

GREG BARTHOLOMEW

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# In the Language of Meditation

for alto saxophone & chamber orchestra



BURKE & BAGLEY

Duration: ca. 14'

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# In the Language of Meditation

for alto saxophone & chamber orchestra

1111 2200 Timpani Triangle Strings

- I. *Observations from a Rooftop Garden* - Duration: ca. 5'15"
- II. *Contemplating a Mountain with Love* - Duration: ca. 5'
- III. *Reflecting on a Visit with Birds* - Duration: ca. 3'30

*In the Language of Mediation* was composed in 2013 as a sonata for viola and piano in memory of Ingrid Buschmann (1954 – 2013).

The adaptation for alto saxophone and piano was premiered on January 24, 2015, by Adam Pelandini and Michael Refvem at the North American Saxophone Alliance conference in Bellingham, Washington.

For information about the composer, visit [gregbartholomew.com](http://gregbartholomew.com).

If you give a public performance of this work, please send a PDF of the concert program to [office@burkeandbagley.com](mailto:office@burkeandbagley.com)

**BURKE & BAGLEY**

[www.burkeandbagley.com](http://www.burkeandbagley.com)

1824 North 53<sup>rd</sup> Street  
Seattle, WA 98103-6116  
Tel: 206.632.4487

Email: [office@burkeandbagley.com](mailto:office@burkeandbagley.com)

# In the Language of Meditation

## I. Observations from a Rooftop Garden

Greg Bartholomew

**Allegretto**  $\text{♩} = 90$   
**con molto rubato**

**A**

*Solo*  
Alto Saxophone

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Horn in F 1

Horn in F 2

Trumpet in C 1

Trumpet in C 2

Timpani

Triangle

**Allegretto**  $\text{♩} = 90$   
**con molto rubato**

**A**

Violin I

Violin II

Viola

Violoncello

Contrabass

*p*

*mp*

*p*

*p*

*p*

*p*

*p*

*p*

*mp*

*mp*

*p*

*p*

*p*

*p*

*p*

# In the Language of Meditation

8

A. Sax. *mf*

Fl. *p* *mp*

Ob. *p* *mp*

Cl. *mp*

Bsn. *mp*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Tri. *mp*

Vn. I *p* *mp*

Vn. II *p* *mp*

Vla. *p* *mp*

Vc. *mp*

Cb. *mp*

# In the Language of Meditation

15

A. Sax.

Fl. *To Picc.* *Picc.* *To Fl.*

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Tri.

Vn. I

Vn. II

Vla.

Vc. *pizz.*

Cb.

*mp*

*p*

# In the Language of Meditation

**B**

22

A Sax. *mp*

Picc.

Ob. *mp* *tr*

Cl. *tr*

Bsn.

Hn.1 *p*

Hn.2 *p*

Tpt.1 *p*

Tpt.2 *p*

Timp.

Tri.

Vn. I *Solo* *mp* **B**

Vn. II

Vla.

Vc.

Cb.



# In the Language of Meditation

27

A. Sax.

Picc.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Tri.

Vn. I

Vn. II

Vla.

Vc.

Cb.

*p*

*mp*

*Tutti*

*Solo*

*arco*

3

6

# In the Language of Meditation

31

A. Sax. *f* *mf*

Picc. *mp* Flute

Ob.

Cl. *f* *mp* 3

Bsn. *mf* *mp*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Tri.

Vn. I *mf* *mp*

Vn. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Cb.



# In the Language of Meditation

36 C Solo

A. Sax. *mp*

Fl.

Ob. *mp*

Cl. *mp*

Bsn.

Hn. 1 *p* *pp*

Hn. 2 *p* *pp*

Tpt. 1 *mp* *p* *pp*

Tpt. 2 *p* *pp*

Timp.

Tri.

Vn. I

Vn. II

Vla.

Vc.

Cb. *mp* *p* *pp*

# In the Language of Meditation

**D**

44

A.Sax. *p* *mp*

Fl. *p*

Ob. *p*

Cl. *p* *p*

Bsn. *p* *p*

Hn.1 *p*

Hn.2 *p*

Tpt.1

Tpt.2

Timp.

Tri.

Vn. I Solo *mp* **D** *p* Tutti

Vn. II *p* Solo

Vla. *p*

Vc. *p*

Cb.

# In the Language of Meditation

49

A. Sax. *f* *mf*

Fl. *mp* *mp*

Ob. *mp*

Cl. *mp* *mf* *mp*

Bsn. *mp* *mf* *mp*

Hn.1 *mp* *mf*

Hn.2 *mp* *mf*

Tpt.1

Tpt.2

Timp.

Tri. *p* *mp*

Vn. I *mp* *mf*

Vn. II *mp* *mf*

Vla. *mp* *mf* *Tutti*

Vc. *mp* *mf*

Cb. *mf*

Detailed description: This is a page of a musical score for a symphony or concert band. The score is for measures 49 through 52. The instruments listed on the left are: A. Sax., Fl., Ob., Cl., Bsn., Hn.1, Hn.2, Tpt.1, Tpt.2, Timp., Tri., Vn. I, Vn. II, Vla., Vc., and Cb. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Dynamic markings include *p*, *mp*, *f*, and *mf*. There are also performance instructions like *Tutti*. Some parts feature triplets and a sextuplet. The saxophone part starts with a sextuplet of eighth notes marked *f*, followed by a rest and then a melodic line marked *mf*. The flute and bassoon parts have melodic lines with *mp* dynamics. The clarinet part has a melodic line with *mp* and *mf* dynamics. The bassoon part has a melodic line with *mp* and *mf* dynamics. The horn parts have melodic lines with *mp* and *mf* dynamics. The trumpet parts are mostly rests. The timpani part is mostly rests. The triangle part has a rhythmic pattern with *p* and *mp* dynamics. The violin and viola parts have melodic lines with *mp* and *mf* dynamics. The cello part has a melodic line with *mp* and *mf* dynamics. The double bass part has a melodic line with *mp* and *mf* dynamics.

# In the Language of Meditation

10

54

A. Sax. (no break)

Fl. *p* *mp*

Ob. *p*

Cl. *p*

Bsn. *mp* *mp* *p*

Hn. 1 *p*

Hn. 2 *p*

Tpt. 1 *p*

Tpt. 2 *p*

Timp.

Tri.

Vn. I Solo *mp* *p*

Vn. II

Vla.

Vc. *p*

Cb. *p*

E

# In the Language of Meditation

59

A. Sax.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Tri.

Vn. I

Vn. II

Vla.

Vc.

Cb.

*p*

*mp*

*mp*

3

# In the Language of Meditation

63

A. Sax. *mp* 6

Fl. *mp* To Picc.

Ob. *mp* 3

Cl. *mp*

Bsn. *mp*

Hn. 1 *mp* *p*

Hn. 2 *mp* *p*

Tpt. 1 *mp*

Tpt. 2 *mp*

Timp.

Tri.

Vn. I

Vn. II

Vla.

Vc. *mp* *p*

Cb.

# In the Language of Meditation

67

A. Sax.

F

Piccolo

To Fl.

Fl.

Ob.

mp

Cl.

mp

Bsn.

mp

Hn. 1

Hn. 2

Tpt. 1

p

mp

Tpt. 2

p

Timp.

Tri.

Solo

F

Vn. I

mp

Vn. II

Vla.

Vc.

Cb.





# In the Language of Meditation

79

A. Sax.

Fl. *To Picc.* *Piccolo* *mp*

Ob.

Cl. *mp*

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Tri.

Vn. I

Vn. II

Vla.

Vc. *pizz* *mp*

Cb.

# In the Language of Meditation

86

A.Sax. *mf* *mp* **G**

Picc.

Ob. *mp* *mf* *tr*

Cl. *tr* *mp*

Bsn.

Hn.1

Hn.2

Tpt.1

Tpt.2

Timp.

Tri.

Vn. I **G**

Vn. II

Vla.

Vc. *p* arco *p*

Cb.

# In the Language of Meditation

92

A. Sax.

Picc.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Tri.

Vn. I

Vn. II

Vla.

Vc.

Cb.

Picc.

*mp*

6

6

6

6

6

3

*p*

*mp*

*p*

(h)

# In the Language of Meditation

96

A. Sax. *mp*

Picc. *p*

Ob. *mf* *subito p*

Cl. *subito p*

Bsn. *p*

Hn. 1

Hn. 2

Tpt. 1 *mf* *subito p*

Tpt. 2 *mf* *subito p*

Timp.

Tri.

Vn. I

Vn. II

Vla.

Vc. *mf* *subito p*

Cb.

# In the Language of Meditation

100

A. Sax. *mf*

Picc. To Fl. *pp* Flute *pp*

Ob. *pp*

Cl. *mp* *pp* *pp*

Bsn. *pp*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Tri.

Vn. I *pp* Solo *mp*

Vn. II *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Cb. *p* *pp*

# In the Language of Meditation

20

105 **H**

A. Sax. *mp*

Fl.

Ob. *p* *mp*

Cl. *p*

Bsn. *p*

Hn. 1 *p*

Hn. 2 *p*

Tpt. 1 *p*

Tpt. 2 *p*

Timp.

Tri.

Vn. I **H** *mp* **Tutti**

Vn. II

Vla. *mp* **Solo**

Vc. *p*

Cb. *p*

# In the Language of Meditation

109

A. Sax. *mf* 6 6

Fl. *mp* 6 To Picc.

Ob.

Cl.

Bsn.

Hn.1 *mp*

Hn.2 *mp*

Tpt.1

Tpt.2

Timp.

Tri.

Vn. I *p* 6 6

Vn. II *p*

Vla. *Tutti* *p*

Vc. *mp*

Cb.

# In the Language of Meditation

113

A. Sax. *f*

Fl. Piccolo *mf* 6 6 To Fl.

Ob. *mp* 6 *mf* 6

Cl. *mp* *mf* 6 6

Bsn. *mp* *mf*

Hn.1 *mf*

Hn.2 *mf*

Tpt.1

Tpt.2

Timp.

Tri. *mf*

Vn. I *mf* pizz

Vn. II *f* pizz

Vla. *f*

Vc. *f* pizz

Cb.



# In the Language of Meditation

116

A. Sax.

Picc.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Tri.

Vn. I

Vn. II

Vla.

Vc.

Cb.

Flute

6

6

(tr)

arco

*mf*

*mf*

# In the Language of Meditation

119

A. Sax. Fl. Ob. Cl. Bsn. Hn.1 Hn.2 Tpt.1 Tpt.2 Timp. Tri. Vn. I Vn. II Vla. Vc. Cb.

*mf* arco *mf* arco *mf*

Detailed description: This page of a musical score, numbered 24, is titled "In the Language of Meditation". It begins at measure 119. The score is arranged in a standard orchestral layout with staves for woodwinds, brass, percussion, and strings. The woodwind section includes Alto Saxophone, Flute, Oboe, Clarinet, and Bassoon. The brass section includes Horns 1 and 2, Trumpets 1 and 2, and Timpani. Percussion includes a Triangle. The string section includes Violin I, Violin II, Viola, Cello, and Double Bass. The Alto Saxophone part features a melodic line with sixteenth-note runs, marked with a "6" (sextuplet) and a breath mark. The Flute and Oboe parts have similar melodic lines. The Violin I and II parts play a sustained note with a "mf" dynamic and "arco" instruction. The Viola, Cello, and Double Bass parts provide harmonic support with sustained notes and some rhythmic patterns. The score is written in a key signature of one sharp (F#) and a time signature of 4/4.

# In the Language of Meditation

122

A. Sax. *6* *6* *(h)*

Fl. *3* *6*

Ob. *3*

Cl. *3*

Bsn. *3* *3*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Tri.

Vn. I *3* pizz

Vn. II pizz

Vla. pizz

Vc. *3* *3* pizz

Cb. pizz

# In the Language of Meditation

## II. Contemplating a Mountain with Love

Andantino ♩ = 72

Dignified, Matter of Fact

127

*mf*

Flute

*p*

*p*

*p*

*p*

Andantino ♩ = 72

The musical score is written for a full orchestra and includes the following parts: A. Saxophone, Flute, Oboe, Clarinet, Bassoon, Horn 1, Horn 2, Trumpet 1, Trumpet 2, Timpani, Triangle, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is Andantino (♩ = 72) and the mood is Dignified, Matter of Fact. The A. Saxophone part begins at measure 127 with a melody marked *mf*. The Flute, Oboe, and Clarinet parts enter with a sustained note marked *p* in the fifth measure. The rest of the orchestra is silent throughout the page.

# In the Language of Meditation

133

A.Sax. *mp*

Fl.

Ob.

Cl.

Bsn.

Hn.1

Hn.2

Tpt.1

Tpt.2

Tim.

Tri. *p* Triangle

Vn. I *p* Dolcissimo arco

Vn. II *p* Dolcissimo arco

Vla. *p* Dolcissimo arco

Vc. *p* Dolcissimo pizz

Cb. *p*

*Dolcissimo*  $\text{♩} = 48$

# In the Language of Meditation

140

A. Sax. *mp*

Fl.

Ob.

Cl.

Bsn. *pp*

Hn. 1 *pp*

Hn. 2 *pp*

Tpt. 1 *pp*

Tpt. 2 *pp*

Timp.

Tri.

Vn. I

Vn. II

Vla.

Vc. *pizz*  
*mp*

Cb. *sempre pizz*  
*mp*

# In the Language of Meditation

(no break)

147

A. Sax. *mf*

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Tri.

Vn. I

Vn. II

Vla.

Vc.

Cb.

# In the Language of Meditation

153

A. Sax. Fl. Ob. Cl. Bsn. Hn. 1 Hn. 2 Tpt. 1 Tpt. 2 Timp. Tri. Vn. I Vn. II Vla. Vc. Cb.

The score is for a full orchestra and includes a solo saxophone part. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The saxophone part (A. Sax.) features a melodic line with eighth and sixteenth notes and rests. The woodwinds (Fl., Ob., Cl., Bsn.) play sustained notes with phrasing slurs. The brass section (Hn., Tpt.) is silent. The strings (Vn., Vla., Vc., Cb.) provide a rhythmic accompaniment. The double bass (Cb.) has a steady eighth-note pattern. The double bass part includes the instruction *arco* and *p* (piano).



# In the Language of Meditation

159

A. Sax. *p*

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Tri.

Vn. I *p*

Vn. II *p*

Vla. *p*

Vc. *mf* *p*

Cb. *p* sempre pizz

# In the Language of Meditation

166

A. Sax. *mp*

Fl.

Ob.

Cl. *mp*

Bsn. *p*

Hn. 1 *p*

Hn. 2 *p*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tim.

Tri.

Vn. I

Vn. II

Vla.

Vc.

Cb.

**K**

# In the Language of Meditation

173

A. Sax. *mf* *tr*

Fl. *p*

Ob. *p* *mf* Don't rush!

Cl.

Bsn.

Hn. 1 *mp*

Hn. 2 *mp*

Tpt. 1 *p*

Tpt. 2

Timp.

Tri.

Vn. I *p*

Vn. II *p*

Vla. *p*

Vc. *p* *arco* *mp*

Cb. *p* *mp*

# In the Language of Meditation

179

A.Sax. *mf*

Fl. *mf*

Ob.

Cl. *mf*

Bsn.

Hn.1

Hn.2

Tpt.1

Tpt.2

Timp.

Tri.

Vn. I

Vn. II

Vla.

Vc.

Cb.

**L**

*tr*

*8va*

In the Language of Meditation

183

A.Sax. *f*

Fl. *p* (8)

Ob. *p*

Cl. *p*

Bsn. *p*

Hn.1 *mp*

Hn.2 *mp* detached

Tpt.1

Tpt.2

Timp.

Tri.

Vn. I

Vn. II

Vla.

Vc.

Cb.

# In the Language of Meditation

187 *8<sup>mo</sup>*

A. Sax.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Tri.

Vn. I

Vn. II

Vla.

Vc.

Cb.

*p*

# In the Language of Meditation

192 **M**

A. Sax. *mp* *mf*

Fl.

Ob.

Cl.

Bsn.

Hn. 1 *p*

Hn. 2 *p*

Tpt. 1 *p*

Tpt. 2 *p*

Timp.

Tri.

**M**

Vn. I

Vn. II

Vla. *mf*

Vc. *mf*

Cb.

# In the Language of Meditation

198

A. Sax.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Tri.

Vn. I

Vn. II

Vla.

Vc.

Cb.

*pp*

*p*

*mp*

*pizz.*

*(b)*



# In the Language of Meditation

204

A.Sax. *mp* *mf*

Fl.

Ob.

Cl.

Bsn.

Hn.1

Hn.2

Tpt.1

Tpt.2

Timp.

Tri.

Vn. I

Vn. II

Vla.

Vc.

Cb.

**N**

# In the Language of Meditation

209

A. Sax. *p* Delicately **Attacca**

Fl. *p* Delicately

Ob. *p* Delicately

Cl. *p* Delicately

Bsn. *p* Delicately

Hn. 1 *pp*

Hn. 2 *pp*

Tpt. 1 *pp*

Tpt. 2 *pp*

Timp.

Tri.

Vn. I *pp* **Attacca**

Vn. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp* arco

### III. Reflecting on a Visit with Birds

215 **Vivo** ♩ = 90

**A.Sax.** *mf*

**Fl.** *mf* 6

**Ob.** *mf* *fp*

**Cl.** *mf* *fp*

**Bsn.** *mp*

**Hn.1** *mf* *mp*

**Hn.2** *mf*

**Tpt.1** *mp* *p*

**Tpt.2** *mp* *p*

**Timpani: F, G** *mf* *mp*

**Tri.**

**Vn. I** *fp* *mp*

**Vn. II** *fp* *mp*

**Vla.** *mp*

**Vc.** *mf* *mp* arco

**Cb.** *mf* *mp*

**O**

The image shows a page of a musical score for a symphony. The title is 'III. Reflecting on a Visit with Birds' and the tempo is 'Vivo' with a quarter note equal to 90 beats per minute. The score is for a full orchestra and includes parts for A. Sax., Fl., Ob., Cl., Bsn., Hn. 1 & 2, Tpt. 1 & 2, Timpani (F and G), Tri., Vn. I & II, Vla., Vc., and Cb. The music is in a key with two sharps (D major or F# minor). The score is divided into four measures. The first measure starts at rehearsal mark 215. The second measure contains a circled 'O' rehearsal mark. The third measure contains another circled 'O' rehearsal mark. The fourth measure contains a circled 'O' rehearsal mark. The dynamics range from *mf* (mezzo-forte) to *fp* (fortissimo) and *p* (piano). The woodwinds and strings play sixteenth-note patterns in the first two measures, while the brass and timpani play more rhythmic patterns. The strings play *arco* in the final measure.

# In the Language of Meditation

219

A. Sax. *p*

Fl. *mp* *p6*

Ob. *mp* *p6*

Cl. *p*

Bsn. *p* *mp*

Hn. 1 *p*

Hn. 2 *p*

Tpt. 1

Tpt. 2

Timp.

Tri.

Vn. I *p6*

Vn. II

Vla.

Vc. *p*

Cb. *p*

# In the Language of Meditation

223

A. Sax.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Tri.

Vn. I

Vn. II

Vla.

Vc.

Cb.

6

6

6

6

mp

f

# In the Language of Meditation

227

A.Sax.

Fl.

Ob.

Cl.

Bsn.

Hn.1

Hn.2

Tpt.1

Tpt.2

Timp.

Tri.

Vn. I

Vn. II

Vla.

Vc.

Cb.

*poco meno*

*mp*

*p*

*p*

6

6

(like a hopping bird)

# In the Language of Meditation

232

A. Sax.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Tri.

Vn. I

Vn. II

Vla.

Vc.

Cb.

(like a hopping bird)

(like a hopping bird)

(like a hopping bird)

*mp*

# In the Language of Meditation

237 **P**

A. Sax. *mp*

Fl.

Ob.

Cl.

Bsn. *p*

Hn. 1 *p*

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Tri.

**P**

Vn. I *p*

Vn. II *p*

Vla. *p*

Vc. *p* pizz arco

Cb. *p* pizz arco



# In the Language of Meditation

242

A. Sax. *mf*

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2 *mp*

Tpt. 1

Tpt. 2

Timp.

Tri.

Vn. I *mp*

Vn. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

# In the Language of Meditation

245

A. Sax. *p*

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. 1 *p*

Hn. 2 *p*

Tpt. 1 *p*

Tpt. 2 *p*

Timp.

Tri.

Vn. I

Vn. II

Vla.

Vc.

Cb. *p*

# In the Language of Meditation

250

A. Sax.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Tri.

Vn. I

Vn. II

Vla.

Vc.

Cb.

# In the Language of Meditation

Q

254

A. Sax. *mf*

Fl. *mf* 3 3

Ob.

Cl.

Bsn. 6 *mf* 3

Hn.1 *mf*

Hn.2 *mf*

Tpt.1 *mf*

Tpt.2 *mf*

Timp.

Tri.

Vn. I *mf* 3 3

Vn. II *mf*

Vla. *mf*

Vc. *mf* 3

Cb. *mf*

Q

# In the Language of Meditation

260

A.Sax. *mf* 3 3 3 3 3 3 3 3

Fl. 3 3 *mp*

Ob.

Cl.

Bsn.

Hn.1

Hn.2

Tpt.1

Tpt.2

Timp.

Tri.

Vn. I *mp*

Vn. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

# In the Language of Meditation

265

A. Sax. *mp*

Fl. *mp*

Ob. *mf*

Cl.

Bsn.

Hn. 1 *p*

Hn. 2 *p*

Tpt. 1 *p*

Tpt. 2 *p*

Timp.

Tri.

Vn. I

Vn. II

Vla.

Vc. *f*

Cb.

In the Language of Meditation

271

A.Sax. *mp*

Fl.

Ob.

Cl. *pp*

Bsn. *pp*

Hn.1 *pp*

Hn.2 *pp*

Tpt.1

Tpt.2

Timp. *pp*

Tri.

Vn. I *pp*

Vn. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

# In the Language of Meditation

276

A. Sax. *6* *6* *6*

Fl.

Ob. *p* *3* *3*

Cl. *p*

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Tri.

Vn. I

Vn. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 54, is titled "In the Language of Meditation". It begins at measure 276. The score is arranged in a standard orchestral format with staves for woodwinds, brass, percussion, and strings. The woodwind section includes Alto Saxophone (A. Sax.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet 1 (Tpt. 1), and Trumpet 2 (Tpt. 2). The percussion section includes Timpani (Timp.) and Triangle (Tri.). The string section includes Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The A. Sax. part features sixteenth-note runs with slurs and accents, marked with the number "6". The Ob. part has a triplet of eighth notes marked with "3" and a dynamic marking of "p". The Cl. part also has a triplet of eighth notes marked with "3" and a dynamic marking of "p". The strings play a simple harmonic accompaniment, with the Cb. and Vc. parts featuring a melodic line in the final measure. The score is written in a key signature of one sharp (F#) and a common time signature (C).



# In the Language of Meditation

280

A. Sax. *p* *mp*

Fl. *p* *mp*

Ob. *pp*

Cl. *pp*

Bsn.

Hn. 1

Hn. 2

Tpt. 1 *pp*

Tpt. 2 *pp*

Timp.

Tri.

Vn. I *p*

Vn. II

Vla.

Vc.

Cb.

6

6

3

3

3

3

# In the Language of Meditation

286 R

A. Sax. *mf*

Fl.

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. 1 *mp*

Hn. 2 *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Timp. *mf*

Tri.

Vn. I *mp*

Vn. II

Vla. *mp*

Vc. *mp*

Cb. *mp*

R

# In the Language of Meditation

291

A. Sax. *mf*

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Tri.

Vn. I

Vn. II *mp*

Vla.

Vc.

Cb. 3

# In the Language of Meditation

296

A. Sax. *p*

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. 1 *p*

Hn. 2 *p*

Tpt. 1

Tpt. 2

Timp.

Tri.

Vn. I

Vn. II

Vla.

Vc. *p*

Cb. *pp*

# In the Language of Meditation

301

A. Sax. *f*

Fl.

Ob.

Cl.

Bsn. *mp* *mp* 6

Hn. 1 *mp*

Hn. 2 *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Timp.

Tri. Triangle *mp* *mp*

Vn. I *p* *mp*

Vn. II *p* *mp*


Vla. *p* *mp*

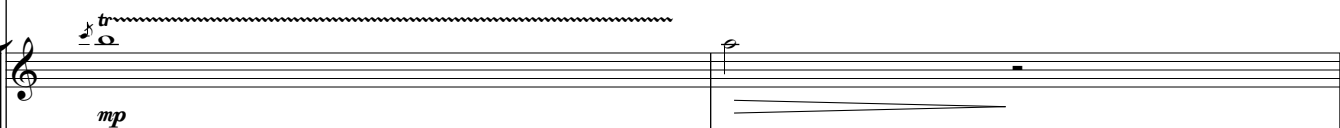
Vc. *p* *mp*

Cb. *p* *mp* *mf*

# In the Language of Meditation

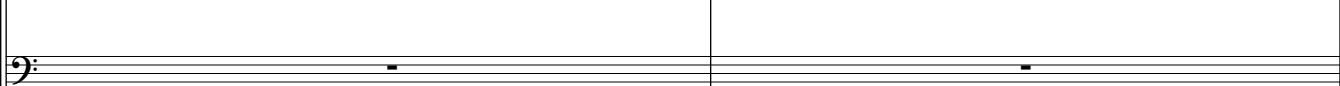
306

A.Sax. 

Fl.   
*mp*

Ob. 

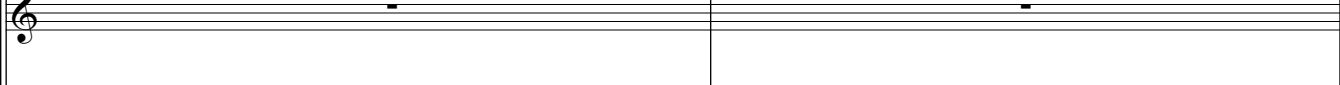
Cl. 

Bsn. 


Hn.1 

Hn.2 

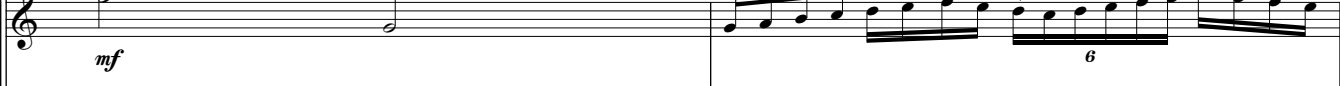
Tpt.1 

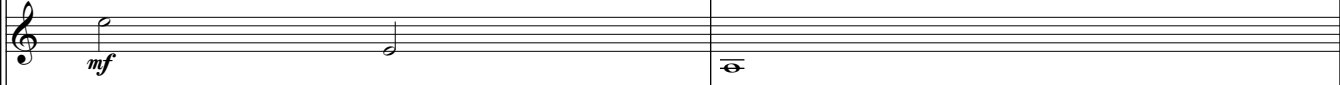
Tpt.2 

Timp. 

Tri. 

Vn. I   
*mf*

Vn. II   
*mf*

Vla.   
*mf*

Vc.   
*mf*

Cb. 

# In the Language of Meditation

308

A. Sax.

Fl. *mf* *tr*

Ob. *mf* *tr*

Cl. *mf* *tr*

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Tri.

Vn. I 6

Vn. II

Vla.

Vc.

Cb.

# WORKS FOR WOODWINDS BY GREG BARTHOLOMEW

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## Works for Large Ensembles

- Ah My Children** for full orchestra (1111 – 4111 – strings) 2008, (Duration: ca. 8'20)
- Coming Into Harmony** for full orchestra (2122 – 2221 – Timp+2 - strings), 2007 (Duration: ca. 1')
- The Far North Land: Passages for Clarinet Choir**, 2004 (Duration: ca. 3')
- One Silver Minute** for string orchestra with optional timpani & winds (1001 – 2101 – Timp – strings), 2007 (Duration: ca. 1')
- On the Ground Where We Live** for full orchestra (1111 – 3331 – Timp+2 - strings), 2005 (Duration: ca. 10')
- Summer Suite** for trumpet with string orchestra or chamber orchestra (1111 – 1000 – 1 – strings), 2009 (Duration: ca. 13'30")
- Sunshine Music** for chamber orchestra (12[1.Eh]11 – 1000 – strings), 2011 (Duration: ca. 10')
- Thornbury Ramble**, for clarinet choir, 2014 (Duration: ca. 5')

## Works for Small Ensembles

- Beneath the Apple Tree** for flute & cello *or* for recorder & viola da gamba, 2006 (Duration: ca. 3')
- Black Pool** for flute, viola & double bass, 2011 (Duration: ca. 2')
- Canopy** for alto flute & piano, 2015 (Duration: ca. 3'15")
- Cornices** for oboe, soprano saxophone & string quartet, 2015 (Duration: ca. 6')
- The Far North Land: Passages for Clarinet Quartet**, 2013, *or* **for Flute Quartet**, 2014 (Duration: ca. 3')
- First Suite from Razumov** for clarinet & string quartet *or* clarinet, cello & piano, 2003 (Duration: ca. 9')
- Gusts & Zephyrs** for flute & marimba, 201a (Duration: ca. 1')
- Jackson Heights** for flute, clarinet & piano, 2012 (Duration: ca. 1')
- In the Language of Meditation** for clarinet & piano *or* alto saxophone & piano, 2013 (Duration: ca. 14')
- Melegro: Music for Thomas** for clarinet & piano, 2015 (Duration: ca. 3')
- One Thousand Dark Threads on Wet Pavement** for saxophone quartet, 2014 (Duration: ca. 1')
- Return to Giverny** for clarinet & cello 2013 (Duration: ca. 1')
- In Seaspray, Barefoot**, for clarinet *or* flute *or* bassoon & piano, *or* clarinet *or* flute & guitar, 2012 (Duration: ca. 2'45")
- Second Suite from Razumov** for woodwind quintet, 2008 (Duration: ca. 9')
- Summer Suite** for soprano saxophone & piano, 2009 (Duration: ca. 13'30")
- Trinity Trio Waltz** for clarinet, cello & piano, 2013 (Duration: ca. 1')
- On the Trunks of Strong Trees** for voice, flute, cello & piano, 2005 (Duration: ca. 6')
- Ukiyo-e: Pictures of the Floating World** for clarinet & piano, 2012 (Duration: ca. 1')
- Voici le Printemps** for clarinet, french horn & bassoon, 2014 (Duration: ca. 1')
- When Johnny** for woodwind quintet, 2012 (Duration: ca. 2')

## Works for Solo Woodwinds

- Chesapeake Gambol** for solo bassoon *or* for solo saxophone, 2014 (Duration: ca. 1')
- A Clearing in the Distance** for solo oboe, 2014 (Duration: ca. 1')
- The Flutist's Field Guide to the Western Tanager** for solo flute, 2014 (Duration: ca. 1')
- Peregrination** for solo bassoon *or* for clarinet *or* for solo saxophone, 2014 (Duration: ca. 1')
- Rollick & Romp** for solo clarinet, 2012 (Duration: ca. 1')
- Six Short Pieces** for solo bassoon *or* solo baritone saxophone, 2014 (Duration: ca. 6')
- Sunlight on Quaking Aspen** for solo clarinet, 2014 (Duration: ca. 1')