



Angela Elizabeth Slater

Upflight
for the string orchestra

Full score

PERUSAL SCORE

Upflight for string orchestra (revised 2021)

Upflight takes its inspiration from the idea of a desire or compulsion to move with a restless energy. It is based on the idea of birds having a migratory instinct, activated by the pull of earth's rhythms. The piece explores the feeling of being released from the Earth's floor to launch into the stratosphere, with the high reaching violin solo melodies in the opening evoking this. The piece is pulled back down to earth in the second section with the double bass and cellos low rumbling gestural material before launching back into an almost ethereal suspended sound. Aleatoric material then takes over, capturing the sense of lots of overlapping movement, like a murmuration of starlings, with each one eventually finding its own way through dramatic strident melodies.


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c.8 mins

Residence on Earth by Pablo Renuda

Of dusty glances fallen to the ground
or of soundless leaves burying themselves
With metals without light, with the emptiness
With the absence of the suddenly dead day
At the tip of the hands, the dazzlement of butterflies
the upflight of butterflies whose light has no end

PERFORMANCE NOTES

1. Boxed material should be repeated either until new boxed material appears or when the arrow reaches bracket marking the end of that material. The material should be repeated freely, with or without gaps between repetitions. The speed of the material may vary but should generally start slower and increase and intensity through the passage. Players should not align themselves with the player next to them.
2. Sul ponticello and sul tasto are abbreviated in most cases to S.P. and S.T. respectively.
3. Nat > Sul pont.: gradually move from normal position to bowing near the bridge (and vice versa)
4. For trill notes in brackets a (♭) is the note to trill to - if this note is an open string 0 will appear underneath.
5. A very wide vibrato beyond molto vib is indicated by: 
6. 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.

Upflight

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$\frac{4}{4}$ Flourishing with upward momentum $\text{♩} = 60$

$\frac{2}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

Solo Violin
pp *f* *f* *f*
ttr
 IV *molto sul pont*
nat.
3
6
3

Violin I
ppp *mp* *pp* *f* *pp* *mf*
div *pizz* *arco*

Violin II
p *f* *pp* *mf*
div *pizz* *arco*

Viola
pizz *mf* *div* *f* *pp* *mf*
p *arco*

Violoncello
fp *f* *mp*
pizz *3* *6* *3*

Double Bass
pizz *mf* *f*
3

Vln. I
mp *f* *fp* *f* *p* *f*
3 *5* *3* *nat.*
sul pont. *mf* *3* *3* *f* *mf* *3*

Vln. II
p *mf* *sf* *fp* *f* *mf*
3 *3* *3* *3* *nat.* *3* *3* *f* *mf* *3*

Vla.
mf *p* *mf* *p* *f* *p*
mf *f* *p*

Vc.
mf *pp* *fp* *f* *mf* *p*
3 *3* *3* *nat.* *6* *pizz* *3* *3* *3*

Db.
mf *f* *p* *mf*
3 *3* *3*

12 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Vln. *fp* $\overset{\text{3}}{\text{mf}}$ *fp* $\overset{\text{3}}{f}$ *mp* f

Vln. I *f* *pp* *mp* *pp* *mp* *p* *mf*

Vln. II *f* *pp* *mp* *pp* *mf* *mp* *fpp* *mf*

Vla. *f* *pp* *mp* *pp* *mf* *mp* *fpp* *mf*

Vc. *f* *pp* *mp* *pp* *pp* *fpp* *mf*

Db. *f* *pp* *arco* *pp* *fp* *mf* *fp*

tutti *S.P.* *nat.* *S.P.* *nat.* *S.P.* *nat.* *S.P.* *nat.*

pizz *tutti* *arco* *arco* *arco* *arco* *arco* *arco*

3 *3* *3* *3* *3* *3* *3* *3*

19 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vln. *p* *f* $\overset{\text{3}}{f}$ $\overset{\text{3}}{f}$

Vln. I *p* *fp* *nat.* *sul pont.* *fpp* *nat.* *p* $\overset{\text{3}}{mf}$

Vln. II *p* *p* *nat.* *sul pont.* *fpp* *nat.* *p* $\overset{\text{3}}{mf}$

Vla. *p* *nat.* *pizz* *arco* *sul pont.* *fpp* *nat.* *p* $\overset{\text{3}}{mf}$

Vc. *p* *nat.* *arco* *sul pont.* *fpp* *nat.* *f*

Db. *f* *mf* *f*

6 *6* *6* *6* *3* *3* *3* *3*

A

24 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{8}$

Vln. *p* *mf* *f* *mp* *f* *mf* *fp*

Vln. I *sf* *mf* *fp* *mf* *mf* *mf* *fp* *nat.*

Vln. II *sf* *mf* *fp* *mf* *mf* *mf* *fp* *fp*

Vla. *sf* *mf* *fp* *pp* *mf* *pp* *pp*

Vc. *fp* *mf* *pp* *pp*

Db. *fpp* *fpp* *fpp* *fpp*

Arco *arco* *arco* *arco* *arco* *arco* *arco* *arco*

Sul pont. *sul pont.* *sul pont.* *sul pont.* *sul pont.* *sul pont.* *sul pont.* *sul pont.*

Sul tasto *sul tasto* *sul tasto* *sul tasto* *sul tasto* *sul tasto* *sul tasto* *sul tasto*

III *III*

nat. *nat.* *nat.* *nat.* *nat.* *nat.* *nat.* *nat.*

3 *3* *3* *3* *3* *3* *3* *3*

29 $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Vln. *pp* *f* *mp* *mf* *f*

Vln. I *mp* *fp* *pp* *mp*

Vln. II *mp* *mf* *fp* *mp*

Vla. *mf* *fp* *pp* *p* *mp*

Vc. *mf* *fp* *mf* *fp* *mp* *f*

Db. *mf* *p* *sf* *f* *mp*

Arco *arco* *arco* *arco* *arco* *arco* *arco* *arco*

Sul pont. *sul pont.* *sul pont.* *sul pont.* *sul pont.* *sul pont.* *sul pont.* *sul pont.*

Sul tasto *sul tasto* *sul tasto* *sul tasto* *sul tasto* *sul tasto* *sul tasto* *sul tasto*

nat. *nat.* *nat.* *nat.* *nat.* *nat.* *nat.* *nat.*

3 *3* *3* *3* *3* *3* *3*

div *div*

pizz *pizz*

35

Vln. I *mp* *div* *f* *3* *ppp* *ppp* *mf* *ppp* *fpp* *mp* *f*

Vln. II *p* *p* *ppp* *fpp* *mp* *f* *p*

Vla. *pp* *p* *S.P.* *fpp* *mp* *f*

Vc. *pp* *p* *ppp* *fpp* *mp* *f* *div*

Db. *mf* *mf*

Flourishing with upward momentum ♩ = 76

41

2/4 4/4

Vln. *mp* *f* *fp* *f* *arco S.P.*

Vln. I *pizz.* *mf* *tutti* *f* *f* *fp* *fp*

Vln. II *pizz.* *mf* *f* *f* *arco* *f*

Vla. *pizz.* *mp* *mf*

Vc. *pizz.* *f* *mf* *f* *pizz.* *arco*

Db. *f* *mf* *f* *f* *arco* *f*

3/8

3/4

2/4

3/8

4/4

46

Vln. *f*

Vln. I tutti

Vln. II tutti *f*

Vla. tutti *mf* tutti *f*

Vc. *f*

Db. *f*

sul pont. *fp* *f*

pizz. *f*

pizz.



4/4

2/4

3/8

2/4

3/4

52

Vln. *f*

Vln. I nat.

Vln. II *ff*

Vla. arco sul pont. *ff*

Vc. *f* pizz. arco

Db. *f*