re: meditations

alex ring gray

saxophone ensemble

2022

transposing score

SIDEREAL MESSENGER MUSIC

PROGRAM NOTE

Originally commissioned by the Knoxville Youth Saxophone Ensemble in 2020, titled *remediations.*

It was composed with regard to the musical meditations of Pauline Oliveros, Terry Riley, and John Coltrane, with the intent of introducing young saxophonists to the Deep Listening practice.

I revisted and expanded upon it in 2022 while developing my album *The Organ That Breathes*.

PERFORMANCE NOTES

Spatilaization

Performers should be stationed spatially surrounding the audience. The “arch” may be in either conventional SSAATTBB order, or a “mirrored” order: SATBBTAS or BTASSATB.

Tuning Meditation

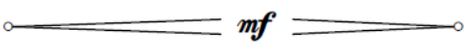
Performers should familiarize themselves with Pauline Oliveros’ *Tuning Meditation* to understand how to approach “tuning” sections of this work.

Breaths

Performers should plan their breathing in advance as to avoid collective gaps in sound.

Circle-Tip Hairpins

To and from niente (nothing).



Square Fermatas

Held much longer than the notated duration. In the context of this work, they should be held for at least 10 seconds.

Trills

Trill should be performed unsynchronized among players and with varying speed.

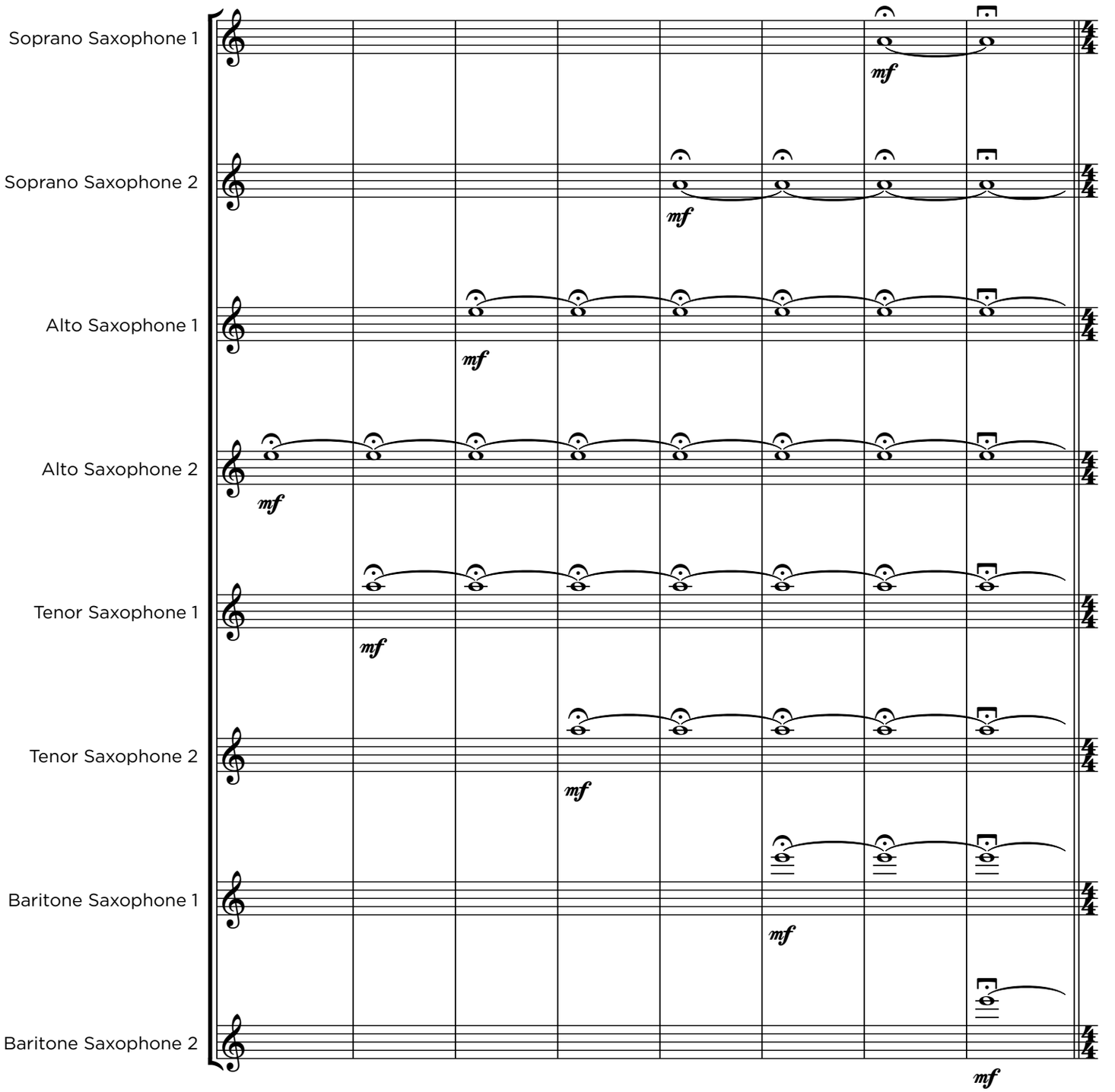
Wild and Free improvisation

This improvisation should be noisy, chaotic, and reminiscent of John Coltrane’s *Meditations.* For reference, listen to “Consequences.”

re: meditations

ALEX RING GRAY

Each entrance cued once the previous bar is perfectly in tune.
Breathe deeply before each entrance.



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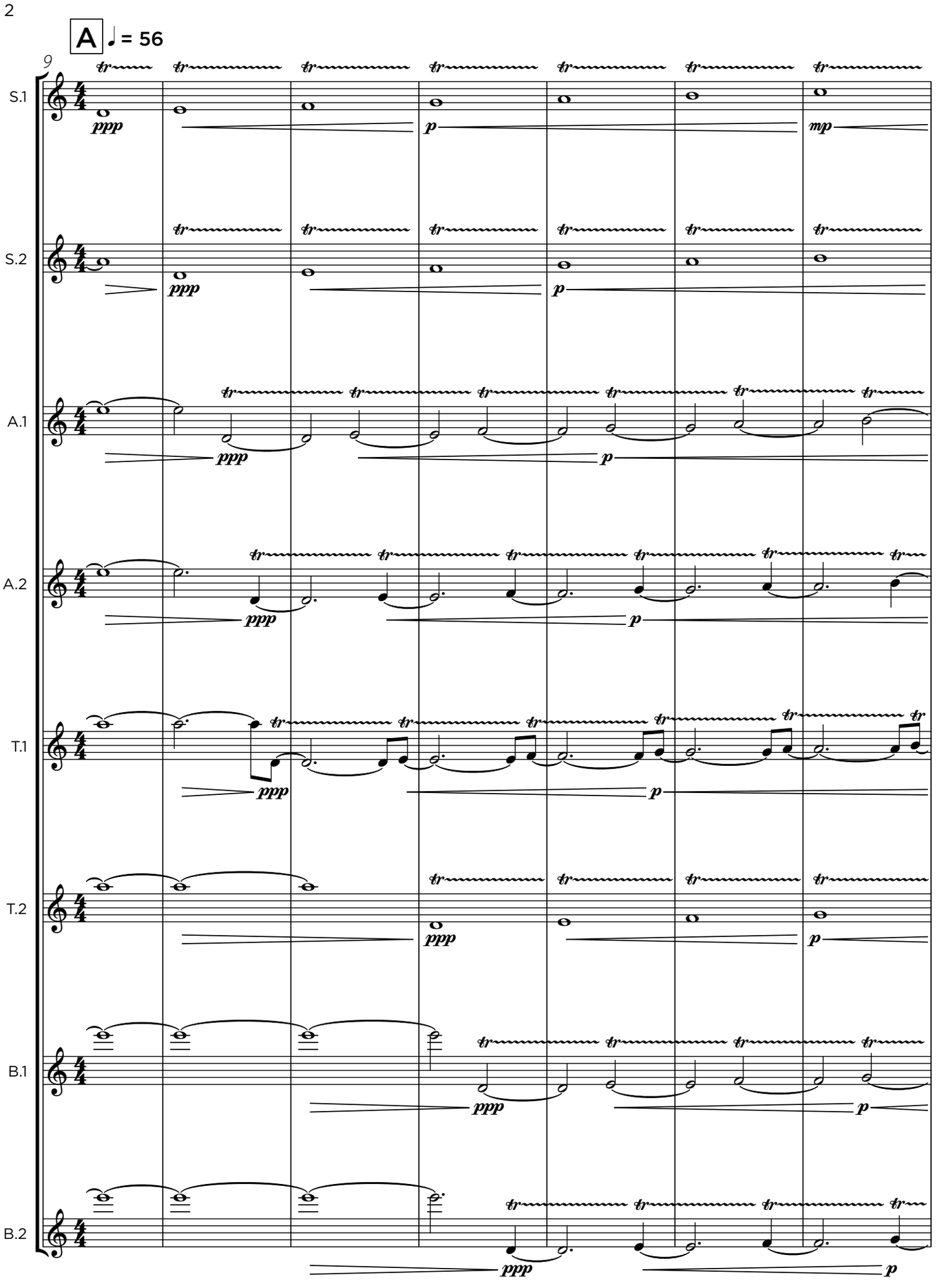
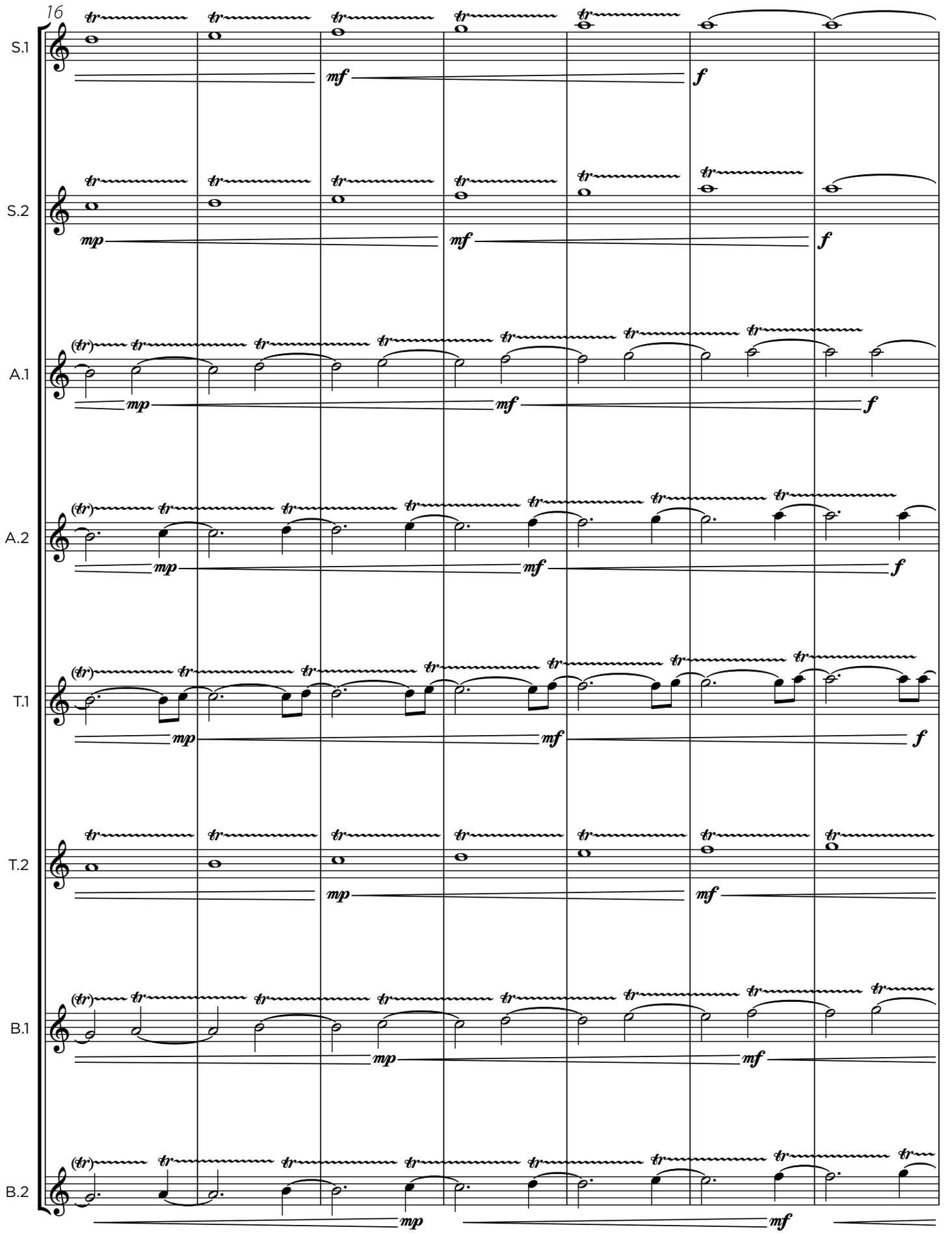
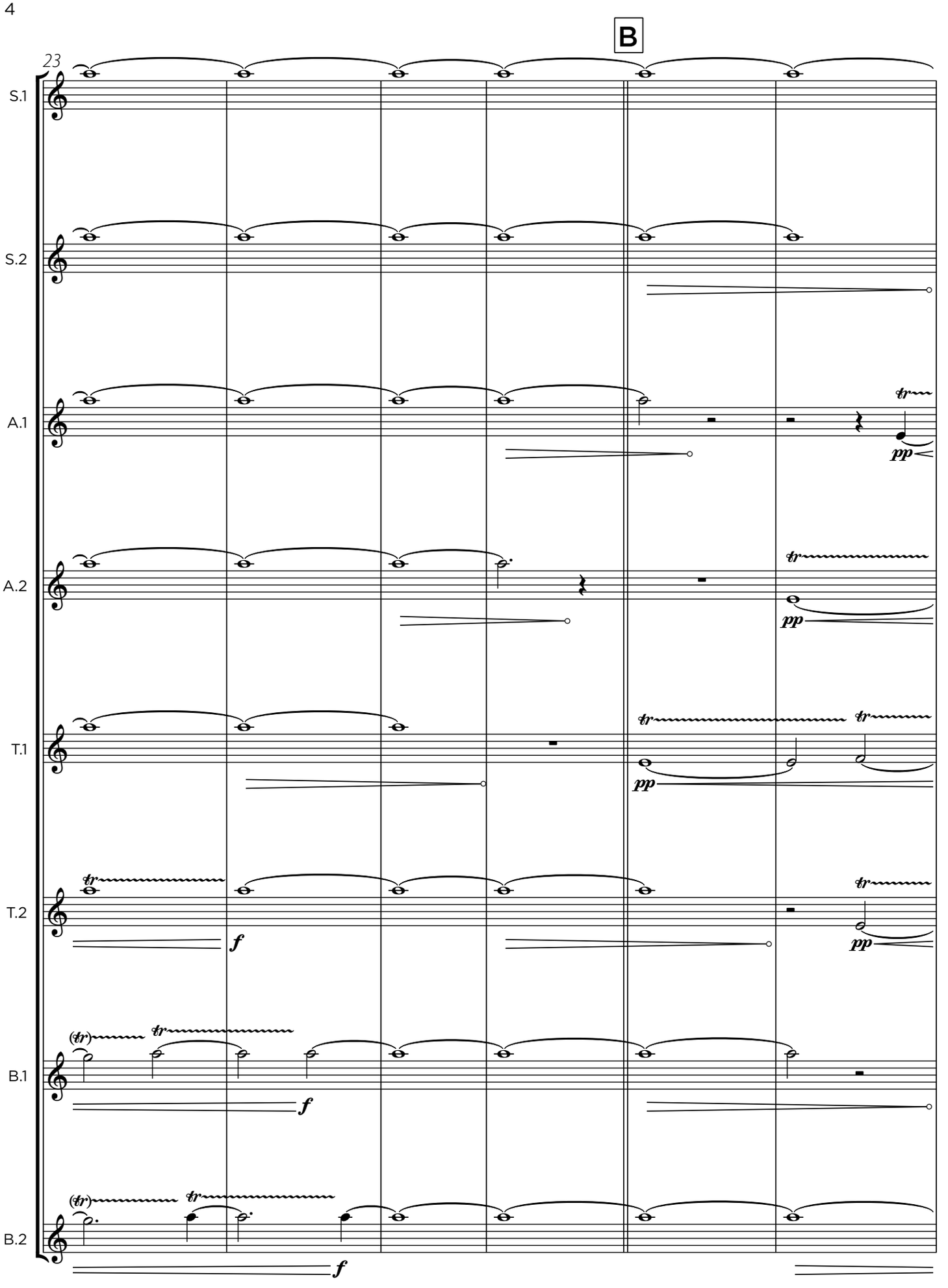
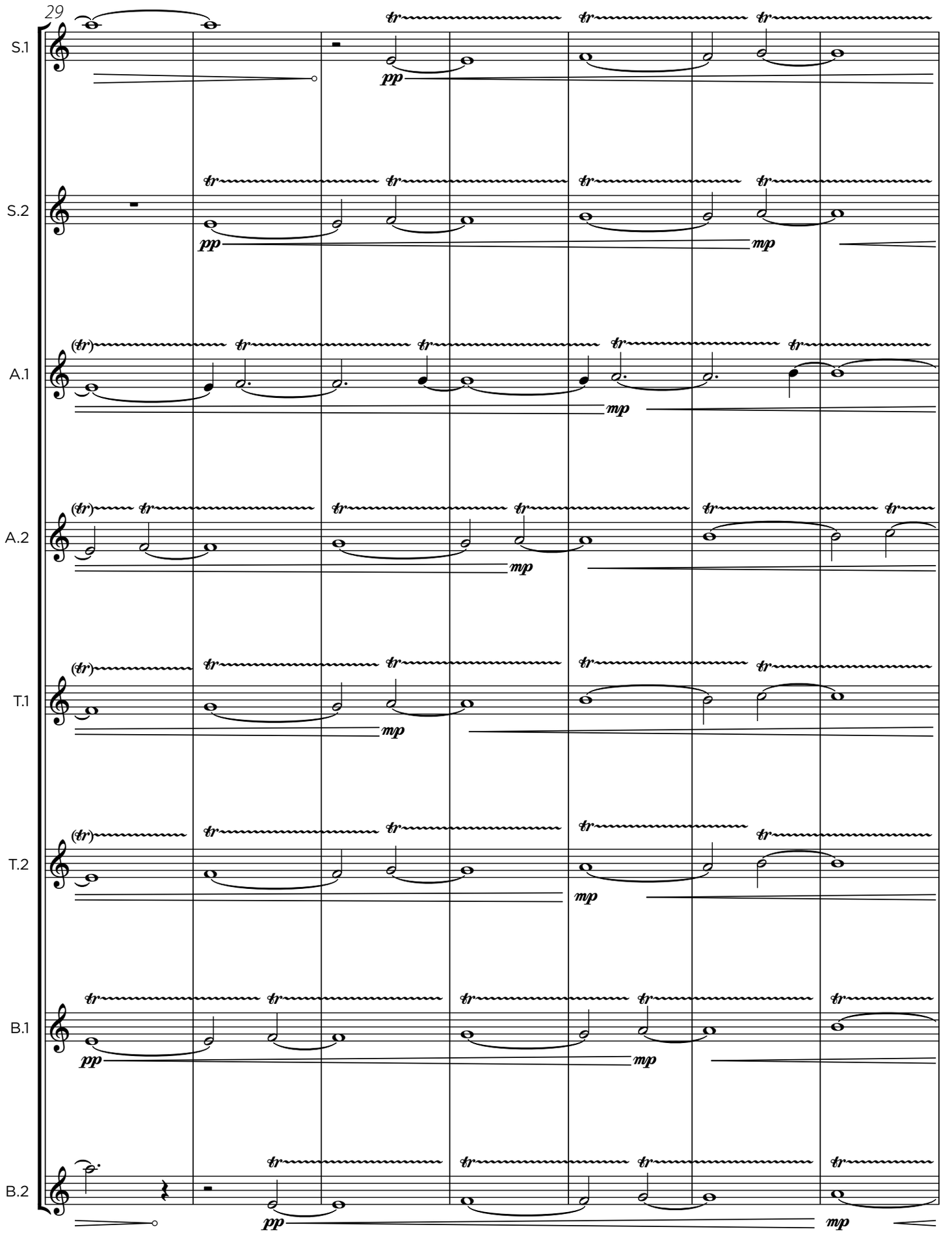
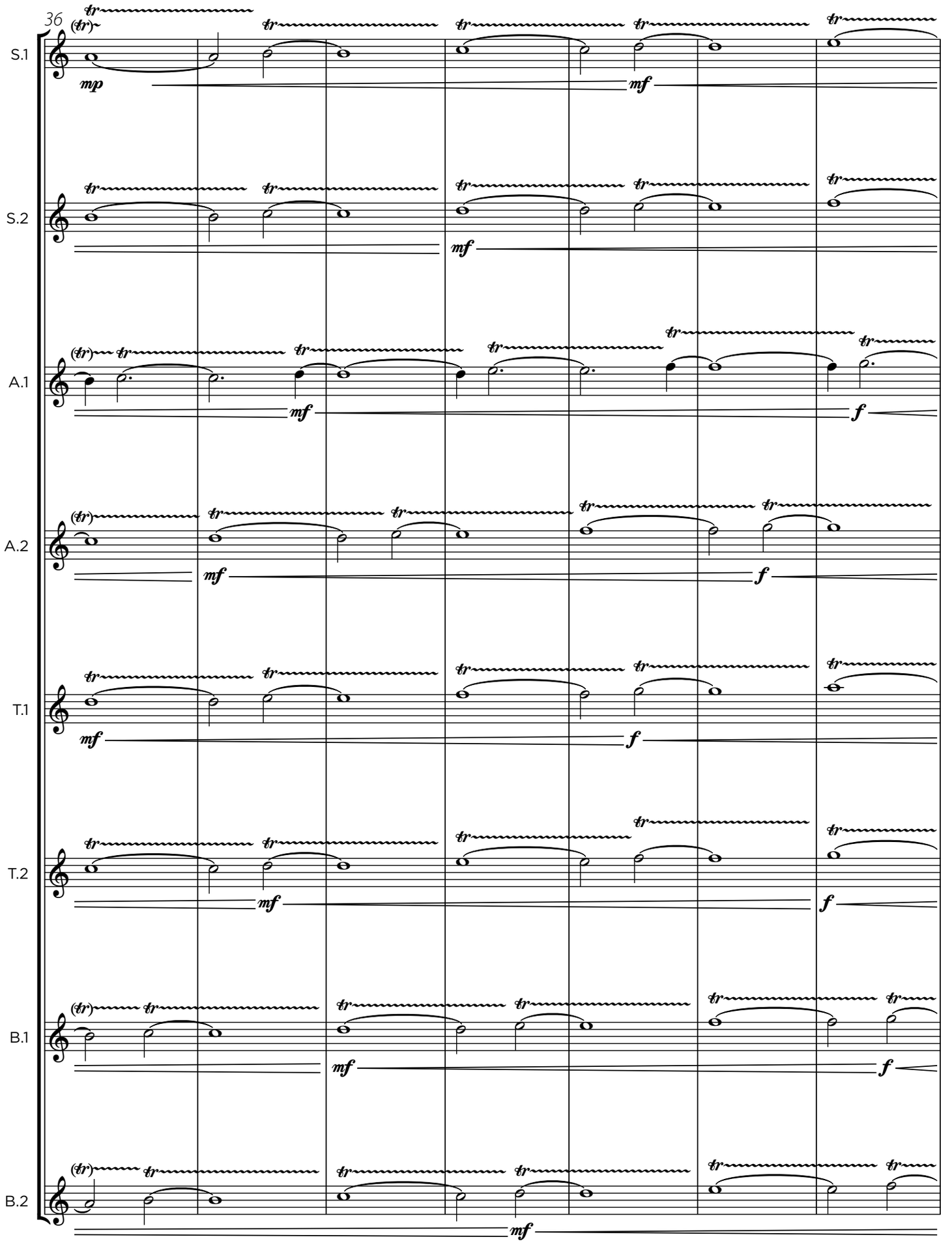
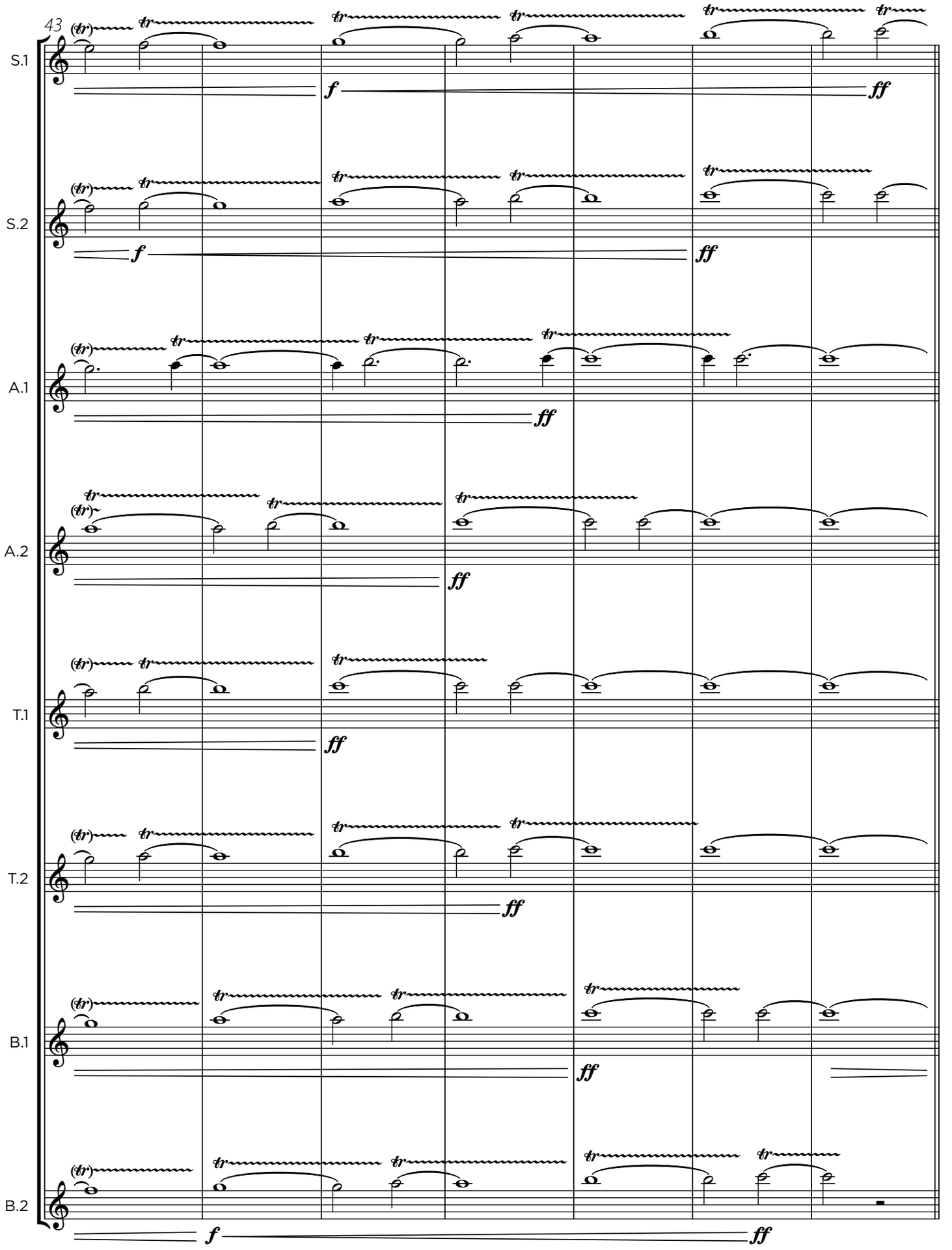

A
♩ = 56
9
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
ppp
p
mp
tr

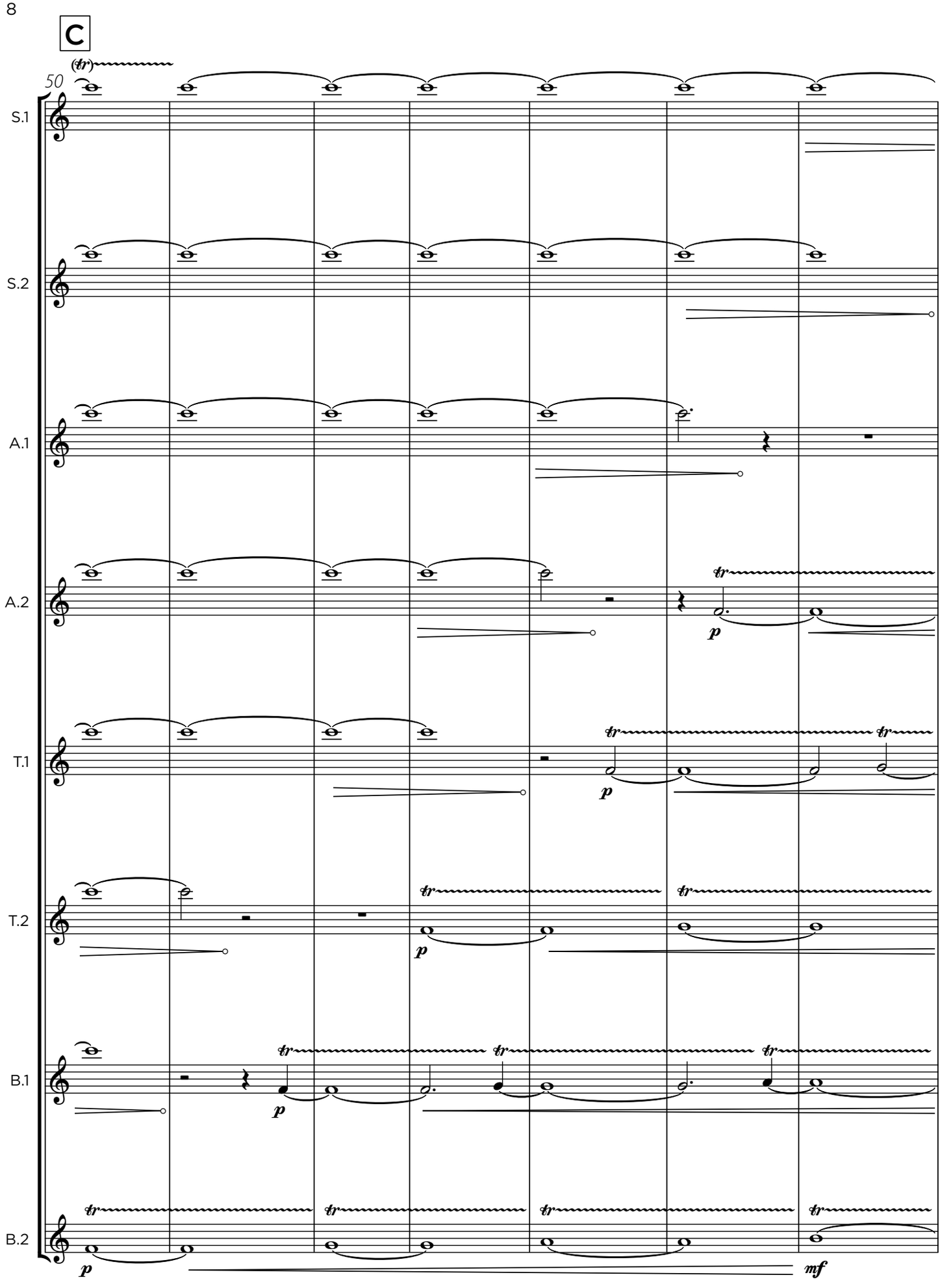

16
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
tr
(tr)
mp
mf
f

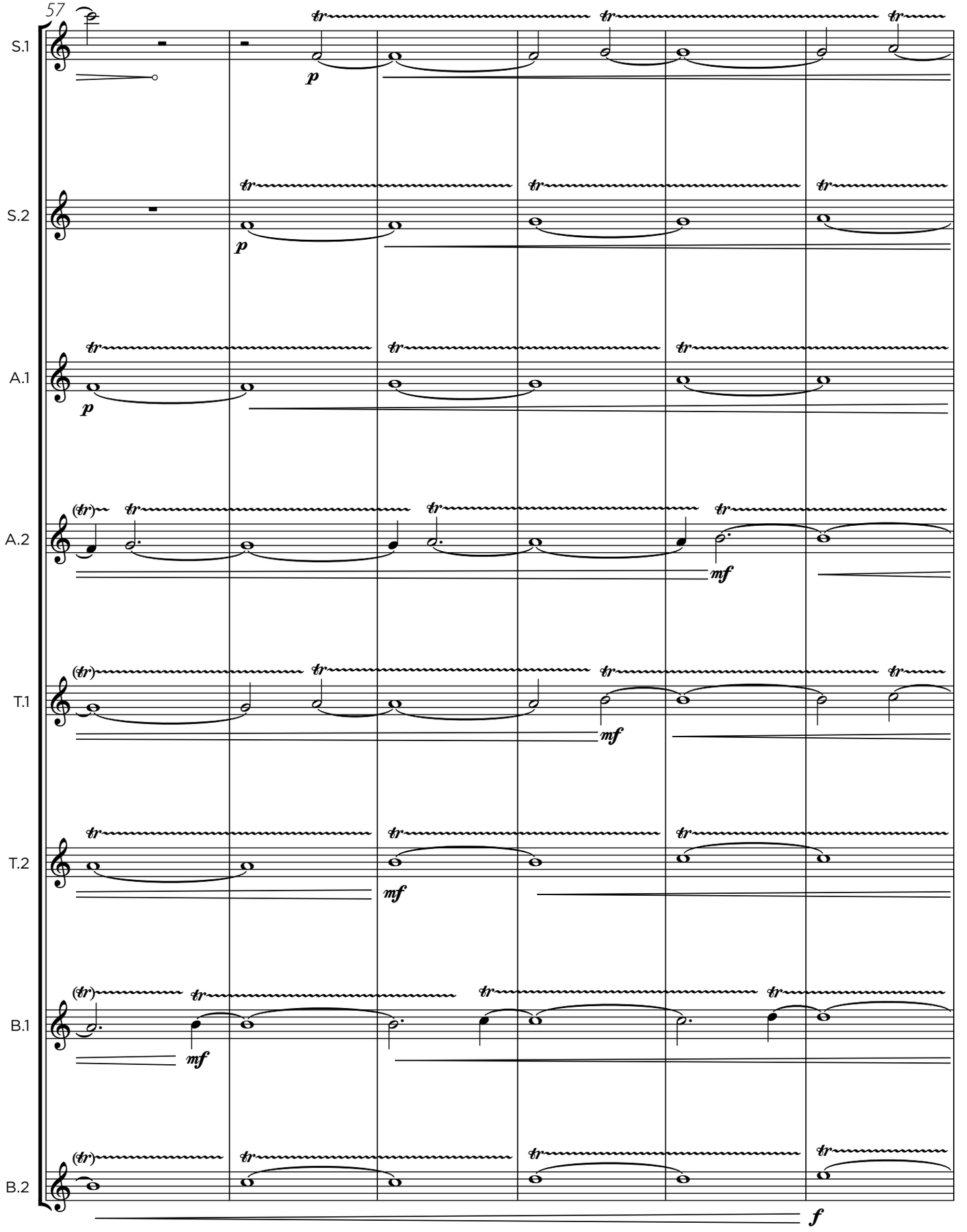

B
23
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
tr
pp
f
(tr)

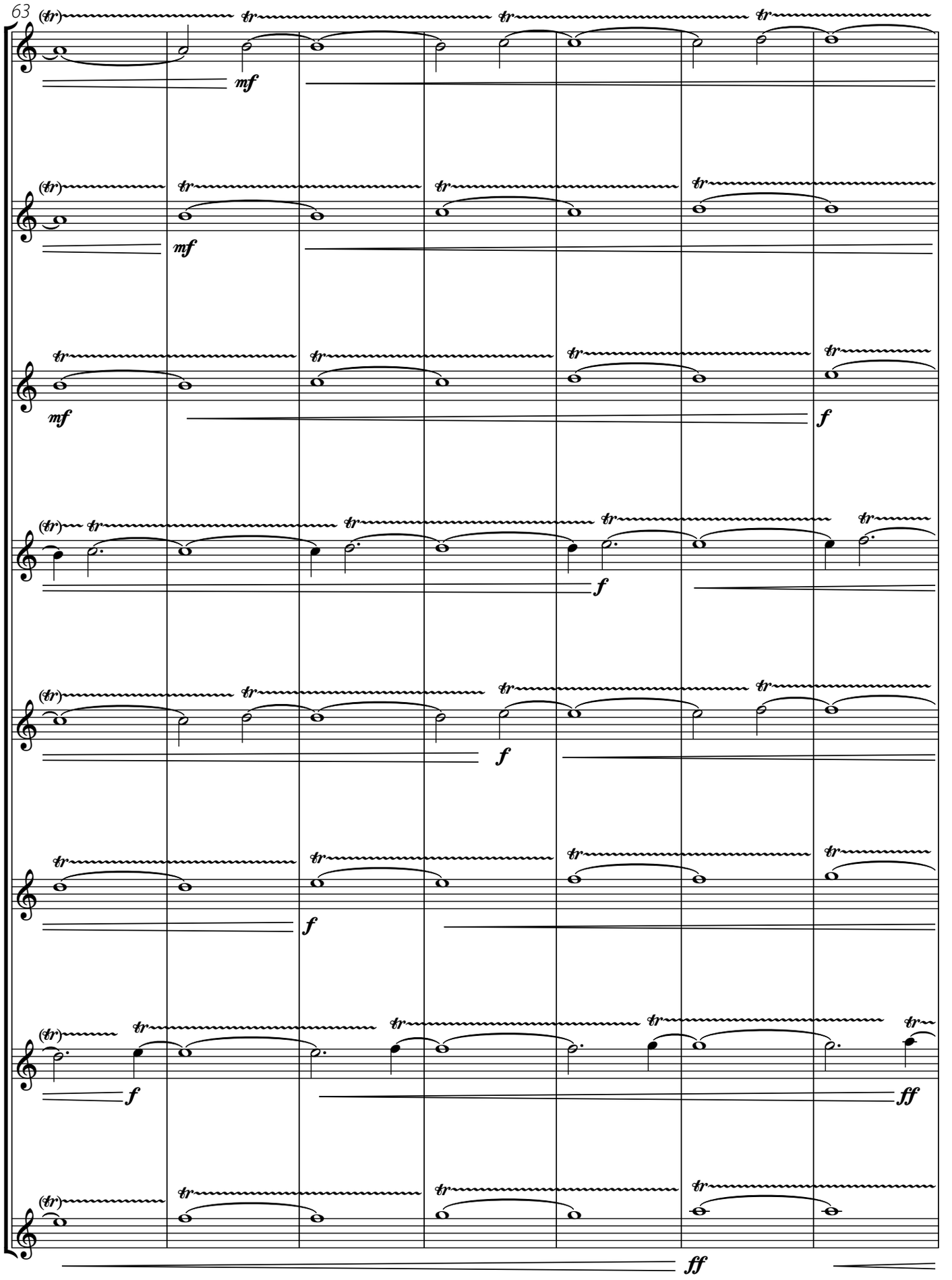

29
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
tr
pp
mp

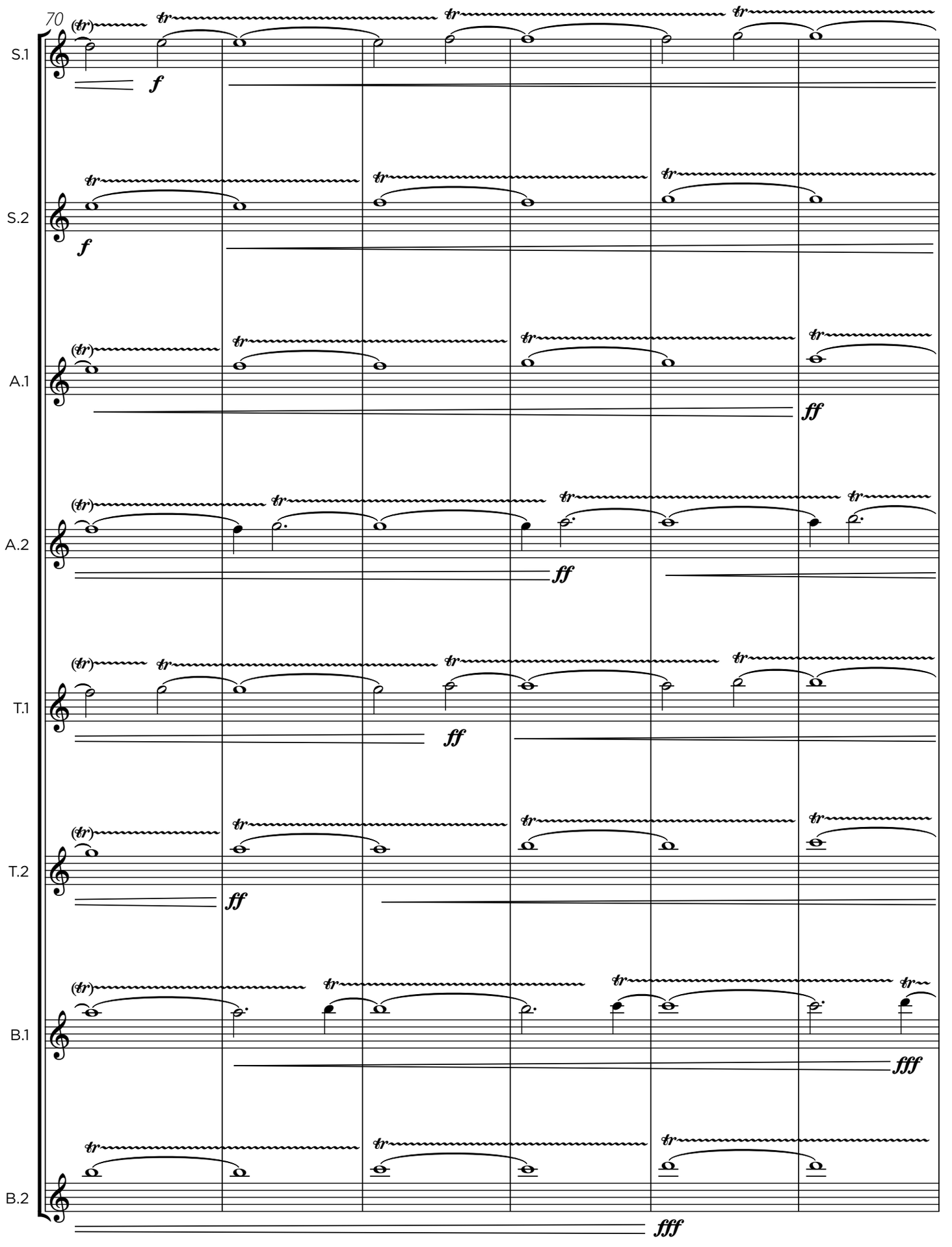

36
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
mp
mf
f

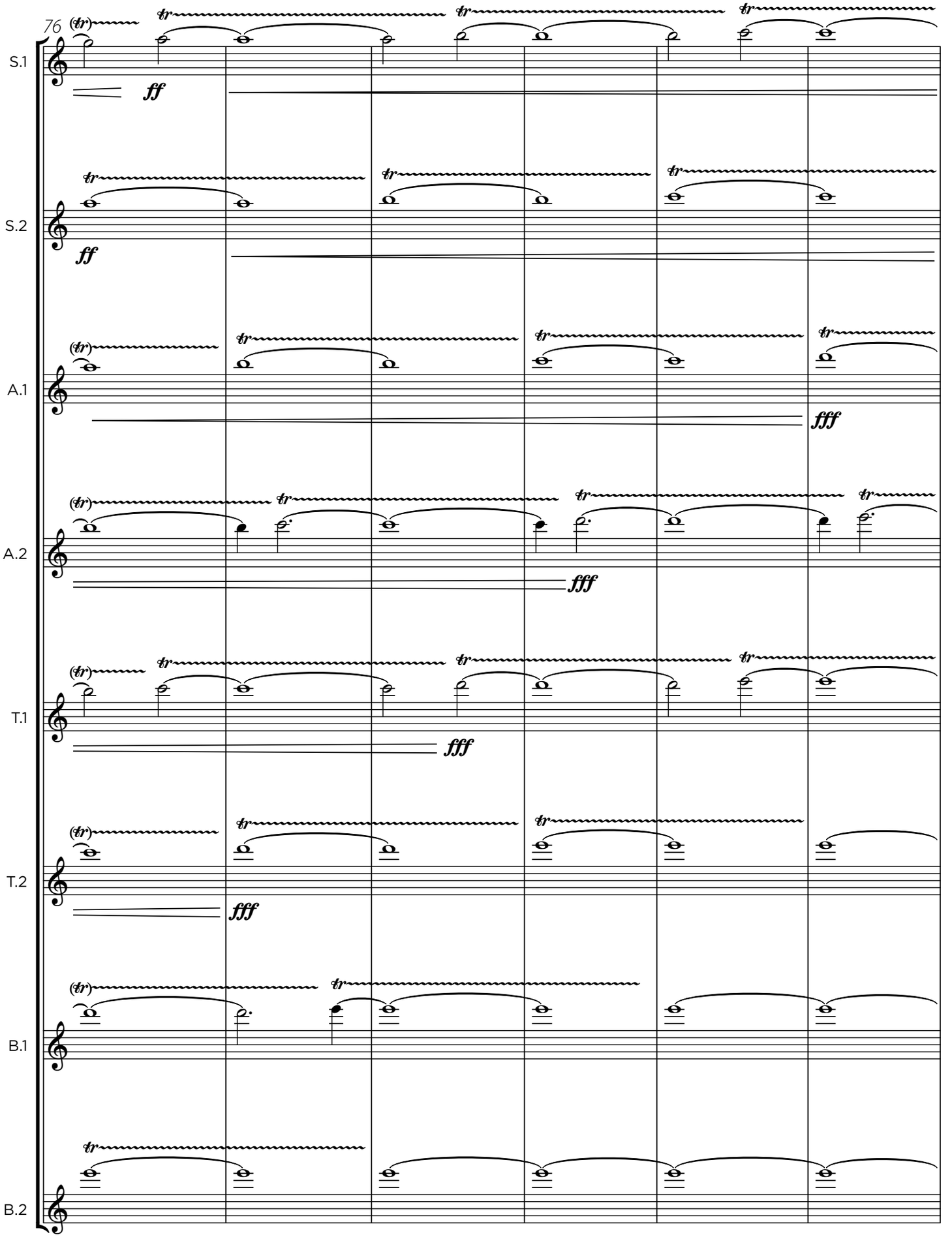

43
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
f
ff

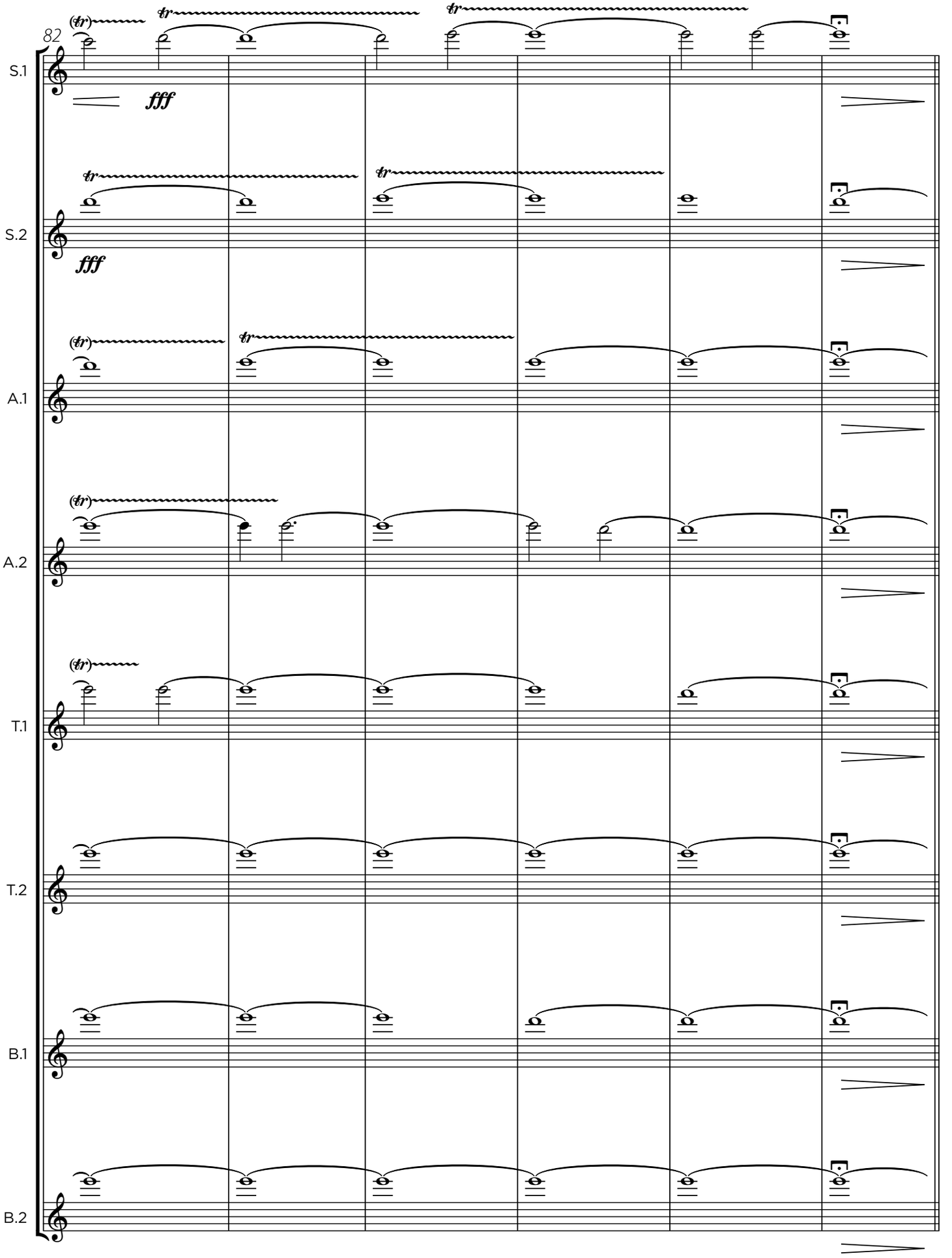

C
50
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
(tr)
p
mf

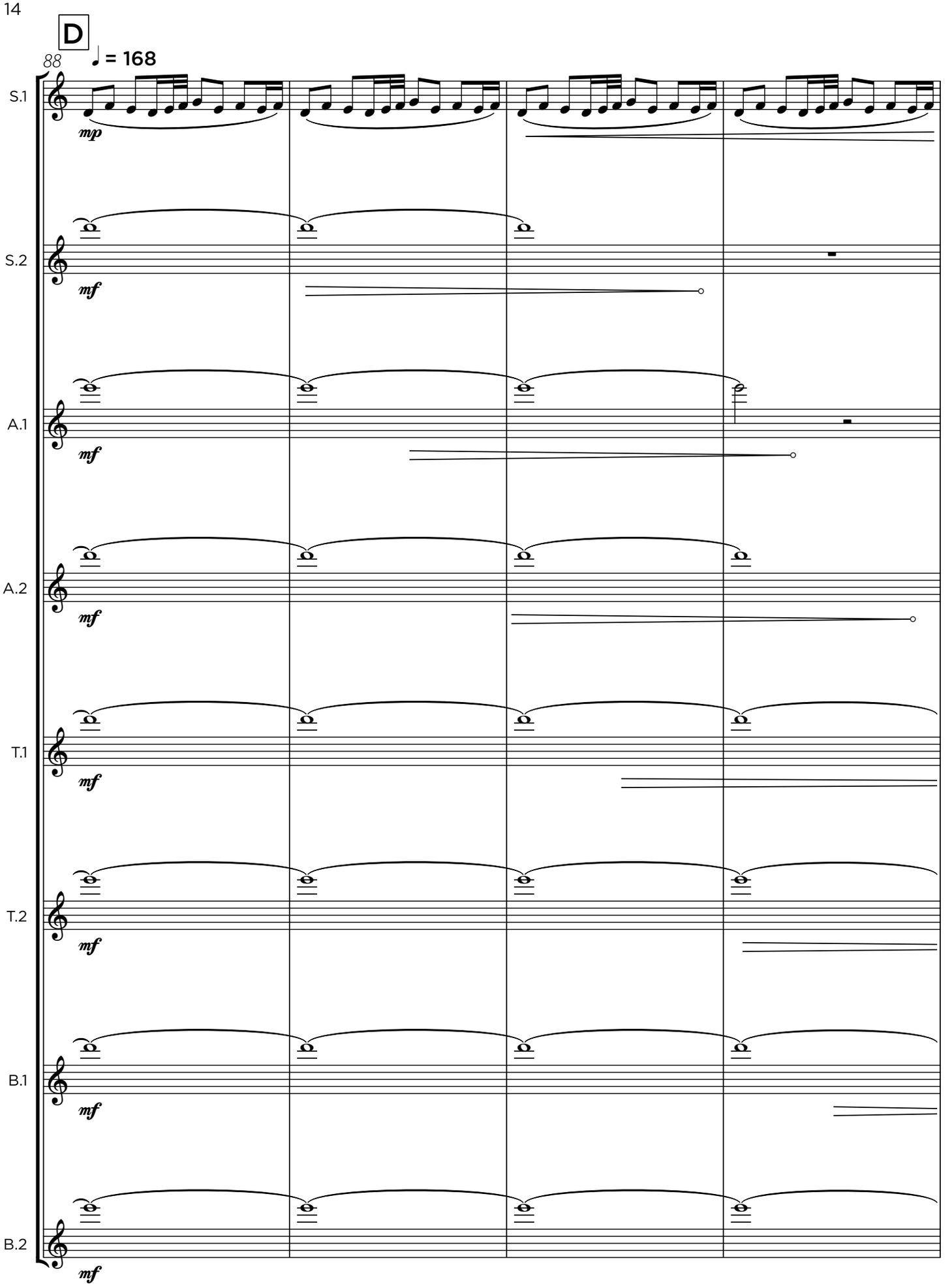

57
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
p
mf
f

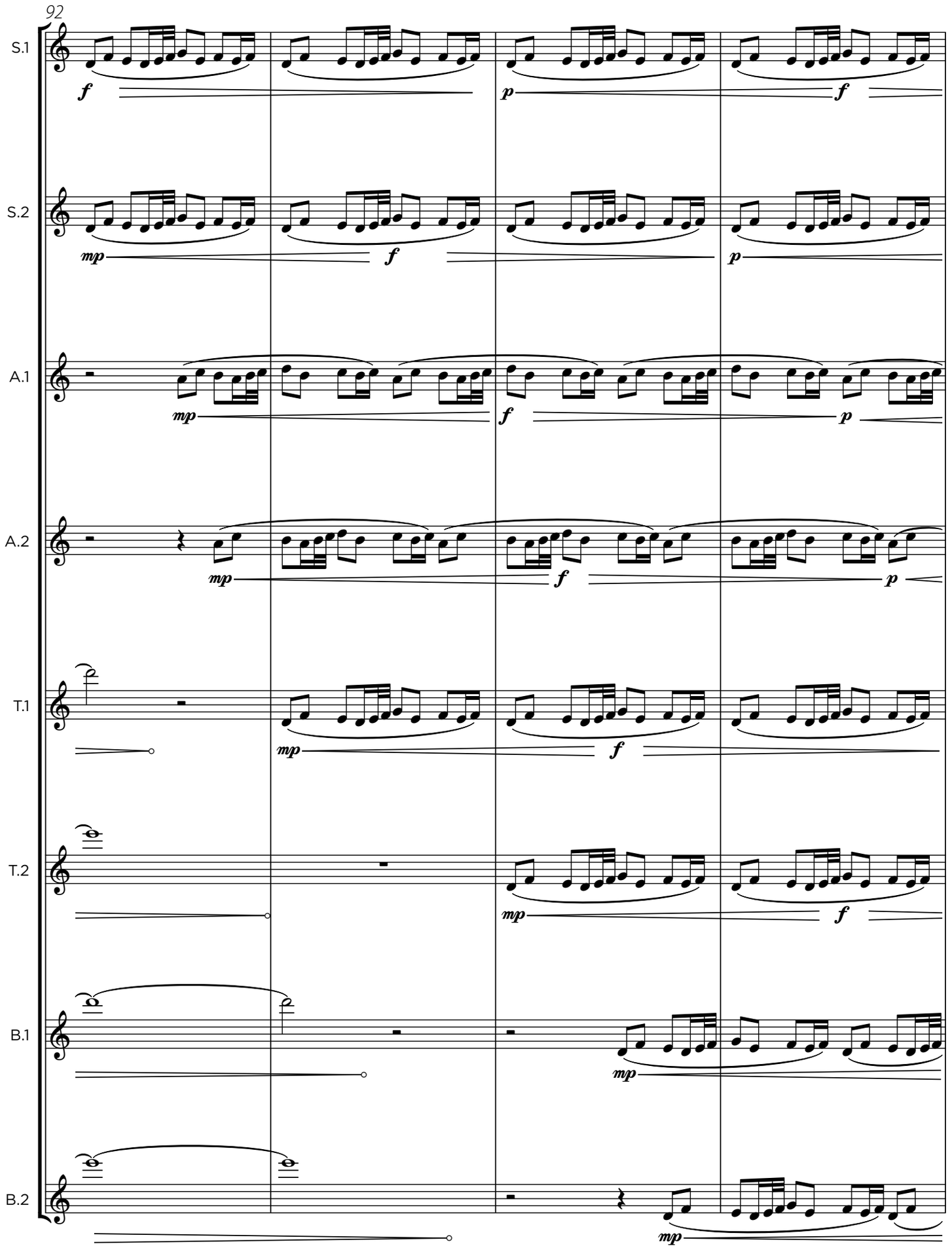

63
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
mf
f
ff

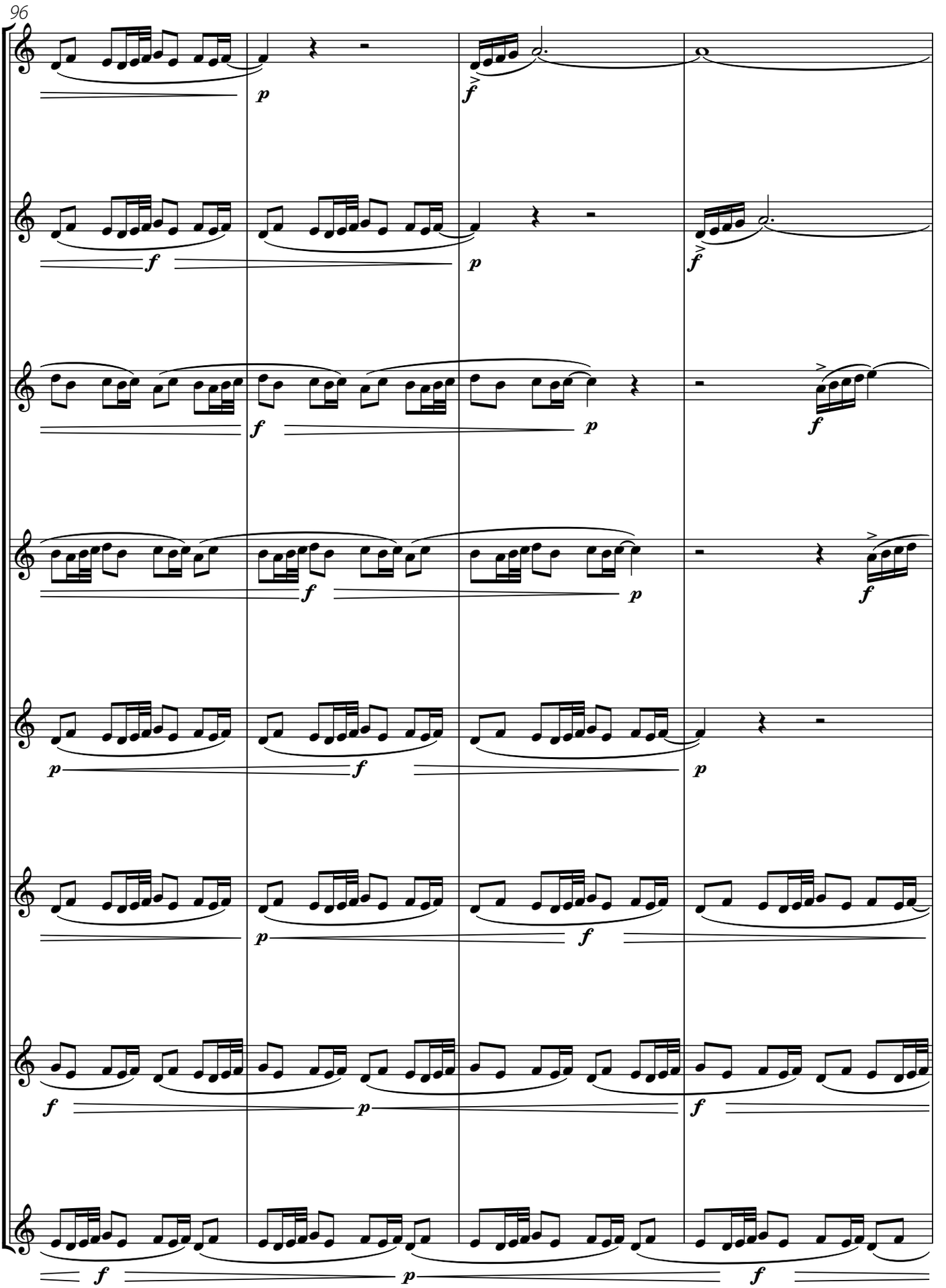

70
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
f
ff
fff

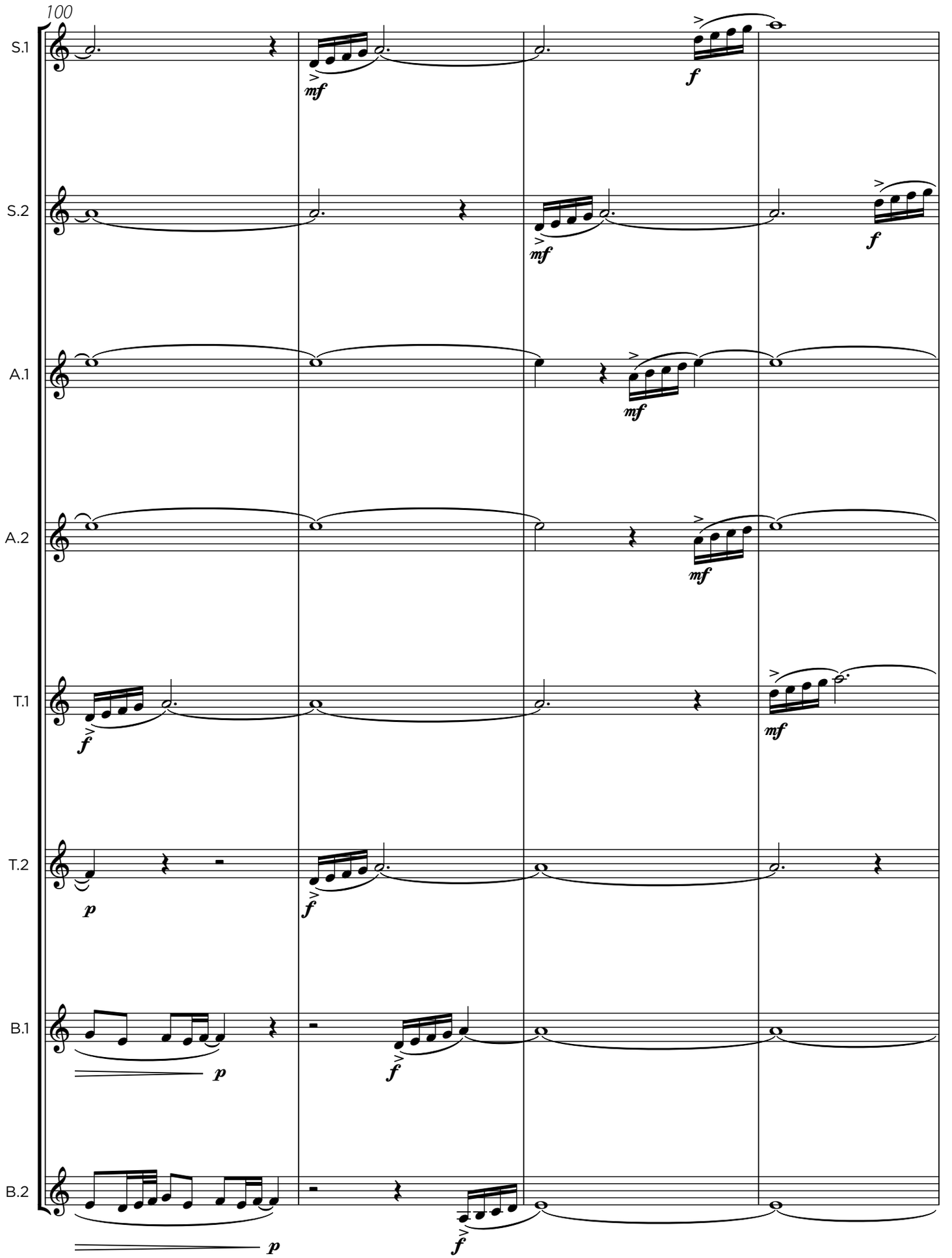

76
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
ff
ff
fff
fff
fff
fff

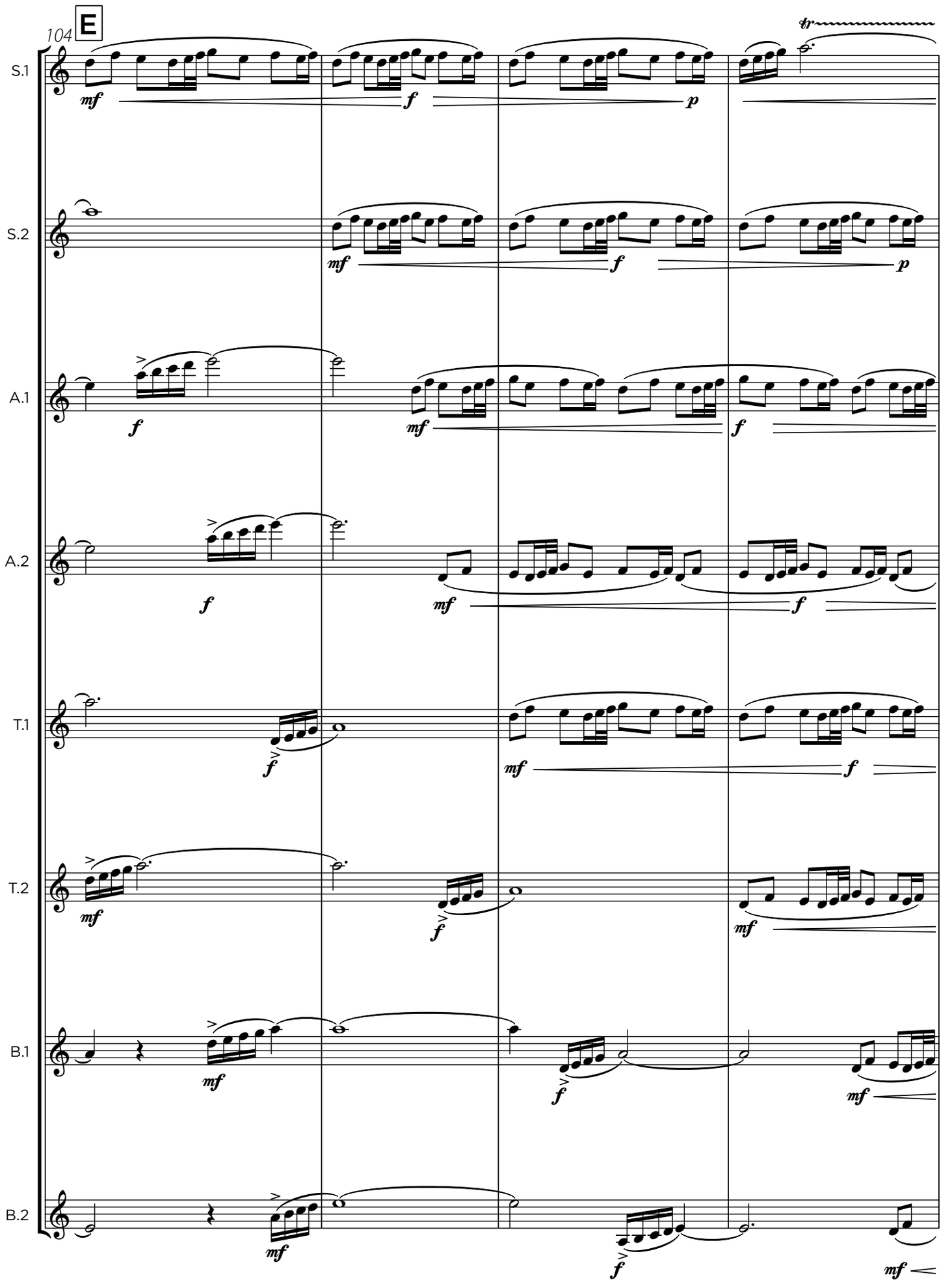

82
S.1
fff
S.2
fff
A.1
A.2
T.1
T.2
B.1
B.2

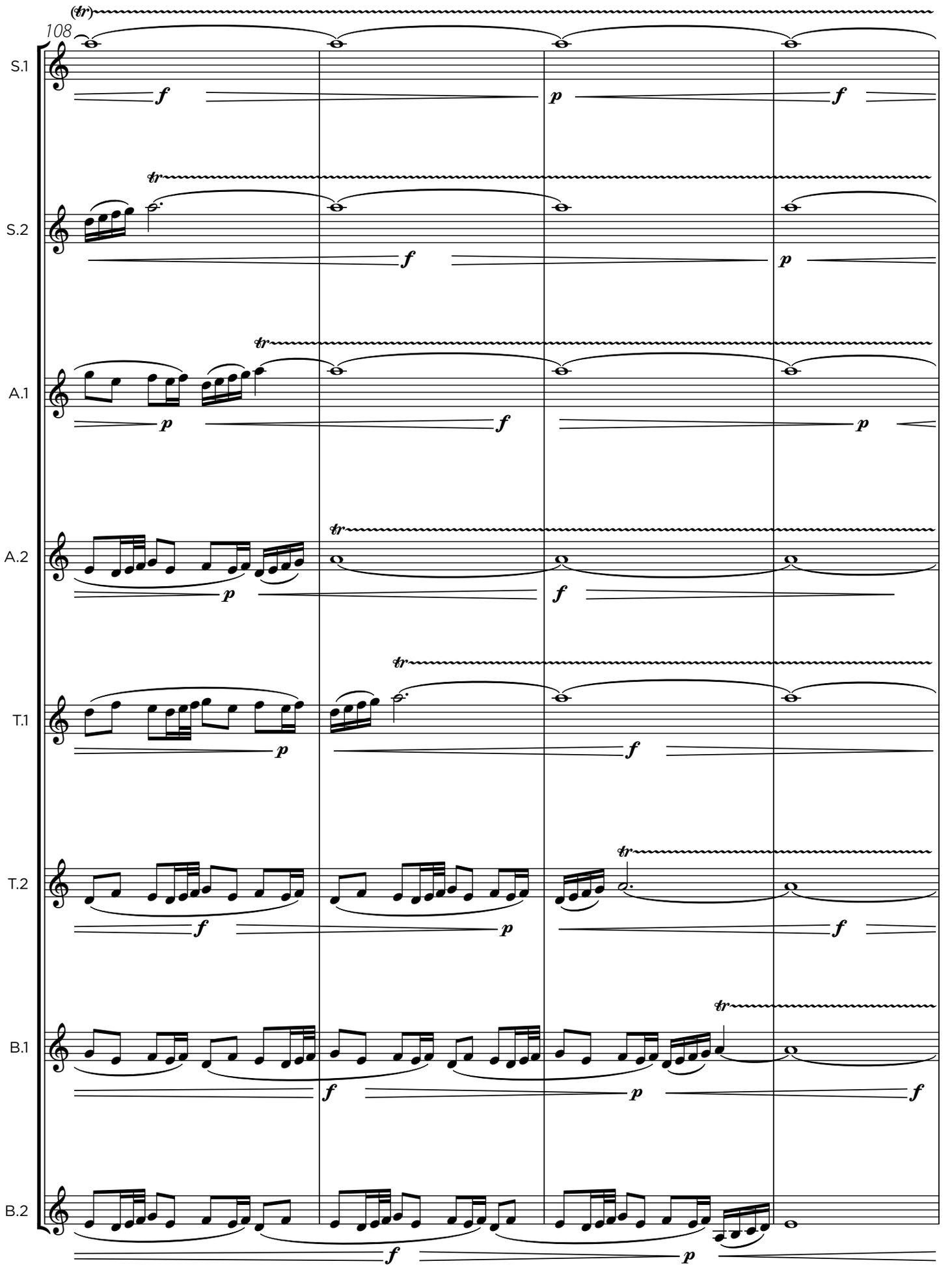

D
♩ = 168
88
S.1
mp
S.2
mf
A.1
mf
A.2
mf
T.1
mf
T.2
mf
B.1
mf
B.2
mf

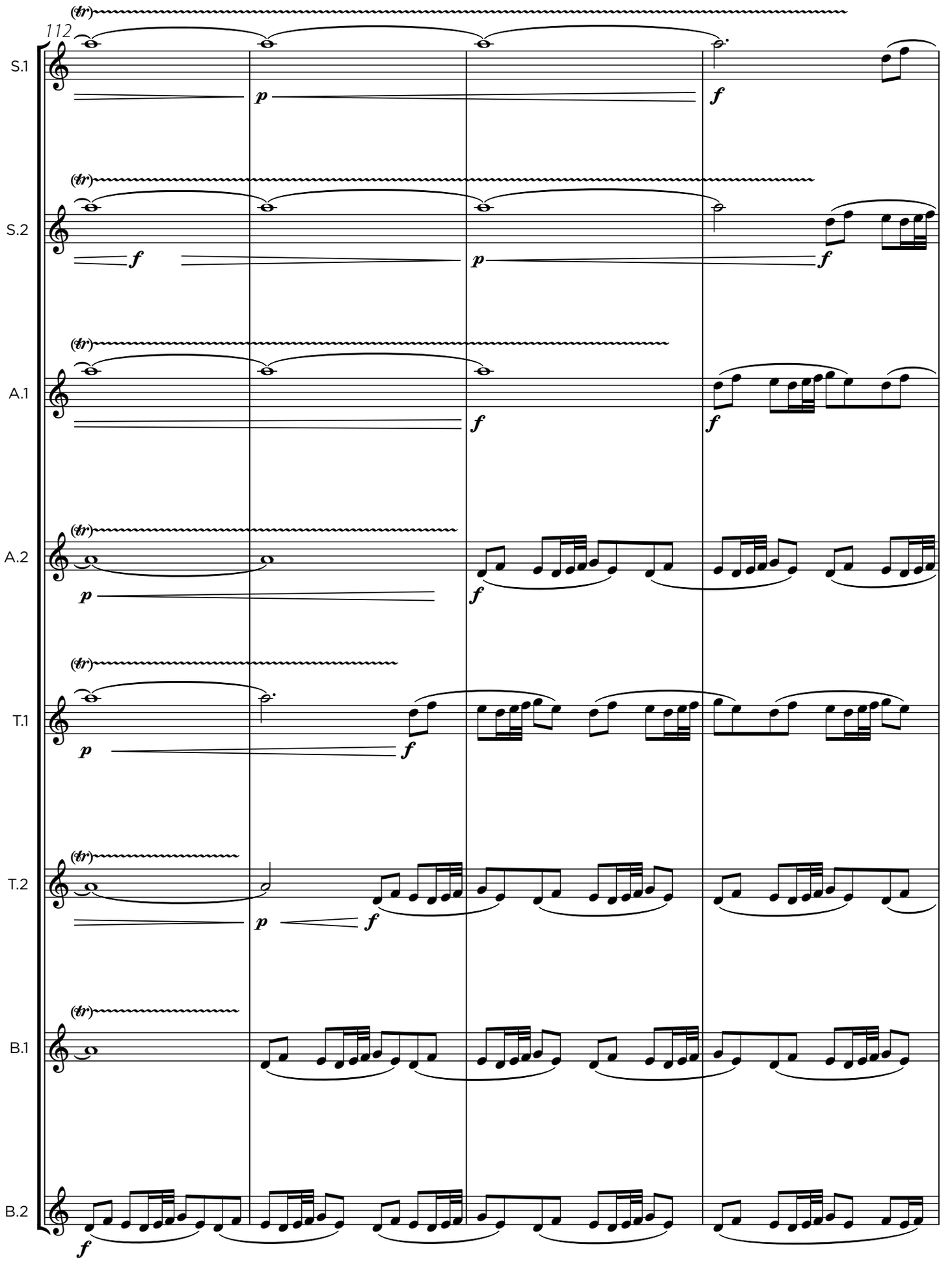

92
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2

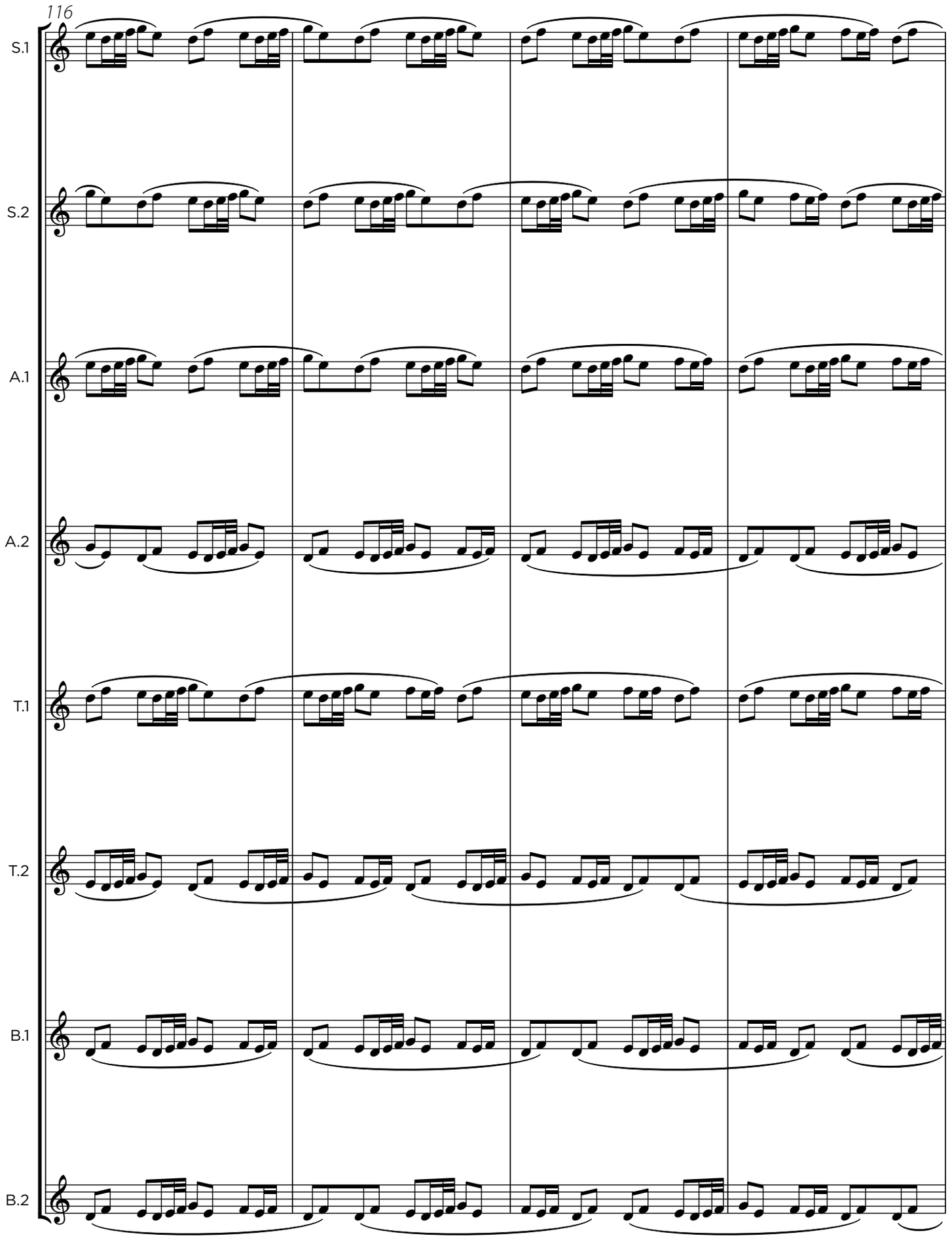

96
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2

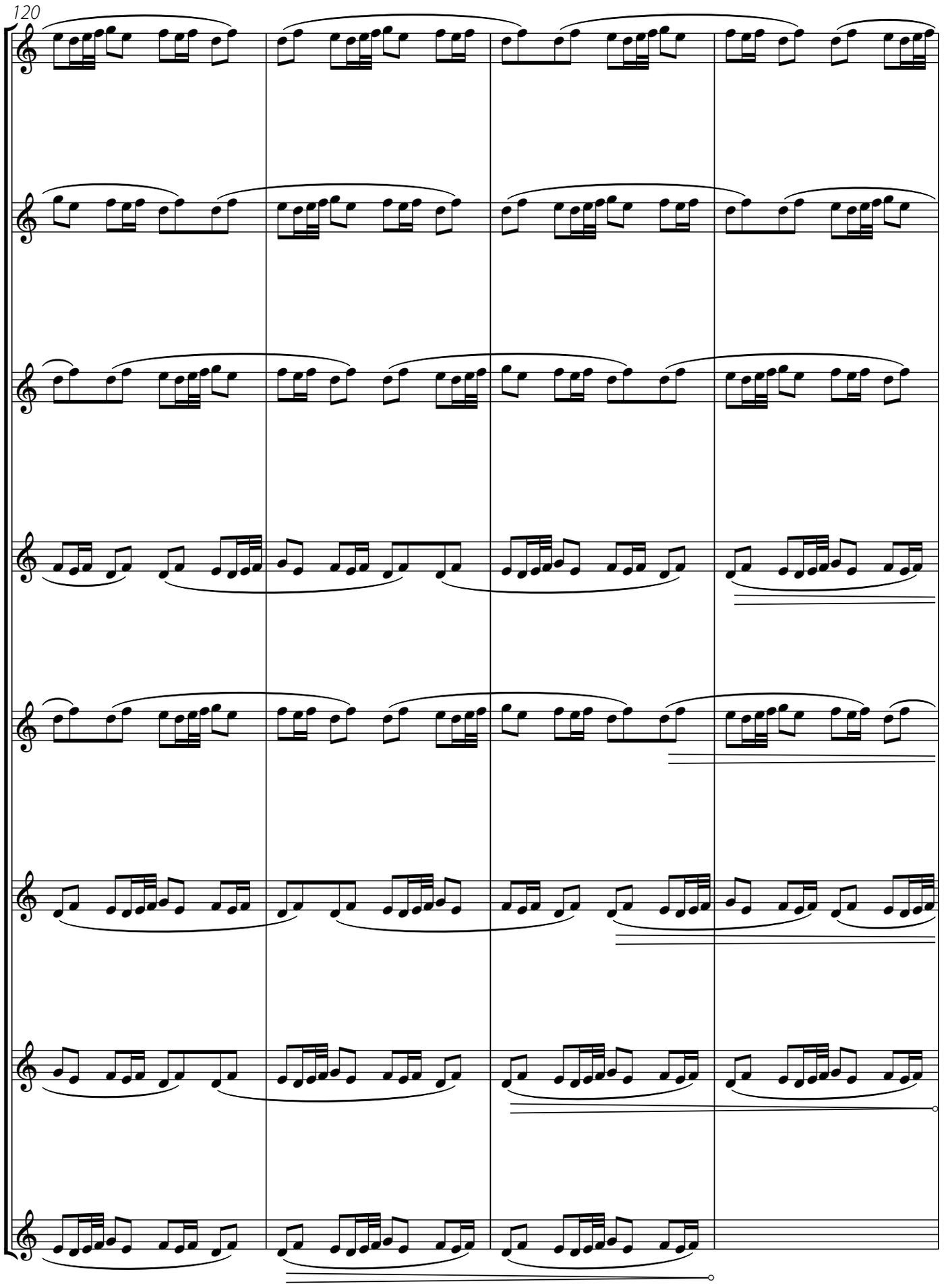

100
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
mf
f
p

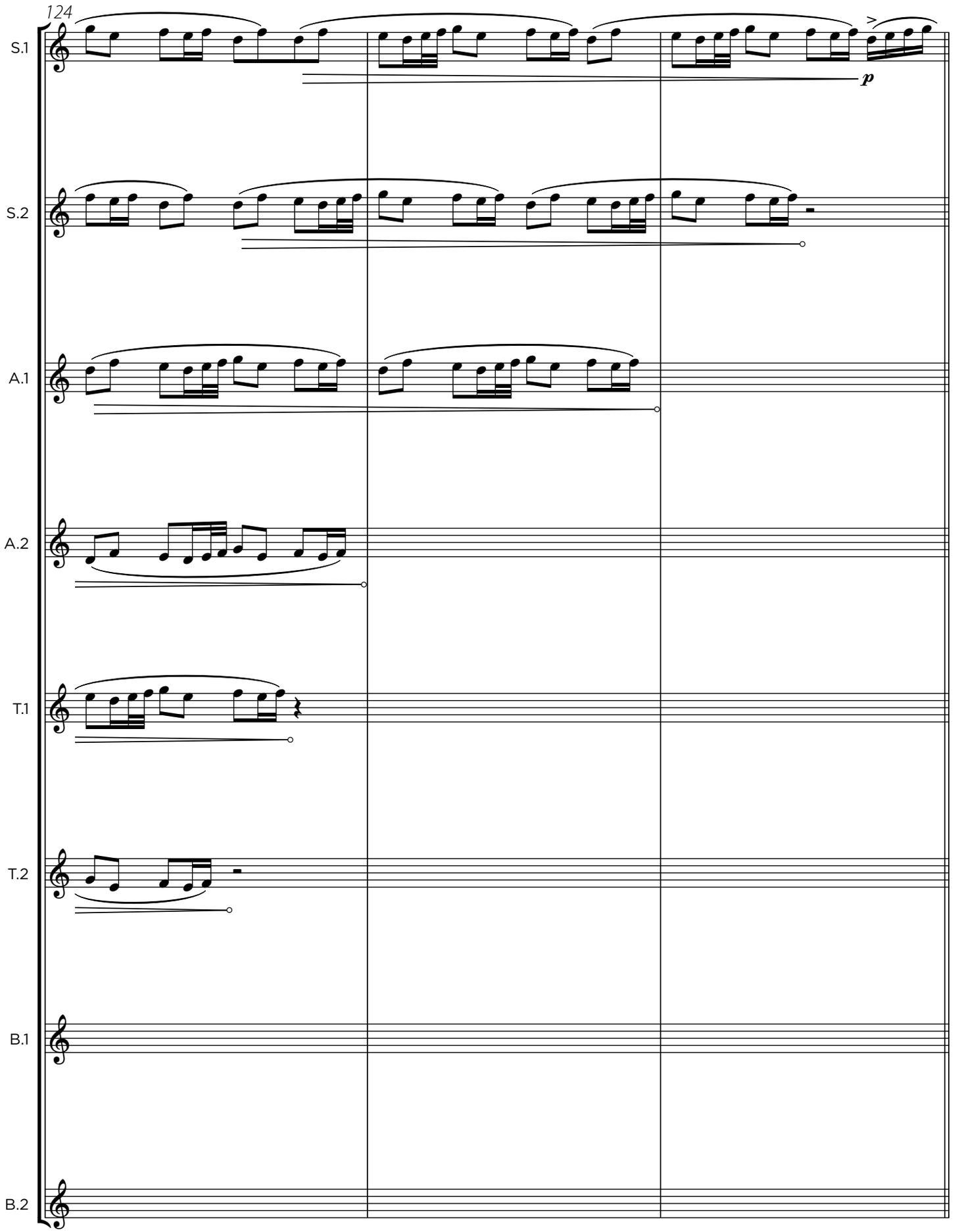

104
E
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
tr

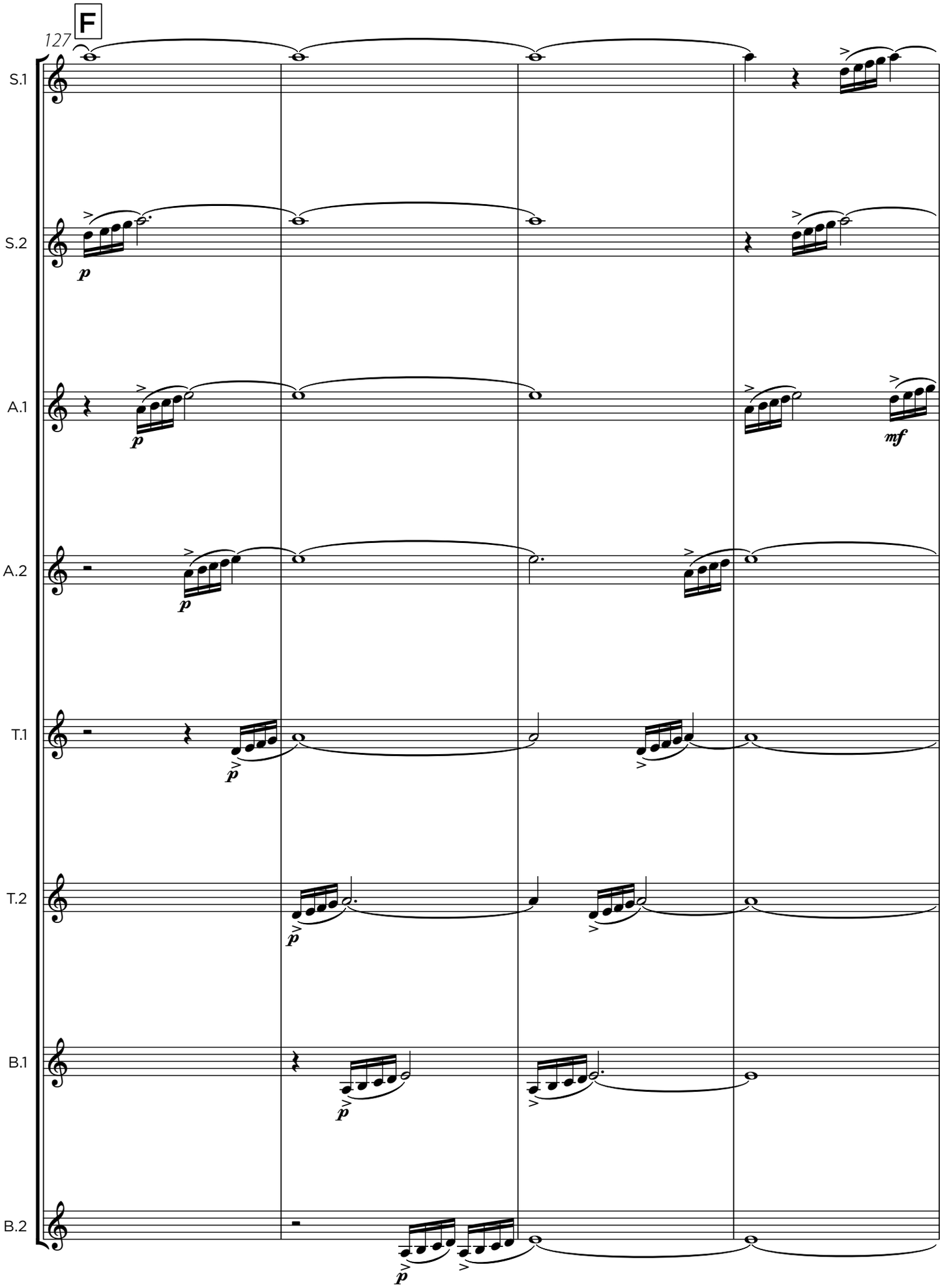

(tr)
108
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
tr
f
p

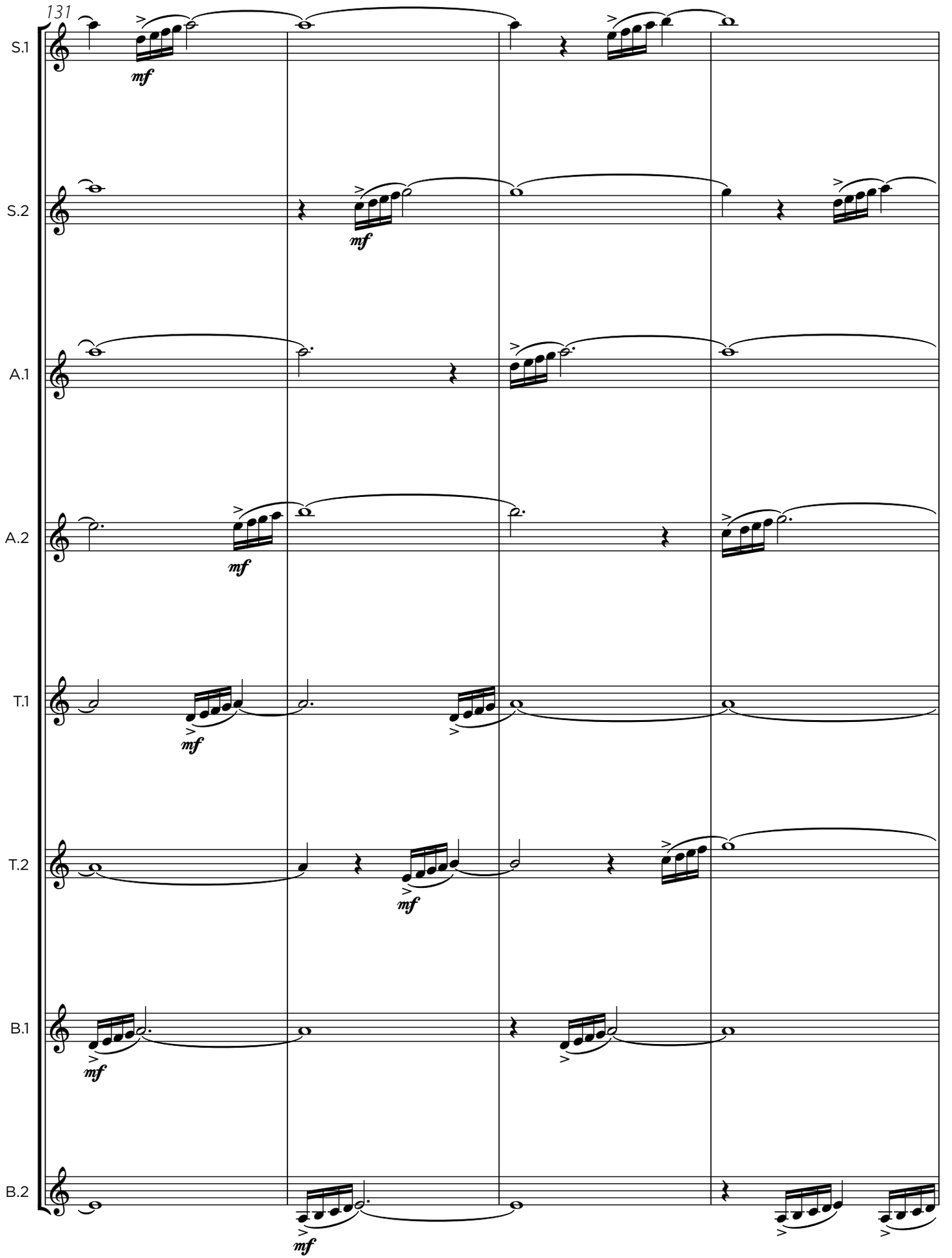

112
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
(tr)
p
f

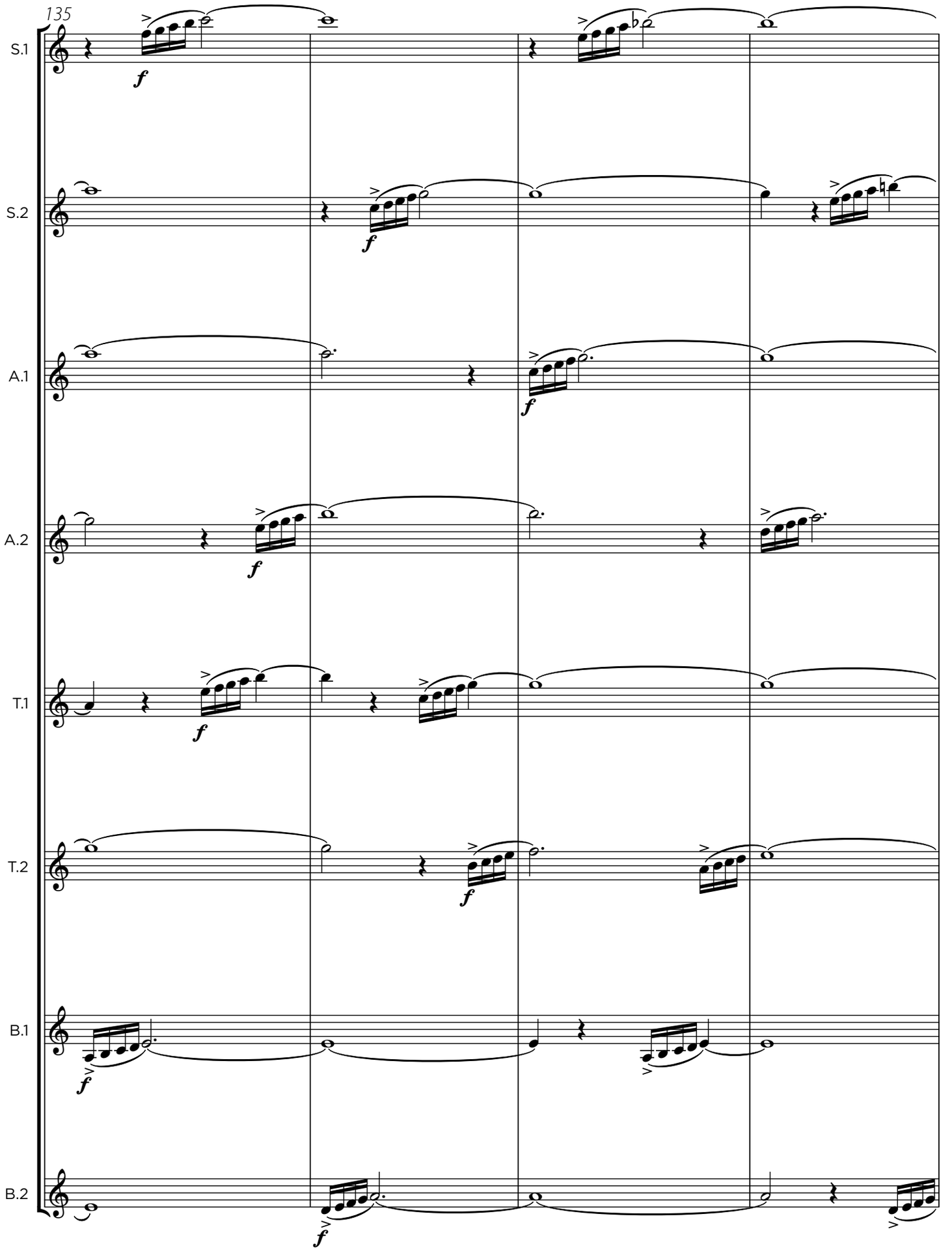

116
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2

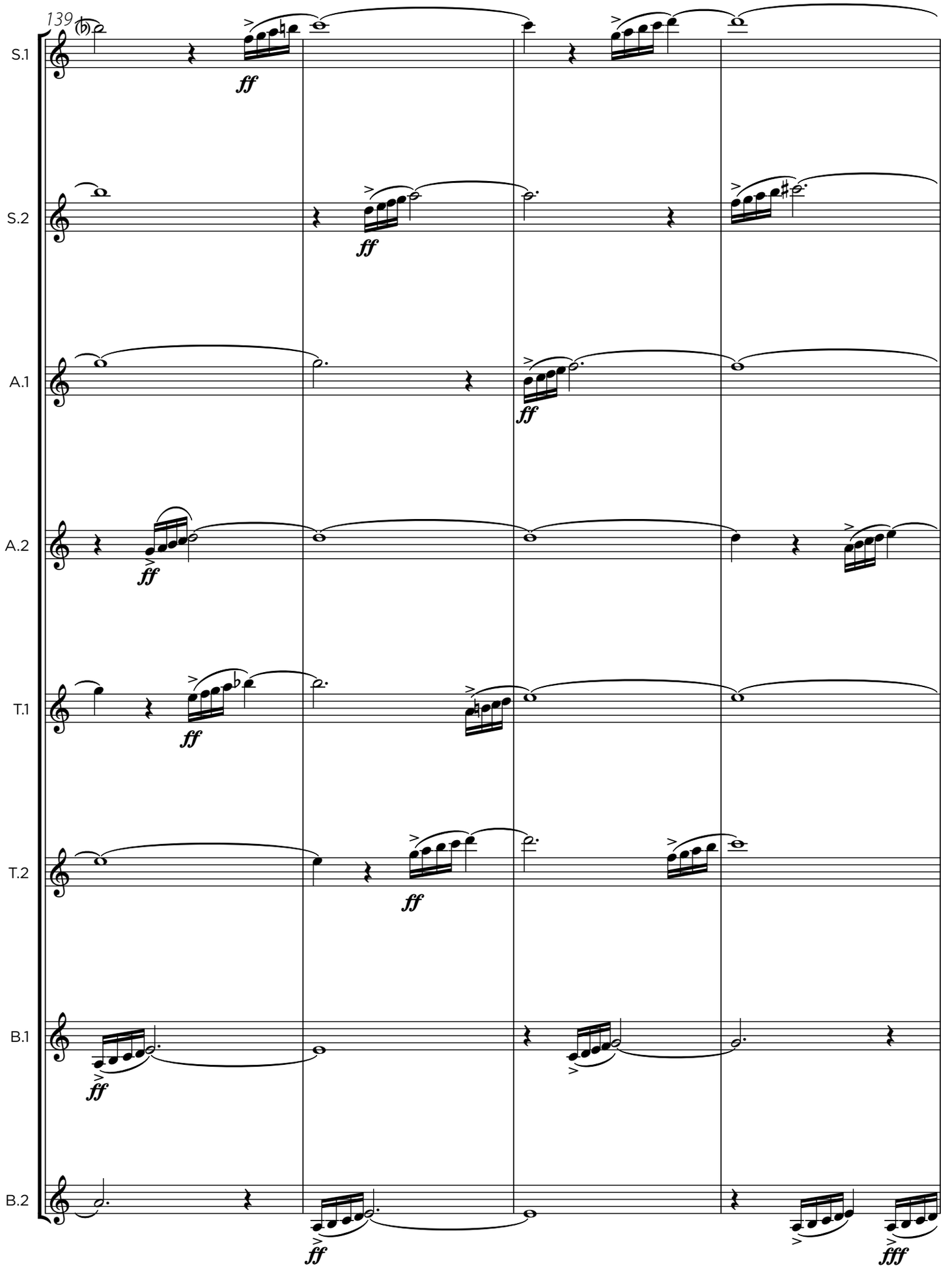

120
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2

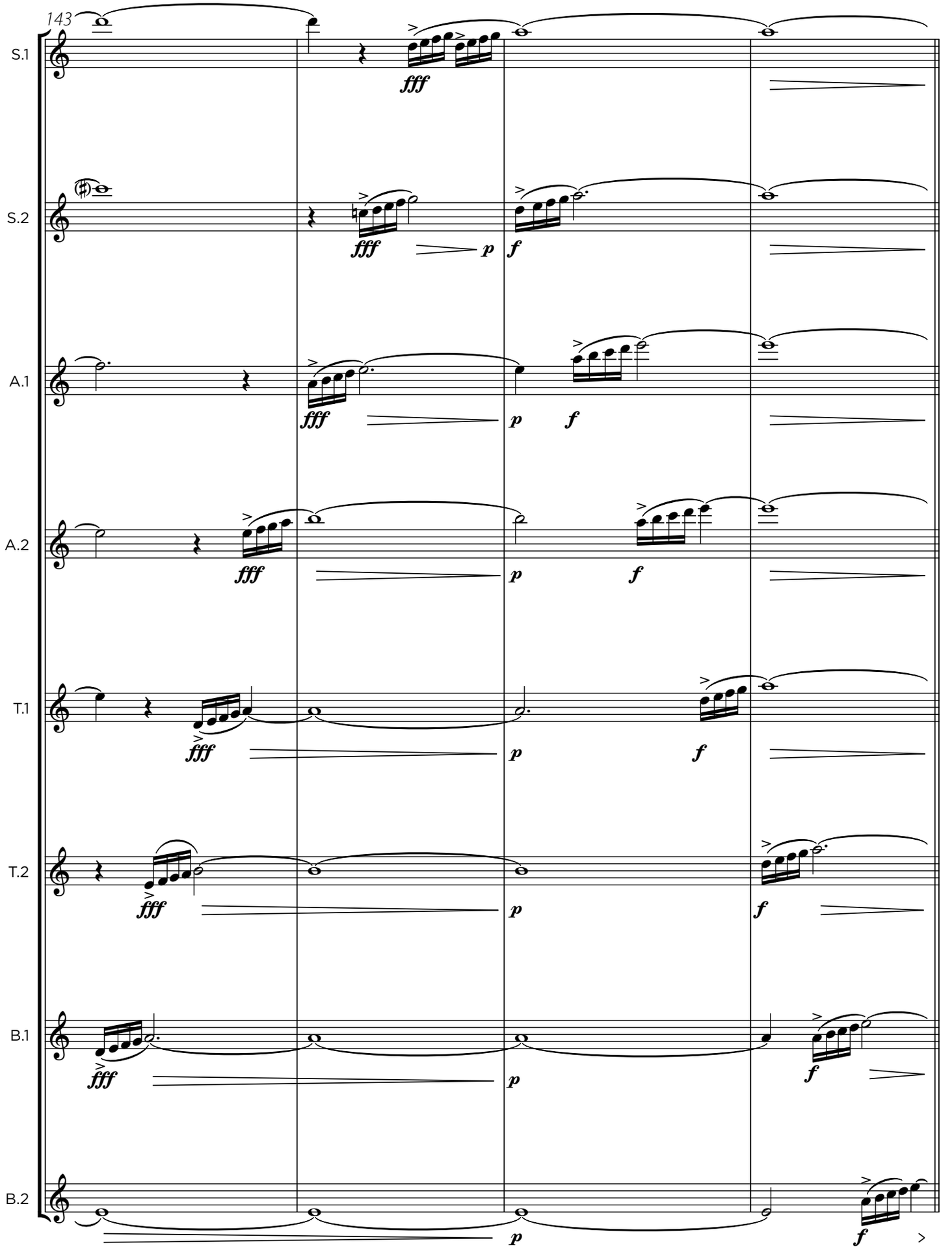

124
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
p

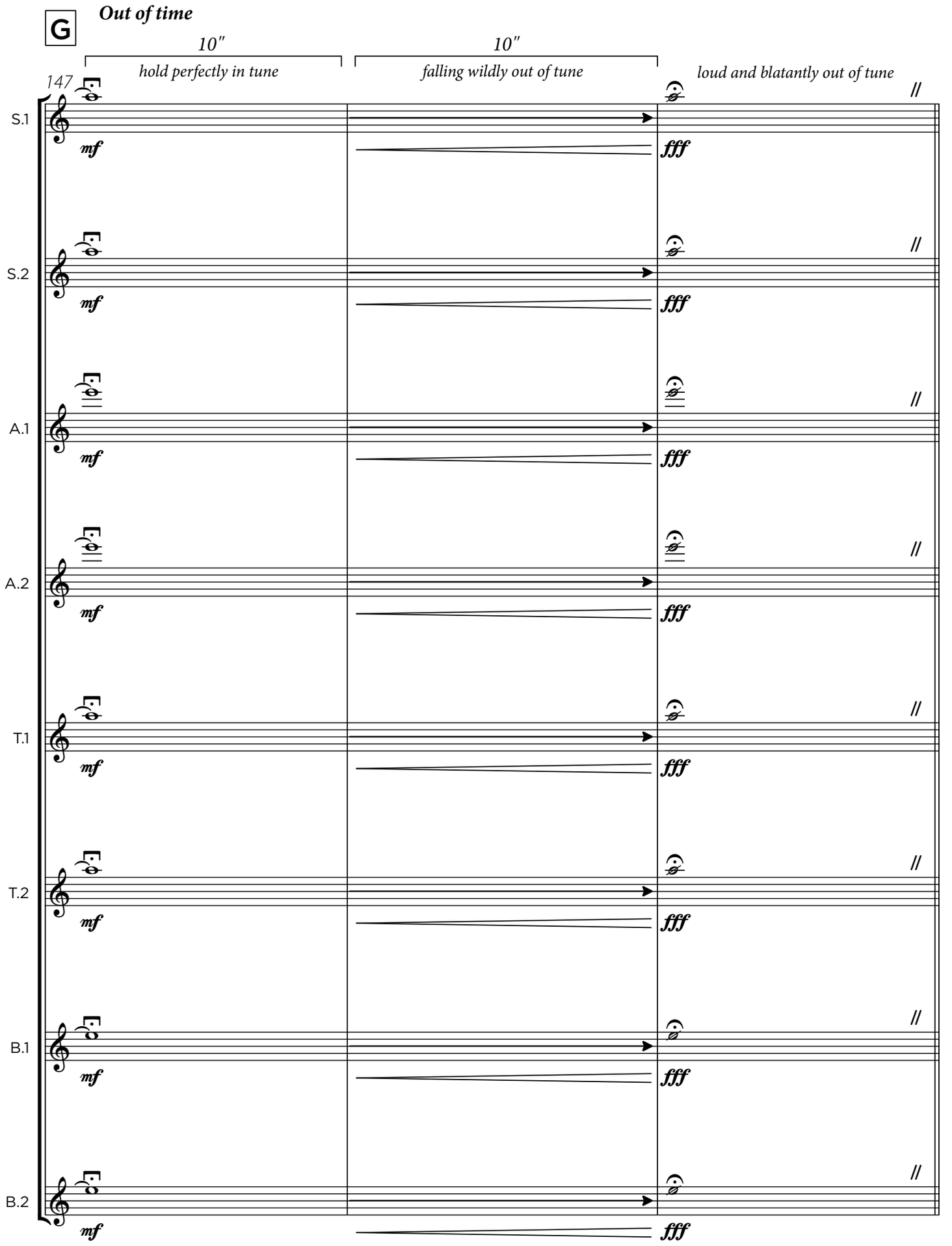

F
127
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
p
mf


131
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
mf

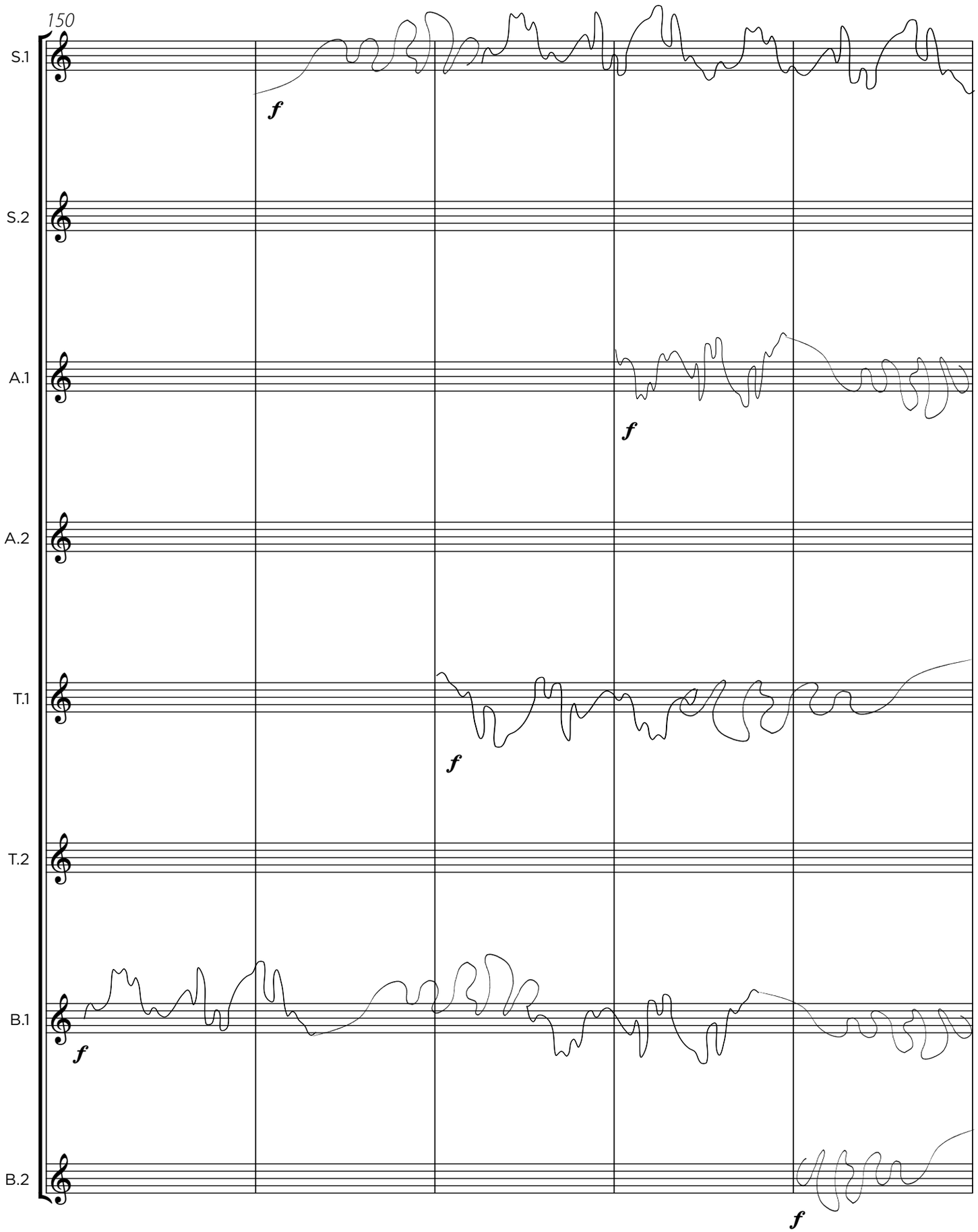

135
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
f

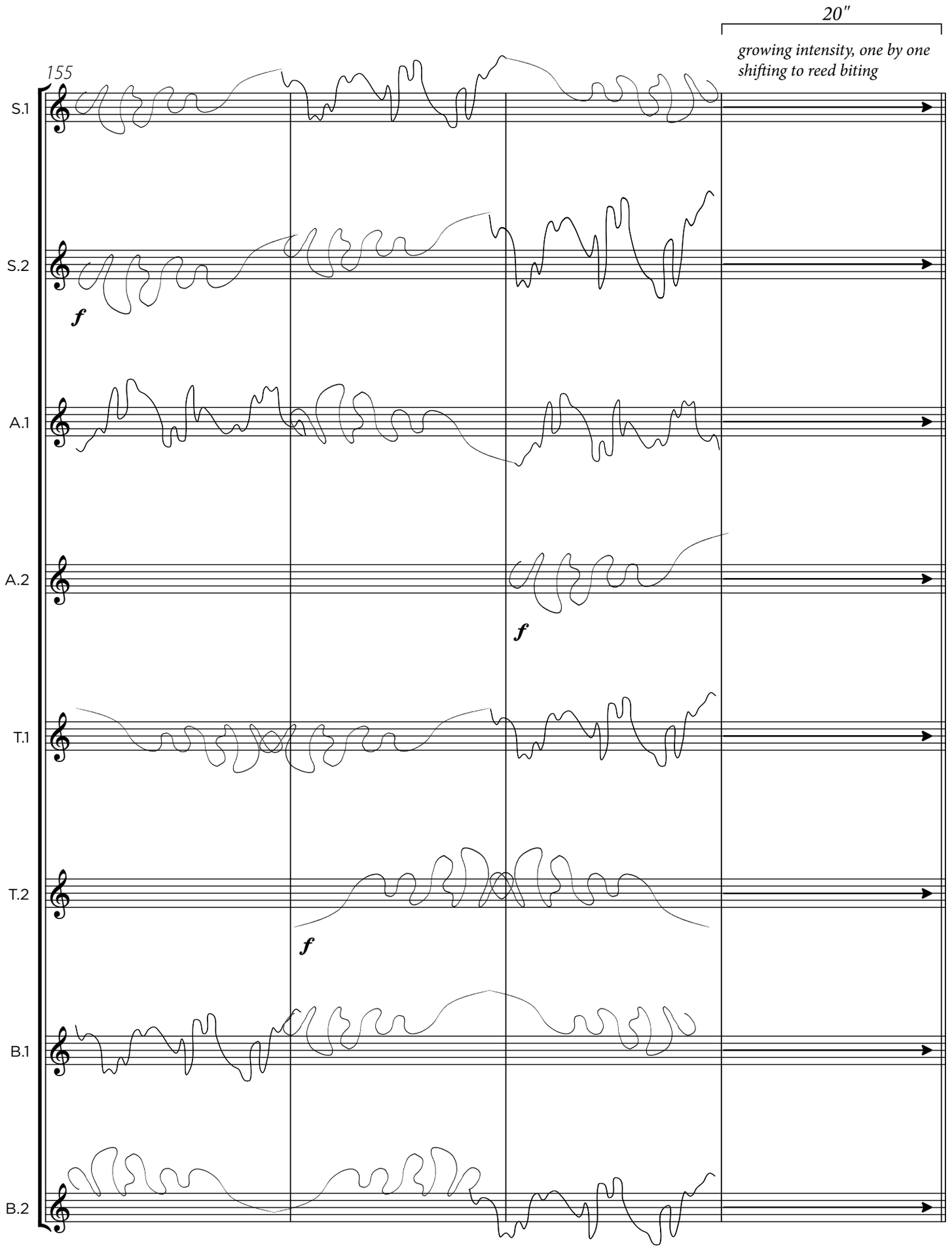

139
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
ff
fff

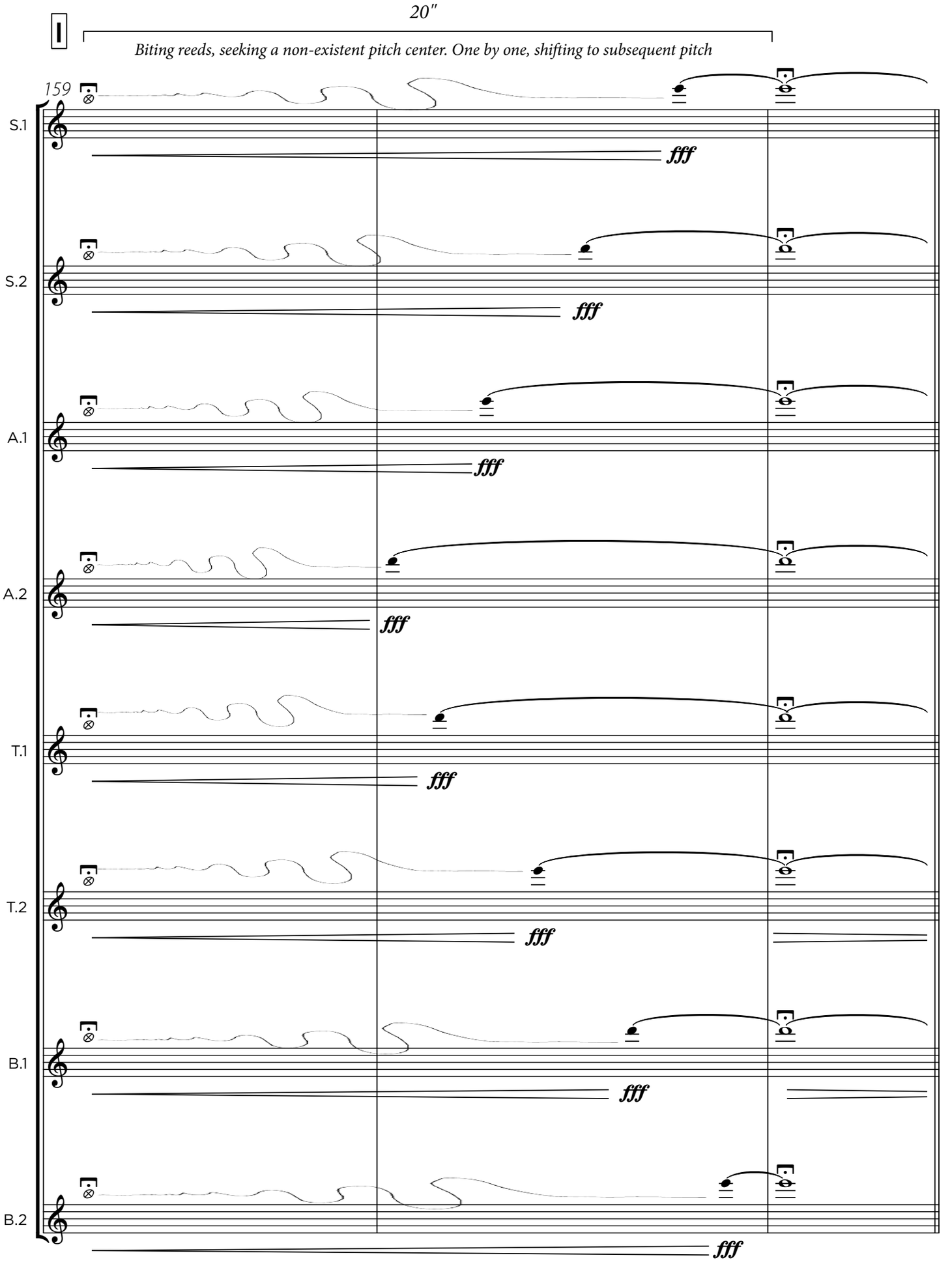

143
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
fff
p
f

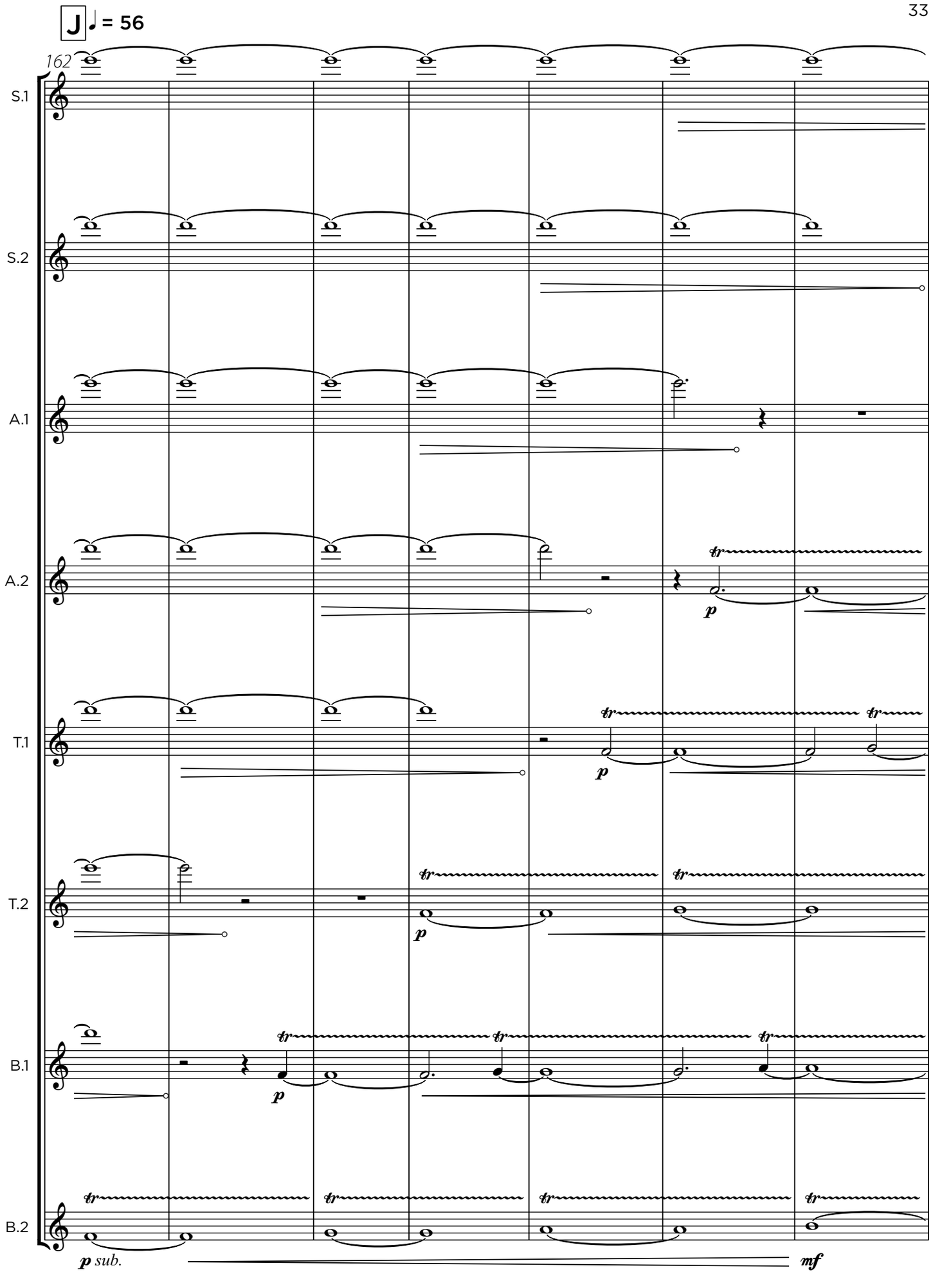

G
Out of time
10″
hold perfectly in tune
10″
falling wildly out of tune
loud and blatantly out of tune
147
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
mf
fff

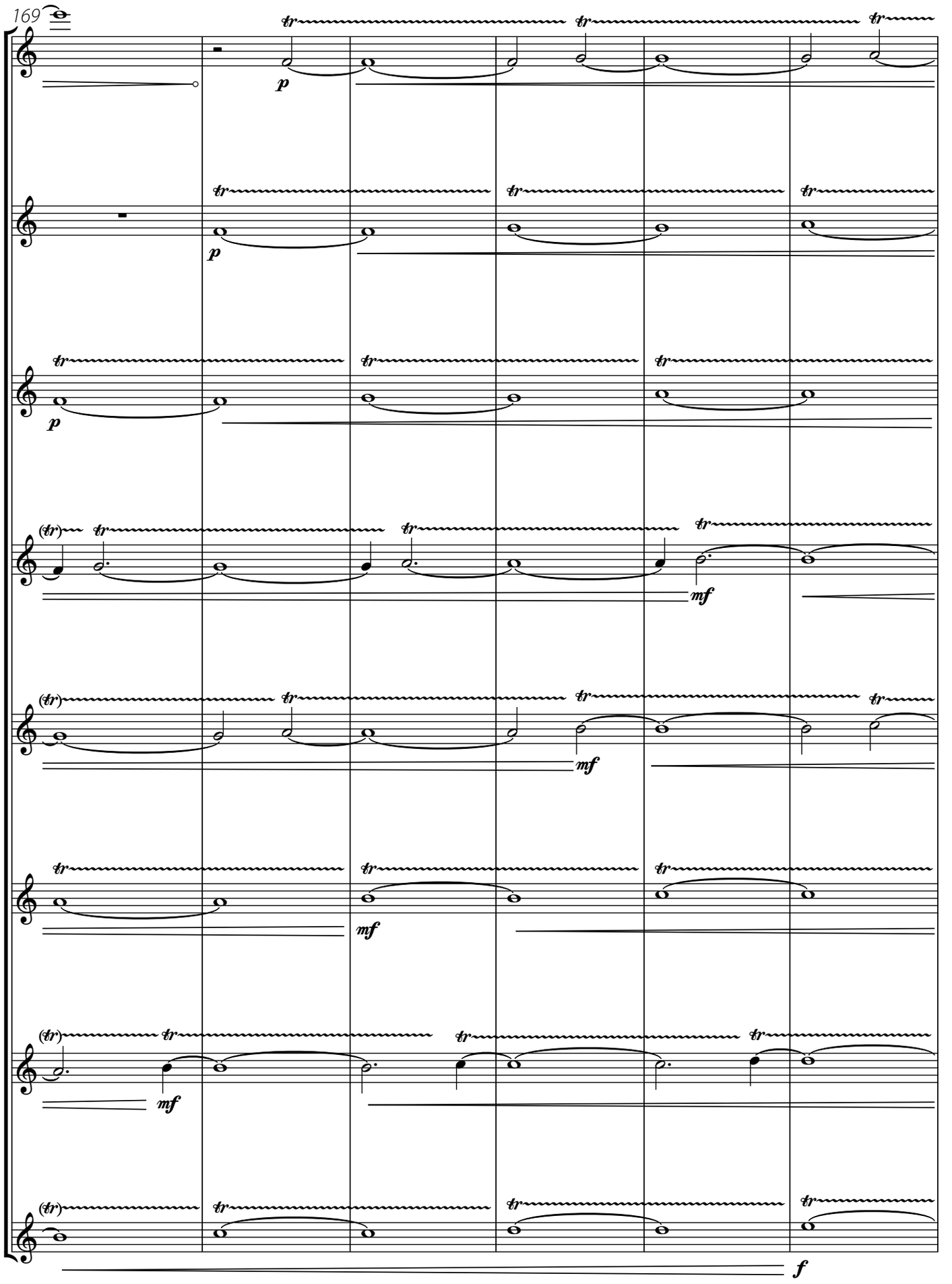
H *Each entrance cued every 2-5".*
Wild and free improvisation - flailing fingers; wide, honky tremolos; traversing the full range of the horn.

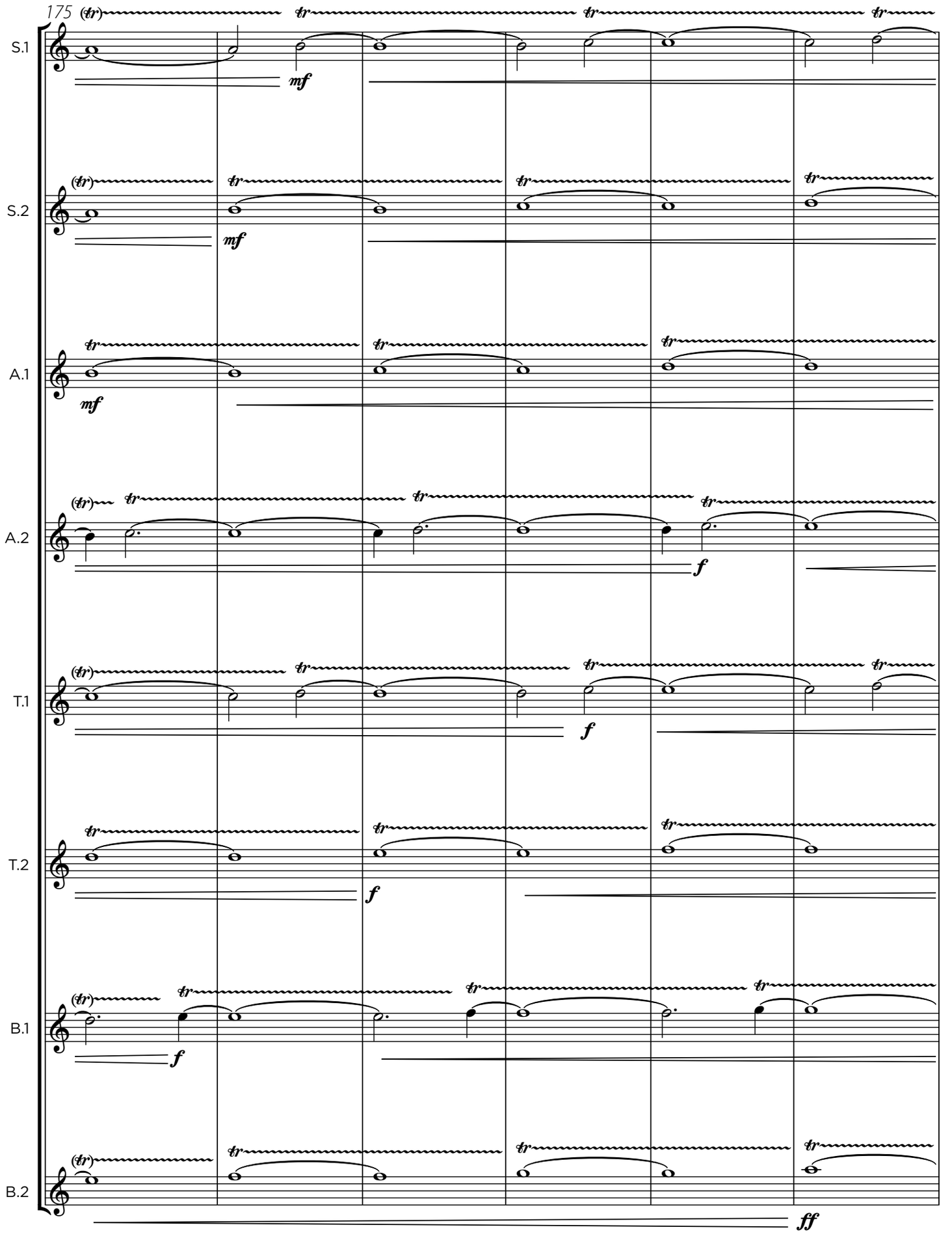


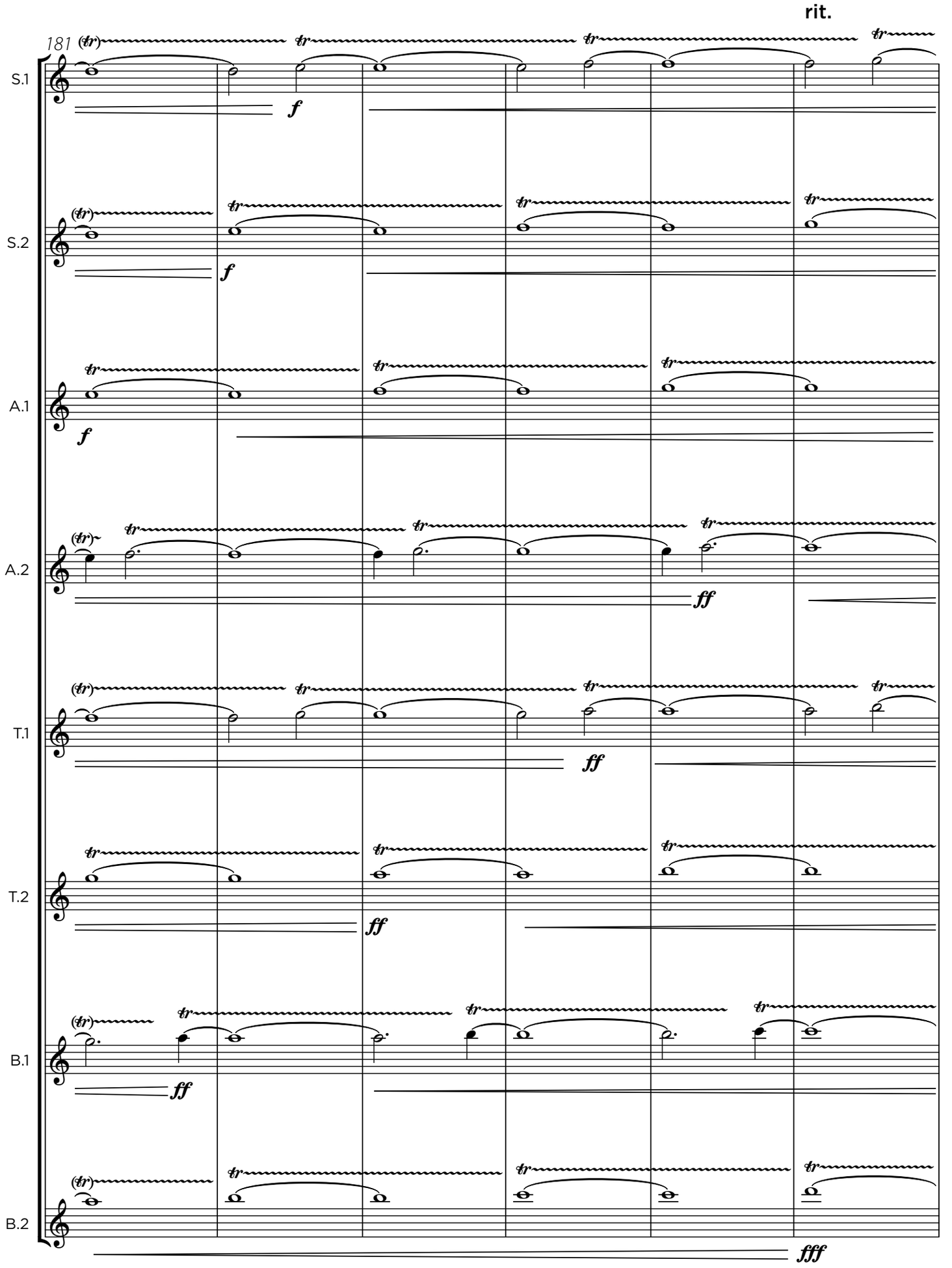

20″
growing intensity, one by one
shifting to reed biting
155
S.1
S.2
f
A.1
A.2
f
T.1
T.2
f
B.1
B.2

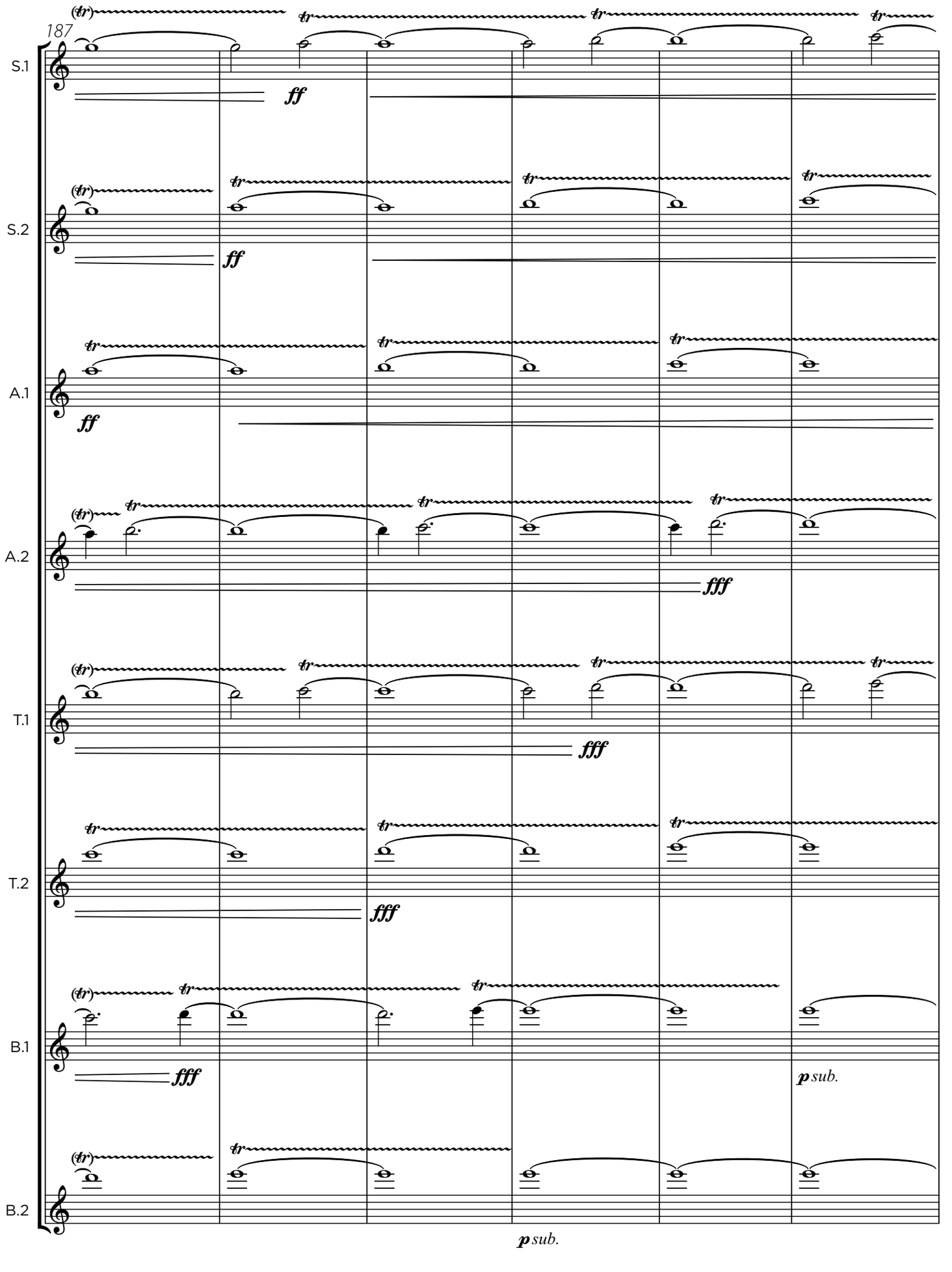

20″
I
Biting reeds, seeking a non-existent pitch center. One by one, shifting to subsequent pitch
159
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
fff

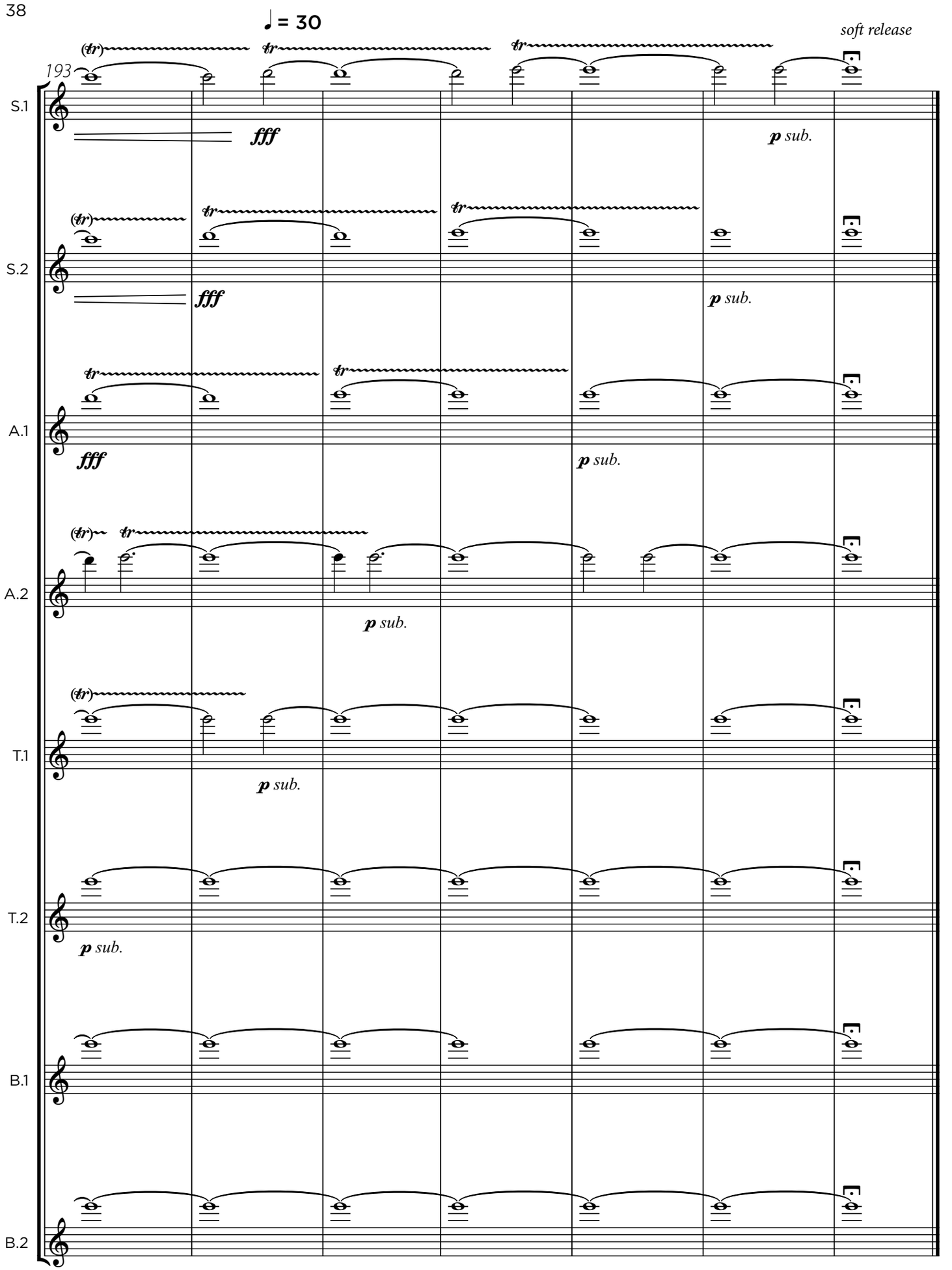

J = 56
162
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
p
p
p
p
p sub.
mf


169
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
tr
(tr)
p
mf
f


175
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
mf
f
ff


rit.
181
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
f
ff
fff


187
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
ff
fff
p sub.


♩ = 30
193
soft release
S.1
fff
p sub.
S.2
fff
p sub.
A.1
fff
p sub.
A.2
p sub.
T.1
p sub.
T.2
p sub.
B.1
B.2