

**Pamela J. Marshall**

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# **Loosely Blue**

**mandolin ensemble**

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dedicated to Marilyn Mair and Enigmatica



# Loosely Blue

by Pamela J. Marshall

for an octet of mandolins, mandolas, and mandocellos

**I. Prelude**

**II. Mirage**

**III. Blue-Gold Variations**

There are four parts: Mandolin I, Mandolin II, Mandola, Mandocello

Mandolin I requires 2 players. The other parts have occasional divisi and can be covered by one player if necessary. The mandola part is provided in treble clef (notated an octave higher) and alto clef. Some double-stops and chords are notated divisi. Double-stops that are not marked divisi can be played either way.

Loosely Blue is dedicated to Marilyn Mair, superb mandolinist and teacher at Roger Williams College in Rhode Island, and her ensemble Enigmatica, a group of skilled mandolinists, amateur and professional, from Massachusetts and Rhode Island.

The music is inspired by folk music. The shape and tonalities of the melodies and the structure of the phrases remind me of our various ethnic musics, but nothing is explicitly derived from a particular culture.

The short first movement starts with an atmospheric tremolo and gradually introduces its syncopated, unevenly accented melody. The second movement recalls the augmented intervals of Middle Eastern music. The middle section, marked *misterioso*, starts as a dialog between the first mandolins and mandocello, until all join a unison climax, followed by a return to the more mellow music of the beginning.

The variations combine two tunes, a simple pentatonic phrase and a widely spaced languid bluesy tune. After several variations on the bluesy second tune, the pentatonic tune from the introduction returns and energizes the languid quality of the other tune. The resulting energy propels the music forward until it really gallops along at the end. I sometimes describe it as duelling variations, but maybe it's more that each tune eggs the other on in a complementary way.



dedicated to Enigmatica

# Loosely Blue

Pamela J. Marshall

for mandolin octet

## I. Prelude

Allegro gioioso  $q = 100-106$

The musical score is arranged in four systems, each with a different instrument. The first system includes Mandolin I, Mandolin II, Mandola, and Mandocello. Mandolin I and II play melodic lines, while Mandola and Mandocello provide harmonic accompaniment. The second system continues the same instruments. The third system shows a change in the Mandocello part. The fourth system concludes the prelude with various dynamics and articulations.

**Mandolin I**  
Mandolin II  
Mandola  
Mandocello

**Musical Notation:**  
- Mandolin I: Treble clef, 4/4 time, dynamics: *f*  
- Mandolin II: Treble clef, 4/4 time, dynamics: *pp*, *mf*, *f*  
- Mandola: Treble clef, 4/4 time, dynamics: *pp*, *mf*, *f*  
- Mandocello: Bass clef, 4/4 time, dynamics: *pp*, *mf*, *f*, *p*

**Performance Instructions:**  
- *div.*: Divisi (divided)  
- *mf*: mezzo-forte  
- *f*: forte  
- *pp*: pianissimo  
- *p*: piano  
- *mp*: mezzo-piano  
- *v*: accents  
- *mf*, *f*, *p*: dynamic markings

11

Violin I: *mf*, *cresc.*, *f*, *f*, *a2*

Violin II: *ff*, *mf*, *cresc.*

Viola: *f*, *mf*, *mp*, *mf*

Violoncello: *ff*, *mf*, *mp*, *mf*

Double Bass: *f*, *mf*, *mp*, *mf*

16

Violin I: *mf*, *cresc.*

Violin II: *mf*, *cresc.*

Viola: *mf*

Violoncello: *mf*

Double Bass: *mf*

21

Violin I: *cresc.*, *f*, *ff*, *G.P.*

Violin II: *f*, *ff*

Viola: *f*, *ff*

Violoncello: *f*, *ff*

Double Bass: *f*, *ff*

27

divisi

mf

mf

*p poco staccato*

*p poco staccato*

32

*f*

*ff*

*p*

*f*

*ff*

*p*

*f*

*ff*

*p*

*f*

*ff*

*p*

# II. Mirage

Restrained  $q = 66-70$

The musical score is presented in three systems, each with four staves. The top staff is a grand staff (treble and bass clefs). The second staff is a treble clef staff. The third staff is a treble clef staff with an 8va marking. The bottom staff is a bass clef staff. The music is in 4/4 time. The first system (measures 1-6) features a piano introduction with dynamics ranging from *mp* to *mf*. The second system (measures 7-11) includes a piano section with dynamics from *p* to *f*. The third system (measures 12-15) continues with dynamics from *mf* to *mp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

16 *divisi*

20

23 *misterioso*



27 *a2* *b* *mp* *3* *3*

30 *mf* *divisi* *f* *mf* *f* *mf* *p* *pp* *p* *mf* *mf*

34 *mf* *f* *3* *f* *3* *mf* *f* *3* *f* *3* *f* *3* *f* *3* *f* *ff* *mf* *f*

38 a2

ff ff ff ff mp mp

42

mf p mp p mf p mf mp p

47

pp mf mp mp mf mp

51

Violin I: *mp*, *mf*, *mp*

Violin II: *mp*, *mf*, *mp*

Flute 8: *mf*, *mp*

Clarinet: *mf*, *mp*

Bass: *mf*, *mp*

56

divisi

Violin I: *mp*, *mf*

Violin II: *mp*, *mf*

Flute 8: *subito p*, *cresc. poco a poco*, *mf*

Clarinet: *subito p*, *cresc. poco a poco*, *mf*

Bass: *subito p*, *cresc. poco a poco*

59

Violin I: *f*, *mp*, *ff*, *mf*, *mp*

Violin II: *f*, *ff*, *mf*, *mp*

Flute 8: *f*, *ff*, *mf*

Clarinet: *f*, *ff*, *mf*

Bass: *f*, *ff*, *gliss.*, *mf*

63 a2

63 a2

64

65

66

67

68

68

68

69

70

71

72

### III. Blue-Gold Variations

Allegro con anima q = 132

Musical score for measures 1-5. The score is in 4/4 time and features four staves. The first staff (treble clef) begins with a melody marked *mf* and *legato*. The second and third staves (treble clef) are mostly rests, with some notes appearing in measure 5. The fourth staff (bass clef) has a bass line marked *mf legato*. Dynamic markings include *pp* in measures 4 and 5.

Musical score for measures 6-11. The score continues with four staves. The first staff (treble clef) has a melody marked *mf* with a crescendo hairpin. The second staff (treble clef) has notes marked *mp*. The third staff (treble clef) has notes marked *mp*. The fourth staff (bass clef) has a bass line marked *mf* with a *slur* over a phrase. Dynamic markings include *mf* and *mp*.

Musical score for measures 12-17. The score continues with four staves. The first staff (treble clef) has notes marked *pp* and *mf* with a crescendo hairpin. The second staff (treble clef) has notes marked *pp* and *mp*. The third staff (treble clef) has notes marked *pp* and *mp*. The fourth staff (bass clef) has notes marked *pp* and *mf* with a crescendo hairpin. Dynamic markings include *pp*, *mf*, and *mp*.



38 **Piu mosso**

Musical score for measures 38-41. The score is in 3/4 time and features four staves: Treble, Violin, Viola, and Bass. The key signature has one flat (B-flat). Measure 38 starts with a treble clef and a B-flat. The first staff has a melodic line with a dynamic of *mf*. The second staff has a chordal accompaniment with a dynamic of *mf*. The third staff has a chordal accompaniment with a dynamic of *mf*. The fourth staff has a bass line with a dynamic of *mp*. Measures 39-41 continue the melodic and harmonic development, with dynamics ranging from *mf* to *mp*. A triplet of eighth notes is marked in measure 40.

Musical score for measures 42-45. The score continues with four staves. Measure 42 starts with a treble clef and a B-flat. The first staff has a melodic line with a dynamic of *mf*. The second staff has a chordal accompaniment with a dynamic of *mp*. The third staff has a chordal accompaniment with a dynamic of *mf*. The fourth staff has a bass line with a dynamic of *mp*. Measures 43-45 continue the melodic and harmonic development, with dynamics ranging from *mf* to *f*. A triplet of eighth notes is marked in measure 44.

46 **Poco piu mosso**

Musical score for measures 46-49. The score continues with four staves. Measure 46 starts with a treble clef and a B-flat. The first staff has a melodic line with a dynamic of *mp*. The second staff has a chordal accompaniment with a dynamic of *mp*. The third staff has a chordal accompaniment with a dynamic of *mp*. The fourth staff has a bass line with a dynamic of *mp*. Measures 47-49 continue the melodic and harmonic development, with dynamics ranging from *p* to *mf*. A triplet of eighth notes is marked in measure 47.

Musical score for measures 50-53. The score continues with four staves. Measure 50 starts with a treble clef and a B-flat. The first staff has a melodic line with a dynamic of *mp*. The second staff has a chordal accompaniment with a dynamic of *p*. The third staff has a chordal accompaniment with a dynamic of *mf*. The fourth staff has a bass line with a dynamic of *p*. Measures 51-53 continue the melodic and harmonic development, with dynamics ranging from *mp* to *f*. A triplet of eighth notes is marked in measure 51.

53

mp *simile* *simile* *mf* *pp*

56

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

60

*p* *mp* *p* *mp* *pp* *mp* *p* *mp* *pp* *p*

64

*mp* *cresc.* *ff* *ff* *mp* *ff* *ff* *ff* *mp* *cresc.* *ff* *ff*



67

Musical score for measures 67-69. The score is written for four staves: Treble 1, Treble 2, Treble 3 (marked with an 8), and Bass. The key signature has one sharp (F#). Measure 67 starts with a mezzo-piano (mp) dynamic. Measure 68 features a forte (f) dynamic. Measure 69 returns to mezzo-piano (mp). The music consists of eighth and sixteenth notes with various accidentals.

70

Musical score for measures 70-72. The score is written for four staves: Treble 1, Treble 2, Treble 3 (marked with an 8), and Bass. The key signature has one sharp (F#). Measure 70 starts with a forte (f) dynamic. Measure 71 features a mezzo-forte (mf) dynamic. Measure 72 returns to forte (f). The music consists of eighth and sixteenth notes with various accidentals.

73

Musical score for measures 73-76. The score is written for four staves: Treble 1, Treble 2, Treble 3 (marked with an 8), and Bass. The key signature has one sharp (F#). Measure 73 starts with a forte (f) dynamic. Measure 74 features a fortissimo (ff) dynamic. Measures 75 and 76 continue with fortissimo (ff) dynamics. The music includes eighth notes, sixteenth notes, and some triplet-like patterns.

77

Musical score for measures 77-80. The score is written for four staves: Treble 1, Treble 2, Treble 3 (marked with an 8), and Bass. The key signature has one sharp (F#). Measure 77 starts with a mezzo-piano (mp) dynamic. Measure 78 features a mezzo-forte (mf) dynamic. Measure 79 features a mezzo-piano (mp) dynamic. Measure 80 features a piano (p) dynamic. The music includes eighth notes, sixteenth notes, and some triplet-like patterns.



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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 (unison or 2pt chorus, 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  
Hillslide for brass quintet  
Colored Leaves for solo horn  
Star in the East (traditional carol) for 8 horns  
Also Sprach Zarathustra by R. Strauss - excerpts - 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