

Pamela J. Marshall

Colored Leaves

horn

PREVIEW

Spindrift Music Company

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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

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Colored Leaves

for horn

Pamela J. Marshall

I. Crisp and Cool

Freely

f *mf* *p* *f* *pp* *mp* *cresc.* *f* *pp* *Deliberato* *mp* *f* *al niente* *mp*

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

5

mf

ritard.

(gliss. with hand and lip)

p

accelerando

f

a tempo

ff

ritard.

mp

pp

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 begins with a treble clef and a key signature of one flat (B-flat). It features a complex melodic line with many beamed sixteenth notes and a fermata over the final measure. The second staff continues the melodic line with similar rhythmic patterns. The third staff starts with a dynamic marking of *f* (forte) and includes a fermata. The fourth staff begins with a dynamic marking of *mf* (mezzo-forte) and contains several measures of music. The fifth staff starts with a dynamic marking of *mp* (mezzo-piano) and ends with a dynamic marking of *pp* (pianissimo). 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.