re[:]medi[t]ations

alex ring gray

saxophone ensemble

2020

transposing score

SIDEREAL MESSENGER MUSIC

PROGRAM NOTE

Commissioned by the Knoxville Saxophone Ensemble

re[:]medi[t]ations 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.

PERFORMANCE NOTES

Spatilaization

Performers should be stationed spatially surrounding the audience. The “arch” should remain in standard SSAATTBB order.

Tuning Meditation

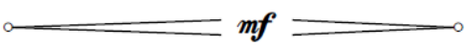
Performers should familiarize themselves with Pauline Oliveros’ *Tuning Meditation* to fully grasp how to approach “tuning” sections of this work.

Breaths

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

Circle-Tip Hairpins

Growing to or from niente.



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.

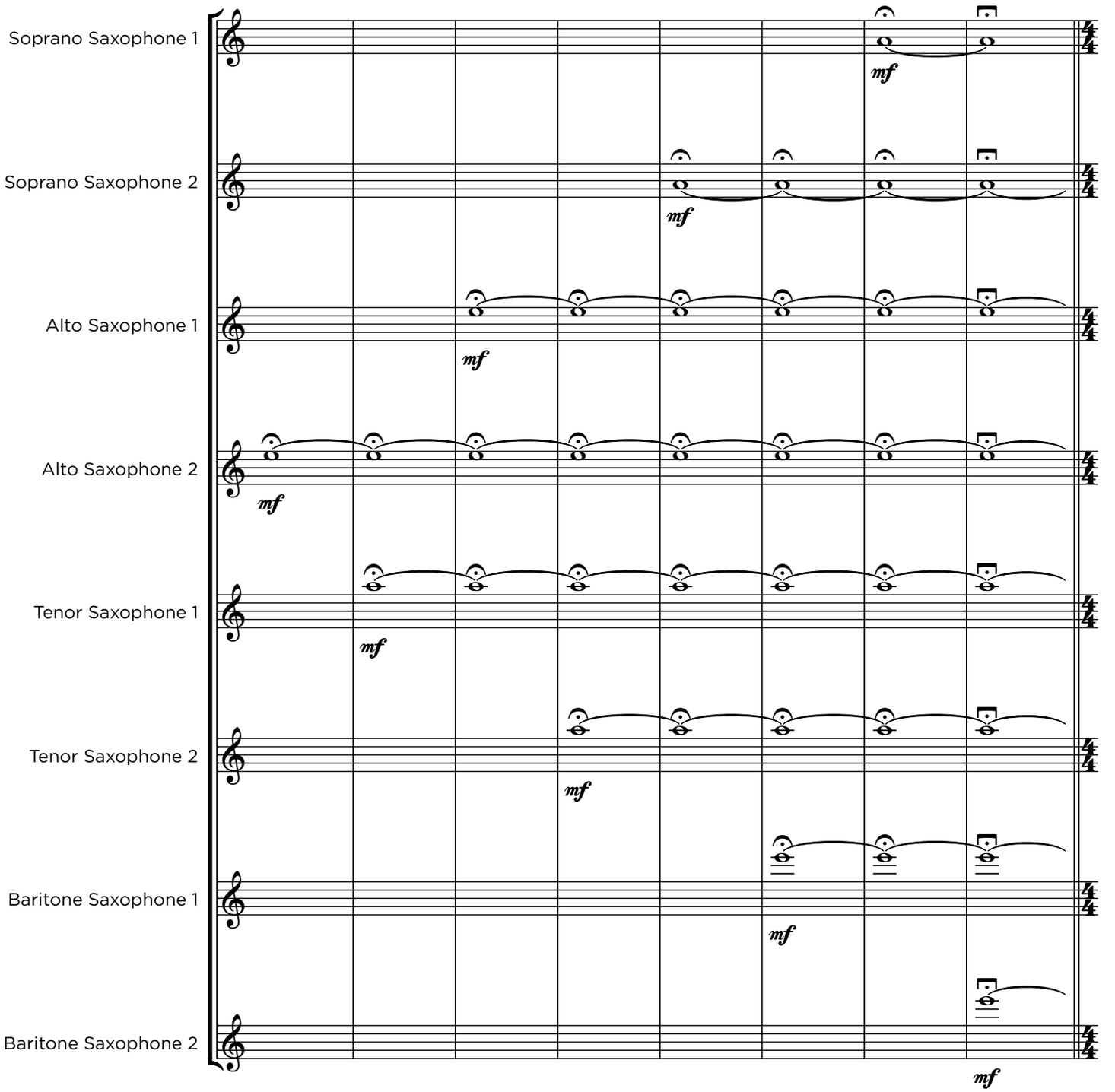
Wild and Free improvisation

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

re[:]medi[t]ations

ALEX RING GRAY

Each entrance cued once the previous bar is perfectly in tune for 5".
Breathe deeply before each entrance.



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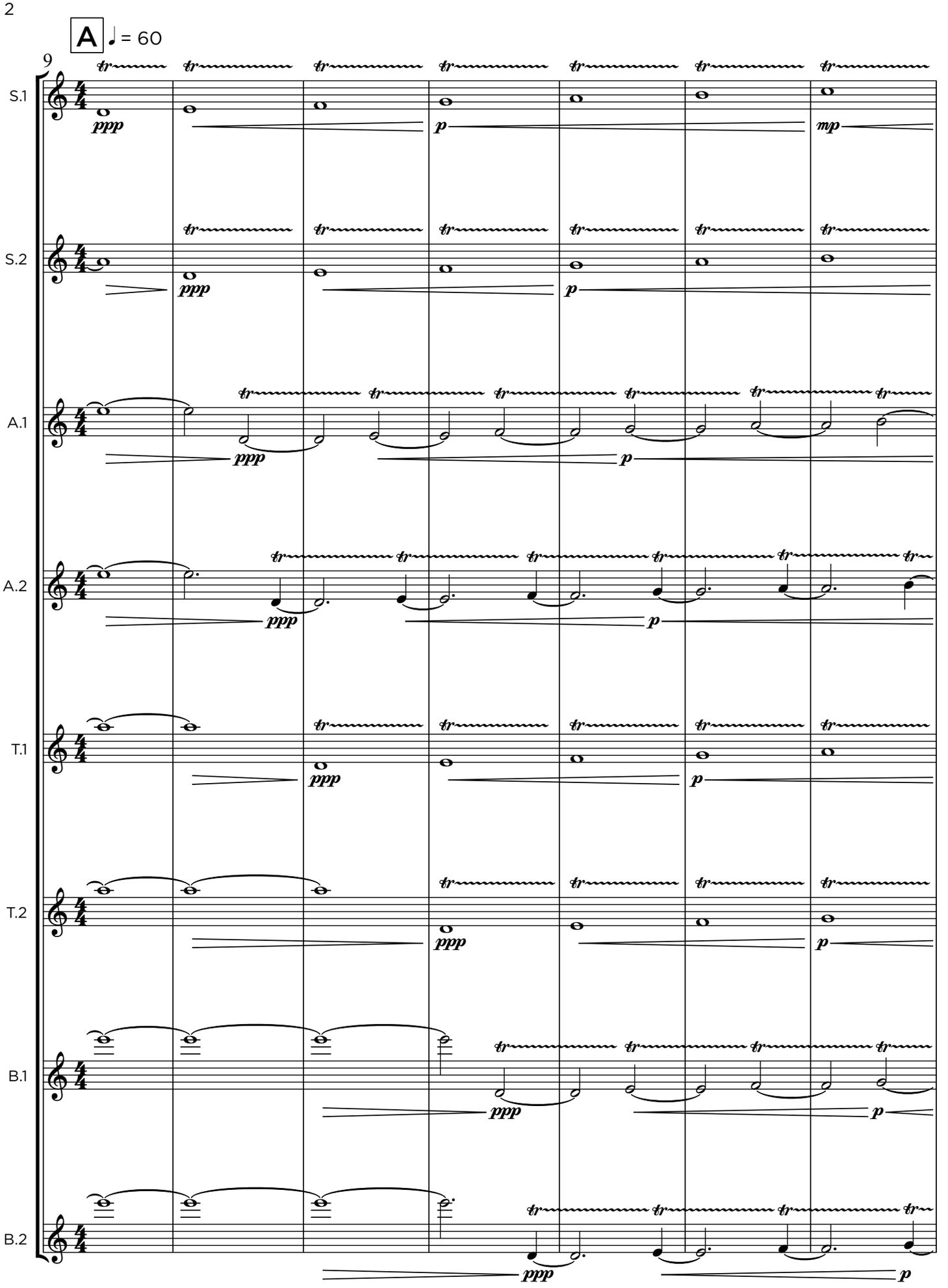
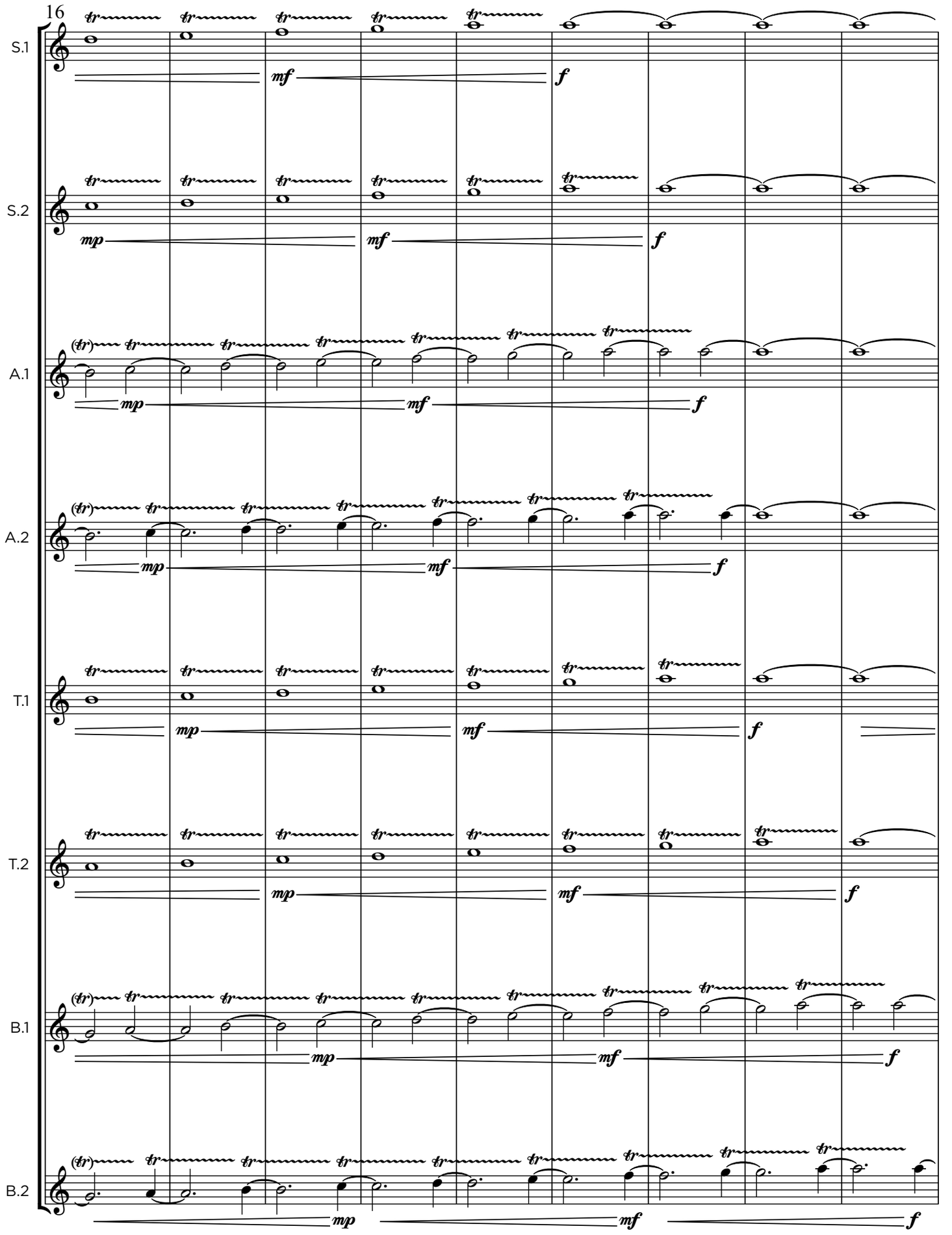
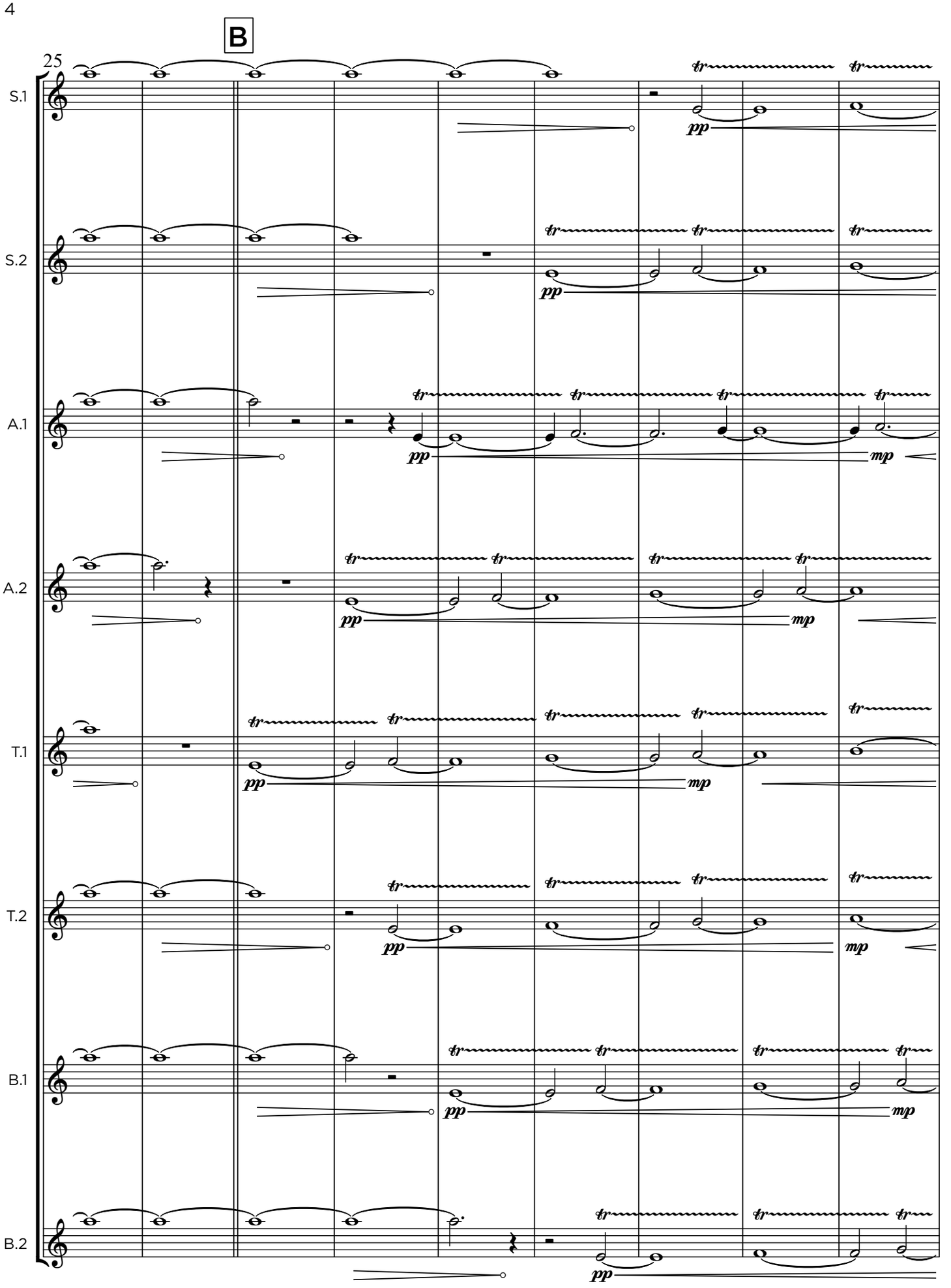
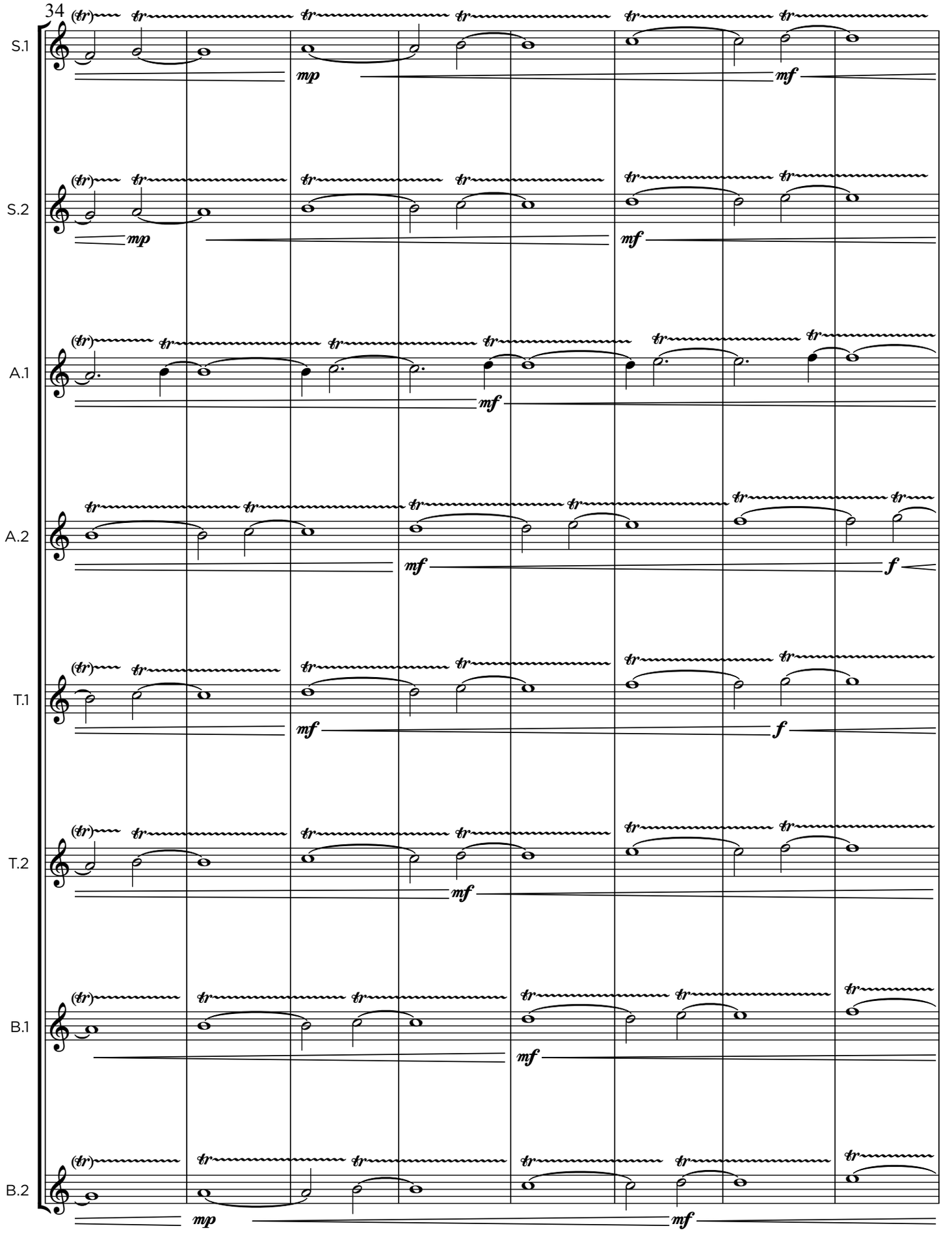
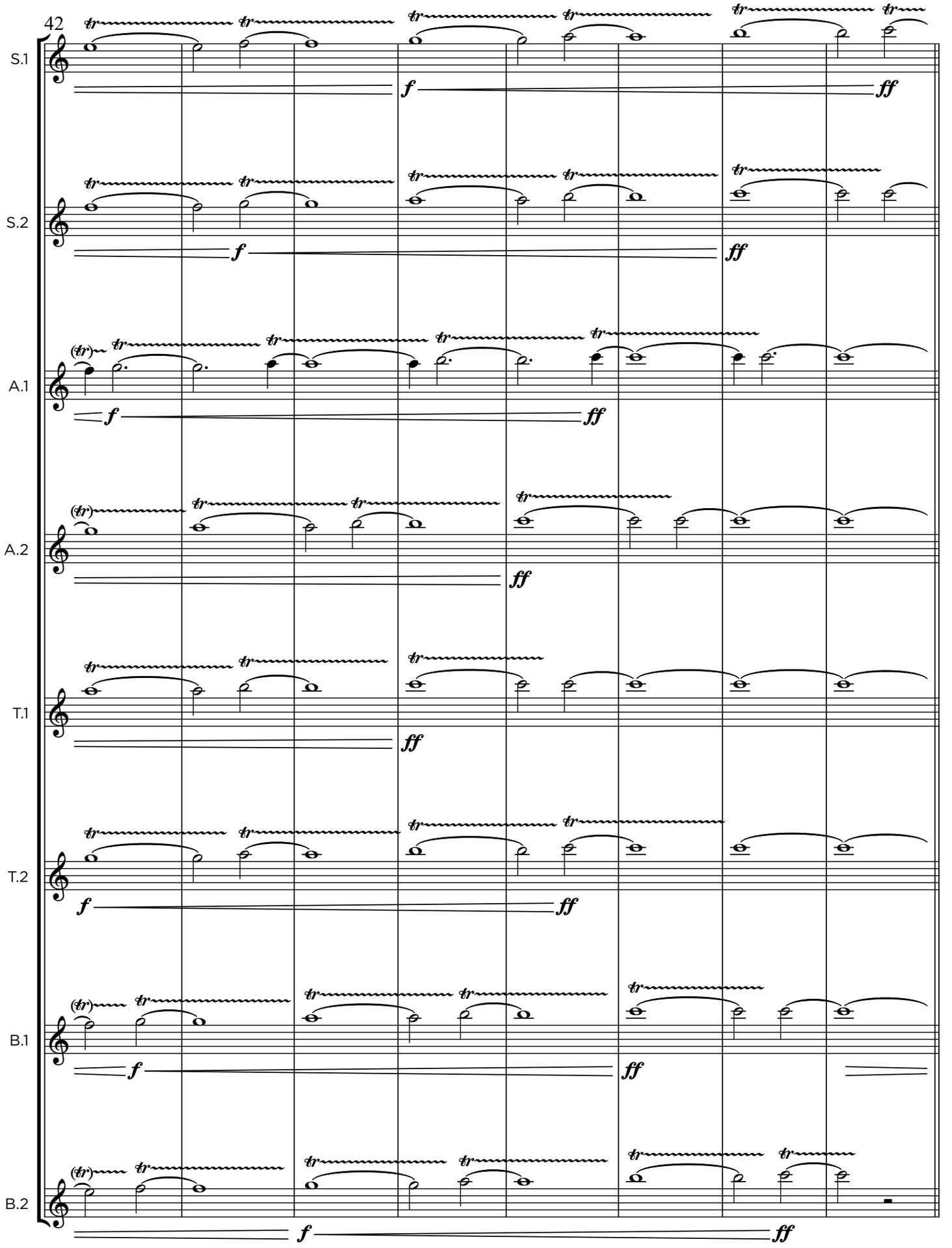
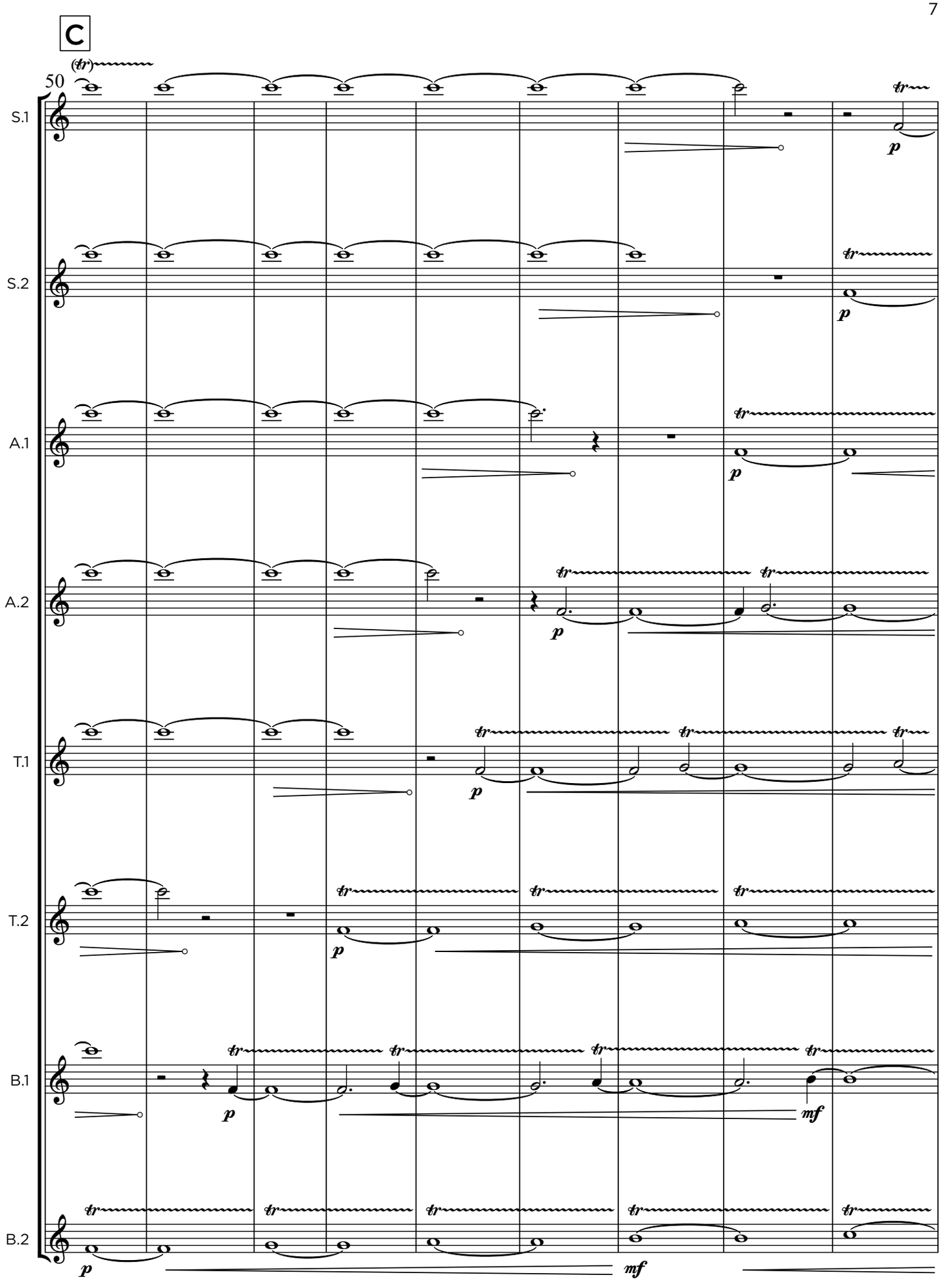

A
♩ = 60
9
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
ppp
p
mp
tr

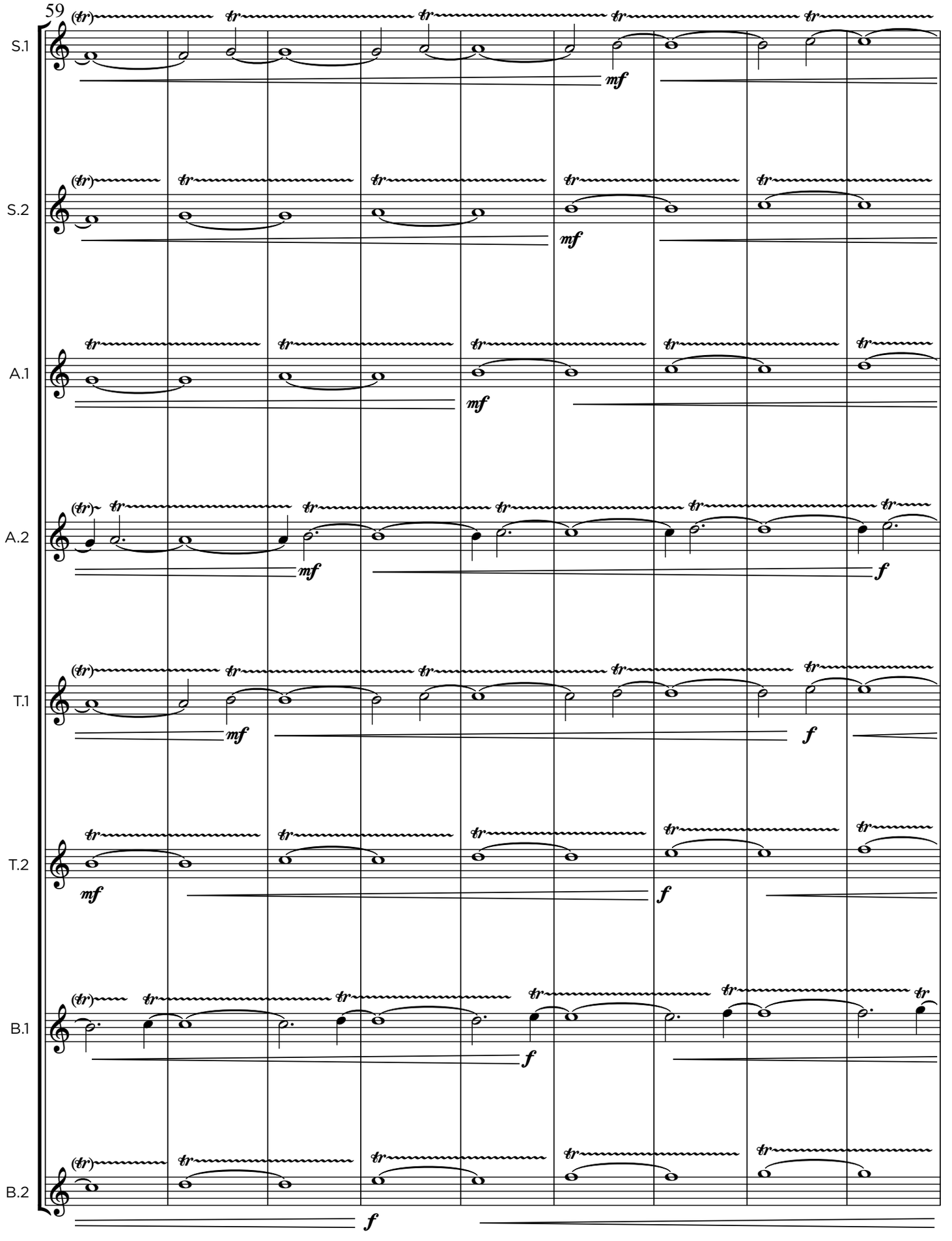

16
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
mp
mf
f

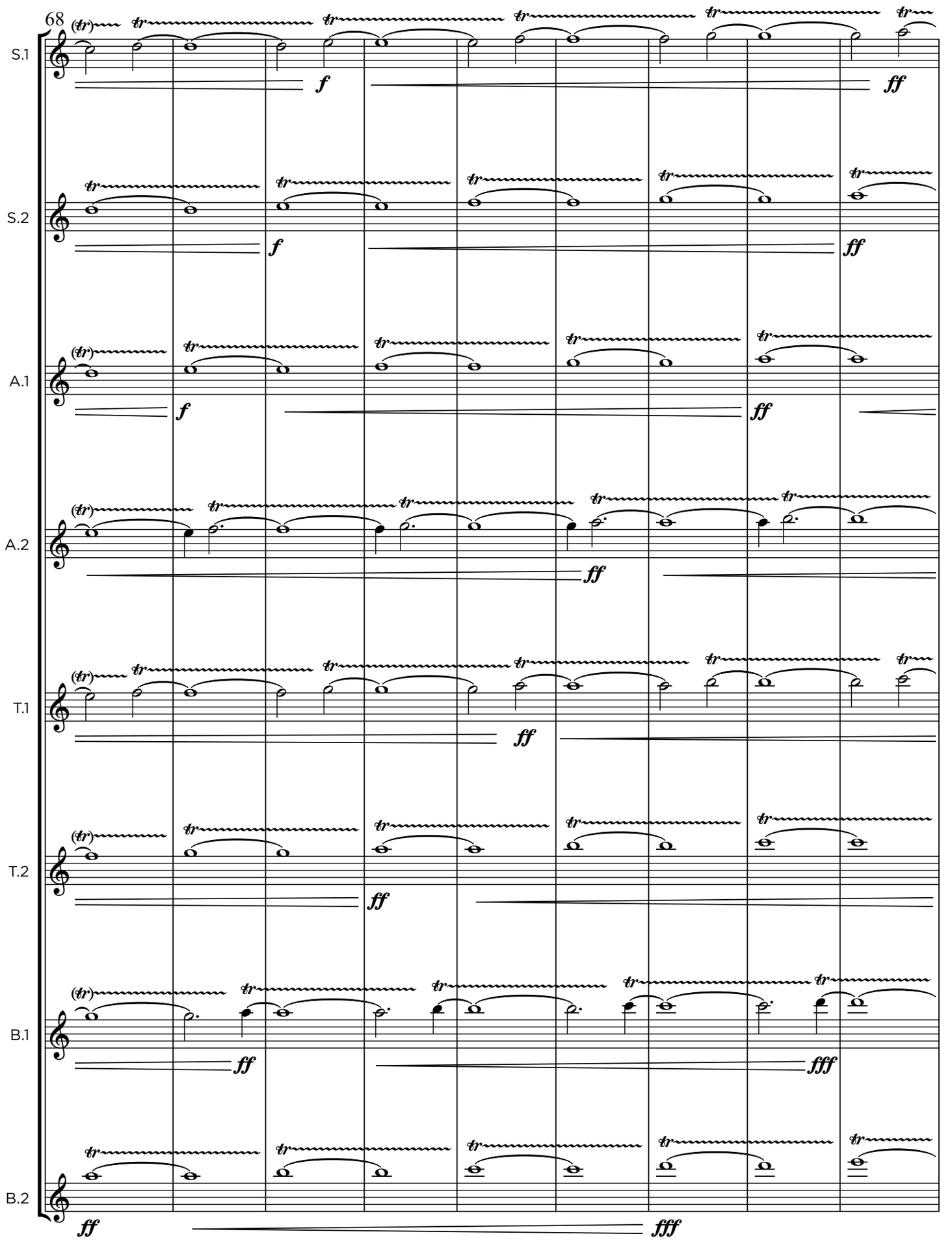

B
25
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
tr
pp
mp

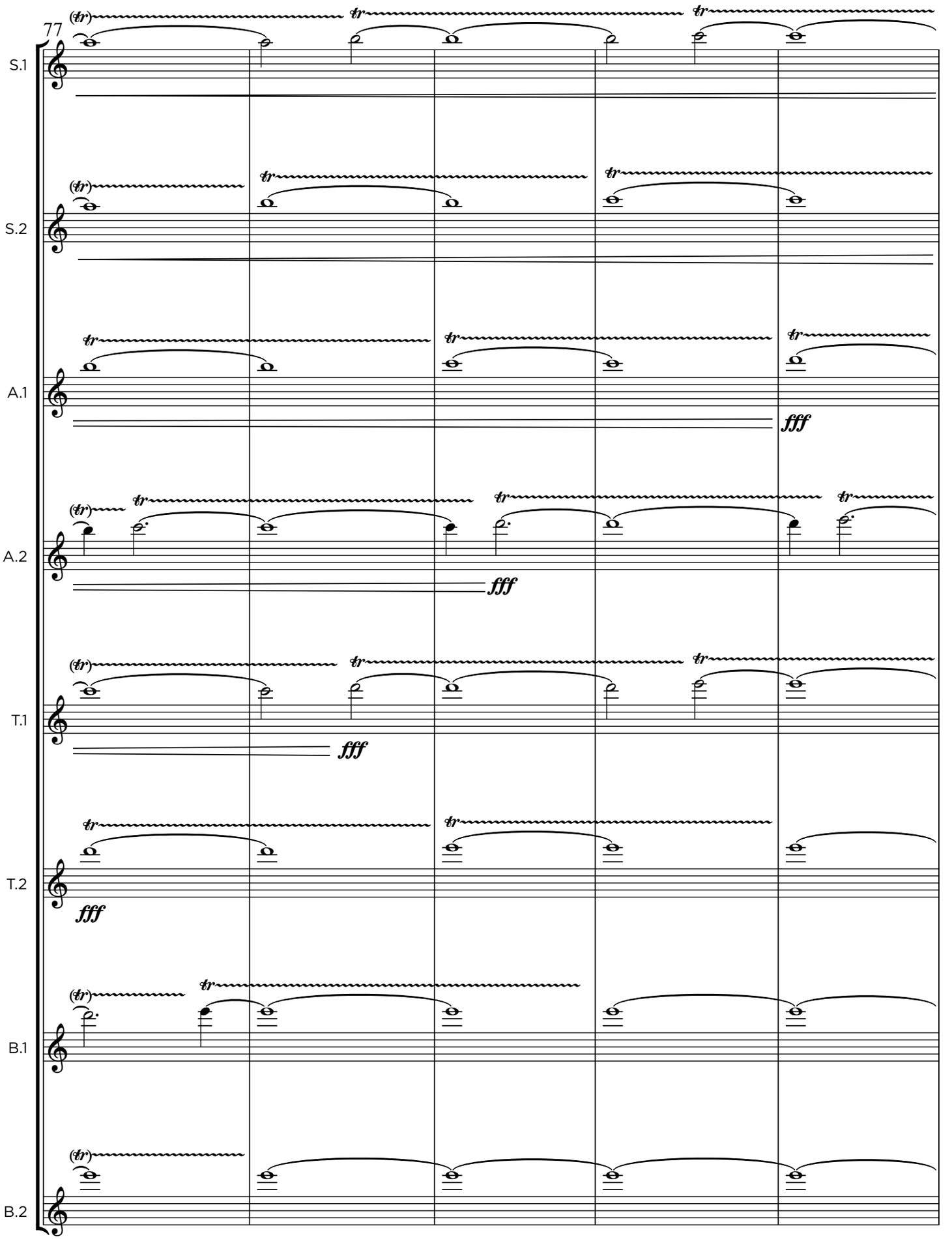

34
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
mp
mf
f

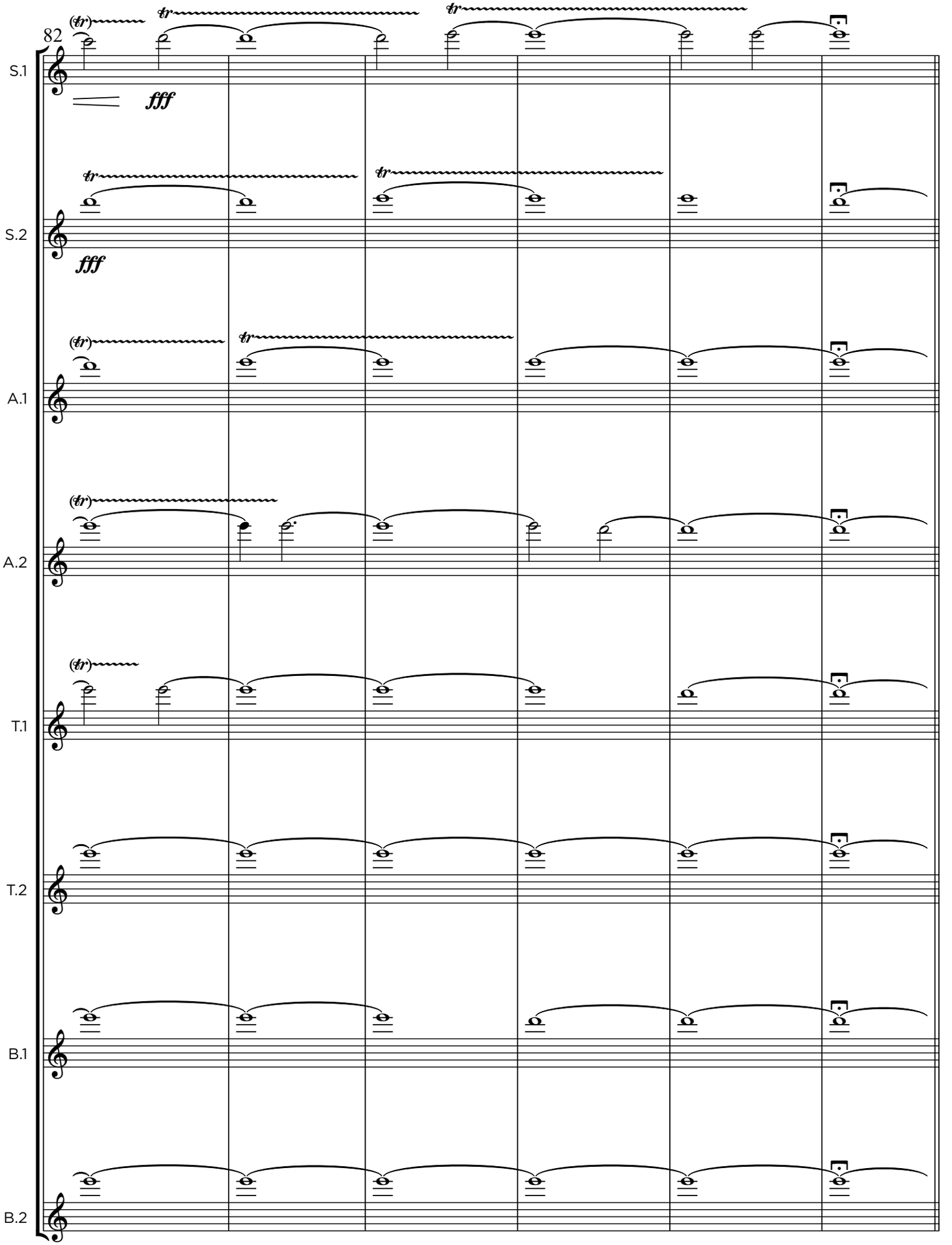

42
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
f
ff

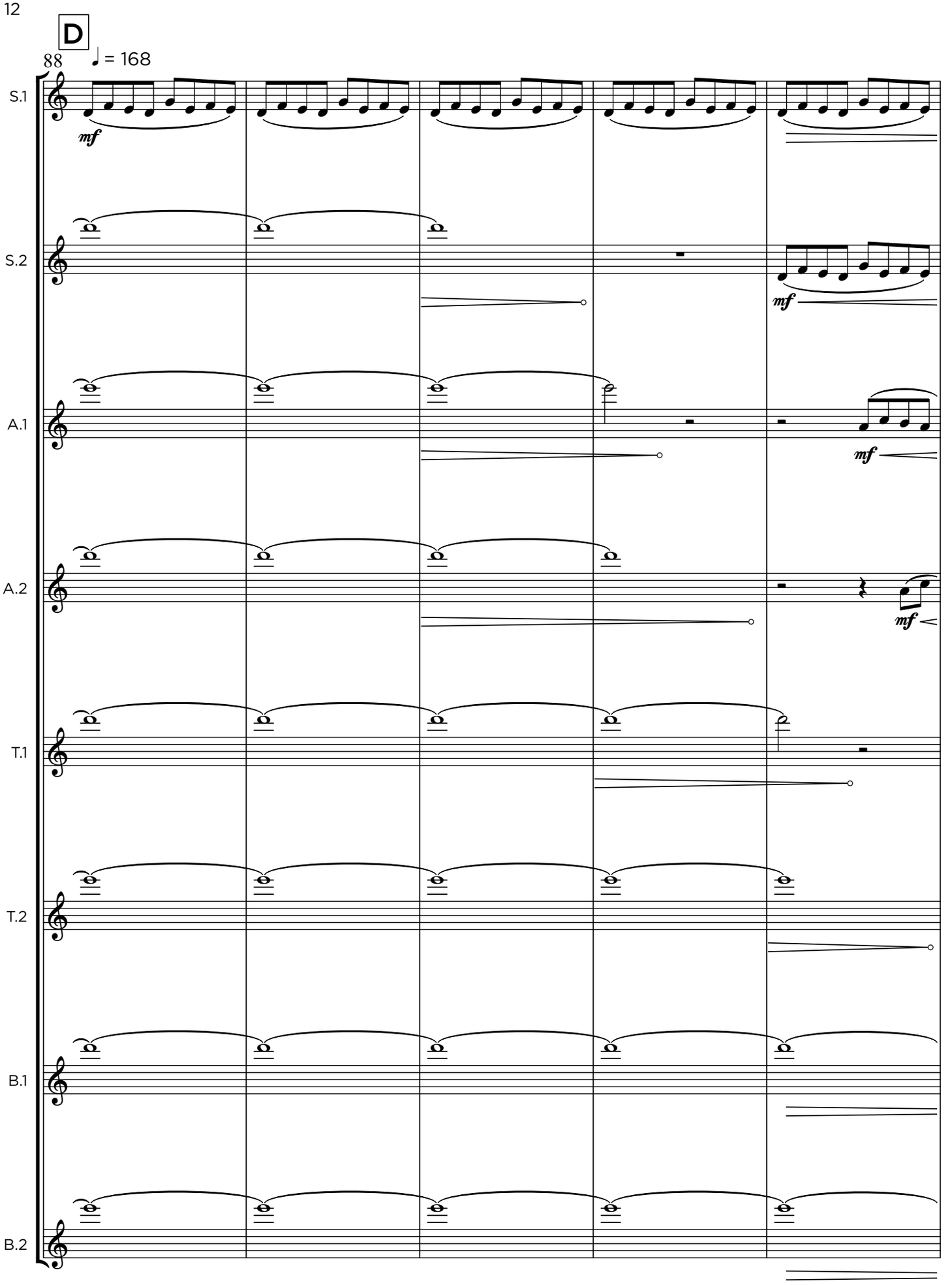

C
50
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
(tr)
tr
p
mf

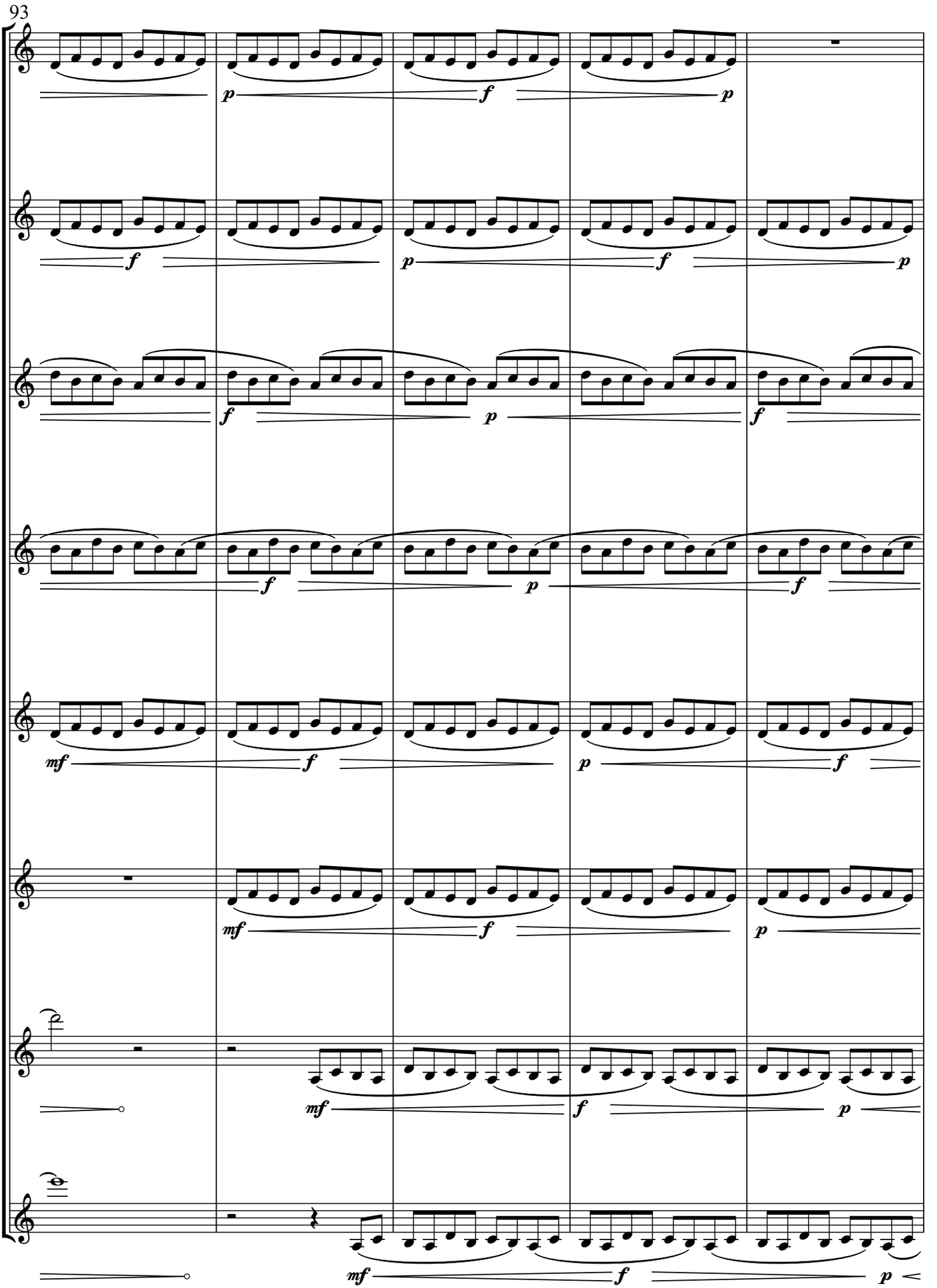

59
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
(tr)
tr
mf
f

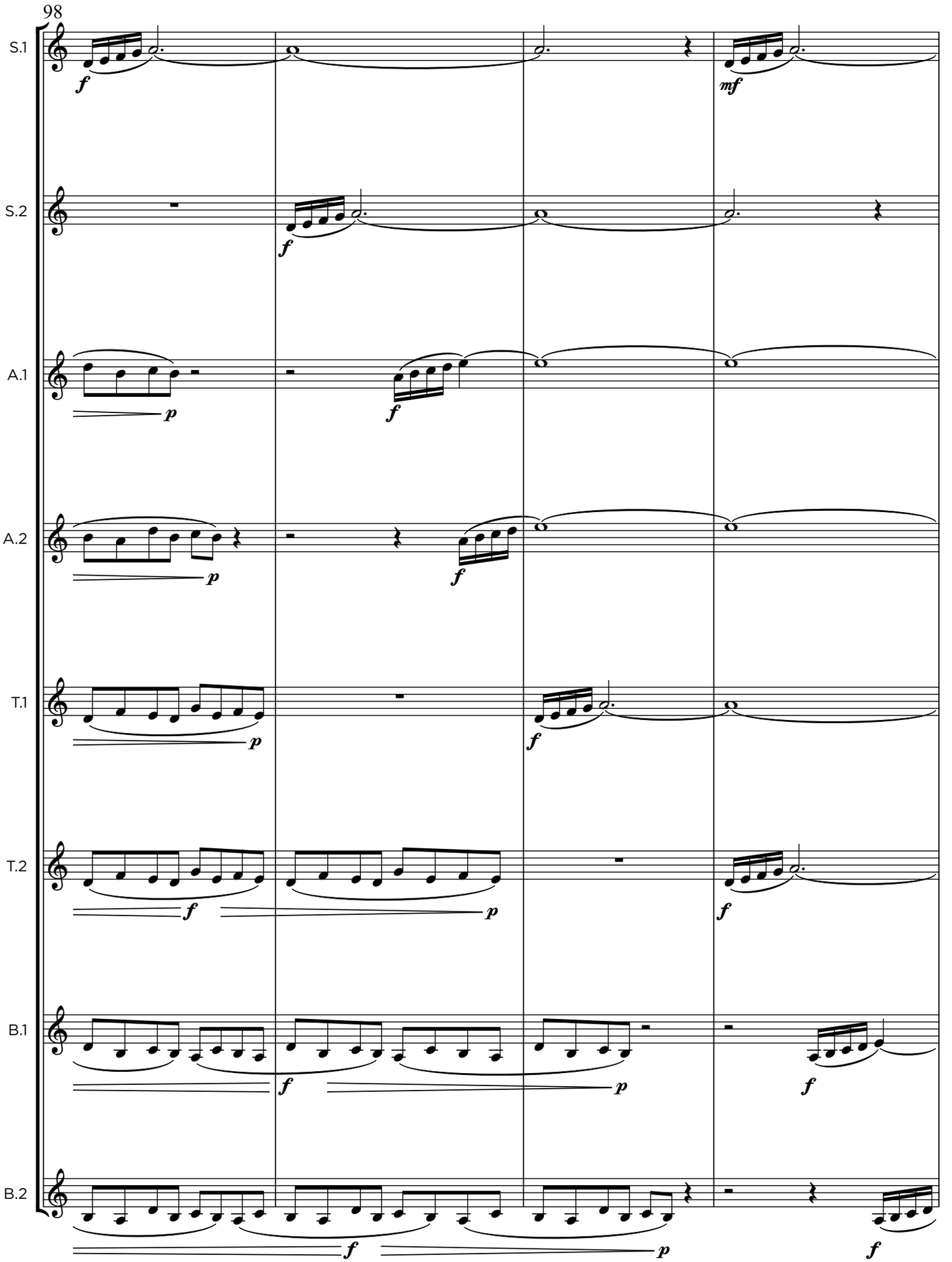

68
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
f
ff
fff

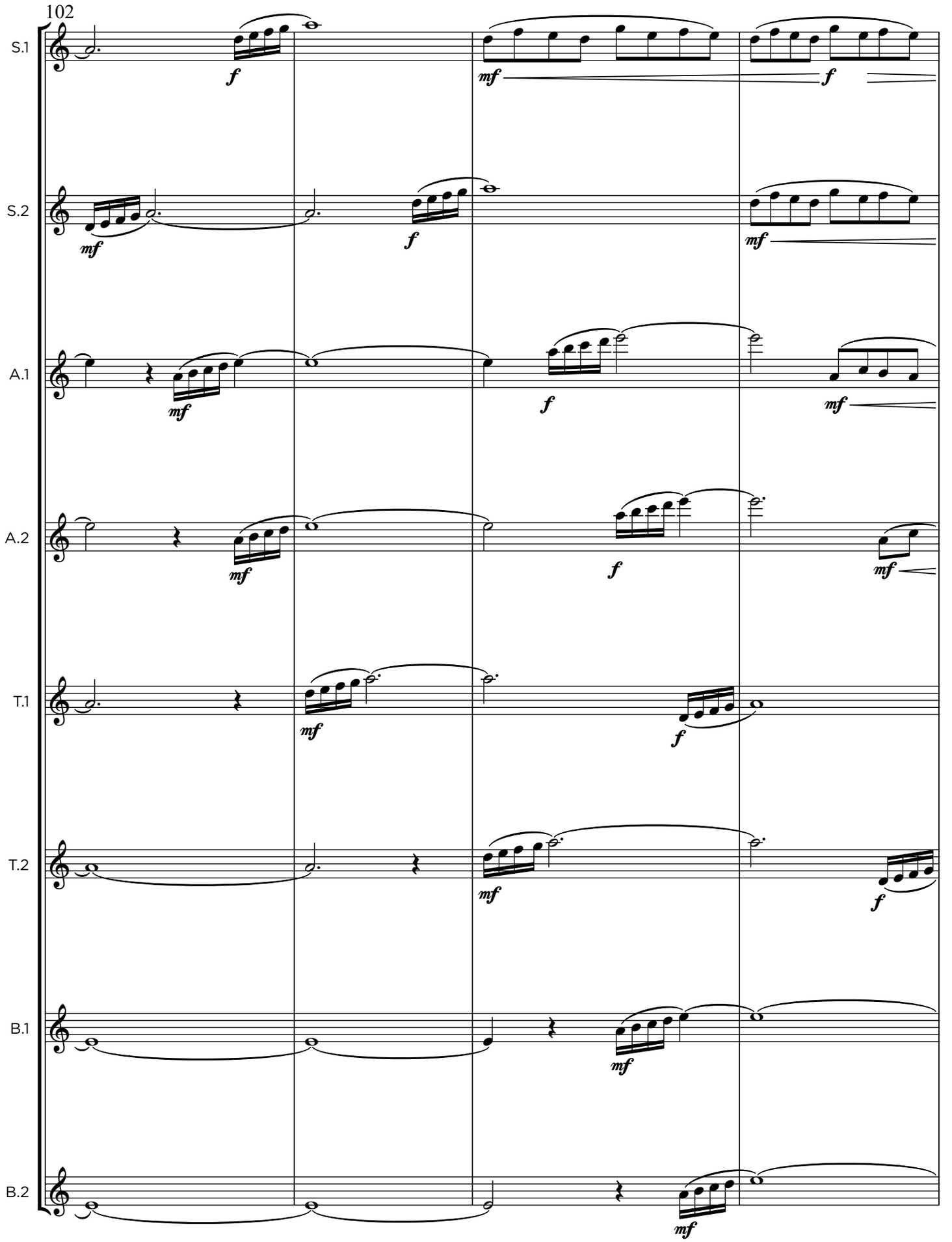

77
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
fff

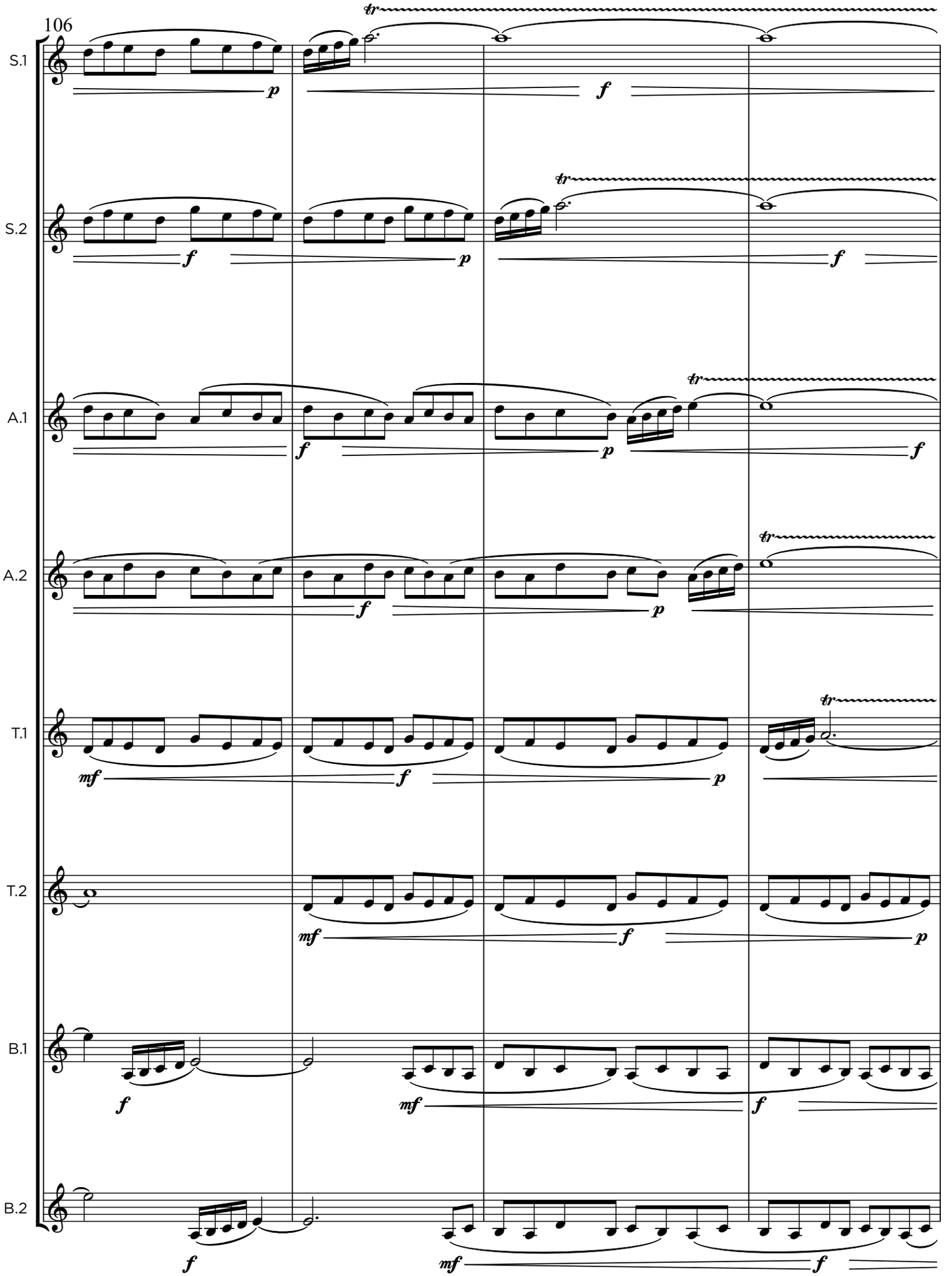

82
S.1
fff
S.2
fff
A.1
A.2
T.1
T.2
B.1
B.2

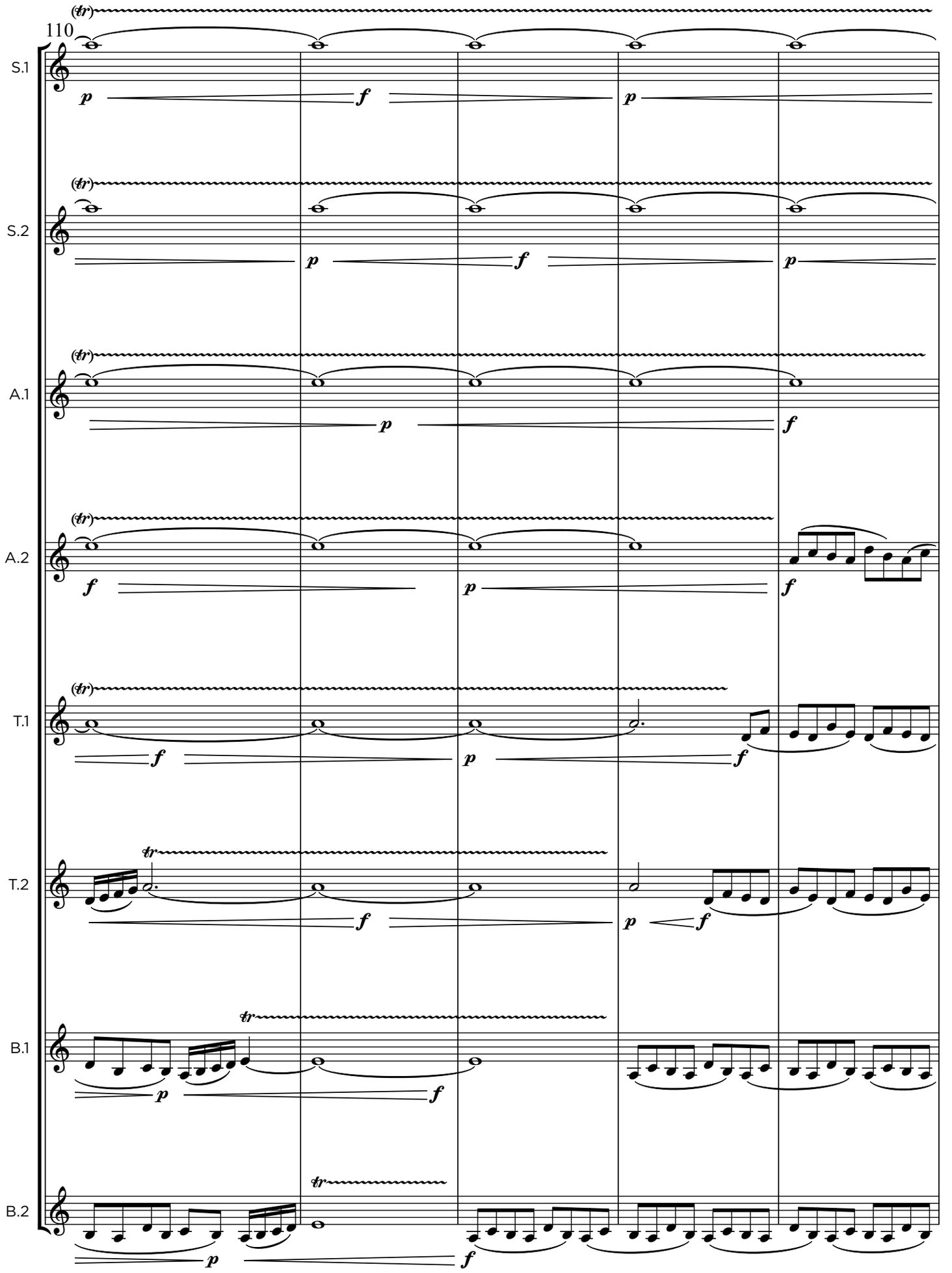

D
88
♩ = 168
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
mf

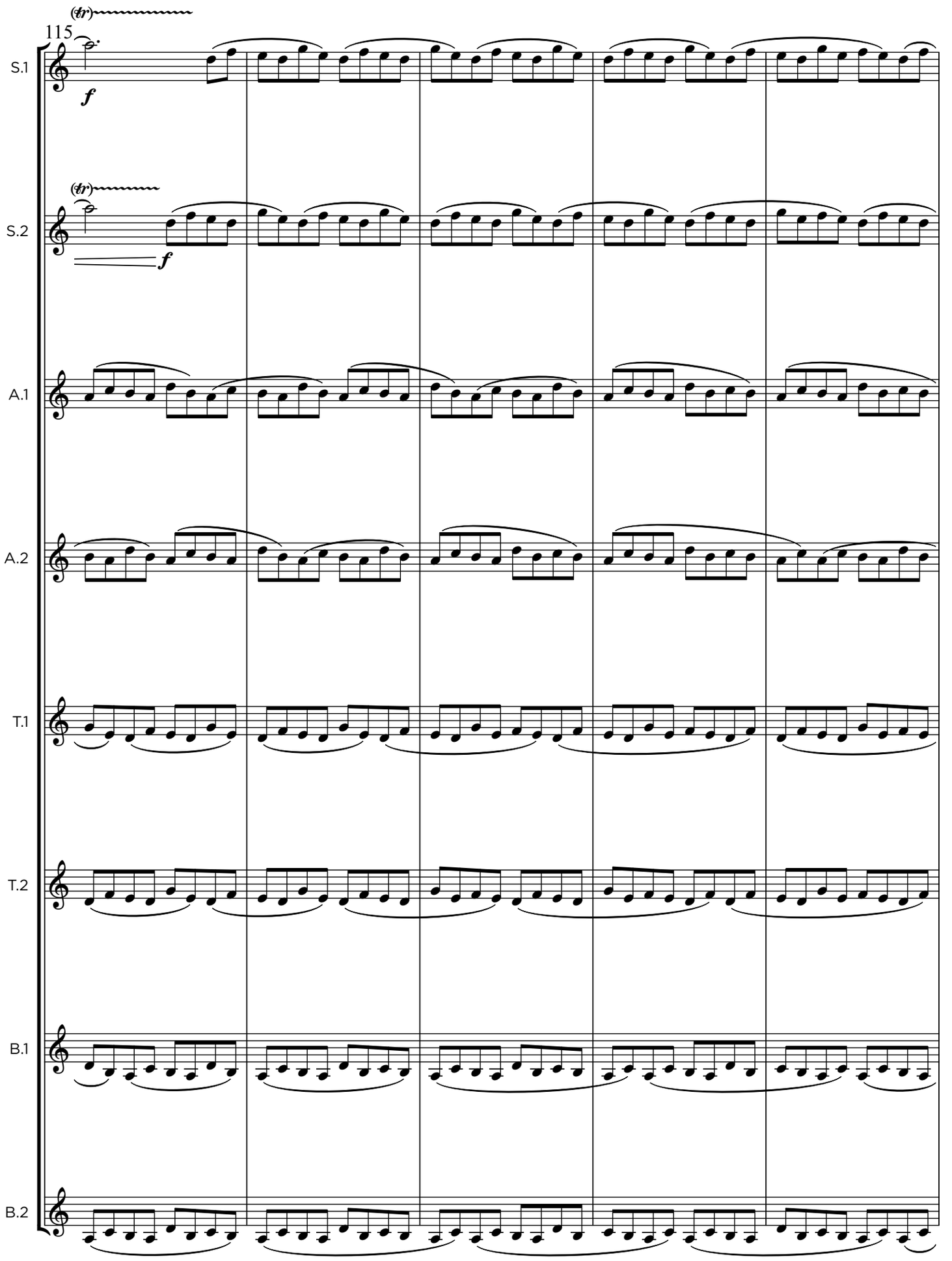

93
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2

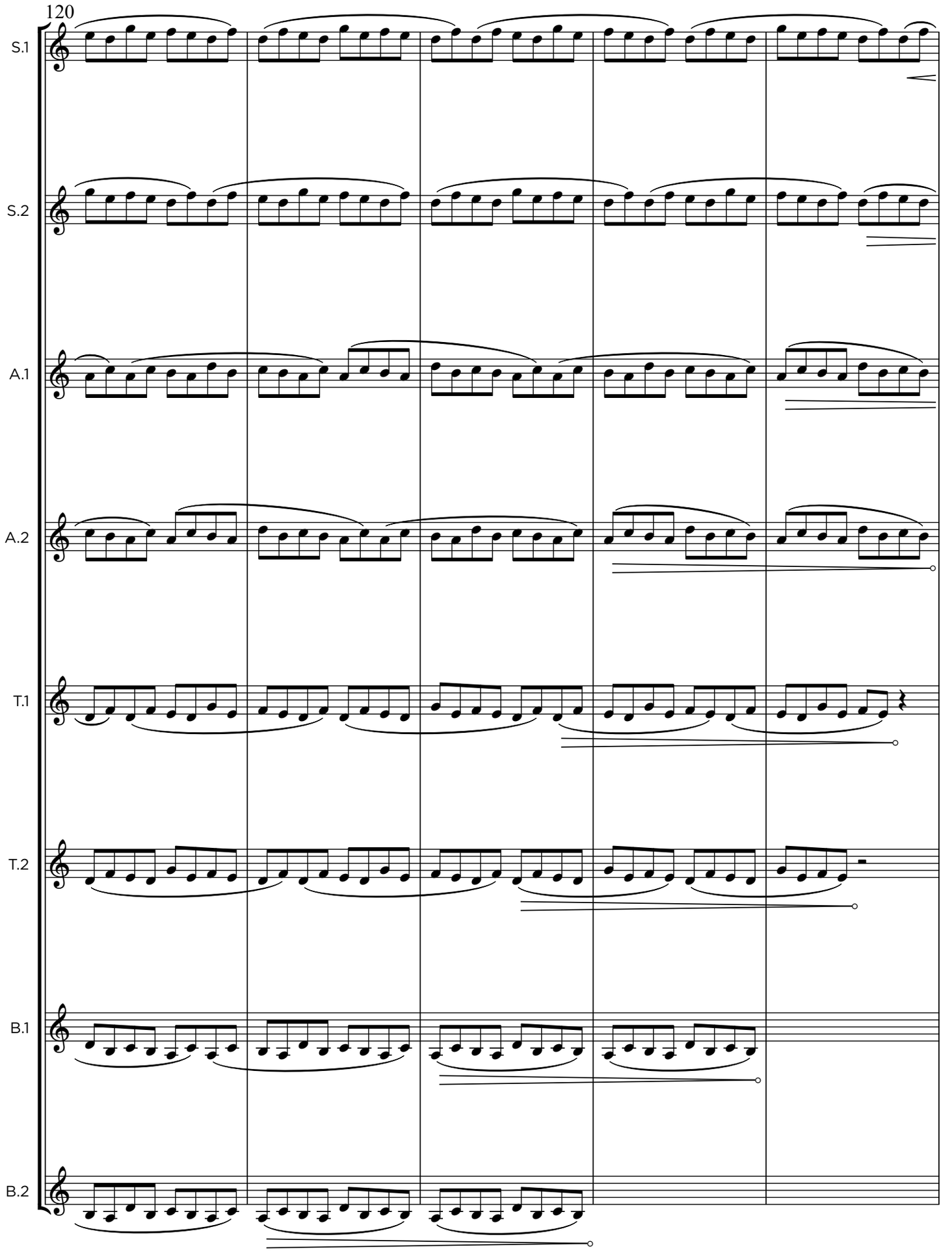

98
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
f
mf
p

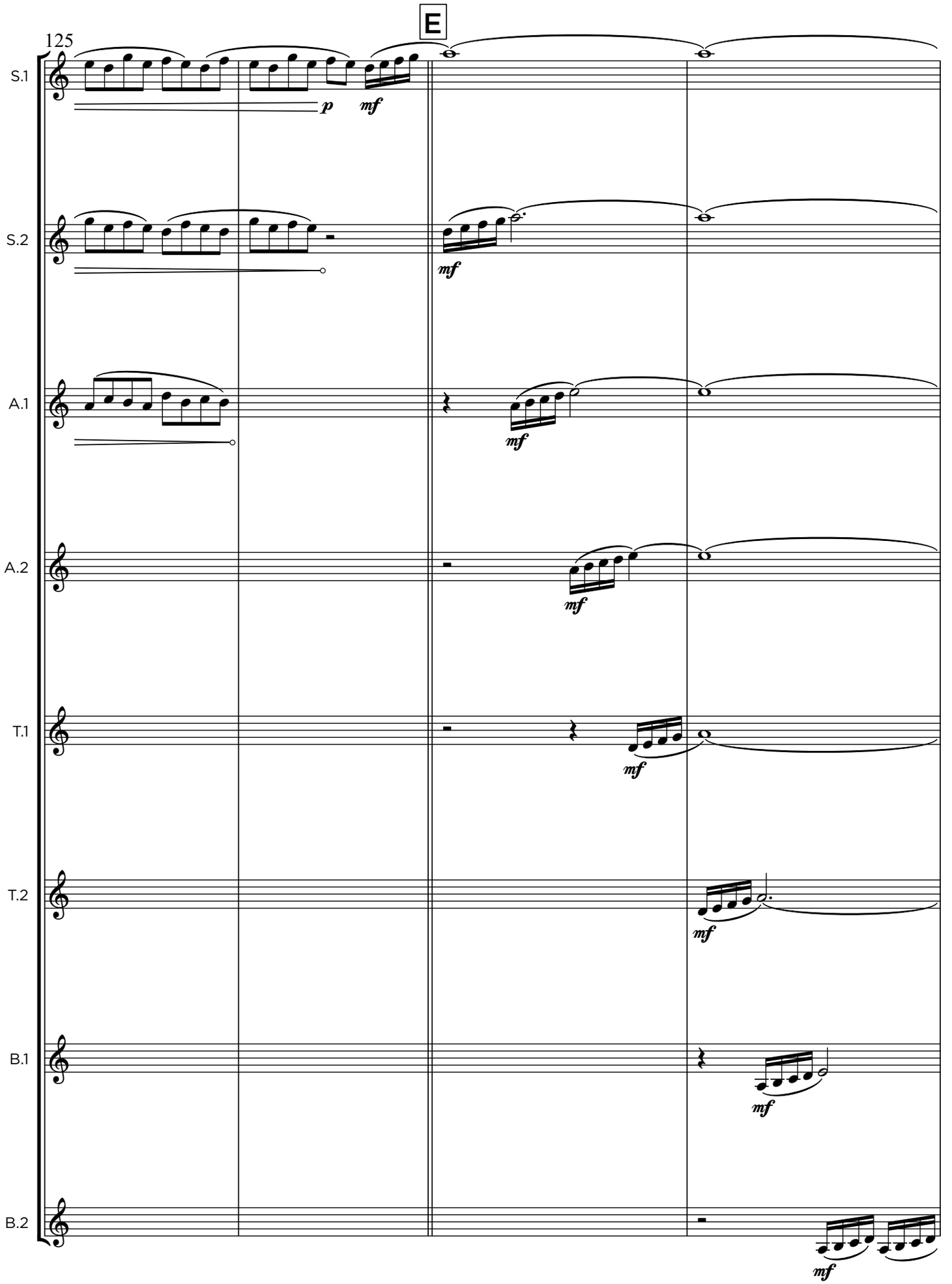

102
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
f
mf

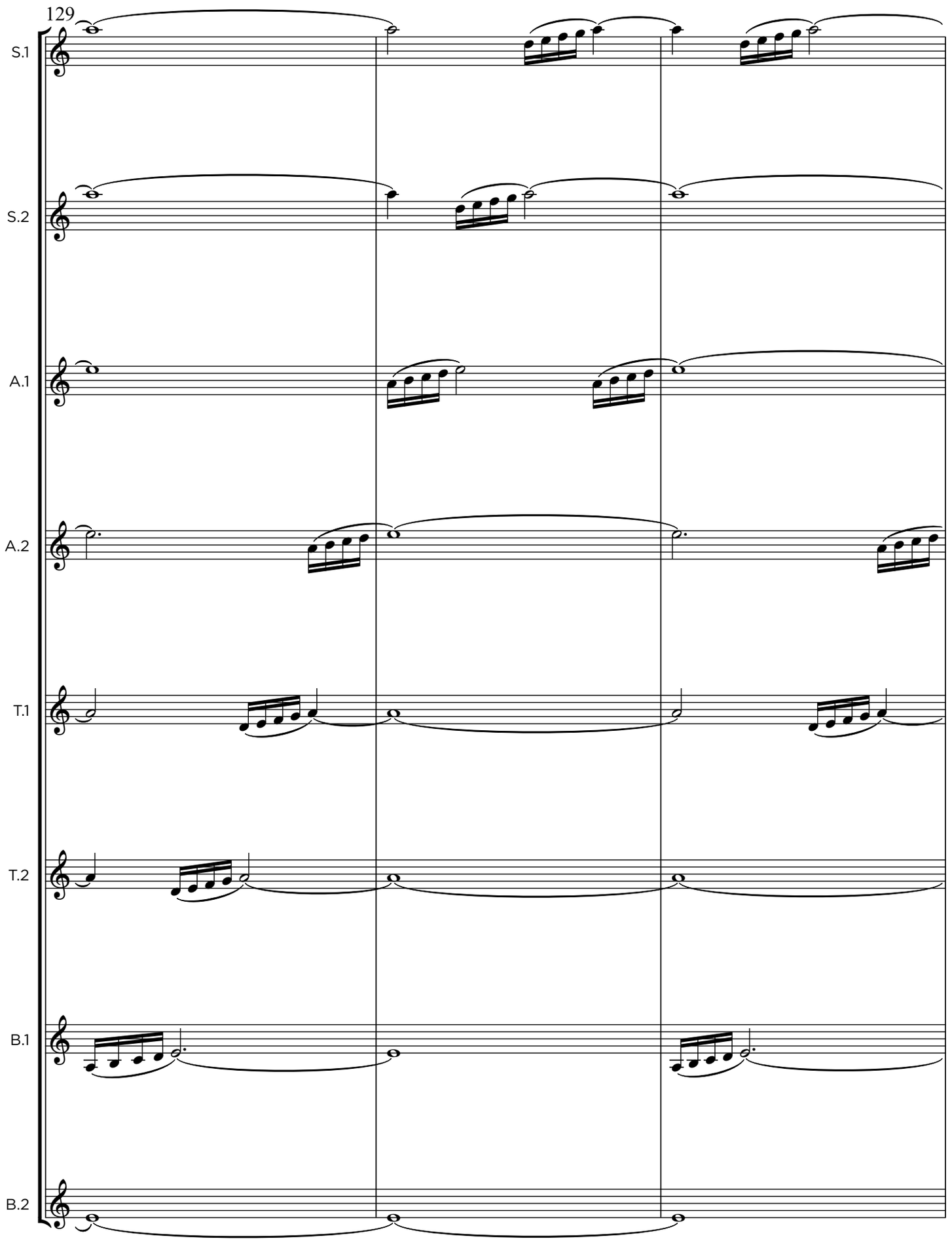

106
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
tr
p
f
mf

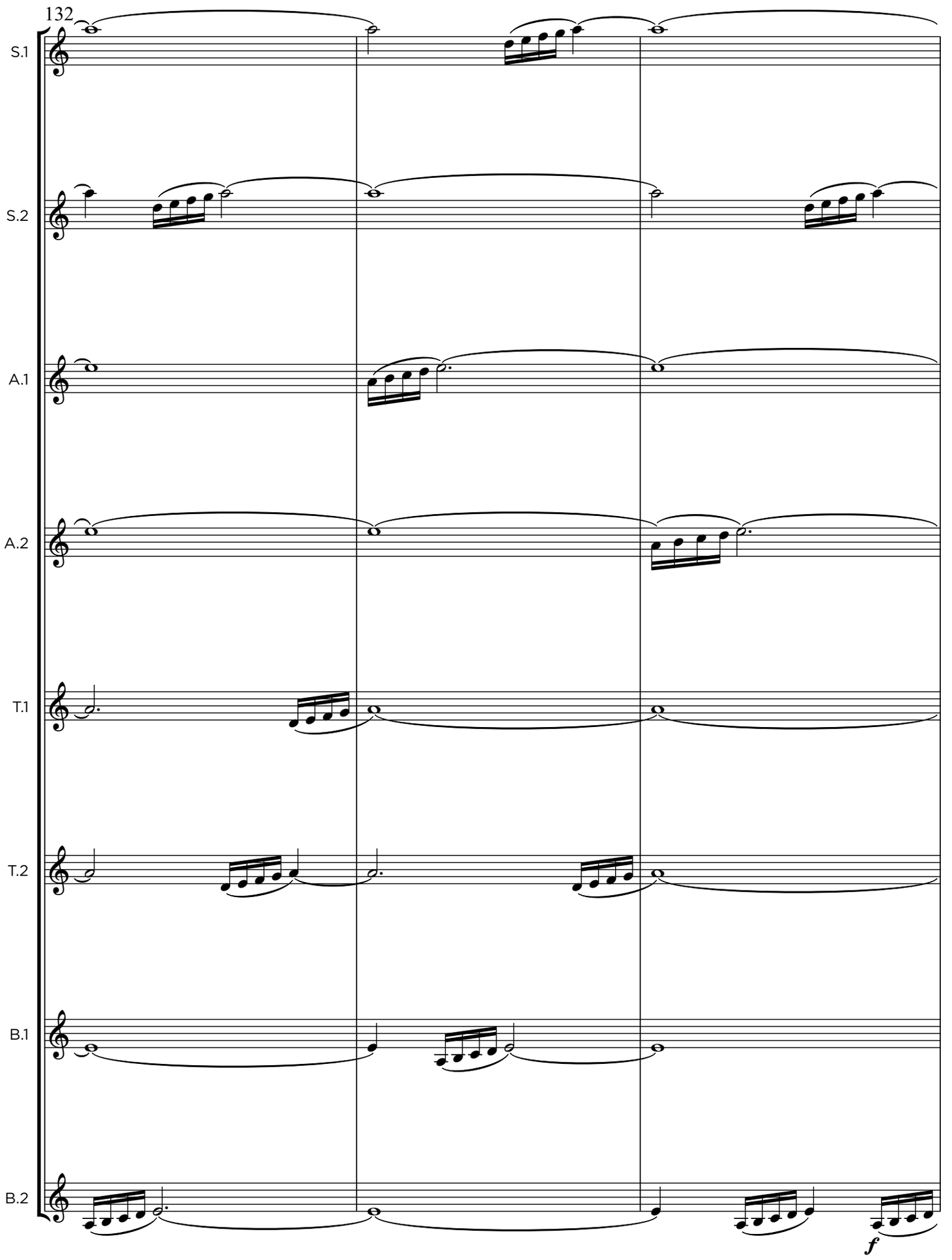

110
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
(tr)
tr
p
f

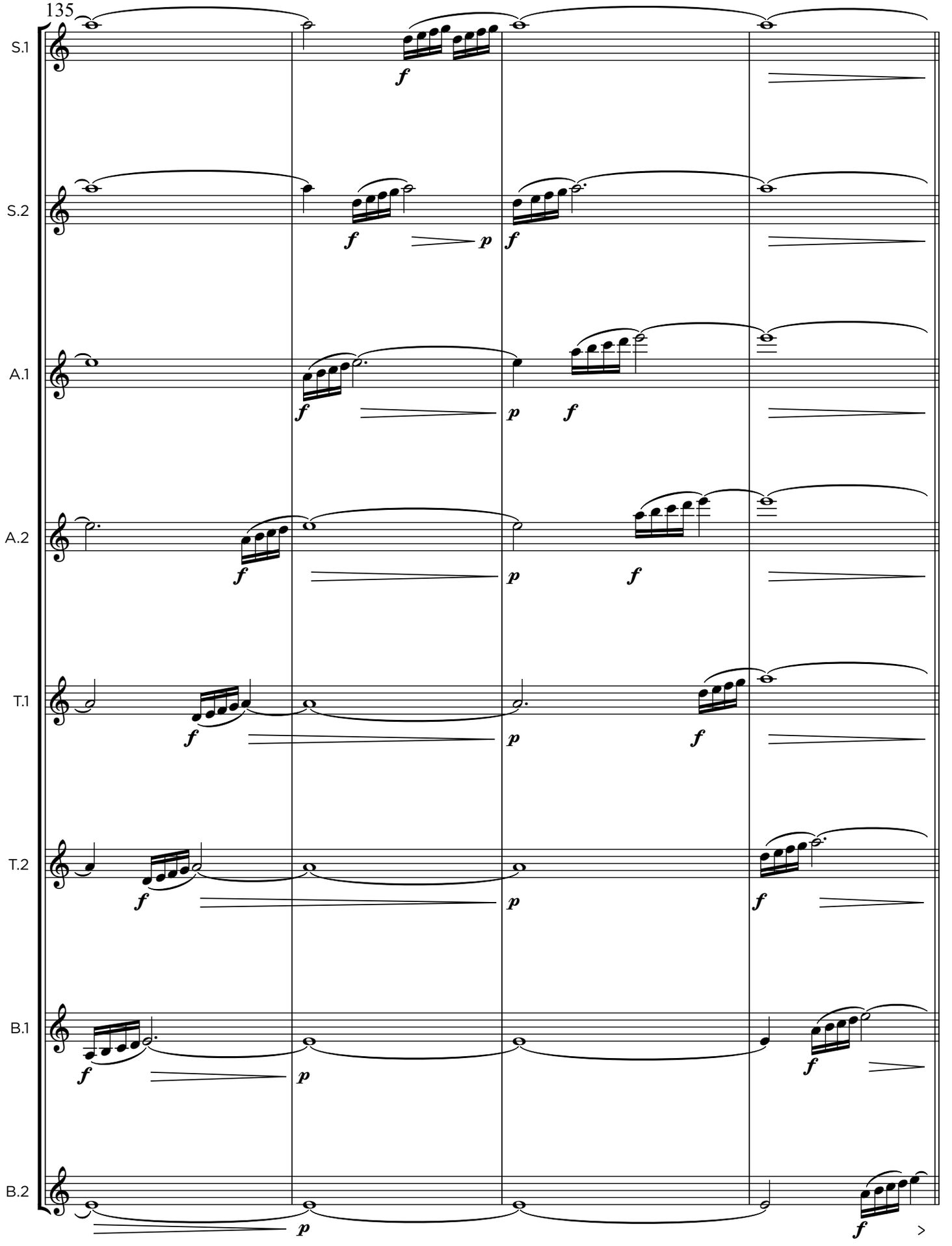

115
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
f
f

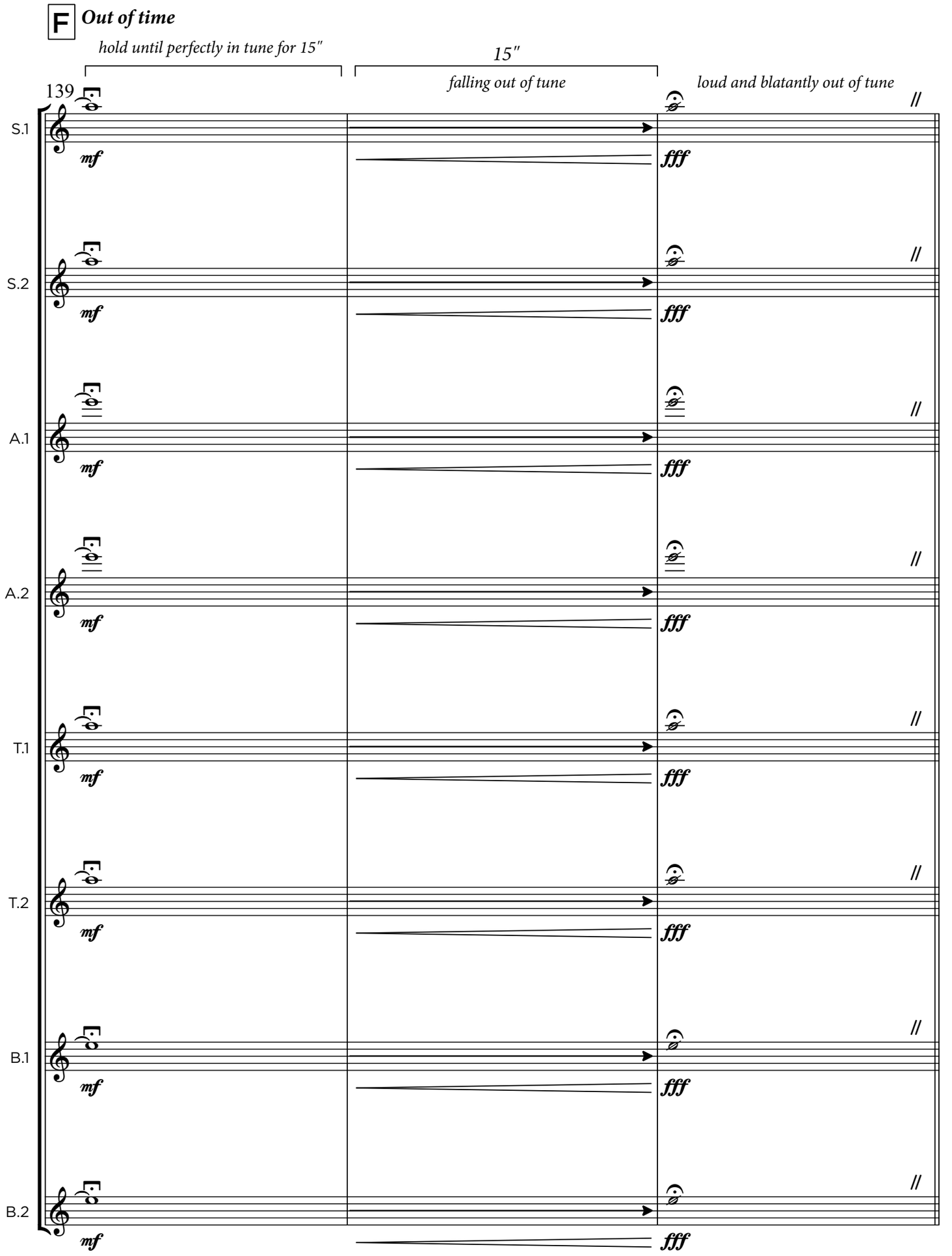

120
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2


E
125
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
p
mf

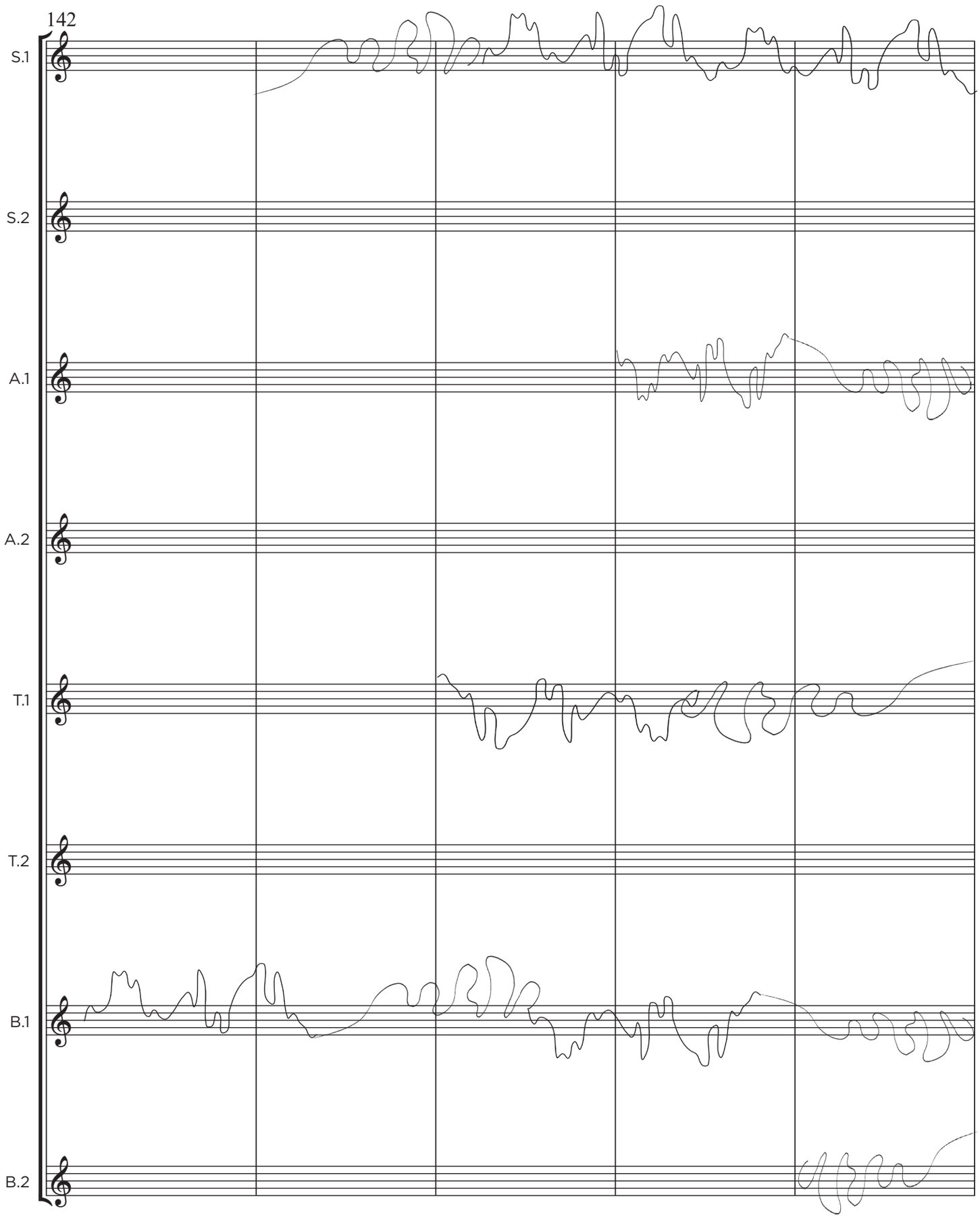

129
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2

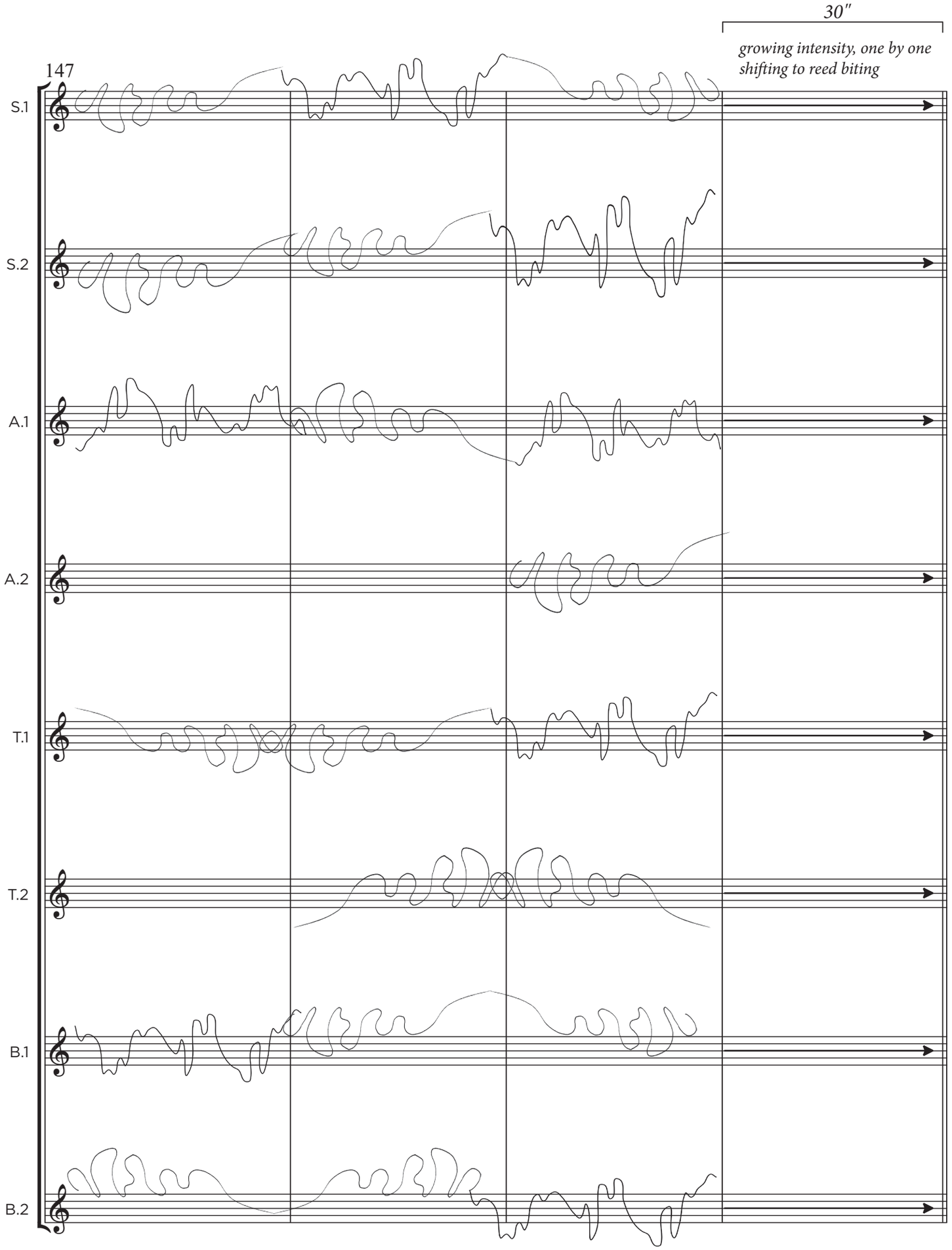

132
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
f

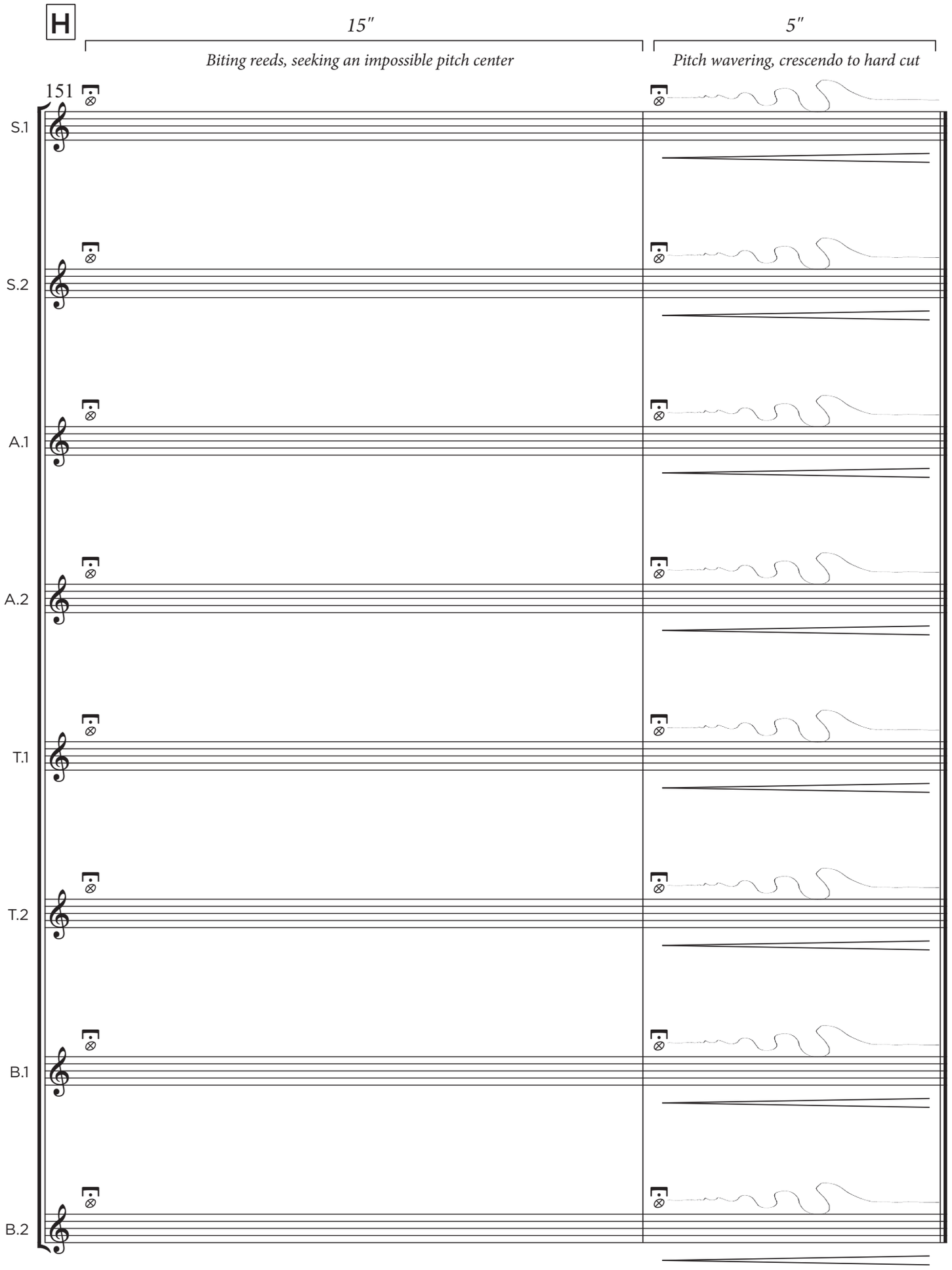

135
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2


F
Out of time
hold until perfectly in tune for 15"
15"
falling out of tune
loud and blatantly out of tune
139
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
mf
fff

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




30″
growing intensity, one by one
shifting to reed biting
147
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2


H
15″
5″
Biting reeds, seeking an impossible pitch center
Pitch wavering, crescendo to hard cut
151
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2