

About **While We Were Sleeping**

Piano Solo

By Debra Kaye

Hurricane Sandy brought devastation to our doorsteps; friends and loved ones were uprooted. The storm approached at night and I improvised a beginning, thought of our unheeded wake up calls and woke to find what had happened while we were sleeping.

NOTES TO THE PERFORMER

While We Were Sleeping (2012) is a dramatic piece, Poseidon unleashed. With that in mind, *a piacere* is the rule of the day. To some extent the whole score can be seen as a structure for improvisation. The overall shape is a crescendo-diminuendo, the storm gathers and subsides. In the beginning, the notation is classically specified. As the piece progresses it becomes more of a graphic score, at times alternating between these two modes. Particularly in the more graphic, improvisatory sections, I hope to elicit a “heat of the moment”, intuitive response from the performer. The heart of the piece is in the pianist’s touch, expression, and gesture. There are no wrong notes. Random acts of chaos surge and dissipate. The spirit of momentum outweighs any other consideration. *How* it moves is more important than where. I hope it beckons immediacy and abandon. Extend the phrase if you feel so moved...

BISBIGLIANDO: a special effect of harp playing, obtained by a quickly reiterated motion of the finger and resulting in a soft tremelo. - Harvard Dictionary of Music. The harp term *bisbigliando* is used here to denote pianistic “noodling” within the given notes, turning the notes in non-uniform groups of 2’s, 3’s etc., with varying emphasis, serving as an undercurrent, sometimes dramatic.

USE OF PARENTHESES

Parentheses indicate that the notes or motif(s) can be used as a cell for improvisation. The rhythm can be varied, fragmented, taken in any order... With the indication, **VARY FREELY**, it can be transposed, sequenced etc., portions can even be left out, perhaps in favor of your own outpouring.

ALTERED NOTES SHAPES

Altered note shapes are pictorial to be interpreted in a general way, not as exact relationships, and not necessarily adhered to strictly. Keep the basic rhythm and direction of the line perhaps extending it. The size and span of clusters provide a framework, but needn’t be strictly adhered to or taken literally.

While We Were Sleeping

(Creeping ebb & flow as momentum gathers...)

Debra Kaye

A piacere *poco accel.* *ritardando*

Piano *mp* *Hesitant at first...* *mf* *mp*

3 *poco accel.* *rit.* *a tempo sim.*

mf *mp*

6 *Swooning!* *poco accel.*

mf *blurry* *Accel., RANDOM SCALAR* *vanishing*

8 *With Strength*

a piacere *Bisbigliando, noodling indistinct*

Wavering between p-pp

12 *H.T.* *mp* *(Moving freely between the two sets of notes.)*

RANDOM CLUSTERS!

16 *soft landing* *p* *8vb* *mf marcato* *sf* *leggero accel.* *p*

20 *mf* *(RH) sffz* *leggero accel.*

23 *f* *p* *RANDOM SCALAR!* *accelerando* *blurry* *MESSY, CHAOTIC! Wriggling up...*

26 *RANDOM CHAOTIC!* *(QUICK OR SLOW) Tumbling down...* *(PALMS, CLUSTERS SINGLE NOTES...)*

32

mf *Bisbigliando, noodling* *ritardando* *pp* *mp* *Emerging* *ppp* *lots of pedal* *bubbling underneath...*

(Moving freely between the 2 cells.)

37

sf *mf*

41

RANDOM CLUSTERS!

f *p* *trailing off...* *indistinct*

45

CRASH!

CRASH!

CRASH!

mp *sfz* *mf* *sfz* *8va* *8vb*

50 **POUNCE!** **CRASH!**

sfz *mf* *accelerando* *sfz*

54 **MID-RANGE POUNCE!**

sfz *mp*

57 **HIGH CRASH!**

ff *sfz* *sfz* *subito mf*

8vb -----

60 **CRASH!** **RANDOM UP!** **CONTINUE**
a piacere

mp *f*

noodling... messy, indistinct
(Ped. stays down)