

Kory Reeder

# The Field

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For Saxophone Quartet (SATB)

2020

## **General Considerations**

This space is never silent; perhaps tutti, perhaps solos, duos, or trios.

Always very slow, and very long tones; as if in long breaths.

Always quiet, but play just loud enough that any intervallic beating is clearly heard. Keep the dynamics consistent enough that the entire piece feels still, but reflective, warm, and understated.

All entrances should come from “nothing” (niente).

Avoid key-clicks or mechanical noise as much as possible.

Each page is transposed for its respective instrument.

Select any pitch on the page, and move adjacently (vertical, horizontal, diagonal). The edges of the page may be treated as walls, or as loops to the other side of the page.

Do this for as long as desired (but probably at least 7 minutes).

## **For Soprano, Alto, and Tenor**

Play these pitches, exactly.

Perhaps alternate fingerings; in different hues.

## **For Baritone**

Always in deepest, richest register.

With much discretion. Perhaps only occasionally.

You are the foundation; the stage for the dancers.

## Thoughts on the piece

With this piece, I'm more interested in creating a space, or a place to be together rather than providing a strict hierarchical relationship. A lot of this comes from my belief that my home in Nebraska is, shockingly, a beautiful place. The world is quiet there; I could say "placid" and it would be accurate, but I would mean it as a term of endearment. The engulfing expanse of grass, and the dauntingly wide landscapes are immediate in effect, but temporal in comprehension. On some level, I have attempted to give a general direction to this space. "It's over there." In summary, the piece is very quiet with long notes, some short notes, many pauses, and a specific harmonic framework. Still, this is only the vaguest idea: the details are left for you.

Of grids, Agnes Martin said: "When I first made a grid I happened to be thinking of the innocence of trees and then this grid came into my mind and I thought it represented innocence, and I still do, and so I painted it and then I was satisfied. I thought, this is my vision."

## Please notify if performed

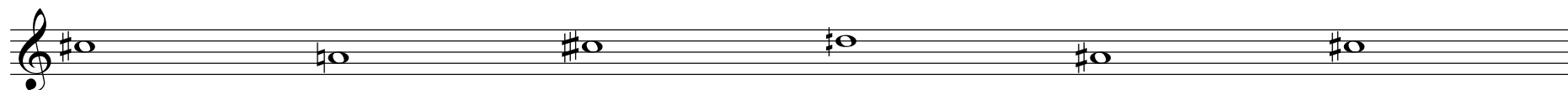
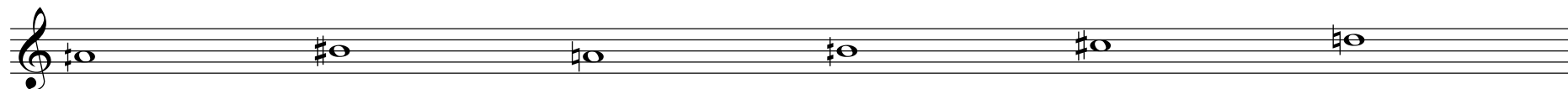
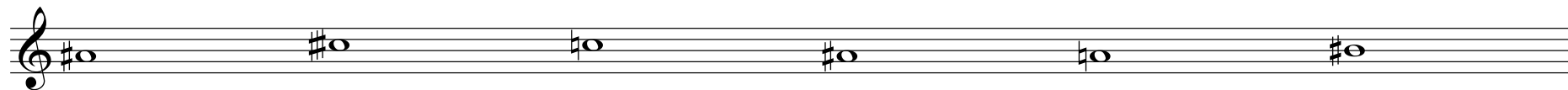
Kory Reeder  
kory.reeder@gmail.com  
www.koryreeder.com

# The Field

for Saxophone Quartet

Soprano Saxophone

Kory Reeder

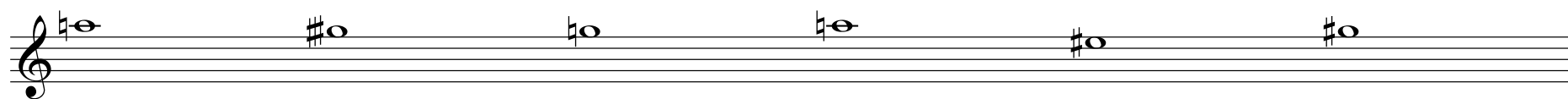
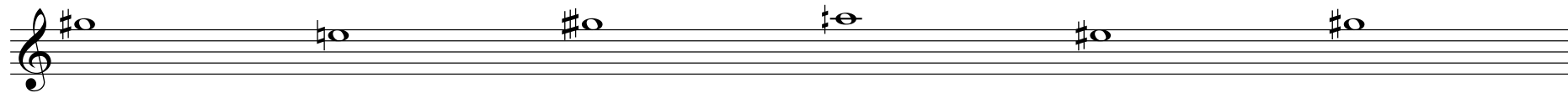
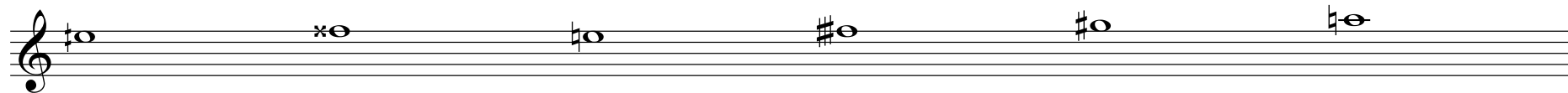
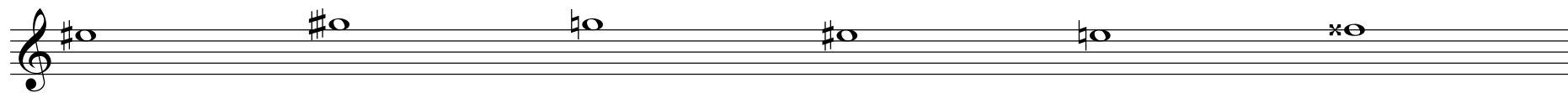
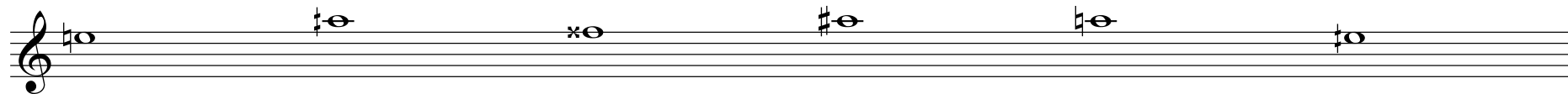


# The Field

for Saxophone Quartet

Alto Saxophone

Kory Reeder

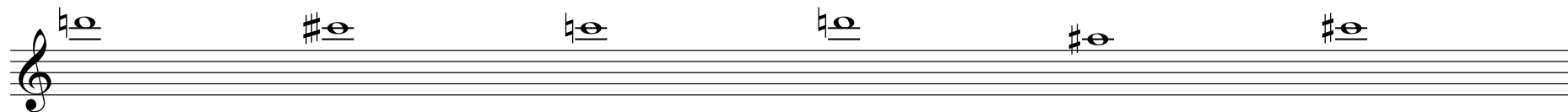
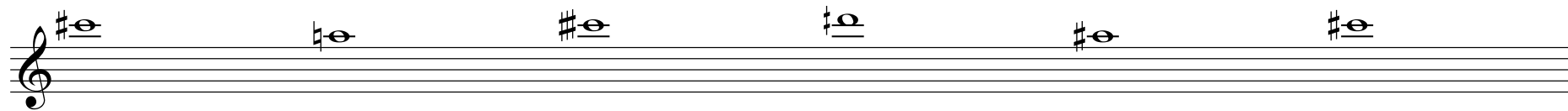
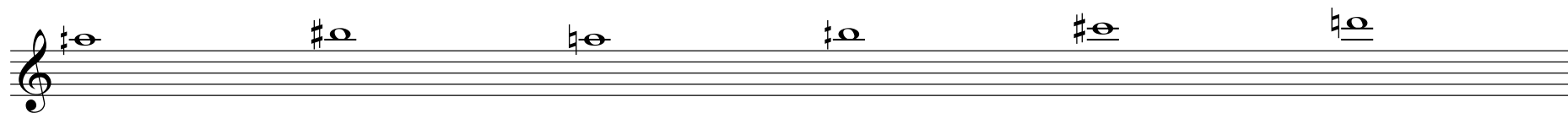
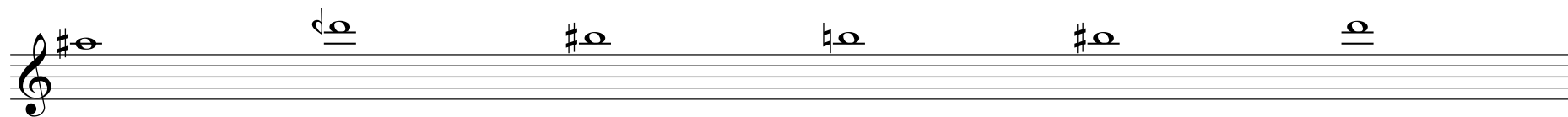
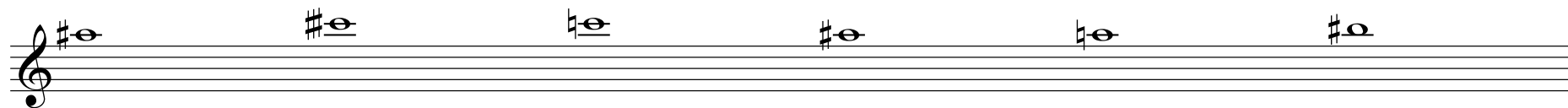
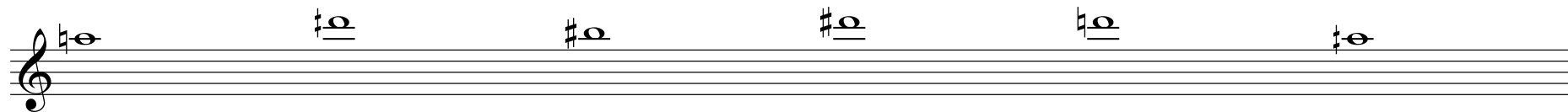


# The Field

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Tenor Saxophone

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# The Field

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Baritone Saxophone

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