

*Pamela J. Marshall*

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# *Triptoe Suite*

*orchestra*

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*Spindrift Music Company*

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Publishing contemporary classical music  
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***Pamela J. Marshall***

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# ***Triptoe Suite***

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***dedicated to Robert Blais  
and the Green Mountain Youth Symphony***

**Duration** 10 minutes

**Instrumentation**

2222-4221 timp, 1pc, strings

Piccolo

2 Flutes, 2nd doubling piccolo

2 Oboes

2 Clarinets

2 Bassoons

4 Horns

2 Trumpets

2 Trombones

Tuba

Percussion - Woodblock, Tamborine

Timpani

Strings



# ***Triptoe Suite for Orchestra***

**By Pamela J. Marshall** (1954- )

Dedicated to Robert Blais and the Green Mountain Youth Symphony

My thanks to members of the Spindrift Commissioning Guild who supported the creation of Triptoe Suite:

Green Mountain Youth Symphony, Robert Blais, Music Director  
Carson P. Cooman  
Anonymous - 1

Triptoe Suite started originally as two pieces for violin and piano, written for intermediate-level violinist for a concert of music for children presented by Just In Time Composers. Both pieces had a folk-dance quality and I knew they needed some companion movements to make a real suite. When Bob Blais asked me if I had anything that would be appropriate for the Green Mountain Youth Symphony, I thought of Triptoe Suite, but I knew it would need more development to make good use of the full symphony orchestra.

The original violin pieces are Peasant Dance and Hopping, now movements 2 and 4 of the orchestra version. In adapting these movements for orchestra, I revised and added countermelodies and made the pieces longer to give the sections the right balance. After all, the orchestra is a much bigger playground than a short solo piece. The first and third movements are newly written for this occasion. Here's a quick description of each movement.

**Trip the Toes** is a short introduction to the suite. The trumpet plays a fanfare-like melody that recalls the chants of children's games and the horns play a countermelody with the trumpet. A second melody is faster and has a driving jazzy quality. If the players don't pay attention, its fast, chromatic notes can trip the fingers. Woodwinds and strings alternate playing this faster melody until they all pile on and play it together at the end.

**Peasant Dance** has a singing melody with a touch of syncopation in the second half of the piece. It sounds cheery even though it mixes G minor and G major chords in the accompaniment. The minor interval is always leaning toward the major.

**Ceremonial** is a stately piece, like a solemn procession. It begins in a very regular 4/4 meter, but in the middle, the time signature changes frequently as the main melody is shortened or lengthened. After the fact, I notice that the main rhythm of the melody (short-long) becomes the main accompaniment figure in the next movement Hopping.

**Hopping** is a lively piece with a snappy (short-long) rhythm in the accompaniment. The melody begins with an upward jump that comes back in different sizes throughout the piece. Toward the end, at the loudest moment, a funky rock bass line puts the focus on the low strings and brass.

The music is tonal with lots of chromaticism to add richness and complexity to the harmonies. I like orchestrating with plenty of color changes so there are many woodwind and brass moments, both solo and ensemble, and lots of variety in the string sounds, including pizzicato and glissandi. Don't be shy about tapping your toes!

Pamela J. Marshall received degrees from Eastman and Yale and has been a fellow at the MacDowell Colony. She has written for chamber ensembles, synthesizers, mandolin, and orchestra, including commissions from Master Singers of Lexington, organist Carson Cooman, Assabet Valley Mastersingers, Unitarian choirs in Massachusetts and Minnesota, the Fisher Foundation, Axiom Duo, Trio Arundel, mandolinist Neil Gladd, and DanceArt. Her Christmas arrangements for orchestra "Traditional Christmas" and "Three Appalachian Carols" have been played throughout the United States. Her music is included in several recordings on the Beauport Classical, Living Artists, ERMMedia, Plucked String, Uncommon Strings, and Clique Track labels. Her company, Spindrift Music, publishes her recent music (on the Web at [www.spindrift.com](http://www.spindrift.com)). Pamela plays horn, leads composing and improvisation workshops, records concerts and nature soundscapes, and, with her husband David Emerson, does photography and web design ([www.honeycreeper.com](http://www.honeycreeper.com)).

*Pamela J. Marshall*

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# *Triptoe Suite*

*orchestra*

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<i>I. Tap the Toes - Moderato with attitude</i>	<i>1</i>
<i>II. Peasant Dance - Pesante</i>	<i>12</i>
<i>III. Ceremonial - Adagio solenne</i>	<i>25</i>
<i>IV. Hopping - Allegro vigoroso</i>	<i>38</i>



**A**

7

Fl. 1&2

Ob. 1&2

Cl. B $\flat$  1&2

Bsn. 1&2

Hns. F 1&2

Hns. F 3&4

Tpts. B $\flat$  1&2

Tbns. 1&2

Tba.

Perc.

Timp.

**A**

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1&2  
Ob. 1&2  
Cl. B $\flat$  1&2  
Bsn. 1&2  
Hns. F 1&2  
Hns. F 3&4  
Tpts. B $\flat$  1&2  
Tbns. 1&2  
Tba.  
Perc.  
Timp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

The score consists of 12 staves. The woodwind section (Flute, Oboe, Clarinet, Bassoon) is mostly silent. The Horns (F) and Trumpets (B $\flat$ ) play melodic lines. The Trombones and Tuba are silent. The Percussion section includes a snare drum and timpani. The strings (Violins, Viola, Violoncello, and Contrabass) play a rhythmic accompaniment. The Viola and Violoncello parts are marked *mf* and feature a crescendo hairpin.

15 B

Fl. 1&2 *f* *a2* *mp*

Ob. 1&2 *f* *a2* *mp*

Cl. B♭ 1&2 *a2* *mp*

Bsn. 1&2

Hns. F 1&2

Hns. F 3&4

Tpts. B♭ 1&2

Tbns. 1&2 *mf*

Tba. *mf*

Perc. Woodblock *mp*

Timp.

B *pizz.*

Vln. I *mp* *pizz.*

Vln. II *mp* *pizz.*

Vla. *mp*

Vc.

Cb. *pizz.* *mp*



C

23

Fl. 1&2  
Ob. 1&2  
Cl. B♭ 1&2  
Bsn. 1&2

Hns. F 1&2  
Hns. F 3&4  
Tpts. B♭ 1&2  
Tbns. 1&2  
Tba.

Perc.  
Timp.

C

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.



30

Fl. 1&2

Ob. 1&2

Cl. B♭ 1&2

Bsn. 1&2

Hns. F 1&2

Hns. F 3&4

Tpts. B♭ 1&2

Tbns. 1&2

Trbs.

Tba.

Perc.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*p*

*p*

*f*

*f*

*f*

*f*

*mp*

*mp*

*mp*

*cresc.*

*cresc.*

*cresc.*

**D**

33

Fl. 1&2

Ob. 1&2

Cl.Bb 1&2

Bsn. 1&2

Hns.F 1&2

Hns.F 3&4

Tpts.Bb 1&2

Tbns. 1&2

Tba.

Perc.

Timp.

**D**

Vln. I

Vln. II

Vla.

Vc.

Cb.

36 a2

Fl. 1&2 *f* *mf*

Ob. 1&2 *f* *mf*

Cl. B♭ 1&2 *f* *mf*

Bsn. 1&2 *f* *mf*

Hns. F 1&2 *mf*

Hns. F 3&4 *mf*

Tpts. B♭ 1&2 *mf*

Tbns. 1&2 *mf*

Tba. *f*

Perc. *f*

Timp.

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f*



# II. Peasant Dance

Pesante ♩ = 104

Musical score for woodwinds and brass instruments. The score is in 4/4 time and features a 'Pesante' tempo of 104 beats per minute. The instruments listed are Flute 1&2, Oboe 1&2, Clarinet in Bb 1&2, Bassoon 1&2, Horns in F 1&2, Horns in F 3&4, Trumpets in Bb 1&2, Trombones 1&2, Tuba, Percussion, and Timpani. The woodwinds and bassoon play a rhythmic pattern of eighth notes, starting with a *mf* dynamic. The brass instruments play a simple harmonic accompaniment, with the tuba and trombones starting at *mf*.

Musical score for string instruments. The score is in 4/4 time and features a 'Pesante' tempo of 104 beats per minute. The instruments listed are Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The strings play a rhythmic pattern of eighth notes, starting with a *f* dynamic. The score includes performance instructions such as *pizz.* (pizzicato) and *arco* (arco). The Vc. and Cb. parts include accents and dynamic markings.

5

Fl. 1&2 *mf* *mf* *pp* a2

Ob. 1&2 *mf* *mp* a2

Cl. B♭ 1&2 *mf* *mp* a2

Bsn. 1&2 *mf*

Hns. F 1&2 *p*

Hns. F 3&4 *p*

Tpts. B♭ 1&2

Tbns. 1&2 1. *mp*

Tba. *mp*

Perc.

Timp. *mf*

Vln. I *f* *mf* *f* *pp*

Vln. II *f* *mf* *f* *pp* *mp*

Vla. *mf* *mp* pizz.

Vc. *p* pizz.

Cb. *p* pizz.

**A**

**A**





18

Fl. 1&2 *mf* *a2* *mf*

Ob. 1&2 *mf*

Cl. B♭ 1&2 *mf*

Bsn. 1&2 *mf* *a2* *mp*

Hns. F 1&2 *mf*

Hns. F 3&4 *mf* open

Tpts. B♭ 1&2

Tbns. 1&2 *mp* 1. *p sub.* *mp*

Tba. *mp* *p sub.*

Perc. **||**

Timp. *mp*

Vln. I *mf* *p* *mf*

Vln. II *mf* *p* *mf*

Vla. *mf* *p* *mf*

Vc. *mf* *arco* *p sub.* *mp*

Cb. *mf* *p sub.* *mp*

**B**

23

Fl. 1&2 *mp* a2

Ob. 1&2 *mp* a2

Cl. B♭ 1&2 *mf*

Bsn. 1&2 *mp* a2

Hns. F 1&2 *mp* a2

Hns. F 3&4 *mp* a2

Tpts. B♭ 1&2

Tbns. 1&2

Tba.

Perc. **II** *mp* Tamborine

Timp.

**B**

Vln. I *mf*

Vln. II *mf*

Vla. *mp*

Vc.

Cb.

27

Fl. 1&2 *f* *mp*

Ob. 1&2 *mf* *a2*

Cl. B♭ 1&2 *mp* *a2* *mf* *mp*

Bsn. 1&2 *mf* *mp*

Hns. F 1&2 *f*

Hns. F 3&4 *f*

Tpts. B♭ 1&2 *mf* *a2* *mp*

Tbns. 1&2 *mf* *mp*

Tba. *mp*

Perc.

Timp. *mf* *p*

Vln. I *mp*

Vln. II *mp*

Vla. *f* *mp* *mf*

Vc. *mf*

Cb. *mp*

C

32

Fl. 1&2 *f*

Ob. 1&2 *f*

Cl.Bb 1&2 *f*

Bsn. 1&2

Hns.F 1&2 *mf*

Hns.F 3&4

Tpts.Bb 1&2 *f* *mp* *f* *mf*

Tbns. 1&2 *mf* *mf*

Tba.

Perc. *f*

Timp. *mf*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*



41

**D**

Fl. 1&2 *mp* *a2* *ff*

Ob. 1&2 *mp* *a2* *ff*

Cl. B♭ 1&2 *mp* *f*

Bsn. 1&2 *mp* *f*

Hns. F 1&2 *mp* *f*

Hns. F 3&4 *mp* *f*

Tpts. B♭ 1&2 *f* *a2*

Tbns. 1&2 *f*

Tba. *f*

Perc. *f*

Timpani *f*

**D**

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff* *gliss.*

44

Fl. 1&2  
Ob. 1&2  
Cl. B♭ 1&2  
Bsn. 1&2  
Hns. F 1&2  
Hns. F 3&4  
Tpts. B♭ 1&2  
Tbns. 1&2  
Tba.  
Perc.  
Timp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mf*  
*mf*  
*mf*  
*a2*  
*mf*  
*p*  
*p*  
*solo*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*



53

Fl. 1&2 *f* *fp* *f*

Ob. 1&2 *f* *a2* *f*

Cl. B♭ 1&2 *f* *mp* *fp* *f*

Bsn. 1&2 *f* *fp* *f*

Hns. F 1&2 *f* *mp* *fp* *f*

Hns. F 3&4 *f* *mp* *fp* *f*

Tpts. B♭ 1&2 *f* *fp* *f*

Tbns. 1&2 *fp* *f*

Tba. *f*

Perc.  $\text{H} \frac{4}{4}$

Timp. *f*

Vln. I *ff* *fp* *f*

Vln. II *ff* *fp* *f*

Vla. *ff* *mp* *fp* *f*

Vc. *ff* *mp* *fp* *f*

Cb. *f* *f*

*ex. 1*

Adagio solenne ♩ = 66

### III. Ceremonial

Fl. 1&2  
Ob. 1&2  
Cl. B♭ 1&2  
Bsn. 1&2  
Hns. F 1&2  
Hns. F 3&4  
Tpts. B♭ 1&2  
Tbns. 1&2  
Tba.  
Perc.  
Timp.

Detailed description: This block contains the woodwind and percussion staves for the first system. The Flute 1&2 and Oboe 1&2 staves are mostly silent. The Clarinet in B-flat 1&2 and Bassoon 1&2 staves have melodic lines starting in the third measure. The Bassoon 1&2 staff includes dynamic markings of *mp*, *p*, and *mp*. The Horns in F 1&2 staff has a sustained note with a *mp* dynamic. The Trombone 1&2, Trombone 3&4, Trumpets in B-flat 1&2, and Tubas staves are silent. The Percussion and Timpani staves are also silent.

Adagio solenne ♩ = 66

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Detailed description: This block contains the string staves for the second system. The Violin I and Violin II staves play a melodic line with *mf* dynamics. The Viola staff plays a rhythmic pattern with *mp* dynamics, including *pizz.* and *arco* markings. The Violoncello staff plays a rhythmic pattern with *p* dynamics, including *pizz.* and *arco* markings. The Contrabass staff plays a rhythmic pattern with *mp* dynamics. Dynamic markings include *mf*, *mp*, *p*, and *arco*.

6

Fl. 1&2

Ob. 1&2

Cl. B♭ 1&2

Bsn. 1&2

Hns. F 1&2

Hns. F 3&4

Tpts. B♭ 1&2

Tbns. 1&2

Tba.

Perc.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mp*

*mf*

*f*

*a2*

1.

Detailed description of the musical score: The score is for measures 6 through 9. Measure 6 shows a piano (*p*) dynamic for the Bassoon and Contrabass. Measure 7 features a mezzo-piano (*mp*) dynamic for the Oboe and Bassoon. Measure 8 continues with *mp* for the Oboe and Bassoon, and *f* for the Violins and Viola. Measure 9 is marked *mf* for the Flute, Oboe, Clarinet, Bassoon, Horns, and Trombones, and *f* for the Violins and Viola. The Flute part includes a second ending (*a2*) starting in measure 9. The Oboe part includes a first ending (*1.*) in measure 7 and a second ending (*a2*) in measure 9. The Bassoon part includes a first ending (*1.*) in measure 7 and a second ending (*a2*) in measure 9. The Horns, Trumpets, and Trombones parts include a second ending (*a2*) in measure 9. The Tuba part includes a first ending (*1.*) in measure 7 and a second ending (*a2*) in measure 9. The Percussion and Timpani parts are silent throughout. The Violin and Viola parts include a first ending (*1.*) in measure 7 and a second ending (*a2*) in measure 9.

10

**A**

Fl. 1&2

Ob. 1&2

Cl. B♭ 1&2

Bsn. 1&2

Hns. F 1&2

Hns. F 3&4

Tpts. B♭ 1&2

Tbns. 1&2

Tba.

Perc.

Timp.

**A**

Vln. I

Vln. II

Vla.

Vc.

Cb.

14

Fl. 1&2

Ob. 1&2 *a2* *p* *mp* 1.

Cl.B♭ 1&2 *a2* *p* *p* 1.

Bsn. 1&2 *a2* *p* 1.

Hns.F 1&2 *a2* *p* *p*

Hns.F 3&4 *p*

Tpts.B♭ 1&2

Tbns. 1&2 1. *p*

Tba.

Perc.

Timp.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

5/4

**B**

18 1.

Fl. 1&2 *mp* *mf*

Ob. 1&2 *mp* *mf*

Cl.B♭ 1&2 *mp* *mf*

Bsn. 1&2 *mp* *mf*

Hns.F 1&2 *mp* *mf* a2

Hns.F 3&4 *mp* *mf*

Tpts.B♭ 1&2 *mf*

Tbns. 1&2 *mp*

Tba. *mp*

Perc.  $\text{H} \frac{5}{4}$   $\frac{3}{4}$   $\frac{5}{4}$

Timp. *mf*

**B**

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *mf*

24

Fl. 1&2  
Ob. 1&2  
Cl. Bb 1&2  
Bsn. 1&2  
Hns. F 1&2  
Hns. F 3&4  
Tpts. Bb 1&2  
Tbns. 1&2  
Tba.  
Perc.  
Timp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

1.  
*mf*  
*mf*  
*mf*  
*mp*  
*p*  
*mp*  
pizz.  
arco

3/4 4/4 3/4 4/4

28 C a2

Fl. 1&2 *mp* *f* *mf*

Ob. 1&2 *mf*

Cl. B♭ 1&2 *mf*

Bsn. 1&2 *mf* a2

Hns. F 1&2 *mf*

Hns. F 3&4 *mf* a2

Tpts. B♭ 1&2

Tbns. 1&2

Tba.

Perc.

Timp.

C

Vln. I *f* *mp* *f*

Vln. II *f* *mp* *f*

Vla. *f* *mp* *f*

Vc. *f* *mp* *f* pizz.

Cb. *mp subito* *f* pizz.

31

Fl. 1&2 *mp* *f* a2

Ob. 1&2 *f*

Cl. B♭ 1&2 *f*

Bsn. 1&2 *f*

Hns. F 1&2 *mf*

Hns. F 3&4 *mf*

Tpts. B♭ 1&2 1. *mp*

Tbns. 1&2 *mf*

Tba.

Perc.  $\text{H} \frac{5}{4}$   $\frac{4}{4}$

Timp.

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. arco *mp* *f*

Cb. arco *mp* *f*

35

1. 2. take piccolo

Fl. 1&2

mp

Ob. 1&2

Cl.Bb 1&2

mp

Bsn. 1&2

mp

Hns.F 1&2

a2

mp

Hns.F 3&4

mp

Tpts.Bb 1&2

Tbns. 1&2

Tba.

Perc.

Timp.

Vln. I

mp

Vln. II

mp

Vla.

mp

Vc.

Cb.



41

Fl. 1&2

Ob. 1&2

Cl.Bb 1&2

Bsn. 1&2

Hns.F 1&2

Hns.F 3&4

Tpts.Bb 1&2

Tbns. 1&2

Tba.

Perc.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**D**

*f*

*mf*

*ff*

*a2*



47 +Picc.

Fl. 1&2

Ob. 1&2

Cl. Bb 1&2

Bsn. 1&2

Hns. F 1&2

Hns. F 3&4

Tpts. Bb 1&2

Tbns. 1&2

Tba.

Perc.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Allegro vigoroso ♩ = 112

# IV. Hopping

Fl. 1&2 a2 f

Ob. 1&2 a2 f

Cl.B♭ 1&2 a2 f

Bsn. 1&2 a2 f

Hns.F 1&2 a2 mf

Hns.F 3&4

Tpts.B♭ 1&2

Tbns. 1&2

Tba.

Perc. Tamb. mf

Timpani

Vln. I mf

Vln. II mf

Vla. mf

Vc. mf

Cb.

Detailed description: This page of a musical score is for the section 'IV. Hopping'. It features a tempo of 'Allegro vigoroso' with a metronome marking of 112. The score is arranged in two systems. The first system includes woodwinds (Flute 1&2, Oboe 1&2, Clarinet B-flat 1&2, Bassoon 1&2), Horns (First and Second), Trumpets (B-flat 1&2), Trombones (1&2), Tuba, Percussion (Tambourine), and Timpani. The second system includes Violins (I and II), Viola, Violoncello, and Contrabass. The woodwinds and percussion are active in the first system, while the strings enter in the second system. Dynamics range from forte (f) to mezzo-forte (mf). The key signature has one sharp (F#) and the time signature is 4/4.

6

Fl. 1&2 *f* solo

Ob. 1&2 *mf*

Cl.B♭ 1&2 *f*

Bsn. 1&2 *f*

Hns.F 1&2 *mf* a2

Hns.F 3&4 *mf* a2

Tpts.B♭ 1&2 *mf* solo *mf* a2

Tbns. 1&2

Tba.

Perc. *mf*

Timp.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* pizz.

Cb. *f* *mf*



16 a2

Fl. 1&2 *f energico*

Ob. 1&2

Cl. B♭ 1&2 *mf energico*

Bsn. 1&2 *mf*

Hns. F 1&2

Hns. F 3&4

Tpts. B♭ 1&2 *mf energico* muted open

Tbns. 1&2

Tba.

Perc.

Timp.

Vln. I *mf energico*

Vln. II *mf energico*

Vla. *mf energico*

Vc. *mf*

Cb. *mf* pizz



25

Fl. 1&2  
Ob. 1&2  
Cl. B♭ 1&2  
Bsn. 1&2  
Hns. F 1&2  
Hns. F 3&4  
Tpts. B♭ 1&2  
Tbns. 1&2  
Tba.  
Perc.  
Timp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

a2

mp

mf

arco

arco

Detailed description: This page of a musical score covers measures 25 through 28. The woodwind section includes Flutes 1&2, Oboes 1&2, Clarinets in B-flat 1&2, Bassoons 1&2, Horns in F 1&2, Horns in F 3&4, Trumpets in B-flat 1&2, Trombones 1&2, and Tuba. The percussion section includes Percussion and Timpani. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *mp* (mezzo-piano) and *mf* (mezzo-forte), and performance instructions like *arco* (arco) and *a2* (second octave). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support.

29 C solo

Fl. 1&2 *mf* *mp* *mf* *mp*

Ob. 1&2 *mp* a2 *mp*

Cl. B♭ 1&2 *mf* *mp*

Bsn. 1&2 *mf* solo

Hns. F 1&2 *pp*

Hns. F 3&4 *pp*

Tpts. B♭ 1&2

Tbns. 1&2 *pp*

Tba. *pp*

Perc.

Timp.

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

Vln. II *mp* *p*

Vla. *mp* *p* div.

Vc. *mf* *pizz.* *p*

Cb. *p*

33 a2 solo

Fl. 1&2 *mf* *mp* *f* a2

Ob. 1&2 *mf*

Cl.B♭ 1&2 *mf*

Bsn. 1&2 *mf*

Hns.F 1&2 a2

Hns.F 3&4

Tpts.B♭ 1&2

Tbns. 1&2

Tba.

Perc.

Timp.

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *f*

Vc. *p* *mf* *mf*

Cb. arco

38

Fl. 1&2

Ob. 1&2

Cl. B♭ 1&2

Bsn. 1&2

Hns. F 1&2

Hns. F 3&4

Tpts. B♭ 1&2

Tbns. 1&2

Tba.

Perc.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*mp*

*mp*

*mp*

*mp*

*mf*

*f*

*mf*

*mf*

*mp*

*mp*

1.

1. play if no 2nd bsn.

43 D

Fl. 1&2

Ob. 1&2

Cl. B $\flat$  1&2

Bsn. 1&2

Hns. F 1&2

Hns. F 3&4

Tpts. B $\flat$  1&2

Tbns. 1&2

Tba.

Perc.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mp*

*mp*

*mp*

*mf*

*p*

*p*

*p*

*mf*

D





58

Fl. 1&2

Ob. 1&2

Cl. B♭ 1&2

Bsn. 1&2

Hns. F 1&2

Hns. F 3&4

Tpts. B♭ 1&2

Tbns. 1&2

Tba.

Perc.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*a2*

*mp sub.*

*mf*

*mp*

*mp*

*mp*

*mp sub.*

1.





# Spindrift Music Company

*Publishing contemporary classical music  
and promoting its performance and  
appreciation*

38 Dexter Road Lexington MA 02420-3304 USA  
781-862-0884  
info@spindrift.com  
www.spindrift.com

## Selected Music by Pamela J. Marshall

### Orchestra

Triptoe Suite (2222-4221, 1pc, timp, strings) in 4 mvts  
Through the Mist (2222-2220, harp, 3pc, timp, strings) in 3 mvts  
A chill wind in autumn (solo voice, 2222-4221-3pc, strings)  
Traditional Christmas (treble chorus or soloist, 2222-4221, harp, 3pc, timp, strings)  
Three Appalachian Carols (2222-4231, harp, 2pc, timp, strings)

### Keyboard

Suite for harpsichord or piano  
For piano: Daydream, Stomp, Imagine That Time Stops  
Wordless Prayer for piano or organ  
Playbook (Pacem Student Composing Project) for piano

### Vocal

The Future of Life for SATB chorus, trombone, piano  
Weaving the World for SATB chorus, oboe, piano  
Windshine for SATB chorus and cello  
Wordless Prayer for SATB chorus

Body and Soul Vol.1 for mezzo-soprano and string trio  
Body and Soul Vol.2 for soprano, flute, cello, piano  
Ariel's Songs for high or medium voice and piano  
Remember the Old Songs for high voice and piano  
Sky's Mirror for voice and cello  
A chill wind in autumn for voice and piano

### Strings

Arcanum for solo violin, Soliloquy for solo cello  
Elusive Sleep for cello and piano  
Pascal's Theorems for cello and doublebass  
Truth Becoming for string quartet  
Soliloquy for cello  
Rising for viola  
Quinteto sobre las poemas de Carlos Pintado for violin, viola, cello, doublebass, piano

### Winds & Brass

Communing with Birds for solo flute  
Enchanted for oboe and chamber orchestra or piano  
Waves and Fountains for oboe, horn, piano  
Wanderer for brass quintet  
Colored Leaves for solo horn  
"wild horn whose voice the woodland fills" for 8 horns  
Black Bear Dance for horn quartet (or choir) and drums

### Recordings

Noises, Sounds & Strange Airs (Clique Track): Soliloquy and Sky's Mirror  
Mandolin X 4 (Plucked String Inc.): Mandolin Night for mandolin performed by Neil Gladd  
Enigmatica (Uncommon Strings): Blue-Gold Variations from Loosely Blue for mandolin ens.  
Holidays of the New Era (ERMMedia): Windshine for SATB and cello  
Just In Time Then and Now (Living Artists): Elusive Sleep for cello and piano