

Big Raven

for string quartet

Jocelyn Morlock

Vancouver 2015

*Commissioned by and dedicated to
the Emily Carr String Quartet*

***An die Musik*, for TTBB Choir**

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Program Note:

I'm fascinated by Emily Carr's paintings, and also by her writings about them: her need to saturate her work with strong emotion matches my own desire. Of *Big Raven*, the painting that is focus of my new quartet, she wrote "I want to bring great loneliness to this canvas and haunting broodiness, quiet and powerful." (Quote from *Hundreds and Thousands: The Journals of Emily Carr*.)

In my quartet, *Big Raven*, there is a great deal of contrast – the music moves between mournful, lonely passages and much more energetic, frenetic stretches. At the center of the work is an elegiac section that traverses the entire registral range of all four instruments, and is the formal and emotional heart of the piece.

Thank-you to the Emily Carr String Quartet for commissioning *Big Raven* and bringing it to life!

Big Raven

Jocelyn Morlock

$\text{♩} = 60$

Violin I

Violin II

Viola

Violoncello

4

7

10

sfp *sfp* *poco f* *pp* *sfp* *sfp*

sfp *sfp* *poco f* *pp* *sfp* *sfp*

poco f *sfp* *sfp* *poco f* *pp*

poco f *sfp* *sfp* *poco f* *pp*

p *mf* *pp*

p

12 $\text{♩} = 120$

p *poco f* *mf* *mp* *f* *mp* *pp* *mp* *f* *mp*

15 **A**

mf *mp* *sfz* *sfz* *poco f* *pp* *sfz* *sfz* *poco f* *pp* *sfz* *mp*

19

mf *mp* *f* *sfz* *sfz* *poco f* *pp* *sfz* *sfz* *sfz* *sfz* *f* *mp* *f*

24

sub. p *sub. p* *pizz.* *sub. p* *sub. p* *sub. p*

27

mp

mf *mp* *poco f* *mp*

mp *mf*

mp *mf*

30

pp

poco f *p*

mf

mf

33

pizz. *poco f* 3 *f*

mf *f*

poco f *f*

37

(pizz.) mp

mp *mp* *mp*

mp

41

53

mp

mp

mp

57

mf

mf

61

mfp

mf

(mf)

mf

mp

mp

5 - 10"

65

mf

mp

mf

mp

mf

mp

pizz. pp

pizz. pp

pizz. pp

pp

$\text{♩} = 108$

70 B

arco
pp

arco
ppp *mp*

(pizz.)
poco p

(pizz.)
poco p

74

mf

strum
mf

mp

mp

77

mf *p* *ppp*

pp *pizz.*

pp *arco*

p *3*

pp *mp*

pp *mp*

81

pp *poco f*

pp *arco* *3*

mf *pp*

mf *p*

mf *p*

mf *p* *mf*

85

Measures 85-88 of a musical score. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. Measure 85 features a piano introduction with *ppp* dynamics. Measures 86-88 show various melodic and harmonic developments with dynamics ranging from *pp* to *mp*. A *pizz.* (pizzicato) marking is present in measure 87. The system concludes with a *ppp* dynamic in measure 88.

89

Measures 89-92 of a musical score. The score continues with four staves. Measure 89 begins with a *mp* dynamic. Measures 90-92 show complex rhythmic patterns, including quintuplets and sextuplets, with dynamics ranging from *pp* to *mp*. The system ends with a *pp* dynamic in measure 92.

93

Measures 93-96 of a musical score. The score continues with four staves. Measure 93 starts with a *ppp* dynamic. Measures 94-96 show further melodic and harmonic development with dynamics ranging from *pp* to *mp*. The system concludes with a *pp* dynamic in measure 96.

97

Measures 97-100 of a musical score. The score continues with four staves. Measure 97 begins with a *ppp* dynamic. Measures 98-100 show complex rhythmic patterns, including quintuplets and sextuplets, with dynamics ranging from *pp* to *mf*. The system ends with a *pp* dynamic in measure 100.

101

pp p p

104

mp mf mp p ppp ppp ppp ppp

109 C ♩ = 80

mp arco ppp ppp mf ppp mf ppp

113

mf pp mf ppp

116

6 6 3 6 3 3

arco

poco f

119

poco f

3 3 3 3 3 3

arco

poco f

122

125

mp

3 3 6 3 3

ff sub p

ff

128

mp *poco f* *mf* *mp* *poco f*

131

poco p *arco, detached* *mp* *mf* *ppp*

134

pp *mp* *mf* *sfp* *ppp* *arco, detached* *sfpp*

137

$\text{♩} = 80$
poco accel.

sub. pp *sfpp*

140

mp

mf

142

$\text{♩} = 120$

f

gliss.

mf

pizz.

f

144

mf

ff

f

146

ff

mf

ff

mf

f

148

ff *mf* *ff* *mf*

150

ff *mf* *gliss.* *ff* *mf*

152

molto rit.

gliss. *ff* *mp* *gliss.* *mp* *pp* *poco f* *mp* *p* *p*

154

D ♩ = 60

arco, espr. *pp* *arco, espr.* *pp* *mp* *mp*

159

p *mf* *p*

164

arco, espr.

p *mf* *poco p* *poco p* *poco p*

169

mf *mf* *mf* *mf*

174

mp *ff*

179

ff *poco f*

184

poco rit. slightly slower ♩ = 56

mp

189

mf

194

f *mp* *poco f*

199 *molto rit.*

mp pp mp pp mp pp mp pp

204 *A tempo* ♩ = 56

mp mf p mp pp p mf p mf

209

mf mp 3 mf poco f mp mf p mp mf p

213

mf mp mf mp pp mp poco f pp

218

pp *mp* 3 *pp* *mp* 3 *mf* *pp* *p* *mp* *p*

221

pp *mp* *pp* *mp* *pp* *mp* *mf* *pp* *mp* *pp*

225

p *mp* *pp* *p* *mf* *p* *mf* *pp*

228

mp *mf* *p* *pp* *mp* *p* *mp* *pp*

231

mf *p* *pp* *p* *pizz.* *mf*

237

mp *pp* *pizz.* *mf* *pp* *pp*

$\text{♩} = 144$

243 **E**

poco f *mp* *pizz.* *mf* *pizz.* *mf* *pizz.* *mf* *mp*

248

f *mp* *f* *mp*

254

f

f

258

mf

mf (pizz.)

molto sul pont

mf (pizz.)

263

poco f

poco f

poco f

poco f

267

f

f

f

f

271

ff *ff* *poco f* *poco f*

275

ff *ff* *f* *f*

279

282

ff *ff* *fff* *fff*