

# **Sacred Trees**

for piano and percussion

Aspen Grove  
Hackberry  
Chinquapin Oak  
Red Oak  
Blue Beech  
Elm

**Brooke Joyce (2007)**

# Sacred Trees

Duration: 13:30

## Program Note:

This piece was inspired by several trips to the Effigy Mounds National Monument in Iowa, a park that contains the remnants of several large Native American burial mounds, some of which are shaped like birds and animals. My experiences there led me to reflect on my own sense of ritual, memory, and spirituality. As I was composing this music, I decided to focus my reflections not on the mounds or the people who built them, but rather on the various and ancient trees that grow in the area. Trees are thought to be sacred in many faith traditions, and to me, they are a kind of silent witness to the passage of time and the people who come and go under their gaze.

## Performance Notes:

### General



play progressively slower, undetermined number of notes



play progressively faster, undetermined number of notes



play progressively faster, play only the notes indicated



play as fast as possible

## Piano

All triangle-shaped notes are to be played inside the piano as instructed  
aeolian harp: strum strings while holding down keys



strike the lower strings with palm of left hand, hold pedal



"banshee" effect: quickly rub fingertips the length of the low strings



pluck string with fingertip



stopped note: mute string close to agraffe



triangle beaters



prayer bowl beater

## Percussion

Instrument changes are indicated in boxes



soft mallets



medium mallets



hard mallets



wire brushes



triangle beaters



medium mallets and brushes in both hands



prayer bowl beater

## Percussion Instruments:

1 Large Gong, tuned:



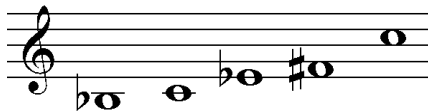
Finger Cymbal, tuned:



6 Noa Bells, tuned:



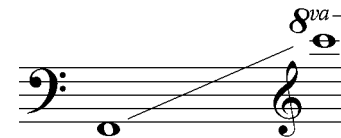
5 Prayer Bowls, tuned:



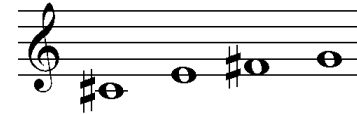
2 Roto toms, tuned:



Marimba, range:



4 Peking Opera Gongs, tuned:



Bright Metallic Windchimes

Dull Windchimes (bamboo or other material)

Burmese Windchimes

3 Triangles

Cylindrical Chime

# II. Hackberry

The musical score is divided into three systems. The first system includes piano (pp), marimba, and guitar (8va) parts. The piano part features a complex rhythmic pattern with frequent changes in time signature (5/16, 6/16, 9/16, 5/16, 6/16) and dynamic markings of *ff*, *mf*, *sffz*, and *sfp*. The marimba part has a *ff* dynamic. The guitar part is marked *sffz* and *sfp*. The second system continues the piano and guitar parts, with the piano part marked *mp*. The third system continues the piano and guitar parts, also marked *mp*. The tempo is marked  $\approx 92$ . The score includes various musical notations such as accents, slurs, and dynamic hairpins.

Musical score for the first system. The piano part consists of two staves. The upper staff has dynamics *ff* and *LH*. The lower staff has dynamics *ff*. The marimba part is on a single staff with a label "Marimba:" and dynamics *ff*. Time signatures are 5/16, 6/16, and 7/16.

Musical score for the second system. The piano part consists of two staves. The upper staff has dynamics *f* and *sfp*. The lower staff has dynamics *f* and *sfp*. The marimba part is on a single staff with dynamics *f* and *sfp*. Time signatures are 7/16, 2/4, and 8/16.

V.S.

V.S.

Musical score for piano and marimba. The piano part consists of two staves with dynamic markings *f*, *sfp*, and *sfz*. The marimba part consists of two staves with dynamic markings *f* and *sfp*. Time signatures change from 7/16 to 5/16 and back to 7/16.

Musical score for piano and marimba. The piano part consists of two staves with dynamic markings *p*, *ff p*, and *ff*. The marimba part consists of two staves with dynamic markings *ff* and *V.S.*. Time signatures change from 5/16 to 4/4. Performance instructions include "Deliberately  $\approx 80$ ", "secco", and "sempre".