

Pamela J. Marshall

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# Jazz-Inflected Etudes

trumpet  
or other treble-clef instrument

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# Jazz-Inflected Etudes

for trumpet or other treble-clef instrument

by Pamela J. Marshall

1. **Hearth**
2. **Skyscape**
3. **I Mourn**

dedicated to Natalo Paella

## Notes

Jazz-Inflected Etudes developed from an evening of improvising at the synthesizer. I wrote the music with the elegant jazz phrasings of my friend Natalo Paella in my ear. These pieces are dedicated to Nat.

Jazz-inflected means that the performers should interpret the pieces in a jazz style; the nuances, tone color, tone-bending, and ornaments are left up to the performer. Some slurs and dynamics are indicated. The performer should feel free to add slurs and dynamics according to their feeling about the music, choosing what sounds most expressive for them. Nuances such as accents, staccato, legato, pitch bending, turns, grace notes, tonguing, mutes or other tone colors may be freely chosen by the performer. Be expressive—play with the tempo, the ornaments, and everything else.

Nat and I decided that *Hearth* sounded good on flugelhorn; and for *I Mourn*, he used a cornet and a plunger to great effect. Nat's performances have taught me a lot of nuances and tone colors that I can apply when I play these pieces. Don't be afraid to exaggerate. What seems extreme to a classically trained player may be just right in a jazz solo.

These etudes can be played in any transposition and by any treble clef instrument, with adjustments for range. For example, when I play "*Hearth*" on the horn, I play the first two high Ds down an octave and I play an A for the third longer D. Other horn players might choose to go for the high notes as written.

About the order: they are printed to provide the best page turns. I think the order *Hearth*, *Skyscape*, *I Mourn* works well, but feel free to do one, two, or all the pieces in an order that suits your interpretation.

***Pamela J. Marshall***  
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On the Web at <http://www.spindrift.com>

# Hearth

jazz-inflected solo

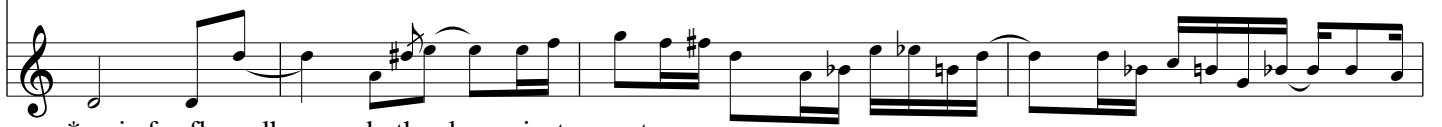
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Moderate tempo, with warmth ♩ = 84

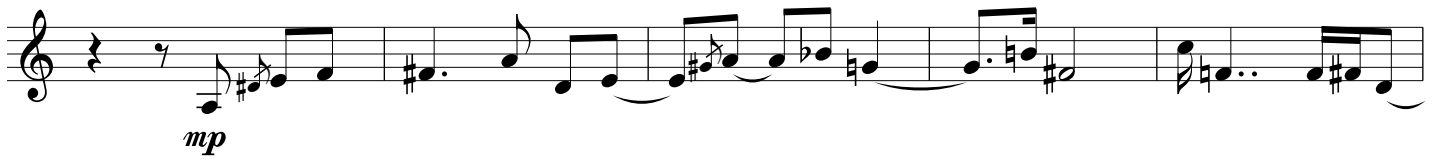
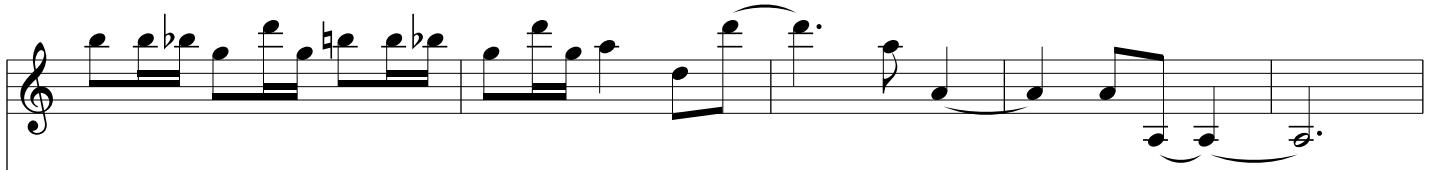
*mp*

*f* *pp*

*mf*



\*ossia for fluegelhorn and other lower instruments



# I Mourn

jazz-inflected solo

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Introspectively ♩ = 66

The first section of the piece is marked 'Introspectively' with a tempo of 66 beats per minute. It begins in 4/4 time with a treble clef. The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note Bb4, an eighth note C5, a quarter note Bb4, and a quarter note A4. This is followed by a quarter rest, another quarter rest, an eighth note G4, a quarter note F4, an eighth note E4, and a quarter note D4. The piece then moves to a new key signature of one flat (Bb major) and continues with a series of eighth and quarter notes, including a triplet of eighth notes (G4, A4, Bb4) and a quarter note C5. The section concludes with a quarter note Bb4 and a quarter note A4.

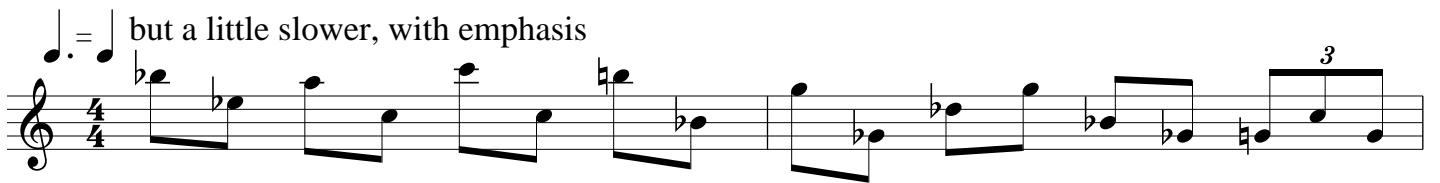
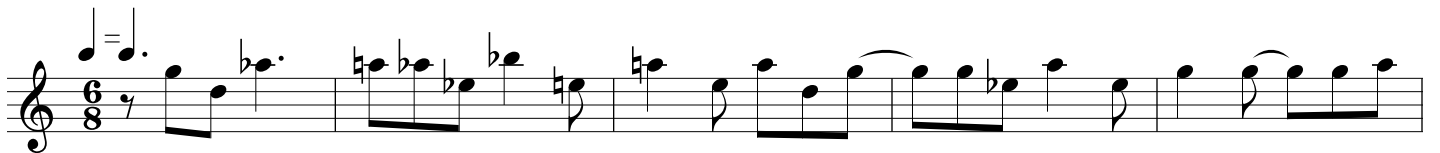
Faster, with feeling ♩ = 72

The second section is marked 'Faster, with feeling' with a tempo of 72 beats per minute. It continues in 4/4 time with a treble clef. The melody begins with a quarter note Bb4, an eighth note C5, a quarter note Bb4, an eighth note A4, a quarter note G4, an eighth note F4, and a quarter note E4. This is followed by a quarter rest, a quarter note D4, a quarter note C4, a quarter note Bb3, a quarter note Ab3, a quarter note G3, and a quarter note F3. The piece then moves to a new key signature of two flats (Bb major) and continues with a series of eighth and quarter notes, including a triplet of eighth notes (G3, Ab3, Bb3) and a quarter note C4. The section concludes with a quarter note Bb3 and a quarter note Ab3.

*mp*

*accel.*

*rit.*



# Skyscape

jazz-inflected solo

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Relaxed ♩ = 80

The musical score for "Skyscape" is written in 4/4 time with a tempo of 80 beats per minute. It features a jazz-inflected solo in a key with two flats. The piece consists of ten staves of music. The notation includes various rhythmic values, slurs, and dynamic markings such as *mp* (mezzo-piano). The final staff concludes with a double bar line and a fermata over the final chord.