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Sanctuary Tree

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SANCTUARY TREE

(2019)

for Orchestra

Full Score

Program Note

I composed *Sanctuary Tree* in an attempt to give expression to a series of extreme feelings of tension, agony, sadness and despair—above all, it was about the time when I came to know about my vulnerability before God. One day I saw a strange tree—short and bleached, with a big trunk bare of bark. New shoots still sprouted from the top of the tree. It was shrouded in the depths of a large meadow and still oozed a kind of sacredness. It could have been just another wilting tree, but, in my eyes, it was different. The aura I felt from the tree gave me a sense of calm, almost a religious experience. My emotions, tensions, emptiness and fears are embodied in *Sanctuary Tree*, as is my hope that a new shoot can sprout from a dying tree.

Instrumentation

Woodwind

2 Flute
2 Oboe
2 Clarinet in Bb
2 Bassoon

Brass

2 Horn in F
2 Trumpet in Bb
2 Trombone
1 Tuba

Percussion

Timpani
Snare Drum
Cymbals
Vibraphone
Sandpaper Blocks
Rain Stick
Wine Glass Bottle
Wind Gong (30” or bigger)
Wind Machine

Strings

Violin I
Violin II
Viola
Violoncello
Contrabass

Duration ca. 12 minutes

In C score

Notation

Woodwind

1. Flute

1) Air sounds inside flute

: Untouched or white noise by moving your tongue from the position of vowel 'E' to 'O'

2) Air pressure by untouched mouthpiece

: Untouched or white noise sound

3) Residual tones

: A deliberate un-focusing of the sound. It can be compared to a hissing sound

4) Whisper tone

: Very faint whistle sounds that are made by blowing VERY gently into the embouchure hole, with the flute in normal playing position.

2. Oboe

1) Noisy Inhalation

: Loud sucking sounds that are achieved by inhaling through the reed with slight lip pressure

2) Rolling Tone

: Produced by using extreme lip pressure to make a beating or rolling quality. It is easiest to produce a rolling tone by increasing the lip pressure after the note has begun.

3. Clarinet

1) Air across barrel

: This effect is produced by holding the edge of the barrel, attached to the instrument, just beneath the lower lip, and blowing across the opening as if it were a flute.

2) Lip buzzing

: This effect uses the instrument with the mouthpiece detached and is played by buzzing into the barrel as is normal for brass instruments.

4. Bassoon

1) Air noise

: Created by a lot of air noise on the reed. In order to produce such a sound, it is necessary to pronounce the consonant "F" in the direction of the reed, which will be placed approximately 1 cm from the lips.

2) Helicopter tonguing

: Tonguing sounds like helicopter

All String

1) Sul Tasto (s.t)

: With the bow kept over the fingerboard so as to produce a soft thin tone

2) Sul Ponticello (s.p)

: With the bow kept near the bridge so as to bring out the higher harmonics and thereby produce a nasal tone

3) Alto Sul Ponticello (a.s.p)

: Playing extremely close to or on top of the bridge.

4) Ordinary(ord.)

: Normal position

5) Z

: Bowing with pressure changes zigzag

6) Noise

: Extremely loud sound

Sanctuary Tree

for Orchestra

Misterioso

Joungmin LEE

A ♩ = 96

[illegible]

2

18

4/4

B

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Perc.

Perc.

S. D.

Cymb.

Orch. Bells

Vib.

mp

ppp

p

pp

f

f

p

mp

sempre

p

f

mf

f

3

4/4

Wind gong

Scape inside with a rubber mallet

4/4

B

Vln. I

ord. s.t.

mp pp sempre

ord. s.p.

mp pp sempre

ord. s.t.

mp p

Vln. II

ord. s.p.

mp pp sempre

ord.

mp pp sempre

ord. s.t.

Vla.

ord. s.t.

mp pp sempre

ord. s.p.

mp pp sempre

ord. s.t.

mp p sempre

ord. s.p.

mp p

Vc.

sempre

ord. s.p.

mp pp sempre

ord. a.s.p.

mf mp

Cb.

ord. a.s.p.

mp pp sempre

s.p. s.t.

mp p

ord.

mp p

34 **3/4** **C** **4/4** **3/4** **4/4** **3/4** **4/4**

Fl. *mp* *mf* 6 *f* *mp*

Ob. *mp* *mf* 6 *mf* *mp*

Cl. *mp* *mp* 6 *mf*

Bsn. *mp* *p* *mp* *mp* 6 *mf*

Hn. *f* *f*

C Tpt.

Tbn.

Tba.

Timp.

Prec. *+*

Perc. *#*

S. D.

Cymb.

Orch. Bells *mp*

Vib. *mf* *mf* *mf*

Vln. I **3/4** **C** **4/4** **3/4** **4/4** **3/4** **4/4**
ord. s.p. *mp* *pp* *sempre* *mp* *pp* *mp* *pp* *sempre*

Vln. II *mp* *pp* *mp* *pp* *sempre* *mp* *pp* *sempre*

Vla. *pp* *sempre* *mp* *pp* *sempre* *mf* *p* *sempre*

Vc. *pp* *sempre* *mp* *pp*

Cb. *mp* *pp* *mp* *pp* *sempre* *mp* *pp*

Colossale

D ♩ = 64

4

48 4/4 3/4 4/4 3/4

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

Ob. *mf* *mp* *mf* *mf* *f* *sfz* *f* *sfz* *f*

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

Bsn. *mp* *mf* *p* *f* *sfz* *f* *sfz* *f*

Hn. *p* *f* *sfz* *f* *sfz* *f*

C Tpt. 1 *mp* *mf* *mp* *f* *sfz* *f* *sfz* *f*

Tbn. 1 *mp* *mf* *mp* *f* *sfz* *f* *sfz* *f*

Tba. *p* *mf* *fp* *mf* *fp* *mf*

Timp. *p* *mf* *ff* *ff* *f* *ff*

Prec. *f*

Perc. *f*

S. D.

Cymb. *p* *f* *f*

Orch. Bells

Vib.

4/4 3/4 4/4 3/4

Vln. I *mp* *p* *mf* *p* *f* *sfz* *f* *sfz* *f*

Vln. II *mf* *p* *f* *sfz* *f* *sfz* *f*

Vla. *mf* *p* *f* *sfz* *f* *sfz* *f*

Vc. *mf* *p* *f* *sfz* *f* *sfz* *f*

Cb. *mp* *p* *mf* *p* *f* *sfz* *f* *sfz* *f*

55

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Prec.

Perc.

S. D.

Cymb.

Orch. Bells

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

3/4

4/4

molto accel.

3/4

non vib

1

2

3

4

5

6

7

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411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426</

65 1 4

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Perc.

Perc.

S. D.

Cymb.

Orch. Bells

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Wind gong

Bow outside

2 4

System 1:

- Fl.** 72 **2/4** **F** $\text{♩} = 46$ **3/4** **2/4** **3/4** **G** $\text{♩} = 50$ **2/4** **3/4**
- Ob.** $f < ff$ $f < ff$ f f f $f < ff$ $f mp$ $< f mp$ $> pp$ mp
- Cl.** $mf < ff$ $mf < ff$ mf mf mf $mf < ff$
- Bsn.** $mp < ff$ $mp < ff$ mp mp mp $mp < ff$
- Hn.** $f < ff$ $f < ff$ f f f $f < ff$
- C Tpt.** $mf < ff$ $mf < ff$ mf mf mf $mf < ff$
- Tbn.** $mp < ff$ $mp < ff$ mp mp mp $mp < ff$
- Tba.** $p < ff$ $p < ff$ p p p $p < ff$
- Timp.**
- Perc.**
- Prec.**
- S. D.**
- Cymb.**
- Orch. Bells**
- Vib.**

System 2:

- Vln. I** **2/4** **F** $\text{♩} = 46$ **3/4** **2/4** **3/4** **G** $\text{♩} = 50$ **2/4** **3/4**
- Vln. II** $f < ff$ $f < ff$ f f f $f < ff$
- Vla.** $mf < ff$ $mf < ff$ $mf <$ $mf <$ $mf <$ $mf < ff$
- Vc.** $mp < ff$ $mp < ff$ $mp <$ $mp <$ $mp <$ $mp < ff$ pp $subito$ $s.t.$ $ord.$ pp
- Cb.** $p < ff$ $p < ff$ $p <$ $p <$ $p <$ $p < ff$

84

Fl.

24

34

1

5

mp

p

pp

p

pp

mf

mp

mf

mp

mf

pp

Ob.

5

p

mp

pp

mp

p

mp

pp

p

mp

Cl.

1

pp

p

mp

pp

mf

mp

mf

mp

mf

p

pp

pp

p

mp

p

pp

mp

Bsn.

1

mp

pp

mp

p

mp

p

mf

mp

mf

p

Hn.

1

p

mp

C Tpt.

1

p

pp

mp

p

mp

Paper straight mute

Tbn.

Tba.

Timp.

Perc.

sempre

Prec.

S. D.

Cymb.

Orch. Bells

Vib.

Vln. I

24

34

Vln. II

Vla.

Vc.

Cb.

108

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Perc.

Prec.

S. D.

Cymb.

Orch. Bells

Vib.

Vln. I

Vln. II

Via.

Vc.

Cb.

Noisy Inhalation

mp, *p*, *mf*, *pp*, *s.p.*, *ord.*, *s.t.*, *a.s.p.*

This page of the musical score is for a symphony orchestra. It features staves for the following instruments:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and C Trumpet (C Tpt.).
- Brass:** Trombone (Tbn.) and Tuba (Tba.).
- Percussion:** Timpani (Timp.), Percussion (Perc.), Precussion (Prec.), Snare Drum (S. D.), Cymbal (Cymb.), and Orchestral Bells (Orch. Bells).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.).

The score includes various musical notations such as notes, rests, and articulation marks. Dynamic markings are present throughout, including *mp* (mezzo-piano), *f* (forte), *ff* (fortissimo), *pp* (pianissimo), and *sfz* (sforzando). The time signature is 4/4. The tempo is marked as $\text{♩} = 64$. The score is divided into measures, with some measures containing multiple notes and rests. The page number 11 is visible in the top right corner.

This image shows a page from a musical score, likely for a symphony orchestra. The page contains staves for various instruments, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Tubist (Tba.), Timpani (Timp.), Percussion (Perc.), Precussion (Prec.), Snare Drum (S. D.), Cymbal (Cymb.), Orchestrated Bells (Orch. Bells), Vibraphone (Vib.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score includes various musical notations such as dynamics (sfz, f, ff, mf, p, pp, ppp, pppp), articulations (Flutter, Overblowing, damp), and performance instructions (Wind Machine, Wind Gong, Bow outside, Rubber beater). The time signature changes from 4/4 to 3/4 at the end of the page. The tempo is marked as 64 beats per minute. The page number is 127.

[illegible]

[illegible]

150

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Tim.

Perc.

Prec.

S. D.

Cymb.

Orch. Bells

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

151

152

153

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Perc.

Prec.

S. D.

Cymb.

Orch. Bells

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

4

4

3

4

4

This page of the musical score is divided into two systems, each starting at measure 156. The top system covers measures 156 to 170, and the bottom system covers measures 171 to 185. The score is written for a full symphony orchestra, including woodwinds, brass, percussion, and strings.

Woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Cor Anglais (C. Tpt.).

Brass: Trombone (Tbn.), Tuba (Tba.).

Percussion: Timpani (Timp.), Snare Drum (S. D.), Cymbal (Cymb.), and Orchestral Bells (Orch. Bells).

Strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key Features:

- Tempo and Meter:** The tempo is marked as $\text{♩} = 60$ (half note = 60 beats per minute). The meter is 4/4.
- Dynamic Markings:** The score includes a wide range of dynamics, from *pp* (pianissimo) to *fff* (fortississimo), as well as *sfz* (sforzando) and *ff* (fortissimo).
- Articulations:** Various articulations are used, including accents, staccato, and slurs.
- Performance Instructions:** Specific instructions are provided for certain instruments, such as "Flutter" for the woodwinds and "Jet whistle" for the flute.
- Rehearsal Markers:** The score is divided into measures, with rehearsal marks at measures 156, 171, and 185.

[illegible]

178

1,2

34

44

8^{va}

34

44

34

44

34

0 ♩ = 64

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Perc.

Prec.

S. D.

Cymb.

Orch. Bells

Vib.

f 6 *ff* *mf* 6 *fff* *sfz* *f* *sfz* *p* *f*

mf 3 *sfz* *mf* 6 *fff* *sfz* *f* *sfz* *p* *f*

mf 3 *sfz* *f* 6 *fff* *sfz* *f* *sfz* *mp* *f*

mp 3 *sfz* *f* 6 *fff* *sfz* *f* *sfz* *mf* *f*

fp 5 *mf* 3 *ff* *sfz* *f* *sfz* *mf* *f*

mf 3 *ff* *sfz* *f* *sfz* *mf* *f*

f 3 *mf* *ff* *sfz* *f* *sfz* *mf* *f*

f *mf* *ff* *fp* *mf* *fp* *mf* *mf* *f*

mf *f* *ff* *ff ff f ff* *p subito* *mf* *f*

p *ff* *f* *f*

0 ♩ = 64

34

44

34

44

34

44

34

0 ♩ = 64

Vln. I

Vln. II

Vla.

Vc.

Cb.

< ff *p subito* *mf* *fff* *sfz* *f* *sfz* *mf* *f*

< ff *p subito* *mf* *fff* *sfz* *f* *sfz* *mf* *f*

< ff *p subito* *mf* *fff* *sfz* *f* *sfz* *p* *f*

< ff *pp subito* *mf* *fff* *sfz* *f* *sfz* *p* *f*

< ff *pp subito* *mf* *fff* *sfz* *f* *sfz* *mf* *f*

20

The musical score for measures 184-188 is presented for a full orchestra. The score begins at measure 184 with a 3/4 time signature. At measure 185, the time signature changes to 4/4. A 'P' (Pizzicato) marking is placed above the staff for measures 186-188. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba) and strings (Violin, Viola, Violoncello, Double Bass) are all playing. The percussion section includes Timpani, Snare Drum, and Cymbal. The score is written in a key signature of one flat (B-flat major or D minor). The dynamics range from *pp* (pianissimo) to *fff* (fortississimo). The woodwinds and strings play a complex rhythmic pattern, while the percussion provides a steady beat. The 'P' marking indicates that the strings should play a short, sharp sound, characteristic of a pizzicato technique.

[illegible]