

*Angela Elizabeth Slater*

# Twilight Inversions

for orchestra

*for the London Firebird Orchestra*

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## ***Twilight Inversions for orchestra (2018)***


*Twilight Inversions* has been written for the London Firebird orchestra after winning their Young Composer of the Year 2018 competition. The inspiration for *Twilight Inversions* came after seeing a beautiful and mesmerising time-lapse video by photographer Kris Williams of cloud inversions on Snowdonia. In this video the clouds flow like water over the contours of the mountains and the twilight sky shimmers above the clouds. The clouds are, in effect, inverted so they sit below our feet whilst a vibrant colourful twilight sky is seen above. The piece explores the effervescently delicate textures and colours of these time-lapse images, and reflects the dramatic movement and darkening of the clouds across the time-lapse.

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### **String performance notes:**

- 1) Sul ponticello and sul tasto are abbreviated in most cases to S.P. and S.T. respectively.
- 2) Nat → Sul pont.: gradually move from normal position to bowing near the bridge (and vice versa)
- 3) All harmonics are natural (apart from some artificial ones in double bass part) - most are indicated with diamond noteheads and string allocation indicating the fingered position not the resultant pitch.
- 4) For trill notes in brackets a (♭) is the note to trill to - if this note is an open string 0 will appear underneath.

### **General performance notes:**

- 1) Nat → Trem.: gradually introduce tremolo (or vice versa)
- 2) Nat → Trill: gradually introduce trill (or vice versa)
- 3) timbral/same note trills are indicated by *ttr*
- 4) Boxed material should be repeated either until new boxed material appears or a double bar line is reached. 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.
- 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.
- 7) Sections with dotted barlines e.g. Rehearsal mark B - a looser sense of beat is required to allow boxed material to feel as though it is free and without meter.

Scoring:

Piccolo

Flute

Oboe

Cor anglais

2 Clarinets in B $\flat$  (2nd doubling Bass clarinet)

Bassoon

Contrabassoon

2 Horns in F

3 Trumpets in B $\flat$

Trombones

Bass Trombone

Tuba

Timpani - 4 drums

Percussion (1 player): crotales (2 octaves required, written: C4 - C6) with bows,  
suspended cymbals, whip, marktree tree  
tam-tam (with bow and superball).

Strings

The score is notated in C

Note: Throughout the score, piccolo sounds an octave higher than written,  
crotales sound two octaves higher than written, and contrabassoon  
and double bass sound an octave lower than written.



4/4

A

3/4

4/4

2/4

4/4

Picc.  
Fl.  
Ob.  
C. A.  
Cl.  
Cl.  
Bsn.  
Cbsn.

pp, mf, p, f, pp, mp, f, pp, p, mf, pp, mf

Hn. I  
Hn. II  
Tpt. I  
Tpt. II  
Tbn.  
B. Tbn.  
Tba.

pp, mf, pp, pp, mf, pp, pp, mp, pp, pp, f, pp, mp, pp, pp, mp, pp

muted, harmon mute, trill

4/4

A

3/4

4/4

pp

mf

2/4

4/4

Timp.

ppp, fp, pp

Perc.

Crotales  
Suspended cymbals

ppp, mf, p, mp, f, p

bowed

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

pp, p, pp, mp, mf, p, mf, pp, p, mp, f, pp, pp, p, mp, mf, p, pp, p, mp, S.P., p, S.P., p, S.P., p, pp, f, mf, p

trill, div, solo, molto vib, S.P., tutti, S.P.