

1987

Desert Light

Michael Mauldin

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MICHAEL MAULDIN

DESERT LIGHT

Four Episodes for Chamber Orchestra

*The sun roars down from its track in space with a
savage and holy light, a fantastic music in the mind.*

—Edward Abbey, **Desert Solitaire**

DESERT LIGHT

Four Episodes for Chamber Orchestra

Musicologist Jack Loeffler, a close friend of Edward Abbey, gave me an autographed copy of Abbey's **Desert Solitaire**. I was so smitten by his writing that I later took my sons to Arches National Monument, where Abbey had written his journals while serving as a park ranger. I didn't entitle the movements, and I won't describe the four episodes. The piece was premiered in 1987 by the Santa Fe Symphony, conducted by Stewart Robertson.

Reviews:

“Clarity of texture and lingering images of brilliancy and shimmer characterized (the work). (It) began with delicate, brief sound patterns that suggested Chinese evocations by Stravinsky or Ravel, although their continuing reiteration took on the quality of Minimalist repetition. Other textures and rhythms emerged, all sketched with exquisite clarity, and with distinct but disruptive contrast with what preceded. All these events had an exalted, light-shot quality about them. Melodies soared over these textures at times, played by string sections or solo winds. These tunes all had a flowing, slightly anonymous quality, as if they were intended to suggest passage of time rather than to characterize it too specifically.”

—ALBUQUERQUE JOURNAL

“Mauldin’s work is also an evocation of place, in a more modern idiom—still decidedly tonal—with something of minimalism about its ostinato-driven motion over which sweeping lines suggest wide skies and open spaces.”

—RECORDS INTERNATIONAL

“An effective piece of contemporary musical impressionism.”

—Phillip Scott, FANFARE Magazine, May/June, 2006.

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

Duration: 12:10

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Michael Mauldin
1987

1	2	3	4	5
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6

Fls.

1

2

(p)

B^b Cls.

1

2

(p)

B^b Tpts.

1

2

mf

mf

Trb.

(p)

Tuba

(p)

Timp.

6

p

mf

Harp

6

Vlns.

I

II

(p)

(pizz.)

(p)

Vla.

(pizz.)

Cello

(pizz.)

(p)

Bass

(p)

6 7 8 9

Fls.

Obs.

B♭ Cls.

Bsns.

B♭ Tpts.

Hns. (F)

Trb.

Tuba

Timp.

Harp

Vlns.

Vla.

Cello

Bass

The musical score is for a piece titled "The Rose Tree". It is written for a vocal soloist (Soprano), piano, and strings. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into three systems, each containing five measures. The first system includes a vocal soloist part and a piano part. The second system includes a vocal soloist part, a piano part, and a string part. The third system includes a vocal soloist part, a piano part, and a string part. The score features various musical notations, including notes, rests, and dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The tempo is marked "Allegretto".

Fls. 1 *poco a poco cresc.* 2 *poco a poco cresc.* **24** *f*

Obs. 1 *poco a poco cresc.* 2 *poco a poco cresc.* **24** *f*

B^b Cls. 1 *poco a poco cresc.* 2 *poco a poco cresc.* **24** *f*

Bsns. 1 *ff* 2 *ff*

B^b Tpts. 1 *f* **24** *ff* 2 *f* *ff*

Hns. (F) 1 *f* **24** *ff* 2 *f* *ff*

Trb. *mf* *f*

Tuba *mf* *f*

Timp. *mf* *p* *mf* *p* *mf* **24** *f*

Harp *poco a poco cresc.* **24** *ff*

Vlns. I *poco a poco cresc.* **24** *f* II *poco a poco cresc.* *f*

Vla. *poco a poco cresc.* *f*

Cello *poco a poco cresc.* *f*

Bass *poco a poco cresc.* *f*

Fls.

Obs.

B \flat Cls.

Bsns.

B \flat Tpts.

Hns. (F)

Trb.

Tuba

Timp.

Harp

Vlns.

Vla.

Cello

Bass

25 26 27 28 29

Fls.

1 *(mf)*

2 *(mf)*

Timp.

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

Harp

mf *gliss* *f*
D, E, F \sharp , G \sharp ,
A, B, C \sharp

Vlns.

I *unis.* *(mf)* *pizz.* *mf*

II *(mf)* *div.* *mf*

Vla.

arco *(mf)* *div.* *mf*

Cello

div. arco *mf*

Bass

pizz. *mf*

30 31 32 33 34 35

//

Timp.

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

Vlns.

I *arco* *div.* *mf* *s*

II *mp*

Vla.

mp *mf*

Cello

mp *mf*

Bass

(pizz.) *(mf)* *mf*

36 37 38 39 40 41 42

//

Fls.

Obs.**B♭ Cls.**

Timp.

Vlns.

Vla.

Cello

Bass

64

Fls.

Obs.

B^b Cls.

Vlns.

Vla.

Cello

Bass

(pizz.)

mf

57 58 59 60 61 62 63 64

65 66 67 68 69 70 71

Fls.

Obs.

B^b Cls.

Bsns.

Vlns.

Vla.

Cello

Bass

(pizz.)

p

mf

pp

unis.

mp

p

72

Bsns.

1

2

p

Hns. (F)

1

2

p

con sord.

Harp

72

mf

Vlns.

I

II

mf

mp

mf

mp

mf

Vla.

Cello

unis.

p

Bass

arco

p

72 73 74 75 76 77 //

Fls.

1

2

p

mf

Bsns.

1

2

p

(p)

Hns. (F)

1

2

p

(p)

Harp

78

(mf)

Vlns.

I

II

mp

mf

mp

Vla.

(p)

Cello

(p)

Bass

(p)

78 79 80 81 82 83

Fls. 1 *mp* *mf* 5

Fls. 2 *mp* *mf*

Harp *poco a poco cresc.*

Vlns. I *poco a poco cresc.*

Vlns. II *poco a poco cresc.*

Vla. *(p)* *poco a poco cresc.*

Cello *(p)* *poco a poco cresc.*

Bass *(p)* *poco a poco cresc.*

84 85 86 87 88

Fls. 1 *poco a poco cresc.*

Fls. 2 *poco a poco cresc.*

B^b Tpts. 1 *mf* *poco a poco cresc.*

B^b Tpts. 2 *mf* *poco a poco cresc.*

Hns. (F) 1 *senza sord.* *mf* *poco a poco cresc.*

Hns. (F) 2 *senza sord.* *mf* *poco a poco cresc.*

Timp. *mf* *poco a poco cresc.*

Harp *(poco a poco cresc.)* *f*

Vlns. I *(poco a poco cresc.)* *mf*

Vlns. II *(poco a poco cresc.)* *mf*

Vla. *(poco a poco cresc.)* *mf*

Cello *(poco a poco cresc.)* *mf*

Bass *(poco a poco cresc.)* *mf*

89 90 91 92 93

14

Fls.

1 (poco a poco cresc.) *f*

2 (poco a poco cresc.) *f*

Obs.

1 *f*

2 *f*

B^b Cls.

1 *f*

2 *f*

Bsns.

1 *ff*

2 *ff*

B^b Tpts.

1 (poco a poco cresc.) *f*

2 (poco a poco cresc.) *f*

Hns. (F)

1 (poco a poco cresc.) *f*

2 (poco a poco cresc.) *f*

Trb.

ff

Tuba

ff

Timp.

(poco a poco cresc.) *f*

Harp

ff

Vlns.

I *f*

II *f*

Vla.

f

Cello

f

Bass

f

94 95 96 97 98

[illegible]

Fls. 1 *p* *pp*

B^b Cls. 1 *pp* 2 *p* *pp*

Bsns. 1 *(poco a poco dim.) - pp* 2 *(poco a poco dim.) - pp*

B^b Tpts. 1 *(poco a poco dim.) - pp* 2 *(poco a poco dim.) - pp*

Hns. (F) 1 *(poco a poco dim.) - pp* 2 *(poco a poco dim.) - pp*

Trb. *(poco a poco dim.) - pp*

Tuba *(poco a poco dim.) - pp*

Timp. *(poco a poco dim.) - pp* *ppp* change D to D^b

Harp *mf* *gliss* C, D, E, F⁺, G, A, B^b, B⁺ *mp* *gliss* C, D, E, F⁺, G, A, B^b, B⁺

Vlns. I *(poco a poco dim.) - p* II *(poco a poco dim.) - p*

Vla. *(poco a poco dim.) - p*

Cello *(poco a poco dim.) - p*

Bass *(poco a poco dim.) - p*

104

105

106

107

108

109

Harp
 Vlns. I
 Vlns. II
 Vla.
 Cello
 Bass

p *gliss.* *C, D, E, F⁺, G, A, B^b*
pp *gliss.* *C, D, E, F⁺, G, A, B^b*

pp *ppp* *ppp* *ppp*

110 111 112 113 114 115

II.

Vlns. I
 Vlns. II
 Vla.
 Cello
 Fls.
 Fls. II
 Vlns. I
 Vlns. II
 Vla.
 Cello
 Bass

♩ = 160
sul ponticello
pp sempre
sul ponticello
pp sempre
sul ponticello
pp sempre
sul ponticello
pp sempre

1 2 3 4 5 6

// //

8
 8
 8
 8
 8
 8

mp *f* *mp*
pizz.
p sempre

7 8 9 10 11 12

Fls. 1 *ff* *mf* *mp* *f* *mf* *mp* *mf*

Fls. 2 *mp*

B^b Cls. 1 *mf* *sempre*

Timp. *pp* *sempre*

Vlins. I *16*

Vlins. II *16*

Vla. *16*

Cello *16*

Bass *16*

13 14 15 16 17

Fls. 1 *f* *mf* *f* *mf* *mp* *mf*

Fls. 2 *f* *mf* *f* *mp*

B^b Cls. 1 *(mf)* *sempre*

Bsns. 1 *sempre*

Timp. *(pp)*

Vlins. I *(pp)*

Vlins. II *(pp)*

Vla. *(pp)*

Cello *(pp)*

Bass *(p)*

18 19 20 21 22

Fls.

1 *f* *mf* *f* 26

2 *f* *mf* *f*

B^b Cls.

1 *f* *mf* *f*

Bsns.

1 *f* *sim.*

2 *f* *sim.*

B^b Tpts.

1 *f* *sim.*

2 *f* *sim.*

Hns. (F)

1 *f* *sim.*

2 *f* *sim.*

Trb.

f *sim.*

Tuba

f *sim.*

Timp.

26

Vlns.

I 26

II

Vla.

Cello

Bass

30 31 32 33 34 35 36 37 38 39

Bsns.

1 *sim.* *f* *mp*

2 *sim.* *f* *mp*

B^b Tpts.

1 *sim.* *f* *mp*

2 *sim.* *f* *mp*

Hns. (F)

1 *sim.* *f* *mp*

2 *sim.* *f* *mp*

Trb.

f *mp*

Tuba

f *mp*

Vlns.

I *ord.* *mf* *f* *con sordino* *mf* *mp* *p*

II *ord.* *mf* *f* *con sordino* *mf* *mp* *pp*

Vla.

con sordino *pp*

Cello

con sordino *ord. div.* *pp*

Bass

pp

40 41 42 43 44 45 46 47 48

Harp

solo *mp* *f* *mp*

Vlns.

I *pp*

II *pp*

Vla.

pp

Cello

pp

Bass

Fls.

Obs.

B♭ Tpts.

Hns. (F)

Trb.

Timp.

Vlms.

Vla.

Cello

Bass

49 50 51 52 53 54 55

Musical score for measures 56-60 of "The Fire of the Gods" by Richard Strauss. The score is for a full orchestra and includes parts for B♭ Clarinets (Cls.), B♭ Trumpets (Tpts.), Horns (Hns.) in F, Trombone (Trb.), Tuba, and Timpani (Timp.).

The score is in 2/4 time and features a key signature of one sharp (F#). The dynamics range from *mf* (mezzo-forte) to *f* (forte). The B♭ Clarinet part includes a trill in measure 57 and a triplet in measure 59. The B♭ Trumpets and Horns in F parts are marked *con sord.* (con sordina) and *mp* (mezzo-piano). The Trombone, Tuba, and Timpani parts also feature *con sord.* markings.

The score is divided into measures 56, 57, 58, 59, and 60. The B♭ Clarinet part has a double bar line at the beginning of measure 56 and a double bar line at the end of measure 60. The B♭ Trumpets and Horns in F parts have a double bar line at the beginning of measure 56 and a double bar line at the end of measure 60. The Trombone, Tuba, and Timpani parts have a double bar line at the beginning of measure 56 and a double bar line at the end of measure 60.

B^b Cls. 1 *mf* *f* *mf* *f* 65
 B^b Tpts. 1 *cresc.* *mf* 65
 2 *mf* *f*
 Hns. (F) 1 *cresc.* *mf*
 2 *mf* *f*
 Trb. *cresc.* *mf* *f*
 Tuba *(p)* *cresc.* *mf* *f*
 Timp. *mf* *p* *cresc.* *mf* *ff* 65
 Vlns. I *senza sord.* 65 *div.* *ff*
 II *senza sord.* *div.* *ff*
 Vla. *senza sord.* *div.* *ff*
 Cello *senza sord.* *unis.* *ff*
 Bass *ff*

61 62 63 64 65 66

Fls. 1 *f* *ff*
 2 *f* *ff*
 Obs. 1 *f* *ff*
 2 *f* *ff*
 Tuba *f* *ff*
 Timp. *ff* change C to B^b
 Vlns. I 8 8 8
 II 8 8 8
 Vla. 8 8 8
 Cello *div.* 8 8 8
 Bass 8 8 8

67 68 69 70 71 72

73

B^b Cls.

1

2

ff

f

B^b Tpts.

1

2

ff senza sord.

f

Hns. (F)

1

2

ff senza sord.

f

Trb.

ff senza sord.

f

Tuba

ff senza sord.

f

Vlns.

I

II

pp unis. sul ponticello

Vla.

pp unis. sul ponticello

Cello

pp unis. sul ponticello

Bass

pp pizz.

p

73 74 75 76 77 78

//

Vlns.

I

II

poco a poco dim.

no rit.

pppp

Vla.

poco a poco dim.

no rit.

pppp

Cello

poco a poco dim.

no rit.

pppp

Bass

(pizz.)

poco a poco dim.

no rit.

ppp

79 80 81 82 83

III.

Harp

$\text{♩} = 56$
mf (sempre)

Vlns.

$\text{♩} = 56$
con sordino
pizz.
p (sempre)
ord., con sordino

Vla.

con sordino *pizz.*
p > pp *p > pp* *sim.*

Cello

con sordino *pizz.*
pp (sempre)

Bass

(arco)
pp (sempre)

Hns. (F)

1 2 3 4 //

mp *mf* *mp* *sim.* *mp* *mf* *mp*

Harp

Vlns.

(pizz.)

Vla.

(pizz.)

Cello

(pizz.)

Bass

9

Hns. (F) 1

Harp

Vlns. I

Vlns. II

Vla.

Cello

Bass

mf *mp* *mf* *dim.*

(pizz.)

(pizz.)

(pizz.)

div. a2, arco
pp (sempre)
gli altri (pizz.)

9 10 11 12

16

B \flat Cls. 1

Hns. (F) 1

Harp

Vlns. I

Vlns. II

Vla.

Cello

Bass

mp *mf* *p*

(pizz.)

(pizz.)

(pizz.)

13 14 15 16

Musical score for measures 21-24 of "The Swan" from Swan Lake. The score is for a full orchestra, including Bb Clarinets (Bb Cls.), Harp, Violins (Vlns.), Viola (Vla.), Cello (Cello), and Bass. The key signature is one sharp (F#), and the time signature is 3/4. The score is marked with dynamics: *f* (forte), *sim.* (sforzando), *ff* (fortissimo), and *mf* (mezzo-forte). The Harp part features arpeggiated chords. The Violin I part includes a *pizz.* (pizzicato) marking. The Viola part has a *pizz.* marking. The Cello and Bass parts also have *pizz.* markings. The score is divided into measures 21, 22, 23, and 24.

25 26 27 28

Harp

Vlns.

Vla.

Cello

Bass

arco

mp *mf* *f* *mp*

29 30 31 32 33

Harp

Vlns.

Vla.

Cello

Bass

pizz. *pp* *p* *pp* *ppp*

rit. *rit.* *rit.* *rit.*

div. *pizz.*

(a2)

IV.

Obs. 1 $\text{♩} = 69$ *p* *mp* *mp* *mp* *mp* *mp*

B^b Cls. 1 *p* *mp* *mp* *mp* *mp* *mp*

2 *mp*

Bsns. 1 *mp*

1 2 3 4 5 6

Fls. 1 *mf* *f*

Obs. 1 *mf* *f*

2 *mf* *f*

B^b Cls. 1 *mf* *(mf) cresc.* *f*

2 *mf* *(mf) cresc.* *f*

Bsns. 1 *mf* *f*

7 8 9 10 11

Fls.

B^b Cls.

Bsns.

B^b Tpts.

Hns. (F)

Trb.

Tuba

12 13 14 15 16

// //

Fls.

B^b Cls.

B^b Tpts.

Hns. (F)

Trb.

Tuba

Vlns.

17 18 19 20

24

Obs. 1

25 *solo*
mf *f* *mf* *mp* *mf*

Vlns. I *div.*
sfz *p*

Vlns. II *div.*
p

Vla. *div.*
p

Cello *div.*
p

Bass *p*

25 26 27 28 29 30 31 32

// //

Obs. 1

35 *f* *mf* *mp*

Vlns. I *35 unis.*
mf *div.*

Vlns. II

Vla.

Cello

Bass *div.*

33 34 35 36 37 38 39

46

B^b Cls.

Bsns.

Hns. (F)

Vlms.

Vla.

Cello

Bass

cresc.

f

mp

sub. p

40 41 42 43 44 45 46

53

B^b Cls.

Bsns.

B^b Tpts.

Hns. (F)

Trb.

Tuba

Timp.

cresc.

mp

mf

p

cresc.

mf

47 48 49 50 51 52 53

Obs. 1 1

B^b Cls. 1 2

Vlns. I II

f

67 68 69 70

//

Fls. 1

Harp

Vlns. I II

Vla.

Cello

Bass

mp

mf

f

p

p (sempre)

univ.

p (sempre)

71 72 73 74 75

Fls. 1

Harp

Vla.

Cello

Bass

mf

f

mf

76 77 78 79 80

Fls. 1

Harp

Vla.

Cello

Bass

81 82 83 84 85

Fls. 1

Harp

Vla.

Cello

Bass

86 87 88 89 90 91 92 93

Fls. 1

Obs. 1

B^b Cls. 1 2

94 95 96 97 98 99

100

Fls. 1

Obs. 1 2

B^b Cls. 1 2

Bsns. 1

mp *mf* *f*

100 101 102 103 104

106

Fls. 1 2

B^b Cls. 1 2

Bsns. 1

B^b Tpts. 1 2

Hns. (F) 1 2

Trb.

Tuba

f *mf*

105 106 107 108 109

This page of the musical score covers measures 111 through 115. The instrumentation includes Flutes (Fls.), Oboes (Obs.), Clarinets in B-flat (Bb Cls.), Bassoons (Bsns.), Trumpets in B-flat (Bb Tpts.), Horns in F (Hns. (F)), Trombones (Trb.), Tuba, Timpani (Timp.), Violins (Vlns.), Viola (Vla.), Cello, and Bass. The score is written for a full orchestra, with measures 111-115 showing a complex orchestral texture. The music is in 2/4 time. Dynamics include *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), and *sim.* (sforzando). The score includes various musical notations such as slurs, ties, and articulation marks.

Fls.

Obs.

B^b Cls.

Bsns.

B^b Tpts.

Hns. (F)

Trb.

Tuba

Timp.

Vlns.

Vla.

Cello

Bass

f *cresc.* *ff*

f *cresc.* *ff*

cresc. *ff*

cresc. *ff*

sim. *cresc.* *ff*

sim. *cresc.* *ff*

sim. *cresc.* *ff*

sim. *cresc.* *ff*

sim. *cresc.* *ff*

sim. *cresc.* *ff*

sim. *cresc.* *ff*

f *cresc.* *ff*

cresc. *ff*

cresc. *ff*

cresc. *ff*

cresc. *ff*

cresc. *ff*

DESERT LIGHT: Four Episodes for Chamber Orchestra

I.

Michael Mauldin
1987

$\text{♩} = 160$

p

6

7

12

mp

13

18

mf

19

poco a poco cresc.

24

f

26

mf

30

(mf)

32

(mf)

36

13

49

3

[36-48]

[49-51]

52

56

mf

mp

60

64

68

72

7

[72-78]

p

80

81

mf

mp

mf

5

87

91

poco a poco cresc.

1st Flute - 2

93 *(poco a poco cresc.)* *f*

98 *mf*

103 *mp* *p* *pp* **10** [106-115]

II.

$\text{♩} = 160$ **8** **7** **3** *mp* *f* *mp* *ff* *mf*

[1-7] [8-10]

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

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

24 *mf* *f* **26** **13** **39** **6** **45** **6** *mp* *mf*

[26-38] [39-44] [45-50]

52 *mp* *f* **55** **10** **65** **5**

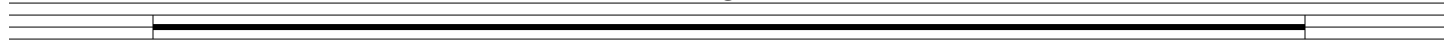
[55-64] [65-69]

70 *f* *ff* **73** **10**

[73-82]

III.

TACET



1st Flute - 3

IV.

♩. = 69

6 [5-7] *mf* *f*

12 *f* 3 *f*

17 *f* [17-18] 2 [20-21] 2 *f* *cresc.*

24 *ff* [24-33] 10 [34-44] 11 [45-51] 7 [52-58] 7 [60-62] 3

64 [64-65] 2 [66-71] 6 *mf* *f*

77 *mf* *f* *mf*

84 *mp* *mp* *mf* *mp*

91 *f* *mf* *mp*

97 *p* [97-98] 2 [99-101] 3 *mf* *f*

106 *f* 3

111 [110-116] *f* *cresc.* *ff*

DESERT LIGHT: Four Episodes for Chamber Orchestra

I.

Michael Mauldin
1987

$\text{♩} = 160$

5/4 [1-2] *p* 6

7 *(p)* 12

13 *mp* 18

19 *mf* *poco a poco cresc.* 24

25 *f* *mf* 30

31 *(mf)*

36 13 49 4 56 *mf* *mp* *mp*

59 64

67 72 7 *p* [72-78]

80 *mf* *mp* 2 [86-87]

2nd Flute - 2

88 *mf* *poco a poco cresc.*-----

94 *(poco a poco cresc.)*----- *f*

99 *mf* *mp* [103-115] 13

II.

$\text{♩} = 160$ 7 [1-7] 8 pizz. bass [8-15] 16 cl. *mp* *f*

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

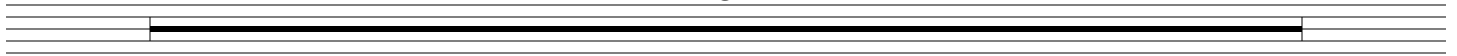
24 *mf* *f* [26-38] 26 brass 13 [39-44] 39 low strings 6 [45-51] 45 harp 7

52 *mp* *f* [55-64] 55 10 [65-69] 65 strings 5

70 *f* *ff* [73-82] 73 10

III.

TACET



IV.

$\text{♩} = 69$

6 bssn. 5 [5-9] 12 tpt.

13 *f* 3 [14-15] 17 vlins. 3 [16-18] 21 obs. 2 [20-21]

23 *f* *cresc.* *ff* 25 10 [24-33] 35 vlins. 11 [34-44] 46 cls. 7 [45-51]

53 tpts. 7 [52-58] 60 hns. 3 [60-62] tpts. 2 [64-65] 67 vlins. 6 [66-71]

73 fl. 1 4 [72-75] 77 10 [76-85] 87 9 [86-94] 96 ob. 1 4 [95-98] 100 bssn. 5 [99-103]

106 tpt. fl. 1 *f* 3

111 7 [110-116] *f* *cresc.* *ff*

DESERT LIGHT: Four Episodes for Chamber Orchestra

Michael Mauldin
1987

I.

$\text{♩} = 160$

[1-5] [6-10] 6 tpts. 12 *mp*

15 18 *mf* *poco a poco cresc.*

21 24 *f*

28 30 36 vlns. 49 *mf* 5

51 56 *mp* *mf* *solo*

58 64 8 [64-71]

72 harp 80 11 91 tpts. 4 *f*

99 12 [104-115] *mf* *mp* *p*

1st Oboe - 2

II.

$\text{♩} = 160$

8 bass 16 cl. 26 brass

39 low strings 45 harp 55

65 strings 73

[1-7] [8-15] [16-25] [26-38]

[39-44] [45-52] [55-64]

[65-70] [73-82]

mp *f* *ff*

III.

TACET

IV.

$\text{♩} = 69$

5 6

p *mf*

1st Oboe - 3

10

12 tpt.

17 vlns.

[11-12]

[14-15]

[16-18]

20

21

f

25

[24-25]

solo

mf

f

mf

mp

32

35

mf

f

mf

mp

[35-44]

[45-51]

[52-58]

46 cls., bssns.

53 tpts.

60 hns.

tpts.

[60-62]

f

67

73

77

87

96

[67-71]

[72-75]

[76-85]

[86-94]

p

97

100

mp

mp

101

mf

106 tpt.

111

[105-106]

[108-109]

[110-114]

f

117

cresc.

ff

DESERT LIGHT: Four Episodes for Chamber Orchestra

Michael Mauldin
1987

I.

$\text{♩} = 160$

[1-5] [6-10] *mp*

15 [18] *mf*

21 [24] *f*
poco a poco cresc.

27 [30] [30-35] [36-48] [49] *mf*
vlns. 6 13

51 [56] [56-62] [64] *mf*

65 [72] [72-79] [80-90] [91-95] *f*
8 11 5 tpts., hns.

99 [103-115] *mf* *mp* 13

II.

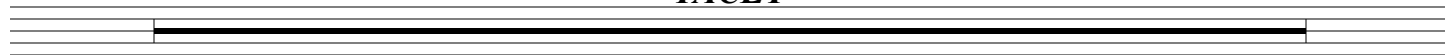
$\text{♩} = 160$

[1-7] [8-15] [16-25] [26-38] [39-44] [45-52] *mp*
7 8 10 13 6 8 pizz. bass cl. brass low strings harp

54 [55] [55-64] [65-70] [71-73] [73-82] *f* *ff* 10 6 10

III.

TACET



IV.

$\text{♩} = 69$

cl. [6] bssn. [5-8] *mf* *f*

[11-12] [14-15] [16-18] [21] *f*

22 [25] [35] vlns. [46] w.w. [45-51]

[53] tpts. [60] hns. [67] vlns. [66-71]

[73] fl. [77] [87] [96] ob. 1 [100] bssn. *mf* *f*

105 [106] tpt. [111] *f*

117 *cresc.* *ff*

DESERT LIGHT: Four Episodes for Chamber Orchestra

Michael Mauldin
1987

I.

$\text{♩} = 160$

[1-3] *p* [6]

7 *(p)*

11 [12] *mp*

16 [18] *mf* *poco a poco cresc.*

21 [24] *f*

25 [30] [36] vlns. [13] [27-28] [30-35] [36-48]

49 obs. [3] [49-51] *mf* [56] *mp*

59 [64]

68 [72] [80] [91] brass [4] [72-79] [80-90] [91-94]

95 [99] *f*

101 *mf* *mp* *p* *pp* [10] [106-115]

1st B \flat Clarinet - 2

II.

$\text{♩} = 160$

7 [1-7] 8 [8-15] 16 *simplice*

pizz. bass *mf sempre*

20 *(mf)*

26 brass [26-38] 13 39 low strings [39-44] 6 45 harp [45-54] 10 55 muted brass *mf*

57 *f* *mf* *f*

61 *mf* *f* *mf* *f* [65-72] *ff*

74 *f* [78-82] 5

III.

$\text{♩} = 56$

5 hn. [1-4] 4 [5-8] 9 [9-15] 16 *mf* 2

17 *f* *mf* *f* *ff* 20

21 *sim.* *f* *ff* *mf* 25 9 [25-33]

1st B \flat Clarinet - 3

IV.

$\text{♩} = 69$

p *mp* *mf* *f* *ff* *cresc.* *sim.* *sub. p* *mf* *f* *ff*

6 12 17 21 25 35 46 53 60 67 73 77 87 96 100 106 111

[6] [12] [17-18] [24-33] [34-44] [60-62] [67-71] [72-75] [76-85] [86-94] [110-114]

vlns. *fl.*

10 15 22 48 55 65 87 100 105 111

DESERT LIGHT: Four Episodes for Chamber Orchestra

I.

Michael Mauldin
1987

$\text{♩} = 160$

[1-3] p 6

7 (p)

11 [12] mp

16 [18] mf *poco a poco cresc.*

21 [24] f

25 [30] [36] vlns. 13 [27-28] [30-35] [36-48]

49 obs. 4 [49-52] mf mp 56 mp

60 [64]

68 [72] 8 [80] 11 [91] 5 [72-79] [80-90] [91-95]

96 [99] f

102 mf mp p pp p pp 9 [107-115]

2nd B \flat Clarinet - 2

II.

$\text{♩} = 160$

7 [1-7] 8 [8-15] 10 [16-25] 13 [26-38] 6 [39-44]

8 pizz. bass 16 cl. 1 26 brass 39 low strings

45 harp 10 [45-54] 55 muted brass 10 [55-64] 65 strings 8 [65-72] 73 *ff*

75 *f* 5 [78-82]

III.

TACET

IV.

$\text{♩} = 69$

4 [6] 3

9 *mf* *(mf)* *cresc.* *f* *f* 12

14 2 [17] vlns. 3 21 *f*

[14-15] [16-18]

2nd B \flat Clarinet - 3

22 *sim.* *cresc.* *ff* *sub. p*

47 *cresc.*

53 *mp* *mf*

59 *f*

66 *f* *fl.*

96 cl. 1 *mp*

103 *mf* *f* *f*

107 *f*

116 *f* *sim.* *cresc.* *ff*

25 10 35 11 46

[24-33] [34-44]

60 3 3 3

[60-62]

67 73 fl. 4 77 10 87 9

[67-71] [72-75] [76-85] [86-94]

96 cl. 1 3 100 106 111 5

[95-97] [110-114]

DESERT LIGHT: Four Episodes for Chamber Orchestra

Michael Mauldin
1987

I.

$\text{♩} = 160$

5 [1-5] 6 tpts. 5 [6-10] 12 [13-16] 4 [18-23] 18 6

24 [24-29] 30 [30-35] 36 vlns. [36-48] 49 obs. [49-55] 7

56 [56-63] 64 [64-66] 3 2 [70-71] 72 [72-77] 80 [80-85]

75 [84-90] 7 [91-95] 5 91 brass [99-104] 99 [105-115] 11

f *poco a poco dim.* *pp*

II.

$\text{♩} = 160$

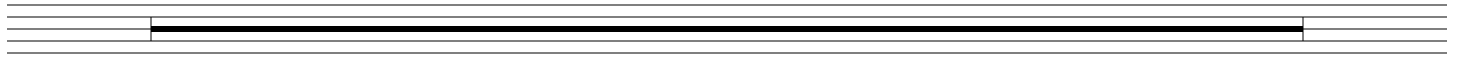
7 [1-7] 8 pizz. bass [8-15] 16 cl. 1 [16-20] 5 *mf* *sempre* *simplice*

25 [26-31] 26 *f* *sim.*

32 [32-37] 39 [39-44] 45 [45-54] 10 55 [55-64] 10 65 [65-72] 8 73 [73-82] 10 *mp*

1st Bassoon - 2

III.

TACET

IV.

$\text{♩} = 69$

4 cl. 2 [6] *mp*

9 *mf* *f* [12] [17] vlns. [14-15] [16-18]

20 [21] *f* *sim.* *cresc.* *ff* [25] 10 [24-33]

[35] 11 [46] *sub. p* *cresc.*

52 [53] *mp* *mf*

[60] hns. tpts. 3 [67] vlns. 6 [73] fl. 4 [77] 10 [60-62] [64-65] [66-71] [72-75] [76-85]

[87] 9 [96] ob., cl. 4 [100] *mp*

103 *mf* *f* [106] *mf* *f*

[111] 5 *f* *sim.* *cresc.* *ff* [110-114]

DESERT LIGHT: Four Episodes for Chamber Orchestra

Michael Mauldin
1987

I.

$\text{♩} = 160$

6 tpts. 12

5 5 4 3 5

[1-5] [6-10] [13-16]

f *f*

18 24

[18-23]

ff *f* *f* *mf*

30 36 vlns. 49 obs. 56 64

[30-35] [36-48] [49-55] [56-63] [64-66]

p *mf*

69 72 hns.

[70-71]

p

77 80

p

83 91 brass 99

[84-90] [91-95]

ff *ff*

100 11

[105-115]

f poco a poco dim... *pp*

II.

$\text{♩} = 160$

8 pizz. bass 16 cl. 26

7 8 10

[1-7] [8-15] [16-25]

f *sim.*

30 *f* *mp*

39 45 55 65 73

6 10 10 8 10

[39-44] [45-54] [55-64] [65-72] [73-82]

2nd Bassoon - 2

III.

TACET

IV.

$\text{♩} = 69$

cl. 2

[6] bssn. 1

[12] tpt.

[14-15]

[16-18]

[21]

f

sim.

cresc.

[24-33]

[34-44]

ff

sub. p

[53]

cresc.

mp

[60]

mf

[64-65]

[66-71]

[72-75]

[76-85]

[86-94]

[95-98]

[99-103]

[105-106]

[110-114]

mf

f

sim.

cresc.

ff

DESERT LIGHT: Four Episodes for Chamber Orchestra

I.

Michael Mauldin
1987

$\text{♩} = 160$

6 [1-5] *mf* 5 (mf) 5

10 12 *mf* 5

16 18 *mf* 5 *f*

23 24 *ff* *f* *f* *mf* 30 6 [30-35]

36 vlns. 13 [36-48] 49 obs. 7 [49-55] 56 8 [56-63] 64 8 [64-71] 72 harp 8 [72-79] 80 11 [80-90]

91 *mf poco a poco cresc.* *f*

99 *f* *poco a poco dim.* *pp* 11 [105-115]

II.

$\text{♩} = 160$

7 8 pizz. bass 16 cl. 26 *f* *sim.*

30 *f* *sim.* *mp*

39 6 [39-44] 45 harp 10 [45-54] 55 con sordino *mp*

59 *cresc.* *mf*

1st B \flat Trumpet - 2

65 8 73 *senza sord.*

[65-72] **ff** **f** [78-82]

III.

TACET

IV.

$\text{♩} = 69$ cl. 2 6 bssn. 1 12

[5-9] **f** 3

14 3 17 **f** [17-18] 2

21 *sim.* 25 10 35 vln. I

f *cresc.* **ff** [24-33] [34-44]

46 w.w. 53 **mf** **f**

59 60 *sim.* **f**

65 67 vlins. 73 fl. 77 10 87 9 96 ob., cl. 100 bssn. 1

[64-65] [66-71] [72-75] [76-85] [86-94] [95-98] [99-103]

106 **f** 3

111 5 **f** *sim.* *cresc.* **ff**

[110-114]

DESERT LIGHT: Four Episodes for Chamber Orchestra

Michael Mauldin
1987

I.

$\text{♩} = 160$ [6]

[1-5] *mf* (mf)

11 [12] *mf*

17 [18] *mf* *f*

23 [24] *ff* *f* *f* *mf*

[30] 6 [36] 13 vlns. [49] 7 obs. [56] 8 [64] 8 [72] 8 harp [80] 11

[30-35] [36-48] [49-55] [56-63] [64-71] [72-79] [80-90]

[91] *mf* poco a poco cresc. *f*

98 [99] *f* poco a poco dim. *pp* [105-115]

II.

$\text{♩} = 160$ [8] pizz. bass [16] cl. [26] *sim.*

[1-7] [8-15] [16-25] *f*

30 [39] 6 *sim.* *mp* [39-44]

[45] 10 harp [55] *con sord.* *mp*

[45-54]

2nd B \flat Trumpet - 2

60

65 73 *senza sord.*

[65-72] ***ff*** ***f*** [78-82]

III.
TACET

♩. = 69

cl. 2 [6] bssn. 1 [12] tpt. 1

4 5 [5-9] ***f*** 3

15 17 vlins. [14-15] [16-18] 21 ***f*** *sim.* *cresc.*

24 25 10 35 vln. I 46 w.w., hns. 53 ***ff*** [24-33] [34-44] [45-51] ***mf***

56 60 ***f*** *sim.* ***f***

63 67 vlins. 73 fl. 77 10 87 9 96 ob., cl. [64-65] [66-71] [72-75] [76-85] [86-94] [95-98]

100 bssn. 1 106 tpt. 1 111 5 [99-103] [108-109] [110-114] ***f*** 3

116 ***f*** *sim.* *cresc.* ***ff***

I.

II.

♩ = 160

8 pizz. bass 16 cl. 26

7 8 10

[1-7] [8-15] [16-25]

29 sim. f

35 39 45 harp 6 10

[39-44] [45-54]

mp

1st Horn in F - 2

55 *con sordino*

mp

60

65

cresc. *mf*

[65-72]

73 *senza sord.*

ff

f

[78-82]

III.

♩. = 56

5

[1-4]

mp

mf

mp

sim.

mp

8

9

mf

mp

mf

mp

mf

12

16

20

25

9

[14-15]

[16-19]

[20-24]

[25-33]

dim.

mp

IV.

♩. = 69

cl. 2

6

bssn. 1

[5-9]

12

f

13

17

f

1st Horn in F - 3

18 21 *sim.*
[17-18] *f* *cresc.*

24 25 35 46
ff [24-33] [34-44] *mp*

49 53
cresc. *mf* *mp*

55 60
[54-55] *mp* *mf* *f*

61 67 vlins. 73 fl.
[61-62] [64-65] [66-71] [72-75]

77 87 96 cl. 1 100 bssn. 1
[76-85] [86-94] [95-98] [99-103]

106 *f* *f*

111 *sim.* *ff*

116 *f* *sim.* *cresc.* *ff*

DESERT LIGHT: Four Episodes for Chamber Orchestra

Michael Mauldin
1987

I.

$\text{♩} = 160$

6 tpts. 12 2

[1-5] [6-9] *mf* [14-15]

16 18 2 *mf* *f* *mf* [20-21] *f*

23 24 *ff* *f* *f* *mf*

30 36 vlns. 49 obs. 56 64 72 *con sord.*

[30-35] [36-48] [49-55] [56-63] [64-71] *p*

75 80 *(p)*

83 91 *mf poco a poco cresc.* *f*

99 *f* *poco a poco dim.* *pp* [105-115] 11

II.

$\text{♩} = 160$

8 pizz. bass 16 cl. 26

[1-7] [8-15] [16-25] *f*

29 *sim.* *f* *sim.*

35 39 45 harp 55 hn. 1 *con sord.*

[39-44] [45-54] *mp* *mp*

57

62

2nd Horn in F - 2

73 *senza sord.* *mf* *f* *ff* *> f*

65 8 [65-72] 5 [78-82]

III.

TACET

IV.

$\text{♩} = 69$ cl. 2 [6] bssn. 1 [12] tpt. [5-9] *f*

15 17 vlins. [21] *sim.* *cresc.*

24 25 10 35 vln. I 46 *f* *ff* [24-33] [34-44] *mp* *cresc.* 53 *mf* *mp* [54-55]

57 60 *mp* *mf* *f*

62 67 vlins. 73 77 10 87 9 96 cl. 1 100 bssn. 1 [61-62] [64-65] [66-71] [72-75] [76-85] [86-94] [95-98] [99-103]

105 106 tpt. 111 *f* *f*

112 *sim.* *ff* *f*

117 *sim.* *cresc.* *ff*

DESERT LIGHT: Four Episodes for Chamber Orchestra

Michael Mauldin
1987

I.

$\text{♩} = 160$

sim. [6] tpt.

p

7 [12] *mp*

14 [18] *mf* [18-19]

22 [24] *f* *mf*

29 [30] 6 [36] vlns. 13 [49] obs. 7 [56] 8 [64] 8 [72] harp 8

[30-35] [36-48] [49-55] [56-63] [64-71] [72-79]

[80] 11 [91] tpts., hns. 5 [99] *ff* *ff*

[80-90] [91-95]

101 *f* poco a poco dim. *pp* [105-115]

II.

$\text{♩} = 160$

[8] pizz. bass [16] cl. [26] *f* *sim.*

[1-7] [8-15] [16-25]

30 *f* *sim.*

38 [39] 6 [45] harp 10 [55] con sordino 2 [57-58]

[39-44] [45-54] *mp* *mp*

Trombone - 2

59

59

[61-62] *cresc.* *mf* *f*

[65] 8 [73] *senza sord.* *ff* *f* [78-82]

III.
TACET

IV.

♩. = 69 cl. 2 [6] bssn. 1 [12] *mf*

14 [17] *f* [21] *f*

22 [25] 10 [35] vln. I [46] hns. [53] *mp*

55 [60] *f* *sim.*

62 [67] vlns. [73] fl. [77] 10

[87] 9 [96] cl. 1 [100] bssn. 1 [106] tpt. *mf*

109 [111] *f* *f* *ff*

116 *f* *sim.* *cresc.* *ff*

DESERT LIGHT: Four Episodes for Chamber Orchestra

Michael Mauldin
1987

I.

$\text{♩} = 160$

sim.

6 tpts.

12

18

24

30

36 vlns. **13**

49 obs. **7**

56 **8** **64** **8** **72** harp **80** **11** **91** tpts., hns. **5**

99

11

105-115

p

(p)

mp

mf

f

ff

f poco a poco dim.

pp

[18-19]

[30-35]

[36-48]

[49-55]

[56-63]

[64-71]

[72-79]

[80-90]

[91-95]

II.

$\text{♩} = 160$

8 pizz. bass **16** cl. **26**

7 **8** **10**

29

36

39 **6** **45** harp **10** **55** trb. **2**

1 **7** **8** **10** **16** **26**

29

36

39 **6** **45** harp **10** **55** trb. **2**

sim.

f

mp

pp

[1-7]

[8-15]

[16-25]

[39-44]

[45-54]

[55-56]

57 *con sord.* Tuba - 2

mp [65] [59-60] (*p*)

63 [63-64] [70-72]

73 *senza sord.* *ff* *ff* *f* [78-82]

III. TACET

♩. = 69

IV.

cl. 2 [6] bssn. 1 [12] tpt.

[5-9] *mf*

15 [17] [21]

[17-18] *f* *f*

23 *sim.* *cresc.* *ff* [25] [35] vln. I [46] hns. [53] *mp*

[24-33] [34-44] [45-51]

56 [60] *mf* *f* *sim.*

64 [67] vlns. [73] fl. [77] [87] [96] cl. 1 [100] bssn. 1

[64-65] [66-71] [72-75] [76-85] [86-94] [95-98] [99-103]

[106] tpt. [111] *sim.* *f* *ff*

114 *mf* *f* *sim.* *cresc.* *ff*

**DESERT LIGHT:
Four Episodes for Chamber Orchestra**

Michael Mauldin
1987

I.

C, D, E $\text{♩} = 160$
 6 tpts.
 7
 12
 15
 18
 22
 24
 28
 30
 35
 36 vlns.
 42
 49 obs.
 56
 64
 72 harp
 80
 91
 95
 99
 101
 115
 change C to G, E to C
 change D to D \flat

Timpani - 2

II.

♩ = 160

8 pizz. bass 16

7 [1-7] 8 [8-15] *pp* *sempre*

22 *(pp)* 26 [26-38] 39 low strings [39-44] 45 harp [45-54] 55 *f* *>* *mp* *p*

56 60-61 *mf* *>* *p* *cresc.*

64 65 *mf* *<* *ff* *>* *ff* 73 change C to B^b 10 [69-72] [73-82]

III.

TACET

IV.

♩ = 69

cl. 2 6 bsn. 1 12 tpt. 17 vlins.

4 [5-9] 5 [11-12] 2 [14-15] 3 [16-18]

20 21 *f* 25 [24-33] 35 vln. I [34-44] 46 hns. [45-47]

49 53 *p* *cresc.* *mf* 3 [53-55] *mp* *<*

58 60 [60-62] 3 [64-65] 2 [66-71] 67 vlins.

73 4 [72-75] 77 10 [76-85] 87 9 [86-94] 96 cl. 1 [95-98] 100 bsn. 1 [99-103] 106 tpt. [105-106]

109 2 [108-109] 5 [110-114] *f* *f*

DESERT LIGHT: Four Episodes for Chamber Orchestra

Michael Mauldin
1987

I.

musical score for Harp, Episode I, measures 1-32. The score is written for a harp in 5/4 time, with a tempo marking of $\text{♩} = 160$. The key signature has one flat (B-flat). The score is divided into six systems, each containing a grand staff (treble and bass clefs). The first system (measures 1-5) includes a *timp.* marking and a *mf* dynamic. The second system (measures 6-10) includes a *6 tpts.* marking. The third system (measures 11-15) includes a *mf* dynamic. The fourth system (measures 16-20) includes a *f* dynamic and a *poco a poco cresc.* marking. The fifth system (measures 21-25) includes a *ff* dynamic. The sixth system (measures 26-32) includes a *f* dynamic, a *mf* dynamic, and a *30-32* marking. The score features various musical notations including eighth notes, quarter notes, and rests, with measure numbers 1 through 32 indicated above the staves.

Harp - 2

33

gliss.
D, E, F#, G#, A, B, C, D

mf

f

36 vlns. 13

49 obs. 7

56 8

64 8

[36-48] [49-55] [56-63] [64-71]

72

mf

1 2 3 4

76

5 6 7 8

(*mf*)

80

9 10 11 12

84

13 14 15 16

poco a poco cresc.

88

17 18 19 20

(*poco a poco cresc.*)

f

91

Harp - 3

92

(poco a poco cresc.)

21 22 23

ff

[95-98]

99

ff gliss. C, D, E, F#, G, A, Bb

f gliss. C, D, E, F#, G, A, Bb

mf gliss. C, D, E, F#, G, A, Bb

[103-104]

107

mp gliss. C, D, E, F#, G, A, Bb

p gliss. C, D, E, F#, G, A, Bb

pp gliss. C, D, E, F#, G, A, Bb

[109-110]

II.

$\text{♩} = 160$

7 8 10 13

[1-7] [8-15] [16-25] [26-38]

39 low strings 45 solo

6 3 3 3 7

mp **f** **mp**

[39-44] [48-54]

55 65 73

10 8 10

[55-64] [65-72] [73-82]

Harp - 4

III.

♩. = 56

mf (sempre)

3

5 hn.

6

9

12

Harp - 5

15

16 cl.

18

20

21

24

25 bass

27

30

pp

p

pp

solo

rit.

IV.

♩. = 69

cl. 2

6 bssn. 1

12 tpt.

15

17 vlins.

21 brass

25 vlins.

35 vln. I

46 hns.

53 tpts.

60 hns.

67 vlins.

71

73 fl.

mp

l.v.

[5-9]

[11-12]

[14-15]

[16-18]

[20-23]

[24-33]

[34-44]

[45-51]

[52-58]

[60-62]

[64-65]

[66-69]

Harp - 7

75

77

79

83

86

87 9 96 4 100 5

[86-94] [95-98] [99-103]

l.v.

106 2 111 2 8

[105-106] [108-109] [110-117]

DESERT LIGHT: Four Episodes for Chamber Orchestra

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1987

I.

♩ = 160

div.

p

6 tpts.

8

12

cresc.

mp

15

18

mf

poco a poco cresc.

22

24

f

mf

29

30 *unis.*

(mf)

34 *pizz.*

mf

36 *arco*

div.

5

39

5

44

49

50

56

mp

p

57

64

pp

Violin I - 2

71 *unis.* 72 *mp* *mf* *mp* *mf* *mp* *mf*

77 80 *mp* *mf* *mp*

82 *mp* *poco a poco cresc.*

89 91 *mf* *f*

96 99 *poco a poco dim.*

103 *(poco a poco dim.)* *p*

110 *(poco a poco dim.)* *pp* *ppp*

II.

$\text{♩} = 160$
sul ponticello
pp *sempre*

4

8 *bass* *fl.*

Violin I - 3

12



16 cl.



20

*(pp)*

24



26

[26-30]

ord. #

*mf**f*

[33-36]

37



39

*mf**mp**p*

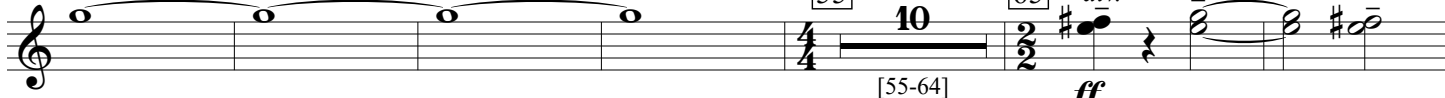
44



45

(p)

51



55

[55-64]

65

*senza sord. div.**ff*

67



73

[73-75]

76

sul ponticello*pp*

80

*no rit.**poco a poco dim.**pppp*

Violin I - 4

III.

$\text{♩} = 56$
con sordino
pizz.

p (sempre)

4

8

12

16 cl.

20

24

25 bass

28

pp

[31-33]

IV.

$\text{♩} = 69$

cl. 2

6 bssn. 1

12 tpt.

14

17 senza sord. arco

f

[14-15]

[5-9]

[11-12]

Violin I - 5

19 21 *ff* [21-22] *ff*

25 *sfz* *div.* *p*

31 *mf* *unis.*

37 *div.* *cresc.*

42 *(cresc.)* *f* [45-51] [52-58] *tpt.*

46 [53] *f*

60 *f*

65 [64-65] *f*

67 *f*

69 *p*

73 *fl.* [72-75] [76-85] [86-94] [95-98] [99-103] *cl. 1* *bssn. 1*

77 [105-106] [108-109] [110-114] *tpt.*

87 *f*

96 *f*

100 *f*

106 *f*

111 *f*

117 *cresc.* *ff*

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1987

I.

$\text{♩} = 160$

[1-2]

p

[6] tpts.

[12] (*p*)

mp

[18]

mf

[24]

f

poco a poco cresc.

[30] (*mf*)

[36] vln. I

div.

mf

mp

[49] obs.

[56]

p

[64]

pp

Violin II - 2

71 *unis.* 72 *mp* *mf* *mp* *mf* *mp* *mf*

77 80 *mp* *mf*

83 *mp* *poco a poco cresc.*

89 91 *brass* *(poco a poco cresc.)* *mf* *f*

96 99 *poco a poco dim.*

102 *(poco a poco dim.)* *p*

109 *(poco a poco dim.)* *pp* *ppp*

II.

$\text{♩} = 160$ *sul ponticello* *pp* *sempre*

5 8 *bass*

Violin II - 3

9

13

16 cl.

17

bssn.

21

pp

25

26

5

ord.

mf

f

4

[26-30]

[33-36]

mf

38

39

div.

mp

pp

45

pp

52

55

10

65

senza sord.

div.

ff

[55-64]

68

73

3

[73-75]

76

sul ponticello

pp

80

no rit.

poco a poco dim.

pppp

Violin II - 4

III.

♩. = 56
ord., con sordino

12/8

pp (sempre)

5

9

16

20

25

29

rit.

ppp

IV.

♩. = 69

4

cl. 2

6

bssn. 1

5

12

tpt.

2

[5-9]

[11-12]

14

2

[14-15]

17

senza sord.
arco

f

Violin II - 5

19 [21] [25]

ff [21-23]

26 *div.* *ob.*

p

32 [35]

38

cresc. *mp*

44 [46] [53] tpts. [60] hns. *unis.*

[45-51] [52-58] *f*

62 [67]

[64-65] *f*

68

71 [73] [77] [87] [96] cl. 1

p [72-75] [76-85] [86-94] [95-98]

100 *bssn. 1* [106] tpts. [111]

[99-103] [105-106] [108-109] [110-114]

116

f *cresc.* *ff*

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I.

♩ = 160

pizz.

p

[6] tpts.

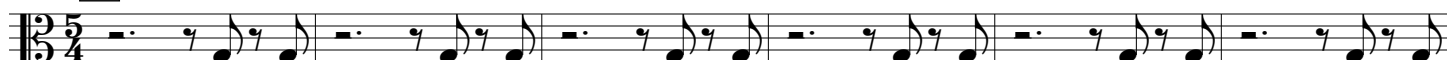


[12]



mp

[18]



mf

poco a poco cresc.

[24]



f

mf

[30]

arco



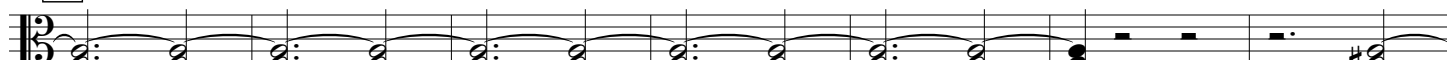
(mf)

div.

mf

[36]

vln. I

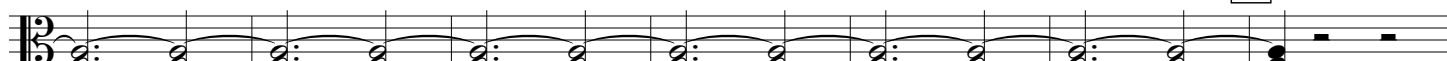


mp

mf

43

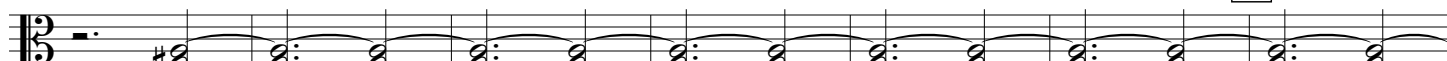
[49] obs.



mp

50

[56]

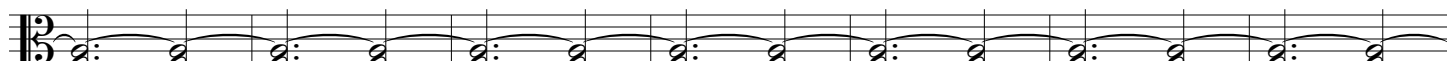


mf

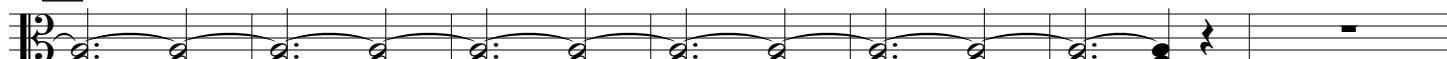
mp

p

57



[64]



pp

Viola - 2

71 *unis.* 72 harp

p

77 80

(p)

83 *(p)* *poco a poco cresc.*-----

89 91 brass

(poco a poco cresc.)----- *mf*----- *f*

96 99

poco a poco dim.-----

103 *(poco a poco dim.)*----- *p*-----

110 *(poco a poco dim.)*----- *pp*----- *ppp*

II.

$\text{♩} = 160$ *sul ponticello*

3 [1-3]

pp *sempre*

7 8 bass

Viola - 3

11



15

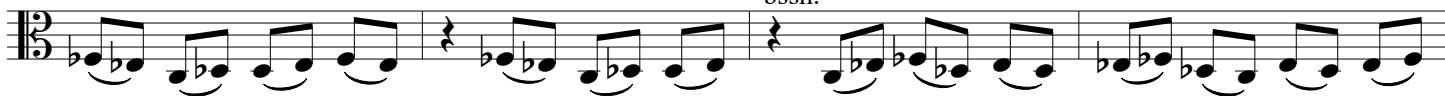
16 cl.



19

bssn.

pp



23

26 brass

13

[26-38]

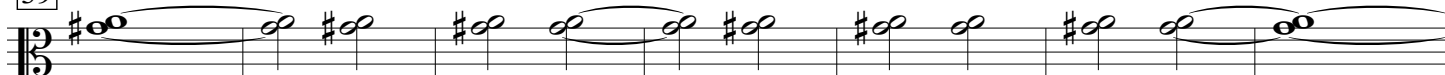


39 *ord., con sordino*

div.

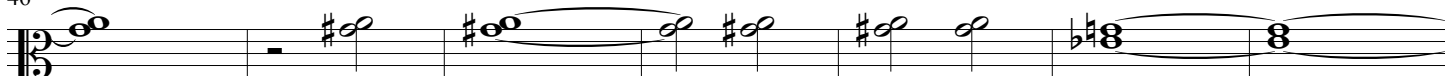
45 harp

pp



46

pp



53

55 brass

10

[55-64]

65 *senza sord.*

div.

ff



68

73 brass

3

[73-75]



76

sul ponticello

pp



80

no rit.

poco a poco dim.

pppp



Viola - 4

III.

♩. = 56 *con sordino*
pizz.

p > pp *p > pp* *sim.*

4

5 *hn.*

7

9

10 *div. a2, arco*
pp (sempre)
gli altri (pizz.)

13

16 *cl.*

19

20

22

25 *bass*

28

31 *(a2)* *rit.* *ppp*

Viola - 5

IV.

$\text{♩} = 69$ cl. 2 [6] bssn. 1 [12] tpt.

15 [17] vlins. [21] *senza sord. unis.* *f* *cresc.*

24 [25] *ff* *div.* *p* ob.

31 [35] vln. I

37 *cresc.*

43 [46] [53] tpts. [60] hns. *mp*

61 *unis.* *f* [67] vlins. [64-65] [66-69]

71 *div.* [73] fl. *p (sempre)*

77

82 [87] 9 [86-94]

[96] cl. 1 [100] bssn. 1 [106] tpt. 2 [108-109]

[111] 5 [110-114] *f* *cresc.* *ff*

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I.

$\text{♩} = 160$ *pizz.*
p

[6] tpts.
(p)

[12]
mp

17 [18]
mf *poco a poco cresc.*

22 [24]
f *mf*

28 [30] *div. arco*
mf

35 [36]
mp *mf*

43 [49] obs.
mp

50 [56]
mf *mp* *p*

57 [64]
pp [70-71]

Cello - 2

72 harp *unis.*
p *(p)*

80
(p) *poco a poco cresc.*

88 91 brass
(poco a poco cresc.) *mf* *f*

95 99
ff *ff*

101
f poco a poco dim. *p*

108
(poco a poco dim.) *pp* *ppp*

II.

$\text{♩} = 160$ 5 *sul ponticello* 8 bass
pp sempre

9

Cello - 3

13 16 cl.

17

21 bssn.

25 ord., con sordino

44 45

51 55 brass 65 senza sord. unis.

67 div. 73

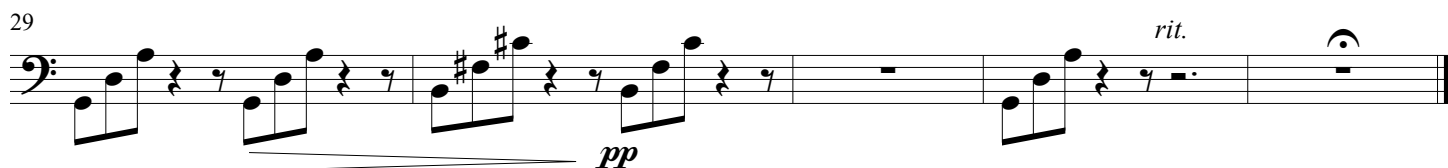
76 *sul ponticello*

80 no rit.

III.

♩. = 56
con sordino
pizz.

pp (sempre)



Cello - 5

IV.

♩. = 69

cl. 2

[6] bssn. 1

[12] tpt.

[5-9]

[11-12]

15

[17] vlins.

[21] *senza sord.*
arco

f

cresc.

24

[25]

ff

div.

p

ob.

32

[35] vln. I

40

[46]

[53] tpts.

cresc.

mp

[45-51]

[52-58]

[60] hns.

unis.

f

[64-65]

[67] vlins.

div.

[73]

[66-69]

p (sempre)

76

[77]

81

86

[87]

[96] cl. 1

[100] bssn. 1

[106] tpt.

[86-94]

[95-98]

[99-103]

[105-106]

[108-109]

[111]

[110-114]

f

cresc.

ff

DESERT LIGHT: Four Episodes for Chamber Orchestra

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I.

$\text{♩} = 160$

6 tpts.

8 *p*

12 *cresc.* *mp*

15 18 *mf* *poco a poco cresc.*

22 24 *f* *mf*

29 30 *pizz.* *mf*

35 36 vln. I *(mf)*

41 *(mf)*

47 49 obs. *(mf)* *mp*

53 56 *(mp)*

59 64

65 *p*

Bass - 2

72 harp
arco

p

80

(p) poco a poco cresc.-----

87

91 brass

(poco a poco cresc.)----- *mf*----- *f*

95

99

ff *ff*

101

f poco a poco dim.----- *p*-----

108

----- *pp*----- *ppp*

II.

$\text{♩} = 160$

7

8 pizz.

[1-7] *p* sempre

13

16 cl.

19

bssn.

(p)

25

26 brass

13

39 arco

[26-38] *pp*

Bass - 3

44 45 harp

53 55 brass 65

70 73 10 3 *pizz.*

ff *p*

79 *(pizz.)* *no rit.*

poco a poco dim. *ppp*

III.

$\text{♩} = 56$

(arco) *pp* *(sempre)* 5 hn.

6 9

11 16 cl. *pizz.*

p 20

17 *(pizz.)* 25 *arco*

mp *mf*

22 29-31 *pizz.* *div.* *rit.*

f *mp* *p*

IV.

$\text{♩} = 69$ cl. 2 [6] bssn. 1 [12] tpt. 2
 [5-9] [11-12]

15 [17] vlins. [21] arco *f* *cresc.*
 [14-15] [16-18]

24 [25] ob. *ff* *p*

31 [35] vln. I *div.*

38 *cresc.* *mp*

45 [46] [53] tpts. [60] hns. cello [73] fl. [60-62]
 [45-51] [52-58]

65 [67] vlins. *unis.* *p* (*sempre*)
 [64-65] [66-69]

76 [77]

83 [87] [96] cl. 1 [86-94] [95-98]

[100] bssn. 1 [106] tpt. [111]
 [99-103] [105-106] [108-109] [110-114]

116 *f* *cresc.* *ff*