




Angela Elizabeth Slater


Mirage
for wind quintet

Performance notes:

1) *ttr* indicates timbral trill

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

3)  wide vibrato

4)  wide slow pitch bend on the horn. Can be achieved with the hand or halve valves.

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

6) Accented notes approached by slurs should be created through diaphragm pushes and not rearticulated. For example bar 4-9 etc.

Mirage for wind quintet 2021

Mirage was written for the Vale of Glamorgan Festival as part of the Peter Reynolds Composition Studio course.

Mirage: an optical illusion caused by atmospheric conditions, especially the appearance of a sheet of water in a desert or on a hot road caused by the refraction of light from the sky by heated air.

Based on a poem by Angela Elizabeth Slater

*A certain certainty
evaporated
paraded for the mirage it was
a false sense of security
forever an alarm*

duration: 5 mins

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Mirage

Score in C

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♩ = 60

Musical score for measures 1-4, featuring Flute, Oboe, Clarinet in B \flat , Horn in F, and Bassoon. The score includes dynamic markings such as *mf*, *ff*, and *pp*, and articulation like *gliss.* and *tr.* (trill). The Flute, Oboe, and Clarinet parts have a melodic line starting in measure 3. The Horn part features a glissando in measure 1 and a trill in measure 4. The Bassoon part has a melodic line starting in measure 3.

Musical score for measures 5-8, featuring Flute, Oboe, Clarinet, Horn, and Bassoon. The score includes dynamic markings such as *ff*, *pp*, and *fp*, and articulation like *gliss.* and *tr.* (trill). The Flute part has a melodic line starting in measure 5. The Oboe, Clarinet, Horn, and Bassoon parts have melodic lines starting in measure 5. The Horn part features a glissando in measure 7. The Bassoon part has a melodic line starting in measure 5.

♩ = 80

8

Fl. *ff* *mp* *p* *f* cha

Ob. *< ff > pp < ff >* *pp* *ff*

Cl. *< ff > pp* *pp* *ff*

Hn. *pp < ff > pp* *ff* *f* *pp* - air noise without tone

Bsn. *pp < ff >* *pp* *ff* *f* *pp* freely

11

Fl. freely *f* *pp* *f* *pp* air flz. cha *p* *f*

Ob. freely *f* *pp* *ppp* *f* *pp* *f* *pp* *ttr*

Cl. *> pp* *ppp* *f* *pp* *ppp* *f* *pp*

Hn. *f > pp* *ppp* *f* *pp* - air noise without tone

Bsn. *f* *pp* *f* *pp* gliss. *mf*

13

Fl. *f* *pp* *f* *pp*

Ob. *fpp* *mf* *fp*

Cl. *mf* *fp*

Hn. *f* *pp* *f* *pp* *fp*

Bsn. *f* *pp* *f* *pp* *f* *pp*

15

Fl. *mp* *sf* *sf* *sf* *ff*

Ob. *fp* *mp* *mf*

Cl. *mf* *p*

Hn. *sf* *fp*

Bsn. *fp*

17

Fl. *pp* *fp* *fp* *fp*

Ob. *sf* *sf* *sf* *fp* *ff* *fp* *f*

Cl. *fp* *f* *sf* *sf*

Hn. *f* *p* *mf* *fp* *gliss.*

Bsn. *sf* *fp* *mf*

19

Fl. *sf* *sf* *tur.*

Ob. *p* *sf* *fp*

Cl. *sf* *ff* *p* *sf* *sf* *sf*

Hn. *gliss.* *mp* *p*

Bsn. *fp*

27

Fl.

Ob.

Cl.

Hn.

Bsn.

mp

ppp *ff* *pp*

ff *pp* *ppp* *ff* *pp*

ff *pp* *ppp* *gliss.*

ff *pp* *ppp* *ff* *pp* *ff*

30

Fl.

Ob.

Cl.

Hn.

Bsn.

pp *ff* *pp* *pp*

ff *pp* *pp*

ff *pp* *pp* *ff* *pp* *pp* *ff* *pp*

pp *pp* *ff* *pp* *pp* *ff* *pp* *fp*

33

Fl. *ff* > *pp* *ff* > *pp*

Ob.

Cl. < *ff* > *pp* < *ff* >

Hn. < *ff* > *pp* < *ff* > *pp* < *ff* > *pp*

Bsn. *ff* > *pp*

36

Fl. *ff* 3+2 < *ff* >

Ob. *pp* < *ff* > *pp* *pp*

Cl. *pp* *pp* < *ff* > *pp* *ff* > *pp*

Hn. < *ff* > *pp* *ppp* 3 < *ff* > *pp*

Bsn. *pp* < *ff* > *pp* *pp* < *ff* >