

Celestial Canopy

a symphonic tone poem

Commissioned by the Bremerton Symphony Association

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Program Note

CELESTIAL CANOPY

I am sometimes asked how my pieces are inspired and there is no doubt that poetic and visual metaphors often play a role in my creative process. The image of a celestial canopy hovering within an imaginary universe evoked for me qualities of spaciousness, luminosity, fluidity, transparency and motion. These qualities served as a reservoir of possible modes of compositional association and relatedness as well as the inspiration for particular musical gestures. The two movements comprising this symphonic tone poem are characterized quite differently. The first movement opens with a playful, almost teasing motif that quickly progresses to an exuberant tutti followed by distinct chamber/orchestral juxtapositions. The more dramatic second movement immediately following is introduced by a quite different orchestral ambiance - slow, mysterious, contained, suspenseful - which gradually devolves into a series of rapid harmonic and temporal transformations whose motion is finally arrested by the brief coda played by strings, winds and percussion.

CELESTIAL CANOPY was commissioned by the Bremerton Symphony and completed in August 1999.

Diane Thome

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ORCHESTRA

Piccolo
Flute (2)
Oboe/English horn (2)
Clarinet in B^b (2)
Bassoon (2)

Horn (2)
Trumpet in C (2)
Trombone (Tenor, Bass)

Harp
Piano

Xylophone
Vibraphone
Glockenspiel
Chimes
Whip
Cymbals
Suspended Cymbal
Cabasa
Timpani
Tom-Toms
Bass Drum

Violin I
Violin II
Viola
Cello
String bass

Score is written in C.

Ob. *mp*

1 *pp* *mf* *p*

2 *pp* *mf* *p*

Vla. *pp* *mf* *p*

5

Fl.

Ob. *mp leggiero*

Cl.

1 *mp leggiero*

Vl. 1 *f* *p* *cresc. molto*

Vl. 2 *f* *p* *cresc. molto*

Vla. *f* *p* *cresc. molto*

9

Fl.

Cl.

trp. *pp* *poco a poco accel.*

2nd *pp* *poco a poco accel.*

1 *pp* *poco a poco accel.*

Vl. 1 *pp pizz.* *poco a poco accel.*

Vl. 2 *p* *poco a poco accel.*

Vla. *pp*

E F# G A
B C# D

Fl. $\text{♩} = 96$ 12

Ob. *mf*

Cl. *sub. f marcato*

Bsn. *sub. f marcato*

Tpt. *sub. f marcato*

Pno. *sub. f marcato*

1. Vl. $\text{♩} = 96$ *sub. f marcato* ARCO

2. Vl. *sub. f marcato*

Vla. *sub. f marcato*

C. *sub. f marcato*

Bass *sub. f marcato*

Flutter-tongue

Ob.

Cl.

Vi. 1

Vi. 2

Vla.

mp

Flutter-tongue

14

Fl.

sub. pp

Perc.

Glock.

pp

19

Fl.

Ob.

pp leggero

Cl.

Glock.

Perc.

Harp

Ppp

Pno.

Ppp

22

Fl. *pp*

Ob. *pp*

Hrp. $E^b F G A^b B^b C^b D^b$

1. *p espr. e tranquillo*

2. *p espr. e tranquillo*

Vla. *p espr. e tranquillo*

C. *p espr. e tranquillo*

ppoco

3

25

Ob. *pp*

Bsn. *ppp*

Hrn. *pp espr. legatis poco*

1. *cresc. pp pp espr. legatis poco*

2. *cresc. pp pp espr. legatis poco*

Vla. *cresc. pp pp espr. legatis poco*

C. *cresc. pp pp espr. legatis poco*

ppoco

3

Musical score for Cl. 1 & 2, Tpt., Xyl., and Ho. The score is written in 4/4 time. The Cl. 1 & 2 part features a melodic line with slurs and accents. The Tpt. part has a similar melodic line with accents. The Xyl. and Ho. parts provide a rhythmic accompaniment with slurs and accents. A *cresc.* marking is present in the Tpt. part.

Musical score for Fl., Cl., Vl. 1 & 2, and Vla. The score is written in 4/4 time. A boxed measure number **48** is located at the beginning of the Fl. part. The Fl. part has a melodic line with slurs and accents. The Cl. part has a melodic line with slurs and accents. The Vl. 1 & 2 parts have a melodic line with slurs and accents. The Vla. part has a melodic line with slurs and accents. A *sfz* marking is present in the Cl. part. A *sfz* marking is present in the Vl. 1 & 2 parts. A *sfz* marking is present in the Vla. part. A *sfz* marking is present in the Fl. part. A *sfz* marking is present in the Cl. part. A *sfz* marking is present in the Vl. 1 & 2 parts. A *sfz* marking is present in the Vla. part. A *sfz* marking is present in the Fl. part. A *sfz* marking is present in the Cl. part. A *sfz* marking is present in the Vl. 1 & 2 parts. A *sfz* marking is present in the Vla. part.

50

Fl.

Cl.

Bsn.

Tpt.

1. Vl.

2. Vl.

Vla.

ff

ff

ff

ff

p

p

p

53

Fl.

Cl.

Bsn.

Tpt.

1. Vl.

2. Vl.

Vla.

C.

ff

mf

mf

mf

mf

mf

mf

cresc. molto

cresc. molto

cresc. molto

cresc. molto

cresc. molto

56

Fl. *pp delicately* English Horn *mf*

Ob. *pp* *cantabile, molto legato.*

Eng. Horn *sord.*

Hrn. *sord. mf legato.*

Tpt. *mf legato.*

Vl. 1 *pp dolce* *più p* 5 6

Vl. 2 *pp dolce* *più p* 5 6

Vla. *pp dolce* *più p* 5 6

C. *pp dolce* *più p* 5 6

60

Eng. Horn

Hrn. *mf legato.* *pp* *legato.* 1 2

Tpt. *pp*

Solo Vl. *mf* *f*

Vl. 1 *6*

Vl. 2 *6*

Vla. *6*

C. *6*

poco sfz

64

Musical score for measures 64-66. The score includes parts for Horn (Hrn.), Trumpet (Tpt.), Violin (Vl.), Viola (Vla.), and Cello (C.).

- Hrn.:** Treble clef, key signature of two sharps. Measure 64 has a whole note G4. Measure 65 has a half note G4. Measure 66 has a quarter note G4.
- Tpt.:** Treble clef, key signature of two sharps. Measure 64 has a whole note G4. Measure 65 has a half note G4. Measure 66 has a quarter note G4. A *poco* dynamic marking is present in measure 64.
- Vl. 1 & 2:** Treble clef, key signature of two sharps. Measure 64 has a sixteenth-note triplet (subp 6). Measure 65 has a half note G4. Measure 66 has a quarter note G4. Dynamics include *mp cresc.* and *f*.
- Vla.:** Alto clef, key signature of two sharps. Measure 64 has a sixteenth-note triplet (subp 6). Measure 65 has a half note G4. Measure 66 has a quarter note G4. Dynamics include *mp cresc.* and *f*.
- C.:** Bass clef, key signature of two sharps. Measure 64 has a sixteenth-note triplet (subp 6). Measure 65 has a half note G4. Measure 66 has a quarter note G4. Dynamics include *mp cresc.* and *f*.

67

Musical score for measures 67-70. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Violin (Vl.), Viola (Vla.), and Cello (C.).

- Fl.:** Treble clef, key signature of two sharps. Measure 67 has a triplet of eighth notes. Measure 68 has a quarter note G4. Measure 69 has a quarter note G4. Measure 70 has a quarter note G4. Dynamics include *pp 3 leggiero poco a poco cresc.*
- Ob.:** Treble clef, key signature of two sharps. Measure 67 has a triplet of eighth notes. Measure 68 has a quarter note G4. Measure 69 has a quarter note G4. Measure 70 has a quarter note G4. Dynamics include *pp 3 leggiero poco a poco cresc.*
- Cl.:** Treble clef, key signature of two sharps. Measure 67 has a triplet of eighth notes. Measure 68 has a quarter note G4. Measure 69 has a quarter note G4. Measure 70 has a quarter note G4. Dynamics include *pp 3 leggiero poco a poco cresc.*
- Bsn.:** Bass clef, key signature of two sharps. Measure 67 has a triplet of eighth notes. Measure 68 has a quarter note G4. Measure 69 has a quarter note G4. Measure 70 has a quarter note G4. Dynamics include *pp leggiero*.
- Vl. 1 & 2:** Treble clef, key signature of two sharps. Measure 67 has a half note G4. Measure 68 has a half note G4. Measure 69 has a half note G4. Measure 70 has a half note G4. Dynamics include *f*.
- Vla.:** Alto clef, key signature of two sharps. Measure 67 has a half note G4. Measure 68 has a half note G4. Measure 69 has a half note G4. Measure 70 has a half note G4. Dynamics include *f*.
- C.:** Bass clef, key signature of two sharps. Measure 67 has a half note G4. Measure 68 has a half note G4. Measure 69 has a half note G4. Measure 70 has a half note G4. Dynamics include *f*.

70

Ob. *accel.* →

Cl.

5
4

senza sord₁

75

1. *mp cantabile legato*

2. *p*

Tpt. *pp*

Vib. *ppp*

trp. *pp*

ppp

con sord.

E F# G A A
B C D

1. *sub. pp*

2. *sub. pp*

Vla. *pp*

C. *pp*

Bass *pp*

76 *Meno mosso* ♩ = 80

Fl. *pp* *leggiero, tranquillo*

Ob. *pp* *leggiero, tranquillo*

Cl. *pp* *leggiero*

Bsn. *pp* *leggiero, tranquillo*

Tre. *ppp*

trp. *ppp*

trb. *ppp*

no. 1 *pp*

no. 2 *pp* *pizz.*

Vl. 1 *pp*

Vl. 2 *pp* *pizz.*

Vla. *pp*

C. *pp*

Bass *pp*

79

This musical score page, numbered 79, contains 13 staves of music. The instruments are arranged as follows from top to bottom: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Tbn.), Kymlophone (Kyl.), Vibraphone (Vibe), Piano (no.), Violin (Vl. 1 and 2), Viola (Vla.), and Cello (C.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The music is characterized by complex rhythmic patterns, including numerous triplets and sixteenth-note runs. Dynamic markings are prominent, ranging from *pp* (pianissimo) to *fff* (fortississimo), with many passages marked *marcato* and *cresc.* (crescendo). The Piccolo part features a *ff* dynamic with a triplet of eighth notes. The Flute, Oboe, and Clarinet parts have *pp* markings. The Trumpet and Trombone parts are marked *f marcato cresc.* and *fff*. The Kymlophone and Vibraphone parts are marked *fff marcato*. The Piano part is marked *ff*. The Violin and Viola parts are marked *ff*, with the Viola part also marked *arco*. The Cello part is marked *ff*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

93

(accel.) --- → ♩ = 100

Fl.

Eng. Hrn.

1. cor.

2. cor.

trp.

Pno.

Vln.

Vla.

'C.

mp

pp

Solo:

mp

Ad lib. a niente

Fl.

Pno.

Vla.

'C.

p dim a niente

sempre dim. a niente

sempre dim. a niente

sempre dim. a niente

Attacca

18

Poco più mosso ♩ = 66

Fl. *pp* *mp*

Ob. *pp* *mp*

Cl. *pp* *mp* *p cresc.* 5-5-5

Cont. Bsn. *f* *con sord.*

Hrn. *con sord.* *pp*

Tpt. *con sord.* *pp*

Tronb. *con sord.* *pp*

1. Vl. *f*

2. Vl. *f*

Vla. *f*

'C. *f*

Bass

Fl.

Ob.

Trbn. *senza sord.* *mf*

Hrn. *senza sord.* *mf*

Tpt. *f* *WHIP* *mf*

Perc. *sf* *spic. b* *mp* *pizz.* *b* *3* *3* *3* *3*

1. Vl. *mf* *spic.* *pizz.* *3* *3* *3* *3*

2. Vl. *mf* *spic.* *pizz.* *3* *3* *3* *3*

37

Fl.

Ob.

Cl.

Bsn.

Tom-toms

2erc.

1

2

Vl.

Vla.

C.

sub. f

mf

poco

mp

p

Fl.

Ob.

Cl.

Bsn.

Trm.

Tpt.

Frb.

Vl.1

Vla.

C.

Bass

mf

ff

pp

mf

pp

pp

pp

pp

pp

pizz.

pp spiccato

pp

♩ = ♩ = 120

42

55

Fl. *mp*

Cl. *mf* *molto*

3sr. *mf* *molto*

1
2 etc. Tom-toms *ff*

Piano

8va

Vl. 1 *mf*

Vl. 2 *mf*

Vla. *mf*

'C. *pizz.* *arco*

Bass *mf*

60

Picc.

Fl.

(Tom-toms)

Perc.

8va

f

molto

pp

no.

sub. mf

con sord.

pp leggiero

SOLO mp

p

6

6

L.V.

VI.1

Vla.

pp leggiero

62

Picc.

Fl.

Hrp.

mf

cantabile

8va

1

2

Vl.

Vla.

C.

senza sord.

p sempre tranquillo

senza sord.

p sempre tranquillo

p sempre tranquillo

p sempre tranquillo

E♭ F G A B♭

66

Ob. *pp*

Cl. *pp*

ib. *ppp*

8va

Vl. 1 *ppp*

Vl. 2 *ppp*

Vla. *ppp*

'C. *ppp*

pp

71

Cl. *mf*

Harp *mf*

Glock. *mf*

3 *mf*

Vl. 1 *mf*

Vl. 2 *mf*

Vla. *mf*

'C. *mf*

3 *mf*

p poco a poco dim.

p poco a poco dim.

dim a niente

dim a niente

dim a niente

dim. a niente

72

Picc. *SOLO* *mp* *sul-tasto* *pp*

Fl. *mp* *sul-tasto*

1. Vl. *mp*

2. Vl. *pizz.*

Vla. *mp*

Hrp. *Fb*

80

Picc.

Fl.

Ob.

Bsn.

Mrc. *Glocke*

Trn. *sord.*

Tpt. *sord.* *pp*

Tbn. *sord.* *pp* *con. sord.*

1. Vl. *ppp* *con. sord.*

2. Vl. *ppp*

Vla.

Hrp.

82

Fl. *p* *più p* *dim.*

Ob. *più p* *dim.*

Cl. *dim.*

3sn. *p* *dim.*

trp. *pp*

no. *pp* *delicately*

1. *dim. a niente*

2. *dim. a niente*

dim. a niente

87

Fl. *8va* *pp* *3*

Cl. *pp* *3*

trp. *v*

no. *pp* *3*

1. *SENZA SORD.* *pp* *leggiero* *3*

2. *SENZA SORD.* *pp* *leggiero* *3*

89

(8va)

Fl. (8va) 3 3 3 3

Ob.

Cl.

Bsn.

perc. Bass Drum pp

Vl. 1. 3 3 sub. ff

Vl. 2. 3 3 sub. ff

C.

Bass ff

92

Fl.

Ob.

Cl.

Bsn.

perc.

Vl.

C.

Bass

94

8va----->

Ob. *mf sempre cresc.* **fff**

Cl. *mf sempre cresc.* **fff**

Perc. *Suspended Cymbal* *mf*

1. *mf*

2. *mf*

L-3 *L-5*

99

Vla. *sub. pp* *legatissimo* *mp* *pp*

C. *sub. pp* *legatissimo* *mp* *pp*

105

Picc. *mp*

Fl. *SOLO* *mp* *L-6* *mp* *L-6* *a. 2.* *mf*

Cl. *mf* *mf*

Vla. *mp*

C. *mp*

109

Fl.
Ob.
Cl.
b Cl.
Vla.
C.

Musical score for measures 109-114. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (b Cl.), Viola (Vla.), and Cello (C.). The key signature is two sharps (F# and C#). The music features melodic lines with various articulations and dynamics.

Fl.
Ob.
Cl.
Cont.
Bsn.
Perc.
Timp.
2 no.
Vl. 1
Vl. 2
Vla.
C.
Bass

Musical score for measures 114-119. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Contrabassoon (Cont. Bsn.), Percussion (Perc.), Timpani (Timp.), Two Horns (2 no.), Violin 1 (Vl. 1), Violin 2 (Vl. 2), Viola (Vla.), Cello (C.), and Bass. The key signature changes to two flats (Bb and Eb). The score includes dynamic markings such as *mp*, *cresc.*, *f*, and *mf*, along with articulation marks and slurs.

117

Musical score for measures 117-119. The score is for a woodwind and string ensemble. The instruments are Flute 1 (Fl. 1), Flute 2 (Fl. 2), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tru.), Trombone (Tbn.), and Piano (no.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 117 starts with a dynamic of *pp* and a handwritten *bb* above the first staff. Measure 118 features a dynamic of *mf*. Measure 119 includes a *cresc.* marking. Handwritten notes include *sf* in the piano part. There are large handwritten brackets on the right side of the score, grouping the woodwinds and strings.

120

Musical score for measures 120-122. The score is for a woodwind and string ensemble. The instruments are Bassoon (Bsn.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Viola (Vla.), and Cello (C.). The key signature has two sharps (F# and C#), and the time signature is 4/4. Measure 120 starts with a dynamic of *mf*. Measure 121 includes a dynamic of *mf* and a handwritten *L.V.* marking. Measure 122 features a dynamic of *molto*. Handwritten notes include *sf* and the number *3* (triplets) in the string parts. There are large handwritten brackets on the right side of the score, grouping the woodwinds and strings.

124 Poco marcato

Fl. *f*

Cl. *f*

Bsn. *f*

Tpt. 1 *f*

Tpt. 2 *f*

Vl. 1 *f*

Vl. 2 *f*

Vla. *pizz.* *f* *arco*

SENZA SORD.

Fl. *meno f*

Ob. *meno f*

Cl. *meno f*

Tpt. *(6)*

Vl. 1 *6*

Vl. 2 *7*

Cantabile

129

Picc.
Fl.
pt.
1
2

5
4
5
4

Imp.
8va loco
1
2
Vla
C.
Bass

5
4

140

Picc. *8va* *mf*

Fl. *8va* *mf*

Cl. *f marcato*

1. Bass Drum *f marcato*

Perc. *f marcato*

Xylophoenen *f marcato*

2. Marimba *f marcato*

no. *3*

1. *8va* *mf*

2. *8va* *mf*

Vla. *3*

'C. *spic.*

Bass *pizz*

4

4

4

4

143

8va ----->

Picc

(8va) ----->

Fl.

Cl.

Xyl.
sarr.
nba

Libe

1
Vl.

2

Vla.

C. (spic.)
(pizz.)

Bass

148

(8va) ----->

Picc

(8va) ----->

Fl.

Cl.

Xyl.
sarr.
nba

Libe

1
Vl.

2

Vla.

C. cantabile

Bass

meno f

153

Picc.
Fl.
Ob.
Cl.
3sn.
Xyl.
Vl.2
C.
Bass

157

Fl.
ob.
cl.
bsh.
Hrn.
Tpt.
Trmb.
1 Vl.
2 Vl.

mp tranquillo
mp tranquillo
mp tranquillo

162

Ritard----->

Fl. 1

Fl. 2

Cl.

Hrn.

Tpt.

Trbn.

Perc. 1

Xyl.

Triangle

Cabasa

pp

p

pp leggiero

Ritard----->

Trp.

1. Vl.

2. Vl.

Vla.

C.

pp

f

p

3

