

Angela Elizabeth Slater

Dispersions in Watercolour
for solo violin

***Dispersions in Watercolor* for solo violin (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.

c. 8-10 mins

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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.

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

freely

III. *tr* *S.P* *nat.* *tr*

fp > pp *mf* *pp*

2 *3* *tr* *S.P* *feathery*

mf > p *mf* *ff* *p* *mf* *pp*

3 *nat.* *III* *tr* *tr* *V* *3*

f *sub.p* *mf* *IV* *port.* *sf* *f* *ff*

4 *III* *tr* *II* *IV* *3* *3* *3*

sf *fff* *pp* *f* *mp*

5 *port.* *III* *3* *S.P* *tr*

f *pp* *ff*

6 *no trill* *molto accel.* *S.P* *feathery*

p *mf* *mf* *sub. pp*

3 **A tempo** (♩ = 60)

7 IV S.P. feathery nat. III.

f > *pp* < *ff* *ff*

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

8 IV

mp *ff*

9 IV

mf *ff* *mf*

10 III

ff

11 III

mp *f* *pp* *ff* *mp* *ff*

12 IV

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

13 (tr)

mf *f* *mf* *mp*