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

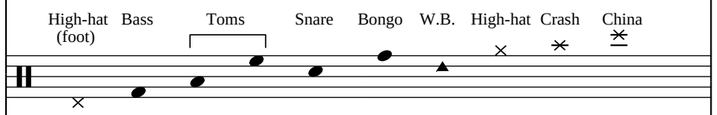
1/4 flat 1/4 sharp 3/4 sharp

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 .

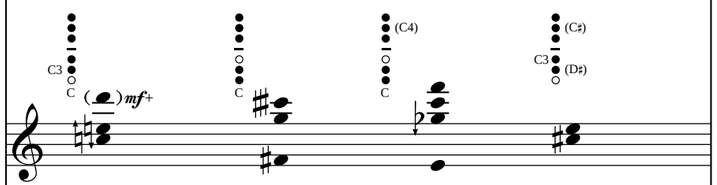
Boxed-in figures should be repeated as written for the duration of the ensuing black bar. Sometimes metronome markings will appear above the boxes. These apply only to the instrument in which they appear.

Drum Set Key



Alto Saxophone

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



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

for Noa and Stephen

Vermilion

Transposed Score
Duration: 6 minutes

Jonathan Sokol (2012)
ASCAP

1a ♩. = 60 **1b** **1c** **1d**

Drum Set

3x 4x 3x 4x

ppp distant
cresc. to ②

(*p*) (*mf*) (*f*) (*fff*)

② ♩. = ♩ = 60

Alto Sax.

C3 C

p *mf* (*p*) *mf* (*p*) *static*

♩ = ♩. = 60

poco accel.

l.v.

p *sub.* *molto!* *fff* *f* *fp* *mf* *pp*

6

③ (C4) C

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

p ♩ = 52 *f*

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

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

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10

mf p sub. mf p sub. mf f p

poco accel. (♩. = 72) rit.

14

fp f p fp f p mf

scrape

ff f mf

4

15" 6" 10" 8" 18"

(p) at your leisure (4" - 5")

p slow accel. ♩ = 52 bell

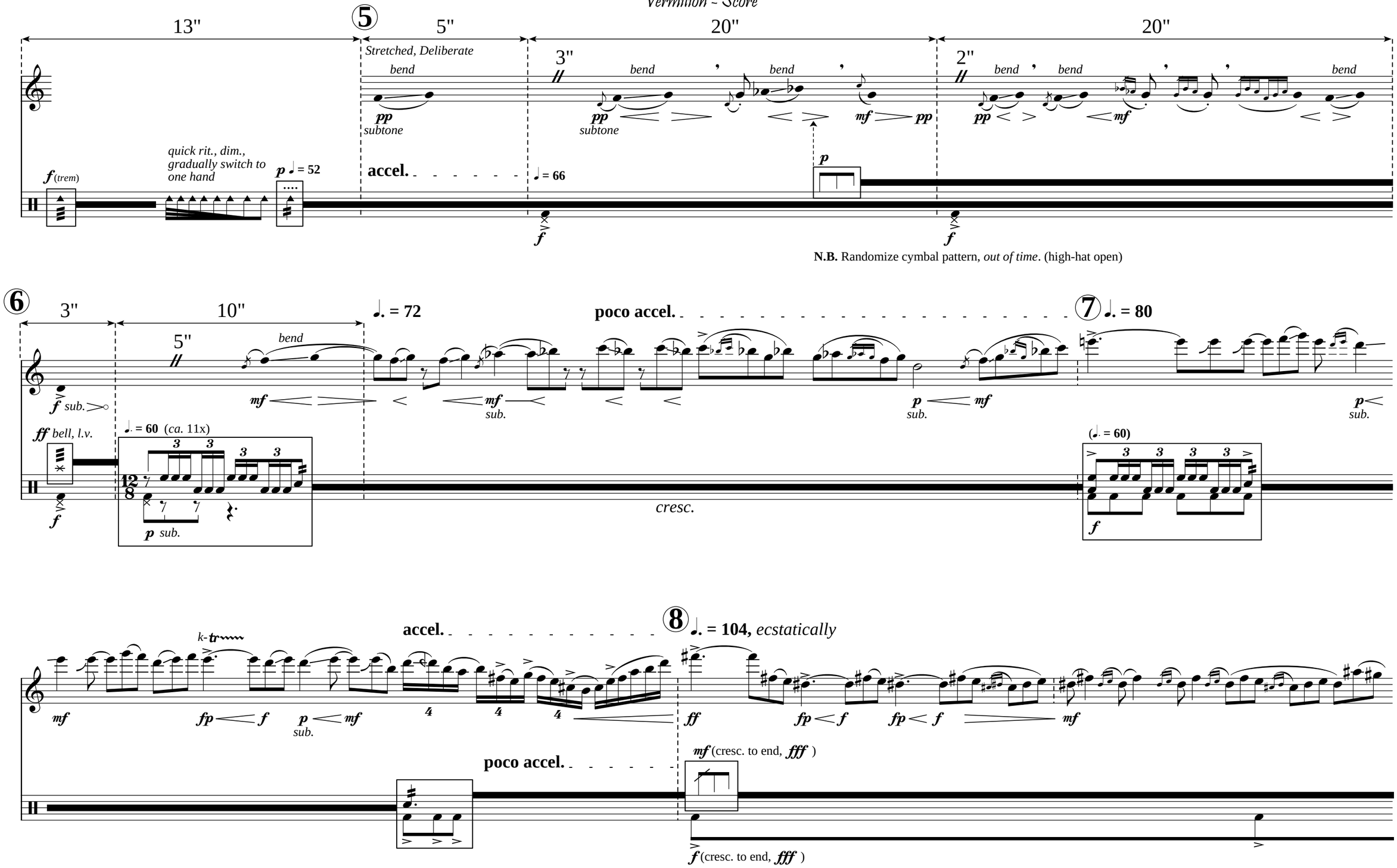
p quicker accel. ♩ = 88

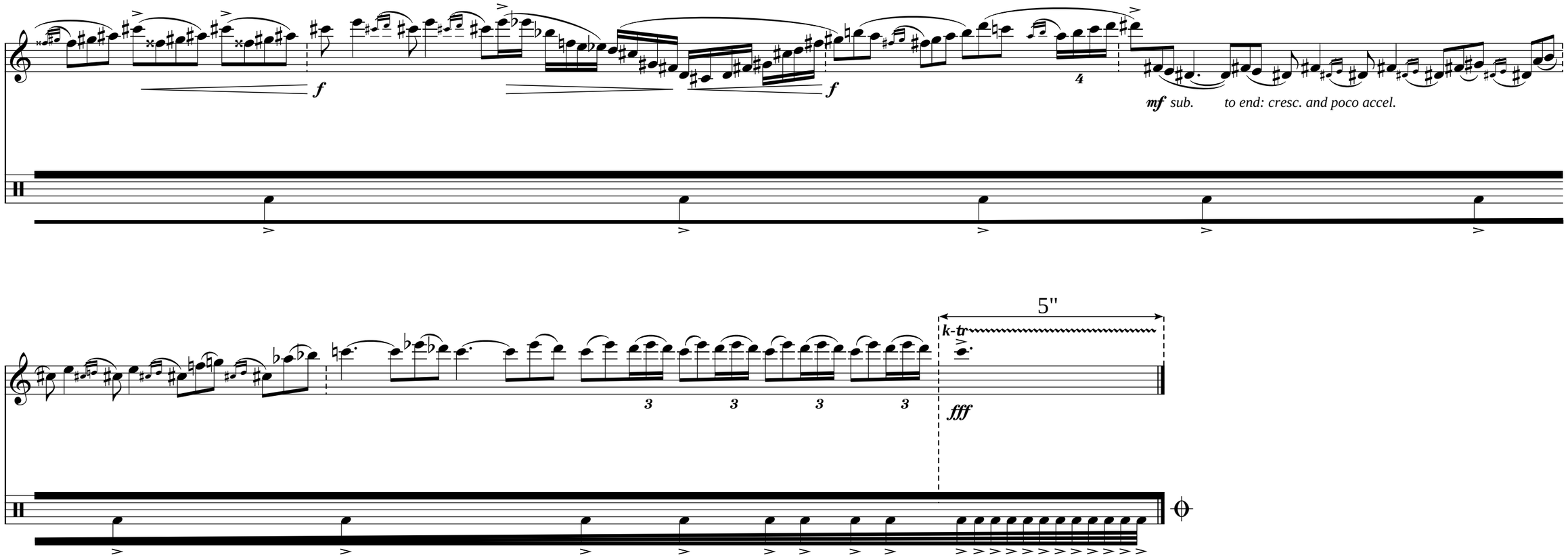
bend

fp long fp long mf

mf ♩ = 88 p slow accel., cresc.

f f f f f


5
13"
5"
20"
20"
Stretched, Deliberate
bend
3"
2"
pp
subtone
mf
quick rit., dim., gradually switch to one hand
f (trem)
p ♩ = 52
accel.
♩ = 66
p
f
N.B. Randomize cymbal pattern, out of time. (high-hat open)
6
3"
10"
5"
♩. = 72
poco accel.
7 ♩. = 80
f sub.
mf
sub.
p
ff bell, l.v.
♩. = 60 (ca. 11x)
p sub.
cresc.
(♩. = 60)
8 ♩. = 104, ecstatically
k-tr
fp
ff
mf (cresc. to end, fff)
f (cresc. to end, fff)
N.B. Randomize cymbal pattern, out of time. (high-hat open)


f
f
4
mf sub. to end: cresc. and poco accel.
5"
k-tr
fff
3
3
3
3