GRADIENT : CONTOUR (2010)

Jonathan Sokol

Performance Notes

Transposed Score
Duration: 9 minutes

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.

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

7ths are to be "natural" 7ths, 31 cents lower

The partial and its fundamental are given as references:
7. (Eb) indicates the 7th partial of an Eb 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 Zzyzx Saxophone Quartet.

jonn.sokol@gmail.com | jonathansokol.com | Serriel Printworks (ASCAP) | SP – 00039

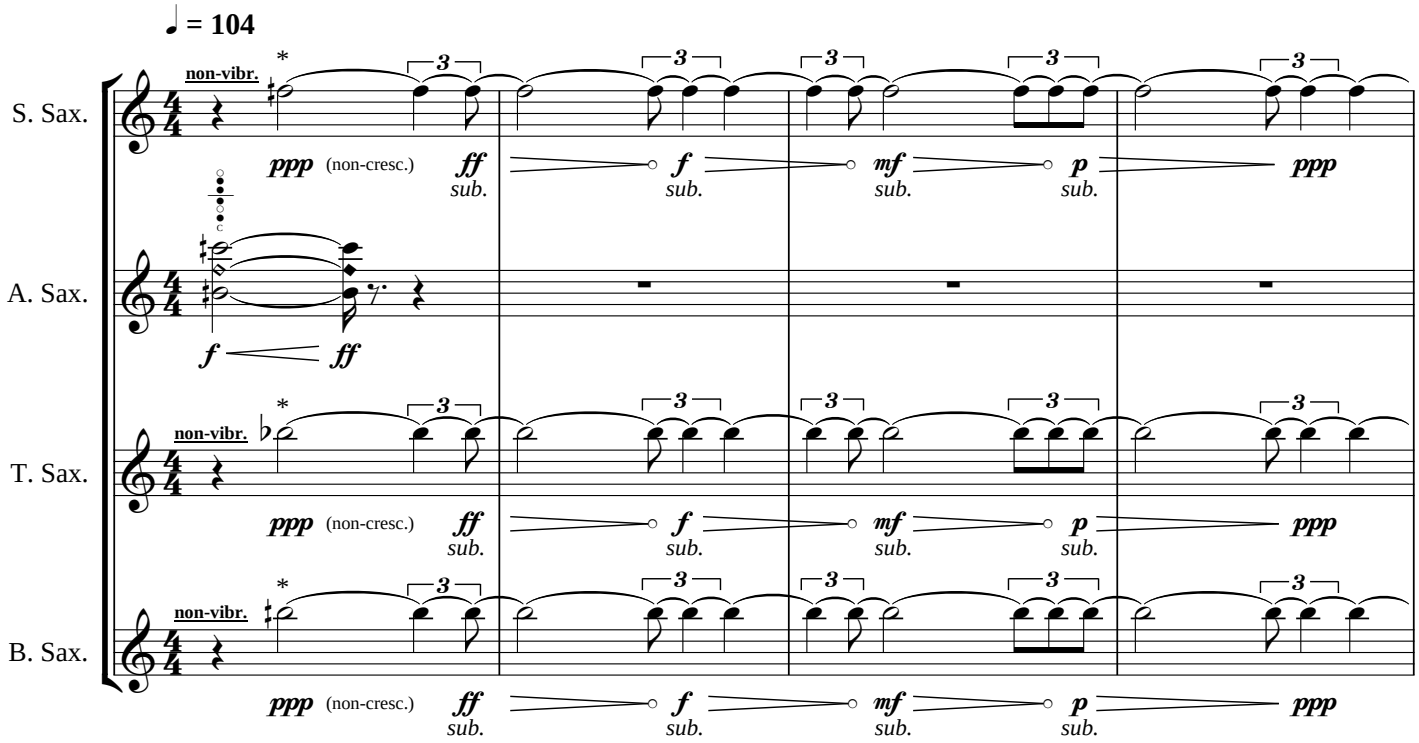
Commissioned by and written for the Zzyzx Saxophone Quartet

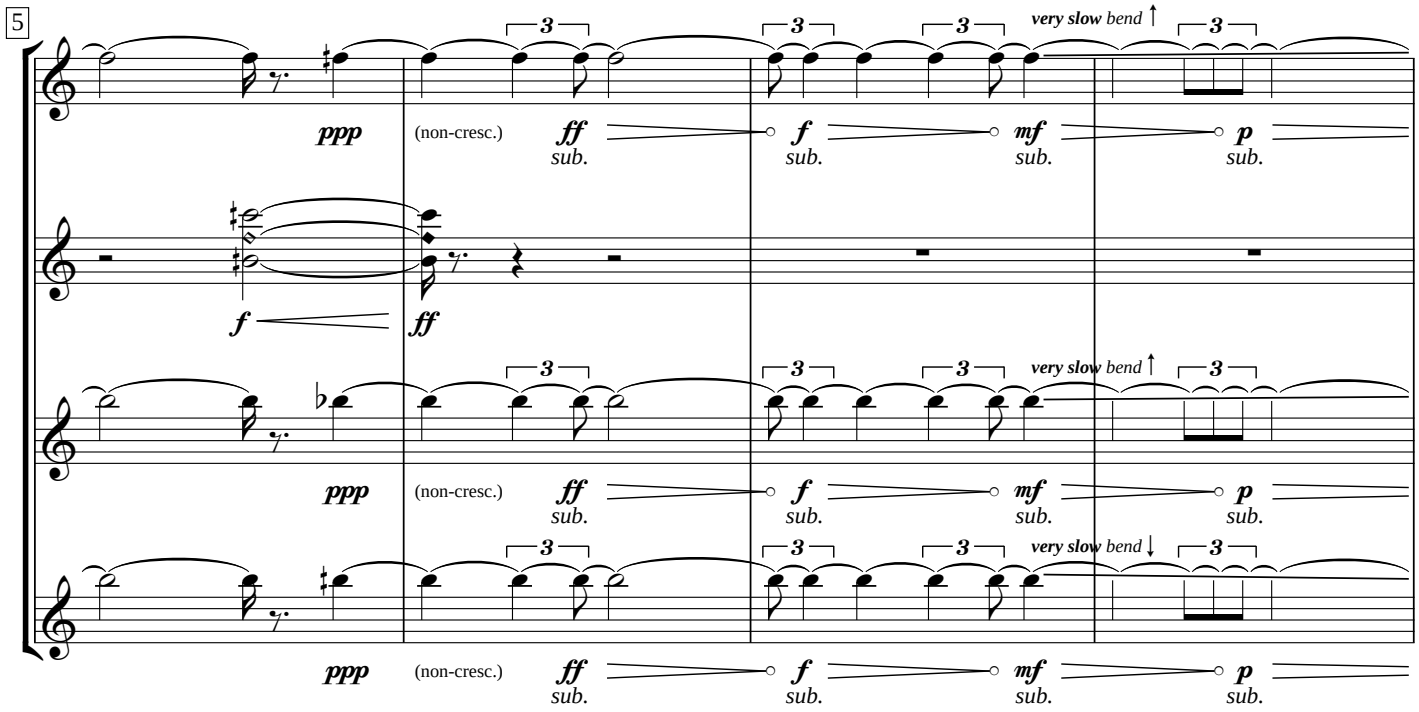
Transposed Score

Duration: 9 minutes

GRADIENT : CONTOUR

Jonathan Sokol (2010)





*Throughout the entire piece: breathe as necessary!

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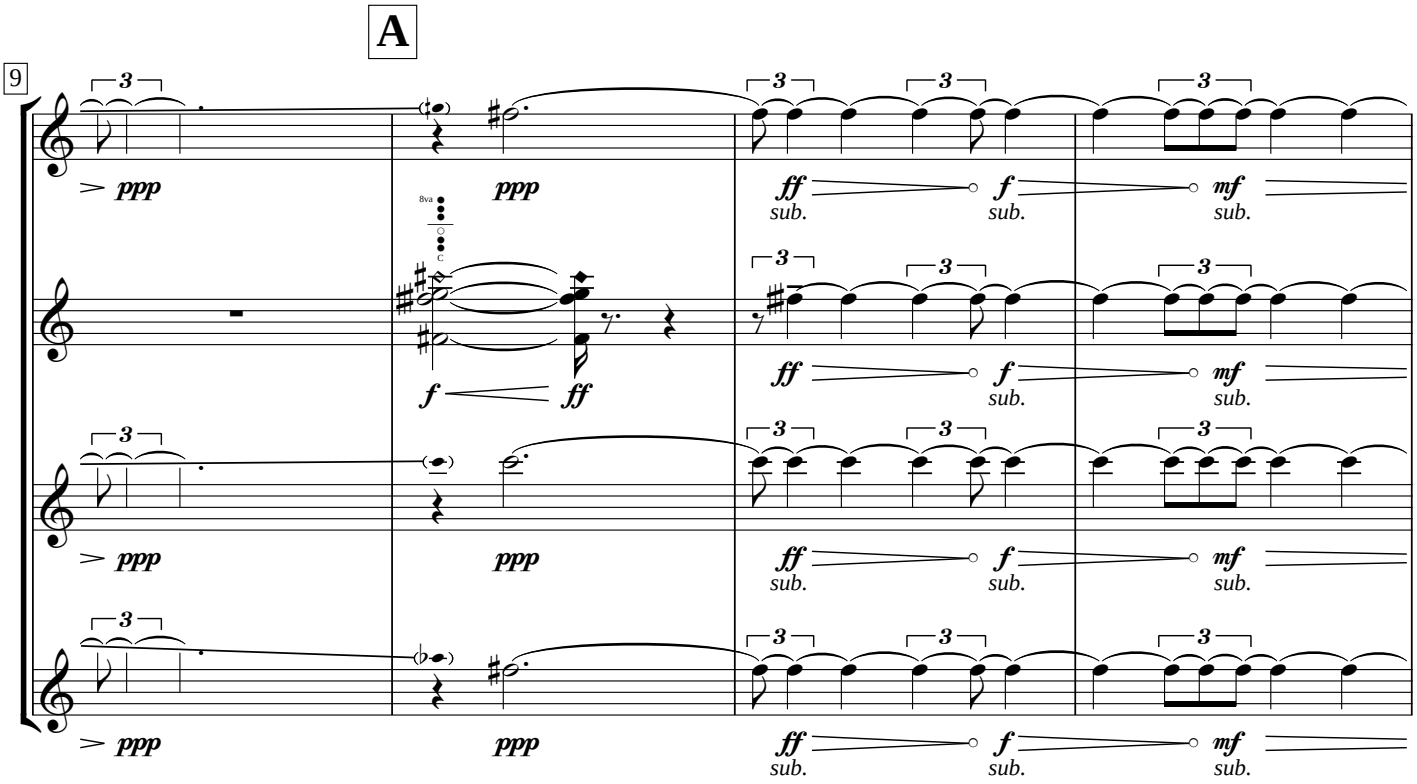
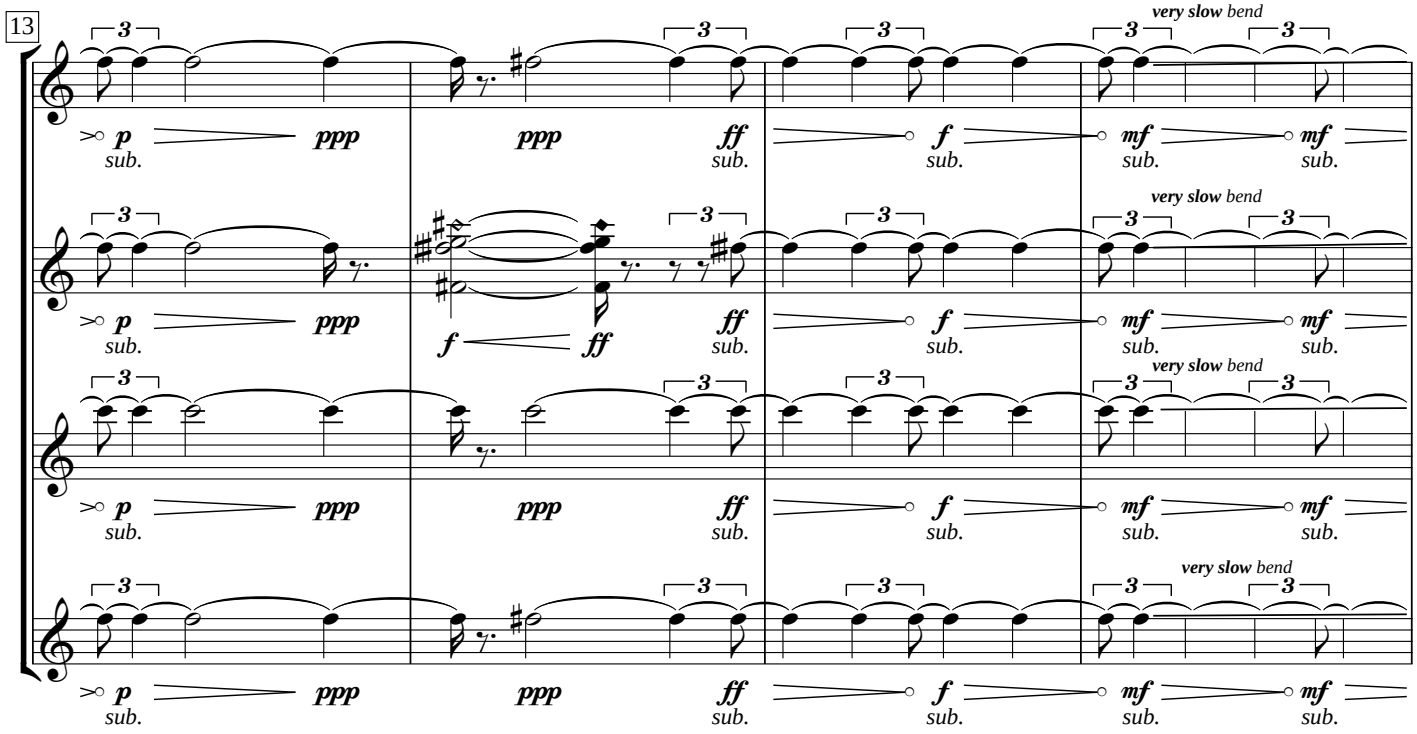
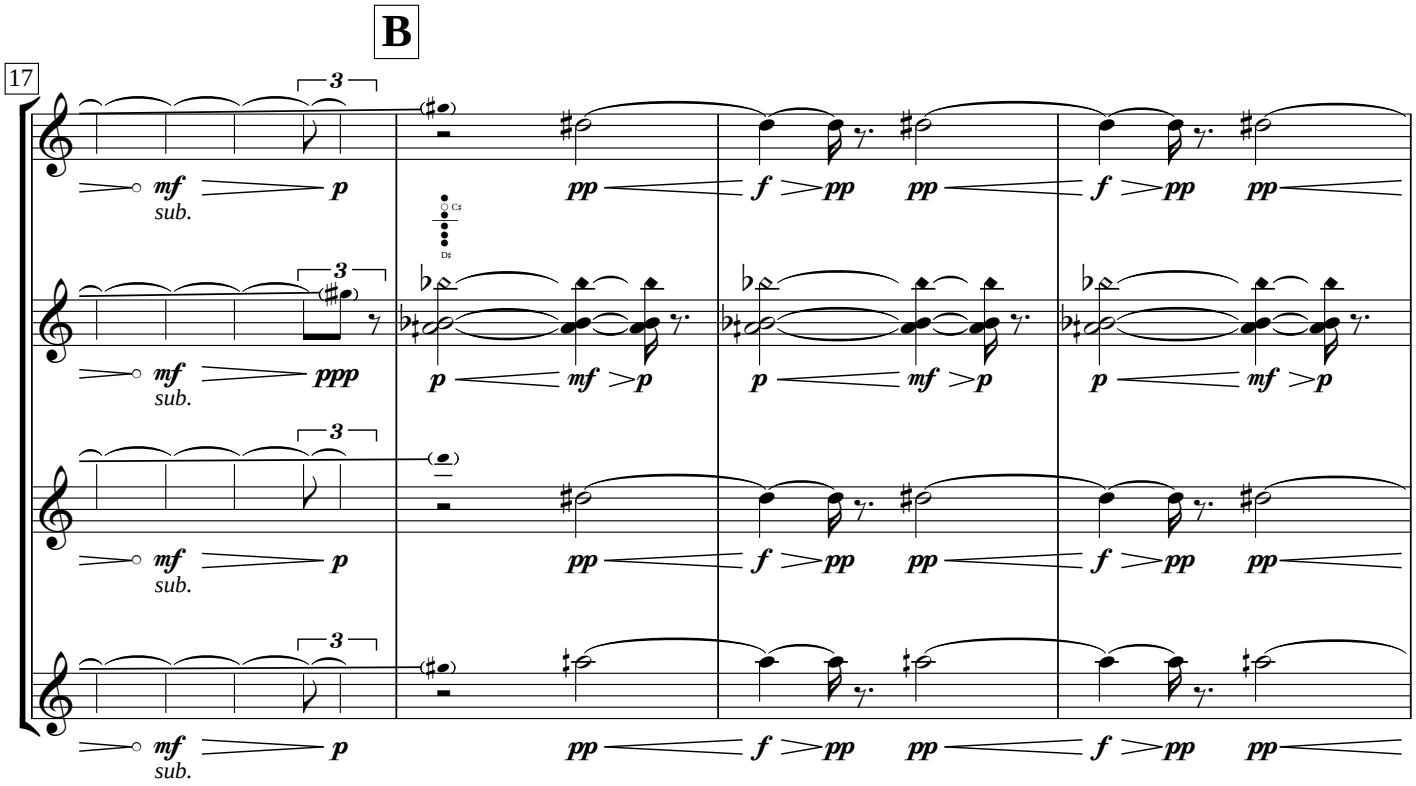
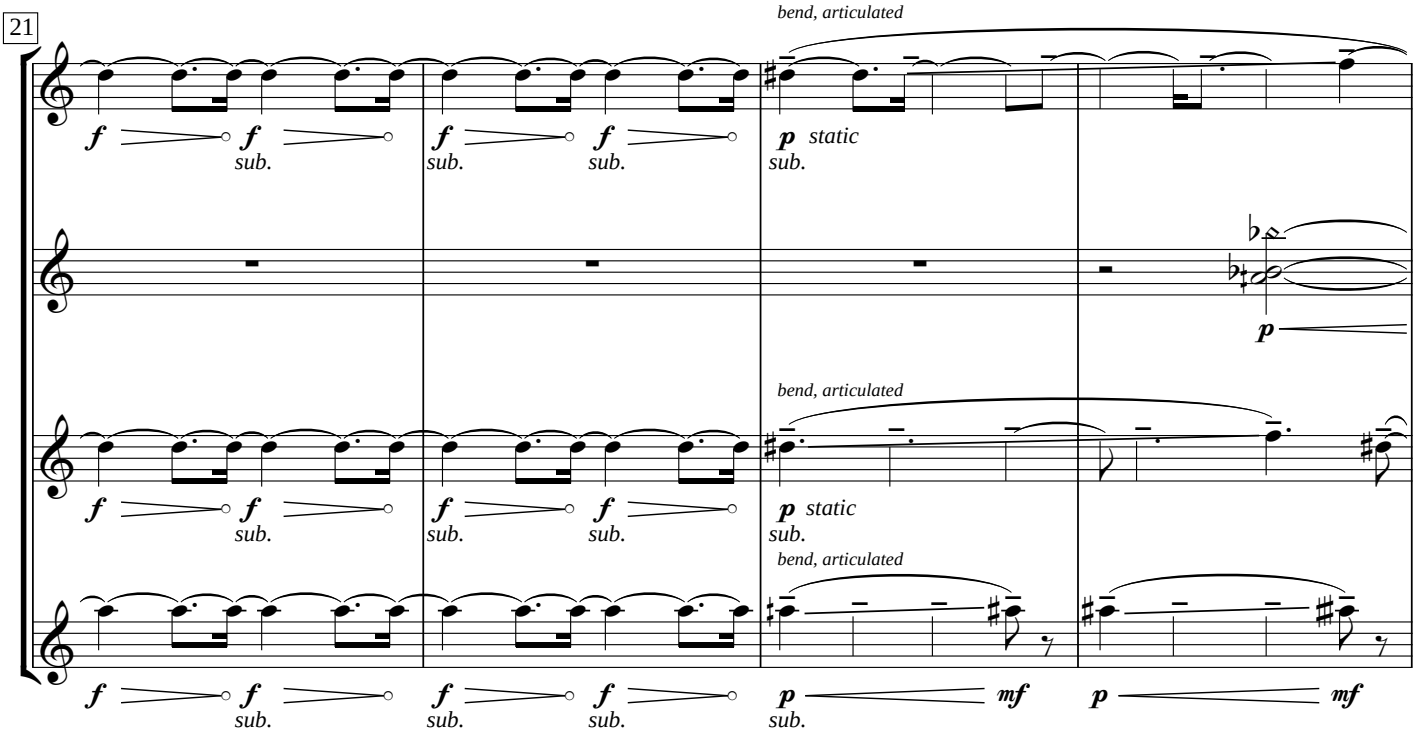
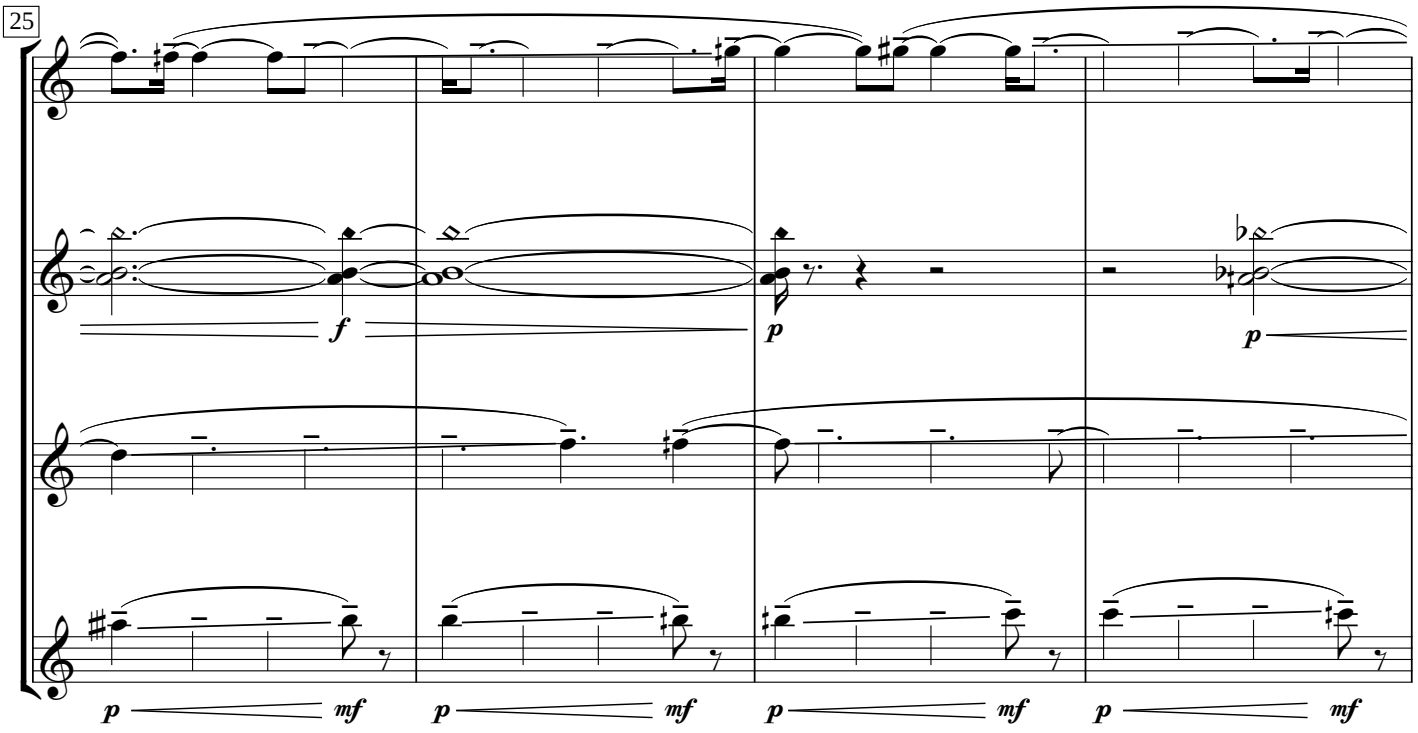
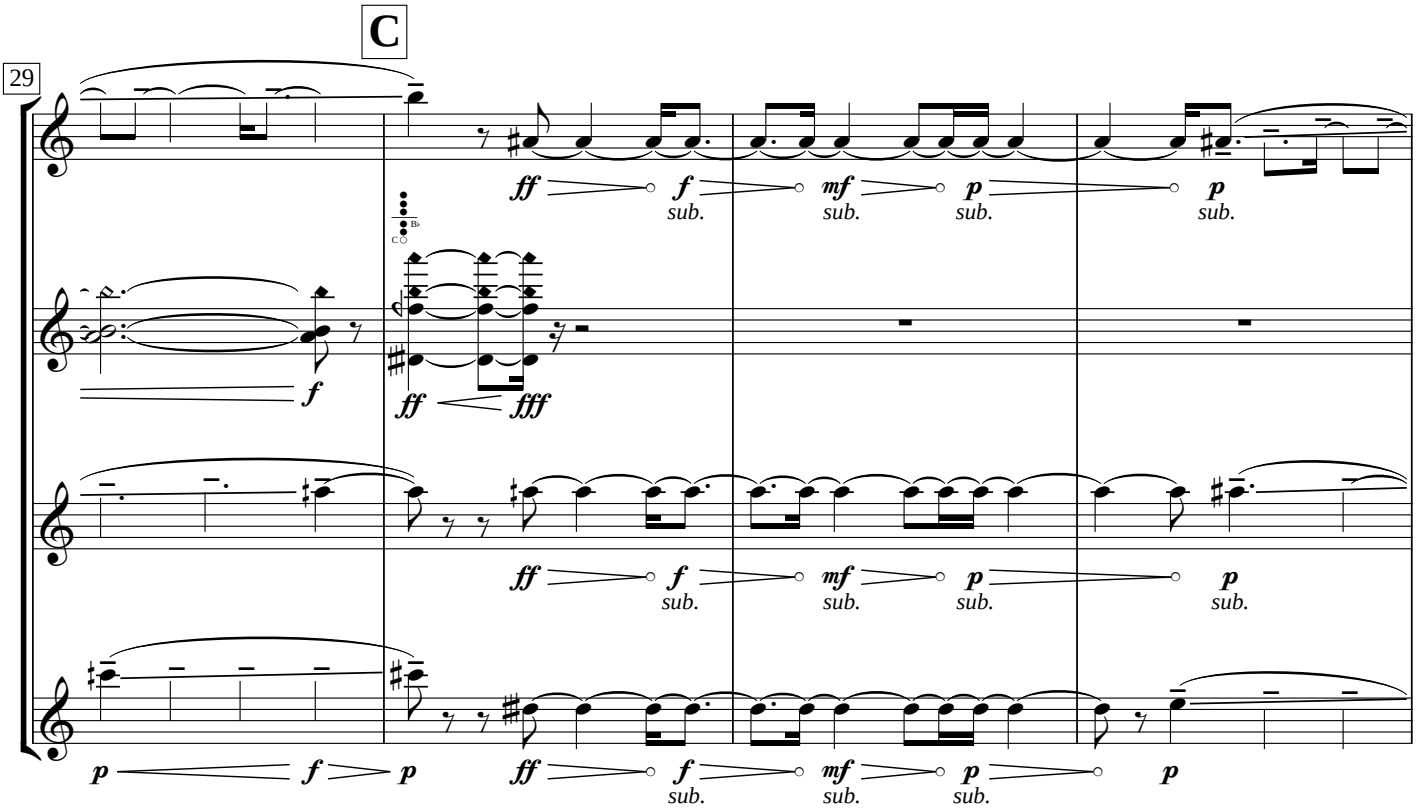

A
9
ppp
ff
sub.
f
mf

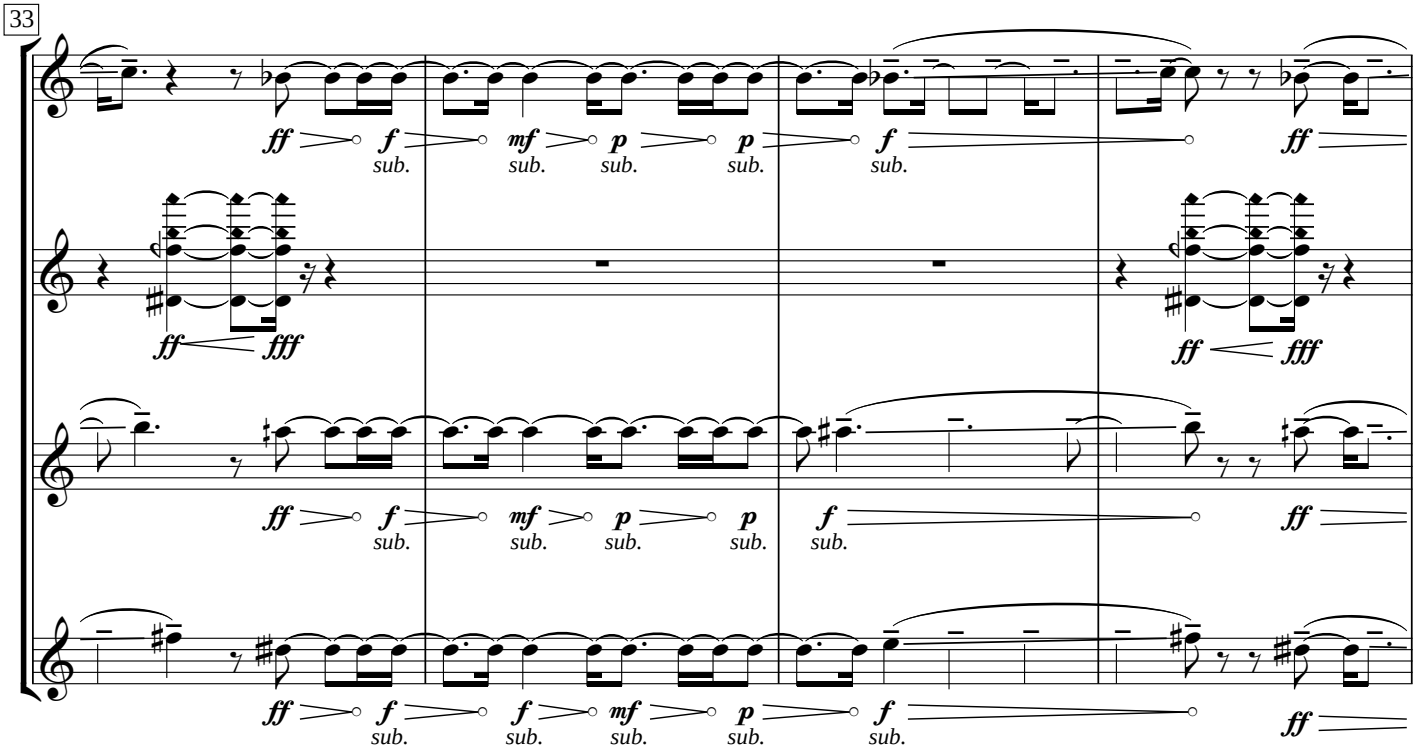

13
very slow bend
p
ppp
ff
f
mf
sub.

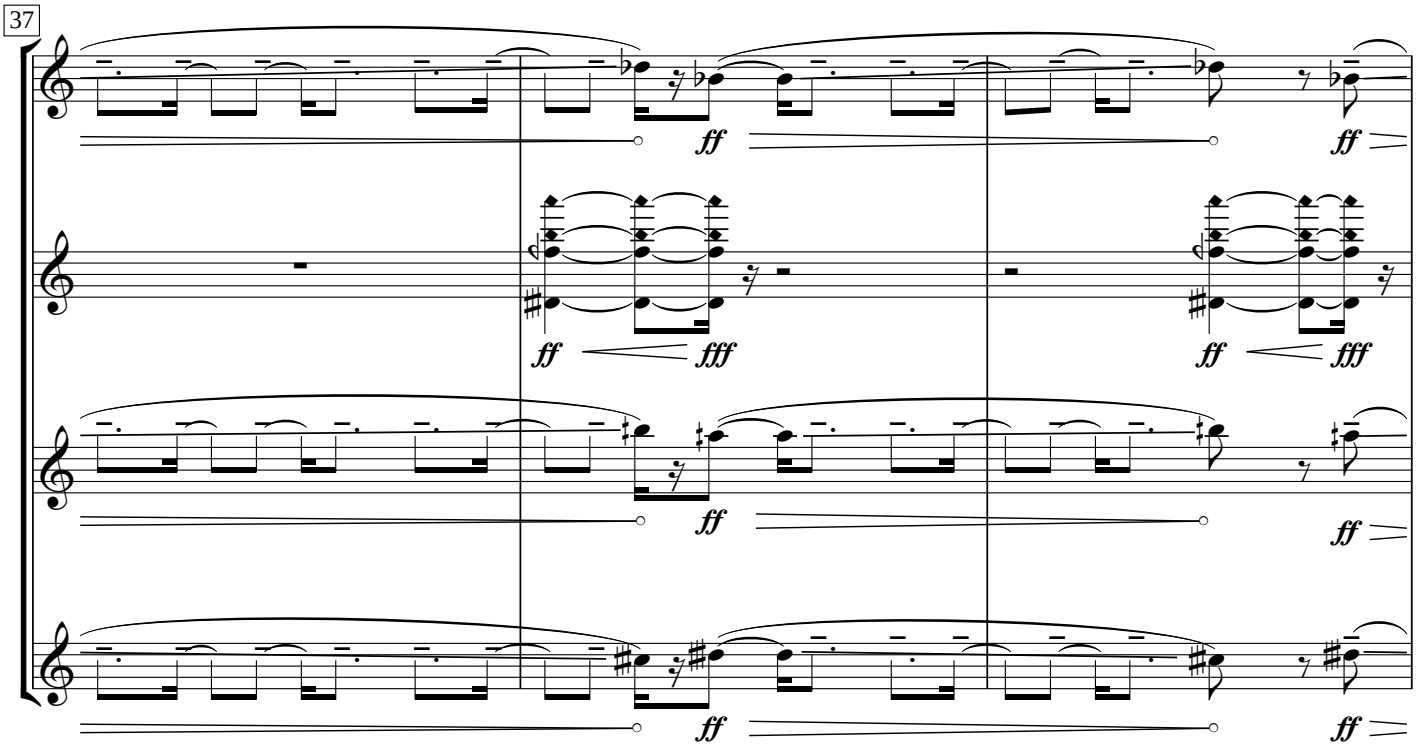

B
17
3
mf
sub.
p
pp
f
ppp
mf

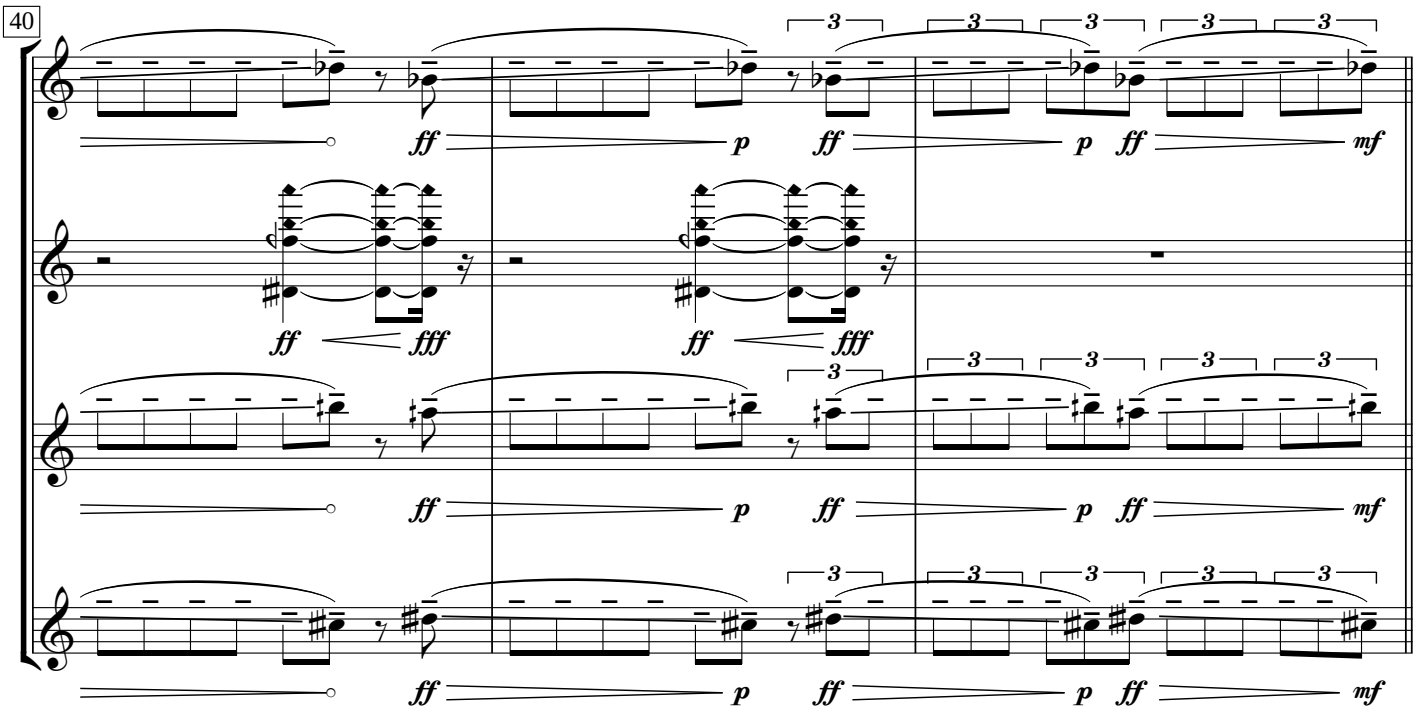

21
f
sub.
p
static
bend, articulated
mf

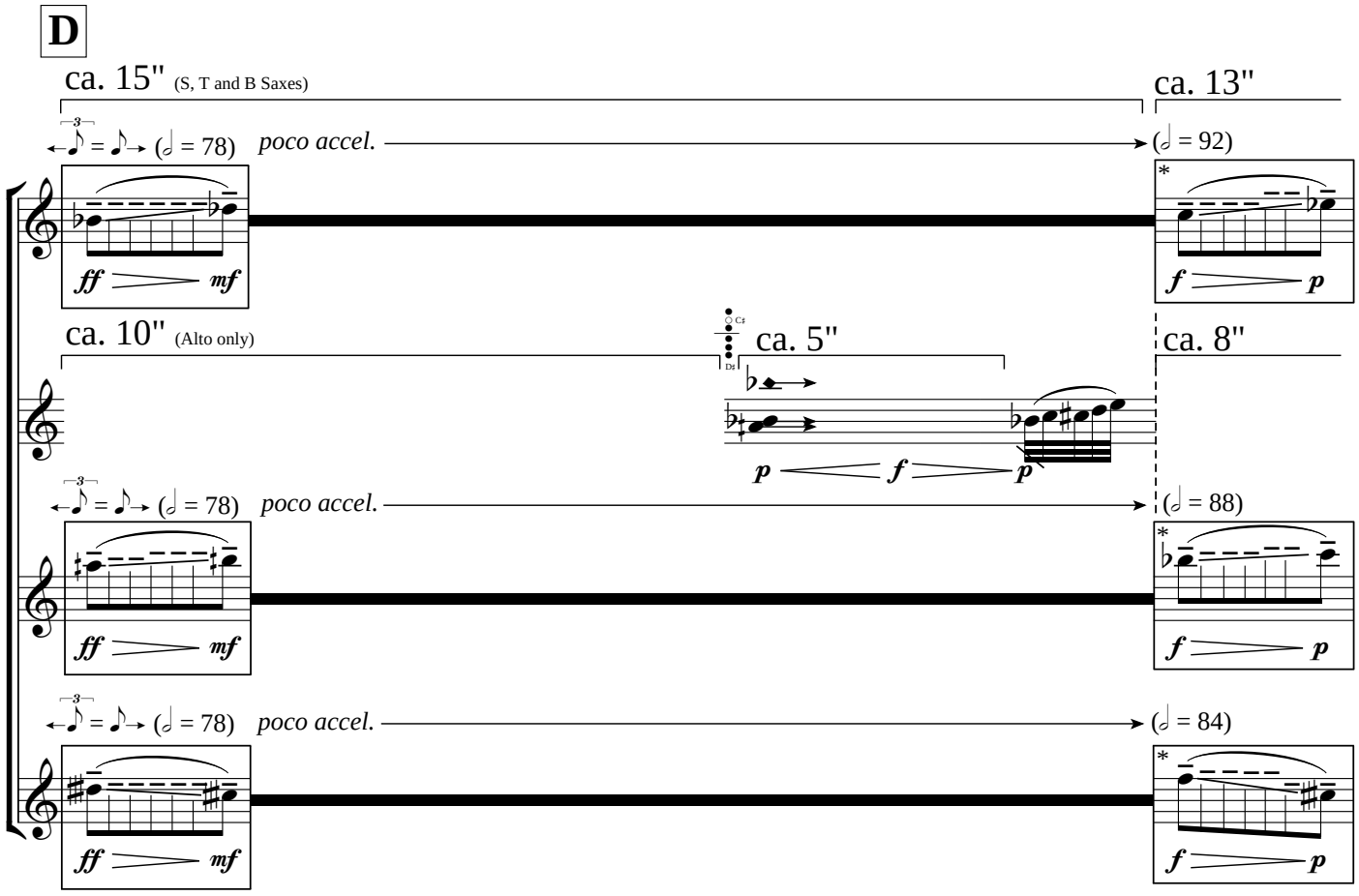

25
f
p
p
p mf p mf p mf p mf


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

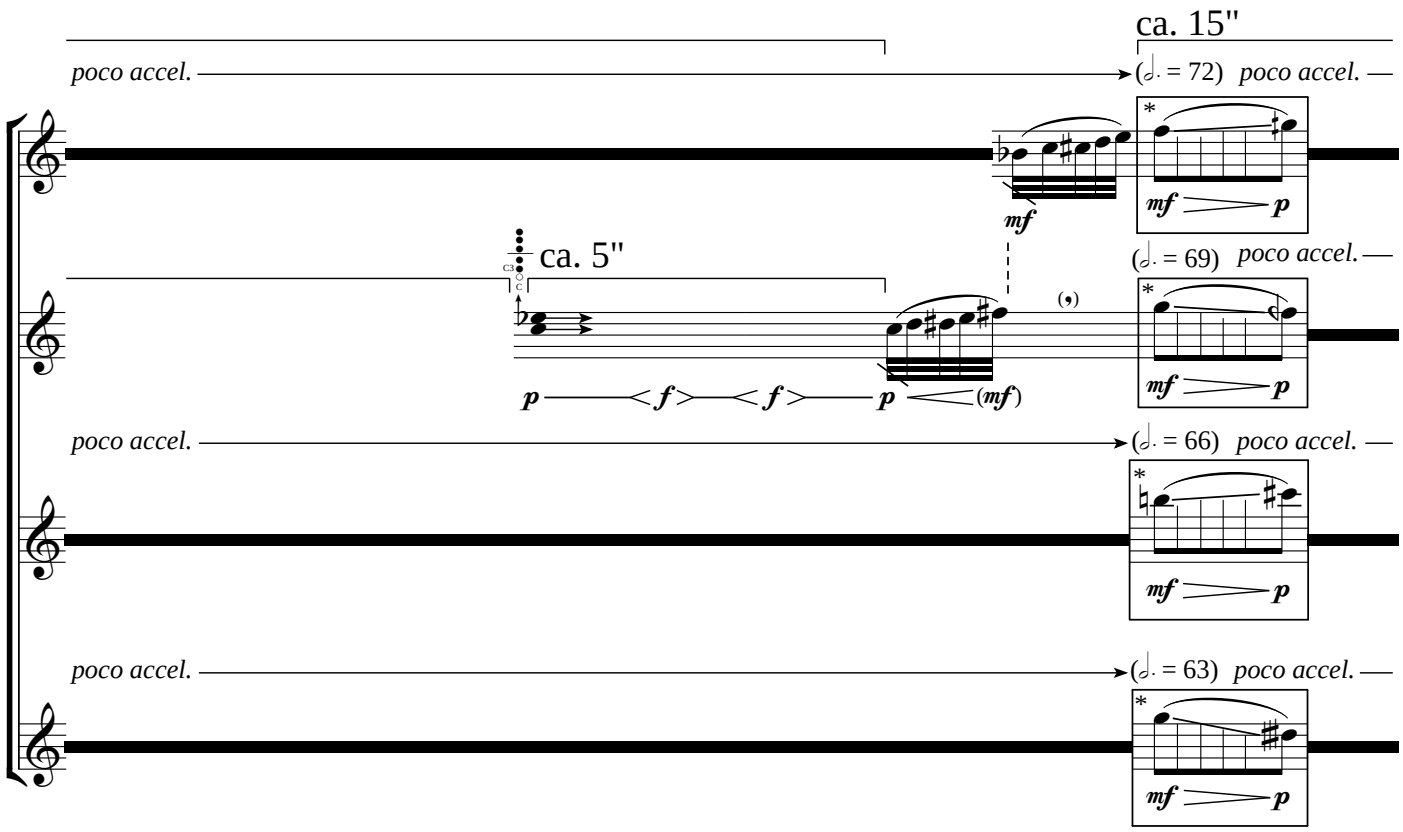

33
ff f mf p p f ff
sub. sub. sub. sub. sub.
ff fff ff fff
ff f mf p p f ff
sub. sub. sub. sub. sub.
ff f f mf p f ff
sub. sub. sub. sub. sub.

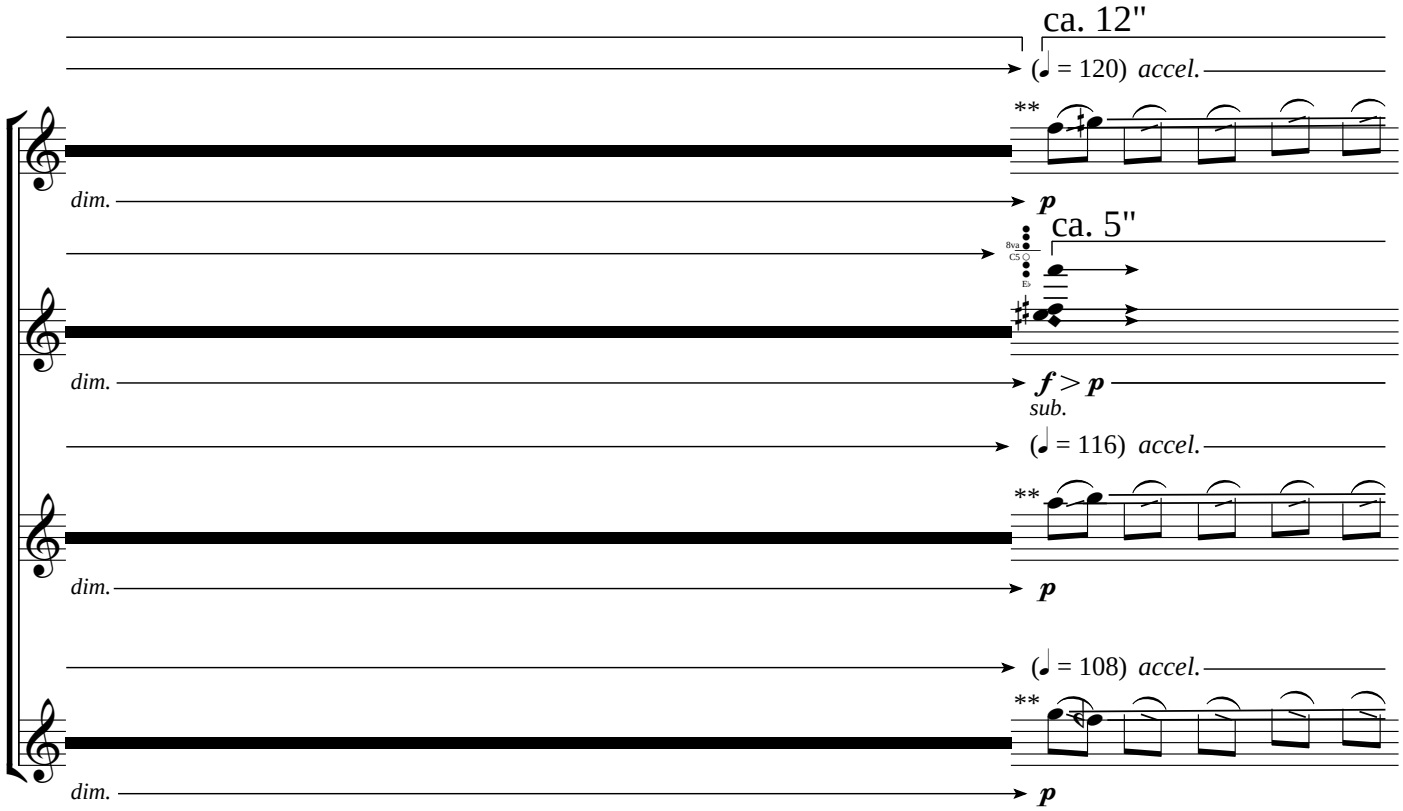

37
ff ff
ff fff ff fff
ff ff
ff ff





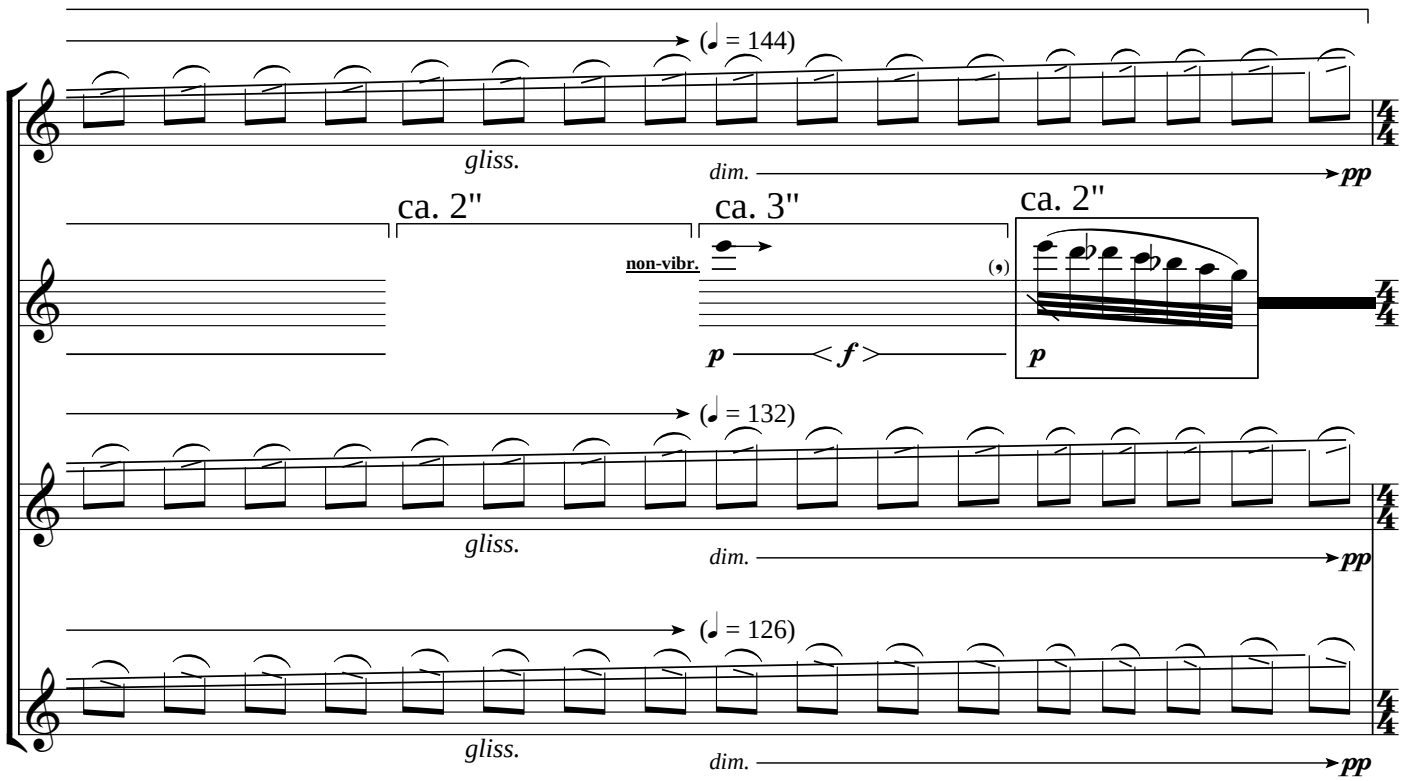
*Change after the Alto's gesture.

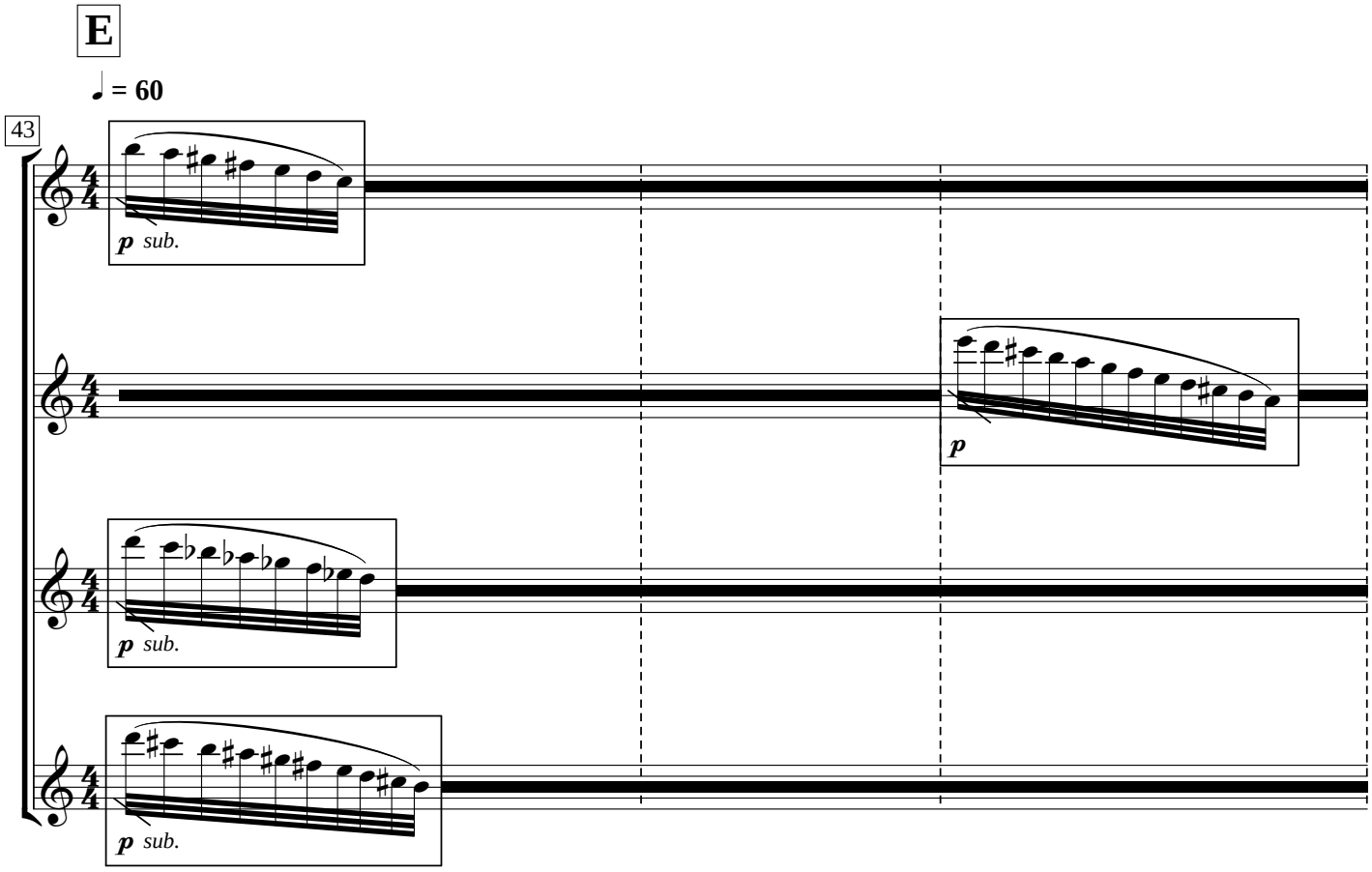


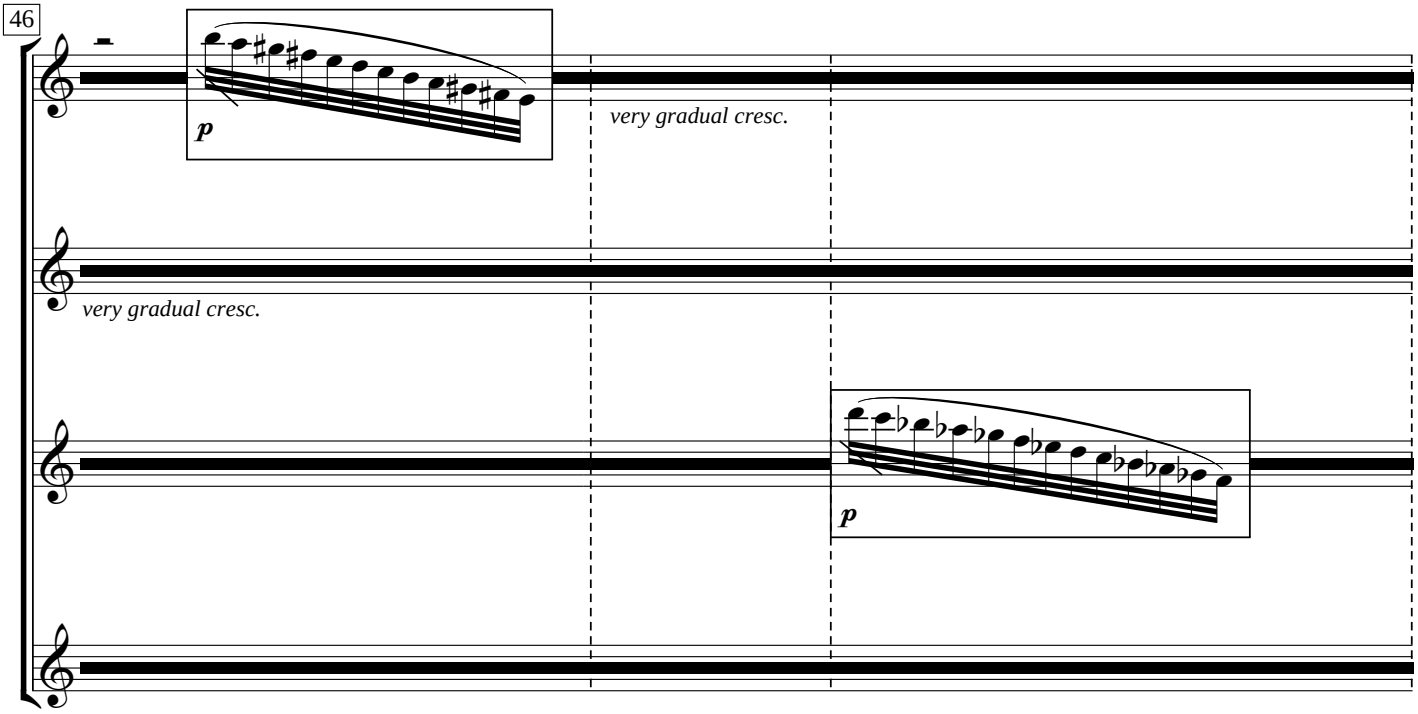


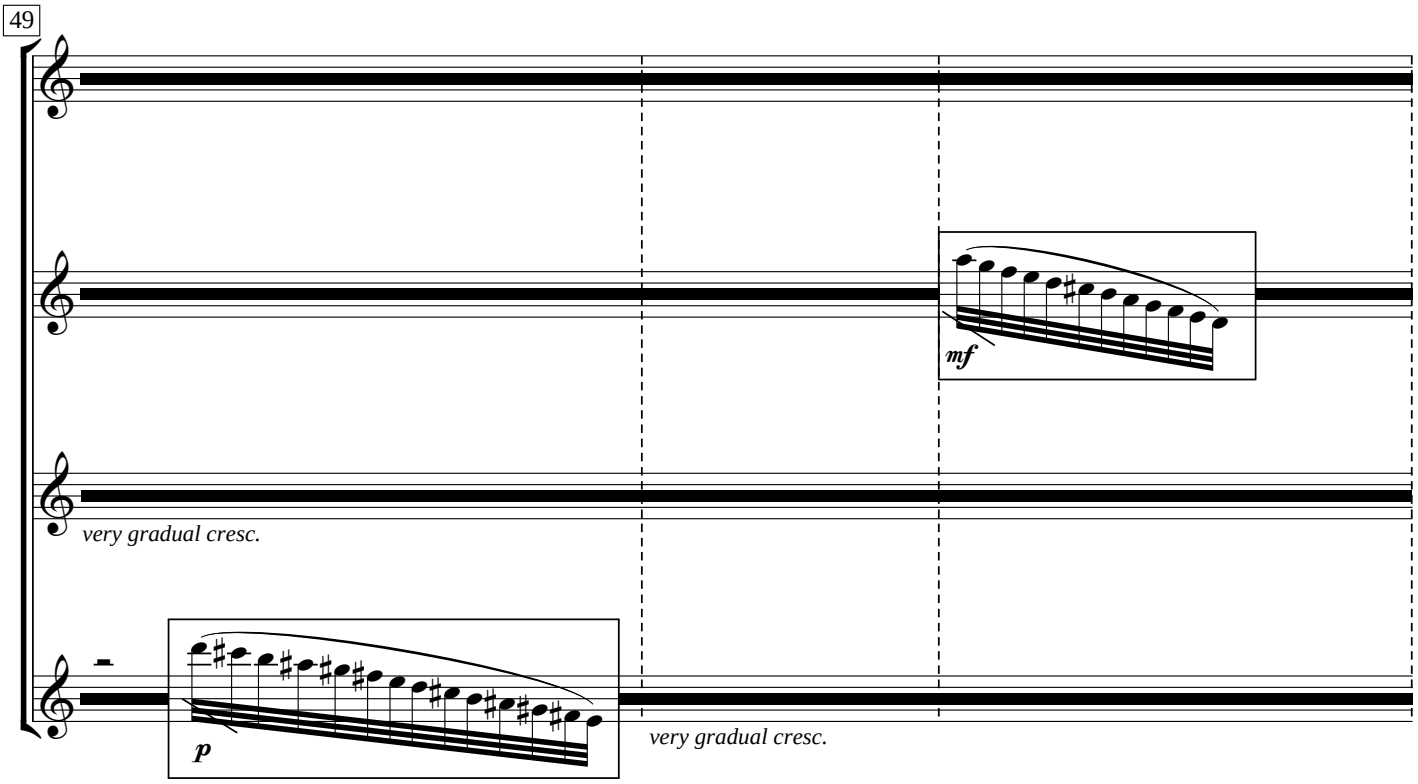
*Bend, no articulation; soft attacks.

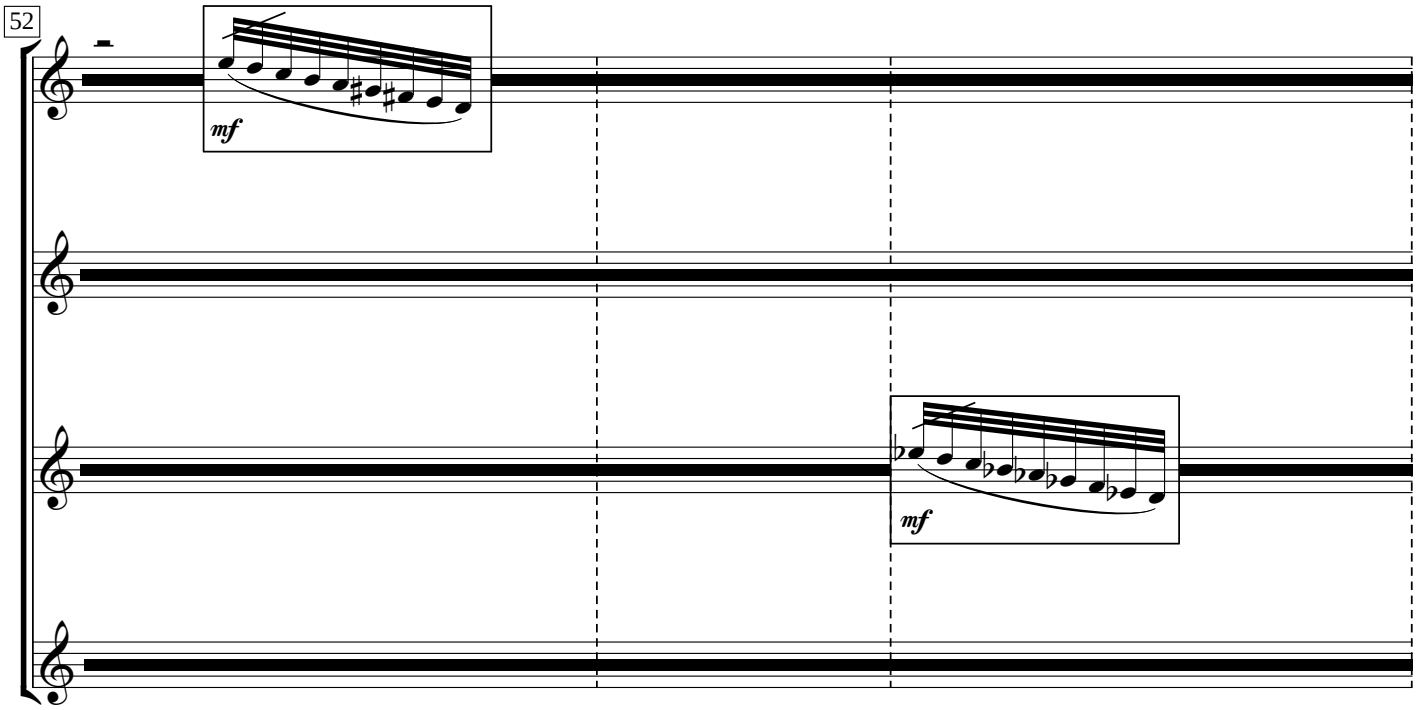
**Bending figures remain the same; slowly gliss the entire gesture upward (new onset pitches). Exact number of notated repetitions is not expected in performance.

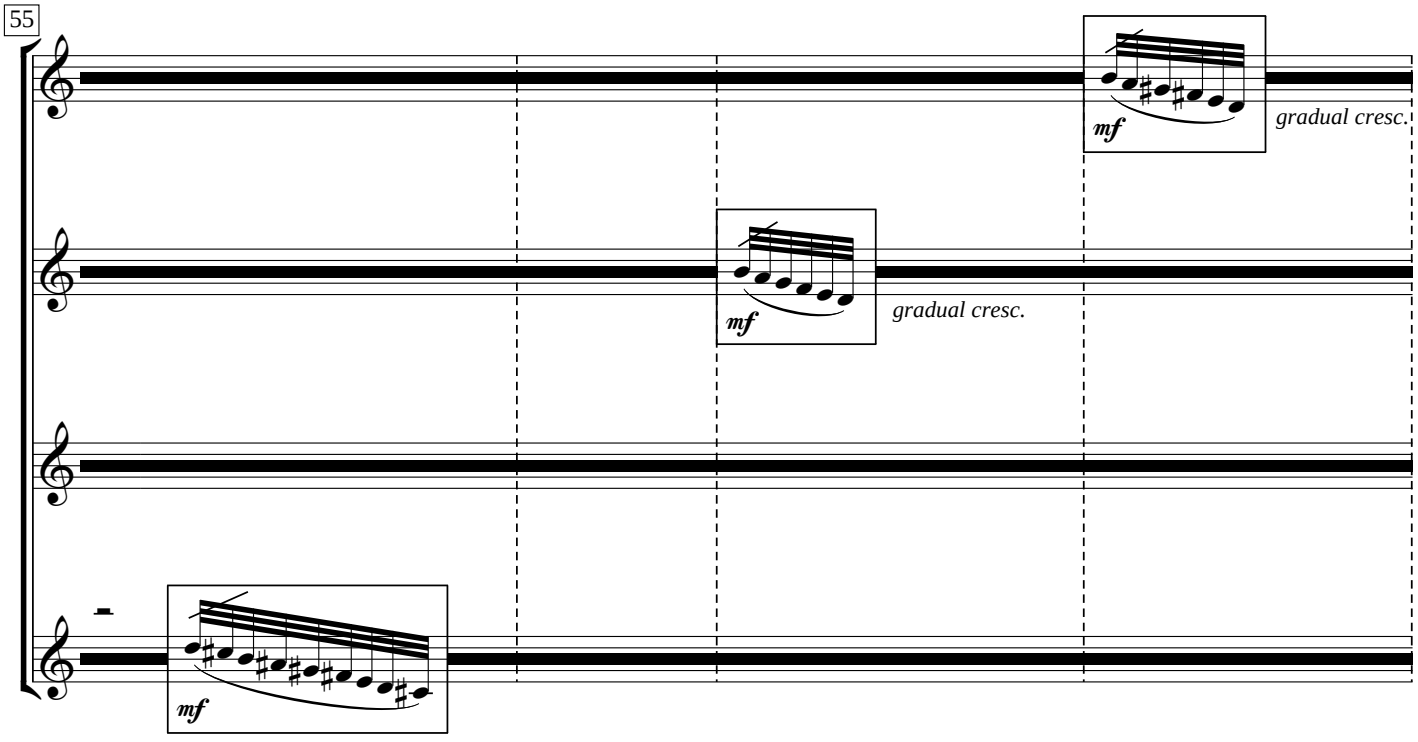

(♩ = 144)
gliss.
dim.
pp
ca. 2"
ca. 3"
ca. 2"
non-vibr.
p
f
p
(♩ = 132)
gliss.
dim.
pp
(♩ = 126)
gliss.
dim.
pp

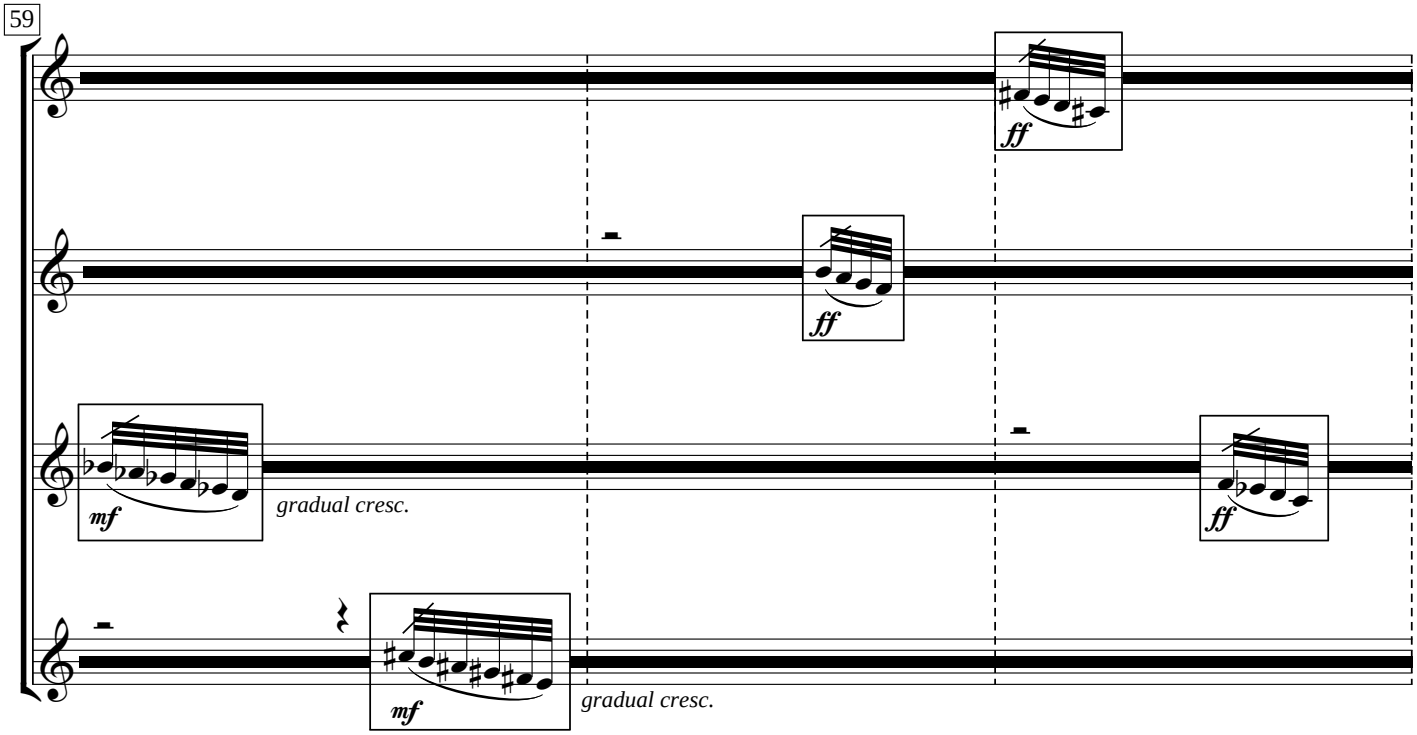

E
♩ = 60
43
p sub.
p
p sub.
p sub.

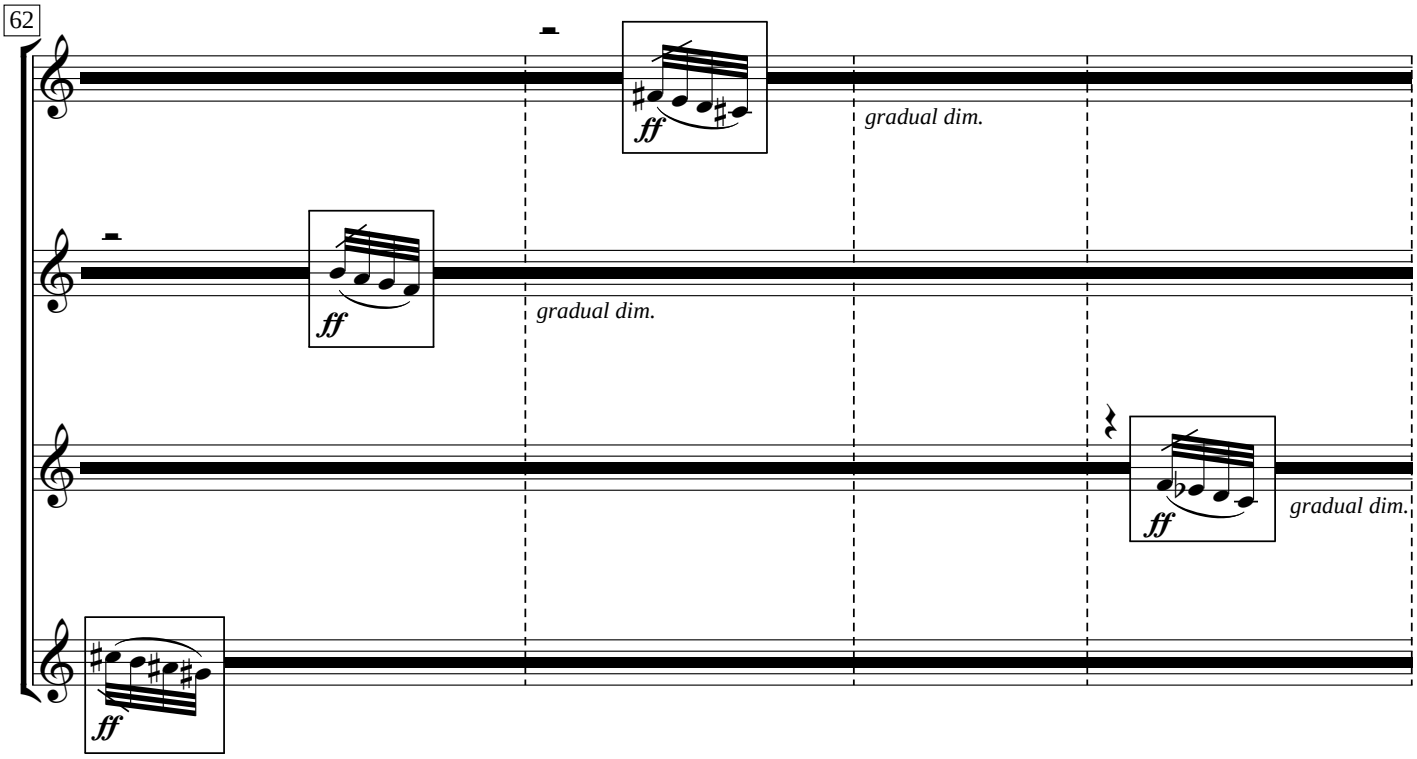

46
p
very gradual cresc.
very gradual cresc.
p

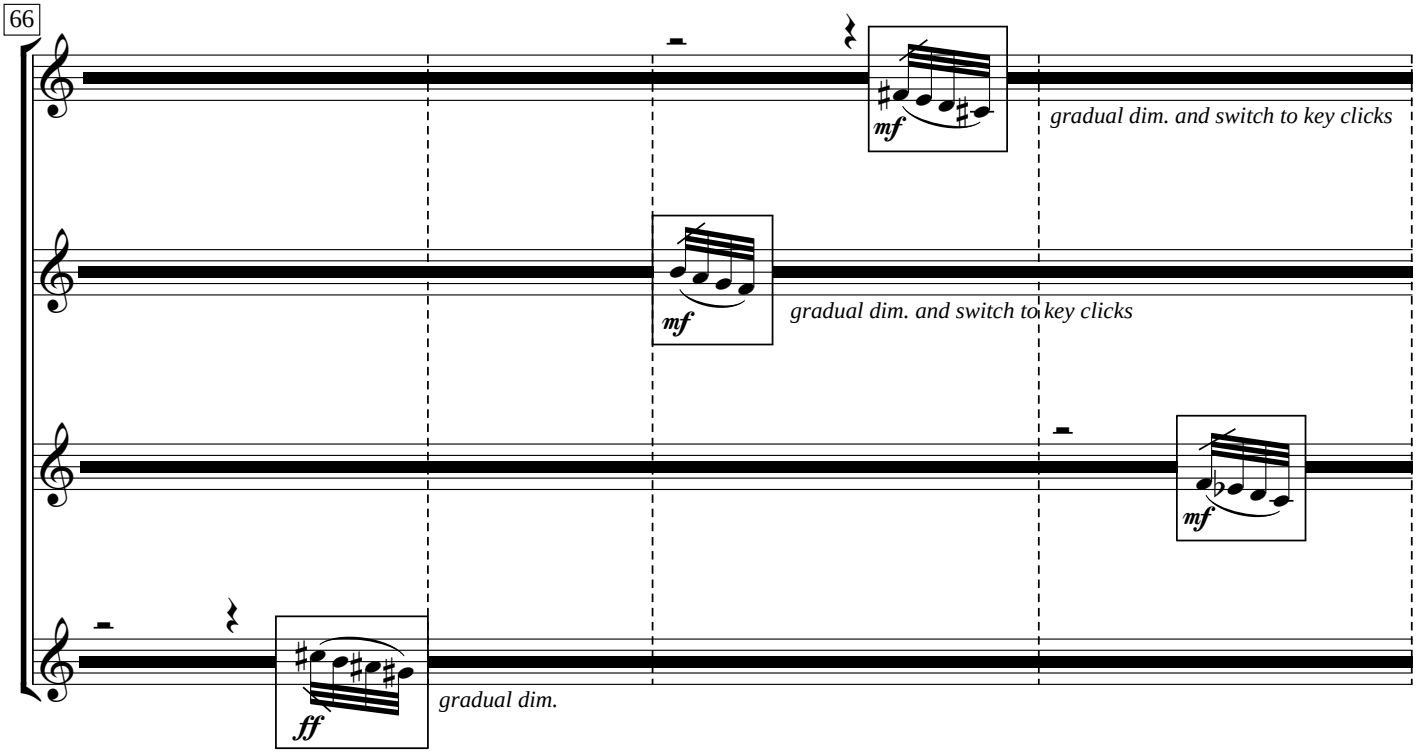

49
mf
very gradual cresc.
p
very gradual cresc.

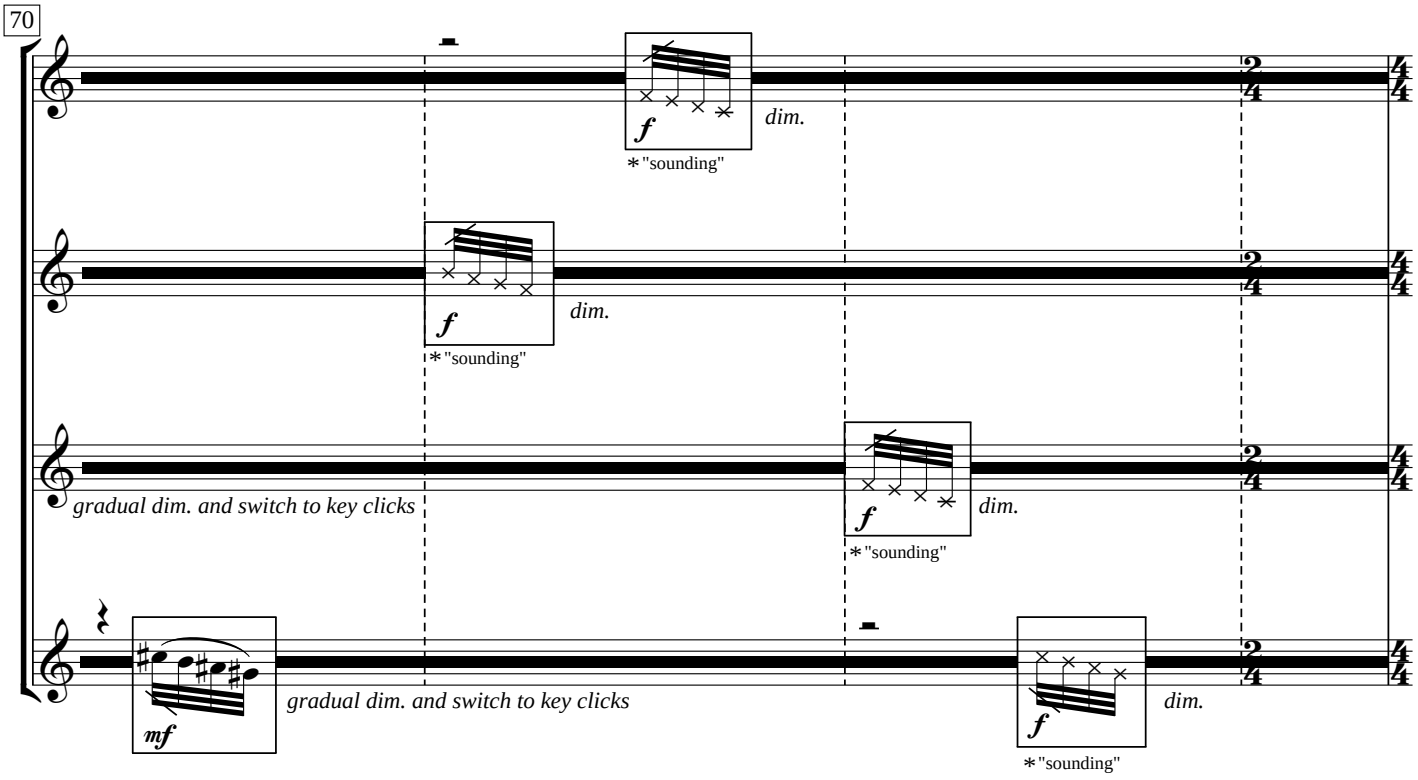

52
mf
mf


55
mf
gradual cresc.
mf
gradual cresc.
mf


59
ff
ff
mf
gradual cresc.
ff
mf
gradual cresc.


62
ff
gradual dim.
ff
gradual dim.
ff
gradual dim.
ff

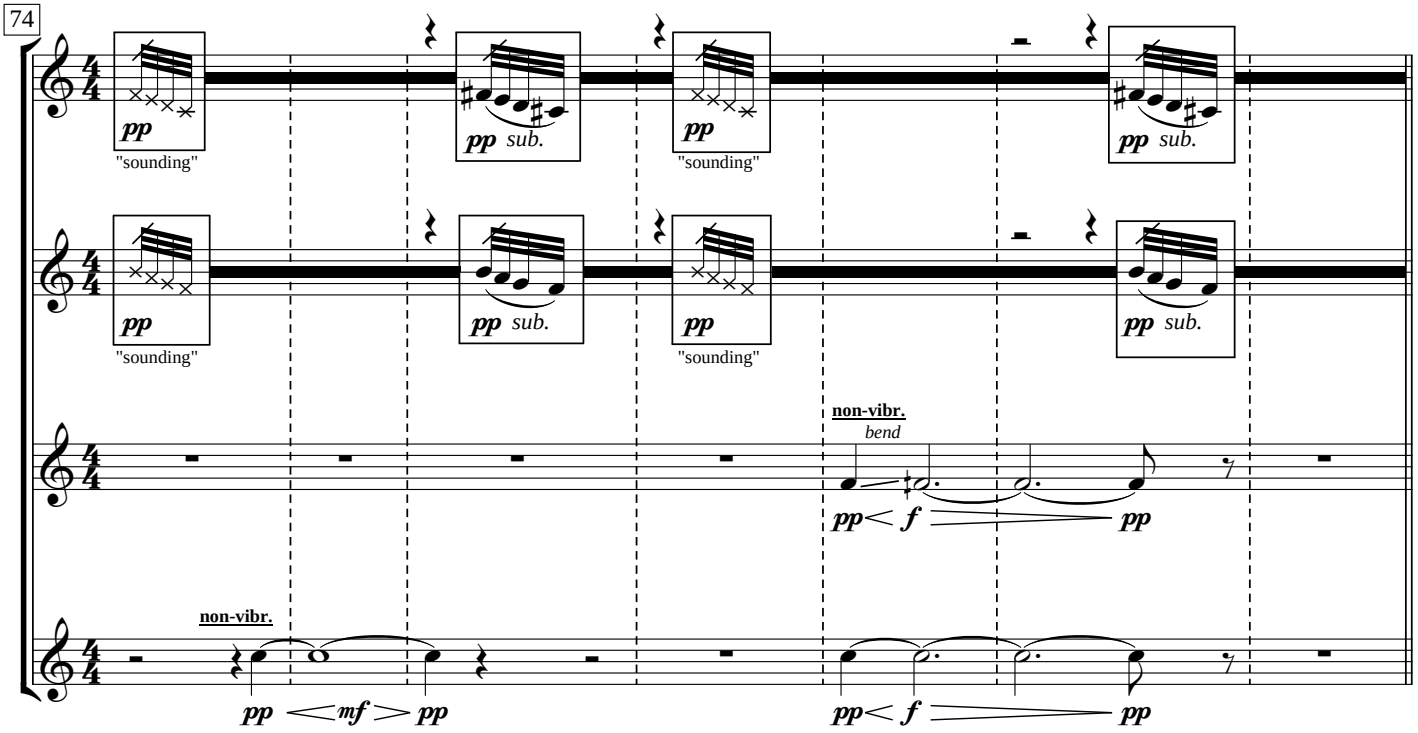




*Key clicks to sound *f* after pitches diminish to niente.

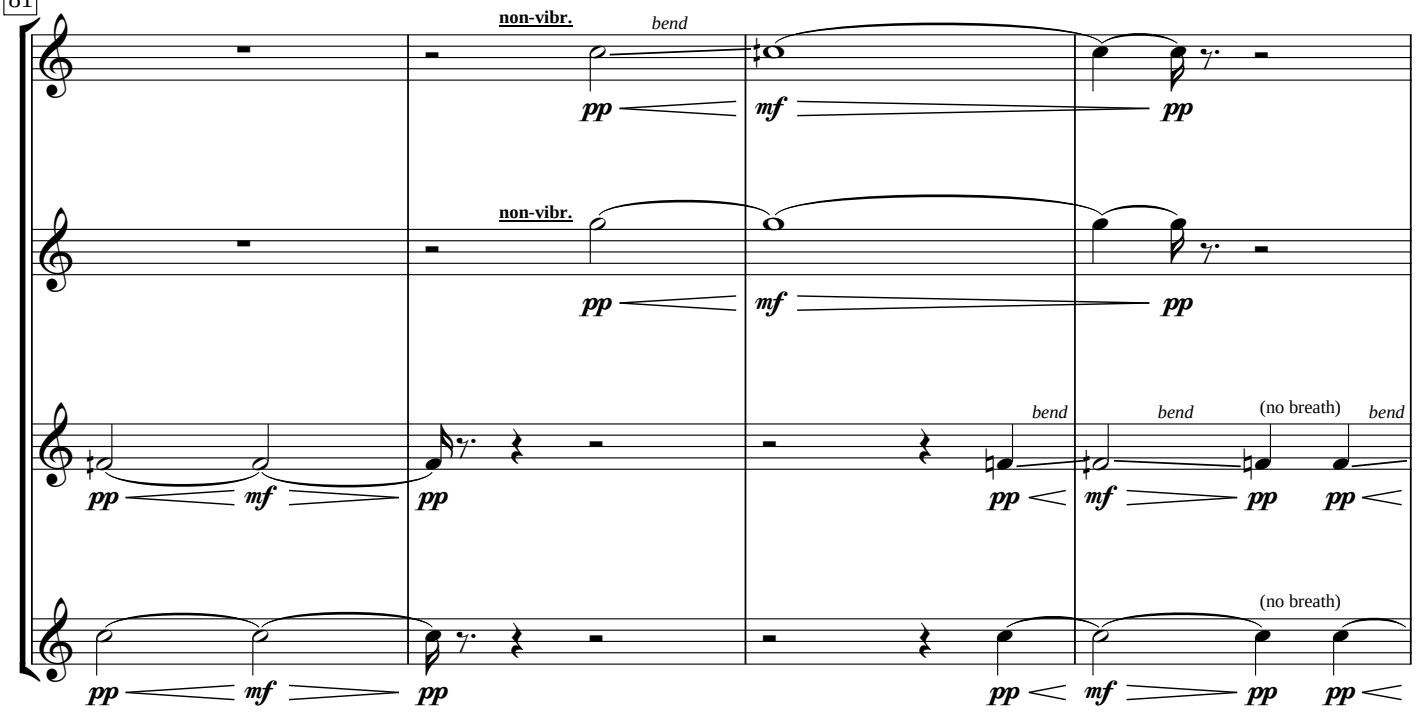
F

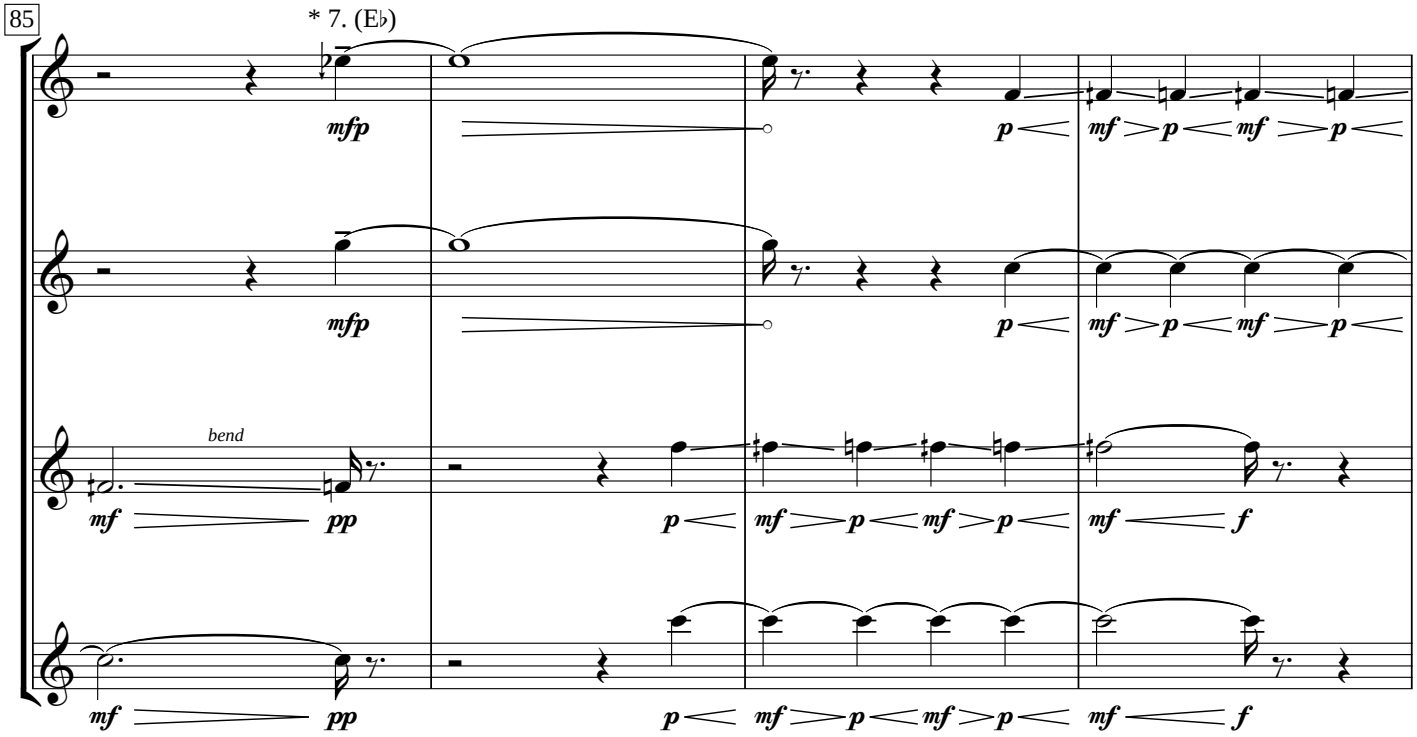
74


pp
"sounding"
pp sub.
pp
"sounding"
pp sub.
pp
"sounding"
pp sub.
pp
"sounding"
pp sub.
non-vibr.
bend
pp < f > pp
non-vibr.
pp < mf > pp
pp < f > pp

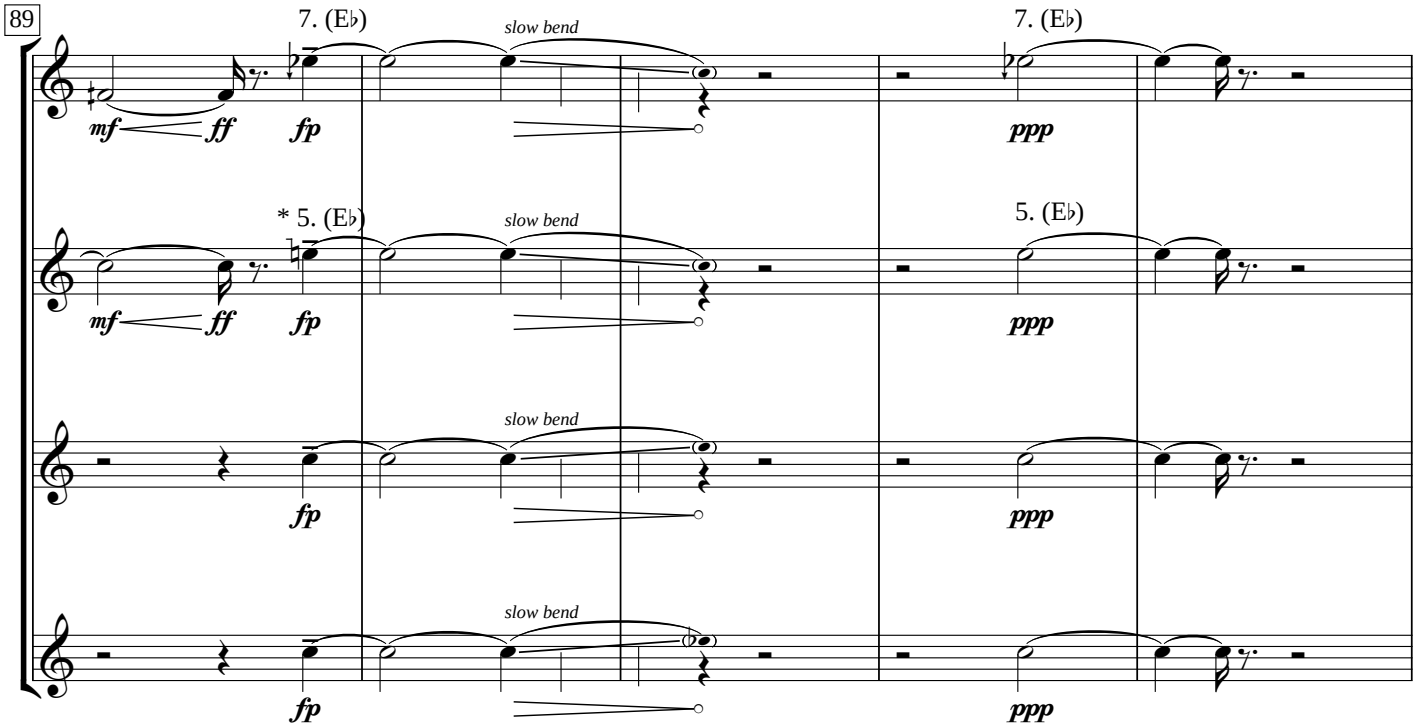
G

81

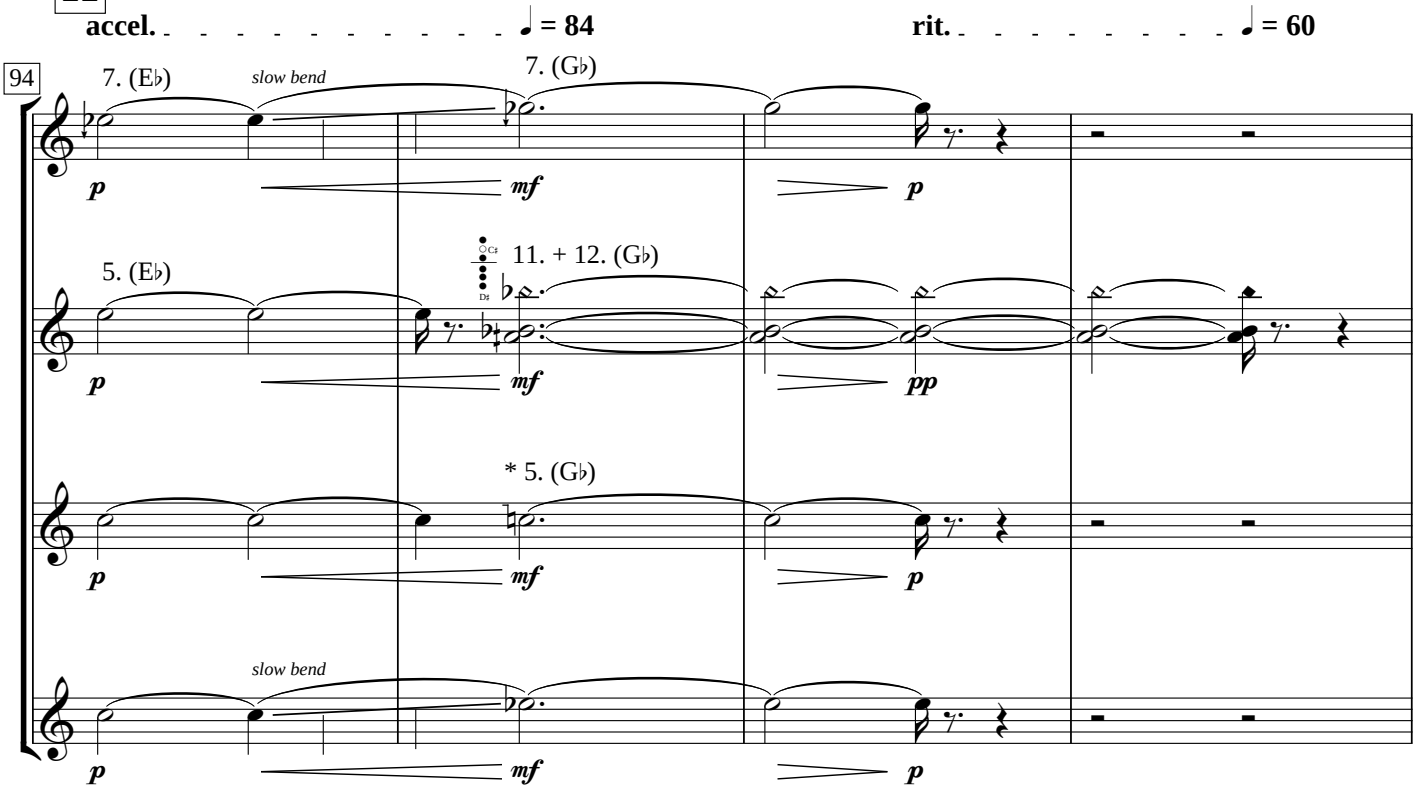

non-vibr.
bend
pp < mf > pp
non-vibr.
pp < mf > pp
bend
bend
(no breath)
bend
pp < mf > pp pp < mf > pp pp <
(no breath)
pp < mf > pp pp < mf > pp pp <



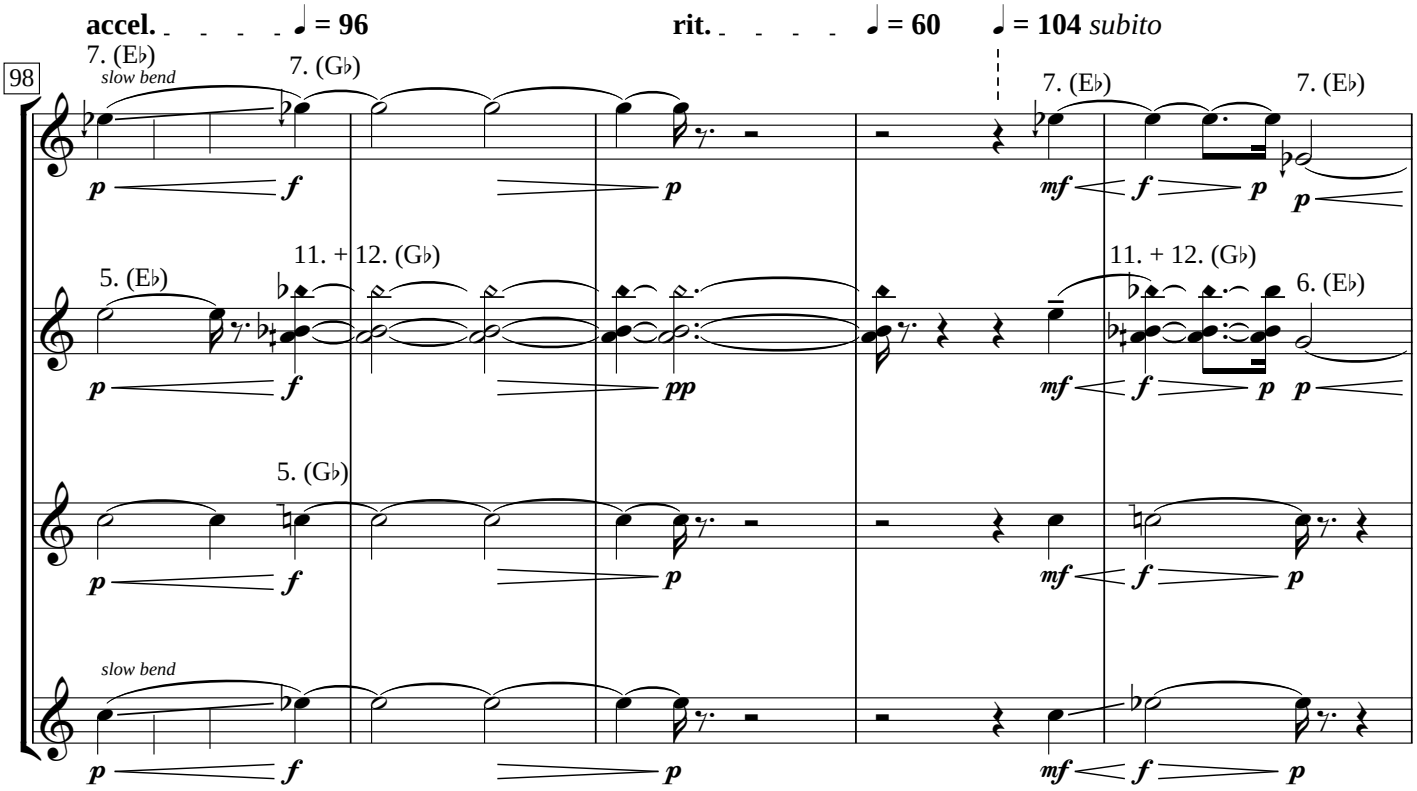
*Slightly lowered, like the natural 7th partial (31 cents flat).

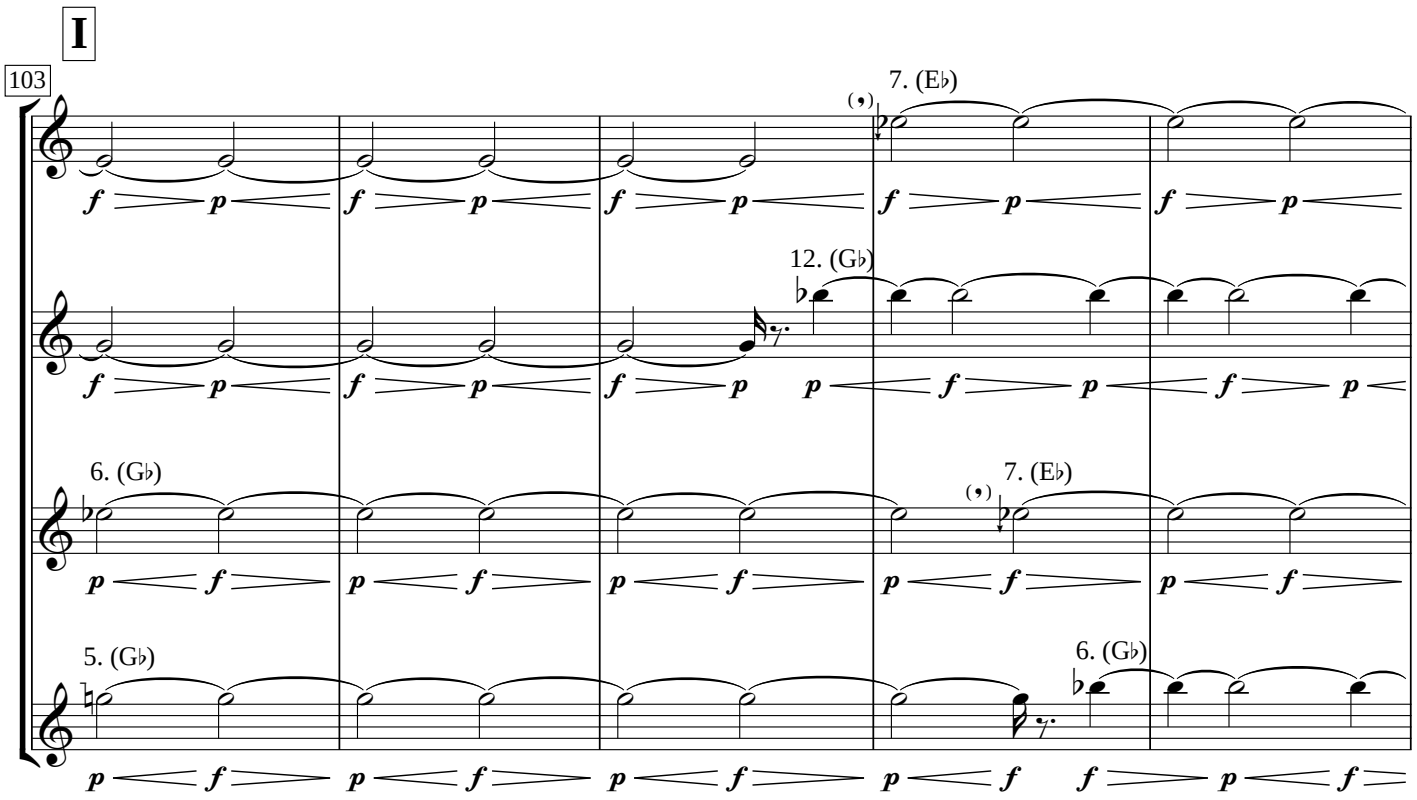


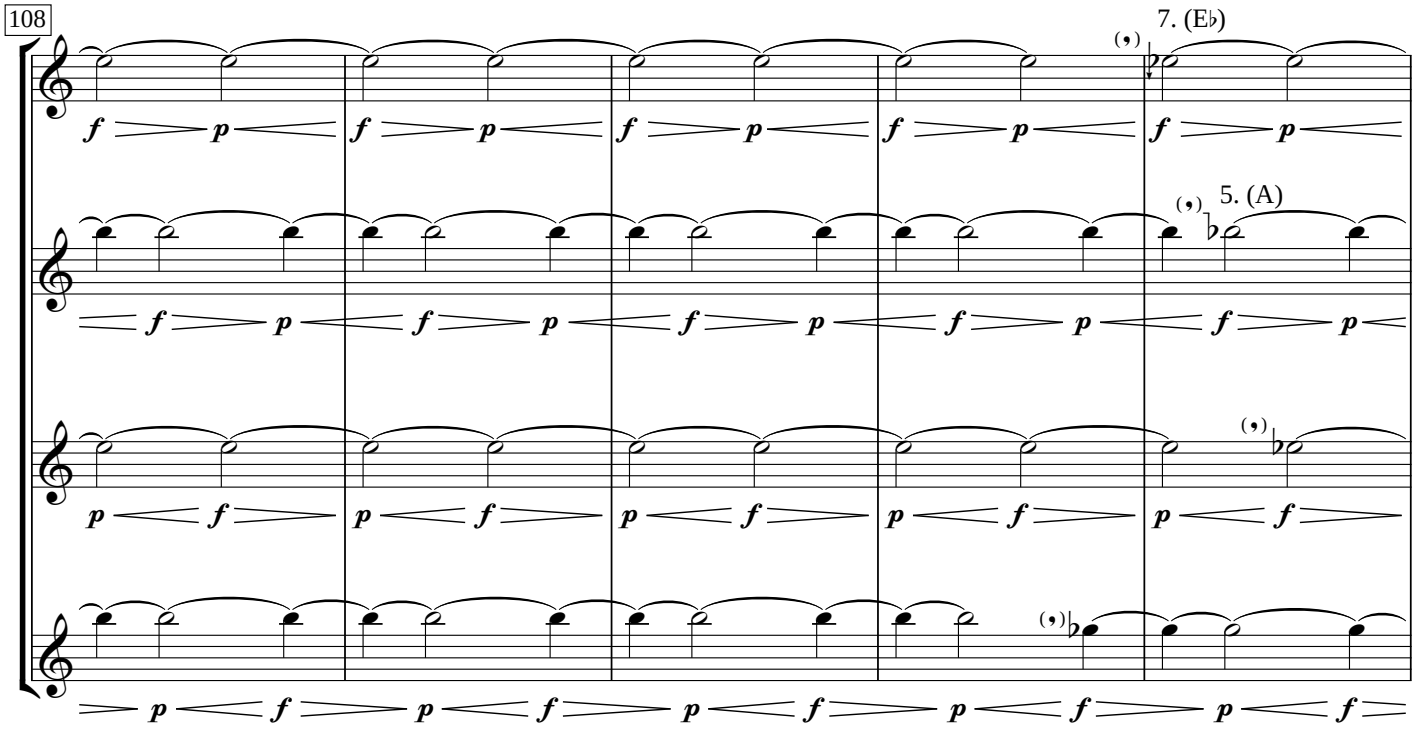
H

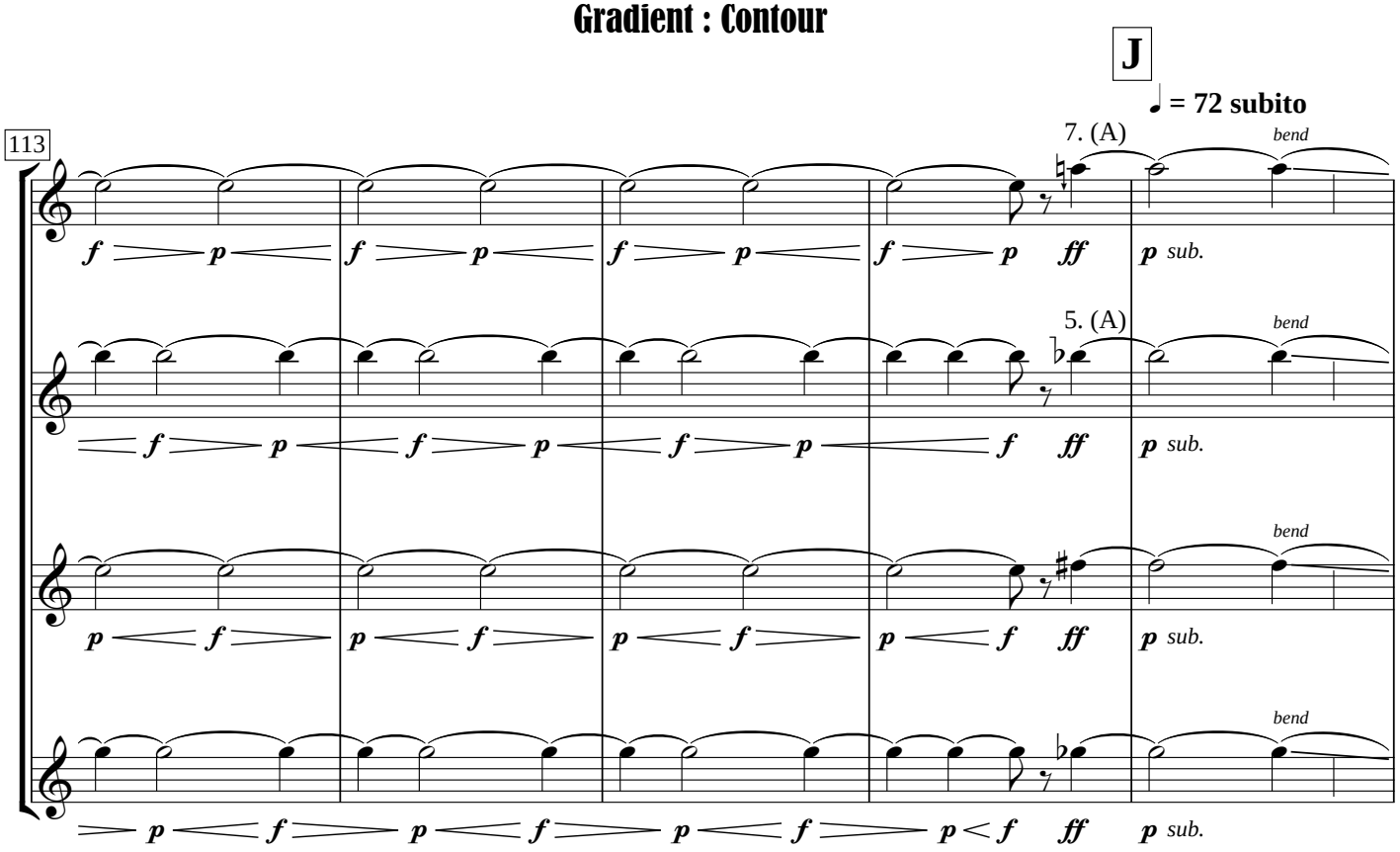


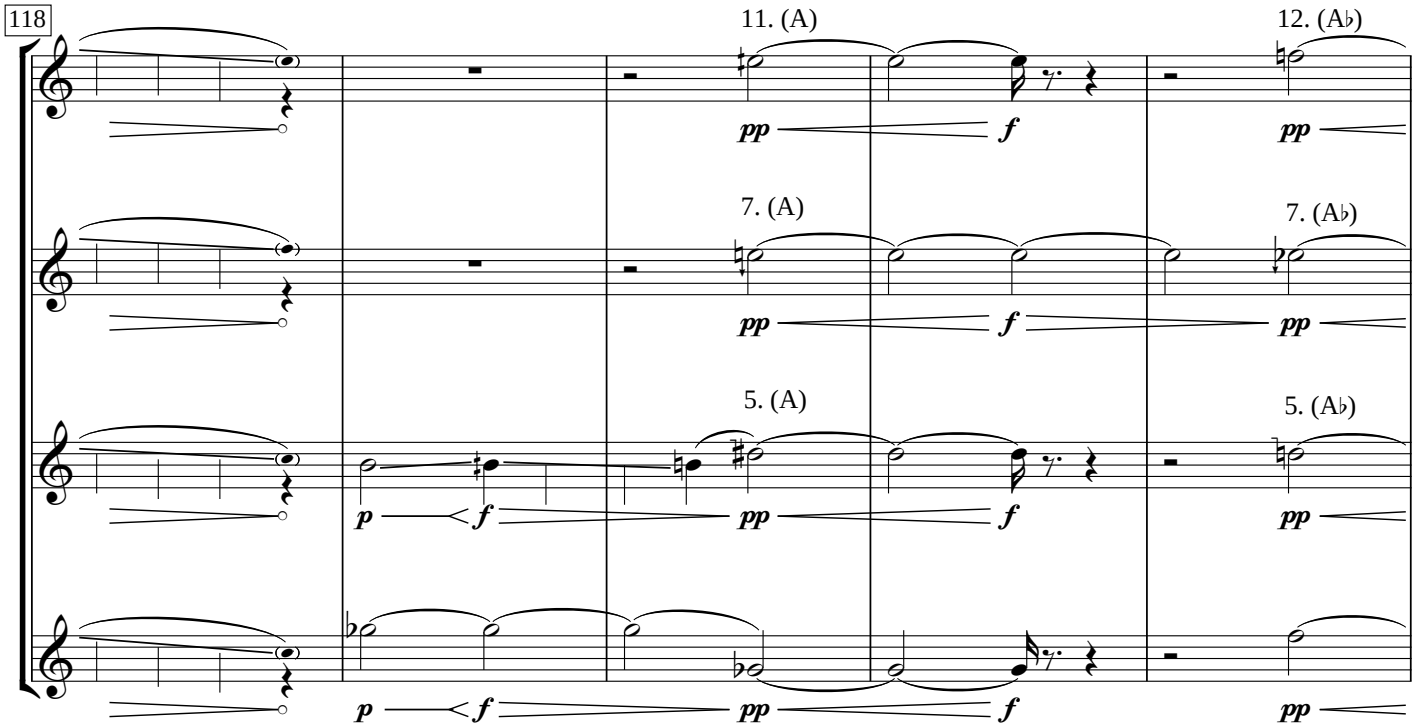
*Major Thirds always slightly lowered, as in pure tuning (14 cents lower).

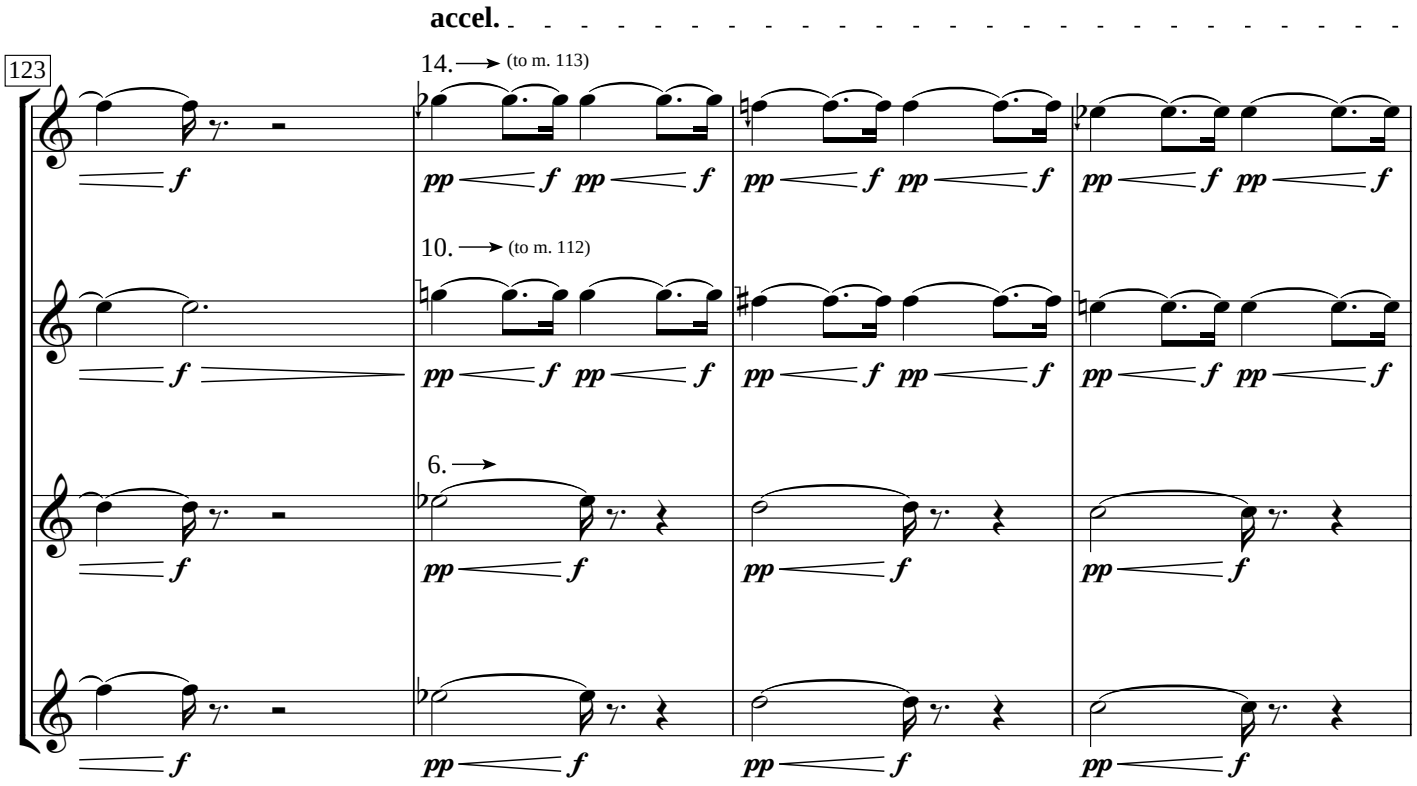


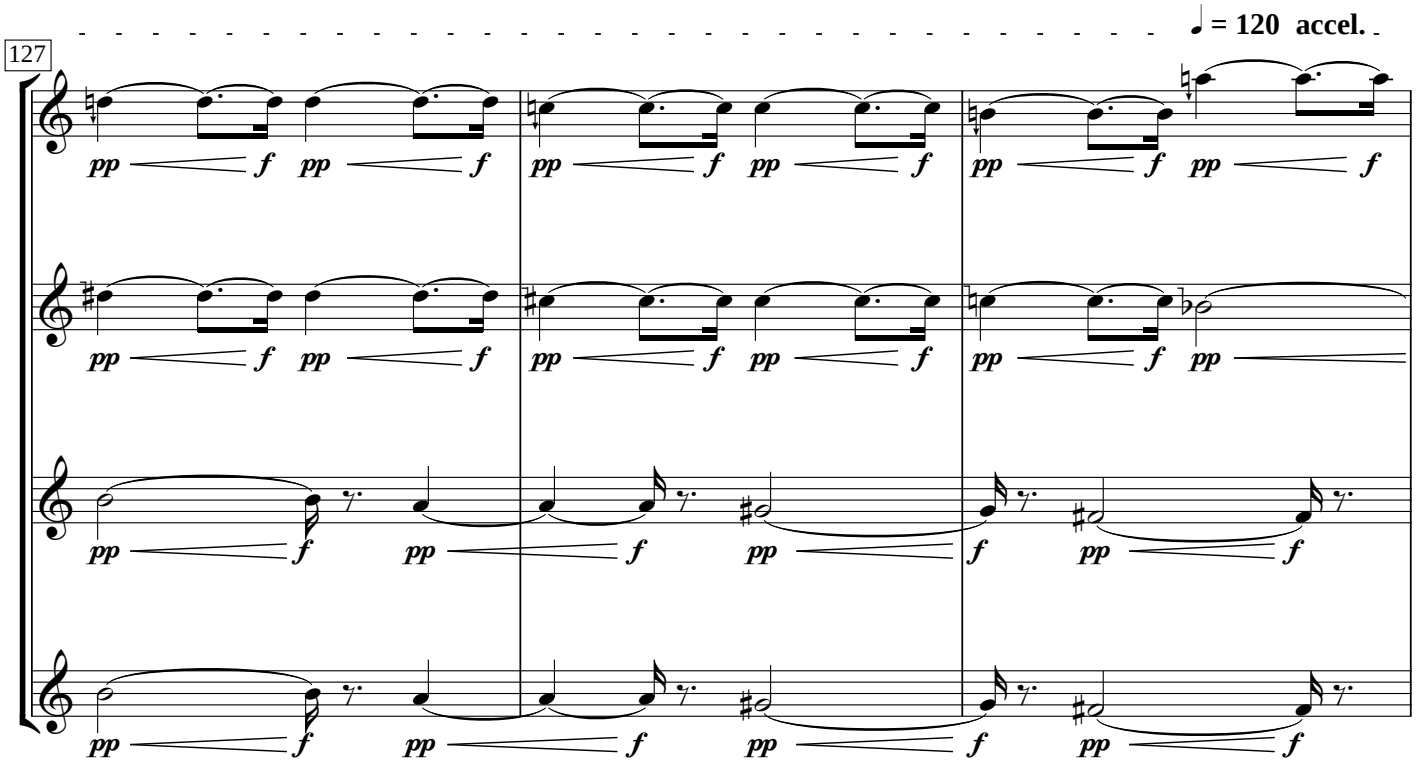

I
103
7. (E♭)
12. (G♭)
6. (G♭)
7. (E♭)
5. (G♭)
6. (G♭)

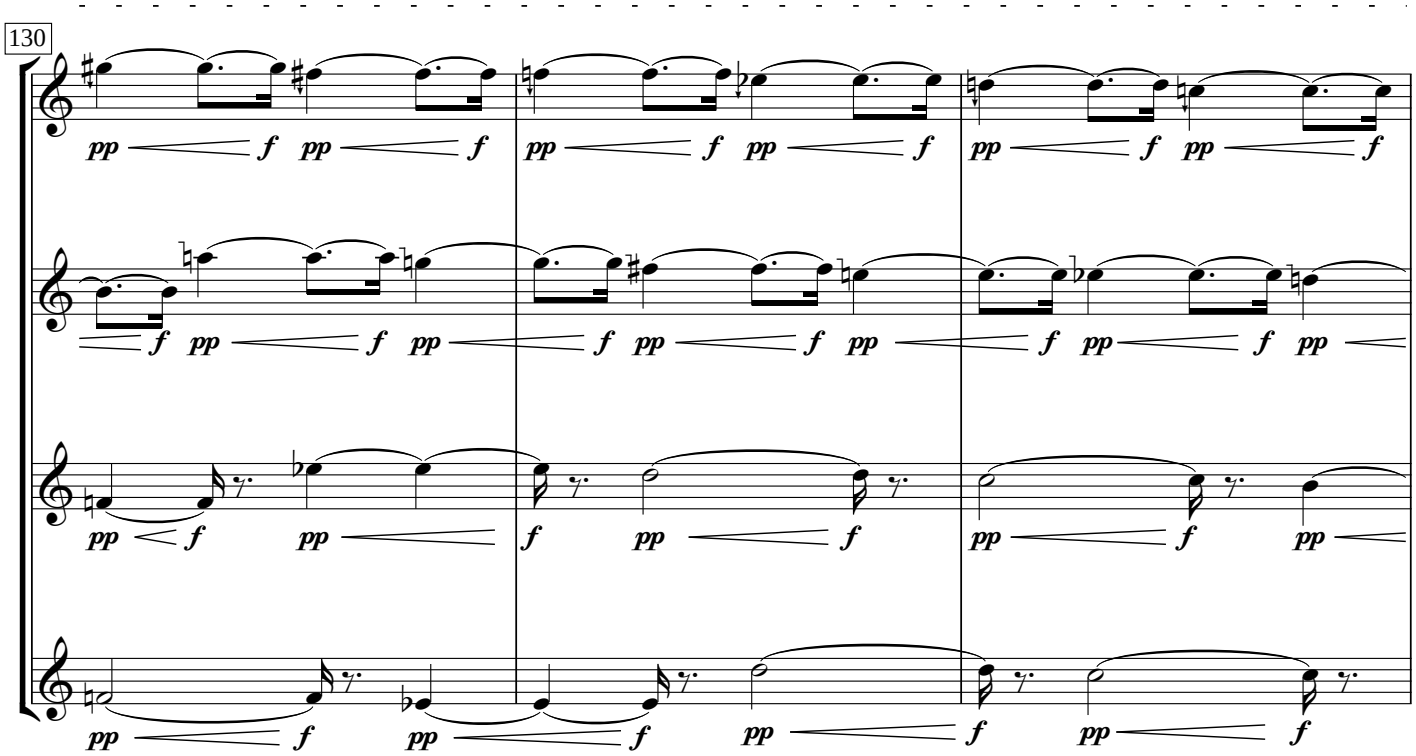

108
7. (E♭)
5. (A)


J
♩ = 72 subito
113
7. (A)
bend
5. (A)
bend
bend
bend
sub.


118
11. (A)
12. (A♭)
7. (A)
7. (A♭)
5. (A)
5. (A♭)


accel.
123
14. → (to m. 113)
10. → (to m. 112)
6. →


♩ = 120 accel.
127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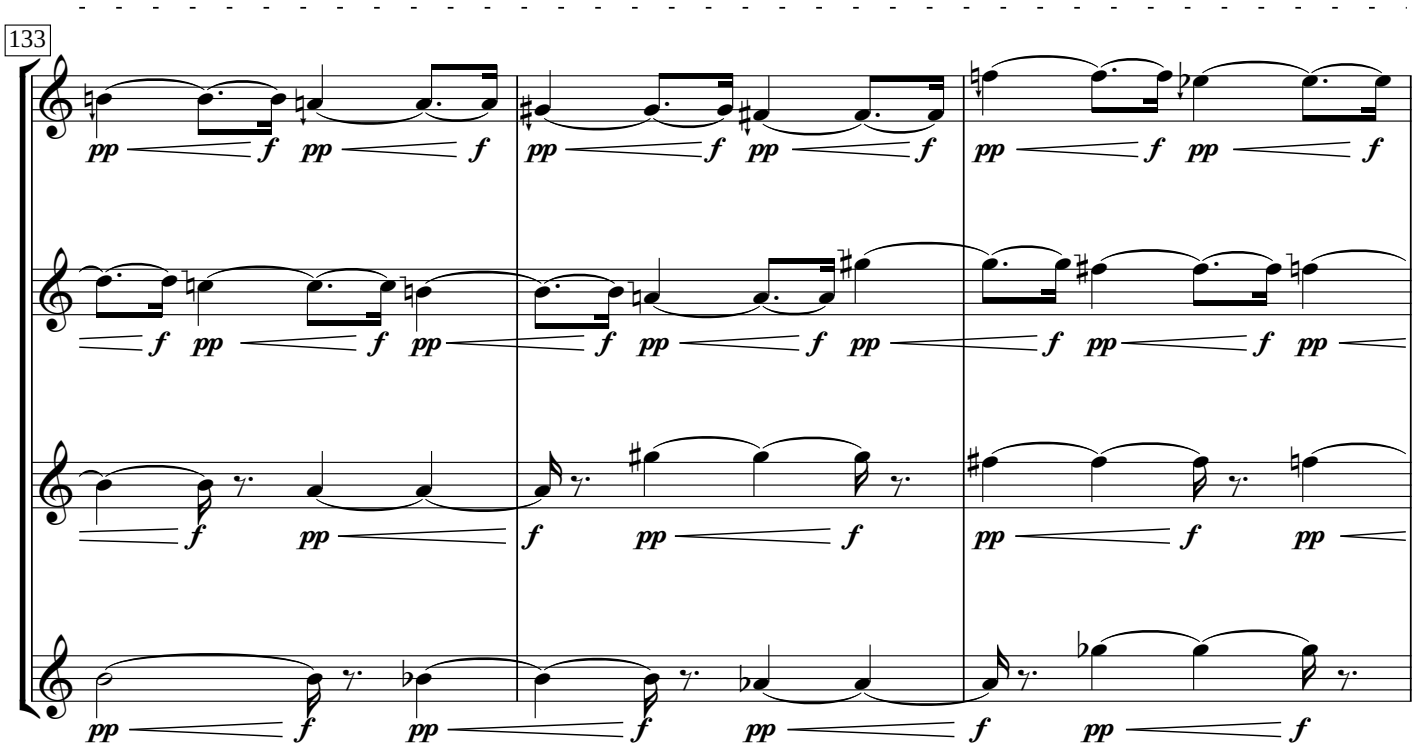
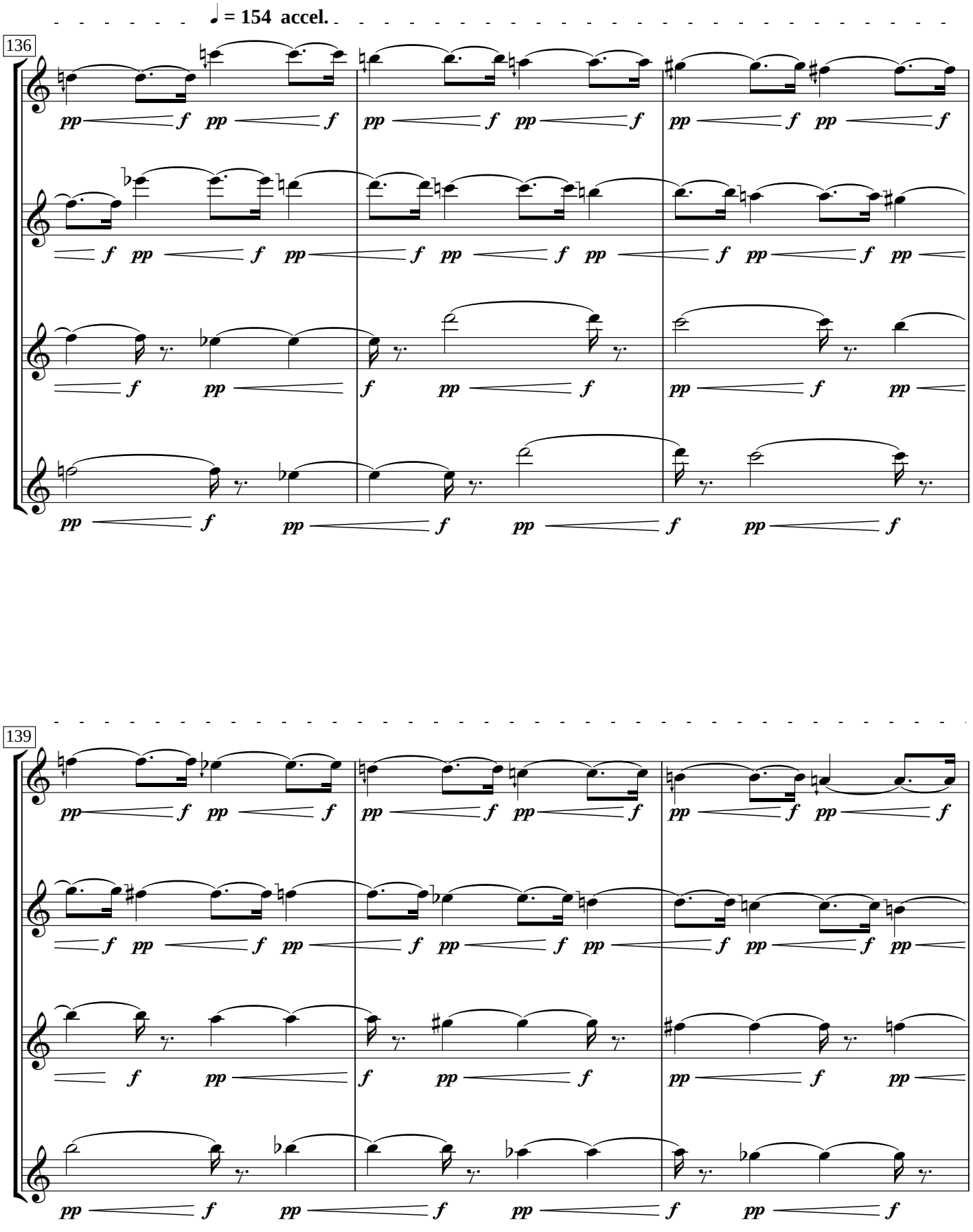
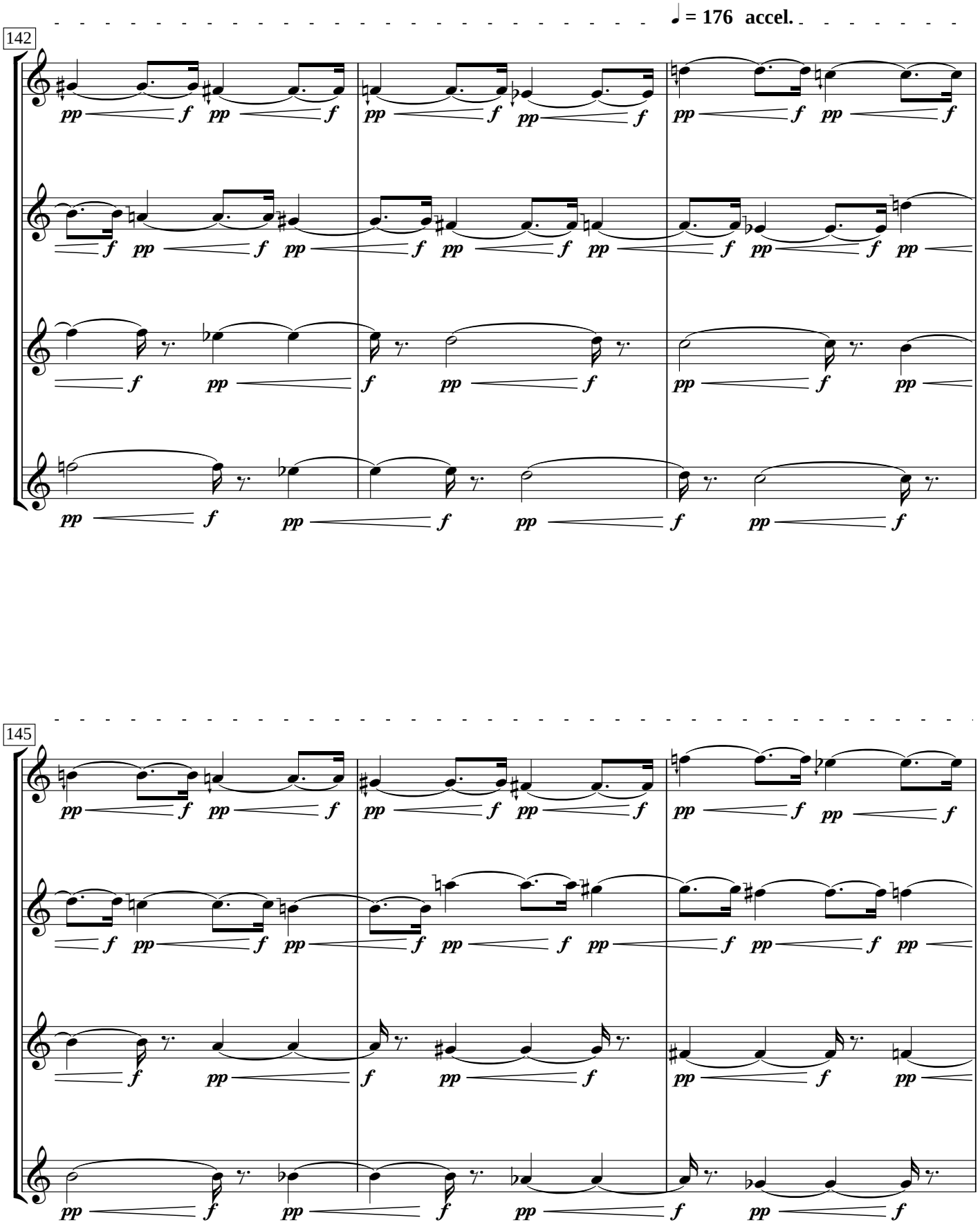

133


♩ = 154 accel.
136
139


♩ = 176 accel.
142
145

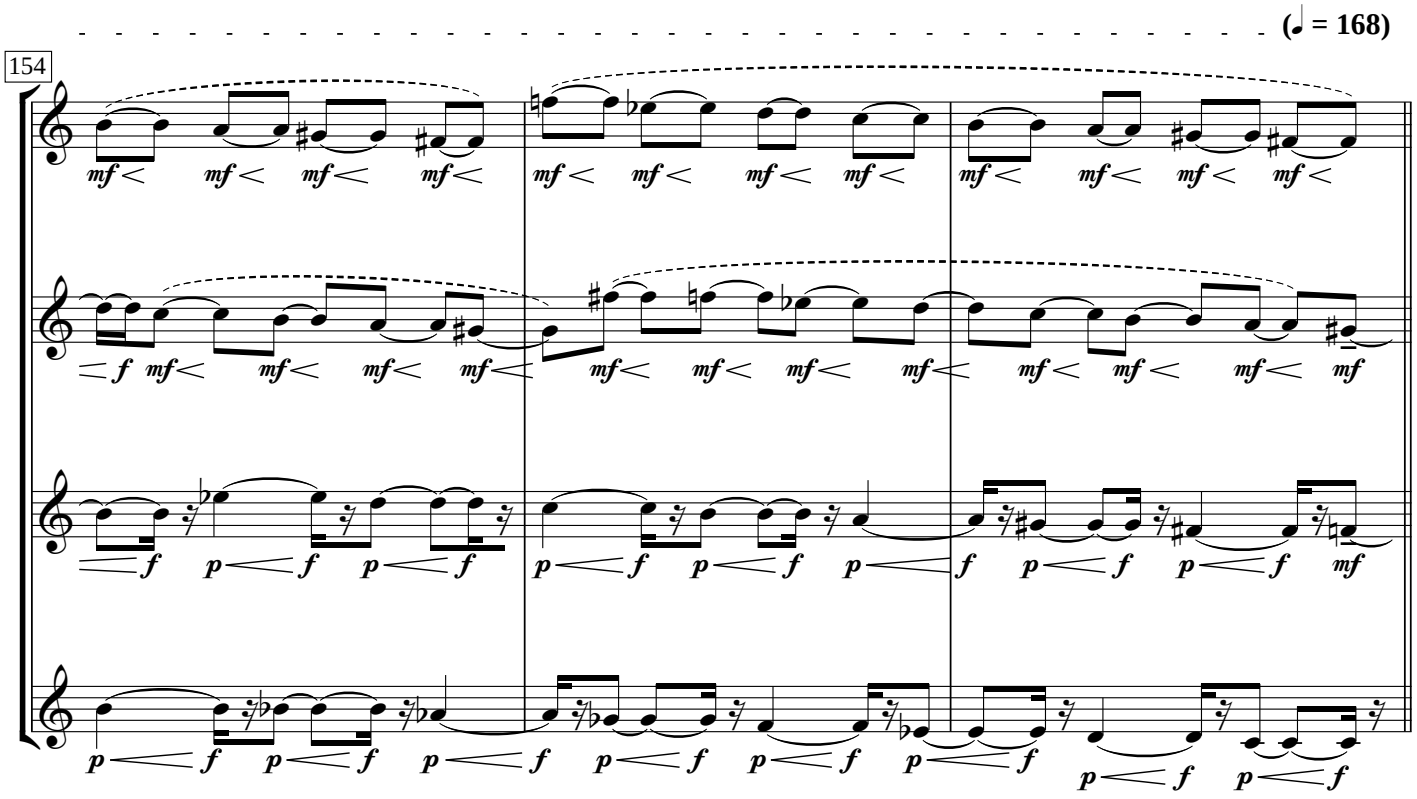
148

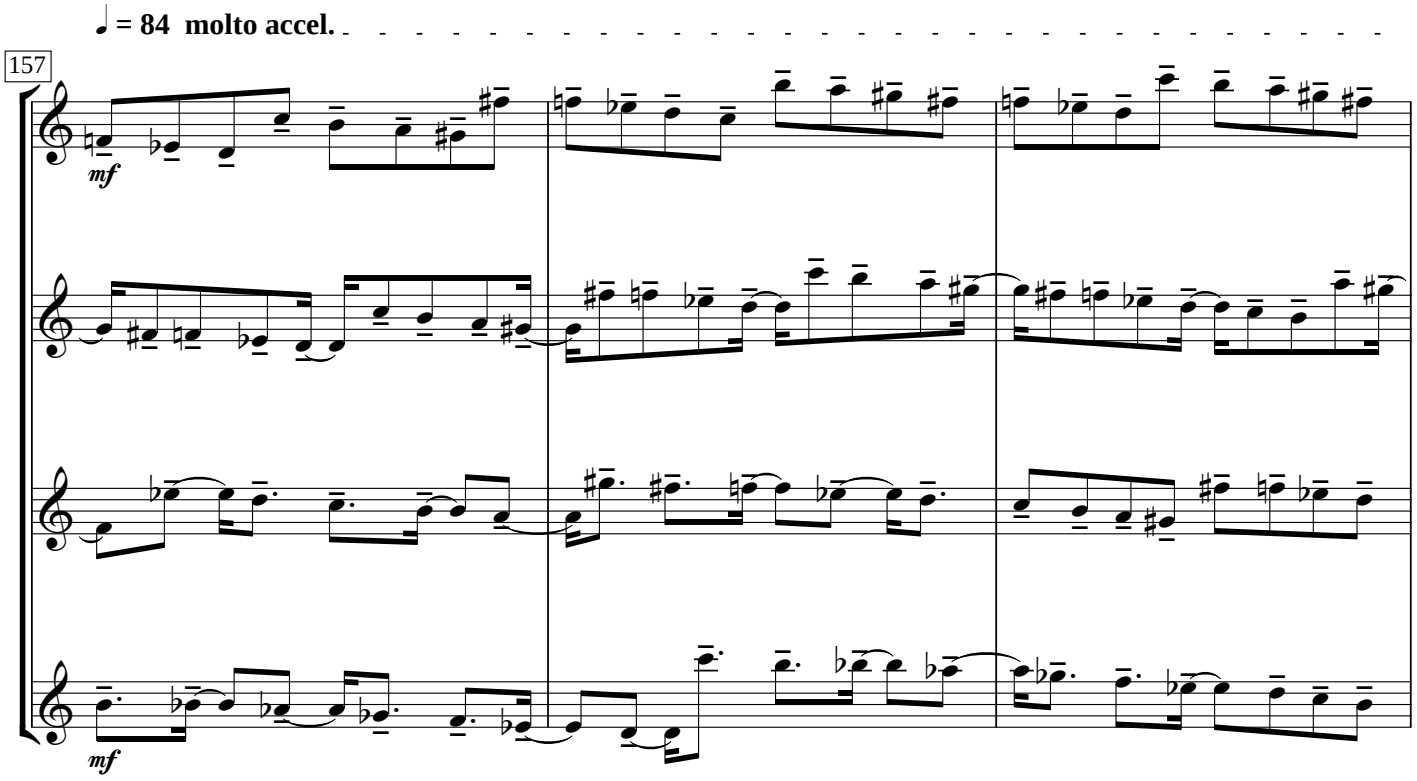
(ord.)

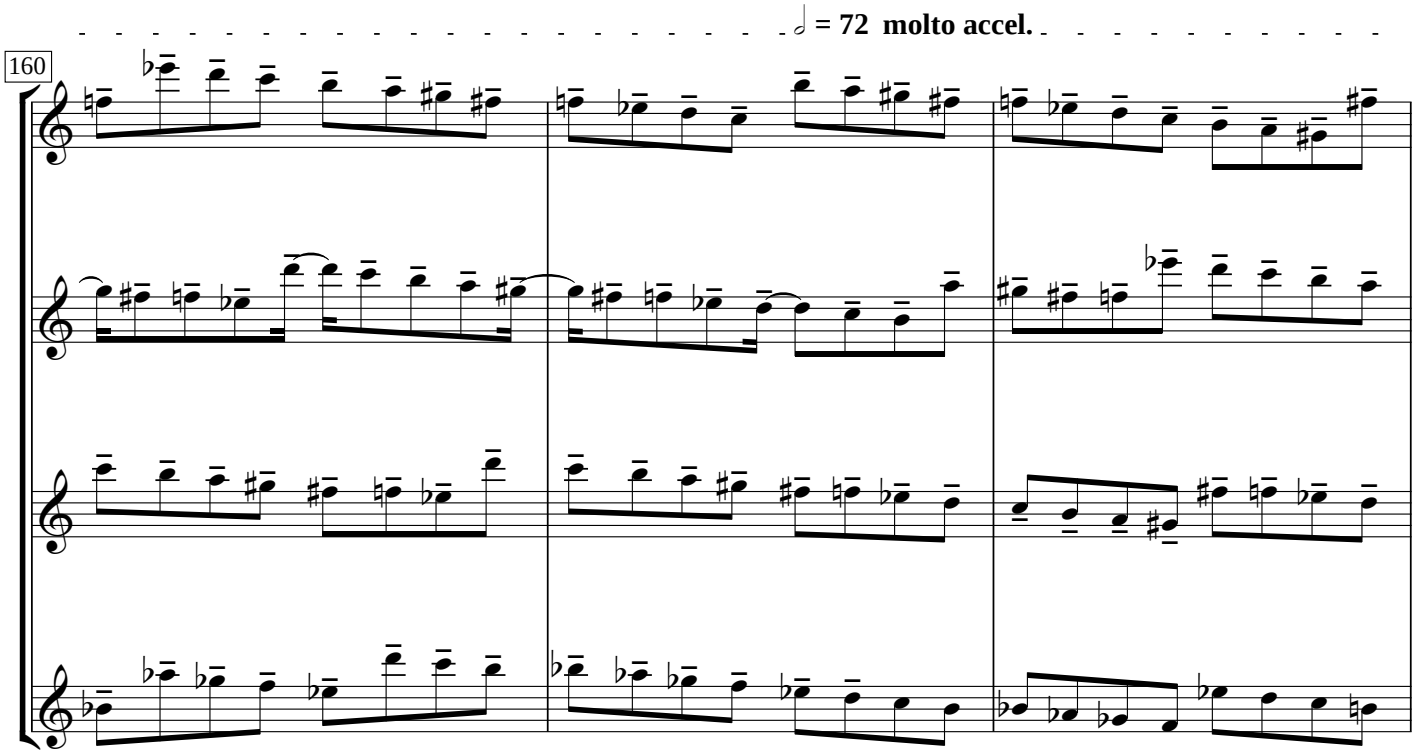
♩ = 120 molto accel.

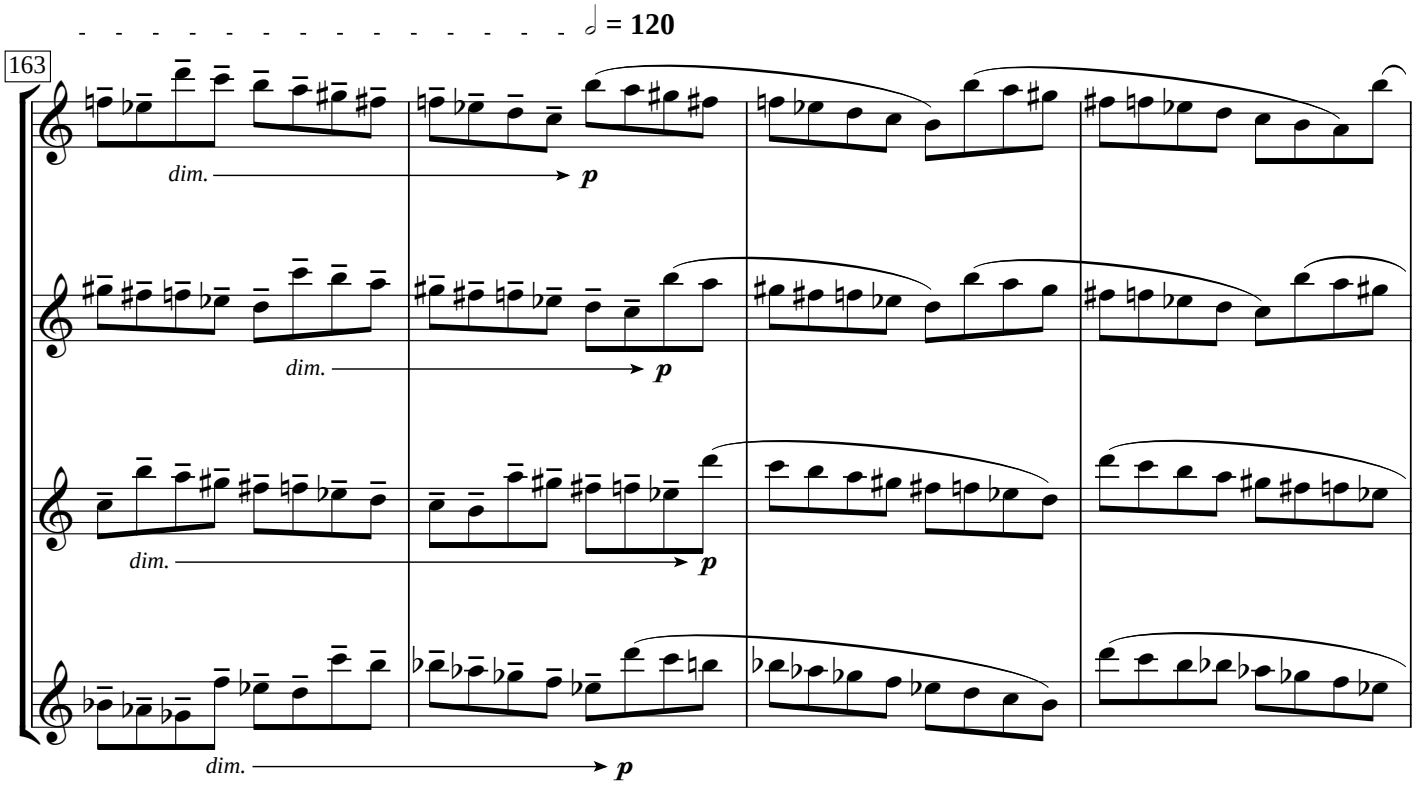
151

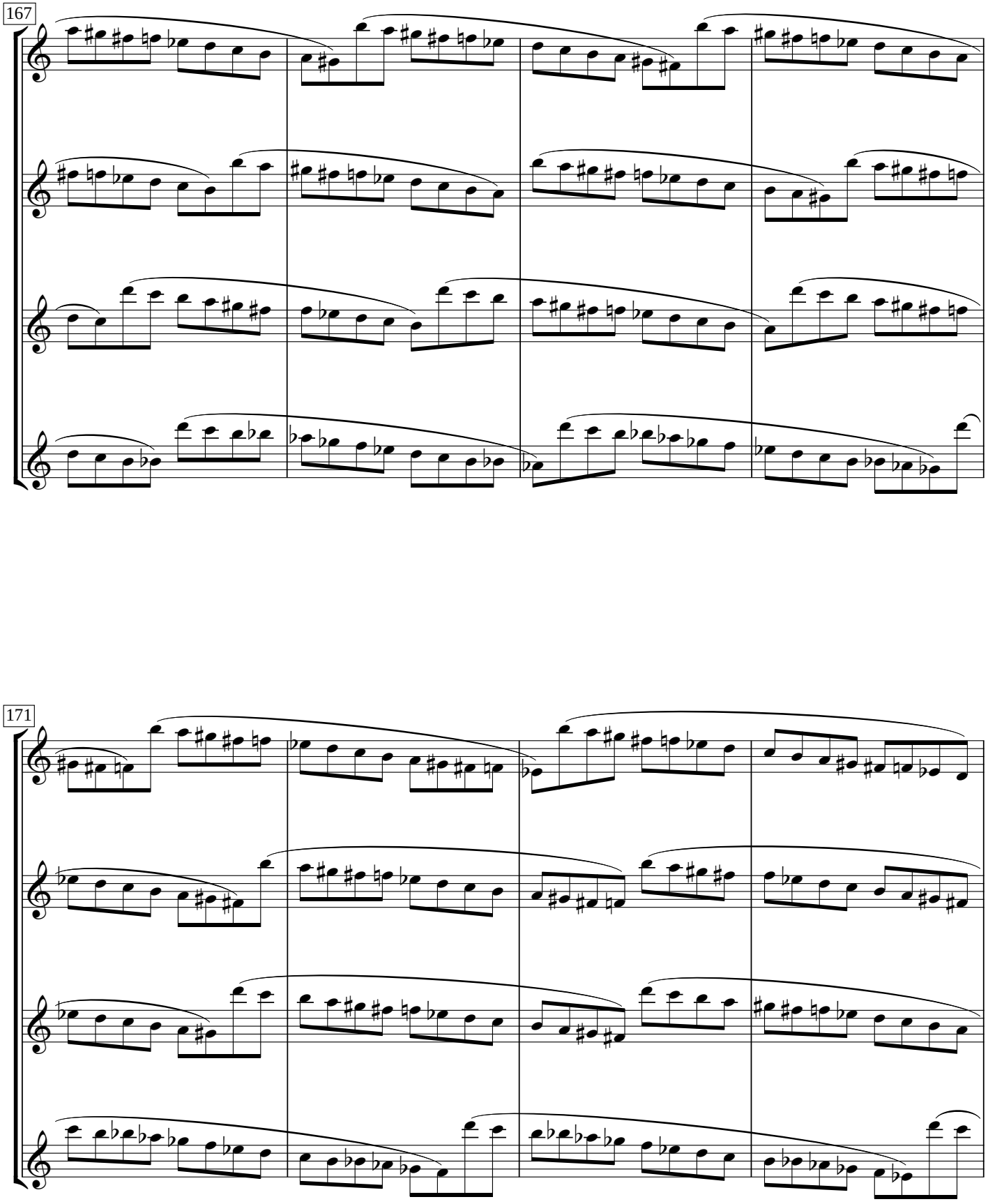
(ord.)

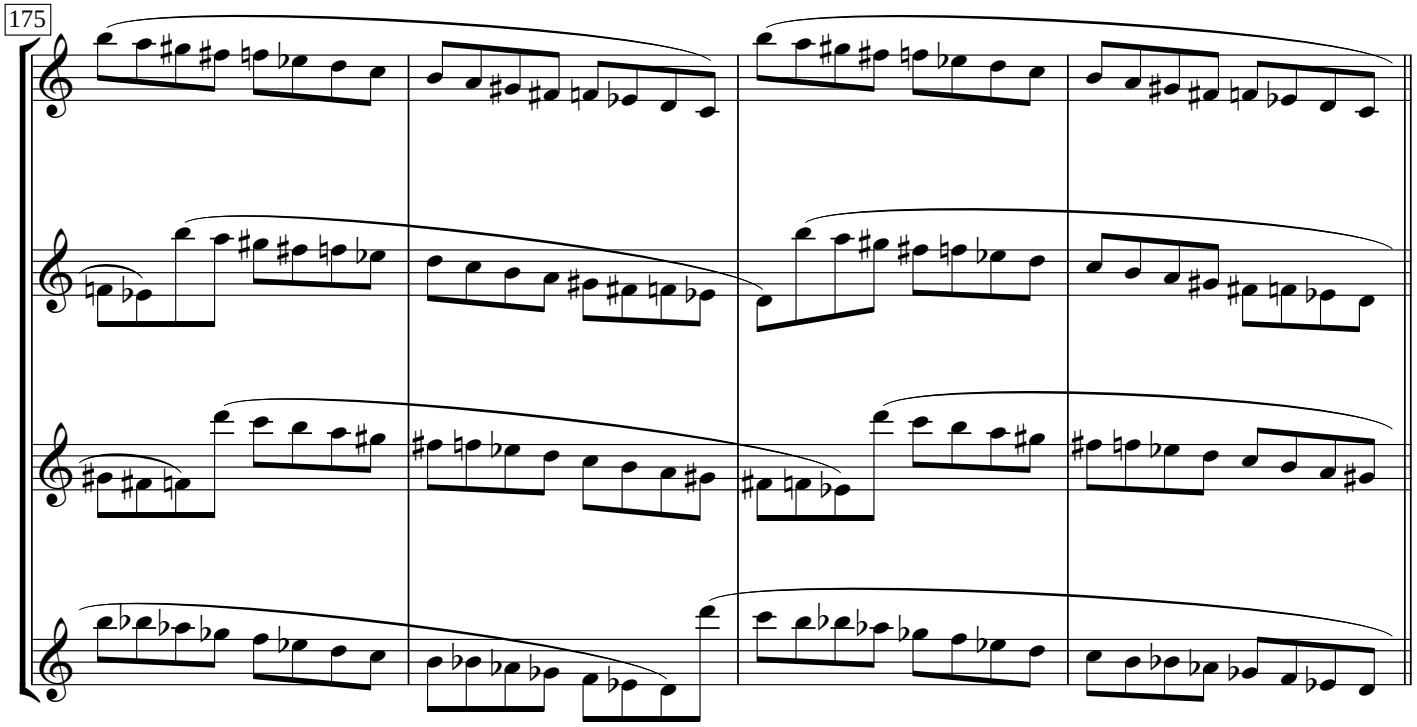

(♩ = 168)
154

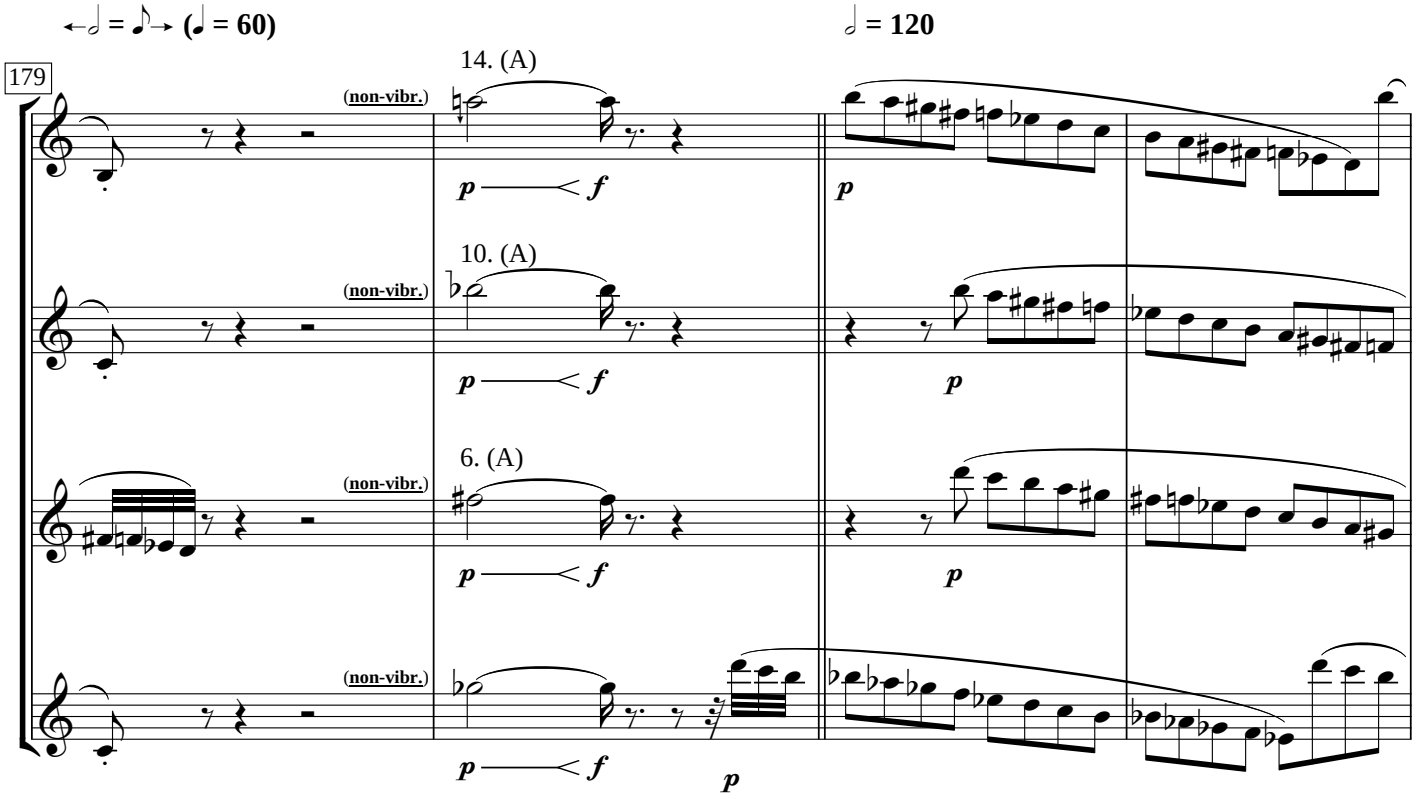

♩ = 84 molto accel.
157

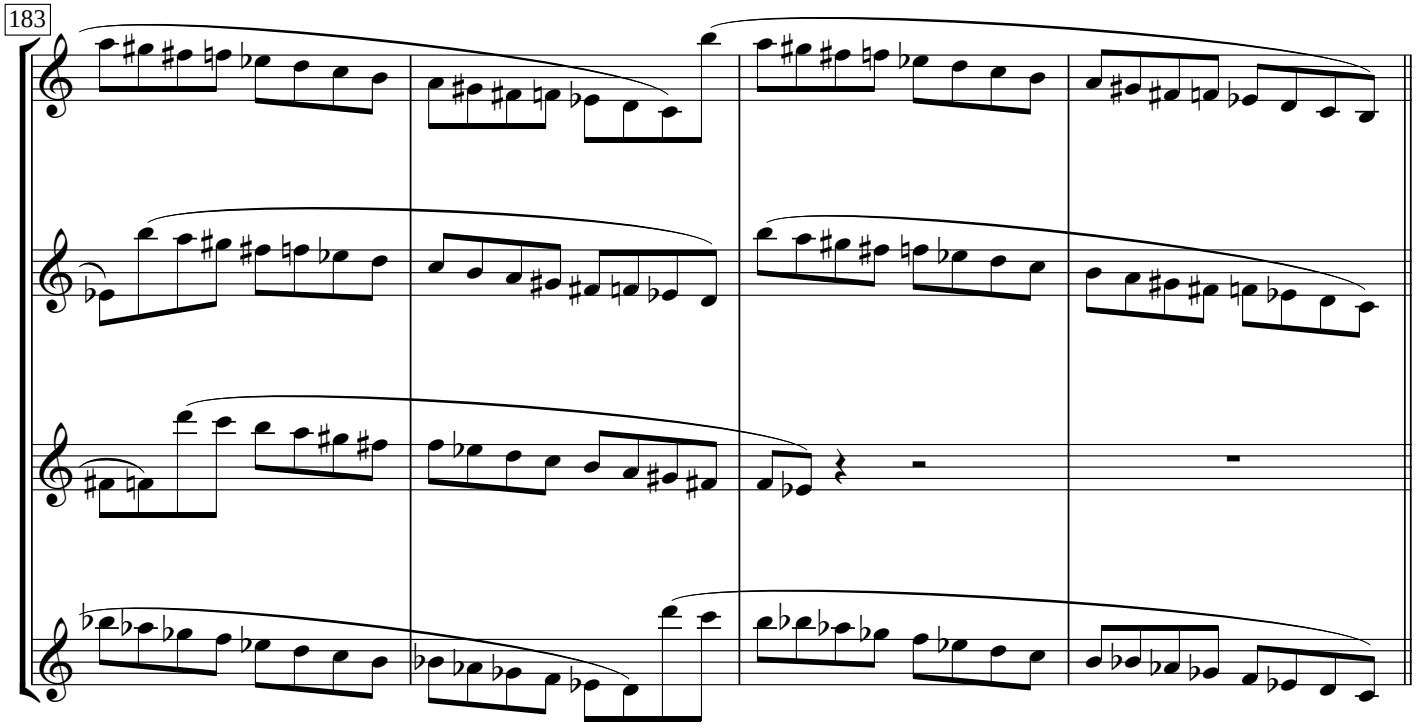

♩ = 72 molto accel.
160

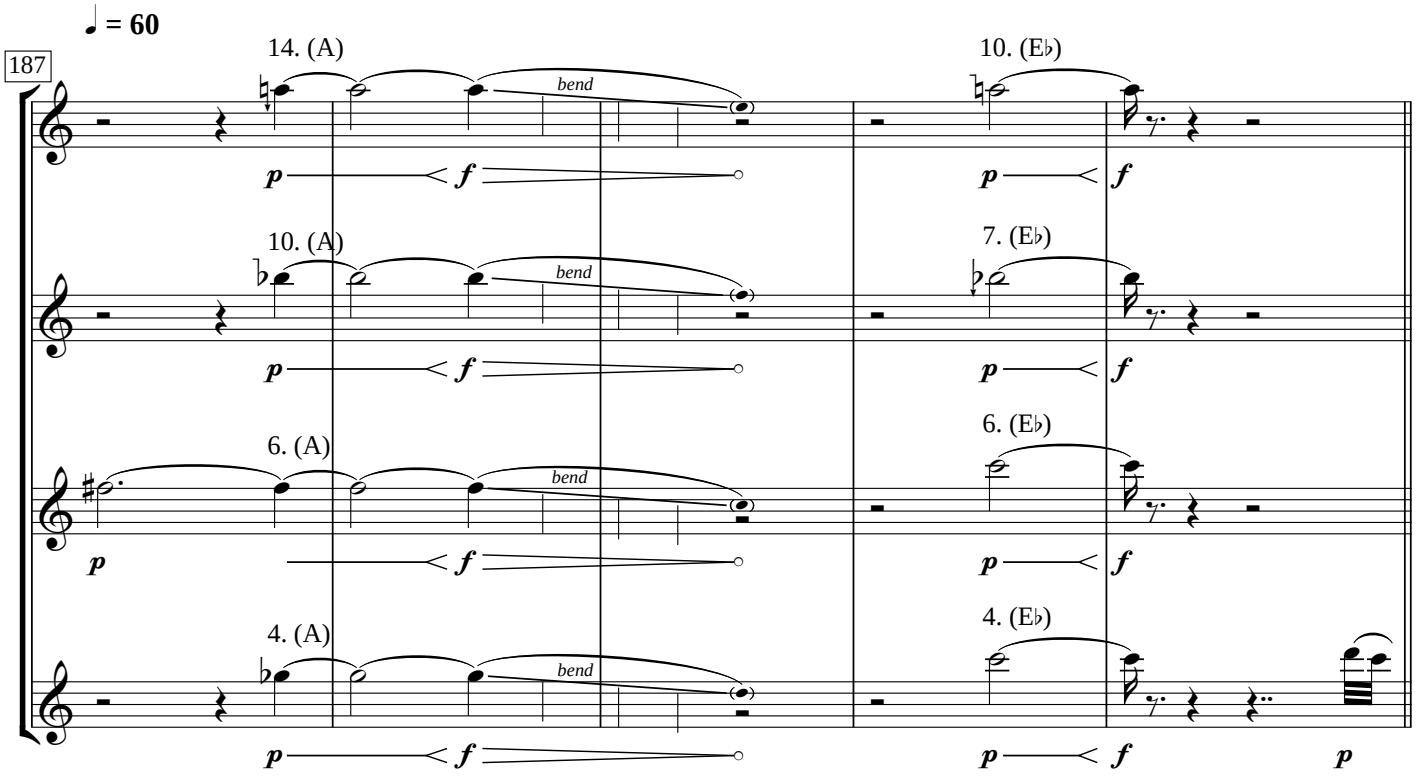

♩ = 120
163
dim.
p
dim.
p
dim.
p
dim.
p

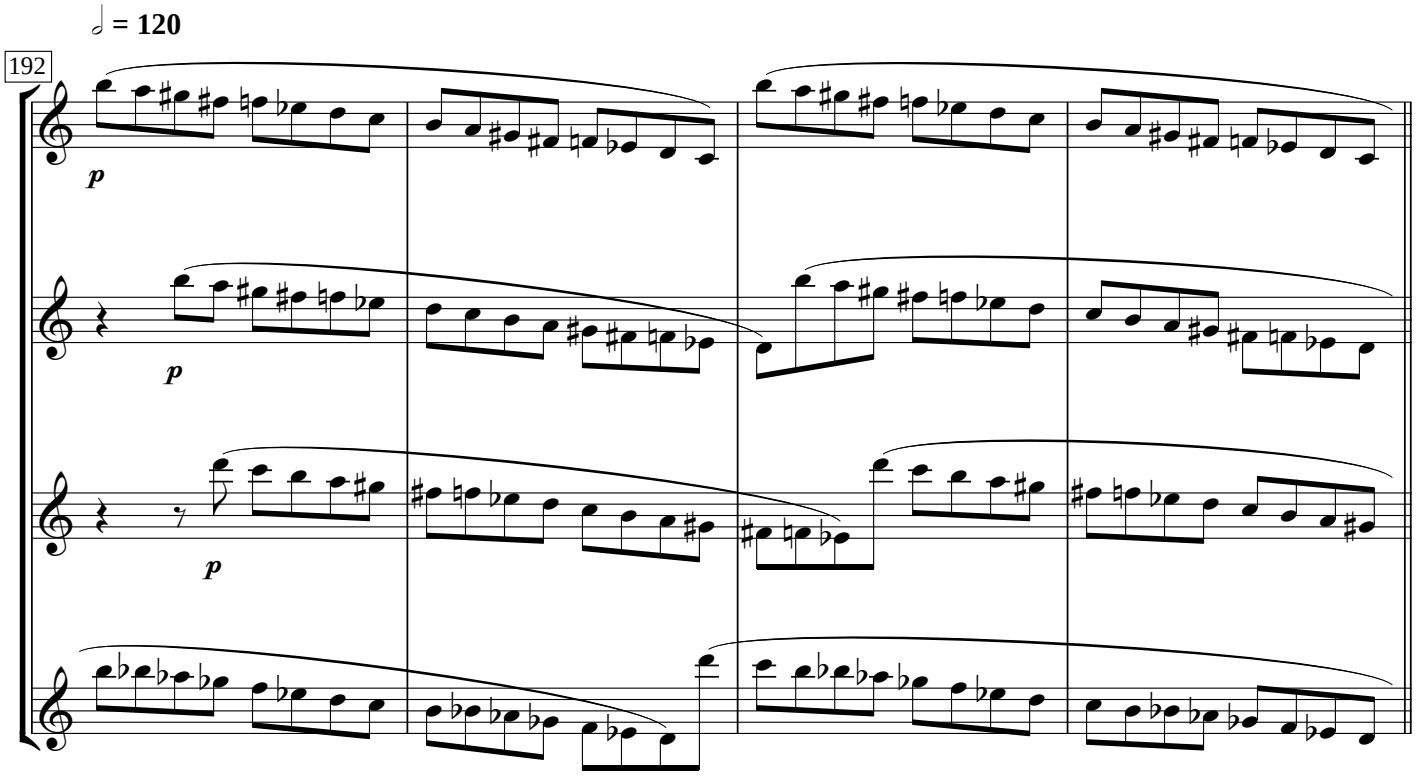

167
171

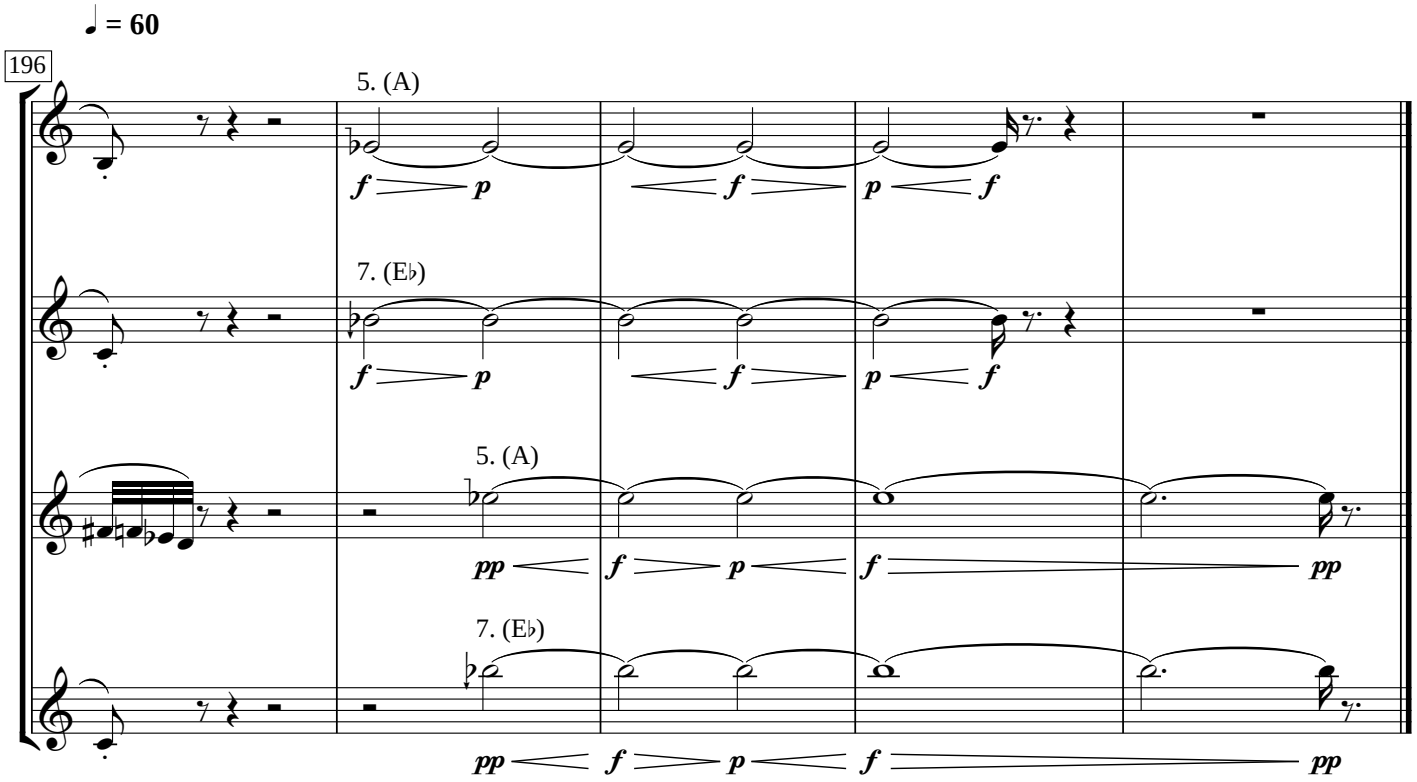

175


←𝅗𝅥 = 𝅘𝅥𝅮→ (𝅗𝅥 = 60)
𝅗𝅥 = 120
179
14. (A)
10. (A)
6. (A)
(non-vibr.)
p
f


183


♩ = 60
187
14. (A)
bend
10. (E♭)
10. (A)
bend
7. (E♭)
6. (A)
bend
6. (E♭)
4. (A)
bend
4. (E♭)
p
f


𝅗𝅥 = 120
192
p
p
p


♩ = 60
196
5. (A)
7. (E♭)
5. (A)
7. (E♭)
f
p
pp