

THE GOLDEN MESSENGERS

Diane Thome

PROGRAM NOTE

THE GOLDEN MESSENGERS

The GOLDEN MESSENGERS was commissioned for the Seattle Youth Symphony by the Seattle Arts Commission. Like several of my more recent compositions, this work was initially inspired by some lines found in Sri Aurobindo's epic poem, Savitri. In this case however, a single couplet was extracted from its context:

"Our smallest parts have room for deepest needs;
There too the golden messengers can come."

These two lines continued to permeate my imagination and thought processes, first suggesting a set of orchestral variations, later a somewhat freer group of movements connected by various reiterations, rhymes, motivic identities and digressions. Tonally the work moves between sections which possess a clear key center, and sections which are based on serial and atonal approaches. I remained particularly intrigued with the idea of a group of distinctly contrasting movements which--notwithstanding the interrupting dramas and tensions of various interior sections--would ultimately convey a sense of calm, of gentleness, of peace. The orchestra is characterized by considerable use of solo instruments in all groups plus a complement of percussion, harp, piano, celeste.

Begun on August 15, 1984, the piece was completed in mid-December of that year.



MUS

ORCHESTRA

Piccolo
Flutes (3)
Oboes (3)
English Horn
Clarinets in Bb (3)
Bass Clarinet
Bassoons (4)

Trumpets in C (4)
Horns (4)
Trombones (2 tenor, 2 bass)
Tuba

Harp
Piano
Celeste

Xylophone
Vibraphone
Glockenspiel
Suspended Cymbal
Triangle
Chimes
Tympani
Bass Drum
Giant Tam-tam

Violin I
Violin II
Viola
Violoncello
String Bass

*Score is written in "c" except for bass which sounds 8 bassa;
and glockenspiel, xylophone, celeste which sound 8va.*

Duration: ca. 13½"

05146235



I

Solo
12

2,3

The musical score consists of approximately 15 staves. The top staff features a melodic line with notes, rests, and performance markings including *pp*, *mf legato*, and *a3*. A large bracket spans across several staves, indicating a sustained or sustained-like texture. The lower staves contain rhythmic accompaniment with markings such as *con sord*, *pp*, and *dolce pp < mp >*. A large handwritten number '4' is written vertically on the right side of the page, spanning from the middle to the bottom staves.

commissioned for the Seattle Youth Symphony
by the Seattle Arts Commission

I

$\text{♩} = 60$

Solo
12

2,3

Fl. 1/3

Ob. 1/3

Cl. 1/3

Bsn. 1/3 4

Hn. 1/2

Hn. 3/4

Trp. 1/2

Trp. 3/4

Trb. 1/2

Trb. 3/4

Vln. 1

Vln. 2

Vla.

Vlc.

Bs.

mf *legato* *simplice*

pp *pp* *pp* *pp*

mf legato

dolce pp mp

dolce pp mp

dolce pp mp

dolce pp mp

dolce pp mp

dolce pp mp

con sord

con sord pp

con sord pp

con sord pp

pp

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Fl. 1 Solo, 1^o mf

Fl. 2/3 Solo, 1^o mf

Ob. 1/2 Solo, 1^o mf *simplice* *mp legatis.*

Ob. 3 Solo, 1^o legato

Cl. 1/2 PP #

Cl. 3 PP #

Bsn. 1/2

Bsn. 3/4

Hn. 1/2

Hn. 3/4

Trb. 1/2

Trb. 3/4

Hp. Eb F# G# A B D# C# Bb PP

Vln. 1 div. 3 3 *mp dolce*

Vln. 2 div. 3 3 *mp dolce*

Vla. *mp dolce*

Vlc. *mp dolce*

Bs. *p con sord.*

div. tranquillo senza sord.

div. tranquillo senza sord.

div. 3 tranquillo senza sord.

div. *p dolce* senza sord.

p dolce senza sord.

div. tranquillo dolce

2

4

4

2

Solo

A ♩ = 60

Fl. 1
Ob. 2
Ob. 3
Cl. 2
Cl. 3
Bsn. 1
Bsn. 3
Hp.

♩ = 60

Fl. 2
Fl. 3
Ob. 2
Ob. 3
Cl. 2
Cl. 3
Bsn. 1
Bsn. 3
Pf.
Vln. 1
Vln. 2
Vla.
Vlc.

4

Fl. 1
Ob. 1
Cl. 1
Bsn. 1
Hr.
Trp.
Trb.
Pf.
Vln. 1
Vln. 2
Vla.
Vlc.

Fl. I
Ob. I
Cl. I
Bsn. I
Hr.
Trp.
Trb.
Pf.
Vln. I
Vln. 2
Vla.
Vlc.

The musical score is written for a full orchestra and piano. The woodwind section (Flute I, Oboe I, Clarinet I, Bassoon I, Horn, Trumpet, Trombone) has several solo passages marked with 'Solo' and '1^o Solo'. The piano part features a complex rhythmic pattern with triplets and quintuplets, marked with '(cresc.)' and 'f'. The string section (Violin I, Violin II, Viola, Violoncello) plays a steady accompaniment with triplets and quintuplets, marked with '(cresc.)' and 'f'. The score includes various musical notations such as dynamics (ff, f, cresc.), articulation (accents), and performance instructions (Solo, non-div.).



II

5

$\text{♩} = 72$

B Solo

Ob. 1
Glock.
Hp.
Vln. 1
Vln. 2
Vla.
Vlc.
Bs.

mp
f
leggiere
f
f
f
mf pizz
f
giocoso
mf cantabile
E \flat F \sharp G \sharp A \sharp
E \flat F \sharp G \sharp A \sharp

Fl.
Ob. 2
Ob. 3
Cl.
Vln. 1
Vln. 2
Vla.
Vlc.

mf legato
f
mf legato
div.
div.
div.
f
dim.

5 6

Fl. $\frac{1}{3}$
 Cl. $\frac{1}{3}$
 Bsn. $\frac{1}{4}$
 Hp.
 Vln. 1
 Vln. 2
 Vla.
 Vlc.

mf *mp* *pp* *a3* *F# G# A#* *spic.* *pizz.* *div.*

E \flat F \sharp G \sharp A \flat
 C \flat B \flat

Fl.
 Ob.
 Cl.
 Bsn.
 Vln. 1
 Vln. 2
 Vla.
 Vlc.

legato *mf* *mp* *unis.* *mf espr.* *mp* *arco*

Vln. 1
Vln. 2
Vla.
Vlc.

div, non vib., leggiero

Poco Rit.

Glock.
Tri 2
Vln. 1
Vln. 2
Vlc.

III

Poco meno mosso ♩=66

B.D.

ppp poco cresc.

Fl. 1
Fl. 3
Cl. 1
Cl. 3
Bsn. 1
Bsn. 3
Xylo
Vln. 1
Vln. 2
Vcl.
Bs.

Fl. 1 2

Fl. 3

Cl. 1 2

Cl. 3

Bsn. 1 2

Bsn. 3 4

Vln. 1

Vln. 2

Vcl. *spic.*

Bs. *f pizz*

meno f

meno f

meno f

pizz

(spic.)

Picc.

Fl. $\frac{1}{3}$

Ob. $\frac{1}{2}$

Ob. $\frac{3}{4}$

Cl. $\frac{1}{2}$

Cl. $\frac{3}{4}$

Bsn. $\frac{1}{2}$

Bsn. $\frac{3}{4}$

Hn. $\frac{1}{2}$

Hn. $\frac{3}{4}$

Trp. $\frac{1}{2}$

Trp. $\frac{3}{4}$

Hp.

Cel.

Pf.

F Molto Rit a Meno Mosso (♩=104) Più Meno Mosso (♩=92)

Picc. Fl. 1/2 3 Cl. 1/2 3 Hn. 1/2 Hn. 3/4 Trp. 1/2 Trp. 3/4 Hp. Pf. Vln. 1 Vln. 2 Vla. Vlc. Bs.

sfz *mp sub.* *leggiere* *pp* *sfz* *mp sub.* *leggiere* *pp* *sfz* *mp sub.* *leggiere* *pp* *sfz* *mp sub.* *leggiere* *pp* *sfz* *mp sub.* *leggiere* *pp* *sfz* *mp sub.* *leggiere* *pp*

Graceful, Delicate
♩. = 58-60

V

Musical score for woodwinds and strings, measures 1-4. The score includes parts for Flute 1 & 2, Flute 3, Clarinet 1 & 2, Horn 1 & 2, Horn 3 & 4, Glockenspiel, and Harp. Dynamics range from *mp* to *f*. Performance markings include *poco* and *p sub.* A key signature change is indicated by a double bar line with a sharp sign.

E^b F⁴ A^b
D^b C B^b

Musical score for woodwinds and strings, measures 5-8. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Violin 1 & 2, Viola, and Violoncello. Dynamics range from *pp* to *mf*. Performance markings include *poco*, *dim.*, *Solo*, and *(Tutti)*. A key signature change is indicated by a double bar line with a sharp sign.

$\text{♩} = 66$

Picc.
Fl. 1/2
Fl. 3
Ob. 1/2
Ob. 3
Cl. 1/2
Cl. 3
Bsn.
Hr.
Trb.
Tuba
Timp.
Vcl.
Bs.

Piu Mosso

$\text{♩} = 88$ *div. senza sord.*

Vln. 1
Vln. 2
Vla.
Vlc.

Picc. *mp*

Fl. $\frac{1}{2}$ $\frac{3}{4}$ *mf* *mp* *mp*

Bsn. $\frac{1}{2}$ $\frac{3}{4}$ *mp*

Hn. $\frac{1}{2}$ *pp* *con sord.*

Hn. $\frac{3}{4}$ *pp* *con sord.*

Trp. $\frac{1}{2}$ *pp* *con sord.* *mf*

Trp. $\frac{3}{4}$ *pp* *con sord.*

Hp.

Vln. 1 *mf* *mp* *pp* *f cantabile*

Vln. 2 *mf* *mp* *pp* *f cantabile* *poco dim.* *mf*

Vla. *f cantabile* *poco dim.* *mf*

Vlc. *f cantabile* *poco dim.* *mf*

Bs. *f* *arco* *arco* *arco* *f*

Picc. *mp* *cresc.* *pp*

Fl. 1/2 *mp* *cresc.* *pp*

Fl. 3 *mp* *cresc.* *pp*

Ob. 1/2 *mp* *cresc.* *pp*

Ob. 3 *mp* *cresc.* *pp*

Cl. 1/3 *mp* *cresc.* *pp*

Bsn. 1/2/3 *mp* *cresc.* *pp*

Cel. *mp* *cresc.* *pp*

Vln. 1 *pp cresc.* *dim.* *pp*

Vln. 2 *pp cresc.* *dim.* *pp*

Vla. *pp cresc.* *dim.* *pp*

Vlc. *pp cresc.* *dim.* *pp*

Bs. *pp cresc.* *dim.* *pp*

a2 *ff* *mp* *pp*

div. a3 *ff* *mp* *pp*

div. a2 *ff* *mp* *pp*

END OF MVT.

VIII

$\text{♩} = 92$

Hn. $\frac{1}{2}$ $\frac{3}{4}$ *mp legatis.*
 Trp. $\frac{1}{2}$ $\frac{3}{4}$ *mf legatis.*
 Timp. *ppp*
 Vln. 1 *div.a3*
 Vln. 2 *div.a3* *P semplice*
 Vla. *mp*
 Vlc. *mp*
 Bs. *p* *arco*

Ob. $\frac{1}{2}$ $\frac{3}{4}$ *mf*
 EH
 Cl. $\frac{1}{2}$ $\frac{3}{4}$ *mf*
 Bsn. 1 *mf*
 Bsn. 2 *mf*
 Bsn. 3 *mf* *Solo-37*
 Hn. 1 *mf*
 Vln. 1 *mf* *unis.*
 Vln. 2 *mf* *unis.*
 Vla. *mf* *div.a2*
 Vlc. *mf* *div.a2*

Poco Accel.

1^o Solo
mf legato

Fl. 1/3

Ob. 1/3

EH

Cl. 1/3

Bsn. 1/3 4

Hn. 1/2 dolce pp <mp> dolce

Hn. 3/4 pp <mp> dolce

Trp. 1/2 pp <mp> dolce

Trp. 3/4 pp <mp> dolce

Trb. 1/2 pp <mp> dolce

Trb. 3/4 pp <mp> dolce

Cel. POCO ACCEL. pp

Hp. mf a tempo E4 G4 A4

Pf. a tempo

Vln. 1 p poco accel. mf div. pp

P Marcato, Agitato

Fl. 1/2 3

Ob. 1 2

Ob. 3

Cl. 1/2 3

Bsn. 1/2 3 4

B.D.

Vln. 1

Vln. 2

Vla.

Vlc.

Bs.

mp cresc. molto

mf sub. cresc.

f cresc.

ff

3

pizz.

arco

mf

f

Picc. Fl. Cl. Bsn. Hn. Trp. Chimes Vln. 1 Vln. 2 Vla. Vcl. Bs.

Measures 7-10. Dynamics: *pp*, *f*, *pp*, *f*, *pp*, *f*, *mp*, *mp*, *mp*, *mp*. Performance instructions: *con sord.*, *dim.*, *pp*, *f*, *pp*, *f*, *mp*, *mp*, *mp*, *mp*.

Picc. *dim a niente*

Hn. 1 2 *dim a niente*

Hn. 3 4 *dim a niente*

Trp. 1 2 *dim a niente*

Trp. 3 4 *dim a niente*

Trb. 1 2 *dim a niente*

Trb. 3 4 *dim a niente*

S.D. *dim a niente*

2
4

S.D. *dim a niente*

Fine

completed December 15, 1984
Seattle, Washington