

# Canticle Sonata

Luke Ottevanger

# Canticle Sonata

1

for clarinet and piano

Luke Ottenvanger

## I - ...cloud, clear skies...

Cool and calm

$\text{♩} = 90$

Measures 1-4 of the Canticle Sonata. The clarinet part (top staff) begins with a quarter rest, followed by a series of eighth and sixteenth notes, including a triplet. The piano part (bottom staves) features a steady eighth-note accompaniment with triplets in both hands. Dynamics include *mp poco espress. - limpid* for the clarinet and *mp poco espress.* for the piano.

Measures 5-8 of the Canticle Sonata. The clarinet part continues with eighth and sixteenth notes, ending with a half note marked *pp echo tone*. The piano part maintains its accompaniment with triplets. Dynamics include *pp misterioso smorz.* and *una corda* for the piano.

Measures 9-12 of the Canticle Sonata. The clarinet part begins with a quarter rest, followed by eighth and sixteenth notes, including a triplet. The piano part continues with its accompaniment, marked *tre corde*. Dynamics include *mp poco espress.* for both parts.

13

1+2 6:5  
*pp* echo tone

3 3 3 3 6:5  
*pp* misterioso

una corda  
Ped.

17

6:5 3  
*pp* dolce

1 6:5  
*mf* poco espress.

3 3

6:5  
smorz.

6:5  
*mf* poco espress.

tre corde

21

6:5

28

1

*p dolce*

3

1+2 6:5

3

3

6:5

*p dolce*

tre corde

*pp misterioso*

6:5

(tre corde) 6:5

Ped.

[illegible]

44

**Poco meno mosso**

51

♩ = 130  
tratt.

*mf espress.*

*mp fragile*

*Ped*

58

6:5

6:5

4:5

4:5

4:5

Ped. (use half pedalling)

introducing 2...  
+A...

64

mf

3

3

3

3

Ped. (use half pedalling)

68

mf

3

3

72 *...+Eb...*

*f* deliberate

76 *...+B=1+2*

*p*

*ff*

*p*

*p*

*Red.*

82 *eliminating 1...*

*-G...*

*mf*

*p*

*mp*

*p*

*Red.*

*Red.*

90

6:5 (b) 6:5 6:5 6:5 6:5 6:5 6:5 4:5

...-D=2 rit. molto rit. ♩=130

*mf*

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

6:5 6:5 6:5 6:5 6:5 6:5 4:5

Ped.

97

4:5 4:5 4:5 4:5 4:5 4:5 4:5 4:5

(remain unaffected by clarinet's crescendo)

4:5 4:5 4:5 4:5 4:5 4:5 4:5 4:5

103

4:5 6:5 3 ff

ff

4:5 4:5 4:5 4:5 4:5 4:5 4:5 4:5

8<sup>va</sup> Ped.



108

*gradual dim.* *mf*

4:5 4:5 4:5 4:5 4:5 4:5

(8)

### Tempo primo

Be sensitive to shifts from  
'Ab' sections to 'A' sections  
1 alternating with 2

115

*smorz.* *mp poco espress.*

*mp poco espress.*

(8)--

120

3

3 3 3 3 3 3

133

Sheet music for 'The Rose Tree' in 3/4 time, featuring a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and accidentals. The piece concludes with a double bar line and repeat signs.

137

*p dolce*

*rit.*

3

3

3

Meno mosso

$\text{♩} = 80$

141

1+2

*p*

*più p*

*Ped.*

3

3

3

Gently flowing, avoiding extremes

1  $\text{♩} = 180$   
N1

echo tone

*pp* fluido e semplice

*p dolce*

*pp*

*pp*

una corda

Ped. \_\_\_\_\_

8

playful

*p*

Ped. \_\_\_\_\_

*mp*

14

*mp dolce*

*p*

*mp*

non forte

*p*

*mp*

*mp* fluido e semplice

19

*p* *playful* *(non cresc.)*

24

*dolce* *(non cresc.)* *mp dolce*

29

*p* *mp dolce*

The image displays a musical score for a piece titled "Blazing and impulsive" by Giuseppe Martini. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The tempo is marked "Full chromatic set (= 1+N1, 2+N2 etc.)" and the mood is "Effectively, più mosso - Blazing and impulsive".

The score begins with a tempo change to "accel.." and a measure rest of 42. The first melodic phrase is marked "1" and "2", with a "subito cresc." instruction. The piano accompaniment features a full chromatic set, marked "8:9" and "subito cresc.". The tempo is then marked "ff" (fortissimo) and "mf" (mezzo-forte). The piano accompaniment is marked "ff" and "f duro". The score concludes with a measure rest of 42.

47

9 *ff*

56

5 *fff*

Senza misura - parts not synchronised  
♩=200

63 N2

6 *fff* *ff* 7

64

ff

f

dim.

share between hands

f l.h.

r.h. dim.

l.h. r.h.

r.h. →

65

molto rit.

Come prima

$\text{♩} = 180$

7:6

3

mp

p

pp fluido e semplice

p dolce

mp

p

pp

una corda

3

Red.

71

p playful

p dolce

p

Red.



rit. . . . .

**Meno mosso**  
♩=160  
**N1**

rit. . . . .

77

*più p*

*più p*

*p*

(il basso più sonore)

The musical score for page 16, measures 77-80, is written for a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Meno mosso' with a metronome marking of 160 bpm. The score begins with a 'rit.' (ritardando) marking. The vocal line starts with a melodic phrase in measure 77, followed by a rest in measure 78. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands. Dynamic markings include 'più p' (piano) and 'p' (piano). The score concludes with a 'rit.' marking and the instruction '(il basso più sonore)' (the bass more sonorous) in measure 80.

III - ...beautiful, merry, robust, strange...  
Chaconne

(1-2)+(2-1) or (N1-N2)+(N2-N1)

1  $\text{♩} = 80$  *p* hollow, fleeting

*mp* senza espress., preciso *mp*

16 *mp* espress. 5:3 3 3

24 *mf* espress. *mf* quasi koto Ped. Ped. Ped.

31 *mf* 3 3 *espr.* Ped. Ped. Ped.

37

*poco f*

*Ped.*

42

*Ped.*

47

*accel.* . . . . .  $\text{♩} = 140$  **Scherzando**

*f* *mp*

*subito mp*

*Ped.*

53 *accel.*  $\text{♩} = 150$

*cresc.* *f ma legg.*

*mf ma legg.*

58

*poco a poco cresc.*

64

*meno f*

The musical score for 'The Rose Tree' is presented in three systems. The first system features a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The vocal line begins with a trill on a B-flat note, followed by a series of eighth notes. The piano accompaniment provides a harmonic foundation with chords and moving lines. The second system continues the vocal melody and piano accompaniment. The third system concludes the piece with a final vocal note and a piano accompaniment ending. The score includes various musical notations such as clefs, notes, rests, and dynamic markings like 'ff' (fortissimo).

84

*f pesante*

92

*mp*

*p sotto voce*

(use pedal to help sustain inner part, but keep the three lines as clear as possible)

100

105

110

*poco a poco cresc.*

*subito **p** poco a poco cresc.*

*f*

*Ped.*

115

121

$\text{♩} = 170$

*IN2*

*fff*

*rit.*

$\text{♩} = 85$

*f*

*mp*

*ff*

*fff* (white note cluster)

*fff* (black note cluster)

*p*

(until sound disappears)\*

5

\*(use judgement - discretely clear sound by gradual release)

131

*poco f espress.*

141

rit. . . . .  $\text{♩} = 80$  *mp espress.*

*mf espress.*

*mp senza espress., preciso*

*poco f espress.*

148

*Ped.*



(1-2)+(2-1) or (N1-N2)+(N2-N1)

154

*mf espress.*

*mf quasi koto*

*mp*

Ped.

162

Ped.

169

*p*

*p*

*rit.*

Ped.

## Meno mosso

♩=70

N1N2

177 - - 5:3 - -

*p dolce* *espr.*

*p dolce* *espr.*

188

*p dolce semplice*

*poco rit.* *a tempo* *p dolce semplice*

198

*Ped.*