

ED HUGHES

Light Cuts Through Dark Skies (2001)

dur: 12'

flute
clarinet in A
violin
cello
piano

an accompaniment to Joris Ivens's film *Regen* (1929)

commissioned by the Bath International Music Festival 2001
with support from South West Arts

University of York Music Press
ISMN M 57020 665 0

LIGHT CUTS THROUGH DARK SKIES

In 2001 I was commissioned by the Bath International Music Festival to create a new accompaniment to Joris Ivens's 1929 silent film of Amsterdam, *Regen (Rain)*. The music was performed by the UK ensemble the New Music Players in a concert which also included Eisler's *Vierzehn Arten den Regen zu beschreiben*. The two scores were performed to two successive screenings of the film. My own composition uses repeating patterns and polyphonic techniques. It aims at a fresh musical reading of the intricate visual patterns and subtle shifts in light and perspectives offered by the film. Depending on the speed of performance, and projection speed, short pauses can occur between the sections in the music, opening up silence as a counterpoint to the music and moving images.

A short article on my composition process can be found in Robynn Stilwell & Phil Powrie (ed.s) 'Composing for the Screen in Germany and the USSR' (Indiana University Press, 2008), pp 93-105.

EH

LIGHT CUTS THROUGH DARK SKIES (2001)

Score in C

SECTION 1

ED HUGHES

$\text{♩} = 92$

lively, like light dancing on water

Flute

Clarinet in A

Violin

Cello

Piano

Fl.

Pf.

Fl.

Pf.

10

Fl. *f p f mf mp p*

Pf. *p f mf mp p pp ppp*

13

Fl. *fff*

Pf. *ff (dry)*

15

Fl.

Pf.

17

Fl. *mf p mp*

Pf. *mf p ff mp*

20

Fl.

Pf.

ff

22

Fl.

Pf.

mp

24

Fl.

Cl.

Vn.

Vc.

Pf.

mf *mp* *pp* *pp* *pp*

Arco

28

Fl. *mp*

Cl. *mp*

Vn.

Vc. *mp*

Pf. *mp*

31

Fl. *p* *mf*

Cl. *p* *mf* *mp*

Vn.

Vc. *p*

Pf. *p*

33

Fl. *f* *p* *p*

Cl. *f* *p* *f* *p*

Vn. Pizz *f* *p*

Vc. *f* *p*

Pf. *f* *p*

36

Fl. *mf* *f* *p*

Cl. *mf* *f* *p*

Vn. *mf* *f* *p*

Vc. *f* *p*

Pf. *mf* *p* *mp* *mf* *f* *mf* *p*

SECTION 2

39 $\text{♩} = 66$

Fl. *ppp* *f*

Cl. *ppp* *f*

Vn. *ppp* *f*

Vc. *ppp* *f*

Pf.

44

Fl. *ff* *mf* *mp* *p*

Cl. *ff* *mf* *mp* *p*

Vn. *ff* *mp*

Vc. *mp*

Pf. *ppp* 5:4 5:4

48

Fl. *pp*

Cl. *pp*

Vn. *pp*

Vc. *pp*

Pf. *pp*

51

Fl. *mf* *p*

Cl. *mf* *p* *p*

Vn. *f* *mp* *p*

Vc. *f* *mf* *mp* *p*

Pf. *f* *p*

54

Cl.

Vn.

Vc.

Pf.

57

Fl.

Cl.

Vn.

Vc.

Pf.

60

Fl.

Cl.

Vn.

Vc.

Pf.

Pizz

f

f

f

f

5:4

5:4

3

3

3

63

Fl.

Cl.

Vc.

Pf.

f

p

f

mp

f

5:4

5:4

66

Fl. *p* *pp*

Cl. *p* *pp*

Vn. Pizz *ff* *pp*

Vc. *p* *pp* *f* *pp*

Pf.

Detailed description: This page of a musical score contains measures 66, 67, and 68. The Flute (Fl.) and Clarinet (Cl.) parts begin in 4/4 time with a melodic line marked *p*. At measure 67, the time signature changes to 3/4, and the dynamics shift to *pp* with a long slur. The Violin (Vn.) part is silent in measure 66 and enters in measure 67 with a pizzicato (Pizz) texture, marked *ff*. The Viola (Vc.) part is active throughout, starting with a *p* dynamic, moving to *pp* and *f* in measure 67, and returning to *pp* in measure 68. Both Vn. and Vc. parts feature complex rhythmic patterns, including 5:4 and 3-note groupings. The Piano (Pf.) part is silent throughout. The score concludes with a double bar line and a 3/4 time signature.

SECTION 3

69 $\text{♩} = 116$

Fl.

Vn. Arco abrasive, but not sul pont f

Pf. $\text{♩} = 116$ f

72 $\text{♩} = 116$

Vn. $\text{♩} = 116$ f *tasto* *norm.*

Pf. $\text{♩} = 116$ f ff

75 $\text{♩} = 116$

Vn. $\text{♩} = 116$ f

Pf. $\text{♩} = 116$ f

78

Fl.

Cl.

Vn.

Pf.

p

p

ff

p

f

81

Fl.

Cl.

Vc.

Pf.

f

p

p

f

f

Arco

84

Vc.

Pf.

ff

ff

87

Vn. *ff* *p*

Vc. *p* *mf*

Pf. *ff*

89

Fl. *pp*

Cl. *pp*

Vn. *mf* *ff* *f*

Vc. *p* *ff*

Pf. *fff*

92

Fl. *f*

Cl. *mf* *f*

Pf.

95

Fl. *p*

Cl. *pp*

Pf.

98

Fl. *mf* 5:4

Cl. *mf*

Vn. *f* Pizz

Vc. *f*

Pf.

101

Cl. *p*

Vn. *ff* *p*

Vc. *ff* *p*

Pf. *p*

103

Fl. *p*

Cl. *f*

Vn. *mf* *f*

Vc. *mf* *f*

Pf. *f* *p* *f*

Arco

106

Fl. *p* *f* *pp*

Vn. *mf*

Vc. *f* *p* *f* *pp*

Pf. *mf*

SECTION 4

♩ = 104

109 *fff* *sim.*

Pf.

Red.

115 *f* *mf*

Pf.

121 *mp* *p* *mp* *mf* *f*

Pf.

127 *ff* *p* *legato*

Pf.

132 *f* *p* *mp* *f* *p* *poco*

Pf.

135 *pp* *p*

Pf.

138

Pf.

pp *mp* *mp*

142

Pf.

p *mf* *p*

145

Fl.

Pf.

p *pp*

146

Fl.

Pf.

pp

147

Fl.

Pf.

148

Fl.

Pf.

149

Fl.

Pf.

151

Fl.

Vn.

p

Pf.

153

Vn. *mp* *p*

Pf. 6 6 6 6

Violin part: *mp* *p*

Piano part: 6 6 6 6

154

Vn. *f*

Pf. 6 6 6 6

Violin part: *f*

Piano part: 6 6 6 6

155

Vn. *p* *pp*

Pf. 6 6 6 6

Violin part: *p* *pp*

Piano part: 6 6 6 6

156

Vn. *ff* *p*

Pf. *f* *mf* *mp* *p*

6 6 6 6

Violin part: *ff* *p*

Piano part: *f* *mf* *mp* *p*

6 6 6 6

157

Vn.

mp *pp*

Pf.

pp

159

Fl.

p *mp* *mf* *f*

Cl.

p *mp* *mf*

163

Fl.

ff *mp*

Cl.

ff *mp*

168

Fl.

mf

Cl.

mf

Pf.

f

170

Fl. *f*

Cl. *f*

Pf. *p*

21

171

Fl. *f*

Cl. *f*

Pf.

172

Fl.

Cl.

Pf.

3/4

3/4

3/4

3/4

173

Fl. *mf* *mp* *p*

Cl. *mf* *mp* *p*

Pf.

175 $\text{♩} = 50$
SECTION 5

Fl. *p* *pp*

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

Vn. *p* *f* *p*

Vc. *p*

Pf. *p*
Ped.

178

Fl. *mp* *p*

Cl. *pp*

Vn. *pp*

Vc. *pp*

Pf. *poco* *f*
Ped.

180

Fl. *pp*

Cl. *pp*

Vn. *pp*

Pf.

Detailed description: This system covers measures 180 and 181. The Flute (Fl.) part begins in measure 181 with a half note G4, marked *pp*. The Clarinet (Cl.) part has a whole note G3 in measure 180, also marked *pp*. The Violin (Vn.) part has a whole note G3 in measure 181, marked *pp*. The Piano (Pf.) part features a complex texture: the right hand has a sixteenth-note triplet pattern, and the left hand has a triplet of eighth notes. The key signature has two flats, and the time signature is 4/4.

182

Fl. *pp* *f*

Cl. *pp* *f*

Vn. *pp* *f*

Vc. *pp* *f*

Pf.

And.

Detailed description: This system covers measures 182 and 183. The Flute (Fl.) part has a half note G4 in measure 182, marked *pp*, and a half note G4 in measure 183, marked *f*. The Clarinet (Cl.) part has a half note G3 in measure 182, marked *pp*, and a half note G3 in measure 183, marked *f*. The Violin (Vn.) part has a half note G3 in measure 182, marked *pp*, and a half note G3 in measure 183, marked *f*. The Viola (Vc.) part has a half note G3 in measure 182, marked *pp*, and a half note G3 in measure 183, marked *f*. The Piano (Pf.) part features a complex texture: the right hand has a sixteenth-note triplet pattern, and the left hand has a triplet of eighth notes. The key signature has two flats, and the time signature is 4/4. The tempo marking *And.* is present at the bottom left.

184

Fl. *pp*

Cl. *pp*

Vn. *pp*

Vc. *pp*

Pf. *pp*

185

Pf.

186

Fl. *mf* *pp*

Cl. *mf* *pp*

Vn. *mf* *pp*

Vc. *mf* *pp*

Pf.

Ped.

189

Cl. *mp* *f* *p* *mf*

Vn. *mf* Pizz 3

Vc. *mf* Pizz

Pf. *mf* *f* *mp* 5:4 3

Ped.

191

Cl. *p* *mp*

Vn. *p* *f* *p* 3

Vc. *p* *pp*

Pf. *f* *mf* *pp* 5:4 3

193

Fl. *p* *f* *mp* *pp* *mp*

Pf. *pp* 5:4 3

Ped.

196

Fl. *f* *pp* *pp*

Pf. 3 3 3 3 3 3 3 3 5:4 5:4 5:4 5:4

198

Fl. *ff*

Pf. *mf* 3 3 Ped.

199

Fl. *pp*

Pf. 3 3 3 3 3 3 3 3 Ped.

201

Fl. *pp*

Cl. *pp*

Pf. 3 3 6 6 6 6 5 Ped.

28 203

Fl. *p*

Cl.

Pf.

204

Fl. *mp*

Cl. *p*

Pf.

Leo.

205

Fl. *mf* *pp*

Cl. *mp* *pp*

Vn. *mp* *pp*

Vc. *mp* *pp*

Pf.

Leo.

SECTION 6

29

207 $\text{♩} = 92$ lively, rhythmic, dance-like

Fl. *ff*

Cl. *ff*

Vn. *ff*

210

Fl. *p* *f*

Cl. *p* *f*

Vn. *p* *f*

213

Fl. *ff*

Cl. *ff*

Vn. *mf* *mp* *ff* *f* Pizz

Vc. *ff* *f* Pizz

216

Vn. *f*

Vc. *f*

219

Fl. *ff* *mp*

Cl. *ff* *mp*

Vn. *mp*

Vc. *mp*

222

Fl. *ff* *p* *f* *p*

Cl. *f* *f* *p*

Vn. *ff* *f* *mp*

Vc. *f* *mp*

225

Pf. *pp*

228

Fl. *mp* *ff* *p*

Cl. *mp* *ff* *p*

Vn. *mp* *ff* *p*

Vc. *mp* *ff* *p*

Pf. *mf* *f*

Arco

Arco

5:4

5:4

C

E

C

230

Fl. *f* *mf* *mp* *p* *pp*

Cl. *f* *mf* *mp* *p* *pp*

Vn. *f* *mf* *mp* *p* *pp*

Vc. *f* *mf* *mp* *p* *pp*

Pf. *p*

233

Fl. *mp* *f*

Vc. *mp* *f*

Pf. *mf* *f*

5:4

236

Fl.

Cl. *ff* dance-like

Vn. *ff* dance-like

Vc.

Pf.

B G

239

Cl. *p*

Vn. *p*

3 3 3 3

243

Cl. *f* *ff*

Vn. *f* *ff* Pizz

Vc. *ff* Pizz

246

Fl. *ff* *p* *f* *f*

Vc. Arco *ff* *p* *mf* *f*

250

Fl. *p* *f* *p*

Vc. *ff* *p*

253

Fl. *f* 3 6

Cl. *f* 6

Vn. *f* Arco

Vc. *f* Pizz

Pf. *f*

Detailed description: This system of musical notation covers measures 253 and 254. The Flute (Fl.) part begins with a triplet of eighth notes in measure 253, followed by another triplet, and then a sixteenth-note sixteenth-measure rest in measure 254. The Clarinet (Cl.) part is silent in measure 253 and enters in measure 254 with a sixteenth-note sixteenth-measure rest followed by a sixteenth-note sixteenth-measure rest. The Violin (Vn.) part is silent in measure 253 and enters in measure 254 with a sixteenth-note sixteenth-measure rest followed by a sixteenth-note sixteenth-measure rest. The Violoncello (Vc.) part is silent in measure 253 and enters in measure 254 with a sixteenth-note sixteenth-measure rest followed by a sixteenth-note sixteenth-measure rest. The Piano (Pf.) part is silent in measure 253 and enters in measure 254 with a sixteenth-note sixteenth-measure rest followed by a sixteenth-note sixteenth-measure rest.

255

Fl. 6 6 6

Cl. 6 6 6

Vn.

Vc.

Pf.

Detailed description: This system of musical notation covers measures 255 and 256. The Flute (Fl.) part features sixteenth-note sixteenth-measure rests in measure 255, followed by sixteenth-note sixteenth-measure rests in measure 256. The Clarinet (Cl.) part features sixteenth-note sixteenth-measure rests in measure 255, followed by sixteenth-note sixteenth-measure rests in measure 256. The Violin (Vn.) part is silent in measure 255 and enters in measure 256 with a sixteenth-note sixteenth-measure rest followed by a sixteenth-note sixteenth-measure rest. The Violoncello (Vc.) part is silent in measure 255 and enters in measure 256 with a sixteenth-note sixteenth-measure rest followed by a sixteenth-note sixteenth-measure rest. The Piano (Pf.) part is silent in measure 255 and enters in measure 256 with a sixteenth-note sixteenth-measure rest followed by a sixteenth-note sixteenth-measure rest.

257

Fl. *p*

Cl. *pp*

Vn. *f*

Vc. *f* Arco

Pf. *pp*

Ed.

261

Fl. *mf*

Cl. *mp*

Vn. *mp*

Vc. *mp*

Pf. *mf*

Ed.

263

Fl. *mp* *p* *pp*

Cl. *p* *pp*

Vn. *p* *pp*

Vc. *p* *pp*

Pf. *p* *pp*

The musical score consists of five staves. The Flute staff (Fl.) features a melodic line with dynamic markings of *mp*, *p*, and *pp*. The Clarinet staff (Cl.) has a sustained note with dynamics *p* and *pp*. The Violin staff (Vn.) plays a sustained note with dynamics *p* and *pp*. The Viola staff (Vc.) has a sustained note with dynamics *p* and *pp*. The Piano staff (Pf.) has a complex accompaniment with dynamics *p* and *pp*. The score is marked with measure numbers 263, 264, and 265.