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Voices from Chaco: concertino for piano and woodwind quintet

Michael Mauldin

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MICHAEL MAULDIN

Dedicated to the memory of Paul B. Muench

VOICES FROM CHACO: **concertino for piano and woodwind quintet**

Commissioned by the New Mexico Music Teachers Association

First-place winner of the 1980 Composer-of-the-Year Competition, Music Teachers National Association

Dedicated to the memory of Paul B. Muench

VOICES FROM CHACO:

concertino for piano and woodwind quintet*

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I. Invocation and Response

II. Tombeau

III. Fete and Offertory

"Voices from Chaco" was written to provide advanced pianists of high-school or college age with a solo work and instrumental accompaniment of chamber proportions. I chose that vehicle because of my love of chamber music, but also to make it easier for aspiring pianists to assemble the forces needed to accompany them. Neither the quintet parts nor their piano-reduction is easy, but finding a few good players might still be easier than getting a concerto performance with an orchestra.

The work is dedicated to my good friend Paul Muench, an Albuquerque teacher and pianist who helped me when I came to New Mexico. He was killed in a 1978 aircraft accident a few days before the birth of my first son, Kendall.

This was the first of my pieces inspired by Chaco Canyon, in northwestern New Mexico. It was the capitol and Mecca of the ancient ancestral Puebloan people. The Chacoans created beautiful cities, accurate solar/lunar markers, intricate artwork, straight roads, and a far-flung trade network – all centuries before Europeans came to North America.

The first movement uses a theme which I dubbed the "silent spring" motive. I felt it expressed the tragic tone of a people who may have had to leave their "sipapu" (center place) because of their overuse of the land, despite their love for it. Drought and social change may also have motivated the exodus. Though we may never be anthropologically certain of the reasons for Chaco's abandonment, I felt strongly that Chaco held many valuable lessons for our civilization.

*Two-piano score also available

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Duration: 16:40

Published by
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I. Invocation and Response

Michael Mauldin

$\text{♩} = 132$

Flute

Oboe

B \flat Clarinet

Horn in F

Bassoon

Piano

1 2 3 4 5 6 7

Fl.

Ob.

B \flat Cl.

Hn. (F)

Bssn.

8 9 10 11 12 13 14

Pno.

(8va) -

mf

f

28 29 30

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

Bssn. *mf*

Pno. *f* *mf* *f*

31 32 33

Ob. *f* *mf*

B^b Cl. *f* *mf*

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

Bssn. *mf*

Pno. *f* *mf*

34 35 36

Fl. *f* *mf* *mf*

Ob. *f* *mf*

B^b Cl. *mf*

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

Bssn. *f* *mf* *mf*

Pno. *f* *mf* *f*

37 38 39 40

Fl. *mf* *f* 2 2 43

Ob. *f* 2 2

B \flat Cl. *mf* *f* 2 2

Hn. (F) *f* 2 2

Bsn. *f* 2 2

Pno. 41 42 43

Pno. 44 45 46 47

Pno. 48 49 50

Fl. *poco rit.* *mp* *a tempo* *mf* *mp*

Ob. *mp* *mf* *a tempo* *mp*

Pno. *poco rit.* *mf* *mp* 51 52 53 54

riten.

1 5 3

FL. 56

B \flat Cl.

Hn. (F)

Bssn.

Pno.

55 56 57 58

FL.

Ob.

B \flat Cl.

Hn. (F)

Bssn.

Pno.

59 60 61 62

FL.

Ob.

B \flat Cl.

Hn. (F)

Bssn.

Pno.

63 64 65 66

Pno.

67 68 69 70

Fl.

Ob.

B \flat Cl.

Hn. (F)

Pno.

poco rit.

73 *a tempo*

mp

mf

mp

mp

71 72 73 74 75

Fl.

Ob.

B \flat Cl.

Hn. (F)

Bssn.

81

mp

mp

mf

mp

mf *f* *mf*

76 77 78 79 80 81

Fl. Ob. B \flat Cl. Hn. (F) Bsn. Pno.

82 83 84 85 86 87

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

Fl. Ob. B \flat Cl. Hn. (F) Bsn. Pno.

88 89 90 91

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

Fl.

Ob.

B \flat Cl.

Hn. (F)

Bssn.

Pno.

92 93 94 95

Fl.

Ob.

B \flat Cl.

Hn. (F)

Bssn.

Pno.

96 97 98 99

Fl.

Ob.

B \flat Cl.

Hn. (F)

Bsn.

Pno.

100 101 102 103

Fl.

Ob.

B \flat Cl.

Hn. (F)

Bsn.

Pno.

104 105 106 107 108

109

Hn. (F) *mf* *mp*

Bssn. *mf* *mp*

Pno. *mf* *mp* *mf*

109 110 111 112

Pno. *f* *mf*

113 114 115 116 117

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

Bssn. *mp* *mf*

Pno. *mf* *poco a poco dim.* *mp*

118 119 120 121 122 123

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

Ob. *mf* *f* *mf*

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

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

Bssn. *mf* *> mp* *mf* *> mp* *mf* *mp*

124 125 126 127 128 129 130

131

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

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

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

Bssn. *mf* *mf* *f* *mf*

Pno. 131 132 133 134 135 136 137

142

Fl. *a tempo* *mp* *f* *poco rit.* *p* *a tempo*

Ob.

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

Hn. (F)

Bssn.

Pno. *a tempo* *poco rit.* *a tempo* 142 143

144

Pno. *string.* *cresc.* *f* *mp* *a tempo* *mf* *mp* *mp* *mp*

155

Fl.

Ob.

B^b Cl.

Hn. (F)

Pno.

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

mf *simile* *poco a poco cresc.* *f*

153 154 155 156 157

Fl.

Ob.

B^b Cl.

Hn. (F)

Pno.

mf *f* *mf* *f* *8va*

158 159 160 161 162

163

Fl.

Ob.

B^b Cl.

Hn. (F)

Bssn.

Pno.

f *mf* *f* *mf* *ff* *marcato* *8va*

163 164 165 166 167

169

Fl.

Ob.

B \flat Cl.

Hn. (F)

Bsn.

Pno.

(S^{no})

168

169

170

171

Hn. (F)

Bsn.

Pno.

(S^{no})

172

173

174

Hn. (F)

Bsn.

Pno.

175

176

177

178

Fl.

Ob.

B \flat Cl.

Hn. (F)

Bsn.

Pno.

178

179

180

Fl.

Ob.

B \flat Cl.

Hn. (F)

Bsn.

Pno.

181

182

183

184

Fl. *mf* \triangleleft *f* \triangleleft *mf* \triangleleft *f* \triangleleft *f*

Ob. *mf* \triangleleft *f* \triangleleft *mf* \triangleleft *f*

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

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

Bsn. *mf* \triangleleft *f* \triangleleft *mf* \triangleleft *f*

Pno. 185 186 187

187

Pno. (8va) 188 189 190 191

Pno. (8va) 192 193 194 *riten.* *a tempo*

Pno. *mf* 195 196 197 198 199 *mp*

201

FL.

Ob.

Hn. (F)

Pno.

200 201 202 203

204 205 206 207

208 209 210 211

212 213 214 215

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

This musical score page contains measures 200 through 215. The instruments are Flute (FL.), Oboe (Ob.), Horn in F (Hn. (F)), Piano (Pno.), Bassoon (Bssn.), and Clarinet in Bb (Bb Cl.). The score is divided into four systems. The first system (measures 200-203) features a piano introduction with a melodic line in the right hand and a bass line in the left hand. The second system (measures 204-207) shows the woodwinds entering with rhythmic patterns. The third system (measures 208-211) continues the woodwind patterns, with the bassoon and piano providing harmonic support. The fourth system (measures 212-215) features a change in tempo and meter, with the woodwinds playing more active lines and the piano providing a strong harmonic foundation. Dynamics range from piano (p) to forte (f).

Fl.

Ob.

B♭ Cl.

Hn. (F)

Bssn.

216 217 218 219

mp

mf

mf

Fl.

Ob.

B^b Cl.

Bssn.

Pno.

220

221

222

223

8^{va}

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

Ob. *mf* *f* *mf* *f*

B♭ Cl. *mf* *f* *mf* *f*

Hn. (F) *mf* *f*

Bsn. *mf* *f* *mf* *f*

Pno. *f* *ff* *broader*

224 225 226 227 228

II. Tombeau

This section of the score contains three systems of music. The first system (measures 229-238) features a piano introduction with a tempo of $\text{♩} = 92$. The piano part consists of a steady eighth-note accompaniment in both hands. The woodwinds (Flute, Oboe, B♭ Clarinet, Horn in F, Bassoon) enter in measure 231 with a melodic line, starting with a piano (*p*) dynamic and reaching a mezzo-forte (*mf*) dynamic by measure 233. The piano part continues with a similar accompaniment. The second system (measures 241-247) shows the woodwinds continuing their melodic line, with the piano part providing a consistent accompaniment. The third system (measures 251-254) features a more complex piano part with a driving eighth-note pattern in the right hand and a more active bass line. The woodwinds continue their melodic line, with the piano part providing a consistent accompaniment. The score includes various dynamics such as *p*, *mp*, *mf*, and *cresc.* (crescendo).

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

Pno. *f* *ff* *mf* *mp* *p*

255 256 257 258 259 260 261

Fl. *p* *mp* *mf* *mp* *p* *pp*

Ob. *mf* *mp* *mp* *pp*

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

Hn. (F) *p* *mp* *mf* *mp* *p* *pp*

Bssn. *mp* *mf* *f* *mp* *p* *pp*

Pno. *pp* *p*

poco rit. *a tempo*

262 263 264 265 266 267 268 269 270

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

Ob. *mf* *mp*

B \flat Cl. *mp*

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

Bssn. *mp*

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

271 272 273 274 275 276

Fl.

Ob.

B♭ Cl.

Hn. (F)

Bssn.

Pno.

280 281 282 283 284 285

(8^{va})

Pno.

pp

poco a poco cresc.

f

293 294 295 296 297

Bssn. *rit.* 302 *a tempo*

Pno. *rit.* 302 *a tempo*

(8va) -

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

298 299 300 301 302 303 304

B♭ Cl. 314

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

Bssn. *mf* *p*

Pno. 314

(8va) -

305 306 307 308 309 310 311 312 313 314

Ob. *mp* *mf*

B♭ Cl. *mf* *mp*

Pno. *loco* *mp*

(8va) -

315 316 317 318 319 320 321 322

Ob. *mp* *p*

Pno. *p* *pp*

(8va) -

323 324 325 326 327

III. Fete and Offertory

$\text{♩} = 192$

Fl.

Ob.

B \flat Cl.

Hn. (F)

Bssn.

Pno.

f

simile

328 329 330

Fl.

Ob.

B \flat Cl.

Hn. (F)

Bssn.

Pno.

f

mf

mf

mf

mf

331 332 333

This musical score is for a section titled 'III. Fete and Offertory'. It is written for a symphony orchestra and piano. The tempo is marked as quarter note = 192. The score is divided into two systems. The first system covers measures 328 to 330. In measure 328, the woodwinds (Ob., B \flat Cl., Hn. (F), Bssn.) and piano enter with a forte (f) dynamic. The woodwinds play a melodic line, while the piano plays a rhythmic accompaniment. In measure 329, the woodwinds continue their melodic line, and the piano accompaniment is marked 'simile'. In measure 330, the woodwinds and piano continue. The second system covers measures 331 to 333. In measure 331, the woodwinds and piano continue. In measure 332, the woodwinds and piano continue. In measure 333, the woodwinds and piano continue. The dynamics for the woodwinds in the second system are marked f for the Flute and mf for the Oboe, B \flat Clarinet, Horn (F), and Bassoon. The piano accompaniment continues with a forte (f) dynamic.

Fl. Ob. B \flat Cl. Hn. (F) Bsn. Pno.

(S re)

334 335 336 337

f

Fl. Ob. B \flat Cl. Hn. (F) Bsn. Pno.

1

(S re)

338 339 340

mf

1 (cont.)

Fl.

Ob.

B \flat Cl.

Hn. (F)

Bsn.

Pno.

f

f

f

mf

mf

1 (cont.)
(8va)

secco

341 342 343

Fl.

Ob.

B \flat Cl.

Hn. (F)

Bsn.

Pno.

marcato

1

2

8va

2

344 345 346 347 348

Fl.

Ob.

B^b Cl.

Hn. (F)

Bssn.

Pno.

(8va)-----

f

mf

f

loco

349 350 351

Ob.

B^b Cl.

Hn. (F)

Bssn.

Pno.

353

mf

mf

353

sfz

8va-----

352 353 354 355 356

Fl.

Ob.

B^b Cl.

Pno.

361

mf

f

mf

f

361

(8va)-----

f

simile

357 358 359 360 361

Fl.

Ob.

B \flat Cl.

Pno.

362 363 364 365 366

Fl.

Ob.

B \flat Cl.

Hn. (F)

Bssn.

Pno.

367 368 369 370 371

Ob.

B \flat Cl.

Hn. (F)

Bssn.

Pno.

372 373 374 375

(8^{va})

Pno.

376 377 378 379 simile 380

Pno.

381 382 383 384 385

Pno.

$\text{♩} = \text{♩}$

(8^{va})

386 387 388 389

Pno.

poco a poco dim.

(8^{va})

390 391 392 393

Fl.

395

p *mp* *p*

Hn. (F)

395

p *mp* *p*

Pno.

(8^{va})

394 395 396

Fl.

p *mp*

Hn. (F)

p *mp* *mf* 2 *mf* 2

Pno.

dim. *mp*

(8^{va})

397 398 399

Fl. *mp* *p*

Hn. (F) *mp* *p*

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

(8^{vb})

400 401 402

Fl. *p* *mp* *mf* *2* *2* *mp*

Hn. (F) *p* *mp* *mf* *2* *2* *mp*

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

(8^{vb})

403 404 405

Pno. *poco a poco cresc.*

406 407 408

Fl. *f* *f*

Ob. *f* *f*

B^b Cl. *f* *f*

Pno. *ff* *f* *simile*

J. = J

409 410 411

Fl. Ob. B \flat Cl. Hn. (F) Bsn. Pno.

412 413 414

Fl. Ob. B \flat Cl. Hn. (F) Bsn. Pno.

415 416 417 418 419

FL. $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$

Ob.

B \flat Cl.

Hn. (F)

Bssn.

Pno. mf f mf $\text{♩} = \text{♩}$

420 421 422

Pno. f

423 424 425

426

FL. mf f mf f mf

Ob. mf f mf f mf

B \flat Cl. mf f mf f mf

Hn. (F) mf f mf f mf

Bssn. mf f mf f mf

Pno. mf f mf f mf

426 427 428

Fl. Ob. B \flat Cl. Hn. (F) Bsn. Pno.

429 430 431

Fl. Ob. B \flat Cl. Hn. (F) Bsn. Pno.

432 433 434

Pno.

Sw

435 436 437 438

Pno.

439

439 440 441 442 443

Hn. (F)

Bssn.

Pno.

mf

poco a poco dim.

444 445 446

Fl.

B \flat Cl.

Hn. (F)

Bssn.

Pno.

f

mp

447 448 449

Fl. *mf*

Ob. *f* 3 3 3

B \flat Cl. *mf* *f* 3 3 3

Hn. (F) *mp*

Bssn. *mp*

Pno. *poco a poco dim.*

450 451 452

Fl. 454 *mf* *f*

Ob. *mf* *f*

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

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

Bssn. *mp* *mf* *f*

Pno. 454 *ppp* *mf*

453 454 455 456 457 458 459

461 468

Fl.

Hn. (F)

Bssn.

Pno.

460 461 462 463 464 465 466 467 468

Fl.

Ob.

B^b Cl.

Hn. (F)

Bssn.

Pno.

469 470 471 472 473 474 475 476 477

480 480

Fl.

B^b Cl.

Bssn.

Pno.

478 479 480 481 482 483 484 485 486

Hn. (F)

491 *solo*
mp *mf* *mp*

Pno.

mf *espressivo* *p*

487 488 489 490 491 492 493 494

Fl.

499 *tr* *mf* *pp*

B♭ Cl.

mf *pp*

Hn. (F)

p *mp*

499

Pno.

mf *pp*

495 496 497 498 499 500

Fl.

tr *mf* *pp*

B♭ Cl.

tr *mf* *pp*

Hn. (F)

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

Pno.

mf *dim.*

501 502 503 504 505

Fl.

508 *pp*

B♭ Cl.

pp

Hn. (F)

solo
mp *mf* *mp* *mp*

508

Pno.

pp

506 507 508 509 510 511 512 513

Hn. (F) *poco rit.*

514 *p* 515 *p* 516 *mp* 517 *mf* 518 *mp* 519 520 521 522

Hn. (F) *a tempo* 523 *pp*

Pno. *a tempo* 523 *p* *mp* *p* 524 525

Ob. *p* *mp* *p*

Bssn. *p* *mp* *p*

Pno. *mf* *p* 526 527 528

Ob. *p* *mp* *mf* *2* *2* *mp* *p*

Bssn. *p* *mp* *mf* *2* *2* *mp* *p*

Pno. *mp* *mf* 529 530 531

Ob. *mp* *mf* *f* *2* *2*

Bssn. *mp* *mf* *f* *2* *2*

Pno. *533* 532 533 534

(8th)

Ob. *mf*

Bssn. *mf*

Pno. *poco a poco cresc.*

535 536 537

Pno. *ff*

538 539 540

541

Fl.

Ob. *f*

B \flat Cl. *f*

Hn. (F) *f*

Bssn. *f*

541

Pno. *simile*

541 542 543

Fl.

Ob. *mf*

B \flat Cl. *mf*

Hn. (F) *mf*

Bssn. *mf*

(Sno)

Pno.

544 545 546 547

549

Fl.

Ob.

B \flat Cl.

Hn. (F)

Bsn.

(8va)-----

Pno.

548 549 550 551

mf

mf

Fl.

Ob.

B \flat Cl.

Hn. (F)

Bsn.

(8va)-----

Pno.

552 553 554

f

f

f

mf

f

mf

557

Fl.

Ob.

B \flat Cl.

Hn. (F)

Bsn.

Pno.

555 556 557 558

Fl.

Ob.

B \flat Cl.

Hn. (F)

Bsn.

Pno.

559 560 561

Fl.

Ob.

B \flat Cl.

Hn. (F)

Bssn.

Pno.

(S re)

562 563 564 565

Fl.

Ob.

B \flat Cl.

Hn. (F)

Bssn.

Pno.

(S re)

566 567 568

Ob.

B♭ Cl.

Pno.

8th

569

570

571

572

573

This musical score is for measures 574 through 579 of 'The Swan' from 'The Nutcracker'. It features three staves: Ob. (Oboe), B♭ Cl. (B-flat Clarinet), and Pno. (Piano). The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *fp* (fortissimo piano). The Ob. and B♭ Cl. parts are mostly rests, with some melodic lines in measures 574 and 575. The Pno. part features a complex rhythmic pattern in the right hand and a more active line in the left hand, including a section marked *fp* and a section marked *f*. The score ends with a double bar line and a repeat sign.

[illegible]

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II. Tombeau

III. Fete and Offertory

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The work is dedicated to my good friend Paul Muench, an Albuquerque teacher and pianist who helped me when I came to New Mexico. He was killed in a 1978 aircraft accident a few days before the birth of my first son, Kendall.

This was the first of my pieces inspired by Chaco Canyon, in northwestern New Mexico. It was the capitol and Mecca of the ancient ancestral Puebloan people. The Chacoans created beautiful cities, accurate solar/lunar markers, intricate artwork, straight roads, and a far-flung trade network – all centuries before Europeans came to North America.

The first movement uses a theme which I dubbed the "silent spring" motive. I felt it expressed the tragic tone of a people who may have had to leave their "sipapu" (center place) because of their overuse of the land, despite their love for it. Drought and social change may also have motivated the exodus. Though we may never be anthropologically certain of the reasons for Chaco's abandonment, I felt strongly that Chaco held many valuable lessons for our civilization.

*Two-piano score also available

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Duration: 16:40

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I. Invocation and Response

Piano II

$\text{♩} = 132$

5

10

14

18

19

23

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

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95

96

97

98

99

100

Piano Solo and Accompaniment
Voices from Chaco

26 *f marcato* *solo* *8va*

27 *f marcato* *solo* *8va*

28 *mf* *8va*

30 *f* *8va*

32 *mf* *8va*

33 *f* *8va*

34 *mf* *8va*

35 *f* *8va*

36 *mf* *8va*

37 *f* *8va*

38 *mf* *8va*

39 *f* *8va*

40 *mf* *8va*

41 *f* *8va*

42 *mf* *8va*

43 *f* *8va*

44 *mf* *8va*

45 *f* *8va*

46 *mf* *8va*

47 *f* *8va*

48 *mf* *8va*

49 *f* *8va*

50 *mf* *8va*

51 *f* *8va*

52 *mf* *8va*

53 *f* *8va*

54 *mf* *8va*

55 *f* *8va*

56 *mf* *8va*

57 *f* *8va*

58 *mf* *8va*

59 *f* *8va*

60 *mf* *8va*

61 *f* *8va*

62 *mf* *8va*

63 *f* *8va*

64 *mf* *8va*

65 *f* *8va*

66 *mf* *8va*

67 *f* *8va*

68 *mf* *8va*

69 *f* *8va*

70 *mf* *8va*

71 *f* *8va*

72 *mf* *8va*

73 *f* *8va*

74 *mf* *8va*

75 *f* *8va*

76 *mf* *8va*

77 *f* *8va*

78 *mf* *8va*

79 *f* *8va*

80 *mf* *8va*

81 *f* *8va*

82 *mf* *8va*

83 *f* *8va*

84 *mf* *8va*

85 *f* *8va*

86 *mf* *8va*

87 *f* *8va*

88 *mf* *8va*

89 *f* *8va*

90 *mf* *8va*

91 *f* *8va*

92 *mf* *8va*

93 *f* *8va*

94 *mf* *8va*

95 *f* *8va*

96 *mf* *8va*

97 *f* *8va*

98 *mf* *8va*

99 *f* *8va*

100 *mf* *8va*

101 *f* *8va*

102 *mf* *8va*

103 *f* *8va*

104 *mf* *8va*

105 *f* *8va*

106 *mf* *8va*

107 *f* *8va*

108 *mf* *8va*

109 *f* *8va*

110 *mf* *8va*

111 *f* *8va*

112 *mf* *8va*

113 *f* *8va*

114 *mf* *8va*

115 *f* *8va*

116 *mf* *8va*

117 *f* *8va*

118 *mf* *8va*

119 *f* *8va*

120 *mf* *8va*

121 *f* *8va*

122 *mf* *8va*

123 *f* *8va*

124 *mf* *8va*

125 *f* *8va*

126 *mf* *8va*

127 *f* *8va*

128 *mf* *8va*

129 *f* *8va*

130 *mf* *8va*

131 *f* *8va*

132 *mf* *8va*

133 *f* *8va*

134 *mf* *8va*

135 *f* *8va*

136 *mf* *8va*

137 *f* *8va*

138 *mf* *8va*

139 *f* *8va*

140 *mf* *8va*

141 *f* *8va*

142 *mf* *8va*

143 *f* *8va*

144 *mf* *8va*

145 *f* *8va*

146 *mf* *8va*

147 *f* *8va*

148 *mf* *8va*

149 *f* *8va*

150 *mf* *8va*

151 *f* *8va*

152 *mf* *8va*

153 *f* *8va*

154 *mf* *8va*

155 *f* *8va*

156 *mf* *8va*

157 *f* *8va*

158 *mf* *8va*

159 *f* *8va*

160 *mf* *8va*

161 *f* *8va*

162 *mf* *8va*

163 *f* *8va*

164 *mf* *8va*

165 *f* *8va*

166 *mf* *8va*

167 *f* *8va*

168 *mf* *8va*

169 *f* *8va*

170 *mf* *8va*

171 *f* *8va*

172 *mf* *8va*

173 *f* *8va*

174 *mf* *8va*

175 *f* *8va*

176 *mf* *8va*

177 *f* *8va*

178 *mf* *8va*

179 *f* *8va*

180 *mf* *8va*

181 *f* *8va*

182 *mf* *8va*

183 *f* *8va*

184 *mf* *8va*

185 *f* *8va*

186 *mf* *8va*

187 *f* *8va*

188 *mf* *8va*

189 *f* *8va*

190 *mf* *8va*

191 *f* *8va*

192 *mf* *8va*

193 *f* *8va*

194 *mf* *8va*

195 *f* *8va*

196 *mf* *8va*

197 *f* *8va*

198 *mf* *8va*

199 *f* *8va*

200 *mf* *8va*

201 *f* *8va*

202 *mf* *8va*

203 *f* *8va*

204 *mf* *8va*

205 *f* *8va*

206 *mf* *8va*

207 *f* *8va*

208 *mf* *8va*

209 *f* *8va*

210 *mf* *8va*

211 *f* *8va*

212 *mf* *8va*

213 *f* *8va*

214 *mf* *8va*

215 *f* *8va*

216 *mf* *8va*

217 *f* *8va*

218 *mf* *8va*

219 *f* *8va*

220 *mf* *8va*

221 *f* *8va*

222 *mf* *8va*

223 *f* *8va*

224 *mf* *8va*

225 *f* *8va*

226 *mf* *8va*

227 *f* *8va*

228 *mf* *8va*

229 *f* *8va*

230 *mf* *8va*

231 *f* *8va*

232 *mf* *8va*

233 *f* *8va*

234 *mf* *8va*

235 *f* *8va*

236 *mf* *8va*

237 *f* *8va*

238 *mf* *8va*

239 *f* *8va*

240 *mf* *8va*

241 *f* *8va*

242 *mf* *8va*

243 *f* *8va*

244 *mf* *8va*

245 *f* *8va*

246 *mf* *8va*

247 *f* *8va*

248 *mf* *8va*

249 *f* *8va*

250 *mf* *8va*

251 *f* *8va*

252 *mf* *8va*

253 *f* *8va*

254 *mf* *8va*

255 *f* *8va*

256 *mf* *8va*

257 *f* *8va*

258 *mf* *8va*

259 *f* *8va*

260 *mf* *8va*

261 *f* *8va*

262 *mf* *8va*

263 *f* *8va*

264 *mf* *8va*

265 *f* *8va*

266 *mf* *8va*

267 *f* *8va*

268 *mf* *8va*

269 *f* *8va*

270 *mf* *8va*

271 *f* *8va*

272 *mf* *8va*

273 *f* *8va*

274 *mf* *8va*

275 *f* *8va*

276 *mf* *8va*

277 *f* *8va*

278 *mf* *8va*

279 *f* *8va*

280 *mf* *8va*

281 *f* *8va*

282 *mf* *8va*

283 *f* *8va*

284 *mf* *8va*

285 *f* *8va*

286 *mf* *8va*

287 *f* *8va*

288 *mf* *8va*

289 *f* *8va*

290 *mf* *8va*

291 *f* *8va*

292 *mf* *8va*

293 *f* *8va*

294 *mf* *8va*

295 *f* *8va*

296 *mf* *8va*

297 *f* *8va*

298 *mf* *8va*

299 *f* *8va*

300 *mf* *8va*

301 *f* *8va*

302 *mf* *8va*

303 *f* *8va*

304 *mf* *8va*

305 *f* *8va*

306 *mf* *8va*

307 *f* *8va*

308 *mf* *8va*

309 *f* *8va*

310 *mf* *8va*

311 *f* *8va*

312 *mf* *8va*

313 *f* *8va*

314 *mf* *8va*

315 *f* *8va*

316 *mf* *8va*

317 *f* *8va*

318 *mf* *8va*

319 *f* *8va*

320 *mf* *8va*

321 *f* *8va*

322 *mf* *8va*

323 *f* *8va*

324 *mf* *8va*

325 *f* *8va*

326 *mf* *8va*

327 *f* *8va*

328 *mf* *8va*

329 *f* *8va*

330 *mf* *8va*

331 *f* *8va*

332 *mf* *8va*

333 *f* *8va*

334 *mf* *8va*

335 *f* *8va*

336 *mf* *8va*

337 *f* *8va*

338 *mf* *8va*

339 *f* *8va*

340 *mf* *8va*

341 *f* *8va*

342 *mf* *8va*

343 *f* *8va*

344 *mf* *8va*

345 *f* *8va*

346 *mf* *8va*

347 *f* *8va*

348 *mf* *8va*

349 *f* *8va*

350 *mf* *8va*

351 *f* *8va*

352 *mf* *8va*

353 *f* *8va*

354 *mf* *8va*

355 *f* *8va*

356 *mf* *8va*

357 *f* *8va*

358 *mf* *8va*

359 *f* *8va*

360 *mf* *8va*

361 *f* *8va*

362 *mf* *8va*

363 *f* *8va*

364 *mf* *8va*

365 *f* *8va*

366 *mf* *8va*

367 *f* *8va*

368 *mf* *8va*

369 *f* *8va*

370 *mf* *8va*

371 *f* *8va*

372 *mf* *8va*

373 *f* *8va*

374 *mf* *8va*

375 *f* *8va*

376 *mf* *8va*

377 *f* *8va*

378 *mf* *8va*

379 *f* *8va*

380 *mf* *8va*

381 *f* *8va*

382 *mf* *8va*

383 *f* *8va*

384 *mf* *8va*

385 *f* *8va*

386 *mf* *8va*

387 *f* *8va*

388 *mf* *8va*

389 *f* *8va*

390 *mf* *8va*

391 *f* *8va*

392 *mf* *8va*

393 *f* *8va*

394 *mf* *8va*

395 *f* *8va*

396 *mf* *8va*

397 *f* *8va*

398 *mf* *8va*

399 *f* *8va*

400 *mf* *8va*

401 *f* *8va*

402 *mf* *8va*

403 *f* *8va*

404 *mf* *8va*

405 *f* *8va*

406 *mf* *8va*

407 *f* *8va*

408 *mf* *8va*

409 *f* *8va*

410 *mf* *8va*

411 *f* *8va*

412 *mf* *8va*

413 *f* *8va*

414 *mf* *8va*

415 *f* *8va*

416 *mf* *8va*

417 *f* *8va*

418 *mf* *8va*

419 *f* *8va*

420 *mf* *8va*

421 *f* *8va*

422 *mf* *8va*

423 *f* *8va*

424 *mf* *8va*

425 *f* *8va*

426 *mf* *8va*

427 *f* *8va*

428 *mf* *8va*

429 *f* *8va*

430 *mf* *8va*

431 *f* *8va*

432 *mf* *8va*

433 *f* *8va*

434 *mf* *8va*

435 *f* *8va*

436 *mf* *8va*

437 *f* *8va*

438 *mf* *8va*

439 *f* *8va*

440 *mf* *8va*

441 *f* *8va*

442 *mf* *8va*

443 *f* *8va*

444 *mf* *8va*

445 *f* *8va*

446 *mf* *8va*

447 *f* *8va*

448 *mf* *8va*

449 *f* *8va*

450 *mf* *8va*

451 *f* *8va*

452 *mf* *8va*

453 *f* *8va*

454 *mf* *8va*

455 *f* *8va*

456 *mf* *8va*

457 *f* *8va*

458 *mf* *8va*

459 *f* *8va*

460 *mf* *8va*

461 *f* *8va*

462 *mf* *8va*

463 *f* *8va*

464 *mf* *8va*

465 *f* *8va*

466 *mf* *8va*

467 *f* *8va*

468 *mf* *8va*

469 *f* *8va*

470 *mf* *8va*

471 *f* *8va*

472 *mf* *8va*

473 *f* *8va*

474 *mf* *8va*

475 *f* *8va*

476 *mf* *8va*

477 *f* *8va*

478 *mf* *8va*

479 *f* *8va*

480 *mf* *8va*

481 *f* *8va*

482 *mf* *8va*

483 *f* *8va*

484 *mf* *8va*

485 *f* *8va*

486 *mf* *8va*

487 *f* *8va*

488 *mf* *8va*

489 *f* *8va*

490 *mf* *8va*

491 *f* *8va*

492 *mf* *8va*

493 *f* *8va*

494 *mf* *8va*

495 *f* *8va*

496 *mf* *8va*

497 *f* *8va*

498 *mf* *8va*

499 *f* *8va*

500 *mf* *8va*

501 *f* *8va*

502 *mf* *8va*

503 *f* *8va*

504 *mf* *8va*

505 *f* *8va*

506 *mf* *8va*

507 *f* *8va*

508 *mf* *8va*

509 *f* *8va*

510 *mf* *8va*

511 *f* *8va*

512 *mf* *8va*

513 *f* *8va*

514 *mf* *8va*

515 *f* *8va*

516 *mf* *8va*

517 *f* *8va*

518 *mf* *8va*

519 *f* *8va*

520 *mf* *8va*

521 *f* *8va*

522 *mf* *8va*

523 *f* *8va*

524 *mf* *8va*

525 *f* *8va*

526 *mf* *8va*

527 *f* *8va*

528 *mf* *8va*

529 *f* *8va*

530 *mf* *8va*

531 *f* *8va*

532 *mf* *8va*

533 *f* *8va*

534 *mf* *8va*

535 *f* *8va*

536 *mf* *8va*

537 *f* *8va*

538 *mf* *8va*

539 *f* *8va*

540 *mf* *8va*

541 *f* *8va*

542 *mf* *8va*

543 *f* *8va*

544 *mf* *8va*

545 *f* *8va*

546 *mf* *8va*

547 *f* *8va*

548 *mf* *8va*

549 *f* *8va*

550 *mf* *8va*

551 *f* *8va*

552 *mf* *8va*

553 *f* *8va*

554 *mf* *8va*

555 *f* *8va*

556 *mf* *8va*

557 *f* *8va*

558 *mf* *8va*

559 *f* *8va*

560 *mf* *8va*

561 *f* *8va*

562 *mf* *8va*

563 *f* *8va*

564 *mf* *8va*

565 *f* *8va*

566 *mf* *8va*

567 *f* *8va*

568 *mf* *8va*

569 *f* *8va*

570 *mf* *8va*

571 *f* *8va*

572 *mf* *8va*

573 *f* *8va*

574 *mf* *8va*

575 *f* *8va*

576 *mf* *8va*

577 *f* *8va*

578 *mf* *8va*

579 *f* *8va*

580 *mf* *8va*

581 *f* *8va*

582 *mf* *8va*

583 *f* *8va*

584 *mf* *8va*

585 *f* *8va*

586 *mf* *8va*

587 *f* *8va*

588 *mf* *8va*

589 *f* *8va*

590 *mf* *8va*

591 *f* *8va*

592 *mf* *8va*

593 *f* *8va*

594 *mf* *8va*

595 *f* *8va*

596 *mf* *8va*

597 *f* *8va*

598 *mf* *8va*

599 *f* *8va*

600 *mf* *8va*

601 *f* *8va*

Piano Solo and Accompaniment
Voices from Chaco

5

34 35

mf *f*

36 37

mf *f*

38 39

mf *f*

40 41

mf *mf*

$(g^{va}).$ $(g^{va}).$ $(g^{va}).$

The image displays a musical score for the song "The Rose Tree". It is written for a piano and voice. The score is in 2/4 time and the key signature has one flat (B-flat). The music is divided into two systems. The first system contains measures 48 through 55. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The voice part is written in a single staff above the piano part. The second system contains measures 56 through 63. The piano accompaniment continues with the same melody and bass line. The voice part is written in a single staff above the piano part. The score ends with a double bar line.

Piano Solo and Accompaniment
Voices from Chaco

7

50

riten.

mf

poco rit.

50

riten.

mp

poco rit.

a tempo

52

mp

a tempo

52

mf

mp

54

mf

p

54

mp

57

mf

mp

57

Piano Solo and Accompaniment
Voices from Chaco

59

Measures 59-60 of the piano solo and accompaniment. The right hand features a melodic line with a crescendo marking. The left hand provides harmonic support with chords and moving lines. A dynamic marking of *mf* is present in measure 60.

cresc.

mf

61

Measures 61-62 of the piano solo and accompaniment. The right hand continues the melodic development with first and second endings. The left hand features a moving bass line. A dynamic marking of *mp* is present in measure 61.

8va

mf

mp

63

Measures 63-64 of the piano solo and accompaniment. The right hand continues the melodic line. The left hand features a moving bass line. A dynamic marking of *mp* is present in measure 63.

mp

p

65

Measures 65-66 of the piano solo and accompaniment. The right hand continues the melodic line. The left hand features a moving bass line.

Piano Solo and Accompaniment
Voices from Chaco

9

67 *mf*

67

69

69

71 *poco rit.* *a tempo* *mp*

71

71 *poco rit.* *a tempo* *mp*

71

74

74

Voices from Chaco

78

78

81

81

84

84

88

88

Piano Solo and Accompaniment
Voices from Chaco

11

90 *f* *mf*

92

94 *f* *mf*

96 *f* *mf* *Sva*

The musical score is written for piano solo and accompaniment. It is in B-flat major and 12/8 time. The score is divided into systems, with measures 90, 92, 94, and 96 marked at the beginning of each system. The piano solo is in the right hand, and the piano accompaniment is in the left hand. The score includes dynamics such as *f* (forte) and *mf* (mezzo-forte). The piece concludes with a 'Sva' (Sustained) marking and a dashed line.

[illegible]

110

mp *J. = J*

112

mf

115

f

118

mf *poco a poco dim.*

Piano Solo and Accompaniment
Voices from Chaco

121 122

mp

121 122

mp *mf* *f* *f* (b)

126

126

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

130 131

mf *mp*

130 131

f *mp* *mf* *mp*

134

stretto

134

mf *f* *mf* *stretto*

3 1 2 5 2 1

138 *a tempo*

poco rit.

138 *a tempo*

1 2 5 3 1 2

mf *mp* *f* *p* *poco rit.*

142 *a tempo*

mp *mf*

142 *a tempo*

mp *p*

145 *a tempo*

mp *string. cresc.* *f* *mp* *mf*

145 *a tempo*

string.

151 *mp* *mp* *mf* *simile*

151

Piano Solo and Accompaniment
Voices from Chaco

Voices from Chaco

155 *poco a poco cresc.*

155 *mf* *f* *cresc.*

158 *8va*

158 *mf* *f*

161 *8va*

161 *8va*

163 *3* *3*

163 *f*

164 *3* *3* *3* *ff* *marcato*

164 *f*

167 *8va*

167

169 *8va*

171 *8va*

173 *8va*

Piano Solo and Accompaniment
Voices from Chaco

This page contains measures 175 through 181 of the musical score. The notation is as follows:

- Measures 175-176:** The piano part features a complex melodic line in the right hand with many accidentals and a steady eighth-note accompaniment in the left hand. The vocal part has a single measure with a whole note and a fermata.
- Measures 177-178:** The piano part continues with intricate melodic patterns. The vocal part has two measures, each with a whole note and a fermata.
- Measures 179-180:** The piano part shows a shift in texture with more block chords and sustained notes. The vocal part has two measures, each with a whole note and a fermata.
- Measure 181:** The piano part concludes with a final melodic phrase. The vocal part has a single measure with a whole note and a fermata.

183

183

184

mf

f

185

185

186

mf

f

mf

187

187

188

f

189

189

190

f

Piano Solo and Accompaniment
Voices from Chaco

(8va) -----

191

191

a tempo

193

riten.

a tempo

193

195

mf

mp

195

198

p

mp

198

[illegible]

Piano Solo and Accompaniment
Voices from Chaco

209

210

211

214

216

mf

f

mf

The musical score is written for piano solo and accompaniment. It is in B-flat major and 12/8 time. The score is divided into five systems of staves. The first system (measures 209-210) shows a piano solo in the right hand and accompaniment in the left hand. The second system (measures 211-213) continues the piano solo and accompaniment. The third system (measures 214-215) shows a piano solo in the right hand and accompaniment in the left hand. The fourth system (measures 216-217) continues the piano solo and accompaniment. The fifth system (measures 218-219) shows a piano solo in the right hand and accompaniment in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings.

II. Tombeau

229 $\text{♩} = 92$

p

229 $\text{♩} = 92$

p *mf* *p*

235 *8va*

241

235

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

242 (*8va*)

242

mf *mp* *mp* *mf*

248

p *mp* *p*

251 *8va*

248

mp

251

253 *(8va)* *loco*
cresc. *f* *ff* 1 2

253 *f* *ff* *f*

258 *mf* *mp* *p* *pp* 263 *8va*

258 *mf* *mp* *p* *pp* 263 *mf* *mp* *p* *mp*

264 *a tempo* *poco rit.* *p* *a tempo* *p* *poco rit.* *pp*

264 *mf* *mp* *f* *mp* *p* *poco rit.* *pp*

Piano Solo and Accompaniment
Voices from Chaco

[illegible]

a tempo

285

poco rit. *p* *mp*

285

poco rit. *mp*

285

a tempo

285

290

pp *mp* *mf* *pp* *poco a poco cresc.*

290

(8va)

295

1 4 1 4 2 5
3 3 3 3 3 3

f *mf*

295

(8va)

299

mp *mf* *mp* *rit.* *p*

302 *a tempo*

299

302 *a tempo*

rit. *p*

Piano Solo and Accompaniment
Voices from Chaco

(8va)-----

305

305

mf *p* *mf*

312 (8va)

314

312

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

loco

318

318

mp *mf* *mp*

8va-----

323

323

p *pp* *mp* *p*

III. Fete and Offertory

328 $\text{♩} = 192$

f *simile*

330

f

8va -----

332

mf

(8va) -----

334

The musical score is for a piano solo and accompaniment. It is in 4/4 time with a tempo of 192 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into four systems. The first system (measures 328-329) features a treble and bass staff for the piano, with a vocal line in the treble staff. The piano part has a forte (f) dynamic. The second system (measures 330-331) continues the piano part with a forte (f) dynamic. The third system (measures 332-333) features a piano part with a mezzo-forte (mf) dynamic. The fourth system (measures 334-335) features a piano part with a mezzo-forte (mf) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings. There are also indications for an octave (8va) and a mezzo-forte (mf) dynamic. The score is for a piano solo and accompaniment, with a vocal line in the treble staff.

Piano Solo and Accompaniment
Voices from Chaco

337 (8va) 1

337 3/4

337 3/4

337 3/4

337 3/4

1 (cont.) (8va)

340

340 3/4

340 3/4

340 3/4

340 3/4

342 1 (cont.)

secco

342 3/4

342 3/4

342 3/4

342 3/4

1 (cont.) 8va

344 marcato

1 4 1 2 1

344 3/4

344 3/4

344 3/4

344 3/4

2
8va

348

348

2

(8va)

350

loco

8va

loco

350

f

f

352

353

sfz

352

353

8vb

mf

355

(8vb)

mf

355

f

mf

f

Piano Solo and Accompaniment
Voices from Chaco

359 361

f *simile*

359 361

363 8

363

367 370

367 370 *f* *mf*

371 *Sva* *f* *Sva* *mf*

373

8^{va}

373

374

375

(8^{va})

376

376

377

378

379

simile

379

380

381

382

383

8^{vb}

383

383

384

385

386

Piano Solo and Accompaniment
Voices from Chaco

387

Measures 387-390. The score is in 12/4 time. The piano part features a complex accompaniment with many beamed sixteenth notes in the right hand and dotted half notes in the left hand. A vocal line (8vb) is shown above the piano part. The tempo is marked $\text{♩} = \text{♩}$. Measure 390 includes the instruction *poco a poco dim.*

390

Measures 390-393. The piano part continues with the same accompaniment. The vocal line (8vb) is shown above the piano part. The tempo is marked $\text{♩} = \text{♩}$. Measure 393 includes the instruction *poco a poco dim.*

393

Measures 393-395. The piano part continues with the same accompaniment. The vocal line (8vb) is shown above the piano part. The tempo is marked $\text{♩} = \text{♩}$. Measure 395 includes the instruction *poco a poco dim.*

395

Measures 395-400. The piano part continues with the same accompaniment. The vocal line (8vb) is shown above the piano part. The tempo is marked $\text{♩} = \text{♩}$. Measure 395 includes the instruction *poco a poco dim.*. The score ends with a double bar line.

Piano Solo and Accompaniment
Voices from Chaco

35

397

dim. *mp*

(8vb)

397

p *mp* *mf*

400

mf *dim.*

(8vb)

400

mp *p*

402

mp *cresc.*

(8vb)

402

p *mp*

404

mf

(8vb)

404

mf *mp*

2 2 2 2

4 1 3 1

1 1 1

Piano Solo and Accompaniment
Voices from Chaco

406

poco a poco cresc.

406

408

ff

J. = J

408

410

f

simile

410

412

8va

412

37

414 (8va) voices from Chaco

414

417

419

417

419

421

421

423

423

Piano Solo and Accompaniment
Voices from Chaco

426

426

mf *f* *mf*

8vb

428

428

mf

430

430

mf *f* *mf*

8vb

432

432

8vb

mf

434

8va-----

J. = J

434

J. = J

436

(8va)-----

439

ff

436

439

8vb-----

440

f

ppp f

440

(8vb)-----

444

mf

poco a poco dim.

444

mf

Piano Solo and Accompaniment
Voices from Chaco

446

446

448

mp

448

f

450

poco a poco dim.

450

mf

452

ppp

454

452

p

Piano Solo and Accompaniment
Voices from Chaco

41

455

461

455

461

463

468

463

468

470

470

478

480

478

480

The musical score is presented in a system of six staves, each consisting of a grand staff (treble and bass clef) and a single staff for the voice. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into measures 455 through 480. The piano part is highly textured, with frequent use of slurs and accents. Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte). The voice part is indicated by a box containing the measure number. The score is written for piano and voice, with measures 455 through 480. The piano part is highly textured, with frequent use of slurs and accents. Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte). The voice part is indicated by a box containing the measure number.

Piano Solo and Accompaniment
Voices from Chaco

485 *mf* *espressivo* *p* 491

485 491 *mp*

492 *mf* *mf* *mp* *p*

492 *mf* *mp* *p*

497 499 *pp* *mp* *mf* *mp*

497 499 *mp* *mf* *mp*

502 *mf* *mp* *p*

Piano Solo and Accompaniment
Voices from Chaco

43

505 508

dim. *pp*

505 508

509

mf *mp* *mp* *p*

509

518 523 *a tempo*

poco rit. *p*

518 523 *a tempo*

524

mp *p* *mf*

524

Piano Solo and Accompaniment
Voices from Chaco

527

p

p

(8vb)

527

p *mp* *p*

529

mp

(8vb)

529

p *mp* *mf*

531

mf

(8vb)

531

mp *p*

533

(8vb)

533

mp *mf* *f*

535

poco a poco cresc.

535

mf

537

537

539

ff

539

J. = J

J. = J

Piano Solo and Accompaniment
Voices from Chaco

541

simile

543

8va

mf

(8va) -

545

(8va)

(8va) -

548

549

(8va)

(8va)-----

551

551

mf

f

(8va)-----

553

553

mf

(8va)-----

555

557

555

f

(8va)-----

(8va)-----

558

558

mf

(8va)-----

560

(8va)-----

562

(8va)-----

565

566

8va-----

567

567

f

mf

569

sfz

8vb

569

f

573

fp

(8vb)

573

mf

f

577

f

8vb

580

ff

577

580

f

ff

581

ff

581

f

ff

white note gliss.

R.H.

L.H.

8va

8vb

VOICES FROM CHACO: concertino for piano and woodwind quintet

Commissioned by the New Mexico Music Teachers Association

First-place Winner of the 1980 Composer-of-the-Year Competition, Music Teachers National Association

I. Invocation and Response

Michael Mauldin

$\text{♩} = 132$

12 [3-4] [7-9] *mp* *tr*

18 [16-17] *mf*

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

24 *f* *mf* *f* *mf* *f*

27

29 [30-34] [35-36] *f* *mf*

40 *mf* *mf* *f* *a tempo*

44 [44-45] [47-49] *riten.* *poco rit.* *mp* *mf* *mp*

54 [56] *mp* *mf* *mp*

59 *mf* *mp*

63 [64] [66-71] *poco rit.*

Flute - 2
Voices from Chaco

73 *a tempo* *mp* [81-83]

84 *mf* *f* [90]

92 *mf* [99]

98 *f* *mf* [103-104]

105 *f* *mf* [109-111] [112-121] [122-124]

125 *f* *mf* *f* *mf* *f* *mf*

129 *f* *mf* *f* *mf*

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

141 *p* *poco rit.* *a tempo* [144-146] *string.* [150-154] *mf*

156 *f* *mf*

162 *f* [163] *mf* 6 6

169

168 *f* [172-177]

178 *f* *mf* *mf* [178-179]

185 *mf* *f* *mf* *f* [188-189]

191 *a tempo* *mp* *mf* [191-193] *riten.* [195-200]

204 *mp* *mp*

207

210

213 *mf*

216 *mp*

219 [220-221] *mf* *f*

224 *mf* *f* *mf* *f* *broaden*

Flute - 4
Voices from Chaco

II. Tombeau

229 $\text{♩} = 92$

241 12 10 4

[229-240] [241-250] [251-254] *f* *ff* *f*

259 *mf* *mp* *p* *mp* *mf* *mp*

268 *a tempo* *p* *poco rit.* *pp* 272 [272-273] *mf* *f* *mf*

276 279 *mp* *mp* *mf*

283 *a tempo* *poco rit.*

290 302 *a tempo* 314 12 12

[290-297] [298-300] *rit.* [302-313] [314-325]

III. Fete and Offertory

328 $\text{♩} = 192$

[328-330] *f*

336 *f*

342 6 2 353 8

[342-347] [351-352] [353-360]

Flute - 5
Voices from Chaco

361 *f* [366-368]

369 *f* [372-386] [388-391]

393 [393-394] *p* *mp* *p*

398 *p* *mp* *mf* *mp* *p*

401 [401-402] *p* *mp* *mf* *mp*

406 [406-408] *f*

415 *f*

420 [423-424]

426 *mf* *f* *mf* *f* *mf*

429 *mf* *f* *mf*

433 *mf* [436-438] [439-447]

Flute - 6
Voices from Chaco

448 *f* *mf* [452-453] *mf* 454

456 *f* [459-460] [461-462] *mf* *f* *mf* 461

466 [466-467] [468-474] *f* *mf* *f* *mp* 468

480 [480-489] 10 491 *mf* *pp* *tr*

498 [501-502] *mf* *pp* *tr* 499

508 [509-517] [518-520] *poco rit.* 523 *a tempo* 533 [531-532]

534 [535-537] [538-539] 541 *f* 549

546 [553-556] *f* 557

563 [567-574] [575-576] 566

578 [578-579] *f* *ff* *f* *ff* 580

Dedicated to the memory of Paul B. Muench

Commissioned by the New Mexico Music Teachers Association

I. Invocation and Response

Michael Mauldin

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Oboe - 2
Voices from Chaco

90 *f* *mf*

98 99 *f* *mf* *mf*

104 109 122 *f* *mf* [105-108] [109-111] [112-121] [122-123] *mf* *f* *mf*

127 131 142 *a tempo* *a tempo* [127-130] [131-136] *stretto* [139-140] *poco rit.* [142-146] *string.*

149 *a tempo* 155 *mf cresc.* *f* *mf* [150-154]

161 163 *f*

168 169 178 *f* [172-177] *f*

179 182-183 *mf* *f* *mf* *f*

185 187 *mf* *f* *mf* *f* [188-189] [191-193]

194 *a tempo* 201 *mp* *mf* *mp* *mf* *mp* [195-200]

203 *mp* *mf* [206-207]

Oboe - 3
Voices from Chaco

208

210

211

214

217

222

224

mf

mp

mf

f

broader

mf

f

mf

f

II. Tombeau

229

$\text{♩} = 92$

241

[229-240]

[241-244]

mp

mf

mp

251

263

[251-262]

[263-265]

mf

mp

mp

poco rit.

pp

a tempo

272

[272-275]

mf

mp

279

mf

f

mf

282

a tempo

poco rit.

290

[290-297]

298

[298-300]

rit.

302

a tempo

[302-313]

314

[314-317]

mp

mf

322

mp

p

Oboe - 4
Voices from Chaco

III. Fete and Offertory

328 $\text{♩} = 192$

[328-329] *f* *mf*

334

339 *f* [343-347] 5

348 2 [353] 3 [353-355] *f*

356 *f* *mf* *f* [359-360] 361 *f*

362

366 370 *mf*

371 *f* 14 [373-386] $\text{♩} = \text{♩}$ 4 [388-391] 6 12

393 395 403 [393-394] [395-398] [400-402] 12 2 4 6 12 3 6 12

Oboe - 5
Voices from Chaco

405 $\text{♩} = \text{♩}$ [405-408] **f** 410 **f**

415 **f** 419 $\text{♩} = \text{♩}$ **f**

421 $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$ [423-424]

426 *mf* *f* *mf* *f* *mf* *f* *mf*

429 *mf* *f* *mf* *f* *mf* *f*

433 *mf* $\text{♩} = \text{♩}$ [436-438] [439-450] **f** 439

452 [454] *mf* *f*

458 [459-460] [461-467] [468-472] *mf* *f* *mf* [477-479]

480 [480-489] 491 [494-498] 499

500 [501-502] [503-507] [508] [509-517] [518-520] *poco rit.* $\text{♩} = \text{♩}$

Oboe - 6
Voices from Chaco

523 *a tempo*

[523-525]

p *mp* *p*

529

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

533

mp *mf* *f* *mf* [536-537] [538-539]

540

♩ = ♩ 541

f *mf*

545

549

551

557

[554-556] *f*

559

mf

564

566

f [568-571] *f*

573

mf *f* [575-576] [578-579]

580

♩ = ♩

f *ff* *f* *ff*

B \flat Clarinet - 2
Voices from Chaco

73 *a tempo*
mp

79 81
mf

85 90
mf *f*

92
mf

97 99 4
f *mf*

103
mf *f* *mf* *mf* *ff* *f*

108 109 3 122 10
mf [109-111] [112-121] *mf* *f* *mf*

127 131
mp *mf* *mp* *mf* *mp* *mf* [133-134]

135 *solo* *mf* *f* *stretto* *a tempo* *mf*

140 142 *a tempo* 3 5
p poco rit. *mp* *p* [144-146] *string.* [150-154]

155 *mf* *f* [158-159] *f*

B \flat Clarinet - 3
Voices from Chaco

163

f *mf*

168 6 6 *f* 169 12 8 9 12 6 [172-177]

178 *f* *mf* [180-182] *mf*

185 *mf* *f* *mf* *f* [188-189] [191-193] 187 4 12 8 2 6 12 3

194 *a tempo* *riten.* 201 6 4 *mp* [195-200] [201-204]

207

210

213 *mf*

216 *mp*

219 222 [220-221] *mf* *f*

224 *mf* *f* *mf* *f* *broader*

B \flat Clarinet - 4
Voices from Chaco

II. Tombeau

229 $\text{♩} = 92$ [229-240] **12** [241] **6** [251] **12** [263]

mp *mf* *mp* *p*

264 *a tempo* *mp* *mf* *mp* *p* *poco rit.* *pp*

272 [272-275] **4** [279] *mp* *mf*

284 *solo* *mf* *poco rit.* *a tempo* [290] **8** [298-300]

301 [302] *a tempo* **12** [314] **8** [318-325]

rit. [302-313] *mp* *mf* *mp*

III. Fete and Offertory

328 $\text{♩} = 192$ [328-329] **2** *f* *mf*

334 **1**

339 **5** [343-347] **2**

349 **3** [353-355] *f*

357 **2** [359-360] **361** *mf* *f* *f*

B \flat Clarinet - 5
Voices from Chaco

363

370

373-386

388-391

392

393-394

395-398

400-402

403

405-408

410

414-415

417

419

423-424

425

426

428

431

436-438

439

439-447

448

454

459-460

461-467

468-469

471

475-476

480

480-489

B \flat Clarinet - 6
Voices from Chaco

490 491 *mf* *tr*

497 *pp* 499 *mf* *tr* [501-502] 523 *a tempo*

506 *pp* 508 [509-517] [518-520] *poco rit.* $\text{♩} = \text{♩}$ [523-525]

526 533 $\text{♩} = \text{♩}$ [526-529] [531-532] [535-537] [538-539]

541 *f* *mf*

546 549

552 *f* 557 *f* [554-556]

559 *mf*

564 566 [568-571] *f*

573 *mf* *f* [575-576] $\text{♩} = \text{♩}$ [578-579]

580 *f* *ff* *f* *ff*

Horn in F

Dedicated to the memory of Paul B. Muench

VOICES FROM CHACO:
concertino for piano and woodwind quintet

Commissioned by the New Mexico Music Teachers Association

First-place Winner of the 1980 Composer-of-the-Year Competition, Music Teachers National Association

I. Invocation and Response

Michael Mauldin

♩. = 132

[illegible]

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Horn in F - 2
Voices from Chaco

72 73 *a tempo*
poco rit. *mp*

78 81
mp *mf* *f* *mf*

82

87 *mf* *f* *mf* *f* 90

92 *mf*

98 99
f *mf* *mf* *f* *mf*

105 109 122
[105-106] *f* *mf* *mp* [110-111] [112-121] [122-123] *mf* *f*

125 131
[127-130] [131-132] *mp* *f* *mf*

137 *a tempo* 142 *a tempo* *stretto* [139-140] *poco rit.* [142-146] *string.* 155
[150-154] [155-156]

157 163
f *mf* *f*

164 169
f

[illegible]

229 $\text{♩} = 92$ 241 10

[229-234] *p* *mf* *mp* *p* [241-250]

251 12 263 *p* *mp* *mf* *mp* *p* *poco rit.*

270 *a tempo* 272 2 *pp* *mf* *f* *mf* *mp*

[272-273]

Horn in F - 4
Voices from Chaco

278 279

mp *mf*

286 *a tempo* 290 302 *a tempo*

poco rit. *rit.* *p*

309 314 12 [314-325]

mf *mp* *p*

III. Fete and Offertory

328 $\text{♩} = 192$ [328-329] *f*

333 *mf*

338 1 *mf* *f* *mf* [343-347] 5

348 2 *mf* *f* *mf* [353-360] 8 353

361 [361-364] *f* 370 *mf*

371 *f* *mf* 14 [373-386] $\text{♩} = \text{♩}$ 12 4 6 [388-391] 12 2 [393-394]

395 *p* *mp* *p* *p* *mp* *p*

399 2 *mf* *mp* *p* 403 [401-402] *p* *mp*

Horn in F - 5
Voices from Chaco

404 *mf* *mp* [406-408] [410-411] *f*

414 *f*

419 *f* [423-424]

426 *mf* *f* *mf* *f* *mf*

429 *mf* *f* *mf*

433 *mf* [436-438] [439-443] *mf*

447 *mp* *mp*

456 *mp* *mf* *f* [459-460] *mf* *f* *mf*

466 [466-467] [468-471] *mf* *f* *mf* [477-479] [480-489]

490 [491] *solo* *mp* *mf* *mp* *p*

497 [497-498] *mp* *mf* *mp* *mf* *mp*

Horn in F - 6
Voices from Chaco

504 508 *solo*

p [505-507] *mp* *mf* *mp* *mp*

513

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

523 *a tempo*

520 *poco rit.* *p* *pp* [526-529]

530 533 *p* [531-532] [535-537] [538-539]

541 *f* *mf*

545 549

550 *mf* *f* *mf* [554-556]

557 *f* *mf*

561 *f*

566 *mf* *f* *mf* [569-574] [575-576]

578 580 *f* *ff*

[578-579]

VOICES FROM CHACO: concertino for piano and woodwind quintet

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First-place Winner of the 1980 Composer-of-the-Year Competition, Music Teachers National Association

I. Invocation and Response

Michael Mauldin

$\text{♩} = 132$

6

11

16

21

25

30

34

38

43

[44-45]

[47-49] *riten.* *poco rit.*

Bassoon - 2
Voices from Chaco

53 [56] 3 [53-55] *mp* *mf* *f* *mf*

60 *mp* *p* *p* [64] [66-71] 6

72 [73] *a tempo* *poco rit.* [73-75] *mp*

[81] [82-83] *mf* *f*

90 *f*

95 [99] *mf* *f*

101 *mf* *mf* *f* *mf* [105-106] *f*

108 [109] *mf* *mp* [110-111] [112-121] *mp* [122] *mf* [124-125]

126 [131] *mf* *mp* *mf* *mp* *mf* *mp* *mf*

133 [133-134] *mf* *f* *mf* *a tempo* [139-140] *poco rit.* [142-146] 142 *a tempo*

147 *a tempo* [150-154] [155-162] *f* 155 163

string.

Bassoon - 3
Voices from Chaco

166 $\text{♩} = \text{♩}$ 169

f

173

mf

178

mf *f* *mf*

182

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

188

a tempo

[188-189] [191-193] *riten.* [195-200] [201-209] *mf*

201 210

211

f

217

222

[220-221] *mf* *f*

224

mf *f* *mf* *f* *broaden*

II. Tombeau

229 $\text{♩} = 92$

[229-230] *p* *mf* *p* [235-240] [241-250] [251-262] *mp*

241 251 263

264

mf *f* *mp* *p* *poco rit.* *pp* [272-275]

272

276

279

mp *f* *mf*

Bassoon - 4
Voices from Chaco

284 *a tempo* 290

poco rit. [290-297] [298-300] *rit.*

302 *a tempo* 314

[302-303] *p* *mf* *p* [308-313] [314-325]

III. Fete and Offertory

328 $\text{♩} = 192$

[328-329] *f* *mf*

335 *mf*

341 *f* *mf* [343-347]

350 *mf* *f* *mf* [353-360] [361-364]

366 [366-367] *f* *mf* *f* *mf*

373 $\text{♩} = \text{♩}$ 14 4 6 12 2 4 6 12 3

[373-386] [388-391] [393-394] [395-398] [400-402]

403 410 405-408 [410-411] [412-413] *f*

Bassoon - 5
Voices from Chaco

415

f

419

[423-424]

426

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

429

mf *f* *mf*

433

mf

439

[436-438] [439-443]

446

454

[452-453]

456

461

468 *solo*

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

469

480

10

[472-474] [475-476] [480-489]

490

491

499

[494-498] [501-502]

Bassoon - 6
Voices from Chaco

503 508 523 *a tempo*
[503-507] [509-517] [518-520] *poco rit.* [523-525]

527 *p* *mp* *p* *p* *mp*

530 533 *mf* *mp* *p* *mp* *mf*

534 *f* *mf* *f* 541 *f*

542 *mf*

548 549 *mf* *f* *mf*

554 557 *f* *mf*

562 566 *mf*

567 *f* *mf* [569-574] [575-576]

578 580 [578-579] *f* *ff* *f* *ff*