

# Parizade and the Singing Tree

a folktale for mixed ensemble and narrator

Karim Al-Zand  
(2001)





*Parizade and the Singing Tree* by Maxfield Parrish;  
original color print (9 1/2 x 7 1/2) from  
*The Arabian Nights, Their Best Known Tales*. edited by Kate Douglas Wiggin &  
Nora A. Smith. Charles Scribner's Sons: New York & London, 1909.

## INSTRUMENTATION:

Narrator  
Flute (doubles Piccolo and Alto Flute)  
Clarinet in B $\flat$  (doubles B $\flat$  Bass Clarinet)  
Violin  
Violoncello  
Piano  
Percussion

|  |
|--|
| Tom-Toms<br>4 graduated mid-range (e.g. 10", 12", 13", 14")<br>Wood Blocks<br>3 graduated (high, medium, low)<br>Temple Blocks<br>5 graduated<br>Cymbals<br>2 suspended: medium (e.g. 14"-16") and large (e.g. 16"-18")<br>1 crash: thin, small<br>1 splash: very thin, small (e.g. 6"-8") on boom stand<br>Bass Drum<br>small, with crash cymbals, separate from above, attached<br>Snare Drum<br>small<br>Tambourine<br>with jingles (mounted)<br>Triangle<br>small<br>Crotales<br>2 mounted: low D and F $\sharp$<br>Finger Cymbals |
|--|

## PROGRAM NOTES:

The narrated text for *Parizade and the Singing Tree* is based on a story from the collection of folk tales known as *The Thousand Nights and A Night* [*Alf laylah wa-laylah*]—or the so-called ‘Arabian Nights.’ Parizade’s tale is not one of the better-known fables in the collection and it is often omitted in popular published versions of the work. The provenance of the story, as with many of the tales in the collection, is unclear. One of the earliest appearances of the Singing Tree is in Sir Richard Burton’s encyclopedic edition of the *Nights*, a translation which runs to some sixteen volumes.

As is common in the long, episodic tales of the collection, Parizade’s encounter with the Singing Tree is a story embedded within a larger narrative, one entitled variously by translators as *The Sisters Who Envied their Cadette*, or *The Talking Bird, the Singing Tree, and the Golden Water*. I have adapted the story somewhat for the present work. The language used is largely my own, though I have borrowed the archaic tone (and a quaint phrase here and there) from the Burton translation and those of Edward William Lane and Jonathan Scott (1863 and 1909).

The music evolves in tandem with Parizade’s exploits: sometimes it propels her forward, at other times it is a reaction to the predicaments she faces. Recurring characters and events are given musical expression, and these motives reinforce, foreshadow, and interpret the story of the young adventurer.

 September 2001

Premiere performance: Part I was first performed by the *Aspen Contemporary Ensemble* on July 15, 1999 in Harris Concert Hall, Aspen Music Festival Aspen. Howard E. James, conductor; James Brown narrator; April Clayton flute; Laura Stephenson clarinet; Lina Bahn violin; Lisa McCormick cello; Matthew Gold percussion; Joshua Nemith piano. The complete work was premiered on October 3, 2001 by the faculty of Rice University’s Shepherd School of music as part of the *Syzygy* Concert series. Michael Webster, conductor; Randolph Lacy, narrator;

The complete work was premiered on October 3, 2001 by the faculty of Rice University's Shepherd School of music as part of the *Syzygy* Concert series. Michael Webster, conductor; Randolph Lacy, narrator; Kenneth Goldsmith, violin; Leone Buyse, flute; Thomas LeGrand, clarinet; Norman Fischer, cello; Jeanne Kierman Fischer, piano; Richard Brown, percussion.

### PERFORMANCE NOTES:

This is a transposed score. Piccolo sounds an octave higher than written. Accidentals apply for the duration of the measure in their own octave. Cautionary accidentals do not imply a relaxation of this rule.

The narrator may be male or female. The voice may need to be discretely amplified. As much as possible, the narrator's part is presented spatially in the full score to reflect the temporal placement of the text with respect to the music. The narrator uses the full score and, in general, reacts to the ensemble and conductor—though the aural and visual effect should in many cases be the opposite. When the ensemble occasionally takes its cue from the text, this is indicated above the score (and is cued in the individual instrumental parts). For the narrator, the accurate pacing of the text exposition is paramount: this requires both a practiced sense of the length of certain text segments, and a flexibility of delivery during performance.



shows how text is interspersed and/or co-ordinated with events in the ensemble. The marking can act as a cue to stop, initiate or resume text.



indicates that a preceding section of text should be completed—at the latest—by the point shown in the score.



a more precise version of the above; that the preceding text should be timed to finish at the exact moment indicated in the score (or as close as possible).

If there is no need to fit the text into a specific time-frame (other than completion before the next phrase of the narration) none of the above signs are given and the narration should continue through the music. Other instructions relating to the interaction of the narration and the music are given above the narrator's part, boxed. A few guides to the inflection and tone of delivery are occasionally given as well, in italics.

### DURATION:

|   |        |
|---|--------|
| Part I. <i>In which Parizade seeks the Singing Tree and hears the Dervish's warning.</i>      | 8' 00" |
| Part II. <i>In which Parizade climbs the mountain and endures the travails of the ascent.</i> | 5' 30" |
| Part III. <i>In which Parizade hears the wondrous song of the Singing Tree.</i>               | 3' 00" |
| Part IV. <i>In which the music of the Singing Tree proves to be magical.</i>                  | 5' 30" |

TOTAL: 22' 00"

### TEXT:

#### Part I.

*In which Parizade seeks the Singing Tree and hears the Dervish's warning.*

There once was a Singing Tree. Or rather, young Parizade had heard the legends of this singular wonder. Parizade had learned of the famed Singing Tree from her father. And, as the daughter of the palace gardener, she had watched many princes and noblemen venture in search of this most prized possession.

One after another, young men had sought out the Singing Tree, questing for adventure and promising to bring home a branch from its magnificent boughs. But, though many had undertaken the journey, mysteriously none had ever returned.

Parizade too longed to seek the Singing Tree, to bring home a branch to her father and—most of all—to hear its splendid song.

“But it is too dangerous!” some said. “You are too young!” said others. “Too common! And a girl...” But in fact, Parizade was altogether too determined.

So one night, the fearless gardener's daughter disguised herself as a young man, mounted her horse with conviction and quickly left town on an adventure of her own.

After many days travel, Parizade came upon a stranger crouching at the side of the road. He was very old, or so it seemed. His eyebrows were white like snow, as was also his hair, his moustache and his beard. His moustache quite covered his mouth while his beard fell almost to his feet. He was a Dervish.

As Parizade approached, the man awoke from his recent slumber and began to excitedly beckon her towards him.

Parizade addressed the Dervish nervously: “Please, wise Dervish, I am in search of the Singing Tree. I know this rarity is not far from here. I implore you to show me the way that I may not lose my labor after so long a journey.”

“Ah, yes, the Singing Tree.” replied the Dervish, pointing to a clearing in the woods. “Take this path and follow it to the foot of a mountain. You will find the tree standing at its summit.”

“But wait. A number of brave men—like yourself—have passed this way in search of the Singing Tree. But I can assure you they have all perished, for not one has returned. So mind you heed my warning: While you ascend the mountain, never turn your head to cast a look backwards, for in that instant you will be turned to stone.”

And, no sooner had the Dervish uttered his ominous warning than he was gone.

## Part II.

### *In which Parizade climbs the mountain, and endures the travails of the ascent.*

When Parizade finally reached the foot of the great mountain, she alighted from her horse, laying the reins on its neck. Then she took a deep breath and with trepidation began to ascend the steep slope.

Parizade had not gone twenty strides before she heard the first menacing voice, though she could see no one. As she continued to climb the frightening voices multiplied. At first they were quite soft but they quickly gained in strength.

The voices taunted her: “She is not worthy! Do not let her pass! Stop her! Catch her! Seize her!”; “Thief!”; “No, no, do not hurt her; let the pretty little gardener’s daughter pass. The Singing Tree is kept for her.”

Still, Parizade ascended with resolution for some time, remembering the Dervish's warning and not turning her head to look back.

It was then that Parizade noticed the many black stones around her. She realized with horror that these were the frozen figures of all the young princes and noblemen who had preceded her—and who had failed in their quest.

As she climbed still higher toward the peak, the voices soon doubled and redoubled with so loud a din, both behind and before, that at last she was seized with dread. Her legs trembled under her; she staggered; her strength failing...

## Part III.

### *In which Parizade hears the wondrous song of the Singing Tree.*

Parizade had collapsed, exhausted by her intrepid efforts. She lay motionless on the ground for some time as she regained her strength. But she smiled when she looked up—for she had gained the summit of the mountain. And her heart leapt for joy when she heard a faint sonority in the distance. Its source was within a small forest she saw before her. Parizade rose and carefully followed the sound, its volume and beauty ever increasing from one moment to the next.

She soon found the origin of the wondrous music in a single enormous tree, the Singing Tree, the leaves of which were so many mouths forming a rich consort of voices. The endless sweet melodies joined together in a colorful song which seemed never to cease, and of which the young adventurer never tired.

#### Part IV.

*In which the music of the Singing Tree proves to be magical.*

After listening to the music for what seemed like only minutes, but must surely have been hours, Parizade reached up and plucked a branch of the Singing Tree, intent on bringing it home to her father's garden.

As she held the small branch in her hand it continued to sing a sweet concert, a sound perhaps even more lovely, though softer, than the parent from which it was gathered.

Parizade slowly descended the mountain and passed once again the haunting black stones, the frozen figures of the young princes and noblemen who had attempted to reach the summit.

Now however, the singing of the branch miraculously awoke the youthful adventurers. As each stone was passed—and Parizade did not miss one stone—the song of the Singing Tree returned all of the frozen men to their natural forms.

As they awoke, all the young princes and noblemen embraced Parizade with joy and followed along behind her. Soon there formed a long and grand procession back to town.

When they arrived in the village, the townsfolk assembled and greeted them crying “It is you, the daughter of the palace gardener, who has brought us the Singing Tree.” “Yes, it is I, Parizade.” she announced happily, as she held the branch aloft. And all the young princes and noblemen shouted praises to her for restoring them to life.

“But wait. We should also hail the magic of the Singing Tree.” said Parizade. “Its music is powerful indeed.”



[Parizade on her horse] anonymous;  
from *Les mille et une nuits: contes arabes*. (based on the 1704  
translation by Antoine Gallard). E. Bourdin, Paris: 1840.  
illustrated by "les meilleurs artistes français et étrangers."

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## Part I.

*In which Parizade seeks the Singing Tree and hears the Dervish's warning.*

Tempo Rubato; ethereal

Flute: swiftly; following voice

Clarinet: Bass Clarinet

Violin

Viola

Percussion: (warm up under voice) LARGE

Narrator: There once was a Singing Tree

Piano

Flute dynamics: *p*, *f*, *mf*, *f*

Clarinet dynamics: *p*, *f*, *mp*, *f*

Violin dynamics: *p*, *f*, *mp*, *f*

Viola dynamics: *p*, *f*, *mp*, *f*

Percussion dynamics: *pp*, *mf*, *pp*, *mf*

Piano dynamics: *p*, *f*, *p*, *f*

Flute: *espres. solo*

Tempo markings: *swiftly*, *take time*, *swiftly*

Flute: *mp*, *pp*, *p*, *pp*, *fade out*

Bass Clarinet: *mp*, *pp*, *pp*, *pp*, *fade out*

Violin: *mp*, *pp*, *p*, *pp*, *fade out*

Viola: *espres. solo*, *mf*, *p*, *pp*, *pp*, *fade out*

Percussion: *pp*, *pp*, *pp*, *pp*, *pp*

Narrator: Or rather, young Parizade had heard the legends of this singular wonder. She had learned

Piano

Flute: *plaintively*

Violin: *plaintively*

Viola: *plaintively*

Tempo marking: *take time*

Moderately; march-like ♩=96

12

Fl. *pp* *mf* **To Piccolo**

B. Cl. *p* *mf* *pppp* *enter imperceptibly*

Vln. *pp* *mf*

Vc. *p* *mf* *dry pizz.*

Perc. *ppp* *pp* *muffled snares on before the beat*

Narr. of the famed Singing Tree from her father. And, as the daughter of the palace gardener, she had watched many princes and noblemen

Pno. *p*

18

Fl.

B. Cl. *cresc.* *mp* *molto* *fff* *tr<sup>i</sup>* *ominously* *p* *tr<sup>i</sup>*

Vln. *steely sul pont.* *ff* *mf*

Vc. *steely arco sul pont.* *ff* *mf*

Perc. *p* *mp* *f* *p*

Narr. venture in search of this most prized possession. → □

Pno. *dry* *p* *mp* *sub. f* *p*

(in time)

forcefully, martial

25

Picc. *mf*<sup>3</sup>

B. Cl. *fp* *tr*<sup>h</sup> *ff*

Vln. *ff*

Vc. *ff*

Perc. *f* LOW

Pno. *pp* *p* *mf* *ff*

31

Picc.

B. Cl. *mp* *tr*<sup>h</sup>

Vln. *mp*

Vc. *mp*

Perc. *p*

Pno. *mp*

36

Picc. *poco* *f* 3

B. Cl. *tr*<sup>3</sup> *mf* *tr*<sup>3</sup> *tr*<sup>3</sup> *tr*<sup>3</sup>

Vln. III ord. IV *f* *gliss.* *sul pont.* *mf* *pizz.* *arco (s.p.)*

Vc. ord. I II *f* *gliss.* *sul pont.* *mf* *pizz.* *arco (s.p.)*

Perc. *mp*

Pno. *f* *mf* *S<sup>va</sup> - 3* *S<sup>va</sup> - 3* *S<sup>va</sup> - 3*

41

Picc. *poco* *più f* *decresc.*

B. Cl. *tr*<sup>3</sup> *tr*<sup>3</sup> *tr*<sup>3</sup> *tr*<sup>3</sup> *mp*

Vln. *pizz.* *arco (s.p.)* *mp* *pizz.*

Vc. *pizz.* *arco (s.p.)* *mp* *pizz.*

Perc. *p*

Pno. *S<sup>va</sup> - 3* *S<sup>va</sup> - 3* *S<sup>va</sup> - 3* *mp*

Slightly Slower ♩=92

46

To Flute

Picc.

B. Cl.

Vln.

Vc.

Perc.

Narr.

Pno.

pp

*p*

ord. punta d'arco

initial accent

pp

initial accent

ord. punta d'arco

pp

*p*

soft mallets

very high  
high  
medium  
low

*p*

One after another, young men had sought out the Singing Tree, questing for adventure and promising to

*p*

53

Flute (flutter tongue)

B. Cl.

Vln.

Vc.

Perc.

Narr.

Pno.

pp

*p*

ppp

To Clarinet

ppp

ppp

*p*

*mp*

retrieve a branch from its magnificent boughs. But, though many had undertaken the journey,

mysteriously, none had ever returned.

*p*

liquid

ppp

*p*

damper pedal

Very Calmly; placid (same tempo)

59

Fl. *non vibrato*

Cl. *pp* **Clarinet** *mf* *molto* *pp* *tr<sup>is</sup>*

Vln. *sordino sul tasto non vibrato pp*

Vc. *sordino sul tasto non vibrato mp*

Perc. *intense, but quietly*

Pno. *(ppp)* *(p)* *(pedal sim.)*

(damper pedal) \_\_\_\_\_

65

Fl. *small accents*

Cl. *prominently* *mf* *pp*

Vln. *III* *small accents*

Vc. *small accents*

Perc. *3*

Pno. *(ppp)* *(p)* *(pedal sim.)*

72

Fl. *poco cresc.* *sub. mp* *decresc.*

Cl. *f* *molto* *mp* *tr<sup>1</sup>*

Vln. *poco cresc.* *sub. mp* *decresc.*

Vc. *poco cresc.* *sub. mp* *decresc.*

Perc. *3* *3* *3* *3* *3* *3* *3* *3*

Pno. *3* *3* *3* *3* *3* *3* *3* *3* *no cresc.*

(8va) - - - - - 7 8va - - - - - 7

Detailed description: This system contains measures 72 through 77. The Flute part begins with a *poco cresc.* dynamic and a *sub. mp* dynamic later, ending with a *decresc.* marking. The Clarinet part features a *f* dynamic, a *molto* hairpin, and a *mp* dynamic, with a trill marked *tr<sup>1</sup>*. The Violin and Viola parts mirror the Flute's *poco cresc.* and *sub. mp* dynamics. The Percussion part plays a rhythmic pattern of eighth notes in groups of three, marked with *3*. The Piano part features a similar eighth-note pattern in groups of three, with a *no cresc.* marking. Octave markings (8va) are indicated above the piano part.

78

Fl. *pp* *pp* *cresc.* *volatile*

Cl. *mf* *cresc.* *volatile*

Vln. *pp* *ord. senza sord.* *p* *cresc.* *volatile*

Vc. *pp* *ord. senza sord.* *mp* *cresc.* *volatile*

Perc. *small accents* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

Pno.

Detailed description: This system contains measures 78 through 83. The Flute part starts with a *pp* dynamic, followed by a *pp* dynamic and a *cresc.* hairpin, and ends with a *volatile* marking. The Clarinet part begins with a *mf* dynamic and a *cresc.* hairpin, also ending with a *volatile* marking. The Violin and Viola parts start with a *pp* dynamic, then a *ord. senza sord.* marking, followed by a *p* dynamic and a *cresc.* hairpin, and end with a *volatile* marking. The Percussion part plays a rhythmic pattern of eighth notes in groups of three, marked with *3* and *small accents*. The Piano part is mostly silent, with some low-register notes in the bass clef.

becoming more intense →

85

Fl. *f*

Cl. *f*

Vln. *f* *cresc.*

Vc. *f* *cresc.*

Perc. cymbal bass drum *f*

Pno. *mf* *cresc.* *f*

follow clarinet March Tempo again; plodding ♩=96

90

Fl. *ff* *shrill ad libitum* bell up *f* *as before*

Cl. *fff* *f* *poco*

Vln. *ff* *mf*

Vc. *ff* *mf* *insistent*

Perc. *ff* *mp* *heavy, but not overpowering*

Pno. *ff* *mf*

Sub. *sostenuto* →

97

Fl. *mf*

Cl. *sub mf*

Vln. *mp*

Vc. *mp*

Perc.

Pno. *mp*

104

*molto ritard.* - - - - - *Slowly; wistful* ♩=50

Fl. *pp*

Cl. *pp*

Vln. *decresc.* *pp* *ppp*

Vc. *decresc.* *pp* *ppp*

Perc.

Narr. Parizade too longed to find the Singing Tree, → \* ↓ to bring home a branch to her father and —most

Pno. *decresc.* *pp* *ppp*

Suddenly quicker; back and forth with voice ♩=96

110

Fl. *f* 3 *ff* *f* 3 *ff*

Cl. *off w/ str. pizz.* **To Bass Clarinet**

Vln. *sub. f* *dry pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

Vc. *dry f* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

Perc. *f* *mf* *mf* *mf* *choke*

Narr. of all— to hear its splendid song. **between ensemble attacks** "But it is too dangerous!" some said. "You are too young!" said others. "Too common!"

Pno. *off w/ str. pizz.*

115 *ritard.* **Quicker Still; tentatively ♩=110**

Fl. *mp* 3 *p*

B. Cl. *mp* *p*

Vln. *mp* *p*

Vc. *mp* *p* *pizz.*

Perc. *very high* *high* *medium* *low* *mounted* *hit with hand*

Narr. *condescendingly soft* and a girl..." **initially, fit text during pauses in the music** But in fact, Parizade was altogether too determined. So one night, the fearless gardener's daughter

Pno. *before the beat* *mp* *p*

120

Fl. *pp* *cresc.* *molto*

B. Cl. *mp* *cresc.*

Vln. *mp* *cresc.*

Vc. *mp* *cresc.*

Perc. roll with sticks on head *molto*

Narr. disguised herself as a young man, mounted her horse with conviction, and quickly left town on an adventure of her own. → \*

Pno. *mf*

Brisk; ebullient, joyous (♩=58)

124

Fl. *f*

B. Cl. *mp* *vigorously*

Vln. *mf* bring out bass notes

Vc. *mf*

Perc. *mp*

Pno. *f* let ring

129

Fl.

B. Cl.

Vln.

Vc.

Perc.

Pno.

*f*

*f*

*mf*

arco

I II

*p*

SPLASH

*p*

arpeggiate R.H. chords downwards (↓)

*mf*

134

Fl.

B. Cl.

Vln.

Vc.

Perc.

Pno.

I II

poco rallentando

138

Fl. *p* *mf* *decresc.* *mp* *p*

B. Cl. *decresc.* *p* *To Clarinet*

Vln. *decresc.* *p* *prominently arco* *mp* *p*

Vc. *decresc.* *mp* *p*

Perc. *decresc.* *p*

Narr. *decresc.* *p*

Pno. *decresc.* *mp* *p* *pp*

After many days travel, Parizade came upon a stranger

Extremely slowly; take time with each chord ♩=44

Fast; nervously ♩=90

143

Fl. *ppp* *p* *mf*<sup>3</sup>

Cl. *ppp* *p*

Vln. *ppp* *p* *ord.*

Vc. *ppp* *mf*

Perc. *ppp* *mp*

Narr. crouching at the side of the road. He was very old, or so it seemed. His eyebrows were white like snow, as was also his hair, his moustache and his beard. His moustache quite covered his mouth while his beard fell almost to his feet. He was a dervish. As Parizade approached,

Pno. *pp* dampers up; let ring *mf*

accelerando - - - - -

149

Fl. *mp* *mf*

Cl. *mp* *mf*

Vln. *pizz.* *mp* *arco* *mf*

Vc. *pizz.* *mp* *arco*

Perc. *mp*

Narr. the man awoke from his recent slumber and began excitedly to beckon her towards him. → ◻

Pno. *mp*

Very fast; scurrying ♩=100

155

Fl. *mp* *mf*

Cl. *mp* *mf* *mp*

Vln. *pizz.* *mp* *arco* *mf*

Vc. *mp* *pizz.* *arco* *pizz.*

Perc. *p*

Pno.

159

Fl. *poco f* *mf*

Cl. *poco f*

Vln. *mf*

Vc. arco pizz. arco pizz.

Perc. SMALL

Pno. *mp* *mf*

162

Fl. *mp* *pp* *p* *mf*

Cl. *p* *p* *p* *mf*

Vln. pizz. arco *mp* *pp* *mp*

Vc. *mp* arco *pp* *p*

Perc. choke dead stroke *pp* *p*

Pno. *pp* *mf*

166

Fl. *mp* *tr<sup>♯</sup>* *mf* *sub pp*

Cl. *poco f* *tr<sup>♯</sup>* *sub pp*

Vln. *mf* *poco f* *tr<sup>♯</sup>* *sul pont.* *sub pp*

Vc. *f* *tr<sup>♯</sup>* *sul pont.* *sub pp*

Perc. *lightly* *pp*

Pno. *mp* *mf* *sub pp*

Detailed description: This system contains measures 166 through 170. The Flute part begins with a trill (tr<sup>♯</sup>) in measure 166, moving from mezzo-piano (mp) to mezzo-forte (mf) and then to sub-pianissimo (sub pp) in measure 170. The Clarinet part has a *poco f* dynamic in measure 166 and a trill (tr<sup>♯</sup>) in measure 167, with *sub pp* in measure 170. The Violin part has *mf* in measure 166, *poco f* in measure 167, a trill (tr<sup>♯</sup>) in measure 168, and *sul pont.* and *sub pp* in measure 170. The Viola part has *f* in measure 167, a trill (tr<sup>♯</sup>) in measure 168, and *sul pont.* and *sub pp* in measure 170. The Percussion part has a *lightly* dynamic in measure 166 and *pp* in measure 170. The Piano part has *mp* and *mf* in measure 166, and *sub pp* in measure 170.

170

gradual crescendo - - - - -

Fl. *sub pp*

Cl. *sub pp*

Vln. *ord.*

Vc. *ord.* *tr<sup>b</sup>*

Perc. *LARGE* *end of sticks, at bell* *pp*

Pno. *ppp*

Detailed description: This system contains measures 170 through 174. A *gradual crescendo* is indicated by a dashed line above the staves. The Flute part continues with *sub pp*. The Clarinet part continues with *sub pp*. The Violin part has *ord.* in measure 170. The Viola part has *ord.* in measure 170 and a trill (tr<sup>b</sup>) in measure 171. The Percussion part has *LARGE* and *end of sticks, at bell* in measure 171, and *pp* in measure 172. The Piano part has *ppp* in measure 170.

175

Fl. *f*

Cl. *mf*

Vln. *pizz.* 3

Vc. *tr* *gliss.* *mf*

Perc. *SMALL ord.* *mf*

Pno. *mf* *tr*

179

Fl. *mf*

Cl. *tr*

Vln. *arco*

Vc. *pizz.* *arco* *pizz.* *arco* *pizz.*

Perc. *p*

Pno. *p* *tr*

183

Fl. *f* *tr<sup>♯</sup>* *tr<sup>♭</sup>* *p*

Cl. *p*

Vln. *p*

Vc. *arco* *tr<sup>♯</sup>* *p*

Perc. *mf* *p*

Pno. *p*

Slowly; a very delicate dance ♩=48

188

Fl. *p* *emphasize the leap*

Cl. *pp* *p*

Vln. *ppp*

Vc. *ppp* *bring out bass notes* *pizz. arco* *mp*

Perc. *pp* *press drum head*

Narr. *wait for music*

Pno. *ppp*

Parizade addressed the Dervish nervously. "Please, wise Dervish, I am in search of the Singing Tree. I know this rarity is not far from here. I implore you to show me the way that I may not lose my labour after so long a journey." → \* "Ah, yes, the Singing Tree," replied the Dervish, pointing to a clearing in the woods. "Take this path and follow it"

Very Fast Again ♩=90

194

Fl. violoncello cue piano cue

Cl.

Vln.

Vc. pizz. arco pizz. arco begin slowly; accelerate to tempo

Perc. *ppp cresc. pp cresc. p cresc.*

Narr. to the foot of a mountain. You will find the tree standing at its summit." ↓ "But wait. A number of brave men —like yourself—have passed this way in search of the Singing Tree." ↑ "But I can assure you they have all perished, for not one has returned."

Pno. *legato p begin slowly; accelerate to tempo cresc.*

200

Fl. *mf* *f*

Cl. *mf* *f*

Vln. *mf* *f* (trem.) *sfz* *sfz*

Vc. *mp* *f*

Perc. *mp* *mf*

Narr. So mind you heed my warning: → \*

Pno. *mp* *f*

205

Fl. *cresc.* *ff* *pp*

Cl. *cresc.* *ff* *pp*<sup>3</sup>

Vln. *cresc.* *ff* *pp*

Vc. *ff* *pp* *pizz.*

Perc. *f* *sub pp*

Narr. While you ascend the mountain, never turn your head to cast

Pno. *ff* *sub pp* *(legato)*

210

Fl. *mf* *f*

Cl. *mf* *f*

Vln. *mf* *f* *sfz* *sfz*

Vc. *arco* *f*

Perc. *mf*

Narr. a look → \* backwards,

Pno. *f* *(8va)*

215

Fl. *decresc.*

Cl. *decresc.*

Vln. *decresc.*

Vc. *p*

Perc. *pp*

Narr. ↓ for in that instant you will be turned to stone."

Pno. *pp*

219

Fl. *f*

Cl. *ff*

Vln. *pizz.* *arco* *ff*

Vc. *pizz.* *arco* *mf*

Perc. *mf* *p*

Pno. *f*

224

Fl. *p* *pp*

Cl. *p*

Vln. *pizz.* *pp* *arco* *p* *pizz.*

Vc. *pizz.* *pp* *arco* *p* *pp*

Perc. *3*

Pno. *sub p* *pp* *p*

229

Fl. *tr*

Cl. *pp* *molto* *ff* *molto*

Vln. *arco* *pp* *molto* *ff* *molto*

Vc. *3* *molto* *ff* *molto*

Perc. *LOW* *pp* *molto* *ff* *molto*

Pno. *pp* *molto* *ff* *molto*

poco rit. - - - - -

(234)

Fl. *p* *ppp* *p* *pp*

Cl. *ppp* *p* *pp*

Vln. *ppp* *pp* *ppp*

Vc. *ppp* *mf* *pp*

Perc. *ppp* *p* *pp*  
SMALL with wire brushes

Narr. And no sooner had the Dervish uttered his ominous warning *whispered quickly*  
than he was gone.

Pno. *ppp* *pp*



*The Princess climbs over the black stones* by H. J. Ford  
from *The Arabian Nights Entertainments*. selected and edited by  
Andrew Lang. Longmans, Gree & Co. London: 1898.  
In some versions of the tale, Parizade is cast as a princess.

# Part II.

*In which Parizade climbs the mountain and endures the travails of the ascent.*

Slowly; still ♩=60 slightly faster

Fl. *mp* *mf* *p* *mp* *mf* *p* *mp* *f sub pp*

Bass Clarinet *mp* *mf* *p* *mp* *mf* *p* *mp* *f sub pp*

Cl. *mp* *mf* *p* *mp* *mf* *p* *mp* *f sub pp*

Vln. *mp* *mf* *p* *mp* *mf* *p* *mp* *f sub pp*

Vc. *mp* *mf* *p* *mp* *mf* *p* *mp* *f sub pp*

Perc. *p* SPLASH

Narr. wait for music When Parizade finally reached the foot of the mountain, she alighted from her horse, laying the reins on its neck. Then she took a deep breath and with

Pno. *mp*

[Passacaglia]  
Fairly Quickly; rhythmic ♩.=76\* (in tempo)

Fl. *percussive, detached (slap tongue)* *p* *f*

B. Cl. *p* *f* ord.

Vln. *pizz.* *pp* *arco* *f*

Vc. *sul pont.* *f*

Perc. very soft (felt) mallets *ppp*

Narr. trepidation began to ascend the steep slope. Parizade had not gone twenty strides before she heard the first

Pno. *f*

\* The pattern of metric subdivision given above (3+2+2+2 | 2+3+2+2 | 2+2+3+2 | 2+2+2+3) is maintained from measure 11 to the end.

gradual crescendo to m. 47 →

11

Fl. *p*

B.Cl. as before *p* To Clarinet

Vln. pizz. *p* *pp* ord. *p* pizz. *p*

Vc. *p* *p* *p*

Perc. *p*

Narr. menacing voice — though she could see no one. → □

Pno. *pp* *p*

As she continued to climb, the frightening voices multiplied. At first they were quite

16

Fl. *mf*

Cl. Clarinet *mf*

Vln. arco *mp* *mf*

Vc. percussive, detached arco, at the frog *mp* *mf*

Perc. swizzle sticks: sticks and hard mallets *pp* *p*

Narr. soft but they quickly gained in strength. → □

Pno. *p* *mp* *mp* *mf*

(21)

Fl. *menacing* *mf* *taunting*

Cl. *menacing* *tr<sup>b</sup>* *tr<sup>b</sup>* *tr<sup>b</sup>* *tr<sup>b</sup>* *mf* *taunting*

Vln. *menacing (trem.)* *mf* *taunting* *mute off*

Vc. *taunting* *ord.* *mute off*

Perc. *mp* *sticks* *mallets*

Pno. *mf* *p*

(26)

Fl. *f*

Cl. *f*

Vln. *f*

Vc. *f*

Perc. *mf* *sticks* *mallets*

Pno. *mf* *f* *mp*

30

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

*heavy, at the frog*

*ff*

*p* *f* *p* *f*

*mf*

*f* *mf* *f* *mf*

*f* *mf*

*mf*

34

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

*f* *ff*

*f* *p* *f* *p* *f*

*p* *f* *p* *f*

*sticks*

*f* *mf* *f* *mf* *f*

*f* *mf*

*f* *mf*

*mf*

*8va*

*8va*

*8va*

*3*

38

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

*mf*

mallets

sticks

*ff* *f* *ff* *f* *ff*

(sim.)

8va

damper pedal

42

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

*ff*

*ff*

*ff*

*ff* *f* *ff* *f* *ff*

3 3

*ff* *cresc.*

8va

(sim.)

46

Fl. *fff*

Cl. *fff* *f*

Vln. *fff* *f*

Vc. *f* *fff* *f*

Perc. *fff* *f*

Narr. *fit in pauses*  
The voices taunted her: "She is not worthy!"

Pno. *f* *ff* *f* *ff* *fff* *f*

49

Fl. *sub mf* *fff*

Cl. *fff* *f* *fff* *sub mf* *fff*

Vln. *fff* *f* *fff* *sub mf* *fff*

Vc. *fff* *f* *fff* *sub mf* *fff*

Perc. *fff* *f* *fff* *sub mf* *fff*

Narr. "Do not let her pass!" "Stop her!" "Catch her!"

Pno. *fff* *f* *fff* *sub mf* *fff*



59

*p* *pp* *sub.f*

*pp* *sub.f*

*sub.f*

*f*

Narr. pass. The Singing Tree is kept for her."

*sub.f*

63

*mp*

*p*

*p*

*p*

SMALL  
LARGE SPLASH  
at the bell, rattan

Narr. Still, Parizade ascended with resolution for some time, remembering the Dervish's

*pp* *mp*

68

Picc. *tr<sup>♯</sup>*

Cl. *decesc.*

Vln. *decesc.*

Vc. *decesc.*

Perc. *decesc.*

Narr. warning and not turning her head to look back.

Pno. *decesc.*

73

Picc. *pp* *ppp* *To Flute* *Flute*

Cl. *pp* *ppp*

Vln. *pp* *ppp*

Vc. *pp* *ppp*

Perc. *pp* *ppp*

Narr. Then Parizade noticed the many black stones around her. She realized with

Pno. *pp* *ppp* *S<sup>va</sup>* *S<sup>va</sup>* *damper pedal*

78

Fl. *smoothly*

Cl. *p* *pp* *ppp* *pp* *ppp*

Vln. *smoothly* *pp*

Vc. *ppp* *pp* *ppp*

Perc. mallets wait for cresc. *pp*

Narr. horror that these were the frozen figures of all the young princes and noblemen who had preceded her —and who had failed in

Pno. *pp smoothly*

82

Fl. *poco cresc.*

Cl. *pp* *ppp*

Vln. *poco cresc.*

Vc. *pp* *poco cresc.*

Perc. *pp*

Narr. their quest. → □

Pno. *poco cresc.*

86

Fl.

Cl.

Vln.

Vc.

Perc.

Narr.

Pno.

*pp*

*p*

*p*

*p*

*pp*

*mp*

As she climbed still

(Sw)

*p*

90

Fl.

Cl.

Vln.

Vc.

Perc.

Narr.

Pno.

*mf*

*fp*

*fp*

*fp*

higher toward the peak, the voices doubled and redoubled with so loud a din, both behind and before, that at last she was seized with dread.

94

Fl. *ff* *mf* *tr<sup>b</sup>* *tr<sup>b</sup>* *tr<sup>b</sup>* *tr<sup>b</sup>*

Cl. *ff* *mf* *tr<sup>b</sup>* *tr<sup>b</sup>* *tr<sup>b</sup>* *tr<sup>b</sup>*

Vln. *ff* *mf*

Vc. *ff* *mf* pizz.

Perc. mallets *ff* *mf* *ff<sup>3</sup>* *mf* *ff<sup>3</sup>*

Pno. *ff* *mf* *f*

99

Fl. *p* *tr<sup>b</sup>*

Cl. *p* *tr<sup>b</sup>*

Vln. *p*

Vc. *p* arco

Perc. *mf* *ff* (turn on snares) mallets *p* *mf*

Narr. Her legs trembled → under her;

Pno. *p* *R.H. cresc.* *f*

104

Fl. *mf* *mp* *mp* *f* *mf*

Cl. *mf* *mp* *mp* *f* *mf*

Vln. *mf* *mp* *mp* *f* *mf*

Vc. *mf* *mp* *mp* *f* *mf*

Perc. *p* *f*

Narr. she staggered; → □

Pno. *mp* *mf*

108

Fl. *mf* *f* *ff*

Cl. *mf* *f* *ff*

Vln. *mf* *f* *ff*

Vc. *mf* *f* *ff*

Perc. sticks *f*<sup>3</sup> *cresc.*

Narr. her strength failing... → □

Pno. *f*





[Parizade ascends the mountain] by Stanley L. Wood;  
illustration from 1900-01 imprint of  
*Supplemental Nights to the Book of the Thousand Nights and a Night*.  
translation by Richard F. Burton. Benares: 1886-88.  
re-print by the Burton Society of Denver Colorado

# Part III.

*In which Parizade hears the wondrous sound of the Singing Tree.*

Wait at least 15" but begin as the sounds of the previous movement are still dying away. The narration precedes the movement proper.

Narrator:

Parizade had collapsed, exhausted by her intrepid efforts. She lay motionless on the ground for some time as she regained her strength. But she smiled when she looked up—for she had gained the summit of the mountain. And her heart leapt for joy when she heard a faint sonority in the distance. Its source was within a small forest she saw before her. Parizade rose and carefully followed the sound, its volume and beauty ever increasing from one moment to the next.

She soon found the origin of the wondrous music in a single enormous tree, the Singing Tree, the leaves of which were so many mouths forming a rich consort of voices. The endless sweet melodies joined together in a colorful song which seemed never to cease, and of which the young adventurer never tired.

[Motet]

Very Slowly; fluid, seamless  $\text{♩} = 40$

Alto Flute

*legato as possible throughout*

LARGE  
SMALL  
SPLASH

Fl. *pppp*

Cl. *pppp* *ppp* *pppp*

Vln. *pppp* *ppp* *pppp*

Vc. *pppp*

Pno. *pppp* *ppp* *pppp* *pppp* *ppp* *pppp*

VOICE \*  
damper pedal (to m. 19) → Hm

\* The pianist hums the lower staff pitches with a soft 'n' sound, lips slightly parted. These notes are not played on the keyboard. The performer should swell into each note slightly. Thus the right-hand notes, which duplicate the hummed notes in a higher octave, can be used for initial intonation (i.e. they can sound slightly before the onset of the humming). Male performers should sing the notes in 'head' voice (falsetto) —though if necessary pitches can be lowered an octave.

ritard. - - - -

⑥

A. Fl. *ppp* *pp* *ppp* *pp*

Cl. *ppp* *pp* *ppp* *pp*

Vln. *ppp*

Vc. *ppp*

Perc. *3*

Pno. *pppp* *ppp* *pppp* *ppp* *pp* *ppp*

Hm

a tempo

⑩

A. Fl. *pppp* *pp* *cresc.* *p* *mp*

Cl. *sub pppp* *pp* *p* *p*

Vln. *pp* *mp* *p* *mp* *p*

Vc. *sub pppp* *pp* *p* *mp*

Perc. *3*

Pno. *ppp* *pp* *ppp* *pp* *p* *pp*

Hm

14

To Flute      Flute

A. Fl. *p* *mp* *mf*

Cl. *mp* *mf*

Vln. *mf* *mp*

Vc. *p* *mp* *mf*

Perc. 3 3 3 3 3 3 3 3

Pno. *p* *mp* *p* *p* *mp* *p*

Hm \_\_\_\_\_

18

Fl. *f* *decresc.*

Cl. *f* *mf* *f* *decresc.*

Vln. *mf* *cresc.* *f* *decresc.*

Vc. *cresc.* *f* *decresc.*

Perc. pick up bow one-hand roll *p* *mf* bowed *p* *f*

Pno. *mp* *p* *mf* *mp* played *mf* *f* *d.* *decresc.*

Hm \_\_\_\_\_

damper pedal up

poco ritard.-

22

Fl. *mp* *mf* *pp* *n*

Cl. *mp* *p* *pp* *n*

Vln. *p* *pp* *n*

Vc. *mp* *p* *pp* *n*

Perc. (bowed) *pp* *mp*

Pno. *mp* *pp* *p* *n*

VOICE *pp* *p* *n*

Hm



[Parizade rides to the mountain] by G. Lansing?  
from *The Arabian Nights Entertainments*. stereotyped by  
James Conner. Thomas Wardle. Philadelphia: 1842.  
In some versions of the story, the dervish throws a bowl or ball  
which Parizade then follows to the mountain, as pictured here.

# Part IV.

*In which the music of the Singing Tree proves to be magical.*

Slowly; still ♩=60 accel. - - - - - (a tempo)

Fl. *p* *pp* *mf*

Cl. *p* *pp* *mp* *mf*

Vln. *p* *pp* *mf* *col legno*

Vc. *p* *pp* *mf* *col legno*

Perc. *p*

Narr. wait for music After listening to the music for what seemed like only minutes, but surely must have been hours, ↑ Parizade reached up and plucked

Pno. *p* *pp* *mp* *mf*

⑥ Slower [piano solo ad libitum]

Fl. -

Cl. -

Vln. -

Vc. -

Perc. -

Narr. a branch of the Singing Tree, intent on bringing it home to her father's garden. As she held the small branch in her hand, it continued to sing a sweet concert, a sound perhaps even more lovely, though softer, than the parent from which it was gathered. → □

Pno. *ppp* *pp* *mf*

*solo*  
*very delicate, yet expressively*

damper pedal ad lib. →

(11)

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

*cresc.*

*mf*

*sub. ppp*

8<sup>va</sup>

Moderately; measured ♩=84

(16)

slightly detached

*p*

*slightly detached*

*p*

*pizz.*

*p*

*pizz.*

*p*

*furtive*

*mp*

*furtive*

*arco*

*mp*

Perc.

Narr.

↑ Parizade slowly descended the mountain and passed once again the haunting black stones, the frozen figures of the young princes and noblemen who had

*slightly detached*

*p*

Pno.

22

Fl. *lyrically*

Cl. *poco f*

Vln. (trem.) *p* *evenly, no cresc.* *f* *sub p* *sul pont. flashing* *ord.* *f* *sub p* *sul pont.* *ord.*

Vc. *poco f*

Perc. *SMALL* *pp*

Narr. attempted to reach the summit. *8va*

Pno. *poco f* *sostenuto* →

26

Fl. *volatile*

Cl. *f* *3 molto* *mp* *fp* *fp*

Vln. *f* *sub p* *sul pont.* *ord. volatile* *fp* *fp*

Vc. *arco*

Perc. *mf*

Narr. *8va* Now, however, the singing of the branch miraculously awoke the youthful

Pno. *poco f* *sostenuto* →

30

Fl. *fp* *fp* *p* *p* *pp*  
*crystalline*  
*timbral trill (fast)*  
*tr* *tr* (moderate)

Cl. *fp* *fp* *p* *p* *pp*

Vln. *fp* *fp* *p* *p* *pp*  
*crystalline*  
*crystalline*

Vc. *p* *pp*

Perc. *p* *pp*

Narr. adventurers. As each stone was passed—and Parizade did not miss one stone—the song of the Singing Tree returned all of the frozen men to their natural forms. → □

Pno. *p* *pp*  
*luminous*  
*(pedal up)*

Slightly Faster; animated

♩=92

38

Fl. *ppp* (slow) *tr* *pp* *p*

Cl. *ppp* *tr* (slow) *pp* *p*

Vln. *ppp* *pizz.* *arco* *pizz.*

Vc. *ppp* *pp* *pizz.* *arco* *p* *pizz.*

Perc. *ppp*

Narr. As they awoke, all the young princes and noblemen embraced Parizade with joy and

Pno. *ppp* *pp* *p*  
*lively*

47

Fl. *mp* *cresc.* *tr*

Cl. *mp* *cresc.*

Vln. *arco* *pizz.* *arco* *mp* *cresc.*

Vc. *arco* *pizz.* *arco* *mp* *cresc.*

Perc. *pp* *snare on muffled*

Narr. followed along behind her. Soon there formed a long and grand procession back to town. → □

Pno. *mp* *cresc.*

Fairly Quickly; march-like, joyous ♩=96

triumphant

54

Fl. *f*

Cl. *f*

Vln. *full bow* *sim.* *f*

Vc. *full bow* *f*

Perc. *poco cresc.* *mf* *mp*

Pno. *f*

60

Fl. *mf*

Cl. *mf*

Vln. *mf*

Vc. *mf*

Perc. *fp*

Pno. *mf*

Detailed description: This system contains measures 60 through 66. The Flute and Clarinet parts play a melodic line starting on a whole note G4, moving to a half note A4, then a quarter note B4, and ending on a dotted quarter note C5. The Violin part plays a rhythmic accompaniment of eighth notes in a descending sequence. The Viola part plays a similar eighth-note pattern. The Percussion part has a steady eighth-note pattern. The Piano part features a triplet of eighth notes in the right hand and a bass line of eighth notes in the left hand.

67

Fl. *f* *mf*

Cl. *f* *mf*

Vln. *f*

Vc. *f* *sim.*

Perc. *mp*

Pno. *f*

Detailed description: This system contains measures 67 through 73. The Flute and Clarinet parts play a melodic line starting on a whole note G4, moving to a half note A4, then a quarter note B4, and ending on a dotted quarter note C5. The Violin part plays a rhythmic accompaniment of eighth notes in a descending sequence. The Viola part plays a similar eighth-note pattern. The Percussion part has a steady eighth-note pattern. The Piano part features a triplet of eighth notes in the right hand and a bass line of eighth notes in the left hand.

73

Fl.

Cl.

Vln. *bouncing*

Vc. *mf* *insistent tr<sup>b</sup>* *f* *tr<sup>b</sup>* *mf*

Perc. *mf* *mf*

Pno. *mf*

79

Fl. *fp* *f* *To Piccolo*

Cl. *fp* *f* *sub p*

Vln. *tr<sup>b</sup>* *f*

Vc. *f* *tr<sup>b</sup>* *f*

Perc. *mf* *mf* *mp* *mf*

Pno. *sub p*

molto ritard. - - - - -

85

Picc. *f* *tr*<sup>b</sup> *sweeping*

Cl. *mp* *mf* *cresc.* *f* *tr*<sup>b</sup>

Vln. *p* *mp* *mf* *cresc.* *full bow*

Vc. *p* *mp* *mf* *cresc.* *full bow*

Perc. *p* *mp* *mf* *SPLASH*

Pno. *mp* *mf* *cresc.* *tr*<sup>b</sup>

91

Picc. *ff* *tr*<sup>b</sup>

Cl. *ff* *f*

Vln. *ff* *sim.*

Vc. *ff* *sim.*

Perc. *f* *marcato*

Pno. *ff* *f*

a tempo

97

Picc. *f*

Cl.

Vln. *f*

Vc. *f*

Perc.

Pno.

103

Picc. *tr<sup>♯</sup>* *tr<sup>♭</sup>* *tr<sup>♯</sup>* *tr<sup>♭</sup>* *ff* *To Flute*

Cl. *fp* *ff* *p*

Vln. *sim.* *ff* *pp*

Vc. *sim.* *ff* *pp*

Perc. *SMALL soft mallets* *mf* *with mallets* *f* *p*

Pno. *ff*

109

Fl.

Cl.

Vln.

Vc.

Perc.

Narr.

Pno.

*decresc.*

*decresc.*

When they arrived in the village, the townsfolk assembled and greeted them, crying  
"It is you, the daughter of the palace gardener, who has brought us the Singing Tree!"

Slowly; restive ♩=52

116

Flute

Fl.

Cl.

Vln.

Vc.

Perc.

Narr.

Pno.

*p* *mp* *mp* *mf* *mf* *f*

SMALL with brushes

*mp* *mf* *f*

Yes, it is I, Parizade" she announced happily, as she held the branch aloft.

And all the young princes and nobleman shouted praises to her for restoring them to life.

*p* *mp* *mp* *mf* *mf* *f*

Tempo Rubato; as before

124

Fl. *p* *f* *mp* *f*

Cl. *p* *f* *mp* *f*

Vln. *p* *f* *mf* *f*

Vc. *p* *f* *mp* *f*

Perc. LARGE mallets *pp* *mf* SMALL *pp* *mf*

Narr. "But wait." "We should also hail the magic of the Singing Tree" said Parizade.

Pno. *p* *f* *p* *f*

solo espres.

129

Fl. *mf* *sub pp* *n*

Cl. *mp* *pp* *ppp*

Vln. *mp* *pp* *n*

Vc. *mp* *pp* *n*

Perc. *p* *p* (rub together: 'zing')

Narr. "Its music is powerful indeed."

Pno. *pp* *ppp*

ritard. - - - - -

small accents

chromatic fall off (unmeasured)

To Bass Clarinet

Bass Clarinet

