

LUCENT FLOWERS

for soprano and chamber orchestra

I. CASSIA BLOSSOMS

II. ROSE, I HAVE LOVED

Diane Thome

Program Note

LUCENT FLOWERS

for soprano and chamber orchestra

Even when it does not set a text, my music is often inspired by poetry. Frequently a poetic or visual image serves as a springboard for my imagination. I had come across some particularly beautiful translations by James Cryer of the poetry of China's most celebrated woman poet, Li Ch'ing Chao, and was most struck by the poem CASSIA BLOSSOMS with its wealth of mood, allusion, and its depth of feeling. The life of the flower is personified with great vividness verging on adoration, giving the poem a metaphorical dimension which reminded me of a sonnet by Sri Aurobindo also beginning with the image of a flower -- ROSE, I HAVE LOVED. The abundant and expansive symbolisms delineated through these lucent flowers suggested a coupling in one musical work of the poems by the 12th-century Chinese poetess and the 20th-century Indian visionary and poet. Scored for chamber orchestra of solo winds and brass, multiple strings, harp, piano and timpani, LUCENT FLOWERS was commissioned by the Seattle Symphony and premiered on May 19, 1989.

Diane Thome

Orchestra

flute

oboe

clarinet in Bb, A

horn in F

bass trombone

tympani (c)

harp

piano

violin (6)

viola (4)

'cello (2)

bass (1)

AL5374

80018 00018



CASSIA BLOSSOMS

forbidden by the curtains
you stretch out below
cleverly helped
by the red railing
by you alone
I divine the dying Spring
whose flowers stand
pale and waiting
meek modest childlike
how you've waited
for those flocks to pass
for that turn of wind and dew
when first you would adorn
the morning
seductive captivating
the wind jealous
the moon laughing
and when long held back
over the Eastern quarter
over the Southern streets
from first light Lord Sun
bakes ponds and inns
until at last
his chariot goes by
who can succeed him?
only you
who are more lucent
than the Brilliant Palace
almost equal the sun
when you first appear
on branches
for you I'll pour
a golden cup
disregard the dying candle
ignore the yellow dusk

poet: Li Ch'ing-Chao

translator: James Cryer

I

CASSIA BLOSSOMS

M 1613.3
T465
L 57
1989

DIANE THOME

$\text{♩} = 66$

Fl. *con sord.*

Vi. *p*

Harp

Fl. *p* (E FGA)
(B C# D)

Vi.

Harp *Continue, ad lib.*

Fl. *fl. tongue* *Quietly* *mp legato* *senza sord.*

Vi. *Mute oss.* *pp*

Harp

Cl. (A) *pp*

Vi. *poco legatis.*

Vla. *doice, leggiero*

con sord. pp

PLEASE DO NOT MARK
IN LIBRARY MATERIALS.
MARKING MAY RESULT IN
CHARGES FOR DAMAGES
OR RE-EMENT.

All rights reserved by the composer (ACA/BMI)

15

legato

2

3

Sop.

by the cur-tains you stretch out be low

Fl.

pp *leggiero*

Cl.
(A)

pp *leggiero*

Vi.

pp *leggiero*

Vla.

pp *leggiero*

C.

pp *leggiero*

Harp

sfz

L.V.

Sop.

mp 3-7

acc mf

cleverly helped

cleverly helped

by the red rail-ing

Fl.

Cl.
(A)

Vi.

Vla.

C.

arp

Handwritten musical score for a symphony orchestra and soprano. The score includes staves for Soprano, Flute, Clarinet (A), Violin, Viola, Cello, and Arpeggiated Piano. The Soprano part has lyrics: "cleverly helped", "cleverly helped", and "by the red rail-ing". The piano accompaniment features complex rhythmic patterns with many triplets and sixteenth notes. A dynamic marking "mp" is present at the start, and "acc mf" is written above the second measure. The score is on page 4.

20

Fl.
Cl. (A)
Vi.
Vla.
C.
Harp

pp
pp
pp
pp
pizz.
p
pp
poco cresc.

6
4
6
4

Detailed description: This is a page of a musical score, page 5, numbered 20 in a box. It features six staves for woodwinds and strings, and a harp. The Flute (Fl.), Clarinet in A (Cl. (A)), Violin (Vi.), and Viola (Vla.) parts are marked *pp* (pianissimo) and play a melodic line with slurs and accents. The Cello (C.) part is marked *pizz.* (pizzicato) and *p* (piano). The Harp part features a melodic line with slurs and accents, marked *pp* and *poco cresc.* (poco crescendo). The score is divided into two measures by a bar line. On the right side, there are handwritten numbers: 6, 4, 6, 4, corresponding to the staves. The bottom of the page shows empty staves.

22

6

Sop. by you a-lone by you a-lone I di-

Fl. *pp leggiero*

Cl. (A) *pp leggiero*

Vl. *pp leggiero*

Vla. *pp leggiero*

C. *pp leggiero*

25

Sop. -vine the dy-ing spring the dy-ing

Fl. *dim. a niente*

Cl. (A) *dim. a niente* Change To Bb.

Vl. *dim. a niente*

Vla. *dim. a niente*

C. *dim. a niente*

più p *legatis.*

7 $\bullet = 72$

Sop. *spring*

VI. *arco*

Vla. *VIOLA Ab pizz. 3* *(pizz) 3*

Harp *p cantabile*

28

F. *p legato*

Cl. (Bb) *arco* *to Bb* *p*

VI. *p*

Vla. *p*

Harp *pp*

Fl. 3

Cl. (Bb) 4

Vi. 3

Vla. 4

C. 4

Poco più mosso ♩ = 76 31 **legato**

Sop. 3

Vla. 4

C. 4

whose flowers stand pale and

pizz. mp leggiero *arco* *pizz.*

Sop. 6

Vla. 4

C. 4

wait - ing meek mo - dest child - like

arco *pizz.* **poco cresc.**

34

9

Sop. *mf* *sub. cresc.* how you've wait-ed for those flocks to pass

Cl. (Bb) *mf* *sub. cresc.*

Vi. *mf* *sub. cresc.*

Vla. *pizz.* *mf*

C. *mf*

Cl. (Bb) *ff* *Change to A.*

Vla. *ff*

Pno. *ff*

37

Cantabile

VI. *arco* *mf* *pizz.* *mf*

Vla. *mf*

C. *mf*

Harp *mf*

Fl. *mp*

VI. *pp*

Vla. *pp*

C. *pp*

Harp

E^b F G^b A^b
B^b C⁴ D^b

42

mf *legatis.* 3 12

Sop. *for that turn of*

Fl. *sub. p dolce*

Cl. (A) *sub. pp*

Vi. *sub. p dolce*

C. *p*

Sop. *wind and dew when first you would a-*

Fl.

Cl. (A)

Vi.

C.

Sop. *-dom,* *a.-dom* *the mom-*

Fl. *p dolce*

Cl. (A) *pp*

Vi. *p dolce*

C. *p*

Sop. *-ing*

Fl.

Cl. (A)

Vi.

C.

Pno. *mf*

Sop. se - duc - tive cap - ti -

Cl. (A) *sub. ppp* *legatis.*

Vla. *sub. Ap* *legatis.*

Cello + Harp *pizz.*

Sop. - vat - ing the wind

Cl. (A)

Vla.

Cello + Harp

poco p

Sop. jea - lous the moon laugh - ing

Cl. (A)

Vla.

Cello + Harp

Sop.

VI.

Vla.

Cello
(Harp)

Vt.

Vla.

C.

Sop.

VI.

Vla.

C.

Harp

mf
pizz.

(pizz.)

mp

loco

loco

and when long held back o-ver the

Detailed description: This is a handwritten musical score for a string quartet and harp. The score is divided into three systems. The first system includes Soprano, Violin I, Viola, and Cello/Harp parts. The second system includes Violin II, Viola, and Cello parts. The third system includes Soprano, Violin I, Viola, Cello, and Harp parts. The key signature has four flats (B-flat major or D-flat minor). The Soprano part has lyrics: "and when long held back o-ver the". Performance markings include *mf*, *pizz.*, *(pizz.)*, *mp*, and *loco*. The Harp part features complex arpeggiated figures with fingering numbers (5, 6, 5, 1, 2, 3, 4, 5, 6) and *loco* markings. The score is written on ten staves with various musical notations including notes, rests, and dynamic markings.

Sop. East - ern quar - ter - over the South - ern streets

Fl.

Vla.

C.

Harp + Piano

Fl.

Cl. (Bb)

Vla.

C.

Harp + Piano

64 $\bullet = 76$ *delicately*

Sop. *mp*
from first light Lord Sun bakes ponds and irms

Fl. *sub. pp* *legato*

Cl. (Bb) *sub. pp* *legato*

Pno. (no Harp) *sub. pp*

65

Sop. *cresc.*
un-til at last his char-i-ot goes

Fl.

Cl. (Bb)

Pno. *L.V.*

Sop. *by*

Fl. *mp* *poco* *cresc.*

Cl. (Bb) *mp* *poco* *cresc.*

Vl. *f cantabile*

Vla. *pizz.*

C. *mp*

Sop. *-ceed him* *who can succeed him*

Vl. *f*

Vla. *pizz.*

C. *mp*

Pno. *f* *cresc.*

77

Sop. on - ly you on - ly you

VI. *f* *mf*

Vla. *fp* *mf*

C. *fp* *mf*

Cl. (Bb) *ff* *mf* *ff*

VI. *mf* poco marcato

Vla. *mf* poco marcato

C. *mf* poco marcato

Pno. *ff* *mf*

Detailed description: This page of a musical score, numbered 77, features a Soprano vocal line and instrumental parts for Violin (VI.), Viola (Vla.), Cello (C.), Clarinet in B-flat (Cl. (Bb)), and Piano (Pno.). The key signature has two sharps (F# and C#). The Soprano part begins with the lyrics "on - ly you" and includes a triplet of notes. The Violin and Viola parts start with a forte piano (*fp*) dynamic and transition to mezzo-forte (*mf*). The Cello part also starts with *fp* and *mf*. The Clarinet part features a triplet of notes with a fortissimo (*ff*) dynamic. The Piano part is marked with fortissimo (*ff*) and includes a section marked "poco marcato" with a mezzo-forte (*mf*) dynamic. The score is written in a system of six staves, with the Piano part occupying the bottom two staves.

82

21

VI. *mf*

Vla. *mf*

C. *mf*

Pno. *p*

84

poco rit. --->

poco rit.

Poco meno mosso

sub. mp legatis.

S. *who are, who are more tu - cent*

V. *cresc.*

Vla. *cresc.*

C. *cresc.*

P. *cresc.*

ff

FLUTE *ppp legatis.*

CL. (Bb) *pp legatis, ma art*

VL. *ppp*

CELLO *ppp*

poco cresc.

Sop. *Than the brilliant Pa - lace almost e - qual the sun.*

Fl.

Cl. (Bb)

Vl.

C.

A tempo mf

Sop. *when you first ap - pear ap - pear on branches*

Fl.

Cl. (Bb)

Vla. *mf*

C. *mf*

Pno. *mf*

Harp *mf*

pizz.

cantabile, legato

Fl.

Cl. (Bb)

Vi.

C.

Pno.

Harp

(pizz.) *p*

mp

più p

molto tranquillo

pp

Sop.

Fl.

Cl. (Bb)

Vla.

mf

legatiss.

for you I'll pour a gold-en cup

Sop. *f* *mp*
dis - re - gard, dis - re - gard

Fl. *p* *f* *mf*

Cl. (B \flat)

Vi. *mf* *sim.*

Vla. *mf* *sim.*

C. *arco* *mf*

Sop. *f*
the dy - ing

Fl. *f*

Cl. (B \flat) *f*

Vi. *f*

Vla. *f*

C. *f*

Sop. *candle*

Fl.

Vi.

Vla. *mp esp.*

C.

Harp *sub p*

p ig - nore, ig - nore

Harp

Sop.

Fl.

Vla.

Harp

pp *poco ms* *pp*

ppp *ppp*

3 4 3 4

115

Fl.

Vla.

Harp

dim. a niente

dim. a niente

dim. a niente

ritard ----->

Vla.

Harp

dim. a niente

Sop.

Fl.

Cl. (B♭)

Vi.

Vla.

C.

pp 3 *semplice, ma poco esp.*

CON SORD. *pp* 3 *semplice, ma poco esp.*

CON SORD. *pp* 3 *semplice, ma poco esp.*

CON SORD. *pp* 3 *semplice, ma poco esp.*

pp 3 *semplice ma poco esp.*

Sop.

Fl.

Cl. (B♭)

Vi.

Vla.

C.

mp 3

the ye - low

dusk

pp 3

pp 3

pp 3

pp 3

pp 3

Musical score for measures 121-128. The score includes parts for Soprano (Sop.), Flute (Fl.), Clarinet in Bb (Cl. (Bb)), Violin (Vi.), Viola (Vla.), and Cello (C.). The Soprano part features the vocal line with the syllable "an" and a fermata. The instrumental parts include piano (pp) markings and dynamic markings. Handwritten numbers 3 and 4 are present on the right side of the score, likely indicating rehearsal marks or measure counts.

Musical score for measures 129-136. The score includes parts for Soprano (Sop.), Flute (Fl.), Clarinet in Bb (Cl. (Bb)), Violin (Vi.), Viola (Vla.), and Cello (C.). The Soprano part features the vocal line with the syllable "an" and a fermata. The instrumental parts include piano (pp) markings and dynamic markings. A handwritten number 3 is present above the Soprano part in the second measure, likely indicating a triplet or a specific measure count.

120

$\text{♩} = 66$

Fl. *pp*

Cl. (B \flat) *pp* articolato

Vla.

Harp *pp*

Fl.

Cl. (B \flat)

Vi. *con sord.* *pp*

Vla. *pp*

C. *pp*

Harp

129

30

VI. *sul tasto*
sempre dim. a niente

Vla.

C. *sempre dim. a niente*

VI. *poco ritard*

Vla. *poco ritard*

C. *poco ritard*

VI.

C.

March, 1988
Seattle, Washington

ROSE, I HAVE LOYED

Rose, I have loved thy beauty, as I love
The dress that thou has worn, the transient grass,
O'er which thy happy careless footsteps move,
The yet-thrilled waysides that have watched thee pass.
Soul, I have loved thy sweetness as men love
The necessary air they crave to breathe,
The sunlight lavished from the skies above,
And firmness of the earth their steps beneath.
But were that beauty all, my love might cease
Like love of weaker spirits; were't thy charm
And grace of soul, mine might with age decrease
Or find in Death a silence and a term,
But rooted to the unnameable in thee
Shall triumph and transcend eternity.

Reprinted by permission of the Sri Aurobindo Ashram Trust

6 A tempo

Ob. *mp*

Trpt.

Hp. *E_b F[#] G[#] B_b C₄ D₄*
mf
pp
mf
p cresc
f

Pf. *loco*
mp
pp
p dolce

Sop.

Vln. *pass.*
legatissimo mp
pp
pp
pizz
pp

Vla. *legatissimo mp*
pp
pp

Vlc. *legatissimo mp*
pp
pp

Bs. *pp*

Fl.

Ob.

Cl.

Bsn.

Trpt. *con sord (straight)*
non vib.

Hp. *sim.*
dim.
mp [64]

Pf. *mf*
mf

Vln. *espr.*

Vla. *espr. b*
p arco

Vlc.

Poco Più Mosso

♩ = 66

fl. *tr.*

legatis.

legatis.

legatis.

legatis.

mf *tr.*

f

mf legato

mf legato

f *rit.*

mf

mf Soul, I have loved thy

mf

mf

Fl. *mf* *legato* *mf* *poco cresc.* *f*

Ob. *mf* *poco cresc.* *f*

Cl. *mf* *poco cresc.* *f*

Bsn. *mf* *poco cresc.* *f*

Trpt. *mp* *poco cresc.* *f*

Hn. *mp* *poco cresc.* *f*

Bs.Trb. *mp* *poco cresc.* *f*

Timp. *mp* *poco cresc.* *f*

Sop. *ppp* *poco cresc.* *f*
sweet-ness as men love love the ne-ces-sa-ry air they crave to breathe,

Vcl. *mp* *poco cresc.* *f*

Bs. *mp* *poco cresc.* *f*

Fl. *f* *leggero* *poco cresc.*

Trpt. *f* *leggero* *poco cresc.*

Hp. *f* *leggero* *poco cresc.*

Sop. *f* *leggero* *poco cresc.*
the sun - light la - vished (leggero) *poco cresc.* sing qua if feasible the

Vln. *f* *leggero* *poco cresc.*

Vla. *f* *leggero* *poco cresc.*

Musical score for the first system, measures 1-16. The score includes vocal lines and piano accompaniment. The lyrics are: "sun - light la - vished". The piano part features several triplet markings and a "p8va" marking. The dynamic markings include *f* and *ff*. A "cresc." marking is present above the piano part.

Musical score for the second system, measures 17-24. The score includes vocal lines and piano accompaniment. The word "ANIMATED" is written above the vocal line. The lyrics are: "from the skies a - bove, and firm - ness". The piano part features triplet markings and dynamic markings including *poco sf*, *f*, and *mp*.

Fl.

Cl.

Hp.

Sop.

Vln.

Vla.

of the earth their steps be-neath.

marcato

delicately

mp But

21

Fl.

Cl.

Hp.

Sop.

pp

ppp

smile

were that beau-ty all, my love might cease like love of

Fl.

Cl.

Hp.

Sop.

weaker spi - rits ; were it thy

mf 3 cresc.

pp poco cresc.

L.V.

charm and grace of Soul,

legiero, mp

legiero, mp

26

f

ff

F4 Gb Ab
Bb cb

mine might with age de-crease

molto mp

Musical score for the first system, measures 7-8. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Soprano (Sop.), Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.). The Flute part features a melodic line with a triplet of eighth notes in measure 7 and a triplet of sixteenth notes in measure 8. The Oboe and Clarinet parts have similar melodic lines. The Bassoon part has a whole note chord in measure 8. The Soprano part has a whole note chord in measure 8. The Violin part has a sixteenth-note pattern with a '6' above it. The Viola part has a sixteenth-note pattern with a '6' above it. The Violoncello part has a sixteenth-note pattern with a '6' above it. Dynamics include *f* and *fz*.

Musical score for the second system, measures 9-10. The instruments are Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Trumpet (Trb.), Timpani (Timp.), Soprano (Sop.), Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Bass (Bs.). The Flute part has a melodic line with a slur. The Oboe part has a melodic line with a slur. The Bassoon part has a whole note chord in measure 9. The Trumpet part has a whole note chord in measure 10. The Timpani part has a whole note chord in measure 10. The Soprano part has a whole note chord in measure 10. The Violin part has a melodic line with a slur and a triplet of eighth notes in measure 9. The Viola part has a melodic line with a slur and a triplet of eighth notes in measure 9. The Violoncello part has a melodic line with a slur and a triplet of eighth notes in measure 9. The Bass part has a whole note chord in measure 10. Dynamics include *ppp*, *mp*, *legato*, and *legatis.*. A handwritten note says "mp or find in".

death legatis. *pp* si - lence and a term. *mf* but

This system contains the first system of a musical score. It features a vocal line on a treble clef staff and piano accompaniment on a grand staff (treble and bass clefs). The vocal line includes lyrics: "death legatis. si - lence and a term. but". The piano accompaniment consists of a flowing sixteenth-note pattern in the right hand and a simpler bass line in the left hand. Performance markings include *pp* (pianissimo) and *mf* (mezzo-forte). There are also fingerings (6, 3) and a triplet of eighth notes marked with a '3' over a slur.

root - ed to the un - name-a-ble in the shall

sub *ff* *mf* *ff* *mf*

This system contains the second system of the musical score. The vocal line continues with lyrics: "root - ed to the un - name-a-ble in the shall". The piano accompaniment continues with similar rhythmic patterns. Performance markings include *dim.* (diminuendo), *sub ff* (sub-fortissimo), *mf* (mezzo-forte), and *ff* (fortissimo). There are also fingerings (6, 3) and a triplet of eighth notes marked with a '3' over a slur.

5
4

Trb.
Pf.
imp.
Sop.
Vln.
Vla.
Vlc.
Cs.

Fl.
Ob.
Cl.
Bsn.
Hp.
Sop.
Vln.
Vla.
Vlc.

$\text{♩} = 58$ 38

legatis. 7
pp
9
7
mf
triumph
tran - scend
e - ter - ni

40

Handwritten musical score for measures 40-42. The score is written on ten staves. The first staff has a treble clef and a key signature of one flat (B-flat). The music is marked *legatis.* and *ppp*. There are various articulations and dynamics throughout, including *pp*, *mp*, and *pp*. Fingerings are indicated with numbers 1-5. A large bracket on the right side of the page groups measures 40-42 under the number 3. A vertical line on the right side of the page is labeled with the number 4.

43

Handwritten musical score for measures 43-45. The score is written on ten staves. The first staff has a treble clef and a key signature of one flat (B-flat). The music is marked *pp* *leggiero*. There are various articulations and dynamics throughout, including *mp*, *pp*, and *ppp*. Fingerings are indicated with numbers 1-5. A large bracket on the right side of the page groups measures 43-45 under the number 4. A vertical line on the right side of the page is labeled with the number 4.

Musical score for measures 1-3 of the first system. The instruments are Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Soprano (Sop.), Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Bass (Bs.).

- Fl.: *pp* (pianissimo) notes in measures 2 and 3.
- Cl.: *pp* notes in measures 2 and 3.
- Hn.: *con sord.* (con sordina) in measure 2; *pp* notes in measures 2 and 3, including a triplet in measure 3.
- Sop.: *pp* notes in measures 1 and 2, with a 7-measure rest in measure 3.
- Vln.: *mp* (mezzo-piano) notes in measures 1 and 2; *mp, senza sord.* (mezzo-piano, senza sordina) notes in measures 2 and 3.
- Vla.: *pp* notes in measures 1 and 2; *sord.* (sordina) in measure 2; *pp* notes in measures 2 and 3.
- Vlc.: *mp* notes in measures 1 and 2; *mp* notes in measures 2 and 3.
- Bs.: *mp* notes in measures 1 and 2; *mp* notes in measures 2 and 3.

Musical score for measures 4-6 of the second system. The instruments are Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Bass (Bs.).

- Fl.: *ppp* (pianississimo) notes in measures 4, 5, and 6.
- Cl.: *ppp* notes in measures 4, 5, and 6.
- Hn.: *ppp* notes in measures 4, 5, and 6, including a triplet in measure 5.
- Vln.: *DIV.* (divisi) notes in measures 4, 5, and 6.
- Vla.: *DIV.* notes in measures 4, 5, and 6; *poco* (poco) notes in measures 5 and 6.
- Vlc.: *DIV.* notes in measures 4, 5, and 6; *poco* notes in measures 5 and 6.
- Bs.: *DIV.* notes in measures 4, 5, and 6.