Songs of Loss

for solo piano

Aaron Travers

Songs of Loss

Notes

Songs of Loss is a set of 3 pieces for solo piano, all of which are actual settings of texts from various sources. Though the texts themselves have been removed, the vestiges still remain in the form of rhythm, text-painting, etc., so that one could conceivably re-insert the texts at the appropriate points in the score.

All of the texts are poems about loss of some sort, whether it be lost love, the loss of a loved one to death, or the loss of innocence. These poems are reproduced below.

Pedaling

———^——— *1/2*	half-pedal
Sost._____	sostenuto pedal
----------┘	gradually lift pedal

Dynamics

The dynamic gamut is from ***ppp*** to ***fff***.
A ***sfz*** is always within a ***f*** dynamic, unless otherwise specified.
A ***sfffz*** is always within a ***ff*** dynamic, without exception.

Hauptstimme

Hauptstimme markings (⊢ ¬) are used to identify where the "voice" (text) lies within the texture.
Where these markings occur, the "voice" should be brought out from the rest of the texture.

Texts

I: I heard thee laugh...(Stephen Crane)

I heard thee laugh,
and in this merriment,
I defined the measure of my pain.

I knew that I was alone,
alone with Love,
poor, shivering love,
and he, little sprite,
came to watch with me,
and at midnight, we were like
two creatures by a dead campfire.

II: Coagula (Paul Celan)

Auch deine
wunde, Rosa.

Und das Hörnerlicht deiner
rumänischen Büffel
an Sternes Statt überm
Sandbett, im
redenden, rot-
aschengewaltigen
Kolben.

III: Love met me at noonday... (Stephen Crane)

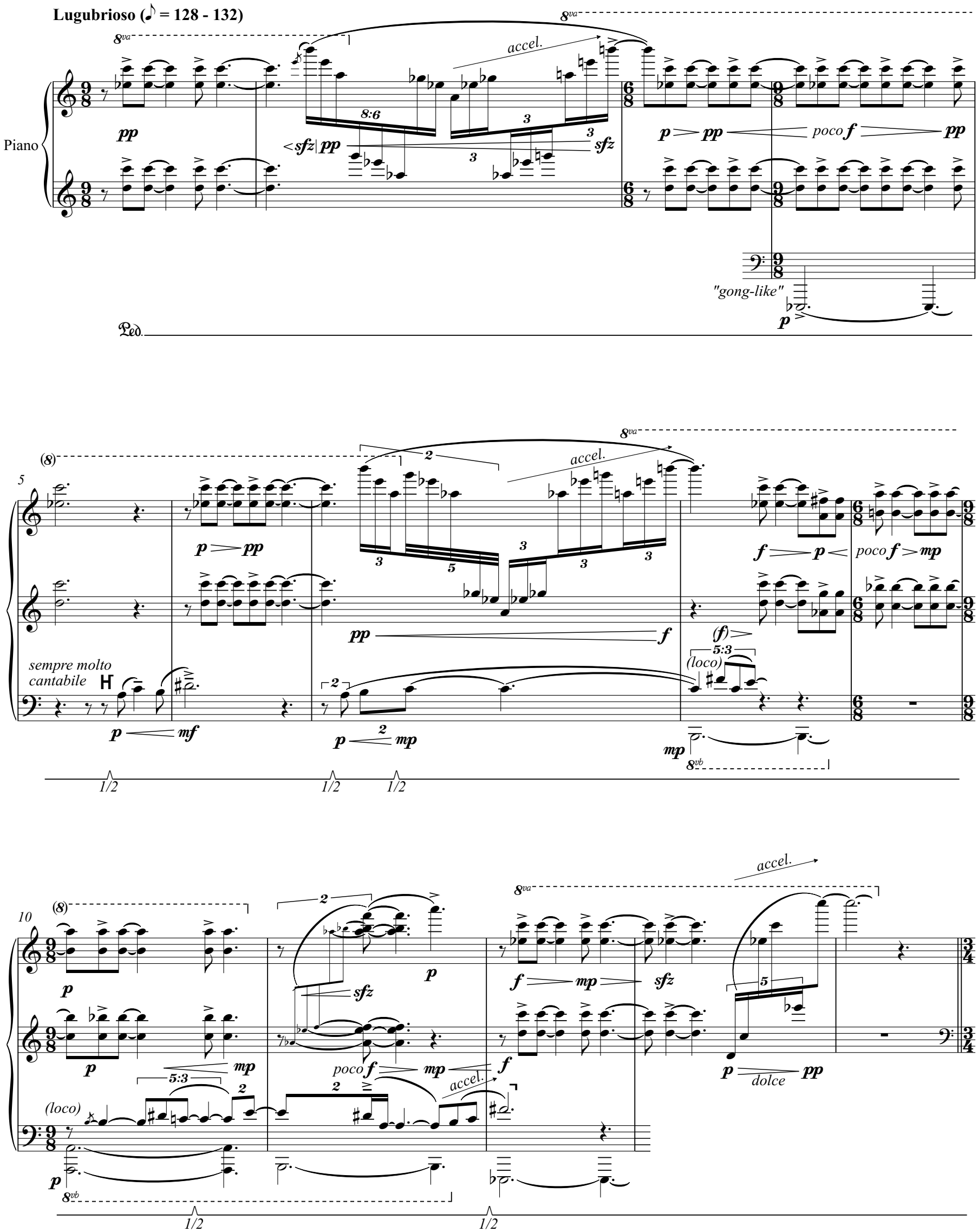
Love met me at noonday,
Reckless imp! To leave his shaded nights
And brave the glare.

And I saw him then plainly for a bungler,
A stupid, simpering eyeless bungler,
Breaking the hearts of brave people, as
The sniveling idiot-boy cracks his bowl,
And I cursed him, cursed him to and fro, back and forth,
Into all the silly mazes of his mind.

But, in the end, he laughed,
And pointed to my breast,
Where a heart still beat for thee, beloved.

I: I heard thee laugh...(Crane)

Aaron Travers (2005)



Più animato (♩ = 76 - 80)

15

accel.

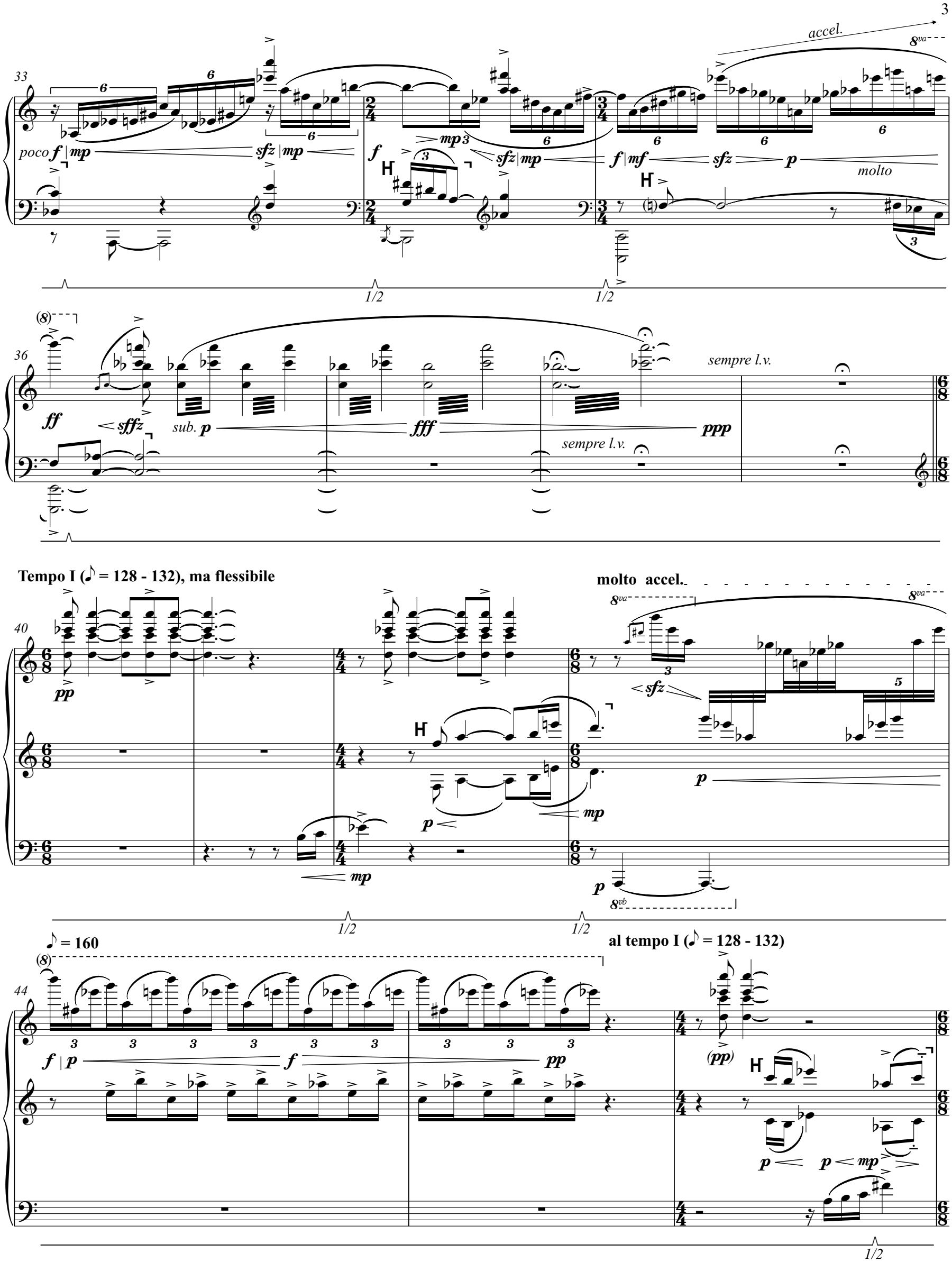
a tempo

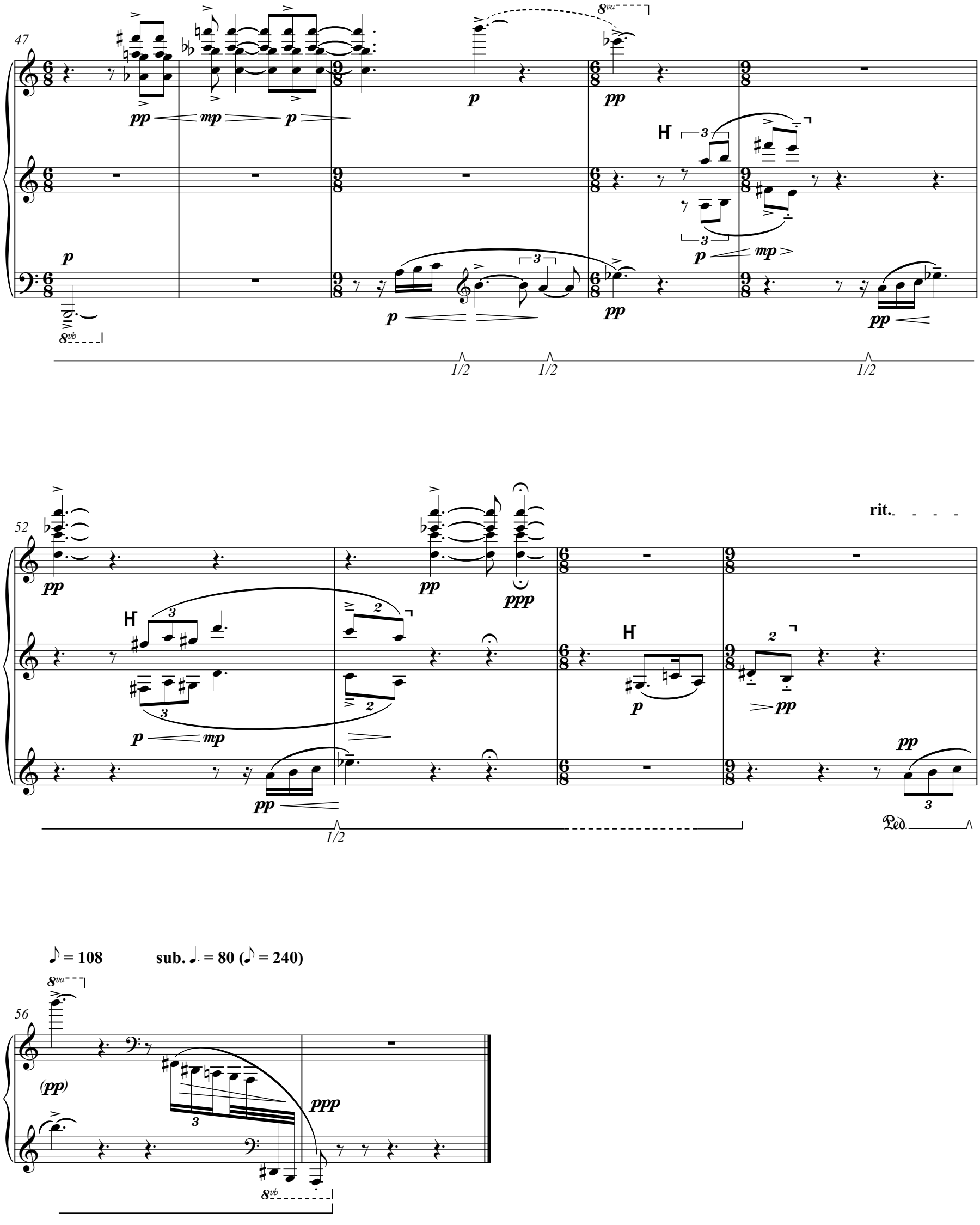
21

24

27

30


accel.
poco f mp
sfz mp
f
mp
sfz mp
f mf
sfz
p
molto
1/2
1/2
ff
sffz
sub. p
fff
ppp
sempre l.v.
sempre l.v.
Tempo I (♪ = 128 - 132), ma flessibile
molto accel.
pp
sfz
p
mp
mp
p
p
1/2
1/2
♪ = 160
al tempo I (♪ = 128 - 132)
f p
f
pp
(pp)
p
p mp
1/2


47
8va
pp
mp
p
pp
p
mp
p
pp
8vb
1/2
1/2
1/2
52
pp
pp
ppp
rit.
p
mp
p
pp
pp
pp
1/2
Ped.
♪ = 108
sub. ♩. = 80 (♪ = 240)
8va
56
(pp)
ppp
8vb

II: Coagula (Celan)

Aaron Travers (2005)

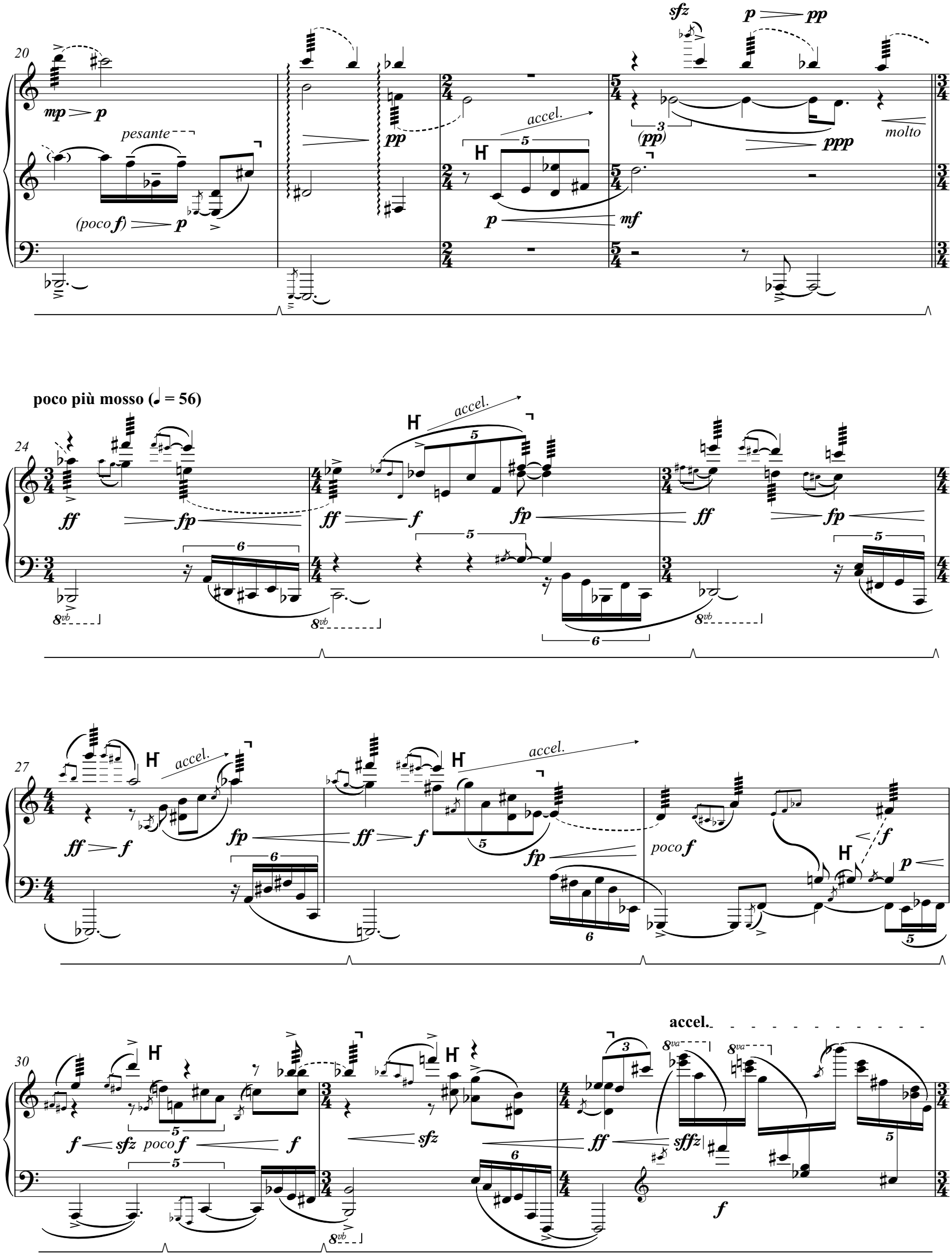
Lento e rubato (♩ = 48)

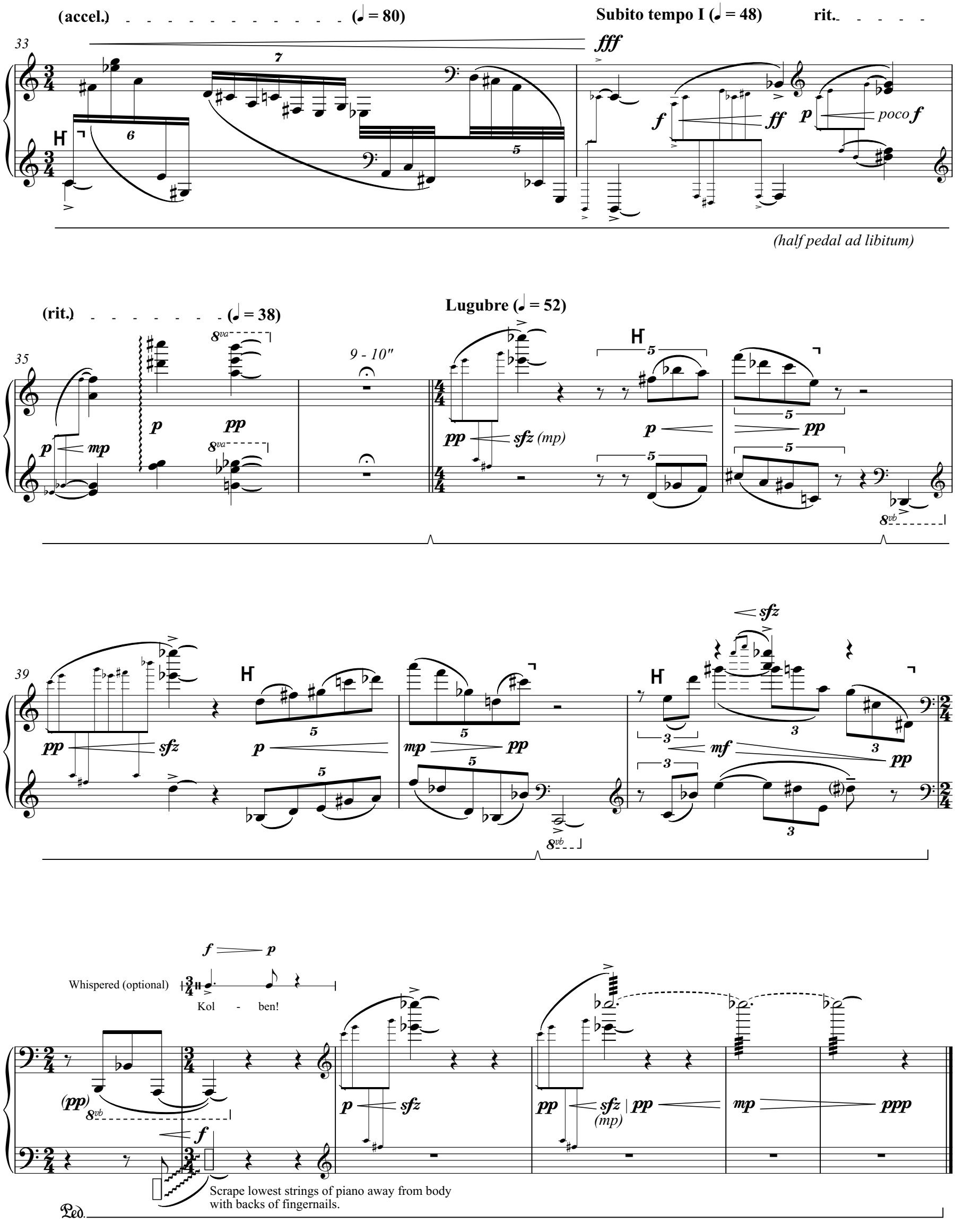
Piano

5 - 6"

4 - 5"

Più misurato (♩ = 52)


20
mp
p
pesante
(poco f)
pp
accel.
mf
sfz
(pp)
ppp
molto
poco più mosso (♩ = 56)
24
ff
fp
f
8vb
27
poco f
30
sfz
sffz
accel.
8va


(accel.)
(♩ = 80)
Subito tempo I (♩ = 48)
rit.
33
fff
f
ff
p
poco f
(half pedal ad libitum)
(rit.)
(♩ = 38)
Lugubre (♩ = 52)
35
9 - 10"
p
mp
pp
sfz (mp)
39
sfz
mf
Whispered (optional)
Kol - ben!
(pp)
ppp
Scrape lowest strings of piano away from body
with backs of fingernails.
Ped.

III: Love met me at noonday...(Crane)

Aaron Travers (2006)

♩ = 100 accel. ♩ = 132 Liberamente (♩ = 100)

Piano

poco accel. più animato (♩ = 120)

10

11

13

15

16

Liberamente (♩ = 100)

18

(8) 8va 8va

(ff)

19

mp f ff p

tr

Ped.

Più calmo (♩ = 66)

21

(poco f)

sffz pp fff

pp

25

p pp

p mp mf

sfz mp pp p

p

8vb

(Ped.)

riten. Lento (♩ = 48) morendo al fine

28

(p)

p pp pp p sfz (p) pp ppp

pp

8vb

❋Gliss. lowest strings with flesh of fingers.