

STRING ALTERNATIVES SERIES

Creaking Tree

Darol Anger

Arranged by Bob Phillips

INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5
Harp or Piano	1

Creaking Tree

An original fiddle tune for string orchestra by the legendary fiddler Darol Anger, as arranged by Bob Phillips. *Creaking Tree* is an attempt to capture the spirit and sound of many of the wonderful 'modal' sounding fiddle tunes that populate the American musical landscape, alternating bluesy sections with minimalist-sounding sequences. This piece epitomizes the sound of the many new string bands of our era, as educated players delve into and interpret anew our great traditional music.

Notes to the Conductor (and to the players)

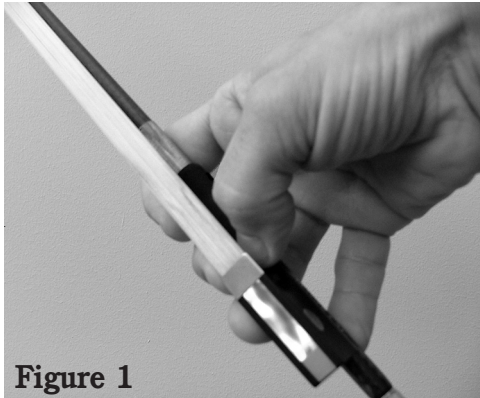
Creaking Tree is an original fiddle tune. This tune is an attempt to capture the spirit and sound of many of the wonderful 'modal' and bluesy-sounding tunes that populate the American fiddle landscape, combining the Scotch-Irish traditions with the African-American sounds that have made North American music a favorite throughout the world. Some of the qualities that characterize these tunes, and *Creaking Tree*, are:

1. A flat 7th in the scale (in this case, a G natural in the key of A major). This gives the tune a dominant 7th or Mixolydian sound, the root sound of rock and roll.
2. Alternating major and minor feeling, often a 'bluesy' 3rd scale degree, which adds the quintessentially African-American blues sound.
3. Odd phrase lengths.
4. Rhythmic melodies that encourage dancing.

The introduction uses frequent string-crossing as a rhythmic device. Try to imagine people dancing to this, or balls bouncing around, and strive to keep this 'bouncing' motion as you play. Pay special attention to the use of the 'blues 3rd.' Generally in this tune, the left-hand finger slides. Whenever you have a C or a C# (the third degree of the A major scale – as in the Vln 1 part, mm. 36 & 39) that is longer than an 8th note, assume that there will be a little slide into that note. Not too much, but enough to give a bluesy feeling. This effect can also be applied to the F# that happens at the very beginning of the third section (Vln 1, m. 48), when the tune hits a D chord. That F# is the bluesy third degree of the D scale. There are long E notes in the second section (mm. 34 & 37) that should be played by the violins in a fiddling style; this means playing an E on the A string with the 4th finger (fiddle players use the 4th finger frequently) together with the open E string to get a calling-out, lonesome sound. This technique effectively doubles a violin's sound, and, before the use of electrical amplification, enabled fiddlers to be heard without microphones at dances.

“Chop” Technique

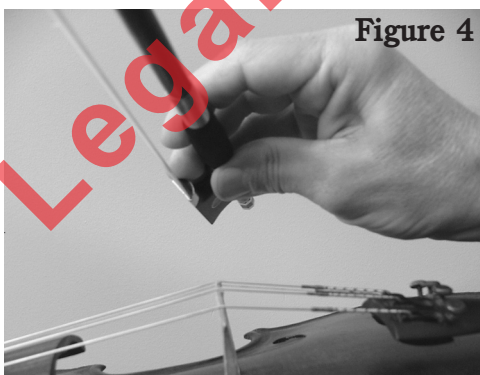
Creaking Tree incorporates the infamous “chop” technique, notated with ‘x’ noteheads (Ex. Violin 2, Viola and Cello, m. 33).



To “chop,” first grip the bow normally, then “roll” the thumb out to opposite bend position. (Figures 1 and 2)



The bow is brought straight down on the string using mostly wrist motion, making a no-note percussive sound. The elbow is slightly down, arm relaxed. Let the bow rest on the string; don’t pick up! (Figure 3)



For the upbows immediately following the “chop” notes, the bow is “popped” off the string. (Figure 4)

CONDUCTOR SCORE

Duration - 4:00

Creaking Tree

Darol Anger
Arr. by Bob Phillips

Moderately funky $\text{♩} = 90$

Violins
I *mf* slightly swing eighth notes
II *mf* slightly swing eighth notes

Viola
mf slightly swing eighth notes

Cello
mf slightly swing eighth notes

String Bass
solo *p* slightly swing eighth notes

Harp or Piano
mf slightly swing eighth notes

1 2 3 4

* Muffle the C string with your left hand. Slowly slide the bow (at a 45° angle to the bridge) while pressing heavily into the string. Start the bow at the bridge and move towards the fingerboard making a creaking tree sound.

Vlins.
I *mf* slightly swing eighth notes
II *mf* slightly swing eighth notes

Vla.
mf slightly swing eighth notes

Cello
mf slightly swing eighth notes

Str. Bass
mf slightly swing eighth notes

Harp or Piano
mf slightly swing eighth notes

5 6 7 8 9

1

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Harp or Piano

10 11 12 13 14

17

tutti

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Harp or Piano

15 16 17 18 19

Score for measures 20-24. Instruments: Vlns. I, Vlns. II, Vla., Cello, Str. Bass, Harp or Piano.

Measure 20: Vlns. I and Harp or Piano play a melodic line. Vlns. II, Vla., and Cello are marked *tutti sul A*. Str. Bass plays a low note.

Measure 21: Vlns. I and Harp or Piano continue the melodic line. Vlns. II, Vla., and Cello are marked *f*. Str. Bass plays a low note.

Measure 22: Vlns. I and Harp or Piano continue the melodic line. Vlns. II, Vla., and Cello are marked *f*. Str. Bass plays a low note.

Measure 23: Vlns. I and Harp or Piano continue the melodic line. Vlns. II, Vla., and Cello are marked *f*. Str. Bass plays a low note.

Measure 24: Vlns. I and Harp or Piano continue the melodic line. Vlns. II, Vla., and Cello are marked *f*. Str. Bass plays a low note.

Score for measures 25-29. Instruments: Vlns. I, Vlns. II, Vla., Cello, Str. Bass, Harp or Piano.

Measure 25: Vlns. I and Harp or Piano play a melodic line. Vlns. II, Vla., and Cello are marked *tutti sul E*. Str. Bass plays a low note.

Measure 26: Vlns. I and Harp or Piano continue the melodic line. Vlns. II, Vla., and Cello are marked *tutti sul A*. Str. Bass plays a low note.

Measure 27: Vlns. I and Harp or Piano continue the melodic line. Vlns. II, Vla., and Cello are marked *tutti sul A*. Str. Bass plays a low note.

Measure 28: Vlns. I and Harp or Piano continue the melodic line. Vlns. II, Vla., and Cello are marked *tutti sul C*. Str. Bass plays a low note.

Measure 29: Vlns. I and Harp or Piano continue the melodic line. Vlns. II, Vla., and Cello are marked *tutti sul C*. Str. Bass plays a low note.

33

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Harp or Piano

sul A

f

mf

mf

mf pizz.

f

30 31 32 33 34

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Harp or Piano

35 36 37 38

* X indicates a chop. Stick the bow firmly on the string, creating a percussive sound.

The image displays a musical score for the piece "The Rose Tree". The score is arranged for a string quartet (Violins I and II, Viola, Cello) and a String Bass, with an optional Harp or Piano part. The key signature is one sharp (F#), and the time signature is 4/4. The score includes measures 39 through 43. A large red watermark "Online Purchase" is overlaid diagonally across the score. The score features various musical notations, including notes, rests, and dynamic markings such as *f* (forte). The Harp or Piano part is written in a grand staff (treble and bass clefs). The string parts are written in individual staves. The score includes a large red watermark "Online Purchase" overlaid diagonally across the score.

This musical score is for measures 44 through 48 of the piece 'The Rose Tree'. The score is written for five parts: Violins I and II, Viola, Cello, and String Bass, and a Harp or Piano. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. A large red watermark 'Legal Use Required' is overlaid on the score.

Violins I and II: Violins I and II play a melodic line in the right hand and a harmonic line in the left hand. The melody is in the treble clef, and the harmony is in the bass clef. The dynamics range from *f* to *ff*.

Viola: The Viola part is written in the alto clef. It features a melodic line in the right hand and a harmonic line in the left hand. The dynamics range from *f* to *ff*.

Cello and String Bass: The Cello and String Bass parts are written in the bass clef. They play a melodic line in the right hand and a harmonic line in the left hand. The dynamics range from *f* to *ff*. The String Bass part includes a 'slap*' marking.

Harp or Piano: The Harp or Piano part is written in the grand staff (treble and bass clefs). It features a melodic line in the right hand and a harmonic line in the left hand. The dynamics range from *f* to *ff*.

Measures 44-48: The score covers measures 44 through 48. Measure 48 is marked with a box containing the number 48. The score ends with a double bar line.

* X indicates slap strings.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Harp or Piano

49 50 51 52 53 54

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Harp or Piano

55 56 57 58 59

64

Vlns.
I
II

Vla.

Cello

Str. Bass

Harp or Piano

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

solo

60 61 62 63 64 65

Vlns.
I
II

Vla.

Cello

Str. Bass

Harp or Piano

66 67 68 69 70

71

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Harp or Piano

71 72 73 74 75

76 77 78 79 80

26604S

The musical score is arranged in two systems. The first system covers measures 71 to 75, and the second system covers measures 76 to 80. The instruments are Violins I and II, Viola, Cello, String Bass, Harp or Piano, and a large red watermark reading 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page. The score includes various musical notations such as notes, rests, and dynamic markings like *ff*, *f*, *mf*, and *f*. Measure numbers 71, 72, 73, 74, 75, 76, 77, 78, 79, and 80 are indicated at the bottom of the staves. The page number 10 is in the top left corner, and the code 26604S is at the bottom left.

26604S

This musical score is for measures 91 through 95 of the piece 'The Rose Tree'. The score is written for a string quartet and harp or piano. The instruments are: Violins I and II, Viola, Cello, String Bass, and Harp or Piano. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as triplets, slurs, and dynamic markings. A large red watermark 'MusicalPurchase.com' is overlaid diagonally across the score.

Measures 91-95:

- Violins I and II:** Play a triplet of eighth notes (F#, A, C) in measure 91, followed by a triplet of eighth notes (A, C, E) in measure 92. In measure 93, they play a triplet of eighth notes (C, E, G) and a quarter note (F#). In measure 94, they play a triplet of eighth notes (E, G, B) and a quarter note (A). In measure 95, they play a triplet of eighth notes (G, B, D) and a quarter note (C), marked *mf* and *tutti*.
- Viola:** Plays a half note (F#) in measure 91, a half note (A) in measure 92, a half note (C) in measure 93, a half note (E) in measure 94, and a half note (G) in measure 95.
- Cello:** Plays a half note (F#) in measure 91, a half note (A) in measure 92, a half note (C) in measure 93, a half note (E) in measure 94, and a half note (G) in measure 95.
- String Bass:** Plays a half note (F#) in measure 91, a half note (A) in measure 92, a half note (C) in measure 93, a half note (E) in measure 94, and a half note (G) in measure 95.
- Harp or Piano:** Plays a half note (F#) in measure 91, a half note (A) in measure 92, a half note (C) in measure 93, a half note (E) in measure 94, and a half note (G) in measure 95, marked *mp*.

This musical score is for measures 96 through 100 of the piece 'The Rose Tree'. The score is arranged for a full orchestra and includes parts for Violins I and II, Viola, Cello, String Bass, and Harp or Piano. The key signature is one sharp (F#), and the time signature is 4/4. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). The Harp or Piano part is written in a grand staff with both treble and bass clefs, featuring arpeggiated chords and sustained notes. The string parts provide a rhythmic and harmonic foundation, with the Cello and String Bass parts often playing sustained notes or moving lines. The Viola part has a more active role, playing a series of eighth notes in measures 98 and 99. The Violin I part begins with a melodic line in measure 96, which is then taken up by the Viola in measure 99. The score concludes with a final chord in measure 100.

103

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Harp or Piano

101 102 103 104 105

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Harp or Piano

106 107 108 109 110

111

Vlns. I *f*

Vlns. II *f*

Vla. *f*

Cello *f*

Str. Bass *f* pizz. slap slap

Harp or Piano *f*

111 112 113 114 115

119

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Harp or Piano *mf*

119 120

Vlns. I
 Vlns. II
 Vla.
 Cello
 Str. Bass
 Harp or Piano

121 122 123 124 125

Vlns. I
 Vlns. II
 Vla.
 Cello
 Str. Bass
 Harp or Piano

126 127 128 129 130

* X indicates a chop. Stick the bow firmly on the string, creating a percussive sound.

134

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Harp or Piano

131 132 133 134 135

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Harp or Piano

136 137 138 139 140

142

Vlns. I pizz. *mp*

Vlns. II pizz. *mp*

Vla. pizz. *mp*

Cello *mp*

Str. Bass *mp* III -1 IV -4 III -1 I -1

Harp or Piano *mp*

141 142 143 144 145 146 147

ff

150

Vlns. I arco *mp*

Vlns. II arco *mp*

Vla. arco *mp*

Cello *ff* arco

Str. Bass *ff*

Harp or Piano *mf*

148 149 150 151 152 153

154 155 156 157 158

Violins I and II, Viola, Cello, String Bass, and Harp or Piano. Measures 159-163. The score includes dynamic markings such as *p*, *mp*, and *cresc.*, and articulation marks like accents and slurs. A large red watermark "Preview Use Only" is overlaid on the image.

166

Vlns. I *mf* (V)

Vlns. II *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf* (B)

Harp or Piano *mf*

164 165 166 167 168

Vlns. I *ff*

Vlns. II *ff*

Vla. *ff*

Cello *ff*

Str. Bass *ff*

Harp or Piano *ff*

169 170 171 172 173

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