

# Dark Refractions

for wind orchestra

*Angela Elizabeth Slater*

Copyright © Angela Elizabeth Slater

Copyright © Angela Elizabeth Slater

***Dark Refractions (2016)***

*Dark Refractions* was written in 2016 for the VRM Wind Orchestra as part of a collaborative commissioning opportunity from Sound and Music and the DAR residency scheme. The piece explores the colours present in the light spectrum of a natural phenomenon called 'black rainbows'. This phenomenon, which I have recast as 'dark refractions', sees the refracted light spectrum veiled through darkness, distinguishing this from more conventional rainbows.

The piece is inspired by the imagery associated with the colours emerging from black rainbows, leading to each section of the piece having a distinctive colour 'identity'. These colours are expressed through a range of harmonic, timbral, and rhythmic devices. The distinct characters of each musical section takes you on a voyage through the spectrum of a dark rainbow, with each colour being rendered musically. After each of the colours has been expressed, the piece builds towards an energetic and dramatic combination of the colours forming white light. It is not my intention for the colours to be made explicit in the piece, rather that I wished to create a clear sonic change in each identity.

I am grateful to the VRM Wind Orchestra for their time and dedication to this piece in the rehearsals, which took place in Druskininkai (Lithuania) in August 2016. The work was premiered on 25/26<sup>th</sup> August 2016 by this ensemble.


Duration c.7 mins

*Angela Elizabeth Slater*

Copyright © Angela Elizabeth Slater

## Instrumentation:

Piccolo  
Flute 1  
Flute 2  
B♭ Clarinet 1  
B♭ Clarinet 2  
B♭ Clarinet 3  
Bass Clarinet  
Alto Saxophone 1  
Alto Saxophone 2  
Tenor Saxophone 1  
Tenor Saxophone 2  
Baritone Saxophone  
Horn in F 1  
Horn in F 2  
Horn in F 3  
Cornet in B♭ 1  
Cornet in B♭ 2  
Trumpet in B♭ 1  
Trumpet in B♭ 2  
Trumpet in B♭ 3  
Trombone 1  
Trombone 2  
Euphonium 1  
Euphonium 2  
Tuba

Timpani 

Percussion - three players

(Percussion 1: Xylophone, Suspended Cymbals, Bass drum and Triangle  
Percussion 2: Suspended Cymbals, Xylophone, Wood Blocks and Triangle  
Percussion 3: Bells, Triangle and Cowbells)

Transposed score

### Performance notes:

- 1) Brass same-note tremolos should be executed by oscillating from normal to alternate fingerings for the same note.
- 2) Flz. is indicated with flz and slash marks through stems and is cancelled out with a nat. marking.
- 3) Mutings are indicated with con sord for straight mutes, cup mutes are referred to specifically. Both are cancelled with senza sord.

# Dark Refractions

Angela Elizabeth Slater

for VRM wind orchestra

Darkness with an emerging orange-red glow ♩ = c.92

A

This musical score is for a VRM wind orchestra. It is a transposed score for the piece "Dark Refractions" by Angela Elizabeth Slater. The tempo is marked as "Darkness with an emerging orange-red glow" with a quarter note equal to approximately 92 beats per minute (♩ = c.92). The score is divided into two systems. The first system includes Piccolo, Flute 1 and 2, Clarinet in Bb 1, 2, and 3, Bass Clarinet in Bb, Alto Saxophone 1 and 2, Tenor Saxophone 1 and 2, and Baritone Saxophone. The second system includes Horn in F 1 and 2, Cornet in Bb 1 and 2, Trumpet in Bb 1, 2, and 3, Trombone 1, 2, and Bass Trombone, Euphonium 1 and 2, Tuba 1 (for Eb) and Tuba 2 (for Bb), Timpani, Bass drum, Percussion 1, and Percussion 2 (Suspended Cymbals). The score contains various musical notations including dynamics (p, ff, fpp, mf, f, pp, ppp, fff), articulation (flz., nat., con sord.), and performance instructions (shimmering, same note tremolo). A rehearsal mark 'A' is placed at the beginning of the second system.



13 **B**

Picc. *mp* *pp* *mp* *f* *mp* *f* *p* *pp*

Fl. 1 *mp* *fpp* *pp*

Fl. 2 *fpp*

Cl. 1 *p* *mf* *pp*

Cl. 2 *pp* *p* *mf* *pp*

Cl. 3 *no trill* *f*

B. Cl. *mp* *pp* *mp* *f*

A. Sax. 1 *mp* *mf* *pp* *mf* *f*

A. Sax. 2 *mp* *mf* *pp* *mf* *f*

Ten. Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

Cor. 1 *mf* *pp* *f* *mp* *f* *p*

Cor. 2 *mf* *pp* *f* *mp* *f* *p*

Tpt. 1 *change to cup mute* *cup mute* *pp* *f* *p*

Tpt. 2 *ppp shimmering* *pp* *f* *p*

Tpt. 3 *ppp* *pp* *f* *p* *pp*

Tbn. 1 *p* *ppp* *mf* *f* *p*

Tbn. 2 *p* *ppp* *mf* *f* *p*

B. Tbn. *p* *ppp* *mf* *f* *p*

Euph. 1 *mp* *p*

Euph. 2 *mp* *p*

Tba. *mp* *fp*

Tba. *mp* *fp*

Timp. *ppp* *mf* *sf* *fp*

Perc.1 (Bass drum) *mp*

Perc.2 *p* *ppp* *To Xyl.* *Xylophone* *To Sus. Cym.*

Perc.3 (Bells) *f* *\* Octaves flexible if needs be.* *To Tri.*

18

Picc. *f* *mf*

Fl. 1 *f* *mf* *mf* *ff*

Fl. 2 *mf* *mf* *ff*

Cl. 1 *ff* *pp* *f* *mf* *ff*

Cl. 2 *ff* *pp* *f* *mf* *f* *mf*

Cl. 3 *ff* *pp* *f* *mf* *mf*

B. Cl. *ff* *pp* *f* *mf* *ff* *fff*

A. Sax. 1 *ff* *mp* *f*

A. Sax. 2 *ff* *mp* *f* *fff*

Ten. Sax. *pp* *f* *no trill* *fff*

Ten. Sax. *pp* *f* *no trill* *fp* *fff*

Bari. Sax. *mf* *sub. pp* *f* *fp* *fff*

Hn. 1 *con sord.* *pp* *sub. mp* *p*

Hn. 2 *senza sord.* *mf* *ff* *senza sord.* *fff*

Hn. 3 *con sord.* *pp* *p* *f* *fff*

Cor. 1 *ff* *mp* *p* *change to cup mute* *cup mute* *mf*

Cor. 2 *ff* *mp* *p* *change to cup mute* *cup mute* *mf*

Tpt. 1 *pp* *mf* *senza sord.* *(senza sord.)* *mp* *f* *fff*

Tpt. 2 *mf* *ff* *sub. mp* *p* *senza sord.* *(senza sord.)* *mf* *f* *fff*

Tpt. 3 *mf* *ff* *mf* *senza sord.* *(senza sord.)* *mp* *f* *fff*

Tbn. 1 *ff* *p* *f* *mp* *gliss.* *fff*

Tbn. 2 *ff* *p* *f* *mp* *gliss.* *fff*

B. Tbn. *ff* *p* *f* *mp* *gliss.* *fff*

Euph. 1 *ff* *nat.* *p* *f* *fp* *fff*

Euph. 2 *ff* *nat.* *p* *f* *fp* *fff*

Tba. *f* *fp* *fp* *fp* *fp* *fff*

Tba. *f* *fp* *f* *flz.* *fpp* *mf* *nat.* *fp* *fp* *fff*

Timp. *f* *fp* *f* *fpp* *mf* *fp* *mf* *fff*

Perc. 1 *f* *fp* *fff*

Perc. 2

Perc. 3