Austin Ali

GROOVE, MEDITATION, AND FUGUE

For Violin, Cello, and Piano

Full Score

SCORE NOT FOR PERFORMANCE

Ninth Planet
Editions

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(2024)

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Version 24.9.22

For Salastina

PROGRAM NOTES

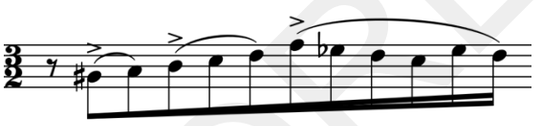
Groove, Meditation, and Fugue is a piece I always wanted to write—a chamber composition that genuinely fuses my interdisciplinary musical background as a performer, improviser, multi-genre composer, and stargazer.

The piece sports a catchy main tune with a head-banging beat equally fit for the piano trio (violin, cello, piano) as well as a rock band. Following the tune, each instrumentalist takes their turn as the featured soloist, borrowing from tradition of American jazz. Subsequently, the spontaneous quality of the solos seeps into the rest of the composition, allowing for the performers to stretch rhythms and textures with *rubatos* and aleatoric patterns.

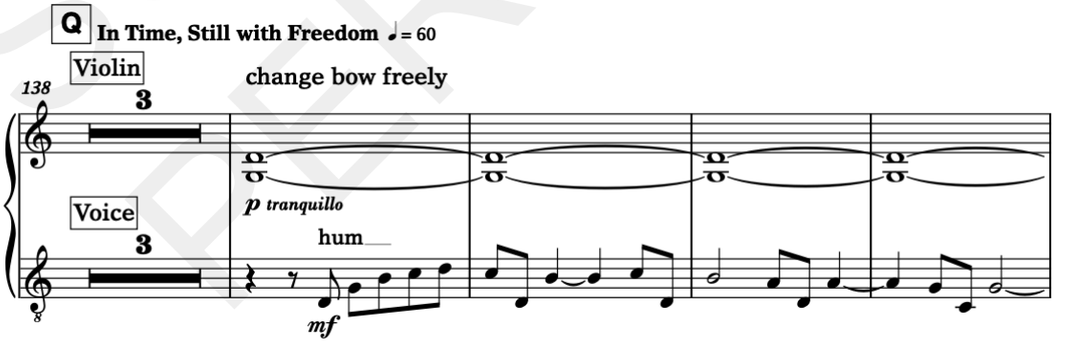
The idea for the meditation came to me in a dream, on the edge of consciousness in the early morning. Upon realizing I had just dreamt exactly the contrasting section the composition needed, I whipped myself out of bed and meticulously transcribed my inner thoughts directly into the score. The resultant music takes on a starry-eyed introspection that epitomizes the ever-present cosmic themes of my compositional *oeuvre*. The melody passes from the piano, to the cello, and then in its most intimate form to the violinist, who hums the tune against the serene instrumental backdrop.

After a brief glimpse of the night sky, we launch off into a fugue, inspired in part by etymology—the Latin *fugere*, meaning "to flee," or in context, "to take flight." The music combines the grounded quality of the groove with the otherworldly-ness of the meditation to form a satisfying synthesis. In the end, the piece rockets toward an exciting coda, where the trio reprises the groove in a raucous, unabashed celebration.

PERFORMANCE NOTES



1. Perform figures in a fanned beam *rubato* with changing speed. Fanning to the right indicates speeding up, and fanning to the left indicates slowing down. Three beams indicates a more extreme variation in speed of the figure than two beams. In all instances of fanned beams, treat them with an improvisatory quality and as a place to add personality and spontaneity to the performance.



2. The violin part contains an excerpt where the player bows the violin while humming. The original intended octave of the hummed part is the tenor/baritone range starting on D3; however, the excerpt may be performed in any comfortable octave.

Duration: 9 min.

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GROOVE, MEDITATION, AND FUGUE

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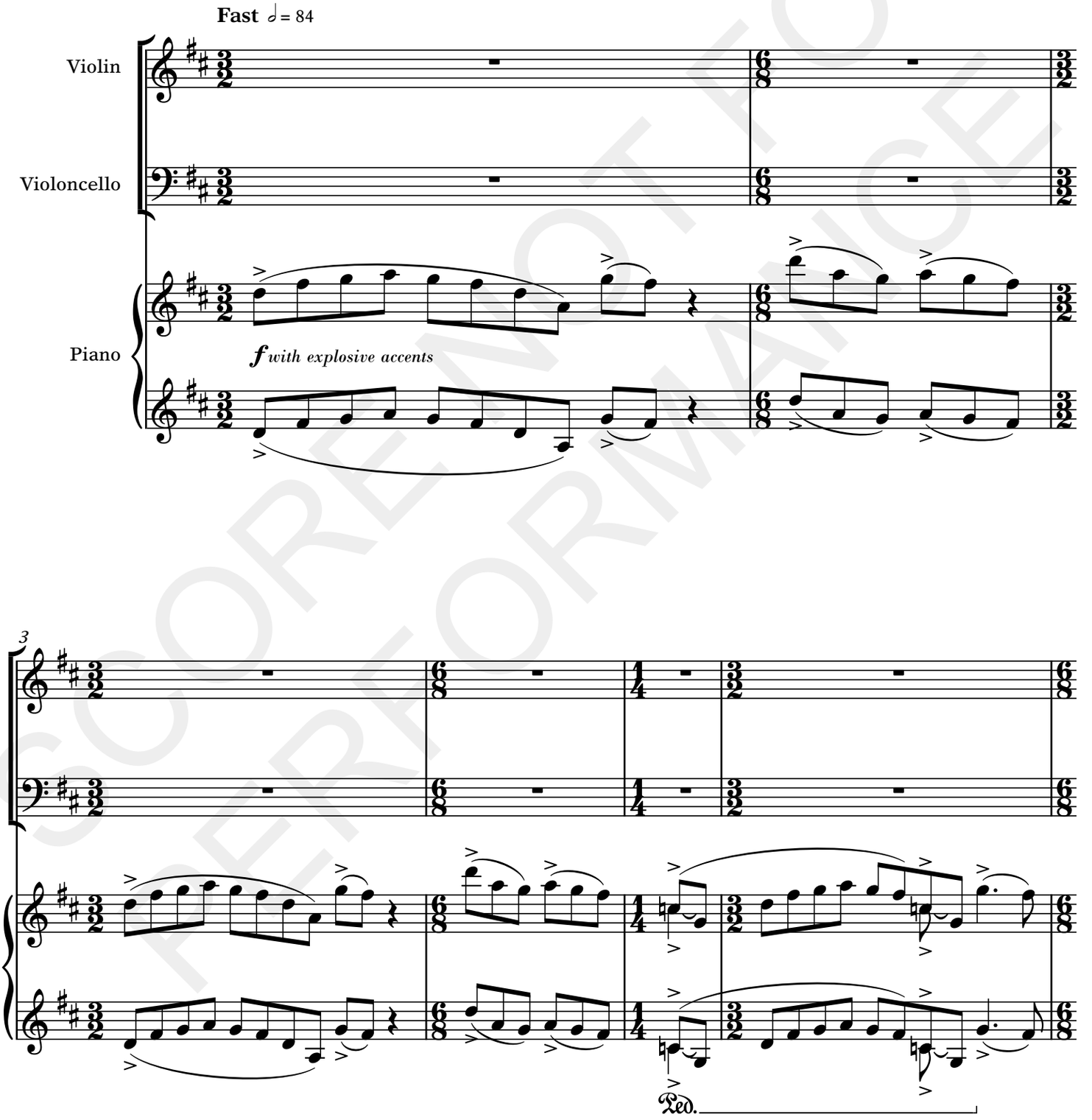

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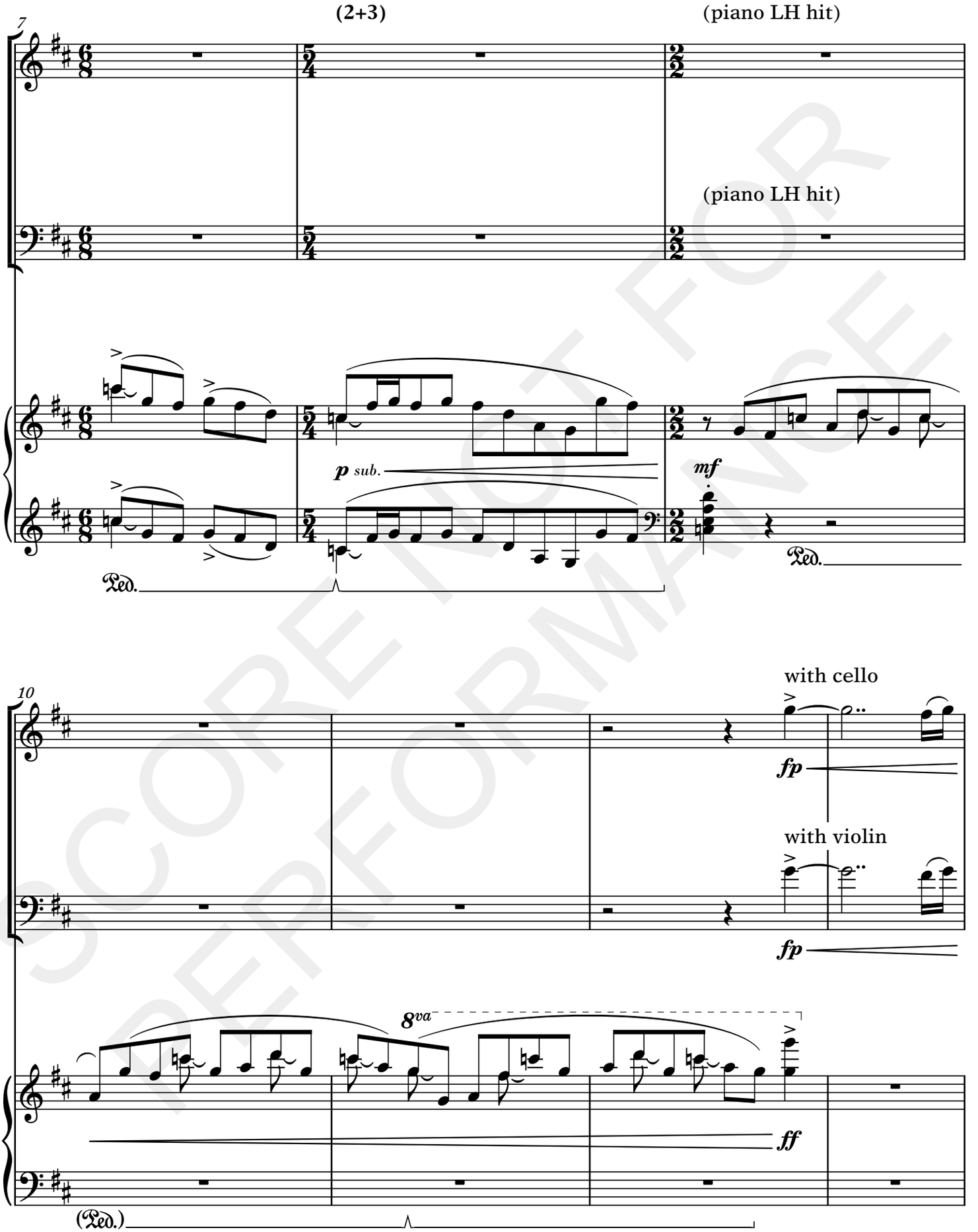

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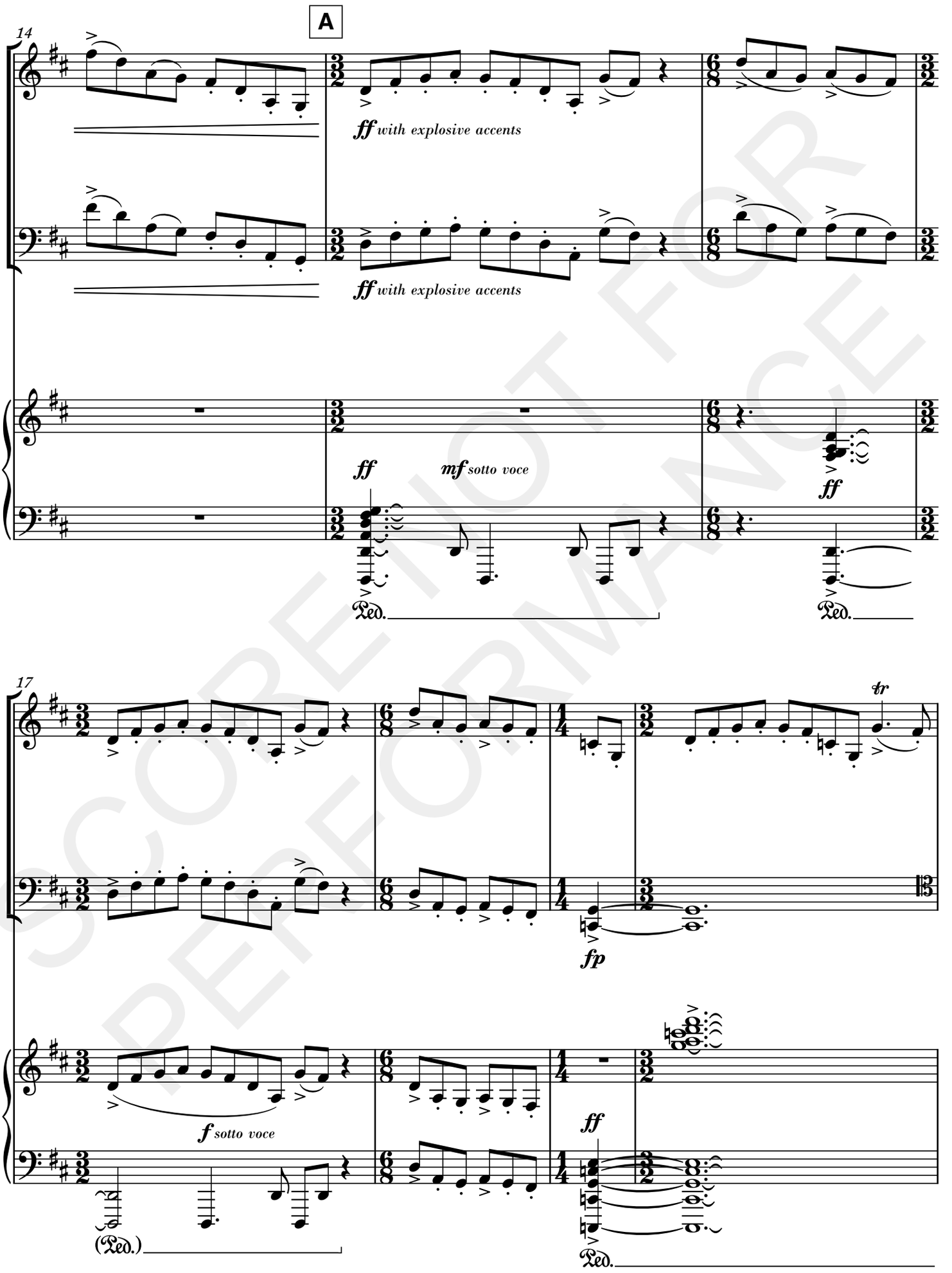

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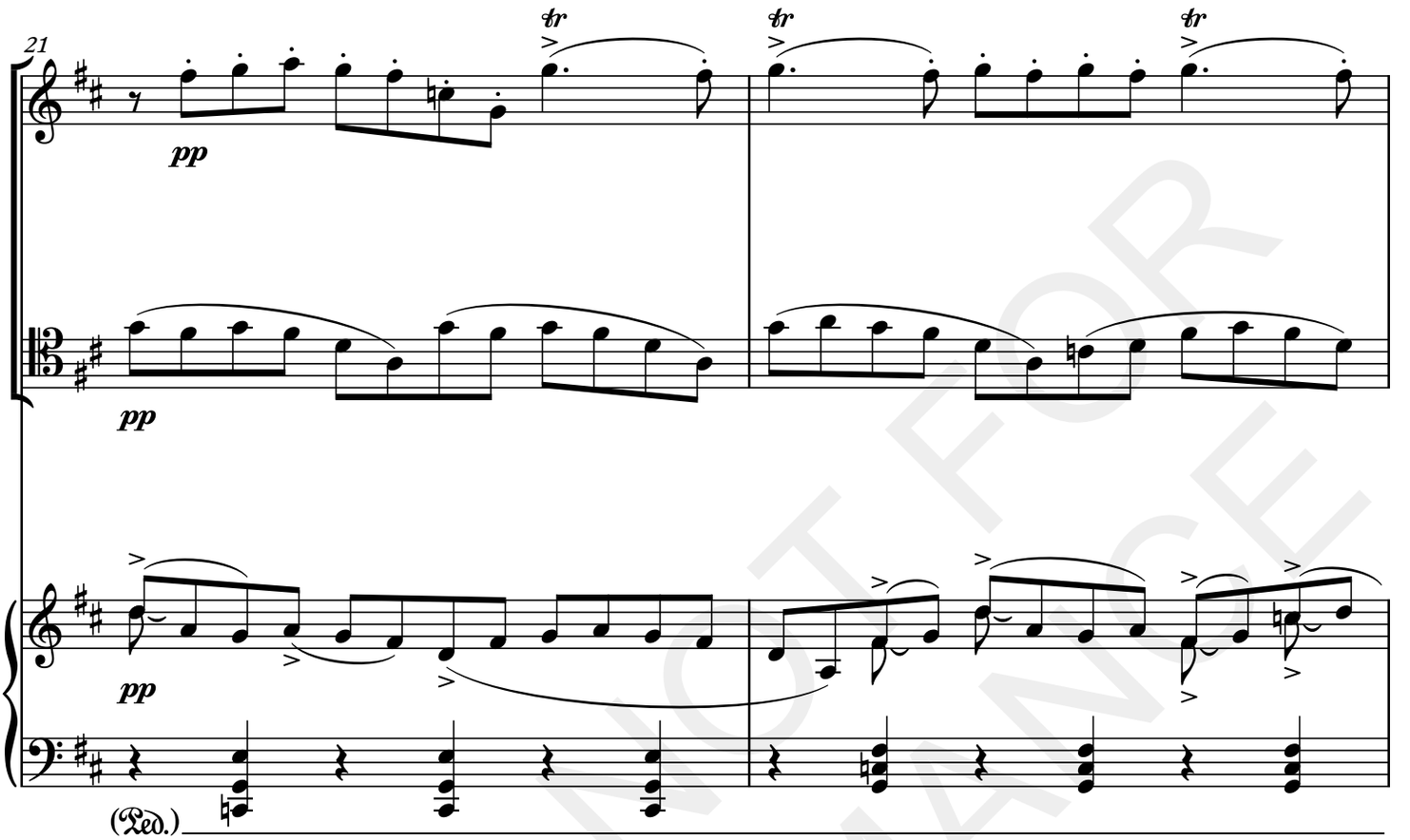

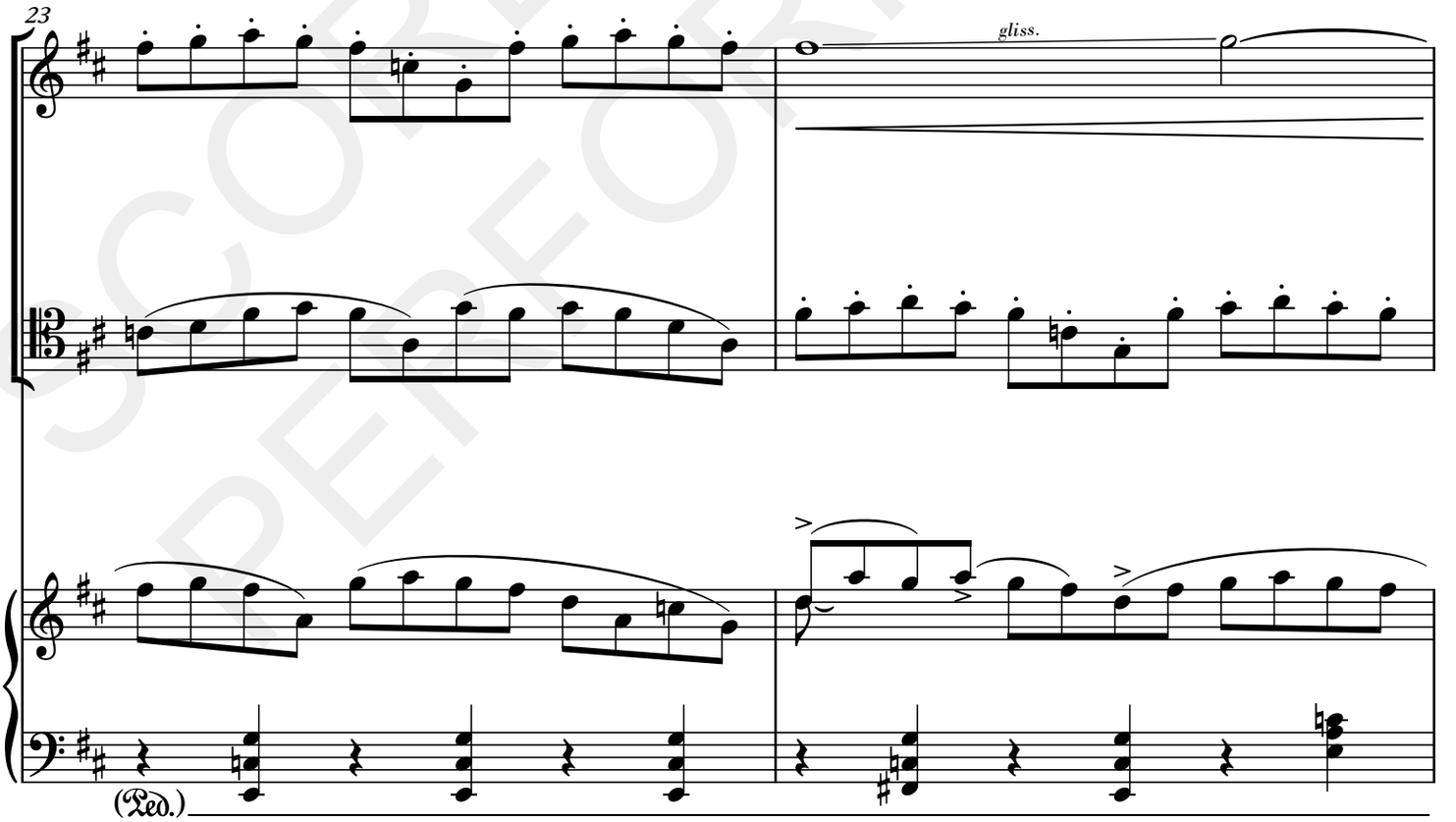

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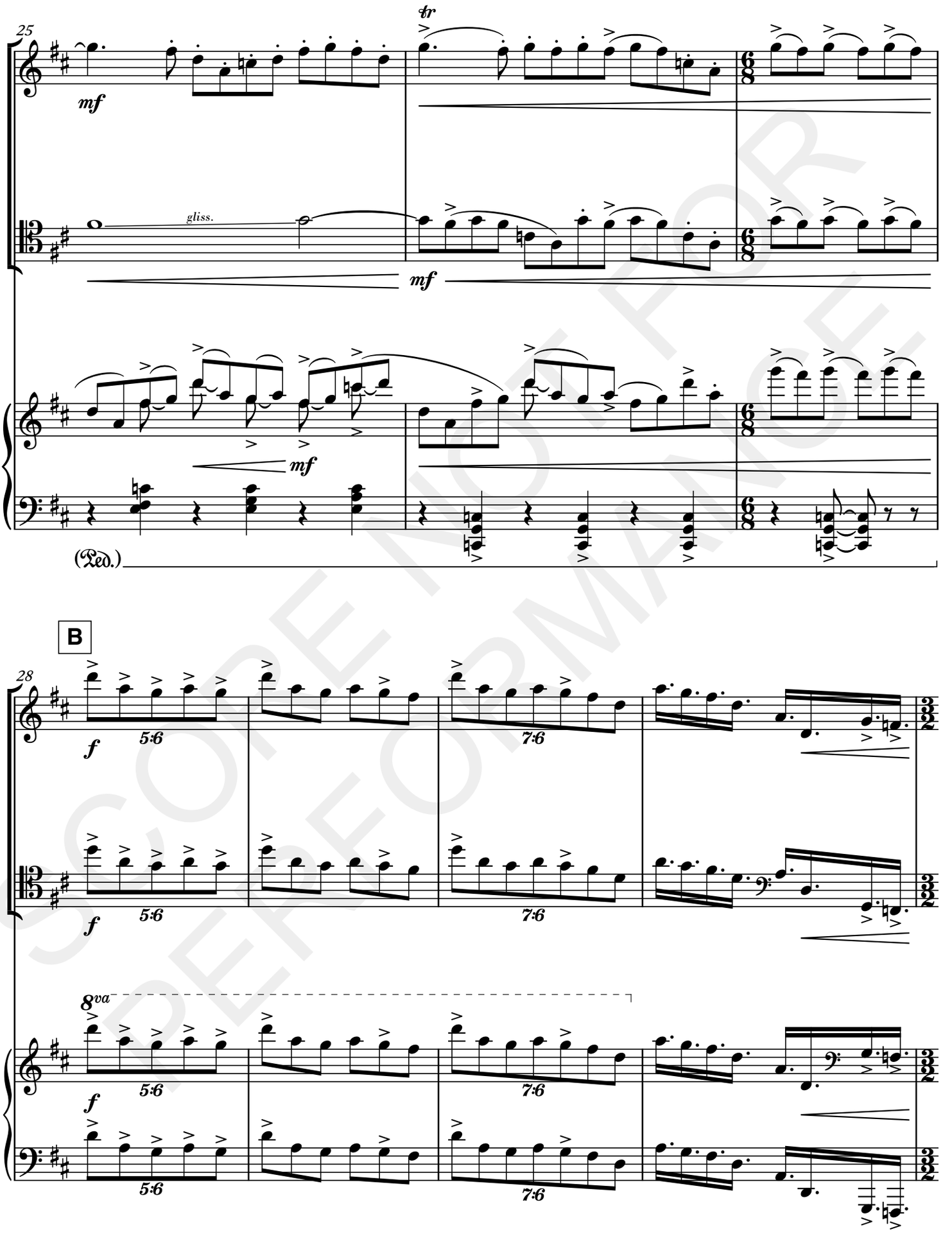

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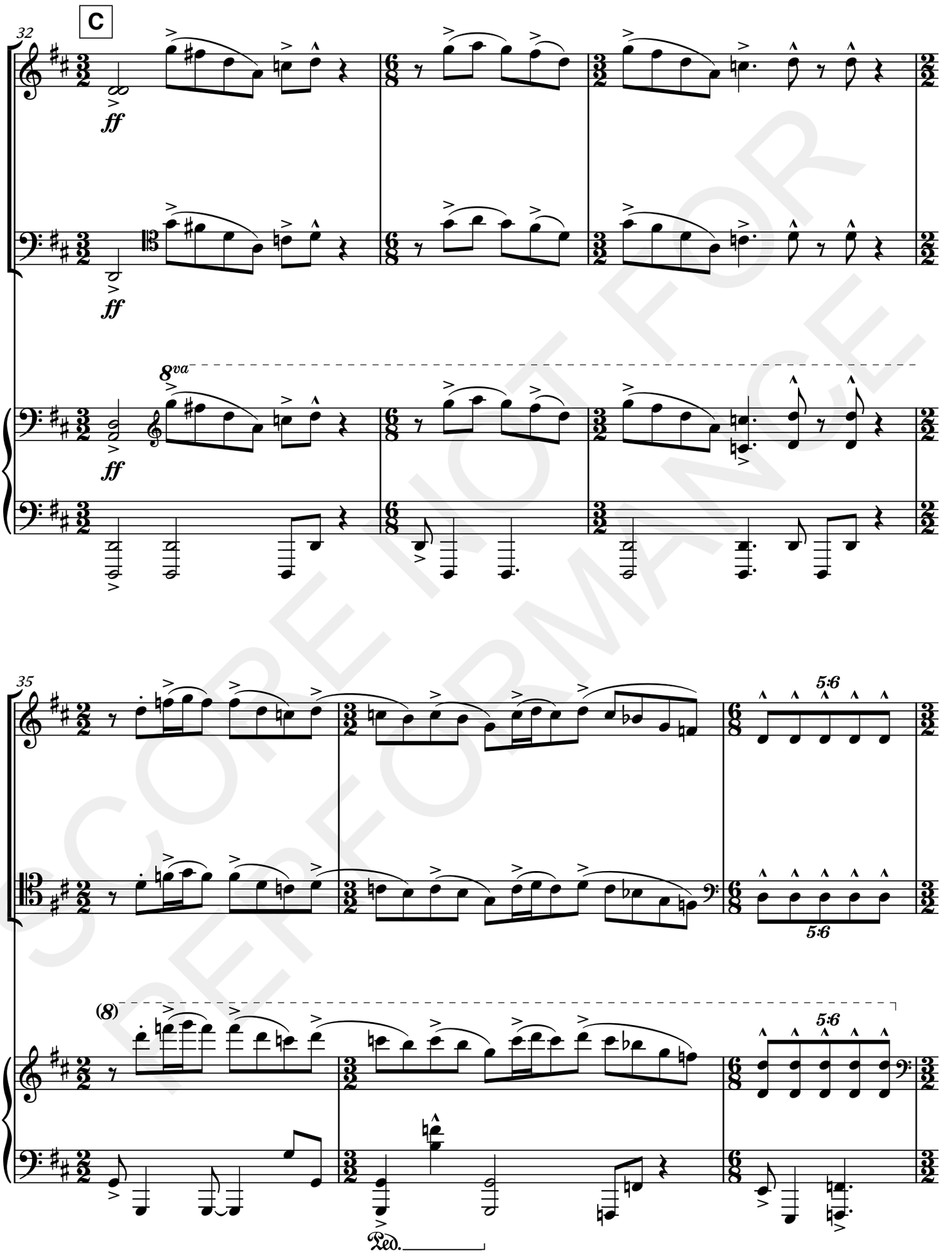

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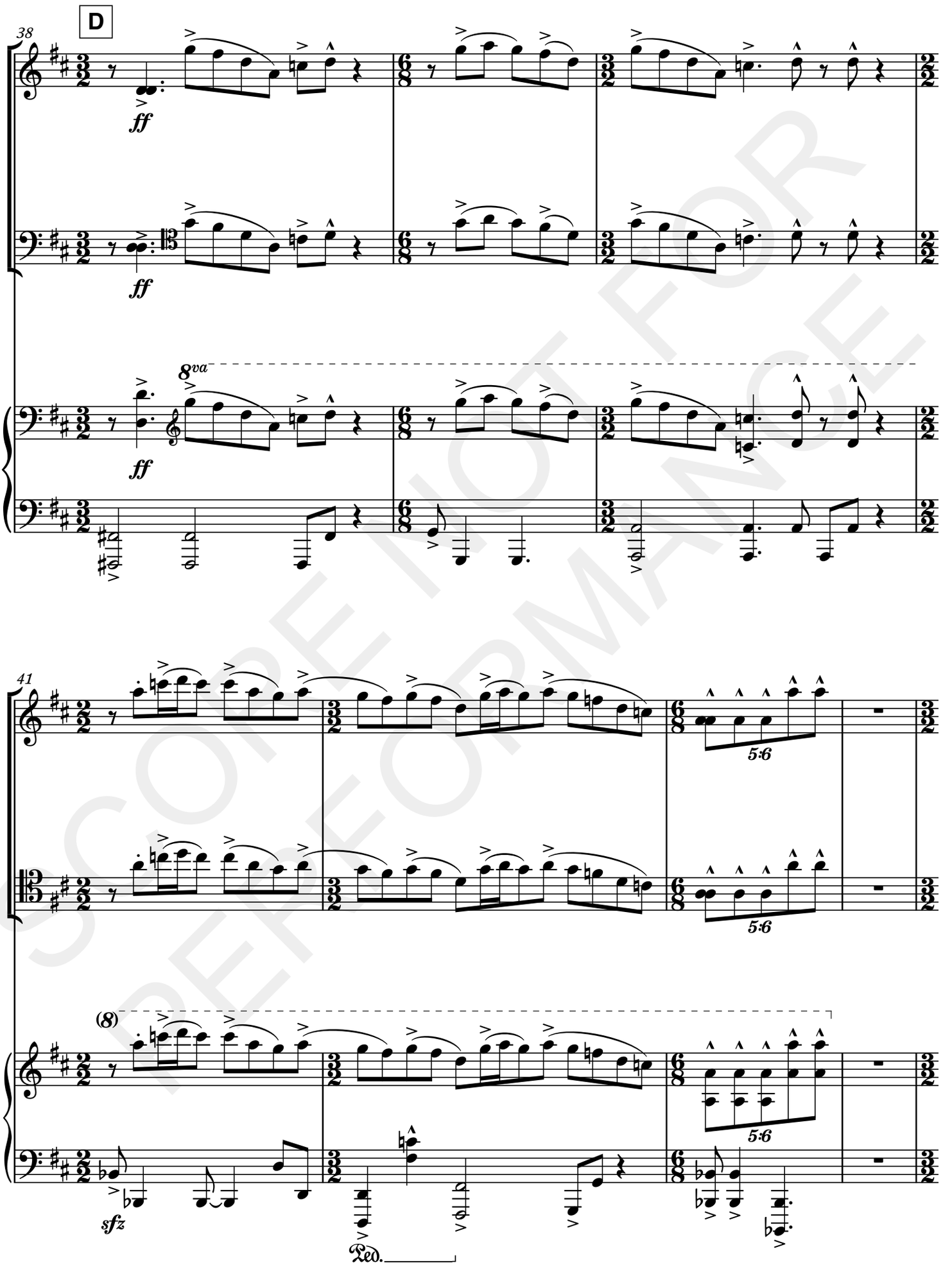

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E

Cello Solo!

45

very fast vibrato

fp improvisatory

gliss.

f with an intense tone

ff

f

48

gliss.

gliss.

ff

f

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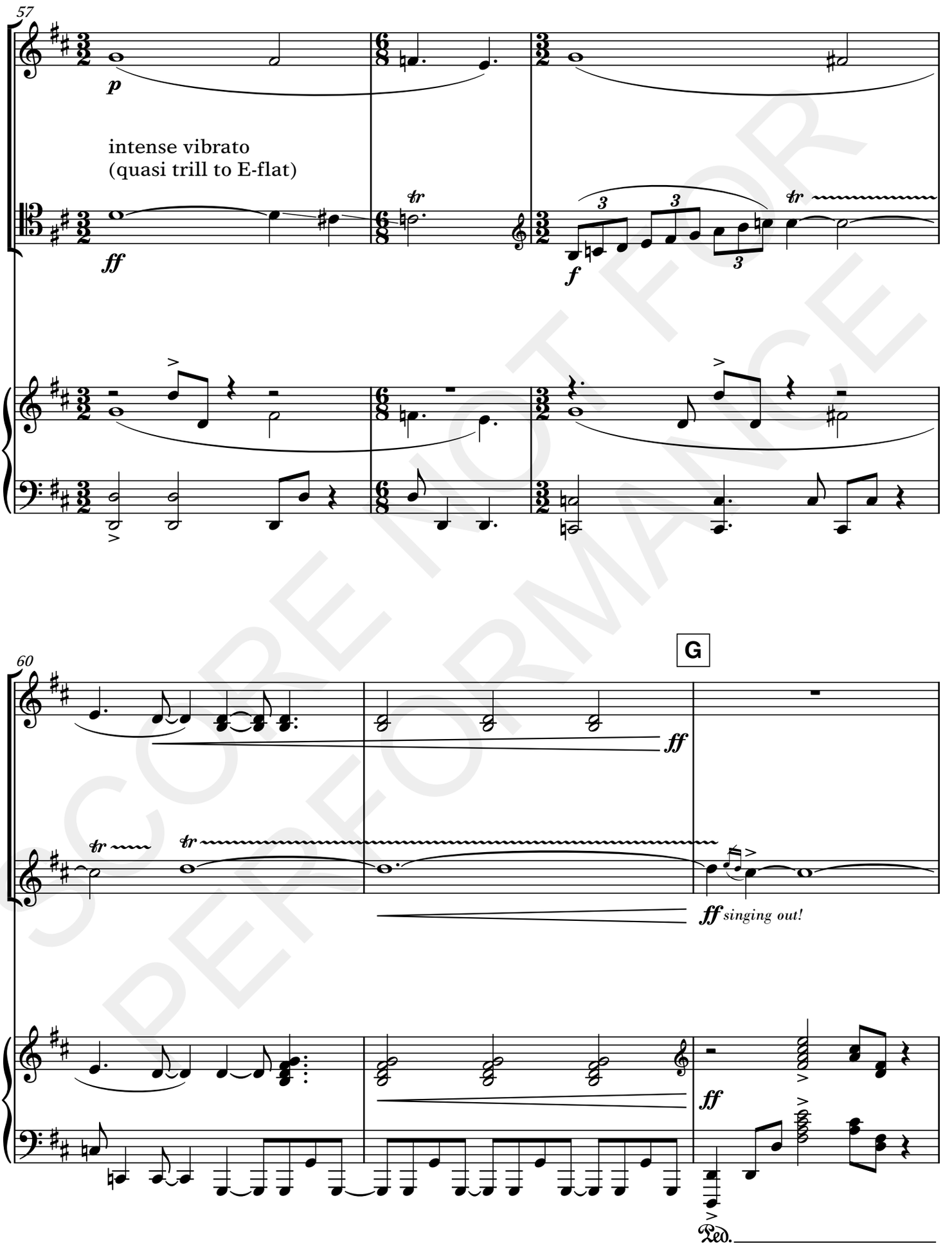

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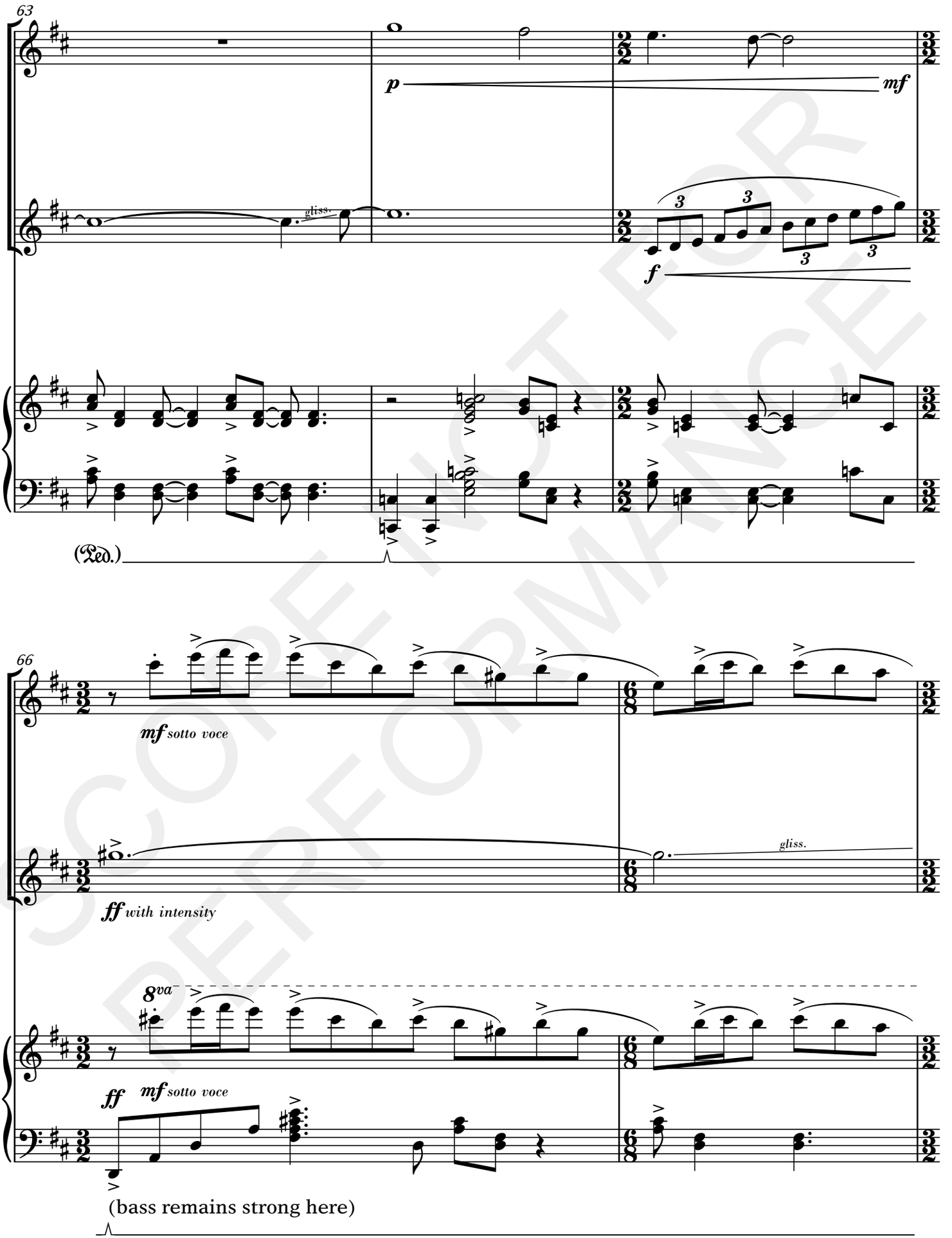

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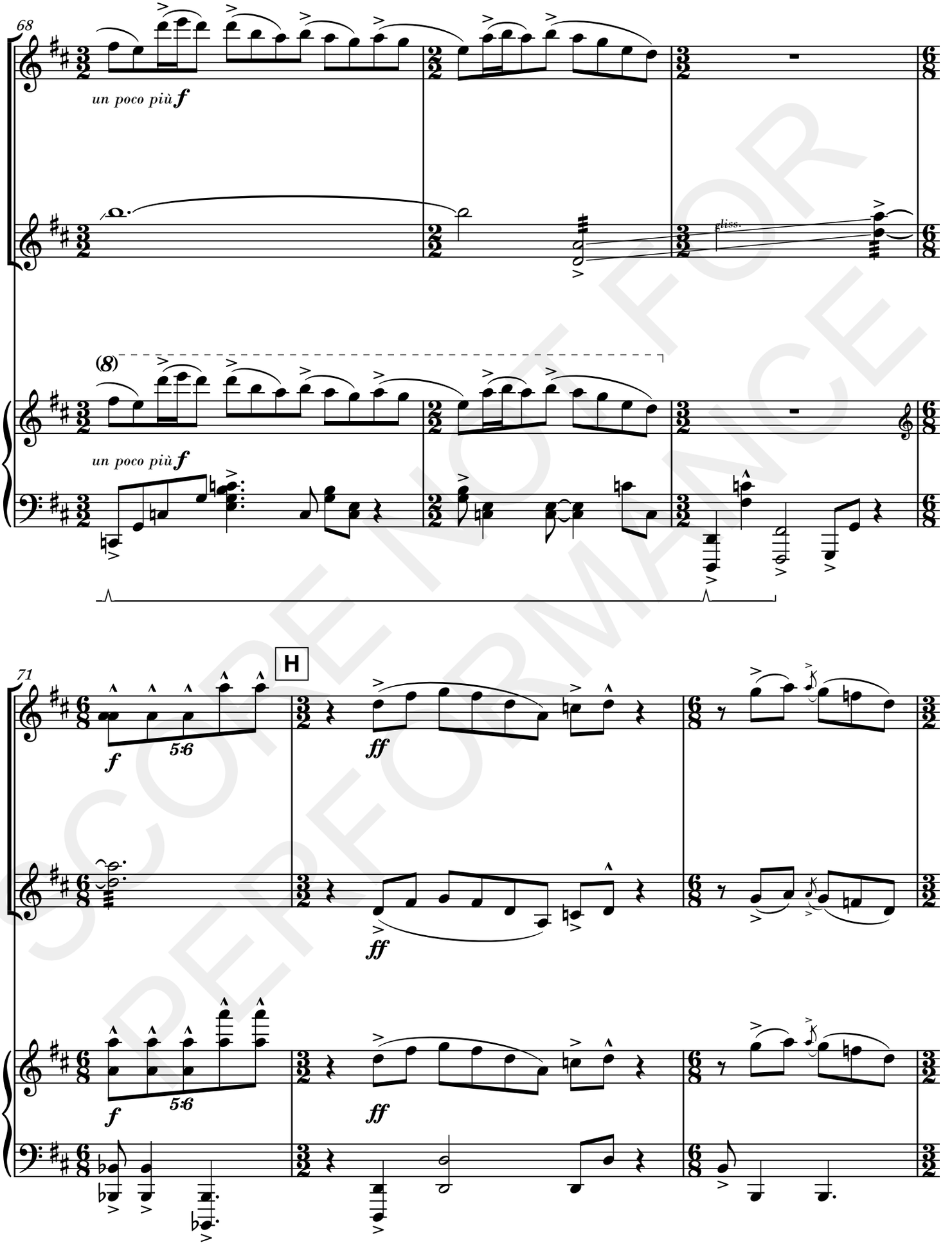

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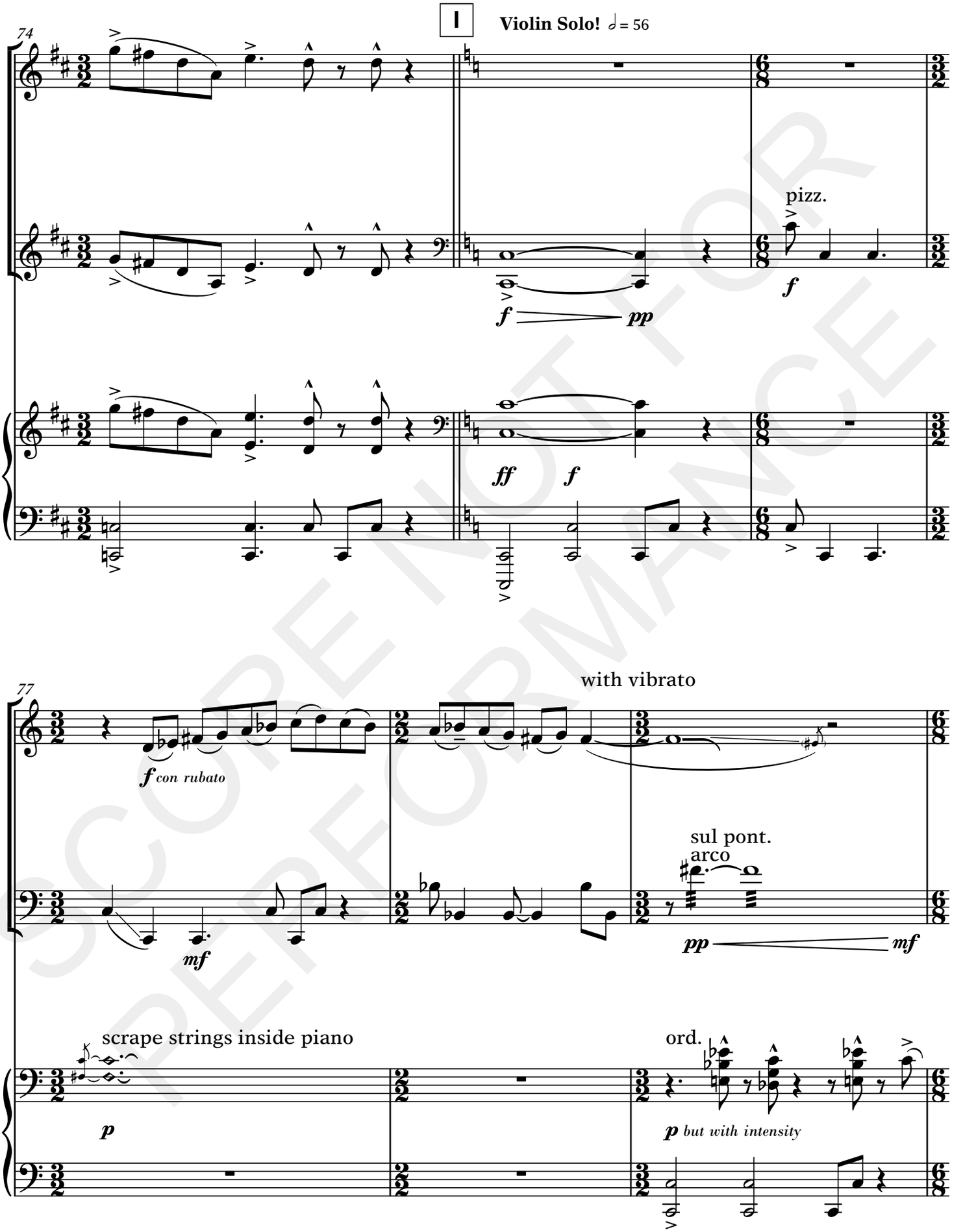

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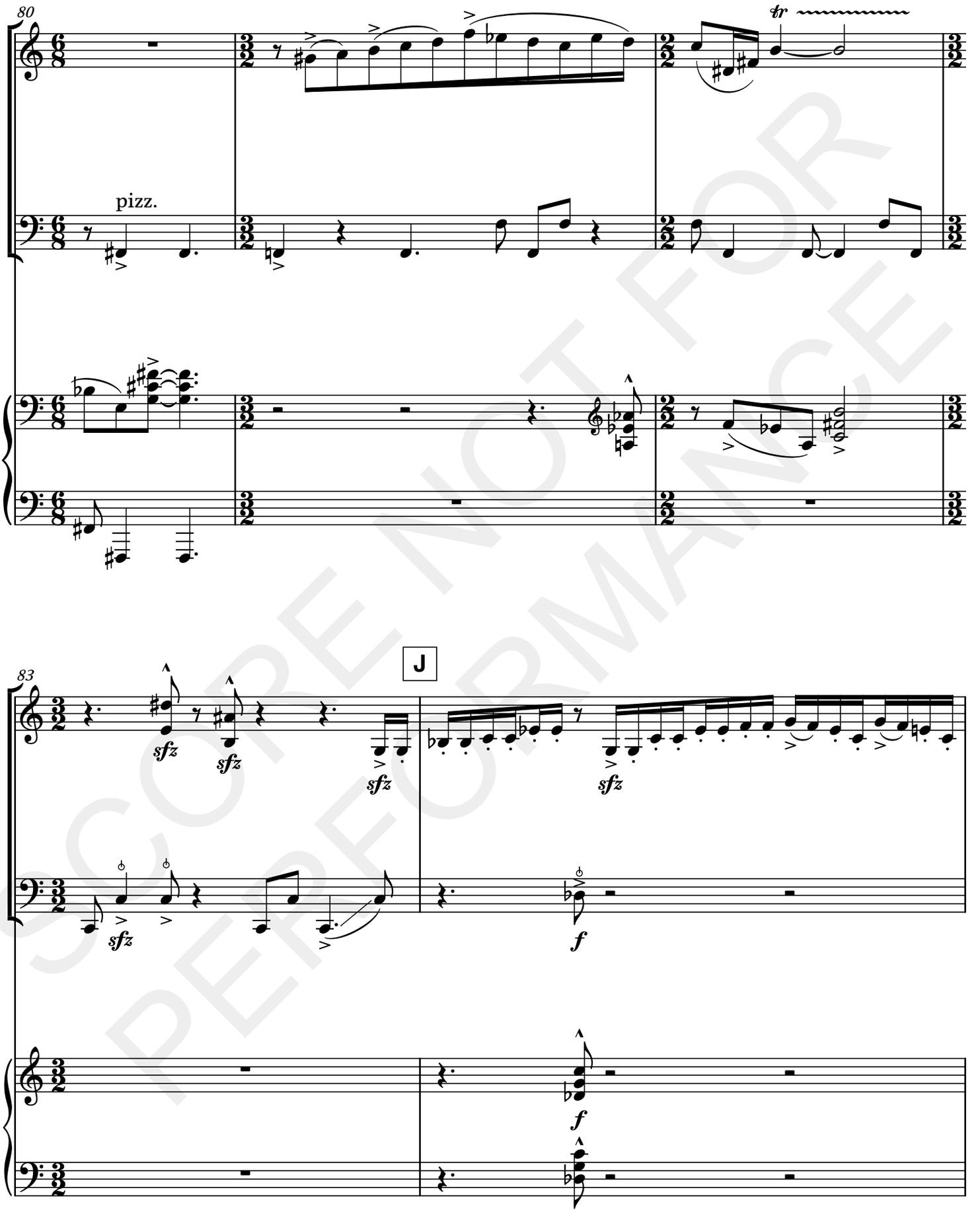

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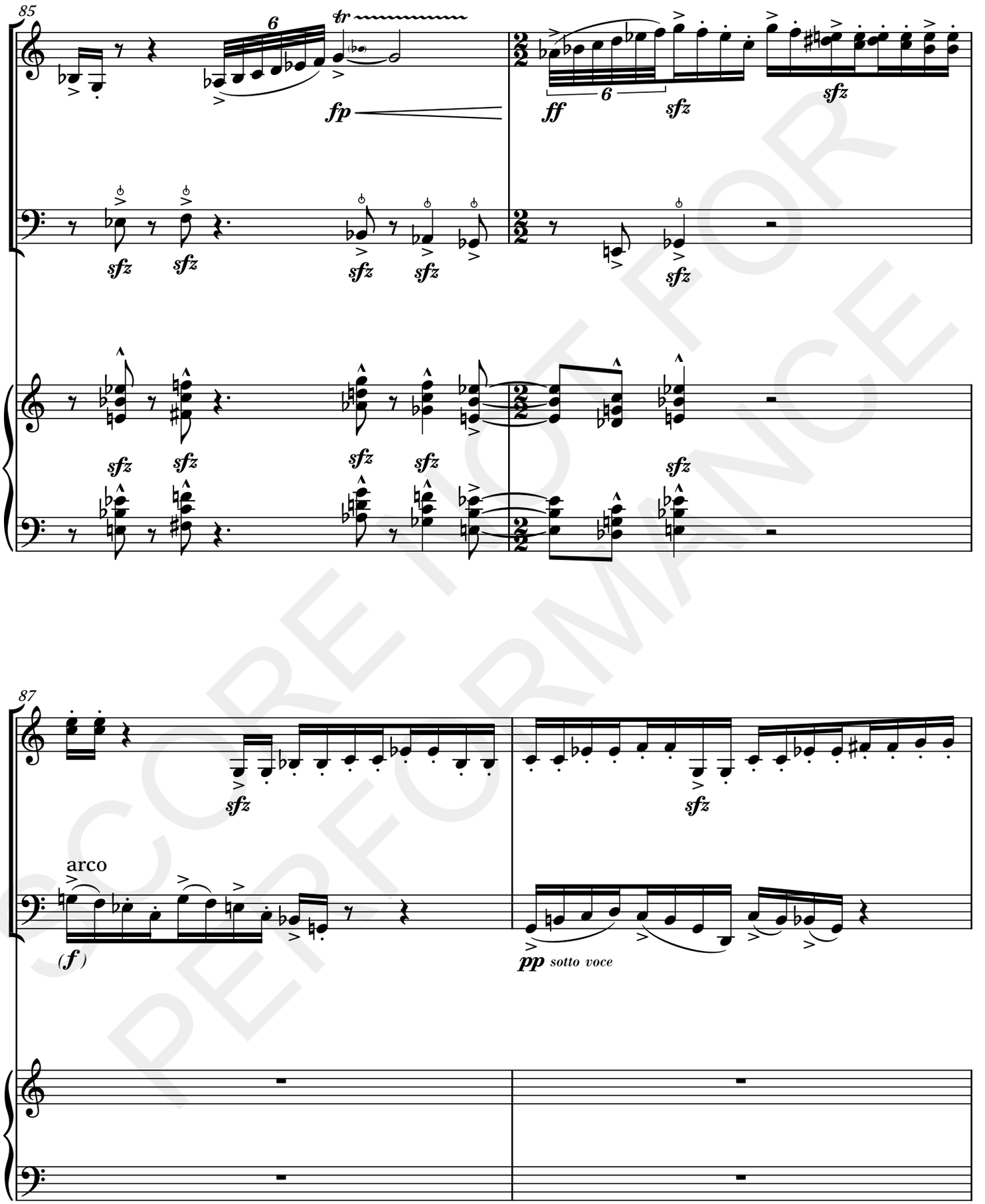

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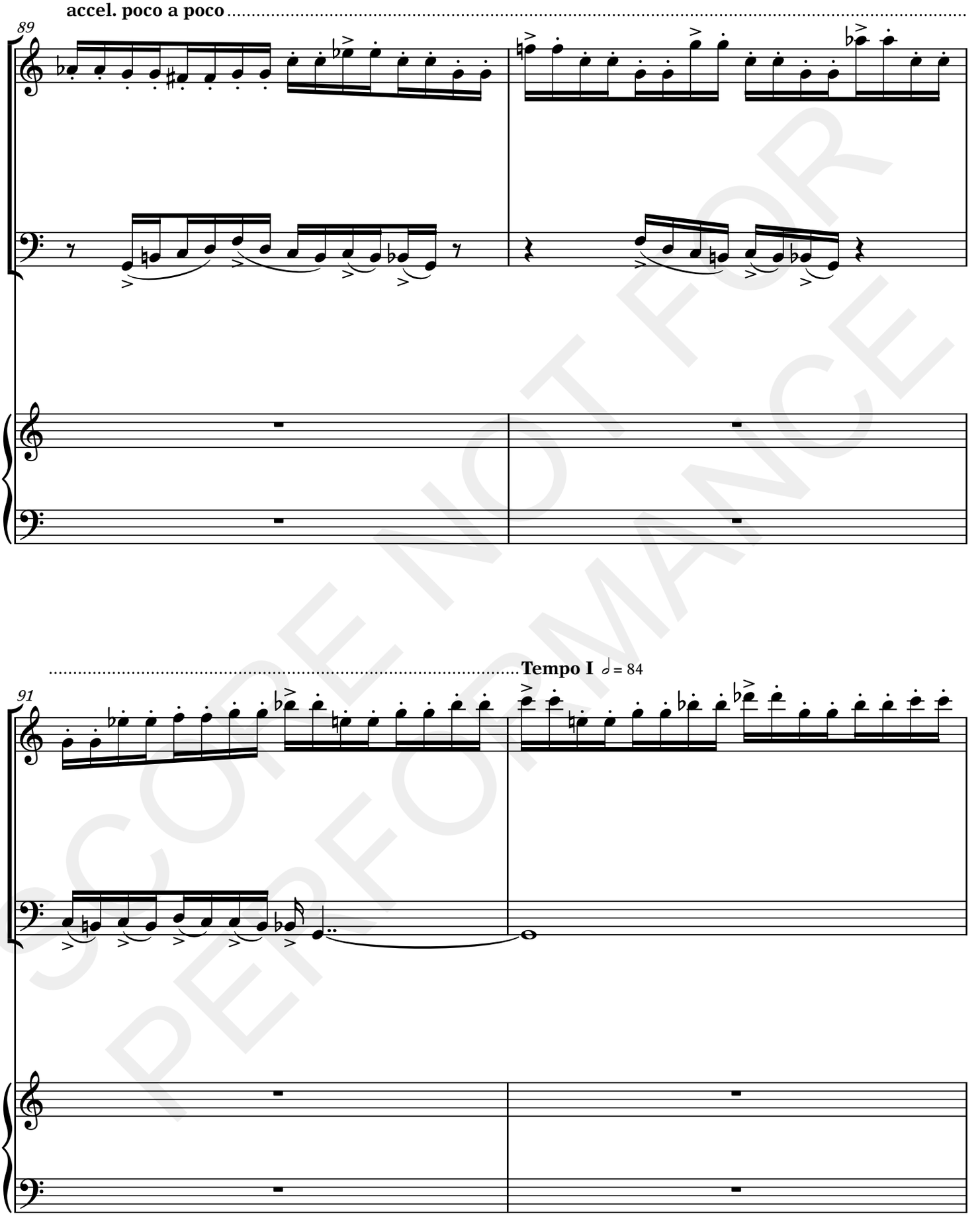

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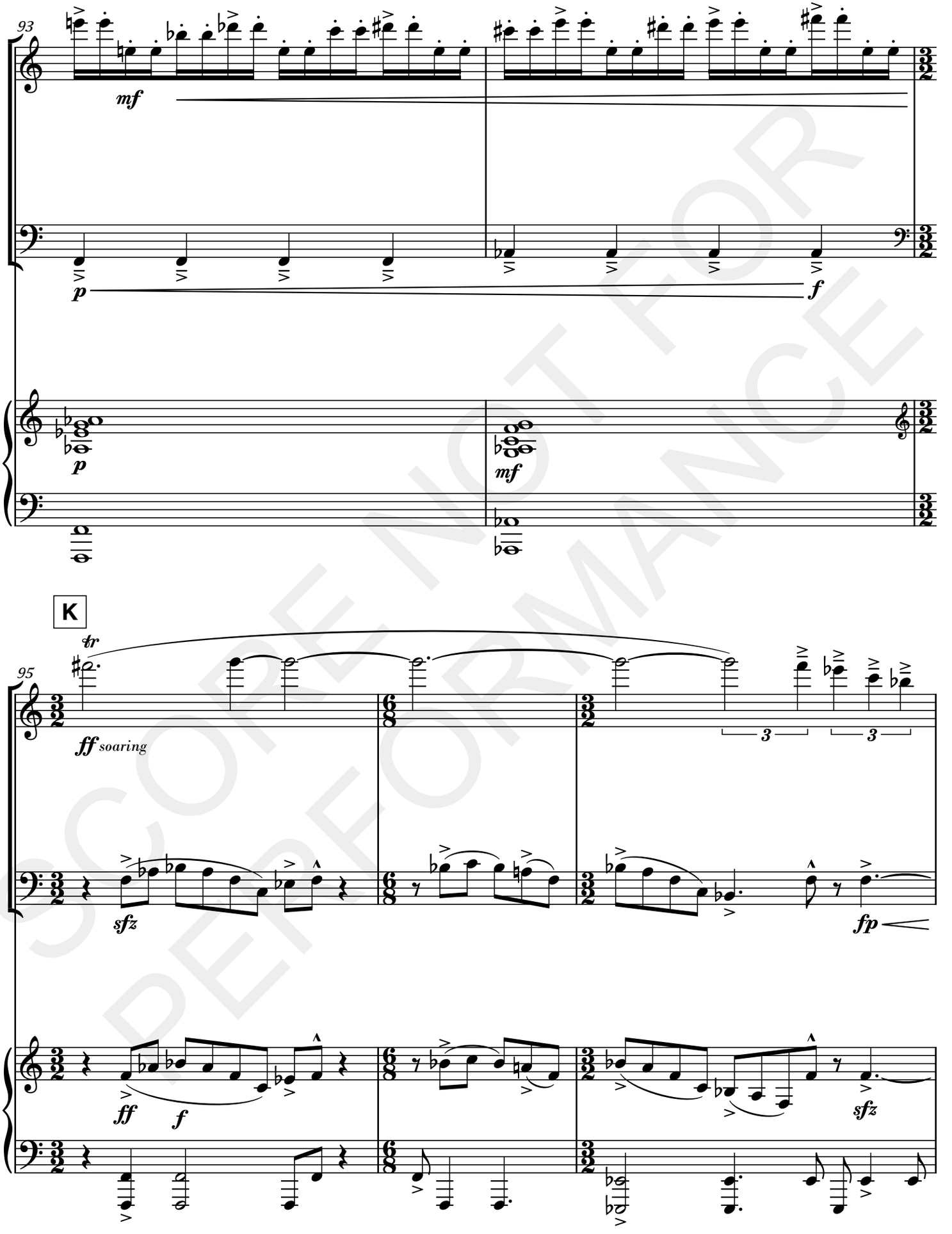

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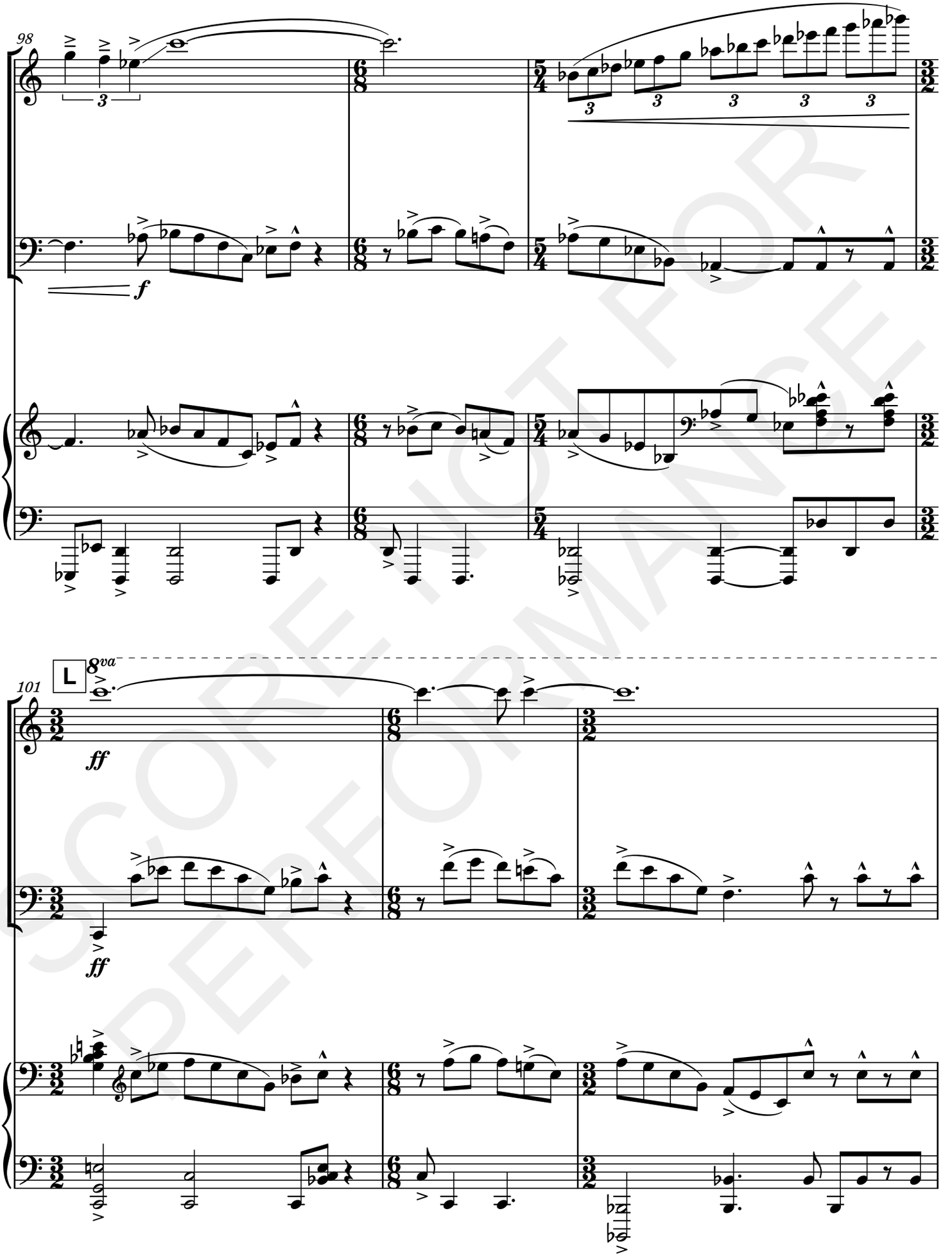

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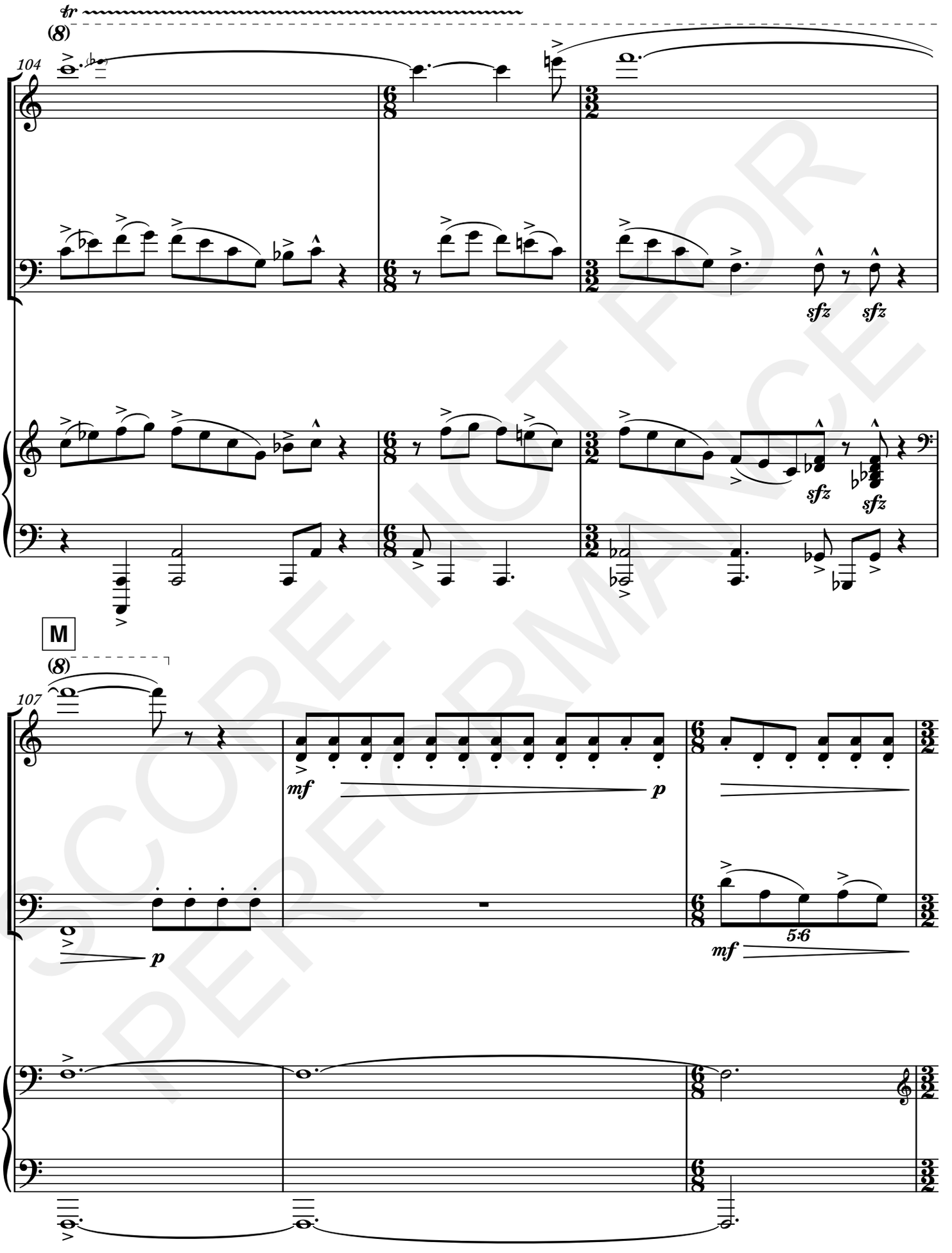

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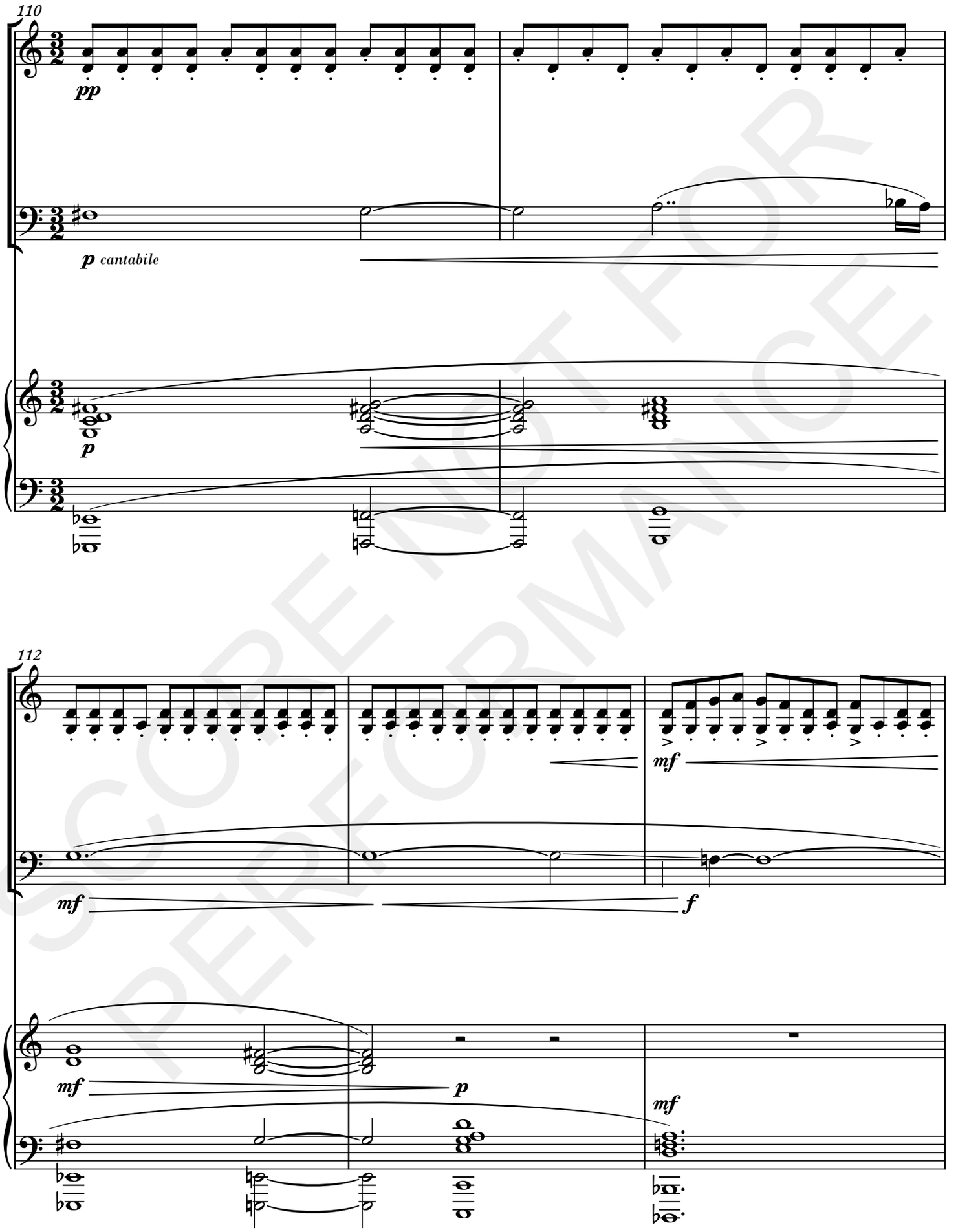

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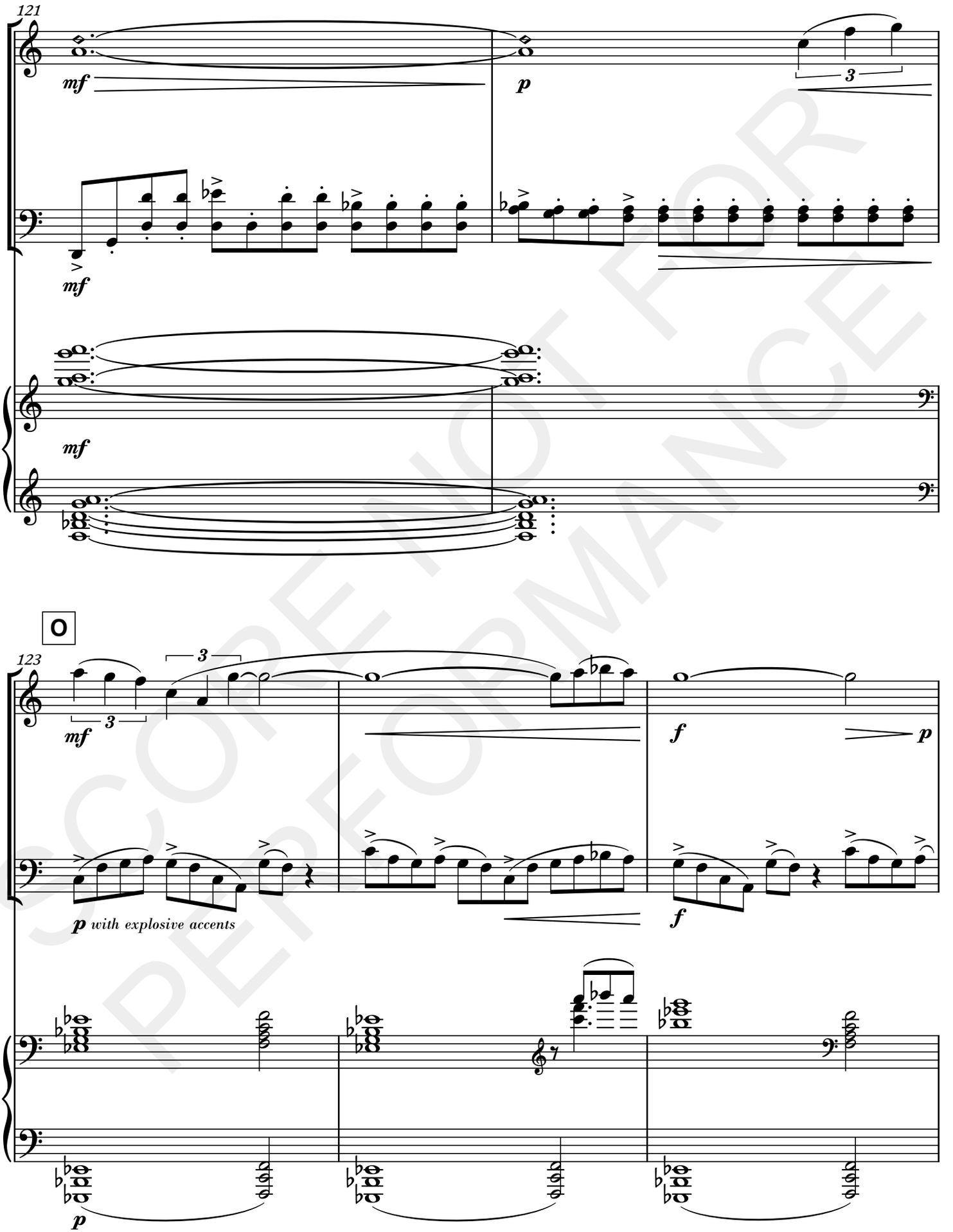

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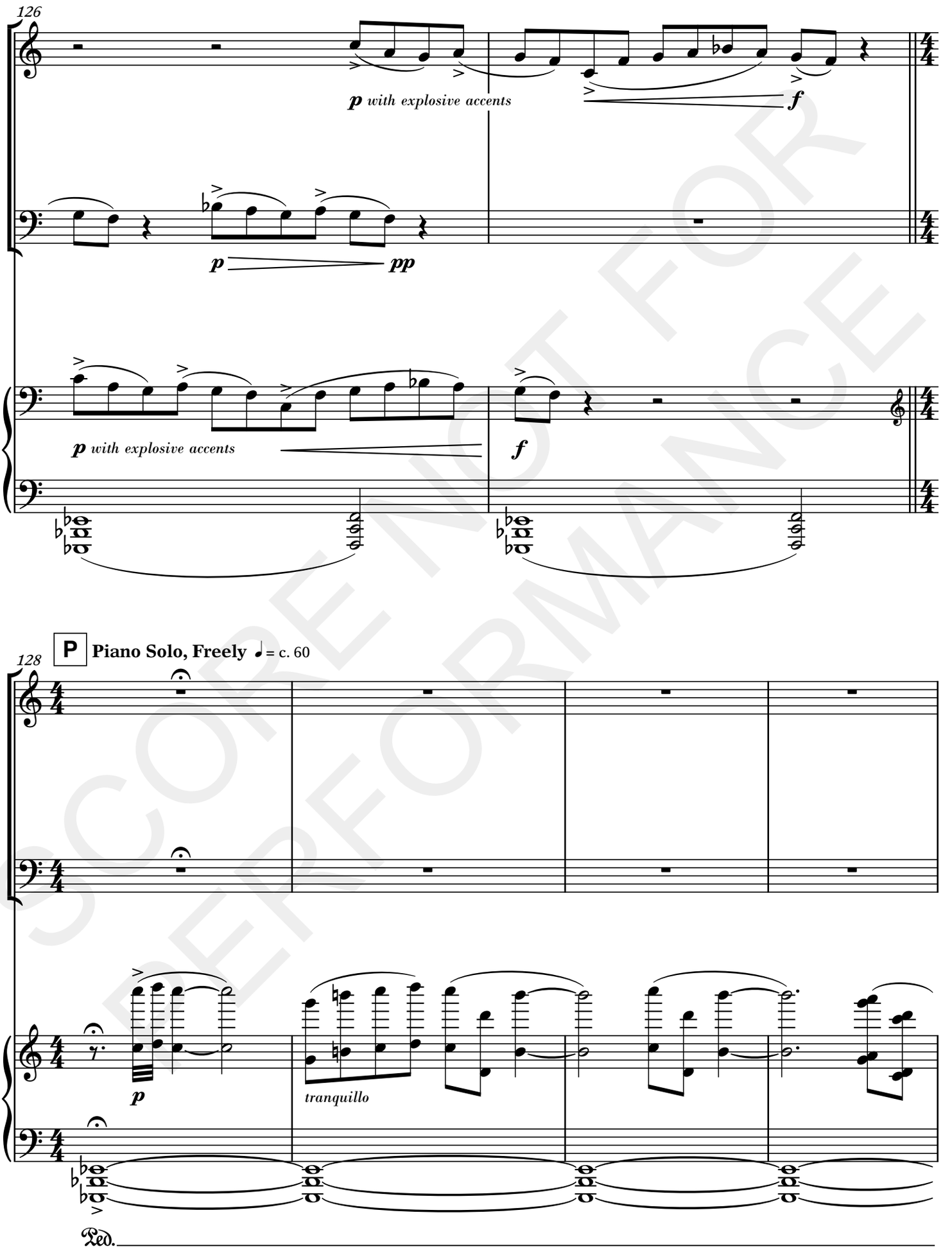

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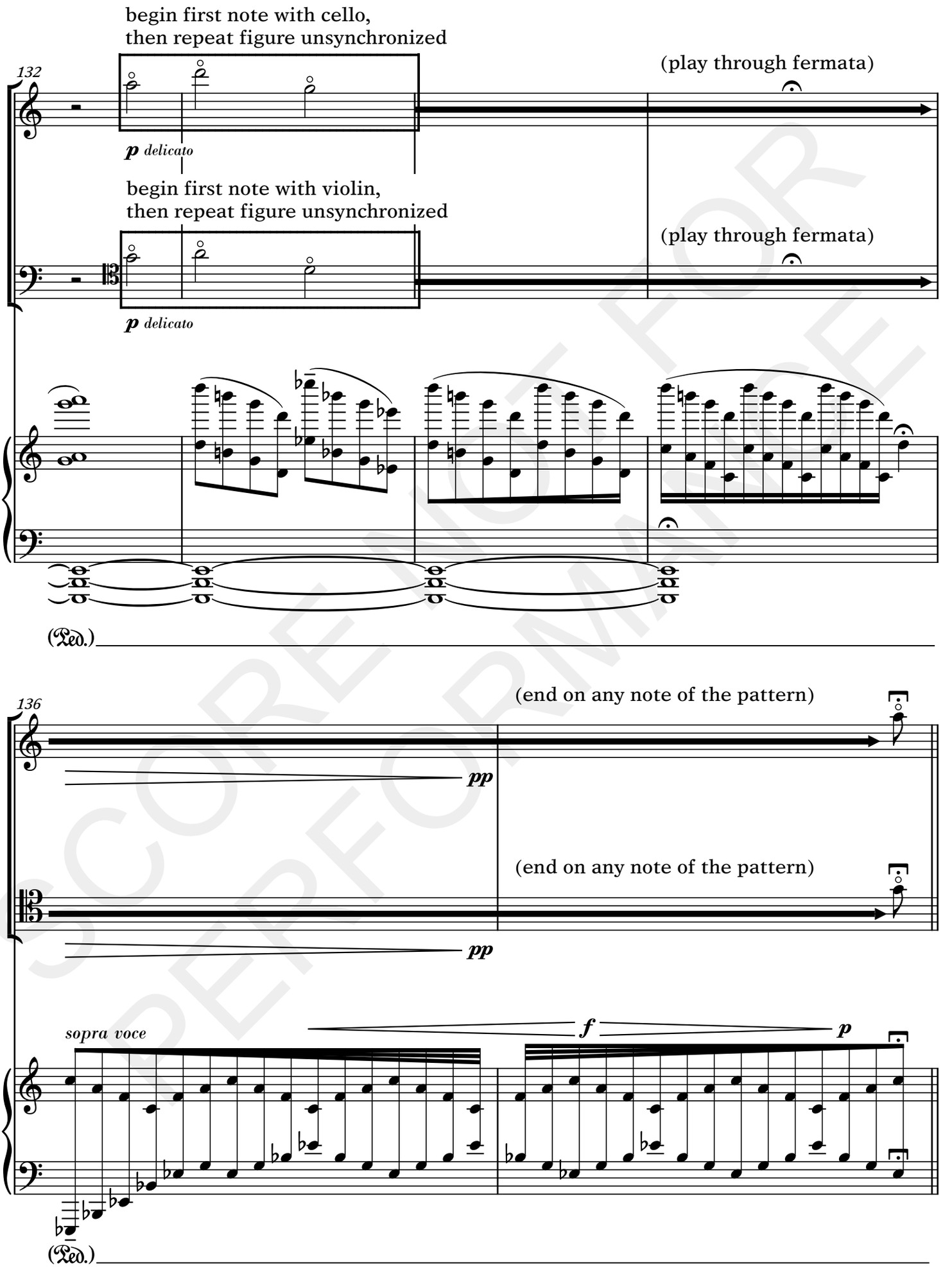

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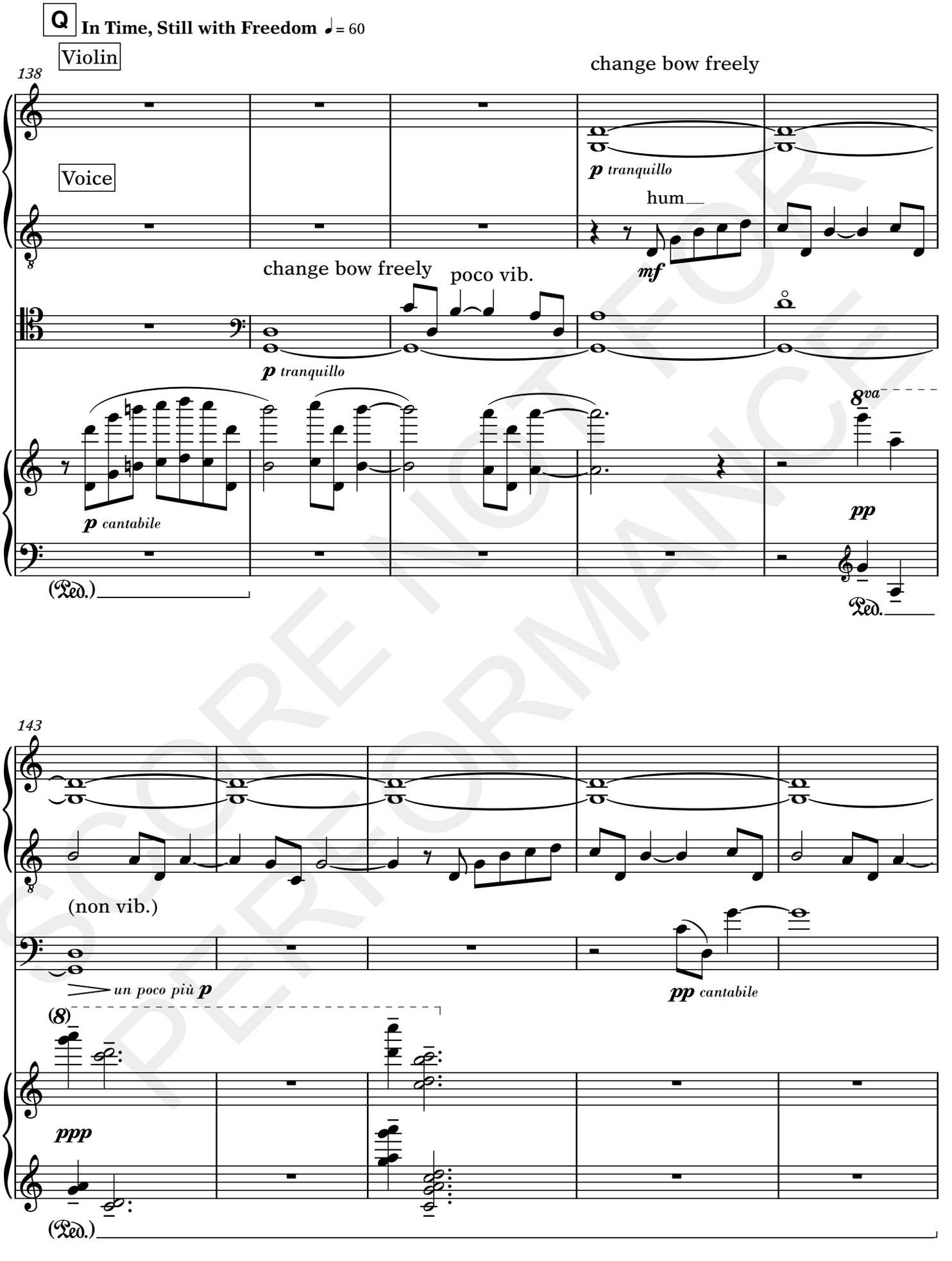

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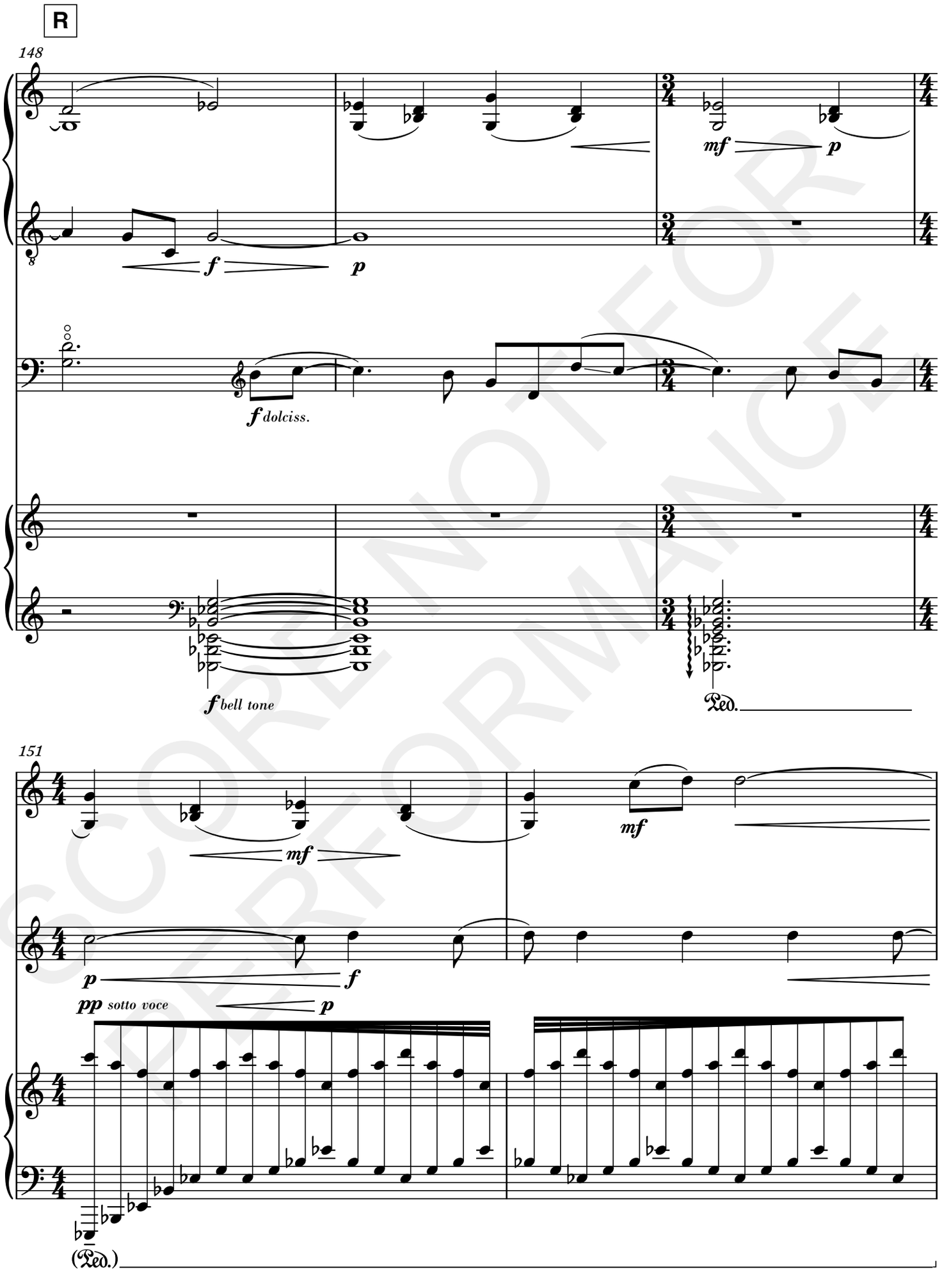

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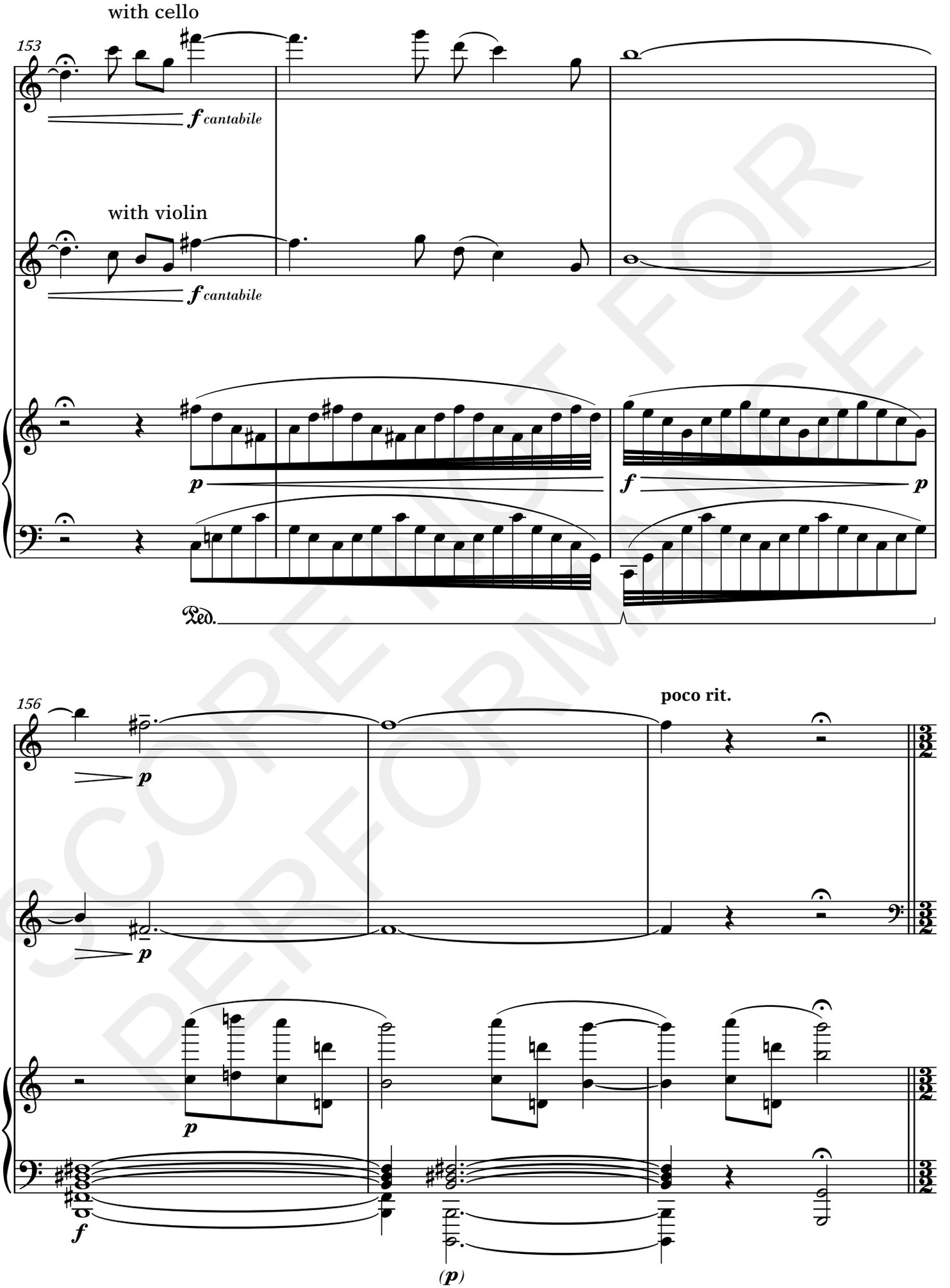

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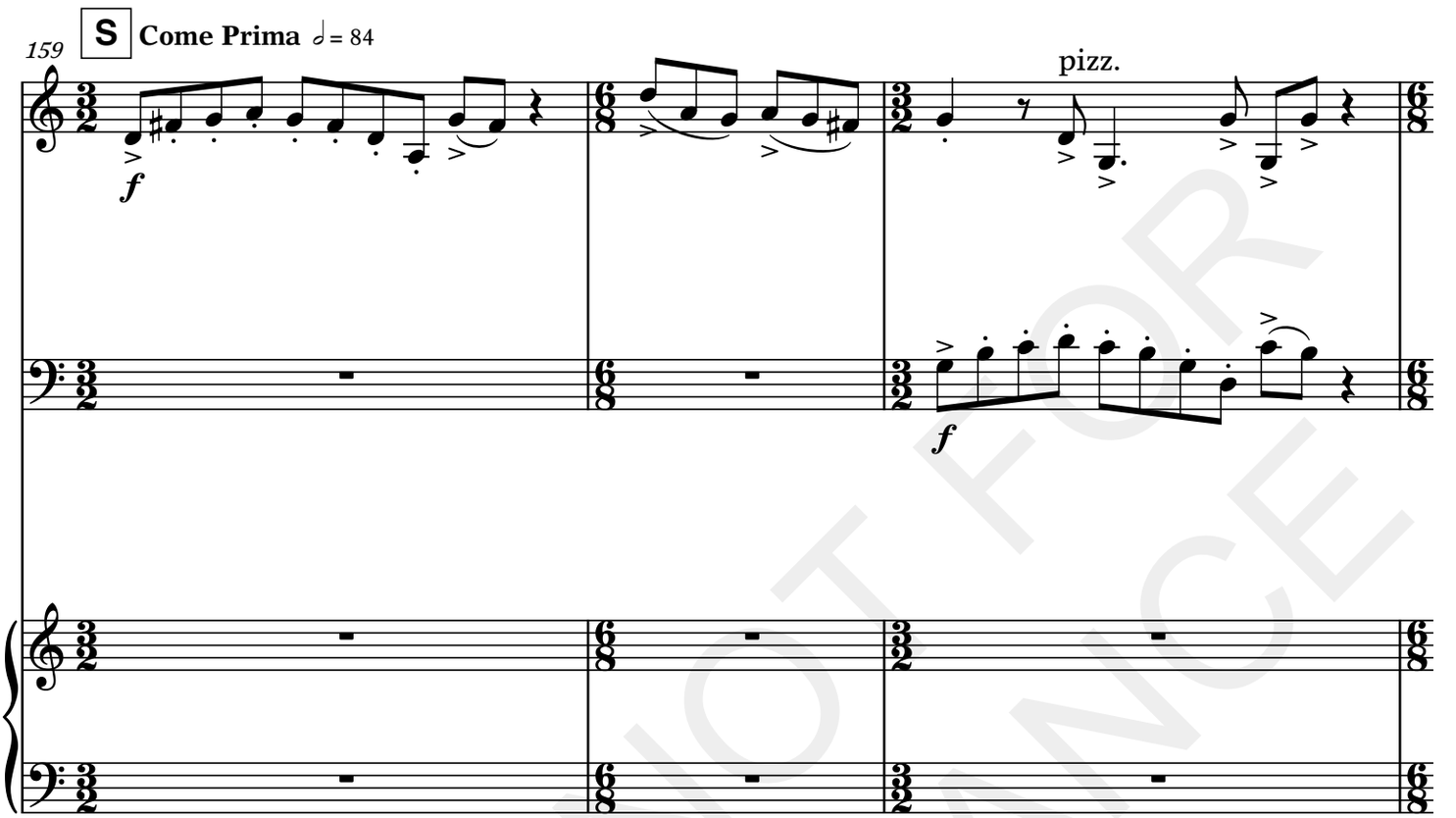

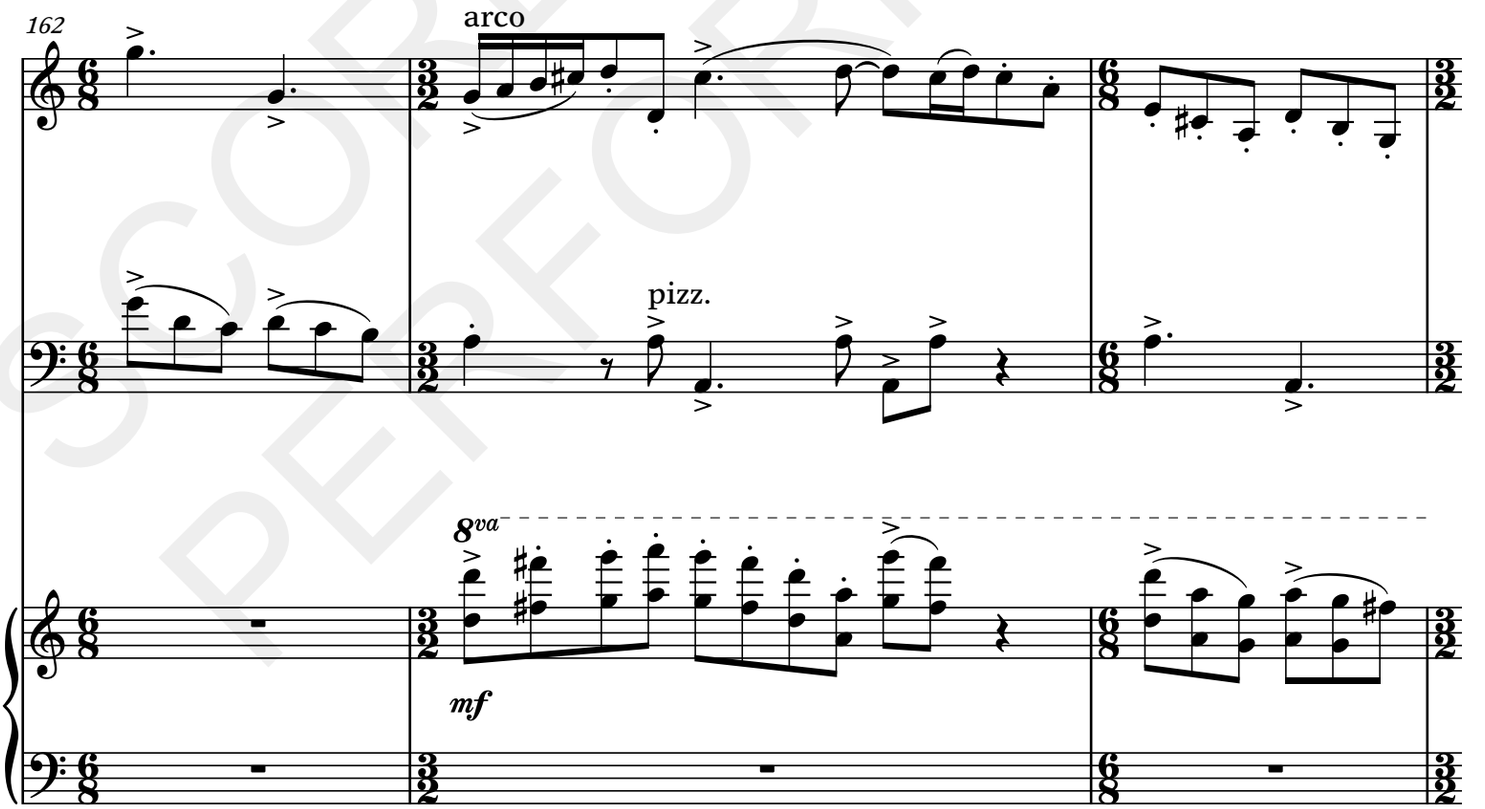

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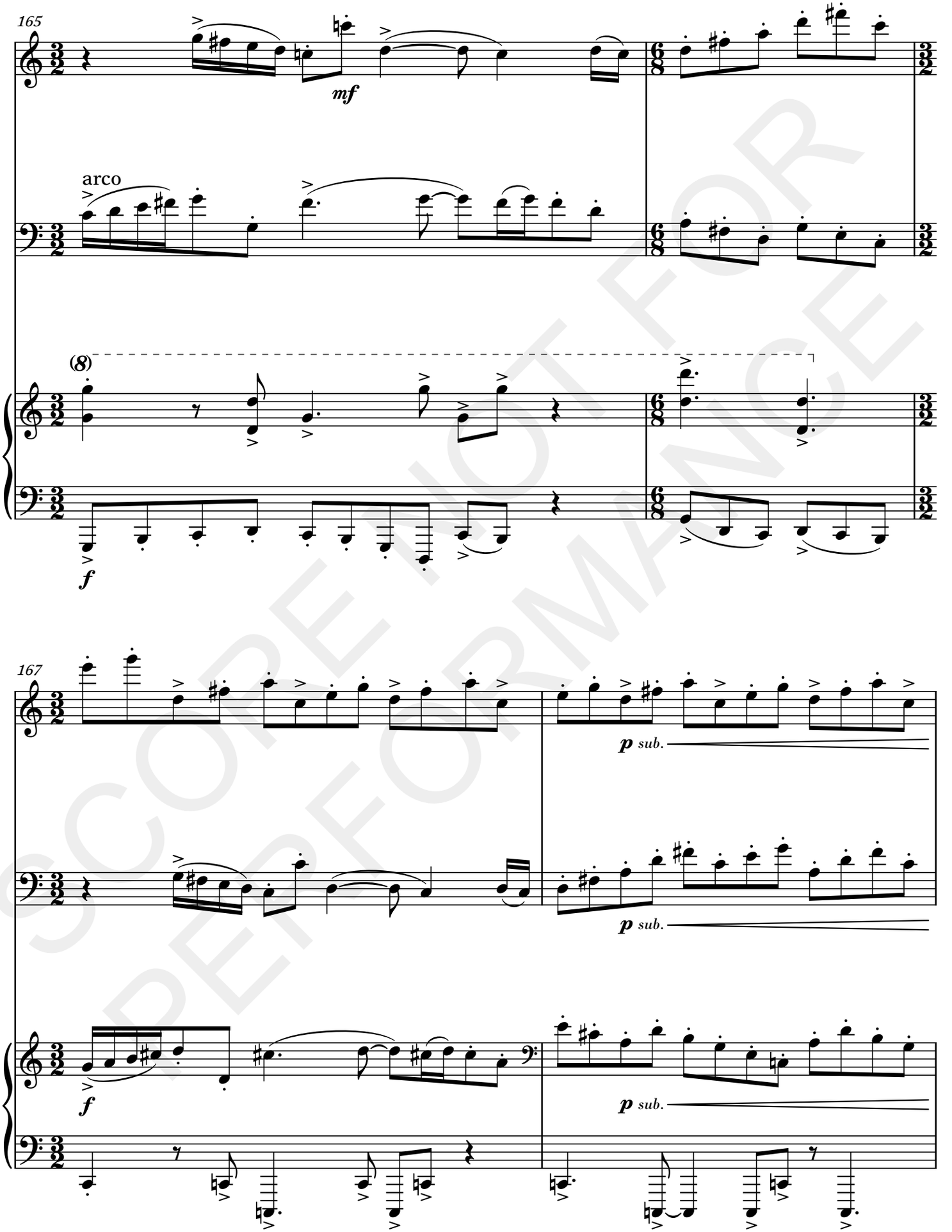

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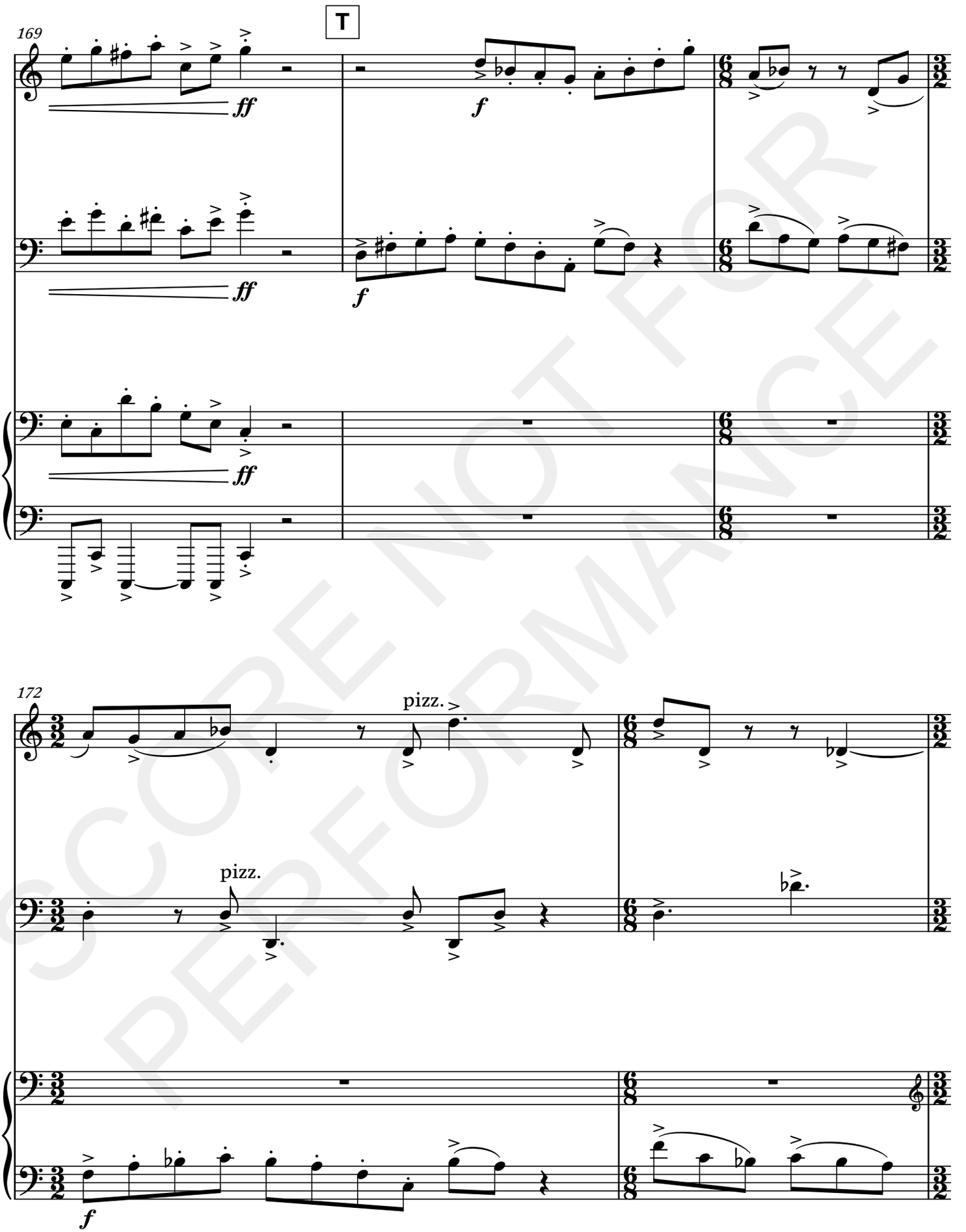

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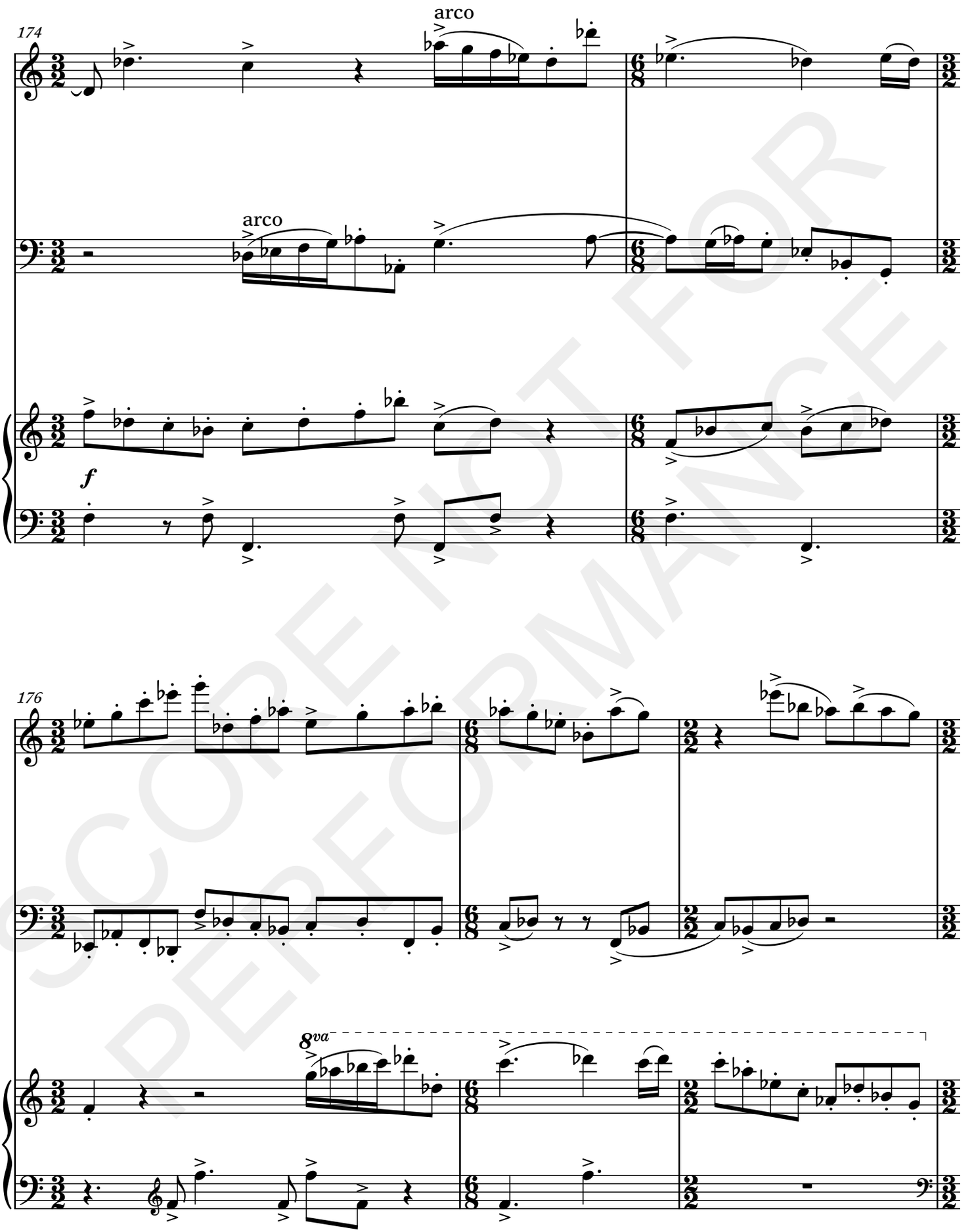

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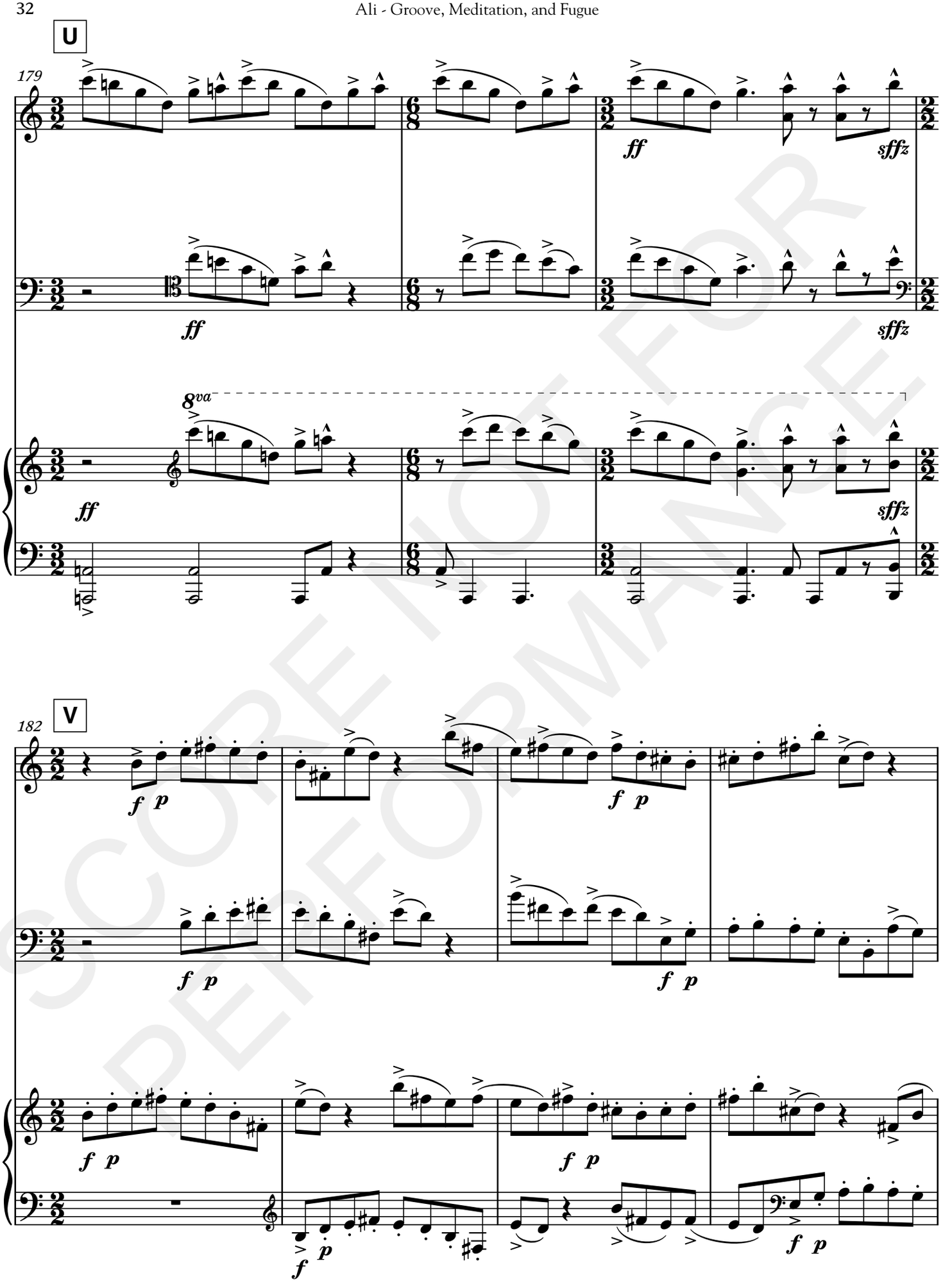

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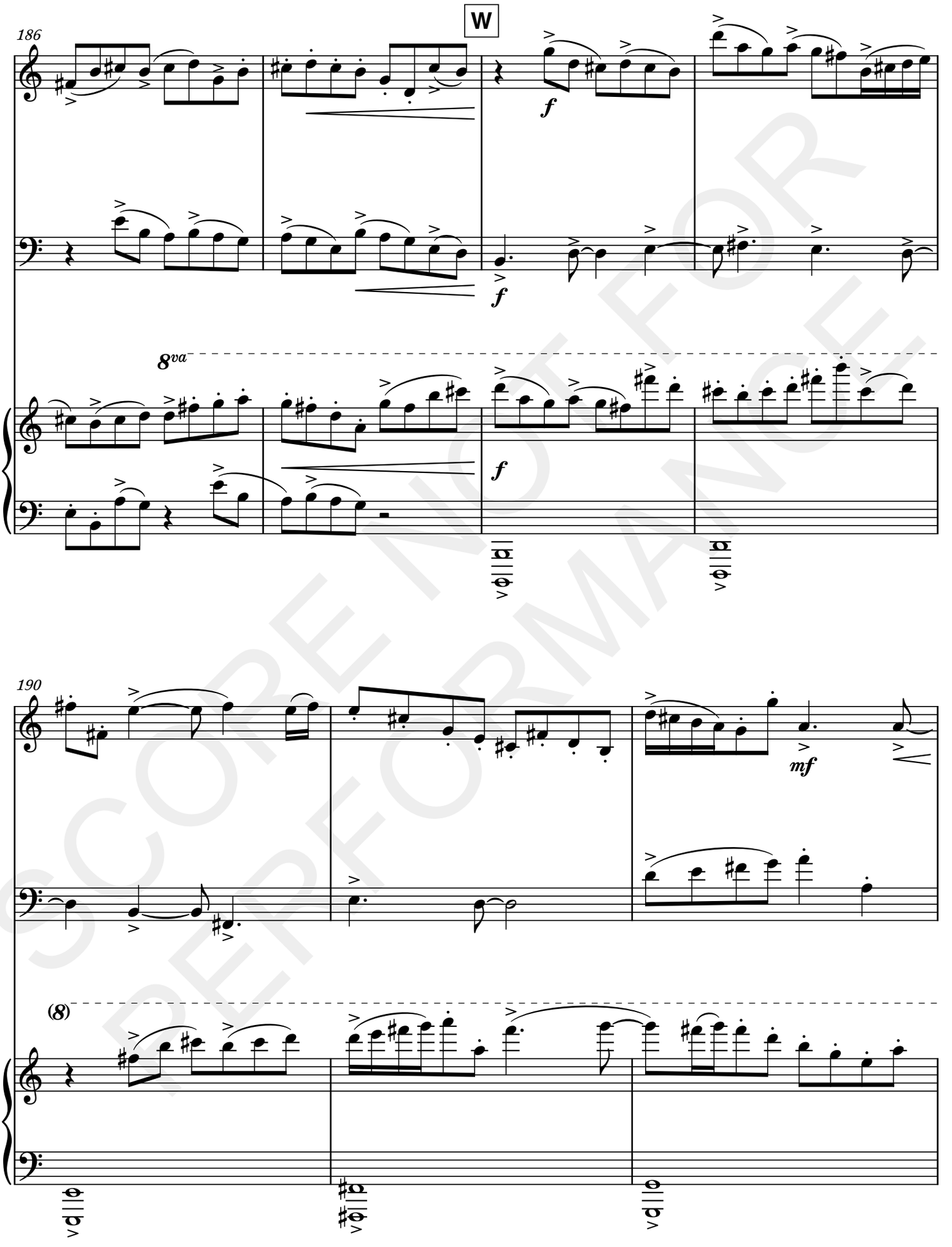

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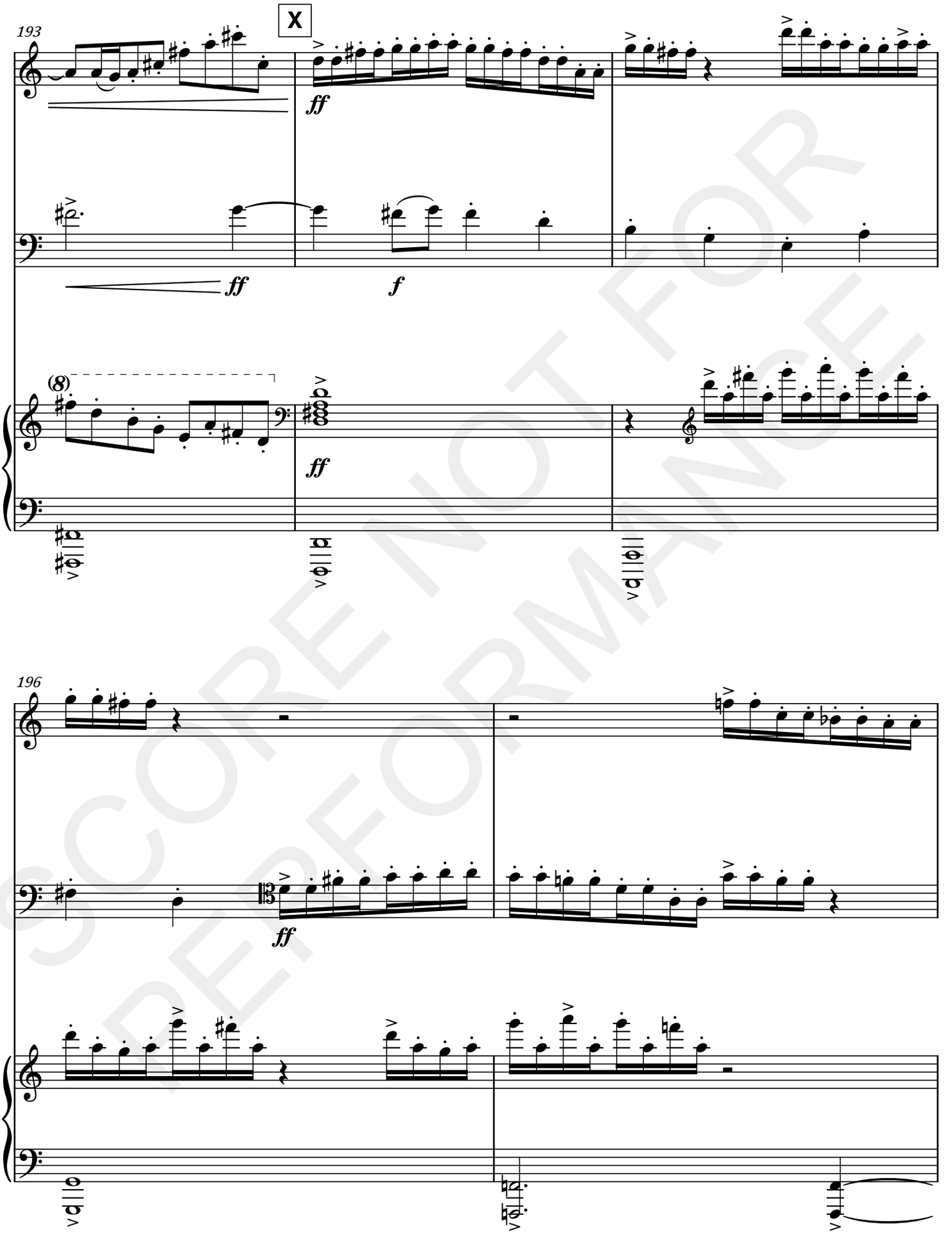

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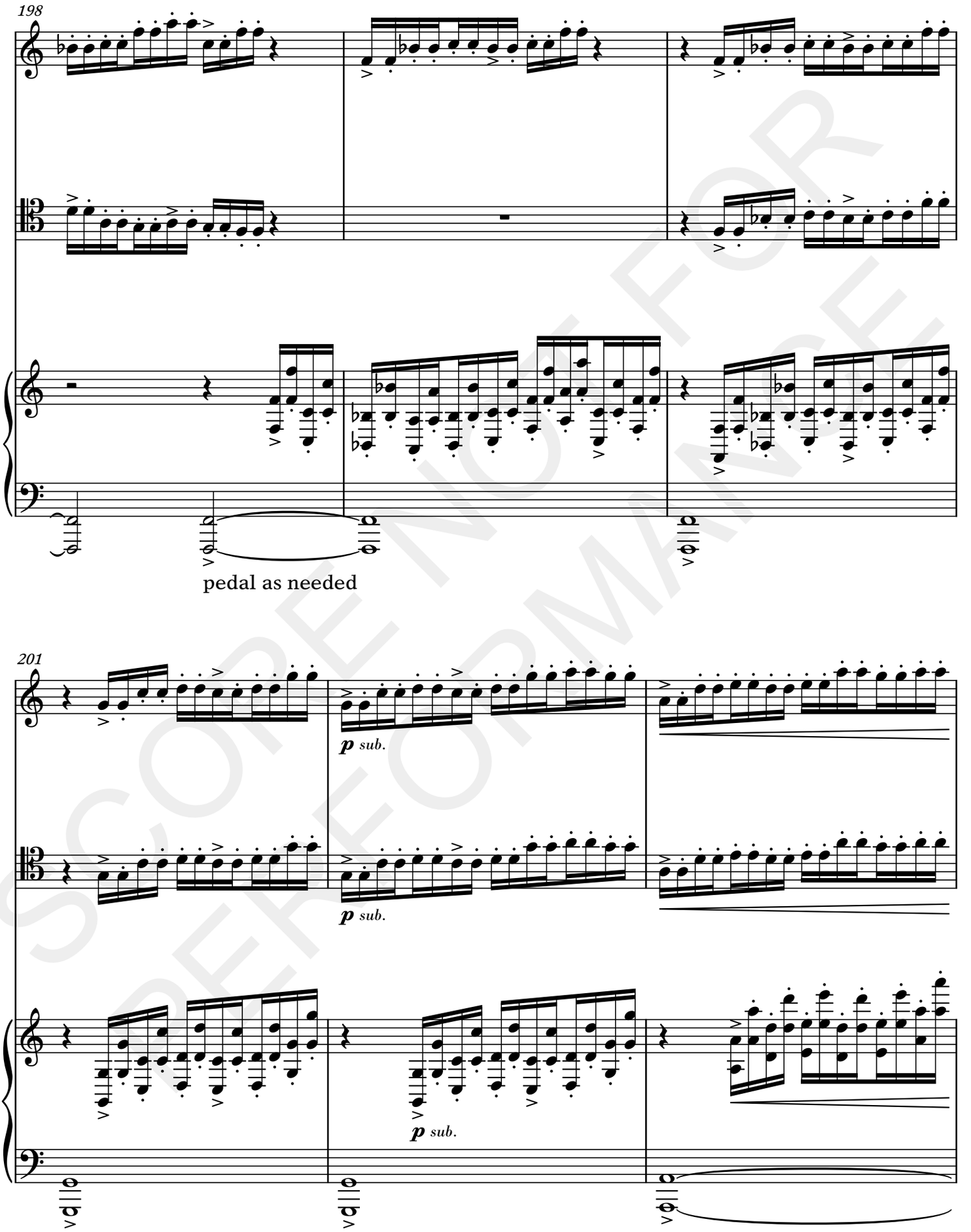

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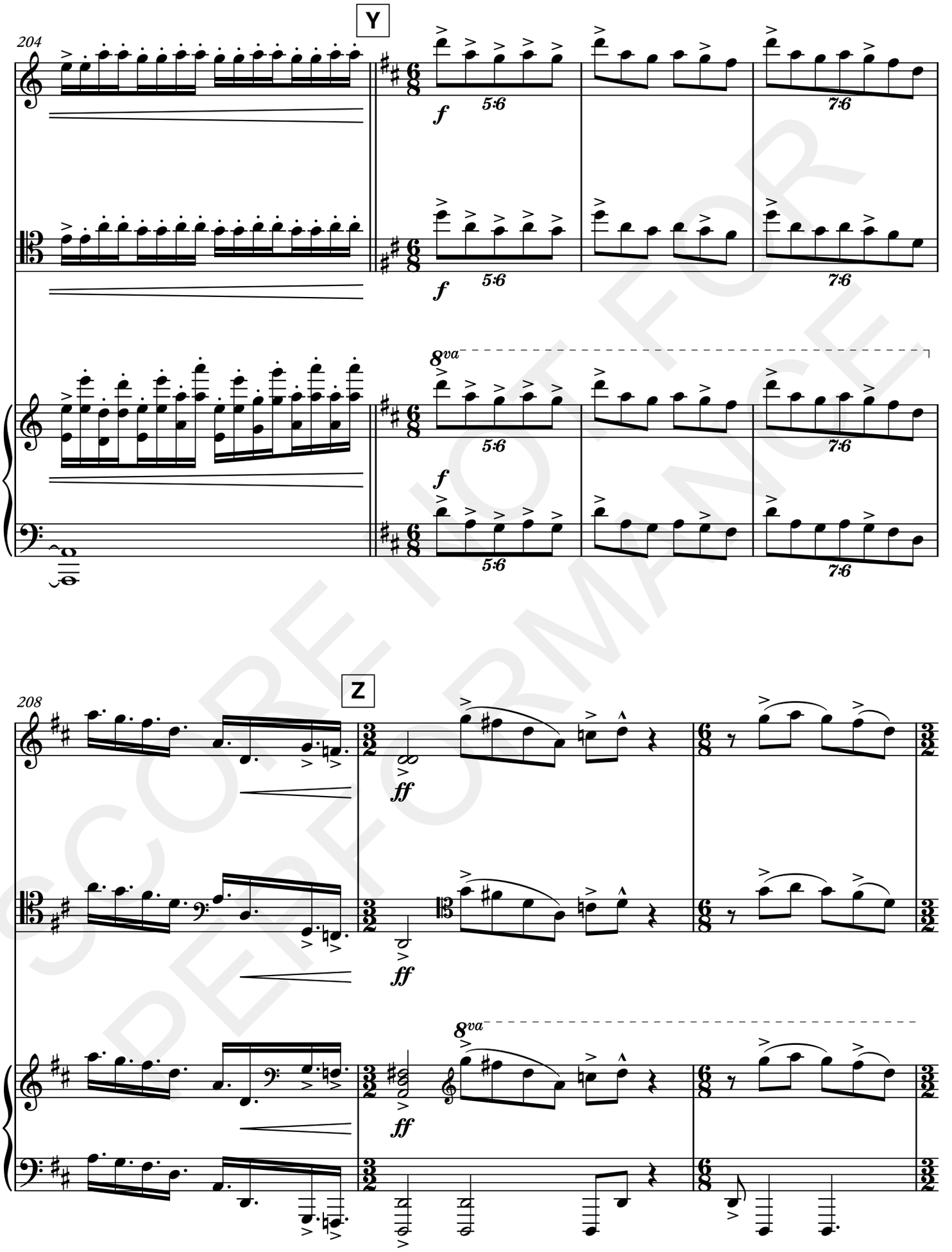

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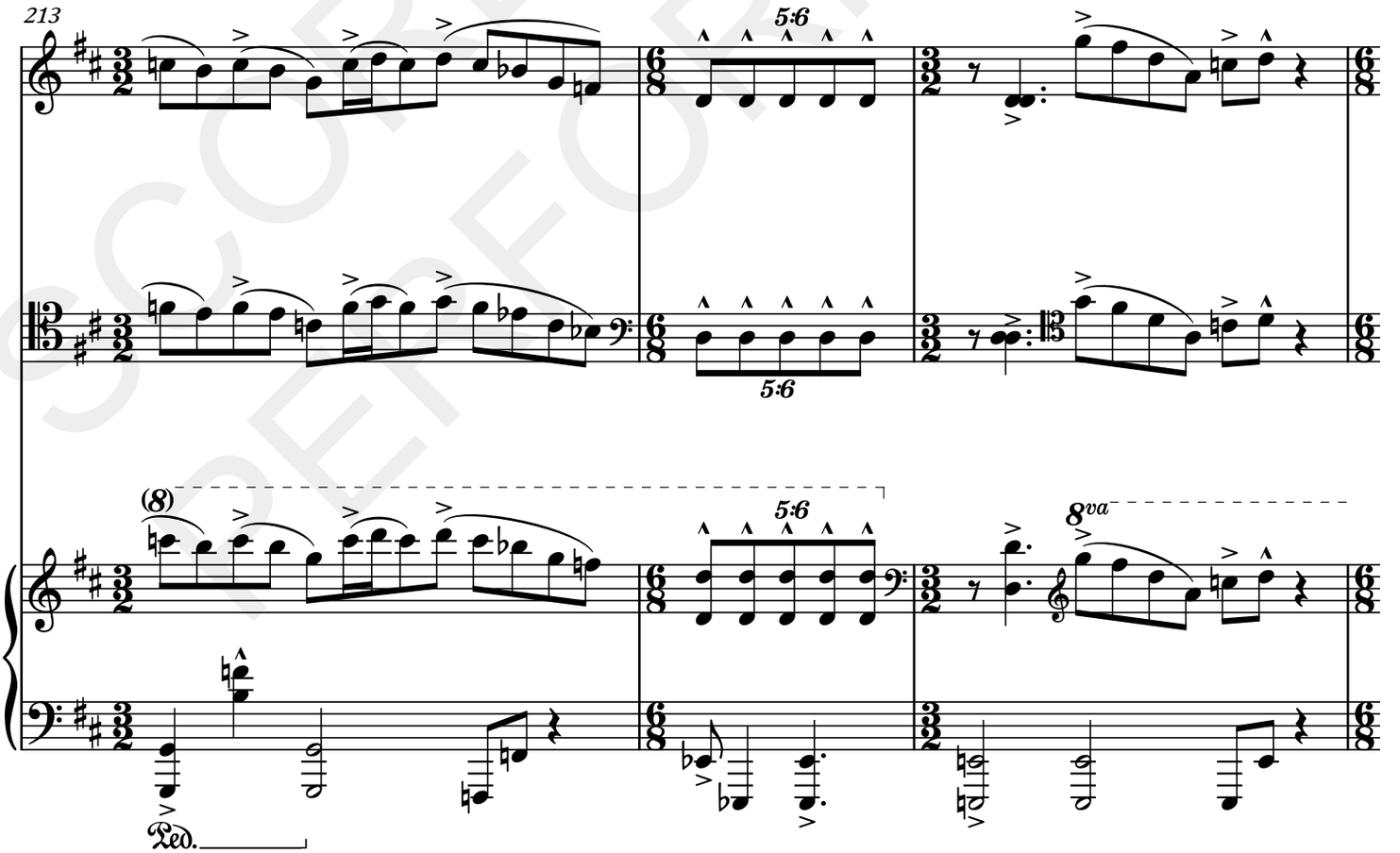

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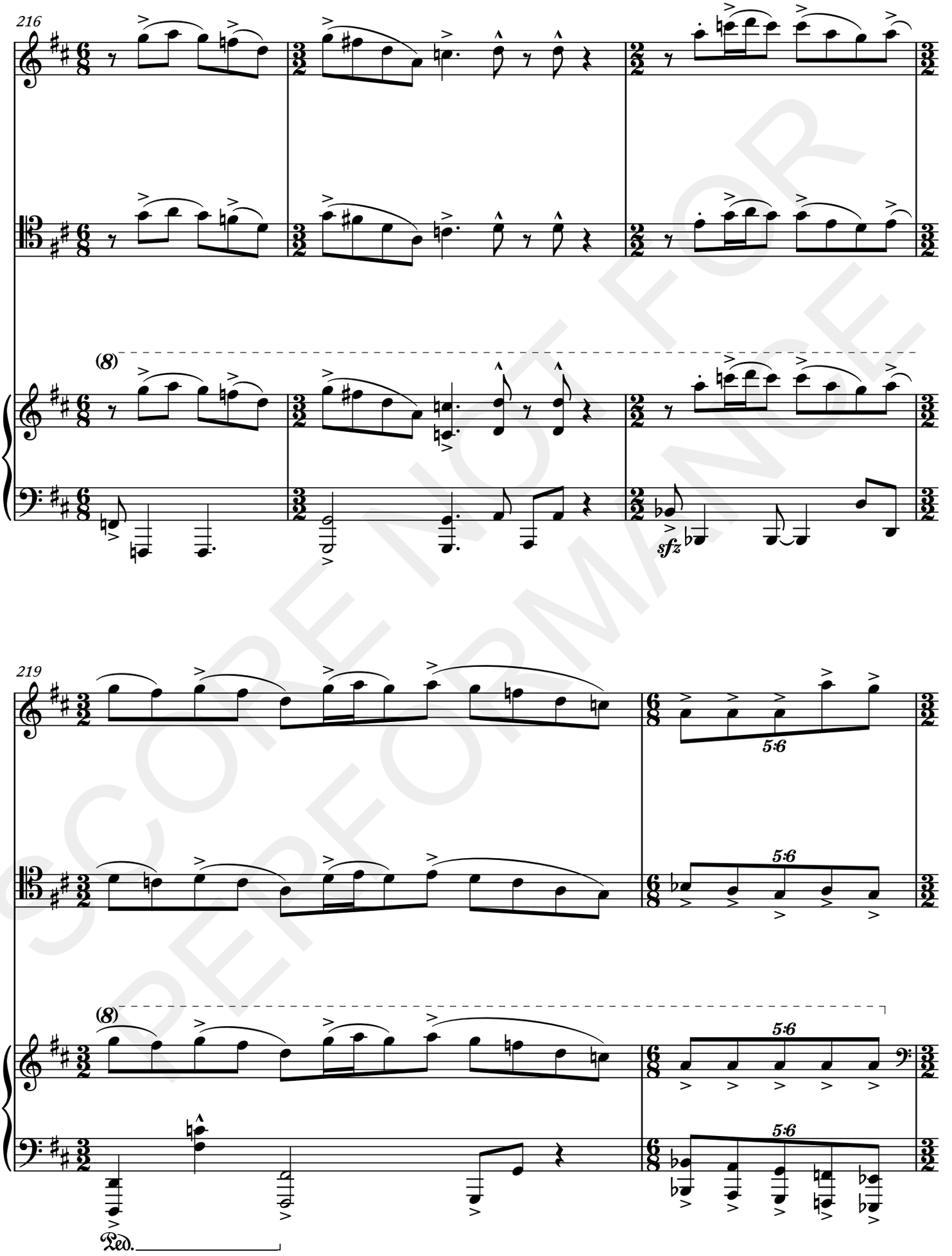

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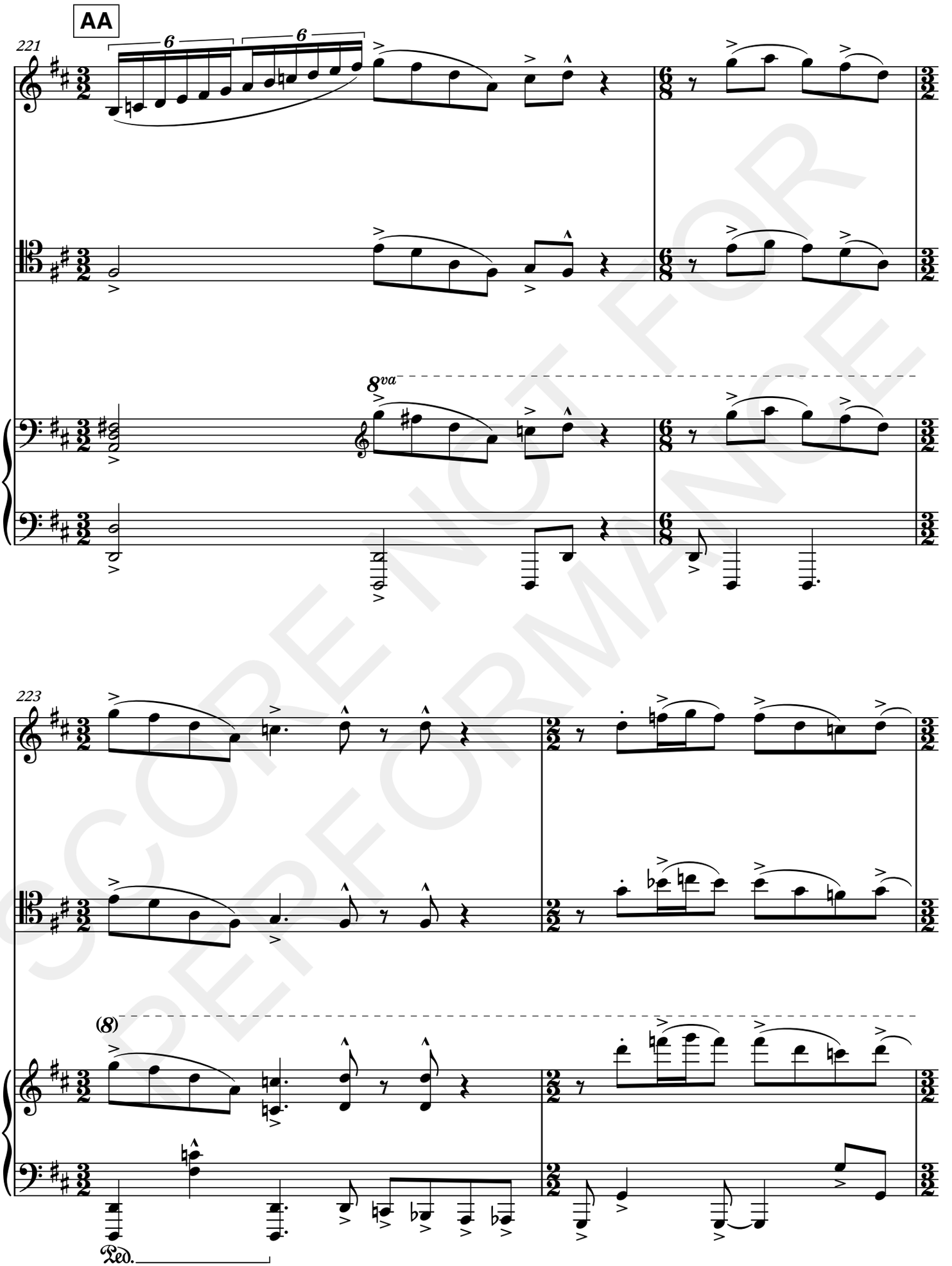

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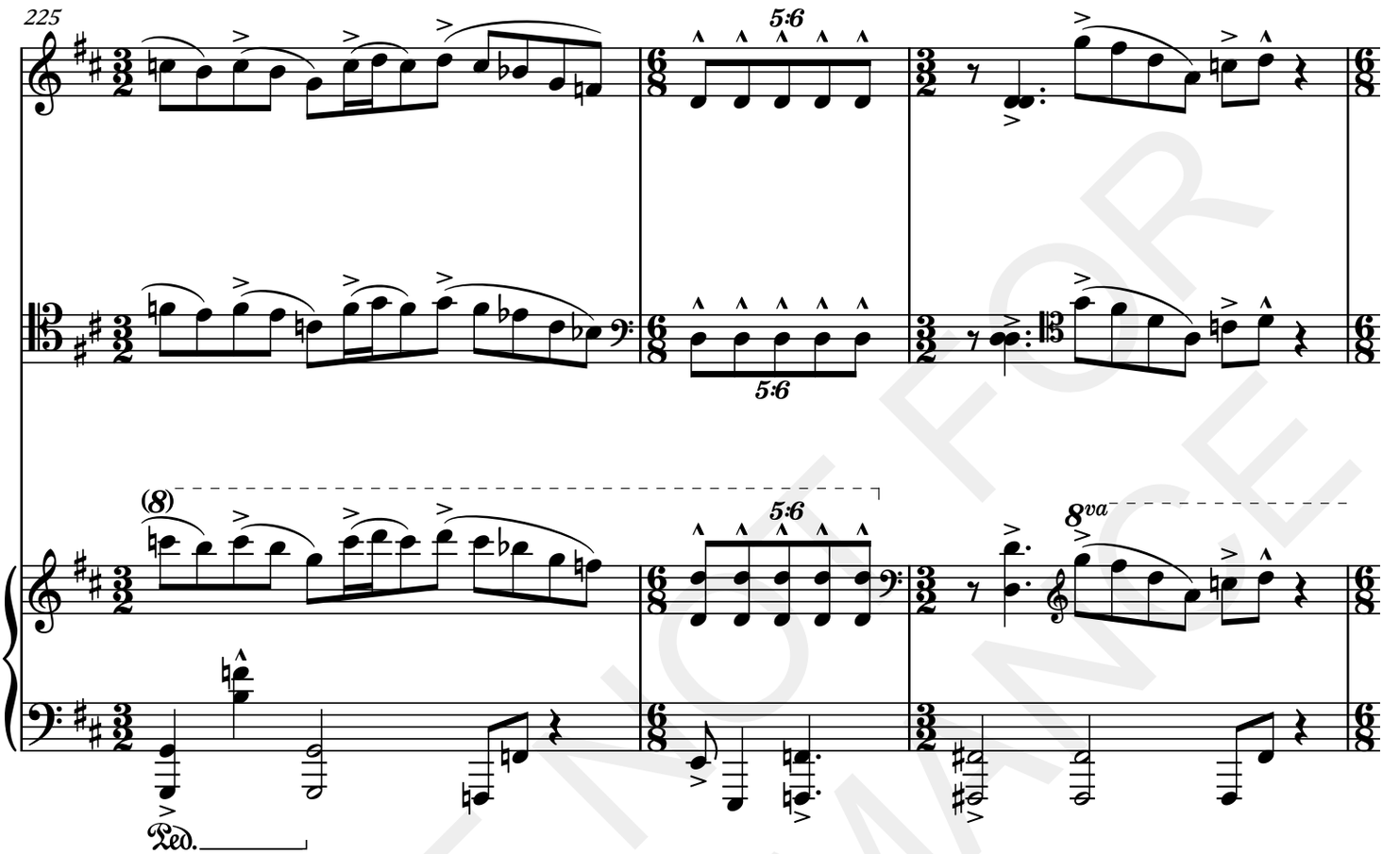

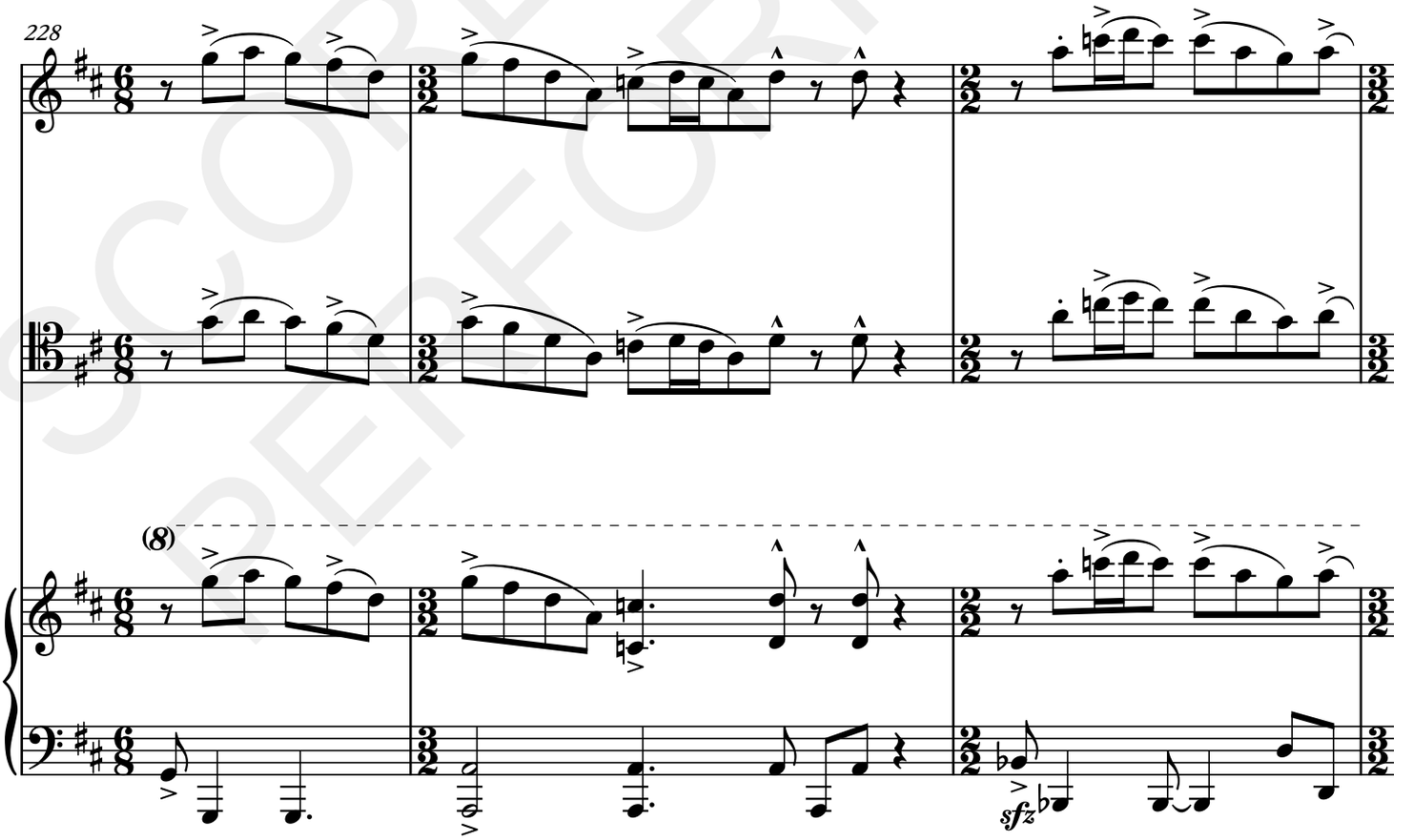

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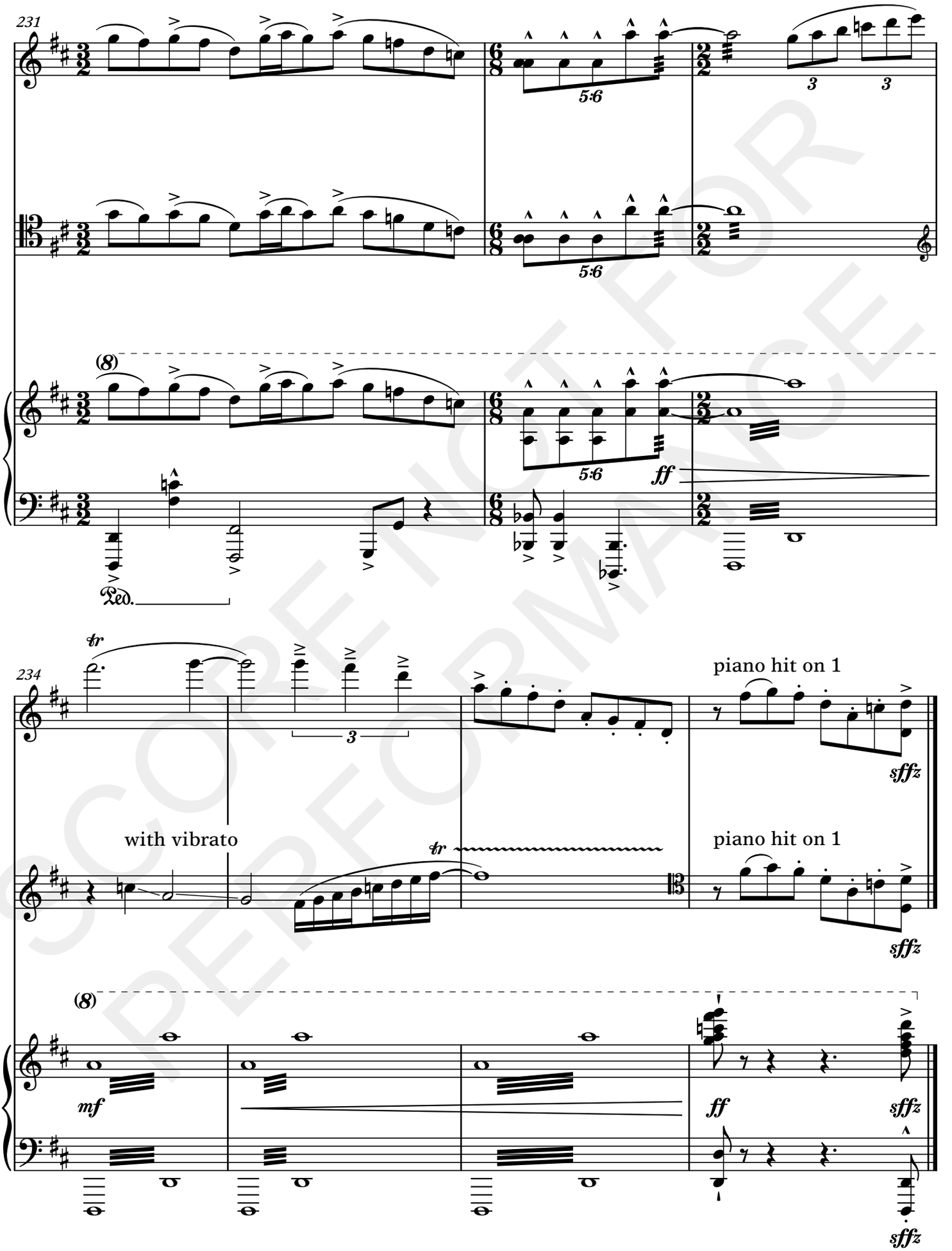

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