

Examine Variations

by Pamela J. Marshall
for flute and cello



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Examine Variations

by Pamela J. Marshall
for flute and cello

dedicated to Ashley Addington and Rachel Barringer

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by Pamela J. Marshall

for flute (optionally doubling alto flute) and cello

Duration

15 minutes

First performance

Ashley Addington and Rachel Barringer at the Advent Church Library concert series, Brimmer St, Boston, MA USA, Matt Samolis, artistic director on January 18, 2013

About Examine Variations

Examine Variations originated in a one-minute composition for flute, viola and doublebass that I wrote for a Composer's Voice project. The little snatch of music had a dramatic shape and many more possibilities, so I decided to treat it as a theme in this piece for Ashley and Rachel. The variation titles illustrate some of the processes. The short Canon starts out at the octave six beats apart, but it slips and slides, both in pitch and distance. In Upside Down, the players move in opposite directions. In Static, I reduced the theme to just rhythms in four different parts, then reduced it for the two players.

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About the composer

Pamela J. Marshall studied at Eastman and Yale and has been a fellow at the MacDowell Colony. Spindrift Music publishes much of her work (www.spindrift.com). Her commissions include South Beach Chamber Ensemble, Master Singers of Lexington, Green Mountain Youth Symphony, Assabet Valley Mastersingers. Several recent projects are connected to poetry: Poetry-Inspired Solos for various instruments and Art-Poem-Music, an artist-poet-composer collaboration that has resulted in several sets of songs with chamber ensembles. She has been a member of the Just In Time Composers collaborative and is part of the planning group for the Vortex Series for New and Improvisational Music. She is a board member of the Concord Orchestra and the International Alliance of Women in Music. Pamela plays horn, leads improvisation workshops, records concerts and nature soundscapes, and, with her husband David Emerson, does photography and web design (www.honeycreper.com).

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For Ashley Addington and Rachel Barringer

Examine Variations

Pamela J. Marshall

1. Theme

Theme - Allegretto ♩ = 92

Flute

Violoncello

mf *p* *mp*

pizz. arco

3 *p* *f* *f* *mp*

5 *mf* sul pont. ord. *f* *mp*

8 *mf* sul pont. *f* *mp*

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10

Musical score for measures 10-12. The piece is in 4/4 time. Measure 10 starts with a treble clef and a key signature of one sharp (F#). The bass line begins with a dynamic of *mf*. Measure 11 has a dynamic of *mp*. Measure 12 features a change in time signature to 3/4, with a dynamic of *mf* and a fingering of 5. The notation includes slurs, accents, and dynamic hairpins.

13

Musical score for measures 13-14. The piece is in 4/4 time. Measure 13 has a dynamic of *mp*. Measure 14 has a dynamic of *f*. The notation includes slurs, accents, and dynamic hairpins.

15

Musical score for measures 15-17. The piece is in 4/4 time. Measure 15 has a dynamic of *mf* and a fingering of 5. Measure 16 has a dynamic of *ff*. Measure 17 has a dynamic of *f*. The notation includes slurs, accents, and dynamic hairpins.

18

Musical score for measures 18-20. The piece is in 4/4 time. Measure 18 has a dynamic of *mf* and a fingering of 5. Measure 19 has a dynamic of *mp* and a fingering of 5. Measure 20 has a dynamic of *p*. The notation includes slurs, accents, and dynamic hairpins.

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21

fp mp 5 mf

Detailed description: This system contains measures 21, 22, and 23. Measure 21 features a treble clef with a half rest followed by eighth notes, and a bass clef with a half note and a five-fingered eighth-note pattern. Measure 22 has a treble clef with a half rest and a bass clef with a half note and a five-fingered eighth-note pattern. Measure 23 has a treble clef with a half note and a five-fingered eighth-note pattern, and a bass clef with a half note and a five-fingered eighth-note pattern. Dynamics include *fp* in the treble of measure 22 and *mf* in the bass of measure 22. A *mp* dynamic is in the treble of measure 23. Fingerings of 5 are indicated in both hands across all three measures.

24

Piu mosso ♩ = 104

f p 5 cresc. poco a poco 5 mp 5

l.h. pz

Detailed description: This system contains measures 24, 25, and 26. Measure 24 has a treble clef with a half note and a five-fingered eighth-note pattern, and a bass clef with a half note and a five-fingered eighth-note pattern. Measure 25 has a treble clef with a half rest and a bass clef with a half note and a five-fingered eighth-note pattern. Measure 26 has a treble clef with a half note and a five-fingered eighth-note pattern, and a bass clef with a half note and a five-fingered eighth-note pattern. Dynamics include *f* in the treble of measure 24, *p* in the bass of measure 24, and *mp* in the bass of measure 26. A *cresc. poco a poco* marking is in the treble of measure 26. A *l.h. pz* marking is in the bass of measure 25. Fingerings of 5 are indicated in both hands across all three measures.

27

cresc. poco a poco 5 5 5

Detailed description: This system contains measures 27 and 28. Measure 27 has a treble clef with a half note and a five-fingered eighth-note pattern, and a bass clef with a half note and a five-fingered eighth-note pattern. Measure 28 has a treble clef with a half note and a five-fingered eighth-note pattern, and a bass clef with a half note and a five-fingered eighth-note pattern. A *cresc. poco a poco* marking is in the bass of measure 27. Fingerings of 5 are indicated in both hands across both measures.

29

5 5 5 ff ff

Detailed description: This system contains measures 29 and 30. Measure 29 has a treble clef with a half note and a five-fingered eighth-note pattern, and a bass clef with a half note and a five-fingered eighth-note pattern. Measure 30 has a treble clef with a half rest and a bass clef with a half note and a five-fingered eighth-note pattern. Fingerings of 5 are indicated in both hands across both measures. Dynamics include *ff* in the treble of measure 30 and *ff* in the bass of measure 30.

II. Canon

1 Allegretto $\text{♩} = 76$

1 *mp* *mf* *mf*

5 *mp* *f* *p* *mp* *f*

10 *mp* *f*

14 *p* *p*

19 rit. *mp* *p* *mp* *p*

III. Upside Down

1 Allegro ♩ = 120

gliss. over harmonics
mf

mp

sul pont.

ord.

p change grad. sul tasto to pont. *mp*

4

mf *mp*

mf *mp*

8

mp *mf*

mf *p* *mf*

10

3 *mp*

flutter

sul pont.

14

mf *f* *mp*

ord.

mf *f* *mp*

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19

Musical score for measures 19-23. The piece is in 3/4 time with a key signature of one flat (B-flat). The score consists of two staves: a treble clef staff and a bass clef staff. Measure 19 starts with a piano (*p*) dynamic. Measure 20 has a pianissimo (*pp*) dynamic. Measure 21 has a piano (*p*) dynamic. Measure 22 has a pianissimo (*pp*) dynamic. Measure 23 has a forte (*f*) dynamic and includes the instruction "sul pont." above the treble staff.

24

Musical score for measures 24-26. The piece is in 3/4 time with a key signature of one flat (B-flat). The score consists of two staves: a treble clef staff and a bass clef staff. Measure 24 has a mezzo-piano (*mp*) dynamic. Measure 25 has a forte (*f*) dynamic. Measure 26 has a mezzo-piano (*mp*) dynamic. Triplet markings are present in measures 24 and 25.

27

Musical score for measures 27-30. The piece is in 3/4 time with a key signature of one flat (B-flat). The score consists of two staves: a treble clef staff and a bass clef staff. Measure 27 has a forte (*f*) dynamic. Measure 28 has a mezzo-forte (*mf*) dynamic. Measure 29 has a mezzo-forte (*mf*) dynamic. Measure 30 has a mezzo-piano (*mp*) dynamic.

31

Musical score for measures 31-36. The piece is in 3/4 time with a key signature of one flat (B-flat). The score consists of two staves: a treble clef staff and a bass clef staff. Measure 31 has a mezzo-forte (*mf*) dynamic. Measure 32 has a mezzo-forte (*mf*) dynamic. Measure 33 has a mezzo-forte (*mf*) dynamic. Measure 34 has a forte (*f*) dynamic. Measure 35 has a fortissimo (*ff*) dynamic. Measure 36 has a fortissimo (*ff*) dynamic. The instruction "accel." is written above the treble staff from measure 32 to 34, and "a tempo" is written above the treble staff from measure 35 to 36.

37

Musical score for measures 37-40. The piece is in 3/4 time with a key signature of one flat (B-flat). The score consists of two staves: a treble clef staff and a bass clef staff. Measure 37 has a mezzo-forte (*mf*) dynamic. Measure 38 has a mezzo-forte (*mf*) dynamic. Measure 39 has a mezzo-forte (*mf*) dynamic. Measure 40 has a mezzo-forte (*mf*) dynamic. Triplet markings are present in measures 37 and 38.

Examine Variations

41

mp

mp

Measures 41-44: Treble and bass staves. Treble staff starts with a quarter rest, followed by eighth notes. Bass staff has eighth notes. Dynamic *mp* is present in both staves. Trills and triplets are indicated.

45

f

f

Measures 45-48: Treble and bass staves. Treble staff has sixteenth-note runs. Bass staff has eighth-note runs. Dynamic *f* is present in both staves.

49

f

ff

ff

mf

mf

Measures 49-53: Treble and bass staves. Treble staff has chords and eighth notes. Bass staff has eighth notes. Dynamics *f*, *ff*, and *mf* are present in both staves.

54

ff

mf

ff

mf

Measures 54-57: Treble and bass staves. Treble staff has eighth-note runs. Bass staff has eighth-note runs. Dynamics *ff* and *mf* are present in both staves.

58

f

mf

mp

f

mf

mp

Measures 58-61: Treble and bass staves. Treble staff has eighth notes and triplets. Bass staff has eighth notes and triplets. Dynamics *f*, *mf*, and *mp* are present in both staves.

IV. Sostenuto

Moderato $\text{♩} = 60$

tremolo with alt. fingering

1

1 *p* *p* *p* *mp*

p *p* *p* *mp*

8

pp *mf*

pp *mf*

16

mp *sub p* *f*

mp *sub p* *f*

23

mf

mf *mp* *mf*

30

pp *mp* *p* *f*

pp *mf* *mp* *p* *f*

Examine Variations

37

pp mp

pp mp

Musical score for measures 37-43. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. It contains a series of notes with various dynamics: *pp* (pianissimo) and *mp* (mezzo-piano). The lower staff begins with a bass clef and contains notes with dynamics *pp* and *mp*. There are slurs and accents throughout the passage.

44

f mp mf

f mp mf

Musical score for measures 44-51. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. It contains notes with dynamics *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). The lower staff begins with a bass clef and contains notes with dynamics *f*, *mp*, and *mf*. There are slurs and accents throughout the passage.

52

p pz arco

p pz arco

Musical score for measures 52-59. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. It contains notes with dynamics *p* (piano) and *pz arco* (pizzicato arco). The lower staff begins with a bass clef and contains notes with dynamics *p* and *pz arco*. There are slurs and accents throughout the passage.

60

mf mp f

mp f

Musical score for measures 60-67. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. It contains notes with dynamics *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte). The lower staff begins with a bass clef and contains notes with dynamics *mp* and *f*. There are slurs and accents throughout the passage.

68

mp mf f

mp mf f

Musical score for measures 68-75. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. It contains notes with dynamics *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). The lower staff begins with a bass clef and contains notes with dynamics *mp*, *mf*, and *f*. There are slurs and accents throughout the passage.

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76

f

f^V

IV

83

mp

pp

pp

pz arco

91

p

mp

mp

mp

p

mp

pz arco

pz

97

mf

mp

mf

mp

104

f

ff

pp

p

wispy, breathy

110

p

p

Examine Variations

V. Will o'the Wisp

Version 1 for C flute

1 Allegro scherzando ♩ = 120

Musical notation for measures 1-3. The piece is in 4/4 time. The first system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat (B-flat). The lower staff begins with a bass clef and the same key signature. Dynamics include *mf* and *f*. There are triplet markings (3) in both staves.

Musical notation for measures 4-8. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. Dynamics include *mp*. There are triplet markings (3) in both staves.

Musical notation for measures 9-12. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. Dynamics include *mf* and *f*. There are triplet markings (3) in both staves.

Musical notation for measures 13-16. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. Dynamics include *mp*, *mf*, and *f*. There are markings for a quintuplet (5) and a triplet (3) in both staves.

Musical notation for measures 17-20. The upper staff has a treble clef and a key signature of one flat (B-flat). The lower staff has a bass clef and the same key signature. Dynamics include *mp*, *p*, and *pp*. There are triplet markings (3) in both staves.

V. Will o'the Wisp

Version 2 for alto flute

Alto Flute in G

1 **Allegro scherzando** ♩ = 120

Musical notation for measures 1-3. The score is in 4/4 time and G major. The first system consists of two staves. The upper staff begins with a *mf* dynamic and features a melodic line with eighth and sixteenth notes. The lower staff provides a harmonic accompaniment with similar rhythmic patterns. Both staves end with a *f* dynamic. Trills and triplets are indicated in the final measures.

Musical notation for measures 4-8. The upper staff features a melodic line with a *mp* dynamic. The lower staff continues the accompaniment. A triplet of eighth notes is marked in the first measure of this system.

Musical notation for measures 9-12. The upper staff begins with a *mf* dynamic and includes several trills. The lower staff provides a rhythmic accompaniment. The system concludes with a *f* dynamic and triplet markings.

Musical notation for measures 13-16. The upper staff features a melodic line with a *mp* dynamic, including a quintuplet of eighth notes. The lower staff provides a harmonic accompaniment. Dynamics range from *mp* to *f*.

Musical notation for measures 17-20. The upper staff begins with a *mp* dynamic and includes a triplet. The lower staff provides a rhythmic accompaniment. The system concludes with a *pp* dynamic. The text "To Fl." is written at the end of the system.

VI. Static

Moderato, but sprightly ♩ = 88

The musical score is for Variation VI, 'Static', in 4/4 time with a tempo of Moderato, but sprightly (♩ = 88). It is written for Flute and Piano. The score is divided into five systems, each with a first measure number (1, 5, 10, 14, 17). The Flute part is in the upper staff, and the Piano part is in the lower staff. Dynamics include *p*, *mf*, *f*, *mp*, and *pp*. The Piano part includes *pizz.* (pizzicato) and *arco* (arco) markings. There are several triplet markings (3) in both parts. The score concludes with a double bar line and repeat dots at the end of the fifth system.

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35 sing G (opt)

Musical score for measures 35-37. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a melodic line with slurs and accents. The bass staff contains a bass line with slurs and accents. Dynamic markings are placed below the notes: *mp f*, *mp*, *mf*, *mp*, *p*, and *mp*³. A large, semi-transparent watermark 'PREFACE' is overlaid on the page.

38

Musical score for measures 38-41. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with slurs and accents. The bass staff contains a bass line with slurs and accents. Dynamic markings are placed below the notes: *mf*, *p*, *mp*³, *p*, *ppp*, *p*, and *ppp*. A large, semi-transparent watermark 'PREFACE' is overlaid on the page.

42

Musical score for measures 42-45. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with slurs and accents. The bass staff contains a bass line with slurs and accents. Dynamic markings are placed below the notes: *f*, *pp*³, *mf*, *f*, *pp*³, and *mf*. A large, semi-transparent watermark 'PREFACE' is overlaid on the page.

46

Musical score for measures 46-49. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with slurs and accents. The bass staff contains a bass line with slurs and accents. A dynamic marking of *p* is placed below the notes in the final measure. A large, semi-transparent watermark 'PREFACE' is overlaid on the page.

50

Musical score for measures 50-53. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with slurs and accents. The bass staff contains a bass line with slurs and accents. Dynamic markings are placed below the notes: *p*, *mp*, and *3*. A large, semi-transparent watermark 'PREFACE' is overlaid on the page.

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53

mf p pp

p mf

This system contains measures 53, 54, and 55. The treble clef staff features a melodic line with slurs and accents. The bass clef staff has a rhythmic accompaniment with triplets and slurs. Dynamic markings include *mf*, *p*, and *pp* in the treble, and *p* and *mf* in the bass.

56

p f mp f p mf p mp p

p mf f mf p mf

This system contains measures 56, 57, and 58. The treble clef staff has a melodic line with slurs and accents. The bass clef staff has a rhythmic accompaniment with triplets and slurs. Dynamic markings include *p*, *f*, *mp*, *f*, *p*, *mf*, *p*, *mp*, and *p* in the treble, and *p*, *mf*, *f*, *mf*, *p*, *mf* in the bass.

59

mf mp p ppp

p mp p pp

This system contains measures 59, 60, and 61. The treble clef staff has a melodic line with slurs and accents. The bass clef staff has a rhythmic accompaniment with triplets and slurs. Dynamic markings include *mf*, *mp*, *p*, and *ppp* in the treble, and *p*, *mp*, *p*, and *pp* in the bass.

62

mf pp pp

This system contains measures 62, 63, and 64. The treble clef staff has a melodic line with slurs and accents. The bass clef staff has a rhythmic accompaniment with triplets and slurs. Dynamic markings include *mf* and *pp* in the treble, and *mf* and *pp* in the bass.

Examine Variations

VII. Slinky

1 Moderato, lazy & insinuating $\text{♩} = 54$

(balance dynamic of arco and pizz.)
pizz. portamento ad lib. (or arco/pizz. ad lib. to m.10)
arco pizz. arco

mp

5 pizz. (lazily, same dynamic as before) arco pizz. arco

9

mp

13

poco rubato
mf

17

mf f mf

20

p mf p f
pizz. arco

Examine Variations

24

mp

pizz. arco

mp

Detailed description: This system contains measures 24, 25, and 26. Measure 24 features a complex melodic line in the treble clef with many accidentals and a dynamic marking of *mp*. The bass clef part has a dynamic marking of *mp* and includes performance instructions for *pizz.* (pizzicato) and *arco* (arco). Slurs and accents are used throughout.

27

Detailed description: This system contains measures 27, 28, 29, and 30. The music continues with complex melodic lines in both staves, featuring many accidentals and slurs. The dynamics remain consistent with the previous system.

31

sul pont.

ord.

Detailed description: This system contains measures 31, 32, and 33. Measure 31 has a dynamic marking of *mp* and the instruction *sul pont.* (sul ponticello). Measure 33 includes the instruction *ord.* (ordine). Triplet markings are present in both staves.

34

(overblow)

mf

Detailed description: This system contains measures 34, 35, and 36. Measure 34 has a dynamic marking of *mf*. Measure 35 includes the instruction *(overblow)*. Measure 36 features a sixteenth-note scale in the bass clef with a dynamic marking of *mf* and a sixteenth-note triplet in the treble clef.

37

f

molto rit. .

Detailed description: This system contains measures 37, 38, 39, and 40. Measure 37 has a dynamic marking of *f*. Measure 40 includes the instruction *molto rit. .* (molto ritardando). Triplet markings are present in both staves.

Examine Variations

41 a tempo

Musical score for measures 41-43. The piece is in 2/2 time. Measure 41 starts with a treble clef and a whole note G4. Measure 42 changes to a bass clef and features a piano (*p*) dynamic. Measure 43 returns to a treble clef with a mezzo-forte (*mf*) dynamic. The bass line in measure 43 has a mezzo-piano (*mp*) dynamic. Both staves include triplet markings.

Musical score for measures 44-47. Measure 44 has a mezzo-forte (*mf*) dynamic. Measure 45 features a forte (*f*) dynamic. Measure 46 has a mezzo-piano (*mp*) dynamic. Measure 47 has a piano (*p*) dynamic. The piece is marked "gently". The bass line in measure 47 also has a piano (*p*) dynamic. The score includes triplet and sextuplet markings.

Musical score for measures 48-49. Measure 48 has a mezzo-piano (*mp*) dynamic. Measure 49 has a piano (*p*) dynamic. The piece is marked "sul pont." and "sul tasto". The bass line in measure 49 has a mezzo-piano (*mp*) dynamic. The score includes triplet markings.

Musical score for measures 50-51. Measure 50 has a piano (*p*) dynamic. Measure 51 has a pianissimo (*pp*) dynamic. The piece is marked "ord." and "sul tasto". The bass line in measure 51 has a piano (*p*) dynamic. The score includes triplet and "ord." markings.

Musical score for measures 52-55. Measure 52 has a piano (*p*) dynamic. The piece is marked "pizz. arco". The score includes a "pizz." marking.

Spindrift Music Company

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

Deepest Shade for SATB chorus
The Future of Life for SATB chorus, trombone, piano
Shepherds and Angels for SATB chorus, violin, harp, tamborine
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
Through the Mist for flute, violin, harp or guitar

Winds & Brass

Poetry-Inspired solos for flute, oboe, clarinet, bassoon, horn
Enchanted for oboe and chamber orchestra or piano
Wanderer for brass quintet
Resonances for alto saxophone, trumpet, 2 trombones, percussion
Waves and Fountains for oboe, horn, piano
"wild horn whose voice the woodland fills" for 8 horns
Black Bear Dance for horn quartet (or choir) and drums
Zoa for flute and harp

Recordings

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Marshall



Examine Variations