

DAVID BIEDENBENDER

**FLUX**

for a cappella choir

BENT SPACE MUSIC

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Commissioned by The New York Virtuoso Singers.  
World Premiere by The New York Virtuoso Singers, Harold Rosenbaum, Conductor.

Performance materials available from Bent Space Music (Publisher):  
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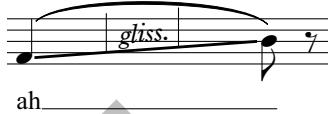
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**Duration: *ca.* 5:30**

# PERFORMANCE NOTES

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All glissandi are long and continuous and last for the entire notated duration.



Long swells on repeated pitch should gradually change syllable/color/dynamic from “loo” to “la.” Each “l” should be rather softly articulated—clear enough to provide a clear pulse but fluid enough so as not to become labored or tiresome.

Musical notation on a single staff. It consists of three groups of eighth notes. The first group is dynamic **pp**, the second is **mf**, and the third is **pp**. Below the staff, the word "loo" is followed by an arrow pointing to the second group, and "la" is followed by an arrow pointing to the third group.

Short swells begin softly on “loo” and quickly and abruptly swell to “ah.”

Musical notation on a single staff. It shows a short swell starting at a dynamic **f** and ending at **ah**. An arrow points from "loo" to "ah".

Short, staccato “la” syllables are clear, pitched, and resonant. The emphasis is often on the rhythmic counterpoint between pulses in

Musical notation on a single staff. It consists of a series of eighth notes. The first note is dynamic **f**, the second is **mf**, and the last note is **p**. Below the staff, the word "la" is written under each note.

## PROGRAM NOTES

In physics, **flux** is defined as the rate of flow of a fluid, radiant energy, or particles across a given area. This music is my attempt to translate this idea into sound. I use short, pulsed, echoing music as particles and long, sustained notes that gradually melt and morph through glissandi and shifting timbres as fluid. The particles and fluid combine in various ways to slowly transform the music over time. Rather than setting and painting a text, the singers use various syllables to shape the sound itself, and I imagined shaping and manipulating these timbres and textures much like I would in electronic music, using filters, delay, reverb, and ring modulation.

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**Flux**  
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David Biedenbender

$\text{♩} = 72$

Soprano 1

Soprano 2

Alto 1

Alto 2

Tenor 1

Tenor 2

Bass 1

Bass 2

one *an echo* *mp* *pp*

do do do do do

la la la la la

la la

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*[stagger breathe]*

S1 9 *pp* *mp* m → o → ah la la la

*[stagger breathe]*

S2 *pp* *mp* m → o → ah la la la

*[stagger breathe]*

A1 *pp* *mp* m → o → ah la la la

*[stagger breathe]*

A2 *pp* *mp* m → o → ah la la la

T1 8 la la la la la la la → *3* *3*

*[stagger breathe]*

T2 8 *pp* *mp* gliss. m → o → ah la la → *3* *3*

*[stagger breathe]*

B1 *pp* m → o gliss.

*[stagger breathe]*

B2 *pp* m → o gliss.

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Flux

**15**  $\text{♩} = 96$   
 $(\leftarrow \text{♪} = \text{♩} \rightarrow)$

S1      *mf*      *gliss.*      *f*      *p sub.*

S2      *mf*      *gliss.*      *f*      *p sub.*

A1      *mf*      *f*      *p sub.*

A2      *mf*      *f*      *p sub.*

T1      *mf*      *f*      *pp*      *loo loo*

T2      *mf*      *f*

B1      *mf*      *f*

B2      *mf*      *f*

la la la o →  
→ ah  
→ ah

## Flux

5

**S1**

16 *mf*      *pp*

ah → o → m

**S2**

16 *mf*      *pp*

ah → o → m

**A1**

16 *mf*      *pp*

ah → o → m

**A2**

16 *mf*      *pp*

ah → o → m      loo loo

**T1**

8 *mp*      *pp*

la la → loo loo

**T2**

8 *pp*      *mp*      *pp*

loo loo → la la → loo loo

**B1**

8 *pp*      *mp*

loo loo → la la

**B2**

8 *mf*

la      la      la

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## Flux

19 *pp* *mf* *pp*

S1 | loo loo → la la → loo loo

S2 | loo loo → la la → loo loo

A1 | *pp* *mf*  
loo loo → la la

A2 | *mp* *pp*  
→ la la → loo loo

T1 | - *pp* *mp*  
loo loo → la la

T2 | - *pp*  
loo loo →

B1 | *pp* *mf*  
→ loo loo la la

B2 | *pp* *mf* *pp*  
la loo loo → la la

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22

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28

25

S1      *pp*  
 loo loo

S2      *pp*      *mf*      *dim.*      *p*  
 looloo      la      la      la      la

A1      *pp*  
 loo loo      *mf*      la la

A2      *mf*      *pp*  
 la la      looloo      *pp*      looloo

T1      *mf*  
 la la      *pp*      loo loo

T2      *pp*  
 loo loo      *mf*      *pp*      loo loo

B1      *pp*  
 la      loo loo      *mf*      *pp*      loo loo

B2      *dim.*  
 la      la      *p*

29

S1      *mf*      *pp*

S2      *pp*      *mf*      *pp*

A1      *pp*      *pp*      *mf*

A2      *mf*      *pp*      *pp*

T1      *pp*

T2

B1      *pp*

B2

la la      loo loo

loo loo      la la      loo loo

loo loo      la la

la la      loo loo

loo loo

loo loo

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## Flux

33

S1

S2

A1

A2

T1

T2

B1

B2

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37

S1

S2

A1

A2

T1

T2

B1

B2

*pp f pp*

*f pp*

*pp sim.*

*pp f pp*

*pp f*

*pp pp f pp*

*pp f*

*sim. pp f pp*

*pp f pp*

*f pp*

*f pp*

*f pp*

*f pp*

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41

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S1

S2

A1

A2

T1

T2

B1

B2

45

S1

S2

A1

A2

T1

T2

B1

B2

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Flux

49

*PERUSA  
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S1

S2

A1

A2

T1

T2

B1

B2

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53

S1

S2

A1

A2

T1

T2

B1

B2

*la la la la la la la la la la*

*pp*

*mp pp f sub. mf*

*f mf p*

*pp*

*mf*

*pp*

*pp*

*pp*

*mf pp*

*pp*

*pp*

*looo ah*

57

58

Flux

S1

S2

A1

A2

T1

T2

B1

B2

61

S1      f      pp      mp      pp

S2      mf      pp      pp      mp

A1      mf      f      mf

A2      f      p an echo

T1      f      p      mf      f      mf

T2      f      p      f      do      do      do      do      do      do      loo → ah

B1

B2

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68

68

S1

S2      *pp*

A1      *(mf)*  
la la

A2      *p an echo*  
la la la la la loo → ah

T1      *(mf)*  
la la la la loo → ah

T2

B1

B2

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69

S1

S2 la la

A1 la la

A2 loo → ah loo → ah

T1 loo → ah loo → ah

T2 loo → ah loo → ah loo → ah loo → ah

B1

B2

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Flux

73

[stagger breaks as necessary]

mp

\*long, continuous glissandi; pitches approximate]

77

*cresc.*

S1      *gliss.*      *gliss.*      *gliss.*      *gliss.*

ah      ah      ah      ah

S2      la      la

A1      la      la

*cresc.*

A2      *gliss.*      *gliss.*      *gliss.*      *gliss.*

ah      ah      ah      ah

T1      *f*      *f*      *f*      *f*      *f*      *f*

8      loo → ah      loo → ah

T2      *f*      *f*      *f*      *f*      *f*      *f*

8      → ah      loo → ah

B1      *f*      *p*      *f*      *p*      *f*      *p*

do      do      do      do      do      do      -

B2      *f*      *p*      *f*      *p*      *f*      *p*

do      do      do      do      do      do      -

## Flux

**81** *mf*

S1      *gliss.*      *gliss.*      *gliss.*      *gliss.*      *cresc.* -

ah ah ah ah ah

S2      *cresc.* -

la la

A1      *cresc.* -

la la

A2      *mf*      *gliss.*      *gliss.*      *gliss.*      *gliss.*      *cresc.* -

ah ah ah ah ah ah

T1      *=f*      *oo=f*      *mf*      *gliss.*      *gliss.*      *gliss.*      *gliss.*      *cresc.* -

ah ah

[stagger breaks as necessary]

T2      *mf*      *gliss.*      *gliss.*      *gliss.*      *gliss.*      *gliss.*      *cresc.* -

ah ah

[stagger breaks as necessary]

B1      *f*      *p*      *f*      *p*

do do

B2      *f*      *p*      *f*      *p*      *mf*      *gliss.*

do ah

[stagger breaks as necessary]

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86

S1      ah      ah      ah      ah      ah

S2      la      ah      ah      ah      ah

A1      la      \*mf      ah

A2      ah      ah      ah      ah      ah

T1      ah      ah      ah      ah      ah

T2      ah      ah      ah      ah      ah

B1      ah      ah      ah      ah      ah

B2      ah      ah      ah      ah      ah

[stagger breaks as necessary]

\*mf

[stagger breaks as necessary]

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24

$$\boxed{91} \text{ } \bullet = 72$$

$\leftarrow \downarrow - \rightarrow \rightarrow$

Flux

A musical score for a single melodic line. The first note is marked ff. A curved line labeled "gliss." connects two notes. The final note is marked ffff. The vocal line ends with a fermata over the last note.

A musical staff for Soprano 1 (S1). The staff begins with a treble clef and a key signature of one sharp. It consists of eight vertical lines representing measures. The first measure contains a whole note. The second measure contains a half note. The third measure contains a quarter note. The fourth measure contains an eighth note with a fermata above it. The fifth measure contains a sixteenth note with the vocalization "ah" below it. The sixth measure contains a grace note with the vocalization "uh" below it.

S2

[stagger breathe]

ff, - - - f ff fff,

ah

Musical score for section A1. The score consists of two staves. The top staff shows a melodic line starting with a forte dynamic (ff) indicated by a curved arrow above the first note. The second note has a dynamic (f) with a curved arrow above it, followed by a bracket labeled "[stagger breathe]". The third note is a sustained note with a dynamic (gliss.) written below it. The fourth note is a sustained note with a dynamic (ah) written below it. The fifth note has a dynamic (ff) with a curved arrow above it. The sixth note has a dynamic (fff) with a curved arrow above it. The bottom staff shows a continuous horizontal line with a vertical bar at the beginning.

Musical score for A2. The score consists of two staves. The top staff shows a melodic line starting with a forte dynamic (ff) indicated by a large 'ff' above the first note. The second note is marked with a 'f'. The third note is marked with a 'ff' and has a 'gliss.' (glissando) instruction below it. The fourth note is marked with a 'ff' and has a 'gliss.' (glissando) instruction below it. The fifth note is marked with a 'fff' (triple forte) and has a 'gliss.' (glissando) instruction below it. The bottom staff shows a sustained note with a 'gliss.' (glissando) instruction above it. The vocal line includes the lyrics 'ah' and 'gliss.'.

Musical score for Trombone 1 (T1) on treble clef staff. The score consists of five measures. Measure 1 starts with a dynamic ***ff***. Measures 2 and 3 are silent. Measure 4 begins with a dynamic ***f***, followed by a bracketed instruction **[stagger breathe]**. Measures 5 and 6 end with dynamics ***ff*** and ***fff*** respectively.

Musical score for T2. The first measure shows a dynamic ***ff***. The second measure contains a **[stagger breathe]** instruction above a ***f*** dynamic. The third measure shows a **gliss.** instruction above a ***ff*** dynamic. The fourth measure ends with a ***fff*** dynamic.

Musical score for Bassoon 1. The score consists of two staves. The first staff starts with a dynamic ***ff*** and a grace note. The second staff begins with a dynamic ***f***. Above the second staff, the instruction "[stagger breathe]" is written above a bracketed section of notes. The notes in this section have a "gliss." (glissando) marking above them. The final dynamic for the second staff is ***fff***.

Musical score for B2. The first measure shows a dynamic ***ff*** with a grace note. The second measure has a dynamic ***f***. The third measure contains the instruction **[stagger breathe]**. The fourth measure shows a dynamic ***ff***. The fifth measure shows a dynamic ***fff***.

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97  $\text{♩} = 54$   
( $\leftarrow \text{♪.} = \text{♪} \rightarrow$ )

S1       $p$  —  $mp$       ,  $p$  —  $mp$  —  $\circ$  —  $\square$

m → o → ah      m → o → ah → o → m

S2       $p$  —  $mp$       ,  $p$  —  $mp$  —  $\circ$  —  $\square$

gliss.  $\sharp$       m → o → ah → o → m

A1      - —  $pp$  —  $p$  —  $\circ$  —  $\square$

m → o → m

A2      - —  $pp$  —  $p$  —  $\circ$  —  $\square$

m → o → m

T1      - —  $\circ$  —  $\square$

T2      - —  $\circ$  —  $\square$

B1      - —  $\circ$  —  $\square$

B2      - —  $\circ$  —  $\square$

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