

PERUSSA SCORE

*Angela Elizabeth Slater*

Through the fading hour  
Viola concerto

*Through the fading hour*  
Viola concerto (2021-22)

*Through the fading hour* has been written for the London Philharmonic Orchestra Young Composers Programme 2021/22 especially for violists Richard Waters and David Quiggle.

*Through the fading hour* explores the light qualities and colours that we see during the twilight hours, with the onsetting of darkness and the fading of light. We might also see this moment as the twilight hour of the earth, at least with our presence on it, as the realities of climate change become increasingly evident. The piece emerged from one of my own poems:

*Through the fading hour*  
*Whispers morph and mould*  
*A flickering light gives one last breath*  
*Before being blown into the ether*

c.9 mins

*Angela Elizabeth Slater*

#### Performance notes:

- 1) Molto sul ponticello, sul ponticello and sul tasto are abbreviated in most cases to M.S.P. , S.P. and S.T. respectively.
- 2) Natural harmonics are indicated with diamond noteheads and string allocation indicating the fingered position not the resultant pitch.
- 3) For trill notes in brackets a (♮) is the note to trill to.
- 4) Harmonic note trills take two forms; natural harmonic trills will be indicated by a timbral trill symbol **ttr**, the open string note in brackets (♮), and the string indication; artificial harmonic trills will be indicated by timbral trill symbol **ttr** and the stopped note in brackets (e.g. the note to trill to).
- 5) 'Wild gliss' should be played non div. The note indicated is the starting note for the gliss. The gliss should be executed at the same time as the lower open string is played and this should all be with tremolo. The wiggly line gives an approximate indication of the shape that the glissando should take, but the player should feel free to experiment and should only take this as an indication.

## INSTRUMENTATION

Flute 1  
 Flute 2 (doubling piccolo)  
 Oboe 1  
 Oboe 2 (doubling cor anglais)  
 Clarinet 1 in B $\flat$   
 Clarinet 2 in B $\flat$  (doubling bass clarinet)  
 Bassoon 1  
 Bassoon 2 (doubling contrabassoon)

2 Horns in F  
 2 Trumpets in B $\flat$   
 2 Trombones  
 Tuba

Percussion 1: Bass drum, Suspended cymbal (bowed),  
 5 Temple blocks, Xylophone  
 Vibraphone (bowed)

Percussion 2: Crotales (bowed), 3 Tom-tom, Snare, Whip,  
 5 Temple Blocks, and Bass drum

Piano

Harp

Strings (3.2.1.2.2)

### BRASS MUTES

Trumpets require harmon mute (no stem)  
 Trombones require harmon  
 mute (no stem) and straight mute

The Score is in C

# Through the fading hour

Angela Elizabeth Slater

Expressions of colour ♩ = c. 68

**4/4**

**2/4**

**3/4**

**4/4**

Flute 1

Piccolo

Oboe 1

Oboe 2

Clarinet in B♭ 1

Clarinet in B♭ 2

Bassoon 1

Bassoon 2

**4/4**

**2/4**

**3/4**

**4/4**

Horn in F 1

Horn in F 2

Trumpet in B♭ 1

Trumpet in B♭ 2

Trombone 1

Trombone 2

Tuba

Percussion 1

Percussion 2

Harp

Piano

Solo Viola

S.P. gritty → ord.

port.

fp

sf

p

mf

f

velvet

p

6

f

mp

f

S.P.

ord.

ad. lib S.P. - ord.

wild gliss

ad lib.

freely

sf

pp

sf

pp

<

>

Expressions of colour ♩ = c. 68

**4/4**

**2/4**

**3/4**

**4/4**

Violin I

Violin II

Viola

Violoncello

Contrabass

A

Perc. 2 *pp* Crotale bowed. let ring

Vla. S.T. → ord. *mp* *fpp* *f* *mp* *f* *pp sf mf* *fpp sf pp sf* *pp*

ad. lib S.P. - ord. ord. 3 S.P. ord. ad. lib S.P. - ord. III. ord. II. *tr*

A

Vln. I *pp* *f* *wild gliss* ad. lib S.P. - ord.

Vln. II *pp* *f* *wild gliss* ad. lib S.P. - ord.

Vla. *mf* *p* *pp* *ad lib. sf* *pp* *sf* *pp* *mf* *p* *pp* *ord. III.* *tr*

*ricochet* *wild gliss* ad. lib S.P. - ord. S.P. *mf* *pp*

B

Bsn. 1 *fp* *ff*

Bsn. 2 *fp* *ff*

Tpt. 1 *p* *f*

Tpt. 2 *p* *f*

Tbn. 1 *p* *f*

Tbn. 2 *p* *f*

Tba. *p* *f*

Perc. 1 Bass drum *p* *fp* *ff* Suspended cymbal bowed *pp* let ring

Perc. 2 Tom-tom *fp* *ff* Snare rim *ff* Crotale bowed *pp* let ring

Hp. *f* *ff* extremely fast gliss with plectrum

Pno. *f* *ff*

Vla. *fp* *fpp* *ff* *pp* *sf* *pp* *ord.* *tr* *pp*

ord. 3 S.P. *velvet* *ord.* III. *tr*

Vln. I *f* *ff* S.P. *tr* *pp*

Vln. II *f* *ff* S.P. *tr* *pp*

Vla. *fp* *ff* *mf* *ord.* *tr* *pp*

Vc. *fp* *ff* *sf* *ppp* *ord.*

Cb. *f* *ppp* *ord.*

2/4

4/4

3/4

4/4

Fl. 1  
Picc.  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2

2/4

4/4

3/4

4/4

Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tba.

Perc. 1  
Perc. 2

Bass drum

Pno.

Vla.

2/4

4/4

3/4

4/4

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

PERUSAL SCORE

2/4 3/4 2/4 3/4<sup>C</sup>

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Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

*p* *mp* *pp* *f* *sf* *ff*

2/4 3/4 2/4 3/4

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Hp.

*mp* *sf* *mf* *ff* *sf*

harmon mute

senza sord.

*sf* *p* *pp* *ff*

extremely fast gliss with plectrum

Pno.

Vla.

*sf* *ff* *con Ped* *sf*

\*Hand stopped

velvet *mp* *f* *ff* *sf* *p*

2/4 3/4 2/4 3/4<sup>C</sup>

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp* *sf* *ff* *pp* *sf*

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**4/4** **3/4** **2/4**

Fl. 1 *ff* *p* *ff* *p*

Picc. *ff* *p* *ff* *p*

Ob. 1 *ff* *pp* *ff* *mf* *ff*

Ob. 2 *f* *ff* *pp* *ff* *mf* *ff*

Cl. 1 *f* *ppp*

Cl. 2 *f* *ppp*

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

**4/4** **3/4** **2/4**

Hn. 1 *mf* *mf* *sf* *ff*

Hn. 2 *mf* *mf* *sf* *ff*

Tpt. 1 *mf* *ff* *mf* *mf* *f* *sf* *sf* *ff*

Tpt. 2 *ff* *mf* *mf* *f* *ff* *ff*

Tbn. 1 *ppp* *mf* *fp* *ff*

Tbn. 2 *mf* *fp* *ff*

Tba. *mf* *fp* *ff*

Perc. 1 Temple Blocks *sf* *sf* *mp* *sf* *sf* *f* *ff*

Perc. 2 Whip *mf* *ff* Tom-toms *f* *ff*

Hp. *sim.* *ff* *sim.* *ff*

Pno. *ff* *sf* *mf* *ff*

Vla. *pp* *ff* *sf* *ff* *ffpp*

**4/4** **3/4** **2/4**

Vln. I *ff* *pp* *f* *ff*

Vln. II *ff* *pp* *f* *ff*

Vla. *ff* *pp* *sf* *ff* *f* *ff* *pp*

Vc. *ff* *pp* *sf* *mf* *ff* *f* *ff* *pp*

Cb. *ff* *sf* *pp* *sf* *ff* *ff*



4/4 D

3/4

4/4

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

To Contrabassoon

*sf* *sf* *mf* *f* *p*

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

*sf* *sf* *f* *p* *ffp* *pp*

4/4

3/4

4/4

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

(0-1) *tr*

harmon mute with stem

(1-123) *tr*

*sf* *mp* *pp* *pp < ff* *f*

*sf* *mp* *pp* *ff* *mf* *f* *p*

*fpp* *ffpp* *ppp* *ff* *f*

*fpp* *ffpp* *ppp* *ff* *f*

*fpp* *ffpp* *ppp* *ff* *f*

Perc. 1

Perc. 2

Xylophone

Bass drum damp

Temple Blocks

*ff* *mf* *f* *p*

*mf* *f*

Hp.

Pno.

*ff* *ff* *mf* *f*

*ff* *ff* *mf* *f*

Vla.

*ff* *impassioned* *sf p* *fp* *ff* *ffpp*

4/4 D

3/4

4/4

Vln. I

Vln. II

Vla.

Vc.

Cb.

S.P.

S.P.

S.P.

S.P.

S.T.

ord.

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

*ff* *mf* *ppp* *pp* *sf*

*ff* *ffpp* *ppp* *ff*

*ff* *ffpp* *ppp* *ff*

*ffpp* *ff* *ppp* *ff* *f* *ffpp* *pp*