disasters for piano

Disasters for Piano is a collection of Disasterpeace works arranged for piano by David Peacock.

: D

from Monsters Ate My Birthday Cake

Rich Vreeland, on the Composition

This was going to be the theme for Groggnar, a big lovable monster from the game Monsters Ate My Birthday Cake, but I found it worked pretty well for that game's protagonist and his whole core group of monster friends. The backbeat chords kinda gave the original a quirky quasi-reggae vibe.

David Peacock, on the Arrangement

This arrangement is what I'd imagine a mixture of Art Tatum, Bill Evans, and a bit of Duke Ellington might have done with it. This was one of the games I enjoyed completing while experiencing the music as "research".

Augustine Mayuga Gonzales, on the Performance

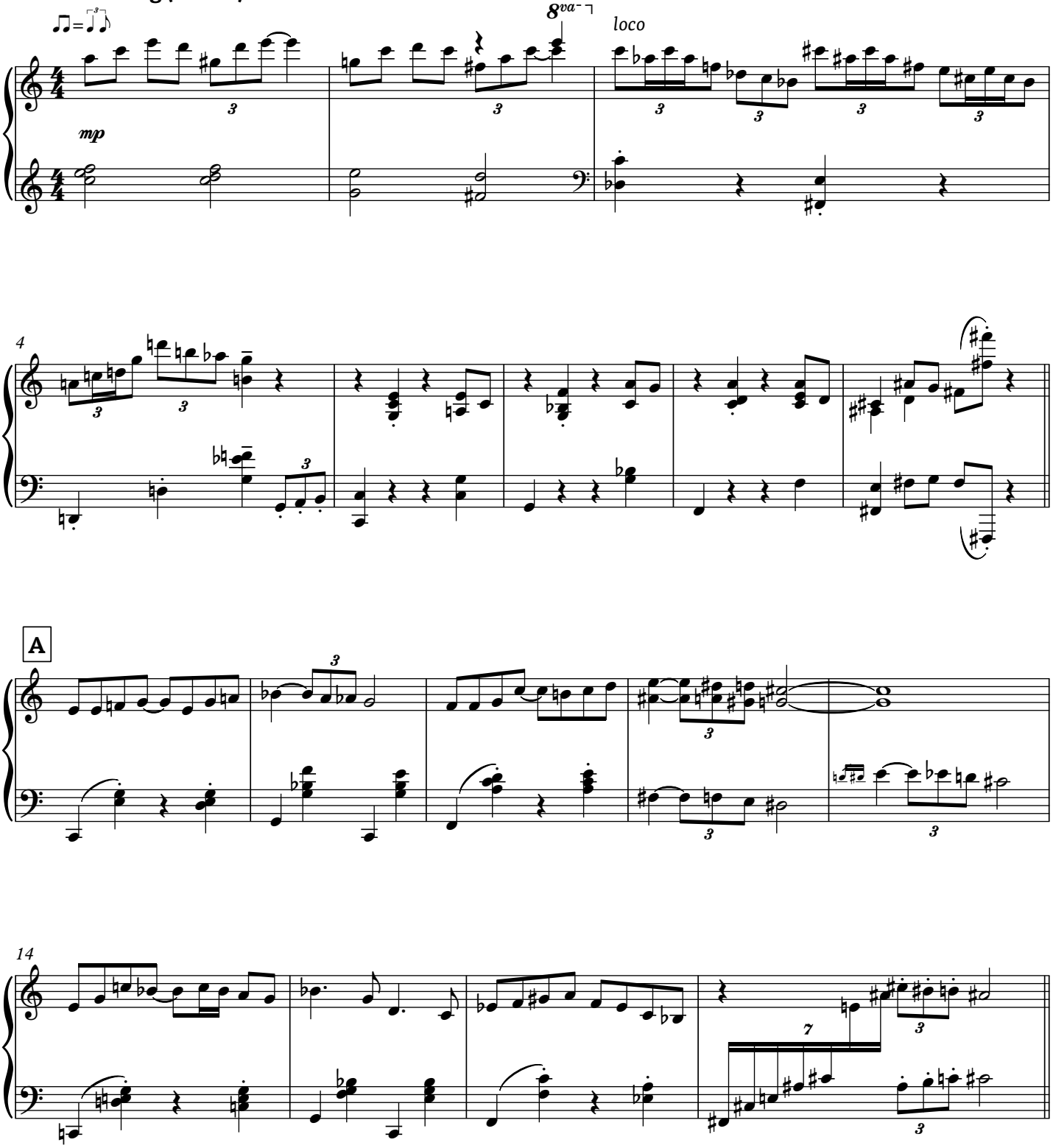
As a classically trained pianist, this piece was a lot of fun to play because I rarely get a chance to channel some of history's greatest jazz pianists. It's important to have a rhythmically solid LH so that the RH can have a natural loose/free melody.

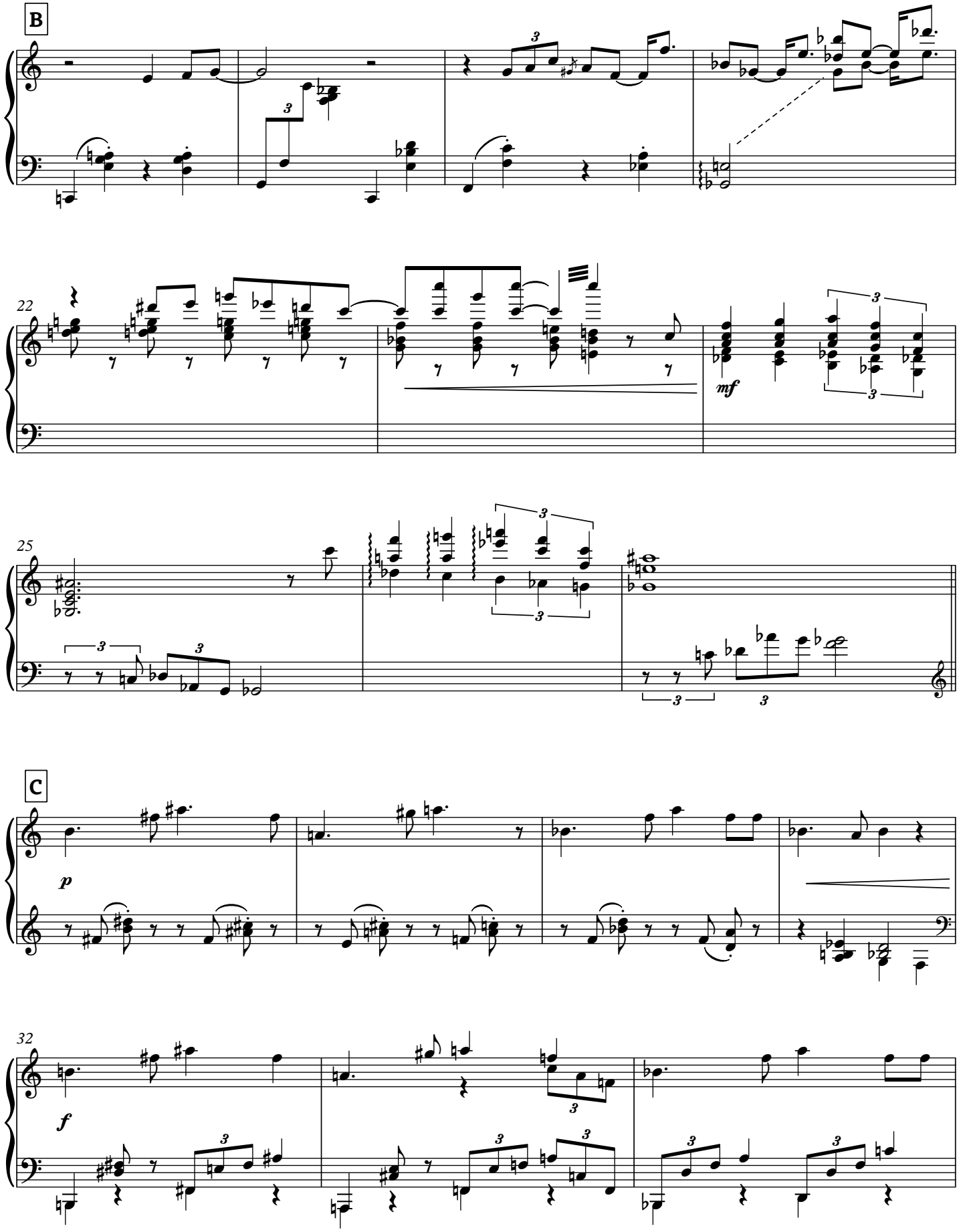
: D

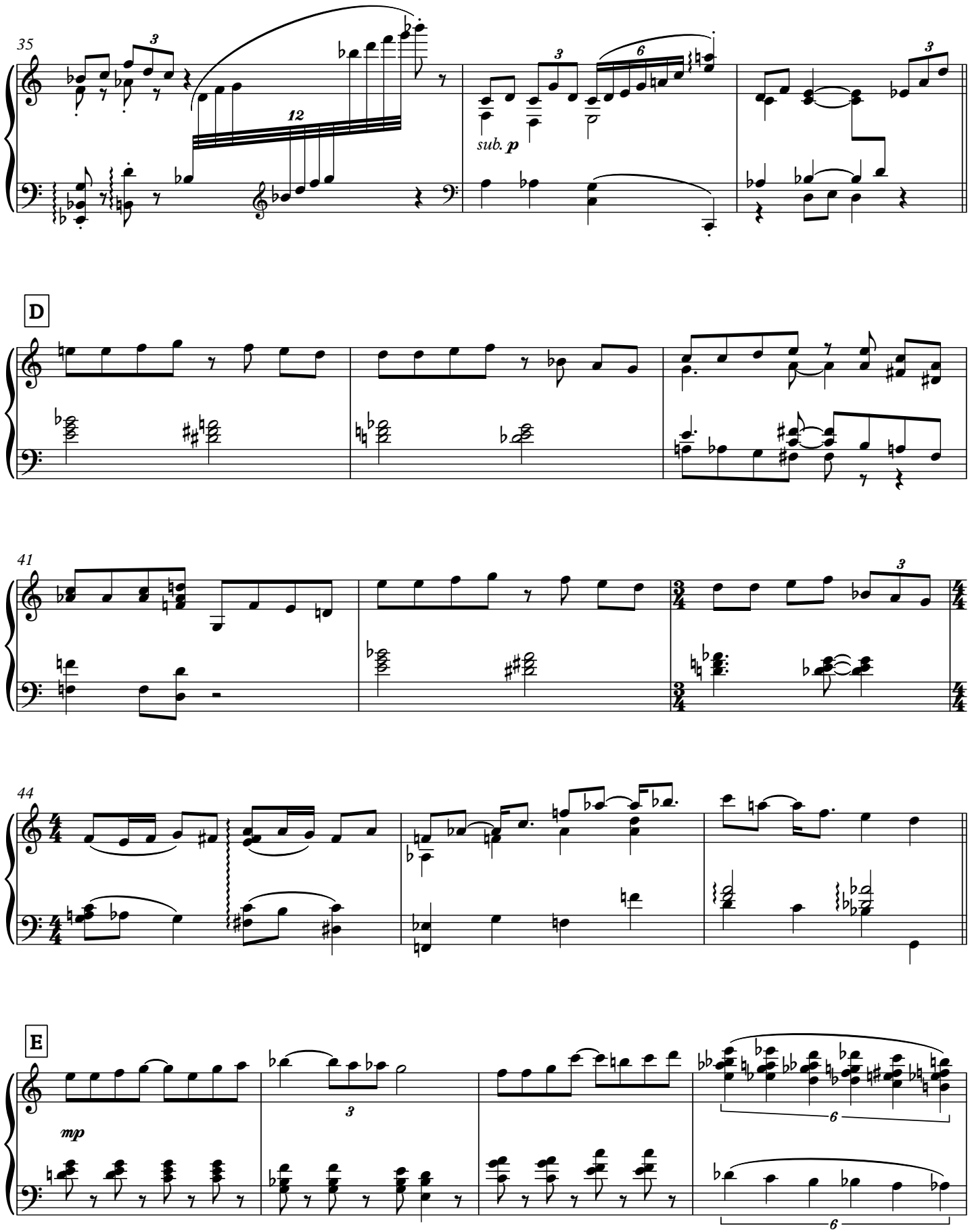
from Monsters Ate My Birthday Cake

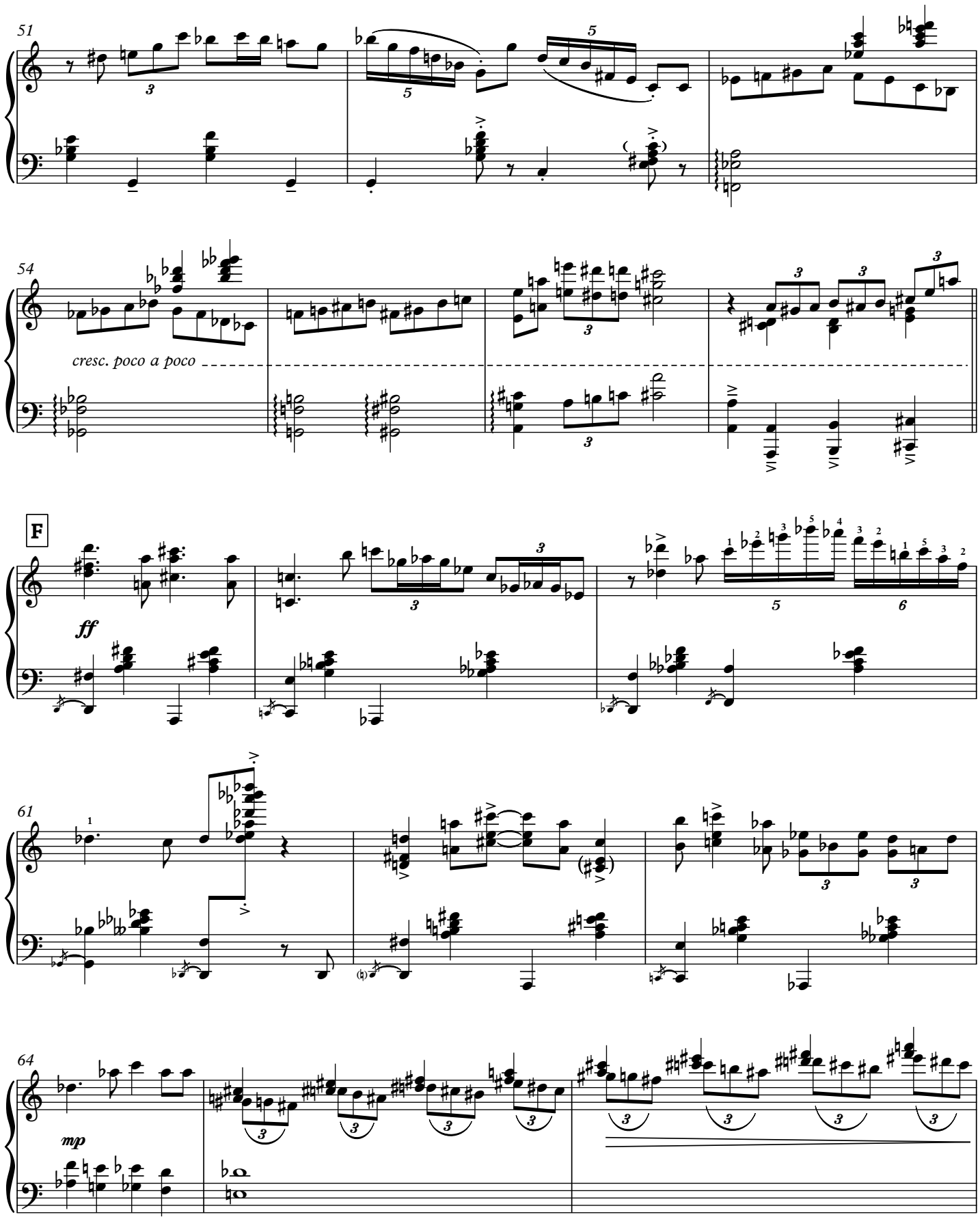
Composed by DISASTERPEACE
Arranged by DAVID PEACOCK

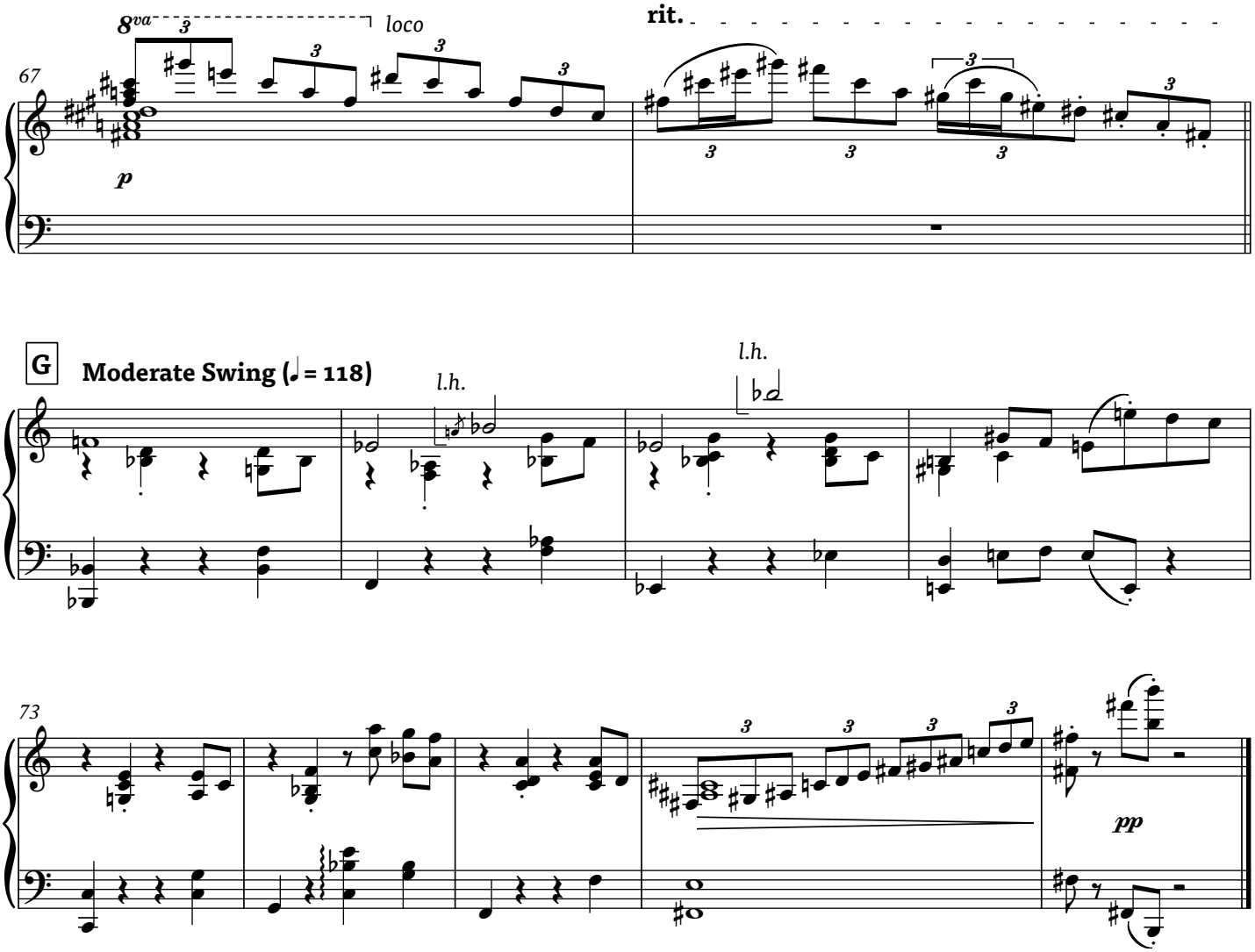
Fast Swing (♩. = 124)




B
22
mf
25
C
p
32
f


35
sub. p
D
41
44
E
mp


51
54
cresc. poco a poco
F
ff
61
64
mp


8va
loco
67
p
rit.
G
Moderate Swing (♩. = 118)
l.h.
l.h.
73
pp

DEATH

from FEZ

Rich Vreeland, on the Composition

I originally came up with this melody on my Aunt's upright piano during a Christmas break. Then I recreated it with basic chord accompaniment using the keys on my laptop, while on a bus, headed from Boston to Hartford. I definitely tried to tap into the 80s horror mystique a little with the arrangement. Subsequently, this piece was used in the temp score for *It Follows* and ultimately became a big inspiration for that score.

David Peacock, on the Arrangement

Death was approached from a modern take on the romantic era. We chose to have the piece start minimally and gradually build to a romantic and drama-filled climactic moment.

Augustine Mayuga Gonzales, on the Performance

I found it important to remember that there can be drama, even when it's pianissimo; it only makes the climax at the end that much more exciting.

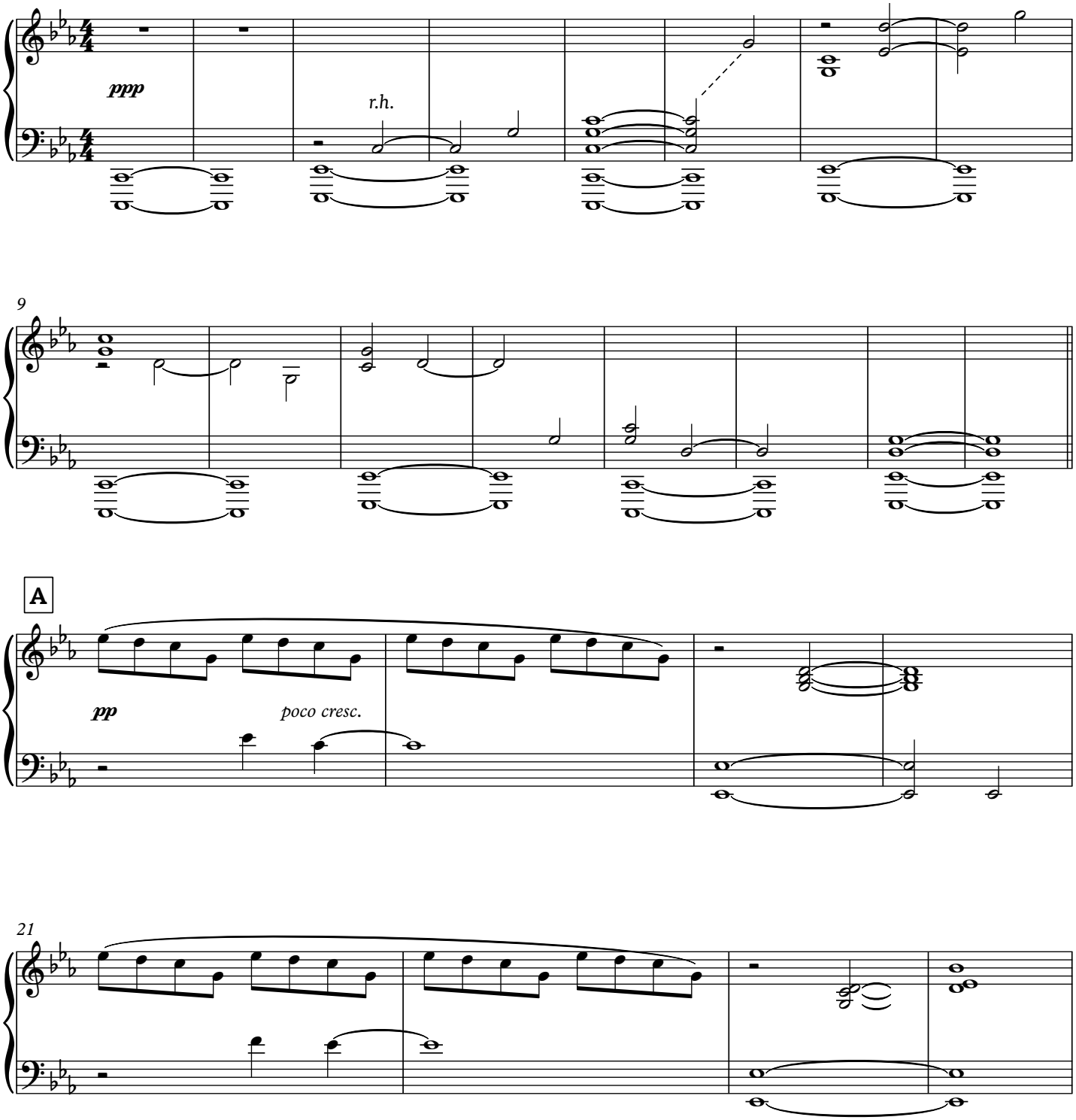
D E A T H

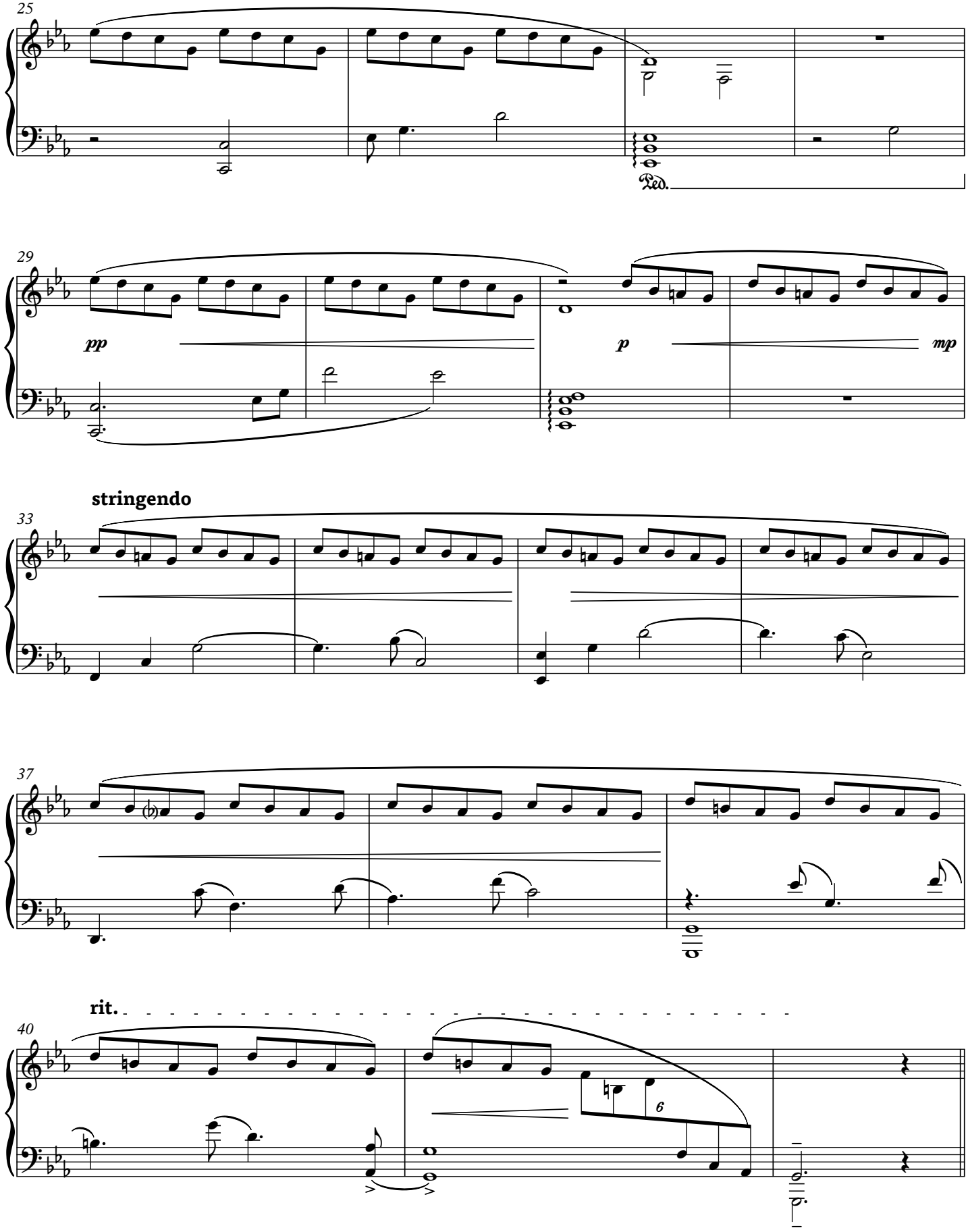
from FEZ

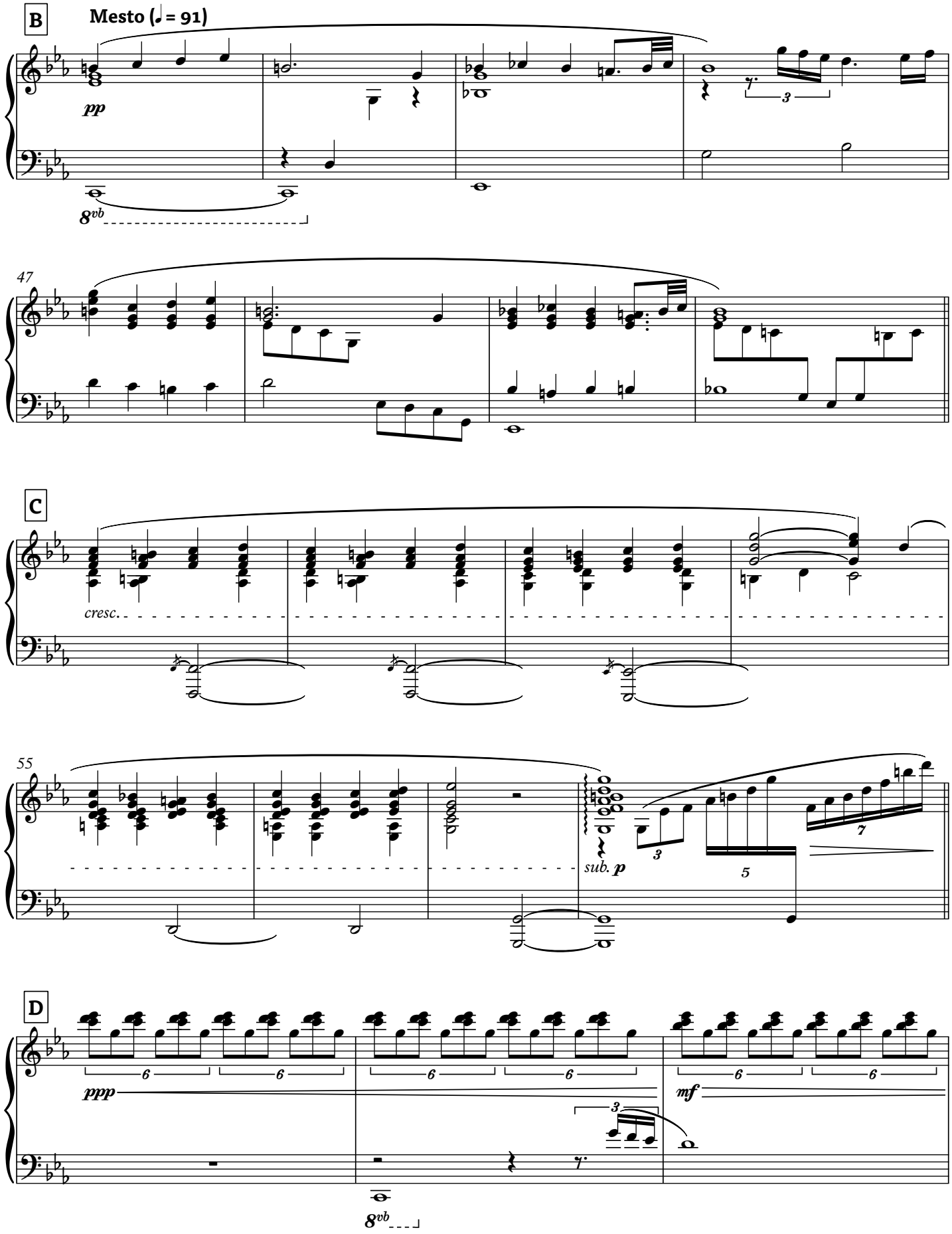
Composed by DISASTERPEACE

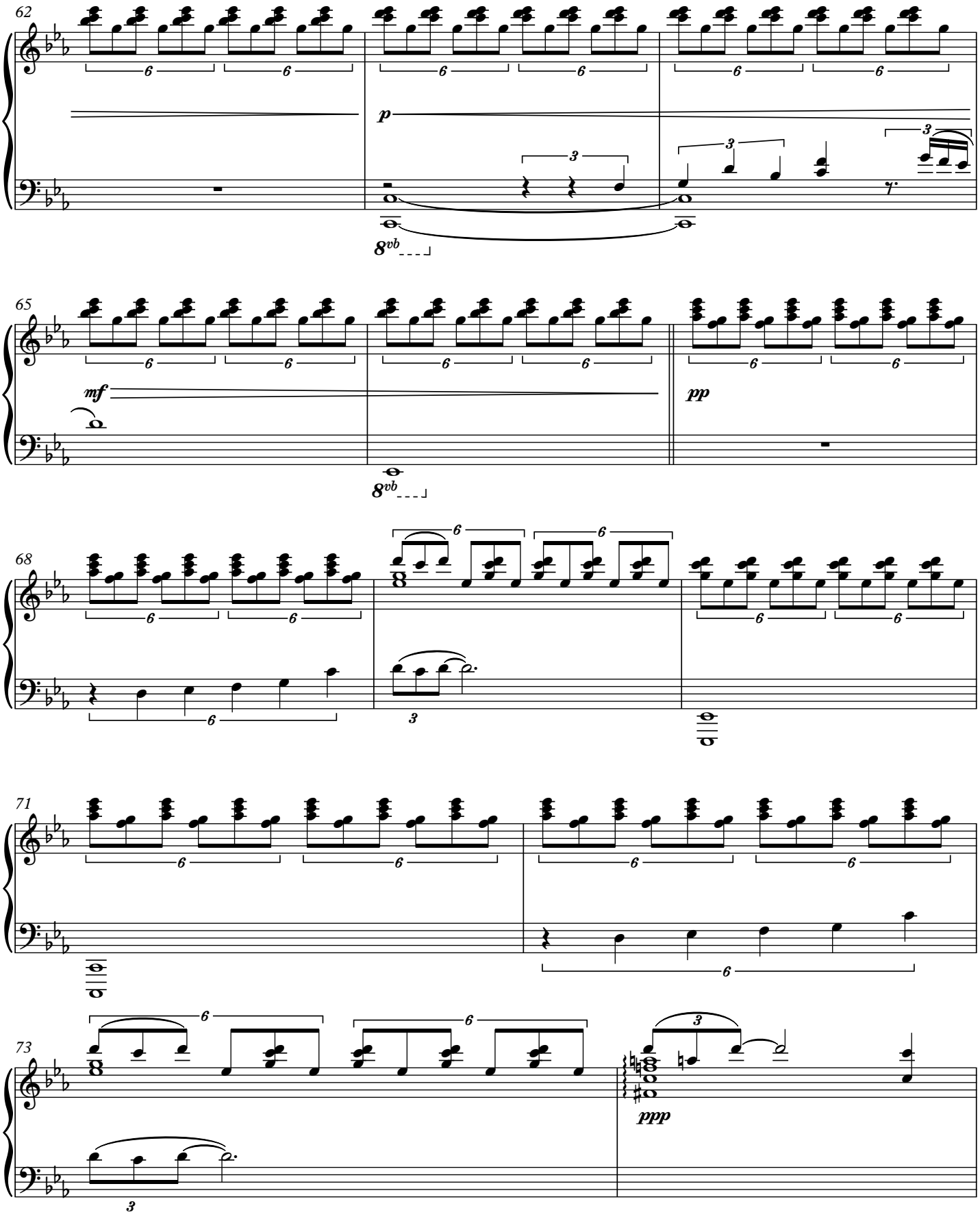
Arranged by DAVID PEACOCK

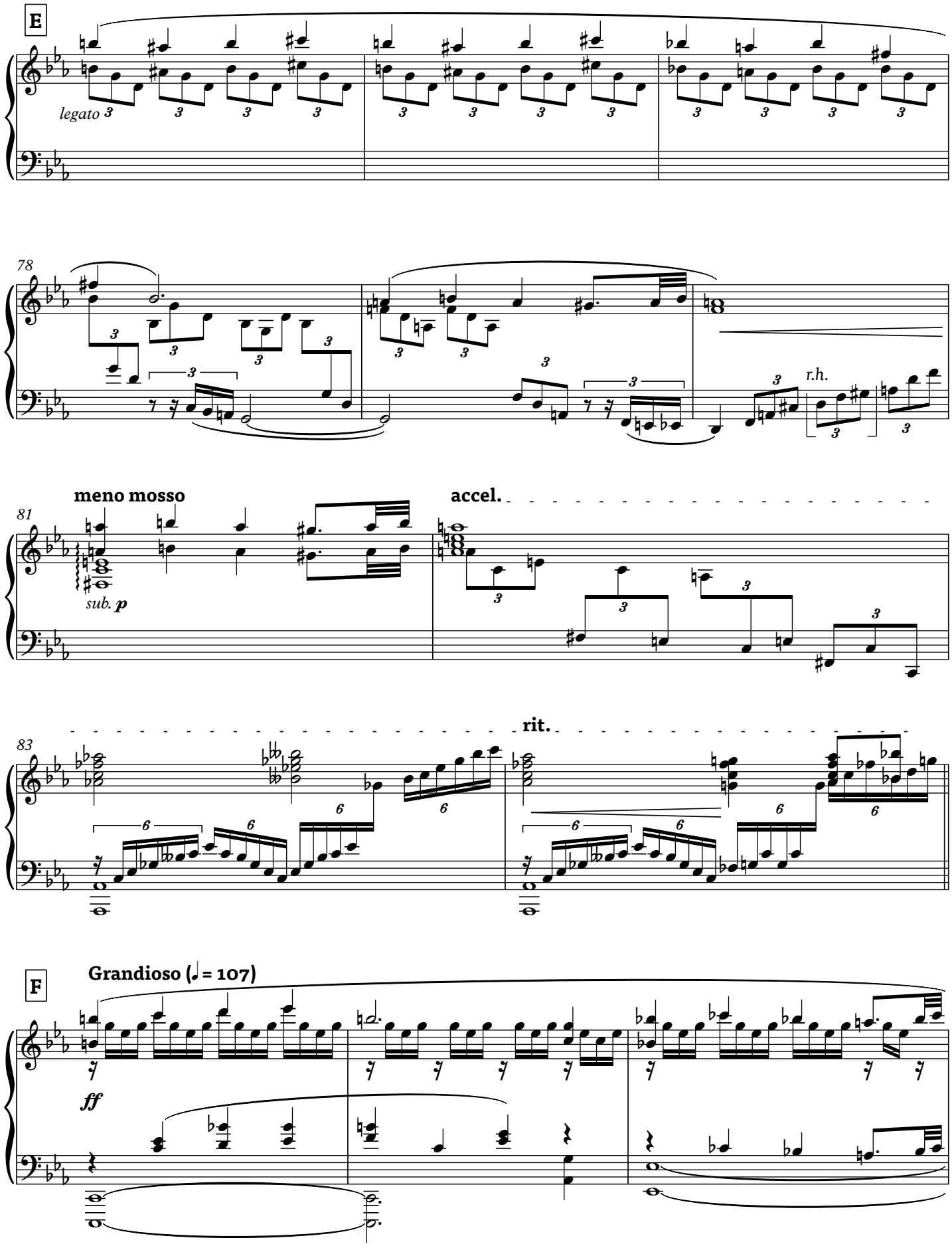
Andante moderato (♩ = 97)

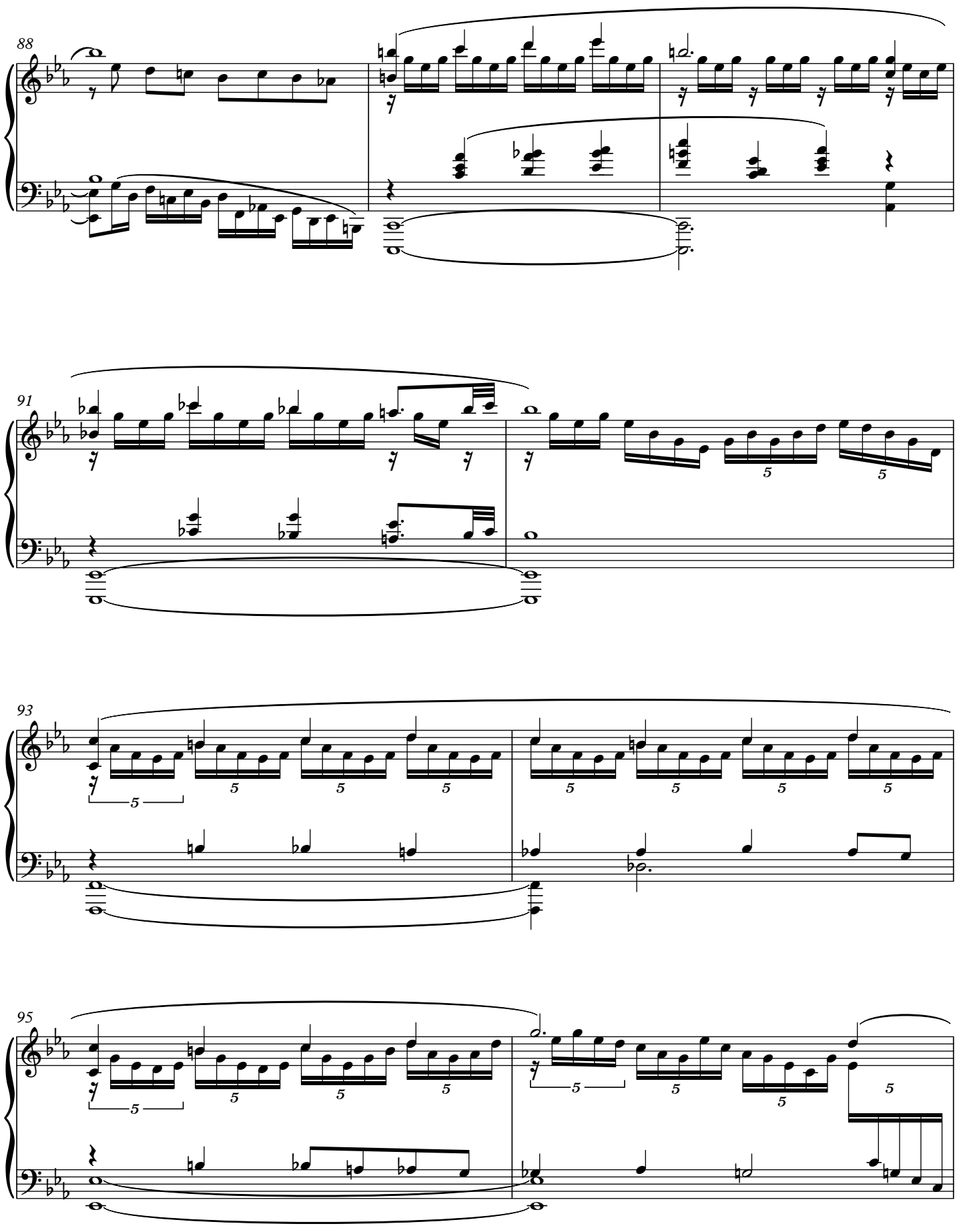


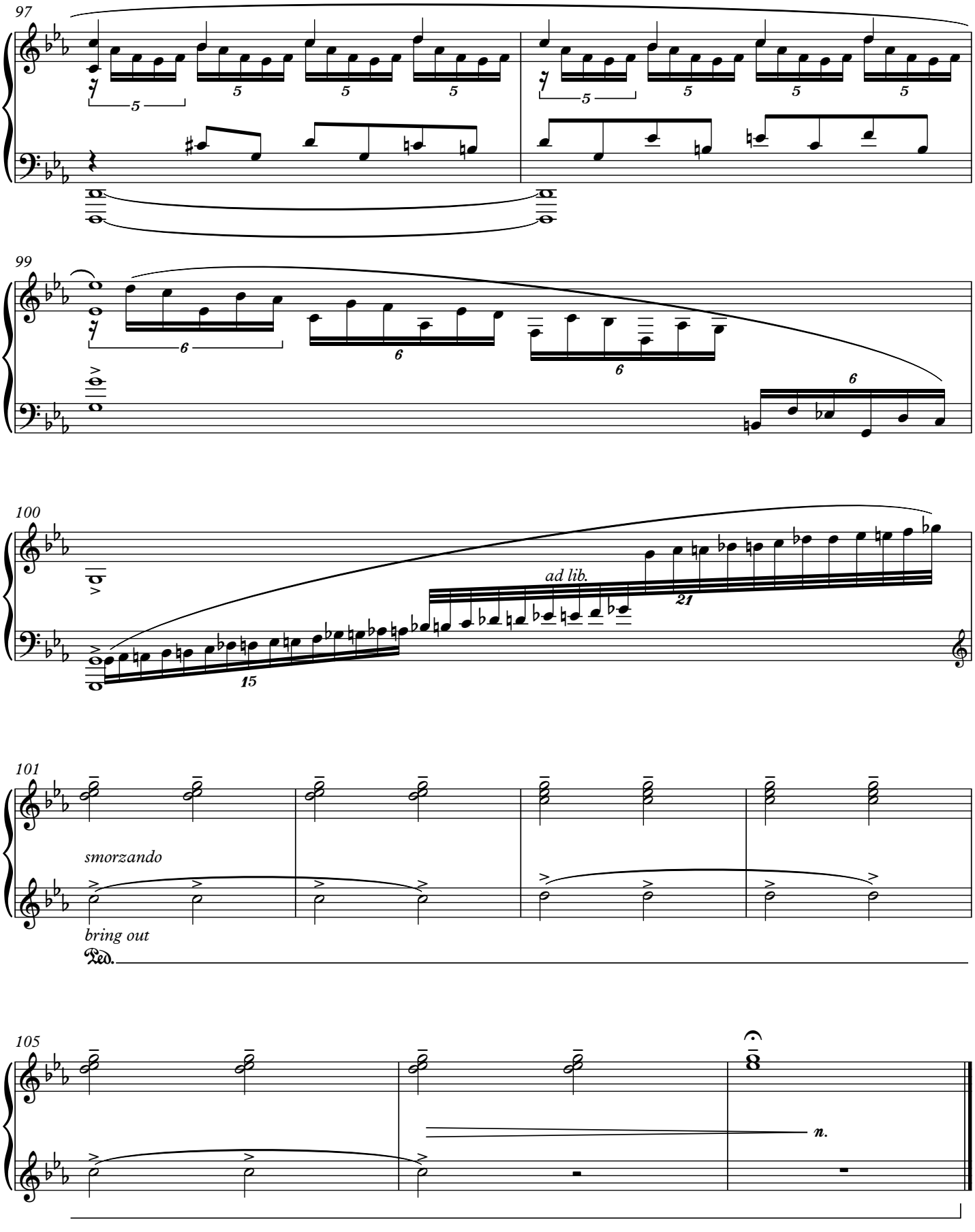

25
Ped.
29
pp
p
mp
stringendo
33
37
rit.
40
6


B
Mesto (♩. = 91)
pp
8vb
47
C
cresc.
55
sub. p
D
ppp
mf
8vb


62
p
8vb
65
mf
8vb
pp
68
71
73
ppp


E
legato
78
r.h.
meno mosso
sub. p
81
accel.
rit.
83
F
Grandioso (♩ = 107)
ff


88
91
93
95


97
99
100
ad lib.
101
smorzando
bring out
Ped.
105
n.

FORGOTTEN

from FEZ

Rich Vreeland, on the Composition

In the game *FEZ*, the musical elements from this track take on a different form depending on where you are and what time of day it is. The original soundtrack version is edited down to incorporate portions of each - a lower register for the day, and a higher register for the night. Certain scale notes are altered slightly to give each time of a day a subtly different vibe.

David Peacock, on the Arrangement

This arrangement goes between sparse sections and brief moments of motion. I wanted some sections to really mimic the original with the long pads; allowing the piano strings to reverberate a bit. There is a shorter 15-second version of this floating around social media from before this project existed.

Augustine Mayuga Gonzales, on the Performance

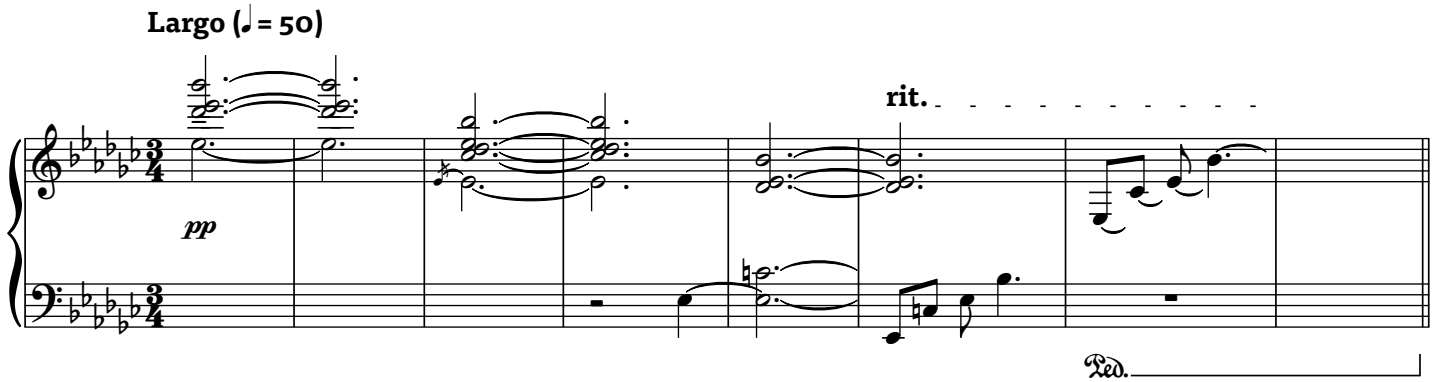
Much like the other pieces from FEZ, this is about creating space and tones that sound organic and otherworldly. When playing slowly, the challenge of a pianist is that we are limited to the length of which a note/chord can be sustained. Always listen and think about where a chord is coming from or going to and match the tone accordingly.

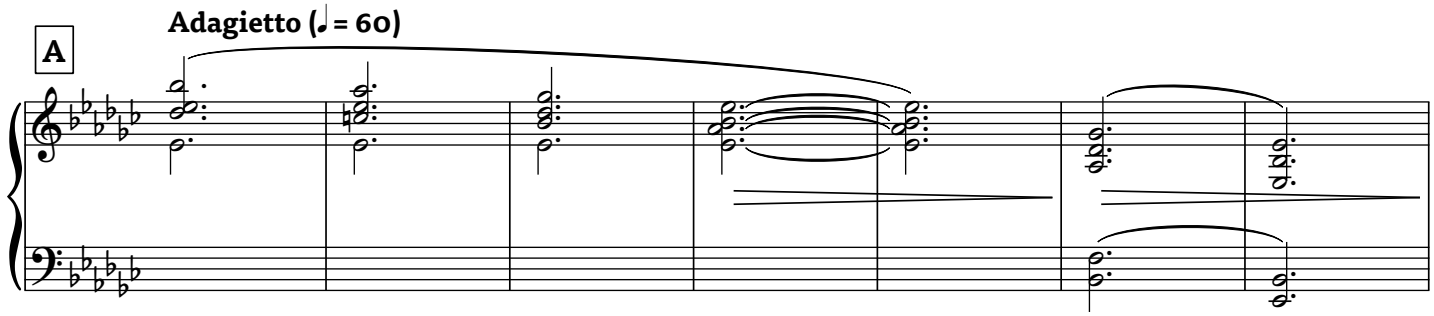
FORGOTTEN

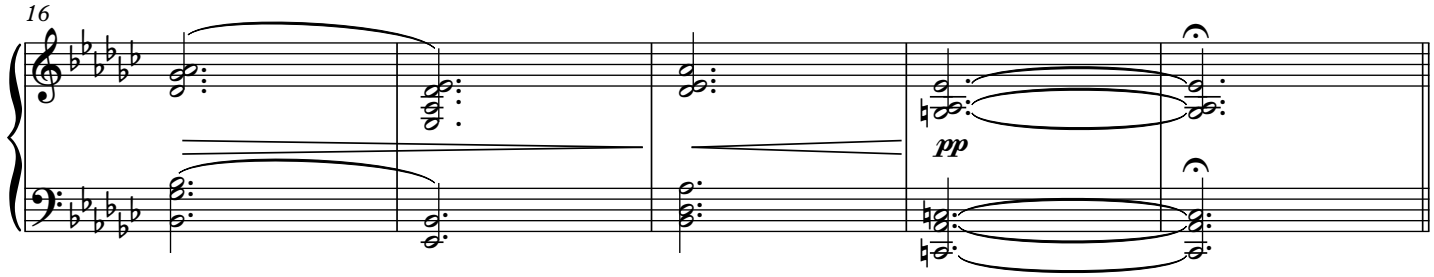
from FEZ

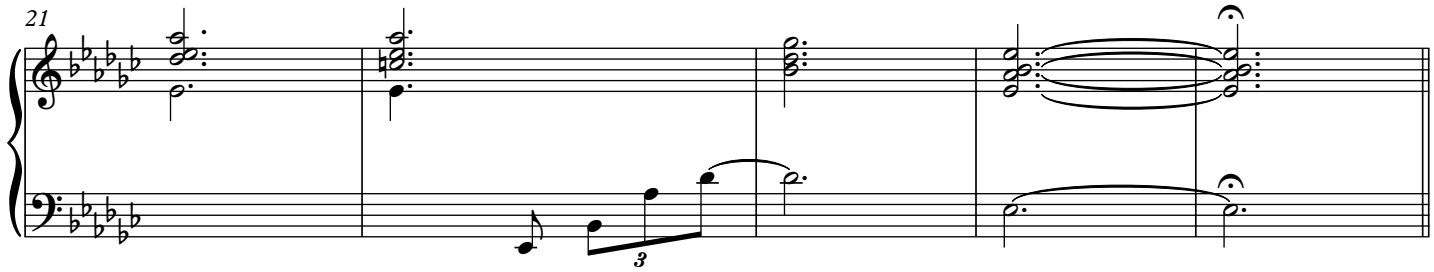
Composed by DISASTERPEACE

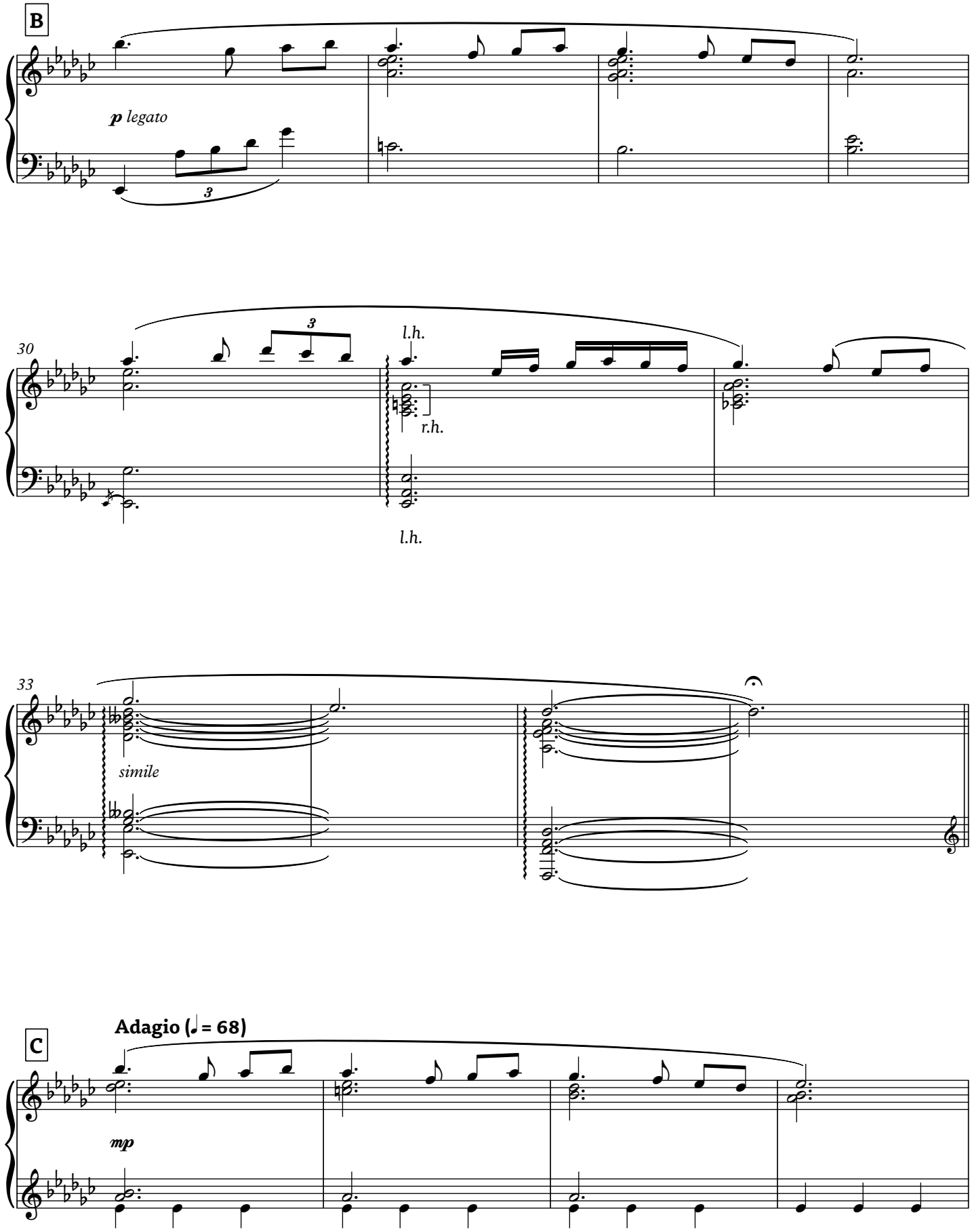
Arranged by DAVID PEACOCK

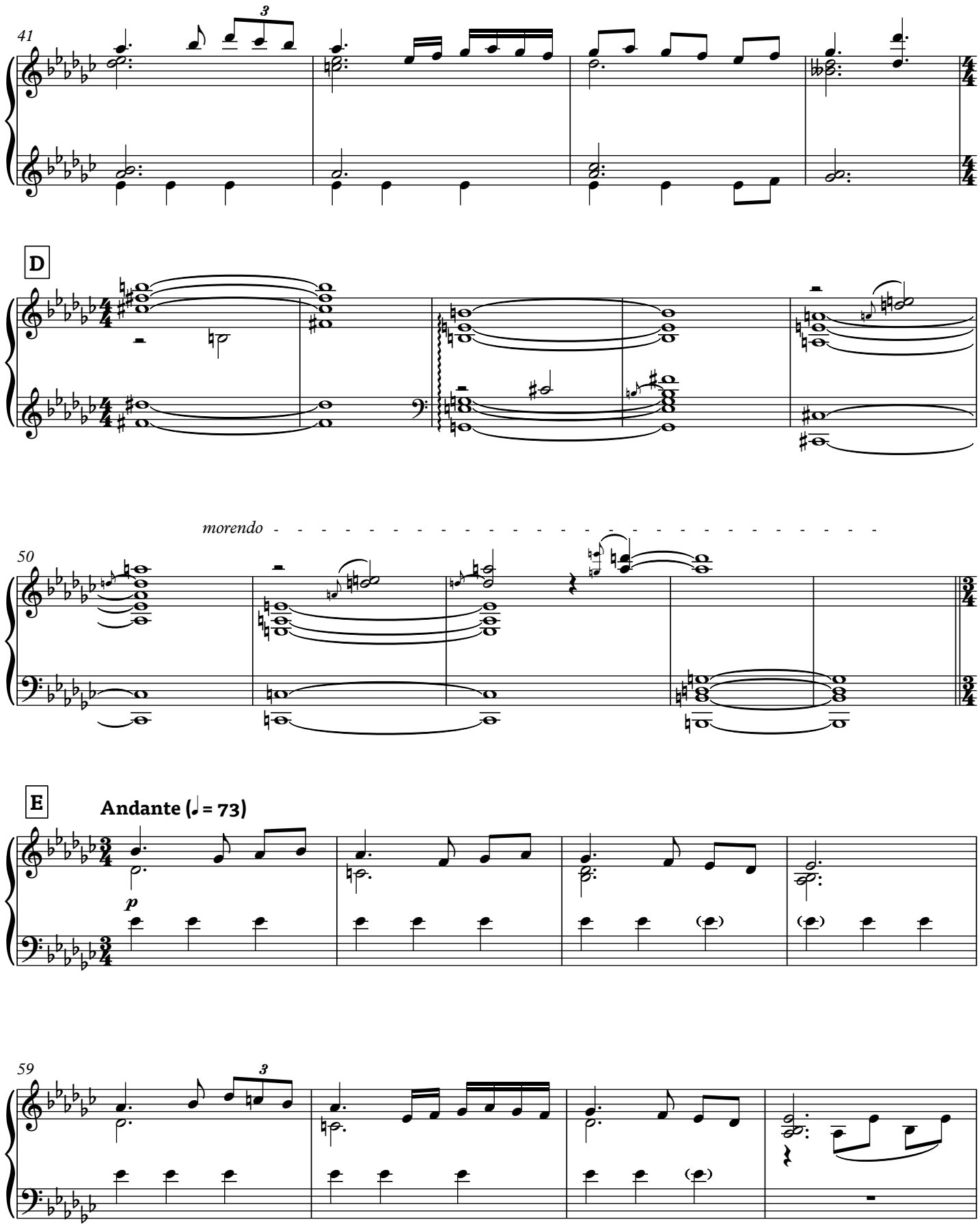


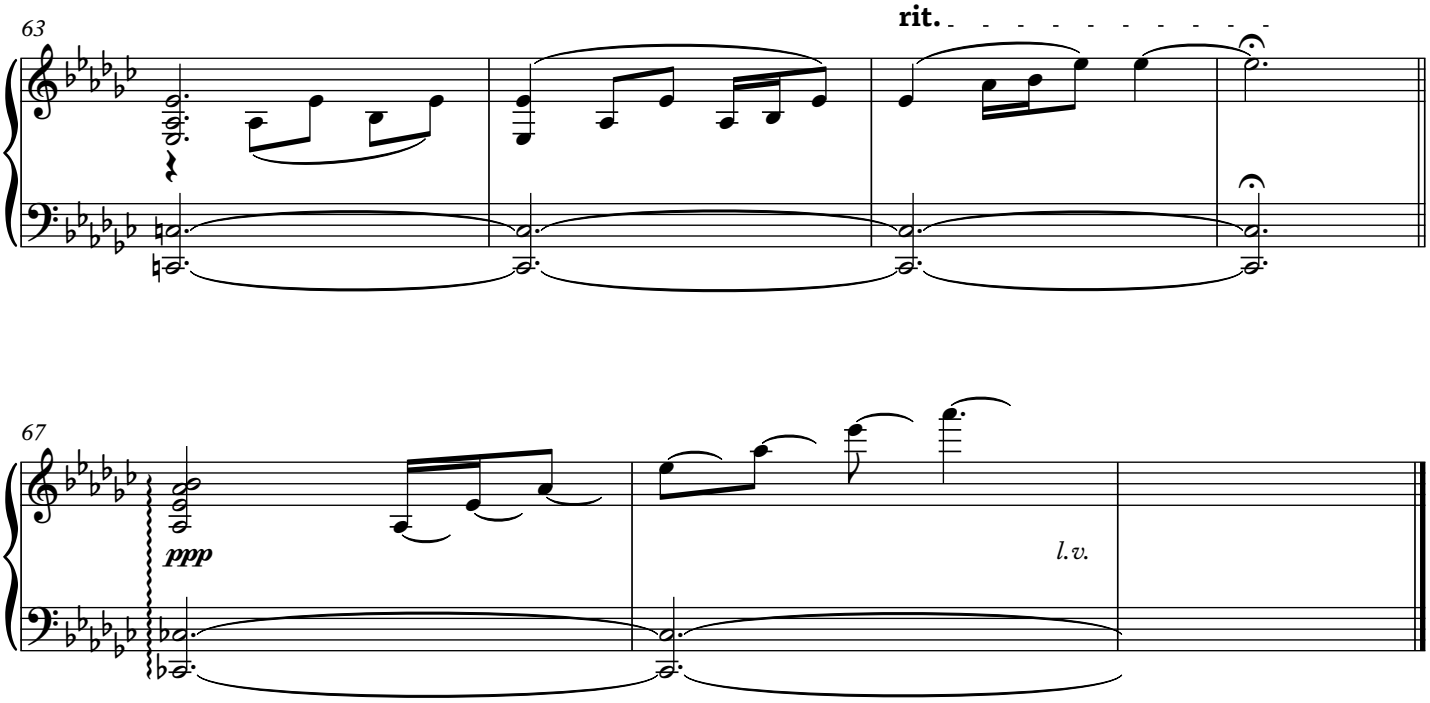







B
p legato
3
30
3
l.h.
r.h.
l.h.
33
simile
C
Adagio (♩= 68)
mp


41
3
D
morendo
50
E
Andante (♩ = 73)
p
59
3


63
rit.

67
ppp
l.v.

NATURE

from FEZ

Rich Vreeland, on the Composition

This song was written using a single synth sound, so it proved to be a nice piece for translation to the piano. Because the game *FEZ* leans heavily on its night cycle, this piece features two distinct sections. During the day, critters scurry here and there, going about their business. But come nightfall, they come out to dance. The first section is a bunch of overdubbed improvisations, a tempo.

David Peacock, on the Arrangement

The introduction to this arrangement was created by mimicking and improvising over the original improvised opening. I played around with using the fibonacci series to guide the length of sections. This arrangement formed in the shortest amount of time, with the fewest revisions, I think. I really enjoy Augustine's performance of the 'musical bug' ornamental phrases at the end.

Augustine Mayuga Gonzales, on the Performance

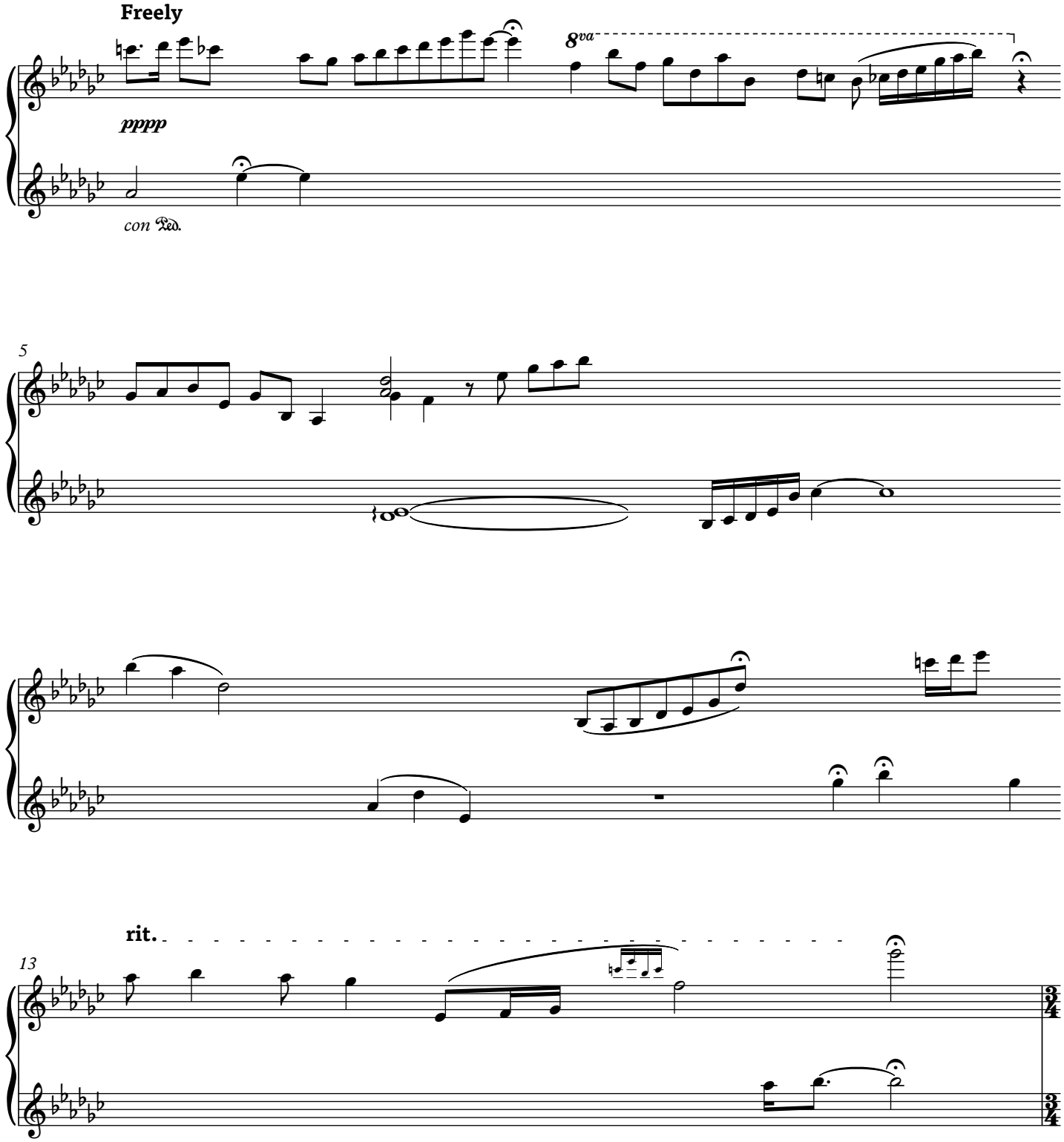
If I had to pick a favorite of the album, this would be it. The overall effect of this piece always leaves me calm and relaxed. Remember to keep your hands soft and let the melody "play itself".

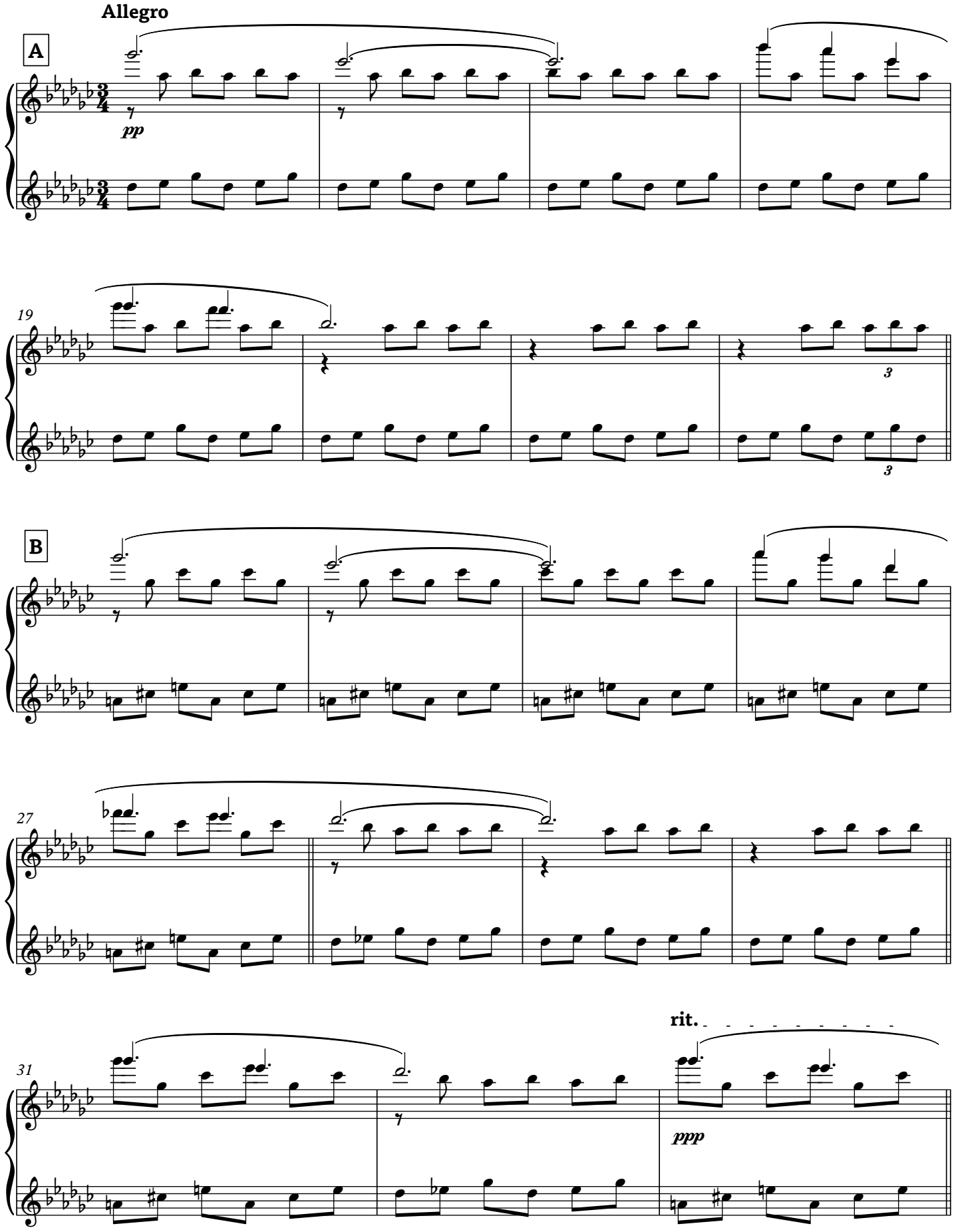
NATURE

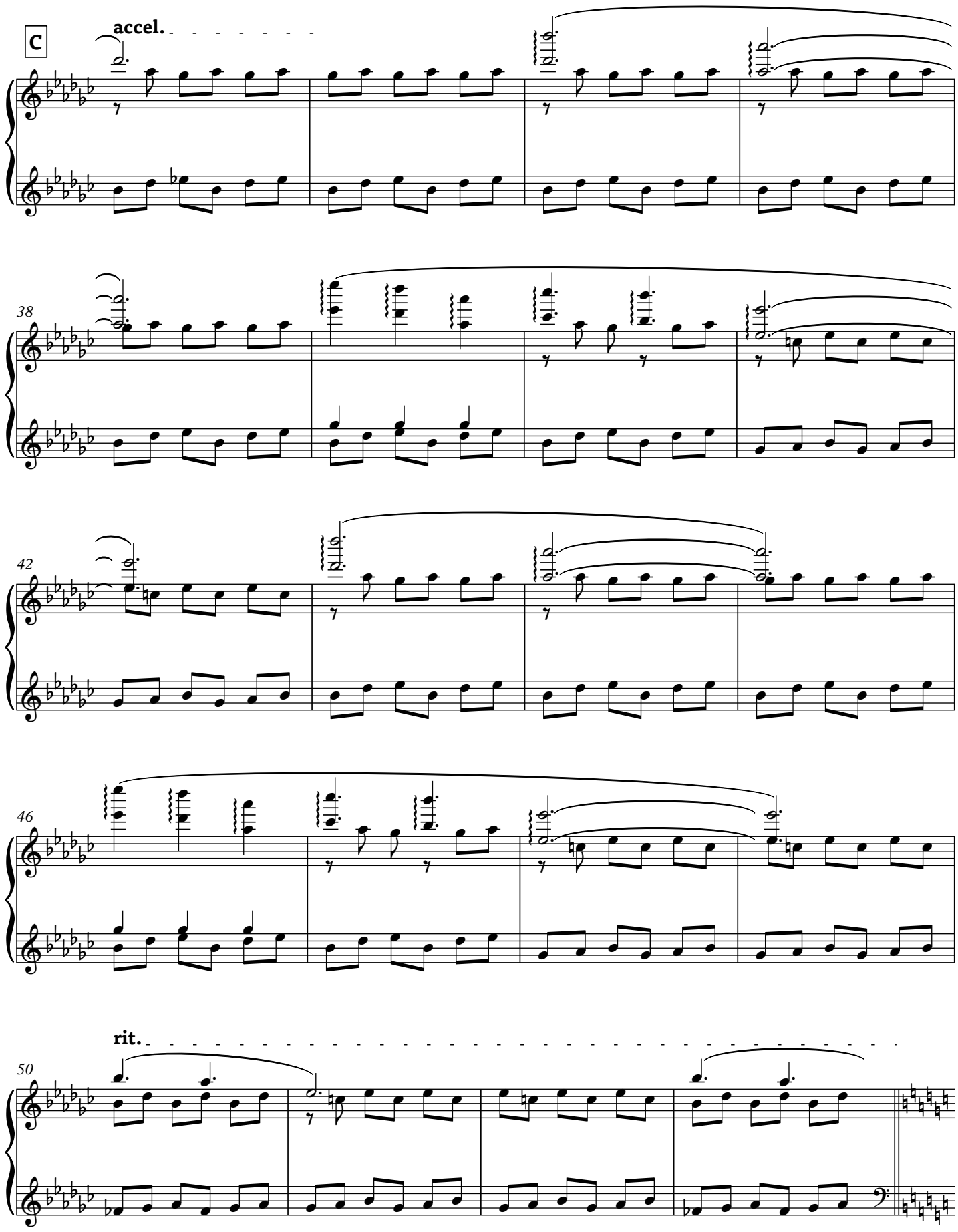
from FEZ

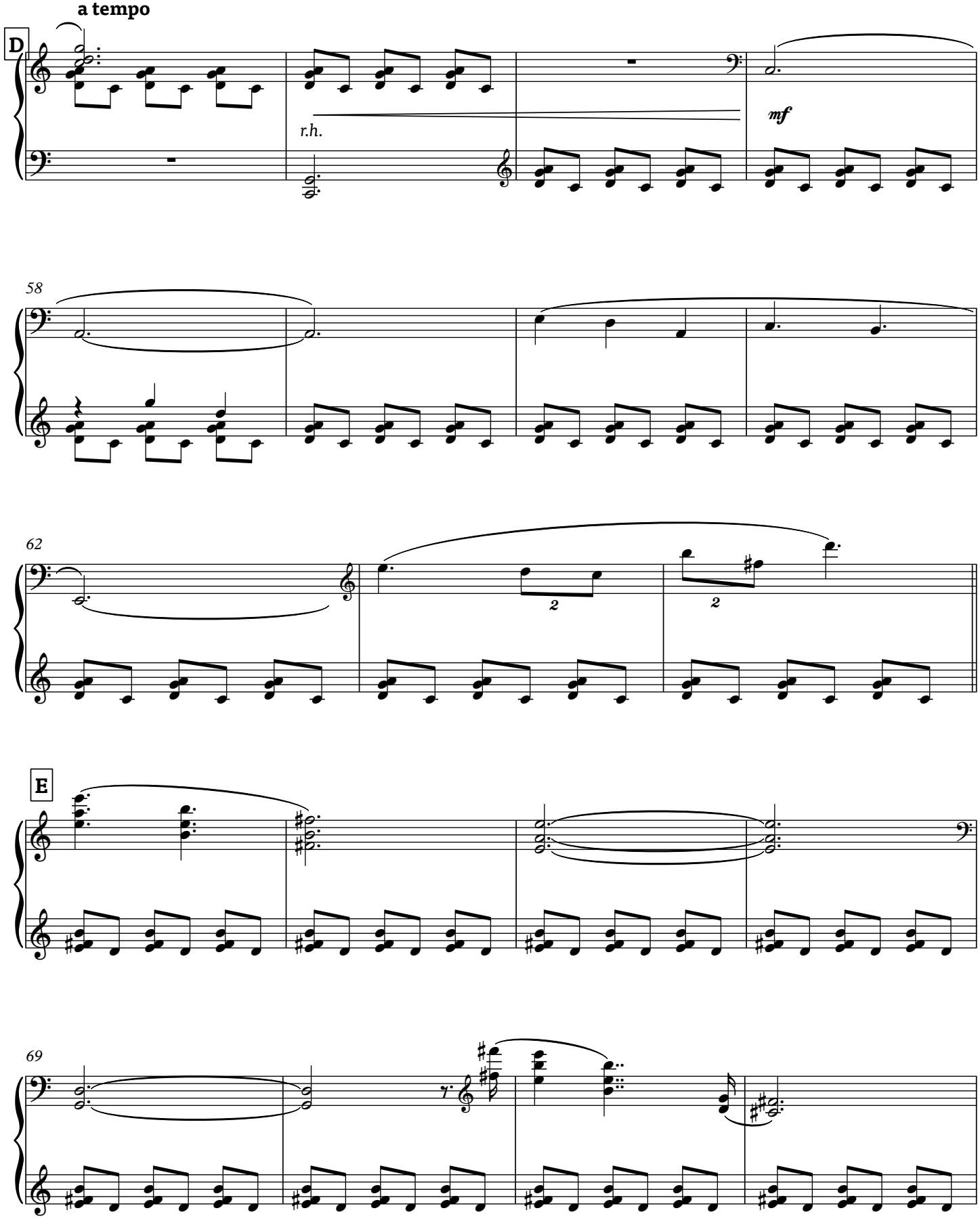
Composed by DISASTERPEACE

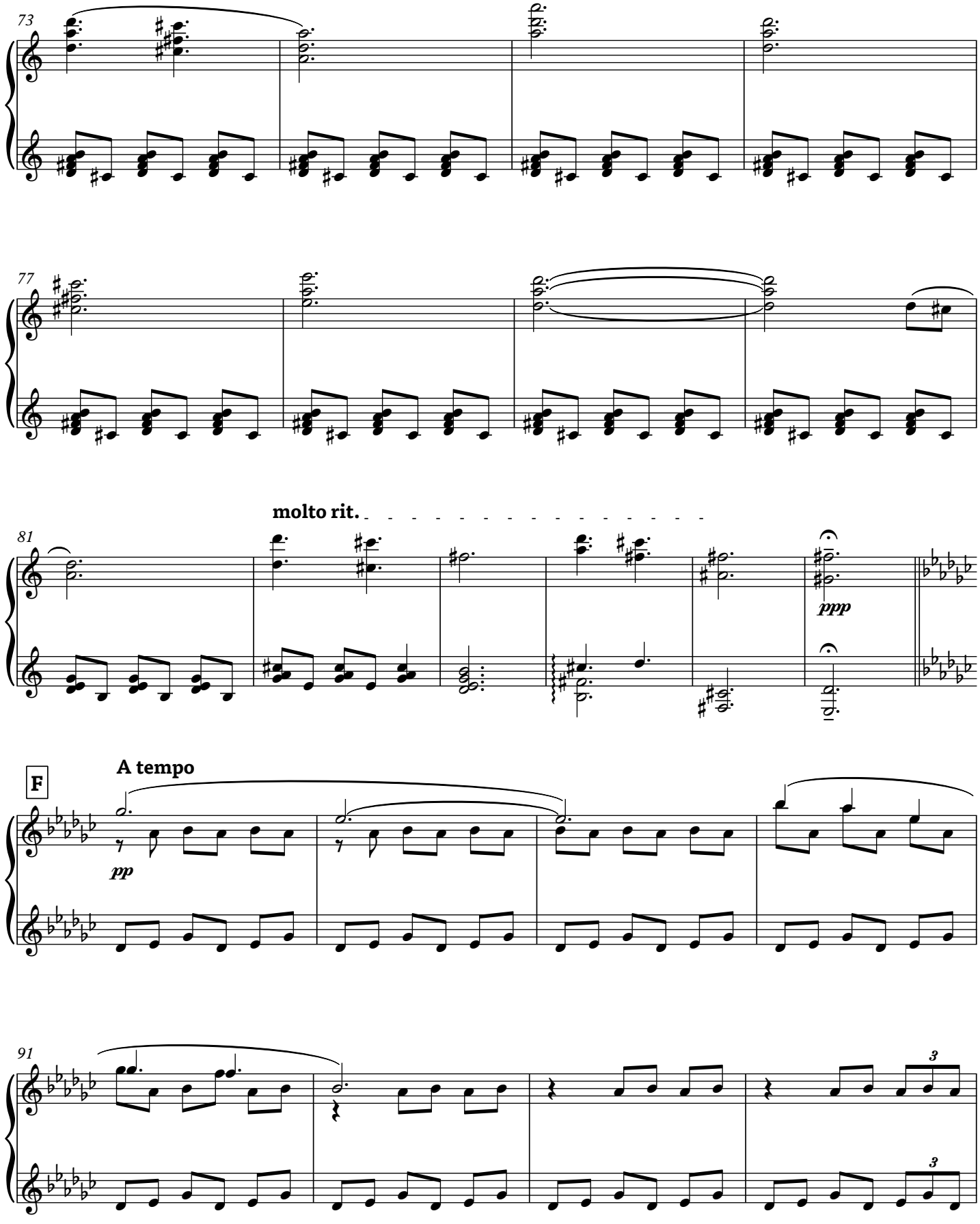
Arranged by DAVID PEACOCK

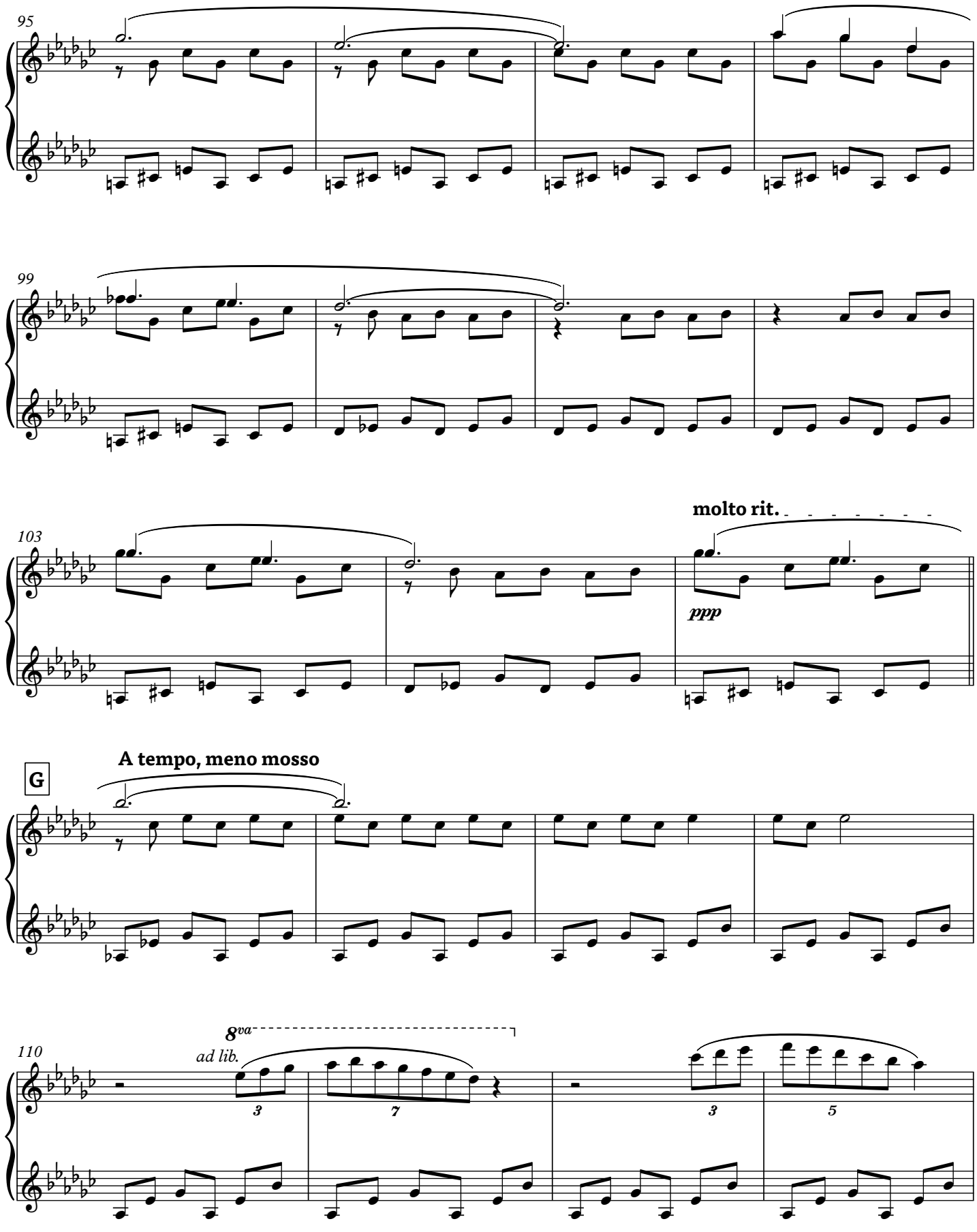


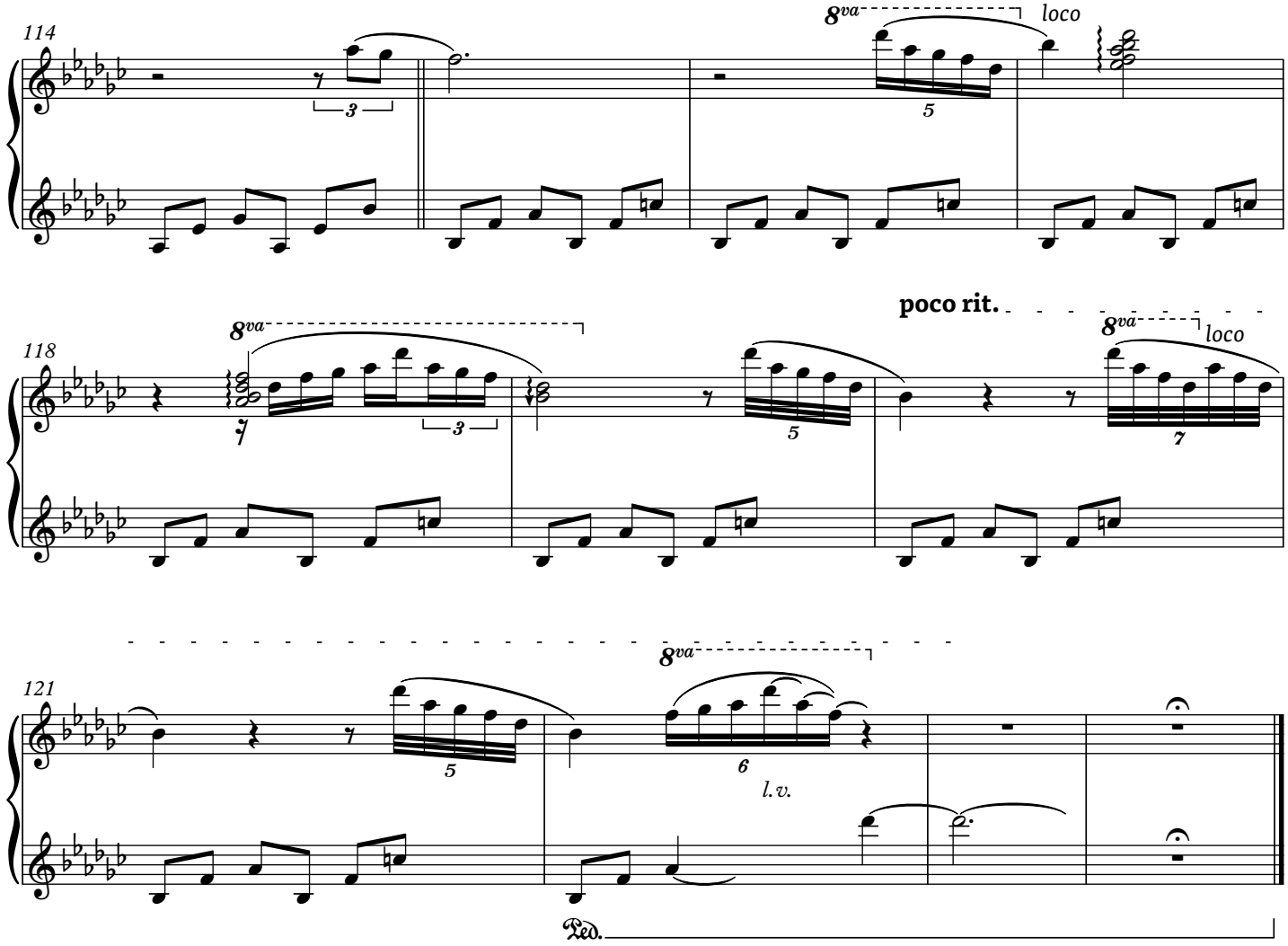

Allegro
A
pp
19
3
3
B
27
31
rit.
ppp


C
accel.
38
42
46
rit.
50


a tempo
D
r.h.
mf
58
62
2
2
E
69


73
77
molto rit.
81
ppp
F
A tempo
pp
91
3
3


95
99
103
molto rit.
ppp
G
A tempo, meno mosso
110
8va
ad lib.
3
7
3
5


114
8va
loco
118
poco rit.
8va
loco
121
8va
l.v.
Ped.

NINETY

from ZONR

Rich Vreeland, on the Composition

This song was written to match the 90-second gameplay loop of the mobile game *ZONR*, has an accelerating tempo and lots of harmonic twists and turns to make it feel adventurous and increasingly frenetic. Fun Fact: ZONR's developer went on to help develop *Crossy Road*.

David Peacock, on the Arrangement

This one is short and simple, and ends up being ninety seconds long like the original. I had this one sort of mirror the original by gradually slowing down and getting softer instead of speeding up and getting more stressful.

Augustine Mayuga Gonzales, on the Performance

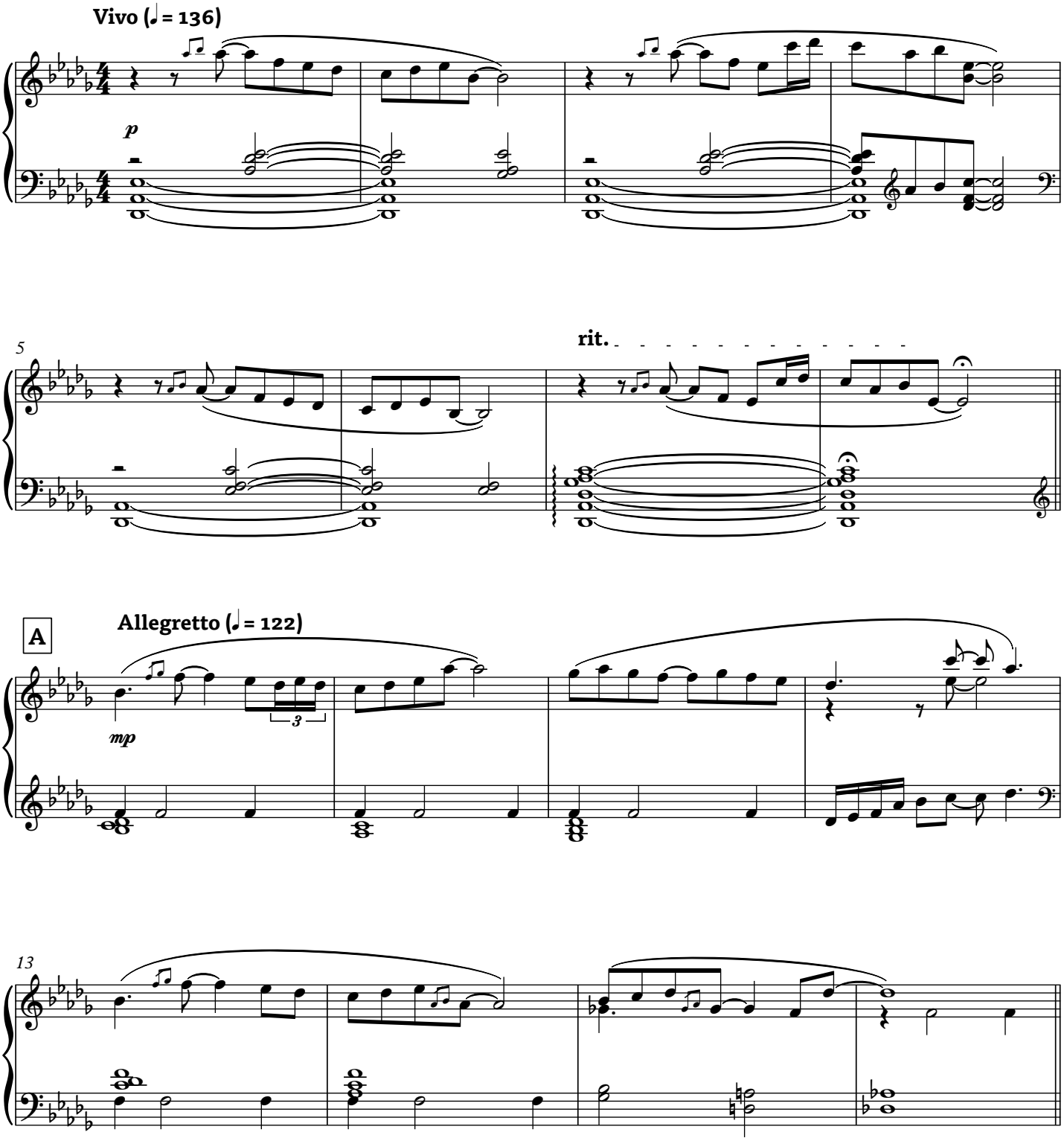
This was a fun one to record because the performance had to last 90 seconds. It almost felt like playing the game during the recording session. I wish I had a secret to how we achieved this. My only suggestions is try it out a couple times with a stop watch and learn where you need to either speed up or take time. Most of all, have fun with it!

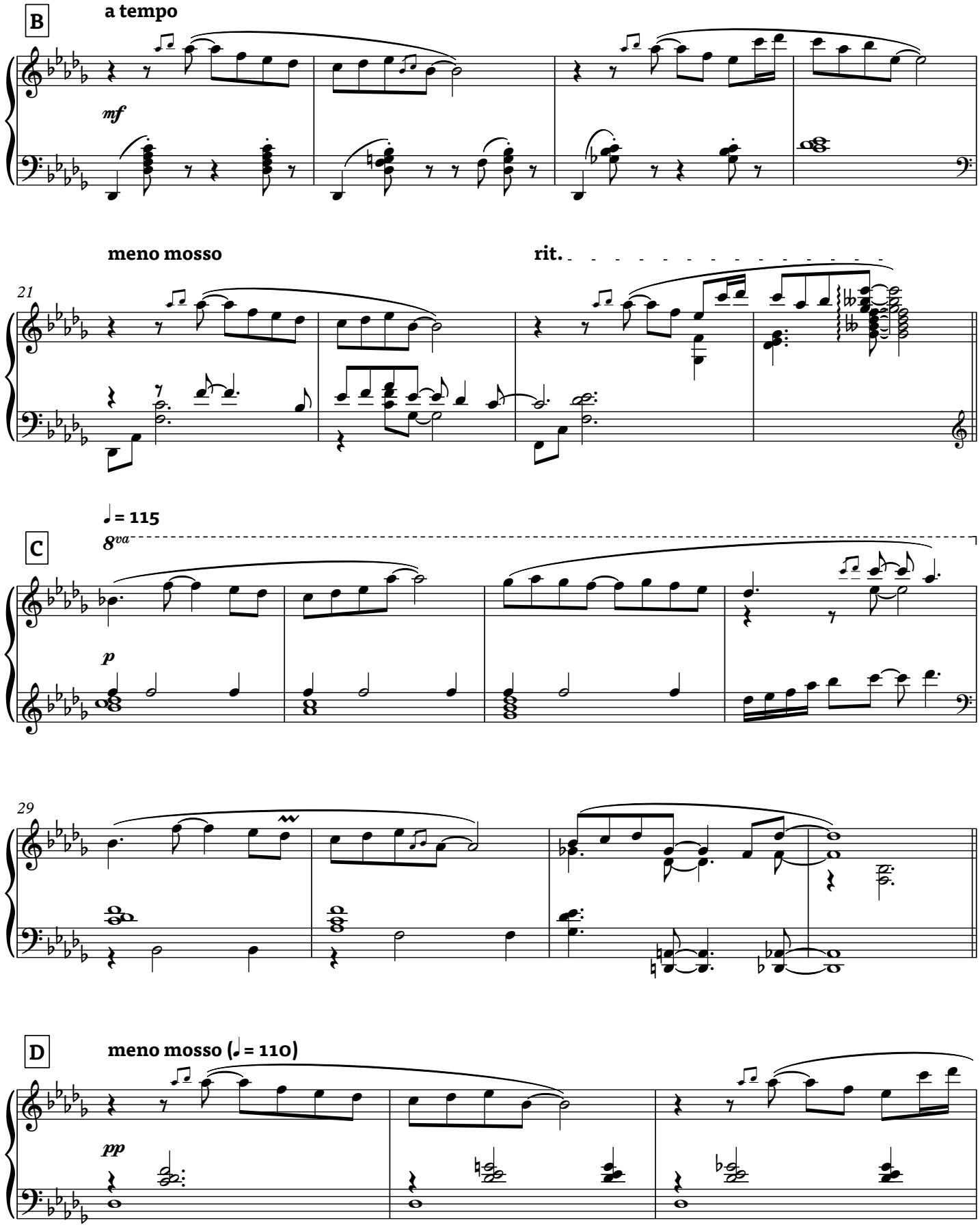
N I N E T Y

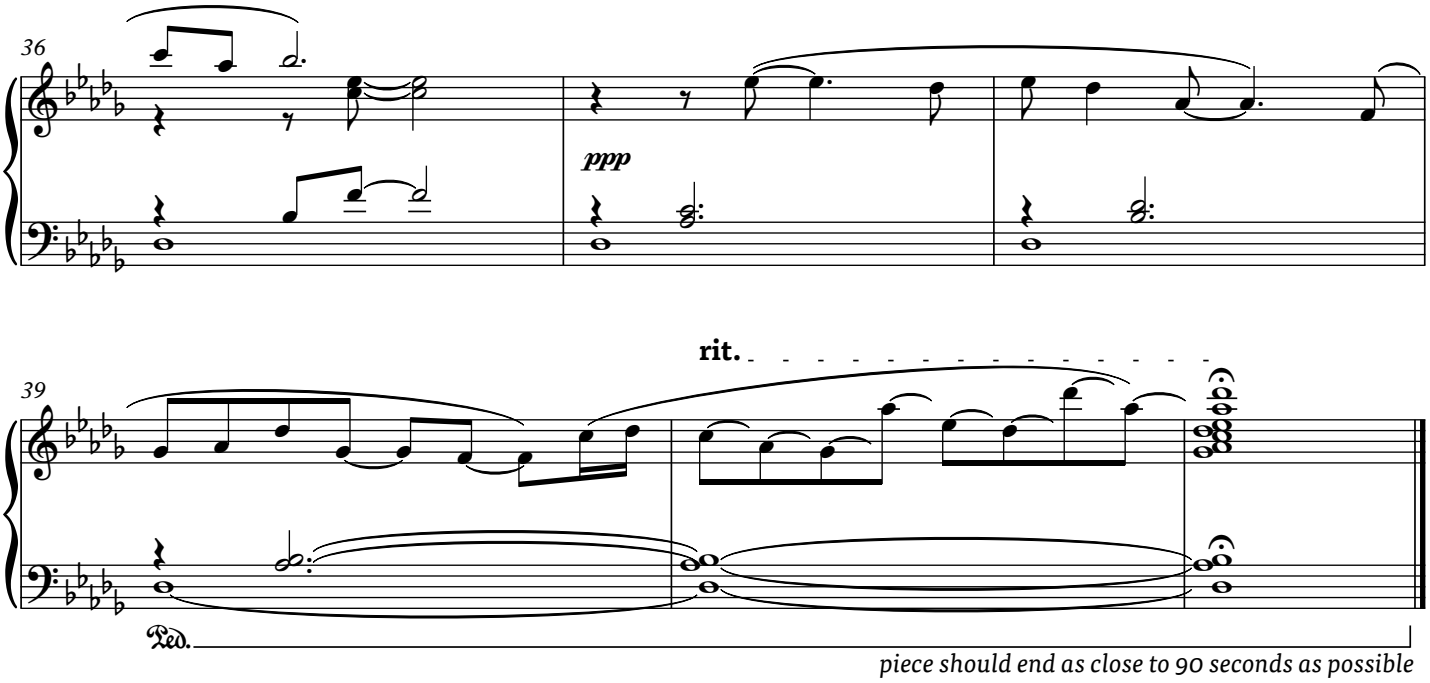
from ZONR

Composed by DISASTERPEACE

Arranged by DAVID PEACOCK




B
a tempo
mf
meno mosso
rit.
21
C
♩ = 115
8va
p
29
D
meno mosso (♩ = 110)
pp



piece should end as close to 90 seconds as possible

THE OUTLAW

from West

Rich Vreeland, on the Composition

Part of a split electronic EP called *West*, this piece started with a Spaghetti-Western inspired guitar lick, which became the central motif of the song. Hearing it translated to piano was a bit odd at first, but I think it projects a fresh perspective on a similar idea.

David Peacock, on the Arrangement

Instead of a guitarist loosely playing through this theme, we have a pianist. The arpeggiated harp-like runs are came about when I was enjoying the chord progression, and became a recurring motif in the arrangement.

Augustine Mayuga Gonzales, on the Performance

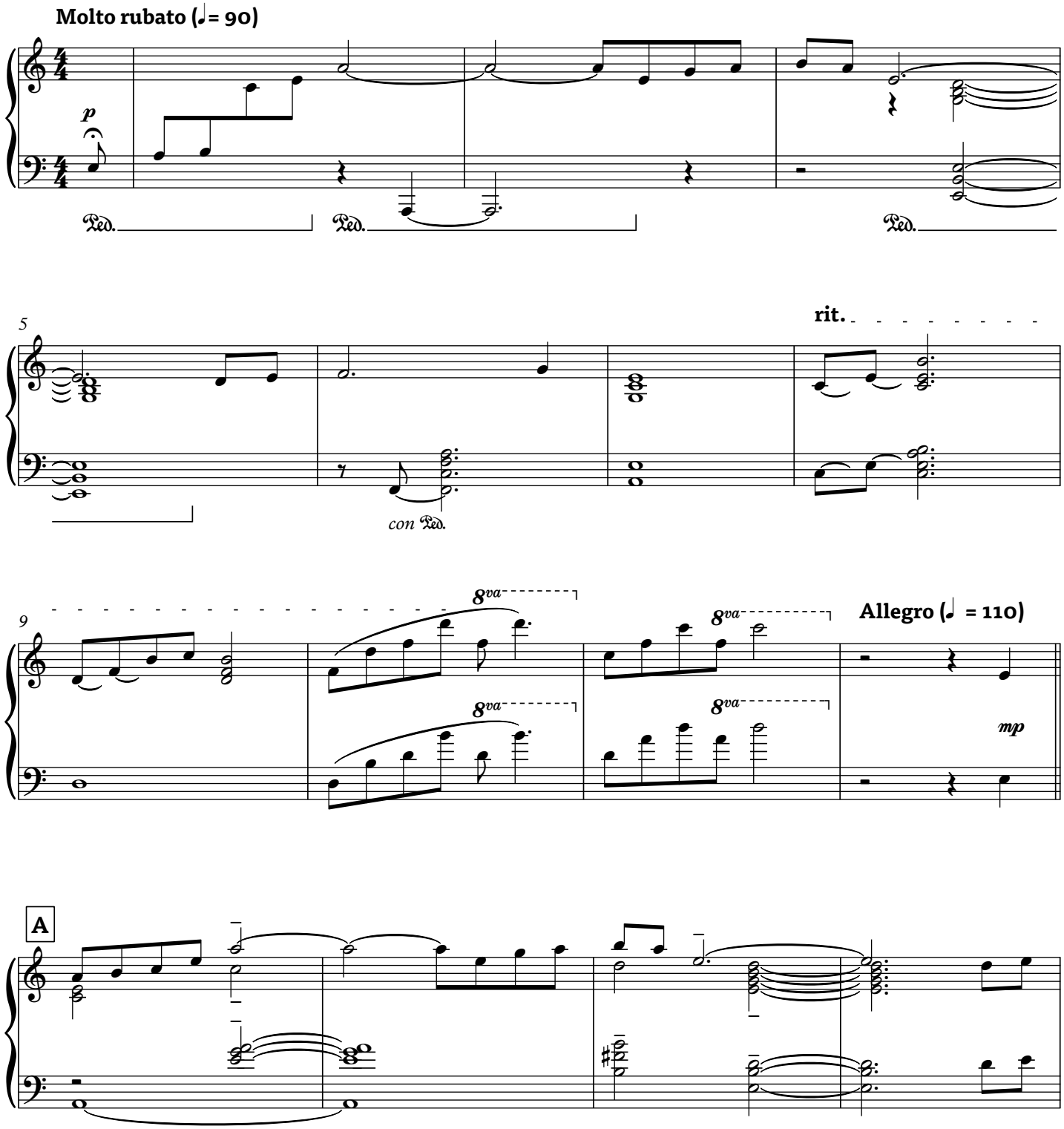
The opening was quite a challenge because it was originally written for an improvised guitar. It was not about trying to recreate the sound of the original instrumentation, but to make it sound like it was meant to be written for solo piano.

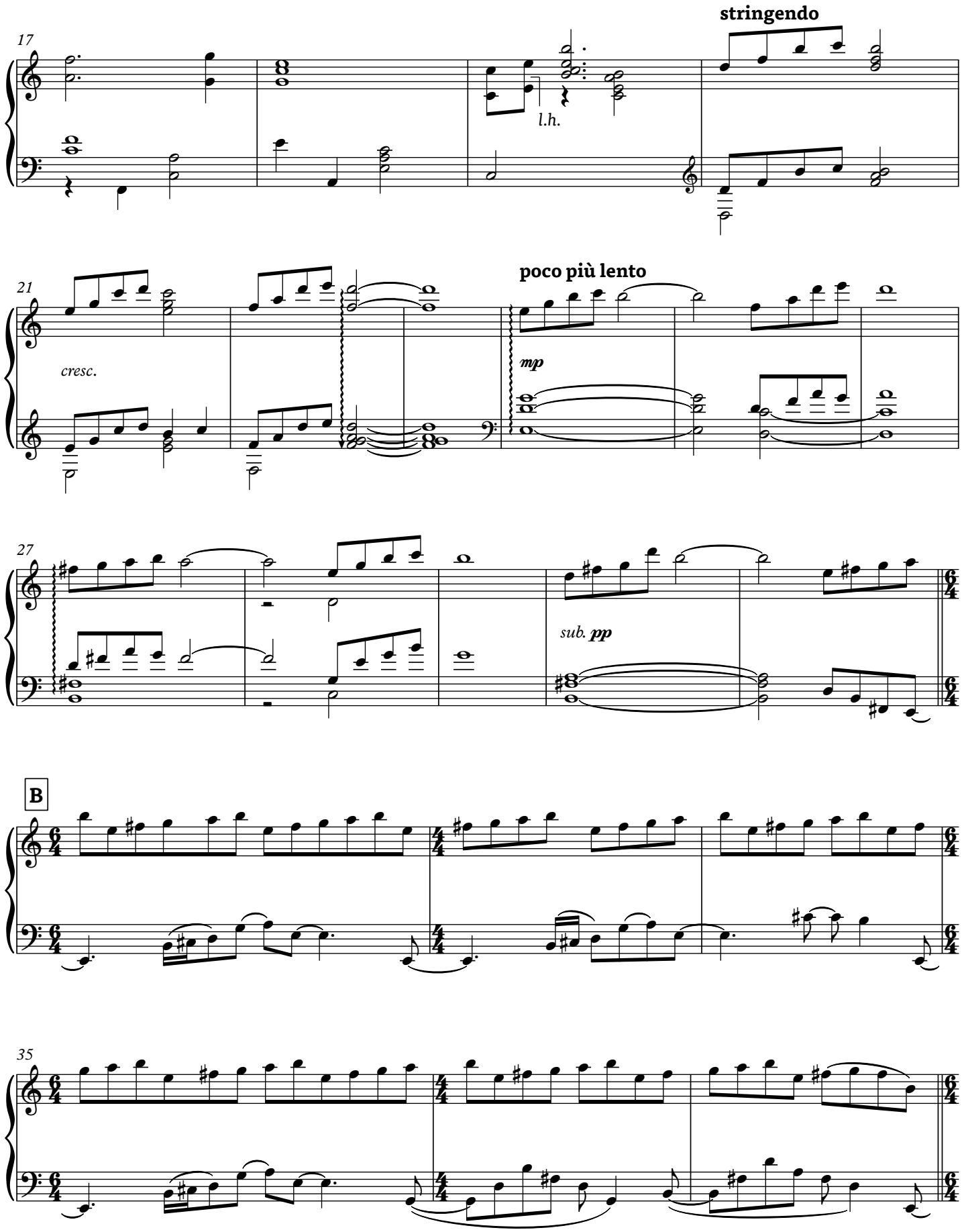
THE OUTLAW

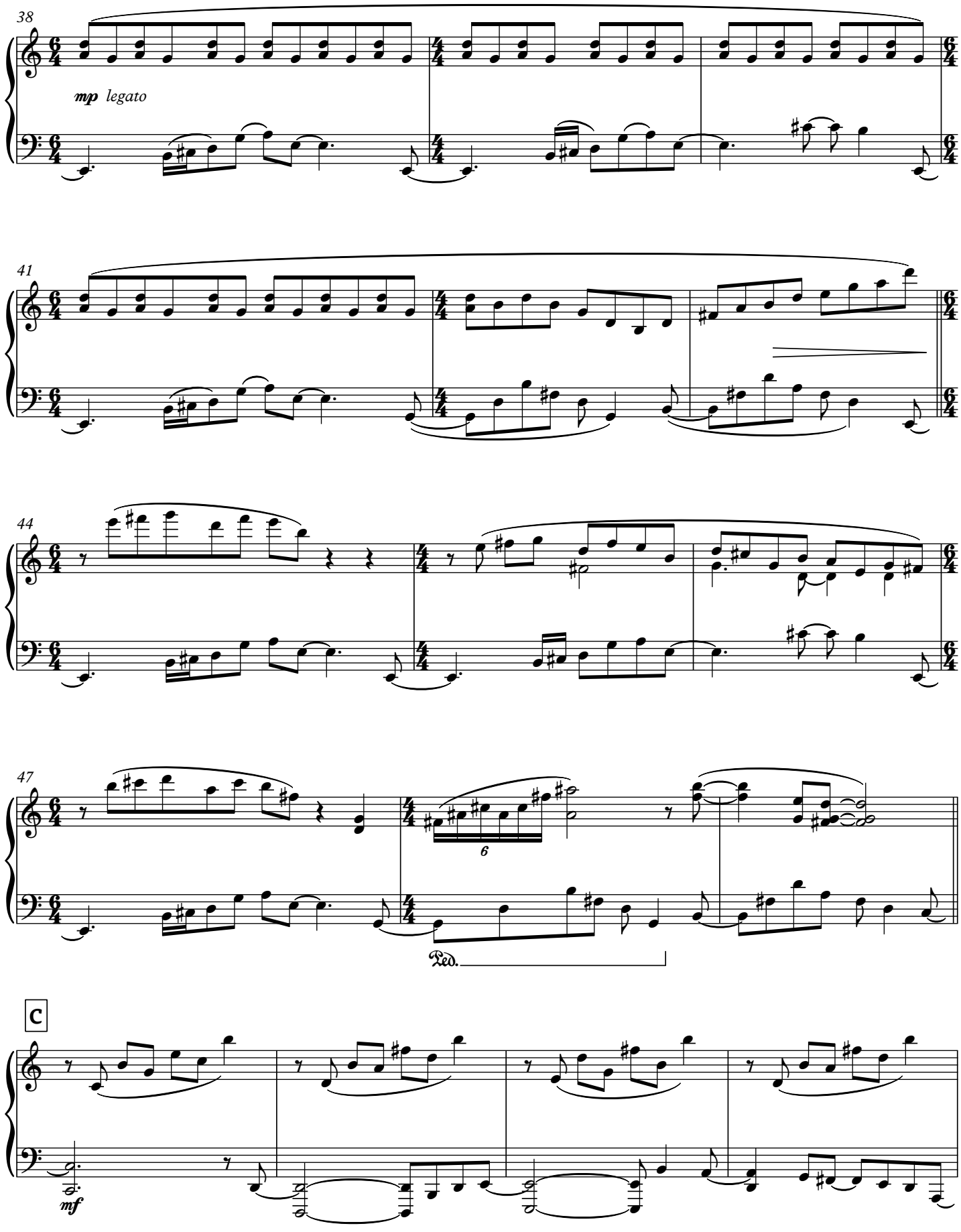
from West

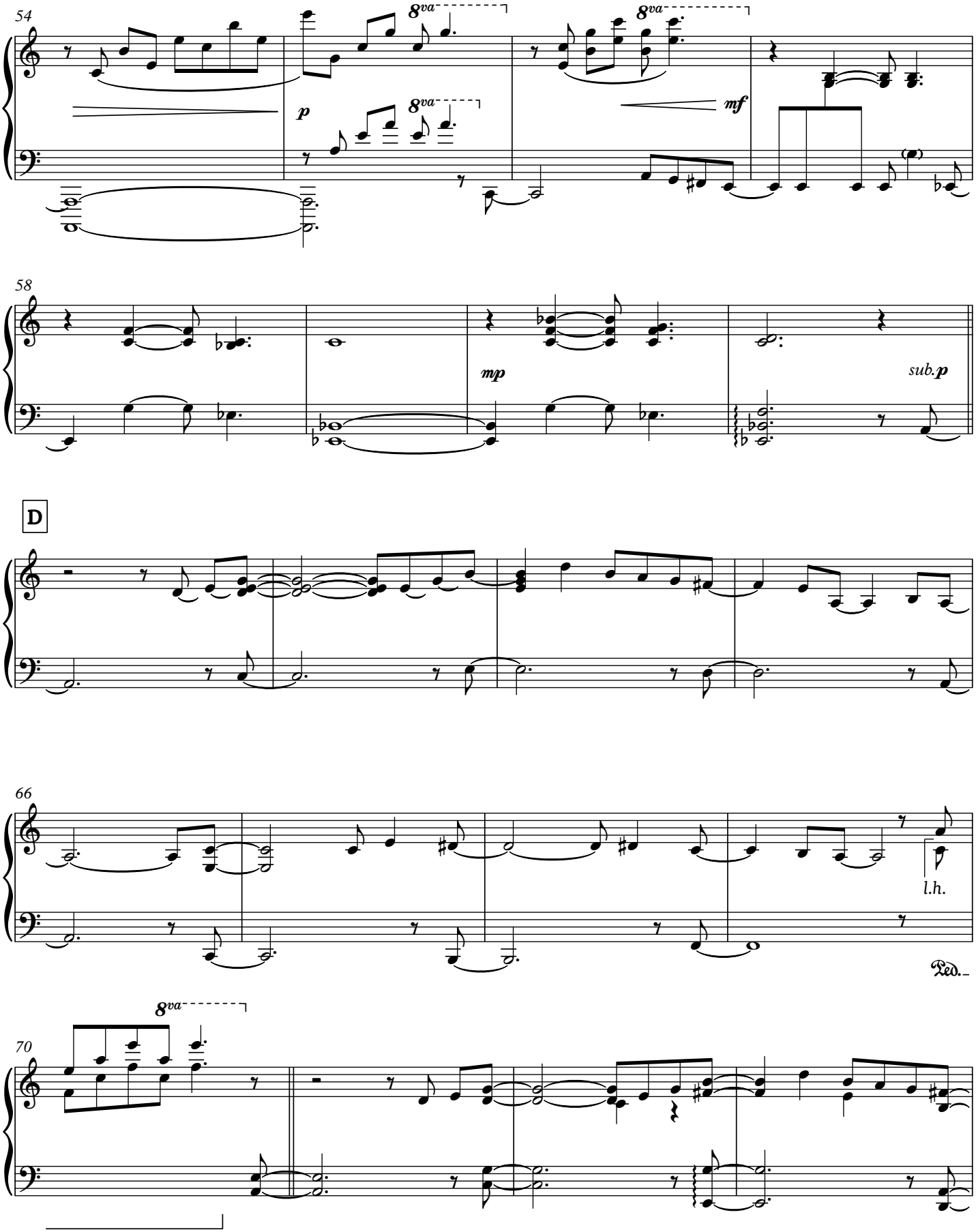
Composed by DISASTERPEACE

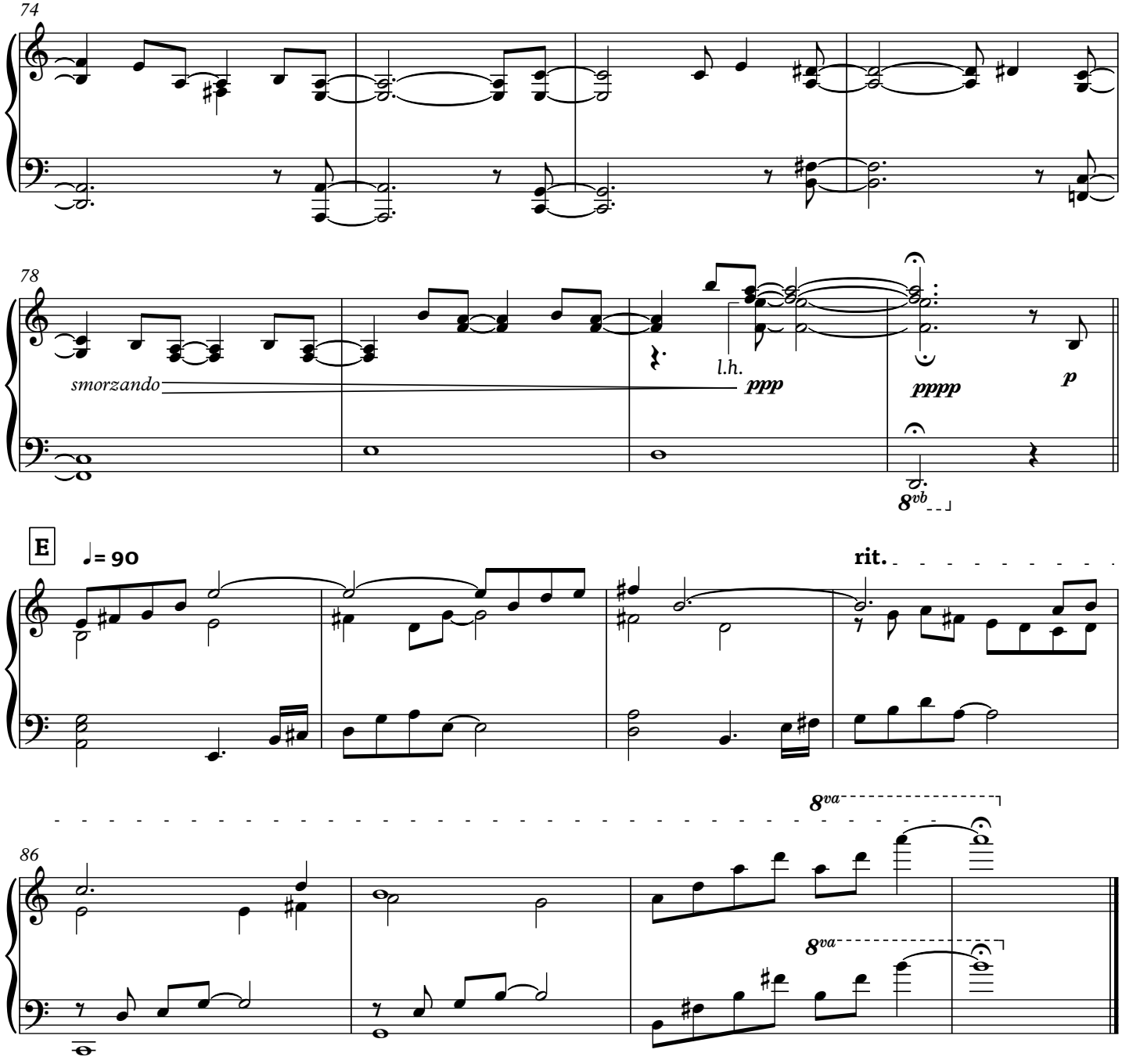
Arranged by DAVID PEACOCK




17
stringendo
l.h.
21
poco più lento
cresc.
mp
27
sub. pp
B
35


38
mp legato
41
44
47
6
Ped.
C
mf


54
8va
p
8va
8va
mf
58
mp
sub.p
D
66
l.h.
Ped.
8va
70


74
78
smorzando
l.h.
ppp
pppp
p
8vb
E
♩= 90
rit.
8va
86
8va

PROLOGUE

from Rise of the Obsidian Interstellar

Rich Vreeland, on the Composition

You encounter a mysterious force and the journey begins. This piece was initially an attempt to update *The Solar Prime Elite* (see my album, *Deorbit*) for inclusion on the album *Rise of the Obsidian Interstellar*. It proved difficult but ultimately worked out as the prologue for the album, albeit in an abridged format.

David Peacock, on the Arrangement

Translating this one was a challenge. Finding a way to interpret arpeggiated synth chords into something one person can play on piano was a great exercise in creatively approaching the material.

Augustine Mayuga Gonzales, on the Performance

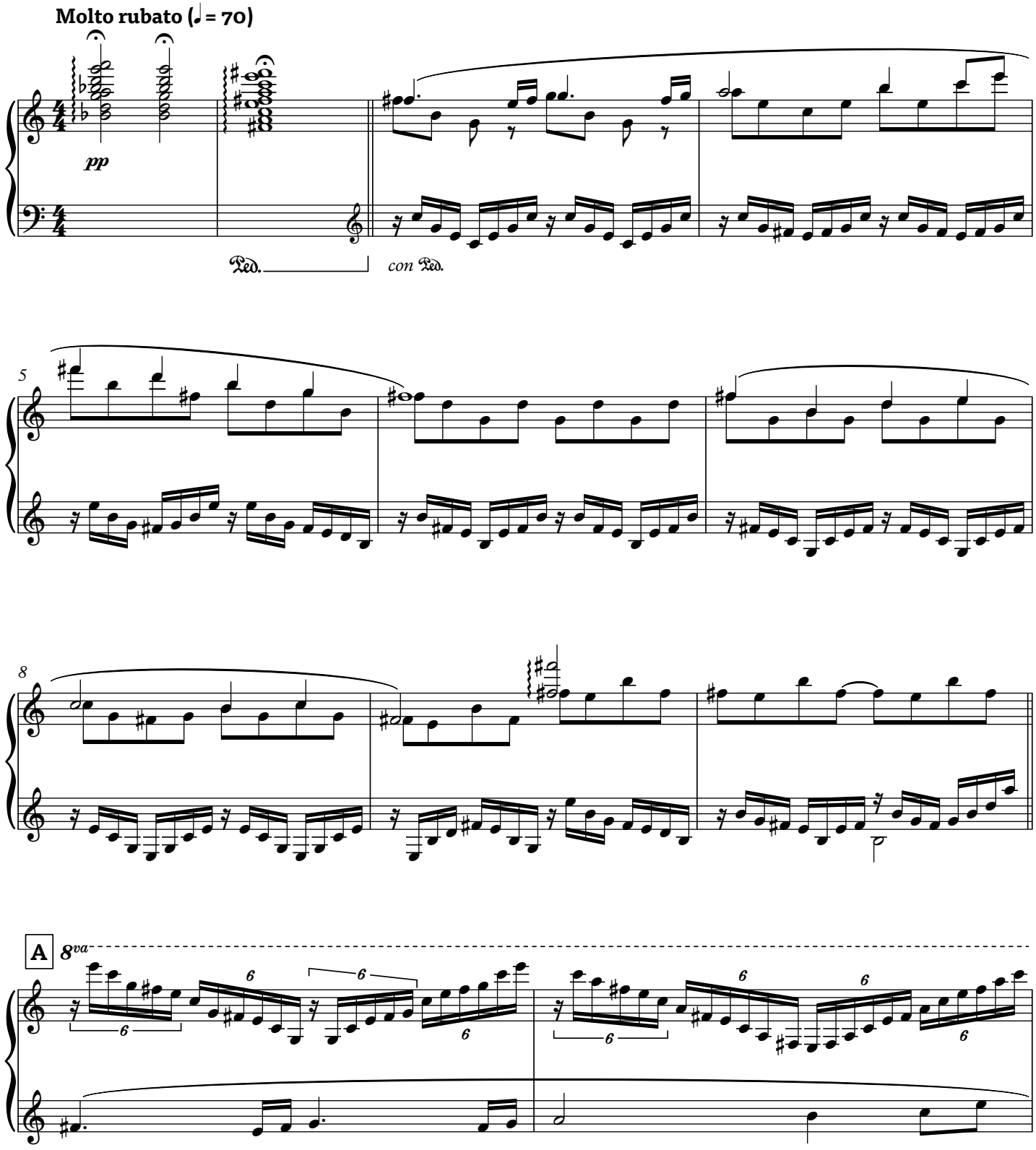
Performing this piece reminded me very much of composers like *Debussy* or *Ravel*, especially when playing the "water-like" arpeggiated figures. Well articulated fingers coupled with a refined use of pedal help to create these glossy sounds.

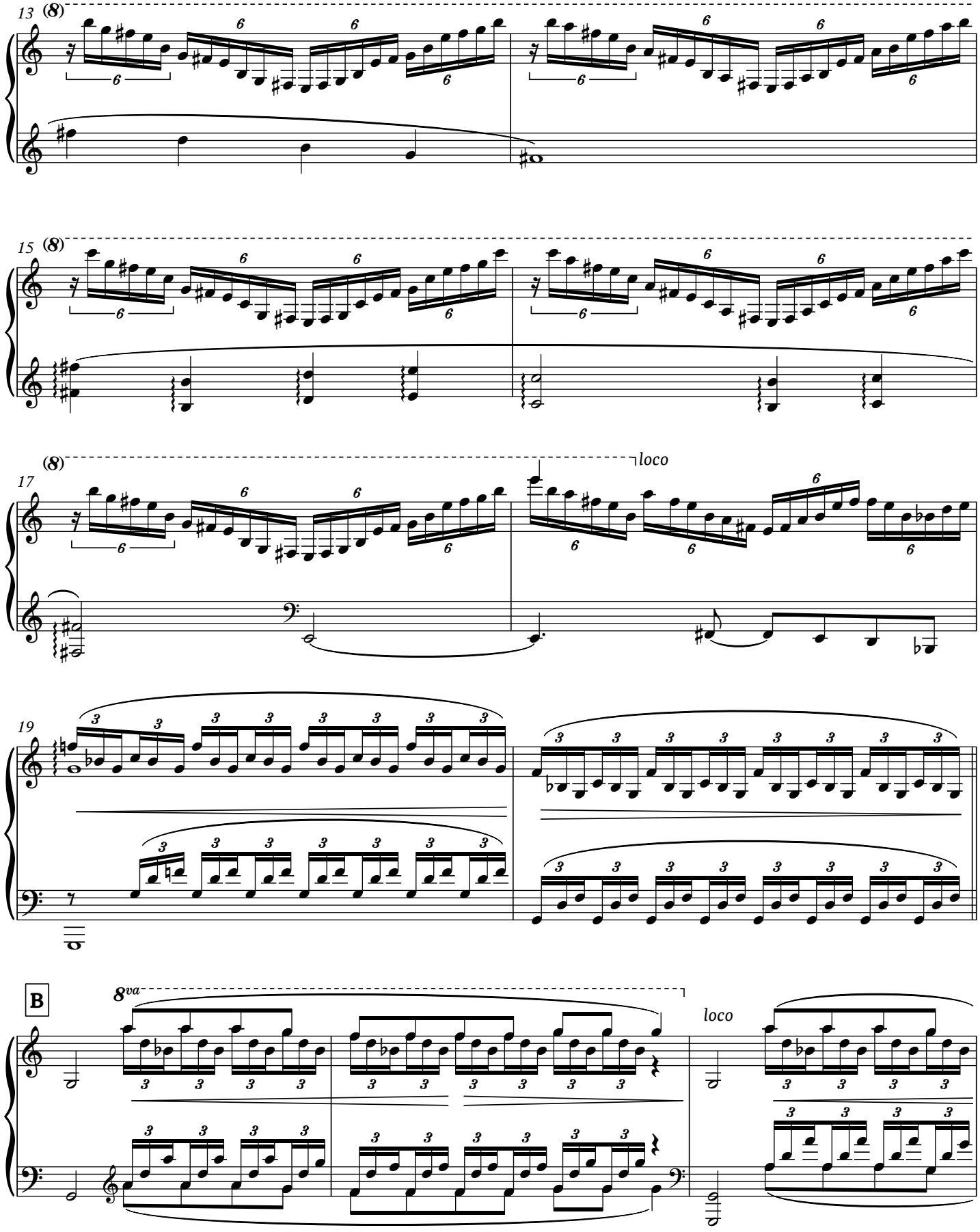
PROLOGUE

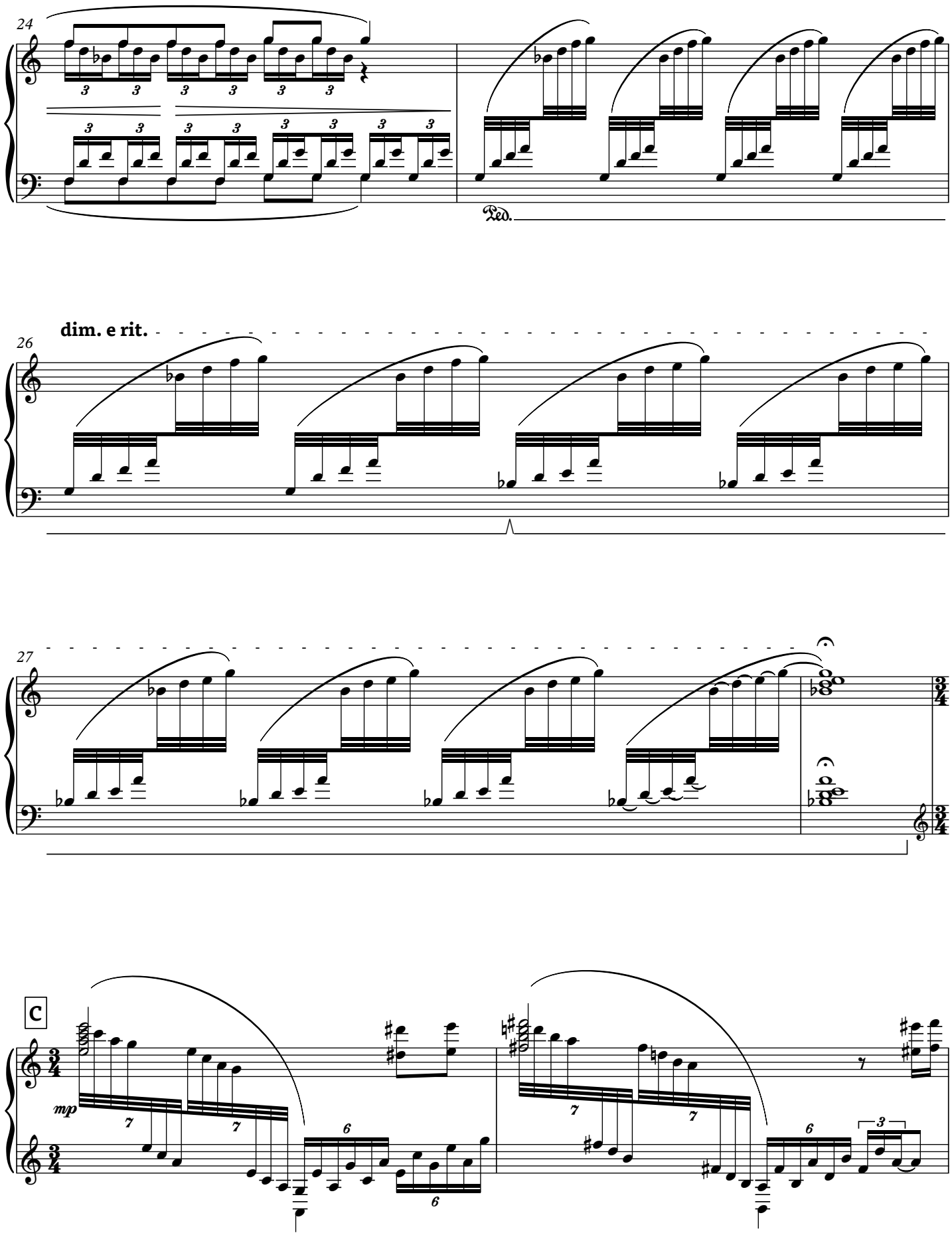
from Rise of the Obsidian Interstellar

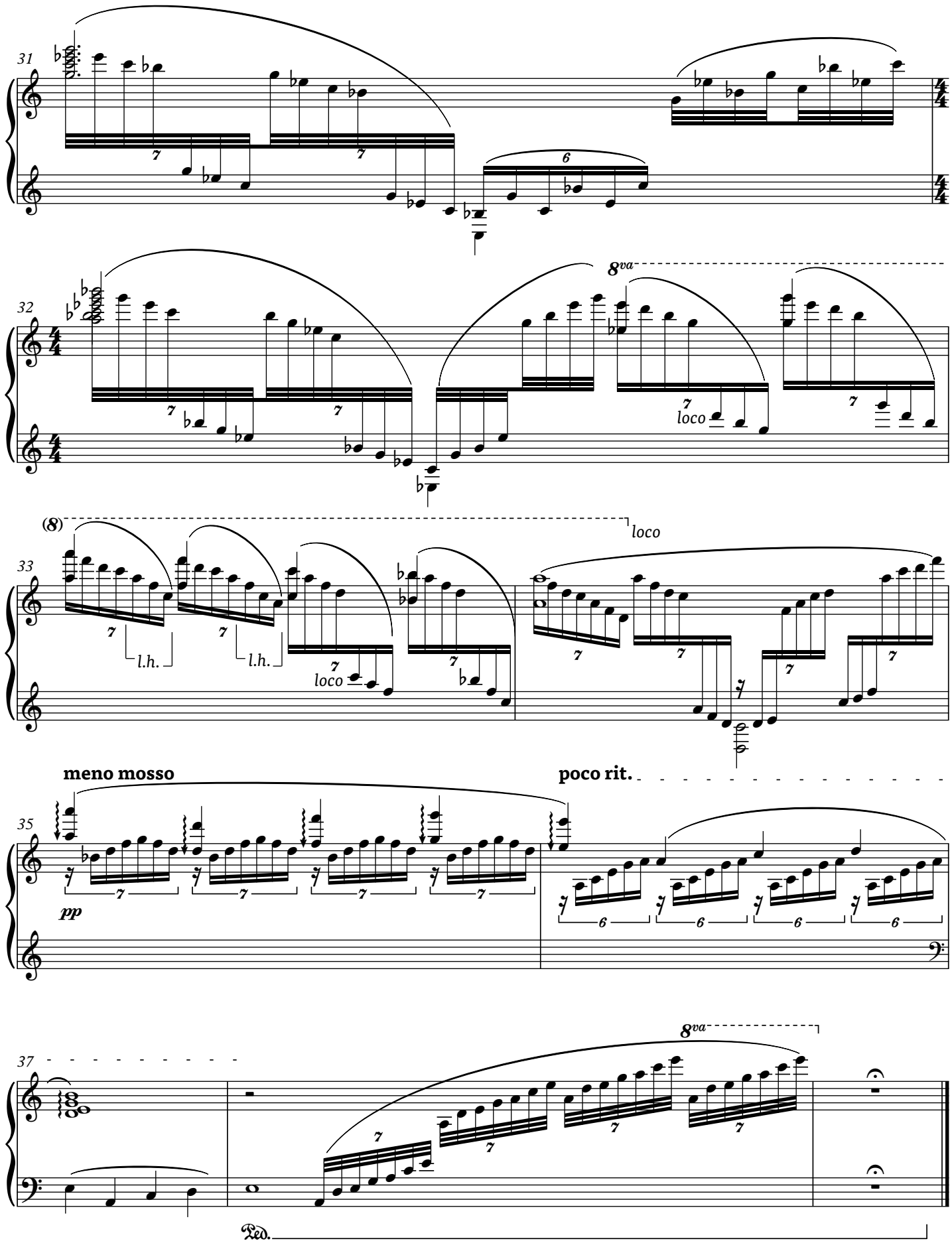
Composed by DISASTERPEACE

Arranged by DAVID PEACOCK




13
(8)
15
(8)
17
(8)
loco
19
B
8va
loco


24
Ped.
dim. e rit.
26
27
C
mp


31
32
8va
loco
(8)
loco
33
l.h.
l.h.
loco
meno mosso
poco rit.
35
pp
37
8va
Ped.

SCENT OF BETRAYAL

from Monsters Ate My Birthday Cake

Rich Vreeland, on the Composition

This song from *Monsters Ate My Birthday Cake* originally came out of a jam with my friend Neuman back in the fall of 2011. We briefly formed a band for the sole purpose of playing one show. We practiced for a few weeks, played the show, and then permanently disbanded. It was fun!

David Peacock, on the Arrangement

Continuing with the jazz-influence, this one has a more somber and lethargic feeling to it's original. Lots of jazz harmony used here.

Augustine Mayuga Gonzales, on the Performance

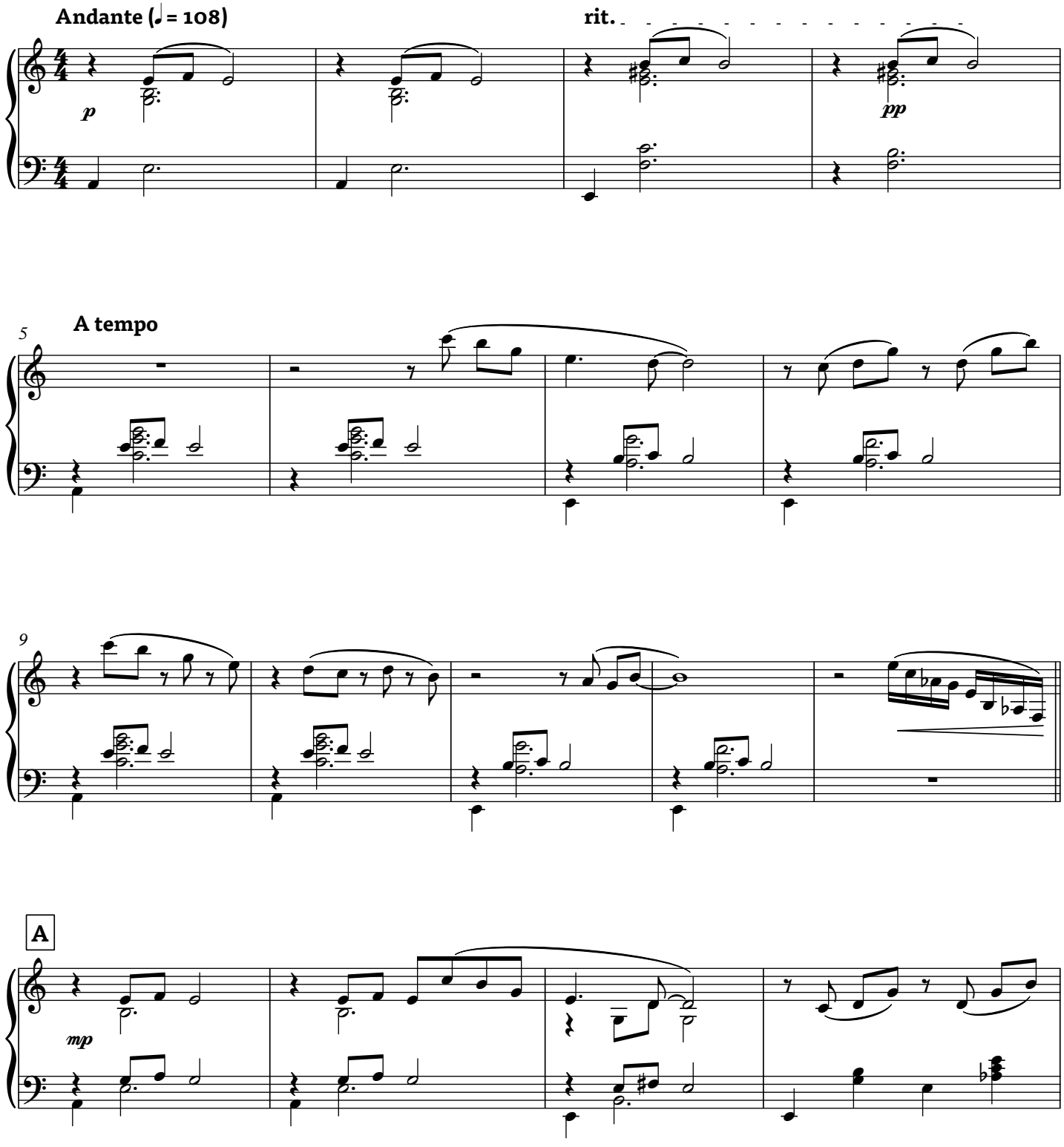
The lilting jazz-like feeling throughout the piece made it pleasurable to record. Remember to tune your ear to always be aware of all the inner voices. Thinking like a small chamber ensemble (ie. string quartet) helps.

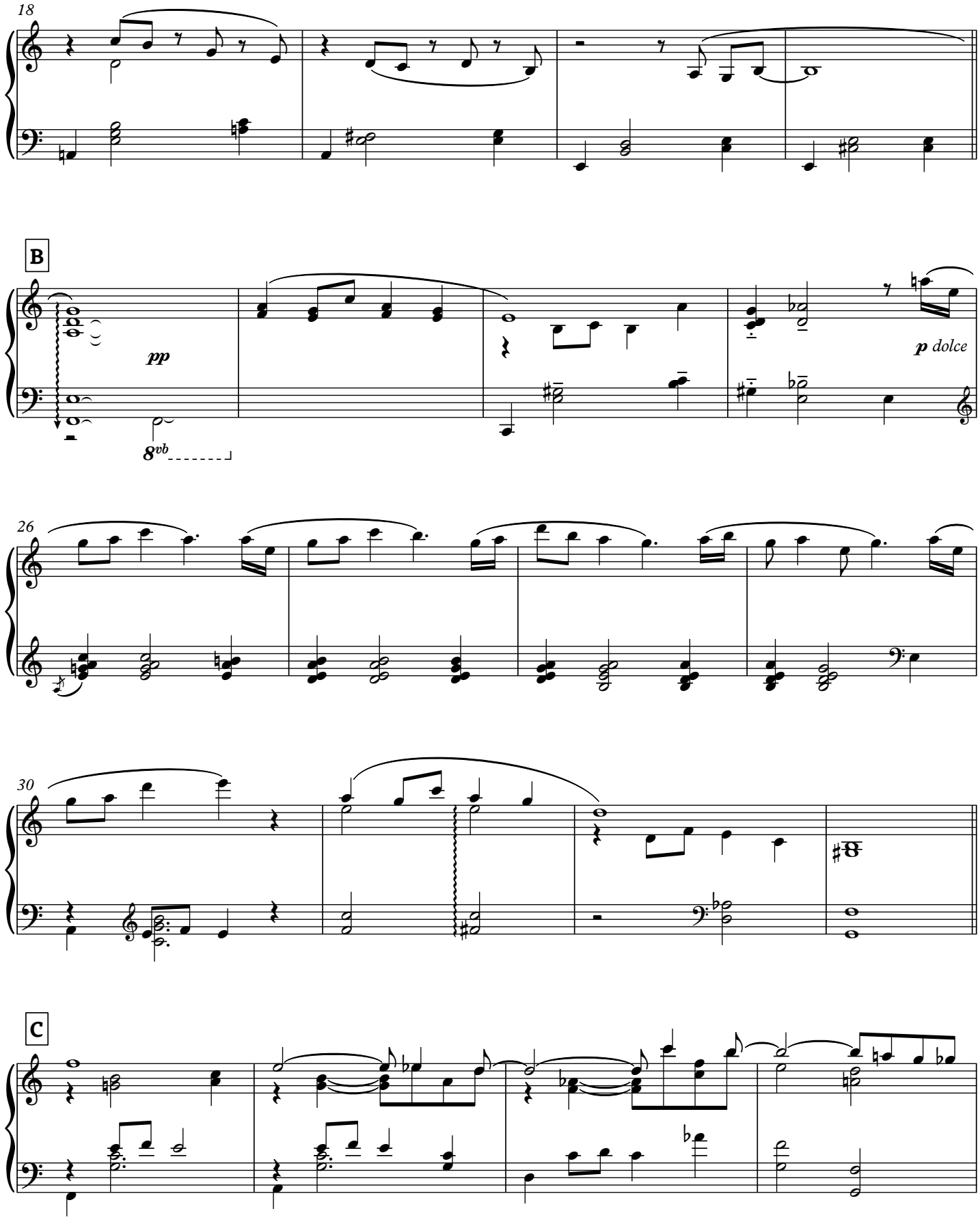
SCENT OF BETRAYAL

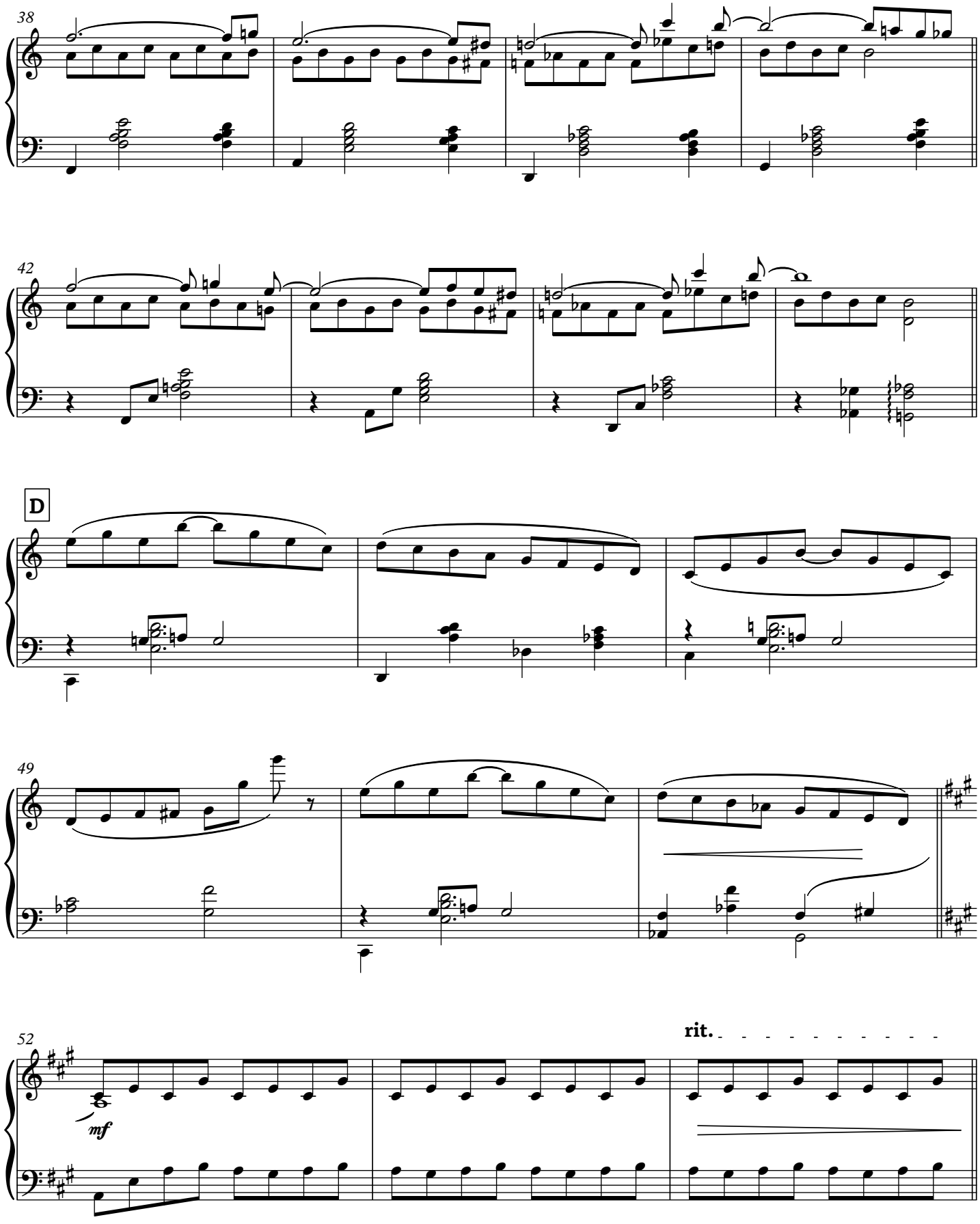
from Monsters Ate My Birthday Cake

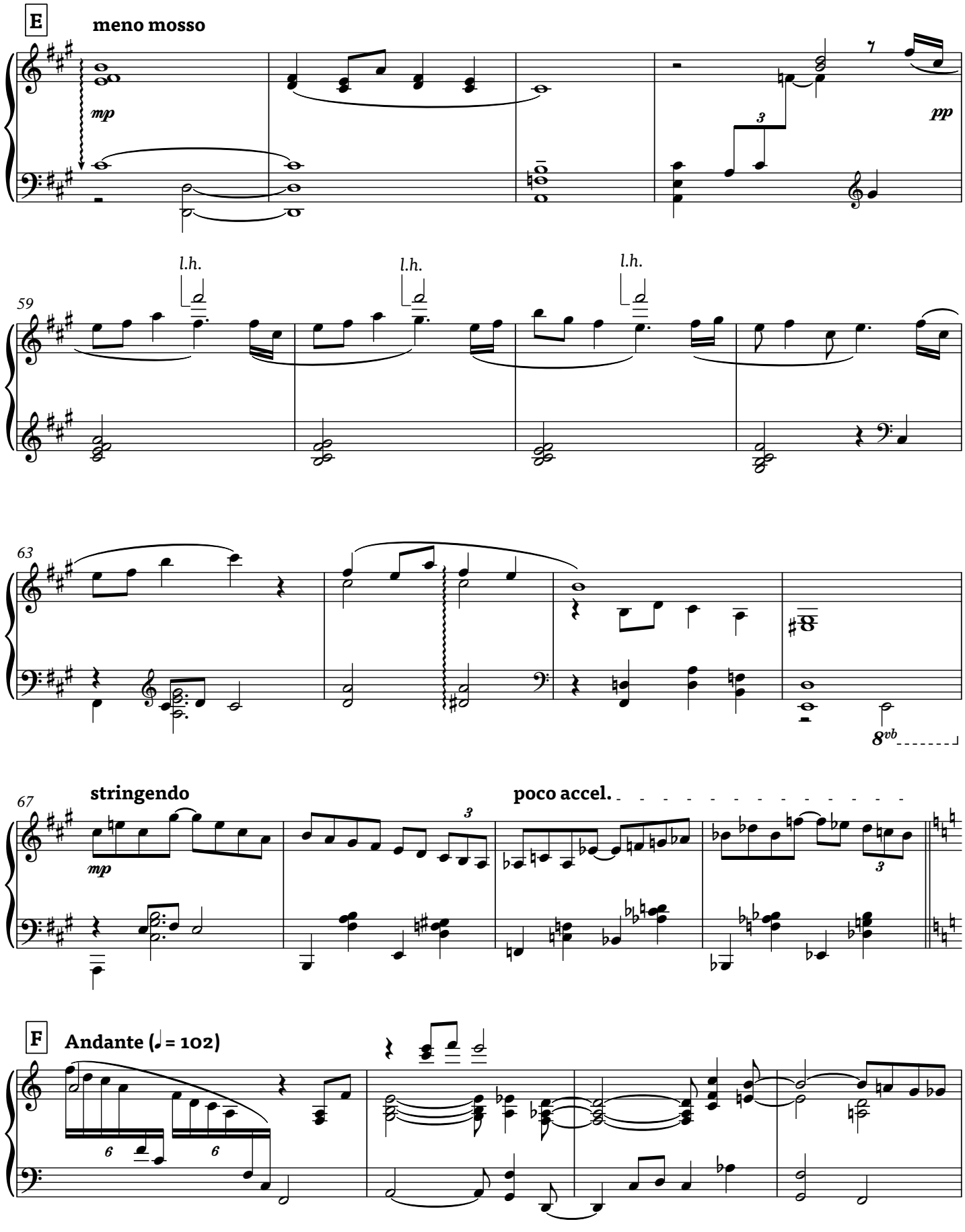
Composed by DISASTERPEACE

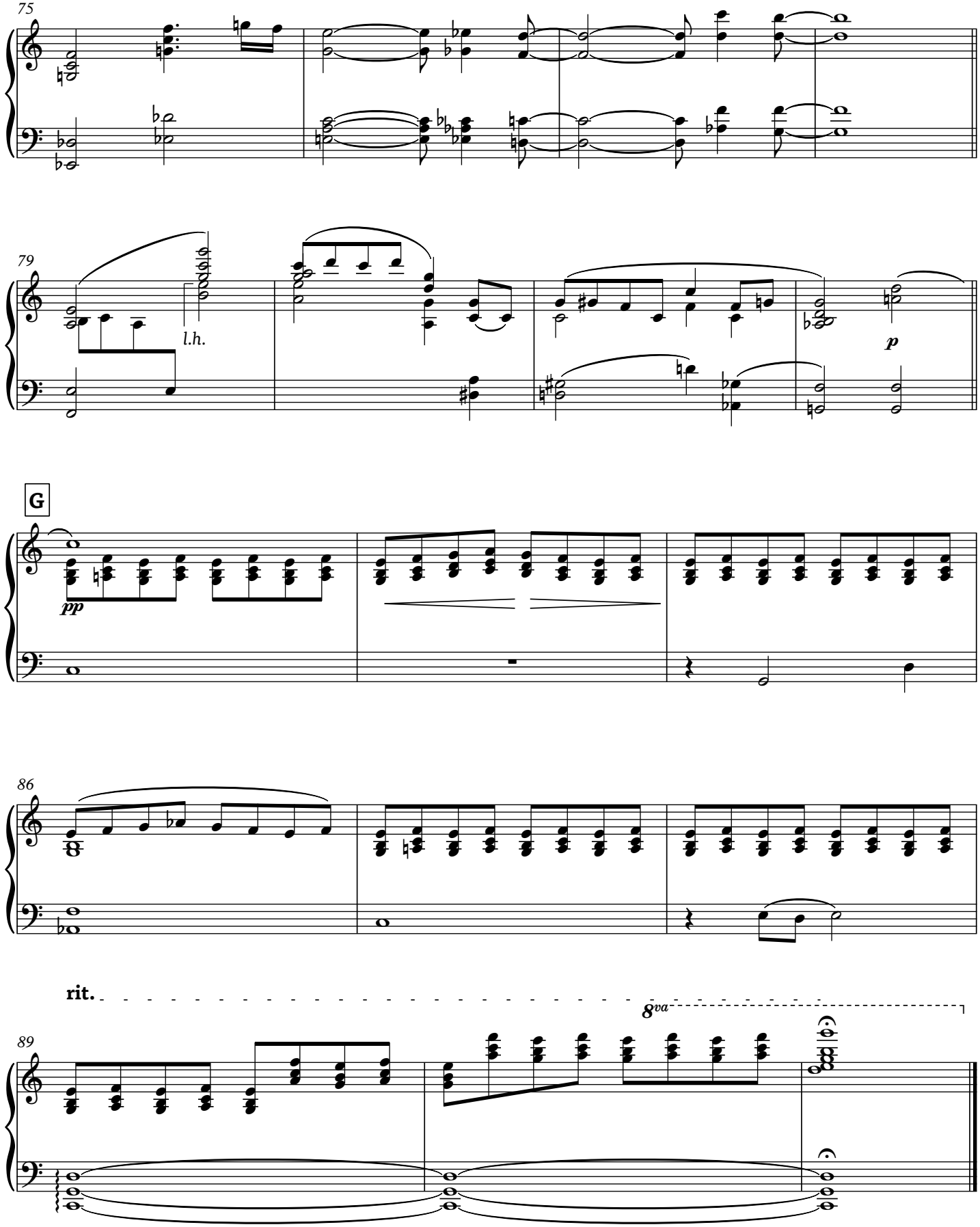
Arranged by DAVID PEACOCK




18
B
pp
8vb
p dolce
26
30
C


38
42
D
49
52
rit.
mf


E
meno mosso
mp
pp
l.h.
l.h.
l.h.
59
63
8vb
67
stringendo
mp
poco accel.
F
Andante (♩ = 102)


75
79
l.h.
p
G
pp
86
rit.
8va
89

SOMEWHERE,

OUR LIMBS LOST IN THE DISTANCE

from Somewhere

Rich Vreeland, on the Composition

The original score for the film Somewhere used the twinkle effects from the animation to come up with the rhythm of its thematic melody. Working on music and sound simultaneously has a certain cathartic, all-devouring effect on me - there are some nifty integrations of the two - one example is the bedroom clock creating a 5/8 polyrhythm against the music. Musically speaking this has kind of a small, indie vibe to it a la The Postal Service that grows more impressionistic and grandiose as the story unfolds.

David Peacock, on the Arrangement

This film left a lasting impression on me, and the score is such a prominent part of that. I wanted to cover the entire score chronological to the plot. The approach we took was to preserve much of the original while adding more pianistic tendencies where it felt right.

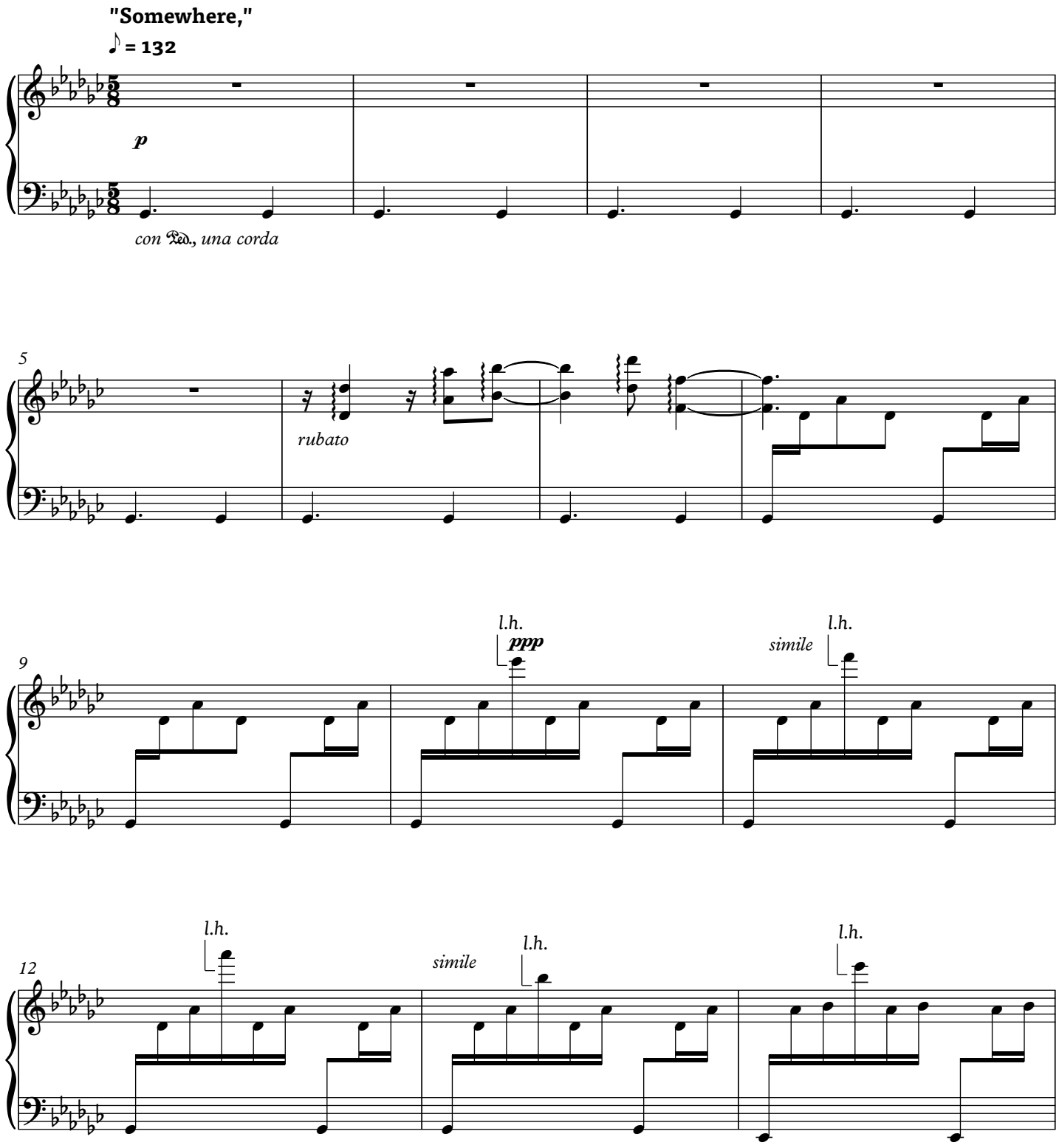
Augustine Mayuga Gonzales, on the Performance

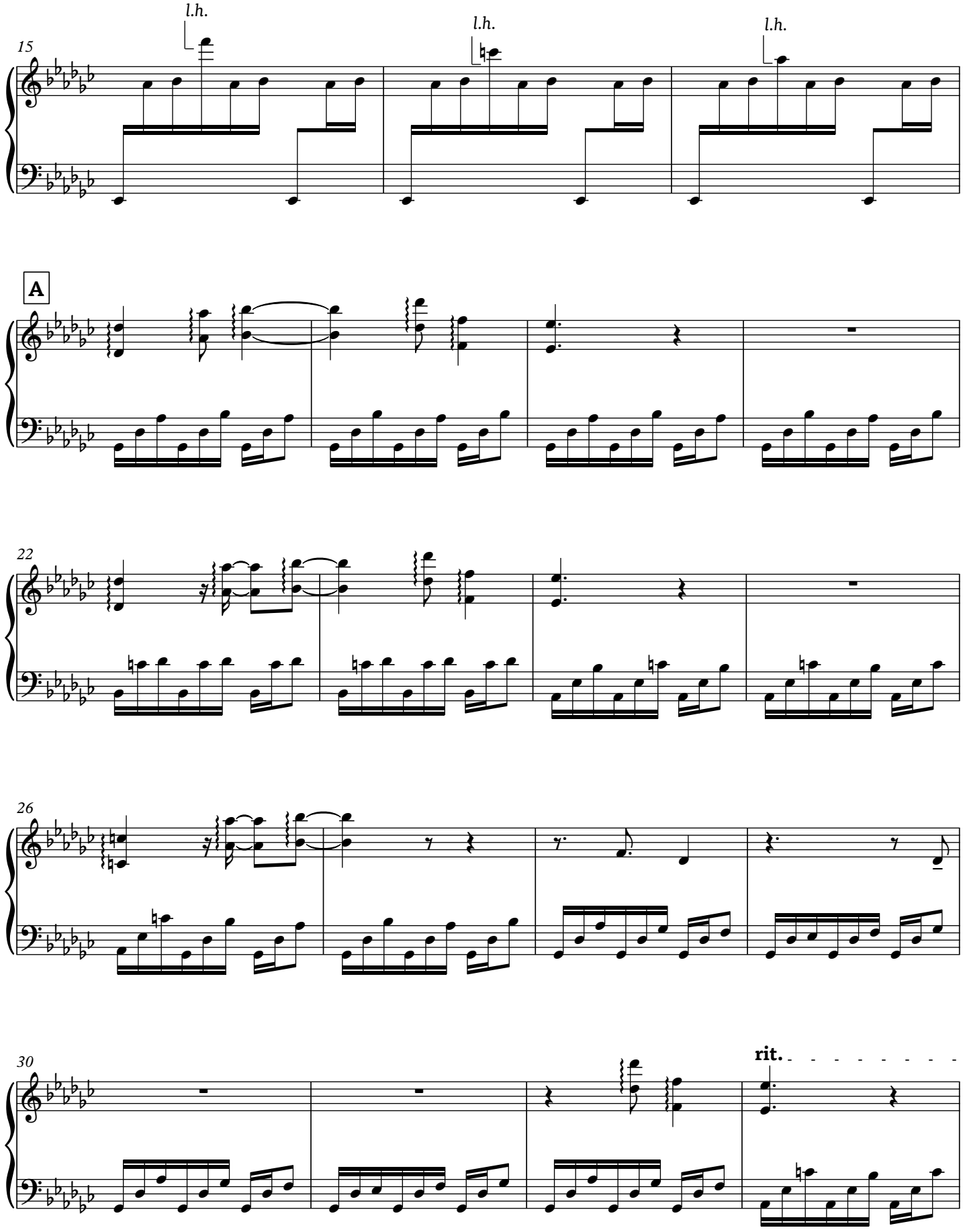
One of my favorite pieces written by Rich, and David did a wonderful job with this arrangement. You really get a sense of the story arch from the original film and score. Special attention should be given in the opening 5/8 to not add accents as if playing in compound (3/8+2/8) meter.

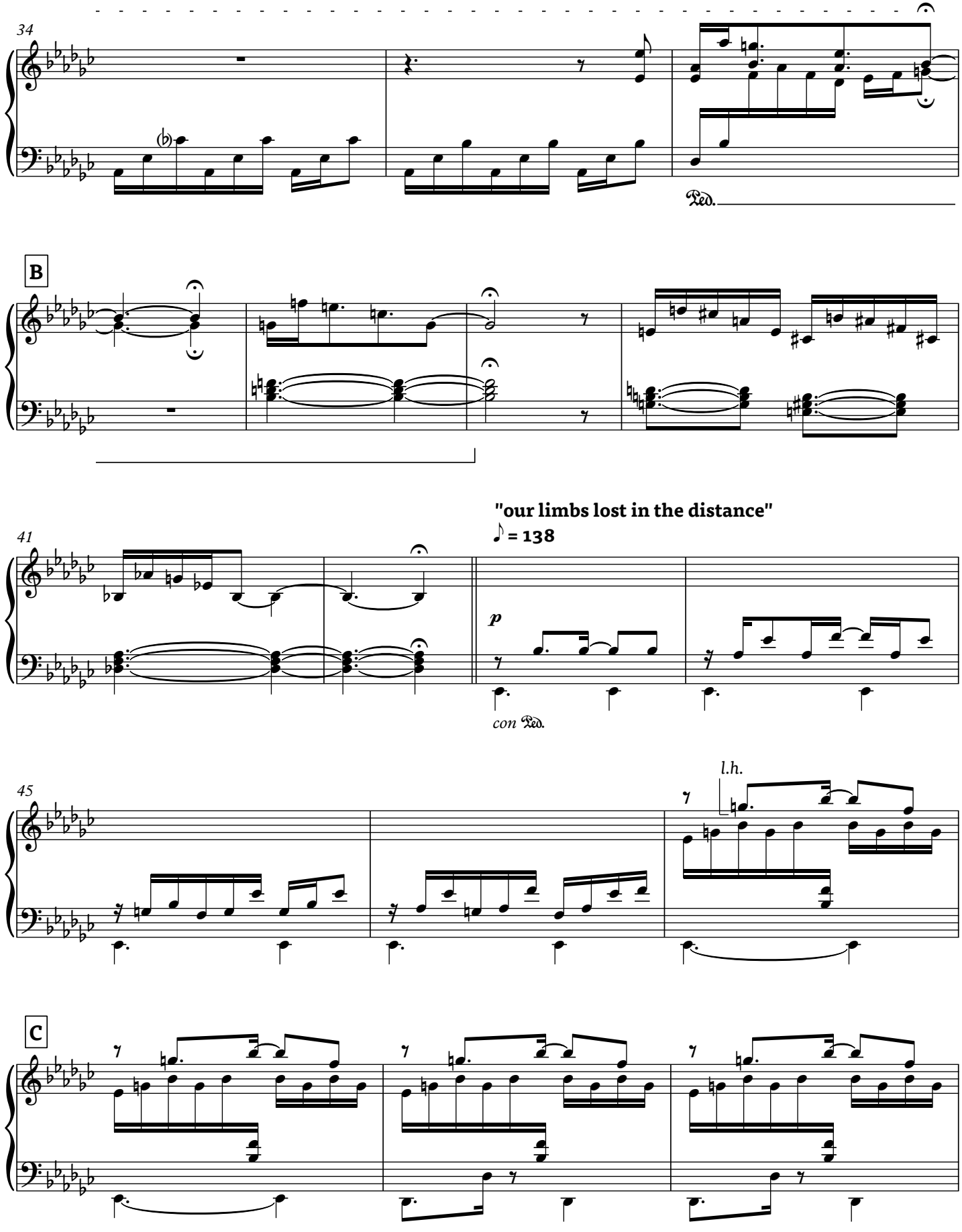
SOMEWHERE, OUR LIMBS LOST IN THE DISTANCE

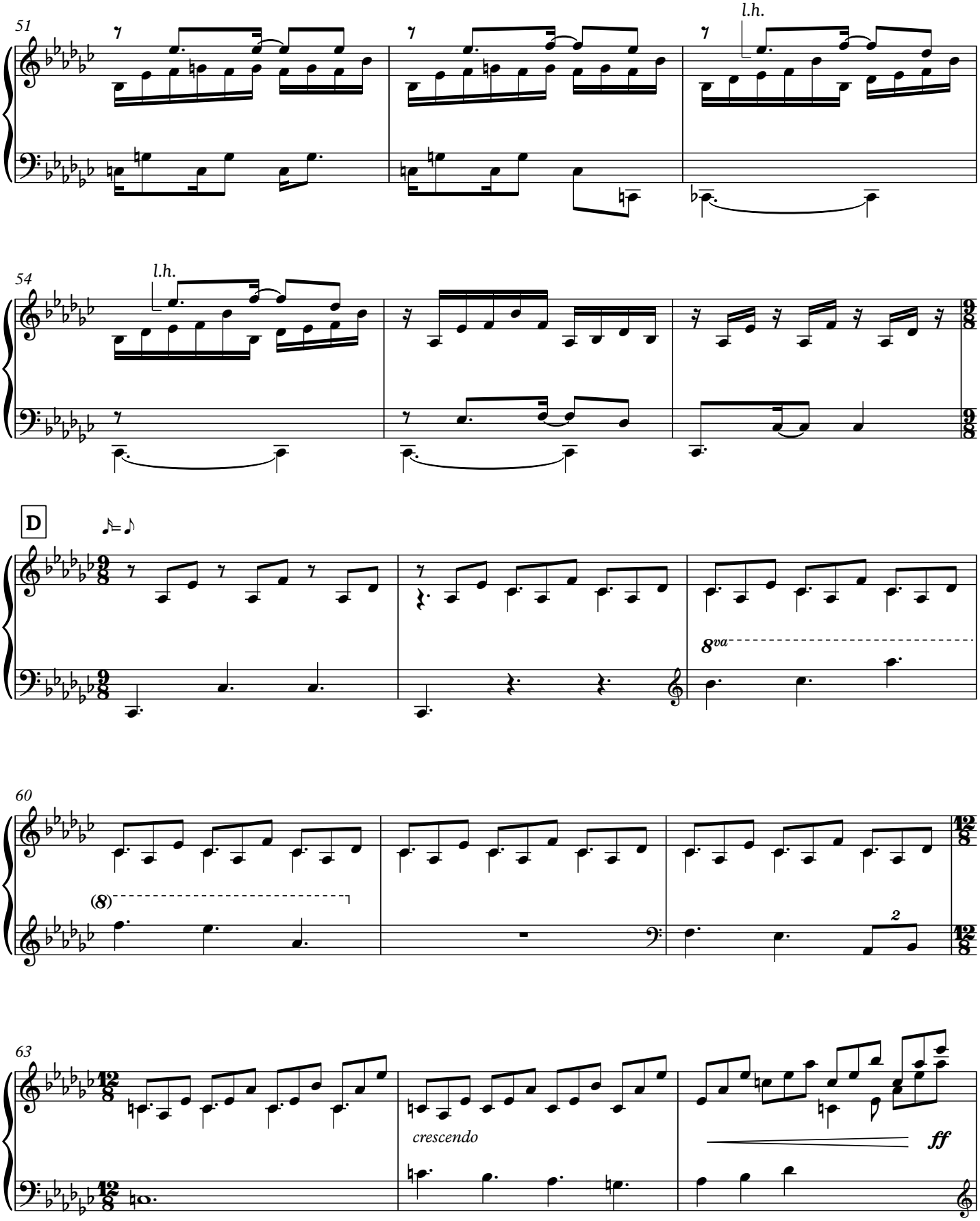
from Somewhere, Our limbs lost in the distance

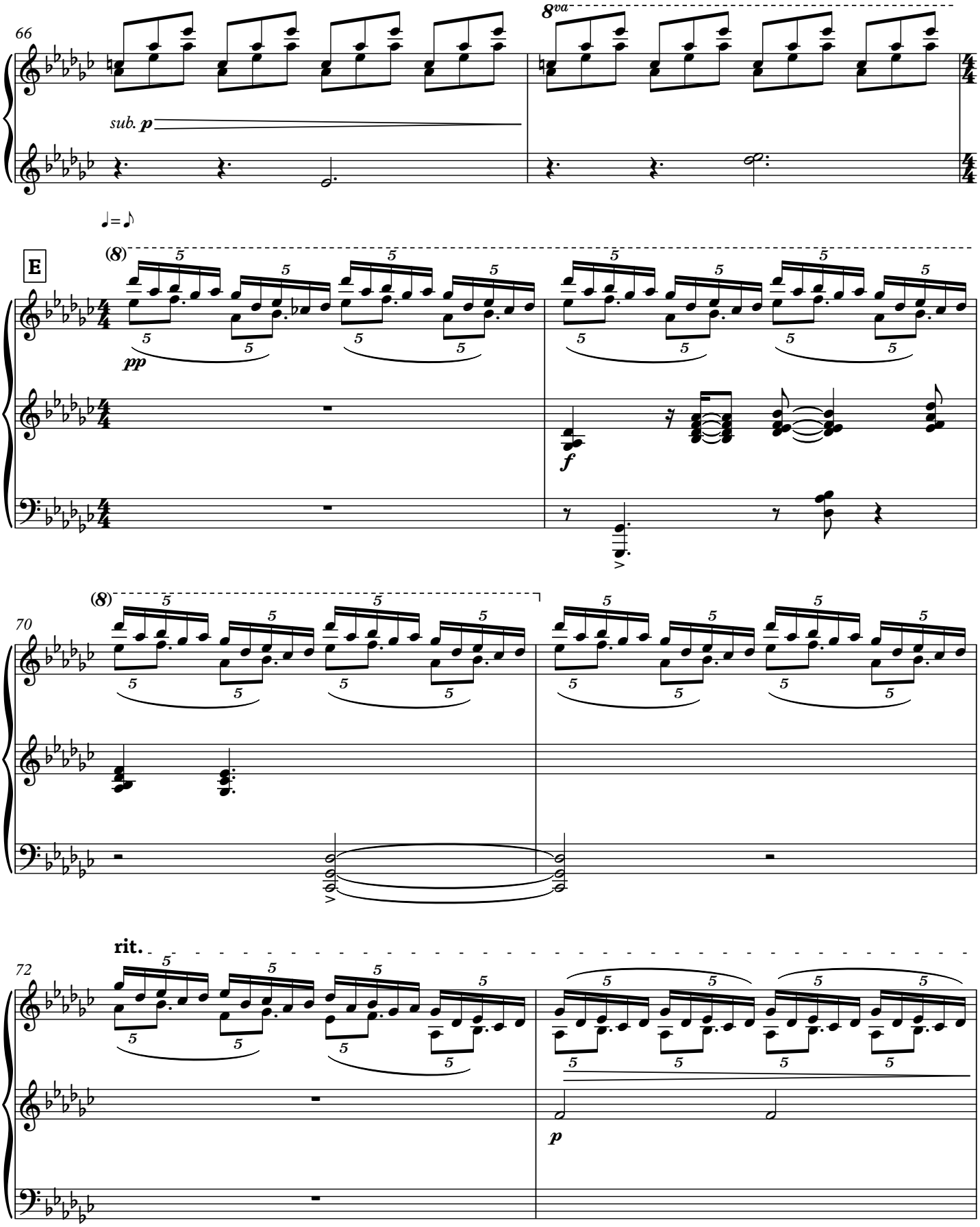
Composed by DISASTERPEACE
Arranged by DAVID PEACOCK

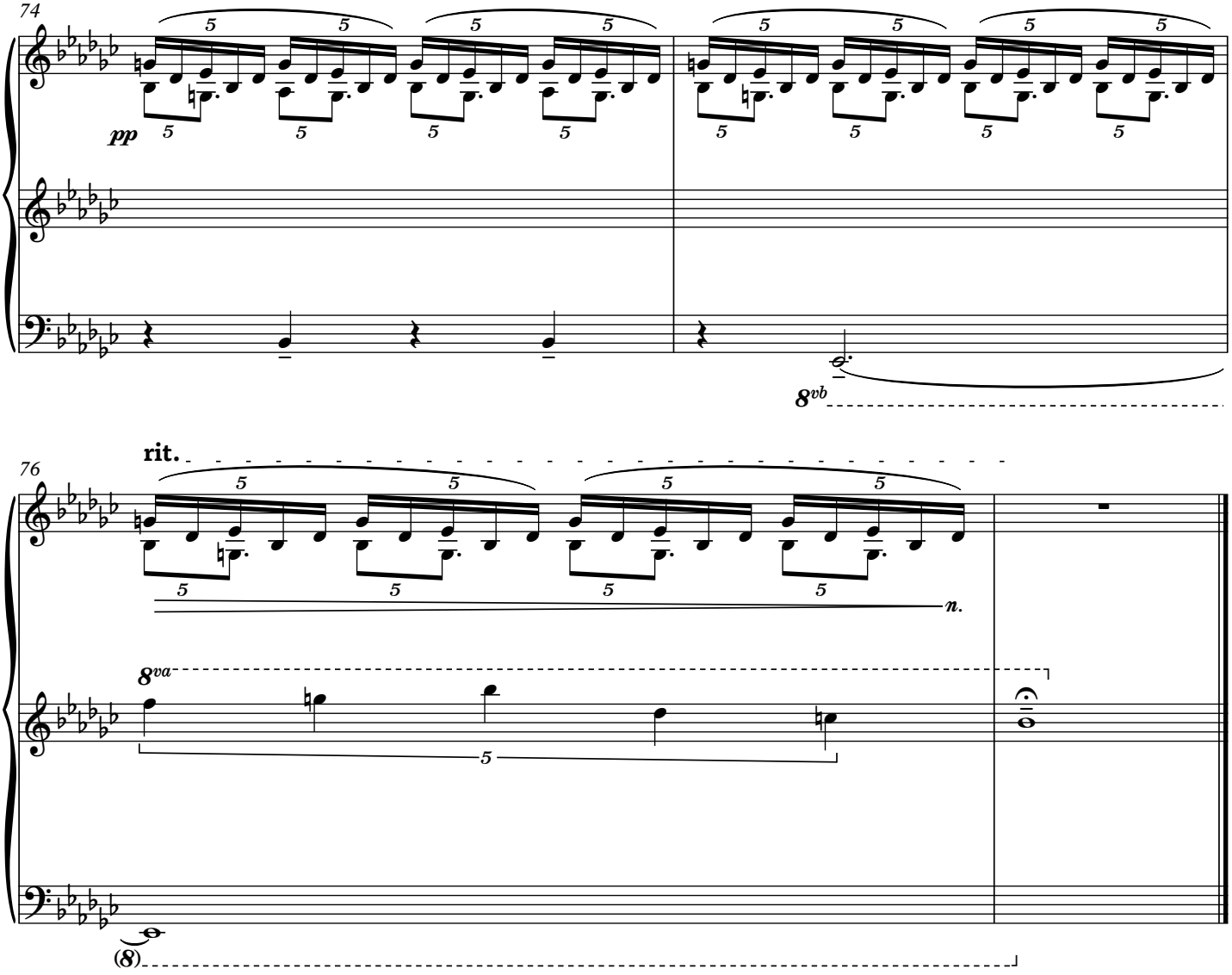



15
l.h.
l.h.
l.h.
A
22
26
30
rit.


34
Ped.
B
41
"our limbs lost in the distance"
♪ = 138
p
con Ped.
45
l.h.
C


51
l.h.
54
l.h.
D
8va
60
(8)
2
63
crescendo
ff


66
8va
sub. p
E
(8)
pp
f
70
(8)
72
rit.
p


74
pp
8vb
rit.
76
n.
8va
(8)

SPACEMAN THE VULNERABLE

from Cat Astro Phi

Rich Vreeland, on the Composition

This level music from the game Cat Astro Phi tries to evoke the innocence of its protagonist, who frequently succumbs to kitten mischief, and the increasing danger of his pursuits, exploring derelict space bunkers.

David Peacock, on the Arrangement

Spaceman was the first piece I arranged for this project, and I think that helped in conveying Spaceman's vulnerability. I also played through Cat Astro Phi before I got started. :3

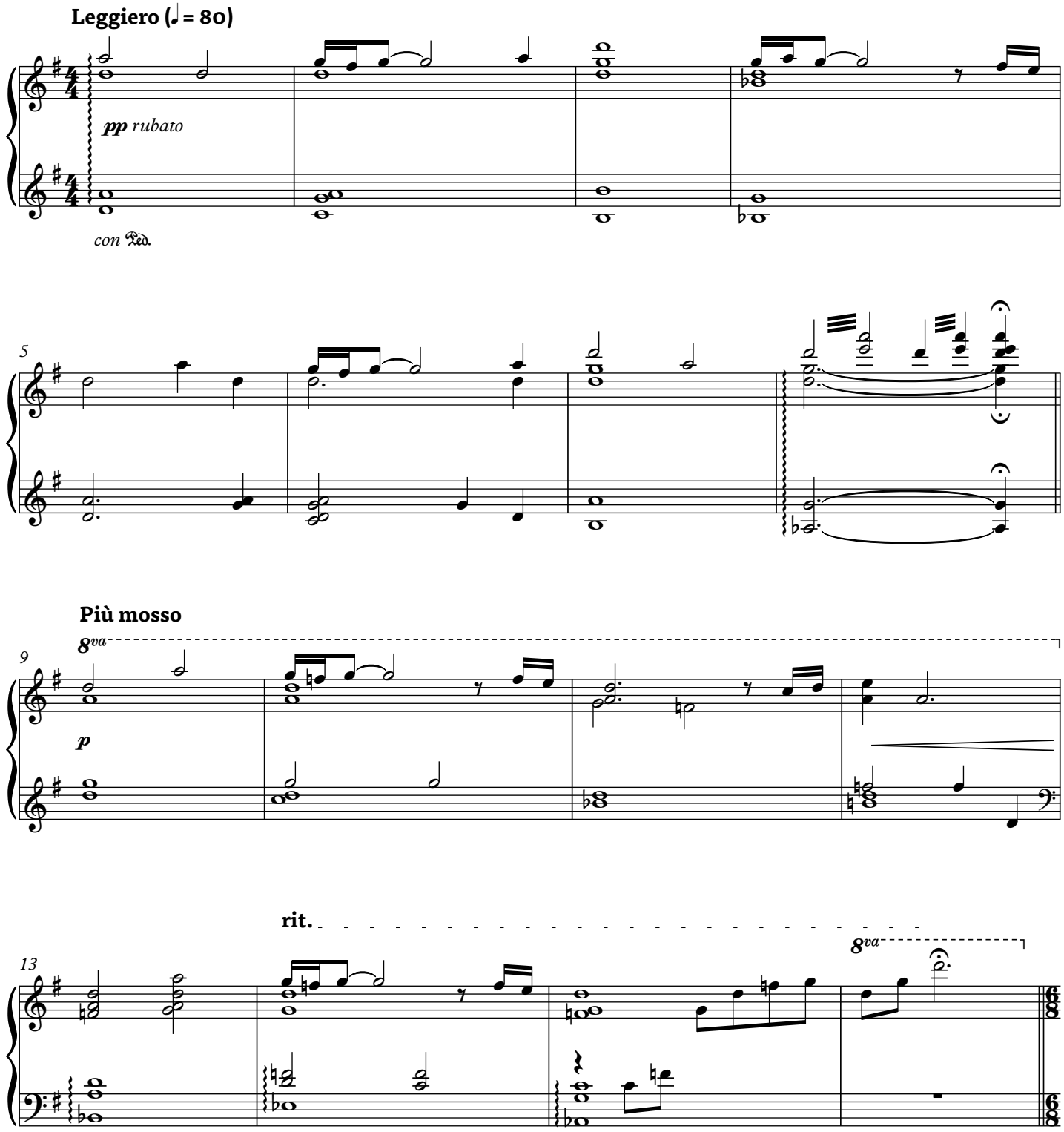
Augustine Mayuga Gonzales, on the Performance

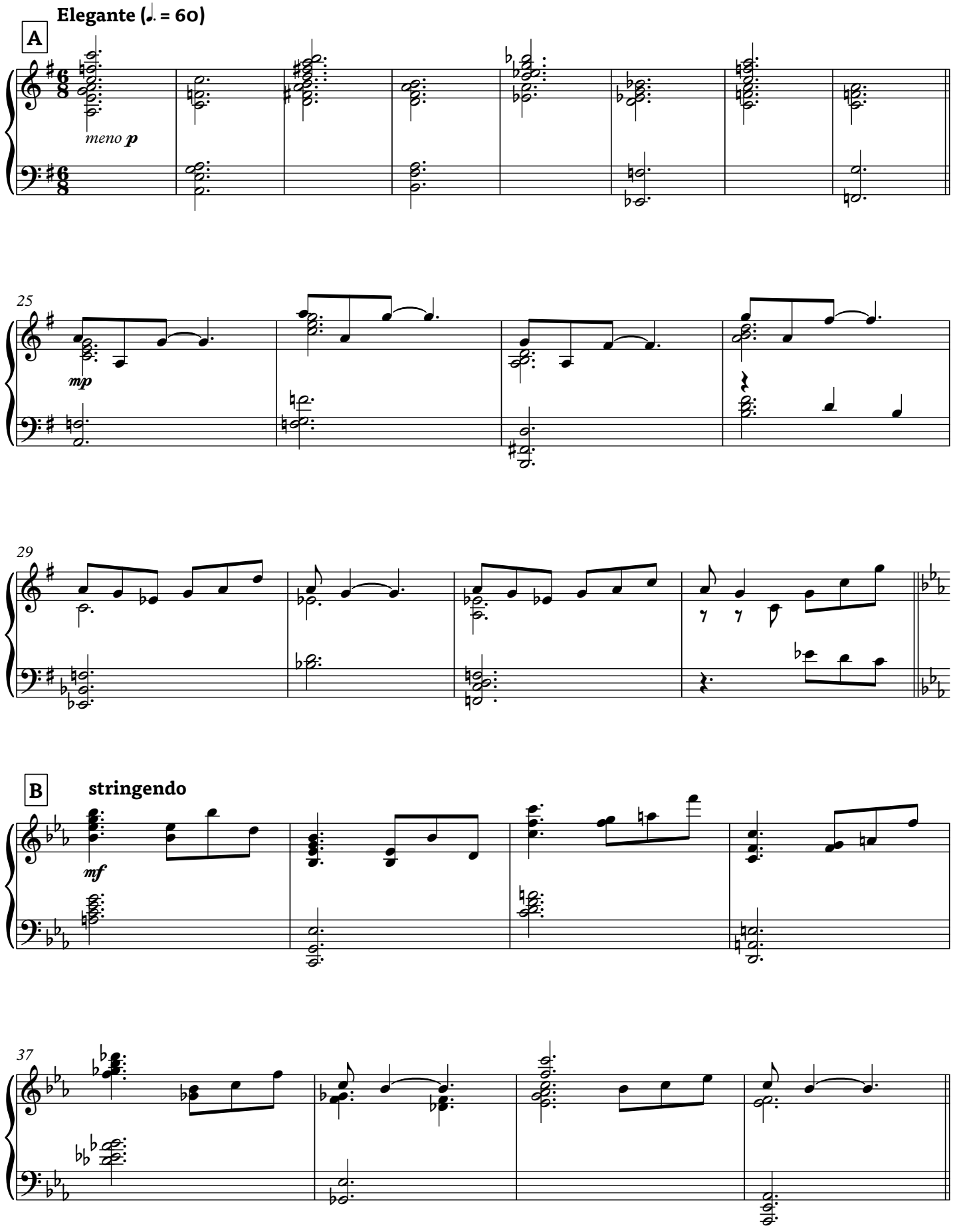
I wanted to set the tone of the piece by creating long phrases, while at the same time embracing the silence between. It helped to elicit not only the vastness of space, but also the dark loneliness it can bring.

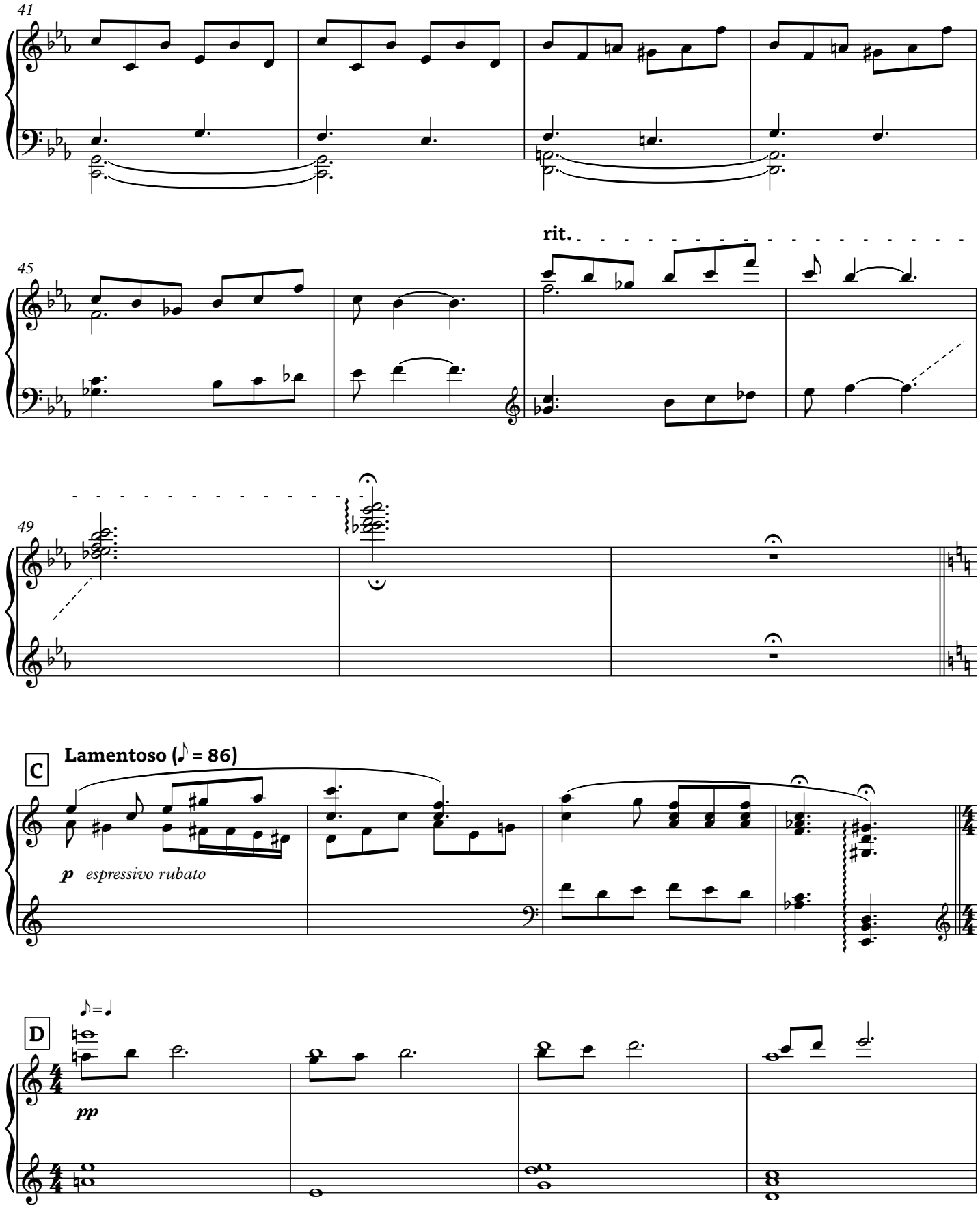
SPACEMAN THE VULNERABLE

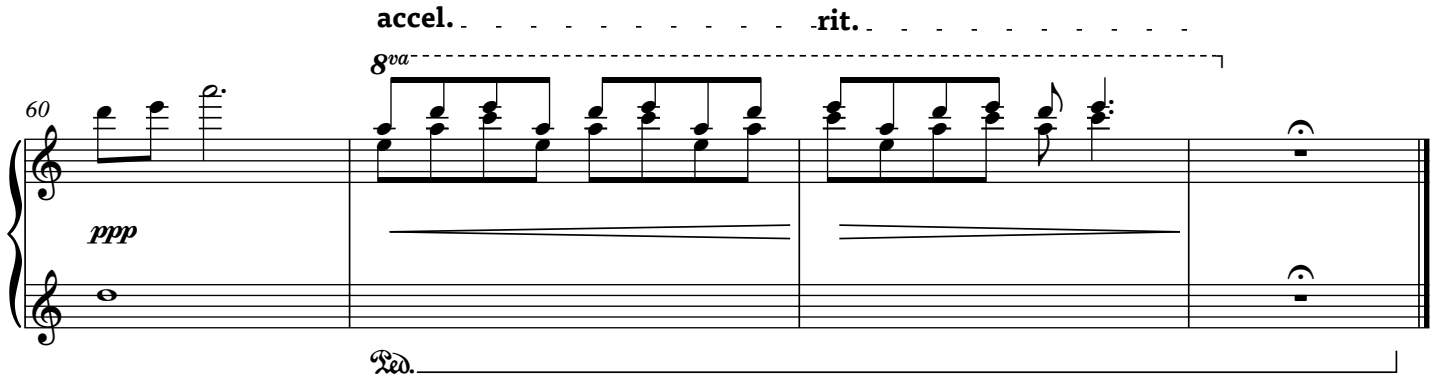
from Cat Astro Phi

Composed by DISASTERPEACE
Arranged by DAVID PEACOCK




Elegante (♩. = 60)
A
meno p
25
mp
29
B
stringendo
mf
37


41
45
rit.
49
C
Lamentoso (♪ = 86)
p espressivo rubato
D
♪=♩
pp


accel.
rit.
8va
60
ppp
Ped.

THE THIEF

from FAMAZE

Rich Vreeland, on the Composition

I wanted to take the typical thief archetype from games and change it a little, by portraying the character as more of a romantic, who longs for a loved one and has a greater purpose beyond the dungeon walls of the game *FAMAZE*.

David Peacock, on the Arrangement

This arrangement proved to be a challenge to retain the romantic sadness The Thief carries, and needed multiple revisions to uncover the right feeling. I think we landed on it, in the end, it just took a while to get there.

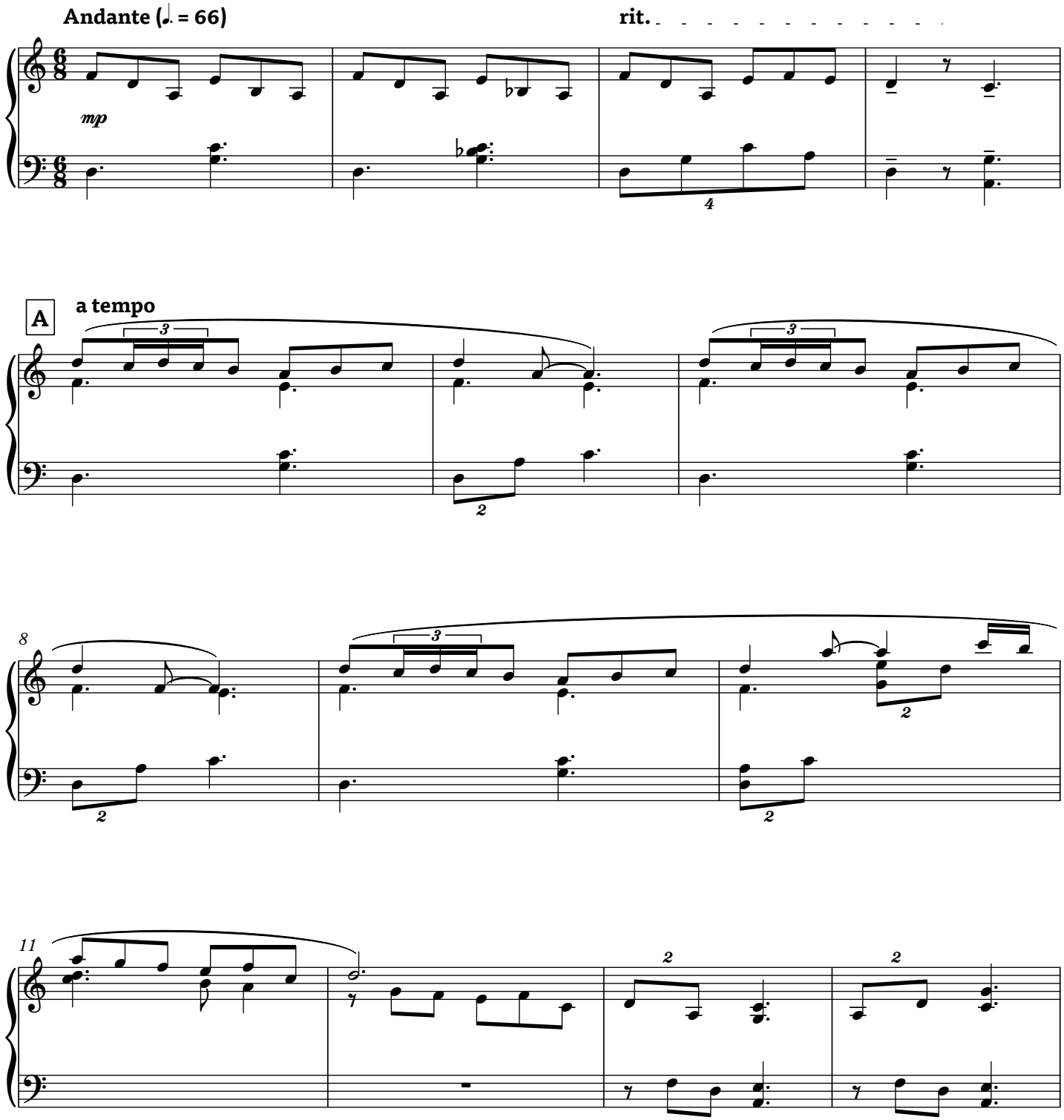
Augustine Mayuga Gonzales, on the Performance

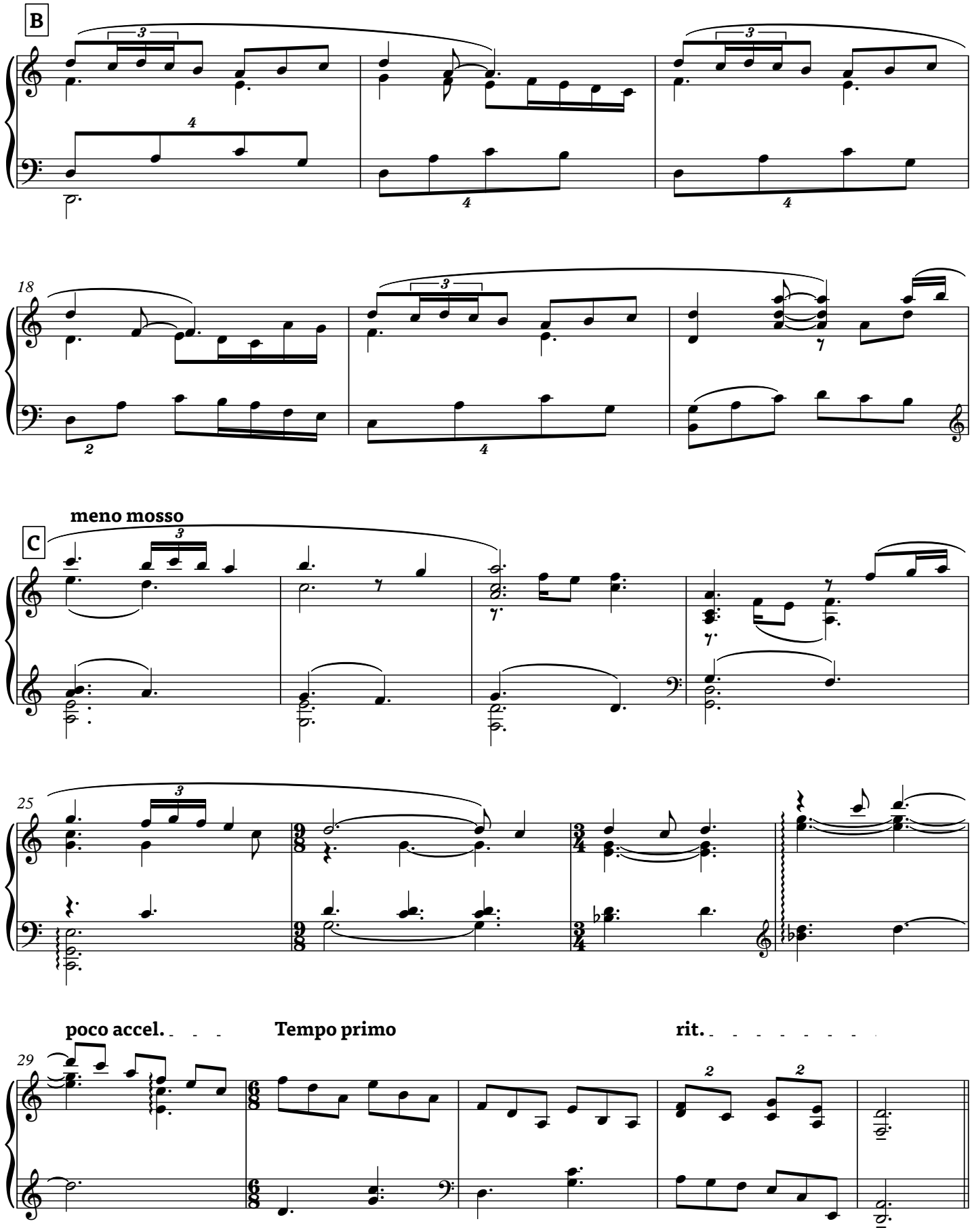
You really get the sense of loneliness and sadness in this piece. I wanted to respect that, while not coming across as overly sentimental. It's helpful to think of this piece in longer phrases so it can maintain its "flow" throughout.

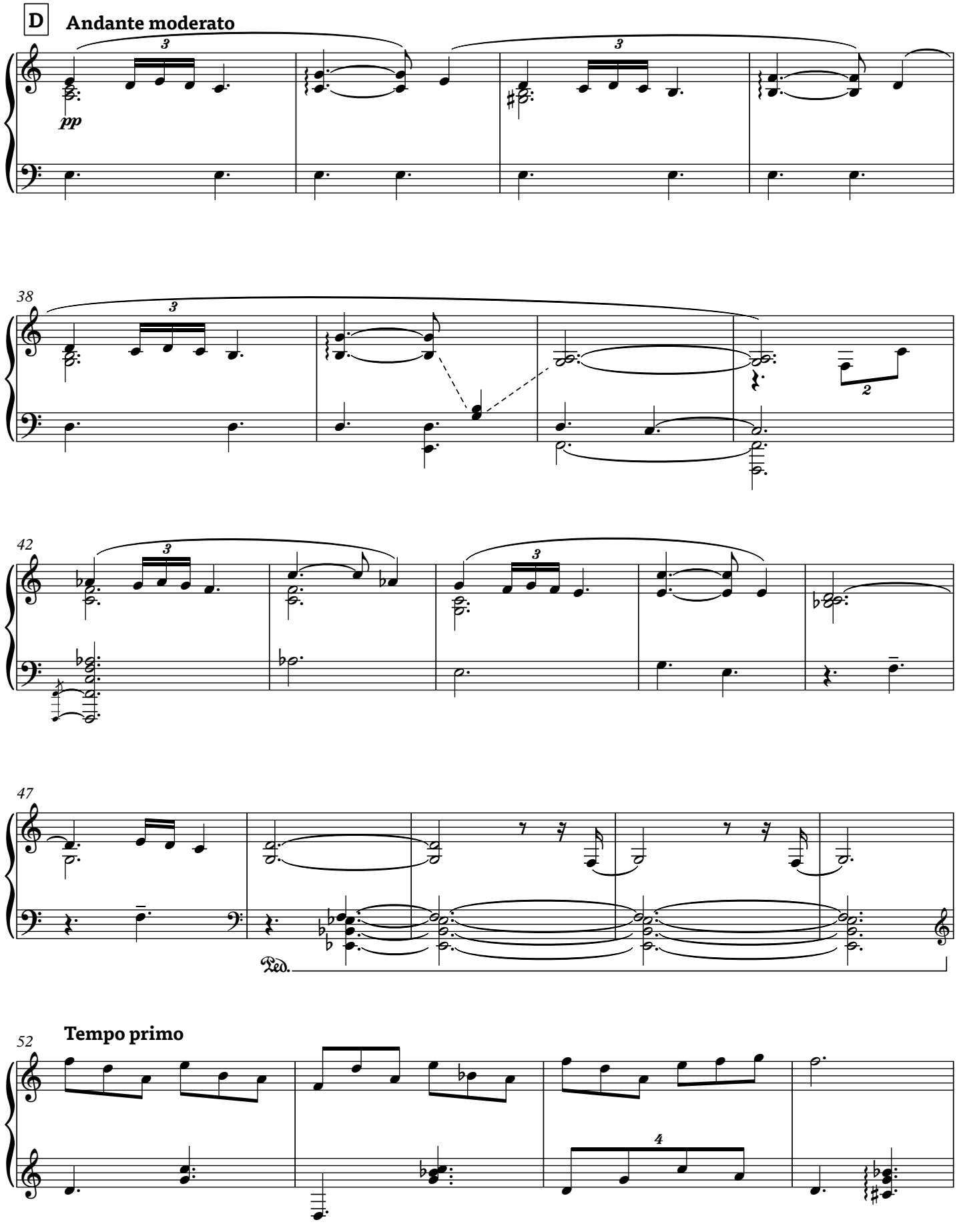
THE THIEF

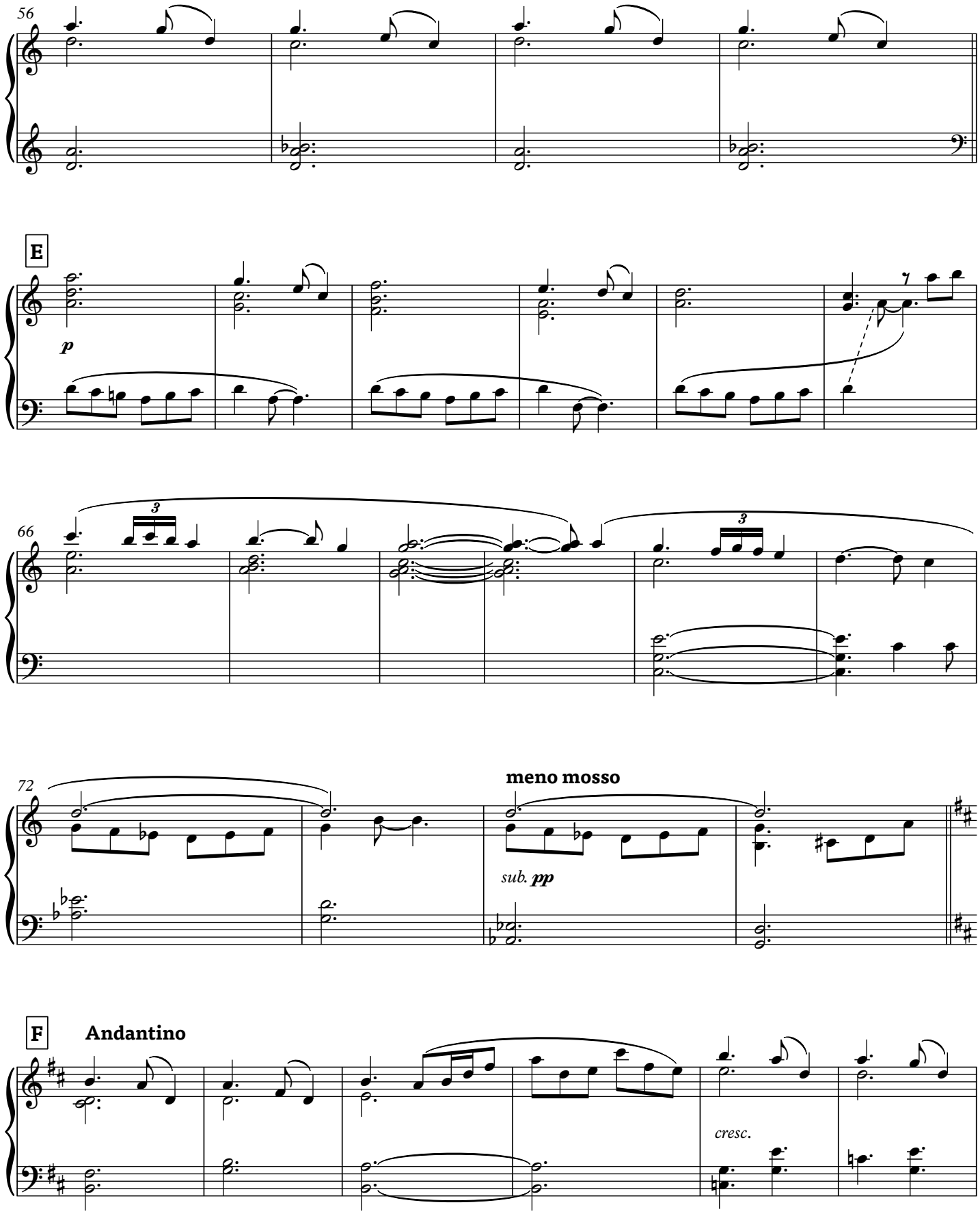
from Famaze

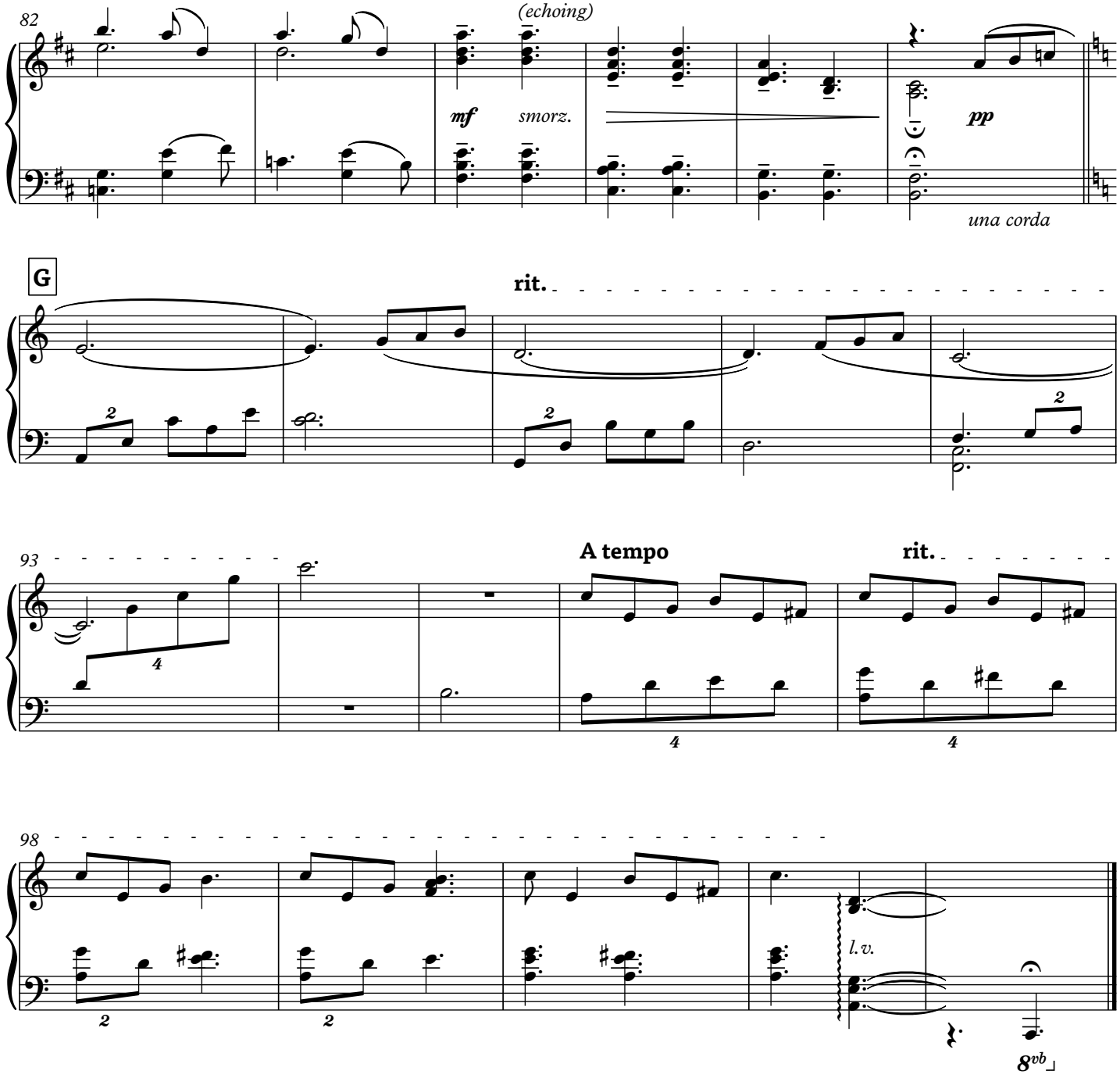
Composed by DISASTERPEACE
Arranged by DAVID PEACOCK




B
18
meno mosso
C
25
poco accel.
Tempo primo
rit.
29


D
Andante moderato
pp
38
42
47
Ped.
52
Tempo primo


56
E
p
66
3
3
72
meno mosso
sub. pp
F
Andantino
cresc.


82
(echoing)
mf
smorz.
pp
una corda
G
rit.
93
A tempo
rit.
98
l.v.
8vb

TITLE

from It Follows

Rich Vreeland, on the Composition

The Title track from *It Follows*, this was directly inspired by *Death* from *FEZ*, and *Ennio Morricone*. Morricone scored many Westerns and Horror films - what if he scored a Horror Western ?

David Peacock, on the Arrangement

This piece was an exciting addition that existed only after I'd see the film It Follows. It was exciting to be arranging a piece that was relatively new to everyone at the time.

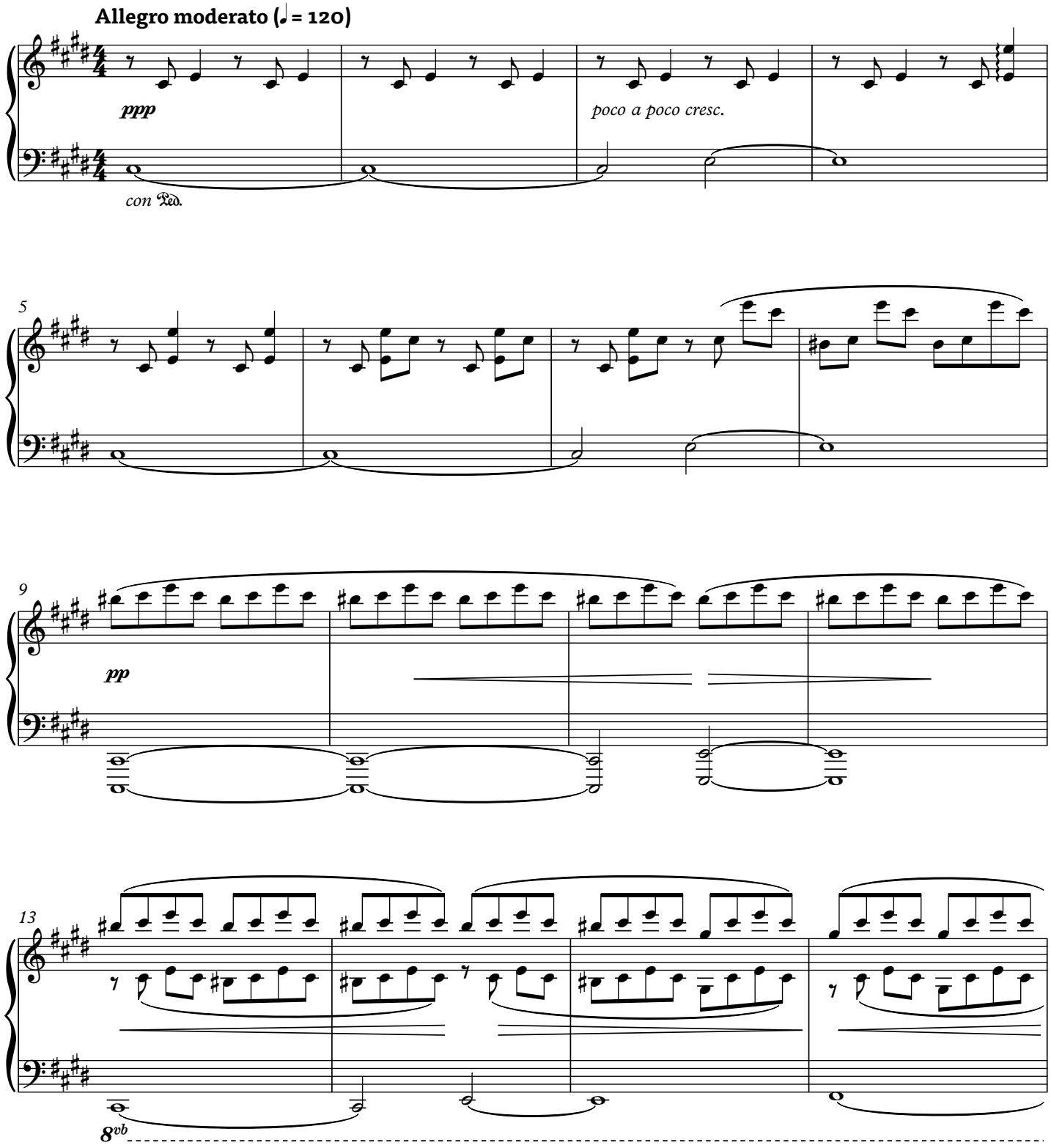
Augustine Mayuga Gonzales, on the Performance

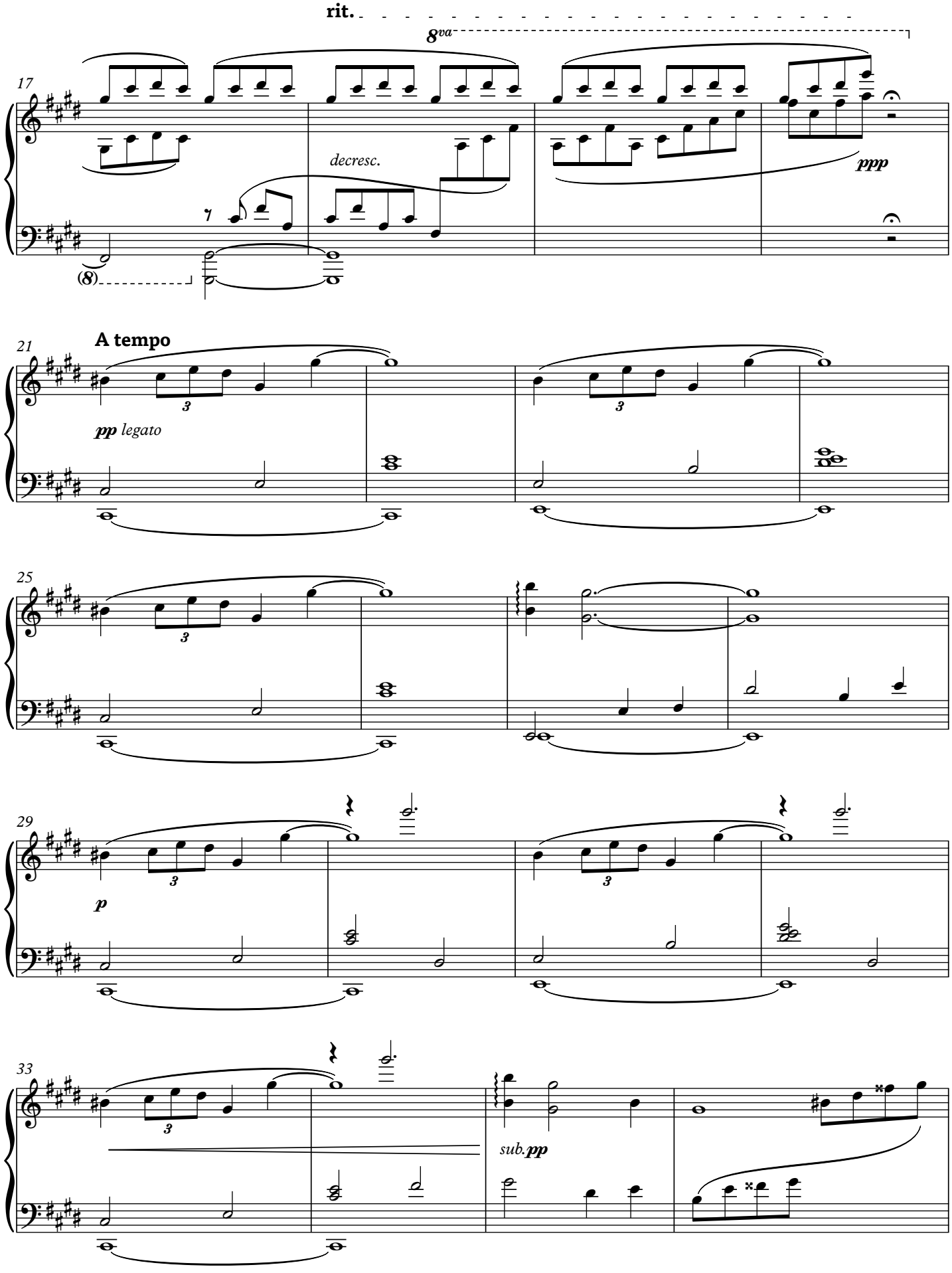
Knowing this is from a thriller, I couldn't take a straightforward approach to interpreting this piece. The challenge was to create multiple "false climaxes" and immediately release the tension to give the listener relief — just like watching any scary movie.

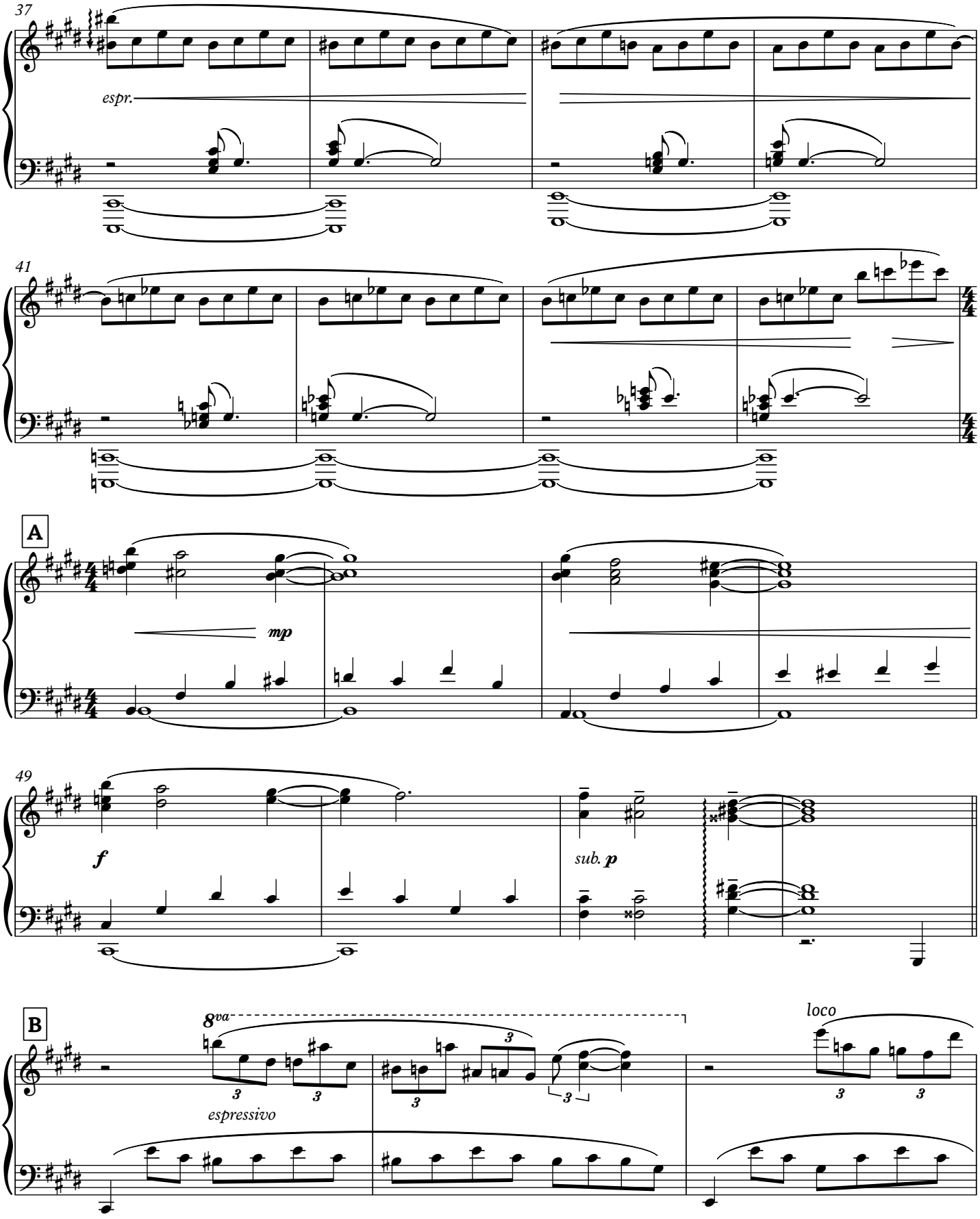
T I T L E

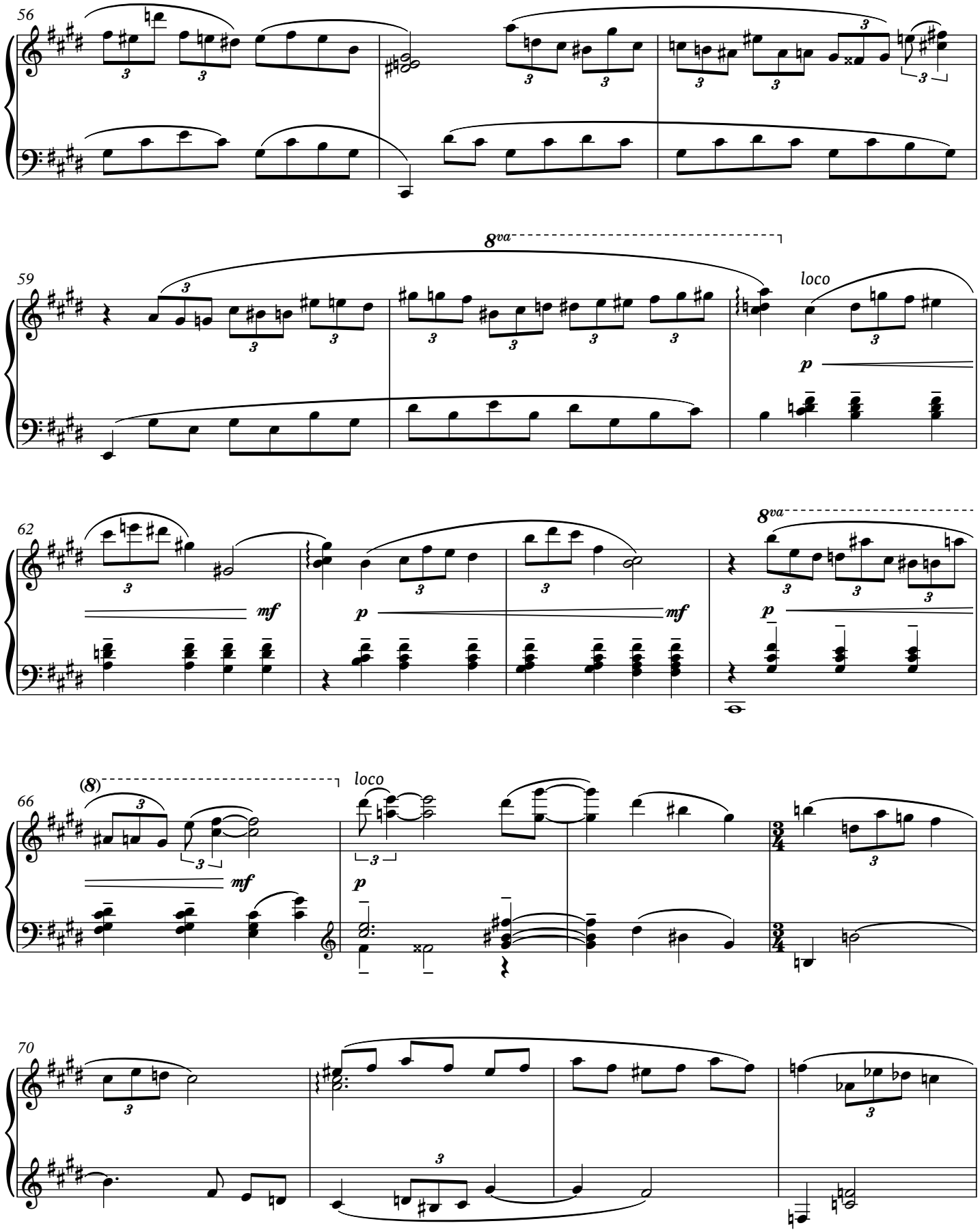
from It Follows

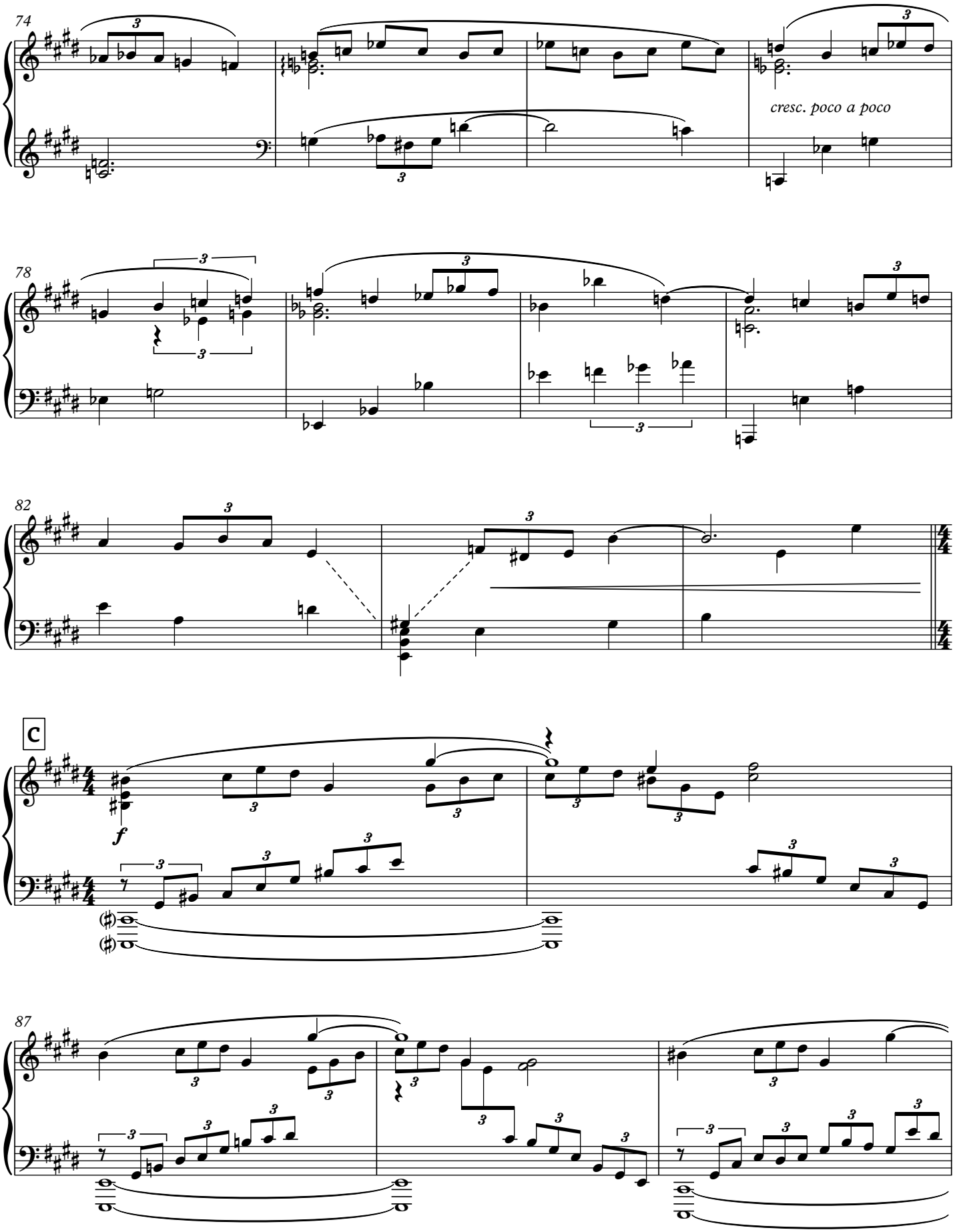
Composed by DISASTERPEACE
Arranged by DAVID PEACOCK

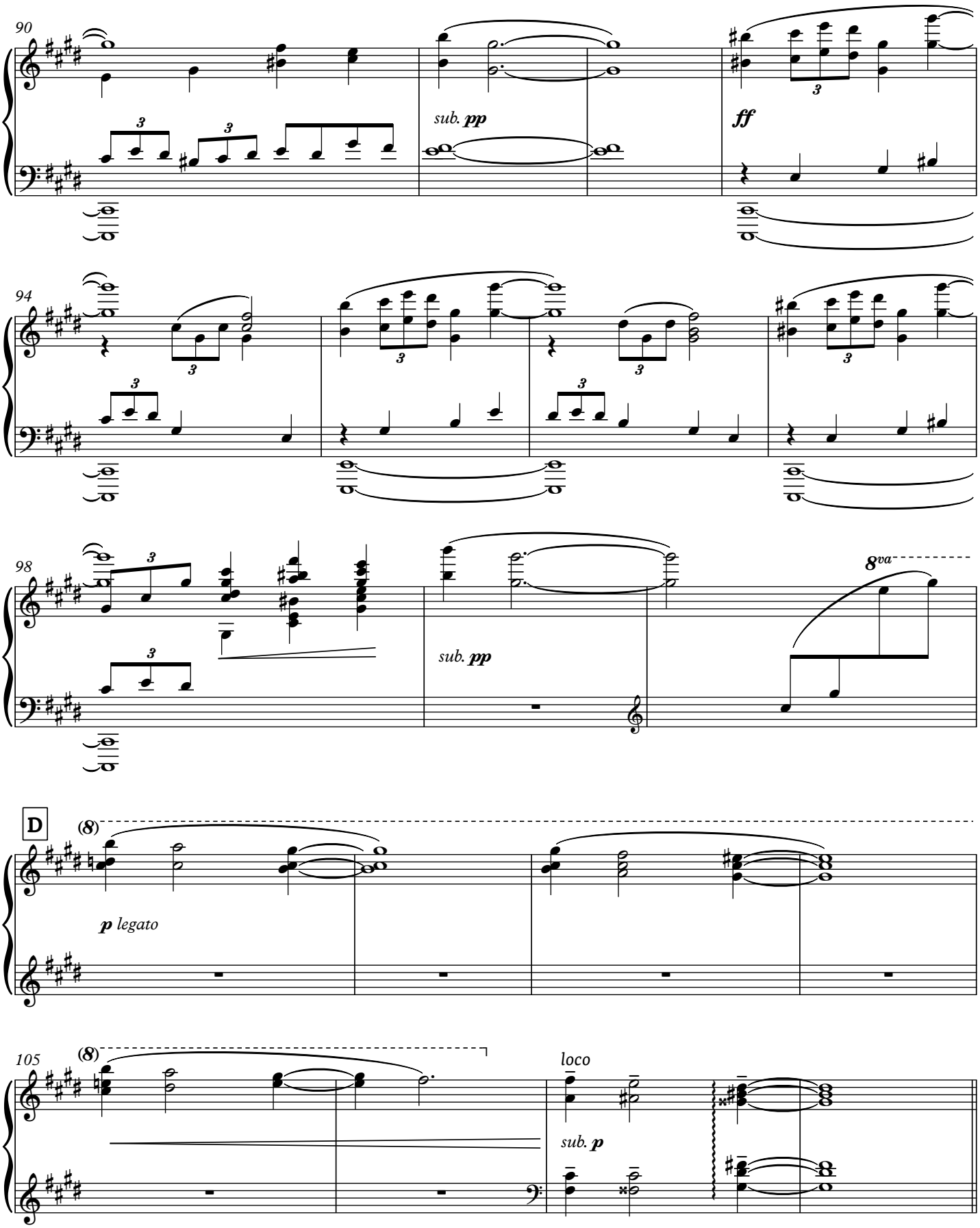


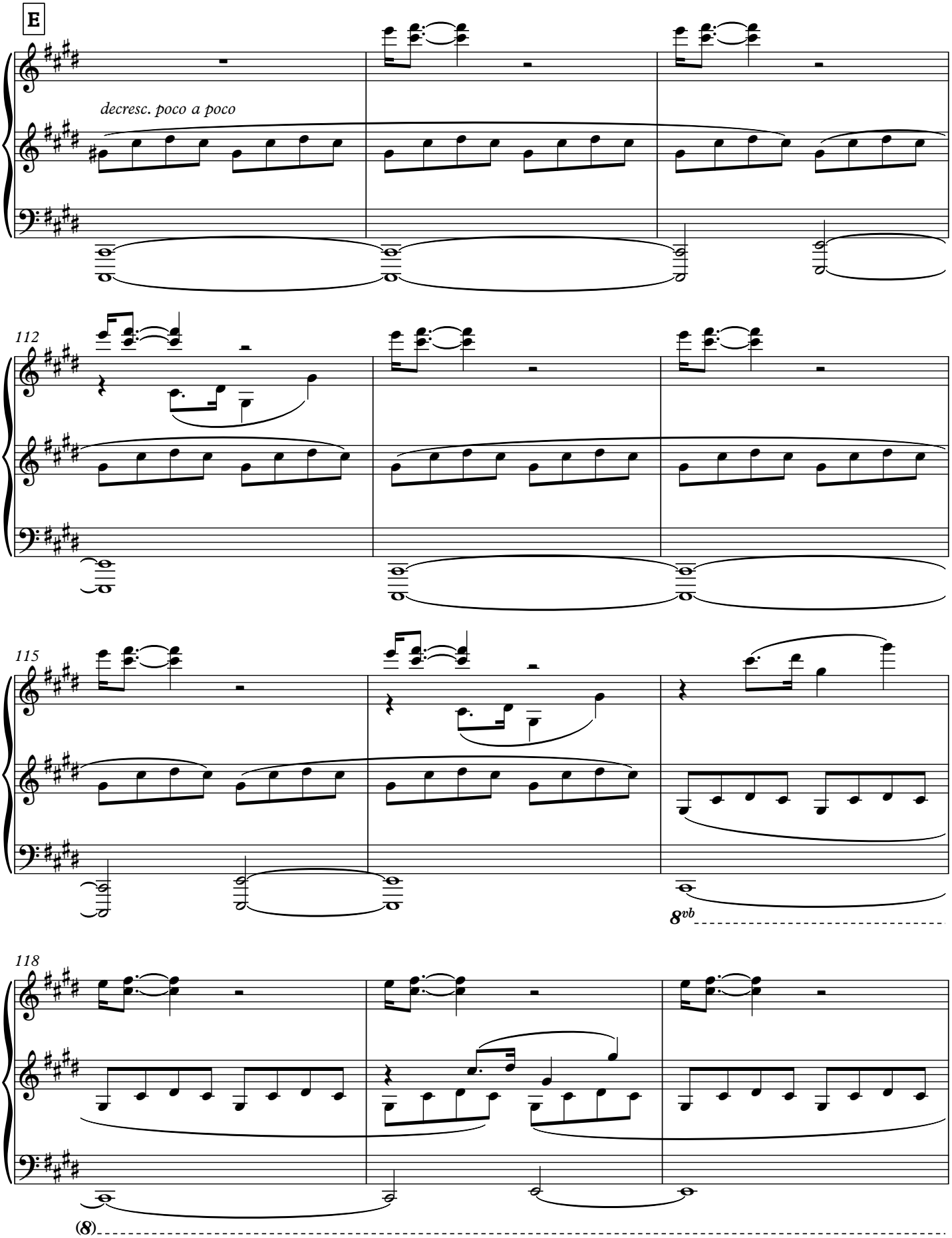

rit.
8va
17
decresc.
ppp
(8)
21
A tempo
pp legato
25
29
p
33
sub.pp

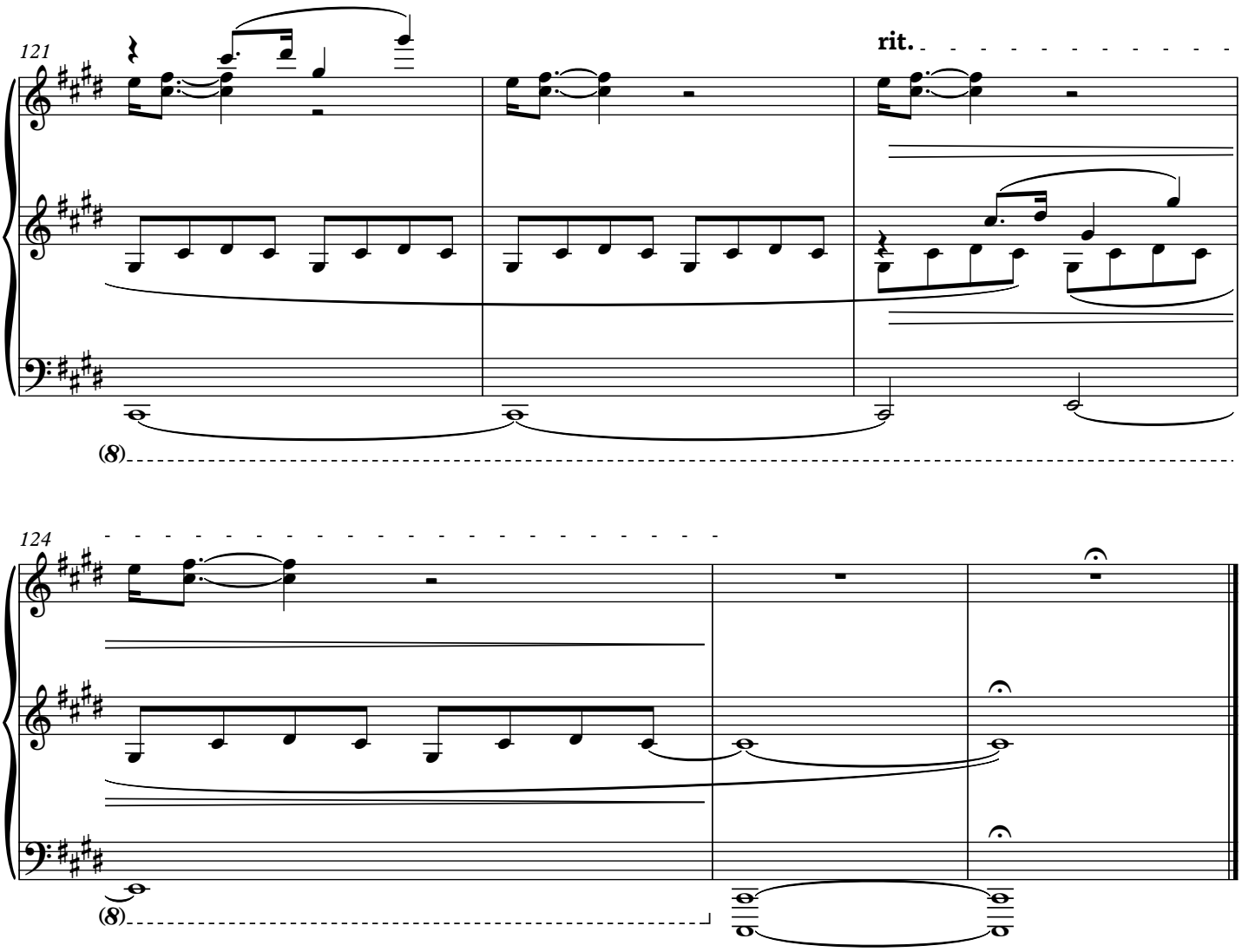

37
espr.
41
A
mp
49
f
sub. p
B
8va
espressivo
loco


56
59
8va
loco
p
62
mf
p
mf
p
8va
66
(8)
mf
loco
p
70


74
cresc. poco a poco
78
82
C
f
87


90
sub. pp
ff
94
98
sub. pp
8va
D
(8)
p legato
105
(8)
loco
sub. p


E
decresc. poco a poco
112
115
8vb
118
(8)


121
rit.
(8)
124
(8)

WIN

from Level

Rich Vreeland, on the Composition

This piece was heavily inspired by the music from the game Super Mario RPG. I set out to create a closing track for my album Level, and knew I wanted something that was optimistic, and kind of frenetic in its energy.

David Peacock, on the Arrangement

With Win, it was important to capture the gradual build. Also wanted to focus on mixing groups of 2 over groups of 3 in different ways, much like the original did. A couple of times, I would select a piece to arrange based on the original—with no consideration for how it might translate to piano, and because of that this piece may have taken the longest to complete!

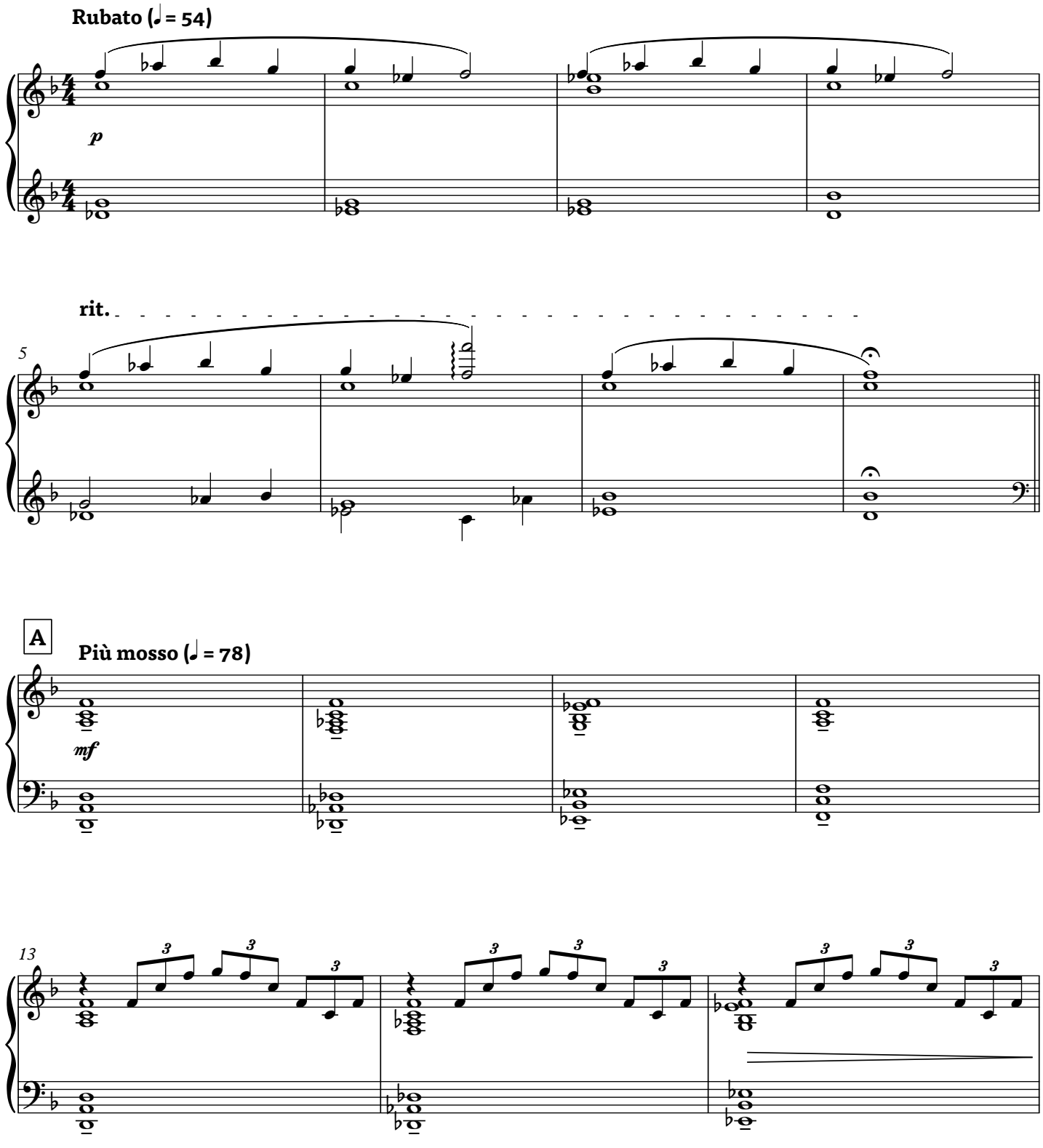
Augustine Mayuga Gonzales, on the Performance

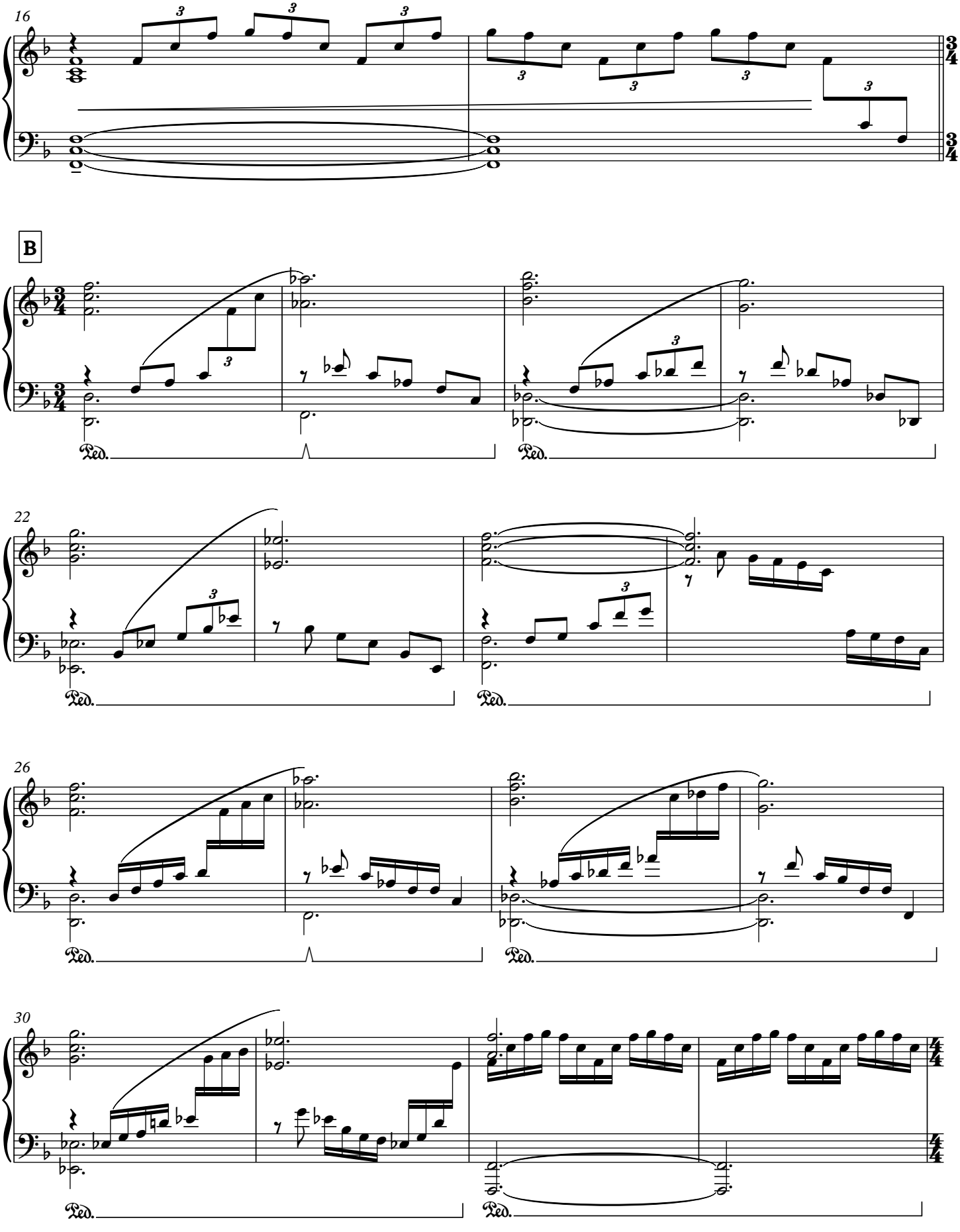
Because computer generated music is metronomically precise, I wanted to humanize it by breathing more "life" into the piece; taking subtle liberties with time, while always respecting the constant underlying rhythmic pulse.

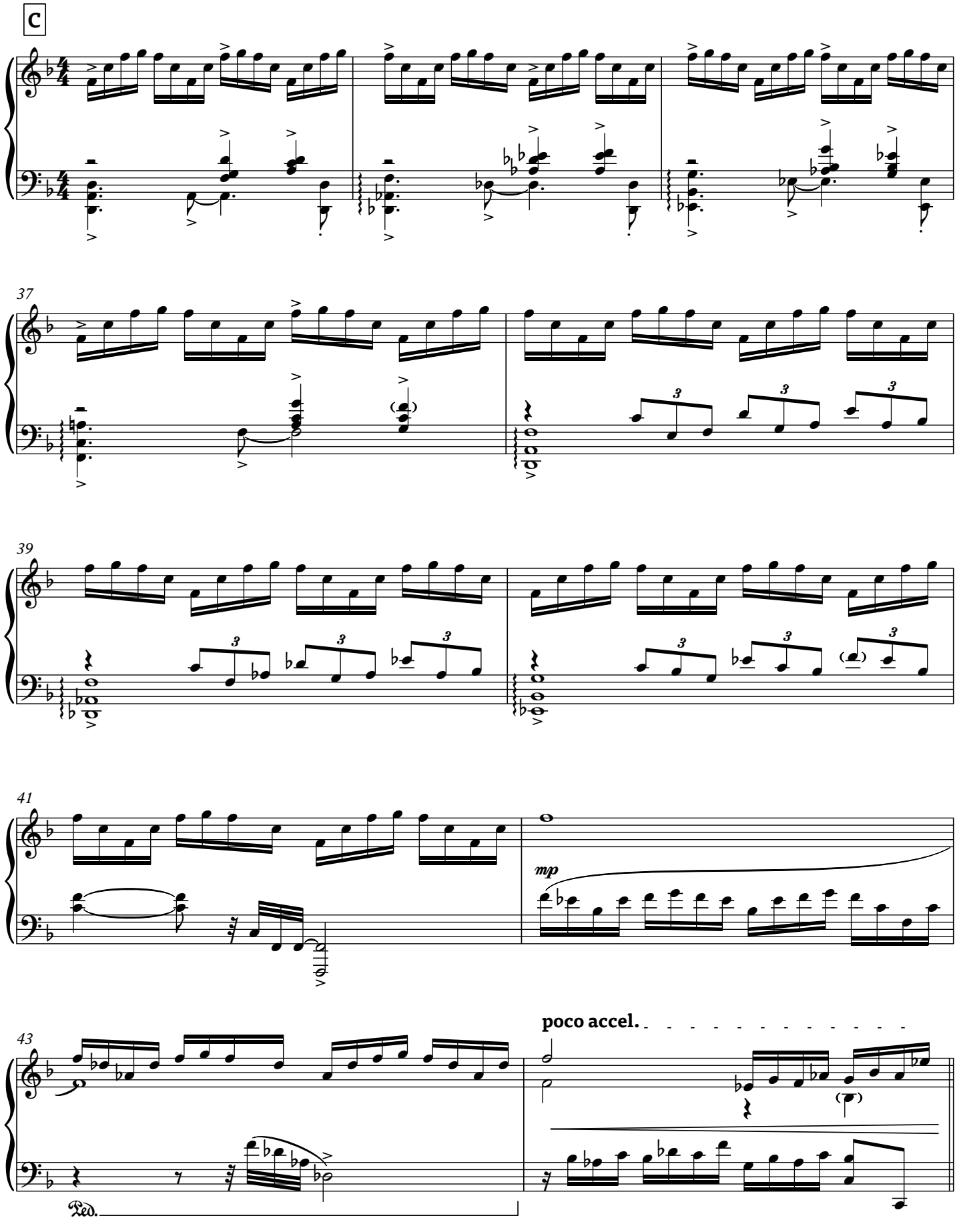
W I N

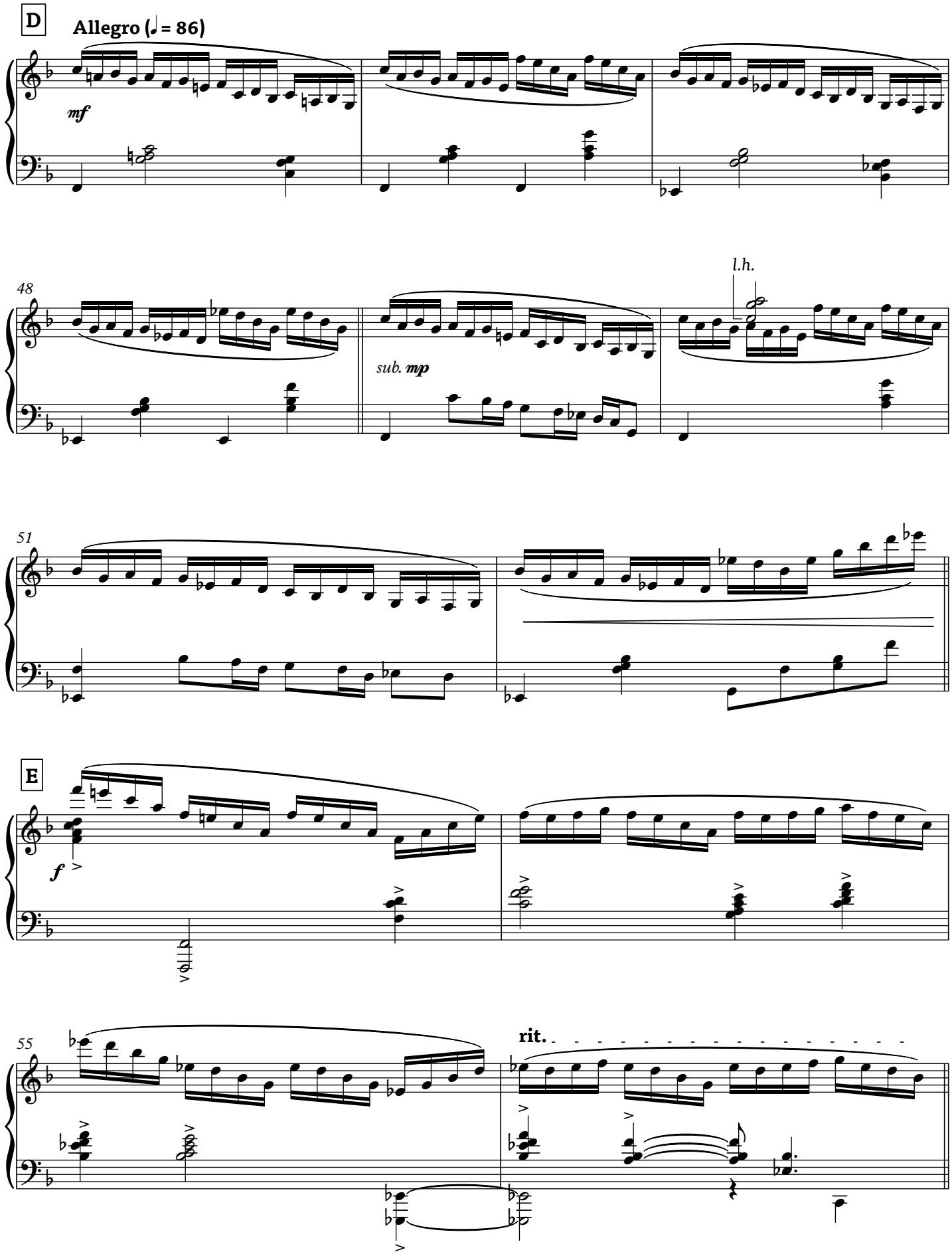
from Level

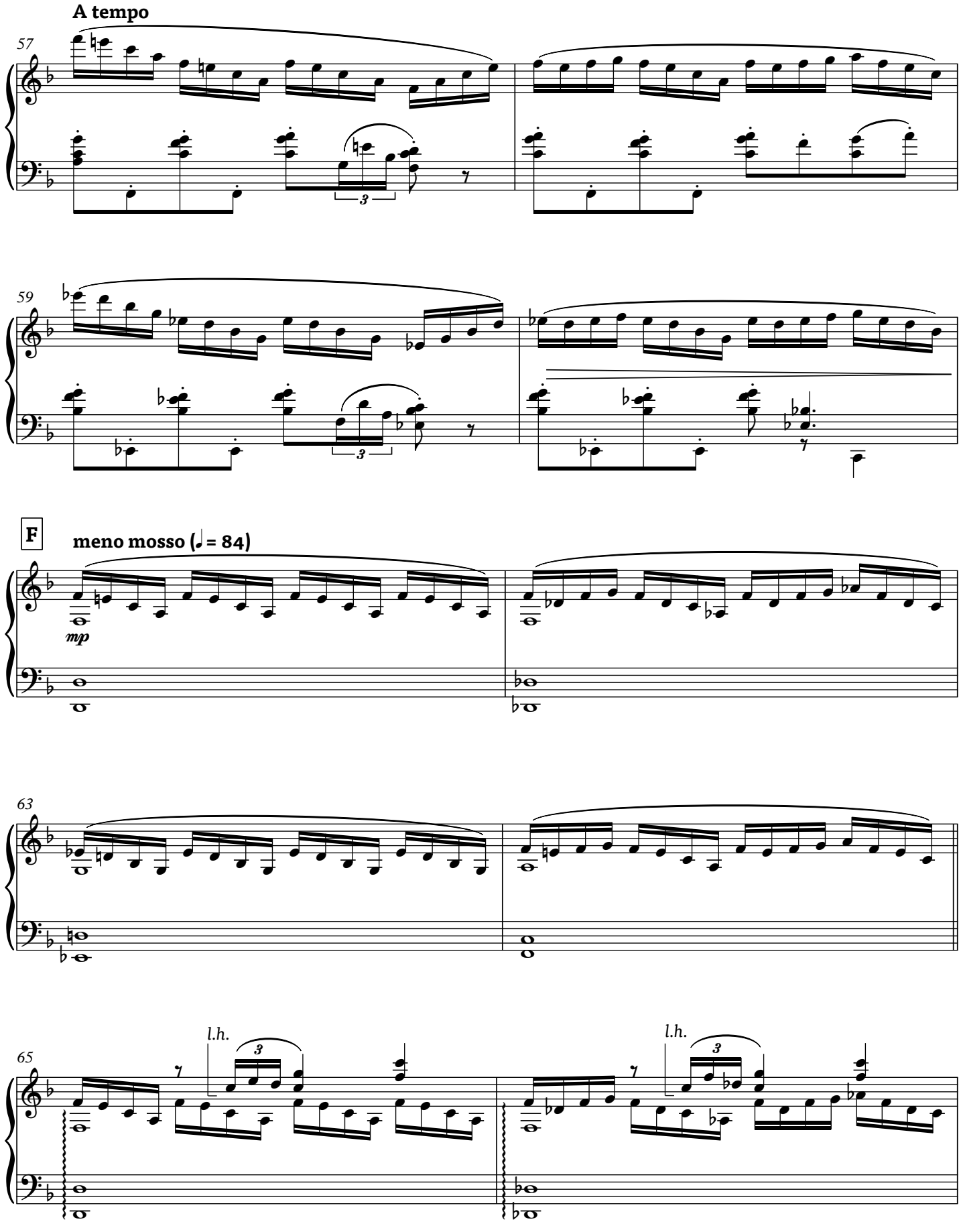
Composed by DISASTERPEACE
Arranged by DAVID PEACOCK

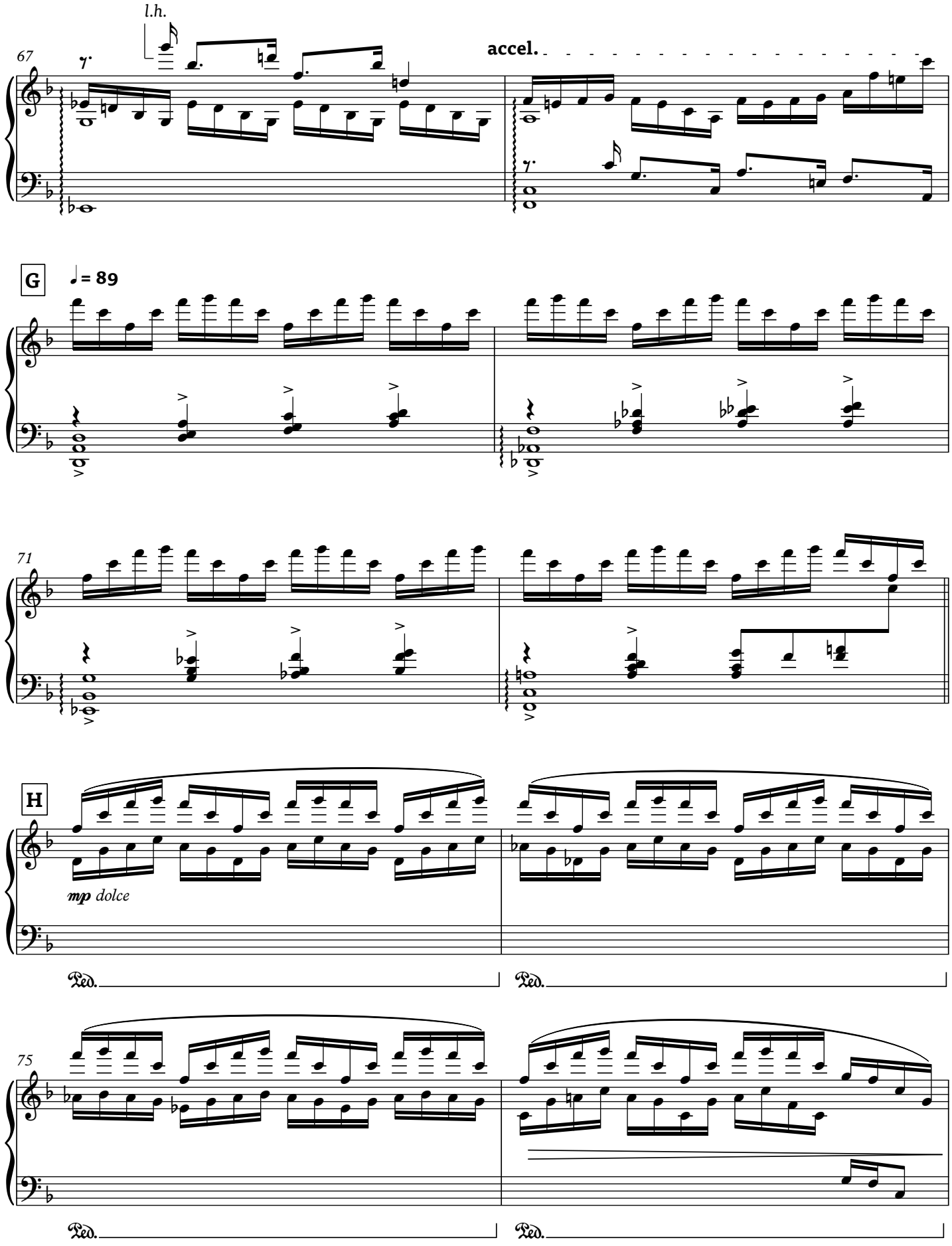


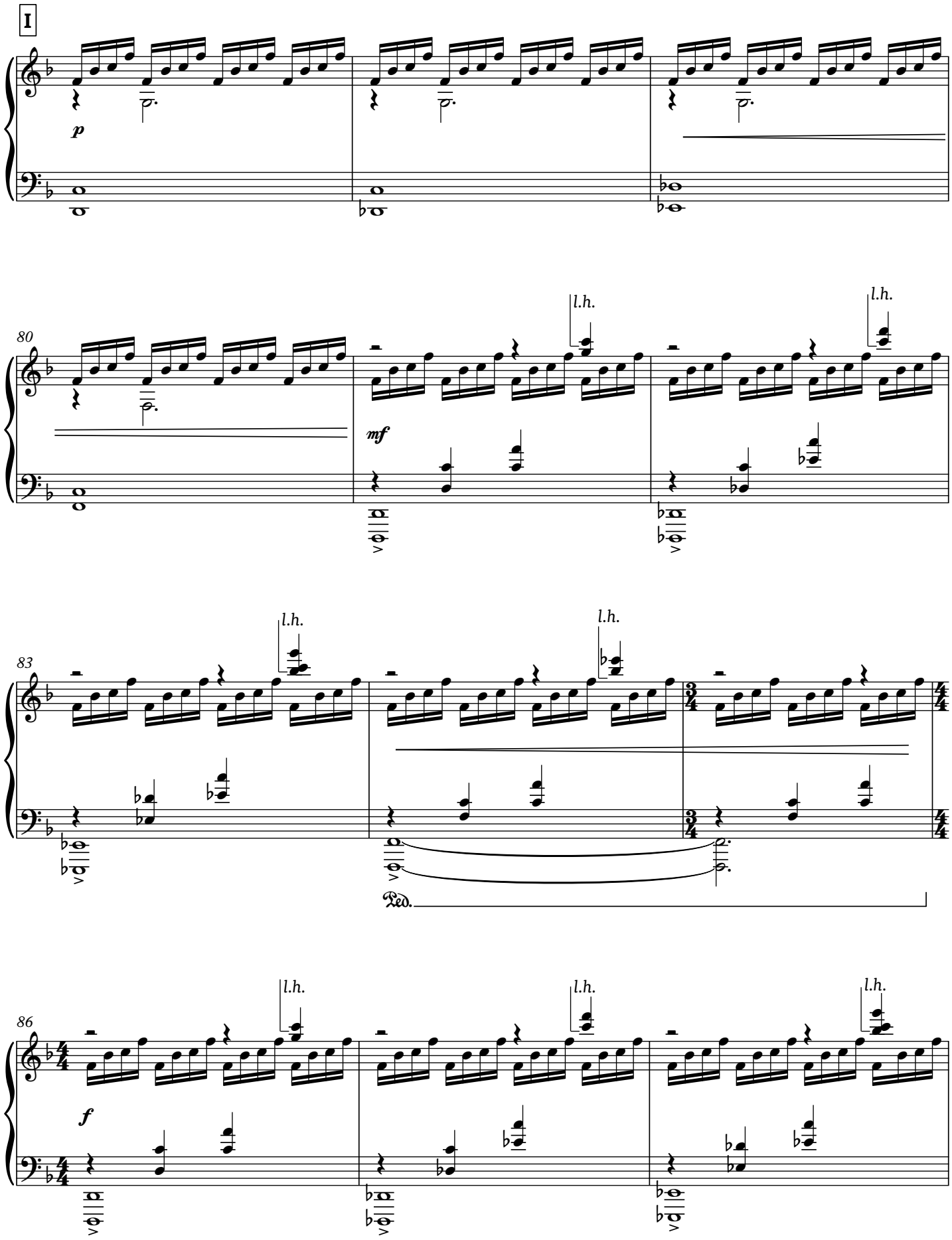

16
B
22
26
30
Ped.

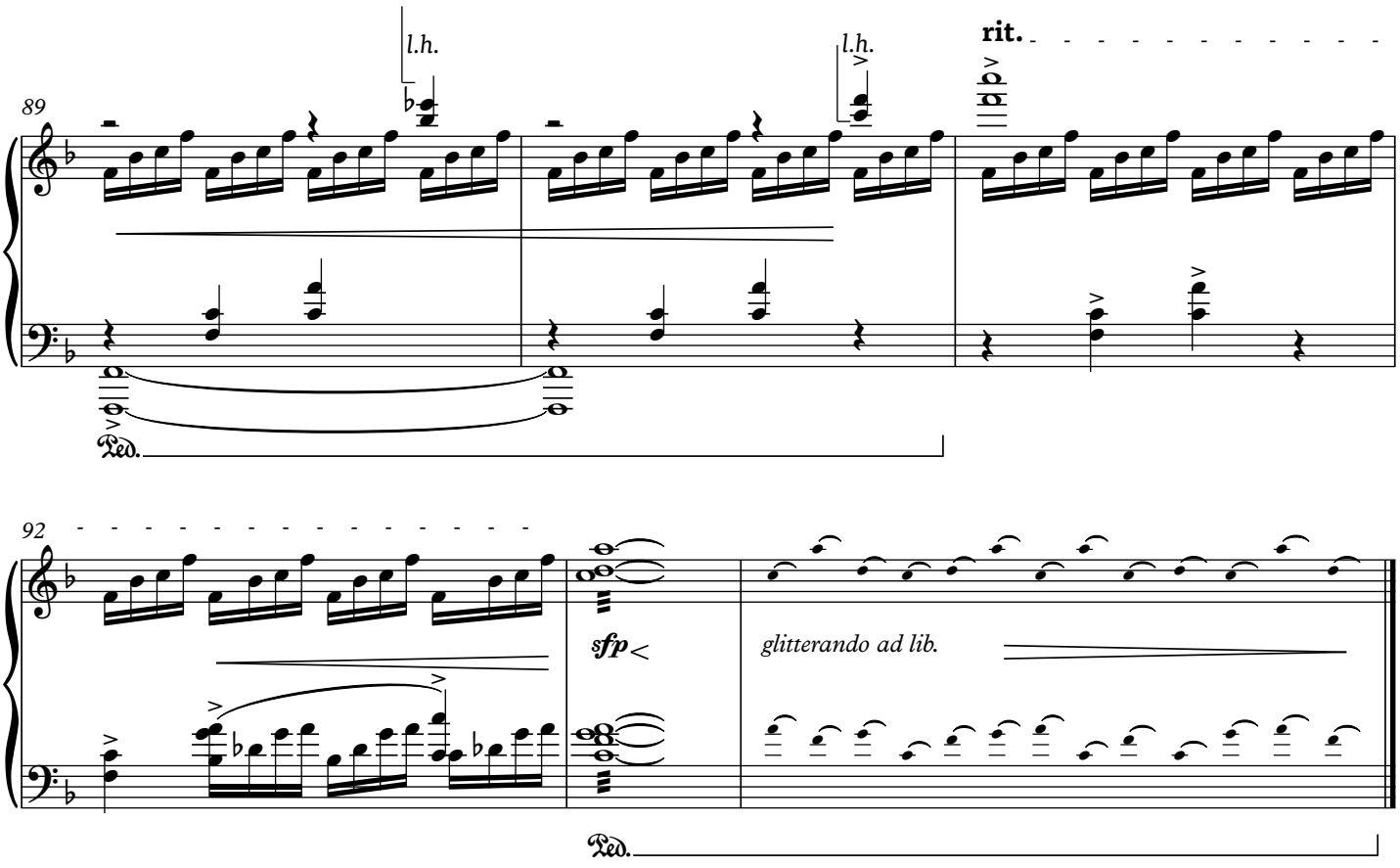

C
37
39
41
mp
43
poco accel.
Ped.


D
Allegro (♩ = 86)
mf
48
l.h.
sub. mp
51
E
f
55
rit.


A tempo
57
59
F
meno mosso (♩. = 84)
mp
63
65
l.h.
l.h.


l.h.
67
accel.
G
♩= 89
71
H
mp dolce
Ped.
Ped.
75
Ped.
Ped.


I
p
80
l.h.
mf
83
Ped.
86
f


89
l.h.
l.h.
rit.
Ped.

92
sfp
glitterando ad lib.
Ped.

Bonus

Selections from
Hyper Light Drifter

THE LAST GENERAL

from Hyper Light Drifter

Rich Vreeland, on the Composition

I originally wrote something else for the west region's boss fight in Hyper Light Drifter, but it wasn't working. The creative director guided me a bit with this, showing me a boss fight from *Dark Souls* with a giant wolf that had a large, melancholy quality to it. I used that as inspiration to write something that attempted to evoke a 'fallen hero' quality.

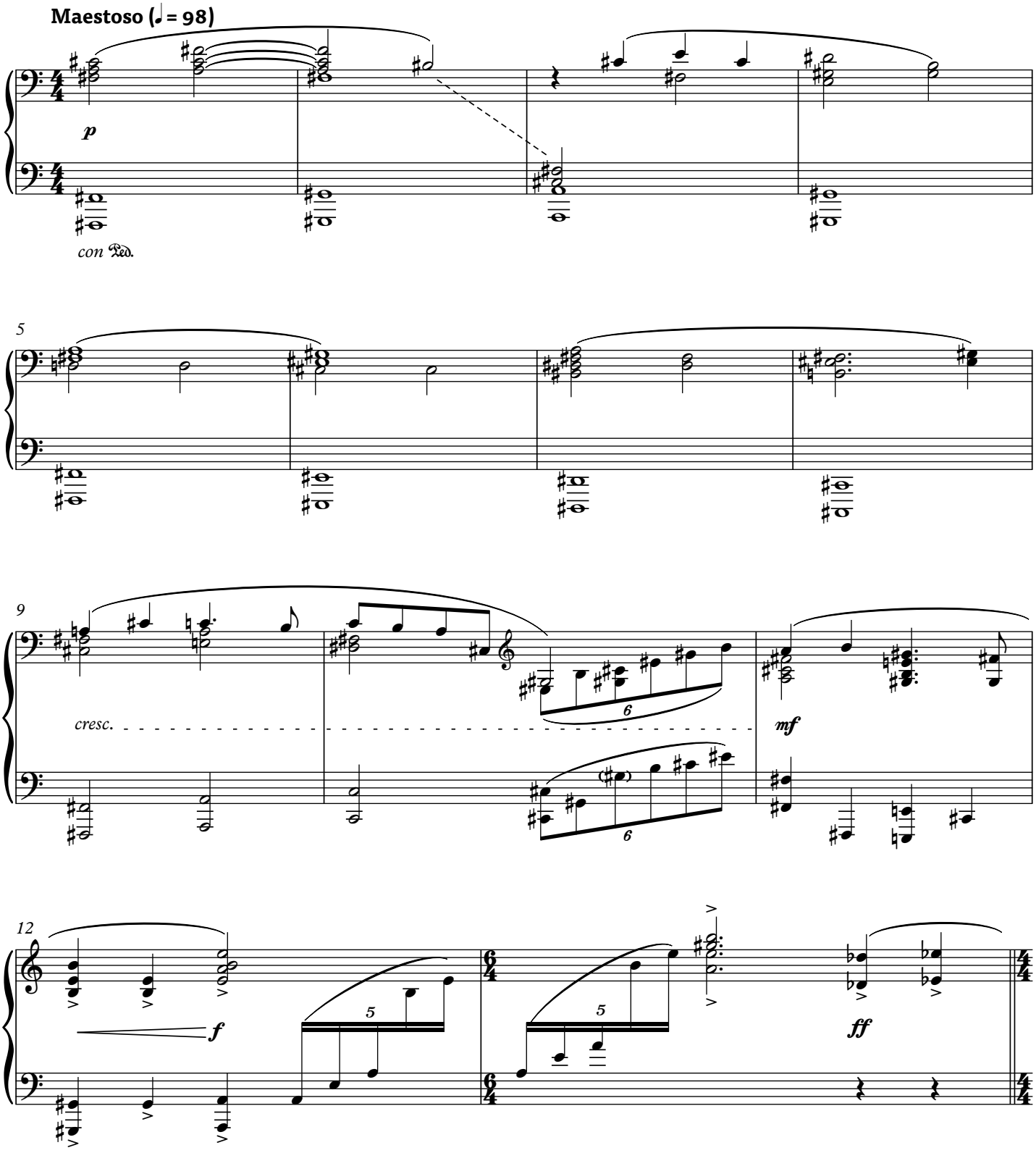
David Peacock, on the Arrangement

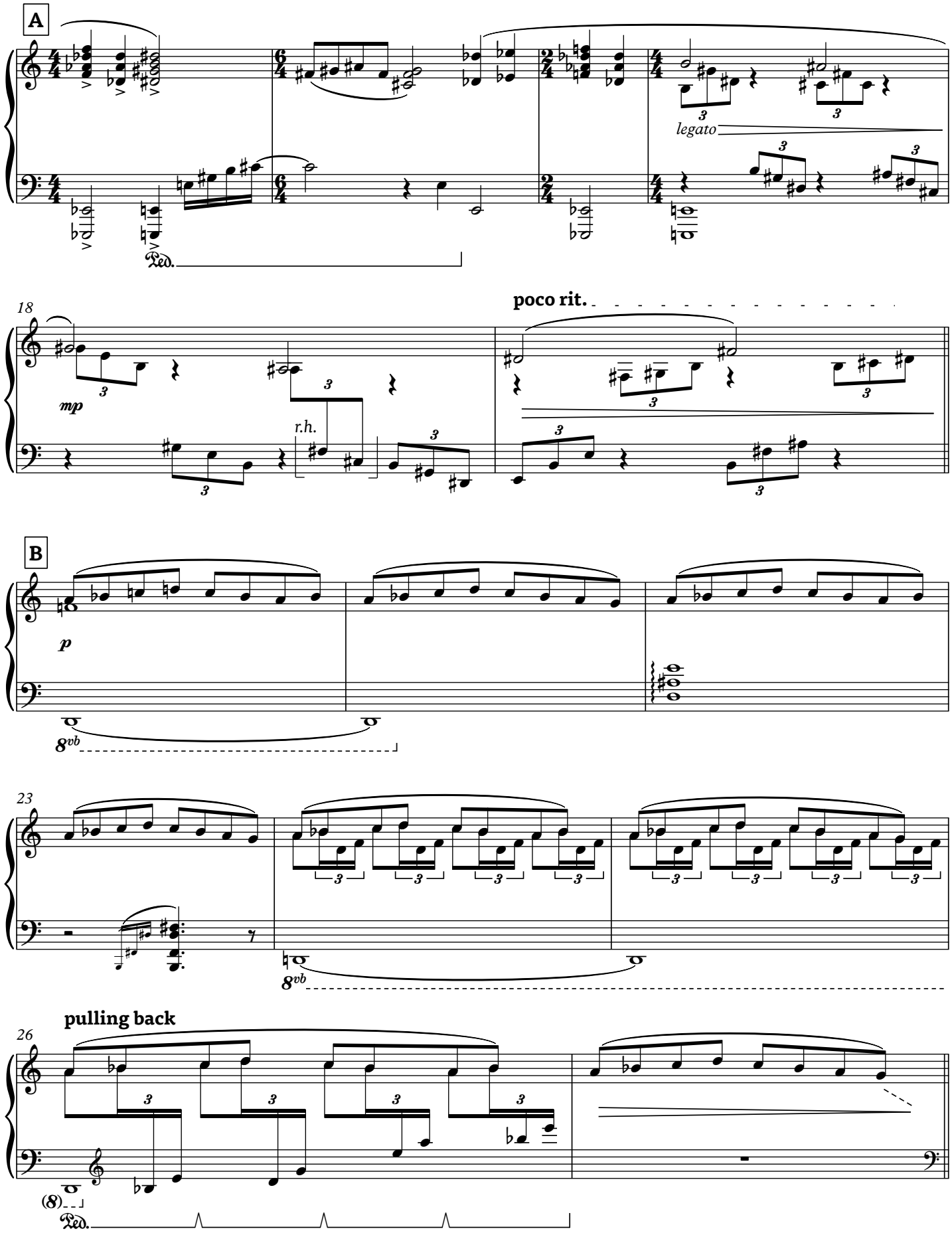
This arrangement came about because I was playing Hyper Light Drifter and could not get past the West boss. I nearly ruined my controller in frustration, so I decided pause the game and channel that energy into playing the boss' theme on piano. I did eventually beat him.

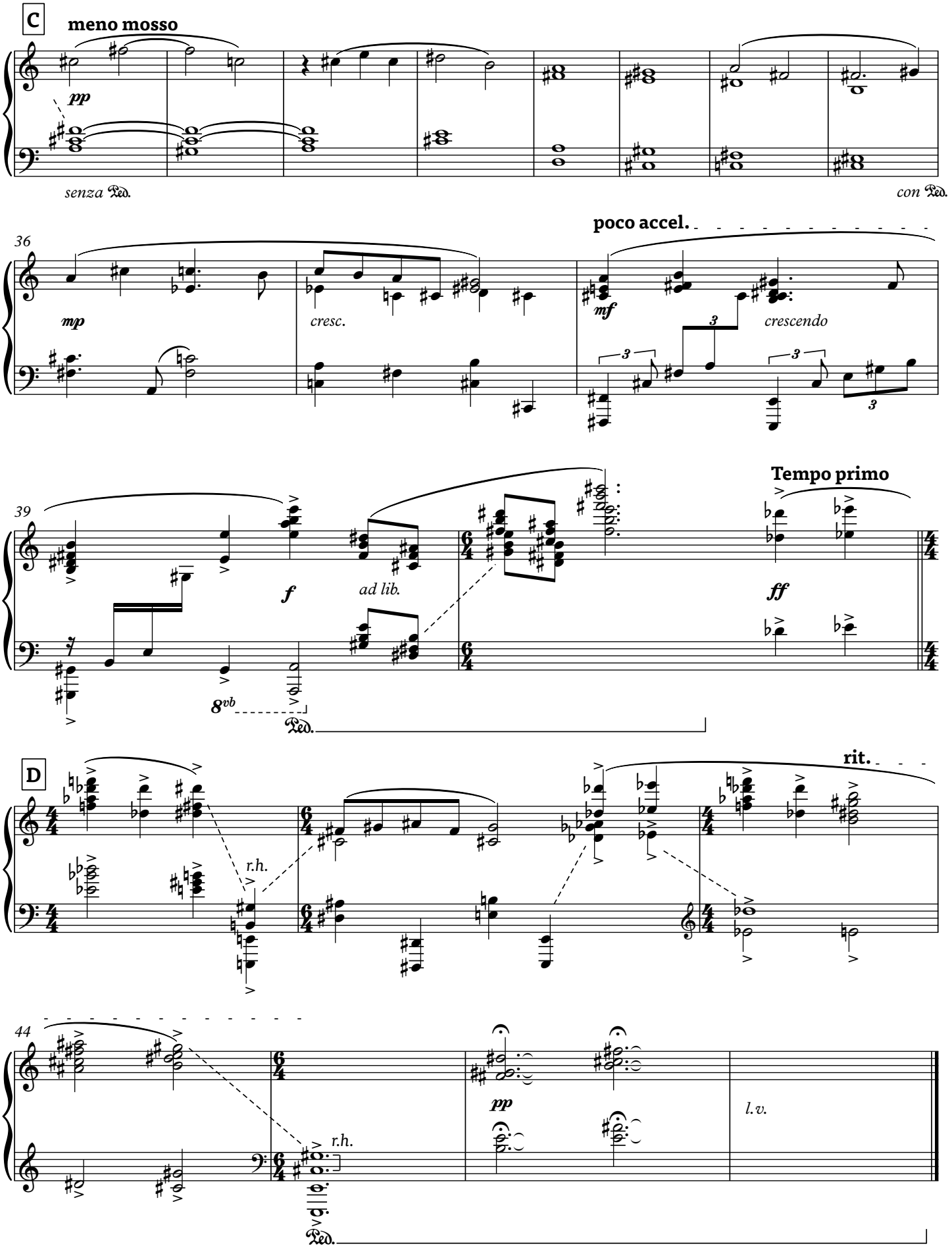
THE LAST GENERAL

from Hyper Light Drifter

Composed by DISASTERPEACE
Arranged by DAVID PEACOCK




A
legato
Ped.
18
poco rit.
mp
r.h.
B
p
8vb
23
8vb
pulling back
26
(8)
Ped.


C
meno mosso
pp
senza Ped.
con Ped.
36
poco accel.
mp
cresc.
mf
crescendo
39
Tempo primo
f
ad lib.
ff
8vb
Ped.
D
rit.
r.h.
44
pp
l.v.
r.h.
Ped.

PANACEA

from Hyper Light Drifter

Rich Vreeland, on the Composition

I came up with a sequence of ideas at the piano and recorded them in a somewhat lo-fi manner, with a field recorder. The general structure and ideas were there, but the specifics were always a bit blurry, and that allowed me to tinker with the form and the details of the performance over the course of a 10 - 15-minute jam. Afterward, I edited this down into a more listenable form, a six-minute track and the closer for Hyper Light Drifter.

David Peacock, on the Transcription

We worked back and forth to make this transcription the most accurate, without becoming too distracting or complicated. The choice to remove bar lines was to help facilitate the free-flowing performance style. Because of the expressive nature of the performance, I wrote this out by hand entirely before being engraved digitally.

PANACEA

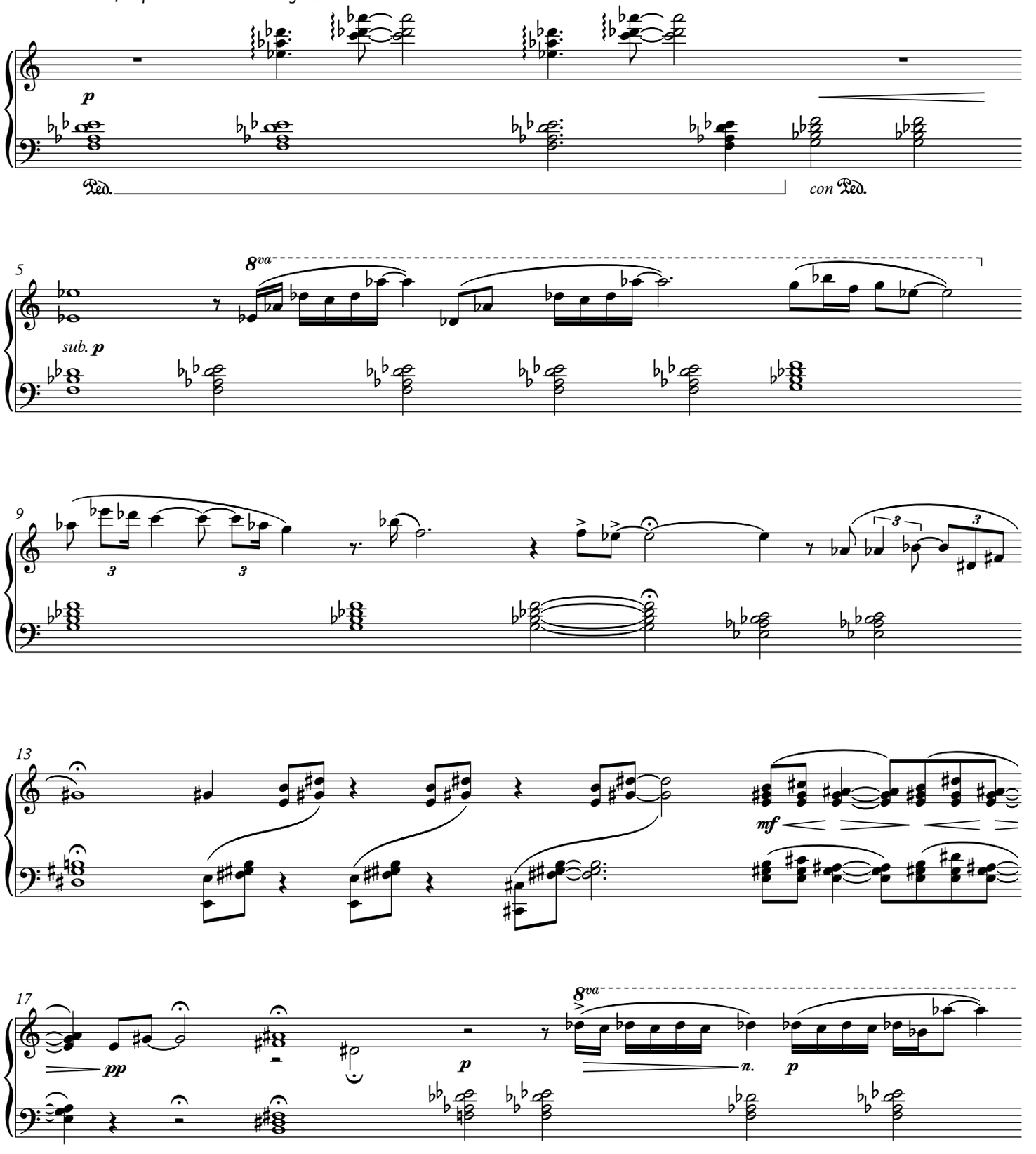
from Hyper Light Drifter

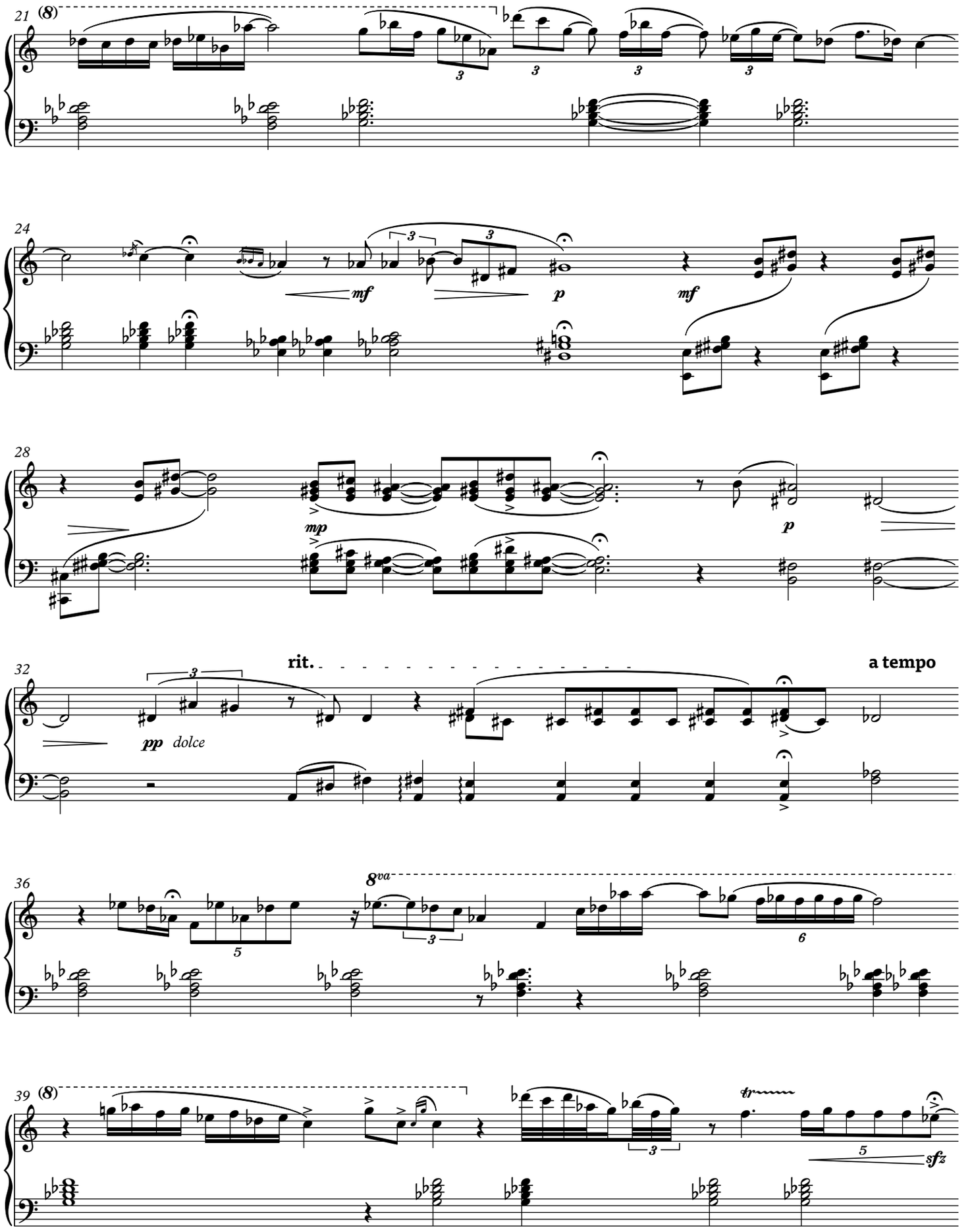
Composed by DISASTERPEACE

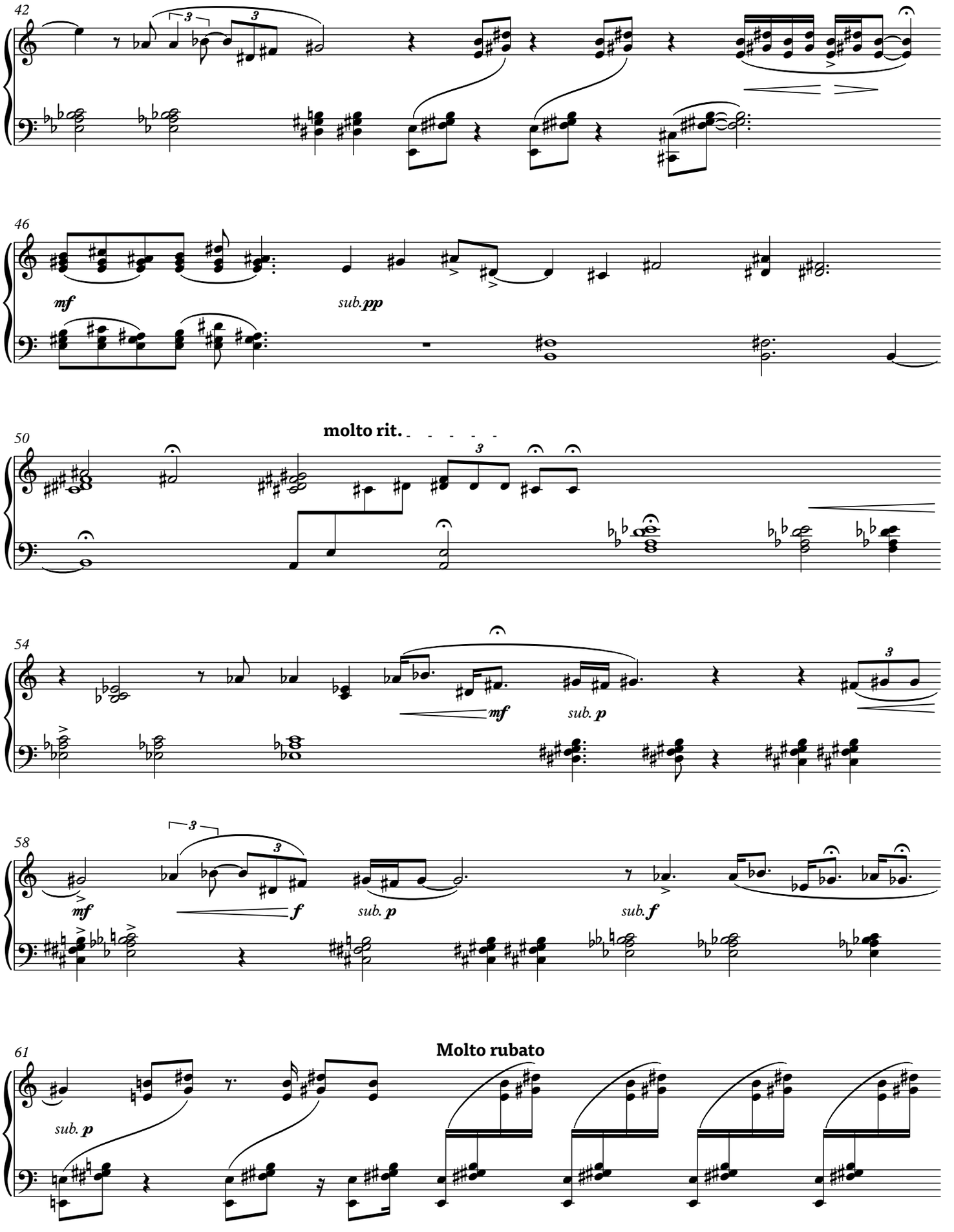
Transcribed by DAVID PEACOCK

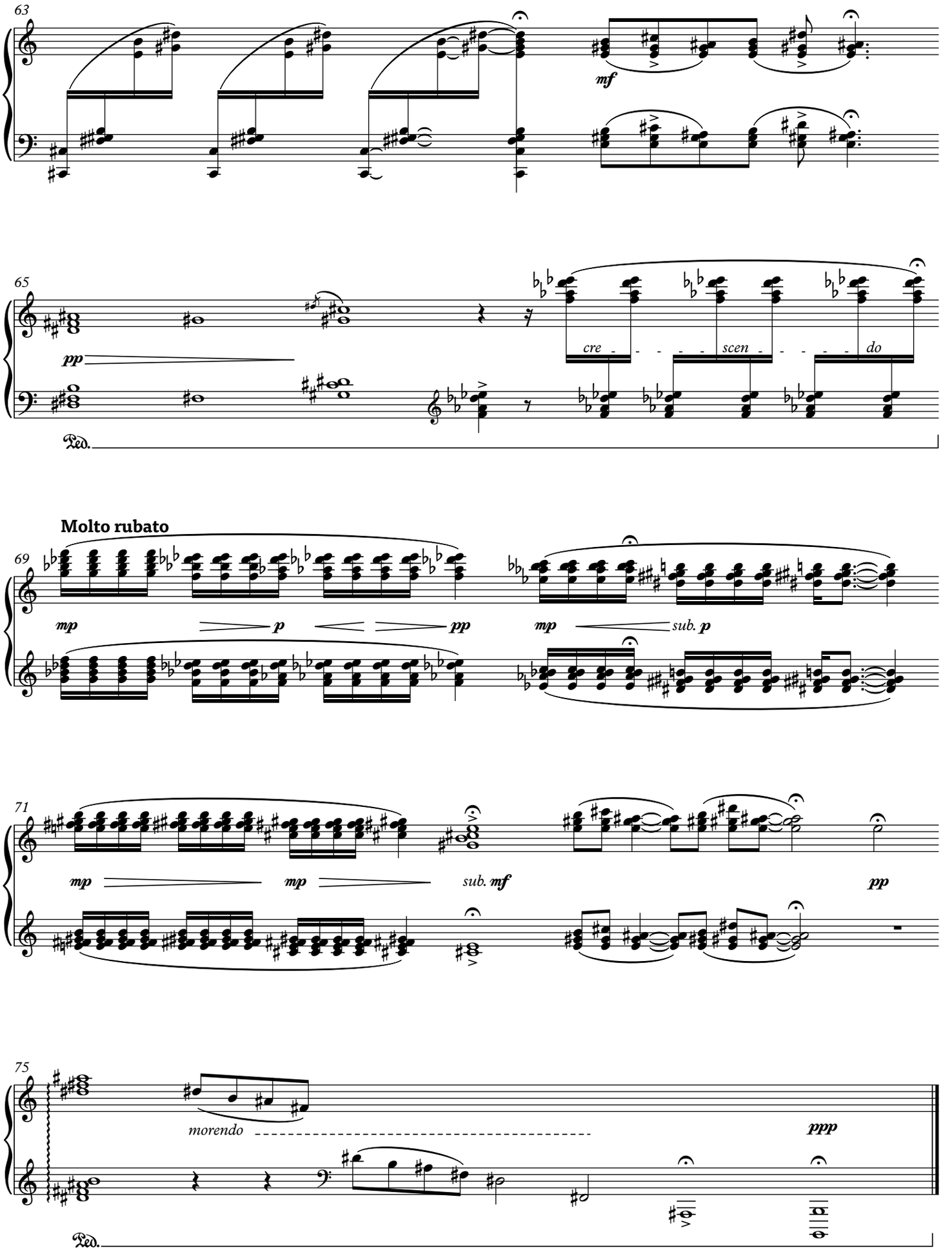
Freely, improvised (♩. = 56)

with felt placed between strings and hammers




21
(8)
24
mf
p
mf
28
mp
p
32
rit.
a tempo
pp dolce
36
8va
39
(8)
tr
sfz


42
46
mf
sub. pp
50
molto rit.
54
mf
sub. p
58
mf
f
sub. p
sub. f
61
sub. p
Molto rubato


63
mf
65
pp
cre - - - - - scen - - - - - do
Ped.
Molto rubato
69
mp
p
pp
mp
sub. p
71
mp
mp
sub. mf
pp
75
morendo
ppp
Ped.

Reductions

Simpler versions of
Disasters for Piano.

: D

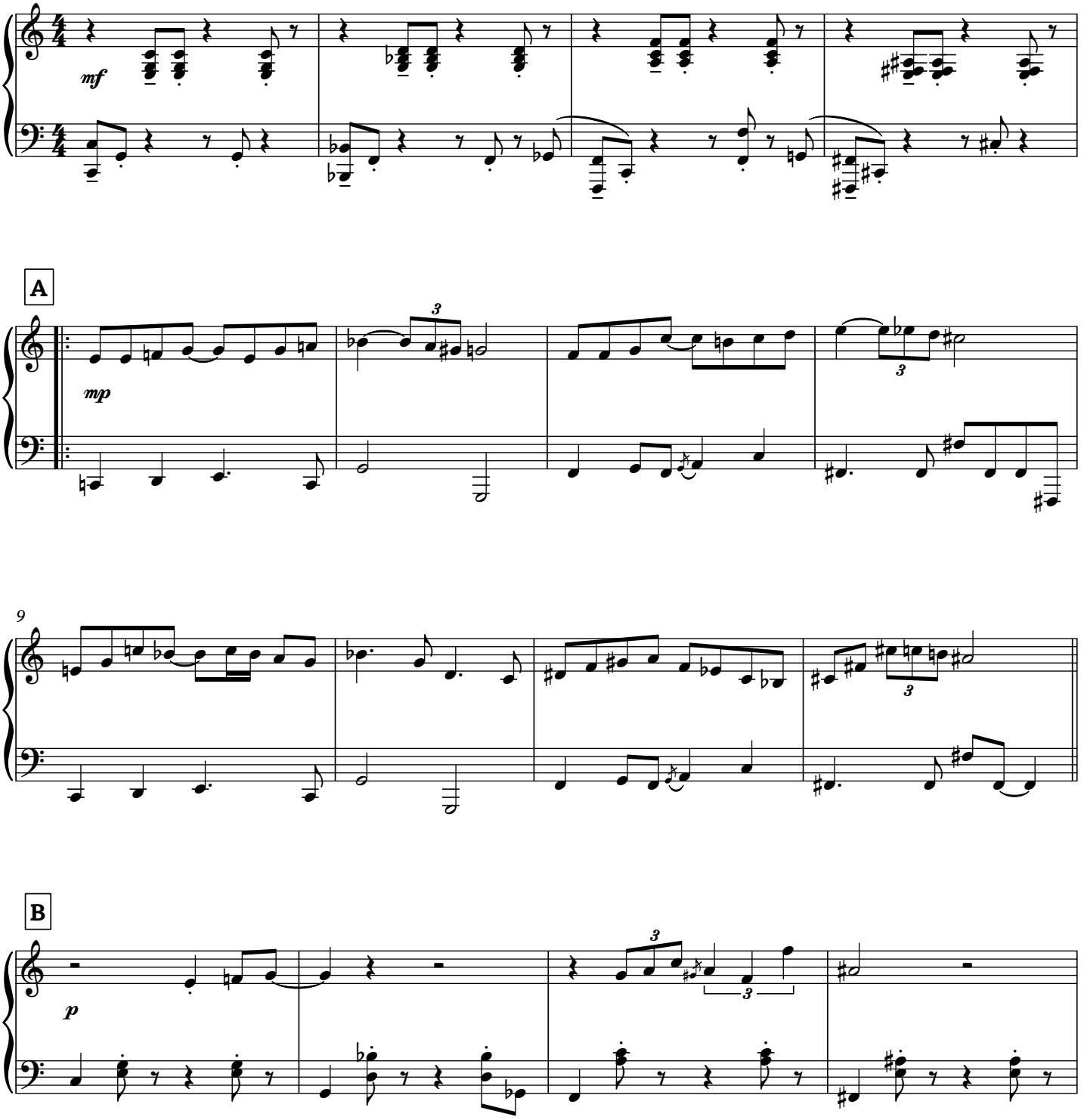
from Monsters Ate My Birthday Cake

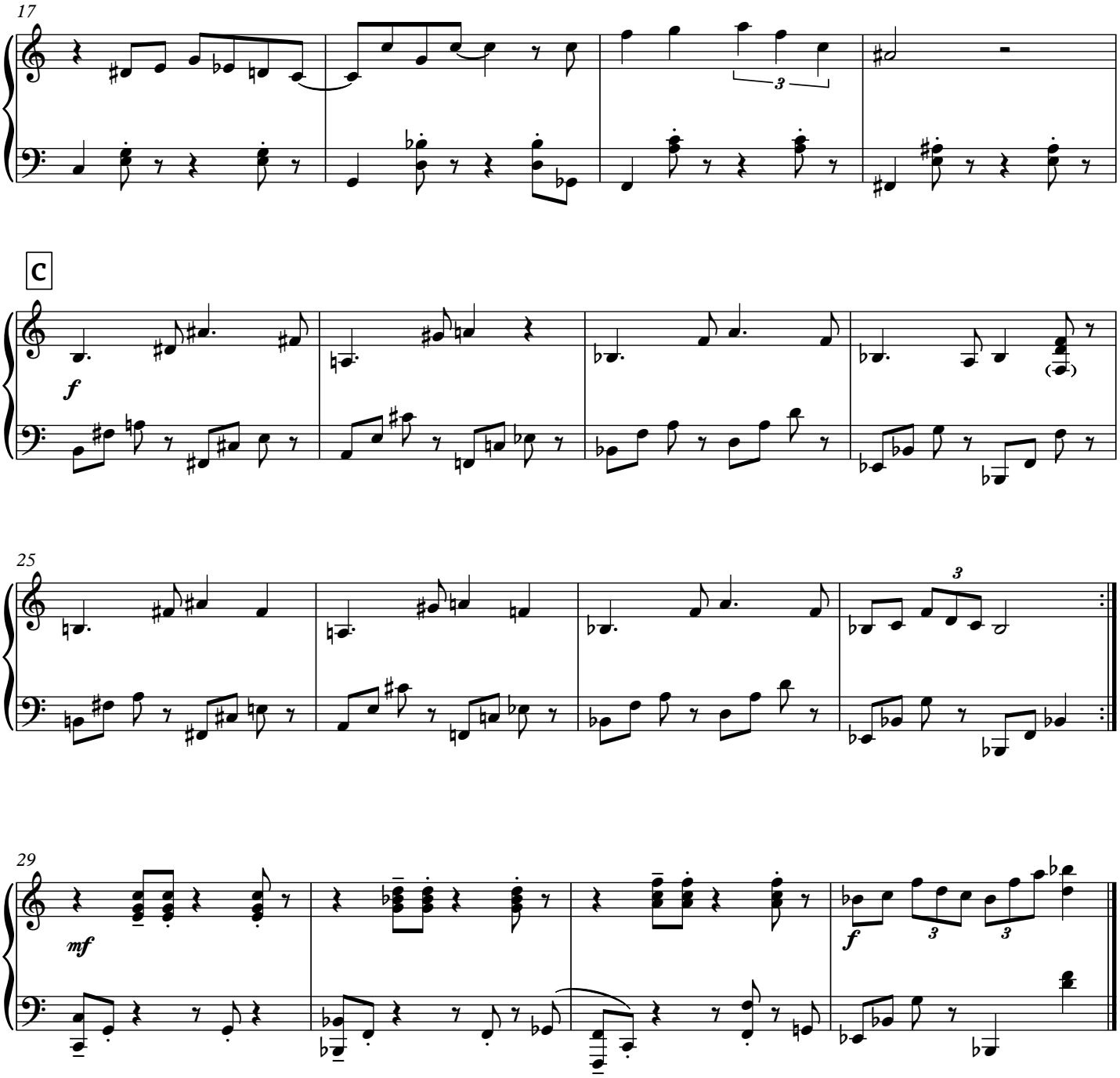
(OST version)

Composed by DISASTERPEACE

Arranged by DAVID PEACOCK

Swing (♩. = 128)




17
C
f
25
3
29
mf
f
3
3

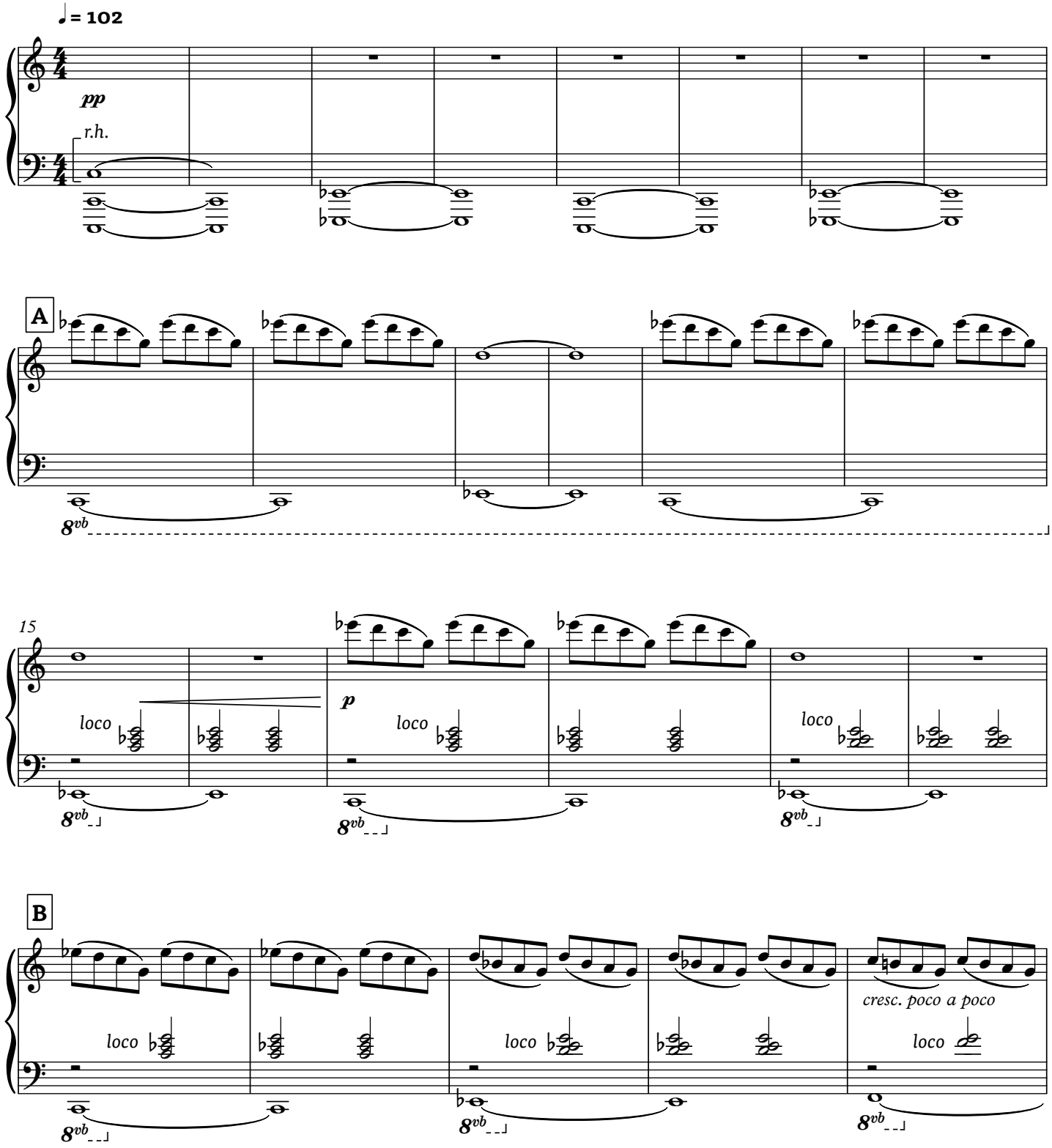
DEATH

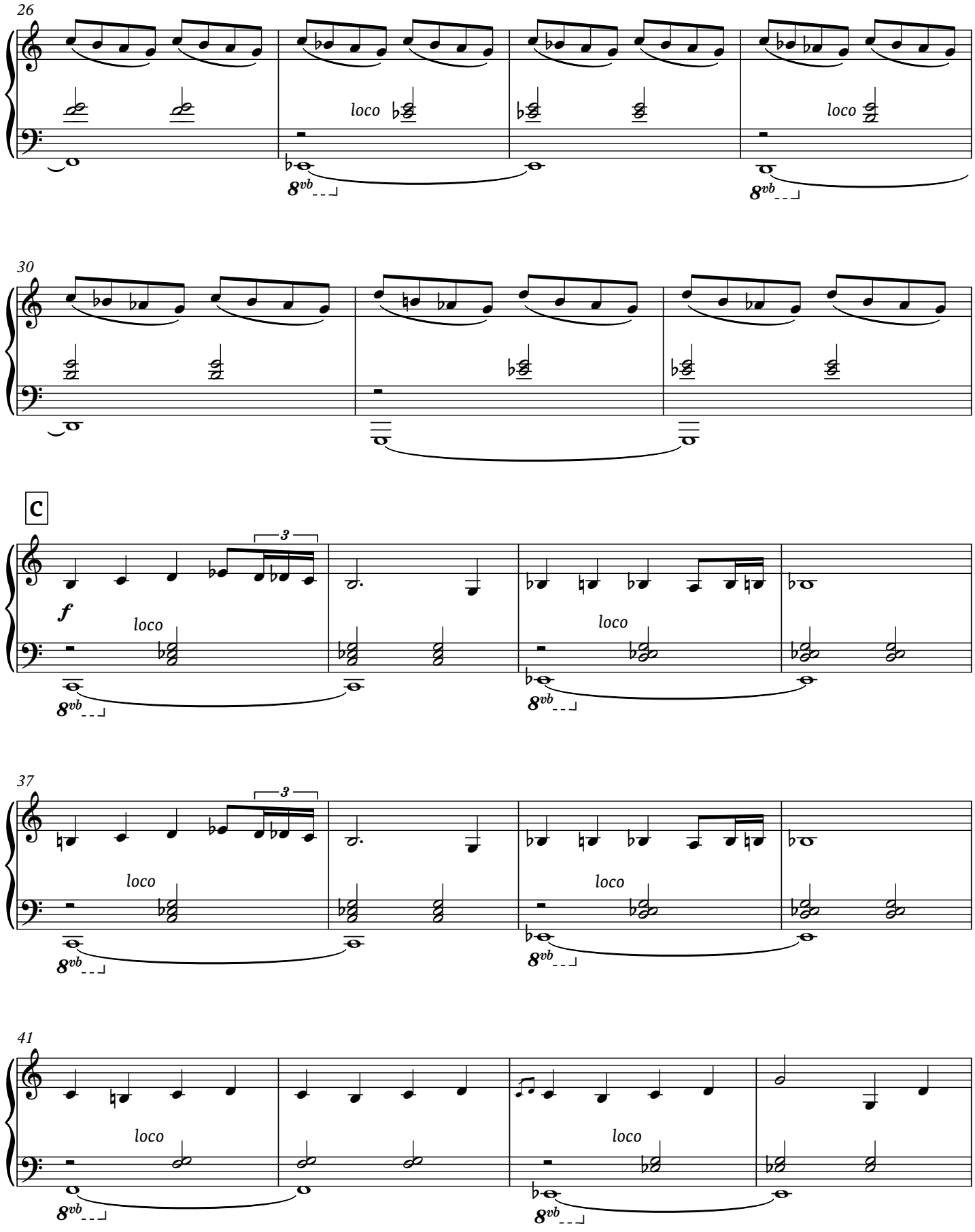
from FEZ

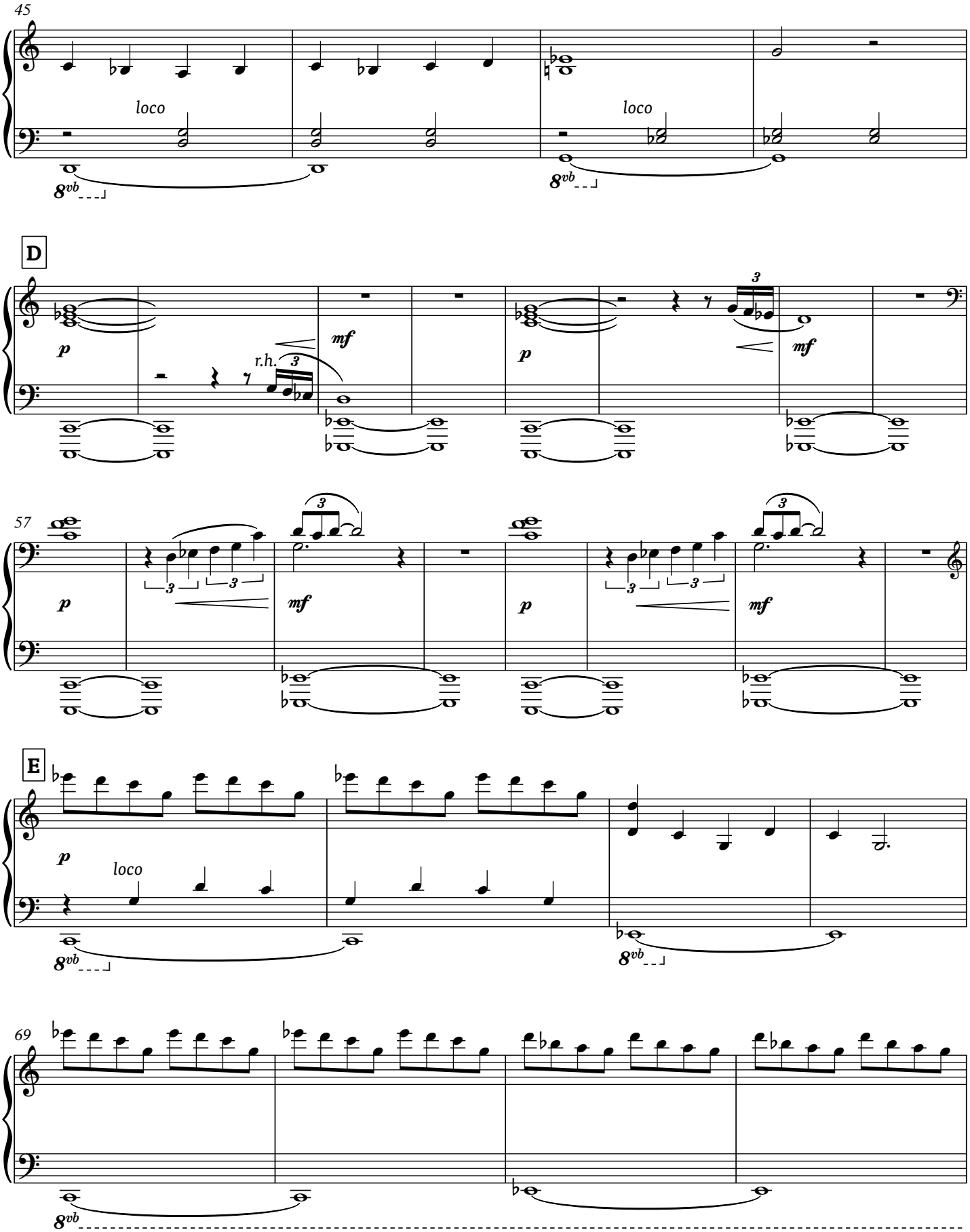
(OST version)

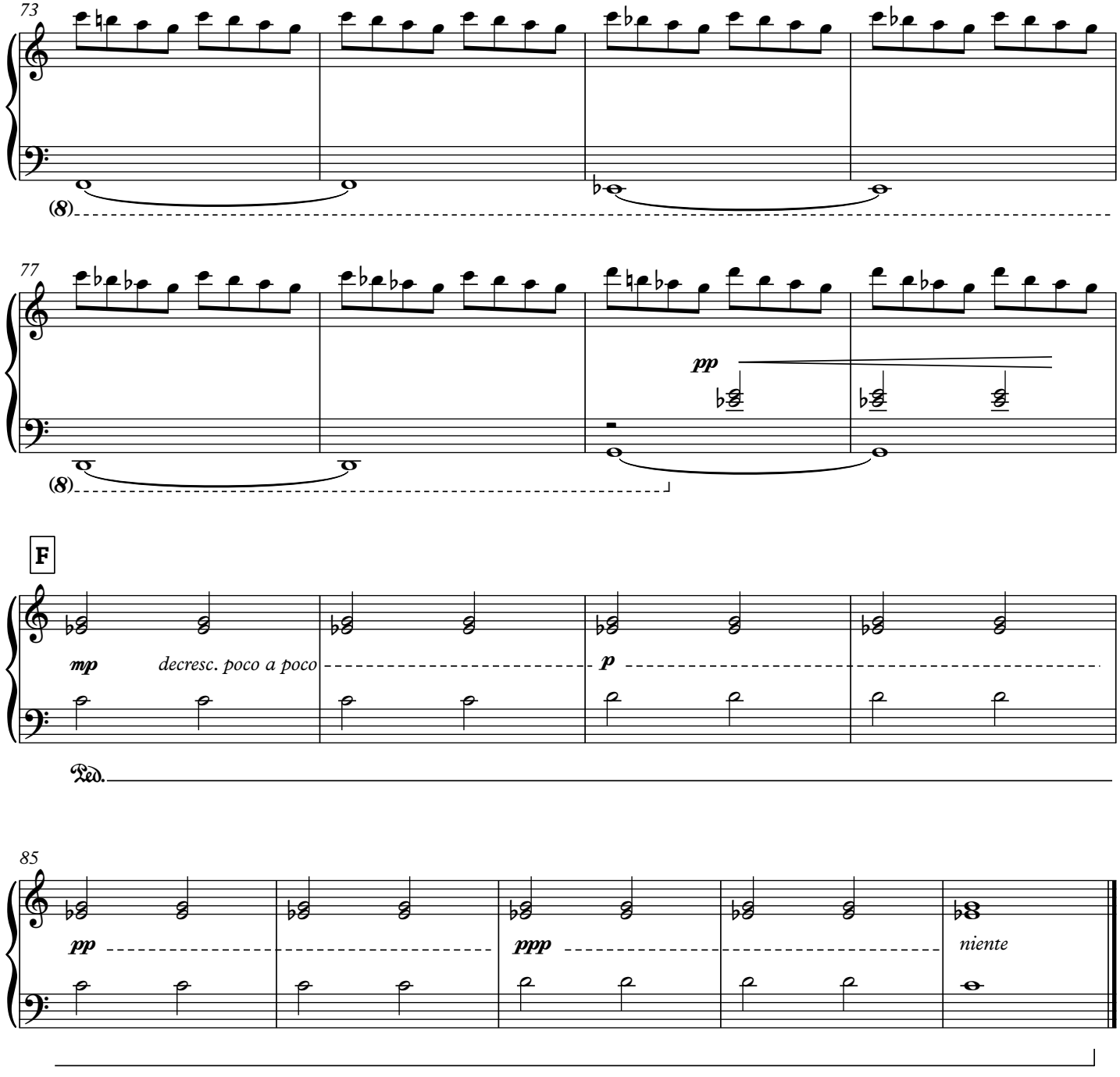
Composed by DISASTERPEACE

Arranged by DAVID PEACOCK




26
loco
8vb
loco
8vb
30
C
3
f
loco
8vb
loco
8vb
37
3
loco
8vb
loco
8vb
41
loco
8vb
loco
8vb


45
loco
8vb
loco
8vb
D
p
mf
r.h.
3
p
mf
57
p
mf
p
mf
E
p
loco
8vb
8vb
69
8vb


73
(8)
77
pp
(8)
F
mp
decresc. poco a poco
p
Ped.
85
pp
ppp
niente

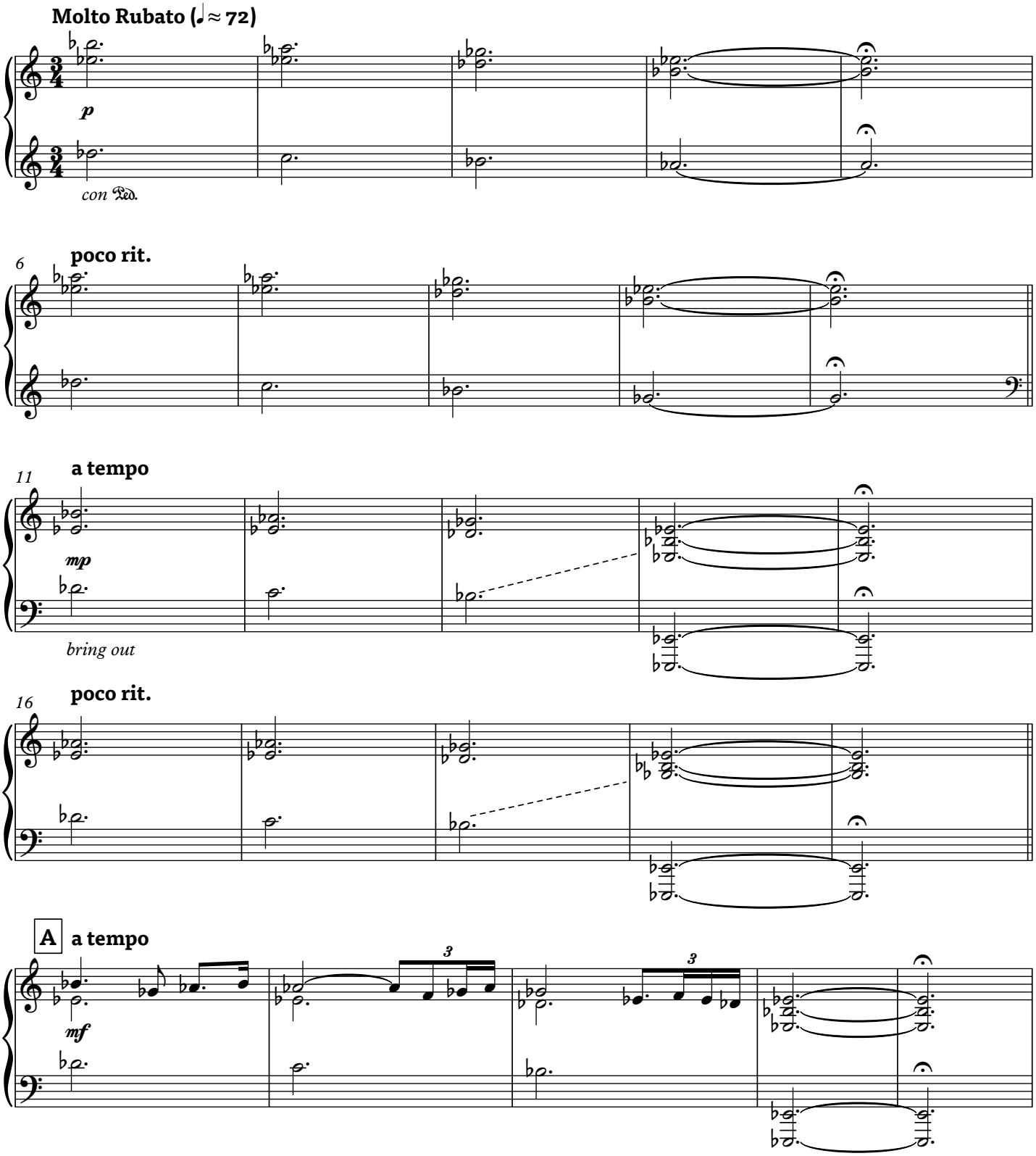
FORGOTTEN

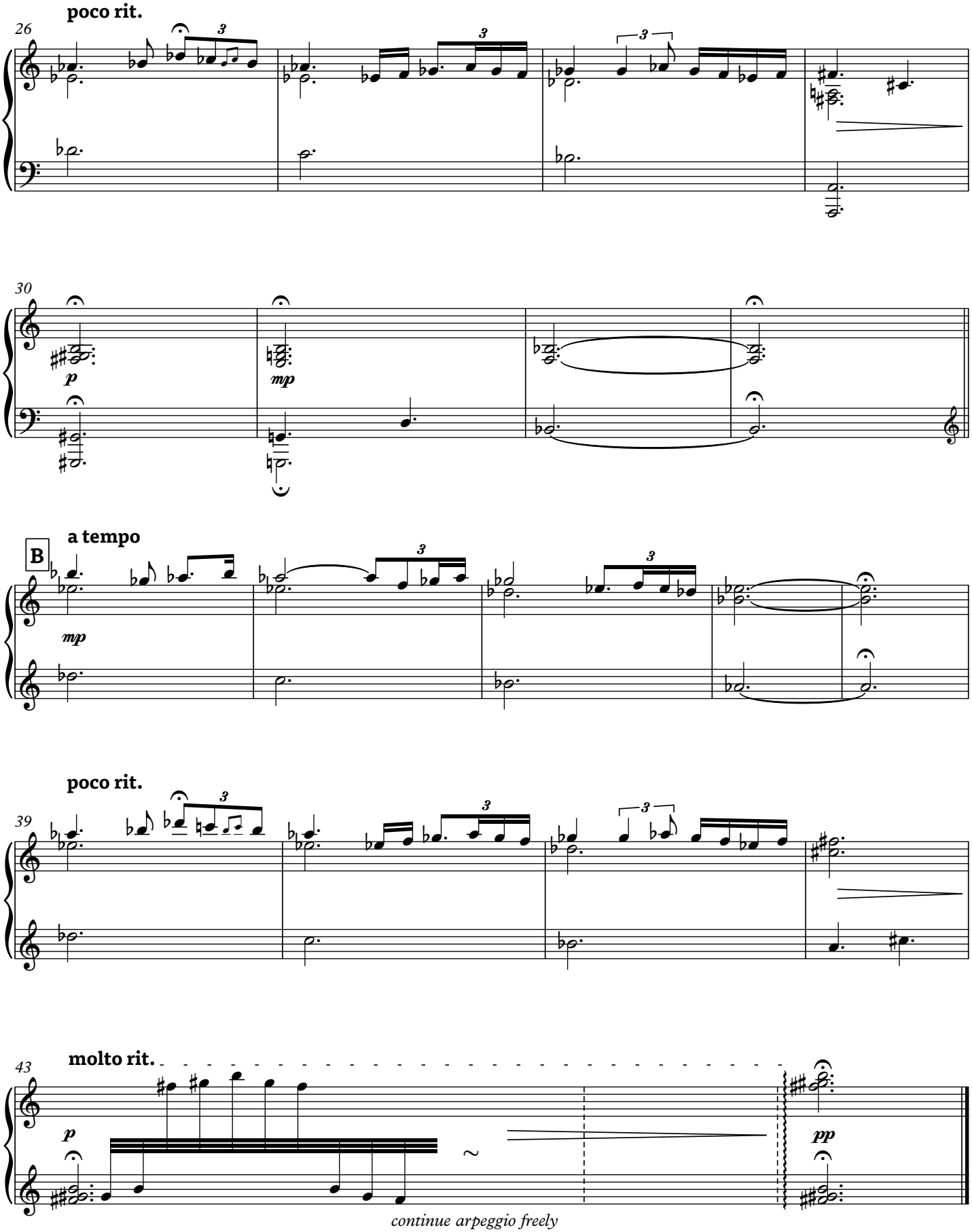
from FEZ

(OST version)

Composed by DISASTERPEACE

Arranged by DAVID PEACOCK




poco rit.
26
3
3
3
30
p
mp
B
a tempo
mp
3
3
poco rit.
39
3
3
3
molto rit.
43
p
pp
continue arpeggio freely

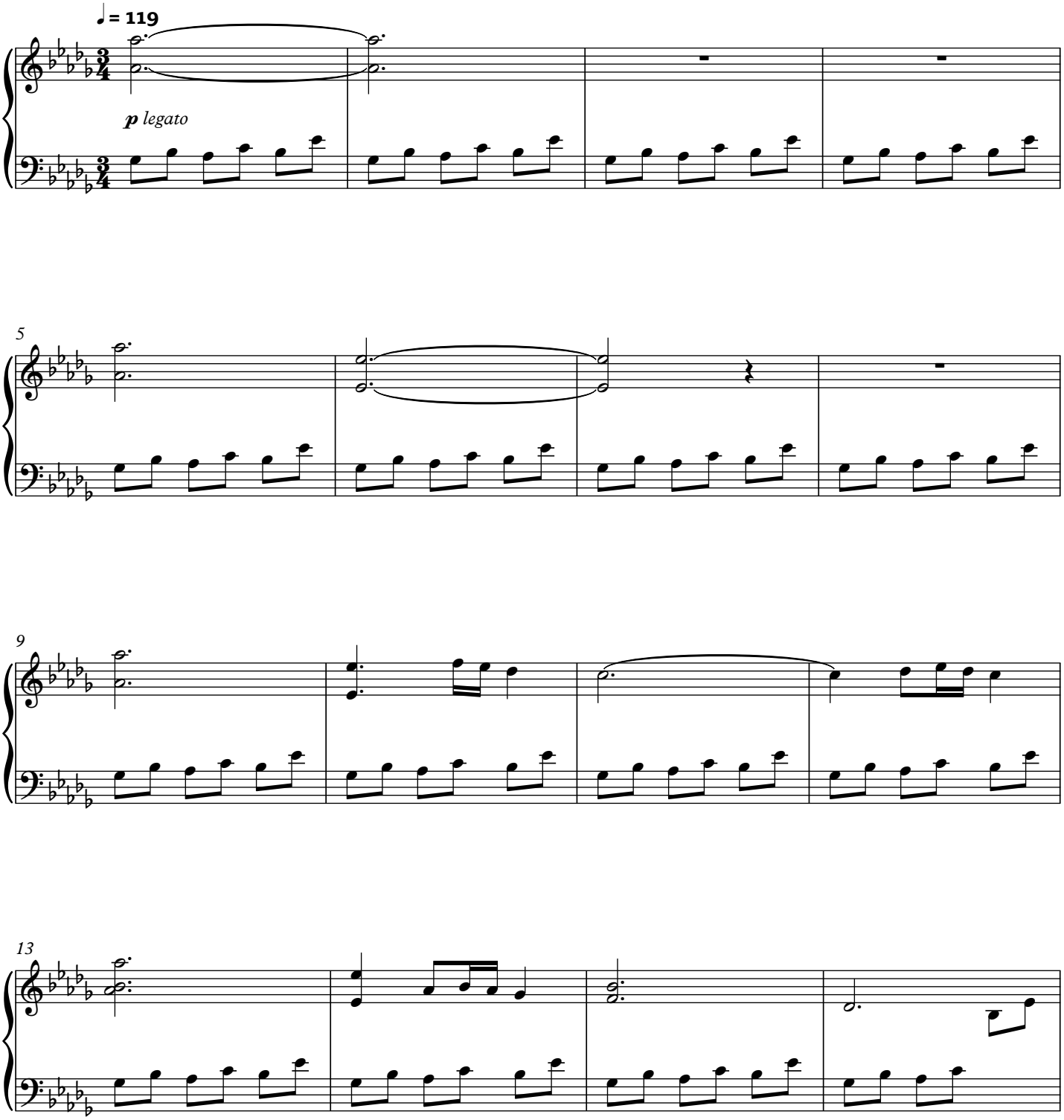
N A T U R E

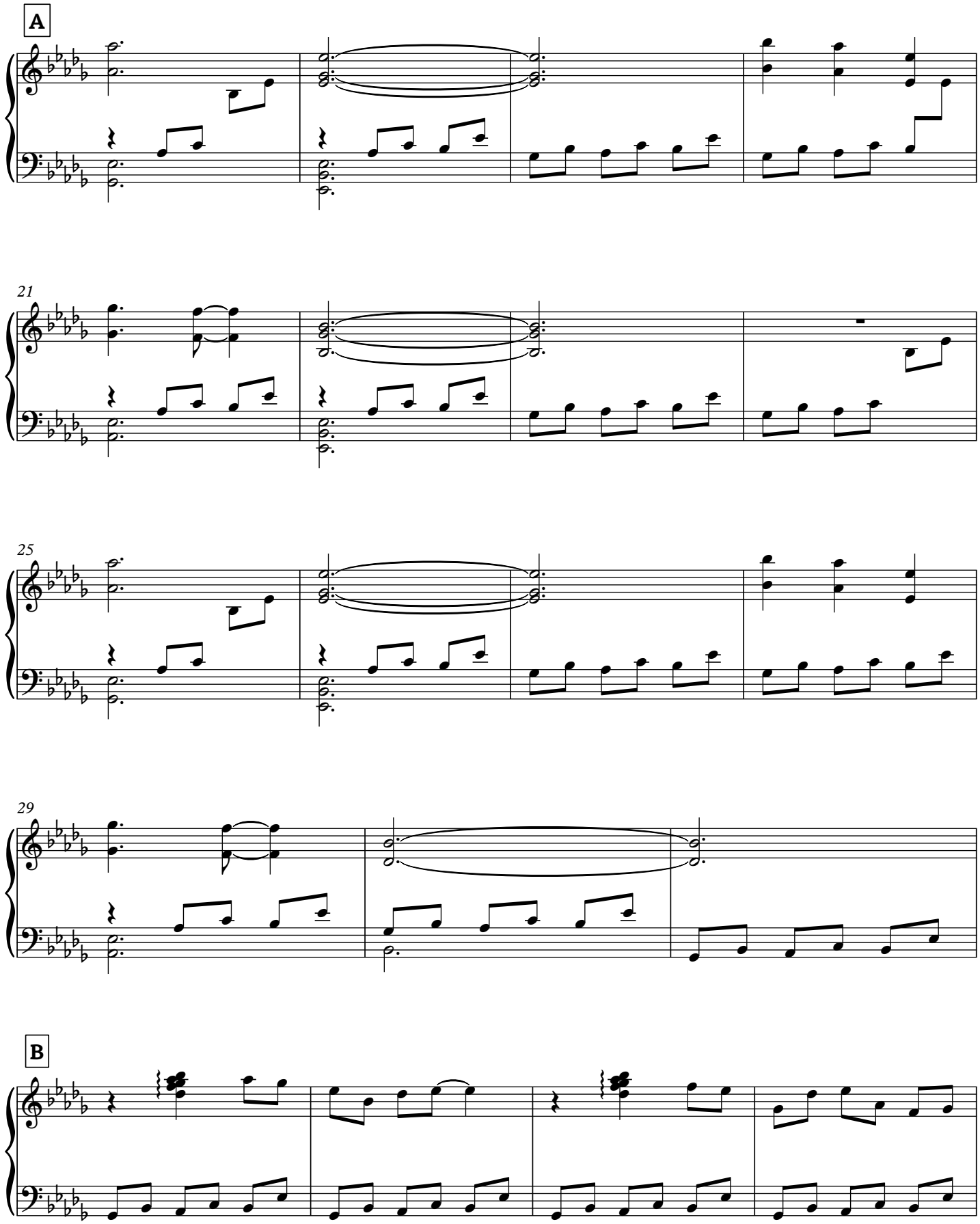
from FEZ

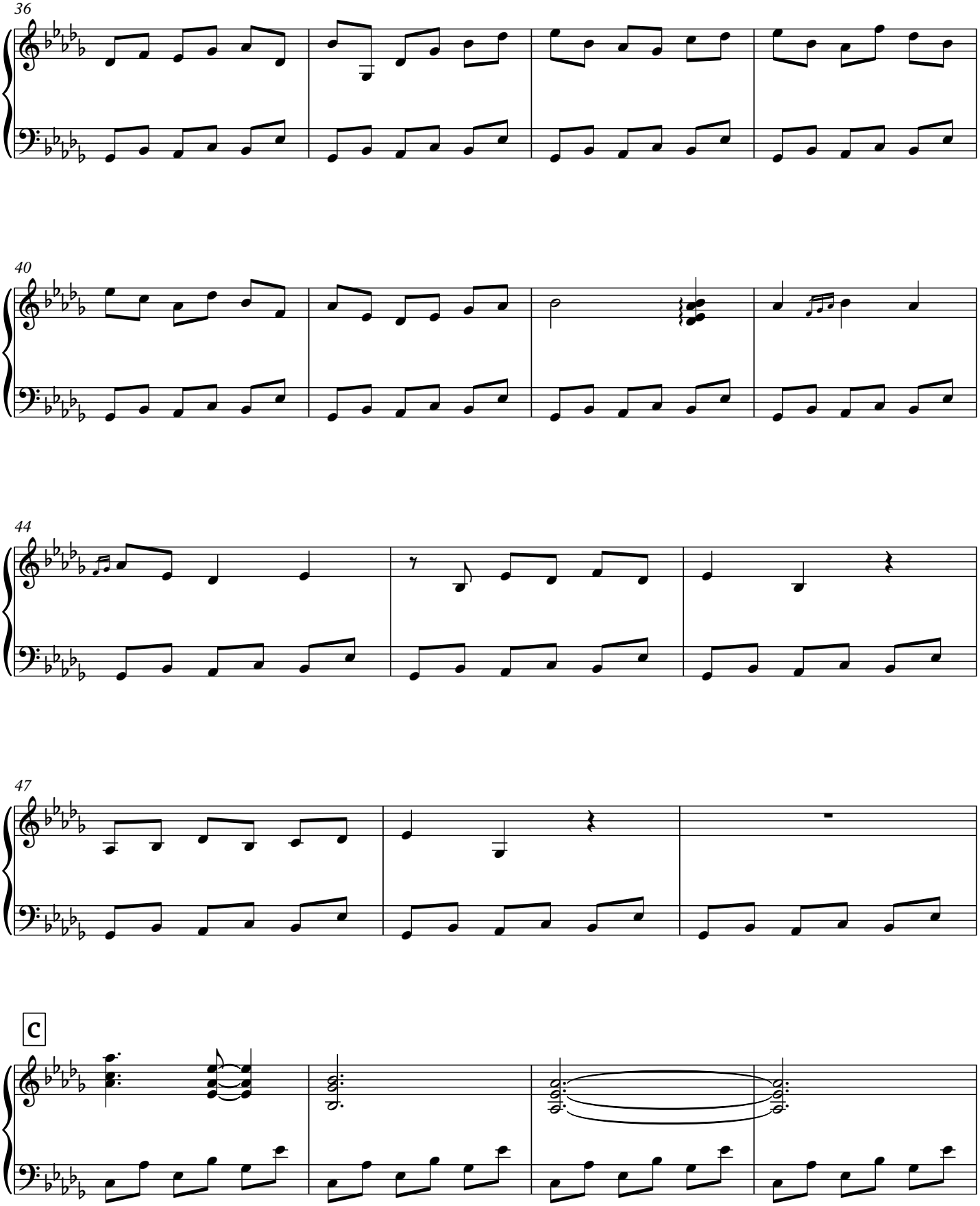
(OST version)

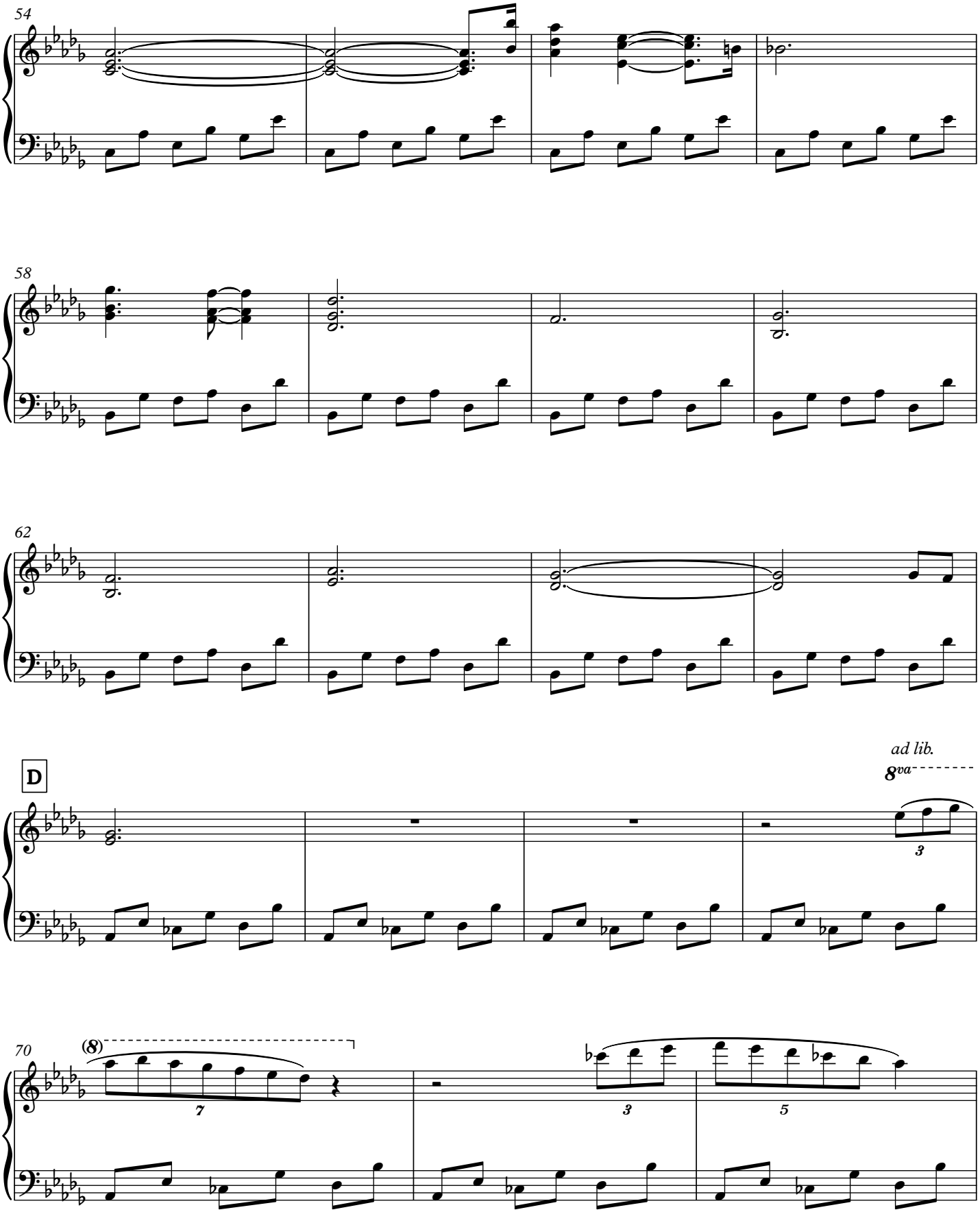
Composed by DISASTERPEACE

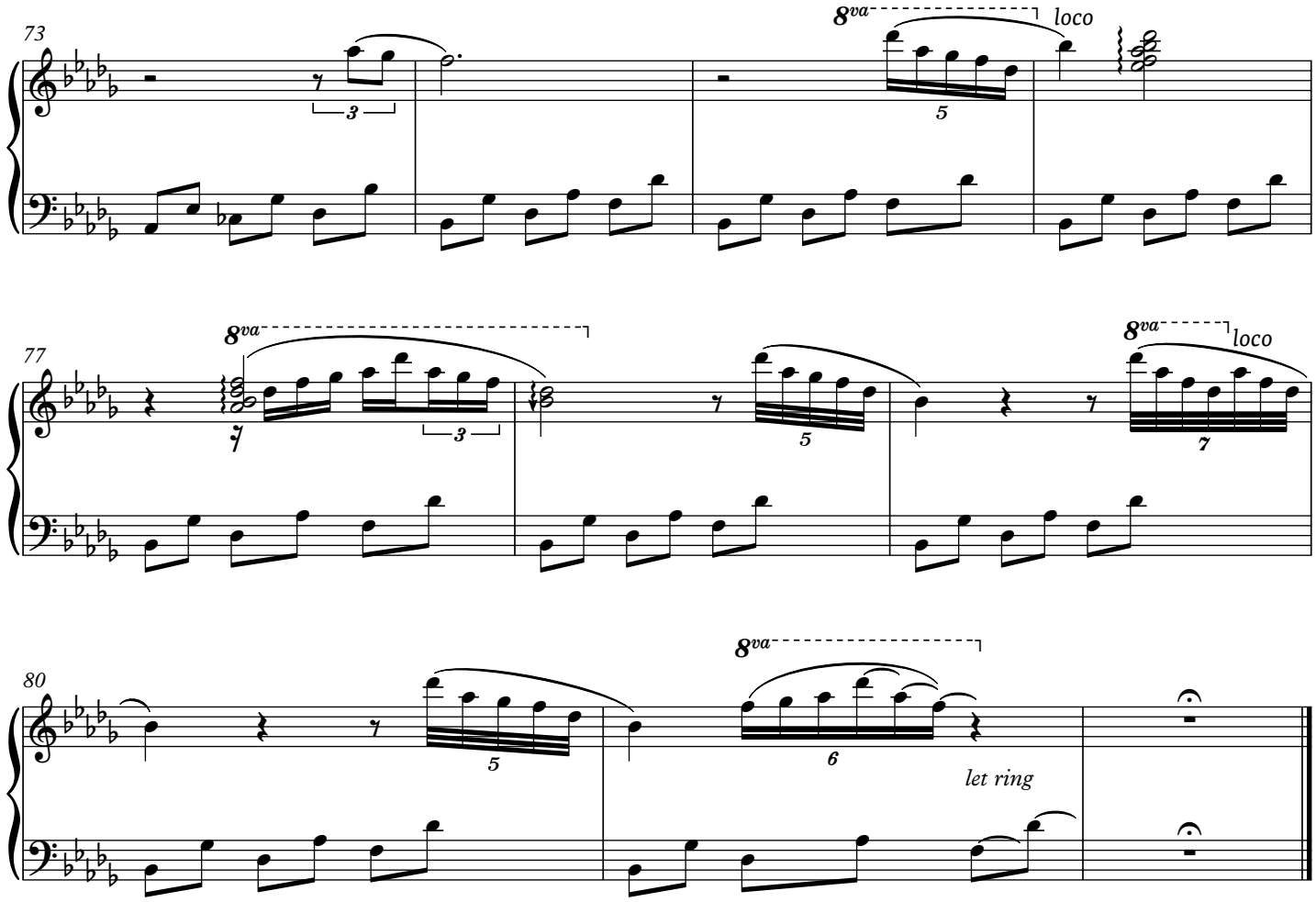
Arranged by DAVID PEACOCK




A
21
25
29
B


36
40
44
47
C


54
58
62
D
ad lib.
8va
70
(8)
7
3
5


73
8va
loco
3
5
77
8va
3
5
8va
loco
7
80
8va
5
6
let ring

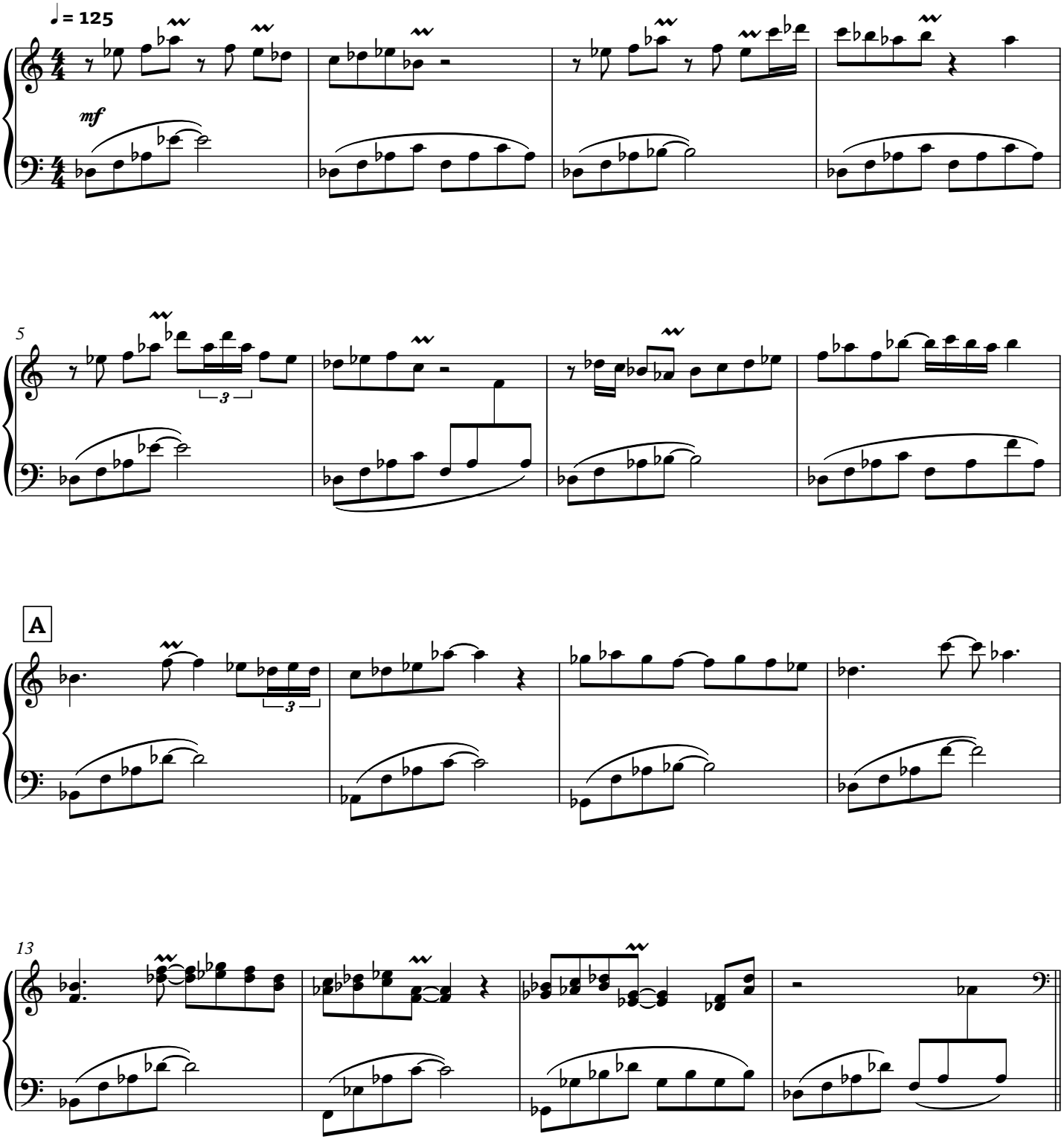
N I N E T Y

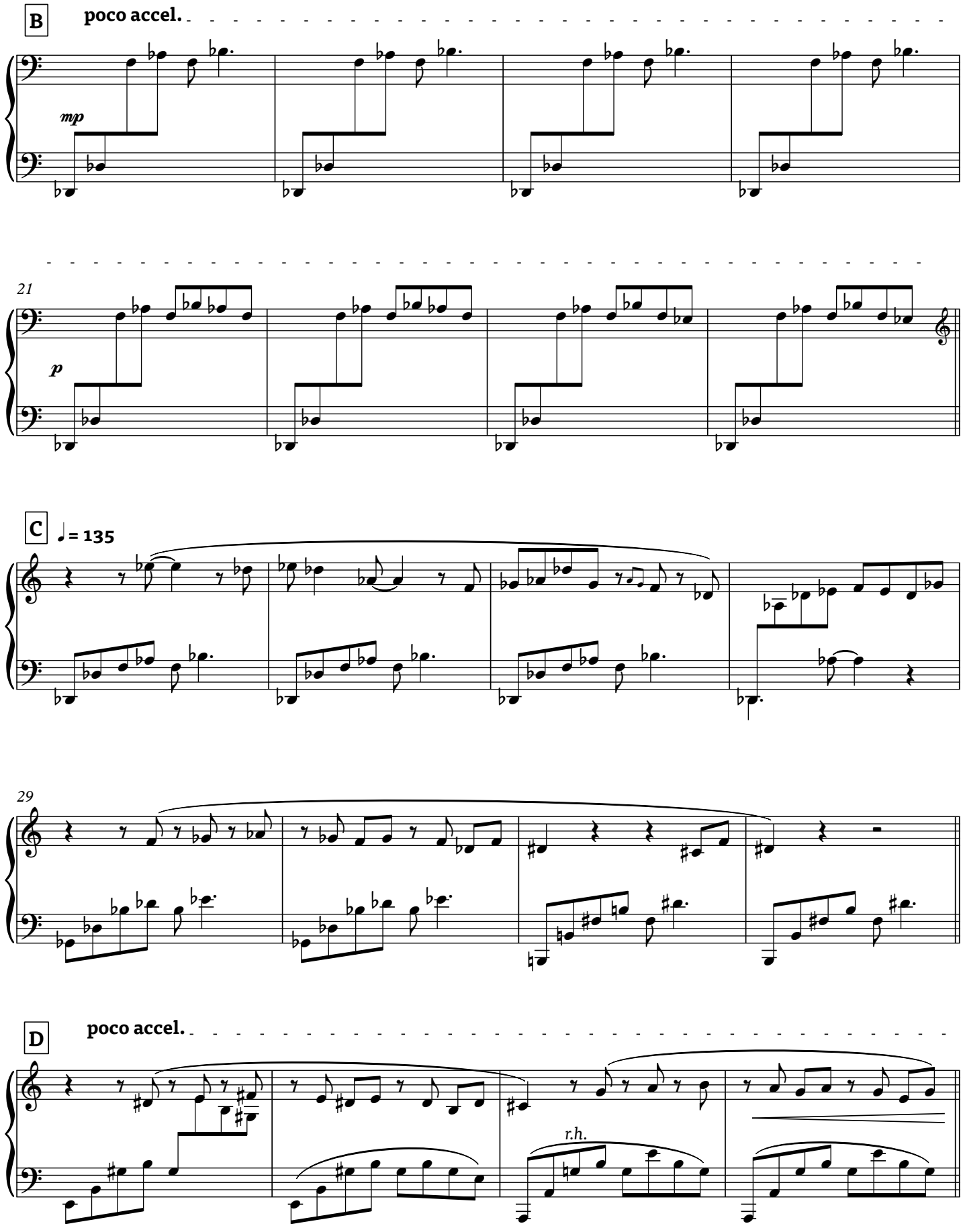
from ZONR

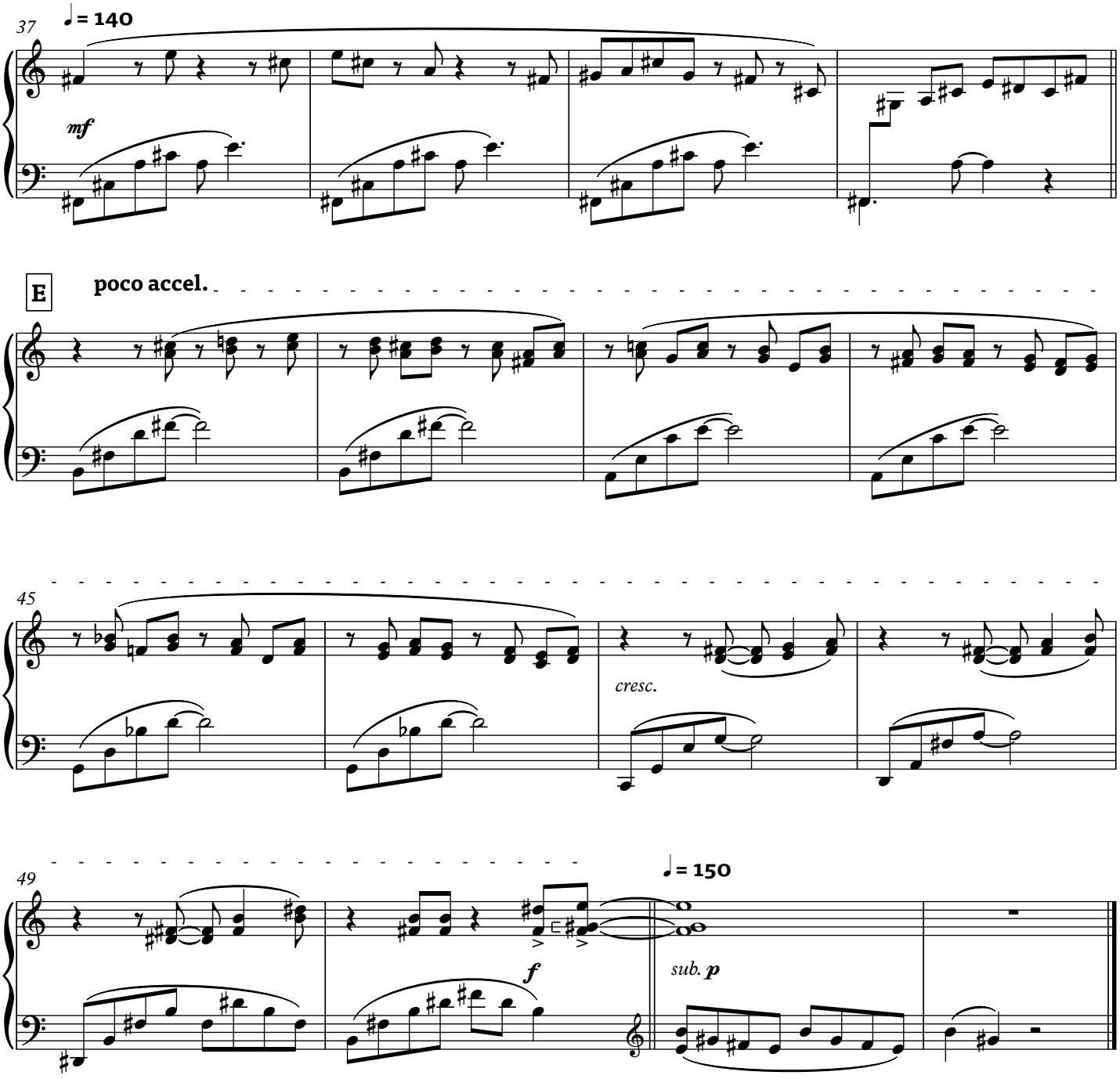
(OST version)

Composed by DISASTERPEACE

Arranged by DAVID PEACOCK




B
poco accel.
mp
21
p
C
♩= 135
29
D
poco accel.
r.h.


37
♩ = 140
mf
E
poco accel.
45
cresc.
49
f
♩ = 150
sub. p

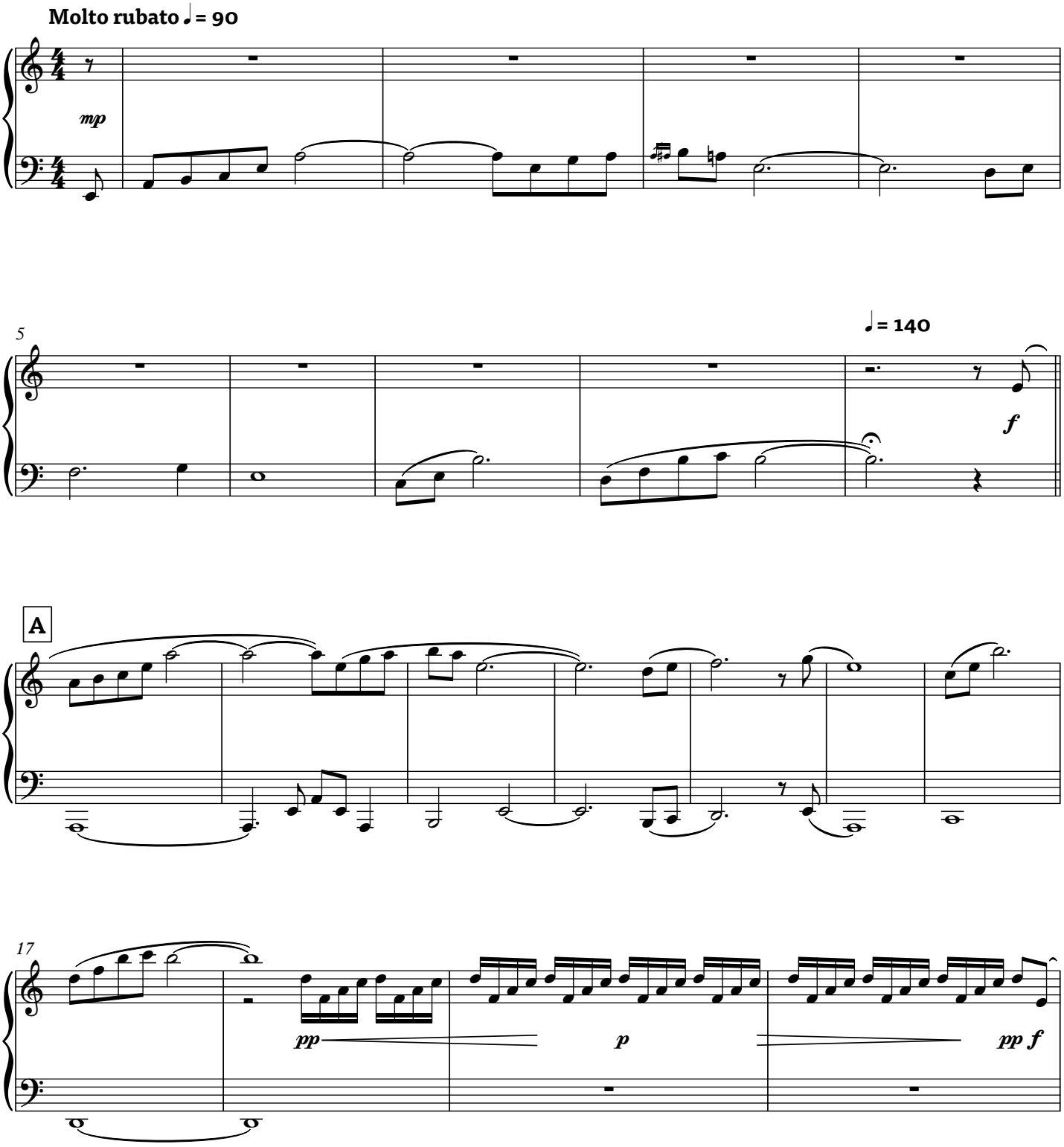
THE OUTLAW

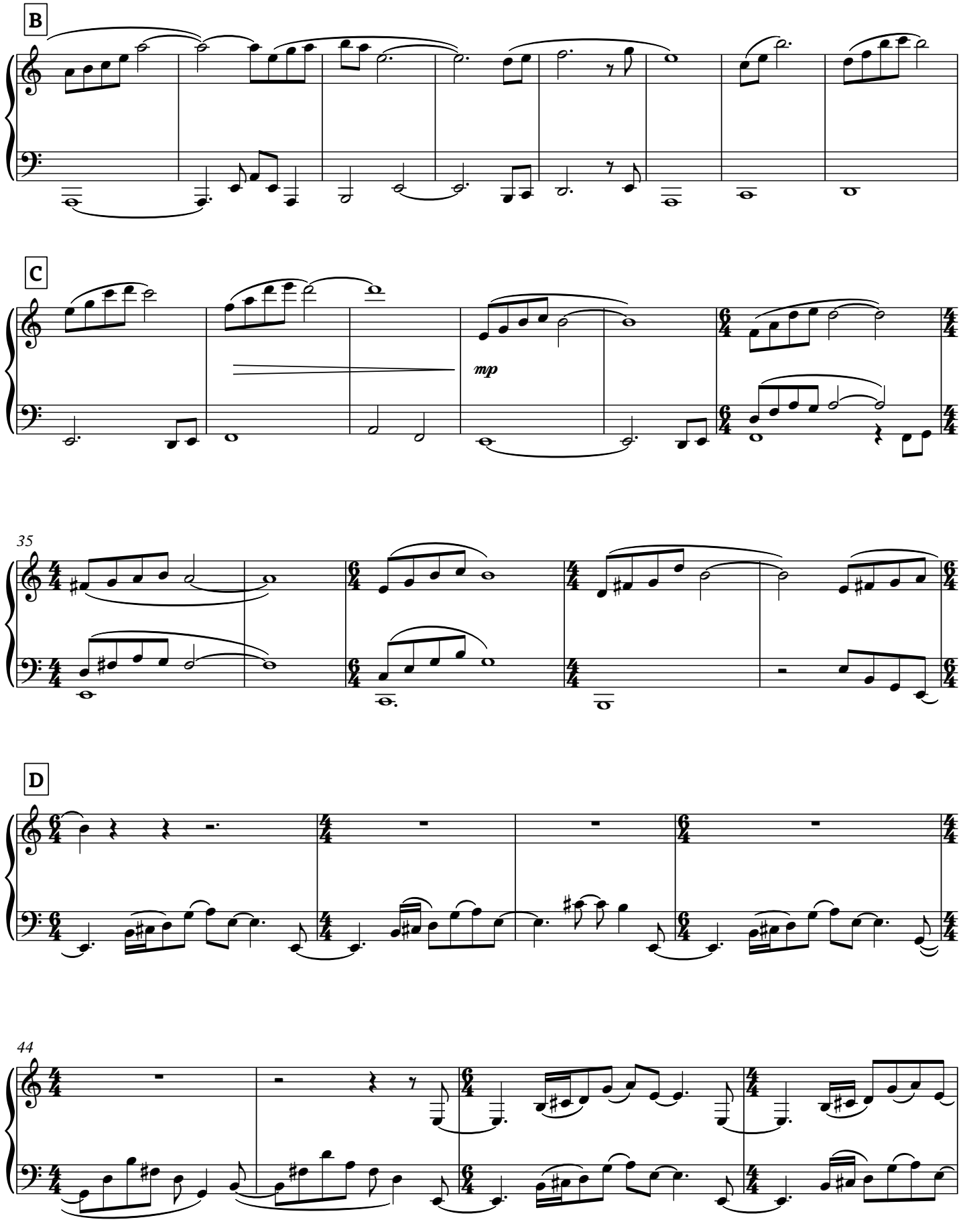
from West

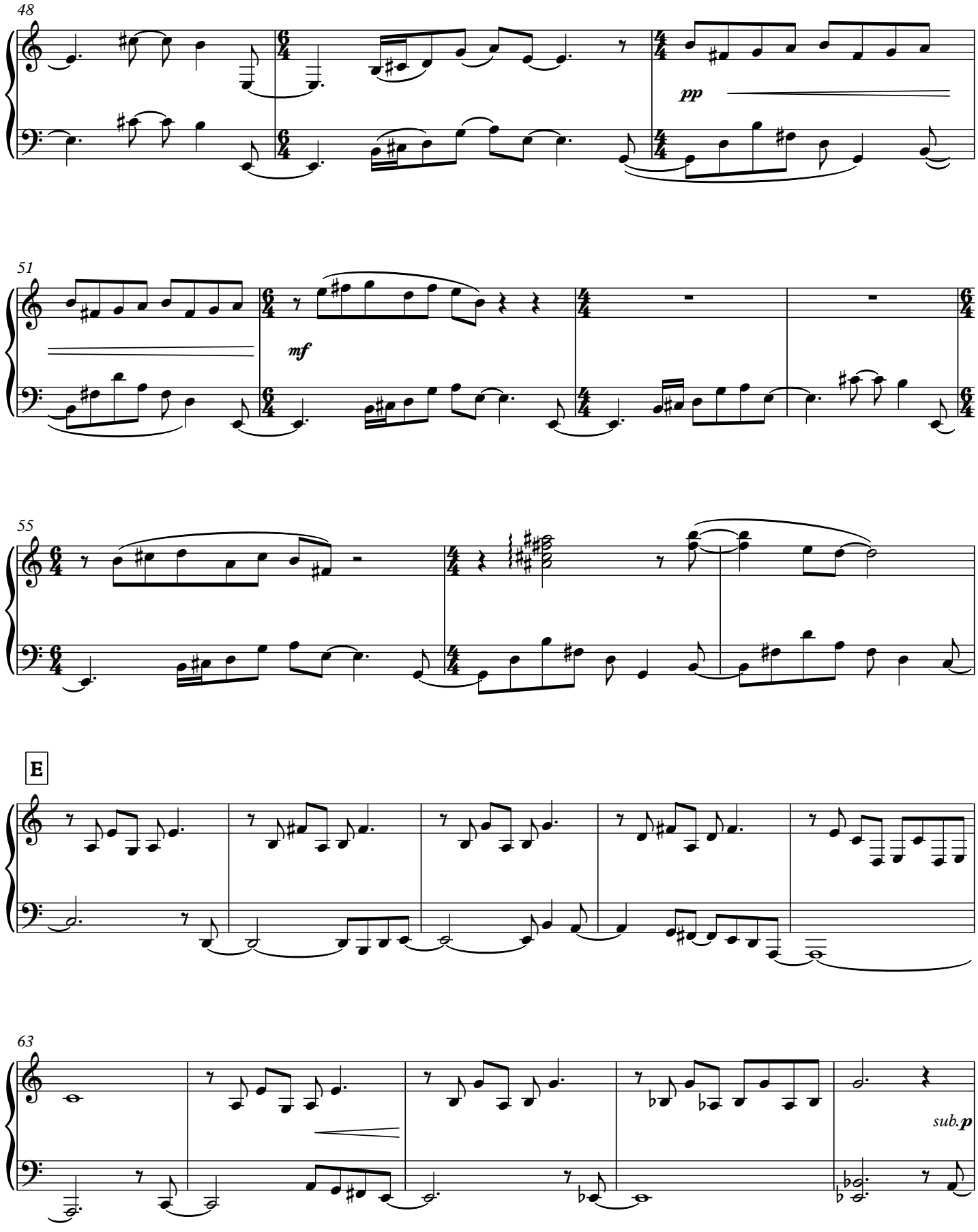
(OST version)

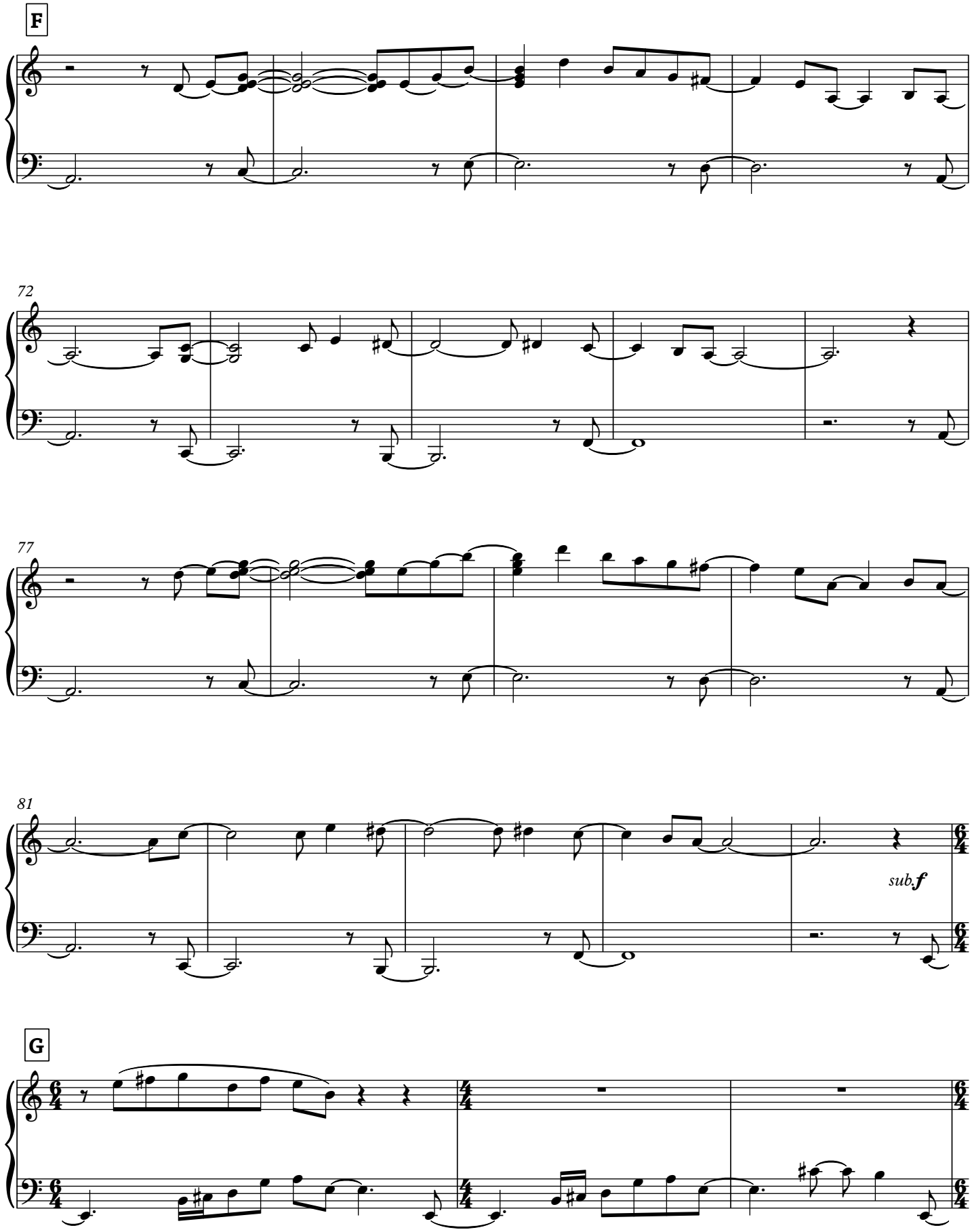
Composed by DISASTERPEACE

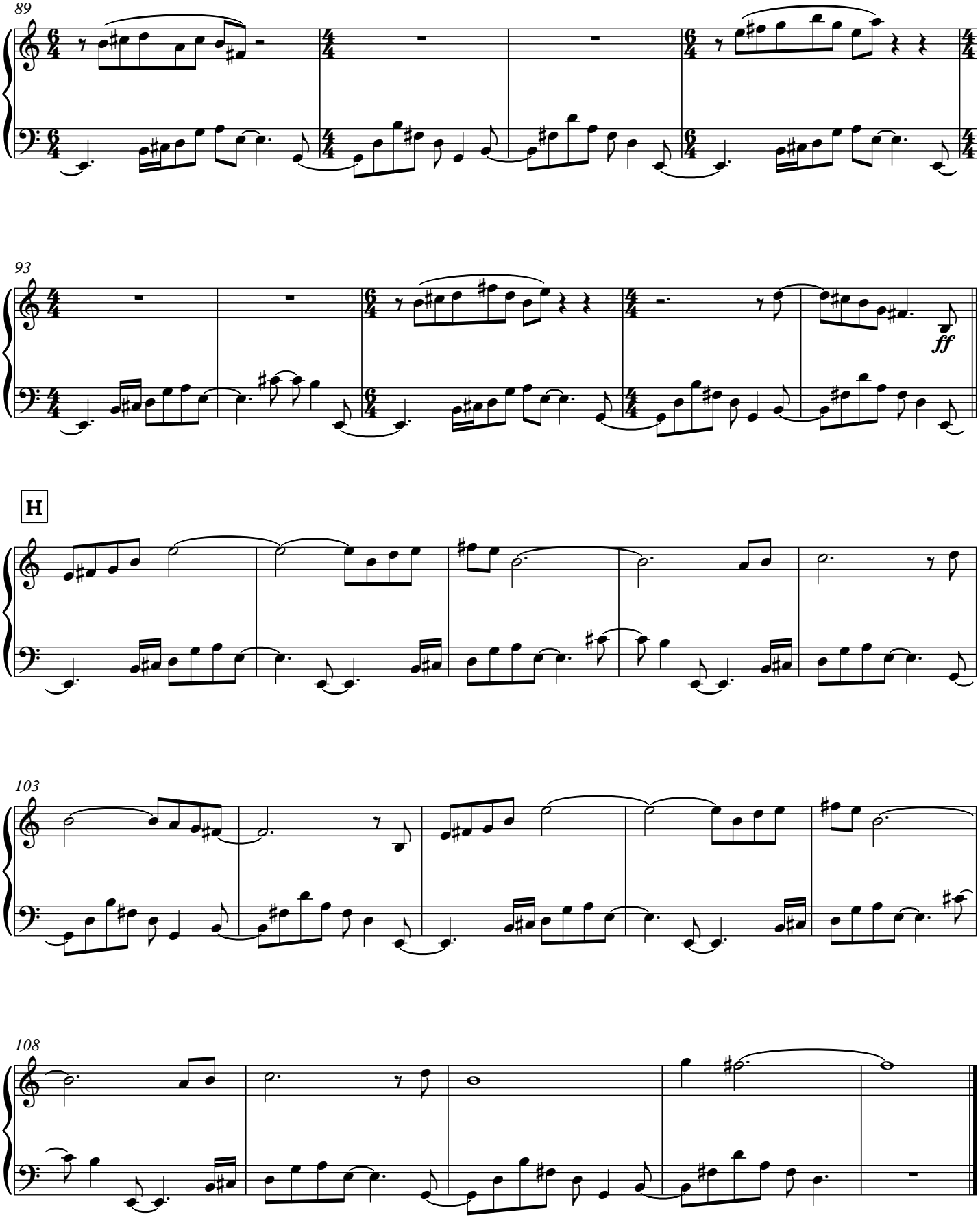
Arranged by DAVID PEACOCK




B
C
mp
35
D
44


48
pp
51
mf
55
E
63
sub.p


F
72
77
81
sub.f
G


89
93
ff
H
103
108

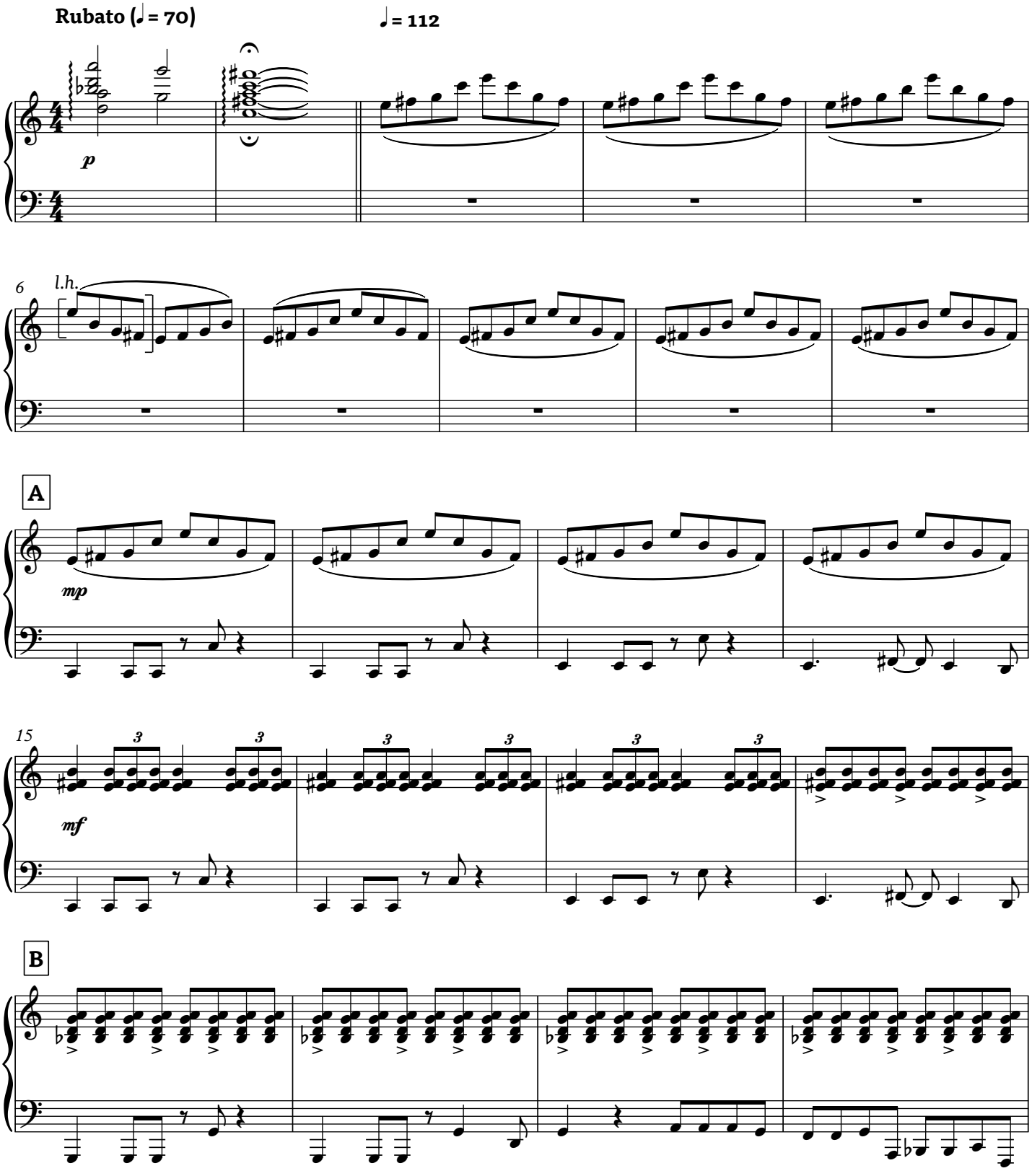
PROLOGUE

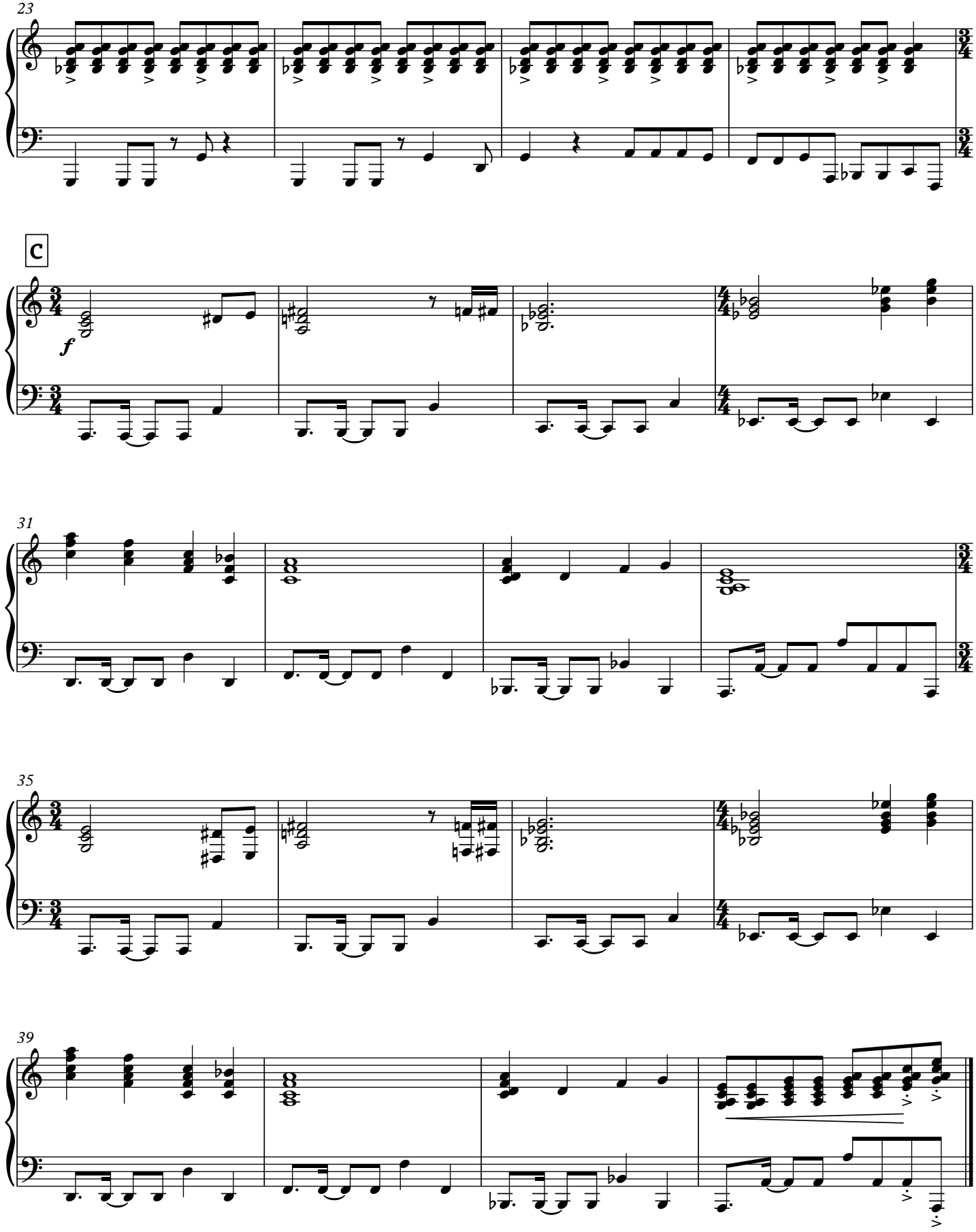
from Rise of The Obsidian Interstellar

(OST version)

Composed by DISASTERPEACE

Arranged by DAVID PEACOCK




23
C
f
31
35
39

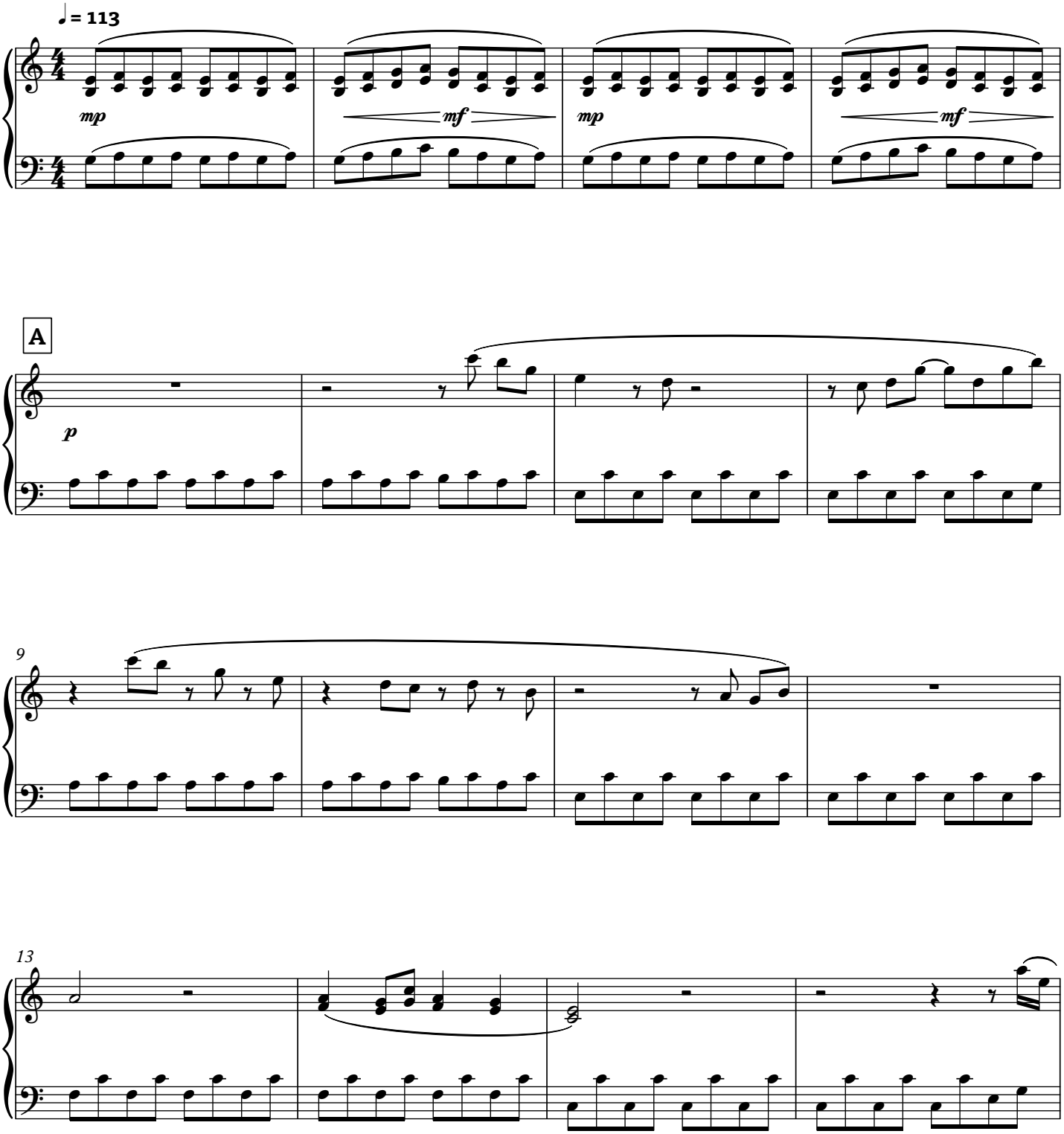
SCENT OF BETRAYAL

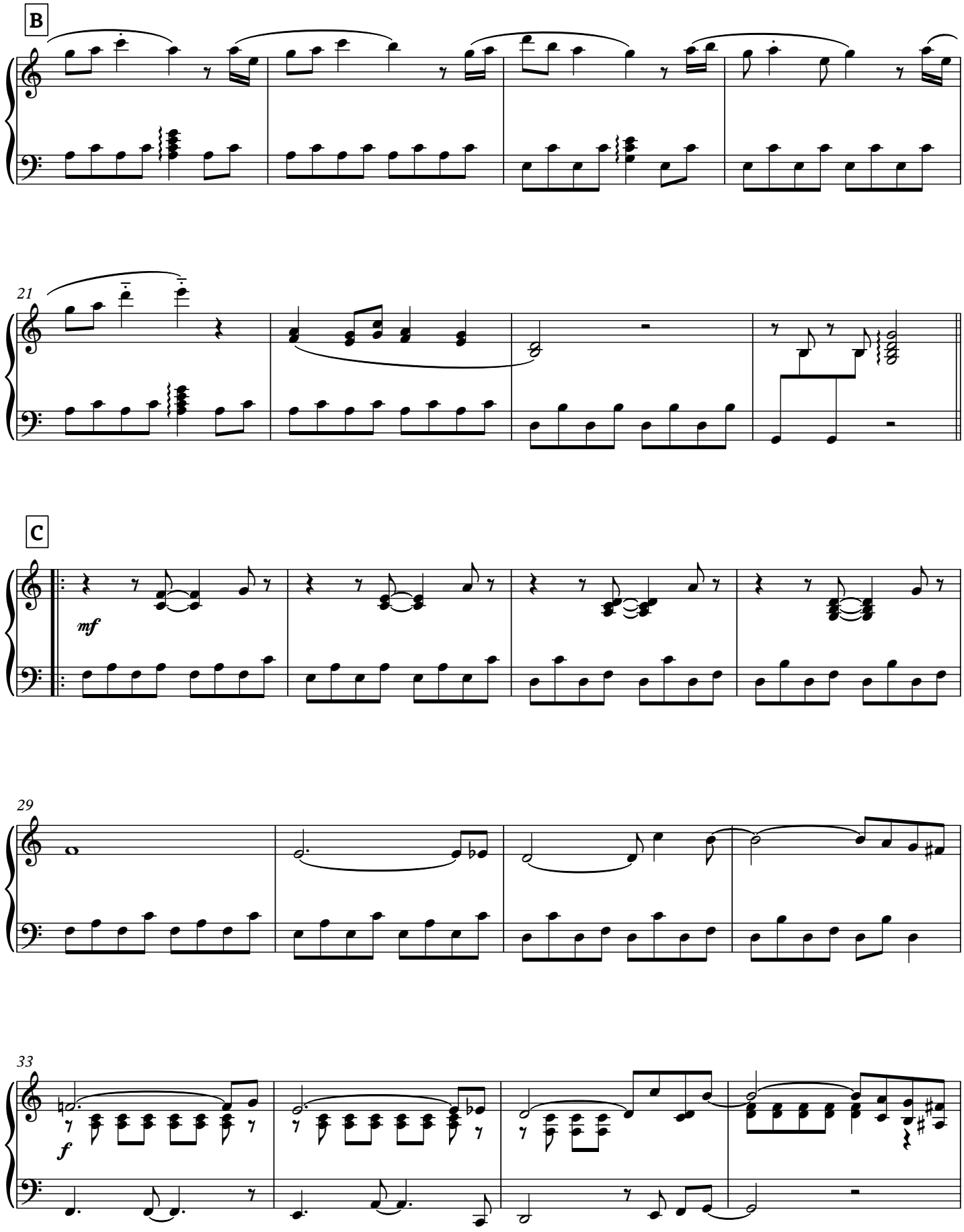
from Monsters Ate My Birthday Cake

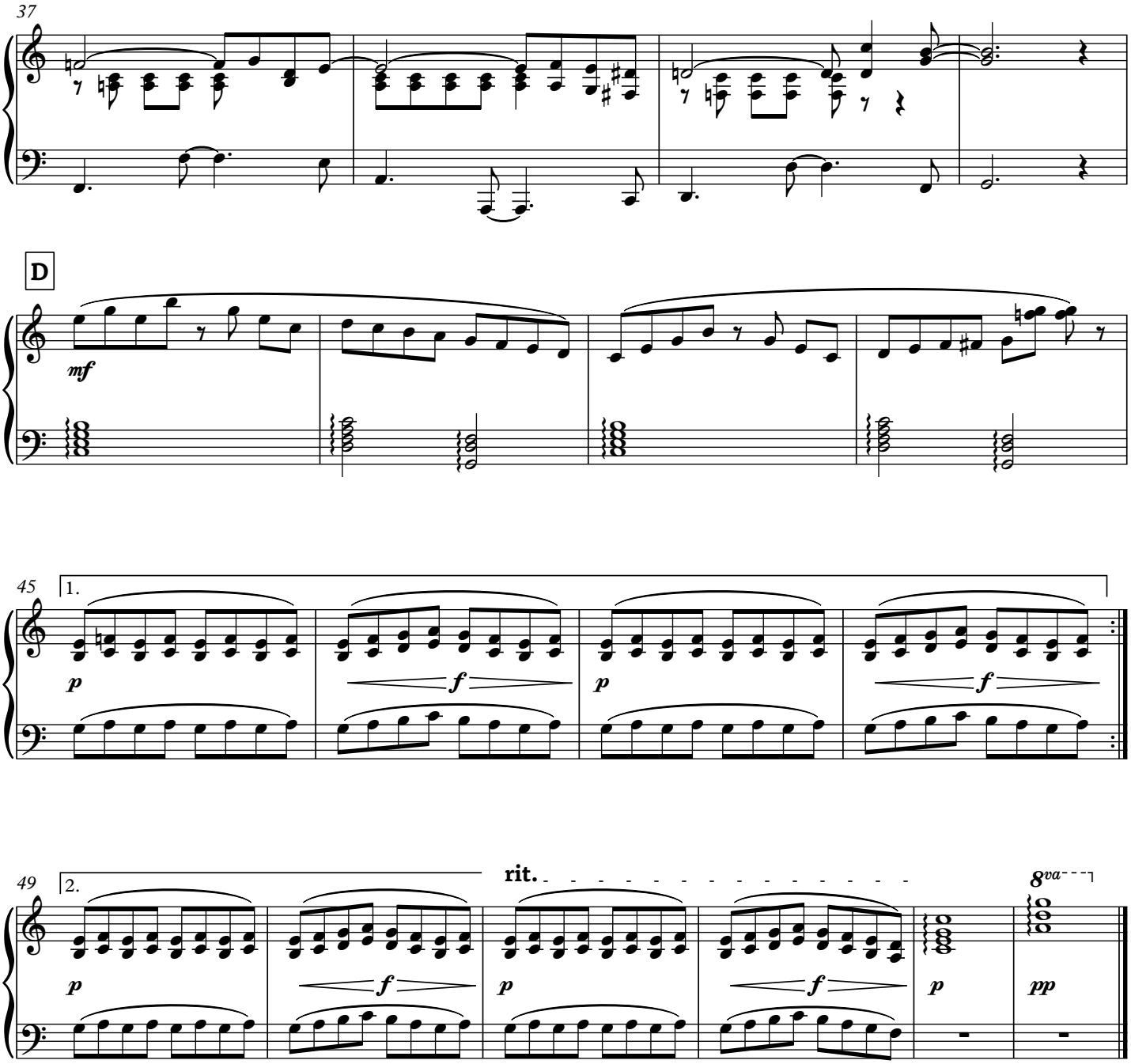
(OST version)

Composed by DISASTERPEACE

Arranged by DAVID PEACOCK




B
21
C
mf
29
33
f


37
D
mf
45
1.
p
f
p
f
49
2.
rit.
8va
p
f
p
f
p
pp

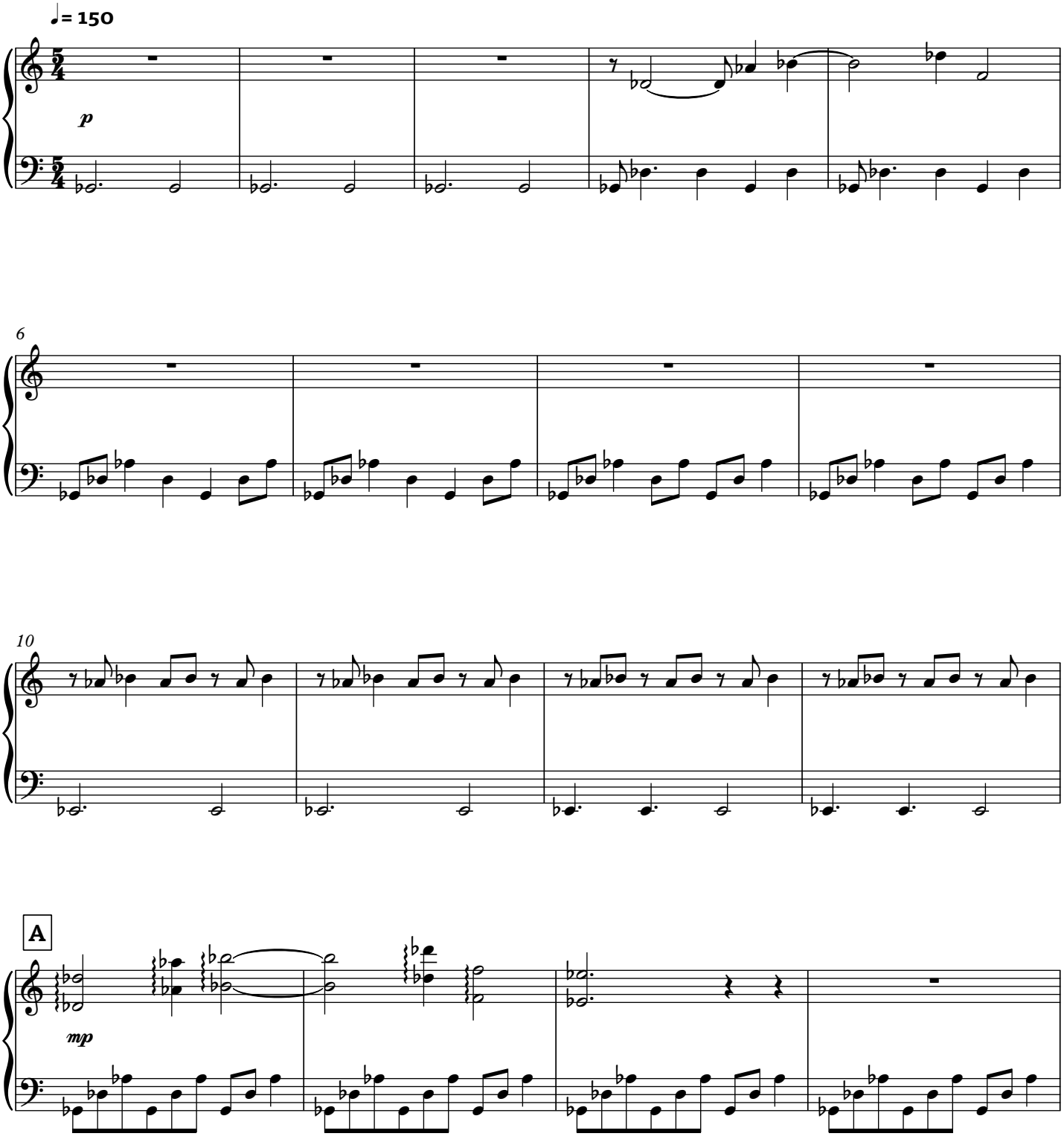
SOMEWHERE, OUR LIMBS LOST IN THE DISTANCE

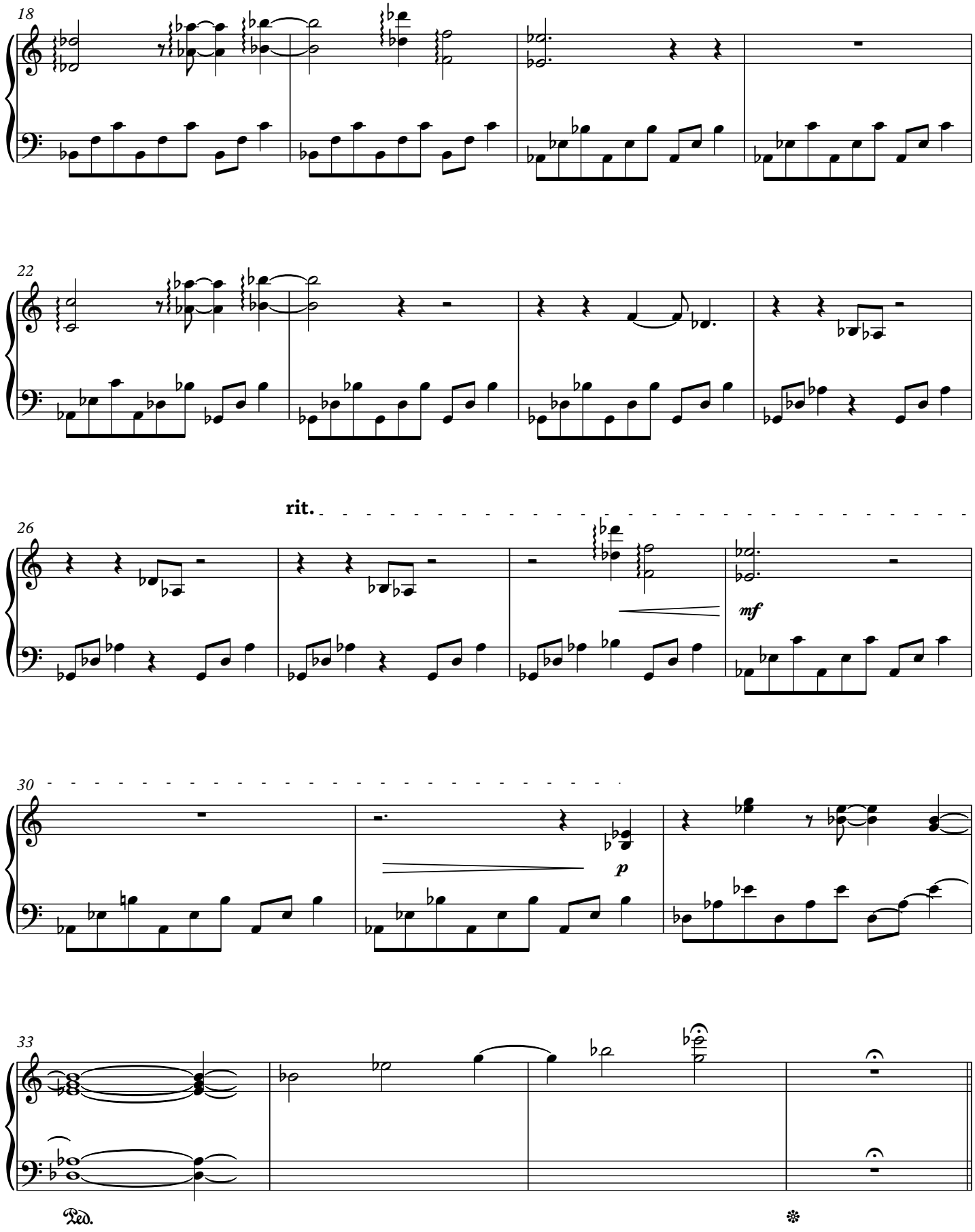
from Somewhere, Our limbs lost in the distance

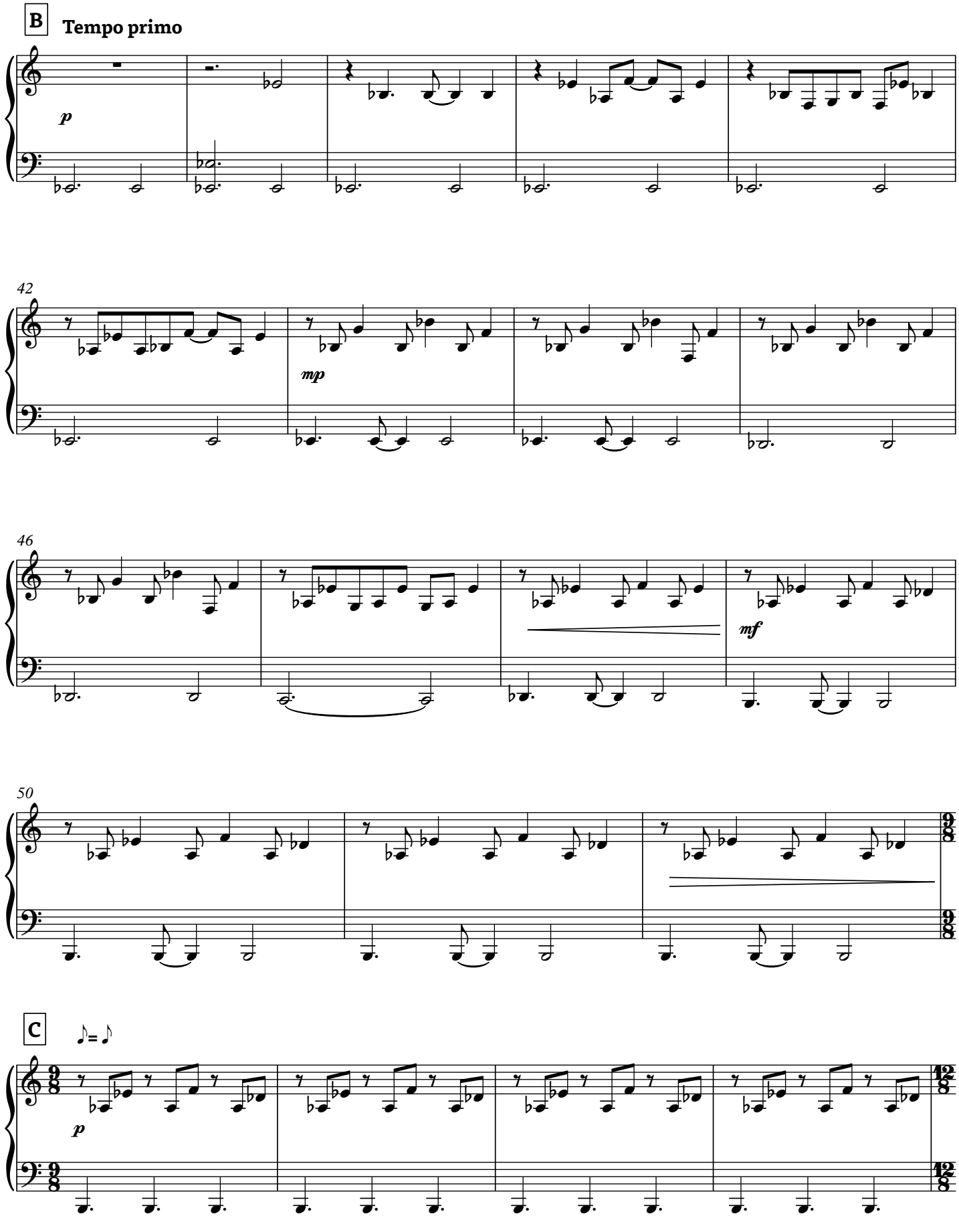
(OST version)

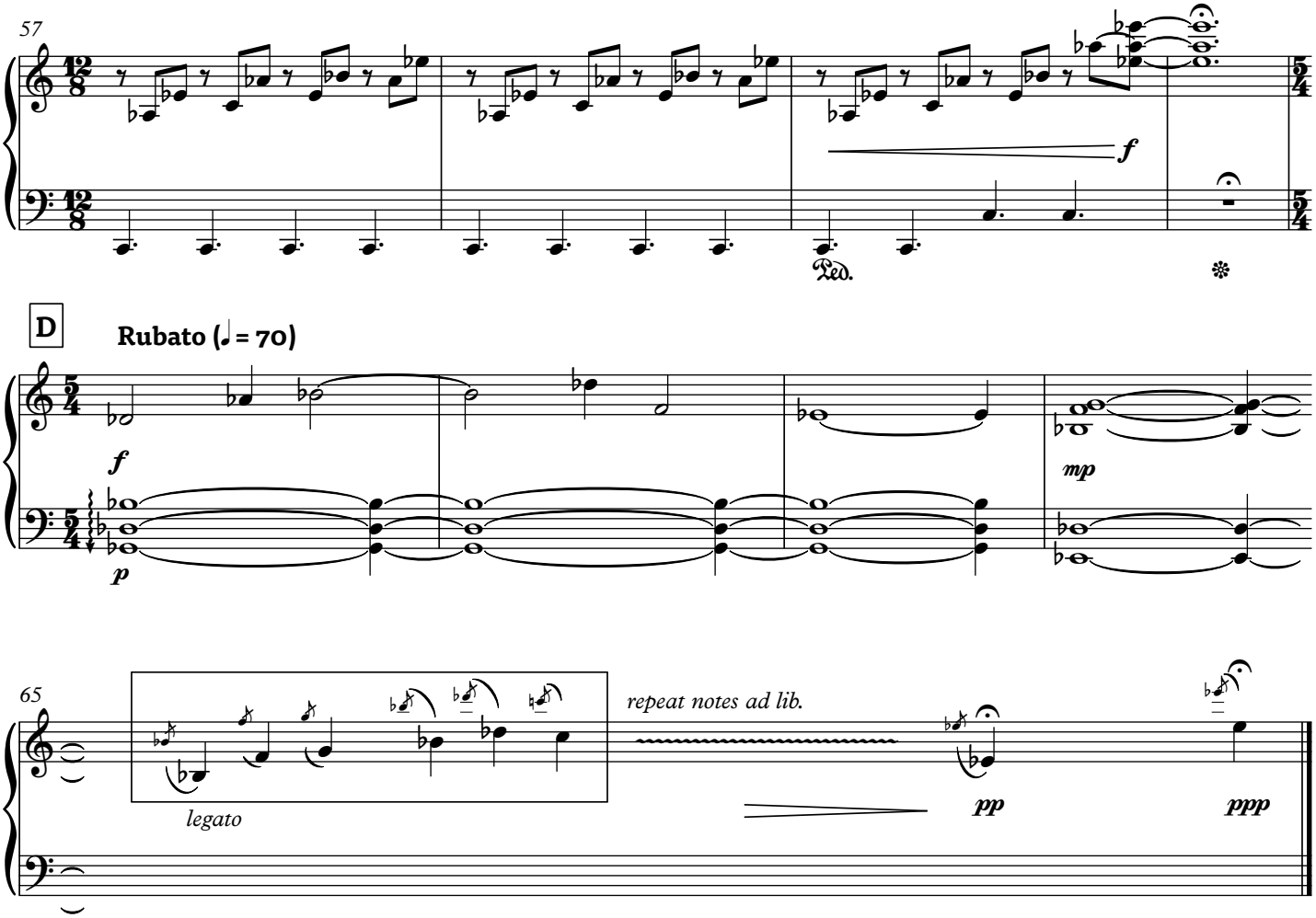
Composed by DISASTERPEACE

Arranged by DAVID PEACOCK




18
22
rit.
26
mf
30
p
33
Ped.


B
Tempo primo
p
42
mp
46
mf
50
C
♪= ♪
p


57
f
Ped.
D
Rubato (♩ = 70)
f
p
mp
65
legato
repeat notes ad lib.
pp
ppp

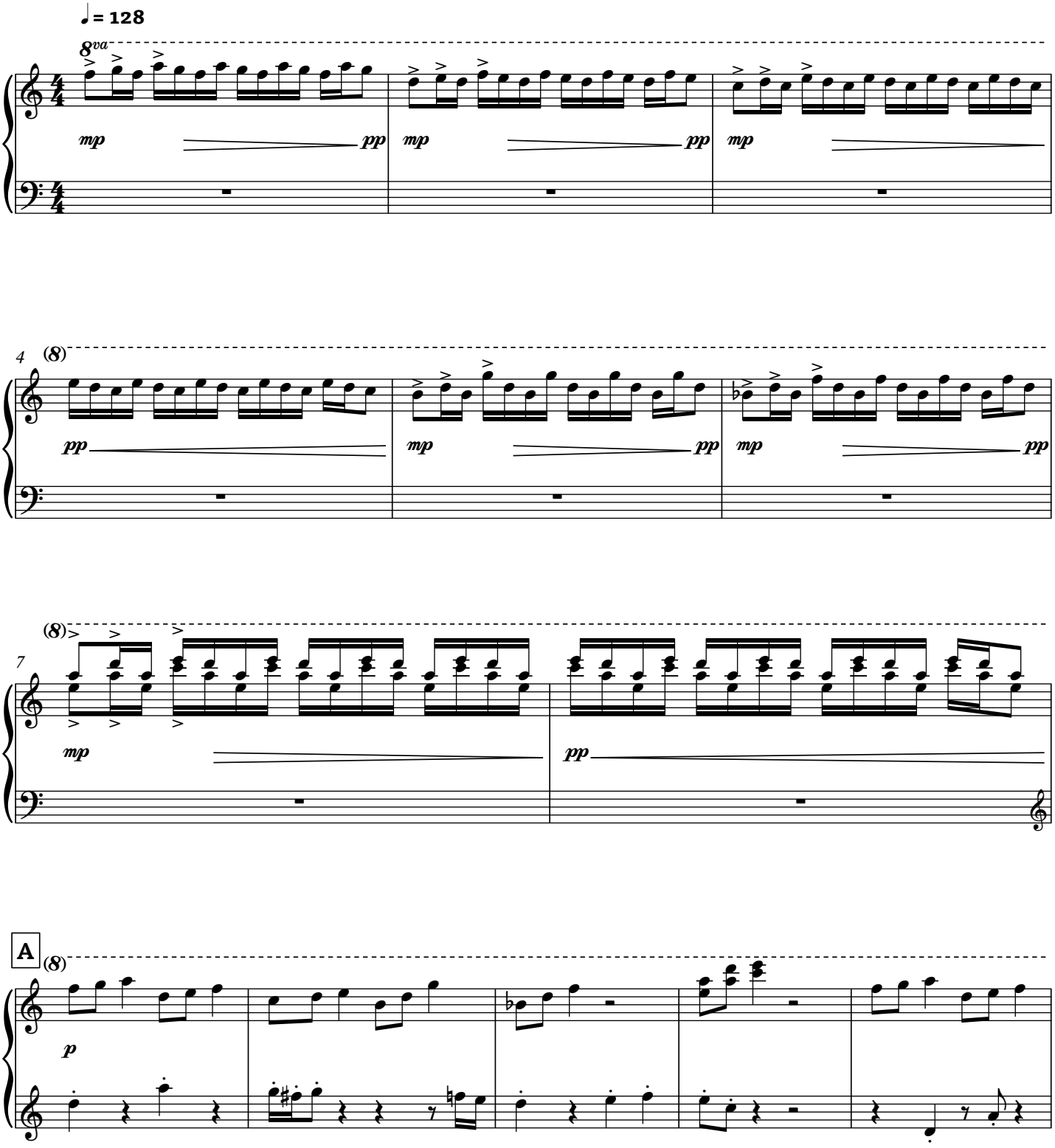
SPACEMAN THE VULNERABLE

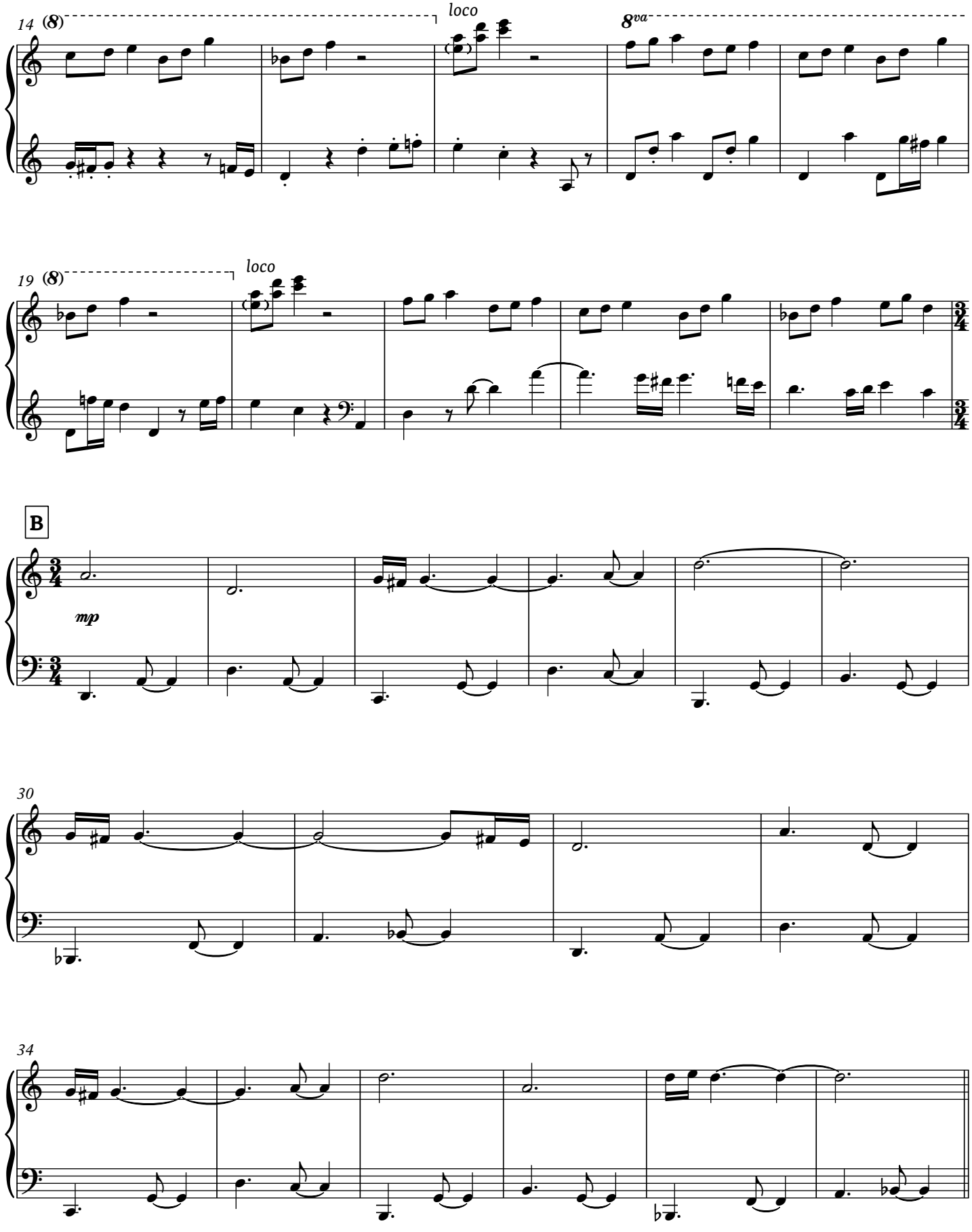
from Cat Astro Phi

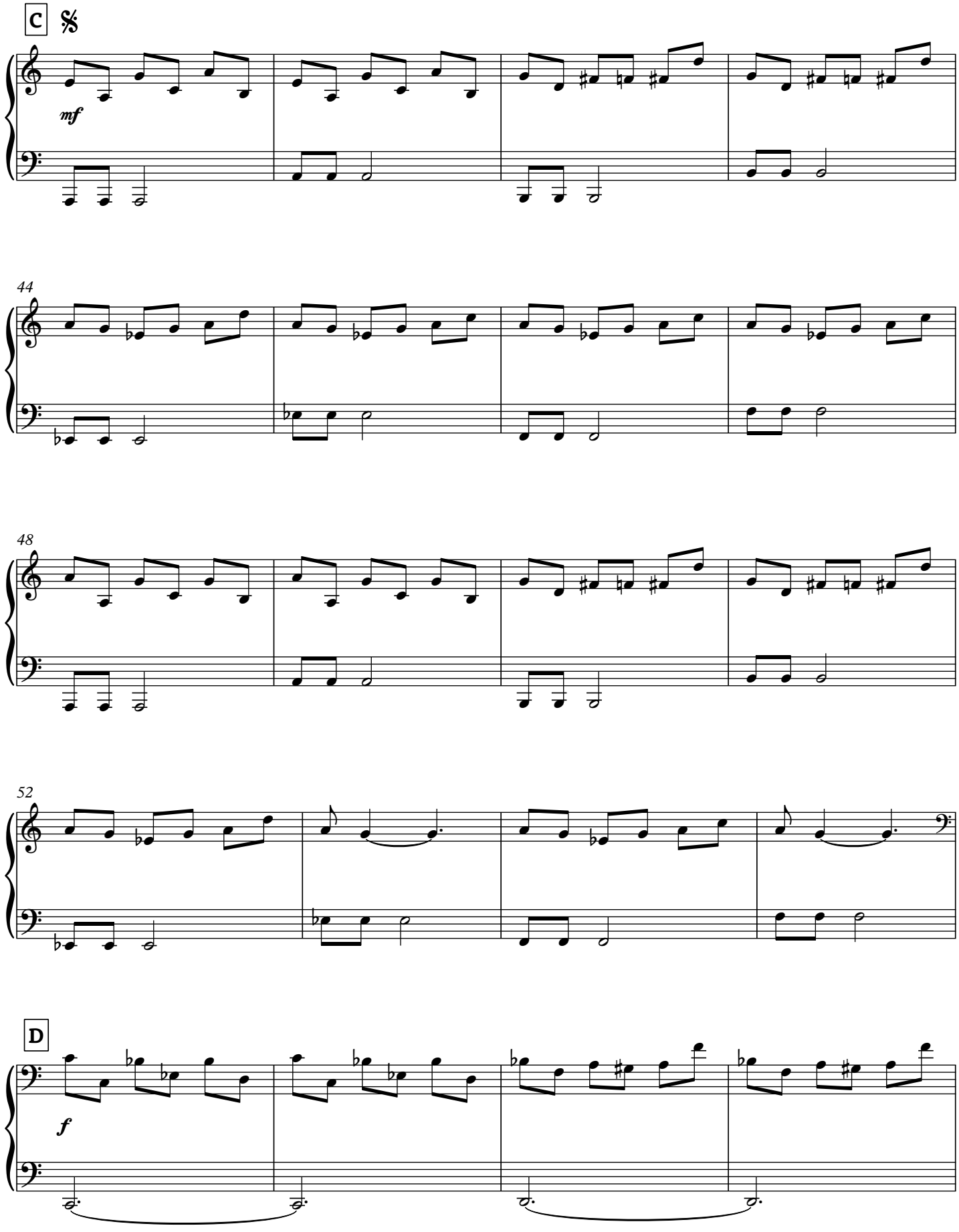
(OST version)

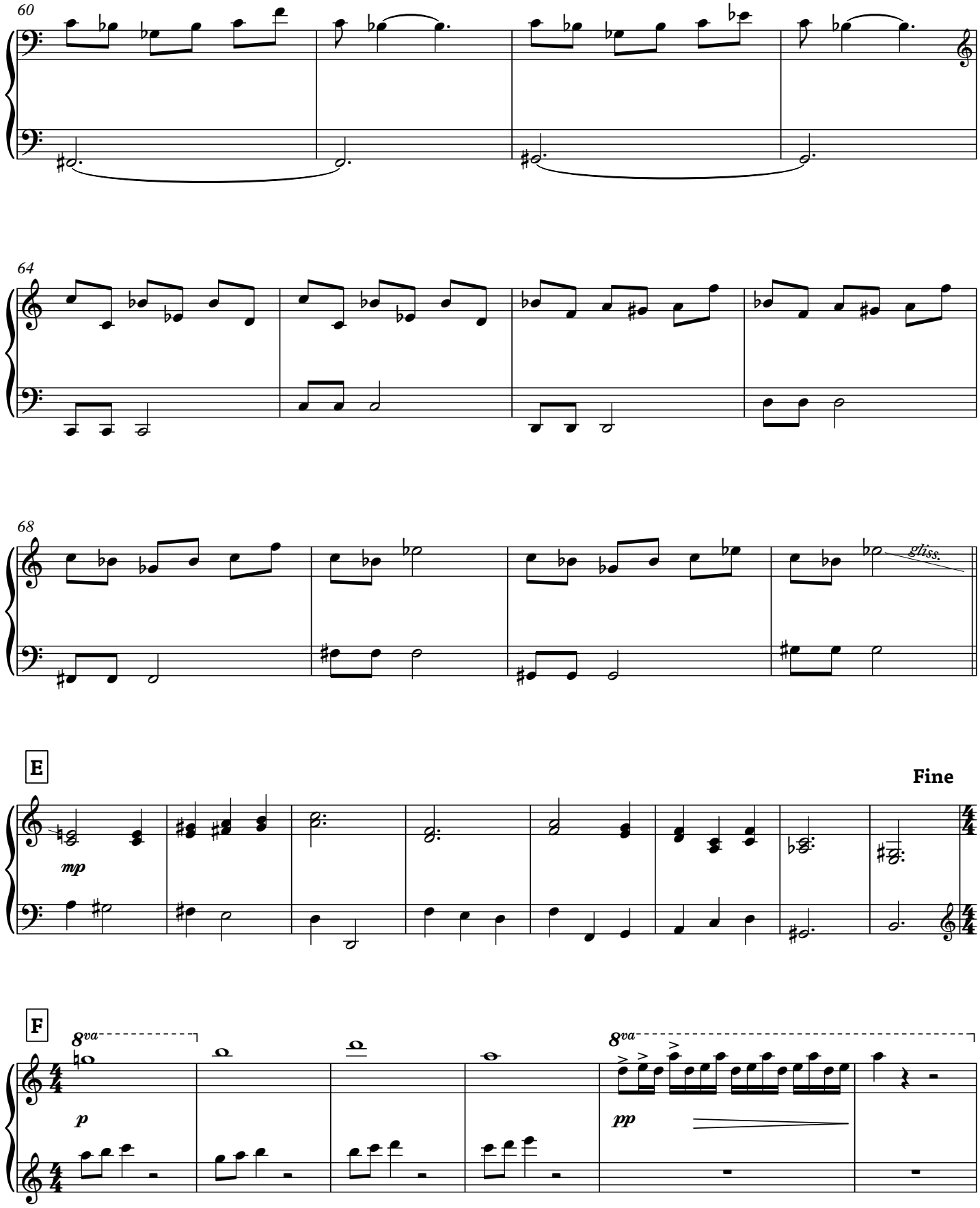
Composed by DISASTERPEACE

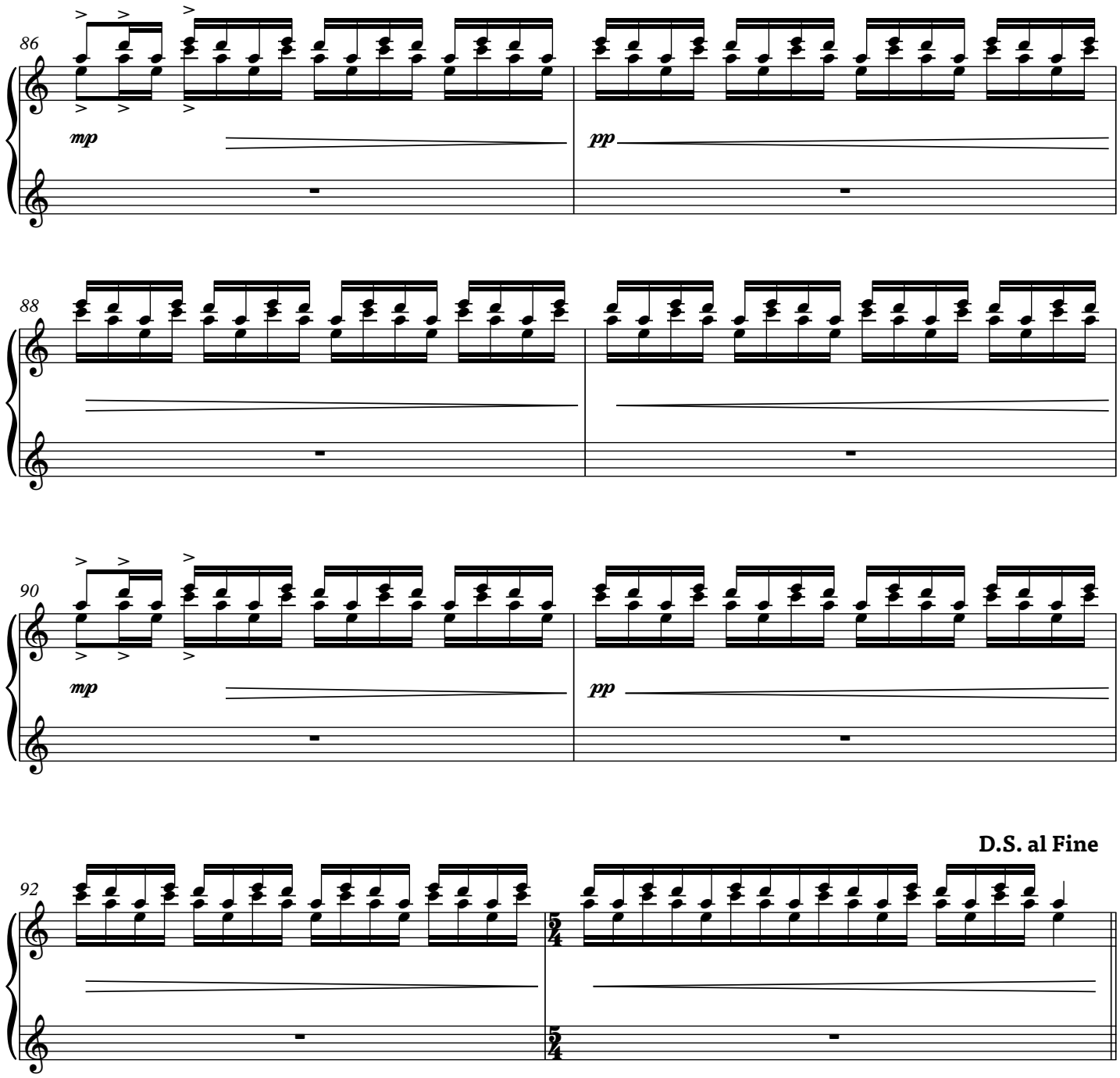
Arranged by DAVID PEACOCK




14
(8)
loco
8va
19
(8)
loco
B
mp
30
34


C
mf
44
48
52
D
f


60
64
68
gliss.
E
Fine
mp
F
8va
p
8va
pp


86
mp
pp
88
90
mp
pp
D.S. al Fine
92
5/4
5/4

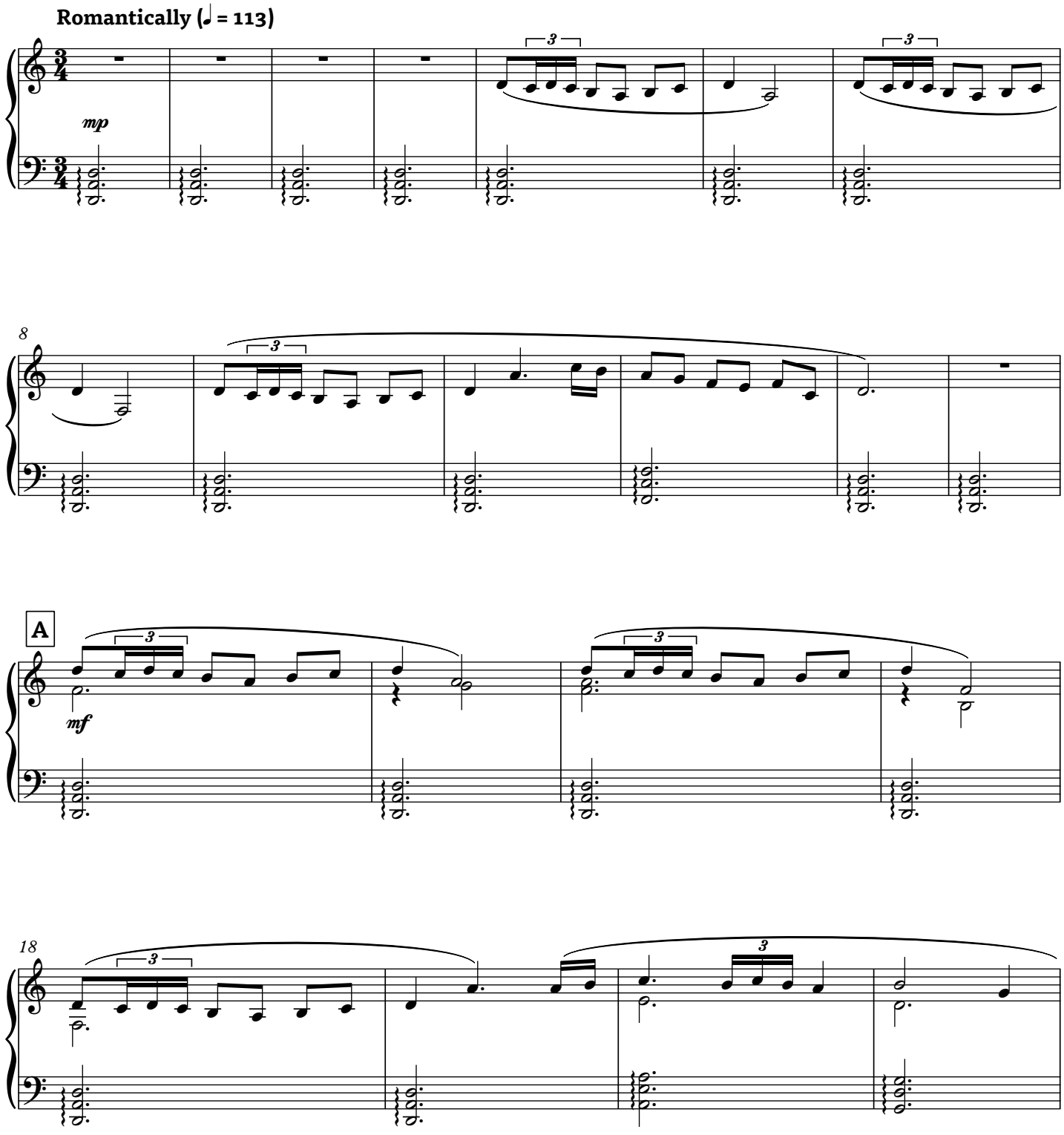
THE THIEF

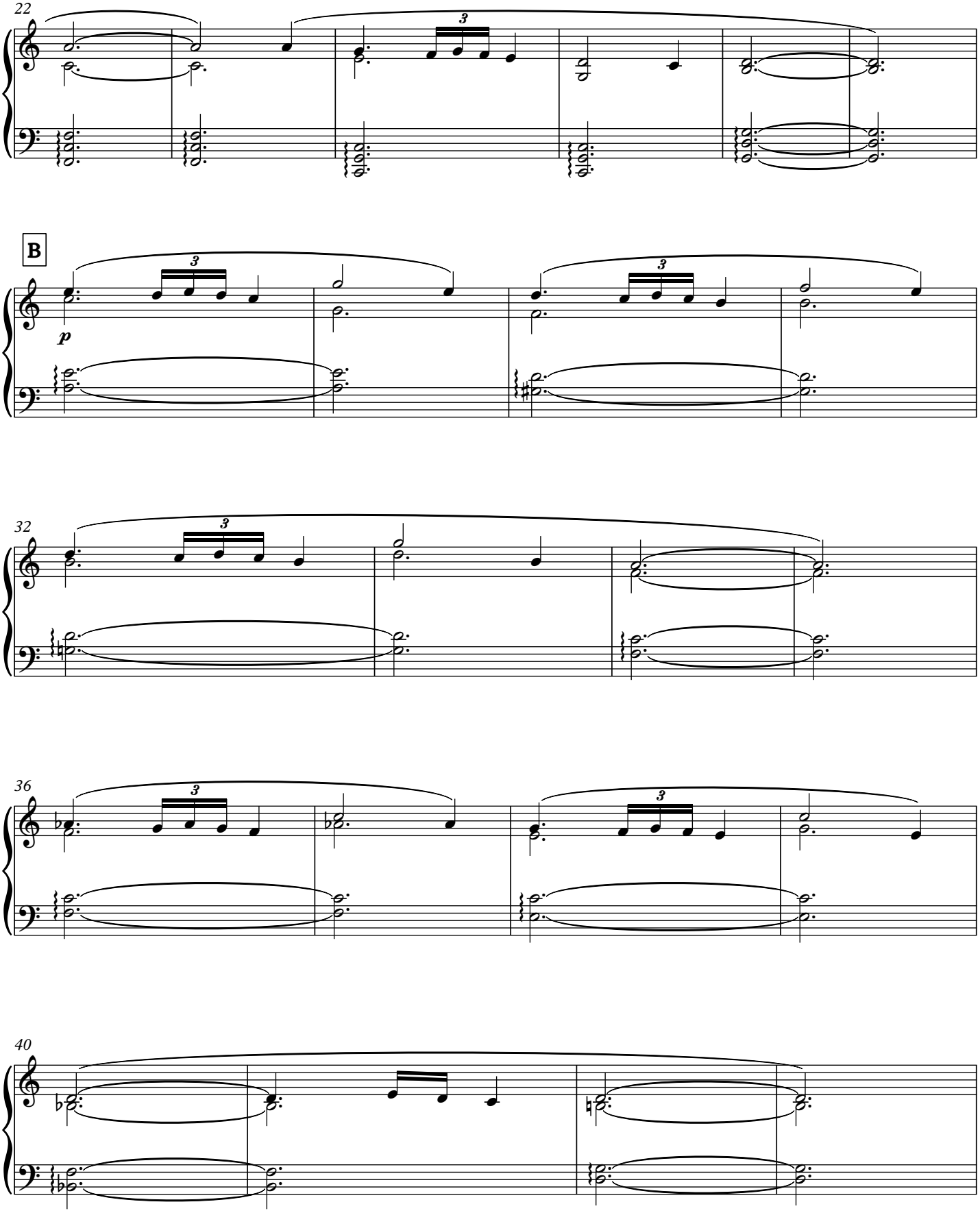
from Famaze

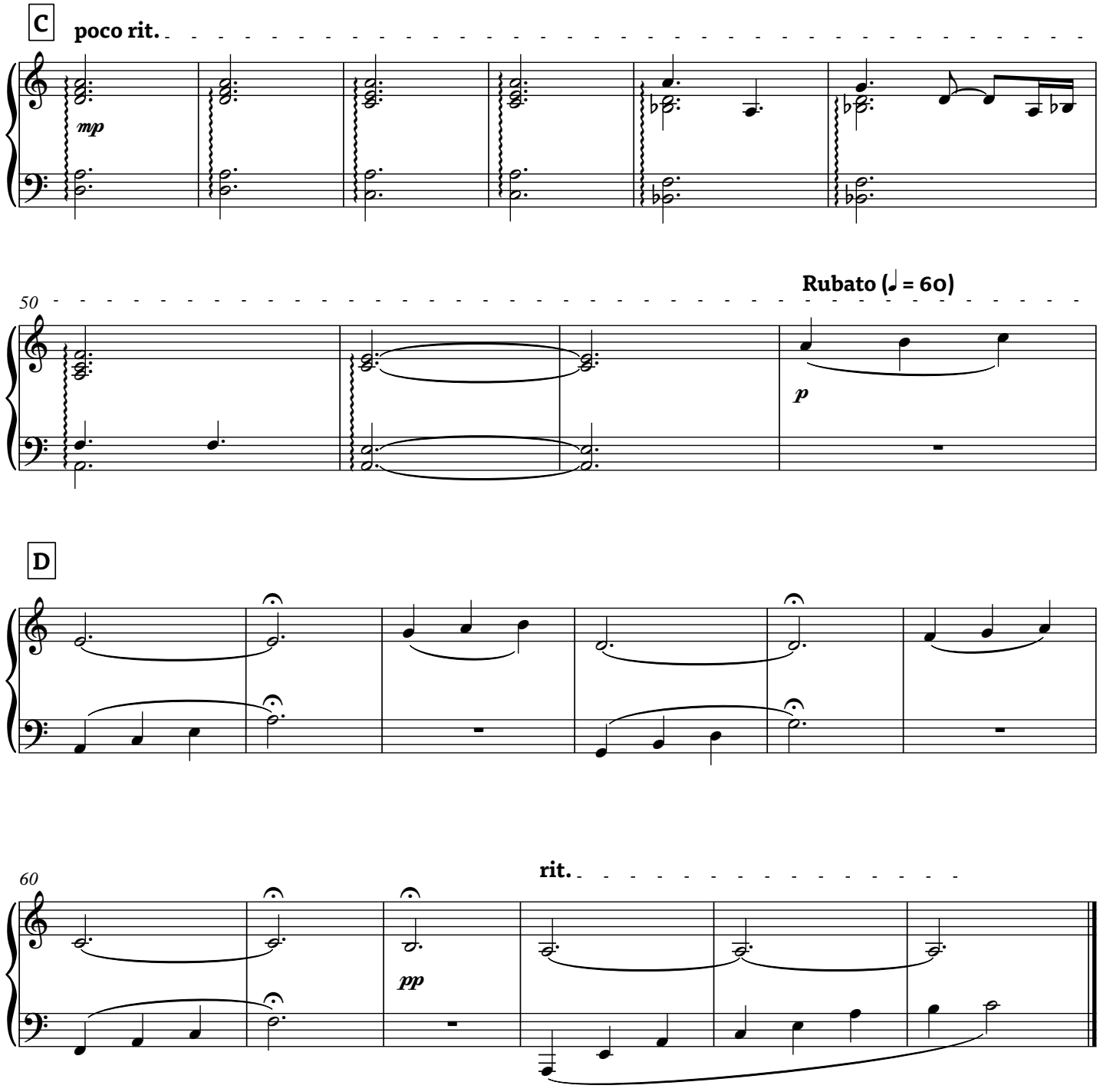
(OST version)

Composed by DISASTERPEACE

Arranged by DAVID PEACOCK




22
B
p
32
36
40


C
poco rit.
mp
50
Rubato (♩ = 60)
p
D
60
rit.
pp

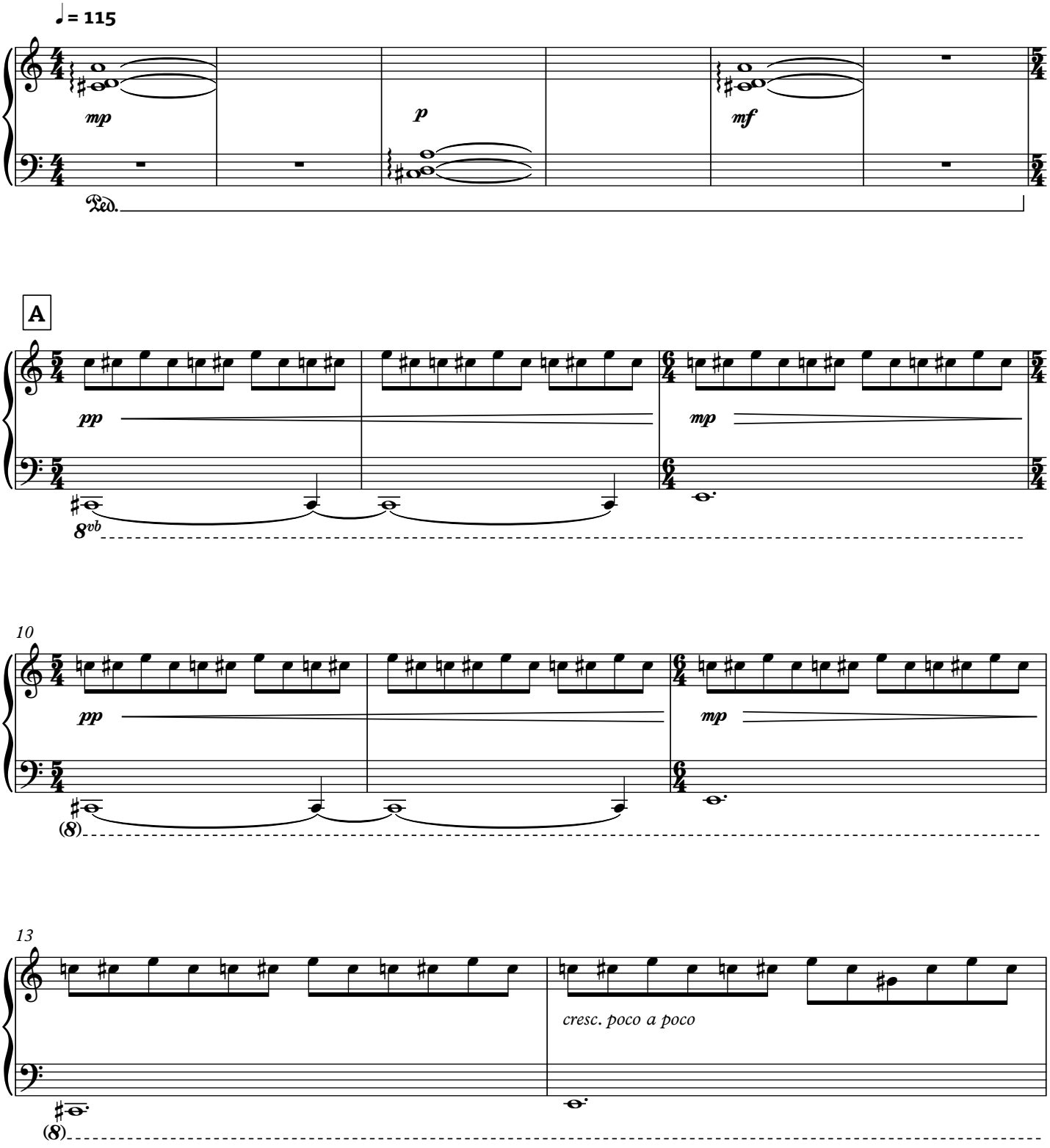
TITLE

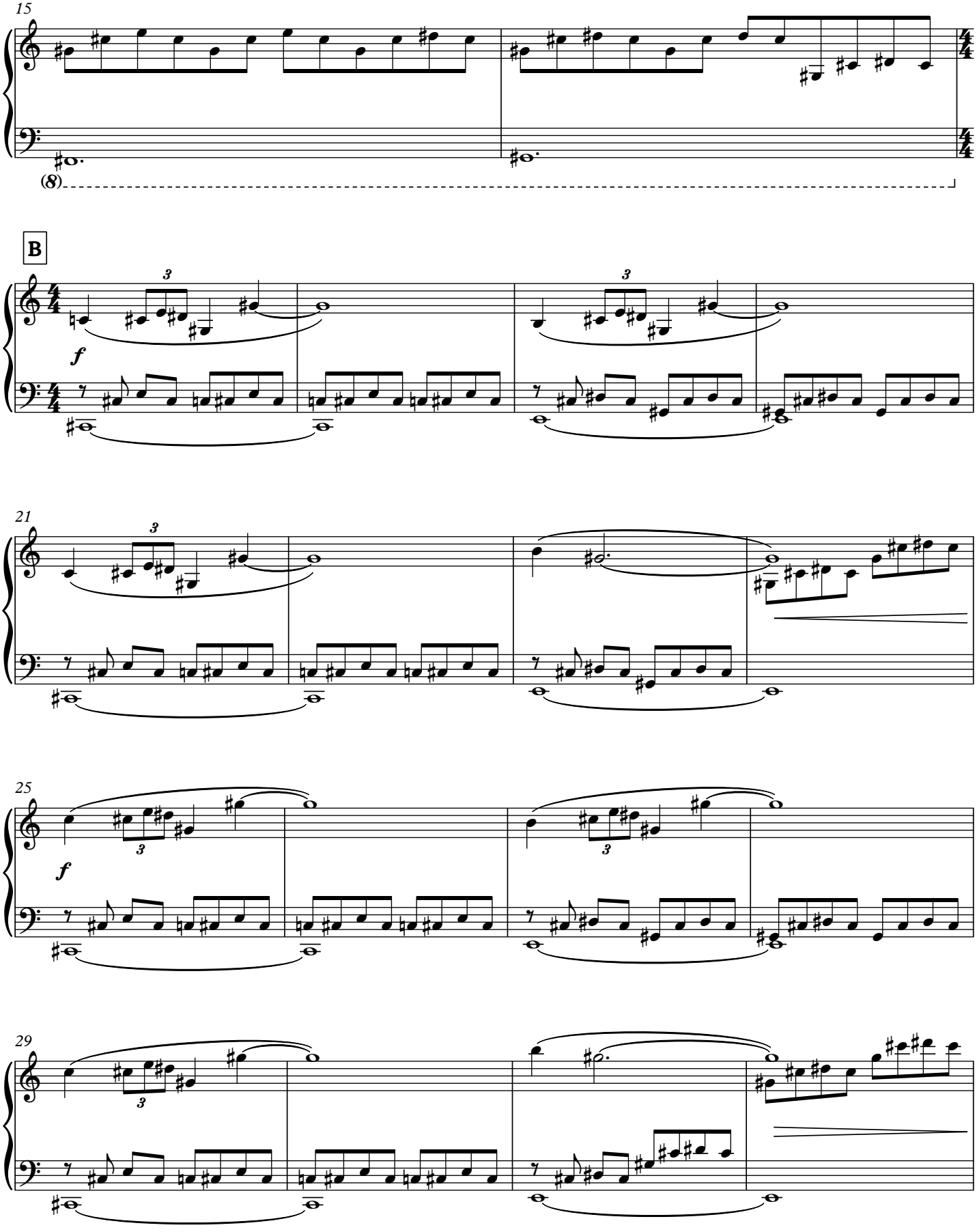
from It Follows

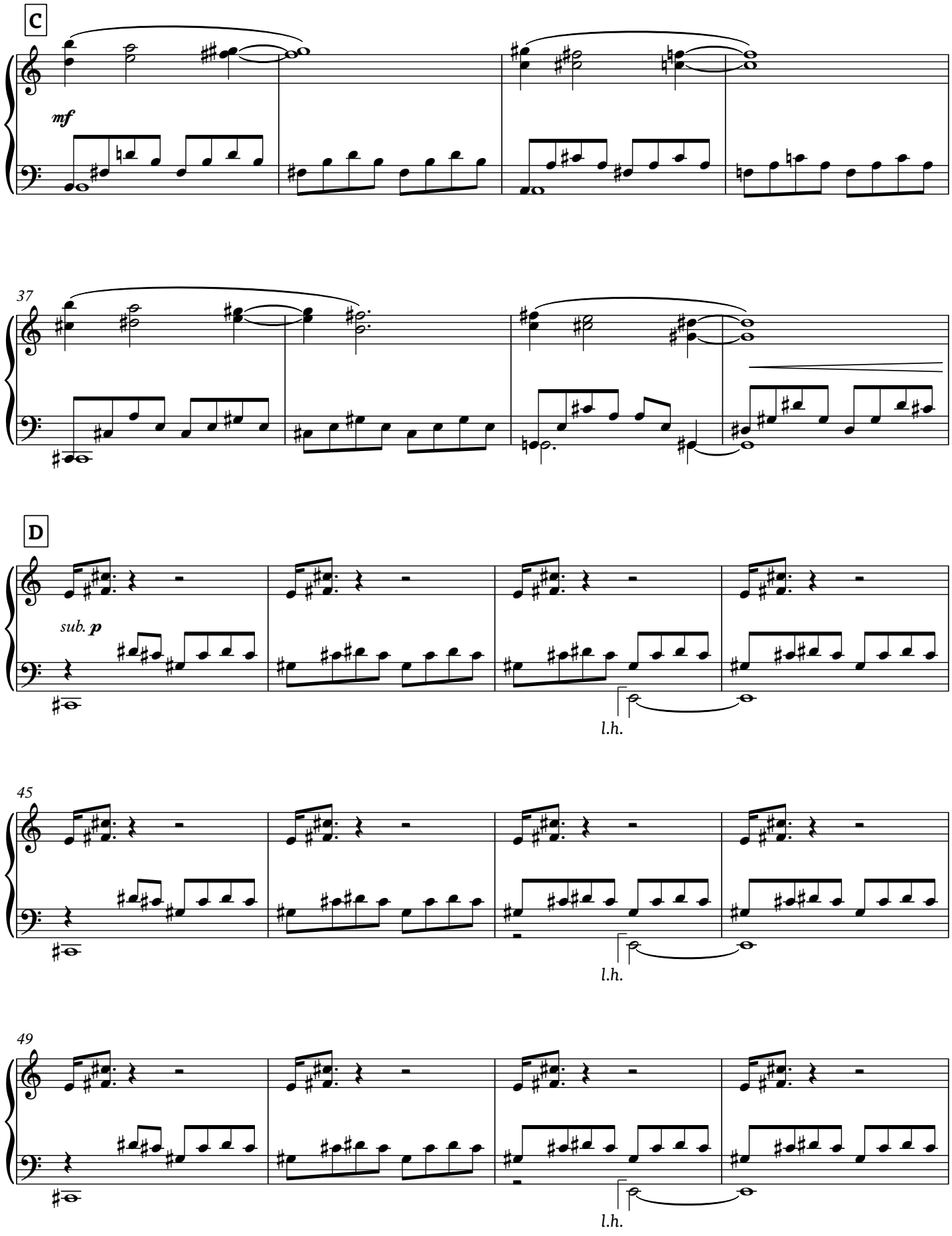
(OST version)

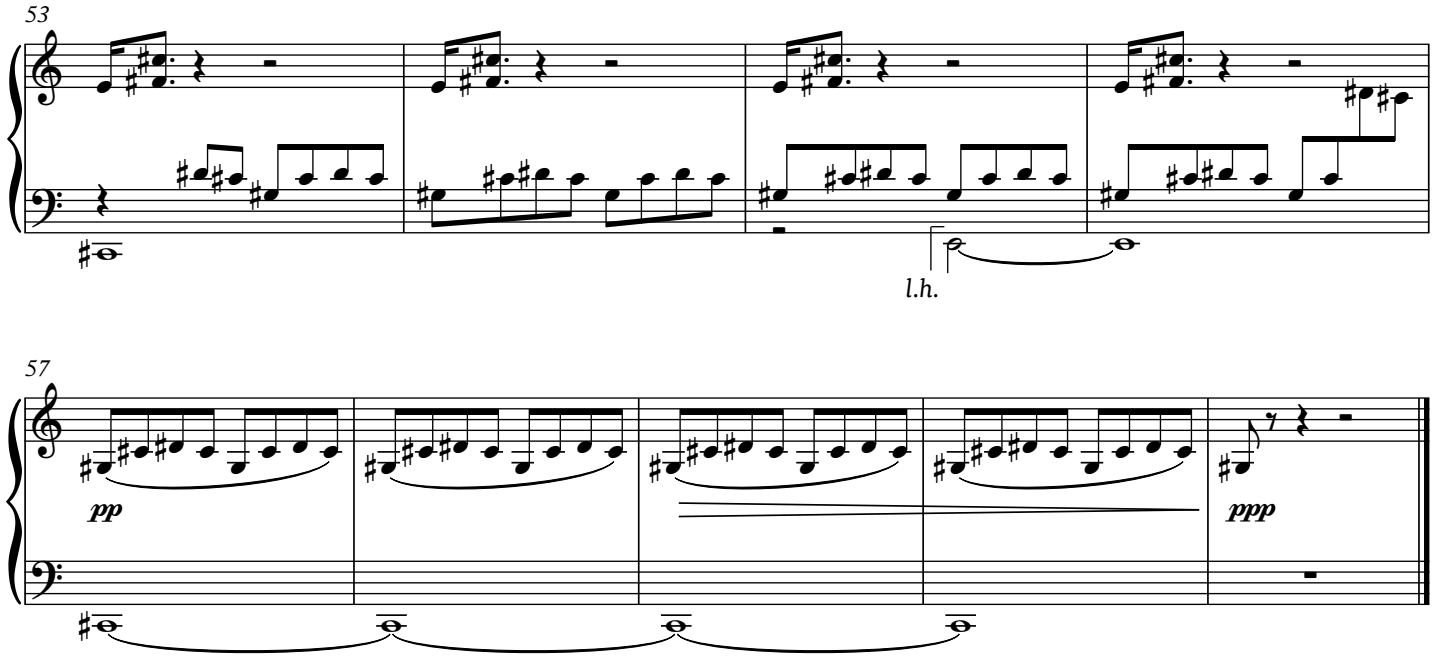
Composed by DISASTERPEACE

Arranged by DAVID PEACOCK




15
(8)
B
f
3
21
25
f
29


C
mf
37
D
sub. p
l.h.
45
l.h.
49
l.h.


53
l.h.

57
pp
ppp

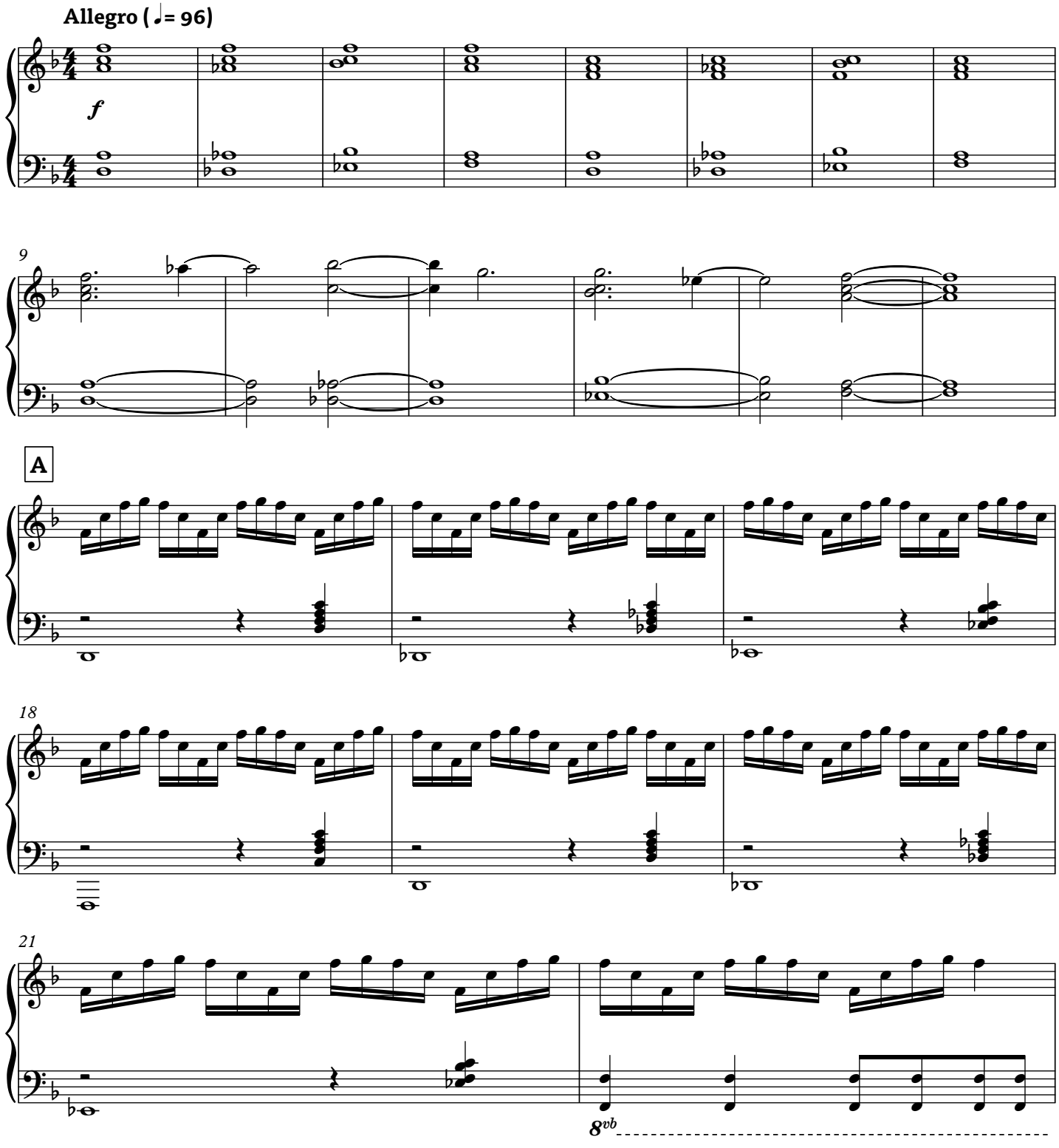
W I N

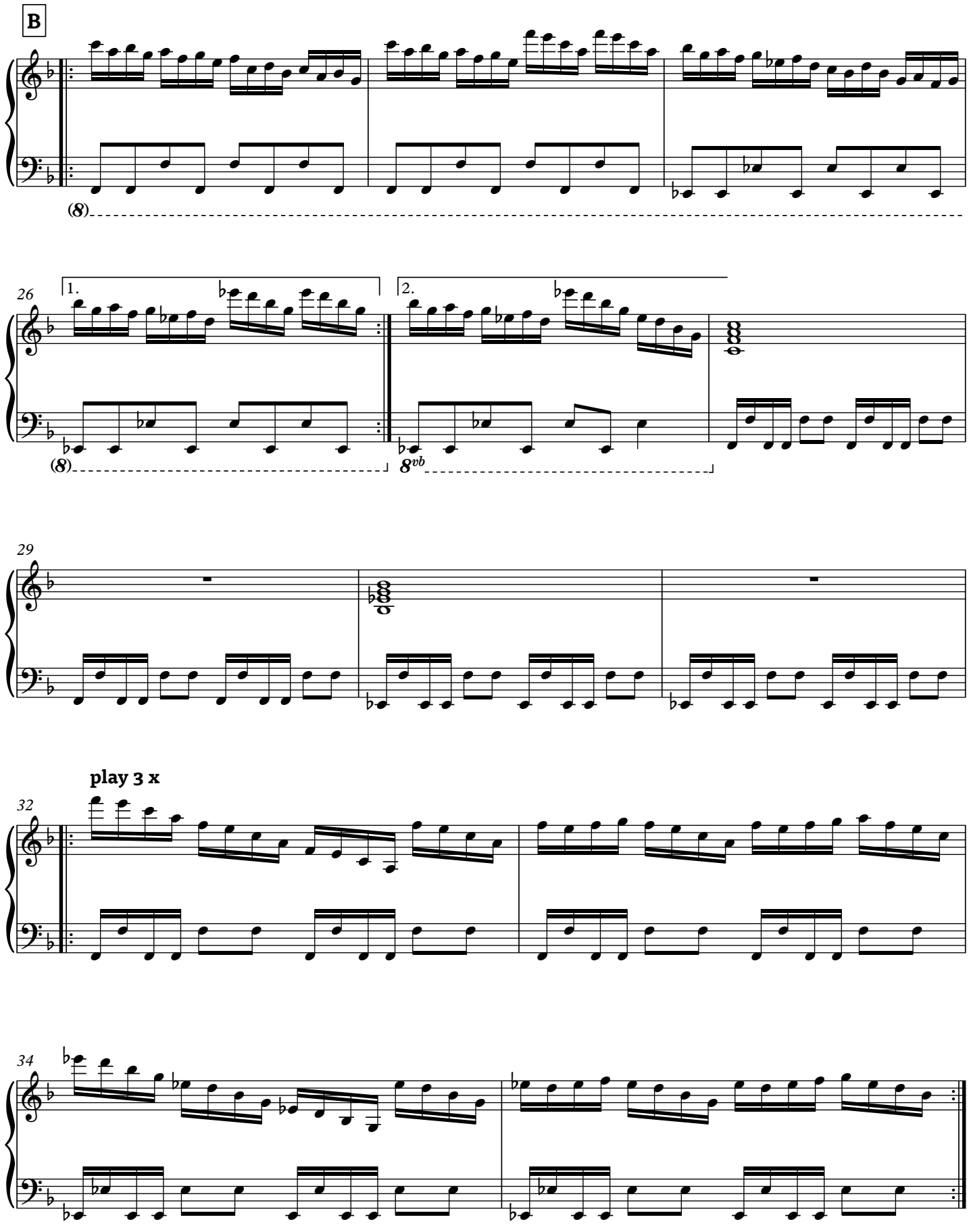
from Level

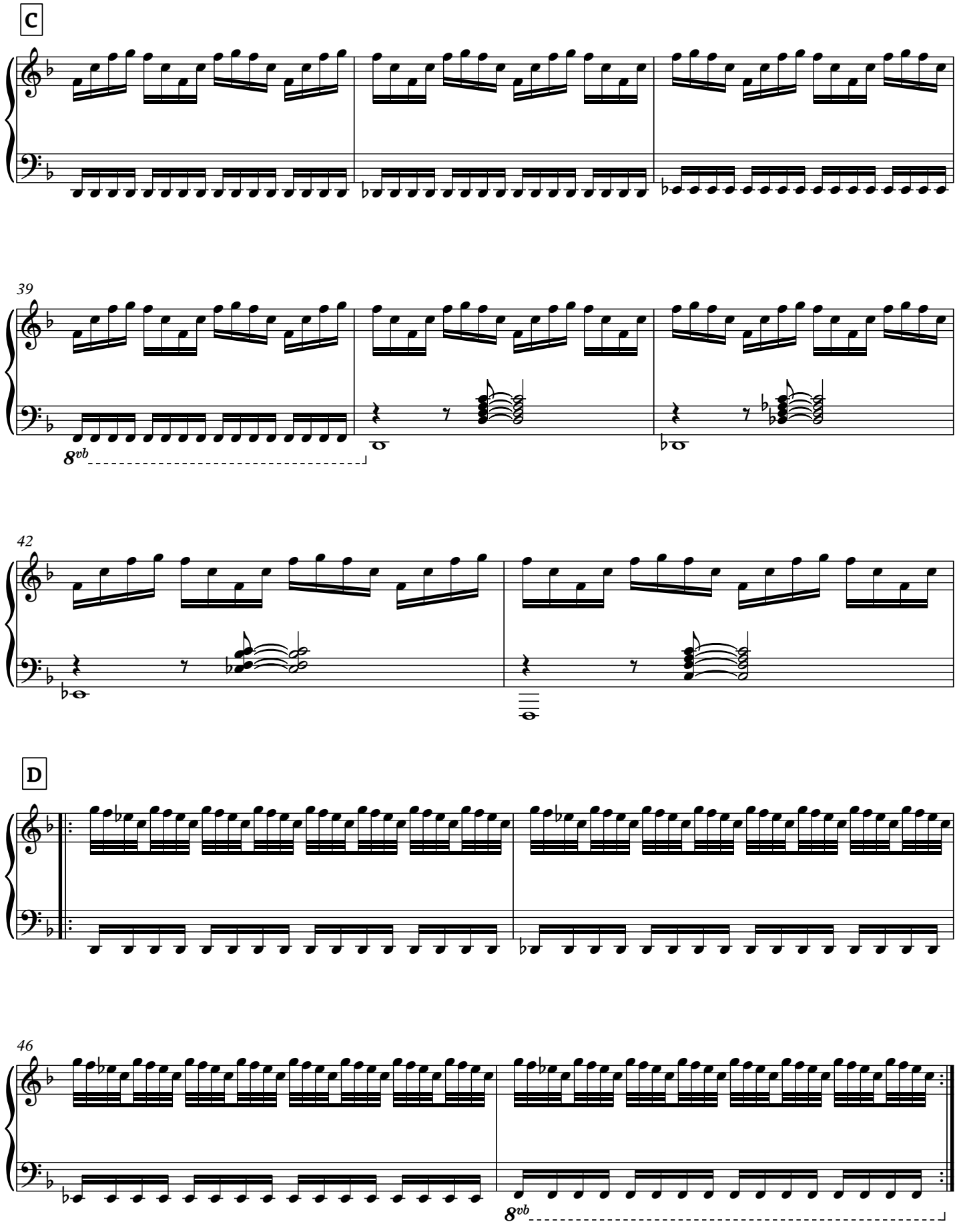
(OST version)

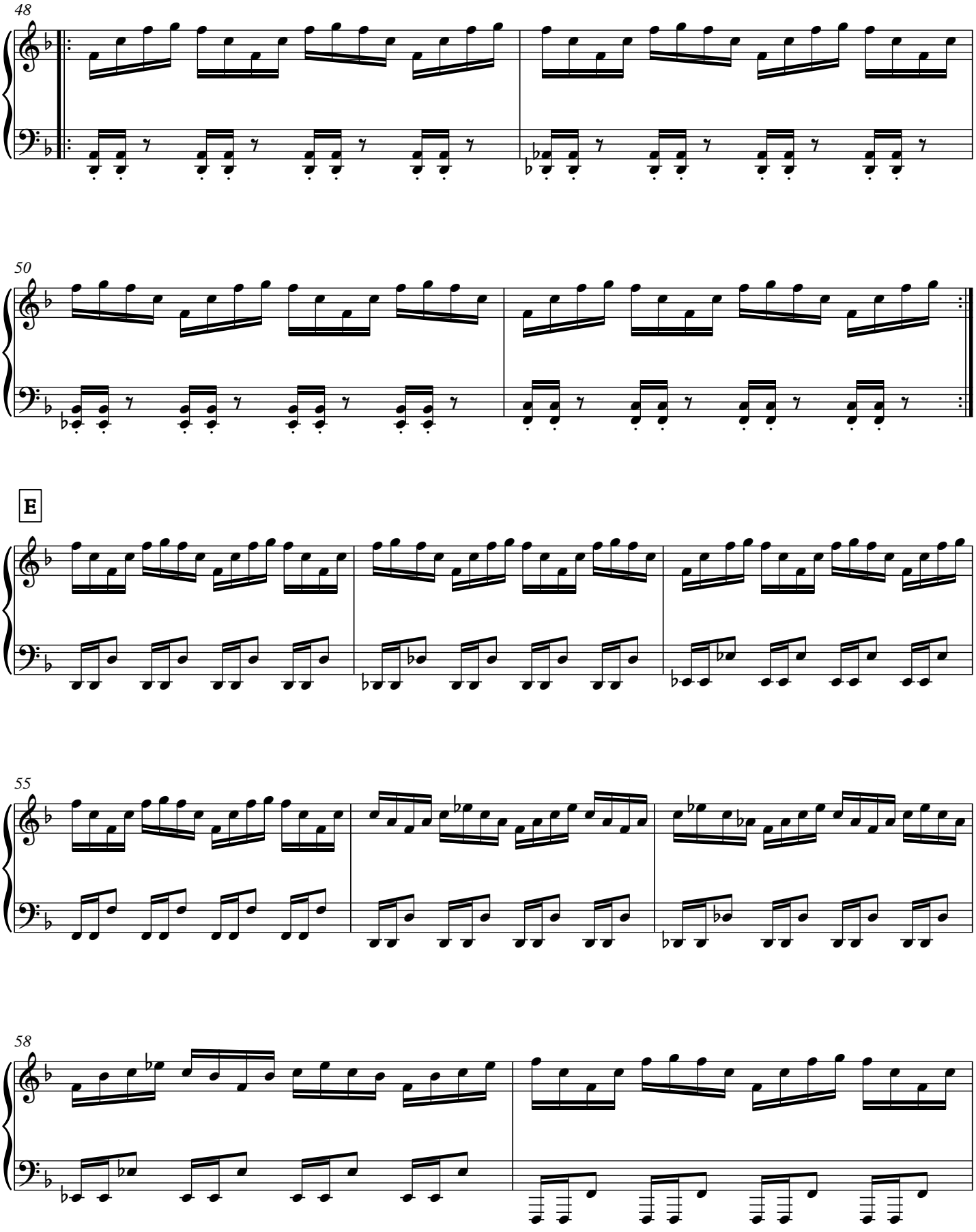
Composed by DISASTERPEACE

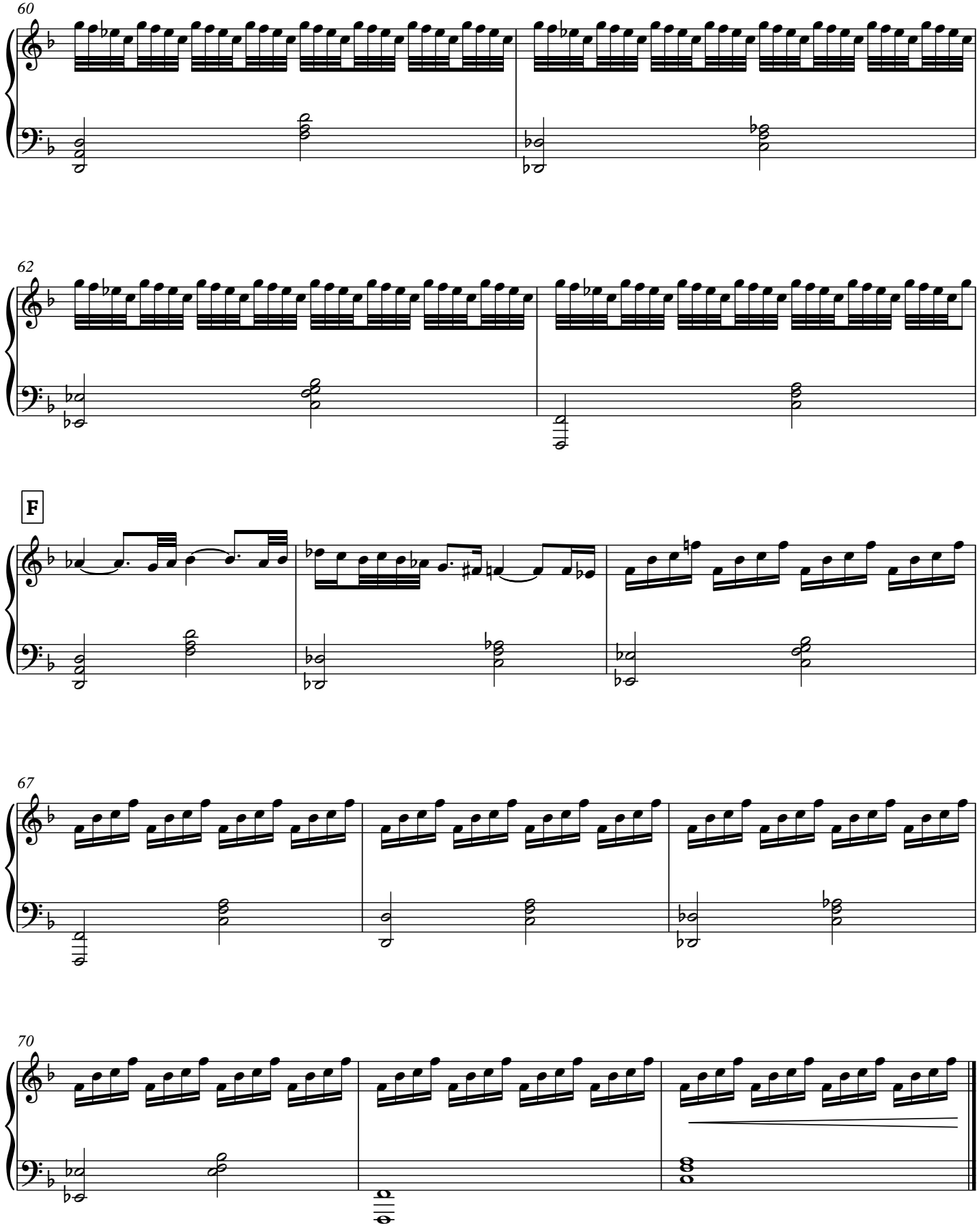
Arranged by DAVID PEACOCK




B
(8)
26
1.
2.
(8)
8vb
29
play 3 x
32
34


C
39
8vb
42
D
46
8vb


48
50
E
55
58


60
62
F
67
70

Disasters for Piano

Music Written by Disasterpeace

Arranged for Piano by David Peacock

Artwork by Nicolas Menard

Special Thanks to Augustine Mayuga Gonzales