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.”
DESER\nT LIGHT: Four Episodes for Chamber Orchestra

I.

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Trb.
Tuba
Vla.
Cello
Bass

B♭ Cls.
B♭ Tpts.
Has. (F)
Trb.
Tuba

Vlas.
Vla.
Cello
Bass

73 74 75 76 77 78

79 80 81 82 83

(pizz.)
III.

Harp

Vla.

Cello

Bass

Hns. (F)

Vlns.

Harp

Vla.

Cello

Bass

Hns. (F)

Vlns.

Harp

Vla.

Cello

Bass

Hns. (F)

Vlns.

Harp

Vla.

Cello

Bass

Hns. (F)

Vlns.

Harp

Vla.

Cello

Bass

Hns. (F)

Vlns.

Harp

Vla.

Cello

Bass

Hns. (F)

Vlns.
IV.
II.

\[ \text{j = 160} \]

\( \text{8 pizz. bass} \)
\( \text{16 cl.} \)

\( \text{mf} \)
\( \text{f} \)

\( \text{mp} \)

\( \text{mf} \)
\( \text{f} \)

\( \text{26 brass} \)
\( \text{39 low strings} \)
\( \text{45 harp} \)

\( \text{mp} \)

\( \text{f} \)

\( \text{fff} \)

\( \text{[103-115]} \)
II.

\[ J = 160 \]

\[ \begin{array}{c}
\text{[1-7]} \\
\text{[8-15]} \\
\text{[16-25]} \\
\text{[26-38]} \\
\end{array} \]

\[ \begin{array}{c}
\text{7} \\
\text{8} \\
\text{16} \\
\text{26} \\
\end{array} \]

bass
cl.
brass

\[ \begin{array}{c}
\text{[39-44]} \\
\text{[45-52]} \\
\text{[55-64]} \\
\text{[65-70]} \\
\text{[73-82]} \\
\end{array} \]

\[ \begin{array}{c}
\text{6} \\
\text{8} \\
\text{55} \\
\text{65} \\
\text{73} \\
\end{array} \]

low strings
harp
strings

III.

TACET

IV.
II.

\[ J = 160 \]

\[ \text{pizz. bass} \]

\[ \text{mf sempre} \]

\[ \text{brass} \]

\[ \text{low strings} \]

\[ \text{harp} \]

\[ \text{muted brass} \]

\[ \text{mf} \]

\[ \text{f} \]

\[ \text{ff} \]

III.

\[ J = 56 \]

\[ \text{hn.} \]

\[ \text{mf} \]

\[ \text{sim.} \]

\[ \text{fff} \]

\[ \text{mf} \]
II.

\[ J = 160 \]

\[
\begin{array}{cccccc}
& 8 & pizz. bass & 16 & cl. 1 & 26 & brass & 39 & low strings \\
\end{array}
\]

[45] harp

[55] muted brass

[65] strings

\[ ff \]

[75] > f

[78-82]  

III.

\textit{TACET}

IV.

\[ J = 69 \]

\[
\begin{array}{cccccc}
& 6 & & & & \\
\end{array}
\]

\[ mp \]

\[ (mf) \] cresc.

\[ f \]

\[ f \]

\[ f \]
III.

**TACET**

IV.
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Michael Maudlin
1987

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III.

TACET

IV.

\( \text{\textbf{f}} \)
III.
TACET

IV.

\[ \text{J. = 69} \]

\[ \text{cl. 2} \]

\[ \text{6 bssn. 1} \]

\[ \text{12 tpt.} \]

\[ \text{vlns.} \]

\[ \text{f} \]

\[ \text{sim.} \]

\[ \text{cresc.} \]

\[ \text{ff} \]

\[ \text{mp} \]

\[ \text{mf} \]

\[ \text{f} \]

\[ \text{ff} \]

\[ \text{sim.} \]

\[ \text{cresc.} \]

\[ \text{f} \]

\[ \text{f} \]

\[ \text{ff} \]

\[ \text{sim.} \]

\[ \text{cresc.} \]

\[ \text{f} \]
III. 
TACET

IV.

\[ \text{j.} = 69 \]

cl. 2

[6] bssn. 1

[5-9] mf

[17-18] f

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

sim.

\[ \text{cresc.} \]

ff

[78-82] f

[64-65] [66-71] [72-75] [76-85]

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

[106] tpt.

[109] mf

\[ \text{sim.} \]

[116] "f"

[118] f

[120] ff

"cresc."

ff
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II.

\[ \text{\textbf{pp sempre}} \]

III.

\textbf{TACET}

IV.
Harp - 6

IV.

$\text{\textbf{\d=69}}$

\begin{align*}
\text{cl. 2} & \quad \text{bsn. 1} & \quad \text{tpt.} \\
\text{15} & \quad \text{17 vlns.} & \quad \text{21 brass} & \quad \text{25 vlns.} & \quad \text{35 vln. I} & \quad \text{46 hns.} \\
\text{53 tpts.} & \quad \text{60 hns.} & \quad \text{tpts.} & \quad \text{67 vlns.} \\
\text{71} & \quad \text{fl.} & \quad \text{fl.} & \quad \text{fl.} & \quad \text{fl.} & \quad \text{fl.} & \quad \text{fl.} & \quad \text{fl.}
\end{align*}
Viola

DESERT LIGHT:
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1.

\[ j = 160 \]

\[ \text{pizz.} \]

\[ \text{p} \]

6 tpts.

\[ \text{mp} \]

12

\[ \text{mf} \]

poco a poco cresc.

\[ \text{f} \]

\[ \text{mf} \]

30 \( \text{arco} \)

\[ \text{div.} \]

\( \text{(mf)} \)

36 \( \text{vln. I} \)

\[ \text{mp} \]

43

\[ \text{mf} \]

49 obs.

\[ \text{mp} \]

50

\[ \text{mf} \]

56

\[ \text{mp} \]

57

\[ \text{p} \]

64

\[ pp \]
Viola - 3

11

15

19

23

[26-38]

[55-64]

[73-75]

sul ponticello

no rit.

poco a poco dim.

pppp
III.

\[ J. = 56 \]

\text{con sordino}

\text{pizz.}

\text{sim.}

\text{div. a2, arco}

\text{pp (sempre)}

\text{gli altri (pizz.)}

\text{rit.}
IV.

\[ \text{\textit{a}} = 69 \text{ cl. 2} \]

\[ 6 \text{ bsn. 1} \]

\[ 12 \text{ tpt.} \]

\[ [5-9] \text{ senza sord.} \]

\[ 21 \text{ unis.} \]

\[ [11-12] \text{ cresc.} \]

\[ [14-15] \]

\[ [16-18] \text{ f} \]

\[ 25 \text{ div.} \]

\[ 21 \text{ unis.} \]

\[ 35 \text{ vln. I} \]

\[ 37 \text{ cresc.} \]

\[ 46 53 \text{ tpts.} \]

\[ 60 \text{ hns.} \]

\[ \text{\textit{mp}} \]

\[ 67 \text{ vlns.} \]

\[ 73 \text{ fl.} \]

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

\[ 82 \text{ [86-94]} \]

\[ 96 \text{ cl. 1} \]

\[ 100 \text{ bsn. 1} \]

\[ 106 \text{ tpt.} \]

\[ [95-98] \]

\[ [99-103] \text{ [105-106]} \]

\[ [108-109] \text{ cresc.} \]

\[ 111 \text{ ff} \]
DESERT LIGHT:
Four Episodes for Chamber Orchestra

I.

\[ j = 160 \]

\[ \text{pizz.} \]

\[ \text{p} \]

\[ \text{6 tpts.} \]

\[ \text{(p)} \]

\[ \text{mp} \]

\[ \text{mf} \]

\[ \text{poco a poco cresc.} \]

\[ 22 \]

\[ \text{f} \]

\[ \text{mf} \]

\[ \text{div. arco} \]

\[ 30 \]

\[ \text{mf} \]

\[ 35 \]

\[ \text{mp} \]

\[ \text{mf} \]

\[ 43 \]

\[ \text{mp} \]

\[ 49 \]

\[ \text{obs.} \]

\[ 50 \]

\[ \text{mf} \]

\[ \text{mp} \]

\[ \text{p} \]

\[ 56 \]

\[ \text{mf} \]

\[ \text{mp} \]

\[ \text{p} \]

\[ 57 \]

\[ 64 \]

\[ \text{pp} \]

\[ \text{[70-71]} \]
Cello - 3

13

16 cl.

21

bsn.

25 ord., con sordino

44 pp

51 brass senza sord. unis.

67 div.

76 sul ponticello

80 no rit.