



*Angela Elizabeth Slater*

Spinning Colours | Faded Time  
for piano quartet

PERUSAL SCORE

***Spinning Colours | Faded Time* for piano quartet (2021)**

*Spinning Colours | Faded Time* was written for the Trio Northumbria for the 2021 RMA Conference held at Newcastle University. The piece explores the ways that musical expressions of colour interact with musical renderings of Laban's eight efforts. Each gesture and colour has an associated weight, energy, and speed, creating interesting relationships between the instruments and their respective sonorities.


The first half of the piece explores the slow Laban efforts: float, glide, wring, and press. The second half engages with the gestural efforts: flick, slash, dab, and punch, before the material disintegrates in the pure harmonics, seemingly ever longer each time.

c. 8 mins

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**Performance notes:**

**Strings:**

- 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) Natural harmonics are indicated with diamond noteheads and string allocation indicating the fingered position not the resultant pitch.
- 3) 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.
- 4) Over bow pressure will be indicated with 
- 5) . -> : gradually move from one technique/position to another.

**Piano:**

- 1) C1: Place felt secured by bulldog clips on string required. This note is indicated by an x notehead.

# Spinning Colours | Faded Time

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Expressions of colour ♩ = c. 60

Violin: I. jete freely, sf, pp, ttr, sf

Viola: I. jete freely, sf, pp, III., IV., 5, sf

Violoncello: S.P., sf > pp, mf, p, ff

Piano: f, p, sf, pp<sup>5</sup>, sf, pp, Ped., mf

Violin: 3, S.P., sf, pp

Viola: pp, mf, pp, sf, pp, ord.

Violoncello: gliss., > pp, sf, S.P.

Piano: 5, sf, pp, sf, pp<sup>5</sup>, sf, pp, sf, pp, pp, sf

6

Musical score for measures 6-7. The score is in 4/4 time and consists of four staves. The first staff (Soprano) begins with a *pp* dynamic and a *whispery* marking, featuring a series of sixteenth-note chords. The second staff (Soprano) also starts with *pp* and *whispery*, then moves to *p* and includes an *ord.* marking. The third staff (Bass) starts with *mp* and *mf*, then *p* and *mf*, with a *port.* marking. The fourth staff (Piano) begins with *pp* and features a continuous sixteenth-note accompaniment. A large watermark 'PERUSAL SCORE' is overlaid on the page.

8

Musical score for measures 8-9. The score is in 4/4 time and consists of four staves. The first staff (Soprano) has two first endings, labeled *I.* and *II.*, with a *mp* dynamic and a *6* (sextuplet) marking. The second staff (Soprano) has a *pp* dynamic and an *ord.* marking. The third staff (Bass) starts with *f*, then *p*, and ends with *mf*, featuring a triplet of eighth notes. The fourth staff (Piano) starts with *sf*, then *pp*, and ends with *sf pp*. A large watermark 'PERUSAL SCORE' is overlaid on the page.

10

**A**

*sf* *p*

*sf* *p*

S.P. M.S.P. ord. S.P.

*f*

*sf* *p*

**A**

*sf* *pp* <sup>3</sup> *sf* *pp*

12

*sf* *p*

*sf*

ord. *sf* *p*

S.P. ord. S.P. ord. S.P. ord. S.P.

*fp* *p* *fp* *p* *fp* *pp* *fp*

*sf* *pp* *sf* *pp* *sf* *pp*

Musical score for measures 14-15. The score is written for four staves: Violin I, Violin II, Viola, and Piano. Measure 14 features a dynamic of *sf* in the Violin I part, with markings for *S.P.* and *M.S.P.*. The Violin II part has a dynamic of *fp*. The Viola part has a dynamic of *p*. The Piano part has dynamics of *sf* and *pp*. Measure 15 features dynamics of *sf* and *f* in the Violin I part, *mp* and *f* in the Violin II part, *mf* and *p* in the Viola part, and *sf* in the Piano part. A large watermark "PERUSAL SCORE" is overlaid on the score.

Musical score for measures 16-17. The score is written for four staves: Violin I, Violin II, Viola, and Piano. Measure 16 features dynamics of *f* and *pp* in the Violin I part, *f* and *pp* in the Violin II part, *mf* and *sf* in the Viola part, and *mf* in the Piano part. Measure 17 features dynamics of *fp* and *p* in the Violin I part, *sf* and *p* in the Violin II part, *mf* and *sf* in the Viola part, and *mp* and *p* in the Piano part. A large watermark "PERUSAL SCORE" is overlaid on the score.

18

tr II. S.P. ord. I.

pp sf p

M.S.P. S.T. S.P. ord.

f p sf mp sf sf p

mp f mf

p sf pp sf pp sf ppp

mf f

21

tr S.P. ord.

p mf

gliss. p mf

B

B

sf ppp

23

tr. II. III.

*sf* *mf*

*gliss.* *S.P.*

*p* *sf* *p* *mp*

II. M.S.P. S.P.

*pp* *mf*

*sf* *pp* *sf* *pp* *sf*

6 3 3 5

25

II. III.

*mf* *ord*

*sf* *mp* *sf* *mp* *sf* *mp*

*sf* *pp* *sf* *pp* *sf* *pp*

3 3

I. S.P. *ord.*

*sf* *p* *mp* *sf* *mf*



27

*pp*

*pp* *mf* *sf*

*f* *p*

*8va*

*sf pp* *5* *6* *sf pp* *sf pp* *6* *5* *6* *sf pp*

I. II.

6 *sf*

I. II.

I (\* Catch open A string occasionally and only slightly at first with increasing intensity through this passage)

3

3

29

*tr*

*mf* *3* *sf* *mf* *3* *sf* S.P.

*6* *6* *sf* *pp* *6* *sf* *pp* *6* *sf* *pp* *5*

3

C

31

3

*sf*

*sf* *p*

ord. S.P.

*sf* *pp*

*mf*

C

*sf* *pp*<sup>6</sup> *sf* *pp* *mf*

*pp*<sup>3</sup> *5* *mf*

33

tr. I.

*f*

S.P.

*fp* *sf* *sf*

M.S.P.

*p* *f*

*pp* *mf* *pp* *mp*

3