

*Angela Elizabeth Slater*

# Into the Scarlet Sky

for Classical guitar and Shakuhachi

*Into the Scarlet Sky* for classical guitar and shakuhachi (2017)

*Into the Scarlet Sky* for classical guitar and shakuhachi was written for Gemma MacGregor and Cassie Matthews for the 2018 *Illuminate* concert series. This concert series was founded and artistically directed by Angela Elizabeth Slater. The concert series seeks to promote the work of women composers past and present, and women performers. The 2018 *Illuminate* concert series activities have been supported by the Ambache Charitable Trust, Gemma Classical Music Trust, Hinrichsen Foundation and RVW Trust.

In 2017, a dust cloud caused by Storm Ophelia left the sky with a reddish tinge and gave the appearance of an angry red sun in the sky. The strange and unnerving red sun was caused by winds pulling up Saharan dust which was swept so high that the light from the sun was scattered across the longer wavelengths; the red part of the spectrum. The sky, tinged with a dusty red hue, felt almost apocalyptic, and it is the essence of this that it captured in *Into the Scarlet Sky*. The Shakuhachi sweeps up the dust and air in long arching melodic phrases that are violently punctuated by the guitar. A serene but eerie space is found in the middle, leaving the guitar to find its own path before the Shakuhachi re-enters, increasing the intensity again towards a final violent phrase to close.

By *Angela Elizabeth Slater*

**Classical guitar performance notes:**

- 1) Natural harmonics will be indicated with diamond noteheads and are notated at sounding pitch (for the score reader, an octave above concert pitch, in the manner of the rest of the guitar part)
- 2) Artificial harmonics will be indicated with diamond note heads and art. harm. written above. Artificial harmonics are written at fingered pitch and therefore sound an octave higher.
- 3) In some instances specific strings will be indicated by a number contained in a circle.
- 4) In some instances fret position will be indicated by Roman numerals.
- 5) Percussive sounds are indicated with x noteheads. A rectangle above indicates it is to be performed on the soundboard otherwise it is on the body of the guitar below the strings.
- 6) Muted notes will be indicated with x noteheads within the staff with pitch indication.
- 7) RH above a note indicates the note is to be played by the right hand in the manner of a hammer on.
- 9) T followed by a bracketed line indicates Tambora.
- 9) R followed by a bracketed line indicates rasgueado playing style.
- 10) S is used to indicate a soft tremolo style using the flesh of the fingers, thumb or hand

**Shakuhachi performance notes:**

1) The player should not feel restricted by the notation and should treat it as guide rather than a definitive version. In box material the player should feel particular free to interpret the music as they see fit.

2) Rests and other rhythmic indications have sometimes been removed to indicate a freedom and improvisatory manner of playing is expected from the player.

3) If no specific indication of note treatment is indicated the player should feel free to interpret this how they see fit.

4) *Muraiki* have been indicated using *m* followed by  or 


5) *Kazaiki* has been indicated using x noteheads and the term sometimes written above.


6) *Yuri* have been indicated using  

7) *Nayashi*  

8) *Suri*  

9) *Korokoro*: is indicated by trem between two notes.

10) *Otoshi*  lower pitch at the end of the sustained note.

11) *Furi-kiri*  lower pitch at the end of sustained note but immediately return to original note.

# Into the scarlet sky

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**Expressive** ♩ = 60

freely

Shakuhachi

Guitar

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

*otoshi*

**Fiery, with building intensity** ♩ = 100

Shak.

Gtr.

*m* *p* *f* *mf* *p* *mp*

*let ring* *let ring* *very freely*

*air*

Shak.

Gtr.

*pp* *mp* *p* *ff* *mp*

*3* *3* *5* *5* *6* *7* *6* *5* *6* *7*

*ppp* *p*

Shak.

Gtr.

*sf* *pp* *f* *sf* *pp* *f* *sf* *pp* *f* *pp*

*tr* *m* *3*

21

Shak. *m*

Gtr.

*sf pp* *f* *p* *i a m*

27

Shak. *accel* *rall.*

Gtr.

*fp* *p* *f* *fp* *f* *p* *f* *p*

33

Shak. *tr* *accel* *rall.*

Gtr.

*f* *p* *f* *ff* *p* *f* *sf* *p* *f* *fp*

repeat boxes freely and in any order - starting slowly and gradually increasing in speed and intensity

38

Shak. *f* *freely* *mp* *molto cresc.*

Gtr. *f* *pp*

6 Shak. 43

Gtr. *f* *mf*

Shak. 47

Gtr. *fff* *ff* *sf* *f*

*rit. very freely*

53 - Delicate, fragile with a simmering intensity ♩ = 68

Gtr. *mp* *p* *mf* *mp*

Shak. 60

Gtr. *pp* *p* *pp* *mp* *pp*

69

Shak. Musical notation for Shak. part 69-76, including rests and a final measure with a *p* dynamic and a *m* hairpin.

Gtr. Musical notation for Gtr. part 69-76, including chords, a *5* fret mark, and dynamics *mf*, *mp*, and *f*. Includes the label "RH".

77

Shak. Musical notation for Shak. part 77-81, including dynamics *f*, *mp*, *f*, *mp*, *p*, and performance instructions *freely* and *rall.*. Includes the instruction *otoshi*.

Gtr. Musical notation for Gtr. part 77-81, including a *5* fret mark, dynamics *mp*, *f*, *pp*, and the instruction *freely*. Includes the label "RH".

82

Shak. Musical notation for Shak. part 82-86, including dynamics *mf*, *mp*, *f*, *p*, *f*, and performance instructions *accel.* and *freely*.

Gtr. Musical notation for Gtr. part 82-86, including a *T* mark, dynamics *mf*, *mp*, and *mf*.

*ad lib using notes in box  
returning to sustained  
note inbetween*

87

Shak. *p* *mf* *mf*

Gtr. *T* *without meter* *R* *mf* *fff* *pp* *f* *mp* *mf*

**Fiery and intense ♩ = 100**

**accel.**

92

Shak. *ff* *fff*

Gtr. *pp* *f* *fff* *5*