

Enchanted

**by Pamela J. Marshall
for oboe and chamber orchestra**

PREVIEW



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by Pamela J. Marshall
for oboe & chamber orchestra

Dedicated to Veronica Kenney, Alan Yost and the Concord Chamber Ensemble

Commissioned by members of the Spindrift Commissioning Guild

Veronica Kenney
Carson P. Cooman
Grant and Betsy Anderson
Nancy Burdine
Barbara Marden

Instrumentation solo oboe, flute, clarinet, bassoon, 2 horns, trumpet, harp, strings

Duration 12'30

Composed Spring 2006

Composer's Note

A lot of my music is shaped by images and sounds of the natural world. As I wrote *Enchanted*, I had in my mind the magic of filtered sunlight in dark forests and the joy of being in a remote spot, sharing it with singing birds, maybe even elves, absorbing the magic of the place. This sense of magic might be fantasy, like the elves of Tolkien's Middle Earth; or a little bit of mystery like the miniature fairy cottages that dot the hiking trails on Monhegan Island in Maine. It is also the magical reality of birds and mammals and butterflies and dragonflies in the wilderness or any of our local woods.

The opening is an incantation – calling kindred spirits to celebrate the forests and hidden glades. The voice of that world is the oboe. You'll hear the oboe's fanfare-like motive come back to introduce several new sections of music. Finally at the end, the oboe starts a grand chant-like song that is taken up by the rest of the orchestra as a finale to the celebration.

The instrumentation of *Enchanted* is the same as Samuel Barber's *Knoxville: Summer of 1915*, which was also on the program.

My goal in the music was to write something that reflects Veronica's beautiful, expressive playing, as well as to create music that the loyal fans of the First Parish concert series would enjoy. My thanks to Alan Yost and Veronica Kenney for encouraging this project!

Spindrift Music Company

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Enchanted

Lento misterioso ♩ = 60

The score is for a full orchestra and includes the following parts and markings:

- Flute:** *p*, *pp*
- Clarinet:** *p*, *pp*
- Bassoon:** *p*, *pp*
- Horn 1:** *p*, *pp*, *muted*
- Horn 2:** *p*, *pp*, *muted*
- Trumpet:** *p*, *pp*, *muted*
- Harp:** *p*, *ppp*, *rustling gliss.*
- Solo Oboe:** *p*
- Violin 1:** *p*, *pp*, *div.*, *con sord.*
- Violin 2:** *p*, *pp*, *div.*, *con sord.*
- Viola:** *p*, *pp*, *con sord.*, *div.*
- Violoncello:** *p*, *pp*, *con sord.*
- Contrabass:** *mp*, *p*, *pizz.*

Score in C

8

Fl. *mp* *mp*

Cl. *mp*

Bsn. *mp* *mp*

Hn.1 open *p* *mp*

Hn.2 open *mp* *mp*

C Tpt. *p* *p*

Hp. *ppp* rustling gliss. C₄

Ob. *mp* *mp*

Vln. 1 *mp* *mp* senza sord. unis.

Vln. 2 *mp* *mp* senza sord. unis.

Vla. *mp* *mp* senza sord. unis.

Vc. *mp* *mp* senza sord.

Cb. *mp* *mp*

Score in C

14 A

Fl.

Cl. *mf* *mp*

Bsn. *mf*

Hn.1 *mp* *sim.*

Hn.2 *mp* *sim.*

C Tpt. open

Hp. *mp*

Ob. A

Vln. 1 *mf* *mp* *sim.*

Vln. 2 *mf* *mp* *sim.*

Vla. *mf* *mp* *sim.*

Vc. *mf* *mp* *sim.*

Cb. arco *mf* *mp*

Score in C

18

Fl.

Cl.

Bsn.

Hn.1

Hn.2

C Tpt.

Hp.

Ob.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

3

3

mf

mf

mf

mp

3

mf

mp

mp

mp

mf

mf

Score in C

22

Fl.

Cl.

Bsn.

Hn.1

Hn.2

C Tpt.

Hp.

Ob.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

p

f

mf

mp

p

pizz.

Score in C

28 **B** Allegretto ♩ = 110

Fl. *p* *mp*

Cl. *p* *mp*

Bsn. *p*

Hn.1 *p* *p*

Hn.2 *p* *p*

C Tpt. *p* *p*

Hp.

B Allegretto ♩ = 110

Ob.

Vln. 1 *p* *mp*

Vln. 2 *p* *mp*

Vla. *p* *mp*

Vc. *p* 6 6

Cb. arco

Score in C

31

Fl. *mf*

Cl. *mf*

Bsn.

Hn.1 *mp*

Hn.2 *mp*

C Tpt.

Hp.

Ob. *mp*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mp* 6 6 *mf* 6 6

Cb.

Score in C

34 C

Fl. *mp*

Cl. *mp*

Bsn. *mp*

Hn.1 *mp*

Hn.2 *mp*

C Tpt. *mp*

Hp. *mp*

Ob. C *mf espressivo*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp* *pizz.* *mf*

Score in C

38

Fl. *mf* *f*

Cl. *mf* *f*

Bsn.

Hn.1 *mp* *mf*

Hn.2 *mf*

C Tpt. *mf* *mf*

Hp. *f*

Ob.

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf*

Vc. *mf*

Cb.

Score in C

41

Fl. *mf*

Cl. *mf*

Bsn. *mp*

Hn.1 *mp* *mf*

Hn.2 *mp* *mf*

C Tpt. *mf* *mp*

Hp. *f*

Ob.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb.

Score in C

44

Fl. *f* *mp* *pp*

Cl. *f* *mp* *pp*

Bsn. *mp* *pp*

Hn.1 *mp*

Hn.2 *mp*

C Tpt. *mp* *pp*

Hp. *p*

Ob. *f*

Vln. 1 *f* *pp* (*pp*)

Vln. 2 *f* *pp* (*pp*)
sul pont. (poco)

Vla. *pp* *p*
sul pont. (poco)

Vc. *pp* *p*
pizz.

Cb. *p*

Score in C

48

Fl. *p* *mf*

Cl. *p* *mf*

Bsn. *p* *mf*

Hn.1 *p* *mf*

Hn.2 *p* *mf*

C Tpt.

Hp.

Ob. *p* *mf*

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

Vla. ord. *mp* *mf*

Vc. ord. *mf*

Cb. arco *mf*

Score in C

51

Fl.

Cl.

Bsn.

Hn.1

Hn.2

C Tpt.

Hp.

Ob.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

f

f

f

ff

ff

mp

f

mp

f

mf

f

f

6

6

Score in C

54 **D** **Meno mosso** ♩ = 76 **rit.**

Fl. *mp*

Cl. *mp* *p*

Bsn. *mf* *mp*

Hn.1

Hn.2

C Tpt.

Hp.

Ob. **D** *mf* **Meno mosso** ♩ = 76 **rit.**

Vln. 1 *mf* *mp*

Vln. 2 *mf*

Vla. *mf* *mp* *p*

Vc. *mp*

Cb. *mp*

Score in C

58

Fl.
Cl.
Bsn.
Hn.1
Hn.2
C Tpt.
Hp.
Ob.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

pp
p
p
p
pp
p
pp
pp
pp

V.S.

Score in C

62 **A tempo** ♩ = 110

Fl. *mp* *p*

Cl.

Bsn. *p* *mp* *p*

Hn.1 *mp*

Hn.2 *mp*

C Tpt.

Hp. *p*

A tempo ♩ = 110

Ob. *mp* *mf* *mp*

Vln. 1 *p* *mf* *mp* *p*

Vln. 2 *p* *mp* *p*

Vla. *p* *mp* *p*

Vc. *p* *mf* *mp* *p*

Cb. *p* *mp* *p*

pizz. *arco*

Score in C

66

Fl.

Cl.

Bsn.

Hn.1

Hn.2

C Tpt.

Hp.

Ob.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

p

p

p

pp

mf

mp

p

mp

p

p

C G#

3

3

3

Score in C

72 **E**

Fl.

Cl.

Bsn.

Hn.1 *solo*
mp espress.

Hn.2

C Tpt.

Hp. *mf* *G♯* *p* *F♯Ab*

Ob. **E** *mp*

Vln. 1 *mf* *mp*

Vln. 2 *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp* *p*

Cb. *p*

Score in C

77

Fl.

Cl.

Bsn.

Hn.1

Hn.2

C Tpt.

Hp.

Ob.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

p

F \flat F \sharp

cresc. poco a poco

mf

p

mf

mp

mf

p

mf

p

mf

mp

mf

p

mf

mp

Score in C

82

Fl.

Cl.

Bsn.

Hn.1

Hn.2

C Tpt.

Hp.

Ob.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

p

pp

p

f

mp

p

f

f

f

mf

f

f

f

Score in C

88 **F**

Fl. *mf*

Cl. *mf*

Bsn. *mf*

Hn.1 *mp*

Hn.2 *mp*

C Tpt. *mf* harmon mute open

Hp.

Ob. *mf*

Vln. 1 *mf* *molto portamento* *mp* *port.* *mf*

Vln. 2 *mf* *molto portamento* *mp* *port.* *mf*

Vla. *mf* *molto portamento* *pizz.* *f* *arco*

Vc. *mf* *molto portamento* *pizz.* *f* *arco*

Cb. *f* *pizz.* *f* *arco*

G Moderato, emphatic ♩ = 102

95

Fl. *f* *mp*

Cl. *p* *f* *mp*

Bsn. *p* *p* *mf*

Hn.1 muted open *p*

Hn.2 muted open *p*

C Tpt.

Hp.

Ob. *mf*

Vln. 1 *p* sul tasto *f* ord. *mp*

Vln. 2 *p* sul tasto *f* ord.

Vla. *p* sul tasto *f* ord.

Vc. *p* sul tasto *f* ord.

Cb. *p* *f* ord.

Score in C

103

Fl. *f*

Cl. *mf*

Bsn. *mp* *mf*

Hn.1 *mp* *mf*

Hn.2

C Tpt.

Hp. C#B \flat E

Ob. *energico* *f*

Vln. 1 *mf*

Vln. 2

Vla. *mp*

Vc.

Cb.

Score in C

107

Fl. *mf*

Cl. *mp*

Bsn. *mf*

Hn.1 *mp*

Hn.2

C Tpt. *p*

Hp. *f* *mp* C \natural E \flat

Ob. *mf* *f* *mf*

Vln. 1 *mf* *mp*

Vln. 2 *mf* *p*

Vla. *mf*

Vc. pizz. *f*

Cb. pizz. *f*

Detailed description: This page of a musical score, numbered 107, features ten staves for various instruments. The Flute (Fl.) staff begins with a rest and then plays a melody starting in the third measure with a mezzo-forte (*mf*) dynamic. The Clarinet (Cl.) also has a rest until the third measure, then enters with a mezzo-piano (*mp*) dynamic. The Bassoon (Bsn.) plays a rhythmic pattern from the first measure with a mezzo-forte (*mf*) dynamic. Horn 1 (Hn.1) has a rest until the third measure, then plays a note with a mezzo-piano (*mp*) dynamic. Horn 2 (Hn.2) is silent throughout. The Trumpet (C Tpt.) has a rest until the third measure, then plays a melody with a piano (*p*) dynamic. The Piano (Hp.) provides harmonic support, starting with a forte (*f*) dynamic and then moving to mezzo-piano (*mp*) in the third measure. The Oboe (Ob.) has a rest until the second measure, then plays a melodic line with dynamics of mezzo-forte (*mf*), forte (*f*), and mezzo-forte (*mf*). Violin 1 (Vln. 1) has a rest until the second measure, then plays with mezzo-forte (*mf*) and mezzo-piano (*mp*) dynamics. Violin 2 (Vln. 2) has a rest until the second measure, then plays with mezzo-forte (*mf*) and piano (*p*) dynamics. The Viola (Vla.) has a rest until the second measure, then plays with mezzo-forte (*mf*) dynamics. The Violoncello (Vc.) and Contrabass (Cb.) are silent until the third measure, where they play pizzicato (*pizz.*) notes with a forte (*f*) dynamic. A large 'PREVIEW' watermark is overlaid on the score.

Score in C

III

Fl. *f* *mf* *pp*

Cl. *mf*

Bsn. *mp* *mf*

Hn.1 *f* *mp*

Hn.2 *f*

C Tpt. *f*

Hp. *f*

Ob. *p*

Vln. 1 *mp* *dim.*

Vln. 2 *mf* *mp* *dim.*

Vla. *mp* *mp* *dim.*

Vc. *arco* *mp* *dim.*

Cb. *arco*

117 **H** Piu mosso, vigoroso ♩ = 116

Fl. *f* *mp*

Cl. *f* *mp*

Bsn. *f* *mp*

Hn.1 *f* *mp*

Hn.2 *f* *mp*

C Tpt.

Hp. *f* *D^bB^b*

Ob. *f*

Vln. 1 *f* *mf*

Vln. 2 *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

Score in C

124

Fl. *f*

Cl. *f*

Bsn. *f* *mp*

Hn.1 *f*

Hn.2 *f*

C Tpt. *f*

Hp.

Ob.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Score in C

129

Fl. *mp*

Cl. *mp*

Bsn.

Hn.1

Hn.2

C Tpt.

Hp. *mf* D:Cb F#

Ob. *mf*

Vln. 1 *mf*

Vln. 2 *mf* *mp*

Vla.

Vc. *mp*

Cb. *mp*

Score in C

132

Fl. *p*

Cl. *p*

Bsn. *p*

Hn.1 *p*

Hn.2 *p*

C Tpt. *p*

Hp. *mp*

Ob.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mp* *mf*

Cb. *mp* *mf* *pizz.* *arco*

Score in C

136 **I** Moderato ♩ = 102

Fl. *mf*

Cl. *mf*

Bsn. *mf*

Hn.1

Hn.2

C Tpt.

Hp.

I Moderato ♩ = 102

Ob. *mp* *mf*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb.

Musical score for a symphony orchestra, page 31, measures 141-144. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horn 1 (Hn.1), Horn 2 (Hn.2), Trumpet (C Tpt.), Piano (Hp.), Oboe (Ob.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 141-144 are shown. The key signature is C major. The score includes dynamics such as *mf* and *mp*. The Piano part includes chord markings: $C\sharp B\flat E\flat F\flat$ and $C\flat B\flat E\flat$.

A large watermark reading 'PREVIEW' is overlaid diagonally across the page.

Score in C

145

Fl.

Cl.

Bsn.

Hn.1

Hn.2

C Tpt.

Hp.

Ob.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

mf

mp

p

Score in C

148

Fl.

Cl.

Bsn.

Hn.1

Hn.2

C Tpt.

Hp.

Ob.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

mp

mf

f

mf

f

mf

Score in C

150

Fl. *mp* *pp*

Cl.

Bsn. *mp*

Hn.1 *p*

Hn.2

C Tpt.

Hp. (slap cluster) *mf* *mp*

Ob. *mp*

Vln. 1 *mf* *p* *pp*

Vln. 2 *p* *pp*

Vla. *p* *pp*

Vc. pizz. *mf* arco *p* *pp*

Cb. pizz. *mf* arco *p*

Score in C

154

Fl.

Cl.

Bsn.

Hn.1

Hn.2

C Tpt.

Hp.

rustling gliss.

pp

Ob.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

p

p

Score in C

161

Fl. *pp* *pp*

Cl. *pp*

Bsn. *p*

Hn.1

Hn.2

C Tpt.

Hp.

Ob.

Vln. 1 *mp* *pp* *pp*

Vln. 2 *mp* *pp*

Vla. *mp* *mp* *pp*

Vc. *mp* *pp* *p* *pp*

Cb.

Detailed description: This page of a musical score, labeled 'Score in C', covers measures 161 through 165. The score is arranged in a standard orchestral format with staves for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horns 1 and 2 (Hn.1, Hn.2), Trumpet in C (C Tpt.), Harp (Hp.), Oboe (Ob.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute part begins in measure 161 with a *pp* dynamic and features a melodic line with slurs and accents. The Clarinet and Bassoon parts also have melodic lines, with the Clarinet marked *pp* and the Bassoon marked *p*. The Violin 1 part starts with a *mp* dynamic and has a melodic line with slurs and accents, while Violin 2 has a more rhythmic accompaniment. The Viola, Violoncello, and Contrabass parts provide harmonic support with various dynamics including *mp*, *pp*, and *p*. The Harp and Oboe parts are silent throughout these measures. A large, diagonal watermark reading 'PREVIEW' is overlaid on the score.

Score in C

167

Fl.

Cl.

Bsn. *a piacere*

Hn.1

Hn.2

C Tpt.

Hp.

Ob. *cadenza ad lib.*
p

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Score in C

172

Ob.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

176

Hp.

Ob.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

p

p

p

Score in C

180

Hp.

Ob.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

mp

mp

p

mp

185

K Allegro non troppo, con brio ♩. = 68

Musical score for orchestra, measures 185-190. The score is in C major and 6/8 time. The tempo is Allegro non troppo, con brio, with a quarter note equal to 68 beats per minute. The key signature is one sharp (F#).

The instruments and their parts are:

- Fl.:** Rests in measures 185-187. Measure 188 has a whole rest. Measures 189-190 have whole rests.
- Cl.:** Rests in measures 185-187. Measure 188 has a whole rest. Measures 189-190 have a melodic line starting on G4, moving to A4, B4, C5, with dynamics *mf*.
- Bsn.:** Rests in measures 185-187. Measure 188 has a whole rest. Measures 189-190 have whole rests.
- Hn. 1 & 2:** Rests in measures 185-187. Measure 188 has a whole rest. Measures 189-190 have whole rests.
- C Tpt.:** Rests in measures 185-187. Measure 188 has a whole rest. Measures 189-190 have whole rests.
- Hp.:** Rests in measures 185-187. Measure 188 has a whole rest. Measures 189-190 have whole rests.
- Ob.:** Measures 185-187 have a melodic line starting on G3, moving to A3, B3, C4, D4, E4, F4, G4, with dynamics *f*. Measure 188 has a whole rest. Measures 189-190 have a melodic line starting on G4, moving to A4, B4, C5, with dynamics *mf*.
- Vln. 1 & 2:** Rests in measures 185-187. Measure 188 has a whole rest. Measures 189-190 have a melodic line starting on G4, moving to A4, B4, C5, with dynamics *f*.
- Vla.:** Rests in measures 185-187. Measure 188 has a whole rest. Measures 189-190 have a melodic line starting on G4, moving to A4, B4, C5, with dynamics *f*.
- Vc.:** Rests in measures 185-187. Measure 188 has a whole rest. Measures 189-190 have a rhythmic pattern of eighth notes, with dynamics *f* and *mp*.
- Cb.:** Rests in measures 185-187. Measure 188 has a whole rest. Measures 189-190 have whole rests.

Score in C

192

Fl. *mf*

Cl. *mp*

Bsn. *mp*

Fl. *mp*

Hn.2 *mp*

C Tpt.

Hp.

Ob. *mp*

Vln. 1 *mf* *mp* *mf*

Vln. 2 *mf* *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mp*

Cb. *mp*

Vln. 1

Score in C

198

Fl.

Cl. *mp* *cresc.* *f*

Bsn.

Hn.1

Hn.2

C Tpt.

Hp.

Ob. *f* *p*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *mf* *f* *port.*

Cb. *mf* *f*

Score in C

204 **L**

Fl. *mp*

Cl. *mp*

Bsn. *mp*

Hn.1 *p* *mp*

Hn.2 *p* *mp*

C Tpt. *p* *mp*

Hp. C# Eb *mp* *f*

Ob. *cresc.* *f*

Vln. 1 *p* *f* *mp* *p* *mp*

Vln. 2 *p* *f* *mp* *p* *mp*

Vla. *p* *f* *mp* *p*

Vc. *p* *f* *mp* *mp*

Cb. *p* *f* *mp*

Score in C

210

Fl.

Cl.

Bsn.

Hn.1

Hn.2

C Tpt.

Hp.

Ob.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

f

mp

F#A4

Score in C

215

Fl.
Cl.
Bsn.
Hn.1
Hn.2
C Tpt.
Hp.
Ob.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

f
f
f
f
ff
f
f
f

Detailed description: This page of a musical score covers measures 215 to 219. The score is for a full orchestra. The Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horn 1 (Hn.1), Horn 2 (Hn.2), and Trumpet in C (C Tpt.) parts are mostly silent, with some notes appearing in measures 217 and 218. The Oboe (Ob.) part has a melodic line starting in measure 215, reaching a fortissimo (*ff*) dynamic in measure 217. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts have melodic lines, with Vln. 2 starting in measure 215 and Vln. 1 starting in measure 217. The Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) parts provide harmonic support with rhythmic patterns. The Harp (Hp.) part is silent throughout. Dynamics include *f* (forte) and *ff* (fortissimo). A large watermark 'PREVIEW' is overlaid on the score.

Score in C

M

220

Fl.

Cl.

Bsn.

Hn.1

Hn.2

C Tpt.

Hp.

F# p

M

Ob.

mp

Vln. 1

Vla.

Vln. 2

Vla.

p

pizz.

Vc.

mp

pizz.

Cb.

mp

Score in C

234

N

Fl. *mf* *mp*

Cl. *mf* *mp*

Bsn. *mf* *mp*

Hn.1 *f*

Hn.2 *f*

C Tpt.

Hp.

Ob. *f* *mp*

Vln. 1 *f* *mf*

Vln. 2 *mf*

Vla. *f* *mf*

Vc. *arco* *mf*

Cb. *arco*

Score in C

240

Fl. *f* *p*

Cl. *mf* *p*

Bsn. *mf* *p*

Hn.1 *mf* *p*

Hn.2

C Tpt. *mp* *p*

Hp.

Ob. *f* *mp* *gliss.* *f*

Vln. 1 *f* *mp* *f*

Vln. 2 *f* *mp* *f*

Vla. *f* *mp*

Vln. Cello *f* *mf*

Vc. *f* *mf*

Cb. *mf*

Score in C

247

Fl. *mf* *mf* *f*

Cl. *mp* *mf* *f*

Bsn. *mp* *mf*

Hn.1 *mp*

Hn.2 *mp*

C Tpt.

Hp.

Ob. *mf* *f*

Vln. 1 *mf* *mf* *f*

Vln. 2 *mf* *mf* *f*

Vla. *mp* *f*

Vc. *mp* *f*

Cb.

Detailed description: This page of a musical score, labeled 'Score in C', covers measures 247 through 252. The score is arranged in a standard orchestral format with 13 staves. The instruments and their parts are: Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horn 1 (Hn.1), Horn 2 (Hn.2), Trumpet in C (C Tpt.), Harp (Hp.), Oboe (Ob.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#), and the time signature is 4/4. The score begins at measure 247. The Flute part starts with a melodic line marked *mf*, which becomes *f* in measure 252. The Clarinet part has a long note in measure 247, followed by a melodic line starting in measure 251, marked *mf* and *f*. The Bassoon part has a melodic line starting in measure 251, marked *mp* and *mf*. The Horns and Trumpet parts have melodic lines starting in measure 251, marked *mp*. The Oboe part has a melodic line starting in measure 247, marked *mf* and *f*. The Violin 1 and Violin 2 parts have melodic lines starting in measure 247, marked *mf*, *mf*, and *f*. The Viola part has a melodic line starting in measure 251, marked *mp* and *f*. The Violoncello part has a melodic line starting in measure 251, marked *mp* and *f*. The Contrabass part has a melodic line starting in measure 251, marked *mp* and *f*. The Harp part is silent throughout. A large, semi-transparent watermark 'SAMPLE' is overlaid diagonally across the score.

254 G.P. O

Fl. *p* *p*

Cl. *p* *pp*

Bsn. *f* *p* *pp*

Hn.1 *f* *p*

Hn.2 *f* *p*

C Tpt. *pp* *p*

Hp. EbF# *p*

Ob. G.P. O

Vln. 1 *p* *pp*

Vln. 2 *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Cb. *f* *p* pizz. arco

Score in C

263

Fl.

Cl.

Bsn.

Hn.1

Hn.2

C Tpt.

Hp.

Ob.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

p

p

p

p

p

Score in C

268 *mp* *mp* *mp* *mp* *mf* *mf* *mf* *mf* *mf*

accel. *accel.*

ord. *ord.* *ord.* *ord.* *ord.*

Fl.
Cl.
Bsn.
Hn.1
Hn.2
C Tpt.
Hp.
Ob.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Score in C

274 **P** Allegro ♩ = 90

Fl. *mp*

Cl. *mp*

Bsn.

Hn.1

Hn.2

C Tpt.

Hp.

P Allegro ♩ = 90

Ob. *mf*

Vln. 1 *mf* *mp*

Vln. 2 *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Cb. *mf* *mp*

Score in C

281

Fl.

Cl.

Bsn.

Hn.1

Hn.2

C Tpt.

Hp.

Ob.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

mf

mp

f

mf

mf

mf

5:3

4:6

Score in C

288 **Q** Moderato ♩ = 96

Fl. *p*

Cl. *p*

Bsn.

Hn.1 *p*

Hn.2 *p*

C Tpt.

Hp. *mp* *pp* *arpeggio (poco)*

Ob. **Q** Moderato ♩ = 96 *mp* molto espressivo

Vln. 1 *mp* 5 *p* 5

Vln. 2 *mp* 5 *p* 5

Vla. *mp* 5 *p* 5

Vc. *mp* 5 *p* 5

Cb. *mp* *p*

Score in C

291

Fl.

Cl.

Bsn.

Hn.1

Hn.2

C Tpt.

Hp.

Ob.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

DbGb

5

5

5

5

5

5

5

5

5

5

5

5

5

5

Score in C

294

Fl. *mf* *espress.*

Cl. *mp* *espress.*

Bsn. *mf* *espress.*

Hn.1

Hn.2

C Tpt. *mp* *espress.*

Hp. *mf*

Ob. *mf*

Vln. 1 *mp* *espress.*

Vln. 2 *mp* *espress.*

Vla. *mp* *espress.*

Vc. *mp* *espress.*

Cb. *mf*

Score in C

297

Fl. *mp*

Cl. *mp*

Bsn. *mp*

Hn.1 *p*

Hn.2 *p*

C Tpt. *p*

Hp. *p* arpeggio poco
D₄ C#A₄

Ob. *mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Score in C

300

Fl.

Cl.

Bsn.

Hn.1

Hn.2

C Tpt.

Hp.

Ob.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

rit.

C₄ G₄

Score in C

303

Fl. *f* *mp*

Cl. *f*

Bsn. *f*

Hn.1 *f* *p*

Hn.2 *f* *p*

C Tpt. *f*

Hp.

Ob. *f* *p* *mp*

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *p* pizz. arco

Score in C

307 **R**

Fl. *p*

Cl. *p*

Bsn.

Hn.1 *p*

Hn.2 *p*

C Tpt. *p*

Hp.

R

Ob. *mp*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Score in C

311

Fl.

Cl.

Bsn.

Hn.1

Hn.2

C Tpt.

Hp.

Ob.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

mp

Score in C

314

Fl.

Cl.

Bsn.

Hn.1

Hn.2

C Tpt.

Hp.

Ob.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

mp

mp

mp

mp

5

mp

Score in C

317

Fl.

Cl.

Bsn.

Hn.1

Hn.2

C Tpt.

Hp.

Ob.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

5

Score in C

325

Fl.

Cl.

Bsn.

Hn.1

Hn.2

C Tpt.

Hp.

Ob.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

Score in C

330 **S**

Fl. *p* 3

Cl. *p* 3

Bsn. *p*

Hn.1 *mp*

Hn.2 *mp*

C Tpt. *mp*

Harp

Ob. *p*

Vln. 1 *mp*

Vln. 2 *p* 3

Vla. *p* 3 *mp* 3

Vc. *p* 3 *mp* *p*

Cb. *mp*

Score in C

poco rit.

335

Fl.

Cl.

Bsn.

Hn.1

Hn.2

C Tpt.

Hp.

Ob.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

pp

tr

tr^b

tr^b

(harmonics sound where written)

(harmonics sound where written)

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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

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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
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Truth Becoming for string quartet
Soliloquy for cello
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Poetry-Inspired solos for flute, oboe, clarinet, bassoon, horn, trumpet
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