

# *Aftermath*

*Four Songs of the Civil War*

*Texts from Cyclorama by Daneen Wardrop*

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2015

*Song panel*

A person's face shapes  
to singing, turns  
waves placid, easing  
to other waves, placider

Cold is a colder  
Oh *hard times come again  
no more*: Let me keep them  
outside *my cabin door*

A person's face sings,  
and the back of her neck,  
too, strong neck muscles better  
than omens, and a fine hair blown

across her mouth, following  
the *frail forms fainting  
at the door*. She sings  
not for anything in particular

except for what the voice metes.  
She doesn't reach her hand at more.  
I see in calico, see in grains  
the rosin on the bow,

through the bow, to the notes'  
intervals, to *hard times  
come again no more*. Snow—  
it's snowing? Squirrels know

to feel sun in white-weight,  
feel colder as a solace,  
snow as a steadfast.  
The deer are lifting

*Blank*

At first she'll think she has  
no right to the grief  
my body harnesses,  
that she could not presume

for me and she'll shift,  
floating chaff, as she sleeps  
in what's left of the remaining,  
she'll portion the proven

as melody. I wouldn't say  
life drains. I'd say  
non-life, a mill,  
gathers in the blades.

A shred hangs  
from a grackle's mouth—  
Each year, for decades hence,  
their beaks will remember gathering—

*Panel of dashes and crosshatches*

For year-stretched hours hunger  
tolls, then hardens  
to seed, compresses bones, lapses  
in veins to furrow, snow doesn't land.  
Ants know to stay in.  
Grackles don't matter.  
Palms indigo.  
In tatters, cloth among gray grasses,  
a uniform button presses  
on my wrist, and skin turns  
wood-smooth as a plow handle.  
Singers wave one lip now. Wind  
throws itself in all directions  
through tassled corn, beautiful, heaved,  
the faint maize smell  
breathes me

*The Aftermath at Bloody Lane*

No one here left to say this.  
No one to find the way back.  
A knee gives to a neck gives to a wrist.  
*'Round the point . . . for three rods, they lay five and six deep.*  
Grazing animals will find humans interesting again, but not here.  
No one left to.  
Wide ribboned field, golden,  
lavender hill-line,  
light indigo, mist-dotted strips of sky.  
How sweet the flesh, how quit  
the flesh.  
The eye never to turn on again.  
Road of bodies and the spirits above them: golden, lavender, indigo, mist,  
blood running slower than stone.

These songs were composed in 2014-15 for the artistic program of a conference commemorating the 150th anniversary of the end of the Civil War. The poems are drawn from Daneen Wardrop's *Cyclorama*, a winner of the 2014 Poets Out Loud publication prize from Fordham University Press. The first poem set here, "Song Panel," quotes the lyric refrain (and title) of a song by Stephen Foster, the four notes of which become, in one way or another, the nucleus from which the songs of *Aftermath* evolve. Performance time for the cycle: 15-16 minutes,

The poems, copyright 2015, are reproduced by permission of Daneen Wardrop and Fordham University Press. *Cyclorama*, written mostly from the point of view of non-combatants (nurses, ex-slaves, camp followers), dwells on the necessary but impossible tasks of remembering and bearing witness. The concluding poem of the song cycle, "Aftermath at Bloody Lane," was originally written for the volume but does not appear there, and I am grateful for the chance to restore it here as a consummation. "Song Panel" is set in an earlier, slightly different version than the one that appears in the published book.

# Song Panel

♩ = 96

The musical score is in 4/4 time with a tempo of 96 beats per minute. It consists of three systems of music.

**System 1:** The piano accompaniment begins with a *mf* dynamic. The bass line includes a *Ped.* (pedal) marking and a *\** (ornament) marking. The system concludes with a *p* dynamic and a *cresc.* (crescendo) marking.

**System 2:** The piano accompaniment starts with a *mf* dynamic. It features a *pp* (pianissimo) section with a *Ped.* marking and a *\** marking. A *rit.* (ritardando) marking is present, followed by a *a tempo* marking. A triplet of eighth notes is indicated with a '3' over the notes. The system ends with a *15<sup>ma</sup>* (15th measure) marking.

**System 3:** The vocal line begins at measure 12 with the lyrics: "A per - son's face shapes to sing - ing, \_\_\_\_\_ turns". The piano accompaniment includes a *p* dynamic marking and an *8<sup>va</sup>* (8va) marking with a dashed line indicating an octave shift.

17

waves placid, easing to other waves

21

placider. Cold is a-colder.

*mp* *p*

*f* *p* *mf*

26

long (O hard times come a - again no more.) A per-son's face sings, -

*mp* *ppp* *mf*

*Leo.* \*

30 *f*

and the back of her neck — too, strong neck mus-cles

34 *p* *pp* *cresc.*

bet-ter than o - mens, and a fine hair blown — a-cross her

38 *pp* Humming

mouth, fol-low-ing: ———

(frail forms faint-ing

*mf* *pp*

*Ped.* \* *Ped.*

44 *rit.* *a tempo* *mf*

8va

at the door) *p* *mp*

\* Ped. \*

50 *mf*

sings not for a-ny-thing in par - ti - cu - lar ex-cept for what the

3

8va

54 *f*

voice metres.

8va

59

*p*

Vocal line for measures 59-63. The melody starts with a quarter rest, followed by eighth notes G4, F4, E4, D4, and a half note C4. The lyrics are: "She doesn't reach her hand at more. I".

She doesn't reach her hand at more. I

59

Piano accompaniment for measures 59-63. The right hand has chords in the left hand and sustained notes in the right hand. The left hand has a steady bass line. Dynamics include *p*.

64

*cresc.*

Vocal line for measures 64-67. The melody starts with a quarter rest, followed by eighth notes G4, F4, E4, D4, and a half note C4. The lyrics are: "see in ca-li-co, see in grains the ro-sin on the bow,".

see in ca-li-co, see in grains the ro-sin on the bow,

64

Piano accompaniment for measures 64-67. The right hand has chords in the left hand and sustained notes in the right hand. The left hand has a steady bass line. Dynamics include *ped.* and *\*.*

68

*rit. mf*

*a tempo*

Vocal line for measures 68-71. The melody starts with a quarter rest, followed by eighth notes G4, F4, E4, D4, and a half note C4. The lyrics are: "through the bow to the notes'".

through the bow to the notes'

68

*mf*

*p*

Piano accompaniment for measures 68-71. The right hand has chords in the left hand and sustained notes in the right hand. The left hand has a steady bass line. Dynamics include *mf*, *ped.*, *\*.*, and *p*. There is a triplets marking and a *8va - 1* marking.



72 *rit.* *a tempo*

in - ter - vals. \_\_\_\_\_

*mp* *p* *pp* *sva*

*ped.* \*

78 *p*

Snow: It's snow-ing? \_\_\_\_\_

*p*

84 *rit.* *a tempo* *Parlando* *rit.* *a tempo*

Squirrels know to feel sun in white weight,

*pp*

\* *b*

90 Cantabile

feel cold - er as a sol - ace, \_\_\_\_\_

*p*  
8va

snow as a stead - fast \_\_\_\_\_

*f* *p*  
Ped. (sustain until end)

Spoken:  
The deer are lifting

101

# Blank

♩ = 76

At first she'll

5 think she has no right to the grief my bo - dy

10 har - nes - ses, that she could not pre-

13

sume for me and she'll shift, float-ing chaff, as she

*cresc.* *f*

16 *rit.* *a tempo*

sleeps in what's left of the re-main-ing.

*p*

19

she'll

*espress.* *p*

23 *p*

por - tion the prov - en as me - lo - dy.

27 *rit.* *a tempo*

as me - lo - dy.

31 *mf*

I would - n't say life drains.

35 *pp* *p* *mp non-cresc.* *f*

I'd say, I'd say I'd say non -

35 *f* *p* *pp* *p* *f*

40 *p sub.*

life, a mill, ga - thers in the blades.

40 *p sub.*

8va -

8va -

45 *rit.* *a tempo*

A shred hangs from a

45 *pp p* *f* *p*

8va -

(8va) -

50 *f* *p sub.*

grack-le's mouth \_\_\_\_\_ each year for

53

de-cades hence \_\_\_\_\_ their beaks will re-mem-ber

57 *rit.*

ga-ther-ing. \_\_\_\_\_

# Panel of Dashes and Crosshatches

♩ = 96

For year-stretched hours

*p*

♩ = 96

This system contains measures 1 through 5. The vocal line (treble clef) has rests in measures 1, 2, and 5, and notes in measures 3 and 4. The piano accompaniment (grand staff) features a complex texture with triplets and crosshatches. The bass line (bass clef) has whole notes in measures 1, 2, and 5, and rests in measures 3 and 4. The key signature has one flat (B-flat).

6 hun - ger tolls, then har - dens to seed, —

6

This system contains measures 6 through 8. The vocal line (treble clef) has notes in measures 6, 7, and 8, with a fermata over the final note. The piano accompaniment (grand staff) features a complex texture with triplets and crosshatches. The bass line (bass clef) has whole notes in measures 6, 7, and 8. The key signature has one flat (B-flat).

9 com - press - es bones, lap - ses in

9

This system contains measures 9 through 11. The vocal line (treble clef) has notes in measures 9, 10, and 11, with a fermata over the final note. The piano accompaniment (grand staff) features a complex texture with triplets and crosshatches. The bass line (bass clef) has whole notes in measures 9, 10, and 11. The key signature changes to two flats (B-flat and E-flat) in measure 11.



12

veins \_\_\_\_\_ to fur - row. \_\_\_\_\_

*f*

3

15

Snow \_\_\_\_\_ does - n't land.

*p*

3

18

Ants know \_\_\_\_\_ to stay in. \_\_\_\_\_

*cresc.*

3

21

Grack - les don't mat - ter

*mf* *cresc.* *f*

*8va*

24

Palms in - di - go. In tat - ters,

*rit.* *a tempo*

*p* *pp*

*8va*

*Red. (through m. 46)*

29

cloth a - mong gray gras - ses, a u - ni - form but - ton pres - ses on my

*p*

*8va*

33

wrist, and skin, skin turns

8va

39

turns wood-smooth - as a plow han-dle.

pp

8va

45

Sing-ers wave one lip now,

mf p pp p f p

rit. a tempo

\*

51 *rit.* *a tempo* *rit.* *a tempo*

Wind \_\_\_\_\_

*ff* *p* *pp* *p*

Ped. \*

57

\_\_\_\_\_ throws it - self in all di - rec - tions \_\_\_\_\_

8va-----

61

through tas - sled corn, beau - ti - ful, \_\_\_\_\_

66 *pp* long (soft *d*)

heaved, the faint maize smell

*pp*

3 3 3 3

*b* *o*

70 *rit.* **Adagio**

breathes me.

8va

3 3

# The Aftermath at Bloody Lane

♩ = 48

Musical score for the first system, measures 1-4. The vocal line (treble clef) has a 4-measure rest followed by the lyrics "No one here left to". The piano accompaniment (grand staff) features a key signature of two sharps (F# and C#) and a 4/4 time signature. The piano part begins with a *pp* dynamic and includes sustained chords in both hands.

Musical score for the second system, measures 5-8. The vocal line (treble clef) has a 4-measure rest followed by the lyrics "say this. No one to find the way back. A". The piano accompaniment (grand staff) features a key signature of two sharps (F# and C#) and a 4/4 time signature. The piano part begins with a *p* dynamic and includes the instruction "una corda" in measure 5, which changes to "tre corde" in measure 7. The piano part includes sustained chords in both hands.

Musical score for the third system, measures 9-12. The vocal line (treble clef) has a 4-measure rest followed by the lyrics "knee gives to a neck, gives to a wrist. 'Round the point, for three rods". The piano accompaniment (grand staff) features a key signature of two sharps (F# and C#) and a 4/4 time signature. The piano part begins with a *mf* dynamic and includes the instruction "Parlando" in measure 9. The piano part includes triplets in measures 9 and 10, and sustained chords in both hands.

Aftermath

13

Spoken:  
(three beats)

Cantabile

— they lay five— and six deep. Grazing animals will find humans interesting again, but not — here. —

13

18

No one left to. Wide rib-boned field,

18

23

gold - en, la - ven - der hill line, light in - di - go,

23

27 *3*  
mist dot-ted strips of sky. How sweet the

27

32  
flesh, how quit the flesh.

32

35  
The eye ne - ver to turn on a - gain.

35



39

Road of bo - dies \_\_\_ and the spi - rits a - bove them: \_\_\_ Gold - en,

*p*

*Ped.*  
(No release until shown)

43

la - ven - der, in - di - go, mist. \_\_\_

*\* Ped.*

48

*pp*

Blood run - ning slow - er than stone. \_\_\_

*\**