

FALLEN SKIES

for solo piano and tape

Julio Zúñiga
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For the very dense passages, there is very little specification regarding dynamics in the score. In general, phrases should be interpreted lyrically as much as the register allows.

From pages 1 to 6, and then again from measures 78 to 81, pitches in the uppermost octave, from C7 to C8, should follow a sort of dynamics spectrum in which the higher the pitch, the louder the dynamic, all relative to the general marking of *mp*. In other words, a C8 will usually be played *f-ff*, while an F#7 will fall right around the average *mp*, a C#7 will generally be *pp-p*, and so on. All this while adjusting dynamic levels note by note to follow the internal shape of each phrase.

Place a vibration speaker inside the piano, on the part of the soundboard that resonates the most to lower frequencies. The speaker must be secured down using a suction cup to avoid movement of its body. Alternatively, in the absence of a suction cup, a weight of 3-4 kg is able to hold the speaker in place through the sections with the loudest bass. A simple stereo wave file consisting of the sounds of frogs and a toad speaking the following text will be played through the transducer, turning the piano with open lid into the open mouth of a toad, or its whole resonant body into a supernatural swamp:

Wär nicht das Auge sonnenhaft,
Die Sonne könnt es nie erblicken;
Läg nicht in uns des Gottes eigne Kraft,
Wie könnt uns Göttliches entzücken? *

* Goethe, *Zahme Xenien*, III

written for Julia Den Boer

duration 11:11

FALLEN SKIES

for Julia Den Boer

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$\text{♩}=72$

mp semper

sost. pedal

Ped.
 p

... hold down until m. 57

Ped.
 p

$\text{♩}=88$

Ped.
 mp

$\text{♩}=72$

hard cut

10 15

Ped. *mp*

13 15

rall.

16 15

Ped. *5* *(no accent)*

60 *72*

$\text{♩}=60$

Musical score for piano, two staves. Measure 19 (measures 15-16): Treble staff has eighth-note pairs with grace notes; bass staff has eighth-note pairs. Measure 20 (measures 17-18): Treble staff has eighth-note pairs with grace notes; bass staff has eighth-note pairs. Measure 21 (measures 19-20): Treble staff has eighth-note pairs with grace notes; bass staff has eighth-note pairs. Measure 22 (measures 21-22): Treble staff has eighth-note pairs with grace notes; bass staff has eighth-note pairs. Measure 23 (measures 23-24): Treble staff has eighth-note pairs with grace notes; bass staff has eighth-note pairs. Measure 24 (measures 25-26): Treble staff has eighth-note pairs with grace notes; bass staff has eighth-note pairs.

Measure 21 (measures 19-20): 3 3 5 5 3 5 5 3

Measure 22 (measures 21-22): 5 3 5 3 5 3 5 5

Measure 23 (measures 23-24): 3 3 5 3 5 3 5 5

Measure 24 (measures 25-26): 3 3 5 3 5 3 5 5

Ped. p

$\text{♩}=84$

Musical score for piano, two staves. Measure 22 (measures 15-16): Treble staff has eighth-note pairs with grace notes; bass staff has eighth-note pairs. Measure 23 (measures 17-18): Treble staff has eighth-note pairs with grace notes; bass staff has eighth-note pairs. Measure 24 (measures 19-20): Treble staff has eighth-note pairs with grace notes; bass staff has eighth-note pairs.

Measure 22 (measures 15-16): 5 3 5 3 5 3 5 5

Measure 23 (measures 17-18): 3 3 5 3 5 3 5 5

Measure 24 (measures 19-20): 3 3 5 3 5 3 5 5

$\text{♩}=60$

Musical score for piano, two staves. Measure 25 (measures 15-16): Treble staff has eighth-note pairs with grace notes; bass staff has eighth-note pairs. Measure 26 (measures 17-18): Treble staff has eighth-note pairs with grace notes; bass staff has eighth-note pairs. Measure 27 (measures 19-20): Treble staff has eighth-note pairs with grace notes; bass staff has eighth-note pairs.

Measure 25 (measures 15-16): 3 3 5 3 5 3 5 5

Measure 26 (measures 17-18): $\text{7:4}\text{♪}$ 3 3 5 3 5 3 5

Measure 27 (measures 19-20): 3 3 5 3 5 3 5 5

Ped.

$\text{7:4}\text{♪}$ 3 3 5 3 5 3 5 5

$\text{7:4}\text{♪}$ 3 3 5 3 5 3 5 5

28

15

7:4

5 3 5 -3- -3- -3-

15

-3- 3 3 3 5

7:4

Ped.

31

15

-3- 5 5 -7:4- 3 -3- 3 -3-

15

5 -3- -3- -3- -3- -3- -3-

$\text{♩} = 88$

$\text{♩} = 72$

34

15

7 -3- 5 5 -7- 5 -

15

5 -3- -3- -3- -3- -3- -3-

$\text{♩} = 60 \text{ accel.}$

Ped.

(B should be barely audible, as if the phrase grew from nothing)

Led.

$\text{♩} = 66$

46 15 15

Legato

p

$\text{♩} = 72$

49 15 15

*release sost.
ped. as well*

52 15 15

6

55

f

f *poco a poco decrescendo*

Ped. play simultaneously; leave the full resonant body of the instrument open

mf *f*

59

mf

più p

f *mf*

64

15 >

più p

15

>

più p

>

più p

>

mf

mf

mf

69

15 >

più p

15

>

mp

73

15 >

ffff virtually imperceptible

15

>

ppp

=60 accel.

76 15 7 3 7:4

 15 3 5 3:4

mp (back to initial dynamic levels)

(Ped.)

79 15 5 5 7

 15 3 5 3

♩=55 accel. → ♩=72
 8^{va}-
 82 15 >

 ♩=44 molto accel. → ♩=88
 (8) 85 >

 ♩=88
 87 5 >

89

$\text{d}=54$

mf

mp sempre

8vb

Ped.

9

catch resonance
w/ sost. pedal

101

8vb

3:2

(sost. pedal)

Ped.

5

109

semper sim.

Ped.

11

119

Ped.

125

Ped.

Ped.

Ped.

sost. pedal

132

Ped.

Ped.

5:4

Ped.

139

mp

più p

mp

144 -3:2

più f

sim.

153

mp

161

più f

1 2 2
1 2 2

$\text{d}=72$
 167

$\text{d}=72$
 167

Ped. Ped. Ped.

play audio file

mp

più f

Wise Toad says:
 Wär nicht das Auge sonnenhaft,
 Die Sonne könnt es nie erblicken;
 Läg nicht in uns des Gottes eigne Kraft,
 Wie könnten uns Göttliches entzücken?

let resonate for 4" once
 sound file ends, then cut