

DAVID BIEDENBENDER

AMPER SAND

for soprano saxophone, baroque violin,  
piano, double bass, and drum set

BENT SPACE MUSIC

Commissioned by Brendan Faegre and the Edge Ensemble.

Performance materials available from Bent Space Music (Publisher):  
[www.davidbiedenbender.com](http://www.davidbiedenbender.com)

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**Duration: *ca.* 8:00**

# PERFORMANCE NOTES

*Ampersand* is a collaborative project with the Edge Ensemble. The score contains improvisation and is designed for performers that are equally adept in the worlds of notated music and improvised music.

## PROGRAM NOTE

*Ampersand* was commissioned by and written for Brendan Faegre and the Edge Ensemble. The ampersand has a long and interesting history and etymology, but my inspiration for this piece comes from its use in writing credits, such as film and television scripts, videogames, and documentaries, where an ampersand [&] indicates a closer collaboration than “and.” The Writers Guild of America uses the ampersand to denote two writers collaborating on a specific script, rather than one writer rewriting another’s work, and in screenplays two authors joined with “&” collaborated on the script, while two authors joined with “and” worked on the script at different times and may not have consulted each other at all. *Ampersand* combines and blurs the lines between specifically notated musical material and improvised material, and, for me, the title acknowledges the remarkable creative contribution of the Edge Ensemble in bringing this music to life.

*for the Edge Ensemble*  
**Ampersand**  
 for soprano saxophone, baroque violin,  
 piano, percussion, and double bass

DAVID BIEDENBENDER

**Tight, precise groove ♩ = 108**

B♭ Soprano Saxophone

Baroque Violin (A=415)

Piano

Percussion

Double Bass

*f* mechanical, relentless; like Webern played by a funky robot

*p* like an echo

*f*

[no pedal through m. 32]

improvise: use part as framework throughout, but add/subtract/change material where desired/appropriate

1                    2                    3                    4

Sax.

Vln.

Pno.

Perc.

Db.

pizz.

*p*

*sim.*

*like echoes*

*pp*

*f*

*sim.*

*mp*

5                    6                    7                    8

## Ampersand

Score

(slap tongue)

Sax. + + + + + +  
Vln. - - - - - -  
Pno. (G) v v v v v v  
Perc. + + + + + +  
Db. - - - - - -

*mp* *mp* *f*

*p*

9 10 11 12

Sax. + + + + + +  
Vln. - - - - - -  
Pno. (G) v v v v v v  
Perc. + + + + + +  
Db. pizz. + + + + + +

*mf* *mp* *mf*

*mf* 13 14 15

Sax.

Vln.

Pno.

Perc.

Db.

16      17      18

This section of the score shows five staves for Saxophone, Violin, Piano, Percussion, and Double Bass. Measures 16 and 17 feature complex rhythmic patterns with various note heads and rests. Measure 18 begins with a sustained note from the Double Bass. Measure numbers 16, 17, and 18 are centered below their respective measure lines.

Sax.

Vln.

Pno.

Perc.

Db.

19      20      21

This section shows the same five instruments. Measures 19 and 20 feature sustained notes and dynamic markings (f, mp, p, pp). Measure 21 is mostly silent. Measure numbers 19, 20, and 21 are centered below their respective measure lines.

**A**

Ampersand  
Score

Sax. *f mp* (pizz.)

Vln. *mf*

Pno. *f* (G) (E) (A)

Perc. *mp*

Db.

22 23 24

This section contains five staves. The first staff (Saxophone) has a treble clef and includes dynamic markings *f mp* and (pizz.). The second staff (Violin) has a treble clef and *mf*. The third staff (Piano) has a treble clef and dynamic *f*, with fingerings (G), (E), and (A) above the keys. The fourth staff (Percussion) has a common time signature and *mp*. The fifth staff (Double Bass) has a bass clef. Measure numbers 22, 23, and 24 are centered below the staves.

Sax. *o-f* *mp o-f* *mp o-f*

Vln.

Pno. (G) (E) (A)

Perc.

Db. *mf f*

25 26 27

This section contains five staves. The first staff (Saxophone) has a treble clef and dynamics *o-f*, *mp*, *o-f*, *mp*, and *o-f*. The second staff (Violin) has a treble clef. The third staff (Piano) has a treble clef and fingerings (G), (E), and (A). The fourth staff (Percussion) has a common time signature. The fifth staff (Double Bass) has a bass clef and dynamics *mf* and *f*. Measure numbers 25, 26, and 27 are centered below the staves.

Ampersand  
Score

5

Sax. *mp* *f* *mp*

Vln.

Pno. *mp* *p* (G $\sharp$ )

Perc. *f*

Db. *v* *f*

28 29 30

improvise: use short pointillistic material and all pitches but emphasize harmony and pitch content of piano, becoming gradually more intense to m. 69

**B**

Cm<sup>9</sup>

Sax. *o=f* *o=f* *mf*

Vln.

Pno. *f* *mf* *8va*

Perc. *p* *mf mp*

Db.

31 32 33 34

Sax.

Vln.

Pno.

Perc.

Db.

*mf*

35      36      37

Sax.

Vln.

Pno.

Perc.

Db.

*arco*  
(change bow freely, improvise: legato rhythms)

*p*

38      39      40

Sax.

Vln.

Pno.

Perc.

Db.

41 42 43

Sax.

Vln.

Pno.

Perc.

Db.

44 45 46

slowly and randomly add grace notes (neighbors, ornaments, etc.)  
while continuing glissando, gradually becoming frenetic

*cresc.*

*\* Leo.*

*cresc.*

Sax.

Vln. (w)

Pno.

Perc.

Db.

slowly, randomly color sound with sul pont.

47                    48                    49

Sax.

Vln.

Pno. D7( $\frac{13}{9}$ )

[improvised, use some  $\downarrow^3$  to imply acceleration]

Perc.

Db.

\*

50                    51                    52

E♭7(♯11)

Sax.

Vln.

Pno.

Perc.

Db.

Leo.

*mf*

*cresc.*

53                    54                    55



E♭7(♯11)

Sax.

Vln.

Pno.

Perc.

Db.

*f*

[growing increasingly wild to m. 61]

E♭7(♯11)

[improvise in similar way]

\* Leo.

*mp*

*f*

56                    57                    58



Sax.

Vln.

Pno.

Perc.

Db.

*building intensity*

**improvise: frenetic, wild solo, use sul pont., ornaments, arpeggiandi, etc.**

F<sup>7(♭13)</sup>

*mf building intensity*

cresc.

59                    60                    61

Sax.

Vln.

Pno.

Perc.

Db.

*cresc.*

D<sup>#7(♯11)</sup>

*cresc.*

**growing increasingly wild and ascending in register to m. 70**

F<sup>9</sup>

E<sup>#9</sup>

F<sup>9</sup>

*growing increasingly wild to m. 70*

62                    63                    64

## Ampersand

Score

Sax. Fm<sup>9(β13)</sup>

Vln. E<sup>#</sup>m<sup>9(β13)</sup>

Pno. F<sup>7(β13)</sup>

Perc.

Db. 65 66 67

connect improvisation to m. 71

Sax.

Vln.

Pno.

Perc.

Db. 68 69 70

**C** Suddenly slower ♩ = 96

 Ampersand  
 Score

Sax.      ff

Vln.      ff

Pno.      ff

Perc.      f arco

Db.      ff

Measure 71: Saxophone and Violin play eighth-note patterns. Piano has a sustained note. Percussion and Double Bass provide harmonic support.

Measure 72: All instruments continue their patterns. The piano's bass line is prominent.

Measure 73: The piano's bass line continues. The other instruments provide harmonic support.

Measure 74: All instruments play sixteenth-note patterns. The piano's bass line is prominent.

Measure 75: The piano's bass line continues. The other instruments provide harmonic support.

Measure 76: The piano's bass line continues. The other instruments provide harmonic support.

Sax.

Vln.

Pno.

Perc.

D. b.

Ampersand  
Score

Measure 77: Saxophone and Violin play eighth-note patterns. Piano has sustained notes. Percussion and Double Bass provide harmonic support. Measure 78: Similar patterns continue. Measure 79: Patterns continue.

77      78      79

**D** Faster  $\text{♩} = 120$   
 $(\text{♩}^{\text{s}} = \text{♪})$

Sax.

Vln.

Pno.

Perc.

D. b.

$\text{Pizz.}$

Measure 80: Saxophone and Violin play eighth-note patterns. Piano has sustained notes. Percussion and Double Bass provide harmonic support. Measure 81: Similar patterns continue. Measure 82: Patterns continue, with the Double Bass part explicitly labeled "pizz.".

80      81      82

Sax.

Vln.

Pno.

Perc.

Db.

83                    84                    85

Sax.

Vln.

Pno.

Perc.

Db.

86                    87                    88

Sax., Vln., Pno.: repeat pitch on given rhythm;  
durations are approximately 1-2 bars of 4/4

E

(♩ = 120)

:30 (ca.)

Sax.

Vln.

Pno.

Perc.

Db.

(timbral trill) →

*15<sup>ma</sup>* →

*ped. (ad lib.)*

improvise: use similar groove rhythms, slowly becoming sparse

Perc.

Db.

89

:30 (ca.)

Sax.

Vln.

Pno.

Perc.

Db.

*dim.*

*p*

90

**F** Sax., Vln., Pno.: shorten duration of swells as notated; intensify

:30 (ca.)

Sax.

Vln.

Pno.

Perc.

Db.

:10 (ca.)

with bass, rest 2  $\downarrow$ . before repeating,  
gradually reduce rest, repeat 3x

as before, repeat 5x  
(before final time, no rest)

mf cresc.

with drums, rest 2  $\downarrow$ . before repeating,  
gradually reduce rest, repeat 3x

as before, repeat 5x  
(before final time, no rest)

mf cresc.

**G Crumbling ca.  $\text{J} = 120 \rightarrow$  no pulse**

Sax., Vln., Pno.: improvise: use previous material and **very gradually disintegrating** into shorter, softer, sparse bursts, moans, scalar runs, clusters, creaks, etc.

1:30 (ca.)

**Sax.**

**Vln.**

**Pno.**

**Perc.**

**Db.**

1:10 (ca.)

gradually fixate on pulsing E $\flat$ , emerging slowly out of the texture; begin  $\text{J}=60 \rightarrow$  slowly accel.  $\text{J}=72$

continue with bass, gradually pull apart into free improvisation; respond to other musicians; disintegrating into shorter, softer, sparse bursts

continue with drums, gradually pull apart into free improvisation; respond to other musicians; disintegrating into shorter, softer, sparse bursts, moans, etc.

**H Ethereal, pulsing ♩ = 72**      **2:00 (ca.)**

Sax. :30 (ca.) improvise: emphasize C♯ harmonic series using ornamentation, gradually ascend while *dim.* to just key clicks and breath sounds :20 (ca.)

Vln. :15 (ca.) improvise: use open harmonics; start sparse, use small swells and gradually become more rhythmic and active; eventually become wispy, use *sul pont.* and fade to nothing :15 (ca.)

Pno. :25 (ca.) **pulsing E♭ ♩** **mp delicate, fragile** :20 (ca.) improvise: start sparse, complement violin, emphasize B lydian dominant scale, hint at E♭ pulse throughout :20 (ca.)

Perc. :30 (ca.) improvise: use cymbals, washy sounds :30 (ca.)

Db. :40 (ca.) **sul G** **pp** :15 (ca.) improvise: use open harmonics on long tones and swells :15 (ca.)