

*Angela Elizabeth Slater*

**Dispersions in Watercolour**  
for solo cello

## ***Dispersions in Watercolor for solo cello (2018)***

*Dispersions in Watercolour* explores ideas the ways that the colour of watercolour paints dissipates across a canvas. When you initially make a mark on a canvas the colour is rich, before seeping away on the contours of the surface texture, creating delicate branches of fading colour. It was with this in mind that *Dispersions in Watercolour* was written.

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### **Performance notes:**


1) Sul ponticello and sul tasto are abbreviated in most cases to S.P. and S.T. respectively. Normal playing position is reinstated by indication of nat..

2) . -> : gradually move from one technique/position to another.

3) When there is more than one note to trill to, alternate freely between the options given.

4) Pressure trill: a trill produced by alternating the finger pressure between normal (♫) and light (harmonic ♫).

These will be indicated with the same note as a harmonic in brackets with a tr symbol above.

5)  Add bow pressure to produce a distorted sound, in which the sounding pitch is completely replaced by noise and then comes back to tone again.

6) A very wide vibrato beyond *molto vib.* is indicated by: 

7) The rhythmic value of stemless noteheads should be interpreted very freely. The rhythmic value of these only serve to give a representation of the proportional length of the note to others.

# Dispersions in Watercolour

for solo cello

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Expressions of colour, rich and delicate ♩ = c. 60

III. *freely* S.P. nat.

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

2 *mf* *p* *mf* *ff* *p* *mf* *pp* S.P. *feathery*

3 nat. III *f* *sub.p* *mf* *port. sf* *f* *ff*

4 III *sf* *port. fff* *pp* *f* *mp*

5 *f* *pp* *ff* S.P.

6 no trill *p* *mf* *mf* *sub. pp* **molto accel.** S.P. *feathery*

3 **A tempo** (♩ = 60)

7 **IV** *S.P. feathery* **nat. III.**

*f* *pp* *ff* *ff* *gliss.*

\* repeat and alternate (in any order) between boxed material freely following the dynamics below for 20 secs

8 **IV**

*mp* *ff*

9 **IV** **III** *mf* *ff* **IV** *mf*

10 **III** **III** **II** **III** **II** *ff*

11 **III** **II** *tr* *intense* *mp* *f* *pp* *ff* *mp* *ff*

12 *f* *mp* *ff* **5** **IV** *p* *mf* *port. f* *p* **IV** *tr*

13 *(tr)* **5** **IV** **III.** *mf* *mf* *mp*