

# “This heart thy center is, this flesh thy spheare”

(after a poem by John Donne)

For Clarinet in B $\flat$ , Percussion and Piano

Carlo Alessandro Landini (2011)

$\bullet = 52$  Moderate and contemplative throughout

Clarinet in B $\flat$

G-nipple Gong (with detachment) *p* (unthinkable) B $\flat$ -nipple Gong *l.v.*

Percussion *mp* *l.v.* 8va

Piano *p* (a small cresc.) *mp* *p* ( $\nabla$ ) *mp*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

3

Marimba (flirtatiously) *p* *poco cresc.* 3 6 3 7

(8va)

(less)

\* *Red.* \*

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Clarinet in B $\flat$

(unthinkable)

$p$

4

(deliciously)

$pp$

poco rit. ....

7

A tempo

(with charm and brazen humour)

$p$

$mp$

$dim.$

5

9

$\bullet = 63$  (a little faster)

$p$

$pp$

$dim.$

$ppp$

trill slowly with the 5th hole

11

3

(blessedly)

$pp$

6

tr

(a)

7

$p$

$pp$

(a very small cresc.)

17

(excellently)

$p$

19

(espr.)

$p$  (happily)

21

$dim.$

$pp$

(trill slowly with the 5th hole, so obtaining a 1/8 tune fluctuation)

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For Clarinet in B $\flat$ , Percussion and Piano

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*G-nipple Gong* (with detachment) *B $\flat$ -nipple Gong* *l.v.* *Marimba* (flirtatiously)

*mp* *l.v.* *p* *poco cresc.* 3 6

4 3 7 *p* 7 5 5 *B $\flat$ -nipple Gong* *l.v.*

9 *Marimba* (a bright stream of tenderness) *pp*

12 (a very small cresc.) *p*

14 *dim.* 5 5 5 6 15-16 2

17 (superbly) 6 (self-mocking) 15 *pp* *p* *poco cresc.* 3 3 3

20 (quaked with excitement) *Marimba* *tr* *pp* (a small cresc.) 3 5 *dim.*

The musical score is written for Clarinet in B $\flat$ , Percussion, and Piano. It consists of several systems of music. The first system (measures 1-8) features a G-nipple Gong (with detachment) in the treble clef, a B $\flat$ -nipple Gong in the bass clef, and a Marimba part in the bass clef. The second system (measures 4-8) continues the Marimba part with various articulations and dynamics. The third system (measures 9-11) shows the Marimba part in the treble clef, described as 'a bright stream of tenderness'. The fourth system (measures 12-13) continues the Marimba part, noted as 'a very small cresc.'. The fifth system (measures 14-16) features a melodic line in the treble clef, starting with a 'dim.' dynamic and ending with a '2' measure rest. The sixth system (measures 17-19) includes a 'superbly' section with a '6' measure rest and a 'self-mocking' section with a '15' measure rest. The seventh system (measures 20-22) features a 'quaked with excitement' section with 'tr' (trills) and a 'Marimba' part in the bass clef, ending with a 'dim.' dynamic.