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
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.”

Michael Mauldin
Duration: 12:10
http://www.mmauldin.com

Published by
Michael Mauldin
12713 Summer Ave. NE
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Fls.

B♭ Cbs.

B♭ Tpts.

Trb.

Tuba

Timp.

Harp

Vla.

Vlas.

Cello

Bass
IV.

\[ \text{Obs.} \]

\[ \text{B♭ Cls.} \]

\[ \text{Bsns.} \]
1st Flute

DESERT LIGHT:
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I.

Michael Mauldin
1987

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Ist Flute - 2

II.

\[ J = 160 \]

III.

TACET
II.

\[ J = 160 \]

\[ \begin{align*}
    &\text{8 bass} & \text{8 cl.} & \text{16 cl.} & \text{26 brass} \\
    &\text{[1-7]} & \text{[8-15]} & \text{[16-25]} & \text{[26-38]} \\
\end{align*} \]

\[ \begin{align*}
    &\text{39 low strings} & \text{45 harp} \\
    &\text{[39-44]} & \text{[45-52]} & \text{f} & \text{mp} \\
\end{align*} \]

\[ \begin{align*}
    &\text{65 strings} \\
    &\text{[65-70]} & \text{[73-82]} & \text{ff} & \text{f} \\
\end{align*} \]

III.

\text{TACET}

IV.

\[ J = 69 \]

\[ \begin{align*}
    &\text{p} \\
\end{align*} \]
DESERT LIGHT:
Four Episodes for Chamber Orchestra

I.

\[ j = 160 \]

\[ \text{pizz. bass} \]

\[ \text{cl.} \]

\[ \text{brass} \]

\[ \text{low strings} \]

\[ \text{harp} \]

\[ \text{strings} \]

Michael Mauldin
1987

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DESERT LIGHT:
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I.

\[ j = 160 \]

\( \text{II.} \)

\text{mf sempre}

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III.

TACET
DESERT LIGHT:
Four Episodes for Chamber Orchestra

I.

Michael Mauldin
1987

1st B♭ Trumpet

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III. 
TACET
DESERT LIGHT:
Four Episodes for Chamber Orchestra

Michael Mauldin
1987

1st Horn in F

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1st Horn in F - 2

III.

J. = 56

IV.

J. = 69

cl. 2

bssn. 1

[5-9]

[14-15] [16-19] [20-24] [25-33]
1st Horn in F - 3
DESERT LIGHT: Four Episodes for Chamber Orchestra

I.

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III.

\[ \text{\textit{mf} (sempre)} \]

$J. = 56$

\[ \text{hm.} \]
Desert Light:
Four Episodes for Chamber Orchestra

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1987

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Violin I - 2

\[ J = 160 \]

sul ponticello

pp sempre

\[ \text{bass} \quad \text{fl.} \]
III.

\[ \text{\textit{Violin I - 4}} \]

\[ \text{\textit{Violin I}} \]

IV.
Violin II - 2

\begin{music}
\newcommand{\musicnote}[1]{\textbf{#1}}

\musicnote{unis.}

\musicnote{mp} \rightarrow \musicnote{mf} \rightarrow \musicnote{mp} \rightarrow \musicnote{mf} \rightarrow \musicnote{mp} \rightarrow \musicnote{mf}

\musicnote{mp} \rightarrow \text{poco a poco cresc.}

\musicnote{mp} \rightarrow \musicnote{mf} \rightarrow \text{f}

\musicnote{poco a poco dim.}

\musicnote{p} \rightarrow \text{pp} \rightarrow \text{ppp}

\musicnote{j = 160}

\musicnote{sul ponticello}

\musicnote{ppp} \rightarrow \text{sempre}

\musicnote{pp} \rightarrow \text{sempre}

\musicnote{pp} \rightarrow \text{sempre}

\musicnote{bb}

\musicnote{poco a poco dim.}

\musicnote{ppp}

\musicnote{ppp} \rightarrow \text{sempre}

\musicnote{ppp} \rightarrow \text{sempre}

\end{music}
Viola - 2

\[ j = 160 \] sul ponticello

\[ \text{pp sempre} \]

\[ \text{bass} \]
III.

\[ J = 56 \quad \text{con sordino} \]

\[ \text{pizz.} \]

\[ \text{pp (sempre)} \]

\[ \text{div. a2, arco} \]

\[ \text{gli altri (pizz.)} \]

\[ \text{pizz.} \]

\[ \text{rit.} \]

\[ \text{ppp} \]
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Cello - 5

IV.

\[
\begin{array}{cccc}
\text{\underline{J. = 69}} & \text{cl. 2} & 6 \text{ bssn. 1} & 12 \text{ tpt.} \\
\end{array}
\]

\[
\begin{array}{cc}
\text{\underline{[5-9]}} & \text{\underline{[11-12]}} \\
\end{array}
\]

\[
\begin{array}{ccc}
15 & \text{vlns.} & 17 \\
14-15 & 16-18 & \underline{[66-69]} \\
\end{array}
\]

\[
\begin{array}{cc}
24 & \text{div.} \\
\underline{[52-58]} & \underline{[55-60]} \\
\end{array}
\]

\[
\begin{array}{ccc}
32 & \text{vl. I} & 35 \\
\text{unis.} & \underline{[64-65]} & \underline{[57-60]} \\
\end{array}
\]

\[
\begin{array}{ccc}
40 & \text{cresc.} & \text{mp} \\
\text{tpts.} & \underline{[58-63]} & \underline{[60-65]} \\
\end{array}
\]

\[
\begin{array}{ccc}
60 & \text{hns.} & 67 \\
\text{div.} & \underline{[66-69]} & \underline{[69-73]} \\
\end{array}
\]

\[
\begin{array}{ccc}
76 & \text{[77-80]} & 77 \\
\text{[77-80]} & \underline{[80-83]} & \underline{[83-86]} \\
\end{array}
\]

\[
\begin{array}{ccc}
81 & \text{[81-84]} & 87 \\
\text{[81-84]} & \underline{[84-87]} & \underline{[87-90]} \\
\end{array}
\]

\[
\begin{array}{ccc}
\text{\underline{[86-94]}\underline{[95-98]}\underline{[99-103]}\underline{[105-106]}\underline{[108-109]} } & \underline{[110-114]} \\
\end{array}
\]

\[
\begin{array}{ccc}
\text{f} & \text{cresc.} & \underline{\underline{\text{ff}}}
\end{array}
\]