

That time Audacious Ted was eating
tomato bisque right out of the pot
with his magic ladle

A Harrowing Narrative for Contrabass Clarinet & Harp

By Jessie Lausé

A message from the composer...

This work was composed for the Spring 2019 Butler University 24-Hour Concert held on March 24th at the Eidson-Duckwall Recital Hall in Indianapolis, Indiana. Each composer in a conglomerate of twelve was assigned random instrumentation and allowed exactly 24 hours to produce a completely new piece of music and collaborate with volunteer musicians to have said piece ready for performance.

Once I was assigned the two instruments shown by this score, I set off on a journey not nearly as exciting as our friend, Ted's. I contacted the instrumentalists and inquired as to what their favorite household objects were, to create myself a beginning prompt—the harpist, raw gemstones, and the contrabass clarinetist, a ladle. I developed several different drafts within a few hours and scrapped every single one.

When I lose my way as an artist, I return to the same inquiries: What is the most ridiculous thing I can put on stage that would incite both laughter and curiosity from an audience? How can I make listeners feel both emotionally satisfied and intellectually confused?

That brings us to the story of our old pal, Audacious Ted. Ted is quite the adventurous fellow; some might say a maverick and an audacious one at that. As a lover of soups, chowders, broths, bisques, cream-of-somethings, gumbos, and other luncheon products of the warm and liquidity nature, Ted is always prepared to make a meal out of his escapades, and he even keeps his magic ladle (cut with raw gemstones) in his pocket at all times just in case he crosses paths with a minestrone or a turkey chili.

One afternoon, on a walk through the town square, Ted stumbled upon a large pot of freshly made tomato bisque, unattended. Overcome with excitement, he began eating the bisque with his ladle, pouring it all over himself, making a terrible tomato-y mess. In this work, you will hear the “tomato bisque motif,” first played by the contrabass clarinetist at rehearsal mark A, representing Ted's whimsical enjoyment of the bisque, a precious time before chaos has struck.

This soupy experience, however, was unlike any other. With the combination of Ted's magic ladle and this deliciously fresh bisque, Ted's reality began to unravel around him, and he traveled on a fun yet frightening adventure through an increasingly chaotic tomato landscape. Ted's ladle, which had previously only been used to spoon delicious soups into bowls for him to enjoy, was used heedlessly, in a role that was once rightfully occupied by a plain, non-magical spoon. Audacious Ted nearly became Audacious Icarus.

Ted, however, saw the error of his ways before it was too late. He took a step back from the pot and ladled some into a bowl. The “tomato bisque motif” returns at rehearsal mark F. The powerful, now personified tomato bisque takes note of Ted's character development and takes mercy upon him. The psychedelic and spooky tomato world that has formed around Ted settles back into the pot from which it came, and Ted peacefully finishes his bowl of tomato bisque.

To the performers...

Have fun and tell the tale of Audacious Ted. If you feel ridiculous, then you're doing it correctly. It is through performance art that we tell some of the best stories of whimsy and humanity.

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Regal yet jolly (c. ♩ = 80)

Contrabass Clarinet

Harp

f

f

Cb. Cl.

Hp.

A

mf

mp

Cb. Cl.

Hp.

9

mf

mp

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B

Cb. Cl.

mp *f*

Hp.

mf

16

Cb. Cl.

Hp.

f *mf*

C

Make moist slurping sounds.
Feel free to use your instrument. -----

Cb. Cl.

Hp.

p *mf*

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22

Cb. Cl.

mp

D

3 3 3

f

mp

Hp.

subito p

mp

Begin ooh-ing and ahh-ing into your instrument like an audience for a magic act at a child's birthday party. Additionally, feel free to say words that pertain to the topics of the piece, like "wow," "soup," & "magic," & add jazz hands if capable.

26

Cb. Cl.

3 3 3 3

Hp.

mp

8va

29

Cb. Cl.

3 3 3

flutter

E

ff

fff

Hp.

wildly

f

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33

Cb. Cl.

f *ff* *mp*

F Vamp until the harpist is no longer playing, then continue. When they have stopped, play the phrase once on your own, then continue.

Hp.

ff *fff* (first two times only)

Continue to gliss. randomizing pedals and rhythms. Vamp while gradually decreasing in volume and intensity until you are no longer playing.

37

Cb. Cl.

rit. *f*

Hp.

rit. *f*