

DAVID BIEDENBENDER

LIQUID ARCHITECTURE

for bass trombone and piano

BENT SPACE MUSIC

PERUSAL ONLY

Performance materials available from Bent Space Music (Publisher):
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Duration: *ca.* 12:00

PROGRAM NOTE

Liquid Architecture was inspired by the work of Frank Gehry, whose work includes the Guggenheim Museum in Bilbao, Spain, the Dancing House in Prague, Czech Republic, and the Walt Disney Concert Hall in Los Angeles, among many others. I have heard his structures described as “liquid architecture,” and having experienced several of these buildings in person, I find this description to be both apt and stunningly beautiful. I love the image that this phrase evokes—that of a fixed structure taking on the physical properties of a liquid, like massive, molten droplets of metal melting into time—and I wanted to capture this same idea in music. In each movement, I have tried to create a vivid musical space that is slowly transformed into something very different from its original form, although, in some ways, it ends up returning to its original form, much in the same way that I think it is possible to imagine Gehry’s structures evolving in time.

for Randy Hawes and Kathryn Goodson

LIQUID ARCHITECTURE

for bass trombone and piano

I. hard

David Biedenbender

Steady, mechanical, precise, angular ♩=88

Bass Trombone

Piano

pp *f* *pp* *f* *8va* *sfz* *f* *thud* *8va*

*No damper pedal unless specifically marked or to sustain notes or chords for their precise value. It is very important that there are no extraneous reverberations during notated rests - many of the rests are very much about silence.

**From the beginning through rehearsal D, and again at rehearsal I through the end:

R.H.: sharp, hard attack; sustained for the precisely notated value so the release of each pitch aligns with l.h. attack.

L.H.: chromatic clusters should be played extremely short, aggressive, percussive, and dry - the resulting sound should be a very short and violent thud. You may play with the fist or pads of the fingers, whichever is most comfortable, and it is not necessary to hit every chromatic pitch in the cluster - the energy of the gesture is most important.

4

pp *f* *pp* *f* *pp* *f* *pp* *8va* *sfz* *sfz* *sfz* *sfz* *(l.h.)* *sfz* *(8)*

9

A

f *8va* *pp* *f* *8va* *pp* *f* *pp* *f* *8va* *sfz* *sfz* *sfz* *(8)*

28

31

31

f *p < f* *ff*

8^{va}

f *ff*

(8)

D Delicate, suspended, veiled

34

(to straight mute)

fp

ff

p ————— *ff*

p sub.

8va *Ped.*

* *8va* *Ped.*

[una corda → m. 57]

37

38

39

40 muted (harmon with stem in, cover with hand and gradually open hand to m. 67)

pp espress. *p* *pp*

43

E

pp *p* *pp*

49

52

55

55

mp

p

Ped.

H Transformed, expansive $\text{♩} = 80$

67

ff *mf* *ff* (remove mute)

ff *p* *ff* *p* *ff* *p*

8va *Ped.* *ff* *8va* *Ped.* *ff* *8va* *Ped.*

70

(G.P.)

(in time)

(G.P.)

(in time)

(p) *fff* *

I A tempo, resolute, energized, fiery $\text{♩} = 88$

72

open

f *pp* *f* *pp* *f*

Ossia:

8va *8va*

8va *Ped.* *8va* *Ped.*

75

p < *f* *p* < *f* 3

sfz (*mp*) *sfz* *sfz* ^{8va} [l.h.]

79

p < *f* *mp* < *f* *p* < *f* *f*

^{8va} ^{8va} *f*

82

pp < *f* *mp* < *f* *p* < *f* *sfz* *mp* < *f*

p < *f* *sfz* *sfz* *sfz* *mp* < *f*

(8) ^{8va} ^{8va} *f*

The musical score is written for a piano and a low voice or instrument. It consists of three systems of music, each with a bass staff and a piano staff. The key signature is one flat (B-flat). The time signature is 2/4. The score includes various dynamics such as *p* (piano), *f* (forte), *mp* (mezzo-piano), *pp* (pianissimo), *sfz* (sforzando), and *fz* (forzando). There are also articulations like accents and slurs. The score is marked with measure numbers 75, 79, and 82. A large, faint watermark 'PERUSAL COPY' is visible across the page.

85

pp \leq *f* *mf*

8va *sfz* *mp* \leq *f* *mf*

88

f *p* \leq *f* *ff*

8va *ff*

91

K Unleashed

fp *fff* *ff*

p *fff* *ff*

8va *fff* *ff*

8vb *Red.* *** *Red.* ***

II. smooth

Still, suspended ♩=52

Bass Trombone

Piano

[both hands *ad lib.*]

pp delicate, fragile, expressive
Ped. (sempre) an unbroken wash of sound

5

ppp [no pedal lift]

8 **A**

pp
(*Ped. sempre*)

11

pp warm ***p*** ***pp***

p ***mp*** ***p***

*

12

14

B with a little more motion ♩=56

Musical score for section B, measures 14-16. The score is in 3/4 time with a tempo of ♩=56. The key signature has two flats. The bass line (bottom staff) features a long, flowing melodic line with a slur and a crescendo hairpin, marked *p* and *yearning*. The piano accompaniment (middle and bottom staves) includes triplets and a constant eighth-note bass line marked *mp* and *sub.p*. The bottom staff is labeled *Ped. (sempre)*.

17

C Fluidly ♩=60

Musical score for section C, measures 17-19. The score is in 3/4 time with a tempo of ♩=60. The key signature has two flats. The bass line (bottom staff) features a long, flowing melodic line with a slur and a crescendo hairpin, marked *pp* and *8va*. The piano accompaniment (middle and bottom staves) includes triplets and a constant eighth-note bass line marked *unhurried*. The bottom staff is labeled ** Ped.*.

20

Musical score for section C, measures 20-22. The score is in 3/4 time with a tempo of ♩=60. The key signature has two flats. The bass line (bottom staff) features a long, flowing melodic line with a slur and a crescendo hairpin, marked *pp* and *p*. The piano accompaniment (middle and bottom staves) includes triplets and a constant eighth-note bass line marked *p*. The bottom staff is labeled ** Ped.*.

14

35

molto *f* *più f*

* *Ped. (ad lib.)*

38

rall.

sub. mp *mf* *sub. mp* *molto*

41

F Slightly slower, ♩=66

pp veiled *mp* *f* *sub. mf* *mp*

Ped. * *Ped.*

44

rall.

mp *p* *pp* *poco p* *gently, frozen pp > ppp*

* *Ped. (ad lib.)*

48 **G** Suspended again, slower $\text{♩} = 60$

p *mp*

mp gracefully, fluidly,
almost freely

(Ped. sempre) an unbroken wash of sound

p

[both hands, as necessary]

mp

mf

(VII)

accel.

58

58

mf

60

60

62

62

molto appassionato

ff

[*approximate number of notes, *ad lib.*, etc.]

[both hands, as necessary]

*

63

H Rhapsodic, starting to boil over $\text{♩} = 76-80$

63

f

8^{vb} Ped.

8^{vb} Ped.

72

Ped. * *Ped.* 8vb *

74 **J**

ff *f* *Ped.* (8) *

76

Ped. *

78

Ped. 8vb *

80

sfzp *molto!* *ff*

Ped. * Ped. *

82

ff

Ped. *

84 **K** Suddenly lucid, ecstatic ($\text{♩} = 76-80$)

piùff warm *piùff*

(8) Ped. *

85

8^{vb}
Ped. *

86

8^{vb}
Ped. *

88 **L** Arrive! ♩=72

8^{va}
ffz
l.v.!
mp
f
mp
8^{vb}
** Ped.* *

O Relaxed, slower $\text{♩} = 52$

105

pp *p unhurried*

mp *p*

** Ped. * Ped. * Ped. **

108

mp *pp*

mp *p*

Ped. (sempre) l.v. (through cadenza)

111

P Freely ($\text{♩} = 48$)
cadenza

mp

(play facing the inside of the piano)

molto rit.

mf *mp* *gently*

112

Q Very slowly ♩=48

musical score for measures 112-114, marked "Very slowly" with a tempo of 48 beats per minute. The score is in 4/4 time and features a piano (p) and very piano (ppp) dynamic range. It includes a "rit." (ritardando) marking and a "L.v. (to silence)" instruction.

Measure 112: Bass clef, 4/4 time. Dynamics: *p*. Measure 113: Bass clef, 4/4 time. Dynamics: *ppp*. Measure 114: Bass clef, 4/4 time. Dynamics: *ppp*. The score concludes with the instruction "L.v. (to silence)".