

The Tree

Jamie Allen

*Commissioned by
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The Tree

Jamie Allen

Andante

Narrator

Flutes

Glockenspiel

Viola

Double Bass

Whence comes life?
Not a single process,

f

ff

niente

fp

niente



5

Nar.

F1.

Ob.

Cl.

Glock.

Vla.

Db.

but a conflagration of creativity from many quarters.

f

f

niente

niente

fp

niente

9

Nar. Life is the convergence of essential elements.

F1. *f* *p* *niente*

Ob. *f* *p* *niente*

Glock.

Vln. I *f* *p* *niente*

Vla.

Db. *fp* *niente*



13 A

Nar. *Air...*

A. Sax. *mp* *A*

Vla.



19

A. Sax.

F1. *f* *p*

Ob. *f* *p*

Glock.

Vla.

Db. *fp*

26

Nar. Earth...

B. Sax. *mp*

F1.

Ob. *niente*

Vla.

Db. *niente*

==

32

B. Sax.

F1.

Ob.

Glock. *f* *p*

Vla.

Db. *fp*

This musical score page contains two systems of music. The first system (measures 26-31) features the Narrator (Earth...), Bassoon (measured dynamic *mp*), Flute, Oboe (with dynamic *niente*), Violin (Vla.), and Double Bass (Db.). The second system (measures 32-37) features the Bassoon, Flute, Oboe, Glockenspiel (dynamic *f* followed by *p*), Violin, and Double Bass (dynamic *fp*). Measure numbers 26, 32, and measure lines are indicated above the staves.

39

Nar. Water...

T. Sax. *mp*

F1.

Ob.

Glock.

Vla.

Db. *niente*



43

T. Sax.

Vla.



47

T. Sax. *tr*

F1. *f*

Ob. *niente*

Hn. *f* *p* *niente*

Glock.

Vla.

Db. *fp* *niente*

54

Nar. And fire...

S. Sax.

Timp.

Vla.

=

60

S. Sax. *gliss.*

Timp. *p f*

Vla.

=

64

S. Sax.

F1. *f p niente*

Ob. *f p niente*

Hn. *f p niente*

Glock.

Vln. I *f p niente*

Vln. II *f p niente*

Vla. *f p niente*

Db. *fp niente*

Nar. Such a convergence happened, long before memory, to create a single tree.

Vla.

A curly elm whose culrs, through the years, were shaped by the endless currents of breeze, mudslide, river and flame, until it was a living sculpture of great complexity and dimensions.

B

A. Sax. *mp*

B. Sax. *mp*

F1. *f*

Ob. *f* *niente*

Glock. *f* *niente*

Timp. *f* *niente*

Vla.

Db. *fp* *niente*

A. Sax.

T. Sax.

B. Sax.

Timp. *f* *niente*

Vla.

C

A home for a spectacle beyond
myriad creatures, immediate comprehension, and an instrument whose
robust song was

Nar.

A. Sax.

T. Sax.

B. Sax.

Glock.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Db.

83

Nar. buried deep among its gnarled roots.

S. Sax.

A. Sax.

T. Sax. *tr*

B. Sax.

Hn.

Glock.

Timp.

Vla.

Vc. *f*

Db. *f*

This musical score page contains a system of 83. The vocal part (Narrator) has lyrics: "buried deep among its gnarled roots.". The instrumentation includes Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Bass Saxophone, Horn, Glockenspiel, Timpani, Violin, Cello, and Double Bass. The tenor saxophone part features a trill. Dynamics *f* are marked for the Cello and Double Bass at the end of the measure.

87

A musical score for orchestra and band, page 10, measure 87. The score consists of two systems of staves. The top system includes S. Sax., A. Sax., T. Sax., B. Sax., Hn., Glock., and Timp. The bottom system includes Vla., Vc., and Db. The key signature is three sharps. Measure 87 starts with S. Sax. and A. Sax. playing eighth-note patterns. T. Sax. and B. Sax. enter with sixteenth-note patterns. Hn. plays sustained notes. Glock. and Timp. play sustained notes. The dynamic level is *f*. Measure 88 begins with a forte dynamic. The woodwind section continues with eighth-note patterns. The brass section (Vla., Vc., Db.) enters with sustained notes. The dynamic level is *f*.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Hn.

Glock.

Timp.

Vla.

Vc.

Db.

91

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Hn.

Vla.

Vc.

Db.

gliss.

tr.

Measure 91: S. Sax. has a sixteenth-note glissando. A. Sax. has eighth-note pairs. T. Sax. has sixteenth-note patterns. B. Sax. has eighth-note pairs. Hn. has sustained notes. Vla. rests. Vc. has eighth-note pairs. Db. rests.

Measure 92: S. Sax. has eighth-note pairs. A. Sax. has eighth-note pairs. T. Sax. has sixteenth-note patterns. B. Sax. has eighth-note pairs. Hn. has sustained notes. Vla. rests. Vc. has eighth-note pairs. Db. rests.



95

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Hn.

Tim.

Vla.

Vc.

Db.

niente

Measure 95: S. Sax., A. Sax., T. Sax., B. Sax., and Hn. have sustained notes. Timpani plays eighth-note pairs at forte dynamic (f). Vla., Vc., and Db. rest.

Measure 96: S. Sax., A. Sax., T. Sax., B. Sax., and Hn. have sustained notes. Timpani plays eighth-note pairs. Vla., Vc., and Db. have sustained notes.

Nar. 100
 Many years after the tree had grown to maturity, a town began to emerge within sight of its highest branches.
 It was a small town at first: a few travelers who had grown weary of the road, pleased by the gentle sway of
 the grasses in the surrounding hills and the comforting murmur of a nearby brook

Vla. 12
 8



D 101
 Fl. 12
 Vla. 15
 Vc. 12
 p



Ob. 103
 p
 Vla. 15
 Vc. 12



Fl. 105
 Cl. 12
 Vln. II 12
 Vla. 15
 Vc. 12

107

F1.

Ob.

Cl.

Vln. II

Vla.

Vc.

109

F1.

Ob.

Cl.

Vln. II

Vla.

Vc.

111

F1.

Ob.

Cl.

Vln. II

Vla.

Vc.

112

A musical score for orchestra, page 14, measure 112. The score consists of six staves: Flute (F1.), Oboe (Ob.), Clarinet (Cl.), Violin II (Vln. II), Cello (Vla.), and Bassoon (Vc.). The key signature is three sharps. The flute has a continuous eighth-note pattern. The oboe, clarinet, and violin play sustained notes with grace marks. The cello and bassoon provide harmonic support with sustained notes.

Nar. 114 The townsfolk were a practical lot, and cast a suspicious eye towards anything that could not be used to put a roof over their heads or food on their table. Thus it was that they grew disdainful of the oddly shaped tree standing prominently on the outskirts of their village. Its knobby warts and distorted branches only added to its ugliness, and its thick canopy of leaves that hid all manner of curious creatures was the subject of many a nightmare. || 7

The townsfolk were a practical lot, and cast a suspicious eye towards anything that could not be used to put a roof over their heads or food on their table. Thus it was that they grew disdainful of the oddly shaped tree standing prominently on the outskirts of their village. Its knobby warts and distorted branches only added to its ugliness, and its thick canopy of leaves that hid all manner of curious creatures was the subject of many a nightmare.

Musical score for strings section 1, page 10, measures 5-8. The score shows four staves for strings. Measure 5: Cello (Cello 1) plays a half note on G, Cello (Cello 2) plays a half note on E, Double Bass (Double Bass 1) plays a half note on B, Double Bass (Double Bass 2) plays a half note on G. Measure 6: Cello (Cello 1) plays a half note on D, Cello (Cello 2) plays a half note on A, Double Bass (Double Bass 1) plays a half note on F#, Double Bass (Double Bass 2) plays a half note on D. Measure 7: Cello (Cello 1) plays a half note on E, Cello (Cello 2) plays a half note on B, Double Bass (Double Bass 1) plays a half note on C, Double Bass (Double Bass 2) plays a half note on A. Measure 8: Cello (Cello 1) plays a half note on F#, Cello (Cello 2) plays a half note on C, Double Bass (Double Bass 1) plays a half note on A, Double Bass (Double Bass 2) plays a half note on F#.

E

115 Vivo (♩=240)

H. Dr.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Db.

120

H. Dr.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

125

H. Dr.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vcl.

Db.



130

H. Dr.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vcl.

Db.

135

H. Dr. *mp*

Glock. *f*

Vln. I

Vln. II *mp* *f*

Vln. III *mp* *f*

Vln. IV *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

D. b. *mp* *f*



139

Tbn. *mf*

H. Dr. *mf*

Glock.

Vln. I

Vln. II *mp*

Vla. *mp*

Vc. *mp*

143

Tbn.

H. Dr.

Glock.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

=

147

Tbn.

H. Dr.

Glock.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

二

155

Tbn. { 
 mp }

H. Dr. { 
 mp }

Vln. I {  }

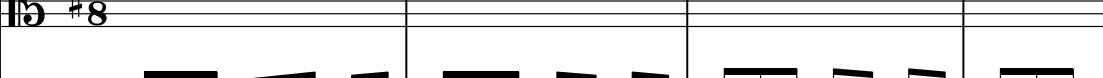
Vln. II {  }

Vln. III { 
 mp }

Vln. IV { 
 mp }

Vla. {  }

Vc. { 
 mp }

Db. {  }

159

A musical score for orchestra and band, page 20, measure 159. The score consists of ten staves. From top to bottom: S. Sax., A. Sax., T. Sax., B. Sax., Tbn., H. Dr., Glock., Vln. I, Vln. II, Vln. III, Vln. IV, Vla., Vc., and Db. The key signature is two sharps. Measure 159 starts with a rest followed by a dynamic instruction 'v'. The strings play eighth-note patterns, while the brass and woodwind instruments provide harmonic support.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tbn.

H. Dr.

Glock.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

Db.

163

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Fl.

Ob.

Cl.

Bsn.

Tbn.

H. Dr.

Glock.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

D. b.

167

A musical score for orchestra and band, page 22, measure 167. The score is divided into two main sections: "Sax." (top) and "Band" (bottom). The "Sax." section includes S. Sax., A. Sax., T. Sax., and B. Sax., all playing eighth-note patterns. The "Band" section includes Fl., Ob., Cl., Bsn., Tbn., Glock., Vln. I, Vln. II, Vln. III, Vln. IV, Vla., Vc., and Db., each with specific rhythmic patterns. The score uses a 2/4 time signature and a key signature of one sharp.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Fl.

Ob.

Cl.

Bsn.

Tbn.

Glock.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

D. b.

170

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Fl.

Ob.

Cl.

Bsn.

Tbn.

H. Dr.

Glock.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

Db.

174

Nar. It was into this town that the girl, Sylvia, was born. Sylvia was a curious child, with both a keen eye and a discerning ear that caught the attention of her parents and her neighbors.

Vla.



175

F Andante ($\text{J}=76$)

Nar. She could hear thunder and so was always the first to know from miles away, if a storm was coming.

Tpt. con sord.

H. Dr. 

Vln. I con sord.

Vln. II con sord.

Vln. III con sord.

Vln. IV con sord.

Vla. con sord.

Vc. con sord.

Db. 

She could see a wagon on the far side of the valley

180

Nar. and so was always the first to
know if a merchant was on his
way to town.

Bsn. *mf*

Tpt.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

Db.

The score is a musical composition for orchestra and narrator. The instrumentation includes Narrator, Bassoon (Bsn.), Trumpet (Tpt.), Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Violin IV (Vln. IV), Cello (Vla.), Double Bass (Db.), and a group of strings (Vc.). The tempo is marked as 180. The Narrator provides lyrics: "and so was always the first to know if a merchant was on his way to town." The Bassoon (Bsn.) part features eighth-note patterns with a '3' above them, indicating a triplet grouping. The other instruments provide harmonic support with sustained notes. The key signature throughout the piece is four sharps, and the dynamic for the Bassoon part is 'mf' (mezzo-forte).

184

Nar. Ob. Bsn. Tpt. Vln. I Vln. II Vln. III Vln. IV Vla. Vc. Db.

6 She also had an unusually beautiful singing voice. It could cause a person to stop in their tracks and forget whatever it was they happened to be doing.

mf

188

Ob.

Hn.

Tpt.

Glock.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

Db.

Nar.

Vla.

191

Sylvia was nothing, if not an explorer. She rarely took anybody's word for something, but always had to find out for herself. More than a few times, this got her into trouble and caused the adults around her to shake their heads. But when Sylvia discovered something on her own, she knew it to be so with all her heart (which was big, believe you me). || b



G

Allegro ($\text{d}=102$)

Nar.

F1.

Gtr.

Vla.

192

One day, a butterfly crossed Sylvia's path.

It was a large and unusually colored butterfly

mp



Nar.

F1.

Gtr.

Vla.

196

and it seemed to know just where it was going.



F1.

Cl.

Gtr.

Vla.

199

202

F1.
Cl.
Gtr.
Vla.



205

Nar. All the other butterflies Sylvia had run across seemed to flit around aimlessly, so this one intrigued her. She decided to follow it.

Nar.
F1.
Gtr.
Vla.



209

F1.
Gtr.
Vla.



211

F1.
Gtr.
Vla.

213

Fl.

Cl.

Gtr.

Gtr. II

Vla.

==

216

Fl.

Cl.

Gtr.

Gtr. II

Vla.

==

218

Fl.

Cl.

Gtr.

Gtr. II

Vla.

Musical score for orchestra and guitar ensemble, page 31. The score consists of two systems of music.

System 1 (Measures 220-221):

- Flute (F1.):** Playing eighth-note patterns.
- Clarinet (Cl.):** Playing eighth-note patterns.
- Guitar I (Gtr.):** Playing sixteenth-note patterns.
- Guitar II (Gtr. II):** Playing sustained notes with grace marks.
- Violoncello (Vla.):** Playing sustained notes.

System 2 (Measures 222-223):

- Flute (F1.):** Playing eighth-note patterns.
- Clarinet (Cl.):** Playing eighth-note patterns.
- Cymbal (Cym.):** Playing sustained notes with a dynamic of **p**.
- Guitar I (Gtr.):** Playing eighth-note patterns.
- Guitar II (Gtr. II):** Playing sustained notes.
- Violin I (Vln. I):** Playing eighth-note patterns with a dynamic of **p**.
- Violoncello (Vla.):** Playing sustained notes.

224

Nar. The butterfly led her well past the edge of town,

F1.

Cl.

Cym. *f*

Gtr.

Gtr. II

Vln. I

Vla.



226

Nar. through the forest, and into a clearing,

F1.

Gtr.

Gtr. II

Vln. I

Vla.

mp

228

F1. *mf*

Hn.

Glock. *p*

Gtr. *ff*

Vln. I

Vla.

==

230

F1. *d.* *f*

Hn. *mf*

Glock.

Gtr.

Vln. I

Vla.

232

F1. *p*

Hn.

Tbn.

Glock.

Gtr.

Vln. I

Vla.

H

This musical score page shows a section for orchestra and guitar. The instrumentation includes Flute (F1.), Horn (Hn.), Trombone (Tbn.), Glockenspiel (Glock.), Guitar (Gtr.), Violin I (Vln. I), and Violoncello/Bass (Vla.). The tempo is marked 232. The flute part features sixteenth-note patterns with grace notes. The horn and trombone provide harmonic support. The guitar and violin play rhythmic patterns. The section is labeled 'H'. The score is set against a background of a large, faint watermark of a classical building, likely the Louvre, which is a common feature in many of Debussy's scores.

236

Nar. In the middle of the clearing was a giant, old, misshapen tree, with thick foliage so high that it seemed to go on forever. Sylvia could tell by its great knobbly trunk that this was the very tree the townsfolk called "The Nightmare Tree."

Vla.

I**Andante**

237

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mp*

Glock.

Vla.

Vc. pizz.

Db. *f* pizz.

244

Ob. Cl. Bsn. Hn. Glock. Vla. Vc. Db.

mp mp mp mp

≡

248

Ob. Cl. Bsn. Hn. Vla. Vc. Db.

Nar. Vla.

But Sylvia was too fascinated to be scared off by such stories. She had to discover for herself what wonders this tree hid. So she went right up to its sinewy bark and looked very closely. Crawling and hopping through each groove in the trunk were dozens of busy, beautiful ladybugs.

12/8

Nar. Vla.

12/8

J

253 **Allegro**

Cl. Bsn. Vln. I Vla.

B. Sax. Cl. Bsn. Hn. Vln. I Vln. II Vla.

257

A. Sax.

T. Sax.

B. Sax.

Cl.

Bsn.

Vln. I

Vln. II

Vla.



259

A. Sax.

T. Sax.

B. Sax.

Cl.

Bsn.

Vln. I

Vln. II

Vla.

261

A. Sax.

T. Sax.

B. Sax.

Cl.

Bsn.

Vln. I

Vln. II

Vla.

rit.



263

Cl.

Bsn.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

A tempo (♩=80)

mp

mf

con sord.

p

con sord.

p

p

265

Cl.
Bsn.
Hn.
Vln. I
Vln. III
Vln. IV
Vla.

==

267

A. Sax.
T. Sax.
B. Sax.
Ob.
Cl.
Bsn.
Hn.
Vln. I
Vln. II
Vln. IV
Vla.

269

A. Sax.

T. Sax.

B. Sax.

Ob.

Cl.

Bsn.

Vln. I

Vln. II

Vla.

This musical score page contains nine staves of music for orchestra and band. The instrumentation includes: A. Sax., T. Sax., B. Sax., Ob., Cl., Bsn., Vln. I, Vln. II, and Vla. The key signature is one flat (B-flat). The time signature starts at 6/8, changes to 12/8, and then back to 6/8. Dynamics include >pp, pp, p, and f. The music consists of six measures. Measure 1: A. Sax., T. Sax., B. Sax. play eighth-note patterns. Measure 2: Ob., Cl., Bsn. play eighth-note patterns. Measure 3: Vln. I, Vln. II play eighth-note patterns. Measure 4: Vla. plays eighth-note patterns. Measure 5: All instruments play eighth-note patterns. Measure 6: All instruments play eighth-note patterns.

272

Nar. - Sylvia had to see more,

A. Sax.

T. Sax.

B. Sax.

Ob.

Cl.

Bsn.

Vln. I

Vln. II

Vla.

Sylvia had to see more,



274

Nar. so she grabbed hold of the lowest branch and,
careful not to step on any ladybugs,

Cl.

Vln. I

Vla.

so she grabbed hold of the lowest branch and,
careful not to step on any ladybugs,

hoisted her self up.

276 **rit.**

Nar. Just above her, she heard a curious knocking noise. ||

Cl.

Tbn. *gliss.* *mp*

W. Bl.

Vln. I *f*

Vla.

K

278 **Moderato**

Nar. It was a woodpecker.

F1. *mf*

W. Bl. **K**

Vla. **Moderato**

No. 2

280

Nar. No, it was two.

W. Bl. *f*

Vla.

282

Nar. Two of the handsomest red and black woodpeckers beating out a curious duet.
Sylvia had ever seen,

W. Bl.

Vla.

284

W. Bl.

Vla.

286

W. Bl.

Vln. I

Vla.

Vc.

♩ = 60

ff

mp

arco

mp

≡

288

W. Bl.

Vln. I

Vln. II

Vla.

Vc.

≡

289

W. Bl.

Vln. I

Vln. II

Vla.

Vc.

≡

290

Ob.

W. Bl.

Vln. I

Vln. II

Vla.

Vc.



291

Ob.

Tpt.

W. Bl.

Vln. I

Vln. II

Vla.

Vc.

293

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Ob.

Tpt.

W. Bl.

Vln. I

Vln. II

Vla.

Vc.

mf

senza sord.

mf

295

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt.

W. Bl.

Vln. I

Vln. II

Vla.

Vc.

296

S. Sax.
A. Sax.
T. Sax.
B. Sax.
Tpt.
W. Bl.
Vln. I
Vln. II
Vla.
Vc.
Db.

arco
f



298

Nar.
Vla.
Vc.
Db.

Sylvia circled around the trunk , and climbed up two more branches.

4
4
4
4

299 **L**

Nar. 4 -

F1. *f* *p*

Glock. *ff*

Vla.

Db. *fp*

A little higher up, she began to hear the scurrying sound of squirrels.



301

F1. -

C1. *mp*

Vln. I -

Vla. -

Db. -

solo *mp*



303

Nar. -

F1. -

Vln. I -

Vla. -

Vc. solo *mp*

Db. -

The roller coaster shaped branches of the tree

305

Nar. made a perfect playground for them,

F1.

Cl.

Vln. I

Vla.

Vc.

Db.



307

Nar. and their scampering games of tag seemed like boundless fun.

F1.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Db.

tutti

309

Fl.

Ob.

Bsn.

Hn.

Tpt.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

311

Fl.

Ob.

Bsn.

Hn.

Tpt.

Xyl.

Vln. I

Vla.

Vc.

313

Fl.

Ob.

Bsn.

Hn.

Xyl.

Vln. I

Vln. III

Vla.

Vc.

==

315

Fl.

Ob.

Bsn.

Hn.

Xyl.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

317

A musical score for orchestra and xylophone. The score consists of ten staves, each with a different instrument name on the left. From top to bottom, the instruments are: Flute (F1.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Xylophone (Xyl.), Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), and Cello (Vcl.). The music is in common time (indicated by '4'). Measure 317 begins with a section of eighth-note patterns. At the start of the second half of the measure, dynamic markings 'f' (fortissimo) and '3' (three measures) appear above the first three staves. The xylophone (Xyl.) has a prominent sixteenth-note pattern. The violins play eighth-note patterns, and the cellos provide harmonic support with sustained notes. The trumpet (Tpt.) and bassoon (Bsn.) are silent in this section.

319

Fl.

Ob.

Bsn.

Hn.

Tpt.

Xyl.

Vln. I

Vln. II

Vln. III

Vla.

Vcl.

Db.

322

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Xyl.

Vln. I

Vln. II

Vln. III

Vla.

Vcl.

Db.

324

F1.

Ob.

Bsn.

Hn.

Tpt.

Xyl.

Vln. I

Vla.

Vcl.

Db.

326

Fl.

Ob.

Bsn.

Hn.

Tpt.

Xyl.

Vln. I

Vln. III

Vla.

Vc.

Db.

328

A musical score for orchestra and xylophone. The score consists of ten staves. From top to bottom: Flute (F1), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Xylophone (Xyl.), Violin I (Vln. I), Violin III (Vln. III), Viola (Vla.), and Cello (Vc.). The key signature is three sharps. Measure 328 begins with a dynamic of *f*. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays eighth-note patterns. The brass section (Horn) enters with sustained notes. The xylophone (Xyl.) has a prominent eighth-note pattern. The strings (Violins I and III, Viola, Cello) provide harmonic support with sustained notes. Measures 329 and 330 continue with similar patterns, maintaining the three-sharp key signature.

330

Fl.

Ob.

Bsn.

Hn.

Xyl.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

332

Fl.

Ob.

Bsn.

Hn.

Tpt.

Xyl.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Db.

334

F1.

Ob.

Bsn.

Hn.

Tpt.

Xyl.

Vln. I

Vln. II

Vln. III

Vla.

Vcl.

Db.

336

F1.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Xyl.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Db.

338 Anxious to uncover more of the tree's secrets,
Sylvia climbed even higher.

Nar.

F1.

Ob.

Cl.

Bsn.

Tbn.

Xyl.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Db.

338

M

340

Nar. The sturdy branches of the old tree seemed almost happy to hold her weight.

F1. *f* 3
Ob. 3
Tbn. *pp* 3
Glock. *ff* 3
Vln. I *fp* 3
Vla. 3
Db. *fp* 3
pp

Swing 3
niente 3
mf 3



344

F1. Ob. Vln. I Vla. Db.

350

Nar. Nearing the top, Sylvia began to spy tree sparrows

F1.

Ob.

Hn.

Vln. I

Vln. II

Vla.

Db.



356

Nar. sequestered in cozy nests and tending to their fledglings.

F1.

Ob.

Cl.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Db.

362

Cl.

Vln. I

Vln. II

Vla.

Vc.



368

S. Sax.

A. Sax.

F1.

Cl.

Vln. I

Vln. II

Vla.

Vc.

373

A. Sax.

Cl.

Vln. I

Vln. II

Vla.

Vc.



378

S. Sax.

A. Sax.

Cl.

Vln. I

Vln. II

Vla.

Vc.

N

Straight

383

S. Sax.

Fl.

Cl.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

==

389

Fl.

Cl.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

392

F1.

Cl.

Tpt.

Vln. I

Vln. II

Vla.

Measure 392: F1. and Cl. play eighth-note chords. Tpt. has a sustained note. Vln. I and Vln. II play eighth-note chords. Vla. has a sustained note.

Measure 393: F1. and Cl. play eighth-note chords. Tpt. plays eighth-note chords. Vln. I and Vln. II play eighth-note chords. Vla. has a sustained note.

==

394

F1.

Cl.

Tpt.

Glock.

Vln. I

Vln. II

Vln. III

Vla.

Measure 394: F1., Cl., and Tpt. play eighth-note chords. Glock. has a sustained note. Vln. I and Vln. II play eighth-note chords. Vln. III has a sustained note. Vla. has a sustained note.

Measure 395: F1., Cl., and Tpt. play eighth-note chords. Glock. has a sustained note. Vln. I and Vln. II play eighth-note chords. Vln. III has a sustained note. Vla. has a sustained note.

Dynamic ff is indicated at the end of the first measure. Dynamic mf is indicated at the beginning of the second measure.

396

Fl.

Ob.

Cl.

Hn.

Tpt.

Glock.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

398

Fl.

Ob.

Cl.

Hn.

Tpt.

Glock.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

401

Nar. Finally, Sylvia reached the top.

F1. *subito p*

Ob. *subito p*

Cl. *subito p*

Hn. *subito p*

Tpt. *subito p*

Glock. *subito p*

Vln. I *subito p*

Vln. II *subito p*

Vln. III *subito p*

Vln. IV *subito p*

Vla. *subito p*

Vc. *subito p*



O

402

Nar. As she poked her head just above the leaves, Sylvia, with her extremely keen eyes, saw more than she ever had before.

Vln. III

Vla.

403 **Andante (♩.=60)**

Nar.

She could see valleys beyond valleys, and rivers flowing into more rivers.

Tri. **mf**

Vln. I solo

Vln. III

Vla.

Vc. solo



406

Nar.

She could see deer in a far meadow and hawks circling above distant hills

Tri.

Vln. I

Vln. III

Vla.

Vc.

409

Nar. She also saw her village.
She had never seen it all at once before.

Tri.

Gtr. *f*

Vln. I

Vln. II solo

Vln. III

Vla.

Vc.



412

Nar. Every street and rooftop.

Gtr.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

415

Nar. Every garden and pond.
Friends and neighbors greeting each other as they went about.

Gtr. tutti

Vln. I tutti

Vln. II

Vln. III

Vla.

Vc. tutti



419

Nar. It was magnificent.

F1. 12 3
8 4

Bsn. 12 3
8 4

Tri. 12 3
8 4

Gtr. 12 3
8 4

Vln. I 12 3
8 4

Vln. II 12 3
8 4

Vln. III 12 3
8 4

Vla. 12 3
8 4

Vc. 12 3
8 4

D. b. 12 3
8 4

p

423 *tr.*

J.=76

F1.
Bsn.
Gtr.
Vln. I
Vln. II
Vln. III
Vla.
Vc.
Db.

==

427

Ob.
Vln. I
Vln. II
Vln. III
Vla.
Vc.
Db.

430

Fl.

Ob.

Tpt.

Vln. I

Vln. II

Vln. III

Vla.

Vcl.

Db.



433

Fl.

Ob.

Tpt.

Vln. I

Vln. II

Vln. III

Vla.

Vcl.

Db.

436

Ob.

Tpt.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vcl.

Db.

P

439

F1. *f*

Ob.

Hn.

Tpt.

Tbn.

Timp. *f*

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

Db.

439

F1. *f*

Ob.

Hn.

Tpt.

Tbn.

Timp. *f*

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

Db.

442

S. Sax.

A. Sax.

Hn.

Tpt.

Tbn.

Timp.

Vla.

Vc.

Db.

==

445

S. Sax.

A. Sax.

Hn.

Tpt.

Tbn.

Glock.

Timp.

Vla.

Vc.

Db.

448

A musical score for orchestra and band, page 81, measure 448. The score is divided into two main sections: 'Sax.' (S. Sax., A. Sax., T. Sax.) and 'Tuba/Bassoon' (Hn., Tpt., Tbn.). The 'Sax.' section begins with a rest, followed by eighth-note patterns. The 'Tuba/Bassoon' section starts with sustained notes. The score then transitions to a section for woodwinds (Vln. II, Vla., Vc., Db.) and timpani (Timp.), which play eighth-note patterns. The instrumentation changes again, featuring woodwind entries (Vln. II, Vla., Vc., Db.) with sustained notes and eighth-note patterns.

S. Sax.

A. Sax.

T. Sax.

Hn.

Tpt.

Tbn.

Timp.

Vln. II

Vla.

Vc.

Db.

451

A musical score for orchestra and band, page 82, measure 451. The score is divided into two main sections: woodwind/bassoon section and brass/strings section.

Woodwind/Bassoon Section (Measures 1-2):

- S. Sax.: eighth-note patterns with slurs.
- A. Sax.: eighth-note patterns with slurs.
- T. Sax.: eighth-note patterns with slurs.
- F1.: eighth-note patterns with slurs.
- C1.: eighth-note patterns with slurs.
- Hn.: sustained notes.
- Tpt.: eighth-note patterns.
- Tbn.: sustained notes.
- Timp.: sixteenth-note patterns.
- Vln. I: rests.
- Vln. II: sustained notes.
- Vla.: sustained notes.
- Vc.: sustained notes.
- Db.: sustained notes.

Brass/Strings Section (Measures 3-4):

- S. Sax., A. Sax., T. Sax., F1., C1., Hn., Tpt., Tbn.: rests.
- Vln. I: eighth-note patterns with slurs, dynamic *f*.
- Vln. II: sustained notes.
- Vla.: sustained notes.
- Vc.: sustained notes.
- Db.: sustained notes.

The score uses a 2/4 time signature and a key signature of four sharps. Measure numbers 451 are indicated above the staves.

454

S. Sax.

T. Sax.

Fl.

Cl.

Hn.

Tpt.

Tbn.

Glock.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Q

459

♩=80

Hn.

Tpt.

Tbn.

Vln. I

Vln. II

Vla.



465

Nar.

Sylvia wanted to stay longer, but the sun
was beginning to set. | She carefully made her way back down to the ground.

Vln. I

Vln. II

Vla.



467 Swing

tr Straight

Fl.

Cl.

Xyl.

Vln. I

Vln. II

Vln. III

Vla.

471

Cl.
Bsn.
W. Bl.
Vln. I
Vln. II
Vln. III
Vla.

474

Cl.
Bsn.
Tri.
Vln. I
Vln. II
Vln. III
Vcl.
Vc.

478

Nar.
Ob.
Vla.

She sang a fond farewell to the tree that had shown her so much

480

Nar. (did she hear the tree sing back?), and skipped all the way home.

S. Sax. *ppp*

A. Sax. *ppp*

T. Sax. *ppp*

B. Sax. *ppp*

Ob. 

Vla. 

Swing ($\text{♩}=120$)

485

Ob. 

Tpt. *p*

Tbn. *p*

Vln. I *p* staccato

Vla. *p*

Vc. *p*

489

Tpt.

Tbn.

Vln. I

Vla.

Vc.



493

Hn.
Tpt.
Tbn.
Xyl.
Vln. I
Vln. II
Vla.
Vc.



496

Hn.
Tpt.
Tbn.
Xyl.
Vln. I
Vln. II
Vla.
Vc.

500

Tpt.

Tbn.

Vln. I

Vla.

Vc.

This section shows five staves of musical notation. The first three staves (Tpt., Tbn., Vln. I) are in common time, while the last two (Vla., Vc.) switch to 12/8 time at measure 504. Measures 500-503 show eighth-note patterns. Measure 504 begins with a dynamic *f* and includes grace notes and sixteenth-note figures.



504

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Vln. I

Vla.

Vc.

This section shows nine staves of musical notation. Measures 504-507 continue the established patterns. Measure 508 concludes with a final dynamic *f*.

508

F1.
Ob.
Cl.
Bsn.
Tpt.
Tbn.
Vln. I
Vla.
Vc.

512

Straight

F1.
Ob.
Cl.
Bsn.
Tpt.
Tbn.
Vln. I
Vla.
Vc.

S

516

Nar.



As soon as Sylvia returned to the village, she began to tell her friends and family all about the incredible tree she had found, and all its hidden wonders. But her parents instantly scolded her for going near such a frightful and evil thing, while her friends and neighbors regarded her with even more odd looks and mistrust than they had before.

Vla.

517 **Andante ($\text{♩}=80$)**

Nar.



"No!" Sylvia cried

"You just don't
understand the tree!"

S. Sax.



A. Sax.



T. Sax.



B. Sax.



Cl.



Hn.



Tbn.



Andante ($\text{♩}=80$)

Vla.



523

Nar. It's full of life...and mystery...and discovery...and music.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Cl.

Hn.

Tbn.

Vln. I

legato

mf

Vln. II

mf

Vla.

The musical score consists of ten staves. The first staff is for the Narrator (Nar.), containing lyrics: "It's full of life...and mystery...and discovery...and music." The subsequent staves are for the Soprano Saxophone (S. Sax.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Clarinet (Cl.), Horn (Hn.), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), and Cello/Violoncello (Vla.). The score includes dynamic markings such as 'rit.' (ritardando) and 'mf' (mezzo-forte). Performance instructions like 'legato' are also present. The music is set in common time, with various note values and rests indicated on the staves.

A tempo (♩=80)

528

Nar.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Hn.

Vln. I

Vln. II

Vla.

But her parents simply responded by forbidding her to ever go near the tree again.



531 rit.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Hn.

Vln. I

Vln. II

Vla.

T

534

Nar.  Four nights later, Sylvia saw some clouds gathering in the distance. But they were more ominous than ordinary storm clouds. Much darker and bigger. They seemed to have sharp, jagged edges. They were moving fast, much faster than usual. In fact, by the time she told her mother and father about them, the first heavy raindrops were already starting to fall.

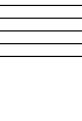
Vla.

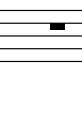
535 **Moderato (♩=96)**

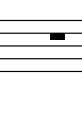
B. D.  

Vln. I   

Vln. II   

Vla.   

Vc.   

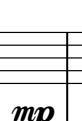
Db.   

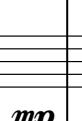
pizz.
mf
pizz.



542

B. D.   

Vln. I   

Vln. II   

Vla.   

mf

546

Tpt.

Tbn.

B. D.

Vln. II

Vla.

Vc.

Db.



549

Tpt.

Tbn.

B. D.

Vln. II

Vla.

Vc.

Db.

551

Hn.

Tpt.

Tbn.

B. D.

Vln. I

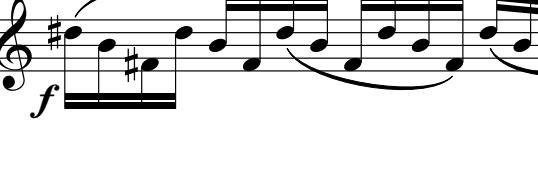
Vln. II

Vla.

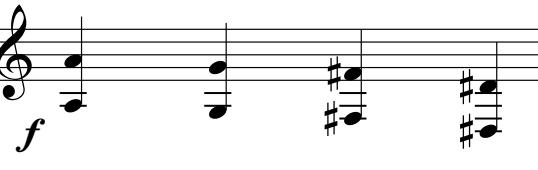
Vcl.

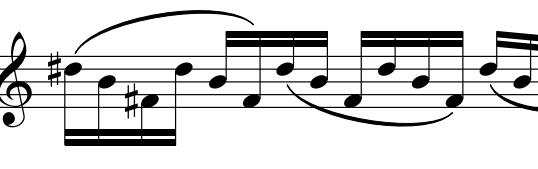
Db.

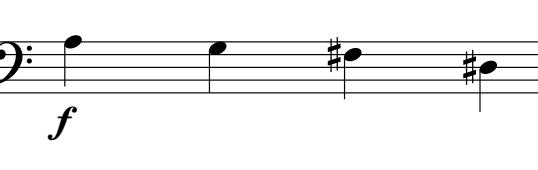
553

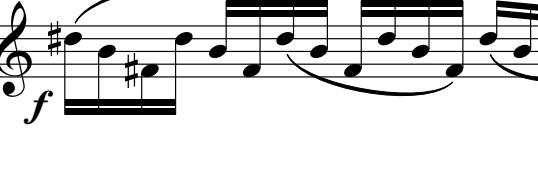
F1.  6 8 12 8

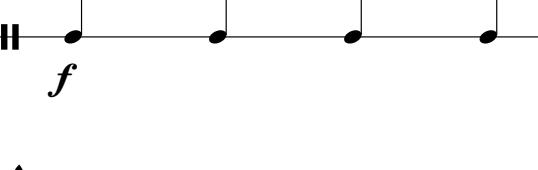
Ob.  6 8 12 8

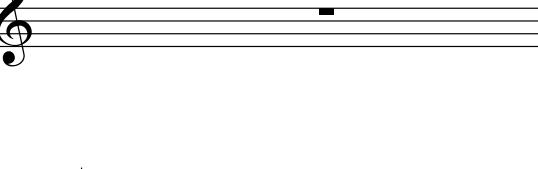
Cl.  6 8 12 8

Bsn.  6 8 12 8

Hn.  6 8 12 8

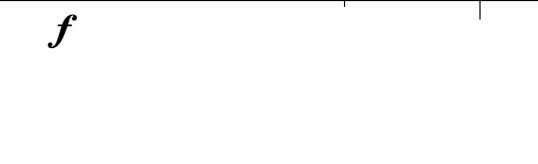
Tpt.  6 8 12 8

Tbn.  6 8 12 8

Xyl.  6 8 12 8

B. D.  6 8 12 8

Vln. I  6 8 12 8

Vla.  6 8 12 8

Vc. 6 8 12 8

D. B. 6 8 12 8

555

Hn.

Tbn.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Db.



556

Fl.

Ob.

Hn.

Tbn.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Db.

558

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Fl.

Ob.

Cl.

Hn.

Tpt.

Tbn.

Timp.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

561

S. Sax.

A. Sax.

T. Sax.

B. Sax.

F1.

Ob.

Cl.

Hn.

Tpt.

Tbn.

Tim.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

564

Hn.

Tbn.

Cym.

Vln. I

Vln. II

Vla.

Vc.

568

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

H. Dr.

Cym.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

570

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

H. Dr.

Vln. I.

Vla.

Vc.

571

Nar.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

F1.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

H. Dr.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

As the storm raged on,

This musical score page contains ten staves of musical notation for an orchestra. The instruments listed on the left are Narrator (Nar.), Soprano Saxophone (S. Sax.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Flute (F1.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Bass Drum (H. Dr.), Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Cello (Vla.), and Bass (Vc.). The score is divided into two measures by a vertical bar line. Measure 571 begins with a dynamic marking of f . The first measure features the Narrator and various woodwind instruments (S. Sax., A. Sax., T. Sax., B. Sax., F1., Ob., Cl., Bsn.) playing eighth-note patterns. The second measure begins with a dynamic change and includes sustained notes from the Narrator and woodwinds, followed by trills from the S. Sax., Vln. I, and Vc. The bass drum also plays sustained notes in the first measure. The score concludes with the text "As the storm raged on," written above the staff.

573

Nar. suddenly there was a blinding flash, accompanied by a cracking sound so mighty, that it shook the very ground.

(tr)

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Hn.

Tpt.

Tbn.

H. Dr.

Cym.

B. D.

+ Enormous "Cracking" Sound Effect

ff

fff

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Db.

577

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Cym.

B. D.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Db.

584

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tbn.

B. D.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Db.

590

Ob.

Bsn.

Tbn.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

Db.

rit.

rit.

595

Narr.

By the time the storm was over, dawn was beginning to break. Sylvia felt sick. A deep melancholy had overtaken her. She joined some of the townsfolk who were venturing out into the forest to survey the damage. She was planning on making her way to the tree for comfort, but she knew what she would find even before she got there.

Lento

596 solo

Vln. I

mf

Vln. II

Vln. III

Vla.

Vc.

Db.

600

Nar. The Magnificent tree had been destroyed by the storm.

Vln. I

Vln. III

Vla.

Vc.

Db.

No longer was it a home for the purposeful ladybugs,
the rhythmic woodpeckers, the playful squirrels or
loving sparrows



602

Nar. All that was left was a deformed stump and a massive trunk stretched out on the ground, its top branches lost in the surrounding thicket.

Vla.



603

Nar. The townsfolk rejoiced at this turn of events, but Sylvia was devastated. No longer could she seek solace and inspiration from this tree that had been bursting with life and possibility. But her neighbors jeered at her tears. "Why mourn for such a disfigured monstrosity? It's better now that it's out of our sight. No longer do we have to fear its ill-omened shadow, or the fearsome creatures that dwelt in its branches."

Vla.



U

605 Allegro Swing

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tamb.

Vla.

609

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tamb.

Vla.

Measure 609: S. Sax. eighth note, sixteenth-note pairs; A. Sax. eighth-note pairs; T. Sax. eighth-note pairs; B. Sax. eighth-note pairs; Tamb. eighth-note pairs. Measure 610: S. Sax. eighth-note pairs; A. Sax. eighth-note pairs; T. Sax. eighth-note pairs; B. Sax. eighth-note pairs; Tamb. eighth-note pairs. Measure 611: S. Sax. eighth-note pairs; A. Sax. eighth-note pairs; T. Sax. eighth-note pairs; B. Sax. eighth-note pairs; Tamb. eighth-note pairs. Measure 612: S. Sax. eighth-note pairs; A. Sax. eighth-note pairs; T. Sax. eighth-note pairs; B. Sax. eighth-note pairs; Tamb. eighth-note pairs. Measure 613: S. Sax. eighth-note pairs; A. Sax. eighth-note pairs; T. Sax. eighth-note pairs; B. Sax. eighth-note pairs; Tamb. eighth-note pairs. Vla. rests throughout.

614

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tamb.

Vla.

Measure 614: S. Sax. eighth note, sixteenth-note pairs; A. Sax. eighth-note pairs; T. Sax. eighth-note pairs; B. Sax. eighth-note pairs; Tamb. eighth-note pairs. Measure 615: S. Sax. eighth-note pairs; A. Sax. eighth-note pairs; T. Sax. eighth-note pairs; B. Sax. eighth-note pairs; Tamb. eighth-note pairs. Measure 616: S. Sax. eighth-note pairs; A. Sax. eighth-note pairs; T. Sax. eighth-note pairs; B. Sax. eighth-note pairs; Tamb. eighth-note pairs. Measure 617: S. Sax. eighth-note pairs; A. Sax. eighth-note pairs; T. Sax. eighth-note pairs; B. Sax. eighth-note pairs; Tamb. eighth-note pairs. Measure 618: S. Sax. eighth-note pairs; A. Sax. eighth-note pairs; T. Sax. eighth-note pairs; B. Sax. eighth-note pairs; Tamb. eighth-note pairs. Vla. rests throughout. Dynamics: **p**

618

molto rit.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tamb.

Vla.

Measure 618: S. Sax. eighth-note pairs; A. Sax. eighth-note pairs; T. Sax. eighth-note pairs; B. Sax. eighth-note pairs; Tamb. eighth-note pairs. Measure 619: S. Sax. eighth-note pairs; A. Sax. eighth-note pairs; T. Sax. eighth-note pairs; B. Sax. eighth-note pairs; Tamb. eighth-note pairs. Measure 620: S. Sax. eighth-note pairs; A. Sax. eighth-note pairs; T. Sax. eighth-note pairs; B. Sax. eighth-note pairs; Tamb. eighth-note pairs. Measure 621: S. Sax. eighth-note pairs; A. Sax. eighth-note pairs; T. Sax. eighth-note pairs; B. Sax. eighth-note pairs; Tamb. eighth-note pairs. Measure 622: S. Sax. eighth-note pairs; A. Sax. eighth-note pairs; T. Sax. eighth-note pairs; B. Sax. eighth-note pairs; Tamb. eighth-note pairs. Vla. rests throughout. Dynamics: **mp**, **mf**

62 **Straight Largo**

Nar. But Sylvia could not join in her sorrow was too great. The townsfolk ridiculed not allowing her to express the town's revelry, the depth of her despair.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tamb.

Straight Largo

Vln. I *p* con sord.

Vln. II *p* con sord.

Vln. III *p* con sord.

Vla. *p* con sord.

Vc. *p* con sord.

Db. *p*

626

Nar. The result was that she lost the ability and her once beautiful voice
to express any emotion at all, was silenced altogether.

T. Sax.

F1.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Db.



631

F1.

Cl.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Db.

V

3

mp

636

Ob.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

3

3

pp

pp

3

3

=

640

Ob.

Cl.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Db.

645



649



654

Nar.

Vla.

A few weeks after the storm, a master luthier traveled to town. There were plenty of felled trees in the area to choose from for woods for his lutes, guitars, cellos and violins. He seemed to spend a particularly long time examining and cutting timber from Sylvia's tree. He was a gentle looking man, with a twinkle in his eye, and a smile for Sylvia as he walked past.



655 **Moderato**

Gtr.

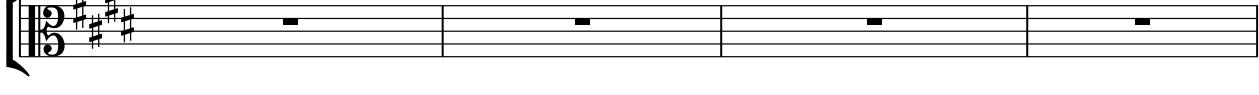
Vla.

Moderato

659

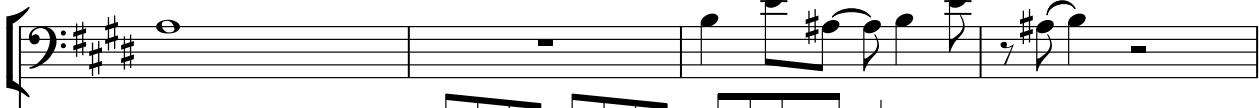
Bsn. 

Gtr. 

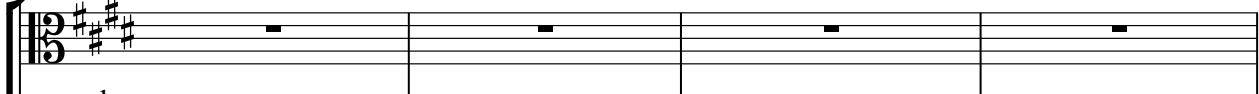
Vla. 

==

663

Bsn. 

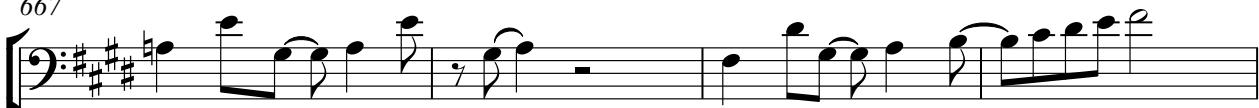
Gtr. 

Vla. 

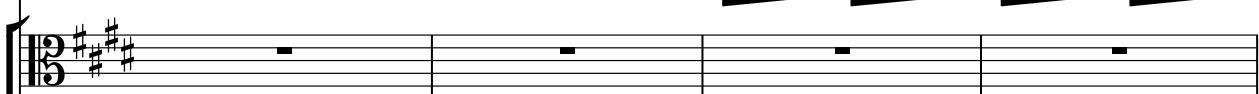
Vc. 

==

667

Bsn. 

Gtr. 

Vla. 

Vc. 

671

A musical score for orchestra and guitar. The score consists of seven staves. From top to bottom: Oboe (Ob.) in G clef, Bassoon (Bsn.) in F clef, Sand Paper (Sand Paper) indicated by a double bracket, Guitar (Gtr.) in G clef, Violin II (Vln. II) in G clef, Violin III (Vln. III) in G clef, and Violoncello (Vcl.) in C clef. The key signature is four sharps. Measure 671 starts with a dynamic *p*. The Oboe and Bassoon play eighth-note patterns. The Sand Paper and Guitar enter with eighth-note patterns. The Violins and Cello provide harmonic support with sustained notes. The dynamic changes to *mf* for the guitar and沙沙声 (Sand Paper). The dynamic then shifts to *p* for the guitars and沙沙声 (Sand Paper).

675

Nar.

Fl.

Ob.

Cl.

Bsn.

Sand Paper

Gtr.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

But Sylvia barely even noticed.

mp

p

mp

tutti

mp

679

Ob.

Bsn.

Tri.

Gtr.

Vln. I

Vln. II

Vln. III

Vla.

Vc.



683

Ob.

Bsn.

Tri.

Gtr.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Nar. 687

One year passed. For Sylvia, it was a very quiet year. No singing, no one she could express her sadness to, no joy. Just a dull memory of a tree long dead.

Vla. Into this silence, the luthier appeared in the village once more. This time he had a dozen exquisite carved instruments in tow. Once he had parked his wagon in the town, he set out right away to find Sylvia. Her melancholic face, with no outlet for expression, had never left his memory, and he had spent much of the turning seasons building a particular violin with her in mind.

When he found her, she showed no interest in his violin. But he persisted. When he finally put it in her hands just to hold, she had to admit that there was something about it that intrigued her. It was unlike any instrument she had seen - as smooth as water, as light as air, smelling of the earth, and with wood grain patterns that danced like fire beneath the shiny finish.

And it had a song. Not so you could hear it, but Sylvia knew it was there. She could feel it.

Sylvia stretched out her hands to touch this bit of wood and magic. The luthier gave her a bow.

She drew it across one of the strings...

W

Nar. 688 Largo ($\text{♩}=50$)

The sound brought out a sadness in her that she had forgotten. She tried playing the note again...

Vln. I solo p

Vln. II solo p

Vla.

This time it seemed louder, almost as if two people were playing...

Nar. 692

She started to play again, just playing that one note over and over again.

Vln. I

Vln. II

Vln. IV

Vla. p

People started to take notice.

697

Nar.

The more she played, the It was a sad and lonely sound.
fuller her sound became.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.



701

Nar.

But as she continued to play, the sadness became less and less lonely...

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

tutti

tutti

706

Nar. until all the sadness she had
kept bottled up inside her
started to come out with the
force of a flood...

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

Db.

f



710

Nar. She tried a few more
simple notes.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

Db.

Nar. 715 It was clear that there was something unusual about this instrument, and that an uncanny bond was beginning to form between it and Sylvia. Sylvia's parents had not seen her looking so alive for a year, and promptly bought the violin.

Vla.



Vln. I 716 **Andante** ($\text{♩}=80$)

Vln. II

Vln. IV

Vla.

Vc.

Db.

mp

mp

mp

mp

mp

mp



Nar. 724 Every day after that, Sylvia could not be seen without the violin in her hands.

She began to experiment with pressing the fingers of her left hand on the strings,

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

Db.

mp

728

Nar. adding more notes to her melody.

Before long,
Sylvia's melody
was getting fuller
and fuller...

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

Db.

≡

X

734 $\text{♩}=92$

Vln. I

Vln. IV

Vla.

Vc.

≡

739

Vln. I

Vln. IV

Vla.

Vc.

744

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.



749

A. Sax.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

754

A. Sax.

Fl.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

Db.

Y

759

A. Sax.

Fl.

Hn.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

Db.



765

Nar. Soon the townsfolk could be heard humming or singing it to themselves and to each other, as they went about their daily business.

Fl.

Cl.

Hn.

Vla.

777

Nar. Some villagers found instruments they hadn't played in years, and began adding a new color to the sound...

F1.

Cl.

Hn.

Vln. I

Vla.



777

Fl.

Ob.

Cl.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Db.

Swing

782

Nar. Some hadn't played in a very many years...

F1.

Ob.

Cl.

Bsn.

Hn.

Vla.

786

F1.

Ob.

Cl.

Bsn.

Vla.

790

F1.

Ob.

Cl.

Bsn.

Tpt.

Vla.

794

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

799

F1.
Ob.
Cl.
Bsn.

Hn.
Tpt.
Tbn.

Vln. I
Vln. II
Vla.
Vcl.



803

Nar.

Eventually, Sylvia knew, without a doubt,
that the old tree was still with her. It was
in the wood and spirit of this violin.

Vln. I

p

Vln. II

p

Vla.

And without anyone quite realizing it, the song had turned
from one of sadness to one of joy. Even the townspeople
could sense it. They now knew that this tree had indeed
been magnificent and full of life. They could hear it in the music.

|| **3**
4

130

805 Straight
Largo

rall.

Timp. 

Vln. II 

Vln. III 

Vla. 

Vc. 

Db. 

mp



≡

Z

810

Nar.



One day, Sylvia suggested that they all give a concert in homage to the tree - back in the clearing where it once grew. Everyone loved the idea and quickly made preparations.

Vla.



≡

811 Allegro

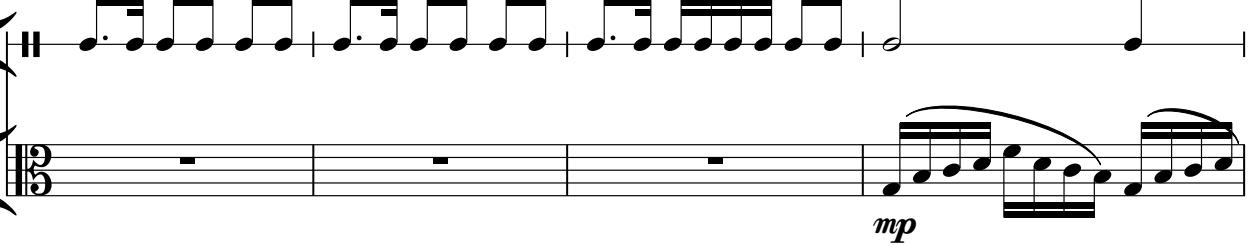
H. Dr.



Vla.



mp



≡

815

H. Dr.



Vla.



≡

818

Cl.



H. Dr.



Vla.



mp



821

Cl. Bsn. H. Dr. Vla.

mp

824

F1. Ob. Cl. Bsn. H. Dr. Vla.

mp

cresc.

827

F1. Ob. Cl. Bsn. H. Dr. Vln. I. Vla.

mf

mf

mf

mf

830

Fl.

Ob.

Cl.

Bsn.

H. Dr.

Xyl.

Vln. I

Vla.

Vc.

833

Fl.
Ob.
Cl.
Bsn.
H. Dr.
Xyl.
Vln. I
Vla.
Vc.

Musical score for measures 833. The score consists of eight staves. Flute, Oboe, Clarinet, Bassoon, Violin I, Viola, and Cello play eighth-note patterns with grace notes. Bass Drum provides rhythmic support. Measures 1 and 2 show eighth-note patterns. Measure 3 begins with a bass drum, followed by eighth-note patterns. Measure 4 concludes with eighth-note patterns.

836

Fl.
Ob.
Cl.
Bsn.
Hn.
Xyl.
Vln. I
Vla.
Vc.

Musical score for measures 836. The score consists of nine staves. Flute, Oboe, Clarinet, Bassoon, Violin I, Viola, and Cello play eighth-note patterns with grace notes. Horn and Xylophone provide harmonic support. Measures 1 and 2 show eighth-note patterns. Measure 3 begins with a dynamic *f*, followed by eighth-note patterns. Measure 4 concludes with eighth-note patterns. A dynamic *mf* is indicated above the staff for the strings in measure 4.

838

This musical score page contains ten staves of music for various instruments. The instruments listed from top to bottom are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trombone (Tbn.), Xylophone (Xyl.), Violin I (Vln. I), Violoncello (Vcl.), and Double Bass (Db.). The key signature is three sharps. Measure 838 starts with sixteenth-note patterns in the woodwind section. Measures 839-840 show sustained notes with grace notes above them. Measure 841 begins with a dynamic of *mf* followed by a forte dynamic (*f*) at the end of the measure.



AA

842

Nar. **AA** By the day of the concert, everyone knew their parts. They asked Sylvia to start. $\frac{4}{4}$

Vla.

This page continues the musical score. It features a vocal line for the Narrator (Nar.) starting with the text "AA". The vocal line is supported by the Double Bass (Db). The time signature changes to common time ($\frac{4}{4}$). The vocal line ends with a period, and the instrumentation shifts back to common time.

843 **Maestoso ($\text{♩}=70$)**

Nar.

Vln. I solo

Vln. II solo

Vln. III

Vla. solo

Vc. solo

One by one, everyone began to join in.

divisi à 2 à 4 à 6
à 2 à 4
solo divisi à 4
divisi à 4



849 à 8 tutti

Vln. I

Vln. II à 6

Vln. III

Vla. tutti

Vc. à 4 tutti

tutti



857

Vln. I

Vln. II

Vln. III tutti

Vln. IV

Vla.

Vc.

864

Fl.

Hn.

Tpt.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

Db.

871

Fl.

Hn.

Tpt.

Tbn.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

Db.

878

F1.

Ob.

Cl.

Hn.

Tpt.

Tbn.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

Db.

885

Fl.

Ob.

Cl.

Hn.

Tpt.

Tbn.

Vln. I

Vln. II

Vla.

Vcl.

Db.

892

Nar. By the time everyone was playing, another melody from nowhere... seemed to have come in

F1.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

Db.

This musical score page contains eleven staves of music for a variety of instruments. The instruments are listed vertically on the left side of each staff: Narrator (Nar.), Flute (F1.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Violin IV (Vln. IV), Cello (Vla.), Double Bass (Vc.), and Double Bassoon (Db.). The score is numbered 892 at the top left. A text annotation "By the time everyone was playing, another melody from nowhere... seemed to have come in" is positioned above the staves. The music consists of five measures of music, with the first measure showing mostly rests and the subsequent measures featuring more active musical patterns.

898

S. Sax.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Db.

905

Nar. and a second... and a third...

S. Sax.

A. Sax.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Db.

The musical score consists of 12 staves of music for an orchestra. The instruments listed on the left are Narrator, S. Sax., A. Sax., Fl., Ob., Cl., Bsn., Hn., Tpt., Tbn., Timp., Vln. I, Vln. II, Vln. III, Vla., Vc., and Db. The score is in common time (indicated by a '4' in the top right corner). Measure 905 begins with a rest followed by a melodic line from the Narrator. Measures 906 and 907 feature sustained notes with grace notes and dynamic markings like *mf* and *f*. The score is in common time throughout.

909

Nar. and a fourth... $\frac{3}{4}$

S. Sax.

A. Sax.

T. Sax. mf $\frac{3}{4}$

B. Sax. mf $\frac{3}{4}$

F1. $\frac{3}{4}$

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

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

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

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

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

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

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

Vln. I $\frac{3}{4}$

Vln. II $\frac{3}{4}$

Vln. III $\frac{3}{4}$

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

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

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

This page contains musical notation for a full orchestra. The instrumentation listed includes Narrator (Nar.), Soprano Saxophone (S. Sax.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.) with a dynamic marking of mf , Bass Saxophone (B. Sax.) with a dynamic marking of mf , Flute (F1.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Cello (Vla.), Double Bass (Vc.), and Double Bassoon (Db.). The music is in common time (indicated by '4') but changes to three-quarters time (indicated by '3') for most instruments starting from the second measure. Various dynamics like 'mf' (mezzo-forte) and 'p' (pianissimo) are used. Measure 909 consists of two measures of silence followed by a melodic line in the T. Sax. part. Measures 910 and 911 show various rhythmic patterns and dynamics across the ensemble, with some instruments like the Vln. I and Vln. II playing eighth-note patterns.

912

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tri.

Timp.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Db.

914

Nar.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

F1.

Ob.

C1.

Bsn.

Hn.

Tpt.

Tbn.

Tri.

Tim.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Db.

Somehow, all of the elements had begun to converge in this one clearing, adding their voices to the tree's song, making it richer and more glorious.

917

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

920

Nar.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Glock.

Timp.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Db.

Finally, the song was over.

924

Nar. People slowly made their way back home, more contented, peaceful, and alive with a feeling of oneness with the earth than they had felt in many years.

F1. *p*

Ob. *niente*

Hn. *p* *niente*

Tpt. *p* *niente*

Cym.

Glock. *mp*

Vln. I *p* *niente*

Vln. II *p*

Vla. *p*

Vc. *niente*

Db. *niente*

928

F1.
Cl.
Cym.
Glock.
Vln. II
Vla.

p
p
pp
niente



933

Nar.
F1.
Cl.
Hn.
Cym.
Glock.
Gtr.
Vln. I
Vln. II
Vla.
Vc.
Db.

At last only Sylvia was left.
niente
p niente
niente
con sord.
niente
con sord.
con sord.
con sord.

Nar. 937 As she put her violin and bow down to rest, her eyes gazed at the spot where the tree had once stood. There, emerging from a mound of earth and rotting stump, was a new sapling. She hadn't noticed it before, but it was as vibrant with possibility as it was small. **BB**

Vla. 938 **BB** Allegretto ($\text{♩} = 60$) Tri. $\frac{9}{8}$ $\frac{9}{8}$ *mp* Gtr. Vla. $\frac{9}{8}$ *mp* Allegretto ($\text{♩} = 60$)

Tri. 942 $\frac{9}{8}$ $\frac{9}{8}$ $\frac{9}{8}$ $\frac{9}{8}$ $\frac{9}{8}$ $\frac{9}{8}$ Gtr. Vla. $\frac{9}{8}$

Andante ($\text{♩} = 80$)

Nar. 946 As she sat there, she began to hear a new song. $\frac{4}{4}$ One growing from the old one. Fl. Tri. Glock. Gtr. Vla. Andante ($\text{♩} = 80$) *mf*

949

F1.

Gtr.

Vla.

Flute part: Measures 949-950. Includes a melodic line with grace notes and a sixteenth-note run.

Guitar part: Measures 949-950. Includes eighth-note chords and sustained notes.

Bassoon part: Measures 949-950. Includes sustained notes.

==

951

F1.

Glock.

Gtr.

Gtr. II

Vla.

Flute part: Measures 951-952. Includes a melodic line with grace notes and a sixteenth-note run.

Glockenspiel part: Measures 951-952. Includes eighth-note chords.

Guitar parts: Measures 951-952. Includes eighth-note chords and sustained notes.

Bassoon part: Measures 951-952. Includes sustained notes.

==

953

F1.

Glock.

Gtr.

Gtr. II

Vln. I

Vla.

Flute part: Measures 953-954. Includes a melodic line with grace notes and a sixteenth-note run.

Glockenspiel part: Measures 953-954. Includes eighth-note chords.

Guitar parts: Measures 953-954. Includes eighth-note chords and sustained notes.

Second Guitar part: Measures 953-954. Includes sixteenth-note patterns.

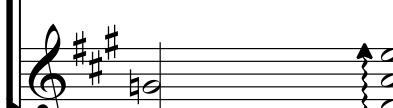
Violin I part: Measures 953-954. Includes sixteenth-note patterns.

Bassoon part: Measures 953-954. Includes sustained notes.

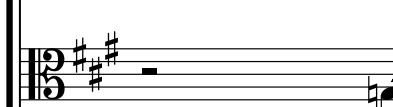
955

Cl. 

Gtr. 

Gtr. II 

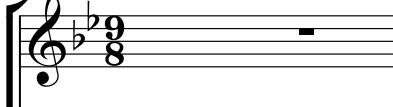
Vln. I 

Vla. 

Vc. 

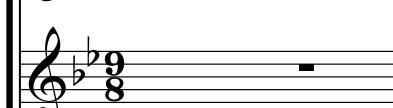
tutti 


957 Allegro ($\text{d} = 72$)

Ob. 

Bsn. 

Vln. I 

Vln. II 

Vla. 



960

Ob.

Cl.

Bsn.

Vln. I

Vln. II

Vla.

Vc. tutti *mf*



963

Ob.

Cl.

Bsn.

Hn.

Vln. I *mf*

Vln. II

Vla.

Vc.

966

Fl.

Ob.

Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vcl.

968

Nar. One that told Sylvia that, while the tree may go through endless cycles of birth and death, its song and generous spirit will live on...forever.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

D. b.

968

Nar. One that told Sylvia that, while the tree may go through endless cycles of birth and death, its song and generous spirit will live on...forever.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

D. b.

CC971 **Allegro (♩=128)**

S. Sax.

A. Sax.

T. Sax.

B. Sax.

F1.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Db.

This musical score page contains 15 staves of music for an orchestra and band. The instrumentation includes: Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Bass Saxophone, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Cymbals, Violin I, Violin II, Viola, Cello, and Double Bass. The key signature is one flat (B-flat), and the time signature is common time (indicated by '4'). The tempo is Allegro (♩=128). Measure 971 begins with a dynamic of forte (f) followed by a series of eighth-note patterns. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays eighth-note patterns, while the brass section (Trumpet, Trombone) remains silent. The strings (Violin I, Violin II, Viola, Cello, Double Bass) play eighth-note patterns. The Cymbals (Cym.) play eighth-note patterns. The score ends with a dynamic of forte (f).

976

Fl.

Cl.

Tpt.

Vln. I

Vln. II

Vla.

Vcl.

=

981

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Vln. I

Vln. II

Vla.

Vcl.

986

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

H. Dr.

Glock.

Timp.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

Db.

992

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

H. Dr.

Glock.

Timp.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

Db.

998

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

H. Dr.

Glock.

Timp.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

Db.

*molto rit.*Maestoso ($\text{♩}=96$)

1004

F1.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Cym.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Db.

1010

rall.

44'22"

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Cym.

Timp.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

Db.