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# Four Zuni-Mountain Miniatures

Michael Mauldin

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# MICHAEL MAULDIN

## **Four Zuni-Mountain Miniatures** for Chamber Ensemble

*for the Ensemble of Santa Fe*  
(flute, oboe, violin, viola, 'cello, harp)

- I. Summer Night**
- II. Autumn Morning**
- III. Winter Evening**
- IV. Spring Afternoon**

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For Chamber Ensemble

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(flute, oboe, violin, viola, 'cello, harp)

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This set of landscapes was commissioned by the Ensemble of Santa Fe, which premiered it in Santa Fe on March 3, 1985. Musicologist Jack Loeffler recorded the performance for a broadcast. That recording is included on the CD "Enchantment: Music by Michael Mauldin," which is available on my website (below) or CDBaby.com.

My wife and I bought and fenced 20 acres of Zuni-Mountain land, near El Morro National Monument in New Mexico, to allow it to recover from years of overgrazing. I reveled in the beauty of the land and used the piece as a kind of journal. Back in Albuquerque, I recalled the "feel" of the place in different seasons, and at different times of day.

"...touched by the reality of earth and its related elements and wholly disclosing Mauldin's unbelievable capacity to tap its essence."

—ALBUQUERQUE JOURNAL

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

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# FOUR ZUNI-MOUNTAIN MINIATURES

for chamber ensemble  
for the Ensemble of Santa Fe

Michael Mauldin

## I. Summer Night

Flute

Oboe

Violin

Viola

Cello

Harp

$\text{♩} = 96$

The first system of the score is for measures 1-2. It features a 4/4 time signature and a tempo of quarter note = 96. The Flute and Oboe parts are silent, indicated by a horizontal line with a bar. The Violin part has a rest in measure 1 and a pizzicato (pizz.) note in measure 2. The Viola and Cello parts play a rhythmic pattern of eighth notes, marked *pp*. The Harp part plays a chordal accompaniment, marked *p*, with a '5' indicating a fifth finger position on the strings.

Fl.

Vln.

Vla.

Cello

Harp

The second system of the score is for measures 3-4. It begins with a double bar line. The Flute and Violin parts play a melodic line, marked *mp* in measure 3 and *f* in measure 4. The Viola and Cello parts continue with their eighth-note pattern. The Harp part continues with its chordal accompaniment, marked with a '5'.

Fl.

Musical score for Flute (Fl.) and Oboe (Ob.). The Flute part begins with a measure marked '5' containing a sixteenth-note triplet. The dynamic is *mf*. The Oboe part is silent in measure 4 and begins in measure 5 with a half note, then a quarter note, and a half note, with dynamics *mp* and *p* respectively.

Vln.

Musical score for Violin (Vln.). The part begins with a measure marked '5' containing a sixteenth-note triplet. The dynamic is *mf*.

Vla.

Musical score for Viola (Vla.). The part begins with a measure marked '5' containing a sixteenth-note triplet. The dynamic is *mf*.

Cello

Musical score for Cello. The part begins with a measure marked '5' containing a sixteenth-note triplet. The dynamic is *mf*.

Harp

Musical score for Harp. The part begins with a measure marked '5' containing a sixteenth-note triplet. The dynamic is *mf*.

Fl.

Musical score for Flute (Fl.) and Oboe (Ob.). The Flute part begins with a measure marked '7' containing a sixteenth-note triplet. The dynamic is *mp*. The Oboe part begins with a measure marked '7' containing a sixteenth-note triplet. The dynamic is *mf*. Both parts have a measure marked '8' with a dynamic of *mf*.

Vln.

Musical score for Violin (Vln.). The part begins with a measure marked '7' containing a sixteenth-note triplet. The dynamic is *mp*. The part has a measure marked '8' with a dynamic of *mf*.

Vla.

Musical score for Viola (Vla.). The part begins with a measure marked '7' containing a sixteenth-note triplet. The dynamic is *p*.

Cello

Musical score for Cello. The part begins with a measure marked '7' containing a sixteenth-note triplet. The dynamic is *p*.

Harp

Musical score for Harp. The part begins with a measure marked '7' containing a sixteenth-note triplet. The dynamic is *mp*. The part has a measure marked '8' with a dynamic of *mp*.

Fl. *f*

Ob. *mp* *mf*

Vln. *f*

Vla. *mf* *mp*

Cello *mf* *mp*

Harp *mf*

Fl. *mf* *mf* *mp*

Ob. *mp* *mf* *mp* *f* *mp* *f*

Vln. *mf* *mf* *pizz.* *mp*

Vla. *mf* *mp*

Cello *mf* *mp*

Harp *mf*

15

Fl. *mf*  $\curvearrowright$  *f*  $\curvearrowright$  *mp*

Ob. *mp*

15

Vln. *arco* *p*  $\curvearrowright$  *mp*

Vla. *p*  $\curvearrowright$  *mp*

Cello *mf*  $\curvearrowright$  *f*

Harp

18

Fl. *f*  $\curvearrowright$  *mp* *f*  $\curvearrowright$  *mp* 2nd time to CODA

Ob. *f*  $\curvearrowright$  *mp* *f*  $\curvearrowright$  *mp* 2nd time to CODA

Vln. *mp*

Vla. *mp*

Cello *mf*  $\curvearrowright$  *f* 2nd time to CODA

Harp *mf*  $\curvearrowright$  *f* 2nd time to CODA

5

20 21

Fl. *mp*

Ob. *mp*

Vln. *mf* *f*

Vla. *mf*

Cello *mf*

Harp *f*

5

22

Fl. *simile* *mf*

Ob. *simile* *mf*

Vln. *gliss.*

Vla. *simile* *(mf)* *mp*

Cello *simile* *(mf)* *mp*

Harp *f* *gliss.*

5



25 26

Fl. *mp* *f* *mf* *mp*

Ob. *mp* *mp*

Vln. *mf* *f* *mf* *f* *mf* *f* *mp*

Vla. *mp* *mf* *mp*

Cello

28

Fl. *p* *mp* *p*

Ob. *mf* *mp* *mf* *mp* *mf* *mp*

Vln. *p* *mp* *p* *mf* *mp* *mf* *mp*

Vla. *p*

Cello *p*

32 35

Ob. *mp* *p*

Vln. *mp* *p* *pp* *con sordino*

Vla. *pp* *pp* *con sordino*

Cello *pp*

37

Vln. *poco a poco cresc.*

Vla. *poco a poco cresc.*

Cello *con sordino* *pp poco a poco cresc.*

41

Fl. *mf* *f* *mf*

Vln. *mp*

Vla. *mp*

Cello *mp*

43

45

Fl. *mf* *f* *mf*

Ob. *mf* *f* *mf*

Vln. *poco a poco cresc.*

Vla. *poco a poco cresc.*

Cello

49

Fl. *f*

Ob. *f*

Vln. *mf* *f*

Vla. *mf* *f*

Cello *mf* *f*

50

*poco a poco cresc.*



59

Fl. *p* *pp*

Ob. *p* *pp*

Vln. *p* *pp* *p < mp >* *p*

Vla. *p*

Cello *p*

Harp *p* *pp*

62

Fl. *mp* *mf* *mp*

Vln. *pp* *senza sord.*

Vla. *p* *senza sord.*

Cello *p*

63

66

Fl. *cresc.* *mf* *f* *mf*

Ob. *mf* *f* *mf*

Vln. *mp* *cresc.* *f*

Vla. *cresc.* *mp* *cresc.* *f*

Cello *cresc.* *mp* *cresc.* *f*

70 *D. C. al CODA* **CODA**

Fl. *f*

Ob. *f*

Vln. *f*

Vla. *f*

Cello *f*

Harp *D. C. al CODA* **CODA**



72

Fl.

Ob.

Vln. *pizz.*  
*p*

Vla. *pizz.*  
*p*

Cello *pizz.*  
*p*

Harp

5

## II. Autumn Morning

Fl. *J. = 112*

Ob.

Vln. *J. = 112*  
*mp*

Vla. *mp*

Cello *mf*

Harp *J. = 112*

Vln.

Vla.

Cello *f*

Harp *mf*

6

Fl.

Ob.

Vln.

Vla.

Cello

Harp

8

*mf* *f* *mf*

*mf* *f* *mf*

*mf* *f*

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

*mf* *f*

9

Fl.

Ob.

Vln.

Vla.

Cello

*f* *mf* *f* *mf*

*f* *mf* *f* *mf*

*arco* *mf* *f* *mf* *f* *mf*

12

Fl.

Ob.

Vln.

Vla.

Cello

*f* *mf* *f* *mf*

*f* *mf*

15

Fl. *mp*

Ob. *mp* *mf* 4

Vln. *f*

Vla. *f*

Cello *f*

Harp *f*

17

Vln. *mp* *mf*

Vla. *mp* *mf*

Cello *mf* *f* *mf* *pizz. 2* (*mf*)

Harp 18 *mp* 4

19

Vln. *mp* *mf* 2 2 *mp* 2

Vla. *mp* *mf* 2 2 *mp* 2

Cello *mf* *f*

Harp 4





27 17

Fl. *mf* *f* *mf* *f*

Ob. *mf* *f* *mf* *f*

Vln. *mp*

Vla. *mp*

Cello *pizz.* *mf* *f* *mf*

30 31

Fl. *mf* *mf*

Ob. *mf* *mf*

Vln. *mf* *f* *mf*

Vla. *mf* *f* *mf*

Cello *fp* *f* *mf*

Harp *f*

32

Fl. *f* *mf* *f* *mf*

Ob. *f* *mf* *f* *mf*

Vla. *mf* *f* *mf*

Harp

34

Fl.

Ob.

Vla.

37

Vln.

Vla.

Harp

38

39

Ob.

Vln.

Vla.

Harp

42

Ob.

Vln.

Vla.

45

Ob.

Vln.

Vla.

Cello

Harp

46

Detailed description: This system covers measures 45 and 46. The Oboe (Ob.) has a long note in measure 45 and rests in 46. Violins (Vln.) and Violas (Vla.) play a melodic line in measure 45, starting with a forte (f) dynamic and moving to mezzo-piano (mp) by measure 46. The Cello part has a long note in 45 and a melodic phrase in 46, starting at mezzo-forte (mf) with a second finger (2). The Harp plays a rhythmic accompaniment in measure 45.

47

Cello

Harp

Detailed description: This system covers measures 47 and 48. The Cello part features a melodic line with a forte (f) dynamic in measure 48. The Harp part has a rhythmic accompaniment with a forte (f) dynamic in measure 48. Both parts use a fourth finger (4) for some notes.

49

Cello

Harp

Detailed description: This system covers measures 49 through 52. The Cello part has a melodic line with dynamics ranging from mezzo-forte (mf) to forte (f). The Harp part has a rhythmic accompaniment with a mezzo-forte (mf) dynamic. Measure numbers 49 and 58 are indicated.

53

Fl.

Ob.

Vln.

Cello

58

Detailed description: This system covers measures 53 through 58. The Flute (Fl.) and Oboe (Ob.) parts are mostly silent. The Violin (Vln.) part has a melodic line starting at mezzo-forte (mf) in measure 58. The Cello part has a long note with a dynamic range from piano (p) to pianissimo (ppp). Measure numbers 53 and 58 are indicated.

59

Fl. *mf*

Ob. *mf*

Vln. *mf*

Vla. *f*

Cello *f*

Harp *f*

62

Fl.

Ob.

Vln.

Vla. *ff*

Cello *ff*

Harp *mf*

64 65

Fl. *mf* *f* *mf*

Ob. *mf* *f* *mf*

Vln. *mp*

Vla. *mp*

Cello *mf* *pizz.* 2 (*mf*) 2

Harp *f*

8va

66

Fl. *f* *mf* *f* *mf*

Ob. *f* *mf* *f* *mf*

Vln. *arco*

Vla. *arco*

Cello *mf* *f* *mf* *f* *mf*

69

Fl. *f*

Ob. *f*

Vln. *f*

Vla. *f*

Cello *f* *mf*

71

Fl. *mf* *mp* *p*

Ob. *mf* *mp* *p*

Vln. *p*

Vla. *p*

Cello *mf* *mp*

Harp *mf* *mp*

8<sup>va</sup>

73

Vln. *p*

Harp *p*

75

Vln. *pp* vanishing *ppp*

Harp *pp* vanishing *ppp*

*no rit.*

### III. Winter Evening

Fl. *♩ = 168*

Ob.

Vln. *♩ = 168*  
*con sordino*  
*pp* *mp* *p* *pp*

Vla. *pp* *con sordino* *mp* *p* *pp*

Cello *sempre pp*

Harp *♩ = 168*

Fl. *mp* *mf* *f* *mp*

Vln. *mp* *p* *pp*

Vla. *mp* *p* *pp*

Cello

Fl. *mp* *mf* *f* *mf*

Vln. *p* *pp* *mp* *p*

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

Cello



19

Fl. *mp* *mf* *p* *mf*

Vln. *pp* *mp* *pp*

Vla. *pp* *mp* *pp*

Cello

26

Fl. *p*

Vln. *pp* *mf* *mp* *p*

Vla. *pp* *mf* *mp* *p*

Cello *pp*

32

Ob. *mp* *f*

Vln. *pp* *p*

Vla. *pp*

Harp *mp*

34

39 *senza sord.*

Ob. *p*

Vln. *mp* *mf* *mp*

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



46

Vln. *p* *mf* *f* *mf*

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



52

Fl. *p* *mp*

Ob. *p* *mp*

Vln. *mp* *mf* *mp* *mf* *mp*

Harp



59

Fl. *p* *mp* *p*

Ob. *p* *mp* *p*

Vln. *p*

Vla. *senza sord.* *p*

Cello *senza sord.* *p*

66

Fl.

Ob.

Vla.

Cello

Harp

72

73

Fl.

Ob.

Vln.

Vla.

Cello

Harp

76

Vln.

Harp

81

83

Vln.

Harp

Vln. 87 *p* *pp* *p* *mp* *p* *mp* <sup>2</sup>

Harp *mp* *p* *mp* <sup>2</sup>

Vln. 93 *f* *mf* *p* *pp* *mf* *mp* *mf* <sup>2</sup> *v* <sup>4</sup>

Vln. 99 *ff* *mp*

Fl. 107

Vln. 107 *pp* *con sordino*

Vla. 107 *pp* *con sordino* *mp*

Cello 107 *pp* *mp*

Fl. 112 *mp* *rit.* *ppp*

Vln. *ppp*

Vla. *ppp*

Cello *ppp*

Fl. *mp* *rit.* *ppp*

Vln. *ppp*

Vla. *pp* *ppp*

Cello *pp* *ppp*

Harp *p* *pp*

# IV. Spring Afternoon

*J* = 138

Fl.

Ob.

Vln.

Vla.

Cello

Harp

Fl.

Ob.

Vln.

Vla.

Cello

7 9

Fl. *mp* *mf*

Ob. *mp* *mf*

Vln. *p*

Vla. *p*

Cello *p* *pizz.* *mp*

10

Fl. *mp*

Ob. *f* *mf*

Vln. *p*

Vla. *p*

Cello *p* *pizz.* *mf*

13

Fl. *mf* (*mf*)

Ob. *mf*

Vln. *mp* *mf* (*mf*)

Vla. *mp* *arco* *mp*

Cello *f* *mp*

16

Fl.

Ob.

Vln.

Vla.

Cello

*f*

*f*

*mf*

*mf*



19

Fl.

Ob.

Vln.

Vla.

Cello

Harp

*mf*

*mp*

*mp*

*mf*

*mf*

*mp*

*mf*

*mp*

*mf*

*f*

*f*

*mp*

(*mp*)

22

Vln.

Vla.

Cello

Harp

25

Vln.

Vla.

Cello

27

29

Fl.

Vln.

Vla.

Cello



32

Fl. *mf*

Vln. *mf*

Vla. *mf*

Cello *f* (*pizz.*) *f* *mf*

Harp *f* *mf*

35

Fl. *mp*

Ob. *mp* *mf* *f*

Vln. *p (sempre)* tremolo e sul ponticello, random use of these:

Vla. *mp* *p (sempre)* arco, sul ponticello

Cello *p (sempre)*

Harp *mp* *p* *pp*

36

36

36

40

Ob. *mf* *mp* *mf* *f* *mf* *mp* 44

Vln. 44

Vla.

Cello

Harp 44 *p* 3 3 3

45

Ob. *mf* *f* *mf* 3

Vln.

Vla.

Cello

Harp 3 3 3 3 3 3 3

48

Fl. *mf* *mp*

Ob. *mp*

Vln. *mp*

Vla. *mp*

Cello *mp* *ord.*

Harp *mf* *p*

50

51

Fl. *mf* *f*

Ob. *mp*

Vln. *pizz.*

Vla. *pizz.* *sempre p* *p (sempre)*

Cello *mf* *f*

Harp *p*

50

54

Fl. *mf* *f*

Ob. *mp*

Vln.

Vla.

Cello *mf* *f*

Harp *mf*

58

Fl. *mf* *f* *mf*

Ob. *mf* *f*

Vln. 58

Vla. 58

Cello *mf* *f* *mf* *mf*

Harp 58 *(mf)*

60

Fl. *p* (sempre)

Ob. *mf* *mp*

Vln. *mf* *mp* *p*

Vla. *p* (sempre) random:

Cello *mf* *mp* *p* *p* (sempre)

Harp *mp*

66

Fl. random: (random)

Ob. *mp* *mf*

Vln. *p* *mp* *mf* *mp* *p* *mp*

Vla.

Cello

Harp *mp*

5

70

Fl. *pp*

Ob. *p* *mp* *p* *pp*

Vln. *mf* *mp* *p* *pp*

Vla. *pp*

Cello *pp*

Harp

74

75

Vln. *mp* *poco a poco cresc.*

Vla. *p* *mp* *poco a poco cresc.*

Cello *mp* *poco a poco cresc.*

80

Fl. *f*

Ob. *f*

Vln. *f*

Vla. *f*

Cello *f*

82

84

Fl.

Ob.

Vln.

Vla.

Cello

Musical score for measures 84-90. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Violin (Vln.), Viola (Vla.), and Cello (Cello). The time signature is 3/4. The key signature has one flat (B-flat). The score includes dynamic markings: *mf* and *f*. The Flute and Oboe parts have melodic lines with slurs and accents. The Violin and Viola parts play a rhythmic accompaniment of eighth notes. The Cello part plays a similar rhythmic accompaniment. The score ends with a double bar line.

89

91

Fl.

Ob.

Vln.

Vla.

Cello

Musical score for measures 89-92. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Violin (Vln.), Viola (Vla.), and Cello (Cello). The time signature is 3/4. The key signature has one flat (B-flat). The score includes dynamic markings: *f* and *mf*. The Flute and Oboe parts have melodic lines with slurs and accents. The Violin and Viola parts play a rhythmic accompaniment of eighth notes. The Cello part plays a similar rhythmic accompaniment. The score ends with a double bar line.

93

Fl.

Ob.

Vln.

Vla.

Cello

Musical score for measures 93-96. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Violin (Vln.), Viola (Vla.), and Cello (Cello). The time signature is 3/4. The key signature has one flat (B-flat). The score includes dynamic markings: *f* and *ff*. The Flute and Oboe parts have melodic lines with slurs and accents. The Violin and Viola parts play a rhythmic accompaniment of eighth notes. The Cello part plays a similar rhythmic accompaniment. The score ends with a double bar line.

96

Fl. *mf* (*mf*)

Ob. *mf* (*mf*)

Vln. *f*

Vla. *f* *ff*

Cello *f* *ff*

100

Fl. *f* *mf*

Ob. *f* *mf*

Vln. *f*

Vla. *f*

Cello *pizz.* *mf*

Harp *mf*

101



103

Fl. *f*

Ob. *f*

Vln.

Vla.

Cello

Harp

106

Fl. *mf* *f*

Ob. *mf* *f*

Vln. *f*

Vla. *f*

Cello *f* *arco*

Harp *mf*

109 110

Fl. *mf* *f*

Ob. *mf* *f*

Vln. *f*

Vla. *f*

Cello *f*

Harp

112

Fl.

Ob. *f*

Vln. *ff*

Vla. *ff*

Cello *f*

Harp *f*

116

Fl. *mf*

Ob. *mf* *f*

Vln. *f*

Vla. *f*

Cello *f*

Harp *f*

119

Fl. *ff* *f* *ff*

Ob. *ff* *f* *ff*

Vln. *ff* *f* *ff*

Vla. *ff* *f* *ff*

Cello *ff* *f* *ff*

Harp *ff* random glissandi on the C whole-tone scale (C, D, E, F#, G#, A#)

# FOUR ZUNI-MOUNTAIN MINIATURES

for chamber ensemble  
for the Ensemble of Santa Fe

## I. Summer Night

Michael Mauldin

♩ = 96

[1-2] *mp* *f* *mf*

6 *mp* *mf* *f*

10 *mf* *mf* *mp*

15 *mf* *f* *mp* *f* *mp* *gliss.*

19 *f* *mp* *mp* *gliss.* 2nd time to CODA

21 *f* *mp*

22 *simile* *mf* *mp*

26 *f* *mf* *mp* *p* *mp* *p* [30-34]

35 *mf* *f* *mf*

43 *f* *mf*

46 [48-49] *f*

50 *f*

52 *f* [55-58]

59 *p* *p* *pp*

Flute - 2

63 *mp* *mf* *mp* *cresc.* 3

67 *mf* *f* *mf* **D. C. al CODA**

**CODA**

71 *f*

II. Autumn Morning

$\text{♩} = 112$  6 [1-6] 8 *mf* *f* *mf*

10 *f* *mf* *f* *mf*

13 *f* *mf*

15 *mp* *f* 18 26

27 *mf* *f* *mf* *f*

30 *mf* *mf* *f* *mf* 31

33 *f* *mf* *f*

36 *mf* 38 46 58

[38-45] [46-57] *mp*

Flute - 3

59 *mf*

62

65 *mf* *f* *mf* *f* *mf*

68 *f* *mf* *f*

71 *mf* *mp* *p* [73-74] [75-76] *no rit.*

III. Winter Evening

$\text{♩} = 168$  [1-6] *mp* *mf* *f* *mp*

7 [12-13] *mp* *mf* *f* *mf*

12 [19-21] *mp* *mf* *p* *mf*

19 [26] [29-33] [34-38] [39-41] *p*

26 [43-45] [46-48] [49-56] *p*

34 39

42 46 8

Flute - 4

57 *p* *mp* *p* *mp* *p*

66 *mp* *mf* *mp* *mf* *mp* *mp* *mf* *mp*

73

75 8 [75-82] 3 [83-85] 4 [87-90] 5 [91-95]

97 10 [97-106] 6 [107-112] *mp* *rit.* *ppp*

IV. Spring Afternoon

$\text{♩} = 138$

[1-2] *mp* *mf*

6 *mp* *mf* [9-11] *mp*

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

18 *mf* *mp* *mp* *mf* [21-24]

25 2 [25-26] 3 [27-29] *f* *mf*

32 *mf* *mp*

36 8 [36-43] 4 [44-47] *mf* *mp* *mf* *f*

50

Flute - 5

53 *mf* *f* *mf* *f* *mf*

60 [60-63] *p* (sempre)

66 random:

69 (random) *pp*

74 [74-81] *f*

86 *mf* *f* [89-90] *f*

92 [92-93] *f* *mf*

98 (mf) *f* 101

102 *mf* *f* *mf* *f*

109 110 *mf* *f*

115 116 *mf* *f* *ff*

120 *f* *ff*

Detailed description: This is a musical score for Flute 5, spanning measures 53 to 120. The score is written on a single treble clef staff. It features various musical notations including slurs, accents, and dynamic markings. Key elements include:

- Measures 53-59: A melodic line starting with a triplet of eighth notes, followed by a half note, and then a series of eighth and sixteenth notes. Dynamics range from *mf* to *f*.
- Measures 60-65: A section marked [60-63] with a dynamic of *p* (sempre). It contains a triplet of eighth notes and a quarter note.
- Measures 66-68: A section marked [66] as 'random', consisting of a triplet of eighth notes.
- Measures 69-73: A section marked [69] as '(random)', consisting of a triplet of eighth notes.
- Measures 74-81: A section marked [74-81] with a dynamic of *f*, featuring a triplet of eighth notes and a quarter note.
- Measures 82-85: A melodic line with a dynamic of *f*.
- Measures 86-91: A section marked [86] with a dynamic of *mf*, followed by a section marked [89-90] with a dynamic of *f*. It includes a triplet of eighth notes and a quarter note.
- Measures 92-97: A section marked [92-93] with a dynamic of *f*, followed by a section with a dynamic of *mf*.
- Measures 98-101: A section with a dynamic of (mf), followed by a section with a dynamic of *f*.
- Measures 102-108: A melodic line with dynamics of *mf*, *f*, *mf*, and *f*.
- Measures 109-114: A section with dynamics of *mf* and *f*.
- Measures 115-119: A section with dynamics of *mf*, *f*, and *ff*.
- Measures 120: A final section with dynamics of *f* and *ff*.



# FOUR ZUNI-MOUNTAIN MINIATURES

for chamber ensemble  
for the Ensemble of Santa Fe

Michael Mauldin

## I. Summer Night

**8**

$\text{♩} = 96$

[1-5] *mp* > *p* *mf* > *mp* *mf* > *mp*

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

15 *mp* *f* > *mp* *f* > *mp* *gliss.*

20 *mp* *mf* *simile* *mf*

24 *mp* *mp* *mf*

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

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

35 [35-42] *mf* 3 *f* 3 *mf*

43 [43-45] *mf* 3 *f* 3 *mf*

49 *f* 3 *f* 3 *mf*

54 *mf* [55-58] *p* *p* *pp*

62 [63-66] *mf* *f* > *mf*

70 *f*

2nd time to CODA

Oboe - 2

II. Autumn Morning

$\text{♩} = 112$

8

[1-6]

*mf* *f* *mf*

10

*f* *mf* *f* *mf*

13

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

16

[16-17] [18-25]

18 26

*mf* *f* *mf*

28

*f* *mf*

31

*mf* *f* *mf*

33

*f* *mf* *f*

36

[38]

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

41

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

45

[46-57]

46 58

*mp* *mf* *mf*

60

*mf*

Oboe - 3

Musical score for Oboe 3, measures 63-76. The score is written in treble clef with a key signature of one sharp (F#). It consists of four staves. The first three staves contain melodic lines with various dynamics and articulations. The fourth staff contains fingerings and breath marks. Measure numbers 63, 66, 70, and 73 are indicated at the start of their respective staves. Boxed measure numbers 65 and 71 are present. Dynamics include *mf*, *f*, and *p*. Articulations include accents and slurs. Fingerings are indicated by numbers 1-2. A 'no rit.' instruction is present in the fourth staff.

III. Winter Evening

Musical score for 'III. Winter Evening'. The score is written in treble clef with a key signature of one sharp (F#). It consists of seven staves. The first staff is a prelude with a tempo marking of  $\text{♩} = 168$  and various time signatures (3/8, 6/8, 9/8). Subsequent staves contain melodic lines with dynamics and articulations. Measure numbers 7, 15, 26, 34, 39, 42, 46, 57, 59, 66, 72, 73, 83, 91, 107 are indicated at the start of their respective staves. Boxed measure numbers 7, 15, 26, 34, 39, 46, 57, 73, 83, 91, 107 are present. Dynamics include *mp*, *f*, *p*, and *mf*. Articulations include slurs and accents. Fingerings are indicated by numbers 3, 5, 8, 10. A 'rit.' instruction is present in the seventh staff.

IV. Spring Afternoon

♩ = 138

5 [1-5] *mf* *mp*

9 *mf* *f* *mf*

13 *mf*

17 *f* *mf* *mp* 19

20 *mp* *mf* [21-24] [25-26] [27-35] 27

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

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

44

46 *f* *mf* *mp* 50

51 *mp* *mp* *mp*

55 *mf* *f* 58

60 *mf* *mp* [62-65] 66 *mp*

Oboe - 5

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

74 [74-81] *f*

85 *mf* *f*

89 [89-90] *mf* [92-93] *f*

95 *mf*

98 (mf) *f*

101 *mf* *f*

106 *mf* *f* *mf* *f*

111 *mf* *f*

115 [116] *mf* *f*

118 *ff*

120 *f* *ff*

Detailed description: This is a page of a musical score for Oboe 5, spanning measures 69 to 120. The score is written in a single staff with a treble clef. It begins with a dynamic of *mf* and features a series of dynamics including *p*, *mp*, *pp*, *f*, and *ff*. The music includes various melodic lines, some with slurs and ties, and several triplet markings. Measure numbers are indicated in boxes: 74, 82, 85, 89, 91, 95, 98, 101, 106, 110, 111, 115, 116, 118, and 120. There are also bracketed ranges: [74-81], [89-90], and [92-93]. The score concludes with a final measure at 120.

# FOUR ZUNI-MOUNTAIN MINIATURES

for chamber ensemble  
for the Ensemble of Santa Fe

Michael Mauldin

## I. Summer Night

$\text{♩} = 96$  *pizz.*

*mp* *f*

5 *mf* *arco* 3 8 *mf*

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

14 15 *arco* *p* *mp*

17 2nd time to CODA

20 *mf* *f* *gliss.*

23 *gliss.* *mf* *f* *mf*

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

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

Violin - 2

35 *con sordino*

*pp*

39 *poco a poco cresc.*

43 *mp*

47 *poco a poco cresc.* 50 *mf*

51 *f* *mf* *mp*

55 *mp* *mf* *mp* *mf*<sup>3</sup> *3*

59 *p* *pp* *p* *mp* *p* *pp* [63-66] 4

67 *senza sord.* *mp cresc.* *f* **D. C. al CODA**

**CODA**

71 *f* *pizz.* *p*

Violin - 3

II. Autumn Morning

$\text{♩} = 112$

*mp*

4

7 8

10

13

16 18

*mp*  $\langle$  *mf*

19 *mp*  $\langle$  *mf*  $\rangle$  2 2 *mp* 2 *mf*

23 *mp* 2  $\rangle$  *p* 26 *mp*

27 *mp*

30 *mf* 31 *f*  $\rangle$  *mf* 6 [32-37]



Violin - 4

38 *mp* *mf* *mp*

40 *mf* *mp* *mf*

43 *mp* *f* *mp*

46 12 58 [46-57] *mf* *mf*

60

63 65 *mp*

66

69 71

72 *p* *p* *pp* *ppp*  
no rit.  
vanishing

*Sva*

Detailed description: This is a page of a violin score for the fourth violin. It contains ten staves of music. The first staff starts at measure 38 with a dynamic of *mp*, followed by a crescendo to *mf* and a decrescendo back to *mp*. The second staff starts at measure 40 with a decrescendo from *mf* to *mp*, followed by a crescendo to *mf*. The third staff starts at measure 43 with a crescendo to *mp*, followed by a decrescendo to *f* and then a decrescendo to *mp*. The fourth staff starts at measure 46 with a 12-measure rest for measures 46-57, followed by a decrescendo from *mf* to *mf*. The fifth staff starts at measure 60. The sixth staff starts at measure 63 with a dynamic of *mp*. The seventh staff starts at measure 66. The eighth staff starts at measure 69 with a dynamic of *pp*. The ninth staff starts at measure 72 with a dynamic of *p*, followed by a decrescendo to *pp* and then *ppp*. The word "vanishing" is written below the *ppp* dynamic. Above the staff, there is a dashed line labeled "Sva" and the instruction "no rit." is written above the notes.

Violin - 5

III. Winter Evening

♩ = 168

*con sordino*

7 *pp* *mp* *p* *pp*

13 *mp* *p* *pp*

15

19 *p* *pp* *mp* *p*

26

27 *pp* *mp* *pp* *pp*

23-25

33 *mf* *mp* *p*

34

39 *senza sord.* *p* *mp*

36-38

42 *mf* *mp* *p*

46

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

54 *mf* *mp* *mf* *mp*

57

60 *p*

66

63-65

67-71

Violin - 6

72 73 *mf* *f* *mf*

78 *mp* *p* *pp* 83

84 *p* *mp* *p*

90 91 *pp* *p* *mp* *p* *mp* *f* *mf* *p*

96 *pp* *mf* *mp* *mf* *ff*

101 *mp*

107 *pp*

112 *rit.* *ppp*

Detailed description: This is a page of a violin score for Violin - 6, covering measures 72 to 112. The music is written on a single staff in treble clef. The key signature has one sharp (F#), and the time signature is 3/8. The score is divided into systems of five lines each. Measure numbers are placed at the beginning of each line. Dynamic markings include *mf*, *f*, *mp*, *p*, *pp*, *ppp*, *rit.*, and *ff*. Performance instructions include accents, slurs, and hairpins. Measure 73 is boxed. Measure 91 is boxed. Measure 107 is boxed. Measure 112 ends with a double bar line. There are some annotations like '2' and '4' above notes in measures 90 and 96 respectively.

Violin - 7

IV. Spring Afternoon

♩ = 138

The score is written for a single violin in treble clef. It begins in 4/4 time with a tempo of 138 beats per minute. The first 15 measures feature a rhythmic pattern of eighth notes with a dynamic of *p*. At measure 16, the key signature changes to one flat (B-flat major) and the dynamics shift to *mp* and *mf*. Measure 19 is marked with a box containing the number 19. At measure 20, the time signature changes to 5/4. The piece concludes with a dynamic of *mf* in the final measure.

Violin - 8

tremolo e sul ponticello,  
random use of these:

35 36

*p* (sempre)

41 44

*p* (sempre)

46 50

*p* (sempre)

51 *pizz.*

*sempre p*

55 58

*sempre p*

59 66 *arco, ord.:*

[61-65] *p* < *mp* < *mf*

68 *mp* > *p* *mp* < *mf* > *mp* > *p* > *pp*

74 *pp*

78 *mp* *poco a poco cresc.*

82 *f*

Violin - 9

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

91 *f* *ff*

96 *f*

101

104 *f*

106 *f*

109 110

111 (*f*)

113 116 *ff*

117 *f*

119 *f* 2 [120-121] *f* *ff*

Detailed description: This is a page of a violin score, labeled 'Violin - 9'. It contains ten staves of music, numbered 86 through 121. The music is written in treble clef. The first staff (86-90) features a melodic line with various dynamics: *f*, (*f*), and *mf*. The second staff (91-95) continues the melodic line, ending with a *ff* dynamic. The third staff (96-100) consists of a rhythmic accompaniment of eighth notes, marked *f*. The fourth staff (101-103) shows a change in the accompaniment pattern. The fifth staff (104-105) continues the eighth-note accompaniment, marked *f*. The sixth staff (106-108) features a melodic line with a *f* dynamic. The seventh staff (109-110) continues the melodic line. The eighth staff (111-112) continues the melodic line, marked (*f*). The ninth staff (113-115) continues the melodic line, marked *ff*. The tenth staff (116-121) continues the melodic line, marked *f*, and includes a double bar line with a '2' above it, indicating a second ending for measures 120-121, which is marked *ff*.

Viola

# FOUR ZUNI-MOUNTAIN MINIATURES

for chamber ensemble  
for the Ensemble of Santa Fe

Michael Mauldin

## I. Summer Night

$\text{♩} = 96$

The musical score is written for Viola in 3/4 time. It begins with a tempo marking of quarter note = 96. The score consists of ten staves of music. The first staff includes dynamic markings *pp* and *p*, and a measure rest of 8. The second staff has a measure rest of 3. The third staff has a measure rest of 8. The fourth staff has a measure rest of 3 and a dynamic marking of *p*. The fifth staff has dynamic markings *mf* and *mp*, and a measure rest of 3. The sixth staff has a dynamic marking of *p* and a measure rest of 4. The seventh staff has a dynamic marking of *mp* and a measure rest of 4. The eighth staff has a dynamic marking of *mf* and a measure rest of 4. The ninth staff has a dynamic marking of *mf* and a measure rest of 4. The tenth staff has a dynamic marking of *pp* and a measure rest of 4. The score includes various musical notations such as slurs, accents, and dynamic markings.

Viola - 2

36 *con sordino*

36 *pp*

Musical staff 36-38: Bass clef, 3/4 time. Measures 36-38. Dynamics: *pp*.

39 *poco a poco cresc.*

Musical staff 39-42: Bass clef, 3/4 time. Measures 39-42. Dynamics: *poco a poco cresc.*

43 *mp mp*

Musical staff 43-46: Bass clef, 3/4 time. Measures 43-46. Dynamics: *mp mp*.

47 *poco a poco cresc.*

Musical staff 47-49: Bass clef, 3/4 time. Measures 47-49. Dynamics: *poco a poco cresc.*

50 *mf f mf*

Musical staff 50-53: Bass clef, 3/4 time. Measures 50-53. Dynamics: *mf f mf*.

54 *mp mp mf mf p*

Musical staff 54-59: Bass clef, 3/4 time. Measures 54-59. Dynamics: *mp mp mf mf p*. Includes triplet markings.

60 *senza sord.* *p* 63

Musical staff 60-62: Bass clef, 3/4 time. Measures 60-62. Dynamics: *senza sord. p*. Includes a double bar line with a fermata and a first ending bracket labeled [60-61].

65 *cresc. mp cresc.*

Musical staff 63-68: Bass clef, 3/4 time. Measures 63-68. Dynamics: *cresc. mp cresc.*

69 *f*

Musical staff 69-70: Bass clef, 3/4 time. Measures 69-70. Dynamics: *f*.

71 *f p pizz.*

Musical staff 71-72: Bass clef, 3/4 time. Measures 71-72. Dynamics: *f p pizz.*



Viola - 3

II. Autumn Morning

♩ = 112

mp

4

7

8

10

13

16

18

19

mp < mf

mp 2

22

mf mp p 2

26

29

31

mp mf f mf

Viola - 4

32 *mf* *f* *mf* *f*

35 *mf* *mp* *mp* *mf*

39 *mp* *mf*

41 *mp* *mf* *mp*

44 *f* *mp*

46 [46-57] 12 58 [58-59] 2 *f* *mp*

62 *ff* *f* *mp*

65

66

69 71

72 *p* [73-74] 2 no rit. 2 [75-76]

Detailed description: This is a musical score for the Viola part, measures 32 to 72. The score is written in bass clef with a 3/4 time signature. It features various dynamics including *mf*, *f*, *mp*, *ff*, and *p*. There are several slurs and accents throughout. Measures 46-57 and 58-59 are marked with brackets and numbers 12 and 2 respectively. Measure 65 contains a complex chordal texture. Measure 71 is a whole note chord. Measures 73-74 and 75-76 are marked with brackets and numbers 2 and 2 respectively, with a 'no rit.' instruction above the second bracket. The score ends with a fermata over a whole note chord in measure 72.

Viola - 5

♩ = 168  
*con sordino*

III. Winter Evening

6 7 *pp* *mp* *p* *pp*

12 *mp* *p* *pp*

17 *p* *pp* *mp* *pp*

23 26 *pp* *mf* *mp*

30 *p* *pp* 34

36 39 46  
[36-38] [39-41] [43-45] [46-48]

49 57 *senza sord.* *p*  
[49-56] [57-62]

66 *mf* *f* *mf* *f*

71 73 *mf* *mf* *f* *mf* [75-82]

Viola - 6

83 91

[83-85] [87-90] [91-95]

107

97 *con sordino*

[97-106] *pp* *mp*

112 *rit.*

*pp* *ppp*

IV. Spring Afternoon

$\text{♩} = 138$   
*senza sord.*

4

7 9

10

13 *mp* *mp*

16 19

*mf* *mf*

Viola - 7

20

*mp* *mp*

23

*mf*

26

27

*f*

29

*mf* *mp*

32

*mp*

34

*mp*

36 *tremolo e sul ponticello,*  
random use of these:

*p (sempre)*

40

44

50

48

*p (sempre)*

Viola - 8

52 *pizz.*  
*p (sempre)*

55

58

65 *arco, ord.:*  
*random:*  
*p (sempre)*

66

69

73

74

77

80

82

84

Viola - 9

88 91

mf

Detailed description: This staff contains measures 88 through 91. It begins with a whole rest in measure 88. Measure 89 starts with a 3/4 time signature and contains a quarter note G4 with a sharp sign, followed by an eighth note A4 with a flat sign, and a quarter note B4 with a flat sign. Measure 90 continues with an eighth note G4 with a flat sign, an eighth note F4 with a sharp sign, and a quarter note E4 with a sharp sign. Measure 91 changes to a 4/4 time signature and features a quarter rest, followed by a quarter note G4 with a sharp sign, an eighth note A4 with a sharp sign, and a quarter note B4 with a sharp sign.

92

Detailed description: This staff contains measure 92. It begins with a quarter note G4 with a flat sign, followed by an eighth note A4 with a flat sign, and a quarter note B4 with a flat sign. The rest of the staff contains a series of eighth notes: C5 with a flat sign, D5 with a flat sign, E5 with a flat sign, F5 with a flat sign, G5 with a flat sign, A5 with a flat sign, and B5 with a flat sign.

96 ff

f

Detailed description: This staff contains measures 96 through 100. Measure 96 starts with a quarter note G4 with a sharp sign, followed by an eighth note A4 with a sharp sign, and a quarter note B4 with a sharp sign. Measure 97 continues with an eighth note C5 with a sharp sign, an eighth note D5 with a sharp sign, and a quarter note E5 with a sharp sign. Measure 98 has a quarter note F5 with a sharp sign, followed by an eighth note G5 with a sharp sign and an eighth note A5 with a sharp sign. Measure 99 has a quarter note B5 with a sharp sign, followed by an eighth note C6 with a sharp sign and an eighth note D6 with a sharp sign. Measure 100 has a quarter note E6 with a sharp sign, followed by an eighth note F6 with a sharp sign and an eighth note G6 with a sharp sign.

101

f

Detailed description: This staff contains measures 101 through 103. Measure 101 has a quarter rest, followed by an eighth note G4, an eighth note A4, and a quarter note B4. Measure 102 continues with an eighth note C5, an eighth note D5, and a quarter note E5. Measure 103 has a quarter note F5, followed by an eighth note G5 and an eighth note A5.

104 f

Detailed description: This staff contains measures 104 through 106. Measure 104 has an eighth note G4, an eighth note A4, and a quarter note B4. Measure 105 continues with an eighth note C5, an eighth note D5, and a quarter note E5. Measure 106 has a quarter note F5, followed by an eighth note G5 and an eighth note A5.

107

Detailed description: This staff contains measures 107 through 109. Measure 107 has a quarter rest, followed by an eighth note G4, an eighth note A4, and a quarter note B4. Measure 108 continues with an eighth note C5, an eighth note D5, and a quarter note E5. Measure 109 has a quarter note F5, followed by an eighth note G5 and an eighth note A5.

110

f

Detailed description: This staff contains measures 110 through 112. Measure 110 has an eighth note G4, an eighth note A4, and a quarter note B4. Measure 111 continues with an eighth note C5, an eighth note D5, and a quarter note E5. Measure 112 has a quarter note F5, followed by an eighth note G5 and an eighth note A5.

113 116

ff

f

Detailed description: This staff contains measures 113 through 116. Measure 113 has an eighth note G4, an eighth note A4, and a quarter note B4. Measure 114 continues with an eighth note C5, an eighth note D5, and a quarter note E5. Measure 115 has a quarter note F5, followed by an eighth note G5 and an eighth note A5. Measure 116 has a quarter note B5, followed by an eighth note C6 and an eighth note D6.

117

Detailed description: This staff contains measures 117 through 119. Measure 117 has an eighth note G4, an eighth note A4, and a quarter note B4. Measure 118 continues with an eighth note C5, an eighth note D5, and a quarter note E5. Measure 119 has a quarter note F5, followed by an eighth note G5 and an eighth note A5.

119 2

ff

[120-121]

f

ff

Detailed description: This staff contains measures 119 through 121. Measure 119 has an eighth note G4, an eighth note A4, and a quarter note B4. Measure 120 has a quarter note C5, followed by an eighth note D5 and an eighth note E5. Measure 121 has a quarter note F5, followed by an eighth note G5 and an eighth note A5.

Cello

# FOUR ZUNI-MOUNTAIN MINIATURES

for chamber ensemble  
for the Ensemble of Santa Fe

Michael Mauldin

## I. Summer Night

$\text{♩} = 96$

*pp*

3

6

8

9

15

16

*mf* *f* *mf* *f*

20

21

*mf* *mp* *f*

23

26

*(mf)* *mp*

28

32

35

*pp* *con sordino* *pp poco a poco cresc.*

40

43

*mp*



Cello - 2

44 *poco a poco cresc.*

50 *mf* *f* [52-54]

55 *mp* *mf* *mp* *mf*

59 *p* [60-62] *p* *senza sord.*

65 *cresc.* *mp* *cresc.*

68 *f*

71 *f* *pizz.* *p*

II. Autumn Morning

*♩. = 112* [1-2] *mf* *f*

6 *mf* *f* *mf* *(mf)* *pizz.* 2 2 2

10 *arco* *mf* *f* *mf* *f* *mf* *f* *mf*

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

Cello - 3

18 *pizz. 2* *arco* *mf* *(mf)* *mf* *f* *mf*

22 *f* *ff* *f* *mf* *f*

25 *mf* *pizz. 2*

29 *arco* *mf* *f* *mf* *fp* *f* *mf* [32-37] 6

31

38 [38-44] 7 *mp* *mf* *mp*

46

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

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

58 *ppp* *f*

62 *ff* *f* *mf* *(mf)*

65 *pizz. 2*

67 *arco* *mf* *f* *mf* *f* *mf* *f* *mf*

71 *mf* *mp* *no rit.* [73-74] [75-76]

Detailed description: This is a page of a musical score for Cello - 3, spanning measures 18 to 76. The score is written in bass clef with a key signature of one sharp (F#). It features various dynamics including *mf*, *(mf)*, *f*, *ff*, *mp*, *pp*, *ppp*, and *fp*. Performance instructions include *pizz. 2* (pizzicato), *arco* (arco), and *no rit.* (no ritardando). The score includes several slurs, accents, and dynamic hairpins. Measure numbers 18, 22, 25, 29, 31, 38, 46, 48, 52, 58, 62, 65, 67, and 71 are boxed. Some measures are bracketed as [32-37], [38-44], [73-74], and [75-76]. There are also some measure numbers in boxes that are not explicitly labeled with a measure number, such as 26 and 31. The score ends with a double bar line and a fermata over the final note.

Cello - 4

III. Winter Evening

♩ = 168  
*con sordino*

*sempre pp*

7

14

15

20

26

23-25

*pp*

29

34

39

46

29-33

34-38

39-41

43-45

46-48

49

57

8

6

*senza sord.*

49-56

57-62

65

66

*mp*

*mf*

*mp*

71

73

*mf*

*mp*

*mp*

*mf*

*mp*

75-82

83

91

3

4

5

83-85

87-90

91-95

97

107

*con sordino*

10

97-106

*pp*

*mp*

112

*pp*

*rit.*

*ppp*

Cello - 5

IV. Spring Afternoon

♩ = 138  
senza sord.  
pizz.

arco  
p

8 mp 9 pizz. arco p

12 pizz. mp arco p

16 mf f mp 19 mf

20 f f

24 f (f) 27

28 mf pizz. (mf)

32 (pizz.) arco, sul ponticello p (sempre)

41 f f 44 50 ord. mp

51 mf f mf f mf f

59 mf mf mp p

Cello - 6

65 random: 66

*p* (sempre)

71 74

*pp* [74-77] *mp poco a poco cresc.*

79 82

*f*

84

*f* *mf* *f*

90 91

94

100 101 *pizz.* *arco*

*mf* *f* *ff*

107

110

*f* *3*

116

*f*

119 *f*

*ff* [120-121] *f* *ff*

Harp

# FOUR ZUNI-MOUNTAIN MINIATURES

for chamber ensemble  
for the Ensemble of Santa Fe

Michael Mauldin

## I. Summer Night

$\text{♩} = 96$

*p*

3

5

5

5

6

5

5

8

*mp*

5

5

10

*mf*

5

5

13

*mf*

5

15

*f*

$\frac{2}{4}$   $\frac{4}{4}$

Harp - 2

2nd time to CODA

18

*mf* *f*

5 5

21

*f* *f* gliss. gliss.

5 5

24

26 35 43 50

9 8 7 5

[26-34] [35-42] [43-49] [50-54]

55 *8va*

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

59

*p* *pp*

5 5

63

7 7

[63-69]

70 *D. C. al CODA*

5 5

Harp - 3

II. Autumn Morning

$\text{♩} = 112$

3

[1-3]

*mf* 4 4

6

*mf* 4 4

*f* 4 4

8

[8-15]

16

*f*

18

*mp* 4 4

19

21

*Sva*

23 (*Sva*)

25

26

[27-30]



Harp - 4

31

*f*

33

*mf* *f*

[33-36]

38

*mf* *f*

41

*mf*

[41-44]

47

*mf* *f*

49

*mf*

[50-57]

Harp - 5

58

[58-60]

63

*mf* *f* Sva

65 71

[65-70]

72

*mp* *p*

74

no rit.  
*pp* vanishing

76

*ppp*

Harp - 6

III. Winter Evening

$\text{♩} = 168$

6 7 11

[1-6] [7-13] [15-25]

26 34

2 5 5

[26-27] [29-33] [34-38]

39

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

44 46

*mp* *mp* *mf*

49

*f* *mf*

54 57 66

3 9 4

[54-56] [57-65] [67-70]

Harp - 7

71 73

*mf* *f* *f*

This system contains measures 71, 72, and 73. Measure 71 starts with a rest in the treble and a half-note bass line. Measure 72 features a dynamic increase from *mf* to *f*. Measure 73 begins with a dynamic of *f* and includes a fermata over the final chord.

75

*mf*

This system contains measures 75, 76, 77, and 78. Measure 75 has a dynamic of *mf*. Measure 76 includes a fermata over a chord. Measure 77 has a dynamic of *mf*. Measure 78 ends with a fermata.

79 83

*mp* *p* *p*

This system contains measures 79, 80, 81, 82, and 83. Measure 79 has a dynamic of *mp*. Measure 80 has a dynamic of *p*. Measure 81 has a dynamic of *p*. Measure 82 has a dynamic of *p*. Measure 83 has a dynamic of *p*.

84

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

This system contains measures 84, 85, 86, 87, and 88. Measure 84 has a dynamic of *mp*. Measure 85 has a dynamic of *mf*. Measure 86 has a dynamic of *mp*. Measure 87 has a dynamic of *p*. Measure 88 has a dynamic of *p*.

89 91

*5* *5*

[91-95]

This system contains measures 89, 90, and 91. Measures 89 and 90 feature a five-fingered chord held for the duration of the measure. Measure 91 has a dynamic of *p*. A bracket below measures 91-95 indicates a section.

97 107

*p* *rit.* *pp*

[97-106] [107-113]

This system contains measures 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, and 107. Measures 97 and 98 feature a ten-fingered chord. Measures 99 and 100 feature a seven-fingered chord. Measure 101 has a dynamic of *p*. Measure 102 has a dynamic of *rit.*. Measure 103 has a dynamic of *pp*. A bracket below measures 97-106 indicates a section, and another bracket below measures 107-113 indicates a section.

IV. Spring Afternoon

$\text{♩} = 138$

9 19

*mp*

[1-8] [9-17]

21

*(mp)*

[25-26]

27

*f* *mf*

[27-32]

35 36

*mp* *p* *pp*

[37-43]

44

*p*

47

*mf*

Harp - 9

49 50

*p*

51

54

57 58

60 66

*mp*

[61-65]

68

Harp - 10

72

74 82 91

8 7 2 9

5

[74-81] [82-88] [89-90] [91-99]

100

101 *8va*

*mf* *mf*

107

110

113

116

*f* *f*

118

*ff*

random glissandi  
on the C whole-tone scale  
(C, D, E, F#, G#, A#)

3

[121-123]