

David Biedenbender

between us

for clarinet and alto saxophone

bent space music

Commissioned by Duo Entre-Nous  
(Jackie Glazier & Don-Paul Kahl)

and a consortium of:

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Performance materials available from Bent Space Music (Publisher):  
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# INSTRUMENTATION

B $\flat$  Clarinet

E $\flat$  Alto Saxophone

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<b>Total duration:</b>	<b><i>ca.</i> 12:00</b>
1. What is?	2:00
2. entre nous	7:00
3. Metaxy	3:00

**Transposed Score**

# PERFORMANCE NOTES

## Multiphonics

Multiphonics were carefully chosen because of their pitch and acoustic properties. They should closely approximate the notated pitches, particularly in the second movement, where the multiphonics are used to create chorale-like textures. While ideally both pitches will sound simultaneously, embrace the relative acoustic instability of the multiphonics by gently fluctuating the timbre and dynamic, even alternating emphasizing the two notated pitches.

## Microtones

Gould arrow quartertone accidentals are used to indicate microtones. Arrows applied to accidentals lower/raise the pitch one quarter-tone.

♭ quarter-tone flat

♭ three quarter-tones flat

↑ raise one quarter-tone

↓ lower quarter-tone

♯ three quarter-tones sharp

♯ quarter-tone sharp

## Timbral Oscillations

In the second movement there are several extended passages colored by timbral oscillations. Playing expressive melodic lines are of primary importance, but the lines should be colored by these accelerating/decelerating timbral oscillations using an alternate/additive fingering for each note. The pitch and color should vary slightly with these alternate fingerings—enough to be audible—but not enough to make it sound like the primary melodic line is changing by more than an eighth-tone or so. The oscillations themselves should never feel frantic—they should accelerate and decelerate in an approximation of the notation—but think of them as having a similar expressive function and application to vibrato (and the trills/tremolos that precede them).

10 (timbral oscillations: use alternate fingering; pitch should vary slightly; number of oscillations is approximate)

*pp* *mp* *pp*

# SAXOPHONE PERFORMANCE TECHNIQUES

## Multiphonics

Multiphononic fingerings are indicated in the part and are labeled with a “W” followed by a number, which corresponds to the labeling system in Marcus Weiss and Giorgio Netti’s *The Techniques of Saxophone Playing* (Barenreiter, 2010). The following multiphonics are used:

- Mvt. 1: W14, 16, 26
- Mvt. 2: W24, 102 (101, 103 may serve as alternates for intonation), 119
- Mvt. 3: none

## Microtones

There are a few quarter-tones in the first movement. Fingerings can be found in *The Techniques of Saxophone Playing*.

# CLARINET PERFORMANCE TECHNIQUES

## Multiphonics

Multiphononic fingerings are indicated in the part and are labeled with an “O” followed by a number, which corresponds to the labeling system in clarinetist Gregory Oakes’ multiphonics resource: [www.gregoryoakes.com/multiphonics/](http://www.gregoryoakes.com/multiphonics/). Gregory’s website provides fingerings and an audio recording of each multiphonic. The following multiphonics are used:

- Mvt. 1: O83
- Mvt. 2: O20, 21, 44, 91, 92
- Mvt. 3: none

The original source for many of these multiphonic fingerings is Philip’s Rehfeldt’s *New Directions for Clarinet*, [Revised Edition] (The Scarecrow Press, 1994), and Heather Roche’s website and blog also served as an invaluable resource in the writing of this piece: [heatherroche.net](http://heatherroche.net).

## Microtones

There are a few quarter-tones in the first movement. Suggested fingerings are listed below, and Philip’s Rehfeldt’s *New Directions for Clarinet* is another recommended resource. Each quarter-tone is labeled below by the corresponding bar number and is shown in context.

The image displays a musical score for saxophone and clarinet. The saxophone part is written on a single staff with a treble clef. The clarinet part is written on a single staff with a bass clef. The score includes several measures of music, with specific multiphonic fingerings indicated by black dots above the notes. These fingerings are labeled with numbers in boxes: 2, 4, 7, 11, 13, and 23, etc. The fingerings are shown in context with the musical notation. The saxophone part uses a key signature of one flat (B-flat), and the clarinet part uses a key signature of one sharp (F-sharp). The score is presented in a clear, professional layout with a large, stylized red watermark in the background.

## PROGRAM NOTE

*between us* was written in the midst of the COVID-19 pandemic, which has been one of the strangest and more difficult times in my life, as I am sure it has been for many others. Collectively, we have shared many of the same challenges, but I also know that each person's experience of this time has been quite different. Some have struggled with fear, anxiety, loneliness, and loss. Some have had to face the challenges of life and work without access to many important social structures. And some have confronted the pandemic more directly. It has also been a particularly tumultuous time socially and politically. Technology has allowed us to connect with each other in really powerful and positive ways, but it has also siloed us into more homogeneous spaces, allowing us to construct vastly different perceptions of reality. Over time, it has diminished our ability to communicate with empathy and understanding, especially with those who are different from us.

Each movement of *between us* meditates on a different meaning of this phrase. One of my favorite things about chamber music is the vulnerability and trust that lie at the center of it—it is an imperative—and this is especially true with a duo. It is both a challenge and an opportunity.

The first movement—*What is?*—poses this question at a time when the fracturing of our social fabric has divided families and severed relationships. In the past year it has felt like there are so many things between us, so many things separating us from each other. The clarinet and saxophone spend much of this movement in an absurd, dissonant hocket, wildly trading back and forth—talking past each other.

Movement two is inspired by the French phrase *entre nous*, which articulates a more private, intimate connotative meaning of the phrase between us. Much of the music in this movement is soft, searching, close, and melancholic—individual lines weaving in and out of each other with fleeting moments of coming together.

The final movement is entitled *Metaxy*, which is a Greek word defined as the “in-between” or “middle ground.” *Metaxy* originates from Plato's *Symposium* and plays a central role in the work of the modern political philosopher Eric Voegelin. As an idea, it is rich in meanings and transcends brief description, but it can be thought of as the polar tension or the connector between time and eternity, between the origin of being (*Apeiron*)—the material realm—and what lies beyond being (*epekeina*). This music is a dance, bristling with playful, exuberant energy and filled with interplay and echoes—reverberant reflections of time and space.

*for Duo Entre-Nous*  
between us

for clarinet and alto saxophone

David Biedenbender

## 1. What is?

**playful, angry ♩ = 108**

**Bb Clarinet**

**E♭ Alto Saxophone**

**Measure 5:** 5/4 time signature. Clarinet: *pp* muttering. Saxophone: *mp* "pop" (closed slap), *mf* (3rd beat).

**Measure 6:** Clarinet: *pp* (3rd beat). Saxophone: *sfz* (fast, downward gesture), *f* insistent (3rd beat).

**Measure 7:** 2/4 time signature. Clarinet: *p* (hesitant). Saxophone: *pp* tentative (3rd beat).

**Measure 8:** 4/4 time signature. Clarinet: *pp*. Saxophone: *sfz* (interruption), *pp* (3rd beat).

24

Cl.

Sax.

W14

26

Cl.

Sax.

28

Cl.

Sax.

W14

W16

30

Cl.

Sax.

W14

W26

2

4

ffp

ff

lip gliss.  
(range/pitches approximate)

gliss.

gliss.

gliss.

34

Cl.

Sax.

4

3

3

3

lip gliss.  
(range/pitches approximate)

gliss.

ff

fff

3

4

play into leg



lip gliss.  
(range/pitches approximate)

38 41

Cl.

Sax.

3 4 4 3

gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.

fff ff

cresc. ....

44 47 bop.

Cl.

Sax.

1 4 4

gliss. gliss.

fff (ff)

48

Cl.

Sax.

3 4

sffz sffz

51

Cl.

Sax.

2 3 4

sffz sffz sffz

55

Cl.

Sax.

3 4 2 3 4

(ff) W16 W14

(ff)

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between us | 2  
2. entre nous

freely ♩ = c. 52

asynchronous, irregular swells ad lib.; stagger breaths

B♭ Clarinet

4/4

gently undulating *pp* *ppp* < > *p*

asynchronous, irregular swells ad lib.; stagger breaths

E♭ Alto Saxophone

gently undulating *pp* *p* *ppp*

Cl.

3

(quick swell, abrupt cutoff) *p*

Sax.

5 flickering candles; a memory

Cl.

*pp* *p* *pp* *mp* *pp* *mp*

(quick swell, abrupt cutoff)

Sax.

*sim.* → *p* *pp* *mp* *pp*

Cl.

7

*mp* *mp*

Sax.

*mp*

**17** with a little more motion ♩ = 56

Cl. *mf* *p* (timbral oscillations: use alternate fingering; pitch may vary slightly; number of oscillations is approximate)

Sax. *p* *mp*

Cl. *pp* *mp* *mf* **2** **4**

Sax. *p* *mp* *mf* **4** **4**

**24** with more motion ♩ = 60

Cl. **4** *mp* warm, rich *mf* hold back

Sax. *p* glassy, singing *mf* hold back *p*

**29** between; somewhat freely (♩ = 60)

*delicate, unhurried, each note like a blooming flower*

Cl. **5** *p* *p* *p* *p*

Sax. *p* *p* *p* *p*

Cl. *p* *p* *p* *p* *p* *p* *p*

Sax. *p* *p* *p* *p* *p* *p* *p*

34

Cl.

Sax.

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

37

Cl.

Sax.

*mf* *ff* *p* *p* *mf*

jarring

*p* *sfz* *p* *p*

40

Cl.

Sax.

*ff* *p* *mp* *p* *ff*

*sfz* *p* *mp* *p* *sfz*

43 still, quiet, pensive ♩ = 52

Cl.

Sax.

*pp* *pp*

O92 O44 O20

W102

46 flowing ♩ = 60

Cl.

Sax.

timbral oscillations:

*p* warm, espr. *mp*

timbral oscillations:

*p* *mp*

62

Cl.

Sax.

*pp* *mf*

*p*

65

Cl.

Sax.

**66 wailing** (♩ = 76)

*f* *mf*

*mf* *f* *mf*

68

Cl.

Sax.

*f*

*f*

71

Cl.

Sax.

73

Cl.

Sax.

*ff-mp* *fff*

*ff-mp* *fff*

Bb Clarinet

Eb Alto Saxophone

**6/8**

*f* *p* *echoes* *f* *mp*

*f* *p* *echoes* *f* *mp*

Cl.

Sax.

*pp*

*pp*

6

Cl.

*f p f p f mp*

Sax.

*f p f mp pp*

9

Cl. *pp*

Sax. *f p f mp pp*

10

11

12

Detailed description: This musical score shows measures 9 through 12 for a Clarinet (Cl.) and a Saxophone (Sax.). Measure 9 is marked with a '9' and the Clarinet part begins with a *pp* dynamic. The Saxophone part enters in measure 10 with a *f* dynamic. The score continues through measure 12, with dynamics for the Saxophone changing to *p*, *f*, *mp*, and *pp*. The Clarinet part continues with a steady eighth-note pattern. A large red watermark is visible across the right side of the image.

Cl. 12

*f p f p ff*

Sax. *pp ff*

6

26

Cl. *f mp pp*

Sax. *f p f*

28

Cl. *f p f p*

Sax. *f p f mp p*

30

Cl. *f p*

Sax. *pp f*

32

Cl. *f mp pp*

Sax. *f mp pp ff*

34

Cl. *f exuberant*

Sax. *f p f p*

6

9

3

5

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46

Cl. *f* *p* *mp*

Sax. *f* *p* *f* *ff* *mp*

48

Cl. *f*

Sax. *pp* *ff* *p* *f* *mp* *pp*

50

Cl. *f* *p* *f* *ff* *mp* *p*

52

Cl. *ff*

Sax. *ff* *p* *f* *mp* *pp*

54

Cl. *f* *p* *f* *ff* *mp*

Sax. *f* *p* *f* *ff* *mp*

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56

Cl.

Sax.

*p*

**57**

*ff* *mf* *f*

*ff* *fexuberant*

3 5

58

Cl.

Sax.

*f* *mf*

3

60

Cl.

Sax.

*gliss.* *f* *mf*

*f*

62

Cl.

Sax.

*f*

*gliss.* *gliss.*

**65**

Cl.

Sax.

*p*

*ff* *ff*

9 9 9 9

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20

between us | 3

77 bright, light

Cl.

Sax.

Cl.

Sax.

Cl.

Sax.

Cl.

Sax.

*(ff) mp**ff mp**(ff) mp**ff mp**pp**ff mp**ff mp**pp**ff mp**ff mp*

85

*pp**ff mp**ff mp**pp**ff mp**ff mp**pp**pp*

89

Cl.

Sax.

*p*

*p*

93 **fleeting** rit.....

Cl.

Sax.

*f* *pp*

*f* *pp*

*f* *pp*

*f* *pp*

95 ♩ = 60 9

Cl.

Sax.

*f* *pp*

*f* *pp*