# *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 processed-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

**The sheet music supplied in this book is only for PERUSAL and personal use.**

**1.** To request sheet music for public performance, one must follow the contact information supplied before each individual piece of music. Each composer will respond to any inquiries in a timely manner — we are so excited for more people to play our work!

**2.** Reproduction of the publication for profit or public distribution without the composers' and editors' permission is strictly prohibited.

**3.** Most of us composers belong to a Performance Rights Organization (PRO). From every public performance, we collect royalties. Since we were unable to pay our composers for these commissions, please do us the courtesy of registering your performance programs with the composers' PROs.

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.

**Contact**

laila.arafah@hotmail.com | https://www.laila-arafah.co.uk/

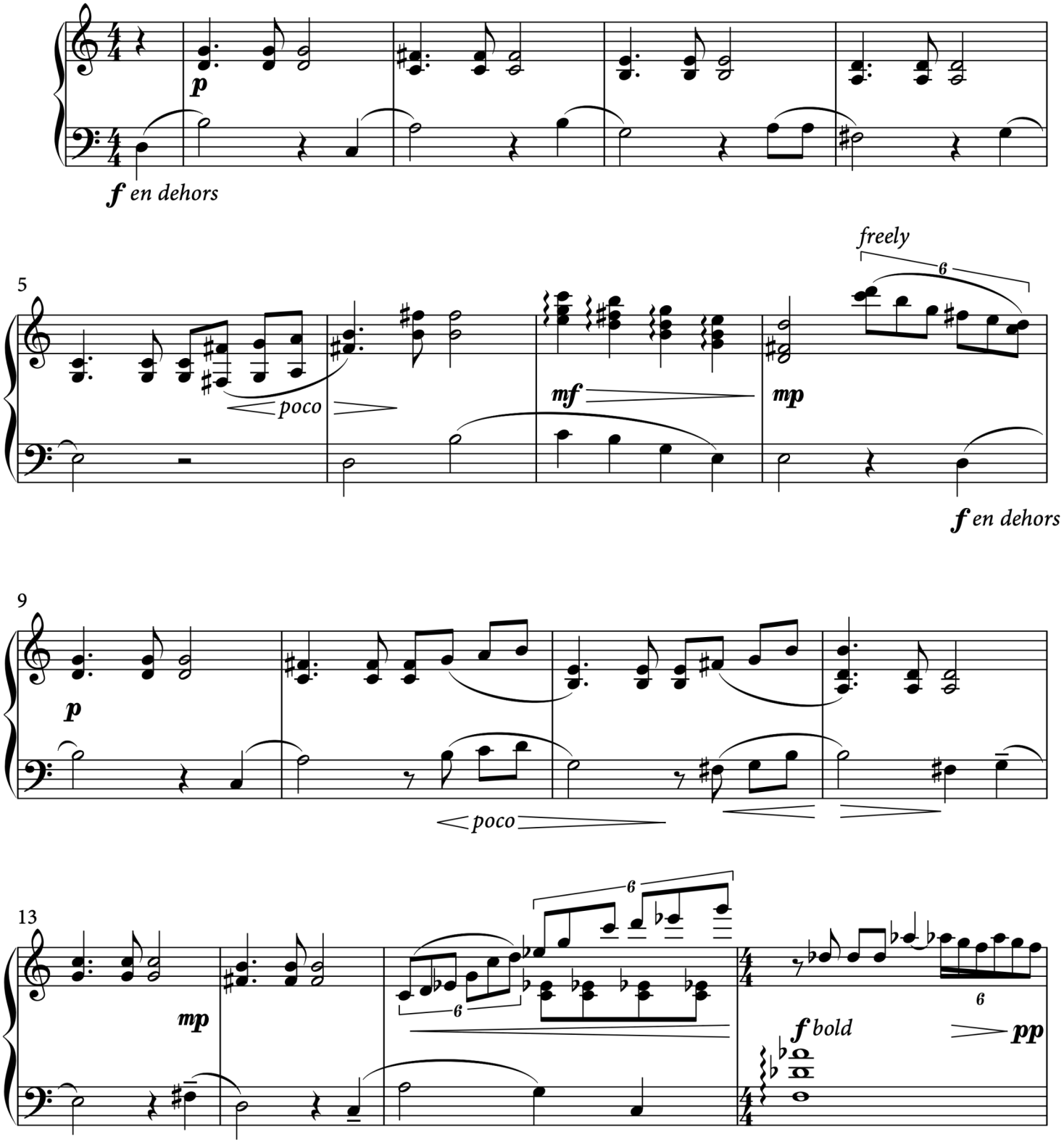
Please contact Laila Arafah directly for access to sheet music for public performance.

# EBB

*for Carillon*

Laila Arafah
(2024)

**Lilting (♩. = 76)**

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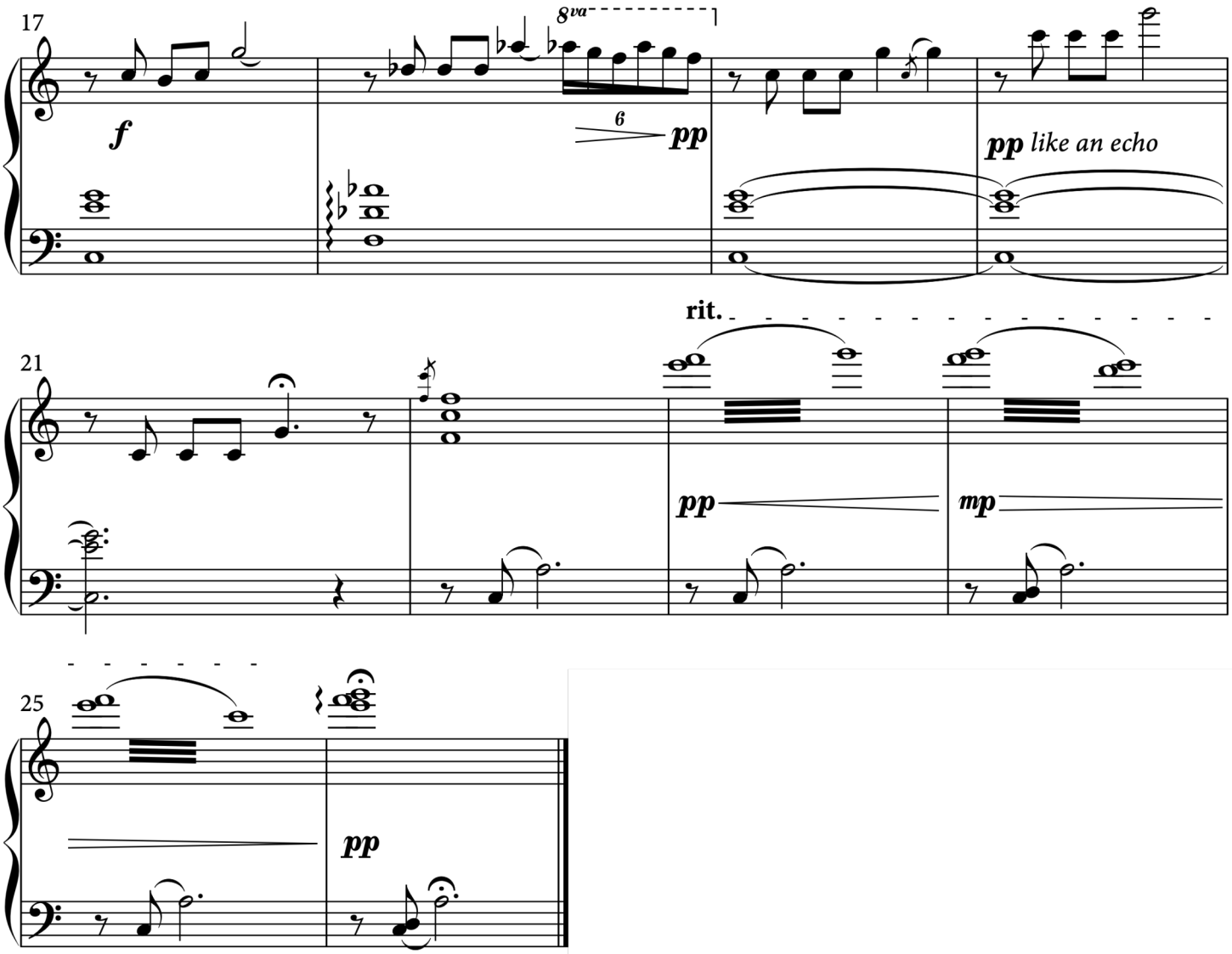
17
8va
6
f
pp
pp like an echo
rit.
21
pp
mp
25
pp

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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 Sawer at the Royal Academy of Music.

**Contact**

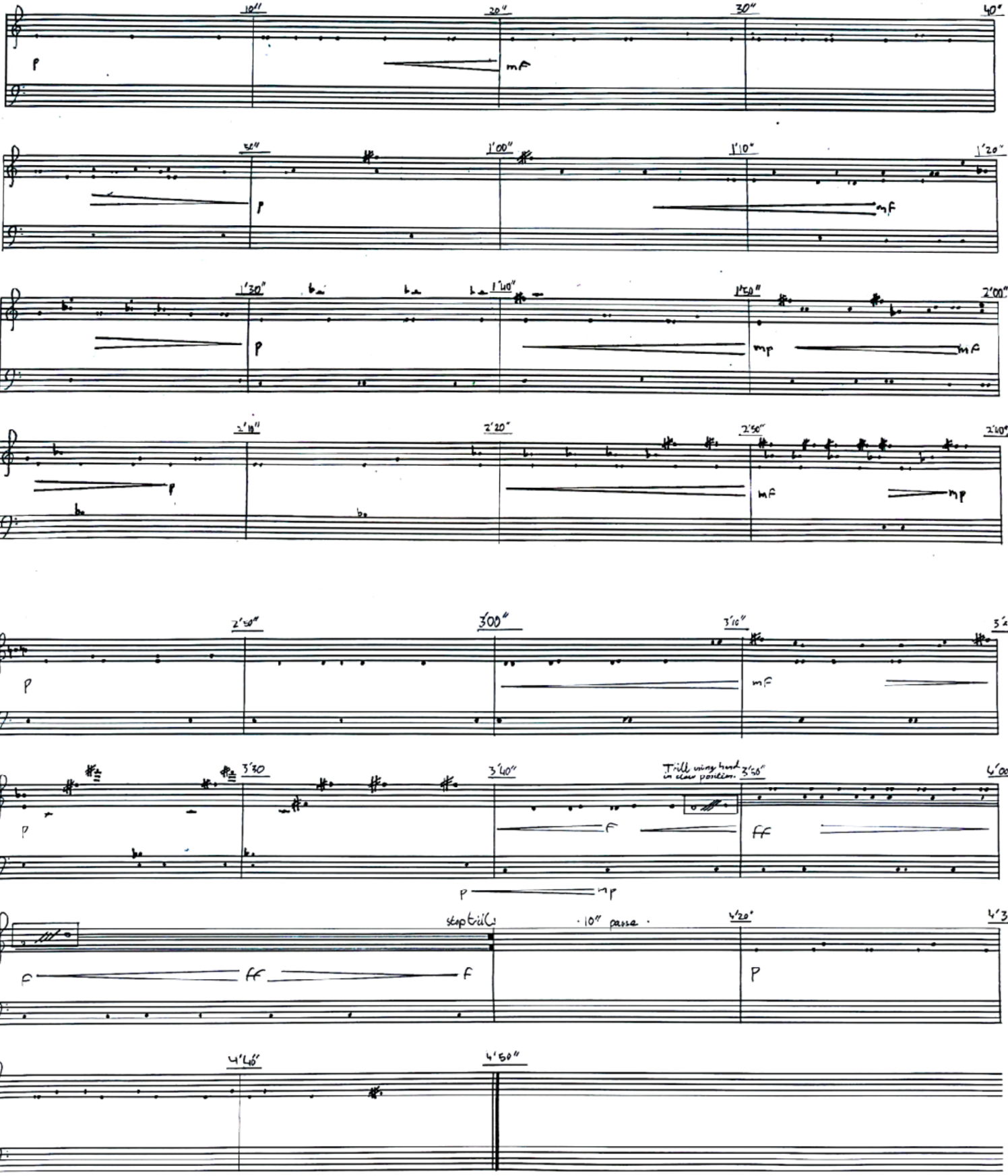
Benedict.Blythe23@ram.ac.uk

Please contact Benedict Blythe directly for access to sheet music for public performance.

# MODERATE, OCCASIONALLY POOR.

## FOR CARILLON

Benedict Blythe



# 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.

**Contact**

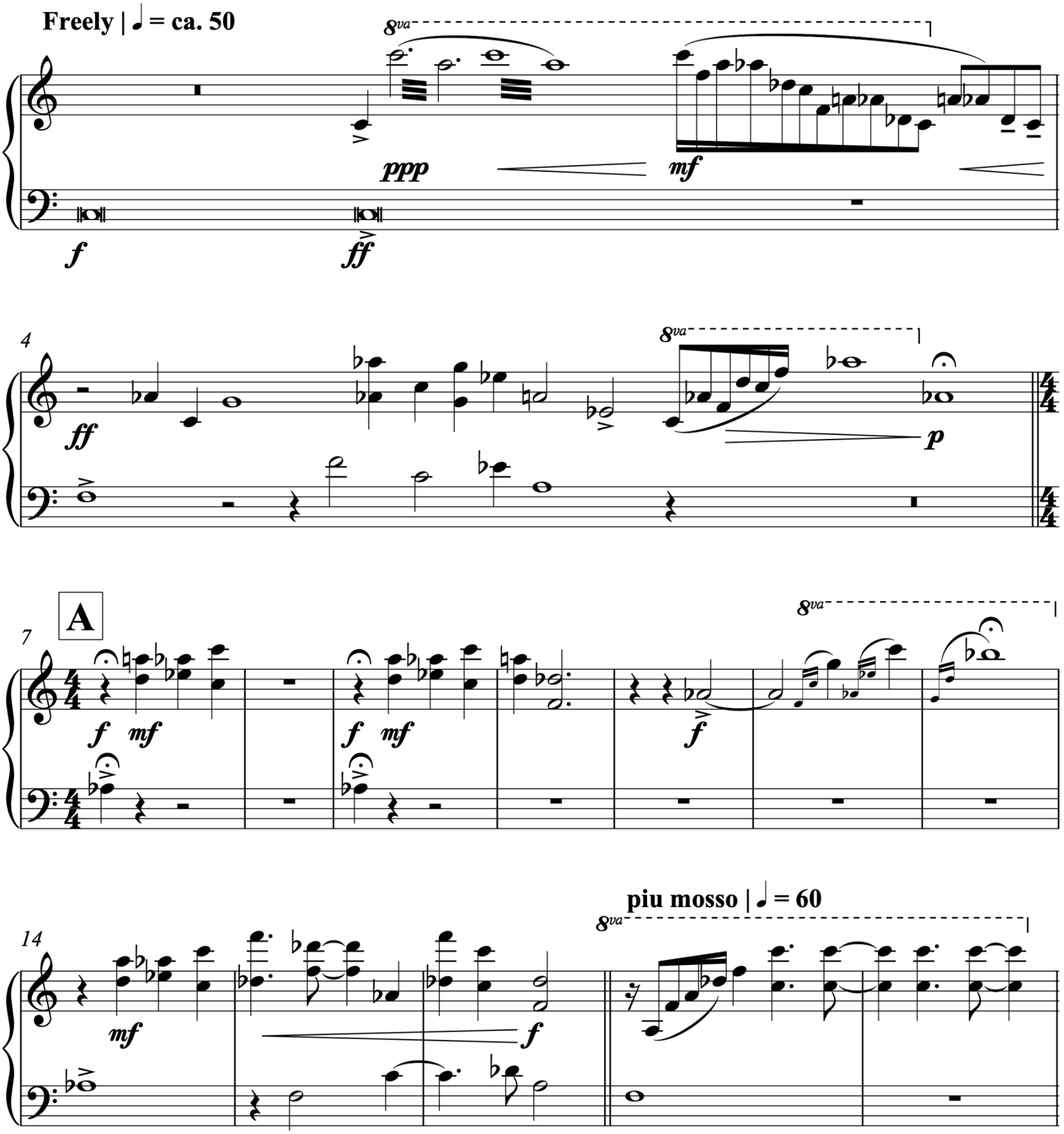
daviseric000@gmail.com | https://ericburtondavis.com/

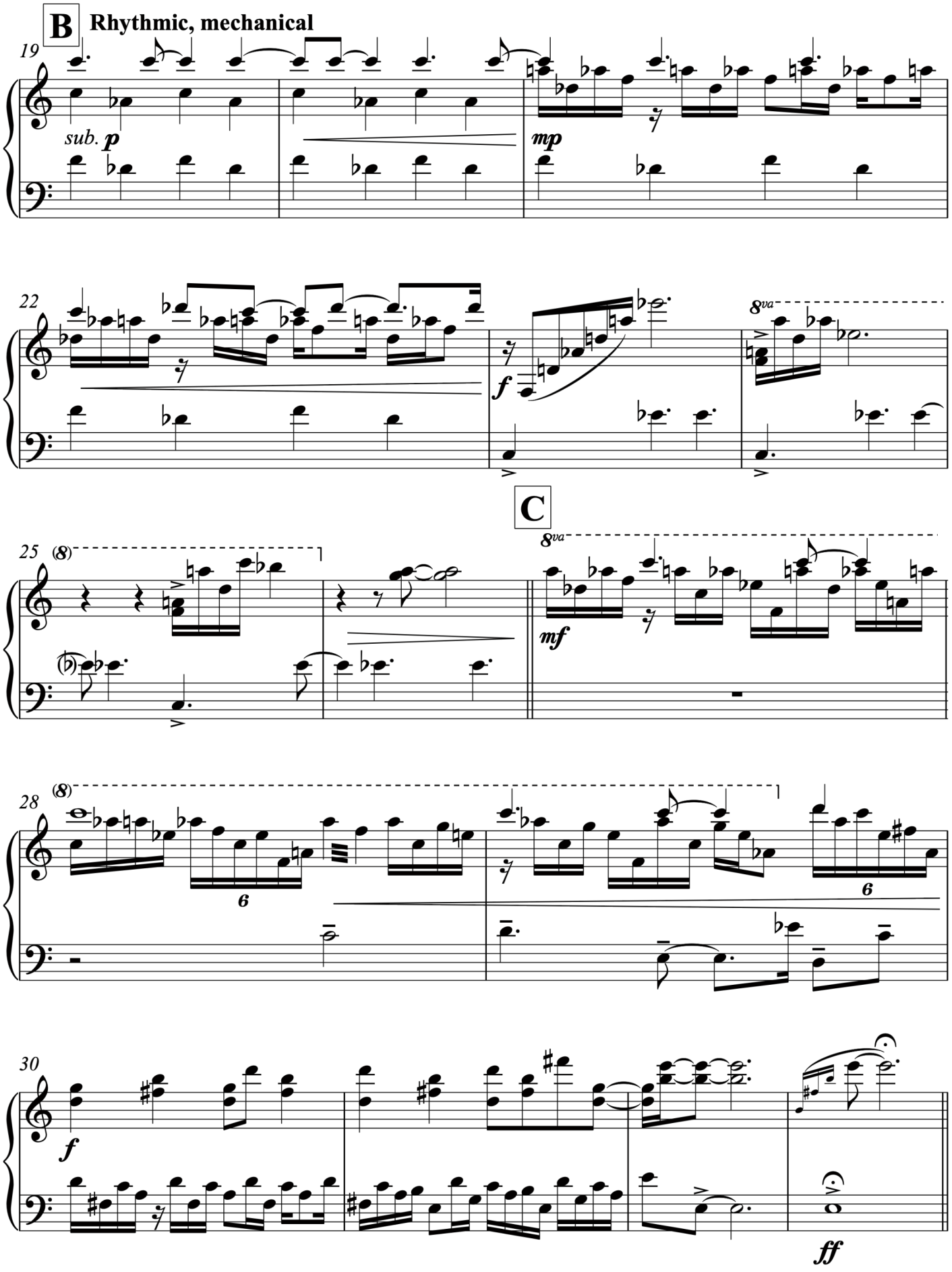
Please contact Eric Burton Davis directly for access to sheet music for public performance.

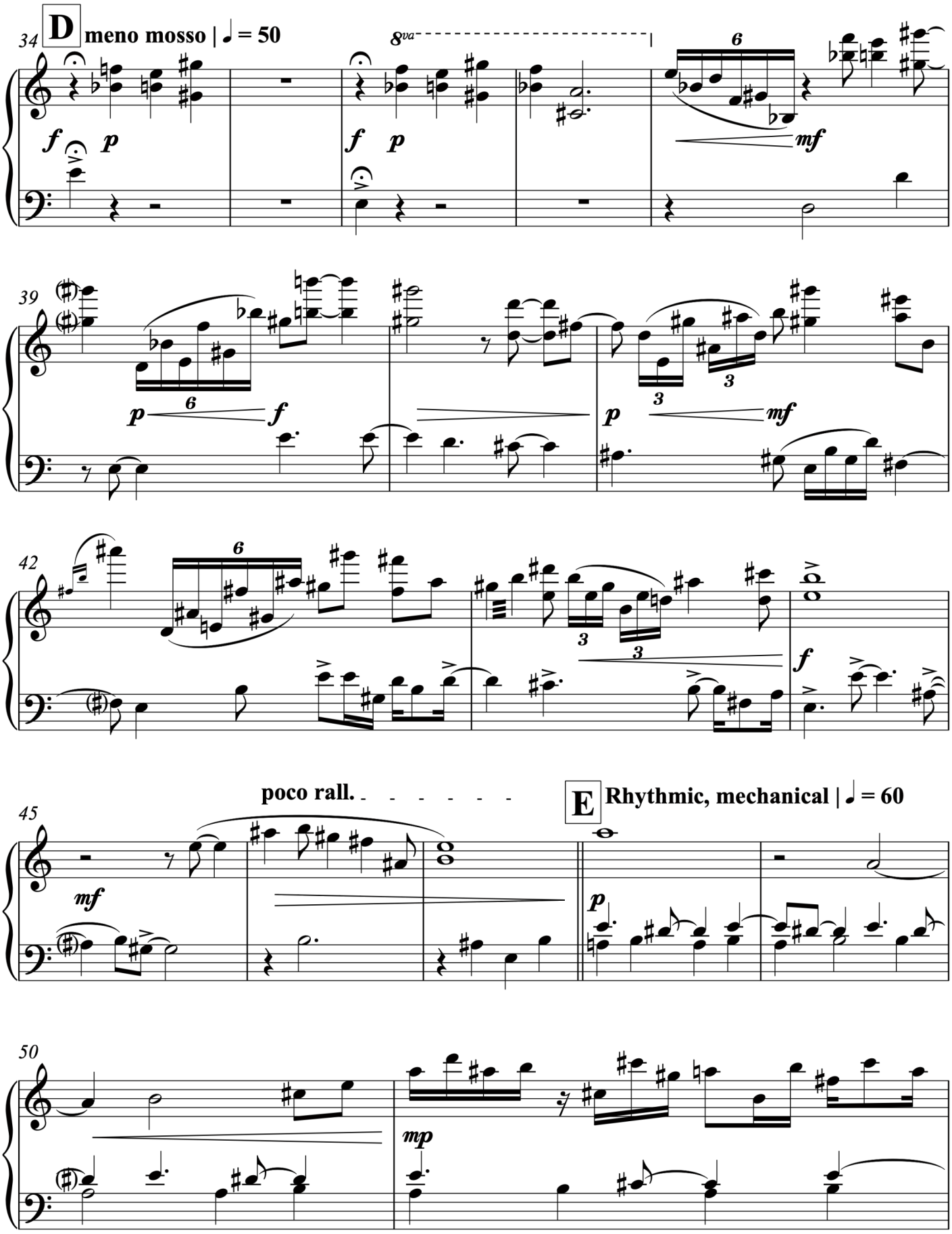
# *VERGE ESCAPEMENT*

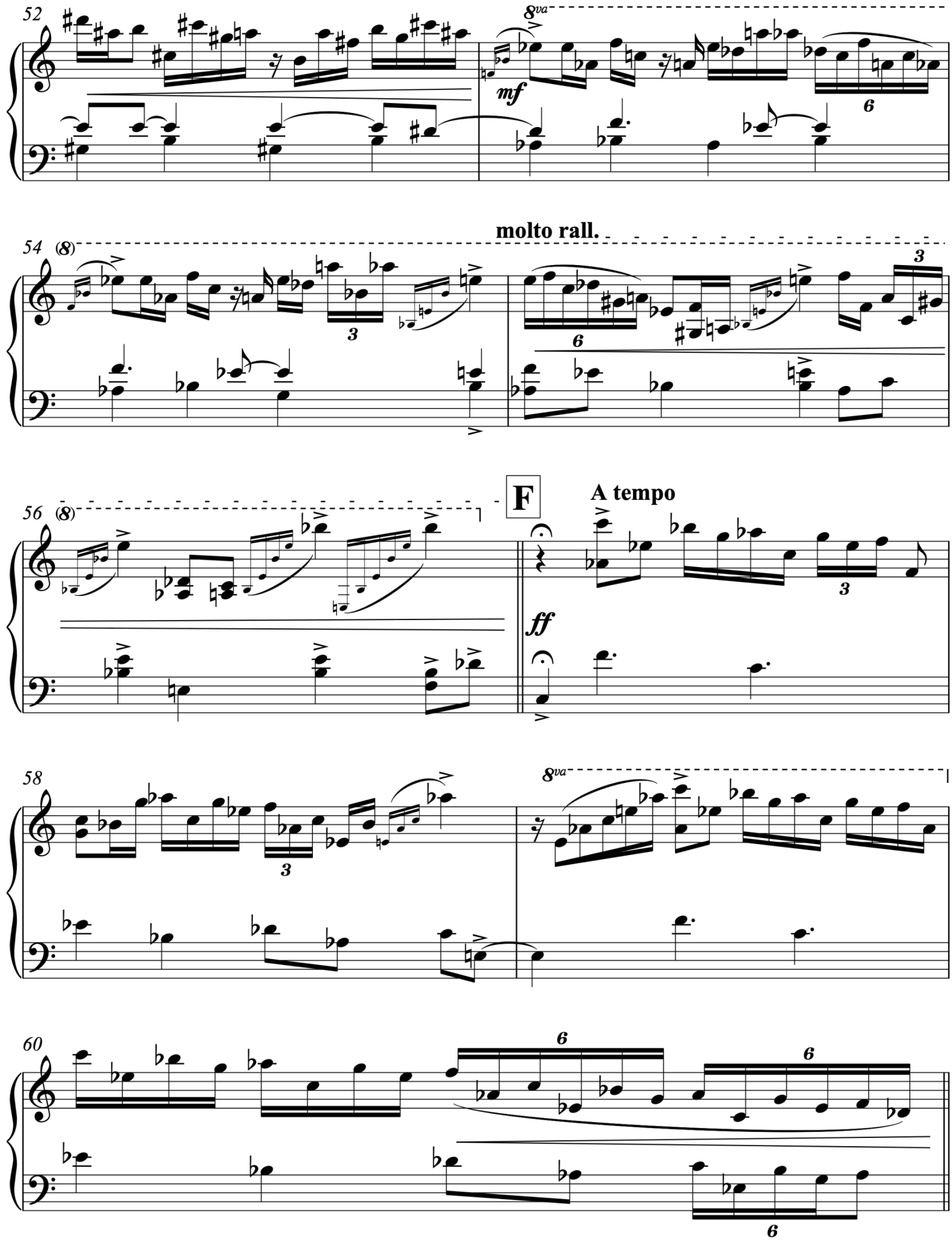
for Carillon

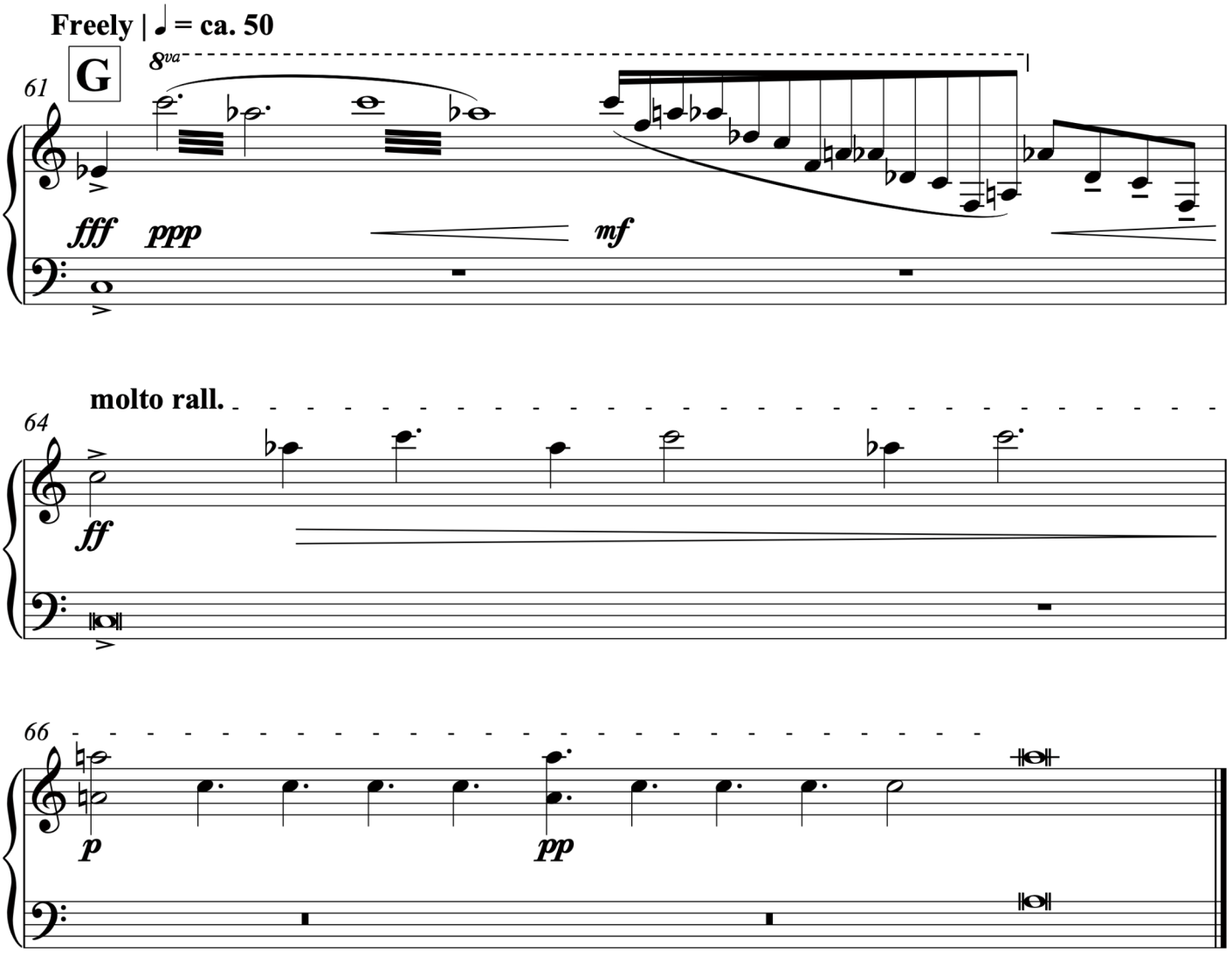
ERIC BURTON DAVIS




B
Rhythmic, mechanical
19
sub. p
mp
22
f
8va
C
25
(8)
8va
mf
28
(8)
6
6
30
f
ff


34
D
meno mosso | ♩ = 50
8va
6
f
p
mf
39
6
p
f
3
3
p
mf
42
6
3
3
f
45
poco rall.
E
Rhythmic, mechanical | ♩ = 60
mf
p
50
mp


52
8va
mf
54
(8)
molto rall.
56
(8)
F
A tempo
ff
58
8va
60


Freely | ♩ = ca. 50
G
61
8va
fff
ppp
mf
molto rall.
64
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.

**Contact**

p.faye.music@gmail.com | https://pernillefaye.com

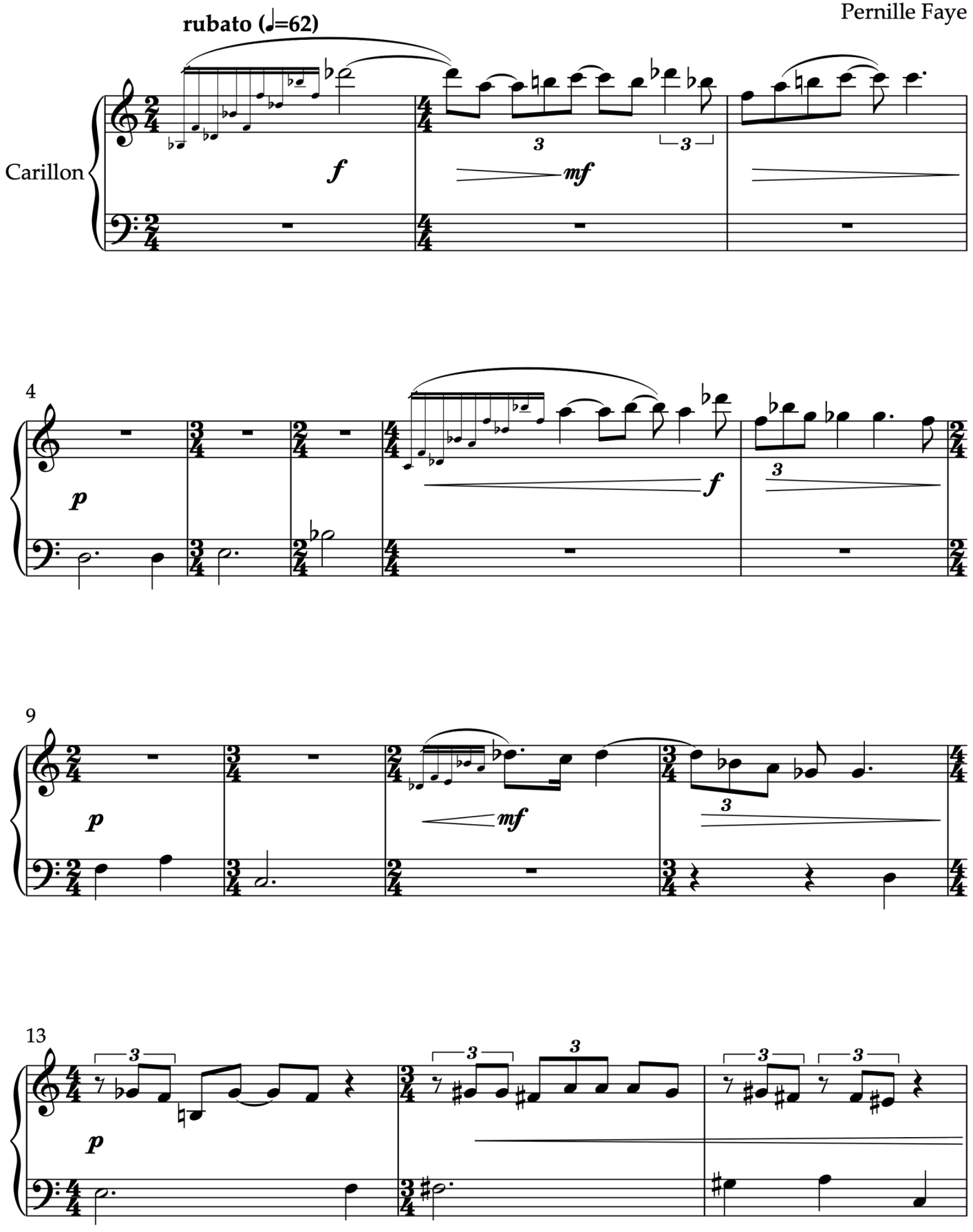
Please contact Pernille Faye directly for access to sheet music for public performance.

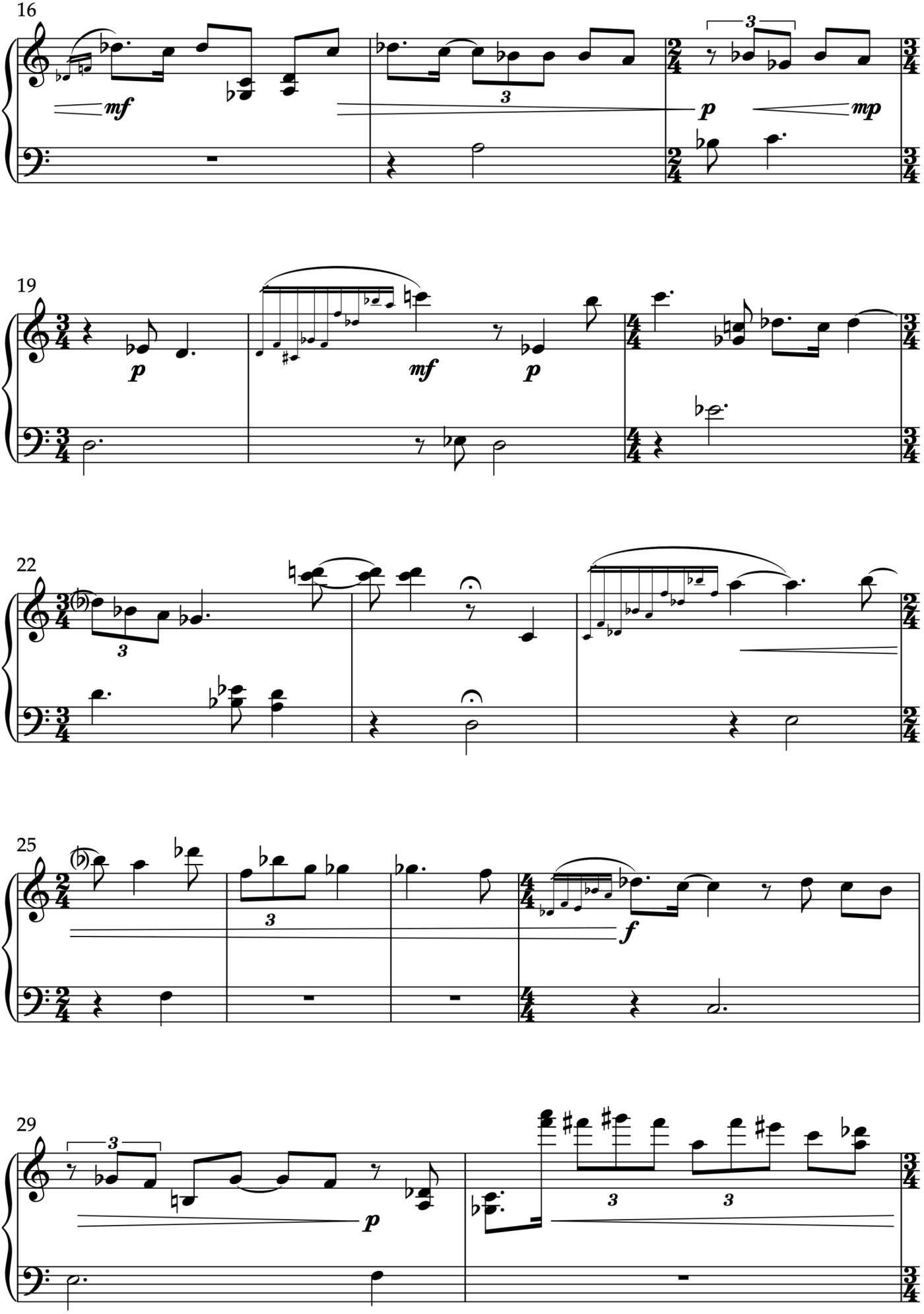
**Recording**

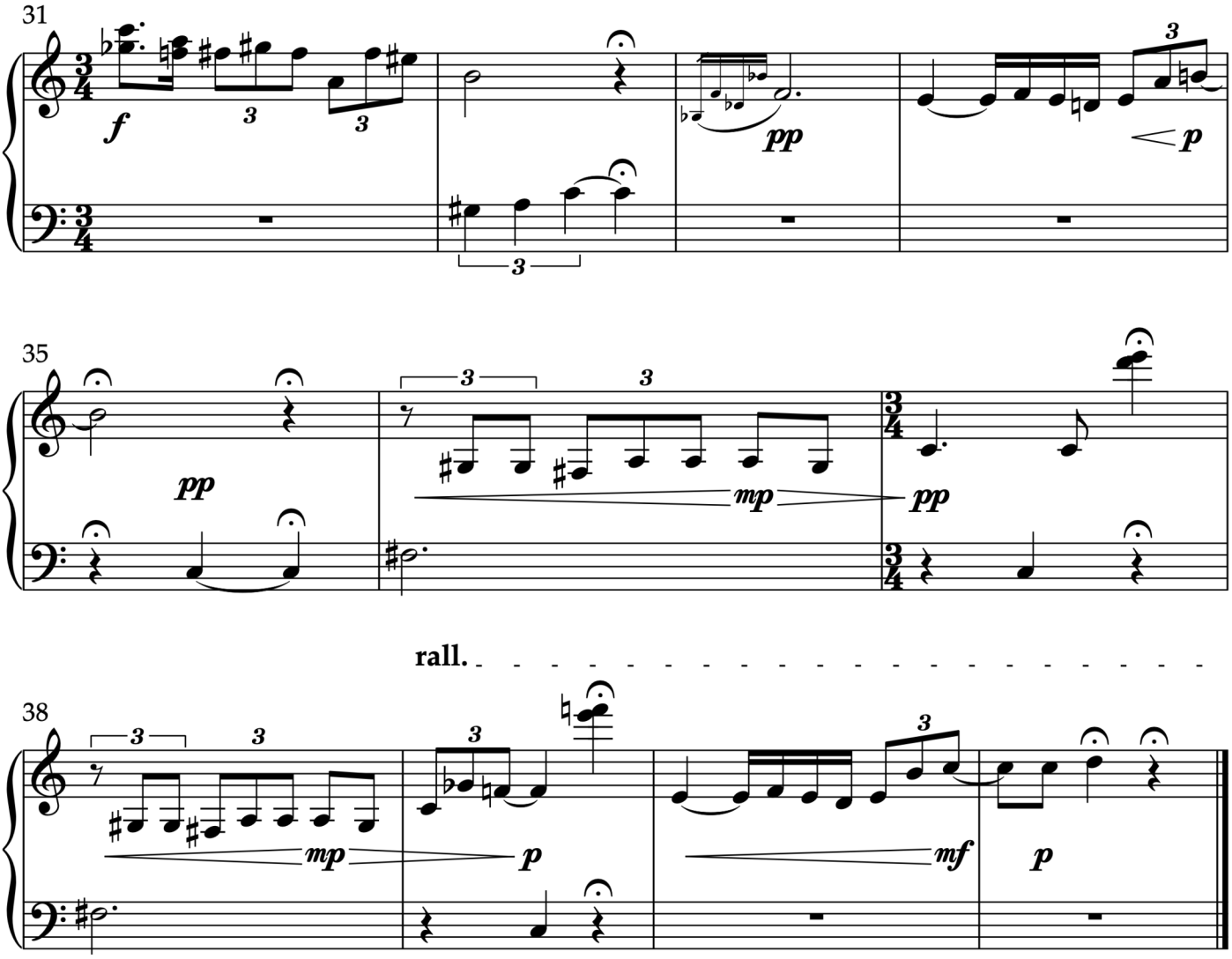
https://youtu.be/7A9DH9EueKc?feature=shared

# Haze

Pernille Faye




16
mf
3
p
mp
19
p
mf
p
22
3
25
3
f
29
3
p
3
3


31
f
pp
p
35
pp
mp
pp
rall.
38
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.

**Contact**

benhoppe722@gmail.com

Please contact Ben Hoppe directly for access to sheet music for public performance.

# CONSTANT RINGING (2024)

*For Carillon*

Ben Hoppe

**Moderately slow, stately** ♩ = 82

*f*

5

*ff*

**Even slower, sombre** ♩ = 72

9

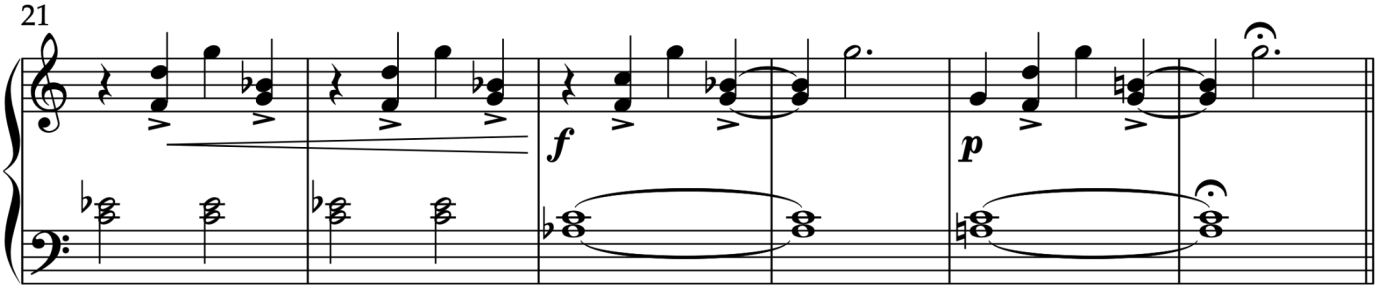
*bring out*

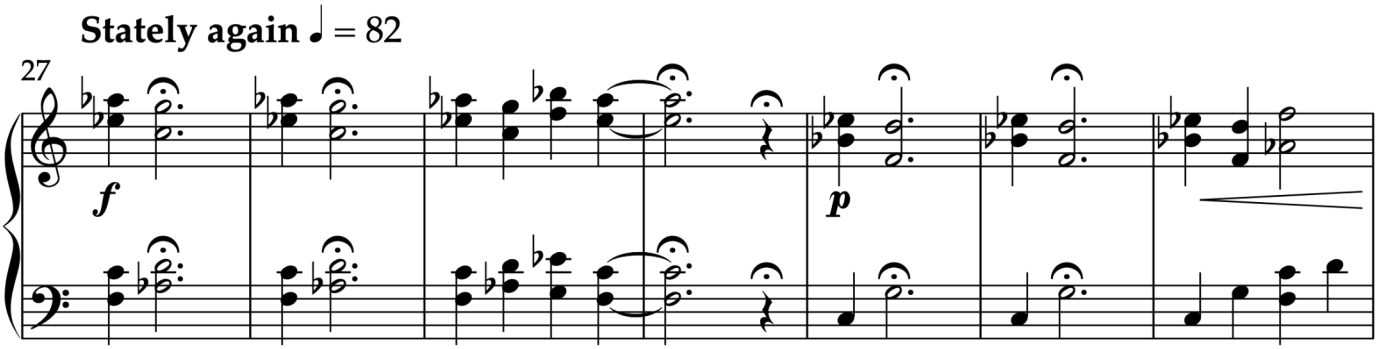
*p*

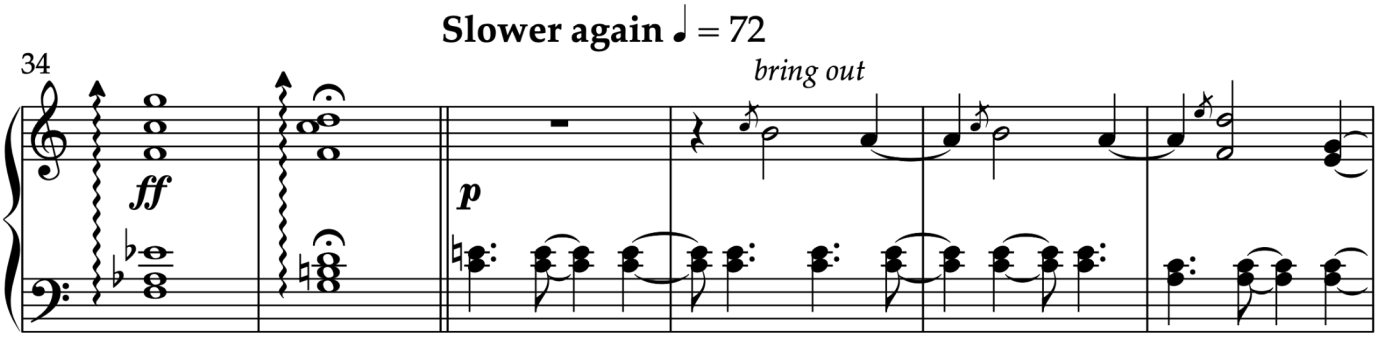
15

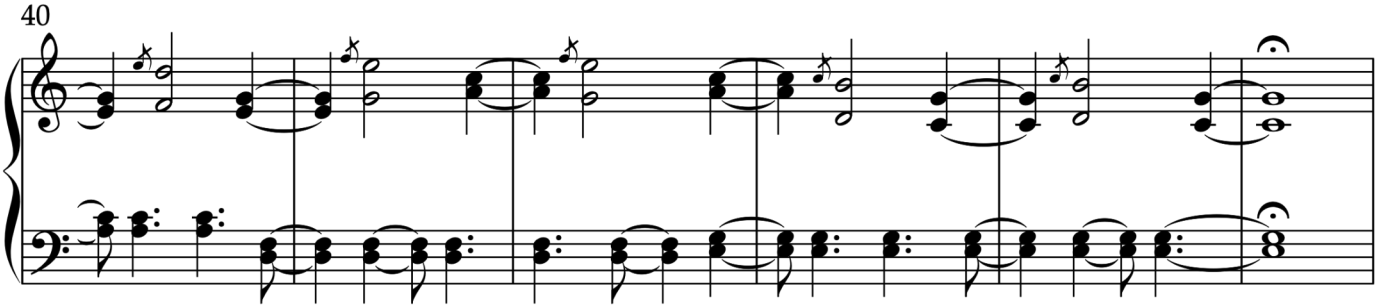
A

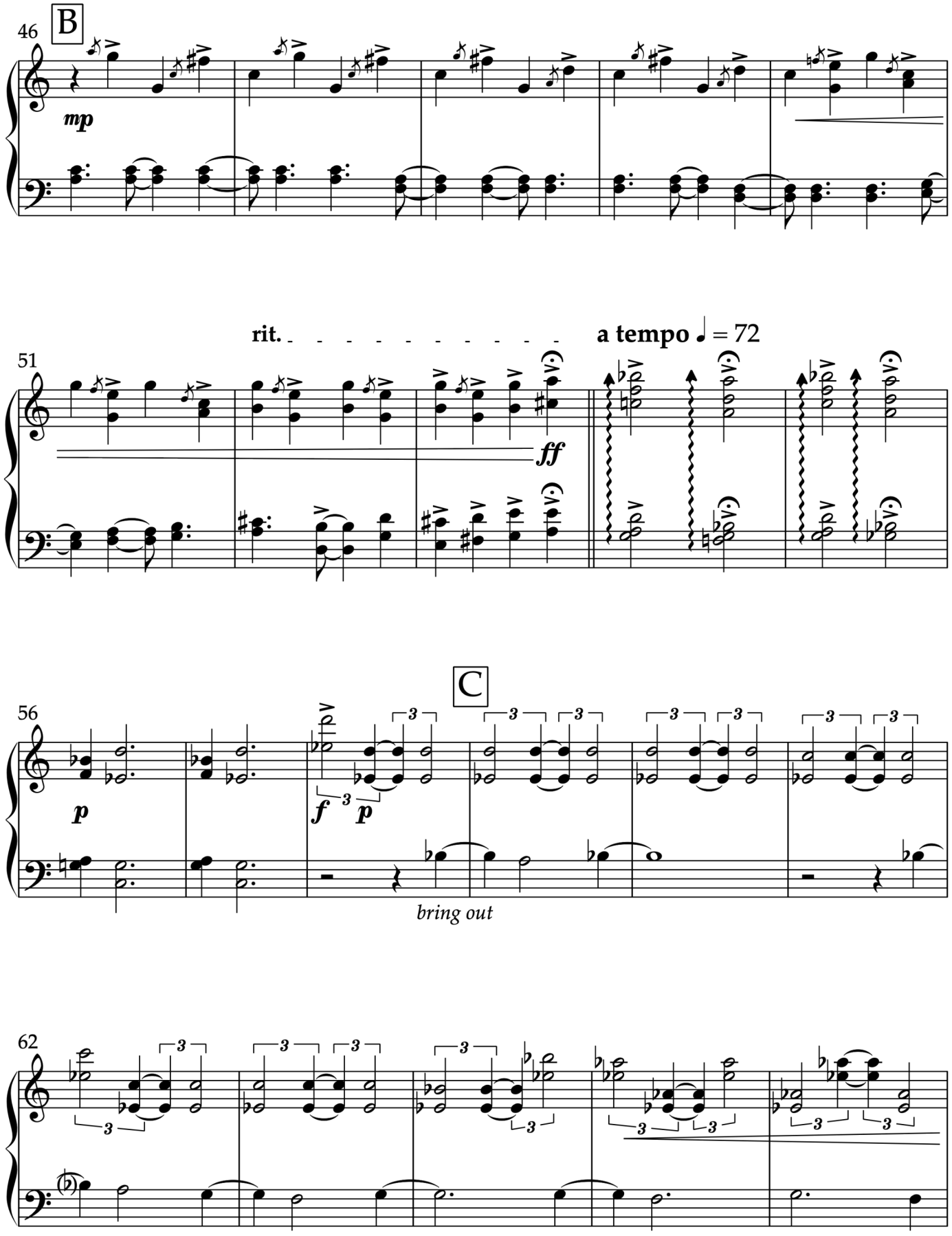
*mp*

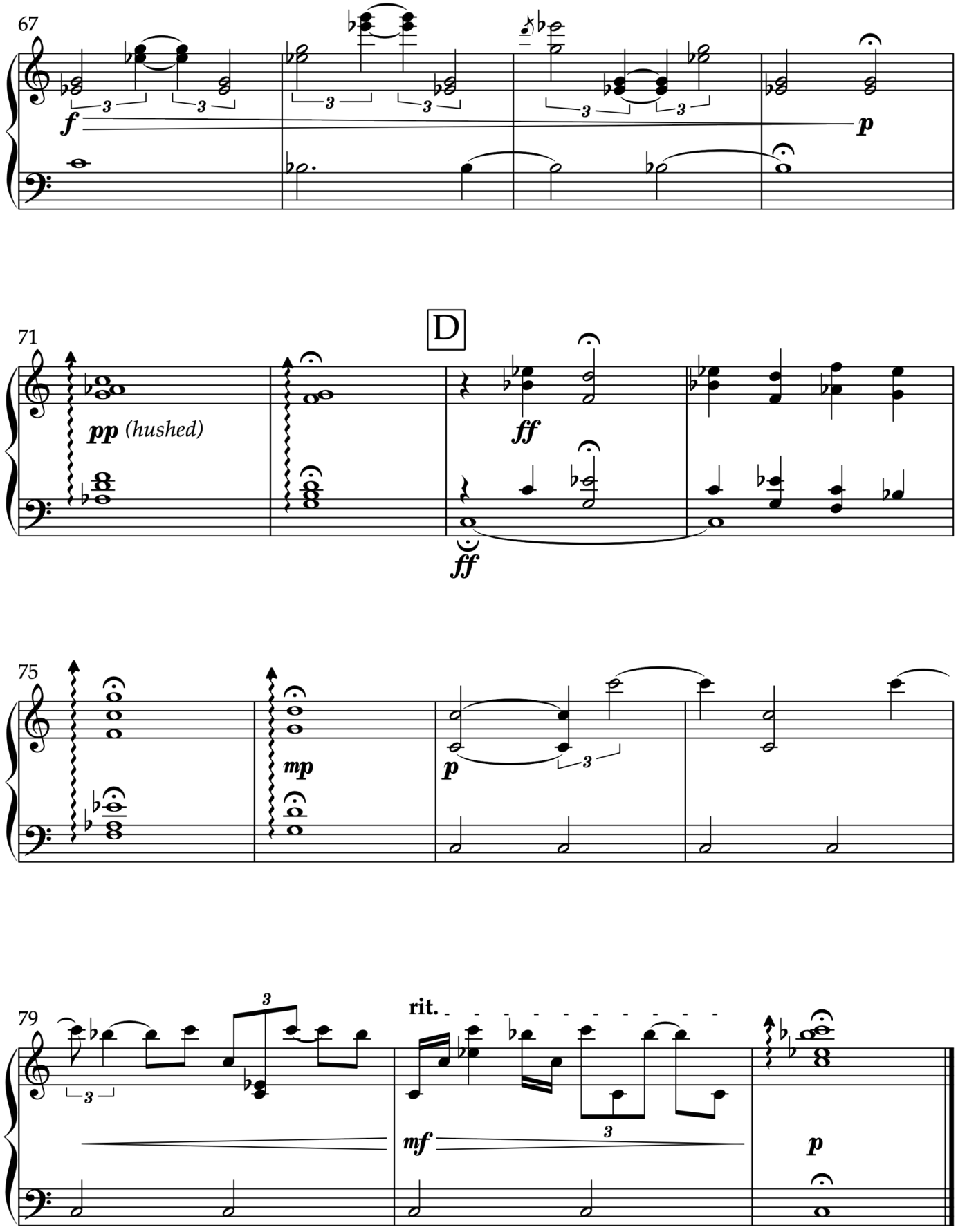

21
f
p


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
rit.
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.

**Contact**

sarahmarzecomposer@gmail.com | www.sarahmarze.com

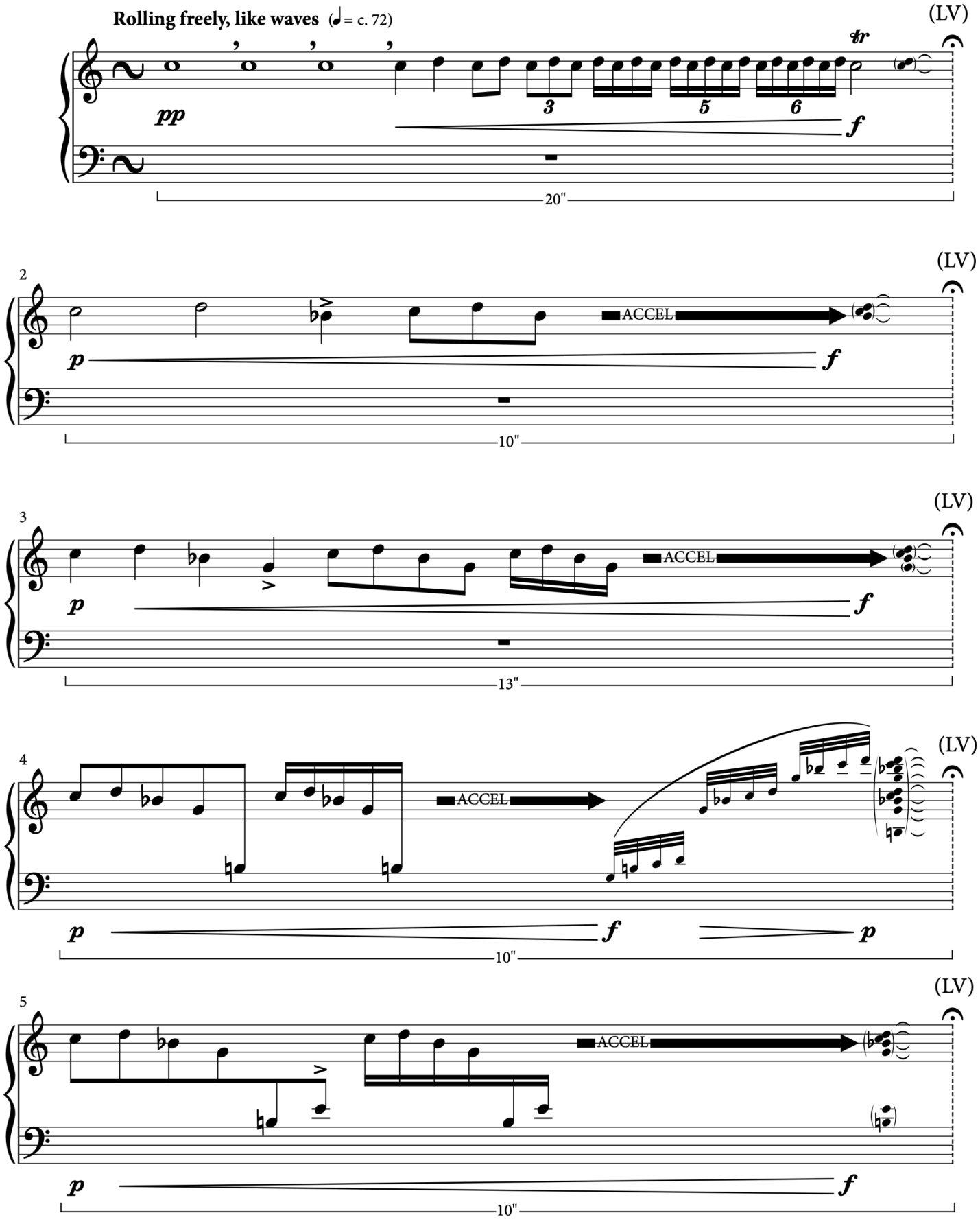
Please contact Sarah Ann Marze directly for access to sheet music for public performance.

**Recording**

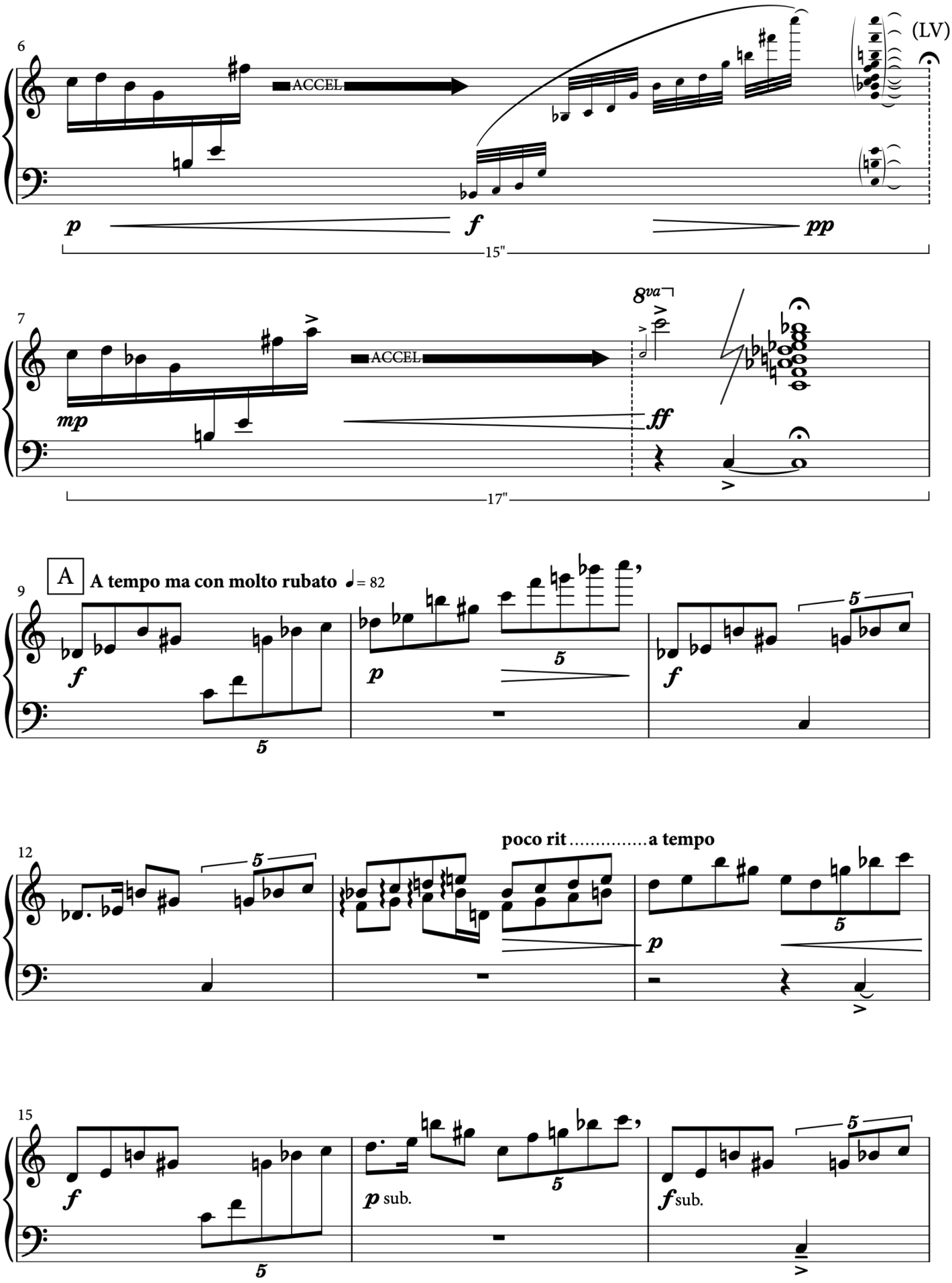
https://on.soundcloud.com/yz6QcRctLq1anEkG6

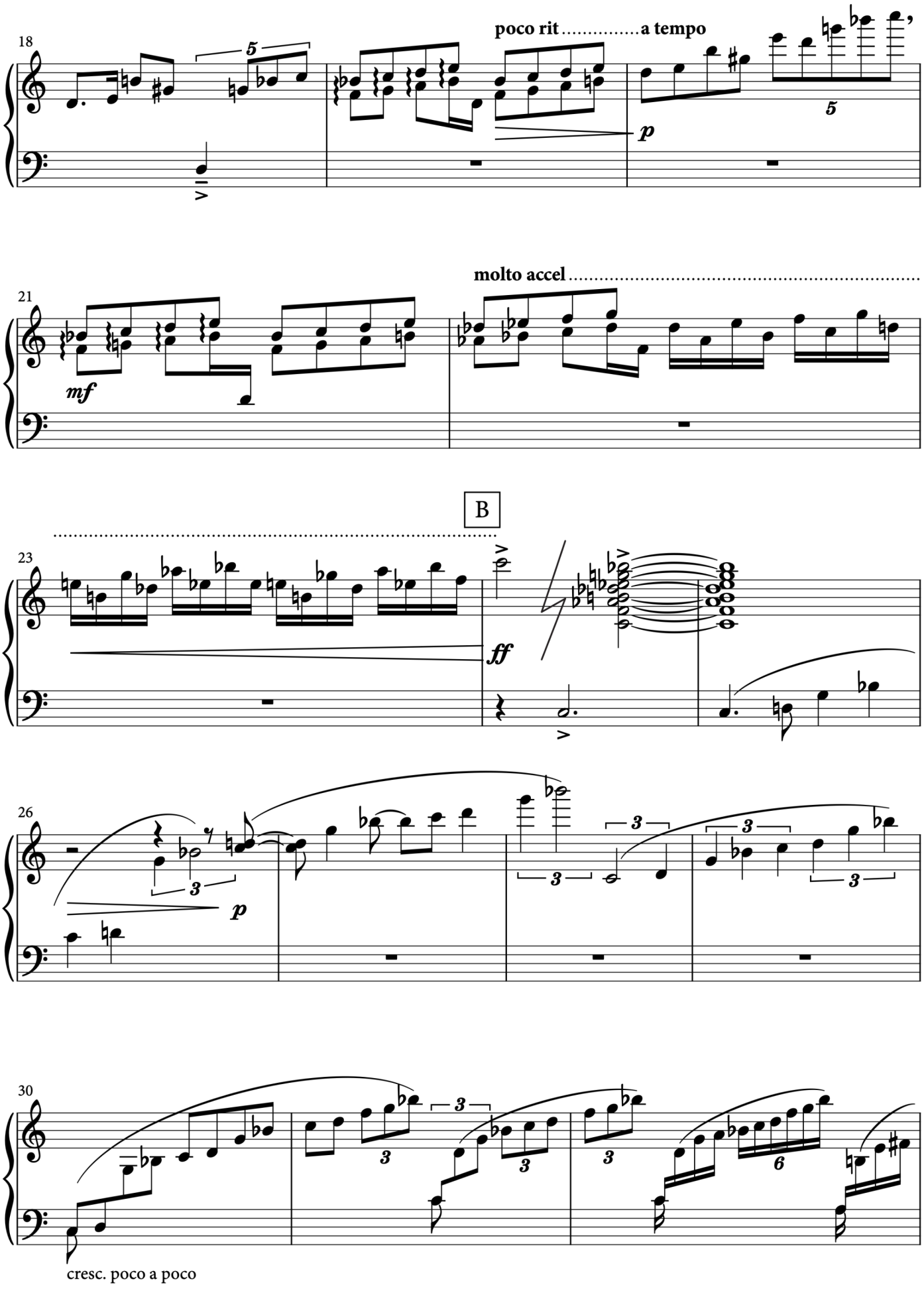
# Sea-change I

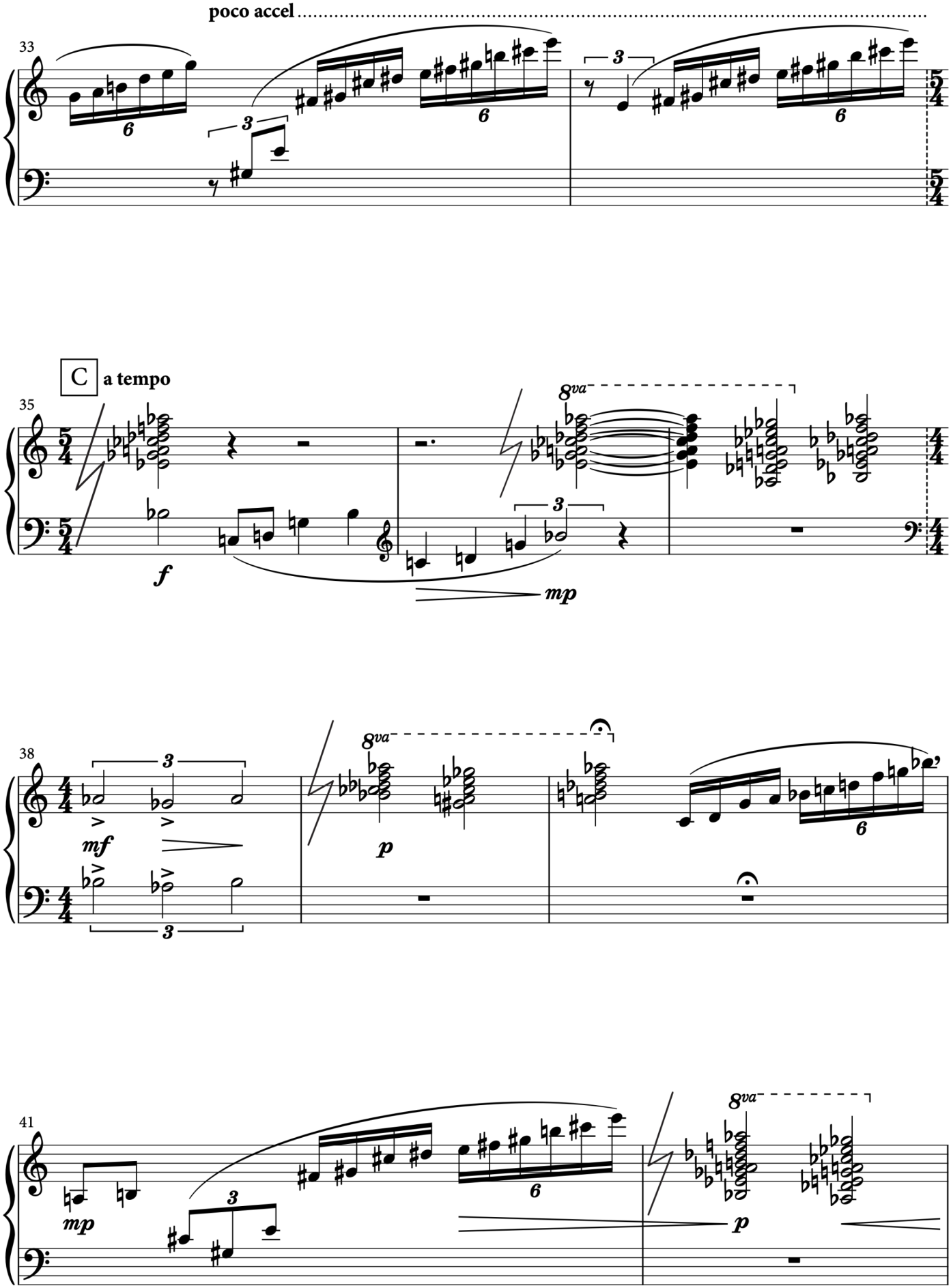
Sarah Ann Marze




© 2024 by Sarah Ann Marze (ASCAP)


6
ACCEL
(LV)
p
f
pp
15"
7
8va
ACCEL
mp
ff
17"
9
A
A tempo ma con molto rubato
= 82
f
p
f
5
12
poco rit.....a tempo
p
15
f
p sub.
f sub.


18
poco rit
a tempo
p
21
molto accel
mf
B
23
ff
26
p
30
cresc. poco a poco


poco accel
33
C
a tempo
35
f
mp
8va
38
mf
p
41
mp
p

D

ritardando poco a poco

43

*mp*

46

*p*

50

*pp*

Slowly ♩ = 50

*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 is 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**

franklinonyeso@gmail.com | franklinonyeso.com

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

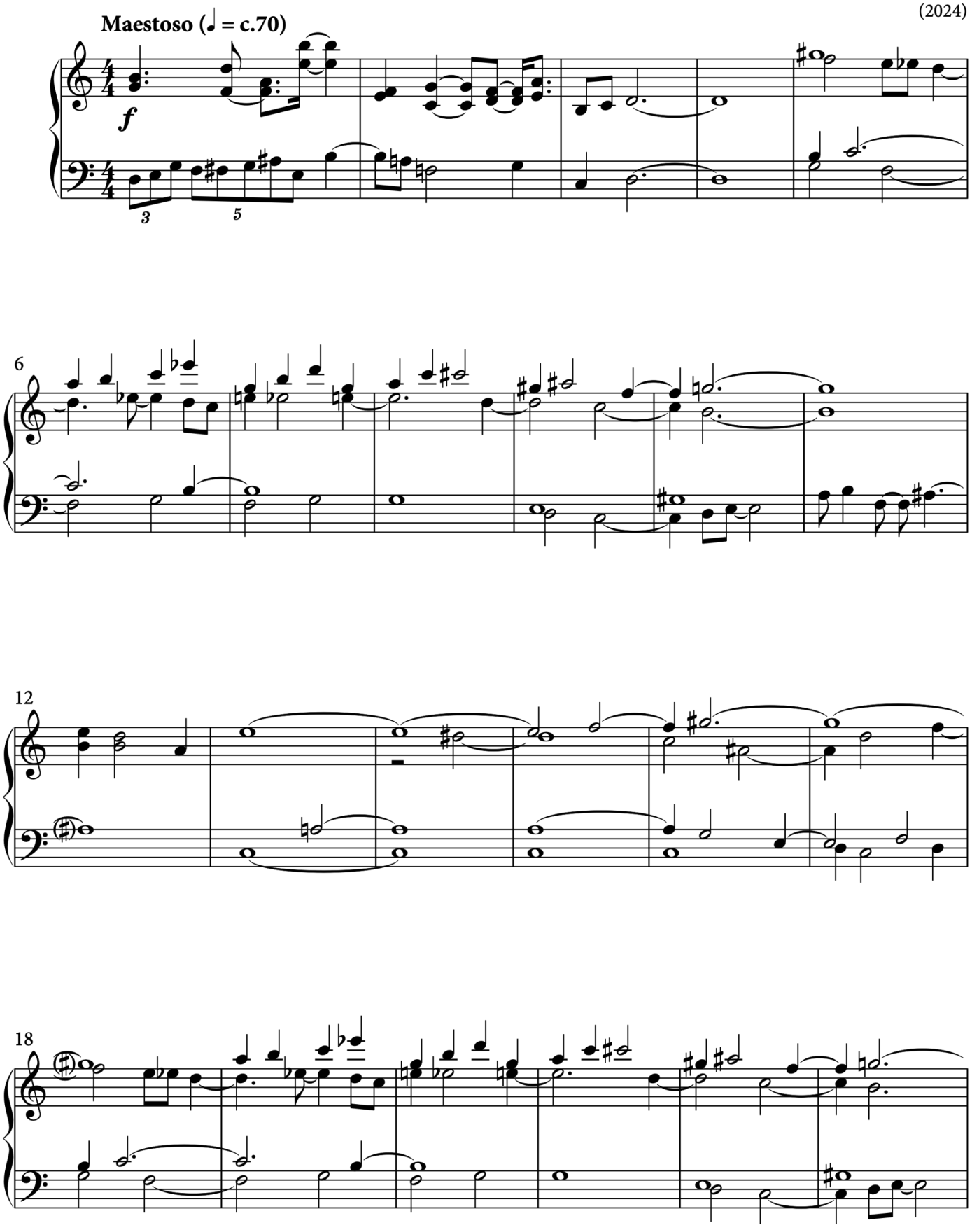
**Recording**

https://on.soundcloud.com/ti3mM51brxMDRvED8

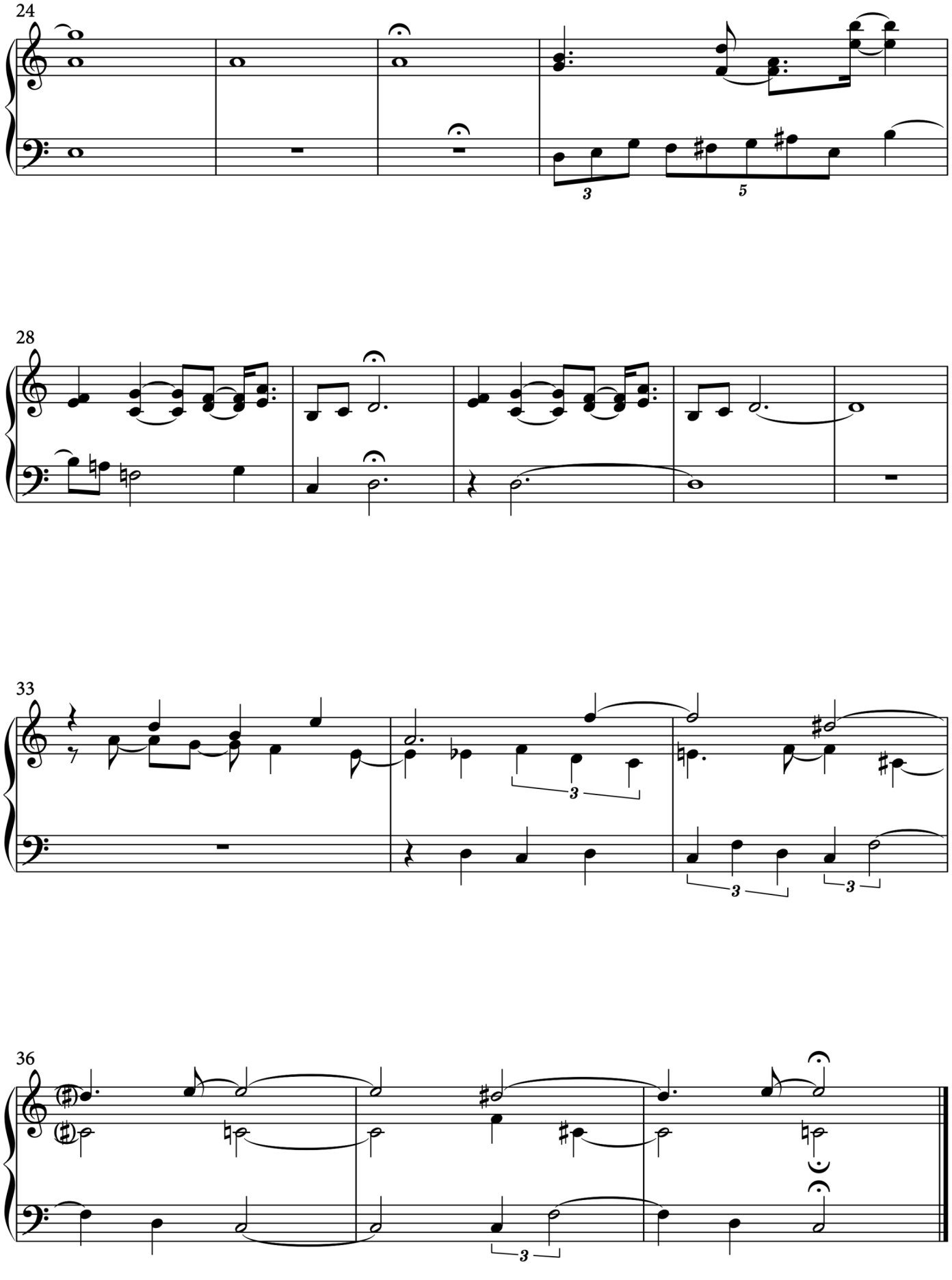
# WOVEN STONES

for Carillon

**FRANKLIN ONYESO**
(2024)




Copyright © 2024 by Franklin Onyeso


24
3
5
28
33
3
3
3
36
3

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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).

**Contact Yan Ee**

tohyanee@gmail.com | https://tohyanee.com

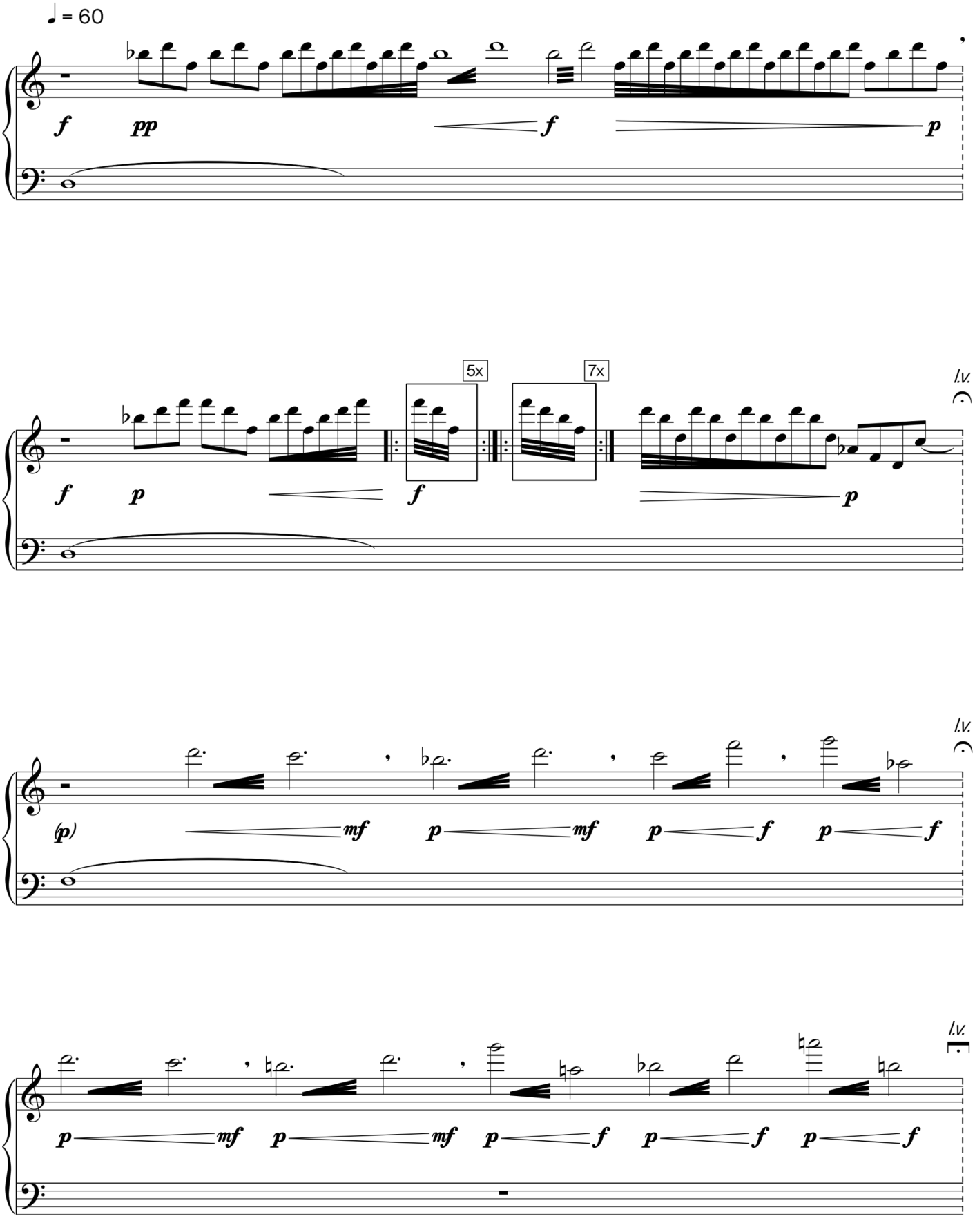
Please contact Yan Ee Toh directly for access to sheet music for public performance.

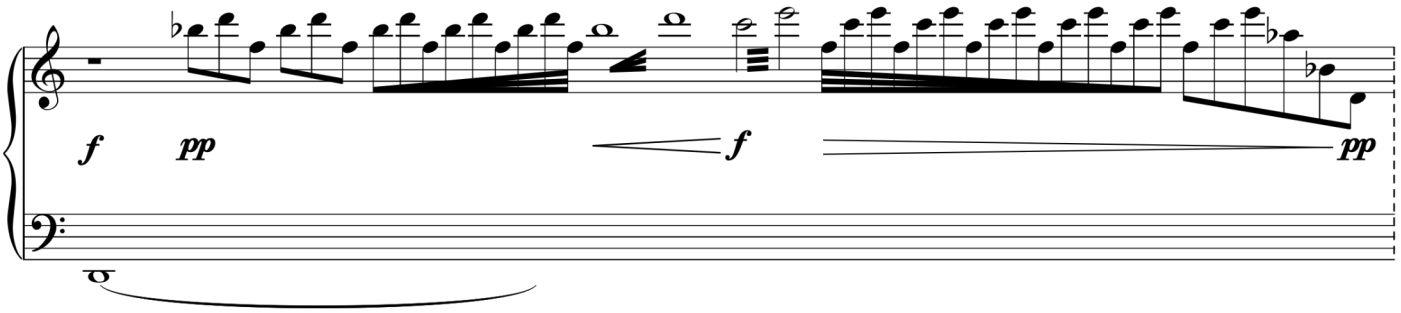
**Recording**

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

# hues of dawn

Yan Ee Toh

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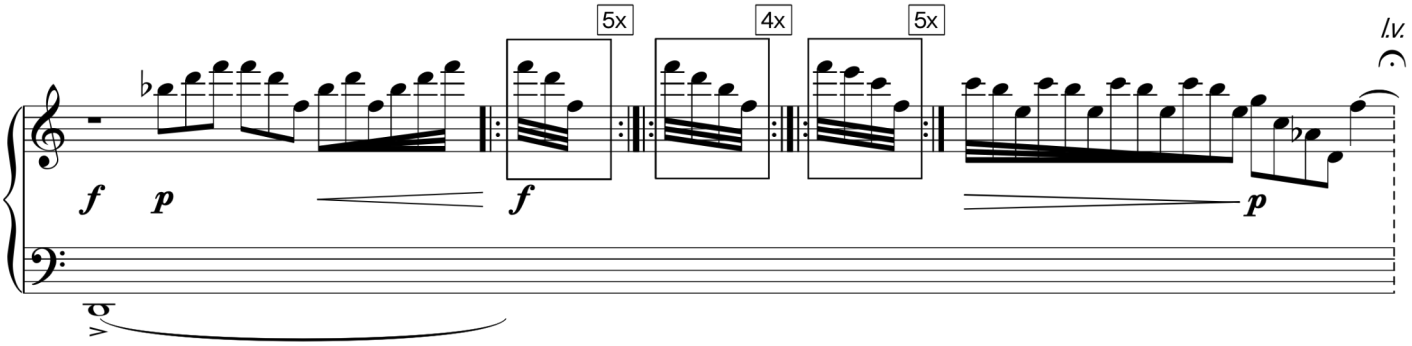
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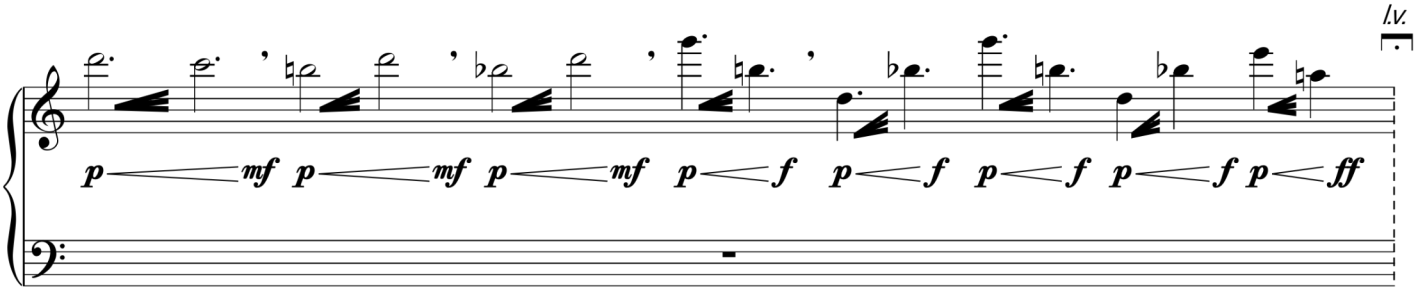
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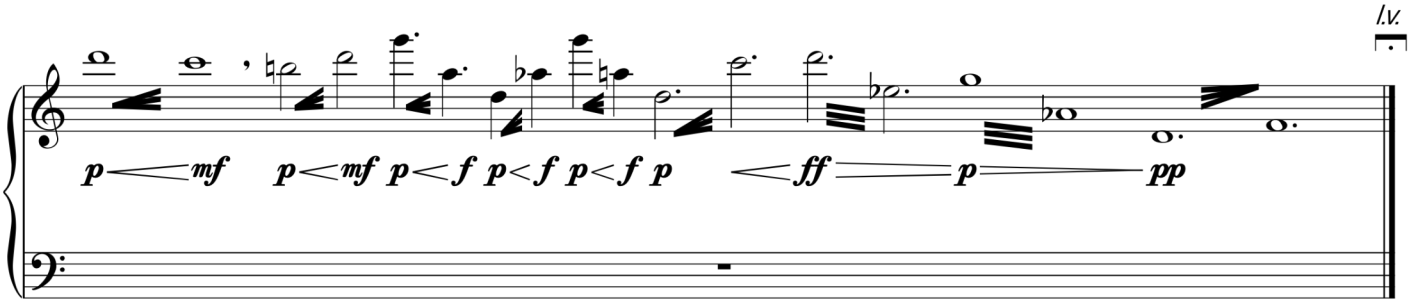
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# Acknowledgements

We offer our sincere thanks and admiration…

To the Loughborough War Memorial Tower, *for allowing us to learn about their carillon*

To the people of Loughborough, *for coming to hear our music this summer*

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To the Composition Faculty of the Royal Academy of Music, *for their advice and inspiration*

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To Dr. Trisha Synder, *for introducing Sarah to the carillon*