

Pamela J. Marshall

Colored Leaves

horn

Colored Leaves

for solo horn

by Pamela J. Marshall

1. Crisp and Cool
2. Aria - Whistling Wind

Notes

When I wrote Colored Leaves, I was thinking about all the virtuosic unaccompanied literature that usually ended on a screaming high C, sometimes higher. Since I play the horn, but don't really have a strong high C, I wanted to provide a musically interesting alternative for horn players that didn't emphasize the high register. Although difficult, Colored Leaves avoids this gesture, making the piece suitable for players who specialize in low horn.

The coloristic effects include hand glissandi, stopped, half-stopped, and muted passages. In the beginning of Whistling Wind, the player can choose between using the hand or the mute to achieve a gentle, distant sound. Later in Whistling Wind, I indulge in a little tone-painting when the fast notes scurry upward scherzando-style, like leaves twirling in the wind.

Autumn is a particularly beautiful season here in New England and the music of Colored Leaves tries to reflect that variety of light and mood that I feel during the season.

- Composed in 1994
- Premiered by Lydia Busler-Blais at the Society of Composers Region I Conference 1994 at Bates College, Brunswick, Maine
- Selected as a student competition requirement at the Southeast Horn Workshop 1996 at Newark, Delaware

Pamela J. Marshall
Updated March 2001

Spindrift Music Company
38 Dexter Road
Lexington, MA 02420
781-862-0884

On the Web at <http://www.spindrift.com>

Colored Leaves

for horn

Pamela J. Marshall

I. Crisp and Cool

Freely

f

mf

p

pp

mp

cresc.

f

pp

Open and close hand for gliss.
Raise 2nd valve 1/2 way when hand is open.

f *al niente*

Deliberato

mp

mp

The musical score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat, and a time signature of 0 (unmetered). It features a five-measure phrase marked with a bracket and the number '5'. The dynamic is *mf*. The second staff continues the melody with various time signatures (0, 4/4, 0, 4/4, 0, 4/4). The third staff starts with a 4/4 time signature, then changes to 0, and finally to 6/8. It includes the instruction *ritard.* and the performance instruction '(gliss. with hand and lip)'. The fourth staff begins with a 1 (unmetered) time signature and a dynamic of *p*. The fifth staff is in 4/4 time, marked *accelerando* and *f*. The sixth staff starts in 6/8 time and changes to 4/4, marked *a tempo* and *ff*. The seventh staff is marked *ritard.* and features dynamics of *mp* and *pp*, with a 3/4 time signature. The eighth staff begins with a 4/4 time signature and a dynamic of *p*.

Barlines in unmetred sections indicate phrasing only.

*A time signature of 0 indicates an unmetred section.

An accidental in unmetred sections applies only to its note and immediate repetitions.

The musical score consists of six staves of music. The first staff features a melodic line with a long slur and a fermata, followed by a rhythmic pattern. The second staff continues the melodic line with various note values and slurs. The third staff begins with a dynamic marking of *f* and includes a fermata. The fourth staff starts with a dynamic marking of *mf* and features a complex rhythmic pattern with slurs. The fifth staff begins with a dynamic marking of *mp* and includes a dynamic marking of *pp* later in the staff. The sixth staff concludes the piece with a dynamic marking of *pp* and a five-fingered scale-like passage marked with a '5' above the notes.