*

42



42

always legato
p

Two Willows

46

They are so cool,

49

so cool, so

cresc. *mp* *p cresc.*

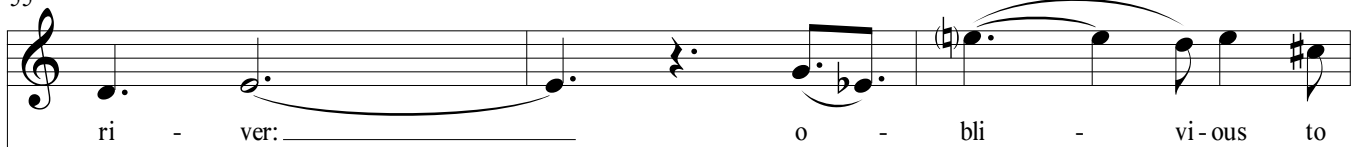
52

drunk with the swirl of the wind and of the

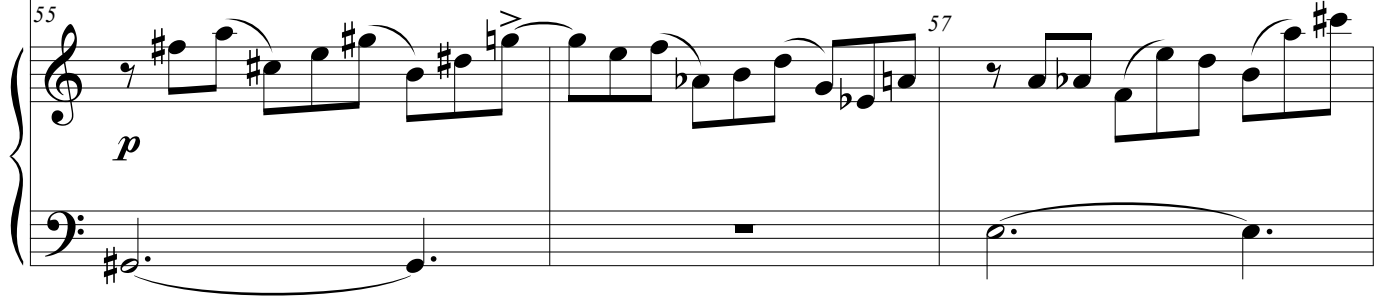
mf

Two Willows

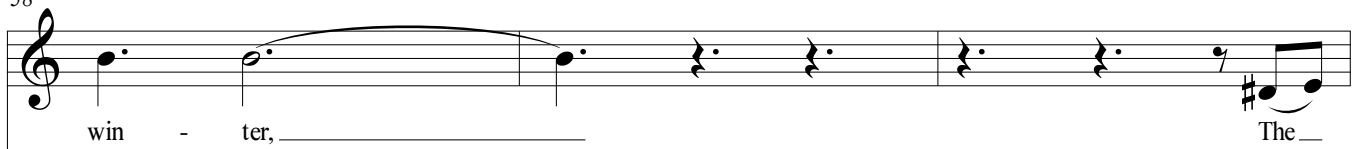
55



55



58



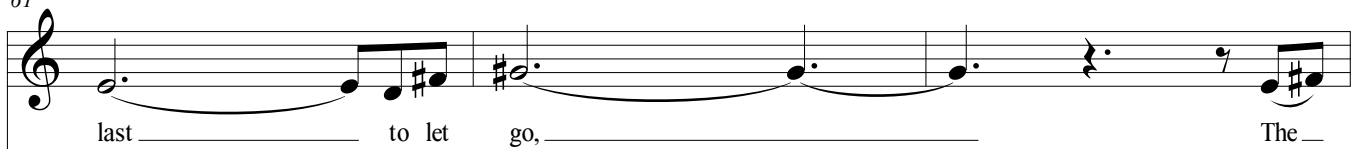
detached

always legato

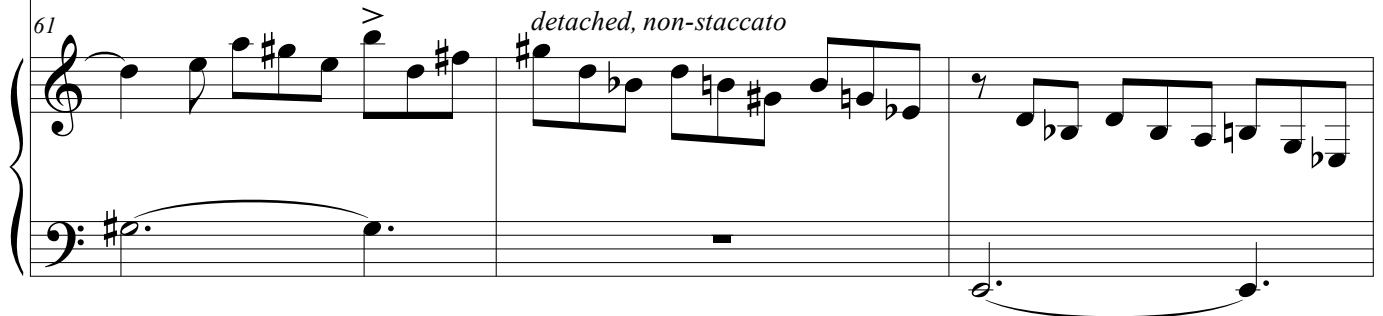
58



61



61



Two Willows

64

last _____ to let go _____ and fall in - to - the

always legato

67

wat - er _____ and on the ground. _____

70 *rit.* ♩ = 88

rit. detached

An old wil - low with

pp

no release until sign

Two Willows

75

hol - low branch-es _____ slow - ly swayed and sang: _____

* Ped.

81

Love is a young green wil - low, _____ Love _____ is a young green

* Ped.

86

wil - low _____ shim - mer - ing _____ at the bare wood's edge. _____

3 rit.

* Ped.

Winter Trees

Mezzo Soprano

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: B3 - D5

Tessitura: D4 - B5

Duration 3:30

Composed 2019

Winter Trees

Lawrence Kramer

♩ = 80

mf

fp

sf

cresc.

f

p

3

3

6

3

3

All the com - pli - cat - ed de - tails of the at -

Led.

*

Led.

*

Winter Trees

8

tir - ing and the dis - at - tir - ing _____ are com - plet - ed. _____

fp *sf* *cresc.* *f*

Detailed description: This system contains measures 8, 9, and 10. The vocal line (treble clef) starts with a half note G4, followed by quarter notes A4, B4, and C5 in measure 8. Measure 9 has a half note D5 and a quarter note E5. Measure 10 has a half note F#5 and a quarter note G5. The piano accompaniment (grand staff) begins in measure 8 with a half note G2 in the bass and a half note B2 in the treble. In measure 9, the bass has a half note C3 and the treble has a half note D3. Measure 10 features a half note E3 in the bass and a half note F#3 in the treble. Dynamics include *fp* (fortissimo piano) at the start of measure 8, *sf* (sforzando) at the start of measure 9, *cresc.* (crescendo) over measure 9, and *f* (forte) at the start of measure 10. The time signature is 5/4.

11

Leaves are grey _____ green, _____ the

pp *p*

Detailed description: This system contains measures 11 through 15. The vocal line (treble clef) has whole notes G4, A4, B4, and C5 in measures 11, 12, 13, and 14 respectively, with a final whole note D5 in measure 15. The piano accompaniment (grand staff) features chords in the treble and moving lines in the bass. Measure 11 has a half note G2 in the bass and a half note B2 in the treble. Measure 12 has a half note C3 in the bass and a half note D3 in the treble. Measure 13 has a half note E3 in the bass and a half note F#3 in the treble. Measure 14 has a half note G3 in the bass and a half note A3 in the treble. Measure 15 has a half note B3 in the bass and a half note C4 in the treble. Dynamics include *pp* (pianissimo) at the start of measure 12 and *p* (piano) at the start of measure 14. The time signature is 5/4.

16

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

cresc. *f* *mp*

Detailed description: This system contains measures 16 through 20. The vocal line (treble clef) has half notes G4, A4, B4, and C5 in measures 16, 17, 18, and 19 respectively, with a final half note D5 in measure 20. The piano accompaniment (grand staff) features chords in the treble and moving lines in the bass. Measure 16 has a half note G2 in the bass and a half note B2 in the treble. Measure 17 has a half note C3 in the bass and a half note D3 in the treble. Measure 18 has a half note E3 in the bass and a half note F#3 in the treble. Measure 19 has a half note G3 in the bass and a half note A3 in the treble. Measure 20 has a half note B3 in the bass and a half note C4 in the treble. Dynamics include *cresc.* (crescendo) at the start of measure 16, *f* (forte) at the start of measure 18, and *mp* (mezzo-piano) at the start of measure 20. The time signature is 5/4.

Winter Trees

21

green. — A li — quid

pp *p*

25

moon, — a — li — quid

28

moon — moves gent - ly, — moves

sf *p*

Red. * Red. * Red. *

Winter Trees

32



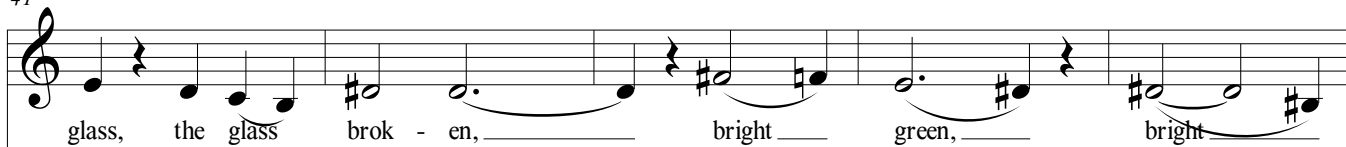
Piano accompaniment for measures 32-35. The right hand features chords and triplets, while the left hand plays a continuous triplet pattern. Dynamics include *sf* and *f*.

36



Piano accompaniment for measures 36-39. The right hand plays chords, and the left hand plays a steady eighth-note pattern. Dynamics include *pp* and *p*.

41



Piano accompaniment for measures 41-44. The right hand plays chords, and the left hand plays a steady eighth-note pattern. Dynamics include *cresc.*, *f*, and *mp*.

Winter Trees

46

green. _____ Thus, _____ hav - ing pre -

pp *p*

Red. *

49

pared their buds _____ a- gainst a sure _____ win - ter, _____

fp *sf* *f*

Red. *

53

_____ the wise

p *fp*

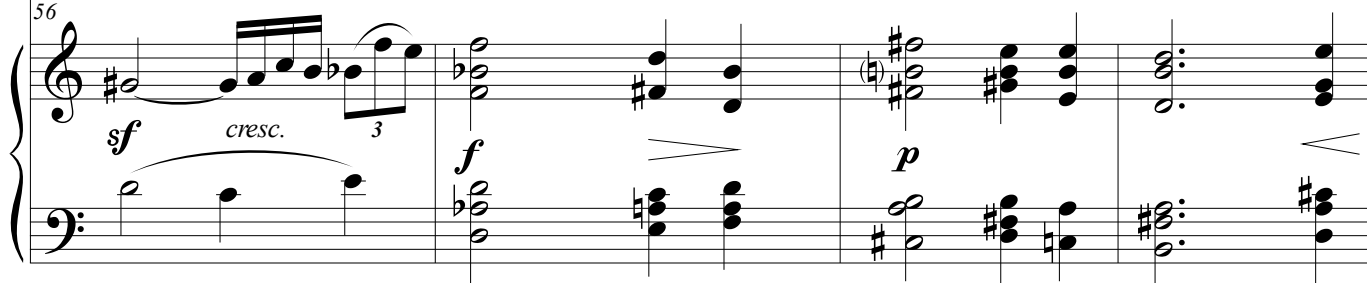
Red. * Red. *

Winter Trees

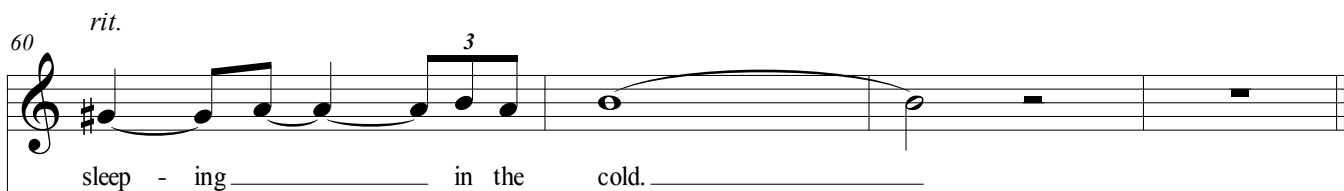
56



56



60



60

