

COMPOSER'S PROGRAMME NOTE

The work is cast in four movements, each depicting in a dramatic and colourful way four cities of the imagination closely associated with literature, mythology and historical conjecture to name but three aspects.

El Dorado – the name of a fictitious country or city abounding in gold, formerly believed to exist somewhere in the region of the Orinoco and Amazon Rivers. The belief, which led Spanish conquistadors to converge on the area in search of treasure and Sir Walter Raleigh to lead his second expedition up the Orinoco, appears to have originated in rumours of an Indian ruler who ritually coated his body with gold dust and then plunged into a sacred lake while his subjects threw in gold and jewels. The name comes from Spanish, and means literally 'the gilded one' or 'the golden man'.

The music is based on one idea that continues to return in an elaborated manner whilst running into various secondary thoughts that develop themselves into more florid lines, the whole shape building towards a climax in search of even richer textures.

Avalon – in Arthurian legend is the place to which Arthur was conveyed after death and, in Welsh mythology, the kingdom of the dead.

The music is principally atmospheric and based on two key ideas. The first, after a brief introduction, creates a quasi-religious sound world with vocal lines adapted (for purely phonetic reasons) from Latin Requiem Mass sources. This is played against a more aggressive *Dies Irae* (Day of Wrath) material, which depicts Arthur's final battles, the 'text' this time being implied by the design of the lines rather than being sung. This all leads to an extended coda that illustrates the protagonist's final journey across the lake with memories of the past all around before a conclusive laying to rest and an ensured immortality.

Shangri-La – a Tibetan utopia in James Hilton's novel *Lost Horizon*, the term is now used for a place regarded as an earthly paradise, especially when involving a retreat from the pressures of modern civilisation.

After a brief introduction, to establish a suitable atmosphere for this highly contrasting movement, an ostinato is set up based solely on two alternating chords. Above this dreamy 'minimalist' texture gentle melodic lines are performed, echoed and developed, all leading towards a climax which is followed by a coda that allows the sound-scape to fade into the distance, the whole seeming rather like a glimpse into a world we are not allowed to fully enter.

Xanadu! – the name of (*Shang-tu*) an ancient city in South East Mongolia, as portrayed in Coleridge's poem *Kubla Khan*:

**It was a miracle of rare device,
A sunny pleasure-dome with caves of ice.**

Xanadu is used to convey an impression of a place as almost unattainably luxurious or beautiful.

The music has certain outrageous qualities in a highly charged rhythmically biased finale all in the meter of 7/4, which allows the various lines some degree of unpredictability. The movement incorporates the use of occasional effects and surprises, not least the very close, with which we leave the imaginary worlds of *Dreamscapes*.

Commissioned by and dedicated to Dr. Matthew J. George and the University of St. Thomas Symphonic Wind Ensemble, St. Paul, Minnesota, USA

DREAMSCAPES

1. El Dorado

MARTIN ELLERBY

Andantino (♩ = c. 72)

The score is written for a symphonic wind ensemble. It begins with a Piccolo solo in the first measure, marked *mp*. The main ensemble enters in the second measure. The woodwinds (Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons) play melodic lines with various dynamics and articulations. The brass section (Trumpets, Horns, Trombones, Euphonium, Tubas) provides harmonic support, often playing sustained notes or chords. The Double Bass and Piano provide a steady accompaniment. The Percussion section includes Suspended Cymbal (hard and soft sticks), Glockenspiel, and Vibraphone (turned on). The score is marked with various dynamics such as *p*, *mp*, *mf*, and *f*, and includes performance instructions like *Solo*, *con sord.*, *pizz.*, *arco*, and *legato*.

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Picc. *mp*

1 *mf*

Fls. 2 *mp* Solo *mf espress.*

Obs. 1 *mf* Solo *mf espress.*

2 *mp* Solo *mf espress.*

B♭ Cls. 2 *p* Solo *mf espress.*

3 *a2 p* Solo *mf espress.*

B♭ Bass Cl. *mp*

Bsns. 1.2 Solo *mf espress.*

E♭ Alto Saxs. 1.2 Solo *mf espress.*

B♭ Ten. Sax. *mp*

E♭ Bar. Sax. *mp*

1 *p* Solo senza sord. *mp* *mf espress.*

2 *p* Solo senza sord. *mf espress.* *mp*

3.4 *p* Solo senza sord. *mf espress.* *mp* 3. senza sord. *mp*

F Horns 1.2 *mp* Soli *mf* *p subito*

3.4 *p* a2 Soli senza sord. *mf* *p subito*

Trbs. 1.2 *p subito* *p subito* *p subito* *p subito* *a2 bca p subito*

3 *p subito* *p subito* *p subito* *p subito*

Euph. *p subito* *p subito* *p subito* *p subito*

Tubas 1.2 *p subito* *p subito* *p subito* *p subito*

D. Bass *mp* *pizz.* *mp* *mf* *arco* *f* *pizz.* *p*

Pno. *mp* Solo *mf sempre 'arpeggio'* *mf* *p*

Timp. *mp* *mf* *f* *p*

Perc. 1 *p* *mf lv.* *p* *mf lv.* *p* *mf lv.* *p* Solo *mf lv.* *p*

Perc. 2 *mp* *mf lv.* *p* *mf lv.* *p* *mf lv.* *p*

Perc. 3 *p* *mf lv.* *p* *mf lv.* *p* *mf lv.* *p*

Perc. 4 *p* *mf lv.* *p* *mf lv.* *p* *mf lv.* *p*

Larghetto (♩ = c. 60)

2. Avalon

Piccolo *Solo*
 Flutes 1 *Solo*
 Flutes 2 *Solo*
 Oboes 1 *Solo*
 Oboes 2 *Solo*
 * All Clarinets are quasi ad lib. with rapid tremolandi, not together.
 B♭ Clarinets 1 *p* 'dry' and emotionless
 B♭ Clarinets 2 *p* 'dry' and emotionless
 B♭ Clarinets 3 *p* 'dry' and emotionless
 B♭ Bass Clarinet *p* 'dry' and emotionless
 Bassoons 1,2
 E♭ Alto Saxophones 1,2
 B♭ Tenor Saxophone
 E♭ Baritone Saxophone
 Voices (in orchestra)
 B♭ Trumpets 1 *Solo con sord.*
 B♭ Trumpets 2 *Solo con sord.*
 B♭ Trumpets 3 *Solo con sord.*
 B♭ Trumpets 4 *Solo con sord.*
 F Horns 1 *Solo con sord.*
 F Horns 2 *Solo con sord.*
 F Horns 3,4 *3. Solo con sord.*
 Trombones 1 *Solo con sord.*
 Trombones 2 *Solo con sord.*
 Trombones 3 *Solo con sord.*
 Euphonium
 Tubas 1,2
 Double Bass
 Piano *Solo*
 Timpani *Mark-tree*
f fast lv. *sim.*
 Percussion 1
 Percussion 2 *Suspended Cymbal (hard sticks)*
p
 Percussion 3 *Bass Drum placed on its side (hard sticks)*
p very 'dry'
 Percussion 4

[6] Andantino (♩ = c. 90)

Picc.

Fls. 1.2

Obs. 1.2

1 *mf*

B♭ Cls. 2 *mf*

3 *mf*

B♭ Bass Cl.

Bsns. 1.2 *Soli f*

E♭ Alto Saxs. 1.2 *Soli f*

B♭ Ten. Sax.

E♭ Bar. Sax.

Voices *f* * Vocal lines are notated in all parts in concert pitch, treble clef: as many available 'singers' as possible should participate.
 Cum Spi-ri-tum Sanc-tum Spi-ri-tum Spi-ri-tum Sanc-tum Cum Spi-ri-tum Sanc-tum Do-mi-num Do-mi-num Sanc-tum

B♭ Tpts. 1.2 3.4

F Horns 1.2 3.4 *senza sord.* *3*

Trbs. 1.2 3

Euph. *mf*

Tubas 1.2 *mf*

D. Bass *mf*

Puo. *mf*

Timp.

Perc. 1

Perc. 2 *mf l.v.* *sim.* *p*

Perc. 3 (soft stick) *mf*

Perc. 4 Tubular Bells *mf l.v.* *sim.*

3. Shangri-La

Allegro moderato (♩ = c. 120 - ♩ equal)

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Piccolo Solo *f 'dry'* *mf 'warm'* *f*

Flutes 1.2 *f 'dry'* *mf 'warm'* *f*

Oboes 1.2 *f 'dry'* *mf 'warm'* *f*

B♭ Clarinets 2 *mf sempre legato*

3 *mf sempre staccato*

B♭ Bass Clarinet

Bassoons 1.2 *mf sempre legato*

E♭ Alto Saxophones 1.2 *mf sempre legato*

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1.2 3.4

F Horns 1.2 3.4

Trombones 1.2 3

Euphonium

Tubas 1 *mp sempre molto legato* 2 *vez* *mp sempre molto legato*

Double Bass

Piano Solo *f 'dry'* *mf 'warm'* *f*

Timpani (N.B. Timpani plays Triangle and 2 Tam-tams in 3rd. Movement) Triangle *mf sempre l.v.*

Percussion 1 Suspended Cymbal (soft sticks) Solo *pp* *mp l.v.*

Percussion 2 Glockenspiel *mf sempre legato*

Percussion 3 Xylophone *mf*

Percussion 4 Vibraphone (switched on) *mf sempre legato*

4. Xanadu!

Presto (♩ = c. 180 - sempre 2+2+3)

Piccolo
1. *ff*

Flutes 1.2
1.2 *ff*

Oboes 1.2
1.2 *ff*

Clarinets
1. *ff ad lib.*
2. *ff ad lib.*
3. *ff ad lib.*
* All Clarinets remove mouthpieces and make wild and raucous high pitched wailing sound (quasi glissandi), not together in 'pitch' or rhythm, and as slurred as possible for 3 bars of actual tempo.
* All Clarinets 'fix' mouthpieces for normal playing.

Bassoons 1.2
1.2 *f*

Saxophones
E♭ Alto Saxophones 1.2 *ff*
B♭ Tenor Saxophone *ff*
E♭ Baritone Saxophone *f*

Sticks (in orchestra)

Trumpets
1.2 *ff*
3.4 *ff*

F Horns
1.2 *ff*
3.4 *ff*

Trombones
1.2 *ff*
3 *f*

Euphonium
f

Tubas 1.2
1.2 *f*

Double Bass
f

Piano
f

Timpani
f

Percussion
1. *'Heavy rock' style*
2. *f 'feel' in*
3. *f*
4. *ff*
Ratchet (or Guiro)
f lv. *sim.*

This page of a musical score, numbered 52, contains the following instruments and parts:

- Picc.** (Piccolo)
- Fls. 1, 2** (Flutes)
- Obs. 1, 2** (Oboes)
- B♭ Cls. 1, 2, 3** (Clarinet in B-flat)
- B♭ Bass Cl.** (Bass Clarinet in B-flat)
- Bsns. 1, 2** (Bassoons)
- E♭ Alto Sax. 1, 2** (Alto Saxophone in E-flat)
- B♭ Ten. Sax.** (Tenor Saxophone in B-flat)
- E♭ Bar. Sax.** (Baritone Saxophone in E-flat)
- B♭ Tpts. 1, 2, 3, 4** (Trumpet in B-flat)
- F Horns 1, 2, 3, 4** (French Horn)
- Trbs. 1, 2, 3** (Trombone)
- Euph.** (Euphonium)
- Tubas 1, 2** (Tuba)
- D. Bass** (Double Bass)
- Pno.** (Piano)
- Timp.** (Timpani)
- Perc. 1, 2, 3, 4** (Percussion)

The score includes various musical notations such as dynamics (e.g., *f*), articulation (accents), and performance instructions like "Rocky" and "a2 Soli". The percussion parts include specific rhythmic patterns and drum set notation.