



Angela Elizabeth Slater

As one across the tilting sky
for string ensemble and percussion

PERUSSAL SCORE

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As one across the tilting sky has been written for the 'Composer as Conductor' project at the Tanglewood Music Festival 2022.

The piece explores the shift in movement and direction of both weather systems and a murmuration of birds, flitting back and forth in different directions, spreading out and then crunching together to create density. These ideas are reflected in the music's rhythmical language, harmonic density and timbral colour exploration.

c.4 mins

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Performance notes:

- 1) Molto sul ponticello, sul ponticello and sul tasto are abbreviated in most cases to M.S.P., S.P. and S.T. respectively.
- 2) Natural harmonics are indicated with diamond noteheads. String allocations indicate the fingered position not the resultant pitch.
- 3) For trill notes in brackets a (♭) is the note to trill to.
- 4) Harmonic note trills take two forms; natural harmonic trills will be indicated by a timbral trill symbol **ttr**, the open string note in brackets (♭), and the string indication; artificial harmonic trills will be indicated by timbral trill symbol **ttr** and the stopped note in brackets (e.g. the note to trill to).

10 $\frac{4}{4}$ *molto rit.* $\frac{3}{4}$ $\frac{2}{4}$ *A tempo* $\frac{7}{8}$ 3 + 2 + 2 $\frac{3}{4}$

Vln. 1 *f* *pp* *molto vib.* *f* *pp* *mf* *pp* *mf*

Vln. 2 *pp* *f* *sf* *pp* *mf* *pp* *mf*

Vla. *f* *pp* *f* *sf* *pp* *mf* *pp* *mf*

Vc. *f* *pp* *f* *pp* *mf* *sf* *p* *mf*

Cb. *f* *pp* *f* *sf* *p* *mf* *pp* *mf*

Perc. *pp* *mp* *pp* *sf*

Suspended cymbals To W.B. Woodblocks

16 $\frac{3}{4}$ (slurs show phrasing)

Vln. 1 *sf pp* *sf mp* *sf* *sf mp* *sf mf sf mf*

Vln. 2 (slurs show phrasing) *sf pp* *sf mp* *sf* *sf mp* *sf mf sf mf*

Vla. *fp* *sf pp* *f mf sf mf*

Vc. *sf* *fp* *mp*

Cb. *sf* *sf p* *f*

Perc. *mp* *mf cresc.* *f p* *mf cresc.*

21

Vln. 1 *sf pp sf mp sf sf sf mf*

Vln. 2 *pp fp pp mp sf sf mf*

Vla. *sf pp fp pp*

Vc. *f f fp*

Cb. *fp mf f*

Perc. *f*

26

Vln. 1 *sf f sf fpp mf pp < mf fpp*

Vln. 2 *sf f sf sf fpp p pp < mf pp*

Vla. *f pp fpp p ppp p pp f*

Vc. *pp fp mf ttr ppp p pp f*

Cb. *fp mf pp ppp p pp f*

Perc. *sf mp sf*

To S Cym.

B

4/4

3 + 3 + 2

31 $\frac{7}{8}$ 3 + 2 + 2 $\frac{4}{4}$ $\frac{8}{8}$ 3 + 3 + 2 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{8}{8}$ 3 + 3 + 2 $\frac{7}{8}$

Vln. 1 *fpp* *fpp* *pp* *fpp* *f* *pp* *sf* *sf*

Vln. 2 *fpp* *fpp* *pp* *fpp* *f* *pp* *sf* *sf*

Vla. *fpp* arco *fpp* *ppp* *mf* pizz. *fpp* arco *f* *pp* *sf* *sf*

Vc. *mf* *pp* *mf* *p* *mf* *f* *pp* *sf*

Cb. *f* *mf* *mf* *mf* *f* *pp* *pp* *sf*

Perc. Suspended cymbals l.v. To Wood Blocks

37 $\frac{7}{8}$ 3 + 2 + 2 $\frac{2}{4}$ $\frac{8}{8}$ 3 + 3 + 2 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{8}{8}$

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

Vln. 2 *mf* *pp* *mf* *mf* *pp* *mf* *mf* *pp* *mf*

Vla. *mf* *pp* *mf* *mf* *pp* *mf* *mf* *pp* *mf*

Vc. *mf* *pp* *mf* *mf* *pp* *mf* *mf* *pp* *mf* *sf*

Cb. *mf* *pp* *mf* *mf* *pp* *mf* *mf* *pp* *mf* *sf*

Perc. Woodblocks

42 $\frac{3}{8}$ 3 + 3 + 2 $\frac{4}{4}$ S.P. $\frac{3}{4}$ $\frac{4}{4}$ ord.

Vln. 1 *pp* *mf* *pp* *ppp* *mf pp* *mf*

Vln. 2 *pp* *mf* *pp* *mf* *ppp* *sf pp* *sf*

Vla. *pp* *mf* *pp* *mf* *ppp* *mf pp* *mf*

Vc. *pp* *mf* *pp* *mf* *pp* *mf pp* *mf*

Cb. *f* *pp* *f* S.P. *pp* *ppp*

Perc. To S Cym. *sf* Suspended cymbals *ppp* damp *mf > pp*

46 $\frac{2}{4}$ ord.

Vln. 1 *pp* *mf* *ppp* *pp* *fp* *sf* *pp*

Vln. 2 *pp* *mf* *ppp* *mf pp* *mf* *pp* *mf* *ppp* *sf* *pp*

Vla. *pp* *ppp* *mf pp* *mf* *pp* *mf* *ppp* *sf* *pp*

Vc. *pp* *mf* *ppp* *mf pp* *mf* *pp* *mf* *ppp* *sf* *pp*

Cb. *ppp* *mf pp* *mf* *pp* *mf* *ppp* *sf* *pp*

Perc. damp. *ppp* *mf > pp* *pp* *mf > pp* l.v. To W.B. Woodblocks *sf*

D

molto rit.

3/4

50

ord

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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

S.P.

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

S.P.

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

S.P.

solo

6

6

p *mf*

mf *pp* *mf* *pp* *pp* *pp*

mf *pp* *mf* *pp* *pp* *pp*

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

||

54

3/4

4/4

♩ = 60

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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

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

pp *mf* *f* *p* *fp* *f* *pp*

S.P.

with grit

S.P.

sf *ppp* *mf* *with grit* *fp* *pp* *mf* *pp* *pp*

S.P.

mf *fp* *pp* *mf* *pp* *pp*

mp *mp* *ppp* *mf* *pp*

3/4 A tempo (♩ = 132)

(slurs show phrasing)

59

Vln. 1 *pp* *mf* *sf pp* *sf* *sf* *sf*

Vln. 2 *pp* *mf* *sf pp* *sf* *sf* *sf*

Vla. *ff* *mf* *ff* *sf* *fp*

Vc. *ff* *mf* *f* *sf* *fp* *mp*

Cb. *p* *mf* *sf* *sf* *p* *fp* S.P.

Perc. Woodblocks *sf*

65

Vln. 1 *sf* *sf* *sf* *sf* *sf*

Vln. 2 *sf* *sf* *pp* *fp* *pp* S.P. ord.

Vla. *sf* *sf* *sf* *sf* *sf* *sf > pp*

Vc. *fp* *fp*

Cb. *mf* *sf*

F

E

molto rit.
ord.

69

Vln. 1 *sf sf sf sf fpp mf*

Vln. 2 *sf sf sf sf fpp mf*

Vla. *fp pp f pp f*

Vc. *fp pp fp mf*

Cb. *fp mf pp*

ttr

||

4/4

74

Vln. 1 *mf fpp mf mf p mf pp mp*

Vln. 2 *mf mf fpp mf mf p mf p mf pp mp*

Vla. *mf pp mf*

Vc. *mf pp*

Cb. *mf pp mf pp mf*

ord.

4/4 Expansive and impassioned ♩ = c. 56

78

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

Vln. 2 *pp* *mp* *pp* *ff*

Vla. *pp* *ppp*

Vc. *pp* *S.P.* *f* *pp* *ff* ord. *mf* *pp*

Cb. *pp* *mf* *pp*

83

Vln. 1 *pp*

Vln. 2 *>pp* *pp* *ttr*

Vla. *ff* *mf* *ff* *pp*

Vc. *pp* *ff* *pp* *mf* *pp* *gliss.* *gliss.* *I. ttr*

Cb. *f* *pp* *f* *pp*

