

# Fall Colors

Perusal Score

Not for performance

AJ Harbison

This is a perusal score only.  
For performance materials, please send a request to [store@ajharbison.com](mailto:store@ajharbison.com).  
Thank you for your interest in my music!

# Fall Colors

for beginning string orchestra and solo string quartet  
Grade 2.5

with optional prelude for unison chorus

AJ Harbison

### Program Notes

One of my favorite things about Kansas City is the way the leaves change color in the fall, trading the green of summer for vibrant red, orange and gold. *Fall Colors* begins with the full string orchestra on a unison G, representing the green of summer; but the strings use different playing techniques, including *pizzicato* (plucking the strings), *sul ponticello* (playing near the bridge), and *sul tasto* (playing near the fingerboard), to represent different shades of green. The string quartet enters, playing pizzicato notes and figures that activate note changes in the orchestra, until the orchestra is holding out a diatonic cluster—all the notes in a G major scale, from the original G to the G an octave higher, representing all the different colors of fall. This leads into a melody played by the string quartet; the melody is drawn from the choral prelude, which has as its text a poem by my brother, Mark Harbison. Following the melody, the cluster builds up again and the string quartet pizzicato returns, but this time the pizzicato activates changes that take away notes, rather than adding them, representing the leaves falling from the trees. The full string orchestra eventually comes back to a unison G, portraying the trees that look the same once again, but this time bare of leaves instead of green. The string quartet plays one final pizzicato chord, ending the piece in G major but also recalling the cluster, reminding us of the cyclical nature of the seasons: even in winter, the return of spring, summer and fall awaits.

### Performance Notes

The prelude for unison chorus is optional. Any accompaniment may be used; chord symbols for the accompaniment are provided in the score. A longer introduction may be added, as long as it does not include the last three measures of the melody (i.e. measures 7-9) or the chords Bm or D.

Long held notes in all string parts may be freely bowed, though players in the same part should stagger bow changes as much as possible. The bowings provided for the string quartet may be used, altered, or ignored at the discretion of the conductor, based on the abilities of the players. A dashed line between *ord.*, *sul ponticello* and *sul tasto* markings indicates a gradual transition between techniques.

### Duration

Prelude: ca. 45 seconds; *Fall Colors*: ca. 3 minutes 30 seconds

# Fall Colors

by Mark Harbison

The summer green fades  
As dying leaves fall  
Trading trails covered in dirt  
For streets paved with gold

# Prelude

for unison chorus

Mark Harbison (2015)

AJ Harbison (2015)

♩ = 70

Chorus

The sum-mer green fades\_\_\_ As dy-ing leaves fall\_\_\_

6

Trad-ing trails\_\_\_ cov-ered in dirt For streets paved with gold The

10

sum-mer green fades\_\_\_ As dy-ing leaves fall\_\_\_

## PERUSAL SCORE ONLY *ritard.*

14

Trad-ing trails\_\_\_ cov-ered in dirt For streets paved with gold

# Fall Colors

for beginning string orchestra and solo string quartet

AJ Harbison (2015)

$\text{♩} = 70$

Solo Violin I

Solo Violin II

Solo Viola

Solo Violoncello

Violin I Part 1

Violin I Part 2

Violin II Part 1

Violin II Part 2

Viola I

Viola II

Violoncello I

Violoncello II

ord.----- sul ponticello----- ord. ord.----- sul ponticello----- ord.

*p* *f* *p* *f* *p*

ord.----- sul ponticello----- ord. ord.----- sul ponticello----- ord.

*p* *f* *p* *f* *p*

ord.----- sul tasto----- ord.----- sul tasto----- ord.

*p* *f* *p* *f* *p*

ord.----- sul tasto----- ord.----- sul tasto----- ord.

*p* *f* *p* *f* *p*

pizz. arco

pizz. arco

*p* *p* *f* *p*

ord.----- sul ponticello----- ord.

*p* *f* *p*

ord.----- sul tasto----- ord.

*p* *f* *p*

**A**

10

Solo Vln. I

Solo Vln. II

Solo Vla.

Solo Vc.

Vln. I Part 1

Vln. I Part 2

Vln. II Part 1

Vln. II Part 2

Vla. I

Vla. II

Vc. I

Vc. II

**PERUSAL SCORE ONLY**

musical score with staves for Solo Vln. I, Solo Vln. II, Solo Vla., Solo Vc., Vln. I Part 1, Vln. I Part 2, Vln. II Part 1, Vln. II Part 2, Vla. I, Vla. II, Vc. I, and Vc. II. Includes dynamics (f, p), articulation (pizz., arco), and a large watermark 'PERUSAL SCORE ONLY'.



**B**

19

Musical score for measures 19-23. The score includes parts for Solo Vln. I, Solo Vln. II, Solo Vla., Solo Vc., Vln. I Part 1, Vln. I Part 2, Vln. II Part 1, Vln. II Part 2, Vla. I, Vla. II, Vc. I, and Vc. II. The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a dynamic marking of *f* (forte) and includes a section marked *pizz.* (pizzicato) starting at measure 20. A large watermark "PERUSAL SCORE ONLY" is overlaid on the score.

C

Musical score page 26, featuring Solo Vln. I, Solo Vln. II, Solo Vla., Solo Vc., Vln. I Part 1, Vln. I Part 2, Vln. II Part 1, Vln. II Part 2, Vla. I, Vla. II, Vc. I, and Vc. II. The score includes dynamics like *p* and performance markings like *arco*. A large watermark 'PERUSAL SCORE ONLY' is overlaid on the center.

**PERUSAL SCORE ONLY**

**D**

34

Solo Vln. I

Solo Vln. II

Solo Vla.

Solo Vc.

Vln. I Part 1

Vln. I Part 2

Vln. II Part 1

Vln. II Part 2

Vla. I

Vla. II

Vc. I

Vc. II

*pizz.*

*f*

*arco*

*p*

**PERUSAL SCORE ONLY**

43

Solo Vln. I

Solo Vln. II

Solo Vla.

Solo Vc.

Vln. I Part 1

Vln. I Part 2

Vln. II Part 1

Vln. II Part 2

Vla. I

Vla. II

Vc. I

Vc. II

ord. ----- sul ponticello ----- ord.

*f* *p*

**PERUSAL SCORE ONLY**