Celtic Sonata

for

Flute and Piano

(2023)

I. Cerridwen
II. Morrigan
III. Taliesin

by

Sean Osborn

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Octogram Press

Celtic Sonata for Flute and Piano (2023)

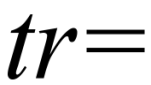
This work was jointly commissioned by the Washington State Music Teachers Association and Music Teachers National Association in 2023 as part of the MTNA Composer Commissioning Program, and was premiered on June 26, 2023, in Winthrop, WA.

Special thanks to Sarah Bassingthwaighte for her consultation during composition, and for premiering it.

Celtic Sonata for Flute and Piano encompasses ideas I've had for over 20 years. Long a fan of music from the British Isles, I was eager to incorporate Irish Flute music and ornamentation into the colorful palette of sounds available on the flute (sometimes called "extended techniques"). While the third movement, named after the legendary Welsh bard Taliesin, is the most overt homage to Celtic music, the other two movements mirror descriptions of two Celtic goddesses. Among other things Cerridwen is a shape-shifter, and the themes in this movement transform, sometimes suddenly, but in the end, all the transformations combine into a meaningful culmination. Morrigan is the Irish goddess of war, is a trinity, and is often represented by a crow - one of my favorite animals. A haunting Flute introduction leads to an 88-note row in the piano, steadily and inescapably moving onward to the many colors and emotions represented, until finally giving way and evaporating in three gestures. The third movement represents some traditional British Islands music in an Air, a Slip Jig, and a Reel, employing many Irish flute ornaments, such as cuts, taps, rolls, and crans.
"Extended techniques" (a term that really needs to be retired) appear in all movements, such as flutter tongue, harmonics, portamenti, microtones, color trills, and multi-phonics.

Key

Flutter Tongue



Color trill (microtonal trill)
I don't care if it's up or down

Portamento (slide)
Bend as far as you can for the duration of the attached note
Notes in the middle of bends merely indicate approximate timing of approximate pitch

Glissando (notes)

Approximate pitch

Performance Notes

- All markings, dynamics, accents, tempos, *and* *and pedal markings* must be adhered to.

- I use the tenuto/legato marking "-" to indicate length. If it's in the middle of the phrase, stretch and emphasize the note slightly. Steal time for stretching from the notes around it. Ostinatos should not adjust. If it's at the end, play the note full-value with no additional length, but on NO account should notes with lines on them be played short!

- Pedal markings are extremely important. If it says *ped* or *ped continously,* then the pedal should be left down until the next *ped* or * marking, even through rests. This is critical in all movements. "*ped ad lib*" means the pianist may use their discretion. "No *ped*" means no pedal - fingers only, no feet.

- L.V. = Let Vibrate. Until the next pedal, or note, or, in the case of a fermata, at the pianist's discretion.

- Silence is important, and part of the music. Don't play, sustain, or pedal through rests. Examples are first movement, M. 100 and 106.

- Breath marks are not to take time. Steal time from the note before the marking.

- *Taliesin* is full of Irish folk ornaments. They should be done without accents, as just part of the phrase. I drew inspiration from Matt Malloy and other Irish flutists, and I highly recommend listening to him and them if you are not familiar with the style. Phrase long phrases with fingers like lightning, but no accents on the ornaments unless marked. If you are unfamiliar with a "cran," please consult a video for proper execution - it should sound like a "whoosh."

- Also in the last movement, many phrases end on the last beat of the measure, and these notes should be full value unless marked, or unless breathing is needed. In the case of necessary breaths on long notes, the pianist should cover them with their written long notes.

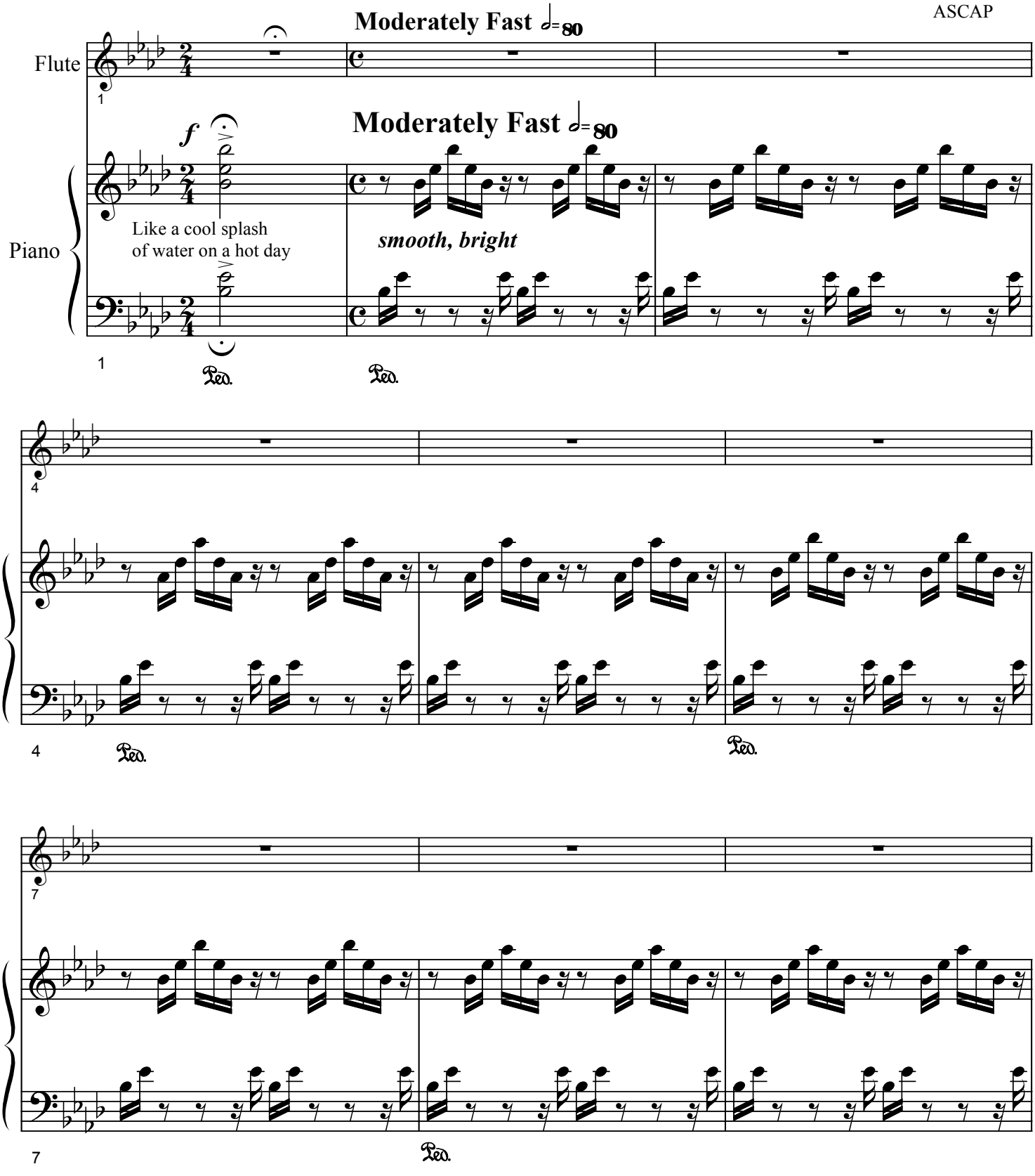
- The *Slip Jig*, and *Reel* should have no rubato, and not take time for any breath, accent, ornament or anything. They should sound easy, quick, and fun. The long-phrase, non-accented approach will make this easier to do and play. All marked accents should be light and quick, never heavy.

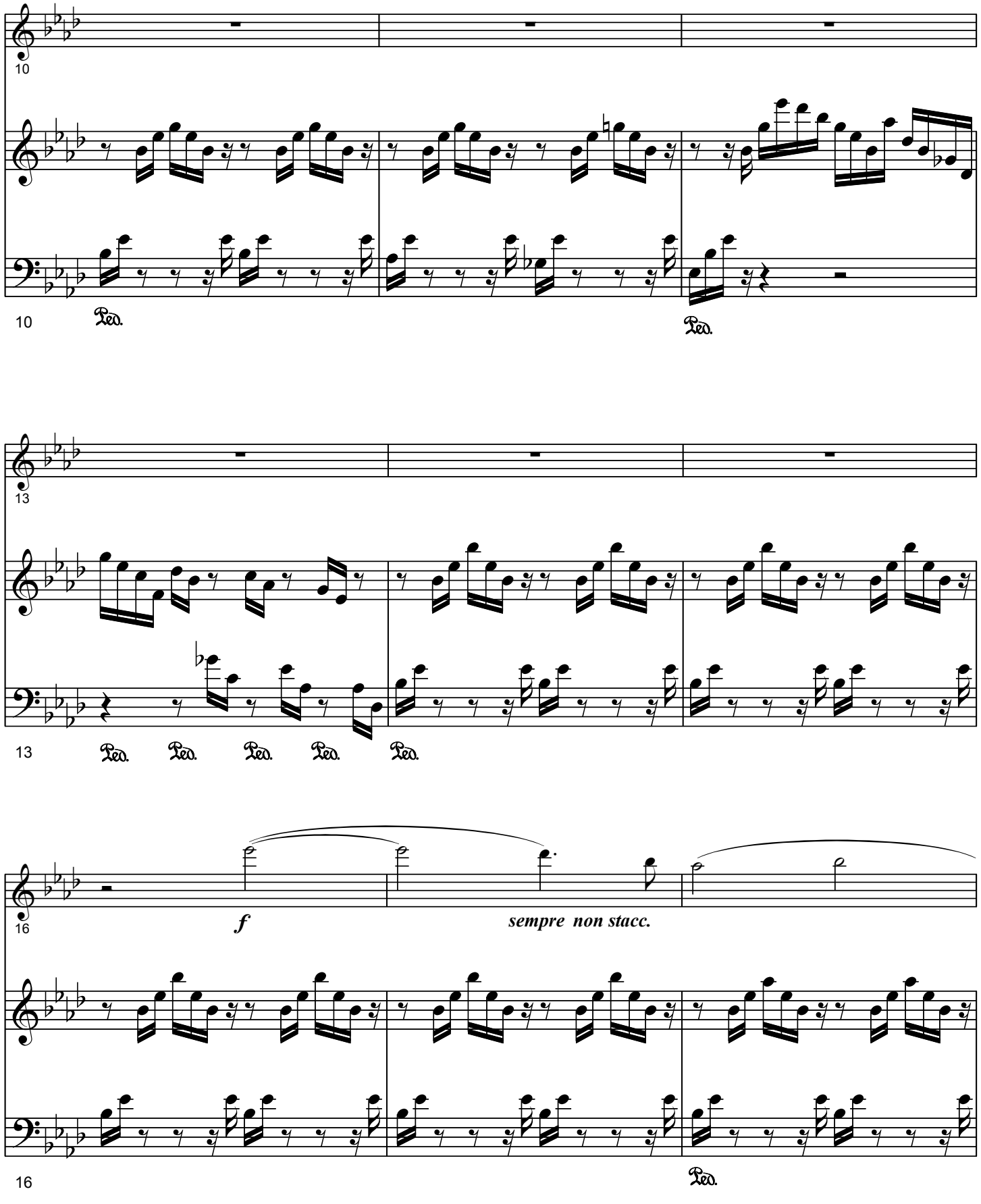
Celtic Sonata

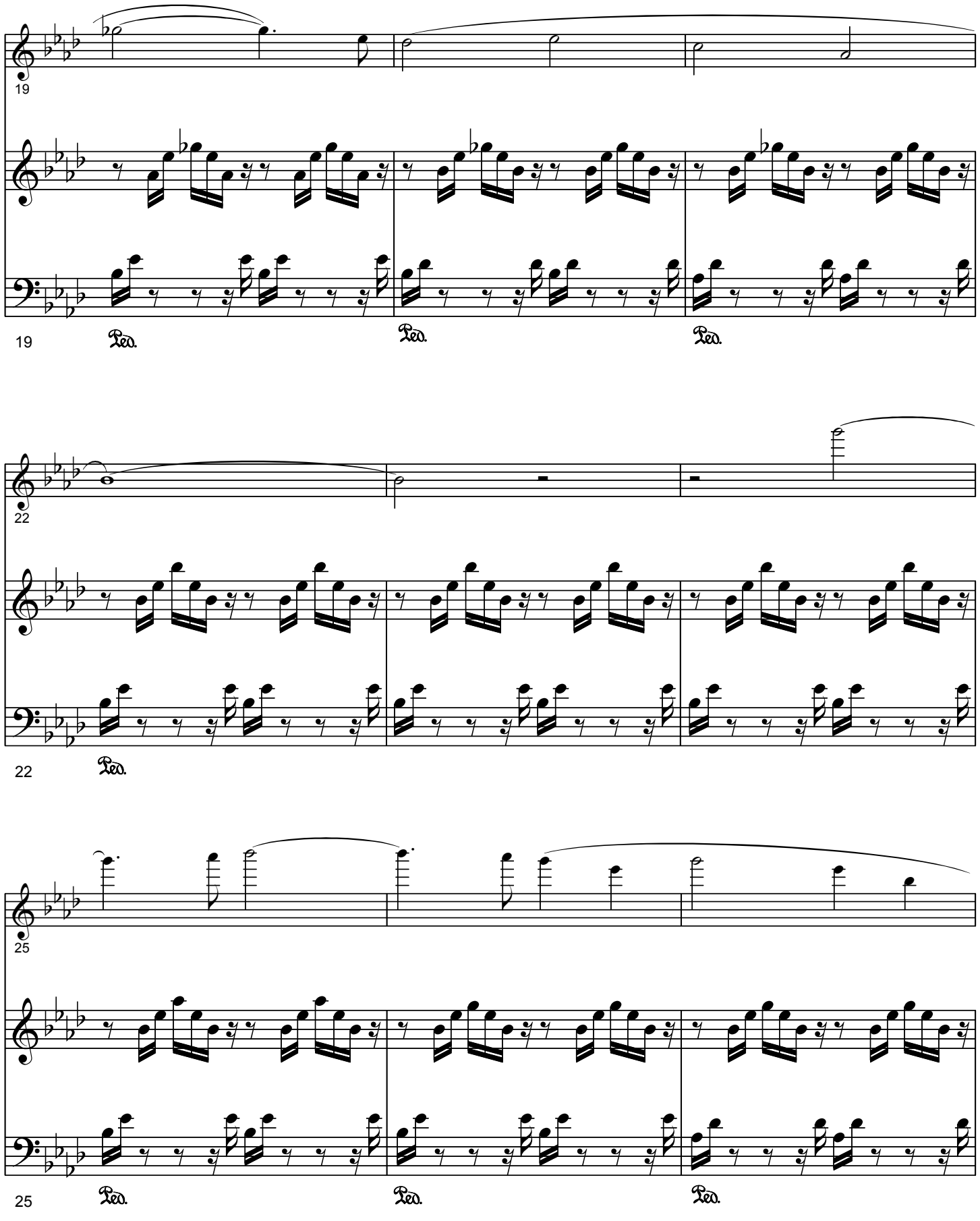
for Flute and Piano(2023)

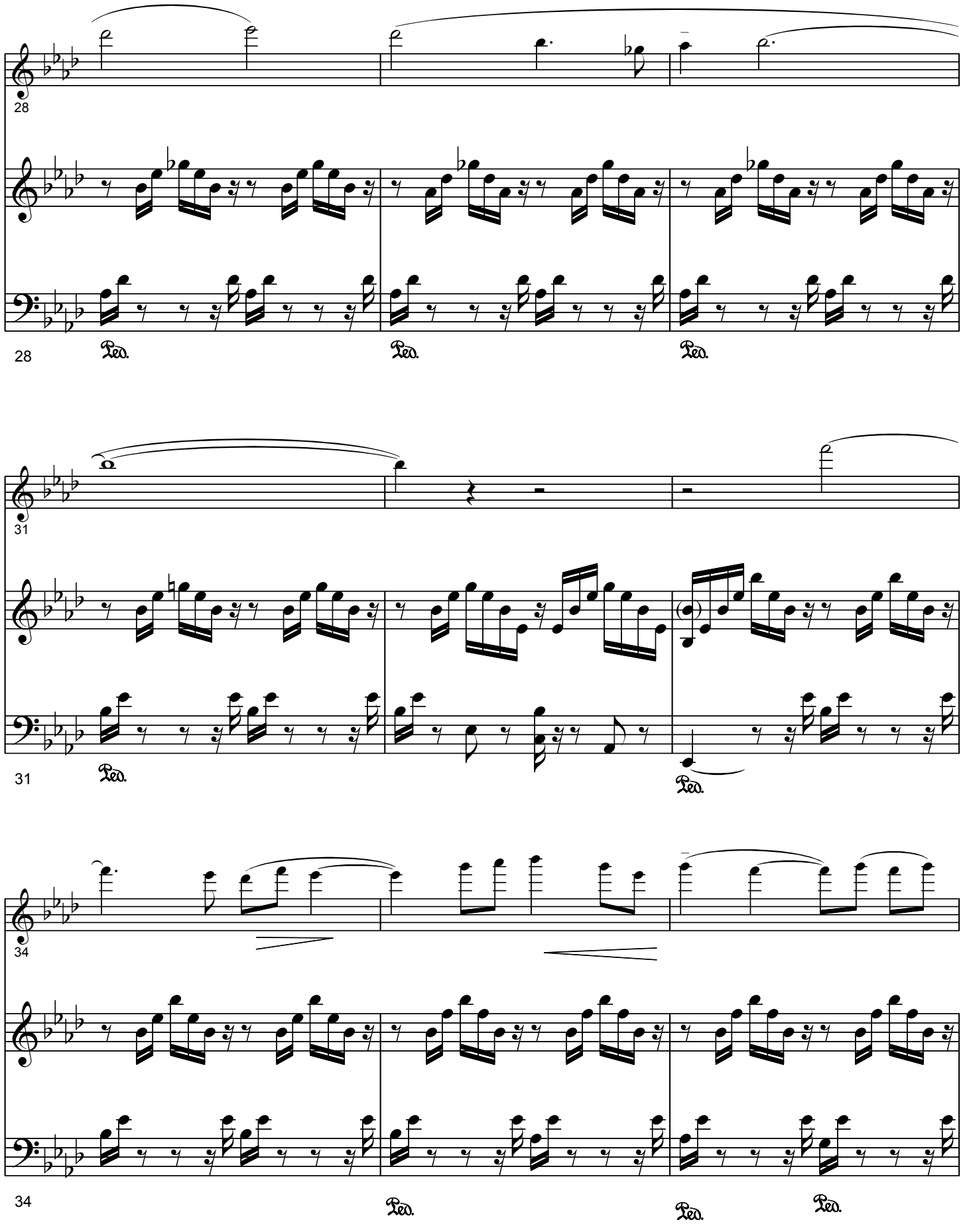
I. Cerridwen

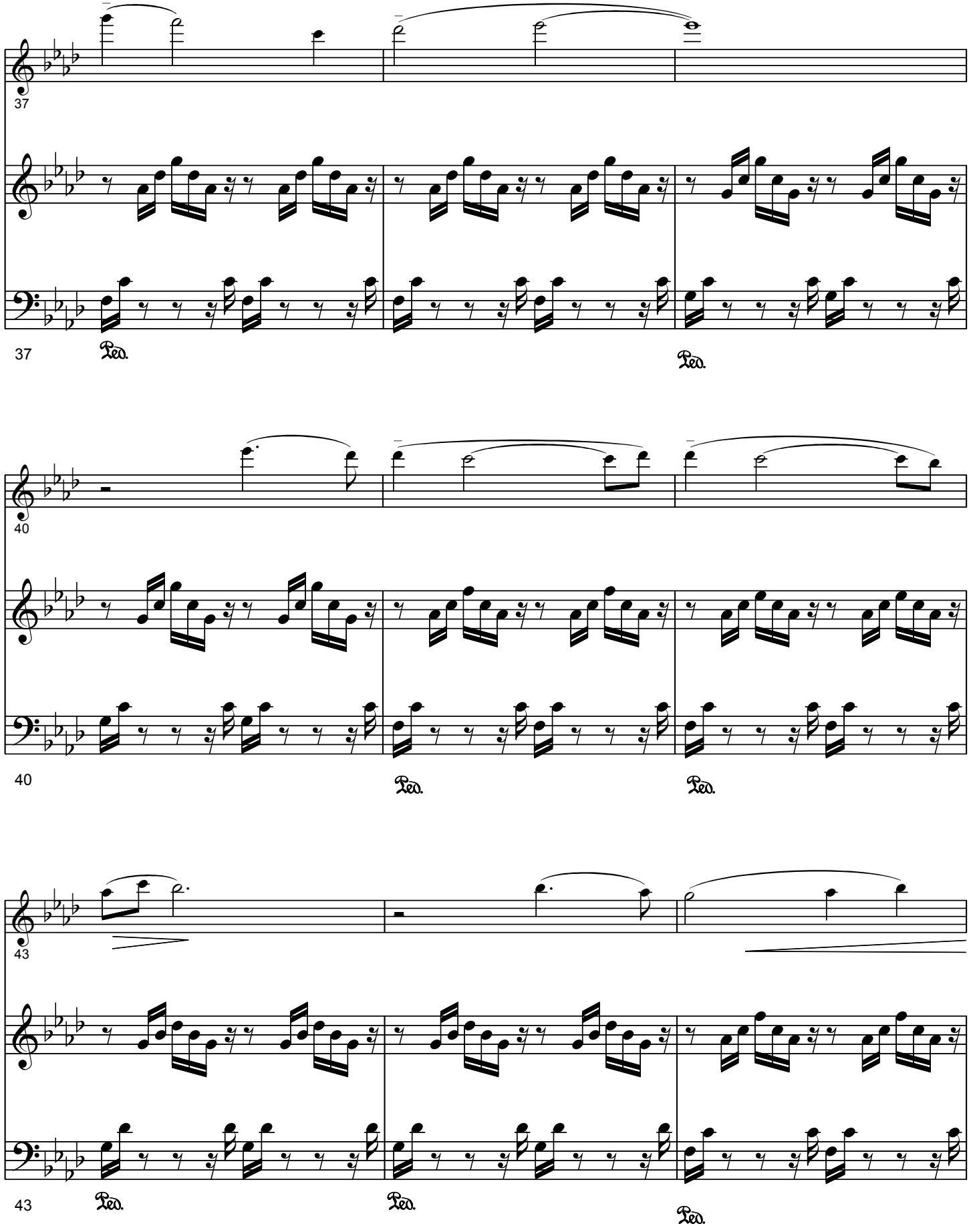
Sean Osborn
ASCAP

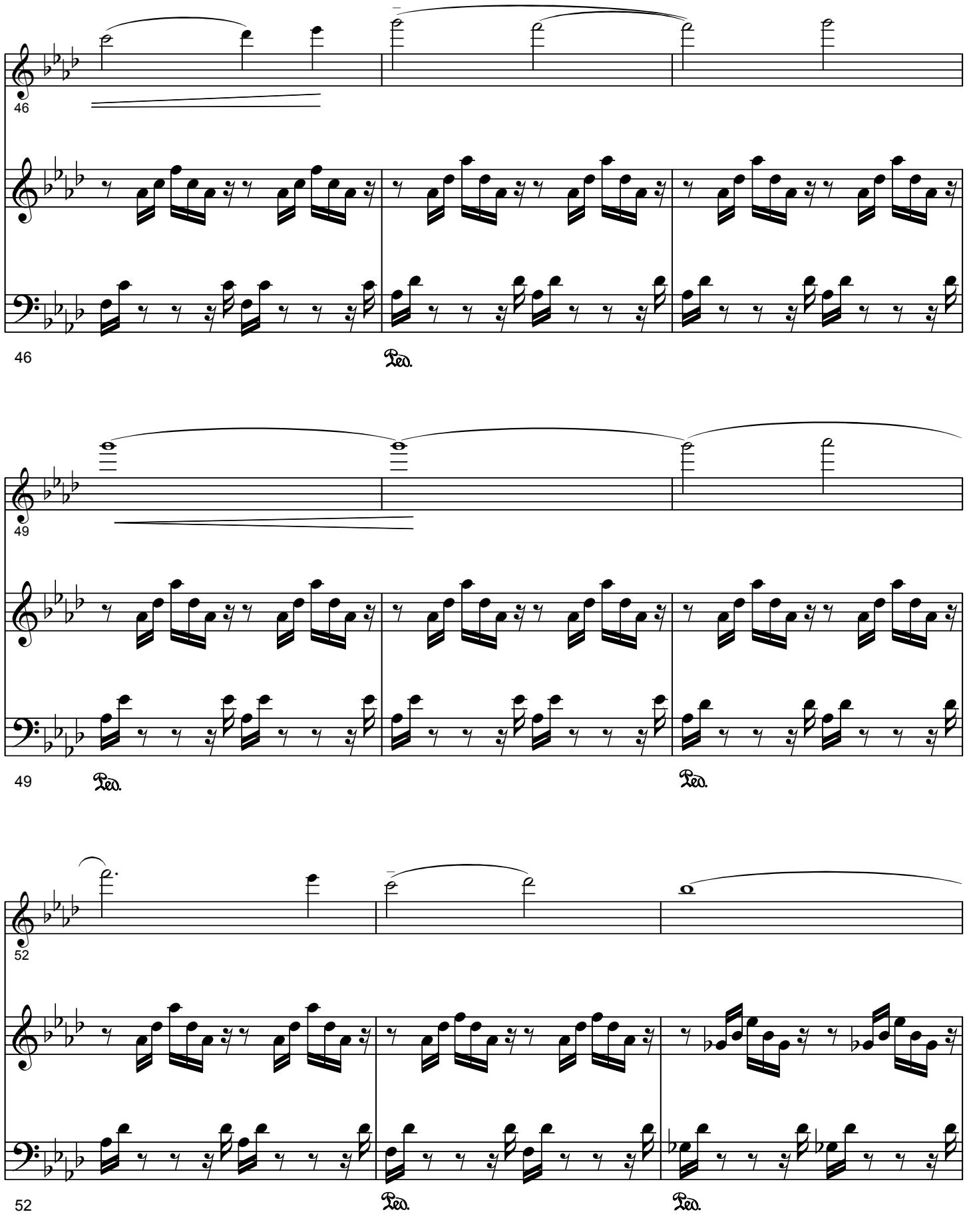


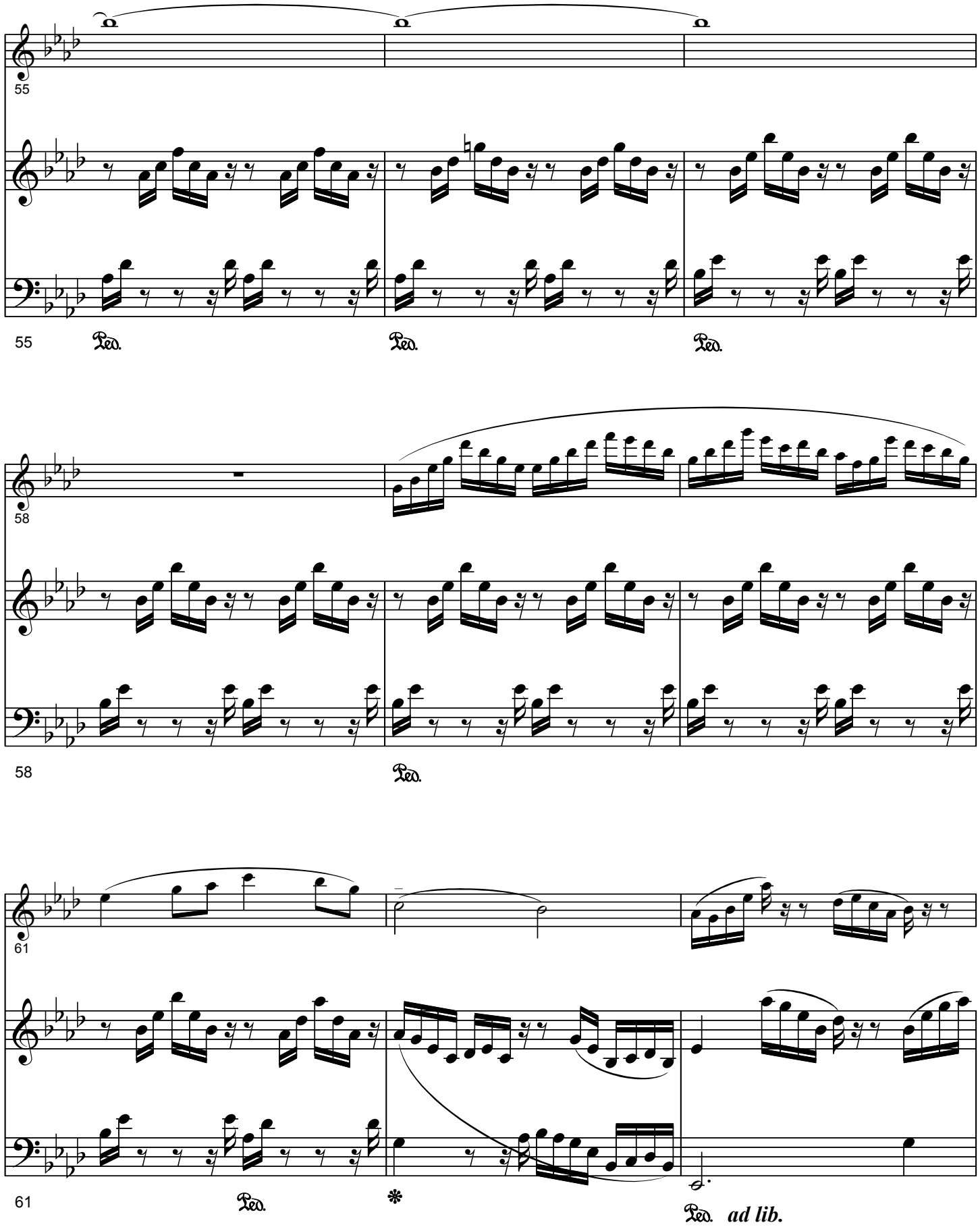

10
Ped.
Ped.
13
Ped.
Ped.
Ped.
Ped.
Ped.
16
f
sempre non stacc.
Ped.

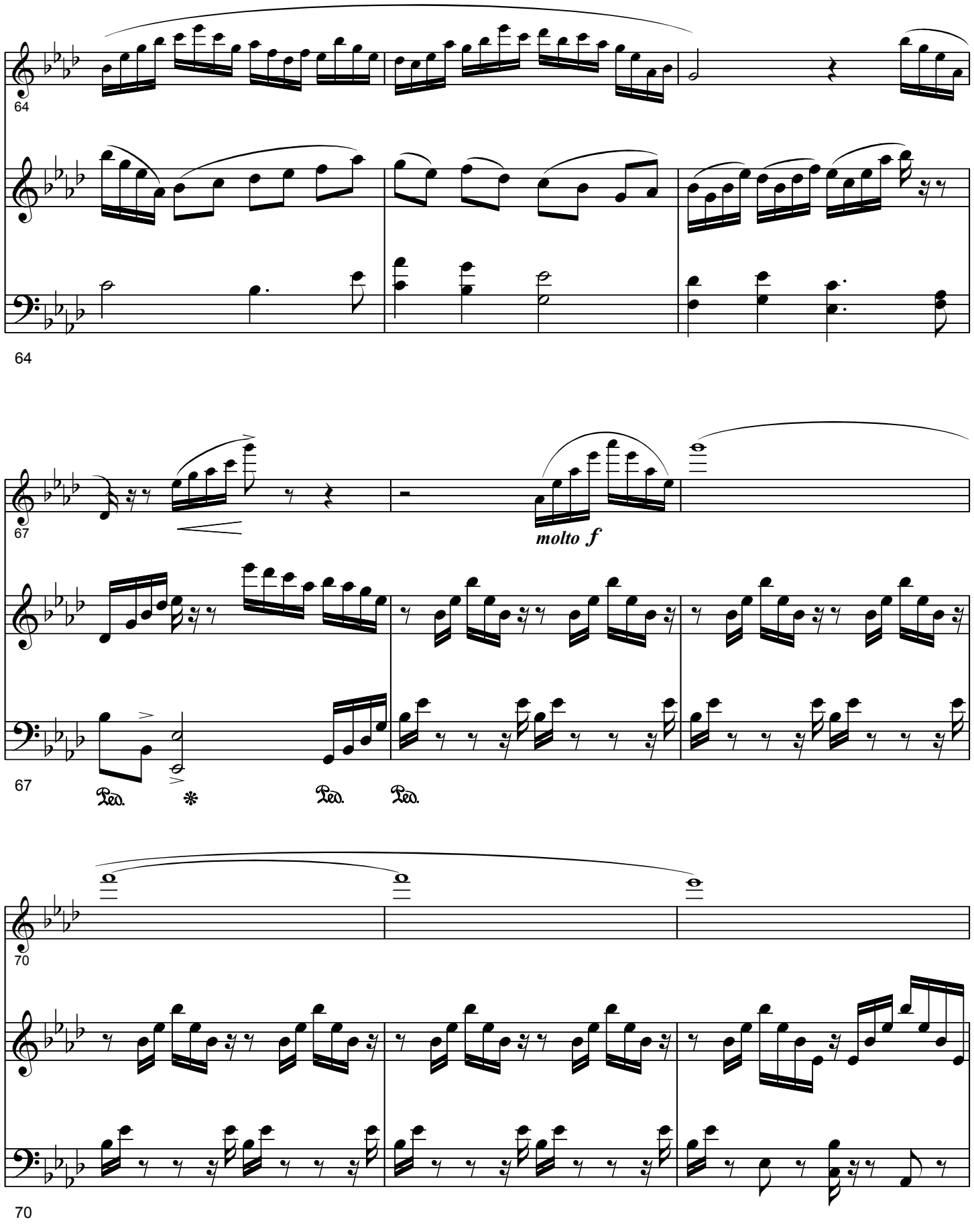

19
Ped.
Ped.
Ped.
22
Ped.
25
Ped.
Ped.
Ped.

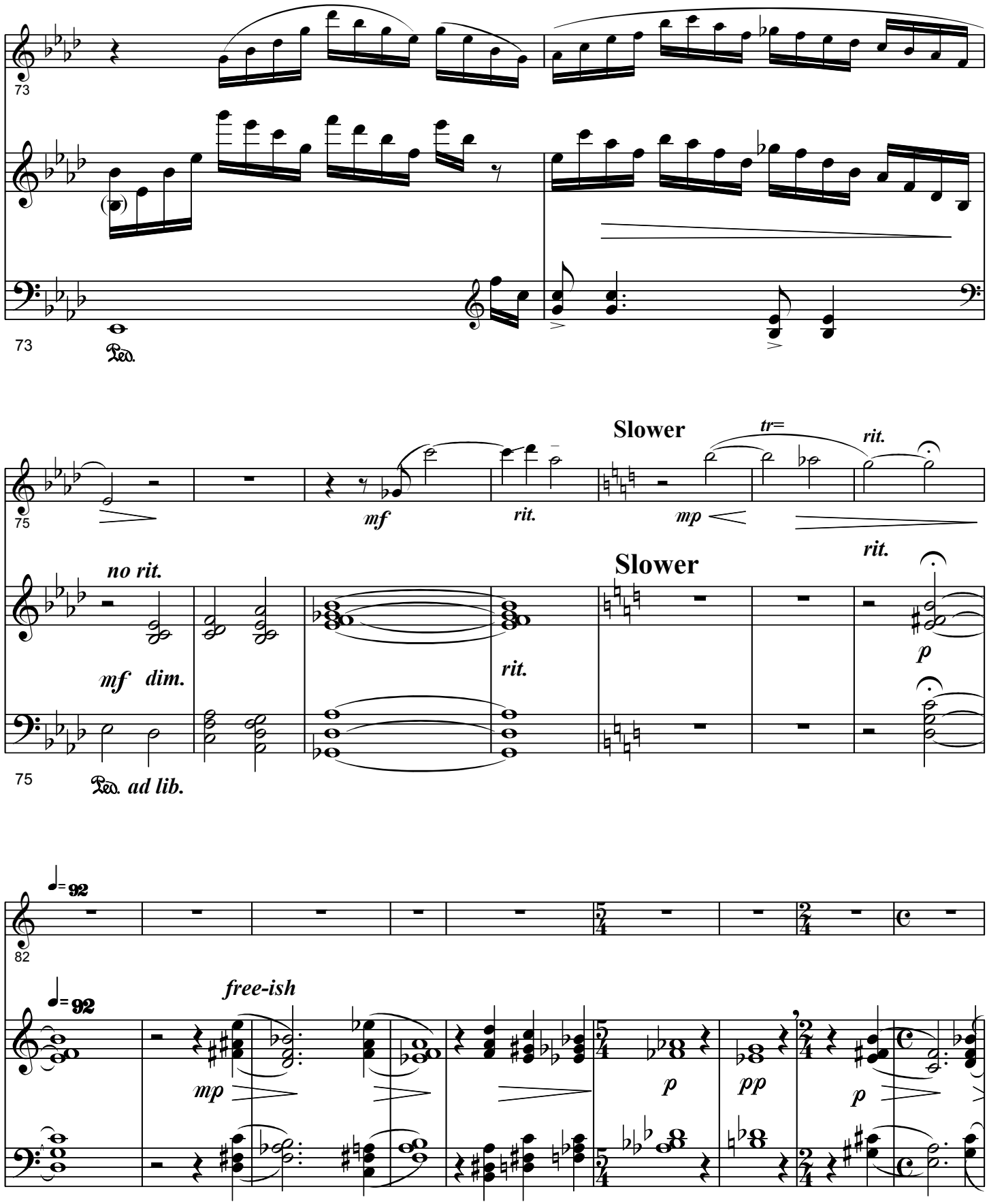

28
Ped.
Ped.
Ped.
31
Ped.
Ped.
34
Ped.
Ped.
Ped.

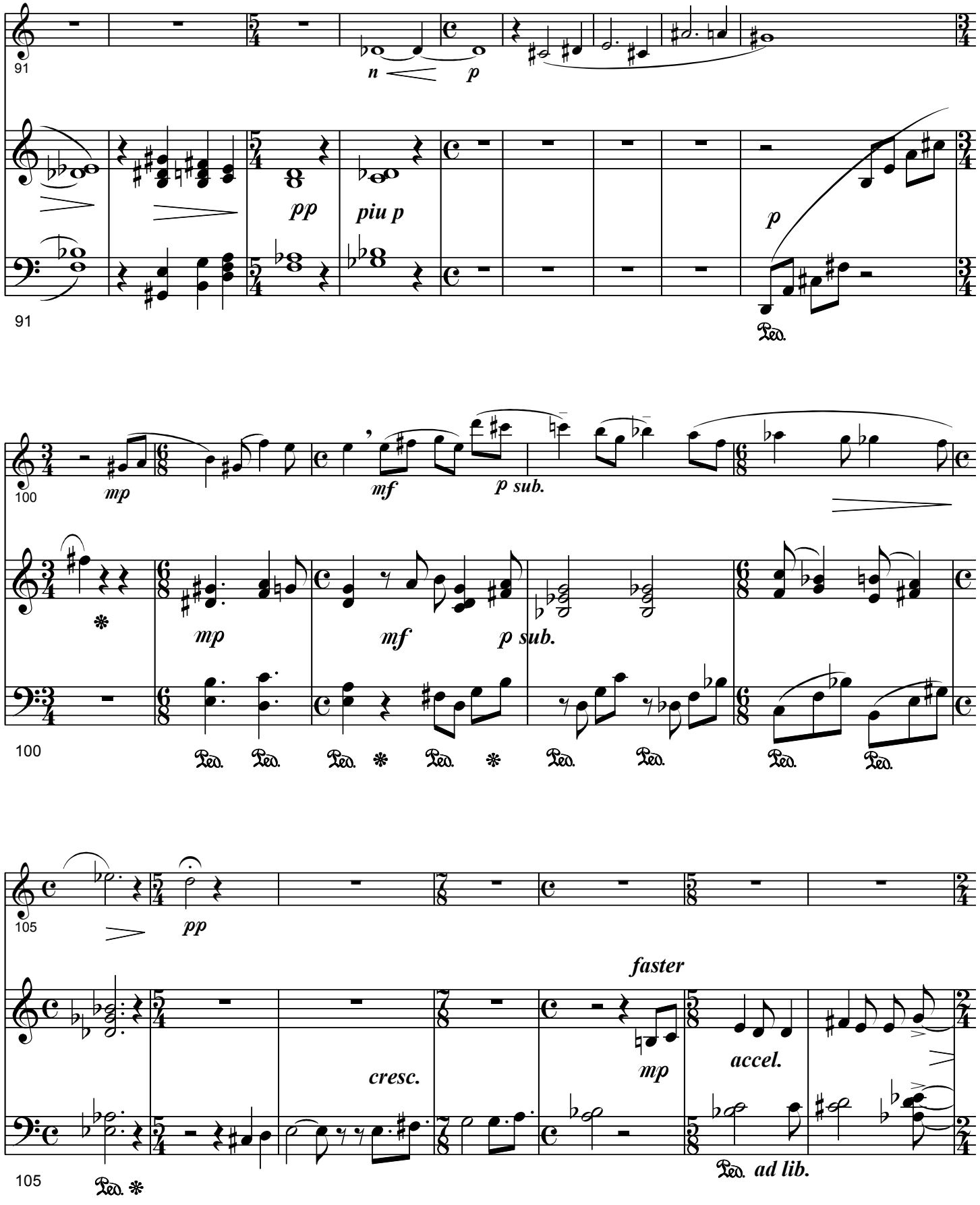

37
Ped.
Ped.
40
Ped.
Ped.
43
Ped.
Ped.
Ped.

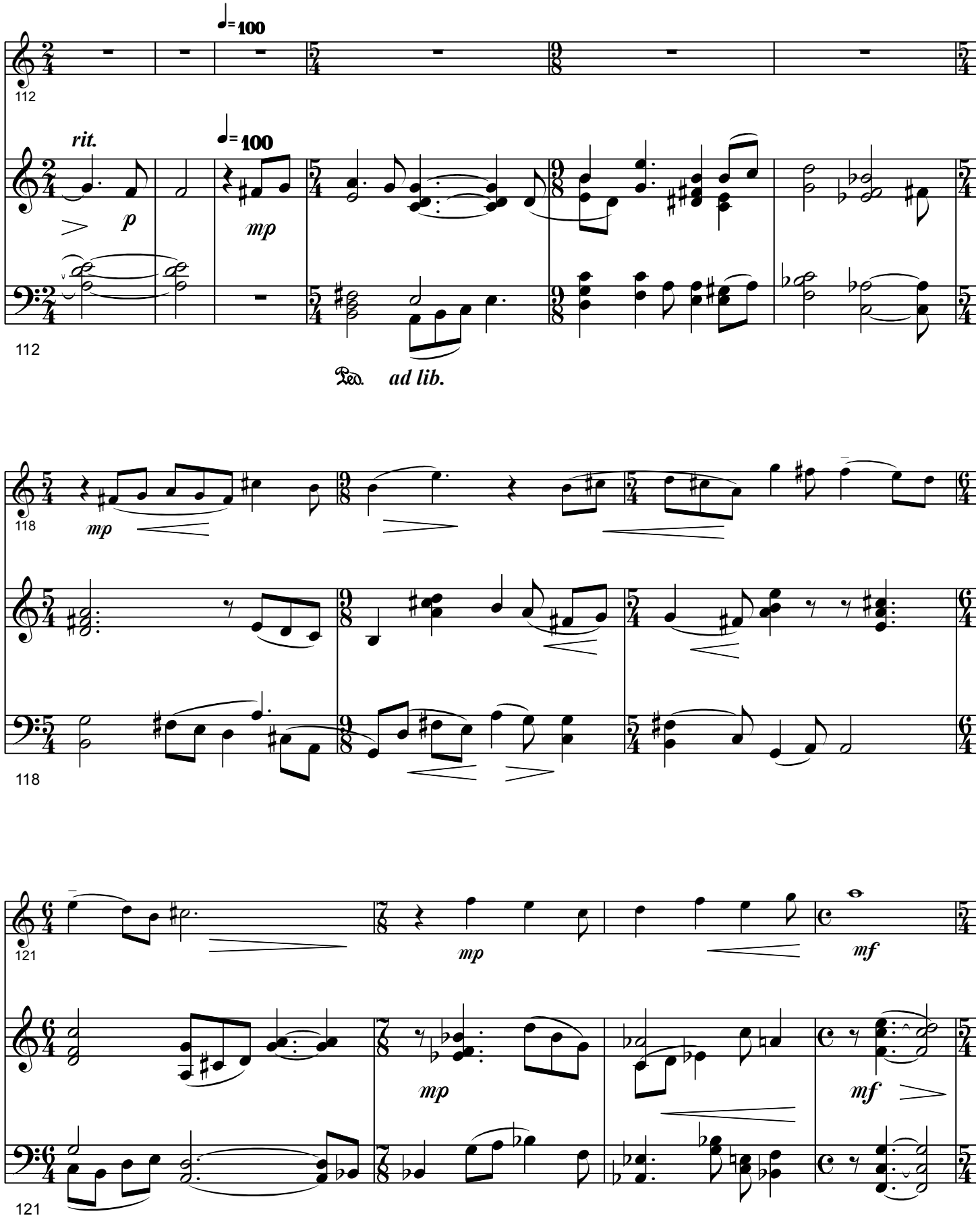

46
Ped.
49
Ped.
Ped.
52
Ped.
Ped.

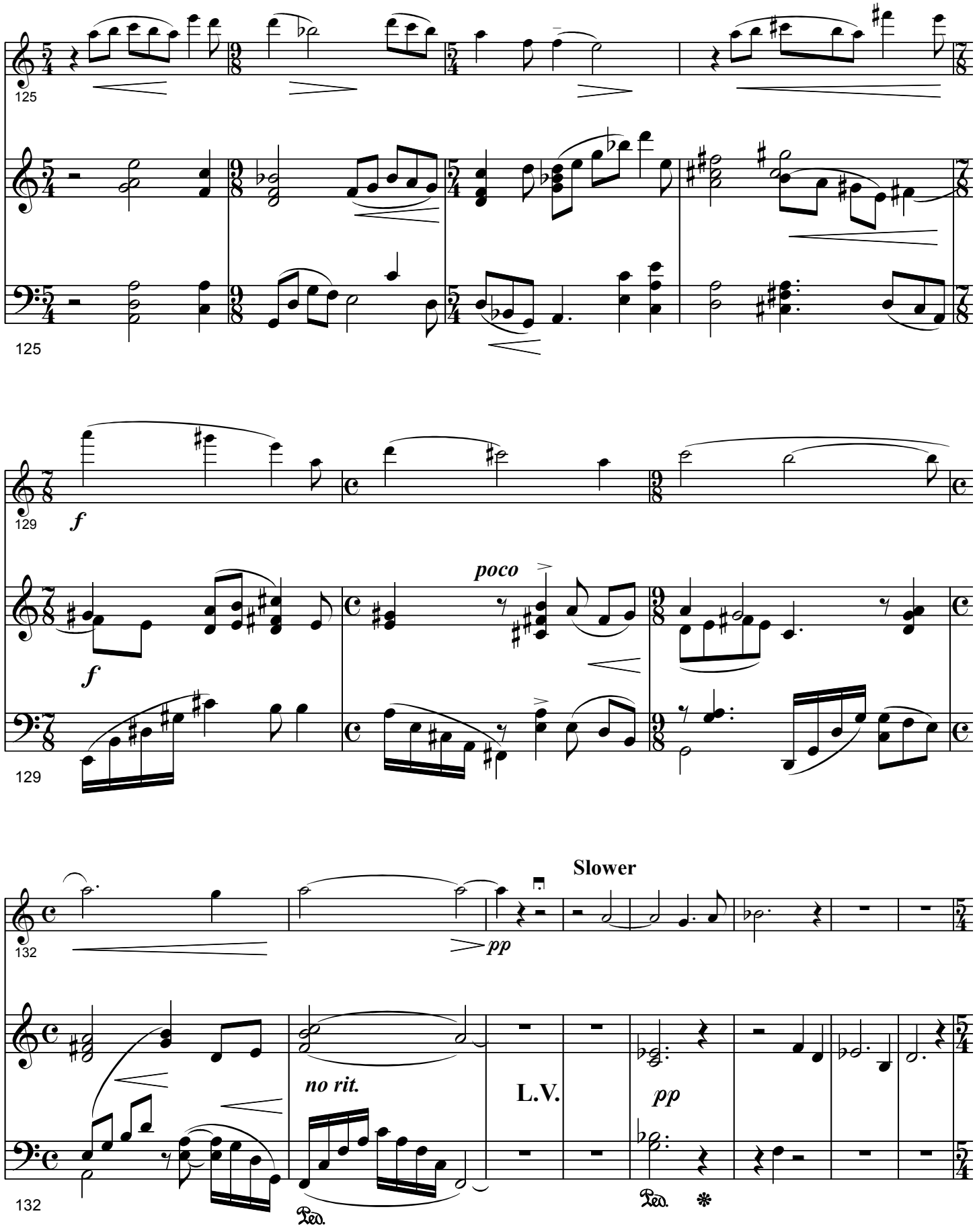

55
Ped.
Ped.
Ped.
58
Ped.
61
Ped.
Ped. ad lib.

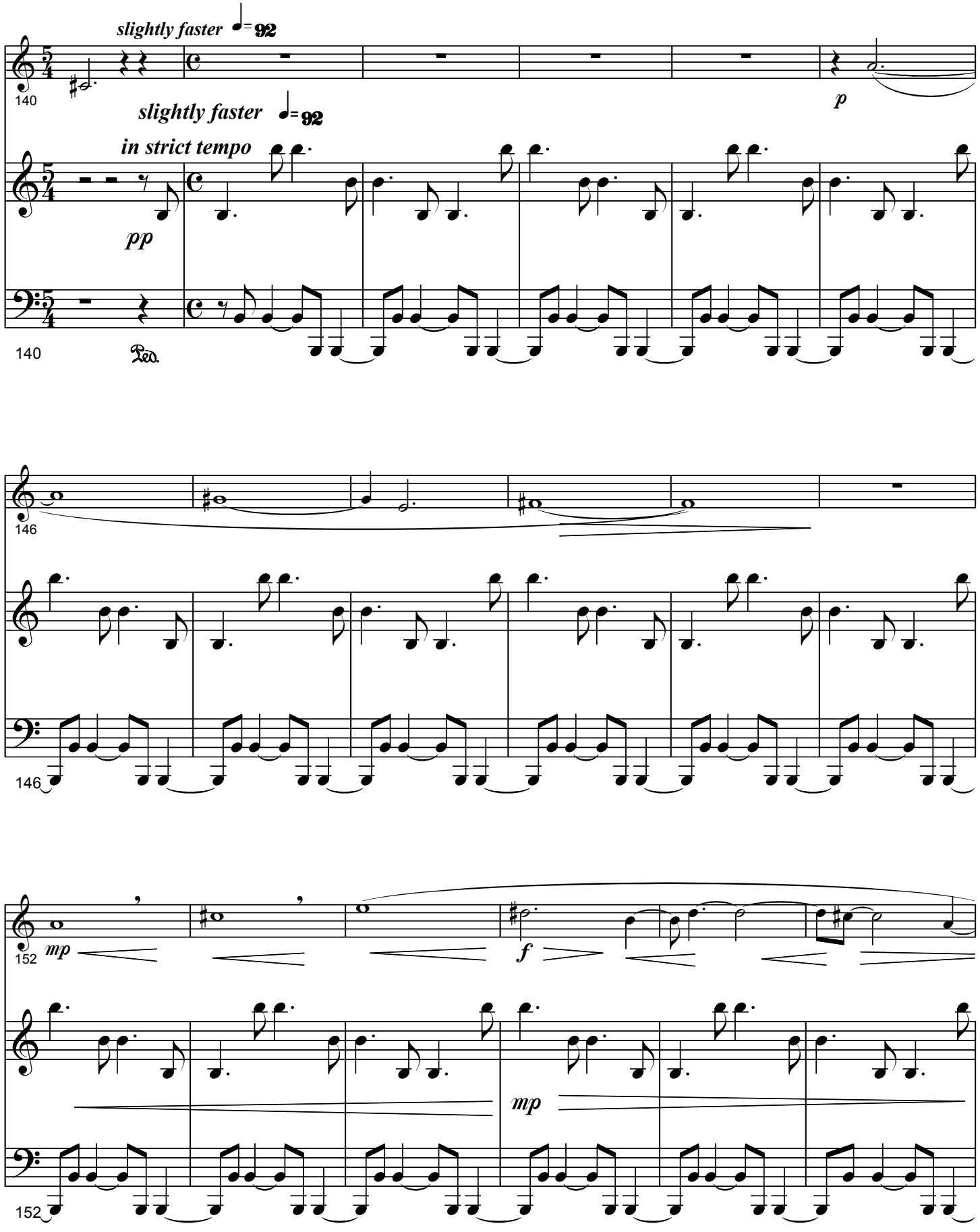

64
64
67
molto f
67
Ped.
Ped.
Ped.
70
70

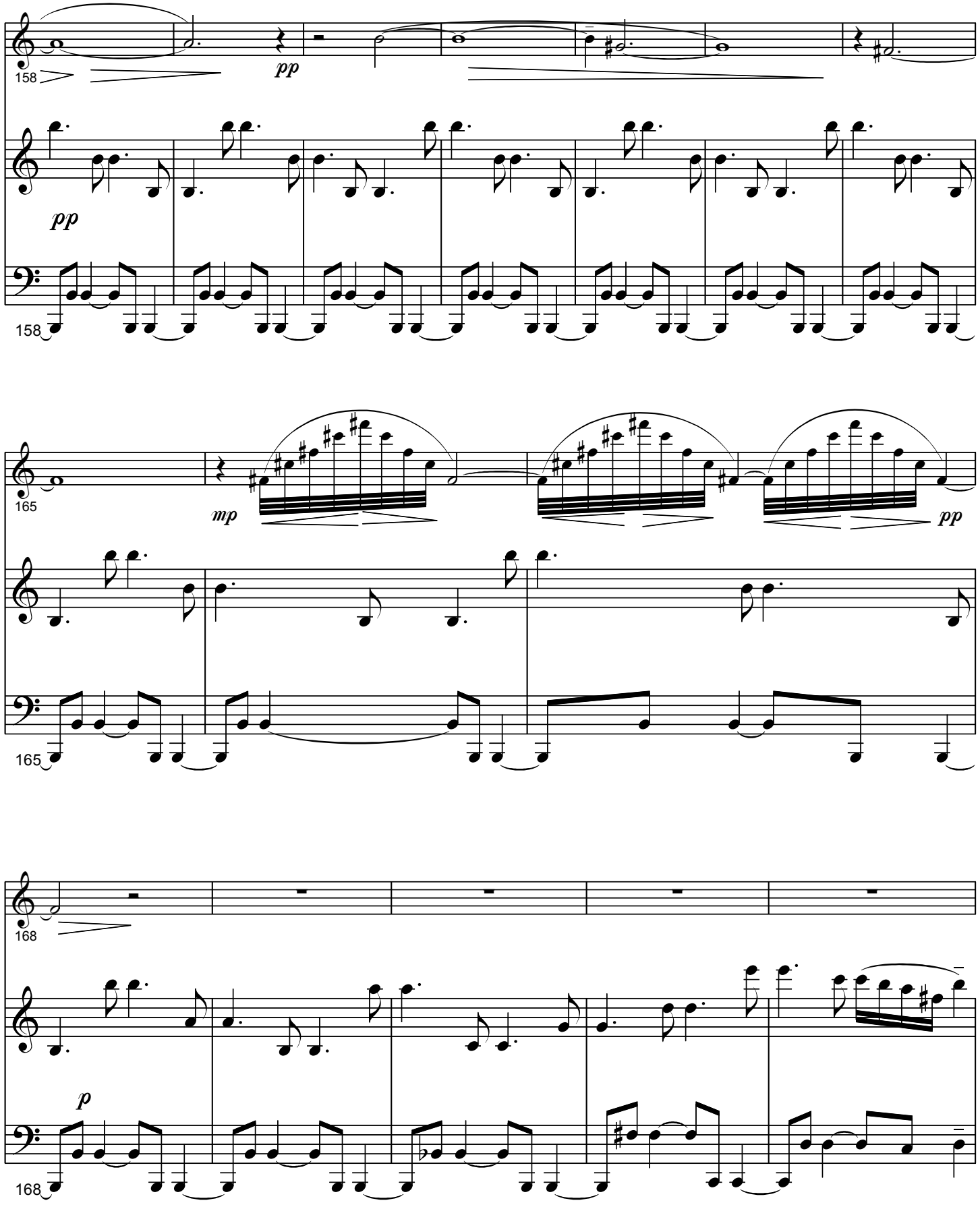

73
Ped.
73
Slower
tr=
rit.
mf
rit.
mp
no rit.
Slower
rit.
mf dim.
rit.
p
Ped. ad lib.
75
82
free-ish
mp
p
pp
p
82

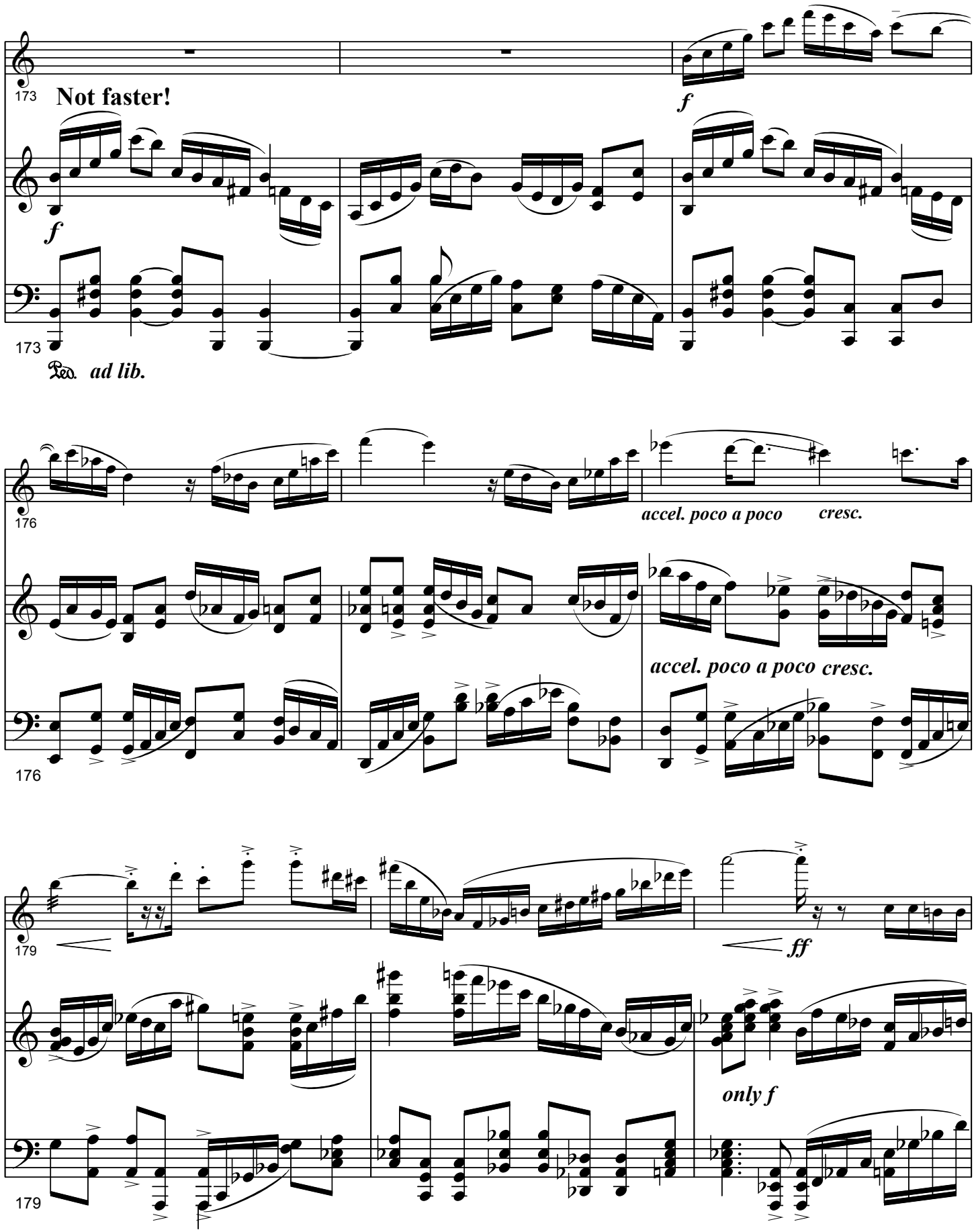

91
n
p
pp
piu p
p
Ped.
91
100
mp
mf
p sub.
mp
mf
p sub.
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.
100
105
pp
faster
cresc.
mp
accel.
Ped. ad lib.
Ped.
105

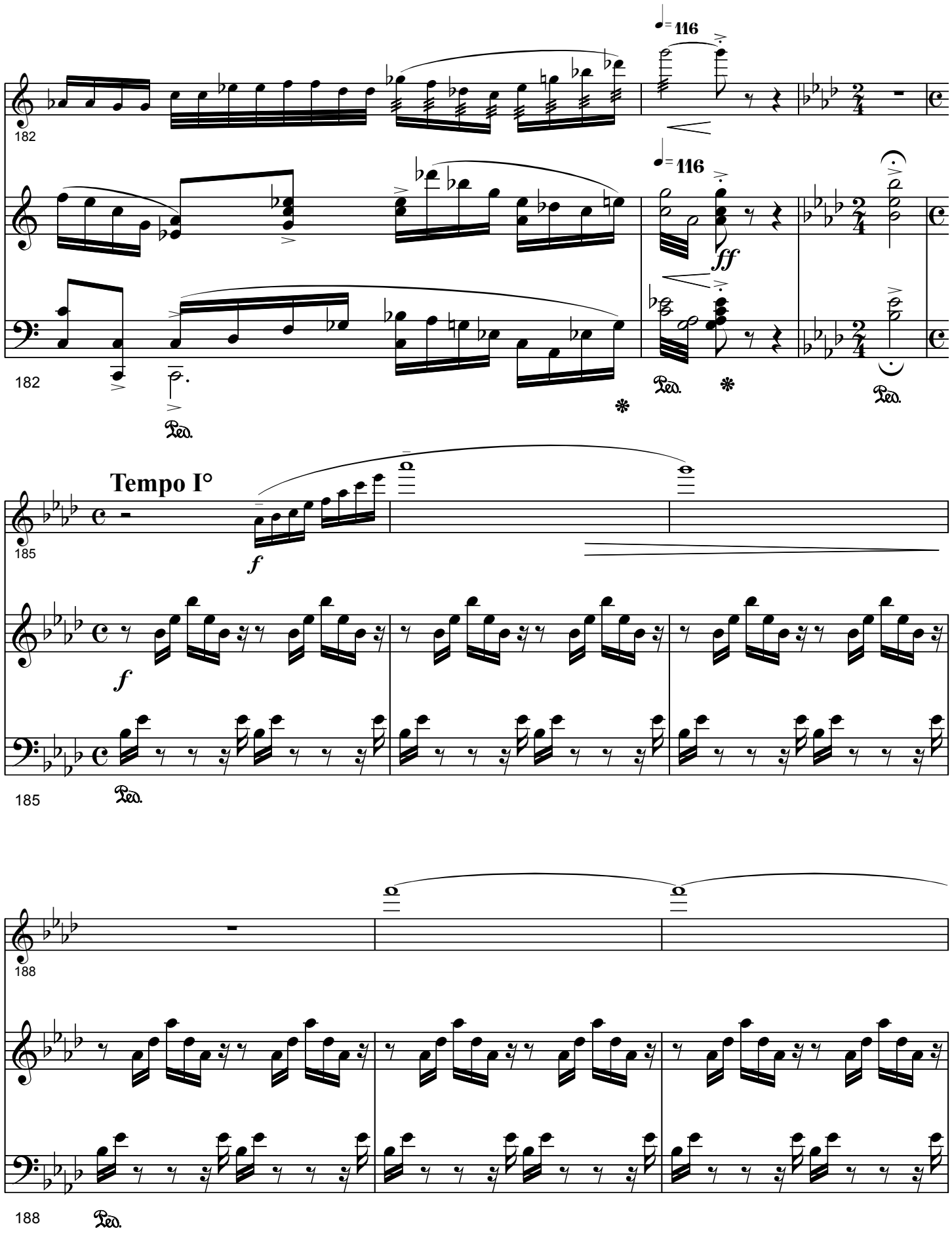

112
rit.
p
mp
112
Ped. ad lib.
118
mp
118
121
mp
mf
mp
mf
121

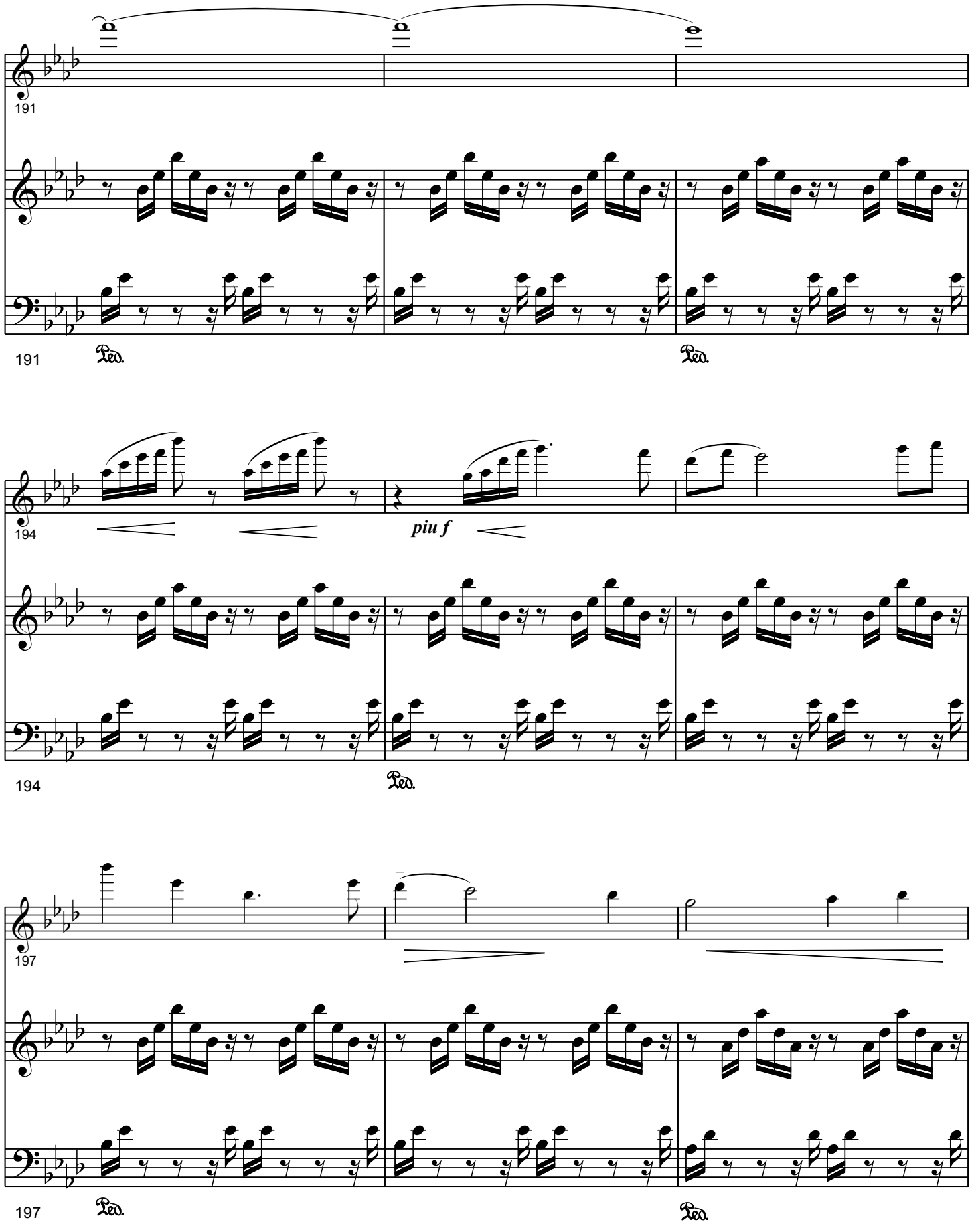

125
125
129
f
f
poco
129
Slower
132
pp
no rit.
L.V.
pp
Ped.
Ped.
132

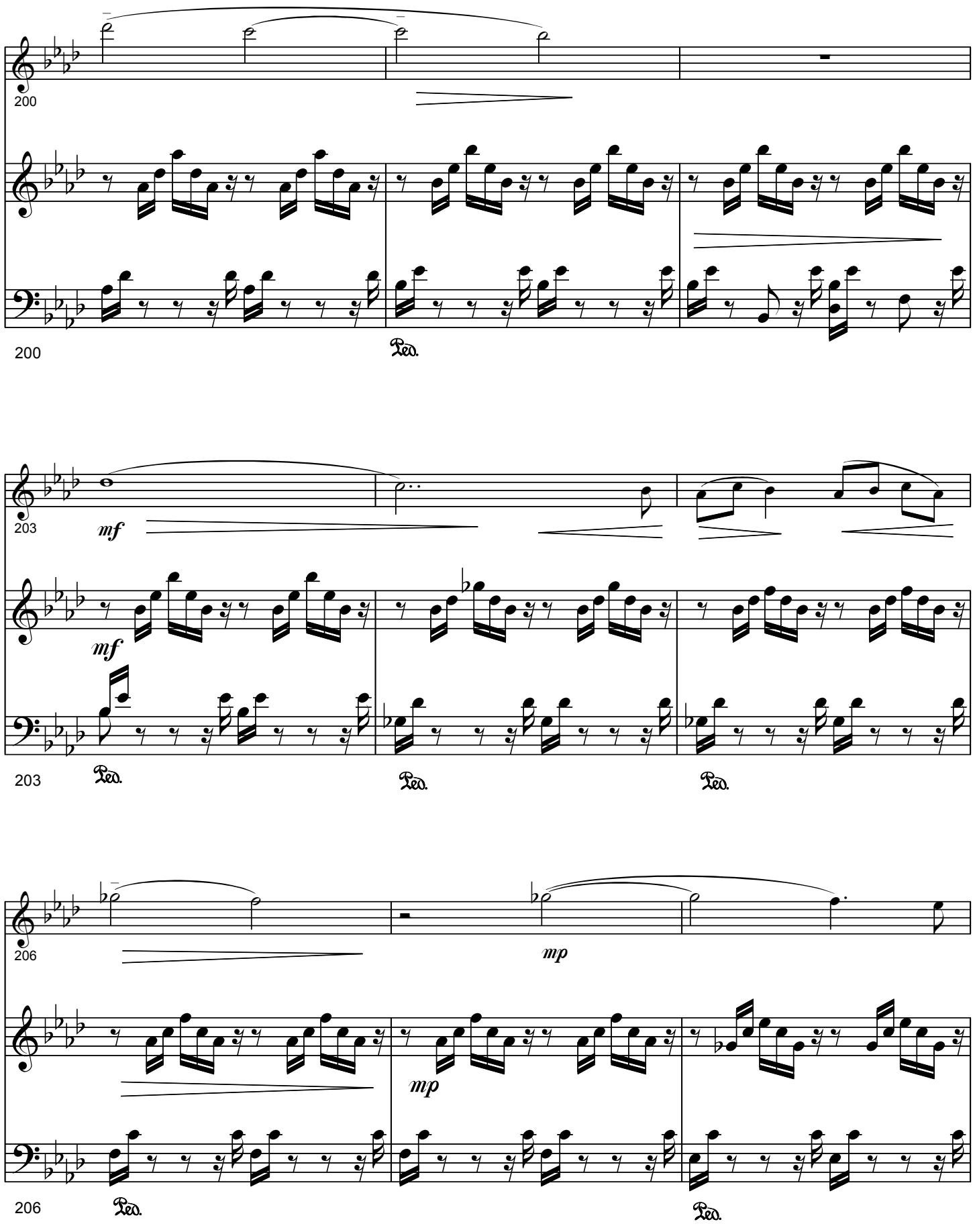

slightly faster ♩= 92
140
slightly faster ♩= 92
in strict tempo
pp
p
Ped.
140
146
146
152
mp
f
mp
152

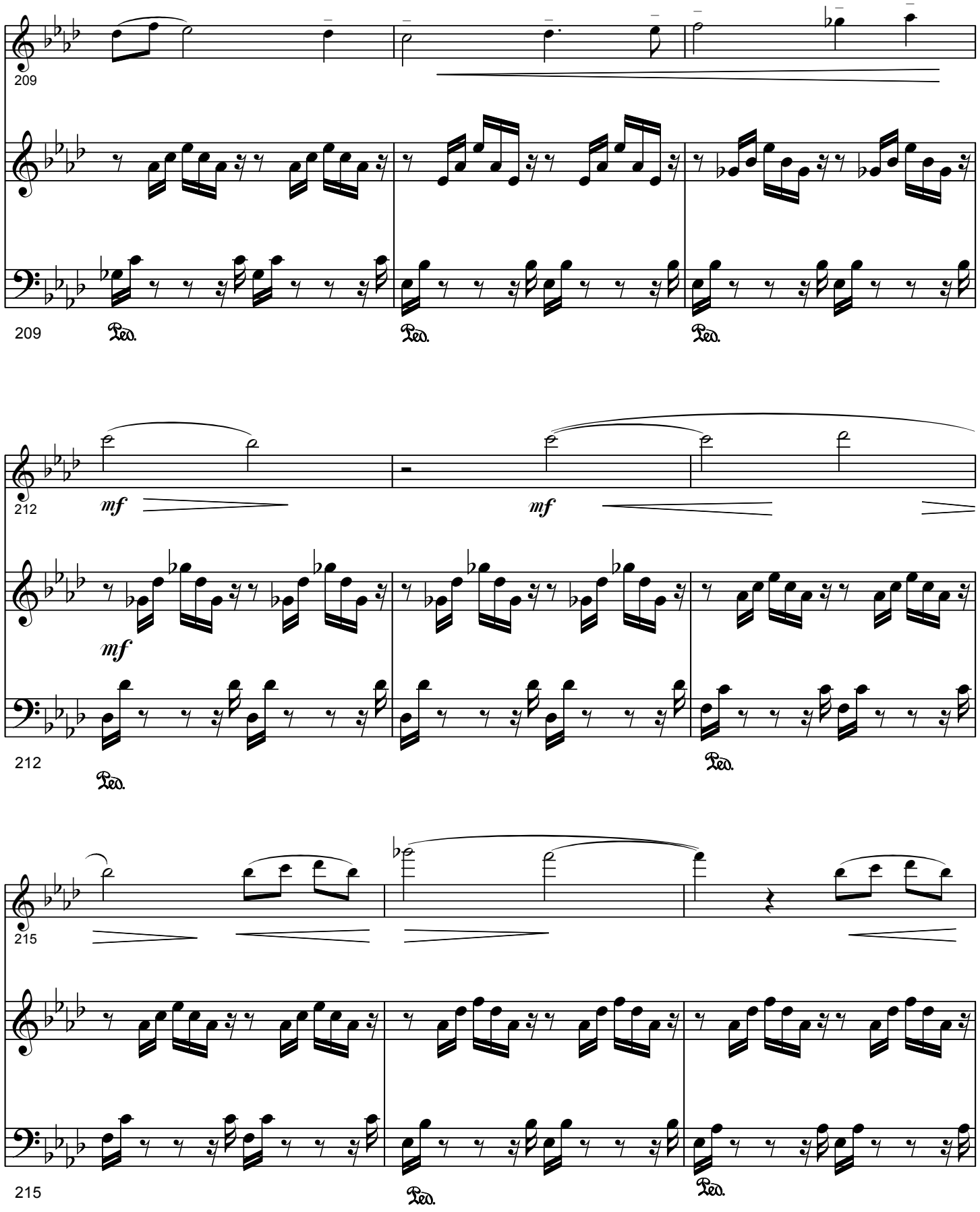

158
pp
pp
158
165
mp
pp
165
168
p
168

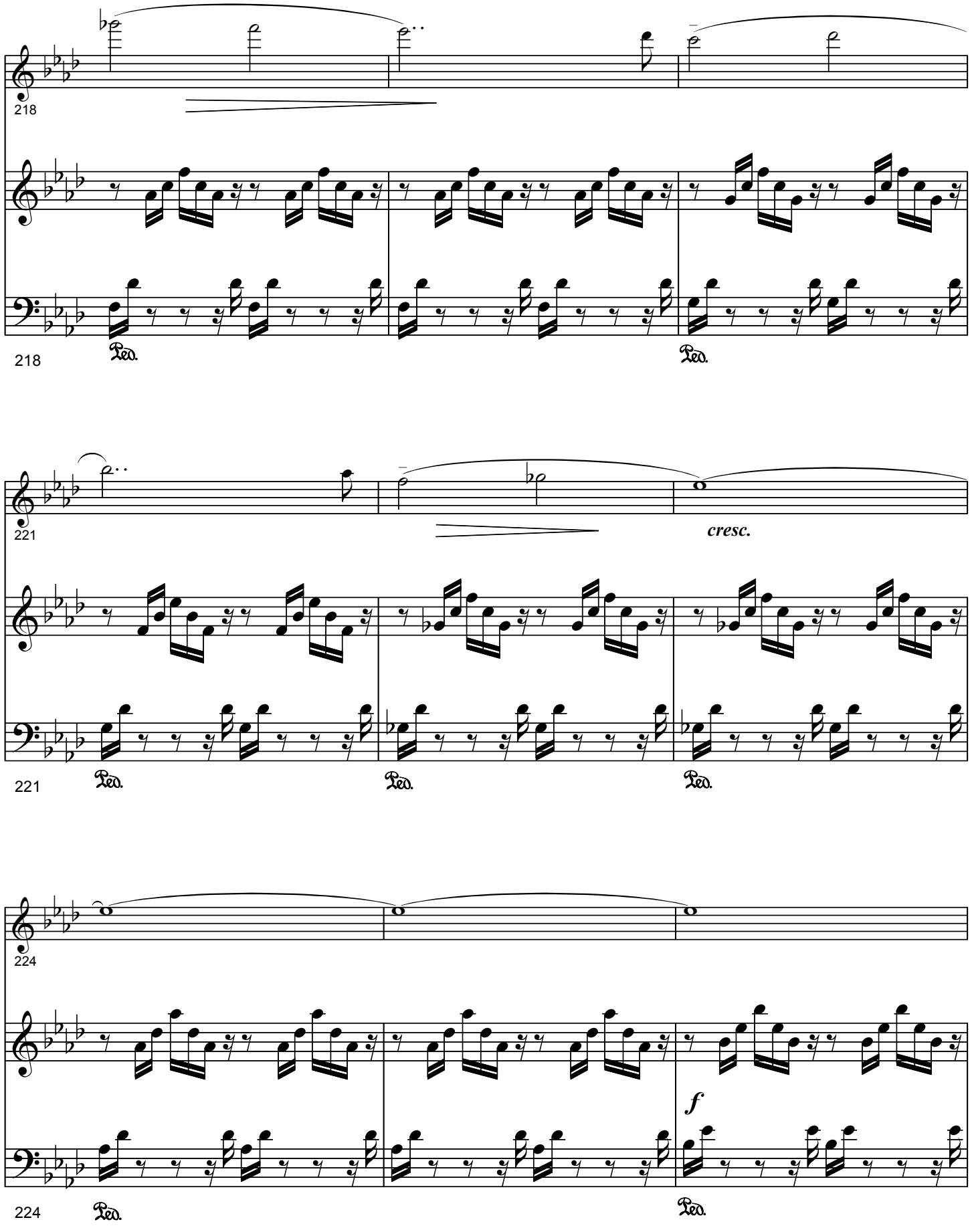

173
Not faster!
f
f
173
Ped. ad lib.
176
accel. poco a poco cresc.
accel. poco a poco cresc.
176
179
ff
only f
179

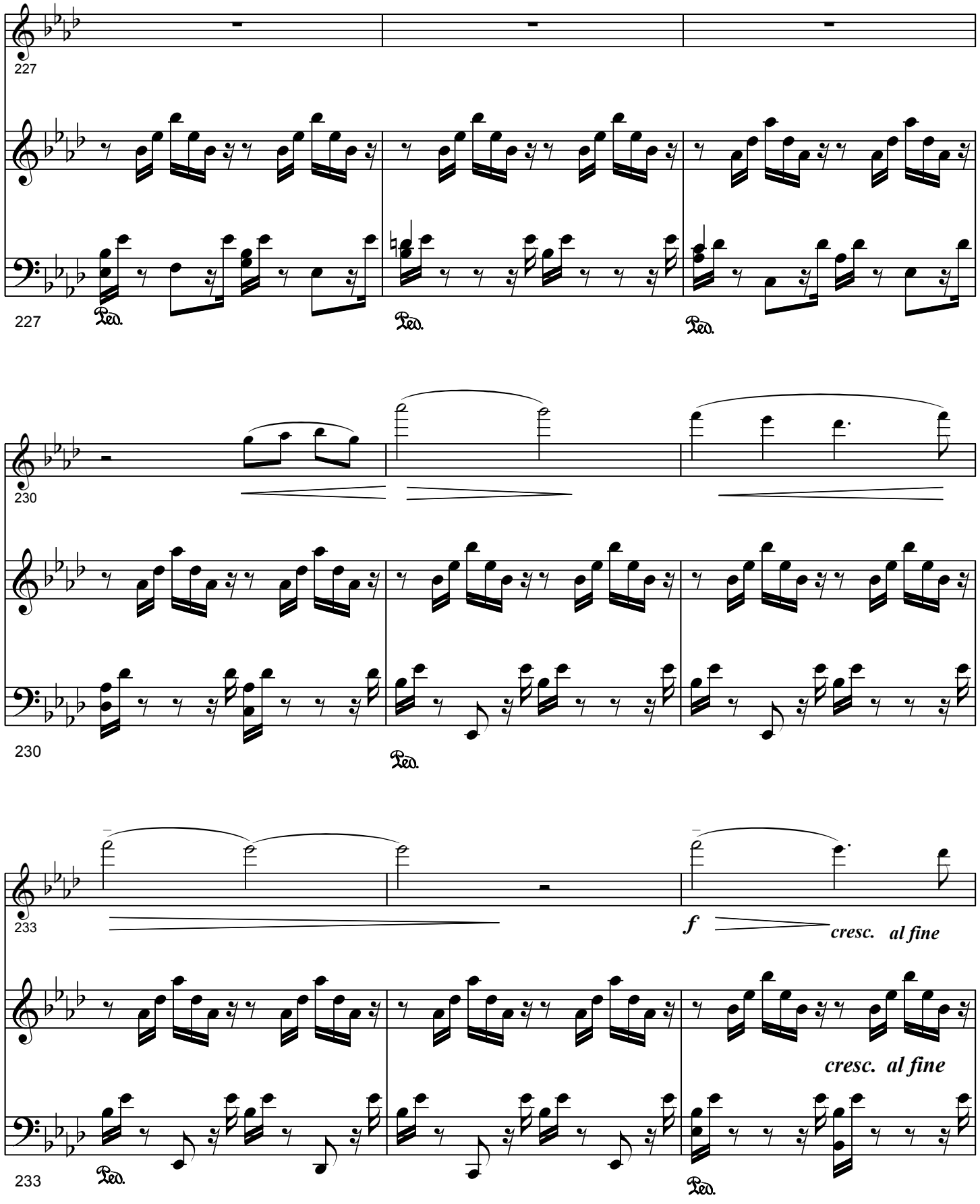

116
116
182
182
ff
Ped.
Ped.
Ped.
Tempo I°
185
f
f
185
Ped.
188
188
Ped.

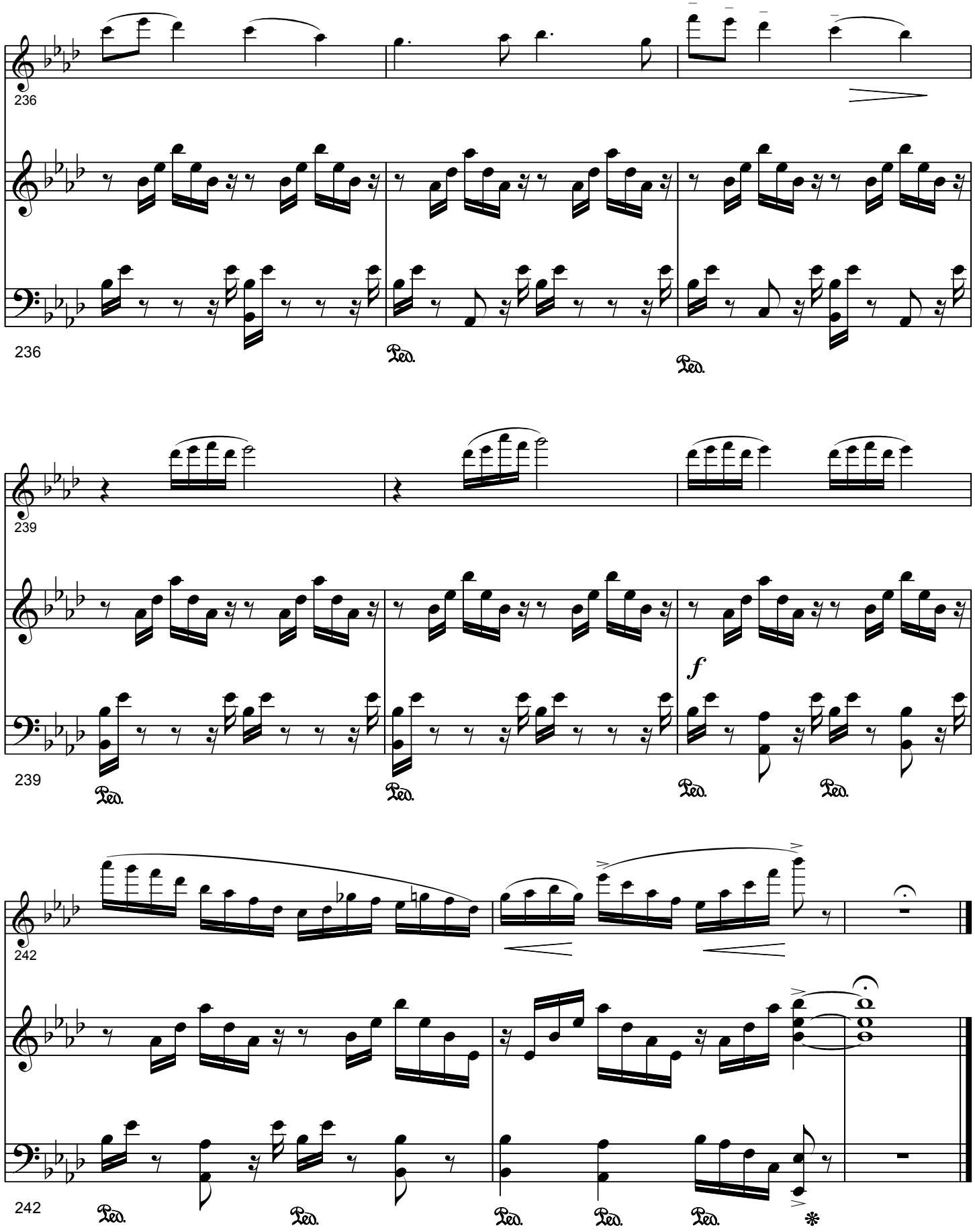

191
Ped.
191
Ped.
194
piu f
194
Ped.
197
197
Ped.
Ped.


200
200
Ped.
203
mf
mf
203
Ped.
Ped.
Ped.
206
mp
mp
206
Ped.
Ped.

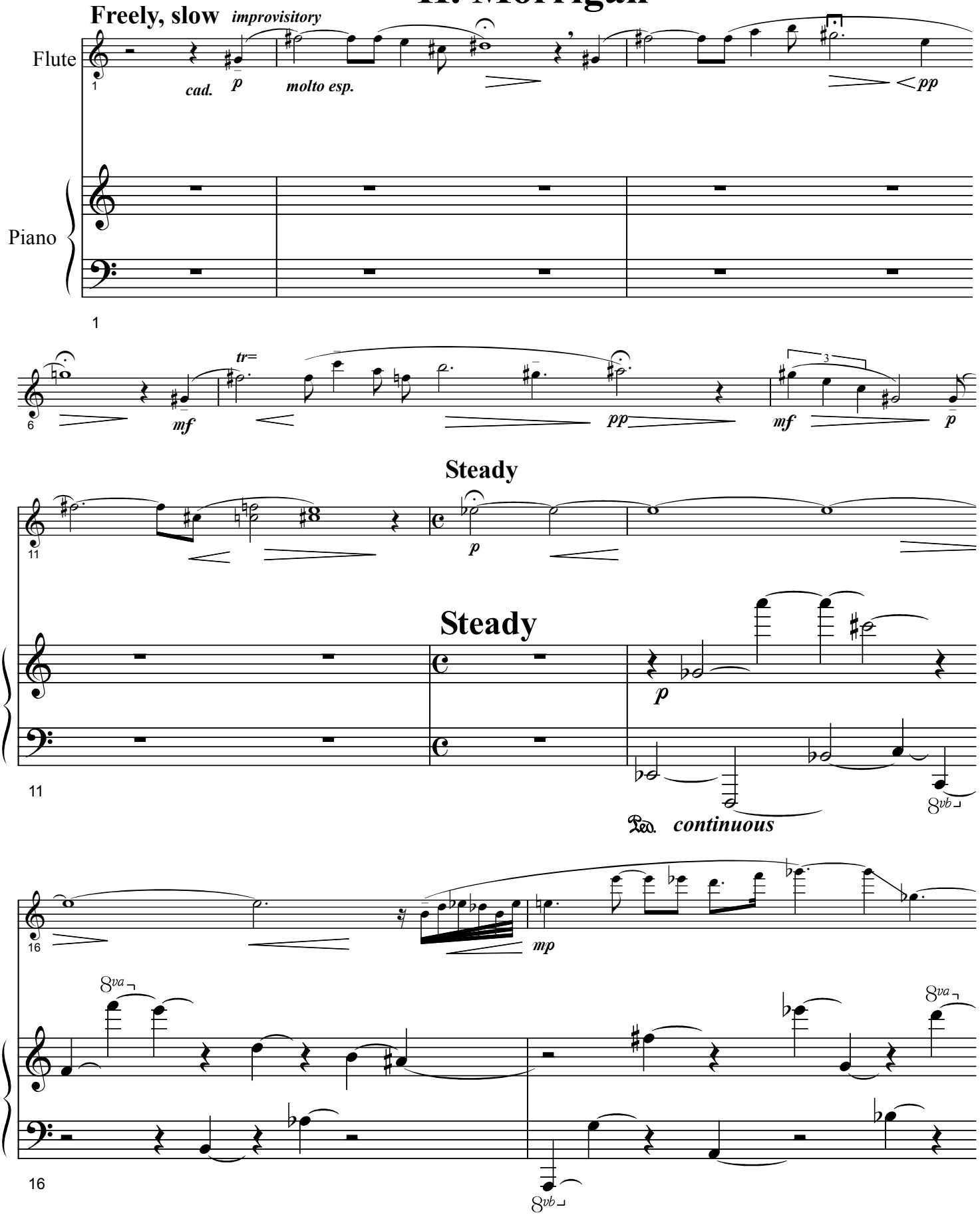

209
209
Ped.
Ped.
Ped.
212
mf
mf
mf
212
Ped.
Ped.
215
215
Ped.
Ped.

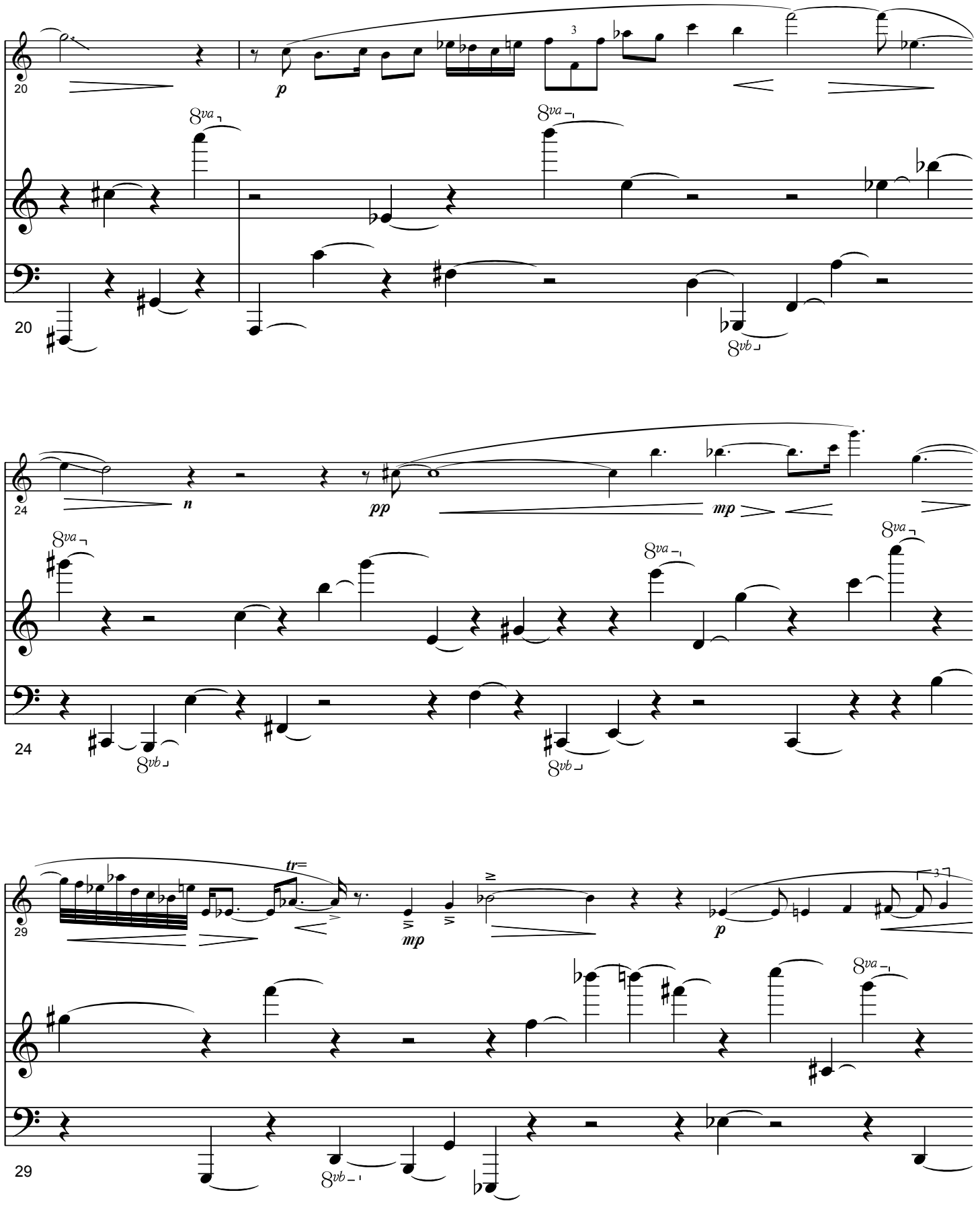

218
Ped.
Ped.
221
cresc.
Ped.
Ped.
224
f
Ped.
Ped.

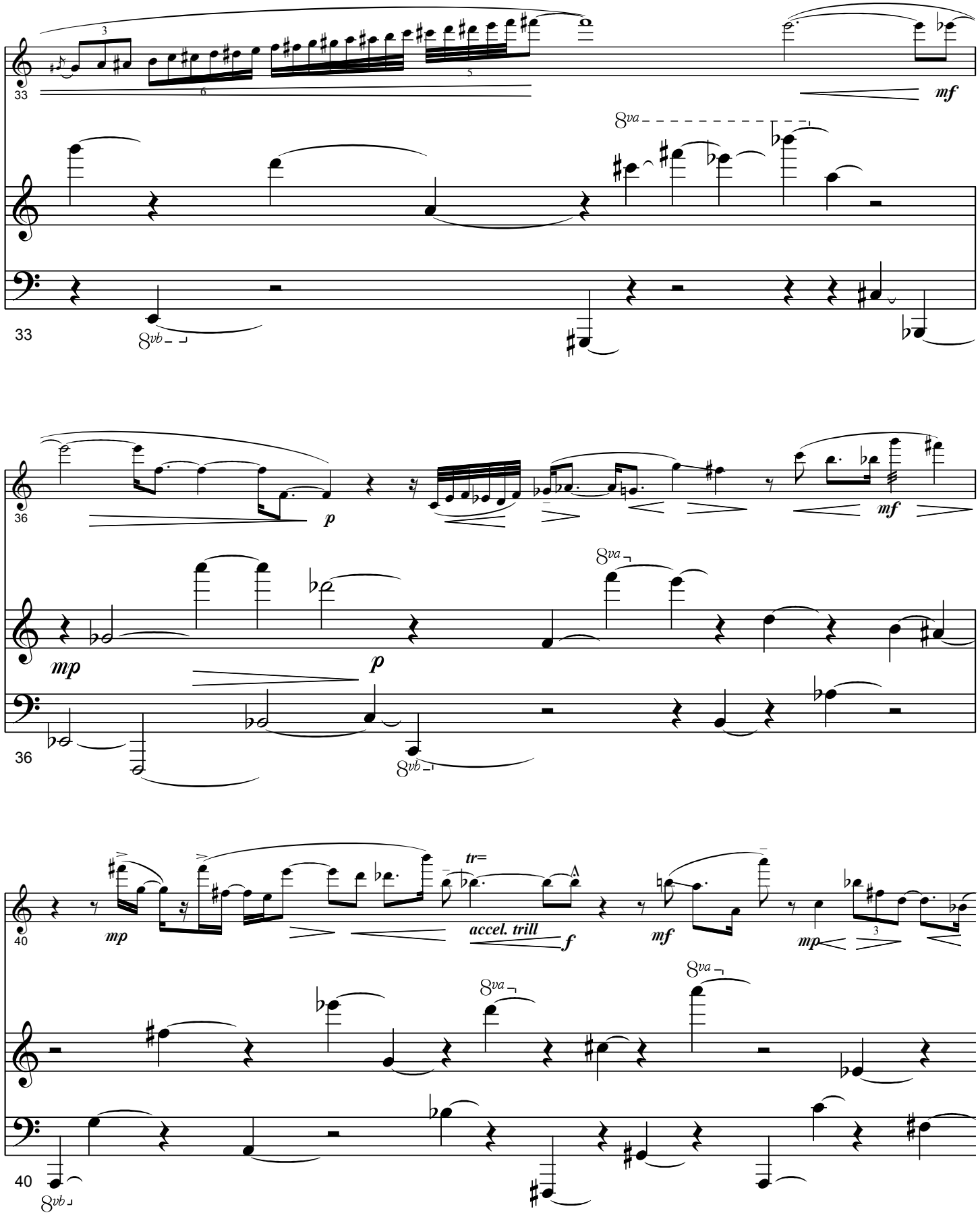

227
Ped.
Ped.
Ped.
230
Ped.
233
f
cresc. al fine
cresc. al fine
Ped.
Ped.

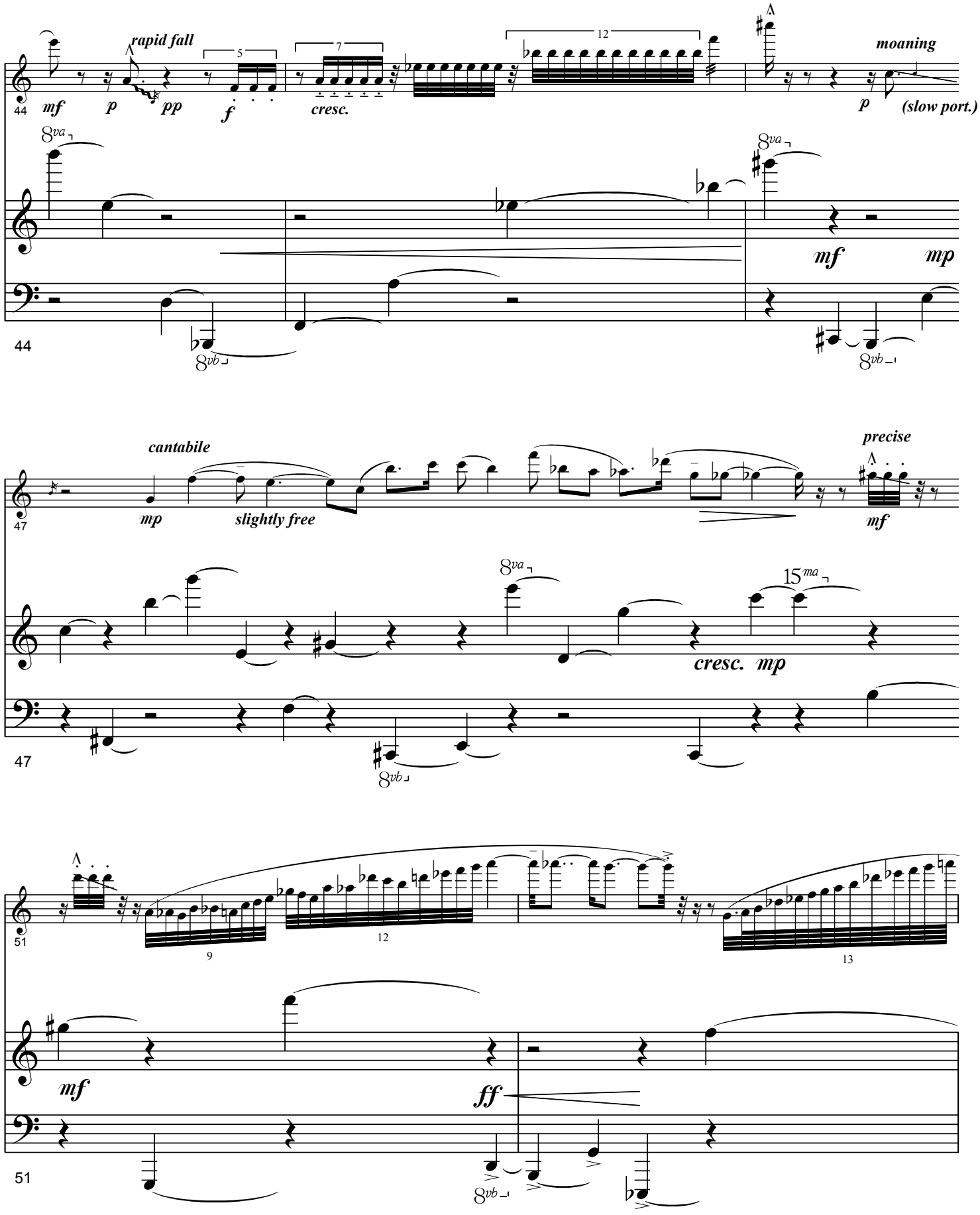

236
Ped.
Ped.
239
f
Ped.
Ped.
Ped.
Ped.
242
Ped.
Ped.
Ped.
Ped.
Ped.
*

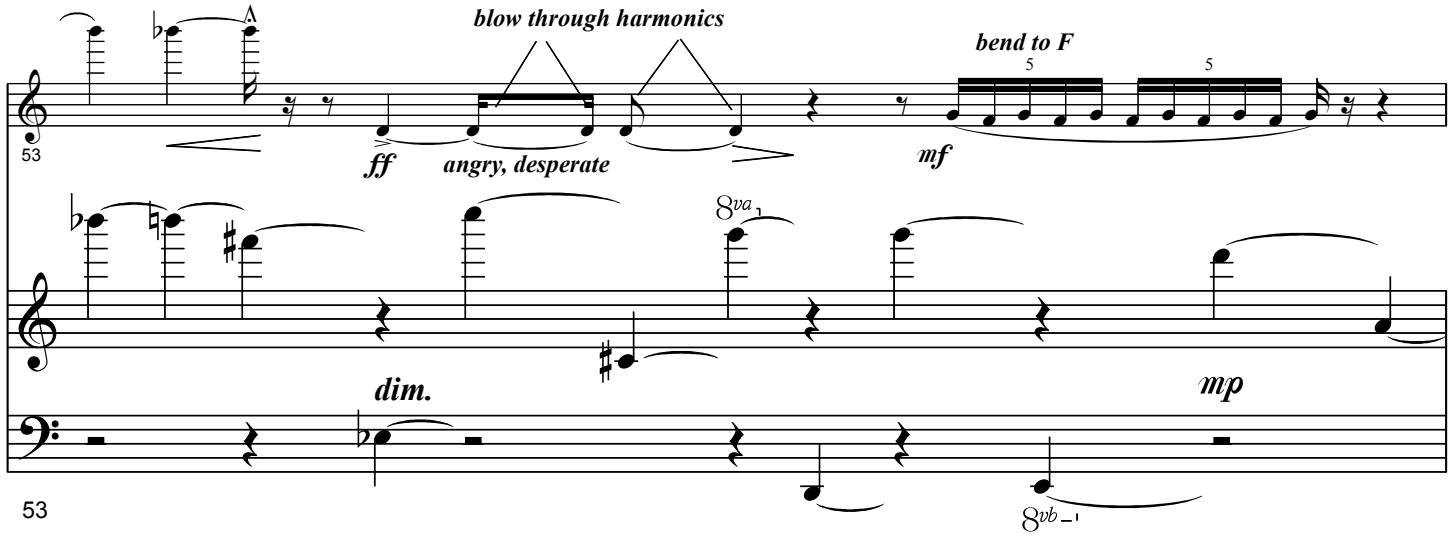
II. Morrigan

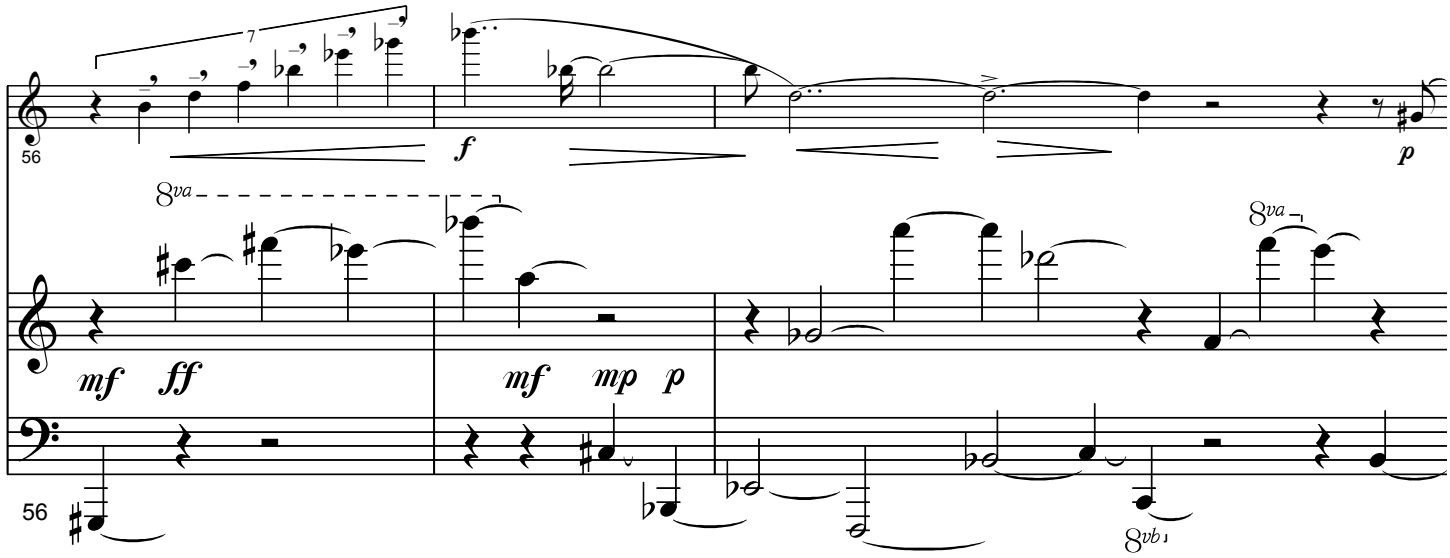

Freely, slow
improvisitory
Flute
Piano
cad.
p
molto esp.
pp
mf
tr=
pp
mf
p
Steady
p
Steady
continuous
mp
8va
8vb

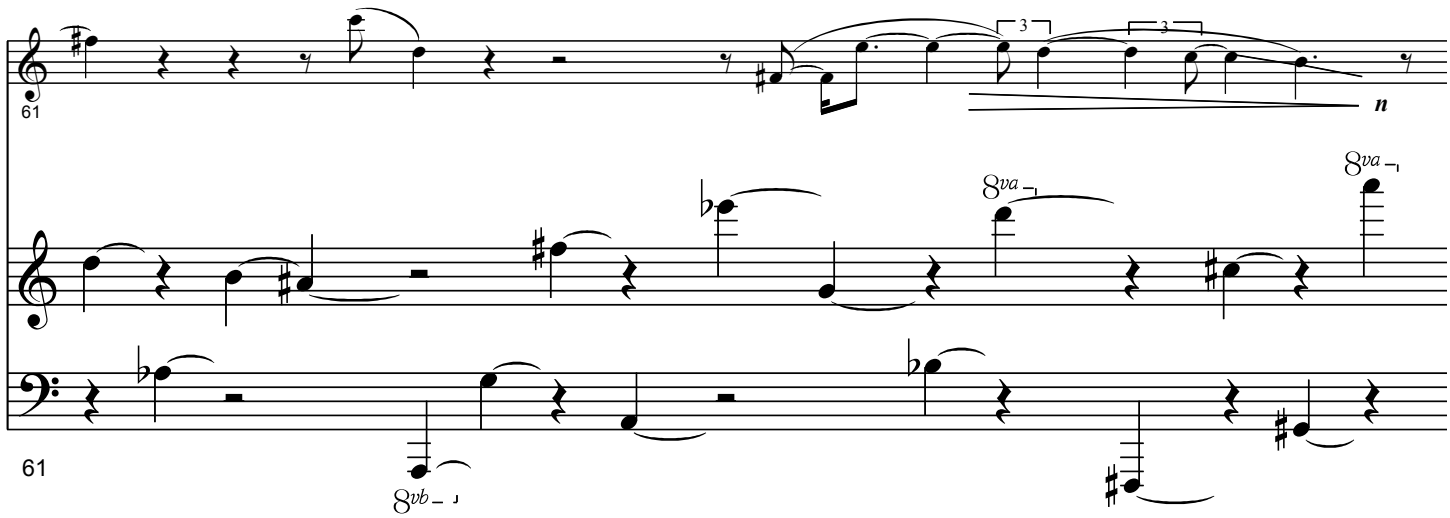

20
p
8va
8vb
24
n
pp
mp
8va
8vb
29
tr
mp
p
8va
8vb

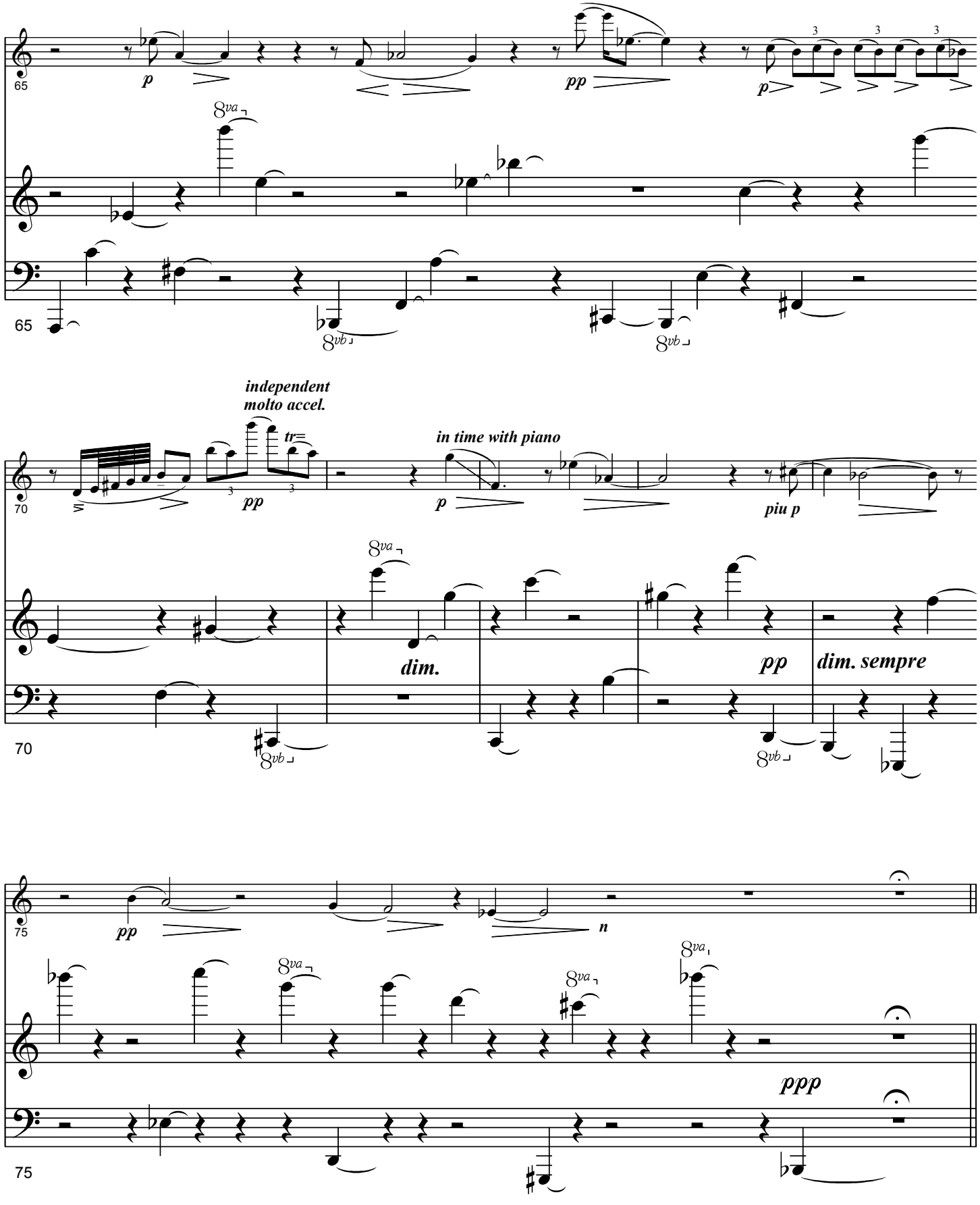

33
mf
8va
8vb
33
36
p
mf
mp
p
8va
8vb
36
40
mp
tr=
accel. trill
f
mf
mp
8va
8va
8va
8vb
40

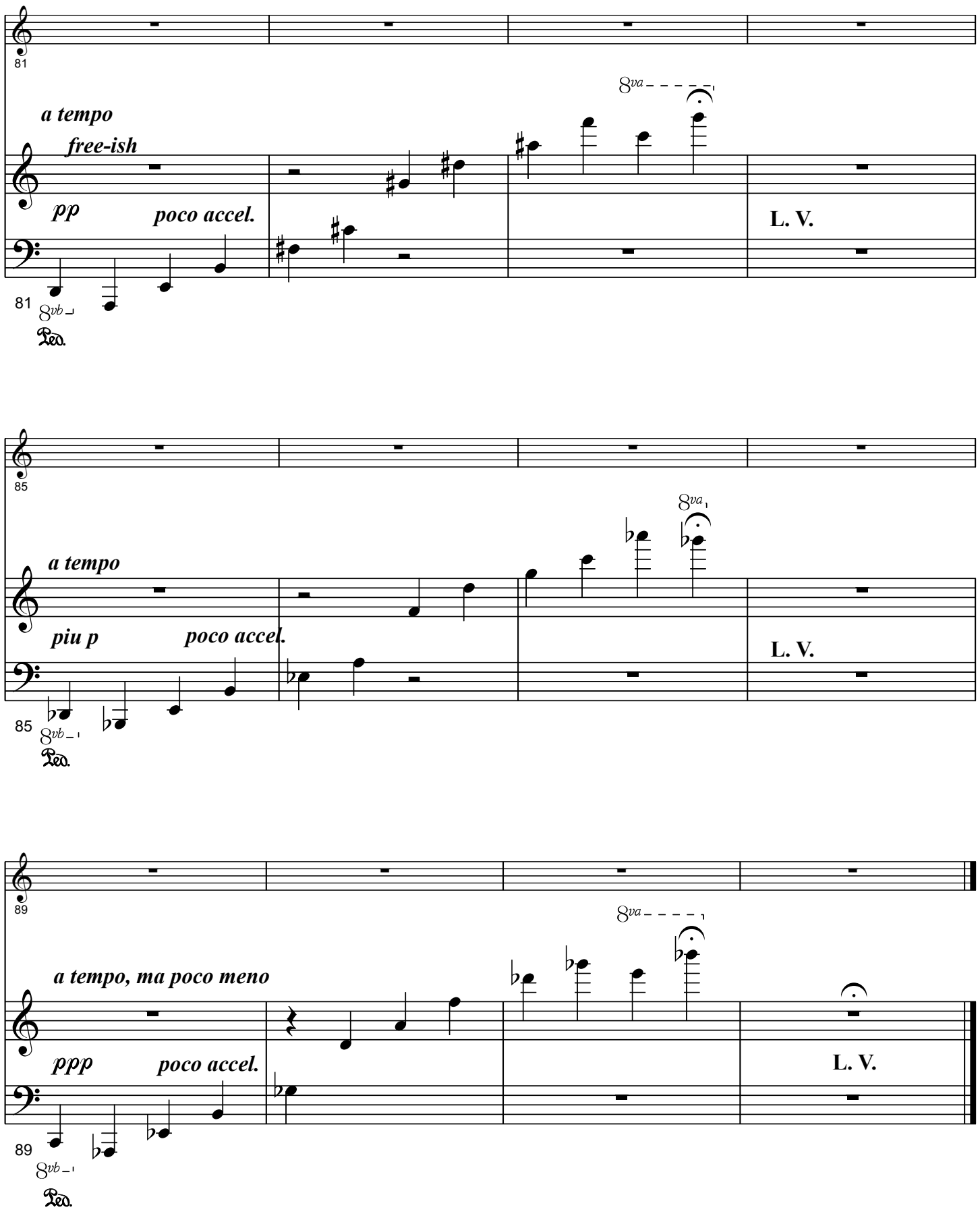

44
mf
p
pp
rapid fall
f
cresc.
moaning
p
(slow port.)
8va
8vb
mf
mp
47
cantabile
mp
slightly free
precise
mf
15ma
cresc.
mp
51
9
12
13
mf
ff


blow through harmonics
bend to F
ff
angry, desperate
mf
dim.
mp
53

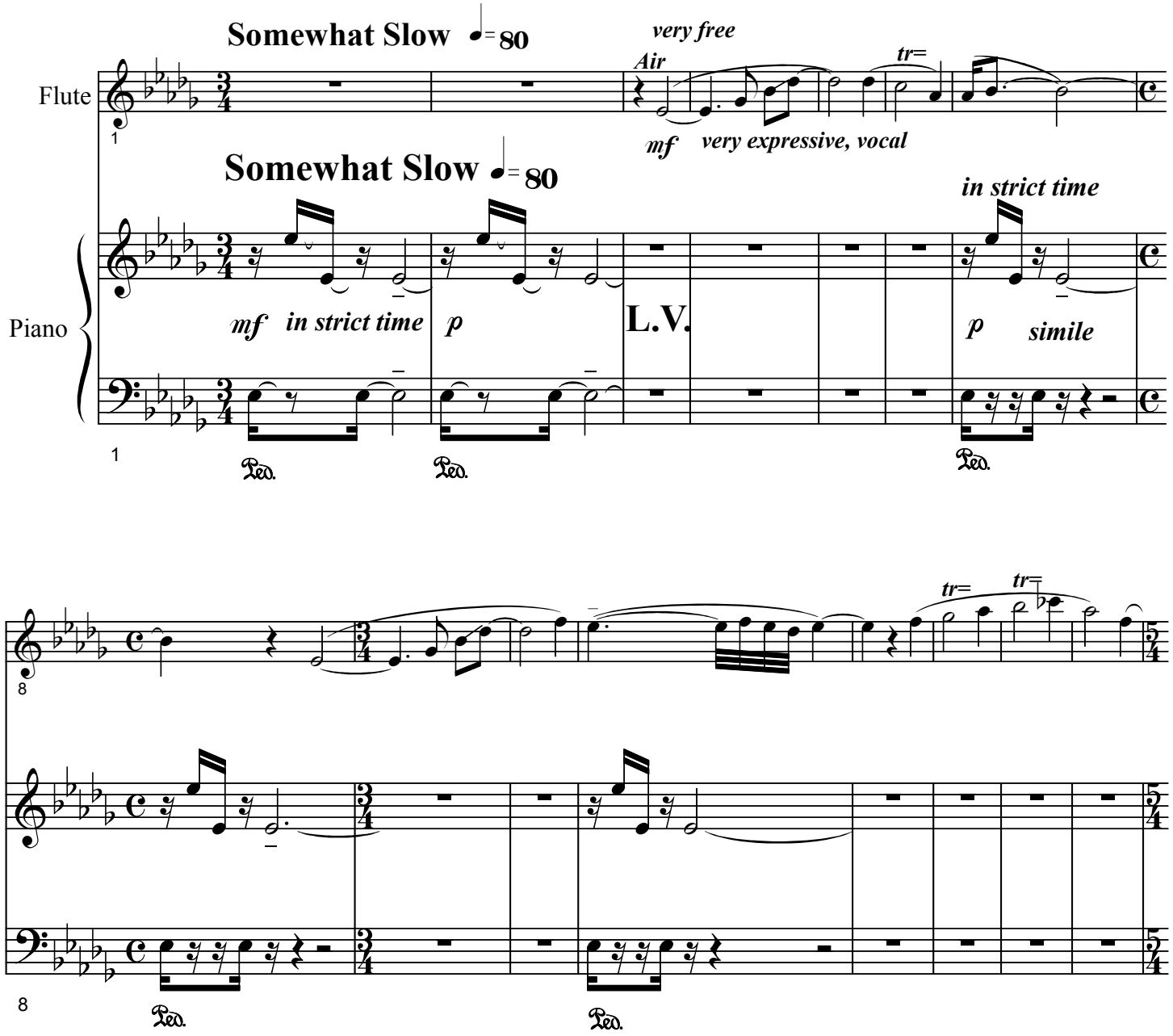

f
p
mf
ff
mf
mp
p
56

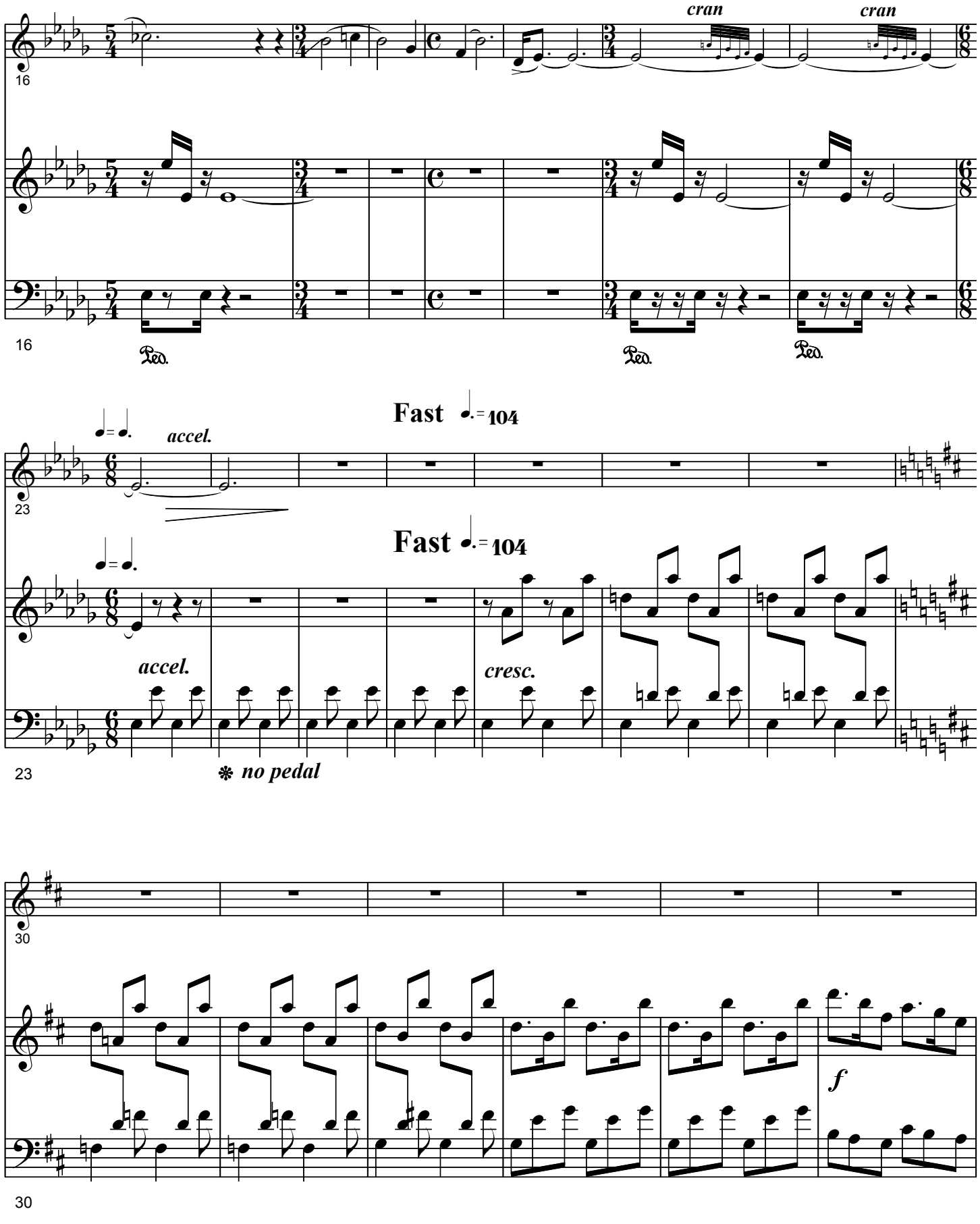

n
61

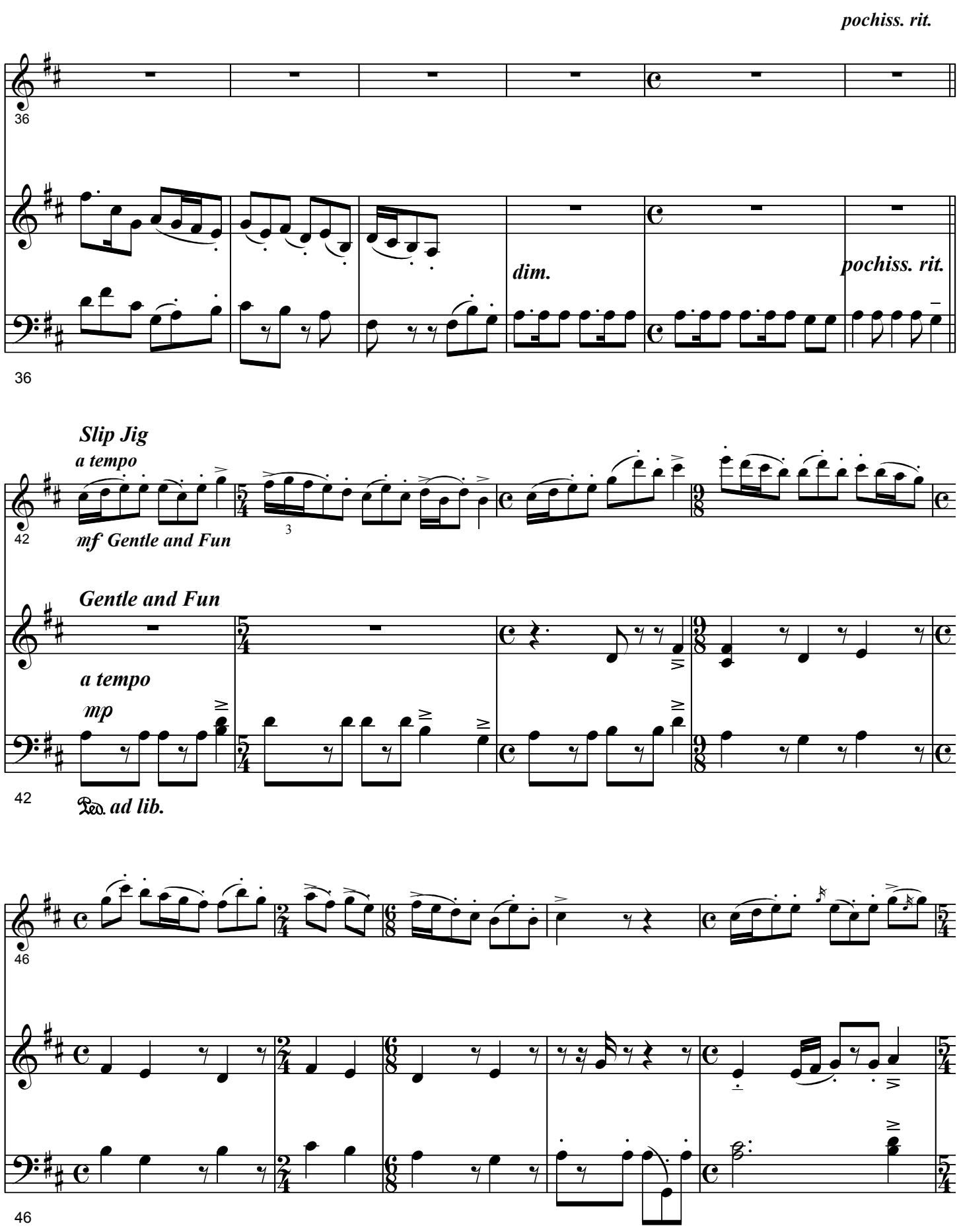

65
p
pp
p
8va
8vb
8vb
65
independent
molto accel.
tr
pp
in time with piano
p
piu p
70
8va
dim.
pp
dim. sempre
8vb
8vb
70
75
pp
n
8va
8va
8va
ppp
75

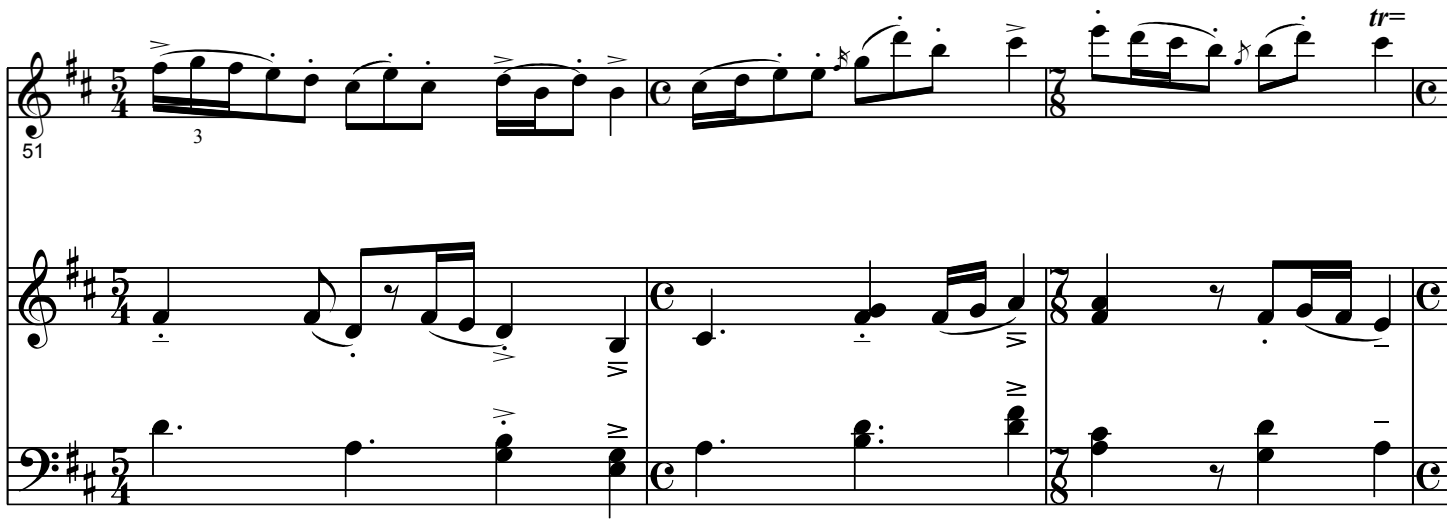

81
a tempo
free-ish
pp
poco accel.
8va
L. V.
81
8vb
Ped.
85
a tempo
piu p
poco accel.
8va
L. V.
85
8vb
Ped.
89
a tempo, ma poco meno
ppp
poco accel.
8va
L. V.
89
8vb
Ped.

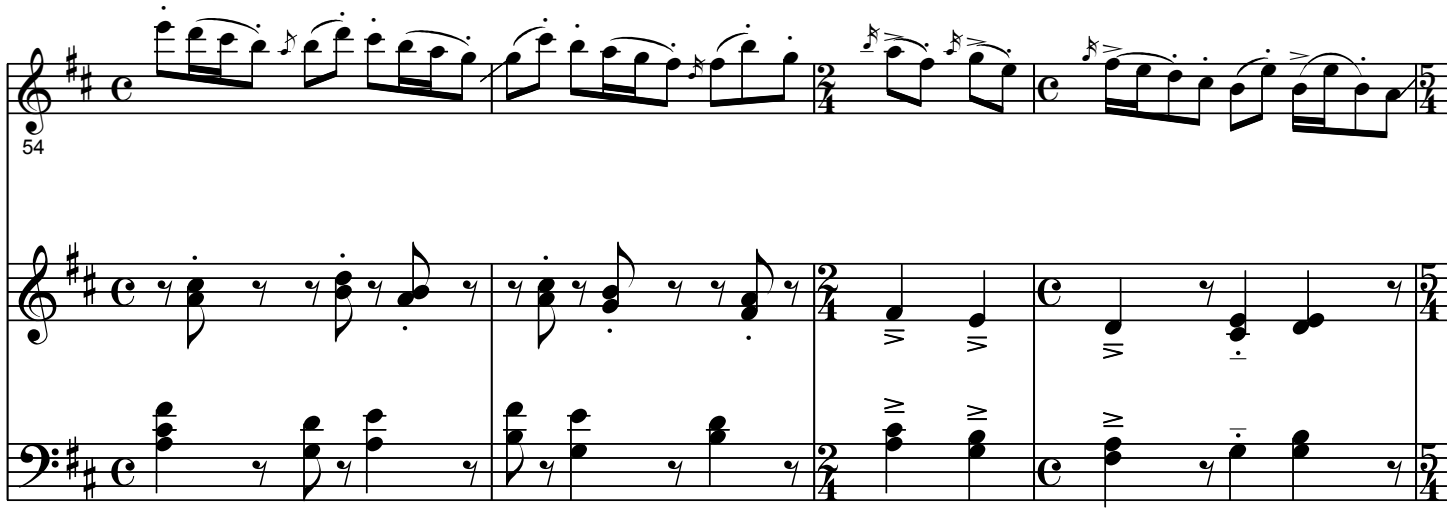
III. Taliesin

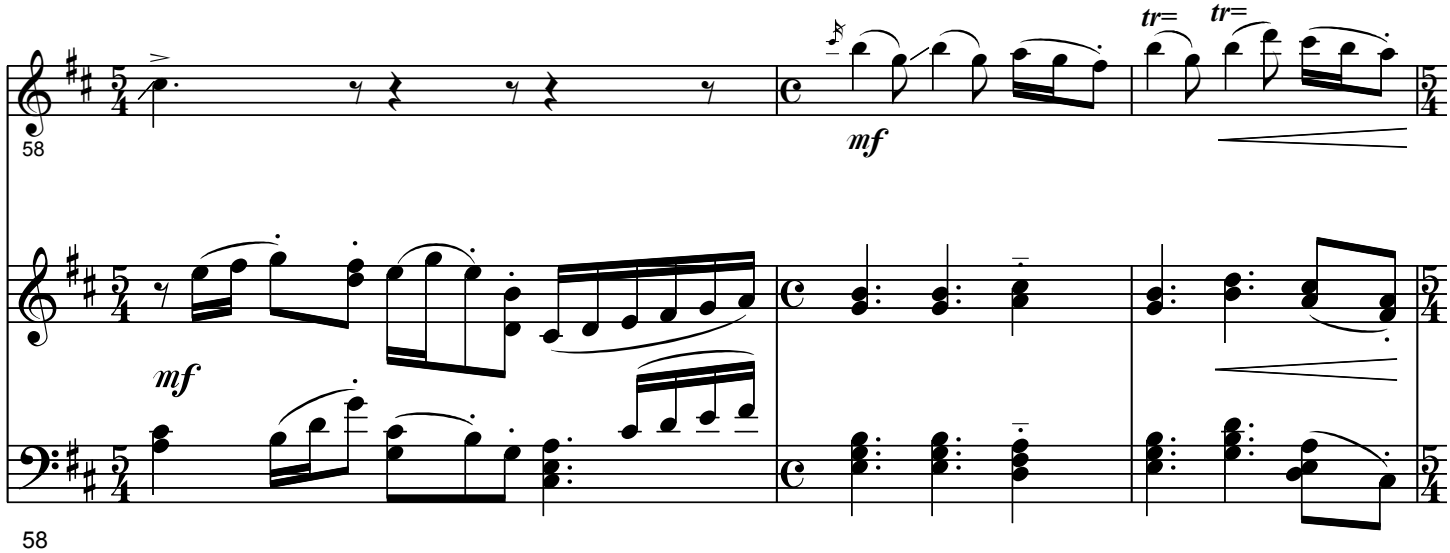


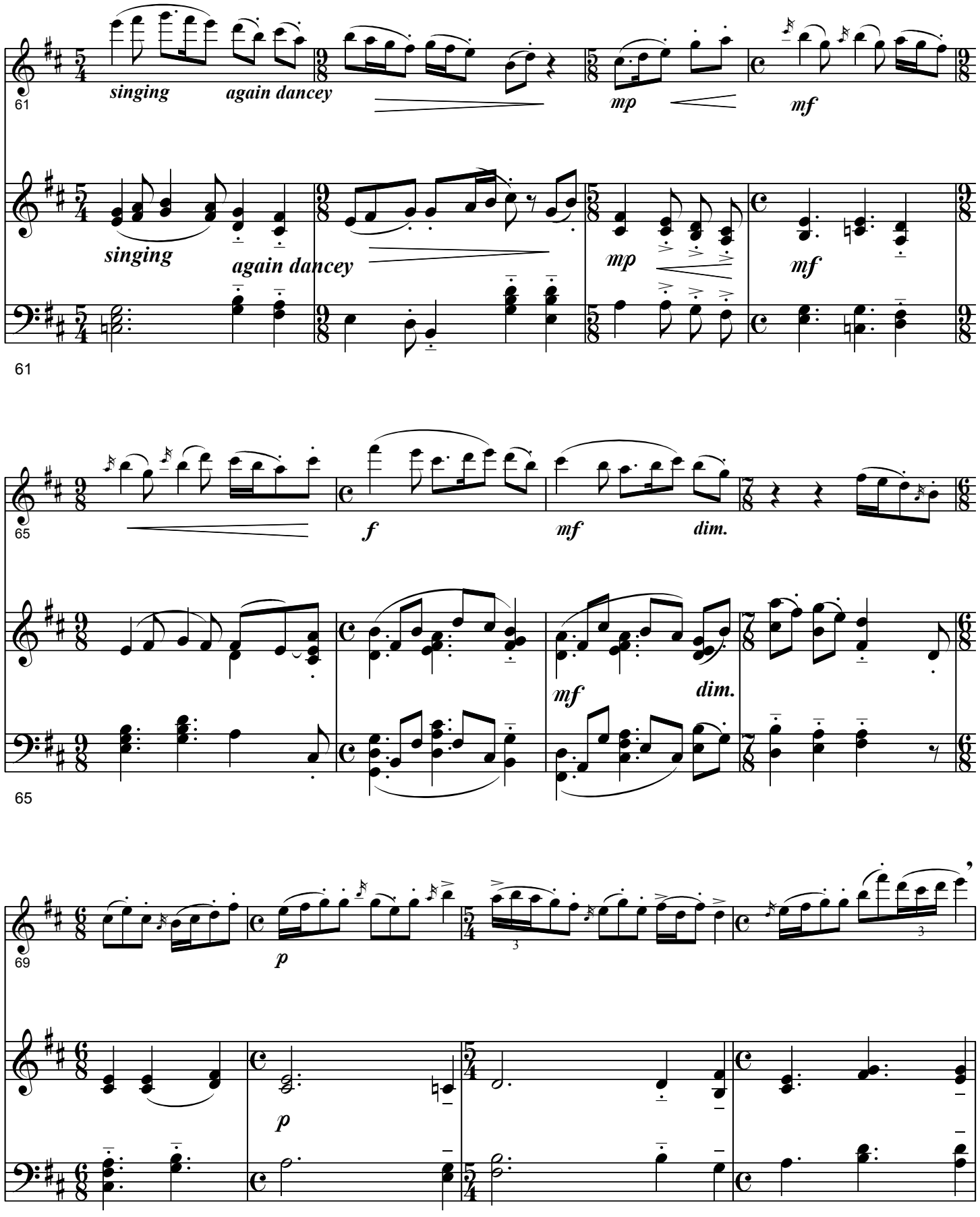

cran
cran
16
Ped.
Ped.
Ped.
16
Fast ♩. = 104
♩ = ♩.
accel.
23
Fast ♩. = 104
♩ = ♩.
accel.
cresc.
23
✻ no pedal
30
f
30

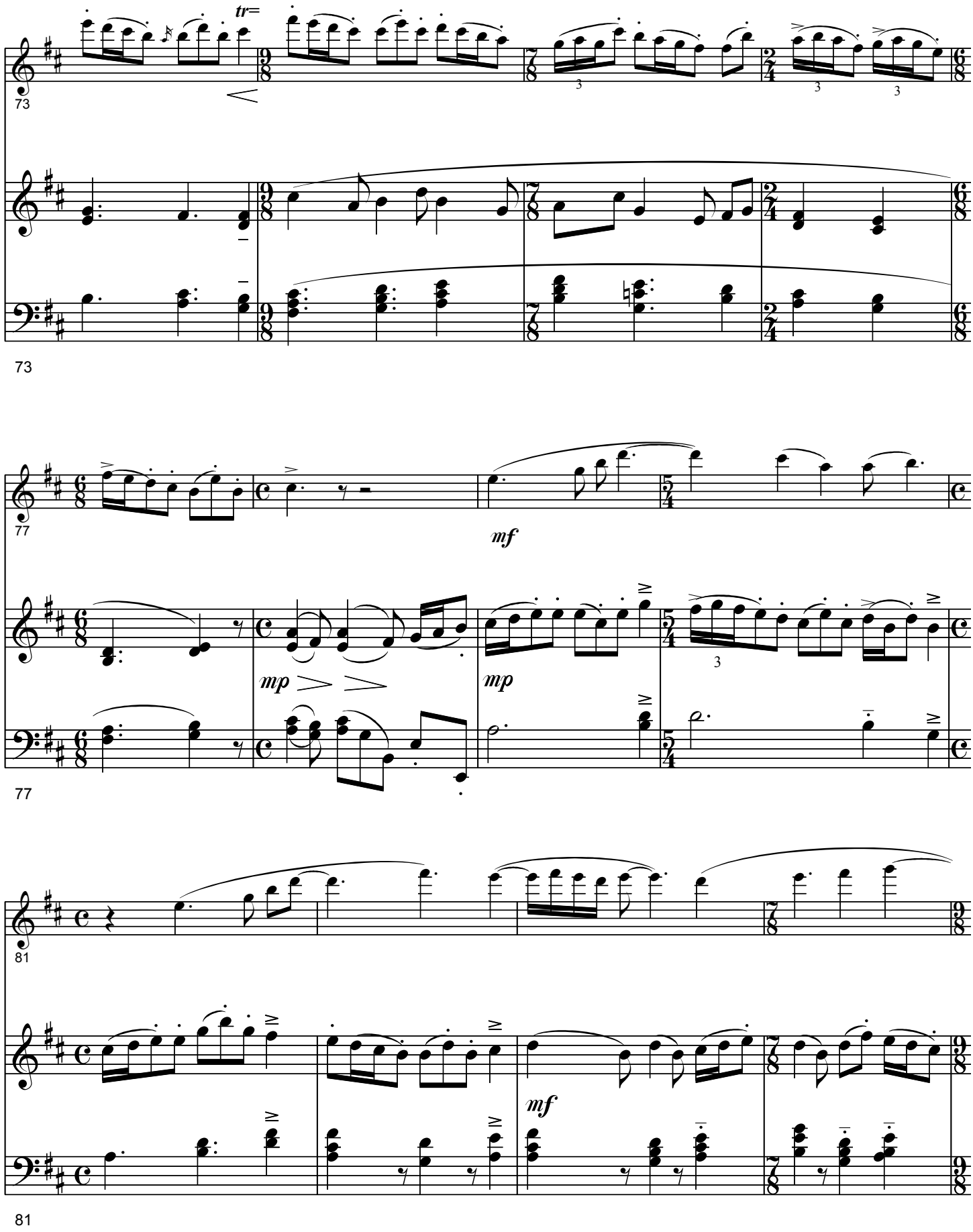

pochiss. rit.
36
dim.
pochiss. rit.
36
Slip Jig
a tempo
42
mf Gentle and Fun
Gentle and Fun
a tempo
mp
42
Ped. ad lib.
46
46

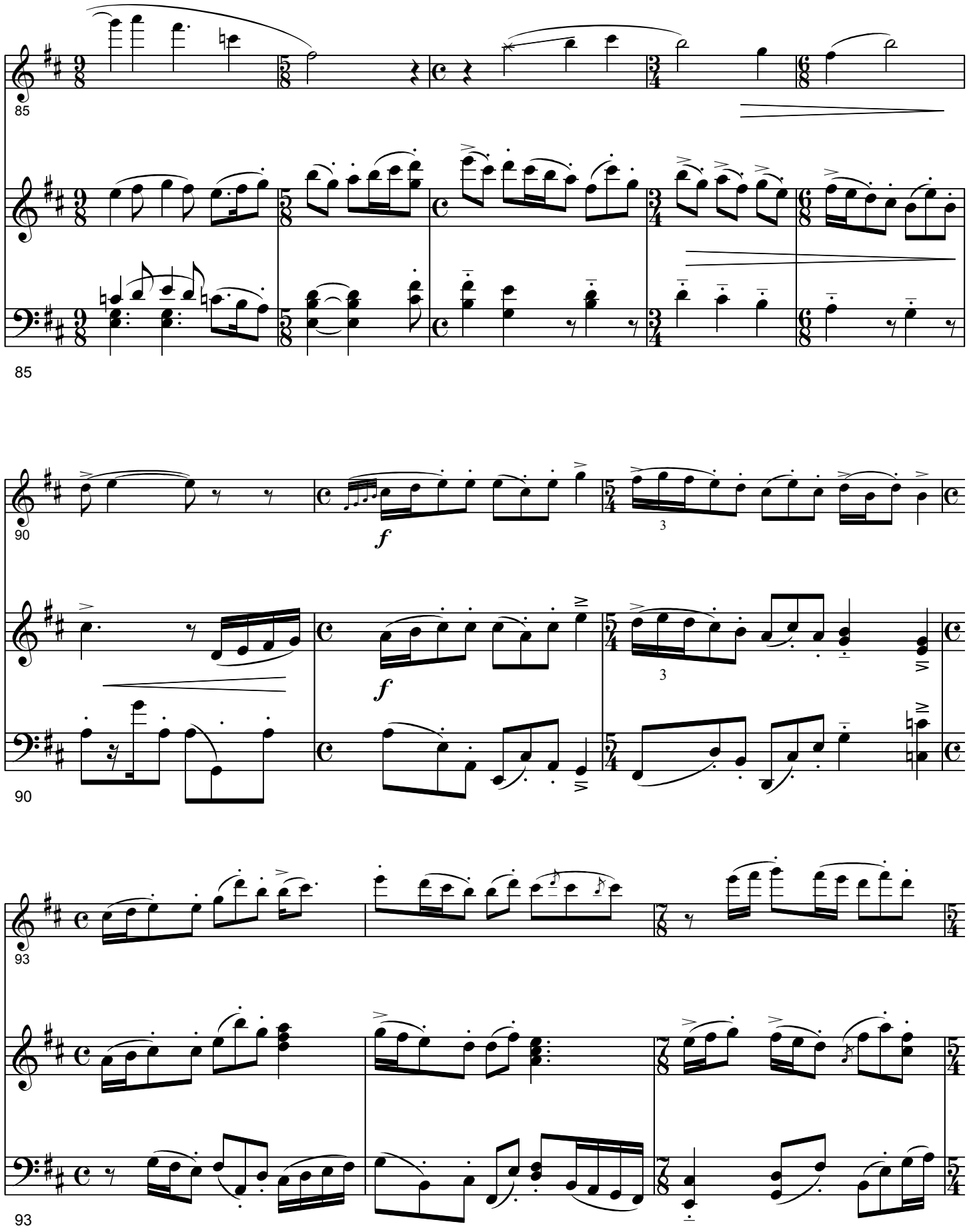

51
tr=
51

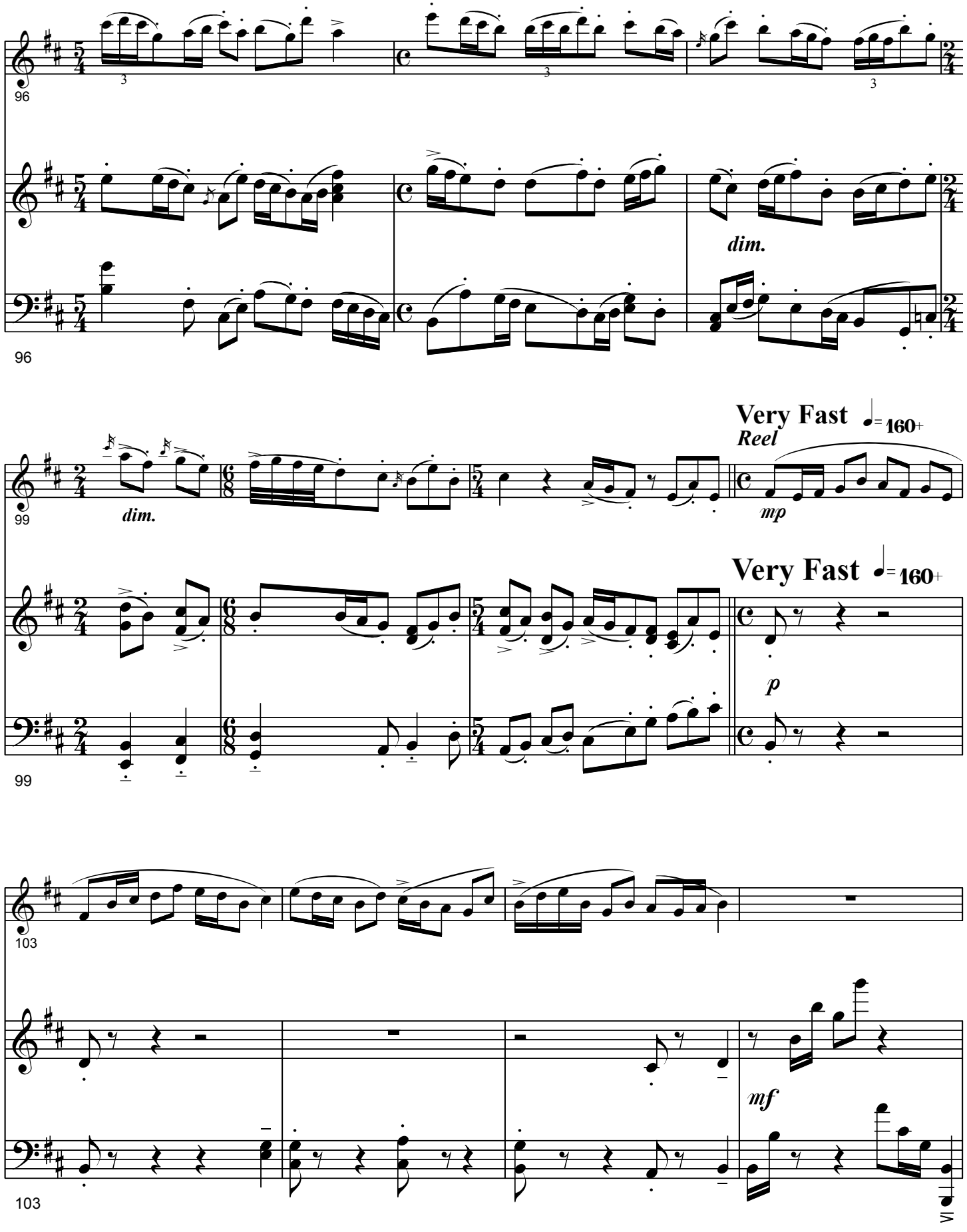

54
54

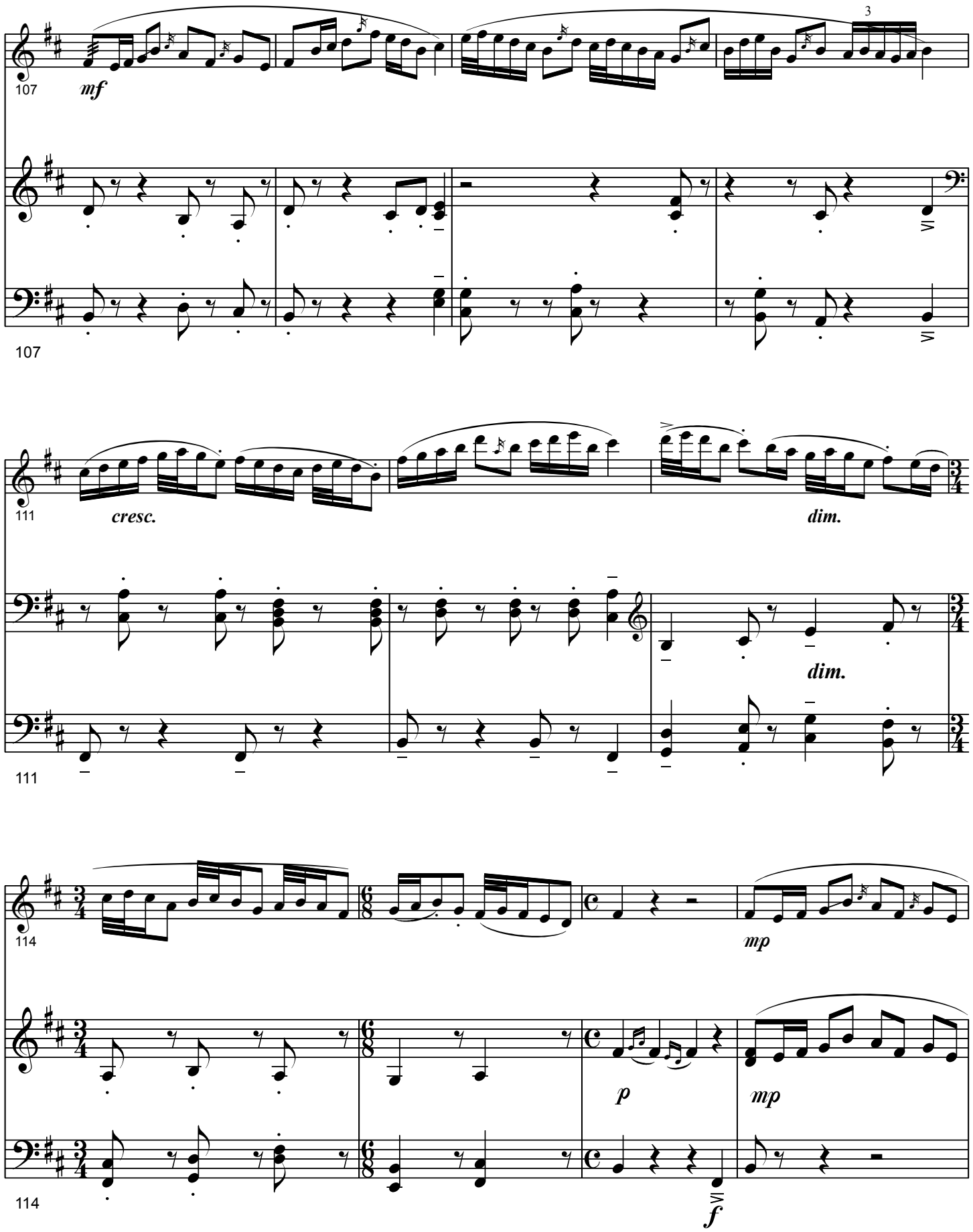

58
mf
tr=
tr=
mf
58

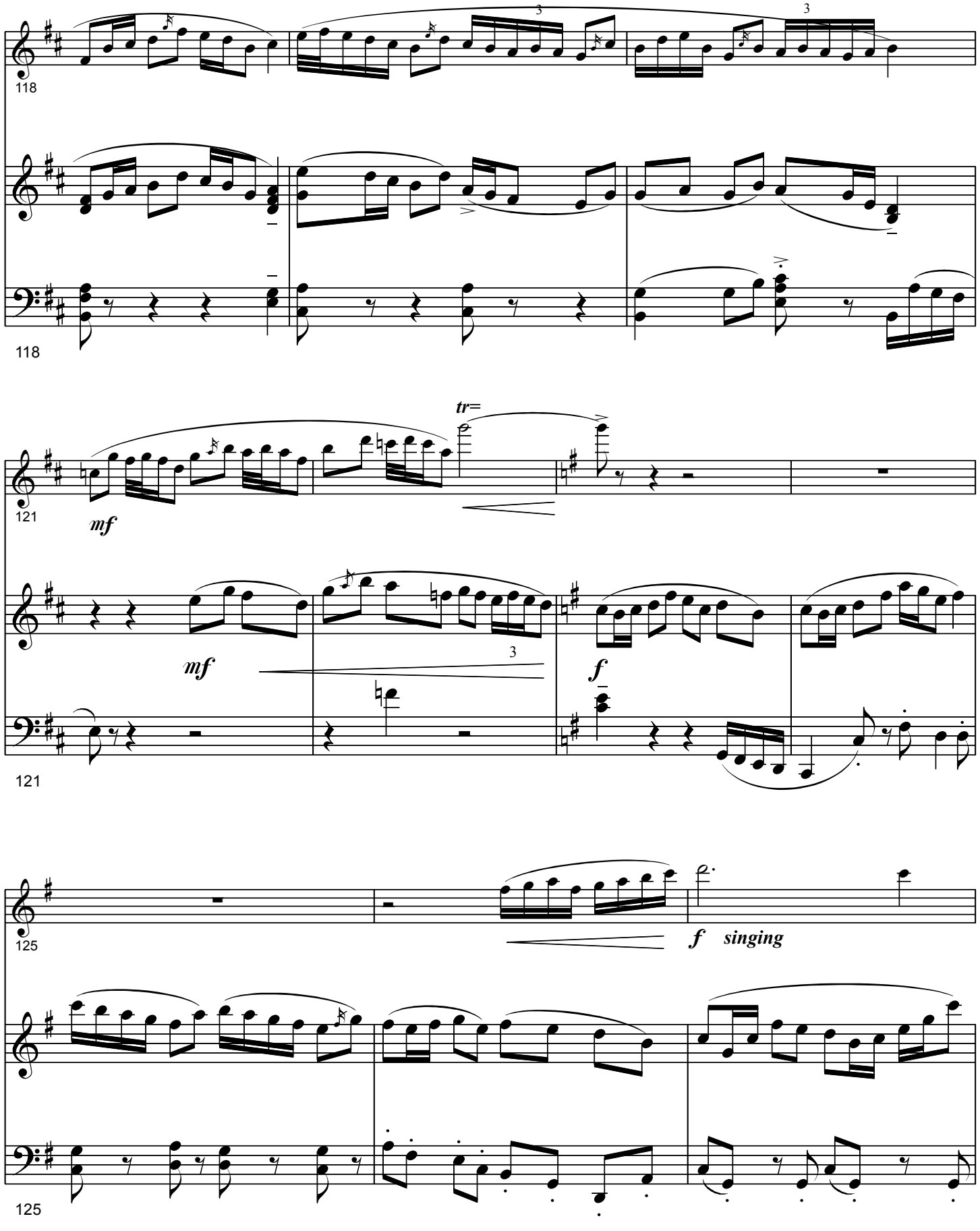

61
singing
again dancey
mp
mf
singing
again dancey
mp
mf
61
65
f
mf
dim.
mf
dim.
65
69
p
p
69

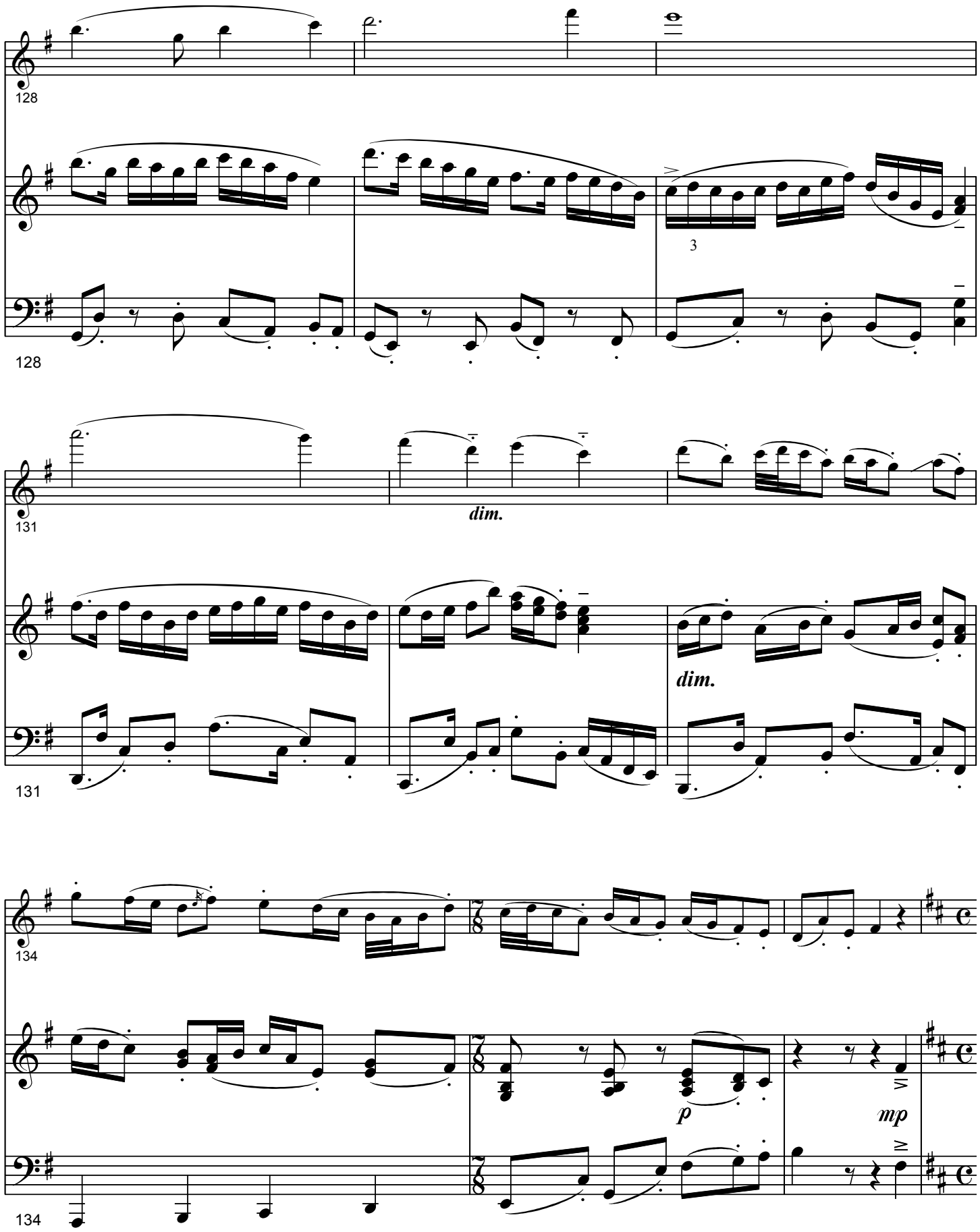

tr=
73
73
77
mf
mp
mp
77
81
mf
81

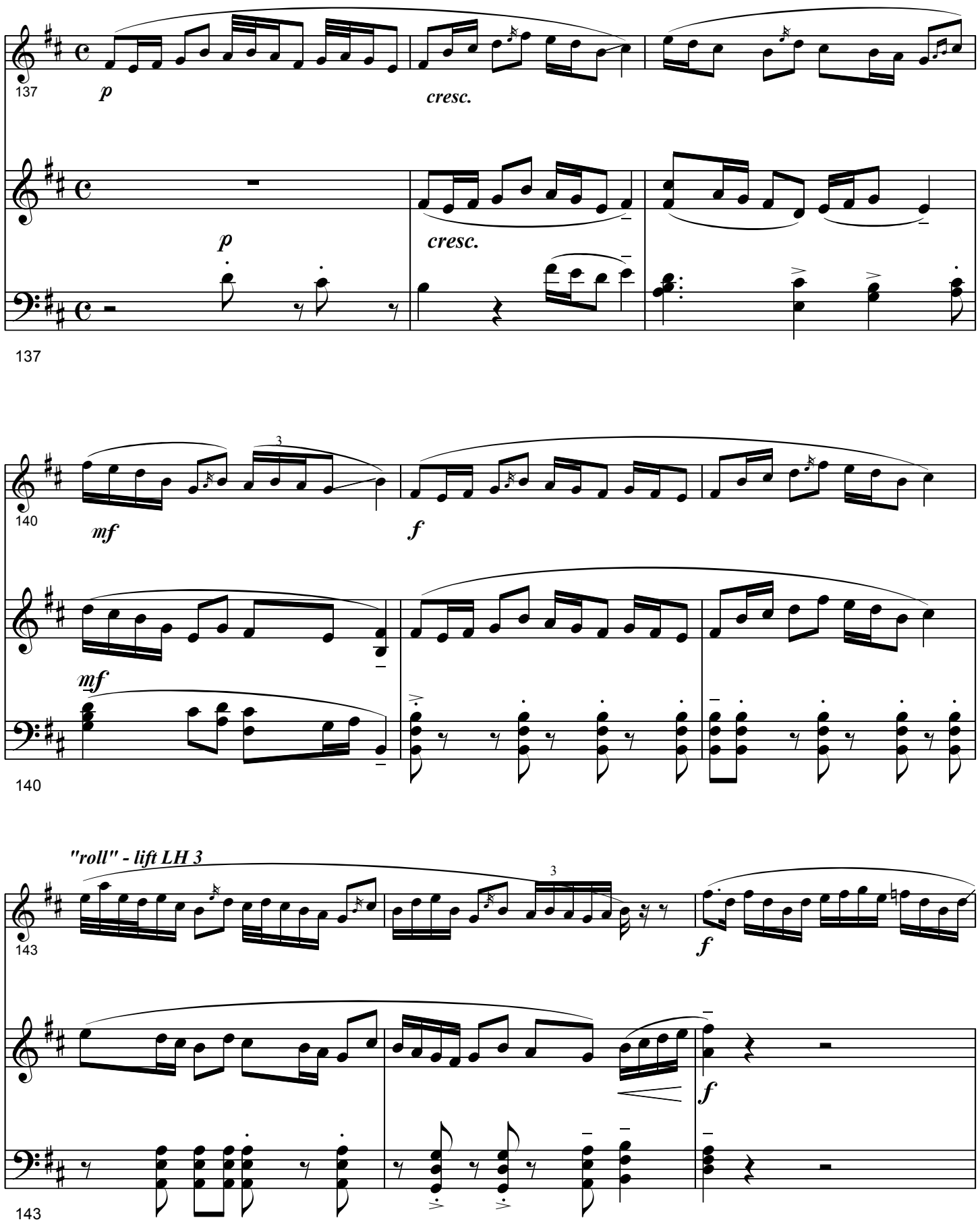

85
85
90
90
93
93
f
f
3
3

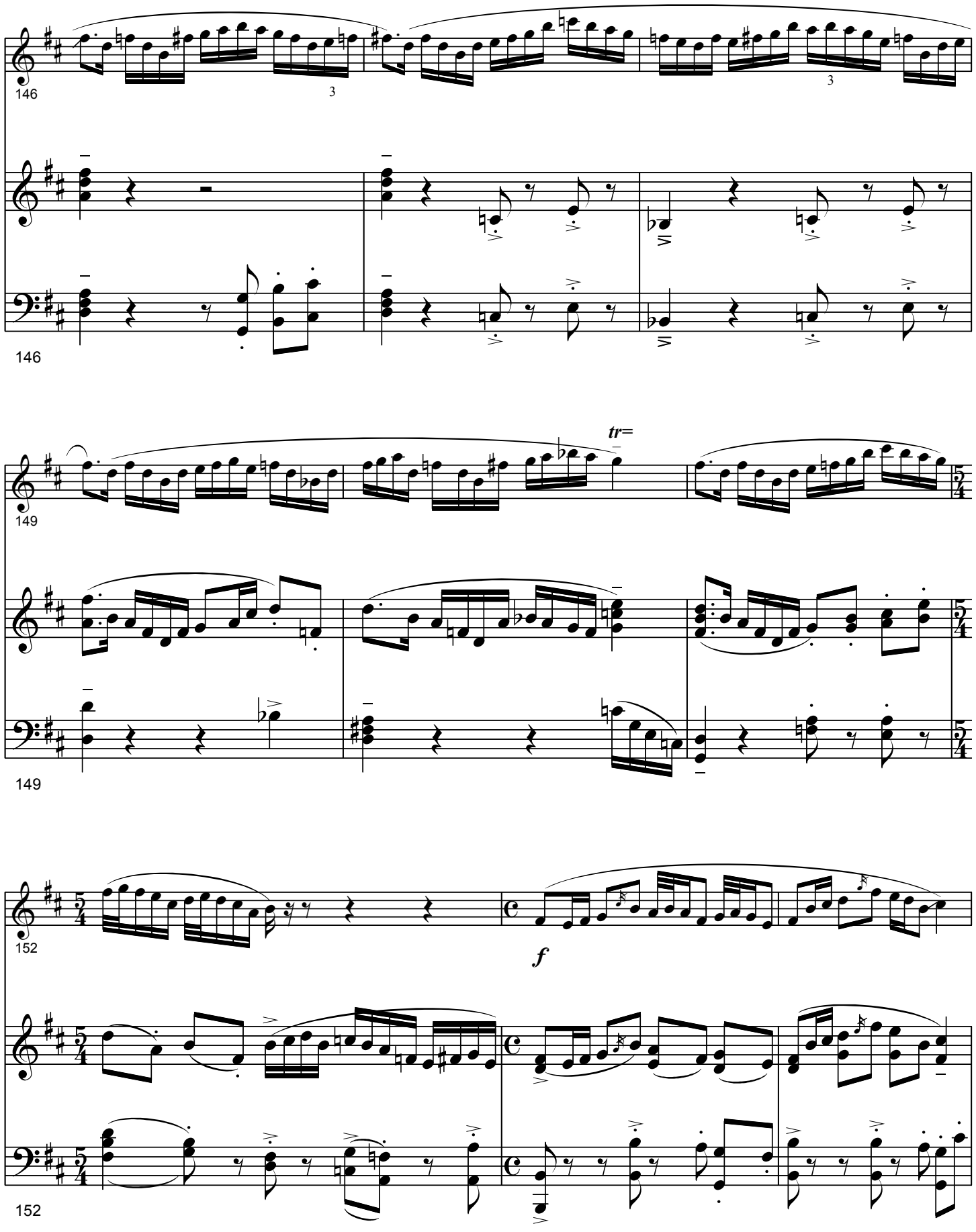

96
dim.
96
Very Fast
Reel
160+
99
dim.
mp
Very Fast
160+
p
99
103
mf
103

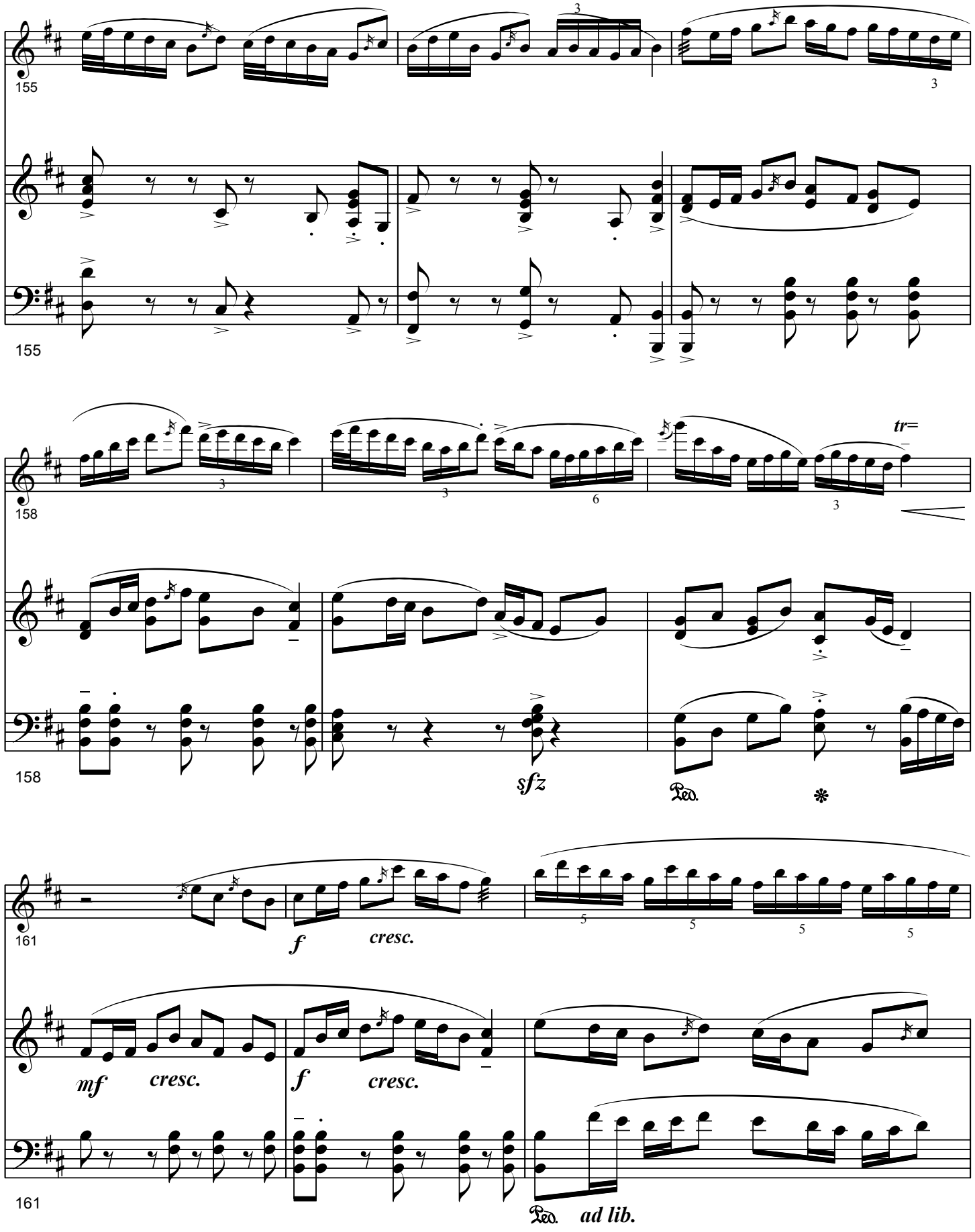

3
107
mf
107
111
cresc.
dim.
dim.
111
114
mp
p
mp
f
114

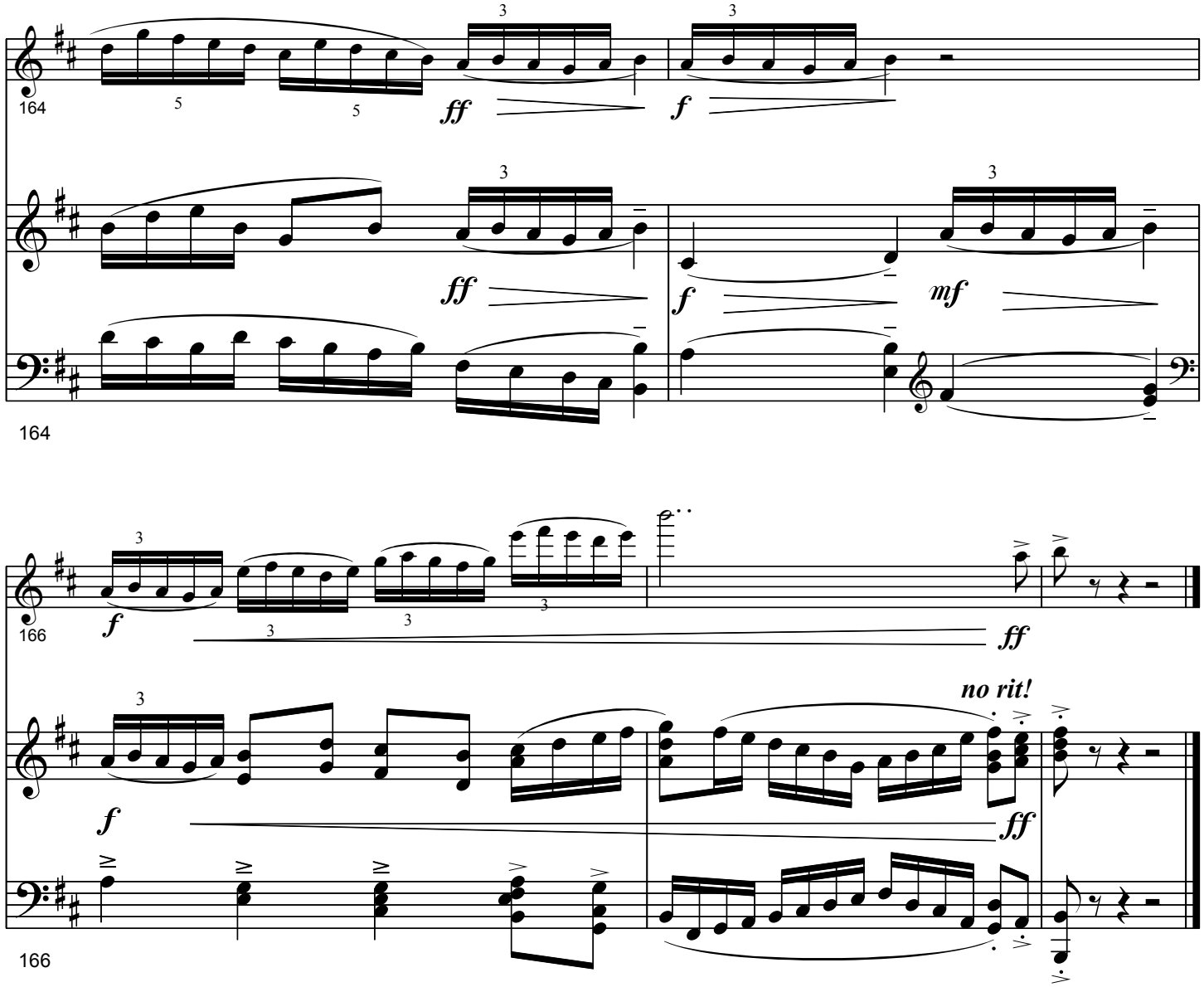

118
118
tr=
121
mf
mf
f
121
125
f singing
125


128
3
128
131
dim.
dim.
131
134
p
mp
134


137
p
cresc.
p
cresc.
137
140
mf
f
mf
140
"roll" - lift LH 3
3
143
f
f
143


146
3
3
146
149
tr=
149
152
f
152


155
155
158
tr=
158
sfz
Ped.
161
f
cresc.
mf
cresc.
f
cresc.
161
Ped.
ad lib.


164
ff
f
ff
f
mf
164

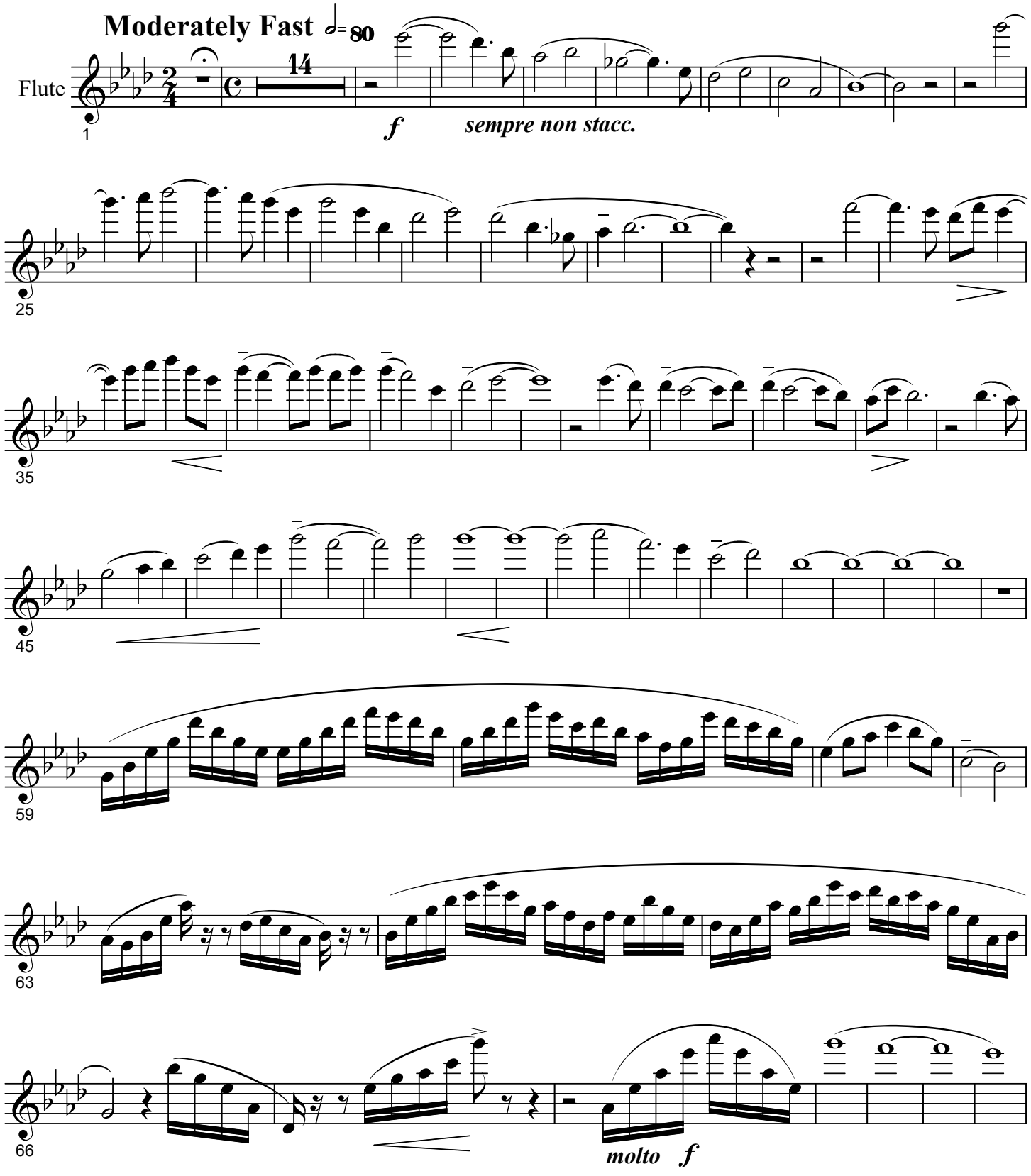
166
f
ff
no rit!
f
ff
166

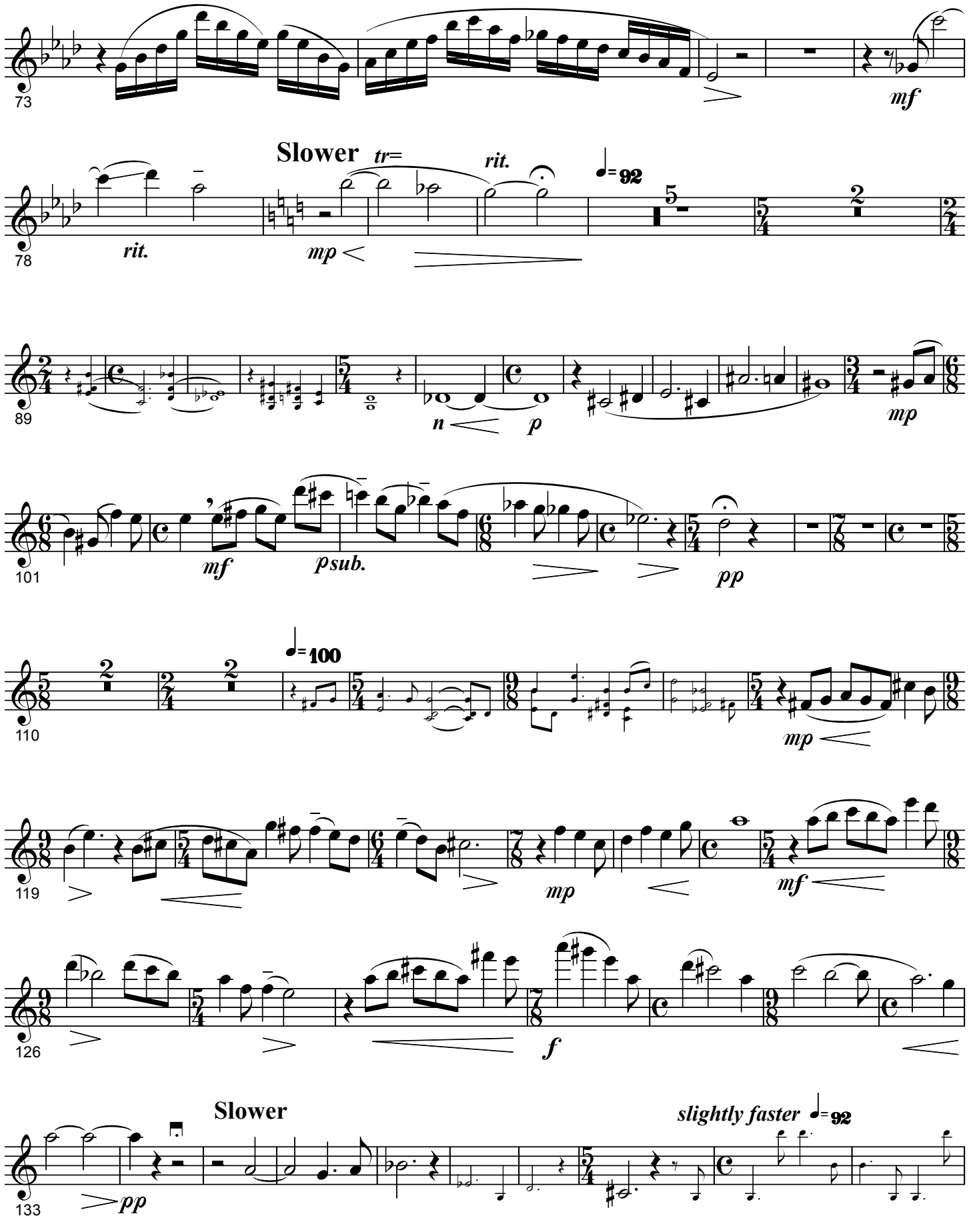
Celtic Sonata

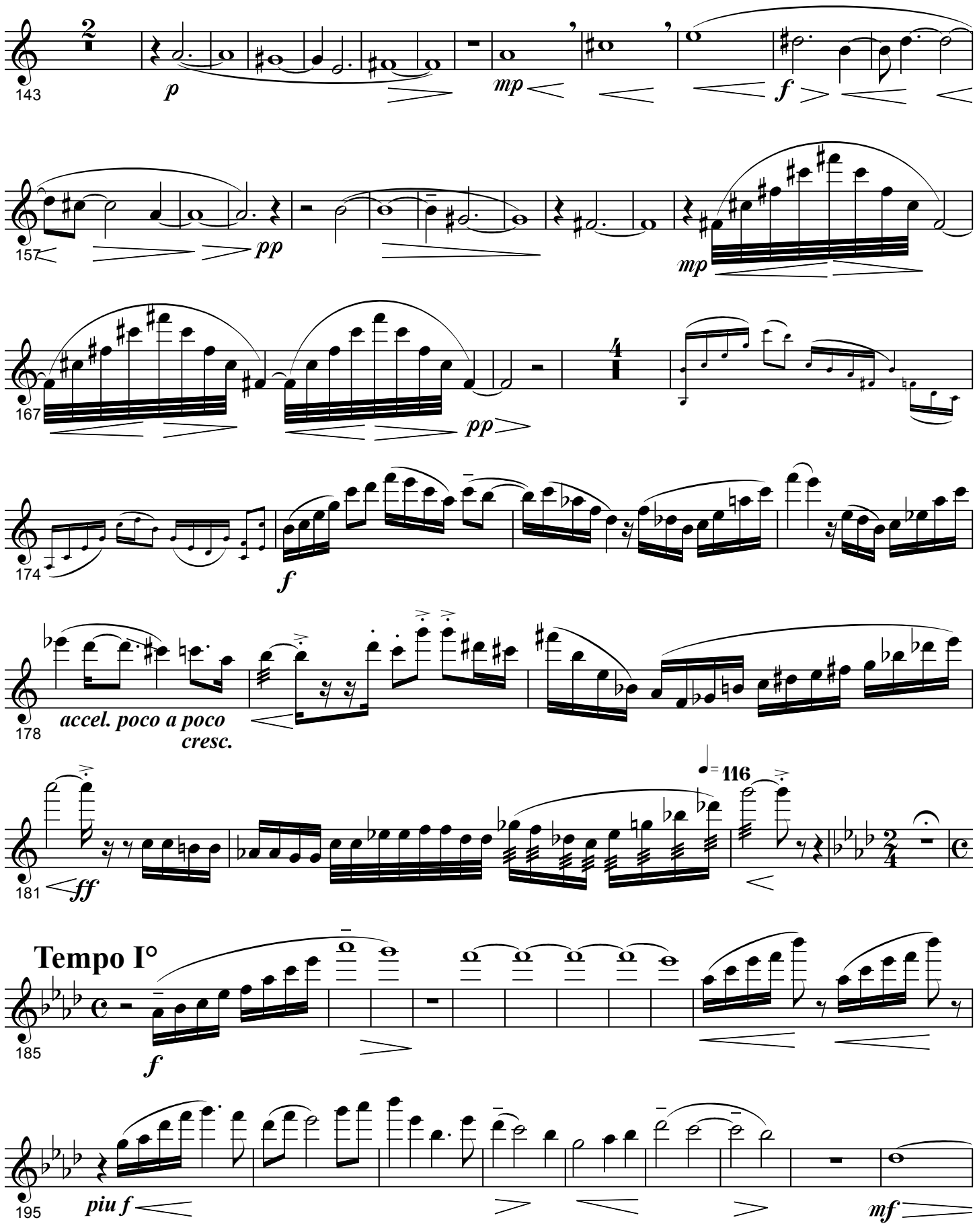
for Flute and Piano (2023)

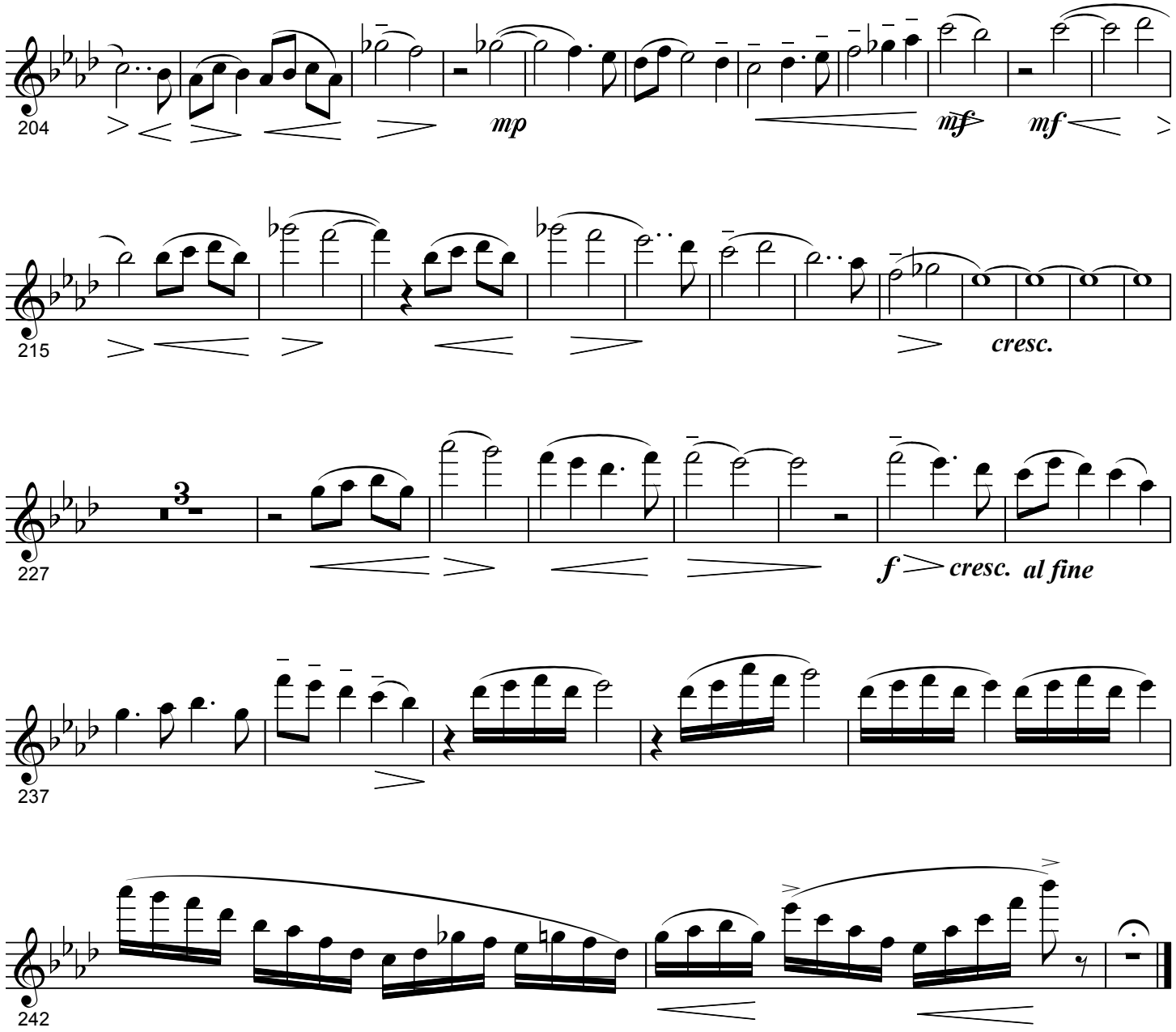
I. Cerridwen

Sean Osborn
ASCAP




73
mf
Slower
tr=
rit.
78
rit.
mp
92
89
n
p
mp
101
mf
psub.
pp
110
100
mp
119
mp
mf
126
f
Slower
slightly faster
92
133
pp

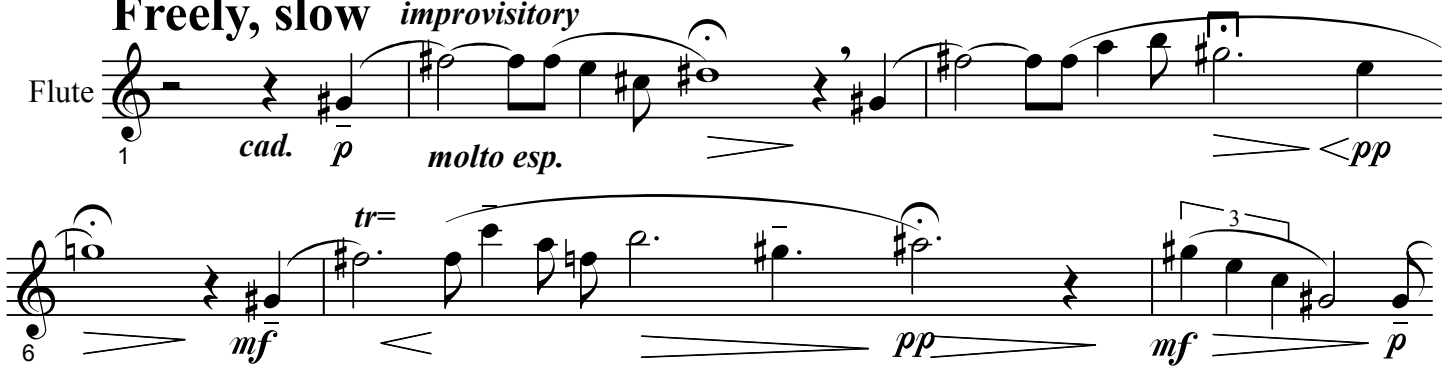

143
p
mp
f
157
pp
mp
167
pp
174
f
178
accel. poco a poco
cresc.
181
ff
116
Tempo I°
185
f
195
piu f
mf


204
mp
mf
mf
215
cresc.
227
3
f
cresc. al fine
237
242

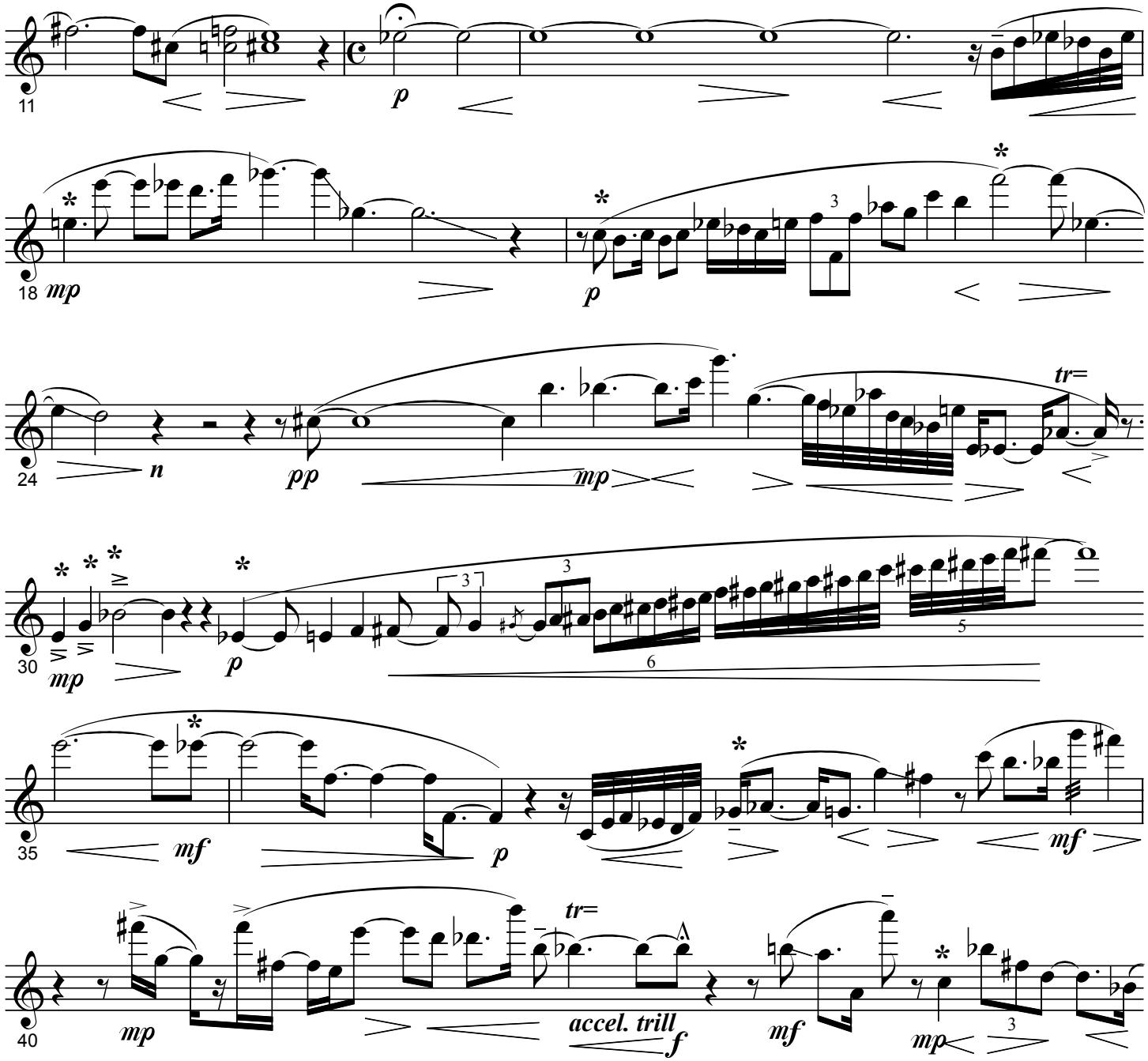
II. Morrigan

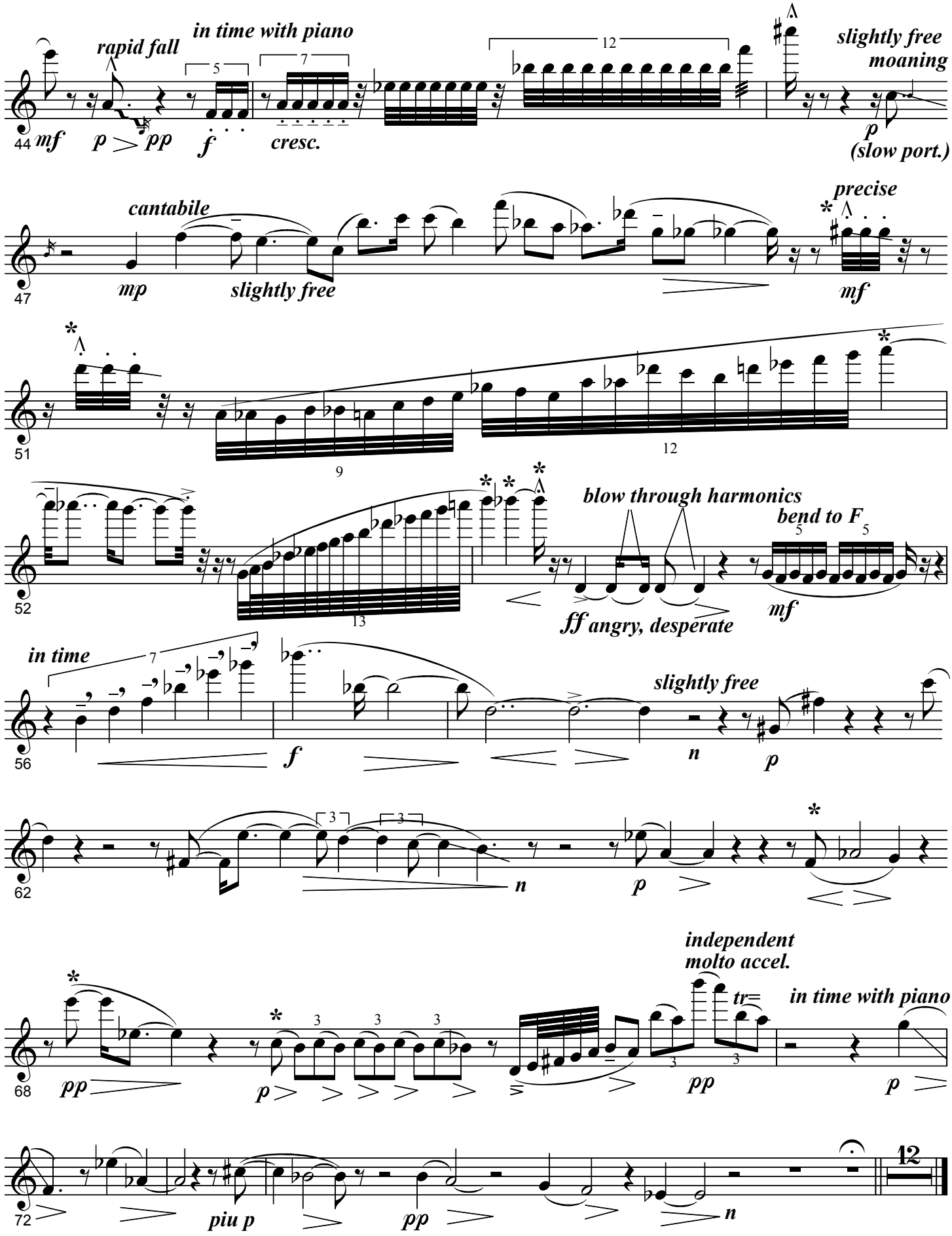
* = must be with piano, otherwise, slightly free

Freely, slow *improvisitory*



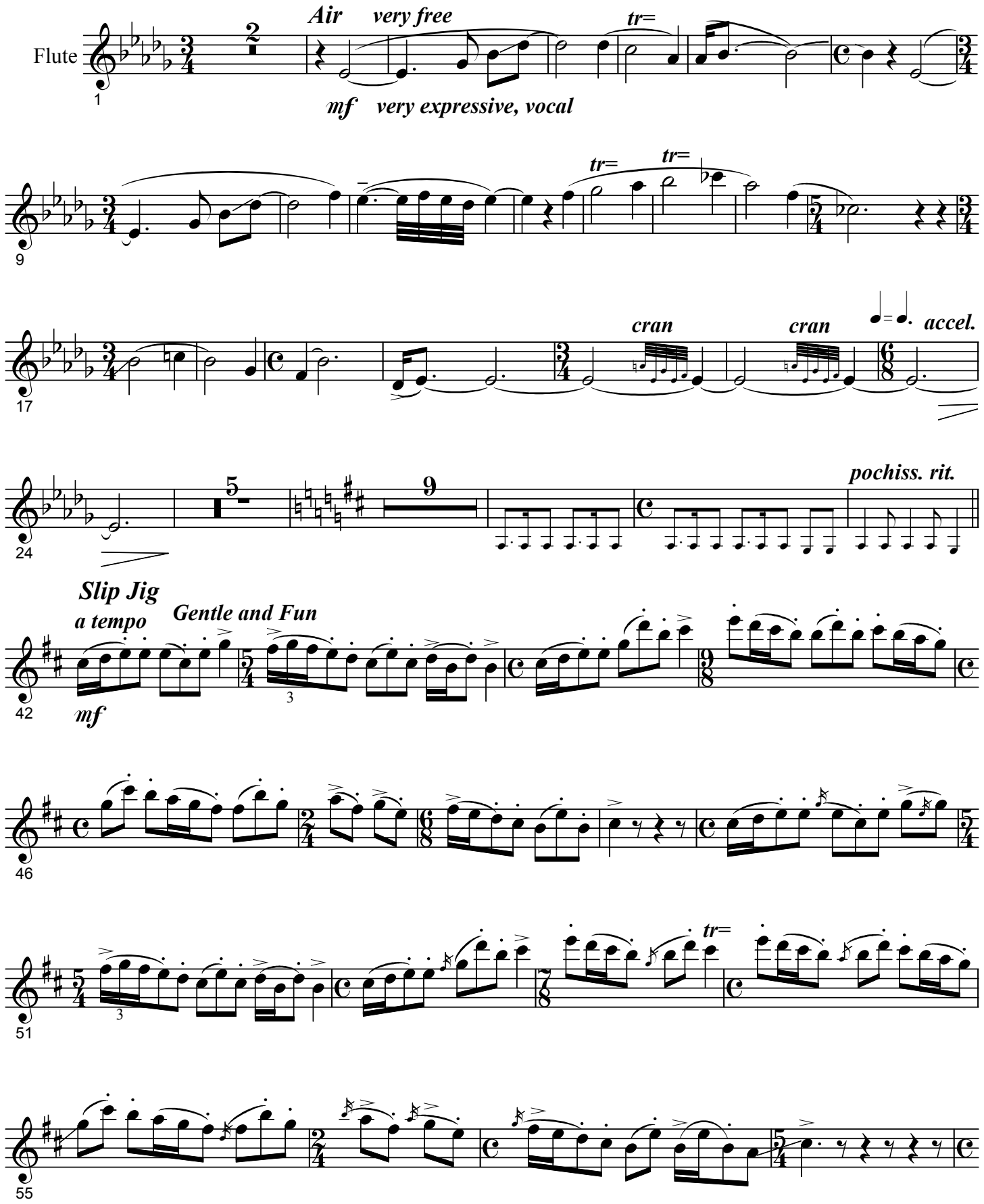
Steady

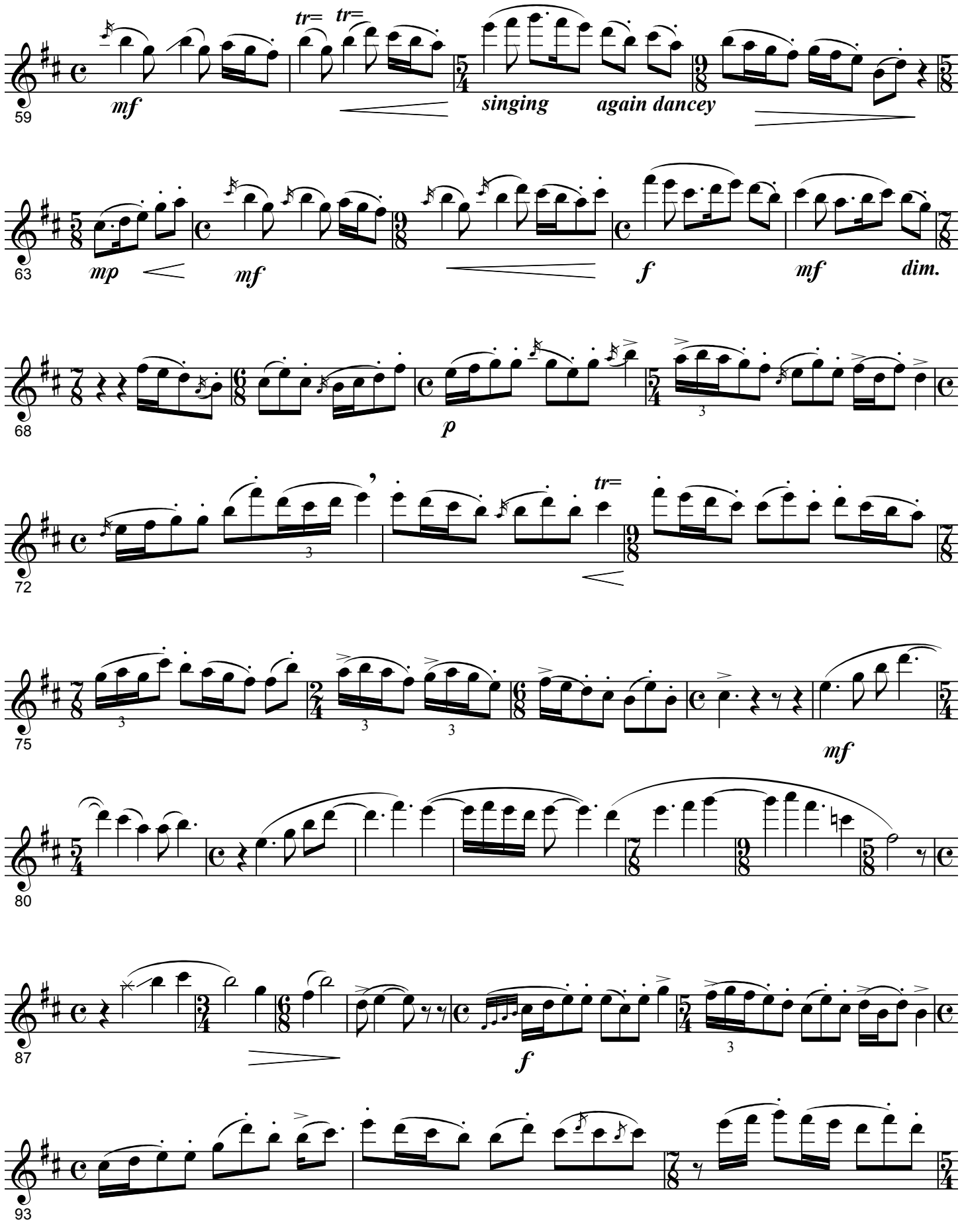


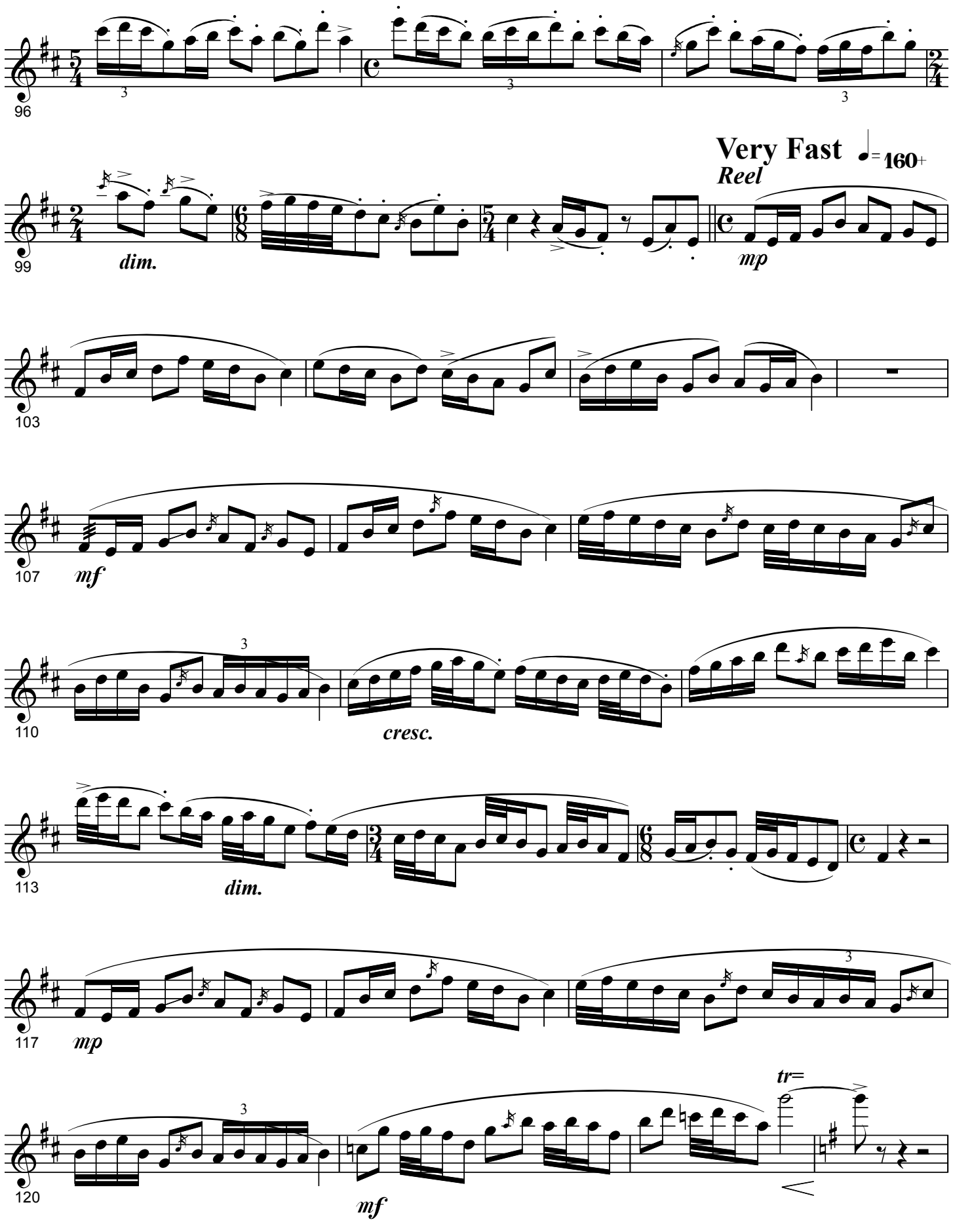

rapid fall
in time with piano
slightly free
moaning
(slow port.)
cantabile
precise
slightly free
blow through harmonics
bend to F
ff angry, desperate
in time
slightly free
independent
molto accel.
in time with piano
piu p
44
47
51
52
56
62
68
72

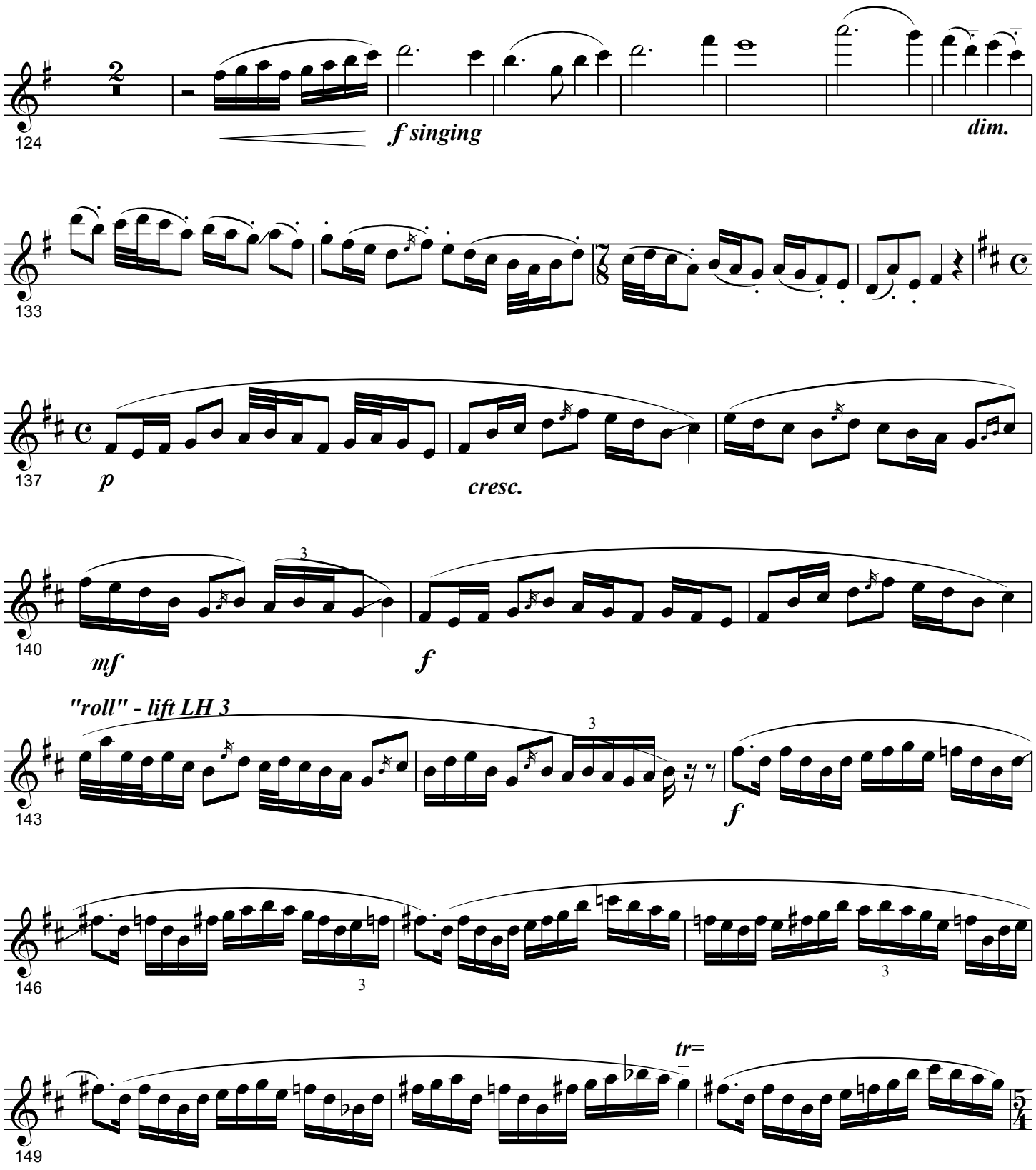
III. Taliesin

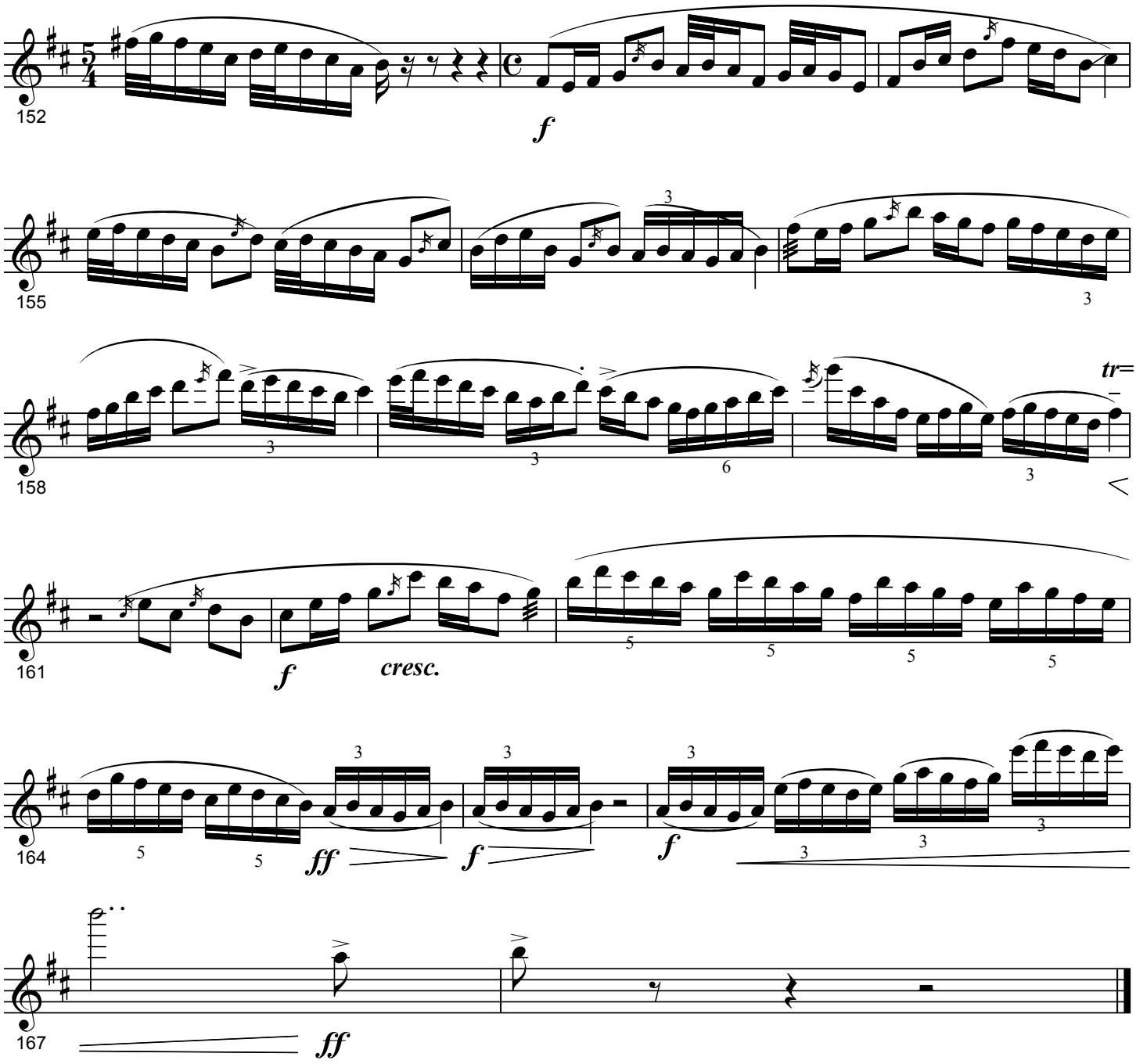
Somewhat Slow ♩= 80




59
mf
tr=
tr=
singing
again dancey
63
mp
mf
f
mf
dim.
68
p
72
tr=
75
mf
80
87
f
93


96
99
dim.
Very Fast
Reel
= 160+
mp
103
107
mf
110
cresc.
113
dim.
117
mp
120
tr=
mf


124
f singing
dim.
133
137
p
cresc.
140
mf
f
"roll" - lift LH 3
143
f
146
tr=
149


152
f
155
158
tr=
161
f
cresc.
164
ff
f
f
167
ff