



Angela Elizabeth Slater

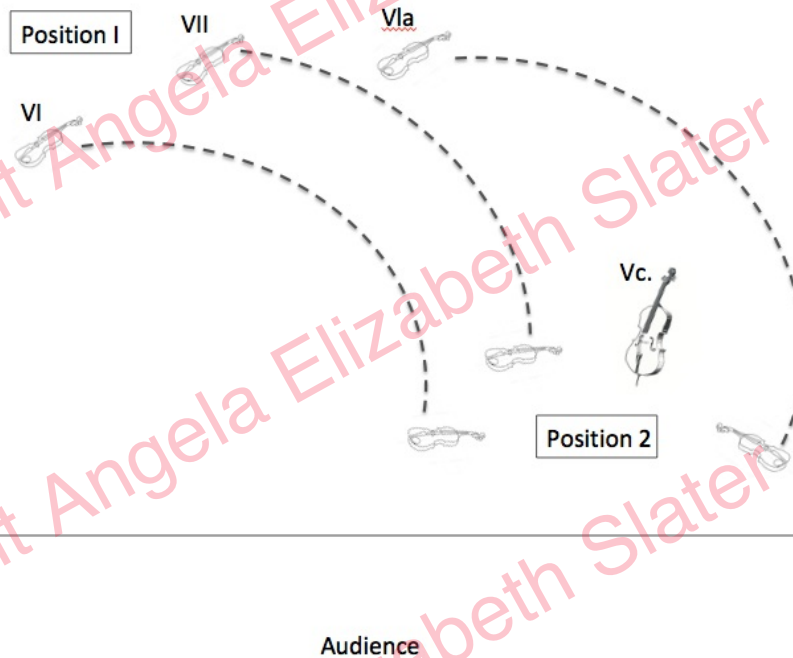
Of Spheres

for the Semiosis Quartet

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 *tr* 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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Agitated and circling ♩ = 100

A

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

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

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

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

5 **B**

Vln. II S.P. *pp* feathery *mp*

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

Vc. *tr*

8 **C**

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

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

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

Vc. M.S.P. *mp* *f* arco nat. (I) *p*

4 12

Musical score for measures 4-12. The score consists of four staves. The first two staves are in treble clef, the third is in bass clef, and the fourth is a double bass line. The time signature is 2/4. Dynamics include *mf*, *sf*, *fpp*, and *pp*. Performance instructions include *S.P.*, *nat.*, *no trem*, and *M.S.P.*. A trill (*ttr*) is indicated in the double bass line.

17

Musical score for measures 17-21. The score consists of four staves. The first two staves are in treble clef, the third is in bass clef, and the fourth is a double bass line. The time signature is 2/4. Dynamics include *ppp*, *pp*, and *sf*. Performance instructions include *S.P.*, *with bite*, and *no trem*. A trill (*ttr*) is indicated in the double bass line.

22

D

Musical score for measures 22-25, marked with a **D** dynamic. The score consists of four staves. The first two staves are in treble clef, the third is in bass clef, and the fourth is a double bass line. The time signature is 2/4. Dynamics include *pp feathery* and *nat.*. Performance instructions include *S.P.* and *no trem*.

25

M.S.P

nat

IV 5

pp feathery

pp feathery

S.P.

p mf

M.S.P

nat.

pp

f

28

E

trr

M.S.P

f

nat.

mf

S.P.

gliss.

pizz

mf

f

nat.

mp

f

p

S.P.

nat.

mp

f

p

S.P.

arco trr

pp

32

pp

sf

pp

sf

pp

sf

F

36

nat. *freely*

fp *f* *mp* *fp*

nat. *freely*

mf *fp* *f* *fp* *f*

S.P. gradually getting slower with each repetition

pp feathery

arco *tr*

pp

37

S.P. *tr* *M.S.*

mf *pp*

S.P.

mf *pp* *nat.* *f*

mf

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*

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

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

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