

# **Dreamer Carol**

Paul Burnell

# Dreamer Carol

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Composed 2005

Duration: 8 minutes

First performed by the Forum London Chamber Symphony, conductor Alan Taylor, 22 October, 2005

## Instrumentation

Flute, doubling C harmonica	Violin 1 (solo)
Oboe, doubling C harmonica & tuned pipe E	Violin 1, doubling D handbell
Clarinet in Bb, doubling C harmonica	Violin 1, doubling G handbell
Bassoon, doubling C harmonica & tuned pipe D	Violin 2, doubling E handbell
Horn in F, doubling C harmonica & tuned pipe C#	Violin 2, doubling G# handbell
Trumpet in Bb, doubling C harmonica & tuned pipe C	Viola, doubling F handbell
Trombone, doubling C harmonica & tuned pipe A	Viola, doubling C# handbell
Percussion - low drum & vibraphone	Cello, doubling B handbell
Keyboard (with a string sound and a bowed glass or bowed vibraphone sound)	Cello, doubling C handbell
	Cello
	Double Bass

The score shows transposing instruments transposed.

In the clarinet and trumpet parts the written C naturals will sound as B flat. The harmonica and tuned pipe sections are shown at sounding pitch in both the score and in the clarinet, trumpet and horn parts.

Toy 16-hole harmonicas in C are perfectly acceptable. If players find it difficult to sustain the 3-note chords for the given duration, they may play 2 notes only - using less breath.

Tuned pipes can be provided by the composer. They are plastic pipes with an internal diameter of 17mm and the length as follows: A - 378mm, C - 316mm, C# - 300mm, D - 283mm, E - 250mm. One end of the pipe is stopped with the palm and the player blows across the top of the other end (rather like blowing across the top of a bottle). Each time a brief 'overblown' effect is achieved as the result of an exaggerated crescendo and diminuendo. If these pipes are not available or impossible to make, then recorders could be overblown to achieve a similar effect. As an alternative tuned bottles may be used.

Toy handbells are preferable because they are lighter, easier to handle and more easily available than professional handbells. The handbells are held with the bell facing up and struck with a hard pencil or similar beater. The players may either hold the handbells as they play open strings, or carefully put handbells down if they play stopped notes. From letter G the string players may not wish to bow the handbells because of worries about bow damage. However, any players with an 'old' spare bow may be prepared to allow them to be used to bow the handbells. If there are more string players than scored these should play the handbell notes as pizzicato - in a high octave.

## Programme Note

Dreamer Carol was inspired by a London Forum Composers Group project based on the 'Western Wynde' Mass by John Taverner (c.1490-1545). There are no intentional quotations from Taverner's mass, but Dreamer Carol uses two well-known tunes to form the basis of the composition. The first part of Dreamer Carol contains melodic fragments from The Coventry Carol (anon.) and Beautiful Dreamer (Stephen Foster 1826-1864) played very slowly in the flute and trumpet. After this the music gradually fades away.

“Then woe is me, poor Child, for Thee, And ever mourn and say; For Thy parting, nor say nor sing, By, by, lully, lullay.”

“Beautiful dreamer, wake unto me, Starlight and dewdrops are waiting for thee; Sounds of the rude world heard in the day, Lull'd by the moonlight have all pass'd a way!”

# Dreamer Carol

Paul Burnell

Very Slow ♩=30

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Trumpet in Bb

Trombone

Percussion

Keyboard

*pp* c harmonica blow (any 3 mid-low notes) to flute

*pp* c harmonica blow (any 3 mid-low notes)

*ff* c harmonica *pp* blow (any 3 mid-low notes)

*ff* c harmonica *pp* blow (any 3 mid-low notes)

*ff* c harmonica *pp* blow (any 3 mid-low notes)

*ff* c harmonica *pp* blow (any 3 mid-low notes)

*ff* c harmonica *pp* blow (any 3 mid-low notes)

*ff* low drum (l.v.) *ff* vibraphone hard sticks rotor off r.h. bow, l.h. 8ve beaters damp bow (let ring) *pp* l.v.

*mf* < *ff* sustain all except where marked 'damp' *f* string sound

*pp*

Very Slow ♩=30

Violin I solo

Violin I

Violin I

Violin II

Violin II

Viola

Viola

Cello

Cello

Cello/C.B.

optional: solo vln. play all arco notes as harmonics  $\text{p}^{\circ}$

doubling D handbell *p* strike handbell with pencil (let ring)

doubling G handbell trem.

doubling E handbell *pp* trem.

doubling G# handbell *pp* trem.

doubling F handbell *pp* strike handbell with pencil (let ring) *pp* viola trem.

doubling C# handbell trem.

doubling B handbell *pp* trem.

doubling C handbell trem. *pp*

*ff* trem. CB plays C and G 8ve higher than written both CB and cello arco, the cello additionally pizz. D & A open strings *mf*

A

6 flute

Fl. *f*

Ob.

Cl.

Bn.

Hn.

Tpt. to trumpet (with straight mute) *f*

Tbn.

Perc. (with flute) bow *l.v.*

Kb.

A

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Vc/Cb.

violin trem. *pp*

pizz. *f*

arco *p*

h.b. strike handbell with pencil (let ring) *l.v.*

strike handbell with pencil (let ring) *l.v.*

strike handbell with pencil (let ring) *l.v.*

strike handbell with pencil (let ring) *l.v.*

strike handbell with pencil (let ring) *l.v.*

cello

(each pizz. is *mf*, the trem. remains *pp*)

*sub. pp*

*mf*



15

Fl.

Ob.

Cl. clarinet

Bn. *pp*

Hn.

Tpt.

Tbn.

Perc. damp bow *l.v.*

Kb.

Vln. I pizz. *f* arco *p*

Vln. I violin

Vln. I

Vln. II violin

Vla. *(mf)* *pp* h.b.

Vla. *(mf)* damp

Vc. *l.v.* cello

Vc. cello h.b.

Vc./Cb. damp

Detailed description: This page of a musical score covers measures 15 through 19. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The percussion (Perc.) part features a 'damp bow' and 'l.v.' (left hand) markings. The keyboard (Kb.) part is shown in grand staff notation. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass/Contrabass (Vc./Cb.). The Violin I part includes 'pizz.' (pizzicato), 'arco' (arco), and dynamic markings of *f* and *p*. The Viola part includes *(mf)* and *pp* markings. The Violoncello part includes *l.v.* and 'cello' markings. The Double Bass/Contrabass part includes 'cello' and 'damp' markings. The score is written in a common time signature and features various articulations and dynamics throughout.

**B**

Musical score for woodwinds and percussion. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Percussion (Perc.). The Flute part features a melodic line with a slur over the first two measures and a fermata over the third. The Oboe and Clarinet parts play sustained chords with a slur and a fermata. The Bassoon part has a dynamic marking of *ff* that tapers to *pp*. The Horn part plays a sustained chord with a slur and a fermata. The Trumpet and Trombone parts play sustained chords with a slur and a fermata. The Percussion part plays a rhythmic pattern with a slur and a fermata. The score is marked with "any 3 high notes" and "3 mid notes" for various instruments.

**B**

Musical score for strings. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Vc./Cb.). The Violin I part features a melodic line with a slur and a fermata. The Violin II part plays a sustained chord with a slur and a fermata. The Viola part plays a sustained chord with a slur and a fermata. The Violoncello part plays a sustained chord with a slur and a fermata. The Double Bass part plays a sustained chord with a slur and a fermata. The score is marked with "h.b." (harmonic bow) and "5... l.v." (5th finger, left hand) for various instruments. The Violin I part also includes a dynamic marking of *f* and a marking of "pizz." (pizzicato). The Violin I part also includes a marking of "arco" (arco) and a dynamic marking of *p*. The Violin I part also includes a marking of "violin (pizz. mf)".

25

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Tbn.

Perc.

Kb.

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Vc/Cb.

3 mid-low notes

3 mid-low notes

3 mid-low notes

3 mid-low notes

3 mid-low notes

3 mid-low notes

3 mid-low notes

bow

pizz.

arco

*f*

*p*

*f*

h.b. ...5... l.v.

violin

violin

(pizz.)

(pizz.)

(pizz. *mf*)

(*mf*)

(*mf*)

cello

h.b. ...5... l.v.

h.b. ...5... l.v.



30

Fl. *molto vibrato (jaw or diaphragm vibrato)* *ff* to oboe

Ob. *clarinet* *f*

Cl. *pp* *molto vibrato (jaw or diaphragm vibrato)* *ff* *pp* to bassoon

Bn. *f* to horn

Hn. *f* to trombone

Tpt. *ff*

Tbn. *ff*

Perc. (to three beaters) *bow* *l.v.*

Kb. *f*



Vln. I *arco* *p* *violin* *f* *p*

Vln. I *h.b.* *pp* *l.v.*

Vln. I *h.b.* *pp* *l.v.*

Vln. II *h.b.* *mf* *f* *violin*

Vln. II *h.b.* *pp*

Vla. *h.b.* *pp*

Vla. *h.b.* *pp*

Vc. *cello* *pp* *f* *h.b.* *pp* *l.v.*

Vc. *pp* *f* *h.b.* *pp* *l.v.*

Vc./Cb. *f* *pp*

D

35

Musical score for woodwinds and percussion. The staves are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Percussion (Perc.). The woodwinds are mostly silent, with some notes appearing in the final measure. The percussion part features a rhythmic pattern of eighth notes. Dynamics include *p* for oboe and *ff* for bassoon, horn, and percussion.

D

Musical score for strings. The staves are: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass/Contrabass (Vc./Cb.). The strings play a complex rhythmic pattern with various dynamics. Dynamics include *pp*, *mf*, and *ff*. Performance instructions include *h.b.* (hairpins), *5... l.v.* (fingerings), and *pizz. mf* (pizzicato). The score includes a *ff* dynamic marking in the final measure.

40

Fl. to tuned pipe

Ob. to tuned pipe

Cl. to tuned pipe

Bn. to tuned pipe

Hn. to tuned pipe

Tpt. to tuned pipe

Tbn. to tuned pipe

Perc. damp bow *L.v.*

Kb.

Vln. I *pp* violin

Vln. I *pp*

Vln. II *pp*

Vln. II *pp*

Vla. viola

Vla. *pp*

Vc. *pp* h.b. 3. *L.v.*

Vc. *pp* h.b. 3. *L.v.* cello *pp* irregular trem.

Vc./Cb. *pp*

45

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Tbn.

Perc.

Kb.

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Vc/Cb.

*pp*

*ff*

*pp*

*p*

*bow*

*L.v.*

*h.b.*

*3. L.v.*

*violin*

*cello*

*regular trem.*

E

50

Fl. *p* tuned pipe E (close end & overblow)

Ob. *p* *f*

Cl. *pp* *ff* *pp* tuned pipe D (close end & overblow)

Bn. *p* *f* *p* *f*

Hn. tuned pipe C (close end & overblow)

Tpt. tuned pipe A (close end & overblow) *p*

Tbn. *p* *f* *bow* *l.v.*

Perc.

Kb. bowed glass/ bowed vibraphone sound with decay *pp*

E

Vln. I *h.b.* *3. l.v.*

Vln. I *3. l.v.*

Vln. I *violin*

Vln. II *3. l.v.*

Vln. II *violin*

Vla. *h.b.* *3. l.v.*

Vla.

Vc. *3. l.v.* *cello*

Vc. *cello* *no trem.* *sul pont.* *h.b.*

Vc/Cb







70

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Tbn.

Perc.

Kb.

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Vc/Cb.

*pp*

*f*

*pp* (no cresc.)

bow handbell if willing (once) *l.v.*

h.b.

bow handbell if willing (once) *l.v.*

h.b.

bow handbell if willing (once) *l.v.*

bow

*l.v.*

damp

*pp* sul II