

Cloud Shadows

For Violin and Piano

2014

Lawrence Kramer

Cloud shadows are best seen from the air. Travelers on the window seats of planes can often descend from a visual blank slate above the cloud cover to observe clouds drifting and casting their shadows over the landscape, revealing their shapes and producing a perfect mirror effect wedding light to darkness at a distance. The same phenomenon is occasionally visible from high ground--I'm thinking particularly of a hill with a panoramic view of the countryside a few miles from my home in New York's Hudson Valley--when the clouds find the right shapes and the sun the right position and above and below once again mirror each other. The music gradually evolves toward such a moment, with its rich array of metaphorical suggestions, over the course of about ten minutes.

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♩ = 88

The score is written for Violin and Piano in 4/4 time. The tempo is marked as ♩ = 88. The key signature has one sharp (F#).

Violin Part: The Violin part consists of three staves. The first two staves (Violin I and Violin II) are mostly silent, with rests. The third staff (Violin III) contains a few notes, including a triplet of eighth notes in the second measure and a single eighth note in the third measure, marked with a *p* dynamic.

Piano Part: The Piano part consists of two staves. The upper staff (Right Hand) contains a melodic line with triplets of eighth notes in the first two measures, followed by a half note in the third measure. The lower staff (Left Hand) contains a rhythmic accompaniment of eighth notes, also with triplets in the first two measures. Dynamics include *pp* *una corda* and *pp* *ré corde*.

Measure Numbers: Measure numbers 3, 6, and 8 are indicated at the beginning of their respective systems.

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4

9

Vln.

Pno.

8vb

This system contains measures 9, 10, and 11. The Violin part (Vln.) consists of three measures of sustained chords: a whole chord in measure 9, a half chord in measure 10, and a whole chord in measure 11. The Piano part (Pno.) features a complex texture. The right hand plays sustained chords, while the left hand has a continuous eighth-note triplet pattern. A dynamic marking of *8vb* (8va) is indicated with a dashed line under the left hand in measure 10. A breath mark (v.) is present in the right hand of measure 11.

12

Vln.

Pno.

p

This system contains measures 12, 13, and 14. The Violin part (Vln.) has a whole rest in measure 12, followed by a half-note melody in measure 13 and a quarter-note melody in measure 14. The Piano part (Pno.) continues with the triplet pattern in the left hand and sustained chords in the right hand. A dynamic marking of *p* (piano) is shown in the right hand of measure 13.

15

Vln.

Pno.

pp

loco

8vb

This system contains measures 15, 16, and 17. The Violin part (Vln.) begins with a dynamic marking of *pp* (pianissimo) in measure 15, followed by a half-note melody in measure 16 and a quarter-note melody in measure 17. The Piano part (Pno.) continues with the triplet pattern in the left hand and sustained chords in the right hand. A dynamic marking of *pp* is shown in the right hand of measure 17. The word *loco* is written below the left hand in measure 16. A dynamic marking of *8vb* (8va) is indicated with a dashed line under the left hand in measure 15.

18

Vln. *p* *pp*

Pno.

21

Vln. *p*

Pno. *p*

23

Vln. *pp* *p*

Pno. *pp* *p*

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6

Vln. *mp* *pp* *p*

Pno. *mp* *pp* *p* *f*

Vln.

Pno. *p*

Vln.

Pno.

34

Vln. *f*

Pno. *f*

36

Vln. *p* *pp* *p* *pp*

Pno. *p* *pp* *p* *pp*

40

Vln. *p* *mp* *rit.*

Pno. *p* *mp* *rit.*

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8

44 *a tempo*

Vln. *mf*

Pno. *mf* *a tempo* *mp*

47

Vln. *f*

Pno. *f* *sf*

50

Vln. *ff*

Pno. *ff*

8vb

53

Vln. *pizz.* *mf*

Pno. *pp* *mp pp* *mf p* *pp*

56

Vln.

Pno. *mp pp* *mf p* *pp* *mp pp* *mf p*

59

Vln. *arco* *mp* *f* *ff*

Pno. *mp* *f* *ff*

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10

Vln. *fz* *fz*

Pno.

61

Vln. *mp* *p*

Pno. *p*

64

Vln. *pizz.* *mp*

Pno. *fp* *p*

g^{vb}

66

68 arco

Vln. *fp* *sf* *mf*

Pno. *fp* *mf*

Red. * Red. * Red. * Red. *

71

Vln. *mf*

Pno. *mf*

Red. * Red. * Red. * Red. *

74

Vln. *f*

Pno. *f*

Red. * Red. *

Vln. 77

3 3 *p*

Detailed description: Violin staff starting at measure 77. It features two triplet eighth notes, followed by a half note, and then a series of eighth notes. A dynamic marking of *p* is present. A double bar line is at the end of the system.

Pno. 77

p

Detailed description: Piano accompaniment for measures 77-80. The right hand has a sustained chord of G#4, B4, and D5. The left hand has a sustained chord of G#2, B2, and D3. A dynamic marking of *p* is present.

Vln. 80

f *rit.* *mp* *a tempo* *f*

Detailed description: Violin staff starting at measure 80. It begins with a half note *f*, followed by a triplet of eighth notes. The tempo changes to *rit.* and the dynamic to *mp*. It then returns to *a tempo* with a half note *f*. A double bar line is at the end of the system.

Pno. 80

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

Detailed description: Piano accompaniment for measures 80-84. The right hand has a sustained chord of G#4, B4, and D5. The left hand has a sustained chord of G#2, B2, and D3. A dynamic marking of *f* is present. A double bar line is at the end of the system.

Vln. 85

ff

Detailed description: Violin staff starting at measure 85. It begins with a half note, followed by a quarter rest, and then a series of eighth notes. A dynamic marking of *ff* is present. A double bar line is at the end of the system.

Pno. 85

ff

Detailed description: Piano accompaniment for measures 85-88. The right hand has a sustained chord of G#4, B4, and D5. The left hand has a sustained chord of G#2, B2, and D3. A dynamic marking of *ff* is present. A double bar line is at the end of the system.

87

Vln.

Pno.

Measure 87: Violin part features a melodic line with a sharp sign and a slur. The piano accompaniment is mostly silent, with a few notes in the bass clef.

88

Vln.

Pno.

Measure 88: Violin part has a rest followed by a phrase starting with a *p* dynamic. The piano accompaniment includes triplets in the bass clef and chords in the treble clef. Dynamics include *pp*, *mf*, and *p*. Performance markings include *8vb*, *ped.*, and an asterisk.

91

Vln.

Pno.

Measure 91: Violin part has a rest followed by a phrase with accents. The piano accompaniment includes triplets in the bass clef and chords in the treble clef. Dynamics include *p* and *fp*. Performance markings include *8vb* and *loco*.

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14

94 *p* *sf* *mp* *ff*

Vln.

Pno.

3 *3* *

2ed.

Fade in over piano's *ff*

97 *rit.* ♩ = 72

Vln.

Pno.

p

8vb

101 *molto sul tasto* *pp* *pp*

Vln.

Pno.

8vb

ordin.

106

Vln.

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

Pno.

110

Vln.

mp *mf* *f*

Pno.

mf *f*

114

Vln.

Pno.

p

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16

The musical score is divided into three systems, each containing a Violin (Vln.) and Piano (Pno.) part.
 - **System 1 (Measures 118-120):** The Violin part begins at measure 118 with a *p* dynamic and a slur over a series of eighth notes. The Piano part also starts at measure 118, featuring a *ped.* marking and asterisks.
 - **System 2 (Measures 121-123):** The Violin part continues with a slur and an *accel.* marking. The Piano part includes triplets and a *simile* marking.
 - **System 3 (Measures 124-126):** The Violin part starts at measure 124 with a tempo marking of $\text{♩} = 88$ and a *cresc.* marking. The Piano part also starts at measure 124 with a *cresc.* marking and triplets.
 - **Dynamic and Performance Markings:** The score includes *p*, *ped.*, *accel.*, *f*, and *simile*.
 - **Structural Elements:** Slurs, triplets, and asterisks are used throughout to indicate phrasing and specific performance techniques.

127 Vln. *sf*

Pno.

130 Vln. *ff* *fp* *mf*

Pno. *ff* *p*

133 Vln. *mf*

Pno. *mf*

Vln. 135 *f*

Pno. 135 *f*

Vln. 137 *ff*

Pno. 137 *ff*

Red. *

Vln. 139

Pno. 139 *p*

Red. *

142

Vln. *p* *mp* *mf* *mp*

Pno. *mp* *mf* *p*

Red. *

145

Vln. *f* *p*

Pno. *f* *p* *f* *p* *mf* *f* *p*

Red. *

149

Vln. *mf* *f* *fp* *fp*

Pno. *f* *p* *f* *p* *mf* *f*

Red. *

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

Vln. *pp*

Pno. *pp* *rit.* *a tempo* *rit.* *8va* *8vb*

158 *a tempo*

Vln. *p* *cresc.* *p*

Pno. *a tempo*

161 *cresc.* *mf* *cresc.*

Vln. *mf* *cresc.*

Pno.

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164 *ten.* $\text{♩} = 72$ *ten.*

Vln.

Pno.

166 *f* *cresc.*

Vln.

Pno.

167 *ff* *p*

Vln.

Pno.

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allarg. (to m. 177)

22 $\text{♩} = 88$

Vln. *p* *f* *ff* *allarg.* (to m. 177)

Pno. *p* *f* *ff* *allarg.* (to m. 177)

Vln. *3*

Pno. *8va*

Vln. *a tempo* *dim.* *rit.* *3* *3* *3* *3* *3*

Pno. *a tempo* *rit.*

179 *a tempo* *rit.* ♩ = 72

Vln. *p* *pp* *pp*

Pno. *pp* *p* *pp*

Red. * *8^{va}- - -*

183 *p* *pp* *p* *pp*

Vln. *p* *pp* *p* *pp*

Pno. *p* *pp* *p* *pp*

8^{va}- - -

187 *p* *pp*

Vln. *p* *pp*

Pno. *p* *pp*

8^{va}- - -

Red. * *Red.* *

Vln. *192*

Pno. *192*

8^{va} *loco*

8^{vb}

Detailed description: This system contains measures 192 through 195. The violin part (Vln.) begins with a whole note G4, followed by a dotted half note Bb4, a quarter rest, and a quarter note G4. The piano part (Pno.) features a complex texture. The right hand plays a series of eighth-note chords, with a *loco* marking above the first two measures. The left hand plays a bass line with a *8^{vb}* marking, consisting of notes G3, F#3, E3, and D3.

Vln. *196* *rit.* *a tempo* *rit.*

Pno. *196* *rit.* *a tempo* *rit.*

mf *fp* *pp*

mf *mf* *pp*

Detailed description: This system contains measures 196 through 200. The violin part (Vln.) starts with a *rit.* marking, playing a quarter note G4, a quarter note A4, and a quarter note B4. It then moves to *a tempo* with a whole note G4, followed by another *rit.* marking with a dotted half note G4. The piano part (Pno.) mirrors this structure. The right hand plays chords, and the left hand plays a bass line. Dynamic markings *mf*, *fp*, and *pp* are indicated for the violin, while *mf* and *pp* are indicated for the piano.