

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 **sffz** is always within a **ff** dynamic, without exception.

Hauptstimme

Hauptstimme markings (**H** **T**) 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.

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.

II: Coagula (Paul Celan)

Auch deine
wunde, Rosa.

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

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

Aaron Travers (2005)

Lugubrioso (♩ = 128 - 132)

Piano

8^{va}

pp

<*sfz*|*pp*

8:6

3

3 *sfz*

p = *pp*

poco f

pp

f = *p* < *poco f* = *mp*

"gong-like"

p

pp

f

(f)

5:3

(loco)

mp

8vb

p = *mf*

p = *2 mp*

1/2

1/2

1/2

8^{va}

p

sfz

p

f = *mp*

sfz

f

poco f = *mp*

accel.

5

p = *dolce pp*

8vb

p

5:3

(loco)

2

1/2

1/2

1/2

Più animato ($\text{♩} = 76 - 80$)

15 1/2

16 1/2

17 1/2

18 1/2

19 1/2

20 1/2

21 1/2

22 1/2

23 1/2

24 1/2

25 1/2

26 1/2

27 1/2

28 1/2

29 1/2

30 1/2

33

poco f | mp
sfz | mp
f | H
3
sfz | mp
f | mp
sfz | p
molto

1/2 1/2

(8) 36

ff
< sffz
sub. p
fff
sempre l.v.
6/8

sempre l.v.
6/8

1/2 1/2

Tempo I ($\text{♩} = 128 - 132$), ma flessibile

40

pp

41

p
mp

42

mp
p
8vb

1/2 1/2

molto accel.

8va
3
< sfz
5

43

f | p
f
pp
mp

44

f
3
f
pp
p < p < mp >

al tempo I ($\text{♩} = 128 - 132$)

6/8
(pp)
H
6/8
6/8
1/2

47

p

pp *mp* *p* *pp*

p

pp *mp* *p* *pp*

pp

8va

8vb

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

52

pp

p *mp*

pp

ppp

p

pp

rit.

pp

$\frac{1}{2}$

Rit.

$\text{♩} = 108$

sub. $\text{♩} = 80$ ($\text{♪} = 240$)

56

(*pp*)

ppp

8vb

8va

II: Coagula (Celan)

5

Lento e rubato ($\text{♩} = 48$)

Aaron Travers (2005)

Piano

20

Musical score for piano, page 10, measures 5-10. The score consists of two staves. The top staff uses a treble clef and 4/4 time, starting with a dynamic of *p*. Measure 5 shows a melodic line with slurs and grace notes, followed by a dynamic change to *mp* and then *pp*. Measure 6 continues with slurs and grace notes, ending with a dynamic of *ppp*. Measure 7 begins with a dynamic of *pp*. Measure 8 concludes with a dynamic of *p*. The bottom staff uses a bass clef and 4/4 time. Measures 5 and 6 are mostly rests. Measure 7 features a sustained note with a wavy line underneath. Measure 8 shows a melodic line with slurs and grace notes.

Musical score for piano, page 15, measures 15-19. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 15 starts with a forte dynamic (f) indicated by a large vertical stroke. Measure 16 begins with a piano dynamic (p). Measure 17 starts with a piano dynamic (p), followed by a crescendo line leading to a forte dynamic (sfz > p). Measure 18 starts with a piano dynamic (mp), followed by a decrescendo line leading to a pianissimo dynamic (pp). Measure 19 starts with a piano dynamic (p), followed by a crescendo line leading to a forte dynamic (poco f).

20

mp > *p*
pesante ---
(poco f) > *p*

pp

accel.

p *mf*

sfz *p* = *pp*
molto

poco più mosso ($\text{♩} = 56$)

24

ff = *fp*
6

ff = *f*
5

ff = *fp*
5

ff = *fp*
5

ff = *fp*
5

27

ff = *f*
6

ff = *f*
5

ff = *f*
6

poco f

ff = *f*
5

30

f = *sfz* *poco f* < *f*
5

sfz

ff = *sfz* *#*
6

ff = *f*
5

(accel.) (♩ = 80)

Subito tempo I (♩ = 48) rit.

fff

f *ff* *p* *poco f*

half pedal ad libitum

(rit.) (♩ = 38)

Lugubre (♩ = 52)

p *pp* *8va* *9 - 10"* *pp* *sfp (mp)* *p* *pp* *5* *8vb*

pp *sfp* *p* *5* *mp* *5* *pp* *mf* *3* *pp* *3* *8vb*

<sfz

f *p*

Whispered (optional) *Kol - ben!*

pp *8vb* *f*

p *sfp*

pp *sfp (mp)* *pp* *mp* *ppp*

Scrape lowest strings of piano away from body with backs of fingernails.

Reto.

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

Aaron Travers (2006)

Piano

$\text{♩} = 100$ *accel.* $\text{♩} = 132$ *Liberamente (♩ = 100)*

poco f = p *f* *<sfz* | *p* *fp* *poco f < fp*

(p) *mp < poco f* *p* *fp* *(p) < poco f*

poco accel. *più animato (♩ = 120)*

f *p sub.* *ff* *poco fp* *f*

<fp> *f* *ff* *poco fp* *f* *<sfz>*

(p)

10

(tr) *f* *fz* *poco f* *fp* *poco f* *3*
p *Ped.*

11

p *fp* *f* *poco f* *tr* *f* *tr* *f* *f* *sfz*
Ped.

13

sfz *p* *f* *(p)* *fp* *f* *sfz* *poco f* *f* *poco f* *ff sub.*
Ped.

Liberamente ($\text{♩} = 100$)

p sub. *poco f* *f* *p* *f*
tr *f* *ff*
Ped.

(8)

ff *ff*
Ped.

Musical score for piano, page 10, measures 18-21. The score consists of two staves. The top staff is in treble clef, 3/4 time, and the bottom staff is in bass clef, 3/4 time. Measure 18 starts with a dynamic of *ff*. The right hand plays a series of eighth-note chords (F# major, B minor, G major, C major) while the left hand provides harmonic support. Measure 19 begins with a dynamic of *s*, followed by *8va*. The right hand continues the eighth-note chords, and the left hand provides harmonic support. Measure 20 begins with a dynamic of *8va*, followed by *1*. The right hand continues the eighth-note chords, and the left hand provides harmonic support. Measure 21 begins with a dynamic of *6*, followed by *6*. The right hand continues the eighth-note chords, and the left hand provides harmonic support.

Musical score for piano, page 19, measures 19-20. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 19 starts with a dynamic *mp*. The music features various chords and rhythmic patterns. Measure 20 begins with a dynamic *f*, followed by a trill instruction. The tempo is marked as *Lento*. The dynamics *ff* and *p* are used, along with measure numbers 9 and 10.

Musical score for piano, page 10, measures 25-26. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 25 starts with a dynamic *p*. The right hand plays eighth-note chords, while the left hand provides harmonic support. Measure 26 begins with a dynamic *p*, followed by a melodic line in the right hand. The score includes various dynamics such as *pp*, *p*, *mp*, *mf*, *sffz*, and *pp*. Measure 26 concludes with a dynamic *p*. The page number 10 is visible at the bottom left.

28

5

(p)

riten.

Lento ($\text{\textit{\text{♩}}} = 48$) morendo al fine

6

p

pp

8va

pp

s fz (p)

pp = ppp

pp

8vb

*Gliss. lowest strings with flesh of fingers.