

Three Meditations on Light

Duo for Cello and Harp

Jocelyn Morlock

Vancouver 2011

*Commissioned by and dedicated to
Couloir – harpist Heidi Krutzen and cellist Ariel Barnes,
with generous assistance from the British Columbia Arts Council*

***Three Meditations on Light*, duo for cello and harp**

Commissioned by and dedicated to *Couloir* – harpist Heidi Krutzen and cellist Ariel Barnes. Many thanks to the British Columbia Arts Council for their support of this project. *Three Meditations on Light* was premiered by *Couloir* on October 1, 2012 at Music on Main's *Modulus Festival* in Vancouver, BC.

Three Meditations on Light is in three movements, the first of approximately 5:15 duration, the second approximately 3:15 and the third approximately 8:00. (Total duration ca. 16:30.)

- I – The birds breathe the morning light
- II – Bioluminescence (wine-dark sea)
- III – Absence of light – gradual reawakening

Three Meditations on Light was inspired by various conceptions of light and sun, in particular *Sol Invictus*, the unconquerable sun. In ancient Egyptian culture (ca. 3000 – 2000 BC) it was believed that each night, the sun god, Ra, made a heroic journey, and fought a nocturnal battle in order to rise again in the morning. I love the idea that the sunrise is not a given, that each new day is miraculous.

Three Meditations on Light

I - The birds breathe the morning light

Jocelyn Morlock

(otherworldly, fresh, green)

♩ = 72

Violoncello

Harp

6

Vc.

Hp.

10

Vc.

Hp.

12

Vc.

Hp.

poco accel. . . . ♩ = 76

16

Vc.

ppp *mp* *pp*

Hp.

p *mf*

3 3 5

20

Vc.

Hp.

3 3 3 3 5

24

Vc.

mp

Hp.

3

27

Vc.

f *poco f*

Hp.

pp

3

molto rit.

$\text{♩} = 60$
espressivo

3

30

Vc.

Hp.

mp *gliss.* *ppp* *ppp* *mp*

33

Vc.

Hp.

mf

37

Vc.

Hp.

mp *mf* *mp* *mf* *mp*

41

Vc.

Hp.

p

subito $\text{♩} = 96$
sul pont.
(silvery, translucent)

45

Vc.

Hp.

49

Vc.

Hp.

*molto sul tasto,
with extreme fragility*

rit.

p

53

Vc.

Hp.

a Tempo (♩ = 96)

59

Vc.

Hp.

subito ♩ = 56

rit.

mf

gliss.

a Tempo (♩ = 56)
(warm, golden, quietly ecstatic)

5

63

Vc. *sub. p*

Hp. *p*

68

Vc. *ppp* *pp* *mf > p*

Hp.

(cool, translucent, otherworldly)
subito ♩ = 76

74

Vc. *mf* *p* *mf* *poco p* *poco f*

Hp. *mp* *mp*

79

Vc. *ppp*

Hp.

♩ = 56

Bioluminescence (wine-dark sea)

sparkling

♩ = ca. 92

Violoncello

pizz.

p

mp

Harp

mp

5

Vc.

mf

Hp.

mf

9

Vc.

poco f

(mp)

poco f

mp

Hp.

13

Vc.

arco

ppp

p

ppp

Hp.

poco p

17

Vc. *pizz.*

Hp.

ppp *p* *ppp* *mp* *pp*

21

Vc. *arco* *pizz.*

Hp.

mf *ppp* *mp* *ppp* *mf*

25

Vc. *arco*

Hp.

mp *ppp* *mp* *p*

29

Vc. *(arco, ord.)*

Hp.

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

33

Vc.

Hp.

ppp *mp*

p *mp*

37

Vc.

Hp.

poco f *pp*

poco f *p*

41

Vc.

Hp.

mp *mf*

45

Vc.

Hp.

f *ppp*

f *mf* *pp* *mp*

49 *pizz.* *arco* *gliss.* *pizz.* *arco* *pizz.* *mf* *poco f*

Vc.

Hp.

53 *mp* *arco* *pp* *p* *ppp*

Vc.

Hp.

57 *pp* *mf* *p* *ppp*

Vc.

Hp.

62 *mf* *poco f* *fff* *ord.* *sul pont.* *fff*

Vc.

Hp.

mysterious, threatening

♩ = 96

Violoncello

Harp

pp mp mf

mf

The image shows a musical score for Violoncello and Harp. The Violoncello part is in the upper staff, starting with a whole rest in measure 1, followed by a half note G2 in measure 2, and then a series of eighth notes in measures 3 and 4. The Harp part is in the lower staff, starting with a half note G2 in measure 1, followed by a half note G2 in measure 2, and then a series of eighth notes in measures 3 and 4. The score includes dynamic markings: pp (pianissimo) for the Violoncello in measure 2, mp (mezzo-piano) for the Violoncello in measure 3, and mf (mezzo-forte) for the Violoncello in measure 4. The Harp part has a mf (mezzo-forte) marking in measure 1. The key signature is one flat (B-flat) and the time signature is 4/4.

6

Violoncello (Vc.) and Harp (Hp.) score. The Vc. part is in bass clef, and the Hp. part is in grand staff (bass and treble clefs). The Vc. part features a melodic line with dynamics *p*, *mp*, *mf*, and *mp*. The Hp. part features a rhythmic accompaniment with dynamics *p* and *mf*.

10

Vc. *poco f* *mp* *mf*
 Hp. *f* *mf*

14

Musical score for Violoncello (Vc.) and Harp (Hp.). The Vc. part is in the bass clef, and the Hp. part is in the treble and bass clefs. The tempo is marked *poco f*. The Vc. part features a melodic line with slurs and accents. The Hp. part features a rhythmic accompaniment with slurs and accents.

18

Vc. *mp* poco a poco cresc. (to m. 27)

Hp. *mp* poco a poco cresc. (to m. 27)

22

Vc. *mp* poco a poco cresc. (to m. 27)

Hp. *mp* poco a poco cresc. (to m. 27)

26

poco rit. A tempo ♩ = 72

Vc. *ff*

Hp. *ff* gliss. gliss. *f*

29

poco rit.

Vc. *ppp*

Hp. *mf* *mp* *ppp*

34 *distant*
♩ = ca 66

Vc.

Hp.

p

8va

39 *rit.*

Vc.

Hp.

ppp

pp

44 *espressivo*
♩ = 60

Vc.

Hp.

mp

(sempre)

48

Vc.

Hp.

poco f *mf*

5

3

52

Vc. *f*

Hp. *poco f*

3

56

Vc. *ppp* *mp* *gathering force*

Hp. *p* *mp*

3

61

Vc. *poco accel.*

Hp. *poco a poco cresc. (to m. 65)*

3

64

Vc. *mf*

Hp. *poco f*

$\text{♩} = 72$

3

66

Vc. *poco*

Hp.

68

Vc. *poco a poco cresc. (to m. 77)*

Hp. *poco a poco cresc. (to m. 77)*

70

Vc. *f*

Hp. *f*

72

Vc.

Hp.

74

Vc.

ff

3

Hp.

3

3

ff

3

3

76

Vc.

fff

Hp.

fff

3

3

3

3

78

Vc.

ppp

Hp.

3

3

3

3

81

Vc.

mf *f*

poco f

3

3

3

3

83

Vc. *mf* *f*

Hp. *f*

85

Vc. *mp* *pp* (no trill)

Hp.

88

Vc. *pp* *mp*

Hp. *mp* *ord.*

91 rit. $\text{♩} = \text{ca. } 66 - 69$

Vc. *p* *mp*

Hp. *pp* *p.d.l.t.* *mp*

94

Vc.

mf

3

Hp.

97

Vc.

molto rit.

ppp

Hp.

99

Vc.

ppp

Hp.

luxuriant, almost lazy

♩ = ca. 63

101

Vc.

mp

3

somewhat mysterious,
recollect 1st mov't

(ord.)

Hp.

mp
(p.d.l.t.)

3

104

Vc.

Hp.

ppp *mp*

Measure 104: Vc. has a half note G4, a quarter rest, and a half note F#4. Hp. has a triplet of eighth notes (G4, A4, B4) and a half note G4. Measure 105: Vc. has a half note E4, a quarter rest, and a half note D4. Hp. has a triplet of eighth notes (G4, A4, B4) and a half note G4. Measure 106: Vc. has a half note C4, a quarter rest, and a half note B3. Hp. has a triplet of eighth notes (G4, A4, B4) and a half note G4.

107

Vc.

Hp.

Measure 107: Vc. has a half note G4, a quarter rest, and a half note F#4. Hp. has a triplet of eighth notes (G4, A4, B4) and a half note G4. Measure 108: Vc. has a half note E4, a quarter rest, and a half note D4. Hp. has a triplet of eighth notes (G4, A4, B4) and a half note G4. Measure 109: Vc. has a half note C4, a quarter rest, and a half note B3. Hp. has a triplet of eighth notes (G4, A4, B4) and a half note G4. Measure 110: Vc. has a half note G4, a quarter rest, and a half note F#4. Hp. has a triplet of eighth notes (G4, A4, B4) and a half note G4.

111

Vc.

Hp.

Measure 111: Vc. has a half note G4, a quarter rest, and a half note F#4. Hp. has a triplet of eighth notes (G4, A4, B4) and a half note G4. Measure 112: Vc. has a half note E4, a quarter rest, and a half note D4. Hp. has a triplet of eighth notes (G4, A4, B4) and a half note G4. Measure 113: Vc. has a half note C4, a quarter rest, and a half note B3. Hp. has a triplet of eighth notes (G4, A4, B4) and a half note G4. Measure 114: Vc. has a half note G4, a quarter rest, and a half note F#4. Hp. has a triplet of eighth notes (G4, A4, B4) and a half note G4.

115

Vc.

Hp.

poco rit.

p *ppp* *pp*

Measure 115: Vc. has a half note G4, a quarter rest, and a half note F#4. Hp. has a triplet of eighth notes (G4, A4, B4) and a half note G4. Measure 116: Vc. has a half note E4, a quarter rest, and a half note D4. Hp. has a triplet of eighth notes (G4, A4, B4) and a half note G4. Measure 117: Vc. has a half note C4, a quarter rest, and a half note B3. Hp. has a triplet of eighth notes (G4, A4, B4) and a half note G4. Measure 118: Vc. has a half note G4, a quarter rest, and a half note F#4. Hp. has a triplet of eighth notes (G4, A4, B4) and a half note G4.