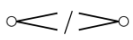
GRADIENT : DISSOLVE

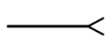
Jonathan Sokol

Performance Notes

General Performance Guidelines

Duration: 25 minutes

 : crescendo from/diminish to nothing

 : last-minute, immediate crescendo (or diminuendo if reversed)

: as fast as possible

: unmeasured accelerando (or ritardando if reversed).

: highest note possible.

ST : Sul Tasto
ord. : ordinario (normal)
MSP : Molto Sul Ponticello. **All** sul ponticello passages are **molto**, as close to the bridge as possible!

NOTE: unless otherwise indicated, the entire score is to be played entirely **without** vibrato. This request is for both clarity in sections with specific tuning (see below) and realizing a particular sonic aesthetic.

Aside from standard measured notation, time is notated in several other ways, including:

- Passages bracketed with suggested length in seconds. Pitches within these brackets should be held the entire suggested length. (Arrows are sometimes included as a reminder that pitches are to remain held over longer periods of time.) Occasionally the brackets are divided into subsections to provide a more accurate sense of timing.
- Boxed-in figures. Patterns within boxes are to be repeated continuously for the duration of the ensuing black bar.
  - In unmeasured passages the duration is marked in seconds.
  - In measured passages the duration adheres to metronomic beats.

Specific Performance Guidelines

The following are explanations of non-standard notations, marked 1-6 respectively in the score.

1.) These harmonics lie between the fingerboard and the bridge and are all completely natural. While they are notated specifically, only the general sounds and shapes are desired.

2.) Though the beginning and ending pitches are specific, again only the ascending shape is desired. The harmonic glissandi are comprised of the same natural harmonics as in No. 1.

3.) The harmonic glissandi in this unmeasured section continue at varying speeds for 90 seconds. The notation is meant to draw attention to the cluster of harmonics found beyond the fingerboard and near the scroll. Less importance should be given to the harmonics found on the body of the fingerboard.

4.) Violin I begins a different pattern, in which the glissando remains but, by lightly tapping the string, is interrupted with brief alterations with the open string. This should be done quickly but within the suggested tempo markings.

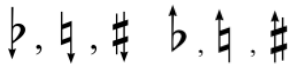
5.) Full, deliberate down-bows for each chord. Begin at the suggested tempo and gradually accelerate throughout the figure. An overall accelerando continues during the duration of the repeated figure.

6.) Divisions are **in time**, not tremolo, and should adhere to the suggested tempo above the figure. Again, an overall accelerando affects the figure during the entirety of its length.

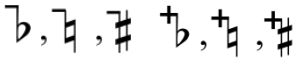
Microtonal Alterations / Tuning

Quartertone

6th Tone



12th Tone



The above alterations are used only to emulate tuning found naturally in the overtone series and are not intended to be exact.

More specifically, the following adjustments should be made:

- Major thirds should be “pure” or tempered, lowered 14 cents. (Partials 5, 10)
- Minor sevenths should be “natural”, lowered 31 cents. (Partials 7, 14)
- Roots, 5ths and 9ths remain unaltered. (Partials 6, 8, 9, 12, 16)
- Partial 11 (and 22) should be raised 50 cents.

These alterations should be tuned in reference to the root of their respective chords, and the following system is given for reference: 7th/D : indicates the 7th partial of a D-rooted chord, and should be lowered 31 cents accordingly.

Program Note

Gradient : Dissolve is the fifth in a proposed series of textural explorations. Where the previous works in this series aim to emulate specific gradient patterns found in design, there is no dissolve gradient by name. The title stems from collaborative work with video artist Julie Rooney, in which the work as a whole is called *Dissolve*.

In her words, “The video, animations, and music explore the concept of modifiable memory, specifically by taking an initial memory of a family party from the 1980's, analyzing, deconstructing, and obsessing over the details of the event until the validity of the original memory is challenged.” The initial memory is handled musically as a 3-note motive that occasionally emerges from largely texture-based environments but otherwise remains obscured. The textures themselves are motivic and have recurring associations with the video’s imagery and themes.

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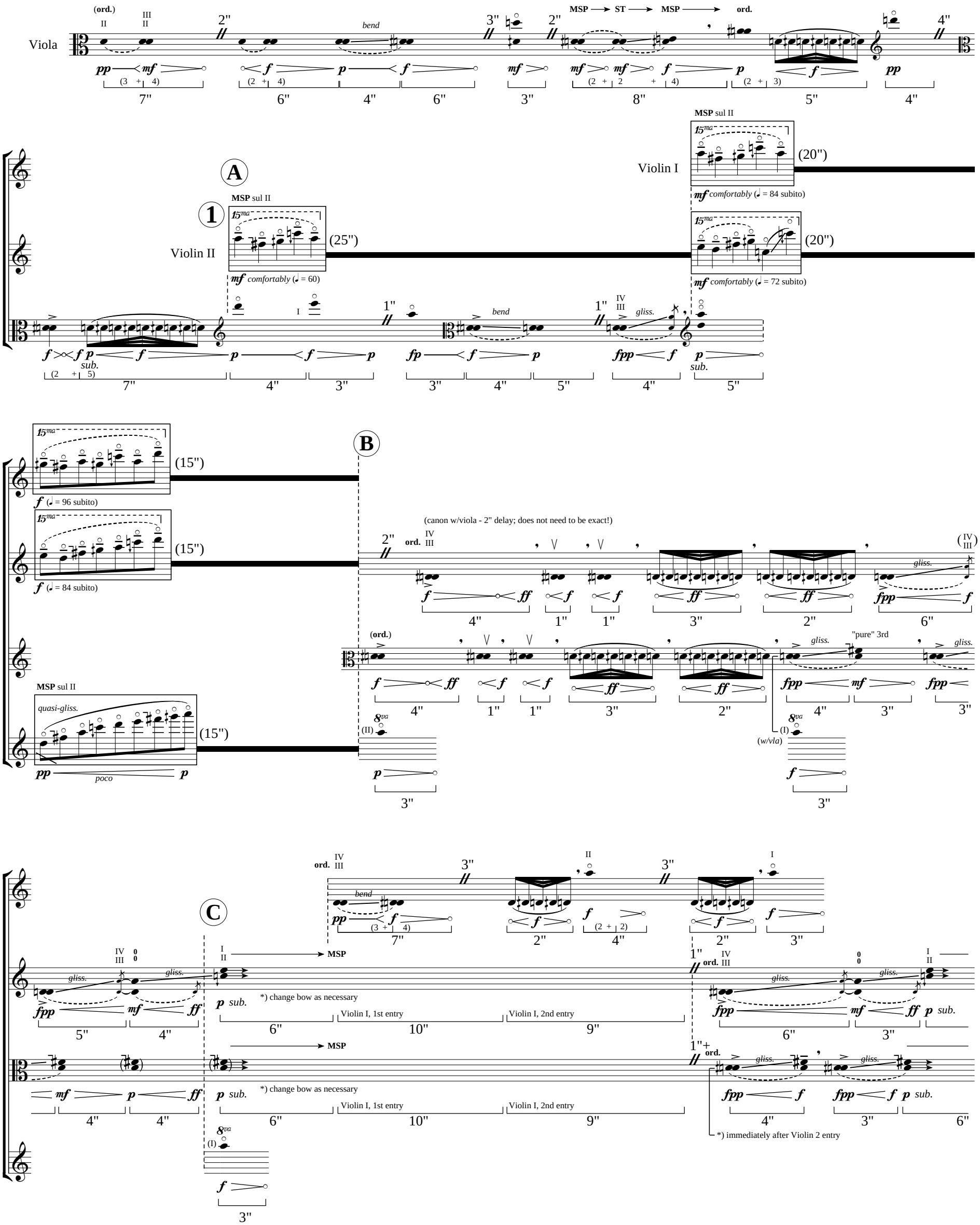
for Julie

Score
Duration: 25 minutes

GRADIENT : DISSOLVE

Jonathan Sokol (2011)
ASCAP



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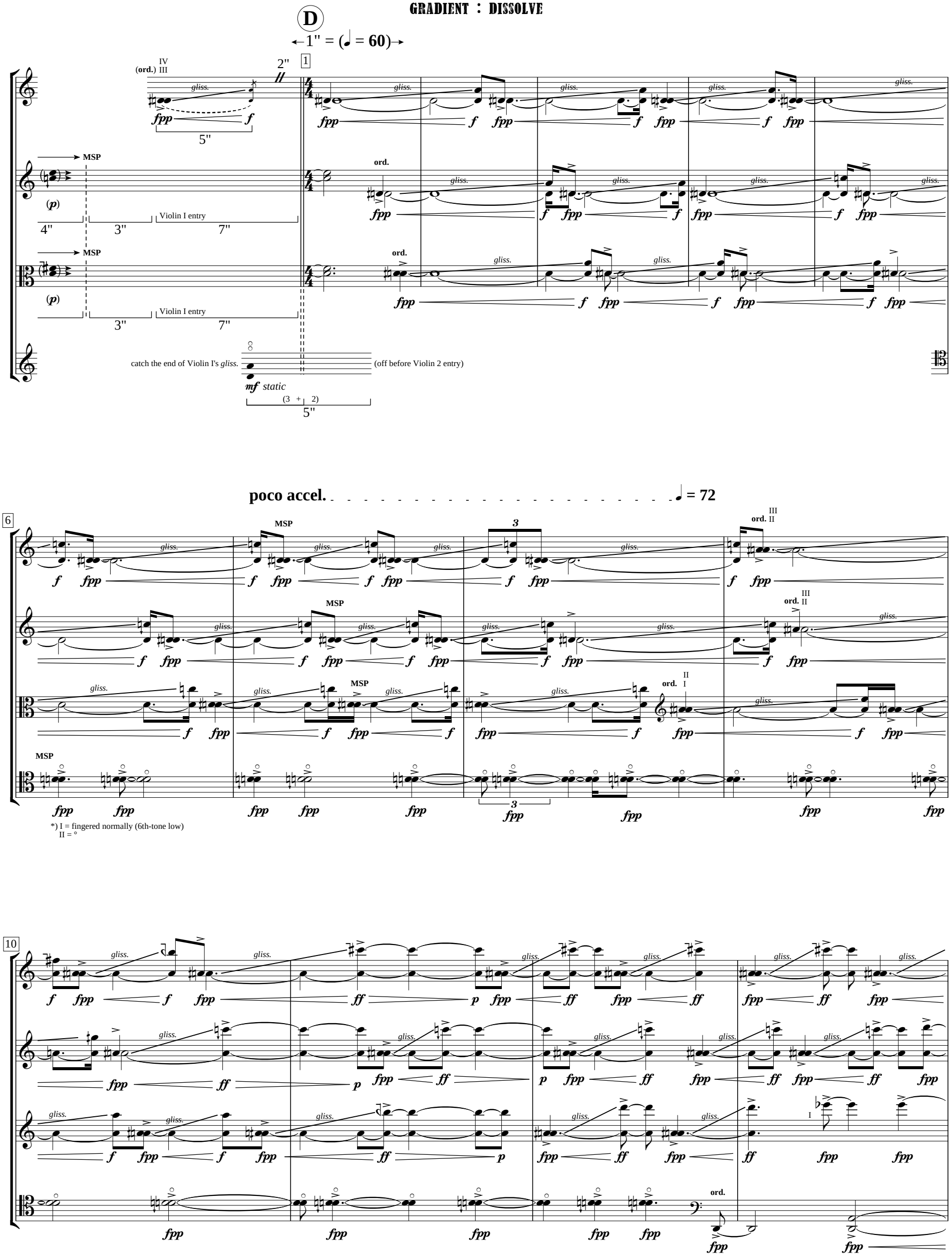

D
←1" = (♩ = 60)→
(ord.) IV III
2"
1
gliss.
fpp
f
5"
MSP
(p)
4"
3"
Violin I entry
7"
ord.
catch the end of Violin I's gliss.
(off before Violin 2 entry)
mf static
(3 + 2)
poco accel.
♩ = 72
6
ord. III II
ord. III II
ord. II I
*) I = fingered normally (6th-tone low)
II = °
10
ff
p
I

E **poco accel.** ♩ = 84

14

I II

ff *fpp* *fpp* *fpp* *fpp* *fpp* *fpp* *fpp* *fpp* *fpp* *fpp* *fpp* *fpp* *fpp* *fpp*

I II

fpp *fpp* *fpp* *fpp* *fpp* *fpp* *fpp* *fpp* *fpp* *fpp* *fpp* *fpp* *fpp* *fpp* *mfp*

fpp *fpp* *fpp* *fpp* *p* *ff* *p* *p* *ff*

ff *pp* *fpp* *ff* *p* *fpp* *ff*

rit. ♩ = 60 **rit.**

20

MSP *flautando* **slow** (!) *gliss.*

mfp *p* 3 3 *pp*

MSP *flautando* **slow** (!) *gliss.*

p 3 5 *pp*

8va

II *p*

MSP

→ **MSP**

p *mf*

II III *p*

p *mf*

F ♩ = 60 **rit.** ♩ = 60

28

slow (!) *gliss.* 15ma

(*flautando*) **2** III

5 *p* *pp* 3 3 *p* *f* *p* 3 3 3 3 3 3 *f*

slow (!) *gliss.* 15ma

(*flautando*) III

3 3 *p* *pp* *p* *f* *p* 3 3 3 3 3 5 *f* *p*

(8) 8va 15ma

II I II

mf *p* *mf* *p* *p* 5 5 5 5 5 5 *f* 5 *p*

mf *p* *mf* *p*

33

36

39

poco rit.

G

3

♩ = 60 accel. (15") ♩ = 72 rit. (20") ♩ = 52 accel. (10") ♩ = 96 rit. (15")

♩ = 60 accel. (10") ♩ = 84 accel. (20") ♩ = 108 rit. (15") ♩ = 52 accel. (10") ♩ = 72 rit. (15")

♩ = 60 rit. (20") ♩ = 52 accel. (20") ♩ = 84 rit. (10") ♩ = 60 accel. (15")

♩ = 60 rit. (5") ♩ = 52 accel. (20") ♩ = 72 rit. (25") ♩ = 42 accel. (20")

4

♩ = 60 accel. (20") ♩ = 108 rit. (10")

♩ = 60 accel. (20") ♩ = 96 rit. (10")

♩ = 96 rit. (20") ♩ = 52 accel. (5")

♩ = 96 rit. (15")

H

♩ = 60 accel. ♩ = 52

43

♩ = 60

♩ = 60

♩ = 60 rit. ♩ = 52 ♩ = 60 sub.

47

rit. ♩ = 52 accel. ♩ = 60 accel. ♩ = 72 rit.

55

ord. slow gliss. MSP ord. ord. III slow gliss. MSP bend ord. MSP ord. ord. static

♩ = 42 Ⓘ ♩ = 60 sub. rit. ♩ = 52 ♩ = 60 sub.

63

ST slow gliss. ord. ST ord. (III) ST slow gliss. MSP ord. ST ord. ST

accel. ♩ = 72 rit. ♩ = 60 accel. ♩ = 72 accel.

70

ST slow gliss. ord. ST slow gliss. MSP ord. ST ord. I II

*) As small of a gap as possible.

♩ = 60 sub. accel. ♩ = 84 poco accel. ♩ = 60 sub.

78

ord. ST slow gliss. ord. ST slow gliss. ord. ST slow gliss.

MSP ord. ST slow gliss. MSP

ord. ST slow gliss.

accel. ♩ = 84 rit. ♩ = 60 accel. ♩ = 84 rit. ♩ = 60 rit. Ⓙ ♩ = 52

85

ord. ST ord. ST ord. ST ord. p sub.

ord. ST ord. ST ord. p sub.

ord. IV ST ord. p sub.

III IV ST ord.

rall. ♩ = 42 ♩ = 72 sub.

94

very slow (!) gliss.

(ord.) MSP 8va

II I II

♩ = 84 sub. rit. ♩ = 60

102

very slow (!) gliss. bend very slow (!) gliss. MSP ord. very slow (!) gliss. very slow (!) gliss. bend IV ord. MSP ord.

Ⓚ ♩ = 72 ♩ = 84 sub.

109

*) II = °
I = open

II MSP 0

ord. I

115

II

L

120

rit.

125

M

= 72

129

132

135

N

II
III
very slow (!) gliss.

138

MSP

ord.

O

141

MSP

ord.

bend

bend

II
III

very slow (!) gliss.

MSP

ord.

bend

II
III

145

II
III

very slow (!) gliss.

IV III II I

MSP

P

149

poco vib.

poco vib.

(non-vib.)

I
II

ord. very slow (!) gliss.

153

(non-vib.) IV III II I poco vib.

poco vib. (non-vib.) poco vib.

I
II (non-vib.) poco vib.

157

Q

poco vib.

(non-vib.) IV III II I poco vib. (non-vib.)

poco vib. (non-vib.) poco vib.

160

I
II poco vib. I
II (non-vib.)

poco vib. (non-vib.)

poco vib. (non-vib.)

R
163
poco vib.
(non-vib.)
166
5
(13") accel.
[10" +
(15") accel.
[5" +
molto accel.
S
169
(24") accel.
[19" +
10"]
♩ = 60 accel.
(15")
3"]
6
♩ = 120
(20") accel.

5"]

♩ = 60 accel. (15") ♩ = 144 rit. (10") ♩ = 60 accel. (10")

mf ff

♩ = 126 rit. (10") ♩ = 60 accel. (10") ♩ = 144 rit. (10") ♩ = 60 (10")

rit. (♩ = 60)

ff ff

5" 4"

♩ = 60 accel. (15") ♩ = 136 rit. (15") (♩ = 60)

mf ff

♩ = 144 rit. (15") 60 accel. (10") ♩ = 144 rit. (14")

pp p

♩ = 144 rit. (15") ♩ = 60 accel. (5") ♩ = 144 rit. (5") ♩ = 60 accel. (9")

pp p

♪ = 72 molto accel. (24") (♩ = 144)

ff (mf)

T

♩ = 60 accel. (10") ♩ = 144 rit. (10") ♩ = 60

mf ff

5"

♩ = 144 rit. (10") ♩ = 60 accel. (10") ♩ = 144

mf ff

5"

MSP

f (10") (7")

♩ = 72

MSP

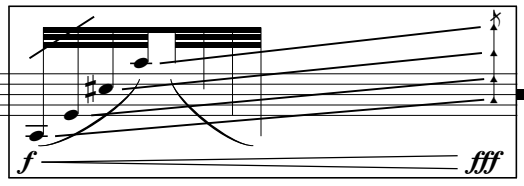
p f p (10")

ord.

f fff (6")

(♩ = 52) accel. (♩ = 96)

(♩ = 84) **accel.** - - - - - - - - - - (♩ = 120) **accel.**



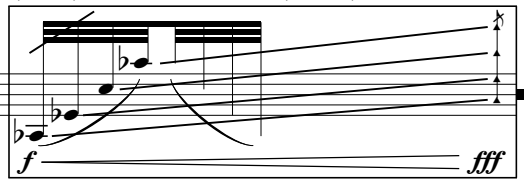
(15")

(♩ = 104) **accel.** - - - - - - - - - - (♩ = 144)

(17")

[15" +

(♩ = 60) **accel.** - - - - - - - - - - (♩ = 104) **accel.**



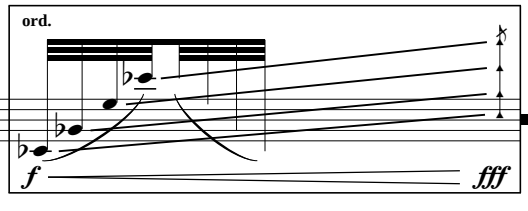
(15")

(♩ = 72) **accel.** - - - - - - - - - - (♩ = 112)

(21")

[15" +

(♩ = 72) **accel.** - - - - - - - - - - (♩ = 112) **accel.**



(15")

(♩ = 84) **accel.** - - - - - - - - - - (♩ = 120)

(15")

(♩ = 52) **accel.** - - - - - - - - - - (♩ = 96) **accel.**

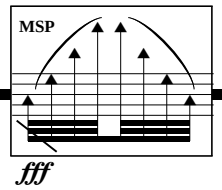
(15")

(♩ = 160) **accel.** - - - - - - - - - - (♩ = 104)

(19")

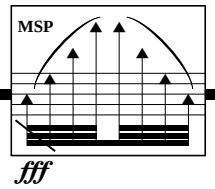
[15" +

molto rit.



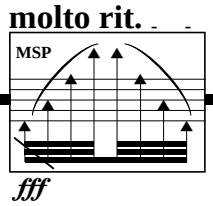
(18")

molto rit.



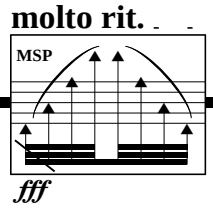
(14")

molto rit.



(20")

molto rit.



(16")

U ♩ = 52

170

2"]

6"]

4"]

pp *< f >* *pp*

pp *< f > pp* *p*

pp *p* *pp* *< f > pp*

pp

172

IV (**MSP**) (IV) III

177

poco vib. *non-vib.*

ST → **MSP** **ST** → **MSP** **ST** → **MSP** I **ord.**

IV III

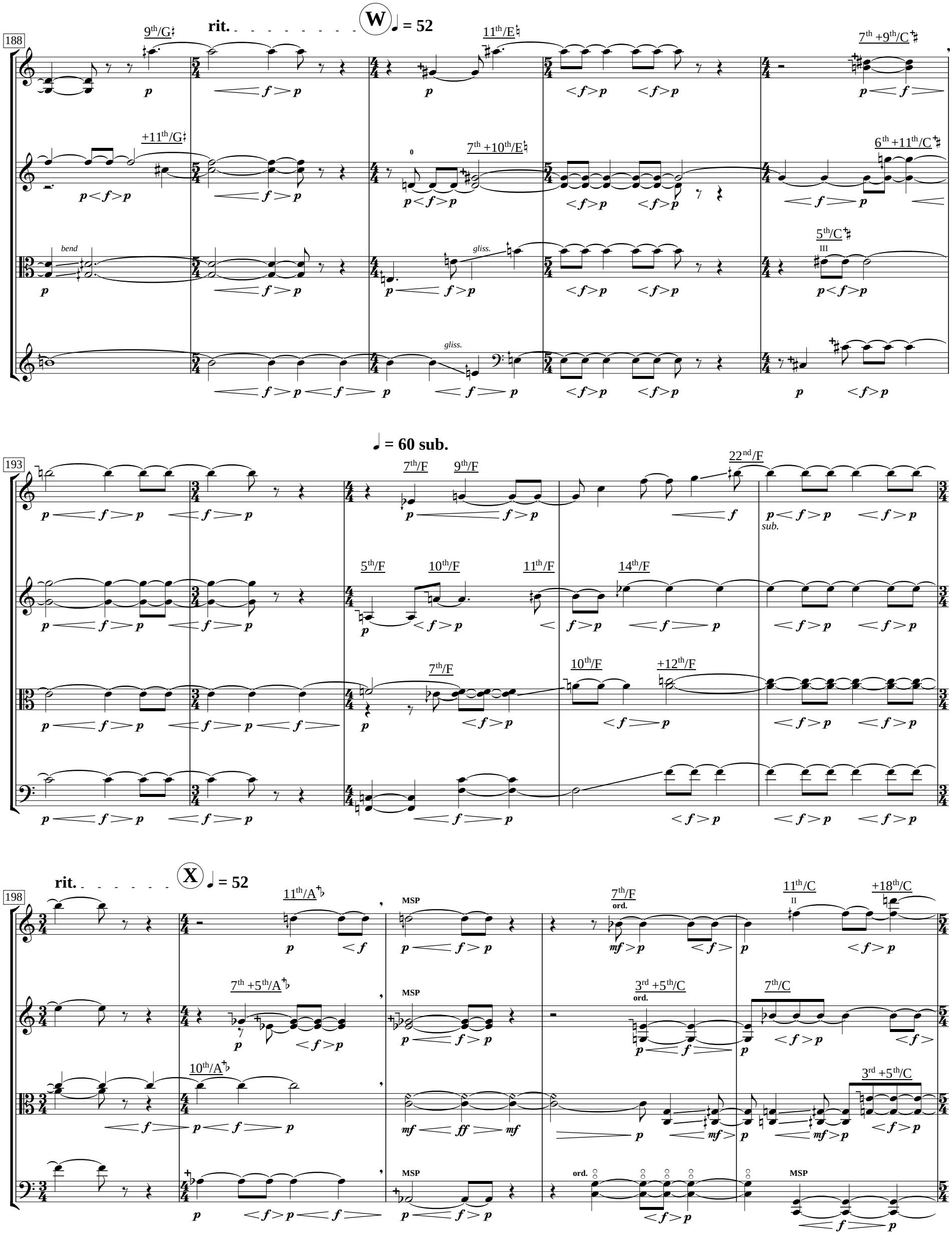
V ♩ = 52 **rit.** ♩ = 52 ♩ = 60

183

5th/D 10th/D 9th/B♮ 9th +14th/B♮

7th/D 11th/D 7th/B♮ 7th +10th/B♮ 7th/G♯

5th/B♮ 11th/B♮ 5th/G♯


188
rit.
W
♩ = 52
9th/G♯
11th/E♮
7th +9th/C♯
+11th/G♯
7th +10th/E♮
6th +11th/C♯
bend
gliss.
5th/C♯
III
♩ = 60 sub.
193
7th/F
9th/F
22nd/F
sub.
5th/F
10th/F
11th/F
14th/F
7th/F
10th/F
+12th/F
rit.
X
♩ = 52
198
11th/A♭
MSP
7th/F
ord.
11th/C
II
+18th/C
7th +5th/A♭
3rd +5th/C
ord.
7th/C
10th/A♭
3rd +5th/C
MSP
ord.
MSP

accel. ♩ = 72

rit. Y ♩ = 52

203

12th/E♭ 22nd/E♭ 7th/E♭ +12th/E♭ 5th/E♭ +9th/E♭ 5th/A +9th/A 7th/A

ord. sub. 0 II I

♩ = 72 sub.

rit.

208

11th/F♯ +7th/F♯ 9th +11th/A 7th/F♯ 8th/F♯ 5th/F♯ 5th/A

gliss.

Z ♩ = 60

213

7th +9th/D MSP ord. bend 0

accel. AA ♩ = 72 rit. ♩ = 60

219

225

230

♩ = 72 sub.

BB ♩ = 42 sub.

accel. ♩ = 52 accel. ♩ = 60

235

p

CC

accel. ♩ = 72 accel.

242

II

p

(♩ = 84) accel. (♩ = 96) molto accel. DD ♩ = 144 (𝅗𝅥 = 72)

248

MSP, *molto flautando*

pp *legato, fluid* *sempre detaché, tip of bow*

accel. ♩ = 84

254

(*pp sempre!*)

(*pp sempre!*)

(*pp sempre!*)

(*pp sempre!*)

poco accel.

260

EE ♩ = 96

267

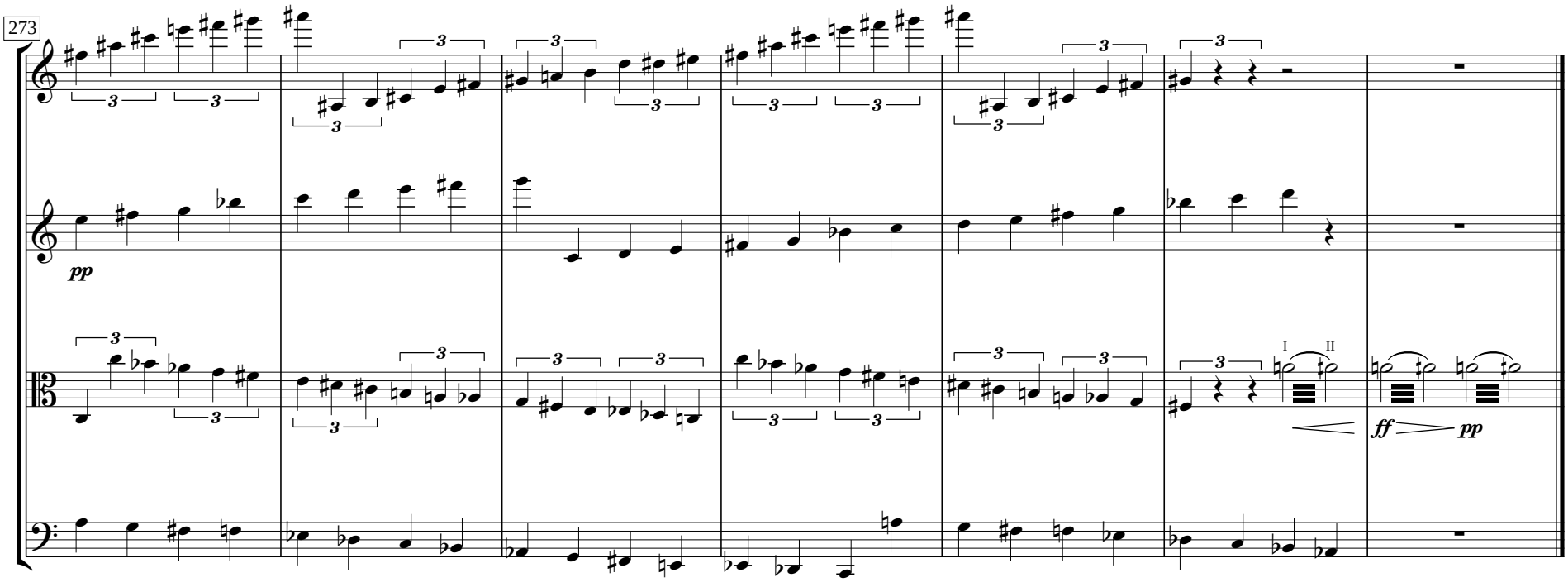
III IV

p *ff*

pp

I II

ff


273
pp
I
II
ff
pp