

A Modern Songbook

Volume Two

Twenty Four Songs for Medium Voice and Piano

Lawrence Kramer



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

Contents

Acrobats (Guillaume Apollinaire)

Autumn Rain (Thomas Hardy)

Cande and Thorn (William Butler Yeats)

Childhood (Arthur Rimbaud)

Digging (Edward Thomas)

Indian Summer (Babette Deutsch)

May Day (Sara Teasdale)

Moonlight (Guillaume Apollinaire)

On the Way (Thomas Hardy)

Plaza Santa Ana (John Dos Passos)

Range Finding (Robert Frost)

She Sweeps with Many-Colored Broom (Emily Dickinson)

Song of the Old Mother (William Butler Yeats)

Spring and All (William Carlos Williams)

Stopping by Woods on a Snowy Evening (Robert Frost)

Sunday (Alfred Kreymborg)

The Corner of Night and Morning (Amy Lowell)

The Panther (Rainer Maria Rilke)

The Veritable Night (William Carlos Williams)

The Wind Shifts (Wallace Stevens)

To Waken an Old Lady (William Carlos Williams)

Two in One (Hart Crane)

Two Willows (William Carlos Williams)

Winter Trees (William Carlos Williams)

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

$\text{♩} = 84$

Lawrence Kramer

Musical score for the first system of "Acrobats". The score consists of two staves. The top staff is in treble clef and 2/4 time. The bottom staff is in bass clef and 2/4 time. The vocal line begins with a rest followed by a melodic line. The piano accompaniment features eighth-note chords. Dynamics include *mf*, *p*, and *mf*. The vocal part starts with "A -".

7

Musical score for the second system of "Acrobats". The vocal line continues with lyrics: "cross the plain the wand'-ring troupe Re - cedes a - long the sides ____". The piano accompaniment includes dynamics *mf*, *p*, *mf*, and *p*.

12

Musical score for the third system of "Acrobats". The vocal line continues with lyrics: "of the gar - dens ____ Be - fore the doors of". The piano accompaniment includes dynamics *f*, *p*, *f*, and *p*. Measure 16 is indicated above the piano staff.

17

gray au - berge

through vil - lag - es

17

p

23

— with no church - es.

23

fp

f

27

Be - fore the doors of gray au - berge

27

p

33

Through vil - lag - es

33

37

with no church - es.

37

42

And the child - ren

42

49

The o - others fol-low-ing _____ in a dream, _____

55

in a dream, _____ in a dream _____

55

rit.

a tempo

62

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

68

When they give the sign from

68

73 rit. long ♩ = 84

ver - y far a - way

73 long

80 They have

80

86

weights, they have weights, weights round or

86

f *p* *f* *p* *f*

90 square _____ And

90

p

96 tam bor - ines _____ and hoops of

96

fp *f*

99

gold _____ And the bear

104

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

109

Beg for pen - nies, _____ beg for

109

cresc.

rit.

113

pen - nies as they wend their way. _____

113

The musical score consists of two staves. The top staff is for voice and piano, and the bottom staff is for piano only. Measure 113 starts with a vocal line: "pen - nies as they wend their way. _____". The piano accompaniment features eighth-note patterns. In measure 114, the vocal line continues, and the piano accompaniment includes a dynamic instruction "rit." (ritardando). The score concludes with a final piano cadence.

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.

$\text{♩} = 88$

Lawrence Kramer

Musical score for the first system of "Autumn Rain". The score consists of two staves. The top staff is in treble clef and 4/4 time, starting with a rest. The bottom staff is in bass clef and 4/4 time, also starting with a rest. The tempo is indicated as $\text{♩} = 88$. The dynamic for the bass staff is marked *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

9

p

14

To fetch the saving me - dic - a-ment

14

sfsf

18

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

18

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

3

22

down On whom the rain comes down _____ One

22

p *mf* *sf*

Autumn Rain

15

 $\text{♩} = 116$

26

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

sf *sf* *sf*

30

fall, _____ On whom the rain comes

cresc. *f* *cresc.*

34

 $\text{♩} = 88$

down _____ This bears his mis - sives _____

ff *ff* *p*

accel.

38

38

of life and death with quick - en-ing

sf *cresc.*

42

a tempo

breath, On whom the rain comes

mf *p*

46

mf p $\text{♩} = 104$

down On whom the rain comes down One

cresc. *p*

51

watch - es for sig - nals of wreck_____ or war_____

51

cresc.

rit.

54

From the hill a - far,_____

57

a tempo

On whom the rain comes down.____

57

||: V :|| ||: V :|| ||: V :|| ||:



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

Un - hired moves one,

On whom the rain comes down.

75

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

75

sf *sf*

79

fall _____ U - pon him _____ at all,

1. 2.

79

all, _____

84

On whom the rain comes down On

84

sf *sf* *p*

88

whom the rain comes down

long

88

long

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

$\text{♩} = 76$

legato

I

p

R_{ed.}

*

3

heard the old, old men say,

3

R_{ed.}

*

5

"Eve - ry-thing al ters,"

5

p

R_{ed.}

*

7

"Eve - ry-thing al - ters

R. ed.

*

9

and one by one

R. ed.

*

11 $\text{♩} = 60$

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

11

12

8

15

can - dle burnt out.

cresc.

15 3 3 3

17 *accel.* $\text{♩} = 76$

And the mount - ains and woods _____ have their

legato

17 5 5 5 5 5 5 5 5

p

19 3

day, _____ have their day,

19 5 5 5 5 5 5 5 5

Rédo.

*

21

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

21

accel.

a tempo

23

and one by

p

Ré.

one we drop a - way.

25

cresc.

* *Ré.*

The musical score consists of two systems of music for piano and voice. The top system begins at measure 21 with a treble clef, a key signature of five sharps, and common time. The vocal line features eighth-note patterns followed by sixteenth-note patterns, with lyrics "the mount-ains and woods _____ have their day, _____ have their day, _____. The piano accompaniment consists of eighth-note chords. Measures 22 and 23 continue this pattern. Measure 23 includes dynamic markings *accel.*, *a tempo*, and *p*. The vocal line concludes with "and one by". The bottom system begins at measure 24 with a treble clef, a key signature of five sharps, and common time. The vocal line continues with "one we drop a - way." The piano accompaniment consists of eighth-note chords. Measure 25 includes a dynamic marking *cresc.* and ends with a final dynamic marking ** Ré.*

27

"Eve - ry-thing al - ters,"

27

mf

* $\mathcal{R}\ddot{o}$.

29

rit.

I heard the old, old men say, —

29

p

*

$\text{♩} = 60$

31

rit.

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

31

mf *p*

{

35 $\text{♩} = 112$ *rit.*

They had hands like claws, _____ and their

p sf *sf* *sf*

35

40 $\text{♩} = 76$

knees ____ were twist ____ ed like the old thorn trees

sf

40

44

by the wa - ters, _____ by the

sf

44

47

wat - ters.

And the mount - ains and woods__ have their

47

50

day, __ have their day, _____

What one in the rout of the fire - born

50

54

rit.

a tempo

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

54

59

ters,
by the wa -
ters. _____

59

legato

62

I

62

*

64

heard the old, old men say, _____

64

*

legg.

66

"Eve - ry-thing al - ters,"

67

p

* *Rédo.*

68

"Eve - ry-thing al - ters,"

69

* *Rédo.*

70

And

71

cresc.

B:

*

72

one by one we - drop

72

rit.

a tempo

75

All that's

78

beau - ti-ful drifts a - way

rit.

fp

mf

f

a tempo

81

like the wa - ters, _____ and the

p

82

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

cresc.

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

83

84

85

like the old thorn trees

dim. 3

p

** Leo.* ***

86

88

— by the wa ters. ————— Eve - ry-thing

88

mf *p* *mf* *p*

92

al ———— ter. —————

92

3 *3* *3* *3* *3* *3* *3* *3* *3*

95

legato

— And one —

5 *5* *5* *5* *3* *3* *3* *3* *3* *3* *3* *3*

p

Reo. *** *Reo.* *** *Reo.* *** *3* ***

This musical score page contains three systems of music. System 1 (measures 88-89) features a soprano vocal line and a piano accompaniment. The vocal line includes lyrics like "by the waters." and "Eve - ry-thing". The piano part has dynamic markings like *mf* and *p*. System 2 (measures 92-93) shows a piano solo with dynamic markings. System 3 (measures 95-96) includes a bass line and a piano part. The piano part in System 3 includes dynamic markings like *p* and *legato*, and rhythmic patterns like sixteenth-note groups. The bass line in System 3 includes markings like *Reo.* and ***.

98

by one we

99 100 drop a - way.

101 102 One by

p

104

one,

p

3 3 3 3

3 3 3 3

Reo. 3 * Reo. 3 *

106

one by one

3 3 3 3

3 3 3 3

Reo. 3 * Reo. 3 *

108

— we

3 3 3 3

3 3 3 3

Reo. 3 * Reo. 3 *

110

drop a - way.

Eve - ry-thing

110

mf *p*

114 *rit.* *J=66*

Eve - ry-thing

mf *p*

Reo. *

117 *3*

beau - ti - ful

5 *5* *5* *5* *5* *5* *5* *5*

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

119

drifts a - way,

119

pp

* Leo.

rit.

121

a way

rit.

* Leo.

* Leo.

* Leo.

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

 $\text{♩} = 92$

Lawrence Kramer

Musical score for the first section of "Childhood". The key signature is G major (one sharp). The tempo is indicated as $\text{♩} = 92$. The time signature starts at $\frac{3}{4}$ and changes to $\frac{2}{4}$ at measure 6. Measure 1 consists of five rests. Measures 2-5 show melodic patterns in the treble and bass staves, with dynamic *p* (piano) and slurs. Measures 6-10 continue the melodic line with more complex patterns and slurs.

6

rit. *a tempo*

Musical score for measures 6-10 of "Childhood". The key signature changes to D major (two sharps). Measure 6 begins with a rest followed by a melodic line. Measures 7-10 show harmonic progression with changes in chords and dynamics, including a dynamic *p* (piano) in measure 10.

11

In the woods there is a bird, _____ un oi - seau,

11

Musical score for measures 11-12 of "Childhood". The key signature changes to A minor (no sharps or flats). The vocal line continues with the lyrics "In the woods there is a bird, _____ un oi - seau,". The music consists of eighth-note patterns in the treble staff and eighth-note chords in the bass staff.

16

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

16

mf

21

blush. There is a clock that does not

p

26

strike: ne son _____ 3 3 ne pas. _____

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

J = 63 *J* = 92

There is — a ca - the - dral that sinks —

41

pp *p*

45

— and a lake that ris - - - - es,

45

46

47

48

49

50

51

52

53

54

55

$\text{♩} = 72$

$\text{♩} = 92$

un lac qui mon - te.

pp

mf

There is a lit - tle cart a - ban-doned in the grove or

58

run - ning down the path with rib - bons on.

58

61 rit. a tempo

61

mf

65

There is a troupe of lit - tle act - ors glimpsed on the road through the

65

68

edge of the woods a - per - çus sur la route.

68

71

rit. *a tempo*

There

75

is, _____ in the end, when you are hung - ry and

75

The vocal line continues with eighth-note chords and melodic patterns. The piano accompaniment features sustained bass notes and harmonic chords.

80

thirst - y,
some - one who chas-es you___ a - way,

subito **p**

84

qui vous chas - se.

mf
p

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

 $\text{♩} = 88$

Lawrence Kramer

To - day I think

5

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

5

p

9

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

9 10

13

square mus - - - tard field.

14

15

cresc. - - - p

19

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

19

24 *spoken, sotto voce*

rose current raspberry goutweed

24

30

rhubarb

30 8 *legato*

Reo.

31 $\text{♩.} = 88$

31 8

♩. :

Detailed description: The musical score consists of three systems of music. System 1 (measures 24-25) has two staves: soprano (G clef) and bass (F clef). The soprano staff has six measures with various note heads and rests. The bass staff has four measures with eighth-note patterns. Lyrics are placed below the notes: 'rose' at the start of measure 24, 'current' in measure 25, 'raspberry' in measure 25, and 'goutweed' in measure 25. Measure 25 ends with a double bar line. System 2 (measures 30-31) also has two staves. The soprano staff starts with a rest, followed by a single note, then a measure with a single note above a thick horizontal line. The bass staff has four measures with eighth-note patterns. A bracket groups the first two measures of the soprano staff under the heading 'rhubarb'. The bass staff has a 'Reo.' marking. Measure 31 ends with a double bar line. System 3 (measures 31-32) has two staves. The soprano staff starts with a rest, followed by a single note, then a measure with a single note above a thick horizontal line. The bass staff has four measures with eighth-note patterns. A tempo marking '♩. = 88' is placed above the soprano staff. The bass staff has a 'Reo.' marking. Measure 32 ends with a double bar line.

32

cel'ry.

32.8

33

33.8

$\text{♩} = 88$

35

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

35

39

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 d

47 $\text{♩} = 76$

and all _____ to

subito **p**

♩ = 76

Ped.

*

51 *rit.*

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

51

51

rit.

8 8 $\#$ 8 8 \flat 8

pp

56 $\text{♩} = 88$

It is e - nough. _____ It is e -

56

p

f > p f > p

61 rit. a tempo

nough to smell, to crum-ble the dark (b) earth, _____

61 62

3 4 12 8

3 4 12 8

67 $\text{♩} = 88$

67

68

69

70

71

72

$\text{♩} = 76$

while the rob - in sings o - ver a
gain sad
songs of Au - tumn mirth.

Indian Summer

Medium Voice

Silent as moving shadow, Indian summer
Comes down the mountains as it ever came,
Breathing once more the forests' kindled incense,
Lighting the waters with a sombre flame.

Now in the burdened, apple-scented orchards
The hours like resting herds drink up the sun.
Night presses upon twilight like a lover;
A little while she [lingers], and has done.

Now earth broods darkly as a pregnant mother
Whose heart is hushed to hear a new heart beat;
And to behold the yet ungathered harvest
Some man may stay his graveward-hurrying feet.

--Babette Deutsch

Written voice range: A3-F#5

Tessitura: E4-C#5

Duration: 3:30

Composed 2022.

Indian Summer

 $\text{♩} = 76$

Lawrence Kramer

Silent as moving

The musical score consists of three systems of music. The first system starts with a treble clef, a 4/4 time signature, and a dynamic of p . The lyrics are "Silent as moving". The second system begins at measure 6 with a treble clef, a 4/4 time signature, and a dynamic of p . The lyrics are "sha - dow — In - di - an sum - mer comes down the moun - tains as it". The third system begins at measure 11 with a treble clef, a 4/4 time signature, and a dynamic of p . The lyrics are "e - ver came, breath-ing once more the for - ests' kin - dled in - cense,".

Measure 11: $\text{♩} = 76$

Measure 6: $\text{♩} = 76$

Measure 1: $\text{♩} = 76$

16

light-ing the wa - ters _____ with a som - bre flame.

16

21

Now in the bur - dened ap - ple scent - ed or - chards _____ the

21

26

hours like rest - ing herds drink up _____ the sun. _____

26

31

Night pres-ses upon twi-lighjt like a lov-er; a

31

8va

8

36

lit-tle while she lin-gers, and has done. The earth

36

rit.

a tempo

broods dark-ly as a preg-nant mo-ther

41

47

whose heart is hushed to hear a new heart beat;

mf *dim.* *p* *mf* *pp*

rit. *a tempo*

And to be - hold the yet un-gath-ered har - vest some

p *cresc.* *pp*

rit.

man may stay _____ his grave-yard hur-ry-ing feet. _____

pp *pp*

8va

May Day

Medium Voice

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

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

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

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

--Sara Teasdale

Written voice range: D \flat 4 - F \sharp 5
Tessitura: G4 - E \flat 5
Duration 3:20

Composed 2017

May Day

 $\text{♩} = 80$

Lawrence Kramer

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

5

— floats in the air, — The smell of

5
as before

p *cresc.*

wild wet earth — is ev' - ry where, —

10
as before

mf **p**

15

The smell of wild wet earth _____ is

15

f p

19

ev' - ry where, _____

19

p cresc.

R. & D. *

21

Red small leaves of the

21

Simile f

*

23

map - le are clenched like a hand,

24

p

half bent with an - ti - ci - pa - tion the pear trees

mf *p* *as before*

stand.

cresc.

Oh,

34 $\text{♩} = 72$

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

p LH

the rain - drops try with my lips, _____

LH

the grass with my touch, _____ with my

pp

$\text{♩} = 72$

* Leo.

* Leo.

*

Leo.

*

Leo.

46

46

touch.

46

LH

LH

LH

* Reo. * Reo. *

50

For how can I _____ be sure _____

50

mf

p

p

mf

p

mf

p

53

— that I shall see _____ a - gain _____

53

56

The world ___ on the first of May, ___ The world ___ on the

p

cresc.

mf

p

first of May ___ shin - ing af - ter the rain. ___

cresc.

mf

f

64

shin - - - -

mf

66

rit.

a tempo

- ing af-ter the rain? _____

66

f

p

Acc.

*

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

 $\text{♩} = 92$

Lawrence Kraner

Musical score for the first system, measures 1-3. The score consists of two staves. The top staff is in treble clef, 4/4 time, and the bottom staff is in bass clef, 4/4 time. Measure 1: Both staves are silent. Measure 2: The top staff begins with a sixteenth-note pattern (mf) followed by a piano dynamic (p). The bottom staff has a sustained note. Measure 3: The top staff continues with a sixteenth-note pattern. The bottom staff has a sustained note. Measure 4: Both staves are silent.

Musical score for the second system, measures 4-7. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Measure 4: The top staff has a sustained note. The bottom staff begins with a sixteenth-note pattern. Measure 5: The top staff has a sustained note. The bottom staff has a sustained note. Measure 6: The top staff has a sustained note. The bottom staff has a sustained note. Measure 7: Both staves are silent.

Musical score for the third system, measures 8-11. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Measure 8: The top staff begins with a sixteenth-note pattern (mf) followed by a piano dynamic (p). The bottom staff has a sustained note. Measure 9: The top staff continues with a sixteenth-note pattern. The bottom staff has a sustained note. Measure 10: Both staves are silent.

11 Sprechstimme **p**
b(x) mel - li -

11

14

- 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

a tempo

20 The stars ——— look ve-ry much like bees, ———

20 *pp* *fp p cresc.*

25 bees ——— of this lu - mi-nous hon -

25 *f LH* *dim.* *3 3 p*

28 ey ——— that drips ——— from the trellis - es ———

This musical score page contains four staves of music for piano and voice. The top two staves are for the voice, with lyrics provided: 'The stars ——— look ve-ry much like bees, ———' at measure 20, and 'bees ——— of this lu - mi-nous hon -' at measure 25. The bottom two staves are for the piano. Dynamic markings include *pp*, *fp*, *p cresc.*, *f*, *LH*, *dim.*, *3*, and *p*. The piano part consists of various note patterns and chords, with some measures showing three-note chords and others showing eighth-note patterns. Measure numbers 20, 25, and 28 are indicated above the staves.

32

for see, for see _____ how all sweet as they

fp *fp* *f*

fall from the sky

rit. *a tempo*

p

45

ray of hon - ey

45

cresc.

rit. *a tempo*

Now hid - den I

48

f *p* *pp*

52

dream up the sweet-est ad - venture

I fear the

cresc. *mf* *f* *ff*

8va

57 *rit.* *a tempo*

57 sting of fire _____ of this Arctic bee _____

57 *p*

(8va)---

61 *rit.* *a tempo*

the sting of fire _____

61 *f* *p*

(8va)---

64 that sets in my hand these de - ceiv - ing rays _____.
64 *f* *fp*

67

and takes its lu - - nar

67

f

p

hon - ey _____ to the rose _____ of winds,

cresc.

71

rit.

a tempo

rit.

to the rose _____ of winds.

74

f

>p

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

 $\text{♩.} = 84$

Lawrence Kramer

Musical score for measures 1-4 of "On the Way". The music is in 9/8 time. The treble clef is on the top line, and the bass clef is on the bottom line. Measure 1: Rest. Measure 2: Bass note (B) followed by eighth-note pairs (A, G; C, B; D, C). Measure 3: Bass note (D) followed by eighth-note pairs (E, D; G, F; A, G). Measure 4: Bass note (G) followed by eighth-note pairs (A, G; C, B; D, C). Measure 5: Bass note (C) followed by eighth-note pairs (D, C; F, E; A, G).

Musical score for measures 5-8 of "On the Way". The music is in 9/8 time. The treble clef is on the top line, and the bass clef is on the bottom line. Measure 5: Bass note (F) followed by eighth-note pairs (G, F; B, A; D, C). Measure 6: Bass note (B) followed by eighth-note pairs (C, B; E, D; G, F). Measure 7: Bass note (E) followed by eighth-note pairs (F, E; A, G; C, B). Measure 8: Bass note (A) followed by eighth-note pairs (B, A; D, C; F, E).

Musical score for measures 9-12 of "On the Way". The music is in 9/8 time. The treble clef is on the top line, and the bass clef is on the bottom line. Measure 9: Bass note (D) followed by eighth-note pairs (E, D; G, F; A, G). Measure 10: Bass note (G) followed by eighth-note pairs (A, G; C, B; D, C). Measure 11: Bass note (C) followed by eighth-note pairs (D, C; F, E; A, G). Measure 12: Bass note (F) followed by eighth-note pairs (G, F; B, A; D, C).

13

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

13

17

And in the

17

21

$\text{d} = 72$

stream ing mist Fish - es might seem to fin a

21

24

pas - sage _____ if they list. _____

p

S.P.

= 66

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

p

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

p

36

And the wind a lyre. The fog is sweet,

36

41

$\text{♩} = 84$

— And the wind a lyre.

41

46

A vac - ant same - ness

46

50

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

50

cresc.

mf

54

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

54

p

58

That greets ——— the go - - er by ———

58

62

With the cold _____

62

cresc. *mf* *pp*

66 $\text{d.} = 72$

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

66

p

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

S.P.

72

72

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

72

p

75

deep de - light, _____ The fog is bright _____

75

p

80

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

80

85

rit.

a tempo

And the wind _____ a lyre. _____

85

The musical score for "On the Way" on page 83 features two staves. The top staff uses a treble clef and contains lyrics: "And the wind _____ a lyre. _____". The bottom staff uses a bass clef. Measure 85 begins with a forte dynamic, indicated by a thick vertical bar, followed by a series of eighth-note chords. It ends with a piano dynamic (p) and a bass drum. Measure 86 begins with a bass drum and continues with sustained notes, indicated by large oval-shaped stems.

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

 $\text{♩} = 80$

Lawrence Kramer

Rain slants _____ on an

empty square. *A - cross the ex - panse____ of cob - bles____*

rides _____ an old shawl muf - fled wo - man,_____

black, _____

3

on a don - key _____

10

8va

12

with pert ears that plac - es care - ful -

(*8va*)

15

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

15

mf

19

as if the cob - bles,
as if the cob - bles were

19

p

23

g;ass.

LH RH

RH

8va

The pan - niers are

(8va)

27

full,

the pan - niers are full of

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

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

mf

f

35

ing,
shin - ing red

8va

p

bell shaped pep - pers ----- drip - ing,

cresc.

p **mp**

43 Spoken on pitch:

43
cresc.
p
f *sf* *sf* *sf*
sf *sf* *sf*

46 Sung:
rit. *a tempo*
in the gray rain,

46
sf *sf* *sf* *sf*
p

50 rit.
in the gray ci - ty.

50

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

$\text{♩} = 76$

Range Finding

$\text{♩} = 76$

Lawrence Kramer

1

f Sostenuto Pedal, here and throughout

p

mp

f

3

p

6

The bat - tle

p

p

sf

f

10

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

10

p

f

p

r.h.

l.h.

14

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

p

p

mf

f

17

breast.

The strick-en flower bent _____ doub-le,

17

p

mp

mf

p

p

f

21

and so hung.

p

pp

pp

25

And still the bird re - vi - si - ted her young.

A but - ter - fly ___ its

25

r.h. l.h.

p

rit.

fall had dis - pos - sessed

A mo - ment sought in

p

l.h.

mf

32 *a tempo*

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

mp *p* *mf* *p*

3

3

3

pp

pp

39

8va

b8

b8

p

pp

p

mf

Largo.

f

pp

mf

pp

p

*

pp

49

On the bare up-land

p

f

ff

53

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

p

ff

p

57

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

wet with sil - ver dew.

66

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

p fp

cresc.

f

fz

sf

fp

mf

74

The

74

8va

f

ff

p

74

74

74

79

rit.

a tempo

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

79

p

f

f

83

but,
but,
but see-ing no - thing, —

p 3

f > p

83

89

sul-len-ly with drew. —

pp 3

89

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

 $\text{♩} = 84$ *accel. sempre*

Lawrence Kramer

Musical score for the first section of "She Sweeps with Many-Colored Brooms". The score consists of two staves. The top staff is in treble clef, 3/4 time, with a tempo of $\text{♩} = 84$. The bottom staff is in bass clef, 3/4 time. The vocal line begins with a rest followed by eighth notes. The lyrics "She sweeps with" are written below the notes. The dynamic is *p*. The tempo is marked *accel. sempre*. The score concludes with a measure of eighth notes.

4

ma - ny col - ored brooms,

Continuation of the musical score. The vocal line continues with the lyrics "ma - ny col - ored brooms,". The music consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The tempo is $\text{♩} = 84$. The dynamic is *p*. The score concludes with a measure of eighth notes.

7

and leaves the shreds be -

Continuation of the musical score. The vocal line continues with the lyrics "and leaves the shreds be -". The music consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The tempo is $\text{♩} = 126$. The dynamic is *rit. sempre*. The score concludes with a measure of eighth notes.

10

hind; Oh

10 12

3 3 3 3 3

13 $\text{♩} = 84$

rit.

a tempo

house - wife in the eve - ning west, _____

$\text{♩} = 84$

rit.

16 *accel. semper*

come back, come

16 *accel. semper*

$\text{♩} = 84$

She Sweeps . . .

106

21

back and dust the pond! _____

$\text{♩} = 152$

21

$\text{♩} = 152$

26 *rit. sempre*

Come back and dust the pond! _____

$\text{♩} = 84$

26 *sempr.*

$\text{♩} = 84$

30 *accel.*

$\text{♩} = 152$

30 *accel.*

$\text{♩} = 152$

34 *rit. sempre*

You dropped a purple ra - veling in,

rit. *sempre*

34

rit. *sempre*

35

rit.

39 *a tempo*

you dropped an am -

a tempo

39

accel. sempre

39

accel. sempre

43

rit.

- - ber thread;

rit.

43

rit.

rit.

44

rit.

46 *rit.*

And now you've

46 *rit.*

accel.

49 $\text{♩} = 126$

rit. sempre

49 $\text{♩} = 136$

rit. sempre

53 $\text{♩} = 84$

53 $\text{♩} = 84$

57 *rit.*

ald,

57 *rit.*

57 *rit.*

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

and now you've lit - tered all the East

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

65 *rit.* *a tempo* *accel. sempre*

with duds of

65 *rit.* *a tempo* *accel. sempre*

She Sweeps . . .

110

69 $\text{♩} = 126$ *accel.*

e - - - mer - ald! _____

69 $\text{♩} = 126$ *accel.*

73 $\text{♩} = 152$ $\text{♩} = 84$

73 $\text{♩} = 152$ $\text{♩} = 84$

76 *rit.* *a tempo*

And still she plies her

76 *rit.* *a tempo*

80 *accel. sempre*

spot - ted brooms, _____ and still the ap - rons

80 *accel. sempre*

85 *fly* *accel.*

85 *accel.*

89 *152* *126*

89 *152* *126*

This musical score consists of three systems of music for piano and voice. The top system (measures 80-81) features a treble clef and bass clef staff, with lyrics 'spot - ted brooms, _____ and still the ap - rons'. The middle system (measures 85-86) has a treble clef and bass clef staff, with lyrics 'fly'. The bottom system (measures 89-90) has a treble clef and bass clef staff, with lyrics '152' and '126'. Various dynamics are indicated throughout, including 'accel.' (accelerando), 'sempre' (always), and '3' over groups of notes. Measure numbers 80, 85, 89, and 126 are also present.

Musical score for piano, featuring three staves (treble, bass, and middle) across four systems.

System 1 (Measures 92-93):

- Measure 92: Treble staff has a single eighth note. Bass staff has a half note. Middle staff has a half note.
- Measure 93: Treble staff has a half note. Bass staff has a half note. Middle staff has a half note.

System 2 (Measures 92-93):

- Measure 92: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Middle staff has eighth-note pairs.
- Measure 93: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Middle staff has eighth-note pairs.

System 3 (Measures 94-95):

- Measure 94: Treble staff has a half note. Bass staff has a half note. Middle staff has a half note.
- Measure 95: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Middle staff has eighth-note pairs.

System 4 (Measures 97-98):

- Measure 97: Treble staff has eighth notes. Bass staff has eighth-note pairs. Middle staff has eighth-note pairs.
- Measure 98: Treble staff has eighth notes. Bass staff has eighth-note pairs. Middle staff has eighth-note pairs.

Text:

- Measure 94: *rit.*
- Measure 95: Till
- Measure 97: brooms
fade
soft - ly
- Measure 98: 3

101

Till brooms fade

101

3 3 3 3

rit.

105

soft - ly in - to stars, 3

a tempo a tempo

109

rit. and then I come a - way.

dim.

rit.

Loo *

Song of the Old Mother

Mezzo Soprano

I rise in the dawn, and I kneel and blow
Till the seed of the fire flicker and glow;
And then I must scrub and bake and sweep
Till stars are beginning to blink and peep;
And the young lie long and dream in their bed
Of the matching of ribbons for bosom and head,
And their days go over in idleness,
And they sigh if the wind but lift a tress:
While I must work because I am old,
And the seed of the fire gets feeble and cold.

--W. B. Yeats

Voice range: G#3 - E5
Tessitura: D4 - B4
Duration 3:00.

Composed 2019

Song of the Old Mother

 $\text{♩} = 84$

Very Simply

sempre p

Lawrence Kramer

Musical score for the first system of "Song of the Old Mother". The score consists of two staves. The top staff is in treble clef, 4/4 time, and the bottom staff is in bass clef, 4/4 time. The key signature changes from C major to G major to F# minor to G major. The vocal line begins with a rest followed by a melodic line. The piano accompaniment features sustained chords. The lyrics are: "I rise in the dawn and I kneel and blow —". Measure numbers 1 through 4 are indicated above the staff.

5

Musical score for the second system of "Song of the Old Mother". The score continues with two staves. The vocal line starts with a melodic line. The piano accompaniment features sustained chords. The lyrics are: "Till the seed of the fire flick-er and glow; —". Measure numbers 5 through 8 are indicated above the staff.

Musical score for the third system of "Song of the Old Mother". The score continues with two staves. The vocal line starts with a melodic line. The piano accompaniment features sustained chords. The lyrics are: "And then I must scrub and bake and sweep —". Measure numbers 9 through 12 are indicated above the staff. A dynamic marking "cresc." is shown above the piano staff.

15

Till stars are be - gin - ning to blink and peep;

15 16

f *p* *sf* *f* *p*

19 *cresc.*

Till stars are be - gin - ning to blink and peep;

19 20

f *p* *sf* *f* *p*

23 *pp*

And the young lie long and dream in their bed of the match-ing of

pp

28

rib - bons for bo - som and head, _____ And their days go

28

32

32

37

and they sigh if the

37

41

wind but lift a tress: _____

41

cresc.

f

46

While I must work be-cause I am old, and the

46

50

seed of the fire gets fee - ble and cold, _____

50

54

While I must work be-cause I am old,

54

f *p*

57 *rit. sempre*

seed of the fire gets fee-ble and cold.

57

f *p*

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

 $\text{♩} = 84$

Lawrence Kramer

By the

3

R&d.

5 road to the con - tagious hos-pi-tal, un - der the surge of the

5

p

3

mf

*

9 blue mot - tled clouds dri - ven from tthe north - east: a

9

p

fp

mf

A little slower

13

cold _____ wind, cold _____ wind.

14

16

18

rit.

Tempo I

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

18

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

22

22

cresc.

f p

S.P.

25

stand - ing wa - ter, _____

the scat-ter - ing _____ of

25

cresc.

f p

cresc.

S.P.

tall _____ tress, _____

28

f p

sf

fp

S.P.

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

31

mf

f

b8

34

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

34

38

dead brown leaves un - der them, leaf less vines:
Hold breath between notes.

38

43

Life - less in ap - pear - ance, —

43

48

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

cresc. *mf*

cresc. *f*

52

They en - ter the new world nak - ed,

p

A little slower

56

cold, _____ cold, uncer - tain of all

mf

p

60

save that they en - ter.

60

mp

63

mf *p*

mf *p*

mf

66

f

fp

cresc.

fp

cold, fa - mil - iar wind: _____

70

Now _____ grass,

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

S.P.

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

One _____ by one _____

81

ob - jects are de -

81

mp

cresc.

mf

84

fined: It quick-ens, It quick-ens

84

cresc.

f

87

cla-ri-ty,

87

p

91

outline _ of leaf. But now the stark dig - ni - ty of

91

fp *cresc.* *f*

95

rit.

en - trance: Still, still, the pro - found

95

pp

8va

99

f a tempo *cresc.* *rit.*

change has come u - pon them:

99

f cresc. *ff* *f*

102 *a tempo*

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

102

cresc.

p

to a - wak - - - en.

105

p

#8

The musical score for "Spring and All" on page 130 consists of two systems of music. The first system (measures 102-103) has a treble clef, a bass clef, and a bass staff. It includes lyrics: "root - ed, they grip down, and be - gin". Measure 102 ends with a dynamic "p". The second system (measures 105-106) has a treble clef, a bass clef, and a bass staff. It includes lyrics: "to a - wak - - - en.". Measure 105 ends with a dynamic "p" and a key signature change to #8. Measures 106-107 show a continuation of the musical line with eighth-note patterns.

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

 $\text{♩} = 80$

Lawrence Kramer

Musical score for the first section of "Stopping by Woods on a Snowy Evening". The tempo is indicated as $\text{♩} = 80$. The key signature is A major (no sharps or flats). The time signature is 4/4. The vocal line begins with a rest followed by a melodic line consisting of eighth-note pairs and sixteenth-note pairs. The lyrics "Whose woods these are I" are written below the staff.

Continuation of the musical score. The vocal line continues with eighth-note pairs and sixteenth-note pairs. The lyrics "think I know. His house _____ is in the vil - lage though. He" are written below the staff. The music concludes with a long sustained note on the bass clef staff.

Continuation of the musical score. The vocal line begins with eighth-note pairs and sixteenth-note pairs. The lyrics "will not see me stop - ing here _____ To see his woods fill" are written below the staff. The music concludes with a long sustained note on the bass clef staff.

15

up with snow. My little horse must

15

19

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

19

23

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

23

(B-flat major)

27

the dark - est eve-ning of the year.

27

31

He gives his har - ness bells a shake

31

35

To ask if there is some mis - take.

35

39

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

39

Mm. 39-42: dynamics follow voice.

43

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

43

47

The woods are love - ly, ____ dark ____ and

47

52

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

52

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

57

sleep, _____ and miles _____ to

62

pp

rit. -----

67

A musical score for voice and piano. The vocal line begins with a dotted half note followed by eighth notes, with lyrics "go" and "be - fore". It continues with a dotted half note, a quarter note, and a dotted half note, with lyrics "I" and "sleep.". The piano accompaniment consists of eighth-note chords in the right hand and sustained notes in the left hand. Measure 68 starts with a piano dynamic (dotted circle) and continues with eighth-note chords, including one with a sharp sign.

Sunday Medium Voice

There came along
down the lane
waddling genially,
nodding amiably,
like a girl
on her way to Sunday school
with her prayer book,
(save
that he led a small cart
quite as inoffensive as himself
laden with corn and potatoes and cauliflower
and cheerful beets)
his rhomboid head
mounted by a pyramidal straw hat —
there came
an old thin horse,
alone
and so absent-minded,
he did not return my bow,
but waddled on,
veered off into another lane
and disappeared.

-Alfred Kreymborg

Written voice range: B3-F#5
Tessitura: B3 - E5
Duration: 3 minutes

Composed 2018

Sunday

$\text{♩} = 69$ $\text{♪} = \text{♩}$

Lawrence Kramer

as before

There came a - long down the lane

p LH

wad-dling gen - ial - ly,
nod-ding am - iab - ly,
like a girl on her

6

10

wad-dling gen - ial - ly,
nod-ding am - iab - ly,
like a girl on her

RH

way to Sun - day school with her prayer book,
save _____ that he led a small ___

11

12

cresc.

16

cart quite as in - of - sive as him-self,

16

22

la-den with corn and po - ta-toes and cau-li-flower ____

22

27

la-den with corn and po - ta-toes and cau-li-flower and cheer - ful beets, ____

27

P. 80.

*

32

ah, _____

32

p

37

ah, _____ ah, _____

f Leo.

43

ah, _____ his rhom - boid

p LH

*

This musical score consists of three systems of music. The top system starts at measure 32, featuring a treble clef line for the voice. The vocal line includes a melodic line with eighth-note patterns and a harmonic line consisting of eighth-note chords. The piano accompaniment provides harmonic support with sustained notes and eighth-note chords. The middle system begins at measure 37, continuing the melodic line and piano accompaniment. The bottom system starts at measure 43, continuing the melodic line and piano accompaniment. The vocal parts include lyrics such as "ah, _____", "ah, _____", "his rhom - boid", and "p LH". Dynamic markings like *f*, *p*, and *p LH* are included. Measure numbers 32, 37, and 43 are indicated above the staves. A brace groups the first two systems, and another brace groups the last two systems. Measures 32 through 43 are in common time.

49

head - moun - ted ____ on a py - ra - mi - dal straw hat:
There came, ____

49

— there came, ____ There came a - long down the lane

54

wad-dling gen - ial - ly, nod-ding am - iab - ly,

59

RH

p

64 *rit.* *a tempo*

64

66

68

70

75

75

Sunday

81

veered off, a - lone,

81

veered off, a - lone,

87

in - to a - no - ther lane,
LH

87

93 rit.

pp

and dis - ap - peared.

93

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

 $\text{♩} = 92$

Lawrence Kramer

4

Crows are caw-ing o-ver pine trees. They are teach-ing their young how to fly

4

8

p cresc.

f

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

12

Rose lus - tre

12

13

14

15

16

17

o - ver black lac - quer.

18

19

20

21

The fea - thers of the young birds

24

24

re - flect the rose - ris - ing sun.

28

p cresc.

Imitate "caw" sound

Sing "caw" on highest pitch.

33

f

pp

A Little Slower

39 **p**

I want to go to sleep.
I want to go...

39

— to sleep.
— to sleep.

pp **Tempo I**

46

— to sleep.
But per - haps,

46

pp
f

per - haps

51

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

51

p

in the

54

win - dow _____ and watch the crows teach-ing their

54

cresc.

57

young to fly _____

57

p cresc.

60

o - ver the pines _____ and the pyr - a - mid - al

60

p

rit.

$\text{♩} = 84$

63

cher - ries _____ in the

63

rit. 3 3 rit. 3 3

67

rose gold light _____ of five o' -

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♭3-E5, with one optional A3
Tessitura: D4 - D5
Duration 3:15

Composed 2017

The Panther

 $\text{♩} = 232$

Lawrence Kramer

$\text{G} \frac{3}{8} + \frac{2}{8}$

His gaze is from the pac - ing

6

— past the bars — so tired — now that it holds —

6

12

— no - thing more. —

12

19

as if for him _____ there were a thou - - - sand

19

26

bars, and past _____ that

26

33

thou - - - sand bars no world, _____

33

39

no world,

39

rit.

45

no world to see.

51

$\text{♪} = 200$

p sempre

The qui - et tread,

51

The score continues with measure 51. The soprano staff begins with a dotted quarter note followed by a rest. The basso continuo staff features eighth-note pairs with dynamic markings: **f**, **p**, **f**, **p**, **f**, **p**, **f**, **p**.

59

the qui - et tread of strong and a - gile steps

59

f p f p f p f p f p f p f p *semper*

66

that turn in cir - cles grow - ing e -

66

ver small - er is like a dance of force

73

f p f p f p f p f p f p *semper*

81

a - round a cen - - ter

81

pp

88

in which a great ____ will ____ stands ____ there ____ pa - ra -

88

94

accel.

♩ = 232

lyzed.

94

fp

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

$\text{♪} = 200$

122

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

122

pp

129

allarg.

and in his heart

129

8va

136

being.

136

(8va)

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: E3 - E4
Duration 3:40

Composed 2022

The Veritable Night

$\text{♩} = 108$

The ver - i - ti - ble

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

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

p

f

p

15

round _____ and point - ed leaves _____

15

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

20

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

23

27

38

tune - ful wood and string - ish un - der - growth

38

are ghosts

41 *rit.**a tempo*

ex - ist - ing

41

with - out being

44

with - out being

44

with - out being

48

48

with - out being

pp

p *cresc.* *mf*

f

52

56

save, save to come with juice and

p *cresc.*

f

$\text{♩} = 92$

59 *rit.* *a tempo*

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

59

63 *accel.*

that the night re - veals so that

63 *fp* *cresc.*

now at last the truth's a - glow

66 *f*

70

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

p *fp*

cresc.

74

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

fp

78

$\text{♩} = 92$

reds the heart to pre-di-cate _____

fp

fp

Reo.

*

82

with mists _____ that

82

p

f

loved the o - cean _____ and the

84

p

f

fields

86

f

sforzando

88 (♩ = 92)

88

88 (va- - -) Thus moon - light ____

f p f p

93

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

93

rit.

98 touch

98

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 related short lyric by Stevens, "To the Roaring Wind."

Voice range: B3-F#5 with optional G#3

Tessitura: C4 - D5

Duration 9:30

Composed 2011, 2017

The Wind Shifts

Lawrence Kramer

Voice

Piano

6

9

What syl - la - ble, what

mp

12 3

syl - la - ble,
what
syl - la - ble

mf

mp

— are you seek - ing,
what
syl-la-ble are you seek - ing,

p

pp

p

cal - li-si - mus,

21

in the

21

p

24

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

f

27

sleep? Speak it. Speak it.

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

This block contains three staves of musical notation. The top staff is for the voice, starting with a melodic line and followed by lyrics 'in the'. The middle staff is for the piano, showing harmonic progression and dynamics like *pp* and *p*. The bottom staff is also for the piano, featuring eighth-note patterns and dynamics like *f*. Measures 24 and 27 include lyrics: 'dis - tan - ces, in the dis - tan-ces of' and 'sleep? Speak it. Speak it.' respectively. Measure 27 includes dynamic markings *p*, *mf*, *p*, *mf*, and *mp*.

32

Speak it.

32

p

35

mf

37

This is how the wind shifts.

pp

The musical score consists of four systems of music. System 1 (measures 32-33) features a piano part with a basso continuo line and a vocal part with lyrics "Speak it.". System 2 (measures 34-35) shows a piano part with dynamic markings *p* and *mp*, and a vocal part with eighth-note patterns. System 3 (measures 36-37) shows a piano part with dynamic *mf* and *p*, and a vocal part with lyrics "This is how the wind shifts." The vocal line includes a sustained note and a melodic line with grace notes. The piano part features harmonic changes and sustained notes.

40

The wind shifts like this: like the thoughts of an
old hu-man,

p

mp

43

who still thinks ea-ger-ly,—

mf

f

46

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

f

ff

49

— like this:

52 rit.

52

55 a tempo

3

like a hu-man with-out il -

p

57 *rit.* $\text{♩} = 52$

lus - sions, who still feels ir - ra - tional

57

{

things with - in her.

59

{

pp

60

{

p

3

things with - in her.

pp

60

{

p

60

{

p

Musical score for "The Wind Shifts" featuring three staves of music with lyrics.

Staff 1 (Treble Clef):

- Measure 61: Treble clef, key signature of A major (no sharps or flats). The melody consists of eighth-note patterns. Dynamics: **f p**.
- Measure 62: Treble clef, key signature of A major. The melody continues with eighth-note patterns. Dynamics: **pp**.
- Measure 63: Treble clef, key signature of A major. The melody continues with eighth-note patterns. Dynamics: **p**, **mf**.

Staff 2 (Bass Clef):

- Measure 61: Bass clef, key signature of A major. The bass line provides harmonic support.
- Measure 62: Bass clef, key signature of A major. The bass line provides harmonic support.
- Measure 63: Bass clef, key signature of A major. The bass line provides harmonic support.

Staff 3 (Treble Clef):

- Measure 61: Treble clef, key signature of A major. The melody consists of eighth-note patterns.
- Measure 62: Treble clef, key signature of A major. The melody consists of eighth-note patterns.
- Measure 63: Treble clef, key signature of A major. The melody consists of eighth-note patterns.

Lyrics:

This is how the
wind shifts.

65

65

pp

rit.

a tempo

The wind shifts

The wind shifts like

mf

p

66

accel.

$\text{♩} = 69$

this:

71

71

ff

3 *3* *3* *3*

sf

pp

73

3

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

3

p

p

75

this is how the wind shifts,

ff

mp

ff

78 *rit.*

78
the wind shifts like this:
like a hu - man,

78
mf *p* *pp*

82 *a tempo*
heav - y, and heav - y, who does not care.

82
p *pp*

85
What syl - la - ble,
what

85
mf *pp* *p*

88

88

syl - la - ble, _____

88

pp

89

what

89

p

90

3

syl - la - ble are you seek - ing, _____

12

90

f mp

Detailed description: The musical score consists of three staves. The top staff is for the piano, showing a treble clef, a key signature of one flat, and a tempo of 88. The vocal line begins with 'syl - la - ble,' followed by a long sustained note. The piano accompaniment features eighth-note patterns. In measure 89, the vocal line continues with 'what' and the piano accompaniment changes to a treble clef, a key signature of one sharp, and a tempo of 89. Measure 90 starts with 'syl - la - ble are' and 'you seek - ing,' with a dynamic of forte (f) and mezzo-forte (mp). The piano accompaniment includes a dynamic of piano (p) and eighth-note patterns.

91

Vo - ca - lis - si -

91

p

pp

92 rit.

mus, in the dis - tan-ces of

92

p

mp

94 $\text{♩} = 52$

sleep?

94

pp

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

95 Speak it.

98 $\text{♩} = 69$

98 *pp* *p*

101 This is how the wind shifts. _____ The

101 *mp*

104

wind shifts like this: _____

104

mf

107

like the thoughts _____ of an old _____ hu - man, _____ who still thinks

107

mf

110

ea-ger-ly, _____ and des - pair-ing - ly. _____

110

fp

112

This, this is how the wind _____

fp

pp

115

_____ shifts. The

p

mp

118

wind shifts like this: like this: _____

mf

p

121

121

125

like a hu - man with - out il -

125

3 3

mp

3

127

lus - sions, who does not

127

mf p

3 3

129

care. What syl - la - ble,

129

mf *pp* *p*

133

— what syl - la - ble, what

133

mp

8vb-

136

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

136

f *mp*

139 *fp*

in the dis - tan-ces of sleep?

139 *p* *fp* *mp* *f*

142 *rit.* *J = 52*

Speak it. *Sost. Ped.*

fp *p*

Sost. Ped.

The musical score consists of six staves of music. The top two staves are for the voice, with lyrics appearing in the first staff. The third staff is for the piano. The bottom three staves are for the voice. Measure 139 starts with a forte dynamic (fp) in the piano part, followed by a vocal line with lyrics: "in the dis - tan-ces of sleep?". The piano part has dynamics p, fp, mp, and f. Measure 142 starts with a piano dynamic mf, followed by a vocal dynamic rit. (ritardando). The piano part has dynamics mp, fp, and fp. The vocal part has a dynamic rit. and a tempo marking J = 52. The piano part ends with a dynamic p. Measures 145 show a continuation of the piano and vocal parts with dynamics fp and p, and a performance instruction Sost. Ped. (sustained pedal).

148

148

Speak it. Speak

mp

mf

8vb

151

it,

pp

This musical score page contains four staves of music. The top staff is for the voice, starting with a rest followed by a melodic line. The lyrics "Speak it. Speak" are written below the notes. The second staff is for the piano, showing harmonic chords in G major. Dynamics "mp" and "mf" are indicated. The third staff continues the piano's harmonic progression. The bottom staff is also for the piano, featuring sustained notes and dynamics "pp". Measure numbers 148 and 151 are at the start of each section.

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

 $\text{♩.} = 84$

Lawrence Kramer

Musical score for "To Waken an Old Lady" by Lawrence Kramer. The score consists of three systems of music for voice and piano.

System 1: Treble clef, 9/8 time. The vocal line begins with a sustained note followed by a melodic line. The piano accompaniment consists of sustained bass notes.

System 2: Treble and Bass clefs, 9/8 time. The vocal line starts with "Old age" (with a bracket under "age") followed by "is a flight _____ of ____". The piano accompaniment provides harmonic support with sustained notes and rhythmic patterns.

System 3: Treble and Bass clefs, 8/8 time. The vocal line continues with "small cheep - ing". The piano accompaniment features a more active melodic line in the treble clef staff.

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

19

a snow _____ glaze. _____

19 8

24 $\text{♩.} = 66$

Gain _____ ing and

24 8

27 $\text{♩.} = 84$

fail - ing, _____ they are buf - fet - ted by a

27 8

mf pp 7

8va---

29 2 *sepmre pp*

dark wind, _____

29 8 7 7

mf *pp* *pp* *8va*

31 *mf* sub.

31 8 7 7

mf sub. *p*

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

a _____ *dark,* *wind.*

33 8 *mf* *p* *pp*

38 **p**
 But — what? What? —

38 **pp**

43 **pp** $\text{♩} = 84$ **p**
 on harsh weed stalks — the flock has rest - ed, —

43 **p**

47
 the flock has rest - ed, —

47 **mf**

51

the flock has rest - ed,

51

p

8va

55

the snow is cov - ered with brok - en seed husks

55

mp

f

58

rit.

$\text{♩.} = 84$

and the

58

p

♩.

61 *rit.* ♩. = 66

wind, _____ and the wind _____

61

64 ♩. = 84

67 the wind, the wind is temp - ered 9/8

67 9/8

70

temp - ered

mf

p

p

73

pp

by a

75

shrill

pip - ing

of

plen - ty.

p

Adagio

The musical score consists of two staves. The top staff is in treble clef and starts with a single note. The bottom staff is in bass clef and starts with a measure of eighth notes. The key signature changes from one flat to three flats between measures 77 and 77.8. Measure 77 ends with a fermata over the bass note. Measure 77.8 begins with a sixteenth-note pattern in the treble clef staff. Measure 78 starts with a bass note followed by a dynamic marking *pp*. Measure 79 starts with a bass note followed by a dynamic marking *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^b5

Tessitura: D4 - D5

Duration: 7 minutes

Composed 2016

Echoes / Persuasion

Lawrence Kramer

$\text{♩} = 76$

1

mf p

8va-----

6

Sli - vers of rain upon the pane,

6

8va-----

11

Jade green with If she waits late at

11

3 3 3 3 3 3

14

night hear ing the wind,

14

cresc.

mf

f

18

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

18

p

23

It is to ga - ther kind ness-es no

23

mf

p

27

world can of - fer.

27

cresc.

31

They leave no stain

of all the storms an hour a - go,

31

mf

f

p

35

rit.

a tempo

rit.

a tempo

an hour a - go.

She has

35

pp

5

pp

40

drawn her hands a - way. She has

cresc.

p

decr.

drawn her hands a - way.

cresc.

f

p

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

52

The wind plays _____ an-dan - tes tes,

52

56

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

56

60

— and I should go, — and yet is kind, rit.

60

a tempo

64

I should go as si-lent-ly, but that your

68

lips, be-low the wind, be-low the wind,

72

rit. *a tempo* *rit.*

pp

78 *a tempo*

but that your lips _____ are warmed _____ with a red - - der

78

81 *rit.* *a tempo*

glow. Be - low, _____

81

87

be - low the wind, _____

87

91

Fresh, fresh and fra - gile,

91

your arms _____ now _____ Wait -

95

rit.

95

98 a tempo

ing, wait-ing for morn ing,

98

101

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

p p

105

the hills are curved and bent, _____

sf pp

III

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

p mf

115 *rit.* *a tempo*

115

as now her heart and mind,

115

mp *mf* *mp*

119

mf *f*

122

rit.

I dream we quar - relled

p *pp*

Adagio

126

The musical score consists of two staves. The top staff is in treble clef and has lyrics: "long, long a - go." with a fermata over the final note. The bottom staff is in bass clef and has a dynamic "(8va)" above it. Both staves have measure lines and repeat signs. A brace groups the two staves together.

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

$\text{♩.} = 76$

always legato

p

slurs over wide skips = pedal through

4

An old wil - low

4

7

with hol - low branch - es slow - ly swayed his

7

few high bright ten - drils _____ and

10

sang, _____ and sang:, _____

13

cresc.

detached, non-staccato

mf

and sang: _____

16

always legato

p

20

It is a wil - low _____ when

20

23 rit.

$\text{♩} = 88$

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

23

rit. detached

$\text{♩} = 88$

Req. no release until sign

27

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

27

* *Req. as before*

32

— turned or - ange — or crim - son. —

32

The leaves cling and grow pa - ler,

37

swing — and grow pa - ler — o-ver the swirl - ing wat-ers of the ri - ver

37

rit.

$\text{♩.} = 76$

42

as if loath to let go. —

always legato

42

p

46

They are so cool,

49

so cool, so

52

drunk. with the swirl of the wind and of the

52

mf

55

ri - ver: o - bli - vi - ous to

55

p

57

58

win - ter,

detached

always legato

58

61

last to let go,

The

detached, non-staccato

64

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

always legato

67

wat - er _____ and on the ground.

67

rit.

$\text{♩} = 88$

detached

pp

An old wil - low with

rit. no release until sign

75

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

75

* *Reo.* * *Reo.*

81

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

81

* *Reo.* * *Reo.*

86

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

86

* *Reo.* * *Reo.*

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

 $\text{♩} = 80$

1

mfp

mf

o

Reo.

*

Reo.

*

3

3

fp

sf

cresc.

f

6

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

p

Reo.

*

Reo.

*

8

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

8

fp

sf *cresc.*

f

11

Leaves are grey ____ green, ____ the

11

pp

p

16

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

16

cresc.

f

mp

21

green. A li - quid

21

A li - quid

25

moon, a li - quid

25

a li - quid

28

moves gent - ly, moves

28

moves

sf

p

$\text{R}.$ $*$ $\text{R}.$ $*$ $\text{R}.$ $*$

32

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

32

36

Leaves are grey ____ green, ____ the

36

41

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

46

green.

Thus, _____ hav - ing pre -

46

pp

p

ff

f

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

49

ff

sf

f

Reo.

*

53

p

fp

Reo.

*

Reo.

*

the wise

56

trees _____ stand sleep - ing _____ in the cold. _____

56

sfs *cresc.* *f* *p*

rit.

60

sleep - ing _____ in the cold. _____

60

f *p* *pp*

This musical score page contains two systems of music. The top system starts at measure 56, featuring a treble clef and a key signature of one sharp. The lyrics "trees _____ stand sleep - ing _____ in the cold. _____" are written below the notes. The bottom system starts at measure 60, also with a treble clef and one sharp. It includes dynamic markings *sfs*, *cresc.*, *f*, *p*, and *pp*. The vocal line continues from measure 60 with the lyrics "sleep - ing _____ in the cold. _____". Both systems include measure numbers 56 and 60, and first endings are indicated by brace symbols.