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Three Dances from Chaco Canyon

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MICHAEL MAULDIN

THREE DANCES FROM CHACO CANYON:

Concertpiece for Chamber Orchestra

Dedicated to Elizabeth Willink

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THREE DANCES FROM CHACO CANYON:

Concertpiece for Chamber Orchestra*

Written in 1980, *Three Dances from Chaco Canyon* was premiered on the summer solstice, June 21, 1981, by the Chamber Orchestra of Albuquerque, conducted by David Oberg, in a concert of my works that was sponsored by the Ghost Ranch Foundation. The first dance is separated by only a *fermata* from the next, and dances two and three are contiguous. Portions of the first dance recur in the second, and there is an accumulation of motives in the third. The work is filled with contrapuntal activity and devices.

Dutch linguist Elizabeth Willink, mother of my composer-friend George Willink, invited me to stay at her adobe house near Cuba, New Mexico, on my trips back and forth from Chaco Canyon. Using her piano, I sketched this work there, and years after her death I bought the home for my composing and teaching retreat.

The effect of my visits to Chaco was overwhelming. The Anasazis' accomplishments radiated from this mecca—beautiful cities, intricate artwork, straight roads, a far-flung trade network, and a fascination with religion and the cosmos. Seeing things through the eyes of the Anasazi allowed me to say positive things in my work, but instead of eliminating the negative things, my “time-travel” at Chaco heightened the awareness of both good and evil. I felt as a child feels, breathing in both the joys and terrors of existence on this planet. *Three Dances from Chaco Canyon* shocked audiences with its wild reliving of ancient ceremonies. But some people missed the great tenderness of the second dance.

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

Duration: 10:50

* Recorded by the National Polish Radio Symphony Orchestra, conducted by David Oberg, on OPUS ONE CD 193, and by the Kiev Philharmonic, conducted by Robert Ian Winstin, on Volume 10 of the Masterworks of the New Era, produced by ERM Media.

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THREE DANCES FROM CHACO CANYON:

Concertpiece for Chamber Orchestra

Michael Mauldin

$\text{♩} = 104$

Flute

Oboes 1 2

B^b Clarinet

Bassoons 1 2

Horns in F 1 2

Timpani (3)
(F, C, E)

Piano

Violins I II

Viola

Cello

Bass

$\text{♩} = 104$
con sordino
p

mp *cresc.*

simile

pizz.

1 2 3

1 Hns. (F) 2

Timp.

Pno.

Vlns. I II

Vla.

Cello

Bass

4 5 6 7

mf *mp* *cresc.* *mf*

// //

Fl.

B^b Cl.

Bassoons 1 2

Hns. (F) 1 2

Timp.

Pno.

Vlns. I II

Vla.

Cello

Bass

8 9 10

fp *p* *mp* *cresc.* *mf*

FL.

Obs. 1

Obs. 2

B^b Cl.

Pno.

Vlns. I

Vlns. II

Vla.

Cello

Bass

11

12

13

f

ff

f

ff

loco

mp

cresc.

solo, senza sordino

f

solo, senza sordino

f

div.

div.

mp

cresc.

FL.

B^b Cl.

Timp.

Pno.

Vlns. I

Vlns. II

Vla.

Cello

Bass

14

15

16

f

f

p

mf

mp

cresc.

8vb

solo tacet
gli altri (con sordino):

p

solo tacet
gli altri (con sordino):

p

mf

mp

cresc.

Pno.

Vlins.

Vla.

Cello

Bass

Pno.

Vlins.

Vla.

37

Fl.

B^b Cl.

1

2

Bassoons

1

2

Hns. (F)

1

2

Timp.

Pno.

I

II

Vlns.

Vla.

Cello

Bass

38

39

40

41

pp

fp

fp

fp

fp

pp

trem. e sul ponticello

pp

trem. e sul ponticello

pp

trem. e sul ponticello

pp

Fl.

I

II

Vlns.

Vla.

Cello

Bass

42

43

44

45

46

mf

f

mf

mf

Fl. *f* *mf* *p* *mf* *p* [51]

Obs. 1 2

B^b Cl. *p* *mf* *p* *f*

Bassoons 1 *mf* 2 *mf*

Hns. (F) 1 *mf* 2 *mf* [51]

Timp. *mp* *mf* [51]

Pno. *p* *mf* *p* [51]

Vlns. I II

Vla. *ppp* *mp* [51]

Cello *ppp* *mp* *pizz.* [51]

Bass *ppp* *mp* *pizz.* [51]

47 48 49 50 51

// //

Obs.

Vlns.

Vla.

Cello

Bass

57 58 59 60 61

Fl. *mf* *f* 64

Obs. 1 *mf* *f*

Obs. 2 *mf* *f*

B^b Cl. *mf* *f*

Bassoons 1 *fp*

Bassoons 2 *fp* 2

Hns. (F) 1 *f* 64

Hns. (F) 2 *f* 64

Timp. *mp* *mf* *f* 64

Pno. *fp* 2

Vlins. I *mf* 64

Vlins. II *mf* 64

Vla. *f*

Cello *f*

Bass *f*

// 62 63 64 65 66 //

Bassoons 1 *pp* *f*

Bassoons 2 *pp* *f*

Hns. (F) 1 *f*

Hns. (F) 2 *f*

Timp. *ff* *p* *f*

Pno. *pp*

67 68 69 70

Fl.

B^b Cl.

1

2

Bassoons

1

2

Hns. (F)

1

2

Timp.

change F to A

Pno.

mf

p

simile

8^{vb}

Vlns.

I

II

Vla.

Cello

71

72 *mf*

73

74

Fl.

mf

Obs.

1

2

B^b Cl.

mf

Pno.

(8^{vb})

Vlns.

I

II

Vla.

Cello

Bass

75

76

77 *mf*

78

79

80

81

82

83

84

85

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93

94

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81

Fl.

1

Obs.

2

B♭ Cl.

1

Bassoons

2

Hns. (F)

1

2

8th ad lib.

Timp.

81

Pno.

81

Vlns.

I

II

Vla.

Cello

arco

Bass

arco

81

82

83

84

85

86

87 *unis.* *f* *mf* *mf* *f* *mf* *mp* 95 *mp* *mf*

Bassoons 1 2 *f* *mf* *mf* *f* *mf* *mp* *mp* *mf*

Hns. (F) 1 2 *unis.* *f* *mf* *mf* *f* *mf* *mp* 95 *con sordino* *mp* *mf*

(8th ad lib.)

Timp. 87 95 *mf* *mf* *mp*

Vlns. I II 87 95 *mf* *mp* *con sordino* *mp* *con sordino* *mp*

Vla. *div.* *f* *mf* *mf* *mp*

Cello *f* *mf* *mp*

Bass *f* *mf* *mp*

87 88 89 90 91 92 93 94 95

Fl. 104 *p* *mp* *p* *mf*

Obs. 1 2 *p* *p*

Bassoons 1 2 *mp* *p* *mp* *p*

Hns. (F) 1 2 *mp* *p* *mp* *p*

(8th ad lib.)

Vlns. I II 104 *p* *pp* *p* *pp*

Vla. *con sordino* *p* *pp* *p* *pp*

Cello *p* *pp*

Bass *p* *pp*

96 97 98 99 100 101 102 103 104 105

[illegible]

Fl.

Obs.

B \flat Cl.

Bassoons

Hns. (F)

Timp.

Pno.

Vlms.

Vla.

Cello

Bass

114

115

116

117

senza sordino

pp

p

mf

mp

mf

f

mp

p

mp

p

mp

pp

mp

p

mf

mp

senza sordino

mp

mf

mp

senza sordino

mp

mf

mp

arco

mp

arco

p

poco a poco cresc.

Fl. 120

Obs. 1 mf f mf mp

Obs. 2 mf f mf mp

B^b Cl. mf f mf mp

Bassoons 1 f mp

Bassoons 2 f mp

Hns. (F) 1 f mp

Hns. (F) 2 f mp

Timp. p mf mp p

Pno. ff mf mp

Vlns. I f mp p

Vlns. II mf (mf) p

Vla. mf (mf) p

Cello f mp p

Bass f mp p

118 119 120 121 122

Vlns. I 125 sol mf mf > mp

Vlns. II mp div. div.

Vla. mp div. mp

123 124 125 126 127 128

135

Vlns. I *mf* *f* *mf* *mp* *mp* *mf*

Vlns. II *f* *mp* *mp* *mp* *mp* *mf*

Vla. *f* *mp*

Cello *pizz.* *mp* *pizz.*

Bass *mp*

129 130 131 132 133 134 135

//

//

Fl. *f* *ff* *f*

Obs. 1 *unis.* *f* *mp* *p*

Obs. 2 *unis.* *f* *mp* *p*

Bassoons 1 *f* *mp* *p*

Bassoons 2 *f* *mp* *p*

Hns. (F) 1 *mf* *unis.*

Hns. (F) 2 *mf* *unis.*

Vlns. I *>mp* *f* *div.* *mp* *p* *mp* *p*

Vlns. II *>mp* *mf* *div.* *mp* *p* *mp* *p*

Vla. *unis.* *mp* *mf* *mp* *p* *p* *p*

Cello *mp* *mp* *mp* *mp* *pizz.*

Bass *mp* *mp* *mp* *mp* *pizz.*

136 137 138 139

Fl.

Obs.

B♭ Cl.

Bassoons

Hns. (F)

Timp.

Pno.

Vlins.

Vla.

Cello

Bass

140 141 142 143

[illegible]

Fl. *mf* *mp* (♩ = ♩)

Obs. 1 *mf* *mp*

Obs. 2

B♭ Cl. *mf* *mp*

Bassoons 1 *mf* *mp*

Bassoons 2 *mf* *mp*

Hns. (F) 1

Hns. (F) 2

Timp. (♩ = ♩) *p*

Pno. (♩ = ♩)

Vlns. I *mp* *p* *mp* *p*

Vlns. II *mp* *p* *mp* *p*

Vla. *p* *mp* *p*

Cello

Bass (pizz.) *p*

148 149 150 151

Fl. *f* *mf* *mf* 161

Obs. 1 *f* *mf* *mf*

Obs. 2 *f* *mf* *mf*

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

Bassoons 1 *f* *mf* *mf*

Bassoons 2 *f* *mf* *mf*

Hns. (F) 1 *mf* *mp* *mf* 161

Hns. (F) 2 *mf* *mp* *mf*

Timp. *mp* *p* 161

Pno. *mp* 161

Vlins. I *mf* *mp* *mf* *mp* 161

Vlins. II *mf* *mp* *mf* *mp*

Vla. *mf* *mp* *mf* *mp*

Cello *mp* (pizz.)

Bass *mp*

158 159 160 161 162

Fl.

Obs.

B \flat Cl.

Bassoons

Hns. (F)

Timp.

Pno.

Vlins.

Vla.

Cello

Bass

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

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

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

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

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

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

mp *mf*

mp *cresc.* *mf*

mf *mp* *mf*

mf *mp* *mf*

mf *mp* *mf*

mf

mf

163 164 165

167

Fl.

Obs.

B^b Cl.

Bassoons

Hns. (F)

Timp.

Pno.

Vlins.

Vla.

Cello

Bass

mf

mf

mf

mf

mf

f *ff* *f* *mp* *ff*

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

legato

simile

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

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

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

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

(pizz.)

166 167 168 169

FL.

Obs.

B^b Cl.

Bassoons

Hns. (F)

Timp.

Pno.

Vlns.

Vla.

Cello

Bass

170 171 172

Detailed description of the musical score: The score is for measures 170, 171, and 172. The key signature has two flats (B-flat and E-flat). The time signature is 4/4 for measures 170 and 171, and 5/4 for measure 172. The instruments and their parts are as follows: Flute (FL.) and Oboes (Obs.) are silent. B-flat Clarinet (B^b Cl.) is silent. Bassoons (1 and 2) play a triplet of eighth notes (B-flat, A, G) in measure 170, followed by a triplet of eighth notes (F, E, D) in measure 171, and a triplet of eighth notes (C, B, A) in measure 172. Horns (Hns. (F)) (1 and 2) play a triplet of eighth notes (B-flat, A, G) in measure 170, followed by a triplet of eighth notes (F, E, D) in measure 171, and a triplet of eighth notes (C, B, A) in measure 172. Timpani (Timp.) plays a rhythmic pattern of eighth and sixteenth notes, starting with a forte (f) dynamic in measure 170, moving to mezzo-forte (mp) in measure 171, and ending with a fortissimo (ff) dynamic in measure 172. Piano (Pno.) plays a complex rhythmic pattern of eighth and sixteenth notes, starting with a mezzo-forte (mf) dynamic in measure 170, moving to forte (f) in measure 171, and ending with a mezzo-forte (mf) dynamic in measure 172. Violins (Vlns.) (I and II) play a melodic line starting with a forte (f) dynamic in measure 170, moving to fortissimo (ff) in measure 171, and ending with a mezzo-forte (mf) dynamic in measure 172. Viola (Vla.) plays a melodic line starting with a forte (f) dynamic in measure 170, moving to fortissimo (ff) in measure 171, and ending with a mezzo-forte (mf) dynamic in measure 172. Cello (Cello) plays a melodic line starting with a forte (f) dynamic in measure 170, moving to fortissimo (ff) in measure 171, and ending with a mezzo-forte (mf) dynamic in measure 172. Bass (Bass) plays a melodic line starting with a forte (f) dynamic in measure 170, moving to fortissimo (ff) in measure 171, and ending with a mezzo-forte (mf) dynamic in measure 172.

Fl. *mp* *mf* *mp*

Obs. 1 *mp* *mf* *mp*

B^b Cl. *mp* *mf* *mp*

Bassoons 1 *mp*

2 *mp*

Hns. (F) 1 *mp*

2 *mp*

Timp. *f*

Pno. *f*

Vlins. I *f* *ff* *mf* *ff* *mf* *ff*

II *f* *ff* *mf* *ff* *mf* *ff*

Vla. *f* *ff* *mf* *ff* *mf* *ff*

Cello *f* *ff* *mf* *ff* *mf* *ff*

B^b Cl. 177 (Tempo I) (♩ = ♩) *f*

Bassoons 1 *f*

2 *f*

Timp. *solo* 177 (Tempo I) *ff* *f* *mf* *mp* *p* *mp*

Vlins. I 177 (Tempo I) (♩ = ♩) *f* *pizz.* *ff* *pizz.*

II *f* *pizz.*

Vla. *mf*

Cello *f* *mf*

Bass *f* *mf*

176 177 178 179 180

[illegible]

192

Fl.

B^b Cl.

Bassoons

1

2

Hns. (F)

1

2

Timp.

Pno.

I

II

Vlns.

Vla.

Cello

Bass

pp

mf

fp

pp

trem. e sul ponticello

pp

trem. e sul ponticello

pp

trem. e sul ponticello

pp

189 190 191 192 193

// //

Fl.

Vlns.

I

II

Vla.

Cello

Bass

cresc.

f

mf

194 195 196 197 198

200

201

202

203

205

Fl.

1

Obs.

2

B^b Cl.

1

Bassoons

2

205

Hns. (F)

1

2

205

Timp.

mp

205

Pno.

f

dim. mf

205

Vlins.

I

II

Vla.

Cello

Bass

204 205 206 207 208

FL.

Obs. 1

Obs. 2

B \flat Cl.

Bassoons 1

Bassoons 2

Hns. (F) 1

Hns. (F) 2

Timp.

Pno.

Vlns. I

Vlns. II

Vla.

Cello

Bass

209

210

211

212

213

214

Fl.

Obs.

B \flat Cl.

Bassoons

Hns. (F)

Timp.

Pno.

Vlins.

Vla.

Cello

Bass

mf *cresc.* *f* *f* *mf* *f*

mf *cresc.* *f* *f* *mf* *f*

mf *cresc.* *f* *f* *mf* *f*

mf *cresc.* *f* *f* *mf* *f*

mf *cresc.* *f* *f* *mf* *f*

214

214

mp

214

214

mp *mf* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

mf *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

mf *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

mp *pizz.* *mp* *(pizz.)* *mp*

214 215 216 217

Fl.

Obs.

B♭ Cl.

Bassoons

Hns. (F)

Timp.

Pno.

Vlns.

Vla.

Cello

Bass

218

cresc.

219

mf

220

cresc.

Fl. (J = J)

Obs. 1 2

B^b Cl.

Bassoons 1 2

Hns. (F) 1 2

Timp. (J = J)

Pno. (J = J)

Vlins. I II (J = J)

Vla. (J = J)

Cello

Bass

221 *f* 222 *cresc.* 223 *ff*

Bassoons 1 2

Hns. (F) 1 2

Timp. *solo*

224 *ff* 225 *p* 226 *f* 227 *f*

Fl.

B♭ Cl.

1

Bassoons

2

Hns. (F)

1

2

Timp.

Pno.

8^{va}

Vlms.

I

II

Vla.

Cello

228

229

230

Fl.

B♭ Cl.

Pno.

8^{va}

Vlms.

I

II

Vla.

Cello

231

232

233

235

237

238

239

Fl.

Obs.

B♭ Cl.

Bassoons

Hns. (F)

Timp.

Pno.

Vlns.

Vla.

Cello

Bass

242

THREE DANCES FROM CHACO CANYON: Concertpiece for Chamber Orchestra

Michael Mauldin

$\text{♩} = 104$

7

9

10

12-13

15

f

18

19

7

27

mf

f

29-31

32

37

4

33-36

p

39

42

pp

mf

f

44

mf

2

2

2

2

f

48

51

2

51-52

mf

p

mf

p

Flute - 2

54 57

[54-56] [57-60] *mf*

63 64

[65-67] [69-71] *f*

72 *f* *mf*

76 *f*

79 81

82 *f* *f* *f*

87 95 104 *pp* *mp*

105 *p* *mf* *pp* *mp*

108 *mf* *p* 111 [111-112]

Flute - 3

113 *p* *mp*

116 *mf* *f* *mf* *mf*

120 *f* *mf* *mp* [122-124] 3 [125-134] 10 [135-136] 2

137 *f* *ff* *f* *ff*

141 *f* [142-144] 3 *mp* *mf* *mp* *mf* *mp*

147 *mf* *f* *mf* *mp* (♩ = ♩) [150-151] 2

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

158 *f* *mf* *mf*

161 *f* *mf* *ff* *mf* *ff* *mf* [167-168] 2

Flute - 4

169

[170-171]

mp

174

177 (*Tempo I*) (♩ = ♩.)

mf *mp*

179

[181-184]

187

p

189

192

pp *mf*

193

cresc. *f*

197

mf *p* *mf* *p*

201

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

205

[205-209]

mf *f* *mf*

Flute - 5

214 *mf* *cresc.* *f* *f* *mf* *f*

218 *mf* *f* *f*

219 *f* *f* *ff* *f* *ff* *f* *ff* (J = J.)

224 12/8 6/8 12/8 3 [226-228] *f* 5

230 4 *mf* *f* 5

234 4 4 4

237 15/8 12/8 2 238 *f*

240 *f* *ff*

1st Oboe - 2

76 *f* 5 4

80 *f* 4 *f* [81]

84 *f* *f* [87] 8 [95] 8 (♩. = ♩.)
[87-94] [95-102]

104 *p* *p* *p*

108 *p* *p* *mp* *mf*

111 *p* *mp*

115 *mp* *p* *mf*

120 *f* *mf* *mp* [122-124] [125] 3 [125-134] 10 [135] 2 [135-136]

137 *f* *unis.*

1st Oboe - 3

141 145

mp [143-144] *mp*

146 (♩ = ♩)

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

150 153

[150-151] *mp* *mf* *mf* *mf* *mf*

156

mf *f* *f* *mf*

161

mf *f* *mf*

165 167

ff *mf* *ff* *mf* [167-168] [170-171] *mf*

173 177 (Tempo I)

mp *mf* *mp*

178 (♩ = ♩)

f *ff* *ff*

183 187

[183-184] *f* *pp* [188-191]

1st Oboe - 4

192 [192-199] 8 (J. = J.) 201 *f* *ff* *mf* *ff* *mf* *f*

204 205 [205-209] *ff* *f* *ff* *f* *mf* *f* *mf*

213 214 *mf* *cresc.* *f* *f*

217 219 *mf* *f* *mf* *f* *f*

221 224 (J. = J.) *ff* *f* *ff* *f* *ff*

225 229 [226-228] [229-231] 3 3

234 *f* 5 4 15

237 238 *f* *f*

240 *f* *ff*

2nd Oboe - 2

62 64

mf *f*

65 72

[65-67] [69-71] [72-74]

76

f 5 4

79 81

f 4

82

f *f* *f*

87 95 104

[87-94] [95-102] [104-107] [109-110]

111

[111-113] *p*

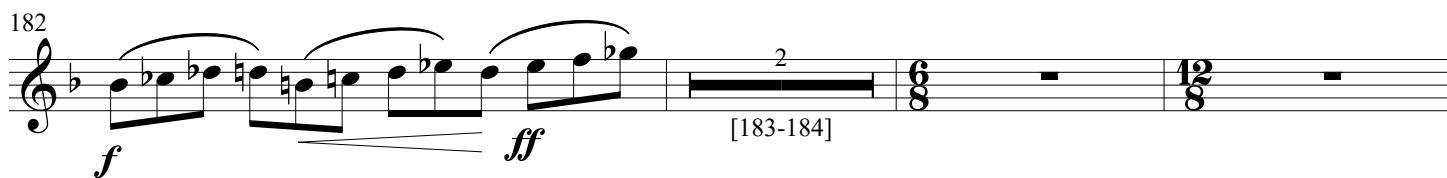
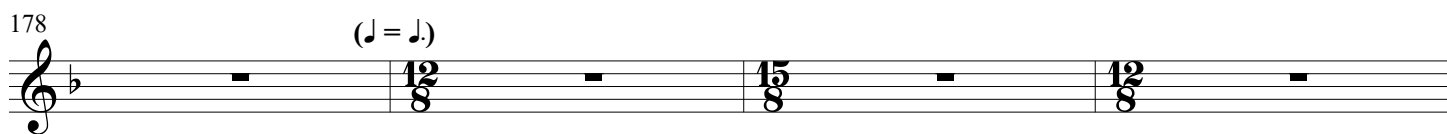
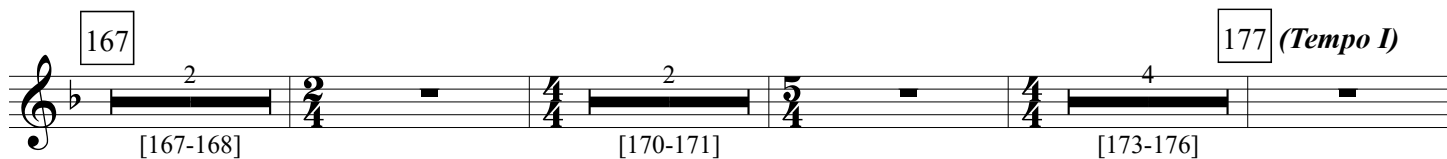
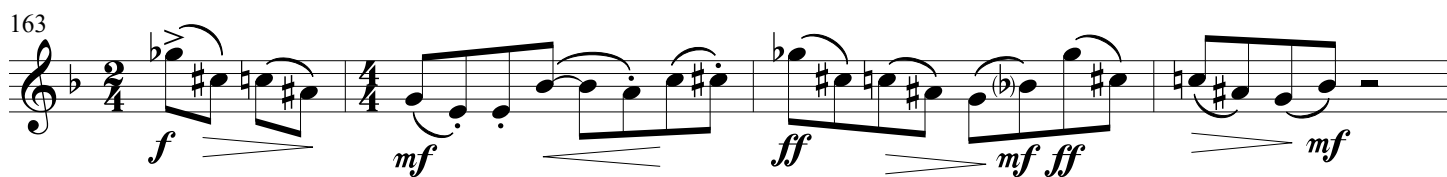
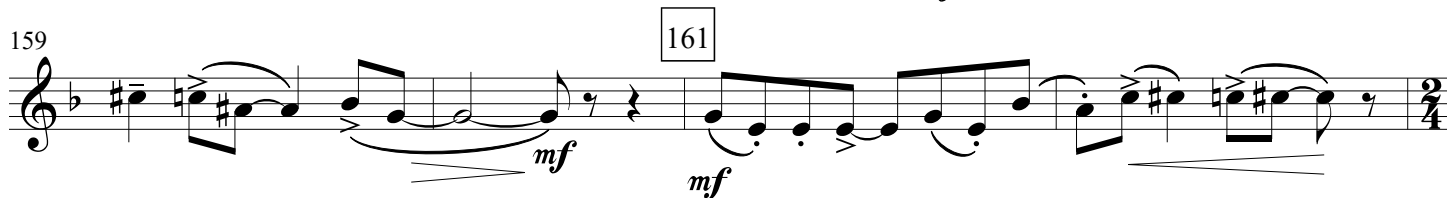
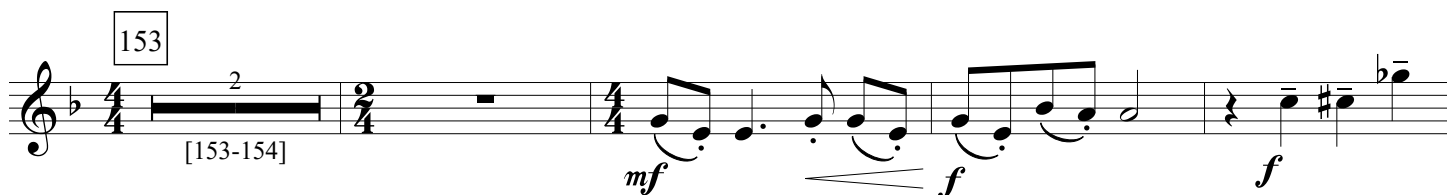
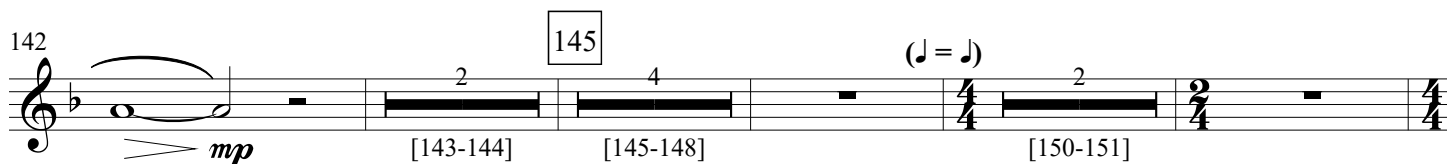
117 120

mp *p* *mf* *mf*

121 125 135

[121-124] [125-134] [135-136] *unis.* *f*

2nd Oboe - 3



2nd Oboe - 4

187 2 2 2 4 8 (J. = J.) 201

f *pp* [188-191] [192-199] *f*

202 205 7 [205-211]

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

213 214 *mf* *cresc.* *f* *f*

217 219 *mf* *f* *mf* *f* *f*

221 224 (J. = J.) *ff* *f* *ff* *f* *ff*

225 229 [226-228] [229-231]

234 *f* 5 4 4

237 238 *f* 4 *f*

240 *f* *ff*

B \flat Clarinet

Dedicated to Elizabeth Willink

THREE DANCES FROM CHACO CANYON:
Concertpiece for Chamber Orchestra

Michael Mauldin

♩. = 104

7

10

15

18

31

34

40

52

f

mf

p

pp

f

[12-13]

[19-25]

[29-30]

[34-36]

[42-49]

[54-56]

[57-60]

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B \flat Clarinet - 2

62 64

mf *f* [65-67]

68 72

[69-71] *f* 5 4

74

4 *mf* *f* 5

77

4 4

80

4 2 81 *f*

83

f *f* 87 95 [87-94] [95-102]

103

(♩ = ♩) 104 3 [104-106] *p*

108

mp *p* *p*

111 *p* *p* *mp*

B \flat Clarinet - 3

114 *mp* *mp*

118 *mf* *f* *mf* 120

121 125 135 *mp* *mf* *mp* *p*

140 *mf* *mf* *mp* *p*

144 145 *mp* *mf* *mp* *mf* *mp* *mf* *f* *mf*

148 *mf* *mp* 153 *mp* *mf* *f*

154 *mf* *mf* *f* *f*

159 161 *mf* *mf* *f*

164 *mf* *ff* *mf* *ff* *mf* 167 *mf*

[122-124] [125-134] [135-136] [138-139] [150-151] [167-168]

(♩ = ♩)

B \flat Clarinet - 4

170 [170-171] *mp* *mf*

175 177 (Tempo I) (♩ = ♩.) *mp*

179 *f*

181 [182-184] 3

187 *p*

190 192 [192-199] *pp* *p* *mf* *p*

201 *f* *ff* *mf* *ff* *mf* *f* *ff* *f* *ff* *f*

205 [205-209] *mf* *f* *mf*

B♭ Clarinet - 5

214

mf *cresc.* *f* *f* *mf* *f*

218

219

222

(♩ = ♩) 224

ff *f* *ff* *f* *ff*

226

229

[226-228]

f 5 4

231

4

mf *f* 5

234

4 4

237

238

4 2 2

f

240

f *ff*

THREE DANCES FROM CHACO CANYON: *Concertpiece for Chamber Orchestra*

Michael Mauldin

$\text{♩} = 104$

The musical score is written for the 1st Bassoon part. It consists of nine staves of music, each starting with a measure number in a box. The key signature is one flat (B-flat). The time signature is 12/8, indicated by the '12' over the '8' in the first staff. The tempo is marked as quarter note = 104. The score includes various musical notations such as rests, eighth notes, quarter notes, half notes, and beamed sixteenth notes. Dynamic markings include *fp* (fortissimo piano) and *mf* (mezzo-forte). Performance instructions include slurs, ties, and fingerings. The score is divided into measures by vertical bar lines, with some measures containing multiple notes beamed together. The final measure of the piece is marked with a double bar line.

6

fp

10

[11-13] [15-16]

18

mf

21

mf

25

[27-29]

f

31

[33-36] [37-38]

fp

40

[40-41] [42-50]

mf

53

[54-56] [57-60] [62-63]

1st Bassoon - 2

65

fp *pp*

69

f

72 [72-74] 3 8 12 4 [76-79] 15 *f* 81 *f*

82 *f* 87 *unis.* *f*

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

94 95 *mp* *mf* *mp* *p* *mp*

101 (♩ = ♩) 104 4 [104-107] *p*

110 111 2 [112-113] *p* *mp*

115 3 [116-118] 120 *f* *mp* 4 [121-124]

1st Bassoon - 3

125 10 135 2

[125-134] [135-136] *f* *unis.*

139 *mp*

143 2 145 [143-144] *mp* *mf* *mp* *mf* *mp* *mf* *f* *mf*

148 *mf* *mp* (♩ = ♩) 2 153 [150-151] *mp*

154 *mf* *mf* *f* *f*

159 161 *mf* *mf* *f*

164 167 2 [167-168] *mf* *ff* *mf* *ff* *mf*

170 *mf* *mp*

174 177 (Tempo I) (♩ = ♩) 3 4 12 15 12 4 6 [174-176] *f* [181-184]

1st Bassoon - 4

185

187

[187-188] *fp* [190-191]

192

[192-199]

201

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

204

[205-209] *mf* *f* *mf* *mf* *mf* *mf*

213

214

mf *cresc.* *f* *f* *mf* *f*

218

219

mf *f* *f*

222

224

ff *f* *ff* *f* *ff*

226

f

229

[229-231] [233-236] *f* *f*

238

239

f *ff*

THREE DANCES FROM CHACO CANYON: Concertpiece for Chamber Orchestra

Michael Mauldin

$\text{♩} = 104$

The musical score is written for the 2nd Bassoon part. It consists of eight staves of music, each with a key signature of one flat (Bb) and a time signature of 12/8. The tempo is marked as quarter note = 104. The score includes various musical notations such as rests, notes, slurs, and dynamic markings. Measure numbers are indicated at the beginning of each staff, and some measures are grouped with brackets and measure ranges. The score is dedicated to Elizabeth Willink and is copyrighted by Michael Mauldin in 2006.

6

10

18

21

25

33

51

57

64

fp

mf

mf

mf

fp

mf

[11-13]

[15-16]

[27-31]

[33-36]

[37-38]

[40-41]

[42-50]

[54-56]

[57-60]

[62-63]

2nd Bassoon - 2

66 *fp* 2 2 2 2 2 *pp*

69 *f* [72] 3 [72-74]

75 [76-79] 4 [81] *f* *f*

82 *f*

87 *unis.* *f* *mf* *mf*

92 *f* *mf* *mp* [95] *mp* *mf* *mp*

98 *p* *mp* *p* (♩ = ♩)

104 [104-107] 4 [109-110] 2 [111-113] 3

116 *mp* [120] *f* *mp*

2nd Bassoon - 3

121 125 135 *unis.*
 [121-124] [125-134] [135-136] *f*

139 *mp*

143 145
 [143-144] *mp* *mf* *mp* *mf* *mp* *mf* *f* *mf*

148 *mf* *mp* $(\text{♩} = \text{♩})$ 153
 [150-151] *mp*

154 *mf* *mf* *f* *f*

159 161
mf *mf* *f*

164 167
mf *ff* *mf* *ff* *mf* [167-168]

170 *mf* *mp* [174-176]

177 *(Tempo I)* $(\text{♩} = \text{♩})$
f [181-184]

2nd Bassoon - 4

185

187

[187-188] *fp* [190-191]

192

[192-199]

201

(♩. = ♩.)

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

204

205

[205-209] *mf* *f* *mf* *f* *mf* *f*

213

214

mf *cresc.* *f* *f*

217

219

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

221

224

(♩. = ♩.)

ff *f* *ff* *f* *ff*

226

229

f [229-231]

232

238

[233-236] *f* *f*

239

f *ff*

THREE DANCES FROM CHACO CANYON: Concertpiece for Chamber Orchestra

Michael Mauldin

$\text{♩} = 104$

Measures 1-4: 12/8, 15/8, 12/8, 15/8, 6/8.

Measure 5: *fp*, 6/8, 12/8, 15/8, 9/8, 12/8.

Measure 9: 12/8, 15/8, 12/8, 15/8, 12/8, 6/8. Brackets: [11-13], [15-16].

Measure 17: 12/8, 15/8, 12/8, 15/8, 12/8, 6/8. *mf*. Brackets: [19], [27-31].

Measure 20: 12/8, 15/8, 12/8, 15/8, 12/8, 6/8. *mf*. Brackets: [33-36], [40-41], [42-50].

Measure 24: 12/8, 15/8, 12/8, 15/8, 12/8, 6/8. *mf*. Brackets: [54-56], [57-60].

Measure 32: 12/8, 15/8, 12/8, 15/8, 12/8, 6/8. *mf*. Brackets: [54-56], [57-60].

Measure 39: 12/8, 15/8, 12/8, 15/8, 12/8, 6/8. *mf*. Brackets: [54-56], [57-60].

Measure 52: 12/8, 15/8, 12/8, 15/8, 12/8, 6/8. *mf*. Brackets: [54-56], [57-60].

1st Horn in F - 2

62 64
[62-63] *f*

67 *f*

71 72 3 [72-74] 2 [76-77] *f*

79 81 *f* *f*

84 87 *unis.* *f*

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

94 *con sordino* 95 *mp* *mf* *mp* *p* *mp*

100 *p* 104 *(con sord.) unis.* [104-107] *pp* *mp*

109 111 2 [112-113] *pp* *pp* *mp* *pp*

1st Horn in F - 3

114 *senza sordino*

p *mf* *mp* *f*

[116-118]

120 125 135

mp [121-124] [125-134] [135-136]

138 *unis.*

mf *p*

143 145 153

[143-144] [145-148] (♩ = ♩) [150-151] [153-154]

155

[156-157] *mf* *mp*

161

mf *f* *mf*

165 167

ff *mf* *ff* *mf* [167-168]

170

mf *mp*

174 177 (Tempo I) (♩ = ♩)

[174-176] [181-184]

1st Horn in F - 4

185 187 *fp* *fp*

189 192 201 *mp*

203 205 214 *mf*

216 219 *f*

221 224 *ff* *f* *ff* *f* *ff*

225

228 229 238 *f*

240 *f* *ff*

Dedicated to Elizabeth Willink

Michael Mauldin

[illegible]

2nd Horn in F - 2

62 64

[62-63] *f*

66 *f*

70 72 3 [72-74] [76-77]

78 *f* 81 *f* *8vb ad lib.*

83 *f* 87 *unis.* *f*

(*8vb ad lib.*)

88 *mf* *mf* *f* *mf*

(*8vb ad lib.*)

93 *con sordino* 95 *mp* *mp* *mf* *mp* *p*

(*8vb ad lib.*)

99 *mp* *p* 104 4 [104-107]

(*8vb ad lib.*)

108 (con sord.) *unis.* 111 *pp* *mp* *pp* *pp* *mp* *pp*

2nd Horn in F - 3

112 *senza sordino*

[112-113] *p* *mf* *mp* [116-118] *f*

120 *8^{va} ad lib.* *mp* [121-124] [125] [135] [135-136]

138 *unis.* *mf* *p*

143 [145] (♩ = ♩) [153] [143-144] [145-148] [150-151] [153-154]

155 [156-157] *mf* *mp*

161 *mf* *f* *mf*

165 [167-168] *ff* *mf* *ff* *mf*

170 *mf* *mp*

174 [177] (*Tempo I*) (♩ = ♩) [174-176] [181-184]

2nd Horn in F - 4

185 187

189 192 201 (♩ = ♩) *mp*

203 205 214

216 219 *f*

221 224 (♩ = ♩) *ff* *f* *ff* *f* *ff*

225

228 229 238 *f* *8^{vb} ad lib.*

240

f *ff*

Timpani (3)

Dedicated to Elizabeth Willink

THREE DANCES FROM CHACO CANYON: *Concertpiece for Chamber Orchestra*

Michael Mauldin

$\text{♩} = 104$
(F, C, E)

6

9

14

18

31

37

42

50

51

57

p

mp

ff

pp

mf

[11-13]

[19-25]

[27-30]

[33-36]

[38-39]

[42-49]

[51-52]

[54-56]

[57-60]

Timpani - 2

62

64

mp *mf* *f*

66

ff *p* *f*

70

change F to A [72]

f *p*

[72-74] [76-79]

80

[81]

mf *f* *f*

86

[87]

mf *mf*

(J. = J.) [104]

92

[95]

mp

[95-102] [104-107]

108

[111]

pp

[109-110] [111-113]

116

[120]

p *mf* *mp* *p*

[116-117]

122

[125]

[135]

[123-124] [125-134] [135-136]

Timpani - 3

138

[138-139] *p*

143

change A to F

145

[145-148] *pp* *p*

152

153

p

157

mp

161

p *mp* *mf*

166

167

f *ff* *f* *mp* *ff*

170

f *mp* *ff*

173

f [174-175]

Timpani - 4

176 *solo* 177 *(Tempo I)* (♩ = ♩.)

ff *f* *mf* *mp* *p*

180 *mp*

182 *mf* [183-184]

187 *ff* *pp* [188-189] *pp* 192 [192-199]

200 (♩ = ♩.) 201 205 *mp* *mf* [201-204] [206-211]

214 [214-215] *mp* 219

220 (♩ = ♩.) *mf* *f*

224 *solo* *ff* *p* *f* *f*

228 229 *p* [229-231] [233-236] *mf* *f*

238 [238-239] *ff*

Piano

Dedicated to Elizabeth Willink

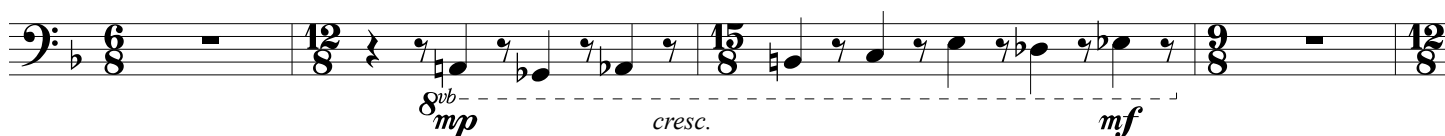
THREE DANCES FROM CHACO CANYON: *Concertpiece for Chamber Orchestra*

Michael Mauldin

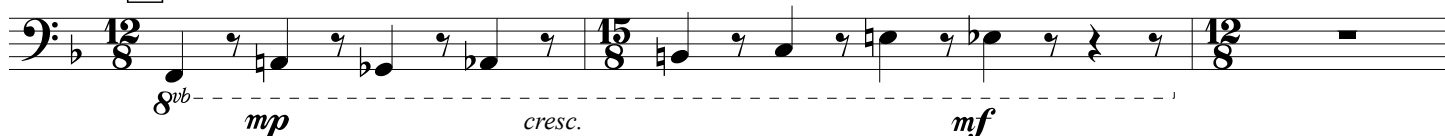
$\text{♩} = 104$



5



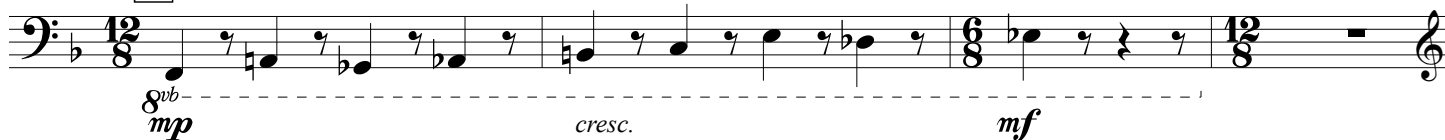
9



12



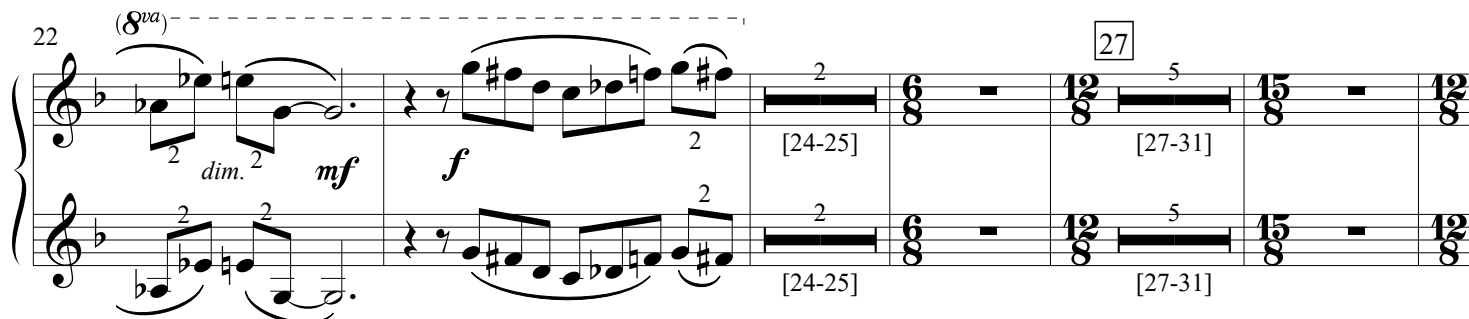
15



19



22



Piano - 2

33

[33-36]

37

p

ff

p

39

42

[42-49]

50

51

[51-52]

[54-56]

p

mf

p

57

[57-60]

[62-63]

64

66

[69-70]

fp

pp

71

72

mf

simile

8vb

Detailed description of the piano score: The score is for a piano part, labeled 'Piano - 2'. It consists of two staves, treble and bass clef. The key signature has one flat (B-flat). The time signature is 12/8. The score is divided into measures, with measure numbers 33, 37, 39, 42, 50, 51, 57, 64, 66, 71, and 72 marked in boxes. Measures 33-36, 42-49, 51-52, 54-56, 57-60, 62-63, 69-70, and 72 are indicated with brackets. Dynamic markings include *p* (piano), *mf* (mezzo-forte), *fp* (forzando), *pp* (pianissimo), and *ff* (fortissimo). There are also markings for *8vb* (octave below) and *simile* (simile). The score includes various musical notations such as notes, rests, and slurs.

Piano - 3

73

(8vb)

76

78

cresc.

80

f

81

[81-82]

[81-82]

83

ff

Ped.

(8vb)

J. = J.

87

95

104

111

[87-94]

[95-102]

[104-107]

[109-110]

[111-113]

Piano - 4

114

8va

mp > *p* *mp* > *p* *mf* *mp*

118

120

125

ff *mf* *mp*

[121-124] [125-134]

4 10

135

[135-136] [138-139]

p

2 2 2

143

145

(♩ = ♩)

[145-148] [150-151]

4 2

153

[153-154]

p *mp* *p*

simile

2 2 2

158

161

mp

[159-160] [161-162]

2 2

164

Measures 164-165. The music is in 4/4 time with a key signature of two flats. The right hand features a complex, flowing melody with many beamed sixteenth and thirty-second notes. The left hand provides a steady accompaniment of eighth notes. Dynamics include *mp* (mezzo-piano), *cresc.* (crescendo), and *mf* (mezzo-forte).

166

Measures 166-167. Measure 166 continues the previous texture with a forte (*f*) dynamic. Measure 167 is marked *legato* and *mf* (mezzo-forte). The right hand has a more active melody, while the left hand plays a simpler eighth-note accompaniment. A *simile* marking is present in the left hand of measure 167.

168

Measures 168-169. Measure 168 features a mezzo-forte (*mf*) dynamic. Measure 169 has a forte (*f*) dynamic. The right hand melody is more active, and the left hand accompaniment is simpler. The time signature changes to 2/4 in measure 169.

170

Measures 170-171. Measure 170 starts with a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) dynamic. Measure 171 returns to a mezzo-forte (*mf*) dynamic. The right hand melody is more active, and the left hand accompaniment is simpler. The time signature changes to 5/4 in measure 171.

172

Measures 172-173. Measure 172 features a forte (*f*) dynamic. Measure 173 continues with a forte (*f*) dynamic. The right hand melody is more active, and the left hand accompaniment is simpler. The time signature changes to 4/4 in measure 173.

174

Measures 174-175. Measure 174 features a mezzo-forte (*mf*) dynamic. Measure 175 continues with a mezzo-forte (*mf*) dynamic. The right hand melody is more active, and the left hand accompaniment is simpler. The time signature changes to 5/4 in measure 175.

Piano - 6

177 *(Tempo I)*

(♩ = ♩)

187

189

192

200

(♩ = ♩)

201

205

8^{va}

206

(8^{va})

Piano - 7

209 *(8va)*

f

213

214

[214-215]

[217-218]

219 *ff*

8va

8va

223 *(8va)*

(♩ = ♩.)

224

[226-227]

[226-227]

Piano - 8

228

229

mf *simile* *simile* *8^{vb}*

230

(8^{vb})

233

235

237

238

f

240

f *ff* *Ped.* *

Violin I

Dedicated to Elizabeth Willink

THREE DANCES FROM CHACO CANYON: Concertpiece for Chamber Orchestra

Michael Mauldin

$\text{♩} = 104$
con sordino

p

3 *simile*

6 *simile*

9

13 *solo, senza sordino*
f

15 *solo tacet gli altri (con sordino):*
p

16

19 *tutti, senza sordino*
mf *f* *mf*

21 *f* *mf* *f* *cresc.*

24 *f* *mf*

27 [11-12] [27-30]

Violin I - 2

31 *f* *ff* 2 2

33 *f* *ff* *f*

35 *ff* 37 2 *trem. e sul ponticello* [37-38] *pp*

40 42

44

48 51 2 [51-52]

54 *ord.* *f* 2 *mf* *f* 57

58 2 *mf*

63 64 3 [65-67] 3 [69-71]

Violin I - 3

Violin I - 3 musical score, measures 72-125. The score is written in treble clef with a key signature of one flat (B-flat). The time signature changes from 12/8 to 12/16, then to 6/8, 12/8, 4/2, 3/2, 4/2, 3/2, and finally 3/4. The score includes various dynamics (f, mf, mp, p, pp, sub. p, senza sordino, con sordino) and articulations (accents, slurs, staccato). Measure numbers 72, 76, 79, 83, 91, 100, 109, 112, 116, 119, and 125 are marked. Rehearsal marks are indicated by boxed numbers: 72, 81, 87, 95, 104, 111, 120, and 125. Performance instructions include "con sordino" (with mute) and "senza sordino" (without mute). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

72 *f* 5 *mf* 2 2 12

76 *f* 5 4

79 4 2 *f* 81

83 87 *mf*

91 *con sordino* 95 *mp* *p*

100 (J. = J.) 104 (con sord.) *pp* [104-107] *pp*

109 111 *p* *pp* *p* *mp*

112 *p* *mp* *sub. p* *pp* *p* *mp* *senza sordino*

116 *p* *mf* *f*

119 120 125 [123-124] *mp* *p*

Violin I - 4

126 *sol*
mp *mf* *mp* *mf* *f*

131 *mf* *mp*

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

138 *p* *mp* *p* *mp* *p*

140 *mp* *p* *mp* *p*

142

144 *mp* *p* *mp*

145

146 *mf*

148 *mp* (♩ = ♩)

Violin I - 5

150 153

p *mp* *p* *mp* *p*

154

mp *p* *mp* *p* *mp*

158 161

mf *mp*

162

mf *mp* *mf* *mp* *mf*

166 167

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

171

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

175 177 (Tempo I)

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

180

f

182

ff *f* *ff* *f*

185 187

ff

[187-188]

Violin I - 6

189 *trem. e sul ponticello* 192

193

197 (♩ = ♩)

201 *ord.*

f ff mf ff mf f

204 205

ff mf mf f mf f

208

> mf f cresc. ff f

212 214

> mf mp mf

215

Violin I - 7

217

mp *mf* *mp*

219

mf *f* *f* *mf*

221

f *mf* *f*

223

(♩ = ♩.) 224

226

229

[226-228] *f*

232

mf *f*

236

238

f

240

f *ff*

div. col. 8^{va} ad lib.

Detailed description of the musical score: The score is for Violin I, measures 217 to 240. It is in 4/4 time and B-flat major. Measures 217-218: Melodic line with slurs and dynamics *mp*, *mf*, *mp*. Measure 219: Melodic line with slurs and dynamics *mf*, *f*, *f*, *mf*. Measure 220: Melodic line with slurs and dynamics *f*, *mf*, *f*. Measure 221: Melodic line with slurs and dynamics *f*, *mf*, *f*. Measure 222: Melodic line with slurs and dynamics *f*, *mf*, *f*. Measure 223: Melodic line with slurs and dynamics *f*, *mf*, *f*. Measure 224: Melodic line with slurs and dynamics *f*, *mf*, *f*. Measure 225: Melodic line with slurs and dynamics *f*, *mf*, *f*. Measure 226: Melodic line with slurs and dynamics *f*, *mf*, *f*. Measure 227: Melodic line with slurs and dynamics *f*, *mf*, *f*. Measure 228: Melodic line with slurs and dynamics *f*, *mf*, *f*. Measure 229: Melodic line with slurs and dynamics *f*, *mf*, *f*. Measure 230: Melodic line with slurs and dynamics *f*, *mf*, *f*. Measure 231: Melodic line with slurs and dynamics *f*, *mf*, *f*. Measure 232: Melodic line with slurs and dynamics *mf*, *f*. Measure 233: Melodic line with slurs and dynamics *mf*, *f*. Measure 234: Melodic line with slurs and dynamics *mf*, *f*. Measure 235: Melodic line with slurs and dynamics *mf*, *f*. Measure 236: Melodic line with slurs and dynamics *mf*, *f*. Measure 237: Melodic line with slurs and dynamics *mf*, *f*. Measure 238: Melodic line with slurs and dynamics *mf*, *f*. Measure 239: Melodic line with slurs and dynamics *mf*, *f*. Measure 240: Melodic line with slurs and dynamics *f*, *ff*. The score includes various performance instructions such as 'div. col. 8^{va} ad lib.' and '226-228'.

THREE DANCES FROM CHACO CANYON: Concertpiece for Chamber Orchestra

Michael Mauldin

$\text{♩} = 104$
con sordino

p

3 *simile*

6 *simile*

9

13 *solo, senza sordino*
f

15 *solo tacet*
gli altri (con sordino):
p

16

19

27 *tutti pizz.*
f

33

35 *arco*
ff

37

[11-12]

[19-25]

[27-30]

[37-39]

Violin II - 2

40 *trem. e sul ponticello* **pp** 42

44

49 51 *ord.* **f** [51-52]

55 57 **mf** **f**

59 **mf**

64 [65-67] 72 [69-71] **f**

73 **mf** **f**

76 **f**

79 81 **f**

84 87 **mf** [91-92]

This is a musical score for Violin II - 2, spanning measures 40 to 92. The score is written in treble clef with a key signature of one flat (B-flat). It includes various musical notations such as tremolos, sul ponticello, and dynamic markings (pp, mf, f). The score is divided into systems, with measure numbers 40, 44, 49, 55, 59, 64, 73, 76, 79, and 84 marking the beginning of new systems. Rehearsal marks are indicated by boxed numbers: 42, 51, 57, 64, 72, 81, and 87. Performance instructions include 'trem. e sul ponticello' at measure 40 and 'ord.' at measure 49. Dynamic markings include 'pp' (pianissimo) at measure 40, 'mf' (mezzo-forte) at measures 55, 59, and 84, and 'f' (forte) at measures 49, 64, 73, 76, 79, and 81. The score also features various rhythmic values, including eighth, sixteenth, and thirty-second notes, as well as rests and slurs. Some measures contain bracketed ranges like [51-52], [65-67], [69-71], and [91-92].

Violin II - 3

93 *con sordino* [95] *mp* *p* *pp*

102 (♩. = ♩) [104] [109-110] [111] (*con sord.*) *p*

112 *mp* *sub. p* *pp* *senza sordino* *mp*

116 *mf* *mp* *mf*

119 [120] (*mf*)

122 *mp*

125 *div.*

131 *f* *mp* *mp* *mf* [135] *unis.*

136 *mp* *mf* *mp* *p*

139 *pp*

Violin II - 4

145 *unis.*
mp

147 *mf* *mp*

149 ($\text{♩} = \text{♩}$)
p

151 *mp* *p* *mp* *p* *mp* *p*

153

155 *mp* *p* *mp* *mf*

159 *mp*

161

162 *mf* *mp* *mf* *mp* *mf*

166 *f* *ff* *mf* *ff* *mf*

167

170 *f* *ff* *f* *ff* *f* *ff* *f*

This is a musical score for Violin II, part 4. It consists of eight staves of music, each containing measures 145 through 170. The key signature is B-flat major (two flats). The time signature changes from 4/4 to 2/4 at measure 151 and back to 4/4 at measure 166. The music features various dynamics including *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). There are also performance markings such as *unis.* (unison), *ff* > *mf*, and a breath mark (V) above a measure. The notation includes eighth and sixteenth notes, often beamed together, and rests.

Violin II - 5

174 177 (Tempo I) (♩ = ♩.)

ff *mf* *ff* *mf* *ff*

179 *pizz.* *f* *pizz.* 2 2

181

183 *arco* *ff* *f*

185 187 3 *trem. e sul ponticello* *pp* [187-189]

191 192

195

199 201 (♩ = ♩) *ord.* *f* *ff* *mf* *ff* *mf*

203 205 7 *f* *ff* *mf* [205-211]

Violin II - 6

213 214

mf *mf* *mp*

216

mf *mp* *mf* *mp*

219 *div.*

mf *f* *mf*

222 (♩ = ♩.) 224

f

226 229

[226-228] *f*

232

mf *f*

236 238

f

240

f *ff*

This musical score for Violin II - 6 spans measures 213 to 240. It is written in a single system with a key signature of one flat (B-flat) and a 2/4 time signature. The score includes various dynamic markings such as *mf* (mezzo-forte), *mp* (mezzo-piano), *f* (forte), and *ff* (fortissimo). It also features performance instructions like *div.* (divisi) and *(♩ = ♩.)* (half note equals half note). The notation includes eighth notes, quarter notes, and half notes, with some measures containing triplets or sixteenth notes. Measure numbers are placed at the beginning of each line, and specific measures are highlighted with boxes (214, 219, 224, 229, 238). The score concludes with a double bar line at measure 240.

THREE DANCES FROM CHACO CANYON: Concertpiece for Chamber Orchestra

Michael Mauldin

$\text{♩} = 104$
con sordino

p

3 *simile*

6 *simile*

9

11 *div.*

14

15

16

19

[19-21]

senza sordino

22

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

26

27

[27-30]

mf

33

37

[35-36] [37-39]

Viola - 2

40 *trem. e sul ponticello* **pp** 42

45

49 51 2 [51-52]

54 *ord. div.* **mf** 57

58

62 64 3 [65-67] **f**

69 72 *pizz.* **mf** [69-71]

74

77 *cresc.*

79 **f** 81 3 [81-83]

84 **f** 87 3 [87-89] *div.* **f** **mf**

Detailed description of the musical score: The score is for a Viola part, measures 40 to 84. It begins with a tremolo and sul ponticello effect at measure 40, marked **pp**. Measure 42 is boxed. The music continues with various rhythmic patterns and dynamics. At measure 51, there is a measure rest for two measures, labeled [51-52]. At measure 54, the tempo changes to 12/8, marked *ord. div.* and **mf**. Measure 57 is boxed. At measure 62, the dynamics change to **f**, and there is a measure rest for three measures, labeled [65-67]. At measure 69, there is a measure rest for three measures, labeled [69-71], followed by a pizzicato section marked **mf**. Measure 72 is boxed. The score continues with various rhythmic patterns and dynamics, including a crescendo at measure 77. At measure 79, the dynamics change to **f**, and there is a measure rest for three measures, labeled [81-83]. Measure 81 is boxed. At measure 84, the dynamics change to **f**, and there is a measure rest for three measures, labeled [87-89]. Measure 87 is boxed. The score ends with a *div.* marking and a dynamic change from **f** to **mf**.

Viola - 3

91 95 *con sordino*

mf *mp* *p* *pp*

100 104

p *pp* *(J. = J)* *[95-97]* *[104-107]* *[109-110]*

111 *(con sord.) unis.*

p *mp* *sub. p* *pp*

115 *senza sordino*

mp *mf* *mp*

118 120

mf *(mf)*

122 125 *div.*

mp

127

f

133 135 *unis.* *div.*

mp *mp* *mf* *mp > p*

138

p

142 145 *(J. = J)*

pp *[145-148]*

Viola - 4

150 153

p *mp* *p* *mp* *p*

154

mp *p* *mp* *p* *mp*

158 161

mf [159-160] *mp* *mf* *mp* *mf*

164 167

mp *mf* *f*

168

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

173 177 (Tempo I)

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

178 (♩ = ♩.)

mf

181

[183-184]

186 187 192

trem. e sul ponticello

pp

193

201 *ord.*

(♩ = ♩.)

f

Viola - 5

202 205

ff mf ff > mf f ff > mf [205-207]

208

mf f > mf f ff > f > mf

213 214

mp mf > mp mf

217 219

mp mf > mp < mf < f

221 (♩ = ♩) 224

mf f

226 229 (pizz.)

mf [226-228]

231

234 cresc.

236 238 arco

f f

239

f ff

Cello

Dedicated to Elizabeth Willink

THREE DANCES FROM CHACO CANYON: Concertpiece for Chamber Orchestra

Michael Mauldin

$\text{♩} = 104$
con sordino

p

simile

simile

div.

f

mf

[19-25]

[35-36]

Cello - 2

37 42

fp

45 51 *pizz.*

mp

ppp

53 *arco div.*

mf

57

61 64

f

[65-67]

68 72 *pizz.*

[69-71] *mf*

74

77 *cresc.*

79 81 *arco*

f

f

Cello - 3

82 87

f

90 95

mf *mp*

98 104

p *pp* [104-107]

108 111

pizz. *p*

113 arco

mp

118 120 125

f *mp* *p* [123-124] [125-134]

135 (pizz.)

mp *mp*

139 2

[143-144]

145 (♩ = ♩) 153

[145-148] [150-151] [153-154]

Cello - 4

156 (pizz.) *p* 161 (pizz.) *mp* [159-160] 2

162 *mf*

167 *f* *ff* *mf* *ff* *mf* *f*

171 *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *mf*

175 *ff* *mf* *ff* *f* 177 (Tempo I) *f* (♩ = ♩) *ff*

179 *mf* 2 2 2 2 2 2 2 2 2 2

181 2 2 2 2 2 2 2 2 [183-184] 2 2

186 187 *fp* 192

194 (♩ = ♩)

Cello - 5

201

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

205

214

[205-211] [214-215] *pizz.* *mp*

218

219

cresc. *mf* *cresc.* *f* *cresc.*

223

(♩ = ♩) 224

229 (pizz.)

ff [226-228] *mf*

230

233

235

cresc.

237

238 arco

f *f*

240

f *ff*

THREE DANCES FROM CHACO CANYON: Concertpiece for Chamber Orchestra

Michael Mauldin

$\text{♩} = 104$

pizz.

mp *cresc.* *mf*

5

mp *cresc.* *mf*

9

mp *cresc.* *mf* *mp*

13

cresc. *mf* *mp* *cresc.*

15

17

mf [19-25]

27 *arco* *f*

30 *mf*

33

[35-36]

Bass - 2

37 42

fp

44

ppp

50 51 *pizz.*

mp *mf*

55 57

59

63 64

f [65-67]

69 72

[69-71] [72-74] (*pizz.*)

mf

78 81 *arco*

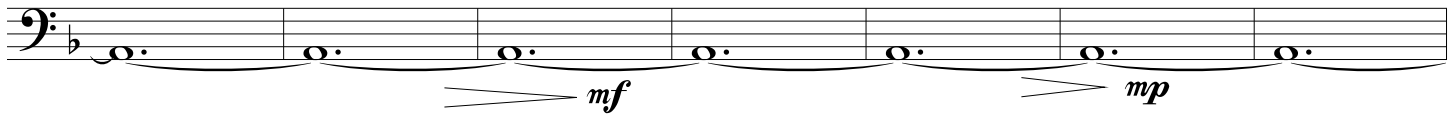
cresc. *f* *f*

82 87

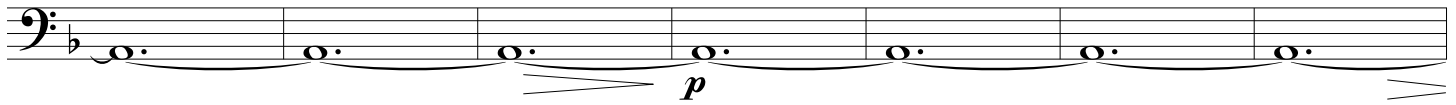
f

Bass - 3

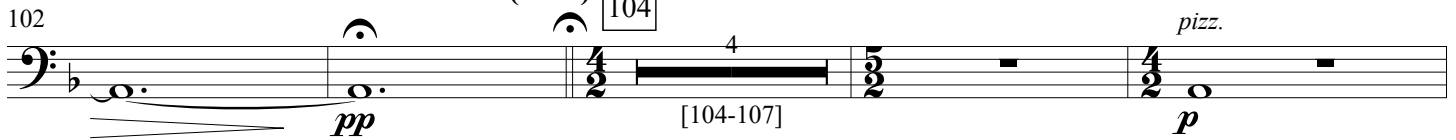
88



95



102



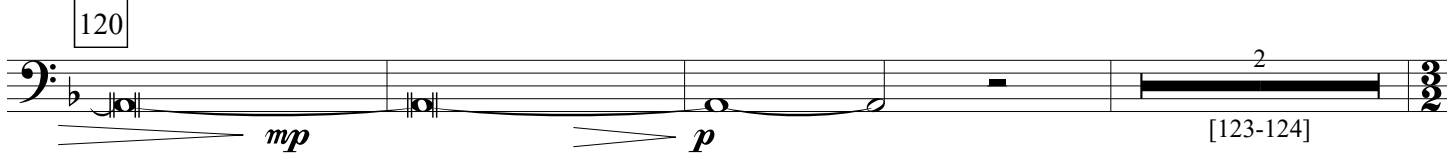
110



114



120



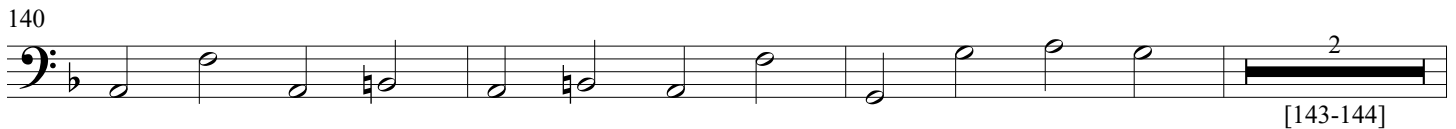
125



135



140



Bass - 4

145 (♩ = ♩) (pizz.)

[145-148] *p*

153

158 161

mp

164 167 (pizz.)

f

169

173 177 (Tempo I)

f

179

mf

181

[183-184]

186 187

fp

Bass - 5

192

199 (♩ = ♩) pizz. *f*

204 205 214 219 *mp* *cresc.* *mf* *cresc.*

221 (♩ = ♩) 224 *f* *cresc.* *ff*

226 229 (pizz.) *mf*

235 238 *cresc.* *f* *f* *arco*

239 *ff*