Pamela J. Marshall

Colored Leaves

horn

Spindrift Music Company
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Publishing contemporary classical music and promoting its performance and appreciation

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

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Lexington, MA 02420
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Colored Leaves

for horn

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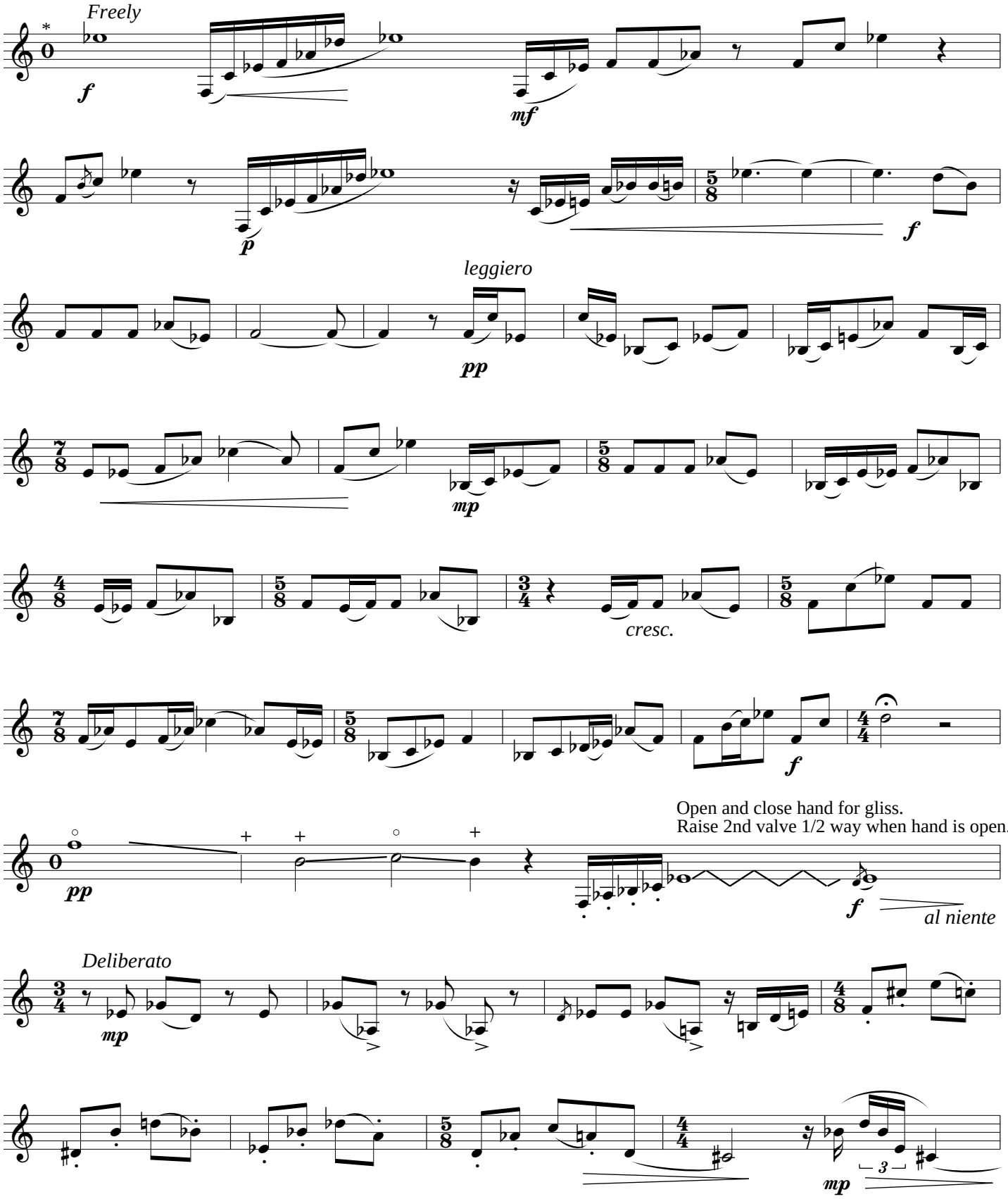
I. Crisp and Cool



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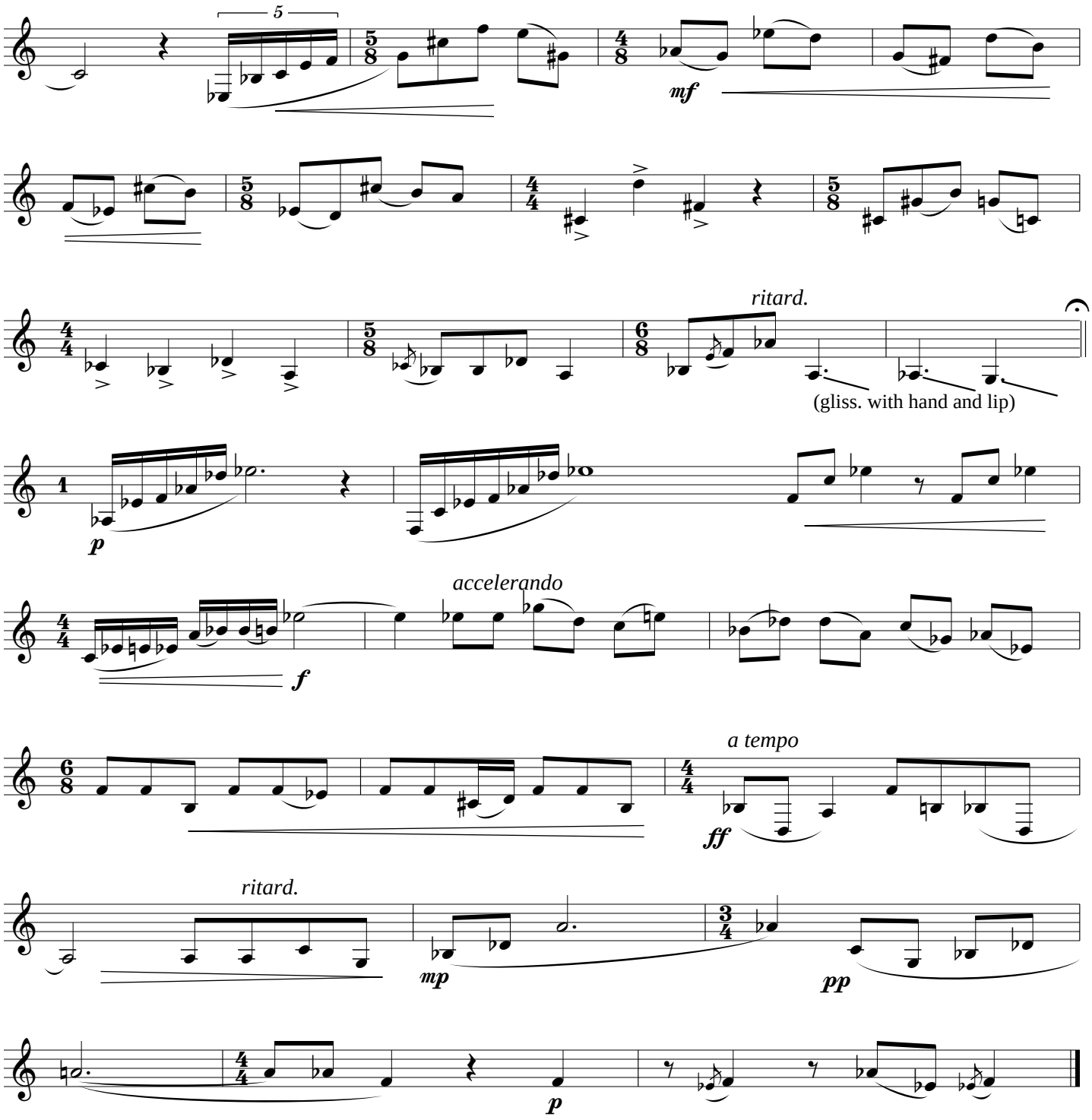


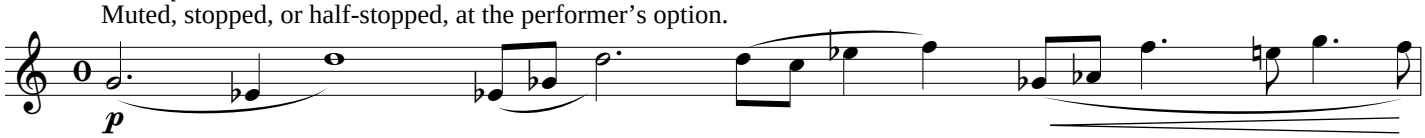
Barlines in unmetered sections indicate phrasing only.
*A time signature of 0 indicates an unmetered section.

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

II. Aria - Whistling Wind

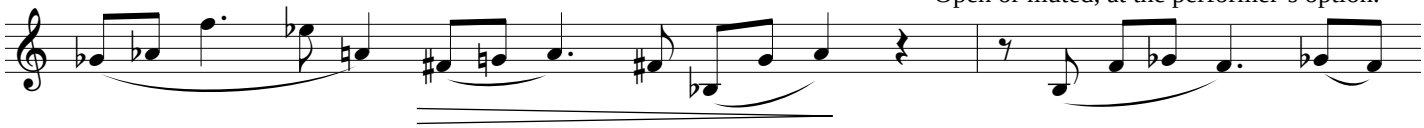
Tranquillo, da lontano

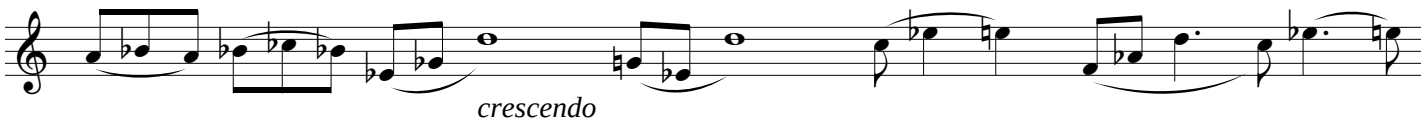
Muted, stopped, or half-stopped, at the performer's option.



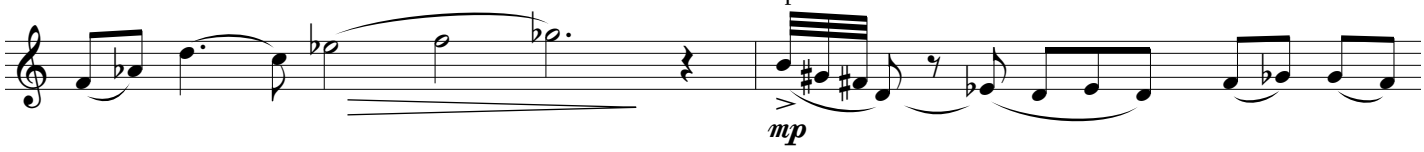
In the aria, barlines indicate phrasing only.

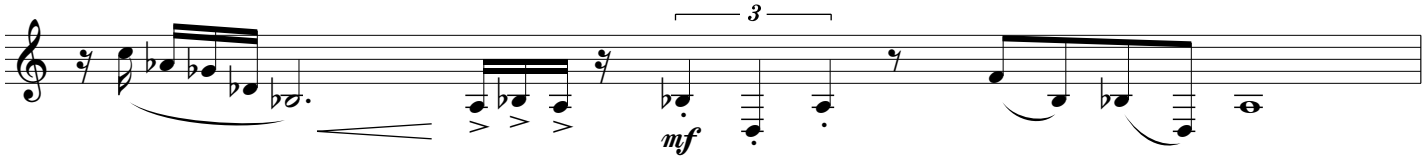
Open or muted, at the performer's option.

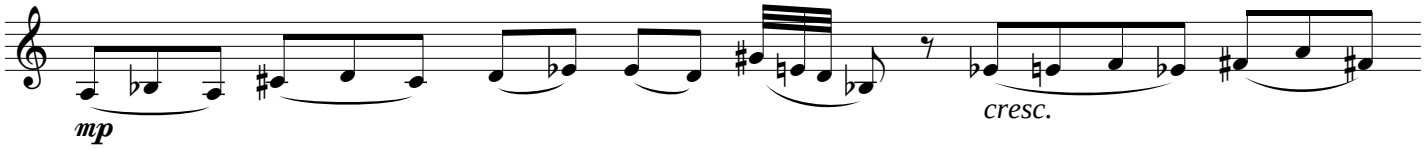


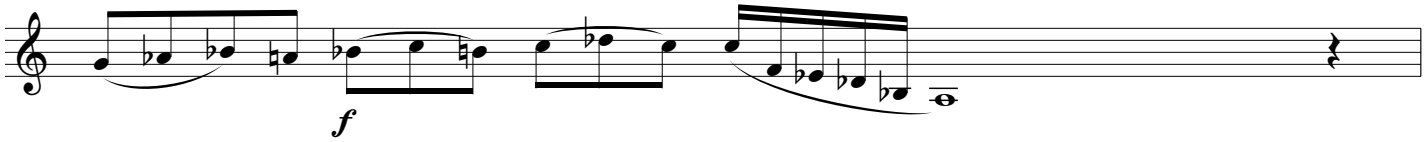


Open

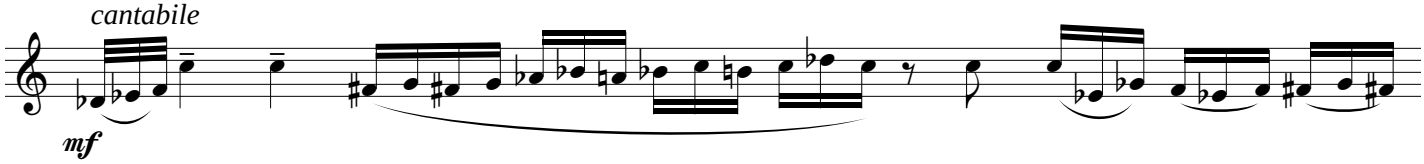


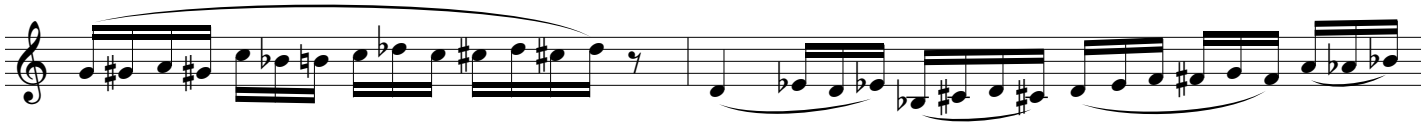


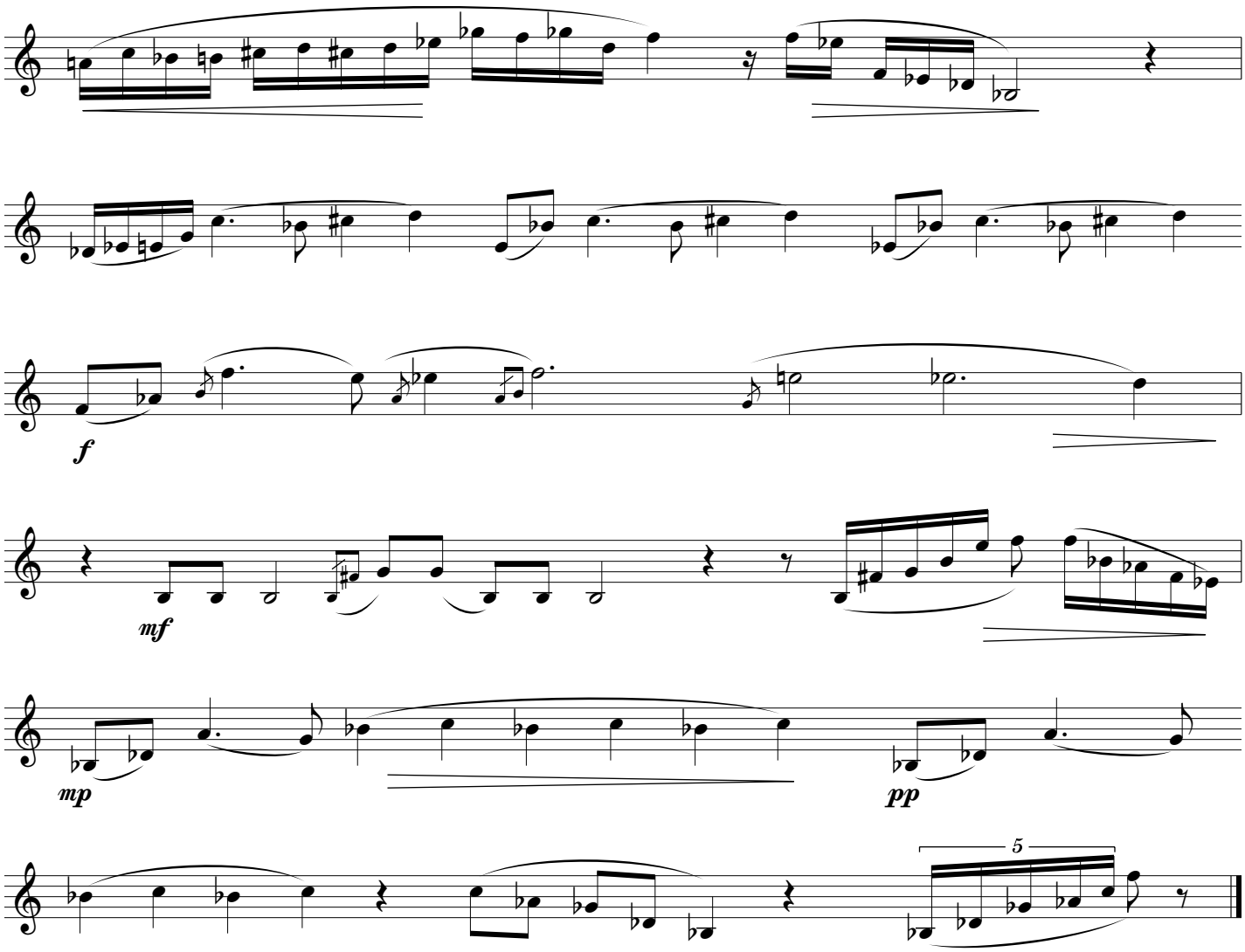




cantabile



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