Revenant

(2002)

for Baroque Flute, Baroque Violin, Viola da Gamba, and Harpsichord

Jocelyn Morlock

Notes:

1. Accidentals hold for the entire bar (unless cancelled, of course.)
2. Trills start on the large note, and go either up or down to the small note in brackets.

Revenant – Program Notes
Function: *noun*
Etymology: French, from present participle of *revenir* to return
Date: 1827
: one that returns after death or a long absence.

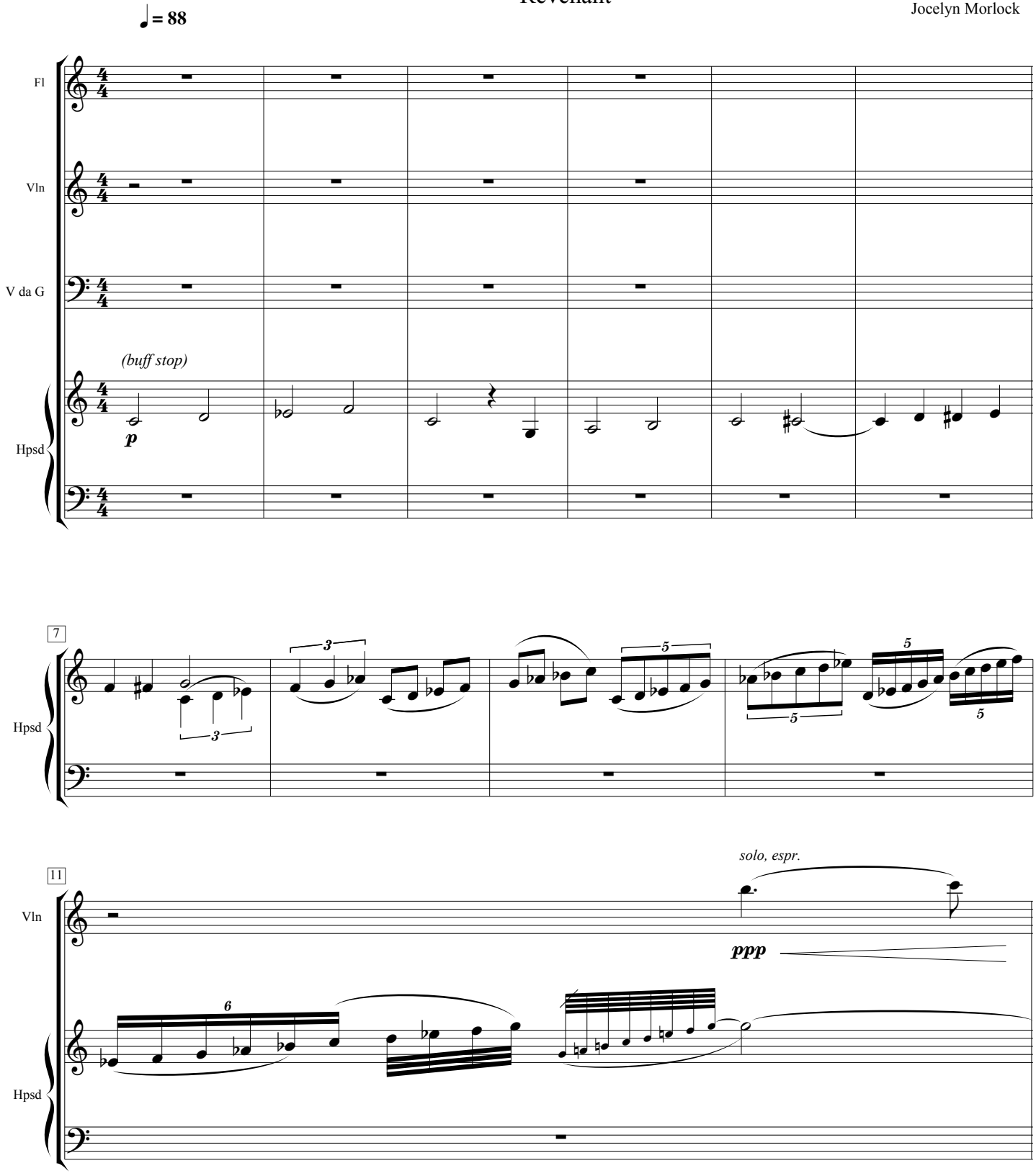
Like *The Musical Offering*, *Revenant* begins with the royal theme, played by solo harpsichord. But in *Revenant*, the notes of the theme are played in reverse, as if the theme were moving backwards in time. The harpsichord solo becomes more free and fantasia-like, until it is interrupted by the violin. Following this interruption is a plaintive flute solo in which the theme is somewhat disguised, though occurring in its usual direction. Next is a canonic section in triple meter, in which the ensemble adds baroque-style ornamentation to the basic melodies.(This is the section which is closest to, or perhaps least far from, the style of Bach.)

After the last iteration of the canon is a short harpsichord solo which segues into a fast and rhythmically driving section for harpsichord and strings. Actually, this section starts fast, and just keeps getting faster...Once everything calms down, there is a viola da gamba solo with flute and violin accompaniments, and the piece winds down with music for the full ensemble, in which the last note of each phrase is a note of the theme. (I believe this is the only section in which my use of the theme is not audible.) The rhythms of the four instruments begin in unison but become increasingly diverse in this final section, which ends with the conclusion of the royal theme for solo violin.

Thanks to the Canada Council for the Arts and to the B.C. Arts Council for their generous support in funding this piece.

Revenant

Jocelyn Morlock



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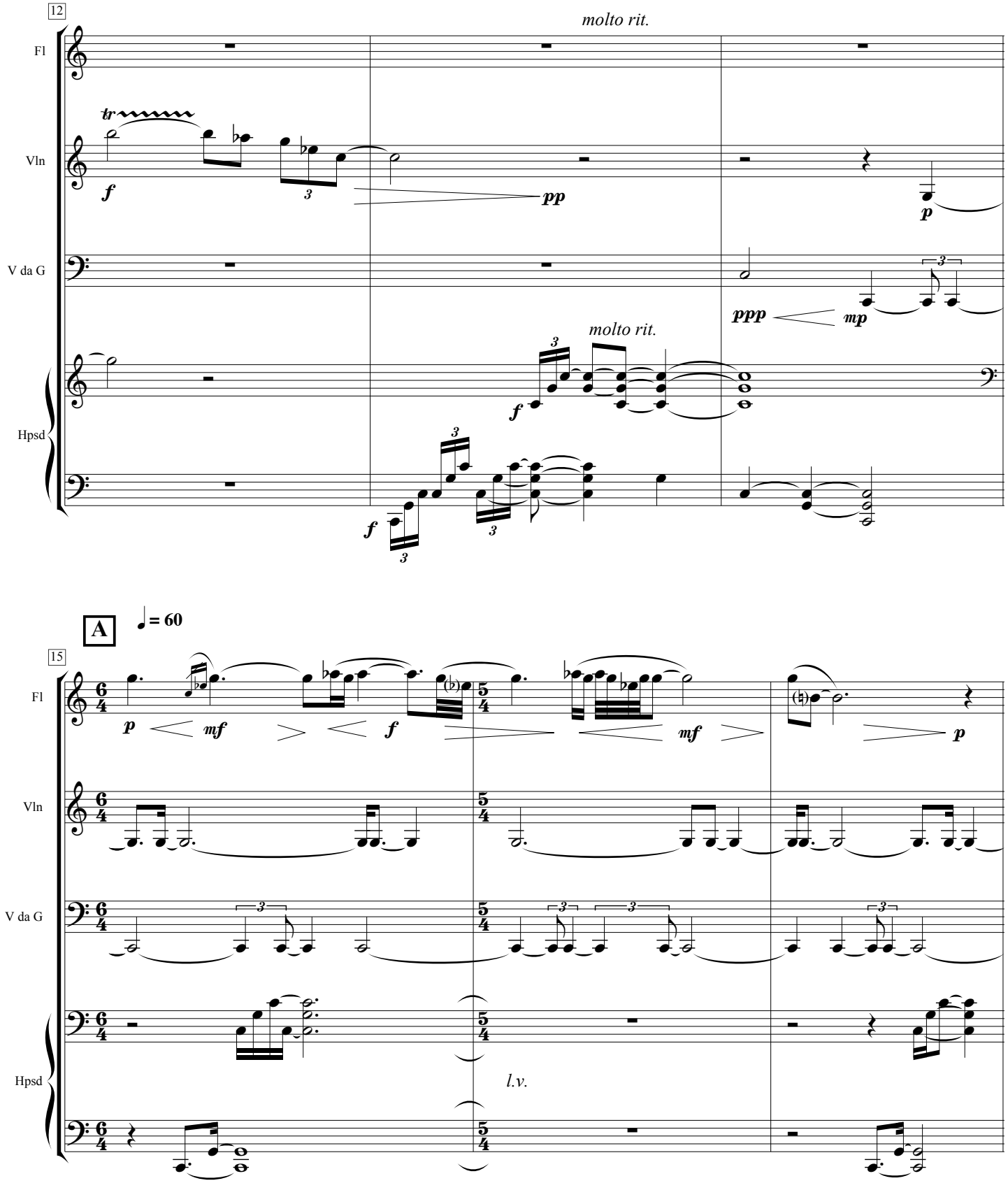
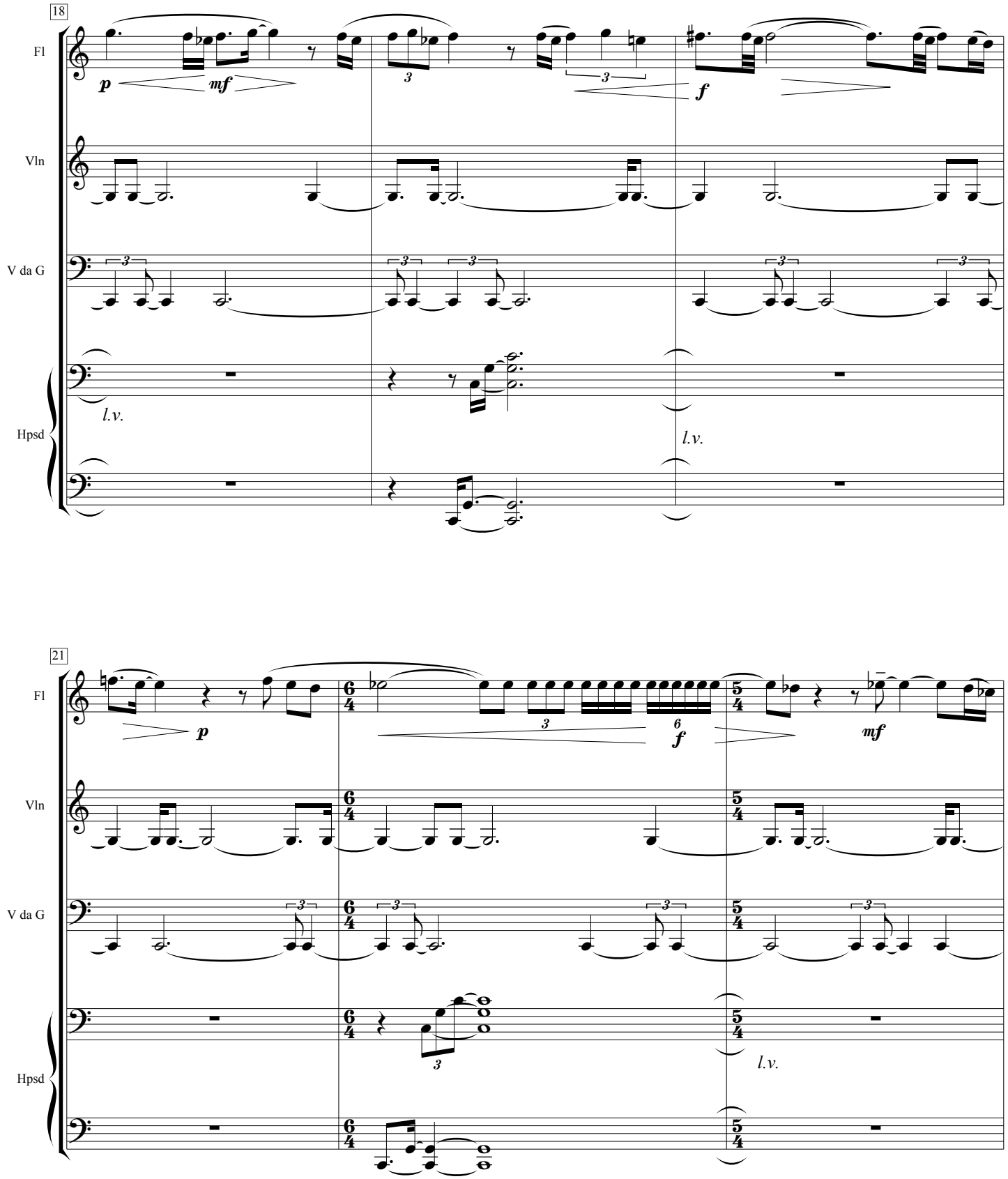
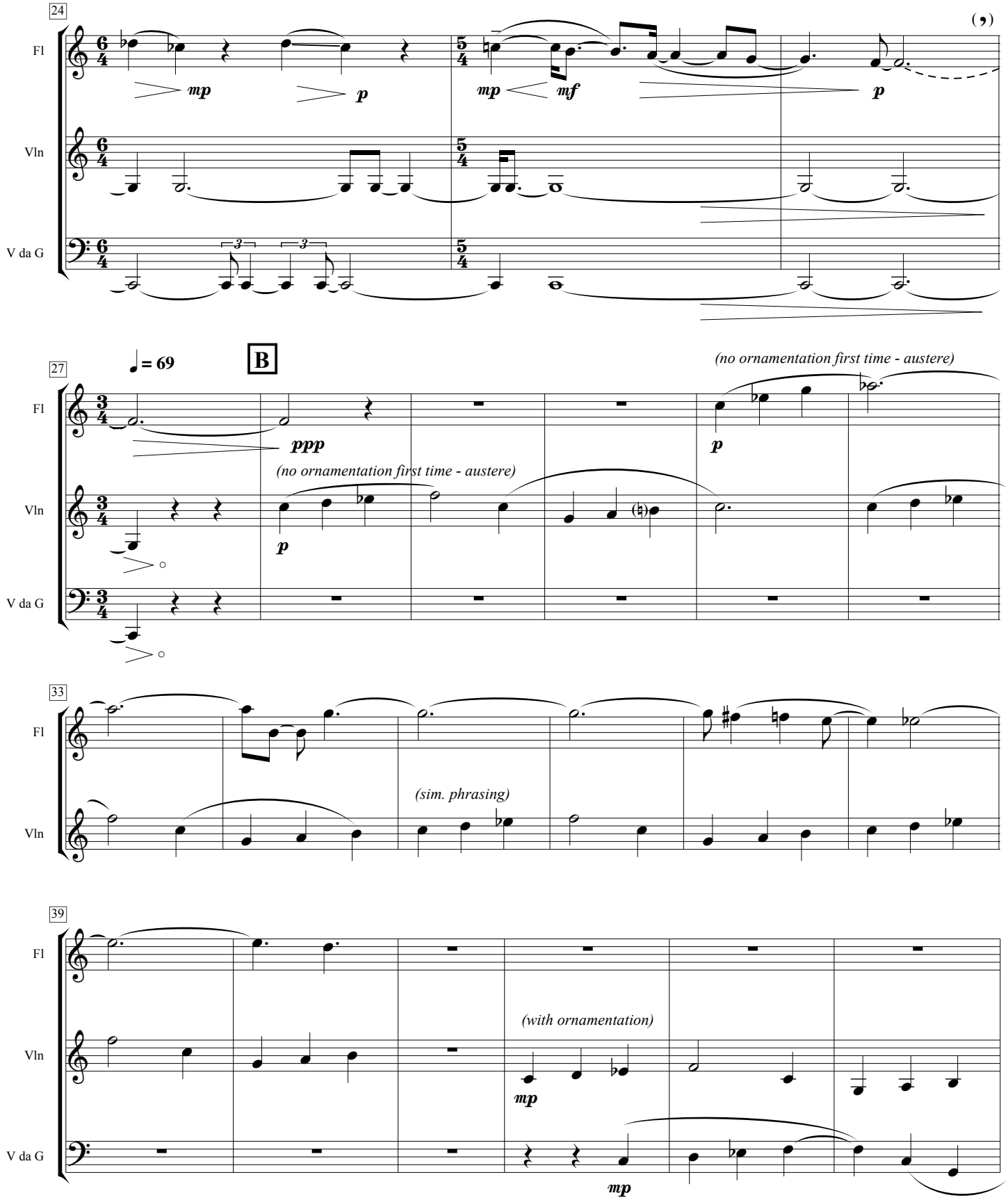
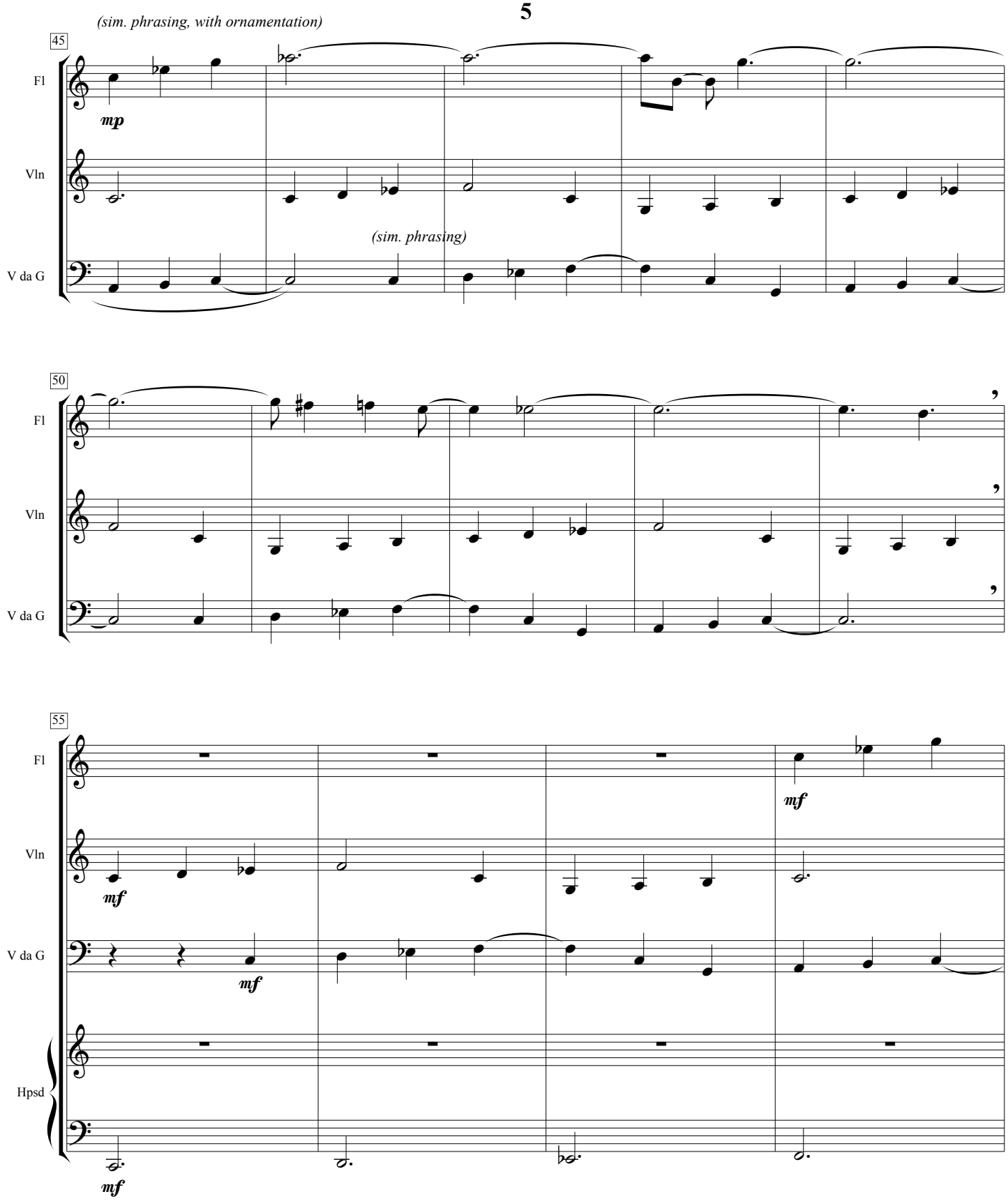
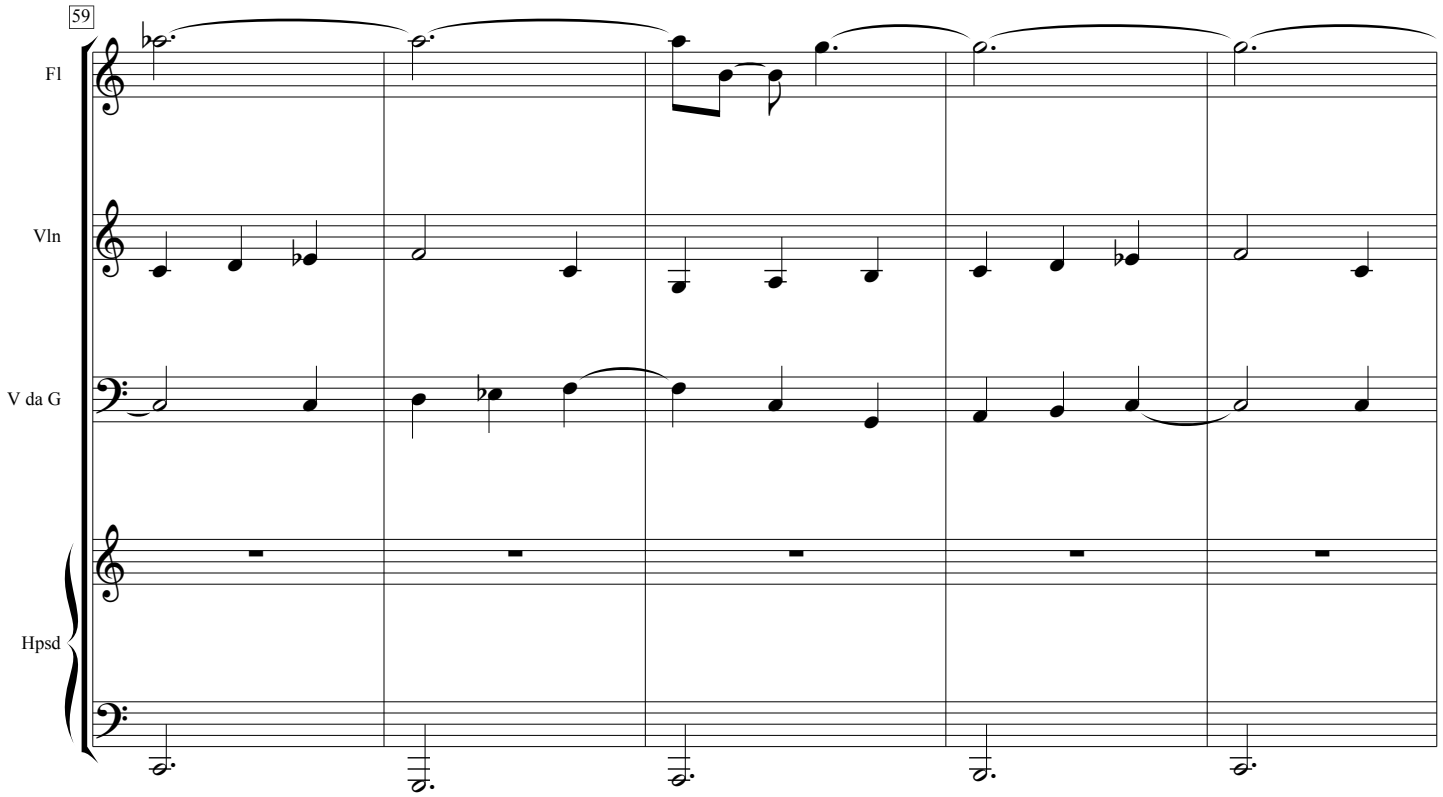
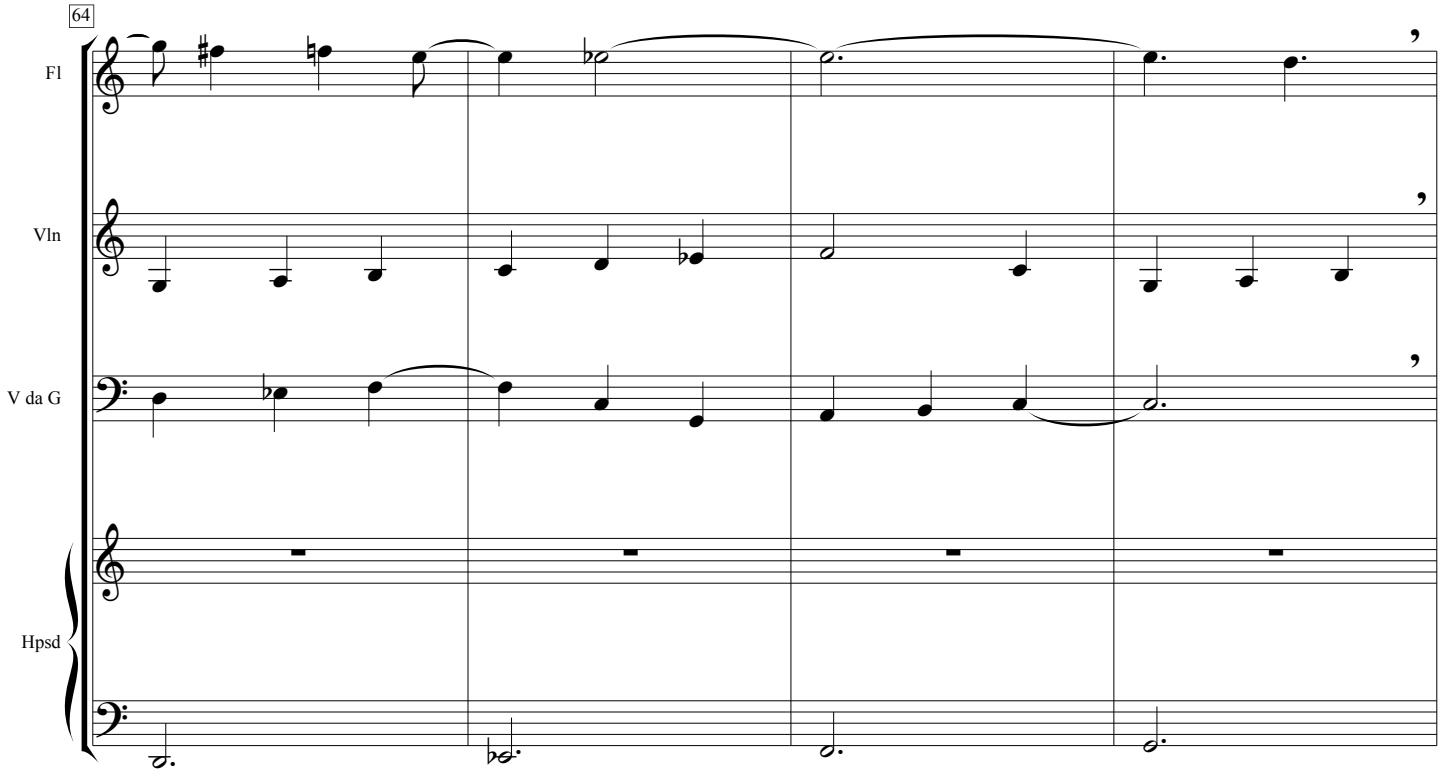

12
molto rit.
Fl
Vln
V da G
Hpsd
tr
f
pp
p
ppp
mp
molto rit.
f
f
A
♩= 60
15
p
mf
f
mf
p
l.v.

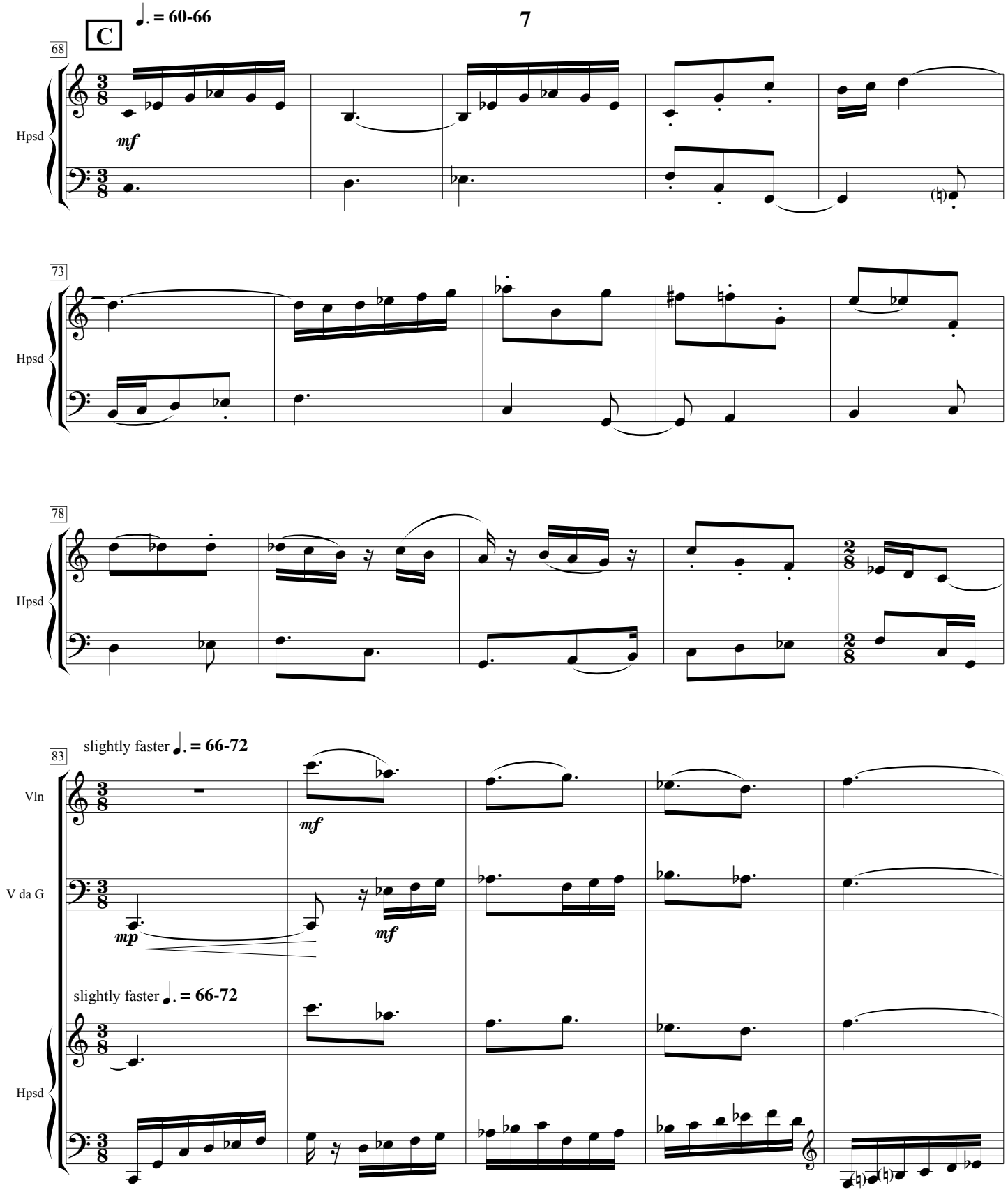

18
Fl
Vln
V da G
Hpsd
p
mf
f
l.v.
l.v.
21
Fl
Vln
V da G
Hpsd
p
f
mf
l.v.

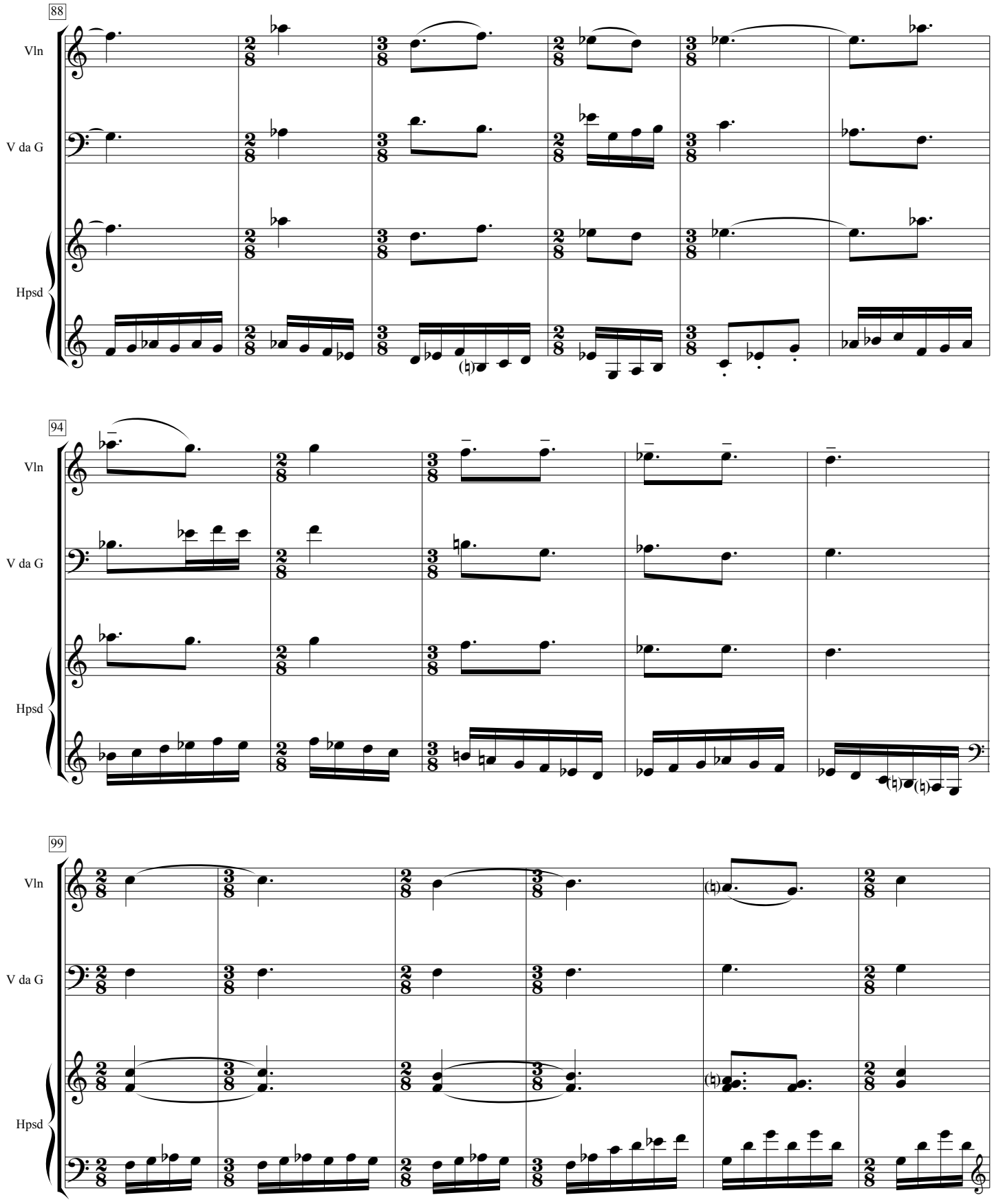

24
Fl
Vln
V da G
mp
p
mp
mf
p
27
♩= 69
B
(no ornamentation first time - austere)
ppp
p
(no ornamentation first time - austere)
p
33
(sim. phrasing)
39
(with ornamentation)
mp
mp

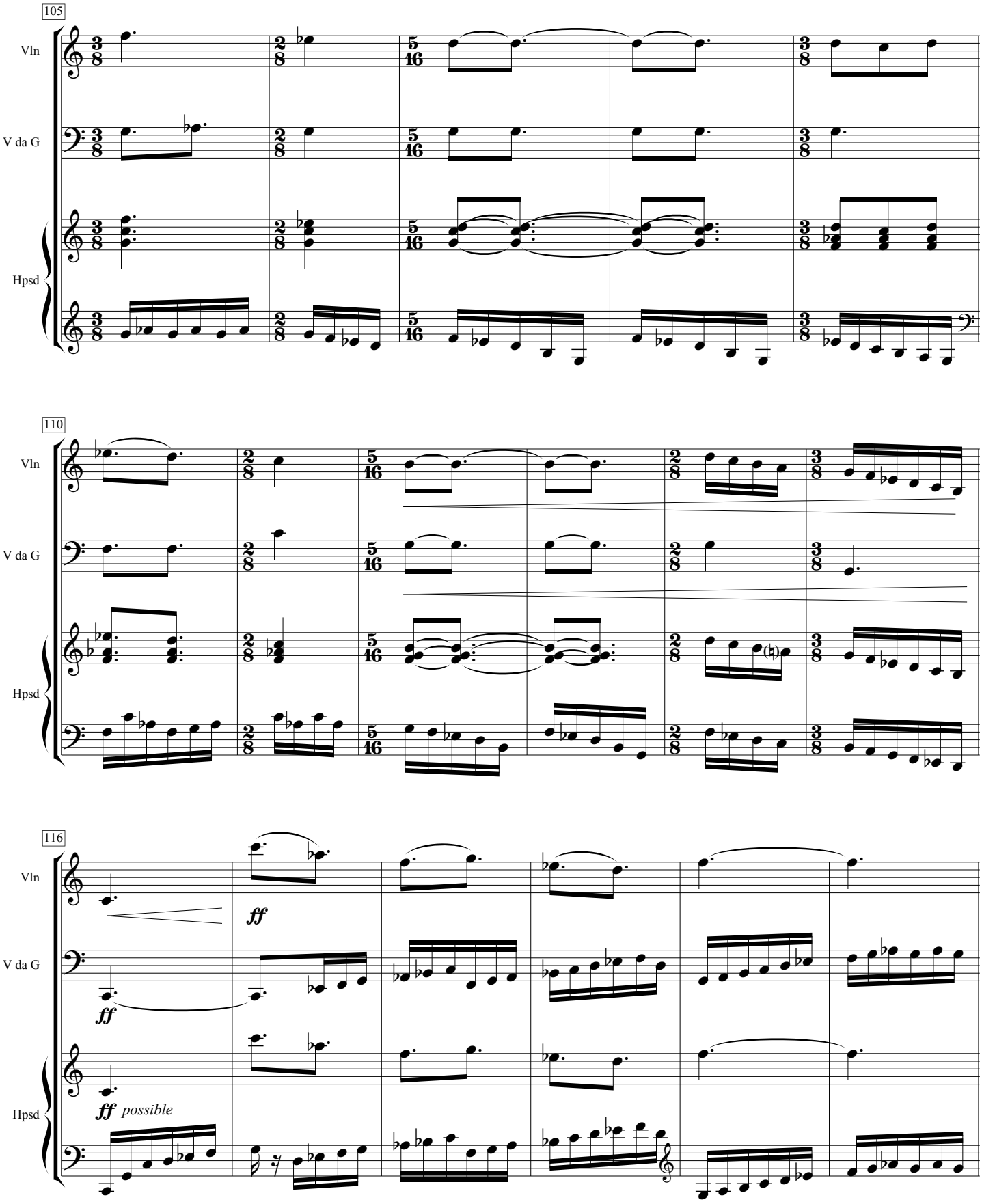

(sim. phrasing, with ornamentation)
45
Fl
mp
Vln
(sim. phrasing)
V da G
50
Fl
Vln
V da G
55
Fl
mf
Vln
mf
V da G
mf
Hpsd
mf

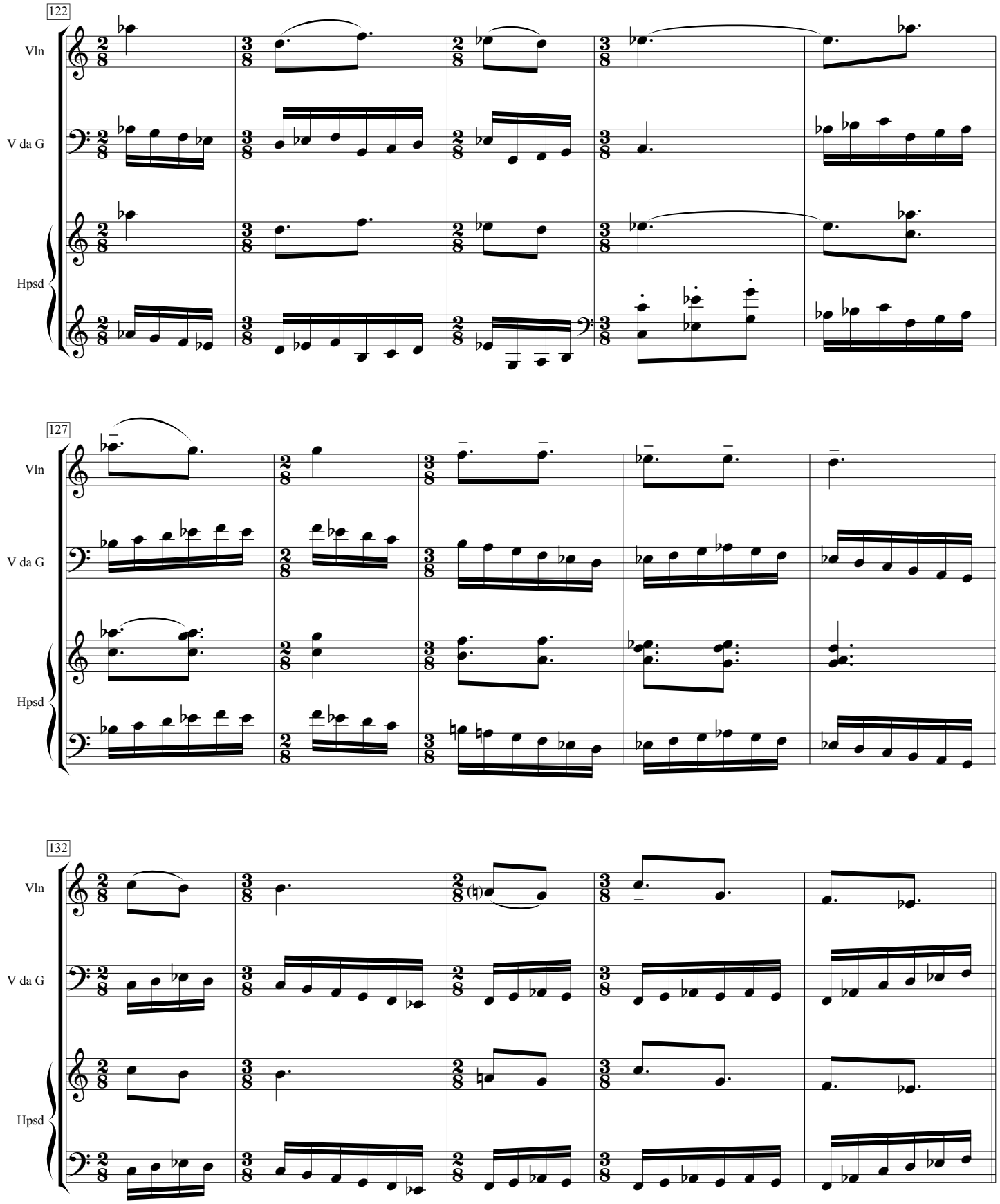

59
Fl
Vln
V da G
Hpsd

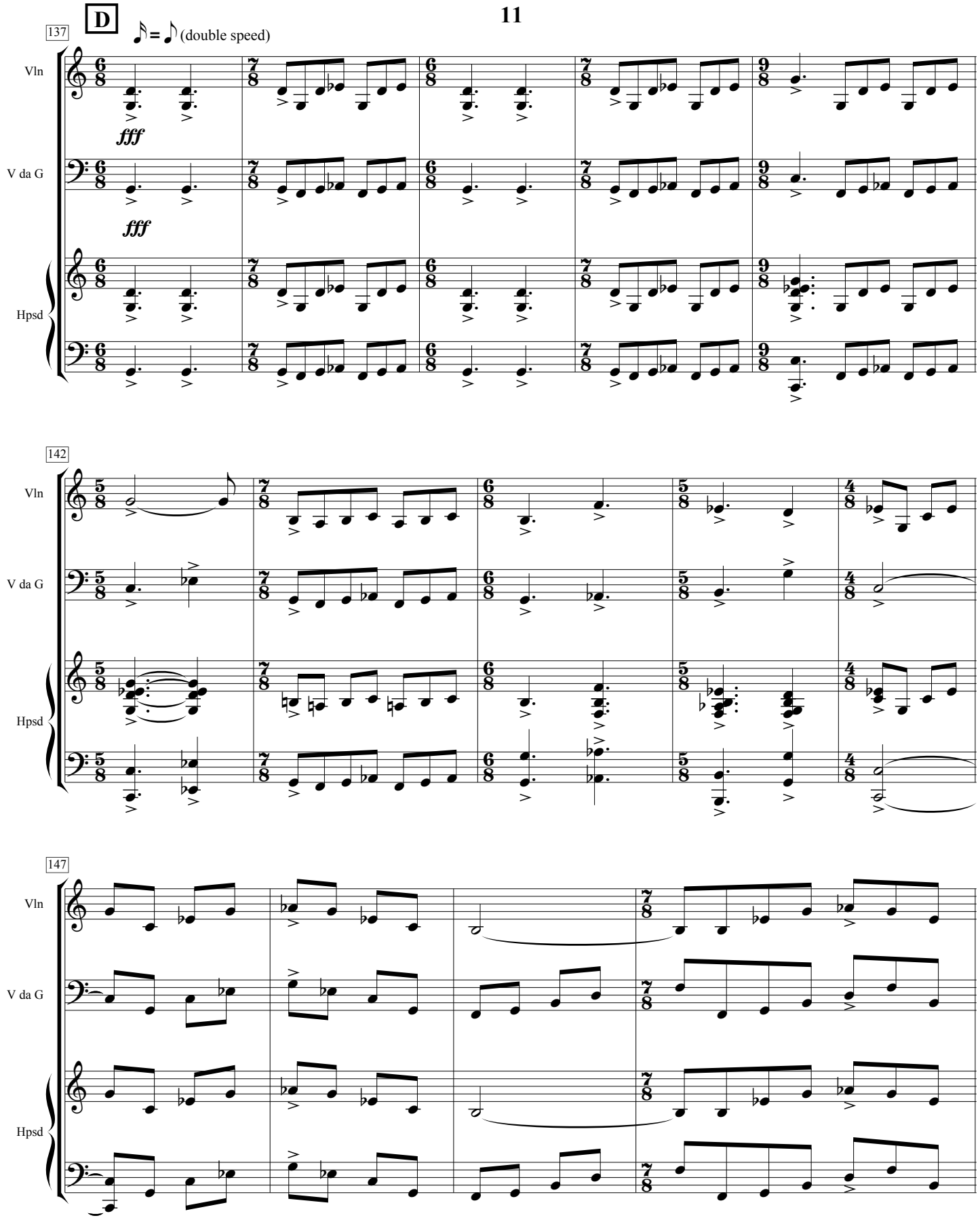

64
Fl
Vln
V da G
Hpsd

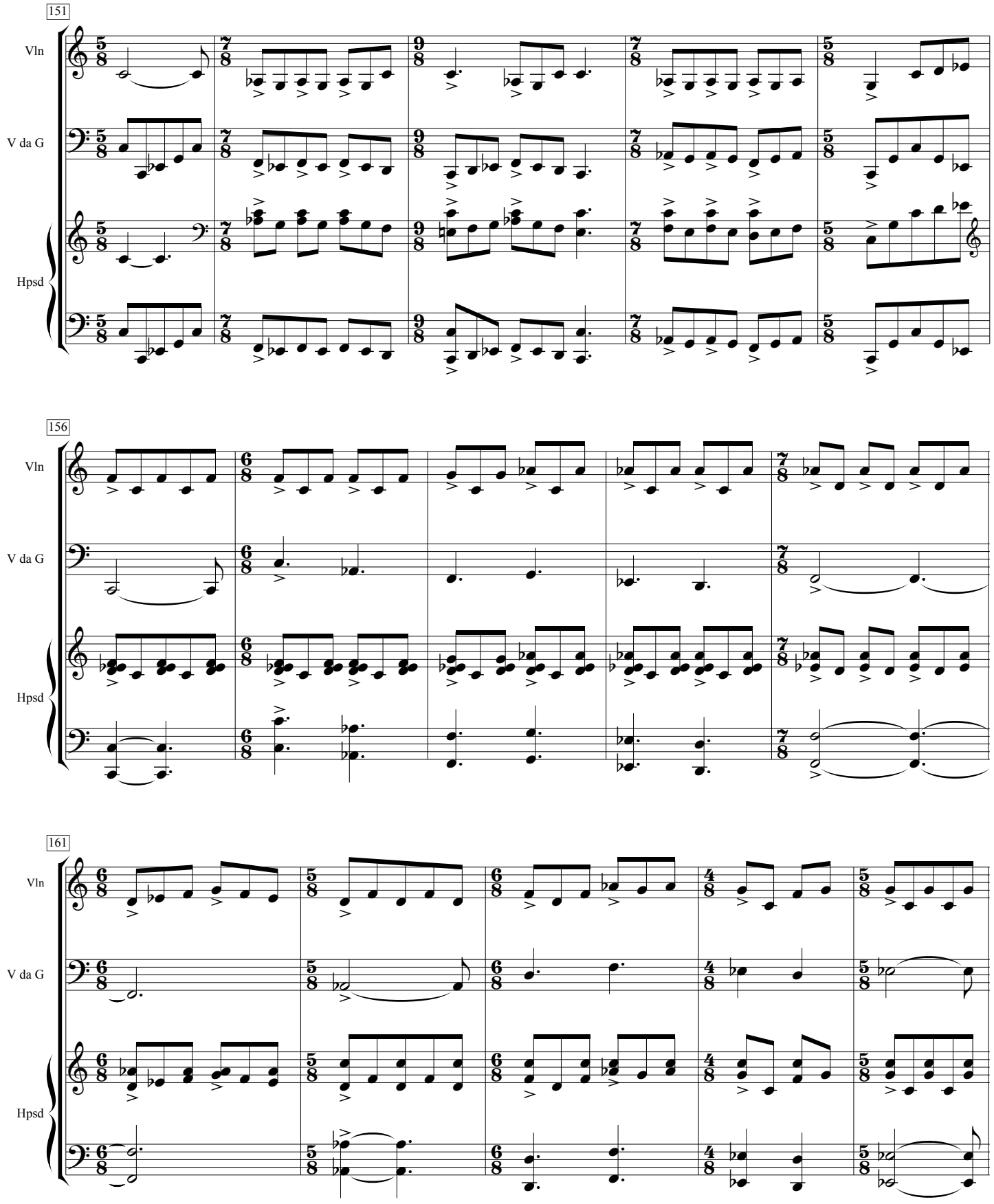

C
♩. = 60-66
68
Hpsd
mf
73
Hpsd
78
Hpsd
slightly faster ♩. = 66-72
83
Vln
V da G
Hpsd
mf
mp
mf
slightly faster ♩. = 66-72

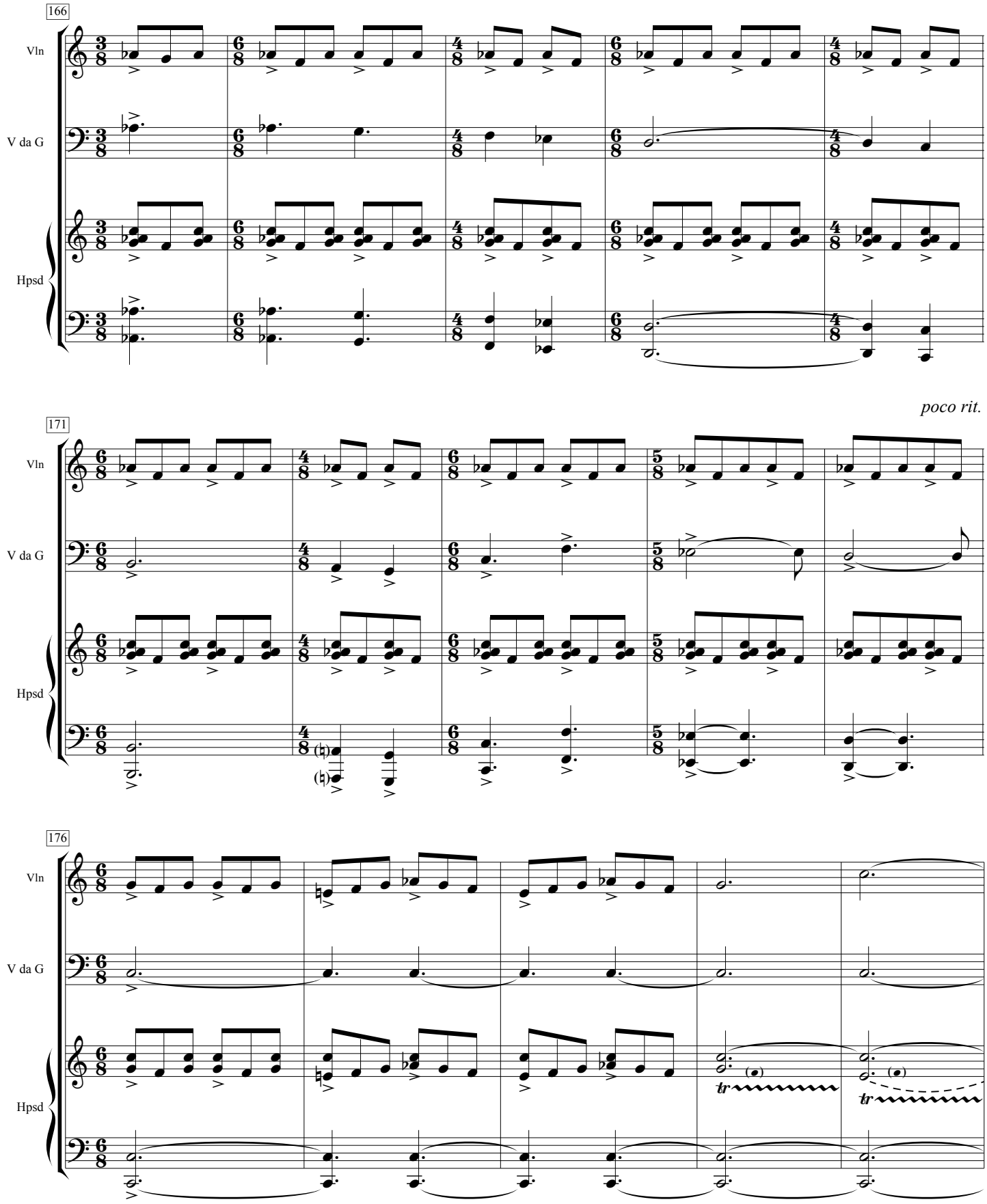

88
Vln
V da G
Hpsd
94
Vln
V da G
Hpsd
99
Vln
V da G
Hpsd

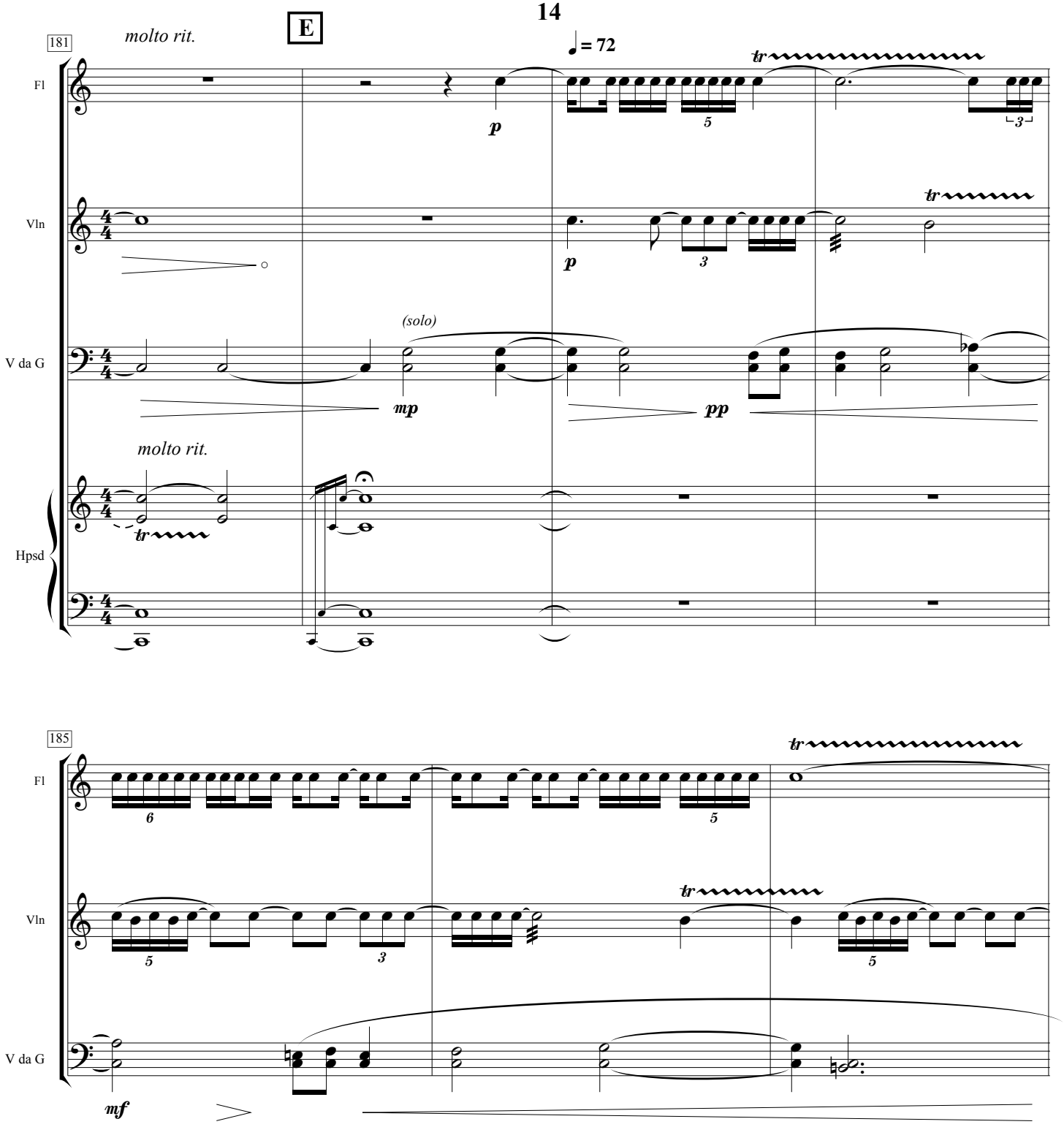

105
Vln
V da G
Hpsd
110
Vln
V da G
Hpsd
116
Vln
ff
V da G
ff
Hpsd
ff possible

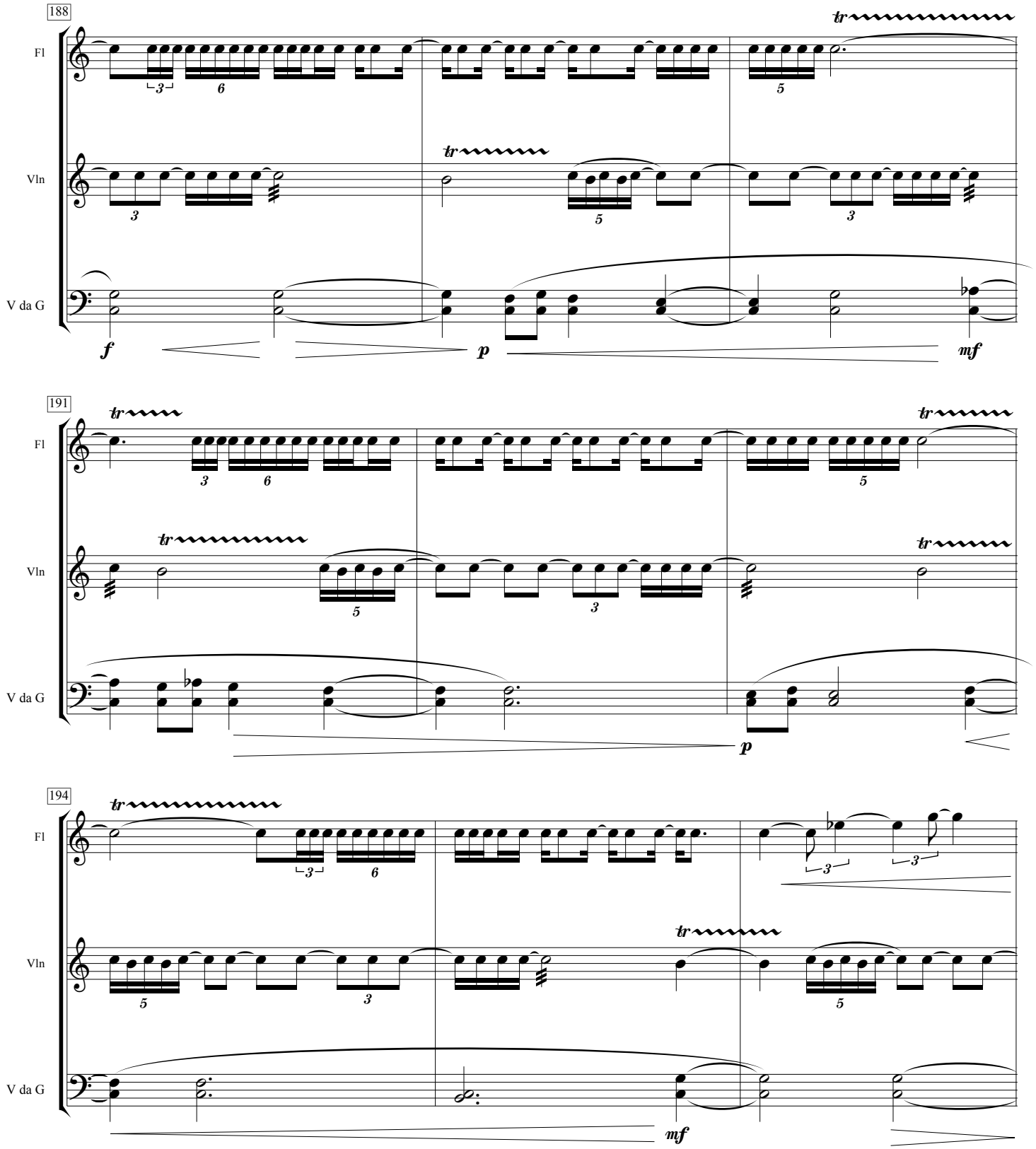

122
Vln
V da G
Hpsd
127
Vln
V da G
Hpsd
132
Vln
V da G
Hpsd

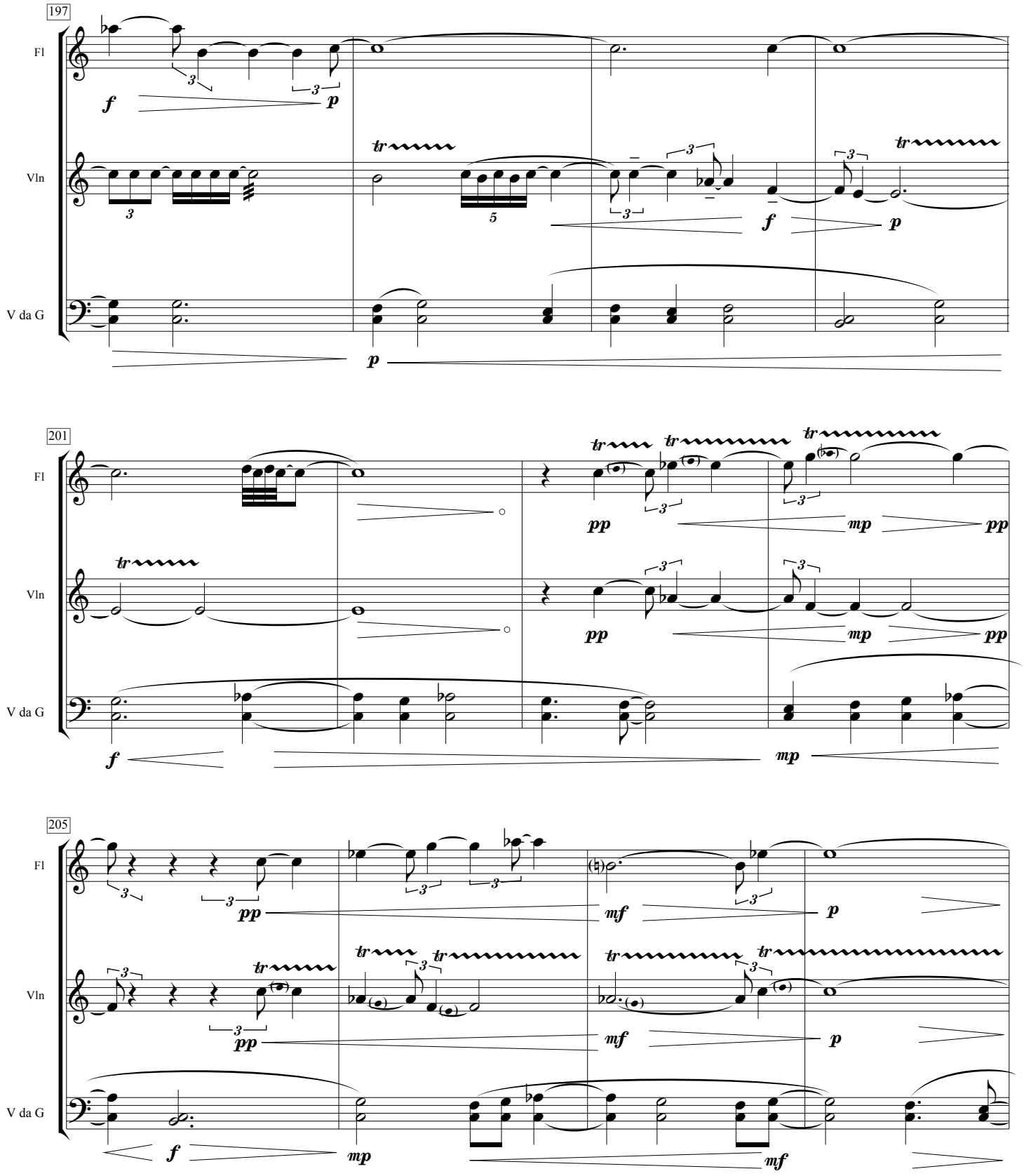

D
♪ = ♪ (double speed)
137
Vln
V da G
Hpsd
fff
fff
142
147

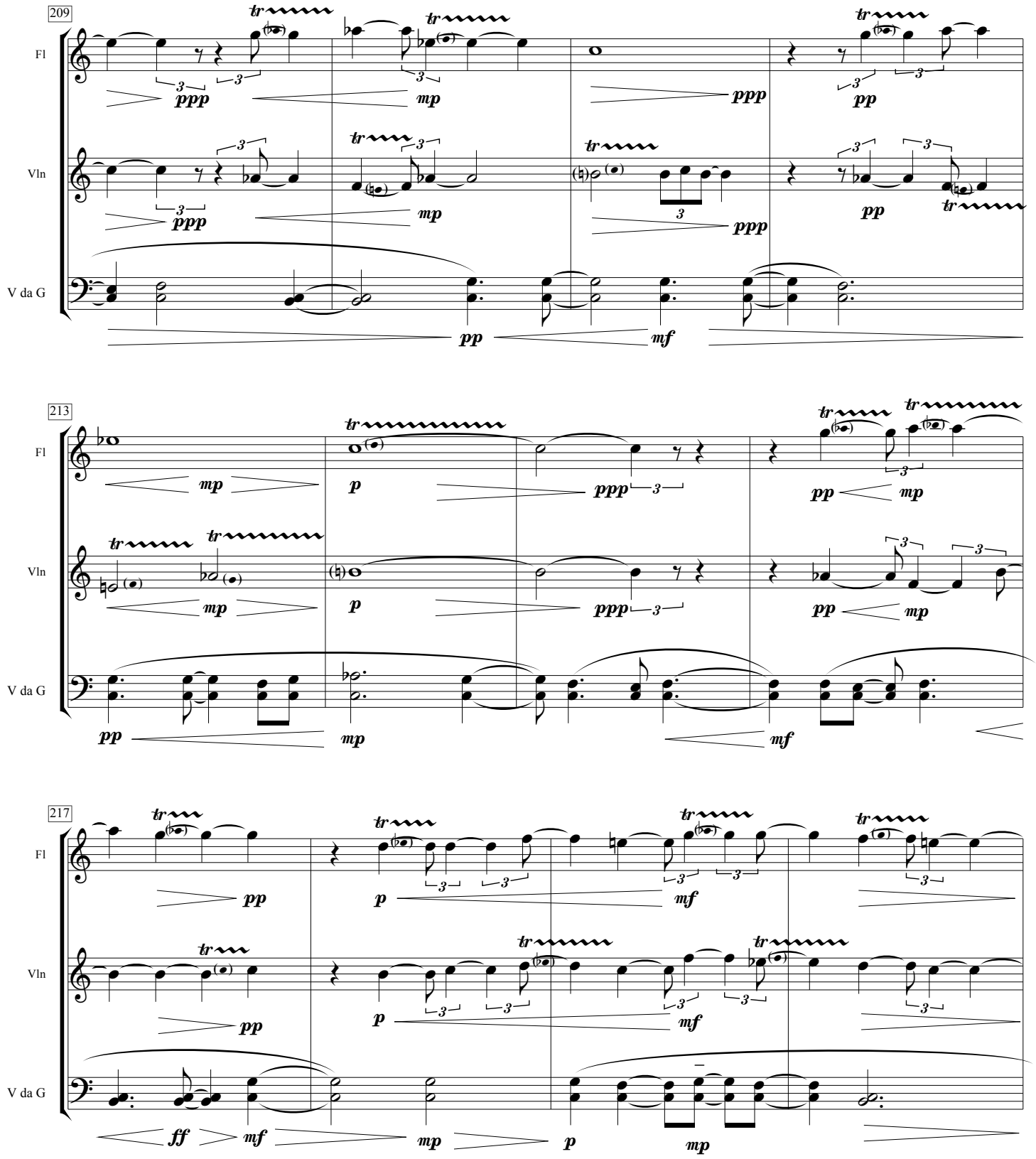

151
Vln
V da G
Hpsd
156
Vln
V da G
Hpsd
161
Vln
V da G
Hpsd

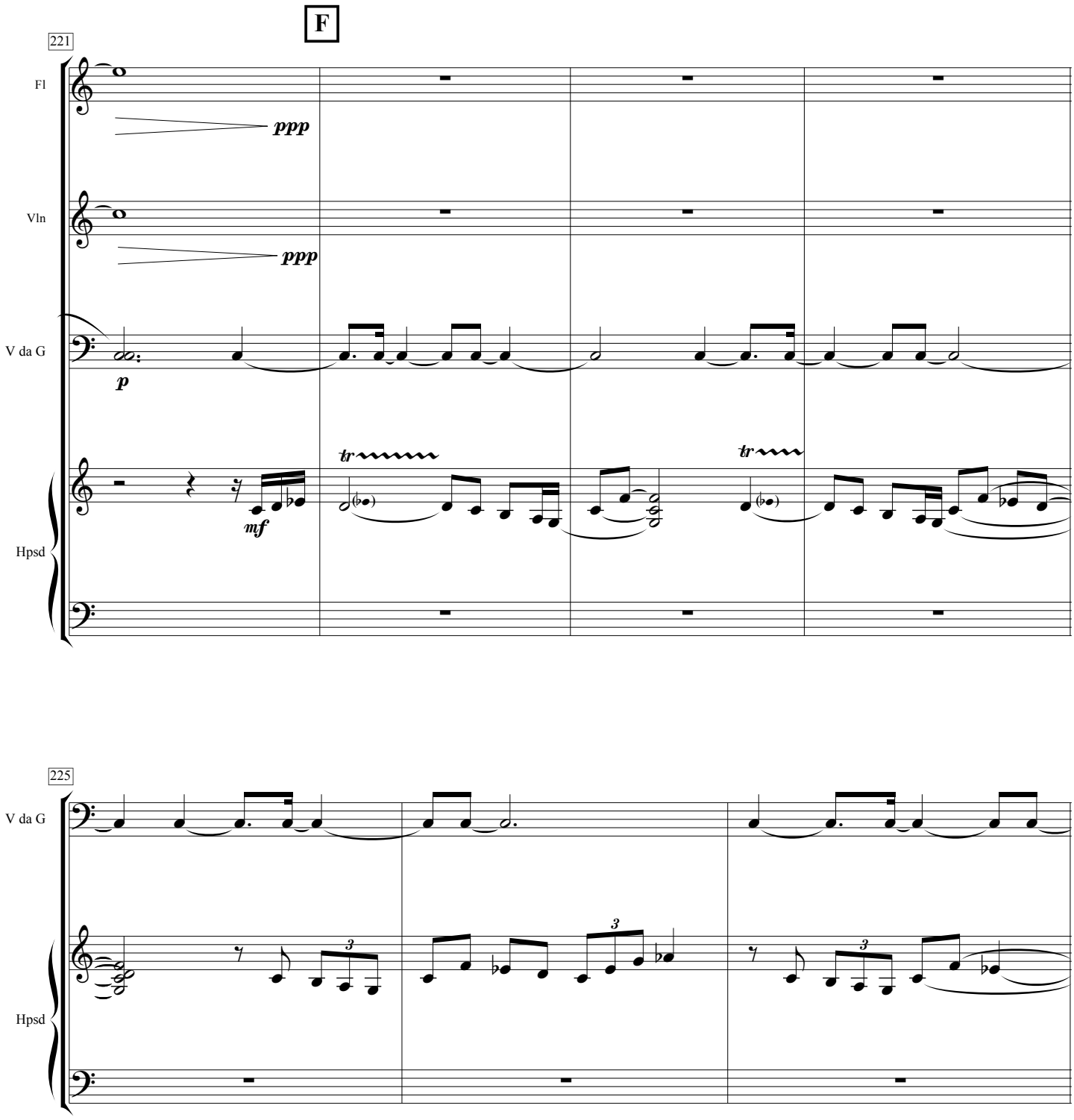

166
Vln
V da G
Hpsd
poco rit.
171
Vln
V da G
Hpsd
176
Vln
V da G
Hpsd
tr
tr

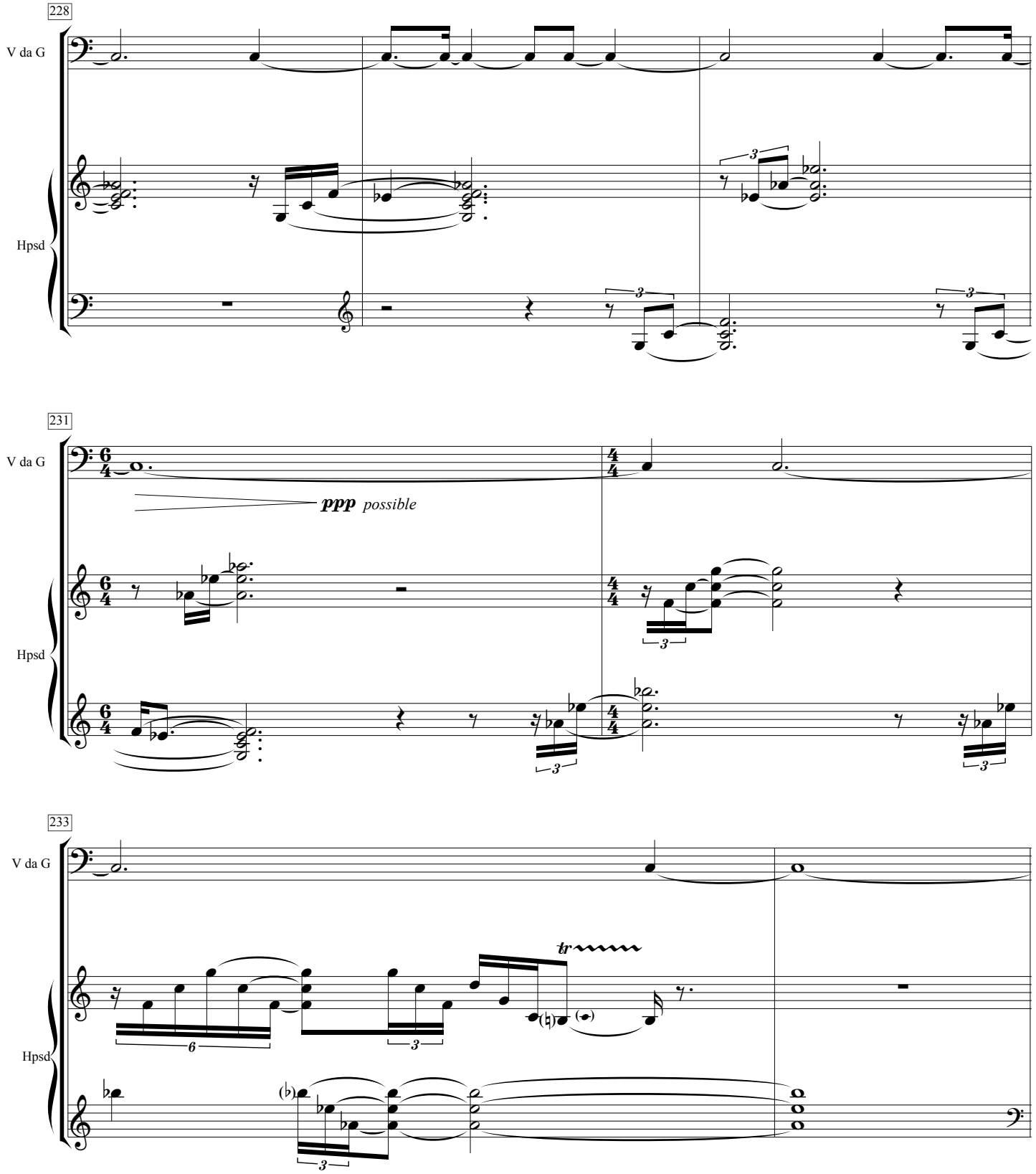

E
181
molto rit.
♩= 72
Fl
Vln
V da G
Hpsd
(solo)
molto rit.
185
mf

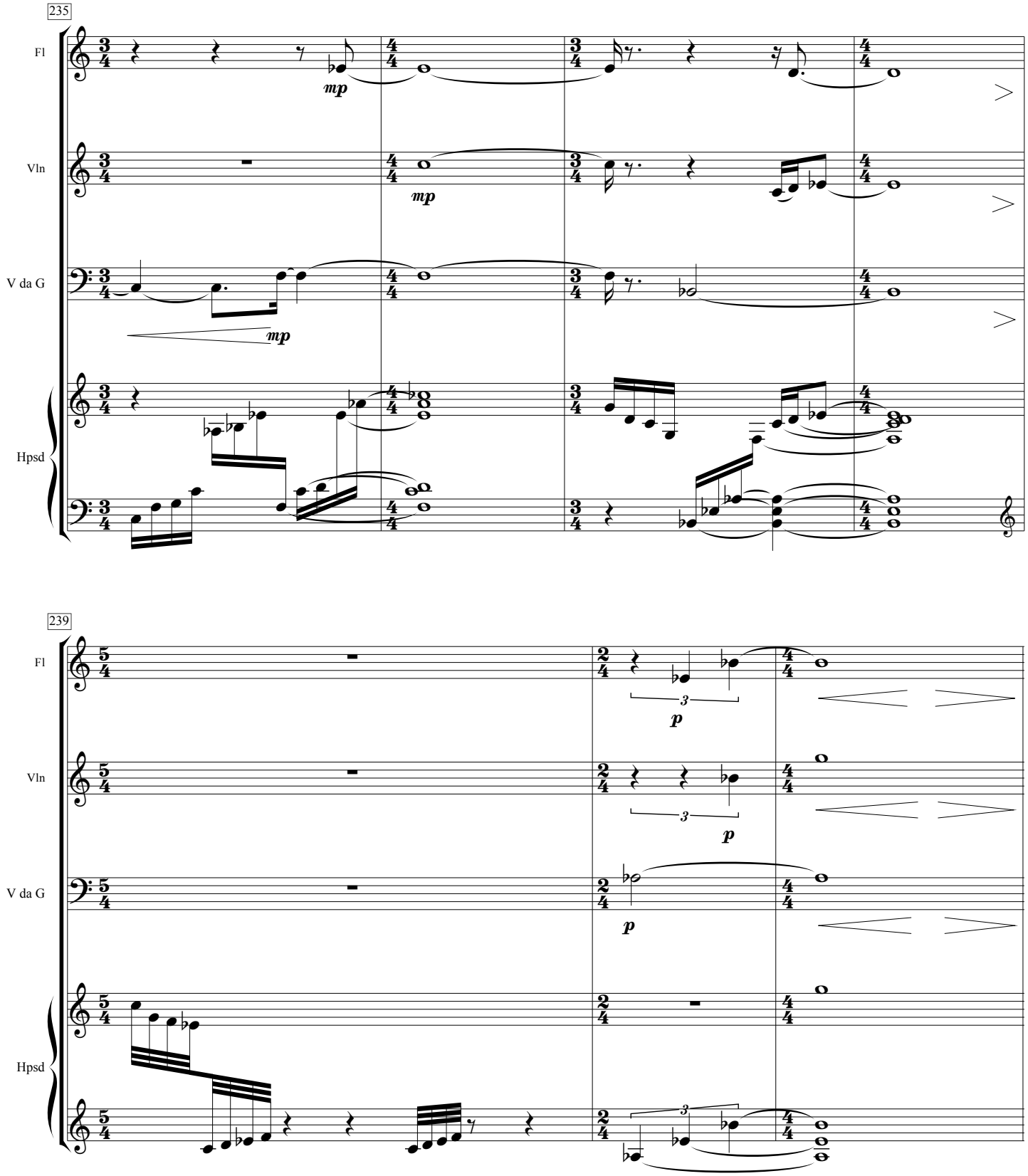

188
Fl
Vln
V da G
191
194
tr
f
p
mf

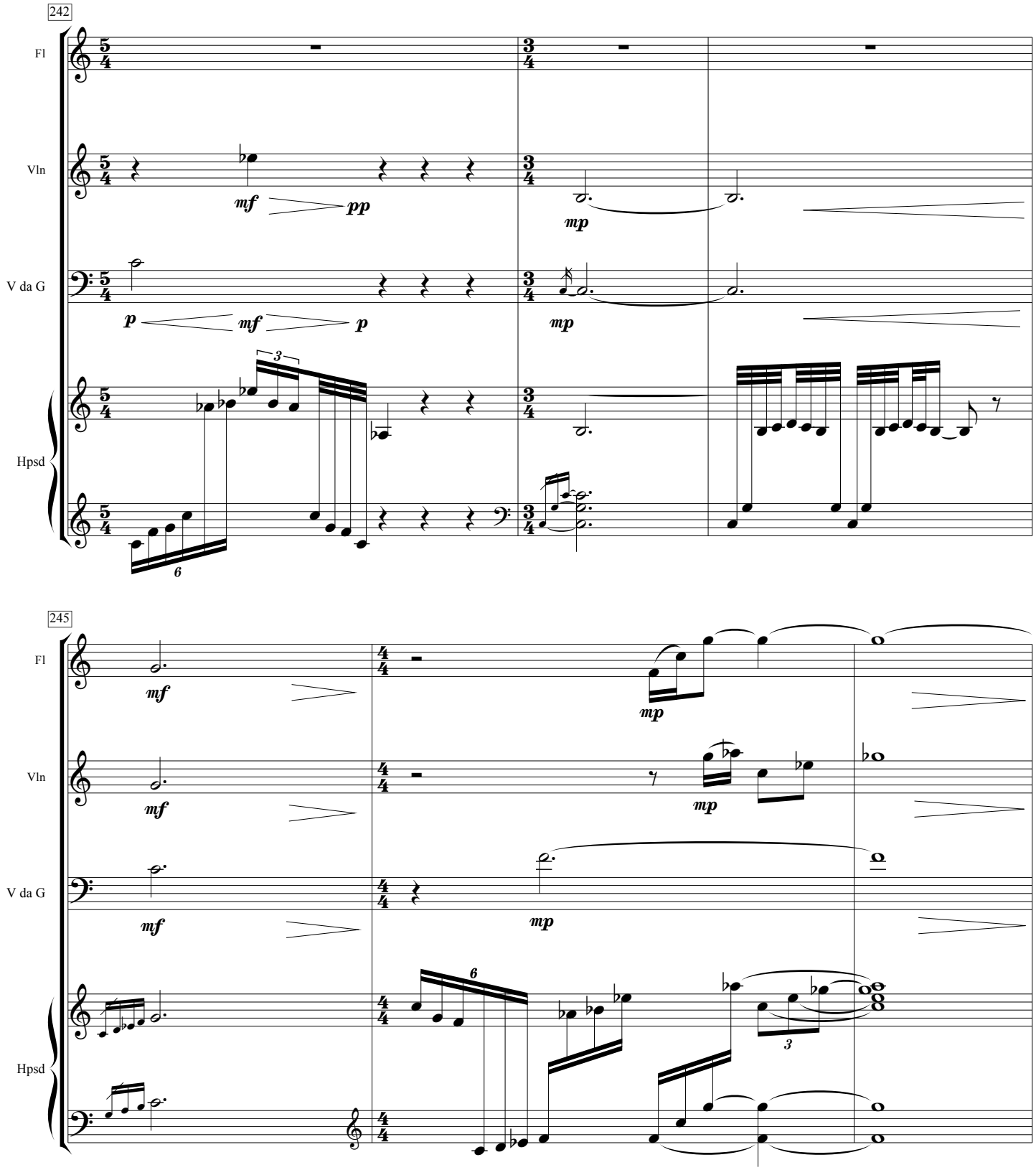

197
Fl
Vln
V da G
201
205

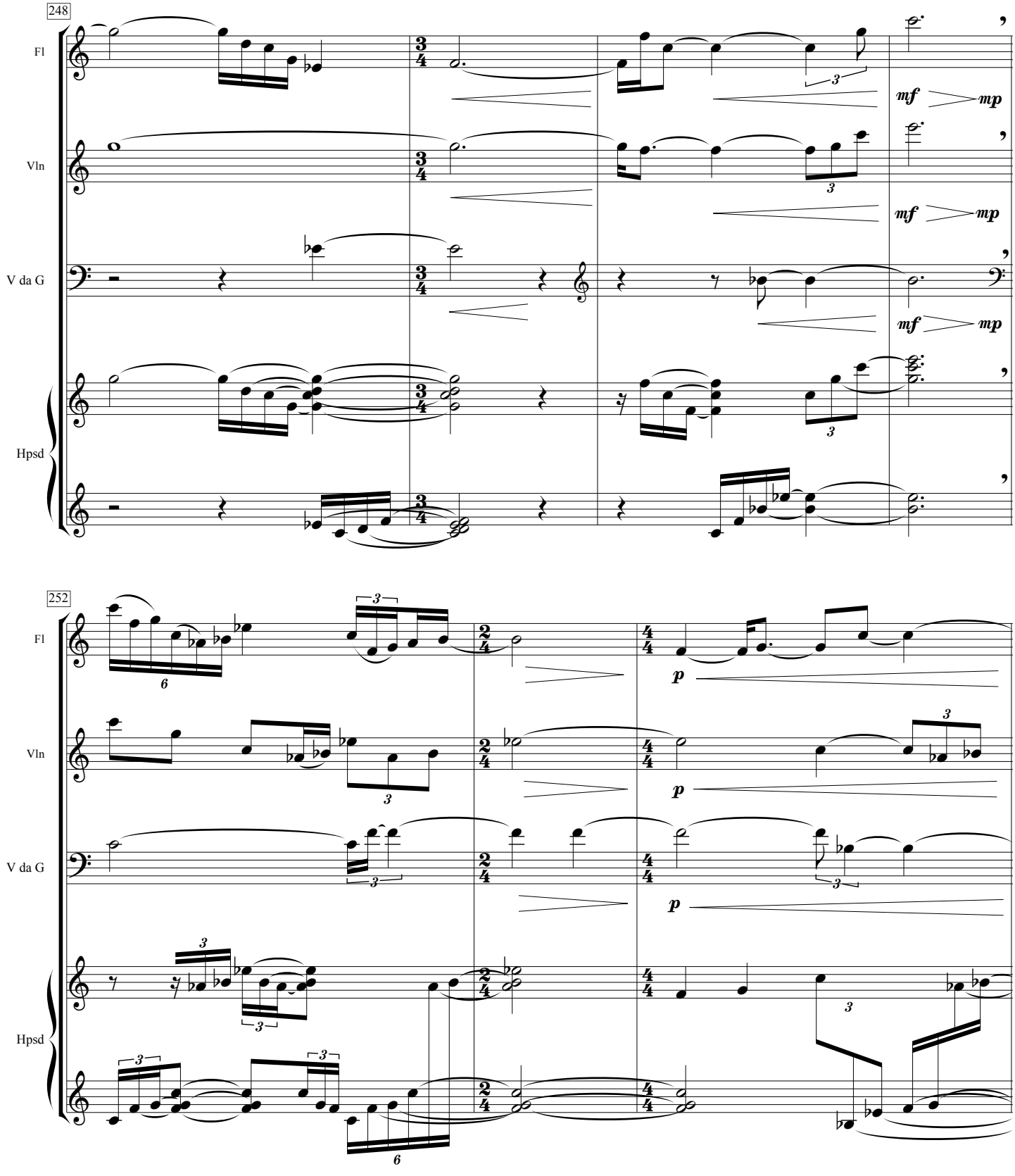

209
Fl
Vln
V da G
213
217

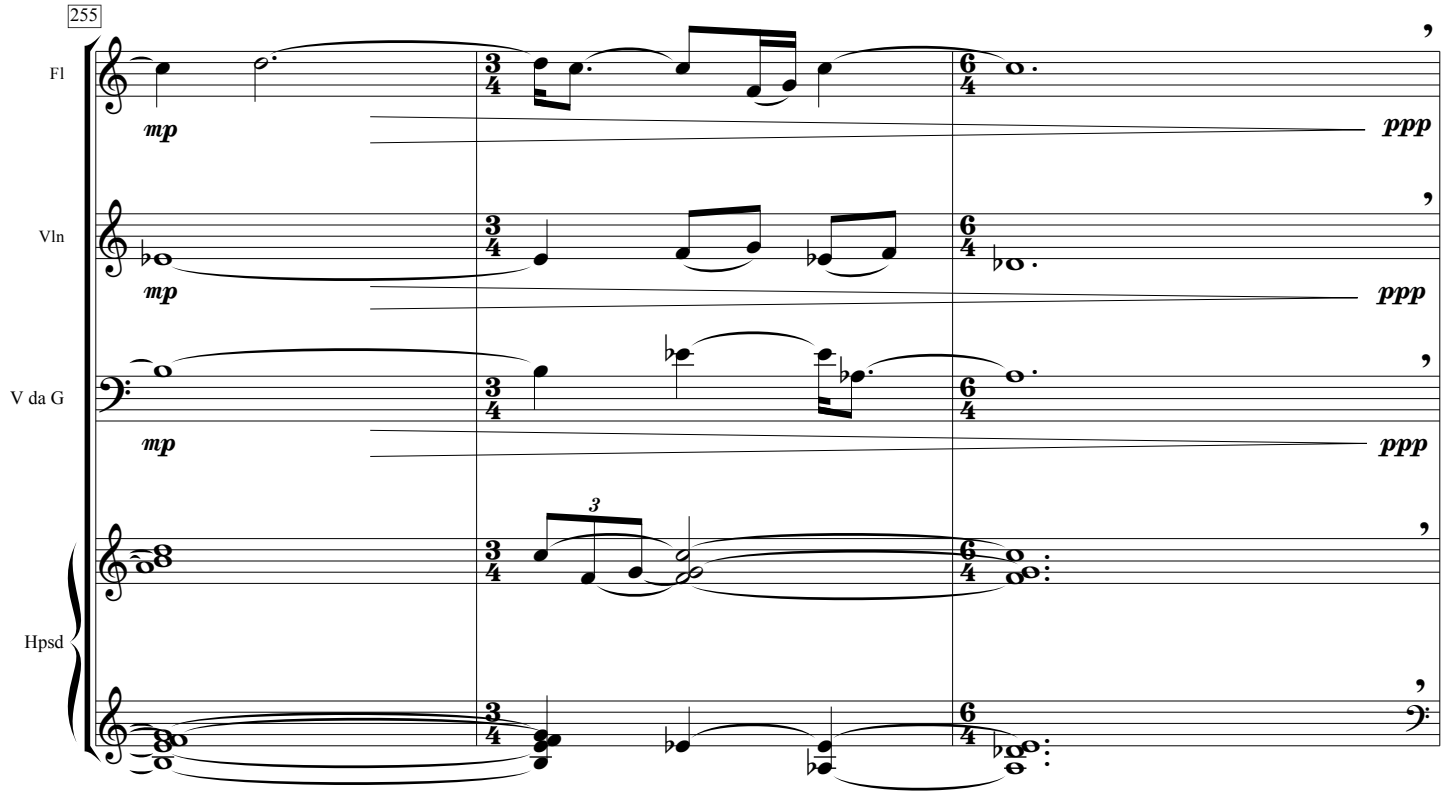

F
221
Fl
ppp
Vln
ppp
V da G
p
Hpsd
mf
tr
tr
225
V da G
Hpsd
3
3
3

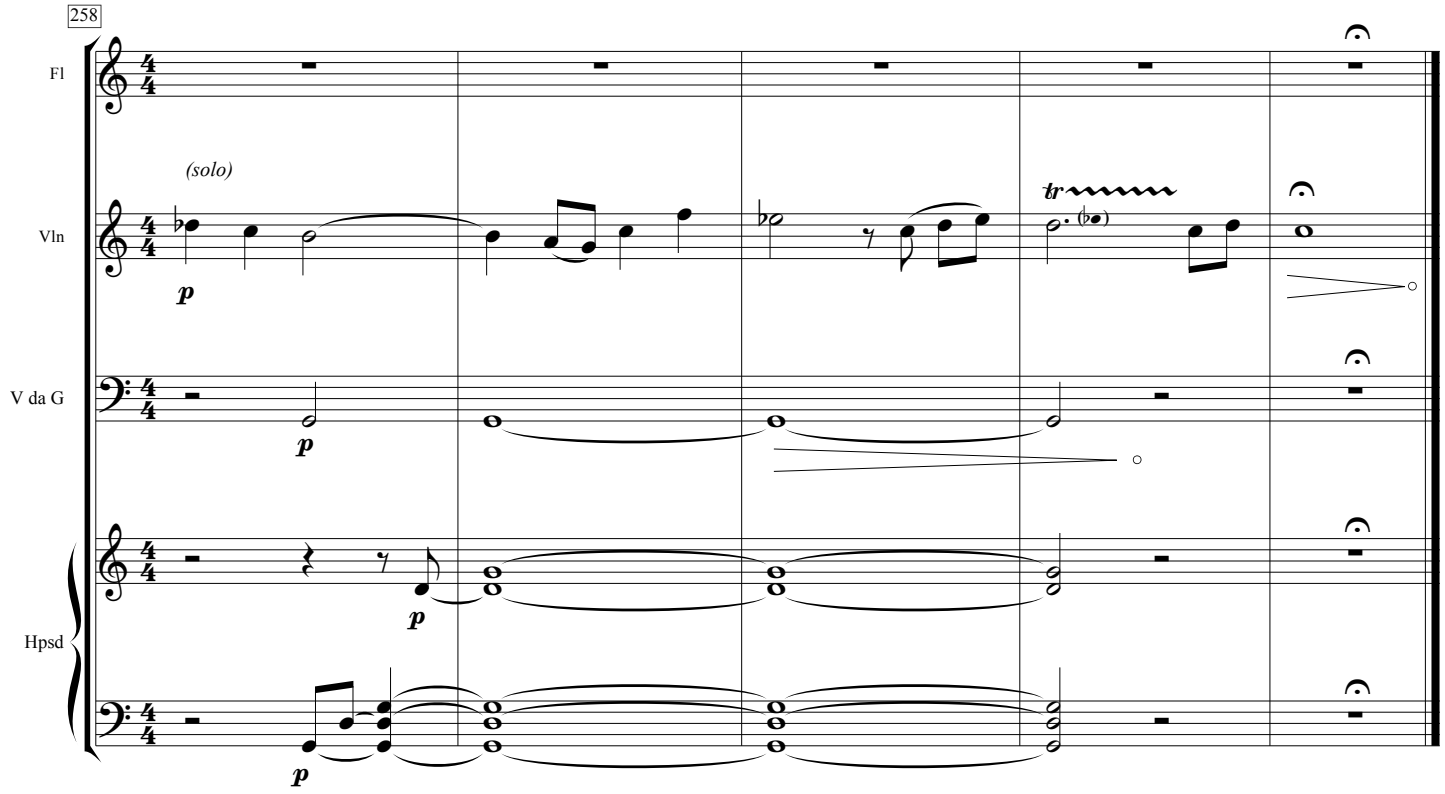

228
V da G
Hpsd
231
V da G
ppp possible
Hpsd
233
V da G
tr
Hpsd


235
Fl
Vln
V da G
Hpsd
mp
mp
mp
239
Fl
Vln
V da G
Hpsd
p
p
p
3
3


242
Fl
Vln
V da G
Hpsd
mf
pp
mp
p
mf
p
mp
3
6
245
Fl
Vln
V da G
Hpsd
mf
mf
mf
mp
mp
mp
6
3


248
Fl
Vln
V da G
Hpsd
mf
mp
252
p


255
Fl
Vln
V da G
Hpsd
mp
ppp
3


258
Fl
Vln
V da G
Hpsd
(solo)
p
tr