Pete Meechan

Meditations

for solo cello and chamber ensemble

2023

PERUSAL SCORE - NOT FOR PERFORMANCE

Commissioned by a consortium led by:
Professor Joe Parisi
University of Missouri Kansas City

Meechan Music
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Commissioned by Joe Parisi and The University of Missouri – Kansas City

And the following commissioning consortium members:

Georgia State University – Robert Ambrose, Director of Bands

Cleveland State University – Birch Browning, Director of Bands
Dordt University – Onsby Rose, Director of Instrumental Studies
Montclair State University – Thomas McCauley, Director of University Bands
New Mexico State University – Michael Mapp, Director of Bands
Texas Tech University – Sarah McKoin, Director of Bands
University of Kansas – Paul Popiel, Director of Bands
University of Manitoba – Jacquie Dawson, Director of Bands
University of Puget Sound – Gerard Morris, Director of Bands
University of Toronto – Gillian Mackay, Director of Winds Conducting
University of West Georgia – Josh Byrd, Director of Bands
University of Wisconsin-Stevens Point – John Lynch, Director of Bands

Instrumentation

Solo Cello

2 Flutes (doubling wine glasses), 2 Clarinets (doubling wine glasses), Bass Clarinet, 2 Alto Saxophones (2nd doubling wine glass)
2 Trumpets (1st doubling flugel, 1+2 doubling wine glasses)
Double Bass
Piano
2 Percussion (Glockenspiel, Marimba – both players on one instrument, Vibraphone)

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Program note

i: A Slow Ripple Across Time
ii: Through Mist
iii: Mystical and Magical

med·i·tate
verb

1. to engage in contemplation or reflection
2. to engage in mental exercise (such as concentration on one's breathing or repetition of a mantra) for the purpose of reaching a heightened level of spiritual awareness

transitive verb

1. to focus one's thoughts on
2. to plan or project in the mind

During a particularly bad episode of depression, I couldn't compose. I simply couldn't write, didn't have any ideas to write with, and because of all of that I didn't want to compose. Worse still was that I didn't know if I would be able to compose again. I certainly *felt* as though it was a real possibility that I wouldn't compose again (or at least, compose anything I considered of any value), and the idea that I wouldn't be able to compose again only made the depression worse. I don't ever remember a time when I didn't compose and the thought that I wouldn't be able to led to what felt like a never ending cycle that was diminishing my health at an almost-hourly basis.

Time became a strange construct in my life – on one hand it was impossible to tell one day from another, or if an event (a phone call, seeing a friend, etc.) had happened today, yesterday, or last week. On the other hand, I knew that there was a deadline for this commission (it turns out that even when time ceases to function in a normal way your brain can still sense an impending deadline!).

As the days passed, I spent a lot of time focusing on the idea of time and how we perceive it. It led to me considering how we view and perceive time in music. Gradually, little by little, I started to realize that this thought process was something I had to write; the very thing that had caused me to think there was a chance I wouldn't be able to compose again became the very thing that was now helping me to compose again.

As this happened, I began to get a little better. Ideas of value started presenting themselves again, and I could - for the first time in what felt like a very long time - see through the mist. This process became meditative and, within that, also became spiritual.

I don't think time will ever feel quite the same to me again, and I've embraced that whilst in the process of continual healing. **Meditations** is the result of my continuing journey of time and of spirituality, and a journey of healing and discovery.

Meditations is dedicated to my dear friend, Joe Parisi.

Pete Meechan, April 2023

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for Joe
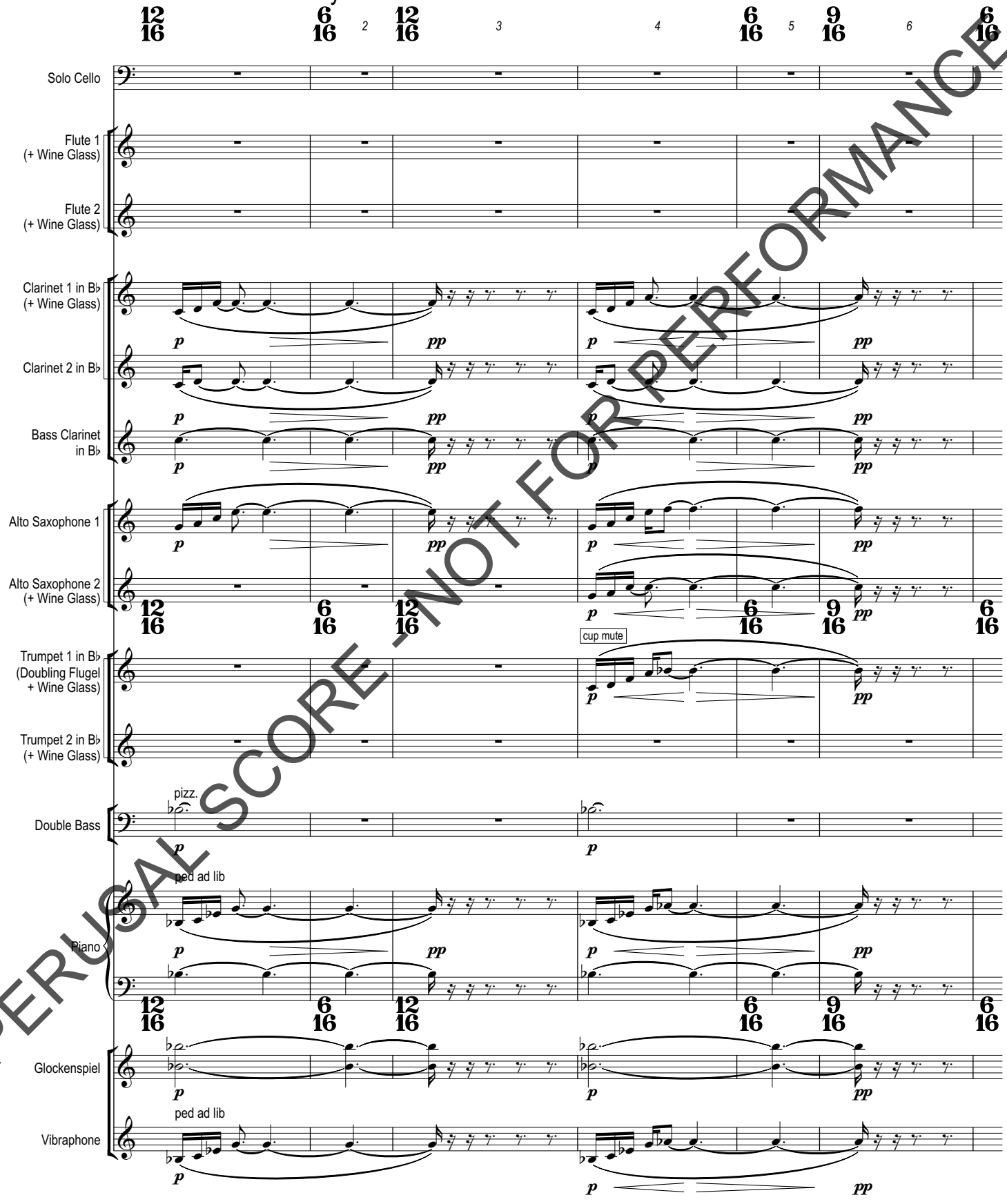
Meditations

for solo cello and chamber ensemble

Peter Meechan
2022-23
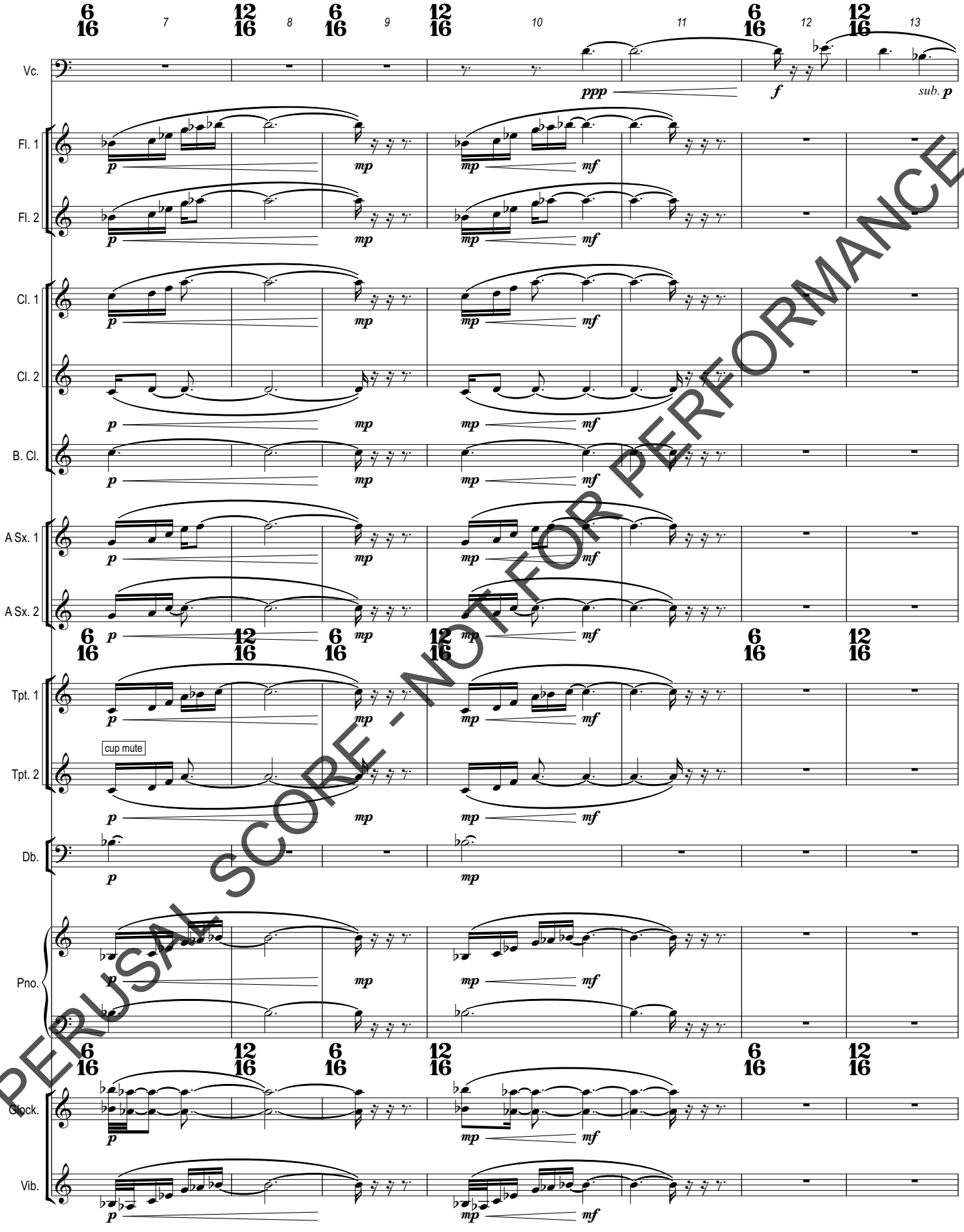
i: A Slow Ripple Across Time

♪. = 44-48 - freely
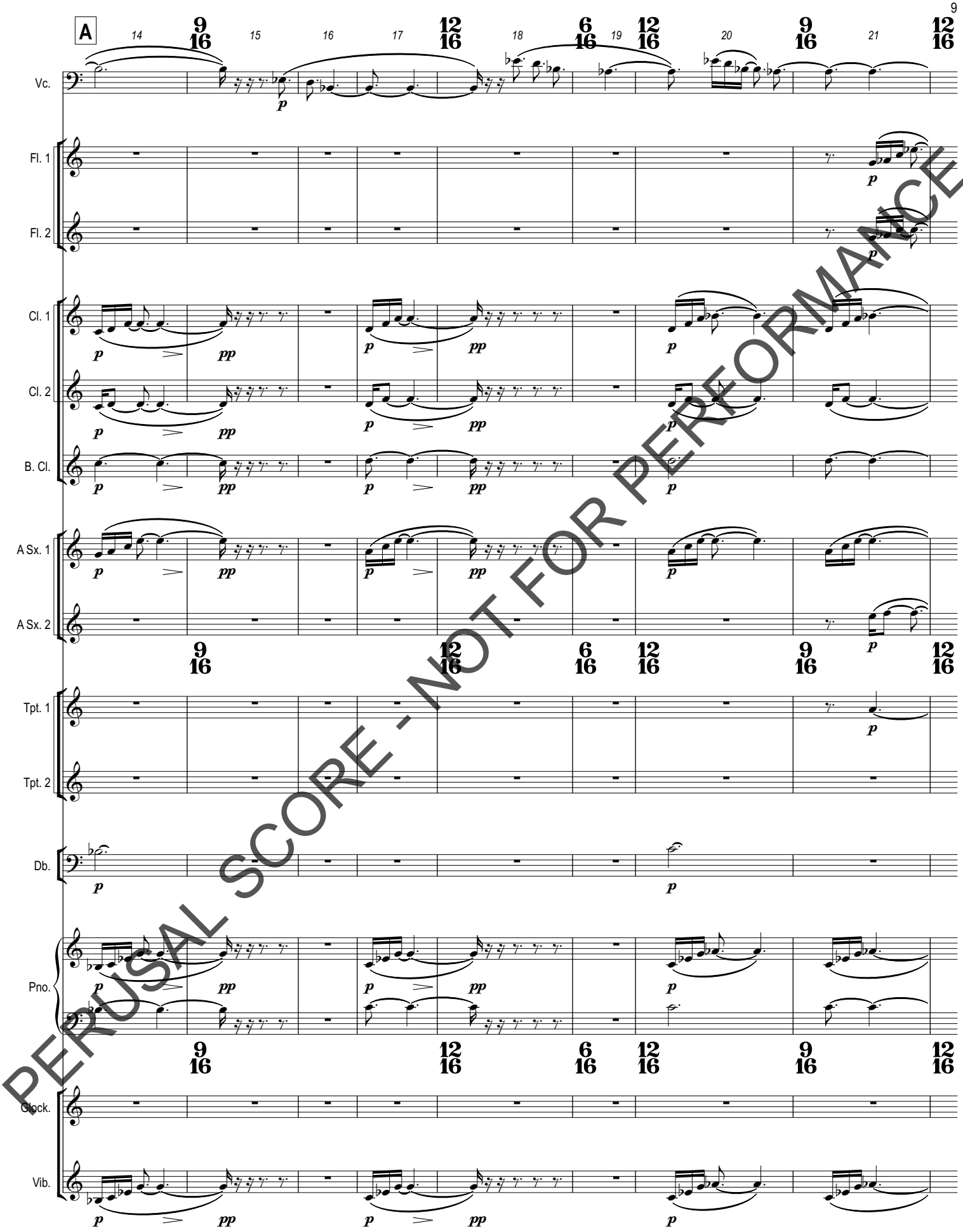


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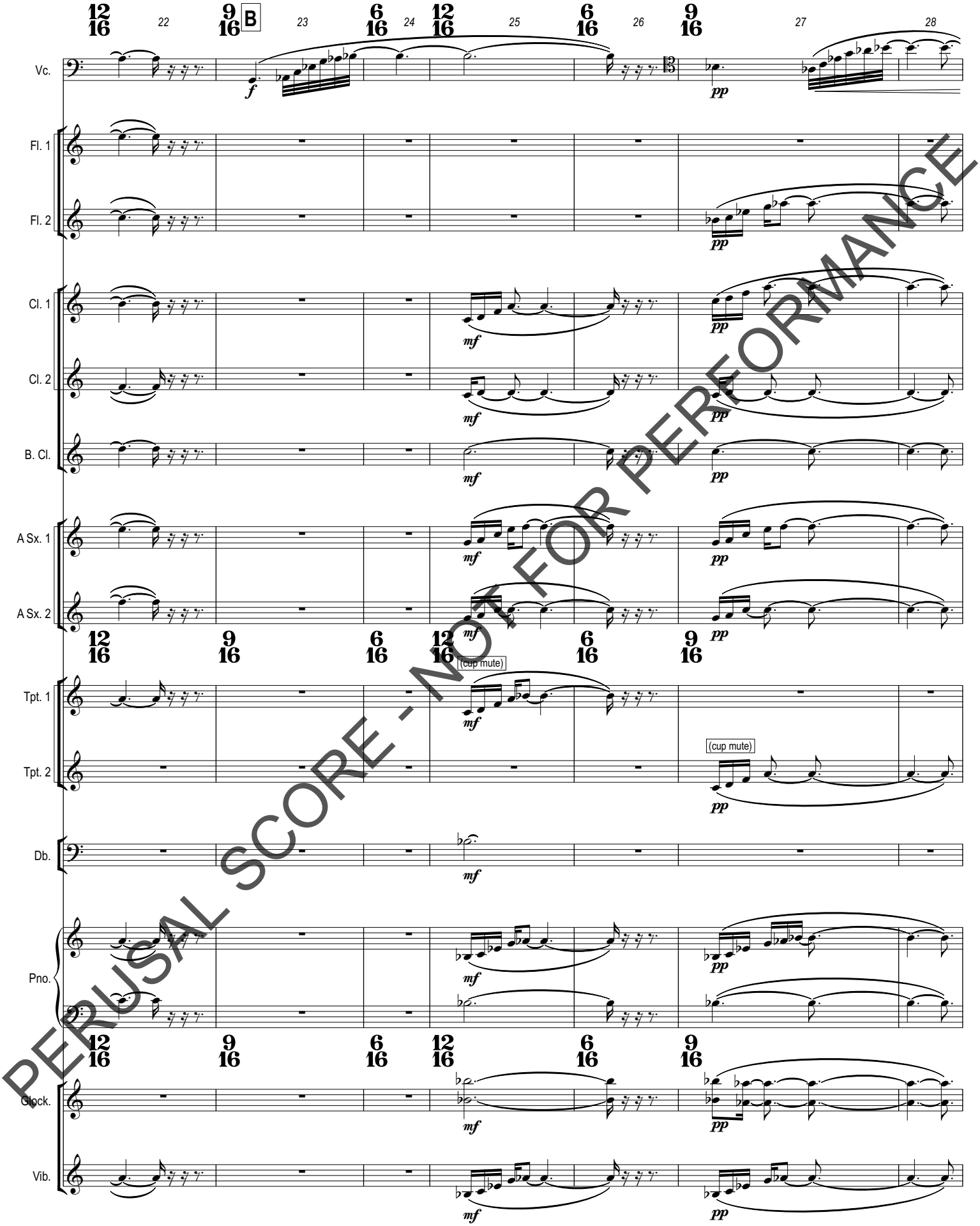
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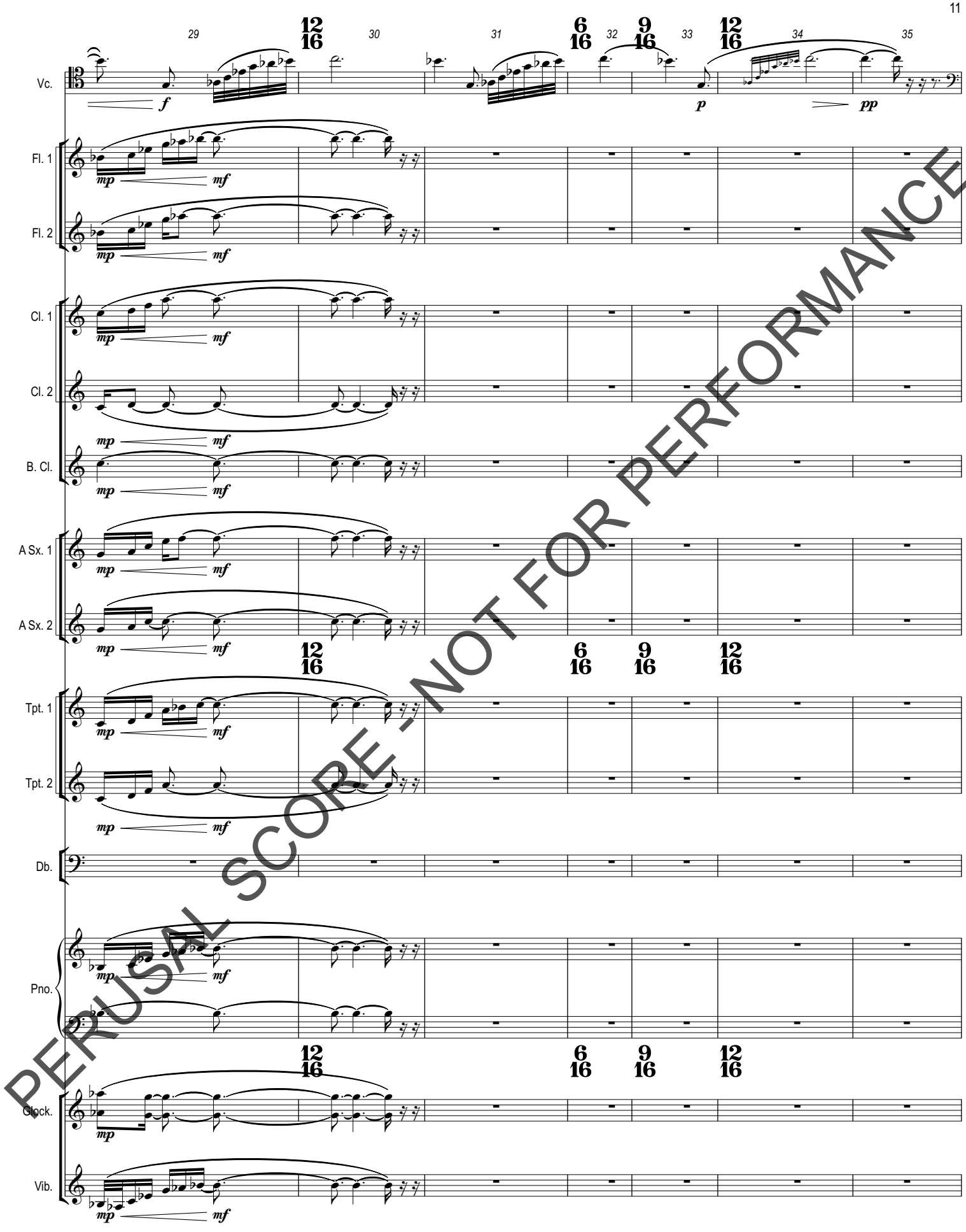


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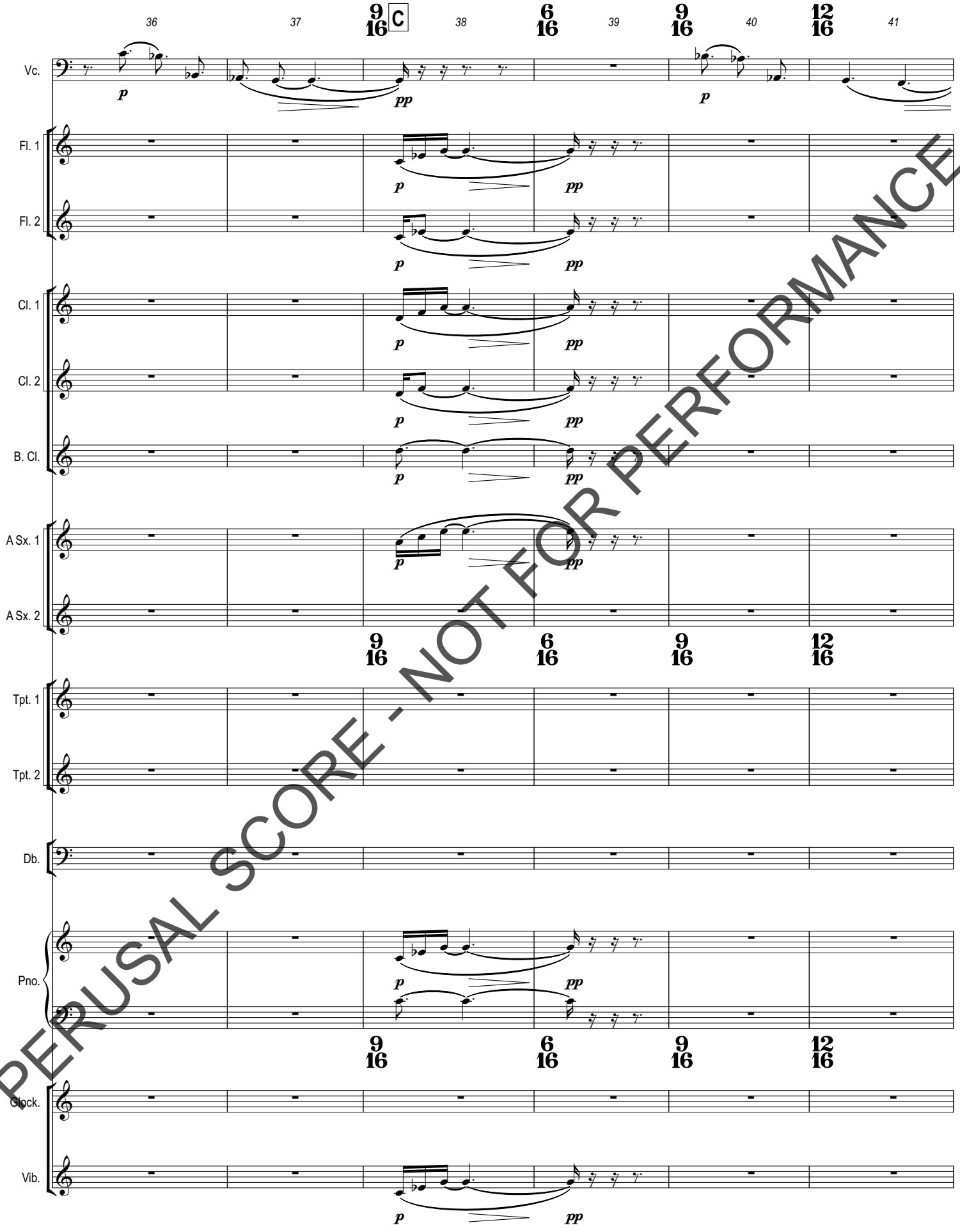


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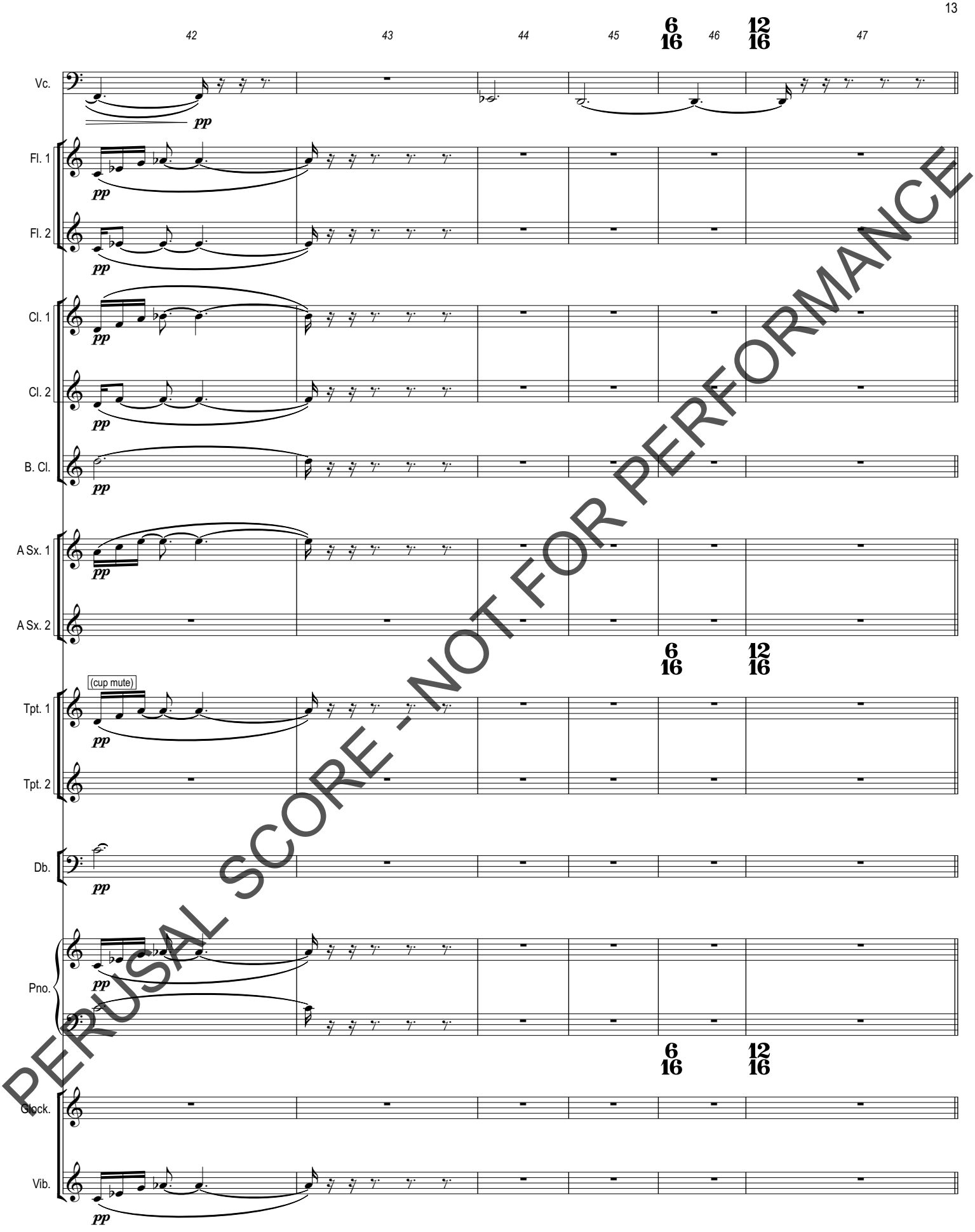


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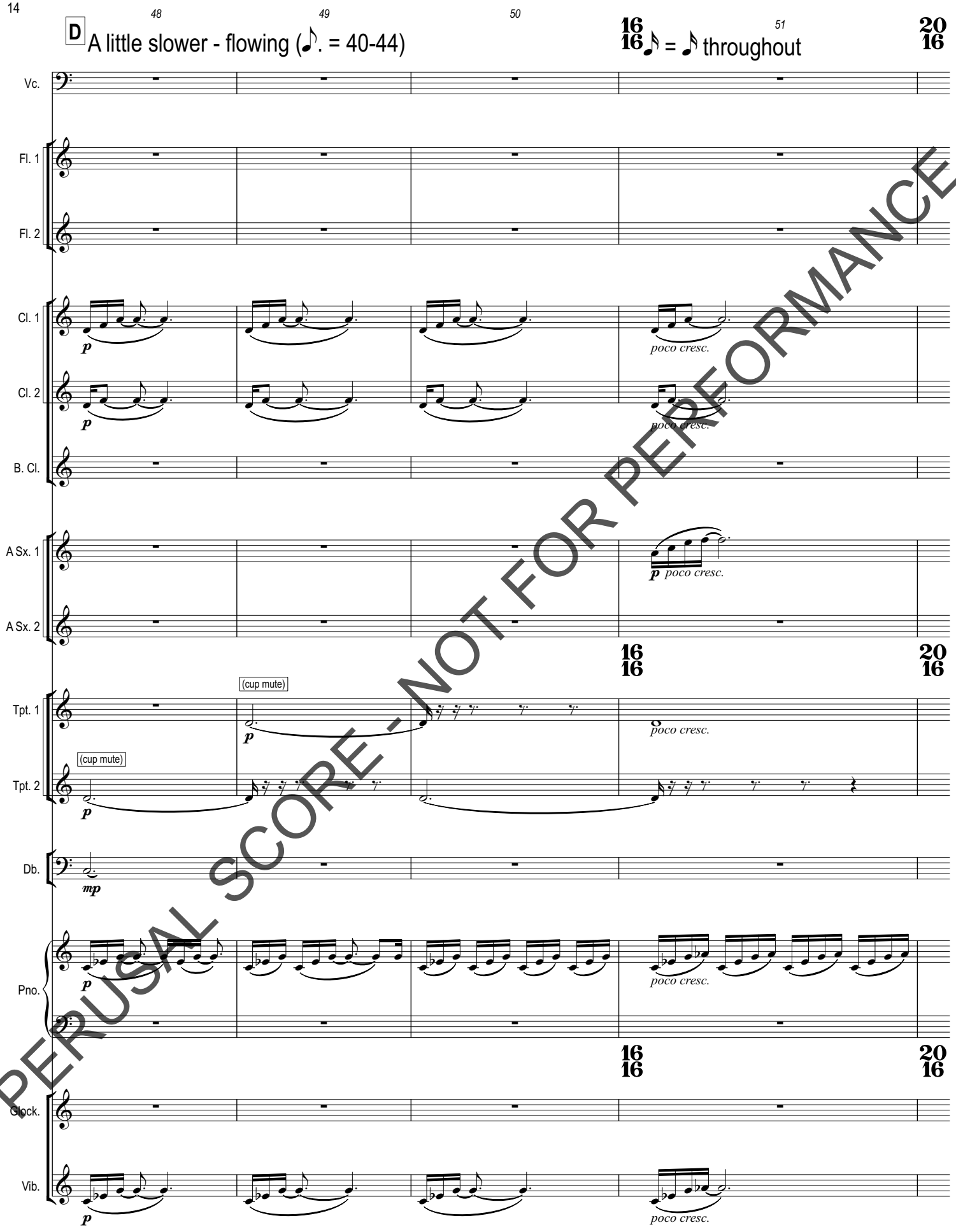


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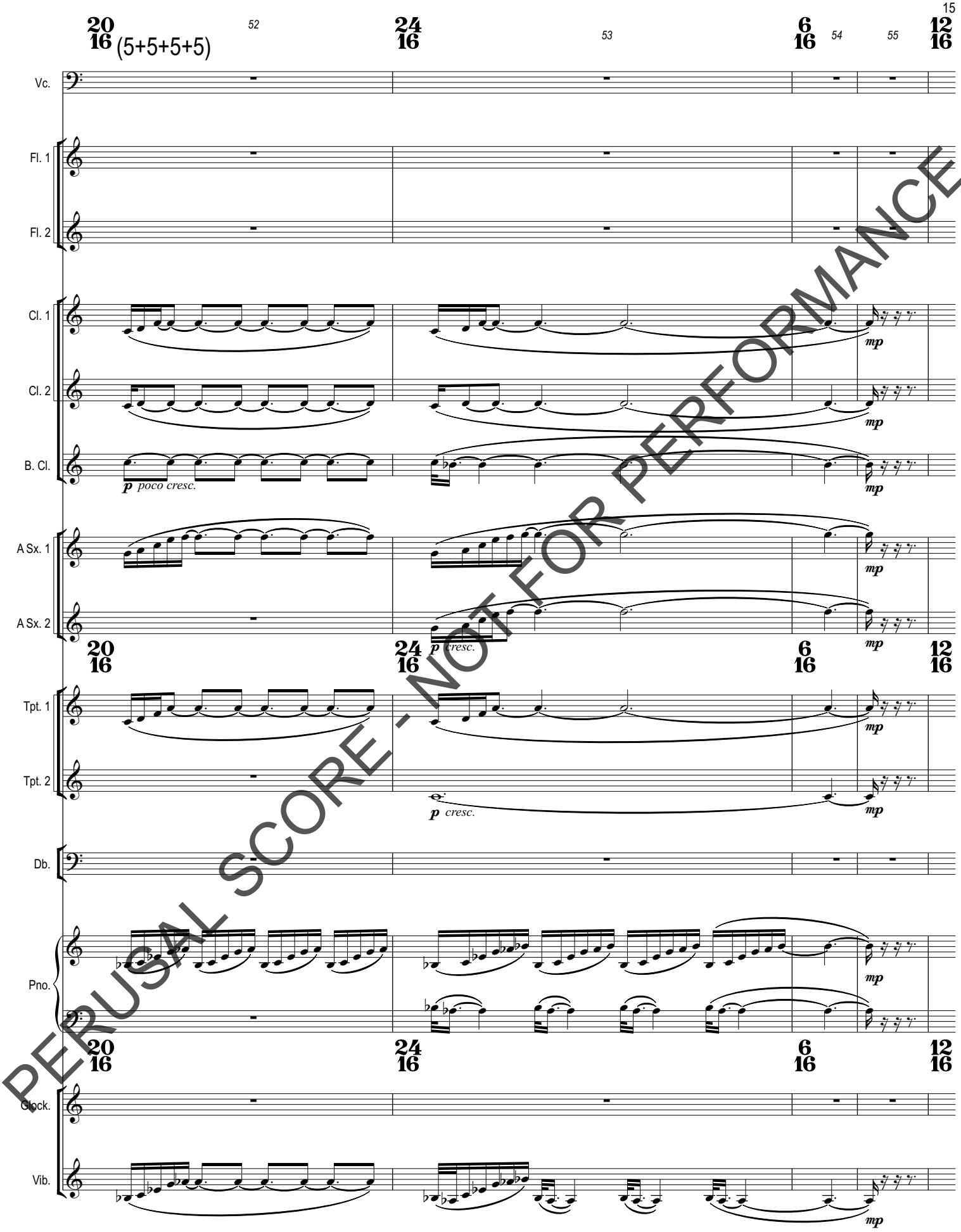


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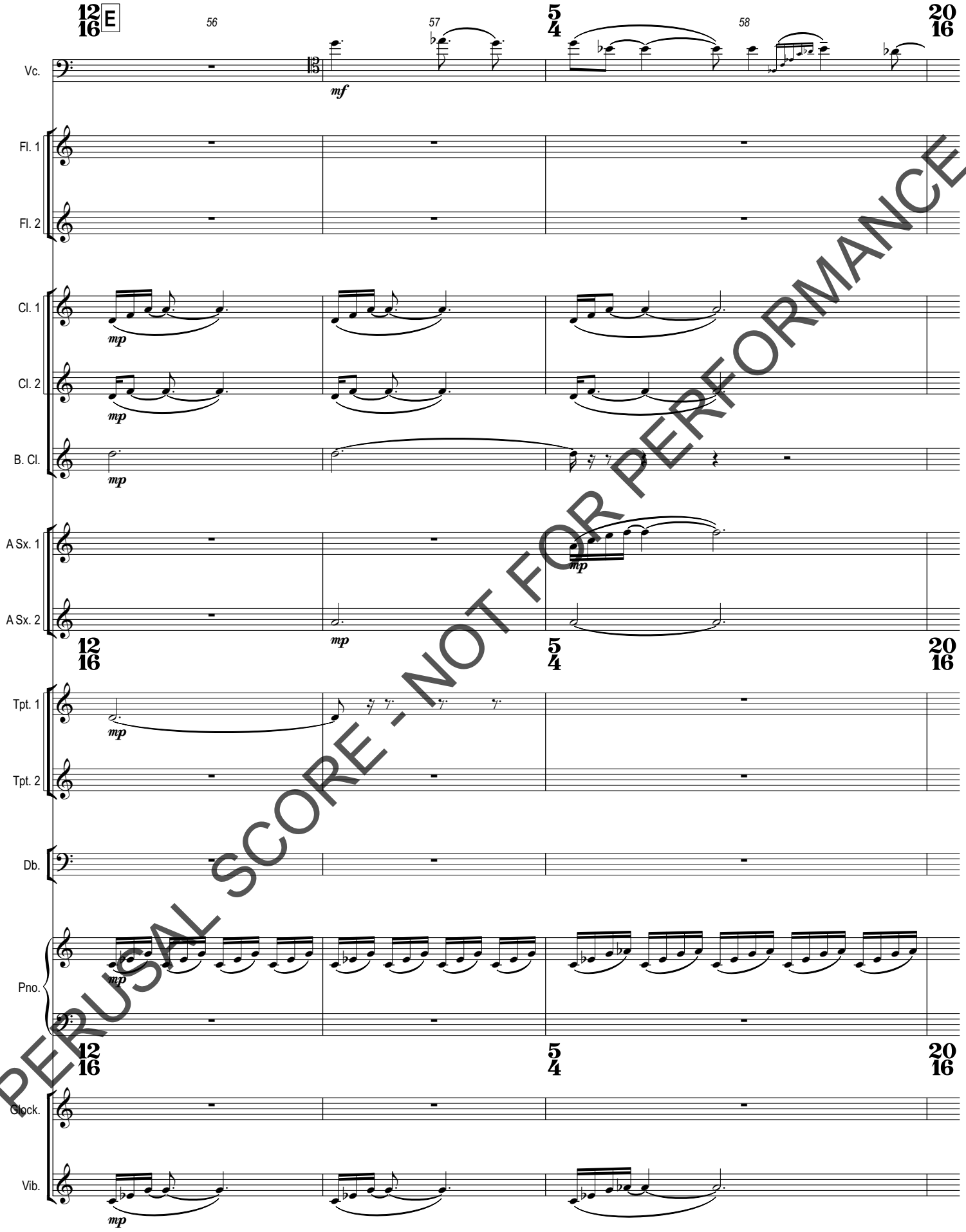


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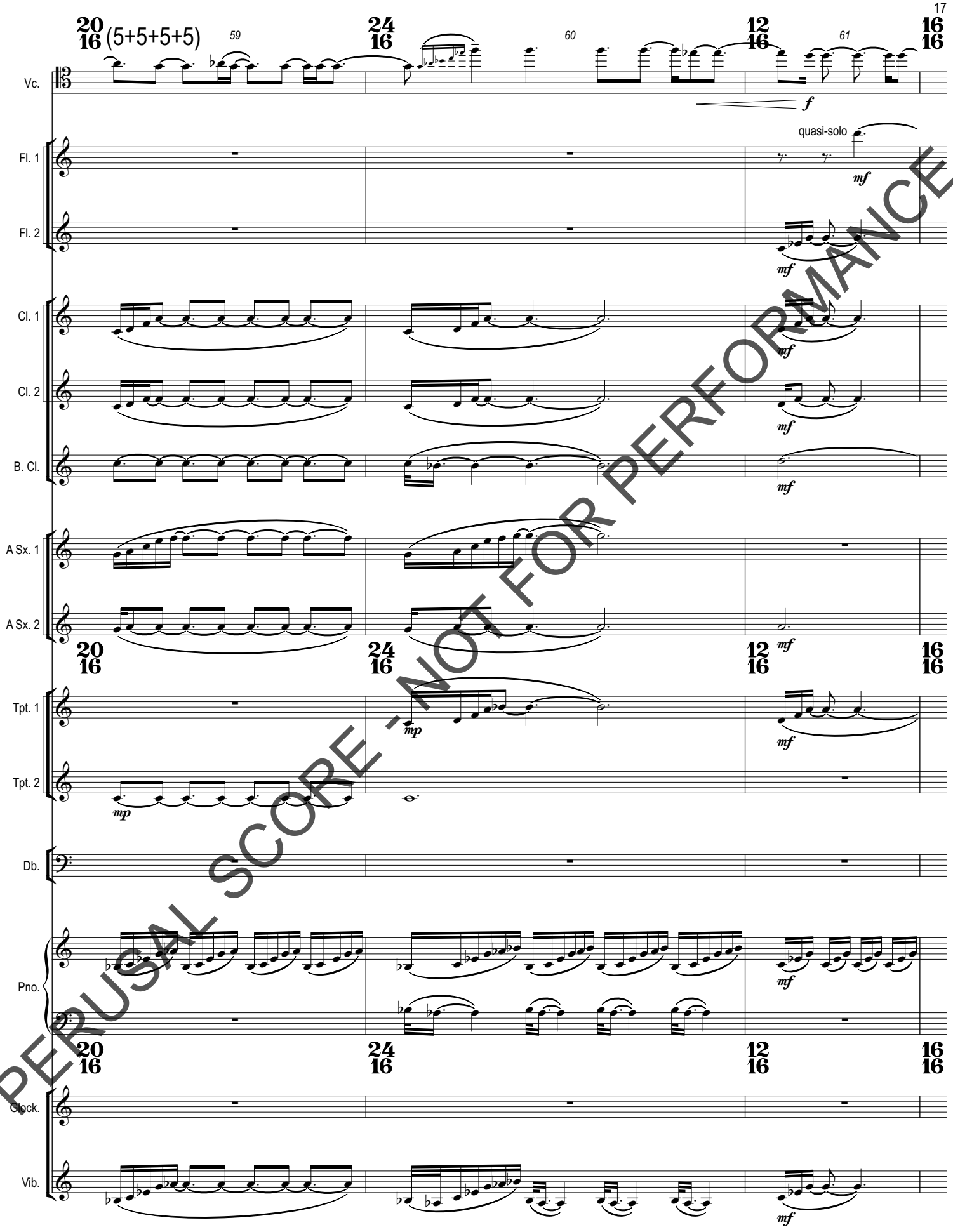


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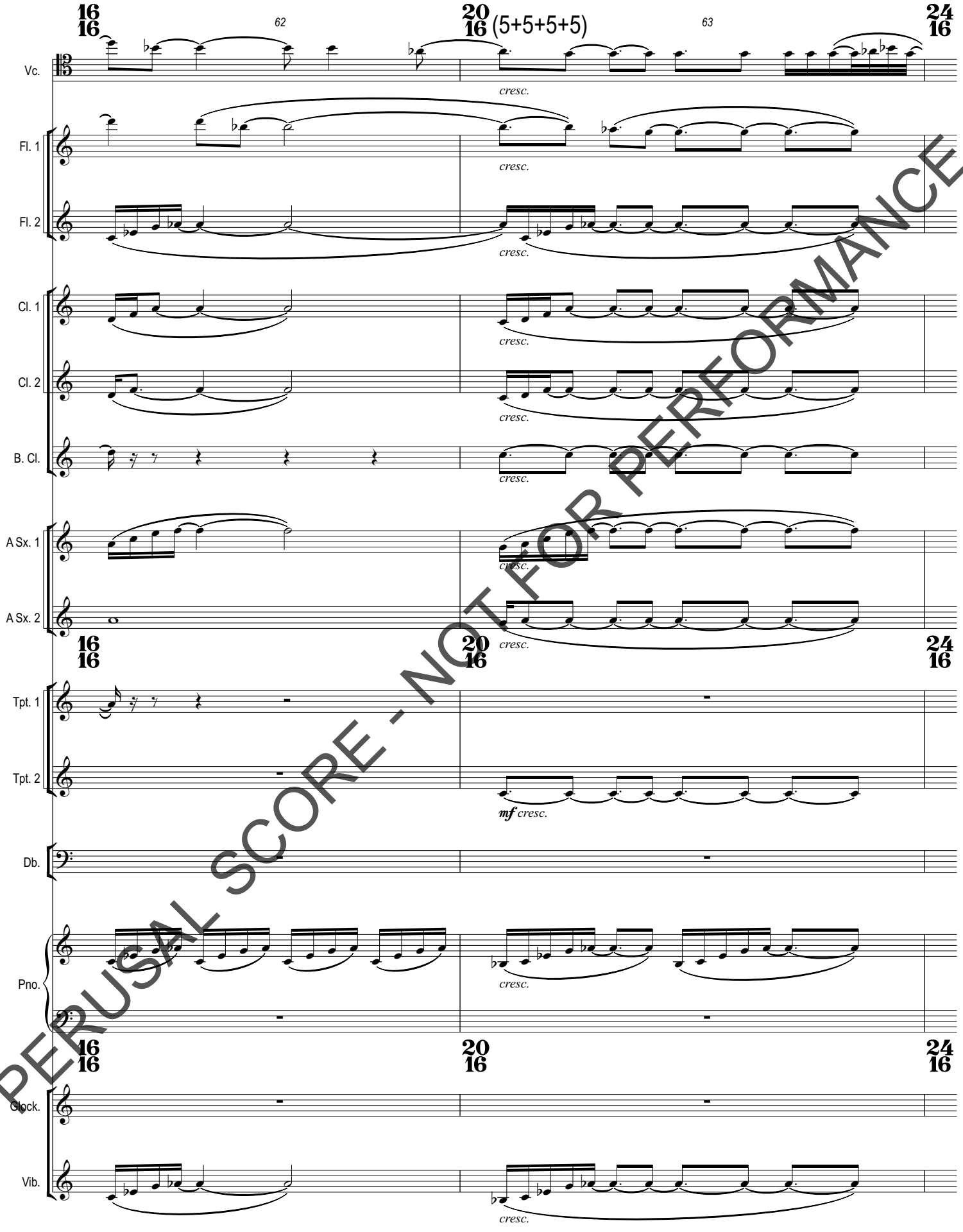


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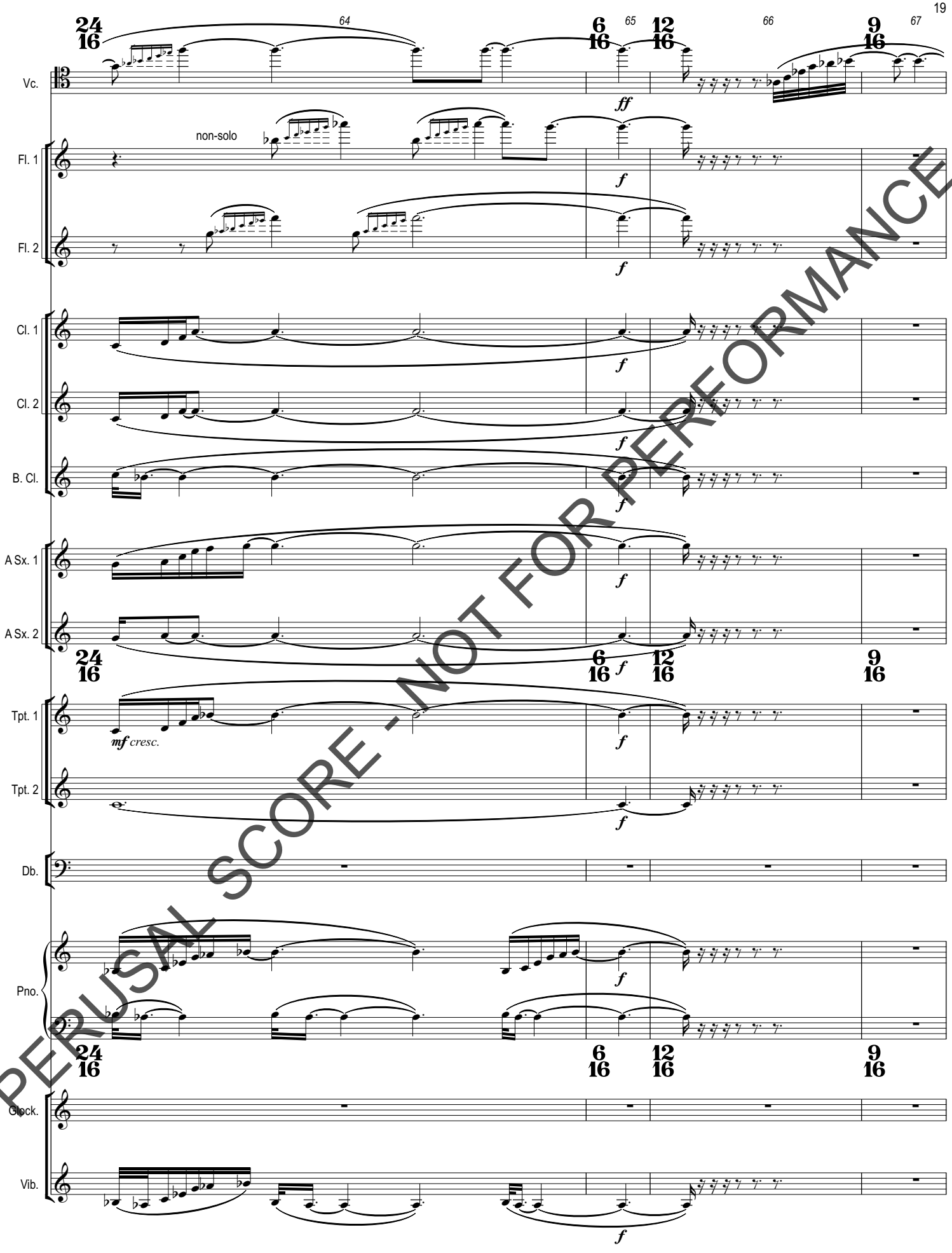


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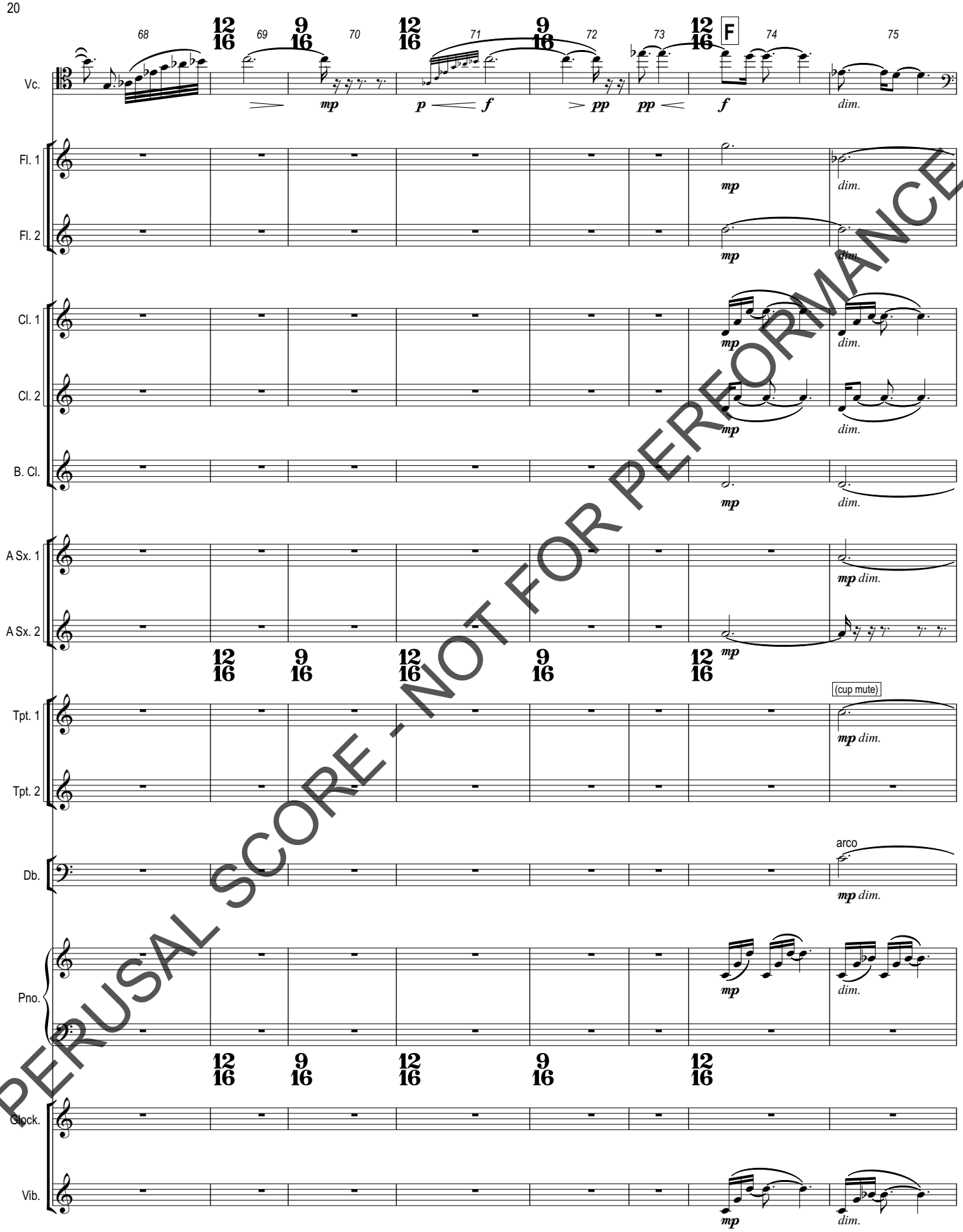


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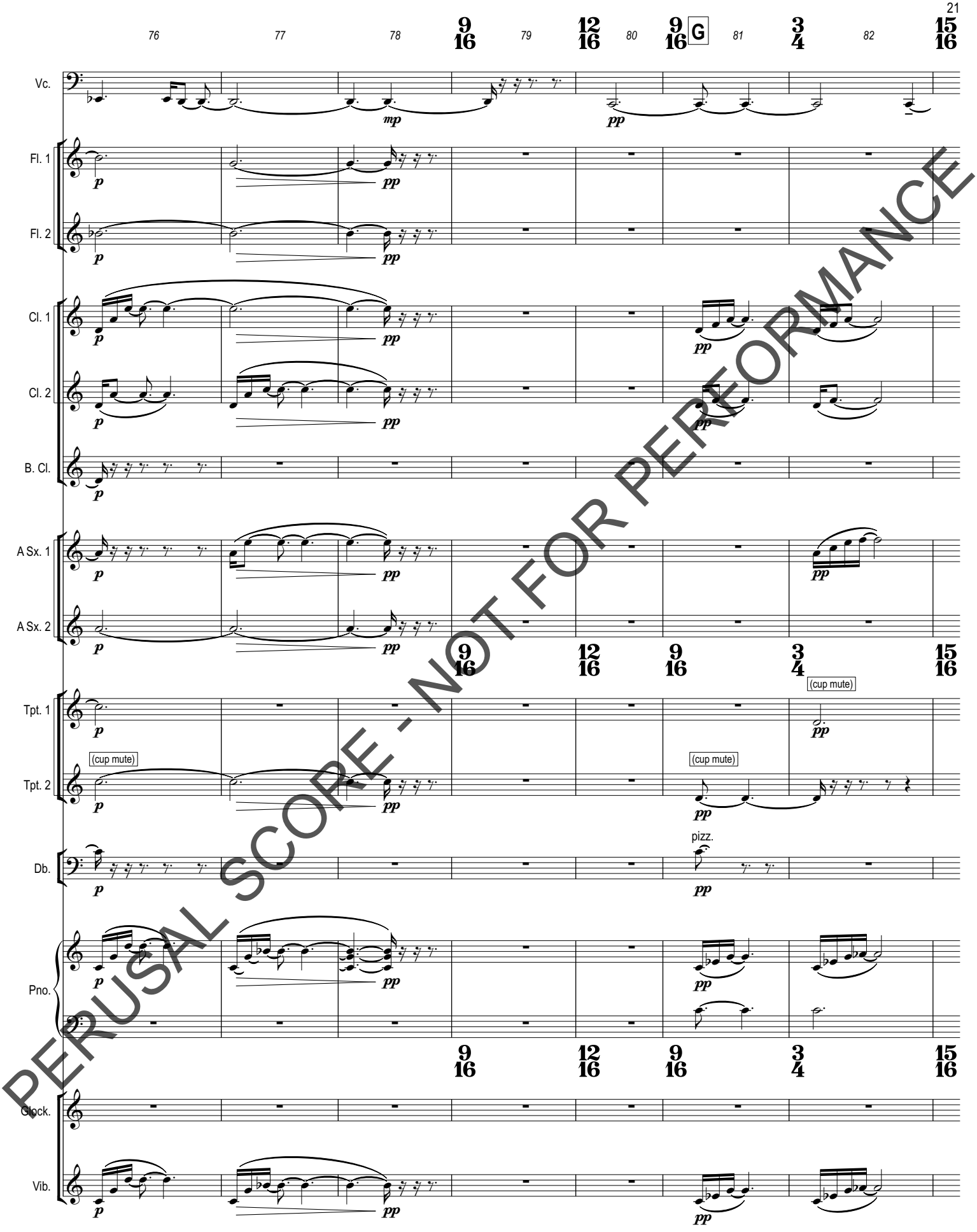


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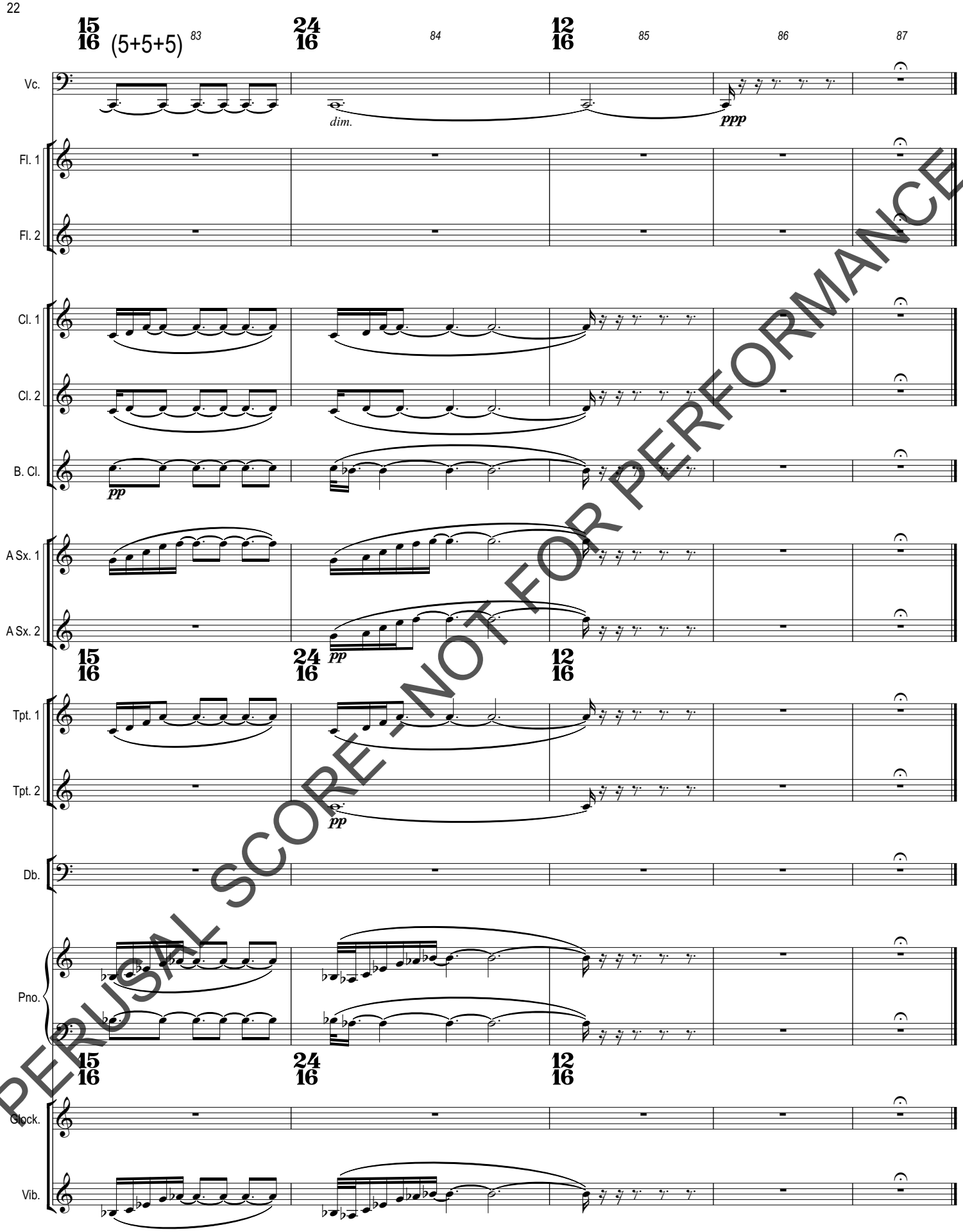


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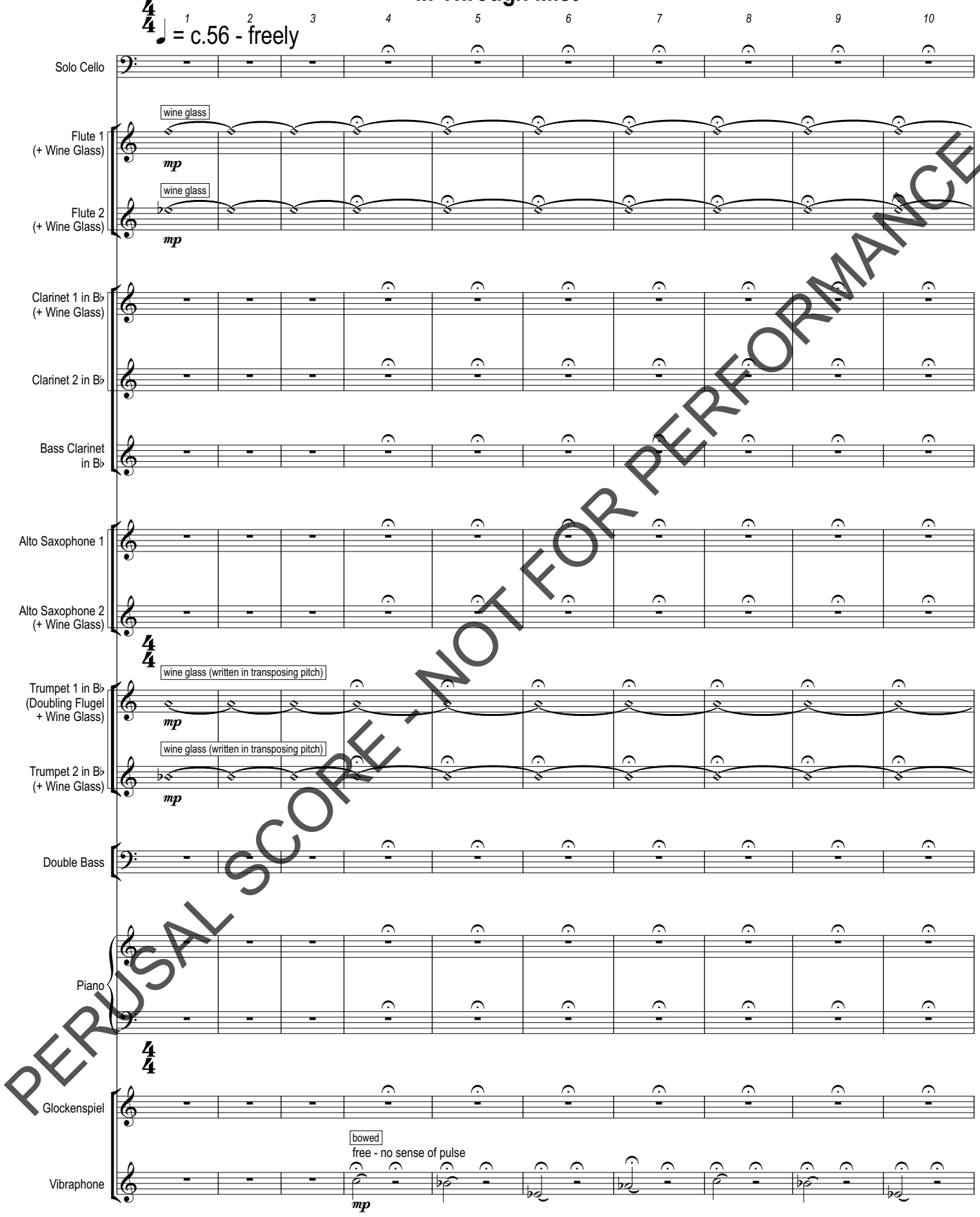


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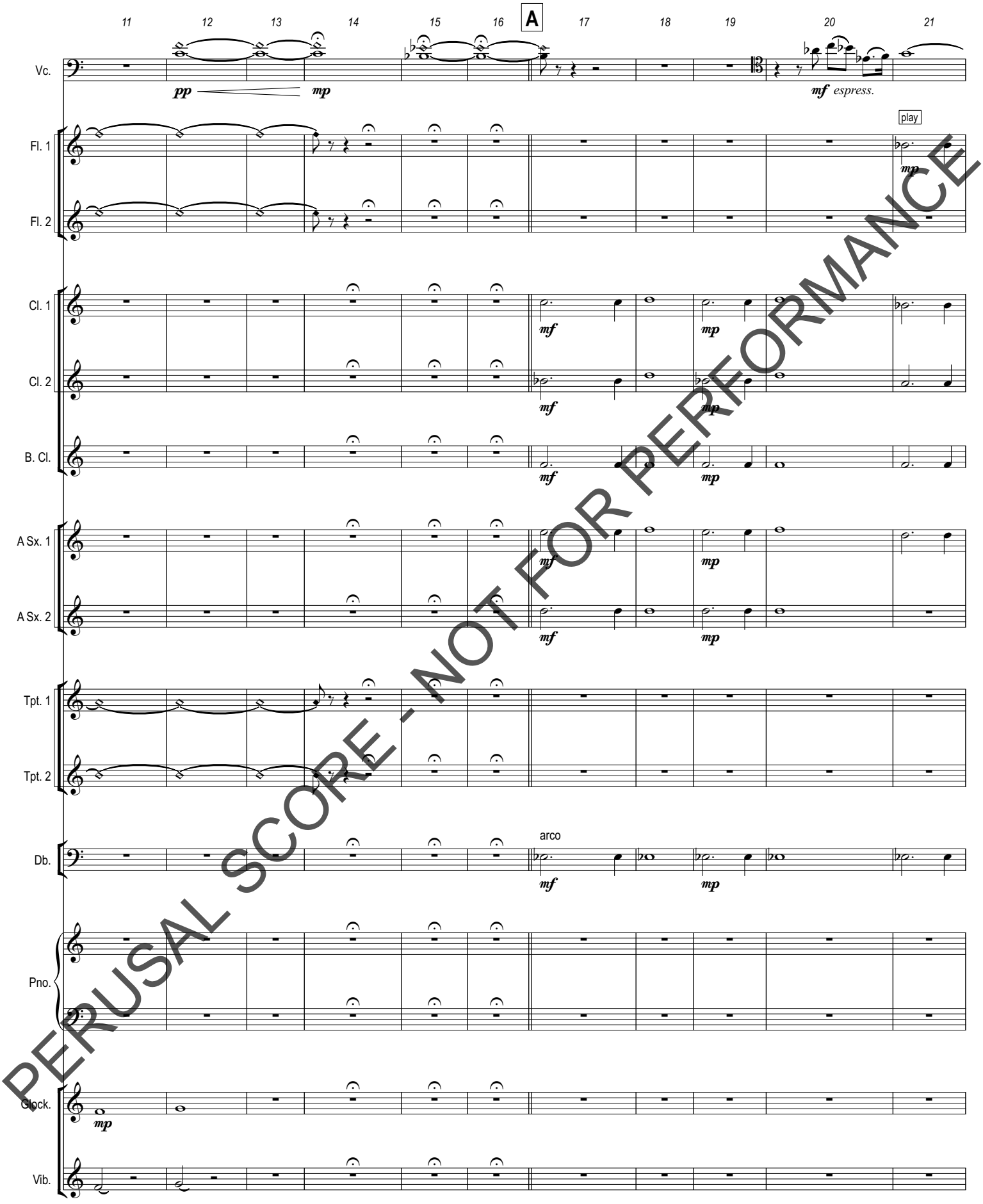


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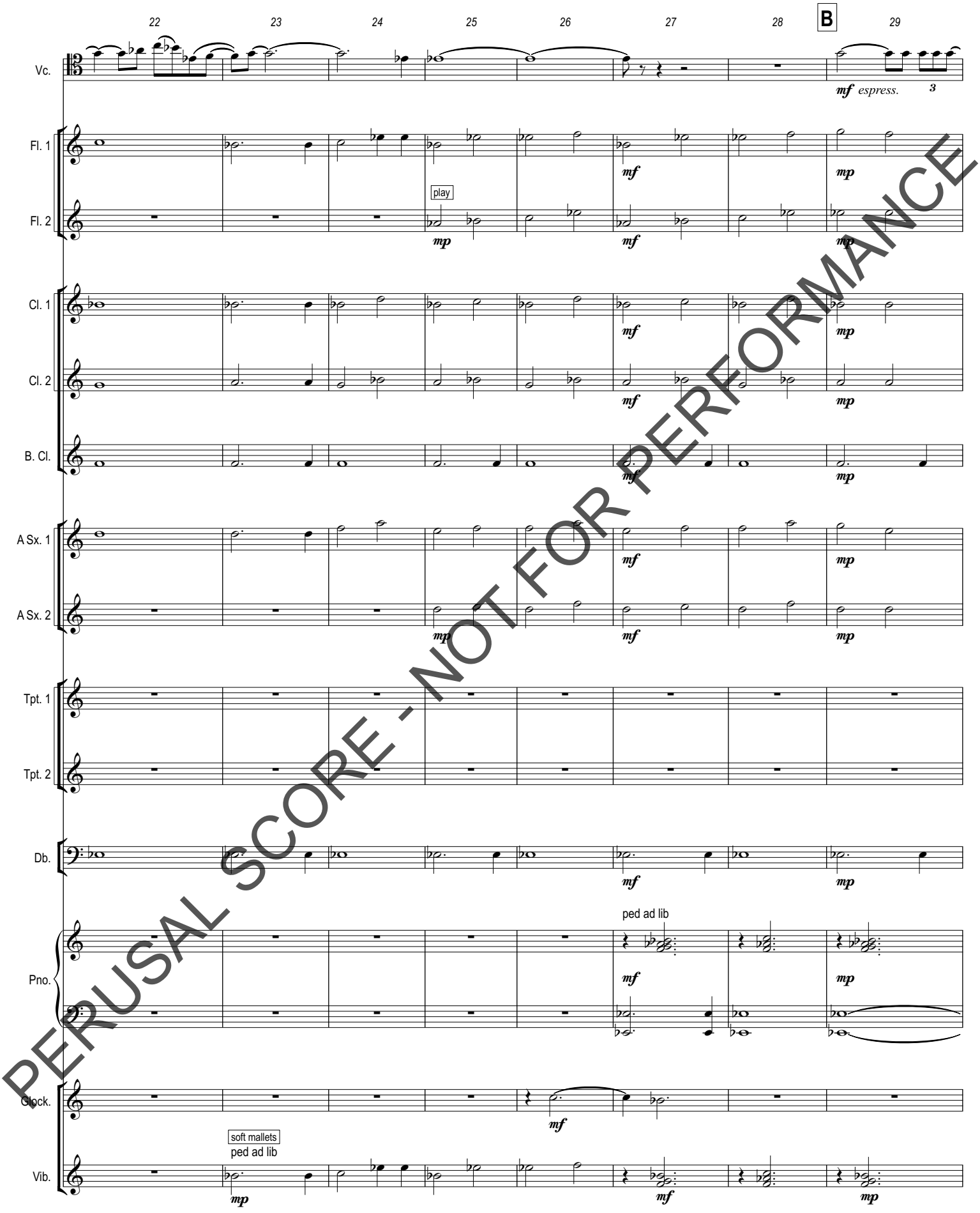
ii: Through Mist
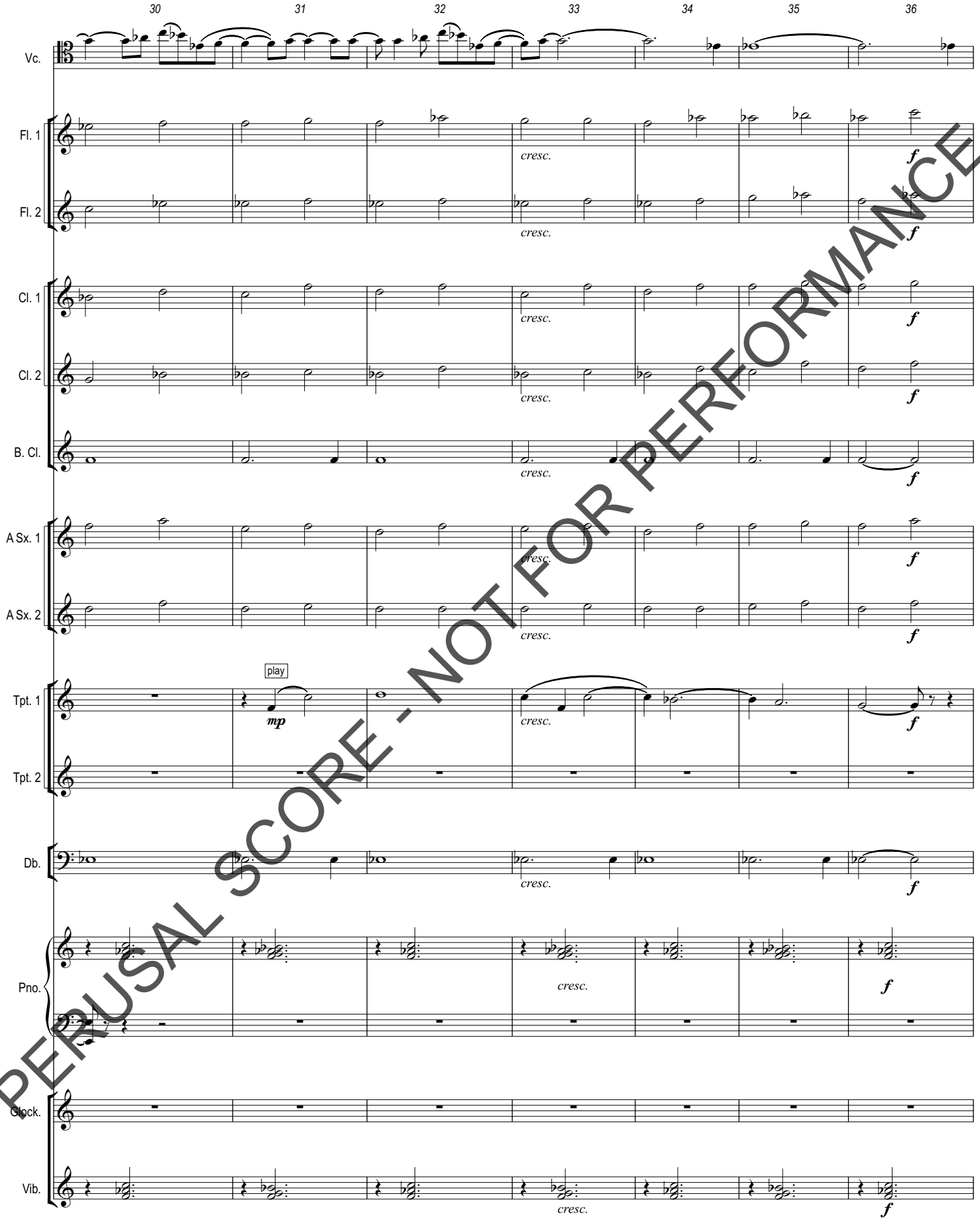


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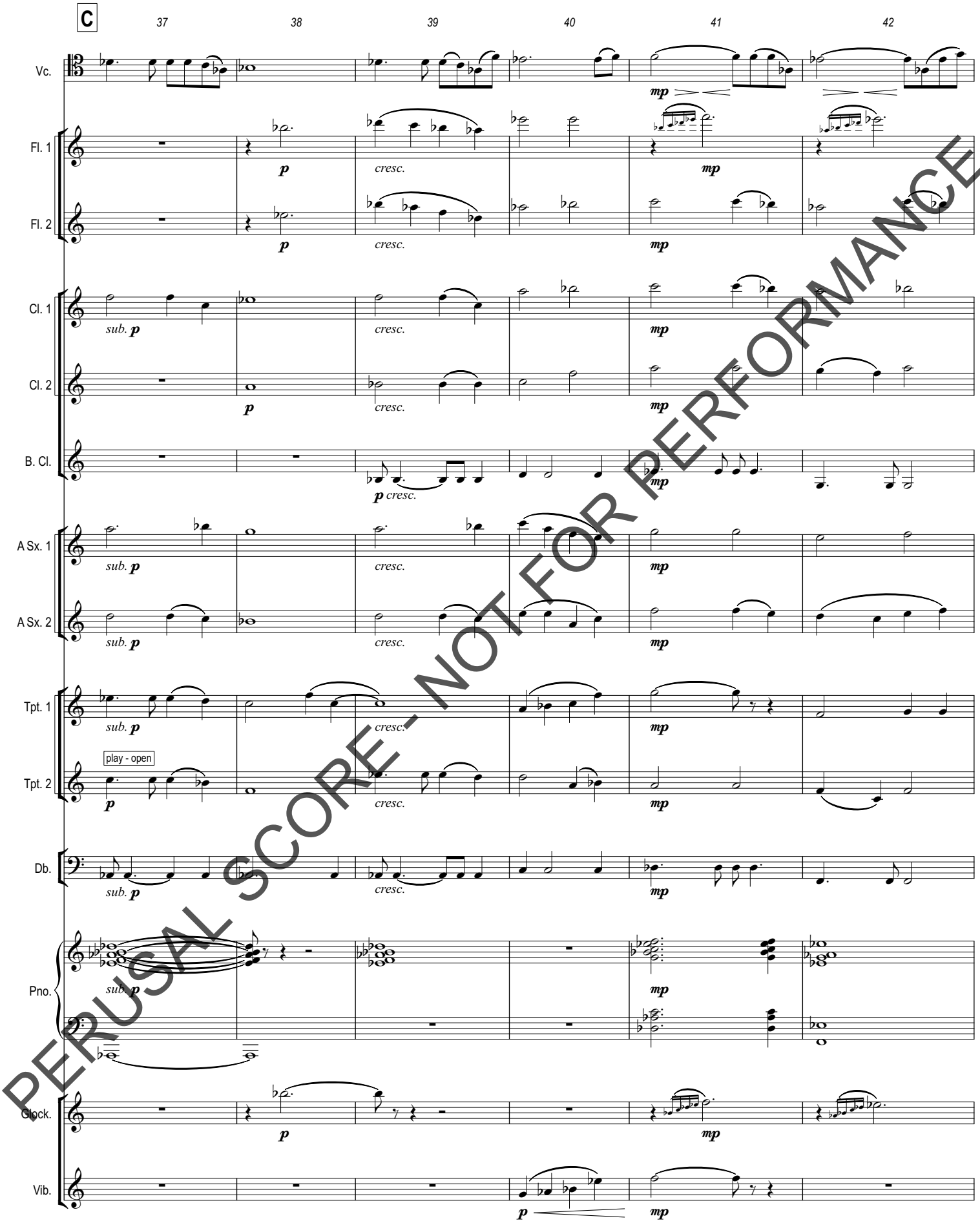


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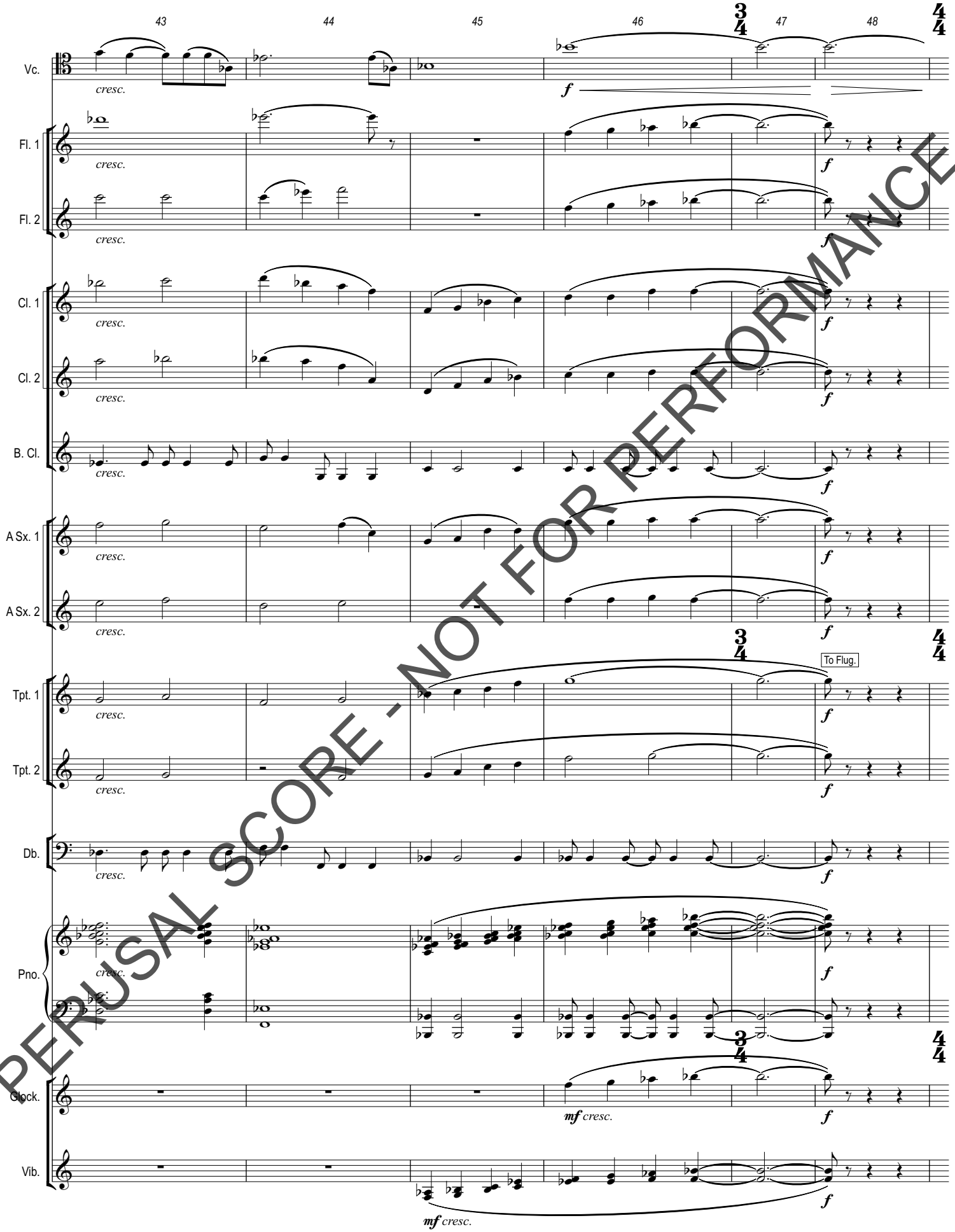


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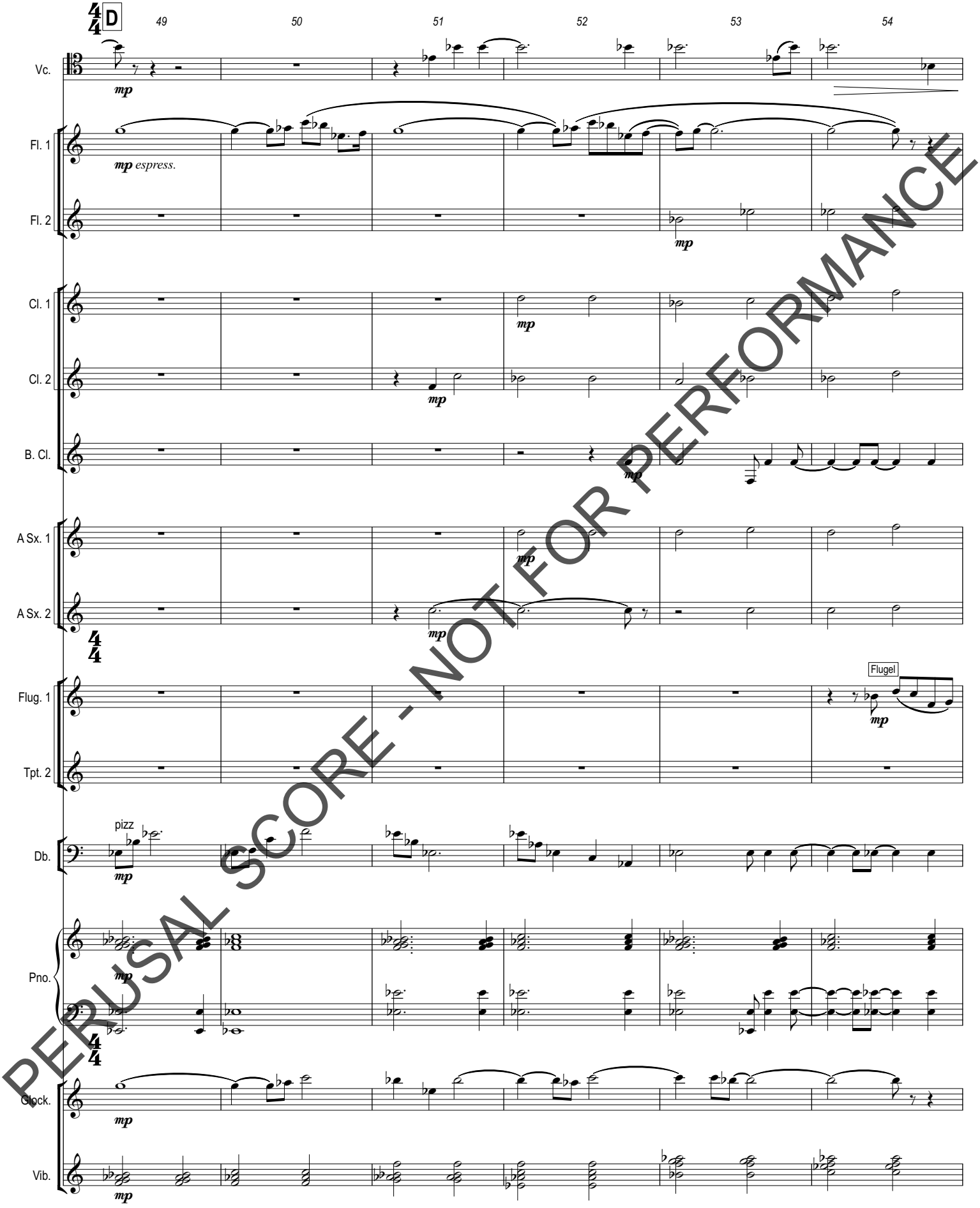


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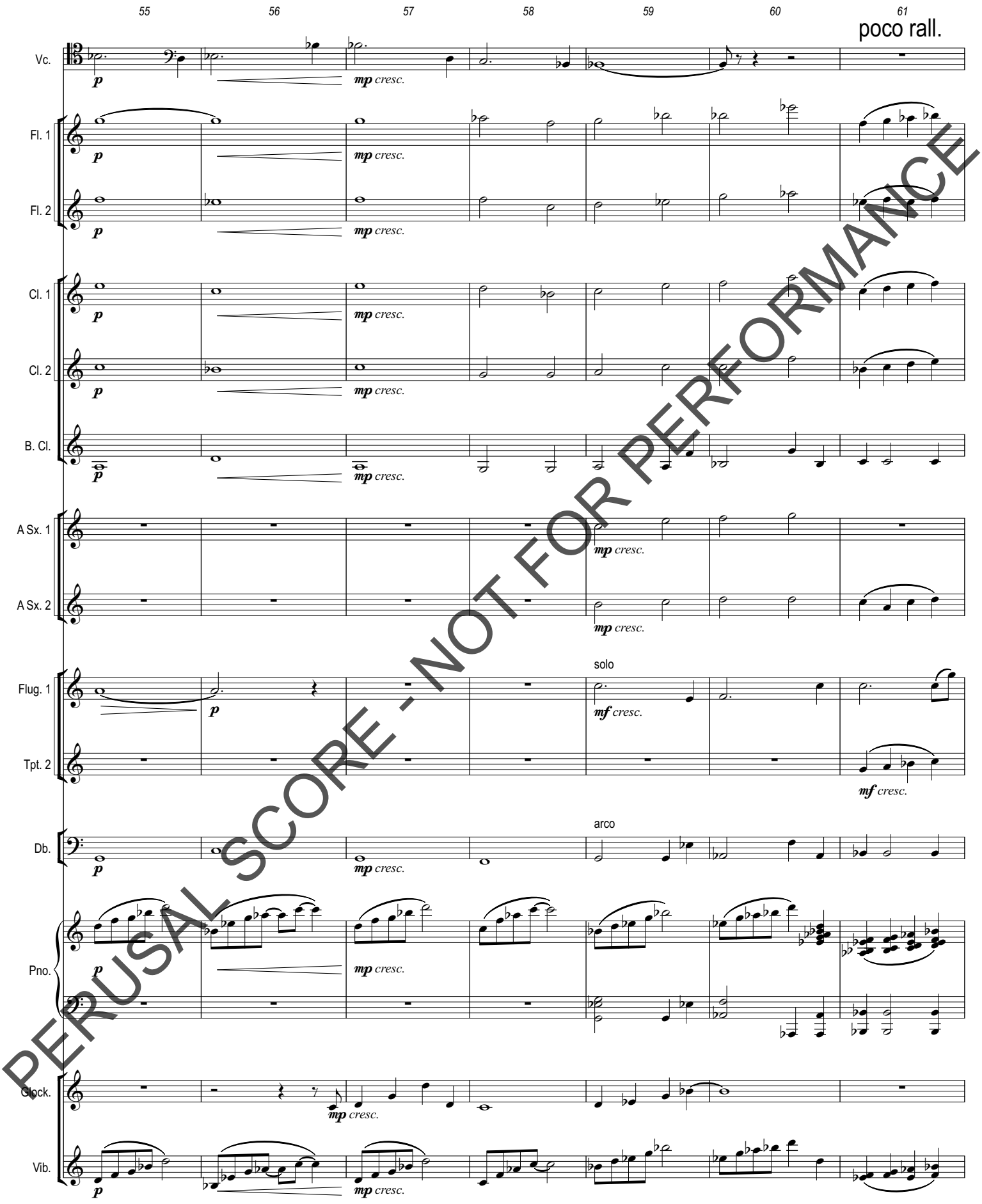


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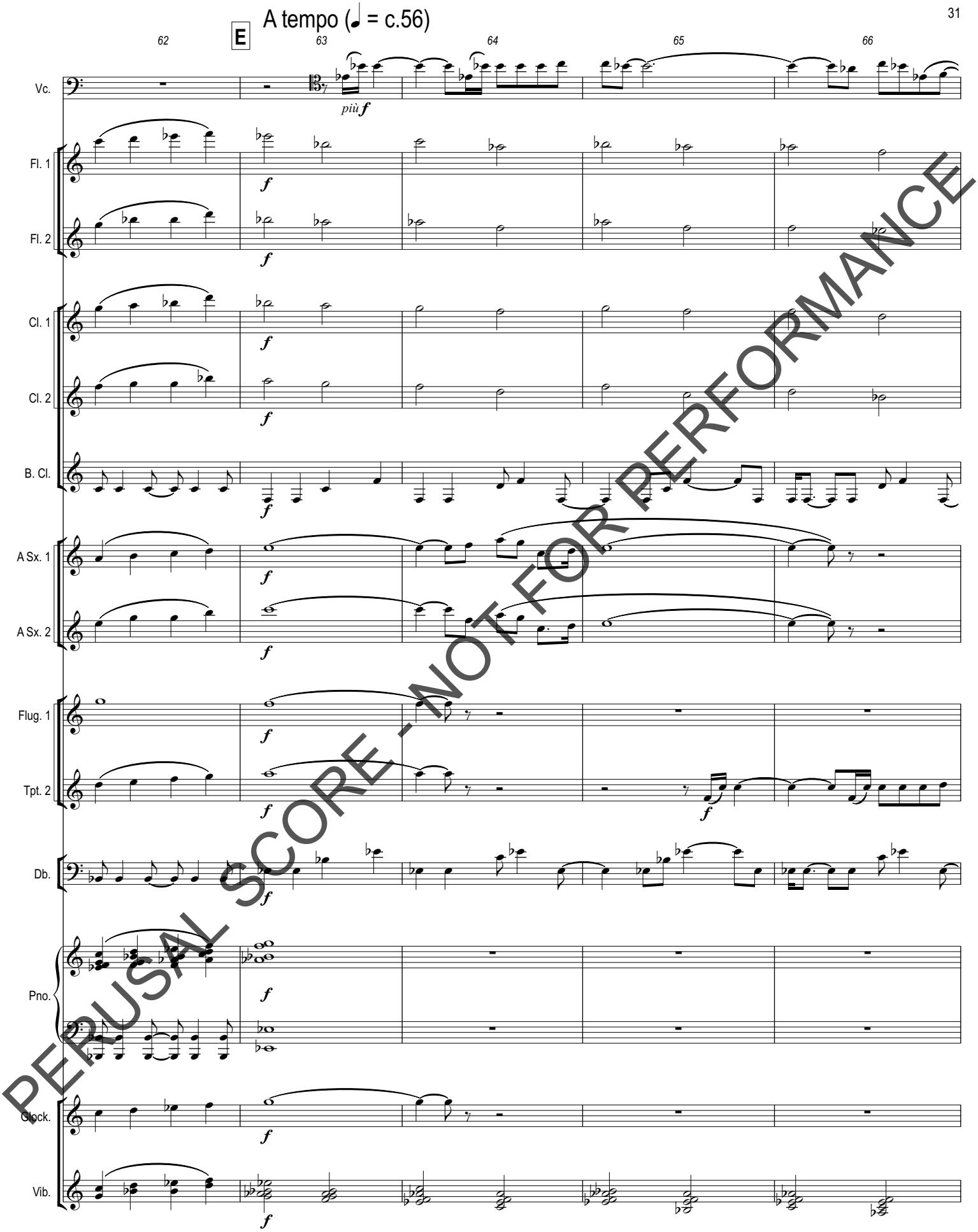


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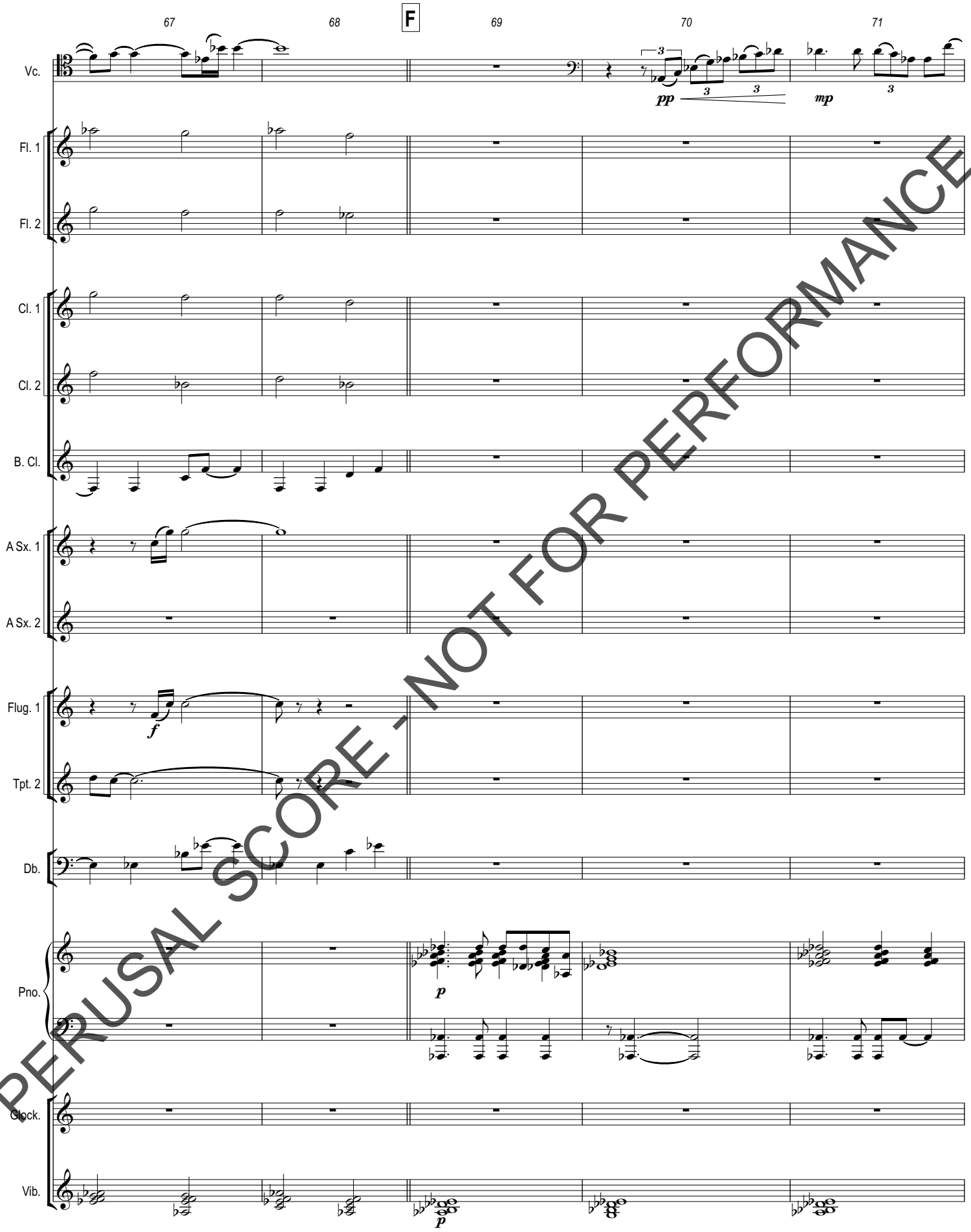


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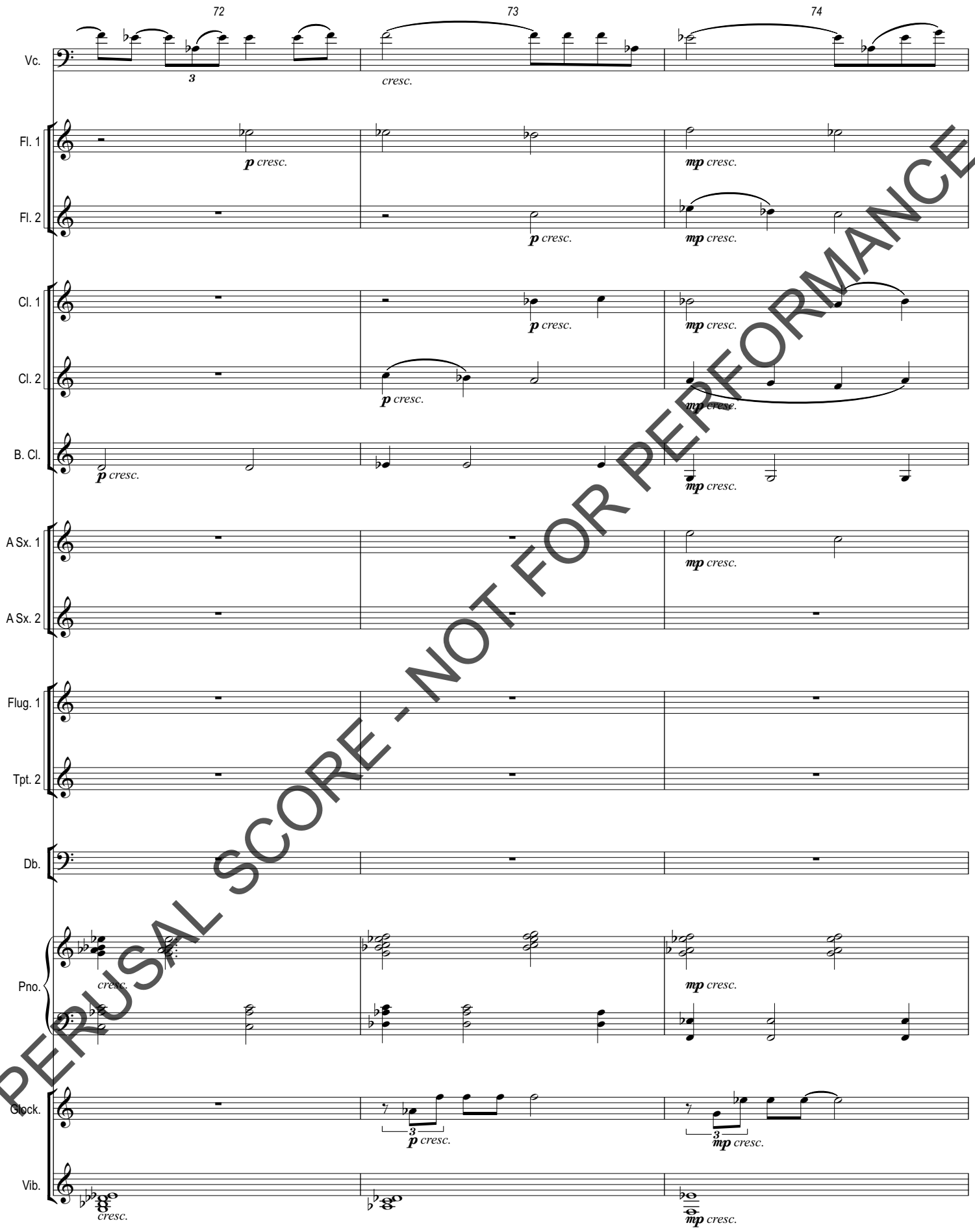


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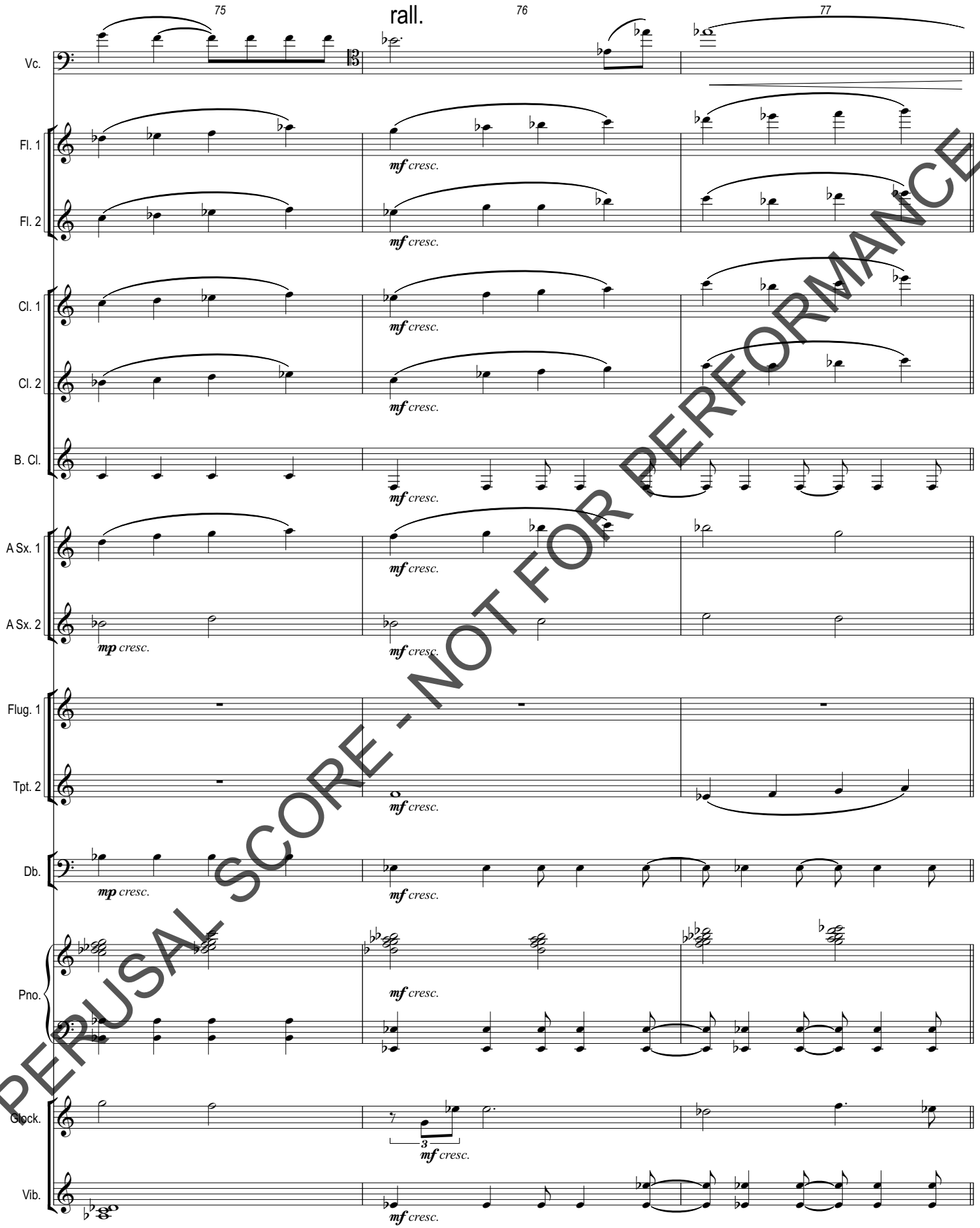


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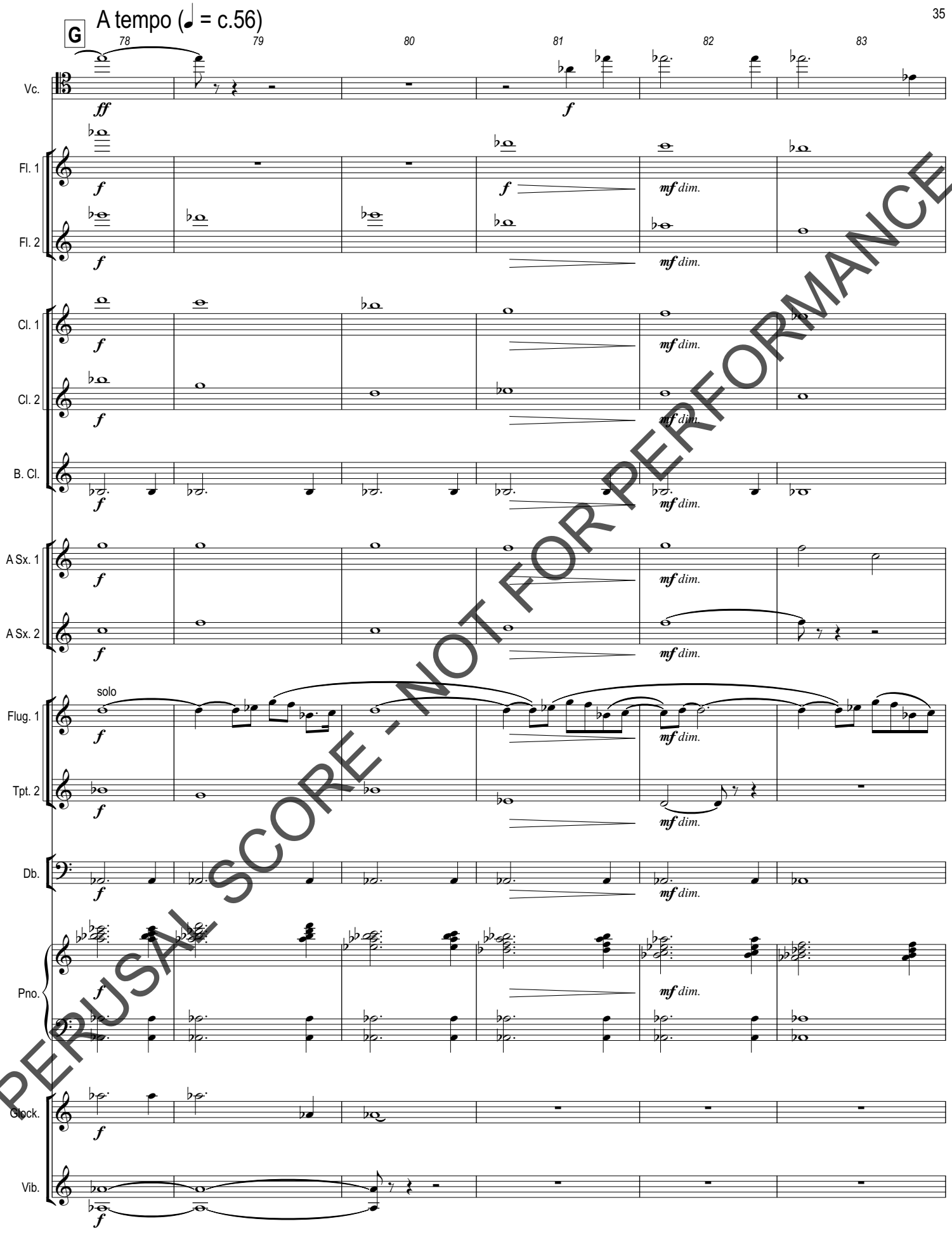


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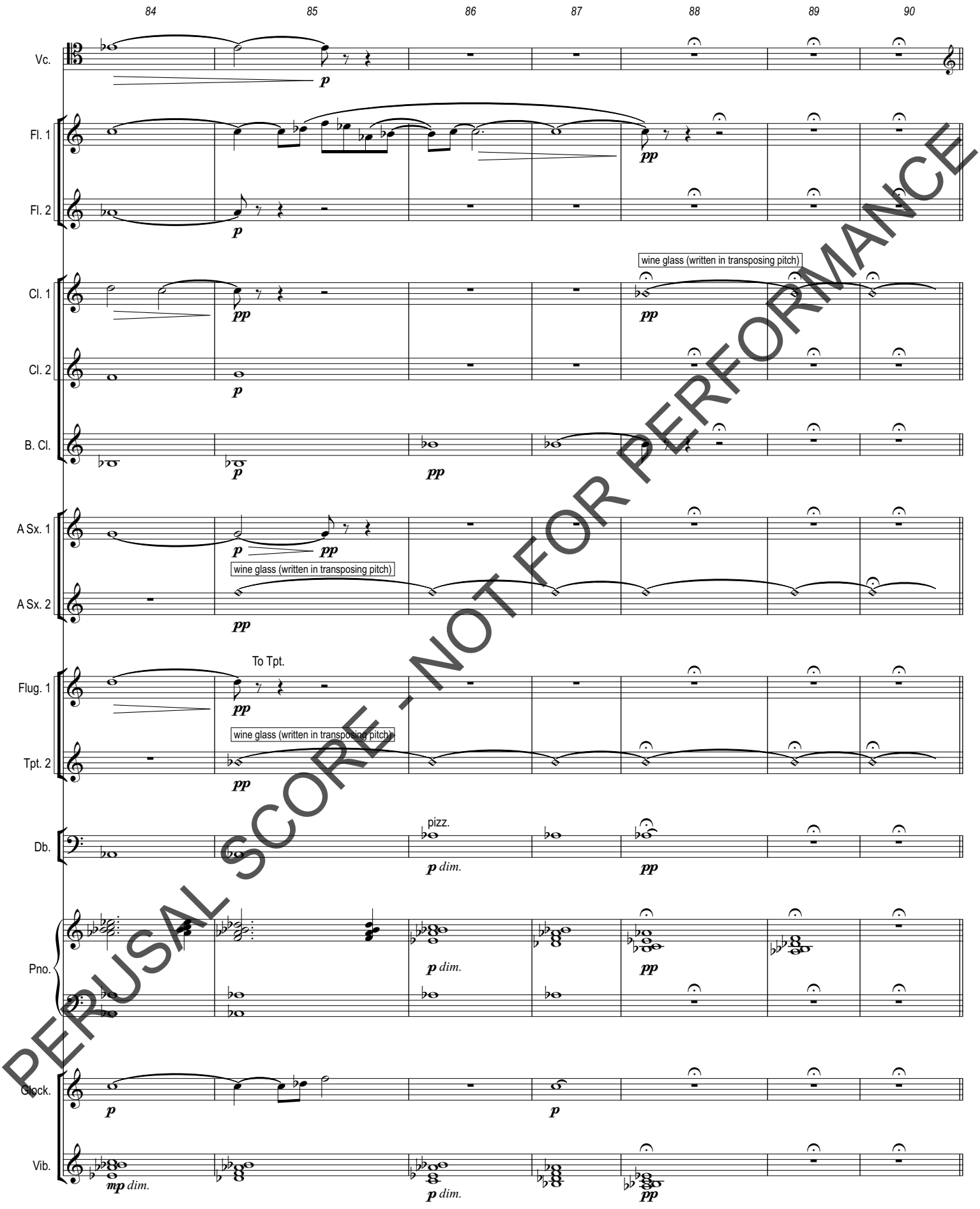


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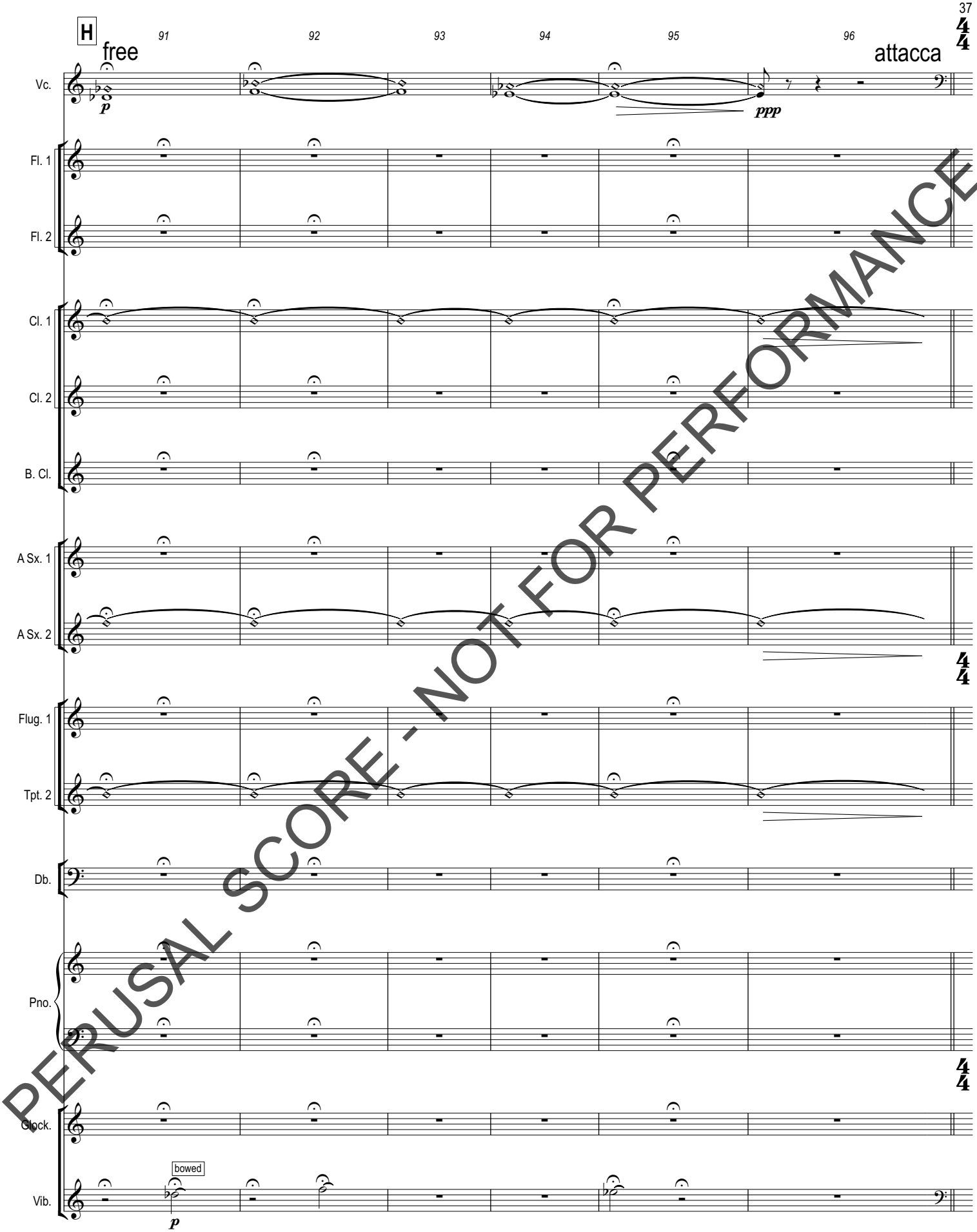
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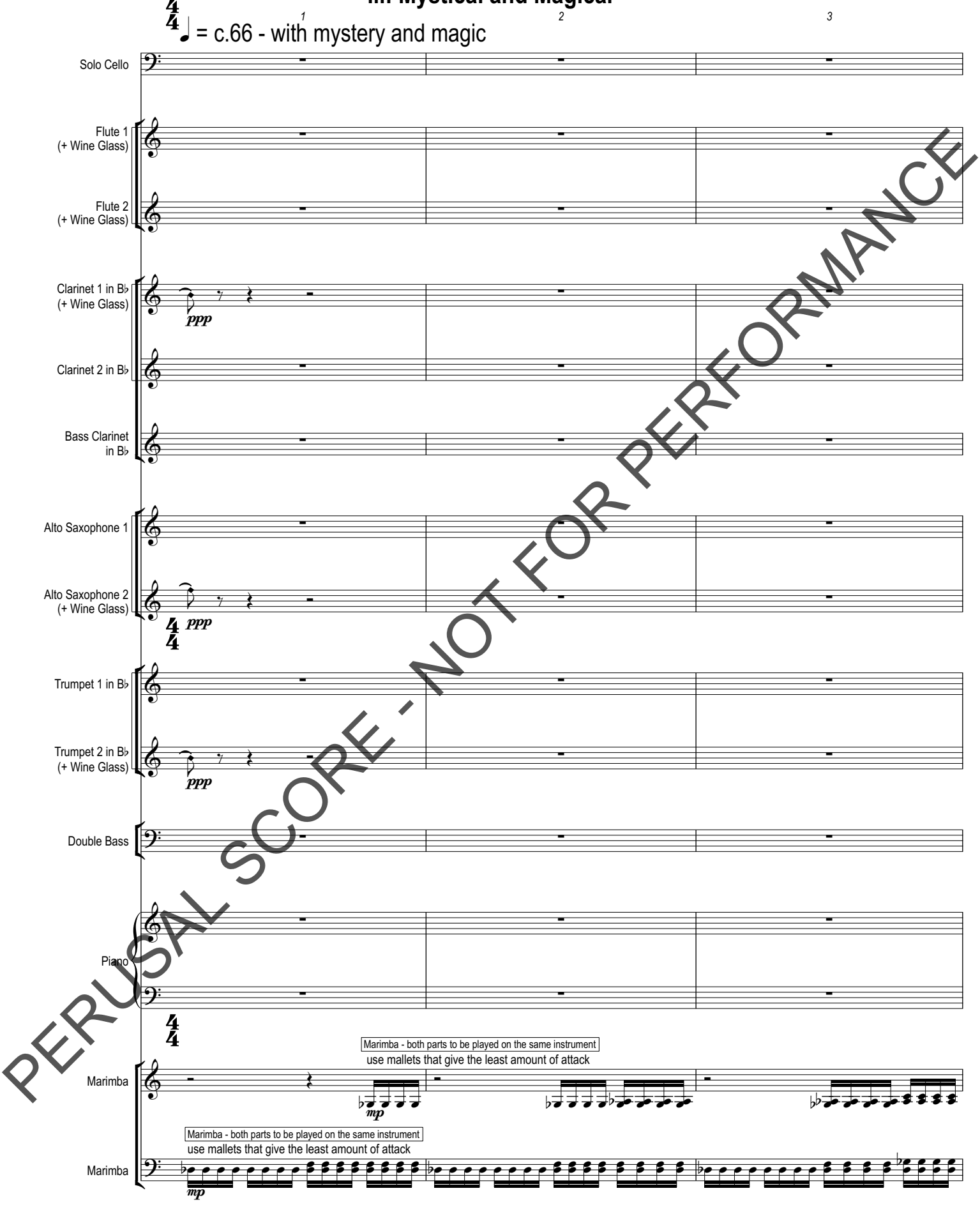


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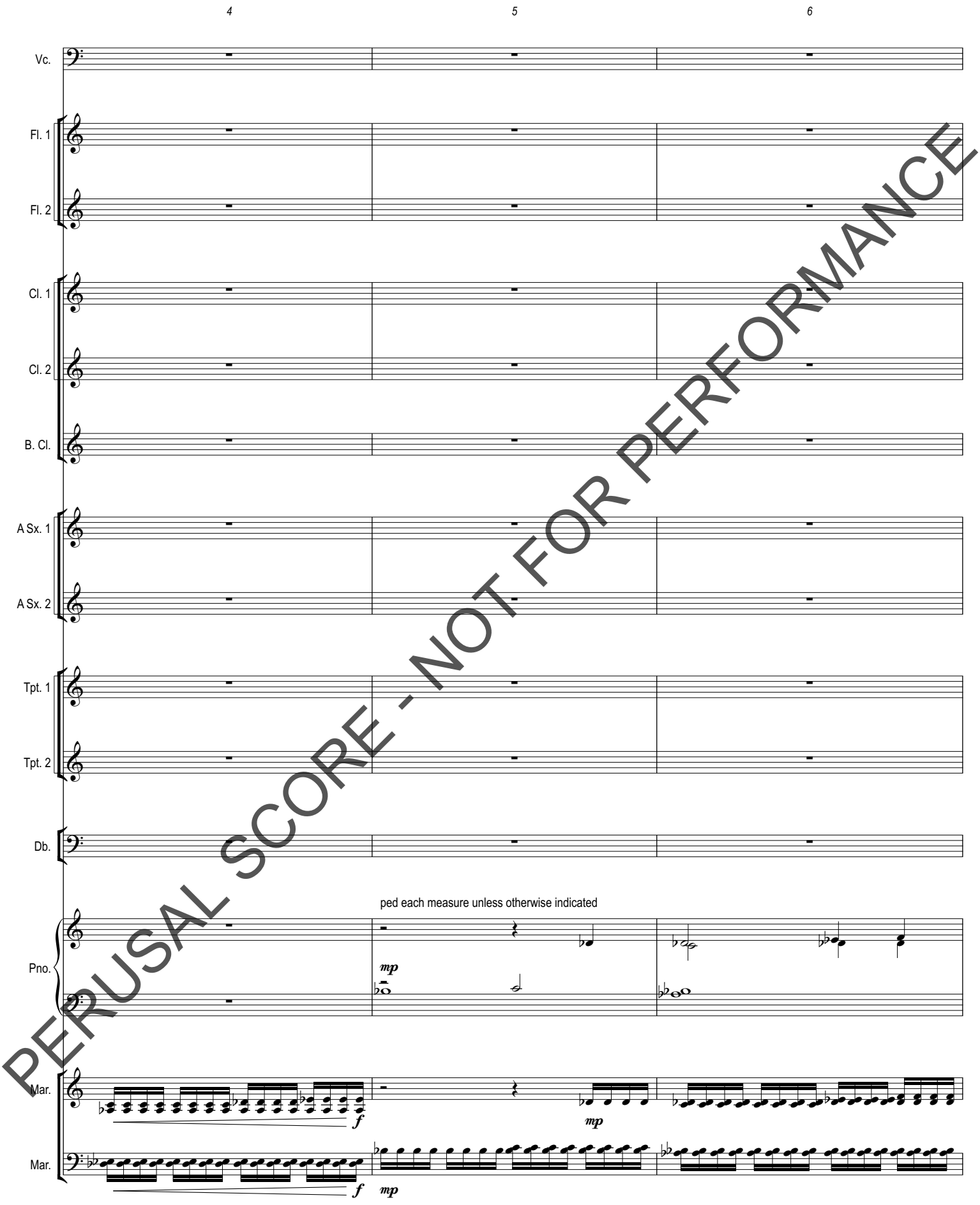


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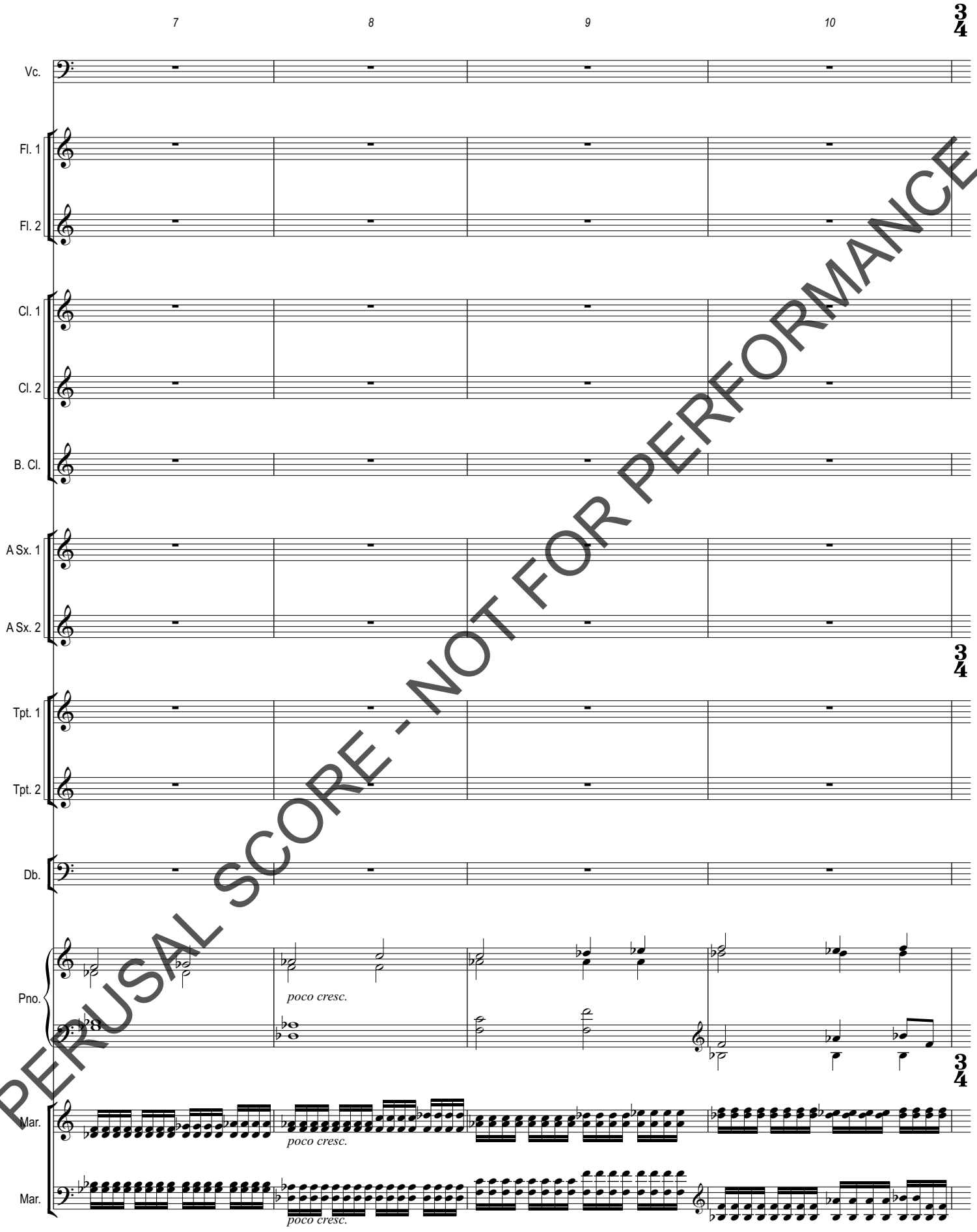
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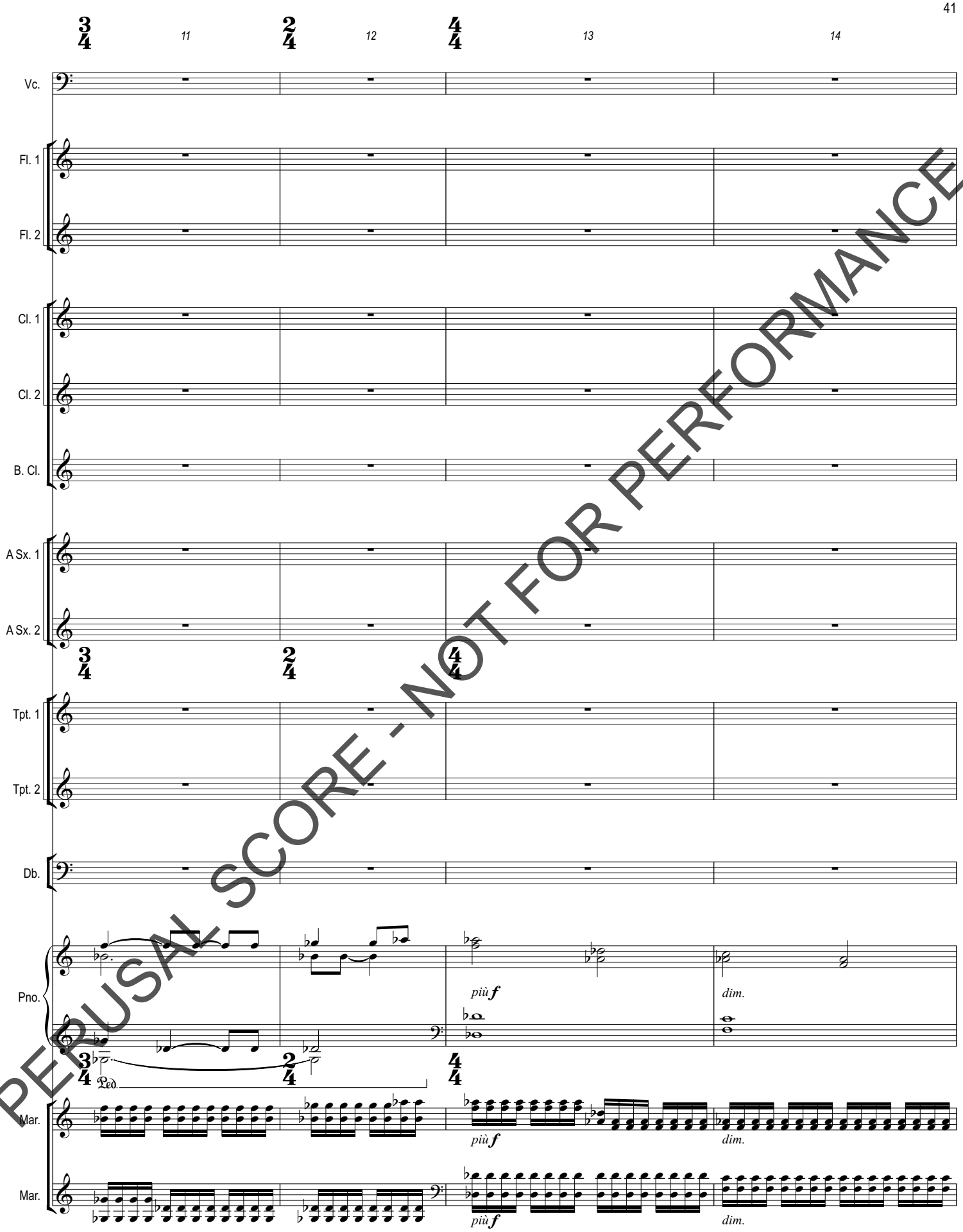


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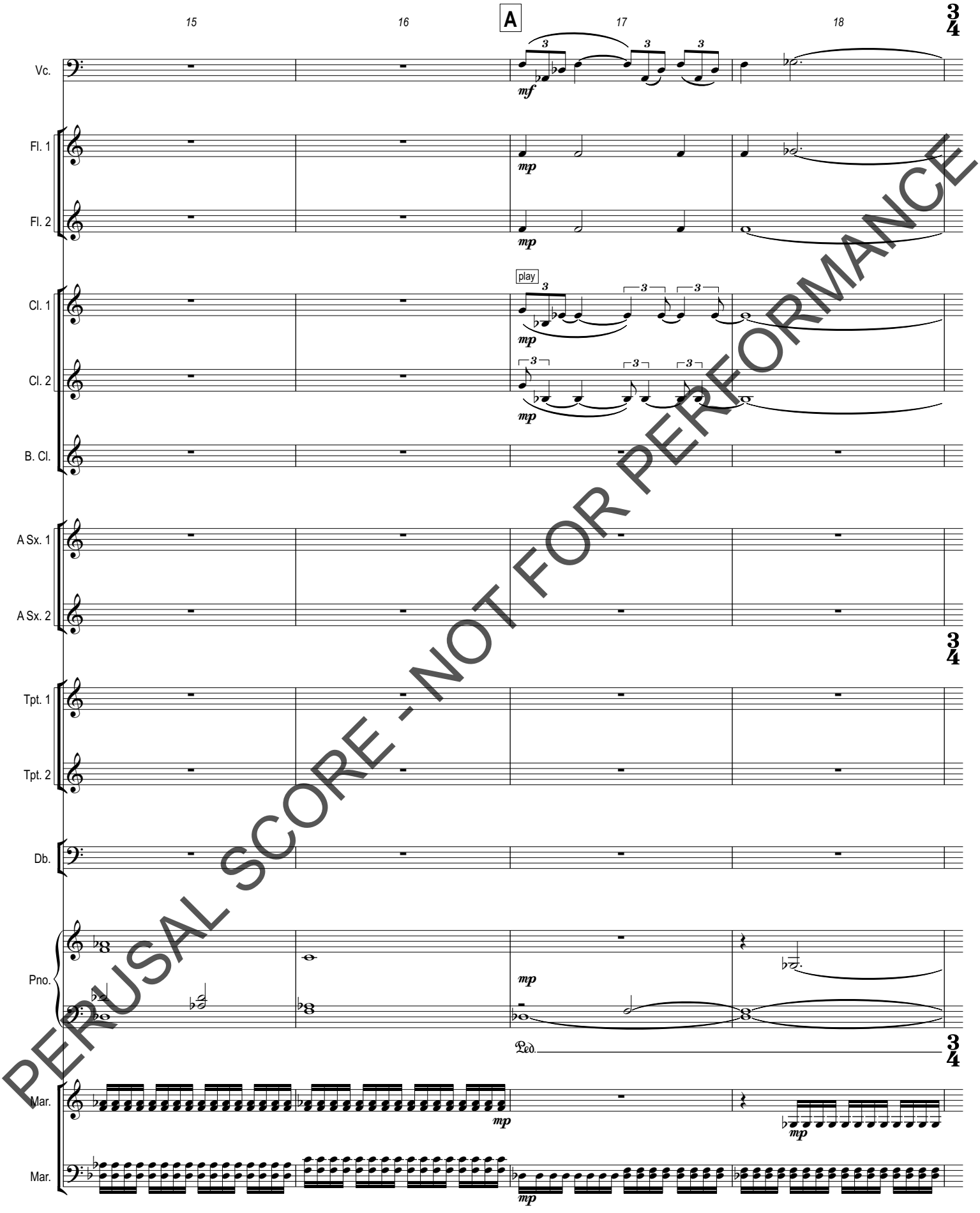


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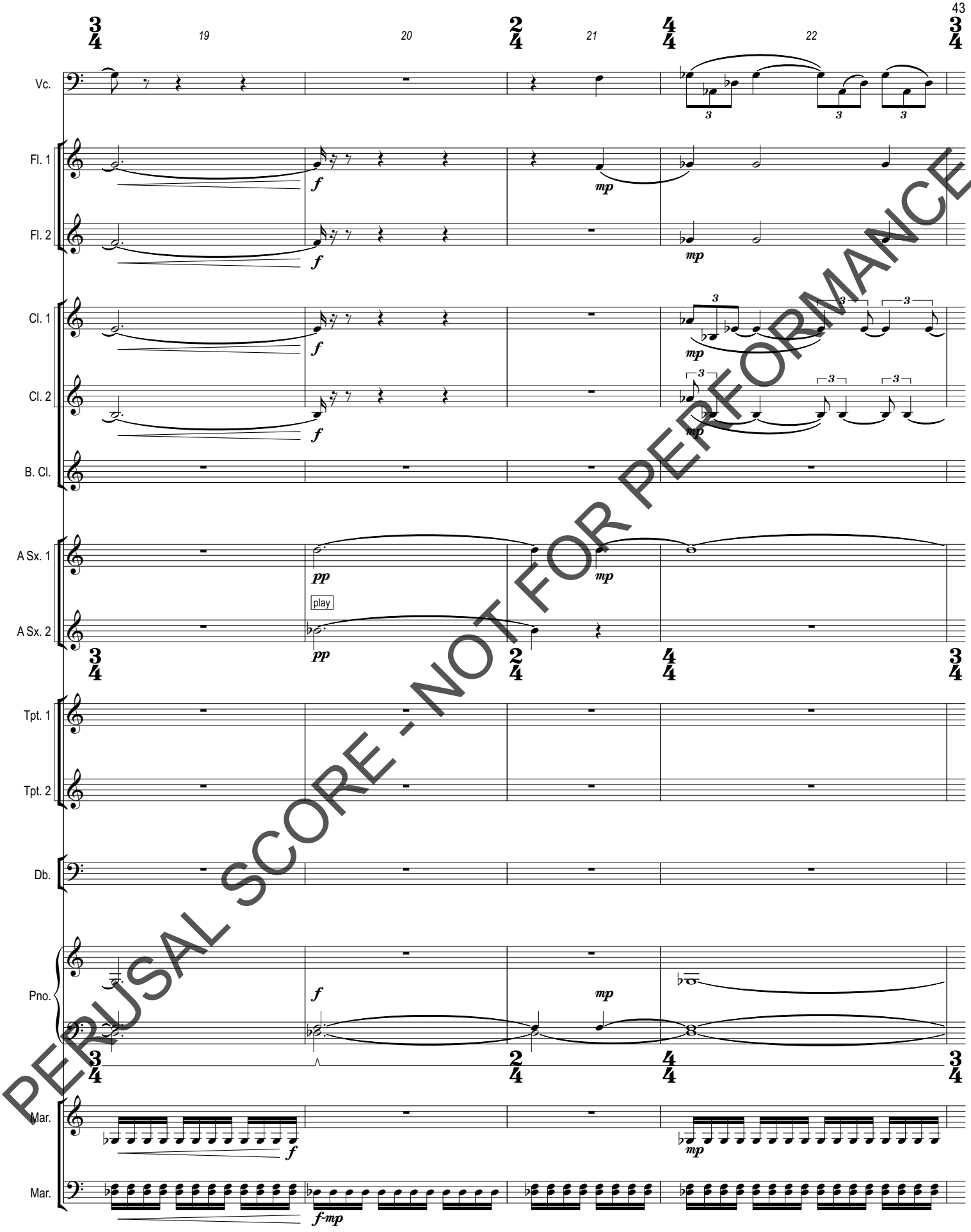


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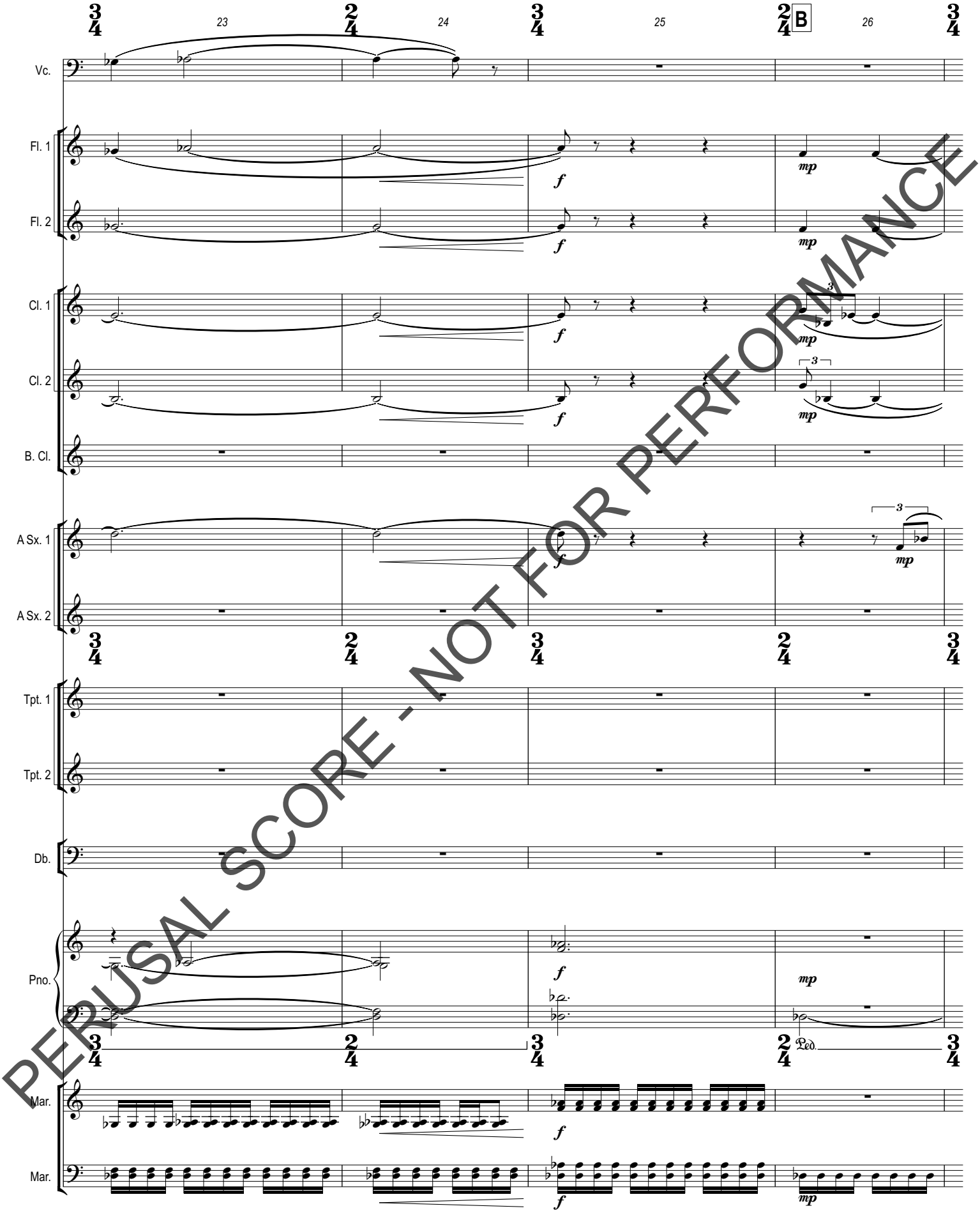
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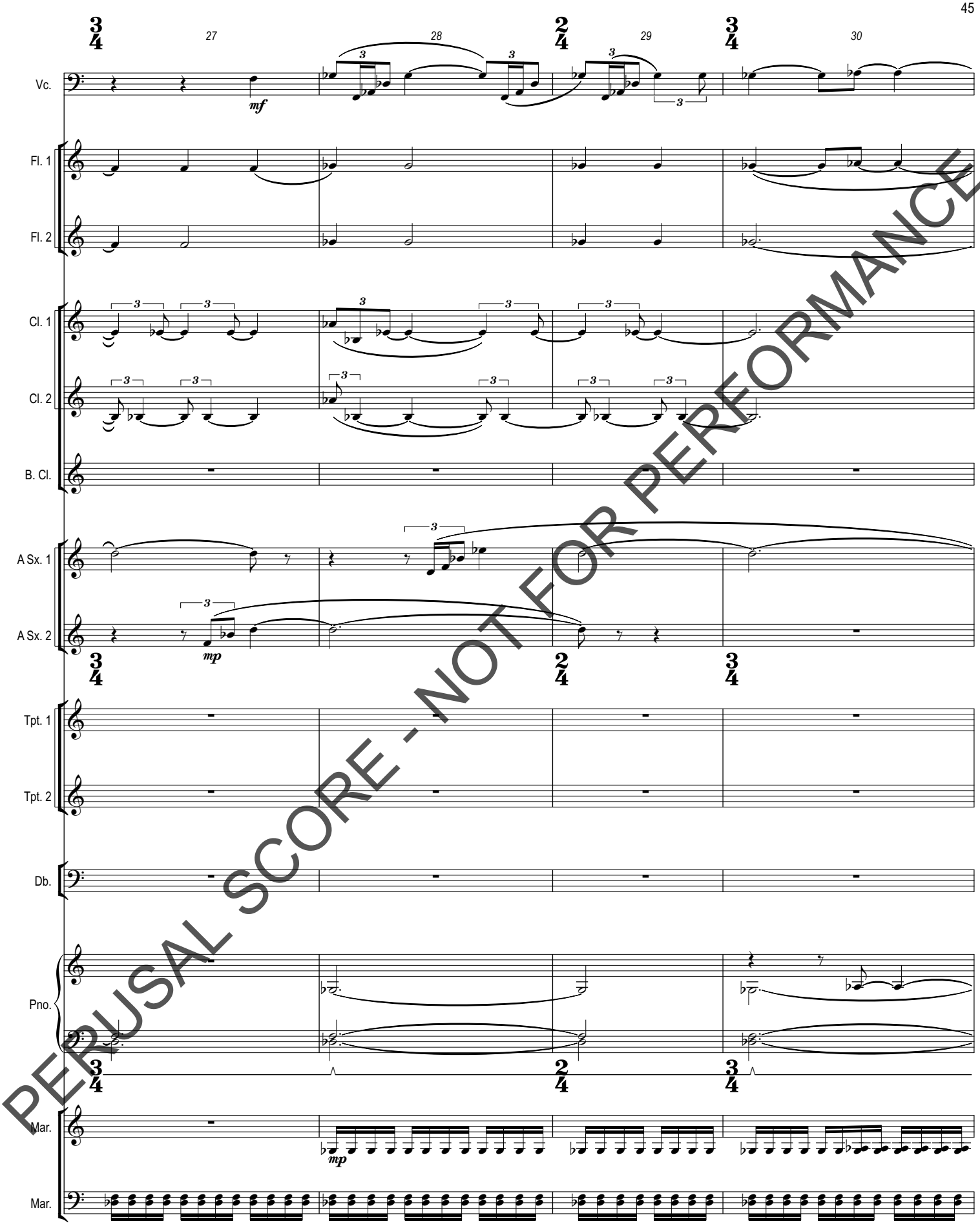


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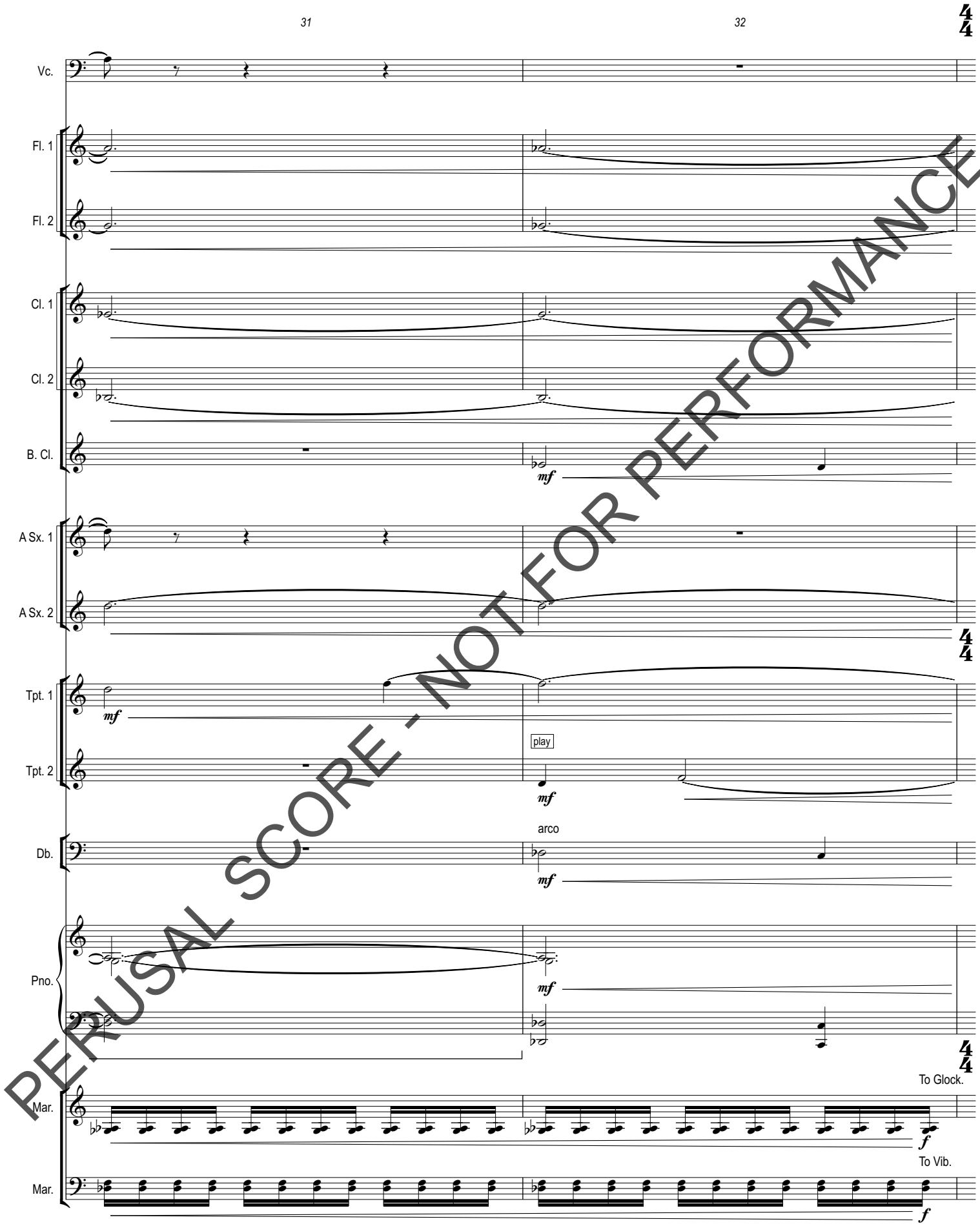
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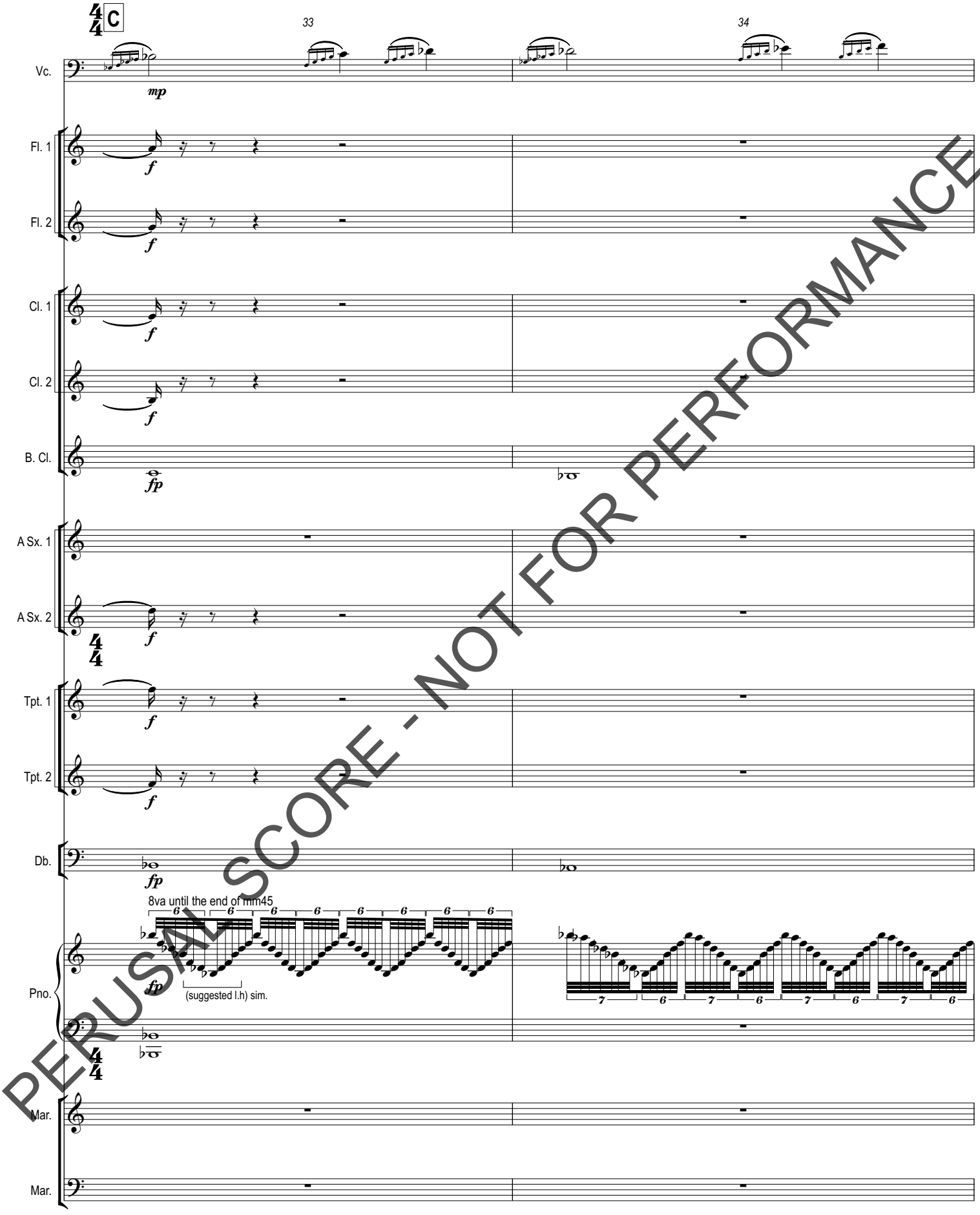


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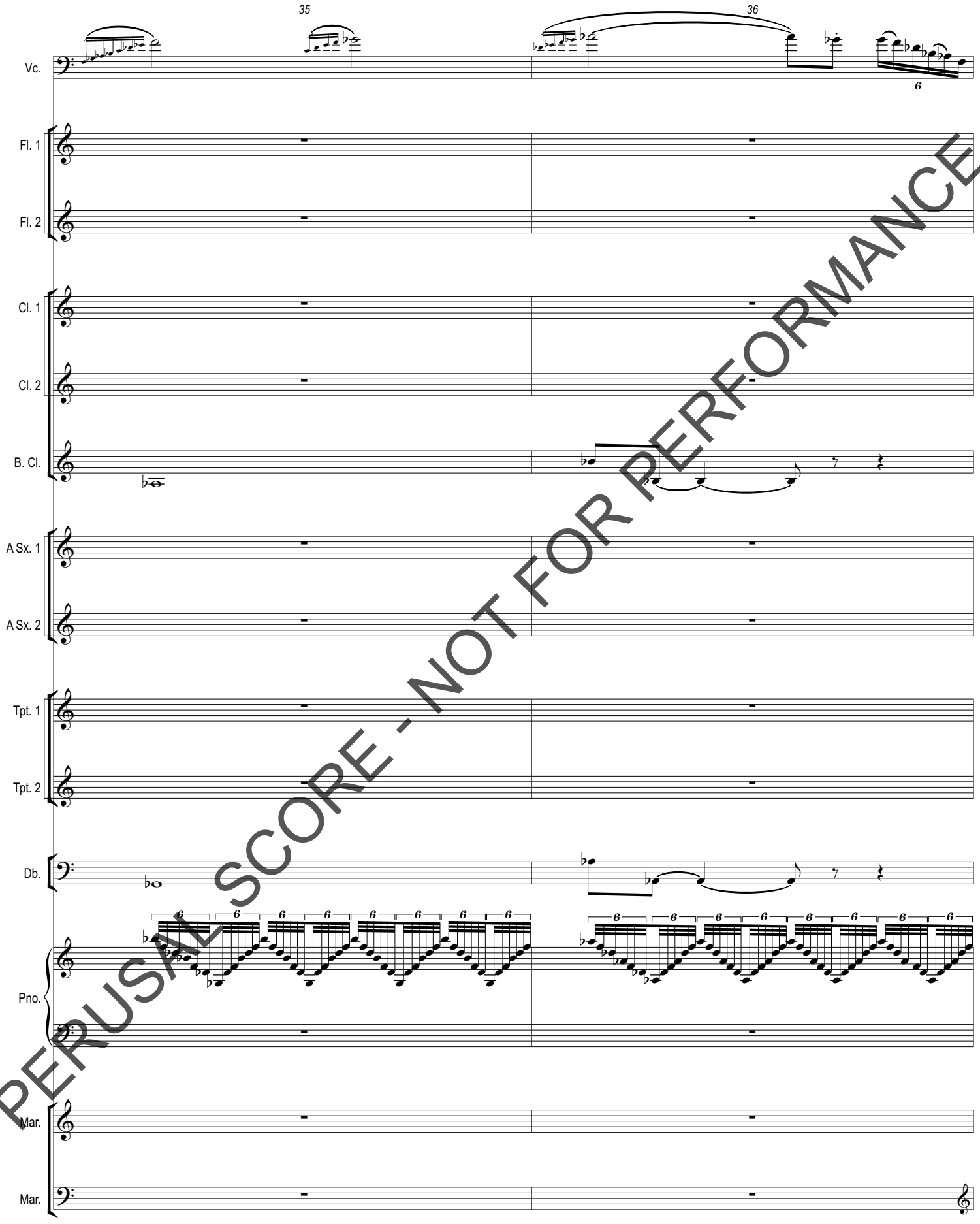


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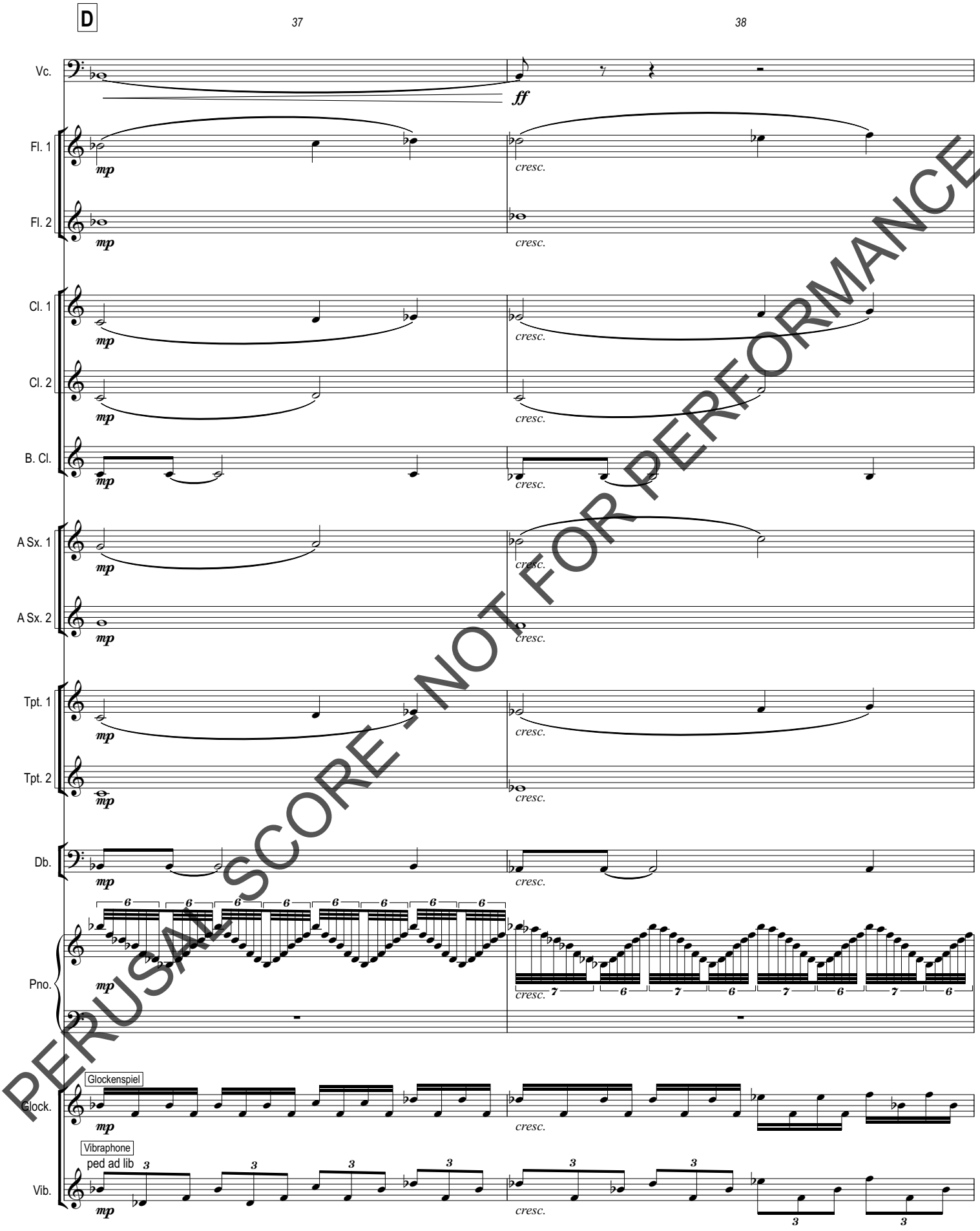


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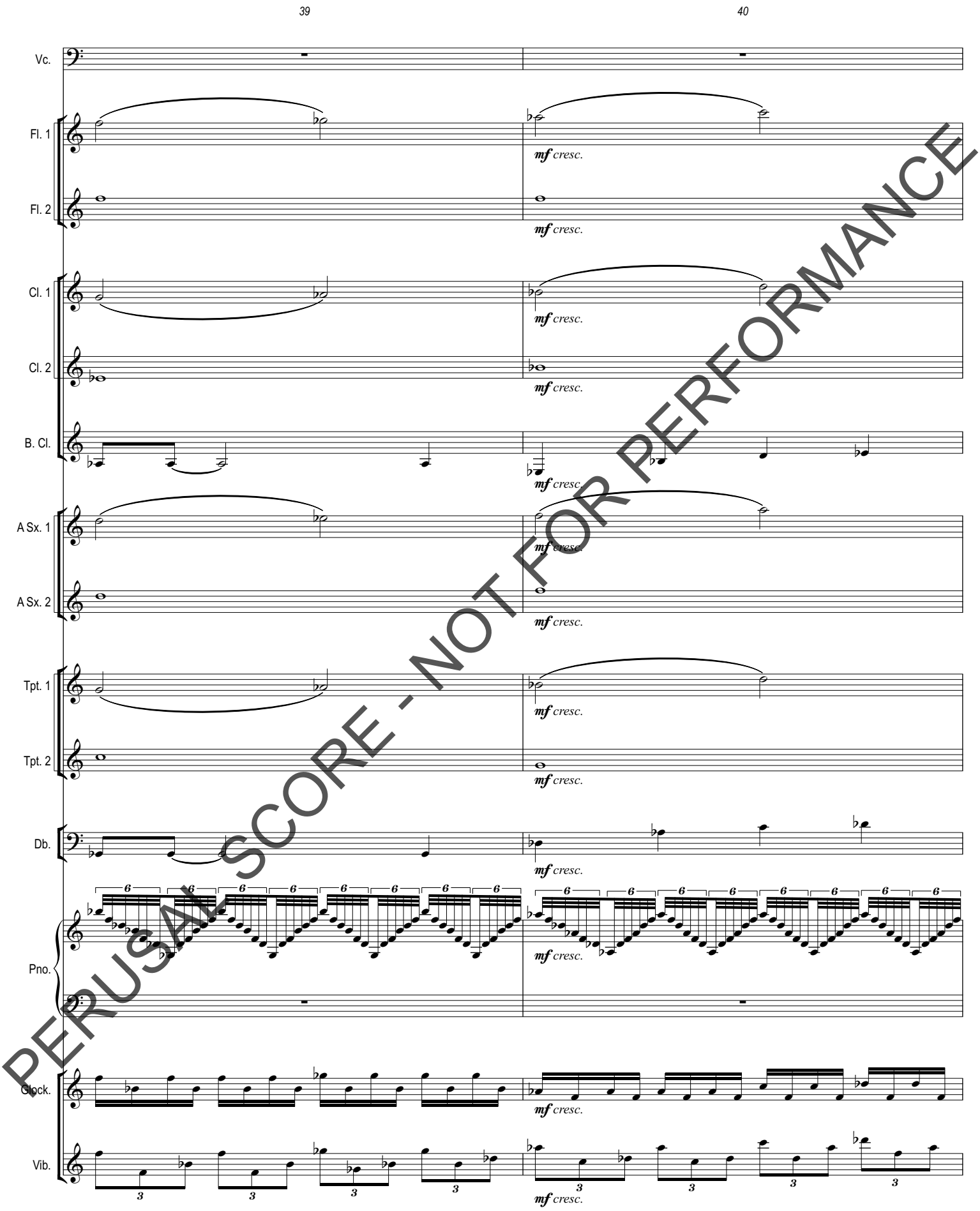
my apologies for the cramped style of the piano part in the conductors score - it is the only way to have 2 measures per page, which seems better than 1 per page



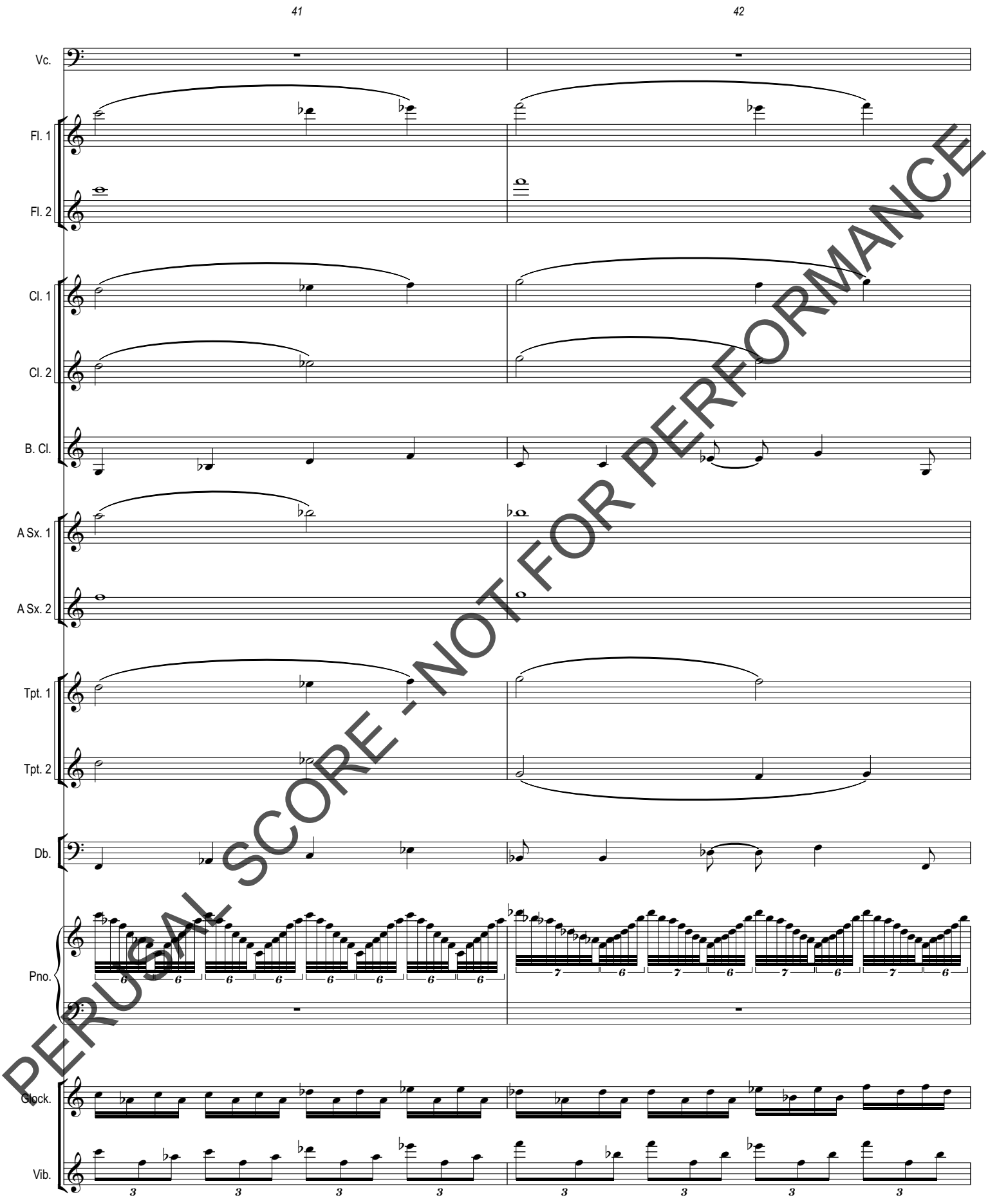
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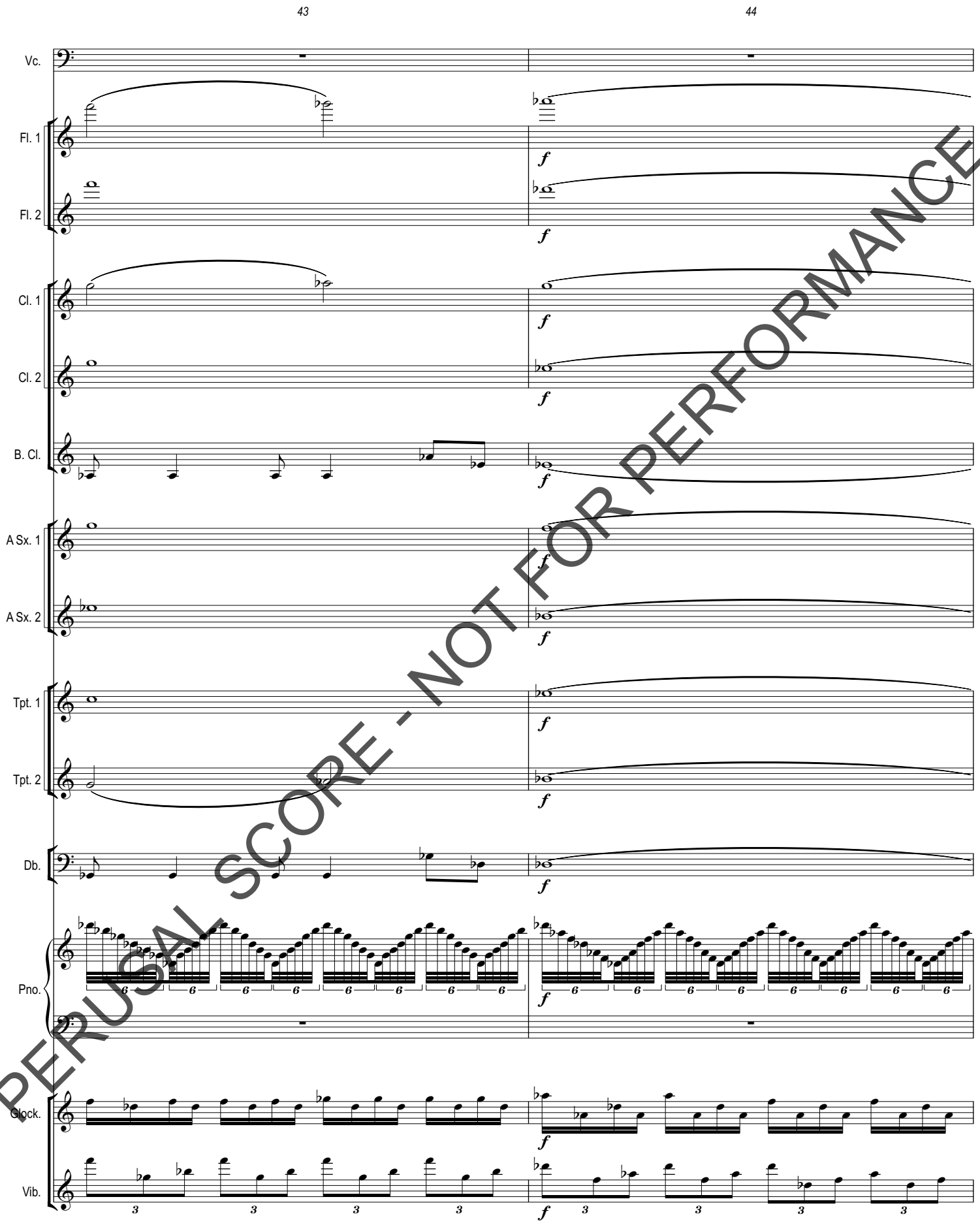
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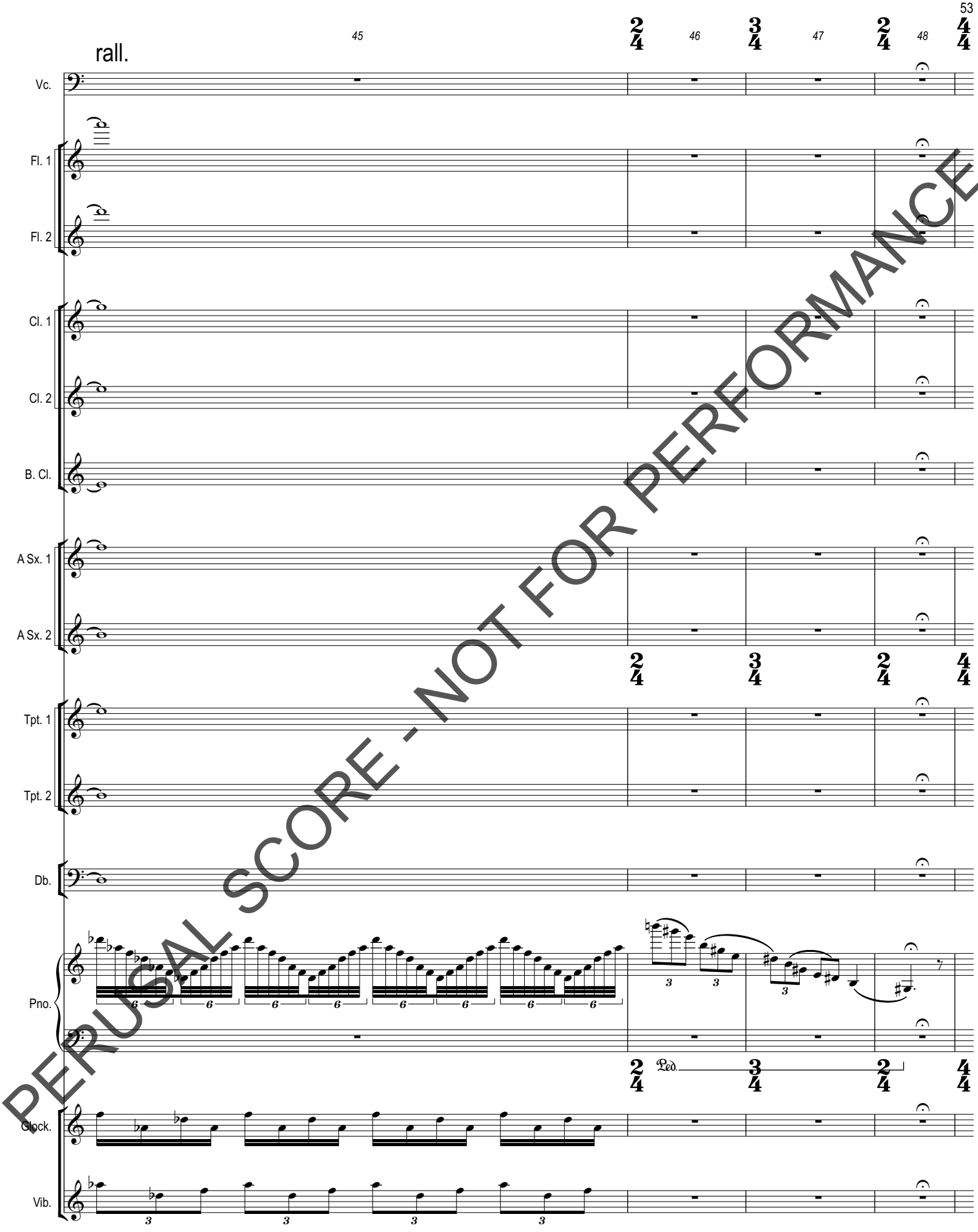
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PERUSAL SCORE - NOT FOR PERFORMANCE



PERUSAL SCORE - NOT FOR PERFORMANCE

PERUSAL SCORE - NOT FOR PERFORMANCE

slower - ♩ = c.52

E

49 50 51 52 53

Vc.

Fl. 1

Fl. 2

Cl. 1

Cl. 2

B. Cl.

A Sx. 1

A Sx. 2

Tpt. 1

Tpt. 2

Db.
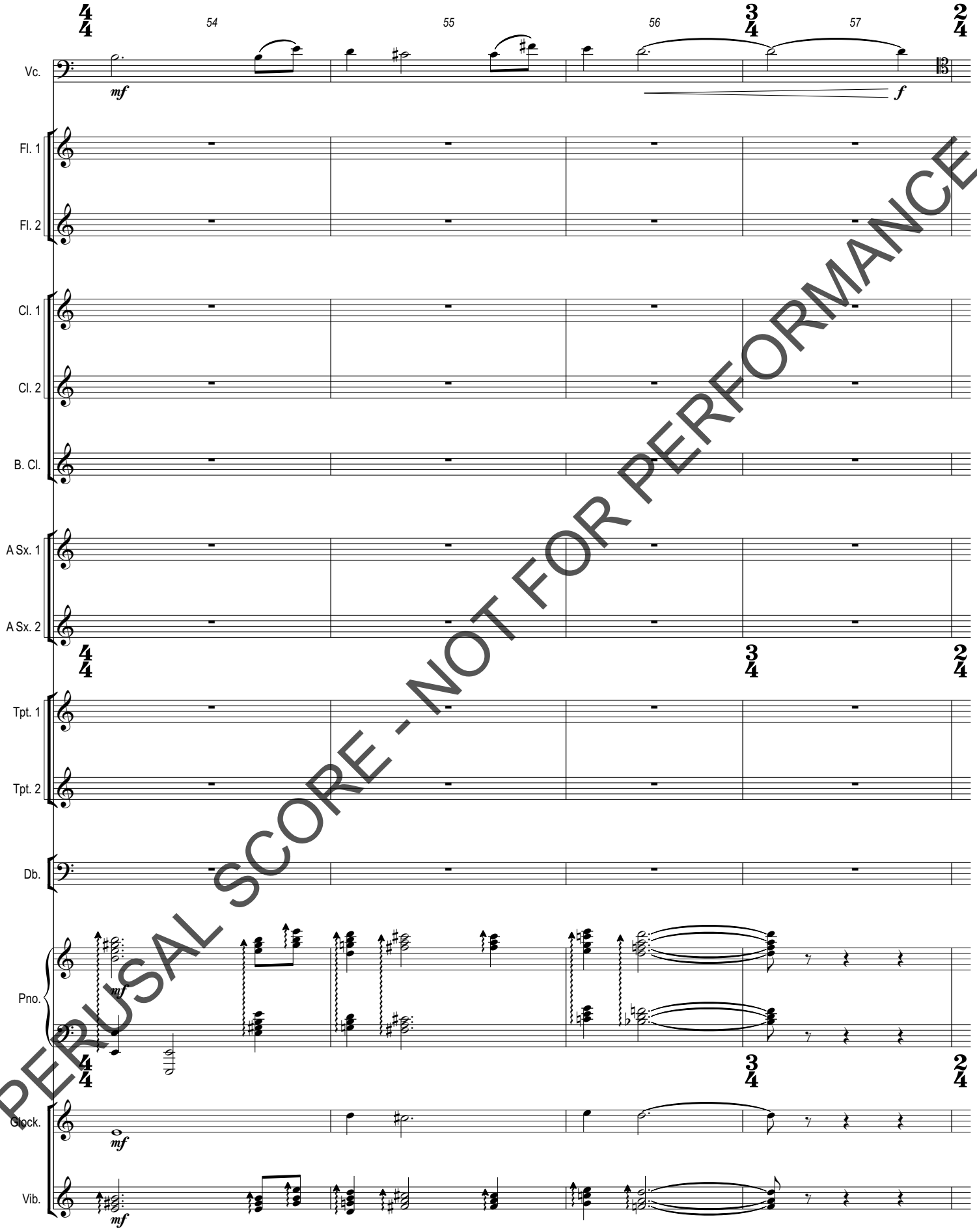
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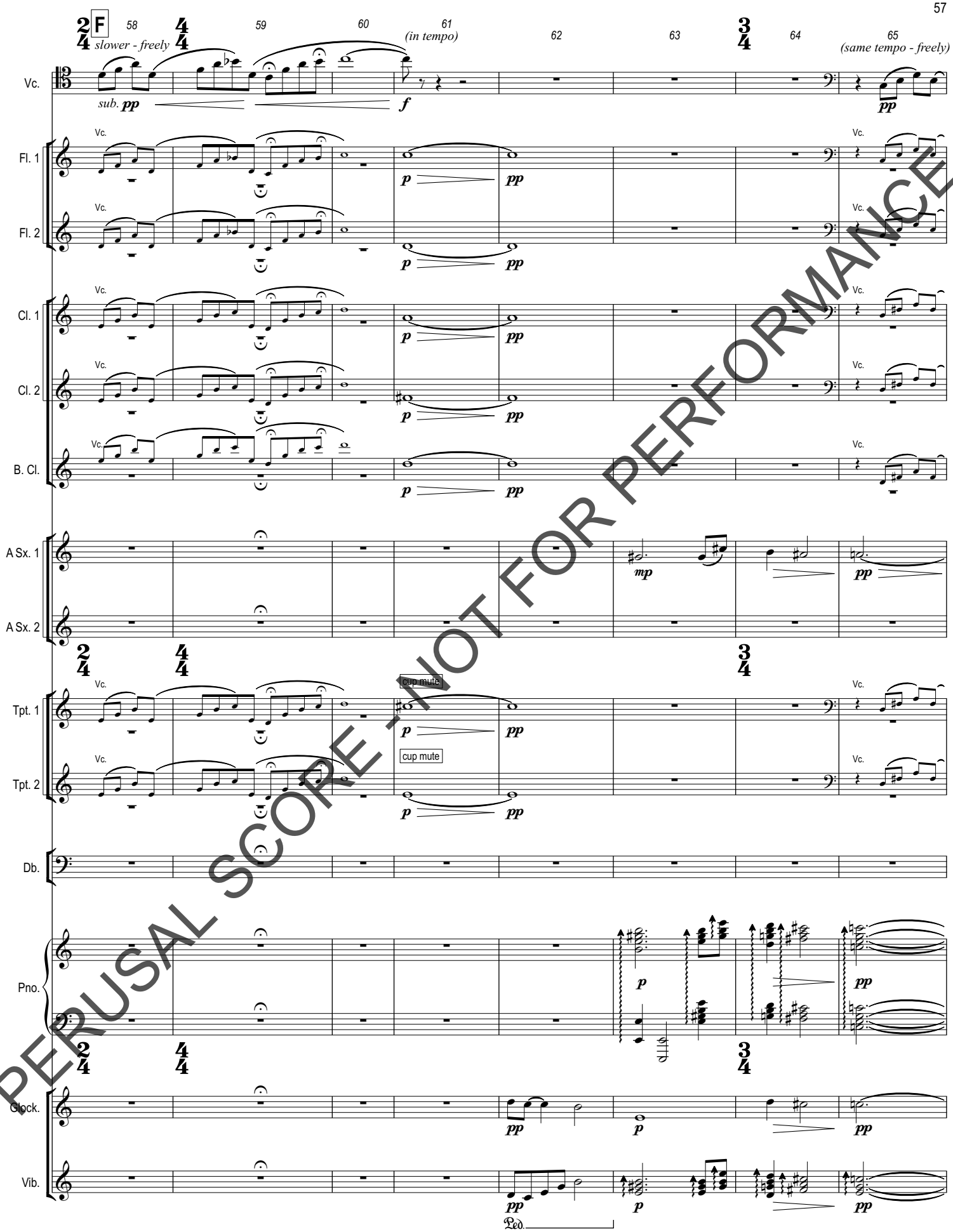
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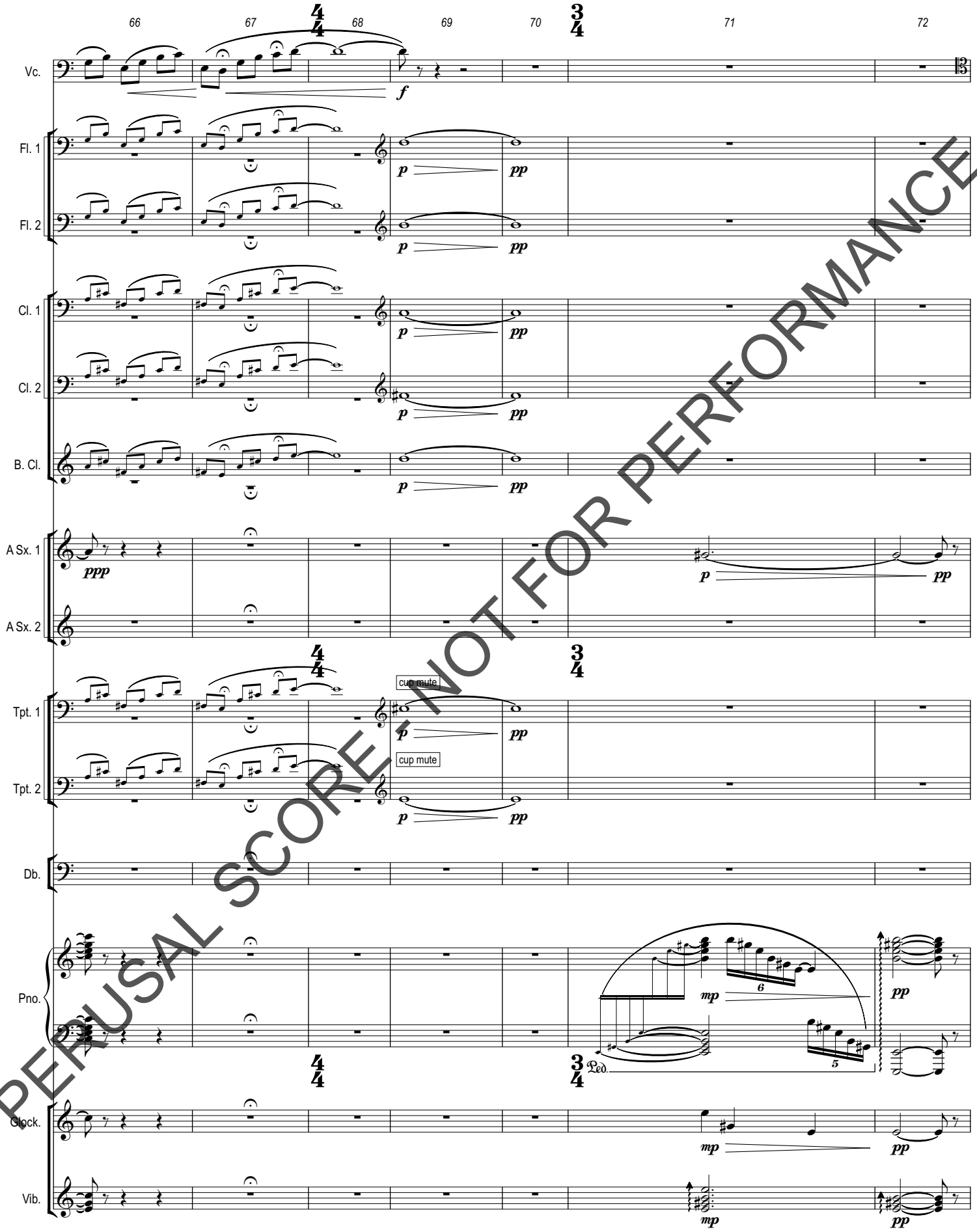
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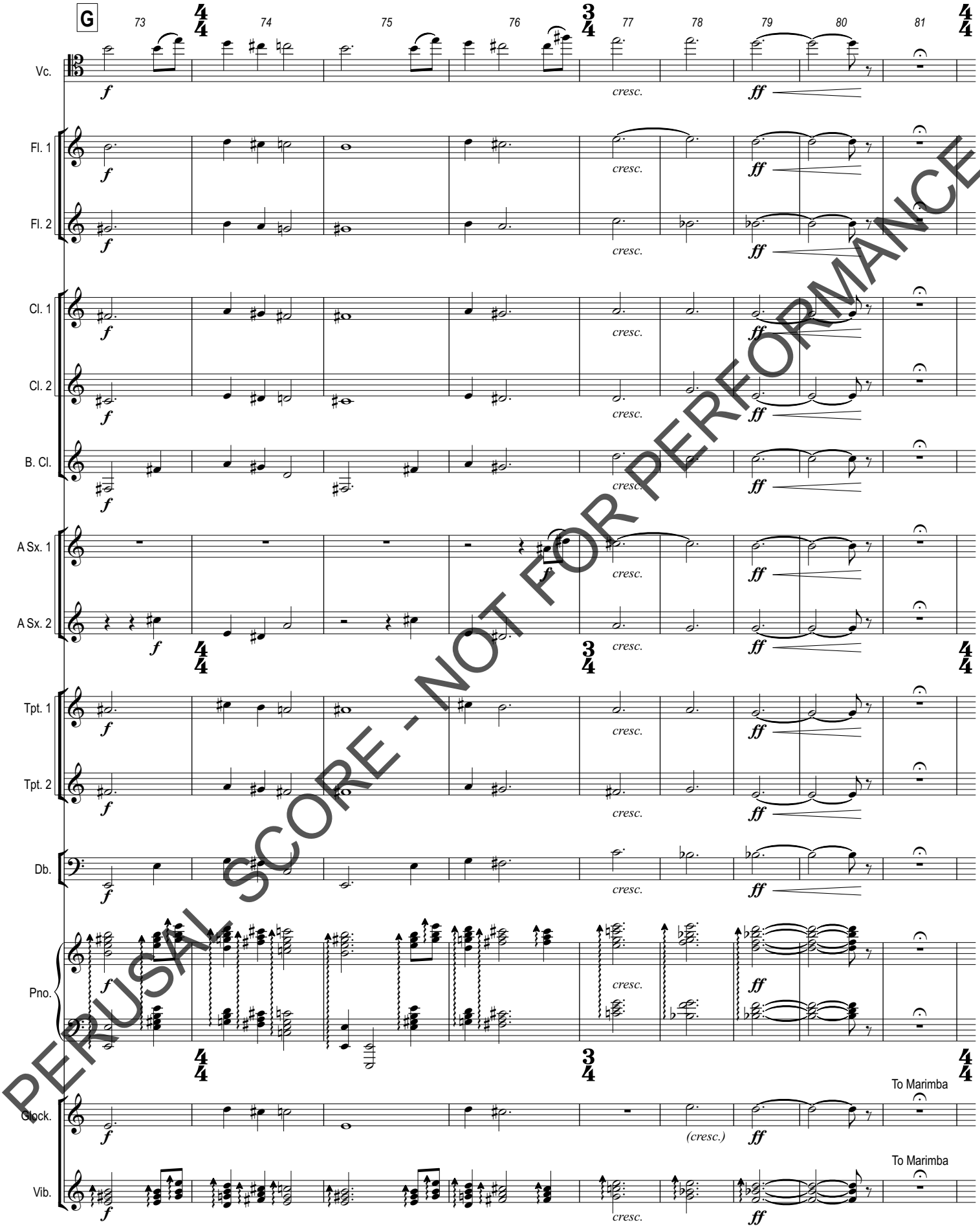


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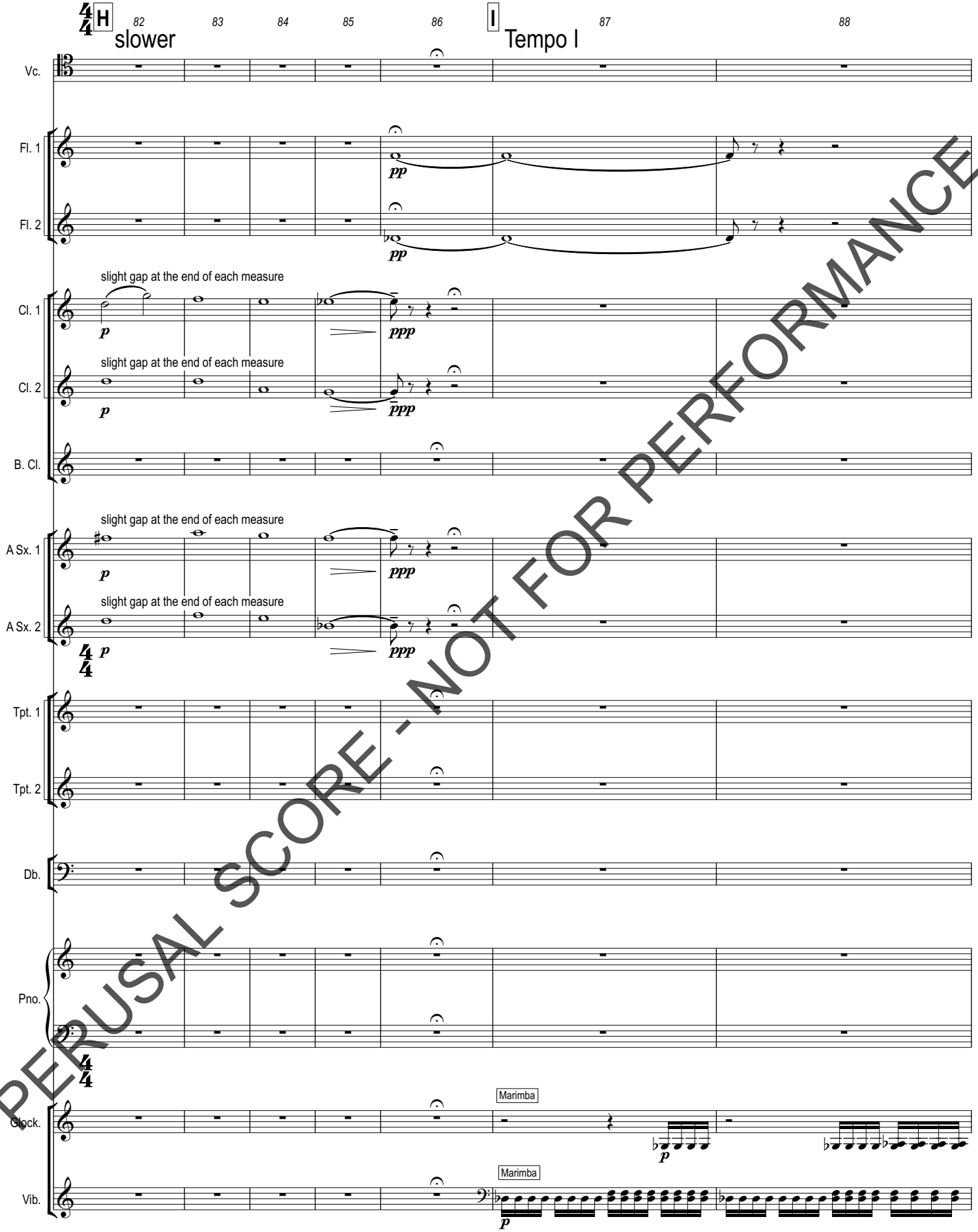


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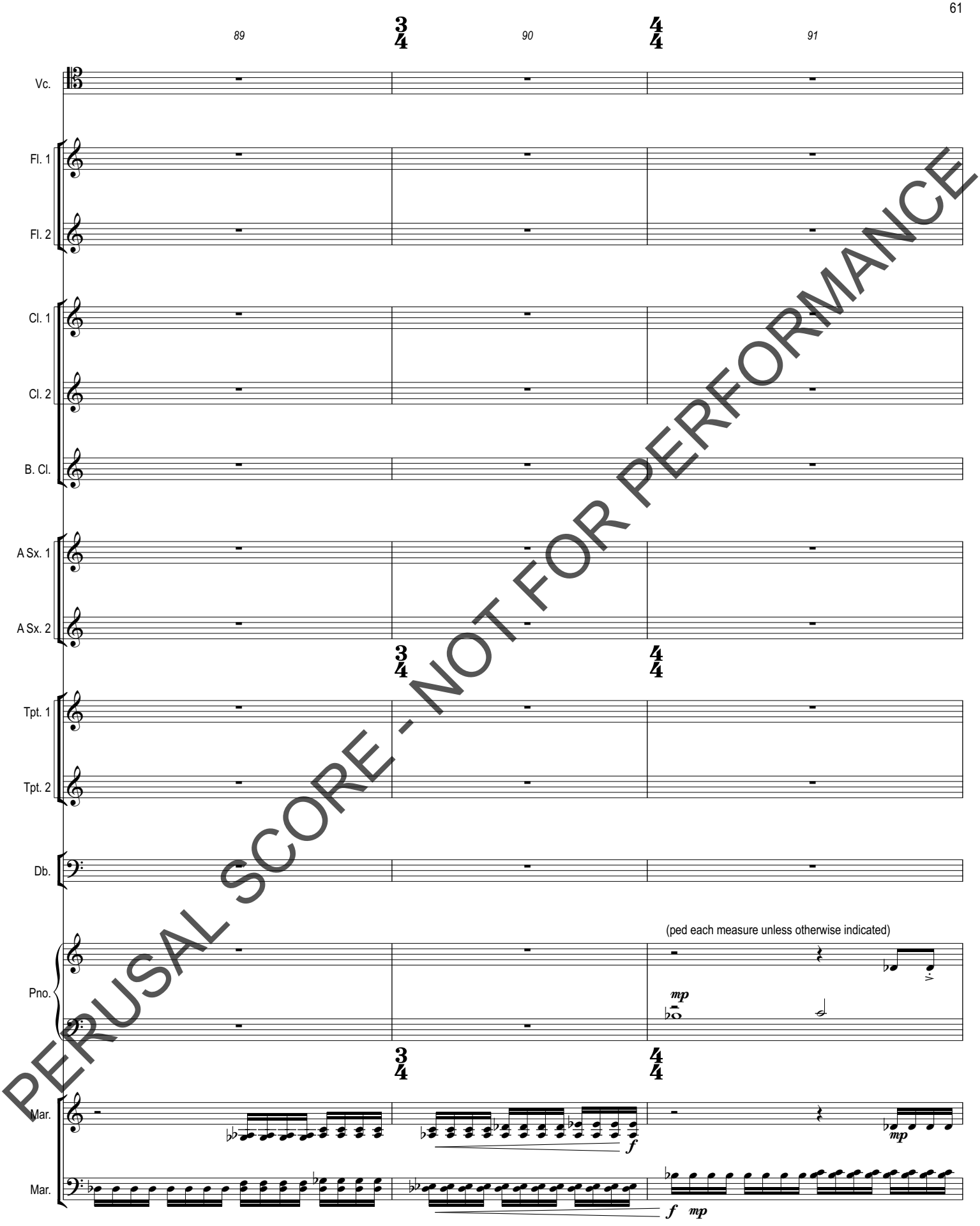
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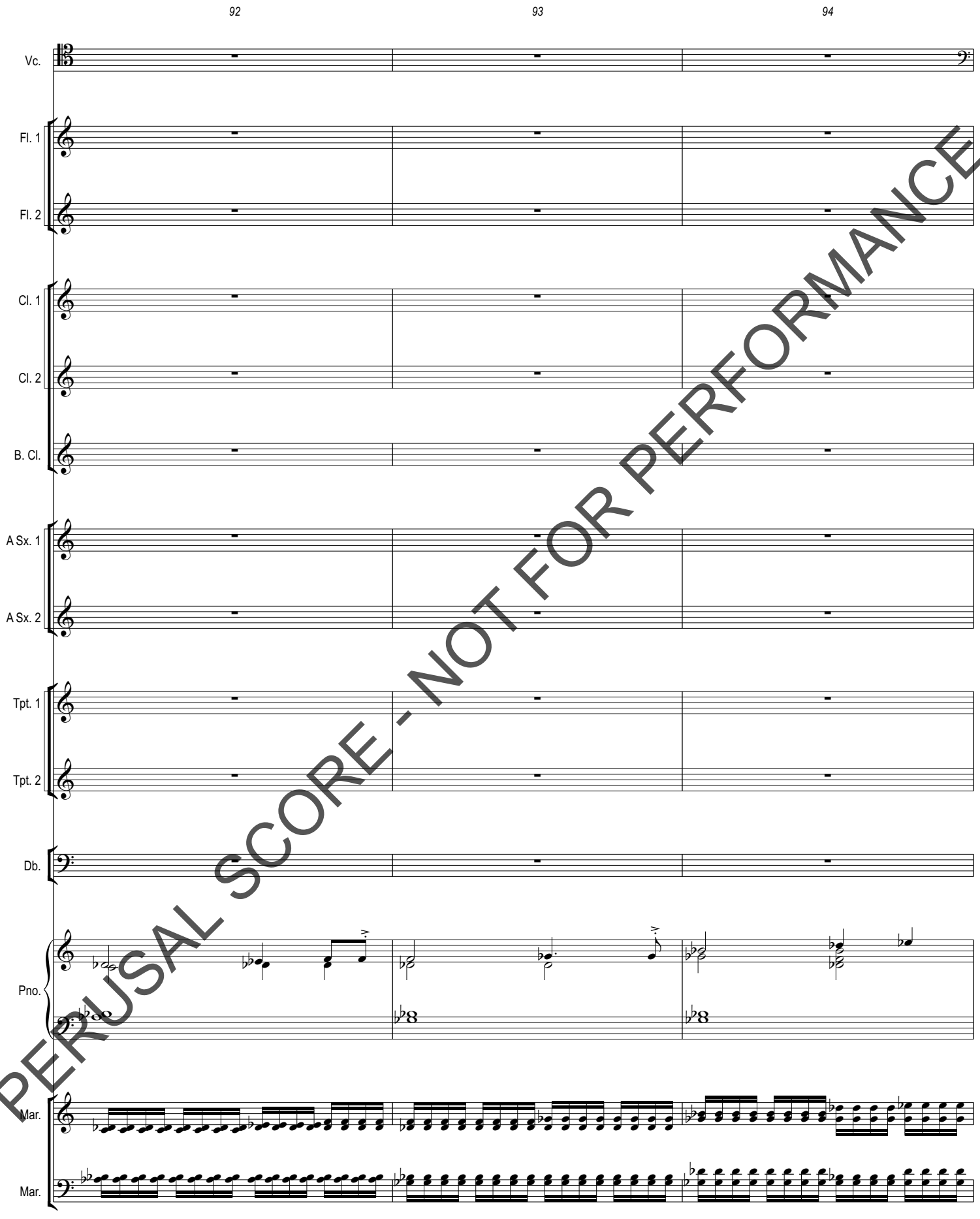


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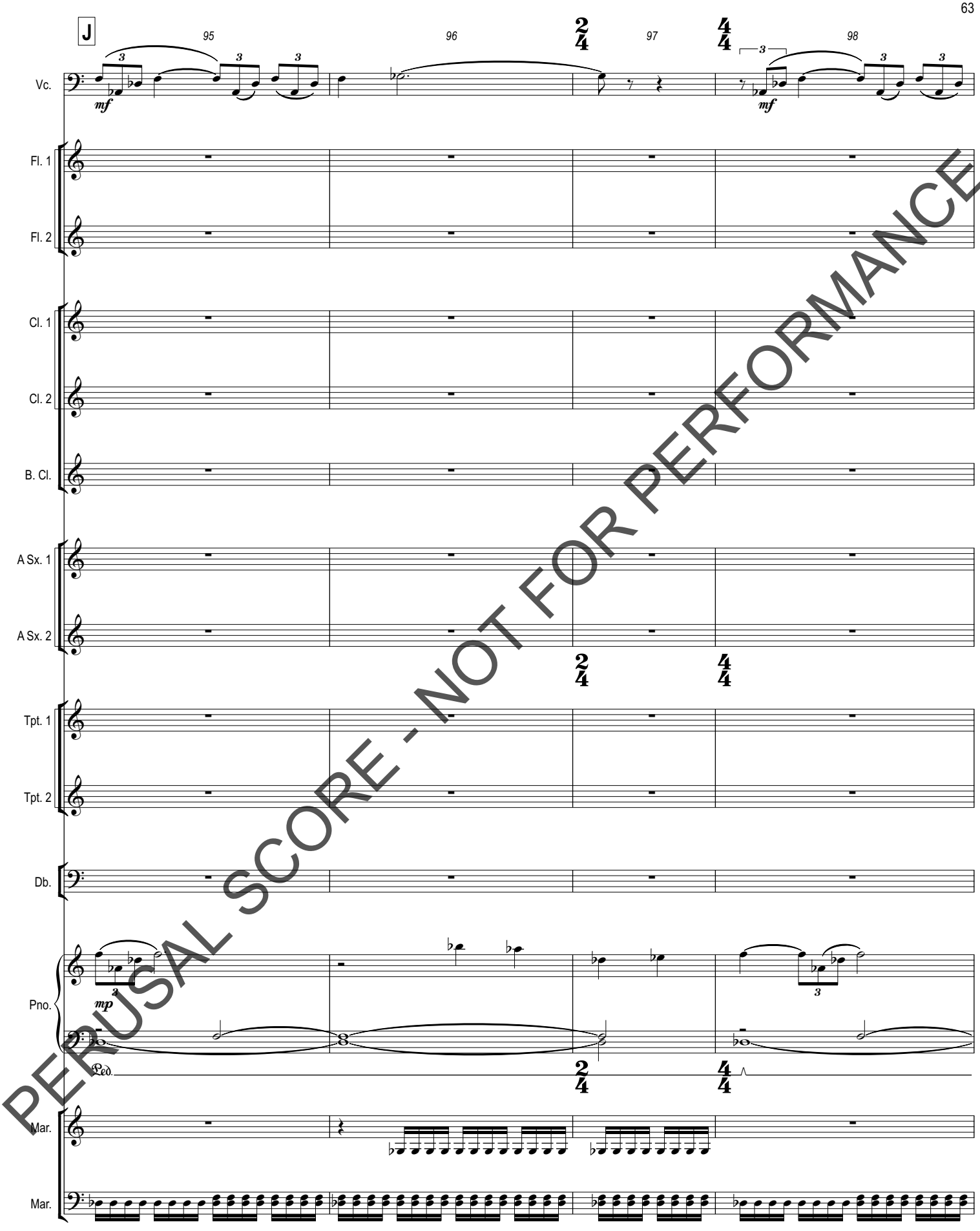
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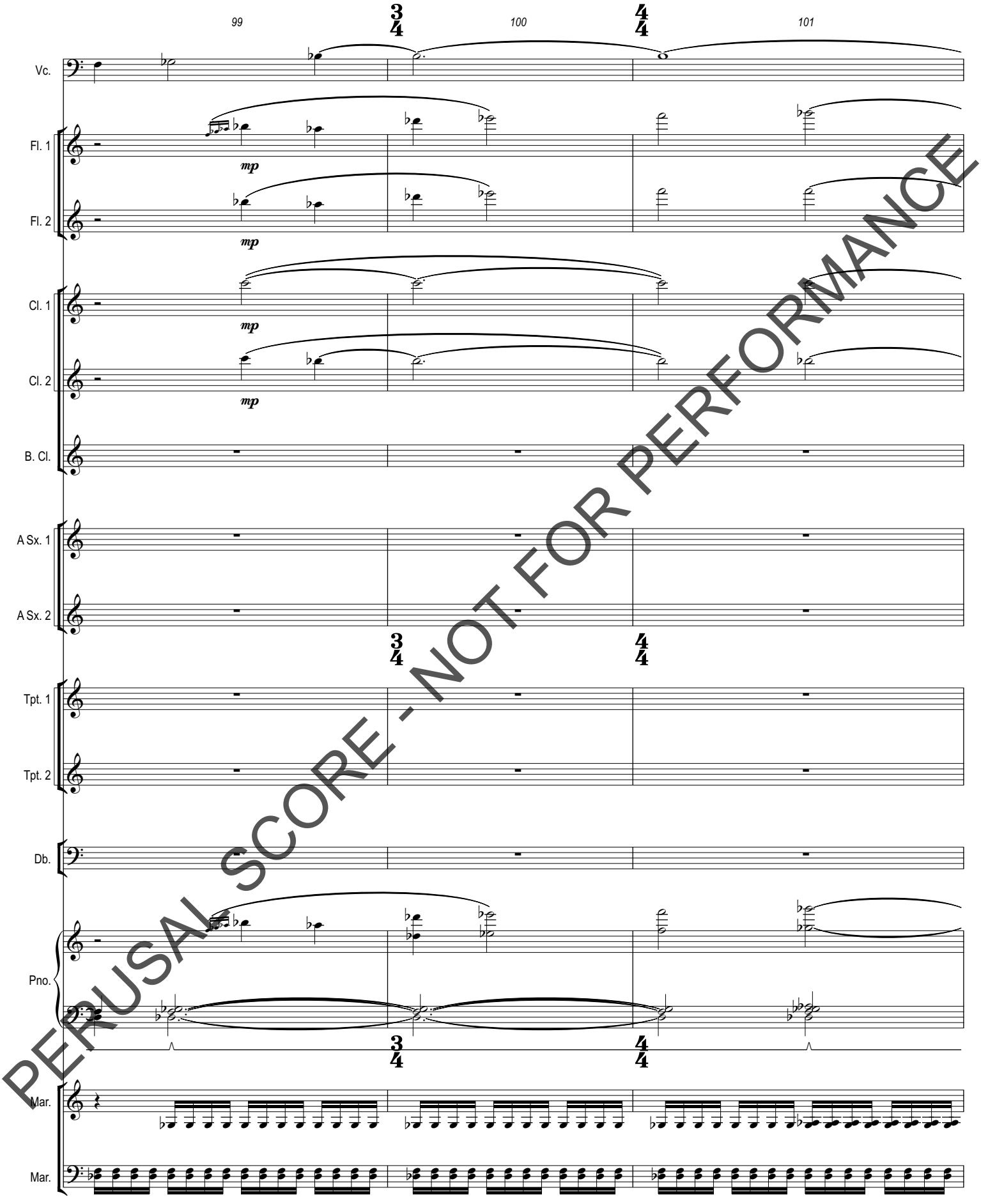


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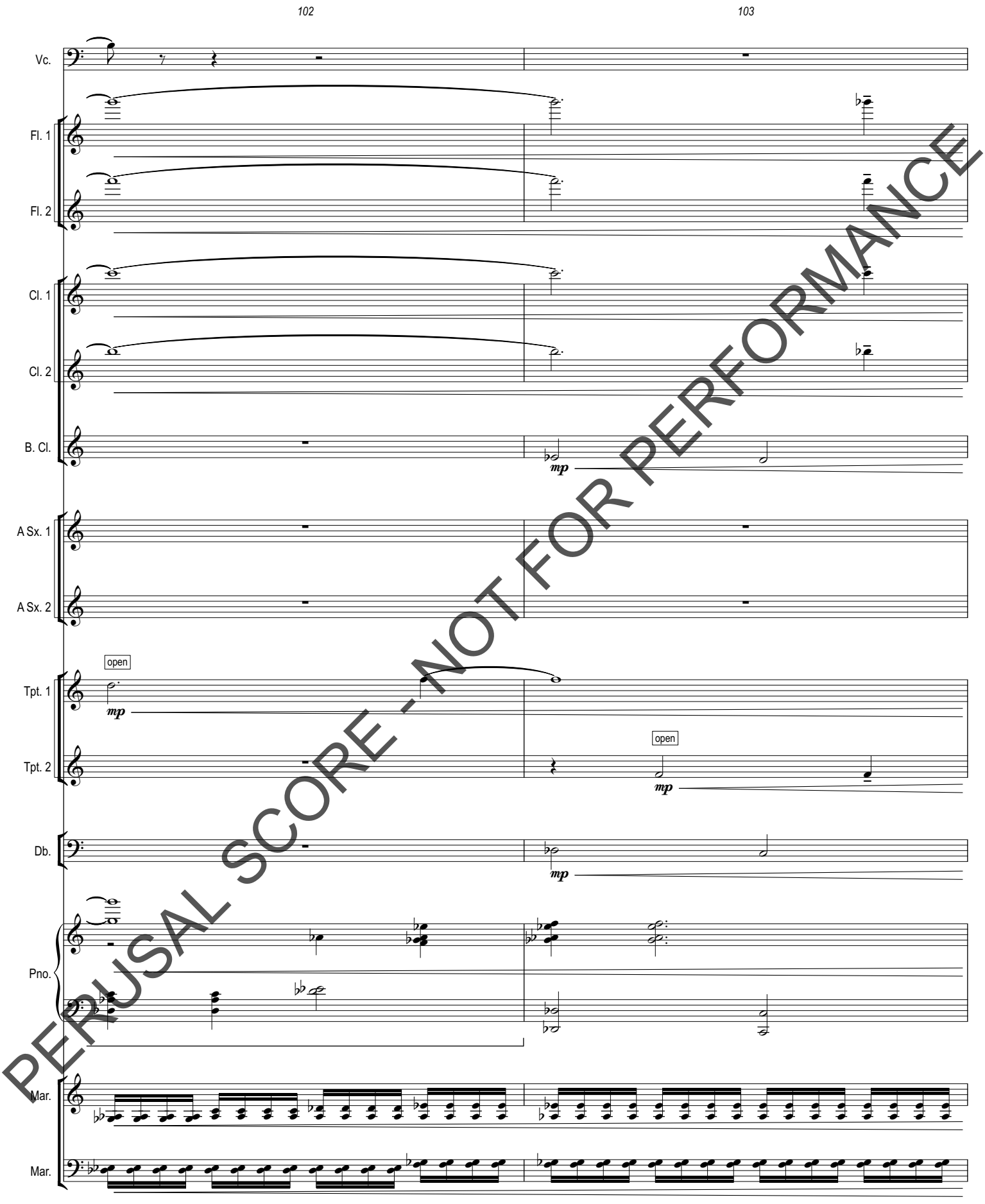


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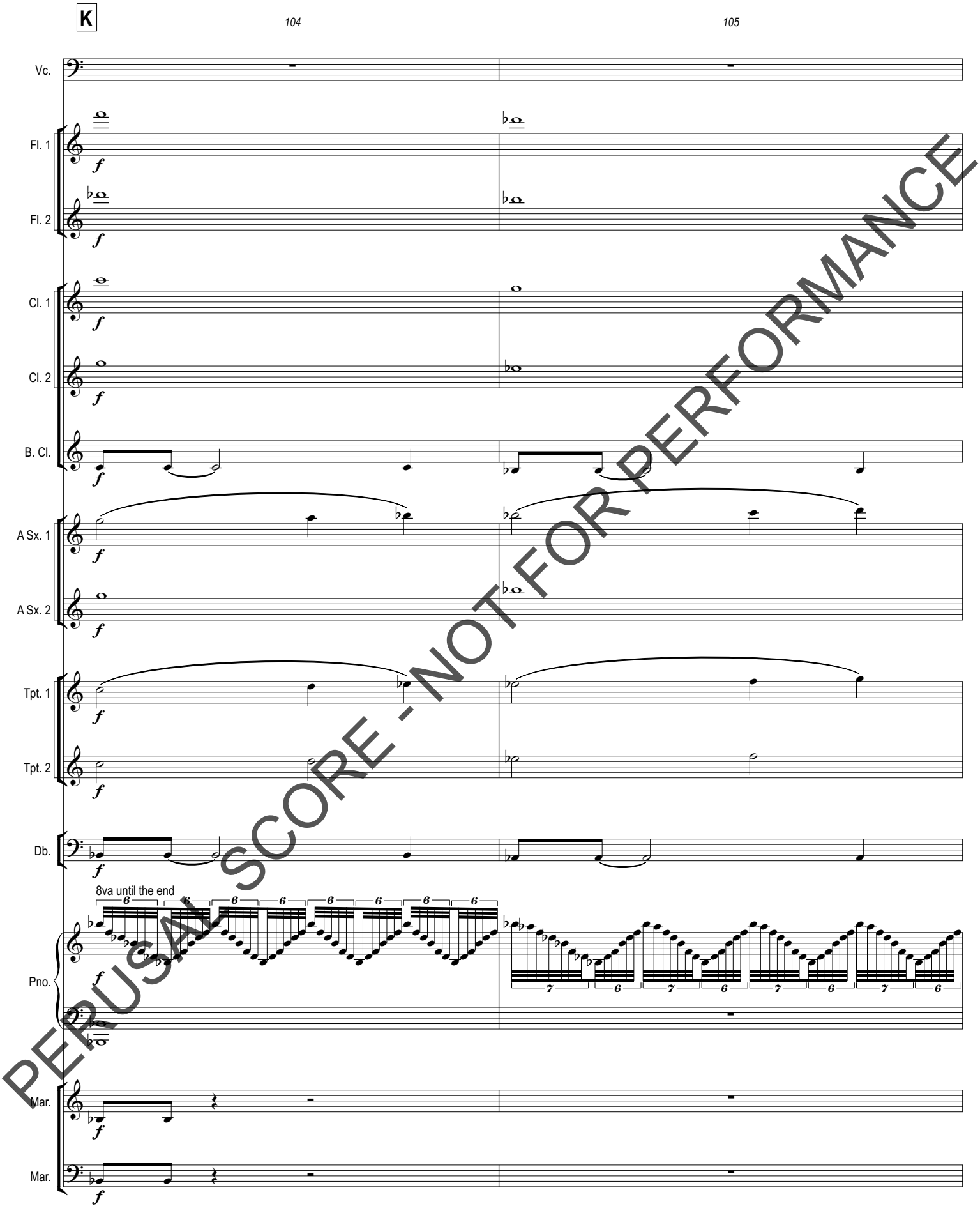


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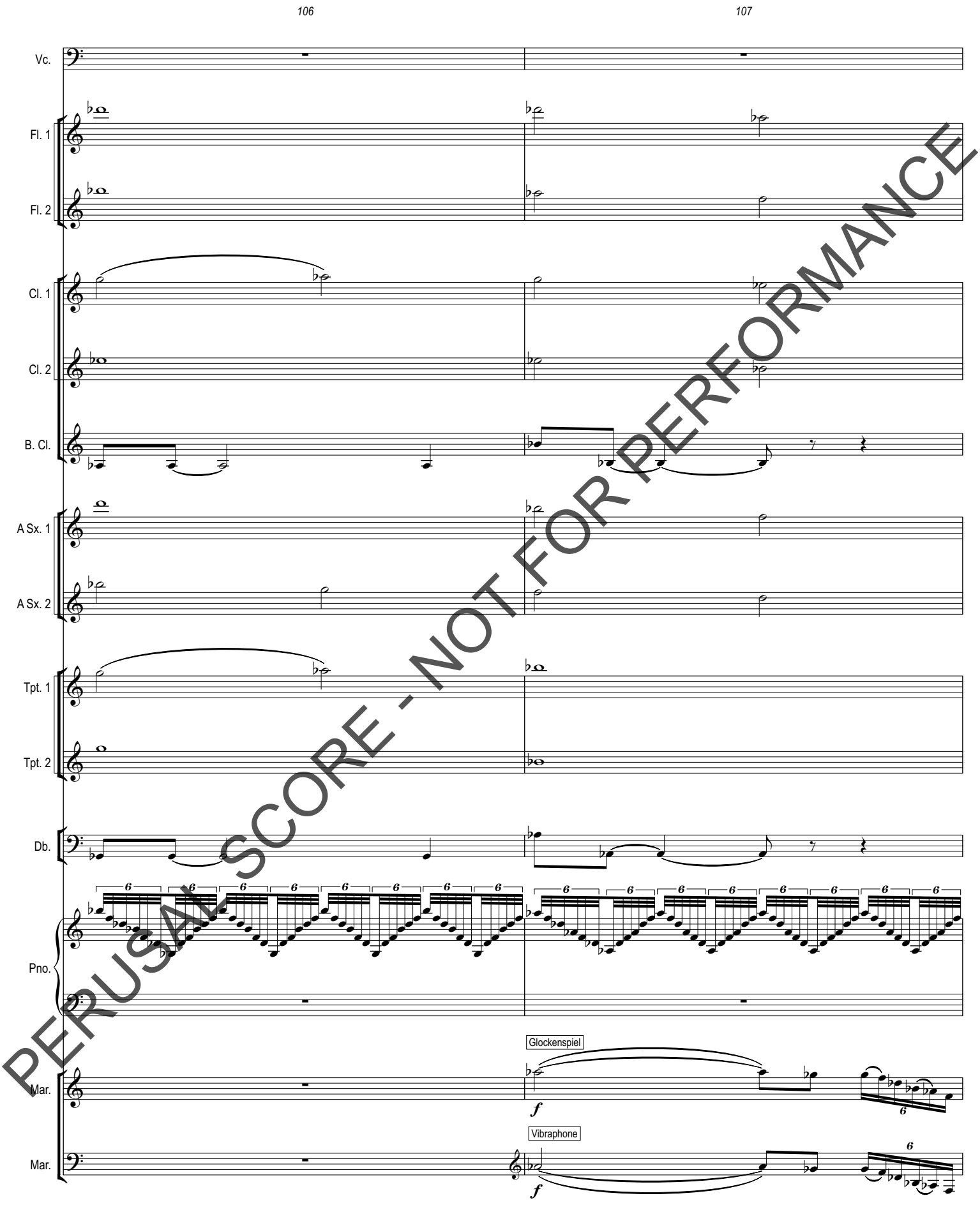
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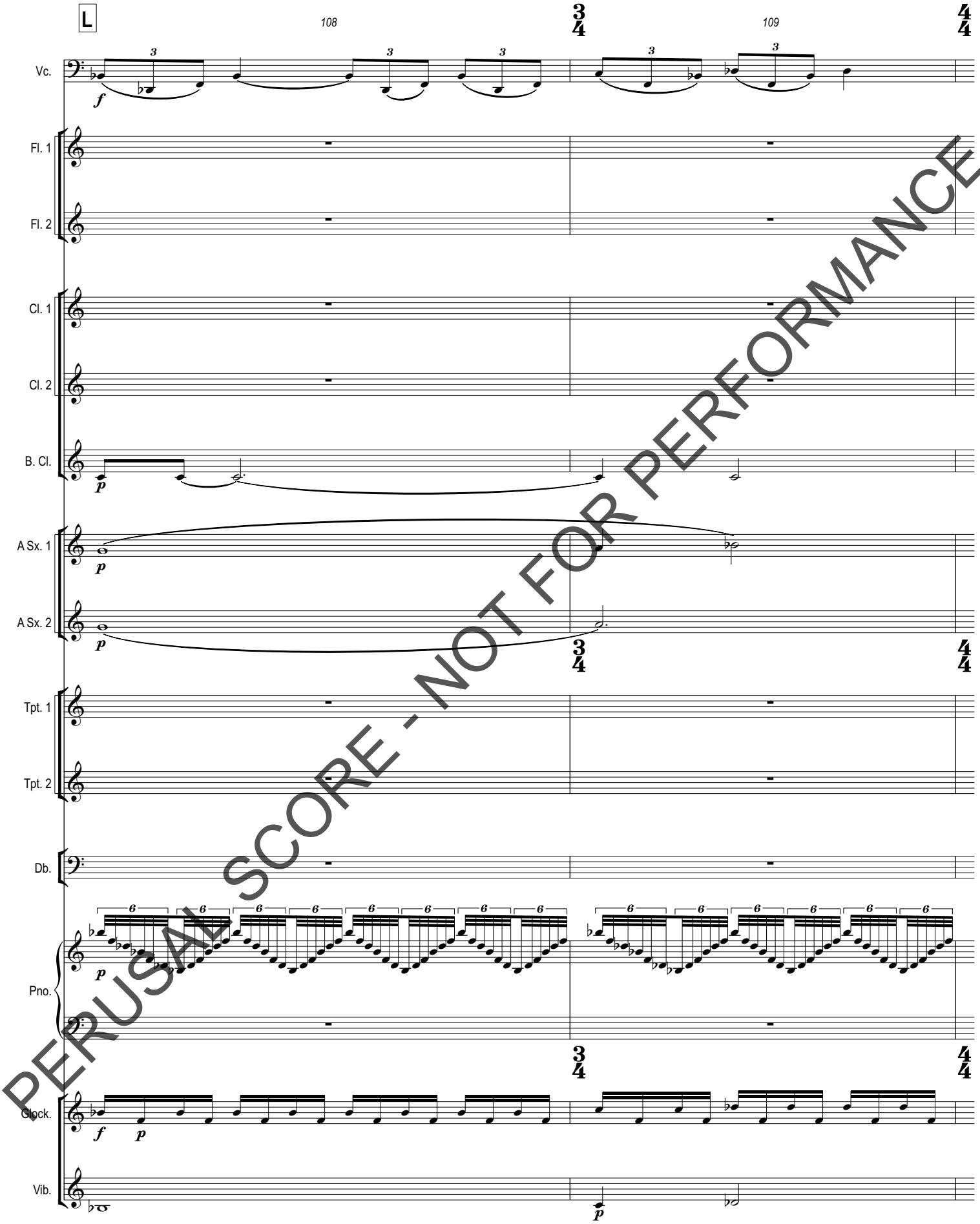
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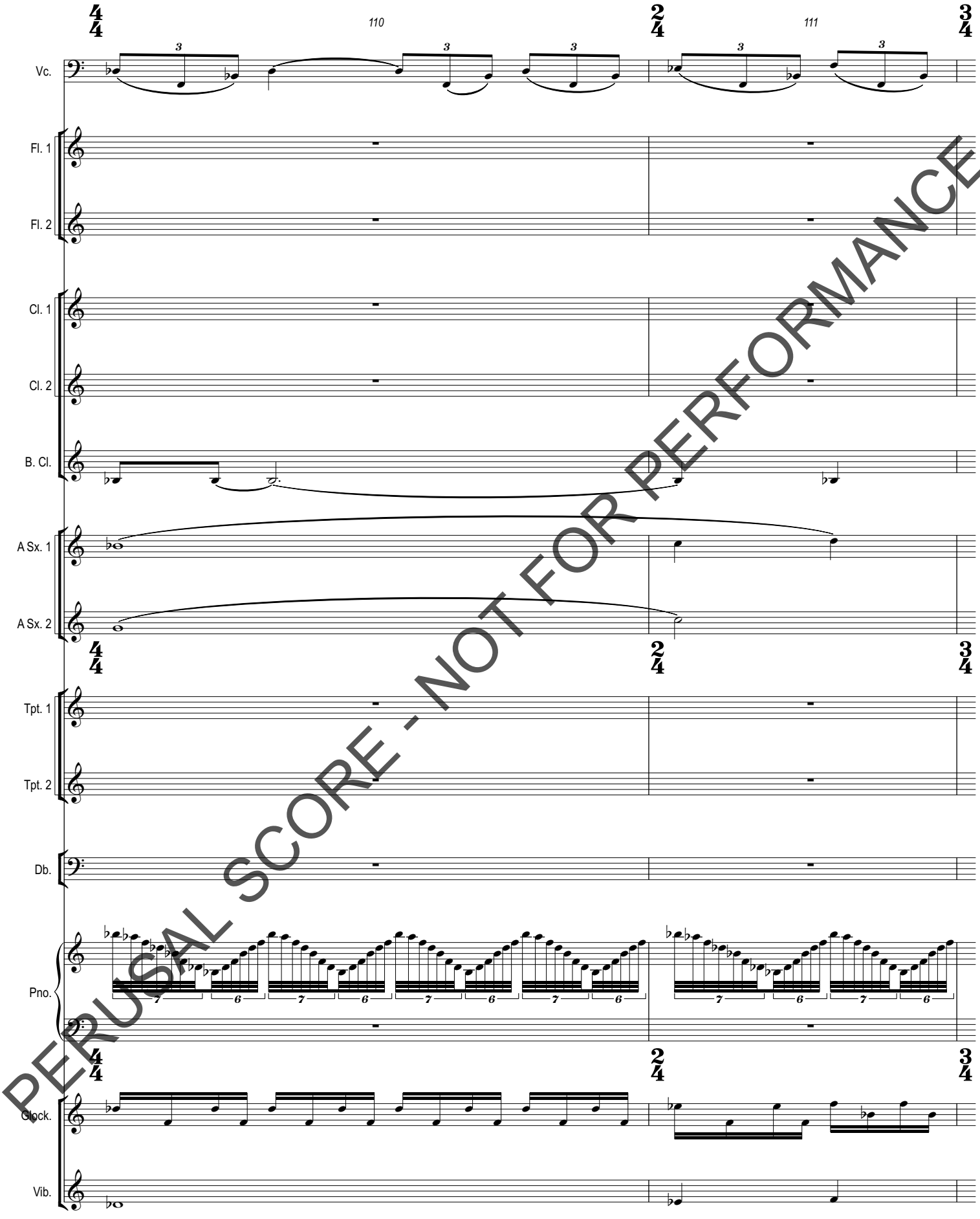
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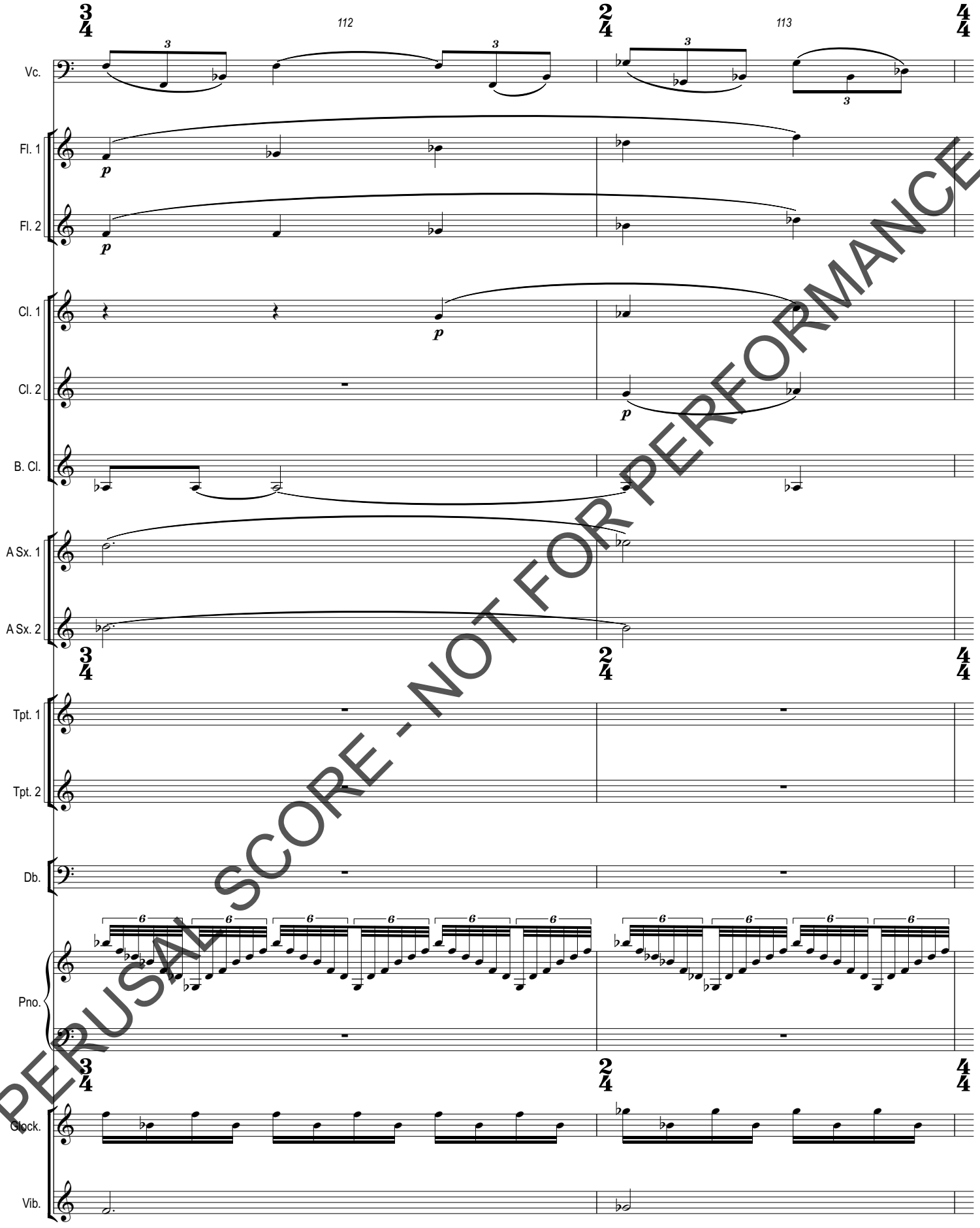
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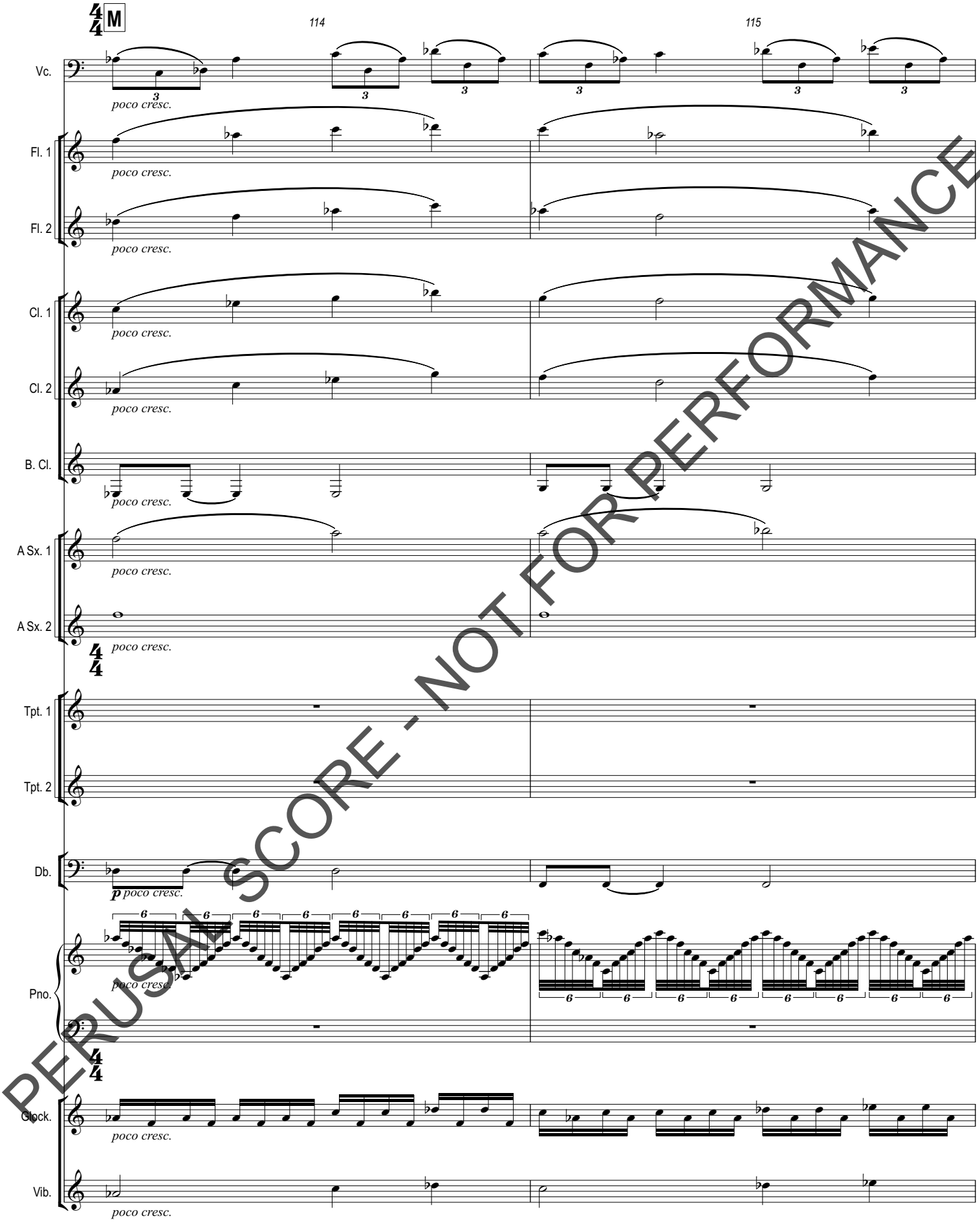
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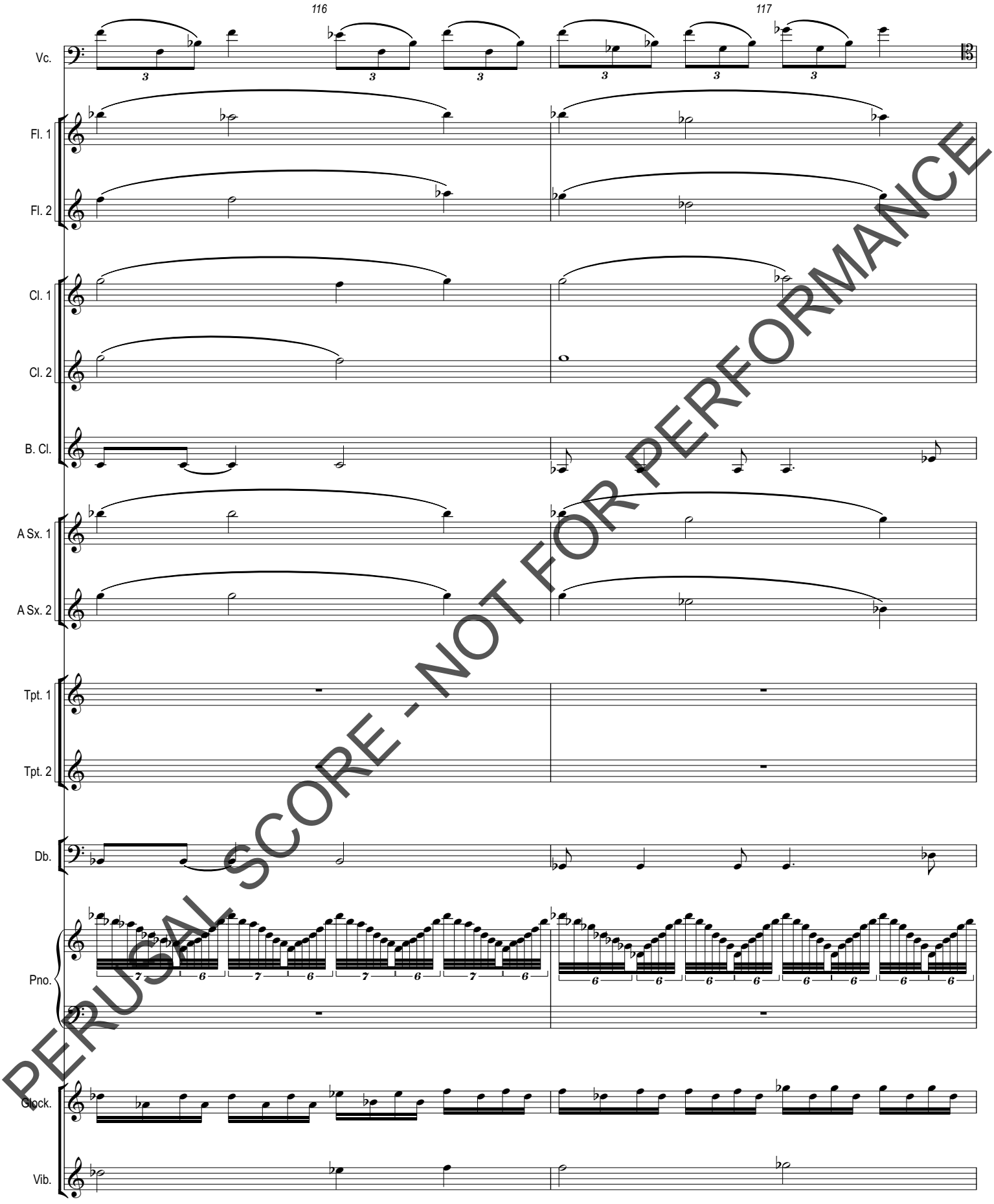
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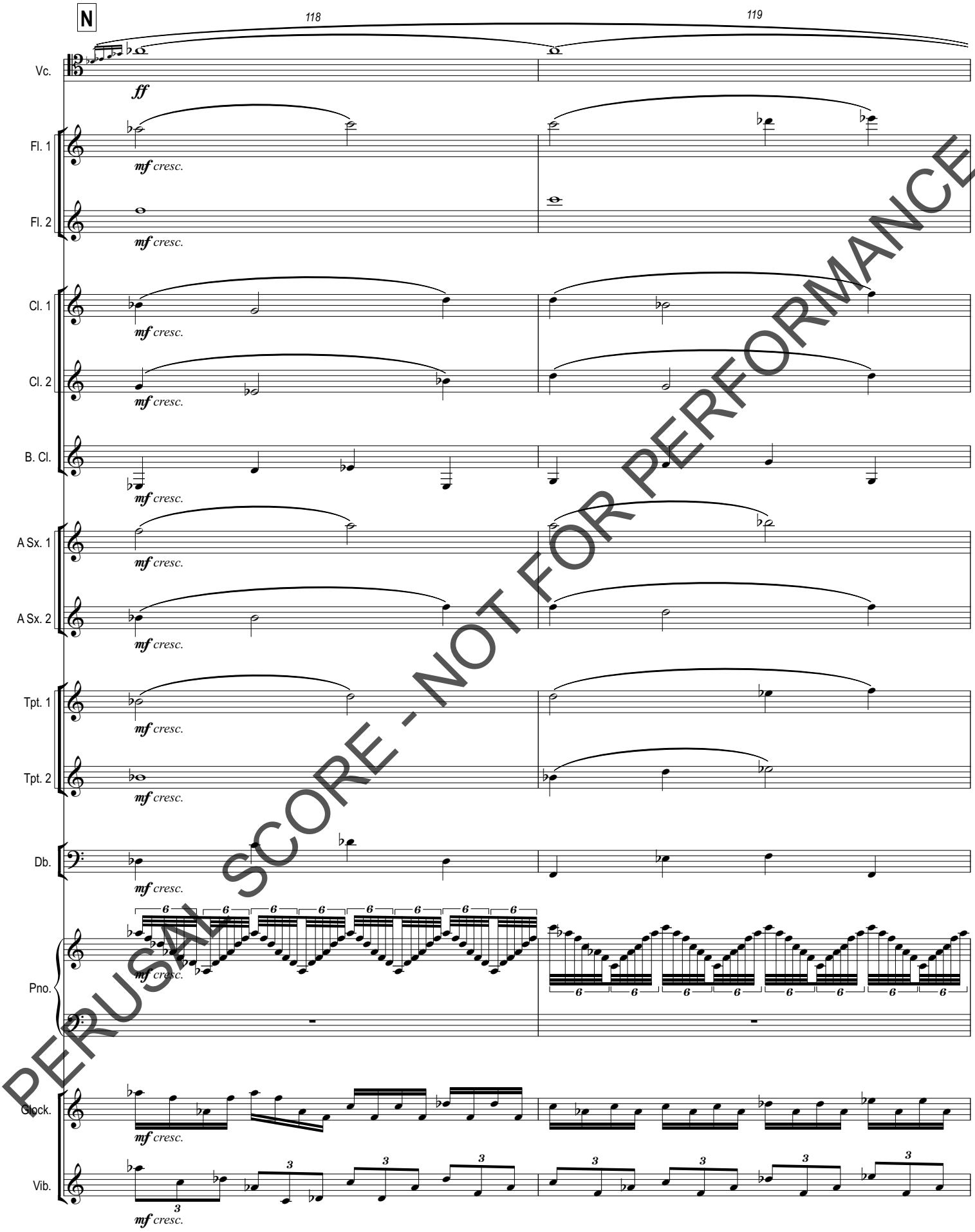


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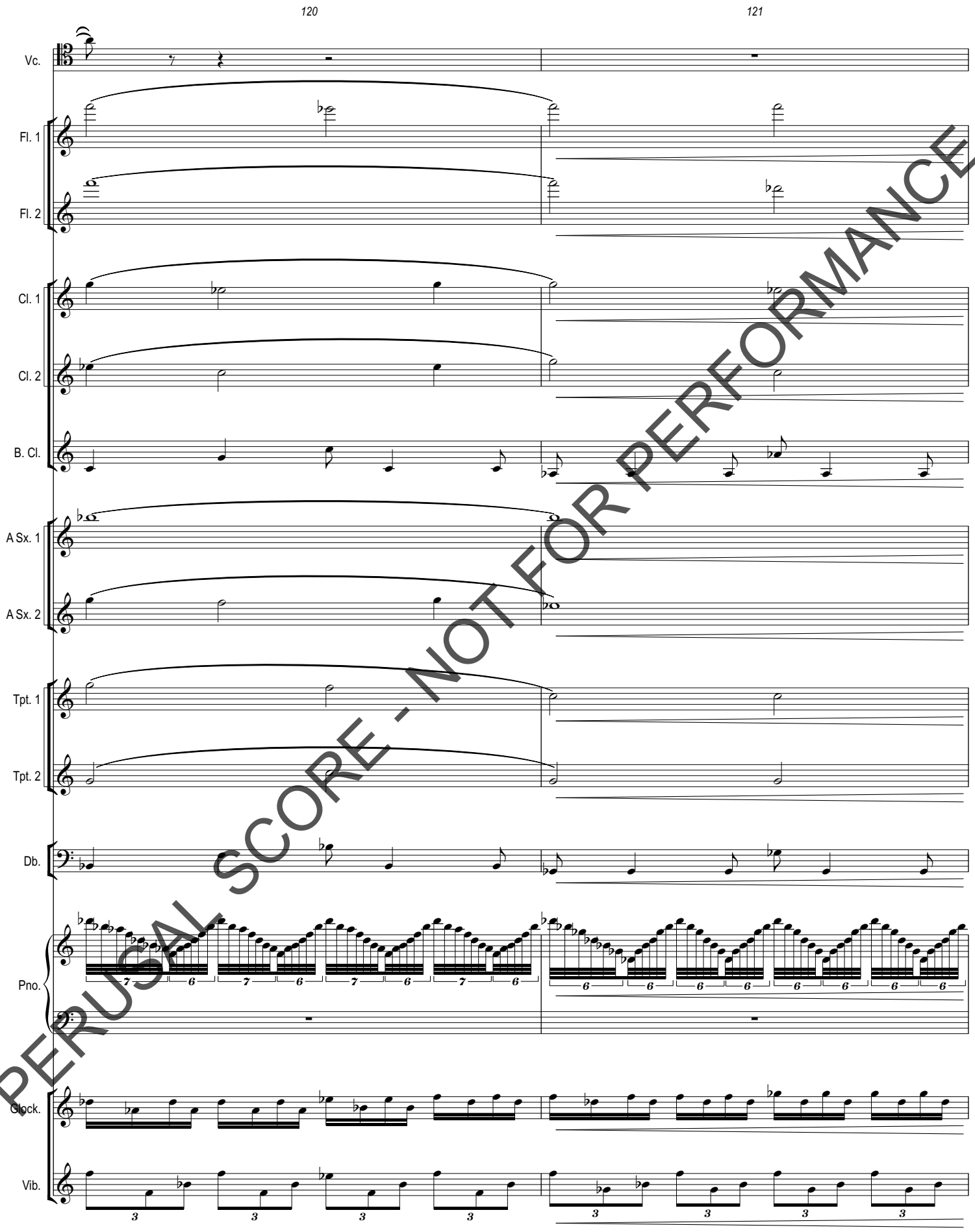
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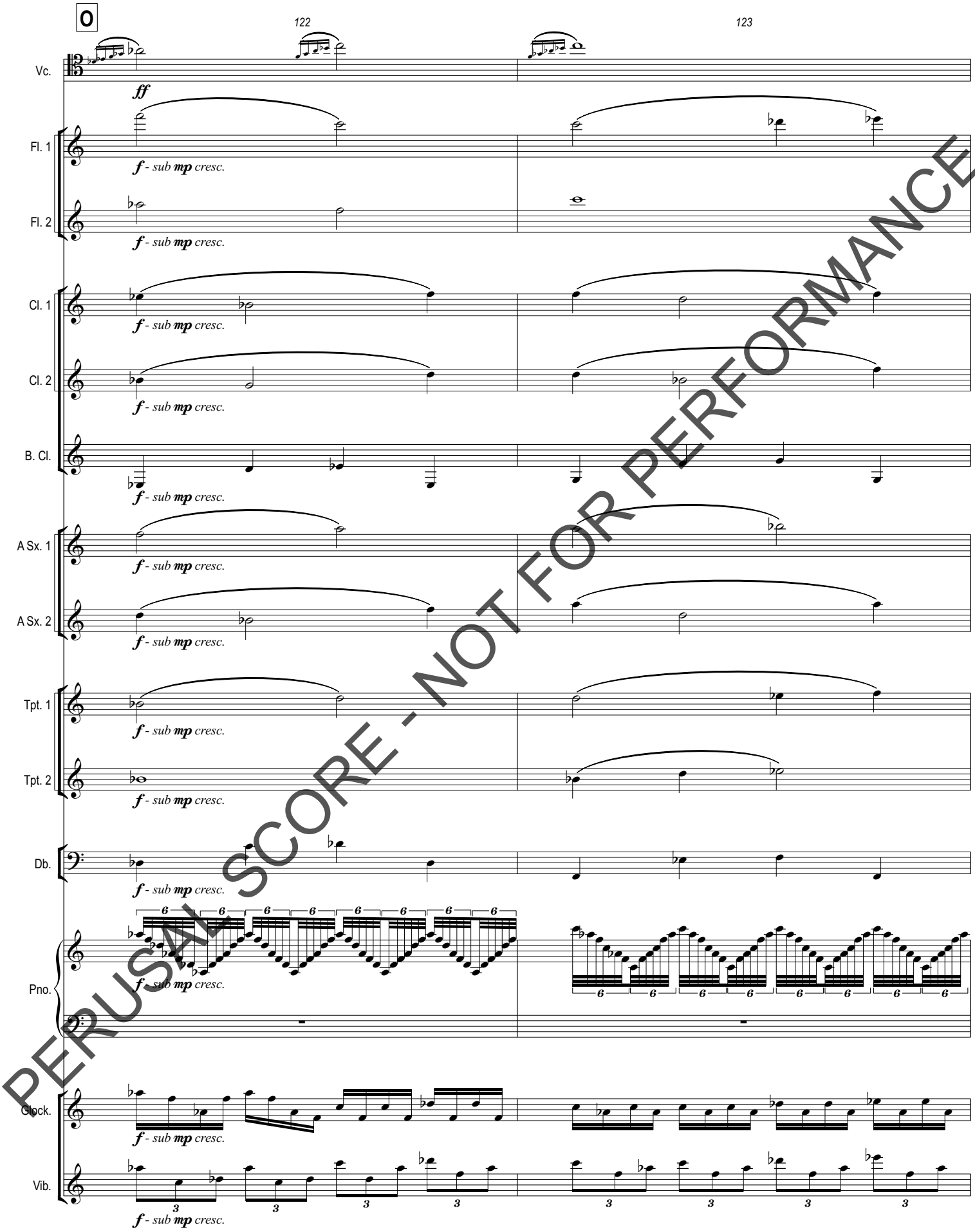


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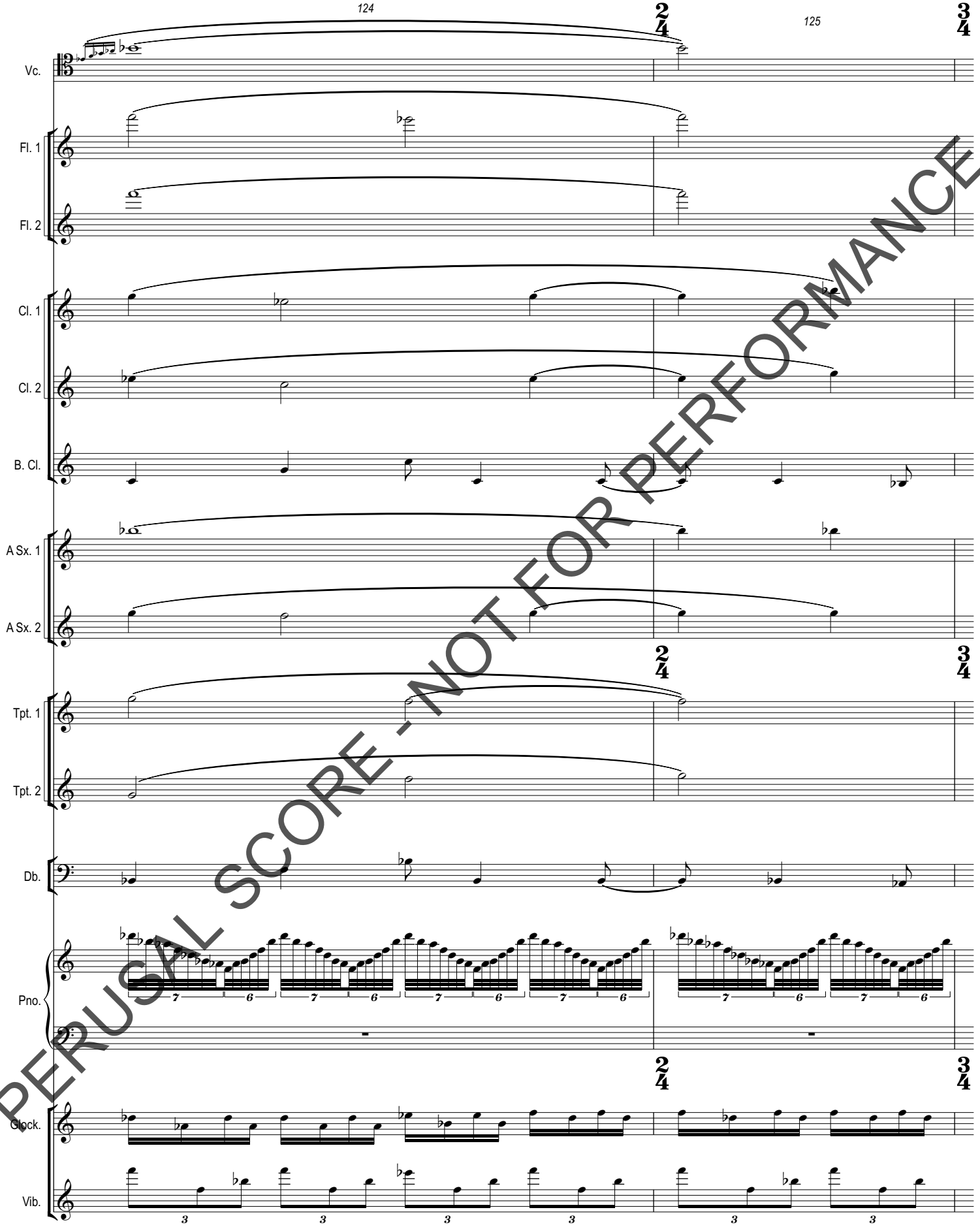
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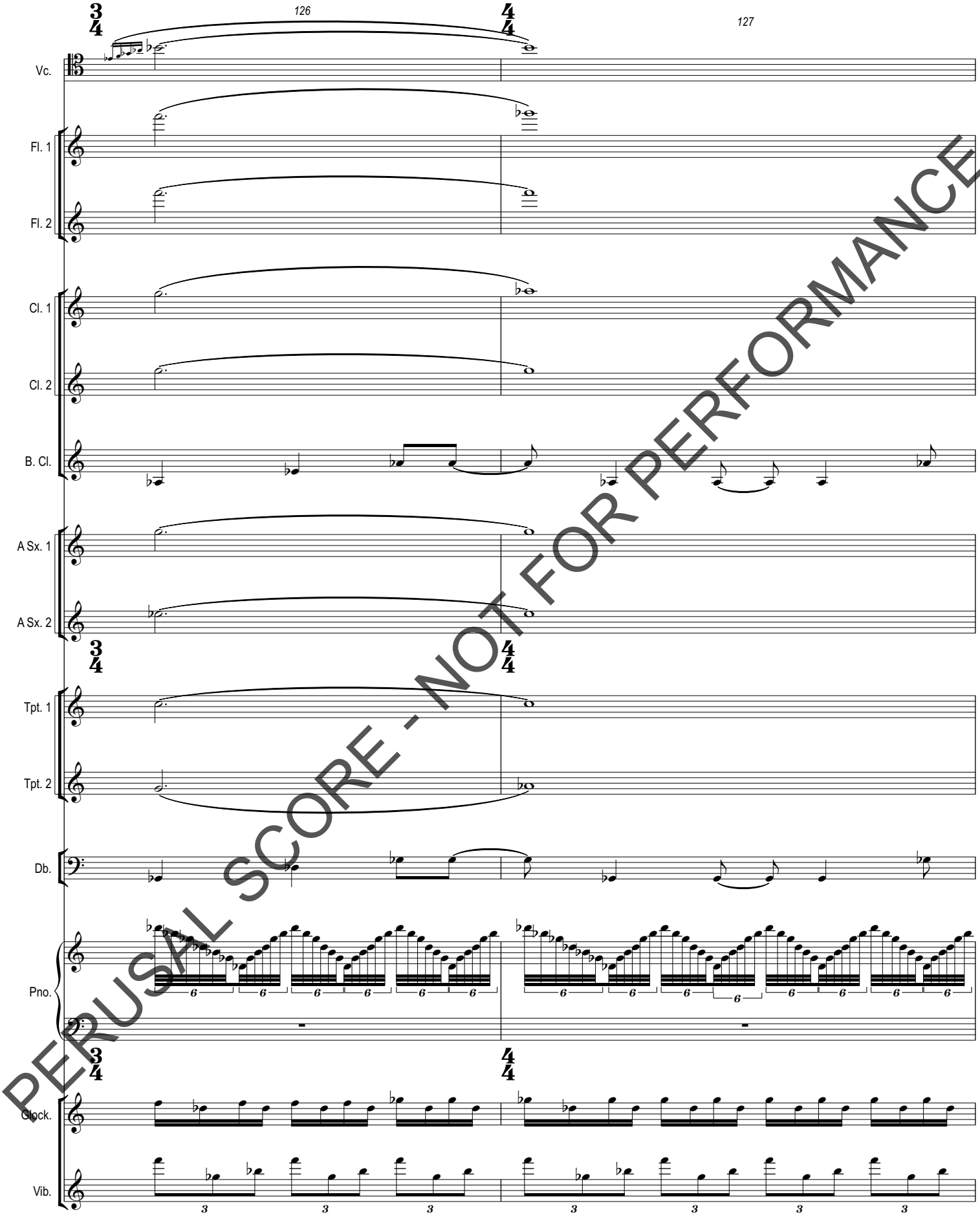


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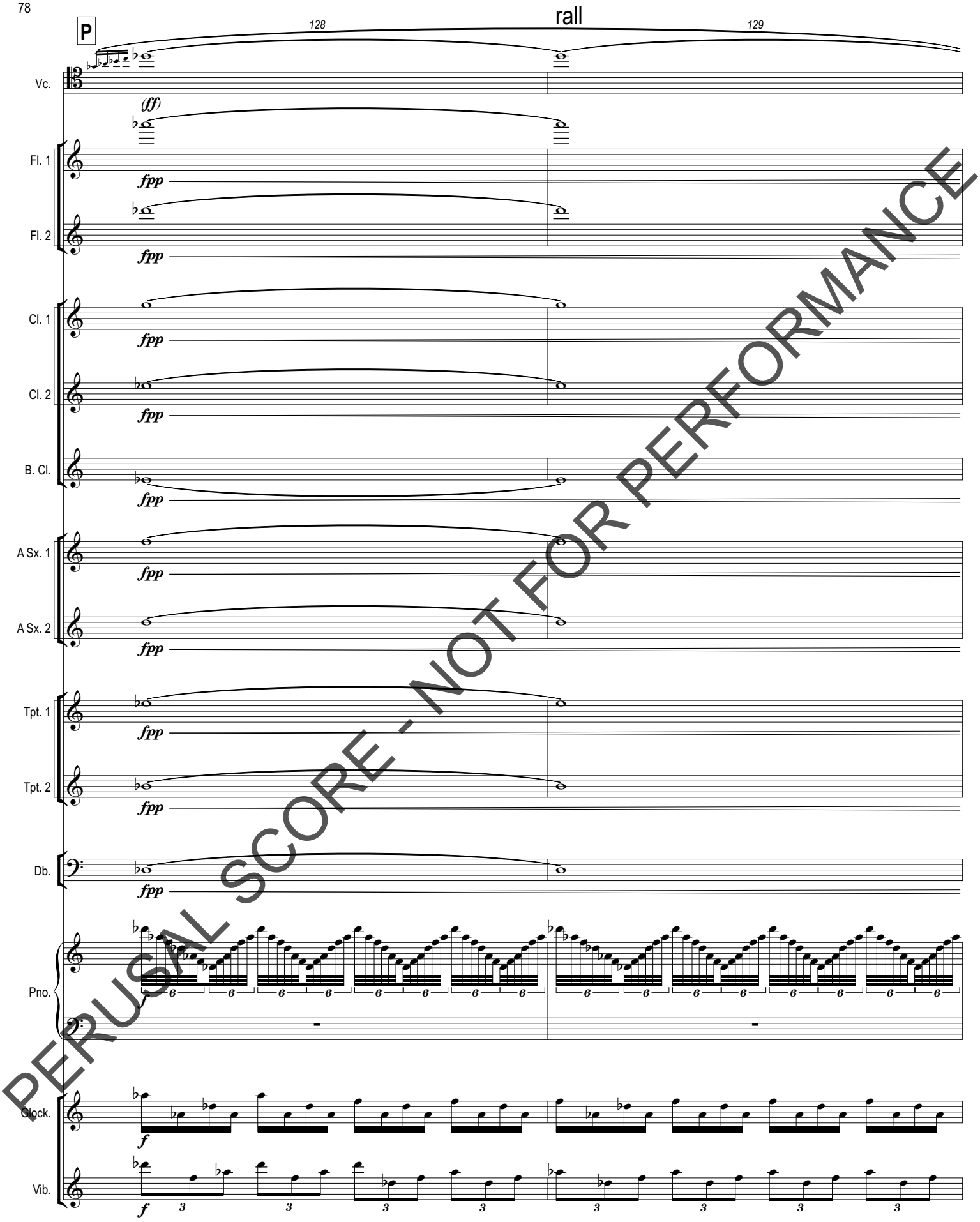
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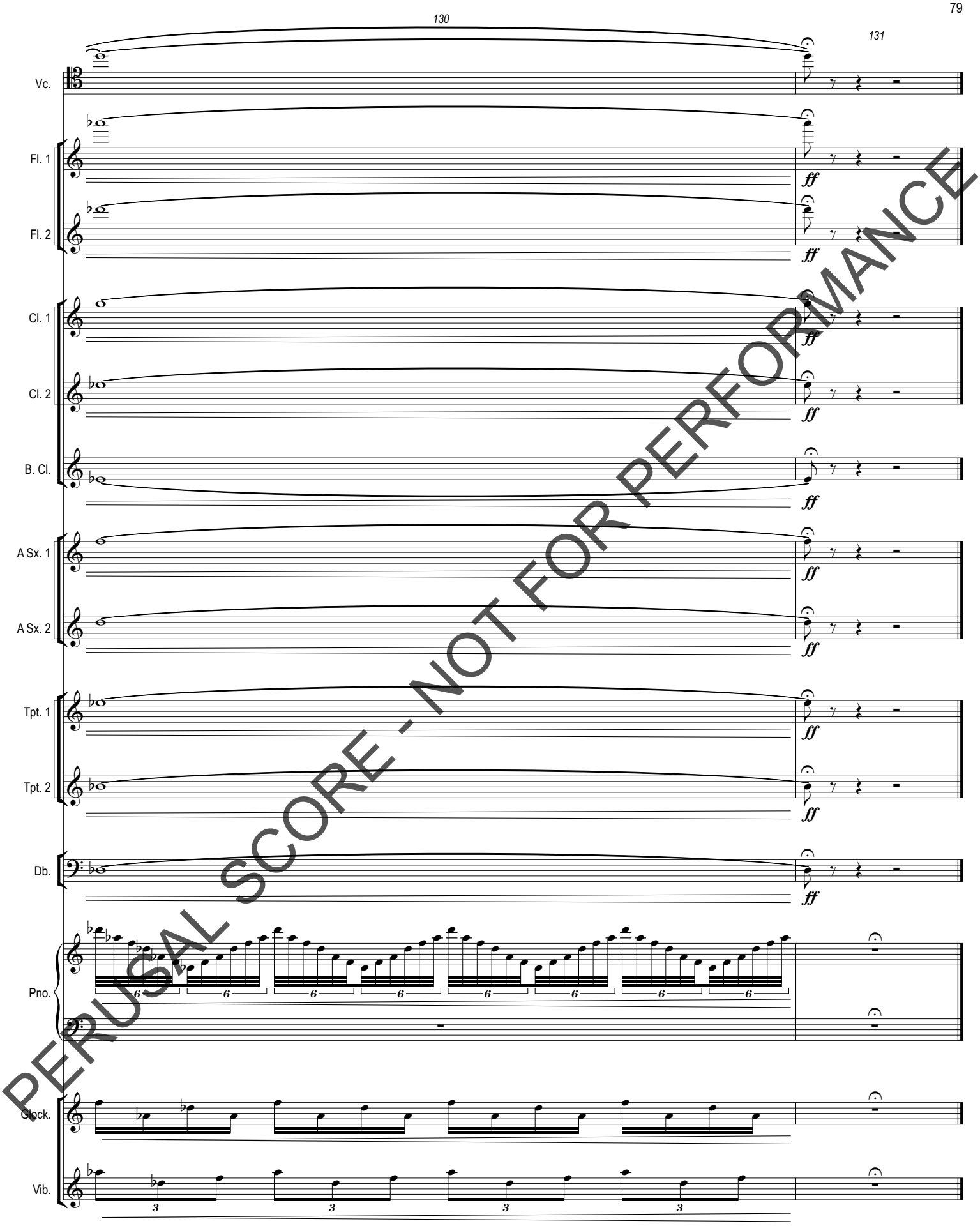
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