

JOHN LEVEY

GHOST TOWN SOUNDS

FOR PIANO TRIO

2022



NOTES

Ghost Town Sounds is a set of vignettes inspired by my experiences on the Ghost Town Trail, a recreation path that passes through Indiana and Cambria counties in rural Pennsylvania. The trail follows abandoned railways lines through a corridor rich with iron-making and mining history. It runs alongside Blacklick Creek and through the sites of many 18th- and 19th-century settlements, now mostly vanished. For me, the trail has an unsettled atmosphere, something of which I tried to capture in these short pieces.

I. Blacklick

Blacklick Creek is a tributary of the Conemaugh river. The “lick” portion of its name describes a small spring where deer and other animals congregate for water. The creek is severely polluted as a result of mining activity, but much of it is beautiful nonetheless. The music in this section is characterized by a wholestep oscillation in the piano that evokes flowing water of the creek. The strings supply melodic material, mostly pleasant but sometimes poignant.

II. Claghorn

The namesake of Clarence Claghorn, of the Lackawanna Coal and Coke Company, Claghorn was settled in 1916 and demolished after WWII. Mining operations by the Vinton Colliery Company brought more than 400 people to the town during its heyday in the 1920s. In this movement, the strings lead with languid phrases that are echoed in varied form by the piano. These forces are in dialogue: one present, the other past.

III. Buena Vista

The Buena Vista Furnace dates from 1847. Initially owned by Henry McClelland, it was used to smelt pig iron, a steel precursor that was shipped to Pittsburgh via barge. It went “out of blast” in 1856 but is made of sandstone and remains largely intact. In this last section, the writing is more energetic. The violin introduces a playful melody that is set against syncopated accompaniment. These materials are the “fuel” of the music and, in the end, consumed.

THANKS

My thanks go to the Galan Trio, who generously offered to premiere one of my compositions sight unseen. It was a joy to write for such a capable and active ensemble, and I would be thrilled to continue the collaboration. All told, I had about six weeks to compose *Ghost Town Sounds*, an impossible task were it not for the incredible support of my wife, Emily, and mother-in-law, Nan. They helped me find time to work, week after week, and for that I am most grateful.

ABOUT THE SCORE

Accidentals carry through the measure, are held across barlines by ties, and apply to pitches in one octave only. Cautionary accidentals appear throughout.

The *tenuto* indicates a mild accent but does not denote a change in duration.

Dynamics are to be performed *subito* unless otherwise indicated.

In “Buena Vista,” un-slurred eighth notes and those at the end of slurred groups may be played *poco staccato* to enhance the playful character of the music.

Strings

Some hairpins are accompanied by small circles that denote a *niente* effect: these sounds either increase from or decrease to silence.

Natural harmonics sound where written. Sounding pitches are indicated for artificial harmonics.

Mutes are required for “Claghorn” only.

In “Buena Vista,” *sul tasto* is to be executed to the degree possible given constraints of the instruments. Some of the pitches are rather high.

Piano

Pedaling is left to the discretion of the pianist, though suggestions appear in the score. In general, pedal should be used to connect sounds rather than to blend them.

Sostenuto pedal is indicated in the third section and may be used when available.

CONTACT

John Levey
812 Dogwood Trail
Cranberry, PA 16066
leveymusic.com

SCORE

GHOST TOWN SOUNDS

for the Galan Trio

John Levey

I. Blacklick

Moderato scorrevole (♩ = 112)

Violin

Cello

Piano

mp legato

pizz.

p

p legato

una corda
Ped.

sim.

⑨

mf *mp* *p*

mp *p*

sim.

⑩

p *pp*

mf

tre corde

sim.

A Poco più espressivo (♩ = ♩)

mf legato

arco *(mf) legato*

mf

sim.

25

p *mf* *p*

p *mf* *p*

p *mf* *dim. poco a poco*

29

mf *p*

mf *p*

p

B Come prima (♩ = ♩)

33

p *mp*

p

(p) una corda

Ped.

38

pizz.

p

mf

43

arco

mp

pizz.

mf

mp

sim.

48

pizz.

p

arco

p

p

tre corde

C

Con affetto (♩ = ♩)

pp *f legato*
(*p*) *molto f legato*

Con affetto (♩ = ♩)

f ma non pesante
sim.

57

p *mf* *p*
p *mf* *p*

meno f *p* *mf dim. poco a poco*

61

mf *f* *p*
mf *f* *p*

p

65

mp

p

66

67

68

Leg.

D (♩ = ♩)

mp

pizz.

p

(♩ = ♩)

(p)

una corda

Leg.

sim.

75

poco rit. al fine

p

pp

poco rit. al fine

II. Claghorn

Adagio sostenuto (♩ = 72)
con sord.

p *mp* molto legato
con sord.

Adagio sostenuto (♩ = 72)
molto legato e poco rubato

mp
5

rit. a tempo
pp *p*
pp *p*
rit. a tempo
pp lontano
3 una corda
3
3
8va

A
mp *pp*
mp *pp*
mp *pp*
5 5
3 una corda
tre corde
Led. come sopra

29

rit. a tempo con sord. **C**

p *mp poco espr.*

con sord. *p* *mp poco espr.*

34

rit. a tempo

p *mp poco espr.*

con sord. *p* *mp poco espr.*

8va

mp

5

tre corde

Leo.

40

m.s. *pp*

5

Leo.

III. Buena Vista

Allegro fuocososo (♩ = 120)

mp *pp* *mp* *pp*

ff

poco

col Red. (as needed)

poco rit. *a tempo*

mp *pp* *mf scherzando*

poco rit. *a tempo*

p *mf*

mf

cresc.

cresc.

A

The musical score is written for piano and bass clefs. It begins with a tempo marking of 'Allegro fuocososo' and a quarter note equal to 120 beats per minute. The first system shows a piano part with dynamics of *mp*, *pp*, *mp*, and *pp*, and a bass part with a dynamic of *ff*. A 'poco' marking is placed above the first measure of the piano part. The second system continues with the piano part starting at *ff* and the bass part with a dynamic of *ff*. A 'col Red. (as needed)' marking is placed below the bass part. The third system features a 'poco rit.' marking above the piano part, which then returns to 'a tempo'. Dynamics include *mp*, *pp*, and *mf scherzando*. A section marker 'A' is placed above the piano part. The fourth system continues with 'poco rit.' and 'a tempo' markings, with dynamics of *p* and *mf*. The fifth system shows a dynamic of *mf* and a 'cresc.' marking. The sixth system also features a 'cresc.' marking.

14

f *ff* *p*

poco

B

p *pp*

C

22

cresc. *f* *agitato*

cresc. *f* *agitato* *p* *molto* *f*

cresc. *f* *8va-* *(f)*

(pos.) *mp*

26 *p* *molto* *f* *riten.*

f *mp* *riten.*

30 *ff* *f* *a tempo* *con calma*

ff *f* *a tempo* *15^{ma}* *8^{va}* *Sost. Ped.*

34 *mp* *mf*

mf *mp*

D

Musical score for measures 37-40. The system includes a violin part and a piano part. The violin part starts with a *pp* dynamic and *sul tasto* instruction. The piano part features *pizz.* and *arco* markings. Dynamics range from *pp* to *mp*.

Musical score for measures 41-44. The system includes a violin part and a piano part. The violin part has *pizz. (ord.)* and *arco* markings. The piano part includes *ord.* and *8va* markings. Dynamics range from *p* to *mp*. A *leggero* marking is present in the piano part. A *Sost. Ped.* line is shown at the bottom.

Musical score for measures 45-48. The system includes a violin part and a piano part. The violin part has dynamics *mf*, *f*, *p*, and *f*. The piano part includes *8va* markings and dynamics *mf* and *f*.

E

Musical score for section E, measures 49-53. The score is written for a single melodic line and a piano accompaniment. The melodic line starts with a fermata and a *lunga* marking. Dynamics include *p*, *mf*, *pp*, and *mp*. Performance instructions include *sul pont.* and *pizz. (ord.)*. The piano accompaniment features chords and moving lines in both hands.

F

Musical score for section F, measures 54-57. The score is written for a single melodic line and a piano accompaniment. The melodic line includes *pizz.*, *arco*, *sul pont.*, and *ord.* markings. Dynamics range from *mp* to *f*. Performance instructions include *poco meno mosso*, *f dolce*, and *dolce*. The piano accompaniment includes *arco* and *sul tasto* markings.

Musical score for section F, measures 58-61. The score is written for a single melodic line and a piano accompaniment. The melodic line includes *dim.*, *accel.*, and *a tempo* markings. Dynamics include *mp* and *pizz.*. Performance instructions include *sva* and *accel.*. The piano accompaniment includes *mf* and *mp* dynamics, and *Leg.* markings.

62 G

pp mp arco pp p

67

G.P. G.P. non rit. pp pizz. pp

G.P. G.P. non rit. pp

una corda