

2001

# A'ts'ina

Michael Mauldin

Follow this and additional works at: [https://digitalrepository.unm.edu/nm\\_composer\\_archive](https://digitalrepository.unm.edu/nm_composer_archive)

---

## Recommended Citation

Mauldin, Michael. "A'ts'ina." (2001). [https://digitalrepository.unm.edu/nm\\_composer\\_archive/581](https://digitalrepository.unm.edu/nm_composer_archive/581)

This Musical Score is brought to you for free and open access by the Research Collections and Data at UNM Digital Repository. It has been accepted for inclusion in New Mexico Composers' Archive by an authorized administrator of UNM Digital Repository. For more information, please contact [amywinter@unm.edu](mailto:amywinter@unm.edu).

# MICHAEL MAULDIN

## **A'ts'ina**

Place of Writings on the Rock

- I. The Spirit that Wants Me**
- II. Starlight on Trees**
- III. The Old Man and the Boy**
- IV. Raiders in the West**
- V. Sanctuary in Box Canyon**
- VI. Circling Spirit**

*Commissioned by the Placitas Artists Series for Willy Sucre and Friends*

# **A'TS'INA**

## **Place of Writings on the Rock**

- I. The Spirit that Wants Me**
- II. Starlight on Tree**
- III. The Old Man and the Boy**
- IV. Raiders in the West**
- V. Sanctuary in Box Canyon**
- VI. Circling Spirit**

“A'ts'ina: Place of Writings on the Rock” was commissioned by the Placitas Artists Series for Willy Sucre and Friends, who premiered it in 2002. A recording by the Nevsky String Quartet of St. Petersburg is included on the compact disc, “Earth Spirit: Chamber Music by Michael Mauldin.”

My wife and I bought and fenced 20 acres of Zuni-Mountain land, to allow it to recover from years of overgrazing. It is near El Morro National Monument, or “Inscription Rock,” as it is better known in New Mexico. On outings to the land, we took family and friends to see the writings at El Morro – boasts of explorers, Indian petroglyphs, names and comments by early settlers.

At first, I barely noticed the ruins at the top of the rock, and the circular box-canyon behind it. But for several years I've been fascinated by the “presence” I feel at A'ts'ina, the ancient, sacred Zuni city atop El Morro, and drawn by the petroglyphs' communication of the mundane and the spiritual. The piece comes from my imagining of life there in the 1200's, and from the place's spiritual power today.

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

Duration: 18:06

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

Copyright ©2005, Michael Mauldin

All Rights Reserved. International Copyright Secured. Printed in U.S.A.

WARNING: No part of this work may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying or any informational storage and retrieval system without permission in writing from the publisher.  
Unauthorized reproduction, in whole or part, is a violation of the U.S. Copyright Laws.



27

Vlns. I *mf*

Vlns. II *mf*

Vla. *mp*

Cello *mp*

24 25 26 27 28 29

34

Vlns. I *cresc.*

Vlns. II *cresc.*

Vla. *cresc.*

Cello *cresc.*

30 31 32 33 34 35

38

Vlns. I *f*

Vlns. II *f*

Vla. *mf*

Cello *mf*

36 37 38 39 40 41

44 48

Vlns. I *mf* *p*

Vlns. II *mf* *p*

Vla. *mp* *mf*

Cello *pizz.* *mp* *mf*

42 43 44 45 46 47 48 49

54 58

Vlns. I *mp*

Vlns. II *mp*

Vla. *cresc.* *f*

Cello

50 51 52 53 54 55 56 57 58

64

Vlns. I *poco a poco cresc.*

Vlns. II *poco a poco cresc.*

Vla. *mf* *poco a poco cresc.*

Cello *arco* *mf* *poco a poco cresc.*

59 60 61 62 63 64 65 66

68

Vlns. I 3

Vlns. II 3

Vla.

Cello

67 68 69 70 71 72

74 79

Vlns. I *ff*

Vlns. II *ff*

Vla. *ff*

Cello *ff*

73 74 75 76 77 78 79 80

85

Vlns. I

Vlns. II

Vla.

Cello

81 82 83 84 85 86 87 88

Violins I and II, Viola, and Cello. Measure 85 is marked with a box. Dynamics include *f* and *mf*.

89

Vlns. I

Vlns. II

Vla.

Cello

89 90 91 92 93 94 95 96 97

Violins I and II, Viola, and Cello. Measure 89 is marked with a box. Dynamics include *mp*, *p*, *solo*, *mf*, and *f*.

101

Vlns. I

Vlns. II

Vla.

Cello

98 99 100 101 102 103 104

Violins I and II, Viola, and Cello. Measure 101 is marked with a box. Dynamics include *p*.

105

109

Vlns. I

Vlns. II

Vla.

Cello

105 106 107 108 109 110

Violins I and II, Viola, and Cello. Measures 105 and 109 are marked with boxes. Dynamics include *mp*, *p*, and *f*.

113

Vlns. I

Vlns. II

Vla.

Cello

*mp*

*p*

*cresc.*

*mf*

*mp*

111 112 113 114 115 116

117

Vlns. I

Vlns. II

Vla.

Cello

*(p)*

*(p)*

*p*

*mf*

*cresc.*

*f*

117 118 119 120 121 122

127

Vlns. I

Vlns. II

Vla.

Cello

*mf*

*mf*

*mp*

*mp*

123 124 125 126 127 128

131

Vlns. I

Vlns. II

Vla.

Cello

*cresc.*

*cresc.*

*cresc.*

*cresc.*

129 130 131 132 133 134



135 139

Vlns. I *f*

Vlns. II *f*

Vla. *mf*

Cello *mf*

135 136 137 138 139 140

144

Vlns. I *cresc.* *ff*

Vlns. II *cresc.* *ff*

Vla. *cresc.* *ff*

Cello *cresc.* *ff*

141 142 143 144 145 146 147

149

Vlns. I

Vlns. II

Vla.

Cello

148 149 150 151 152 153 154

155 160

Vlns. I

Vlns. II

Vla.

Cello

155 156 157 158 159 160 161

Violins I and II, Viola, and Cello parts for measures 162 through 168. The music is in 12/8 time. Measures 162-163 show active eighth-note patterns in all parts. Measures 164-166 feature sustained notes with some movement in the strings. Measure 167 is mostly rests, and measure 168 concludes the phrase.

162 163 164 165 166 167 168

## II. Starlight on Trees

Violins I and II, Viola, and Cello parts for measures 1 through 10 of "II. Starlight on Trees". The tempo is marked  $\text{♩} = 76$ . The key signature has two flats. Measures 1-3 are marked *con sordino* and *fp*. Measures 4-7 show dynamic changes to *fp*, *p*, and *pp*. Measures 8-10 include *mf* and *f* dynamics. The Viola part begins in measure 8 with a melodic line. Measure numbers 1 through 10 are indicated below the staves.

1 2 3 4 5 6 7 8 9 10

Violins I and II, Viola, and Cello. Measures 11 through 23. The score includes dynamic markings such as *mf*, *f*, *fp*, *p*, *pp*, *ff*, and *mp*, as well as articulation and phrasing marks. Measure numbers 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, and 23 are indicated below the staves.

Measures 11-13: Violins I and II play a melodic line starting at measure 13 with a *fp* dynamic. Viola and Cello play a rhythmic accompaniment with triplets and *mf* dynamics.

Measures 14-16: Violins I and II continue their melodic line with *fp* dynamics. Viola and Cello continue their accompaniment with *f* and *mf* dynamics.

Measures 17-19: Violins I and II play a sustained note with *pp* dynamics. Viola and Cello continue their accompaniment with *f* and *mf* dynamics.

Measures 20-23: Violins I and II play a sustained note with *mp* dynamics. Viola and Cello continue their accompaniment with *ff* and *p* dynamics.

Vlns. I  
 Vlns. II  
 Vla.  
 Cello

24 25 26 27

Vlns. I  
 Vlns. II  
 Vla.  
 Cello

28 29 30 31

### III. The Old Man and the Boy

Vlns. I  
 Vlns. II  
 Vla.  
 Cello

$\text{♩} = 112$   
*senza sordino*

1 2 3 4 5 6

Vlns. I  
 Vlns. II  
 Vla.  
 Cello

7 8 9 10 11 12

13 17

Vlns. I *mf*

Vlns. II *(mp)*

Vla. *(mp)*

Cello *mf*

13 14 15 16 17

21

Vlns. I

Vlns. II

Vla.

Cello

18 19 20 21

25

Vlns. I *poco a poco cresc.*

Vlns. II *poco a poco cresc.*

Vla. *poco a poco cresc.*

Cello *poco a poco cresc.*

22 23 24 25

29

Vlns. I *f*

Vlns. II *mf*

Vla. *mf*

Cello *f*

26 27 28 29

Vlns. I  
 Vlns. II  
 Vla.  
 Cello

30 31 32 33

Vlns. I  
 Vlns. II  
 Vla.  
 Cello

34 35 36 37 38 39

Vlns. I  
 Vlns. II  
 Vla.  
 Cello

40 41 42 43 44

Vlns. I  
 Vlns. II  
 Vla.  
 Cello

45 46 47 48 49

50 54

Vlns. I *mf* *poco a poco dim.* *p* *pp*

Vlns. II *mp* *poco a poco dim.* *p* *pp*

Vla. *mp* *poco a poco dim.* *p* *pp*

Cello

50 51 52 53 54 55 56 57

58 62

Vlns. I *mf* *mp* *f*

Vlns. II *mf*

Vla. *mf*

Cello *arco* *mf* *mp* *mf*

58 59 60 61 62 63

66

Vlns. I *ff* *f* *(f)*

Vlns. II *f* *mf* *(mf)*

Vla. *f* *mf* *(mf)*

Cello *f* *mf* *f*

64 65 66 67 68

70

Vlns. I *mf*

Vlns. II *mp*

Vla. *mp*

Cello *mf* *(mf)*

69 70 71 72

74

*poco a poco cresc.*

Vlns. I

Vlns. II

Vla.

Cello

*poco a poco cresc.*

73 74 75 76 77

78

*f*

*mf*

*mf*

*f*

Vlns. I

Vlns. II

Vla.

Cello

78 79 80 81

82

*(f)*

*(mf)*

*(mf)*

*mf*

*f*

Vlns. I

Vlns. II

Vla.

Cello

82 83 84 85 86 87 88

#### IV. Raiders in the West

$\text{♩} = 84$

*p*

*mp*

*p*

*p*

*mp*

*p*

Vlns. I

Vlns. II

Vla.

Cello



16

Vlns. I *mp* *p*

Vlns. II *mp* *p*

Vla. *mp* *p*

Cello *mf*

4 5

Vlns. I *mp* *p*

Vlns. II *mp* *p*

Vla. *mp* *p*

Cello *f*

6 7

Vlns. I *mp* *p*

Vlns. II *mp* *p*

Vla. *mp* *p*

Cello *mf*

8 9

Vlns. I *mp* *mf*

Vlns. II *mp* *mf*

Vla. *mp* *mf*

Cello *sim.* *f* *ff* *f*

10 11 12

13

Vlns. I *mp*

Vlns. II *mp*

Vla. *mp*

Cello *f*

13 14 15 3 3

*sim.*

Vlns. I *mf*

Vlns. II *mf*

Vla. *mf*

Cello

16 17

19

Vlns. I *f*

Vlns. II *f*

Vla. *f*

Cello *ff*

18 19 20

*mf*

Vlns. I

Vlns. II

Vla.

Cello

21 22 23

24

Vlns. I *mf*

Vlns. II *f* *mf*

Vla. *f* *mf*

Cello *f*

24 25 26

28

Vlns. I *sim.* (*mf*)

Vlns. II *sim.* (*mf*)

Vla. *sim.* *f*

Cello *f*

27 28 29

31

Vlns. I *p*

Vlns. II *mp* *< mf* *mp* *< f* *mp*

Vla. *mp* *< mf* *mp* *< f* *mp*

Cello *mp* *< mf* *mp* *< f* *mp*

30 31 32 33

34

Vlns. I

Vlns. II

Vla. *f*

Cello *solo* *f*

34 35 36

37

I *mp* *mf* *mp*

II *mp* *mf* *mp*

Vla.

Cello

I  
Vlns. *mf* *poco a poco dim. (no rit.)* *pp*

II *mf* *poco a poco dim. (no rit.)* *pp*

Vla.

Cello

40 41 42

## V. Sanctuary in Box Canyon

♩ = 50

Vlns. I

Vlns. II

Vla.

Cello

1 2 3 4 5 6

7 8 9 10 11

16

Vlns. I *mp* *mf* *mp* *mf* *mp* (*mp*) *mf* *mp*

Vlns. II *mp* *mf* *mp* *mf* *mp* (*mp*) *mf* *mp*

Vla. *mp* *mf* *mp*

Cello *mp* *mf* *mp*

12 13 14 15 16 17

21

Vlns. I *mf* *mp* *mf* (*mf*) *f* *mf*

Vlns. II *f* *mf* *f* *mf* *mp* *mf* *mp*

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

Cello *mf* *mp* *mf* *mp* *mp* *mf*

18 19 20 21 22

28

Vlns. I *f* *mf* *f* *ff* *f* *mf* *mp* *pp*

Vlns. II *f* *mf* *f* *mf* *mp* *mf*

Vla. *f* *mf* *f* *mf* *mp* (*mp*)

Cello *f* *mf* *f* *mf* *mp* (*mp*)

23 24 25 26 27 28

32

Vlns. I *mp* *mf*

Vlns. II *mp* *mf*

Vla. *p* *mf* *mp*

Cello *p* *mf* *mp*

29 30 31 32 33 34 35

36 40

Vlns. I *mf* *> mp* *mf* *> mp* *solo* *(mp)*

Vlns. II *mp* *mf* *> mp* *(mp)*

Vla. *mp* *mf* *> mp* *p*

Cello *mf* *> mp* *p*

36 37 38 39 40

Vlns. I *mf* *mp* *mf* *mp* *mf* *mp*

Vlns. II *mf* *mp* *mf* *mp* *mf* *mp*

Vla. *mp* *p* *mp* *p* *mp*

Cello *mp* *p* *mp* *p* *mp*

41 42 43 44

45

Vlns. I *mf* *f* *mf* *f* *ff* *f*

Vlns. II *mp* *< mf* *> mp* *< mf* *f* *mf* *f* *mf*

Vla. *mp* *< mf* *> mp* *< mf* *f* *mf* *f* *mf*

Cello *mp* *< mf* *> mp* *< mf* *f* *mf* *f* *mf*

45 46 47 48 49 50

52

Vlns. I *mf* *mp* *p* *mf* *mp* *p*

Vlns. II *mp* *p* *(p)* *mf* *mp* *p*

Vla. *mp* *p* *mp* *p*

Cello *mp* *p* *mp* *p*

51 52 53 54 55 56 57

# VI. Circling Spirit

$\text{♩} = 112$

**Vlns.**  
I  
II

**Vla.**

**Cello**

*mf* *sim.*

1 2 3 4 5

6 7 8 9 10

11 12 13 14

15 16 17 18 19

*(mf)* *(mf)* *mf* *f*

Detailed description of the musical score: The score is for a string quartet (Violins I and II, Viola, and Cello) in 8/8 time, marked with a tempo of 112. The key signature has one sharp (F#). The score is divided into four systems. The first system (measures 1-5) features a melody in the Violins I and II parts, with the Viola and Cello providing harmonic support. The second system (measures 6-10) continues the melody, with the Viola and Cello parts becoming more active. The third system (measures 11-14) shows a more complex texture with rapid sixteenth-note passages in the Violins and Viola. The fourth system (measures 15-19) builds to a climax, with the Cello part becoming more prominent and the overall dynamics increasing. Boxed numbers 5, 9, 13, and 17 are placed above the first measure of each system. Dynamics include *mf* (mezzo-forte), *sim.* (sforzando), *(mf)* (mezzo-forte in parentheses), and *f* (forte).

Vlns. I 21  
 Vlns. II  
 Vla.  
 Cello

*cresc.*  
*f*  
*cresc.*  
*f*  
*cresc.*  
*ff*

20 21 22 23 24

Vlns. I 25  
 Vlns. II  
 Vla.  
 Cello *pizz.* *mf*

*p*  
*p*  
*mf*

25 26 27 28 29 30 31

Vlns. I 33  
 Vlns. II  
 Vla. *mf*  
 Cello

*mf*

32 33 34 35 36 37 38

Vlns. I 41  
 Vlns. II  
 Vla. *mp* *(mp)* *mf*  
 Cello *arco* *mf* *f*

*mp* *(mp)* *mf*  
*arco*  
*mf* *f*

39 40 41 42 43 44 45



46 47 48 49 50 51 52 53

Vlns. I *mf* 51

Vlns. II *mf*

Vla. *mp*

Cello *mf* *pizz.*

54 55 56 57 58 59 60

Vlns. I 3 *cresc.* 3 *f* 58

Vlns. II *cresc.* 3 *f*

Vla. *mp* *cresc.* *mf*

Cello

61 62 63 64 65 66 67

Vlns. I *mf* 62

Vlns. II *mf*

Vla. *mp*

Cello *mp*

68 69 70 71 72

Vlns. I *mf* 68 72

Vlns. II *mf*

Vla. *f* *arco*

Cello *mf*

73 74 75 76

76

Vlns. I

Vlns. II

Vla.

Cello

77 78 79 80 81

80

Vlns. I

Vlns. II

Vla.

Cello

*mf*

*mf*

*f*

82 83 84 85

84

Vlns. I

Vlns. II

Vla.

Cello

*cresc.*

86 87 88 89 90

88

Vlns. I

Vlns. II

Vla.

Cello

*cresc.*

*f*

*f*

*cresc.*

*f*

*mp*

*ff*

*mf*

92 96

Vlns. I *mp* *p* *f* *mf*

Vlns. II *p* *mf* *mp*

Vla. *mf* *mp*

Cello *mf* *mp*

91 92 93 94 95 96 97

103

Vlns. I *f* *mf* *f* *ff* *mf*

Vlns. II *mf* *mp* *mf* *f* *mp*

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

Cello *mf* *mp* *mf* *f* *mp* *solo* *mf*

98 99 100 101 102 103 104 105

107 112

Vlns. I *p*

Vlns. II

Vla. *mf*

Cello

106 107 108 109 110 111 112 113 114 115

116 122  $\text{♩} = 120$

Vlns. I *dim.* *pp* *f*

Vlns. II *p* *dim.* *pp* *f*

Vla. *dim.* *p* *f*

Cello *dim.* *p* *f*

116 117 118 119 120 121 122 123 124

127 131

Vlns. I II

Vla.

Cello

125 126 127 128 129 130 131

*mf* *f*

132 133 134 135

Vlns. I II

Vla.

Cello

136 137 138 139 140 141

Vlns. I II

Vla.

Cello

*cresc.* *ff*

142 143 144 145 146 147 148 149 150

Vlns. I II

Vla.

Cello

144

## Violin I

# A'TS'INA: Place of Writings on the Rock

Commissioned by the Placitas Artists Series for Willy Sucre and Friends

## I. The Spirit that Wants Me

Michael Mauldin

$\text{♩} = 120$

*p*

6

9

12

13

17

(*p*)

18

21

25

27

*mf*

33

34

*cresc.*

38

*f*

42

44

48

*mf* *p*

52

54

58

*mp*

[59-60]

62

64

68

*poco a poco cresc.*

[69-70]

## Violin I - 2

71 74 *ff*

78 79

85 89 (cue: Cello) *f* *mf* *mp*

100 101 (play) 105

106 109

112 113 117 (*p*)

118 121

125 127 131 *mf*

132 135 139 *cresc.* *f*

A musical score for Violin I - 2, spanning measures 71 to 139. The score is written on a single staff in treble clef. It begins with a key signature of one flat (B-flat) and a 4/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings include fortissimo (ff), mezzo-forte (mf), mezzo-piano (mp), piano (p), and crescendo (cresc.). There are several measure repeat signs and first/second endings. A cue for the Cello is indicated at measure 89. The score is divided into systems, with measure numbers 71, 78, 85, 100, 106, 112, 118, 125, and 132 marking the start of new systems. Specific measures are highlighted with boxed numbers: 74, 79, 85, 89, 101, 105, 109, 113, 117, 121, 127, 131, 135, and 139.

Violin I - 3

140 144

*cresc.* *ff*

147 149

155 160

161

II. Starlight on Trees

$\text{♩} = 76$  *con sordino* 5

[1-2] *fp* *fp*

6 9

*p* *pp* *mf* *pp* [10-12]

13 18

*fp* *fp* *p*

17 23 (cue: Cello)

*pp* [19-20] *mp*

24 (play) *fp* *p*

27 *pp* *p* *pp*

## Violin I - 4

## III. The Old Man and the Boy

$\text{♩} = 112$   
*senza sordino* [5]

[1-4] *mf*

[9] [13] *mf*

16 [17] [21] [19-20]

23 [25] *poco a poco cresc.*

28 [29] *f* *dim.* -----

33 [34] *mf* (*mf*)

[38] *ff* *dim.* *f*

[42] *mf* [46]

The image shows the first system of a violin score for the piece 'The Old Man and the Boy'. It consists of eight staves of music. The first staff begins with a tempo marking of quarter note = 112 and the instruction 'senza sordino'. The key signature has one flat (B-flat). The music features various rhythmic patterns, including a 4-measure rest, a 3-measure rest, and a 2-measure rest. Dynamics range from mezzo-forte (mf) to fortissimo (ff). The score includes measure numbers in boxes: 5, 9, 13, 17, 21, 25, 29, 34, 38, 42, and 46. Some measures are grouped with brackets, such as [1-4], [10-12], [19-20], and [46]. The piece concludes with a double bar line after measure 46.



## Violin I - 5

47 50

*cresc.* **f** *dim.* **mf** **mf** *poco a poco dim.*

53 54 58

*p* *pp* **mf**

59 62

*mp* **f**

64 66

**ff** **f** (**f**)

69 70

**mf**

74 78

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

79 82

(**f**)

84 **f**

Violin I - 6

IV. Raiders in the West

$\text{♩} = 84$

This musical score is for the Violin I part of a piece titled 'IV. Raiders in the West'. It is written in 4/4 time with a tempo of 84 beats per minute. The key signature has one flat (B-flat). The score consists of seven staves of music, each containing a measure number in a box at the beginning. The dynamics are marked as follows: the first five staves start with *p* (piano) and have a *mp* (mezzo-piano) marking in the middle; the sixth staff starts with *mp* and has an *mf* (mezzo-forte) marking in the middle; the seventh staff starts with *mp* and has an *mf* marking in the middle. The music features a continuous eighth-note pattern with various accidentals and slurs. There are also some double bar lines with repeat signs.

3

5

7

9

11

13

15

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

## Violin I - 7

17 *f*

19 *f*

21

24 *mf*

27 *sim.* 28 (*mf*)

30 31 *p* *p*

34 37 *mp* *mf*

39 *mp* *mf*

41 *poco a poco dim. (no rit.)* *pp*

Detailed description: This is a page of a violin I musical score, measures 17 through 41. The music is written on a single staff in treble clef with a key signature of one sharp (F#). Measures 17-23 feature a melodic line with various slurs and ties, starting with a forte (*f*) dynamic. Measure 24 begins a rapid sixteenth-note scale, marked mezzo-forte (*mf*). Measures 27-30 continue this scale, with measure 27 marked *sim.* (simile) and measure 28 marked (*mf*). Measures 31-33 show a change in dynamics to piano (*p*) with some rests. Measures 34-36 are a triplet of sixteenth notes, marked mezzo-piano (*mp*). Measures 37-41 continue with a melodic line, marked mezzo-forte (*mf*), and conclude with a *poco a poco dim. (no rit.)* instruction leading to a pianissimo (*pp*) dynamic.

## Violin I - 8

## V. Sanctuary in Box Canyon

$\text{♩} = 50$

$p < mp > p$   $< mp$   $< mf > mp$   $f > mf$

6 7 11

$mp$   $p < mp > p$

12 16

$< mp$   $< mf > mp$   $< mf > mp$   $(mp)$   $<$

17

$mf$   $> mp$   $<$   $mf$   $> mp$   $<$   $mf$

21  $(mf) <$   $f > mf$   $<$   $f > mf$   $f < ff$   $> f > mf >$

28  $mp > pp$  32  $[29-31]$   $[32-34]$   $mf$   $> mf$   $> mp$  36  $(play)$

38 40

$mf$   $> mp$

43 45

$[43-44]$   $mf <$   $f > mf$   $<$   $f > mf$   $f < ff$   $> f$

51 52

$mf$   $> mp$   $p$   $mf$   $> mp$   $> p$

## Violin I - 9

## VI. Circling Spirit

$\text{♩} = 112$

*mf*

4

5

7

9

10

13

14

17

(*mf*)

18

21

22

*cresc.*

*f*

*p*

$\text{♩} = \text{♩}$

25

26

29

31

33

36

37

41

4

[41-44]

The image shows a page of a musical score for Violin I, titled 'VI. Circling Spirit'. The tempo is marked as quarter note = 112. The music is in 3/4 time, with a key signature of one sharp (F#). The score consists of nine staves of music. The first staff begins with a mezzo-forte (mf) dynamic. The music is characterized by rapid sixteenth-note passages, often beamed in groups of four. Measure numbers 4, 5, 7, 9, 10, 13, 14, 17, 18, 21, 22, 25, 26, 29, 31, 33, 36, 37, 41, and 4 are indicated. A crescendo (cresc.) is marked between measures 22 and 25, where the dynamic changes from mezzo-forte to forte (f) and then to piano (p). A key signature change to two sharps (F# and C#) occurs at measure 25. The piece concludes with a four-measure rest marked [41-44].

## Violin I - 10

45 (cue: Cello) *f* *mf* (play) 51 *mf*

54 58 *cresc.* *f*

61 62 *mf*

68 *mf*

72

76

80 *(mf)*

84 *cresc.* *f*

88 (cue: Cello) *mf* 92 (play) *mp*

## Violin I - 11

94 96

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

99 103 107

*mf* *f* *ff* *mf* [103-106] *p*

109 112 116

*dim.---*

120 122  $\text{♩} = 120$

*pp* *f*

127 131

*mf*

132 135

136 139

*cresc.* *ff*

140 144

146

# A'TS'INA: Place of Writings on the Rock

Commissioned by the Placitas Artists Series for Willy Sucre and Friends

## I. The Spirit that Wants Me

Michael Mauldin

$\text{♩} = 120$

*p*

*mf*

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

*mp*

*poco a poco cresc.*

*ff*

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

[90-92]



## Violin II - 2

93

(cue: Cello)



100

101 (play)



105

109



110

113



115

117



120

121



126

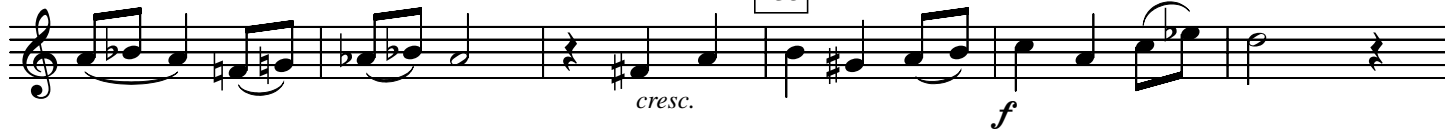
127

131



132

135



138

139



## Violin II - 3

144 149

*ff*

150 155

156 160

162

## II. Starlight on Trees

$\text{♩} = 76$  *con sordino* 5

[1-2] *fp* *fp*

6 9

*p* 2 2 2 *pp* *mf* *pp* [10-12]

13 2

*fp* *fp* *p* 2 2 2

17 18 23 (cue: Cello)

*pp* [19-20] *mp*

24 (play)

*fp* *p* 2 2 2

27

*pp* *p* *pp*

## Violin II - 4

## III. The Old Man and the Boy

$\text{♩} = 112$   
*senza sordino*  
*mp*  
*sim.*

5

6

9

(*mp*)

12

13

17

(*mp*)

21

25

*poco a poco cresc.*

29

*mf*  
*dim.*

33

*sim.*  
*mp*  
*mf*

34

38

*f*  
*dim.*  
*mf*  
(*mf*)

42

## Violin II - 5

43 46

*cresc.*

48 50

*f* *dim.* *mf* *mp* *poco a poco dim.*

54 58 62

*p* *pp* [58-61] *mf*

63 66

*f* *mf* (*mf*)

67 70

*mp*

71 74

*poco a poco cresc.*

75 78

*mf*

79 82

(*mf*)

83 *f*

The musical score for Violin II - 5 is written on a single staff in G major (one sharp) and 4/4 time. It consists of nine measures of music, each starting with a measure number in a box. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings. Performance instructions like 'cresc.', 'poco a poco dim.', and 'poco a poco cresc.' are placed below the staff. A bracketed section [58-61] is indicated with a '4' above it, suggesting a four-measure phrase. The score ends with a double bar line at measure 83.

Violin II - 6

IV. Raiders in the West

$\text{♩} = 84$

This musical score for Violin II - 6 consists of eight staves of music. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked as quarter note = 84. The music is written in a single melodic line with various articulations including slurs, ties, and accents. Dynamics are indicated by *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The score is divided into measures by bar lines, with measure numbers 3, 5, 7, 9, 11, 13, and 15 marked at the beginning of their respective staves. The music features a mix of eighth and sixteenth notes, often beamed together, and some measures contain rests.

3

5

7

9

11

13

15

*p* *mp* *mf*

## Violin II - 7

17 *f*

19 *mf*

22 *f* *mf*

25 *sim.*

28 (*mf*)

31 *mp* *mf* *mp* *f* *mp* *mf* *mp* [34-35] 2

36 *f* *mp* *mf*

39 *mp* *mf*

41 *poco a poco dim. (no rit.)* *pp*

## V. Sanctuary in Box Canyon

♩ = 50

*p* < *mp* > *p* < *mp* < *mf* > *mp* < *f* > *mf*

6 [7] 3

> *mp* < *mf* < *f* > *mf* < *f* > *mf*

11

*p* < *mp* > *p* < *mp* < *mf* > *mp* < *mf* > *mp*

16 5 5 5

(*mp*) *mf* < *mf* > *mp* < *f* > *mf*

20 21

*f* *mf* < *f* *mp* < *mf* > *mp* *mp* < *mf* < *f* > *mf*

25 28

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

32 36

[32-34] *mf* > *mp* < *mf* > *mp*

40 solo 3 5 5 5

(*mp*) *mf* > *mp* < *mf* > *mp* < *mf* > *mp*

44 45

*mf* *mp* < *mf* > *mp* *mp* < *mf* > *mp* < *mf* < *f* *mf*

49 52

*f* > *mf* > *mp* > *p* (*p*) *mf* > *mp* > *p*

## VI. Circling Spirit

$\text{♩} = 112$

*mf*

5

9

13

17

(*mf*)

21

*cresc.*

*f*

25

$\text{♩} = \text{♩}$

29

31

33

37

41

4

[41-44]



## Violin II - 10

45 (cue: Cello) *f* *mf* (play) 51 *mf*

53 *cresc.* 58 3

60 62 *f* *mf* *J. = J.*

68 *mf* *J. = J.*

72

76

80 *(mf)*

84 *cresc.* *f* *J. = J.*

88 (cue: Cello) 92 (play) *p*

The musical score for Violin II - 10 is written in G major (one sharp) and 4/4 time. It consists of nine staves of music. The first staff (measures 45-52) is in bass clef and includes a cue for the Cello at measure 45 and a 'play' instruction at measure 51. The second staff (measures 53-59) is in treble clef and features a crescendo starting at measure 53. The third staff (measures 60-67) is in treble clef and includes a 'J. = J.' instruction at measure 60. The fourth staff (measures 68-71) is in treble clef and continues the 'J. = J.' instruction. The fifth staff (measures 72-75) is in treble clef. The sixth staff (measures 76-79) is in treble clef. The seventh staff (measures 80-83) is in treble clef and includes a '(mf)' dynamic marking. The eighth staff (measures 84-91) is in treble clef and includes a crescendo starting at measure 84 and a 'J. = J.' instruction at measure 84. The ninth staff (measures 92-99) is in bass clef and includes a cue for the Cello at measure 88 and a 'play' instruction at measure 92. The score includes various dynamics such as *f*, *mf*, *p*, and *cresc.*, as well as articulation marks like accents and slurs.

## Violin II - 11

95 96

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

100 103 107 112 (cue: Viola)

*mf* *f* *mp* [103-106] [107-111] *mf*

113 116 (play)

*p* *dim.* -----

121 122  $\text{♩} = 120$  127

--- *pp* *f*

128 131  $\text{♩} = \text{♩}$

*mf*

133 135

137 139  $\text{♩} = \text{♩}$

*cresc.* *ff*

141 144

146

# A'TS'INA: Place of Writings on the Rock

Commissioned by the Placitas Artists Series for Willy Sucre and Friends

## I. The Spirit that Wants Me

Michael Mauldin

$\text{♩} = 120$   
(cue: Violin I)

5

7

9 (play)

13

15

17

21

22

27

28

34

38

40

44

47

48

54

55

58

63

64

68

72

74

79

85

4

[85-88]

Viola - 2

89 101 (cue: Cello) 105 109 (play)

[89-100] [101-103]

110 113 117

> *p* < *mp* > *p* *cresc.* *mf* > *mp* *p*

118 121

124 127

*mp*

129 131

134 135

*cresc.* *mf*

139

*cresc.*

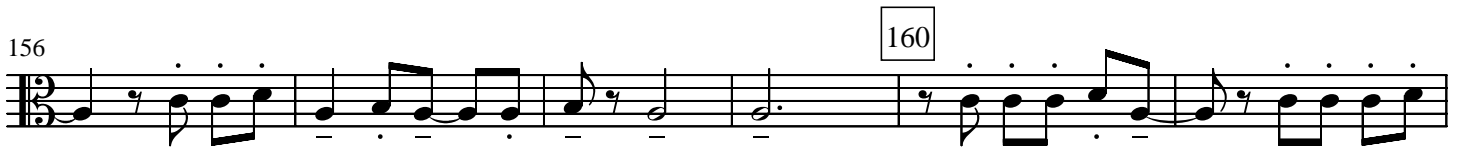
144 149

*ff*

150 155

Viola - 3

156

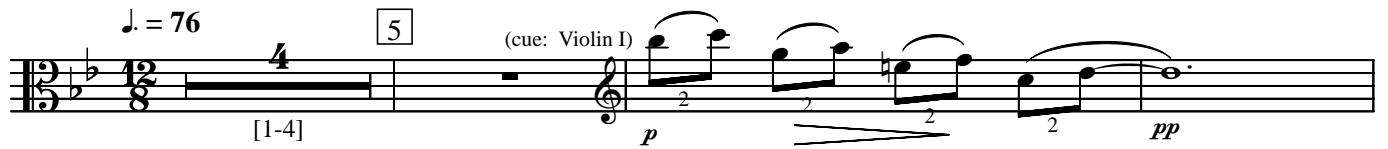


162

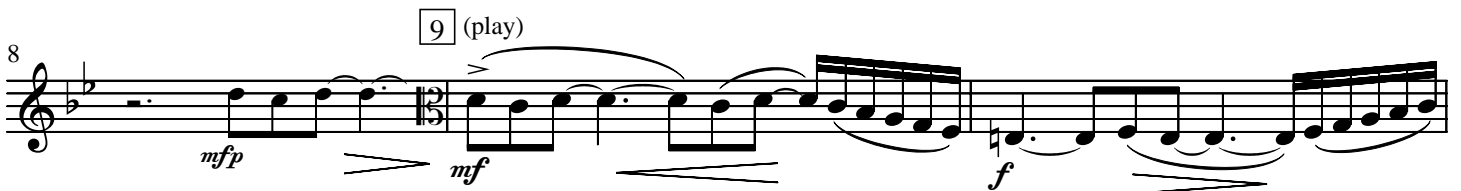


II. Starlight on Trees

$\text{♩} = 76$



8



11



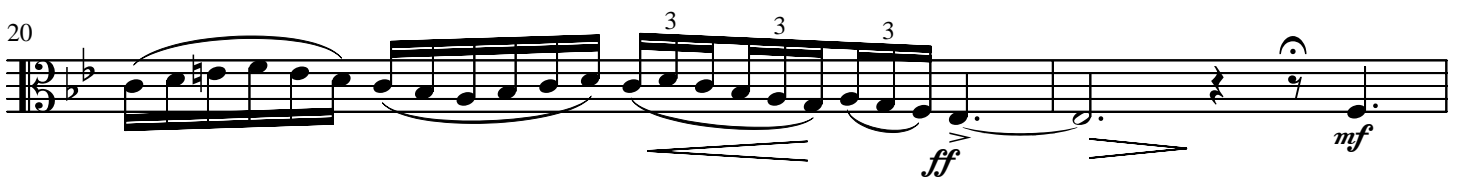
14



17



20



22



Viola - 4

III. The Old Man and the Boy

$\text{♩} = 112$

*mp* *sim.* 5

7 9 *(mp)*

13 17 *(mp)*

18 21

22 25 *poco a poco cresc.*

26 29 *mf*

30 *dim.* *mp*

34 38 *mf*

Viola - 5

39 42 46 (cue: Cello)

*f* *dim.* *mf* [42-45] *mf*

47 50 (play)

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

52 54 58

*poco a poco dim.* *p* *pp* [58-61]

62 66

*mf* *f* *mf* (*mf*)

67 70

*mp*

71 74

*poco a poco cresc.*

75 78

*mf*

79 82

*(mf)*

83

*f*

# IV. Raiders in the West

$\text{♩} = 84$

2

[1-2]

*p*

*mp*

5

*p*

*mp*

7

*p*

*mp*

9

*p*

*mp*

11

*mf*

13

*mp*

*mf*

15

*mp*

*mf*

17

*f*

19

*mf*



Viola - 7

20

23

24

27

sim.

28

31

32

34

37

6

[37-42]

*f*

*mf*

*mp* < *f* > *mp* *mf* < > *mp*

*f*

*mp* < *mf* > *mp*

V. Sanctuary in Box Canyon

$\text{♩} = 50$   
(cue: Violin I)

4

7 (play)

8

sim.

11

5

[11-15]

*p* < *mp* > *p*

*f* > *mf*

*mp*

*mf*

*mp*

*mf* > *mp*

*mf* > *mp*

Viola - 8

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

20 21  
*mf* *mp* *mf* *mp* *mp* *mf* *f* *mf*

24 28  
*f* *mf* *mp* (*mp*)

29 32  
*p*

33 36  
*mf* *mp* *mp*

38 40  
*mf* *mp* *p* *mp* *p*

43 45  
*mp* *p* *mp* *mp* *mf* *mp* *mf*

47  
*f* *mf* *f* *mf* *mp*

52 2  
*p* [54-55] *mp* *p*

## VI. Circling Spirit

$\text{♩} = 112$   
(cue: Cello)

*mf* *sim.* [5] (play)

6 [9]

11 [13]

15 [17] *mf*

19 [21]

23 *cresc.* [25] *f* [29] (cue: Cello)  
[25-28]

32 [33] (play) [37] *mf*

40 [41] *mp* (*mp*) [45] *mf*

46 [51] *mp* [51-53]

Viola - 10

54 (cue: Violin I)

58 (play)

*mp* *cresc.*

60

62

*mf*

65

68

*mp* *f*

70

72

75

76

79

80

*mf*

83

84

86

*cresc.* *f* *mp*

88

89

92

4

[92-95]

Viola - 11

96 *mf* *mp* *mf* *mp* *mf*

101 *f* *mp* [103-106] 103 107 (cue: Cello)

111 112 (play) *mf* 116

119 122  $\text{♩} = 120$  *dim.* *p* *f*

126 127  $\text{♩} = \text{♩}$

131 *mf*

135 *cresc.*  $\text{♩} = \text{♩}$

139 *ff* 144

145

# A'TS'INA: Place of Writings on the Rock

Commissioned by the Placitas Artists Series for Willy Sucre and Friends

## I. The Spirit that Wants Me

Michael Mauldin

$\text{♩} = 120$   
*pizz.*

**5** **9**

**10** **13** **17** *arco*  
*mf*

**20** **21** **27**  
*mp*

**28**

**33** **34**  
*cresc.* *mf*

**38** *mp*

**44** *pizz.* **48**  
*mf*

**54** **58**

**64** *arco* **68**  
*mf* *poco a poco cresc.*

**72** **74**  
*ff*

**79** **85** **4**  
[85-88]

## Cello - 2

89 *solo*

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

98 101 105

107 109 113

*p* *mp* *p* *mp* *cresc.* *mf*

116 117 121

*mf* *cresc.* *f*

124 127

*mp*

131 135

*cresc.*

136 139

*mf*

142 144

*cresc.* *ff*

148 149

155 160

162

## II. Starlight on Trees

♩. = 76

*mp* *sim.*

4 5

8 9

11 13

14

17 18 (cue: Viola) *mf* *> mp* *ff*

21 23 (play) *mf* *mp*

25 27

28 *p* *> pp*



## III. The Old Man and the Boy

$\text{♩} = 112$

*mf* [5] 4 [5-8]

[9] [13] 4 [13-16]

[17] *mf* [21]

22 [25] *poco a poco cresc.*

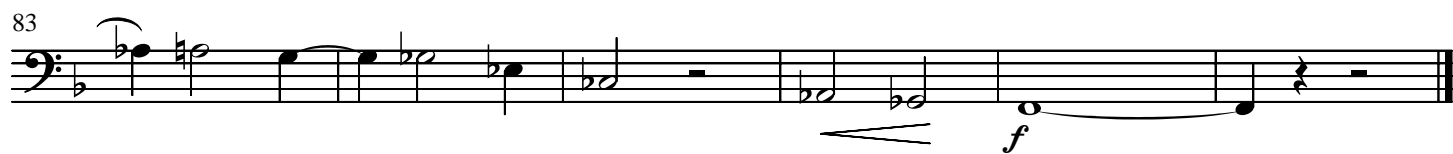
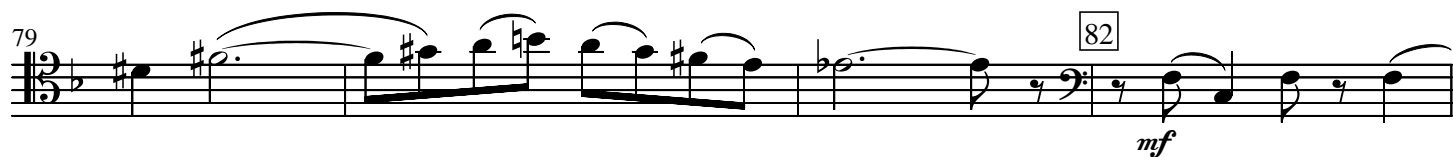
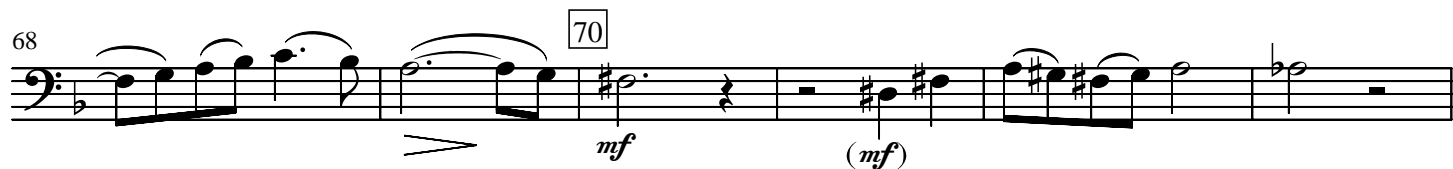
27 [29] *f*

32 [34] *dim.* *mf* (*mf*)

37 [38] *f* *dim.* *mf*

[42] *pizz.* (*mf*)

Cello - 5



## IV. Raiders in the West

$\text{♩} = 84$

[1-4] **mf** **f**

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

12 **f** **f** **ff**

16 **ff** **mf**

20

23 **f**

24-25

28 **f** [31-33]

31 **3**

34 *solo* **f** [37-42]

37 **6**

## V. Sanctuary in Box Canyon

$\text{♩} = 50$   
(cue: Violin I)

*p* < *mp* > *p* < *mp* < *mf* > *mp* < *f* > *mf*

6 7 (play) *sim.*

*mp* < *mf* > *mp*

10 11 16 *sim.*

*mf* > *mp* [11-15] *mp* < *mf* > *mp*

18 21

*mf* > *mp* < *mf* > *mp*

22 *mp* < *mf* < *f* > *mf* < *f* > *mf*

27 28 32

> *mp* (*mp*) > *p*

33 36

< *mf* > *mp* *mf* > *mp*

40

*p* < *mp* > *p* < *mp* > *p* < *mp*

45

*mp* < *mf* > *mp* < *mf* < *f* > *mf* < *f* >

50 52

> *mf* > *mp* > *p* [54-55] *mp* > *p*

## VI. Circling Spirit

$\text{♩} = 112$

*mf* *sim.*

5

9

13 17 *f*

18 21

22 25  $\text{♩} = \text{♩}$  *pizz.* *cresc.* *ff* *mf*

26 29

33 37

40 41 *arco* 45 *mf* *f*

Cello - 9

47 51 *pizz.*

*mf* *mp* *mf*

54 58

60 62

66 68 *arco*

*mp* *mf*

71 72

75 76

79 80

*f*

83 84

*cresc.*

87 88 92

*ff* *mf*

[92-95]

Cello - 10

96 *mf* *mp* *mf* *mp*

100 *mf* *f* *mp* *mf* 103 *solo*

106 107 112

113 116 *dim.* -----

120 122  $\text{♩} = 120$  *p* *f*

127 131  $\text{♩} = \text{♩}$  *f*

132 135

136 139  $\text{♩} = \text{♩}$  *cresc.* *ff*

140 144

146