

Cycles and Myths

Quartet for Violin, Bb Clarinet, 'Cello, and Piano

Timothy Kramer

1996

Performance Notes:

- * Accidentals carry through the measure. Some are added for ease of reading.
- * The score is in C. The part for Clarinet is in Bb.
- * While the initial tempo may vary slightly, metric relationships between sections should be strictly observed.
- * The performance time is approximately 12 minutes.

Program Notes:

Cycles and Myths was commissioned by the SOLI chamber ensemble and premiered in March of 1996 in San Antonio. This piece presents a number of cyclic ideas that occur with literal and varied repetition. Connections are made between the individual players of the ensemble through similarities of timbre and gesture. In every *cycle*, a driving, rhythmic theme coordinates all the motives assigned to each player. The *myths*, which occur between cycles, are essentially character variations, where each soloist stakes their own musical territory and presents material specifically assigned to their instrument. In this way, connections are made between repetition (cycles) and development (myths), between recognition and contrast. This work also contains many references to works with this specific instrumentation. In this way, distinct musical styles are heard against the backdrop of cycles of familiar material.

Study Score

Cycles and Myths
for the SOLI Ensemble

Timothy Kramer
(1996)

Violin

Clarinet

Cello

Piano

Vln.

Cl.

Vc.

Pno

Vln.

Cl.

Vc.

Pno

The musical score consists of eight staves of music for four instruments: Violin, Clarinet, Cello, and Piano. The score is divided into three sections: Measures 1-3, Measures 4-5, and Measures 6-8. The Violin and Clarinet parts begin with dynamic markings of *p* and *pp*. The Cello part uses *pizz.* and *sf*. The Piano part features complex chords and dynamic markings of *ff*. The Violin and Clarinet parts play eighth-note patterns in measures 4-5. The Cello and Piano parts play eighth-note patterns in measures 6-8. Measure 8 concludes with a dynamic marking of *ff*.

Vln. 8
 Cl.
 Vc.
 Pno

Vln. 10 f sub p
 Cl. f sub p f p f mp
 Vc. f p f mp

Pno

Vln. 13 f ff sub ppp (non vib.)
 Cl. f ff sub ppp
 Vc. f ff sub ppp (non vib.)

Pno

-2-

Red.

Vln. 15 *tr* ~~~~~ sub pp

Cl. (solo) *tr* ~~~~~ *ff*

Vc. *tr* ~~~~~ sub pp

Pno { *ff* *ff*

*

Vln. 18 *ff* *f* *f* *f* *f* *f*

Cl. *ff* *f* *f* *f* *f* *f*

Vc. *ff* *f* *f* *f* *f*

Pno { *ff* *ff* *f*

Ped. *

Vln. 21 swinging *f*

Cl. swinging *f*

Vc. *ff* *f*

Pno { swinging *ff* *f* *f* *f*

-3- *f*

Vln. 3
 Cl.
 Vc.
 Pno

24
 > *mp* delicate; light

Vln. pizz. 3
 Cl. *fp* *pp* *fp* *pp* sim.

Vc. *p* (non vib.) 3
 Pno

25

Vln. arco *pp* *f* pizz. *sff* *sff* 3
 Cl. *pp* *f* *sff* *sff*
 Vc. *p* pizz. *f* *sff* *sff* 3
 Pno

28

Vln.

 Cl.

 Vc.

 Pno

 Vln.

 Cl.

 Vc.

 Pno

Vln.

 Cl.

 Vc.

 Pno

 Vln.

 Cl.

 Vc.

 Pno

 Vln.

 Cl.

 Vc.

 Pno

Vln.

 Cl.

 Vc.

 Pno

 Vln.

 Cl.

 Vc.

 Pno

 Vln.

 Cl.

 Vc.

 Pno

Vln. ff sub mp ff
 Cl. sub mp ff
 Vc. ff sub mp ff
 Pno ff depress silently ff * chromatic cluster in l.h.
 Vln. Sos! molto
 Cl. molto
 Vc. molto
 Pno I.V. I.V. (Sos.)
 Vln. -
 Cl. -
 Vc. -
 Pno 62 una corda hypnotic ; always delicate ; always staccato
 (Sos.) mp p pp

Vln. 65
 Cl.
 Vc.
 Pno { 65
 (Sos.) *pp* ————— sim.
 Vln. 66
 Cl.
 Vc.
 Pno { 68
 Vln. 71
 Cl.
 Vc.
 Pno { 71

Vln. 74

 Cl. *pp* cresc. *mp* dim.

 Vc. *mp* *pp*

Pno { 74

Vln. 77

 Cl. *ppp* *p*

 Vc. *p* *mf* *p*

Pno { 77

Vln. 80

 Cl. *p* *mf* *p*

 Vc. *mf* *mp* *f*

Pno { 80

pp cresc. *mf* *una corda* *mf* *p*

tre corde

Vln. 83

 Cl.

 Vc.

 Pno 83

una corda

p *pp*

 Vln. 86

cresc.

 Cl.

cresc.

 Vc.

f *mf*

 Pno 86

tre corde

release Sos.

 Vln. 89

mf *p*

 Cl.

mf dim.

 Vc.

f *mf*

 Pno 89

una corda

mf *mf* *mp*

Vln.

 Cl.

 Vc.

 Pno

92

tre corde

 Vln.

mp *f p*

 Cl.

mf *sub p* *f p*

 Vc.

mf *p* *sub f*

 Pno

mf *sub p* *f* *> mp*

delicate; light

95

 Vln.

f p *f p* *f* *sul pont* *f*

 Cl.

f *sub p* *f* *mp* *f*

 Vc.

ff

 Pno

mf *mf* *f* *mf* *mp*

98

Vln. 101

 Cl.

 Vc.

 Pno {

(ord.) yield: () 104

 Cl.

 Vc.

Vc.
 haunting; floating

Pno {
 una corda una corda

Vln. 107

 Cl.

 Vc.

Pno {
 sub pp mp sub pp slowly release una corda 13

Vln. *sul A* *sul E* *fp* *f* *sub p* *cresc.*
 Cl. *fp* *f* *sub p* *cresc.*
 Vc. *dolce* *assertive*
 Pno *sub pp* *mf* *sub pp* *mf* *f > p* *cresc.*
 Vln. *cresc.* *f* *sub p* *f*
 Cl. *cresc.* *f* *sub p* *f*
 Vc. *f* *ff* *sub mp*
 Pno *cresc.* *f* *ff* *sub mp*
 Vln. *mf* *fp*
 Cl. *mf* *f* *mf* *f* *sfp* *cresc.*
 Vc. *f* *ff* *mf* *f* *cresc.*
 Pno *sf* *sub p* *mf* *sf* *sub p* *f* *cresc.*

Vln.

 Cl.

 Vc.

 Pno

 Vln.

 Cl.

 Vc.

 Pno

 Vln.

 Cl.

 Vc.

 Pno

Vln. 128 ff fff sub p cresc.
 Cl. ff fff sub p cresc.
 Vc. ff ff ff cresc.
 Pno cresc. 128 ff ff ff cresc.
 Vln. slowly depress 131 ff
 Cl. ff
 Vc. ff cresc.
 Pno 131 ff cresc.
 Vln. sff sff sff sff
 Cl. ff sff sff sff
 Vc. 8va sff sff sff sff
 Pno ff sff sff sff sff

Vln. 137

 Cl.

 Vc.

 Pno

Vln. 139

 Cl.

 Vc.

 Pno

Vln. 142

 Cl.

 Vc.

 Pno

Vln.

 Cl.

 Vc.

 Pno

 Vln.

 Cl.

 Vc.

 Pno

 Vln.

 Cl.

 Vc.

 Pno

Vln. 151

 Cl.

 Vc.

 Pno

Vln. 153

 Cl.

 Vc.

 Pno

Vln. 156

 Cl.

 Vc.

 Pno

Vln.

Cl. *sf* — *p*

Vc.

Pno

159

Vln.

Cl. *sf* — *p*

Vc.

Pno

162

Vln.

Cl. *sf* — *p*

Vc.

Pno

165

Vln. 168
 Cl.
 Vc.
 Pno

Vln. 171
 Cl.
 Vc.
 Pno

Vln. 174
 Cl.
 Vc.
 Pno

Vln.

Vln.

 Cl.

 Vc.

 Pno

Vln.

 Cl.

 Vc.

 Pno

Vln.

 Cl.

 Vc.

 Pno

Vln. spiccato (jeté) pizz. sf spiccato p

Cl. ff mf ff

Vc. col legno pizz. col legno

Pno { 195 sf p sf

Vln. mf p mf p

Cl. sf sf f

Vc. spiccato (jeté) pizz. sf p

Pno { 198 p sf

Vln. mf p

Cl. 3 3

Vc.

Pno { 201 p 3 3 f m24-

pizz.

Vln. 204 ff

Cl.

Vc.

Pno 204 p
mf poco f mp
f mp

Vln. 207 ff

Cl.

Vc. pizz.
spiccato ff

Pno 207 f mp
f mp f mf
f mp

Vln. spiccato f

Cl.

Vc. spiccato f

Pno 210 f

Vln. 213 -
 Cl.
 Vc.
 Pno 213
 Vln. 216
 Cl.
 Vc.
 Pno 216
 Vln. 219
 Cl.
 Vc.
 Pno

-26-

Vln.

 Cl.

 Vc.

 Pno

Vln.

 Cl.

 Vc.

 Pno

Vln. 228 pizz. arco *tr* *(b)* ~~~~
 Cl. sub p *f* *p*
 Vc. pizz. arco *tr* *(b)* ~~~~
 Pno 229 *ff* *p* *f* *sff* *mp* *f*
 Vln. 232 *tr* ~~~~ *ff*
 Cl. *tr* ~~~~ *ff*
 Vc. *tr* *(b)* ~~~~ *ff*
 Pno 232 *sff* *mp* *f* *sff* *f* *A* *ff*
 Vln. 235 *ff* dim.
 Cl. *ff* dim.
 Vc.
 Pno 235 *ff* dim.

Vln. 237

(♩ = 138)

Cl.

Vc. 237

Pno 237

Vln. 240

Cl.

Vc. 240

Pno 240

Vln. 243

Cl.

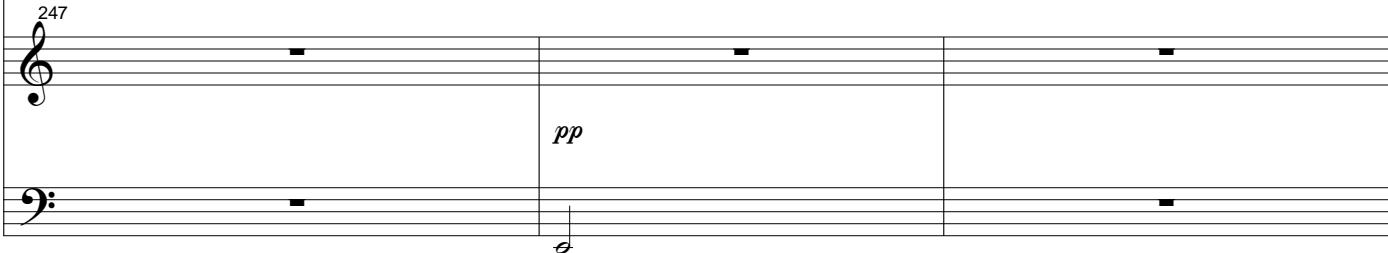
Vc. 243

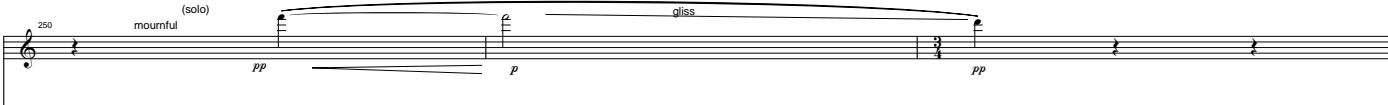
Pno 243

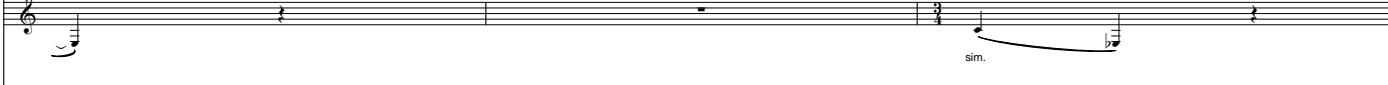
Vln. 247 

 Cl. 

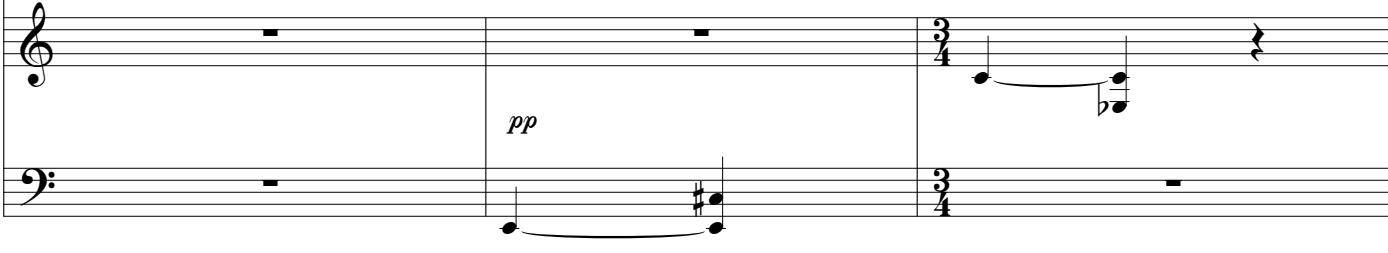
 Vc. 

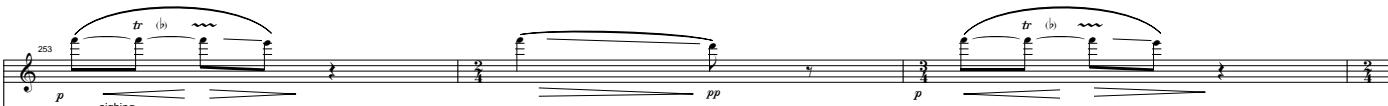
 Pno 247 

 Vln. 250 *mournful (solo)* 

 Cl. 

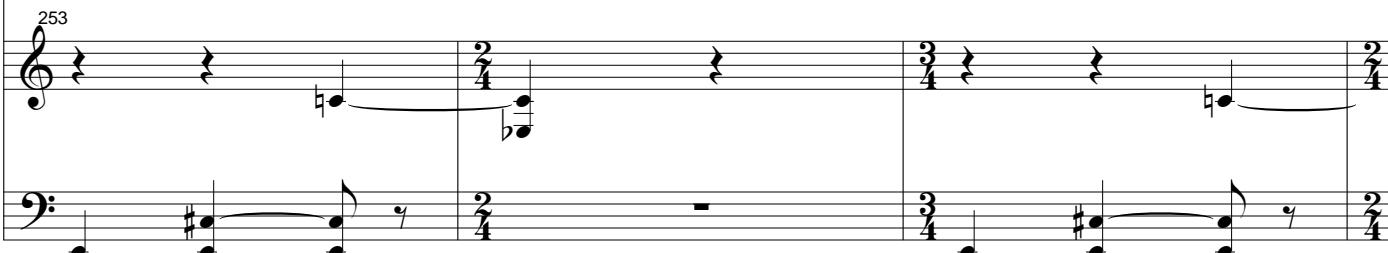
 Vc. 

 Pno 250 

 Vln. 253 *p sighing* 

 Cl. 

 Vc. 

 Pno 253 

Vln.

 Cl.

 Vc.

 Pno

 Vln.

 Cl.

 Vc.

 Pno

 Vln.

 Cl.

 Vc.

 Pno

Vln.

 Cl.

 Vc.

 Pno

265

ad lib.

 Vln.

 Cl.

 Vc.

 Pno

269

(mp)

 Vln.

 Cl.

 Vc.

 Pno

272

8^{va}
 Vln. 275 *mf* dim.
 Cl.
 Vc.
 Pno { 275
 Vln. 278 *mf* *mp* *p* *pp* *p* dim.
 Cl. *mf* *mp* dim. *(p)*
 Vc. *mf* *mp* *p* dim.
 Pno { 278 *mf* *mp* dim. *(p)* *p* dim.
 Vln. 281 *p* *calmo* con sord.
 Cl. *pp* *p*
 Vc. *pp* con sord. *p*
 Pno { 281 *pp* *p* *Red.* * *Red.* * *Red.* *

Vln. 284
 Cl.
 Vc.
 Pno

poco-
 dim. poco -
 - a -
 poco-
 calando
 - -
 ()

Vln. 287
 Cl.
 Vc.
 Pno

niente
 niente
 niente

287
 Pno
 lontano
 ad lib

Vln. 290
 Cl.
 Vc.
 Pno

Iontano
 senza sord.
 lontano
 p

<>
 <>

p

Vln. 293
 Cl.
 Vc.
 Pno

Vln. 296
 Cl.
 Vc.
 Pno

Vln. 299 senza sord.
 Cl.
 Vc.
 Pno

293

296

299

senza sord.

p

mf

sub p

p

mp

pp

cresc.

p

dolce

Vln. 302
 Cl.
 Vc.
 Pno

Vln. 305
 Cl.
 Vc.
 Pno

Vln. 308
 Cl.
 Vc.
 Pno

Vln. 311 *tr.* (i) *tr.* (i) *tr.* (i) *tr.* (i) cresc.
 Cl. cresc.
 Vc. cresc.
 Pno 311 *tr.* (i) *tr.* (i) *tr.* (i) *tr.* (i) cresc.
 Vln. 314 *mf* *f* *f* *tr.* (i) *mf*
 Cl. *mf* *f* *f* *mf*
 Vc. *mf* *f* *f* *mf*
 Pno 314 *mf* *tr.* (i) *mf* *mf* *mp*
 Vln. 317 *tr.* (i) *tr.* (i) *tr.* (i) *tr.* (i)
 Cl. *sub p* cresc.
 Vc. *sub p* cresc.
 Pno 317 *sub p* cresc. *tr.* (i) *tr.* (i)

Vln.

 Cl.

 Vc.

 Pno

Vln.

 Cl.

 Vc.

 Pno

Vln.

 Cl.

 Vc.

 Pno

Vln.

 Cl.

 Vc.

 Pno

Musical score for orchestra and piano, page 39.

Instrumentation: Vln., Cl., Vc., Pno.

Measure 329:

- Vln.: dynamic *poco-*, tempo *tr* (♩), note value $\frac{1}{8}$, tempo $\underline{\underline{138}}$.
- Cl.: dynamic *cresc.*
- Vc.: dynamic *8va*, tempo *cresc.*
- Pno: dynamic *f*, tempo *329*, measure 4, 8th note, *accel.*, *Ped.*
- Text: *I.v.*

Measure 332:

- Vln.: dynamic *ff*.
- Cl.: dynamic *ff*.
- Vc.: dynamic *ff*, tempo *ff*.
- Pno: dynamic *fff*.

Measure 335:

- Vln.: dynamic *ff*, tempo *(loco)*, note value $\frac{1}{8}$, *sub p*, *cresc.*
- Cl.: dynamic *sff*, *sim.*
- Vc.: dynamic *8va*, *ff*, tempo *tr*, note value $\frac{1}{8}$, *cresc.*, *sub p*, *"scream"*
- Pno: dynamic *ff*, tempo *335*, note value $\frac{1}{4}$, *sub p*, *cresc.*

Vln.

 Cl.

Vc.

 Pno

Vln.

 Cl.

Vc.

 Pno

Vln.

 Cl.

Vc.

 Pno

Vln. 347

 Cl.

 Vc. 8va

 Pno

 Vln. 350

 Cl.

 Vc.

 Pno 350

 Vln. 353

 Cl.

 Vc.

 Pno 353

Vln. 356
 Cl.
 Vc.
 Pno

Vln. 359 cresc.
 Cl. cresc.
 Vc.
 Pno

Vln. 362 ff sub p
 Cl. ff sub p tr (i) mmf f
 Vc. 15ma ff sub p mf f

Pno

Vln. 365 *pizz.*
 Cl.
 Vc.
 Pno

Vln. 368 *pizz.*
 Cl.
 Vc.
 Pno

(solo) sudden; hammering
 ff

Vln. 371 pp
 Cl.
 Vc.
 Pno

Vln. 374 cresc. *pizz.* ff f 92

Cl.

Vc. cresc. *pizz.* ff f

Pno 374 sff ff

Vln. 377 f

Cl. f

Vc. f

Pno 377

Vln. 380

Cl.

Vc.

Pno 380 f

Vln. 383

 Cl.

 Vc.

 Pno 383

 Vln. 386

 Cl.

 Vc.

 Pno 386

 Vln. 389

 Cl.

 Vc.

 Pno 389

Vln. 392 - - - $\frac{2}{3}$
 Cl. ff - - - $\frac{2}{3}$
 Vc. - - - $\frac{2}{3}$
 Pno { 392: $\frac{2}{3}$ $\gamma \cdot$ $\gamma \cdot$ $\frac{3}{4}$ $\# \bullet$ $\gamma \cdot$ $\gamma \cdot$ $\frac{3}{4}$ $\# \bullet$ $\frac{3}{4}$ $\# \bullet$ $\frac{3}{4}$
 Vln. 395 $\frac{2}{3}$ ff $\frac{3}{4}$ $f\#p$ $\frac{3}{4}$ $f\#p$ $\frac{3}{4}$ ff
 Cl. ff $\frac{3}{4}$ $f\#p$ $\frac{3}{4}$ $f\#p$ $\frac{3}{4}$ ff
 Vc. $\frac{2}{3}$ ff $\frac{3}{4}$ $f\#p$ $\frac{3}{4}$ $f\#p$ $\frac{3}{4}$ ff
 Pno { 395: $\frac{2}{3}$ $\gamma \cdot$ $\frac{3}{4}$ $\# \bullet$ $\gamma \cdot$ $\frac{3}{4}$ $\# \bullet$ $\frac{3}{4}$ $\# \bullet$ $\frac{3}{4}$ $\# \bullet$ $\frac{3}{4}$
 Vln. 398 $\frac{2}{3}$ - - - $f\#p$ $\frac{2}{3}$
 Cl. $\frac{2}{3}$ - - - $f\#p$ $\frac{2}{3}$
 Vc. $\frac{2}{3}$ - - - $f\#p$ $\frac{2}{3}$
 Pno { 398: $\frac{2}{3}$ $\gamma \cdot$ $\frac{3}{4}$ $\# \bullet$ $\gamma \cdot$ $\frac{3}{4}$ $\# \bullet$ $\frac{3}{4}$

Vln.

 Cl.

 Vc.

 Pno

Vln.

 Cl.

 Vc.

 Pno

Vln.

 Cl.

 Vc.

 Pno

Vln. 410
 Cl.
 Vc.
 Pno 410
 Vln. 414 Sos.
 Cl.
 Vc.
 Pno 414 (Sos.)
 Vln. 416
 Cl.
 Vc.
 Pno 416 (Sos.)

Vln. 418
 Cl.
 Vc. 15ma
 Pno { 418 3/4 spiccato sub p 4/4 ord. mf
 sff sim.
 Vln. release Sos. 421 3/4 spiccato mp 4/4 ord. mp
 Cl.
 Vc. sub p 4/4 3/4 4/4
 Pno { 421 2/4 3/4 4/4
 Vln. 424 mf cresc. 4/4
 Cl. mf cresc. 4/4
 Vc. mf cresc. 4/4
 Pno { 424 f cresc. R.H. 5 3/4 6/4

Vln. *ff*
 Cl.
 Vc.
 Pno {
 426 *ff* electric ; always staccato
 sub p

Vln.
 Cl.
 Vc.
 Pno {
 428 sub p *mp* sub p *mf*
 1/2 Ped. slowly depress * 1/2 Ped. slowly depress * 1/2 Ped. *

Vln. *p* dolce *f* *mp* *f*
 Cl. *p* dolce *f* *mp* *f*
 Vc. *p* dolce *f* *mp* *f*

Pno {
 431 sub p
 1/2 Ped. * sim.

Vln.
 Cl.
 Vc.
 Pno

434
mf cresc. $\bullet = 69$
mf cresc.
mf cresc.

434
ff
ff
ff

15ma
L.H. secco!
sff
sff

8vb
V
V
V

Vln.
fff *sempre*
fff *sempre*
fff *sempre*

15ma
sff
sff
sff

437
V
V
V

Vln.
fff
fff
fff

15ma
fff
fff
fff

440
fff
fff
fff

15ma
fff
fff
fff

15ma
fff
fff
fff

8vb
V
V
V

Vln.

 Cl.

 Vc.

 Pno

 Vln.

 Cl.

 Vc.

 Pno

 Vln.

 Cl.

 Vc.

 Pno

Vln.
 Cl.
 Vc.
 Pno

15ma - - - 15ma - - - 15ma - - - 15ma - - -

Vln.
 Cl.
 Vc.
 Pno

453 8vb-V- 457

Vln.
 Cl.
 Vc.
 Pno

462

Vln.
 Cl.
 Vc.
 Pno

Vln. 466
 Cl.
 Vc.
 Pno

Vln. 469
 Cl.
 Vc.
 Pno