

**Pamela J. Marshall**

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**“wild horn  
whose voice  
the woodland fills”**

**eight horns**

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*dedicated to the memory of our friend Jeanne Traphagan*



## **“wild horn whose voice the woodland fills”**

for eight horns

by Pamela J. Marshall

“wild horn...” is available from Spindrifft Music Company.

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Duration 5'30

“wild horn whose voice the woodland fills” is dedicated to the memory of Jeanne Traphagan, a member of the Esprit de Cor horn ensemble. The title is a line from the poem “Sunrise on the Hills” by Henry Wadsworth Longfellow. The music reflects my love for the hills, forests, and vistas of the area in north central Massachusetts where Jeanne lived. She was a regular participant in the annual concert of Esprit de Cor and we’ll miss her in our future concerts.

The music was premiered June 3, 2005 in Lexington, Massachusetts by Esprit de Cor in a concert dedicated to Jeanne, opening the 2005 First Parish Church Summer Series.

The music is full of echoes and imitation with flowing phrases cascading through the ensemble. Individual voices become entwined with other voices in intricate overlays, for example, at C and D. There are two offstage parts that expand the space for the music. They recall hunting horns and music echoing from hill to hill. They also might convey a sense of reluctant departure and a longing to return.

### **Note about offstage parts**

There should be two offstage positions; for example, on either side of the stage, in the back, or in a balcony. Because horn 7 goes off twice, the offstage position should be easily accessible. If there are more than eight horn players available, then the offstage parts can be covered by separate players. Extra copies of the parts are provided.

At C (m.47), horn 7 goes offstage and plays four calls *a piacere*. The conductor should allow the player freedom in the tempo. At F, horn 7 returns to the stage.

At H, horn 3 and horn 7 go offstage and play answering calls, performed *a piacere*. Before and after J, they play parts that must blend with the ensemble, adding a sense of expanse to the chords. At K, the offstage horn parts are solos again.

### **Bird calls**

The dotted triplet rhythm represents the call of the white-throated sparrow. From K to the end, the motive of two 16ths followed by three repeated notes represents the call of the chickadee.

# "wild horn whose voice the woodland fills"

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Allegro  $\text{♩} = 60$

Musical score for Horns 1 through 8, measures 1 through 8. The score is in 3/4 time and features dynamic markings such as *mp*, *mf*, and *p*. Horns 1, 2, and 3 have rests in the first two measures. Horn 4 starts with *mf* and ends with *p*. Horns 5 and 6 start with *mf* and end with *p*. Horns 7 and 8 start with *mf* and end with *p*. There are crescendo and decrescendo hairpins throughout the passage.

Musical score for Horns 1 through 8, measures 9 through 12. The score continues with dynamic markings such as *mf* and *p*. Horns 1 and 2 have rests in measure 9. Horn 1 starts with *mf* in measure 10. Horn 2 starts with *p* in measure 10. Horn 3 has a rest in measure 10. Horn 4 starts with *mf* in measure 10. Horn 5 starts with *p* in measure 10. Horn 6 has a rest in measure 10. Horns 7 and 8 start with *p* in measure 10. There are crescendo and decrescendo hairpins throughout the passage.

**A**

17

Hn.1 *pp*

Hn.2

Hn.3

Hn.4

Hn.5

Hn.6 muted *mp*

Hn.7 muted *mp*

Hn.8 muted *mp*

**B**

26

Hn.1 *mf*

Hn.2 *mf*

Hn.3 *mp* *p*

Hn.4 *mp* *p*

Hn.5

Hn.6 open *mp* *p*

Hn.7 open *mf* *mp*

Hn.8 *mp*

35

Hn.1

Hn.2 *mp* *p*

Hn.3 *mp* *mp*

Hn.4

Hn.5 *p*

Hn.6

Hn.7 *p*

Hn.8

44

**C** **Molto meno mosso** ♩ = 90

Hn.1 muted *pp* open *mf*

Hn.2 *mp* muted *pp* open *mf*

Hn.3 *p* *pp* + open

Hn.4 *mp* *p* muted *pp* open *mf*

Hn.5 *pp* open

Hn.6 *p* *pp*

Hn.7 (go offstage)

Hn.8 *p* *pp*

53

Hn.1 *p*

Hn.2 *mp*

Hn.3 *mp*

Hn.4 *p*

Hn.5

Hn.6

Hn.7 *f* *da lontano (off stage), a piacere*

Hn.8

61

**D**

Hn.1 *mf*

Hn.2

Hn.3

Hn.4 *mf*

Hn.5

Hn.6

Hn.7 *f*

Hn.8 *mf*

69

Hn.1  
Hn.2  
Hn.3  
Hn.4  
Hn.5  
Hn.6  
Hn.7  
Hn.8

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

76 **E**

Hn.1  
Hn.2  
Hn.3  
Hn.4  
Hn.5  
Hn.6  
Hn.7  
Hn.8

*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*mp*  
*p*

*espressivo*  
*espressivo*

*muted*  
*muted*  
*muted*  
*muted*  
*muted*

*open*  
*open*  
*open*  
*open*

87

Hn.1 *mf* muted

Hn.2 *mf* muted

Hn.3 *p* *mf* muted

Hn.4 *p* *mf*

Hn.5 *mf*

Hn.6 *p* *mp* *mf*

Hn.7 (return to stage)

Hn.8 *p* *mp* *f*

97 **F**

Hn.1 *p* muted open

Hn.2 *pp* *p* open

Hn.3 *pp* open *p* *mf*

Hn.4 *p*

Hn.5 (stopped, omit if Hn7 is back) open *p* *mp* open

Hn.6 muted *p* open *mp*

Hn.7 muted\* open *p* *mp*

Hn.8 *p* *pp* *mp* *mp*

\*Can be covered by Hn 5 if it takes too long to get back on stage.



G

105

Hn.1 *mf*

Hn.2 *mf* *mf*

Hn.3 (go offstage)

Hn.4 *mp*

Hn.5 *f* *mp*

Hn.6 *f* *mf* *espress.* *mp*

Hn.7 *f* *mf* *espress.*

Hn.8 *f* *mf*

112

Hn.1 *mf* *mp* *mf*

Hn.2 *mp* *mf*

Hn.3

Hn.4 *mf* *mp*

Hn.5 *mp* *mp*

Hn.6

Hn.7 *mf* *mp* *mp*

Hn.8 *mp*

116

Musical score for measures 116-119, featuring eight horn parts (Hn.1-Hn.8). The score includes dynamics such as *p*, *mp*, and *mf*, and articulations like accents and slurs. The key signature has one flat, and the time signature is 4/4.

120

**H** Allegro spirito ♩ = 126

Musical score for measures 120-123, featuring eight horn parts (Hn.1-Hn.8). The score includes dynamics such as *mf*, *f*, and *fp*. Performance directions include "da lontano (off stage)" and "fp (go offstage)". The key signature has one flat, and the time signature is 4/4.

125

Hn.1 *mf* muted *open* *p*

Hn.2 *fp* *p*

Hn.3

Hn.4 stopped *open* *fp* *p*

Hn.5 *p*

Hn.6

Hn.7 *da lontano* *mp*

Hn.8 *p*

I

131

Hn.1 *mf* *f* *mf*

Hn.2 *mf* *f* *mf*

Hn.3

Hn.4 *mf* *f* *mf*

Hn.5 *mf* *f*

Hn.6 *f* *f*

Hn.7

Hn.8 *f* *f*

137

Musical score for measures 137-142, featuring eight horn parts (Hn.1-Hn.8). The score includes various dynamics such as *f* (forte) and *mf* (mezzo-forte), and articulations like accents and slurs. Trills and triplets are indicated with '3' and brackets. A double bar line is present at the end of measure 142.

143

J

Musical score for measures 143-148, featuring eight horn parts (Hn.1-Hn.8). The score includes dynamics such as *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). Trills and triplets are indicated with '3' and brackets. A section marker 'J' is placed above the staff in measure 143.

149

Hn.1 *f* *ff*

Hn.2 *f* *ff*

Hn.3 *f*

Hn.4 *f* *ff*

Hn.5 *f* *ff*

Hn.6 *f* *ff*

Hn.7 *f*

Hn.8 *f* *ff*

154

**K**

Hn.1 *mp*

Hn.2 *mf* *mp*

Hn.3 *jauntily* *mp*

Hn.4 *mp*

Hn.5 *mp*

Hn.6 *mp* *jauntily* *mp*

Hn.7 *mp*

Hn.8 *mp*

162

Hn.1 *p*

Hn.2 *p*

Hn.3

Hn.4 *p*

Hn.5 *p*

Hn.6 *p* 3

Hn.7

Hn.8 3

172

**L**

Hn.1 *pp*

Hn.2 *p* 3

Hn.3 muted

Hn.4 *p* 3

Hn.5 *pp*

Hn.6 *pp*

Hn.7 *p*

Hn.8 *pp*



# Spindrift Music Company

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## Selected Music by Pamela J. Marshall

### Orchestra

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  
Daydream for piano  
Wordless Prayer for piano  
Imagine That Time Stops for piano  
Stomp for piano

### Vocal

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  
Triptoe Suite for intermediate violinist and piano  
Truth Becoming for string quartet

### Winds & Brass

Waves and Fountains for oboe, horn, piano  
Wanderer for brass quintet  
Hillside for brass quintet  
Colored Leaves for solo horn  
"wild horn whose voice the woodland fills" for 8 horns  
Echoes of Golden Brass for 8 horns and organ  
Star in the East (traditional carol) for 8 horns

### Recordings

Noises, Sounds & Strange Airs (Clique Track)  
includes Soliloquy and Sky's Mirror  
performed by D'Anna Fortunato and Emmanuel Feldman  
Mandolin X 4 (Plucked String Inc.)  
includes Mandolin Night performed by Neil Gladd  
Enigmatica (Uncommon Strings)  
includes "Blue-Gold Variations" from Loosely Blue for mandolin ensemble