

Angela Elizabeth Slater



Of Spheres

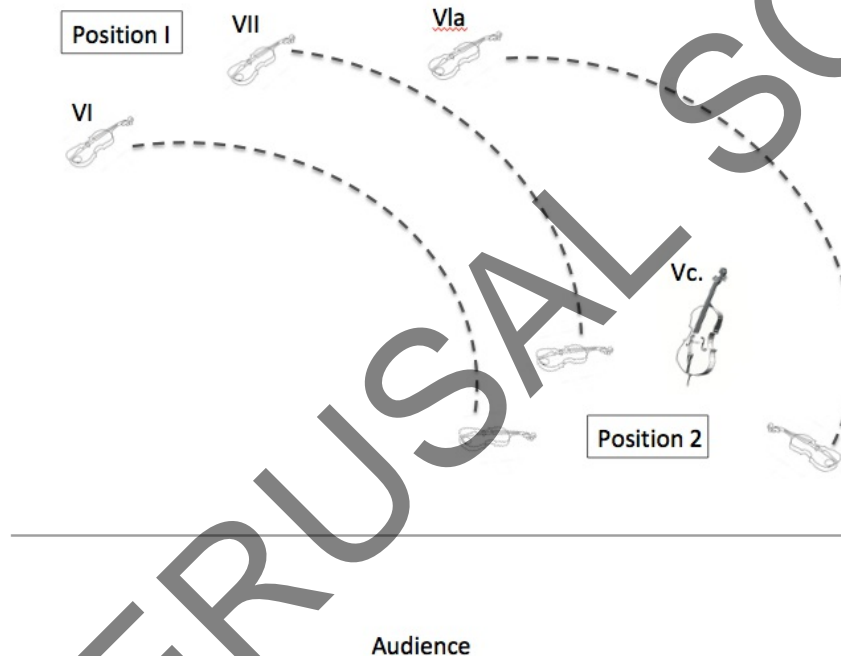
for the Semiosis Quartet

PERUSAL SCORE

Performance notes:

2

- 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.



***Of Spheres* for string quartet (2019)**

Of Spheres has been written for the Semiosis Quartet for the International Alliance for Women in Music Conference, June 2019. The piece is driven through the string trio exploring different musical spheres and orbits around a planetary body - in this instance the cello. They explore different harmonic spheres, timbral and gestural realms, whilst there is an ever-present C-C sharp Cello pedal that exerts a gravitational pull on the other instruments. This anchor gradually pulls the whole group together, both in pitch content and in the physical location of the players. It draws all pitches towards this C-C sharp pedal, leaving the C-C sharp pitch to linger in the air as the piece comes to a close.

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Duration: c.10 minutes

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for the Semiosis Quartet

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Agitated and circling ♩ = 100

A

Vln. I
mp *fpp* S.P. nat S.P.
fpp nat S.P.
pp *sf*

Vln. II
mp *f* *p* S.P. nat S.P.
f *pp* *sf*

Vla.
mp *f* *p* S.P. nat S.P.
f *pp* *sf*

Vc.
ppp (I) *ttr* S.P. *pp* *sf* nat. II

B

Vln. I
- - - - -

Vln. II
- - - - -

Vla.
S.P. *pp* feathery *mp*

Vc.
ttr

C

Vln. I
nat *p* nat *warm* *mp* *f*

Vln. II
nat *p* nat *warm* *mp* *f*

Vla.
nat *p* nat *warm* *mf* *f*

Vc.
M.S.P. *pizz* arco nat. *p*

Musical score system 1 (measures 12-16). It features four staves with various dynamics and articulations. The first staff includes markings for *mf*, *sf*, *fpp*, *S.P.*, and *mf*. The second staff includes *mf*, *sf*, *fpp*, *mf*, and *pp*. The third staff includes *mf*, *fpp*, *mf*, and *pp*. The fourth staff includes *ttr* and *pp*. A large watermark "PERUSAL SCORE" is overlaid on the right side of the page.

Musical score system 2 (measures 17-21). It features four staves with various dynamics and articulations. The first staff includes *ppp* and *S.P.*. The second staff includes *S.P. with bite*, *pp*, and *sf*. The third staff includes *f*, *ppp*, *pp*, and *sf*. The fourth staff includes *ppp*. A large watermark "PERUSAL SCORE" is overlaid on the right side of the page.

D

Musical score system 3 (measures 22-25). It features four staves with various dynamics and articulations. The first staff includes *pp feathery* and *S.P.*. The second staff includes *S.P.* and *pp feathery*. The third staff includes *S.P.*, *pp feathery*, and *nat.*. The fourth staff includes *pp feathery*. A large watermark "PERUSAL SCORE" is overlaid on the right side of the page.

pp feathery

pp

pp feathery

S.P.

p mf

M.S.P

nat.

pp

f

tr M.S.P

f

nat.

mf

S.P.

gliss.

pizz

mf

f

nat.

mp

nat.

mp

nat.

mp

arco tr

f

p

S.P.

S.P.

p

pp

pp

sf

pp

sf

pp

sf

F

36

nat. *freely*

Musical staff with notes and dynamics: *fp* *f* *mp* *fp*

nat. *freely*

Musical staff with notes and dynamics: *mf* *fp* *f* *fp* *f*

S.P. gradually getting slower with each repetition

Musical staff with S.P. marking and *pp feathery* dynamic

arco

Musical staff with arco and *ttr* markings

37

S.P.

ttr M.S.

mf *pp*

S.P.

mf *pp*

nat.

f

mf



38

nat. *fp* *f* *fp* *mf* *mp* *pp* S.P. *ttr*

nat. *mp* *fp* *f* *fp* *f* *mf* *mp* *pp* S.P.

S.T. gradually getting quicker with each repetition *pp*

39

nat. *fp* *f* *fp* *f*

nat. *mf* *fp* *f* *mp* *fp* *f* *p*

nat. *mf* *f* *p* S.P.

40 **G**

S.P. *tr*

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

S.P.

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

S.P.
gradually elongate D# with each repetition → nat.

p *mf*

nat.

41

M.S.P.

mp *pp*

M.S.P.

pp

(nat.)

pp *mf* *f*

pizz

f

45

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

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

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

(nat.) *mf* *f* *p* *mp*

arco *p*

49 (tr)

mp *pp* *mf*

mf *mp*

52

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

III. *tr* *pizz* *pizz* *S.P.*

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

f

I

arco S.P.
p — mf — pp
gliss.
f
arco
fppp

arco S.P.
p — mf — pp — sf — nat.
nat.
S.P.
p — mf — pp — nat.
pp
arco

arco
mf — pp — sf — pp — sf — pp — sf — pp — sf — pp — arco
pp
pp
pp