



Angela Elizabeth Slater

Light Dispelled
for brass quintet

PERUSSIAN SCORE

Dispelling Light for brass quintet (2021)

Dispelling Light takes inspiration from the poem titled *Twilight* written by Walt Whitman:

TWILIGHT.

The soft voluptuous opiate shades,

The sun just gone, the eager light dispell'd— (I too will soon be gone, dispell'd,)

A haze—nirwana—rest and night—oblivion.

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Duration: c.7-8 minutes

Performance notes:

1) O+O+ means the mute or hand alternates between open and closed positions as fast as possible for the length of the bracket above. O = open; + = closed.

2)

HM - Harmon mute (no stem)

Wawa - Wawa mute (with stem)

SM - Straight mute (preferably a wooden straight mute)

PM - Plunger mute

HOB - Hand over bell

3) -> : gradually move from one technique to another.


4) Valve tremos are notated as a tremolo between the same note.



5) vibrato/oscillation of the pitch where the amplitude gradually increases and then decreases



6) wide vibrato

10)  initially slow gradual glissando that then becomes a faster, more dramatic glissando towards the end of the note

11)  sustained note with a glissando down and then up, returning to the original pitch.

12) The rhythmic value of stemless noteheads should be interpreted very freely. These are indicative rhythmic values which serve only to give an approximate representation of the proportional length of the note to others.

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♩ = 76

Trumpet in C 1 *harmon mute*

Trumpet in C 2 *wawa mute*

Horn in F

Trombone

Tuba

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

*repeat as fast as possible until end of bracket

+○+○

fpp

ppp

mf

pp

mf

- air noise without tone
- for forte turn the mouthpiece

f

pp

sim. ppp shimmering

5

f

pp

7

C Tpt. 1

fpp *mf ppp* *ppp* *p*

lip down ○+○+

C Tpt. 2

mp *f* *pp* *p* *ppp* *ppp*

h.v.

Hn.

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

gliss. +

harmon mute

Tbn.

p *fp*

straight mute

Tba.

fp

10

A

C Tpt. 1

mp *ff* *p* *pp* *mf* *pp* *mf*

lip down ○+○+

C Tpt. 2

mp *sub.sf* *pp* *mf* *mp* *ff* *pp* *mf* *pp*

lip down ○+○+

Hn.

fp *mf* *f* *p* *f* *pp*

gliss. +

Tbn.

fp *mf* *mp* *mp* *mf* *p*

Tba.

fp *p* *mf* *sf* *p*

13

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

pp *mf* *pp* *mf* *pp* *mf*

mf *pp* *mf* *pp* *mf* *pp*

f *pp* *f* *pp* *f* *pp*

sim.

16

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

pp *mf* *pp* *mf* *pp* *mf* *fpp*

mf *pp* *mf* *pp* *mf* *ff*

f *pp* *pp* *p* *pp* *p* *mf*

gliss. *h.v* *gliss.*

(harmon mute) *pp* *mf*

(straight mute) *pp* *mf*

mf *pp*

19 ○+○+

B

C Tpt. 1 *pp* *mf* *p* *mf* *p* *ff*

C Tpt. 2 *p* *f*

Hn. *pp* *mf* *pp*

Tbn. *pp* *mf* *pp*

Tba. *mf* *pp*

*repeat as fast as possible until end of bracket

○+○+ V II V II V II V

22

C Tpt. 1 *p* *mf* *p* *ff*

C Tpt. 2 *ppp* *mp* *p* *mp* *f* *mp*

Hn. *f* *mf* *f* *pp*

Tbn. *f* *mf* *mf* *f* *pp*

Tba. *f* *f* *mf sf fp* *f* *pp*

gliss. gliss.

air

air

air

25

C Tpt. 1

ff

f p f

f

C Tpt. 2

wildly

mf 5

f 5

fp

Hn.

flz.

f

wildly

mf

f

Tbn.

flz.

f

3

mf *f*

mp 5 *f*

Tba.

flz.

ord.

f

ff 5

28 **accel.**

C Tpt. 1

f p 5 *f*

ff

3 5

C Tpt. 2

flz.

ff

fp

Hn.

flz.

fp

f

Tbn.

senza sord

sfz

flz.

fp *flz.*

Tba.

senza sord

fp

♩ = 96

30 *senza sord.*

C Tpt. 1 *ff*

C Tpt. 2 *wildly ff* *senza sord.* HOB *sfz* *mf* *ff*

Hn. *ff* *wildly* *mp* *f* *mp* *f*

Tbn. *ff* *wildly mp* *f* *wildly ff* *mp*

Tba. *ff* *wildly sf* *ff*

32 HOB + ○ +

C Tpt. 1 *mf* *mp* *f* *sfz*

C Tpt. 2 *ff* *mp* *f* *sfz* *mp*

Hn. *ff* *f* *mp* *f*

Tbn. *fp* *mp* *f* *mp* *f*

Tba. *ff*

34

C Tpt. 1

pp *ff*

C Tpt. 2

f *pp* *ff* *mp*

Hn.

wildly
ff

Tbn.

f

Tba.

37

C Tpt. 1

pp *ff* *p*

C Tpt. 2

f *pp* *ff* *p*

Hn.

ff

Tbn.

f *p* *sf* *fp*

Tba.

sf *sf* *sf* *p* *fp*

39

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

Musical score for measures 39-41. The score is for five instruments: C Tpt. 1, C Tpt. 2, Hn., Tbn., and Tba. The key signature is one sharp (F#) and the time signature is 3/8. Measure 39 is a whole rest for all instruments. Measure 40 is in 3/4 time. C Tpt. 1 has a five-measure rest followed by a triplet of eighth notes (F#, G, A) marked *pp*, then a sixteenth-note triplet (B, A, G) marked *ff*, and finally a triplet of eighth notes (F#, G, A) marked *ff*. C Tpt. 2 has a triplet of eighth notes (F#, G, A) marked *mp*, followed by a sixteenth-note triplet (B, A, G) marked *f*, then a five-measure rest followed by a triplet of eighth notes (F#, G, A) marked *pp*, and finally a triplet of eighth notes (F#, G, A) marked *ff*. Hn. has a sixteenth-note triplet (F#, G, A) marked *p*, followed by a sixteenth-note triplet (B, A, G) marked *ff*. Tbn. has a sixteenth-note triplet (F#, G, A) marked *f*, followed by a sixteenth-note triplet (B, A, G) marked *pp*, and finally a triplet of eighth notes (F#, G, A) marked *f* and *p*. Tba. has a sixteenth-note triplet (F#, G, A) marked *f*, followed by a sixteenth-note triplet (B, A, G) marked *p*, and finally a triplet of eighth notes (F#, G, A) marked *p*.

42

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

HOB

Musical score for measures 42-44. The score is for five instruments: C Tpt. 1, C Tpt. 2, Hn., Tbn., and Tba. The key signature is one sharp (F#) and the time signature is 2/4. Measure 42 is in 2/4 time. C Tpt. 1 has a sixteenth-note triplet (F#, G, A) marked *p*, followed by a sixteenth-note triplet (B, A, G) marked *p*. C Tpt. 2 has a sixteenth-note triplet (F#, G, A) marked *p*, followed by a sixteenth-note triplet (B, A, G) marked *mp*, and finally a five-measure rest followed by a sixteenth-note triplet (B, A, G) marked *mp*. Hn. has a sixteenth-note triplet (F#, G, A) marked *ff*, followed by a sixteenth-note triplet (B, A, G) marked *ff*, and finally a sixteenth-note triplet (F#, G, A) marked *f*. Tbn. has a sixteenth-note triplet (F#, G, A) marked *ff*, followed by a sixteenth-note triplet (B, A, G) marked *p*, and finally a sixteenth-note triplet (F#, G, A) marked *ff* and *mp*. Tba. has a sixteenth-note triplet (F#, G, A) marked *ff*, followed by a sixteenth-note triplet (B, A, G) marked *fp*, and finally a sixteenth-note triplet (F#, G, A) marked *flz.*. HOB has a sixteenth-note triplet (F#, G, A) marked *sfz* and *3*.

44 + ○ + + + + 10

C Tpt. 1
sfz *p* *ff* *mf* *mp* *f*

HOB
sfz *mf* *ff* *mp* *f*

Hn.
mp *ff* *p* *mf* *ff* *wildly*

Tbn.
ff *mp* *f* *mp* *mf*

Tba.
ff *wildly* *mf* *sf* *mf*

46 + ○ +

C Tpt. 1
sfz *pp* *ff*

C Tpt. 2
p *mf* *mp* *f* *pp* *ff*

Hn.
p *f* *mp* *f* *ff*

Tbn.
p *f* *mp* *f*

Tba.
ff

C

48

CTpt. 1

CTpt. 2

Hn.

Tbn.

Tba.

f *pp*

sfz *p*

sf *mp*

wildly

f *p* *mf*

mp *f*

mf

51

CTpt. 1

CTpt. 2

Hn.

Tbn.

Tba.

mp *f* *mp* *ff* *pp* *ff*

f *mp* *f* *mp* *ff* *pp* *ff*

ff *wildly*

p *3* *mf* *p*

flz. *pp* *mf* *f* *p* *ff* *p*