

Through Maulden Wood



for flute, viola, cello

David Gunn

composed for Vermont Virtuosi

Through Maulden Wood

Score

David Gunn

duration 12½ min.

♩ = 60

The musical score is written in 4/4 time with a tempo of 60 beats per minute. It consists of two systems of staves. The first system includes parts for Flute, Viola, and Violoncello. The Flute part is mostly silent, indicated by rests. The Viola part begins with a *mp* dynamic and features a melodic line with a triplet of eighth notes. The Violoncello part provides a harmonic accompaniment with a *mp* dynamic. The second system includes parts for Flute (Fl.), Viola (Vla.), and Violoncello (Vc.). The Flute part enters with a melodic line starting on the fifth measure, marked *mp*. The Viola part continues its melodic development, also marked *mp*. The Violoncello part continues its accompaniment.

2

through maulden wood

8

Fl.

Vla.

Vc.

mf

mf

mp

mf

Detailed description: This system contains measures 2 through 8. The Flute part (treble clef) features a melodic line with eighth-note patterns and a triplet of eighth notes in measure 7. The Viola part (alto clef) mirrors the flute's eighth-note patterns with a triplet in measure 7. The Violoncello part (bass clef) provides a harmonic accompaniment with eighth notes and a triplet in measure 7. Dynamics include *mf* for the flute and *mp* for the viola and cello.

11

Fl.

Vla.

Vc.

f

mf

mp

Detailed description: This system contains measures 9 through 11. The Flute part begins with a dynamic marking of *f* and features a triplet of eighth notes in measure 10. The Viola part continues with eighth-note patterns and a triplet in measure 10. The Violoncello part maintains its accompaniment. Dynamics include *f* for the flute and *mp* for the viola and cello.

13

Fl.

Vla.

Vc.

mp

mf

f

mf

mf

f

mf

Detailed description: This system contains measures 12 through 13. The Flute part has dynamic markings of *mp*, *mf*, *f*, and *mf*. The Viola part has dynamic markings of *mf*, *f*, and *mf*. The Violoncello part has dynamic markings of *mf*, *f*, and *mf*. All parts feature eighth-note patterns and triplets.

16

Fl.

Vla.

Vc.

mp

mp

18

Fl.

Vla.

Vc.

f *mp* *mf* *mp*

f *mp* *mf* *mp*

f *mp* *mf* *mp*

21

Fl.

Vla.

Vc.

mf *mp*

mf

mf

23

Fl. *mf*

Vla. *mf*

Vc.

25

Fl. *mp* *f* *mp*

Vla. *p* *mf* *f* *p*

Vc. *mf* *f* *p*

27

Fl. *p* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

29

Fl. *mf* *mp* *mf*

Vla. *mf*

Vc.

31

Fl. *f* *mf* *f*

Vla. *f* *mf* *f*

Vc. *f* *mf* *f*

34

Fl. *mf*

Vla. *mf*

Vc. *mf*

37

Fl.

Vla.

Vc.

39

Fl.

Vla.

Vc.

mf

41

Fl.

Vla.

Vc.

43

Fl.

Vla.

Vc.

45

Fl.

Vla.

Vc.

47

Fl.

Vla.

Vc.

f *mf*

p *mf*

8

through maulden wood

Fl. *f* *mp* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

50

Fl. *mf*

Vla. *mf*

Vc. *mf*

52

Fl. *mp* *f* *mf*

Vla. *f*

Vc. *mf*

54

This musical score page contains five systems of music for Flute (Fl.), Viola (Vla.), and Violin (Vc.).

- System 1 (Measures 56-57):** Flute and Viola parts begin with a *mf* dynamic. The Violin part starts with a *f* dynamic. A crescendo hairpin is shown between measures 56 and 57.
- System 2 (Measures 58-59):** The Flute part includes a triplet and a *rit.* marking. The Viola part has a *f* dynamic followed by *mf*. The Violin part has a *f* dynamic followed by *mf*. A tempo marking of $\bullet = 64$ is present. A decrescendo hairpin is shown between measures 58 and 59.
- System 3 (Measures 60-61):** The Flute part has a *mf* dynamic followed by *f*. The Viola part has a *mp* dynamic. The Violin part has a *mp* dynamic. A crescendo hairpin is shown between measures 60 and 61.

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62

Fl. *mf*

Vla. *mf*

Vc. *mf*

62

63

Fl. *mf*

Vla. *f*

Vc. *mp*

63

64

Fl. *mf*

Vla. *mf*

Vc. *mf*

64

65

Fl. *mf*

Vla. *mf*

Vc. *mf*

65

66

Fl. *mf*

Vla. *mf*

Vc. *mf*

66

67

Fl. *mf*

Vla. *mf*

Vc. *mf*

67

68

Fl. *mf*

Vla. *mf*

Vc. *mf*

68

69

Fl. *mf*

Vla. *mf*

Vc. *mf*

69

70

Fl. *mf*

Vla. *mf*

Vc. *mf*

70

71

Fl. *mf*

Vla. *mf*

Vc. *mf*

71

72

Fl. *mf*

Vla. *mf*

Vc. *mf*

72

73

Fl. *mf*

Vla. *mf*

Vc. *mf*

73

74

Fl. *mf*

Vla. *mf*

Vc. *mf*

74

75

Fl. *mf*

Vla. *mf*

Vc. *mf*

75

76

Fl. *mf*

Vla. *mf*

Vc. *mf*

76

77

Fl. *mf*

Vla. *mf*

Vc. *mf*

77

78

Fl. *mf*

Vla. *mf*

Vc. *mf*

78

79

Fl. *mf*

Vla. *mf*

Vc. *mf*

79

80

Fl. *mf*

Vla. *mf*

Vc. *mf*

80

81

Fl. *mf*

Vla. *mf*

Vc. *mf*

81

82

Fl. *mf*

Vla. *mf*

Vc. *mf*

82

83

Fl. *mf*

Vla. *mf*

Vc. *mf*

83

84

Fl. *mf*

Vla. *mf*

Vc. *mf*

84

85

Fl. *mf*

Vla. *mf*

Vc. *mf*

85

86

Fl. *mf*

Vla. *mf*

Vc. *mf*

86

87

Fl. *mf*

Vla. *mf*

Vc. *mf*

87

88

Fl. *mf*

Vla. *mf*

Vc. *mf*

88

89

Fl. *mf*

Vla. *mf*

Vc. *mf*

89

90

Fl. *mf*

Vla. *mf*

Vc. *mf*

90

91

Fl. *mf*

Vla. *mf*

Vc. *mf*

91

92

Fl. *mf*

Vla. *mf*

Vc. *mf*

92

93

Fl. *mf*

Vla. *mf*

Vc. *mf*

93

94

Fl. *mf*

Vla. *mf*

Vc. *mf*

94

95

Fl. *mf*

Vla. *mf*

Vc. *mf*

95

96

Fl. *mf*

Vla. *mf*

Vc. *mf*

96

97

Fl. *mf*

Vla. *mf*

Vc. *mf*

97

98

Fl. *mf*

Vla. *mf*

Vc. *mf*

98

99

Fl. *mf*

Vla. *mf*

Vc. *mf*

99

100

Fl. *mf*

Vla. *mf*

Vc. *mf*

100

101

Fl. *mf*

Vla. *mf*

Vc. *mf*

101

102

Fl. *mf*

Vla. *mf*

Vc. *mf*

102

103

Fl. *mf*

Vla. *mf*

Vc. *mf*

103

104

Fl. *mf*

Vla. *mf*

Vc. *mf*

104

105

Fl. *mf*

Vla. *mf*

Vc. *mf*

105

106

Fl. *mf*

Vla. *mf*

Vc. *mf*

106

107

Fl. *mf*

Vla. *mf*

Vc. *mf*

107

108

Fl. *mf*

Vla. *mf*

Vc. *mf*

108

109

Fl. *mf*

Vla. *mf*

Vc. *mf*

109

110

Fl. *mf*

Vla. *mf*

Vc. *mf*

110

111

Fl. *mf*

Vla. *mf*

Vc. *mf*

111

112

Fl. *mf*

Vla. *mf*

Vc. *mf*

112

113

Fl. *mf*

Vla. *mf*

Vc. *mf*

113

114

Fl. *mf*

Vla. *mf*

Vc. *mf*

114

115

Fl. *mf*

Vla. *mf*

Vc. *mf*

115

116

Fl. *mf*

Vla. *mf*

Vc. *mf*

116

117

Fl. *mf*

Vla. *mf*

Vc. *mf*

117

118

Fl. *mf*

Vla. *mf*

Vc. *mf*

118

119

Fl. *mf*

Vla. *mf*

Vc. *mf*

119

120

Fl. *mf*

Vla. *mf*

Vc. *mf*

120

121

Fl. *mf*

Vla. *mf*

Vc. *mf*

121

122

Fl. *mf*

Vla. *mf*

Vc. *mf*

122

123

Fl. *mf*

Vla. *mf*

Vc. *mf*

123

124

Fl. *mf*

Vla. *mf*

Vc. *mf*

124

125

Fl. *mf*

Vla. *mf*

Vc. *mf*

125

126

Fl. *mf*

Vla. *mf*

Vc. *mf*

126

127

Fl. *mf*

Vla. *mf*

Vc. *mf*

127

128

Fl. *mf*

Vla. *mf*

Vc. *mf*

128

129

Fl. *mf*

Vla. *mf*

Vc. *mf*

129

130

Fl. *mf*

Vla. *mf*

Vc. *mf*

130

131

Fl. *mf*

Vla. *mf*

Vc. *mf*

131

132

Fl. *mf*

Vla. *mf*

Vc. *mf*

132

133

Fl. *mf*

Vla. *mf*

Vc. *mf*

133

134

Fl. *mf*

Vla. *mf*

Vc. *mf*

134

135

Fl. *mf*

Vla. *mf*

Vc. *mf*

135

136

Fl. *mf*

Vla. *mf*

Vc. *mf*

136

137

Fl. *mf*

Vla. *mf*

Vc. *mf*

137

138

Fl. *mf*

Vla. *mf*

Vc. *mf*

138

139

Fl. *mf*

Vla. *mf*

Vc. *mf*

139

140

Fl. *mf*

Vla. *mf*

Vc. *mf*

140

141

Fl. *mf*

Vla. *mf*

Vc. *mf*

141

142

Fl. *mf*

Vla. *mf*

Vc. *mf*

142

143

Fl. *mf*

Vla. *mf*

Vc. *mf*

143

144

Fl. *mf*

Vla. *mf*

Vc. *mf*

144

145

Fl. *mf*

Vla. *mf*

Vc. *mf*

145

146

Fl. *mf*

Vla. *mf*

Vc. *mf*

146

147

Fl. *mf*

Vla. *mf*

Vc. *mf*

147

148

Fl. *mf*

Vla. *mf*

Vc. *mf*

148

149

Fl. *mf*

Vla. *mf*

Vc. *mf*

149

150

Fl. *mf*

Vla. *mf*

Vc. *mf*

150

151

Fl. *mf*

Vla. *mf*

Vc. *mf*

151

152

Fl. *mf*

Vla. *mf*

Vc. *mf*

152

153

Fl. *mf*

Vla. *mf*

Vc. *mf*

153

154

Fl. *mf*

Vla. *mf*

Vc. *mf*

154

155

Fl. *mf*

Vla. *mf*

Vc. *mf*

155

156

Fl. *mf*

Vla. *mf*

Vc. *mf*

156

157

Fl. *mf*

Vla. *mf*

Vc. *mf*

157

158

Fl. *mf*

Vla. *mf*

Vc. *mf*

158

159

Fl. *mf*

Vla. *mf*

Vc. *mf*

159

160

Fl. *mf*

Vla. *mf*

Vc. *mf*

160

161

Fl. *mf*

Vla. *mf*

Vc. *mf*

161

162

Fl. *mf*

Vla. *mf*

Vc. *mf*

162

163

Fl. *mf*

Vla. *mf*

Vc. *mf*

163

164

Fl. *mf*

Vla. *mf*

Vc. *mf*

164

165

Fl. *mf*

Vla. *mf*

Vc. *mf*

165

166

Fl. *mf*

Vla. *mf*

Vc. *mf*

166

167

Fl. *mf*

Vla. *mf*

Vc. *mf*

167

168

Fl. *mf*

Vla. *mf*

Vc. *mf*

168

169

Fl. *mf*

Vla. *mf*

Vc. *mf*

169

170

Fl. *mf*

Vla. *mf*

Vc. *mf*

170

171

Fl. *mf*

Vla. *mf*

Vc. *mf*

171

172

Fl. *mf*

Vla. *mf*

Vc. *mf*

172

173

Fl. *mf*

Vla. *mf*

Vc. *mf*

173

174

Fl. *mf*

Vla. *mf*

Vc. *mf*

174

175

Fl. *mf*

Vla. *mf*

Vc. *mf*

175

176

Fl. *mf*

Vla. *mf*

Vc. *mf*

176

177

Fl. *mf*

Vla. *mf*

Vc. *mf*

177

178

Fl. *mf*

Vla. *mf*

Vc. *mf*

178

179

Fl. *mf*

Vla. *mf*

Vc. *mf*

179

180

Fl. *mf*

Vla. *mf*

Vc. *mf*

180

181

Fl. *mf*

Vla. *mf*

Vc. *mf*

181

182

Fl. *mf*

Vla. *mf*

Vc. *mf*

182

183

Fl. *mf*

Vla. *mf*

Vc. *mf*

183

184

Fl. *mf*

Vla. *mf*

Vc. *mf*

184

185

Fl. *mf*

Vla. *mf*

Vc. *mf*

185

186

Fl. *mf*

Vla. *mf*

Vc. *mf*

186

187

Fl. *mf*

Vla. *mf*

Vc. *mf*

187

188

Fl. *mf*

Vla. *mf*

Vc. *mf*

188

189

Fl. *mf*

Vla. *mf*

Vc. *mf*

189

190

Fl. *mf*

Vla. *mf*

Vc. *mf*

190

191

Fl. *mf*

Vla. *mf*

Vc. *mf*

191

192

Fl. *mf*

Vla. *mf*

Vc. *mf*

192

193

Fl. *mf*

Vla. *mf*

Vc. *mf*

193

194

Fl. *mf*

Vla. *mf*

Vc. *mf*

194

195

Fl. *mf*

Vla. *mf*

Vc. *mf*

195

196

Fl.

67 *rit.* ♩ = 44

Fl. *mp* *f* *mp* *pp*

Vla. *mp* *f* *mp*

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

70

Fl.

Vla.

Vc.

73 *rit.*

Fl. *mf* *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

12

through maulden wood

♩ = 64

76

Fl. *f* *mf* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

80

Fl.

Vla. *mf*

Vc. *mf*

83

Fl. *mp*

Vla. *mp*

Vc.

♩ = 40

86

Fl.

Vla.

Vc.

pp *mf*

88

Fl.

Vla.

Vc.

mf *mp* *f* *mp*

89

Fl.

Vla.

Vc.

mf *mf* *mp* *sf* *mf* *mp*

rit. $\bullet = 60$

91

Fl.

Vla.

Vc.

93

Fl.

Vla.

Vc.

mp *mf* *f*

mf *mp*

mf *mp*

95

Fl.

Vla.

Vc.

mp

mf *mp*

mf *mp*

This musical score is arranged in three systems, each containing three staves for Flute (Fl.), Viola (Vla.), and Violoncello (Vc.).

- System 1 (Measures 96-97):**
 - Fl.:** Measure 96 features a melodic line with a slur and a *mf* dynamic. Measure 97 begins with a triplet of eighth notes, followed by a *f* dynamic, then a *mf* dynamic.
 - Vla.:** Measure 96 has a melodic line with a slur. Measure 97 features a triplet of eighth notes with a *mf* dynamic, followed by a *f* dynamic.
 - Vc.:** Measure 96 has a melodic line with a slur. Measure 97 features a triplet of eighth notes with a *mf* dynamic, followed by a *f* dynamic.
- System 2 (Measures 97-98):**
 - Fl.:** Measure 97 continues with a triplet of eighth notes and a *f* dynamic. Measure 98 features a melodic line with a slur and a *mf* dynamic.
 - Vla.:** Measure 97 features a triplet of eighth notes with a *mf* dynamic, followed by a *f* dynamic. Measure 98 features a melodic line with a slur and a *mp* dynamic.
 - Vc.:** Measure 97 features a triplet of eighth notes with a *mf* dynamic, followed by a *f* dynamic. Measure 98 features a melodic line with a slur and a *mp* dynamic.
- System 3 (Measures 98-100):**
 - Fl.:** Measure 98 features a melodic line with a slur and a *mf* dynamic. Measure 99 features a melodic line with a slur and a *mf* dynamic. Measure 100 features a triplet of eighth notes with a *mf* dynamic.
 - Vla.:** Measure 98 features a melodic line with a slur and a *mp* dynamic. Measure 99 features a melodic line with a slur and a *mf* dynamic. Measure 100 features a melodic line with a slur and a *mp* dynamic.
 - Vc.:** Measure 98 features a melodic line with a slur and a *mp* dynamic. Measure 99 features a melodic line with a slur and a *mf* dynamic. Measure 100 features a melodic line with a slur and a *mp* dynamic.

This musical score page contains measures 101 through 104 for three instruments: Flute (Fl.), Viola (Vla.), and Violoncello (Vc.).

- Measures 101-102:**
 - Flute:** Starts with a dynamic of *f*. The music features a melodic line with a crescendo leading to *mp* and then a decrescendo to *mf*.
 - Viola:** Starts with a dynamic of *f*. The music features a melodic line with dynamics of *mf* and *mp*.
 - Violoncello:** Starts with a dynamic of *f*. The music features a melodic line with dynamics of *mf* and *mp*, including a triplet of eighth notes.
- Measures 103-104:**
 - Flute:** Starts at measure 103 with a dynamic of *f*. The music features a melodic line with a crescendo leading to *f*.
 - Viola:** Starts at measure 103 with a dynamic of *mf*. The music features a melodic line with a decrescendo leading to *mf*.
 - Violoncello:** Starts at measure 103 with a dynamic of *mf*. The music features a melodic line with a decrescendo leading to *mf*.

The musical score is arranged in three systems, each containing parts for Flute (Fl.), Viola (Vla.), and Violoncello (Vc.).

System 1 (Measures 105-110):
- **Fl.:** Starts at measure 105 with a triplet of eighth notes. Dynamic markings include *f*, *mf*, *f*, and *mf*. Performance instructions "quasi tromba" are placed above the staff.
- **Vla.:** Starts at measure 105 with a half note. Dynamic markings include *mp* and *f*.
- **Vc.:** Starts at measure 105 with a half note. Dynamic markings include *mf*, *f*, *mf*, and *f*.

System 2 (Measures 107-110):
- **Fl.:** Starts at measure 107 with a half note. Dynamic markings include *mp*, *mf*, and *f*.
- **Vla.:** Starts at measure 107 with a half note. Dynamic markings include *p* and *mf*.
- **Vc.:** Starts at measure 107 with a half note. Dynamic markings include *mp* and *mf*.

System 3 (Measures 109-112):
- **Fl.:** Starts at measure 109 with a triplet of eighth notes. Dynamic markings include *mf* and *f*.
- **Vla.:** Starts at measure 109 with a half note. Dynamic markings include *f* and *mf*.
- **Vc.:** Starts at measure 109 with a half note. Dynamic markings include *f* and *mf*.

112 *rit.* ♩ = 44

Fl. Vla. Vc.

115 ♩ = 48 *p*

Fl. Vla. Vc.

117 *mf* *f* *f* *fp* *f*

Fl. Vla. Vc.

Musical score for Flute (Fl.), Viola (Vla.), and Violoncello (Vc.) parts, measures 119-123. The score is in 3/4 time and features dynamic markings such as *mf*, *fp*, *p*, and *f*, along with performance instructions like *rit.* and *mf*. The Flute part includes a triplet in measure 119 and a *rit.* instruction in measure 121. The Viola and Violoncello parts provide harmonic support with various articulations and dynamics.

119

Fl. *mf*

Vla. *mf*

Vc. *fp* *mf*

121

Fl. *p* *mf* *rit.*

Vla. *p* *mf*

Vc. *p* *mf*

123

Fl. *f* *mf* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

$\bullet = 64$

This musical score page contains three systems of music for Flute (Fl.), Violin (Vla.), and Violoncello (Vc.).

- System 1 (Measures 125-126):**
 - Fl.:** Treble clef, starting at measure 125. Features a melodic line with slurs and triplets. Dynamic: *mf*.
 - Vla.:** Treble clef, starting at measure 125. Features a rhythmic accompaniment of eighth notes. Dynamic: *fp*, then *mp*.
 - Vc.:** Bass clef, starting at measure 125. Features a rhythmic accompaniment of eighth notes. Dynamic: *fp*, then *mp*.
- System 2 (Measures 127-128):**
 - Fl.:** Treble clef, starting at measure 127. Features a melodic line with slurs and triplets. Dynamic: *f*.
 - Vla.:** Treble clef, starting at measure 127. Features a rhythmic accompaniment of eighth notes. Dynamic: *mf*, then *f*.
 - Vc.:** Bass clef, starting at measure 127. Features a rhythmic accompaniment of eighth notes. Dynamic: *mf*, then *f*, then *mf*.
- System 3 (Measures 129-132):**
 - Fl.:** Treble clef, starting at measure 129. Features a melodic line with slurs and triplets. Dynamic: *mf*.
 - Vla.:** Treble clef, starting at measure 129. Features a rhythmic accompaniment of eighth notes. Dynamic: *mp*, then *f*, then *mp*.
 - Vc.:** Bass clef, starting at measure 129. Features a rhythmic accompaniment of eighth notes. Dynamic: *mp*.

131

Fl. *mf*

Vla. *mf* *f*

Vc. *mf*

133

Fl. *f*

Vla. *mf* *f*

Vc. *f*

135

Fl. *mf*

Vla. *mf*

Vc. *mf*

137

Fl. *f* *mf* *f*

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

Vc. *mf* *fz*

140

Fl. *quasi tromba* *ff*

Vla. *pesante* *ff*

Vc. *f* *ff*

142

Fl. *legato* *mf* *quasi tromba* *ff*

Vla. *legato* *mf* *ff* *pesante*

Vc. *legato* *mf* *f* *ff*

This musical score consists of three systems, each with three staves: Flute (Fl.), Viola (Vla.), and Violoncello (Vc.).

System 1 (Measures 144-145):
- **Fl.:** Starts at measure 144 with a *legato* marking. The dynamic is *mf*.
- **Vla.:** Starts at measure 144 with a *legato* marking. Dynamics are *mf* and *mp*.
- **Vc.:** Starts at measure 144 with a *legato* marking. Dynamics are *mf* and *mp*.

System 2 (Measures 146-147):
- **Fl.:** Starts at measure 146 with a *quasi tromba* marking. Dynamics are *ff* and *f*. A *legato* marking is present at the end of the system.
- **Vla.:** Starts at measure 146 with a *pesante* marking. Dynamic is *ff*.
- **Vc.:** Starts at measure 146 with a *pesante* marking. Dynamic is *ff*. A *legato* marking is present at the end of the system, and the dynamic is *mf*.

System 3 (Measures 148-150):
- **Fl.:** Starts at measure 148 with a *mf* dynamic. A triplet of eighth notes is marked with a '3' and a slur.
- **Vla.:** Starts at measure 148 with a *legato* marking. Dynamics are *mf* and *mp*.
- **Vc.:** Starts at measure 148 with a *mp* dynamic.

24

through maulden wood

150

Fl. *mf*

Vla. *f* *mf*

Vc. *mf*

152

Fl. *quasi tromba*
f *ff*

Vla. *pesante*
f *ff*

Vc. *pesante*
f *ff*

154

Fl. *legato*
f

Vla. *legato*

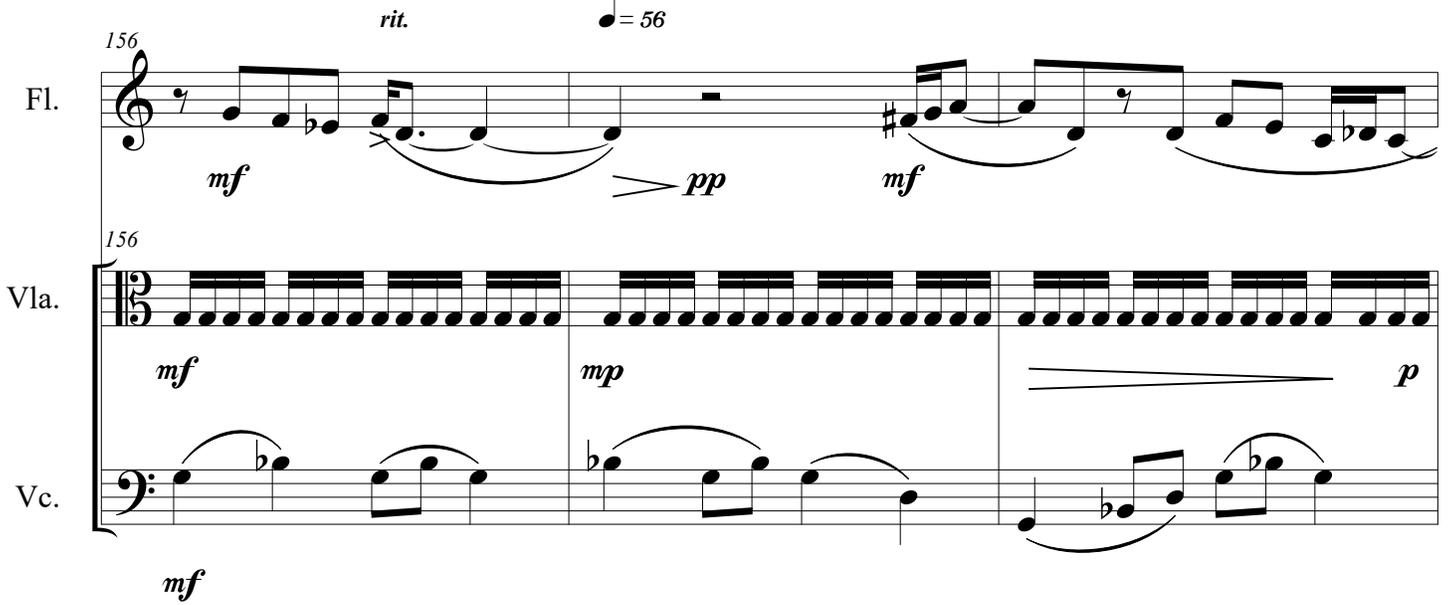
Vc. *f*

156 *rit.* ♩ = 56

Fl. *mf* *pp* *mf*

Vla. *mf* *mp* *p*

Vc. *mf*



159 *legato*

Fl. *mp* *mf*

Vla. *mf*

Vc. *mp* *mf*



162 *rit.* ♩ = 80

Fl. *f*

Vla. *pesante* *ff*

Vc. *f*



164

Fl.

Vla.

Vc.

f

legato

pesante



166

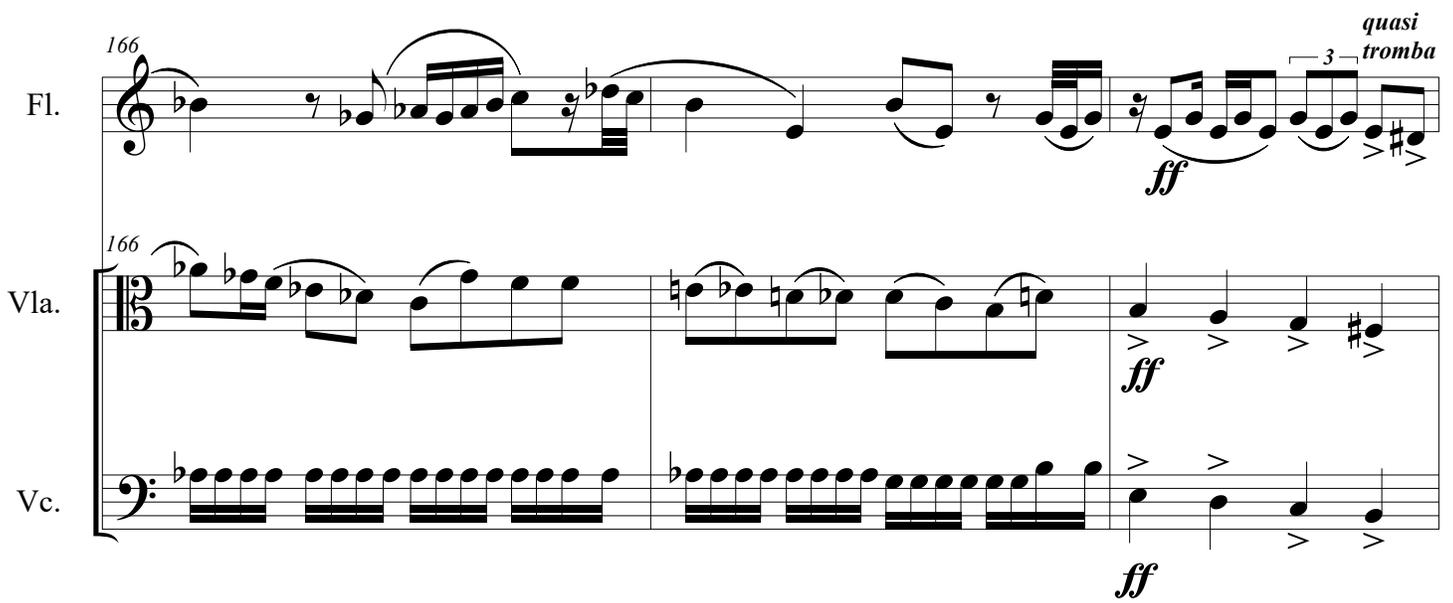
Fl.

Vla.

Vc.

ff

quasi tromba



169

Fl.

Vla.

Vc.

