

Josh Trentadue

INFERNO 7.0

(2017)

for Alto Saxophone, Bass Clarinet, and Harp

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www.joshtrentadue.com

INSTRUMENTATION

Alto Saxophone
Bass Clarinet
Harp

This piece may also be performed on B \flat Clarinet and Tenor Saxophone. Please contact me via email if you'd like to order the score and parts for the Clarinet/Tenor Sax. version.

PROGRAM NOTES

This trio, written for the chamber group The _____ Experiment, is designed to be a deceptive concert opener/closer for a unique instrumentation. The work takes its inspiration from the Seventh Circle of Hell in *Dante's Inferno*, or the Violent Circle. Divided into three rings (Against Neighbor; Against Self; and Against God, Art, and Nature), Dante must ward off a band of Minotaurs, Harpies, Centaurs, and other fantastical creatures in order to continue his religious crusade through all Nine Circles of Hell.

Inferno 7.0 is thus divided into three sections, each approximately a minute long describing a different ring. The first ring descends into nonstop madness as murderers and thieves wallow in the blood of their guilt. A sudden jolt into the second ring is fulfilled as the Harpies feast upon the sinners entrapped in trees, who have given up on life altogether. This leaves nothing but desolation and the emptiness of the Burning Plain of Sand in the third ring, playing host to the blasphemous inhabitants all lost and alone in their suffering.

PERFORMANCE NOTES

All glissandi in the clarinet and saxophone parts are key-note glissandi, unless otherwise indicated. These glissandi should be random scalar patterns in the indicated direction at the player's discretion. Make them wild and furious!!

All notated multiphonics in the clarinet and saxophone parts are essentially open-ended; I am not looking for any specific fingerings or techniques. It is up to the players' discretion as to which ones they'd like to use, based on the style/dynamics/articulation of the specific passage they appear in.

All other extended techniques are notated throughout the score and parts.

WORLD PREMIERE
October 28, 2017: Cook Recital Hall, Michigan State University
by
The _____ Experiment
Michelle Myers, clarinet; Andrew Hosler, saxophone; Natalie Pate, harp

*For more sheet music, recordings, and other information, visit
www.joshtrentadue.com*

*If you have any questions or other inquiries, feel free to contact me at
trentadue.motif@gmail.com*

Commissioned by and Dedicated to
The _____ Experiment

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Against Neighbor

Frenetic ♩ = 172

Multiphonic

The first system of the score is for the Eb Alto Saxophone, Bb Bass Clarinet, and Harp. The Eb Alto Saxophone part is mostly silent in this system. The Bb Bass Clarinet part begins with a tremolo (tr) for 1/2 measure, followed by a melodic line with triplets (3) and a dynamic range from *pp* to *ff*. The Harp part is also mostly silent, with some multiphonic textures appearing later in the system.

The second system of the score continues the Eb Alto Saxophone, Bb Bass Clarinet, and Harp parts. The Eb Alto Saxophone part starts at measure 7 with a dynamic of *f* and later *ff*. The Bb Bass Clarinet part continues with triplets and a dynamic of *mf* to *ff*. The Harp part features multiphonic textures and a dynamic of *mf* at the end of the system. A section marker 'A' is placed above the Harp staff.

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highest pitch possible

13

E♭ Alto Sax. *f* *sim.*

B♭ B. Cl.

Hp. *f*

16

E♭ Alto Sax. *f* *sim.* *ff*

B♭ B. Cl. *ff*

Hp. *ff* slap strings

Multiphonic

20 **B**

E♭ Alto Sax. *ff*

B♭ B. Cl. *mp* *ff* *mp*

Hp. *p* *ff* *p*

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25

E♭ Alto Sax.

B♭ B. Cl.

Hp.

mf *pp*

f

pp

29

E♭ Alto Sax.

B♭ B. Cl.

Hp.

f *sim.* *pp* *mp*

dampen everything!

ff *mf* *pp* *mp*

34

E♭ Alto Sax.

B♭ B. Cl.

Hp.

mf *p* *mp*

mf *p* *mp*

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38

E♭ Alto Sax. *pp* *f*

B♭ B. Cl. *pp* *mf*

Hp. *ff*

42 **D**

E♭ Alto Sax. *ff* *f*

B♭ B. Cl. *ff* *mf*

Hp. *ff*

46

E♭ Alto Sax. *f* *sim.*

B♭ B. Cl. *ff*

Hp. *ff*

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E Against Self

49 **ca. 6"** **ca. 3"**

mf *sf* *p* *f*

Wildly play random strings loosely in this range and pattern. Pedal buzz throughout. The pitches will change when doing this, but continue to follow this pattern regardless. The result should be random and jarring.

ca. 4"

p *f* *p*

ca. 9" **ca. 12"**

mf *ff*

like screaming

Marcato throughout; freely play at various speeds

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ca. 15" - harp will cue the next measure by hitting the strings with their palm.

E♭ Alto Sax.

B♭ B. Cl.

Harp

f *fff*

Cutoff after 10 seconds to cue other players.

ca. 6"
Cut off all sound!

E♭ Alto Sax.

B♭ B. Cl.

Harp

fff

Against God, Art, and Nature

Tortuously Slow ♩ = 44

F Bend all glisses from here on out as much as possible before switching to key glisses.

Suddenly Frenetic ♩ = 172

E♭ Alto Sax.

B♭ B. Cl.

Harp

Either bisbigliando or glissando in the range of these pitches at various slow speeds of your choice. Do not pedal buzz, and avoid plucking the strings as much as possible. The desired effect should sound like a low rumble or murmur. The tunings from here on out are random depending on where the pedals are set after the previous slap.

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53 **Slow Again** ♩ = 44 G

mp *pp*

pp

Hp.

57 **Suddenly Frenetic** ♩ = 172

mp *pp* *mp*

pp *mp* *pp*

Hp.

60 **Slow Again** ♩ = 44

mp *pp* *mp* *pp*

pp

Hp.

Let all strings ring to fade out.