

MICHAEL MARKOWSKI

CITY TREES

FOR SATB CHOIR (DIVISI) AND PIANO

SAMPLE SCORE / NOT A PURCHASED SCORE / FOR PERUSAL ONLY

PREMIERE PERFORMANCE

The Pittsburgh Camerata
Mark A. Anderson, artistic director
June 7, 2023

PROGRAM NOTE

Every time I walk down a street in New York City, I notice the trees shackled by the sidewalk. Some have little iron fences caged around them, many have trash nestled up next to their exposed roots, and others have grown so big and become so strong that they have broken right through the pavement. Somehow, they have learned to brave this concrete jungle and have found a way to flourish in such a challenging environment. Now, whenever I feel the weight of living here, whenever I feel defeated by the impossibilities of this city, I look to these trees for comfort. As I pass beneath them, they all seem to wave their leafy pom-poms in the wind, a thousand leaves applauding, cheering me on as if I had just returned from the moon.

City Trees is about staying true to who we are no matter our environment. Despite how much the city might disagree with us, we remain firmly planted and unapologetically ourselves. Despite being masked by the violent sounds of traffic and subway trains and howling winds, our song never stops being sung. If people would only stop for a moment to listen, they might hear it.

City Trees

by Edna St. Vincent Millay

The trees along this city street
Save for the traffic and the trains
Would make a sound as thin and sweet
As trees in country lanes.

(The trees... the trees...)

And people standing in their shade,
And people standing out of the rain
Would hear such music
Upon a country tree.

(The trees...)

I watch you when the wind has come,
Against the shrieking city air,
Oh, helpless little leaves...
I hear such music!

[Poem adapted by the composer.]

Performance Time c. 7:30

For the Pittsburgh Camerata, Mark A. Anderson, artistic director

City Trees

With incredible gratitude to my friend, Jake.

EDNA ST. VINCENT MILLAY
(1882-1950)

MICHAEL MARKOWSKI
(b. 1986)

Driving ♩ = 66

Dry, driving, mechanical (RH loco)

Piano

mp una corda

8^{vb}

S. *(like distant traffic)*
p *mp*
mm

A. *(like distant traffic)*
p
mm

T. *(like distant traffic)*
p *mp*
mm

B. *(like distant traffic)*
p *mp*
mm
gliss.

Pno.

3



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"City Trees" Rev. 7/7/23

SAMPLE SCORE / NOT A PURCHASED SCORE / FOR PERUSAL ONLY

5

S. *p* *p* oh

A. *gliss.* *mp* *p* *p* oh

T. *p* *p* *gliss.* *mf* oh

B. *p* *p* *gliss.* *mf* oh

Pno. 6 6 6 6 6 6

5 ③

7

S. *gliss.* *mf* *mp* oh

A. *gliss.* *mf* *mp* oh

T. *mp* oh

B. *mp* oh

Pno. 6 6 6 6 6 6

7 ③

9 *mf* *f*

S. oh The

A. oh The

T. oh The

B. oh The

Pno.

11 *rit.*

S. trees a - long this ci - ty

A. trees a - long this ci - ty

T. trees a - long this ci - ty

B. trees a - long this ci - ty...

Pno. *f tre corda*

Still Driving ♩ = 66

13

S. *p* street... *p* *see note below nah nah nah nah

A. *p* street... *p* *see note below nah nah nah nah

T. *p* street... *p* *see note below nah nah nah nah

B. *p* *see note below nah nah nah nah *f*

Pno. *p una corda* *cresc. poco a poco*

Dry, driving, mechanical (both hands 8vb)

13

15

S. *f* nah nah nah nah *p* (nah) *p* nah nah nah nah

A. *f* nah nah nah nah *p* (nah) *p* nah nah nah

T. *f* nah nah nah nah *p* (nah)

B. *p* (nah) *p* nah nah nah nah

Pno. *f* *p*

15

* Sing as fast as possible, non-synchronous, creating a blurred texture. 4

17

S. *f* nah nah nah nah *p* (nah)

A. *f* nah nah nah nah *p* (nah)

T. *p* nah nah nah nah *f* nah nah nah nah *fp* nah

B. *f* *p* (nah) *f* nah nah nah nah *fp* nah

Pno.

17

⑧.....

19

S.

A. *f* save for the traf - fic and the

T. (ah)

B. (ah)

Pno. *f tre corda*

19

20

f

S. *>* save _____ for the traf - fic and the

A. *>* trains, and the trains, _____ and the train (nn) _____ *(close to "nn")*

T. _____

B. _____

Pno. *3* *6* *6*

20

21

S. *>* trains, and the trains, _____ and the train (nn) _____ *(close to "nn")*

A. _____

T. *mf* *>* save _____ for the traf - fic and the

B. *mf* *>* save _____ for the traf - fic and the

Pno. *3* *6* *6*

21

22 *p sweetly*

S. the

A. the

T. *(close to "nn")*
trains, and the trains, and the train (nn)

B. *(close to "nn")*
trains, and the trains, and the train (nn)

Pno. *(RH loco)*

22 8^{vb}

24

S. trees would make a

A. trees would make a

T. *mp sweetly*
the trees would make a sound

B. *p sweetly*
the trees would make,

Pno. *p*

24 8

26 *f*

S. *f* sound, a sound *p sub.* as

A. *f* sound, a sound

T. *f* make a sound

B. *f* make a sound

Pno. *f*

26

(close to 'nn')

28 *mp* *p*

S. thin (nn) and

A. *p* and

T. *mp* (close to 'nn') as thin (nn)

B.

Pno. *p sub.* *mp*

28

rit. *mp*

30

S. sweet.

A. sweet.

T. *p* and *mp* sweet.

B. *p* and *mp* sweet.

Pno. *p* *mp*

30

Calm, Gentle ♩ = ca. 50

32

S. *p* as trees in coun - try lanes. *mp* The *pp*

A. *p* as trees in coun - try lanes. *mp* The *pp*

T. *p* as trees in coun - try lanes. *mp* *pp*

B. *p* as trees in coun - try lanes. *mp* *pp*

Pno. *p* *mp* (RH loco)

(relaxed)

32

8^{vb}

A tempo, meno mosso ♩ = ca. 56
(more magic, more awe)

36

S. trees, (more magic, more awe) *mp* *pp*

A. trees, (more magic, more awe) *pp* *mp* *pp* *p* the

T. trees, (more magic, more awe) *pp* *mp* *pp*

B. trees, *pp* *mp* *pp* *p* the

Pno. *pp* *mp* *pp*

37

36

A tempo, meno mosso ♩ = ca. 56
(like branches gently waving in the wind)

38

S. the *p* trees. *mf*

A. trees. *mf*

T. the *p* trees. *mf*

B. trees. *mf*

Pno. *pp* *mp* *pp*

39

38

40

S. *ppp* (stagger breathing)
nn

A. *ppp* (stagger breathing)
nn

T. *ppp* (stagger breathing)
nn

B. *ppp* (stagger breathing)
nn

Pno. *mf* *p* sweetly, simply

40

(pedal throughout, dreamlike, blurry)

43

S.

A.

T.

B.

Pno. *mp* *p*

43

47

S. *pp*
And

A. *pp*
And

T. *pp* *mp* *p* *pp*
oo oo

B. *pp* *mp* *p* *pp*
oo oo

Pno. *mp* (freely)

47 *And.*

51

S. *a tempo* *rit.* *a tempo*
peo - ple_ stand - ing_ in their shade, And

A. *a tempo* *rit.* *a tempo*
peo - ple_ stand - ing_ in their shade, And

Pno. *a tempo* *rit.* *a tempo*
(like a quiet car alarm in the distance)
p

51

55

S. *3* peo - ple stand - ing out of the

A. *3* peo - ple stand - ing out of the

T. *p* And peo - ple stand - ing out of the

B. *p* Out of the

Pno.

55

57

S. *mp* *p* rain would hear such

A. *mp* *p* rain would hear such

T. *mp* *p* rain would hear such

B. *mp* *p* rain would hear such

Pno.

mp *mf*

57

60 *mp*

S. mu - - sic, would hear such

A. mu - - sic, would hear such

T. mu - - sic, would hear such

B. mu - - sic, would hear such

Pno. *mp* *p* *mp*

62 *mf* *sub. p*

S. mu - - - - sic, would

A. mu - - - - sic, would

T. mu - - - - sic, would

B. mu - - - - sic, would

Pno. *mf*

63

S. *mp* *pp* *p*
 hear such mu - sic, would

A. *mp* *pp* *p*
 hear such mu - sic, would

T. *mp* *pp* *p*
 hear such mu - sic, would

B. *mp* *pp* *p*
 hear such mu - sic, would

Pno. *sub. p* *mf* *p*
 6 6 6 6 6 6 6 6 6 6

63

65

S. hear such

A. hear such

T. hear such

B. hear such

Pno. 6 6 6 6

65

molto rit.

66 *f* *pp*

S. mu - - - - - sic

A. mu - - - - - sic

T. mu - - - - - sic

B. mu - - - - - sic

molto rit.

Pno. *mf*

66

Calmer ♩ = ca. 56

68 *p* *mp* *p* *pp*

S. up - on a coun - try tree. The

A. up - on a coun - try tree. The

T. up - on a coun - try tree. The

B. up - on a coun - try tree. The

Calmer ♩ = ca. 56

Pno. *mp*

68

72

rit. *pp*

S. *Oo*

A. *(again, with wonder)* *mp* *pp*
trees...

T. *(again, with wonder)* *mp* *pp*
trees...

B. *(again, with wonder)* *mp* *pp*
trees...

Pno. *mp* *(freely)* *8va*

72 *8va*

74

With Growing Urgency ♩ = 66

S. *(gently howling like wind, breathy, stagger breaths)*

A. *pp* *(gently howling like wind, breathy, stagger breaths)*

T. *p*

B. *p*

Pno. *pp like rustling leaves*

74 *8va*

* Slowly gliss between pitches "out of time" with the singer next to you to create a hazy, dissonant atmosphere.

78

S.

A.

T. *mf* 3 *p* *mf* 3
 watch you, I watch you—

B. *mf* 3 *p* *mf* 3
 watch you, I watch you—

Pno. *mf*
 6 6 6 6 6 6
 3 3 3 3 3 3

78 δ^{bb}

80 *mf* *mf*
 S. I watch you— when the wind has
 A. I watch you— when the wind has
 T. — when the wind has come,
 B. — when the wind has come,

Pno. 6 6 6 6 6 6
 3 3 3 3 3 3

80 δ

82

S. *f*
come a - gainst the

A. *f*
come a - gainst the

T. *f*
when the wind has come a - gainst the

B. *f*
when the wind has come a - gainst the

Pno. *f*

82

84

S. *sfz p* *sfz p* *sfz*
shriek-ing ci - ty air

A. *sfz p* *sfz p* *sfz*
shriek-ing ci - ty air

T. *sfz p* *sfz p* *f*
shriek-ing ci - ty

B. *sfz p* *sfz p* *f*
shriek-ing ci - ty

Pno. *mf* hard, driving! *f* (RH loco)

bring out!

84

* Slowly fall in pitch over three beats

86

S. *mf* a - gainst the shriek-ing, *forcefully!* shriek-ing, *f* shriek-ing, *ff*

A. *mf* a - gainst the shriek-ing, *forcefully!* shriek-ing, *f* shriek-ing, *ff*

T. *mf* a - gainst the shriek-ing *forcefully!* ci - ty, *f* ci - ty, *ff* ci - ty

B. *mf* a - gainst the shriek-ing *forcefully!* ci - ty, *f* ci - ty, *ff* ci - ty

Pno. *mf* *ff*

88

S. *p* air! *

A. *p* air! *

T. *p* air! *

B. *p* air! *

Pno. *sub. p*

* Gliss "out of time" with singer next to you creating a hazy, blurry texture.

90 *f* **** (short) (short)

S. *f* **** Oh,

A. *f* **** Oh,

T. *f* **** Oh,

B. *f* **** Oh,

Pno. *f*

Desperately ♩ = 60

92

S. help - less lit - tle leaves,

A. help - less lit - tle leaves,

T. help - less lit - tle leaves, Oh, *mf*

B. help - less lit - tle leaves, Oh, *mf*

Pno. *mf* *f*

** Resolve to D# Major chord on downbeat of m. 91.

94 **molto rit.** (stretch!)

S. help - less - - - lit - tle leaves, I - - -

A. help - less - - - lit - tle leaves, I - - -

T. *f* help - less - - - lit - tle leaves, I - - -

B. *f* help - less - - - lit - tle leaves, I - - -

Pno. *mf* *ff*

96 **a tempo, free, with permission to soar**

S. *fp* hear such mu - - - sic, I *mf*

A. *fp* hear such mu - - - sic, I *mf*

T. *fp* hear such mu - - - sic, I *mf*

B. *fp* hear such mu - - - sic, I *mf*

Pno. *f* *mf*

(LH loco)

98

S. *f* hear — such — mu - - - sic, *p* I

A. *f* hear such mu - - - sic, *p* I

T. *f* hear — such — mu - - - sic, *p* I

B. *f* hear such mu - - - sic, *p* I

Pno. *f*

98

100

S. *mf* hear such *p* mu - sic, *p* ah

A. *mf* hear such *p* mu - sic, *p* ah

T. *mf* hear such *p* mu - sic, *p* ah

B. *mf* hear such *p* mu - sic, *p* ah

Pno. *sub. p* *mf* *p*

100

“That’s all Folks!”

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