JOHN LEVEY

GHOST TOWN SOUNDS

FOR PIANO TRIO

2022

MAGIC LINE
0105022

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

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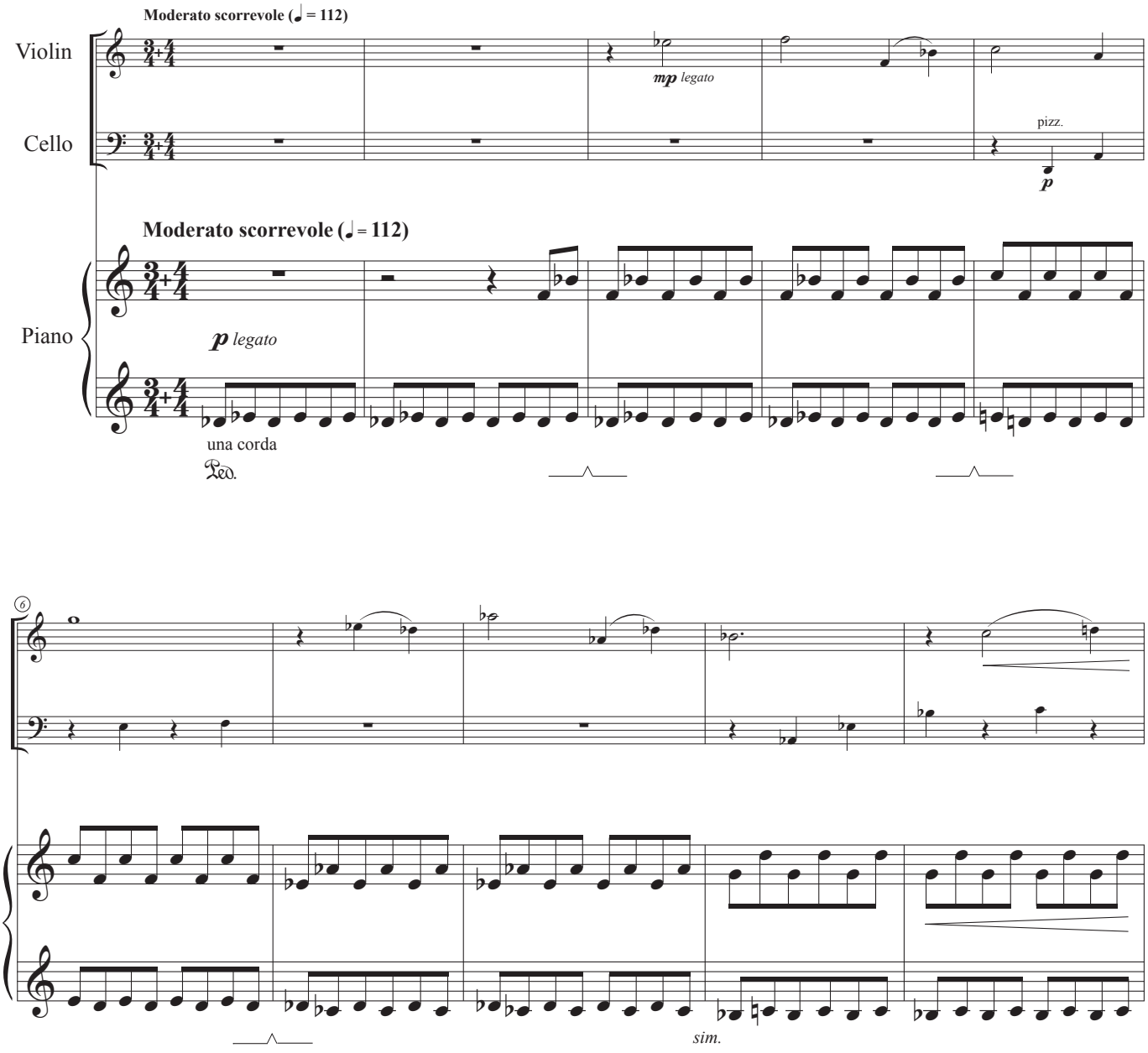
SCORE

GHOST TOWN SOUNDS

for the Galan Trio

John Levey

I. Blacklick



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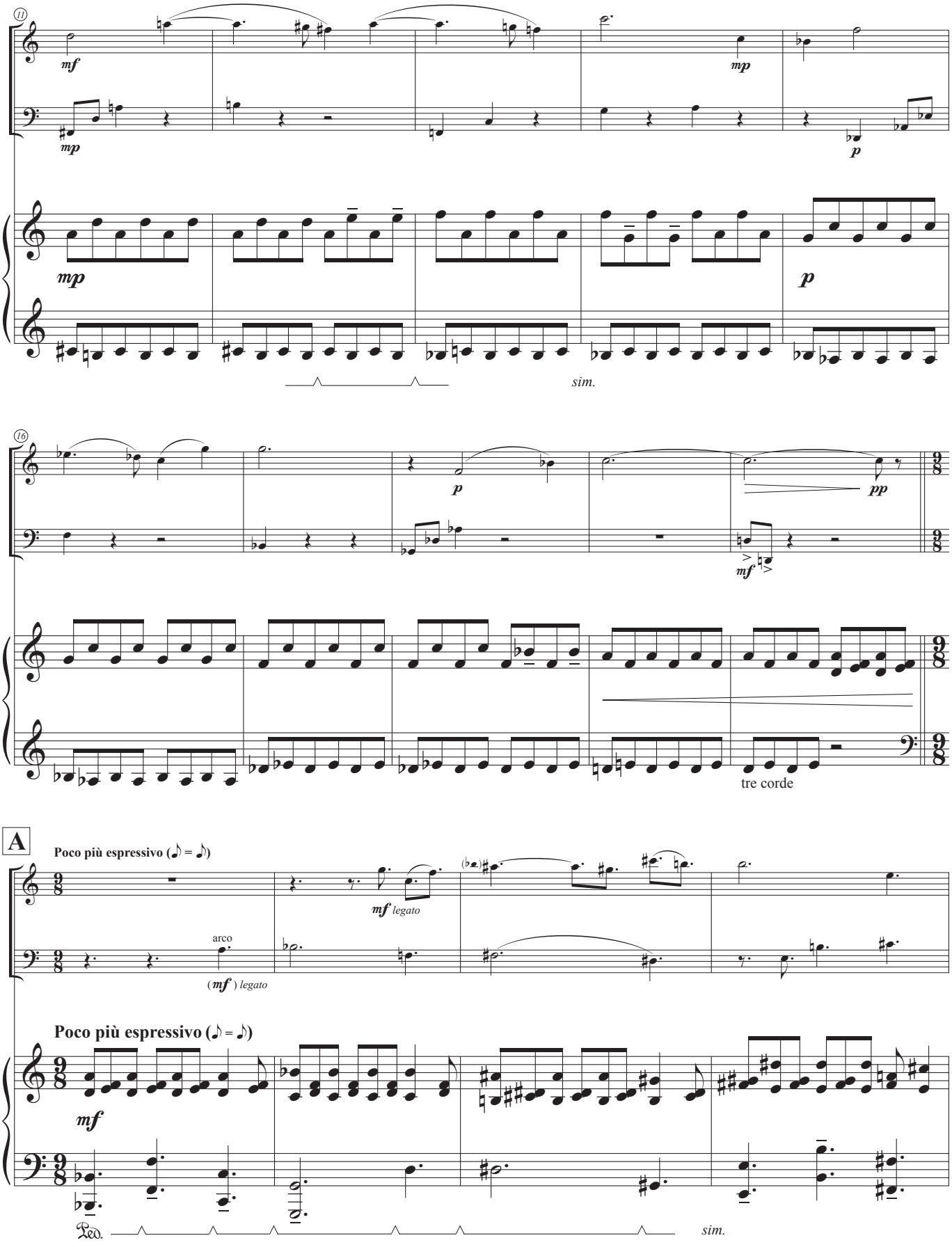
11
mf
mp
mp
p
mp
p
sim.
16
p
pp
mf
tre corde
A
Poco più espressivo (♪ = ♪)
mf legato
arco
(mf) legato
Poco più espressivo (♪ = ♪)
mf
Ped.
sim.

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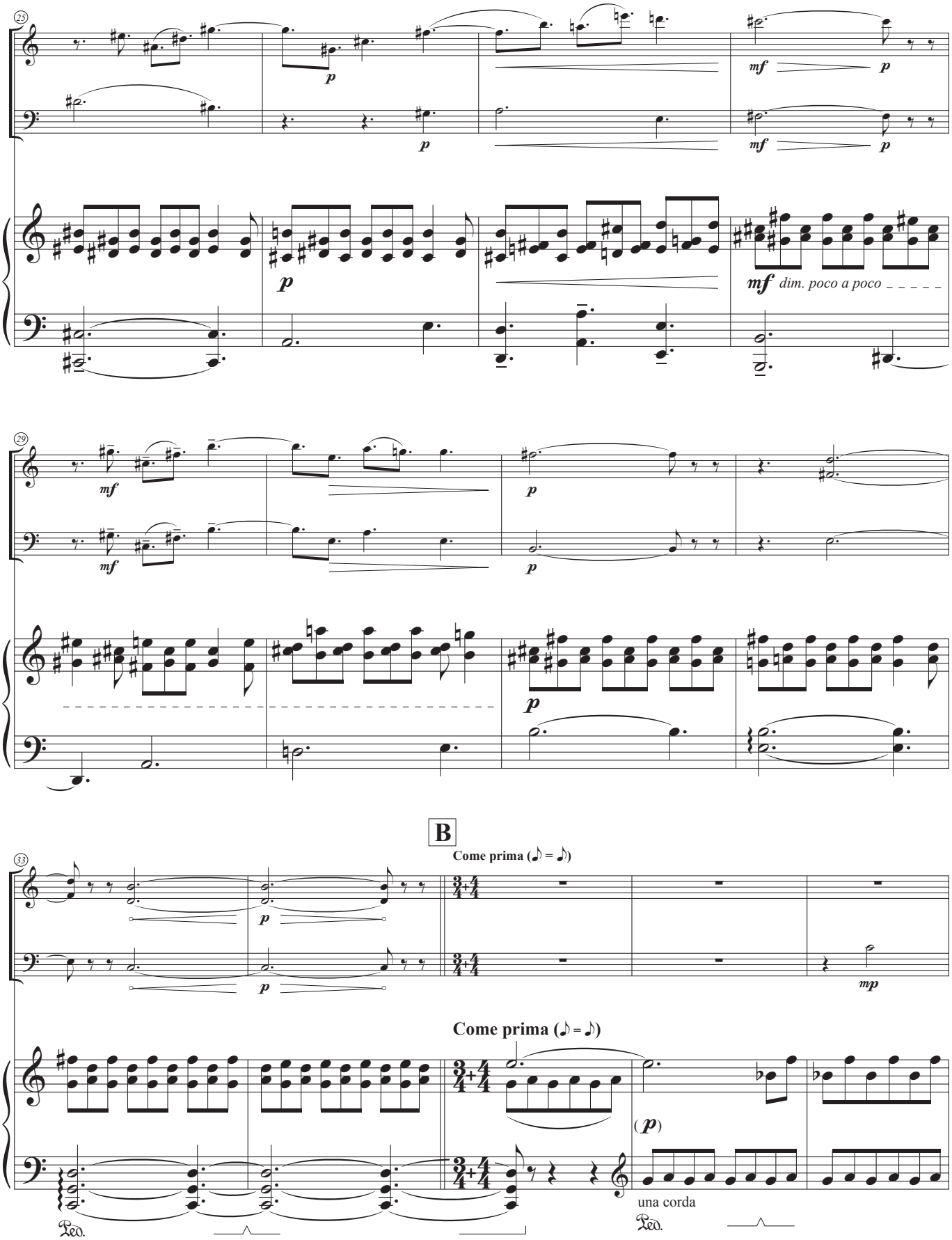
25
mf
p
mf dim. poco a poco
29
B
Come prima (♪ = ♪)
33
mp
Come prima (♪ = ♪)
(p)
una corda
Ped.

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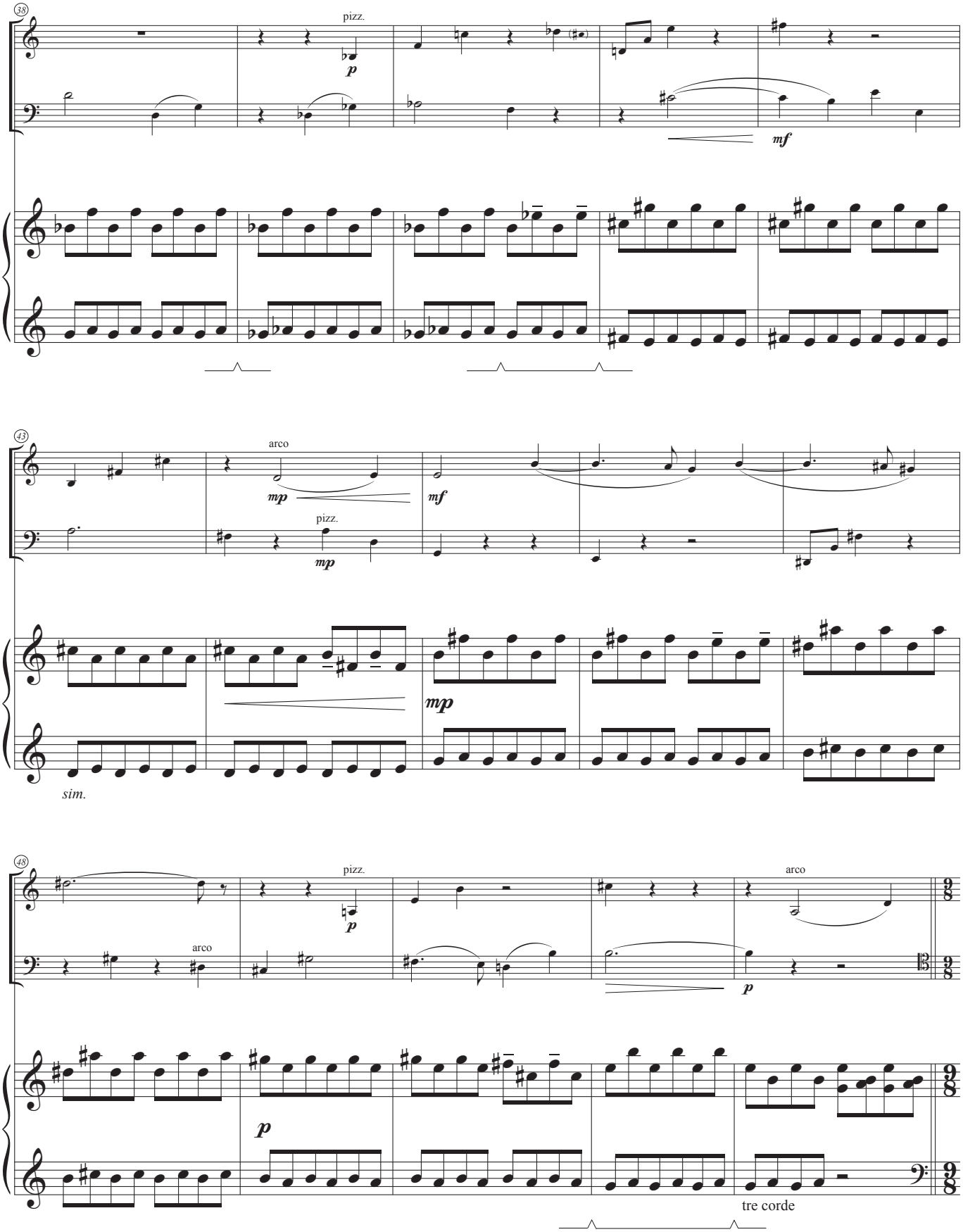
38
pizz.
p
mf
43
arco
mp
mf
pizz.
mp
mp
sim.
48
pizz.
p
arco
arco
p
p
tre corde

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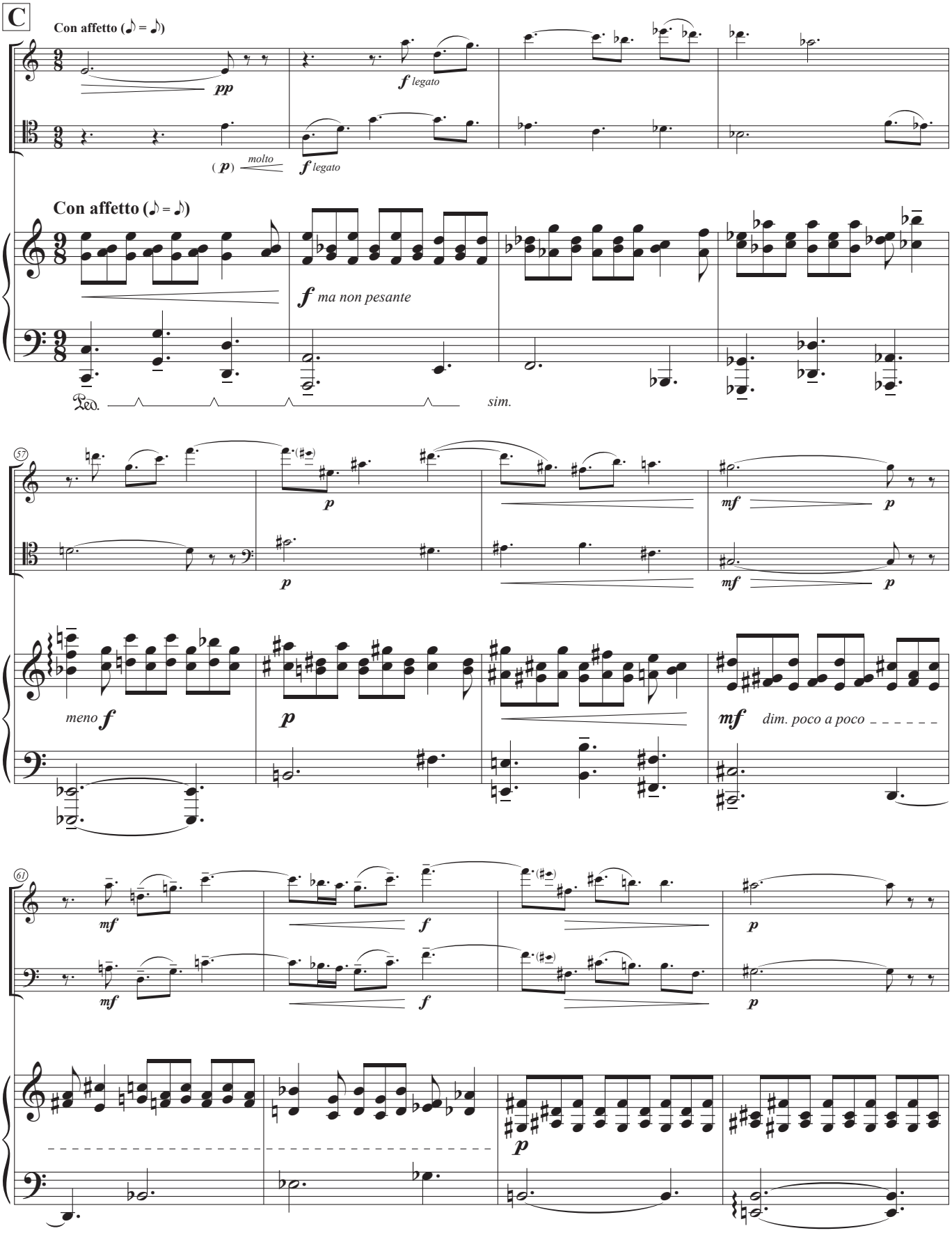
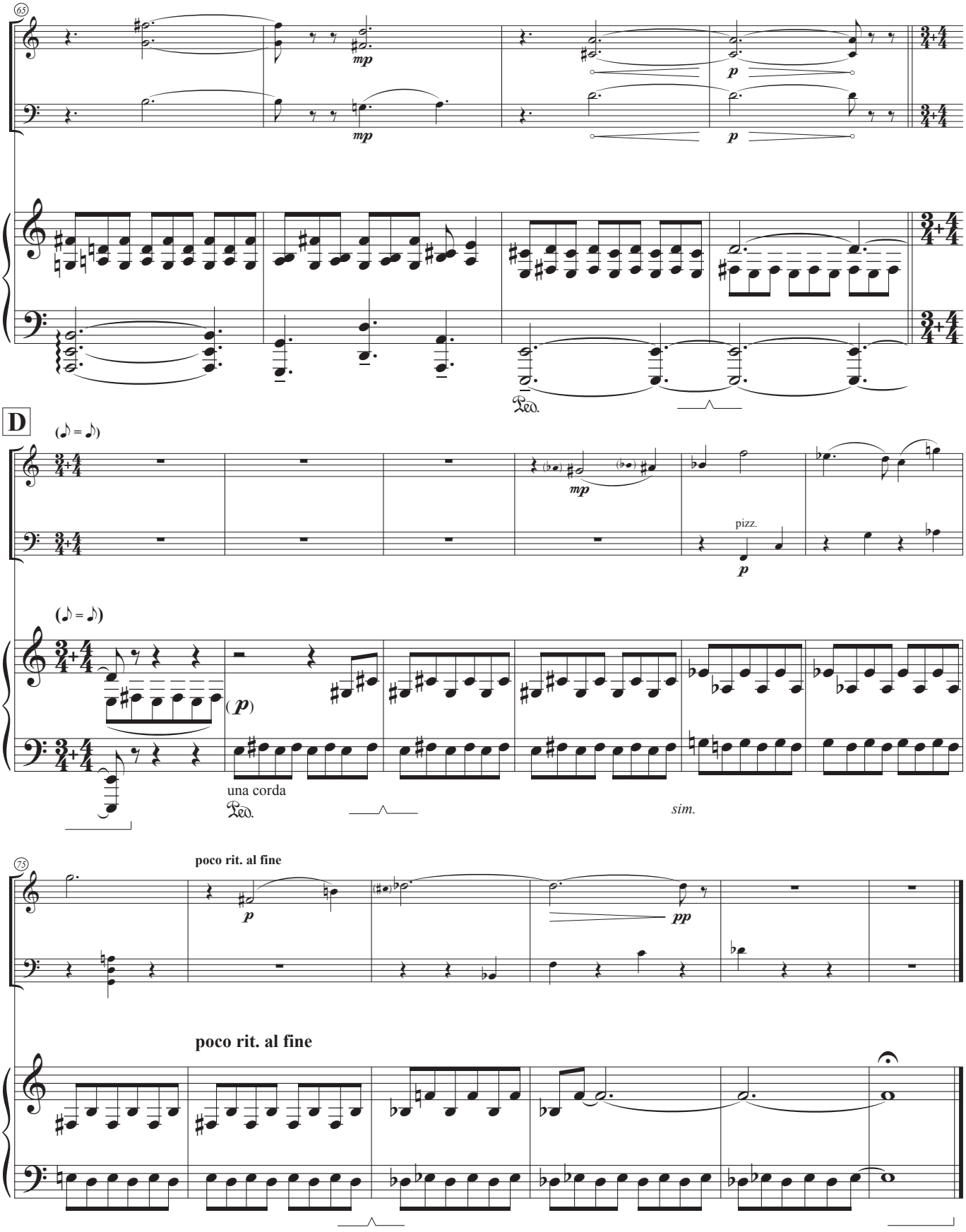
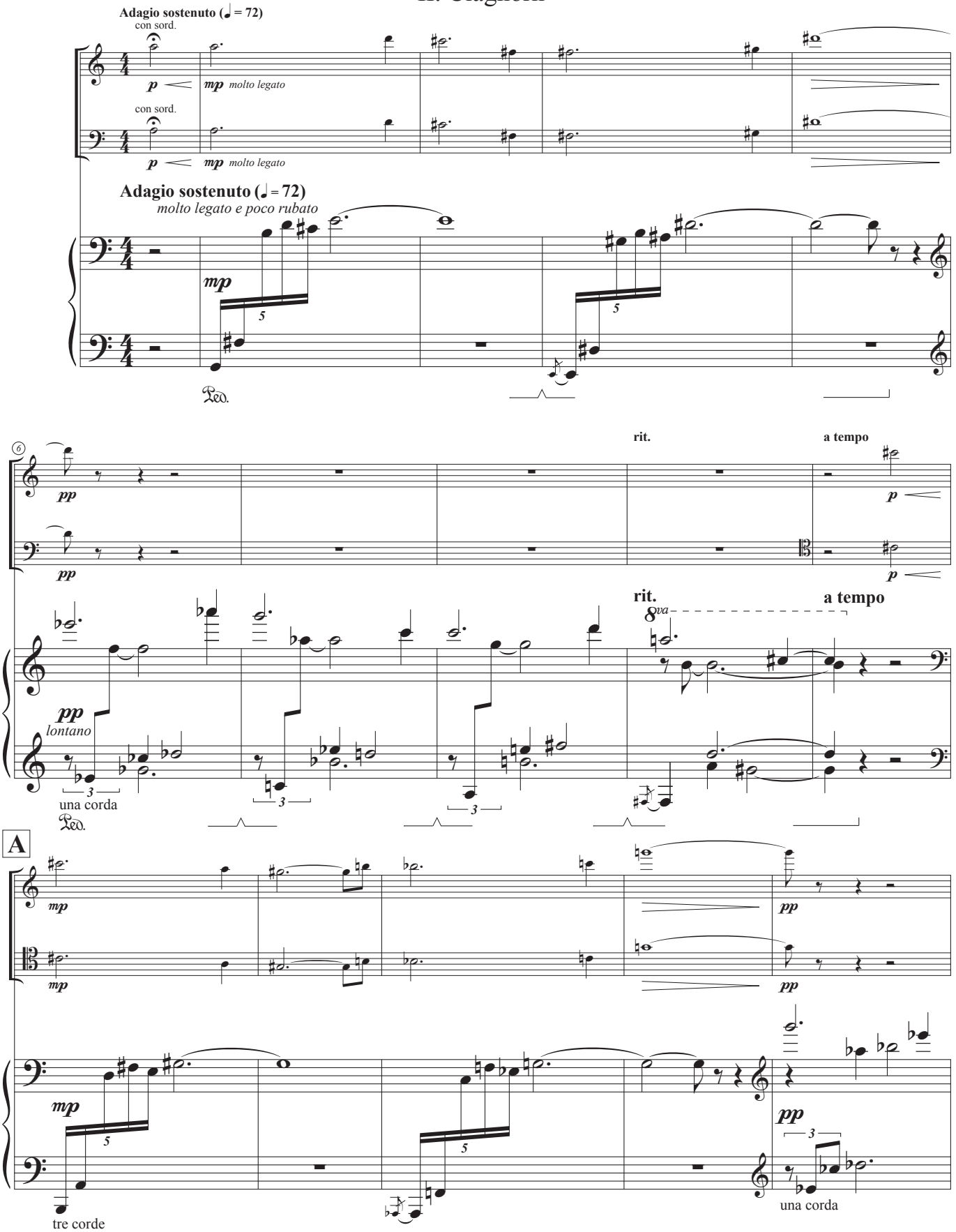

C
Con affetto (♪ = ♪)
pp
f legato
(p) molto
f legato
Con affetto (♪ = ♪)
f ma non pesante
Ped.
sim.
57
p
p
mf
p
meno f
p
mf
dim. poco a poco
61
mf
mf
f
f
p
p
p


65
mp
mp
p
p
Ped.
D
(♪ = ♪)
mp
pizz.
p
(♪ = ♪)
(p)
una corda
Ped.
sim.
75
poco rit. al fine
p
pp
poco rit. al fine

II. Claghorn



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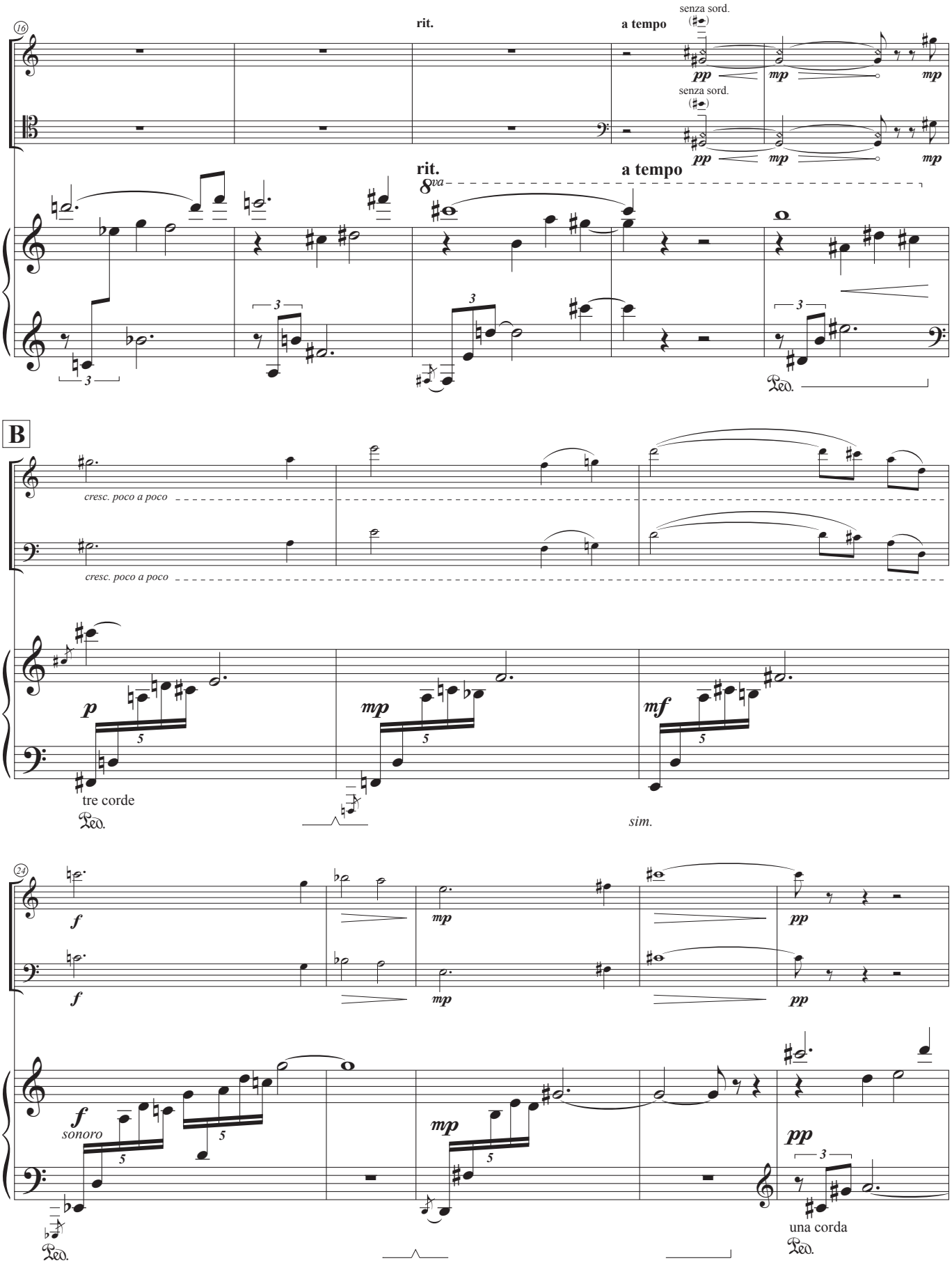
16
rit.
a tempo
senza sord.
pp
mp
mp
senza sord.
pp
mp
mp
rit.
a tempo
8va
3
3
3
3
Ped.
B
cresc. poco a poco
cresc. poco a poco
p
mp
mf
5
5
5
tre corde
Ped.
sim.
24
f
mp
pp
f
mp
pp
f
sonoro
mp
pp
5
5
5
3
una corda
Ped.

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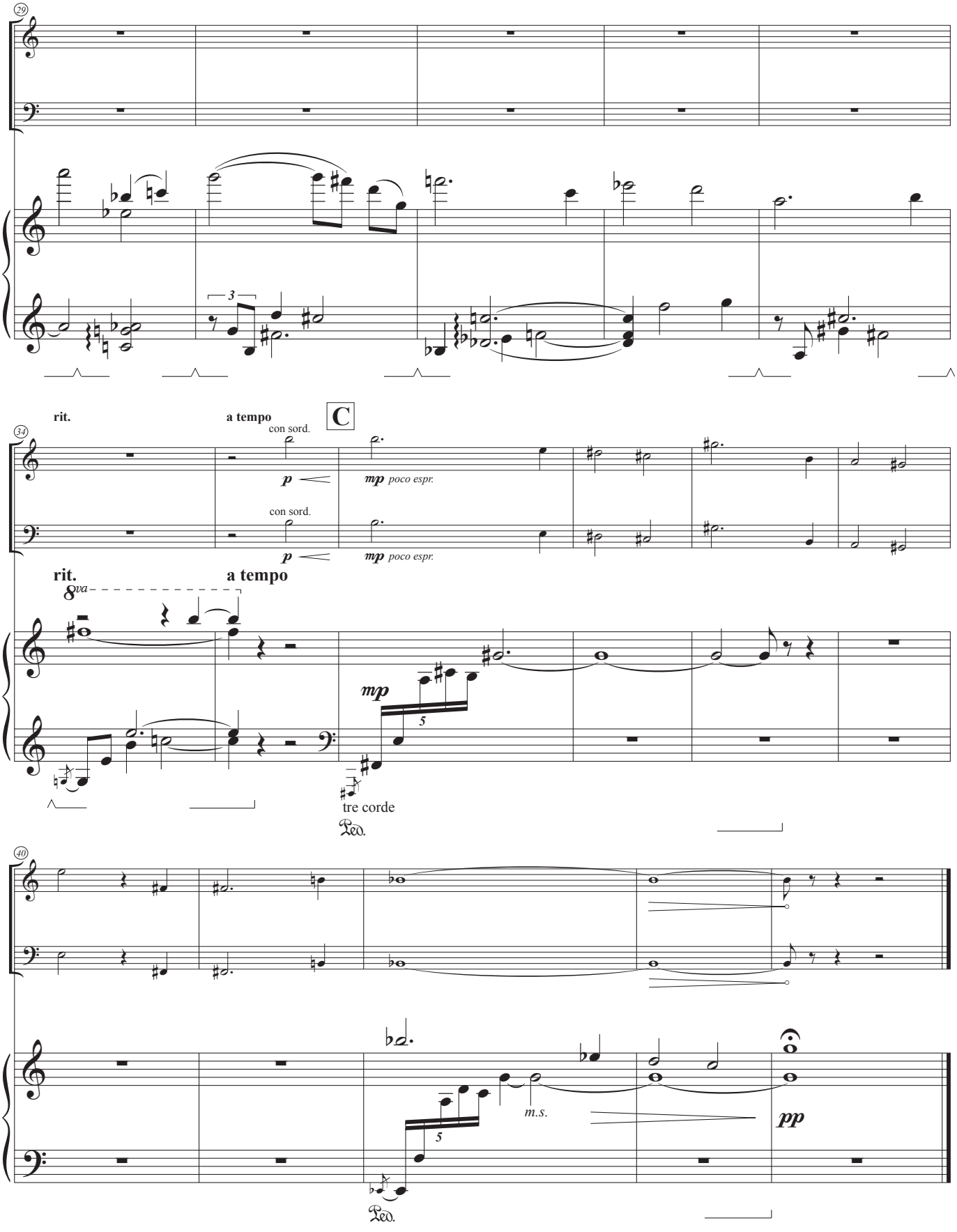
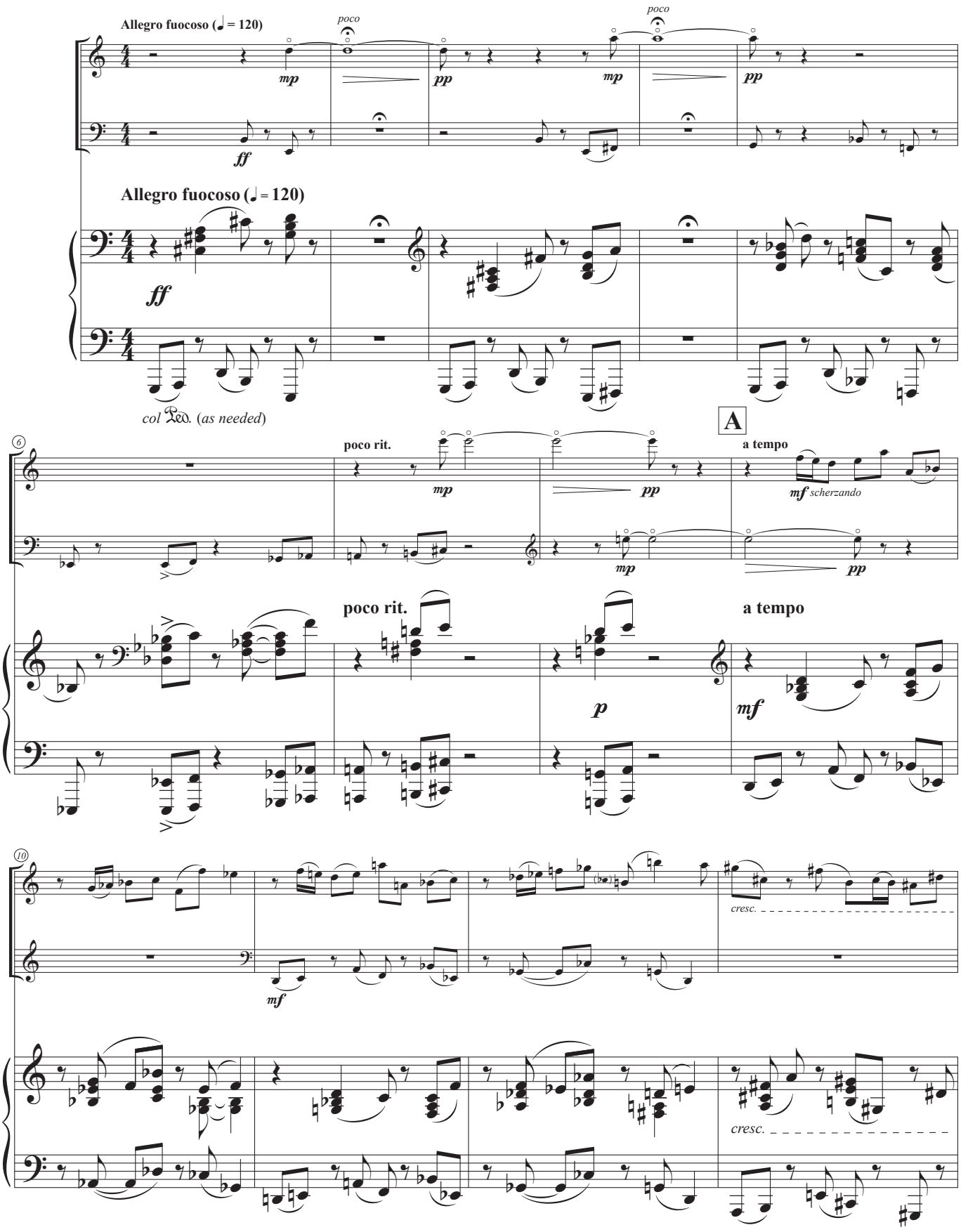

29
3
34
rit.
a tempo
C
con sord.
p
mp poco espr.
con sord.
p
mp poco espr.
rit.
a tempo
8va
mp
5
tre corde
Ped.
40
m.s.
5
pp
Ped.

III. Buena Vista



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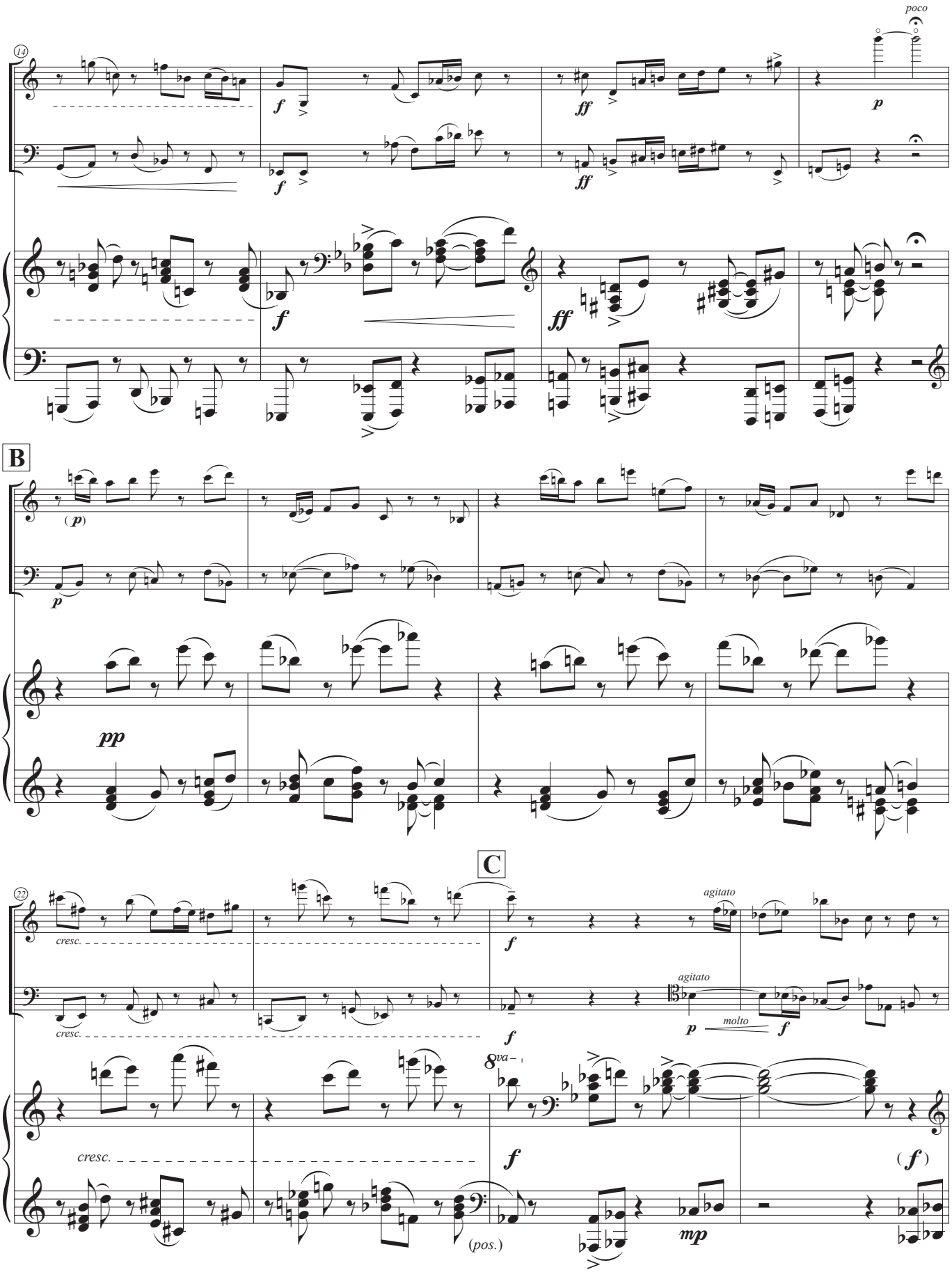

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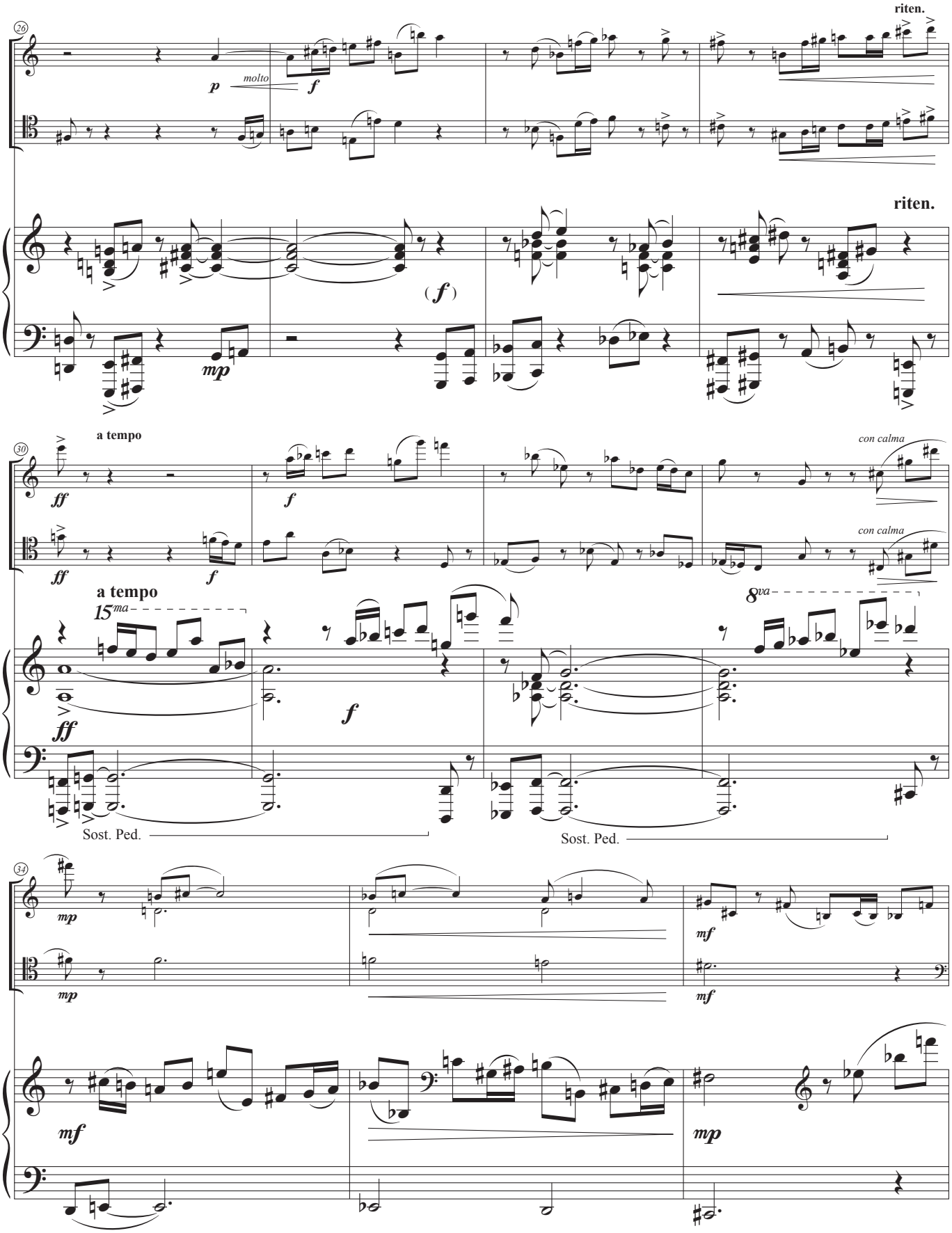
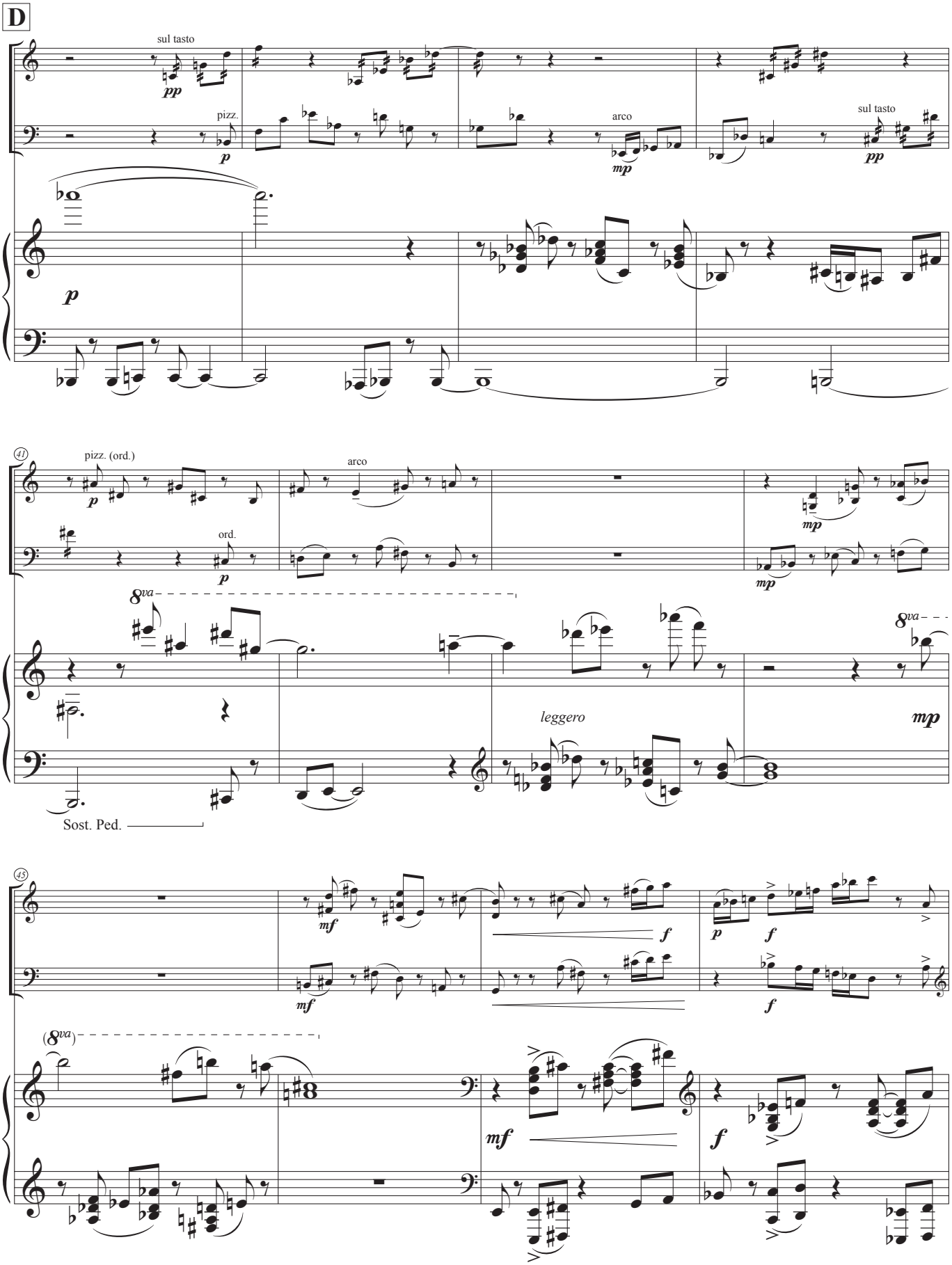
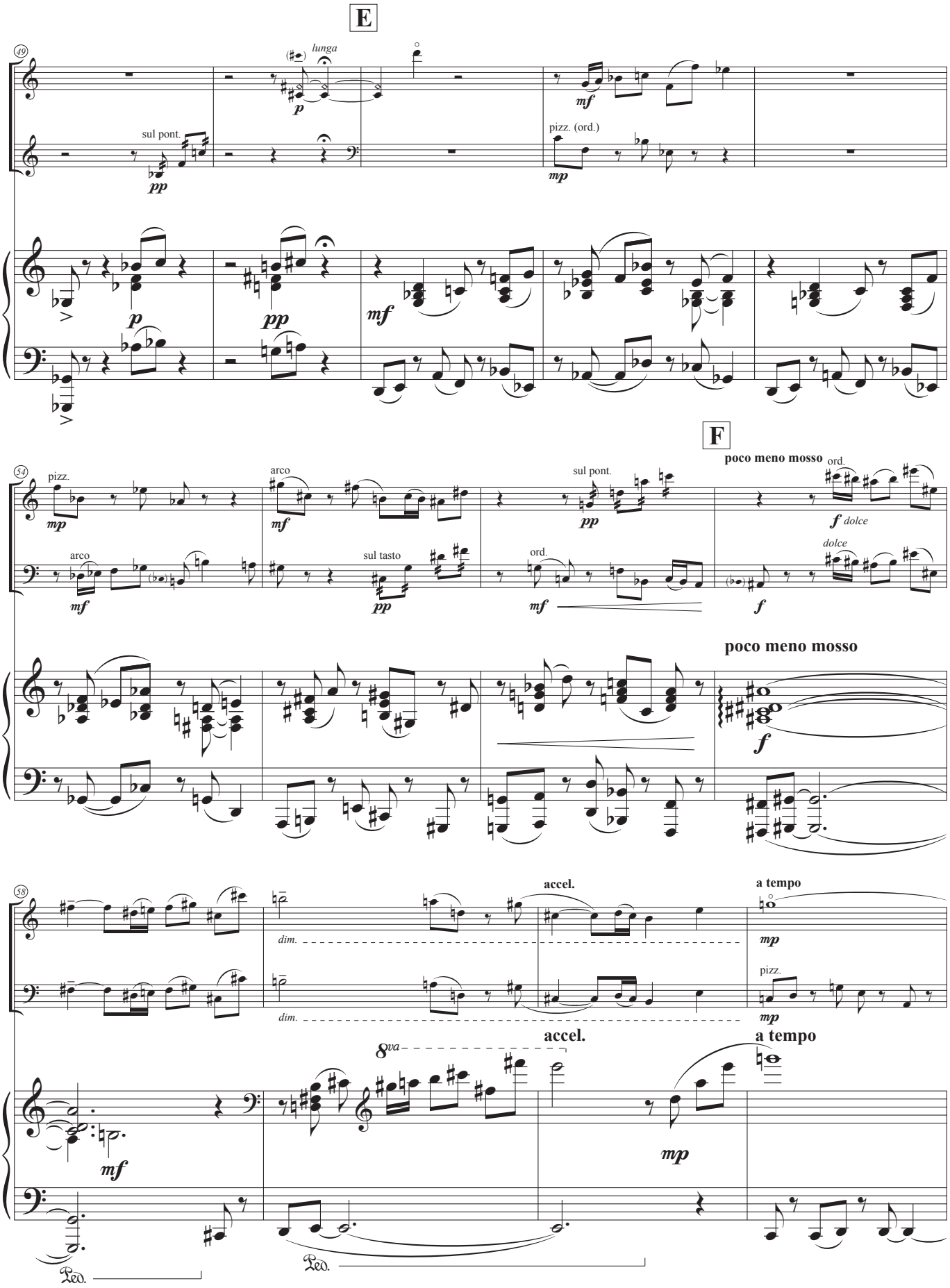
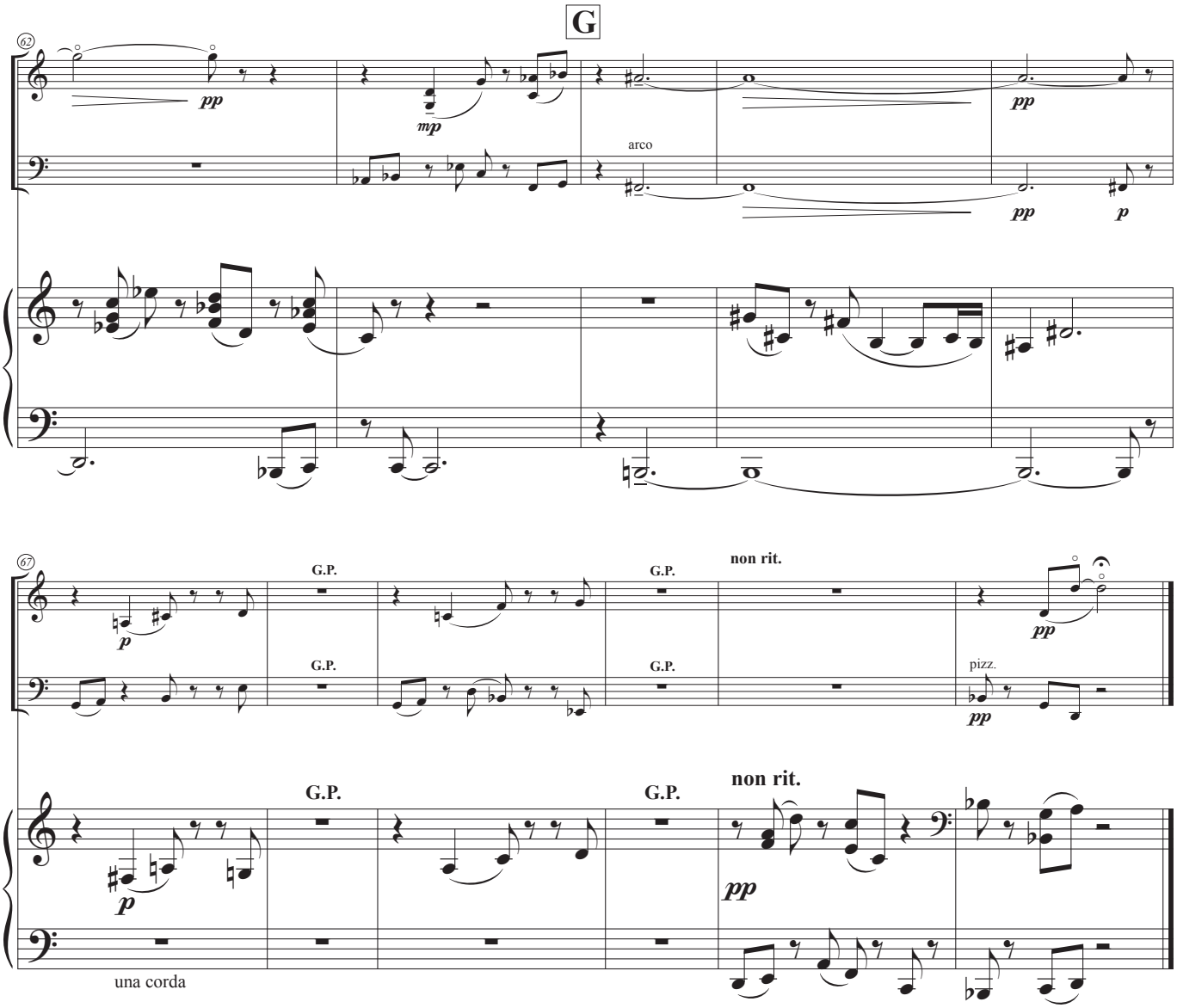

riten.
molto
riten.
a tempo
con calma
con calma
a tempo
15ma
8va
Sost. Ped.
Sost. Ped.


D
sul tasto
pp
pizz.
p
arco
mp
sul tasto
pp
p
41
pizz. (ord.)
p
ord.
p
arco
mp
mp
8va
8va
leggero
mp
Sost. Ped.
45
mf
mf
f
p
f
f
(8va)
mf
f


E
49
lunga
p
mf
sul pont.
pp
pizz. (ord.)
mp
pp
mf
F
54
pizz.
mp
arco
mf
sul pont.
pp
poco meno mosso
ord.
f dolce
arco
mf
sul tasto
pp
ord.
mf
dolce
f
poco meno mosso
f
58
accel.
a tempo
dim.
mp
dim.
pizz.
mp
accel.
a tempo
8va
mf
mp
Ped.
Ped.

0105022


G
62
pp
mp
arco
pp
pp
p
67
G.P.
G.P.
G.P.
G.P.
non rit.
pp
pizz.
pp
p
G.P.
G.P.
non rit.
pp
una corda