

NOTES TO THE PERFORMER

Sky is Falling integrates Roger Apon's text with piano solos and underscoring or can be played straight through as a solo piano piece. Much of the music is notated, some of it is improvised. The score contains many suggestions to help shape the piece. Most improvisatory sections ask that the pianist improvise on the themes provided.

USE OF DOUBLE BARS

Double bars are used to indicate improvisatory sections.

USE OF PARENTHESES

Parentheses indicate that these notes or motif can be used as a cell for improvisation. It can be varied rhythmically, transposed, sequenced, whatever is in the performer's "bag of tricks". If there is more than one cell, they can be used cumulatively within that section. No need to adhere to strict meter in these sections

TRANSITIONS FROM IMPROVISATION TO STRICT NOTATION

To make a smooth transition from improvisation to the next notated section, the final bar of a notated section can be used as fodder to transition to the next notated section.

USE OF FERMATAS

Feel free to embellish the note under the fermata.

ALTERED NOTE SHAPES

Altered note shapes indicate that note choice is up to the performer, random is fine, keep the feeling, rhythm and direction.

SKY IS FALLING

ON A POEM BY ROGER APLON

Debra Kaye music
Roger Aplon poem

READER: The sky is falling,
god save the sky
and all its inhabitants.

R: In the distance the people herd their kids & pump gas for a quick escape.
Waterfalls & Monday mornings.

* R: A calliope sails over the town all the horses...Jane & Alice jump rope double-dutch.

Arnold with his hair-lip & body odor wrestles his dog Icarus.

& here's where the waiter brings the coffee & a sweet to brighten the day.
Lollipops all around.

* Underscore by using the voicings of the 2 bar motifs as a cell & rhythmicizing them as a soft accompaniment to the text.

R: Who but a clumsy butcher would have stood for this mess. Shush.

21 *D^o7(add maj7)* *CM7* *B^o/D*

a tempo *mf* *Jagged, punchy* *pp*

R: It's a false start for sure. Here give me your hand one brother to another.
Hurricanes & poison ivy. Wait.

There's a trickle of water through the crack in the dike.

Make way for modern warfare. Chomp/chomp/

(Piano Solo)

25

ANY 4ths DOWN *sim. SEQUENCE DOWN* *(LOW SINGLE LINE)* *(DOTTED RHYTHM DOWN but not exclusively)*

31

ff

35

ff *f* *TUMBLE DOWN! ANY NOTES... (NO PEDAL)*

R: & so it goes. A running start for a startled eye.

39

L.H. R.H.

pp *sfz*

1 5

SHIMMER WITHIN THE CELL
(Sparse notes)

Random, Sparce Spray of Sprinkles...

8^{vb} l.v.

5

R: Another reason to wear rubber shoes.
Another reason to wear rubbers. Another mistake. Shush.

43

mp (*p*)

(Piano Solo)

49

pp L.H. indistinct

R: Hear it? The volume's turned up. The band's chasing false gods again. Here, pass the muffins & cold turkey.
Yes, go cold turkey. It's been done by less than you.

Someone's whispering off stage. It's a secret.
There's only one way to find out.

Bury the body here. In the same spot.
Where the guns went off. Where there's no reason.

55

(CRESC/DIM)

3 3 3 3