



Angela Elizabeth Slater

Falling Watercolours
for string quartet

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) Nat → Sul pont.: gradually move from normal position to bowing near the bridge (and vice versa)
- 3) Natural harmonics are indicated with diamond noteheads and string allocation indicating the fingered position not the resultant pitch.
- 4) For trill notes in brackets a (♭) is the note to trill to - if this note is an open string it will be indicated by a timbral trill symbol *ttr* along with the string indication and 0 underneath.
- 5) A very wide vibrato beyond *molto vib.* is indicated by: 
- 6) Over bow pressure will be indicated with: 
- 7) The rhythmic value of stemless noteheads should be interpreted very freely. These indicative rhythmic values serve only to give a representation of the proportional length of the note to others.
- 8) Players should enter approximately when their part visually aligns with another.

***Falling Watercolours* for string quartet (2018-19)**

Falling Watercolours has been written for the Rolston quartet for the Soundstreams Emerging Composer works. The piece explores effervescent delicate textures and colours both luminous and dark reflecting the array of possible tones, textures of watercolours. The piece aims to explore the relationship and dynamic between material free of meter or precise rhythms in conjunction and juxtaposition with very traditional strict meter material.

Angela Elizabeth Slater

for the Rolston Quartet
Falling Watercolours

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

The score is for a string quartet and includes the following parts and markings:

- Violin I:** III. *freely* *ttr* (trill), *S.P.* (sul ponticello), *nat.* (natural), *S.P.*
- Violin II:** *fp* > *pp*, *mf*, *mf*
- Viola:** *mp*, *fp*, *S.P.*
- Violoncello:** I. *freely* *ttr*, *ppp* < *mf* (0), *pp*, *mf*, *f*, *fp*, *fp*
- Double Bass:** *pp*, *freely* *ttr* (trill), *S.P.*, *nat.*, *M.S.P.* (Messa di Sopra), *S.T.* (Sordina), *p*, *fp*, *f* > *pp*, *mf* >, *p*, *fp*, *f* > *pp*, *mf* >, *gliss.*, *mf*, *pp*, *f*, *p*, *mp*, *f*, *mf*, *fp*, *f*, *gliss.*, *pp* <

A

4

nat. S.P. nat.

mf *f*

nat. S.P. nat.

mf *f*

fp *mf* *ff* *fp* *ff* *fp*

fp *fp* *mf* *ff* *mp* *f*

nat. M.S.P. nat.

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

nat. M.S.P. nat.

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

gliss.

B

S.P. nat. M.S.P.

mp *mf* *ff* *pp*

S.P. nat. M.S.P.

mp *mf* *ff* *pp*

ff *ff* *p*

f *p* *ff*

nat. M.S.P. S.P.

ff *pp* *mf*

nat. M.S.P. S.P.

ff *pp* *mf*

ff

Dancing with transient colours (in strict meter) ♩ = c. 120

1 nat. **C**

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

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

mf *f* *pizz.* *f* *arco* *fp*

mf *f* *pizz.* *f* *arco* *fp* *f*

7 **D**

fp *mp* *f* *fp* *mp* *f*

fp *mp* *f* *fp* *mp* *f*

f *pp* *mf* *f* *mf* *pp* *ff* *pp* *ff* *pp* *mp* *fp* *fp* *f*

nat. *M.S.P* *nat.* *M.S.P* *nat.* *M.S.P* *nat.* *M.S.P*

pp *mf* *f* *mf* *pp* *ff* *pp* *ff* *pp* *mp* *fp* *fp* *f*

— *pp* *mf* *f* *mf* *pp* *ff* *pp* *ff* — *pp* *mp* *fp* — *fp* — *f*

E

accel.

rit.

F

Musical score for measures 6-15. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The time signature changes from 3/4 to 4/4, then to 3/8, and finally to 2/4. Dynamics include *mp*, *f*, *sf*, *fp*, and *pp*. Articulations include *pizz.*, *arco*, *S.P.*, and *nat.*. A triplet of eighth notes is marked with a '3' in the first two staves. The section concludes with a *gliss.* instruction.

Freely, with expression and building intensity ♩ = c. 60

Musical score for measures 16-25. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The time signature is 2/4. Dynamics include *mp*, *f*, *pp*, *mf*, and *pp*. Articulations include *gliss.*, *nat.*, and *port.*. A trill is marked with 'tr' in the first staff. A section marked 'S.P.' is indicated in the second staff. The section concludes with a *pp* dynamic.

G

Musical score for section G. The piano part (top two staves) includes dynamics *pp*, *p*, and *pp*. It features *S.P.* (Sustained Pedal) markings and a triplet of eighth notes. The guitar part (bottom staff) includes dynamics *pp*, *mf*, *f*, *fp*, and *f*. It features a triplet of eighth notes, a glissando (*gliss.*), and a finger number '5'. A large watermark 'PERUSSA SCORE' is overlaid diagonally across the page.

H

Musical score for section H. The piano part (top two staves) includes dynamics *mf*, *pp*, *mf*, *p*, and *mf*. It features *S.P.* (Sustained Pedal) markings, *nat.* (natural) markings, and trills (*tr*). The guitar part (bottom staff) includes dynamics *mf*, *pp*, and *mf*. It features *tr* (trill) markings, a triplet of eighth notes, and a finger number '3'. A large watermark 'PERUSSA SCORE' is overlaid diagonally across the page.

ff p mf pp f sub.p mf

mf ff p pp f sub.p mf

pp mf f p

feathery M.S.P. nat. port. III ttr ttr

(tr) III ttr ttr

IV

I

port. sf f ff sf fff

port. sf f ff

f ff p f

port. ttr ttr ttr

III IV

J

Section J consists of four staves of music. The first staff begins with a trill (ttr) and a fermata over a whole note, with dynamic markings *p* and *ab lib.* leading to *f*. The second staff includes a portamento (*port.*) and another trill, with dynamics *p*, *mf*, *pp*, and *ab lib.* leading to *f*. The third staff features a portamento and a triplet, with dynamics *p*, *f*, *p*, *mf*, and *ff*. The fourth staff continues the melodic line with dynamics *p* and *mf*.

K

Section K consists of five staves of music. The first staff includes a *mp* dynamic, a trill, and a glissando (*gliss.*) ending with a fermata. The second staff features dynamics *f*, *p*, *mf*, *f*, and *pp*, with a *S.P.* marking. The third staff includes dynamics *ff*, *p*, *mf*, *f*, and *pp*, with a *S.P.* marking. The fourth staff features dynamics *mp*, *ff*, *p*, *mf*, *f*, *p*, and *f*. The fifth staff, in bass clef, features dynamics *fp*, *mf*, and *fp*.

L

mf 5 ff p 5 ff p 5 ff p fp pp mf

mf 5 ff p 5 ff p 5 ff p fp mp

mf 5 ff p mf 5 ff mf ff p fp mp

mp f p

M

gliss. M.S.P.

port. f p f S.P. nat.

p f p f

p f p f

The musical score consists of several systems of staves. The first system includes a treble clef staff with a 'nat' marking and a 'gliss.' marking, followed by a box containing the letter 'N' and a wavy line. The second system continues with 'gliss.' markings and a 'ppp' dynamic. The third system shows a bass clef staff with a 'gliss.' marking and a wavy line. The fourth system features a bass clef staff with a 'gliss.' marking, a first ending bracket labeled 'I.', and a trill marked 'ttr'. Dynamic markings include 'fp', 'f', '>mp', and 'f'. The fifth system has a treble clef staff with a 'gliss.' marking and 'M.S.P.' markings. The sixth system shows a bass clef staff with 'gliss.' markings and 'M.S.P.' markings. The seventh system includes a bass clef staff with 'gliss.' markings, a 'nat' marking, and a 'ff' dynamic. The eighth system features a bass clef staff with 'gliss.' markings, 'M.S.P.' markings, and a 'ppp' dynamic. A large diagonal watermark 'PERUSAHAAN SCORE' is overlaid across the score.