

The Moon is Falling

for violin and classical guitar

Angela Elizabeth Slater

PERUSAL SCORE

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The Moon is Falling was written in late August 2016 while on the Druskininkai Artist Residency programme in Lithuania. The piece has since been revised for the 2018 *Illumimate* concert series and will receive its premiere at these concerts.

The piece explores ideas and imagery of the moon. After I heard the phrase 'the moon is always falling' on a radio programme my imagination was captured. The idea of this apparently motionless object, seemingly so calm and serene, essentially being in a paradoxical state of falling towards the earth without ever getting any closer to it. The piece explores these themes, which emphasise the contradictory power of gravity to generate massive speeds and force, whilst appearing to be in a state of serene stasis.

General performance notes:

- 1) Sul ponticello and sul tasto are abbreviated in most cases to s.p., and s.t. respectively.
- 2) . -> : gradually move from one technique/position to another.
- 3) Left hand pizz. indicated by + underneath or above the notehead.
- 4) Tremolo speed changes are marked with an indication of speed, e.g. fast, and then an > to the desired speed.

Violin:

- 1) Circular bowing will be indicated by the symbol  and an initial indication of 'circular bowing'.
- 2) Behind the bridge is represented by × noteheads, plus 'behind the bridge' at first instance.
- 3) Pressure trill: a trill produced by alternating the finger pressure between normal (∞) and light (harmonic ∞). These will be indicated with the same note as a harmonic in brackets with a tr symbol above.
- 4)  Add bow pressure to produce a distorted sound, in which the sounding pitch is completely replaced by noise and then comes back to tone again.
- 5) Harmonic note followed by  means to go up and down the string with the pressure for harmonic notes catching the different harmonic notes along the string.

Classical guitar:

- 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 \odot 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.
- 8) Stroke the string in a circular motion indicated by: τ creating a soft sound against the metal strings.
- 9) T followed by a bracketed line indicates Tambora.
- 10) R followed by a bracketed line indicates rasgueado playing style.
- 11) S is used to indicate a soft tremolo style using the flesh of the fingers, thumb or hand
- 12) Scordatura is required on the sixth string in last bar indicated by text and a descending line. The end pitch is not specified and the sound should have a continual descent to lower and lower pitches.

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for Sabina and Cassie

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Capturing the moonlight, expressive and free ♩ = 84

The musical score is written for Violin (Vln.) and Guitar (Gtr.) in 4/4 time, with a tempo of ♩ = 84. The score is divided into measures 1-5, 6-8, 9-12, 13-15, and 16. The Violin part features various techniques such as *s.t.* (sul tasto), *Sul A*, *tr* (trill), and *art. harm.* (artificial harmonics). The Guitar part includes *V#* (natural harmonics), *S* (sustained notes), *T* (trills), *RH* (right hand), and *8va* (octave). Dynamics range from *pp* (pianissimo) to *ppp* (pianississimo). Performance instructions include *jete, let the bow bounce freely* and *perhaps consider T with wrist here*. A section labeled **A** begins at measure 13. The score concludes with a *nat.* (natural) marking and a *gliss.* (glissando) in the final measure.

Vln. *Sul A* *Sul D* *pizz* *arco.*
p *mf* *pp* *f* *fp* *mf*

Gtr. *flesh* *nail* *nat.* *flesh* *nail* *nat.* *s.p* *R* *T*
mf *pp* *mf* *mp*

5 *5* *3* *9* *9*

accel. *nat.* *c.20 secs freely* *molto sul pont.*

Vln. *slow* *fast* *gliss.*
fp *mp*

Gtr. *nat.* *s.p* *mute* *gliss.*
f *f* *f* *p* *pa mi* *pa mi*

3 *1* *2* *1*

Swirling and falling ♩ = 80

Vln. *f* *fp* *f* *s.p*

Gtr. *XVI* *R* *R* *s.p.* *nat.* *s.p.* *nat.*
sf *f* *mp* *f*

Vln. *6* *mp* *f* *pizz.* *arco* *6* *f* *mp*

Gtr. *3* *R* *R* *R* *mp* *f* *sf* *sf* *mp* *ff*

Vln. *arco* *6* *sf* *mf* *ff* *pizz.* *arco* *6* *mf*

Gtr. *R* *6* *sf* *mf* *ff* *sf* *sf* *mf* *ff*