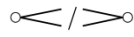



GRADIENT : RADIAL


Jonathan Sokol


Performance Notes


Duration: 5 minutes 30 seconds

 : crescendo from/diminish to nothing

 : as fast as possible

 : unmeasured accelerando (or ritardando if reversed).

 : highest / lowest note possible.

 : highest harmonic possible.

ord. : ordinario; normal bow position.

MSP : Molto Sul Ponticello. **All** sul ponticello passages are **molto**, as close to the bridge as possible!

String arpeggios—presented at the onset of the piece—are meant to be continuous during the ensuing glissandi. Quadruple stop notation is used as a marker to guide the range of each glissandi but should still arpeggiate. The same applies to measures that have been replaced by thick black bars: *arpeggios always continue*.

The notation for the string harmonic glissandi in mm. 42 – 46 is meant to draw attention to the cluster of harmonics that exist both near the scroll and just beyond the fingerboard. The intent is for the performer to grab as many of those harmonics as possible as opposed to those that lie on the body of the string.

Boxed-in figures are to be repeated continuously for the length of the ensuing black bar. Beginning in m. 47, the piano should repeat the boxed-in figures as fast as possible but still change in accordance with meter.

Microtonal Alterations

Quarter-tone: \flat , \sharp

Sixth-tone lower/higher: \flat , \natural , \sharp \flat , \natural , \sharp

Twelfth-tone: \flat , \natural , \sharp

Sixth-tones just-tune 7^{ths} ; twelfth-tones just-tune Major 3^{rds}

All microtones are used to emulate tuning found naturally in the overtone series and are not intended to be exact.

Program Note

Gradient : Radial is the fourth in a proposed series of textural explorations. A Radial Gradient is the smooth gradation outward from a central point, often resulting in spherical or circular effects. This is emulated in the piece by a series of textures and gestures that gravitate around the pitch A, most noticeably the opposing string arpeggios and, later, the piano's outward stretching clusters.

Gradient : Radial was written in collaboration with the Indiana University Contemporary Dance Program and Jacobs School of Music "Hammer and Nail" Project.

Score

Duration: 5 minutes 30 seconds

GRADIENT : RADIAL

Jonathan Sokol (2011)
ASCAP

$\text{♩} = 60$

Violin

Violoncello

Piano

pp $\langle f \rangle$ *pp* *f* *p*

pp $\langle f \rangle$ *pp* *f* *p*

+ Mute between hammer and pins.

ff sempre

Ped. throughout

4

Vln.

Vc.

Pno.

MSP

MSP

f *p* *sub.*

f *p* *sub.*

p $\langle f \rangle$ *p* $\langle f \rangle$ *p* $\langle f \rangle$ *p* $\langle f \rangle$ *p* *ff* *p* *sub.*

f *p* *sub.*

p *ff* *p* *ff* *p* *sub.*

+ Gliss. across strings using fingertips. Work around cross-beams as necessary.

p

Ped.

8^{vb}

*Continue arpeggios while glissing (maintain hand position); they should not be metric!
Notes in cue-size are suggested lengths to which the glissandi should reach. General shape is most important.

GRADIENT : RADIAL

A

Musical score for measures 9-12. The score is for Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Measures 9-10:** Vln. and Vc. play a melodic line with a dynamic range from *ff* to *p*. Pno. has a *ff* chord with a pizzicato instruction.
- Measure 11:** Vln. and Vc. play a complex, arpeggiated texture with dynamics *pp*, *f*, and *pp*. Pno. has a *ff* chord.
- Measure 12:** Vln. and Vc. play a melodic line with a dynamic range from *f* to *pp*. Pno. has a *ff* chord.

Performance instructions include *ord.* (order) and *pizz. (inside)* (pizzicato inside). A dynamic hairpin is shown for the Vln. and Vc. parts.

(Led)

Musical score for measures 13-16. The score is for Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Measures 13-14:** Vln. and Vc. play a melodic line with a dynamic range from *p* to *ff*. Pno. has a *ff* chord.
- Measures 15-16:** Vln. and Vc. play a melodic line with a dynamic range from *p* to *ff*. Pno. has a *ff* chord.

Performance instructions include **) continue arpeggios* and *scrape along string (fingernail or coin)*. A dynamic hairpin is shown for the Vln. and Vc. parts.

(Led)

8^{vb}

GRADIENT : RADIAL

17

MSP → ord. → MSP

Vln. *) continue arpeggios
f sub. → *pp* → *f* → *p* → *p < f* → *p < f* → *p < f* → *p < f*

Vc. *) continue arpeggios
f sub. → *pp* → *f* → *p* → *f sub.* → *p sub.*

Pno. *ff sempre*

(Ped.)

B

21

Vln. *p < f* → *p < f* → *p < f* → *p* → *ff* → *p* → *ff* → *p sub.*

Vc. *ff* → *p* → *ff* → *p* → *ff* → *p* → *ff* → *p sub.*

Pno. *mf*

III
IV *) bow as necessary

II
III *) bow as necessary

Gliss. across strings using fingernails.
Work around cross-beams as necessary.

(Ped.)

GRADIENT : RADIAL

25

Vln.

Vc.

Pno.

(Led)

8^{va}

8^{vb}

f ff Gliss. across strings using fingertips

ff (pizz.)

p < ff *p < ff* *p < ff* *p < ff* *p sub. ff*

p < ff *p < ff* *p < ff* *p < ff* *p sub. ff*

C Slightly Faster ♩ = 72

29

Vln.

Vc.

Pno.

(Led)

pp *< f > pp* *f* *pp* *ff* *mf* *fff*

pp *< f > pp* *f* *pp* *ff* *mf*

ff sempre

GRADIENT : RADIAL

33

Vln. *f* *ff* *fp* *fff* *fp* *fff* *fp* *fff*

Vc. *fff* *f* *fff* *fp* *fff* *fp* *fff* *fp* *fff*

Pno. (Ped.) *8^{vb}*

37

rit. **D** A Tempo ♩ = 60

Vln. *p* *f sub.* *pp* *p < f* *p < f* *p < f* *p < f*

Vc. *mf* *f* *p* *f sub.* *pp* *p < f* *p < f* *p <*

Pno. *mf* *ff sub.* scrape along string. *8^{va}* *8^{vb}*

MSP → ord.

MSP → ord.

*) continue arpeggios

*) continue arpeggios

III IV

II I

GRADIENT : RADIAL

41

Vln. *p < f p < f p < f p < f p < f f > p f f > p f f > p f f > p f*

Vc. *< f p < f fp ff fp ff fp ff f > p f f > p f*

Harmonic gliss. along string (inside), strike key (D) in rhythm.

Pno. *p < f p < f p < f*

(Ped.) *8vb*

44

Vln. *f f > p f f > p f f > p f f > p f f > p f f > p f f > p ff*

Vc. *f > p f > p f > p f > p f > p f > p f > p f > p f > p f > p f > p*

Pno. *p < f p < f p < f p < f p < f p*

(Ped.)

GRADIENT : RADIAL

E

47

Vln. *pp* *ff* *p* *ff* *p*

Vc. *pp* *ff* *pp* *ff* *p* *ff*

Pno. LH *sempre* *pp* RH *sempre* (trem) *ffpp* (*pp*)

51

Vln. non-vibr. I II III *f* *p* *f* *bend*

Vc. non-vibr. I II *p* *f* *p* *mf sub.*

Pno. (Ped)

GRADIENT : RADIAL

55 **F**

Vln. ^{III} _{IV} (ord.) → MSP

Vc. ^I _{II} MSP, flautando

Pno. (Ped.)

59

Vln. (non-vibr.)

Vc. (non-vibr.)

Pno. (Ped.)

GRADIENT : RADIAL

63 **G**

ord. (non-vibr.) II III

Vln. *ff* *p* *ff* *p*

Vc. ord. *) continue arpeggios *ffpp* *mf* *pp* *f*

Pno. *mf* *mf* *mf* *mf*

(Ped.) *ffmf* *(mf)*

67

Vln. *) continue arpeggios *ffpp* *mf* *p*

Vc. *p* *ffpp* *) continue arpeggios

Pno. *mf* *mf* *mf*

(Ped.)

GRADIENT : RADIAL

71 **H**

Vc. *ff* *) continue arpeggios

Vc. *ff* *) continue arpeggios

Pno.

(Ped.)

*) grind into glisses.

74

Vc. *ff* *p sub.* *ff* *p sub.* *ffpp* *ffpp* *ffpp* *ffpp*

Vc. *p sub.* *ff* *p sub.* *ffpp* *ffpp* *ffpp* *ffpp*

Pno.

(Ped.)

GRADIENT : RADIAL

accel.

77

Vc. *ff*

Vc. *ff*

Pno. *ff*

(Ped)

$\text{♩} = 72$

79

Vc. MSP

Vc. MSP

Pno. *ff*

(Ped)

$\text{♩} = 72$

GRADIENT : RADIAL

80

Vc.

Vc.

Pno.

(Ped.)

ffff *) sharply cutoff!

8^{va}