

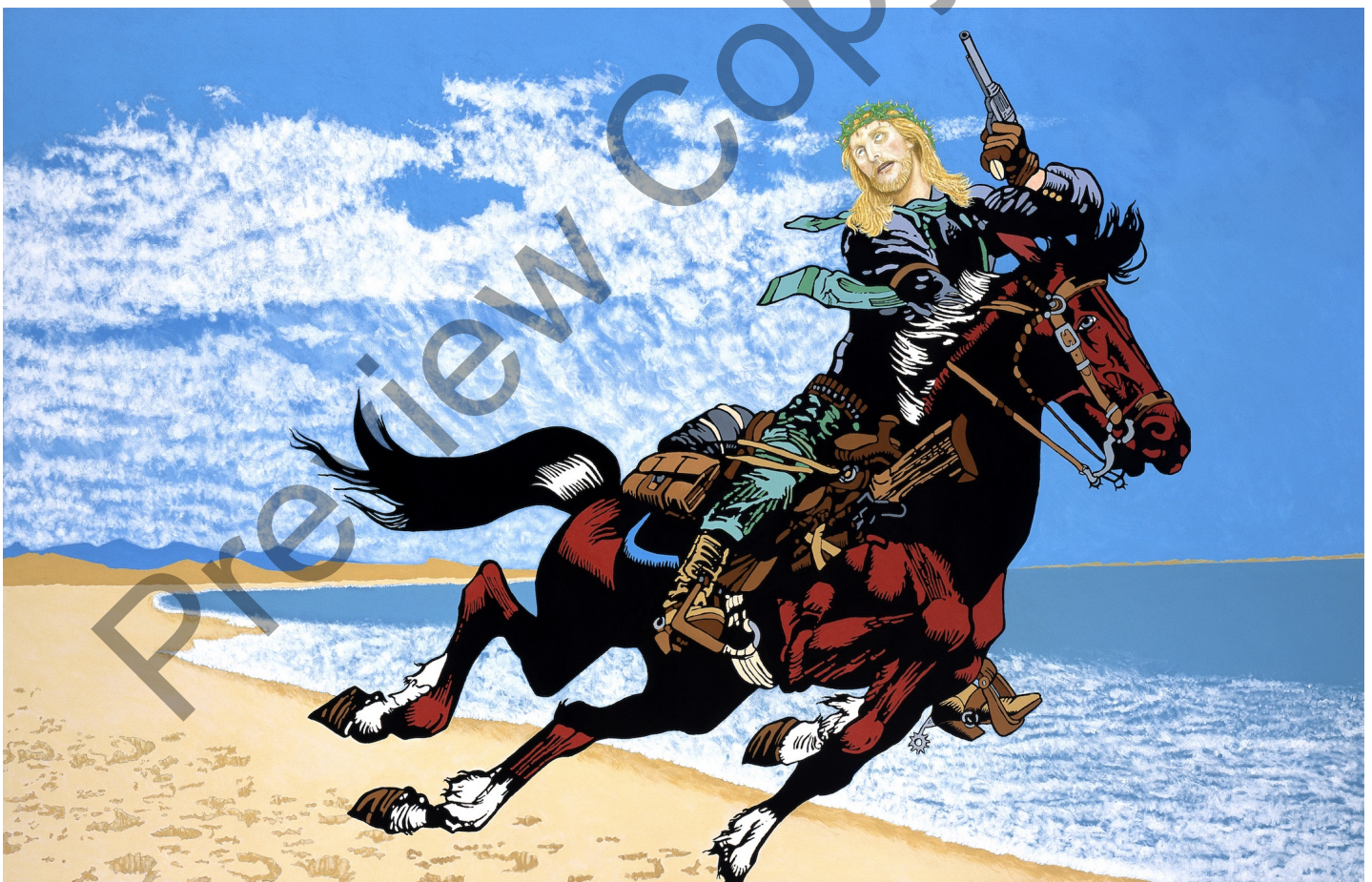
Russell Steinberg

Paleface

Trio

for Violin, Piano, Cello (and Kazoos)

Inspired by artwork by Jerry Kearns



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Trio for Violin, Piano, Cello (and Kazoos)

Inspired by artwork by Jerry Kearns

op. 81

I. Wild West

II. Action Hero

III. Into night...

Duration: Approx. 25 minutes

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Trio for Violin, Piano, cello (and kazoos)
by Russell Steinberg

Blown To Bits Publications

www.russellsteinberg.com

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Front Cover: *Lowland Drifter*, Jerry Kearns
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About Paleface

Inspired by the acclaimed paintings of New York “psychological pop” artist **Jerry Kearns**, *Paleface* explores the persistence of the American hero myth, even as it breaks down on every level in our contemporary society. It begins with the Western cowboy mythos—horses, cowboys, folk songs and church hymns (Jesus plays a lurking role in the piece), even a gun fight. Then it jumps to the varied 20th century heroes who struggle and triumph over dark forces—detectives from pulp comics and film noir, the secret agent, and the muscled action hero. *Paleface* concludes with all these icons now as phantoms, struggling in the night to cohere and make sense of a world they no longer can possibly describe. They ultimately all go to church and fade away to a ghost gospel choir.

The musical style of *Paleface* is contemporary classical with an Americana quality influenced by Ives, Copland, and George Crumb. The pianist taps inside the piano to evoke distant galloping horses, all three instruments create a collage of a dozen folksongs and church hymns. There is dissonant chase music, a jazzy “secret agent” tune, frantic blues, and even a comic fanfare with kazoos. A brief summary of the three movements:

- I. Wild West—galloping horses, an Ives-ian montage of over a dozen Western/American folk tunes, and a shootout; the piano in this movement uses several extended techniques inside the instrument—tapping the steel bars to imitate horse gallops, melodies and chords with muted strings, and atmospheric strums.
- II. Action Hero—a fast scherzo with dissonant “chase” music, jazzy “secret agent” music, “action super hero” music, all getting jumbled together as they lurch towards a comic climax with kazoos tooting out a ridiculous fanfare.
- III. Into Night—an *Adagio* that takes all these American icons and thrusts them into the night of today’s post 9-11 world. The first part is spooky with high notes depicting the starry night, punctuated with startling tremolos, chords that descend into the depths, and ghostly returns of previous themes. The musical landscape enters “church,” with a hymn that morphs into a quasi-gospel pop anthem. The anthem swells and subsides, eventually itself becoming a ghost and fading away.

Performance Notes

Accompanying Video

Paleface is conceived as a multimedia work in counterpoint with a three part video that corresponds to each of the three musical movements. Each video slowly pans through details of Jerry Kearns' paintings focused on the American hero mythology. The video should be projected on a large screen either behind the piano or on screens surrounding the musicians. *Paleface* may also be effectively performed as a piano trio, without the video.

Kazoos

Each musician plays a kazoo in the *Action Hero* movement. Kazoos take some practice to master pitch and articulation. Written pitches may be adjusted up or down an octave if necessary. The tremolo in M293 involves rapidly tapping the end of the kazoo while blowing. The switching between setting down your instrument to pick up the kazoo and putting it down to then pick up your instrument is a key element of the humor in the movement. The transitions require practice to be dramatic. Ham them up!

Effects Inside the Piano

The first movement, *Wild West*, has several passages performed inside the piano. Switching between standing to play inside the piano and sitting back down to play the keyboard (and vice-versa) requires practice and calculation, especially because the pedal is held down when playing inside the piano. It may even be necessary to have a page turner assist in playing some of the passages.

Opening—"Tap Metal Bars Inside Piano with Palms"—experiment with each piano to discover the metal bars that are most resonant and sound like galloping horses.

M6 "Fast fingernail scrape along low A string"—scrape towards the keyboard with either one fingernail or more with the palm facing down in a ball; experiment half muting with the palm or other fingers to discover the best balance between percussive noise and pitch.

M15 "Tap with curled fingers on the bass strings"—curled fingers create a soft percussive effect. Half mute on attack to give bite and resonance—this takes practice to discover the degree of muting that still provides resonance to the chord.

String pizzicato effects in the Gunfight passage of Wild West

Beginning M182, the snap pizzicatos and the fast gliss. bullet "pings" require dramatic and creative execution to achieve their self-explanatory effects.

M192 Violin R.H. palm tap on fingerboard—left hand forefinger holds down the quadruple stop while right hand palm taps the fingerboard over the instrument body. Experiment to find the spot that allows the most pitch to sound.

At M. 196 Violin R.H.—the flamenco strum is executed by rapidly fanning out the right hand fingers from the ring finger to the index finger.

Cello M.192 pizz R.H. 1212 etc.—this is a guitar effect; alternate the forefinger and middle finger quickly as if playing a guitar.

Audience Participation Possibility

If desired, an audience may join in the fun playing kazoos in the *Action Hero* movement. I suggest two moments:

- 1) M137—after the cello cadenza. Have the audience blow 5 times the 2 measure rhythmic motive: 6 eighth notes, one quarter note and 2 beats rest.
- 2) M293—after the kazoo fanfare. Let the audience improvise loudly on this measure for 10 seconds.

A conductor will need to "teach" these moments to the audience before the performance, then signal the start and stop of both of them.

Paleface

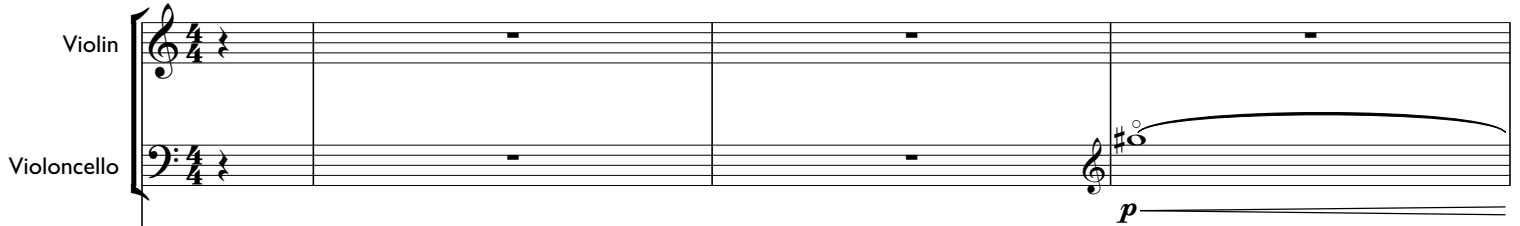
I. Wild West

Russell Steinberg

Fast Gallop ♩ = 144

Violin

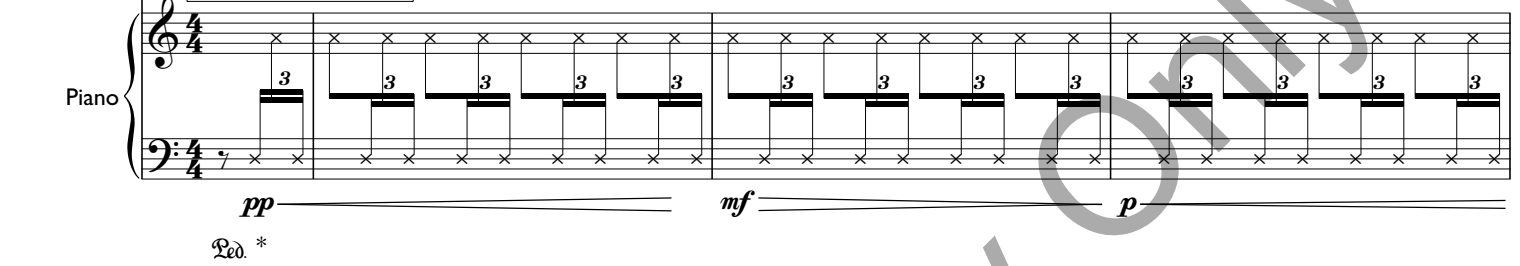
Violoncello



Fast Gallop ♩ = 144

Tap Metal Bars
Inside Piano with Palms

Piano



4



Fast fingernail
scrape along
low A string

* Hold pedal down
through M. 24

10

snap pizz.

ff

pizz.

ff

Mute strings inside piano

arco
sul pont.

p

arco
sul pont.

p

Tap with curled fingers
on the bass strings

pp



17 ord. arco *pp* *mp* *pp* *pp*

ord. arco *pp* *mp* *pp* *pp*

f *pp* *pp*

20 *f* *pp* *f* *pp*

f *pp* *pp*

23 sul pont. ord. *fp* *p* *mf* *f*

sul pont. ord. *fp* *p* *mf* *f*

secco *p* *mf* *mf*

f *p* *

Red.

27

6 *f* *secco* *mp* *col Ped.*

31

f *secco*

34

f *secco*

37

mp *mf* *f*

mp *mf* *f*

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

col Ped.

Ped.

41

mf *f*

mf *f*

pizz.

mp

Western Folk Song Collage
"Old Chisolm Trail"

$\text{♩} = 120$

45

mf *f*

mf *f*

arco

Western Folk Song Collage
"Old Chisolm Trail"

$\text{♩} = 120$

Rap palms on piano case

f

49 **"Bonanza"**

"Bonanza" *8va*

"Streets of Laredo" **"Rock of Ages"**
rit.
p

"Streets of Laredo" rit.
mp

59 **Moderato** ♩=90 **"Rock of Ages"**
p

Moderato ♩=90 **"Tom Dooley"**
p

65 **accel.** **Allegro** ♩=120 **rit.**

Allegro ♩=120
"Billy The Kid"
accel. **rit.**

mf *f*

3

Ped.

Andante, disembodied ♩=80
"Home on the Range"

70

p *mp* *pizz.*

"Red River Valley" **"Bringing in the Sheaves"**

Andante, disembodied ♩=80

pp

77 **"Copland Appalachian Spring"**

"Oh! Susanna" *lontano*

arco

"Go Tell It On The Mountain"

p

81 *8va* **accel.**

"Dvorak New World"
arco

"Copland Appalachian Spring" **accel.**
"Dvorak New World"

85 **Vivace ♩ = 144** **"Get Along Little Doggie"**

mp

mp **Vivace ♩ = 144**

90

**"Elmer Bernstein
The Magnificent Seven"**

97 ♩ = 126

mf

mf

♩ = 126

Manic Honky Tonk

"Home on the Range"

"O Susana"

102

f

pizz.

arco

"Bonanza"

pizz.

arco

"Camptown Races"

Manic Honky Tonk
"Victory in Jesus"

8^{va}

f

"Old Chisolm Trail"

"Elmer Bernstein The Magnificent Seven"

106

f

"Old Chisolm Trail"

"Elmer Bernstein The Magnificent Seven"

8^{va}

f

110

Musical score for measures 110-114. The score is written for three staves: two for the vocal line (treble and bass clefs) and one for the piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 3/4. The vocal line features a melodic line with various dynamics including *sfz* and *mf*. The piano accompaniment includes chords, arpeggiated figures, and a trill in the right hand. Dynamics include *sfz*, *mf*, and *mp*.

115

Musical score for measures 115-117. The score is written for three staves: two for the vocal line (treble and bass clefs) and one for the piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 3/4. The vocal line features a melodic line with various dynamics including *sfz*. The piano accompaniment includes chords, arpeggiated figures, and a trill in the right hand. Dynamics include *sfz*.

118

Musical score for measures 118-122. The score is written for three staves: two for the vocal line (treble and bass clefs) and one for the piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 3/4. The vocal line features a melodic line with various dynamics including *sfz* and *f sfz*. The piano accompaniment includes chords, arpeggiated figures, and a trill in the right hand. Dynamics include *sfz* and *f sfz*.

121 pizz.

Gunfight

125 Snap

harm gliss G string

arco

harm gliss G string

arco

harm gliss D string

arco

mp Strum Bass Strings

p

sfz

sfz

p

sfz

p

131

arco

arco

Mute strings inside piano

ord. muted

137

f

pizz.

3

3

3

143

p

3

3

harm gliss A string
8^{va}

arco

like wind

harm gliss D string
arco

like wind

Half mute on attack
to give bite and resonance

+

8^{vb}

147

+

8^{vb}

+

8^{vb}

149

cantabile drammatico

f

cantabile drammatico

f

8va

Strum High Glss Inside Piano

8vb

153

p

3 3 3

3 3

8vb

156

5 5

tr#

f

3 3

160

Musical score for measures 160-163. The top staff is in treble clef with a key signature of two flats and a 4/4 time signature. It features a melody starting with a half rest, followed by quarter notes and eighth notes, including a triplet of eighth notes. The bottom staff is in bass clef with the same key signature and time signature, featuring a similar melody with triplets. Both staves are marked with 'pizz.' (pizzicato).

Piano accompaniment for measures 160-163. The upper staff contains arpeggiated chords and melodic lines with slurs and accents. The lower staff contains a bass line with chords and moving lines. A dashed line separates this system from the one above.

164

Musical score for measures 164-167. The top staff is in treble clef with a key signature of two flats and a 4/4 time signature. It features a melody with triplets and is marked with 'arco'. The bottom staff is in bass clef with the same key signature and time signature, featuring a similar melody with triplets and is also marked with 'arco'.

Piano accompaniment for measures 164-167. The upper staff contains arpeggiated chords and melodic lines with slurs and accents. The lower staff contains a bass line with chords and moving lines. A dashed line separates this system from the one above.

168

Musical score for measures 168-171. The top staff is in treble clef with a key signature of two flats and a 4/4 time signature. It features a melody with triplets. The bottom staff is in bass clef with the same key signature and time signature, featuring a similar melody with triplets.

Piano accompaniment for measures 168-171. The upper staff contains arpeggiated chords and melodic lines with slurs and accents. The lower staff contains a bass line with chords and moving lines. A dashed line separates this system from the one above.

171

ff

ff

5

3

3

3

5

gliss.

7

8^{va}

Red.

P

+ + 3 +

175 sul pont.

p

harm gliss D string

harm gliss G string

sul pont.

p

+ + 3 +

+ + 3 +

+ + 3 +

179

Inside piano strum high strings

pp rustling wind

Shootout
pizz. snap
ff gunshots
fast gliss (bullet pings)
ff

Shootout
Inside piano loud taps with curled fingertips on bass strings
ff

186

ord. secco
8^{vb}

190

R.H. palm tap on fingerboard
R.H. 1212 etc. (pizz.)
p

Inside piano loud taps with curled fingertips on bass strings
Ped.

193

Slap Violin Body

Slap Cello Body

(pizz.)
II R.H.
III 3 2
IV

guitar finger strum 3-2-

ff

196

L.H. gradually press down lighter on the fingerboard,
R.H. quasi flamenco finger strum
1 3 2 1 etc.

L.H. Flat Finger slap on fingerboard
Fingers 1,2,3 Together (pitch not important)

8^{ub}

199

R.H. flat finger taps on instrument body
(alternate index and middle finger)

R.H. flat finger taps on instrument body
(alternate 2 fingers)

Slap Cello Body

Slap L.H. Palm flat down on bass strings,, fingers spread wide.

Tap Metal Bars Inside Piano

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

205

arco *p*

mp

mp

rit.

mf *pp*

210

Allegretto ♩ = 112

pp

pp

gliss.

gliss.

Allegretto ♩ = 112

8^{va} *pp*

8^{vb}

Low bass strings strum

mp

Red.

217

pp *f*

pp *f*

smoky

pp

3

221 pizz. 3

pizz. 3 3 3 3 3 3 3 3 3 3 3

p *mf* *p* *pp*

226 arco poco a poco accel. .

pp arco *p* arco *p* poco a poco accel. .

Strum low bass strings Tap Metal Bars Inside Piano

pp *pp* *mf* *pp*

Red.

231

p arco pizz. arco

235 -

Vivace ♩=144

Musical score for measures 235-237. The score is written for a piano and a violin. The piano part consists of two staves (treble and bass clef) with a complex rhythmic accompaniment of chords and eighth notes. The violin part also consists of two staves (treble and bass clef) with a melodic line featuring eighth notes and slurs. Dynamics include *f* (forte) and *pizz.* (pizzicato). The tempo is marked *Vivace* with a metronome marking of ♩=144. A large watermark 'Preview Copy' is visible across the page.

238

Musical score for measures 238-239. The piano part continues with complex chordal textures. The violin part features a melodic line with slurs and accents. Dynamics include *f* (forte). The tempo remains *Vivace*. A large watermark 'Preview Copy' is visible across the page.

240

Musical score for measures 240-243. The piano part features a prominent *ff* (fortissimo) dynamic. The violin part includes a melodic line with slurs and accents, and a triplet of eighth notes in measure 243. Dynamics include *ff* (fortissimo). The tempo remains *Vivace*. A large watermark 'Preview Copy' is visible across the page.

II. Action Hero

Scherzo Vivace ♩=180
Hyperdramatic and driving

arco
f
 arco
f
 Put down violin.
 Pick up kazoo.*
sfz
 Put down kazoo;
 Pick up violin.
 ord.
mp *f*
 Put down violin.
 Pick up kazoo.
 Put down cello.
 Pick up kazoo.*
sfz
 Put down kazoo.
 Pick up cello.
 ord.
mp *f*
 Put down cello.
 Pick up kazoo.

Scherzo Vivace ♩=180
Hyperdramatic and driving

f
sfz
 ord.
mp *f*

*Theatrical moment! Practice to switch safely, but with a flourish. Kazoo notes may be hummed at pitch, an octave above, or octave below.

7
 Put down kazoo.
 Pick up violin.
 ord.
mp *f*
 Put down kazoo.
 Pick up cello
 ord.
mp *f*

Rap knuckles
 on piano case
 ord.
mp *f*

"Frenetic Blues"

percussive

14

mf \leftarrow f

mf \leftarrow f

"Frenetic Blues"

percussive

8

mf \leftarrow f

22

29

p f

p f

p f mp f

37

44

51

"Secret Agent"
♩=126 sleazy

"Secret Agent"
♩=126 sleazy

56 pizz. *p* *mp* *mp*

60 *f* *f* arco *mf* arco *mf*

64 *mf* *mf*

67

Musical score for measures 67-68. The score is written for a grand piano with four staves. The top two staves are the treble and bass clefs, and the bottom two are the grand staff. The music features a complex rhythmic pattern with many triplets and slurs. A large watermark 'Preview Only' is visible across the page.

69

Musical score for measures 69-72. The score continues with the same complex rhythmic patterns and triplets. The watermark 'Preview Only' is still present.

73

A tempo ♩ = 160

Pick up kazoo

Pick up kazoo

Musical score for measures 73-76. The tempo is marked 'A tempo' with a quarter note equal to 160. The music includes a section where the kazoo is picked up. The score features a mix of rhythmic patterns and triplets. The watermark 'Preview Only' is still present.

A tempo ♩ = 160

f

sfz

Musical score for measures 77-80. The tempo remains 'A tempo' at 160. The music includes a section marked '8va' (octave) and 'sfz' (sforzando). The watermark 'Preview Only' is still present.

78

Pick up violin

ord.

Pick up cello

ord.

Pick up kazoo

sfz

Put down kazoo

87

pizz.

ord.

95

arco

arco

"Hero Theme"

♩ = 112

102

pizz.

pizz.

This system contains measures 102 through 105. It features a string quartet with two staves. The music is in 4/4 time and marked with a tempo of 112. The first two staves are marked 'pizz.' (pizzicato). The notation includes eighth and sixteenth notes, rests, and dynamic markings.

"Hero Theme"

♩ = 112

This system shows the piano accompaniment for measures 102-105. It consists of two staves (treble and bass clef) with a 4/4 time signature. The piano part features a rhythmic accompaniment of eighth and sixteenth notes, often in a chordal texture. Dynamic markings include *mf* and *f*.

106

arco

ff marcato

arco

ff marcato

5

5

5

5

This system contains measures 106 through 108. It features a string quartet with two staves. The music is marked 'arco' and '*ff marcato*'. The notation includes eighth and sixteenth notes, rests, and dynamic markings. The number '5' is written below the notes in the second and third staves.

8va

6

6

6

6

6

6

This system shows the piano accompaniment for measures 106-108. It consists of two staves (treble and bass clef) with a 4/4 time signature. The piano part features a rhythmic accompaniment of eighth and sixteenth notes, often in a chordal texture. Dynamic markings include *mf* and *f*. The number '6' is written below the notes in the second and third staves. The number '8va' is written above the notes in the second and third staves.

109

sfp

ff

sfp

sfp

ff

This system contains measures 109 through 111. It features a string quartet with two staves. The music is marked with dynamic markings *sfp* and *ff*. The notation includes eighth and sixteenth notes, rests, and dynamic markings.

8^{va}

This system shows the piano accompaniment for measures 109-111. It consists of two staves (treble and bass clef) with a 4/4 time signature. The piano part features a rhythmic accompaniment of eighth and sixteenth notes, often in a chordal texture. Dynamic markings include *mf* and *f*. The number '8^{va}' is written above the notes in the first staff.

112

ff

fp ff

This system contains measures 112 and 113. It features a grand staff with treble and bass clefs. Measure 112 has a long melodic line in the treble clef and a bass clef line with a forte piano (fp) dynamic. Measure 113 continues with a forte (ff) dynamic. A large watermark 'Preview ONLY' is overlaid on the right side of the page.

114

8va

6

5

This system contains measures 114 and 115. It features a grand staff with treble and bass clefs. Measure 114 has a melodic line in the treble clef with a fifth (5) fingering and a bass clef line with a sixth (6) fingering. Measure 115 continues with a sixth (6) fingering in the treble clef and a bass clef line with a sixth (6) fingering. A large watermark 'Preview ONLY' is overlaid on the right side of the page.

116

5

3

5

5

5

This system contains measures 116 and 117. It features a grand staff with treble and bass clefs. Measure 116 has a melodic line in the treble clef with a fifth (5) fingering and a bass clef line with a third (3) fingering. Measure 117 continues with a fifth (5) fingering in the treble clef and a bass clef line with a fifth (5) fingering. A large watermark 'Preview ONLY' is overlaid on the right side of the page.

119

Musical score for measures 119-121. The piece is in 4/4 time. Measures 119 and 120 feature a melodic line in the right hand with a '5' fingering and a bass line in the left hand with a '5' fingering. Measure 121 is a whole note chord. A large watermark 'Preview Only' is visible across the page.

122

Fanfare

Musical score for measures 122-125. Measures 122-123 are in 3/4 time, and measures 124-125 are in 4/4 time. The section is titled 'Fanfare'. The right hand has a melodic line with slurs and accents, while the left hand has a rhythmic accompaniment. A large watermark 'Preview Only' is visible across the page.

126

Musical score for measures 126-129. Measures 126-127 are in 3/4 time, and measures 128-129 are in 4/4 time. The right hand features a melodic line with triplets (marked '3') and slurs. The left hand has a rhythmic accompaniment with triplets. A large watermark 'Preview Only' is visible across the page.

130

aggressive and expressive

133

pick up kazoo

$\text{♩} = 160$

Huge gestures!

cadenza *dramatico e ridicoloso ad lib.*

$\text{sfz} > p < \text{ff}$

pick up kazoo

f

f

f

f

f

f

pick up kazoo

f

f

f

141

p f p f

p f p f

put down kazoo ord.

p f p f

149 pick up violin

arco battuto

f *p* *f*

pick up cello

arco battuto

f *p* *f*

157

ord.

pizz.

arco

p

164

pizz.

arco battuto

ord.

pizz. *arco battuto* *ord.*

$\text{♩} = 126$
"Secret Agent"

171

pizz.

pizz.

$\text{♩} = 126$
"Secret Agent"

3 3

mp

176

arco 3 3 3 3 3 3

mp

pizz.

arco 3

mp

pizz.

3 3

180

arco 3 3 3 3 3 3

p

arco 3

p

3 3

184

pizz. *mf*

arco

185

186

187

188

pizz.

8^{va}

189

190

191

arco

f

Più mosso ♩ = 180

192

193

194

Più mosso ♩ = 180

195

196

197

198

195

8va

202 **rapid**

arco *mp*

arco *mp*

8va

(8)

rapid

f

209 **accel.**

f

f

f

accel.

"OUT OF CONTROL Blues"

♩.=72

216 - arco

tr#

f *mp* *f*

arco

f *mp* *f*

tr#

This system contains measures 216 through 223. It features two staves: a treble clef staff and a bass clef staff. The treble staff begins with a dynamic of *f* and includes the instruction "arco". The bass staff also starts with *f* and includes a trill marked "tr#". Dynamics shift to *mp* in measure 218 and back to *f* in measure 220. A trill in the treble staff is also marked "tr#" in measure 217.

"OUT OF CONTROL Blues"

♩.=72

f

tr#

gliss.

This system contains measures 224 through 232. The treble staff starts with a dynamic of *f* and includes a trill marked "tr#" and a glissando instruction "gliss.". The bass staff begins with a trill marked "tr#". Dynamics shift to *mp* in measure 226 and back to *f* in measure 228.

224

mp *mp* *f* *f*

mp *mp* *f* *f*

This system contains measures 233 through 241. The treble staff starts with a dynamic of *mp*. The bass staff starts with *mp*. Dynamics shift to *f* in measure 235 and remain at *f* through measure 241.

233

mp *f* *mp* *f*

This system contains measures 242 through 250. The treble staff starts with a dynamic of *mp*. The bass staff starts with *mp*. Dynamics shift to *f* in measure 244 and back to *mp* in measure 246.

A little more measured

242 ♩=180

Musical score for measures 242-248. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a single note (F#4) and rests for the next two measures. The bass staff has a single note (C3) and rests for the next two measures. From measure 245, both staves feature a dense, rhythmic accompaniment of eighth notes, with the treble staff playing a melodic line and the bass staff providing a harmonic accompaniment. The tempo marking is ♩=180.

A little more measured

♩=180

Musical score for measures 249-256. The system consists of two staves: a treble clef staff and a bass clef staff. Both staves feature a dense, rhythmic accompaniment of eighth notes. The treble staff plays a melodic line, and the bass staff provides a harmonic accompaniment. The tempo marking is ♩=180.

249

Musical score for measures 249-256 (continued). The system consists of two staves: a treble clef staff and a bass clef staff. Both staves feature a dense, rhythmic accompaniment of eighth notes. The treble staff plays a melodic line, and the bass staff provides a harmonic accompaniment. The tempo marking is ♩=180.

257

Musical score for measures 257-264. The system consists of two staves: a treble clef staff and a bass clef staff. Both staves feature a dense, rhythmic accompaniment of eighth notes. The treble staff plays a melodic line, and the bass staff provides a harmonic accompaniment. The tempo marking is ♩=180.

Musical score for measures 257-264 (continued). The system consists of two staves: a treble clef staff and a bass clef staff. Both staves feature a dense, rhythmic accompaniment of eighth notes. The treble staff plays a melodic line, and the bass staff provides a harmonic accompaniment. The tempo marking is ♩=180.

264

ff

ff

ff

272

Sua

Sua

279

(8) Pick up kazoo

(8) Quasi Toy Piano

hammer like crazy

283 *pompously*
ff pompously
ff

Pick up kazoo

KAZOO FANFARE— AT PITCH OR OCTAVE LOWER

288 **Maestoso** ♩ = 126

ff *p* *ff* pick up violin
pick up cello

KAZOO FANFARE— AT PITCH OR OCTAVE LOWER
Maestoso ♩ = 126

pompously *ff* *p* *ff* **PIANO** **Ridiculous!**
ff *p* *ff* **(KAZOO)** **Put down kazoo** *sfz*

293 rapidly tap kazoo
end with palm

f **accel.**

rapidly tap kazoo
end with palm

f **accel.**

298

tr

tr

Presto ♩=160
cartoonish

302 pizz.

pizz.

Presto ♩=160
cartoonish

8^{va}

3

3

305 arco

arco

307

The musical score consists of two systems. The first system contains measures 307 and 308. The second system contains measures 309 and 310. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a time signature of 4/4. The music features a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings include *pizz.* (pizzicato), *arco* (arco), and *sfz* (sforzando). The score is overlaid with a large, semi-transparent watermark that reads "Preview Copy Only".

III. Into night...

Adagio ♩=60

arco sul pont. *ff* > *pp*

arco sul pont. *ff* > *pp*

Adagio ♩=60

pp

ad libitum *mf* > *pp*

ff 3 3 3 3 *pp*

6 6 6 6

8^{va} Ped.

8^{va} ord. "Stars"

ord. *ff* sul pont. ord. *p*

"Stars" ord. *ff* sul pont. ord. *p*

Mute strings inside piano

f

3 3 3 3 3

8^{va} Ped.

12

pp *pp* *ppp*

sul tasto *sul tasto*

Slow Strum Bass Strings

(8)

17

ff *pp* *ord.*

sul pont. *ord.*

ff *pp*

mf *pp* *mp* *p*

8va

8vb

Dramatic

23

pp *p* *mp*

pp *p* *mp*

Dramatic

mp *pp*

4

4

(8)

Musical score for measures 31-34. The score is written for a grand piano with two staves. Measure 31 starts with a dynamic of *f* in the right hand and *p* in the left hand. A slur covers measures 31-32. Measure 33 features *sul pont.* and *pp* markings in both hands. Measure 34 includes *ord.* markings in both hands. A section titled "Ghost songs" is indicated by a dashed line labeled *8va* above the staff, covering measures 33-34. A section titled "Ghost Gallop" is indicated below the staff, covering measures 31-34. A performance instruction in a box reads "Tap with curled fingers on the bass strings". Dynamics range from *pp* to *mf*.

Musical score for measures 35-41. Measure 35 has a dynamic of *pp* and an *ord.* marking in the right hand. Measures 36-41 show various chordal textures and melodic lines. A section titled "Ghost songs" is indicated by a dashed line labeled *8va* above the staff, covering measures 36-41. A section labeled *8vb* is indicated below the staff, covering measures 36-41. Dynamics include *pp* and *mf*.

Musical score for measures 42-45. Measure 42 has a dynamic of *ff* and includes *pizz.* markings. Measures 43-45 feature complex textures with *arco* and *pizz.* markings. Dynamics range from *ff* to *pp*. Measure 45 includes *ff* and *pp* markings. A section titled "Ghost songs" is indicated by a dashed line labeled *8va* above the staff, covering measures 42-45. A section labeled *8vb* is indicated below the staff, covering measures 42-45. A performance instruction *Ped.* is located at the bottom right.

47 arco *ff* *pp* sul pont. *quasi gliss.* *mp* *pp*

50 Red.

51 rit. *mf* *ppp* **Più mosso** ♩ = 108 *p* *cantabile*

56

57 ord. *mf* *mp* *p* ord. *pp* *mf* *mp* *p*

62

65

mf < *f*

mf < *f*

pp sul pont. gliss.

pp sul pont. gliss.

mf < *f* < *mp* > *pp*

mp *ppp*

8va

75

rit. ord.

♩=80 Prayer

ppp < *pp* > *ppp*

pp *mp* > *pp*

ppp < *pp* > *ppp*

pp *mp* > *pp*

rit. ord.

♩=80 Prayer

pp

84

rit.

p < *mf* > *p*

mf < *p* > *f* < *p*

rit.

92 **♩=66 Hymn (tender, distant)**
cantabile espress.

pp mf p
pp mf p mp p

♩=66 Hymn (tender, distant)

pp mf p mp p
mf p mp p

101

pp p mf
mf p mp *cantabile espress.* mf

Più mosso ♩=92
gently building to a dance

110 **accel.**

p pp
p pp

Più mosso ♩=92
gently building to a dance

accel.

p mp p
p

"Quasi Pop Gospel"

118

mp

mf

mf p

mf

mf

Ped.

126

mf

f

f

Ped.

135

mf

f

Ped.

Ped.

142

mp *p* *pp*

mp *p* *pp*

mp *p* *pp*

Ped.

151 rit. Adagio ♩=66 Prayer

mf *ppp* *p* *pp*

mf *ppp* *p* *pp* *pp*

151 rit. Adagio ♩=66 Prayer

mf *p* *mp* *pp*

159

pp *pp* *pp*

159

pp *pp* *pp*

163

espress.

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

8va

8vb

168

Largo "Stars"

espr.

pp *mp* *pp* *mf* *pp*

ad libitum

ad libitum

8va

8vb

174

accel. rit. Adagio

ppp *ppp* *ppp*

8va

8vb

"Ghost Pop Gospel"

Allegretto lontano ♩ = 100

179

accel.

ppp

ppp

This system contains measures 179 through 185. It features a treble staff and a bass staff. The music is in 3/4 time and includes several triplet patterns. The dynamics are marked as *ppp*. An *accel.* marking is present above the staff.

"Ghost Pop Gospel"

Allegretto lontano ♩ = 100

accel.

pp

ppp

una corda
Ped.

This system contains measures 186 through 192. It features a grand staff (treble and bass staves). The music includes piano accompaniment with chords and triplets. Dynamics are marked as *pp* and *ppp*. The instruction *una corda* and *Ped.* are written below the bass staff.

186

morendo

Adagio

This system contains measures 186 through 192. It features a treble staff and a bass staff. The music includes triplets and a *morendo* marking. The tempo changes to *Adagio* in the final measures.

morendo

Adagio

8^{va}

15^{ma}

This system contains measures 193 through 199. It features a grand staff. The music includes triplets and a *morendo* marking. The tempo is *Adagio*. There are markings for *8^{va}* and *15^{ma}* in the treble staff.