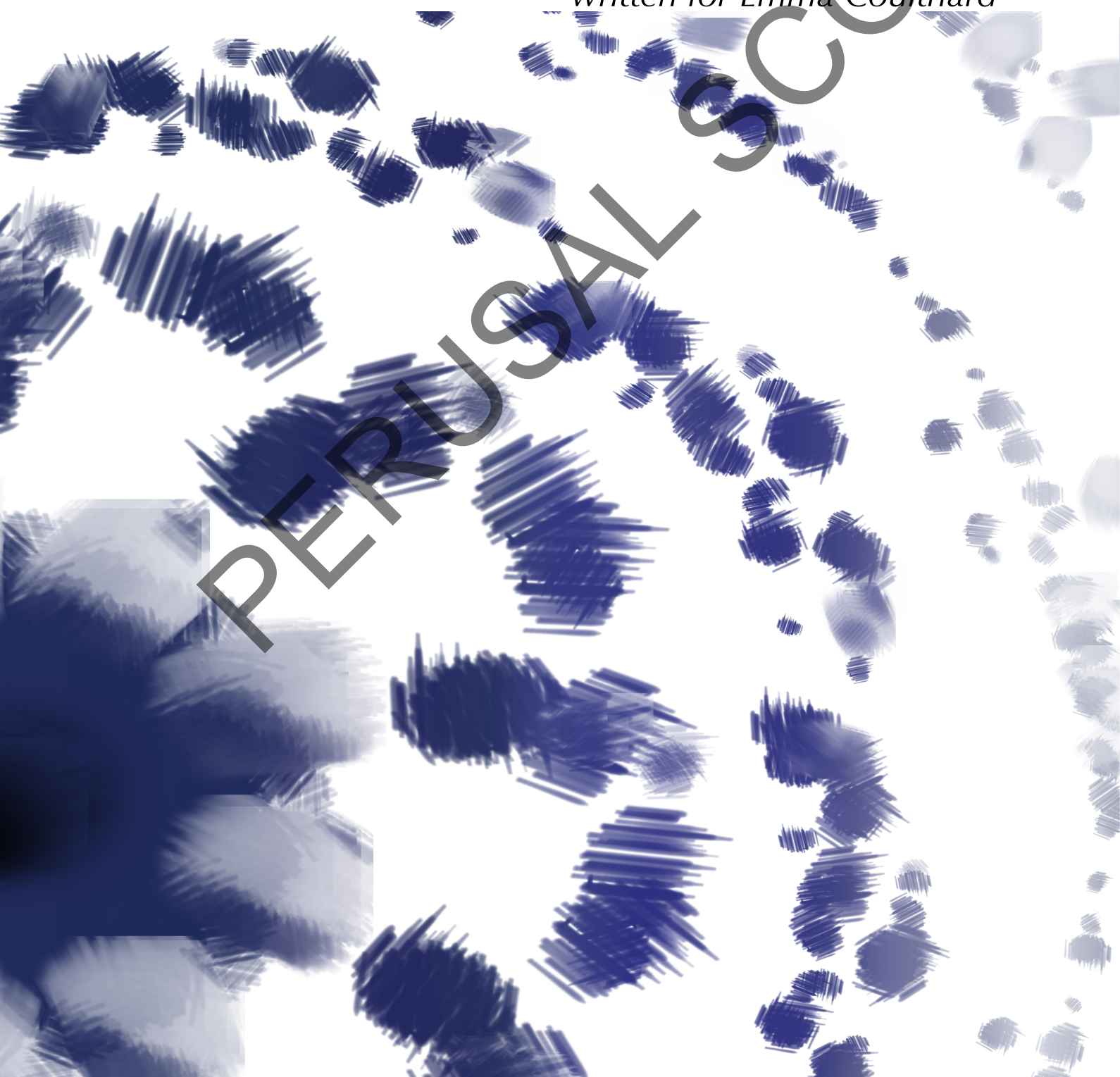


Angela Elizabeth Slater

Echoed

for solo flute with glissando headjoint

written for Emma Coulthard



***Echoed* for solo flute with glissando headjoint (2021)**

Echoed is a new solo work for flute, written especially for Emma Coulthard as part of the Arts Council England funded project *Connected skies*: solo series challenge. In this project, composer Angela Elizabeth Slater has set out to write six new works for double bass, cello, flute, accordion, percussion and mezzo soprano between October 2020-May 2021.

Echoed is the fourth piece in the *Connected skies* collection of solo pieces. All the pieces are reflective of the difficult times of 2020, drawing on a poem authored by the composer. *Echoed* explores the imagery of this poetic text, and refers to the 'Echo' myth.


*When the sky enclosed around me
Shrinking ever smaller
I found woven half dreams
fractured in spaces inbetween
which **ache and scream**
I tried to shut the noise out
but it echoed right back at me
never to leave or fully be*


Total length c. 10 mins

Angela Elizabeth Slater

PERFORMANCE NOTES

Noteheads:

 = air sound

 = harmonics

 = voice (sung)


 = pizzicato effect

Other:

1) in → out indicates glissando headjoint moving from a state of being in to a state of being out. This will lower the pitch. out → in is the same but in reverse.

2) Stemless noteheads are to be interpreted freely and give an indication of rhythm that does not need to be followed strictly.

3) *ttr* indicates a timbral trill.

4)  indicates an overblowing effect that should result in higher partials being heard briefly.

5) Accidentals apply throughout the line or bar unless cancelled. Some notes may be given cautionary accidentals to aid reading.

6) Sung notes can be altered to an octave appropriate to the player's voice and range.

for Emma Coulthard

Echoed

Angela Elizabeth Slater

With nervous energy ♩ = c.76

Sliding head joint

out → in

out → in

Flute

flz.

LH middle finger

flz.

diaphragm accents

tr

tr

cha

cha

3

p < *f* *p* < *mf* > *p* < *ff* *fp*

2

in → out

f *p*

3

in → out in

diaphragm accents

tr

5

a - che

mf *sfz* *sfz*

4

5

f *p* *f*

5

in in → out

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

6

in → out

tr

mf *f*

7 in in → out → in

p sfz f 5 5

8 → out in → out

mp f sf a - che

9 in → out in → out

sf f and scream *tr sff* LH 3rd finger

10 in

mf 7 7

11 in → out → in

f 3 3 flz.

12 out → in

p sf sim. f

13

flz.
< f *p* *f* *p* *f*

14

p *f* *p* *f* *p* *f*
 in → out

15

in → out in in → out in
mp *f* *mp* *f*

16

→ out → in out → in out → in
p *f*

17

flz.
 I tried *pp* *fp* *ff* *pp*

18

LH 3rd finger
 to shut out the noi - se I tried
f *tr* *ff*

19 in → out → in out → in

pp *ff* *pp* *p*

20

f *p* *pp*

21 out → in out → in

pp *ff* *pp* *ff* > *pp*

22

p *f*

23 rit.

pp

24 diaphragm pulsing

fp *sfp* *sfp* *fp* *sfp* *sfp*

gliss. *gliss.* *gliss.*

A tempo ♩ = 76

25 in _____> out in _____> out in _____> out

Musical staff for measure 25, featuring a series of eighth notes with accents. Dynamics range from *pp* to *ff*.

26

Musical staff for measure 26, including a vocal line with lyrics "I tried" and a piano accompaniment. Dynamics include *pp*, *sf*, *sf*, and *ff*.

27

in _____> out in _____> in

Musical staff for measure 27, featuring a vocal line with lyrics "to shu" and a piano accompaniment. Includes a fingering instruction "LH 3rd finger" and a trill marking "ttr". Dynamics include *mp*.

28

in _____> out _____> in

Musical staff for measure 28, featuring a piano accompaniment with various dynamics: *f*, *p*, *<f*, *f*, and *pp*.

29

Musical staff for measure 29, featuring a piano accompaniment with dynamics: *sf*, *p*, *f*, *p*, *f*, and *p*. Includes trill markings "tr".

30

in _____> out in

Musical staff for measure 30, featuring a piano accompaniment with dynamics: *p*, *sf*, *sim.*, and *f*.