

2015

Tribute

Michael D. Mauldin

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MICHAEL MAULDIN

TRIBUTE

*Commissioned by Robert and Janet Ford
For Chatter: Music Worth Talking About*

- I. Roots**
- II. Southwest**
- III. Beyond**

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I. Roots

II. Southwest

III. Beyond

Robert and Janet Ford are enthusiastic supporters of Chatter, an outstanding chamber ensemble in Albuquerque, New Mexico, led by David Felberg. The group has many fine instrumentalists, but Bob and Janet asked me to write a piece for five of their favorite instruments—flute, clarinet, French horn, cello and piano—as a tribute to their family, encompassing their own childhood, their adulthood, and their children’s children. They provided me with colorful vignettes of their youth in the Midwest, their many years in the Southwestern US, and their energetic progeny, spread out over many states. Those stories, my own experiences in New Mexico, and my knowing and admiring many of the Chatter musicians made this a fun assignment.

The first movement is my impression of Bob’s and Janet’s beginnings. The second is a nod to the haunting beauty and incongruity of the Southwest. The third is a childlike romp, predictably playful, yet distinctive—much as children themselves are.

The premiere performance, Sunday, March 9, 2014, was given at The Kosmos in Albuquerque, New Mexico, by Jesse Tatum, flute; James T. Shields, clarinet; Nathan Ukens, horn; James Holland, cello; and Judith Gordon, piano.

Michael Mauldin
<http://www.mmauldin.com>

Duration: 9:35

Published by
Michael Mauldin
12713 Summer Ave. NE
Albuquerque, New Mexico 87112

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I. Roots

Michael Mauldin
2013

♩ = 160

Flute

B♭ Clarinet

Horn in F

Cello

Piano

1 2 3 4

5 6

Fl.

B♭ Cl.

Hn. (F)

Vc.

Pno.

5 6 7 8

Musical score for measures 9-11. The score is for five instruments: Flute (Fl.), B♭ Clarinet (Cl.), Horn in F (Hn. (F)), Violoncello (Vc.), and Piano (Pno.).

- Fl.:** Measures 9-10: *mf* to *f* crescendo. Measure 11: *mf*.
- B♭ Cl.:** Measures 9-10: *mf* to *f* crescendo. Measure 11: *mf*.
- Hn. (F):** Measures 9-10: *mf* to *f* crescendo. Measure 11: *f*.
- Vc.:** Measures 9-10: *mf* to *f* crescendo. Measure 11: *pizz.* (*mf*).
- Pno.:** Measures 9-10: *mf* to *f* crescendo. Measure 11: *mf*.

Rehearsal mark 11 is indicated above the Flute staff in measure 11. The piano part has a rehearsal mark 11 above the right hand in measure 11. Measure numbers 9, 10, and 11 are printed below the piano part.

Musical score for measures 12-14. The score is for five instruments: Flute (Fl.), B♭ Clarinet (Cl.), Horn in F (Hn. (F)), Violoncello (Vc.), and Piano (Pno.).

- Fl.:** Measure 12: Rest. Measure 13: Rest. Measure 14: *mp*.
- B♭ Cl.:** Measure 12: Rest. Measure 13: Rest. Measure 14: *mf* triplet.
- Hn. (F):** Measure 12: *mf* triplet. Measure 13: *mf* triplet. Measure 14: *mf*.
- Vc.:** Measures 12-14: *mf*.
- Pno.:** Measures 12-14: *mf*.

Rehearsal mark 12 is indicated above the Flute staff in measure 12. Measure numbers 12, 13, and 14 are printed below the piano part.

15

Fl.

B \flat Cl.

Hn. (F)

Vc.

Pno.

16

mp

f

15 16 17

18

Fl.

B \flat Cl.

Hn. (F)

Vc.

Pno.

18 19 20

f

mf

21 25

Fl. *mf* \rightrightarrows *mp* 3 *mf* \rightrightarrows *mp* *mf* 3 *mp*

B \flat Cl. *semplice* \rightrightarrows *mp* 3 \leftarrow *mf* \rightrightarrows *mp*

Hn. (F) *mp* \leftarrow *mf* \rightrightarrows *mp* \rightrightarrows *p*

Vc. *arco* *mp* \leftarrow *mf* \rightrightarrows *mp* \rightrightarrows *p*

Pno. 21 25 *mp* *con ped.*

21 22 23 24 25 26

27 30

Fl. *mp* \leftarrow *mf* \rightrightarrows *mp* \leftarrow *mf* *mp* \leftarrow

B \flat Cl. *mf* \rightrightarrows *mp* \rightrightarrows *p* *mp* \leftarrow *mf* \rightrightarrows *mp* \leftarrow *mf*

Hn. (F) *mp* \leftarrow *mf* \rightrightarrows *mp*

Vc. *mp* \leftarrow *mf* \rightrightarrows *mp*

Pno. 30 *mf* \rightrightarrows *mp* 3 \rightrightarrows *p*

27 28 29 30 31

32

Fl. *mf* *f* *mf* *f* *mf* 34

B♭ Cl. (*mf*) *f* *mf* *f* *mf*

Hn. (F) *mf* *f* *mf* *f* *mf* *f*

Vc. *mf* *f* *mf* *f* *mf*

Pno. *mf* *f* *mf* *f* *mf* 34

32 33 34 35

36

Fl. *f* *f*

B♭ Cl. *f* *f* *f*

Hn. (F) *f*

Vc. *mf*

Pno.

36 37 38 39

40

Fl. 41

B \flat Cl.

Hn. (F)

Vc. *f* *mf*

Pno. 41 *dolce* *mp* *mf* *mp* *mf* *mp* *mf*

con ped.

40 41 42 43 44

45 *dolce*

Fl. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

B \flat Cl.

Hn. (F)

Vc.

Pno. 45 *mp*

(con ped.) 45 46 47 48 49 50 51

52 53

Fl. *mp*

B♭ Cl. *p mp p mp*

Hn. (F) *p mp p mp*

Vc. *p mp p mp*

Pno. *p*

52 53 54 55 56

57

Fl. *poco rit.*

B♭ Cl. *mf mp mf mp* *poco rit.*

Hn. (F) *mf mp mf mp* *poco rit.*

Vc. *mf mp mf mp* *cresc. e poco rit. f > p*

Pno. *poco rit.*

57 58 59 60 61

62 *a tempo*

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

B♭ Cl. *mp* *mf* *mp* *mf* (*mf*) *f*

Hn. (F) *mp* *mf* *mp* *mf* *f*

Vc. *mp* *mf* *mp* *mf* *f*

Pno. *mf* *f*

62 63 64 *f*

65 *mf* *f* *mf* *f* *broader*

Fl. *mf* *f* *mf* *f* *broader*

B♭ Cl. *mf* *f* *mf* *f* *broader*

Hn. (F) *mf* *f* *mf* *f* *broader*

Vc. *mf* *f* *mf* *f* *broader*

Pno. *mf* *f* *mf* *f* *broader*

65 66 67 68

II. Southwest

Fl. $\text{♩} = 50$
p

B \flat Cl. *mp* *mf* *mp*

Hn. (F)

Vc. *p* *8va*

Pno. $\text{♩} = 50$ *p*

1 2 3 4

5

Fl. *mp*

B \flat Cl. *p*

Hn. (F) *mp*

Vc. *mp*

Pno. *(p)* *mp*

7

7

5 6 7

Musical score for measures 8, 9, and 10. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Horn (F), Violoncello (Vc.), and Piano (Pno.).

- Fl.:** Starts at measure 8 with a rest, then plays a melodic line in measures 9 and 10. Dynamics: *mf*.
- B♭ Cl.:** Starts at measure 8 with a rest, then plays a melodic line in measures 9 and 10. Dynamics: *mf*.
- Hn. (F):** Plays a melodic line in measure 8, then rests in measures 9 and 10. Dynamics: *mf* to *mp*.
- Vc.:** Plays a melodic line in measure 8, then rests in measures 9 and 10. Dynamics: *mf* to *mp*.
- Pno.:** Provides harmonic accompaniment. Dynamics: *mf* to *mp*.

Measure numbers 8, 9, and 10 are indicated at the bottom of the score.

Musical score for measures 11 and 12. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Horn (F), Violoncello (Vc.), and Piano (Pno.).

- Fl.:** Starts at measure 11 with a rest, then plays a melodic line with triplets in measures 11 and 12. Dynamics: *f* to *mf*.
- B♭ Cl.:** Starts at measure 11 with a rest, then plays a melodic line in measure 12. Dynamics: *mf* to *f*.
- Hn. (F):** Plays a melodic line in measure 11, then rests in measure 12. Dynamics: *mf* to *f*.
- Vc.:** Plays a melodic line in measure 11, then rests in measure 12. Dynamics: *mf*, *pizz.*.
- Pno.:** Provides harmonic accompaniment. Dynamics: *(mf)*.

Measure numbers 11 and 12 are indicated at the bottom of the score.

13

Fl. *mf*

B \flat Cl. *mf* *f* *mf*

Hn. (F) *mf* *f* *mf*

Vc.

Pno.

13 14

15

Fl.

B \flat Cl. *f* *mf*

Hn. (F)

Vc.

Pno.

15 16

17

Fl.

B \flat Cl.

Hn. (F)

Vc.

Pno.

mf *mp* *mf* *mp*

mp

no ped. 8^{va}

17 18

19

Fl.

B \flat Cl.

Hn. (F)

Vc.

Pno.

f *mf* *p* *arco* *p*

mf *mp*

loco 8^{va}

19 20

21

Fl. *f* *mf* *f* *mf* *mp* 23

B \flat Cl. *mp*

Hn. (F)

Vc.

Pno. *p* 23

(Str.)

21 22 23

24

Fl. *mp* *(mp)* 27

B \flat Cl. *mf* *mp* *p*

Hn. (F) *mp*

Vc. *p* *mp*

Pno. *mp* 27

24 25 26 27

28

Fl. *mf* *> mp* *mf*

B \flat Cl. *mf*

Hn. (F) *mf* *> mp* *mf*

Vc. *mf* *> mp*

Pno. *mf* *> mp* *mf*

28 29 30

31

Fl. *f* *mf* *f*

B \flat Cl. (*mf*) *f*

Hn. (F) *f* *mf*

Vc. *pizz.* *mf*

Pno. *f* *mf*

31 32

33

Fl. *mf*

B \flat Cl. *mf* (*mf*) *f* *mf*

Hn. (F) *mf* *f* *mf*

Vc.

Pno.

33 34

35

Fl. *mp*

B \flat Cl. *mf* *mp*

Hn. (F) *mp*

Vc. *mp* arco

Pno. (*mf*)

35 36 37

III. Beyond

J = 138

Fl.

B \flat Cl.

Hn. (F)

Vc.

Pno.

mp

mp

mf

mp

mf

no ped.

sim.

1

2

3

4

5

Fl.

B \flat Cl.

Hn. (F)

Vc.

Pno.

mp

mp

mf

mp

mf

pizz.

mp

mf

mp

mf

5

6

7

8

9

The musical score is for a piece titled "III. Beyond". It is in 4/4 time with a tempo of quarter note = 138. The score is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 9. The instruments are Flute (Fl.), B-flat Clarinet (B \flat Cl.), Horn in F (Hn. (F)), Violoncello (Vc.), and Piano (Pno.). The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics range from mezzo-piano (mp) to mezzo-forte (mf). Performance markings include "arco" for the cello, "no ped." for the piano, and "sim." for the piano. Measure numbers 1 through 9 are indicated below the piano part. A box containing the number 9 is placed above the final measure of the second system.

10

Fl. *f* *mf* *f* *mf* 13

B \flat Cl. *f* *mf* *f* *mf*

Hn. (F)

Vc. *arco* *mf*

Pno. *f* *mf* *f* *mf* 13

10 11 12 13

14

Fl.

B \flat Cl.

Hn. (F)

Vc.

Pno.

14 15 16

17

Fl. *f* *mf*

B \flat Cl.

Hn. (F) *f* *mf*

Vc. *pizz.* *f* *mf*

Pno. *f* *mf*

17 18 19

20

Fl. *f*

B \flat Cl.

Hn. (F) *mf*

Vc. *arco* *pizz.*

Pno. *mp* *(mf)*

8 \flat 20 21 22 23

24

26

Fl.

B♭ Cl.

Hn. (F)

Vc.

Pno.

arco
(mf)

(arco)
(mf)

mp

mf > *mp*

mf

(mf)

(8^{va})

24 25 loco 26 27 28 29

30

32

Fl.

B♭ Cl.

Hn. (F)

Vc.

Pno.

mp

mf

mf > *mp*

mf

mp

mf

mf

30 31 32 33 34 35

36 40

Fl.

B♭ Cl.

Hn. (F)

Vc.

Pno.

f *mf* *f* *mf* *f*

pizz. *mf* (*pizz.*)

36 37 38 39 40

41 44

Fl.

B♭ Cl.

Hn. (F)

Vc.

Pno.

f *mf* *f* *mf* *f*

mp (*pizz.*) *mf*

41 42 43 44

45

Fl. *mf* *f* *mf* 47

B♭ Cl. *mf* *mp* *mf* *mp*

Hn. (F) *mp* *p*

Vc. *mp* *arco*

Pno. *mp* *mf* *mp*

45 46 47 48 49

50

Fl. *mp*

B♭ Cl. *mp*

Hn. (F) *mp* *pizz.*

Vc. *mp*

Pno. *mf* *mp* *mf* *mp*

50 51 52 53 54

55

Fl. *mf* *f* *mf* *f* *mf*

B \flat Cl. *mf* *f* *mf* *f* *mf*

Hn. (F) *mf*

Vc. *arco* *mf*

Pno. *mf* *f* *mf* *f* *mf*

55 56 57 58

59

Fl. *mf* *f* *mf* *f*

B \flat Cl. *f* *mf* *f* *mf* *f*

Hn. (F) *f* *mf* *f* *mf* *f*

Vc. *(mf)* *f*

Pno. *f* *mf* *f* *mf* *f*

59 60 61 62 63

64

Fl. *mf* *f*

B♭ Cl. *mf*

Hn. (F) *mf* *f*

Vc. *mf* *f* *pizz.*

Pno. *mf* *f*

64 65 66

67

Fl. *mf* *f*

B♭ Cl. *f*

Hn. (F) *mf*

Vc. *mf* *arco* *pizz.*

Pno. *mf* *mp*

67 68 69 70

71

Fl.

B♭ Cl.

Hn. (F)

Vc.

Pno.

(8^{va})

71 72 73 74 75

Detailed description of the score for measures 71-75: The score is for five instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Horn in F (Hn. (F)), Violoncello (Vc.), and Piano (Pno.). The key signature has one sharp (F#). Measure 71: Flute and Clarinet play a sixteenth-note melodic line. Horns are silent. Violoncello plays a rhythmic accompaniment. Piano plays chords. Measure 72: Flute and Clarinet continue. Horns enter with a sustained note. Violoncello continues. Piano continues. Measure 73: Flute and Clarinet continue. Horns continue. Violoncello continues. Piano continues. Measure 74: Flute and Clarinet continue. Horns continue. Violoncello continues. Piano continues. Measure 75: Flute and Clarinet continue. Horns continue. Violoncello continues. Piano continues. Dynamics: Flute and Clarinet start at *mf* and reach *f* by measure 75. Horns enter at *mf* and reach *f* by measure 75. Violoncello starts at *mf* and reaches *f* by measure 75. Piano starts at *mf* and reaches *f* by measure 75. Performance markings: Violoncello has *arco* and *pizz.* markings. Piano has *mf* and *f* markings.

76

Fl.

B♭ Cl.

Hn. (F)

Vc.

Pno.

(8^{va})

76 77 78 79 80 81 82

Detailed description of the score for measures 76-82: The score is for five instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Horn in F (Hn. (F)), Violoncello (Vc.), and Piano (Pno.). The key signature has one sharp (F#). Measure 76: Flute and Clarinet play a melodic line. Horns are silent. Violoncello plays a rhythmic accompaniment. Piano plays chords. Measure 77: Flute and Clarinet continue. Horns enter with a sustained note. Violoncello continues. Piano continues. Measure 78: Flute and Clarinet continue. Horns continue. Violoncello continues. Piano continues. Measure 79: Flute and Clarinet continue. Horns continue. Violoncello continues. Piano continues. Measure 80: Flute and Clarinet continue. Horns continue. Violoncello continues. Piano continues. Measure 81: Flute and Clarinet continue. Horns continue. Violoncello continues. Piano continues. Measure 82: Flute and Clarinet continue. Horns continue. Violoncello continues. Piano continues. Dynamics: Flute and Clarinet start at *f* and reach *mf* by measure 78. Horns enter at *f* and reach *mf* by measure 78. Violoncello starts at *f* and reaches *mf* by measure 78. Piano starts at *f* and reaches *mf* by measure 78. Performance markings: Violoncello has *arco* and *pizz.* markings. Piano has *f* and *mf* markings.

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I. Roots

Michael Mauldin
2013

$\text{♩} = 160$

[1-2]

[6] *mp* *mf* *mp* *mf* *mp*

9 *mf* *f* *mf* *f* *mf* [11]

12 [12-13] *mp* [16-18] 16 cl.-hn. 3

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

24 [25-29] 25 cl. 5 [30] *mp* *mf* *mp* *mf* *mp*

32 *mf* *f* *mf* *f* *mf* [34]

35 *f* (*f*)

40 [41-44] 41 pno. 4 [45] *dolce* *mp* *mf* *mp* *mf*

48 *mp* *mf* *mp* *mf* *mp* [53] 4 [53-56]

Flute - 2

57 [57-59] **3** *poco rit.* **62** *a tempo* *mp* *mf*

cello: *mp* *mf* *mp* *mf* *f* *mf* *f*

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

66 *mf* *f* *broader* **3** **3**

II. Southwest

♩. = 50

12/8 *p*

5 *mp* **7** hn. **2** [7-8]

9 *mf*

11 *f* *mf* *f*

13 *mf* **cl. 2** [15-16]

17 hn. **3** *f* *mf* *f* *mf* *f* *mf*

23 *mp* *mp*

Flute - 3

27 *(mp)* *mf* *mp* *mf*

30 31 *f* *mf* *f*

33 3 3 3 3 3 3 3 3 3

34 *mf* 3 3 3 3 *mp*

III. Beyond

$\text{♩} = 138$ 4 hn. 2 9 *mp* *mf*

10 *f* *mf* *f* *mf*

13 17 *f*

18 20 2 [20-21] *mf* *f*

23 hn. 2 26 6 32 *mp*

33 36 cl. 4 40 [36-39]

Flute - 4

41 *f* 3 *mf* 3 3 3 *f* 3 3 *mf*

44 *f* 3 3 *mf*

46 *f* *mf* [47-50] hn. *mp*

54 *mf* *f* *mf*

58 *f* *mf* *mf* *f* *mf*

62 *f* *mf* *f*

66 *mf* [68-69] cl. 2 *f*

71 *f* [72-75] hn. 4 *f* *mf*

78 *f* *f*

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I. Roots

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2013

$\text{♩} = 160$

[1-2]

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

10 *mf* *f* *mf* [12-13] *mf* 3 3

15 16 *mp*

18 *mp*

20 21 25 *semplice* [21-24] *mp* *mf* *mp* *mf*

28 30 *mp* *mf* *mp* *mf*

32 34 *mf* *f* *mf* *f* *mf*

35 hn. *f*

39 *f* 41 pno. 4 [41-44] 45 fl. 8 [45-52]

B \flat Clarinet - 2

53 *p* *mp* *p* *mp* *p* *mp*

57 *mf* *mp* *mf* *mp* *poco rit.*

61 cello: *(poco rit.)* 62 *a tempo* *mp* *mf* *mp* *mf*

64 *(mf)* *f* *mf* *f*

66 *mf* *f* *broader* 3 3

II. Southwest

$\text{♩} = 50$
fl. 2 [1-2] *mf* *mp*

5 *p* 7 hn. 2 [7-8]

9 *mf* 11 *mf* *f*

13 *mf* *mf* *f* *mf* *f* 3

16 17 hn. 3 [17-19] *mf*

B \flat Clarinet - 3

20 *p*

23 *mp* *mf* *mp*

25 *p* [27] 2 [27-28]

29 *mf* [31] (*mf*) < *f* >

33 *mf* (*mf*) < *f* > *mf* *mf* *mp*

III. Beyond

$\text{♩} = 138$ 4/4 hn. 2 [1-4] [5-6] *mp* [9] *mf*

10 *f* *mf* *f* *mf*

13 [17] 2 [17-18]

19 *f* [20]

23 hn. 2 [26] 6 [32] fl. 2 [24-25] [26-31] [32-33]

B \flat Clarinet - 4

34 *mf* *f* *mf* [36]

38 *f* *mf* *f* [40]

42 *mf* *mf* *mp* *mf* *mp* [44]

47 *mp* *mf* [55]

56 *f* *mf* *f* *mf* *f* *mf* [59]

60 *f* *mf* *f* *mf* [65-66]

67 *f* [68]

71 *f* [72] hn. [72-75]

78 *mf* *f* (*f*)

Detailed description: This is a page of a musical score for the B-flat Clarinet part, specifically measures 34 through 82. The music is written in treble clef with a key signature of two sharps (F# and C#). The time signature is 4/4. The score includes various dynamics such as *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), and *ff* (fortissimo). There are several slurs and accents throughout. Measure 36 is marked with a box containing the number 36. Measure 40 is marked with a box containing the number 40. Measure 44 is marked with a box containing the number 44. Measure 47 is marked with a box containing the number 47, and it includes a 4-measure rest labeled [47-50] and a 2-measure rest labeled [51-52]. Measure 55 is marked with a box containing the number 55. Measure 59 is marked with a box containing the number 59. Measure 65 is marked with a box containing the number 65, and it includes a 2-measure rest labeled [65-66]. Measure 68 is marked with a box containing the number 68. Measure 72 is marked with a box containing the number 72, and it includes a 4-measure rest labeled [72-75] and the instruction 'hn.' (harmonic). Measure 78 is marked with a box containing the number 78. The score ends with a double bar line at the end of measure 82.

Horn in F

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I. Roots

Michael Mauldin
2013

♩ = 160

[1-2]

mp < *mf* > *mp* < *mf* >

6 *mp* < *mf* > *mp* < *mf* > *mp* *mf* > *mp* *mf* < *f* >

10 *mf* < *f* > *mf* *f*

14 *mf* *f*

19 *mf* *mp*

23 *mf* > *mp* > *p* [25-29] *mp* < *mf* > *mp*

32 *mf* < *f* > *mf* < *f* > *mf* < *f* > *mf* *f*

37 *f* [41-44] [45-52] *fl.-pno.*

53 *p* < *mp* > *p* < *mp* > *p* < *mp* >

57 *mf* > *mp* < *mf* > *mp* *poco rit.*

Horn in F - 2

62 *a tempo*
fl.-cl.

66

mp *< mf >* *mp* *mf* *< f >* *mf* *< f >*

mf *f* *broader*

Detailed description: This block contains two staves of music. The first staff starts at measure 62 with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. It features a melodic line with various dynamics including *mp*, *< mf >*, *mp*, *mf*, *< f >*, *mf*, and *< f >*. The second staff starts at measure 66 with a treble clef, a key signature of one sharp, and a 4/4 time signature. It continues the melodic line with dynamics *mf*, *f*, and the instruction *broader*.

II. Southwest

$\text{♩} = 50$

7

6

[1-6]

mp *mf* *mp*

9 fl.-cl. 2

[9-10]

11

mf *< f >* *mf* *mf* *< f >* *mf*

15 cl. 2

[15-16]

17

mf *mp* *mf* *mp*

19

23

2

4

[21-22] [23-26]

mf *mp*

27

mp *mf* *mp* *mf*

30

31

f *mf*

34

mf *< f >* *mf* *mp*

Detailed description: This block contains seven staves of music for the section 'II. Southwest'. The first staff starts at measure 7 with a treble clef, a key signature of one sharp, and a 12/8 time signature. It includes a tempo marking of quarter note = 50 and dynamics *mp*, *mf*, and *mp*. The second staff starts at measure 9 with a treble clef, a key signature of one sharp, and a 2/4 time signature. It includes dynamics *mf*, *< f >*, *mf*, *mf*, *< f >*, and *mf*. The third staff starts at measure 15 with a treble clef, a key signature of one sharp, and a 2/4 time signature. It includes dynamics *mf*, *mp*, *mf*, and *mp*. The fourth staff starts at measure 19 with a treble clef, a key signature of one sharp, and a 2/4 time signature. It includes dynamics *mf* and *mp*, and rests for measures [21-22] and [23-26]. The fifth staff starts at measure 27 with a treble clef, a key signature of one sharp, and a 4/4 time signature. It includes dynamics *mp*, *mf*, *mp*, and *mf*. The sixth staff starts at measure 30 with a treble clef, a key signature of one sharp, and a 4/4 time signature. It includes dynamics *f* and *mf*. The seventh staff starts at measure 34 with a treble clef, a key signature of one sharp, and a 4/4 time signature. It includes dynamics *mf*, *< f >*, *mf*, and *mp*.

Horn in F - 3

III. Beyond

$\text{♩} = 138$

[1-4] *mp*

9 *mf* 13

14 17 *f* *mf*

20 [20-22] *mf* 26 *mp* *mf* *mp*

29 32 *mf* *mp* 36 *mp* [36-39] 4

40 [40-42] *mp* 44 *mf* 47 *mp* *p* [47-50] 4

51 *mp* *mp*

55 *mf* 59 *f* *mf*

60 65 *f* *mf* *f* *mf* *f*

67 68 [68-70] *mf* 72 *mf* *f*

76 78 *mf* *f* (*f*)

Cello

TRIBUTE

Commissioned by Robert and Janet Ford
for Chatter: Music Worth Talking About

I. Roots

Michael Mauldin
2013

♩ = 160

[1-2] *mp* < *mf* > *mp* < *mf* >

[6] *mp* < *mf* > *mp* < *mf* > *mp* *mf* > *mp* *mf* < *f* >

10 *mf* < *f* > [11] *pizz.* (*mf*)

13 [16]

17 [19-20] *mp* [21] *arco*

23 *mf* > *mp* > *p* [25] *cl.* [30] *fl.* [25-29]

31 *mp* < *mf* > *mp* *mf* < *f* > *mf* < *f* > *mf*

[34] [34-37] *mf*

40 *f* [41] *pno.* [45] *fl.* [42-44] [45-52]

Cello - 2

53 *p* *mp* *p* *mp* *p* *mp*

57 *mf* *mp* *mf* *mp* *cresc. e poco rit...*

61 *(cresc. e poco rit.) - f > p* *62 a tempo fl.-cl.* *mp* *mf* *mp* *mf* *f*

65 *mf* *f* *mf* *f* *broader*

II. Southwest

J. = 50 *8va* *p* [5-6]

7 *mp* *mf* *mp* [9-10] *11 pizz.* *mf*

12

17 *arco* *p*

21 *23* *p*

25 *27* *mp* *mf* *mp*

Cello - 3

29 31 *pizz.*
[29-30] *mf*

34 *arco*
mp

III. Beyond

$\text{♩} = 138$

(*arco*)
mp

6 *pizz.* 9 *arco*
mp *mf*

12 13

17 *pizz.* 20 *arco*
f *mf*

21 *pizz.* *arco*
(mf)

25 26 (*arco*)
(mf)

Cello - 4

32 36 *pizz.*

mf *mf*

38 40 (*pizz.*)

44 (*pizz.*) 47

48 *arco* *pizz.*

mp *mp*

54 55 *arco* 59

mf (*mf*)

60

f *mf*

65 *pizz.* 68 *arco* *pizz.*

f *mf* (*mf*)

71 72 *arco* *pizz.*

(*mf*) *f*

77 *arco* 78 *pizz.*

(*f*) *mf* *f*