

Eric Lacy

Disconsolate

for Piano

Disconsolate

I. Denial

II. Anger

III. Bargaining

IV. Depression

Duration: Approximately 20 minutes

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Scores can be purchased at ericbrianlacy.com

Disconsolate

for piano

“*Disconsolate* is based on the five stages of grief proposed by Elisabeth Kübler-Ross – denial, anger, bargaining, depression, and acceptance. My intention when composing *Disconsolate* was to represent each stage of the grieving process musically.

Denial is the attempt to fight against an unfortunate reality – the existence of a great loss of some kind. To create a true representation of this struggle in musical terms, I established tension in a number of different ways – harmonically, dynamically, and rhythmically. This movement, for example, is largely bitonal and rhythmically dissonant.

Anger is the response to what may seem like an unfair situation. In *Disconsolate*, anger is represented harmonically with minor and diminished chords. The rhythmic complexity and dynamic intensity is intended to produce a sense of urgency, indignation, and instability.

Bargaining is the expression of regret and typically ponders the possibility of a “do-over”. Musically, I decided to express this concept by going back to the first movement and creating a scenario where the themes used in that movement are contextualized differently.

Depression happens just before acceptance. I thought depression would be best expressed with a slow tempo and somber harmonies. What hopefully stands out, however, is the recurring bass end motive that relentlessly and hauntingly reminds us that depression doesn’t easily go away.

The final stage of grief is *Acceptance*, which normally would have been the fifth movement. For reasons that I won’t disclose here, I intentionally left that movement unwritten.”

A handwritten signature in black ink, appearing to read "E. Kelly". The signature is stylized with a large, looping "E" and a long, sweeping horizontal line extending to the right.

Disconsolate

for Piano

I. Denial

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Piano

$\text{♩} = 120$ **accel.**

f

Red. * **Red.** **Sim.**

8va

5

$\text{♩} = 144$

ff **p**

$\text{♩} = 104$

mf

12

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

20

mp **ff** **p**

28

mf

8va

34

p *f*

40

p

47

f *p*

8va

54

f *p* *f* *p* *f*

II. Anger

$\text{♩} = 84$

The musical score for "The Wind" is written for piano and celeste. The piano part is in 4/4 time, with a key signature of one flat (B-flat). The celeste part is in 4/4 time, with a key signature of one flat (B-flat). The piano part features a series of chords and a melodic line with a triplet. The celeste part features a series of chords and a melodic line with a triplet. The score includes dynamic markings of *f* (forte) and *p* (piano), and a tempo marking of *And.* (Andante). The celeste part is marked with a *Ped.* (pedal) and a ** Ped. Sim.* (pedal simultaneous) marking.

3

f *p* *f*

7 7 7

3

^ ^

The musical score for Example 6-10, measures 5-8, consists of two systems. The first system contains measures 5 and 6, and the second system contains measures 7 and 8. Each measure features a piano accompaniment in the bass clef and a vocal melody in the treble clef.

- Measure 5:** The piano part begins with a forte (*f*) chord, followed by a piano (*p*) section featuring three ascending seventh chords. The vocal part has a triplet of eighth notes.
- Measure 6:** Similar to measure 5, it starts with a forte (*f*) chord and a piano (*p*) section with three ascending seventh chords. The vocal part continues with a triplet of eighth notes.
- Measure 7:** The piano part starts with a forte (*f*) chord and a piano (*p*) section with three descending seventh chords. The vocal part features a triplet of eighth notes.
- Measure 8:** Similar to measure 7, it starts with a forte (*f*) chord and a piano (*p*) section with three descending seventh chords. The vocal part continues with a triplet of eighth notes.

The musical score for 'The Rose Tree' is presented in two systems. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. The music is written for a single melodic line (treble clef) and a piano accompaniment (bass clef). The key signature is one flat (B-flat major or D minor), and the time signature is 7/8. The melody features a mix of eighth and sixteenth notes, often beamed together. The piano accompaniment consists of a steady eighth-note bass line. Dynamics include *f* (forte) and *p* (piano). A triplet of eighth notes is marked in measure 3. The score concludes with a final cadence in measure 8.

24 $\text{♩} = 72$

mf

accel.

30

f

$\text{♩} = 120$

35

ff *fff* *sfff*

8^{va}-----
8^{vb}-----

$\text{♩} = 84$

40 $\text{♩} = \text{♩}$

p

46

accel.

$\text{♩} = 120$

8^{va}

52

$\text{♩} = \text{♩}$

ff *p*

accel.

8^{va}

61

$\text{♩} = \text{♩}$

f

$\text{♩} = 144$

$\text{♩} = 120$

68

ff *subito p*

8^{va}

73

mf

79

f *cresc.*

III. Bargaining

♩ = 132

Piano

pp *ff* *pp* *ff* *mf*

Ped. * Ped. * Ped. * Ped. * Ped. Sim.

6

f

12

rit. *mf*

18

♩ = 120

mp

accel.

23

mf

Measures 23-26. Treble clef: Chords in D major and D minor. Bass clef: Triplet eighth notes, ascending and then descending.

27

8va

Measures 27-32. Treble clef: Chords. Bass clef: Triplet eighth notes. An 8va line is shown above measure 29.

33

$\text{♩} = 144$

f

Measures 33-36. Treble clef: Chords. Bass clef: Triplet eighth notes. Tempo: $\text{♩} = 144$. Dynamics: *f*.

37

Measures 37-40. Treble clef: Chords. Bass clef: Triplet eighth notes.

41

Measures 41-44. Treble clef: Chords. Bass clef: Triplet eighth notes.

IV. Depression

♩ = 72

Piano

f *p* *mp* *mf*

Red. * *Red.* *Sim.*

6

mf *mp* *p*

11

mf *f* *p*

16

♩ = 84

p

20

p *mf*

8va

24

p

mf

30

35

8^{va}-----

40

accel.

ff

♩ = 96

8^{va}-----

♩ = 84

47

mp

p