

# Parizade and the Singing Tree

a folktale for narrator and orchestra.

Karim Al-Zand  
2001/2018





# Parizade and the Singing Tree (2001/2018)

## Karim Al-Zand (b. 1970)

### 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 wonderful adventure is unfortunately 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 tale, as with many of the stories 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

*The original sextet version of Parizade and the Singing Tree was written between 1999 and 2001 and premiered at the Aspen Music Festival and the Shepherd School of Music, Rice University (Houston, TX). The current transcription for orchestra was commissioned by the Cabrillo Festival of Contemporary Music and premiered on Sunday, August 5th, 2018 at their annual family concert, conducted by music director, Cristian Măcelaru.*

### DURATION

Part I. In which Parizade seeks the Singing Tree and hears the Dervish’s warning.	8’ 00”
Part II. In which Parizade climbs the mountain and endures the travails of the ascent.	5’ 30”
Part III. In which Parizade hears the wondrous song of the Singing Tree.	4’ 00”
Part IV. In which the music of the Singing Tree proves to be magical.	5’ 30”

TOTAL: 23’ 00”

front image: [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”

## 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 many sweet melodies joined together in a colorful song which seemed never to cease, and of which the young lady 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.”

## PERFORMANCE NOTES

The voice may be discreetly amplified. As much as possible, the narrator's part is presented spatially in the score to reflect the temporal placement of the text with respect to the music. The narrator reads from the 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, usually with fermati. For the narrator, the accurate pacing of the text is paramount: this requires both a practiced sense of the length of certain text segments, and a flexibility of delivery during performance. The score makes use of the following symbols:

- ↓ Shows how text is interspersed and/or co-ordinated with events in the orchestra. Usually indicates a cue to wait for the music before beginning a text phrase, but also can act as a cue to stop or resume text.
- ◻ Indicates that the 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 section of 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.



*Parizade and the Singing Tree* by Maxfield Parrish;  
 original color print (9½ x 7½)  
 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

2 Flutes  
(2. doubles Piccolo)  
2 Oboes  
(2. doubles English Horn in F)  
2 B $\flat$  Clarinets  
(1. doubles E $\flat$  Clarinet, 2. doubles B $\flat$  Bass Clarinet)  
2 Bassoons  
(2. doubles Contrabassoon)

4 Horns in F  
2 Trumpets in C  
Tenor Trombone

### Timpani

Percussion (4 players)

*suspended cymbals (3)*  
*sizzle cymbal*  
*splash cymbal*  
*crash cymbals*  
*tam-tam*  
*finger cymbals*  
*snare drum*  
*bongos (2)*  
*bass drum*  
*graduated toms (4)*  
*tambourine*  
*ratchet*  
*triangle*  
*graduated temple blocks (5)*  
*glockenspiel*  
*vibraphone*  
*xylophone*  
*marimba*

Harp

Piano/Celesta

Narrator

Strings  
minimum 10|8|6|6|4

orchestral transcription commissioned by the Cabrillo Festival of Contemporary Music  
world premiere performance on Sunday, August 5, 2018: Cabrillo Festival Orchestra conducted by Cristian Măcelaru; Santa Cruz, California

TRANSPPOSED SCORE

based on a tale from  
the Arabian Nights

# Parizade and the Singing Tree

a folktale for narrator and orchestra

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## Part I

in which Parizade seeks the Singing Tree and hears the Dervish's warning

Tempo rubato; magical  
swiftly, after voice

a tempo (take time) swiftly again

a tempo

Flute 1  
Flute 2  
doubles Piccolo  
Oboe 1  
Oboe 2  
doubles English Horn  
B♭ Clarinet 1  
doubles E♭ Clarinet  
B♭ Bass Clarinet  
(B♭ Clarinet 2)  
Bassoon 1  
Bassoon 2  
doubles Contrabassoon  
1, 2  
Horns in F  
3, 4  
1  
2  
C Trumpets  
Trombone  
Timpani  
Percussion  
(4 players)  
Suspended  
Cymbal  
Vibraphone  
Harp  
Piano  
doubles Celesta

Tempo rubato; magical  
swiftly, after voice

a tempo (take time) swiftly again

a tempo

Narrator  
Violin I  
Violin II  
Viola  
Cello  
Contrabass

8

Fl. 1 *p* *soli*

Fl. 2 *p* *soli* to PICCOLO

Ob. 1 *p* *soli*

Ob. 2 *p* *soli*

Cl. 1

B. Cl.

Bsn. 1 *p*

Bsn. 2 *p*

1, 2

Hn. 3, 4

Trpt. 1

Trpt. 2

Trbn.

Timp.

Fingr. Cym. FINGER CYMBALS *mf* vibrato (gently shaking the discs)

Sus. Cym.

Vibes

Hp.

Narr. Or rather, ↓ young Parizade had heard the legends of this singular wonder. — □ ↓ She had learned of the famed Singing Tree from her father.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8

15

swiftly

Moderately; march-like ♩ = 92

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Trpt. 1

Trpt. 2

Trbn.

Timp.

Fingr. Cym.

Snare Dr.

B. Dr.

Hp.

to ENGLISH HORN

*mf*

*mf*

*ppp*

*cresc. poco a poco*

snare on sticks

*ppp*

*pp*

BASS DRUM dead stroke

*p*



swiftly

Moderately; march-like ♩ = 92

And, as the daughter of the palace gardener

she had watched many princes and noblemen venture in search of this most prized possession.

Narr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

div. pizz.

*f* div. pizz.

pizz.

*mf*

pizz.

*mf*

unis. arco on the string

*p*

div. in 4

pizz. do not let ring

*p*

15



(in time)

30

PICCOLO

Picc. *poco f*  
 Fl. 1 *poco f*  
 Ob. 1  
 Ob. 2  
 Cl. 1 *ff*  
 B. Cl. *ff*  
 Bsn. 1 *mp*  
 Bsn. 2 *f ff mp*  
 1, 2 Hn.  
 3, 4 Hn.  
 Trpt. 1  
 Trpt. 2  
 Trbn.  
 Timp.  
 Snare Dr. *p*  
 B. Dr. *p*  
 Sus. Cym. *f* stick  
 Narr.  
 Vln. I div. *pp ff pp ff pp ff pp ff*  
 Vln. II div. *ff pp ff pp ff pp ff pp ff*  
 Vla. div. *ff pp ff pp ff pp ff pp ff*  
 Vc. *ff*  
 Cb. *ff* unis. arco *ff* div. in 4 pizz. *p*

30

38

Picc. *ben f*

Fl. 1 *ben f*

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1 *mf* *b<sup>3</sup>*

Bsn. 2 *mf*

1, 2 Hn.

3, 4 Hn.

Trpt. 1

Trpt. 2

Trbn.

Timp.

Snare Dr. *mp*

B. Dr. *mp*

Pno. *mp* *ff* *f* *8va*

Narr.

Vln. I div. *pp* *ff* *mf* *f* *pp* *ff* *pp* *ff*

Vln. II div. *pp* *ff* *mf* *f* *pp* *ff* *pp* *ff*

Vla. div. *pp* *ff* *mf* *f* *pp* *ff* *pp* *ff*

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

Cb.

38



49 Slightly slower ♩ = 88

Musical score for woodwinds, brass, and percussion. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1, Bass Clarinet, Bassoon 1 and 2, Horns 1, 2 and 3, 4, Trumpets 1 and 2, Trombone, Timpani, Tom-toms (4 graduated TOMS), Vibes, Harp, and Celesta. The Celesta part includes a 'CELESTA' marking and a '3' indicating a triplet. The Tom-toms part includes a '4 graduated TOMS' marking and 'mallets'.

Slightly slower ♩ = 88

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

Musical score for strings and narrator. The string parts include Violin I and II, Viola, Violoncello, and Contrabass. The narrator part is indicated by a double bar line. The string parts include dynamic markings such as *pp*, *p*, *mf*, and *ppp*, and performance instructions like '(unis.) ord.', 'trem.', and '(pizz. div.)'. The Violoncello part includes the instruction 'on 2 strings'.

59

Very calmly; placid (same tempo)

Fl. 1  
Fl. 2  
Ob. 1  
E. H. ENGLISH HORN *espres.*  
Cl. 1 *mf* solo *poco f*  
B. Cl.  
Bsn. 1  
Bsn. 2  
1, 2 Hn. *sempre ppp*  
3, 4 Hn. *sempre ppp*  
Trpt. 1  
Trpt. 2  
Trbn.  
Timp. *sempre ppp*  
Sus. Cym. [SUS. CYM. mallets] *p*  
Toms *mp* *intense, but quietly*  
Hp. *non arp.* *mf*  
Cel. *ppp*  
Narr.  
Vln. I *p* *poco cresc.* *mp*  
Vln. II *p* *poco cresc.* *mp*  
Vla. *p en dehors* *poco cresc.* *mp*  
Vc. *mf* *poco cresc.* *mp*  
Cb. *2 soli* *arco* *ppp*

59

67

Fl. 1 *mp*

Fl. 2

Ob. 1

E. H. *mf* *cresc.*

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

1, 2 (2.)

Hn. (4.)

3, 4

Trpt. 1

Trpt. 2

Trbn.

Timp.

Sus. Cym.

Toms

Hp.

Cel.

Narr.

Vln. I *p* *mp* *poco cresc.*

Vln. II *p* *mp* *poco cresc.*

Vla. *p* *mp* *poco cresc.*

Vc. *p* *mp* *poco cresc.*

2 soli  
Cb.

67





molto  
pesante

March-like tempo again; plodding ♩ = 92

90

Picc. *f*

Fl. 1

Fl. 2 *ff* to PICCOLO

Ob. 1 *ff*

E. H. *f* *sim.*

Cl. 1 *ff* *f* *sim.*

B. Cl. *ff* *f* *sim.*

Bsn. 1 *ff* *f* *sim.*

Bsn. 2 *ff* *f* *sim.*

1, 2 *ff* *f* *sim.*

Hn. 3, 4 *ff* *f* *sim.*

Trpt. 1 *ff* solo straight mute *f*

Trpt. 2 *ff* straight mute

Trbn. *f* *f* *sim.*

Timp. *ff*

B. Dr. *mf*

Cr. Cym. CRASH CYMBALS *mf*

Narr.

Vln. I *ff* unis. *f*

Vln. II *ff* unis. *f*

Vla. *ff* unis. *f*

Vc. *ff* *f* *sim.*

Cb. *ff* *f* *f* *sim.*

90

98

Picc. *f*

Fl. 1 *f*

Ob. 1 *f* *ff* *f*

E. H.

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

1, 2  
Hn. *f*

3, 4

Trpt. 1 *f*

Trpt. 2

Trbn. *ff*

Timp.

B. Dr.

Cr. Cym.

Pno.

Narr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

98

molto rit. - - - - - Slowly; wistful ♩=50

Picc.

Fl. 1

Ob. 1

E. H.

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

1, 2

Hn.

3, 4

Trpt. 1

Trpt. 2

Trbn.

Timp.

B. Dr.

Cr. Cym.

Glock.

Pno.

PIANO

molto rit. - - - - - Slowly; wistful ♩=50

Parizade, too, longed to find the Singing Tree...

to bring home a branch to her father and—most of all—to hear its splendid

Narr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

113

molto rit. - - - - Suddenly quicker; back-and-forth with voice ♩ = 96

Picc. *ff*

Fl. 1 *ff*

Ob. 1

Ob. 2

E. H.

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

1, 2 Hn.

3, 4 Hn.

Trpt. 1 (straight mute) *f*

Trpt. 2 *f*

Trbn. *f*

Timp.

T-T TAM-TAM *p*

Sus. Cym. SUS. CYM stick //

Tmpl. Bl. TEMPLE BLOCKS hard mallets *ff*

Xylo. *f*

Hp.

Pno. *ff*

molto rit. - - - - Suddenly quicker; back-and-forth with voice ♩ = 96

Narr. song. [ ] fit in the pauses "But it is too dangerous!" some said. "You are too young!" said others. "Too common!"

Vln. I (unis.) pizz. arco *mf* *ff* *mf* *ff* *mf* *ff*

Vln. II (unis.) pizz. arco *mf* *ff* *mf* *ff* *mf* *ff*

Vla. (unis.) pizz. arco *mf* *ff* *mf* *ff* *mf* *ff*

Vc. (unis.) pizz. arco *mf* *ff* *mf* *ff* *mf* *ff*

Cb. gli altri arco solo pizz. *p*

113



124

Brisk; exuberant but bumbling  $\text{♩} = 60 (\text{♩} + \text{♩})$

Picc. *f*

Fl. 1 *f*

Ob. 1 *poco f*

E. H. *f*

Cl. 1 *f*

B. Cl. *poco f* quasi-solo, prominently

Bsn. 1 *f* *mf* *big sound!*

Bsn. 2 *mf* *cresc.* *f* *poco f*

1, 2 Hn. *fpp* *f*

3, 4 Hn. *fpp* *f*

Trpt. 1 straight mute *mp*

Trpt. 2

Trbn.

Timp.

Bongos *cresc.* *f* *mf* flat of the hand

Tamb. *cresc.* *f* *mf*

Hp. *f* black notes *mf* *f*

Pno. *mf* *f* *mf*

Narr. *mf*

Vln. I (unis.) *poco f*

Vln. II (div.) *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf* *pizz.*

Brisk; exuberant but bumbling  $\text{♩} = 60 (\text{♩} + \text{♩})$

124

Picc.

Fl. 1

Ob. 1

E. H.

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

1, 2  
Hn.

3, 4

Trpt. 1

Trpt. 2

Trbn.

Timp.

Bongos

Tamb.

Hp.

Narr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

unis.



to FLUTE 2

Picc.

Fl. 1

Ob. 1

E. H.

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

1, 2

Hn.

3, 4

Trpt. 1

Trpt. 2

Trbn.

Timp.

Bongos

Tamb.

Glock.

Hp.

Pno.

Narr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo

mf

decresc.

CONTRABASSOON

pp

solo

mf

decresc.

cup mute

mf

decresc.

pp

pp

mp

mp

Ped.

After many days travel Parizade came upon a stranger

decresc.

decresc.

decresc.

decresc.

decresc.

pizz.

arco/pizz.

[2 soli]

pp

pp

145 Extremely slowly; take time with each chord ♩=44

Fast; nervously ♩=84

FL. 1  
FL. 2  
Ob. 1  
E. H.  
Cl. 1  
Cl. 2  
Bsn. 1  
Cbsn. *p* *mp* *p* *mp* *sim.* [to BASSOON 2]  
1, 2  
Hn. *p*  
3, 4 *p* *mf*  
Trpt. 1  
Trpt. 2  
Trbn.  
Timp.  
Cr. Cym. *ppp*  
T-T *p* [T. BLKS] *mf*  
Glock. *p*  
Vibes *mp* Ped. *sim.*  
Hp. *mf*  
Pno. *p* *8va*

Extremely slowly; take time with each chord ♩=44

Fast; nervously ♩=84

crouching at the side of the road. He was very old, or so it seemed. His eye-brows 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.

Narr.

Violin I div. *sounding arco* *8va* *p* *sim.* *tutti* *mf*  
Violin II div. *sounding arco* *8va* *p* *sim.* *tutti* *mf*  
Viola *[solo]* *arco* *p* *sim.* *tutti pizz.* *mf*  
Vc. div. *[solo]* *arco* *p* *sim.* *[gli altri]* *tutti* *pizz.* *mf*  
2 soli Cb. *[solo]* *pizz.* *p* *mp* *p* *mp* *sim.* *mf*

145

Quasi Scherzo

poco accel. ----- Very fast; scurrying ♩ = 92

151

Musical score for orchestral instruments. The score includes parts for Flute 1 & 2, Oboe 1, English Horn, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet 1 & 2, Trombone, Timpani, Tuba, Vibraphone, Harp, and Piano. The music features various dynamics such as *mf*, *fp*, *f*, and *mf*, along with articulation marks like accents and slurs. The tempo is marked as *poco accel.* and *Very fast; scurrying* with a quarter note equal to 92 beats per minute.

the man awoke from  
his recent slumber,

poco accel. ----- Very fast; scurrying ♩ = 92

and began excitedly to beckon her towards him.

Narr.

Musical score for Violin I & II, Viola, and Violoncello. The Violin parts feature intricate rhythmic patterns with dynamics ranging from *f* to *mf*. The Viola and Violoncello parts provide harmonic support, with the Violoncello part including *arco* and *div. in 2* markings. The tempo remains *poco accel.* and *Very fast; scurrying* with a quarter note equal to 92 beats per minute.

151



Picc. PICCOLO

Fl. 1

Ob. 1

E. H.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

1, 2  
Hn. *mp*

3, 4  
*mp*

Trpt. 1

Trpt. 2 *mf* straight mute

Trbn. *mf* straight mute

Timp.

Cr. Cym. CR. CYM.

B. Drum B. DRUM dead stroke

Pno.

Narr.

Vln. I (unis.)

Vln. II (unis.)

Vla. unis. arco (unis.)

Vc. div. tutti (unis.)

Cb. arco





(cresc.) - - - - -

2+3

181

Picc. *f* solo

Fl. 1 *f* solo

Ob. 1 *f* solo

E. H. *f* solo

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

1, 2 Hn. *fp* *f*

3, 4 Hn. *fp* *f*

Trpt. 1 (straight mute) *fp* *f* harmon. stem in

Trpt. 2 (straight mute) *fp* *f*

Trbn. *fp* *f*

Timp.

Sus. Cym. (stick) *f* T. BLKS.

Tpl. Bl. *f*

Sus. Cym. mallets *mp* *mf*

Vibes *f*

Hp. *mp* *f*

Pno. *f* to CELESTA

Narr.

Vln. I *f* pizz.

Vln. II *f* div. pizz. pizz. div.

Vla. *f* unis. arco pizz.

Vc. div. *f* pizz. pizz.

Ch. *f*

181

Picc. *ff*  
 Fl. 1 *ff*  
 Ob. 1 *ff*  
 E. H.  
 Cl. 1 *ff*  
 Cl. 2 *ff* to BASS CLARINET  
 Bsn. 1 *ff*  
 Bsn. 2 *ff*  
 1, 2 *f* *ff*  
 3, 4 *ff*  
 Trpt. 1 (straight mute) *f* *ff* open  
 Trpt. 2 *f* *ff*  
 Trbn. *ff* *gliss.*  
 Timp.  
 Toms *ff* TOMS sticks *gliss.*  
 Tpl. Bl. *ff*  
 Sus. Cym. mallets *ff*  
 Snare *ff* SNARE *gliss.*  
 Hp. *f* *ff* *gliss.*  
 Narr.  
 Vln. I *div.* *unis. arco* *ff*  
 Vln. II *unis. arco* *ff*  
 Vla. *arco* *div.* *unis.* *ff*  
 Vc. *arco* *pizz.* *arco* *div.* *unis.* *ff*  
 Cb. *f* *ff*

191

Slowly; a very delicate dance ♩=48

Musical score for orchestral instruments. The score includes parts for Flute 1 & 2, Oboe 1, English Horn, Clarinet 1, Bass Clarinet, Bassoon 1 & 2, Horns 1, 2, 3, & 4, Trumpet 1 & 2, Trombone, Timpani, Tom-toms, Bass Drum, Glockenspiel, Harp, and Celesta. The tempo is marked 'Slowly; a very delicate dance' with a quarter note equal to 48 beats. Dynamics range from *mp* to *mf*. A 'solo *espres.*' is indicated for the Flute 1 part. A 'BASS CLARINET solo' is marked for the Bass Clarinet part. The Celesta part is marked 'CELESTA' and 'pizz.'. The Harp part is marked 'pizz.'. The Timpani part has a 'strike once' instruction. The Tom-toms part has 'gliss.' markings. The Bass Drum part is marked 'ff'. The Glockenspiel part is marked 'mp'. The Harp part is marked 'mp'. The Celesta part is marked 'mp'. The score ends with a fermata.

Slowly; a very delicate dance ♩=48

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."

wait for music

Musical score for vocal and string instruments. The score includes parts for Narrator, Violin I & II, Viola, Violoncello, and Contrabass. The tempo is marked 'Slowly; a very delicate dance' with a quarter note equal to 48 beats. Dynamics range from *ffp* to *poco f*. The Narrator part has a 'wait for music' instruction. The Violin I & II parts are marked 'div.' and '4 soli'. The Viola part is marked 'pizz.'. The Violoncello part is marked 'pizz.'. The Contrabass part is marked 'poco f' and 'solo pizz.'. The score ends with a fermata.

191

Quickly again (cued) ♩=92

B. DRUM, CB

VC

Fl. 1

Fl. 2

Ob. 1  
*espress. solo*  
*mf*

E. H.

Cl. 1

B. Cl.  
to CLARINET

Bsn. 1

Bsn. 2

1, 2  
Hn.

3, 4

Trpt. 1

Trpt. 2

Trbn.

Timp.  
*gliss.*

B. Dr.  
B. DRUM  
*ppp cresc.*

Glock.

Hp.  
B $\flat$  A $\sharp$  D $\sharp$

Cel.  
to PIANO

cutting off the music

Quickly again (cued) ♩=92

“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 the summit.”

“But wait! A number of brave men—like yourself—have passed this way in search of the Singing Tree.”

Narr.

Vln. I  
4 soli

Vln. II  
4 soli

Vla.

Vc.  
solo  
*mf*  
*gliss.*

Cb.  
*gliss.*  
*pp cresc.*  
tutti  
tutti arco tremolo on 2 strings  
*pp cresc.*

VLNS. WINDS

a tempo

Picc. *pp cresc.* *mf* *f*

Fl. 1 *pp cresc.* *mf* *f*

Ob. 1 *pp cresc.* *mf* *f*

E. H. *pp cresc.* *mf* *f*

Cl. 1 *pp cresc.* *mf* *f*

Cl. 2 *pp cresc.* *mf* *f*

Bsn. 1 *mf* *f*

Bsn. 2 *f*

1, 2 Hn. *f*

3, 4 Hn. *f*

Trpt. 1 *f*

Trpt. 2 *f* open

Trbn. *f* open

Timp. *f*

Trgl. *f*

Sus. Cym. *mp* *f* *poco f*

B. Dr. *mf*

Vibes *f*

Hp. *mf* *f*

“But I can assure you they  
have all perished, for not  
one has returned.”

“So mind you  
heed my warning:”

a tempo

Narr. *tutti*

Vln. I *pp cresc.* *tutti unis.* *mf*

Vln. II *pp cresc.* *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Picc. *f* — *ff*

Fl. 1 *f* — *ff*

Ob. 1 *f* — *ff*

E. H. *f* — *ff*

Cl. 1 *f* — *ff*

Cl. 2 *f* — *ff*

Bsn. 1 *f* — *ff*

Bsn. 2 *f* — *ff*

1, 2 Hn. *f* — *ff*

3, 4 Hn. *f* — *ff*

Trpt. 1 *f* — *ff*

Trpt. 2 *f* — *ff*

Trbn. *f* — *ff*

Timp.

Trgl.

Sus. Cym. sticks on bell *f* *pp*

B. Dr. *f* *pp*

Vibes. *f* *pp*

Pno. **PIANO**

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

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. pizz. *pp*

Cb. *pp*

Picc. *mf* *f*

Fl. 1 *mf* *f*

Ob. 1 *mf* *f*

E. H. *mf* *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

Bsn. 1 *f*

Bsn. 2 *f*

1, 2 Hn. *f*

3, 4 Hn. *f*

Trpt. 1 *f*

Trpt. 2 *f*

Trbn. *f*

Timp.

Trgl. *poco f*

Sus. Cym. *mf* *f*

B. Dr. *mf*

Vibes *f*

Pno. *f*

backwards... —

Narr.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* arco

Cb. *mf*







Fl. 1 *mp* solo

Fl. 2

Ob. 1

E. H.

Cl. 1 *mp* solo

B. Cl. *ff* *pp*

Bsn. 1 *ff* *pp*

Bsn. 2

1, 2 Hn. *fp*

3, 4 Hn. *fp* open

Trpt. 1 *fp* open

Trpt. 2 *fp* open

Trbn. *fp* open

Timp. *f* *p*

T-T *poco f*

Tpl. Bl. *pp*

Sus. Cym. SUS. CYM. sweep with wire brush *pp*

Vibes *pp*

Pno. *ff* *p*

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

Vln. I *ff* *p* *pp* *gliss.*

Vln. II *ff* *p* *pp* *div.* *pizz.* *p* *pp*

Vla. *ff* *p* *pp* *arp.*

Vc. *ff* *p* *pp* *pizz.* *IV*

Ch. *f* *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

## Passacaglia

Fairly quickly; rhythmic\* ♩=116

Slowly; still ♩=60

poco rit. a tempo

poco rit.

suddenly quickly

Slowly; still ♩=60

poco rit. a tempo

poco rit.

suddenly quickly

Fairly quickly; rhythmic\* ♩=116

wait for the 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 trepidation began to ascend the steep slope.

\* With the exception of m. 252, the following pattern of metric subdivisions is maintained from m. 248 to m. 361: 3+2+2+2 | 2+3+2+2 | 2+2+3+2 | 2+2+2+3

250

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
E. Cl.  
B. Cl.  
Bsn. 1  
Bsn. 2

1, 2  
Hn.  
3, 4  
Trpt. 1  
Trpt. 2  
Trbn.

Timp.  
Tpl. Bl.  
Mar.  
Hp.

Parizade had not gone twenty strides... — before she heard the first menacing voice—though she could see no one.

Narr.

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

250

crescendo gradually to m. 289 - - - - ->

256

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf* OBOE

Ob. 2 *mf*

E $\flat$  CLARINET *mf*

B. CL. *mf* to CLARINET 2

Bsn. 1 *mf*

Bsn. 2 *mf*

1, 2 Hn.

3, 4 Hn.

Trpt. 1 *mp* harmon. stem in *f*

Trpt. 2

Trbn.

Timp.

Trpl. Bl.

Sus. Cym. *p* stick SUS. CYM.

Mar. *mp*

Hp. *f*

Pno. *f* to CELESTA

Narr.  $\uparrow$  As she continued to climb, the frightening voices multiplied. At first they were quite soft, but they soon gained in strength. —□

Vln. I

Vln. II

Vla. *p* unis. pizz.

Vc. *p*

Cb.

256

Picc.

Fl. 1

Ob. 1

Ob. 2

E♭ Cl.

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Trpt. 1

Trpt. 2

Trbn.

Timp.

Tpl. Bl.

Sizzle. Cym.

Mar.

Hp.

Cel.

Narr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

finger F: 1-2 (sounding pitches)

finger F: open (sounding pitches)

finger F: 2 (sounding pitches)

finger F: 2-3 (sounding pitches)

harmon, stem out

*poco f*

constant gliss. straight mute

*f* roll, constant gliss.

SIZZLE CYM. stick

*mf*

gliss.

gliss.

CELESTA

div. sul pont.

(div) sul pont.

arco sul pont.

*f*

*f*

pizz. I II III IV(C)

*mp*

*sim.*





279

Picc. *ft.* *f* *ff*

Fl. 1 *ft.* *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

E♭ Cl. *ft.* *f* *ff*

Cl. 2 *ft.* *f* *ff*

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

Hn. 1, 2 *f* *ff*

Hn. 3, 4 *f* *ff*

Trpt. 1 *f* *ff*

Trpt. 2 *harmon* *poco f*

Trbn. *f* *ff*

Timp. *f* *ff*

Tpl. Bl. *f* *ff*

Toms & Splash Cym. *f* *ff*

Xylo & Sizzle Cym. *mf* *ff*

Mar. *f* *ff*

Hp. *mf* *f* *ff*

Cel. *to PIANO*

Narr.

Vln. I *ff* *div. pizz.* *sul pont. arco* *f* *ff* *unis. ord.*

Vln. II *ff* *div. pizz.* *sul pont. arco* *f* *ff* *unis. ord.*

Vla. *ff* *div. pizz.* *unis. sul pont.* *f* *ff* *ord.*

Vc. *ff* *arco* *f* *ff*

Cb. *ff* *pizz.* *f* *ff*

279

Picc. *ft.* *f* *ff*  
 Fl. 1 *f*  
 Ob. 1 *f*  
 Ob. 2 *f*  
 E♭ Cl. *ft.* *f* *ff*  
 Cl. 2 *ft.* *f* *ff*  
 Bsn. 1 *f*  
 Bsn. 2 *f*  
 Hn. 1, 2 *f*  
 Hn. 3, 4 *f*  
 Trpt. 1 *f*  
 Trpt. 2 *f*  
 Trbn. *f*  
 Timp. *f*  
 Tpl. Bl. *f*  
 Toms & Sizzle Cym. *f*  
 Xylo & Sizzle Cym. *f* *ff*  
 Mar. *f*  
 Hp. *mf* *gliss.*  
 Pno. *PIANO* *ff*  
 Narr.  
 Vln. I *div. sul pont.* *f* *tr<sup>3</sup>* *tr<sup>2</sup>* *pizz.* *ff*  
 Vln. II *div. sul pont.* *f* *tr<sup>3</sup>* *tr<sup>2</sup>* *pizz.* *ff*  
 Vla. *sul pont.* *f* *tr<sup>3</sup>* *tr<sup>2</sup>* *div. pizz.* *ff*  
 Vc. (unis.) *f* *cresc.* *ff*  
 Cb. *f*



Picc. *ff* *f* *ff* *f* *ff*

Fl. 1 *ff* *f* *ff* *f* *ff*

Ob. 1 *ff* *f* *ff* *f* *ff*

Ob. 2 *ff* *f* *ff* *f* *ff*

E♭ Cl. *ff* *f* *ff* *f* *ff* *to B-CLARINET 1*

Cl. 2 *ff* *f* *ff* *f* *ff*

Bsn. 1 *ff* *f* *ff* *f* *ff*

Bsn. 2 *ff* *f* *ff* *f* *ff* *to CONTRABASSOON*

Hn. 1, 2 *f* *ff* *f* *ff*

Hn. 3, 4 *f* *ff* *f* *ff*

Trpt. 1 *fit.* *f* *ff* *fit.* *f* *ff*

Trpt. 2 *fit.* *f* *ff* *fit.* *f* *ff*

Trbn. *f* *ff* *f* *ff*

Timp. *f* *ff* *f* *ff*

Tpl. Bl. & Sus. Cym. *f* *ff* *f* *ff*

Ratchet *f* *ff* *f* *ff*

Toms & Splash Cym. *mf* *ff* *mf* *ff*

Xylo & Sizzle Cym. *f* *ff* *f* *ff*

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

Narr. "Stop her!" "Catch her!" "Seize her!" *sustain; like a shout* "Thief!"

Vln. I *f* *ff* *f* *ff* *f* *ff* *div. (ord.)*

Vln. II *f* *ff* *f* *ff* *f* *ff* *div. (ord.)*

Vla. *f* *ff* *f* *ff* *f* *ff* *(ord.)*

Vc. *f* *ff* *f* *ff* *f* *ff*

Cb. *f* *ff* *f* *ff* *f* *ff*

Picc. *pp*

Fl. 1 *pp*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

1, 2

Hn. 3, 4

Trpt. 1 solo cup mute *mf*

Trpt. 2

Trbn. vibrato à la Song of India solotone mute *mp*

Timp.

Tpl. Bl. *pp*

Pno.

Narr. *in a mocking, sarcastic tone*  
 ↓ "No, no, no, do not hurt her. Let the pretty little gardener's daughter pass. The

Vln. I *p* *mp* *poco* unis.

Vln. II *p* pizz. div. pizz.

Vla. *p*

Vc. *p*

Ch.



Picc. —  
 Fl. 1 —  
 Ob. 1 *solo mp*  
 Ob. 2 —  
 Cl. 1 —  
 Cl. 2 —  
 Bsn. 1 —  
 Cbsn. —

1, 2 *mf*  
 Hn. 3, 4 —  
 Trpt. 1 —  
 Trpt. 2 —  
 Trbn. —

Timp. —  
 Vibes —  
 Hp. *f*  
 Pno. *8va* *to CELESTA*

Narr. || for some time, remembering the Dervish's warning and not turning her head to look back.

Solo Vln. I *mf*  
 Vln. I  
 Vln. II  
 Vla. —  
 Vc. —  
 Cb. —





326

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Cbsn.  
1, 2  
Hn.  
3, 4  
Trpt. 1  
Trpt. 2  
Trbn.  
Timp.  
Sus. Cym.  
Hp.  
Cel.  
Narr.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.  
div.

*cresc.*  
*poco f*  
*solo*  
*mf*  
*cresc.*  
*poco f*  
*pp*  
*mf*  
*unis.*  
*cresc.*  
*poco f*  
*div.*  
*tutti*  
*on 2 strings*  
*cresc.*  
*poco f*  
*tr<sup>3</sup>*  
*div.*  
*arco 1*  
*mf*  
*pizz.*  
*solo*

326

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Cbsn.  
Hn. 1, 2  
Hn. 3, 4  
Trpt. 1  
Trpt. 2  
Trbn.  
Timp.  
Toms  
Xylo.  
Cel.

FLUTE  
to PICCOLO  
to E♭ CLARINET  
mute *mp*  
mute *mp*  
sub. *f*  
open  
*f*  
*ff*  
*f*  
*ff*  
*f*  
*ff*  
*f*  
*ff*  
TOMS sticks  
*ff*  
*ff*  
to PIANO

As she climbed still 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. —

Narr.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

unis. senza sord.  
*f*  
*ff*  
tutti arco  
*ff*



343

PICCOLO

Picc. *mf* — *ff* *mf* — *ff*

Fl. 1 *mf* — *ff* *mf* — *ff*

Ob. 1 *mf* — *ff* *mf* — *ff*

Ob. 2 *mf* — *ff* *mf* — *ff*

E♭ Cl. *mf* — *ff* *mf* — *ff* [E♭ CLARINET]

Cl. 2 *mf* — *ff* *mf* — *ff*

Bsn. 1 *mf* — *ff* *mf* — *ff*

Cbsn. *mf* — *ff* *mf* — *ff*

Hn. 1, 2 *mf* — *f*

Hn. 3, 4 *mf* — *f*

Trpt. 1 *mf* — *f*

Trpt. 2 *mf* — *f*

Trbn. *mf* — *f*

Timp. *ff* *ffp* *ff* *ffp*

B. Dr. *p* *mf* *mp* *poco f*

Glock. *ff* *mp* *poco f*

Pno. *ff* *ffp* *sempre ff*

↑ Her legs trembled under her;

↑ she staggered;

Narr. *ff* *ffp* *ff* *ffp*

Vln. I *ff* *ffp*

Vln. II *ff* *ffp*

Vla. *ff* *ffp*

Vc. *arco* *ff* *mf* *ff* *mf* *ff* *mf*

Cb. *ff* *mf* *ff* *mf* *ff* *mf*

343

349

Picc. *mf* *ff* *f*

Fl. 1 *mf* *ff* *f*

Ob. 1 *mf* *ff* *f*

Ob. 2 *mf* *ff* *f*

E. Cl. *mf* *ff* *f*

Cl. 2 *mf* *ff* *f*

Bsn. 1 *mf* *ff* *ff*

Cbsn. *ff*

1, 2 Hn. *ff* *f* *cresc.*

3, 4 Hn. *ff* *f* *cresc.*

Trpt. 1 *ff* *f* *cresc.*

Trpt. 2 *ff* *f* *cresc.*

Trbn. *ff* *f* *cresc.*

Timp. *ff* *ffp* *sticks* *ff* *ffp* *sempre ff*

Toms & Splash Cym. *f* *cresc.*

Glock. *f* *cresc.*

Pno. *ff* *mf* *ff* *cresc.*

Narr. ↑ her strength failing...

Vln. I *ff* *ff* *cresc.*

Vln. II *ff* *ff* *cresc.*

Vla. *ff* *ff* *cresc.*

Vc. *ff* *mf* *ff* *cresc.*

Cb. *ff* *mf* *sempre ff*

349

Picc.  
 Fl. 1  
 Ob. 1  
 Ob. 2  
 E. Cl.  
 Cl. 2  
 Bsn. 1  
 Cbsn.  
 1, 2  
 Hn.  
 3, 4  
 Trpt. 1  
 Trpt. 2  
 Trbn.  
 Timp.  
 Toms & Splash Cym.  
 T-T  
 Cr. Cym.  
 B. Dr.  
 Hp.  
 Pno.  
 Narr.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Ch.

Musical notation includes notes, rests, and dynamic markings such as *ff*, *mf*, and *f*. Performance instructions include *gliss.*, *rip*, *lip trill*, and *white note gliss.*. The score is divided into measures, with a double bar line indicating a section change.



# Part III

*in which Parizade hears the wondrous sound of the Singing Tree*

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

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. [music begins] 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  $\downarrow = 40$  (but flexibly)

\* The winds, brass, percussion 2-4, harp, and timpani hum the given pitches using a soft 'n' sound, with lips slightly parted. The notes are cued in the celeste part.

There should be a slight swell within each entrance. Male performers should sing the pitches in "head" voice (falsetto)—or omit if necessary.

† An overall crescendo (with the exception of m. 371) should be effected from the beginning of the movement to m. 382. Within this, and in general, the long, held notes should be played quite softly, while the moving notes should be made prominent dynamically and expressively.



VOICES

Hm *f* stagger breathing as necessary

3 Sus Cym. mallets *mf*

Cel.

Vln. I *f* *cresc.* *ff* *div.*

Vln. II *f* *cresc.* *ff* *div.*

Vla. *mf* *cresc. molto* *ff* *div.*

Vc. *cresc. molto* *ff* *div.*

Cb. arco *cresc. molto* *ff* *div.* solo *ff*

379

VOICES

Hm *mf* rit. - - - - - *mp* molto ritenuto rit. - - - - -

3 Sus Cym. brushes *mf* *pp*

Cel. *pp* to PIANO

Vln. I *decresc.* *mf* *mp* *pp* *ppp* *div.*

Vln. II *decresc.* *mp* *p* *pp* *unis.*

Vla. *decresc.* *mf* *mp* *p* *pp* *unis.*

Vc. *decresc.* *mf* *mp* *p* *pp* *unis.*

Cb. *decresc.* *mf* *mp* *p* *pp* *unis.* solo pizz. 2 soli arco

383



[Parizade ascends the mountain] by Stanley 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



393

Pno.

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.

Narr.

399

Moderately; measured ♩ = 84

Fl. 1, 2

Ob. 1, 2

E♭ Cl. E CLARINET

B. Cl.

Bsn. 1, 2

1, 2

Hn. 3, 4

Trpt. 1, 2

Trbn.

Timp.

Mar.

Pno.

sub. pp

to CELESTA

Moderately; measured ♩ = 84

↓ Parizade slowly descended the mountain and

Narr.

Vln. I solo arco

Vln. II

Vla.

Vc.

Cb.

tutti pizz.

pizz.

pizz.

pizz.

tutti pizz.

p

399

Picc.

Fl. 1

Ob. 1

Ob. 2

E♭ Cl.

B. Cl.

Bsn. 1

Cbsn.

1, 2

Hn.

3, 4

Trpt. 1

Trpt. 2

Trbn.

Timp.

Sus. Cym.

Mar.

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

Narr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

411

411

Picc.

Fl. 1

Ob. 1

Ob. 2

Es. Cl.

Cl. 2

Bsn. 1

Cbsn.

1, 2

Hn.

3, 4

Trpt. 1

Trpt. 2

Trbn.

Timp.

Sus. Cym.

Mar.

Narr.

Vln. I

Vln. II

Vla.

Vc.

Cb. div.

CLARINET

mf

fp

f

pp

p

pp

ff

pizz.

f

IV<sub>b</sub> gliss.

f

Now, however, the singing of the branch miraculously awoke the youthful adventurers.

411

416

Poco ritenuto ♩=76

Picc. *mf* *mf* *pp*

Fl. 1 *fp* *f* *fp* *f* *p* *pp*

Ob. 1 *fp* *f* *fp* *f* *p*

Ob. 2 *fp* *f* *fp* *f* *p*

E♭ Cl. *fp* *f* *fp* *f* *p*

Cl. 2 *fp* *f* *fp* *f* *p*

Bsn. 1 *fp* *f* *fp* *f* *p*

Cbsn. *luminous* *mp* *p*

1, 2 Hn. *luminous* *mp* *p*

3, 4 Hn. *luminous* *mp* *p*

Trpt. 1 *mp* *p*

Trpt. 2 *mp* *p*

Trbn. *solotone mute* *vibrato rhythm* *p* *sim.*

Timp. *sim.*

Fmgr. Cym. *FNGR. CYM.* *p*

Glock. *p*

Vibes. *luminous* *mp* *sim.* *bisbigliando* *p*

Hp. *p*

Cel. *CELESTA* *p* *(for the full measure)*

Poco ritenuto ♩=76

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

Narr. *pp*

Vln. I *4 soli arco* *pp*

Vln. II *4 soli arco* *pp*

Vla. *pp*

Vc. *pp*

Cb. div. *f*

416

424

Slightly faster; animated ♩ = 90

Picc.

Fl. 1

Ob. 1

Ob. 2

E♭ Cl.

Cl. 2

Bsn. 1

Cbsn. *pp* [to BASSOON 2]

1, 2 Hn. *pp*

3, 4 Hn. *pp*

Trpt. 1

Trpt. 2

Trbn.

Timp.

Frng. Cym.

Glock.

Vibes *pp*

Hp. *p* *mp*

Cel. *pp* [to PIANO]

F: G♯ B: A♭

Slightly faster; animated ♩ = 90

As they awoke, all the young princes and noblemen embraced Parizade with joy and followed along

Narr.

Vln. I *pp* [4 soli] *pp* tutti arco *p*

Vln. II *pp* [4 soli] *pp* tutti arco div. *p*

Vla. *pp* [2 soli] *pp* tutti pizz. *p*

Vc. *pp* [2 soli] *pp* tutti pizz. *p*

Cb. *pp* [2 soli] *pp* tutti pizz. *p*

424

433

Picc. *f*

Fl. 1 *mp* *mf* *cresc.* *f*

Ob. 1 *mp* *mf* *cresc.* *f*

Ob. 2 *f* *cresc.*

E♭ Cl. *mp* *mf* *cresc.* *f*

Cl. 2 *mp* *mf* *cresc.* *f*

Bsn. 1 *mp* *mf* *cresc.* *f*

Bsn. 2 *f* *cresc.*

1, 2 Hn. *f* *cresc.*

3, 4 Hn. *f* *cresc.*

Trpt. 1 *mf* *cresc.* *f* *cresc.*

Trpt. 2 *mf* *cresc.* *f* *cresc.*

Trbn. *f*

Timp. *fp* *cresc.*

Snare *fp* *cresc.*

Sus. Cym. *mf*

Hp. *mf* *f*

Narr. behind her. Soon there formed a long and grand procession back to town.

Vln. I *mp* *mf* *cresc.* *unis.*

Vln. II *mp* *mf* *cresc.*

Vla. *mp* *mf* *cresc.*

Vc. *mp* *mf* *cresc.* *arco*

Cb. *mp* *mf* *cresc.* *arco*

433

March

Brisk; joyous ♩ = 104

442

Picc. *f* *ff*

Fl. 1 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

E♭ Cl. *ff*

Cl. 2 *ff* *fp* *f cresc.*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hr. 1, 2 *p* *ff*

Hr. 3, 4 *p* *ff*

Trpt. 1 *ff* *fp* *f cresc.*

Trpt. 2 *ff* *fp* *f cresc.*

Trbn. *ff* *countermelody!*

Timp. *ff*

Snare *f* *mf*

B. Dr. *poco f* [B. DRUM]

Cr. Cym. *poco f* [CR. CYM.]

Sus. Cym. *f*

Pno. *PIANO* *f*

Brisk; joyous ♩ = 104

Narr. #

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *ff* *div.* *unis.* *div.*

Cb. *ff* *heavy*

442

Picc. *f* *ff*

Fl. 1 *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

E♭ Cl. *f* *ff*

Cl. 2 *f* *ff*

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

Hn. 1,2 *f cresc.* *p ff* *p ff*

Hn. 3,4 *f cresc.* *p ff* *p ff*

Trpt. 1 *f* *ff*

Trpt. 2 *f* *ff*

Trbn. *f* *ff*

Timp. *f* *ff*

Snare *f* *mf*

B. Dr. *f* *mf*

Cr. Cym. *f* *mf*

Sus. Cym. *f* *mf*

Pno. *f* *ff*

Narr.

Vln. I (unis.) *f* *ff*

Vln. II (unis.) *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. unis. div. unis. div.

Picc. *f*  $\overset{3}{\text{trill}}$

Fl. 1

Ob. 1

Ob. 2

E♭ Cl.

Cl. 2

Bsn. 1

Bsn. 2

1, 2

Hn. *p*  $\rightarrow$  *ff*

3, 4

Trpt. 1 *fp*

Trpt. 2 *f*

Trbn.

Timp.

Snare

B. Dr.

Cr. Cym.

Sus. Cym.

Pno. *f*  $\overset{3}{\text{trill}}$  *8va*  $\overset{3}{\text{trill}}$

Narr.

Vln. I

Vln. II

Vla.

Vc.

Cb. unis. div. unis. div. unis. div. unis. div. unis. div. unis.

461

Picc. *f* *ff* *f* *ff*

Fl. 1

Ob. 1

Ob. 2

E♭ Cl. *mf* *ff* *mf* *ff*

Cl. 2

Bsn. 1

Bsn. 2

1, 2 *fat sound! a2* *ff* *ff* *ff* *ff*

3, 4 *fat sound! a2* *ff* *ff* *ff* *ff*

Trpt. 1 *ff*

Trpt. 2 *ff*

Trbn. *fat sound!* *ff* *ff* *ff* *ff*

Timp. *ff*

Snare *f*

B. Dr.

Cr. Cym. *f*

Sus. Cym.

Pno.

Narr.

Vln. I

Vln. II

Vla.

Vc.

Ch. *div.* *unis.* *div.* *unis.* *div.* *unis.* *div.* *unis.* *div.* *unis.* *div.* *unis.*

461

Picc. *ff* *fp* *ff* *fp*

Fl. 1 *ff* *f* *f*

Ob. 1 *ff* *f* *f*

Ob. 2 *ff* *f* *f*

E♭ Cl. *ff* *f* *f*

Cl. 2 *ff* *f* *f*

Bsn. 1 *ff* *f* *f*

Bsn. 2 *ff* *f* *f*

1, 2 *p* *ff* *f* *rip* *a2*

3, 4 *p* *ff* *f* *rip* *a2*

Trpt. 1 *fp* *ff* *f*

Trpt. 2 *fp* *ff* *f*

Trbn. *ff* *f* *f*

Timp. *ff* *f* *f*

Snare *rim shot*

B. Dr.

Cr. Cym.

Xylo. *ff* *fp* *ff* *fp*

Pno. *ff* *fp* *ff* *fp*

Narr.

Vln. I *f* *sul pont.* *gliss.*

Vln. II *f* *sul pont.* *gliss.*

Vla. *f* *sul pont.* *gliss.*

Vc. *f* *sul pont.* *gliss.*

Cb. *div.* *unis.* *f*

473

molto allargando - - - - - a tempo—a gleeful cacophony

Picc. *ff*

Fl. 1

Ob. 1 *f cresc.*

Ob. 2 *f cresc.*

E♭ Cl. *f cresc.*

Cl. 2 *f cresc.*

Bsn. 1 *f cresc.*

Bsn. 2 *f cresc.*

1, 2 Hn. *f cresc.*

3, 4 Hn. *f cresc.*

Trpt. 1 *f cresc.*

Trpt. 2 *f cresc.*

Trbn. *f cresc.*

Timp. *f cresc.*

Snare *f cresc.* rim shots

B. Dr. *f cresc.*

Cr. Cym.

Glock.

Xylo. *ff*

Pno. *ff* *8va* *8va* *8va*

molto allargando - - - - - a tempo—a gleeful cacophony

Narr.

Vln. I *f* *gliss.* *div. ord.* *t<sup>b</sup>* *cresc.* *unis.* *t<sup>b</sup>*

Vln. II *f* *gliss.* *div. ord.* *t<sup>b</sup>* *cresc.* *unis.* *t<sup>b</sup>*

Vla. *f* *gliss.* *ord.* *t<sup>b</sup>* *cresc.* *ff*

Vc. *f* *gliss.* *ord.* *t<sup>b</sup>* *cresc.* *ff*

Cb. *f* *gliss.* *ord.* *t<sup>b</sup>* *cresc.* *ff*

473









Tempo rubato; magical swiftly, after voice  a tempo (take time) swiftly again 

508

Fl. 1 *mf* *f* *mf* *f* *mf* *fp*

Fl. 2 *mf* *f* *mf* *f* *mf* *fp*

Ob. 1 *mf* *f* *mf* *f* *sub pp* *pp*

Ob. 2 *mf* *f* *mf* *f* *pp* *pp*

Cl. 1 *mf* *f* *mf* *f* *pp* *pp*

B. Cl. *mf* *f* *mf* *f* *pp* *pp*

Bsn. 1 *mf* *f* *mf* *f* *pp* *pp*

Bsn. 2 *mf* *f* *mf* *f* *pp* *pp*

Hn. 1, 2 *mf* *f* *mf* *f* *fp* *fp*

Hn. 3, 4 *mf* *f* *mf* *f* *fp* *fp*

Trpt. 1 *mf* *f* *mf* *f* *pp* *pp*

Trpt. 2 *mf* *f* *mf* *f* *pp* *pp*

Trbn. *mf* *f* *mf* *f* *pp* *pp*

Temp. *mf* *f* *mf* *f* *pp* *pp*

Sus Cym. *mf* *f* *pp* *mf* *pp* *mf*

Glock. *mf* *f* *pp* *mf* *pp* *mf*

Vibes *mf* *f* *pp* *f* *pp* *f* *pp*

Harp *p* *f* *pp* *f* *pp* *f* *pp*

Tempo rubato; magical swiftly, after voice  a tempo (take time) swiftly again 

cutting off the music "But wait!"

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

swiftly again

Narr. *mf* *f* *p* *f* *pp* *p* *f* *pp*

Vln. I *mf* *f* *p* *f* *pp* *p* *f* *pp*

Vln. II *mf* *f* *p* *f* *pp* *p* *f* *pp*

Vla. *mf* *f* *p* *f* *pp* *p* *f* *pp*

Vc. *mf* *f* *p* *f* *pp* *p* *f* *pp*

Cb. *mf* *f* *p* *f* *pp* *p* *f* *pp*

508

515

a tempo

rit. - - - - -  
chromatic "fall off" (unmeasured)

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *mf* *solo espress.*

Ob. 2

Cl. 1 *pp*

B. Cl.

Bsn. 1

Bsn. 2

1, 2 Hn.

3, 4 Hn.

Trpt. 1

Trpt. 2

Trbn.

Timp.

Trgl. *pp* [TRNGL]

Fngr. Cym. *p* [FNGR. CYM.]

Vibes *pp*

Hp. *mp*

Cel. *pp* [CELESTA]

a tempo

rit. - - - - -

"Its music is powerful indeed." —

Narr.

Vln. I *ppp*

Vln. II *ppp* unis.

Vla. *ppp*

Vc. *ppp*

Cb.

515



[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.

