

# *NEW MUSIC FOR CARILLON*

ed. Dr. Scott Allan Orr &  
Sarah Ann Marze

FEATURING MUSIC BY

Laila Arafah

Benedict Blythe

Eric Burton Davis

Pernille Faye

Ben Hoppe

Sarah Ann Marze

Franklin Onyeso

Yan Ee Toh

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## New Music for Carillon (2024)

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## About the Project

“New Music for Carillon” came about from a cold email I sent carillonist and composer Dr. Scott Orr. I am so lucky the first person I emailed was such a generous collaborator! My objective with the project was to create an opportunity for composers to engage with such an unusual instrument and contribute something meaningful to the repertoire. Scott truly brought this project to life with his kind mentorship and approach to teaching us about his instrument.

My fascination with the carillon came about during the pandemic, when I began to brave the dubiously-constructed staircase up to my university campus church’s carillon. The unique timbre of the bells lodged itself in my imagination as I had the opportunity to improvise on the instrument.

In fall 2023, Scott and I launched a collaboration with seven more composers from the Royal Academy of Music. After a field trip to Loughborough for Scott’s detailed, hands-on introduction to the carillon, we spent several months workshopping ideas and composing. Scott generously hosted us at his home practice carillon to help us refine our work.

We were frequently surprised at the quirks and opportunities the carillon provided. The overtone series made familiar major-third intervals sound unexpectedly melancholy. We were surprised by the variety of way a carillonist can express a simple chord. We were even mystified by how the heavy bass bells’ resonance seemed to linger in the air for minutes. Though a challenge, the inherent limitations of the carillon fueled our creativity, resulting in inventive new music for the instrument. Every composer took a different approach.

Composer Laila Arafah noted that working closely with Scott impacted her composition experience for the better, reflecting that “it meant I could work with a process-based mindset as opposed to solely focussing on an end product.” Another project composer, Eric Burton Davis, said of the carillon, “it lends itself so well to rhythmic, mechanical music, which is always a joy to compose. The physical limitations ... such as with volume and speed, provide an interesting framework to work from.” Eric also says he “particularly enjoyed experimenting with the harmonic content of the bells, and designing music which would showcase their unique timbre.”

In July 2024, Scott performed a public recital at the Loughborough War Memorial Carillon of all our pieces, including one of his own compositions. We have produced this publication as a record of our collaboration and as a resource to anyone interested in new repertoire. We would be delighted to hear from you!

Sarah Ann Marze  
Composer & Co-Editor



## About the Project, Contd.

Henry Ford, the illustrious industrialist, is quoted as saying "if you always do what you've always done, you'll always get what you've always got." Although he may have been thinking about nuts and bolts, I believe this applies equally to musical composition, particularly for the carillon. As so many composers for the instrument are also carillonists, we risk composing music that we know will be effective because it follows the course set by those that came before us. It is therefore vital to encourage and support those who do not play the carillon, or are not familiar with it all, to compose for the instrument.

It is for this reason that when Sarah approached me, I didn't hesitate to agree to her proposal. Working with these talented and enthusiastic composers has been a wonderful experience. I was particularly impressed with their ardour to embrace the unique characteristics of the carillon, which so many before them have decried as limitations or barriers to realising their creative vision. Through their experimentation and creativity, they provided novel insights into the musical possibilities of the carillon.

They have challenged me to reflect on my own compositional and performance practice. This publication is a testament to their success. The success of this project is indebted to the vision, dedication, and persistence of Sarah Marze. Thank you.

I hope you find many of these works as enjoyable as I have to study and perform. I will close with another quote from the aforementioned illustrious industrialist:

Coming together is the beginning.  
Keeping together is progress.  
Working together is success.

Scott Allan Orr  
Co-Editor

A playlist of Scott Allan Orr playing our pieces can be found on the [YouTube channel](#) for the Carillon Society of Britain and Ireland:



## Usage, Sheet Music and Performance Rights

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Thank you for your understanding of these conditions.

# Ebb

by Laila Arafah

Duration: c. 2 minutes

## About the piece

“EBB is based on a piece from a collection of 30 short pieces I wrote for piano beginners in 2023.”

## About the composer

Laila Arafah is a London based composer whose works are often interdisciplinary and site-specific, centering on intimacy, temporality, phenomena of resonance and decay, and self-guided explorations of vulnerable, unstable sonic objects. Recent commissions have come from London Symphony Orchestra, Explore Ensemble, LCMF, Aldeburgh Festival Podcast, Purcell Symphony Orchestra, Westminster Abbey’s Commonwealth Service, Aspen and Dartington Music Festival. She’s also written for London Sinfonietta, Carducci Quartet, London Mozart Players, Roadrunner Trio, Quatuor Bozzini, CoMA Orchestra, ACA Orchestra, Talea Ensemble. Laila’s piece ‘CONCRETE’ for soloists and 70+ phones was recently published by the Centre of Deep Listening in a book on Pauline Oliveros.

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Please contact Laila Arafah directly for access to sheet music for public performance.

# EBB

for Carillon

Laila Arafah  
(2024)

Lilting (♩ = 76)

The musical score is written for a carillon, using a grand staff with a treble and bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is marked 'Lilting' with a quarter note equal to 76 beats per minute.

**Measures 1-4:** The piece begins with a piano (*p*) dynamic in the treble staff, featuring chords and eighth notes. The bass staff has a half note followed by eighth notes. The instruction *f en dehors* is written below the bass staff.

**Measures 5-8:** Measure 5 starts with a mezzo-forte (*mf*) dynamic. A *poco* (slightly) marking is shown with a wedge. Measure 6 features a sixteenth-note triplet in the treble staff, marked *freely* and *6*. Measure 7 has a mezzo-piano (*mp*) dynamic. Measure 8 ends with a *f en dehors* instruction.

**Measures 9-12:** Measure 9 begins with a piano (*p*) dynamic. A *poco* marking is shown below the bass staff. Measures 10 and 11 continue with similar rhythmic patterns. Measure 12 ends with a *poco* marking.

**Measures 13-16:** Measure 13 starts with a mezzo-piano (*mp*) dynamic. Measures 14 and 15 feature sixteenth-note triplets in the treble staff, marked *6*. Measure 16 has a *f bold* (forte bold) dynamic. Measure 17 ends with a *pp* (pianissimo) dynamic.

17

*f*

8va

6

*pp*

*pp* like an echo

21

rit.

*pp*

*mp*

25

*pp*

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# Moderate, Occasionally Poor

by Benedict Blythe

Duration: 4'50"

## About the music

This piece for carillon is inspired by the sound of wave activated fog bells on navigation buoys around Cornwall. The title is a reference to the language used in the shipping forecast to describe poor visibility at sea.

## Performance notes

Each bar in the score should last 10 seconds, as indicated by the timings given at each bar line. The player may use a stopwatch, clock or any other time keeping method to ensure each bar lasts circa 10 seconds. In the premier performance of this piece, the player used a stopwatch on a smartphone.

Rhythm is notated freely, showing that the playing should be free and expressive, without a clearly defined pulse.

Notes are written without stems. Despite this, moments where the notes align vertically should be played as chords.

Accidentals are written on every note where they apply.

## About the composer

Benedict Blythe is a composer based in London, whose work combines acoustic, electronic and field recording techniques to make site specific works. His approach is experimental and explores themes from the visual and sonic aspects of natural and architectural environments to capture the spirit of places in a multi-disciplinary way. Benedict's current work often employs his own bespoke instruments and sound making objects, sometimes using found objects in combination with environmental sound. Benedict is currently studying composition with David Sawyer at the Royal Academy of Music.

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MODERATE, OCCASIONALLY POOR.  
FOR CARILLON

Benedict Blythe

Handwritten musical notation for the first system, measures 1 to 4. The notation is on a grand staff (treble and bass clefs). Measure 1 starts with a piano (p) dynamic. Measure 2 has a crescendo hairpin. Measure 3 has a mezzo-forte (mf) dynamic. Measure 4 has a mezzo-forte (mf) dynamic. Time signatures are indicated above the staff: 10", 20", 30", and 40".

Handwritten musical notation for the second system, measures 5 to 8. Measure 5 starts with a piano (p) dynamic. Measure 6 has a mezzo-forte (mf) dynamic. Measure 7 has a mezzo-forte (mf) dynamic. Measure 8 has a mezzo-forte (mf) dynamic. Time signatures are indicated above the staff: 50", 1'00", 1'10", and 1'20".

Handwritten musical notation for the third system, measures 9 to 12. Measure 9 starts with a piano (p) dynamic. Measure 10 has a mezzo-forte (mf) dynamic. Measure 11 has a mezzo-forte (mf) dynamic. Measure 12 has a mezzo-forte (mf) dynamic. Time signatures are indicated above the staff: 1'30", 1'40", 1'50", and 2'00".

Handwritten musical notation for the fourth system, measures 13 to 16. Measure 13 starts with a piano (p) dynamic. Measure 14 has a mezzo-forte (mf) dynamic. Measure 15 has a mezzo-forte (mf) dynamic. Measure 16 has a mezzo-forte (mf) dynamic. Time signatures are indicated above the staff: 2'10", 2'20", 2'50", and 3'00".

Handwritten musical notation for the fifth system, measures 17 to 20. Measure 17 starts with a piano (p) dynamic. Measure 18 has a mezzo-forte (mf) dynamic. Measure 19 has a mezzo-forte (mf) dynamic. Measure 20 has a mezzo-forte (mf) dynamic. Time signatures are indicated above the staff: 3'10", 3'20", 3'30", and 3'40".

Handwritten musical notation for the sixth system, measures 21 to 24. Measure 21 starts with a piano (p) dynamic. Measure 22 has a mezzo-forte (mf) dynamic. Measure 23 has a mezzo-forte (mf) dynamic. Measure 24 has a mezzo-forte (mf) dynamic. Time signatures are indicated above the staff: 3'50", 4'00", 4'10", and 4'20".

Handwritten musical notation for the seventh system, measures 25 to 28. Measure 25 starts with a piano (p) dynamic. Measure 26 has a mezzo-forte (mf) dynamic. Measure 27 has a mezzo-forte (mf) dynamic. Measure 28 has a mezzo-forte (mf) dynamic. Time signatures are indicated above the staff: 4'30", 4'40", 4'50", and 5'00".

Handwritten musical notation for the eighth system, measures 29 to 32. Measure 29 starts with a piano (p) dynamic. Measure 30 has a mezzo-forte (mf) dynamic. Measure 31 has a mezzo-forte (mf) dynamic. Measure 32 has a mezzo-forte (mf) dynamic. Time signatures are indicated above the staff: 5'10", 5'20", 5'30", and 5'40".

# VERGE ESCAPEMENT

by Eric Burton Davis

Duration: c. 6 minutes

## About the music

The term “verge escapement” refers to an early mechanism for regulating clocks and other time-keeping devices. Inspired by this mechanism, VERGE ESCAPEMENT explores the creation and disruption of rhythm, beginning very freely and gradually locking in to a mechanical groove characterized by several overlapping rhythmic figures. The carillon skips and slips in and out of time throughout the piece, before finally winding down into silence at the conclusion of the work.

## Performance notes

1. Accidentals last the entire bar, and apply only to the octave in which they are written.
2. Both the introduction and the conclusion (letter “G”) can be played with rhythmic freedom and expression, at the discretion of the performer. Letters “A” and “D” may maintain some of this freedom, but should become rhythmically rigid by “B” and “E”, respectively.
3. Written pitches refer to the corresponding keys on the carillon, rather than the sounding pitch.

## About the composer

Eric Burton Davis is a multidisciplinary composer and performer who delights in the challenge of working in small motivic spaces, generating intricate and interconnected pieces from limited source material or strict programmatic guidelines. Much of Eric’s recent and upcoming concert work explores the relationship between music and memory, across both acoustic and electronic mediums. Recent collaborations include work with the Riot Ensemble, PHACE ensemble, Trio Immersio, and the Sydney Contemporary Orchestra. Originally hailing from Austin, Texas, Eric is currently based in London, where he is completing his Master of Music degree at the Royal Academy of Music.

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# VERGE ESCAPEMENT

for Carillon

ERIC BURTON DAVIS

Freely | ♩ = ca. 50

The first system of the musical score is written for a carillon in 4/4 time. It begins with a treble clef and a bass clef. The treble staff contains a series of notes, including a half note G4, a quarter note A4, and a half note B4, followed by a series of eighth notes. The bass staff contains a series of notes, including a half note G3, a quarter note A3, and a half note B3, followed by a series of eighth notes. The tempo is marked 'Freely' with a quarter note equal to approximately 50 beats per minute. The dynamics are marked 'f' (forte) and 'ff' (fortissimo) in the bass staff, and 'ppp' (pianississimo) and 'mf' (mezzo-forte) in the treble staff. A dynamic hairpin is shown in the treble staff, indicating a crescendo from 'ppp' to 'mf'. A dashed line labeled '8va' indicates an octave transposition for the treble staff.

The second system of the musical score continues the piece. It begins with a treble clef and a bass clef. The treble staff contains a series of notes, including a half note G4, a quarter note A4, and a half note B4, followed by a series of eighth notes. The bass staff contains a series of notes, including a half note G3, a quarter note A3, and a half note B3, followed by a series of eighth notes. The tempo is marked 'Freely' with a quarter note equal to approximately 50 beats per minute. The dynamics are marked 'ff' (fortissimo) in the bass staff, and 'p' (piano) in the treble staff. A dynamic hairpin is shown in the treble staff, indicating a decrescendo from 'p' to 'ppp'. A dashed line labeled '8va' indicates an octave transposition for the treble staff.

The third system of the musical score is marked with a box containing the letter 'A' and the number '7'. It begins with a treble clef and a bass clef. The treble staff contains a series of notes, including a half note G4, a quarter note A4, and a half note B4, followed by a series of eighth notes. The bass staff contains a series of notes, including a half note G3, a quarter note A3, and a half note B3, followed by a series of eighth notes. The tempo is marked 'Freely' with a quarter note equal to approximately 50 beats per minute. The dynamics are marked 'f' (forte) and 'mf' (mezzo-forte) in the bass staff, and 'f' (forte) in the treble staff. A dynamic hairpin is shown in the treble staff, indicating a crescendo from 'f' to 'ff'. A dashed line labeled '8va' indicates an octave transposition for the treble staff.

The fourth system of the musical score is marked with the number '14' and the tempo 'piu mosso' with a quarter note equal to 60 beats per minute. It begins with a treble clef and a bass clef. The treble staff contains a series of notes, including a half note G4, a quarter note A4, and a half note B4, followed by a series of eighth notes. The bass staff contains a series of notes, including a half note G3, a quarter note A3, and a half note B3, followed by a series of eighth notes. The dynamics are marked 'mf' (mezzo-forte) in the bass staff, and 'f' (forte) in the treble staff. A dynamic hairpin is shown in the treble staff, indicating a crescendo from 'f' to 'ff'. A dashed line labeled '8va' indicates an octave transposition for the treble staff.

**B** Rhythmic, mechanical

19

sub. *p* *mp*

22

*f* 8va 8va

**C**

25 (8)

8va *mf* 8va

28 (8)

8va 8va 8va

30

*f* *ff* *ff*

34 **D** meno mosso | ♩ = 50

8<sup>va</sup>-----

*f* *p* *f* *p* *mf*

6

39

*p* *f* *p* *mf*

6 3 3

42

*f*

6 3 3

45

poco rall. . . . .

**E** Rhythmic, mechanical | ♩ = 60

*mf* *p*

50

*mp*

52

*mf* 8va 6

54 (8)

**molto rall.**

3 6 3

56 (8)

**F** **A tempo**

*ff* 3

58

8va 3

60

6 6 6

Freely | ♩ = ca. 50

61 **G** *8va*

*ff ppp mf*

64 **molto rall.**

*ff*

66

*p pp*

# Haze

by Pernille Faye

Duration: c. 4 minutes

## About the composer

Pernille is a Norwegian/Irish composer based in London. Her music explores a diverse range of musical styles, often inspired by the vivid landscapes of rural Norway and other natural images. She has previously drawn upon the vocal traditions of the Sami as inspiration for her cello solo, *Shadows* and experimented with the natural music of gibbon song. The winner of the GCNA Franco Proposal Contest, her two pieces for solo carillon *Moonglades* were premiered at the GCNA annual congress in Massachusetts by Joey Brink. Pernille has a scholarship to study composition with Helen Grime at the Royal Academy of Music.

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## Recording

<https://youtu.be/7A9DH9EueKc?feature=shared>



# Haze

Pernille Faye

rubato (♩=62)

Carillon

*f*

*mf*

3

3

4

*p*

*f*

3

9

*p*

*mf*

3

13

*p*

3

3

3

16

Measures 16-18 of a piano piece. Measure 16: Treble clef, 3/4 time, *mf* dynamic, notes G4, A4, Bb4, C5. Bass clef, whole rest. Measure 17: Treble clef, 3/4 time, notes Bb4, A4, G4, F4, E4, D4, C4. Bass clef, whole rest. Measure 18: Treble clef, 3/4 time, notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass clef, notes Bb4, A4, G4, F4, E4, D4, C4. Dynamics: *p* (piano) and *mp* (mezzo-piano).

19

Measures 19-21 of a piano piece. Measure 19: Treble clef, 3/4 time, *p* (piano) dynamic, notes G4, A4, Bb4, C5. Bass clef, notes Bb4, A4, G4, F4, E4, D4, C4. Measure 20: Treble clef, 3/4 time, *mf* (mezzo-forte) dynamic, notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass clef, notes Bb4, A4, G4, F4, E4, D4, C4. Measure 21: Treble clef, 3/4 time, *p* (piano) dynamic, notes G4, A4, Bb4, C5. Bass clef, notes Bb4, A4, G4, F4, E4, D4, C4.

22

Measures 22-24 of a piano piece. Measure 22: Treble clef, 3/4 time, notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass clef, notes Bb4, A4, G4, F4, E4, D4, C4. Measure 23: Treble clef, 3/4 time, notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass clef, notes Bb4, A4, G4, F4, E4, D4, C4. Measure 24: Treble clef, 3/4 time, notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass clef, notes Bb4, A4, G4, F4, E4, D4, C4.

25

Measures 25-28 of a piano piece. Measure 25: Treble clef, 3/4 time, notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass clef, notes Bb4, A4, G4, F4, E4, D4, C4. Measure 26: Treble clef, 3/4 time, notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass clef, notes Bb4, A4, G4, F4, E4, D4, C4. Measure 27: Treble clef, 3/4 time, notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass clef, notes Bb4, A4, G4, F4, E4, D4, C4. Measure 28: Treble clef, 3/4 time, notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass clef, notes Bb4, A4, G4, F4, E4, D4, C4.

29

Measures 29-31 of a piano piece. Measure 29: Treble clef, 3/4 time, *p* (piano) dynamic, notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass clef, notes Bb4, A4, G4, F4, E4, D4, C4. Measure 30: Treble clef, 3/4 time, notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass clef, notes Bb4, A4, G4, F4, E4, D4, C4. Measure 31: Treble clef, 3/4 time, notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass clef, notes Bb4, A4, G4, F4, E4, D4, C4.

31

*f* 3 3 *pp* *p*

35

*pp* 3 3 *mp* *pp*

rall. . . . .

38

3 3 3 *mp* *p* *mf* *p*

# Constant Ringing

by Ben Hoppe

Duration: c. 4 minutes

## About the music

CONSTANT RINGING explores rhythmic and harmonic consistency, occasionally thrown off by bold sonorities. This piece is generally an exploration of musical restraint, often lingering on single sound-worlds and allowing them to blossom over time.

The piece is rather melancholic; even in moments written for the mid-register of the instrument, there's a feeling of pervading heaviness.

## About the composer

Born in Chicago, Ben grew up surrounded by world-class artistic organizations. At 13, Ben started to find interest writing his own music, leading him down a long path toward studying composition. His music has been performed by Prague Modern, the PRISM Quartet, the Indiana University Symphonic Band and the Big Red Horn Ensemble among others. Now based in London, he is working on his Master of Music at the Royal Academy of Music. He received his Bachelor of Music at the Indiana University Jacobs School of Music in 2023.

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# CONSTANT RINGING (2024)

*For Carillon*

Ben Hoppe

Moderately slow, stately ♩ = 82

Measures 1-4 of the piece. The music is in 4/4 time, key of B-flat major. The tempo is 'Moderately slow, stately' with a quarter note equal to 82 beats per minute. The first measure starts with a forte (*f*) dynamic. The notation features a mix of half notes and quarter notes, with some measures containing tied notes across bar lines.

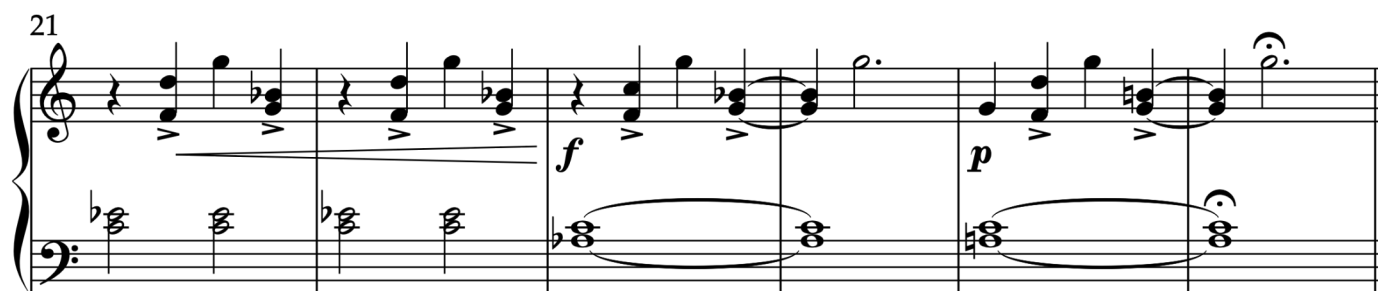
Measures 5-8 of the piece. The music continues in 4/4 time. Measure 5 begins with a fortissimo (*ff*) dynamic. The notation includes a variety of note values and rests, with some measures featuring a wavy line indicating a tremolo or rapid oscillation.

Even slower, sombre ♩ = 72  
*bring out*

Measures 9-14 of the piece. The tempo is 'Even slower, sombre' with a quarter note equal to 72 beats per minute. The dynamic is piano (*p*). The notation is characterized by a 'bring out' effect, with notes that are slightly louder than the surrounding piano texture. The music is in 4/4 time.

Measures 15-18 of the piece. Measure 15 is marked with a box containing the letter 'A'. The dynamic is mezzo-piano (*mp*). The notation continues in 4/4 time, featuring a mix of note values and rests, with some measures containing tied notes.

21



*f* *p*

**Stately again** ♩ = 82

27



*f* *p*

**Slower again** ♩ = 72

34



*ff* *p* *bring out*

40



46 **B**

*mp*

51

*rit.* . . . . . *a tempo* ♩ = 72

*ff*

56 **C**

*p*

*f* *p*

*bring out*

62

67

*f* *p*

71

**D**

*pp* (*hushed*) *ff* *ff*

75

*mp* *p*

79

*mf* *p*



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# Sea-change I

by Sarah Ann Marze

Duration: c. 5 minutes

## About the music

The inspiration for *Sea-change* was Ariel's song from Shakespeare's play *The Tempest*. The piece is organized around one mysterious sonority that emphasizes the strange overtones of carillon bells. This sonority gathers up mass in the beginning aleatoric section, followed by a jubilant sea-song that is soon interrupted by tumultuous waves.

## Performance notes

1. On the first two pages, create a wave-like textures by continuing the cell before the arrow.
2. When there is a fermata over the bar line and small cue notes, marked LV (*laissez-vibrer*), let the bells ring out almost to the point of the sound dissipating, likely a few seconds. Do not re-articulate the small cue notes in brackets ( ) ; they are just for reference.

## About the composer

Sarah Ann Marze is a composer and vocalist who explores the interactions between words, drama and music. Her recent collaborations features organizations such as Contemporary Music for All, the Society of Carillonists for Britain and Ireland, the Tête à Tête Opera Festival, the CHROMA Ensemble, Rough for Opera/ Second Movement, Vox Lusciniae treble choir, Goldsmiths Choral Union and the Leroy Anderson Foundation. Sarah was chosen as a 2023 Marshall Scholar, now in her final year studying a Masters in Composition at the Royal Academy of Music.

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Please contact Sarah Ann Marze directly for access to sheet music for public performance.

## Recording

<https://on.soundcloud.com/yz6QcRctLq1anEkG6>

# Sea-change I

Sarah Ann Marze

Rolling freely, like waves ( $\text{♩} = \text{c. } 72$ )

(LV)

*pp* *f* *tr* 3 5 6 20"

(LV)

*p* *f* ACCEL 10"

(LV)

*p* *f* ACCEL 13"

(LV)

*p* *f* *p* ACCEL 10"

(LV)

*p* *f* ACCEL 10"

6

*p* *f* *pp*

15"

(LV)

7

*mp* *ff*

17"

8va

9

**A** A tempo ma con molto rubato ♩ = 82

*f* *p* *f*

5

12

poco rit ..... a tempo

*p* *p*

5

15

*f* *p sub.* *f sub.*

5

18 *poco rit.....a tempo*

*p*

21 *molto accel.....*

*mf*

**B**

23 *ff*

*ff*

26 *p*

*p*

30 *cresc. poco a poco*

*cresc. poco a poco*

poco accel.....

33

6 3 6 3 6

C a tempo

35

*f* *mp* 8va

38

*mf* *p* 8va

41

*mp* *p* 8va

D

ritardando poco a poco .....

43

*mp*

46

*p*

50

Slowly ♩ = 50

*pp* *ppp*

## **Woven Stones**

by Franklin Onyeso

Duration: c. 5 minutes

### **About the music**

This piece is a miniature that intends to showcase the process of a jeweller setting a gem into a necklace. The bright textures of the carillon are explored, and the intricate moments in the piece intend to remind one of the delicate hand with which a jeweller must work.

### **About the composer**

Franklin Onyeso is a composer based in London. With a passion for creating an accessible pathway for young composers to enter the contemporary music scene, many of his works have been performed in concerts dedicated to increasing engagement amongst young people with contemporary music. Alongside this, his pieces have been performed by a variety of ensembles, including the RNCM Session Orchestra, City of London Symphonic Winds and the London Sinfonietta. His music has been performed across the UK and has been described as 'brave' and 'exciting to the imagination' by Judith Weir and 'absorbing sound portraits' by Iwan Fox.

### **Contact**

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Please contact Franklin Onyeso directly for access to sheet music for public performance.

### **Recording**

<https://on.soundcloud.com/ti3mM51brxMDRvED8>



(2024)

**Maestoso** (♩ = c.70)

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in 4/4 time and features a melody in the right hand and a bass line in the left hand. The melody is marked with a forte (f) dynamic. The bass line includes a triplet of eighth notes and a quintuplet of eighth notes. The voice part is in 4/4 time and features a melody in the right hand and a bass line in the left hand. The melody is marked with a forte (f) dynamic. The bass line includes a triplet of eighth notes and a quintuplet of eighth notes. The score is written in G major and 4/4 time.

6

Musical score for 'The Rose Tree' in G major, 2/4 time. The score is written for piano (p) and includes 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 sharp (F#), and the time signature is 2/4. The score consists of 6 measures. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The accompaniment starts with a half note G3, followed by a half note A3, and a half note B3. The score ends with a double bar line.

12

18

This block contains measures 18 through 21 of the musical score. Measure 18 begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody in the treble staff starts with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The bass staff provides a simple accompaniment with half and quarter notes. Measure 19 continues the melody with a half note B4, a quarter note C5, and then a series of eighth and sixteenth notes. Measure 20 features a half note D5, a quarter note E5, and then a series of eighth and sixteenth notes. Measure 21 concludes the section with a half note F#5, a quarter note G5, and then a series of eighth and sixteenth notes.

24

Measures 24-27 of a musical score. Measure 24: Treble clef has a half note G4 with a fermata; Bass clef has a half note G2. Measure 25: Treble clef has a half note G4 with a fermata; Bass clef has a whole rest. Measure 26: Treble clef has a half note G4 with a fermata; Bass clef has a half note G2 with a fermata. Measure 27: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4; Bass clef has a triplet of eighth notes (F3, G3, A3) followed by a quintuplet of eighth notes (B3, C4, D4, E4, F4).

28

Measures 28-32 of a musical score. Measure 28: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4; Bass clef has a quarter note F3, quarter note G3, quarter note A3, quarter note B3, quarter note C4, quarter note D4, quarter note E4, quarter note F4. Measure 29: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4; Bass clef has a half note G2 with a fermata. Measure 30: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4; Bass clef has a half note G2 with a fermata. Measure 31: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4; Bass clef has a half note G2 with a fermata. Measure 32: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4; Bass clef has a whole rest.

33

Measures 33-35 of a musical score. Measure 33: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4; Bass clef has a whole rest. Measure 34: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4; Bass clef has a half note G2 with a fermata. Measure 35: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4; Bass clef has a half note G2 with a fermata.

36

Measures 36-39 of a musical score. Measure 36: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4; Bass clef has a quarter note F3, quarter note G3, quarter note A3, quarter note B3, quarter note C4, quarter note D4, quarter note E4, quarter note F4. Measure 37: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4; Bass clef has a half note G2 with a fermata. Measure 38: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4; Bass clef has a half note G2 with a fermata. Measure 39: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4; Bass clef has a half note G2 with a fermata.

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## hues of dawn

by Yan Ee Toh

Duration: c. 3 minutes

### About the music

*Hues of dawn* was inspired by the vibrancy and subtle change of colours in the sky over the course of sunrise. Largely centered around the high registers of the carillon, this piece focuses on gradual harmonic buildup and transitions, with the timbre and mechanism of the carillon resulting in a unique blend and decay of sounds.

### About the composer

Yan Ee Toh is a Singaporean composer whose music fuses elements of spontaneity and organicity. Her works explore gestures through the amalgamation and morphing of timbres and harmonies. Yan Ee has worked with RIOT Ensemble, CHROMA, Onyx Brass, TACET(i) Ensemble, Orkest de Ereprijs, Salastina, found sound nation, Les Percussions de Strasbourg, Quartetto Maurice, ensemble chromoson, Ensemble Kochi, Singapore Chinese Orchestra, and NOISE Ensemble, amongst others. Her music has been performed in 10 countries across Europe, Asia and America. A graduate of the Yong Siew Toh Conservatory of Music, Yan Ee is currently pursuing a Master's at the Royal Academy of Music (London).

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Please contact Yan Ee Toh directly for access to sheet music for public performance.

### Recording

<https://youtu.be/ejv-69vIxQE>

## hues of dawn

Yan Ee Toh

♩ = 60

First system of the musical score. The treble clef staff contains a series of chords, mostly triads, with a key signature of one flat (B-flat). The dynamics are marked *f* (forte), *pp* (pianissimo), *f*, and *p* (piano). The bass clef staff has a long, low, sustained note, possibly a pedal point, with a slur over it.

Second system of the musical score. It continues the treble clef staff with chords and dynamics *f*, *p*, *f*, and *p*. There are two boxed sections: the first is labeled "5x" and the second is labeled "7x", indicating repeated patterns. The system ends with a repeat sign and a first ending bracket labeled "1.v.". The bass clef staff continues with the sustained note and slur.

Third system of the musical score. The treble clef staff features a sequence of chords with dynamics *(p)*, *mf* (mezzo-forte), *p*, *mf*, *p*, *f* (forte), *p*, and *f*. The bass clef staff has a long, low, sustained note with a slur over it.

Fourth system of the musical score. The treble clef staff continues the sequence of chords with dynamics *p*, *mf*, *p*, *mf*, *p*, *f*, *p*, *f*, and *p*, *f*. The bass clef staff has a long, low, sustained note with a slur over it.

*f* *pp* *f* *pp*

*f* *p* *f* *p*

5x 4x 5x

*/v.*

*p* *mf* *p* *mf* *p* *mf* *p* *f* *p* *f* *p* *f* *p* *f* *p* *ff*

*/v.*

*p* *mf* *p* *mf* *p* *f* *p* *f* *p* *f* *p* *ff* *p* *pp*

*/v.*

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