

TRUMBORE
DETACHED | PIANO & OFFSTAGE MELODICA

DETACHED

for Piano & Offstage Melodica

daletrumbore
c o m p o s e r

PERFORMANCE NOTE

The melodica should remain offstage throughout the entire piece. Think of the melodica as representing a muse, other inspiration, or the pianist's internal thought process.

The pianist should more or less freeze during the fermatas, as if unsure of what comes next.

PROGRAM NOTE

This piece borrows its title from the fourth movement of Erik Satie's *Trois morceaux en forme de poire*. Just as Satie's *Trois morceaux* takes inspiration and source material from his various other compositions, this new piece excerpts two of Dale Trumbore's art songs—"Sleeping Beauty" and "Hazel Tells LaVerne"—from song cycle *Snow White Turns Sixty*. The new work plays with various kinds of detachment: a jumpy, disjunct piano part; an art song accompaniment detached from its vocal line, then fragmented further; and a pianist feeling detached from the music itself, before receiving unlikely inspiration in the form of an unseen muse.

for Piano Spheres, Los Angeles, CA
Premiered by Aron Kallay; piano and Vicki Ray; melodica

Detached

Dale Trumbore

Energetic; ♩ = ca. 138
long

OFFSTAGE MELODICA

PIANO

as if composing in real time; seeking inspiration and not finding it

5

frustrated

smacking with LH palm

10

legato

Ped.

Detached

23

pp

p

29

33

pp

ff

ff

f

ff

pp

38

ff

p

fff

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42

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

48

f *f* *f* *f*

52

p *mp* *f* *mp*

Ped.

56

p *p* *p* *p*

Detached

61

mp *mf* *trailing off* 5

65

p 3 *p* 3 *fffz* *frustrated again* *hands off the piano* *long*

70

trying again *ff* *pp* *ff* *p* *mf*

76

molto rit. *f* *ff* *f* *p* *mf* *Red. ad lib.*

Detached

Finally in the groove; in time; ♩ = ca. 138

81

mp *mf*

85

88

f *p*

93

mf

Detached

98

Measures 98-102 of a musical score. The right hand (treble clef) contains whole rests. The left hand (bass clef) features a series of eighth-note chords and dyads, starting with a forte (*f*) dynamic. The notes are primarily in the lower register, with some higher notes in the final measure.

103

Measures 103-106 of a musical score. The right hand (treble clef) contains whole rests. The left hand (bass clef) continues with eighth-note chords and dyads. A mezzo-forte (*mf*) dynamic is indicated in measure 105.

107

Measures 107-110 of a musical score. The right hand (treble clef) contains whole rests. The left hand (bass clef) continues with eighth-note chords and dyads. A mezzo-piano (*mp*) dynamic is indicated in measure 108. A crescendo hairpin is visible in measure 107.

110

Measures 110-113 of a musical score. The right hand (treble clef) contains whole rests. The left hand (bass clef) continues with eighth-note chords and dyads, maintaining the detached articulation.

Detached

113

poco accel.

Musical score for measures 113-116. The top staff (treble clef) features a long, sustained chord in measure 113, marked *mf*, which transitions to a single note in measure 116, marked *ff*. The bottom staff (piano) contains a complex melodic and harmonic progression. Measure 113 starts with a forte (*f*) chord, followed by a crescendo to fortissimo (*ff*) in measure 114, then a decrescendo to piano (*p*) in measure 115, and finally a return to forte (*f*) in measure 116. A *Red.* (ritardando) marking is present in measure 115. The key signature is one sharp (F#).

Fast!

117

Musical score for measures 117-118. The top staff (treble clef) features a rapid sequence of chords, with triplets and quintuplets indicated by bracketed numbers 3 and 5. The bottom staff (piano) provides a harmonic accompaniment with eighth and sixteenth notes. The key signature is one sharp (F#).

119

Musical score for measures 119-120. The top staff (treble clef) features a long, sustained chord in measure 119, marked *ff*, which transitions to a single note in measure 120. The bottom staff (piano) contains a complex melodic and harmonic progression, including triplets and quintuplets indicated by bracketed numbers 3 and 5. A *8va* (octave up) marking is present in measure 119. The key signature is one sharp (F#).