

2023-09-14

Topsail

Bonet Filella, N

<https://pearl.plymouth.ac.uk/handle/10026.1/21977>

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TEN DEVON PINTS

for Solo B \flat Clarinet

Ten Devon Pints

for Solo B \flat Clarinet

....

Ten brewery-inspired pieces
written for Sarah Watts

CLSW001

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Ten Devon Pints

Ten Devon Pints is a project that brought together ten composers and ten Devon breweries to inspire ten brewery-themed pieces for solo clarinet. The aim was to create new music which was equally accessible and exciting, whilst celebrating the rich heritage of Devon's brewing industry.

The pieces are of varying difficulty, with the commissioned composers taking a range of approaches to their compositions, from musically representing the brewing process to highlighting the community spirit of the breweries. The result is a fun, diverse compilation of music that celebrates Devon, its people and its beers!

The complete collection was premiered by Sarah Watts at Bulletproof Brewing (Plymouth), Stannary Brewing Co. (Tavistock) and New Lion Brewery (Dartington) in March 2023. The project was organised by Núria Bonet and Sarah Watts with the support of the British Academy Early Career Researcher Network and the University of Plymouth.



• • • •



Sarah Watts studied clarinet and bass clarinet at the Royal Academy of Music and the Rotterdam Conservatorium. She has been a prize-winner in many major competitions and has gained an international reputation as an artist, teacher and researcher, performing across the UK, Ireland, Asia, Europe and the Americas.

Sarah is Director of Performance at the University of Sheffield, where she also teaches clarinet and bass clarinet. She hosts clarinet courses on the Isle of Raasay in Scotland and has run and taught on many wind chamber music courses in the UK and France. She is an artist for Henri Selmer Paris, Vandoren UK, and a Silverstein Pro Artist.

Sarah performs with Hard Rain Soloist Ensemble, rarescale and SCAW. She has completed a PhD in bass clarinet multiphonic analysis at Keele University and has published 'Spectral Immersions; A Comprehensive Guide to the Theory and Practice of Bass Clarinet Multiphonics' via Metropolis Publishers.

<http://www.sarahkwatts.co.uk>

The Composers

Núria Bonet is a composer and researcher based in Plymouth. She began her musical studies in clarinet and piano at the Conservatoire de la Ville du Luxembourg, before studying at the University of Manchester and the University of Edinburgh. She received a PhD from the University of Plymouth, where she is now a Lecturer in Music.

She writes electroacoustic and instrumental music and has received commissions from Psappa, United Instruments of Lucilin, Escher Theater and the National Union of Students, amongst others. Her varied interests include Catalan music, the sonification of data and music in pubs. She is a member of the Fawn Private Member's Club in Plymouth.

www.nuriabo.net

Leo Geyer is a young composer, conductor and presenter. He began his career at the Royal Opera House as a Cover Conductor for The Royal Ballet before founding Constella OperaBallet. As a guest conductor, Leo has collaborated with the BBC Concert Orchestra, English National Opera, Birmingham Contemporary Music Ensemble, the National Theatre and other ensembles.

Leo has received various accolades for composition, the most recent of which is the Lord Mayor's Composition Prize. Leo's music has been described by The Times as "imaginative and beautifully shaped", and has received performances by ensembles including the English Chamber Orchestra, London Sinfonietta, Rambert Dance Company and Opera North. Leo is currently working on his first major film commission, creating a soundtrack for the Ukrainian silent film *Man with a Movie Camera*. He is studying for a doctorate in opera-ballet composition as the Senior Music Scholar at St Catherine's College, Oxford.

Following his presenter traineeship with the BBC and debut at the Proms at the Royal Albert Hall, Leo has appeared on BBC Radio, BBC News and Sky Arts TV. Currently, Leo is acting as the presenter, composer, conductor, and executive producer on a 90-min documentary film for the BBC with Constella OperaBallet and Two Rivers Media.

www.leogeyer.co.uk

Ryan Thomas Green is a final year PhD candidate at the Interdisciplinary Centre for Computer Music Research at the University of Plymouth. He is a modernist composer and orchestrator with research interests in experimental music theatre and the psychology behind experimental music performance. Ryan is fascinated by the way in which music affects the brain and how music performance elicits emotional arousal in audiences.

<https://soundcloud.com/rtgreen2>

<https://www.youtube.com/@RyanGreen92>

Amelia McCabe is a young clarinettist from Hampshire, currently studying music under the University of Plymouth, on her path to becoming a music teacher for Deaf children in the future.

Amelia has performed across venues in the South with many different orchestras and ensembles, both as a soloist and concertmaster. Although primarily a classical musician, she is also a strong wind doubler with a passion for musical theatre pit music, participating in amateur theatre productions, sitzprobes and sit-ins in London's West End.

Alongside performance, Amelia enjoys conducting, composition and arrangement. Her compositions have included several commissioned pieces and arrangement projects include pop, jazz, classical, musical theatre and rock genres for a range of different ensembles, duets, quartets and a Village orchestra during the 2020 lockdown for people of all ages and levels of musical knowledge.

Amelia's joy for creating and performing music has led to a passion for teaching, and from this she has had great student exam success.

Patrick Nunn studied with Frank Denyer, Gary Carpenter, Simon Bainbridge and Jonathan Harvey, completing his PhD at the Royal Academy of Music in 2009 (PRSF Scholarship funded). Awards include the Birmingham New Millennium prize for *Sentiment of an Invisible Omniscience* (2010), the Alan Bush prize for *Transilient Fragments* (2008), BASCA British Composer Award (Solo/Duet category) for *Mercurial Sparks*, *Volatile Shadows* (2006), and the BBC Radio 3 Composing for Children prize for *Songs of Our Generation* (1995). He has been shortlisted for the British Composer Awards on seven further occasions.

Performed worldwide at venues including IRCAM in Paris and the Royal Albert Hall (BBC Proms 2018), he has collaborated with the BBC Concert Orchestra, National Youth Orchestra of Great Britain, Kreutzer Quartet, Mark Simpson, Zubin Kanga, Piano Circus, Icebreaker and Ballet Rambert. His music is published by Cadenza Music, Composers Edition and the ABRSM, and recorded by Red Sock Records, NMC and sfz music.

www.patricknunn.com

www.redsockrecords.com

Ellie Scrivens is a freelance composer and music practitioner based in Gloucester. In 2019, Ellie gained her first-class honours degree in Music Composition from the University of Plymouth, winning the School of Society and Culture's Award for Creative Practise upon completion. She is currently pursuing an MMus in Music Composition at the Royal Welsh College of Music and Drama, further enriching her artistic journey.

With extensive experience as a music teacher and musical director across the county, Ellie has honed her skills and developed a profound understanding of the power of music.

Through collaboration, Ellie thrives in the exchange of ideas and perspectives, which enriches her creative process. Working with others allows her to explore new musical territories and experiment with different styles, resulting in compositions that are both diverse and innovative.

www.elliescrivens.com

Martin Seager has an MA in composing for film and television (Kingston University) and studied orchestration under Paul Sarcich, Morley College.

With a background in composing music for theatre, film, cabaret and pop, Martin's song cycle/musical *MIND (THE GAP)* won the Herbert Kretzmer Best Lyricist Award and went on to be a finalist at the ENO's "New Visions, New Voices" opera competition (performed at the London Palladium, Royal Court, Soho Theatre, BRIT School and York Theatre, New York, as well as a sell-out run at the Edinburgh Fringe).

TV work includes speedwriting and performing musical satire on BBC 2's *The Midnight Hour* with Andrew Neil and original scores for Channel 4's *The Torture of Trachoma* and *Childhood Blindness* (in association with the charity Sightsavers). On BBC Radio 4, he arranged the songs, accompanied and musically directed Julian Clary in *Byng Ballads: The Story of Douglas Byng*.

Two of his carols have been sung at Buckfast Abbey, Devon and a cello/piano duet performed at St Peter's Church, Notting Hill. He is currently working on a string quartet inspired by the River Dart, an oratorio and a wind quartet.

www.martinseager.com

Zoe Sones is a composer and content writer based in the UK. Upon studying for a BA in Music at the University of Southampton, Zoe undertook a Masters in Composition with Benjamin Oliver to further explore her compositional voice.

Her works explore sonorous textures to striking and energetic themes, taking inspiration from the human condition and nature's own sound palette. She enjoys storytelling through her music, creating imaginative sound worlds for specific narratives from everyday life to fictional stories. She also takes a keen interest in ambient electronic work.

Zoe has worked with a variety of musicians from professional to amateur, including Psappa's *Composing For* scheme, composing a work for Riot Ensemble's pianist Claudia Maria Racovicean and pieces for Millfield Senior School and the University of Southampton student players. Zoe also featured on Duncan Honeybourne's Contemporary Piano Soundbites Album (Prima Facie) in 2020.

<https://on.soundcloud.com/m3jP2VZBZ6u1KNrj8>

Suzanne Thomson has always had a passion for music and performance, enjoying playing various instruments from a young age. Upon taking GCSE music, she decided that music was to become her future career path, and after achieving her life-long ambition to study music at University, she was proud to earn letters after her name with a BA (HONS) Music Degree.

Suzanne is dedicated to teaching music in a way that is positive, encouraging her students to develop their musicality. She enjoys playing in a variety of ensembles including brass bands, wind ensembles and smaller groups. Currently, Suzanne is the musical director of Carharrack and St Day Silver Band, and she teaches bassoon, brass, clarinet, recorders and keyboard to pupils ranging from ages 8 to 80! In 2022 she attended a conducting weekend hosted by Cornwall Brass Band Association, culminating in a concert where the student conductors each led their assigned piece.

Suzanne was delighted to win the commission to compose a piece for the *Ten Devon Pints* project, and found the whole experience thoroughly rewarding.

<https://stthomson256.wixsite.com/website>

Andrew M. Wilson was born in 1960 and studied at Trinity College of Music and the Royal Holloway College of London University. He was the Director of Music at Kelly College before becoming the Vice Principal of the National College of Music, London in 2015.

His orchestral, chamber, and vocal works have been recorded, published and performed all over the world, from Paris to Tokyo, and regularly broadcast on BBC Radio 3. He has won many international awards including the Bournemouth Sinfonietta Choir's "Celebrating Dorset" competition 2016 and the Northern California Viola Society Composition Competition 2020. He was a finalist in the 2022 NYC Contemporary Music Symposium at Columbia University and a featured composer at the 2022 London New Wind Festival.

Recent commissions have included *The Pilgrim Fathers* for Southampton's Mayflower400 celebrations, *The Morgowr* for the 50th Anniversary concert of the Cornwall Youth Orchestra, and *Aiming at Eternity* for the 2023 Wren300 commemoration. He was composer in residence at the 2022 Cornwall Horn Festival in Truro and his chamber music has been played and recorded by many top ensembles such as the Dante String Quartet and the Chamber Ensemble of London.

2023 premieres include, *The Courage Lies Within You* commissioned by the University of Alabama Chamber Trio; *The Blue Boy Concerto* for Horn and Strings and *Earth Signs* for Violin and Orchestra (commissioned by the Penzance Orchestral Society, soloist Preston Yeo).

In 2021 he was awarded an honorary doctorate by the Johann Pestalozzi University, Miami, Florida.

www.andrewwilson.co.uk



Leo Geyer

Borrowed Parts

for Solo B \flat Clarinet

Duration: c.3'12

Borrowed Parts was inspired by the **Borrowed Parts Brew Company**, Plymouth. The brewery takes its name from the fact that their equipment is borrowed, and by using both American and British hops, their ales 'borrow' flavours from each country's beers.

To reflect this in composition, parts of three borrowed tunes are reimagined, and then, like the beer making process, mashed together to personify the Borrowed Parts Brew Co. and its beer. Specifically, the Belgian folk tune *Pescado Diabolo* by Hilke Bauweraerts is used to represent the European Union funding that enabled the brewery to come to be. The bluegrass tune *Good Old Mountain Dew*, by Bascom Lamar Lunsford and Scotty Wiseman, portrays both the art of brewing (in this case, illegal moonshine whiskey) and the American hops used by the Borrowed Parts Brewery. Finally, the sea shanty *Roll the Old Chariot Along*, which has a well-known Plymothian version, represents both the English hops and the locality of the Brewery.

Due to the musical styles present in this composition, it would seem authentic for the clarinet player to express their individuality and expression by adding ornaments, *glissandi* and any other melodic decorations that feel appropriate.

Leo Geyer

Borrowed Parts

Belgian Folk feel ♩ = 90

slightly seperated

Leo Geyer

pp cresc.

5

8

fp f

12

15

ff

18

20

rall.

22 Sea Shanty feel ♩ = 180

Musical staff 22-27: Treble clef, key signature of one sharp (F#), 6/8 time signature. Starts with a dynamic marking of *f*. The melody consists of eighth and quarter notes with various phrasings and slurs.

Musical staff 28-33: Continuation of the melody from the previous staff, featuring eighth and quarter notes with slurs.

Musical staff 34-39: Treble clef, key signature of one sharp (F#), 6/8 time signature. Starts with a dynamic marking of *ff*. Includes the instruction "shout" above a dotted quarter note and "Hey!" below a quarter note. A dynamic marking of *f* appears after "Hey!".

Musical staff 40-45: Continuation of the melody, featuring eighth and quarter notes with slurs.

Musical staff 46-51: Continuation of the melody, featuring eighth and quarter notes with slurs.

Musical staff 52-57: Treble clef, key signature of one sharp (F#), 6/8 time signature. Starts with a dynamic marking of *ff*. Includes the instruction "shout" above a dotted quarter note and "Hey!" below a quarter note. A dynamic marking of *f* appears after "Hey!". Below the staff, there are "stamp" markings (vertical lines with dots) corresponding to the rhythm.

Musical staff 58-63: Continuation of the melody, featuring eighth and quarter notes with slurs and stamp markings below the staff.

Musical staff 64-69: Treble clef, key signature of one sharp (F#), 6/8 time signature. Starts with a dynamic marking of *ff*. Includes the instruction "shout" above a dotted quarter note and "Hey!" below a quarter note. The staff concludes with a double bar line, a key signature change to three sharps (F#, C#, G#), and a time signature change to 4/4. A dynamic marking of *ff* is placed below the staff.

V.S.

70 **Bluegrass feel** ♩ = 144 banjo-like
"cha" sound

f *quazi pizz.*

74 slightly swung semi-quavers *cantabile*

77 *sim.*

81

85

89 shout **Mash up** ♩ = 90

Yee - haw! *pp*

93 **accel.**

cresc.

96 **-with groove** ♩ = 120

f

98

ff *f*

101 *ff* shout Hey!

104 *pp*

107 *f* *ff*

110

112 *f cresc.*

115 *accel.*

118

121 *fff* *allargando* shout Hey!

Ellie Scrivens



Conversations

for Solo B \flat Clarinet

Duration: c.3'22

This piece represents and reflects the conversations you have in a brewery such as the **Bulletproof Brewing Company**, when you are surrounded by an array of personalities, all indulging in the same, carefully crafted beverage. It sounds like such a mundane experience, yet it is these moments that have made me listen and think like never before.

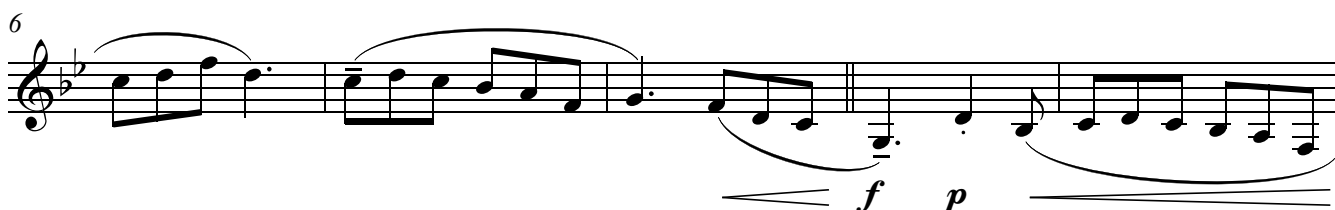
Throughout the piece, the initial idea morphs, much like the conversations one has in a brewery, yet the origins can still be heard. Though our conversations drift, amongst people who are seemingly very different from each other, two constants still remain: locality and a love of beer. There is something so extraordinarily special and unique about these experiences, and I have tried to communicate this through a seemingly modal and folksy sound, to implore the listener to imagine themselves holding those conversations and ask the questions: “Who am I talking to? What has their life been like? What do they dream about?”

Ellie Scrivens

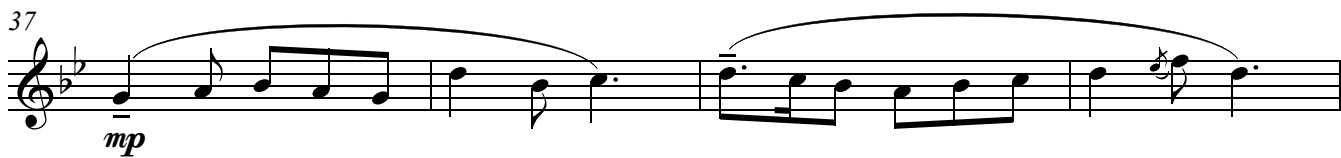
Conversations

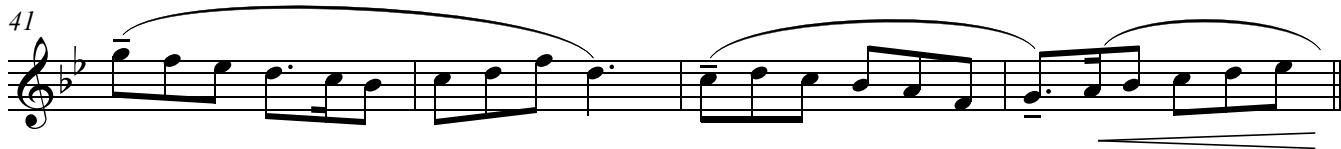
Moderato ♩ = c.65

Ellie Scrivens

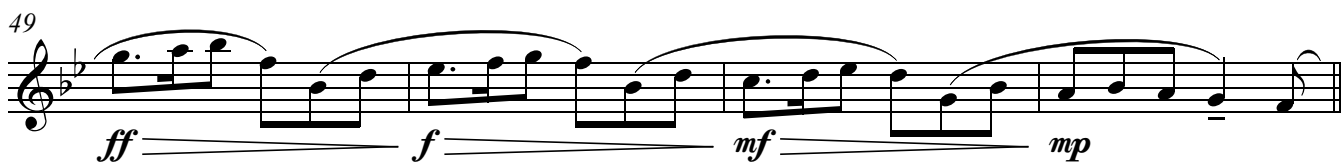


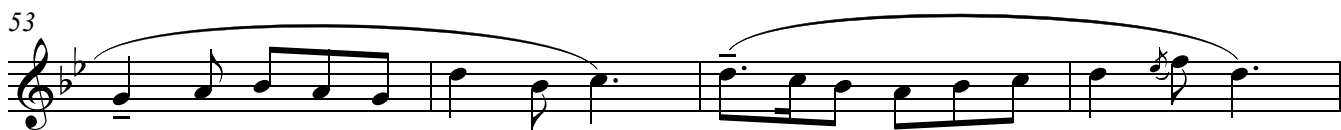
V.S.

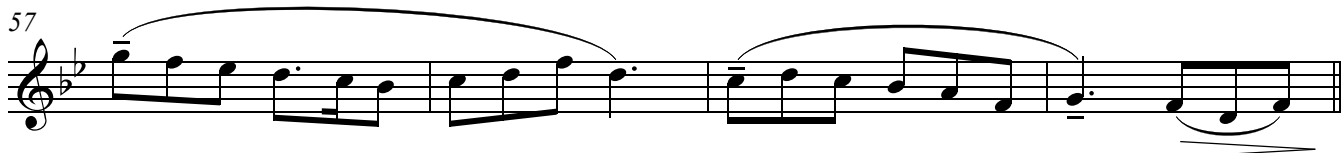
37 

41 

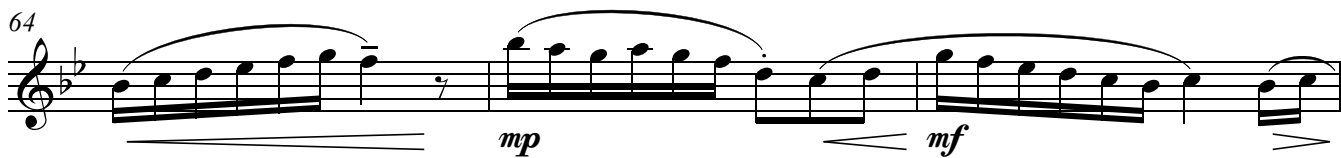
45 

49 

53 

57 

61 

64 

67

mp *p* *mp*

71

76

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

81

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

85

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

89

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

93

mp

98

mf *f* *ff* *p*



Martin Seager

From Mash Tun to Hangover

for Solo B \flat Clarinet

Duration: c.5'00

There is always something exciting and intriguing about being allowed behind the bar, even more so at the **Totnes Brewing Company** as this is where they create their famous beers in full view of the public. Three large steel containers sit in a row; mash tun, hot liquor tank and kettle. While Ben and Sarah gave the tour, as a composer, I was obviously looking for musical inspiration and I noticed that, as well as these three vessels, there are three large steel fermentors in the cellar, and this informed the three-based time signatures in most of the piece, dominated by 9/8 – or jazz waltz time.

Malted barley and liquor (hot water) are mixed in the mash tun (key rattle on the clarinet) and the mash is steeped for an hour, after which the “sweet wort” is tasted: the, as yet non-alcoholic, liquid referred to as “baby beer” by Sarah. An important piece of equipment is the noisy electric pump, used to transport the wort between the various vessels: the recording I made identified this particular pump to be playing two notes at once: concert A \flat and D (trill on the clarinet accompanied by voice). As the wort is pumped to the kettle, the remaining malt is sparged, or washed, with hot water and the Totnes Brewing Company’s mash tun is equipped with a rotating, perforated pipe that delivers the water from above (repeating 7/8 figure on the clarinet). The pump brings all this liquid into the kettle where hops are added (another key rattle) and the mixture is boiled using water from the hot liquor tank. More hops are added when it has cooled and the same pump is used to pump this “bitter wort” down to the fermentors in the cellar.

Sarah commented on the loud slurping and smacking sounds made by the staff as they taste and adjust the brew over the five days normally taken for fermentation (incorporated in the piece). Once kegged, the beer is ready for drinking and (with a flourish – thank you Mr Gershwin!) it rises again from the cellar to be served to the enthusiastic customers waiting back up in the bar (this main theme of the piece is based on the music first used when steeping the mash). Sadly, overindulgence always has its price and the next morning’s hangover (an inversion of the original “behind the bar” theme) ends with the headache to end all headaches (multiphonic scream on the clarinet).

Martin Seager

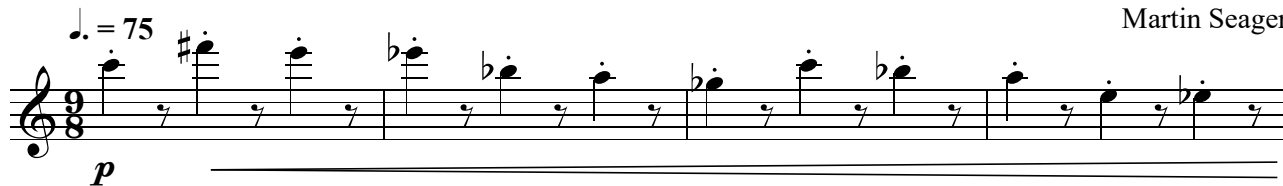
From Mash Tun to Hangover

@ The Totnes Brewing Co.

Behind the Bar

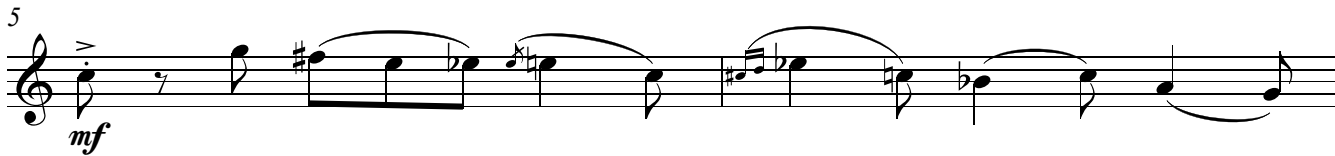
Martin Seager

$\text{♩} = 75$



p

5



mf

7



f 3 timbral trill


The Mash Tun

Add Malt and Liquor

Steep the Mash

9

accel. a tempo



key rattle *mp*

11



3 2

14

molto rall.



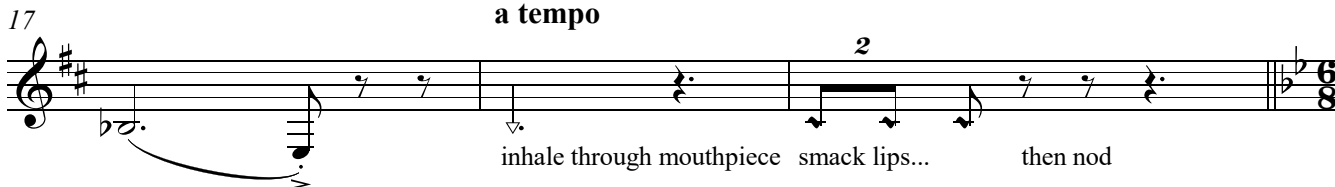
molto rall.

Taste the Wort

a tempo

17

2

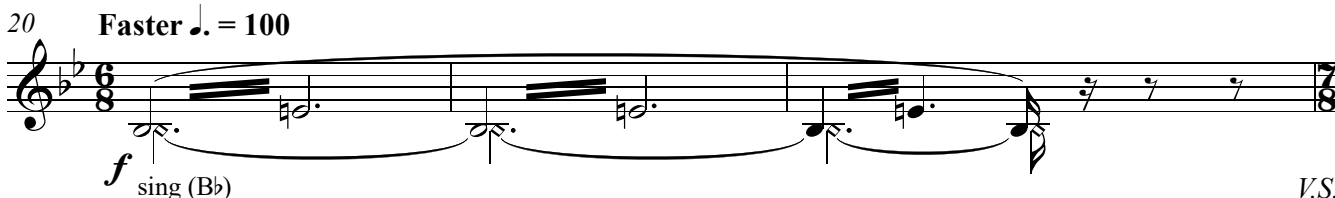


inhale through mouthpiece smack lips... then nod

Start the Pump

20

Faster $\text{♩} = 100$



f sing (Bb)

V.S.

Sparge the Malt

23

Musical notation for measures 23-26. The music is in 6/8 time and B-flat major. It features a rhythmic pattern of eighth notes with accents. Dynamics alternate between *p* and *f* in a four-measure cycle.

27

Musical notation for measures 27-30. The music continues with eighth notes and accents. Dynamics alternate between *p* and *f* in a four-measure cycle.

31

Musical notation for measures 31-34. The music continues with eighth notes and accents. Dynamics alternate between *p* and *f* in a four-measure cycle.

35

Musical notation for measures 35-38. The music features longer note values and accents. Dynamics alternate between *p* and *f* in a four-measure cycle. The piece concludes with a *mp* dynamic.

39

Musical notation for measures 39-41. The music features longer note values and accents. Dynamics alternate between *p* and *f* in a three-measure cycle.

The Kettle

Pump in the Wort and bring to the Boil

42

(♩ = 100)

Musical notation for measures 42-46. The music is in 6/8 time and B-flat major. It features a mix of eighth and sixteenth notes with accents. Dynamics include *mf* (with 'sing' instruction), *p*, and *mp*. There are triplet and doublet markings.

47

Musical notation for measures 47-51. The music continues with eighth and sixteenth notes and accents. Dynamics include *mf* (with 'sing' instruction), *p*, and *mf*. There are triplet and doublet markings.

52

Musical notation for measures 52-55. The music features eighth notes and accents. Dynamics include *f* (with 'sing' instruction) and *ff*. There are doublet markings.

57 **Add the Hops** **Boil It Up** *tr.* *tr.*

key rattle

62 *tr.* *tr.*

67 **rall.** (♩ = 76) *mf*

71 **rall.** *mp*

75 **a tempo** (♩ = 100) **More Hops at the End of the Boil** *p* key rattle

Detailed description: This section of the score covers measures 57 to 75. It begins with a key rattle (measures 57-58) and a 'Boil It Up' instruction (measures 59-61) featuring trills. Measure 62 continues with trills. Measure 67 is marked 'rall.' with a tempo of 76 bpm and a dynamic of 'mf'. Measure 71 is also marked 'rall.' with a dynamic of 'mp'. Measure 75 is marked 'a tempo' with a tempo of 100 bpm and a dynamic of 'p', ending with another key rattle. A box labeled 'More Hops at the End of the Boil' is placed above the final measure.

The Fermentor

79 **Pumped down to the Cellar** **rall.** *mf* sing *p*

85 **Taste the fermenting Wort** **a tempo** inhale through mouthpiece smack lips frown and shake head *p*

91 inhale through mouthpiece smack lips frown and shake head *p*

96 inhale through mouthpiece smack lips frown...but... ..nod head and smile! *p* *V.S.*

Detailed description: This section covers measures 79 to 96. Measure 79 is marked 'Pumped down to the Cellar', 'rall.', and 'mf', with the instruction 'sing'. Measure 85 is marked 'Taste the fermenting Wort', 'a tempo', and 'p', with performance instructions: 'inhale through mouthpiece', 'smack lips', and 'frown and shake head'. Measure 91 has the same performance instructions. Measure 96 has performance instructions: 'inhale through mouthpiece', 'smack lips', 'frown...but...', and '...nod head and smile!'. The section ends with 'V.S.'.

103 *tr* **Back up to the Bar!** *gliss.*
p

The Pints

a tempo (♩ = 100)

107 *f*

110

113

116 *p*

119 *f*

122 *tr* *gliss.*

125 *mp* *pp* **tailing off...**

129

sf p *sf p*

132 **Subito tempo I** ♩ = 75 **accel.** bluesy

mf

135

f

137 **a tempo**

ff

139 **rall.** Slow ♩ = 50

mp

The Hangover

143 ♩ = 75

sf p *sf p*

146 **accel.**

mf

149 ♩ = 100

f *ff* multiphonic scream

Zoe Sones

Holsworthy Hops

for Solo B \flat Clarinet

Duration: c.4'05

Holsworthy Hops is a small solo clarinet work that explores the atmosphere, location and ales of the **Holsworthy Ales Brewery**. Community and Sustainability are at the heart of the brewery, with their exclusivity to the Devon area as well as their aim to reduce its carbon footprint. Their ales are made with the intention to taste as natural as possible with no chemicals added to the soft Devon water.

Upon visiting the brewery, I found it situated in a very remote area surrounded with nothing but fields; it's rather peaceful and secluded which is reflected in the opening of this piece. Furthermore, it made the experience of being within the community much more significant. Seeing the community of Holsworthy come together and talk about the upcoming Christmas holidays was heart-warming. I wanted to emulate this within the piece with an overall joyfulness, jubilant harmonies and a strong melodic presence. Researching more on the production of these unique ales, the key component of hops acts as a key component in the aroma and flavour. I took the gesture of "hoppiness" and applied it to the character of this work.

Many thanks to N ria Bonet for organising this lovely project, to Dave Slocombe from Holsworthy Ales for his hospitality, and to Sarah Watts for premiering this work.

Zoe Sones

Holsworthy Hops

Devon countryside, calm and peaceful

Zoe Sones

♩ = 65 with rubato

pp mf pp mp ppp

5 mf ppp mp ppp

9 pp f short pause pp mp 6

12 f p 6

14 mf ppp mp ppp

17 gradual burst of energy... mf ppp f ppp 6

19 6

(V.S.)

A joyful community, with bounce

21 $\text{♩} = 70$

p *mf* *p* *f*

23 *quirky*

p *mf*

25 *playful*

f *p echo* *mf*

27

f *p echo* *f*

29 *spirited*

mp *f* *mp*

32

ff *mp* *f*

34

mp *ff*

36 *hop interjection*

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

38 *gradually get calmer*

mp *molto cresc.* *ff* *mf*

40

pp *mf*

42 *rit.*

pp *pp*

45 *Tempo primo* ♩ = 65 *hop interjection* ♩ = c.100 ♩ = 65

mp *f* *pp* *mf* *pp*

51 ♩ = c.100 ♩ = 65 ♩ = c.100 ♩ = 65

f *pp* *mf* *ppp*

57 ♩ = c.100 ♩ = 65 ♩ = c.100 *rit.*

mp *ppp*



Ryan Thomas Green

Ode to Roam

for Solo B \flat Clarinet

Duration: c.2'49

The Roam Brewing Company is located on Quaker land, which has a rich history dating back to the 17th century. The brewery itself is situated just outside of Plymouth City Centre, on the site of an historic brewery that once served as the heart of the local community. Today, the Roam brewery continues this tradition by providing a much-needed public space where people can gather, socialise, and enjoy delicious craft beer.

In addition to serving as a hub for social activity, Roam also plays an important role in promoting community development and sustainability. The brewery is committed to using locally sourced ingredients whenever possible, which not only supports local farmers and producers but also helps to reduce the brewery's carbon footprint.

Furthermore, Roam regularly hosts events and activities that bring people together and celebrate the local culture. From live music performances to food and beer festivals, there is always something happening at Roam. This piece was based on an evening at the brewery around Christmas time and aims to encapsulate the sense of community and coming together of the Peverell population, while acknowledging the Quaker roots.

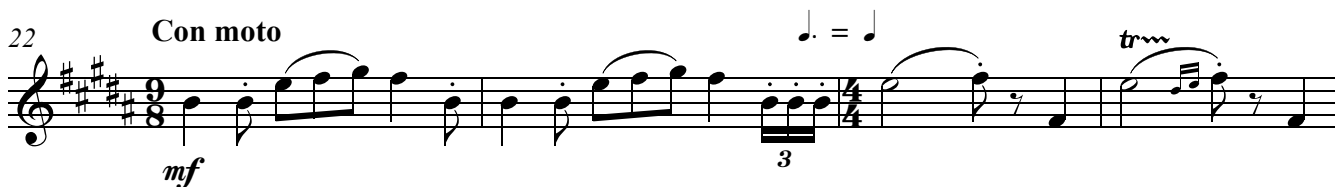
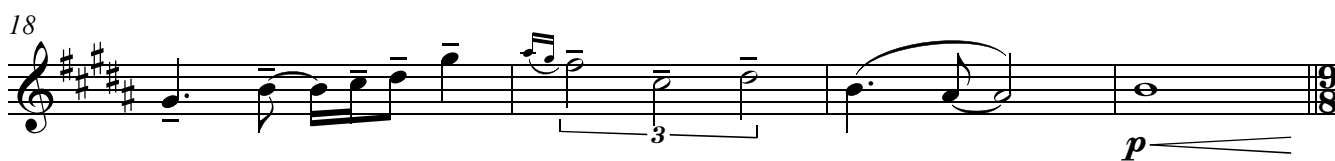
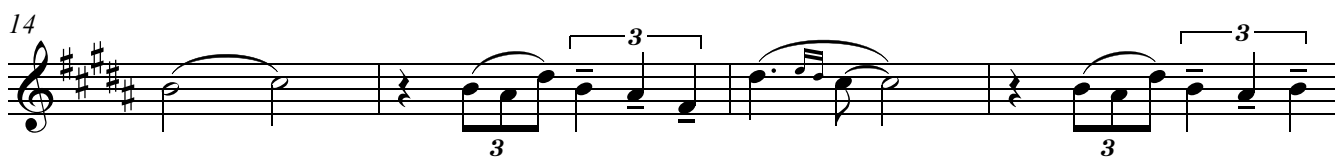
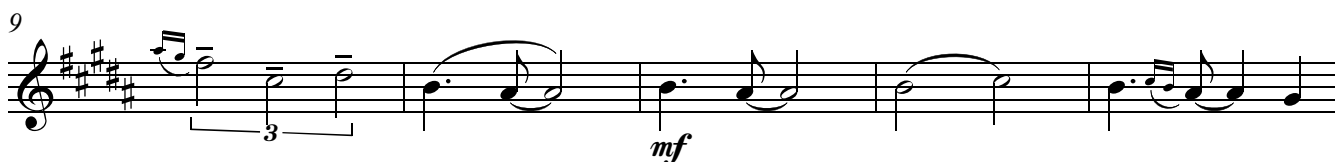
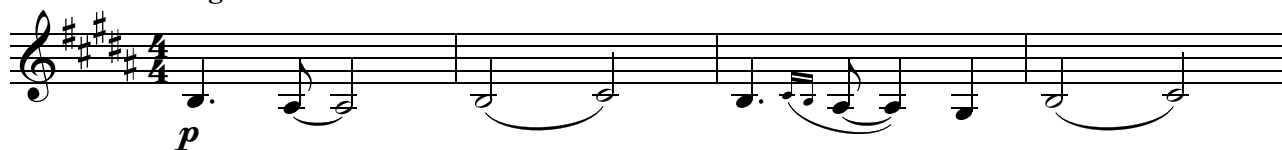
Overall, Roam is much more than just a place to grab a drink; it is a vital part of the community, with its commitment to social responsibility, sustainability and local culture, and this piece aims to demonstrate this.

Ryan Thomas Green

Ode to Roam

Ryan Thomas Green

Adagio



V.S.



Amelia McCabe

Dance of The River Erme

for Solo B \flat Clarinet

Duration: c.2'34

Ivybridge Brewing Company do not only brew creative craft beers, they also brew up high energy and good spirits that are shared with every customer stepping foot in their shop.

Although I must say that their own range of beer was delightful, the inspiration for my piece came from the members of the team I met on my visit. Ivybridge Brewing Co. provides work, training and volunteering opportunities for people in the community with learning difficulties, making their taproom environment extra warm, welcoming and inclusive to everyone. I can see why many locals enjoy spending their evenings with friends in the taproom.

This is reflected in my main theme, which is bouncy, full of energy and keeps coming back, as if one were dancing down the River Erme in Ivybridge. The leg-tapping pulse, indicated to be performed throughout sections of the piece, represents the continuous infectious presence of everyone there. The folky feel comes from lots of Devon inspired folk tunes and is brought out in this jig-style piece through the compound time signature, ornamentation such as trills and mordents, and the dynamics.

I hope that you have as much fun playing this piece as I did both writing and playing it.

Amelia McCabe

Dance of The River Erme

Amelia McCabe

♩. = 101

Tap leg or foot to get tempo going

f (2nd time *mp*)

7

1.

13

2.

mf

18

23

f

p subito

28

pp < mf > pp < mf >

33

mp

mf

37

pp < mf > pp < mf > mf

41

mp

fp

mp

46 *f*

51

55 *ff*

60 *dolce*
p

65

70 *mf*

75 *f* *tr*

80 *pp* < *mf* > *pp* < *mf* > *mp* *mf*

85 *pp* < *mf* > *pp* < *mf* > *mf*

90 *mp*

95 Tap foot

mf

101 Continue tapping foot till the end

etc.

105

109

f (2nd time *mp*)

113

118

f

122

ff

Suzanne Thomson



Summerskills Beer - Flight of Fantasy

for Solo B \flat Clarinet

Duration: c.2'30

Summerskills Beer - Flight of Fantasy is a musical tour through three of the fine beers brewed at the **Summerskills Brewery**! We begin, where else, with *Start Point*; “sweet up front, with a delicate bitter finish”. This is followed by *Tamar*, with a “strong bitter-fruit taste.” To finish, we have the zesty fruity finish of *Westward Ho!* Can you find the three nautical motifs hidden in this movement?

Suzanne Thomson

Summerskills Beer - Flight of Fantasy

Start Point

Suzanne Thomson

♩ = 83

rit. . . .

6 ♩ = 97

mf

12

p

17

f

20

rall. molto rall.

attacca

Tamar

$\text{♩} = 43$

p *pp* *mp*

4 *poco rall.*

mf *pp*

6 *a tempo*

mf

9

11

12 *f*

13 *ff* 3 3 3 3 3 3

14 *p tranquillo* *attaca*

Detailed description: The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It begins with a tempo marking of quarter note = 43. The first line (measures 1-3) starts with a piano (*p*) dynamic, followed by a pianissimo (*pp*) section and a mezzo-piano (*mp*) section. The second line (measures 4-5) features a *poco rallentando* (*poco rall.*) instruction and includes two triplet markings. The dynamic is mezzo-forte (*mf*) with a crescendo hairpin, ending in pianissimo (*pp*). The third line (measures 6-8) is marked *a tempo* and mezzo-forte (*mf*). The fourth line (measures 9-10) continues the melody. The fifth line (measures 11-12) features a forte (*f*) dynamic. The sixth line (measures 13-14) is marked fortissimo (*ff*) and contains several triplet markings. The final line (measure 14) concludes with a piano (*p*) dynamic, the instruction *tranquillo*, and the word *attaca*.

Westward Ho!

$\text{♩} = 120$

The musical score for 'Westward Ho!' is written in a single system with seven staves. The key signature is B-flat major (two flats). The tempo is marked as quarter note = 120. The score begins with a treble clef and a 9/8 time signature. The first staff contains measures 1-3, marked *mf* and *p sub.*. The second staff contains measures 4-6, marked *ff* and *mp*. The third staff contains measures 7-9. The fourth staff contains measures 10-12, marked *f* and *mf*. The fifth staff contains measures 13-15, marked *sub. p*. The sixth staff contains measures 16-19, marked *mf* and *ff*. The seventh staff contains measures 20-22, marked *più mosso*. The score includes various musical notations such as slurs, accents, and dynamic markings.

mf *p sub.*

4 *ff* *mp*

7

10 *f* *mf*

13 *sub. p*

16 *mf* *ff*

20 *più mosso*



Andrew M. Wilson

Hare Trigger

for Solo B \flat Clarinet

Duration: c.2'48

When I heard that I had been selected as one of the *Ten Devon Pints* composers, I was doubly delighted: not only did it give me the chance to write for the legendary clarinettist, Sarah Watts, but as I had been allocated to the **Stannary Brewing Company** in my hometown of Tavistock, it was close to my own roots. The first step towards creating the piece was to spend a fascinating morning with Chris John at the brewery. As well as expertly explaining the production process, he gave me an insight into the challenges faced by the industry and the philosophy of the Stannary Brewing Company.

I decided to name my piece *Hare Trigger*, after the brewery's flagship beer, a bold and boisterous 6.8% IPA, brimming with the aromatic flavours associated with Citra, Mosaic and Simcoe hops. The name is a multiple pun as the "three hares" make up the ancient symbol of the Dartmoor Stannary tin miners and the design is used by the brewery as their trademark too. The creatures appear in many Dartmoor folk tales and I regularly see them on my early morning cycling across Plaister Down. In *Hare Trigger* I have tried to integrate the energetic characteristics of the beer and the animals in a style that places them in the timeless Moorland landscape.

The brewery was extremely enthusiastic about being part of the *Ten Devon Pints* project and they hosted an event for it at their brewery/tap-room/beer garden. The high-ceilinged brewing area has a resonant acoustic and it was a wonderful experience to hear *Hare Trigger* and the other "Pints" played there, discreetly accompanied by the sounds and smells of the brewing process and whilst sipping a glass of Hare Trigger too!

Andrew M. Wilson

Hare Trigger

IPA 6.8% Stannary Brewery, Tavistock

Andrew M. Wilson

Opus 358

Allegretto ♩ = 110

The musical score is written in treble clef with a 4/4 time signature. It consists of eight staves of music, each starting with a measure number. The dynamics and articulations are as follows:

- Staff 1 (Measures 1-3):** *mf*
- Staff 2 (Measures 4-6):** *f* → *mf* → *f* → *mf* → *f*
- Staff 3 (Measures 7-9):** *p*
- Staff 4 (Measures 10-13):** *mp* → *mf* → *pp* → *mf* → *pp* → *mf*
- Staff 5 (Measures 14-16):** *f* → *mf* → *ff* → *ffp* → *mf*. Includes trills (*tr*) and a trill with a wavy line (*tr* with wavy line).
- Staff 6 (Measures 17-19):** *pp* → *mp*
- Staff 7 (Measures 20-22):** *pp* → *mf* → *pp* → *mp*
- Staff 8 (Measures 23-25):** *mf*

49 A tempo

pp — mp p — mf mp — f

mp — f mp

f mp — f

p — fp < ff

p mf

f — mf — f — mf < f

p mp

mf pp mf pp mf f mf

ff ffp — p — fff

rit.

Núria Bonet



Topsail

for Solo B \flat Clarinet

Duration: c.2'44

Topsail was written in honour of the **Bays Brewery** bitter, *Topsail* (4.0%). It is a regular ale at my local pub, The Fawn, and has come to symbolise the community I found in this pub when I moved to Plymouth. Bays' beers are inspired by the Devon coast, but they also regularly brew special ales for Paignton Zoo.

The piece tells the story of a naval battle between the Paignton pirates and the giraffes of Paignton Zoo. Wild adventures and fights ensue before they reconcile and return to Devon, hopefully to sip on a pint of *Topsail*!

Núria Bonet

Topsail

A piece for Bays Brewery

Pirates assemble in Paignton

Núria Bonet

♩ = 96

4

8 *accel.* ♩ = 120

12

16

19 *trill*

23 *accel.* *rall.*

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

Farewell to Devon

Lamenting ♩ = 56

27

p *pp* *p*

31

p

35

p *attacca*

Attack of the pirate giraffes!

♩ = 144

38

f like a bugle

42

ff *mf* frenzied

46

cresc. sempre

50

f p sub. < ff *f p sub. < ff*

54

mf *cresc. sempre*

58

f p sub. < ff *f p sub. < ff*

Pirates and giraffes unite!

Nostalgic ♩ = 56

62

mp *pp*

67

mp *pp*

71

mf

74

f



Patrick Nunn

Pandit

for Solo B \flat Clarinet and Tanpura App

Duration: variable, but the minimum should be c.3'00

The title of the piece shares the same name as a popular beer brewed by the **New Lion Brewery** in Totnes which, in turn, was inspired by Pandit Ravi Shankar's visit to Dartington. The beer's original label included a quote from his book *My Music, My Life*, "*In the summer of 1936, we spent a few months at Dartington Hall, in Devonshire, England, a beautiful, open place. I felt that I was coming close to music and that this music is what I was meant to devote my life to*".

As a student at Dartington College of Arts (1989-91), I was often intrigued by the integration of world-music within the musical activity being performed and studied. I wanted to bring that fascination into this piece in a way that touches on the Dartington spirit of exploration, identity, community and inclusivity, the presenting of work in unorthodox spaces, and the aspiration to think outside of the box.

Pandit consists of short musical cells created from Shankar's *kameswari* raga. However, one particular cell contains a foreign note for special effect. These cells are performed over a drone played from a *tanpura* app on the audience's cellphones creating an inclusive spatial sound environment within which the soloist performs. In a similar manner to the improvisational and ornamental nature of Indian music, the performer is free to navigate through the musical cells *ad lib.* although the ornamentation (known as *gamaka* in Indian music) is heavily notated.

The term *pandit* refers to an expert in a particular subject or field who is frequently called upon to give their opinions to the public. In this respect, my piece is a tribute to Pandit Ravi Shankar, clarinettist Sarah Watts and to Núria Bonet who all share my belief in the importance of community music-making.

Patrick Nunn

Performance Notes

Form and style

- The musical cells are presented over three pages in which the intensity of the material increases on each successive page.
- Each page is divided up into pitches from the *kameswari* raga which define the starting note of each musical cell.
- The player is free to choose as few or as many musical cells as they wish, and can order them as they see fit. However, it must create a well-organised musical discourse so that the impression given is of a skillfully shaped improvisation. It is advisable to choose a few from each page before moving on to the next.
- A suitable form for performance might include cells from page 1, page 2, page 3, then page 2 (using different cells) and page 1 (again using different cells). This creates a pleasing arch form, although players are not obliged to follow this plan. Including the same one or two cells from pages 1 and 2 at both the start and the end will help to create a sense of unity.
- Performers may wish to occasionally link material in a manner whereby the last note performed of one cell (excluding grace notes) is the same as the opening note of another cell (again, excluding grace notes). Therefore, a musical cell that ends on a G could connect to another musical cell that begins on G.
- It is more effective to join two or more cells together to create longer phrases. Such an example might include G7+F#7 or G8+A7. Dynamics can be adapted as needed.
- The musical cell C1 on page one (marked with an asterisk) would ideally be the final cell performed.
- The last musical cell Bb9 on page three (also marked with an asterisk) is the only musical cell with a note foreign to the *kameswari* raga. It should be included in a performance and reserved for a climactic point.
- Musical cells are best performed as written although the player may wish to raise or lower a cell by an octave.
- The overall sound should be akin to something non-classical, non-jazz, and essentially Indian. *Glissandi*, hooks, *vibrato* and *acciaccaturas* should, where written, be extreme as they assist in connecting the essential melody notes with ornamentation known as *gamakas* and as such, produce the quintessential Indian sound.

Notation

- Note durations are approximate. They serve only to give a rough guide to the character of the melodic cell.
- Accidentals apply to the whole cell. Apart from one cell with a high E natural, all pitches belong to the *kameswari* raga which uses only the written pitches C, D, F#, G, A, Bb and where C is the main written tone.
- Feathered beams, when given on essential melody notes, should be performed as if moving to or from an approximate quaver duration to or from a semiquaver or demisemiquaver resulting in an *accelerando* or *rallentando*.
- The type of *vibrato* given is for guidance but can be adapted. It is notated as *s.vib* (*senza vibrato*), *p.vib.* (*poco vibrato*), *vib.* (*vibrato normale*) and *m.vib.* (*molto vibrato*). An arrow between instructions indicates a smooth transition.
- *Acciaccaturas* (grace notes) should be performed as quickly as possible before an essential note in the melody. When written with a feathered beam, this indicates either a slight *accelerando* or *rallentando* over their duration. They are differentiated from the feathered beams of essential, normal-sized notes in that these are performed much more quickly.
- When a *glissando* line is indicated between two pitches, the *glissando* should always begin immediately and last for the full duration given.
- Upward or downward hooks, unlike *glissandi* lines, indicate a *glissando* to the following note at the very last moment.
- Dynamics are not obligatory but players are advised to follow them unless there is a good musical reason to do otherwise.
- *Tempi* markings at the start of each page (above cells C1, C4 and C7) apply to all the cells on the given page.

Tanpura App

- This piece was created for performance in bars and taprooms. Audience participation forms part of the design creating a spatial environment for the player to perform within. If it is not possible for the audience to perform, the clarinettist should set the *tanpura* app to run on their own phone and perhaps employ the use of a small speaker to amplify the sound (making sure all other apps, notifications and external sounds are muted or turned off on the phone before performance).
- The details of the *tanpura* app can be given to the audience before the concert begins or during a break to allow time for downloading and testing.
- The suggested *tanpura* app for both Android and Apple IOS phones is the free ***Dhwani Tanpura*** app by Dreamtones Inc. However, other suitable apps using similarly high-quality samples can be used (eg. ***Danpura Droid*** by Swar Systems or ***Real Tanpura*** by duxetech).
- The audience should be instructed to mute or disable any notification sounds and close other apps wherever possible. Internet connections should also be disabled.
- The app's root tone (or *vadi*) must be set to B \flat (A \sharp) to sound a tone lower than the written clarinet in B \flat part.
- The following instructions should be demonstrated or posted somewhere for the audience to read and implement.

PANDIT - App instructions

Basic set-up

- Download the free *Dhwani Tanpura* app by Dreamtones Inc. (Android and Apple IOS).
(or similar apps - eg. *Danpura Droid* by Swar Systems or *Real Tanpura* by duxetech).
- Wherever possible, turn off or mute any notification sounds and close other apps. Internet connections should also be disabled.
- Open *Tanpura* and swipe the top of the screen to the right twice so that it shows **A#1** or fourteen times to show **A#0**. On other apps, select **A#** as the default tone.

Optional set-up

- Further down, above **Middle Note**, make sure either **PA**, **NI 1**, or **NONE** is selected.
- Further down still, adjust **Tempo** as desired.
- Further down again is the **Volume** control.

Performance (and rehearsal)

- If possible, practice bringing up the volume slowly at the start of the piece and then slowly down again once the performer has finished.
- It should create a shimmering 3D effect in the performing area for the player to inhabit. Not too loud, and not too soft. The performer may instruct you to increase or decrease the volume of the app before they play.

ENJOY!

Pandit

Patrick Nunn

Tranquillo e riflessivo - senza misura

C1 *s. vib.* *mf* *p* *ppp* ★

G1 *s. vib.* *mp* *p. vib.*

C2 *s. vib.* *mp*

G2 *p. vib.* *mf*

C3 *s. vib.* *p. vib.* *p* *s. vib.*

G3 *s. vib.* *mf*

D1 *p. vib.* *mp*

A1 *p. vib.* *s. vib.* *mp*

D2 *p. vib.* *s. vib.* *mf*

A2 *p. vib.* *s. vib.* *mp*

D3 *p. vib.* *s. vib.* *mf*

A3 *s. vib.* *p*

F#1 *p. vib.* *p* *mp* *pp*

Bb1 *p. vib.* *mf*

F#2 *m. vib.* *p. vib.* *m. vib.* *mf* *p* *mp*

Bb2 *s. vib.* *mf*

F#3 *p. vib.* *m. vib.* *s. vib.* *mp*

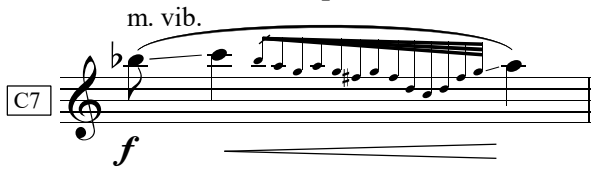
Bb3 *s. vib.* *p* *3*

Un po' animato

The musical score consists of 18 staves, each with a letter and number label in a box (e.g., C4, G4, C5, G5, C6, G6, D4, A4, D5, A5, D6, A6, F#4, Bb4, F#5, Bb5, F#6, Bb6). The staves are arranged in two columns. Each staff contains a melodic line with various vibrato markings: 'p. vib.' (piano vibrato), 'm. vib.' (mezzo vibrato), and 's. vib.' (sforzando vibrato). Dynamic markings include *mf*, *pp*, *f*, *mp*, and *f*. Slurs and hairpins are used to indicate phrasing and dynamics. The tempo is marked 'Un po' animato'.

Intenso e molto espressivo

C7 *f* m. vib.



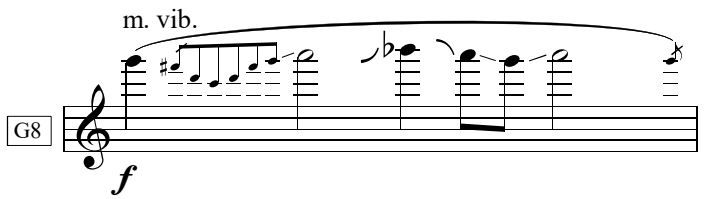
G7 *mf* vib.



C8 *f* vib. m. vib.



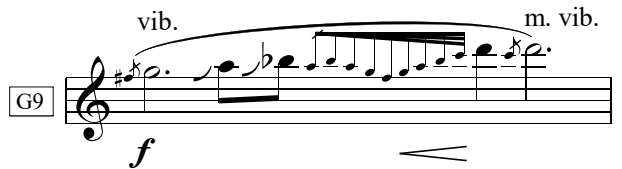
G8 *f* m. vib.



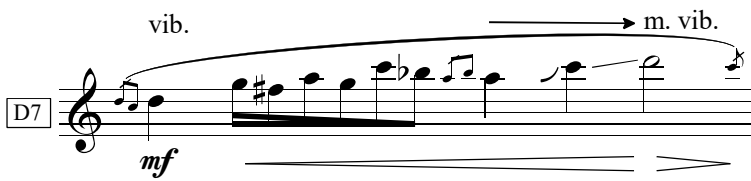
C9 *mf* vib.



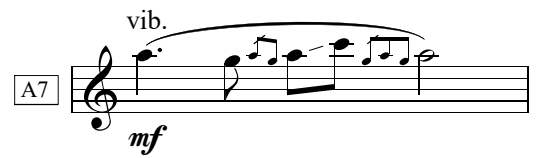
G9 *f* vib. m. vib.



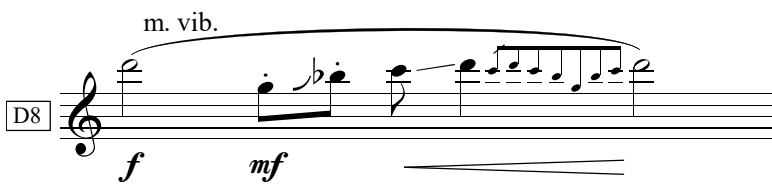
D7 *mf* vib. m. vib.



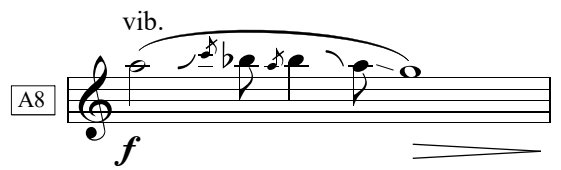
A7 *mf* vib.



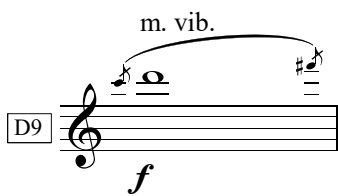
D8 *f* m. vib. *mf*



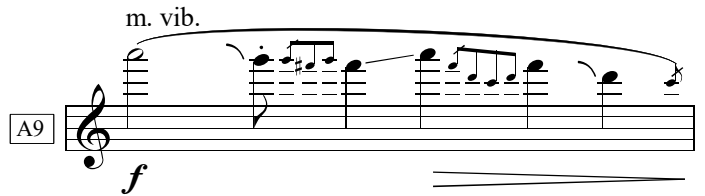
A8 *f* vib.



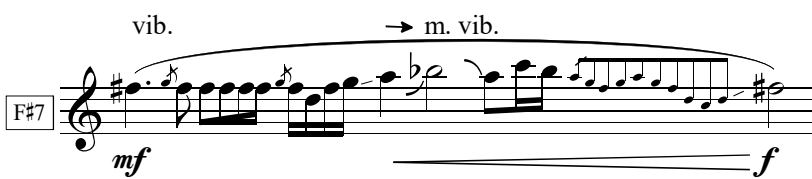
D9 *f* m. vib.



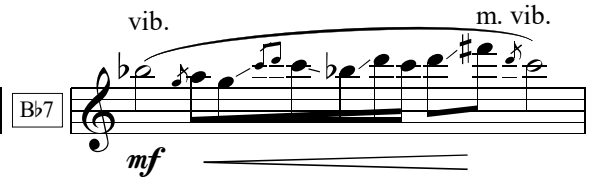
A9 *f* m. vib.



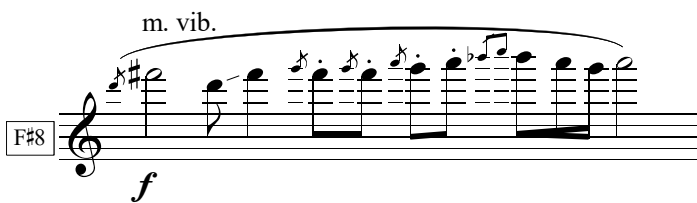
F#7 *mf* vib. → m. vib. *f*



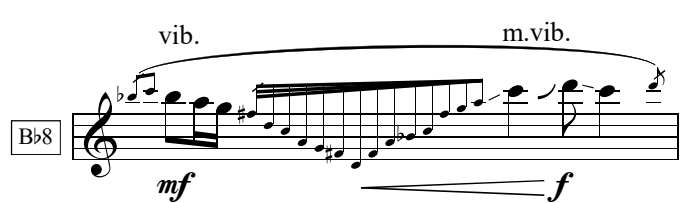
Bb7 *mf* vib. m. vib.



F#8 *f* m. vib.



Bb8 *mf* vib. m. vib. *f*



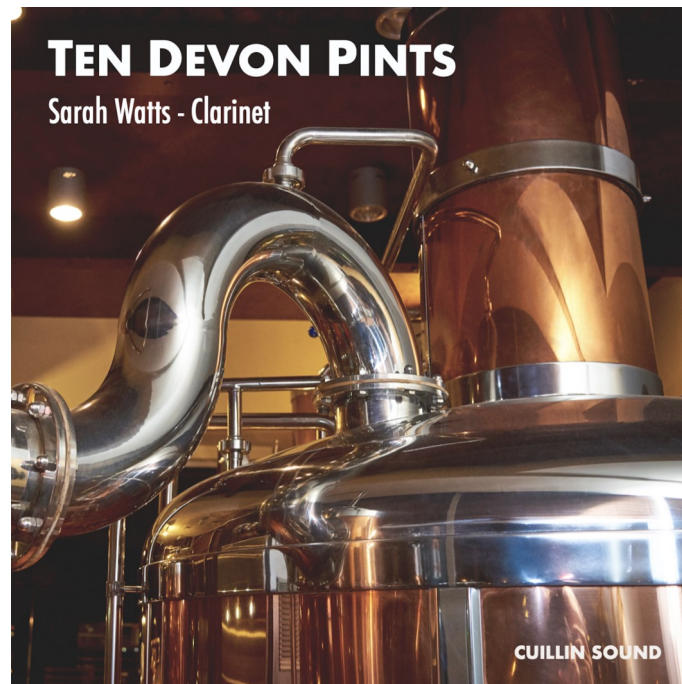
F#9 *f* m. vib.



★ Bb9 *mf* vib. m. vib. *f*



Sarah Watts has recorded **Ten Devon Pints** on the Cuillin Sound label.



Follow this link to download:
<https://sarahwatts1.bandcamp.com>

• • • •

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Ten Devon Pints

A project bringing together ten composers and ten Devon breweries to inspire ten brewery-themed pieces for solo clarinet. The result - a fun, diverse compilation of music that celebrates Devon, its people and its beers! The complete collection was premiered by Sarah Watts at several breweries across Devon in March 2023.

• • • •

Núria Bonet - *Topsail*

Leo Geyer - *Borrowed Parts*

Ryan Thomas Green - *Ode to Roam*

Amelia McCabe - *Dance of The River Erme*

Patrick Nunn - *Pandit*

Ellie Scrivens - *Conversations*

Martin Seager - *From Mash Tun to Hangover*

Zoe Sones - *Holsworthy Hops*

Suzanne Thomson - *Summerskills Beer - Flight of Fantasy*

Andrew M. Wilson - *Hare Trigger*

