

Daniela Candillari

Extremely Close

for Bass Trombone & Piano



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For Nick Schwartz

Premier:
Duquesne University, Pittsburgh
March 12, 2016

ens131

PROGRAM NOTES

Extremely Close is a set of five songs inspired by individual chapters or sentences from Jonathan Safran Foer's book *Extremely Loud and Incredibly Close*. When Nick Schwartz asked me to write a piece for him, I wanted to base it on a book that has moved both of us in the same way. Initially I started writing this piece thinking that it would be a Sonata, but once I started composing, I realized that five songs would be a much better representation of the story. Furthermore I envisioned this piece as a conversation between two instruments and found it more natural to base this conversation on smaller, individual movements. The first movement, *We Will Not Stop Looking*, appears at the beginning of the story. I saw this chapter as a description of how the main character of the novel, Oskar Schell, decides to continue looking for what he believed was a clue that his father left him. In the second movement, *Walking Over Bridges Also Makes Me Panicky*, I wanted to depict the feeling of Oskar's search across New York City and the frenzy that the traffic can cause. *Why I'm Not Where You Are 05/21/63* was for me the most Leitmotivic chapter of the book as it con-

nected the whole story. At the same time though the same title keeps on showing up across a few chapters and the repetition of the title comes back in the repetition of the main melody. With this movement I wanted to recreate the sound of a record player on which the same LP has been played over and over again. Sixth Borough is a segment about an imaginary island that floats away, and the last movement, *The Falling Man*, was inspired by the final 30 or so pages of the book. These last pages act as a flip book depicting a man jumping from the World Trade Center on 9/11. Oskar talks about putting the photos in reverse, so that his father would actually be flying back to the top of the building. For me the book ends with the question, 'What if this had never happened?', which is followed by the reverse sequence of the photos. Perhaps on a selfish note, I wanted to answer the question 'What if' for myself. And in looking for the answer I've accepted that there are no what-ifs in life. As a dear mentor of mine used to say, "It is what it is and we must deal with it."

—Daniela Candillari
New York, 2016

Extremely Close

1. We Will Not Stop Looking

Daniela Candillari

Bass Trombone

Piano

free *gliss.* *mp* *Adagio* (♩=56)

5

9

SAMPLE SCORE

The musical score is written for Bass Trombone and Piano. The Bass Trombone part begins with a 'free' section, followed by a 'gliss.' section, and then an 'Adagio' section (♩=56). The Piano part begins with a 'free' section, followed by a 'p' section, and then an 'Adagio' section (♩=56). The score is marked with measures 5 and 9. A large red 'SAMPLE SCORE' watermark is overlaid on the piano part.

13

18

22

26

mf

mf

mf

free

free

red.

Sample Score

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2. Walking Over Bridges Al

Prestissimo (♩=264)

Prestissimo (♩=264)

fff

6

12

17

f

cresc. 2nd X only

f

The musical score is written for a piano and a single melodic instrument (likely a flute or clarinet). It begins with a tempo marking of 'Prestissimo' and a note value of '♩=264'. The piano part features a driving, rhythmic accompaniment in the left hand, while the right hand plays chords. The melodic instrument has a single line of music with various articulations like accents and slurs. The score is divided into measures, with measure numbers 6, 12, and 17 indicated. Dynamics include 'fff' (fortissimo) and 'f' (forte). A crescendo marking 'cresc. 2nd X only' is present in the piano part towards the end of the excerpt.

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3. Why I'm Not Where

Allegretto (♩=96)
cup mute

p
Allegretto (♩=96)

Place a single sheet
of paper on strings
from D4 to A5.

pp *Red.* *simile*

5

9

13

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4. The Sixth I

Tempo di Walzer (♩=108)

open

Tempo di Walzer (♩=108)

Remove the paper.

pp

Red.

7

(8)

15

mp

(8)

loco

pp

23

(8)

loco

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5. The Fallin

Largo (♩ = 32)

8 ----- sempre 8

ppp

This system shows the beginning of the piece. It features a grand staff with a treble and bass clef. The tempo is marked 'Largo' with a quarter note equal to 32 beats. The key signature has one flat. The music is marked 'ppp' (pianissimo). There are dynamic markings '8' and 'sempre 8' above the staff.

5

(8)

simile

This system continues the piece. It features a grand staff with a treble and bass clef. The music is marked '(8)' and 'simile'. There are dynamic markings '8' and 'sempre 8' above the staff.

9

(8)

gliss.

This system continues the piece. It features a grand staff with a treble and bass clef. The music is marked '(8)' and 'gliss.'. There are dynamic markings '8' and 'sempre 8' above the staff.

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