

of a mocking tale (or a gibe)
for alto saxophone and string quartet

Ben Stonaker
2004

“of a mocking tale” was originally intended to be a substantial, multi-movement work for saxophone and string quartet. The initial idea was inspired by a poem from W.B. Yeats – “Easter, 1916” – and the piece was meant to include several traditional Irish folk tunes. In 2004, however, I “shelved” the piece and never returned. The piece, as it now exists, is, in fact, in its entirety and is still reminiscent of Irish tunes and the words of Yeats. This is a sort of “casual comedy” (to quote Yeats). After leaving the piece for two years or so, I considered “finishing” the piece by adding on several additional movements... but soon realized that I had no desire to add anything else to this work – it says what it says.

I have met them at close of day
Coming with vivid faces
From counter or desk among grey
Eighteenth-century houses.
I have passed with a nod of the head
Or polite meaningless words,
Or have lingered awhile and said
Polite meaningless words,
And thought before I had done
Of a mocking tale or a gibe
To please a companion
Around the fire at the club,
Being certain that they and I
But lived where motley is worn:
All changed, changed utterly:
A terrible beauty is born.

excerpt from “Easter, 1916”

INSTRUMENTATION: Alto Saxophone in E-flat
Violin I
Violin II
Viola
Cello

DURATION: Approximately 6 minutes

NOTES: There are several metric modulations throughout the piece... and they are all related to the opening tempo. In fact, aside from the *molto rit.* going in bar 91, there is a common, steady “pulse” that can be found somewhere in each modulation. All tempo markings are based on 90 bpm, but the opening tempo will ultimately define the remaining tempi. All note equivalents are given in the format of: [current note value = previous note value].

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University of Missouri-Kansas City
Justin Bayne – *alto saxophone*
Yu-Fen Chen – *violin*
Elizabeth Doty – *violin*
Li-Jung Hsu – *viola*
Ben Gitter – *cello*

UMKC Conservatory Graduate Fellowship String Quartet

Score (transposed)

of a mocking tale (or a gibe)

for alto saxophone and string quartet

Ben Stonaker

(2004)

Lingering, aimlessly (♩. = 90)

Alto Saxophone in E \flat

Violin I

Violin II

Viola

Cello

p *cresc. poco a poco*

pizz. *p*

cresc. poco a poco

p *cresc. poco a poco*

p *cresc. poco a poco*

mf *mp* *mf* *sf*

p *mf* *mp* *mf* *f*

pizz.

p *cresc. poco a poco*

This system contains the first four measures of the score. It is written for Alto Saxophone in E-flat and String Quartet (Violin I, Violin II, Viola, and Cello). The tempo is marked "Lingering, aimlessly" with a quarter note equal to 90 beats per minute. The Alto Saxophone part is mostly rests. Violin I plays a melodic line with dynamics from *p* to *sf*. Violin II plays a supporting line with dynamics from *p* to *f*. Viola and Cello play pizzicato accompaniment with dynamics from *p* to *f*. The key signature has one flat and the time signature is 12/8.

A.Sx.

Vln. I

Vln. II

Vla.

Vc.

mf *mf* *mf*

sf *mf* *mf*

This system contains measures 5-8 of the score. The Alto Saxophone part remains silent. Violin I continues with dynamics *mf* and *sf*. Violin II continues with *mf*. Viola and Cello continue with their accompaniment. The dynamics for all instruments are maintained or slightly adjusted. The key signature and time signature remain the same.

(♩ = ♩)

A.Sx.

Vln. I

Vln. II

Vla.

Vc.

7

f *sf* *mf* *sf*

f *p* *sf*

f

f

10

A.Sx.

Vln. I

Vln. II

Vla.

Vc.

10

pp *p* *mp* *mf* *f* *sf* *pizz.* *f*

pizz. *pp* *f*

pp *f*

pp *f*

A.Sx. *f* *mp* *p* *p* *mf* *p* *f*

Vln. I *ff* *f* *mp* *f* *pizz.* *f*

Vln. II *ff* *f* *mf* *f*

Vla. *ff* *mf sempre*

Vc. *ff* *mf sempre*

*pitch bend

arco s.vib.

2 2 4 4

13 13 13 13 13 13

*The pitch bend should be gradual over the written duration. The performer should lower the pitch slightly, using a lip bend, no further than one whole step.

A.Sx. *mf* *f* *p* *mf*

Vln. I *sf* *mf*

Vln. II *sf* *mf sempre*

Vla. 16

Vc. 16

pitched slap-tongue

($\bullet = \bullet$)

19 *lightly*

2 2 4 4 2 2

16 16 16 16 16 16

A.Sx. 20 *mp* *mf* *f*

Vln. I 20 *f* *arco al tallone, aggressively* *ff*

Vln. II 20

Vla. 20

Vc. 20

A.Sx. 23 *mf* *mf* *pp*

Vln. I 23 *p* *mf* *f* *mf*

Vln. II 23

Vla. 23

Vc. 23

*The arrows indicate that the grace notes should be placed "on the beat," rather than just before the beat as usual. When grace notes do not have an arrow they are to be played as usual.

A.Sx. 26 *f* *mp*

Vln. I 26 *f* *mp* *f*

Vln. II 26 *mp* *f*

Vla. 26 *mp* *cresc. poco a poco*

Vc. *mp* *cresc. poco a poco*

A.Sx. 30 *mf* *f* *ff*

Vln. I 30 *pizz.* *ff* *arco sul pont.* *f*

Vln. II 30 *pizz.* *ff* *arco sul pont.* *f*

Vla. 30 *ff* *mp* *sfz* *sf* *arco* *fp* *f*

Vc. *ff* *mp* *sfz* *sf* *arco* *fp* *f*

35

A.Sx. *mp* *f* *mf*

Vln. I 35 *ord.* *fp*

Vln. II 35 *(ord.)* *fp*

Vla. *spiccato* 35 *mf* *f* *mp* *f*

Vc. *spiccato* *mf* *f* *mp* *f*

A.Sx. 40 *f* *p* *mp*

Vln. I 40 *sf* *p* sub. *sf* *f* *f*

Vln. II 40 *sf* *p* sub. *sf* *f* *f*

Vla. 40 sub. *p* *sf* *f* *f*

Vc. sub. *p* *sf* *f* *f*

A.Sx. *fp* *ppp* *mp*

Vln. I *ff* *sempre*

Vln. II *ff* *mp*

Vla. *mf* *f* *mp*

Vc. *mf* *ff* *mp*

50

A.Sx. *ff* *mp*
sempre, without expression

Vln. I *ff* *p* *mf* *p* *mf* *sim.* *sim.* *sim.*

Vln. II *ff* *p* *mf* *p* *mf* *sim.* *sim.* *sim.*

Vla. *ff* *mp* *mf*

Vc. *ff* *mp* *molto legato*

A.Sx. 52

Vln. I 52 *mp* *mf* *mp*

Vln. II 52 *mp* *mf* *mp*

Vla. 52 *mp* *mf sempre*

Vc. *s. vib.*

mf sempre

A.Sx. 55 *cresc. poco a poco*

Vln. I 55 *s. vib.* *mf sempre* *poco a poco sul pont.*

Vln. II 55 *s. vib.* *mf sempre* *poco a poco sul pont.*

Vla. 55 *poco a poco sul pont.* *s. vib.*

Vc. *poco a poco sul pont.*

A.Sx. 58 *- sul pont.*

Vln. I 58 *sul pont.*

Vln. II 58 *sul pont.*

Vla. 58 *sul pont.*

Vc. 58 *sul pont.*

61

A.Sx. 61 *f* *mf*

Vln. I 61 *f* *ff* *pp* *mf*

Vln. II 61' *f* *pp* *mf*

Vla. 61 *f* *sf* *ff* *mf*

Vc. 61 *f* *sf* *ff* *mf*

8va

ord.

sul D

pizz.

A.Sx. 65 *f* niente

Vln. I 65 *f* *ppp* sul D sul pont. *ff*

Vln. II 65 *f* *ppp* sul pont. *ff*

Vla. 65

Vc. 65

A.Sx. 69 pitched slap tongue *f*

Vln. I 69 *gliss.* *mp* *ric.*

Vln. II 69 *gliss.*

Vla. 69 sul C arco *f* *ff* aggressively *mf* *ffz* pizz.

Vc. 69 sul G *f* sul C *ffz* *f*

A.Sx. 73 *mp* *ric.* *pizz.* *p*

Vln. I 73 *mp* *p*

Vln. II 73 *ord.* *p*

Vla. 73 *mf* *sfz* *mf* *p*

Vc. 73 *p* *p* *arco* *p*

A.Sx. 77

Vln. I 77 *arco* *mp*

Vln. II 77

Vla. 77 *p*

Vc. 77 *mp*

82

A.Sx. 81 *pp* plainly

Vln. I 81 *mf*

Vln. II 81 *mf*

Vla. 81 *arco* *mf* *p* *mf* *p*

Vc. 81

A.Sx. 84 *mf* 4 3 3 3

Vln. I 84 *p* *mf*

Vln. II 84 *p* *mf*

Vla. 84

Vc. 84 *mf* *p*

molto rit. ----- **91** A tempo (♩ = 90)

Musical score for measures 87-91, featuring five staves: A.Sx., Vln. I, Vln. II, Vla., and Vc. The score includes dynamic markings (*f*, *ff*, *pp*, *mf*, *sf*), articulation (*short*), and performance instructions (*distantly*, *sul tasto, s.vib.*, *arco*, *pizz.*). Measure 91 is marked **91** A tempo (♩ = 90). The key signature has one sharp (F#) and the time signature is 4/4.

Musical score for measures 93-96, featuring five staves: A.Sx., Vln. I, Vln. II, Vla., and Vc. The score includes dynamic markings (*niente*, *pp*), articulation (*3*), and performance instructions (*sempre*). Measure 93 is marked **93**. The key signature has one sharp (F#) and the time signature is 4/4.

A.Sx. 100

Vln. I 100

Vln. II 100

Vla. 100

Vc. 100

ord.

mp

mf

mp

A.Sx. 103

Vln. I 103

Vln. II 103

Vla. 103

Vc. 103

pp

mf

sub. pp

pp

pp

♩. → ♩. = 120
(♩. = ♩.)

A.Sx. *mf* 106

Vln. I *mf* 106

Vln. II *mf* 106

Vla. *mf* 106 (rhythm should be the same speed as before)

Vc. *mf* pizz. *f*

A.Sx. *f* 109

Vln. I *f* 109

Vln. II *f* 109

Vla. pizz. *f* 109

Vc. 2 2 2

113

(♩ = ♩.)

A.Sx. 112 *ff* *sempre*

Vln. I 112 *ff* *sempre*

Vln. II 112 *ff* *sempre*

Vla. 112 *ff* *sempre*

Vc. 112 *ff* *sempre*

121

(♩ = ♩.)

A.Sx. 118

Vln. I 118

Vln. II 118 *pizz.*

Vla. 118

Vc. 118

125

A.Sx.

Vln. I

Vln. II

Vla.

Vc.

arco

arco

arco

133 (♩ = ♩) (♩ = 180)

132

A.Sx.

Vln. I

Vln. II

Vla.

Vc.

mp

al tallone

sfz *mf* *f*

sfz *mf* *f*

sfz *mf* *sf* *sf* *sf*

A.Sx. 138 *f* *ff*

Vln. I 138 *sf* *ff*

Vln. II 138 *sf* *ff* pizz.

Vla. 138 *sf* *ff* pizz.

Vc. 138 *ff* pizz.

144 **Tempo I** (♩ = 90)
(♩ = ♩)

A.Sx. 144 *f* *ff* *p* *pp*

Vln. I 144 *f* *ff* *p* *p*

Vln. II 144 *f* *p* *mf*

Vla. 144 *f* *p*

Vc. 144 *f* *p*

147

A.Sx. *mp* *mf* *pp*

Vln. I *mf* *p* *sempre*

Vln. II *mf* *p* *mp*

Vla. *p*

Vc. *mp* *molto express.*

150

153

A.Sx. *p* *niente*

Vln. I *pp* *mf*

Vln. II *pizz.* *p*

Vla. *mp* *sul D*

Vc. *mp*

A.Sx. 154 *mf*² *p* niente

Vln. I 154 niente *p* arco *pp* *mp* *pp* *p < f* *p < f*

Vln. II 154 arco *pp* *mp* *pp* *p < f* *p < f*

Vla. 154 *mp* *pp*

Vc. *mp* *pp*

pizz.

arco

*mf*² *p* niente

niente *p* arco *pp* *mp* *pp* *p < f* *p < f*

arco *pp* *mp* *pp* *p < f* *p < f*

mp *pp*

mp *pp*

A.Sx. 160 *p*

Vln. I 160 *mf* *f* *poco a poco sul pont.* *p* *sul pont.* *pizz.* *mf*

Vln. II 160 *mf* *f* *poco a poco sul pont.* *p* *sul pont.* *pizz.* *mf*

Vla. 160 *f* *poco a poco sul pont.* *pp < ff* *ord.* *p* *f*

Vc. *f* *poco a poco sul pont.* *pp < ff* *ord.* *mp*

poco a poco sul pont. *sul pont.* *pizz.* *mf*

poco a poco sul pont. *sul pont.* *pizz.* *mf*

poco a poco sul pont. *sul pont.* *ord.* *p* *f*

poco a poco sul pont. *sul pont.* *ord.* *mp*

A.Sx. 165 *pp* *mf* *ppp*

Vln. I 165 *mf* *arco, ord. spiccato*

Vln. II 165 *mf* *arco, ord. spiccato*

Vla. 165 *mp*

Vc. 165 *mf espr.*

A.Sx. 169 *f* niente

Vln. I 169 *ppp* *mf*

Vln. II 169 *mp*

Vla. 169 *mp*

Vc. 169 *mp*

A.Sx. 174 *mf*

Vln. I 174 *mf* *spiccato* 6

Vln. II 174

Vla. 174 *spiccato* *p* *cresc. poco a poco*

Vc. *spiccato* 6 *p* *cresc. poco a poco*

A.Sx. 176 *f*

Vln. I 176 *f*

Vln. II 176 *mf* *spiccato* 6 *f*

Vla. 176

Vc. 176

178

A.Sx. *p*

Vln. I 178

Vln. II 178

Vla. 178 *f*

Vc. 178 *f*

molto rit. al fine

180 *f*

A.Sx. *gliss.* *ff* *p*

Vln. I 180 *sfz* *pp*

Vln. II 180 *sfz*

Vla. 180 *sfz*

Vc. 180 *sfz* *mp* *ppp*

sul A

