

# Questions of Travel

For Cello and Piano

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Lawrence Kramer

[lkramer@fordham.edu](mailto:lkramer@fordham.edu)

The title *Questions of Travel* alludes to a poem (and a book) of the same name by Elizabeth Bishop. The metaphor involved is traditional, indeed Homeric: the external voyage away from home maps a voyage of self-discovery. Although in latter-day versions the sense of discovery is often equivocal, the determination to come to terms with otherness and claim a sense of arrival is--lucky for us—almost irresistible, as Bishop's lines attest:

But surely it would have been a pity  
Not to have seen the trees along this road,  
Really exaggerated in their beauty.  
Not to have seen them gesturing  
Like noble pantomimists, dressed in pink.

The irony of the noble pantomimists is palpable, but so is the not-so-exaggerated need for them.

My own *Questions of Travel* is a musical imagining of the same troubled but finally unregretted journey. The first of the work's two movements, "In the Distance," responds to the call from afar; it traces a gradual recession in tonal and rhythmic space until the point of departure drops from the horizon. The second movement, "At the Threshold," continues the movement (adopting the tempo at which "In the Distance" arrives) in a different, more urgent tone. Its question, the true question of travel, is how to come home to oneself from a more inner distance by learning to stand still.

Both the fascinations of the two-movement format, understood as a frame for relationship, not conflict or contrast, and the cello's capacities for both lyricism and nimbleness, gave the impetus to this piece, which is about twelve and a half minutes long.

# In the Distance

$\text{♩} = 84$

Cello

Piano

Vlc.

Pno.

Vlc.

Pno.

The musical score consists of six staves of music. The first staff features a Cello part in bass clef, with dynamic markings *p* and *mp*. The second staff features a Piano part in treble and bass clefs. The third staff features a Viola part in bass clef. The fourth staff features a Piano part in treble and bass clefs. The fifth staff features a Viola part in bass clef. The sixth staff features a Piano part in treble and bass clefs. Measure numbers 3, 4, and 7 are indicated above the staves. Performance instructions like *Reo.* and *\** are placed below certain notes. Articulation marks such as dots and dashes are used throughout the score.

In the Distance

2  
10

Vlc.

Pno.

*p*

*Rew.*

*\**

10

11

12

Vlc.

Pno.

*Rew.*

*\**

13

14

15

Vlc.

Pno.

*f*

*f*

16

17

18

## In the Distance

3

18

Vlc.

18

Pno.

*p*

19

*p*

*Reo.*

21

Vlc.

21

*fp*

Pno.

*pp*

\*

\*

*Reo.*

25

Vlc.

25

*p*

*mp*

*pp*

Pno.

*pp*

\*

*Reo.*

\*

In the Distance

4  
28

Vlc.

3 3 3 3

*p*

28

Pno.

*p*

31

Vlc.

pizz.

mp

31

Pno.

pizz.

*f*

33 arco

Vlc.

*mf*      *mp*

33

Pno.

*mp*      *pp*

In the Distance

35

Vlc.

35

Pno.

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

38

Vlc.

38

Pno.

*p*

Ped.      \*      Ped.

42

Vlc.

42

Pno.

*p*

Ped.      \*      Ped.

In the Distance

6  
46

Vlc.

This measure shows the Violin (Vlc.) playing eighth-note patterns with grace notes, and the Piano (Pno.) providing harmonic support with sustained chords. Measure 47 begins with a piano dynamic of **f**.

46

Pno.

This measure continues the harmonic pattern from the previous measure, with the Piano providing sustained chords. Measures 48 and 49 show the Violin and Piano continuing their respective parts.

50

Vlc.

The Violin (Vlc.) plays a series of sixteenth-note patterns. The dynamic **fp** (fortissimo) is indicated twice. The Piano (Pno.) provides harmonic support with sustained notes and eighth-note patterns.

50

Pno.

The Violin (Vlc.) continues its sixteenth-note patterns. The dynamic **fp** is indicated again. The Piano (Pno.) provides harmonic support with sustained notes and eighth-note patterns.

52

Vlc.

The Violin (Vlc.) plays eighth-note patterns. The dynamic **f** (forte) is indicated. The Piano (Pno.) provides harmonic support with sustained notes and eighth-note patterns.

52

Pno.

The Violin (Vlc.) continues its eighth-note patterns. The dynamic **mf** (mezzo-forte) is indicated. The Piano (Pno.) provides harmonic support with sustained notes and eighth-note patterns.

## In the Distance

rit.

Vlc. 54 >*p*

Pno. 54 *p* *ped.*

*a tempo*

7

59 Slower *d=72*

Vlc. 59

Pno. 59 *ped.* \*

62

Vlc. 62 *p*

Pno. 62 *ped.* \*

In the Distance

8  
65

Vlc.

Pno.

65

68

Vlc.

*p*

pizz.      arco

Pno.

68

*Rwd.*

*8vb* - - - -

72

Vlc.

Pno.

72

## In the Distance

9

Vlc. 75 rit. a tempo

Pno. 75 \*

Vlc. 78 rit. sul G a tempo rit.

Vlc. 78 Pno. 78

Vlc. 83 a tempo rit.

Vlc. 83 Pno. 83

# At the Threshold

Lawrence Kramer

$\text{♩} = 72$

Cello      *p*

Piano      *p*      *Reo.*

Vlc.      *mp*

Pno.      *mp*      *\**      *Reo.*      *\**

Vlc.      *mf*

Pno.      *mf*      *\**      *Reo.*      *\**

2  
 Vlc.

12  
 Pno.

16  
 Vlc.

16  
 Pno.

19  
 Vlc.

19  
 Pno.

*Réo.*                                    *\* Réo.*

3

21

Vlc.

Pno.

21

22

23

Vlc.

Pno.

ff

ff

5

\* Leo. \* Leo. \* Leo. \*

25

Vlc.

Pno.

Leo. \* Leo. \* Leo. \*

4  
27 Vlc.

27 Pno. *p*

31 Vlc.

31 ff Pno. *ff*

31 Vlc. 3 5

33 Vlc.

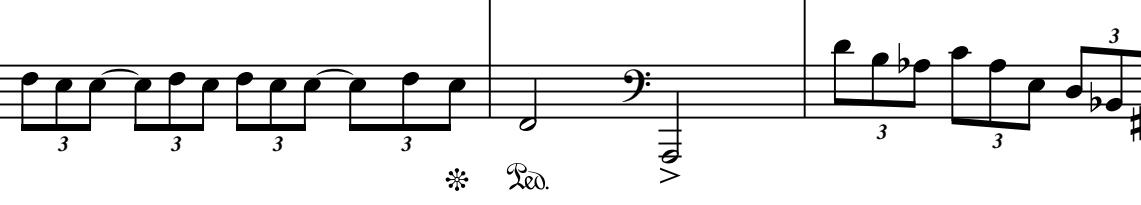
33 Pno. *p*

33 Vlc. *p*

33 Pno. \* 3 3 3 3

37

Vlc. 

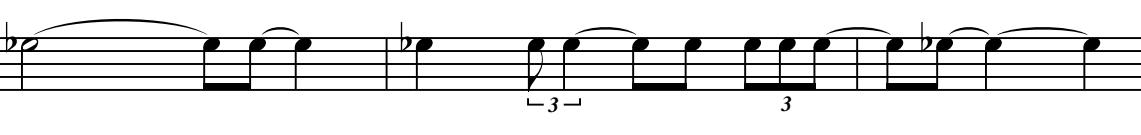
Pno. 

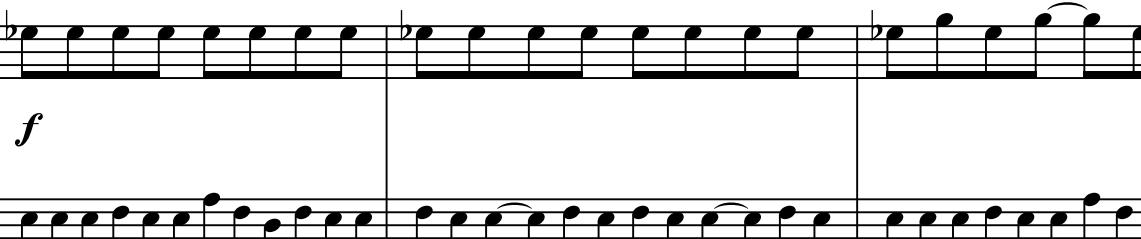
40

Vlc. 

Pno. 

44

Vlc. 

Pno. 

47

Vlc.

Pno.

*ff*

48

*ff*

3

\*

20.

3

\*

50

Vlc.

Pno.

*p*

*ff*

51

*p*

*ff*

3

\*

20.

3

\*

20.

\*

53

Vlc.

Pno.

3

54

*b*

*b*

*b*

\*

20.

\*

20.

55

Vlc.

Pno.

**p**

55

Pno.

**p**

\* Reo.

58

Vlc.

**p**

58

Pno.

**pp**

**p**

\* Reo.

61

Vlc.

pizz.

Pno.

**pizz.**

61

**3**

\* Reo.

\* Reo.

64 arco

Vlc. *pp* *p*

Pno. *mf* *p*

64

*p*

\* \* \* \*

68

Vlc. *mf* *f* *ff*

Pno. *mf* *f* *ff*

68

*pizz.*

\* \* \* \*

71

Vlc. *mf* *f* *ff*

Pno. *mf*

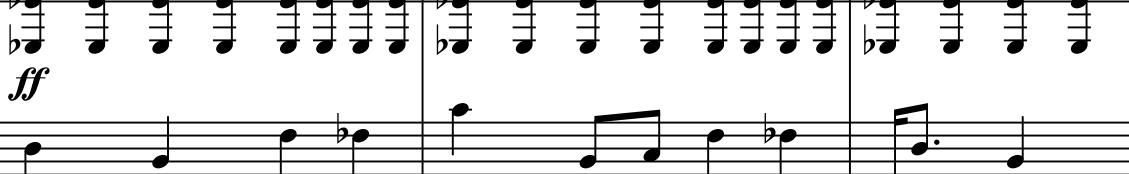
71

*pizz.*

\* \* \* \*

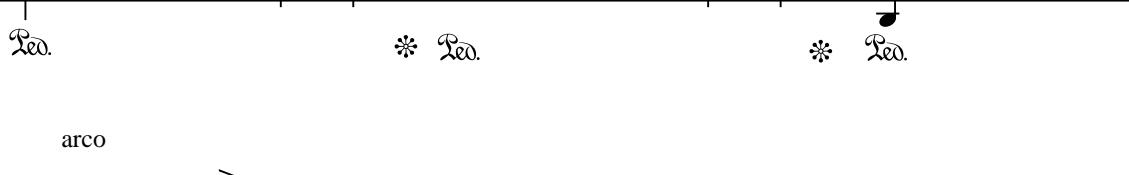
74

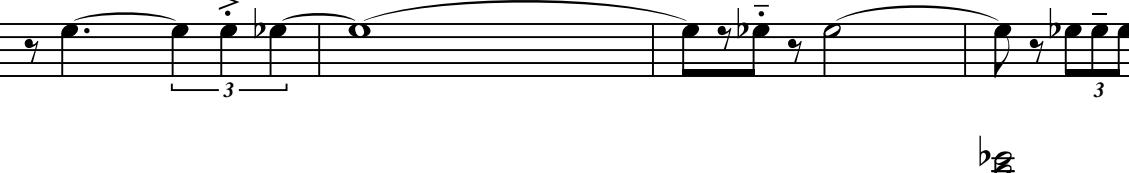
Vlc. 

Pno. 
 ff  
 \* Leo.  
 \* Leo.  
 \* Leo.  
 \*

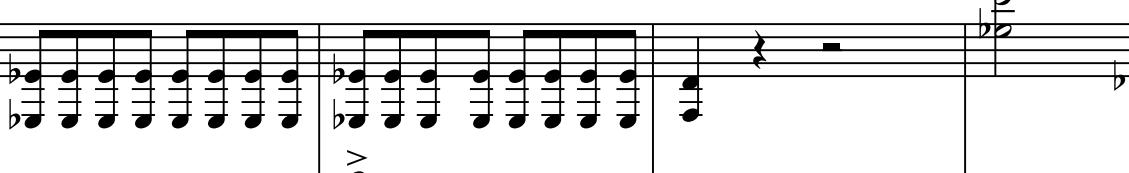
arco

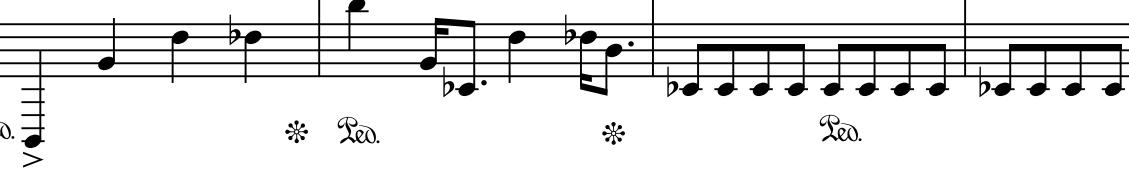
77

Vlc. 

Pno. 
 \* Leo.  
 \* Leo.  
 \* Leo.  
 \*

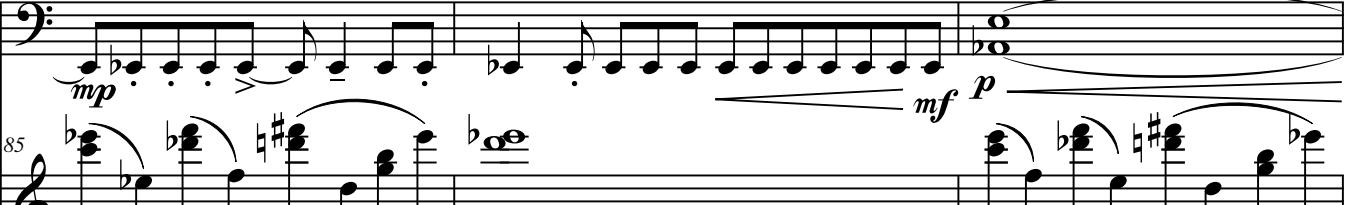
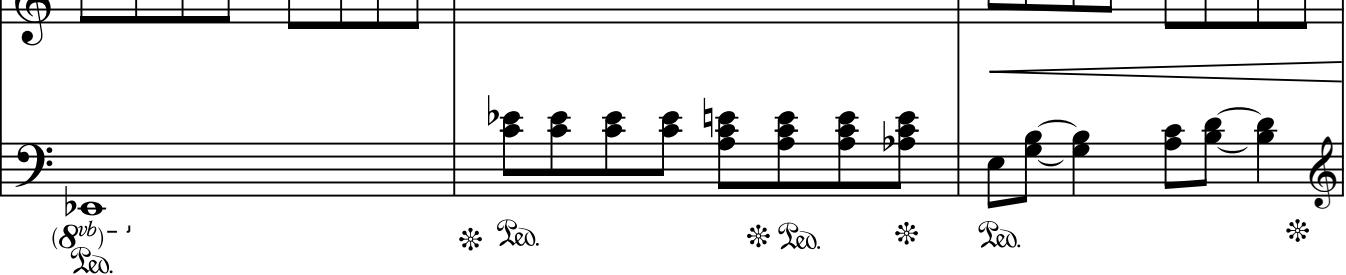
81

Vlc. 
 5  
 -3-  
 3  
 -3-  
 3  
 subito **p**

Pno. 
 8va  
 -  
 b8  
 b8  
 sfz  
 subito **p**  
 8vb  
 -  
 \*

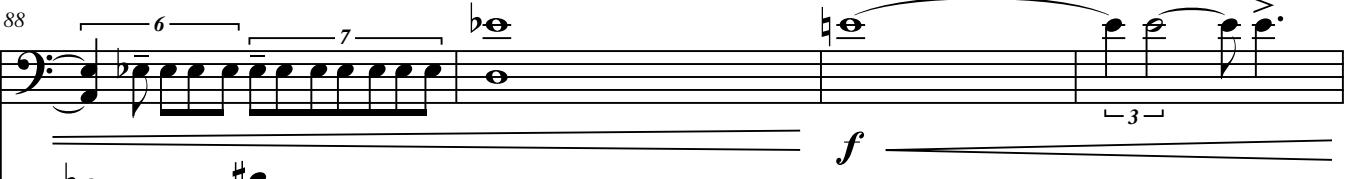
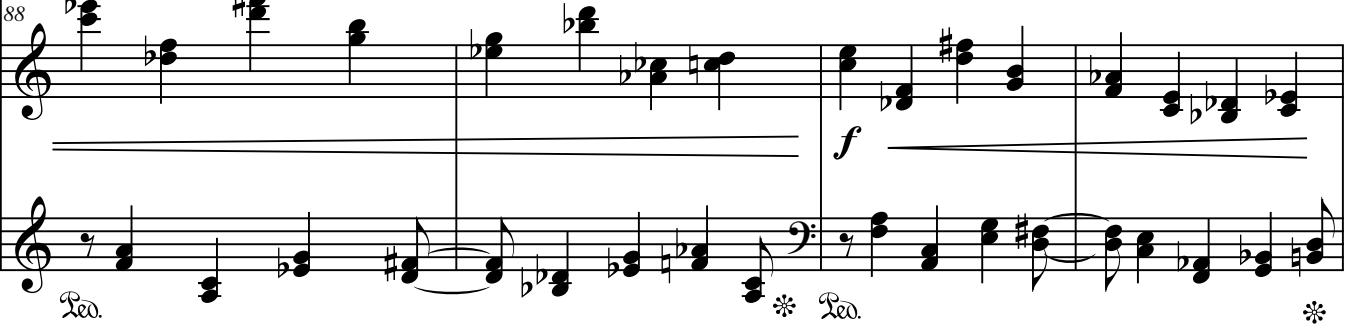
\* Leo.

85      5      —3—      —6—      7

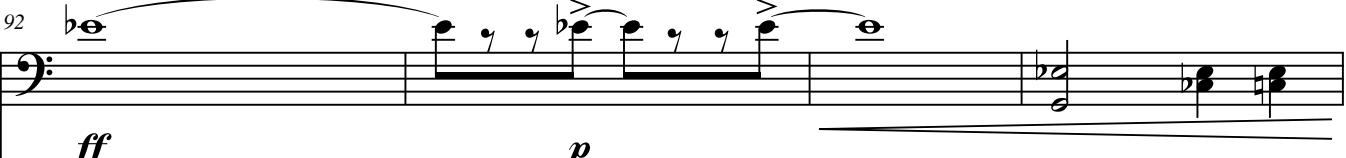
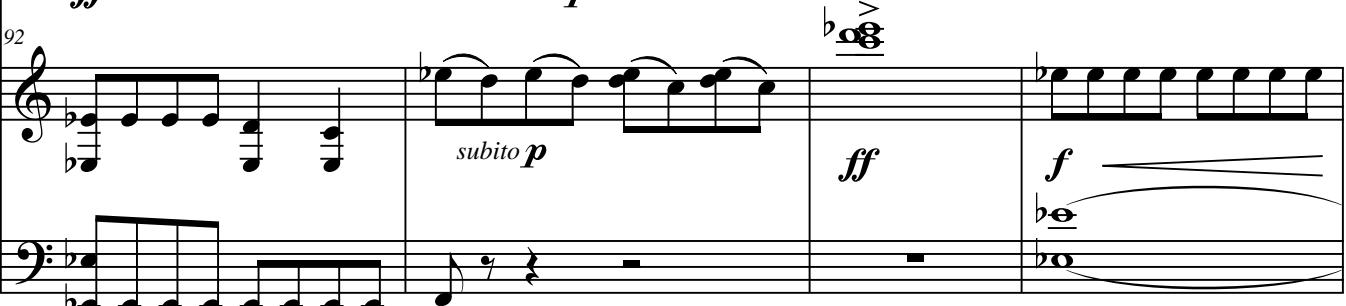
Vlc.        
Pno.      

(8vb) —  
Rœd.

\* Rœd.   \* Rœd.   \* Rœd.   \*

88      —6—      —7—        
Vlc.      

Pno.      \* Rœd.   \* Rœd.   \*

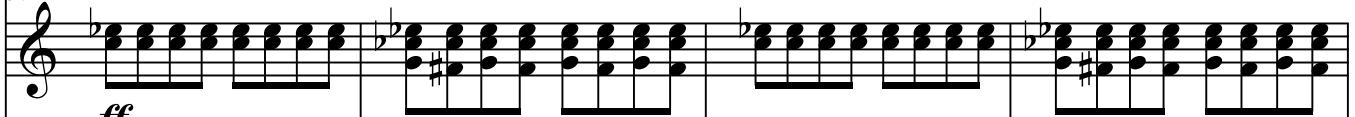
92        
Vlc.      

Pno.      subito p      ff      f  
Rœd.   \* Rœd.   \*

96

Vlc. 

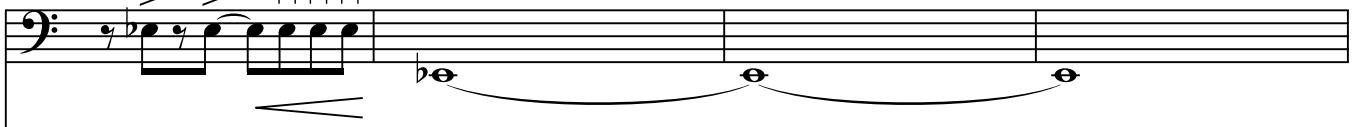
*ff*

Pno. 

*ff*

96

100 *rit.*

Vlc. 

Pno. 

*rit.*

*fff*

with fist

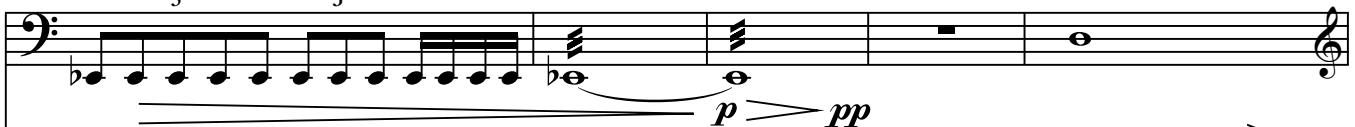
with fist

with fist

*rit.*

*rit.*

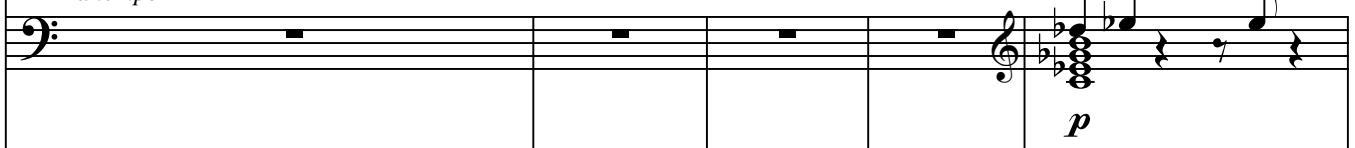
104 *a tempo*

Vlc. 

5 3

*p* *> pp*

104 *a tempo*

Pno. 

*p*

*rit.*

12

Vlc.

Pno.

\*

Réo.

\*

Réo.

Vlc.

114      5      3

Pno.

s fz

p

sfz

pp

p

\*

Réo.

\*

Réo.

\*

Vlc.

117

sul G

Pno.

pp

p

pp

\*

Réo.

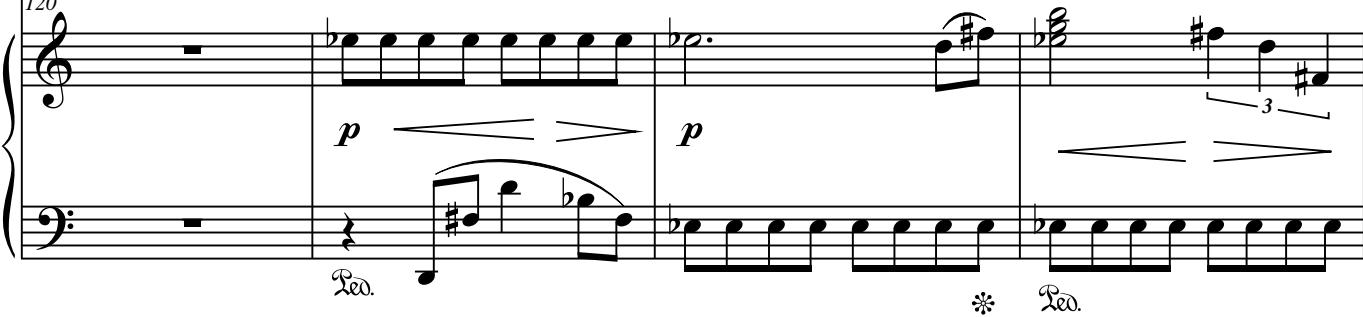
\*

Réo.

\*

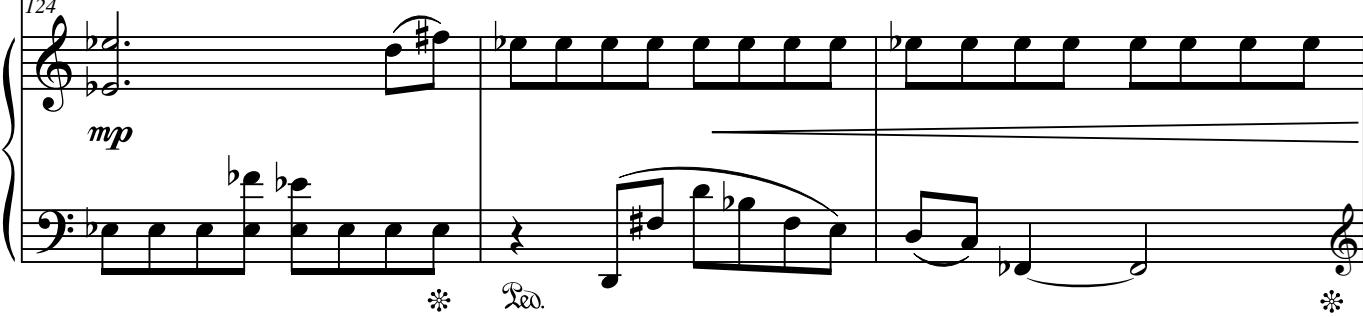
120

Vlc. 

Pno. 

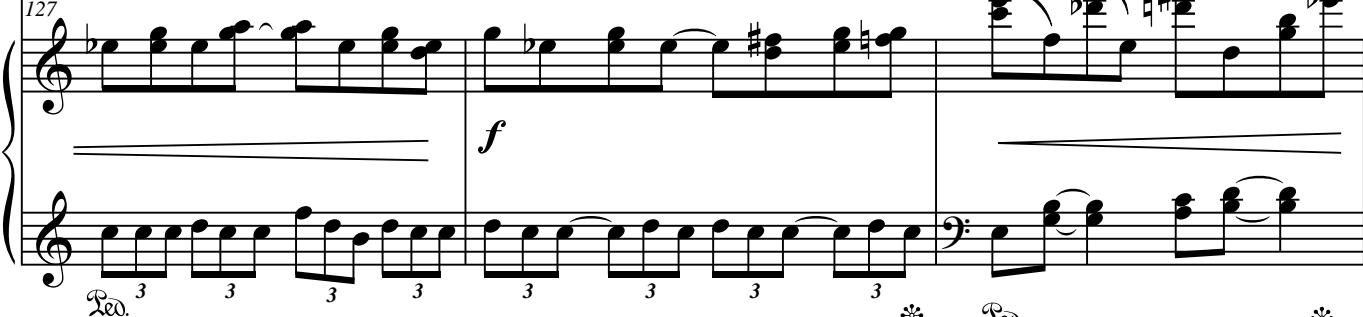
124

Vlc. 

Pno. 

127

Vlc. 

Pno. 

130

Vlc.

Pno.

*Réo.*

*\** *Réo.*

*fp*

*f*

*p*

*Réo.*

133

Vlc.

Pno.

*sul pont.*

*ordin.*

*fp*

*mp*

*\* Réo.*

*\* Réo.*

*\* Réo.*

*\* Réo.*

138

Vlc.

Pno.

*\** *Réo.*

*\**

*Réo.*

*\**