

DAVID BIEDENBENDER

TOGETHER
ALONE

for solo flute

BENT SPACE MUSIC

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Commissioned by the Erika Boysen and the University of North Carolina–Greensboro.

Performance materials available from Bent Space Music (Publisher):
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PERFORMANCE NOTES

1. News Feed

Physical movement is shown above the staff with the following symbols:

↑ head up, eyes wide open, eyebrows raised, alert and looking directly at audience/camera

↓ head down, eyes looking intently at the ground

All movements should be quick and sudden, like something has suddenly caught your attention.

This movement should be played exactly at 60bpm with absolutely no deviation.

2. Alone

This movement contrasts the mechanical, precise music of the first movement. It should be played expressively and somewhat freely. Accentuate the pitch bends, making them as smooth as possible. The approximate duration of the pitch bends is indicated by the length of the lines.

Duration: ca. 5:30

PROGRAM NOTE

Together Alone was commissioned by Erika Boysen. Broken into two contrasting movements, *Together Alone* is a reflection on social media and its psychological affect on me. Although I believe in its power to connect me with other people, particularly with family, friends, and other artists and musicians—which is ultimately why I have yet to try to completely remove it from my life—I have become increasingly disillusioned by the way it sculpts, shapes, and distorts my time and my sense of reality. Movement 1, *News Feed*, divides time precisely into one-second ticks, using percussive sounds and an incessant, high, pulsing pitch that eventually bends and distorts, as time seems to break apart and slow down. The music is charged with quick rhythmic bursts, like the small, frequent releases of dopamine I feel when scrolling through my Facebook or Twitter Feeds. Stepping back from these addicting streams of information, I am increasingly left with a sense of longing: I have come to realize this this form of connection is not entirely real—not that the way in which it impacts the world isn't real (it is!), rather, it is simply not the same as interacting in person. Although I am connected to a larger community of people than I could have ever imagined a decade ago, there's an emptiness in these interactions that fundamentally leaves me feeling alone. I still need to share physical presence with others—I need to look at them, to listen to them, to watch their facial expressions and interpret their body language. I need to interact in real time. I need to try to understand them. And I want them to try to understand me too.

for Erika Boysen

Together Alone

for solo flute

David Biedenbender

I. News Feed

Pulsing, slowly, incessantly,
precisely, like a ticking clock ♩ = 60

↓

x = key clicks

↑

↓ ↑ ↓

↑

f

sfz harsh, breathy

sfz

sfz

3

↓ ↑

↓ ↑

p sub.
cold, clear

f

sfz

p sub.

f

sfz

6

sim. (staccatissimo)

↓ ↑

↓ ↑ ↓ ↑ ↓ ↑

↓

p sub.

sfz

p sub.

f

p

sfz

p

sfz

p

sfz

9

↑ ↓ ↑

↓

↑ ↓ ↑

↓ ↑ ↓ ↑ ↓ ↑

↓ ↑ ↓

sim. (continue to bring out lower, accented notes)

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23

Musical staff 23: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various fingerings indicated by numbers 1-5. Above the staff are 16 directional arrows (up and down) indicating bowing or breath direction. Dynamics include *ff* and a triplet of 3 notes.

25

Musical staff 25: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various fingerings indicated by numbers 1-5. Above the staff are 10 directional arrows. Dynamics include *mf* and *p*.

27

Musical staff 27: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various fingerings indicated by numbers 1-5. Above the staff are 6 directional arrows. Dynamics include *f*, *mf*, and *dim.*

29

Musical staff 29: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various fingerings indicated by numbers 1-5. Above the staff are 4 directional arrows. Dynamics include *pp* and a [long] note.

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II. Alone

Slowly ♩ = 56

pp espr., breathy

p

mp

With motion ♩ = 66

p *mf*

Faster ♩ = 72

f 3

accel.

Faster still ♩ = 88

p *mf*