

# *Three Meditations*

for Flute, Alto Saxophone, and Violoncello

I. Herzliebster Jesu

II. Jesu, meines Lebens Leben

III. Herzlich tut mich verlangen

Jonathan Posthuma, 2015

*Three Meditations* explores the relationships between three traditional Lenten chorales made universal in the German Baroque through the work of J. S. Bach and others. These relationships exist between the three chorales themselves, and each "meditation" favors one of the chorales while using material from each in the other voices. Essentially, the three chorales are commenting on one another, sometimes in a distracting way which requires the performers and listeners to focus, but also in ways that reinforce one another, as in the last movement particularly. The three chorales also form a dialogue with the contemporary world, with its own distractions and disturbances, asking the listener to reflect on and revisit each movement.

The three pieces were composed for the *Cruci Project* at Northwestern College in Orange City, Iowa as part of their annual Day of Learning in Community event at the request of Luke Dahn. The pieces are based on the series of paintings by Eric Robinson entitled "Cruci."

### **Performance Notes:**

#### *I. Herzliebster Jesu "Ah, Holy Jesus, How Have You Offended"*

Each voice follows a separate metronome marking, which align at the beginning of each system. The score is written to reflect how the parts align. The players may use a click track or separate metronomes to facilitate performance.

#### *II. Jesu, meines Lebens Leben "Christ, the Life of All the Living"*

The saxophone and violoncello parts are graphically distributed and should be played freely as they go in and out of phase with one another. One of the players should take responsibility as the conductor to assure that their parts are roughly aligned with the flute's embellished chorale melody. The flutist may elaborate on the ornamentations and improvise if desired. The solo line should be free and uninhibited.

#### *III. Herzlich tut mich verlangen "O Sacred Head, Now Wounded"*

The cello leads the emotional drama of this movement, but the other two voices should bring out their melodic contours as well. The free "rubato" of the tempo should be considered most by the cellist, with all players feeling their way together. The arpeggiated grace notes should be played on the beat, quickly, but still allowing for the chord to ring harmonically.

### **General Notes:**

The chorale associated with each movement should be foregrounded dynamically and expressively by the players. Each voice has its own key signature because the three chorales are played in different keys or modes simultaneously. The alto saxophone part could be easily transposed and played by other instruments, with the clarinet being effective. The movements could be separated and played between other pieces, or the singing of these three chorales could be interspersed. The titles of the movements MUST be printed in German in the program, part of the meditation is recognizing the tune without the aid of its English title.

# Three Meditations

## I. Herzliebster Jesu

Jonathan Posthuma, 2015

**Flute**  
♩ = 100  
*f.t.* *f.t.* *f.t.* *sim.*  
*fp sfz fp p f > p sfz f fp p sfz fp fp p sfz*

**Alto Saxophone**  
♩ = 60  
*molto espressivo, molto vibrato*  
*pp f p pp f p*

**Violoncello**  
♩ = 80  
*pizz.* *Sul C*  
*mp f fp fp f fp mp*

**Fl.**  
2  
*mf sfz fp f fp ff > p sfz p fp f > p sfz*

**Alto Sax.**  
*p f pp p f*

**Vc.**  
*fp fp mp f p fp p*

3

Fl. *fp* *p* *f* *p* *sfz* *fp* *sfz* *f* *pp*

Alto Sax. *p* *f* *p* *mf* *pp*

Vc. *f* *fp* *f* *mp* *fp* *f* *mp*

4

Fl. *sfz* *f* *p* *f* *p* *fp* *sfz* *p* *fp* *p* *fp* *sfz*

Alto Sax. *p* *f* *p*

Vc. *f* *p* *fp* *f* *mp* *f* *fp*

5

Fl. *p fp sfz p < f p f > p sfz f*

Alto Sax. *ff p f pp*

Vc. *f mp f fp fp fp*

6

Fl. *molto vibrato fpp ff f p fp ff fp sfz ffp*

Alto Sax. *fp fp f pp*

Vc. *fp f p f mp*

⑥

7

Fl. *p* *f > p* *ff* *sfz* *fp* *sfz* *f* *p* *ff* *molto vibrato*

Alto Sax. *p* *f* *p* *f* *pp*

Vc. *p* *f* *fp* *fp* *f* *fp* *ff* *Sul C* *arco*

Detailed description: Flute part for measures 7-8. Measure 7 starts with a half rest, followed by quarter notes G4, A4, B4, C5, and D5. Measure 8 starts with a half rest, followed by quarter notes E5, D5, C5, B4, and A4. Dynamics range from piano (p) to fortissimo (ff). Performance instructions include accents, slurs, and 'molto vibrato' for the final notes.

8

Fl. *sffz* *sfz* *f < sfz* *f > p* *sfz* *fp* *sfz* *ff* *molto vibrato*

Alto Sax. *fff* *p* *mf* *p*

Vc. *fff* *p* *fp* *sfz* *fp* *sfz* *fp* *sfz* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

Detailed description: Flute part for measures 8-9. Measure 8 continues from the previous system with a half rest, followed by quarter notes G4, A4, B4, C5, and D5. Measure 9 starts with a half rest, followed by quarter notes E5, D5, C5, B4, and A4. Dynamics range from fortissimo (fff) to fortissimo (ff). Performance instructions include accents, slurs, and 'molto vibrato' for the final notes.

9

Fl. *f sfz f > p f f > p pp f > p mf sfz*

Alto Sax. *f pp pp mf p*

Vc. *ffp p arco sfz + f pp fp < sfz fp sfz*

*arco pizz. arco pizz.*

10

Fl. *fp sfz p f p sfz p pp sfz fpp*

Alto Sax. *pp mp p*

Vc. *fp fpp mp fpp mp p fp fpp*

*molto vibrato*

*pizz. arco pizz. arco pizz.*

# II. Jesu, meines Lebens Leben

- \* Leading voice ("conducting")
- ↗ ↘ Going out of phase (away or towards)
- ○ Fully opposite phase
- ↑ ↓ Fully aligned phase

♩ = approx. 60

## Freely, Out of Tempo\*

Fl. *tr* *f cheerfully*

Alto Sax. *f* *mp*

Vc. *arco* \*

\* Patterns should be played as fast as possible (while still comfortable) and emphasizing the contour of the phrase.  
 Each pattern should be separated by 1 - 3 seconds, but the leading voice should remain roughly aligned with the flute melody.  
 The "echoing" player takes cues from the "leading" player.

Fl. *tr* *5*

Alto Sax. *f* *p*

Vc. ●



23

Fl. *trw*

*mp* more fluidly

Alto Sax. *mp*

Vc. \*

26

Fl. *f*

Alto Sax.

Vc.

28

Fl. *trw*

*p* *mf*

Alto Sax. *pp*

Vc. *pp*

either \*

31

Fl. *tr*

Alto Sax. \*

Vc. *mf*

33

Fl. *tr*

Alto Sax.

Vc.

35

Fl. *tr* *f*

Alto Sax. *f*

Vc. *f*

37

Fl. *tr* *tr* *ff* *tr* *tr* *3* *3*

Alto Sax. \*

Vc. *mf*

39

Fl. *mp* *p* *3* *5*

Alto Sax. *p*

Vc. *p*

43

Fl.

Alto Sax. \*

Vc. *pp*

III. Herzlich tut mich verlangen

47 **Very Slowly (Molto Rubato);** ♩ = 38

Fl. *pp* *mp* *p* *mp*

Alto Sax. *molto legato (legato tongue)* *pp* *mp* *p* *mp* *p*

Fl. *pp* *gentle, soaring* *f* *p*

Alto Sax. *pp* *p* *steadily, gravely* *mf* *p*

Vc. *mf* *richly, molto espressivo* *ff* *mp*

\* arpeggiated chords played on the beat, slow enough to hear the harmonic progression while bringing out the melody lyrically

61

Fl. *f* *p* *f* *ff*

Alto Sax. *mf* *p* *mf* *p*

Vc. *f* *mp* *f* *ff* *mf*

67

Fl. *p* *f sub.* *mp* *p*

Alto Sax. *mf* *f sub.* *mp* *p* *p plaintively*

Vc. *f sub.* *ff* *f* *mf*

71

Fl.

Alto Sax.

Vc.

*mp* *pp* *ppp* niente

*pp* niente

*p* *mp* *f* *p* *pp* niente

The image shows a musical score for three instruments: Flute (Fl.), Alto Saxophone (Alto Sax.), and Violin (Vc.). The score is for measures 71 through 74. The Flute part is in treble clef with a key signature of one flat (B-flat). It features a melodic line with slurs and dynamic markings: *mp* (mezzo-piano) at the start, *pp* (pianissimo) in the second measure, *ppp* (pianississimo) in the third measure, and *niente* (nothing) at the end. The Alto Saxophone part is also in treble clef and plays a sustained chordal accompaniment with a dynamic marking of *pp* in the second measure and *niente* at the end. The Violin part is in bass clef with a key signature of one sharp (F#). It plays a rhythmic accompaniment with slurs and dynamic markings: *p* (piano) at the start, *mp* in the second measure, *f* (forte) in the third measure, *p* in the fourth measure, *pp* at the end of the fourth measure, and *niente* at the very end.

Flute

# Three Meditations

## I. Herzliebster Jesu

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$\text{♩} = 100$

*f.t.* *f.t.* *f.t.* *sim.*

*fp sfz fp p f > p sfz f fp p sfz fp fp p sfz*

$\text{♩} = 60$

2

*mf sfz fp f fp ff > p sfz p fp f > p sfz*

3

*fp p f p sfz fp sfz f pp*

4

*sfz f > p f > p fp sfz p fp p fp sfz*

Flute

②

5

*p fp sfz p > f p f p < sfz f fpp < ff f > p < fp < ff fp < sfz ffp*

*molto vibrato*

7

*p f > p ff sfz fp < sfz f < p ff*

*molto vibrato*

8

*sfz sfz f < sfz f > p sfz fp sfz ff*

*molto vibrato*

9

*f sfz f > p f f > p pp f > p mf sfz*

10

*fp < sfz p < f > p sfz p pp sfz fpp*

*molto vibrato*



## II. Jesu, meines Lebens Leben

\* Leading voice ("conducting")  
 ↗ ↘ Going out of phase (away or towards)  
 ● ○ Fully opposite phase  
 ○ ○ Fully aligned phase  
 ♩ = approx. 60  
**Freely, Out of Tempo\* tr**

11 *f* cheerfully

Musical staff 11-19: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a series of eighth and sixteenth notes with various trills (tr) and slurs. A fermata is placed over the final note. A bracket under the last five notes is labeled '5'. The dynamic is *f* and the instruction is 'cheerfully'.

20 *mp* more fluidly

Musical staff 20-26: Treble clef, key signature of three sharps. The staff contains eighth and sixteenth notes with trills and slurs. A bracket under the last three notes is labeled '3'. The dynamic is *mp* and the instruction is 'more fluidly'.

27 *f* *p* *mf*

Musical staff 27-30: Treble clef, key signature of three sharps. The staff contains eighth and sixteenth notes with trills and slurs. Brackets under the first six notes are labeled '6', and under the next seven notes are labeled '7'. A bracket under the last three notes is labeled '3'. The dynamics are *f*, *p*, and *mf*.

31

Musical staff 31-34: Treble clef, key signature of three sharps. The staff contains eighth and sixteenth notes with trills and slurs. Brackets under the first five notes are labeled '5', under the next five notes are labeled '5', and under the last three notes are labeled '3'. There are also brackets labeled '3' under groups of three notes later in the staff.

35 *f* *ff*

Musical staff 35-38: Treble clef, key signature of three sharps. The staff contains eighth and sixteenth notes with trills and slurs. Brackets under the last three notes are labeled '3', and under the next three notes are labeled '3'. The dynamics are *f* and *ff*.

39 *mp* *p*

Musical staff 39-40: Treble clef, key signature of three sharps. The staff contains eighth and sixteenth notes with trills and slurs. Brackets under the first three notes are labeled '3', and under the next five notes are labeled '5'. The dynamics are *mp* and *p*.

Flute

④

III. Herzlich tut mich verlangen

47 **Very Slowly (Molto Rubato);** ♩ = 38

Musical staff 47-56. The staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo is marked 'Very Slowly (Molto Rubato)' with a quarter note equal to 38. The music consists of a single melodic line with long, flowing phrases. Dynamics are indicated by *pp*, *mp*, *p*, *mp*, and *pp* with hairpins. The final measure includes the instruction 'gentle, soaring'.

Musical staff 57-65. The staff continues the melodic line. Dynamics include *f*, *p*, *f*, *p*, and *f*. The music features a variety of note values and rests, maintaining the slow, expressive character.

Musical staff 66-74. The staff concludes the piece. Dynamics include *ff*, *p*, *f sub.*, *mp*, *p*, *mp*, *pp*, *ppp*, and *niente*. The piece ends with a double bar line.

Alto Saxophone

# Three Meditations

## I. Herzliebster Jesu

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*molto espressivo,  
molto vibrato*

$\text{♩} = 60$

1 *pp* < *f* > *p*    *pp* < *f* > *p*    *p* < *f* > *pp*    *p* < *f* >

3 *p* < *f* > *p* < *mf* > *pp*    *p* < *f* >    *p* < *f* >

5 *ff* < *p* > < *f* > *pp*    *fp* < *fp* > < *f* > > *pp*    *p* < *f* > *p*    < *f* > *pp*

8 *fff* < *p* > < *mf* > *p* < *f* > *pp*    *pp* < *mf* > *p*    *pp* < *mp* > *p*

II. Jesu, meines Lebens Leben

11 **Freely, Out of Tempo\***

Musical staff 11-14: Treble clef, key signature of three sharps (F#, C#, G#). Measure 11 starts with a down-bow or breath mark. The staff contains eighth and quarter notes.

15 *f*  
♩ = approx. 60

Musical staff 15-18: Treble clef, key signature of three sharps. Measure 15 starts with a dynamic marking of *f* and a tempo marking of ♩ = approx. 60. Slurs and accents are present. A double bar line is at the end of the staff. A long horizontal line with an arrow pointing left spans from the end of measure 18 to the beginning of measure 19.

Musical staff 19-22: Treble clef, key signature of three sharps. Measure 19 starts with a dynamic marking of *f*. Measure 21 has a circled note. Measure 22 has a dynamic marking of *p*. Slurs and accents are present.

Musical staff 23-26: Treble clef, key signature of three sharps. Measure 25 has a dynamic marking of *mp*. Slurs and accents are present.

Musical staff 27-30: Treble clef, key signature of three sharps. Measure 29 has a dynamic marking of *pp* and the word "either". An asterisk is above measure 29. Slurs and accents are present.

Musical staff 31-34: Treble clef, key signature of three sharps. Measure 31 has a dynamic marking of *mf*. An asterisk is above measure 32. Slurs and accents are present.

Alto Saxophone

36

*mf*

41

*p* *pp*

III. Herzlich tut mich verlangen

Very Slowly (Molto Rubato); ♩ = 38

47

*molto legato (legato tongue)*

*pp* *mp* *p* *mp* *p* *>pp* *p* *steadily, gravely*

58

*mf* *p* *mf* *p* *mf* *p*

67

*mf* *f sub.* *mp* *p* *p* *p plaintively* *pp* *niente*

Violoncello

# Three Meditations

## I. Herzliebster Jesu

Jonathan Posthuma, 2015

$\text{♩} = 80$   
*pizz.* *Sul C*

1 *mp* *f* *fp* *fp* *f* *fp* *mp* *fp* *fp* *mp* *f* *p* *fp* *p*

3 *f* *fp* *f* *mp* *fp* *f* *mp* *f* *p* *fp* *f* *mp* *f* *fp*

5 *f* *mp* *f* *fp* *fp* *fp* *fp* *f* *p* *f* *mp*

7 *p* *f* *fp* *fp* *f* *sfz* *fp* *ff* *fff* *p* *fp* *sfz* *fp* *sfz* *fp* *sfz*

9 *fff* *p* *f* *pp* *fp* *sfz* *fp* *sfz*

10 *fp* *fpp* *mp* *fpp* *mp* *p* *fp* *pp*

②

Violoncello

II. Jesu, meines Lebens Leben

11 **Freely, Out of Tempo\***

\* *arco*

15 ♩ = approx. 60

20

25

30

35

*f*

\* Patterns should be played as fast as possible (while still comfortable) and emphasizing the contour of the phrase. Each pattern should be separated by 1 - 3 seconds, but the leading voice should remain roughly aligned with the flute melody. The "echoing" player takes cues from the "leading" player.

Violoncello

39

43

Musical notation for measures 39-46 in bass clef, key of D major. Measures 39-42 show a melodic line with accents. Measure 43 starts with an accent and continues with a few notes before a double bar line.

III. Herzlich tut mich verlangen

47 **Very Slowly (Molto Rubato);** ♩ = 38

8

*mf* richly, molto espressivo

*ff* *mp*

\* arpeggiated chords played on the beat, slow enough to hear the harmonic progression while bringing out the melody lyrically

60

*f* *mp* *f* *ff* *mf*

67

*f* sub. *ff* *f* *mf*

71

*p* *mp* *f* *p* *pp* niente

Musical notation for measures 47-71 in bass clef, 4/4 time, key of D major. The tempo is marked 'Very Slowly (Molto Rubato)' with a quarter note equal to 38. The music features arpeggiated chords and a melodic line. Dynamics range from *p* to *pp*. A performance instruction at measure 60 reads: '\* arpeggiated chords played on the beat, slow enough to hear the harmonic progression while bringing out the melody lyrically'. The piece ends with 'niente'.