THE TORTUOUS TRILOGY

for clarinet and soprano saxophone

I. Crestfallen Paranoia
II. Perpetual Dissonance
III. Chaotic Consistency

Ben Stonaker

2000

The word ‘tortuous’ is defined as something devious, not straightforward, or even having repeated turns and bends (winding or twisting). Consisting of three duets, each an individually titled “character piece”, *The Tortuous Trilogy* explores both serious and humorous elements in music, extended techniques for both instruments, and a lot of notes. For comic relief, the second movement ends with a quote of *Twinkle, Twinkle, Little Star*… foreshadowing more quotes in the opening of the third movement - including Bob Seger’s *Turn the Page*, *Pop Goes the Weasel*, and *Mary Had A Little Lamb*.

DURATION: approx. 12 minutes

WORLD PREMIÈRE: September 28, 2000
Louisiana State University

Ben Stonaker – *clarinet*
David Polk – *soprano saxophone*

The Tortuous Trilogy

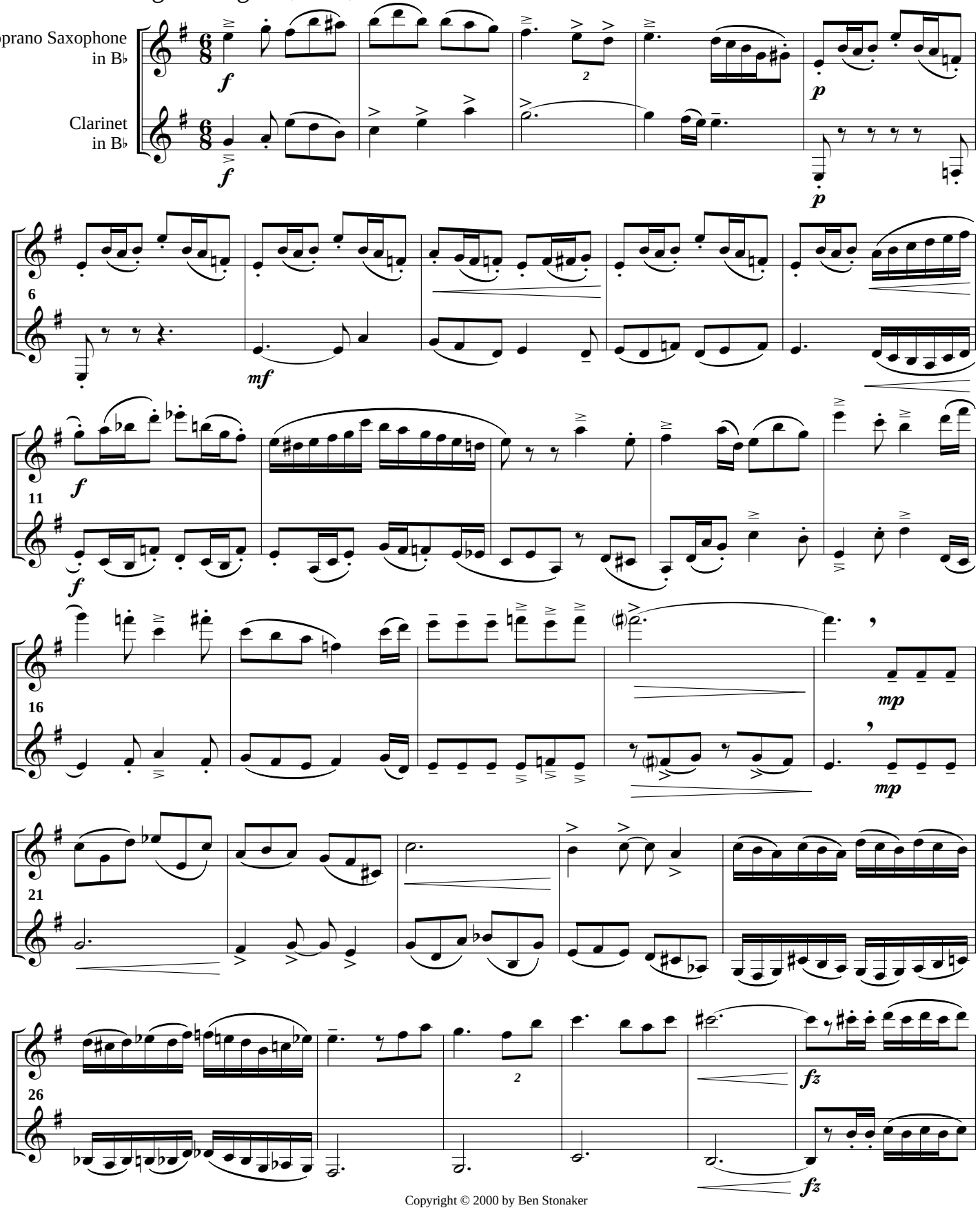
I. Crestfallen Paranoia

Ben Stonaker

Allegro energico (♩. = 95)

Soprano Saxophone in B♭

Clarinet in B♭



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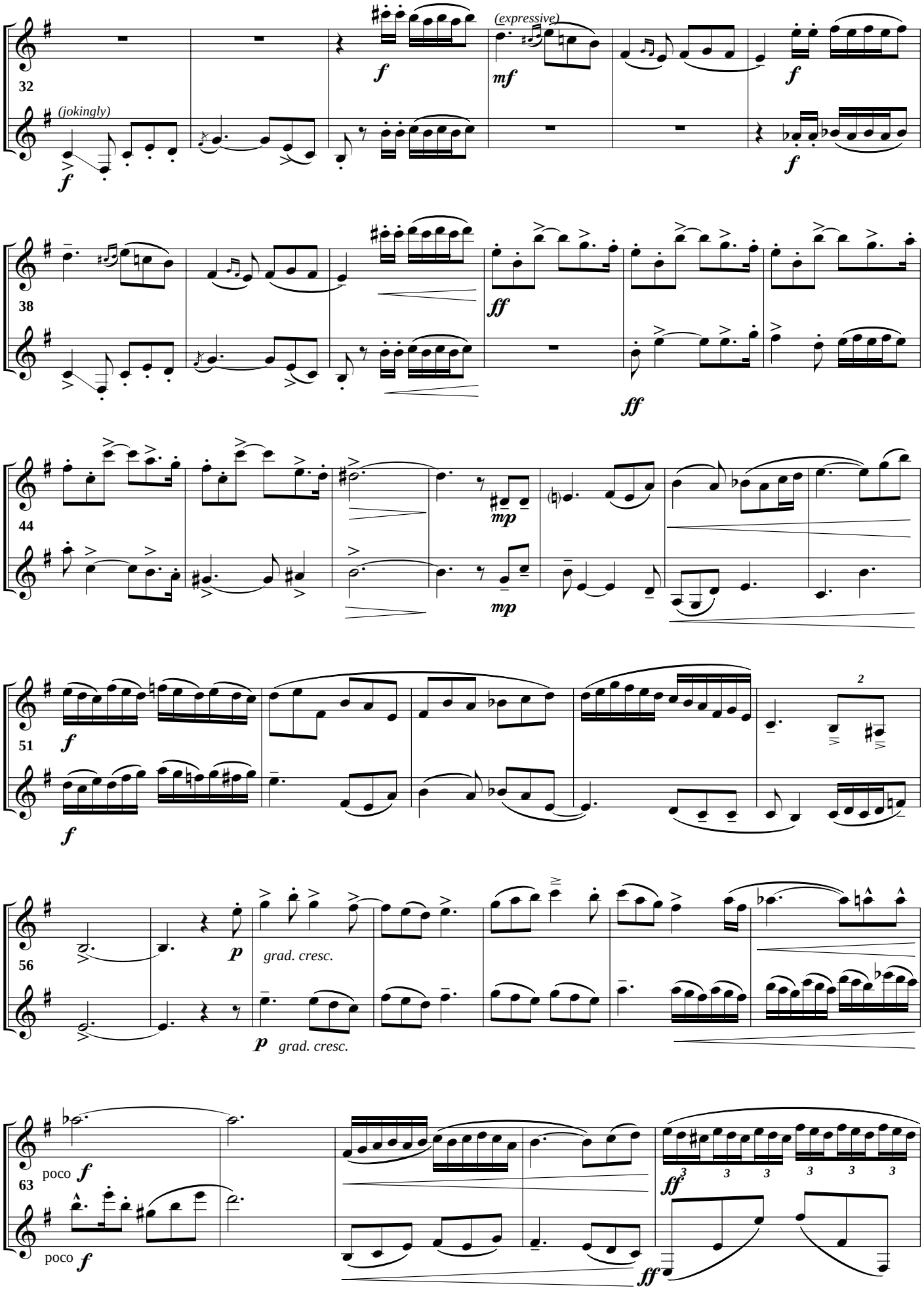
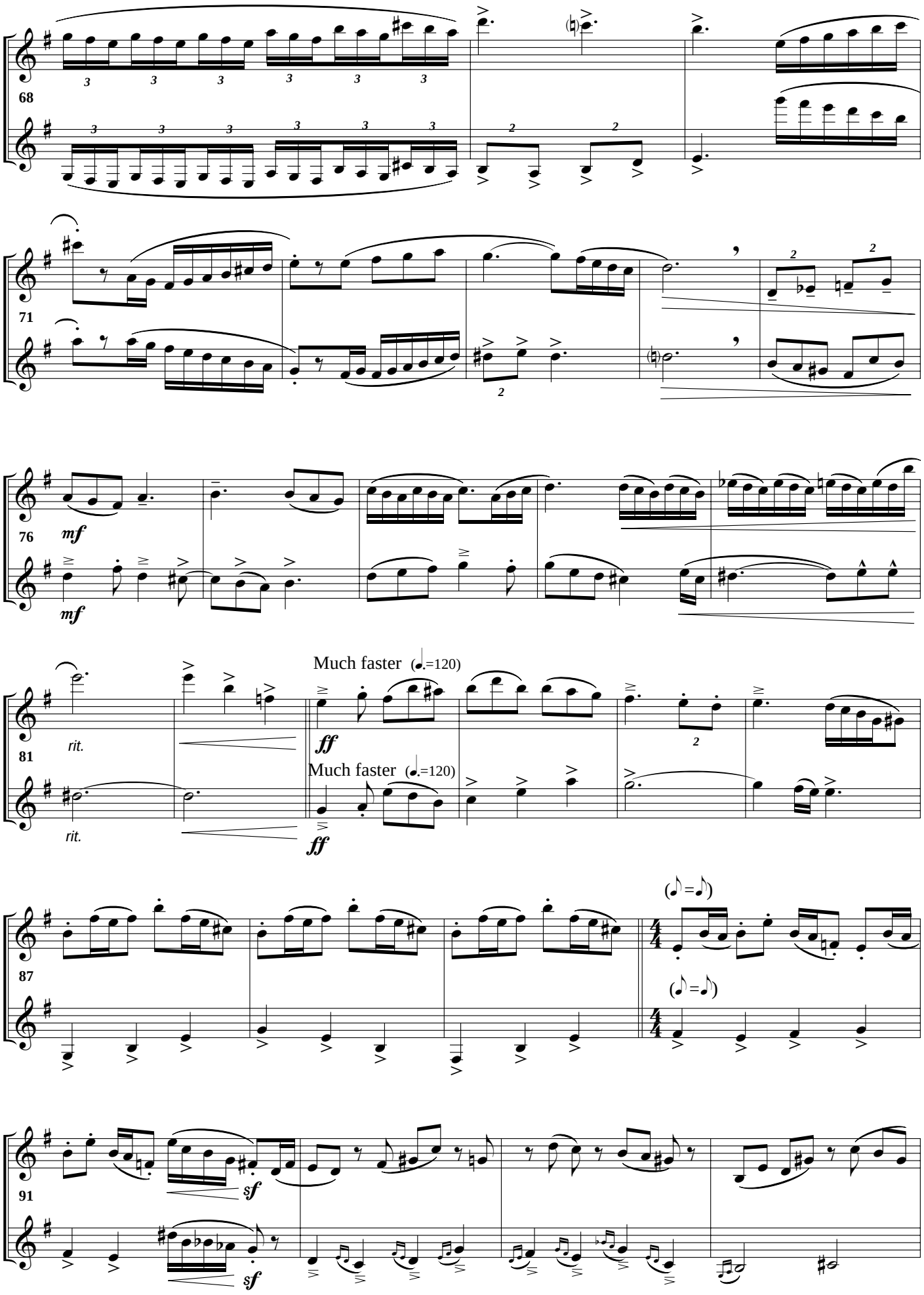
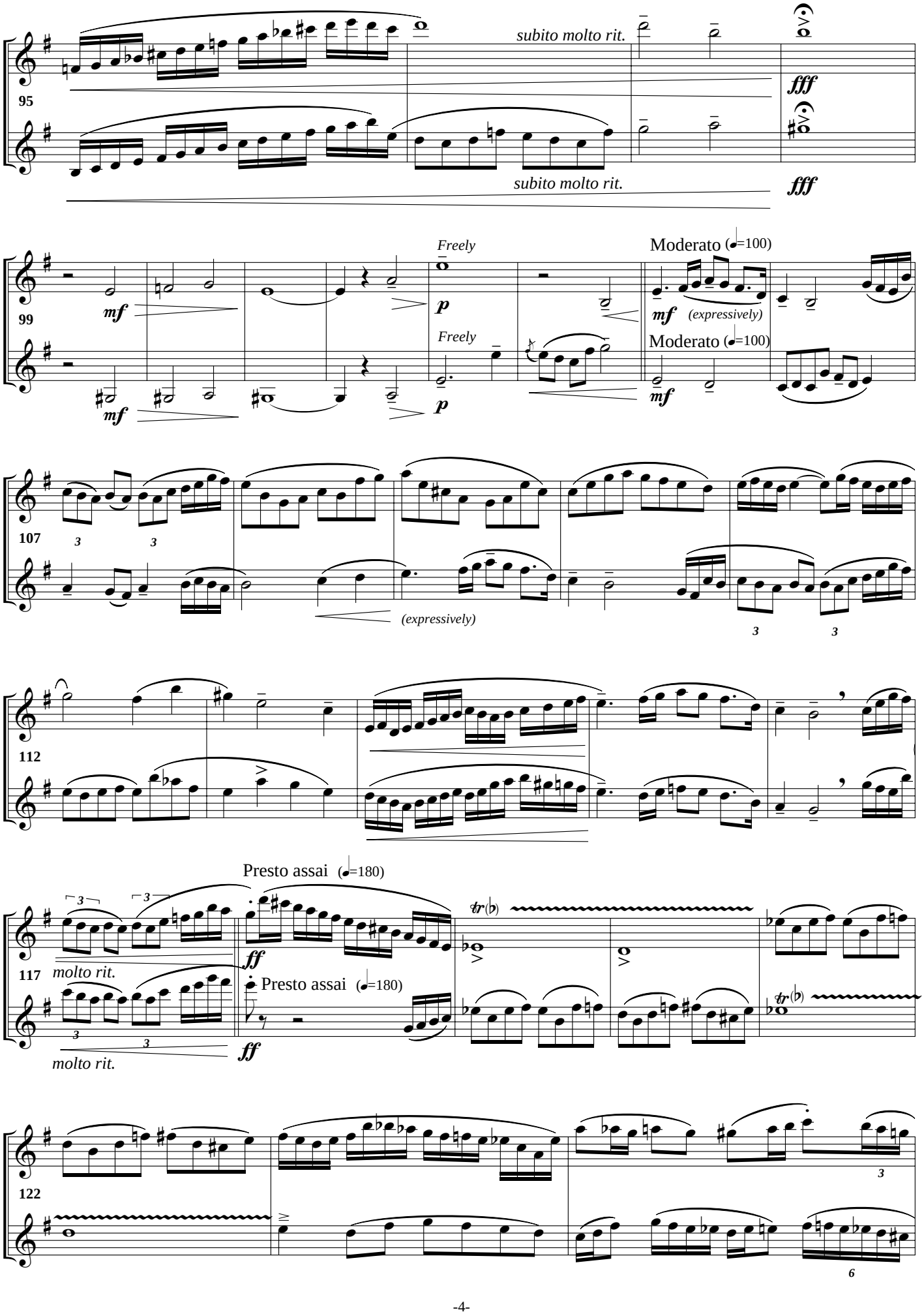
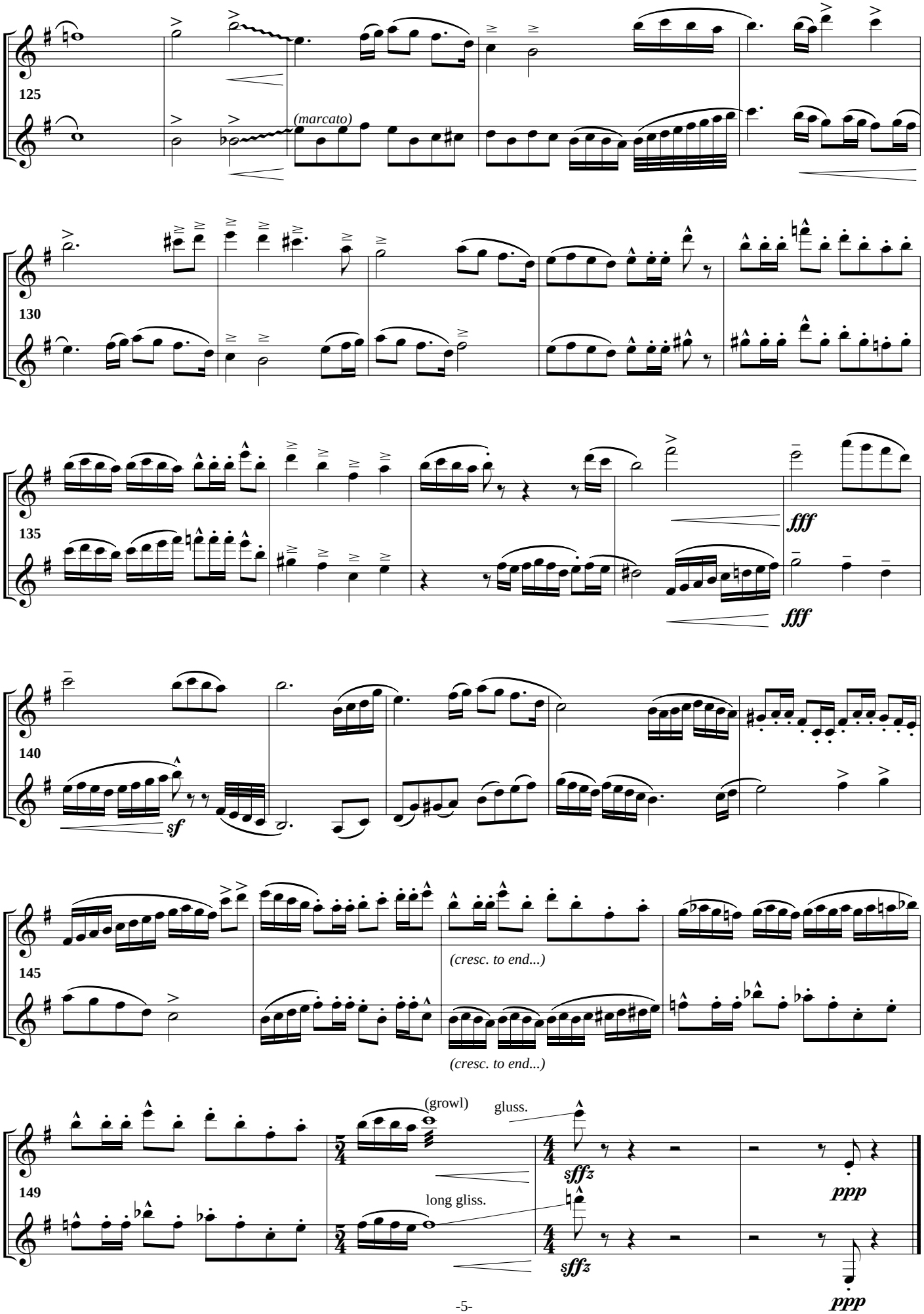
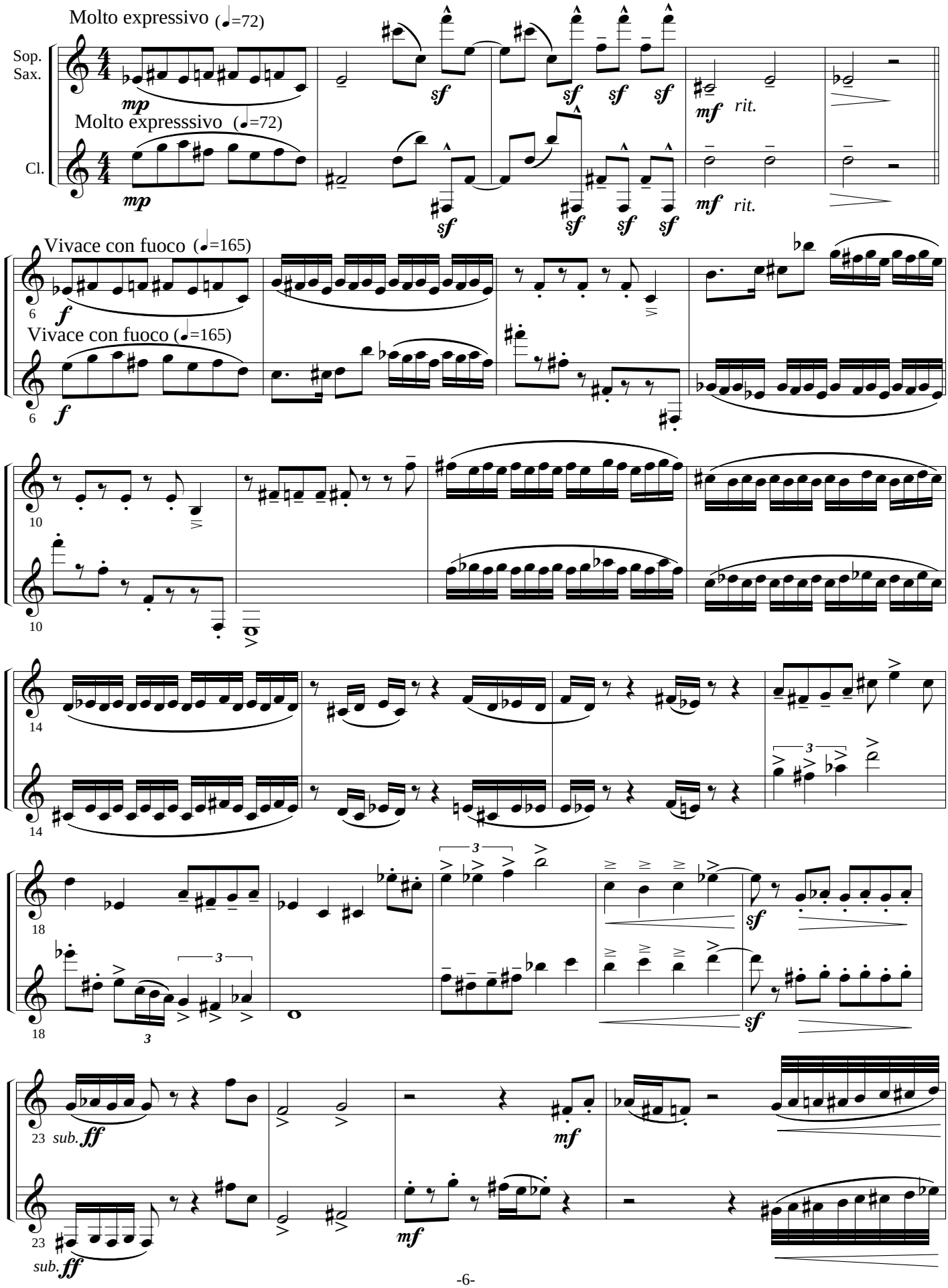

32
(jokingly)
f
(expressive)
mf
f
f
38
ff
ff
44
mp
mp
51
f
f
2
56
p
grad. cresc.
p
grad. cresc.
63
poco f
poco f
ff
ff
3 3 3 3 3 3

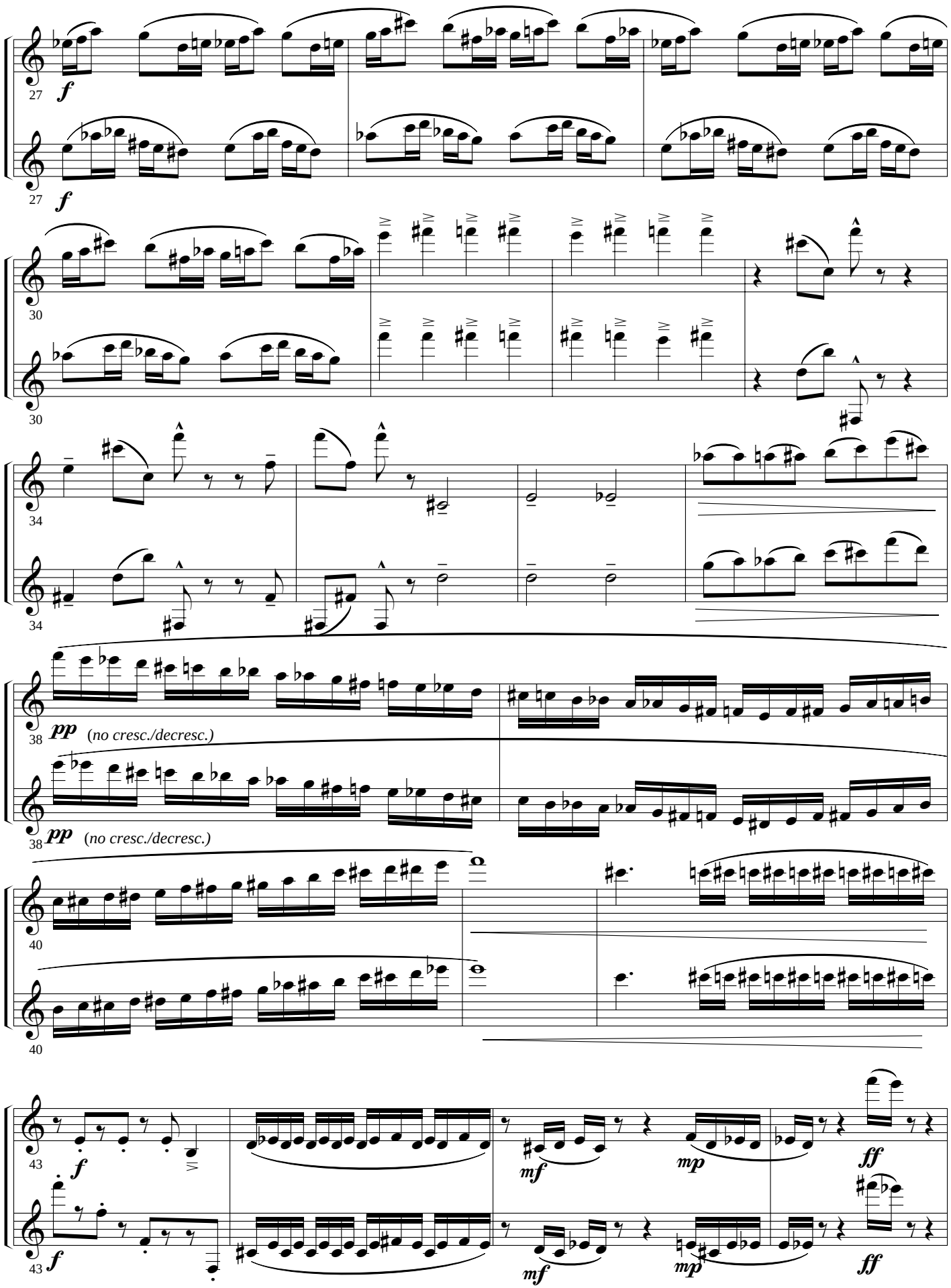

68
71
76
mf
mf
81
rit.
rit.
Much faster (♩.=120)
ff
Much faster (♩.=120)
ff
87
(♪=♪)
(♪=♪)
91
sf
sf

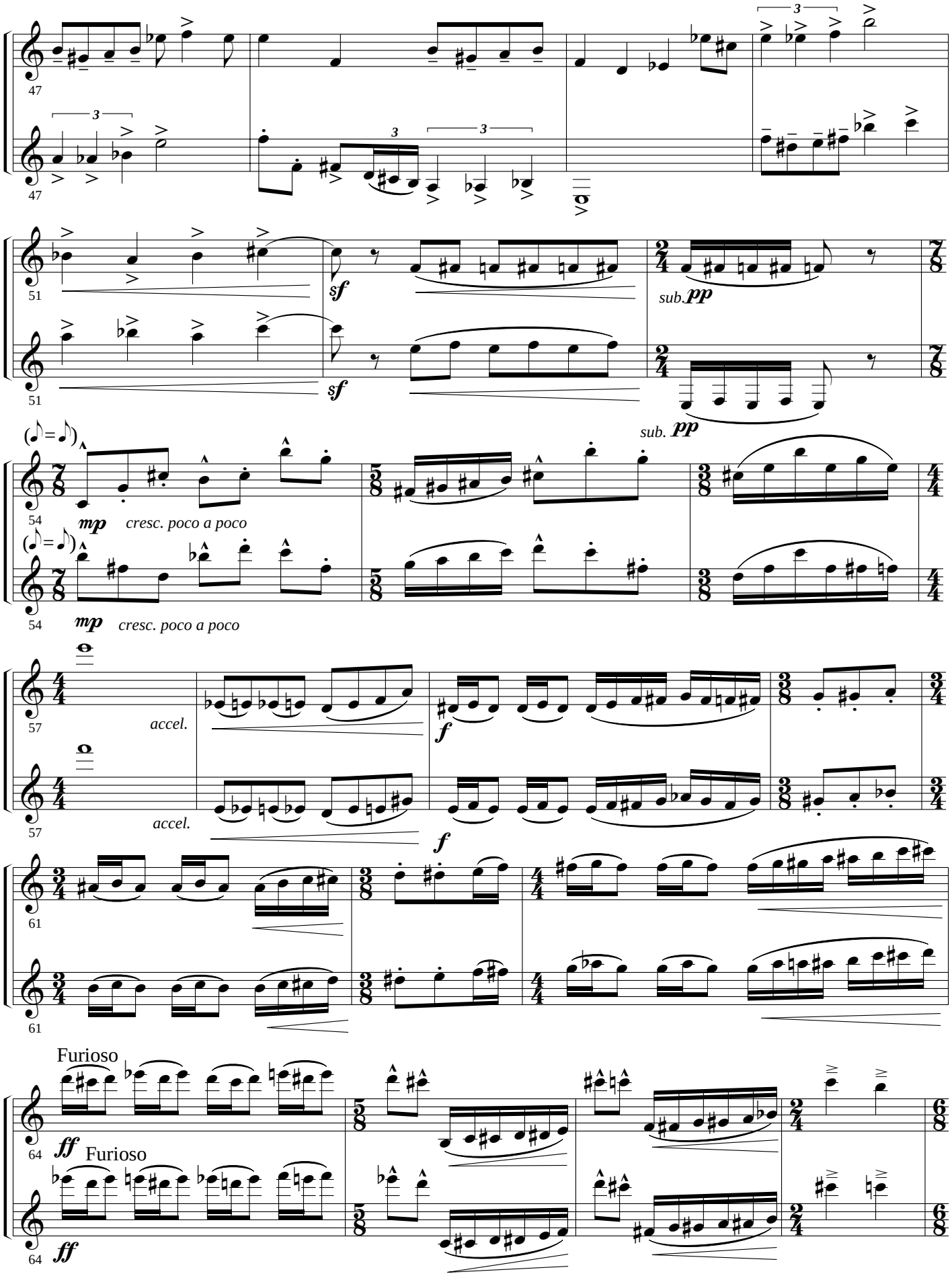

95
subito molto rit.
fff
subito molto rit.
fff
99
mf
Freely
p
Freely
p
mf
Moderato (♩=100)
mf
(expressively)
Moderato (♩=100)
mf
107
3
3
(expressively)
3
3
112
117
molto rit.
Presto assai (♩=180)
ff
tr(♭)
Presto assai (♩=180)
ff
molto rit.
tr(♭)
122
3
6

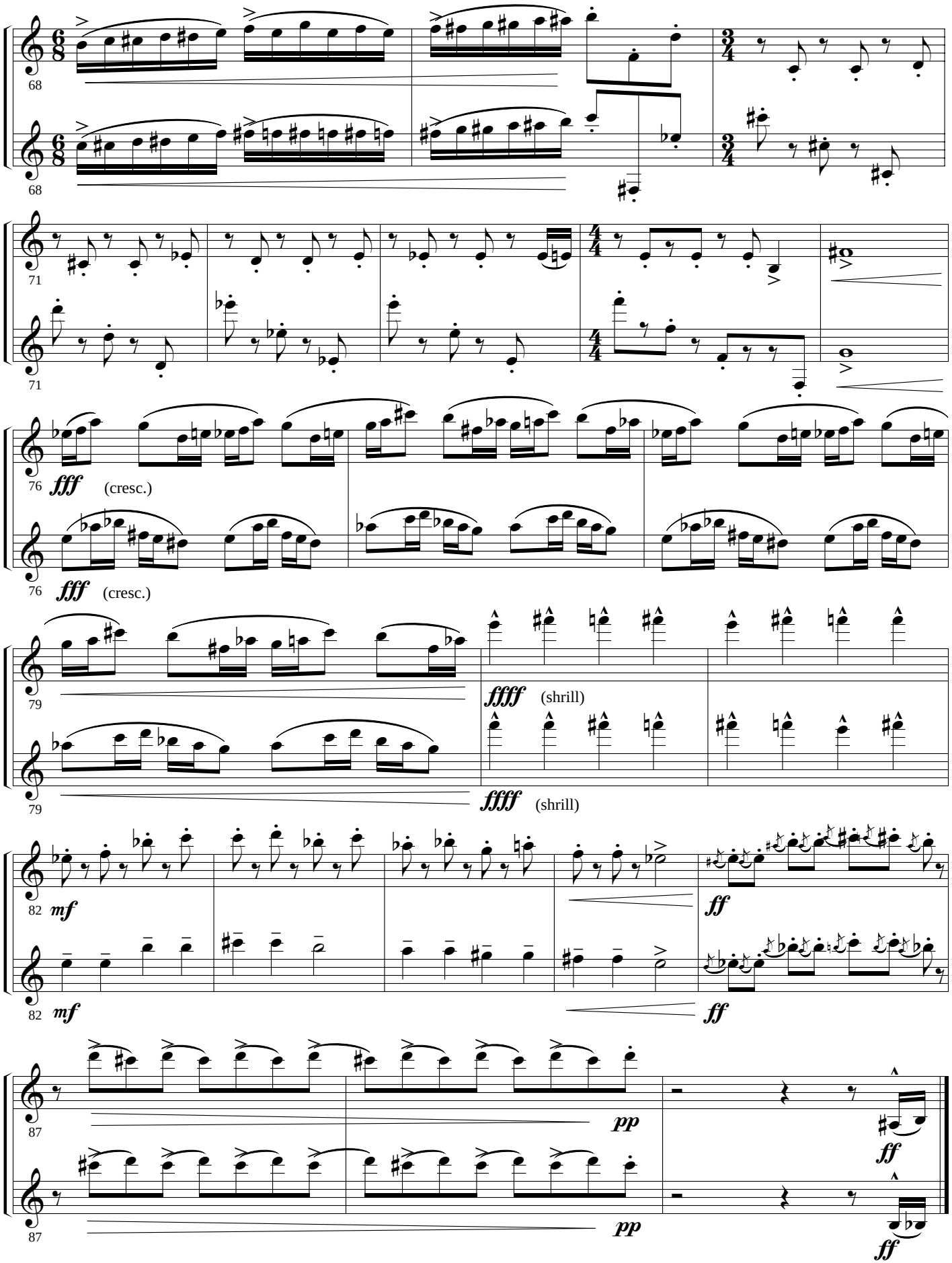

125
(marcato)
130
135
fff
fff
140
sf
145
(cresc. to end...)
(cresc. to end...)
149
(growl)
gluss.
sffz
ppp
long gliss.
sffz
ppp

II. Perpetual Dissonance

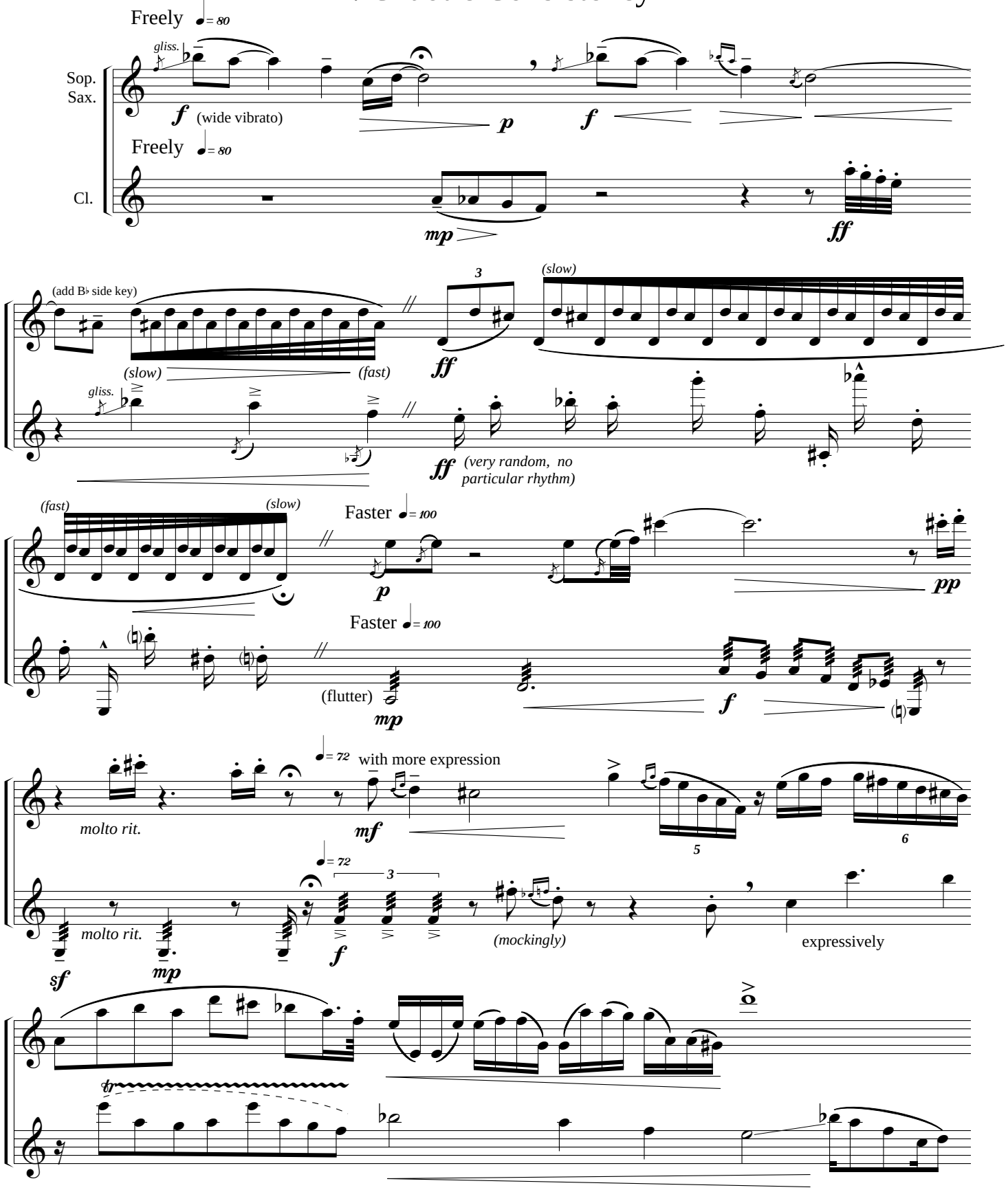



27
f
27
f
30
30
34
34
38
pp
(no cresc./decresc.)
38
pp
(no cresc./decresc.)
40
40
43
f
43
f
mf
mp
ff
mf
mp
ff

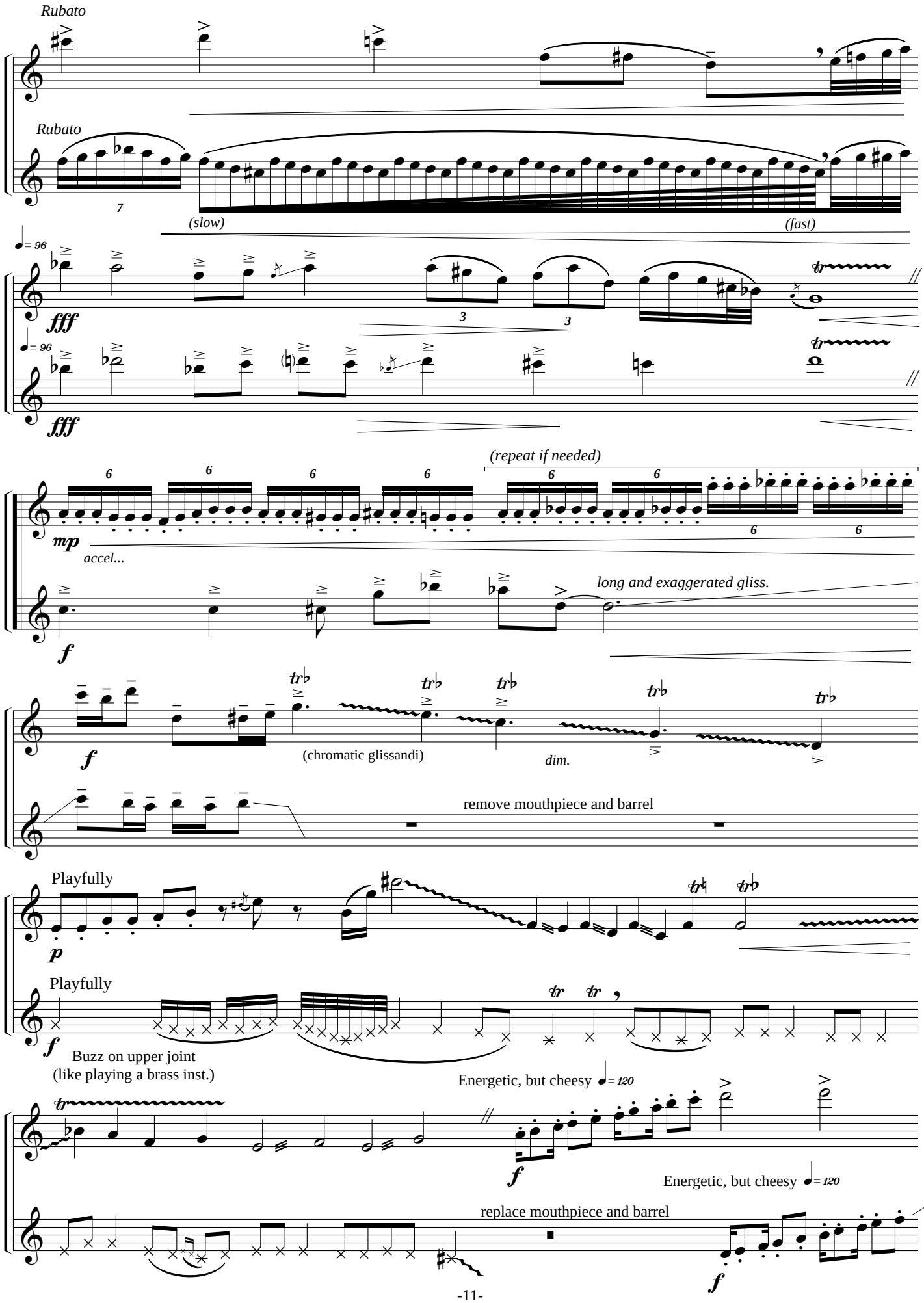

47
3
3
3
51
sf
sf
sub. pp
sub. pp
54
mp
cresc. poco a poco
mp
cresc. poco a poco
57
accel.
accel.
f
f
61
64
ff
Furioso
ff
Furioso

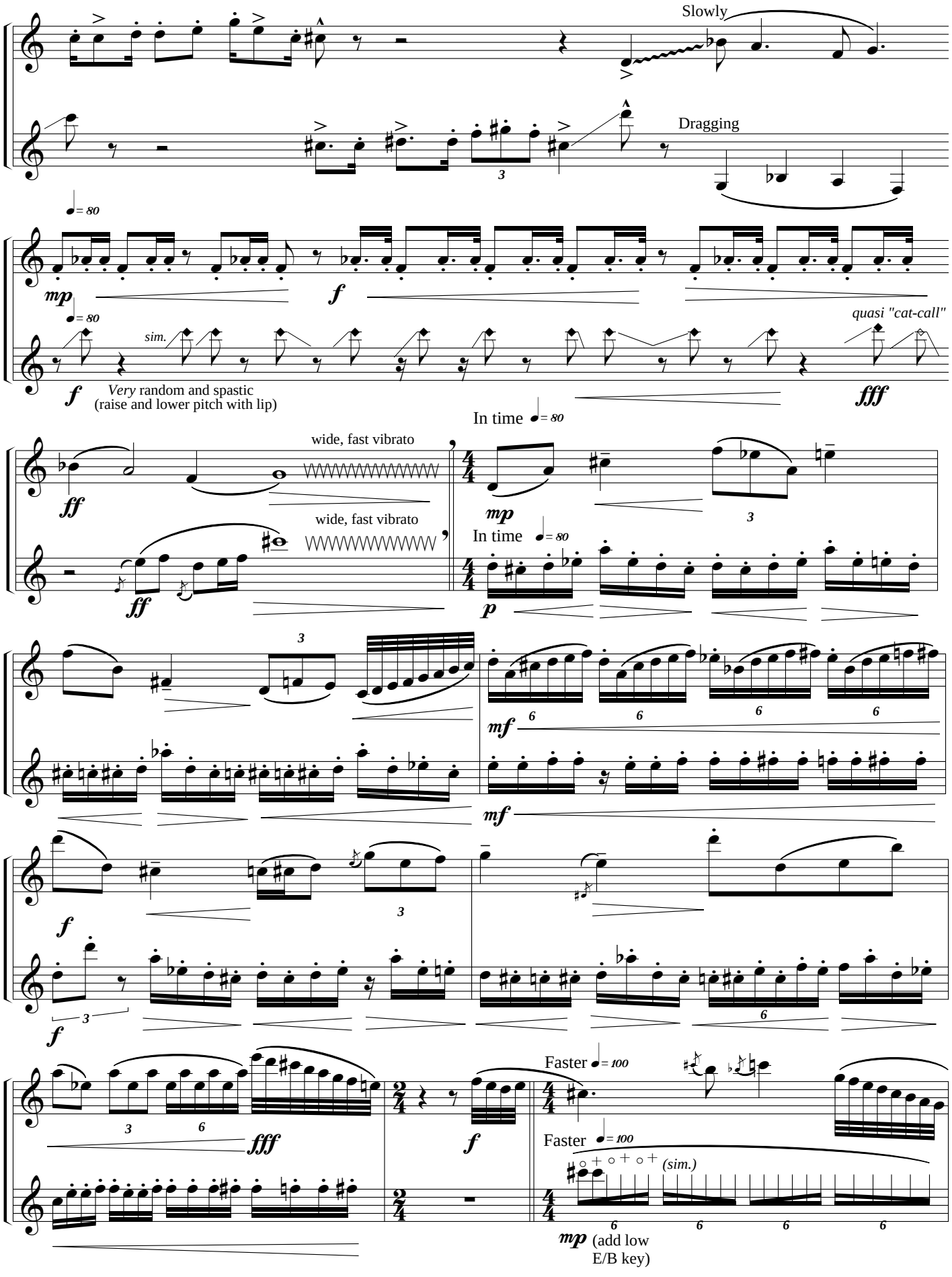

68
68
71
71
76
fff
(cresc.)
76
fff
(cresc.)
79
ffff
(shrill)
79
ffff
(shrill)
82
mf
ff
82
mf
ff
87
pp
ff
87
pp
ff

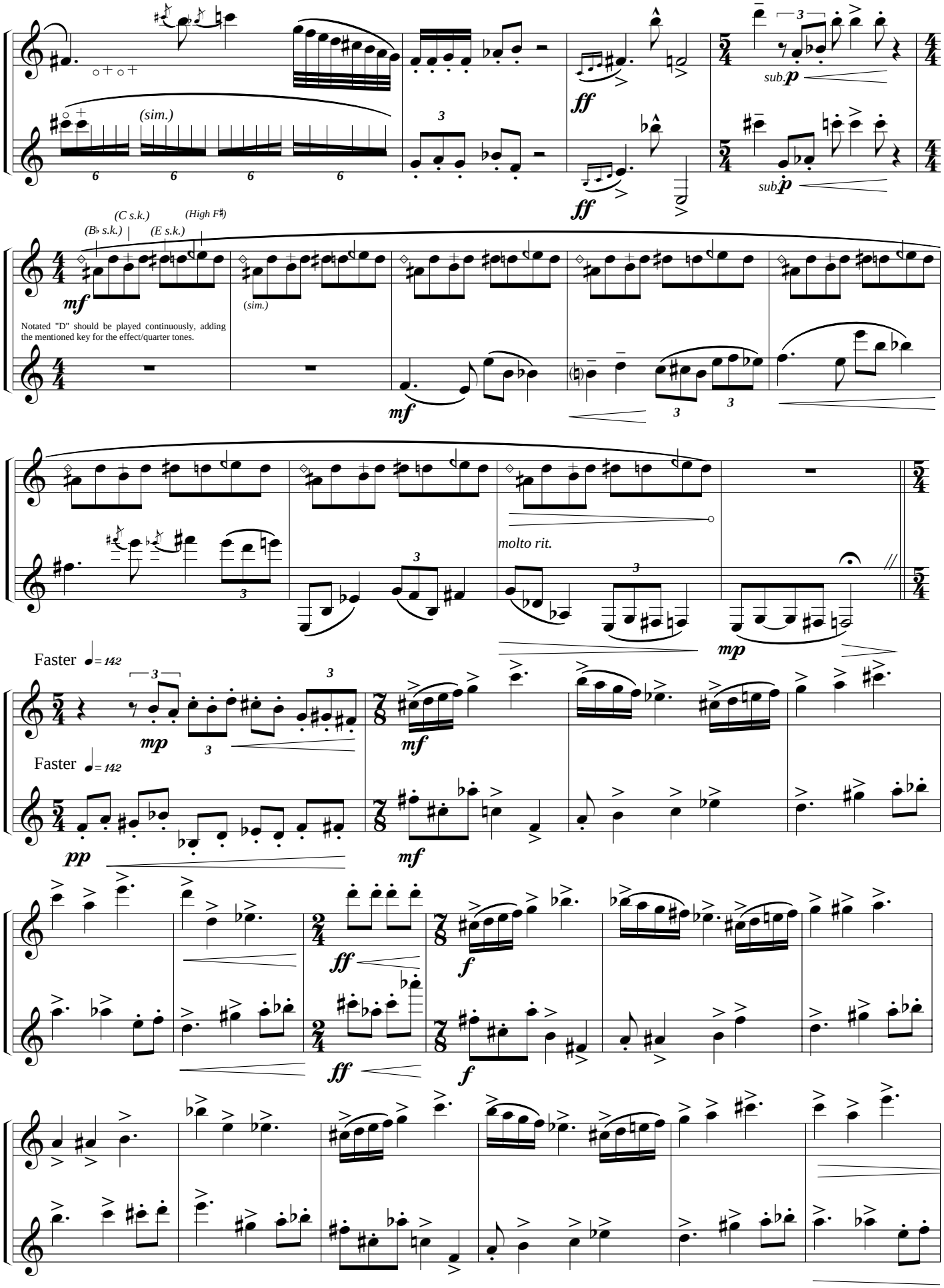
III. Chaotic Consistency

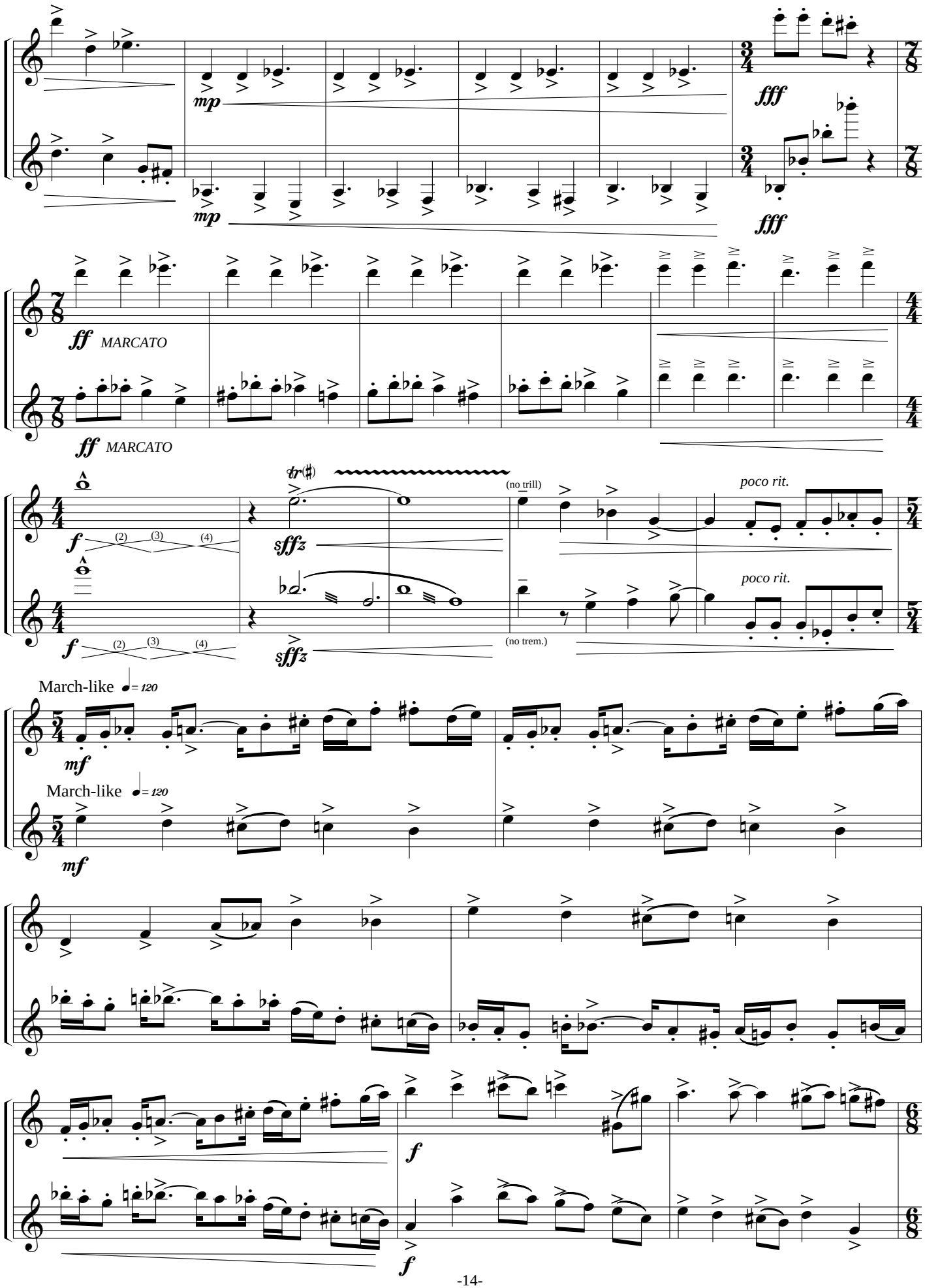


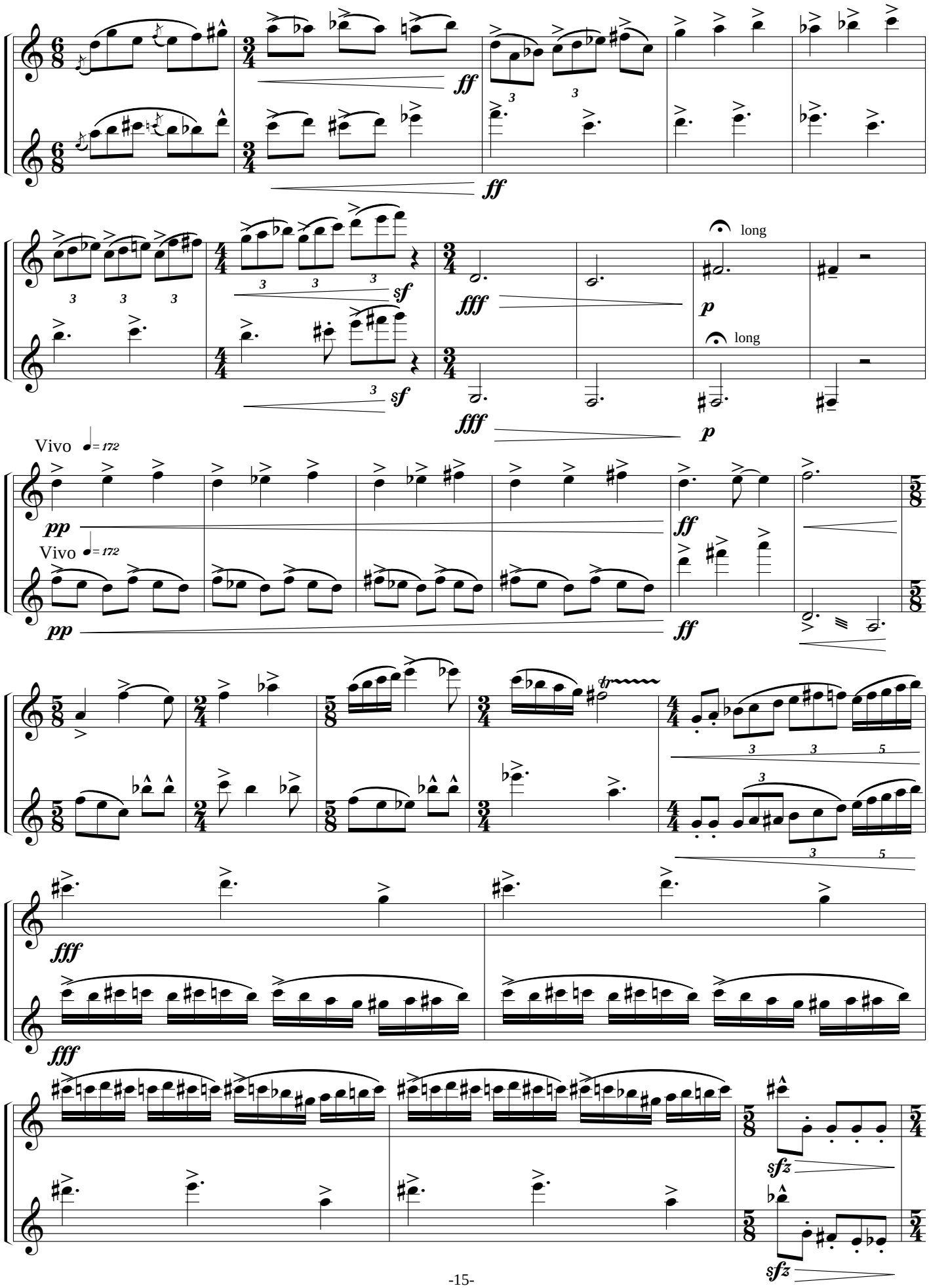
*Note to performers: The opening of this movement has no time signature and should be played as freely as possible. Use the tempo markings as guides/sugestions, but do not strictly adhere to them at all times. The slow tempos can be taken slower, and the fast tempos can be taken faster. Actual synchronization should generally apply to beginnings and ends of sections/phrases.. Accidentals pertain to the note it precedes, are also carried over in fast repeated gesutres, and are treated in a traditional manner when meausres exist.

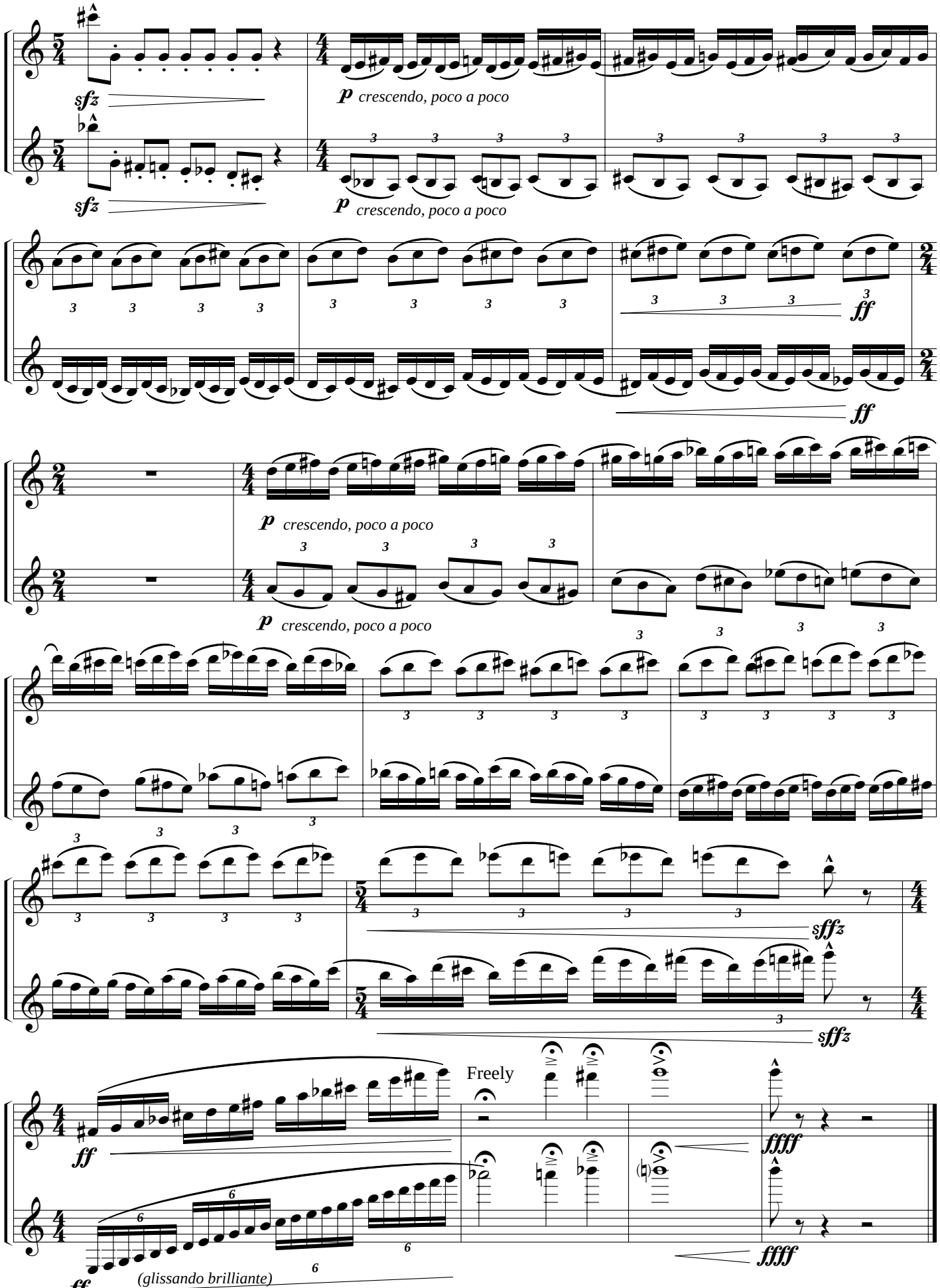

Rubato
Rubato
7
(slow)
(fast)
♩= 96
fff
3
3
♩= 96
fff
(repeat if needed)
6
6
6
6
6
6
6
6
mp
accel...
long and exaggerated gliss.
f
f
(chromatic glissandi)
dim.
remove mouthpiece and barrel
Playfully
p
Playfully
f
Buzz on upper joint
(like playing a brass inst.)
Energetic, but cheesy ♩= 120
f
Energetic, but cheesy ♩= 120
replace mouthpiece and barrel
f


Slowly
Dragging
♩= 80
mp
f
sim.
quasi "cat-call"
fff
Very random and spastic
(raise and lower pitch with lip)
In time ♩= 80
wide, fast vibrato
ff
mp
p
mf
f
Faster ♩= 100
(sim.)
mp (add low
E/B key)


(sim.)
ff
sub. p
(B♭ s.k.)
(C s.k.)
(E s.k.)
(High F♯)
mf
(sim.)
Notated "D" should be played continuously, adding the mentioned key for the effect/quarter tones.
molto rit.
mp
Faster ♩= 142
pp
f


mp
mp
fff
fff
ff MARCATO
ff MARCATO
f
(2) (3) (4)
sffz
tr(♯)
(no trill)
poco rit.
f
(2) (3) (4)
sffz
(no trem.)
poco rit.
March-like ♩= 120
mf
March-like ♩= 120
mf
f
f


ff
ff
sf
sf
fff
fff
long
long
p
p
Vivo ♩= 172
Vivo ♩= 172
pp
pp
ff
ff
tr
fff
fff
sfz
sfz


sfz
p crescendo, poco a poco
sfz
p crescendo, poco a poco
ff
ff
p crescendo, poco a poco
p crescendo, poco a poco
sffz
sffz
Freely
ff
ffff
ff
(glissando brilliante)
ffff