

Vermilion

Jonathan Sokol

Instrumentation

E♭ Alto Saxophone

Drum Set

Performance Notes

General

Duration: 6 minutes

Transposed Score

Throughout the piece: *breathe as necessary!*

◁ / ▷ : cresc. from/dim. to nothing.

———< : last-minute, immediate cresc.

k-tr : key-trill; alternate-fingering trill.

Microtonal Notation / Alterations

Quartertone

♭_{1/4} ♯_{1/4} ♯_{3/4}
1/4 flat 1/4 sharp 3/4 sharp

Time is measured in standard metrical notation and in suggested length by seconds. In the latter, the durations are suggestions only, and can be extended or shortened as the performers desire so long as a consistent sense of pacing remains.

Pitches within the brackets measured by seconds (rehearsal numbers 4 through 6) should be played for the entirety of the bracket. The exception are any drum set hits, which should be abruptly ended when marked with Φ .

Boxed-in figures should be repeated as written for the duration of the ensuing black bar. Sometimes metronome markings will appear above the boxes. These apply only to the instrument in which they appear.

Program Note

Vermilion is a reflection on my several interactions with various Shinto Shrines while visiting Kyoto. These shrines are constructed in a variety of sizes, intricately adorned and painted (vermilion is the primary color), and can be found nearly everywhere, from isolated islands and forests to sidewalks and street malls. And though locations, visitation purposes, and deities differ from shrine to shrine, they all seem to embody the same sense of spiritual concord.

Shrine grounds are entered by passing through an arched gate called a torii, which symbolically marks the transfer from the profane to the sacred. Even among the bustle surrounding crowded shrines, the immediate quietude and pervading calm once passing through the arch is unmistakable. The approach-transfer-arrival narrative is the main focus of my reflection.

Vermilion was written for Noa Even and Stephen Klunk.

-Jonathan Sokol

Drum Set Key

Alto Saxophone

Multiphonic fingerings appear in the score but are given here for reference.

The diagram shows a drum set key with various symbols for different parts: High-hat (foot) with an 'x', Bass with a dot, Toms with a bracket, Snare with a dot, Bongo with a dot, W.B. with a triangle, High-hat with an 'x', Crash with an asterisk, and China with a cross. Below this is a musical staff for the Alto Saxophone in treble clef. It shows four notes with multiphonic fingerings: C3 (C), C4 (C), C#3 (D#), and C3 (D#). Each note has a vertical stack of dots representing fingerings, with some notes having a 'C' or 'C3' label. The first note has a dynamic marking of *mf+*.

Transposed Score
Duration: 6 minutes

for Noa and Stephen

Vermilion

Jonathan Sokol (2012)
ASCAP

Drum Set

1a ♩ = 60
3x
ppp distant
cresc. to 2

1b
4x
(p)

1c
3x
(mf)

1d
4x
(f)

(fff)

Alto Sax.

2 ♩ = 60
p < mf > (p) < mf > (p) static

♩ = 60

poco accel.

p sub. molto! fff f fp mf pp

L.v.

6

pp (p) pp p poss. mf 3 3 p sub.

(C4)

3

p ♩ = 52

f

N.B. Randomize cymbal pattern, in time. (high-hat open)

N.B. High-hat open after each hit.

Vermilion - Score

10

Musical score for measures 10-13. The top staff is in treble clef with a key signature of one sharp (F#). It features a complex melodic line with many triplets and slurs. Dynamics include *mf*, *p sub.*, and *f*. The bottom staff is in bass clef with a key signature of one sharp, featuring a rhythmic accompaniment with slurs and accents. A thick black bar is present above the bass staff for the first two measures.

14

Musical score for measures 14-17. The top staff is in treble clef with a key signature of one sharp. It includes triplets, slurs, and dynamic markings such as *fp*, *f*, *p*, *f*, *fp*, *f*, *p*, and *mf*. There are also markings for *poco accel.*, *(♩ = 72)*, and *rit.*. The bottom staff is in bass clef with a key signature of one sharp, featuring slurs, accents, and dynamic markings like *ff*, *f*, and *mf*. A *scrape* marking is present in the final measure.

4

Musical score for measures 15-18, enclosed in a dashed box. It includes performance instructions and specific markings: *(p)* at your leisure (4" - 5"), *p* slow accel., *♩ = 52*, *bell*, *f*, *p*, *mf*, *10"*, *p* quicker accel., *♩ = 88*, *bend*, *p*, *(p)*, *8"*, *fp*, *long*, *fp*, *long*, *mf*, *18"*, *mf*, *♩ = 88*, *p* slow accel., *cresc.*, *f*.

Vermilion - Score

13" 5" 20" 20"

⑤

Stretched, Deliberate bend

pp subtone

pp subtone

mf

pp

pp

mf

bend

bend

bend

bend

quick rit., dim., gradually switch to one hand

f (trem)

p ♩ = 52

accel. ♩ = 66

p

f

f

N.B. Randomize cymbal pattern, out of time. (high-hat open)

⑥ 3" 10" 7" ♩ = 72

3" 10" 7" ♩ = 80

⑦ ♩ = 80

f sub. >

mf

mf sub.

p sub.

mf

p sub.

ff bell, l.v.

♩ = 60 (ca. 11x)

3 3 3 3

3 3 3 3

p sub.

cresc.

f

3 3 3 3

♩ = 60

f

p sub.

⑧ ♩ = 104, ecstatically

mf

fp

f

p sub.

mf

4 4 4

ff

fp < f

fp < f

mf

mf (cresc. to end, fff)

f (cresc. to end, fff)

accel.

poco accel.

k-trem

N.B. Randomize cymbal pattern, out of time. (high-hat open)

Vermilion - Score

The first system of the score consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many slurs and accents. It begins with a dynamic marking of *f*. The lower staff is in bass clef and contains a simple accompaniment of quarter notes. A dynamic marking of *f* is placed under the second measure of the upper staff. At the end of the system, the instruction *mf sub. to end: cresc. and poco accel.* is written.

The second system of the score consists of two staves. The upper staff is in treble clef and contains a melodic line with several triplet markings (indicated by the number '3' below the notes). It ends with a trill, marked with *k-tr* and an accent. A dynamic marking of *fff* is placed below the trill. A horizontal line with a double-headed arrow above it indicates a length of 5 inches for the trill. The lower staff is in bass clef and contains a simple accompaniment of quarter notes, ending with a fermata.