

The Yew Tree

For soprano and large chamber ensemble

by
Diane Thome

Program Note

THE YEW TREE

Diane Thome

This composition marks a return to purely instrumental writing after an interim of nearly a decade during which time my creative attention was centered on the electronic medium. The piece was inspired by my desire to provide a musical setting for the poem by Robert Strassburg entitled, "Love's Springtime." The title, **THE YEW TREE**, is a reference to a central image of the poem which occurs at the beginning of its second verse. The poetic line is exploited compositionally as a primary structural demarcation. The work was commissioned by the Orchestra of Our Time in New York City with the support of a National Endowment of the Arts Composer's Grant awarded in 1979. **THE YEW TREE** is recorded on Crystal Records with soprano Montserrat Alavedra.

MUS 576

Instruments

Soprano

Flute

Oboe

Bb Clarinet

Bassoon

Violin

Viola

Violoncello

Harp

[Celeste
Piano

[Glockenspiel
Xylophone
Vibraphone
Chimes
Timpani
Temple Blocks
Suspended Cymbal
Giant Tam-Tam

9100041009



Love's Springtime

A mountain echo
Resounds
In my heart,
This April morn
The white dove of rhythm
Chants
An ethereal minstrel song
With gentle
Unpretending trills
Softly sung
Amid the thorns and butterflies
The sky-lark cries
Spreading far and wide
Love sonnets
Reveries of joy
Most sweet

Seated in a Yew-tree
I receive heaven's light
Calm and free
Tenderly spun in early spring
Your love delays
With gentle splendor
My life's excursion
Makes immortal
My rapid passage
My temporal way.

Robert Strassburg



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M
1613.3
T465
43
1979b

Commissioned by the Orchestra of Our Time

Vn. $\text{♩} = 58$
mp *semplice*

Vn. *con sord.*
Va. *p* *mf* *sub. p*

Vn. *pizz.* *arco*
Va. *mf* *pp* *leggiero*

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P. 02

Handwritten notes and markings at the top of the page.

A

Fl.

Ob.

Cl.

Bn.

Vn.

Va.

Harp

Musical score for Flute, Oboe, Clarinet, Bassoon, Violin, Viola, and Harp. The score includes dynamic markings such as *mp* and *pp*, and performance instructions like *(also pizz)*. The Harp part includes a chord $C\#F\#G\#$ and triplet markings.

Piu Mosso
(♩ = 76)

Fl. *molto legato* *pp* *mp* *sub. pp*

Vn. *poco mf* *molto legato* *pp* *mp* *sub. pp*

Va. *molto legato* *pp* *mp* *sub. pp*

Vc. *molto legato* *pp* *mp* *sub. pp*

Harp *ppp* *delicata* *C#F#G#* *pp*

Poco Piu Mosso
(♩ = 88)

Ob. *f* *sub.*

Harp *pp*

Cel. *ppp* *Ped.*

Fl. *mf*

Ob. *mf*

Cl. *mf* *f* *mf*

Bn. *mf*

Vn. *ff*

Va. *ff* *mf*

Vc. *ff* *mf*

B *Meno Mosso* $\text{♩} = 76$ *f marcato* *fl.*

Ob. *f marcato*

Cl. *f marcato* *ff*

Bn. *f marcato* *ff*

Vn. *f*

Va. *f*

Vc. *f*

Poco Più Mosso ♩ = 88

FL. *sub. p leggiero* *p* *leggiero*

CL. *mp leggiero*

Bn. *pp* *leggiero*

Vn. *spic.* *sub. p leggiero*

Va. *mp leggiero*

Harp *B^bE^b* *mp* *mf*

Cel. *pp* *Ped.*

C
(♩ = 88)

FL.

Ob.

Cl.

Bn.

Vn.

Va.

Vc.

Sop.

Fl. *mp*

Ob.

Cl. *mf* *f* *p* *fl. tongue*

Vn. *mp* *pp*

Sop. *f* *mf* *sub. pp* *pp*

Harp *mf (esp)*

sounds in my heart This April

Fl. *mp* *pp*

Cl. *mp*

Sop. *mf*

Vib. *ppp* *mf*

Xylo. *pp*

Perc. *pp*

morn the white dove of my heart

Xylo.

oboe or Soprano plays piece of wood with bell mallet

FL. flutter *ppp* *pp*

CL. *mp*

Bn. *mp*

Sop. *mf* *mp*

chairs an e-thereal min- strel

FL. *mf* *leggiero* *pp*

Ob. *mp* *leggiero* *pp*

CL. *mf* *leggiero* *poco mf* *pp*

Bn. *pp* *leggiero* *poco mf* *pp*

Vn. *ff* *pizz.*

Va. *ff*

Vc. *ff*

Sop. Song

FL.

Ob.

Cl.

Bn.

Va.

Vc.

Pn.

Ped.

Soft ped.

pp

pp

mp

f

mf

sub p

poco rit.

a tempo

f

Meno Mosso

♩ = 72

D

Vn.

p *espr. rit.*

Va.

p. esp. rit.

Vc.

p *espr. rit.*

Sop.

with gen-tle unpre-tending trills

Harp

F#C# G#D# *mp*

Pn.

rit e dim.

Vn.

molto legato *mp* *esp.*

Va.

Sop.

sub. p *soft*

Vib.

sung *ppp* (soft mallets, very slow vib.)



Fl. *p* *pp legato* *fl.*

Vn. *ppp*

Va. *ppp*

Vc. *ppp*

Sop. *mf* *p esp.*
a-mid the thorns and butterflies the skylark cries

Fl. *flutter* *mf < f mf < f*

Ob. *mf < f mf < f*

Cl. *mf < f mf < f*

Bn. *mf < f mf < f*

Vn. *mf*

Va. *mf*

Vc. *mf*

Sop. *f* *ff*
spreading, spreading for — and wide

FL. *legato dolce p*

Va. *legato dolce p*

Sop. *f* Love *mf* Love son *mp delicately* nets reveries of joy *p* mast sweet

Harp *F#C#G#* *fp dim.* *Cl.*

Fl. *pp*

Vn. *pp*

Va. *pp*

Harp *pp* *(Non Arpeg.)*

Pn. *mp* *mf*

Pn.

Fl.

Ob.

Cl.

Vn.

Va.

Glock.

Vib.

Cel.

legatis.

pp

legato, esp.

leggierissima

pp

ppp

pp

p dolce

p dolce

mp

mp

pp

Ped.

FL. *ppp* $\text{♩} = 88$

Ob. *mf* *ppoco* *f* *ppoco*

Cl.

Vn. *mf subito* *mf* *accl.* *f*

Va. *ppp* *legatis.*

Vc.

Harp $F\#G\#E\#$ *ppp*

System 1: Four staves of music. The first three staves are treble clef, and the fourth is bass clef. Each staff contains a triplet of eighth notes followed by two quarter notes. Dynamic markings include *mf* and *p*.

System 2: Four staves of music. The first two staves are treble clef, and the last two are bass clef. The first two staves contain triplets of eighth notes and quarter notes. Dynamic markings include *ff*, *f*, and *p*.

System 3: Two staves of music. Both are treble clef. The first staff contains a sixteenth-note triplet followed by a sixteenth note and a quarter note. The second staff contains a sixteenth-note triplet followed by a sixteenth note and a quarter note. Dynamic marking is *pp*.

System 4: Two staves of music. Both are treble clef. The first staff contains a five-note triplet followed by a quarter note and a sixteenth-note triplet. The second staff contains a five-note triplet followed by a quarter note and a sixteenth-note triplet. Dynamic markings include *ppp* and *ppp*.

System 5: Two staves of music. Both are treble clef. The first staff contains a seven-note triplet followed by a quarter note. The second staff contains a seven-note triplet followed by a quarter note. Dynamic marking is *pp*.

Fl. *con sord. b \flat*

Vn. *ppp*

Va.

Vc.

Sop. Yew-tree I receive heaven's light

G ♩ = 72

Fl.

Ob. *pp* *legatis.* 5

Cl. *pp* *legatis. h \flat* 5

Bn. *pp* *legatis. h \sharp* 5

Vn. *pp* 3 *rb.*

Va.

Vc.

Sop. calm and free 3 *mp* ten-der-ly spun

Vn. *pp*

Sop. in early spring your love delays your love de-

Harp *D^bE^b* *mp* *mf*

Susp. Cym. *ppp*

Cel. *pp*

Ped.

Vn. *poco rit.* *molto legato*

Va. *mp* *mf* *poco rit.*

Vc. *mp* *mf*

Sop. lays - with gentle splen-dor

Fl.

mp

Vn.

a tempo

ppp

[$\frac{1}{4}$ - $\frac{3}{8}$ tone oscillation above and below notated pitch]

Va.

a tempo

pp

Ob.

p

pp

Bn.

p

pp

Vn.

(vib.)

mp

Va.

(vib.)

mp

pp

Vc.

p

Sop.

semplce

my life's ex-cu-rsion

Timp.

(very soft mallet)

ppp

Ob.

Cl. *legatis* *pp*

Bn.

Vn. *dim.* *agitato*

Va. *dim.* *agitato*

Vc.

Sop. *legatis*
 makes im - mor - tal makes im -

Timp.

Detailed description: This page of a musical score contains eight staves. The top three staves (Ob., Cl., Bn.) are woodwinds. The next three (Vn., Va., Vc.) are strings. The seventh staff is for Soprano (Sop.) with lyrics. The eighth staff is for Timpani (Timp.). The score includes various musical notations: triplets (marked '3'), slurs, dynamics like 'pp' and 'dim.', and performance directions like 'legatis' and 'agitato'. The lyrics for the Soprano part are 'makes im - mor - tal makes im -'. The page number '21' is centered at the bottom.

H

Ob. *mp* *pp* *mp*

Bn. *mp* *pp*

Vn.

Va.

Vc.

Sop. *mar - tal* *my ra - pid pas - sage my tem - por - al way.*
(quasi-speech whisper) *(sing normally)*

Timp.

Fl. *sub. f marcato* *fl.*
 Ob. *sub. f marcato*
 Cl. *sub. f marcato*
 Bn. *sub. f marcato*
 Vn. *molto vib. b*
 Va. *mf sempre cresc.*
 Vr. *molto vib.*
 Vr. *mf sempre cresc.*
 Vr. *molto vib.*
 Vr. *mf sempre cresc.*
 Vib. *f*
 High Temple Block *f*
 Giant Tam-Tam *ppp (sempre cresc.)*

poco accel. . .

Vn. *trem.* *fff*

Va. *trem.* *fff*

Vc. *trem.* *fff*

Giant Tam-Tam *fff*

5
4

ad. lib. number of beats until Sop. entry;

Cl. *agitato* *legatis* *ff*

Vn. *molto vib.* *PPP* *pp*

Va. *molto vib. A* *pp*

Vc. *pp*

Sop. *pp* *ah* *mm* *p*

3

Vn. *pp*

Va. *p esp.*

Sop. (mm)

Fl. *p dolce* *mp* *fl.*

Cl. *p dolce* *mp*

Bn. *p dolce*

Vn. *mp*

Va. *mp*

Vc. *mp*

Vib. *pp*

Chimes *ppp*

Pn. *ppp* *tr*

Ped. *tr*



FL.

Ob.

Pn.

FL.

Ob.

Cl.

Vn.

Va.

Harp

Vib.

Cel.

Ped.

Fl. *mp*

Vn.

Harp

F#G#E

pp

pp

Fl. *pp*

Cl. *mf*

Vn. *pp*

Vc. *mf* *dim.*

Harp



Seattle, Washington
September 1979

Susp. Gym.
Vc.
Va.
Vn.
Bn.
Cl.
Ob.
Fl.

rt. poco a poco a niente

Except for Va. and Vc., which play to the end of the measure, all other instrumental decays should occur before the last beat and should be staggered - one instrument at a time - of a cue from the conductor.

Susp. Gym.
Vc.
Va.
Vn.
Cl.

mp sempre dim.
ppp
leggerissimo
sul tasto, legatis.
tremolo
ppp
mf > dim. a pp