GRADIENT : CONTOUR (2010)

Jonathan Sokol

GRADIENT : CONTOUR (2010)

Commissioned by and written for the Zzyzx Saxophone Quartet

Jonathan Sokol

jonathan_sokol@yahoo.com
www.jonathansokol.com

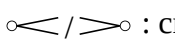
Serriel Printworks

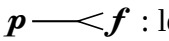
SP – 00039

Performance Notes

Transposed Score

Duration: 9 minutes

 : cresc. from / dim. to nothing.

 : localized cresc. / dim.; i.e., last-minute, wide, molto.

Multiphonics:

-Are notated as approximately as possible (based on what I hear; these deviate slightly from standard notations but fingerings remain the same).

-Diamond-shaped noteheads represent overtones that are present but weak sounding. Mm. 1 - 42 attempt to reconstruct the Alto's multiphonics with the other saxophones; Only an approximate emulation is desired.

Quarter-tone accidentals:

3/4 flat (flat) 1/4 flat (natural) 1/4 sharp (sharp) 3/4 sharp

Beginning at Rehearsal [D], time is based in seconds rather than meter. Boxed-in figures are to be repeated continuously for the length of the ensuing black bar; duration is bracketed in seconds above each figure.

Noteheads without stems but with an arrow are to be held as long as the bracketed seconds indicate.

Several boxed-in figures will have differing tempi among the quartet; these are relative but should be noticeably different.

Tuning from m. 47*ff* is based on the overtone series:

-Major 3rds are to be tempered, "pure" thirds, 14 cents lower, notated as:

-7ths are to be "natural" 7ths, 31 cents lower, notated as:

-The partial and its fundamental are given as references:
7. (E♭) indicates the 7th partial of an E♭ fundamental.

Program Note

Gradient : Contour is the second in a proposed series of textural explorations. A contour gradient follows the outline of a shape, applying the gradient effect to match the shape itself. The role of the "shape" in this musical reinterpretation is, more often than not, the Alto saxophone, an initiator of gestures and sounds that the remaining trio emulates and develops.

Gradient : Contour was commissioned by and written for the Zzyzx Saxophone Quartet.

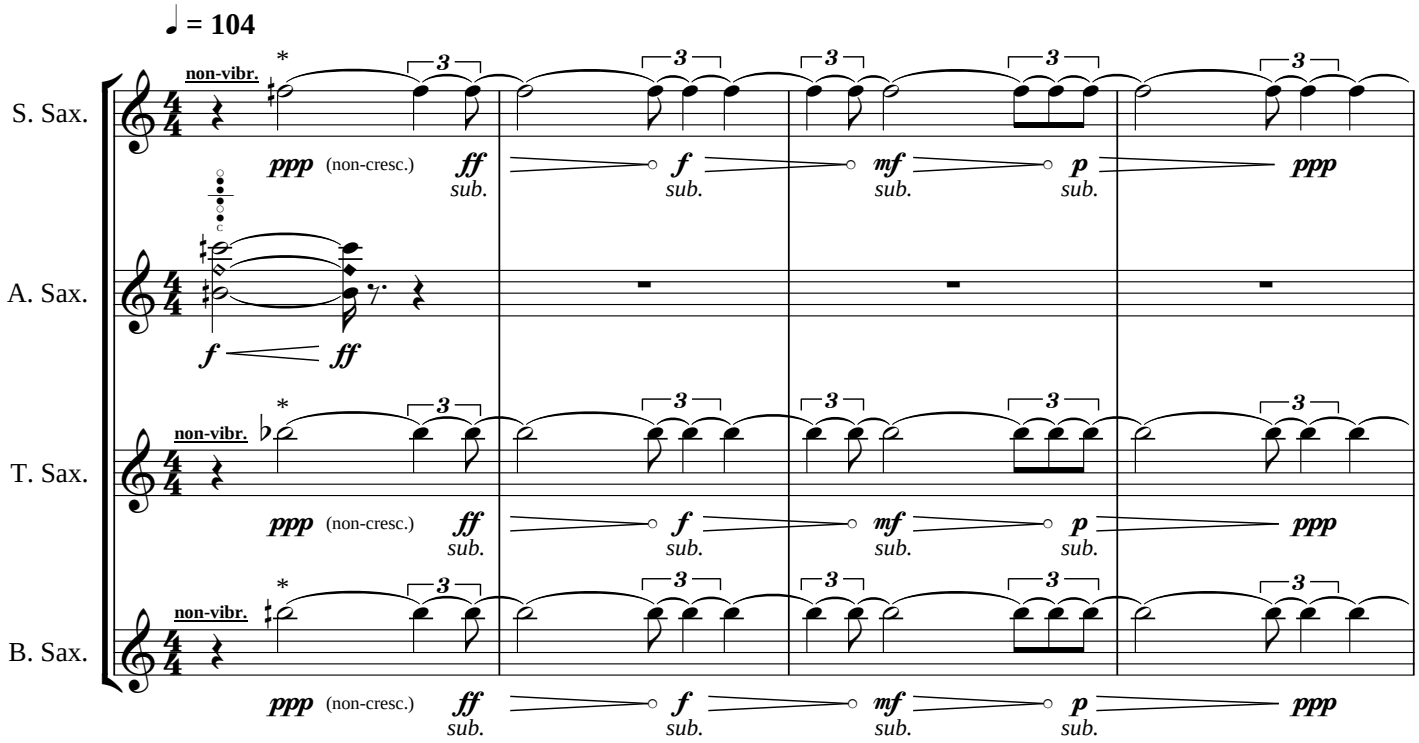
Commissioned by and written for the Zzyzx Saxophone Quartet

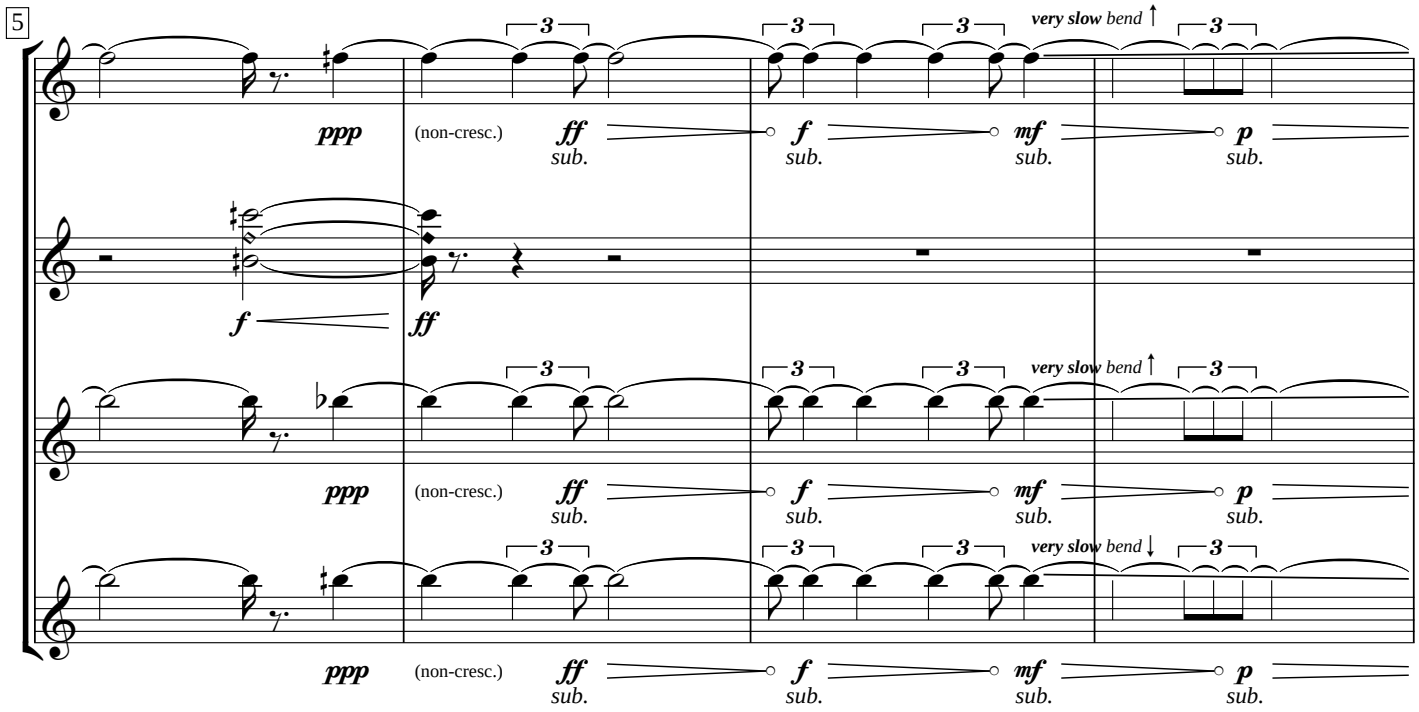
Transposed Score

Duration: 9 minutes

GRADIENT : CONTOUR

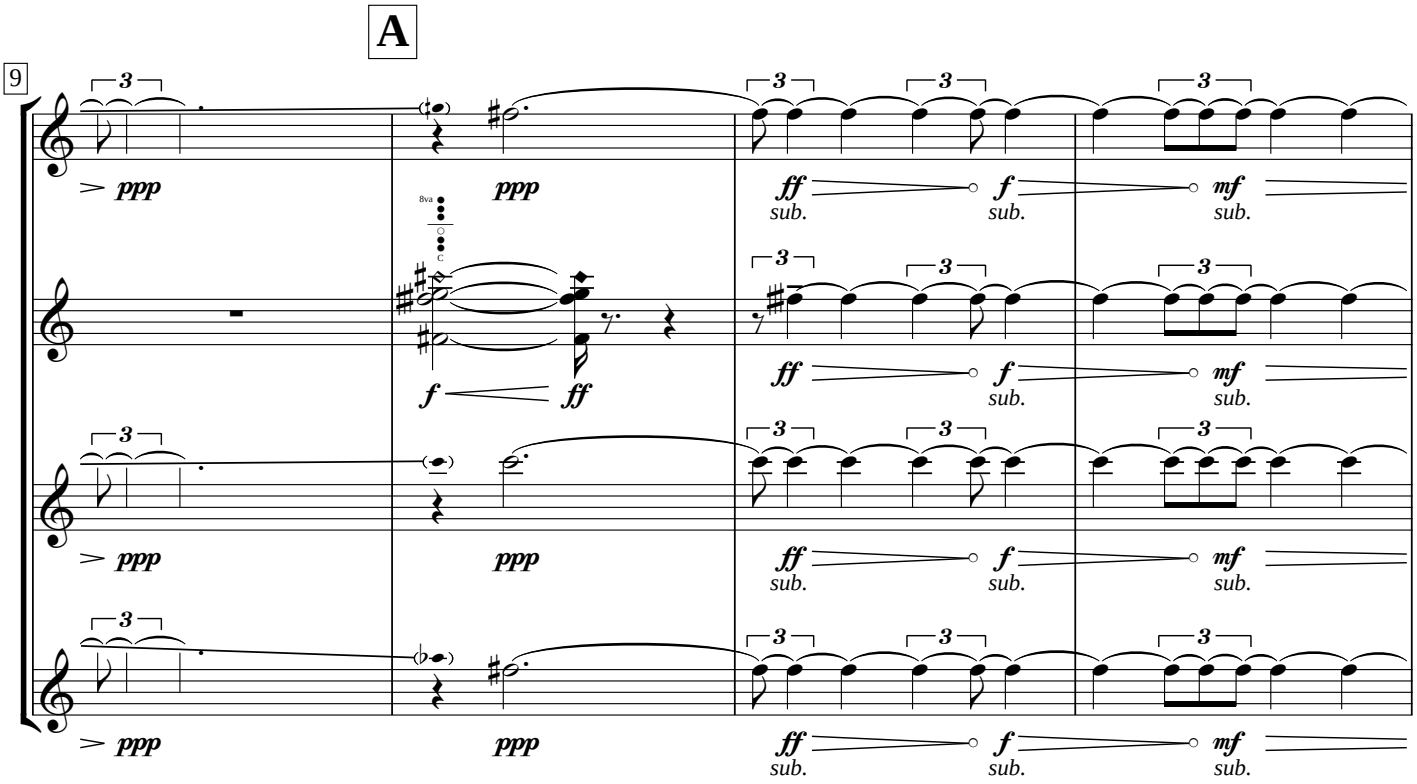
Jonathan Sokol (2010)

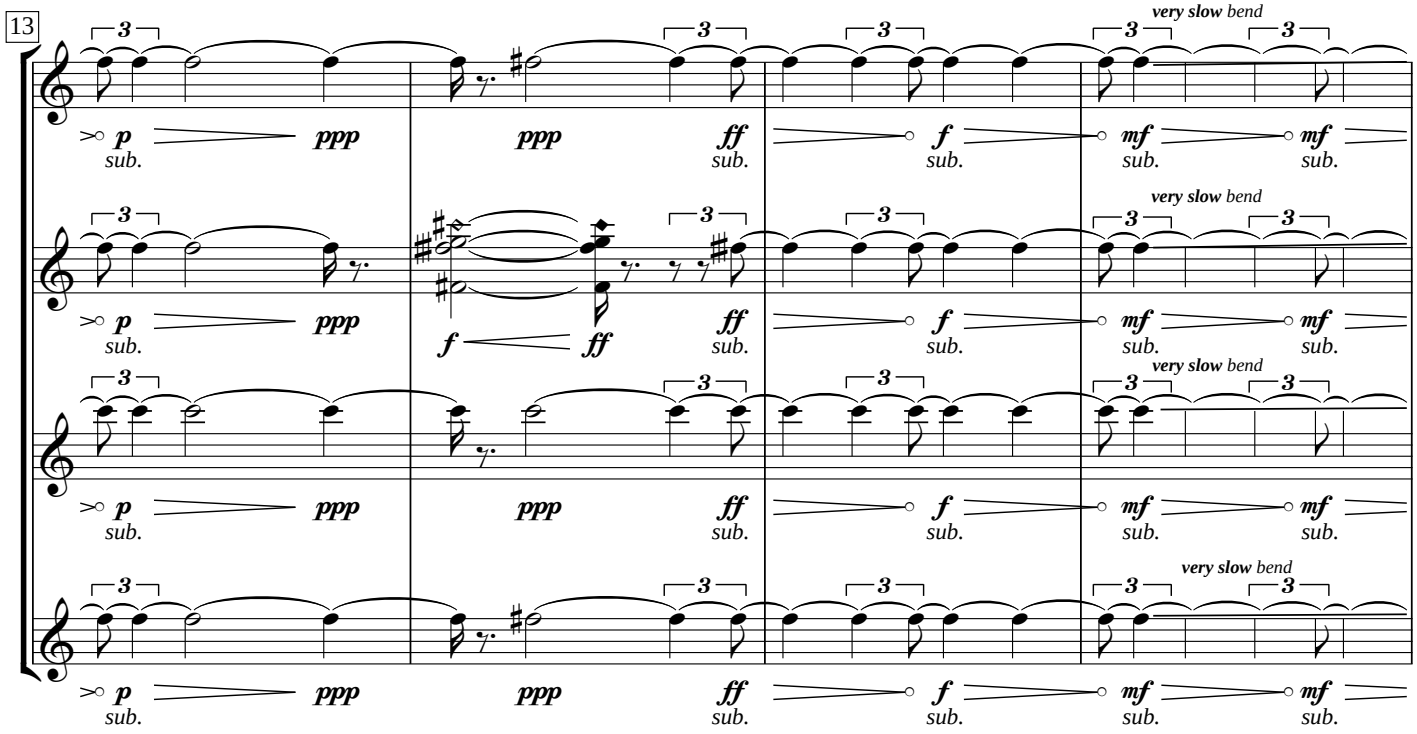


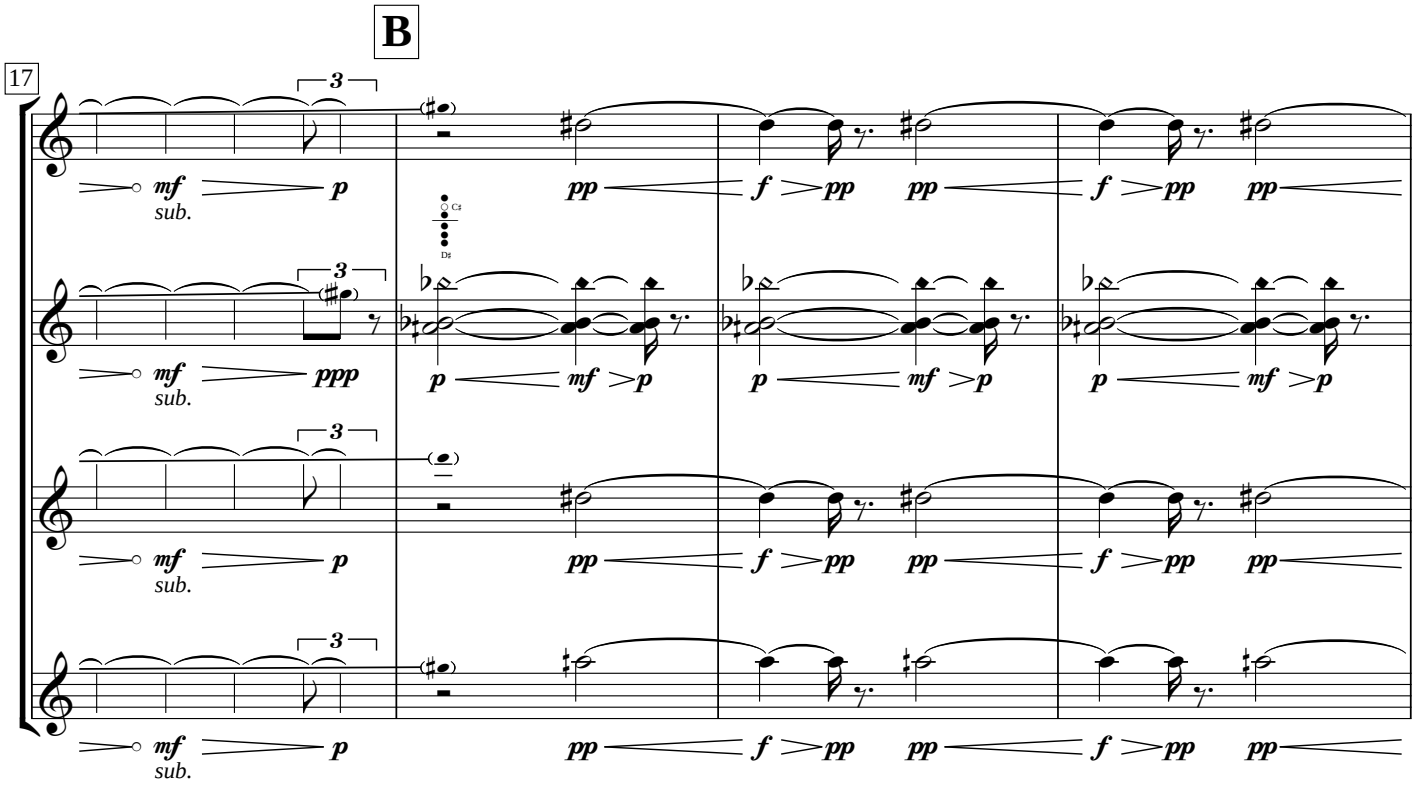


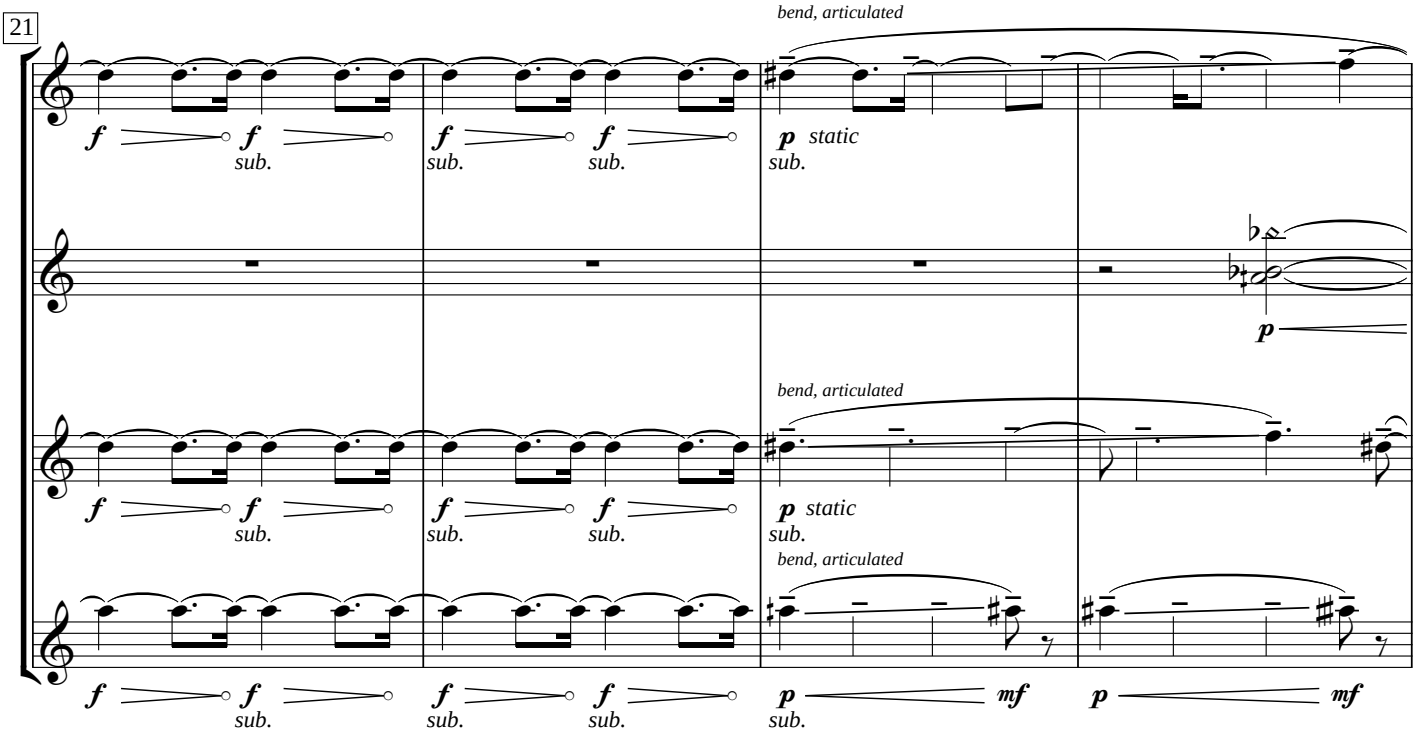
*Throughout the entire piece: breathe as necessary!

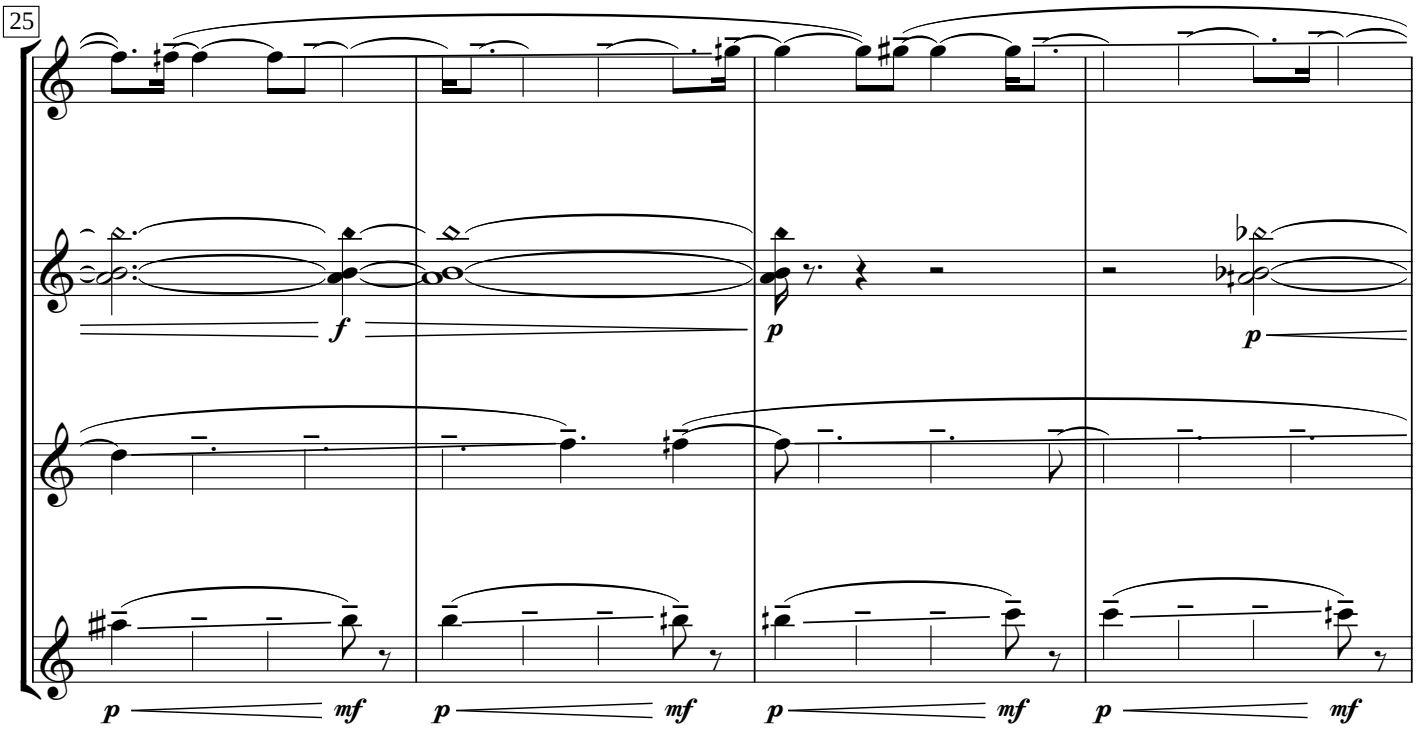
© 2010 by Jonathan Sokol. Published by Serriel Printworks (ASCAP). International Copyright secured. All Rights Reserved.
Copying or reproducing this publication in whole or in part violates the Federal Copyright Law.

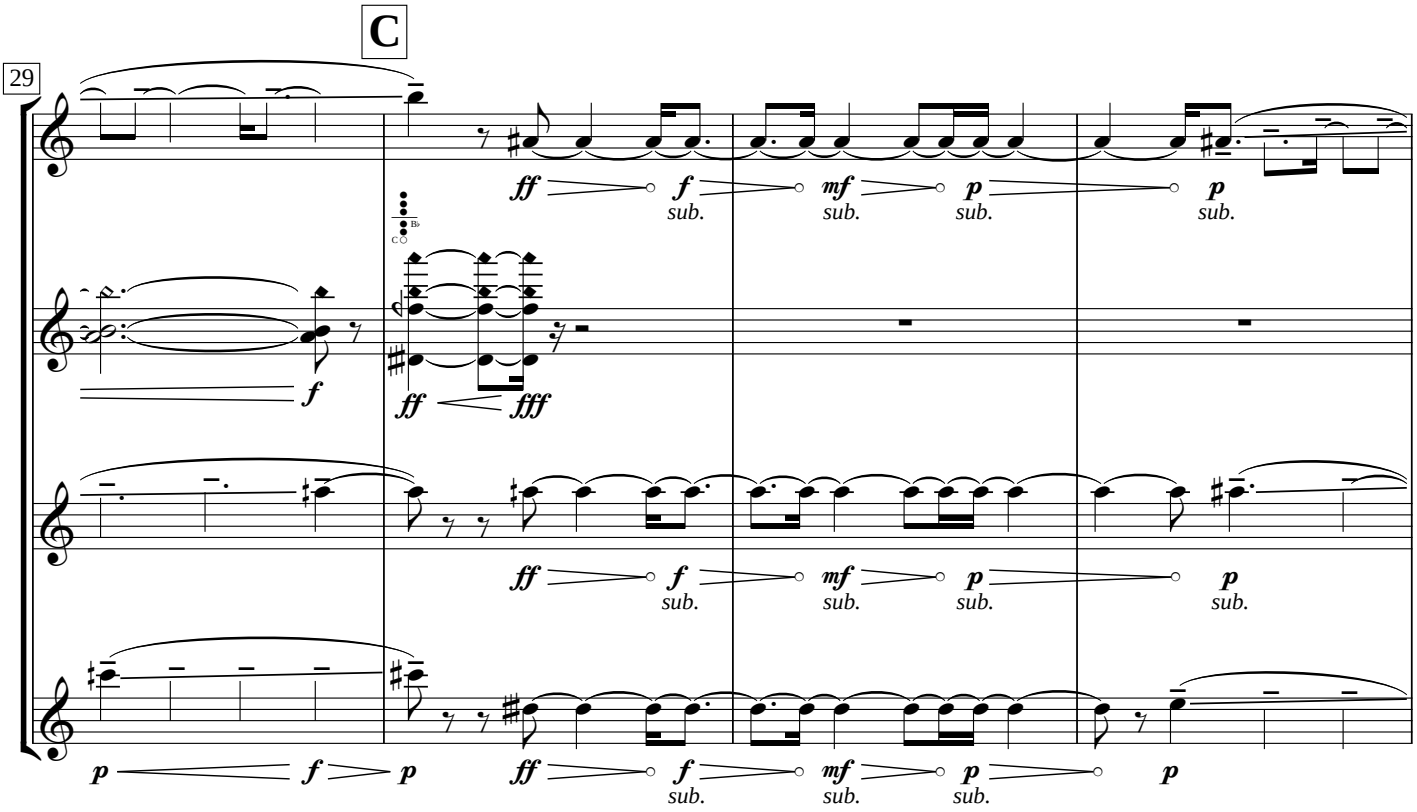

A
9
ppp
ff
f
mf
sub.
8va

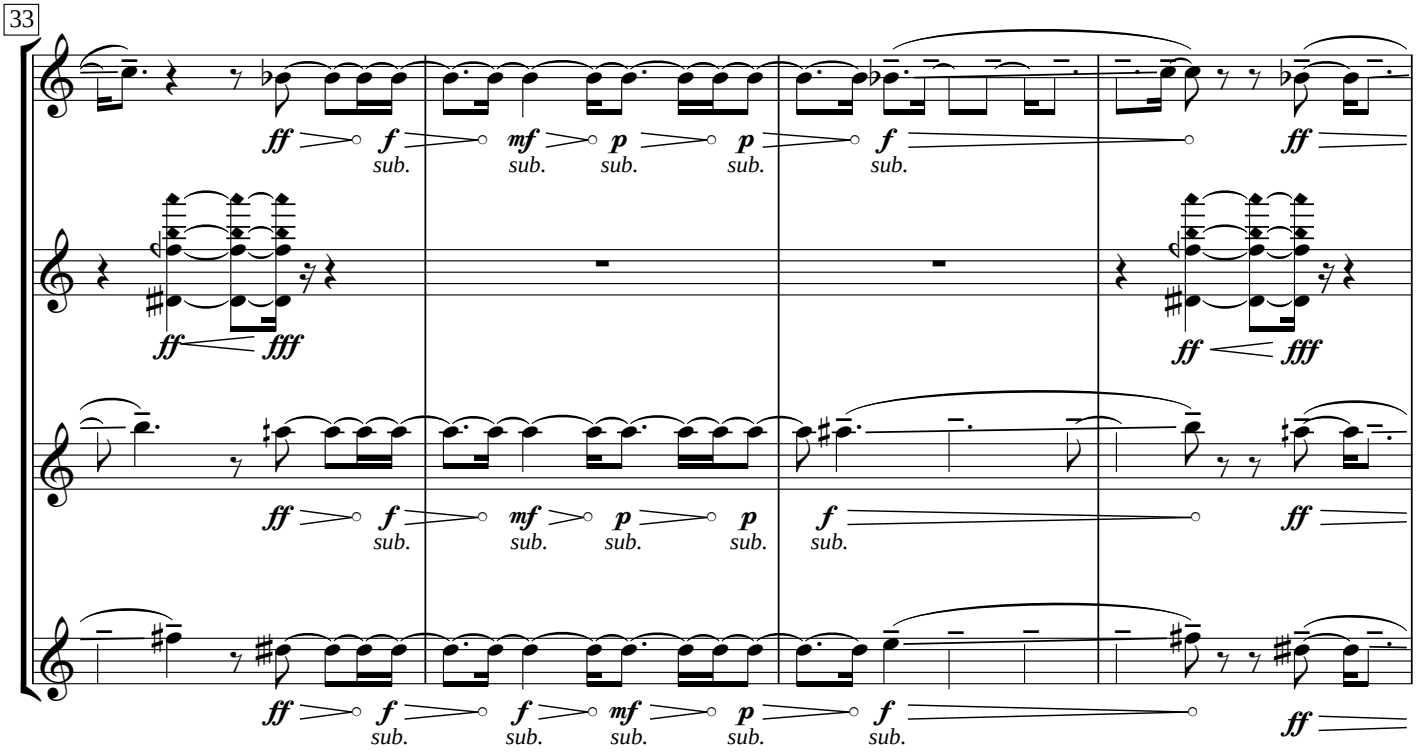

13
very slow bend
p
ppp
ff
f
mf
sub.

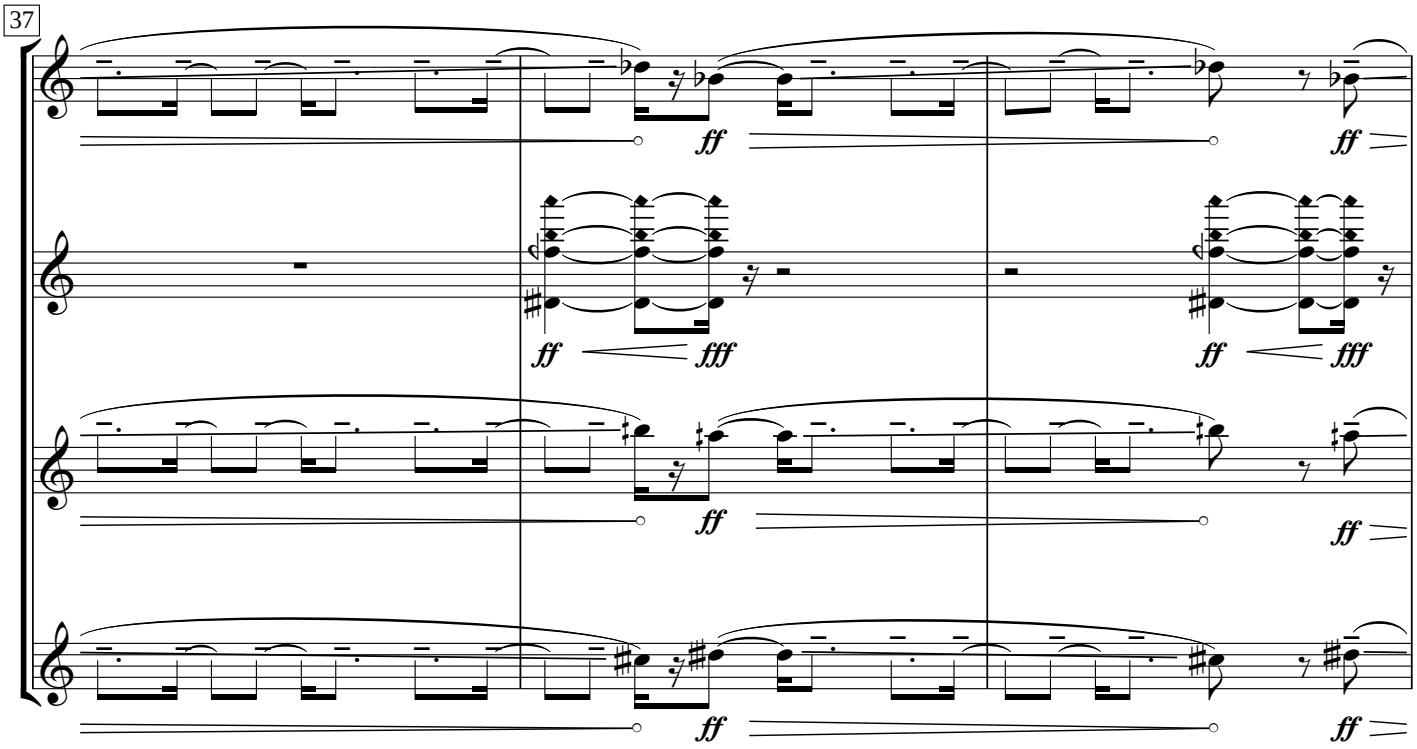

B
17
3
mf
sub.
p
pp
f
ppp
mf

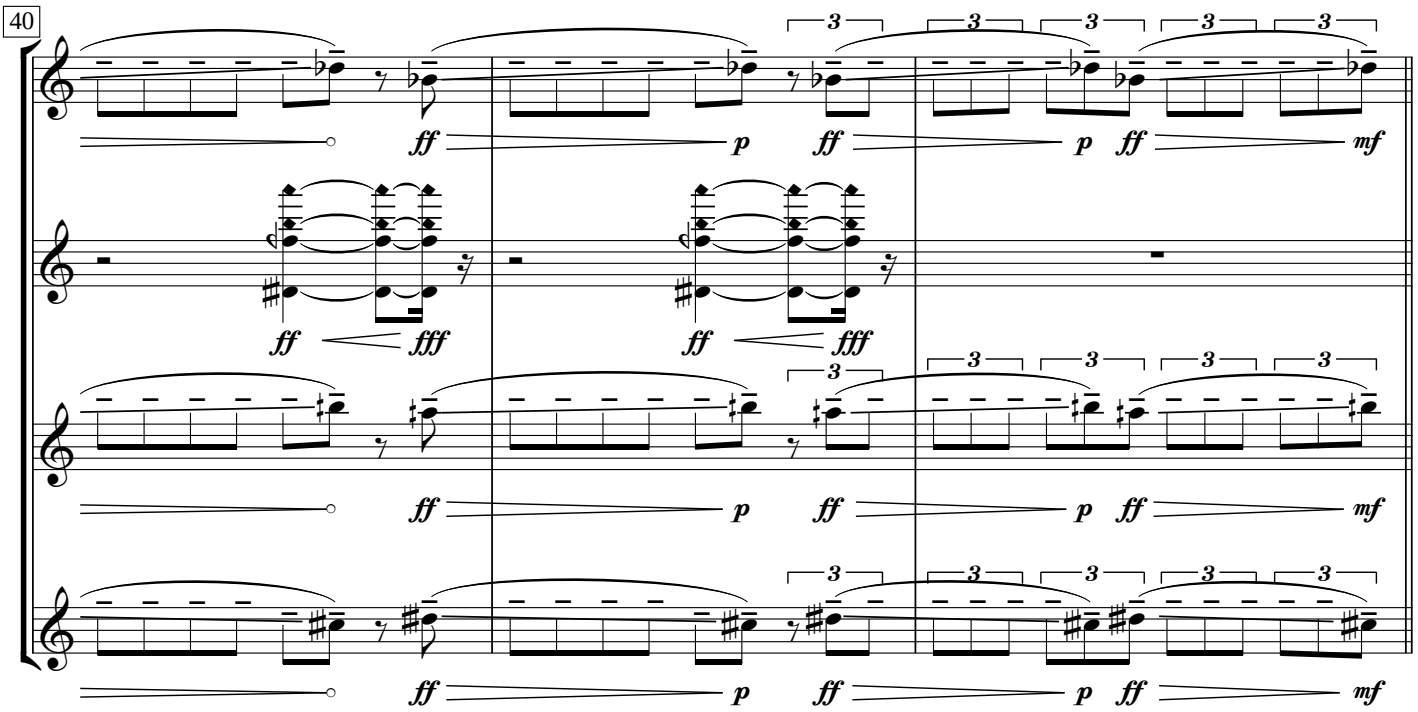

21
f
sub.
p
static
bend, articulated
mf

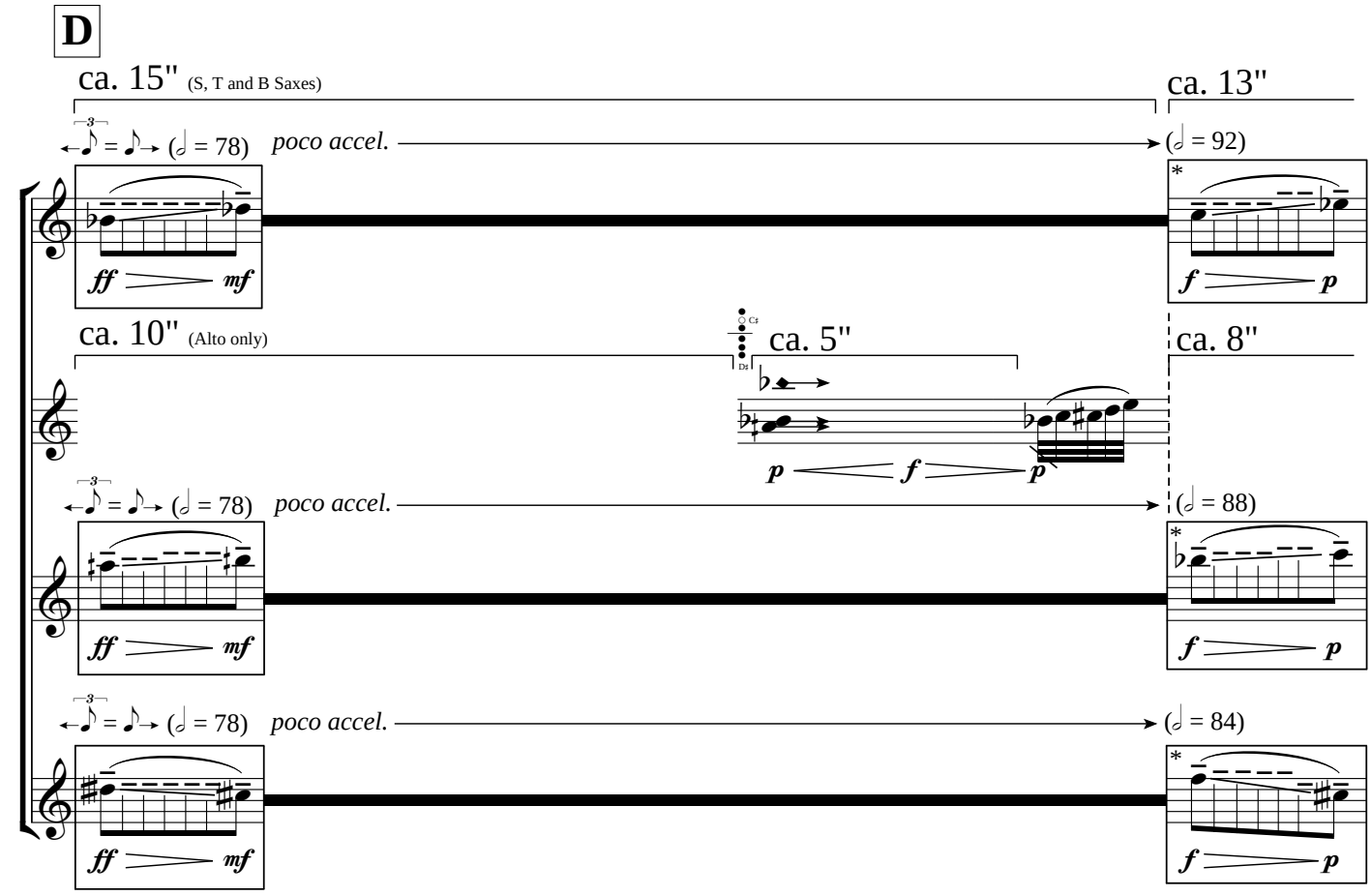

25
f
p
p
p
mf
p
mf
p
mf
p
mf


C
29
ff
f
sub.
mf
sub.
p
sub.
p
sub.
f
ff
fff
ff
f
sub.
mf
sub.
p
sub.
p
sub.
p
f
p
ff
f
sub.
mf
sub.
p
sub.
p

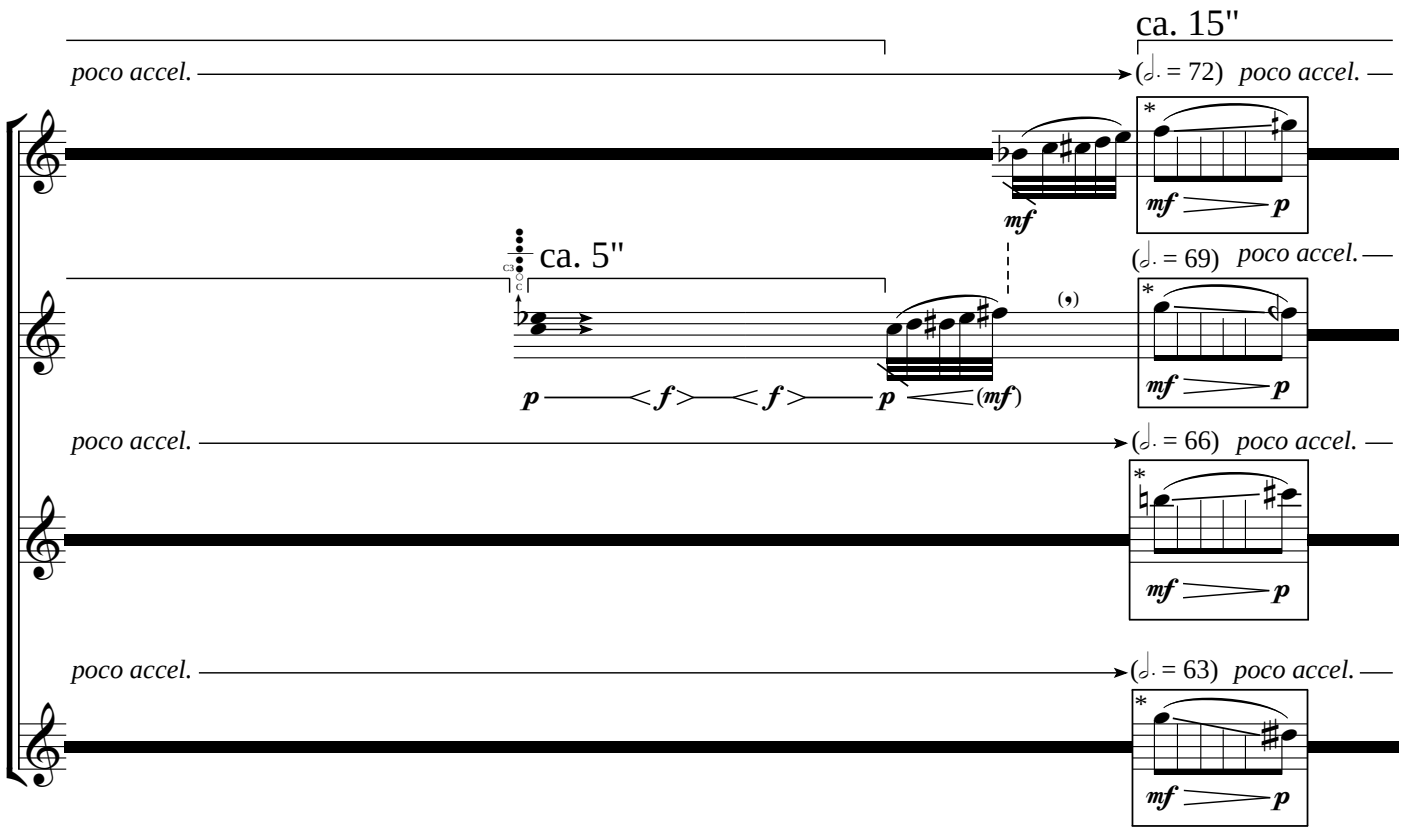

33
ff f sub. mf sub. p sub. p sub. f sub. ff
ff fff ff fff
ff f sub. mf sub. p sub. p sub. f sub. ff
ff f sub. f sub. mf sub. p sub. f sub. ff

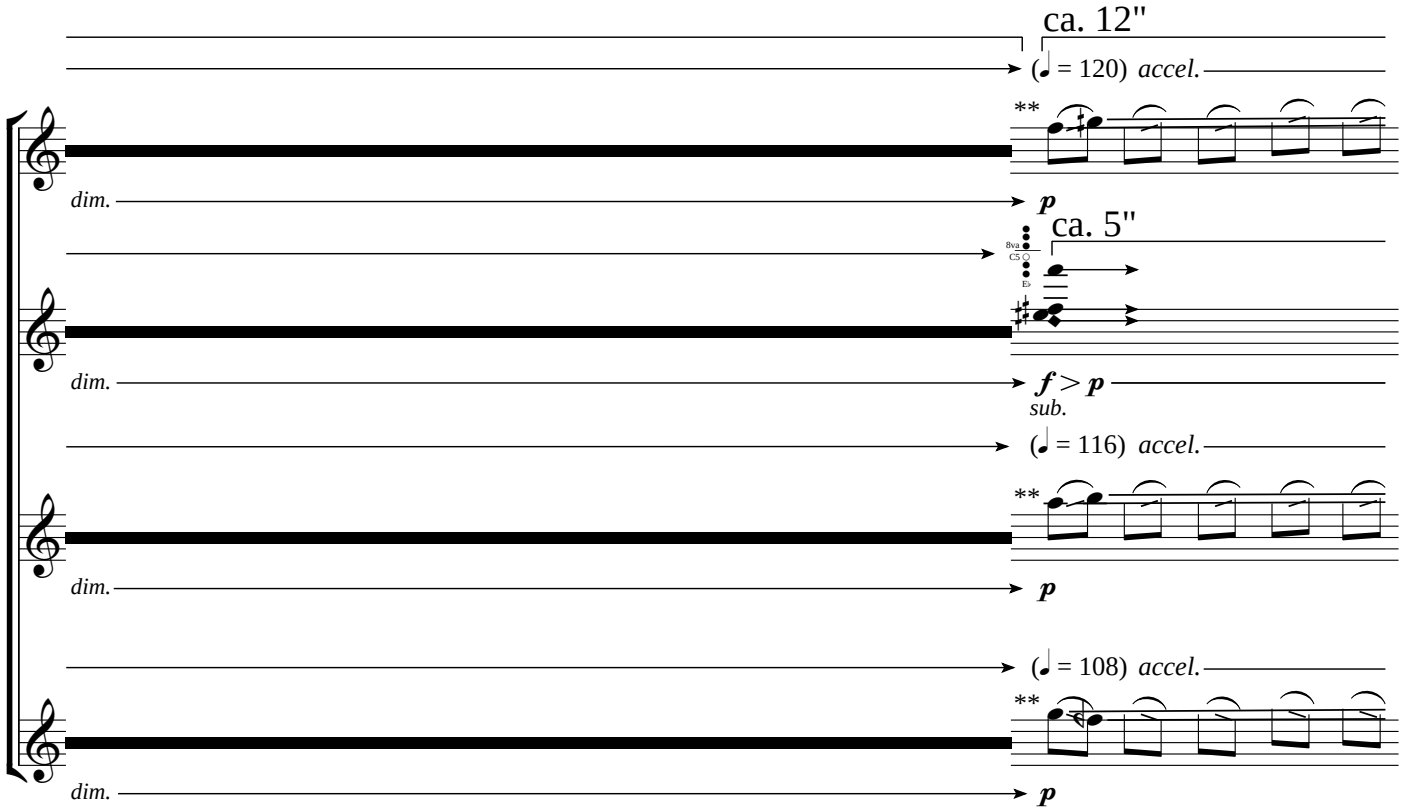

37
ff ff
ff fff ff fff
ff ff
ff ff





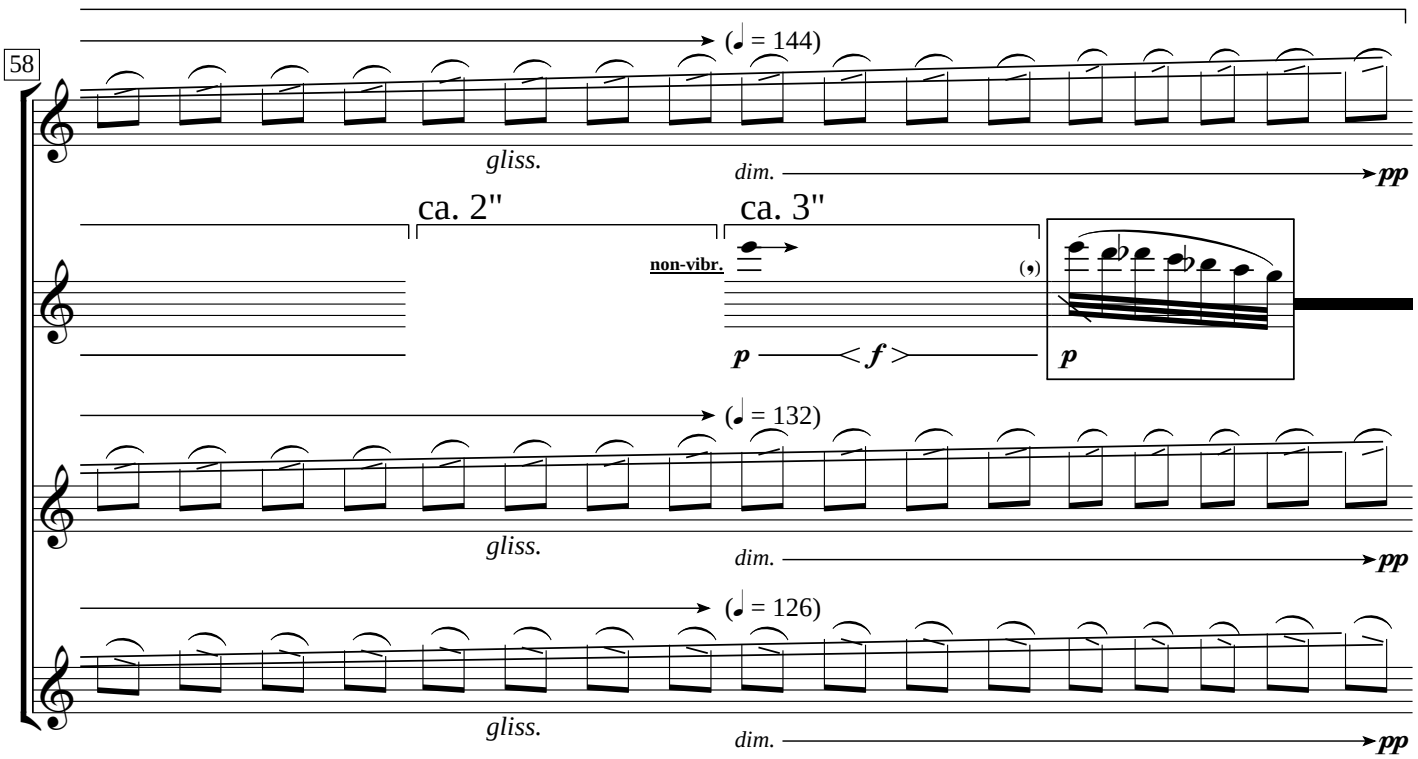
*Change after the Alto's gesture.

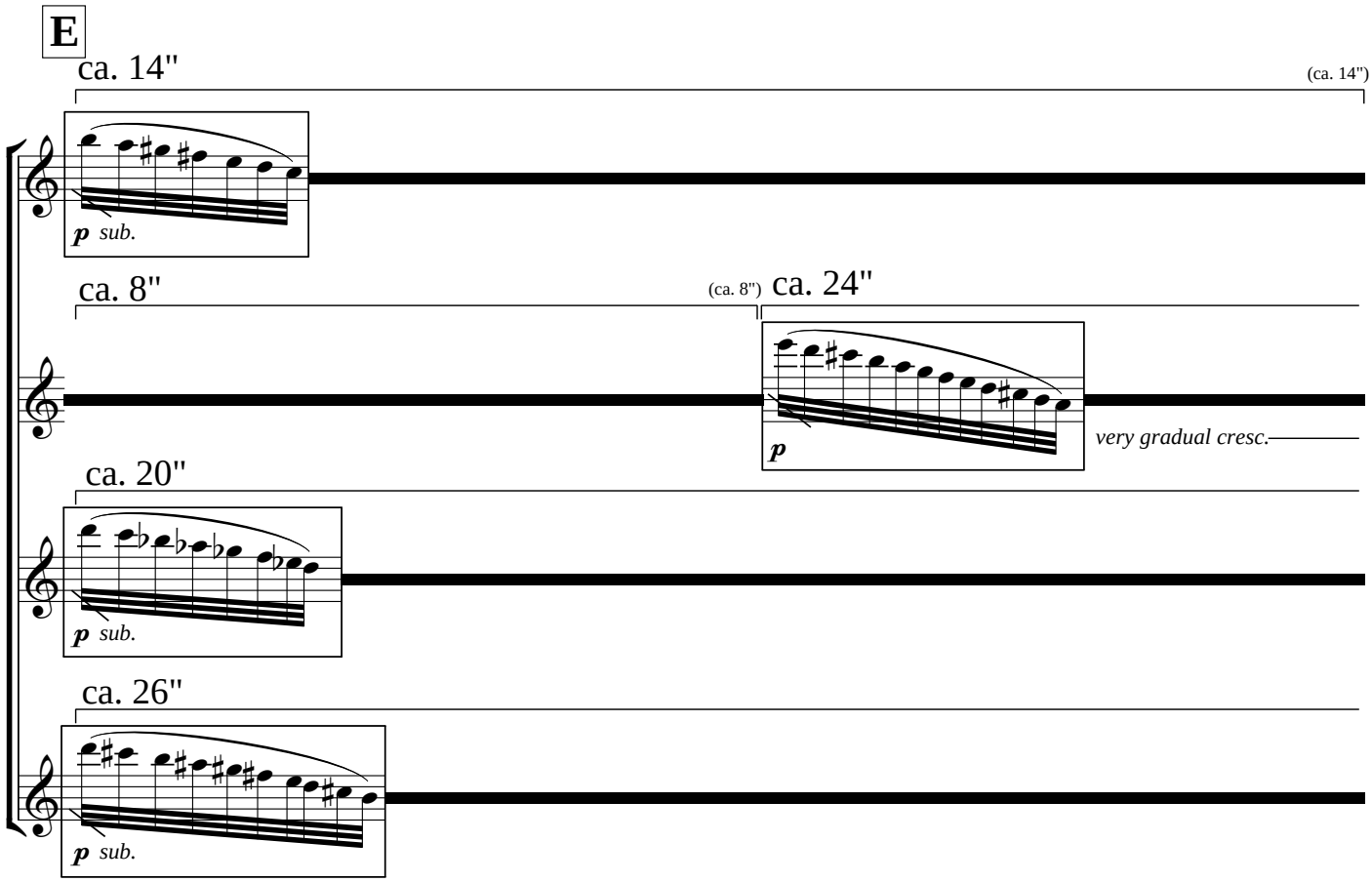




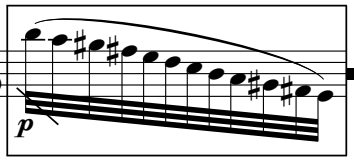
*Bend, no articulation; soft attacks.

**Bending figures remain the same; slowly gliss the entire gesture upward (new onset pitches). Exact number of notated repetitions is not expected in performance.


58
(♩ = 144)
gliss.
dim.
pp
ca. 2"
ca. 3"
non-vibr.
p
f
p
(♩ = 132)
gliss.
dim.
pp
(♩ = 126)
gliss.
dim.
pp

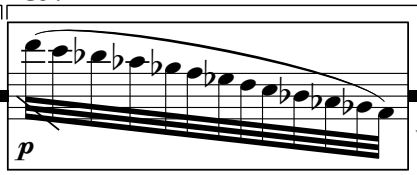

E
ca. 14"
(ca. 14")
p sub.
ca. 8"
(ca. 8")
ca. 24"
p
very gradual cresc.
ca. 20"
p sub.
ca. 26"
p sub.

ca. 24"



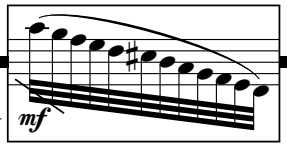
very gradual cresc.

(ca. 20") ca. 24"



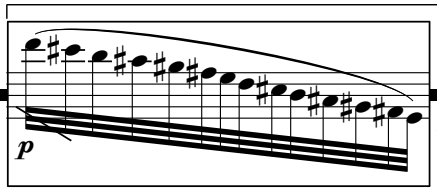
very gradual

(ca. 32") ca. 24"



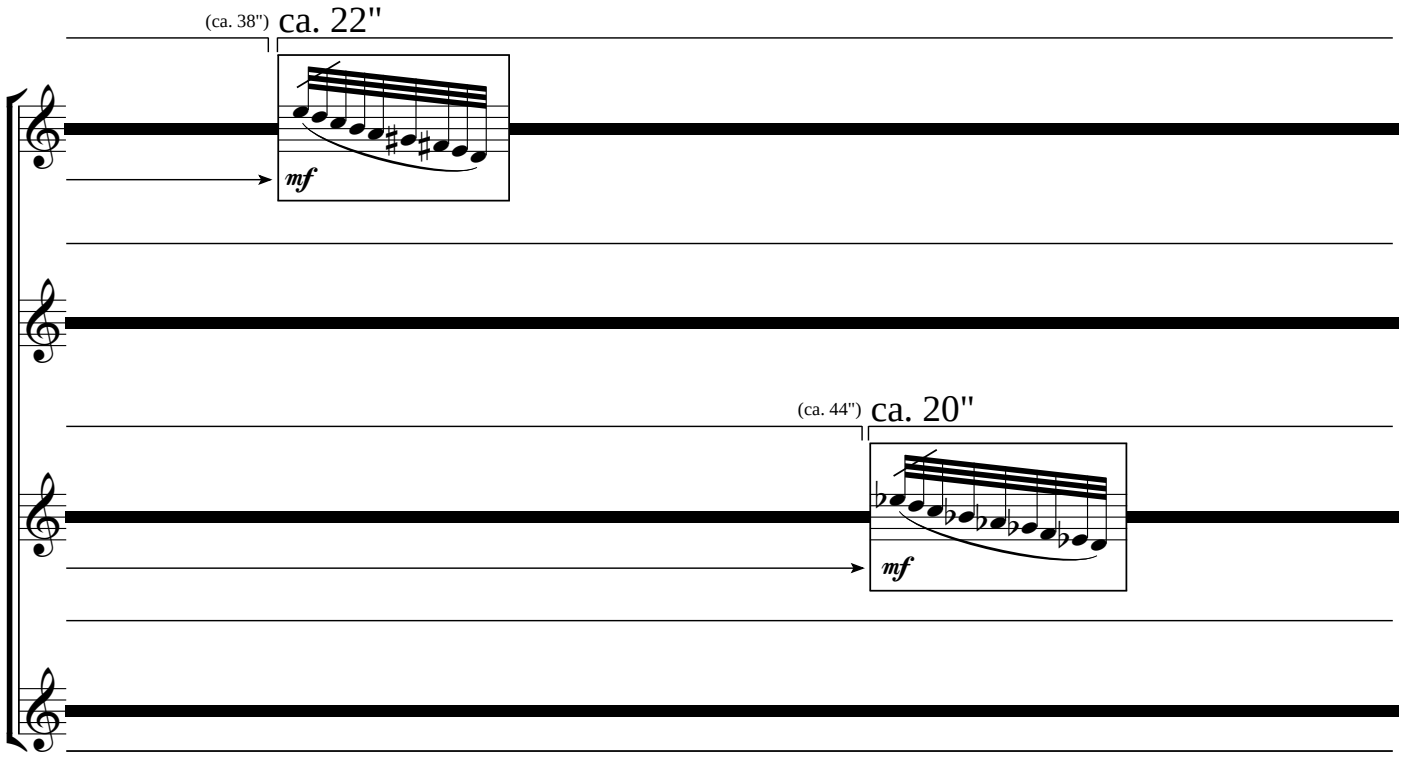
cresc.

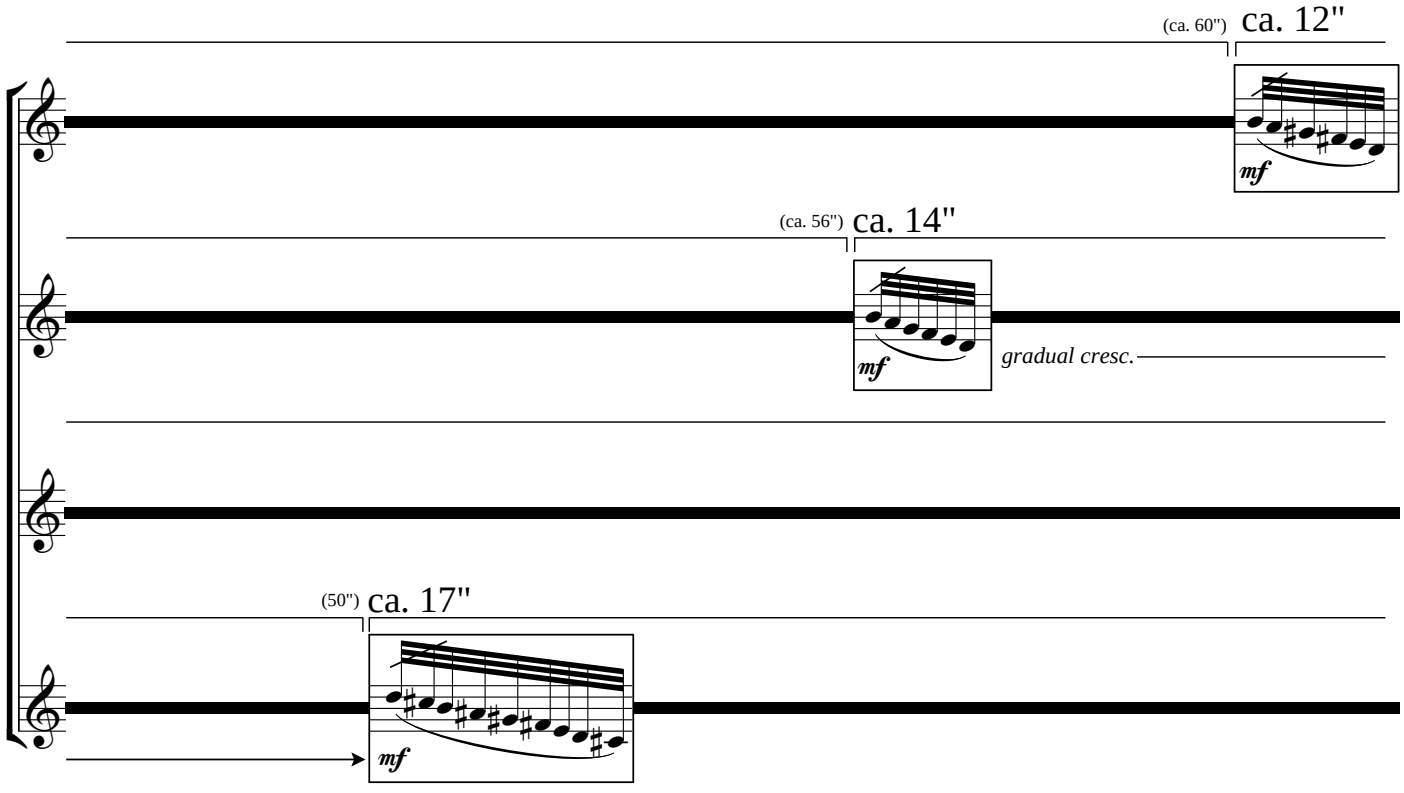
(ca. 26") ca. 24"



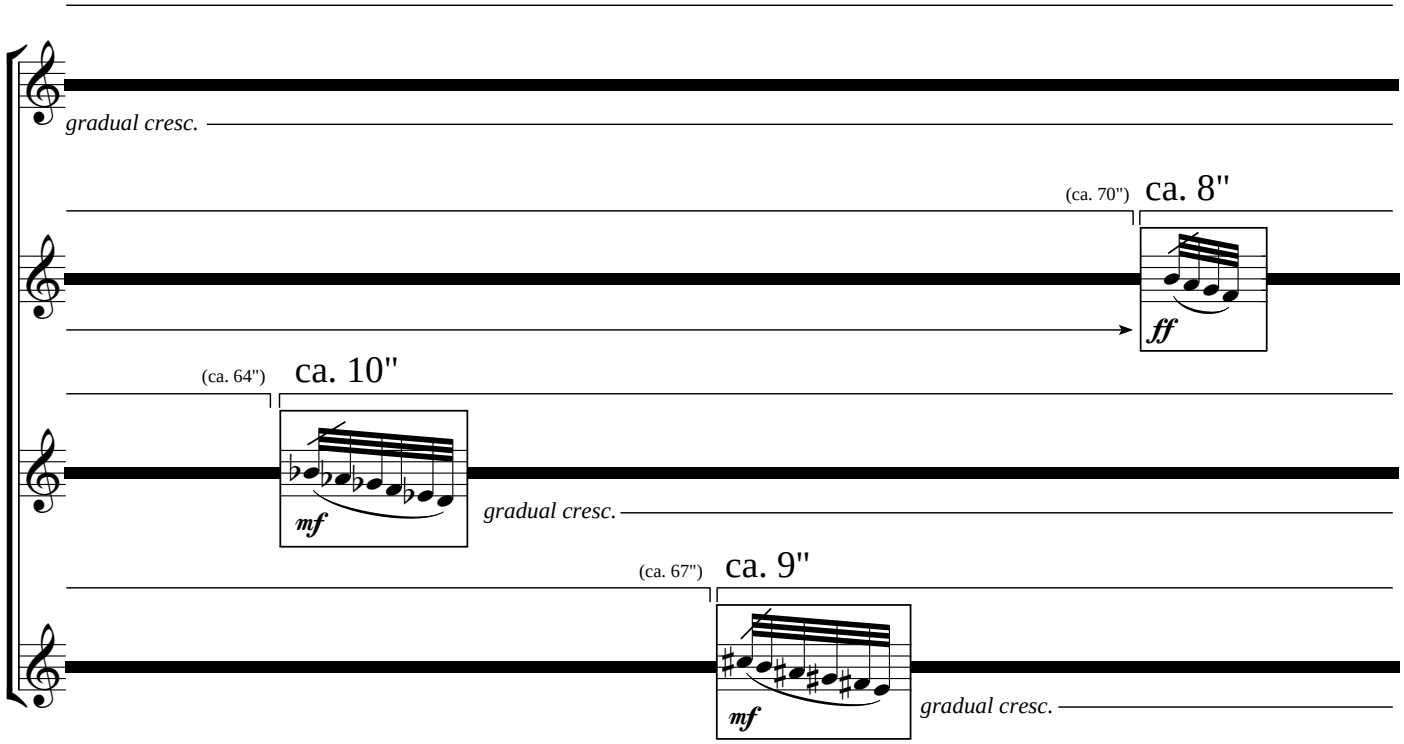
very gradual cresc.

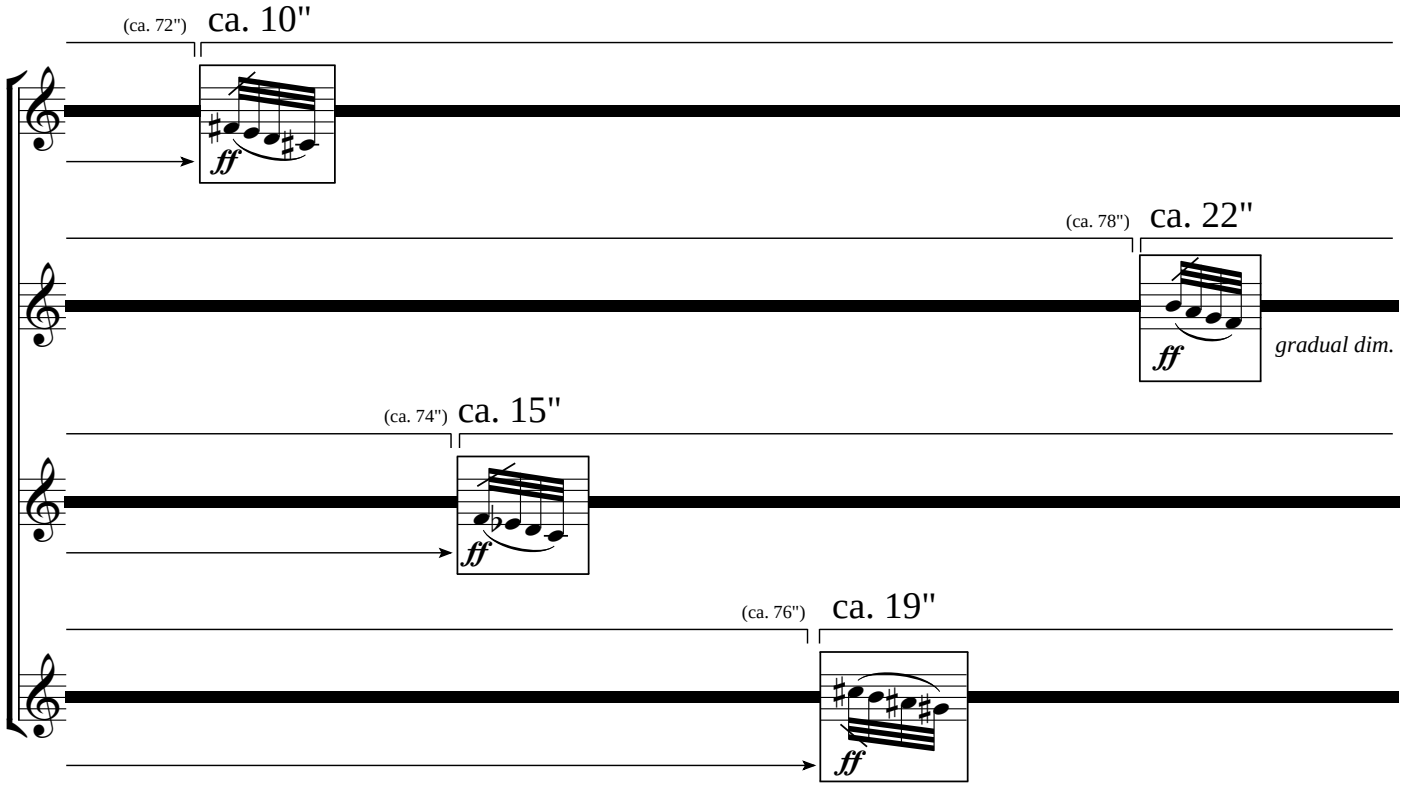
Gradient : Contour

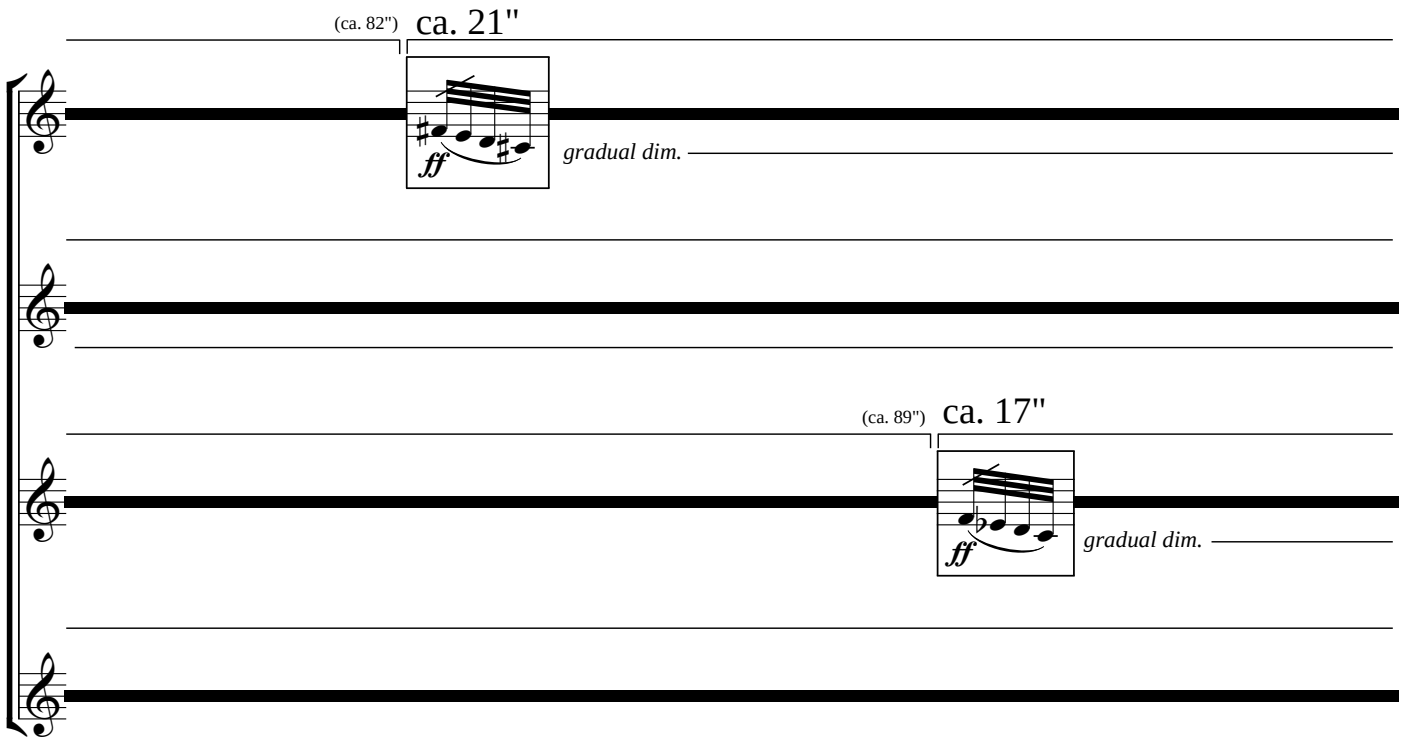


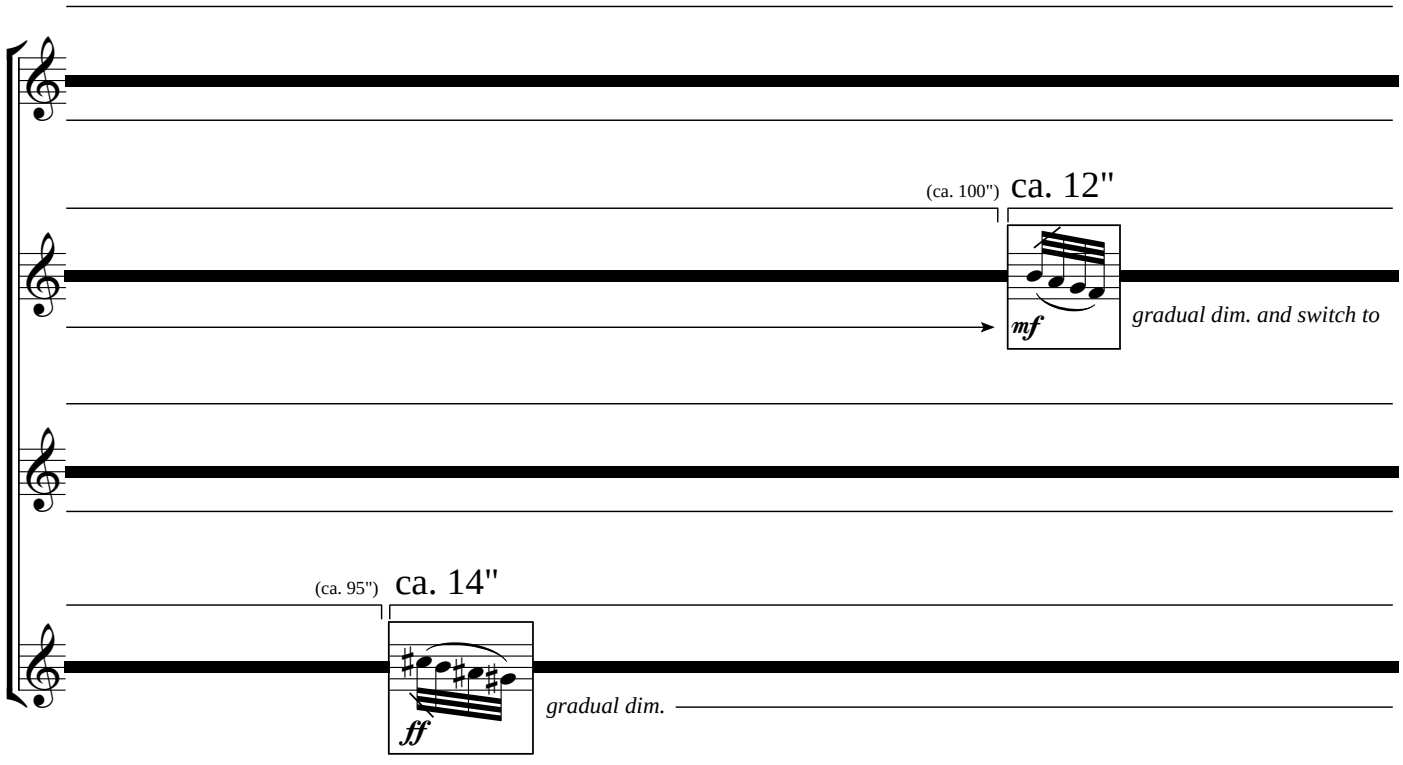


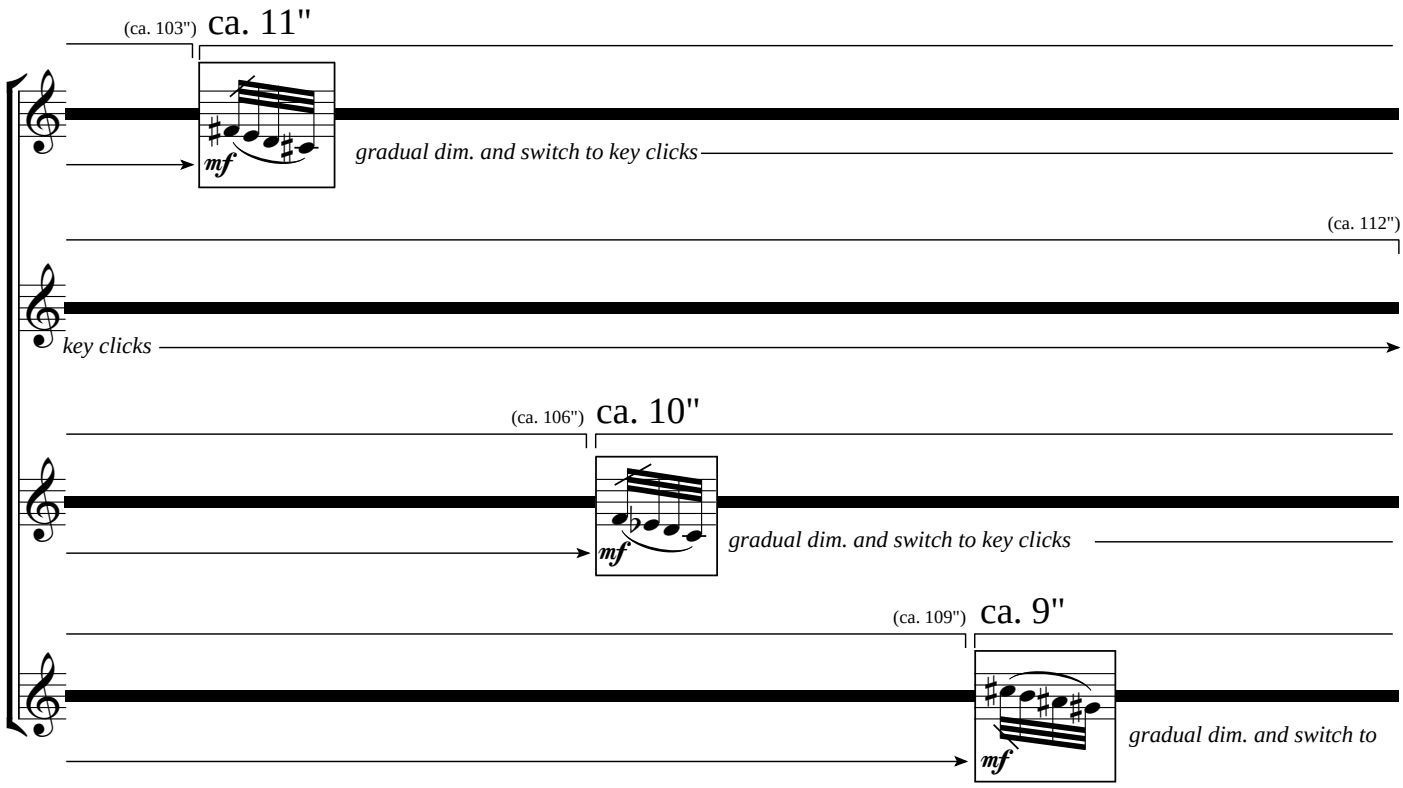
Gradient : Contour

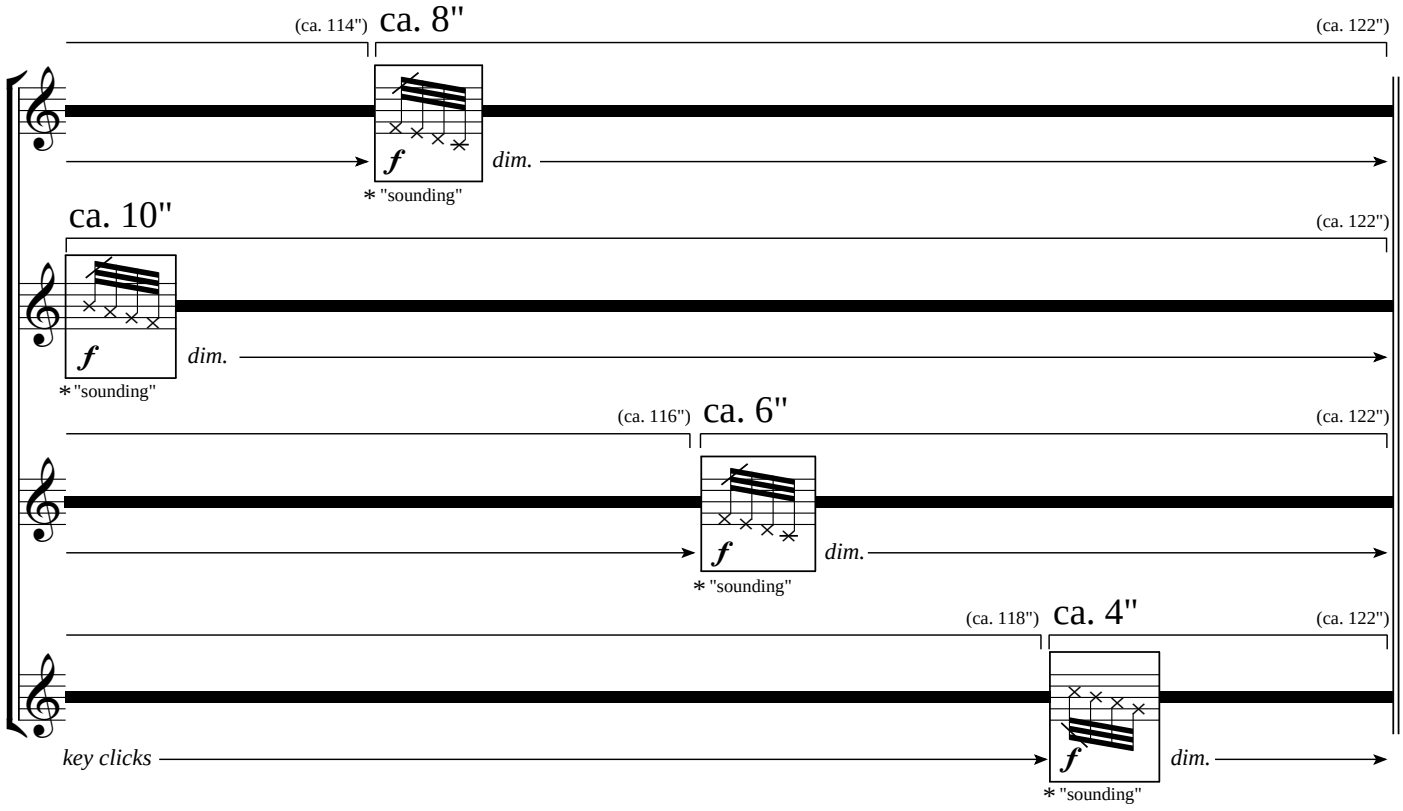




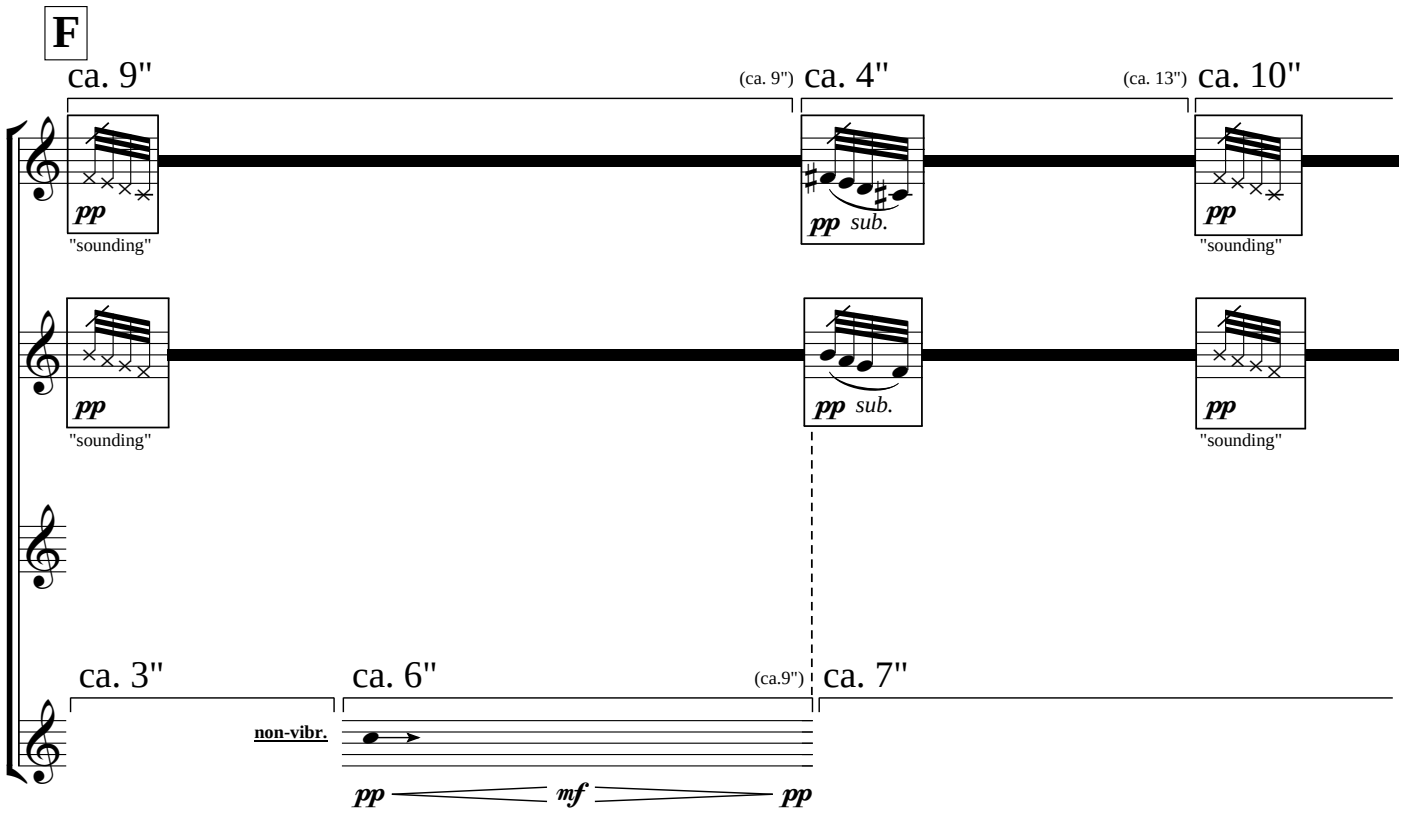

(ca. 82")
ca. 21"
ff
gradual dim.
(ca. 89")
ca. 17"
ff
gradual dim.

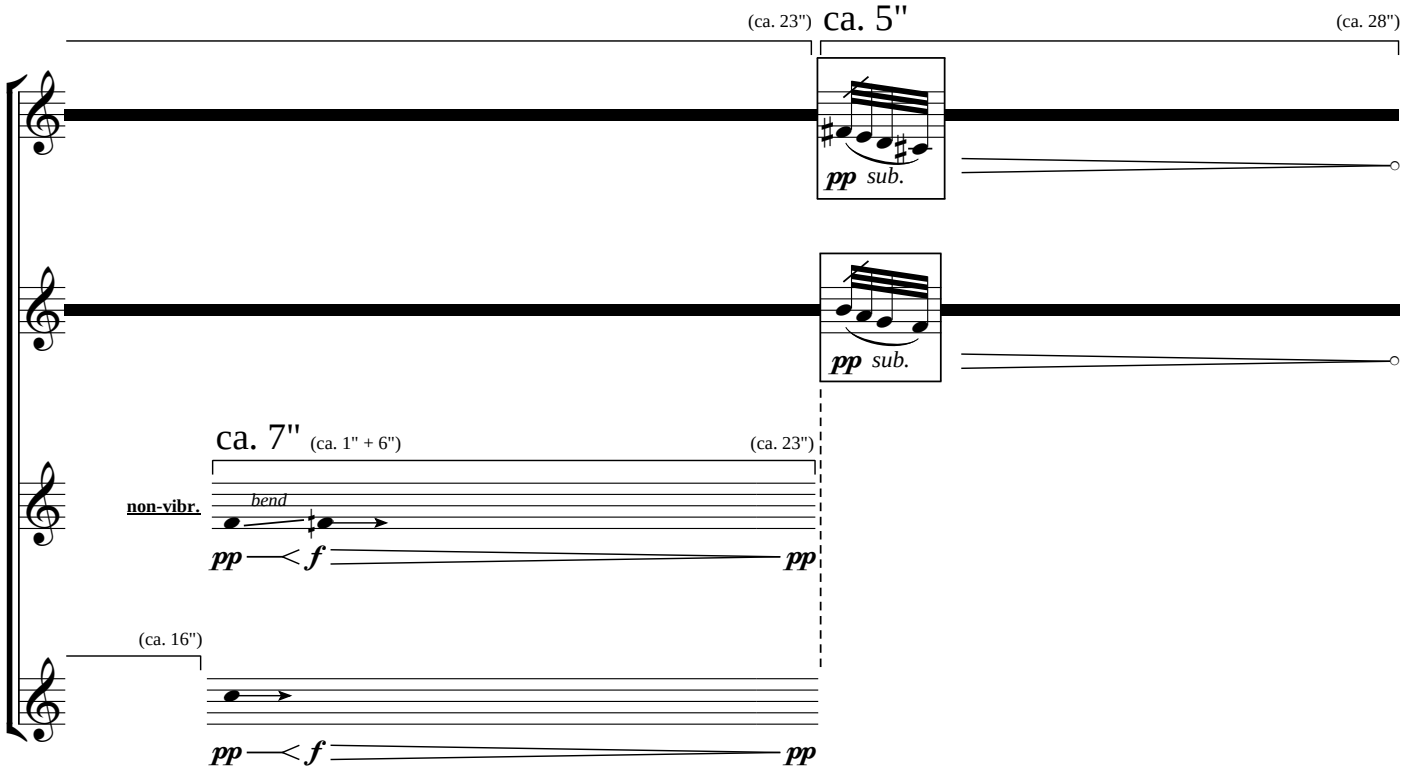

(ca. 100")
ca. 12"
mf
gradual dim. and switch to
(ca. 95")
ca. 14"
ff
gradual dim.

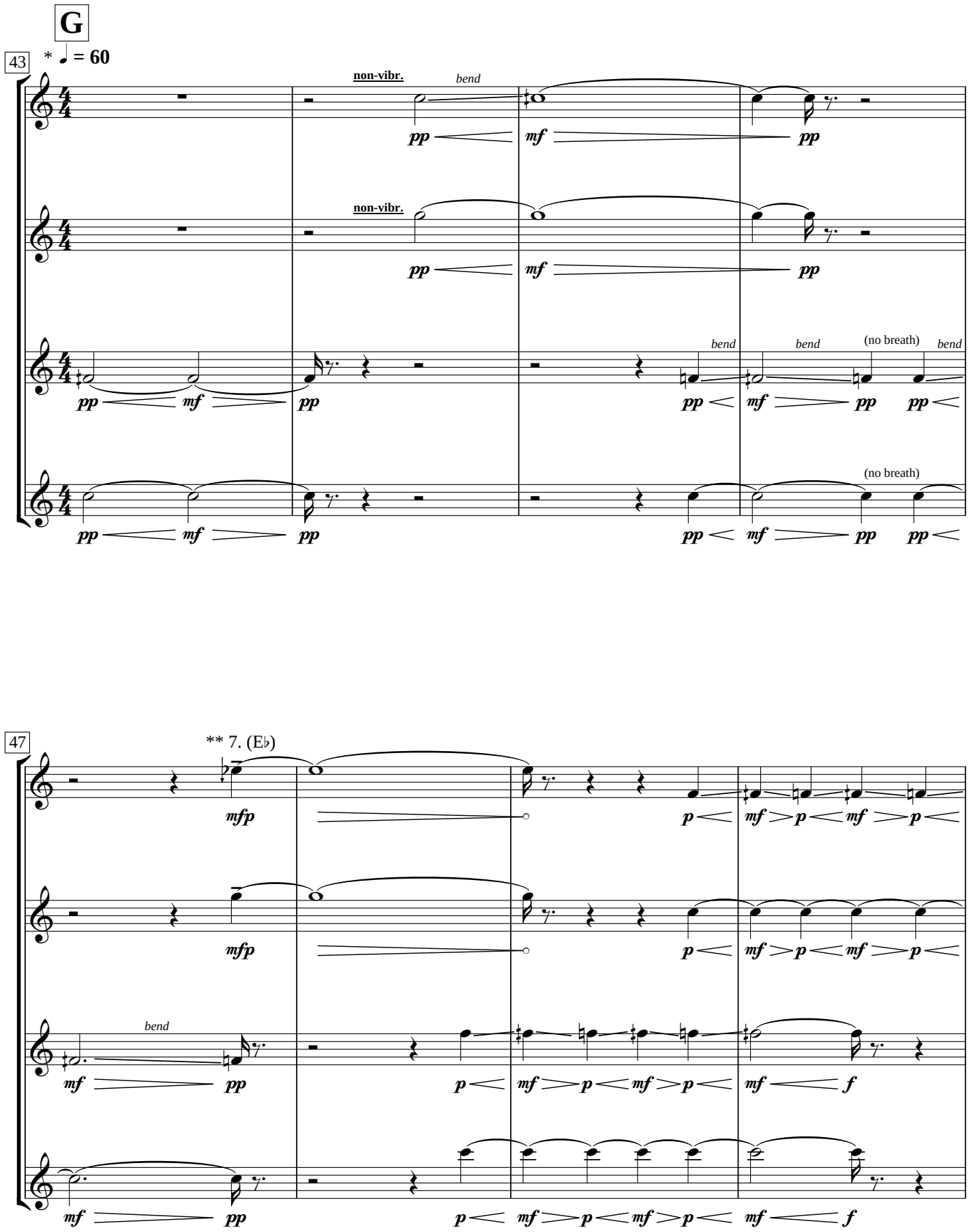




*Key clicks to sound *f* after pitches diminish to niente.

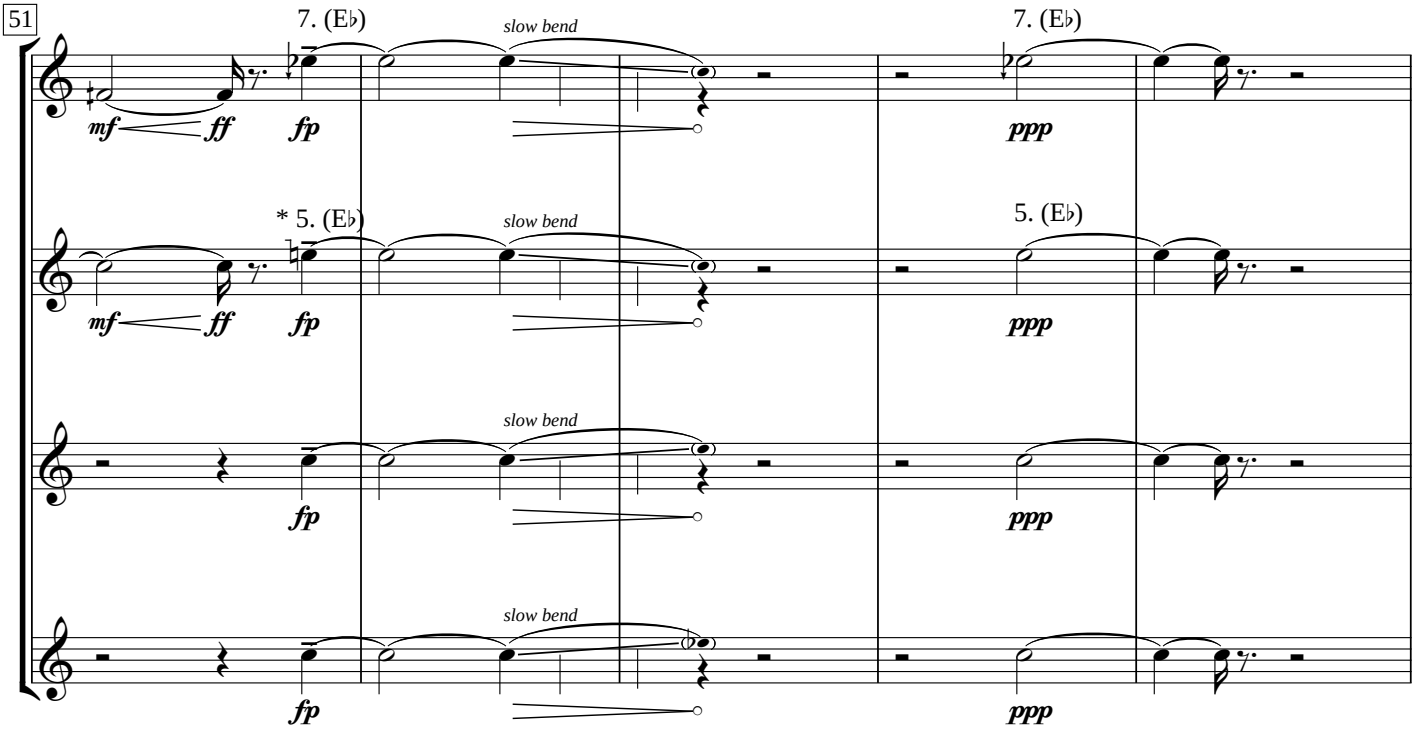

F
ca. 9"
(ca. 9")
ca. 4"
(ca. 13")
ca. 10"
pp
"sounding"
pp sub.
pp
"sounding"
pp
"sounding"
pp sub.
pp
"sounding"
ca. 3"
ca. 6"
(ca.9")
ca. 7"
non-vibr.
pp
mf
pp

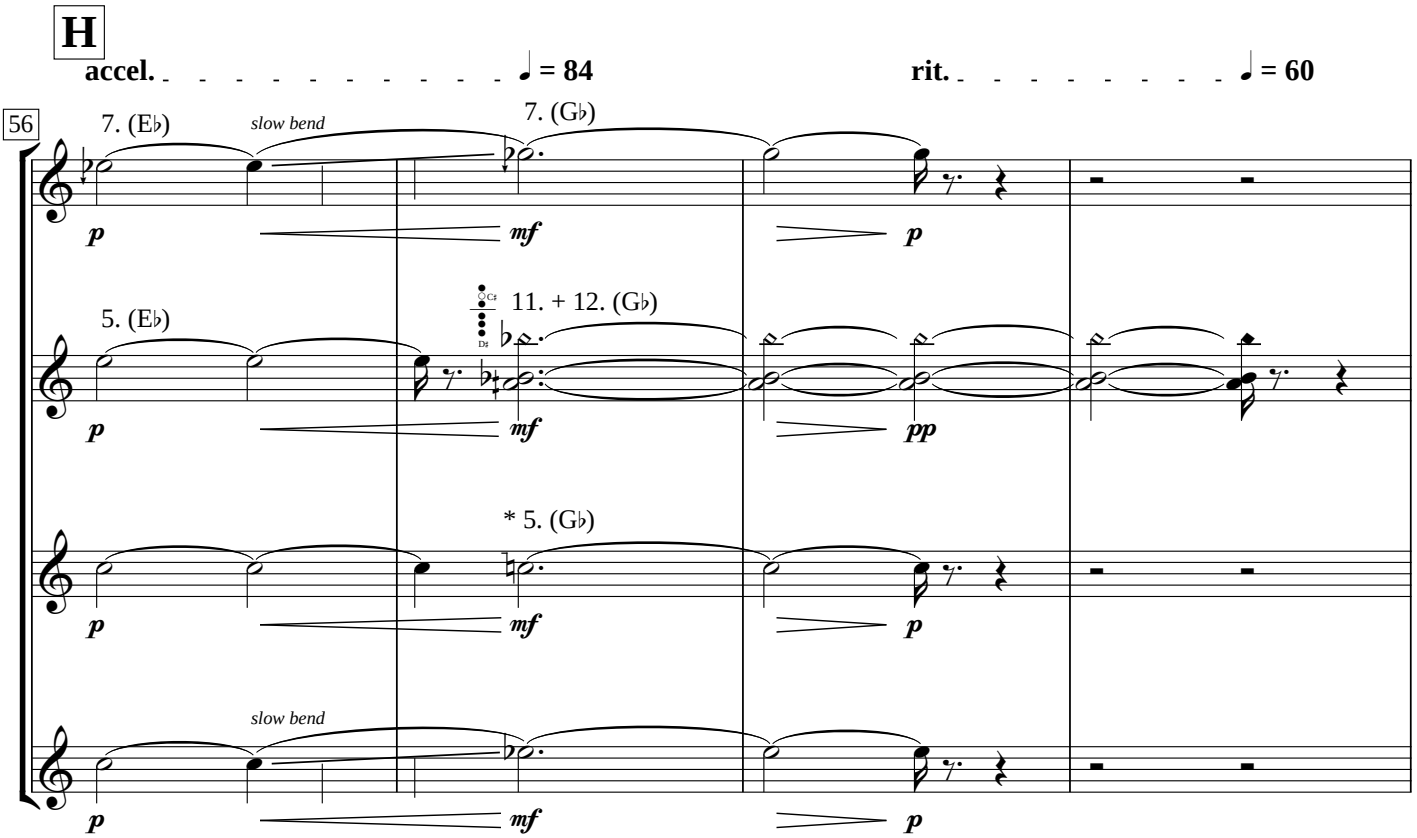

(ca. 23")
ca. 5"
(ca. 28")
pp sub.
pp sub.
ca. 7"
(ca. 1" + 6")
(ca. 23")
non-vibr.
bend
pp
f
pp
(ca. 16")
pp
f
pp



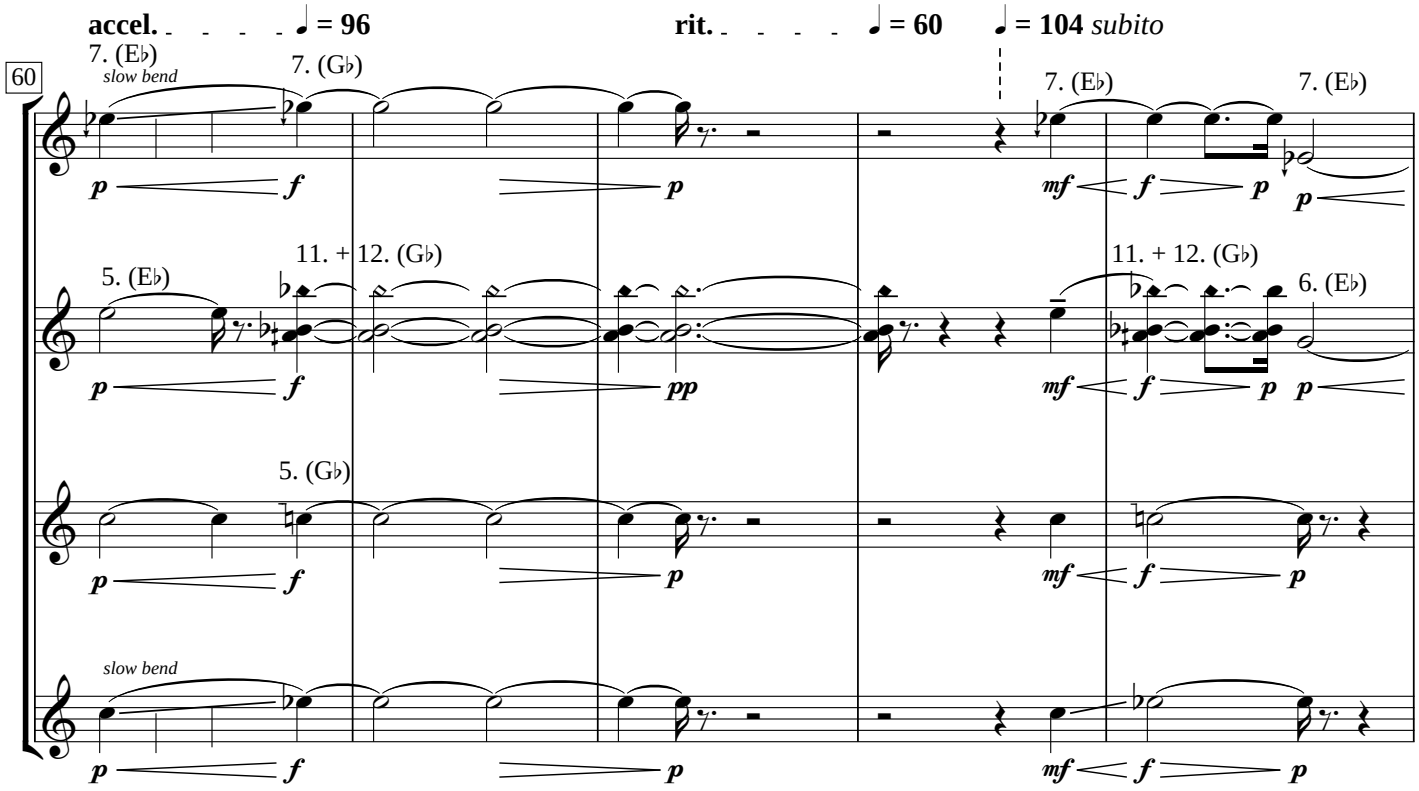
*The previous "Seconds" pulse should approximately equal the new beat.

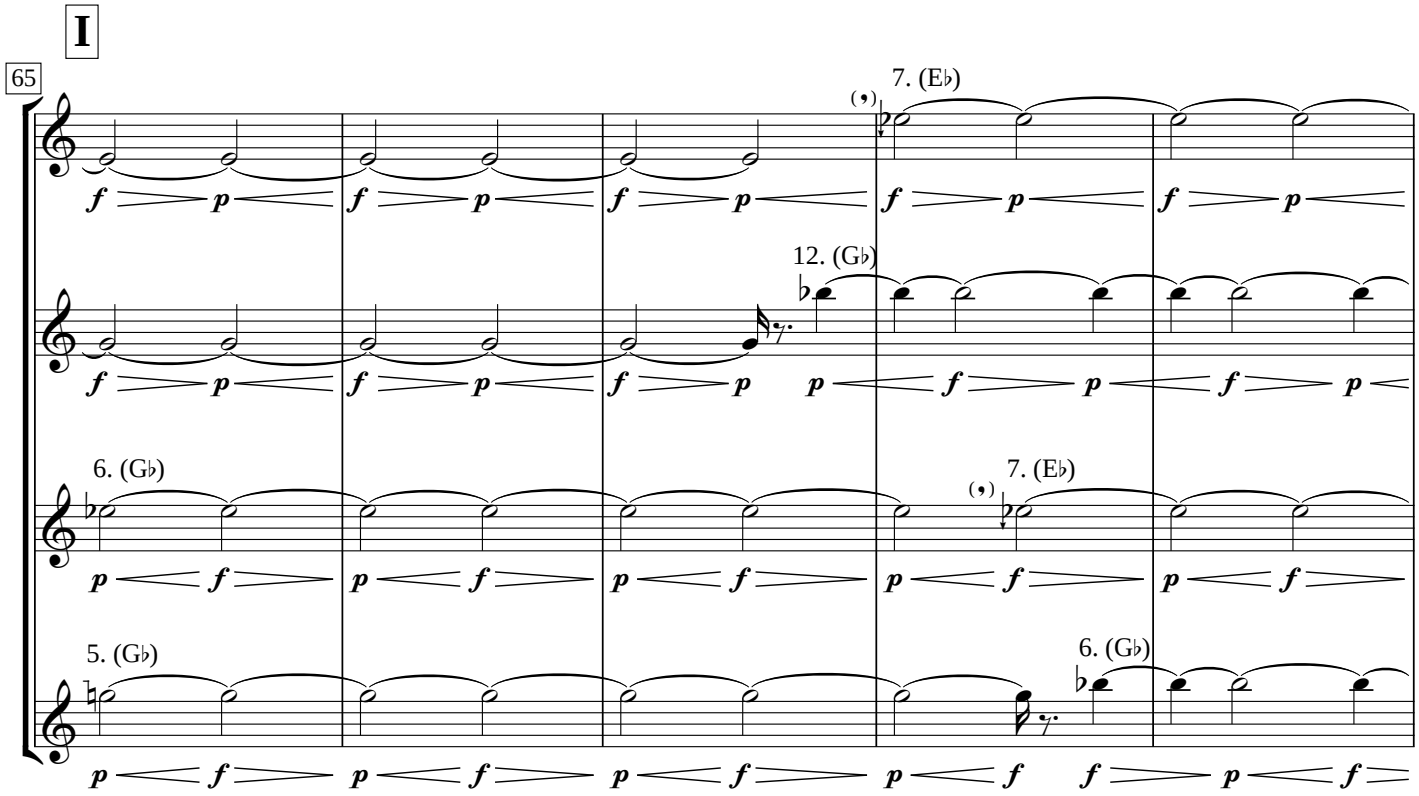
**Slightly lowered, like the natural 7th partial (31 cents flat).

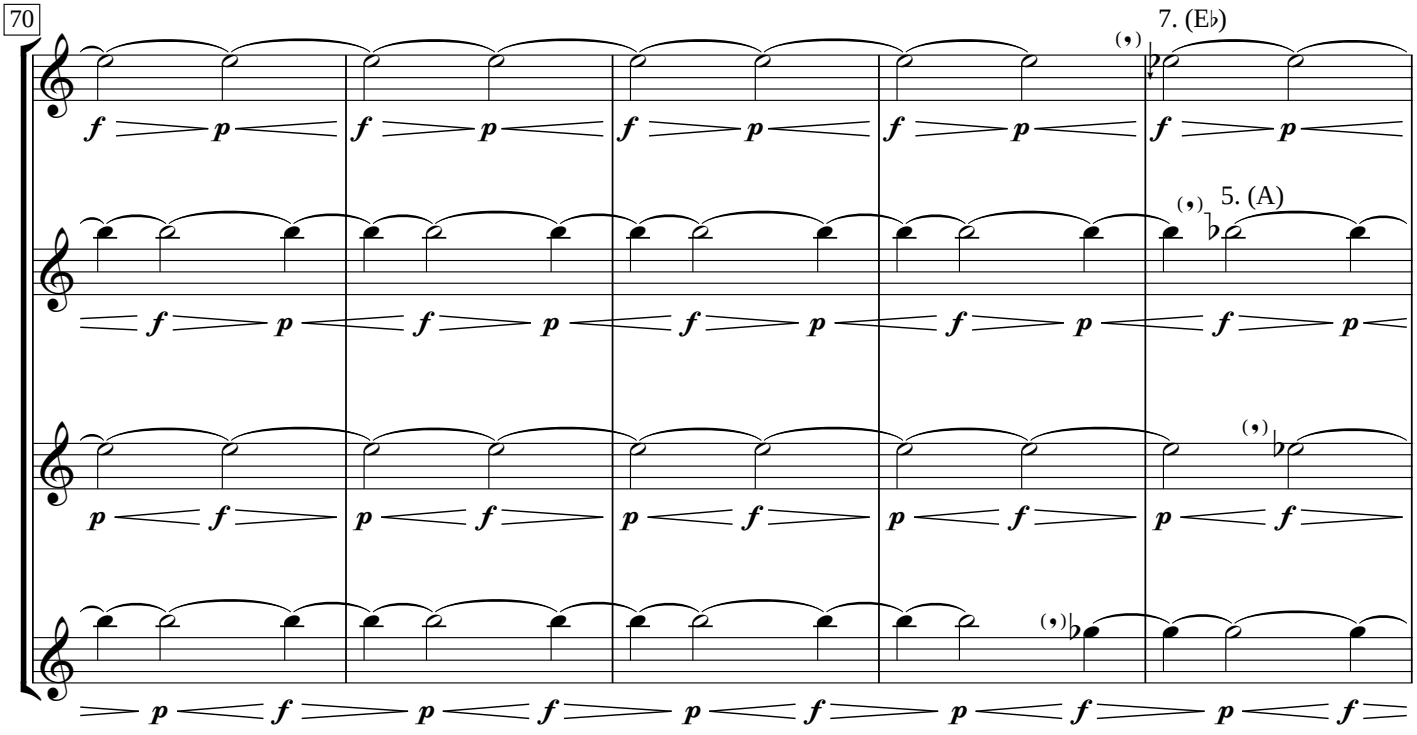


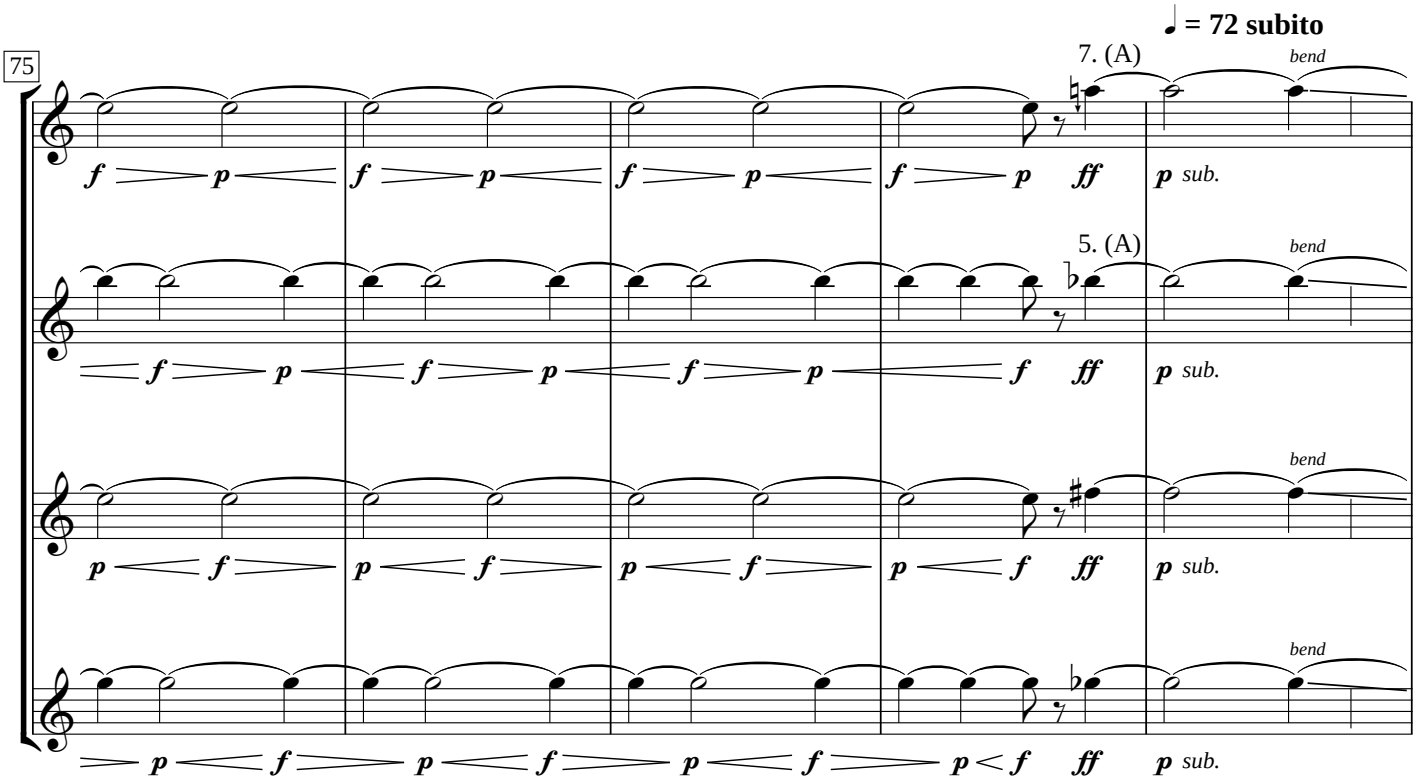


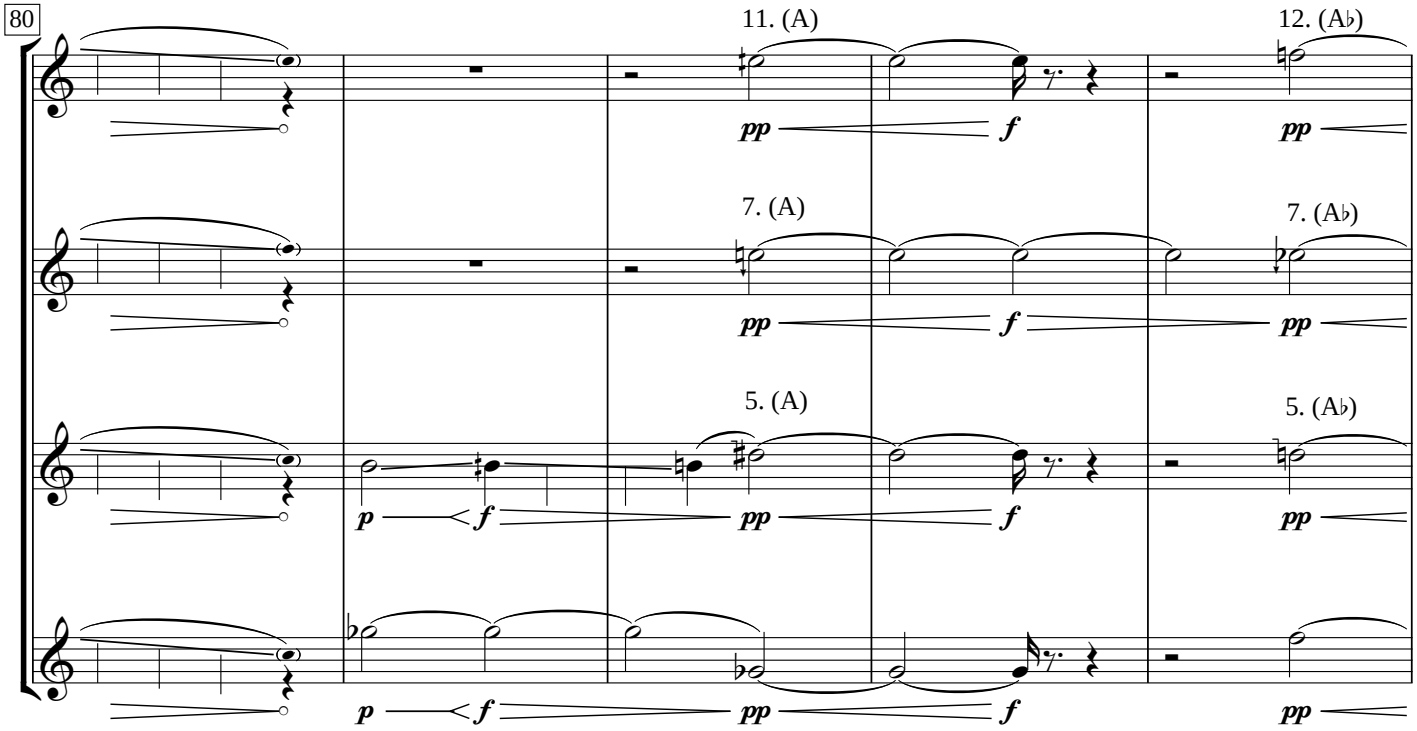
*Major Thirds always slightly lowered, as in pure tuning (14 cents lower).

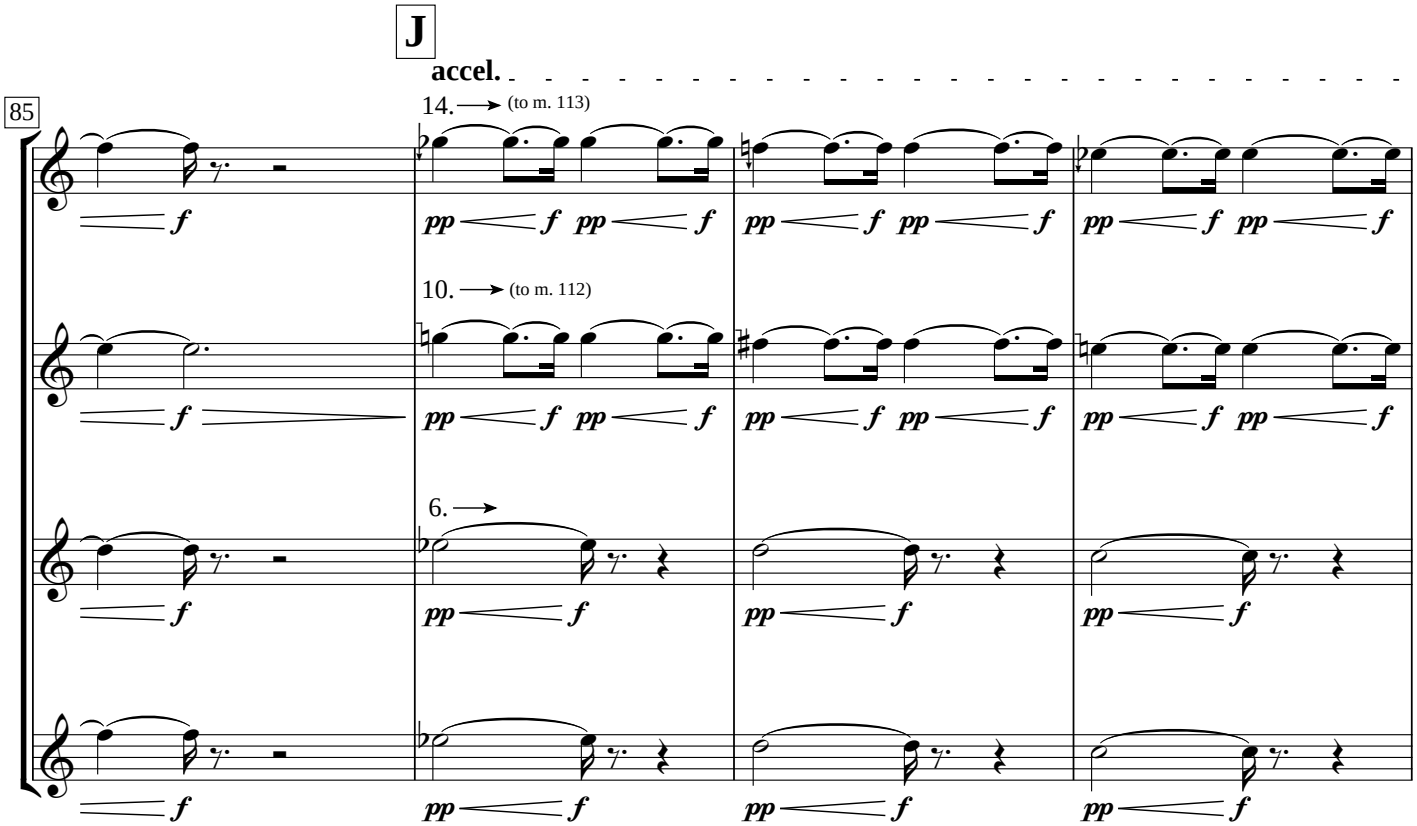

accel.
♩ = 96
rit.
♩ = 60
♩ = 104 subito
60
7. (E♭)
slow bend
7. (G♭)
7. (E♭)
7. (E♭)
5. (E♭)
11. + 12. (G♭)
11. + 12. (G♭)
6. (E♭)
5. (G♭)
slow bend

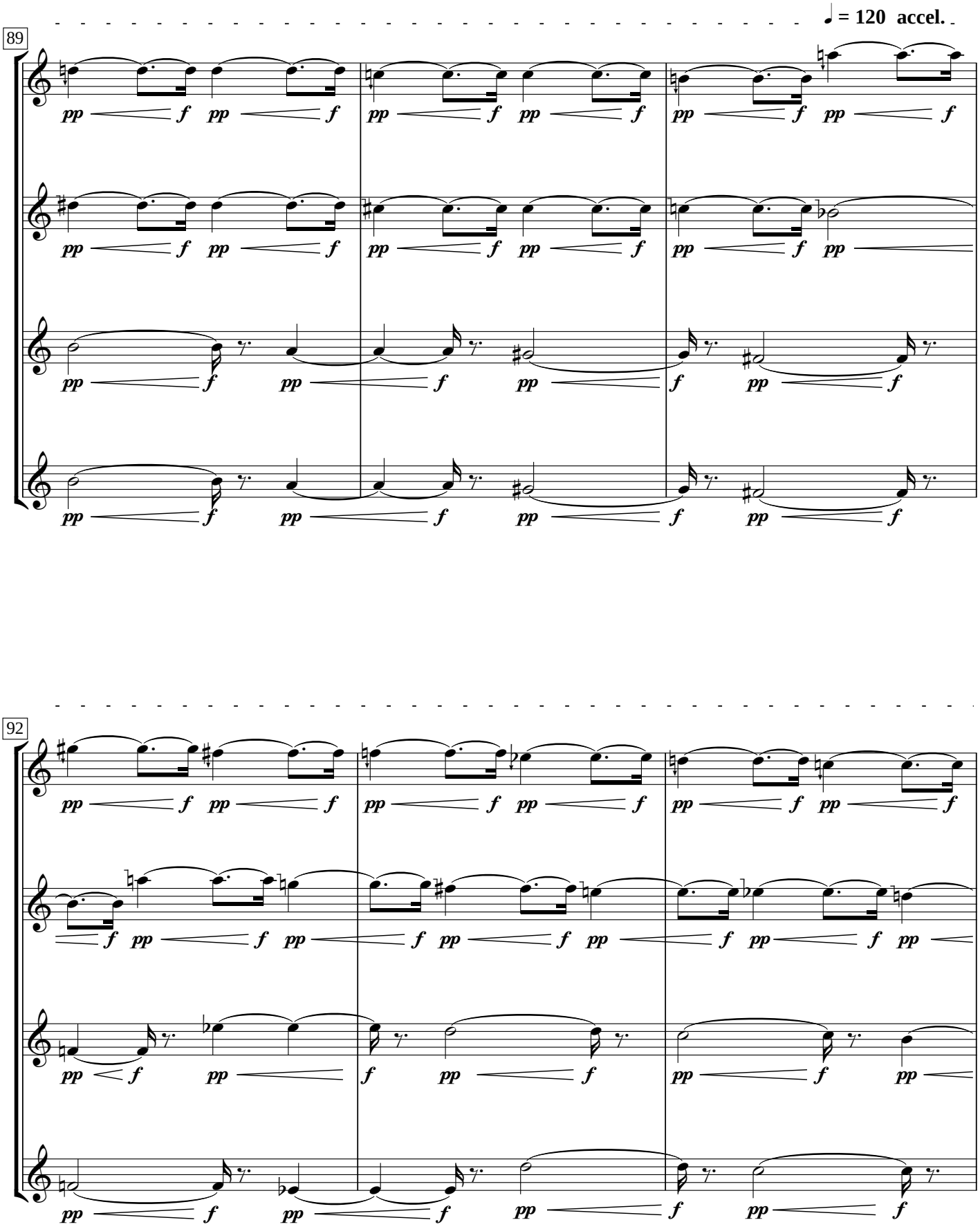

I
65
7. (E♭)
12. (G♭)
6. (G♭)
7. (E♭)
5. (G♭)
6. (G♭)

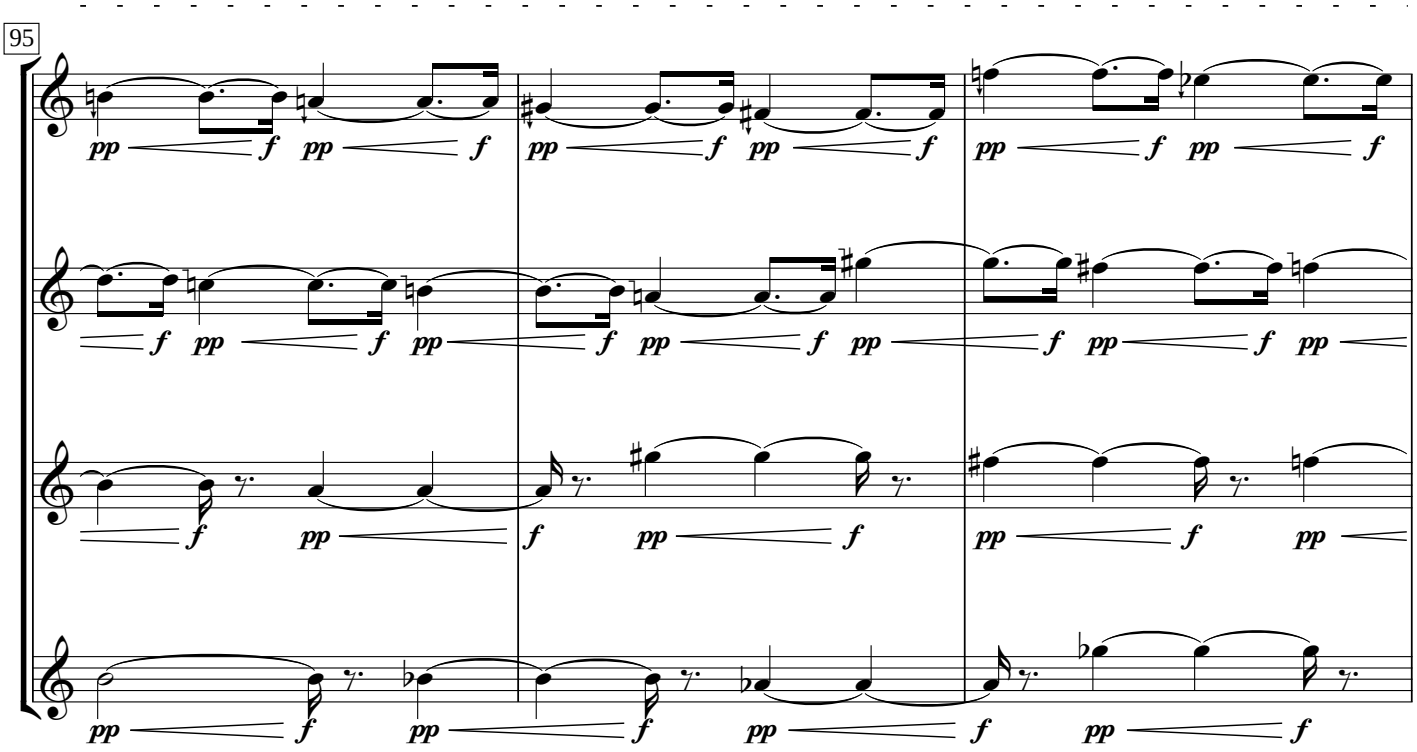

70
7. (E♭)
5. (A)

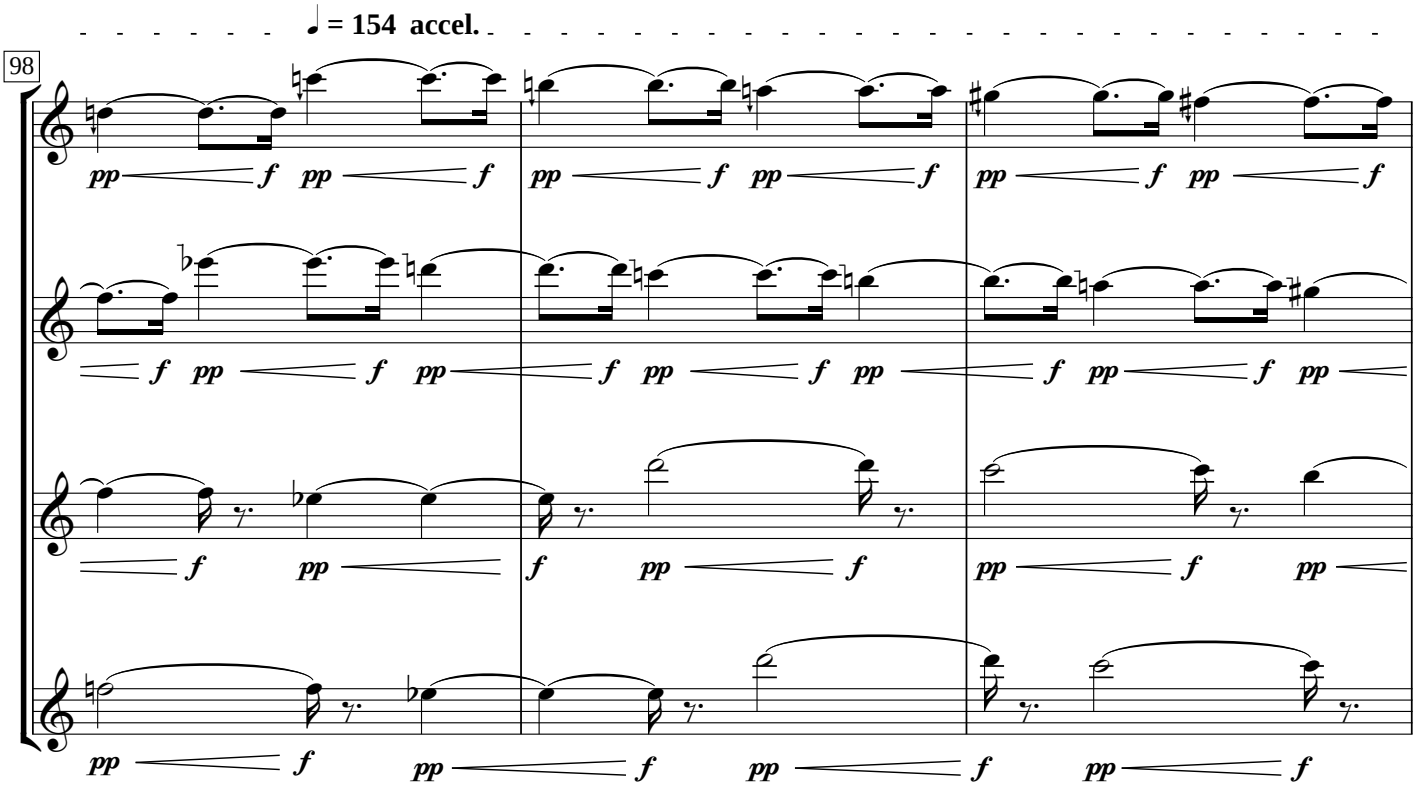

75
♩ = 72 subito
7. (A)
5. (A)
bend
sub.

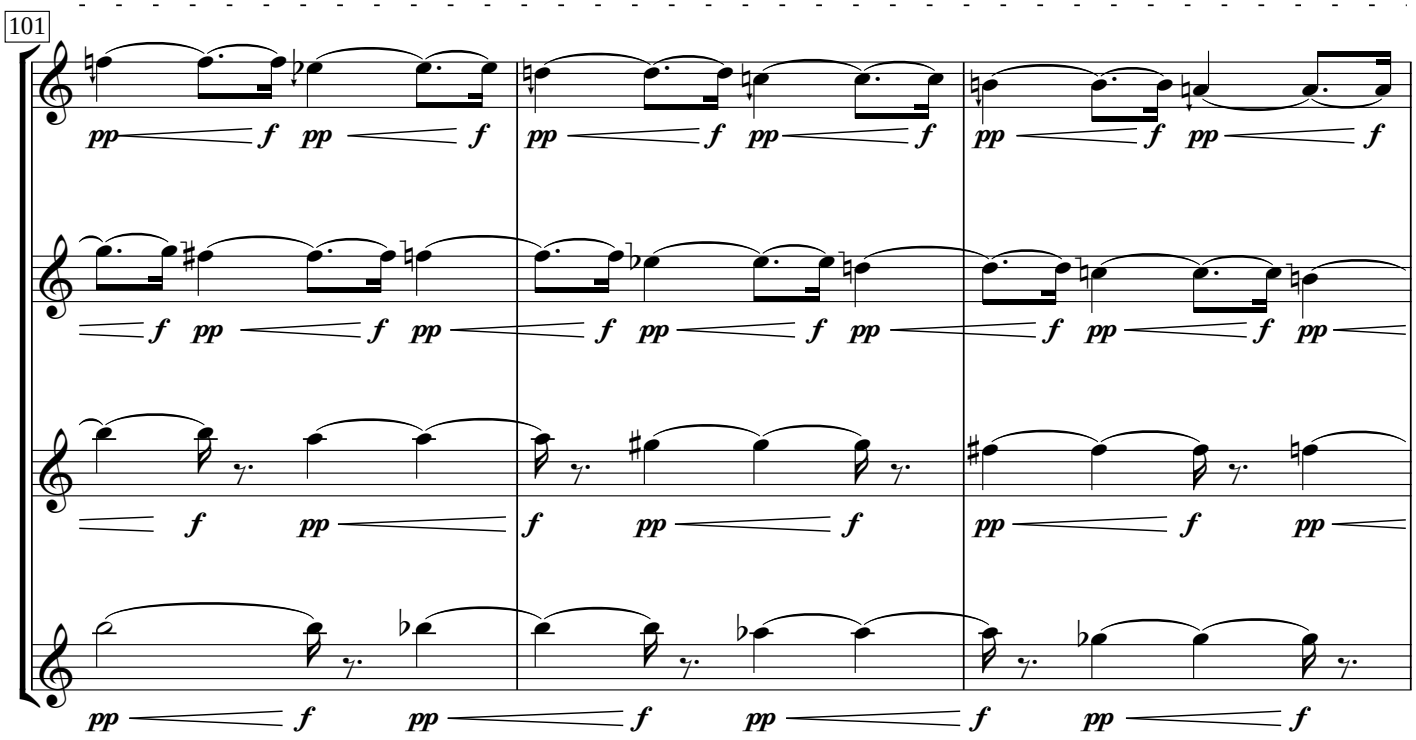

80
11. (A)
12. (A♭)
7. (A)
7. (A♭)
5. (A)
5. (A♭)
p
f
pp

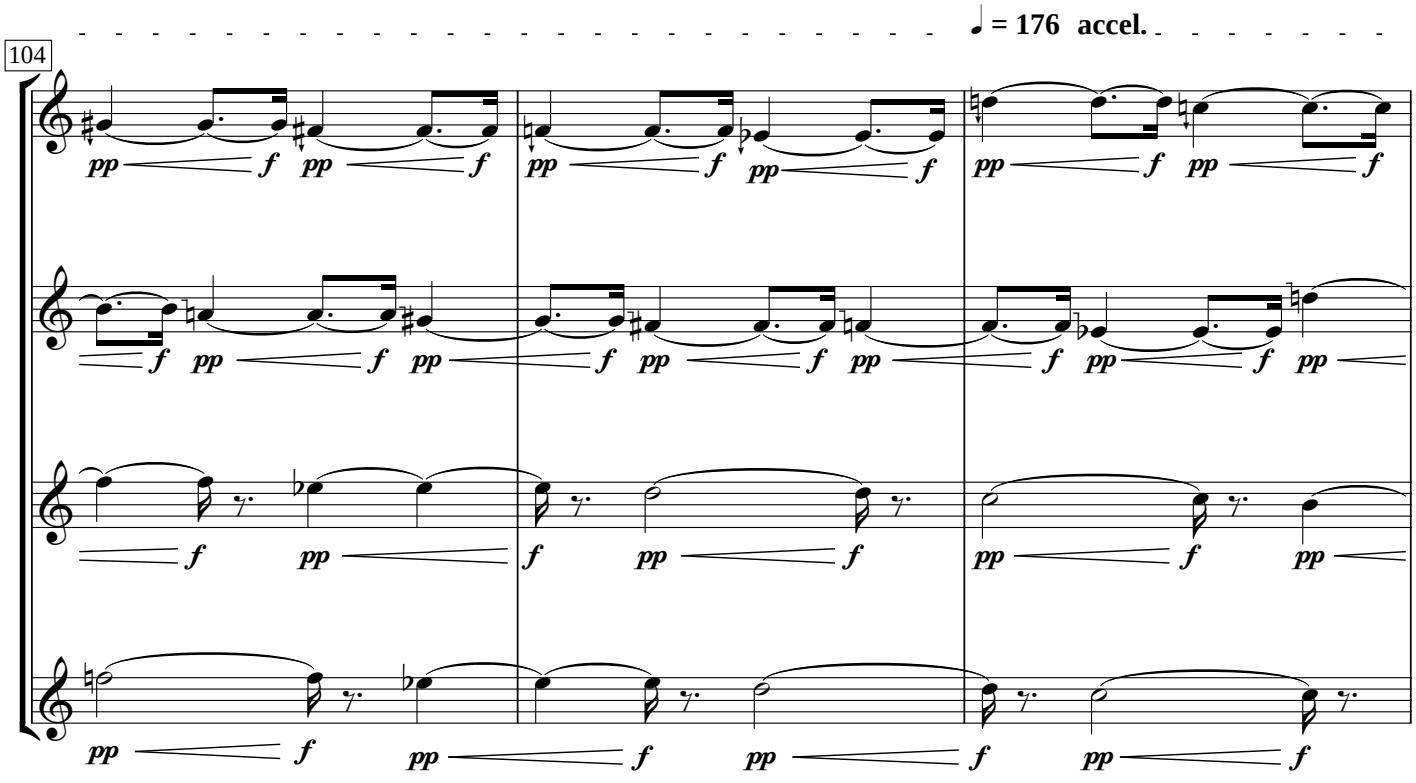

J
accel.
85
14. → (to m. 113)
10. → (to m. 112)
6. →
f
pp

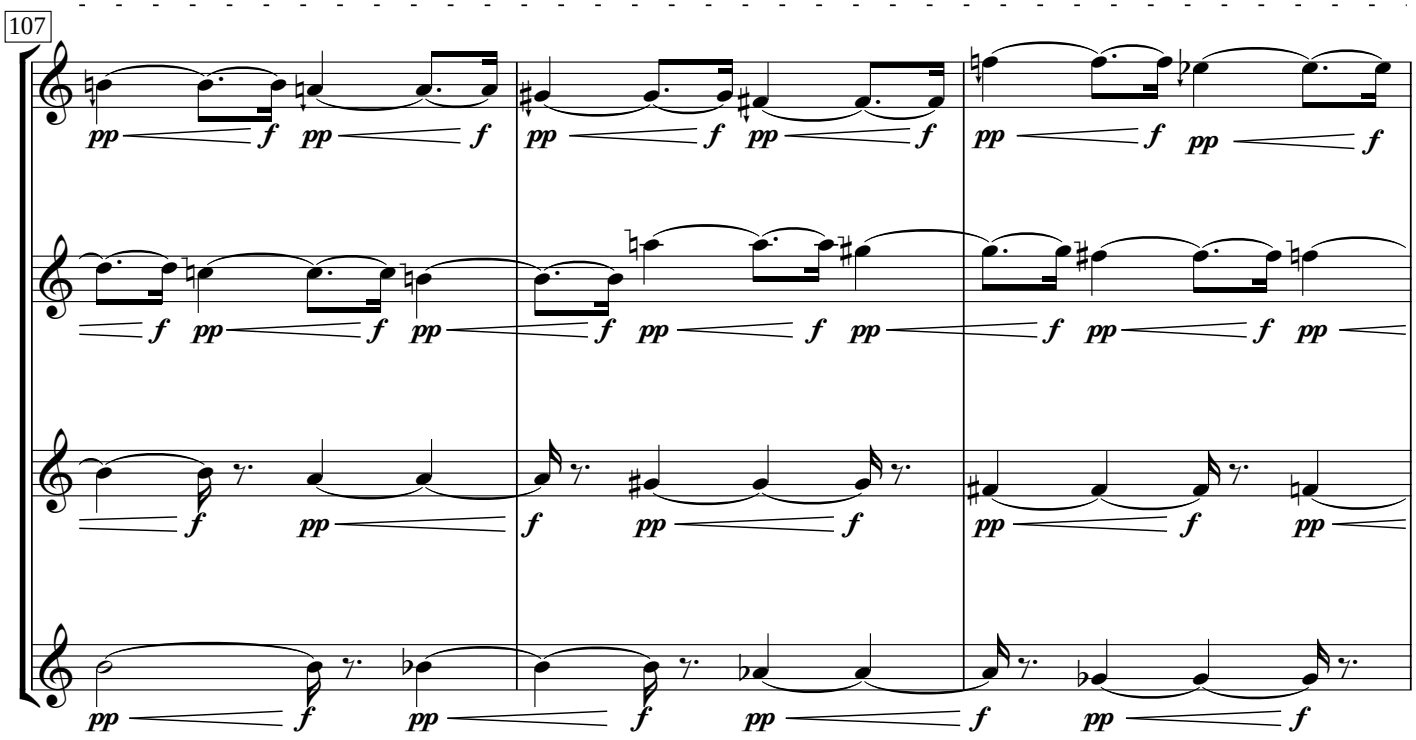

♩ = 120 accel.
89
92

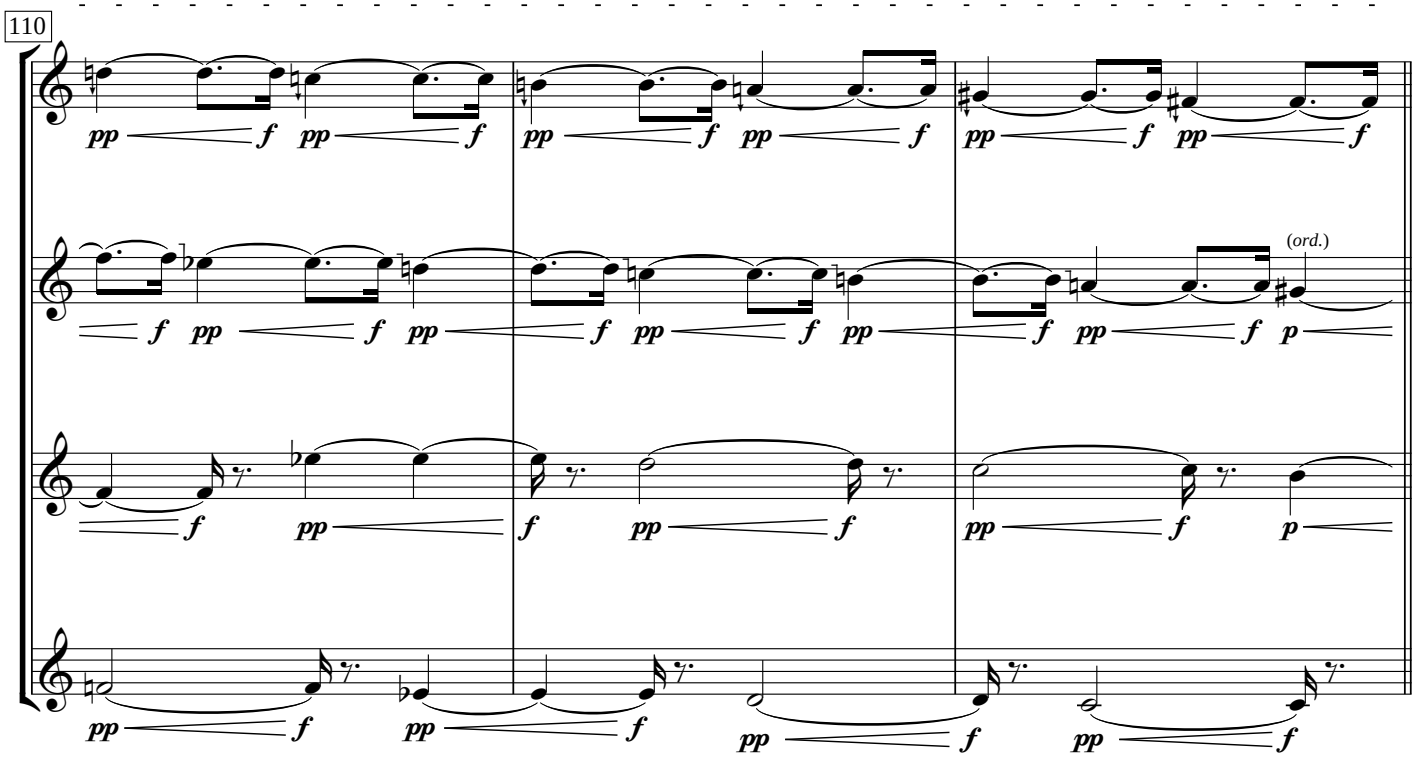

95


♩ = 154 accel.
98


101


♩ = 176 accel.
104


107


110
(ord.)

K

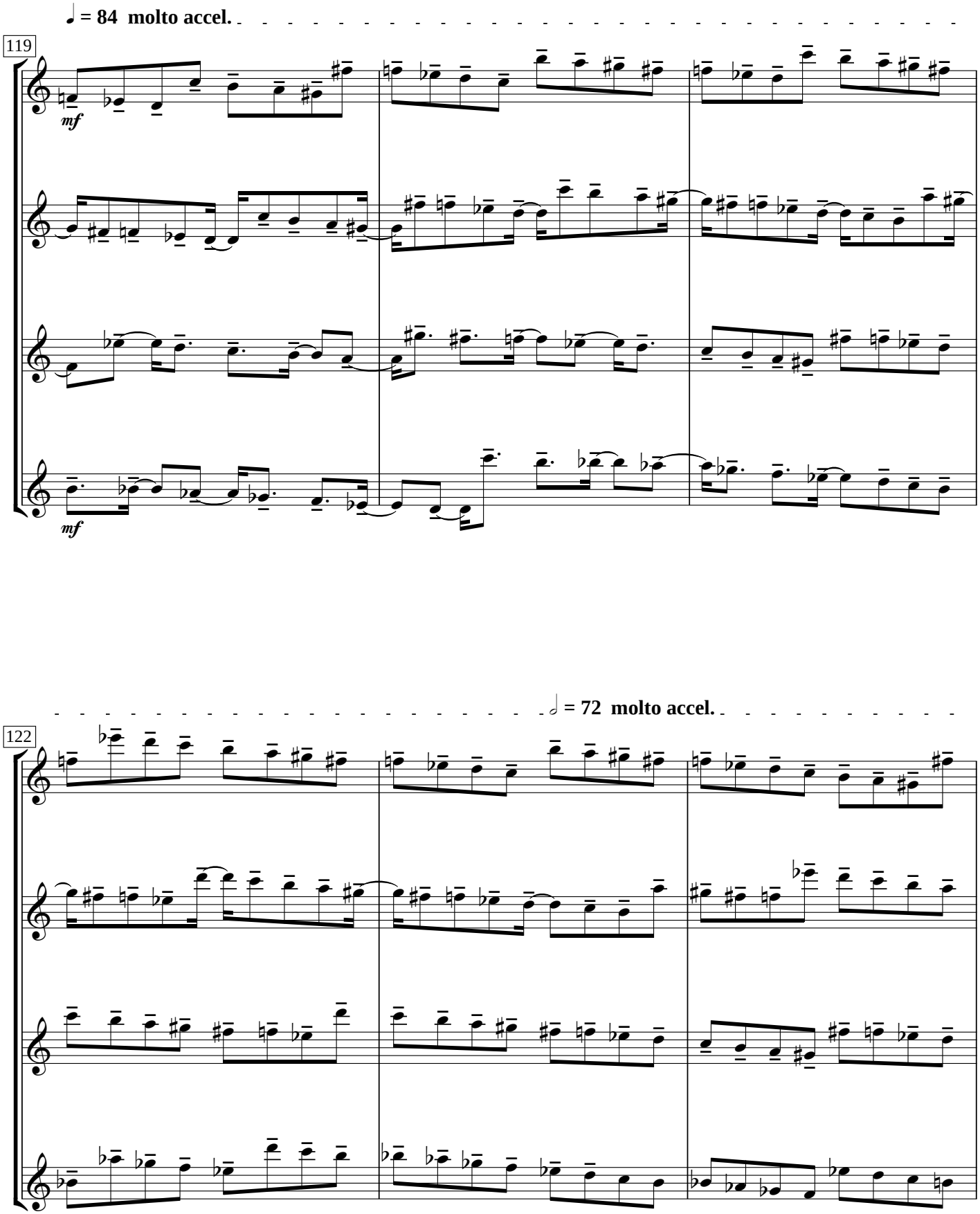
♩ = 120 **molto accel.**

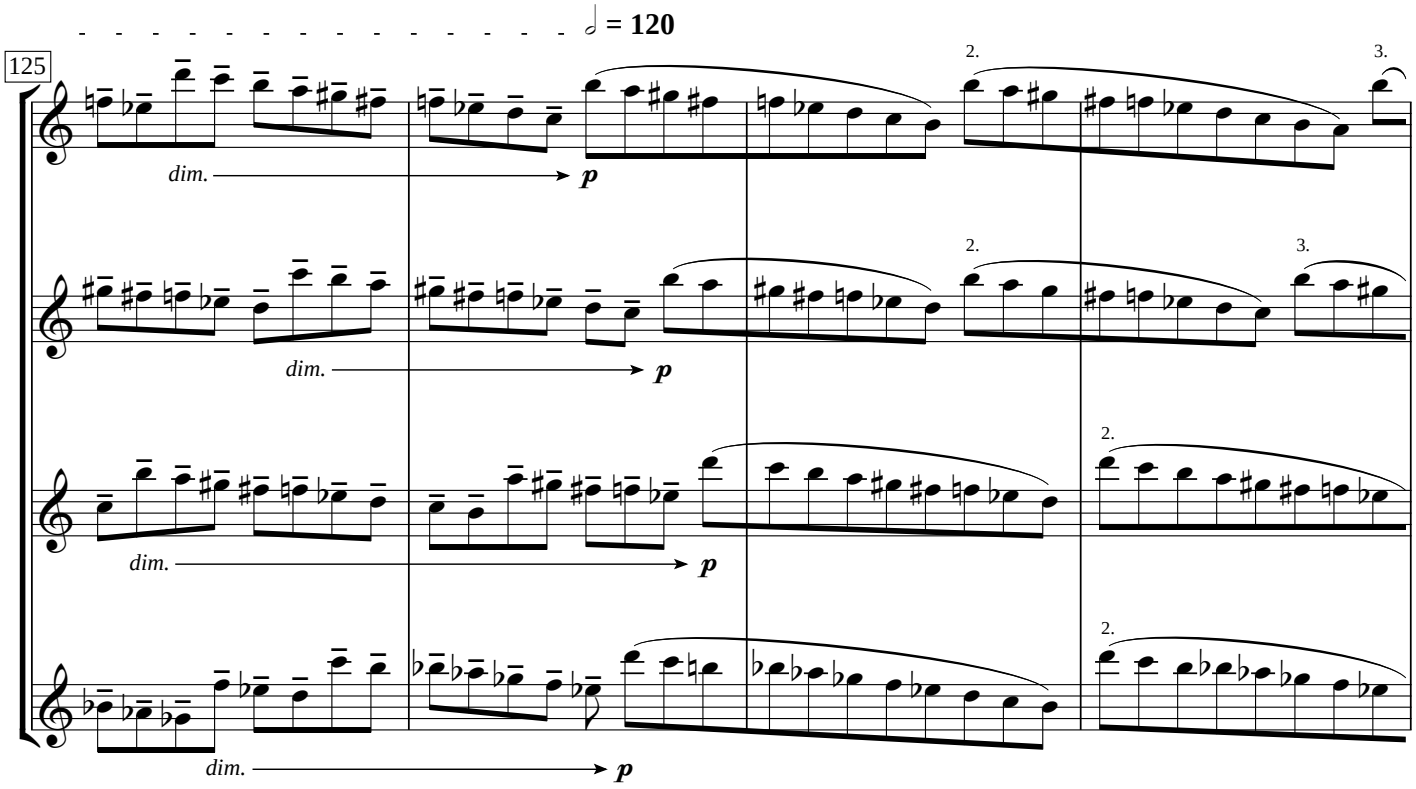
113

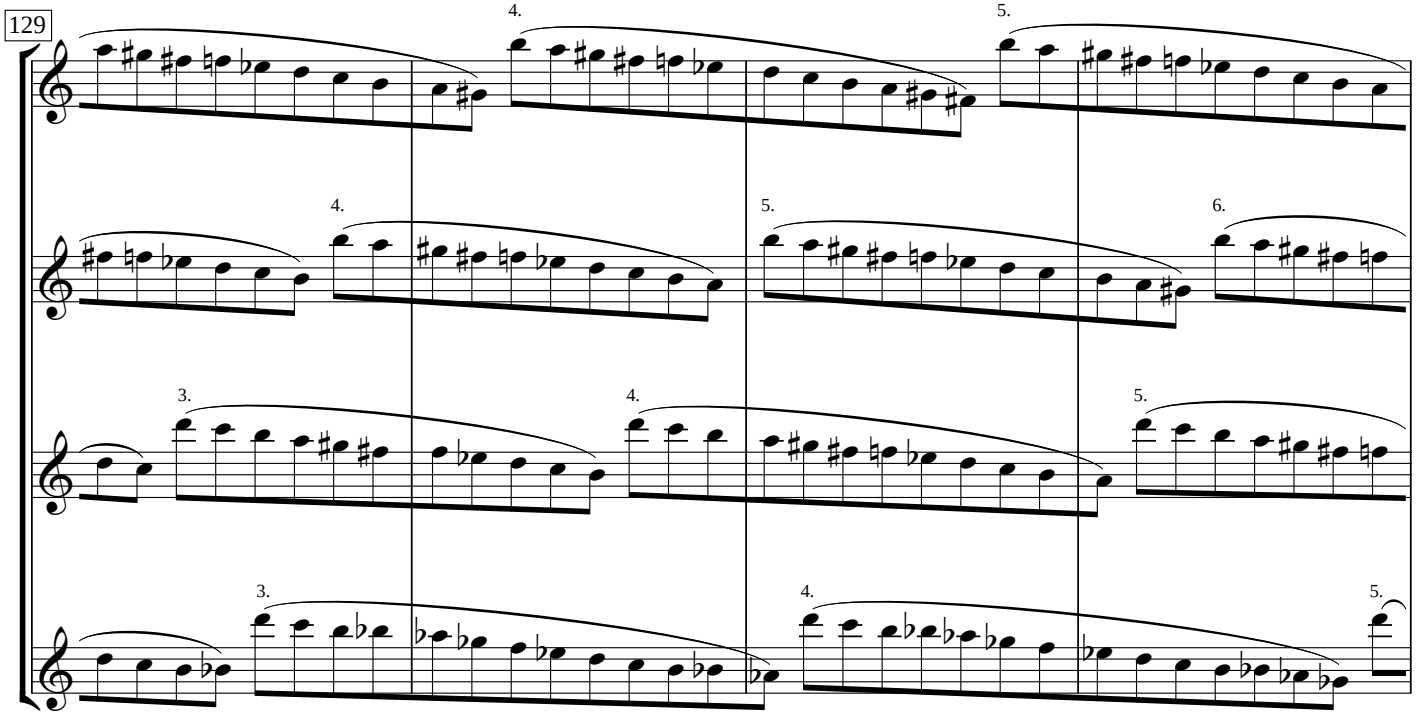
(*ord.*)

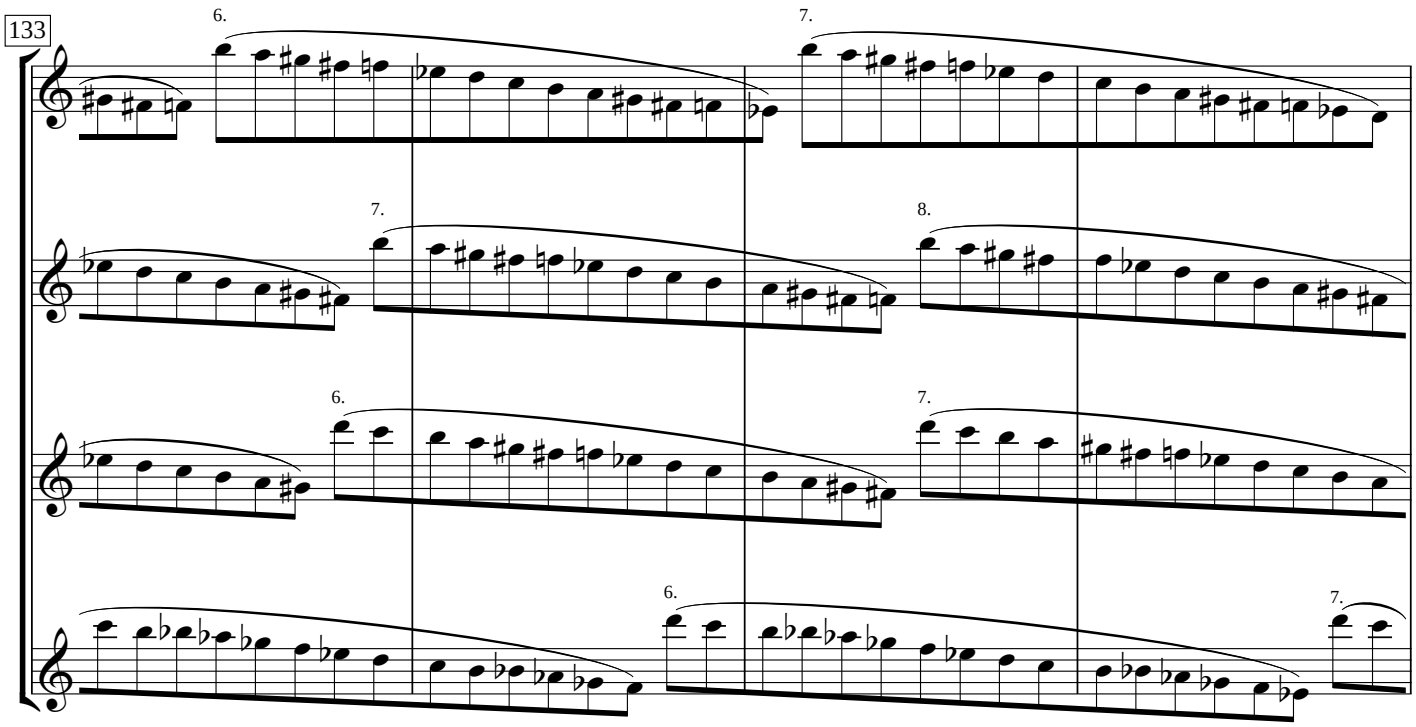
(♩ = 168)

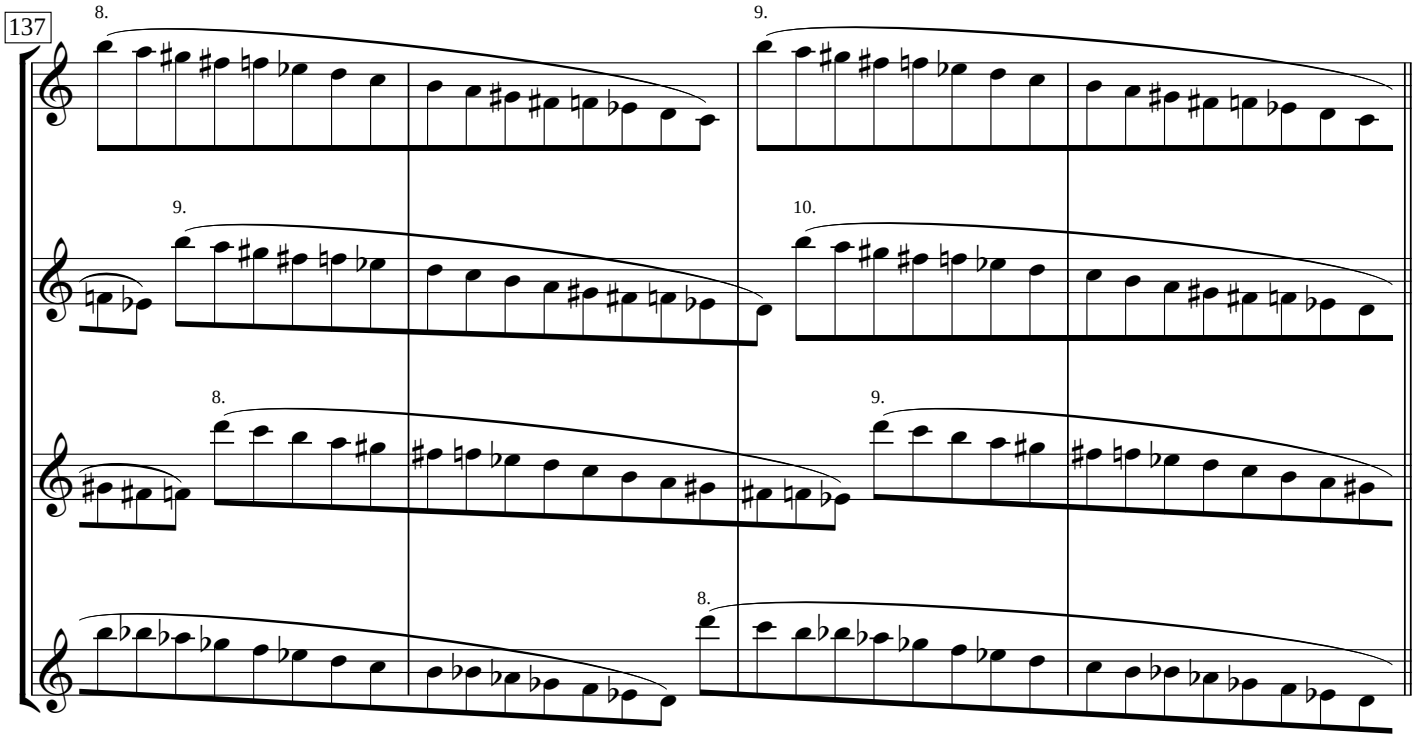
116

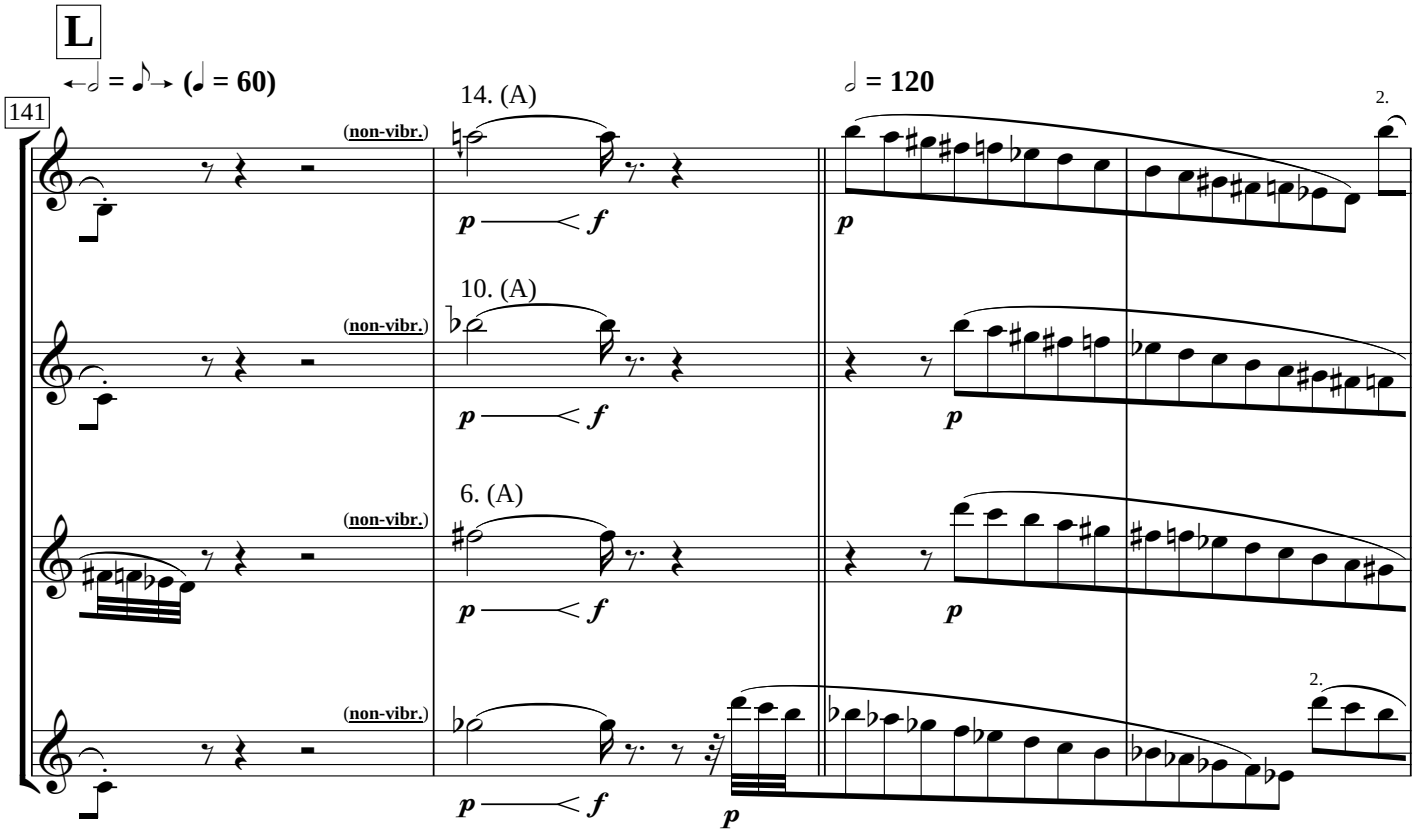

♩ = 84 molto accel.
119
mf
mf
♩ = 72 molto accel.
122

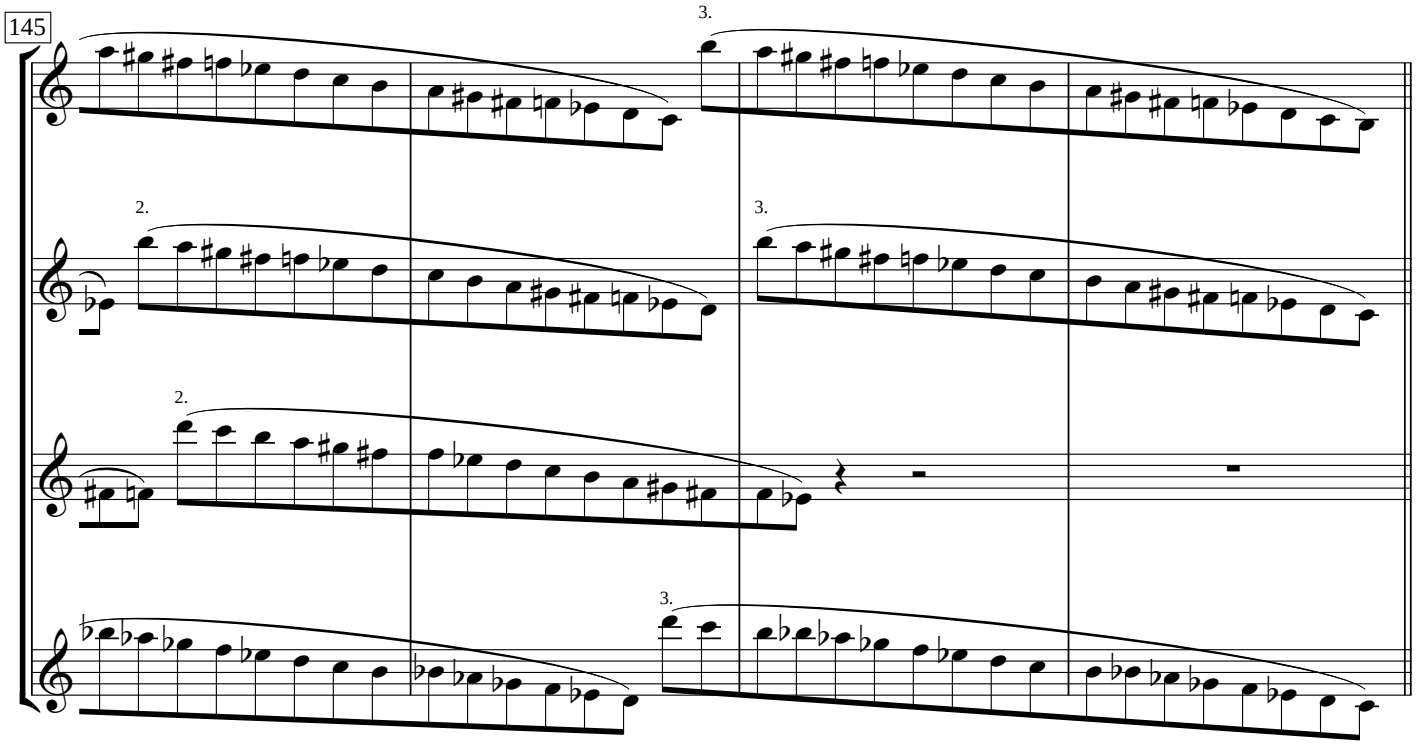

♩ = 120
125
dim.
p
2.
3.

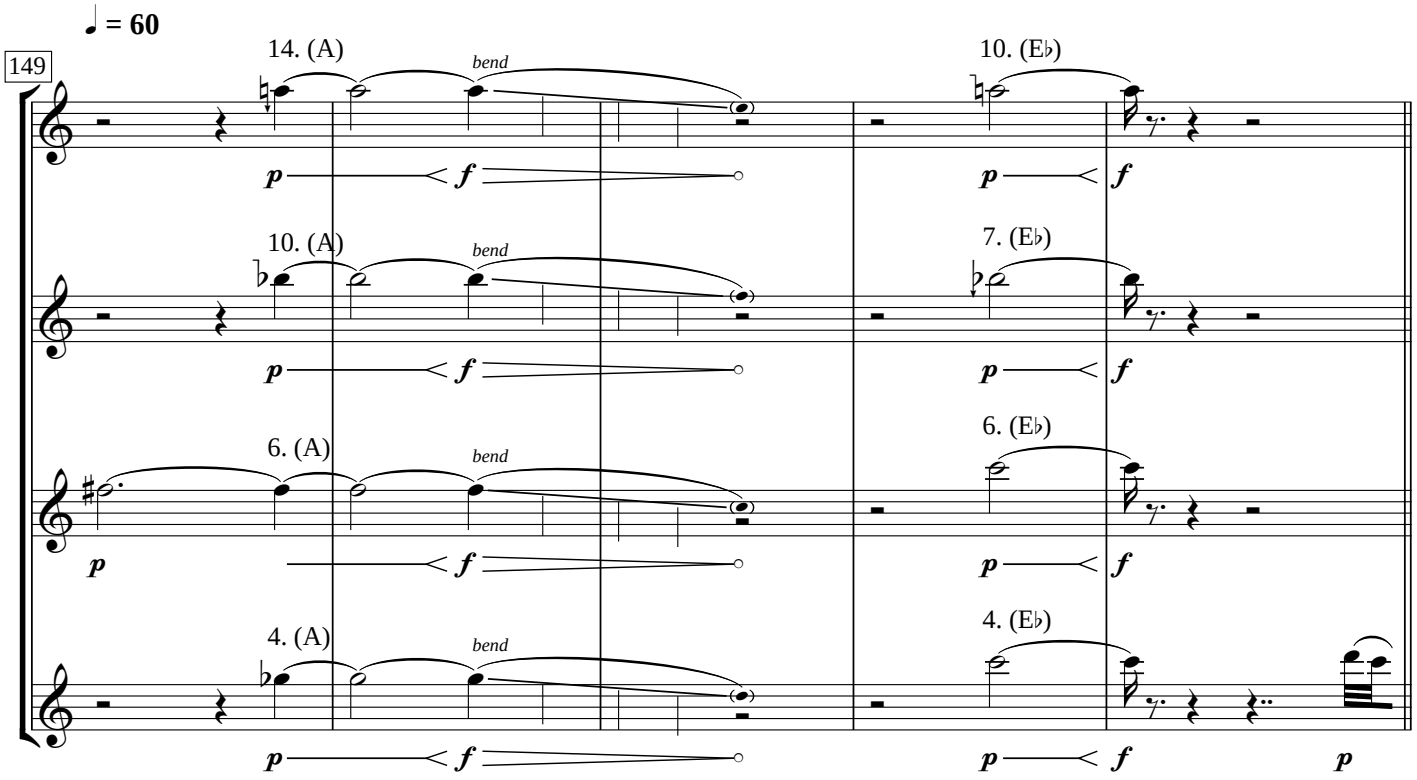

129
4.
5.
6.
3.

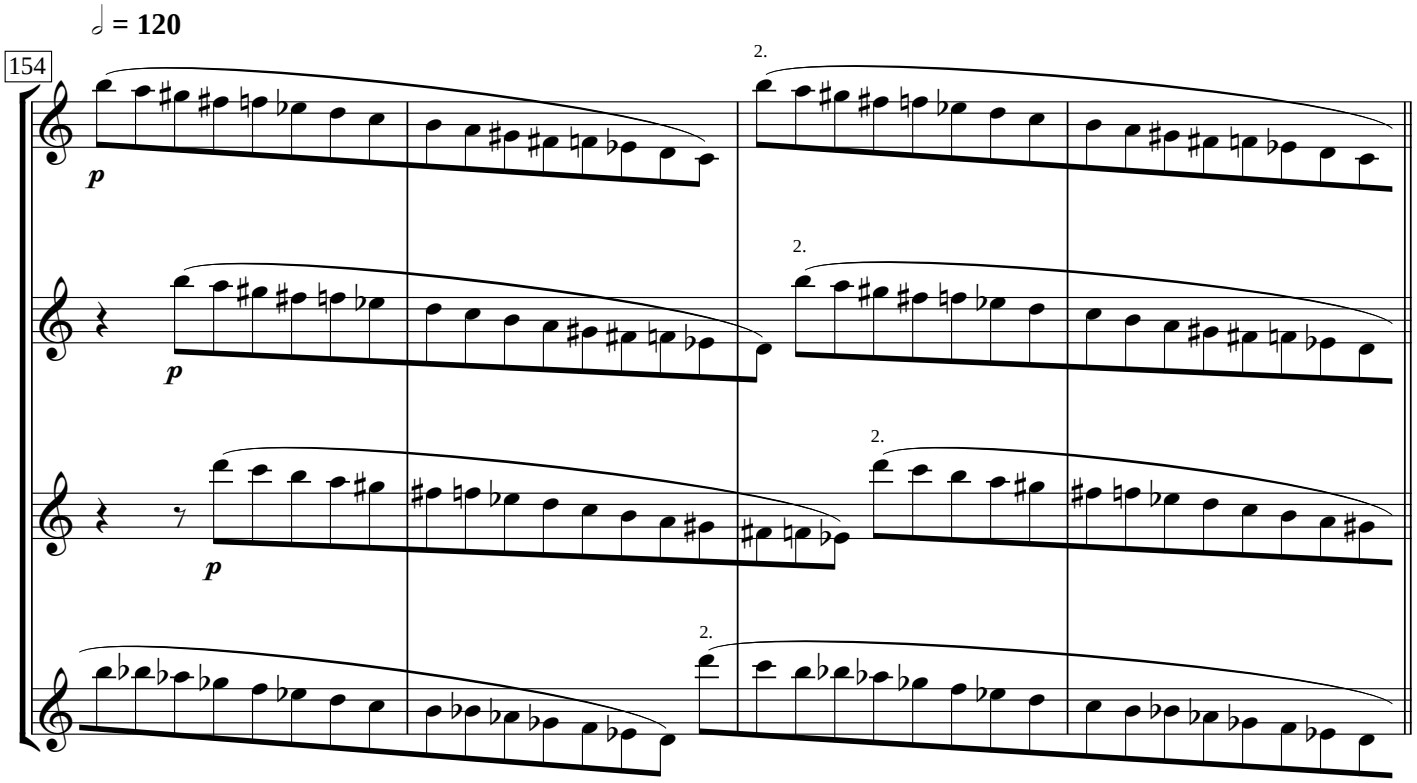

133
6.
7.
7.
8.
6.
7.
6.
7.

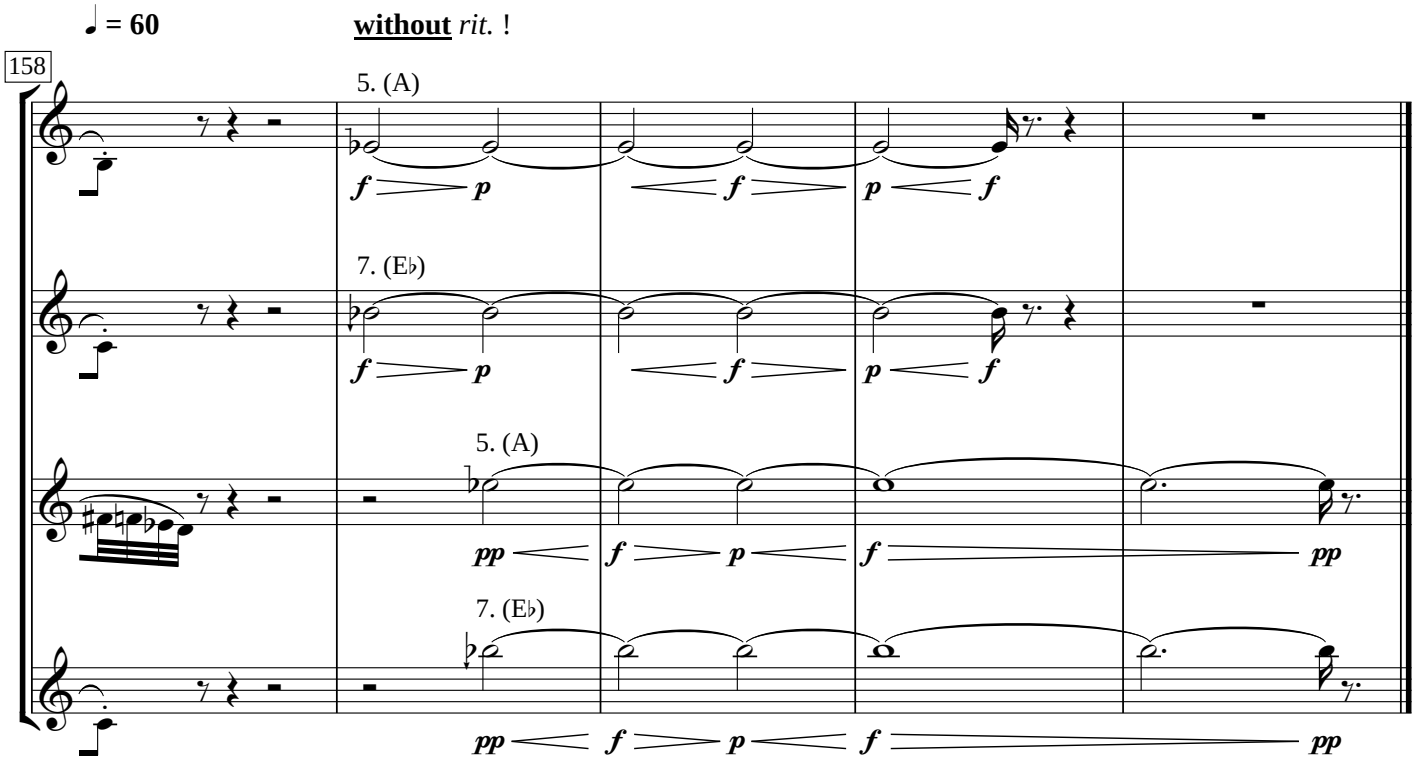

137
8.
9.
9.
10.
8.
9.
8.


L
←𝅗𝅥 = 𝅘𝅥𝅮→ (♩ = 60)
𝅗𝅥 = 120
141
14. (A)
10. (A)
6. (A)
(non-vibr.)
p
f
2.


145
2.
3.


♩ = 60
149
14. (A)
bend
10. (E♭)
10. (A)
bend
7. (E♭)
6. (A)
bend
6. (E♭)
4. (A)
bend
4. (E♭)
p
f


𝅗𝅥 = 120
154
2.
p


♩ = 60
without rit. !
158
5. (A)
7. (E♭)
5. (A)
7. (E♭)