

Commissioned by the Iridium Saxophone Quartet

SAXOPHONE QUARTET No. 3

Ben Stonaker

2011

Saxophone Quartet No. 3 was commissioned by the Iridium Saxophone Quartet to be performed on tour in Puerto Rico in October 2011. The work is in three distinct sections, using a traditional fast-slow-fast design, with no pauses in between. The initial tempo between each of the continuous movements remains constant. Each note-value's speed remains the same, but the grouping becomes different. The first section groups the sixteenth-notes into 3's, indicating the dotted sixteenth-note is 144 bpm. The second section uses the half-note for the pulse (54 bpm) and the third section the quarter note (108 bpm). Other groupings that are found along the way are the eighth note (216 bpm) and the dotted quarter-note (72 bpm).

The structure of the piece was developed according to Fibonacci numbers (1, 1, 2, 3, 5, 8, 13, 21, 34, and 55). The total duration is around 12 minutes, where the first section is 4 minutes (1+1+2), the second is 3 minutes, and the final section is 5 minutes. The opening of the work uses the sequence to control the thematic material. The gesture is introduced in one measure, and then extended to two measures... then 3, 5, 8, 13, 21, 34, and 55. Each repetition is different in some way and after these 10 processes are heard, the material repeats once again, but does not complete the cycle. The performers may notice that the meter changes cause the sequence to not seem to add up precisely; however, the calculations were made based on the entire opening movement barred in 10/16 so the length of each section would adhere to the Fibonacci sequence.

The second movement begins without a break and opens with long tones using various speeds of vibrato (or no vibrato at all). This section provides a brief moment for the performers and listeners to clear their ears from all the previous rapid movement and energy, holding them in anticipation for the unusually dense harmonies that ensue. The harmonies are linked to Fibonacci by way of making use of seconds, thirds, fifths, and octaves both vertically and horizontally, but were not composed exclusively using the sequence. A short solo section introduces what seems to be the key of G-sharp minor, followed immediately by a chorale setting using same, tightly grouped harmonies from before. This is briefly interrupted by the main gesture from the first movement (twice as slow) and ends with another iteration of the G-sharp minor solo section and a recap of the opening of the second movement.

The third movement starts around the Golden Ratio (but is actually anti-climactic) and builds on the major second until four consecutive whole-steps are heard simultaneously. The rhythmic gestures start to overlap at different times and build tension until arriving at a section that sounds a bit like a polka. The speed is increased dramatically until the material from the first movement is introduced almost at the same speed, but now in a different meter. The piece ends with ascending scales, played as quickly as possible, up to a soprano saxophone growl and right into the final three notes.

Duration: 12 minutes

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Score

SAXOPHONE QUARTET NO. 3

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Allegro animato ♩. = 144 (♩ = 108)

The score is written for four saxophones: Soprano, Alto, Tenor, and Baritone. The key signature has one flat (B-flat), and the time signature is 18/8. The tempo is marked 'Allegro animato' with a metronome marking of 144 quarter notes per minute (equivalent to 108 eighth notes per minute). The score is divided into three systems. The first system (measures 1-4) shows the Soprano part mostly at rest, while the Alto, Tenor, and Baritone parts begin with a forte (*f*) dynamic. The second system (measures 5-8) shows all four parts with active melodic lines. The third system (measures 9-11) features a boxed measure number '11' above the Soprano staff, and all parts are marked with a fortissimo (*ff*) dynamic and the instruction 'sempre'.

14

S. Sx.

A. Sx.

T. Sx.

B. Sx.

20

S. Sx.

A. Sx.

T. Sx.

B. Sx.

25

S. Sx.

A. Sx.

T. Sx.

B. Sx.

p

SAXOPHONE QUARTET NO. 3

30 33

S. Sx. *p* *f*

A. Sx. *p* *f*

T. Sx. *f*

B. Sx. *f*

34

S. Sx. *p molto stacc.*

A. Sx. *p molto stacc.*

T. Sx. *p molto stacc.*

B. Sx. *p molto stacc.*

38

S. Sx.

A. Sx.

T. Sx.

B. Sx.

43

S. Sx.
A. Sx.
T. Sx.
B. Sx.

This system contains measures 43 through 46. The Soprano Saxophone (S. Sx.) part features a melodic line with eighth-note patterns and slurs. The Alto Saxophone (A. Sx.) part has a rhythmic accompaniment of eighth-note chords. The Tenor Saxophone (T. Sx.) part plays a bass line with eighth notes and slurs. The Baritone Saxophone (B. Sx.) part has a rhythmic accompaniment of eighth-note chords.

47

S. Sx.
A. Sx.
T. Sx.
B. Sx.

This system contains measures 47 through 50. The Soprano Saxophone (S. Sx.) part continues its melodic line, with a *pp* dynamic marking in measure 49. The Alto Saxophone (A. Sx.) part continues its rhythmic accompaniment, with a *pp* dynamic marking in measure 49. The Tenor Saxophone (T. Sx.) part continues its bass line. The Baritone Saxophone (B. Sx.) part continues its rhythmic accompaniment.

51

54

S. Sx.
A. Sx.
T. Sx.
B. Sx.

This system contains measures 51 through 54. The Soprano Saxophone (S. Sx.) part has a melodic line with a *ppp* dynamic marking in measure 52. The Alto Saxophone (A. Sx.) part has a rhythmic accompaniment with a *ppp* dynamic marking in measure 52. The Tenor Saxophone (T. Sx.) part has a bass line with a *pp* dynamic marking in measure 53. The Baritone Saxophone (B. Sx.) part has a bass line with a *ppp* dynamic marking in measure 53. A box containing the number 54 is located above the Soprano Saxophone staff in measure 54.

55

S. Sx.

A. Sx.

T. Sx.

B. Sx.

p molto stacc.

60

62

S. Sx.

A. Sx.

T. Sx.

B. Sx.

65

S. Sx.

A. Sx.

T. Sx.

B. Sx.

69

S. Sx.

A. Sx.

T. Sx.

B. Sx.

pp

pp

cresc.

73

75

S. Sx.

A. Sx.

T. Sx.

B. Sx.

ppp

mf espr.

mf *dim.* *mp*

mf *dim.* *mp*

mf *dim.* *mp*

78

S. Sx.

A. Sx.

T. Sx.

B. Sx.

SAXOPHONE QUARTET NO. 3

85 86

S. Sx. *sf* *f* *ff* *f*

A. Sx. *sf* *ff* *f*

T. Sx. *sf* *f*

B. Sx. *f*

89

S. Sx.

A. Sx. *ff*

T. Sx.

B. Sx.

94

S. Sx. *ff* *8va*

A. Sx. *ff* *8va*

T. Sx. *ff*

B. Sx. *ff*

SAXOPHONE QUARTET NO. 3

8va

98

S. Sx.

A. Sx.

T. Sx.

B. Sx.

102

S. Sx.

A. Sx.

T. Sx.

B. Sx.

loco

p subito

loco

p subito

107

106

S. Sx.

A. Sx.

T. Sx.

B. Sx.

f espr.

p

p

SAXOPHONE QUARTET NO. 3

112

S. Sx.

A. Sx.

T. Sx.

B. Sx.

117

S. Sx.

A. Sx.

T. Sx.

B. Sx.

120

mf

p

f

sf

mf

f

123

S. Sx.

A. Sx.

T. Sx.

B. Sx.

sf

128

S. Sx.

A. Sx.

T. Sx.

B. Sx.

sf

132

S. Sx.

A. Sx.

T. Sx.

B. Sx.

136

139

S. Sx.

A. Sx.

T. Sx.

B. Sx.

ff

141

S. Sx.

A. Sx.

T. Sx.

B. Sx.

147

S. Sx.

A. Sx.

T. Sx.

B. Sx.

151

S. Sx.

A. Sx.

T. Sx.

B. Sx.

155

S. Sx. *pp*

A. Sx. *pp*

T. Sx. *mf*

B. Sx. *mf*

160

159

S. Sx. *ppp* *p*

A. Sx. *ppp* *p*

T. Sx. *p*

B. Sx. *p* *f* *espr.*

165

S. Sx. *mf* *p* *mf* slap tongue +

A. Sx. *mf* *mf* slap tongue +

T. Sx. *mf* *mf* slap tongue +

B. Sx. (breath accent) *fp*

SAXOPHONE QUARTET NO. 3

171 L'istesso tempo $\text{♩} = 54 (\text{♩} = 108)$

S. Sax. *pp* < *ff* *pp* without vibrato

A. Sax. *pp* < *ff* *pp* without vibrato

T. Sax. *pp* < *ff* *pp* without vibrato

B. Sax. with wide, fast vibrato (or as soft as possible)

177

S. Sax. *mf* > *pp* *pp* *mf* *pp* without vibrato

A. Sax. *f* *pp* *pp* *mf* *pp* without vibrato

T. Sax. *pp* without vibrato *pp* *mf* *pp*

B. Sax. *pp* *mf* with slow, wide vibrato

gradually add slow, wide vibrato

183

188 use vibr. as usual

S. Sax. *p* *mf* *p* *f* *ppp* *mf* use vibr. as usual

A. Sax. *pp* *mf* *pp* *mf* *p* *mf* use vibr. as usual

T. Sax. *pp* *f* *ppp* *mf* (no dim.) *p* *mf* use vibr. as usual

B. Sax. *mf* *mf* *p* *p* *mf* use vibr. as usual

with slow, wide vibrato

with wide, fast vibrato

with wide, fast vibrato

timbre trill 5-6 low C ord.

189

S. Sax.
A. Sax.
T. Sax.
B. Sax.

f p ppp mf p

197 Somewhat slower, *molto rubato*

195

S. Sax.
A. Sax.
T. Sax.
B. Sax.

mf pp pp mf pp f pp

ten. ten. ten. ten. ten. ten. ten.

200

S. Sax.
A. Sax.
T. Sax.
B. Sax.

ff molto sost. ff molto sost. ff molto sost. ff molto sost.

*Ten. markings indicate the last beat(s) of mm. 196-198 should be held much longer, but not quite long enough to be considered a fermata.

as soft as possible
breathy tone

221

Musical score for measures 221-225. The score is for four saxophones: S. Sx., A. Sx., T. Sx., and B. Sx. The music is in 4/4 time. The first two measures (221-222) are marked *ppp* and include the instruction "as soft as possible breathy tone". The last two measures (223-224) are marked *ff*. The B. Sx. part in the final measure is marked *ff sub.*

225

226

Musical score for measures 225-229. The score is for four saxophones: S. Sx., A. Sx., T. Sx., and B. Sx. The music is in 4/4 time. Measure 225 is marked *sub.* and *p*. Measure 226 is marked *p*. The B. Sx. part in measure 226 is marked *p*.

230

Musical score for measures 230-234. The score is for four saxophones: S. Sx., A. Sx., T. Sx., and B. Sx. The music is in 4/4 time. The last measure (234) is marked *f sub.* for all parts.

SAXOPHONE QUARTET NO. 3

233 234

S. Sx. *ff* pitch bend

A. Sx. *ff* pitch bend

T. Sx. *ff* pitch bend

B. Sx. *ff* pitch bend

238

S. Sx.

A. Sx.

T. Sx.

B. Sx.

242

S. Sx.

A. Sx.

T. Sx.

B. Sx.

245

S. Sx.
A. Sx.
T. Sx.
B. Sx.

This system contains measures 245 through 251. The Soprano Saxophone (S. Sx.) part begins with a sixteenth-note triplet marked with an accent (>) and a slur. The Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), and Baritone Saxophone (B. Sx.) parts follow with a similar rhythmic pattern. A sixteenth-note triplet is also present in the S. Sx. part at the end of measure 251.

249

S. Sx.
A. Sx.
T. Sx.
B. Sx.

This system contains measures 249 through 251. The Soprano Saxophone (S. Sx.) part features a melodic line with eighth and sixteenth notes. The Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), and Baritone Saxophone (B. Sx.) parts provide harmonic support with similar rhythmic patterns.

252

S. Sx.
A. Sx.
T. Sx.
B. Sx.

This system contains measures 252 through 254. The Soprano Saxophone (S. Sx.) part has a melodic line with eighth and sixteenth notes, including a triplet of sixteenth notes. The Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), and Baritone Saxophone (B. Sx.) parts feature complex rhythmic patterns with sixteenth-note triplets and sixteenth-note runs.

SAXOPHONE QUARTET NO. 3

254

Musical score for measures 254-266, featuring four staves: S. Sax., A. Sax., T. Sax., and B. Sax. The score includes various musical notations such as notes, rests, and articulation marks. Measure numbers 254, 257, and 260 are indicated at the start of their respective systems. Fingerings 3 and 6 are noted above specific notes.

257

Musical score for measures 267-278, featuring four staves: S. Sax., A. Sax., T. Sax., and B. Sax. The score includes various musical notations such as notes, rests, and articulation marks. Measure numbers 257, 260, and 263 are indicated at the start of their respective systems. Fingerings 3 and 6 are noted above specific notes.

259

Musical score for measures 279-300, featuring four staves: S. Sax., A. Sax., T. Sax., and B. Sax. The score includes various musical notations such as notes, rests, and articulation marks. Measure numbers 259, 262, 265, and 268 are indicated at the start of their respective systems. Fingerings 3 and 6 are noted above specific notes.

262

S. Sx. *ff* *p* *ff* *p*

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

T. Sx. *ff* *p* *ff* *p*

B. Sx. *ff* *p* *ff* *p*

267

S. Sx. *ff* *f*

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

T. Sx. *ff* *mf* *f*

B. Sx. *ff*

271

272

S. Sx. *ff* *3*

A. Sx. *ff*

T. Sx. *ff* *6*

B. Sx. *f* *ff*

SAXOPHONE QUARTET NO. 3

274

S. Sx.

A. Sx.

T. Sx.

B. Sx.

mf

mf

mf

mf

278

S. Sx.

A. Sx.

T. Sx.

B. Sx.

f

f

f

282

S. Sx.

A. Sx.

T. Sx.

B. Sx.

molto rit.

285

S. Sx.

A. Sx.

T. Sx.

B. Sx.

ff

290 Allegro giocoso ♩ = c.144

288

S. Sx.

A. Sx.

T. Sx.

B. Sx.

fff

mf

292

S. Sx.

A. Sx.

T. Sx.

B. Sx.

297

S. Sx.

A. Sx.

T. Sx.

B. Sx.

302

S. Sx.

A. Sx.

T. Sx.

B. Sx.

306

S. Sx.

A. Sx.

T. Sx.

B. Sx.

310

S. Sx. *f*

A. Sx. *f*

T. Sx. *f*

B. Sx.

314

S. Sx. *mf*

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *f*

318

320

S. Sx. *pp*

A. Sx. *pp*

T. Sx. *pp*

B. Sx. *pp*

SAXOPHONE QUARTET NO. 3

accel. -----

322

S. Sx.

A. Sx.

T. Sx.

B. Sx.

ff

ff

ff

ff

329 Prestissimo ♩ = c.192-216

327

S. Sx.

A. Sx.

T. Sx.

B. Sx.

sfz *mf*

sfz *mf*

sfz *mf*

sfz *mf*

332

S. Sx.

A. Sx.

T. Sx.

B. Sx.

f

336

S. Sx.

A. Sx.

T. Sx.

B. Sx.

340

S. Sx.

A. Sx.

T. Sx.

B. Sx.

ff *sempre*

344

S. Sx.

A. Sx.

T. Sx.

B. Sx.

SAXOPHONE QUARTET NO. 3

348

S. Sx.

A. Sx.

T. Sx.

B. Sx.

352

S. Sx.

A. Sx.

T. Sx.

B. Sx.

356

S. Sx.

A. Sx.

T. Sx.

B. Sx.

360 362

S. Sx. *mf*

A. Sx. *mp*

T. Sx. *p*

B. Sx. *f* *p*

363

S. Sx.

A. Sx. *f*

T. Sx.

B. Sx.

366

S. Sx.

A. Sx. *ff* *p*

T. Sx.

B. Sx.

gradually *accel.* independently and play as quickly as possible

p

gradually *accel.* independently and play as quickly as possible

gradually *accel.* independently and play as quickly as possible

gradually *accel.* independently and play as quickly as possible

mf

mf

mf

mf

*Barlines have been omitted for the final section of the piece to show that the performers should independently accelerate and play the runs as fast as possible.

S. Sx. *f* *ff*

A. Sx. *f* *ff*

T. Sx. *f*

B. Sx. *f*

S. Sx.

A. Sx.

T. Sx. *ff*

B. Sx. *ff*

S. Sx. *fff* growl or flutter tongue pitch bend, a tempo

A. Sx. wait for soprano *fff*

T. Sx. wait for soprano *fff*

B. Sx. wait for soprano *fff*

*The runs should be finished by the time the soprano makes it to the whole note. The last measure should be played in the previous tempo and line up together.