

2010

The Last Musician of Ur

Michael Mauldin

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Mauldin, Michael. "The Last Musician of Ur." (2010). https://digitalrepository.unm.edu/nm_composer_archive/612

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*for the Iraqi National Symphony Orchestra,
Karim Wasfi, Chief Principal Conductor/Director*

THE LAST MUSICIAN OF UR

by Michael Mauldin

In April 2003, the earliest stringed instrument ever found, the Gold Lyre of Ur, was damaged by looters at the Iraq Museum in Baghdad. In 2004, not long after British harpist Andrew Lowings began his project to build an authentic and playable replica, he contacted me. He was familiar with my music for pedal harp. He asked if I might allow some of it to be used to help promote the project. I agreed, wanting to contribute to the effort, which was an amazing collaborative endeavor, using real "Sumerian" cedar wood, the correct gemstones and appropriate techniques.

I wanted to do more. In 2009, a way presented itself. Andy suggested I write a piece for orchestra, including pedal harp, based on the story of the last player of the lyre. I was moved by the story and its ability to connect musicians (and all people) across borders, continents and great stretches of time.

In 1929 archaeologists discovered royal graves, from around 4,500 years ago that appeared to be the scene of a mass suicide. Sixty eight bodies lay, as if asleep, dressed in similar costumes and identical jewelry. In the corner were the remains of the Gold Lyre of Ur, with the arm of its last player draped over it, as if she had played to the end.

I see the narrative of the piece opening with a thriving, growing civilization in the ancient desert. Suddenly there is a great threat. A tragic second melody marches to an inescapable destiny, but gives way to a hauntingly innocent and reverent melody, accompanied by the pedal harp. Other instruments drop away, but the harp plays alone until a quiet, dark section arrests time and hope. Suddenly a door is opened and light pours in, accompanied by the original theme, this time representing a new, thriving and growing civilization in the desert. There is still tragedy, as suggested by the reappearance of the second theme, but its character is different—this time struggling toward hope rather than inescapable destruction. The harp's reverent melody is lower, less innocent, and is interrupted by brief references to the "Hurrian Song," believed to be the earliest known piece of written music, slightly younger than the Lyre but still written in cuneiform (translated by Professor Anne Kilmer). The piece's conclusion is neither triumphant nor defeated. It ends in a major key, but with quiet emphasis on the "dominant" (questioning) note of the scale. It gently reminds us that we must write our own story.

The Iraqi National Symphony Orchestra has the right to unlimited performances of the piece, free from any licensing fees, but I retain the copyright to it. The conductor is welcome to use his discretion in allowing the addition of Iraqi percussion instruments, or The Gold Lyre of Ur, in what he may consider appropriate passages. I humbly offer the piece as a gift, with no obligation, from one musician to others, a gift inspired by the story of a dedicated musician long ago.

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

Duration: 7:05

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

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للأوركسترا السيمفونية الوطنية العراقية

بقيادة المايسترو/ كريم وصفي

مدير وقائد الفرقة الموسيقية

الموسيقار الأخير لأور

تأليف/ مايكل مولدين

في أبريل ٢٠٠٣ وجدت أقدم آلة وترية، القيثارة الذهبية لأور، حيث أُلغيت من بعض السالبيون بمتحف العراق ببغداد. وبعد فترة ليست ببعيدة بدأ عزف الهارب البريطاني أندرو لوينجز Andrew Lowings مشروعه لإستنساخ وبناء نسخه طبق الأصل وقابلة للعزف عليها، إنه قام بالإتصال بي. إنه كان شغوفاً بموسيقاي وعزفي علي آلة الهارب. إنه تساعل إذ ربما قد أسمح لبعض منها بحيث يمكن استخدامها للمساعدة في الترويج للمشروع. لقد وافقت، رغبتاً مني للمساهمة في هذا الجهد، الذي كَانَ مَسْعَى تعاونياً مُدهِشاً، مستخدماً خشب الأرز "السوماري" الحقيقي، والأحجار الكريمة اللاحقه والتقنيات الملاحمة.

أردت أن أقوم بعمل المزيد، في ٢٠٠٩ مهد الطريق نفسه، حيث اقترح أندي Andy بأن أقوم بكتابة قطعة للأوركسترا، حيث تتضمنها آلة الهارب، مستنداً علي قصة العزف الأخير لآلة القيثارة. القصة حركتني بقدرتها علي توصيل الموسيقيين (وجميع الناس) عبر الحدود والقارات ومساحات عظيمة من الوقت والزمن.

في عام ١٩٢٩ إكتشف علماء الآثار المقابر الملكية، من نحو ٤٥٠٠ عاماً مضت، إنها بدت كأنها مشهداً لعملية إنتحار جماعية. تناثرت ثمانية وستون جثة، كما لو أنهم نائمون، ويرتدون ملابس مماثلة ومجوهرات متطابقة. في الزاوية كانت بقايا القيثارة الذهبية لأور، مع نراع آخر عزف ملفوف عليها، كما لو أنها قد عزفت حتي النهاية.

أري في سرد هذه القطعة تفتُح مع حضارة متزايدة ومزدهرة في الصحراء القديمة. كان هناك تهديد كبير مُفاجئ. مأساوية مسيرة اللحن الثاني إلي قدر محتوم، لكنه يفسح المجال للحن موقر وشجي برئ، مصحوباً بآلة الهارب. آلات أخرى تترك، لكن تظل آلة الهارب مستمرة في العزف حتي الهدوء وجزء وقت الإعتقالات المظلم والأمل. يفتح الباب فجأة ويسلط الضوء مصحوباً بالموضوع الأصلي، هذا الوقت يُمثل حضارة جديدة مزدهرة ومتنامية في الصحراء. مازالت هناك مأساة، على النحو الذي اقترحه ظهور الموضوع الثاني، ولكن طابعها مختلف - هذه المرة يكافح نحو الأمل بدلاً من دمار محتوم. إن نغم آلة الهارب الموقر يكون منخفض وأقل براءة، وإنقطع بمراجع وجيزة "لأغنية الحرائية"، يعتقد بأنه أقدم مقطوعة معروفة للموسيقي المكتوبة، أصغر قليلاً من القيثارة ولكن مازال مكتوب في الكتابات المسمارية (ترجمها البروفسور آن كيلمر Anne Kilmer). ختام المقطوعة ليس به بهجة النصر ولا إحباط الهزيمة. إنه ينتهي في (نغمة المايجير Major Key)، ولكن بالتركيز الهادئ علي النغمة "السايدة dominant" نغمة (الجواب الحادة) من السلم الموسيقي. إنه يُذكرنا بلطف بأننا يجب أن نكتب قصتنا الخاصة.

تمتلك الأوركسترا السيمفونية الوطنية العراقية الحق في عروض غير محدودة ولا نهائية لهذه المقطوعة، وخالية من أي رسوم ترخيص، مع إحتفاظي بحقوق الطبع لتلك المقطوعة. قائد الفرقة الموسيقية مُرحباً له حرية التصرف في السماح بإضافة آلات الإيقاع العراقية، أو القيثارة الذهبية لأور، فيما يراه مناسباً. أقدم هذه المقطوعة بكل تواضع كهدية، بدون أي تعهد أو إلتزام، من جميع الموسيقيين. هدية مستوحاة من قصة كرسن موسيقاراً منذ عهد بعيد.

3

Picc.

Fls. 1 2 *sim.*

Obs. 1 2

B \flat Cts. 1 2

Bsns. 1 2

B \flat Tpts. 1 2 3 *unis. 3* *div. 3* *mp* *mf*

Hns. (F) 1 2 3 4

Trbs. 1 2 3

Tuba

Bells

Bells Tri. 1 *mp*

P
E
R
C
B. D.
Susp. Cym. 2 *p* *mp*

Timp.

Harp

Vlns. I II

Vla.

Cello

Bass

E, F, G, A \flat , B \flat , C \sharp , D *gliss.*

mp

10

[illegible]

17

This image shows a page of a musical score, likely for a symphony, featuring a variety of instruments. The staves are arranged vertically, with the following instruments listed on the left: Picc., Fls. (1, 2), Obs. (1, 2), B♭ Cls. (1, 2), Bsns. (1, 2), B♭ Tpts. (1, 2, 3), Hns. (F) (1, 2, 3, 4), Trbs. (1, 2, 3), Tuba, Bells Tri. (1), P.E.R.C. (B.D. Susp. Cym.), Timp., Harp, Vlins. (I, II), Vla., Cello, and Bass. The score includes dynamic markings such as *ff*, *mf*, *f*, and *cresc.*, as well as performance instructions like *unis.*, *div.*, and *arco*. A rehearsal mark '20' is visible at the top right.

26

Picc. 28
 Fls. 1 2 28
 Obs. 1 2 28
 B \flat Cls. 1 2 28
 Bsns. 1 2 28
 B \flat Tpts. 1 2 3 28
 Hns. (F) 1 2 3 4 28
 Trbs. 1 2 3 28
 Tuba 28
 Bells Tri. 1 28
 P E R C B. D.
 Susp. Cym. 2 28
 Timp. 28
 Harp 28 30
 Vlms. I II 28
 Vla. 28
 Cello 28
 Bass 28

Musical score for measures 27-30. The score includes parts for Piccolo, Flutes (1, 2), Oboes (1, 2), B \flat Clarinets (1, 2), Bassoons (1, 2), B \flat Trumpets (1, 2, 3), Horns in F (1, 2, 3, 4), Trombones (1, 2, 3), Tuba, Bells/Triangles, Percussion (B. D., Susp. Cym., Timp.), Harp, Violins (I, II), Viola, Cello, and Bass. The score features various musical notations including dynamics (mf, f, mp, sim.), articulation (div., unis.), and performance instructions (B. D.). Measure numbers 27, 28, 29, and 30 are indicated at the bottom of the page.

31

36 40

Picc. *mp* *p* *p* *mp* *mf*

Fls. 1 *mp* *p* *p* *mp* *mf*
2

Obs. 1
2

B^b Cls. 1
2

Bsns. 1 *unis.*
2 *mp* *mf* *mp*

B^b Tpts. 1
2 3 40 *senza sord.* 1 *mf*

Hns. (F) 1
2
3
4

Trbs. 1
2 3

Tuba

Bells 36 Triangle *mf* 40 Triangle *mf*

P
E B. D.
R Susp. Cym. 2 *mp* *p*

C

Timp. *mf* *mp* *mf* *mp* *mp* *p*

Harp 36 *mp* *mp* *mf* *f*

Vlns. I 36 *con sord.* *div.* *pp* 40
II *con sord.* *div.* *pp*

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

Cello *mp* *mf* *mp*

Bass (pizz.) *mf* (pizz.) *f* *mf*

46

48 *rit. ---*

Picc.

Fls. 1 2

Obs. 1 2

B^b Cls. 1 2

Bsns. 1 2

B^b Tpts. 1 2 3

Hns. (F) 1 2 3 4

Trbs. 1 2 3

Tuba

Bells Tri. 1

P E R C B. D. Susp. Cym. 2

Timp.

48 *rit. ---*

Harp

48 *rit. ---*

Vlns. I II

Vla. *con sordino* *mp* *mf* *mp* *p*

Cello *con sordino* *mp* *mf* *mp* *p*

Bass *f* *mf* *mp*

53 *a tempo* 57

Picc.

Fls. 1 2

Obs. 1 2

B \flat Cls. 1 2

Bsns. 1 2

B \flat Tpts. 1 2 3

Hns. (F) 1 2 3 4

Trbs. 1 2 3

Tuba

Bells Tri. 1

P E R C B. D. Susp. Cym. 2

Timp. *mp* *mp* *p* *p* *pp* change G to F

Harp *mp*

Vlns. I *senza sord. (no vib.)* *pp* *senza sord. (open - no vib.)* *pp*

Vla. *senza sord. (open - no vib.)* *mp* *mf* *mp* *p* *mp* *p*

Cello *senza sord. (open - no vib.)* *pp* *arco* *pp*

Bass *senza sord. (open - no vib.)* *pp*

52 53 54 55 56 57 58 59

60 61 62 63 64 65 66

67 CODA 71

Picc. *f*

Fls. 1 *unis.* *f* 2

Obs. 1 *unis.* *f* 2

B^b Cls. 1 *unis.* *f* 2

Bsns. 1 *unis.* *sim.* 2

B^b Tpts. 1 *unis.* *f* 2 3

Hns. (F) 1 *unis.* *sim.* 2 3 4

Trbs. 1 *sim.* 2 3

Tuba *f* *sim.*

Bells Tri. 1 71 *f*

P Susp. Cym. 2

E B. D. 2

R Susp. Cym. 2

C *change B^b to Bⁿ* *mf* *f*

Timp.

Harp

Vlns. I *f* 71 II

Vla. *sim.*

Cello *sim.*

Bass *f* *sim.*

Picc.

Fls.
1
2

Obs.
1
2

B^b Cls.
1
2

Bsns.
1
2

B^b Tpts.
1
2
3

Hns. (F)
1
2
3
4

Trbs.
1
2
3

Tuba

Bells Tri.
1

P E R C
B. D.
Susp. Cym.
2

Timp.

Harp

Vlns.
I
II

Vla.

Cello

Bass

(to Triangle)

get snare sticks

Susp. Cym.
with snare sticks

mf

f

mp

p

pp

div.

I

II, III

76

77

78

79

80

Picc.
 Fls.
 Obs.
 B^b Cls.
 Bsns.
 B^b Tpts.
 Hns. (F)
 Trbs.
 Tuba
 Bells
 Tri.
 P
 E
 R
 C
 B. D.
 Susp. Cym.
 Timp.
 Harp
 Vlns.
 Vla.
 Cello
 Bass

85

Picc.

Fls. 1 2

Obs. 1 2

B^b Cls. 1 2

Bsns. 1 2

B^b Tpts. 1 2 3

Hns. (F) 1 2 3 4

Trbs. 1 2 3

Tuba

Bells Tri. 1

P E R C. B. D. Susp. Cym. 2

Timp.

Harp

Vlns. I II

Vla.

Cello

Bass

83 84 85 86 87 88 89

mf *mp* *f* *mf* *mp* *p* *unis.* *div.* *con sord.* *div.*

This page of a musical score is for a percussion ensemble, featuring multiple staves with various rhythmic patterns and dynamic markings. The score is written in a key with one sharp (F#) and a common time signature (C). The dynamics range from *p* (piano) to *mf* (mezzo-forte) and *f* (forte). The score includes several measures with complex rhythmic figures, including sixteenth and thirty-second notes, and rests. The percussion parts are indicated by the instrument names: *Bells*, *div.* (divided), and *con sord.* (con sordina). The score is divided into measures by bar lines, and the measures are numbered 92, 93, 94, and 95. The percussion parts are written on staves with a treble clef and a key signature of one sharp (F#). The dynamics are indicated by letters: *p*, *mf*, and *f*. The score includes several measures with complex rhythmic figures, including sixteenth and thirty-second notes, and rests. The percussion parts are indicated by the instrument names: *Bells*, *div.* (divided), and *con sord.* (con sordina). The score is divided into measures by bar lines, and the measures are numbered 92, 93, 94, and 95.

The image shows a page of a musical score, likely for a symphony, featuring various instruments and their parts across multiple staves. The score includes dynamics like *mf*, *mp*, *p*, and *pp*, and tempo markings like *poco rit.* The instruments listed include Picc., Fls., Obs., B \flat Cls., Bsns., B \flat Tpts., Hns. (F), Trbs., Tuba, Bells, Tri., P.E.R.C., Susp. Cym., Timp., Harp, Vlins., Vla., Cello, and Bass. The page is numbered 95 at the bottom left, 96 at the bottom center, 97 at the bottom right, and 98 at the bottom right corner.

THE LAST MUSICIAN OF UR

Michael Mauldin

$\text{♩} = 63$

1-2 *mf*

5 8 3 [8-10]

11 2nd time to CODA 14 20 [14-19]

21 *f* *mf* 24 2 [25-26]

27 *mf* *f* *mf* *f* 28 30 32 2 2 3 [28-29] [30-31] [32-34]

35 *mf* *mp* *p* *mp* *p* 36 40 44 48 3 4 3 *rit.* [41-43] [44-47] [48-50]

52 *a tempo* 53 63 10 3 *D. C. al* 67 CODA *f* [53-62] [63-65]

69 71 76 81 85 5 4 6 *p* [76-80] [81-84] [85-90]

92 4 *mp* [93-96] *mf* *poco rit.* *mp* *p*

THE LAST MUSICIAN OF UR

Michael Mauldin

$\text{♩} = 63$

unis. *div.*

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

4 *sim.*

7 *unis.* 3 *div.* I 3 II 3 *mf* 3 *f*

9 *mf* *f* *mf* *f*

11 *mf* *mf* *mf* *f* 14 2 [14-15]

16 *unis.* *div.* *f*

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

23 I 24 2 *unis.* *div.* *mf* *f* *mf*

28 *mp* *mf* *mp* *mf* 30 32

2nd time to CODA \oplus

1st and 2nd Flutes - 2

33 [33-34] *mf* *mp* > *p* *p* < *mp* > *p*

38 [40] [41-43] *mp* *div.* *mp*

45 [48] *rit.* [48-50]

52 *a tempo* [53] 10 [63] 3 *D. C. al* Φ

[53-62] [63-65]

67 **CODA**

unis. *f*

71 *> mf* *mf* *mp*

76 [77-80] *p* *div.* [81] *mp* *mf* > *mp* *mf*

84 [85] 7 [92] *I* *mp* *II* *I*

95 *II* *mf* *poco rit.* *mp* > *p*

THE LAST MUSICIAN OF UR

Michael Mauldin

$\text{♩} = 63$

1-2 *mf*

5 [1-2] *mf* 8 [8-10]

11 *f* *mf* *f* *ff* *div.*

14 2nd time to CODA Φ

17 *f* *ff* *mf* *unis.* 20 *f* 21-22

23 *mf* *div.* 24 *f* *unis.* 30 *mp* *mf* *mp*

27 *mf* *div.* 28 *unis.* 30 *mp* *mf* *mp*

32 *mf* 36 *p* *mf* *mp* *p* 36-39 40-43 44-47

48 3 *rit.* 53 *a tempo* 10 63 3 *D. C. al* Φ 67 *CODA*

68 *unis.* *f* 71

73 *div.* 76 81 76-80 81-82 *mf*

84 85 92 86-91 92-96 *unis.* *poco rit.* *mp* *p*

THE LAST MUSICIAN OF UR

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$\text{♩} = 63$

p *sim.*

5 8

mp

9 *sim.*

13 2nd time to CODA Φ 14 *f*

16 *ff* *unis.* *f* *div.* *sim.*

18 *ff* *mf* *unis.* 20 *f* *mf*

22 *f* *mf* 24 *f* 28 *f* *sim.* [25-27]

29 30 32 *mf* *mp*

34 36 40 *mp* [36-38]

1st and 2nd B \flat Clarinets - 2

41 44
 mf mp [42-43] 2

46 48
 mf mp

50 53 63
rit. *a tempo* 10 3
 p [53-62] [63-65]

66 *D. C. al* 67 CODA *unis.*
 f

70 71
 mf

74 76 81 *div.*
 f mf mp 5 [76-80] mp mf mp

83 85
 mf mp 2 [85-86] mf mp

89 92 I II
 p 2 [90-91] mp

94 I II *unis.*
 p pp
poco rit.

THE LAST MUSICIAN OF UR

Michael Mauldin

$\text{♩} = 63$

p

sim.

6

8

mp

sim.

11

2nd time to CODA Φ

14

2

[14-15]

16

unis.

sim. div.

f

18

ff

f

unis.

20

div.

ff

22

24

f

26

28

unis.

f

30

32

div.

mf

1st and 2nd Bassoons - 2

34 *mp* 36 3 40 *unis.* *mp*

41 *mf* *> mp* *div.* *p* 44 4 48 3 *[44-47]* *[48-50]*

51 *rit.* *a tempo* 53 10 63 3 *D. C. al* Φ *[53-62]* *[63-65]*

67 **CODA** *unis.* *sim.* *f* 71

72 *mf* *> mp* 76 3 *[76-78]*

79 *div.* *mf* *> mp* *mp* *mf* *> mp* *mf* 81

84 *mp* 85 2 *[85-86]* *unis.* *div.* *mp* *p*

90 *mf* *> mp* *mp* *mf* *mp* 92 *unis.*

95 *mf* *> mp* *poco rit.* *p* *pp* *div.*

THE LAST MUSICIAN OF UR

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$\text{♩} = 63$

p *sim.*

5 8 *mp*

9 *sim.*

13 2nd time to CODA \oplus 14 *unis.* *div.* *sim.* *f* [14-15]

17 *ff*

20 *unis.* *f* *sim.* 24 *mf*

25 *f* *mf* 28 *f* *sim.*

29 30 32 *mf* *mp*

1st and 2nd Horns in F - 2

34 [36] 4 [40] 4 [44] 4

p [36-39] [40-43] [44-47]

[48] 3 [53] 10 [63]

rit. ----- *a tempo* [48-50] [53-62]

64 [67] CODA

unis. *div.* *D. C. al* Φ *unis.* *sim.*
p *mp* *mf* *f*

69 [71]

74 [76] 5 [81] 3

div. *mf* *mp* [76-80] [81-83] *mf*

[85]

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

90 [92] I

[90-91] *mp* *mf* *mp* *mf* *mf* *mf*

95 div.

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

THE LAST MUSICIAN OF UR

Michael Mauldin

$\text{♩} = 63$

p *sim.*

5 8

mp

9 *sim.*

13 2nd time to CODA Φ 14 *unis.* *div.*

[14-15] *f* *sim.*

17 *ff* 20 *f*

21 *sim.* 24 *unis.* *mf*

25 *f* *mf* 28 *div.* *f* *sim.*

29 30 32 *mf*

3rd and 4th Horns in F - 2

33

36 40

[36-39] [40-43]

44 48

[44-47] [48-50]

53 63

[53-62]

64

67 CODA

68

71

74

76 81

[76-80] [81-83]

85

89

92

[90-91] [92-96]

div. poco rit. *p* *pp*

mp *p* *rit.* *a tempo* *unis.* *D. C. al* *f* *mf* *mp* *p* *mf* *mp* *mf* *mp* *mf* *pp*

sim.

4 *3* *10* *4* *4*

4 *3* *5* *3* *2* *5*

THE LAST MUSICIAN OF UR

Michael Mauldin

$\text{♩} = 63$

5 [1-5]

unis. 3 *mp* *div. 3* I II, III 3 *mf* 3 [8-12]

8 5

13 *mf* *mf* *f* 3 *f* 3 14 *mf* II, III

2nd time to CODA

16 *f* unis. *div.* *div.*

18 *ff* 20 24 *sim.* 4 [20-23] *mf*

25 *f* *mf* *f* *mf* 28 2

30 I 32 2 *con sord.* [32-33] *mp* *mf* *mp* *p*

36 4 40 *senza sord.* I *mf* 44 4 [44-47] *mp*

48 3 *rit.* *a tempo* 53 10 63 3 *D. C. al* [48-50] [53-62] [63-65]

67 CODA *unis.* *f* 3 71

72 *mf* *f* *mf* *mp* 76 5 [76-80]

81 4 85 7 92 4 I *div.* I *mp* *mf* *poco rit.* *p* *pp* II, III

THE LAST MUSICIAN OF UR

Michael Mauldin

$\text{♩} = 63$

2nd time to CODA Φ

[1-5] [8-12]

[14] *unis.* [20] *div. I* [17-19] [24] *ff* II, III

21 *mf* *ff* *unis.* *f*

25 *I div.* [28] [30] [28-29] [30-31] II, III *mf*

32 *I* [36] [40] [36-39] [40-41] II, III *mf* *mp* *p*

42 *I* [44] [48] [53] *rit.* *a tempo* [53-62] II, III *mp* *p*

63 [67] CODA *D. C. al* Φ *f* *sim.*

70 [71] *I div.* [76] [81] [85] [92] [76-80] [81-84] [85-91] [92-96] II, III *mf* *mp* *poco rit.* *p* *pp*

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Michael Mauldin

$\text{♩} = 63$

7 8 *mf* > *mp* *mf* > *mp* *mf* > *mp*

13 2nd time to CODA ♩ 14 *mf* > *mp* *mf* > *mp* 2 [17-18] *f*

20 *ff* *mf* < *ff* 24 *f*

26 28 2 30 2 32 *mf* *mp*

35 36 4 40 2 44 4 48 3 [36-39] [40-41] *mp* *p* [44-47] [48-50]

51 *rit.* ----- *a tempo* 53 10 63 3 *D. C. al* ♩ 67 CODA *f*

68 71 *sim.*

73 76 5 81 4 85 [76-80] [81-84] *mf* > *mp* *mp* <

87 92 2 [90-91] *mp* *mf* >

94 *mp* *mf* > *p* *poco rit.* *p* *pp*

Timpani

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Michael Mauldin

(B \flat , E, F) $\text{♩} = 63$

6 *mp* [8]

11 *mf* *2nd time to CODA* [14] change F to G *f* [14-15]

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

23 [24] 4 [28] [30] *mf mp* [32] 4 [36] *mf mp* [32-35]

37 [40] *mf mp* *mf mp* *mp* *p* [44] *p* *mf mp*

45 [48] *mf mp* *mf mp* *mp* *mf* *mf* *mp* *rit.*

52 [53] *a tempo* *mp* *mp* *p* [55-56] *p* *pp* [57] *change G to F* [58-62]

63 [67] *CODA* [71] *change B \flat to B \natural* [67-70] [71-72]

73 [76] *mp* *mf* *f* *mf* *f* *mf* *mp* *p* *mp* *p* *mp* *p* *pp*

81 [85] 3 [85-87] *mp* *p*

90 [92] *mp* *p* *mp* *pp* *mp* *pp* *poco rit.*

Percussion I
Bells, Triangle

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$\text{♩} = 63$

Bells

[1-4] *mp*

8 5 [8-12]

2nd time to CODA Φ 14 2 [14-15] *mf* *f* (to Triangle)

18 2 [18-19] 20 4 [20-23] 24 4 [24-27] 28 2 [28-29] 30 2 [30-31] 32 4 [32-35]

36 Triangle *mf* Triangle *mf* 40 4 [40-43] 44 4 [44-47]

48 3 [48-50] *rit.* ----- *a tempo* 53 10 [53-62] 63 3 [63-65] *D. C. al* Φ

67 CODA 71 Bells *f* [67-69]

73 (to Triangle) 76 2 [74-75] 81 5 [76-80] Triangle *mf*

83 to Bells 85 7 [85-91] Bells *mf*

94 *poco rit.* *mp*

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Michael Mauldin

$\text{♩} = 63$ B. D.

7 [8] *mp* > *p* *mp* > *p* *mp* > *2nd time to CODA* \oplus

14 [20] *mf* > *mp* *mf* > *mp* to Susp. Cym. (soft mallets) *mf* <

[17-18] *ff* > *mf* < *ff* *f* < *ff* *mf* <

22 (to B. D.) [24] 4 [28] B. D. [30] *mf* *mp* *mf* *mp*

[32] B. D. *mp* < *mf* [36] 4 [40] B. D. *mp* > *p*

42 [44] *p* < *mf* [48] 3 [48-50] *rit.* ----- *a tempo*

[53] 10 [63] 3 *D. C. al* \oplus [67] CODA Susp. Cym. *ff* > [68-69] *mf* <

[71] get snare sticks 3 Susp. Cym. with snare sticks [76] *f* [72-74] *mp* *mp* *mp*

80 [81] *mp* [85] 3 [85-87] *mp* *mp*

89 [92] 4 Susp. Cym. (soft mallets) *pp* < *mp* > *pp* *poco rit.*

THE LAST MUSICIAN OF UR

Michael Mauldin

$\text{♩} = 63$

mf

5

8

2nd time to CODA

f

gliss.

E, F, G, A \flat , B \flat , C \flat , D

[9-12]

14

20

ff

f

[14-16]

E, F, G, A \flat , B \flat , C \flat , D

23

24

28

30

[24-27]

f

f

[24-27]

Harp - 2

32 [32-33] 2

36 *gliss.* *mp* *mf*

D, E \flat , F, G \flat ,
A, B, C

[32-33] 2

[32-33]

39 40 44

f *mf*

[41-43] 3

[41-43] 3

45

47 48

[49-50] 2

[49-50] 2

51 *rit.* *a tempo* 53 63

mf *mp*

[53-62] 10 [53-62]

[63-64] 2 [63-64]

3 3

10 2

[53-62] [63-64]

Harp - 3

D. C. al \oplus

67 CODA

65

65 *mf* 67 CODA 71

[67-70] [71-75]

4 5

4 5

[67-70] [71-75]

76

76 *mp* *mf* *mp* *mf* *mp*

80

81

80 *mp* *mf* 81

84

85

84 *ff* 85 [86-88] *mp* *mf*

[86-88] [86-88]

3 3

91

92

91 *mf* *f* *mf* *f* 92

96

96 *mf* *f* *poco rit.* *mf* *mp*

Violin I

THE LAST MUSICIAN OF UR

Michael Mauldin

$\text{♩} = 63$

pp

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

11 2nd time to CODA \oplus 14 *f*

15 *ff* *mf*

19 *cresc.* *f* 20

23 24 *mf* *f* *mf*

28 30 *(mf)* *f* *mf* *f* *mf*

con sord.
div.

32 36 *pp*

[32-35]

Violin I - 2

40 *con sord. unis.* 44 *mp* [40-43]

48 3 [48-50] *pp*

53 *rit. a tempo senza sord. (no vib.)* 57

58 63 *open ppp p*

66 *D. C. al* 67 **CODA** *f*

71 76 *mf pp p*

78 81 *pp mp > p > pp mp mf > mp*

83 85 6 *con sord. p* [85-90]

92 *div. mp*

95 *mf p poco rit. pp*

This musical score for Violin I - 2 consists of nine staves of music. The first staff (measures 40-43) features a four-measure rest followed by a melodic line starting at measure 44, marked *mp*. The second staff (measures 48-50) has a three-measure rest followed by a melodic line starting at measure 53, marked *pp*. The third staff (measures 58-63) includes a melodic line starting at measure 63, marked *ppp* and *p*. The fourth staff (measures 66-71) begins with a *D. C. al* instruction and a *f* dynamic. The fifth staff (measures 71-76) continues the melodic line with dynamics *mf*, *pp*, and *p*. The sixth staff (measures 78-81) features a melodic line with dynamics *pp*, *mp*, *p*, *pp*, *mp*, *mf*, and *mp*. The seventh staff (measures 83-90) includes a six-measure rest followed by a melodic line starting at measure 85, marked *p*. The eighth staff (measures 92-95) features a melodic line starting at measure 92, marked *mp*. The ninth staff (measures 95-98) continues the melodic line with dynamics *mf*, *p*, *poco rit.*, and *pp*.

Violin II

THE LAST MUSICIAN OF UR

Michael Mauldin

$\text{♩} = 63$
pizz.
mp

5 8 *arco*
mf

9 *f* *mf* *f*

12 2nd time to CODA ♩ 14
f *ff*

17 *mf* *cresc.*

20 *f* 24 *mf*

26 28 30 32
f *mf* [28-29] [30-31] [32-35]

36 *con sord.* *div.* 40
pp [40-43]

Violin II - 2

con sord.
unis.
pizz.

44 *mp*

48 *rit.* *a tempo* *senza sord.* (open - no vib.) *pp*

[49-50]

53

57 *ppp* [63-64]

63

65 *pizz.* *D. C. al* *f* *CODA*

70 *mf*

71

76 *pp* *p* *pp* *mp* *p* *pp* *mp*

81

82 *mf* *mp* *mf* *mp* *con sord.* *p*

85 [85-90]

92 *mp* *mp* *p* *pp* *poco rit.*

Viola

THE LAST MUSICIAN OF UR

Michael Mauldin

$\text{♩} = 63$

p

5

8

mp

9

13

2nd time to CODA Φ

14

f

ff

18

mf

cresc.

20

f

22

24

mf

f

mf

27

28

30

32

mf

mp

34

36

3

40

div.

p

[36-38]

mp

mf

mp

42

44

3

con sordino

48

p

[44-46]

mp

mf

mp

Viola - 2

50 *rit.* ----- *a tempo* 53 *senza sord.* *unis.* 57

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

58 63

mp *p* *mp* *p* *ppp* *mp*

64 *D. C. al* 67 CODA

f

68 *sim.* 71

72 76

mf *pp*

77 81

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

82 85 *con sord.* [85-87]

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

90 92

pp *mp* *mf* *mp* *mf*

94 *poco rit.*

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

THE LAST MUSICIAN OF UR

Michael Mauldin

$\text{♩} = 63$

p

5

mp

9

13

2nd time to CODA Φ 14

f

ff

pizz.

ff

18

arco

20

f

ff

23

24

f

mf

28

30

f

mf

32

div.

36

3

[36-38]

mp

p

Cello - 2

39 40 44 3 [44-46]

mp *mf* *mp* *p*

47 *con sordino* 48 *rit. --*

mp *mf* *mp* *p*

----- *a tempo*

52 53 *senza sord.*
(open - no vib.) 57

pp

61 63

ppp *mp*

66 *D. C. al* 67 CODA

f *sim.*

71 *div.* 76

mf *pp*

78 81 *unis.*

mp *mf* *mp* *mf*

84 85 *con sord.* *div.*

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

91 92

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

THE LAST MUSICIAN OF UR

Michael Mauldin

$\text{♩} = 63$

7 8 2nd time
to CODA Φ

14 *pizz.*
ff *f* *ff*

19 *arco* 20 *f* *ff*

23 24 *f* *mf* *div.*

27 28 *unis.* 30

31 32 *pizz.* 36 *(pizz.)*
mf [32-33] *mf* *mf*

39 40 *(pizz.)* *f* *mf* *mp* 44 *(pizz.)* *mf*

Bass - 2

45 48

rit. ----- *a tempo*

f *mf*

51 *senza sord.* 53 *arco* 57

mp *pp*

59 63

ppp *mf* *mp*

65 67 **CODA**

D. C. al Φ

mf *mp* *f* *sim.*

70 71

mf

76 81

pp *mf*

83 85

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

89 92

p *pp* *mp* *mf*

94

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

poco rit.