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 seperate 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 seperate metronomes to faciliate 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 floutist 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:

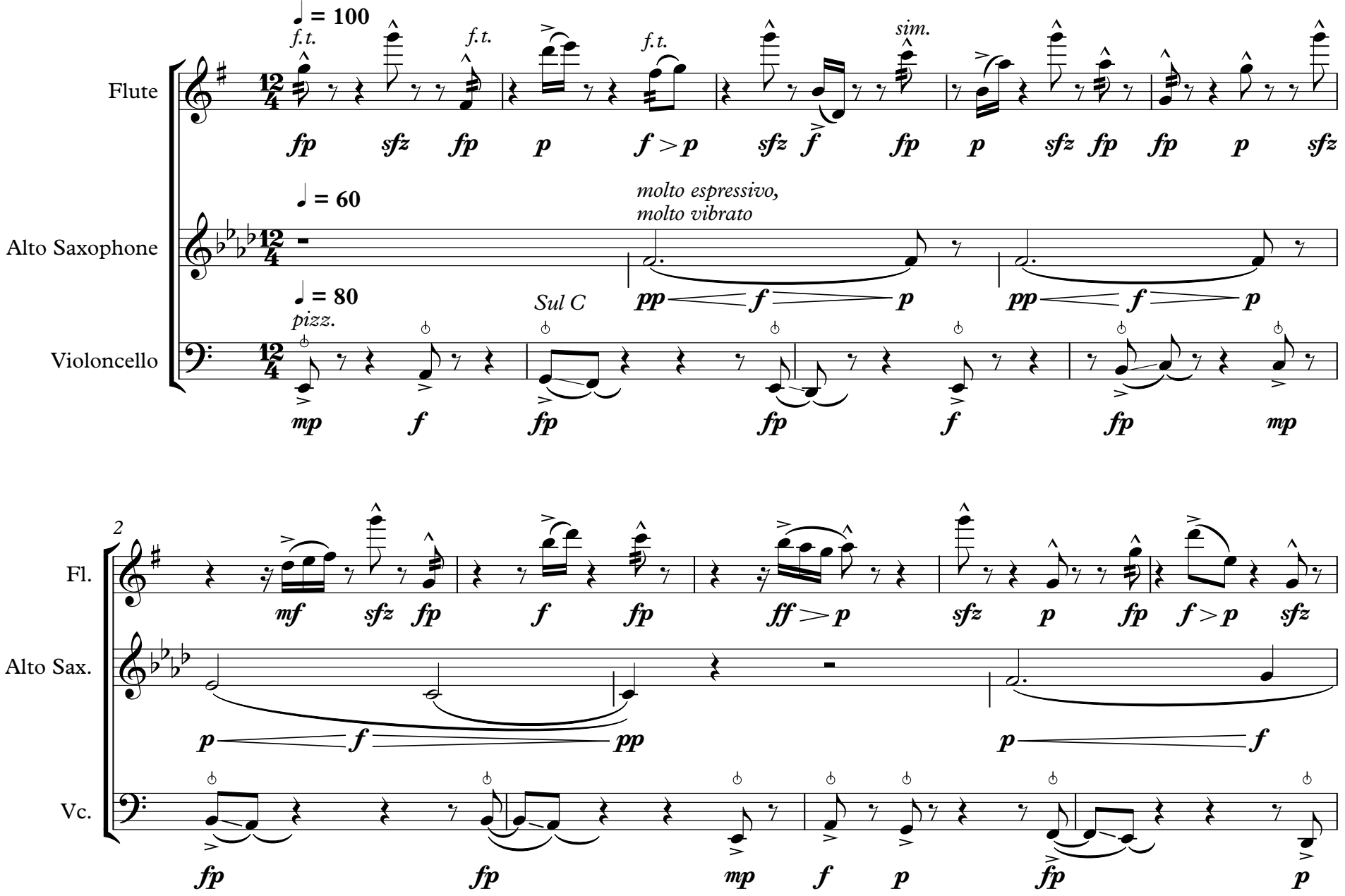
The chorale associated with each movement should be foregrounded dynamically and expressively by the players.
Each voice has its own key signature because the three chorales are played in different keys or modes simultaneously.
The alto saxophone part could be easily transposed and played by other instruments, with the clarinet being effective.
The movements could be seperated 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 it's English title.

Score in C

Three Meditations

I. Herzliebster Jesu

Jonathan Posthuma, 2015



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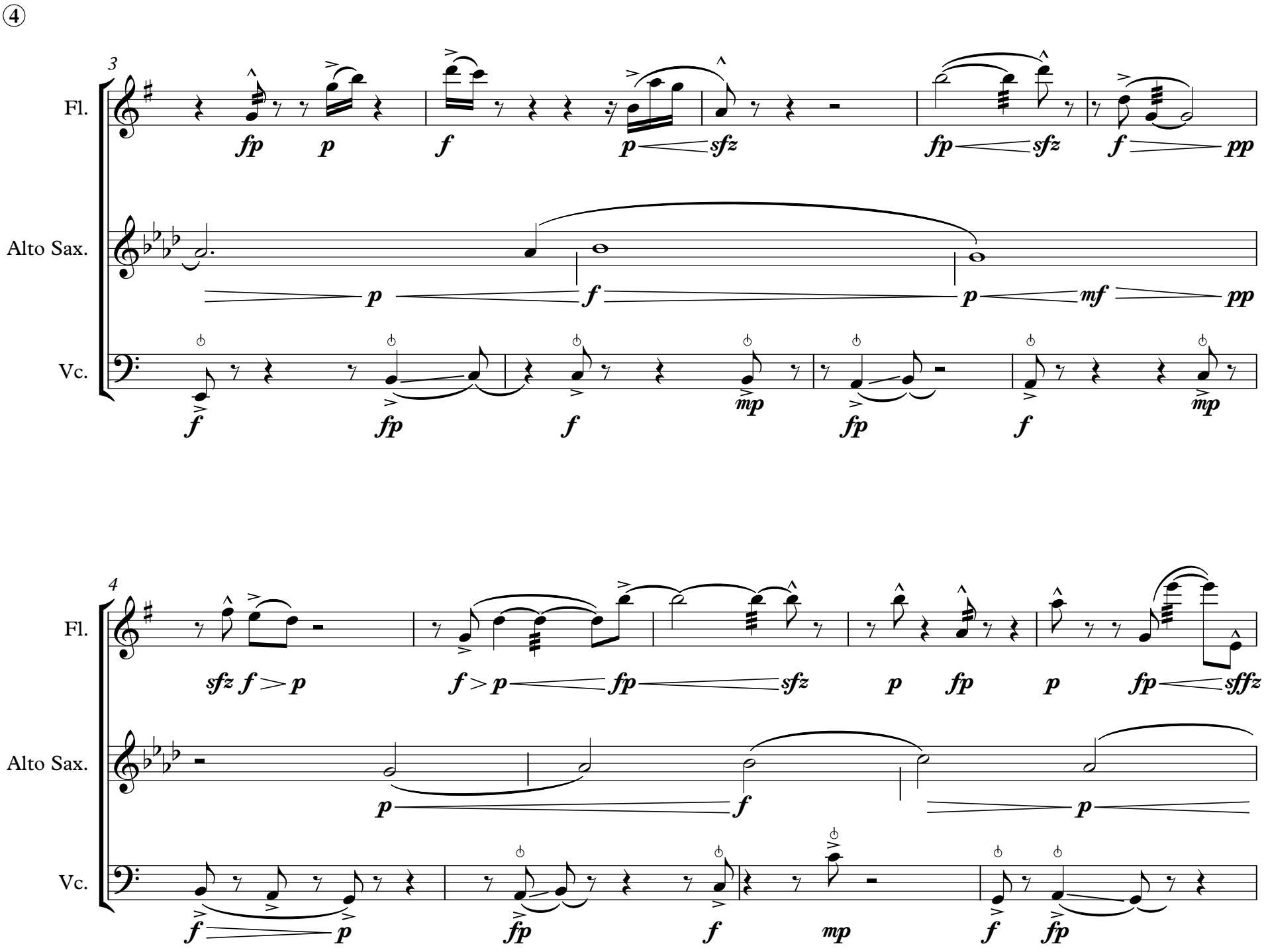
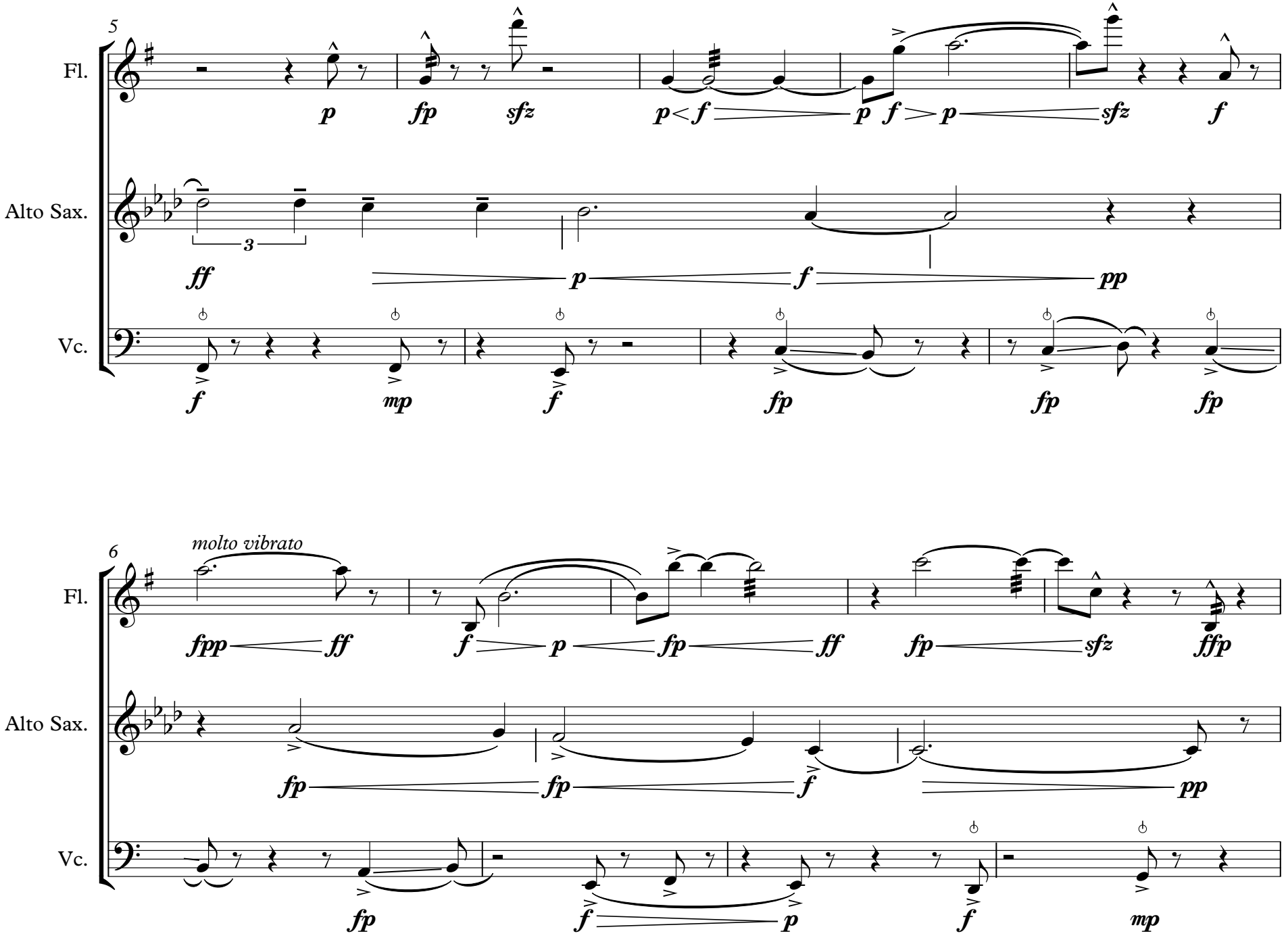
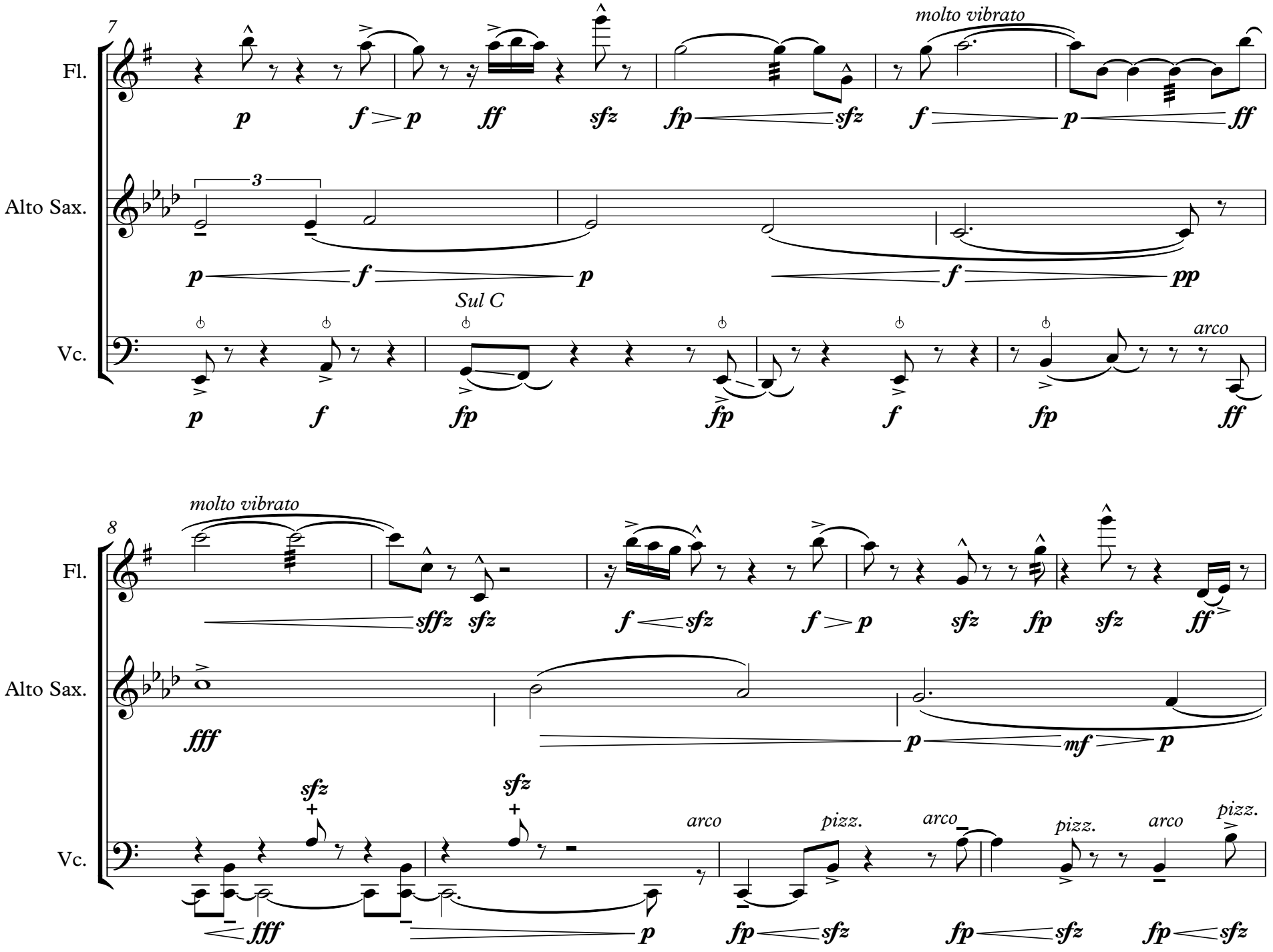
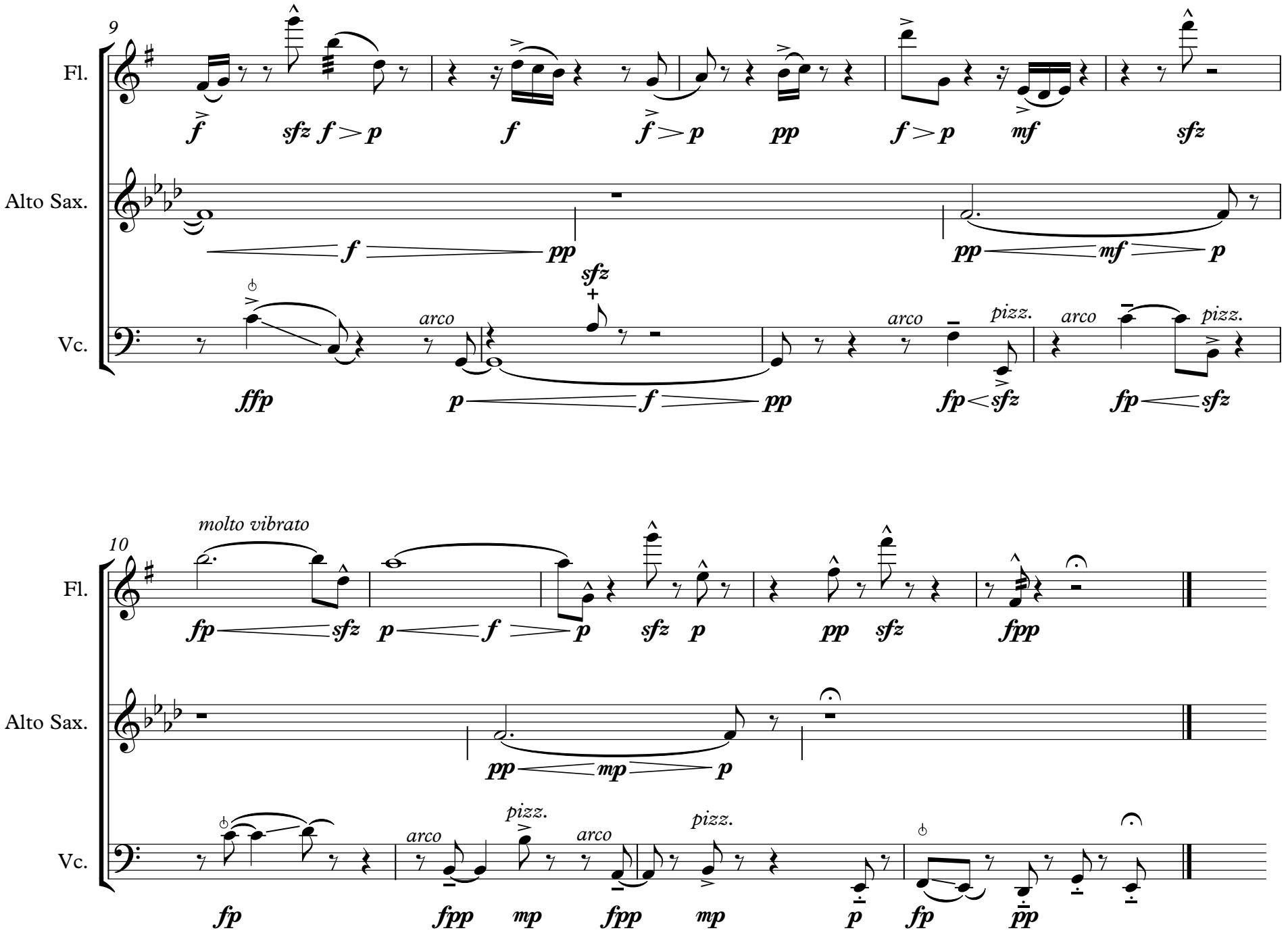

④
3
Fl.
Alto Sax.
Vc.
fp p f p sfz fp sfz f pp
p f p mf pp
f fp f mp fp f mp
4
Fl.
Alto Sax.
Vc.
sfz f > p f > p fp sfz p fp p fp sffz
p f p
f p fp f mp f fp

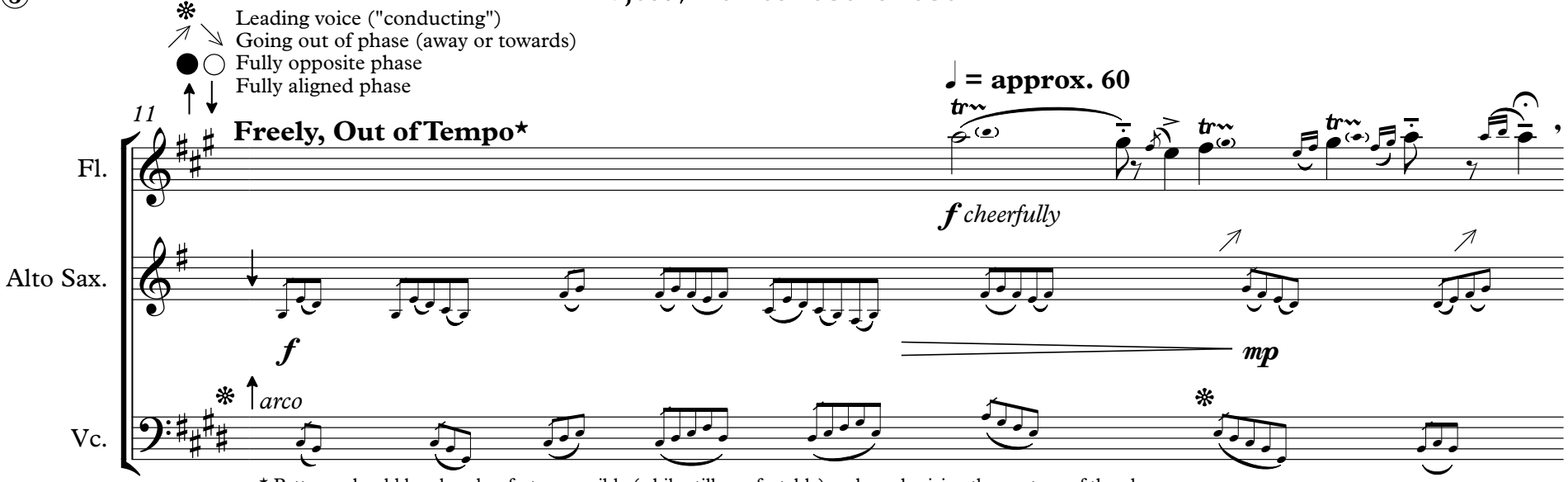

5
Fl.
Alto Sax.
Vc.
p
fp
sfz
p < f
p f > p
sfz
f
3
ff
p
f
pp
f
mp
f
fp
fp
fp
6
molto vibrato
fpp
ff
f
p
fp
ff
fp
sfz
ffp
fp
fp
f
pp
fp
f
p
f
mp


7
Fl.
molto vibrato
p f p ff sfz fp sfz f p ff
Alto Sax.
3
p f p f pp
Sul C
Vc.
arco
p f fp fp f fp ff
8
Fl.
molto vibrato
sffz sfz f sfz f p sfz fp sfz ff
Alto Sax.
fff p mf p
Vc.
sfz sfz
arco pizz. arco pizz. arco pizz.
fff p fp sfz fp sfz fp sfz

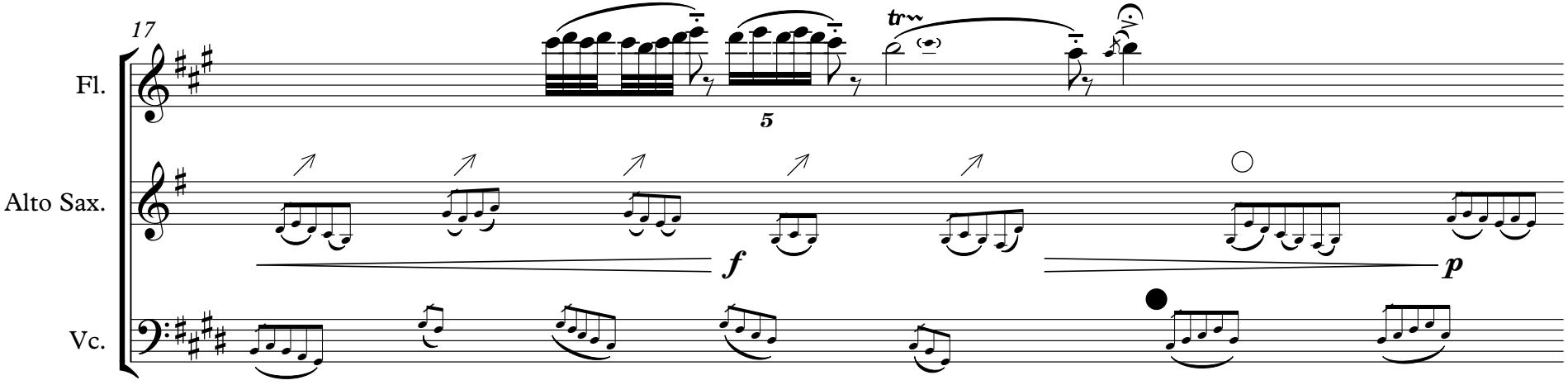

9
Fl.
Alto Sax.
Vc.
arco
pizz.
10
molto vibrato

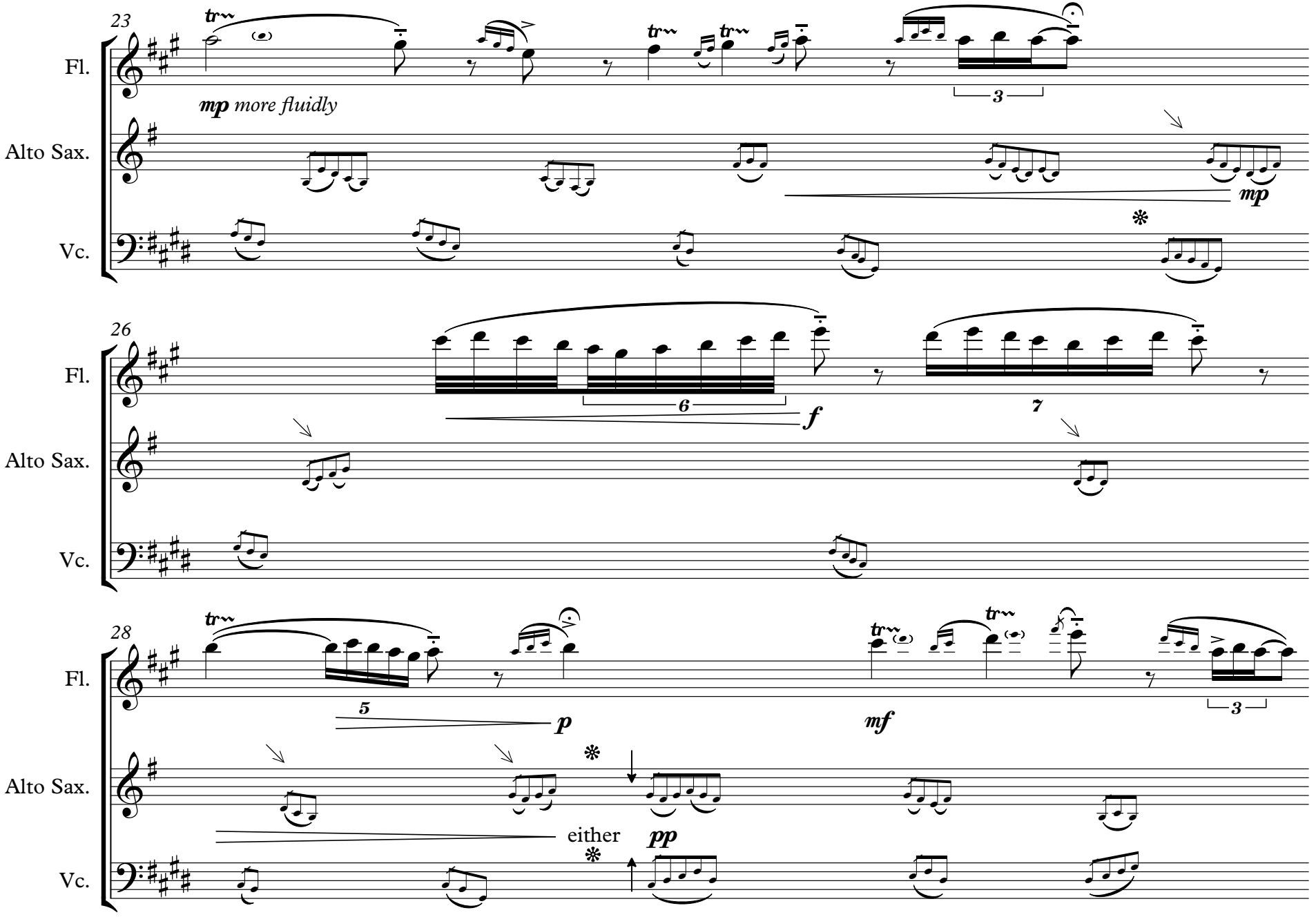
II. Jesu, meines Lebens Leben

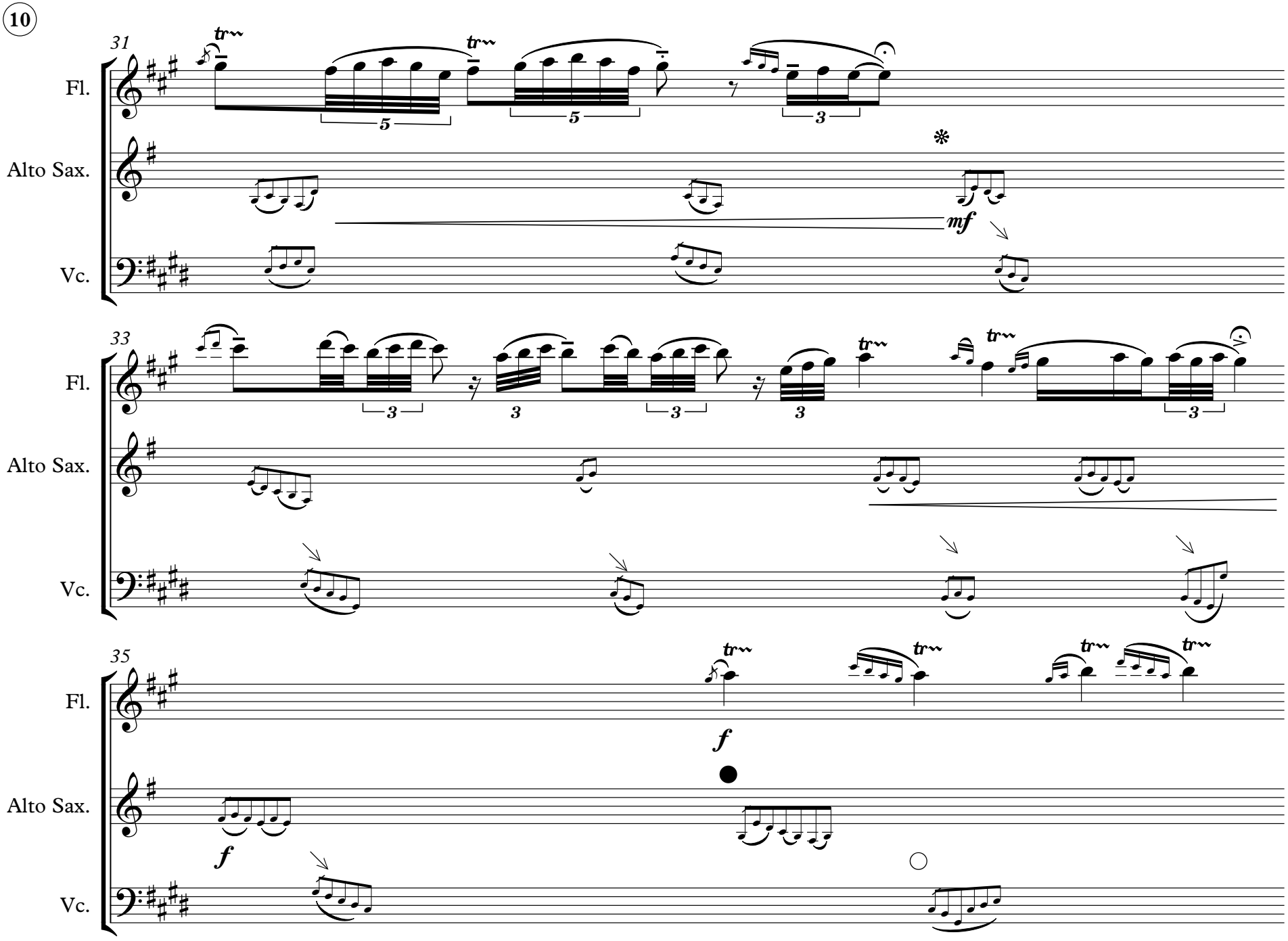
Leading voice ("conducting")
Going out of phase (away or towards)
Fully opposite phase
Fully aligned phase

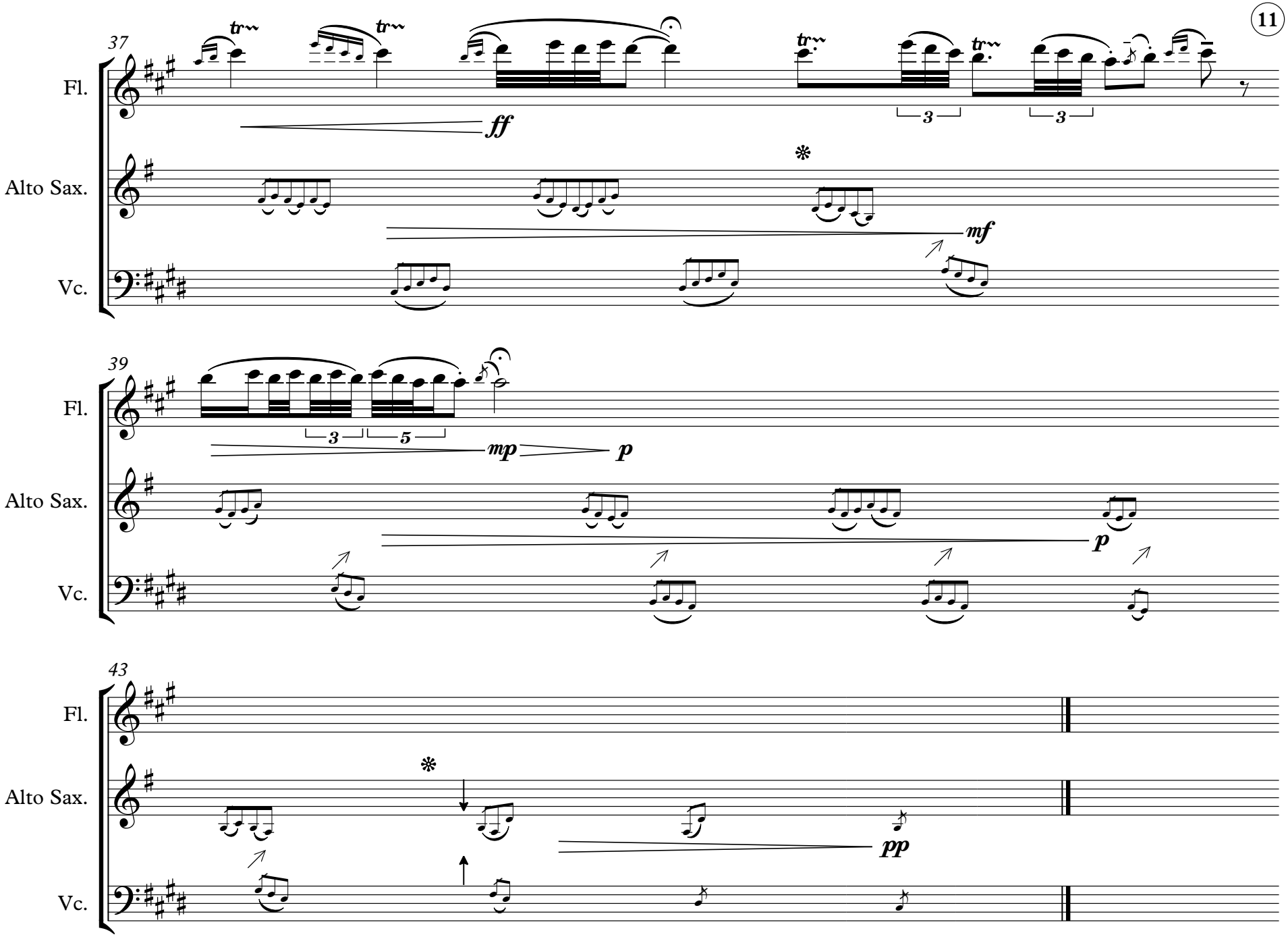


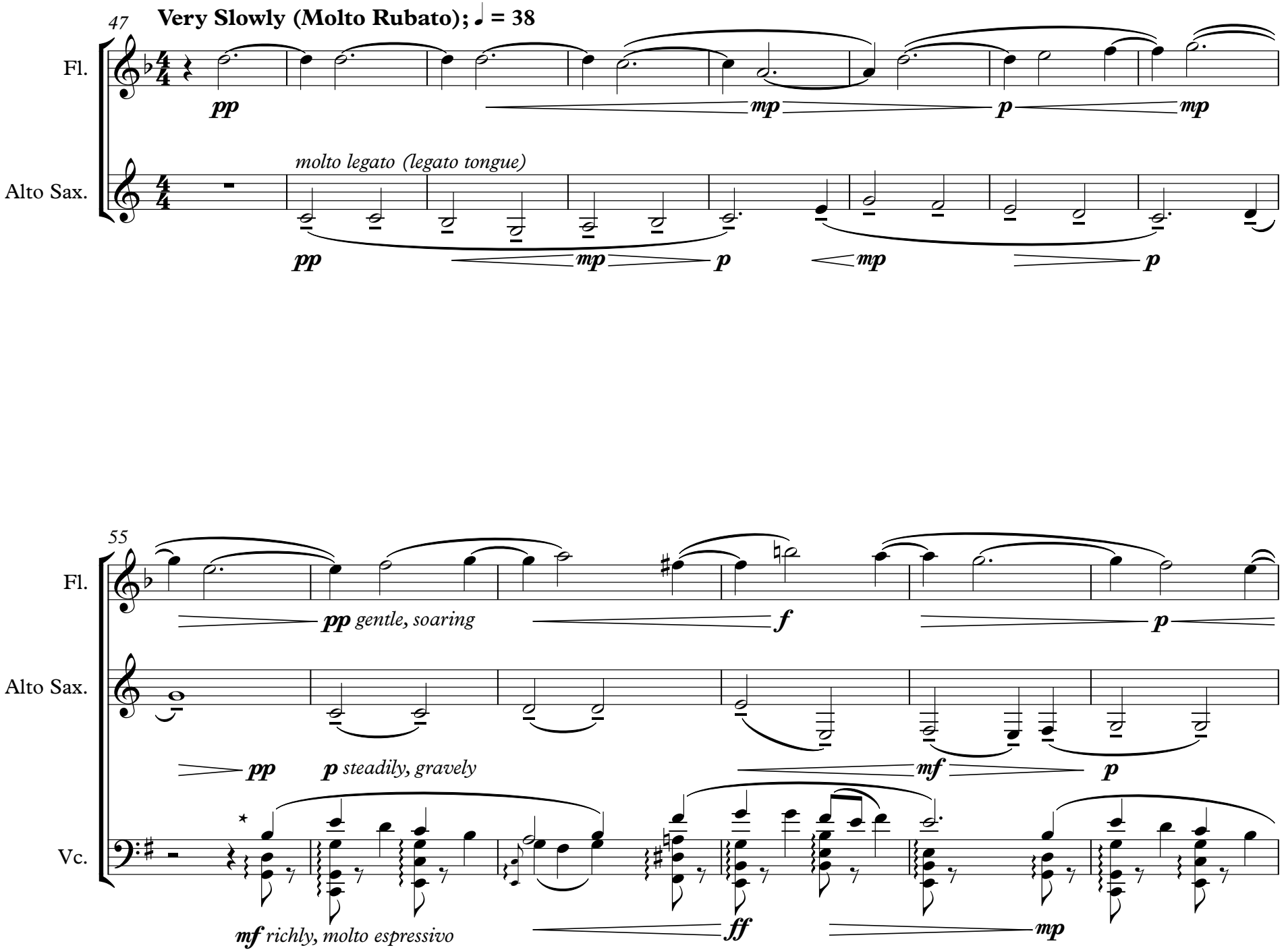
* Patterns should be played as fast as possible (while still comfortable) and emphasizing the contour of the phrase.
Each pattern should be seperated by 1 - 3 seconds, but the leading voice should remain roughly aligned with the flute melody.
The "echoing" player takes cues from the "leading" player.



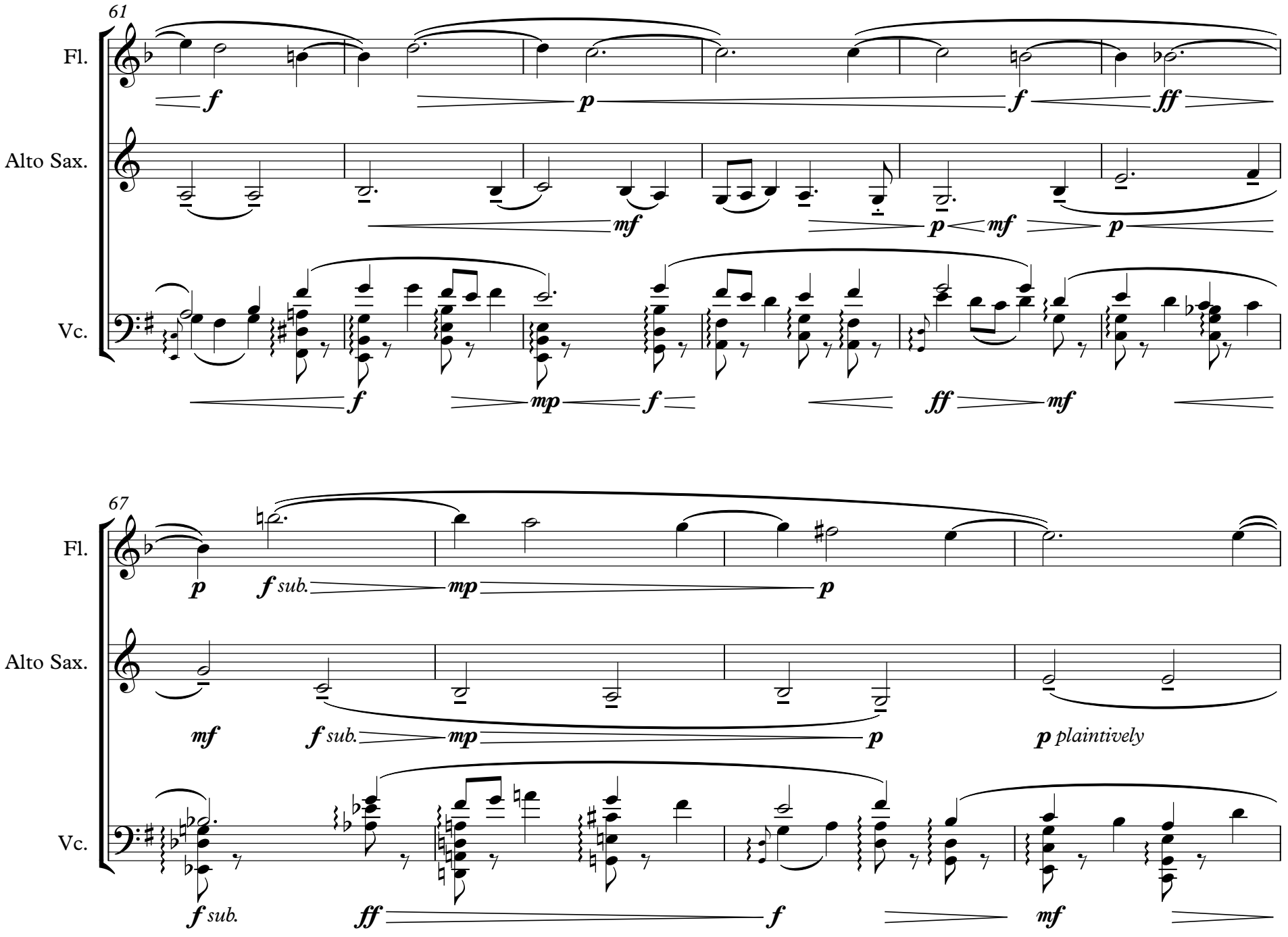

23
Fl.
Alto Sax.
Vc.
mp more fluidly
3
mp
26
6
f
7
28
5
p
mf
3
either
pp

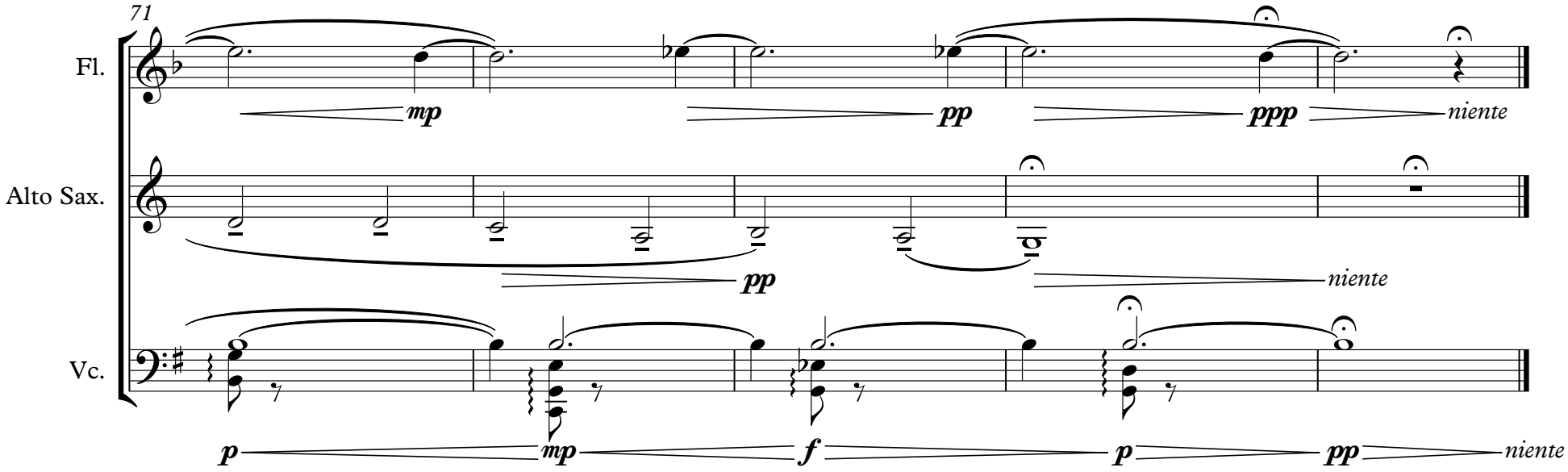

31
Fl.
Alto Sax.
Vc.
mf
33
Fl.
Alto Sax.
Vc.
35
Fl.
Alto Sax.
Vc.
f
f


37
Fl.
Alto Sax.
Vc.
ff
mf
39
mp
p
43
pp



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


61
Fl.
Alto Sax.
Vc.
f
p
f
ff
mf
p
mf
p
f
mp
f
ff
mf
67
Fl.
Alto Sax.
Vc.
p
f sub.
mp
p
mf
f sub.
mp
p
p plaintively
f sub.
ff
f
mf


71
Fl.
Alto Sax.
Vc.
mp
pp
ppp
niente
pp
niente
p
mp
f
p
pp
niente

Flute

Three Meditations

I. Herzliebster Jesu

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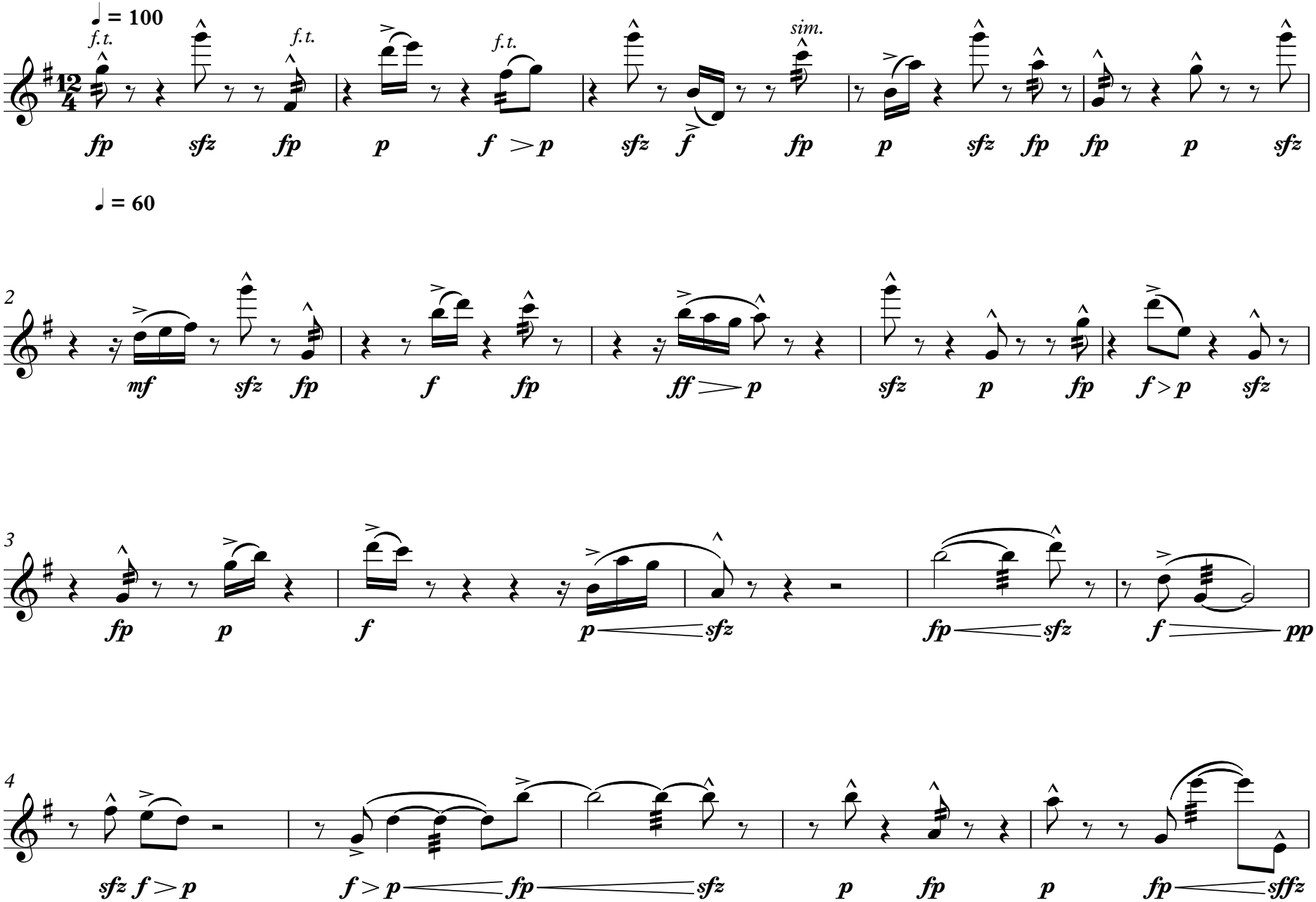

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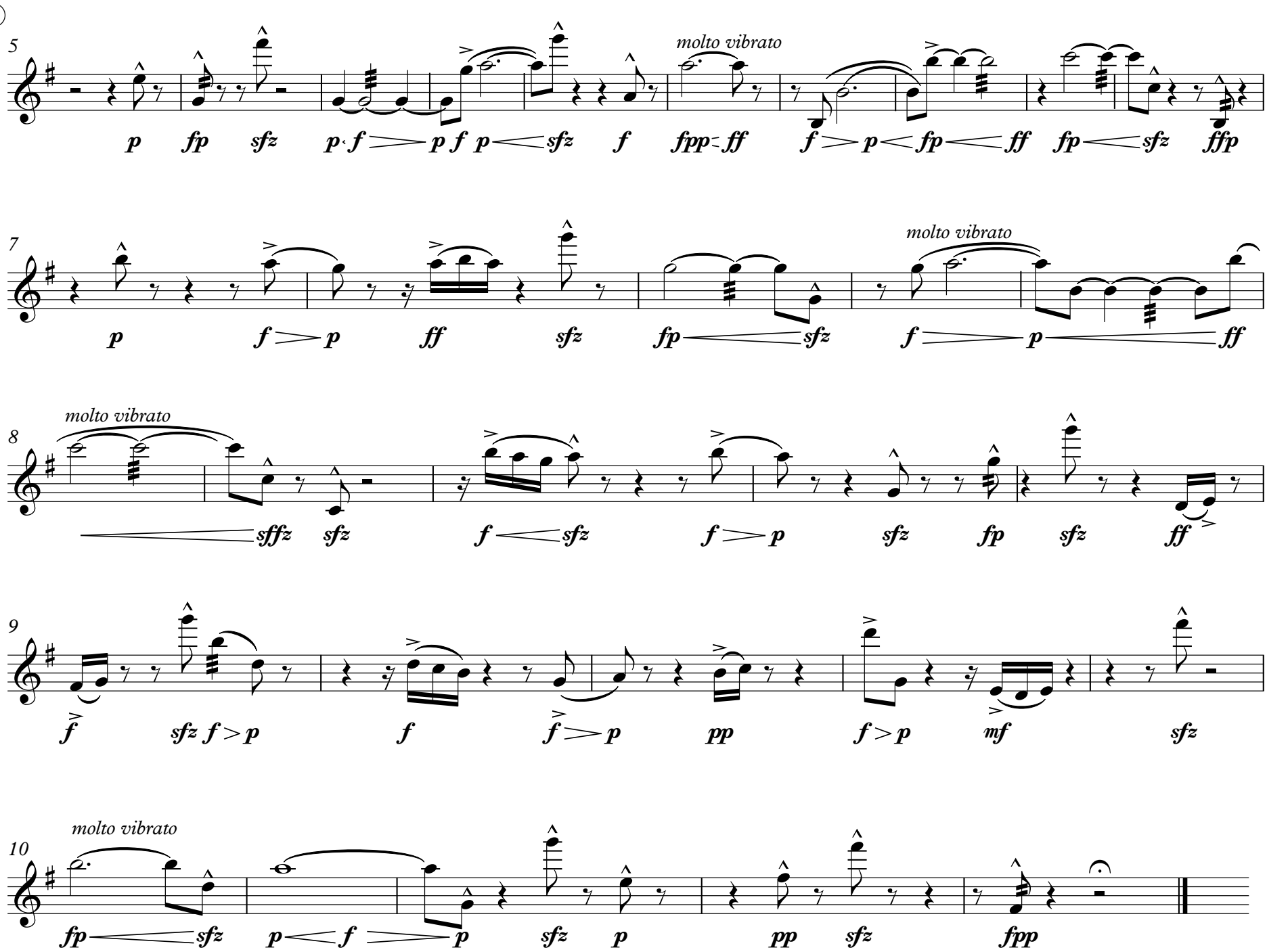

2
5
p fp sfz p f p f p sfz f molto vibrato fpp ff f p fp ff fp sfz ffp
7
p f p ff sfz fp sfz molto vibrato f p ff
8
molto vibrato sffz sfz f sfz f p sfz fp sfz ff
9
f sfz f p f f p pp f p mf sfz
10
molto vibrato fp sfz p f p sfz p pp sfz fpp

II. Jesu, meines Lebens Leben

Leading voice ("conducting")
Going out of phase (away or towards)
Fully opposite phase
Fully aligned phase

♩ = approx. 60

11 **Freely, Out of Tempo*** *f cheerfully*

20 *mp more fluidly*

27 *f* *p* *mf*

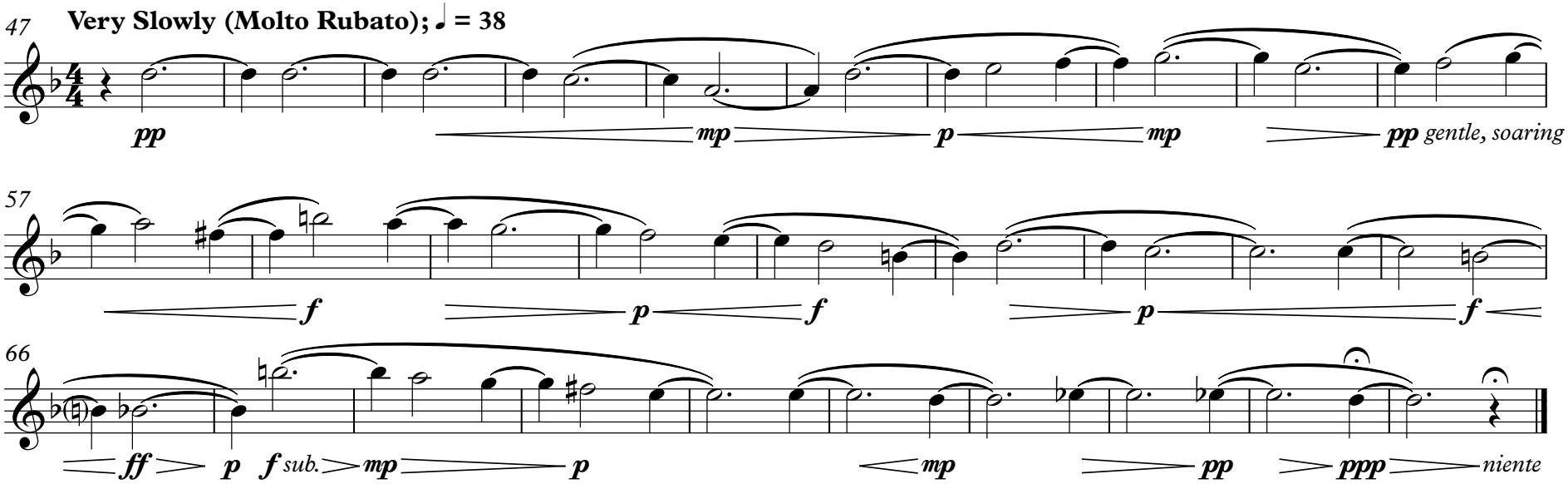
31

35 *f* *ff*

39 *mp* *p*

④

III. Herzlich tut mich verlangen



Alto Saxophone

Three Meditations

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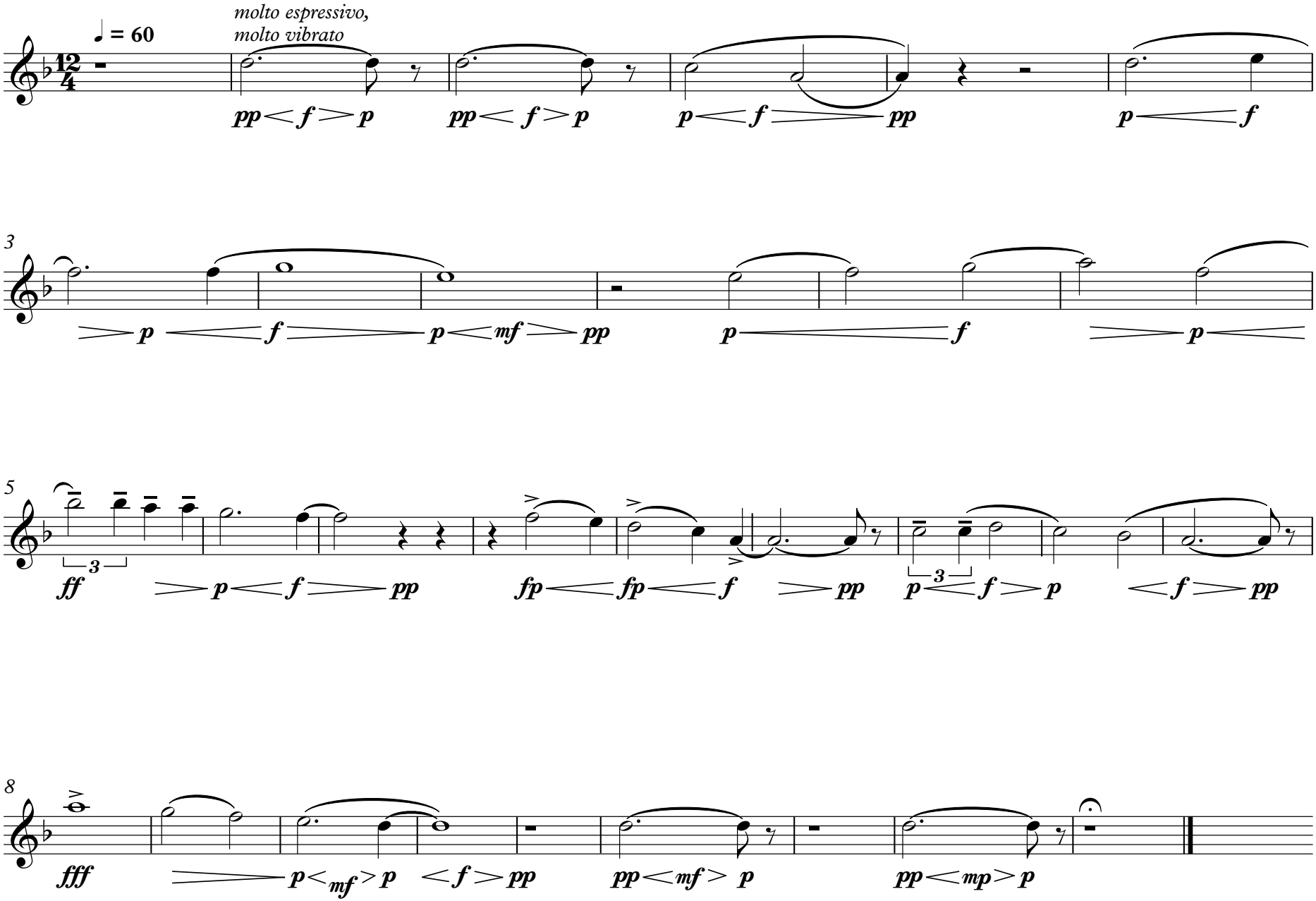

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Alto Saxophone

II. Jesu, meines Lebens Leben

11 **Freely, Out of Tempo***

f

15 ♩ = approx. 60

mp

19

f

p

23

mp

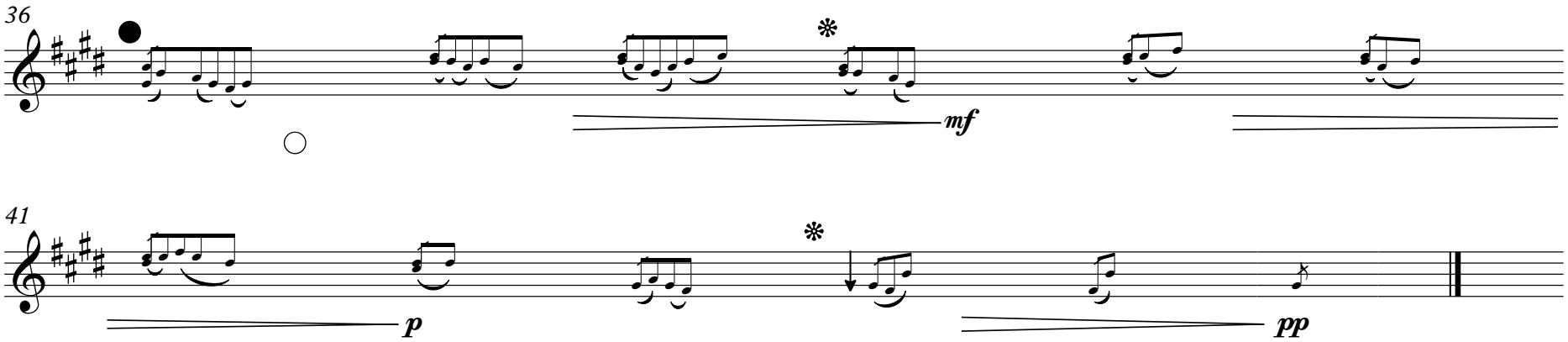
27

either

pp

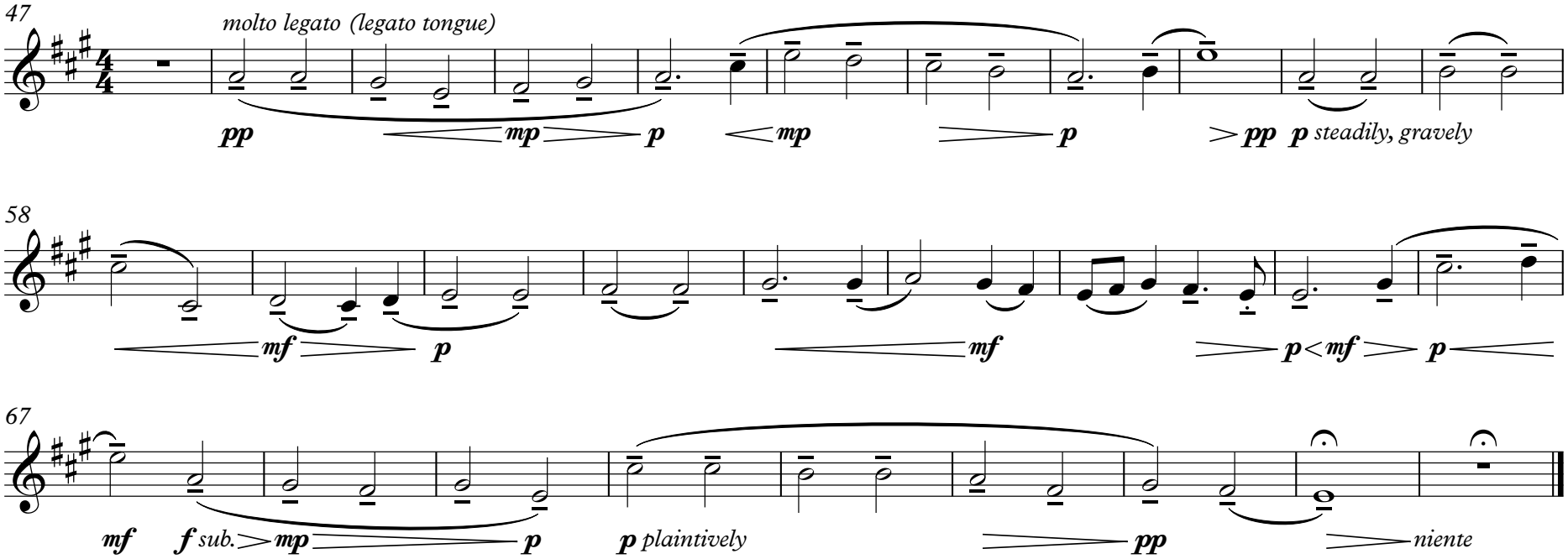
31

mf



III. Herzlich tut mich verlangen

Very Slowly (Molto Rubato); ♩ = 38



Violoncello

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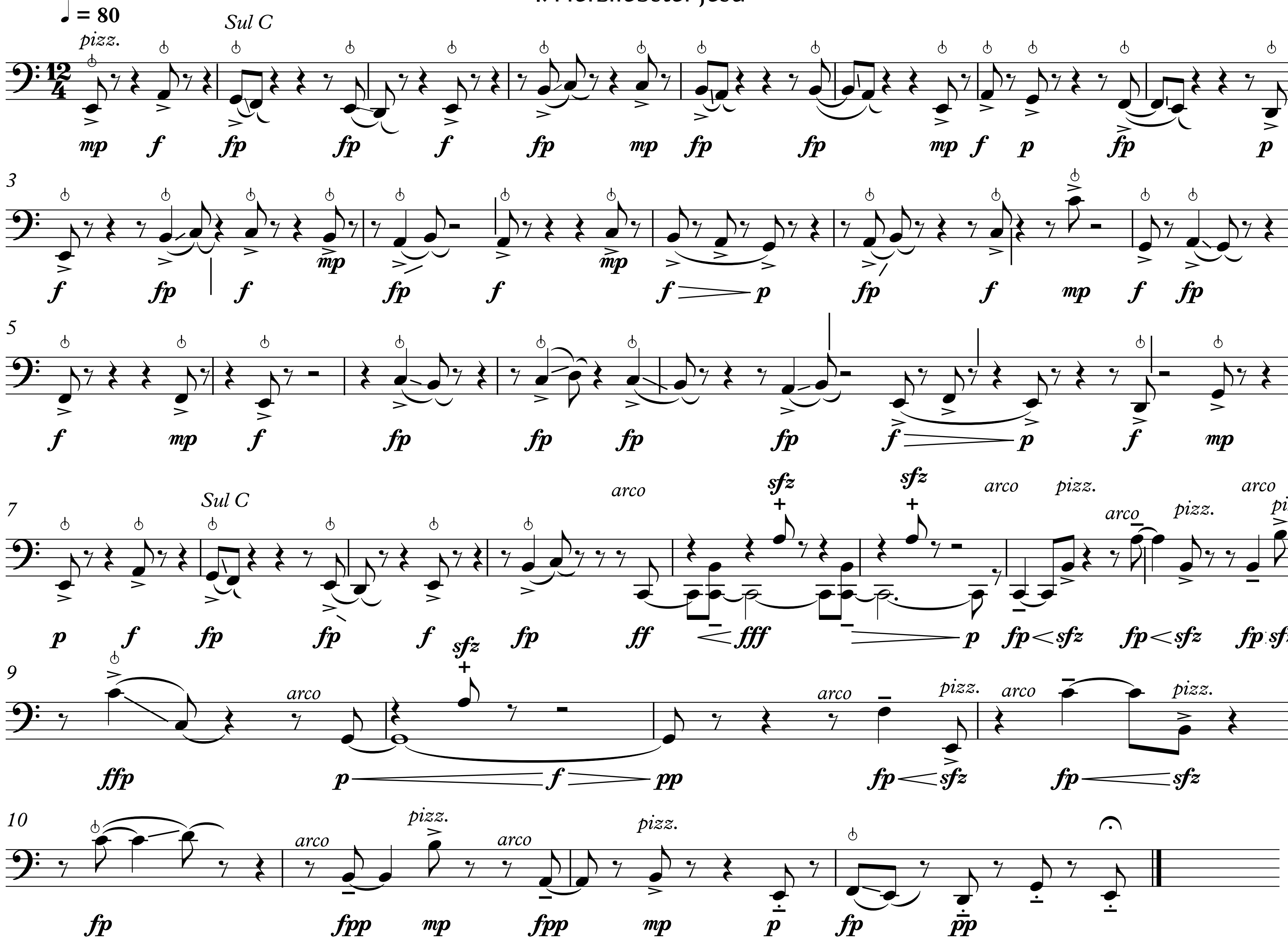

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Violoncello

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 seperated 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.

39

43

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*