

Lake Effect

for Flute, Clarinet, Violin, Cello, Piano, and Percussion

Persual Copy Only

Timothy Kramer

2012

Performance Notes

The percussion part requires the following instruments:

Vibraphone (with mallets and bow)
Large Suspended Cymbal
Small Suspended Cymbal
Four Temple Blocks
Tambourine (on desk)
Tam-Tam
Kick Drum (or Small Bass Drum)

Duration: 9'50"

Program Notes

Lake Effect was commissioned by the Mandel Foundation and Utah Arts Festival for a premiere in June of 2012 in Salt Lake City. As I considered what kind of piece I would write for this festival, I looked for context: the beautiful landscape of Utah, the people who settled there, and the Great Salt Lake. I envisioned a work that would draw on the history of this state and on the unique topographical features of its environment.

The result is set of six variations based on two ideas: one of pitch and the other of rhythm. The pitches that start the piece - C, A and B - are based on the word Ut-A-H (using German and *solfeggio* syllables). These pitches slowly unfold into harmonic and melodic materials through a cycle of transpositions starting with, of course, Eb, or "eS" for the word salt. The initial rhythm of these notes - presented very slowly - is based on the rhythm of a famous Mormon hymn: *Come, Come, Ye Saints*. Both the tune of the hymn and some of its harmonic features eventually emerge later in the piece.

Overall, the work evokes an image of a storm with a lake effect. The piece begins very quietly, with only hints of material that start to generate melodic currents. These small "cells" soon coalesce. At first they are playful, but then they create a very dense and forceful toccata. The toccata then runs into large vertical monoliths (mountains) based on the opening melodic line and the notes from the previous section are extracted. We are soon left with a variant of the Mormon hymn. The piece then closes in a calmer landscape, gently rolling through material related to the tail of the hymn, which corresponds with the hymn text "all is well."

Lake Effect

Commissioned by the Mandel Foundation and the 2012 Utah Arts Festival

Timothy Kramer

Still; Hovering ♩ = 44

Musical score for measures 1-5. The score is in 3/4 time and features the following parts:

- Flute:** Rests in measures 1-4, then a half note in measure 5 with dynamics *ppp*.
- Clarinet in B \flat :** Rests in measures 1-2, then a half note in measure 3, a quarter note in measure 4, and a half note in measure 5. Dynamics: *ppp* (measures 3-4), *pp* (measure 4), *n.* (measure 5). Includes *sul tasto* and \surd (*non vib.*) markings.
- Violin:** Rests in measures 1-4, then a half note in measure 5 with dynamics *ppp*. Includes *sul tasto (non vib.)* and *Gliss.* markings.
- Cello:** Rests in measures 1-2, then a half note in measure 3, a quarter note in measure 4, and a half note in measure 5. Dynamics: *ppp* (measures 3-4), *pp* (measure 4), *n.* (measure 5). Includes *Glissando* marking.
- Percussion:** Rests in measures 1-2, then a half note in measure 3, a quarter note in measure 4, and a half note in measure 5. Dynamics: *ppp* (measures 3-4), *p* (measure 4). Includes *Vibraphone*, *with bow*, and *l.v.* markings.
- Piano:** Rests in measures 1-2, then a half note in measure 3, a quarter note in measure 4, and a half note in measure 5. Dynamics: *p* (measures 3-4), *pp* (measure 4), *p* (measure 5). Includes *(dampen string with hand)*, *l.v.*, and *sempre* markings.

Musical score for measures 6-10. The score is in 3/4 time and features the following parts:

- Fl.:** Rests in measures 6-7, then a half note in measure 8, a quarter note in measure 9, and a half note in measure 10. Dynamics: *pp* (measure 8).
- B \flat Cl.:** Rests in measures 6-7, then a half note in measure 8, a quarter note in measure 9, and a half note in measure 10. Dynamics: *ppp* (measures 8-9), *pp* (measure 9).
- Vln.:** Rests in measures 6-7, then a half note in measure 8, a quarter note in measure 9, and a half note in measure 10. Dynamics: *pp* (measure 8).
- Vlc.:** Rests in measures 6-7, then a half note in measure 8, a quarter note in measure 9, and a half note in measure 10. Dynamics: *ppp* (measures 8-9), *pp* (measure 9). Includes *ord.* marking.
- Perc.:** Rests in measures 6-7, then a half note in measure 8, a quarter note in measure 9, and a half note in measure 10. Dynamics: *ppp* (measures 8-9), *p* (measure 9). Includes *l.v.* markings.
- Pno.:** Rests in measures 6-7, then a half note in measure 8, a quarter note in measure 9, and a half note in measure 10. Dynamics: *pp* (measures 8-9), *p* (measure 9), *pp* (measure 10). Includes *(LH)*, *3*, and *+* markings.

Tempo markings: *poco rit.* (measures 6-7), *a tempo* (measures 8-10). A box containing the number 10 is located at the end of the section.

Fl. *pp* *p*

B♭ Cl. *ppp* *pp* *p*

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

Vlc. *p*

Perc. *pp* *p* *l.v.*

Pno. *p* *pp*

Fl. *dim.* *pp* *n.* *poco rit.*

B♭ Cl. *dim.* *pp* *n.*

Vln. *dim.* *pp* *n.*

Vlc. *dim.* *pp* *n.*

Perc. *pp* *p* *l.v.* *

Pno. *n.* *

21 Flowing; Like Currents ♩. = 42

The musical score is arranged in systems for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vlc.), Percussion (Perc.), and Piano (Pno.). The tempo is marked 'Flowing; Like Currents' with a quarter note equal to 42 beats per minute. The key signature has one flat (B♭) and the time signature is 6/8. The score includes dynamic markings such as *pp*, *p*, and *ppp*, as well as performance instructions like 'Lg. Sus. Cym. (soft felt)' and 'l.v.'. The piano part features a repeating rhythmic pattern in the left hand, marked with 'tea' and asterisks. A large diagonal watermark 'Persual Copy Only' is overlaid on the page.

32

Fl. *pp* *p* *mp* *pp* *p* *mp*

B♭ Cl. *pp* *p* *mp*

Vln. *pp* *p* *mp*

Vlc. *mp* *mf*

Perc. *pp* *mp* *pp*

Pno. *mp*

Lea * *Lea* * *Lea* * *Lea* * *Lea* *

39

Fl. *mf* *sub. p* *dim.* *pp* *a tempo*

B♭ Cl. *mf* *p* *dim.* *pp* *p*

Vln. *mf* *p* *dim.* *pp* (non vib.)

Vlc. *p* *dim.* *pp* (non vib.)

Perc. *mp* *lv.* (med. yarn) **Vibraphone** *pp* *cresc.* *Lea* * *Lea* * *Lea* *

Pno. *mf* *p*

Lea *

44

Fl. *mp* *p* *mp*

B♭ Cl. *mp* *p* *mp*

Vln. *ord.* *mp* *p* *mp*

Vlc. *ord.* *mp* *p* *mp*

Perc. *mp* (med. yarn) *Lg. Sus. Cym.* *pp* *p* *L.v.* *p*

Pno. *p* *mp* *mp*

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

49

poco accel. ----- Playful, but assertive ♩ = 78

Fl. *mf*

B♭ Cl. *mf*

Vln. *mf* (jeté)

Vlc. *mf* (jeté)

Perc. *L.v.* *mp* *p* *mf* *L.v.* (hard cord)

Pno. *mf* *mp* *mf*

* *Reo.* *

51

Fl.

B♭ Cl.

Vln. *pizz.* *arco*

Vlc.

Perc. Temple Blocks *mp*

Pno.

54

60

Fl. *fp* *f*

B♭ Cl. *fp* *f* *solo* *f*

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

Vlc. *fp* *f* *fp* *f* *fp* *f*

Perc. Temple Blocks *mp* *mf*

Pno.

61

Fl. *mf* *fp* *f*

B \flat Cl. *fp* *f*

Vln. *mf* *fp* *f*

Vlc. *mf* *fp* *f*

Perc. **Tambourine** (on desk) *p* **Sm. Sus. Cym.** (hard cord)

Pno. *mf* *p*

64

65

Fl. *fp* *f* *fp* *f*

B \flat Cl. *fp* *f* *fp* *f* *fp*

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

Vlc. *fp* *fp* *f* *f*

Perc. *p* *mf* *L.v.* **Temple Blocks** *mp*

Pno. *fp* *f*

77

Fl. *mf* *f*

B♭ Cl. *mf* *f*

Vln. *mf* *fp* *f*

Vlc. *arco* *mf* *fp* *f*

Perc. **Tambourine** (hard cord) *mp* *p* *mf*

Pno. *mf* *f*

Fl. *fp* *f*

B♭ Cl. *fp* *f*

Vln. *fp* *f*

Vlc. *fp* *f* *pizz.*

Perc. **Temple Blocks** *mp*

Pno.

81

Fl. *mf* *f*

B♭ Cl. *mf* *f*

Vln. *mf* *f*

Vlc. *arco* *fp* *f*

Perc. *mp* *mf*

Pno. *mf* *f*

84

Fl. *f*

B♭ Cl. *f*

Vln. *f*

Vlc. *f*

Perc. *mp*

Pno. *f* *ff*

Tempo: $(\text{♩} = \text{♩})$

Tempo changes: 6/16, 3/8, 6/16

91

89

Fl. *ff* *f* *ff* *f* *ff*

B♭ Cl. *ff* *f* *ff* *f* *ff*

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

Vlc. *f* *ff* *f* *ff*

Perc. *mf* *mp* *mf* *mp* *f*

Pno. *f* *ff* *f* *ff*

94

Fl. *f* *ff* *f* *cresc.* *poco accel.*

B♭ Cl. *f* *ff* *f* *cresc.*

Vln. *f* *ff* *f* *cresc.*

Vlc. *f* *ff* *f* *cresc.*

Perc. *mp* *f* *mf*

Pno. *f* *ff* *f* *cresc.*

Driving; Turbulent ♩ = 160

98

Fl. *ff* *mf* *f*

B♭ Cl. *ff* *mf* *f*

Vln. *ff* *mp* *mf*

Vlc. *ff* *mp* *mf*

Perc. *ff* *p* *mf*
Temple Blocks

Pno. *ff* *mf*
solo (LH)

Fl. *fp* *f* *fp* *f*

B♭ Cl. *fp* *f* *fp* *f*

Vln. *f* *f* *f*

Vlc. *fp* *f* *fp* *f*

Perc. *mp* *f*
(hard cord) Tambourine (on desk)

Pno. *f* *f* *f*
(LH)

104

106

Fl.

B♭ Cl.

Vln.

Vlc.

Perc.

Pno.

fp *f* *fp* *f*

p *cresc.* *mf* *p*

Temple Blocks

Sm. Sus. Cym.

107

108

Fl.

B♭ Cl.

Vln.

Vlc.

Perc.

Pno.

ff *fp* *f*

ff *f*

fp *f*

f *mp*

Temple Blocks

110

Fl.

B♭ Cl.

Vln.

Vlc.

Perc.

Pno.

fp *f*

mp *f*

Tambourine

112

Fl.

B♭ Cl.

Vln.

Vlc.

Perc.

Pno.

ff *f*

mf

Temple Blocks

114

Fl.

B♭ Cl.

Vln.

Vlc.

Perc.

Pno.

ffp

116

Fl.

B♭ Cl.

Vln.

Vlc.

Perc.

Pno.

cresc.

ff

p

Sm. Sus. Cym.

118

Fl. *ff* *ffp* *ffp*

B♭ Cl. *ff* *ffp* *ff* *ffp*

Vln. *ff* *ffp* *ff*

Vlc. *ffp* *ff* *ffp* *ff*

Perc. *f* *f* *mf*
Temple Blocks Tambourine

Pno. *ff*

121

Fl. *ff* *fp* *cresc.*

B♭ Cl. *ff* *mp*

Vln. *fp* *cresc.*

Vlc. *mp*

Perc. *f* *mf* *f* *p*
Sm. Sus. Cym.

Pno. *ff* *fp* *cresc.*

8va *8va*

Seo *

123

Fl. *mf* *f*

B♭ Cl. *mf* *f*

Vln. *mf* *f*

Vlc. *mf* *f*

Perc. *cresc.*

Pno. *mf* *f*

125

126

Fl. *ff* *fff* *f*

B♭ Cl. *ff* *fff* *f*

Vln. *ff* *fff* *ff*

Vlc. *ff* *fff*

Perc. *ff* *fff*

Pno. *ff* *fff* *ff*

127

Fl. *ff* *fff*

B♭ Cl. *ff* *fff*

Vln. *fff* *ff* *fff*

Vlc. *fff* *ff* *fff*

Perc. Temple Blocks *f* *mf* *ff* *mf* *ff* Tambourine

Pno. *8va--*

130

Fl. *fp cresc.* *f*

B♭ Cl. *mp* *f*

Vln. *fp cresc.* *f*

Vlc. *mf* *f*

Perc. Sm. Sus. Cym. *p cresc.*

Pno. *fp cresc.* *f*

136

Fl. *ff* *fff* *ff* *cresc.*

B♭ Cl. *fff* *ff* *cresc.*

Vln. *ff* *cresc.*

Vlc. *ff*

Perc. *f* *fp* *ff* *p* *ff*

Pno. *8va*

138

Fl. *fff*

B♭ Cl. *fff*

Vln. *fff*

Vlc. *fff*

Perc. *Sm. Sus. Cym.* *fff* *l.v.* *(take hard felt)*

Pno. *fff* *8va*

139

140

Fl.

B♭ Cl.

Vln.

Vlc.

Perc.

Pno.

(hard felt) Tam-Tam

sub.f cresc.

sub.f cresc.

sub.f cresc.

sub.f cresc.

fp cresc.

sub.f cresc.

142

Fl.

B♭ Cl.

Vln.

Vlc.

Perc.

Pno.

fff

fff

fff

fff

ff (l.v.)

fff

fff

Grandiose; Large (Like Mountains) ♩ = 156 (♩. = 52)

145

Fl. *fff*

B♭ Cl. *fff* *(détaché)* *molto*

Vln. *fff* *(V)* *molto*

Vlc. *fff* *(V)* *molto*

Perc. *Tam-Tam* *reverse stick -with wood* *Sm. Sus. Cym.* *l.v.*

Kick Drum *fff*

Pno. *fff*

*Leg. v. l. e. **

Fl. 148

B♭ Cl. *molto* *sim.*

Vln. 148 *molto* *sim.*

Vlc. 148 *molto* *sim.*

Perc. 148

Pno. 148

151

Fl.

B♭ Cl.

Vln.

Vlc.

Perc.

Pno.

155

Fl.

B♭ Cl.

Vln. (V)

Vlc.

Perc. (hard felt) Tam-Tam Kick Drum

Pno.

156

Fl.

B♭ Cl.

Vln.

Vlc.

Perc. *reverse stick -with wood* **Sm. Sus. Cym.**

Pno.

159

Fl.

B♭ Cl.

Vln.

Vlc.

Perc. *(hard felt)* **Tam-Tam** *mf*

Pno.

allarg. -----

fff sub.mf

162 Broader ♩ = 144 (♩. = 48)

Musical score for measures 162-163. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vlc.), Percussion (Perc.), and Piano (Pno.). The Flute and B♭ Clarinet parts feature a melodic line with a forte (*ff*) dynamic. The Violin part has a forte (*ff*) dynamic. The Viola part has a forte (*ff*) dynamic. The Percussion part has a forte (*f*) dynamic and includes a *lv.* (l.v.) marking. The Piano part has a forte (*ff*) dynamic. A large watermark "Pretsal Copy Only" is overlaid on the score.

Musical score for measures 164-165. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vlc.), Percussion (Perc.), and Piano (Pno.). The Flute and B♭ Clarinet parts feature a melodic line with a forte (*ff*) dynamic. The Violin part has a forte (*ff*) dynamic. The Viola part has a forte (*ff*) dynamic. The Percussion part has a forte (*f*) dynamic and includes a *lv.* (l.v.) marking. The Piano part has a forte (*ff*) dynamic. A large watermark "Pretsal Copy Only" is overlaid on the score.

166

Musical score for measures 166-167. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vlc.), Percussion (Perc.), and Piano (Pno.).

- Fl.:** Measures 166-167. Measure 166 has a whole rest. Measure 167 has a melodic line starting on a dotted quarter note.
- B♭ Cl.:** Measures 166-167. Measure 166 has a melodic line starting on a dotted quarter note. Measure 167 has a whole rest.
- Vln.:** Measures 166-167. Measure 166 has a whole note. Measure 167 has a melodic line starting on a dotted quarter note, marked with a (V).
- Vlc.:** Measures 166-167. Measure 166 has a whole note. Measure 167 has a melodic line starting on a dotted quarter note.
- Perc.:** Measures 166-167. Measure 166 has a whole note with dynamics *p*. Measure 167 has a whole note with dynamics *mf*.
- Pno.:** Measures 166-167. Measure 166 has a whole note. Measure 167 has a whole note. There are markings *Leo.* and *** at the bottom of the piano part.

170

Musical score for measures 168-170. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vlc.), Percussion (Perc.), and Piano (Pno.).

- Fl.:** Measures 168-170. Measure 168 has a melodic line starting on a dotted quarter note. Measure 169 has a whole note. Measure 170 has a melodic line starting on a dotted quarter note.
- B♭ Cl.:** Measures 168-170. Measure 168 has a melodic line starting on a dotted quarter note. Measure 169 has a melodic line starting on a dotted quarter note. Measure 170 has a whole note.
- Vln.:** Measures 168-170. Measure 168 has a whole note. Measure 169 has a whole note, marked with a (V). Measure 170 has a melodic line starting on a dotted quarter note.
- Vlc.:** Measures 168-170. Measure 168 has a whole note. Measure 169 has a whole note. Measure 170 has a whole note.
- Perc.:** Measures 168-170. Measure 168 has a whole note with dynamics *p*. Measure 169 has a whole note with dynamics *f*. Measure 170 has a whole note with dynamics *p* and *f*.
- Pno.:** Measures 168-170. Measure 168 has a whole note. Measure 169 has a whole note. Measure 170 has a whole note. There are markings *Leo.*, ***, and *sim.* at the bottom of the piano part.

allarg.

171

Fl.

B♭ Cl.

Vln.

Vlc.

Perc.

Pno.

cresc. *fff*

cresc. *fff*

cresc. *fff*

p *f* *mf* *ffp*

cresc. *fff*

Sm. Sus. Cym.

Leg. * *Leg.*

178 Floating; Meditative ♩ = 50

177

Fl.

B♭ Cl.

Vln.

Vlc.

Perc.

Pno.

f *mf* *f* *mf*

mf *f* *mf*

mf *f* *mf*

ff *mp* *Leg.*

mp *Leg.*

* *Leg.* * *Leg.* *

Slower $\text{♩} = 44$ *rit.* -----

180

Fl. *mp* *f*

B♭ Cl. *f* *mf* *p* *f*

Vln. *f* *mf* *p* *f*

Vlc. *f* *mf* *p* *f*

Perc. *mf* (Lg. Sus. Cym.) (l.v.)

Pno. *mf*

184
Lontano ($\text{♩} = 42$)

183

Fl. *mp* *p*

B♭ Cl. *mp* *p*

Vln. (non vib.) *mp* *p*

Vlc. (non vib.) *mp* *p*

Perc. *mf* (l.v.) **Vibraphone** motor on slowly *p*

Pno. *mf*

193

Gently Settling $\text{♩} = 40$

rit.

190

Fl. *pp* *mp* *pp*

B♭ Cl. *pp* *mp* *pp*

Vln. *ord.* *pp* *mp* *pp*

Vlc. *ord.* *pp* *mp* *pp* *p*

Perc. *Lg. Sus. Cym.* *pp* *p* *pp*

Pno. *pp*

Red * *Red* * *Red* *

202

196

Fl. *p* *4*

B♭ Cl. *p*

Vln. *p* *4*

Vlc. *sim.*

Perc.

Pno. *p* *sim.*

calando -----

Fl. 216

B♭ Cl. 216

Vln. 216

Vlc. 216

Perc. 216

Pno. 216

ppp *pp* *ppp*

p *pp* *ppp*

pp *p* *pp* *ppp*

l.v. *(turn motor off)*

ped. *

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Jacksonville, Illinois

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