

...for the time being

two meditations for alto saxophone

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Program Note

I was gifted a book that contained many passages from the Japanese Zen Buddhist Dōgen Zenji about time and being and the relationship between the two. For Dōgen, “for the time being” means that every moment is a complete world and that each being fully is its moment of time. We do not pass through time; time expresses itself as us. In this piece, the musician and the musical moment arise together. Thus, for the time being, the piece is exactly as long or as short, as continuous or fragmented, as the performer allows. Its identity exists only in the moment of performance, where being becomes time, and time becomes this unique realization.

...for the time being

two meditations for alto saxophone

alejandro iván arreola (2024)

"For the time being means that time is being and being is time ... at least for the time being.
There is no time other than being, and no being other than time,
and no time other than the time being ... at least for the time being."

I.

ca. 30" - 40"

pp

(♩ = 60)

p < poco > *p*

ca. 5" - 7"

ca. 45" - 60"

ppp

unstable intonation

sfpp < *sfpp* < *sfpp*

unstable intonation

sfpp

luminous

fp < *mf* > *sfpp* *sfpp* < *f*

pp < > *pp*

*Begin from the first box on the left and work your way to the right. Before moving on to the center boxes, aggregate all boxes connected by bold vertical line and repeat, in any order, as many times as you'd like.

*After completing all boxes on the right in any order you choose, feel free to improvise between all aggregated boxes, combining ideas if you wish, for as long as you see fit.

Freely, ebb and flow, meditatively; ♩ = 60-76

II.

The score consists of four staves of music. The first staff begins with a *pp* dynamic and the instruction "espressivo sempre". It includes markings for "wide vibrato" and "wavering intonation". A bracket above the first staff indicates a duration of "ca. 45''". The second staff contains two boxed sections labeled "*Default pp" with dynamic options "<f, mf, mp>". The third staff includes a "ca. 30''" bracket and a "ff" dynamic marking. The fourth staff starts with the instruction "Approach this agitatedly" and ends with "rit.". Various dynamics like *f*, *pp*, *mp*, *sfpp*, and *fzpp* are used throughout. Performance notes include "arrive with hesitation", "steady and pensively", and "gradually → 50% → air". Fingering diagrams for strings are shown above several notes.

* accidentals apply for the entire system and are reinstated in the next
 * all diamond noteheads indicate air
 * as you see fit

ca. 6"

ca. 8"

as if focus is dissipating

pp

ord

pp

mf

pp

sfpp

f

fpp

poco

pp

sfpp

ca. 6"

air

ppp

p

f

ppp

ppp

mf

ppp subito

pp

ca. 6"

ca. 8"

ca. 10"

ca. 12"

ca. 14"

ca. 16"

ca. 18"

ca. 20"

ca. 22"

ca. 24"

ca. 26"

ca. 28"

ca. 30"

ca. 32"

ca. 34"

ca. 36"

ca. 38"

ca. 40"

ca. 42"

ca. 44"

ca. 46"

ca. 48"

ca. 50"

ca. 52"

ca. 54"

ca. 56"

ca. 58"

ca. 60"

ca. 62"

ca. 64"

ca. 66"

ca. 68"

ca. 70"

ca. 72"

ca. 74"

ca. 76"

ca. 78"

ca. 80"

ca. 82"

ca. 84"

ca. 86"

ca. 88"

ca. 90"

ca. 92"

ca. 94"

ca. 96"

ca. 98"

ca. 100"

sfzpp

pp

f

ppp subito

f

pp

ca. 20"

ca. 30"

air

ord

pp

pp