

# *Hymn Fragments*

Jonathan Sokol

## Instrumentation

Soprano, *doubling singing bowl*

E♭ Alto Saxophone

## Performance Notes

**Text:** Amanda DeBoer Bartlett

**Duration:** *ca.* 10 minutes

The soprano and saxophone are entirely independent of each other for the fourth movement. Their music can be found on pages 10-11 and 12, respectively. The final page is a combined graphic layout of pages 10-12 and can be used if desired. Otherwise, pages 10-12 provide a linear “performing” version of the movement. Specific directions regarding this movement’s execution are detailed in the score/part.

### Soprano

Use of a singing bowl is required in movements 2 and 4. The pitch in the score is notated at D♭, but any pitch may suffice.

### Saxophone

Figures in boxes are to be repeated continuously for the duration of the ensuing black bar.

Triangle notehead: highest note possible

Diamond notehead: blow air through instrument

*k-tr*: key-trill, or alternate fingering trill. A slight microtonal difference is desired between the two notes. In some other cases, the trill may be written out using **n** and **o**, where **n** is the normal fingering and **o** the alternate.

Multiphonic fingerings are located in the score/part.

### #1

The boxed figure represents finger movement, while the x-shaped noteheads below bracket off a narrow range in which any notes in between may be played. The result should be a quasi-chromatic noodling, nervous-sounding and bustling with energy.

*Hymn Fragments* was commissioned by and written for Amanda DeBoer Bartlett and James Fusik. Text used with permission from the author.

With gratitude, for Amanda and Jim

Transposed Score  
Duration: 10 minutes  
Text: Amanda DeBoer Bartlett

# Hymn Fragments

Jonathan Sokol  
(ASCAP)

## #1. How Can I Keep From Singing?

$\text{♩} = 132$

*f* *immediate* *ppp*

Soprano

and

fingers

range *ppp* (subtone)

*k-tr*

*pp* *ppp*

[ 2" ] (silence)

"p" *f sub.*

(ss) (so)

[ 2" ]

*ppp* *f*

*f* *ppp*

he

[ 3" ]

*ppp* *f* *pp* *p*

grabbed me

[ 2" ]

*k-tr* *ppp* *poco* *ppp* *fppp* *p* *ppp*

*fp* — *ff* — *f* — *immediate* — *pp*

by \_\_\_\_\_ the \_\_\_\_\_ [ 2" ]—

*ppp* *fp (sub.)* *ppp* *f* *ppp*

*f* — *immediate* — *pp* 4"

shoul - der \_\_\_\_\_

*ppp* *f* *p* *pp*

(37) Eb 4"

(3 + 2)

*f* — *p* — *f* — *f* — *pp*

and \_\_\_\_\_ shook \_\_\_\_\_ me \_\_\_\_\_ hard \_\_\_\_\_ 'til a

*fp* — *f* — *fp* — *f* — *fp* — *f* — *ff* — *mf*

$\text{♩} = 144 \text{ sub.}$

*f dolce* — 3 — *f* — 3 — *f*

song \_\_\_\_\_

*f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

slow gliss. *ff*

*f* *fff*

[ 5" ]

*mf*  
came

*ppp (subtone)*

[ 3" ]

*p*  
out

#2.

$\text{♩} = 84$   
*f p sub.*  
 Soprano  
 si-len (ce) I an-swer your  
 Singing Bowl  
 NB.  
*ppp*  
 Alto Sax.  
*air*  
*p*  
 NB. Scrape along outer edge.  
 Produce less pitch and more contact sound.

(2 + 3)  
 7  
*f p sub.*  
 tight - lipped dis-ap-pro- val with e - ter-nal si - len (ce)  
 l.v.  
*air*  
*p*

11  
*p*  
 as you pa-ral-lel your selves in slow -  
*ppp*  
 N.B. *k-tr*  
*molto mf molto p*  
 N.B. *Very slow alternations. pppp static*

rit. . . ♩ = 60

16 *mp* *p* *3* *<>* *<>* *3* *3*

- mo-ving rows these few mi - nutes feel e - ter-nal

22 ♩ = 84 *p* *f* *p sub.* *mf* *3* *3* *3* *3*

and si-len(ce) com-po-ses my com-pla-cen-cy

*ff* *l.v.* *air* *p* *molto* *sffz*

28 *p* *mf* *3* *f* *3* *p sub.* *pp (echo)* *3* *mf* *p sub.*

your thick skinned com - po-sure e - ter-nal-ly si - lent

*l.v.* *ff* *3-k-tr* *l.v.* *mf*

*pppp* again, slow and static

33 *mf* *f*

while the a - sess ments con - ti - nue to e - ter - ni - ty si - lent ly

*mf* *pp* *ff*

*l.v.* *l.v.*

38  $\text{♩} = 60$  *subito*

*p sub.* *p dolce*

rests in the se - conds be - tween

*ppp static* *pppp*

43 *mf p sub.*

sound when we va - li - date si - lence



48

*p* 3 *pp* 3

and re- turn to e ter - ni - ty

*l.v.* *pp* *l.v.* *pp*

#3.

Tempo: ♩ = 72

Sop. [ 8" ] *p* < *mf* > *p* [ 3" ]  
I can \_\_\_\_\_

Alto Sax. *pp*

Tempo: ♩ = 84

Sop. *p* < *mf* > *pp*  
see \_\_\_\_\_ the \_\_\_\_\_

Alto Sax. *pp* < *mf* > *pp* quasi-trill

Tempo: ♩ = 92

Sop. *mf* (ord. → nasal) < *pp* >  
grain \_\_\_\_\_ [ 5" ]

Alto Sax. *mf* < *pp* >

Tempo: ♩ = 72

Sop. *p dolce* (ord.)  
in your \_\_\_\_\_ shirt \_\_\_\_\_ in \_\_\_\_\_ the

Alto Sax. *mf* < *p* > 5 5 *mf* 7 7 5

Sop. *cot - ton*

Alto Sax. *p* 5 5 5 5

Sop. *pp stoic* [ 13" ] *ppp*

Alto Sax. *ppp*

# #4

- 1.) Allow 15" - 20" before first entrance and after final stanza.
- 2.) Allow 5" - 10" between each stanza.
- 3.) Saxophone plays throughout. Its music is entirely separate from soprano.

## ① ♩ = 104

*p dolce* *poco* *mf*

We i - ma - gine\_ slam - ming\_ doors\_ sha - king\_ walls\_

*p* *f* *p*

\_ and\_ mouths\_ a - gape\_ with the fi - nal re - volt\_ e -

(3 + 2) *pp sub.*

sca ping\_ self - made and in - her - i - ted\_ con straints\_

## ② ♩ = 104

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

We i - ma - gine\_ with tri - um - phant stride\_

*mf* *f*

strut - ting\_ with our cord - cut pride\_ down sun - washed streets\_ of a

(2 + 2 + 3) *port.* *mf* *port.* *p*

friend - ly\_ mid - Ju - ly\_ free - dom\_

## ③ ♩ = 116

*f*

We i - ma - gine\_ smug - ly the look - backs and should haves with sa - tis - fy - ing\_

(3 + 2)

sla-thers of (.....) scha-den - freu - - de ba-thing lu-scious ly\_

in sound sce - na-ri os of a bur-ning mes- sage. of a bur-ning mes-sage chain the

fi-nal blows of the match re - lea sing gales of our stor my\_

rage cam - paign

\*) Strike singing bowl, **ff**.  
 Let its sound evaporate into the saxophone.  
 Continue rolling along outer edge throughout ④, **ppp**.

④ ♩ = 72

But how qui-et ly\_ sweet ly\_ we shut the hea-vy door\_

when at last and all too clear - ly we hear the

si- len(ce) of no mores

- 1.) Cycle through the gestures. Saxophone part does not coordinate with soprano part.
- 2.) Gestures on lines 1 - 3 can be played in any order. Circled numbers line up with the soprano stanzas, but do not influence playing order.
- 3.) In some cases, pitches and durations are up to the performer and need not conform to the same interpretation each time. The more varied, the better.
- 4.) The overall shape of lines 1 - 3 should be a gradual ramp from soft to loud.
- 5.) The multiphonics on line 4 are played only after the soprano strikes the singing bowl.

①  
fingers

air

*ppp*

*p - f*

k-tr

*p - f*

*p - f*

②

*mf* bend

*p - f - p*

*p - f - p*

③

*p - ff*

key-clicks

*f*

*p - ff*

*ff*

*fp - ff*

*ff*

(k-)tr

*ff*

④

*pp static*  
slowly alternate, endlessly, fade to nothing  
ca. 80" - 90"

②  $\text{♩} = 104$

We i - ma - gine... with tri - um - phant stride... strut - ting with our cord - cut pride... down sun - washed streets... of a friend - ly... mid - Ju - ly... free - dom

①  $\text{♩} = 104$

We i - ma - gine... slam - ming... doors... We i - ma - gine... with the final re - volt... sea ping... self - made and in - heri - ted... con - straints...

mf bend  
p  
p-f

④  $\text{♩} = 72$  (3+2)  $\text{♩} = 60$

But how quiet ly... sweet ly... we shut... the hea - vy door... when at last... and all too clear - ly... we hear the si - len(ce)... of no mores...

③  $\text{♩} = 116$

We i - ma - gine... sing - ly... the look - hawks... and should have... with sit - sis - ing... sil - en(ce)... of no mores...

*pp static*  
slowly alternate, endlessly, fade to nothing  
ca. 80" - 90"

ff

a bur - ning mes - sage... of a bur - ning mes - sage... chain... of the march... re - lea sing... gales... of our stor - my... rage... can - pain...