

# *A Sunny Day in Netherclay*

*a chamber piece in two  
movements*

*for*

*Violin, Piccolo, Flute, Alto & Bass Flutes,  
Clarinet & Bass Clarinet, Viola & Trombone*

*By*

*Jeannette Owen*



*I Lazing by the River: Andante*  
for solo violin,  
clarinet, alto flute & bass flute

*II Exploring the Paths: Allegro*  
for six players

player 1 - piccolo & flute

player 2 - flute & alto flute

player 3 - clarinet & bass clarinet

player 4 - violin

player 5 - viola

player 6 - trombone

**Duration:** 8 minutes

### **Programme Notes by the composer**

*Netherclay* is a nature reserve in Somerset. It is near my home and is somewhere I love to go with my friends and family.

The first movement is inspired by an open area by the river where families can have picnics, paddle and play gentle games.

The second contrasting movement depicts exploring all the intricate pathways that lead through the wooded areas and hedgerows in the reserve, full of birds, butterflies and wild flowers.

The piece was written about a place I love, for people I love to play it.

The flute and clarinet players are my friends Amanda & Alice, the viola player, my daughter, Abigail & the trombonist, my son, Albert.

The violinist, James, is Amanda's son, and is a student at the Purcell School. The violin part, especially in the first movement was written to be quite challenging for him.

# A Sunny Day in Netherclay

## I Lazing by the River

Jeannette Owen

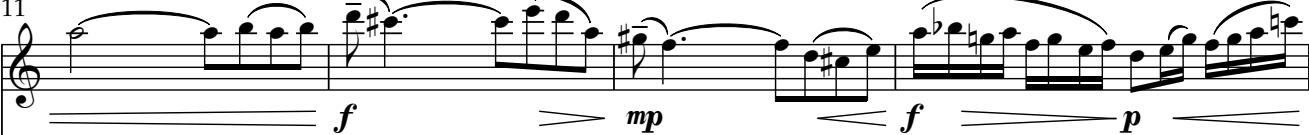
### Andante molto espressivo

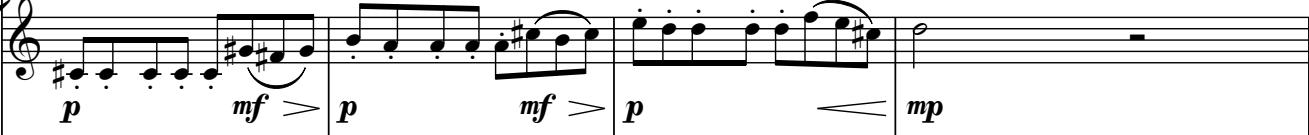
Musical score for "A Sunny Day in Netherclay" featuring six staves for Violin, Alto Flute, Bass Flute, Clarinet in B $\flat$ , Violin (Vln.), Alto Flute (A. Fl.), Bass Flute (B. Fl.), Clarinet (Cl.), and Violin (Vln.). The score is in 4/4 time and includes dynamic markings like mp, mf, p, ff, f, and crescendos/diminuendos.

The score consists of six systems of music:

- System 1:** Violin, Alto Flute, Bass Flute, Clarinet in B $\flat$ . Dynamics:  $p$ ,  $mf$ ,  $f$ .
- System 2:** Vln., A. Fl., B. Fl., Cl. Dynamics:  $f$ ,  $p$ ,  $mp$ ,  $f$ .
- System 3:** Vln., A. Fl., B. Fl., Cl. Dynamics:  $ff$ ,  $mf$ ,  $f$ .
- System 4:** Vln., A. Fl., B. Fl., Cl. Dynamics:  $f$ ,  $p$ ,  $mp$ .
- System 5:** Vln., A. Fl., B. Fl., Cl. Dynamics:  $mp$ ,  $f$ ,  $mp$ ,  $mf$ ,  $p$ .
- System 6:** Vln., A. Fl., B. Fl., Cl. Dynamics:  $mp$ ,  $p$ ,  $mf$ .

11

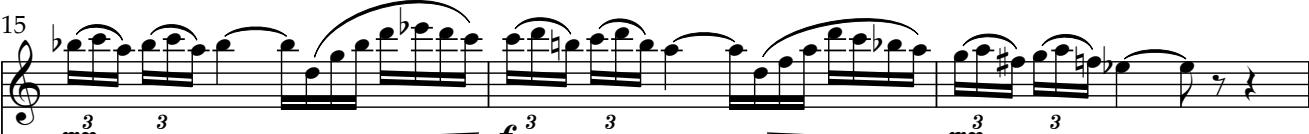
Vln. 

A. Fl. 

B. Fl. 

Cl. 

15

Vln. 

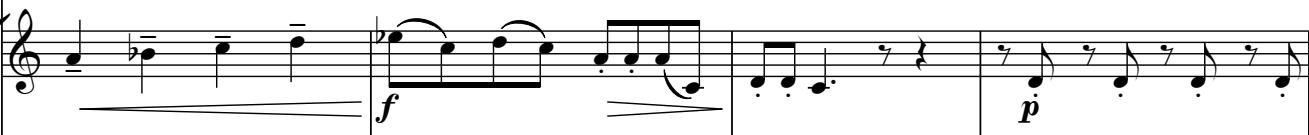
A. Fl. 

B. Fl. 

Cl. 

18

Vln. 

A. Fl. 

B. Fl. 

Cl. 

22

Vln. *mf* *p*

A. Fl. *pp*

B. Fl. *p*

Cl. *pp*

This section shows four measures of music. The Violin (Vln.) has sixteenth-note patterns with dynamics *mf*, *p*, and *pp*. The first two measures of the flute parts (A. Fl. and B. Fl.) consist of eighth-note patterns with dynamics *pp* and *p*. The third measure of the flute parts and the entire duration of the Clarinet (Cl.) part also feature eighth-note patterns with *pp* dynamics.

25

Vln. *f* *mf* *mp* *mf* *f*

A. Fl. *f* *mf* *mp* *mf* *p* *mf*

B. Fl. *f* *mf* *mp* *mf* *f*

Cl. *f* *mf* *mp* *mf* *p* *mf*

This section shows three measures of music. The Violin (Vln.) has sixteenth-note patterns with dynamics *f*, *mf*, *mp*, *mf*, and *f*. The flute parts (A. Fl. and B. Fl.) have sixteenth-note patterns with dynamics *f*, *mf*, *mp*, *mf*, *p*, and *mf*. The Clarinet (Cl.) has sixteenth-note patterns with dynamics *f*, *mf*, *mp*, *mf*, *p*, and *mf*.

28

Vln. *>mp* *f* *p* *mp* *f*

A. Fl. *p* *mf* *p* *mp* *f*

B. Fl. *mf* *p* *f*

Cl. *p* *mf* *p* *mp* *f*

This section shows three measures of music. The Violin (Vln.) has sixteenth-note patterns with dynamics *>mp*, *f*, *p*, *mp*, and *f*. The A. Flute has eighth-note patterns with dynamics *p*, *mf*, *p*, *mp*, and *f*. The B. Flute has eighth-note patterns with dynamics *mf*, *p*, and *f*. The Clarinet (Cl.) has eighth-note patterns with dynamics *p*, *mf*, *p*, *mp*, and *f*.

32

Vln.  $\text{mp}$   $\text{mf}$   $f$   $\text{mp}$   $\text{mf}$

A. Fl.  $>\text{p}$   $\text{mp} < \text{f}$   $\text{mp}$

B. Fl.  $\text{mp}$   $\text{mf}$

Cl.  $\text{mp}$   $\text{mp}$   $\text{mf}$

35

Vln.  $\text{mp}$   $\text{mf}$   $f$

A. Fl.  $\text{mf} < \text{f}$   $\text{p}$   $\text{mf} > \text{p}$   $\text{mf} > \text{p}$

B. Fl.  $f$

Cl.  $f = \text{mf} < \text{f}$   $= \text{mf}$   $> \text{mp}$

39

Vln.  $\text{mf}$   $f$   $\text{mf}$

A. Fl. -  $f$   $\text{mf}$

B. Fl.  $\text{mp}$   $f$   $\text{mf}$

Cl.  $f$   $\text{mf}$

42

Vln. *mp* — *mf* — *f* — *mp*

A. Fl. *mp* — *mf* — *f* — *mp*

B. Fl. *mp* — *mf* — *mp*

Cl. *mp* — *mf* — *mp*

5

46

Vln. — *f* — *p*

A. Fl. — *f* — *p*

B. Fl. *f* — *mf* — *mp*

Cl. — *f* — *mf*

49

Vln. *f* <sup>3</sup> — *p* — *mf* <sup>3</sup> — *p* — *mf* <sup>3</sup> — *p* — *mf* <sup>3</sup> — *p*

A. Fl. *p* — *mf* — *p* — *mf* — *p* — *mf*

B. Fl. — *mf* — *f* — *mf*

Cl. *p* — *mf* — *p* — *mf* — *p* — *mf*

52

Vln. *f*

A. Fl. *p* *mf* *p*

B. Fl. *mf* *f* *mf*

Cl. *p* *mf* *p*

55

Vln. *mf* *mp*

A. Fl. *mf* *mp* *mf*

B. Fl. *f* *=mf* *f*

Cl. *mp* *=p* *=mf*

58

*Meno mosso*      rit.

Vln. *p* *pp*

A. Fl. *f* *p* *mp* *pp*

B. Fl. *p* *=pp*

Cl. *mp* *pp*

## II Exploring the Paths

## Allegro ♩ = 96

Jeannette Owen

Musical score for six instruments over four measures. The score includes:

- Flute:** Starts with eighth-note pairs (mp), followed by a rest, then eighth-note pairs again (f).
- Alto Flute:** Eighth-note pairs (mp), followed by a rest, then eighth-note pairs again (mf).
- Clarinet in B♭:** Rests in the first two measures, then eighth-note pairs (f) in the third measure.
- Tenor Trombone:** Eighth-note pairs (mp), followed by a rest, then eighth-note pairs again (p).
- Violin:** Rests in the first two measures, then sustained notes (mp) in the third measure, followed by sustained notes (f) in the fourth measure.
- Viola:** Rests in the first two measures, then sustained notes (mp) in the third measure, followed by sustained notes (f) in the fourth measure.

Fl. A. Fl. Cl. Tbn. Vln. Vla.

10

Fl. *mp*

A. Fl. *mp* *p* *f*

Cl. *p* *f*

Tbn. *mp* *mf* *p*

Vln. *f* *f* *p*

Vla. *mf* *f* *p*

15

Fl. *mp*

A. Fl. *mp*

Cl. *f* *mf* *mp* *p*

Tbn. *mf* *mp* *mp* *p*

Vln. - *f* *mp* *f*

Vla. - *f* *mp* *f*

19

Fl. *mf*

A. Fl. *mf*

Cl. *mf* *mp* *f* *mf*

Tbn. *mp*

Vln. *mp* *mp* *mf*

Vla. *f* *f*

This section consists of six staves. The Flute and Alto Flute play eighth-note patterns. The Clarinet has sustained notes with dynamics *mf*, *mp*, and *f*. The Trombone plays eighth-note patterns with *mp* dynamic. The Violin and Viola play eighth-note patterns with *mp* and *mf* dynamics. Measure 22 ends with a forte dynamic *f*.

23

Fl. *mf*

A. Fl. - *mf*

Cl. *p*

Tbn. *p*

Vln. *mf*

Vla. -

rit.

To Fl.

To B. Cl.

*mf*

*p*

*p*

This section starts with the Flute and Alto Flute playing eighth-note patterns. The Clarinet enters with a dynamic *p*. The Trombone and Violin play eighth-note patterns. The Violin and Viola play eighth-note patterns. Measures 24 and 25 show transitions with dynamics *mf* and *p*. Measure 26 concludes with dynamics *mf* and *p*.

$\text{♩} = 60$ 

Lilting

27

Fl.  $p$   $mp$   $p$

Fl.  $p$   $mp$   $p$

B. Cl.  $mf$  *solo - expressivo*  $f$

Tbn.  $mp$   $mf$   $f$   $mp$   $mf$

Vln.  $mp$   $p$

Vla.  $mp$   $p$

33

Fl.  $mp$   $mf$

Fl.  $mp$   $mf$

B. Cl.  $mp$   $f$

Tbn.  $mp$   $mf$   $f$

Vln.  $p$   $mf$   $p$   $mf$

Vla.  $p$   $mf$   $p$   $mf$

39

Fl. *p*

Fl. *mf*

B. Cl. *mp*

Tbn. *mp*

Vln. *p*

Vla. *p*

*pizz.*

*mp*

*mf*

*mp*

*pizz.*

*mp*

*mp*

44

Fl. *mp*

Fl. *mp*

B. Cl. *mp*

Tbn. *mp*

Vln. *p*

Vla. *p*

*mf*

*f*

*mp*

*mf*

*arco*

*p*

*mp*

*mf*

*arco*

*p*

*mp*

*mf*

cadenza - freely

50

Fl.

Fl.

B. Cl.

Tbn.

Vln.

Vla.

*p*

54

Fl.

Fl.

B. Cl.

Tbn.

Vln.

Vla.

*rit.*

$\text{♩} = 96$

7

57

To Picc.

Fl.

Fl.

Clarinet in B♭

Cl.

Tbn.

Vln.

Vla.

Piccolo

mp

p

mp

p

mp

p

61

Fl.

Fl.

Cl.

Tbn.

Vln.

Vla.

mf

mf

mf f

mp

mf

p

mp

p

65

Fl.

Fl.

Cl.

Tbn. *mp*

Vln.

Vla. *p*

69

Fl. *mp*

Fl. *p*

Fl. *mp*

Cl. *mp* *p* *mp*

Tbn. *mf* *p* *mf*

Vln. *mf*

Vla. *f* *mp*

73

Fl. *p*

Fl.

Cl. *p*

Tbn. *mp* — *p*

Vln. *p*

Vla. *mf* — *f*

To Fl.

*mf* — *mp*

*mf* — *mp*

— *mf*

77

Fl.

Fl.

Cl. *f*

accel.

*mf* To A. Fl.

*mp*

To B. Cl.

Tbn. *mp* — *p*

Vln. *p* — *mf* — *mp* — *p*

Vla. *p* — *mf* — *mp* — *p*

10

82

Fl. *p*

A. Fl. *p*

B. Cl. *mp*

Tbn. *p*

Vln. *p*

Vla. *p*

rit.

*mp*

*mf*

87 Slower

Fl.

A. Fl. *mp*

B. Cl. *mp*

Tbn. *mp* *p*

Vln. *mp*

Vla. *mp*

91

Fl.

A. Fl.

B. Cl.

Tbn.

Vln.

Vla.

rit.

*p*

*p*