

2009

# Annacarla Scenes

Michael Mauldin

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# MICHAEL MAULDIN

## ANNACARLA SCENES

for Piano

1. Mountain Moon
2. Coyotes
3. Silver Birds (Ravens)
4. Morning Light
5. Evening Light: Pathways

## *Music and “Ek Statis”*

*The “ecstatic memories” (Greek: ek stasis—standing outside ourselves) of delight or fear, or both, that radiate through our lives are self-validating, like all peak experiences. As with religious services, art shows, plays or concerts that do not always move us, we are unable to produce such experiences at will. We cherish them largely for that reason. But we continue to set up what we think are the conditions they require.*

*Moments of “ek stasis” may seem like fleeting visions, but they are pieces of “eternity”—connections to the sacred that is all around us, “all that is.” Though such experiences usually benefit from freedom and stimulation of all the senses, music can intimately recall—sometimes induce—the experience of “ek stasis.” Perhaps even more so than visual arts or performance arts which combine music with visual and spatial.*

*Music is temporal, like peak experiences themselves. It stimulates aural memories, the frequencies of which were felt inside ourselves, unlike visual memories of events that we perceived as happening outside of us. Because of music’s personal nature, it encourages us to enter a more inclusive state of awareness than the one to which our daily lives are often confined.*

*The impetus of many of my compositions has been to musically recall the “ecstatic” feelings I had at “magical places,” where the spirit of man and the spirit of nature met with mutual reverence. It took a lifetime to realize that my early fascination with such places was child-like wisdom, not childish sentimentality.*

*Michael Mauldin  
May, 2009*

# ANNACARLA SCENES FOR PIANO

“Annacarla” was the name that Dutch linguist, Elizabeth Willink gave her rambling adobe house near Cuba, New Mexico. In the late 70’s, she invited me to stay there on my trips to Chaco Canyon. Twenty-five years after “Willie’s” death, I bought the house and restored it as a composing and teaching retreat for myself and my students, and for other music students and guests who enjoy the scenic and spiritual landscape of northern New Mexico.

After enjoying “the adobe” for four years, I realized that I had written a number of pieces there and had never been “dry” while composing there. But, outside of “The Valley at Annacarla” for the Durango Youth Symphony, I had not written music “about” what I saw and experienced there. These five short scenes may seem like fleeting visions or quixotic journal entries, but they represent brief but eternal moments of connection with the sacred that is all around us, “All That Is.”

## CONTENTS

1. Mountain Moon .....	4
2. Coyotes .....	6
3. Silver Birds (Ravens) .....	8
4. Morning Light .....	9
5. Evening Light: Pathways .....	10

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# ANNACARLA SCENES

## for Piano

### 1. MOUNTAIN MOON

Michael Mauldin  
2009

Elegantly  
♩ = 72

*mf*

*p*

*con ped.*

4

*mp poco riten.*

*pp*

7

*mf*

*a tempo*

10

*rit.*

*p*

*a tempo*

*mf*

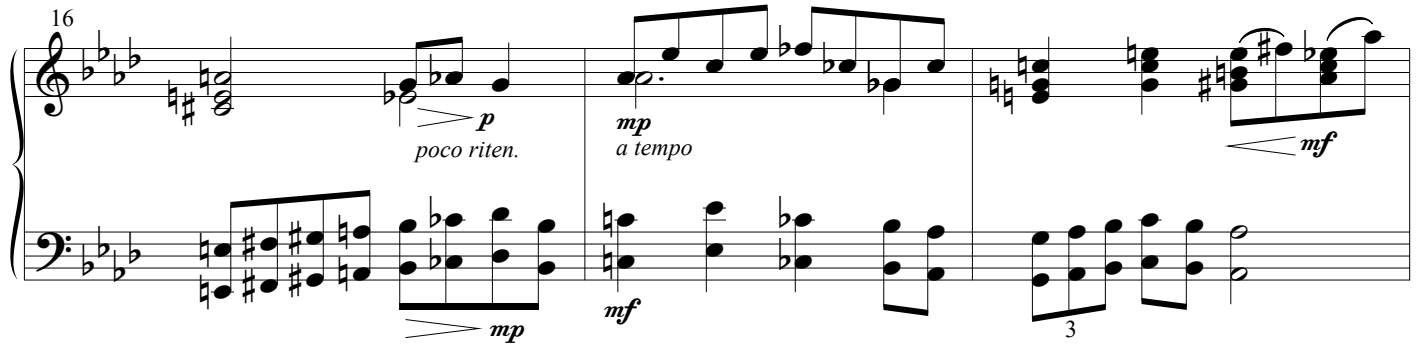
13



*mp*

*mf*

16



*p*  
*poco riten.*

*mp*  
*a tempo*

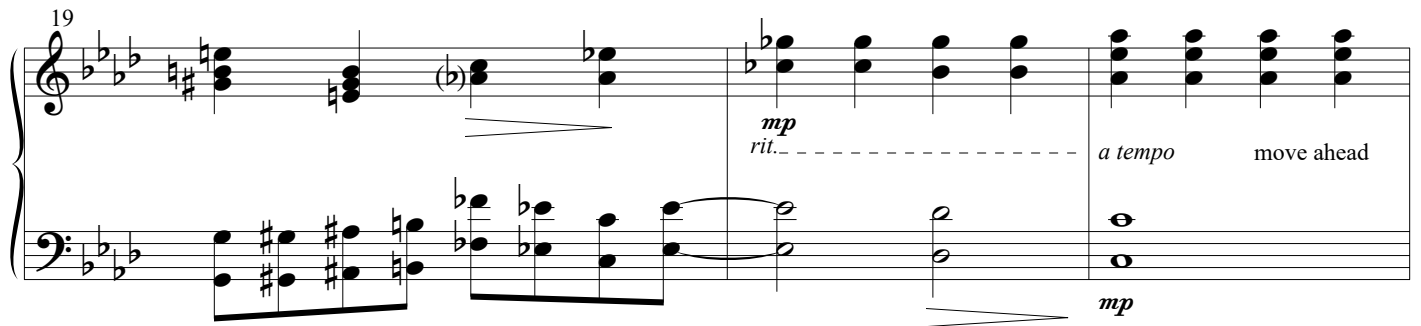
*mf*

*mp*

*mf*

3

19

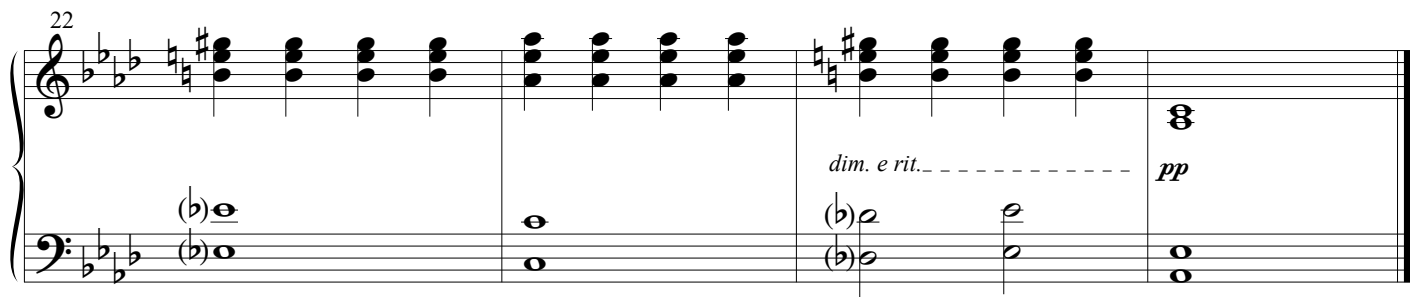


*mp*  
*rit.*.....

*a tempo*    *move ahead*

*mp*

22



*dim. e rit.*.....

*pp*

## 2. COYOTES

With spirit  
♩ = 60

Michael Mauldin  
2009

The musical score for "2. COYOTES" is written for piano and treble clef. It begins with the instruction "With spirit" and a tempo of "♩ = 60". The key signature has two flats (B-flat and E-flat). The score is divided into five systems, each with a starting measure number (1, 4, 7, 10, 13). Performance instructions include "legato" for the first system, "mp" (mezzo-piano) for the second and fourth systems, "mf" (mezzo-forte) for the first and third systems, and "f" (forte) for the second and fourth systems. A "cresc." (crescendo) instruction is placed over measures 10-11. Fingering numbers (1-5) are provided for various notes throughout the piece. The score concludes with a dynamic marking of "mf" in the final measure.

16

Measures 16-19: Bass clef system. Measure 16: *f*. Measure 17: *mf*. Measure 18: *f*. Measure 19: *mf*, *f*. Dynamics are indicated by slanted lines above the notes.

20

Measures 20-23: Bass clef system. Measure 20: *mp*. Measure 21: *f*. Measure 22: *mf*. Measure 23: *f*. Dynamics are indicated by slanted lines above the notes.

24

Measures 24-26: Treble clef system. Measure 24: *mp*. Measure 25: *mp*. Measure 26: *mp*. Fingerings: 1 4 1 (measures 25-26), 4 1 4 (measures 26-27).

27

Measures 27-30: Bass clef system. Measure 27: *mf*. Measure 28: *mf*. Measure 29: *ff*. Measure 30: *f*, *ff*. Dynamics are indicated by slanted lines above the notes.

31

Measures 31-34: Bass clef system. Measure 31: *f*. Measure 32: *ff*. Measure 33: *f*. Measure 34: *ff*, *mf*. Dynamics are indicated by slanted lines above the notes.

35

Measures 35-38: Treble clef system. Measure 35: *f*. Measure 36: *f*. Measure 37: *f*. Measure 38: *ff*. Dynamics are indicated by slanted lines above the notes. A *Sub* marking is present at the bottom of the system.



### 3. SILVER BIRDS (RAVENS)

Michael Mauldin  
2009

With dignity  
♩ = 70

# 4. MORNING LIGHT

Michael Mauldin  
2009

Playfully  
♩ = 104

mf  
mp

6

mp  
mf

11

Sva

f

16

(Sva) loco

mf

f riten.

21

a tempo

mf

f ff

26

mf

vanishing

pp

mp

## 5. EVENING LIGHT: PATHWAYS

Reverently  
Tempo rubato ♩ = 92

Michael Mauldin  
2009

*p*  
*con ped.*

*mp* *mf*

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

*poco riten.* *a tempo*  
*p* *mp* *f*

13 *poco riten.* *a tempo*  
*mf* *mp* *poco a poco cresc...*

17 *(poco a poco cresc.)*

20 *(poco a poco cresc.)*

23 *mf* *cresc.*

26 *f* *dim.*

29 *p* *pp* *Sva*

31 *loco* *p* *mp* *poco riten.* *pp*

33 *a tempo* *p* *f*

36 *mp* *mf*

39 *poco a poco cresc.*

42

*(poco a poco cresc.)*

Musical score for measures 42-44. Treble clef: quarter notes, eighth notes, and triplets. Bass clef: eighth notes and triplets. Dynamics: poco a poco crescendo.

45

*(poco a poco cresc.)*

*f* *ff*

Musical score for measures 45-47. Treble clef: quarter notes, eighth notes, and triplets. Bass clef: eighth notes and triplets. Dynamics: f, ff.

48

*dim.* *mp* *rit.* *p*

Musical score for measures 48-51. Treble clef: eighth notes and triplets. Bass clef: quarter notes and half notes. Dynamics: dim., mp, rit., p.

52 **much slower**

*p* *pp*

*rit.*

Musical score for measures 52-55. Treble clef: quarter notes and half notes. Bass clef: chords. Dynamics: p, pp, rit.