UCLA
Contemporary Music Score Collection

Title
Skuggaljós

Permalink
https://escholarship.org/uc/item/5kk546z6

Author
Magnússon, Gísli

Publication Date
2020

eScholarship.org Powered by the California Digital Library
University of California

Gísli Magnússon

Skuggaljós

I. Bjartir skuggar
II. Ljósbrot
III. Næturljóð
IV. Inn og út um skuggann
V. Regnljós
VI. Svefnljós

written for Caput Ensemble
with support from RÚV/ STEF Composer's Fund

Instrumentation

flute (+ alto flute & bass flute)
oboe
clarinet (+ bass clarinet)
bassoon
percussion (cimbalom, crotales, crotale on timpani, shruti box, vibraphone, waterphone & tuned gongs)
piano
harpsichord
violin
viola

Performance notes

General

Accidentals
Accidentals apply only to the notes they precede.

Rests
To minimize visual stimulus for the conductor, rests in empty bars are hidden in the score. They are however visible in individual parts.

Senza tempo
Some sections of the piece are written without time singatures. Instead, subsequent events are seperated with short lines (at the top of the staff) and their duration is given in seconds.

Free time
In the 3rd movement, *Næturljóð*, neither barlines nor time signatures are used. *Harpsichord* begins the movement alone. Then *Alto Flute, Piano and Clarinet* enter subsequently, each in its independent tempo. *Violin*, *Viola* and *Perccusion* have accompanying roles (*colla parte*). *Violin* follows *Piano. Viola* and *Percussion* follow *Harpsichord.*

Microtones
Microtones are notated with the following symbols:

𝄲	¼ tone sharp	♯	¾ tone sharp
𝄳	¼ tone flat	𝄫	¾ tone flat
𝅥↑ or 𝄮	slightly higher tone	𝅥↓ or 𝄯	slight lower tone

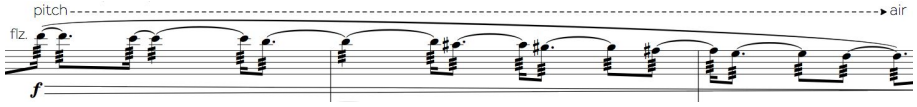
Fermatas
Fermatas are used in the traditional sense, to indicate that a note should be prolonged beyond the normal duration, but they are also used to indicate pauses between musical fragments in free time.

𝄐	short fermata / short pause
𝄒	(regular) medium fermata / medium pause
𝄓	long fermata / long pause

Flute

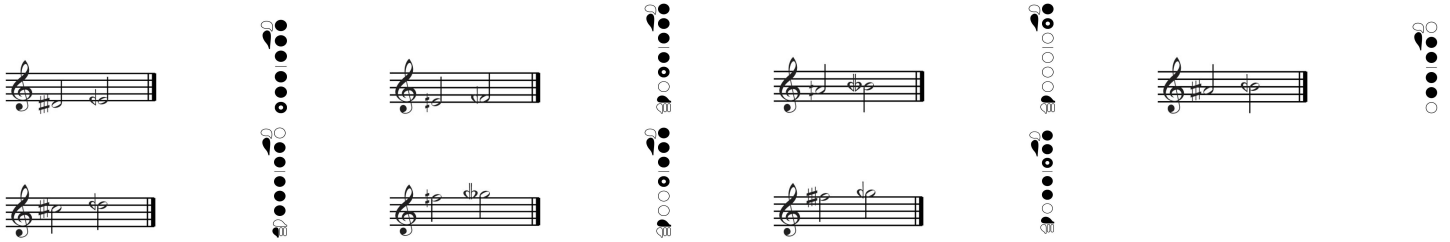
Bisbigliandi (timbral trills)
Fingerings come from here: http://www.altoflute.co.uk/04-timbre/timbral-trills-fingering-chart.html

Moving from pitch to air while flutter-tonguing
This should be a gradual transition from ordinary pitch to airy pitch.

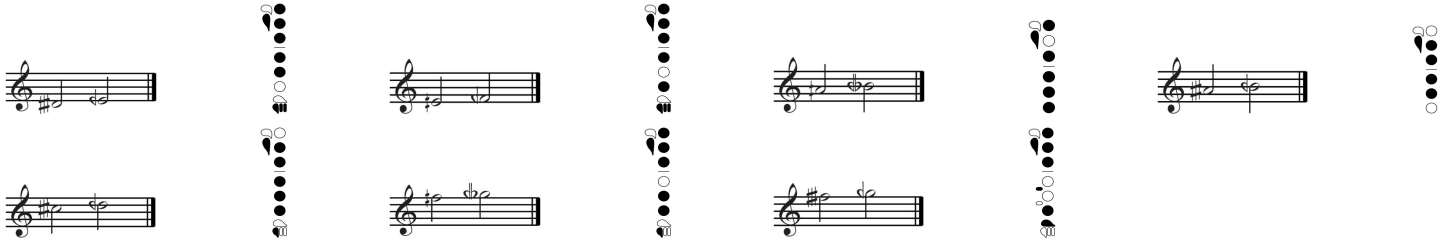


Quartertones
Quartertones are mainly used in the last movement. Since the same quartertones appear frequently, it is important to keep intonation as consistent as possible! Below are suggested fingerings for both open- and closed-hole flutes, although the use of an open-hole flute is highly recommended whenever possible, as the fingerings will be much easier than on a closed-hole flute. Players are of course free to experiment and find their own solutions.

Open-hole flutes: Fingerings come from 'The Other Flute' by Robert Dick, p. 55-56

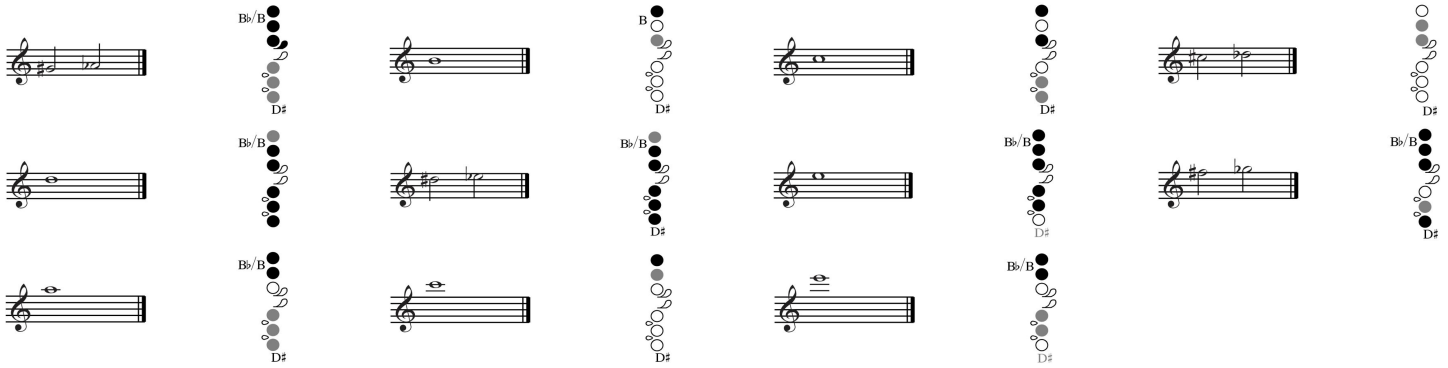


Closed-hole flutes: Fingerings come from ‘The Other Flute’ by Robert Dick, p. 53-55

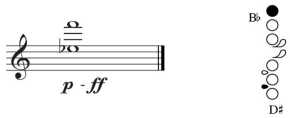


Alto flute

Bisbigliandi (timbral trills)
Fingerings come from here: http://www.altoflute.co.uk/04-timbre/timbral-trills-fingering-chart.html

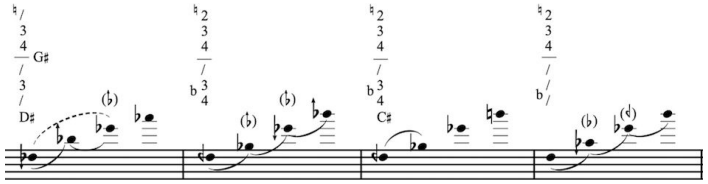


Multiphonics
Fingerings come from here: http://www.altoflute.co.uk/06-multiphonics/multiphonics-fingering-chart.html



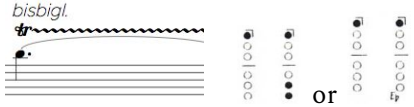
Bass flute

Multiphonic arpeggi
Fingerings come from here: http://explore-ensemble.com/bass-flute-multiphonics



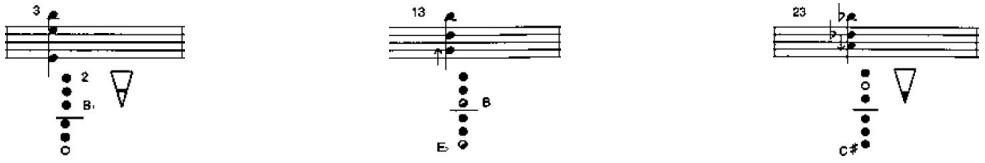
Oboe

Bisbigliandi (timbral trills)
Fingerings come from 'The techniques of oboe playing' by Peter Veale, Claus-Steffen Mahnkopf, Wolfgang Motz and Thomas Hummel, p. 57

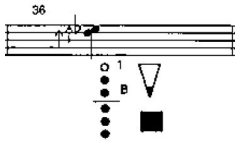


or

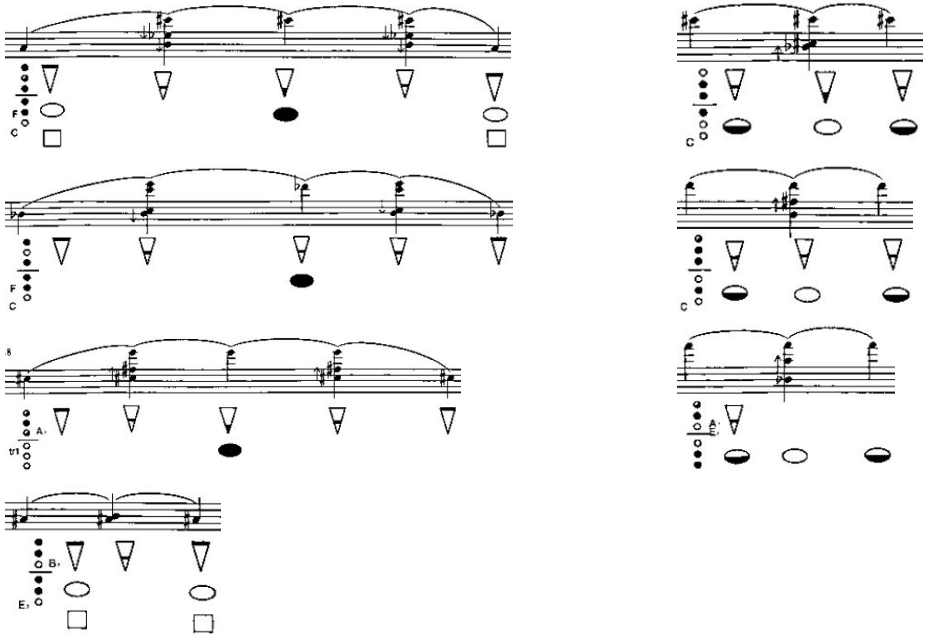
Standard multiphonics
Fingerings come from 'Oboe Unbound' by Libby van Cleve, p. 43-44



Beating multiphonics
Fingerings come from ‘Oboe Unbound’ by Libby van Cleve, p. 49

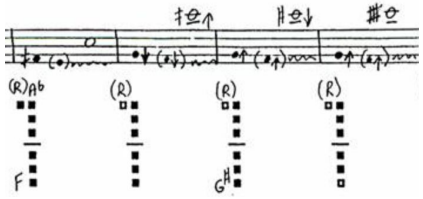


Metamorphic multiphonics
Fingerings come from ‘Oboe Unbound’ by Libby van Cleve, p. 50-52



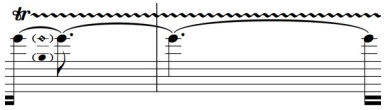
Clarinet

Register-key trills
Fingerings come from here: https://userpages.umbc.edu/~emrich/chapter3-6.html

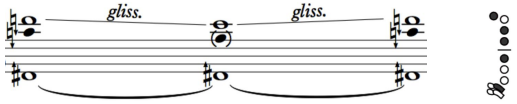


Pitch bends
Pitch bends should be produced by using only the embouchure (or the embouchure and the tongue, which is pressed heavily on a lower part of the reed). The small note in parentheses shows the approximate ending note.

Harmonic trill
Trill between a normal fingering and a harmonic fingering.

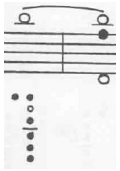
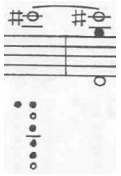
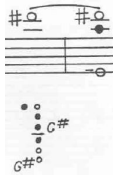


Multiphonic glissando
The glissando can be achieved by changing the throat opening, for example by changing from a vowel like “ee” to a deeper vowel like “ea”.
Fingerings come from here: https://www.jeanfrancoischarles.com/2011/05/multiphonic-series-glissando-fingerings.html



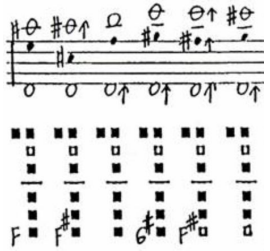
Metamorphic multiphonics, beginning from a high pitch

Play the first note with a closed throat, then open the throat gradually and sustain all pitches equally.
Fingerings come from 'Multiphonics and Other Contemporary Clarinet Techniques' by Gerald Farmer, p. 25.

Multiphonic sequences

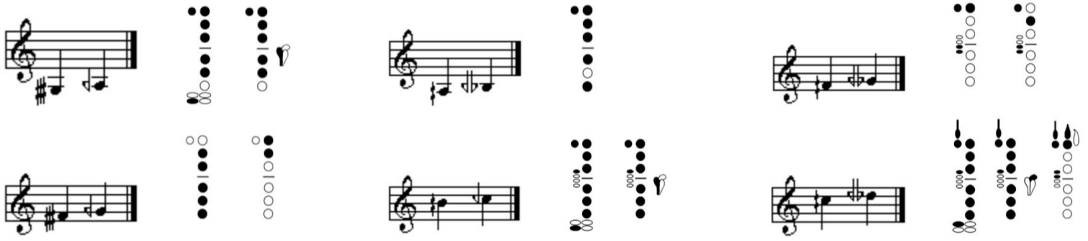
Fingerings come from here: https://userpages.umbc.edu/~emrich/chapter3-2.html



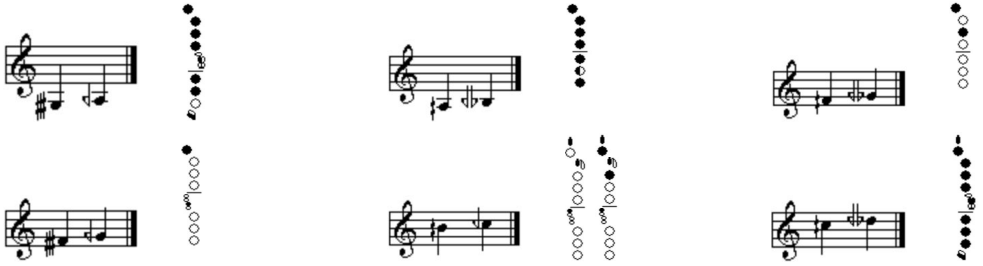
Quartertones

Quartertones are mainly used in the last movement. Since the same quartertones appear frequently, it is important to keep intonation as consistent as possible! Below are suggested fingerings for both Böhm system and Öhler and Albert system. Players are of course free to experiment and find their own solutions.

Böhm system: Fingerings come from here: https://www.jasonalder.com/fingeringchart/Clarinet_quarter-tone_fingering-chart--Jason_Alder.pdf

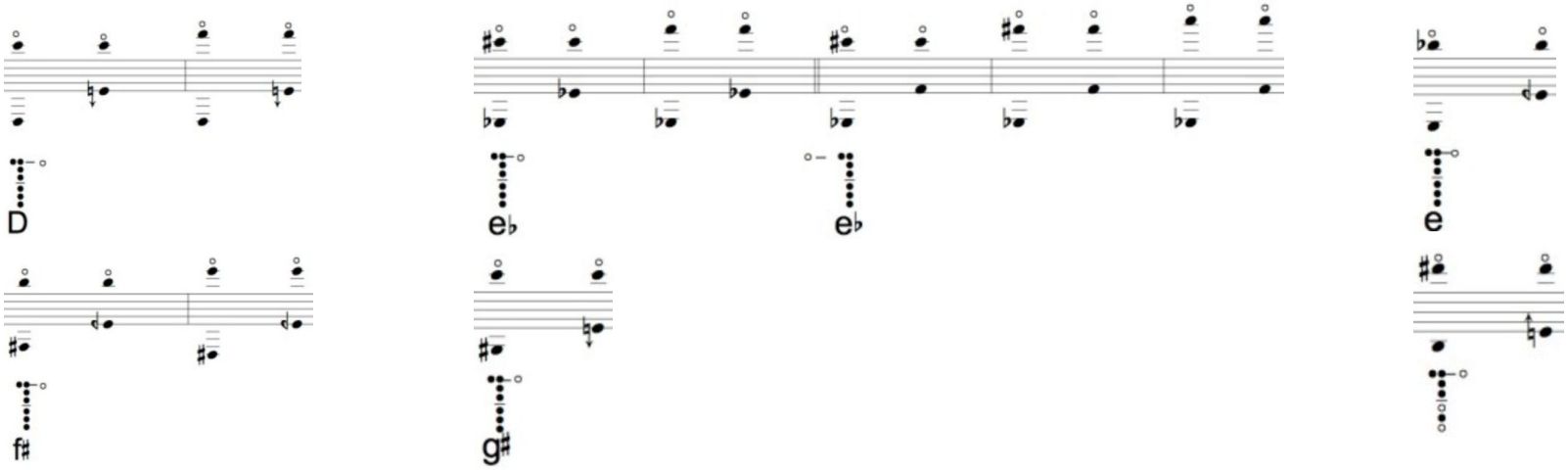


Öhler and Albert systems: Fingerings come from here: https://www.wfg.woodwind.org/clarinet/ocl_qt_1.html



Bass clarinet

Quiet multiphonic trills
Fingerings come from here: https://heatherroche.net/2015/05/19/quiet-multiphonic-trills-for-bass-clarinet/



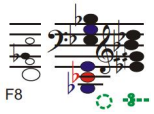
Bassoon

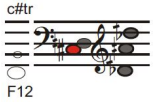
Multiphonics
Multiphonics are written with a Modern German-system Bassoon in mind. A tablature notation, designed by Leslie Ross, was used to notate the multiphonics.

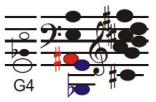
- The large note designates the base fingering for the multiphonic (to be read in bass clef).
- Small shaded notes correspond to tone-holes or keys that are to be added to the base fingering.
- Small empty notes correspond to tone-holes or keys that are to be removed from the base fingering.
- Register and wing keys are notade by their key name above the staff (c#, a, c & d) as are trill keys (C#^{tr}, Eb^{tr}).
- Possible additional resonant keys are not shown in the noation.

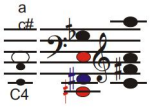
More information on the notation can be found here: http://www.leslieross.net/multiphonics.html

The following chart shows the tablature notation for each multiphonic used in the piece, as well as an analysis of resulting pitches. The full chart can be found here: https://idoc.pub/documents/multiphonics-basson-chart-546g7kj0j9n8









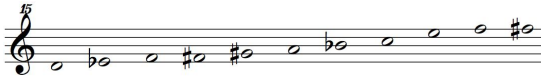
Percussion

General

⊓ down-bow ∨ up-bow

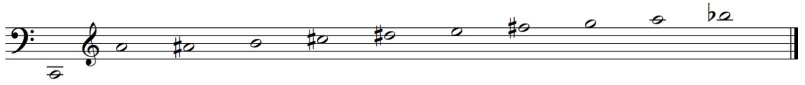
Crotales

The following pitches are used:



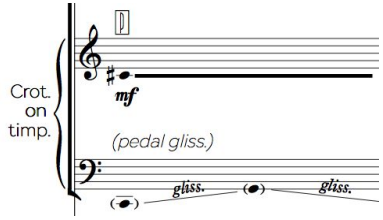
Tuned Gongs

The following pitches are used:



Crotale on timpani

Place the crotale (C#6) on the top edge of the timpani. Bow the crotale up and down in a continous movement while simultaneously glissing back and forth with the pedal of the timpani.



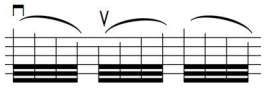
Cimbalom
Fingerglissando
Glissando with fingertip, following the direction of the wavy line.

Shruti Box (C3-C4)
Tremolo
Tremolo is achieved by pushing the air continously. The speed of the tremolo is notated with the following symbols:

- maximal tremolo
- medium tremolo
- minimal tremolo

Waterphone
Due to the complex and unpredictable sounds of the waterphone, only general directions are given. All sounds should be produced with a bow and should resonate freely (without damping).

General notes on notation:
No fixed pitches are notated, olny headless notes on a percussion staff. The number of notes per bowstroke is only indicative and should not be taken too literally.



Following symbols are used to indicate different playing points on the rods:

at the top

in the middle

at the bottom

Following symbols are used to indicate holding positions of the waterphone:

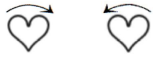
hold so that the shortest rods are facing you

hold so that the longest rods are facing you

hold sideways so that the shortest rods are on the right side

hold sideways so that the shortest rods are on the left side

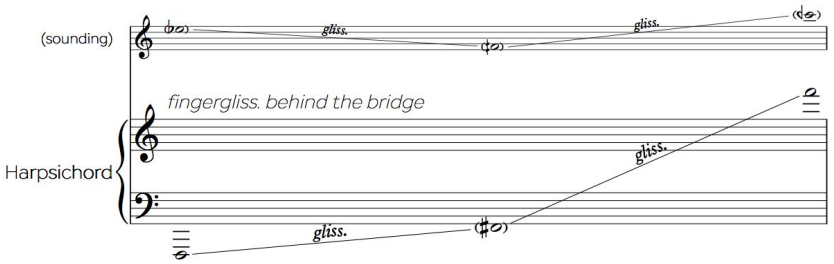
Glissandi
An arrow is used to indicate the position and direction of a glissando.

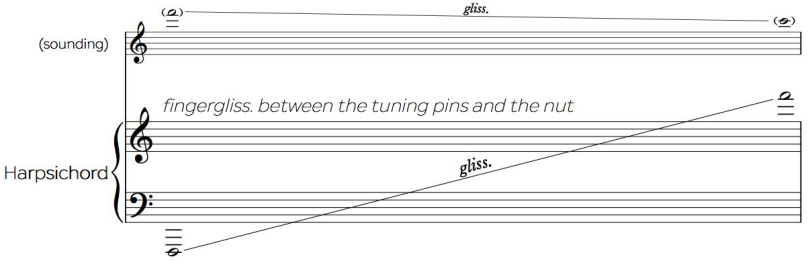


Wah-wah effect
Wah-wah effect is achieved by stirring the waterphone while it is vibrating
A wavy line is used to indicate the speed and amplitute of the stirring.

Harpsichord

Fingerglissandi
Glissandi with fingertip(s), either ‘behind the bridge’ or ‘between the tuning pins and the nut’. A regular grand staff is used for notating the written pitches while the smaller staff above shows the approximate resulting pitches (exact pitches will vary per instrument).





Strings

ST = sul tasto
SP = sul ponticello

Following symbols are used to indicate added bow pressure:

Move gradually from normal pitch to total noise, by gradually adding bow pressure.

Move gradually from total noise to normal pitch, by gradually releasing bow pressure

Move gradually from normal pitch to total noise and then back to normal pitch again.

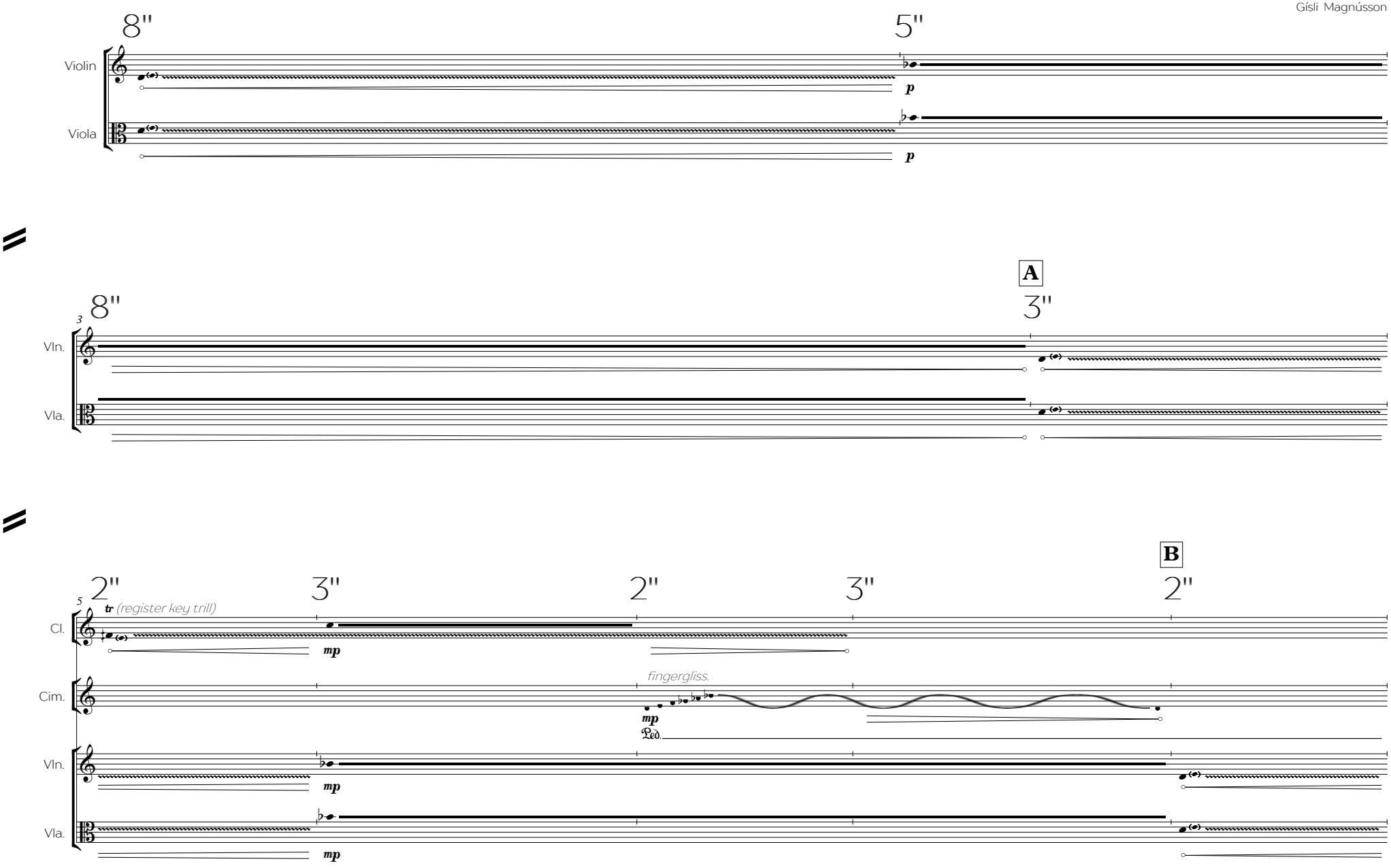
Composer's notes

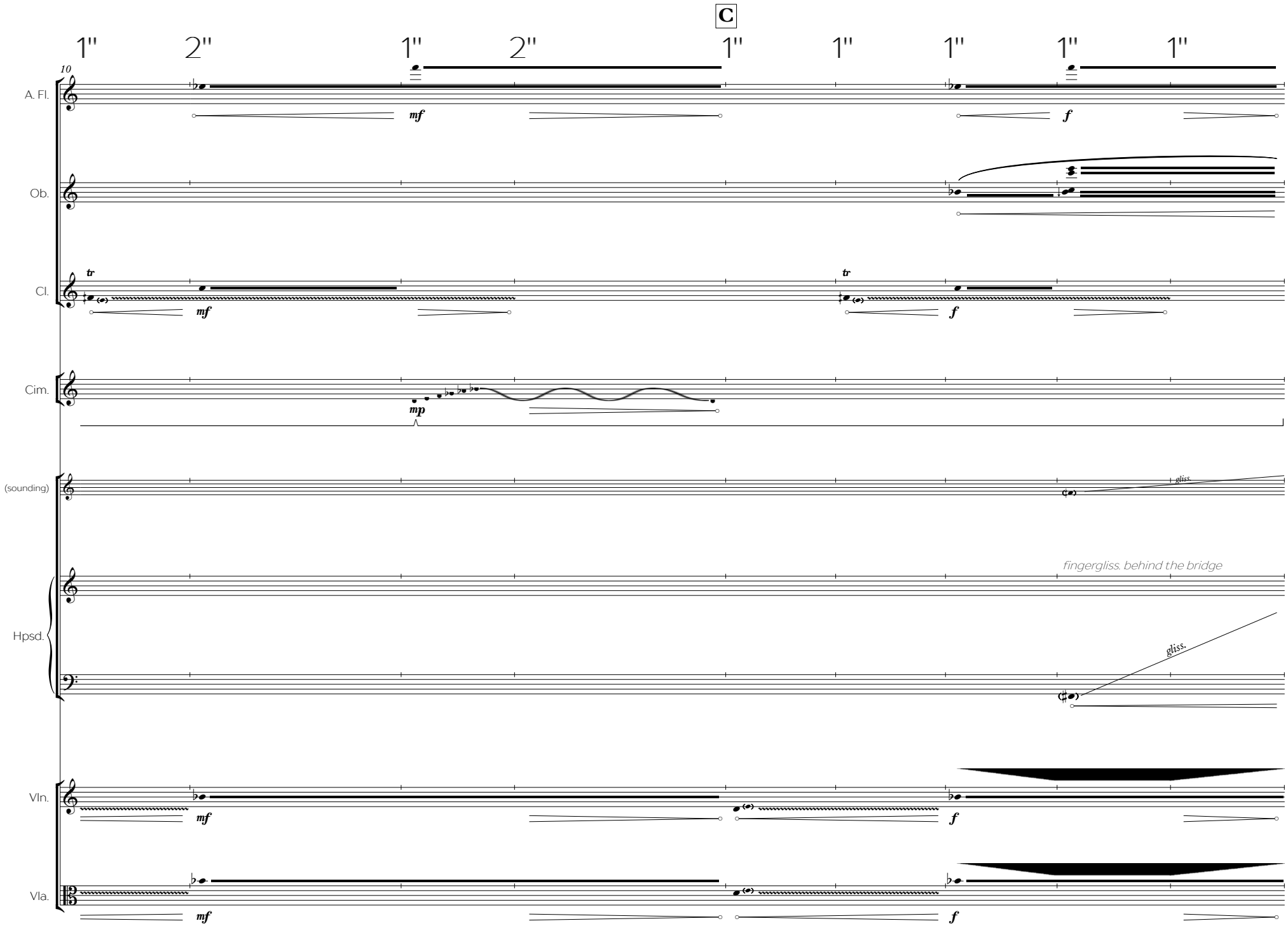
Skuggaljós (Shadowlights) consists of six short movements, were the interplay between lights and shadows is protrayed in different ways. The soundworld of the piece is varied. Some of the sounds are pure and bright (like beams of lights), while others are rough and gloomy (like shadows). And then there are these inscrutable sounds that dance so intruigingly on the border between light and shadow; some sort of *shadowlights*.

I. Bjartir skuggar

I. Bright shadows

Gísli Magnússon




C
1"
2"
1"
2"
1"
1"
1"
1"
1"
10
A. Fl.
Ob.
Cl.
Cim.
(sounding)
Hpsd.
Vln.
Vla.
mf
f
tr
mp
gliss.
fingergliss. behind the bridge

D

19

2" 2" 2" 2" 2" 3"

To B. Fl.

repeat ad lib.

A. Fl.

Ob. *ff*

Cl. *pitch bend* *(bend until pitch drops)* *register key trill* *mf*

(sounding) *fades away naturally*

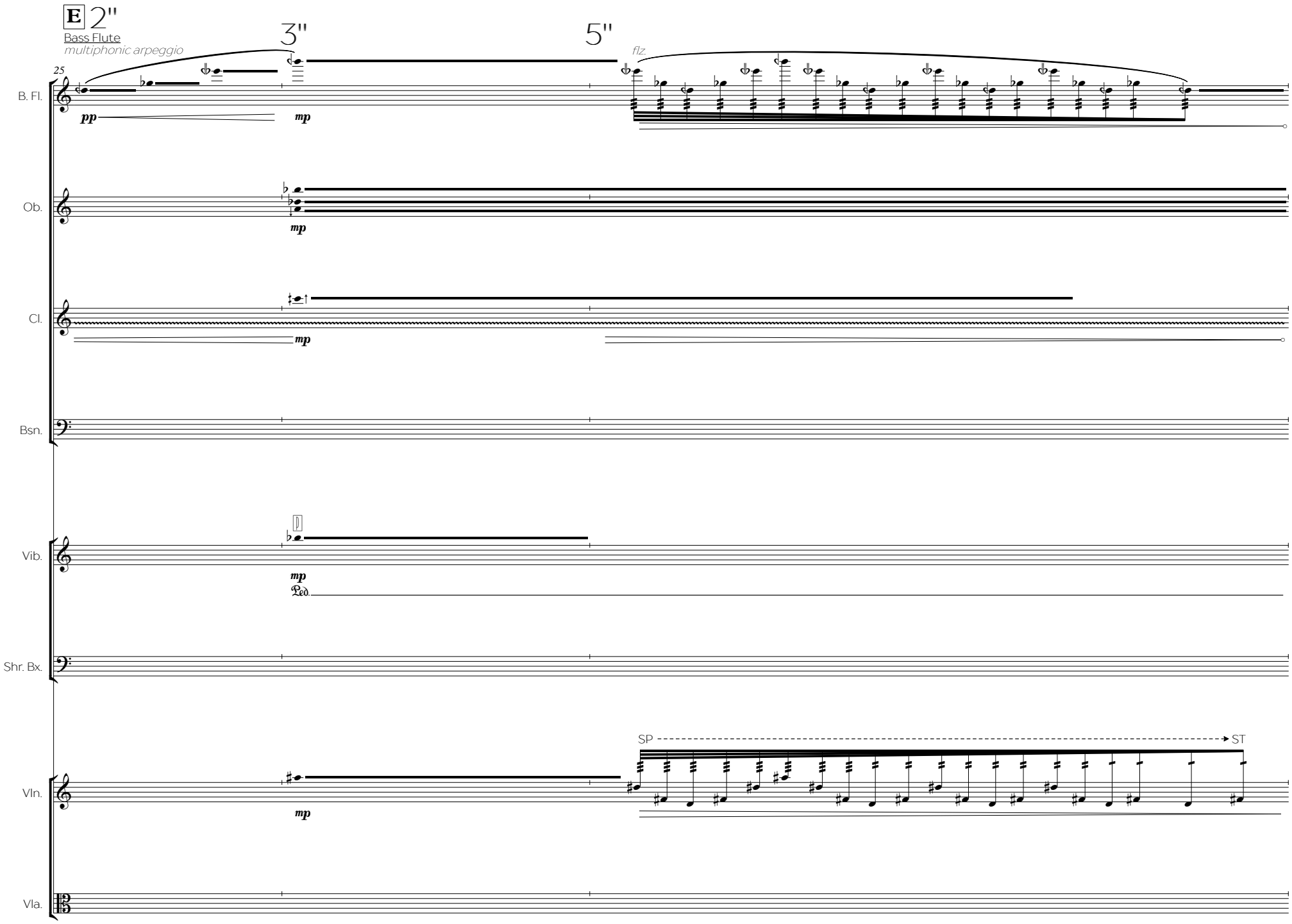
Crot. on timp. *mf* *l.v.* *(pedal gliss.)* *gliss.*

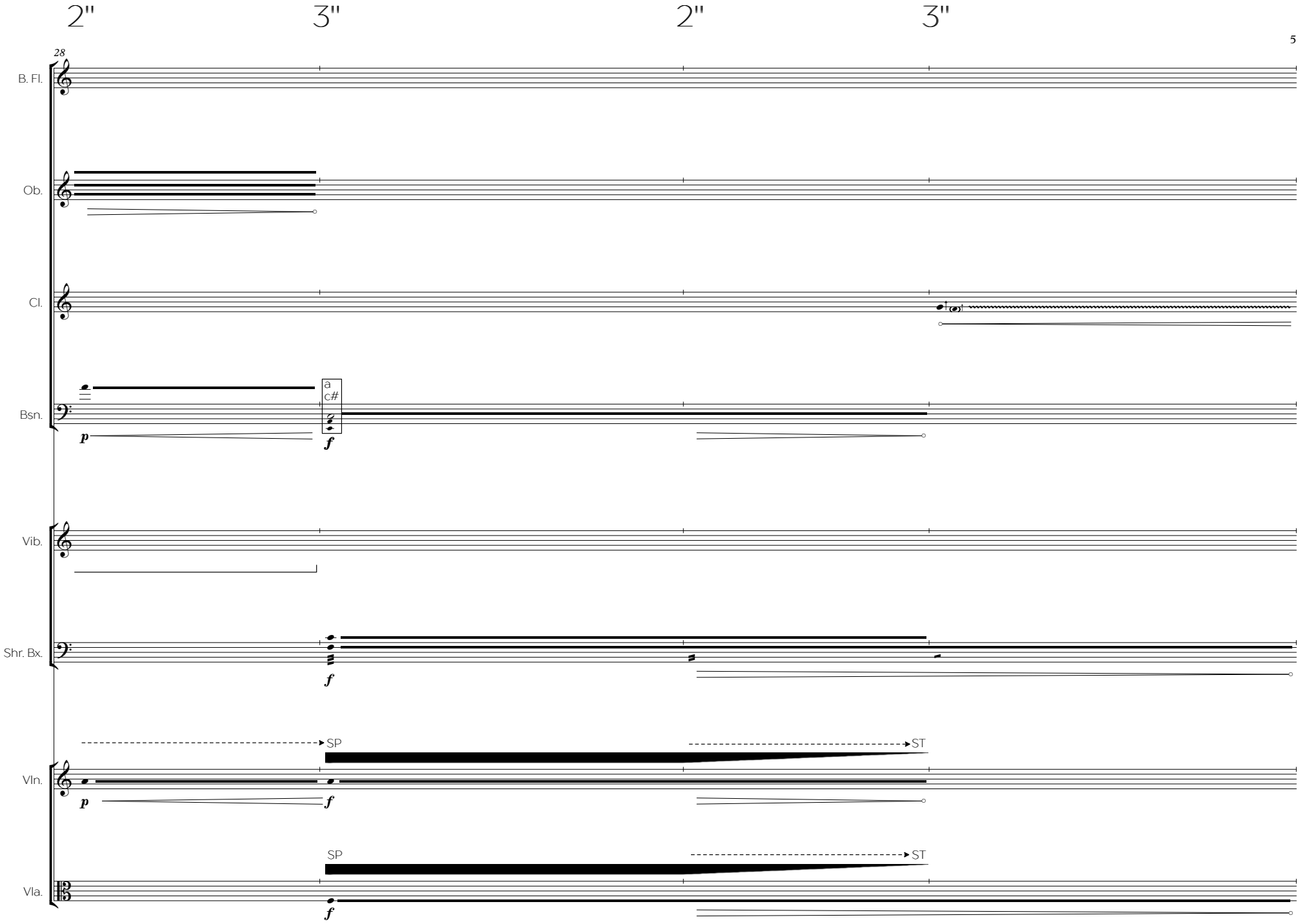
(sounding) *gliss.*

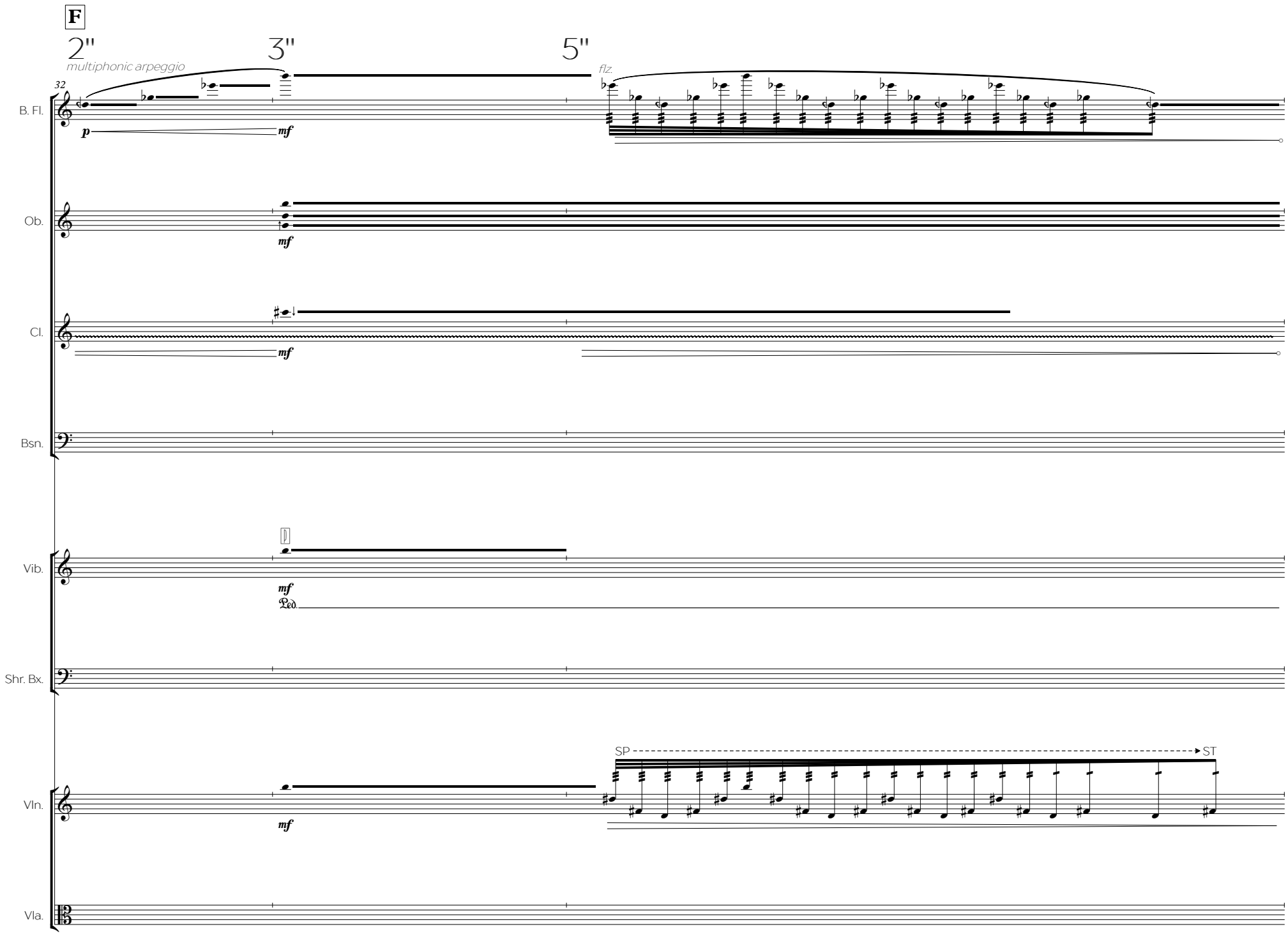
Hpsd. *fingergliss. between the tuning pins and the nut* *fingergliss. behind the bridge* *gliss.* *mf*

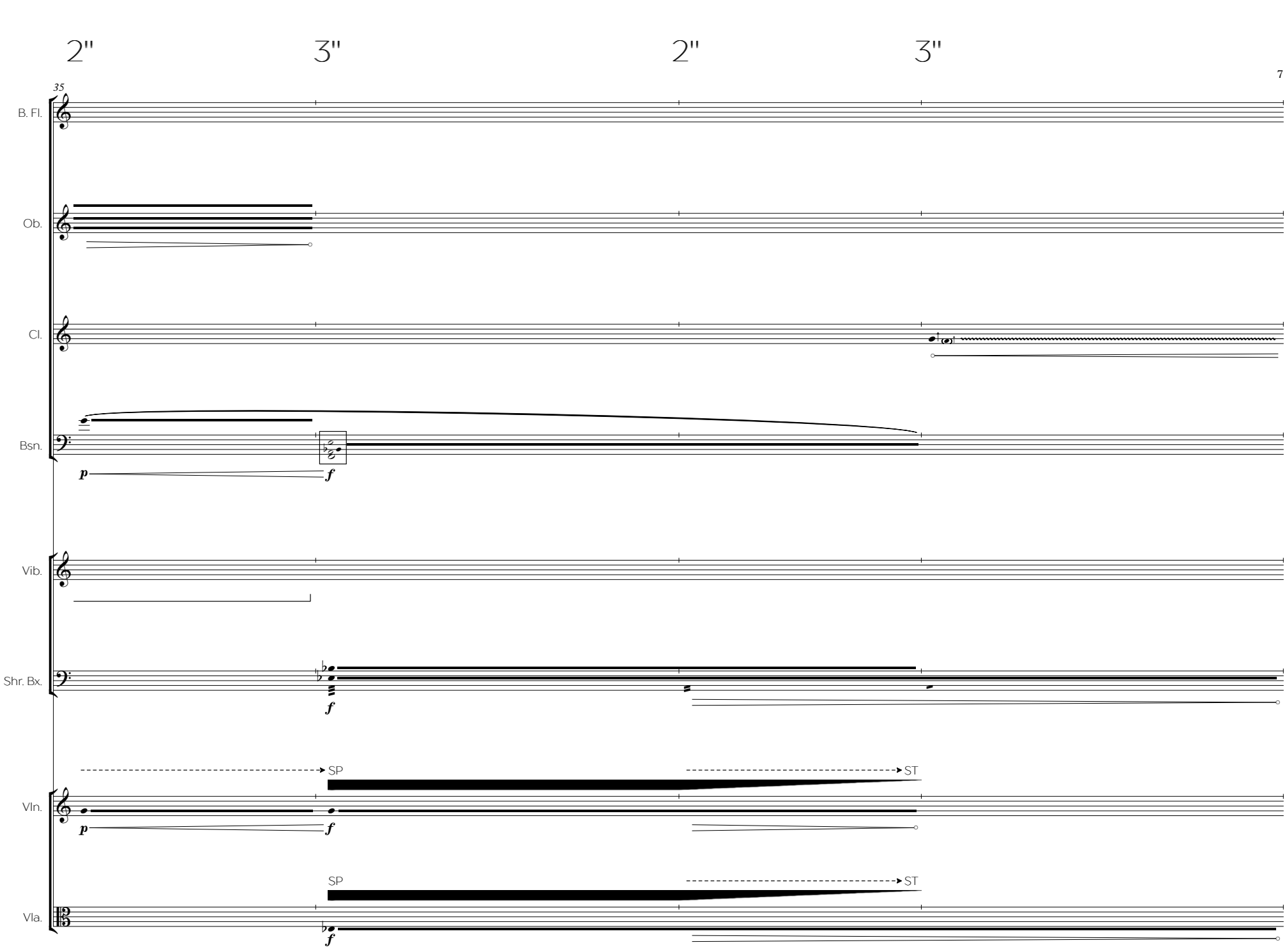
Vln.

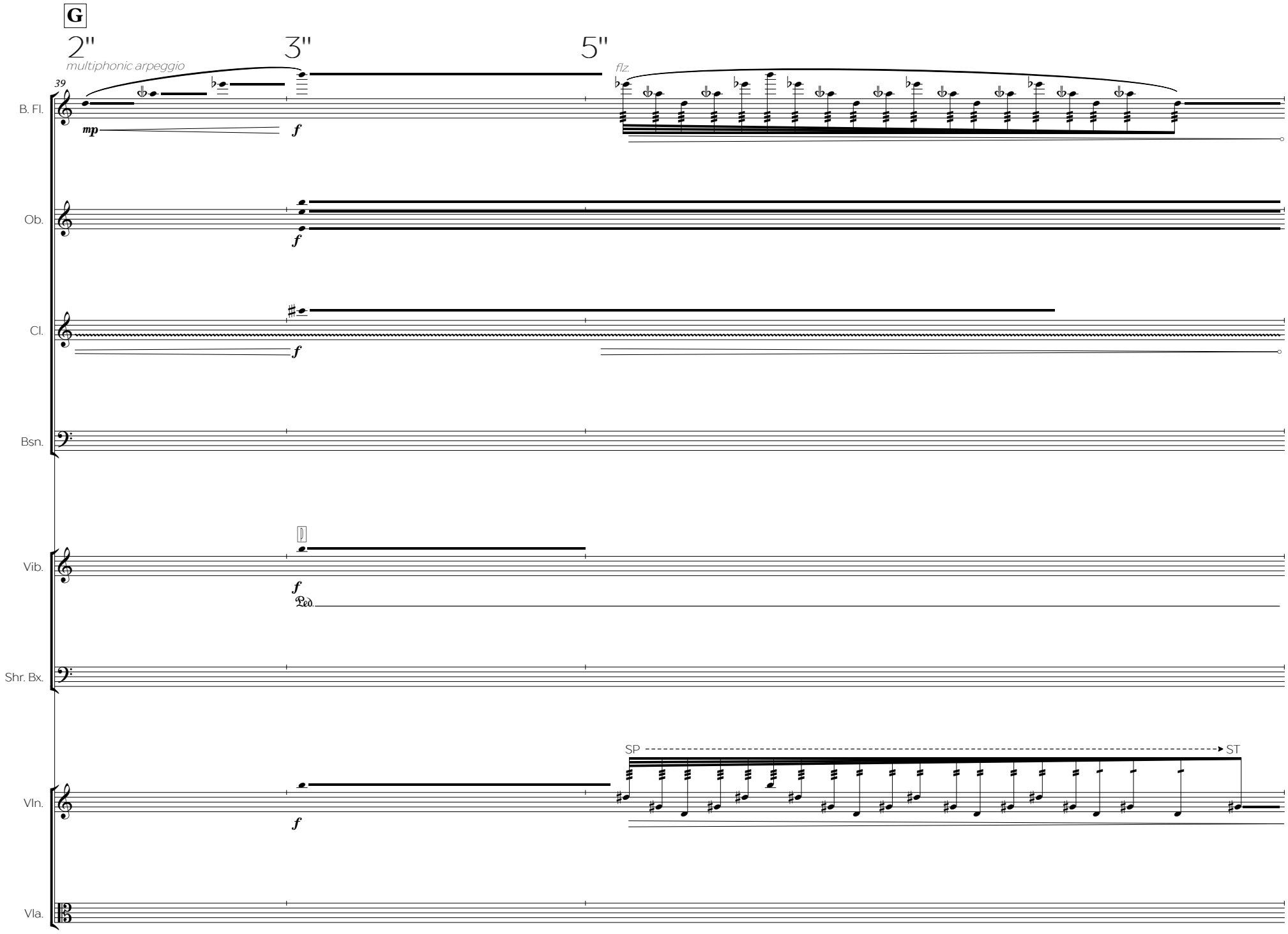
Vla. ST *pp*

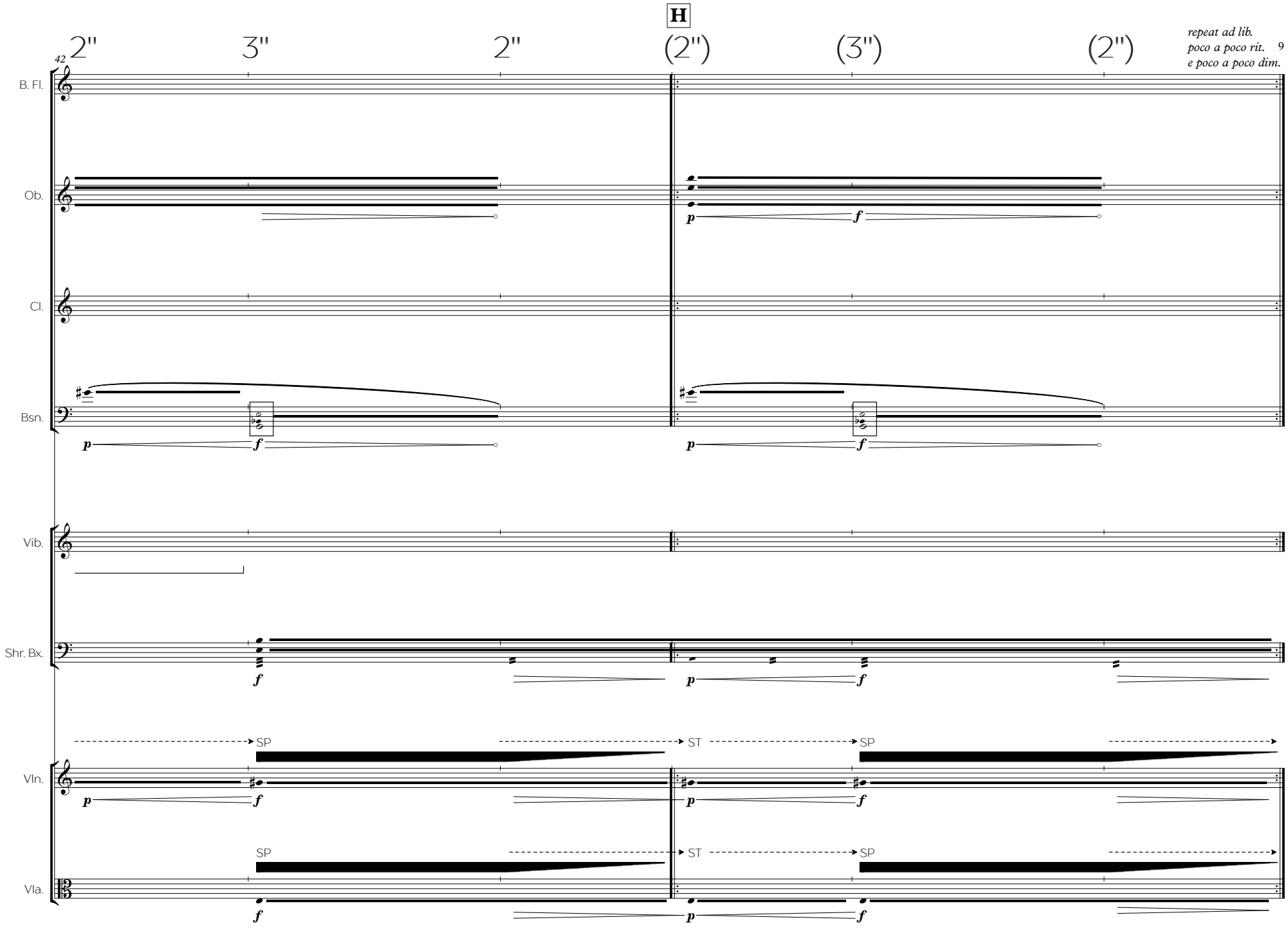

E 2"
Bass Flute
multiphonic arpeggio
3"
5"
flz.
25
B. Fl.
pp
mp
Ob.
mp
Cl.
mp
Bsn.
Vib.
mp
Ped.
Shr. Bx.
Vln.
SP
ST
mp
Vla.

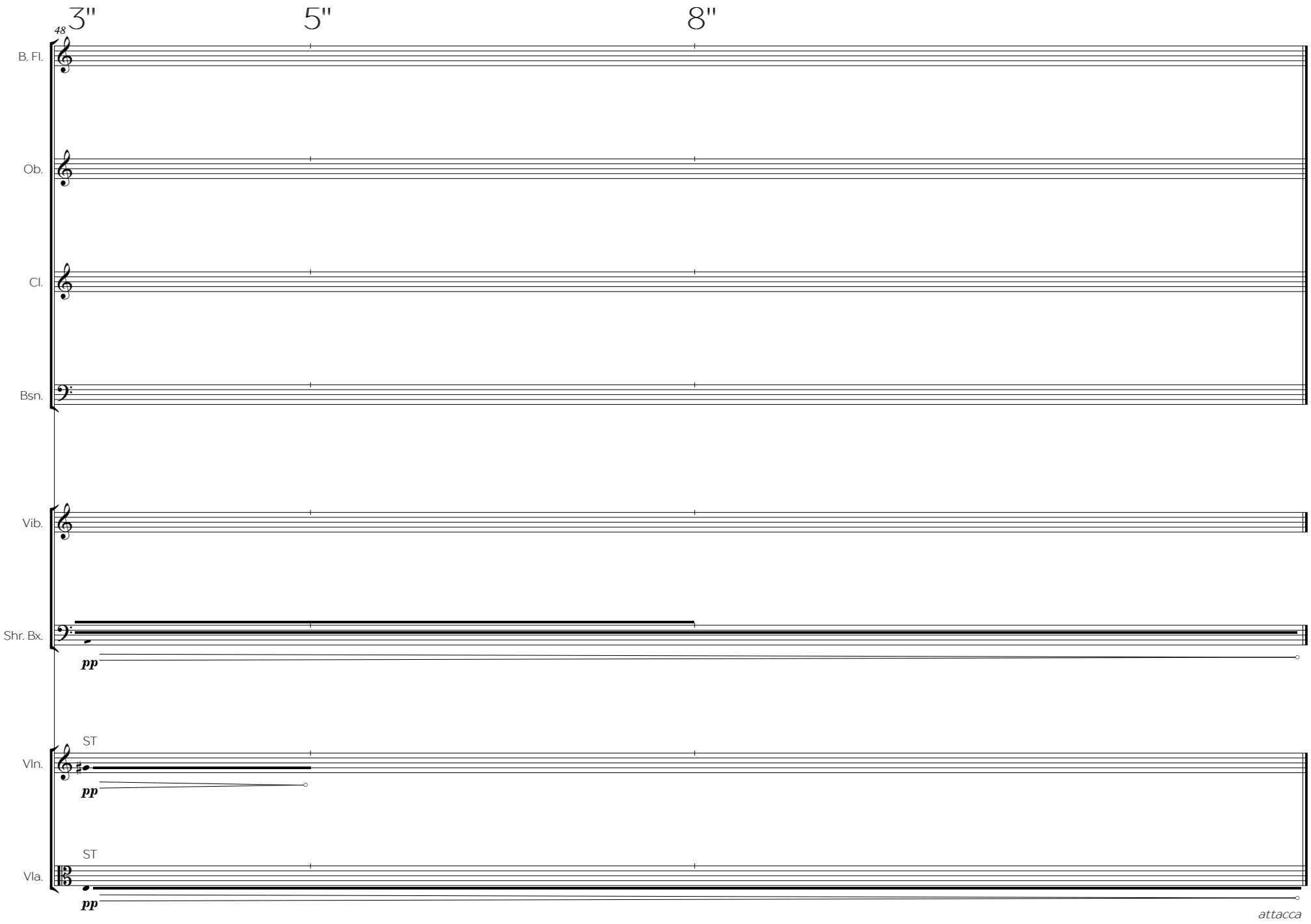

2"
3"
2"
3"
28
B. Fl.
Ob.
Cl.
Bsn.
a
c#
p
f
Vib.
Shr. Bx.
f
SP
ST
Vln.
p
f
SP
ST
Vla.
f


F
2"
multiphonic arpeggio
3"
5"
flz.
32
B. Fl.
Ob.
Cl.
Bsn.
Vib.
Shr. Bx.
Vln.
Vla.
p
mf
Ped.
SP
ST


2"
3"
2"
3"
35
B. Fl.
Ob.
Cl.
Bsn.
Vib.
Shr. Bx.
Vln.
Vla.
p
f
SP
ST


G
2"
3"
5"
multiphonic arpeggio
flz.
39
B. Fl.
Ob.
Cl.
Bsn.
Vib.
Shr. Bx.
Vln.
Vla.
mp
f
Ped.
SP
ST


H
2"
3"
2"
(2")
(3")
(2")
repeat ad lib.
poco a poco rit.
e poco a poco dim.
42
B. Fl.
Ob.
Cl.
Bsn.
Vib.
Shr. Bx.
Vln.
Vla.
SP
ST
SP
SP
ST
SP
p
f


3"
5"
8"
48
B. Fl.
Ob.
Cl.
Bsn.
Vib.
Shr. Bx.
pp
ST
Vln.
pp
ST
Vla.
pp
attacca

II. Ljósbrot

II. Refractions

Recitativo, ad lib.

A

Volante e leggiero (♪ = 108)

Alto Flute

Oboe

Bass Clarinet in B♭

mf

Vibraphone

colla parte *motor on, fast vibrato*

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

Piano

solo

p *misterioso e espressivo* ***mp*** ***mf*** ***p*** ***f***

(sounding)

gliss.

fingergliss. behind the bridge

gliss.

Harpsichord

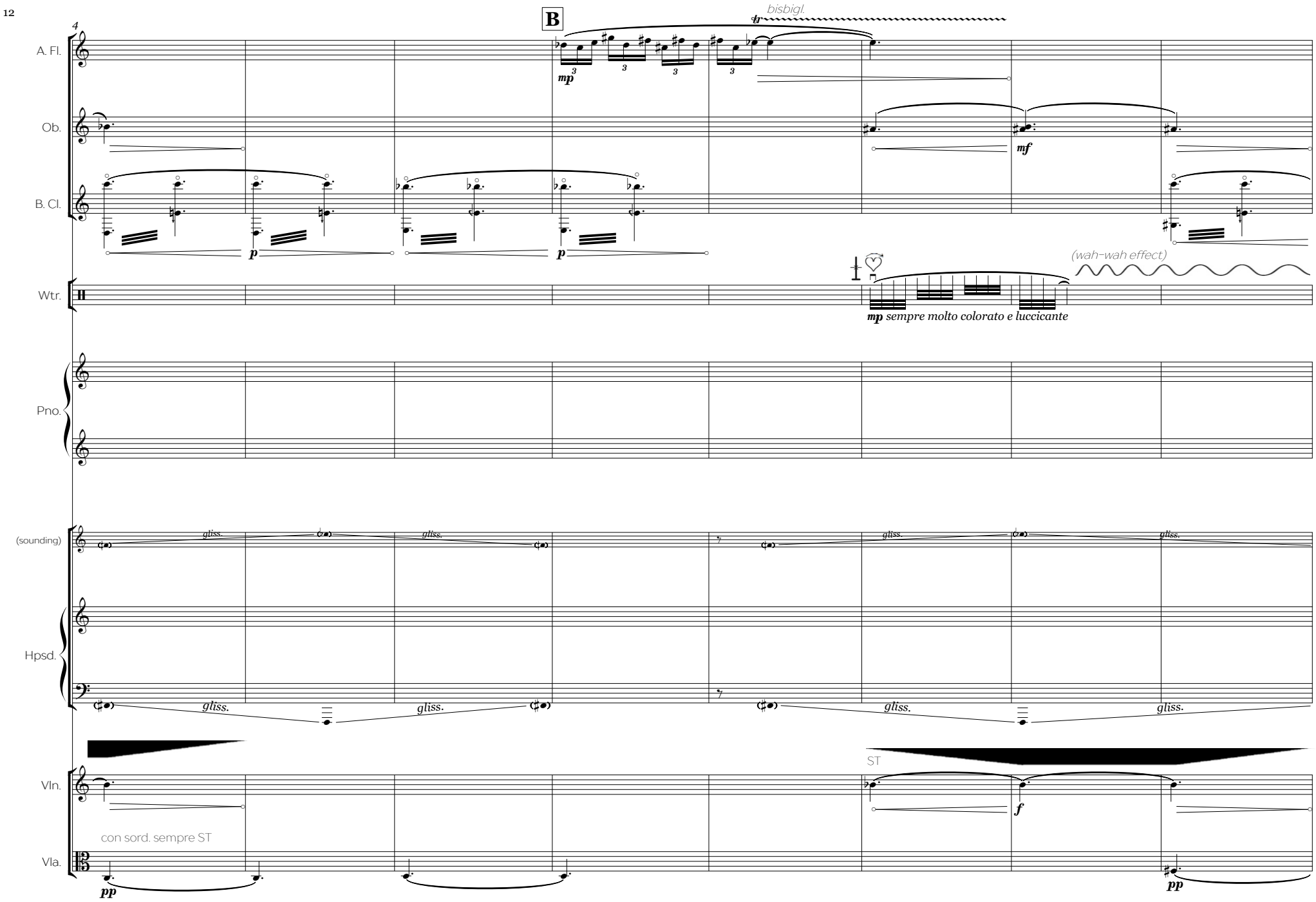
mp *sempre*

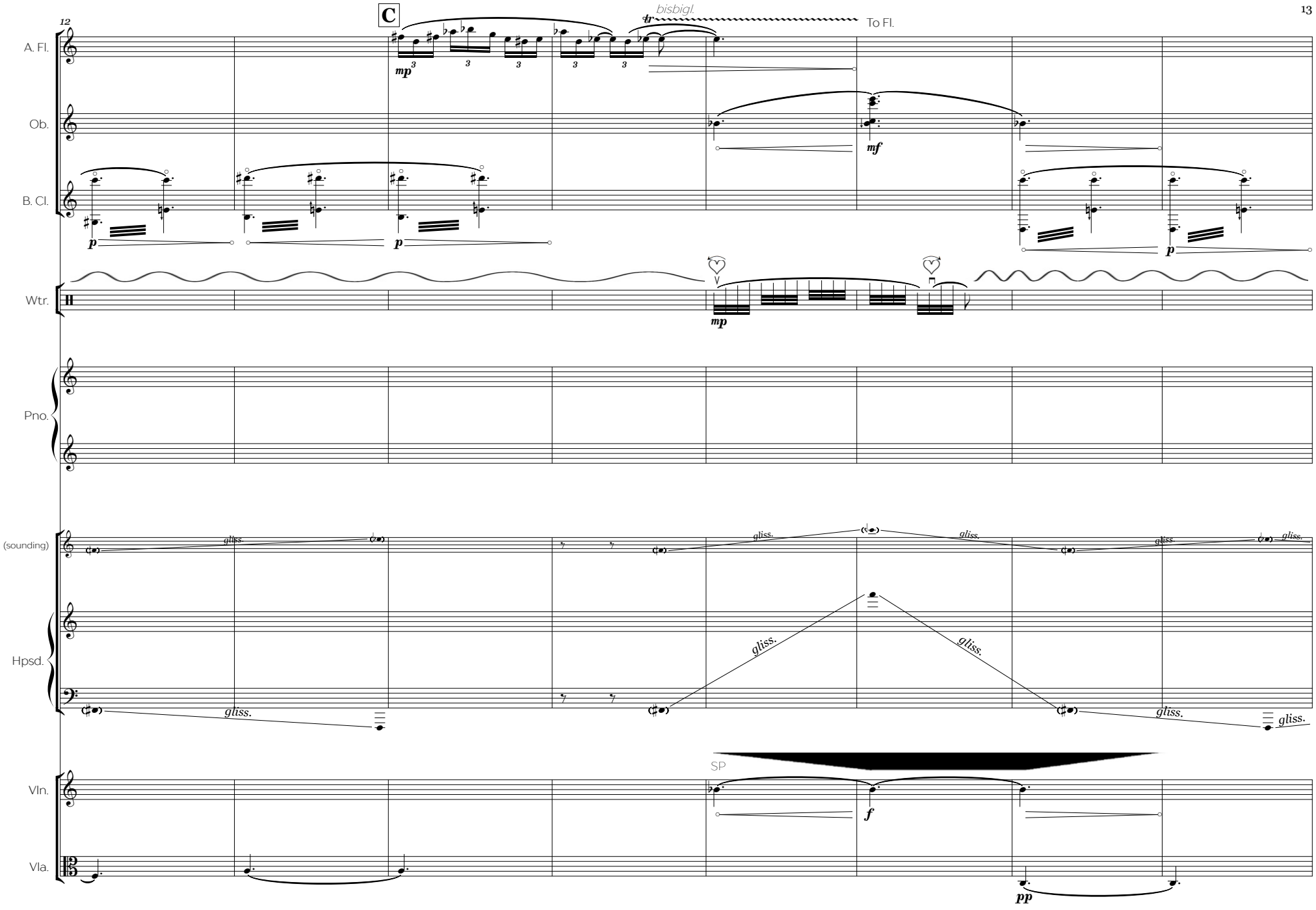
ST

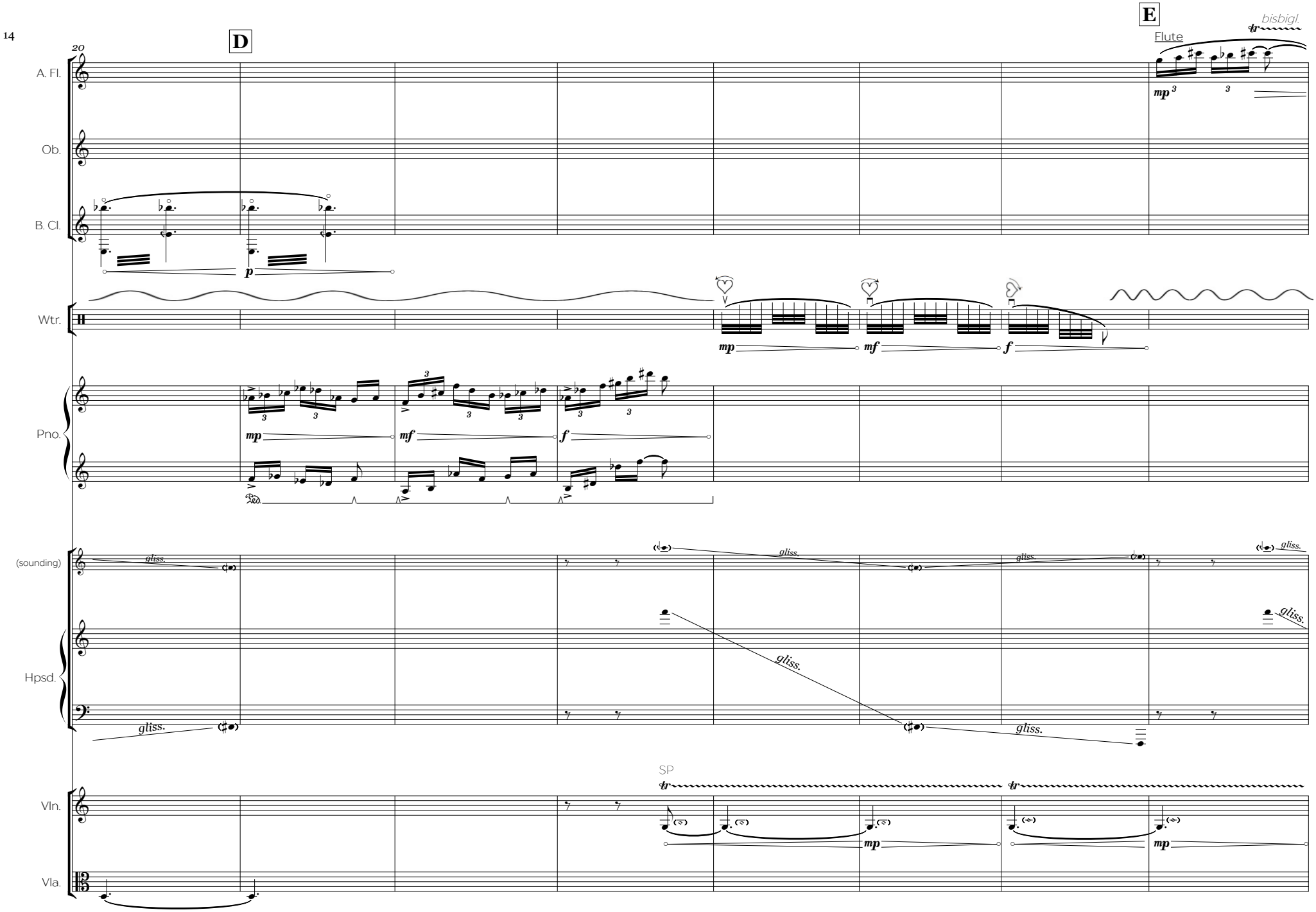
Violin

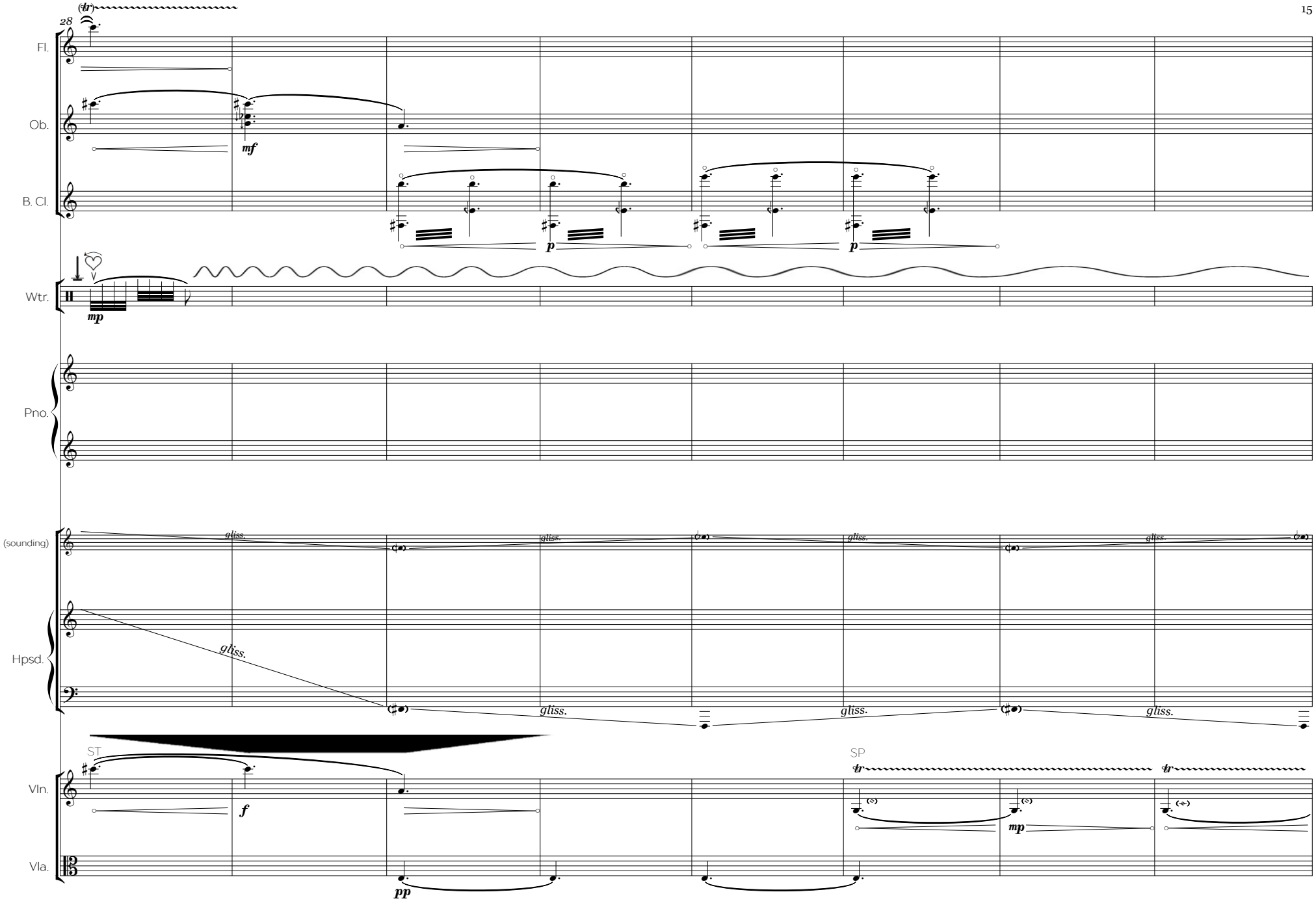
f

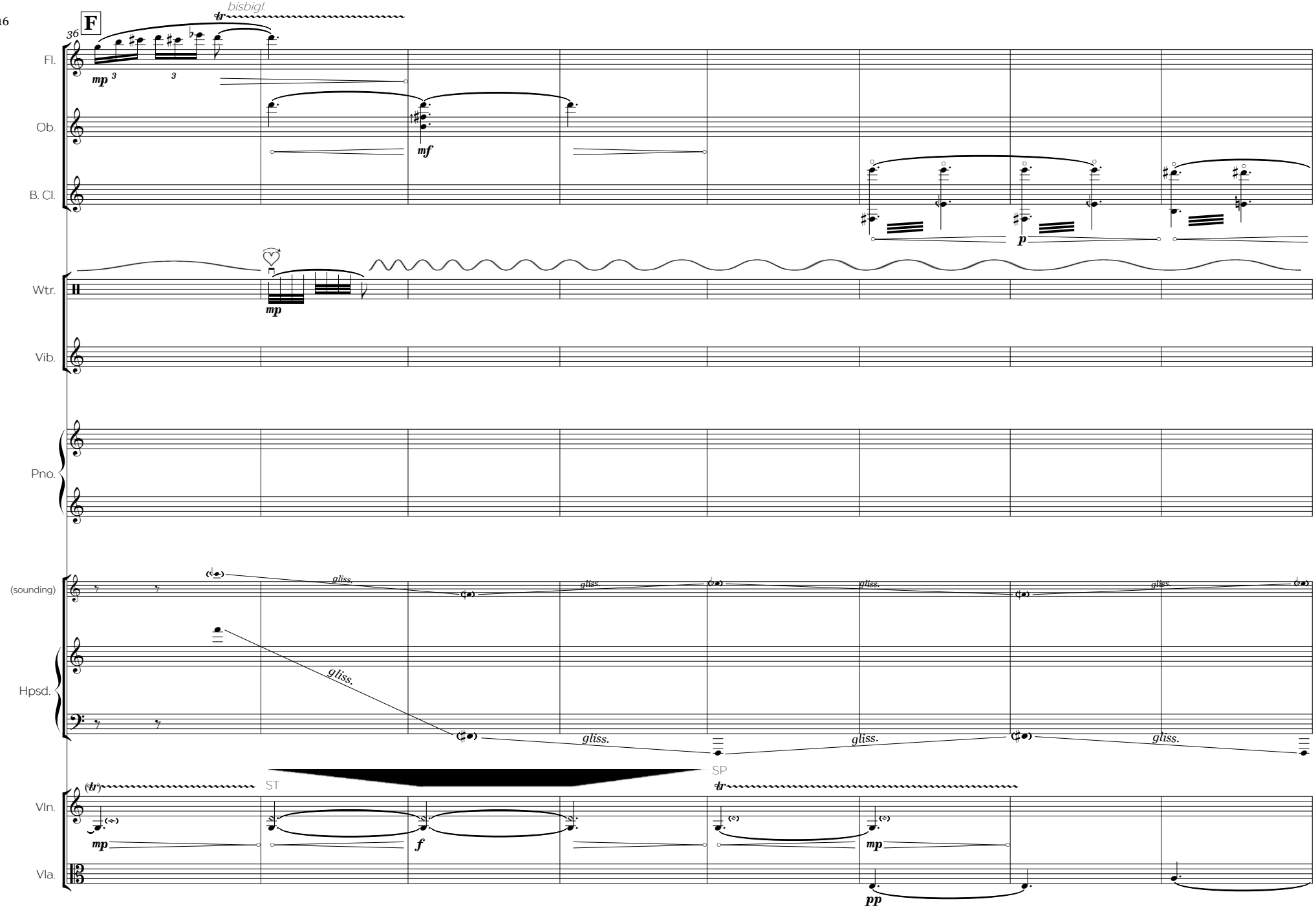
Viola

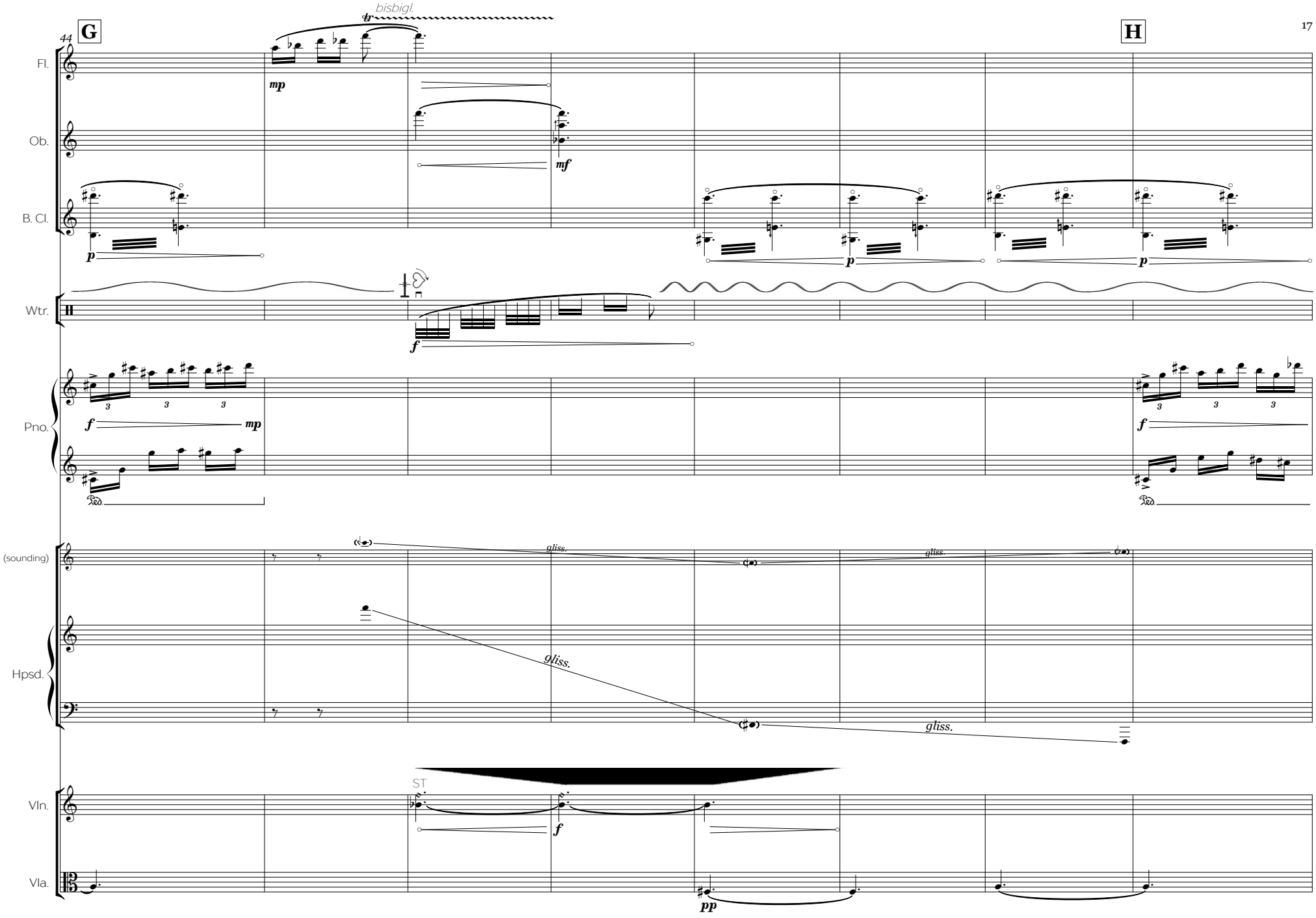

4
B
bisbigl.
A. Fl.
Ob.
B. Cl.
Wtr.
Pno.
(sounding)
Hpsd.
Vln.
Vla.
mp
mf
p
p
(wah-wah effect)
mp sempre molto colorato e luccicante
gliss.
gliss.
gliss.
gliss.
gliss.
gliss.
ST
f
con sord. sempre ST
pp
pp

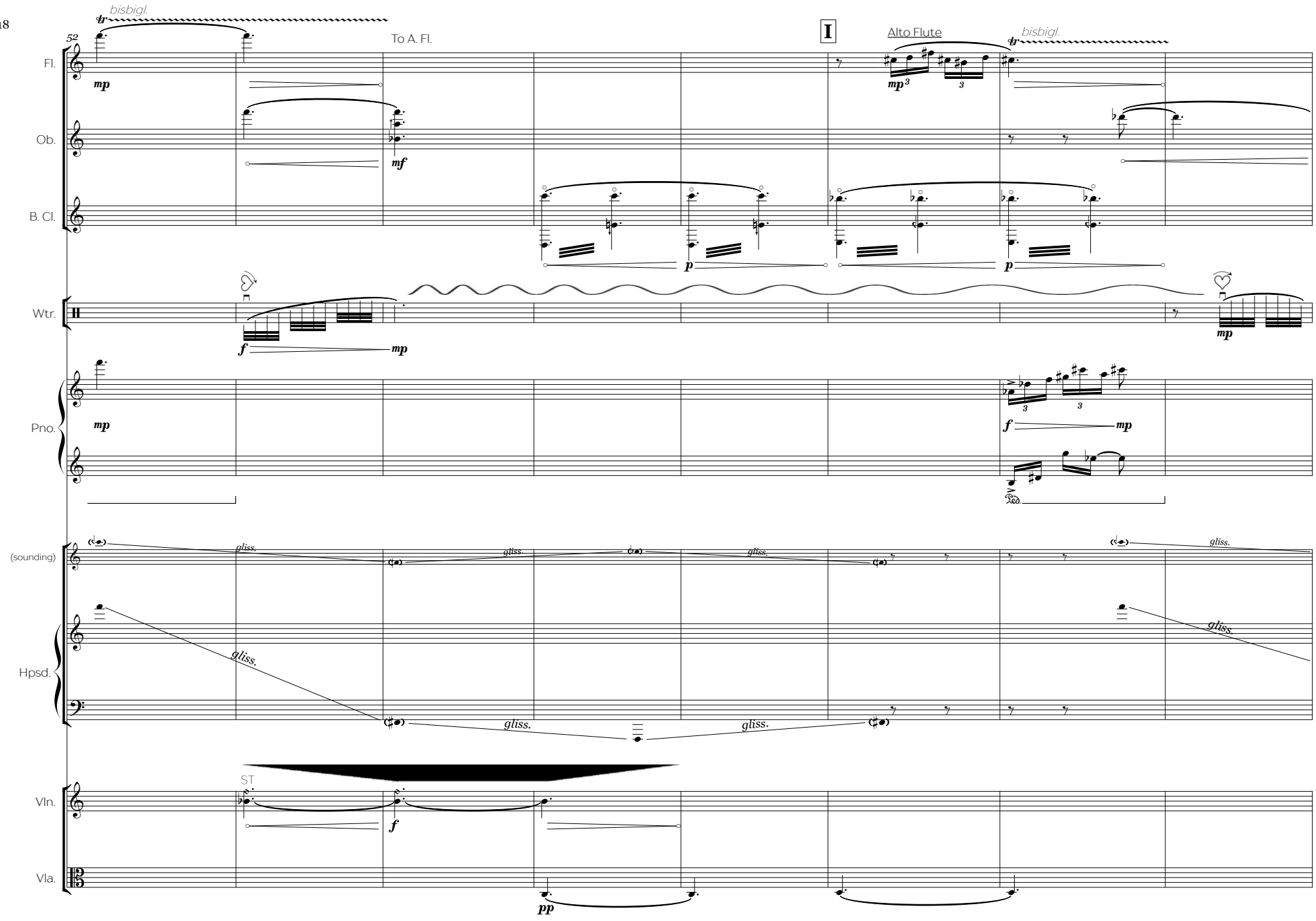

12
C
bisbigl.
To Fl.
A. Fl.
Ob.
B. Cl.
Wtr.
Pno.
(sounding)
Hpsd.
Vln.
Vla.
SP
mp
mf
p
f
pp
gliss.

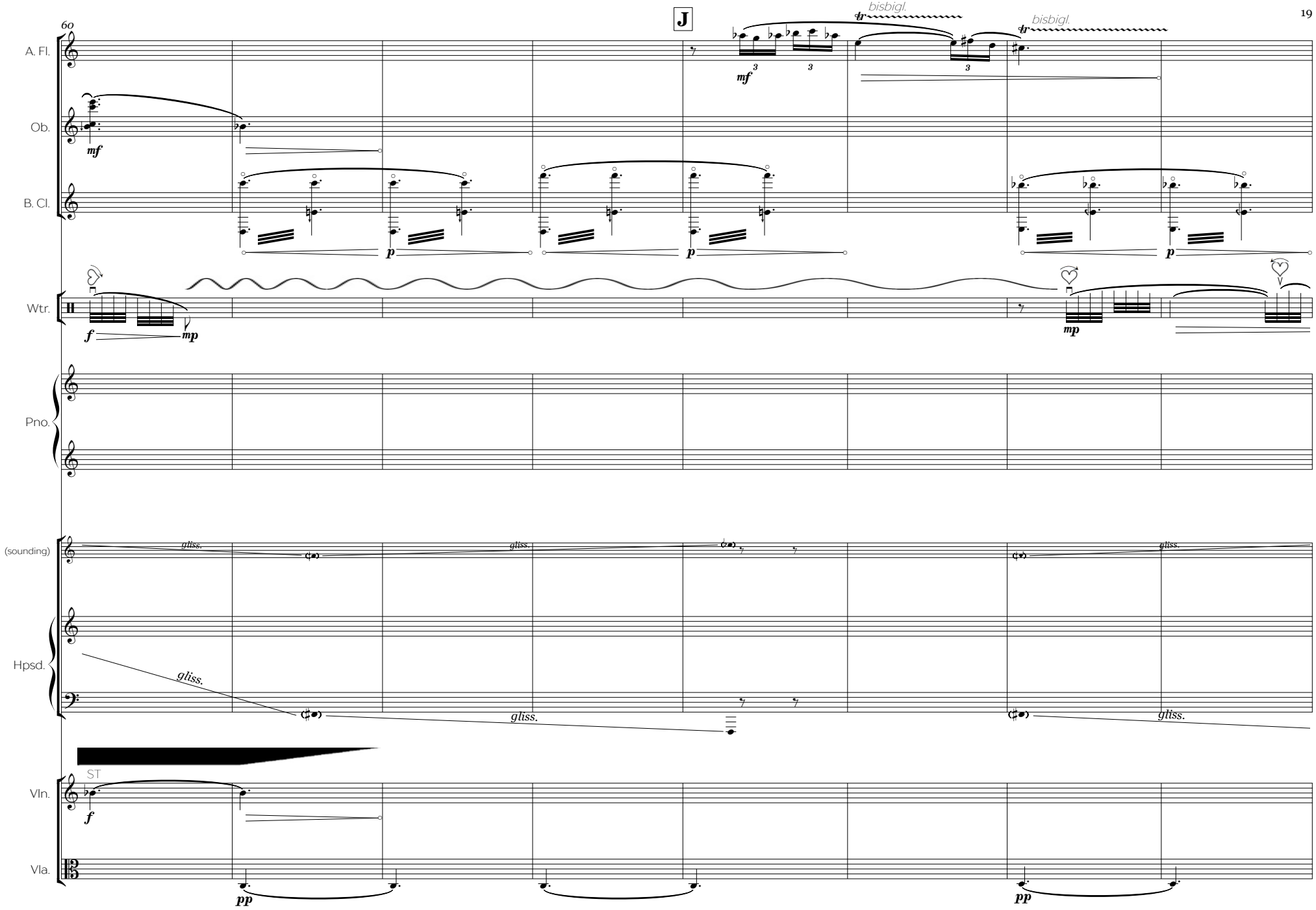

20
D
E
Flute
bisbigl.
A. Fl.
Ob.
B. Cl.
Wtr.
Pno.
(sounding)
Hpsd.
Vln.
Vla.
SP
mp
mf
f
gliss.
tr

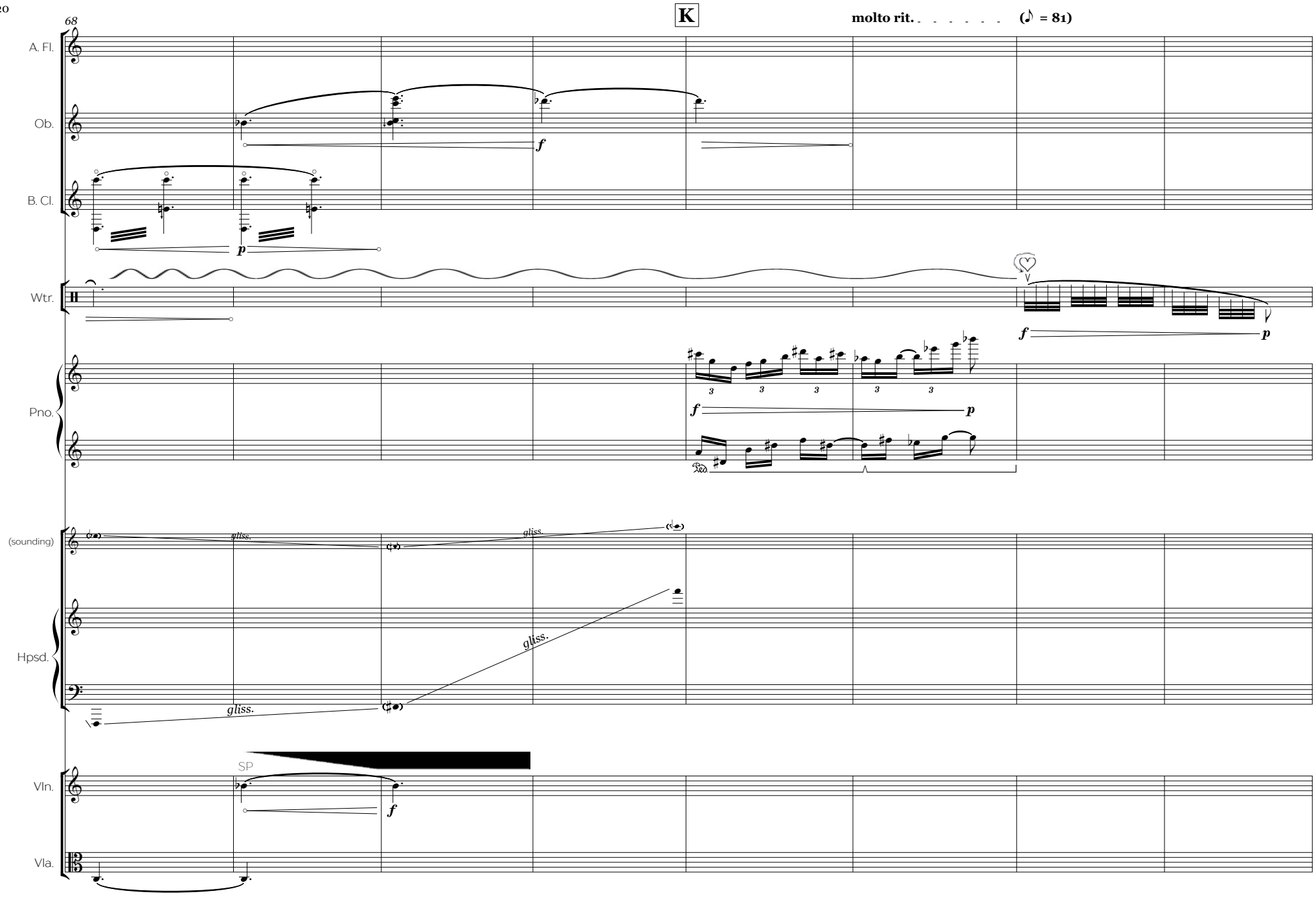

28
(tr)
Fl.
Ob.
mf
B. Cl.
p
p
Wtr.
mp
Pno.
(sounding)
gliss.
gliss.
gliss.
gliss.
Hpsd.
gliss.
gliss.
gliss.
gliss.
ST
SP
Vln.
f
tr
tr
(s)
(s)
mp
Vla.
pp

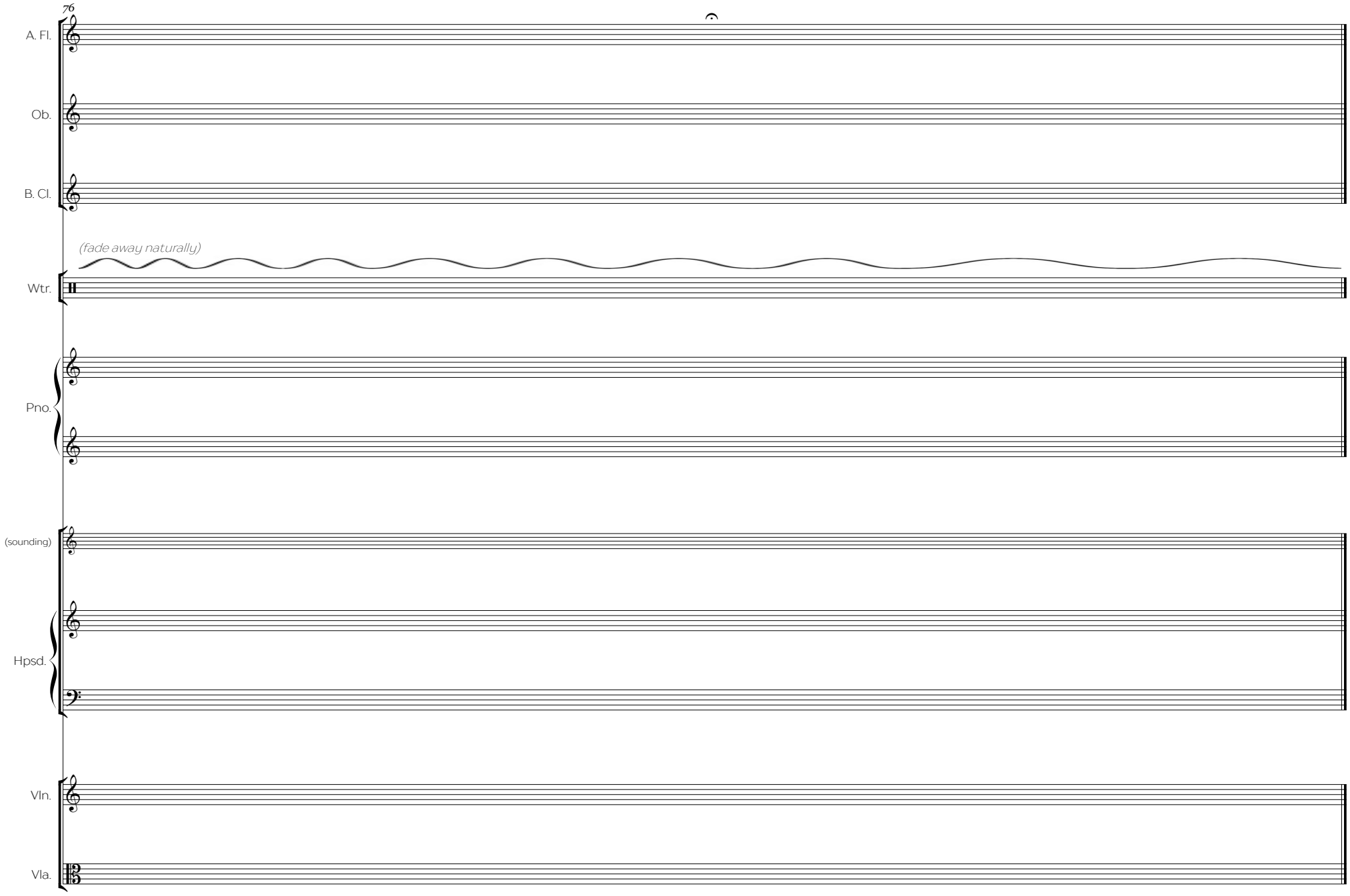

F
36
bisbigl.
tr
Fl.
mp
3
3
Ob.
mf
B. Cl.
p
Wtr.
mp
Vib.
Pno.
(sounding)
gliss.
gliss.
gliss.
gliss.
Hpsd.
gliss.
gliss.
gliss.
gliss.
SP
ST
(tr)
Vln.
mp
f
tr
mp
Vla.
pp


44
G
H
bisbigl.
tr
Fl.
Ob.
B. Cl.
Wtr.
Pno.
(sounding)
Hpsd.
Vln.
Vla.
ST
mp
mf
p
f
pp
gliss.


52
bisbigl.
To A. Fl.
I
Alto Flute
bisbigl.
Fl.
Ob.
B. Cl.
Wtr.
Pno.
(sounding)
Hpsd.
Vln.
Vla.
ST
gliss.
mp
mf
p
f
pp

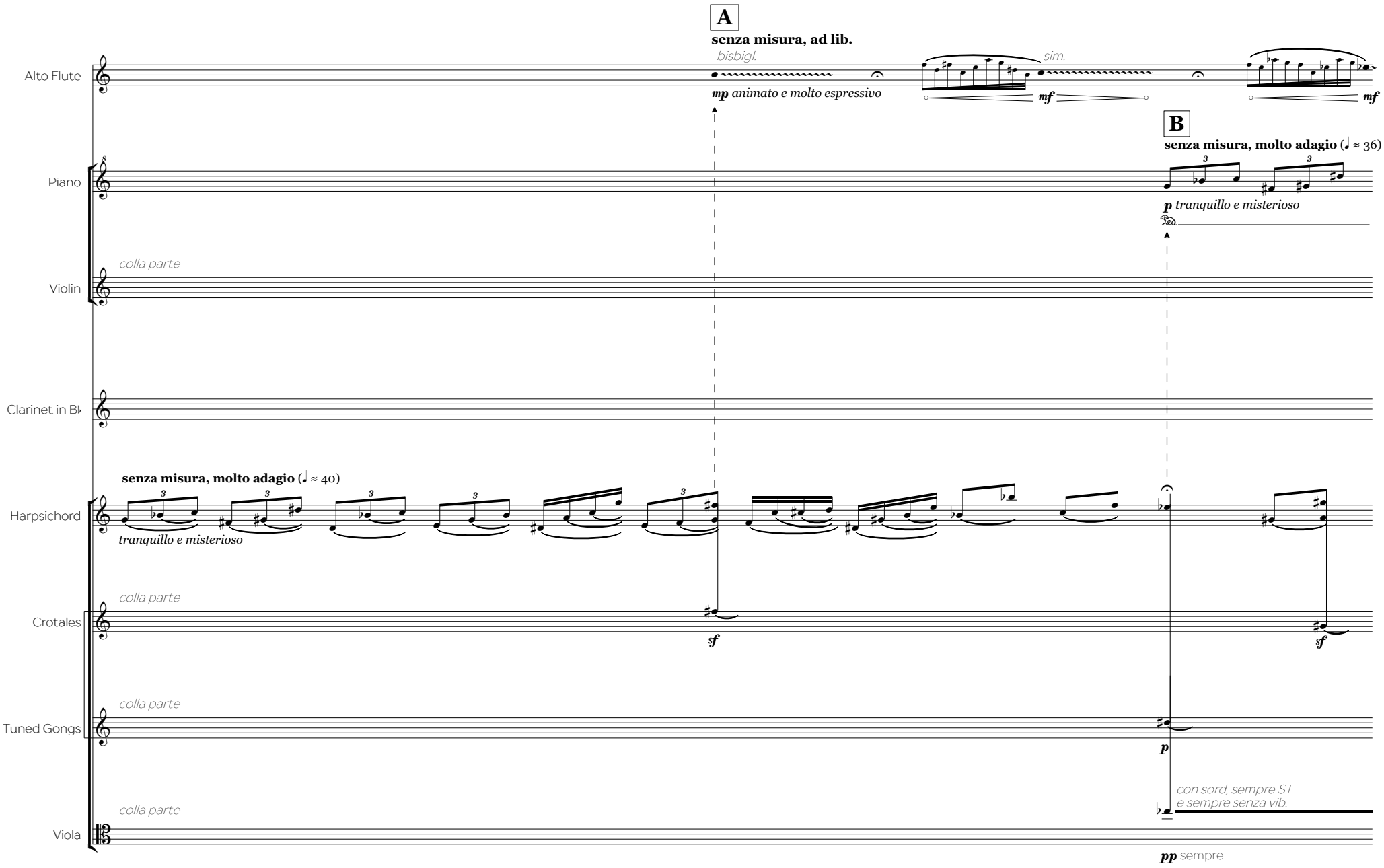

60
J
A. Fl.
Ob.
B. Cl.
Wtr.
Pno.
(sounding)
Hpsd.
Vln.
Vla.
bisbigl.
bisbigl.
mf
p
f
mp
gliss.
ST
pp

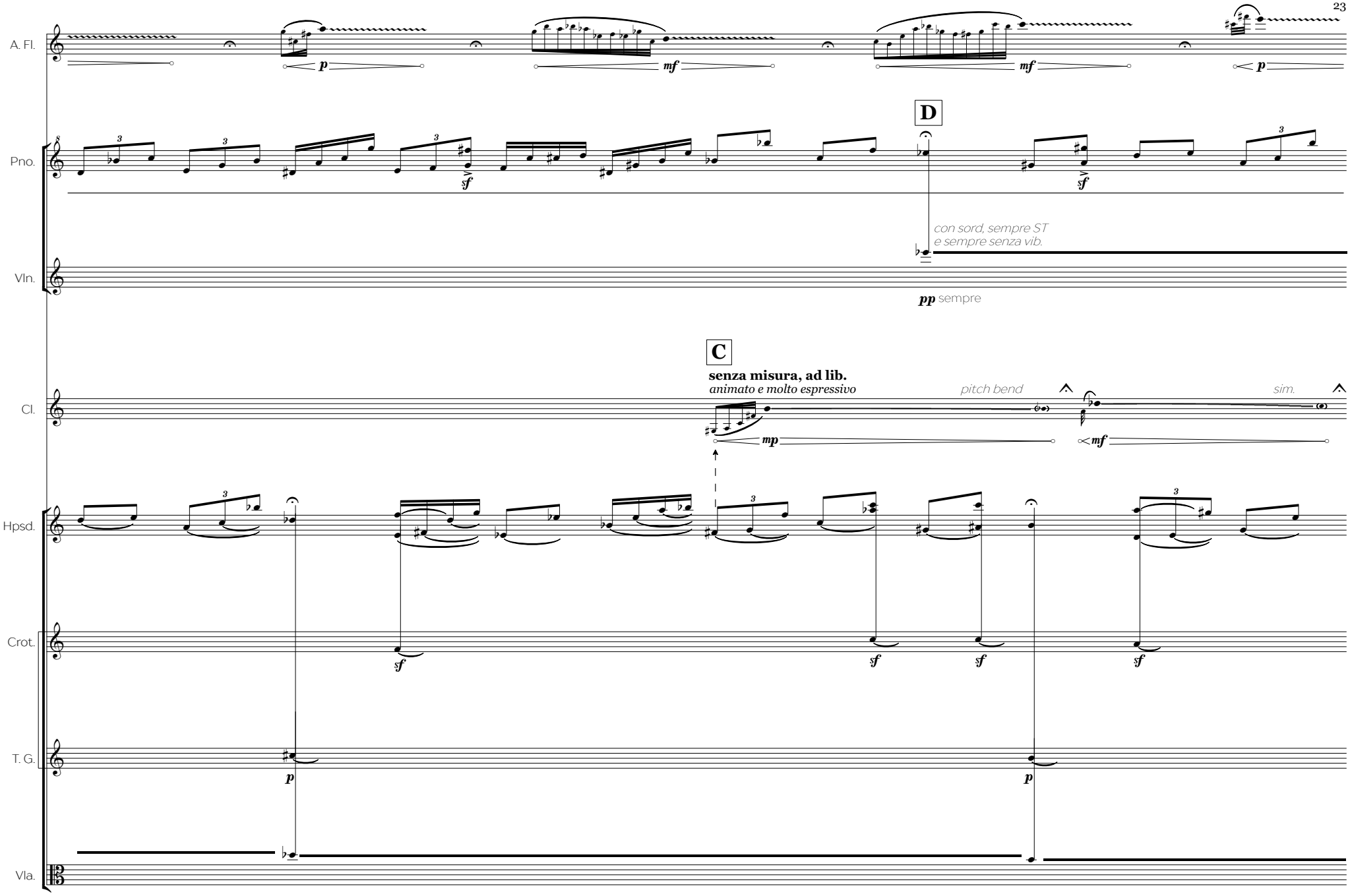

68
K
molto rit.
(♪ = 81)
A. Fl.
Ob.
B. Cl.
Wtr.
Pno.
(sounding)
Hpsd.
Vln.
Vla.
SP
gliss.
f
p

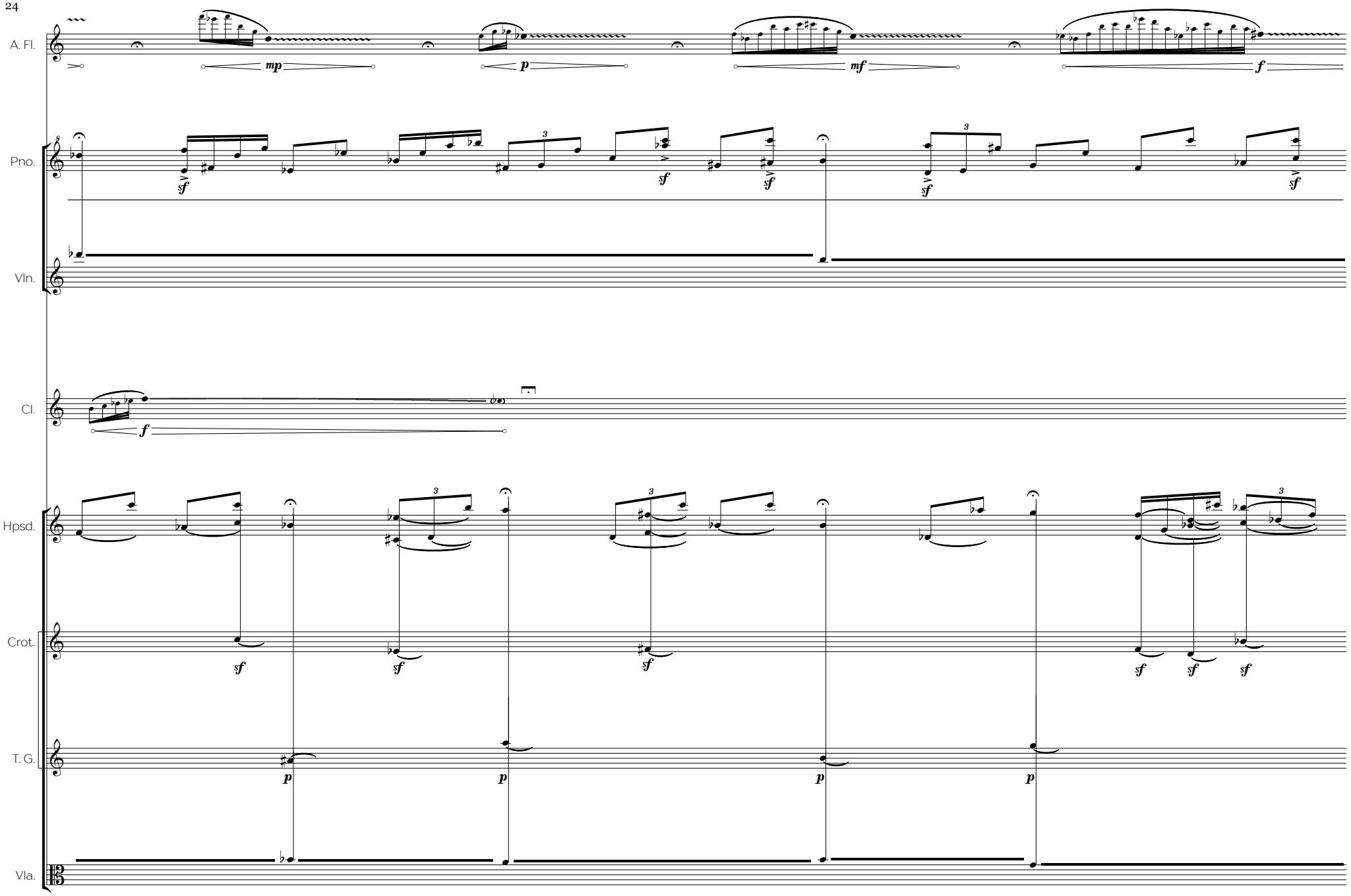

76
A. Fl.
Ob.
B. Cl.
(fade away naturally)
Wtr.
Pno.
(sounding)
Hpsd.
Vln.
Vla.

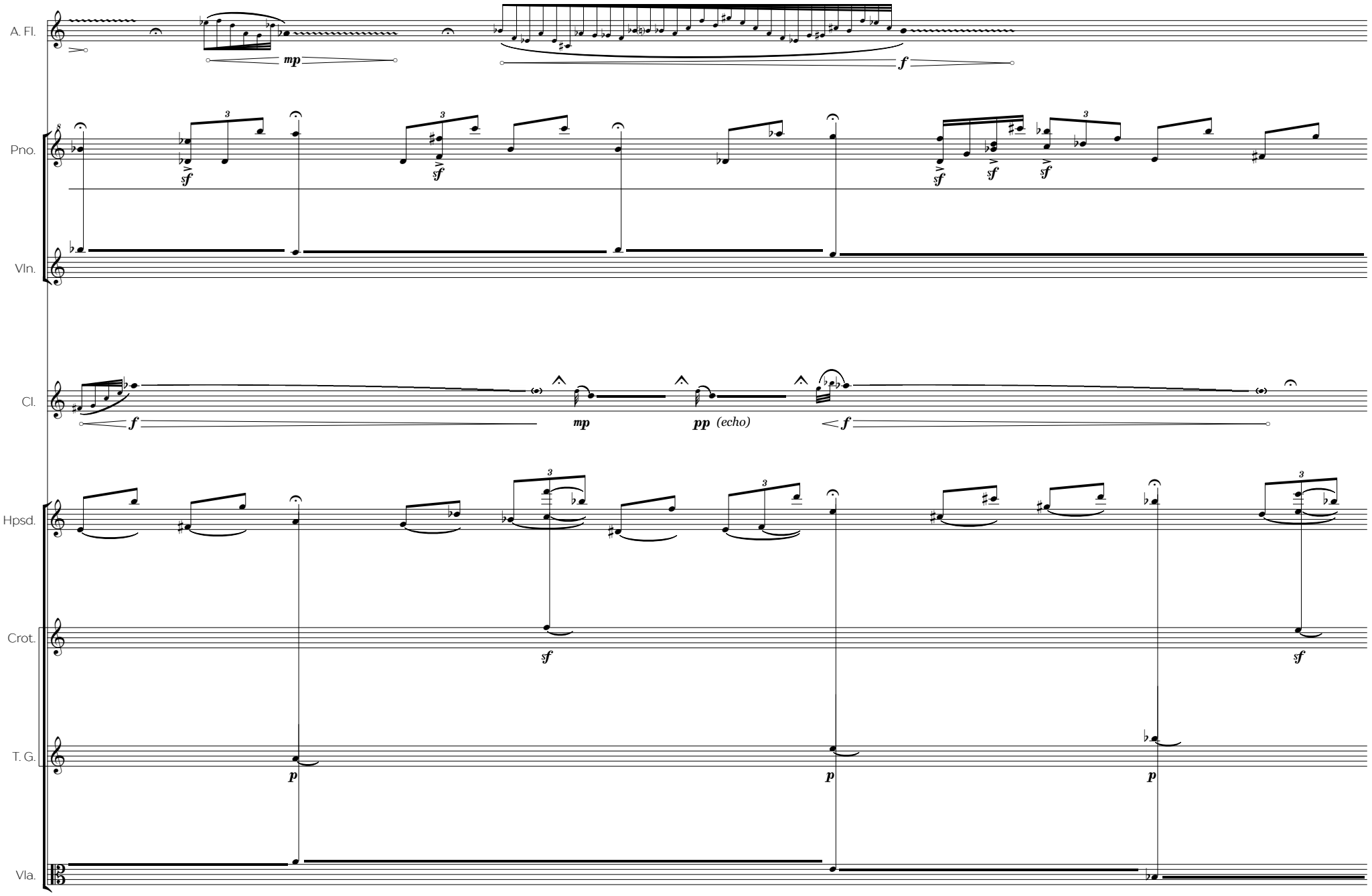
III. Næturljóð

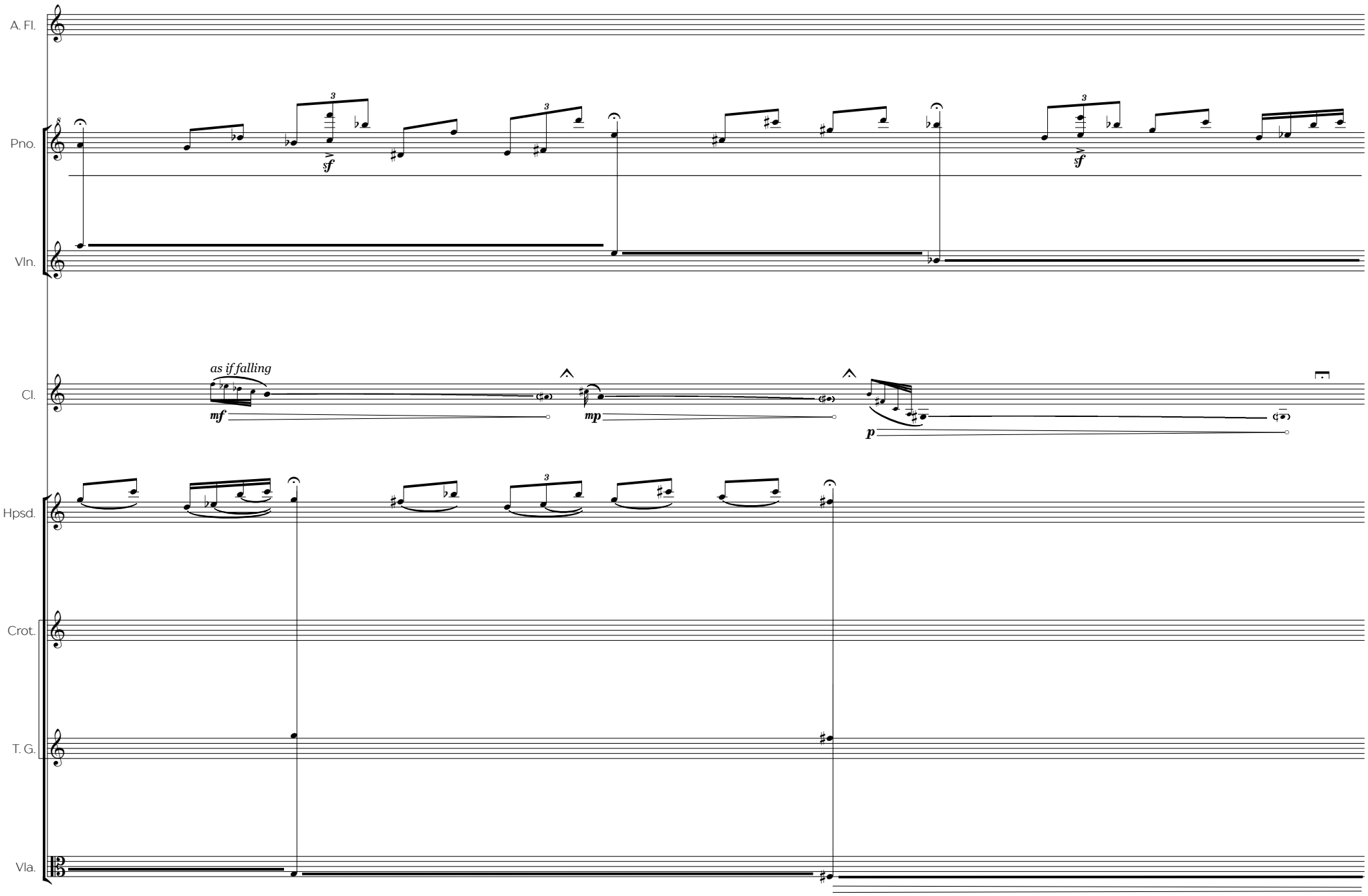
III. Nocturne




A. Fl.
Pno.
Vln.
Cl.
Hpsd.
Crot.
T. G.
Vla.
D
con sord, sempre ST
e sempre senza vib.
pp sempre
C
senza misura, ad lib.
animato e molto espressivo
pitch bend
sim.


A. Fl.
Pno.
Vln.
Cl.
Hpsd.
Crot.
T. G.
Vla.
mp
p
mf
f
sf
3


A. Fl.
mp
f
Pno.
sf
Vln.
Cl.
f
mp
pp (echo)
f
Hpsd.
Crot.
sf
sf
T. G.
p
p
p
Vla.


A. Fl.
Pno.
Vln.
Cl.
Hpsd.
Crot.
T. G.
Vla.
as if falling
mf
mp
p
sf
sf

A. Fl.
Pno.
hold pedal until all sound has faded away
Vln.
hold until piano has faded away
Cl.
Hpsd.
Crot.
T. G.
Vla.
hold until piano has faded away

IV. Inn og út um skuggann

IV. In and out of the shadow

Andante con moto (♪. = 99)

Flute

Oboe

Clarinet in B♭

Cimbalom

Piano

(sounding)

Harpsichord

Violin

Viola

bisbigl.

fingergliss.

leggiero

mp sempre

gliss.

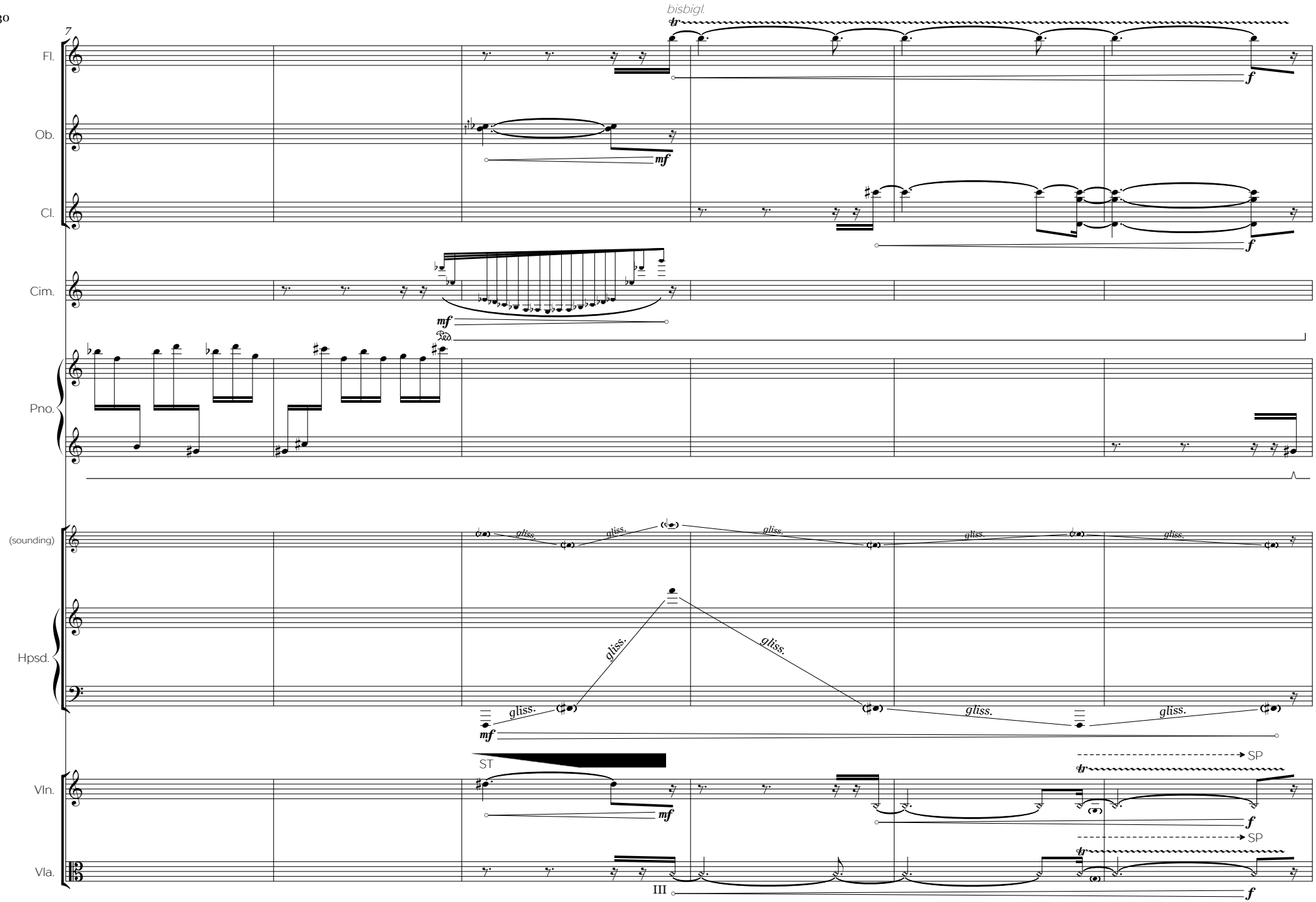
fingergliss. behind the bridge

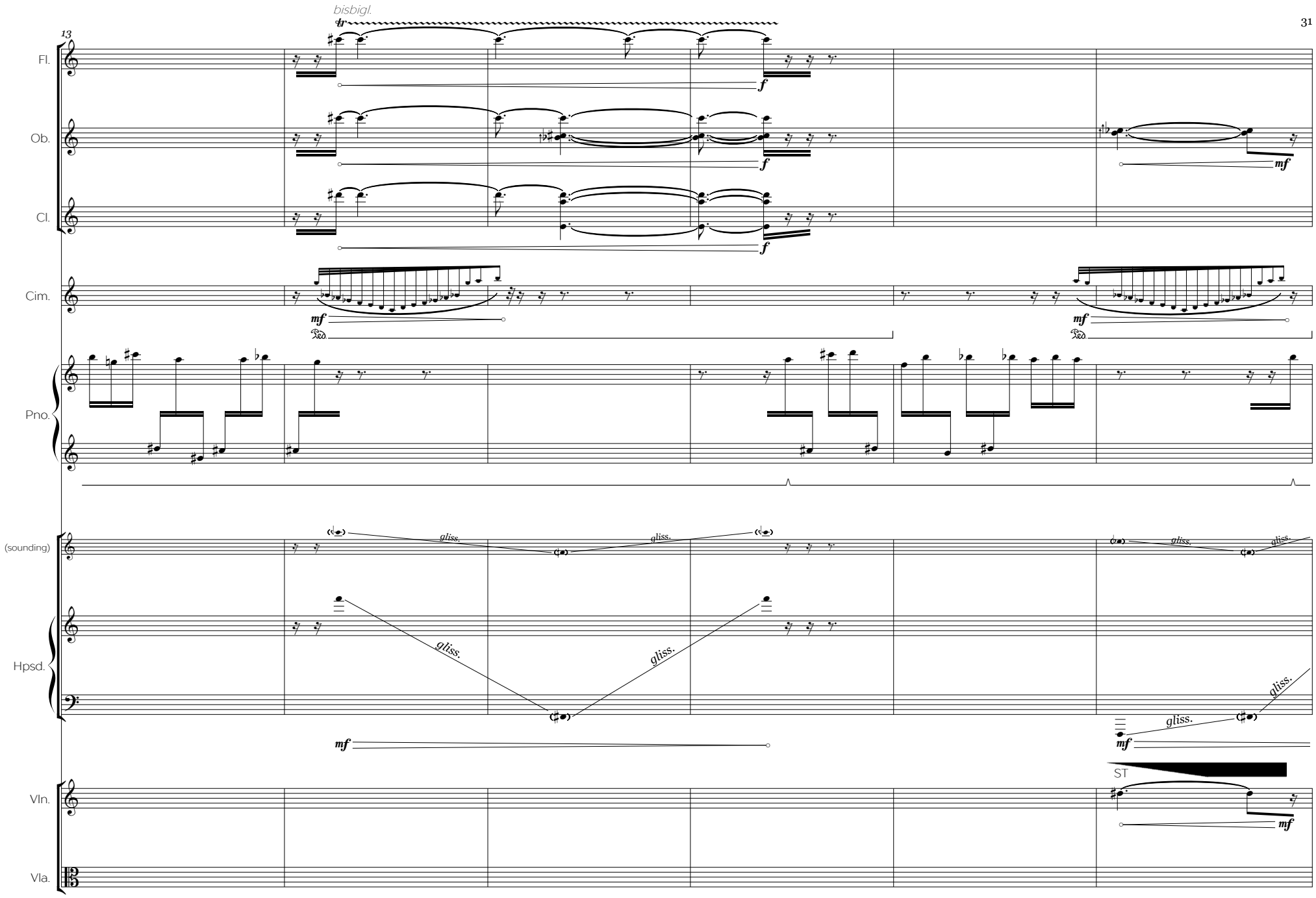
mf

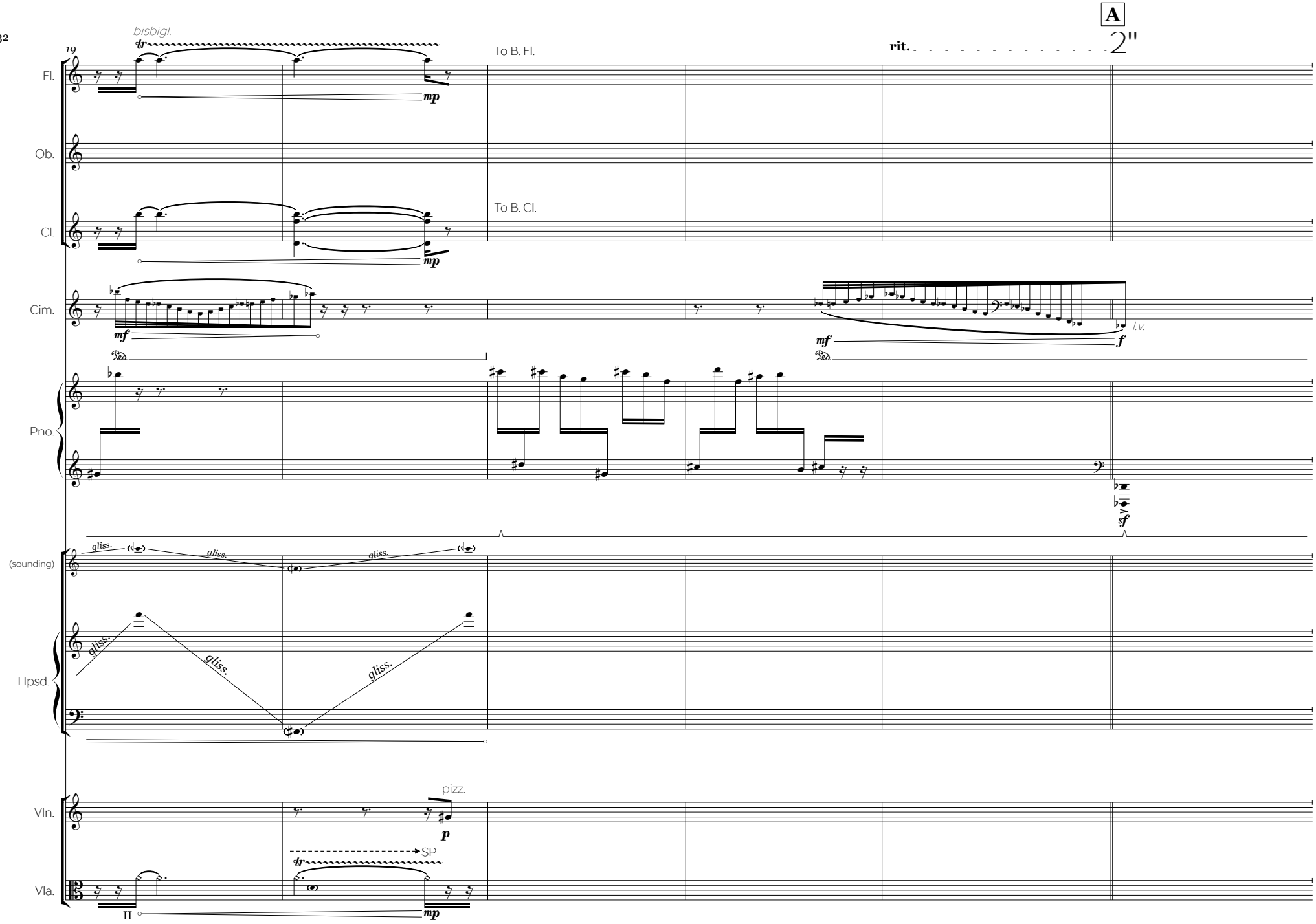
SP

III

II


bisbigl.
7
Fl.
Ob.
Cl.
Cim.
Pno.
(sounding)
Hpsd.
Vln.
Vla.
tr
f
mf
gliss.
ST
SP
III


13
bisbigl.
tr
Fl.
Ob.
Cl.
Cim.
Pno.
(sounding)
Hpsd.
Vln.
Vla.
f
mf
gliss.
ST


A
19
bisbigl.
To B. Fl.
rit.
2"
Fl.
Ob.
Cl.
To B. Cl.
Cim.
mf
mf
f
l.v.
Pno.
sf
(sounding)
gliss.
gliss.
gliss.
Hpsd.
gliss.
gliss.
gliss.
pizz.
Vln.
p
SP
Vla.
II
mp

25
3"
3"
3"
3"
Fl.
B. Cl.
Bass Clarinet in B♭
breathe when necessary
let harmonic emerge gradually
Bsn.
c#tr
alternate freely between slow and fast beatings of the multiphonic, breathe when necessary
Cim.
Pno.
Hpsd.
Vln.
arco
Vla.

42"

Bass Flute

multiphonic arpeggio

29

molto rubato, ad lib., breathe when necessary

B. Fl.

mp

B. Cl.

molto rubato, ad lib., breathe when necessary

mp

Bsn.

mp

Cim.

Pno.

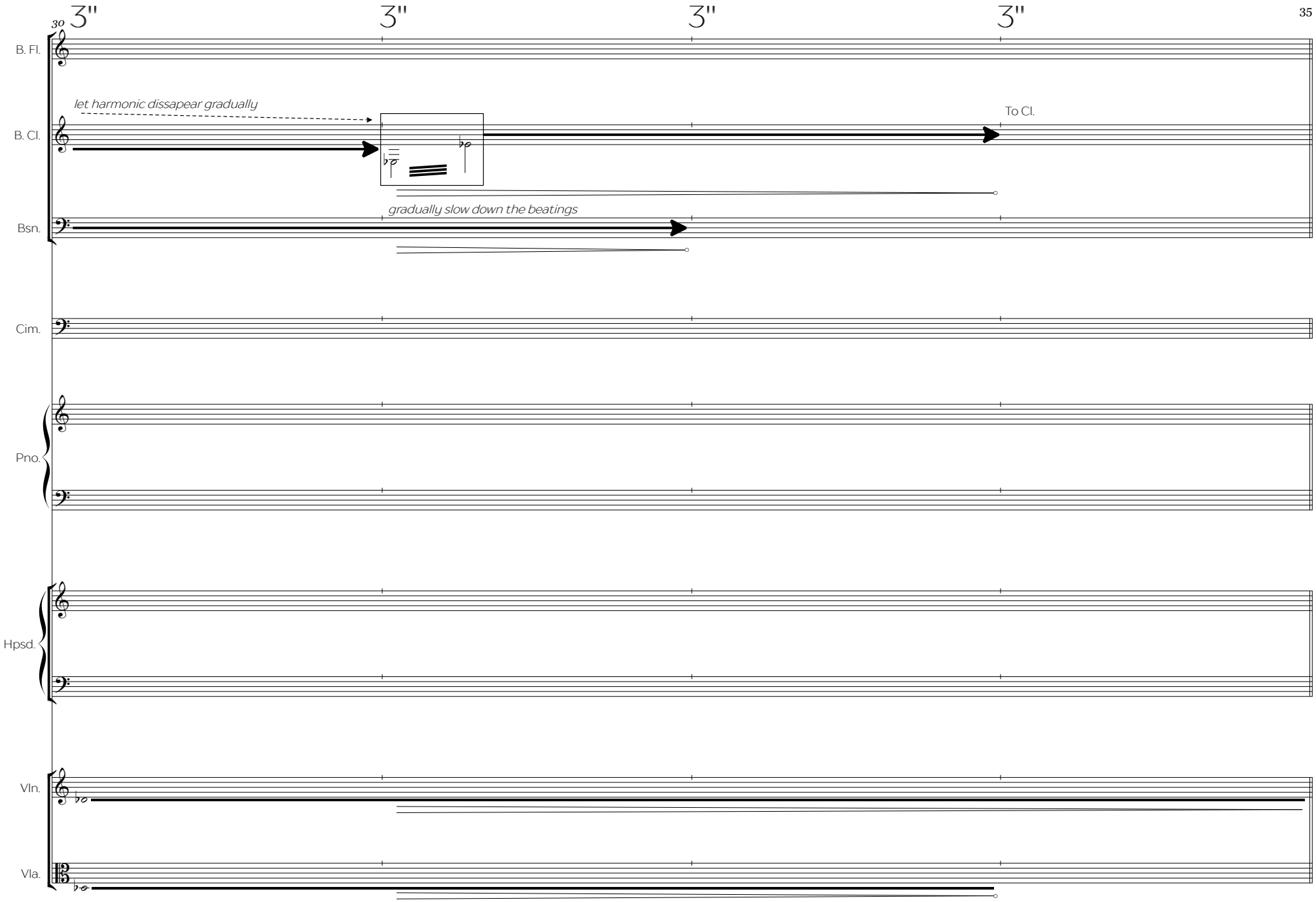
Hpsd.

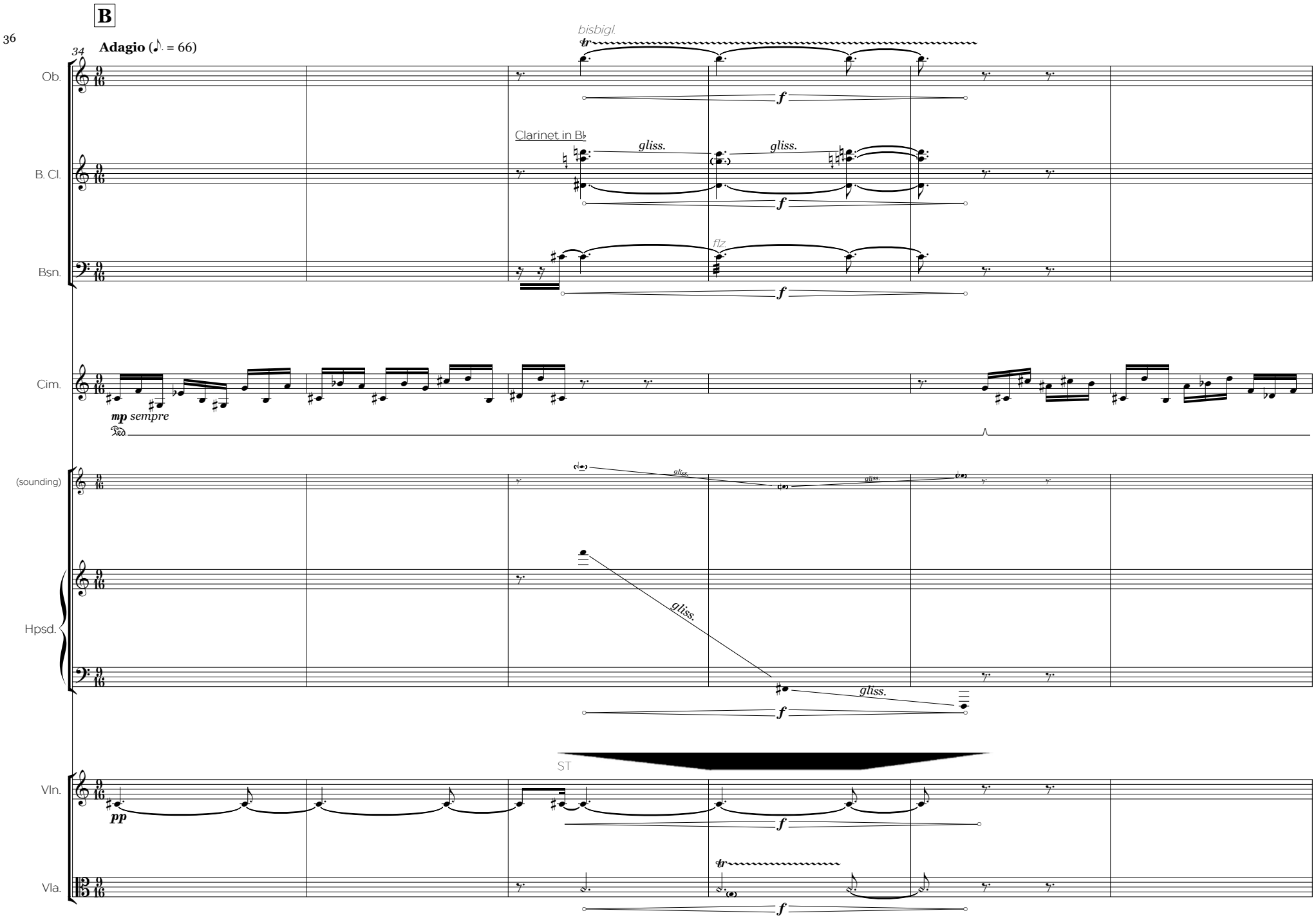
Vln.

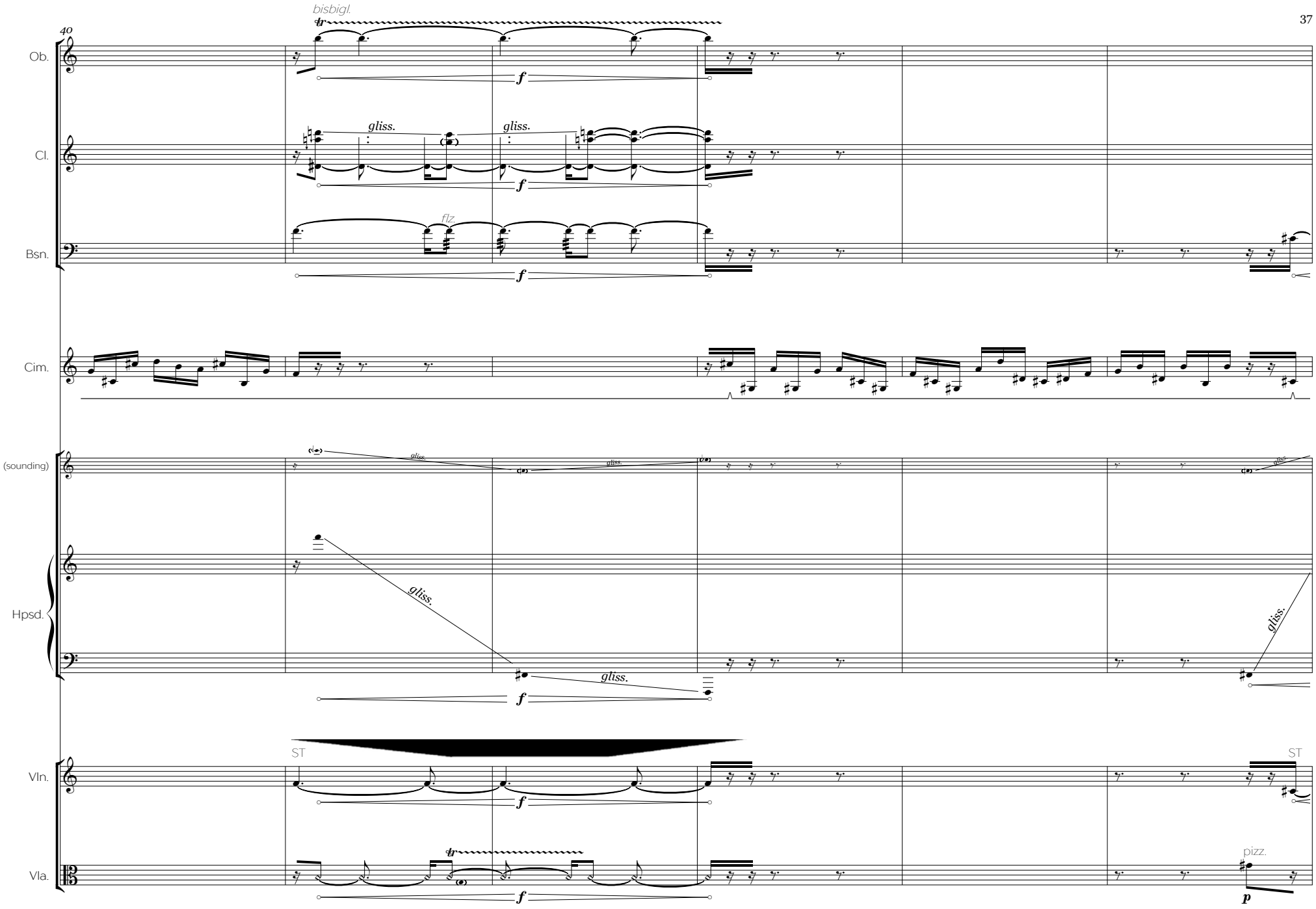
mp

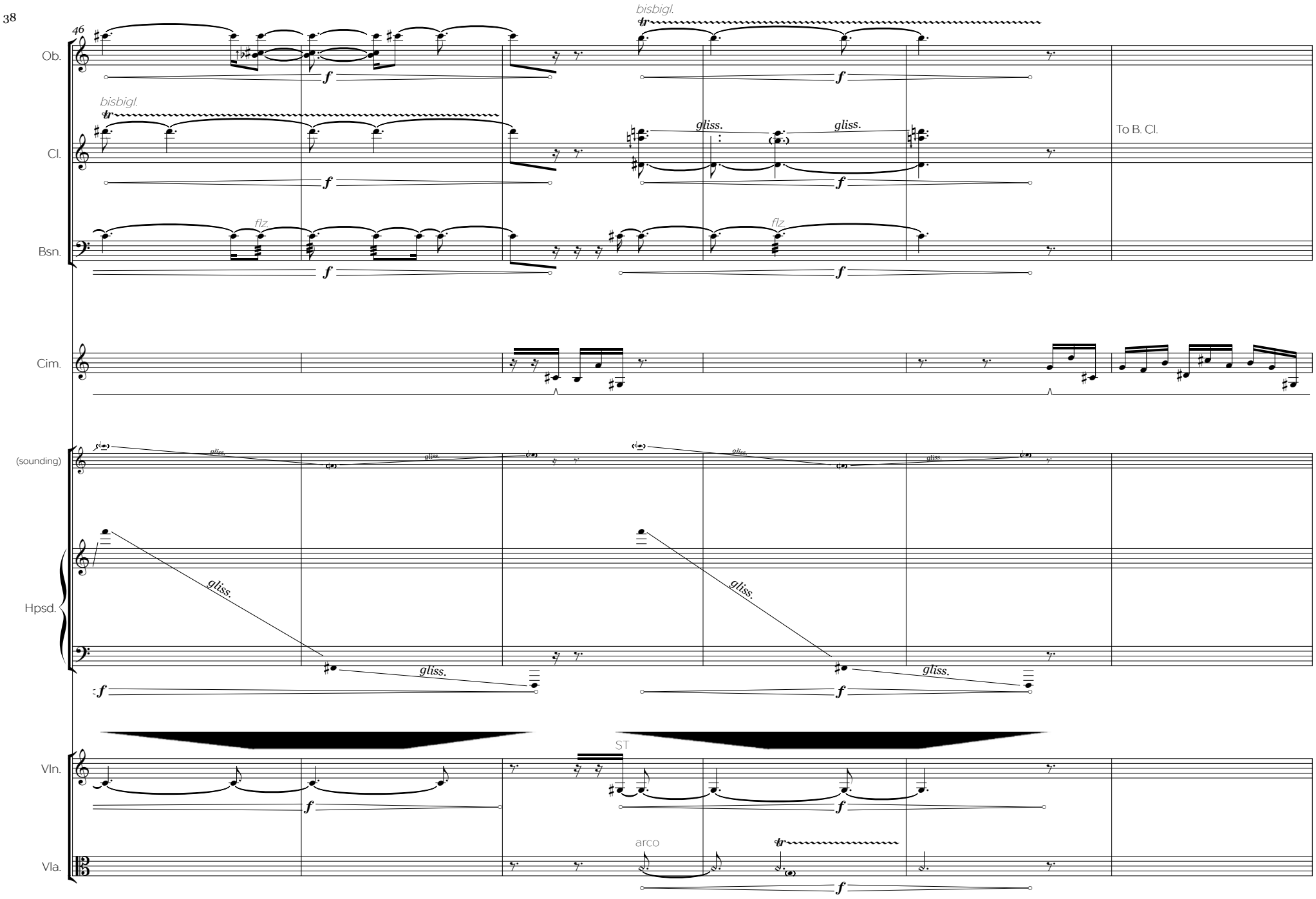
Vla.

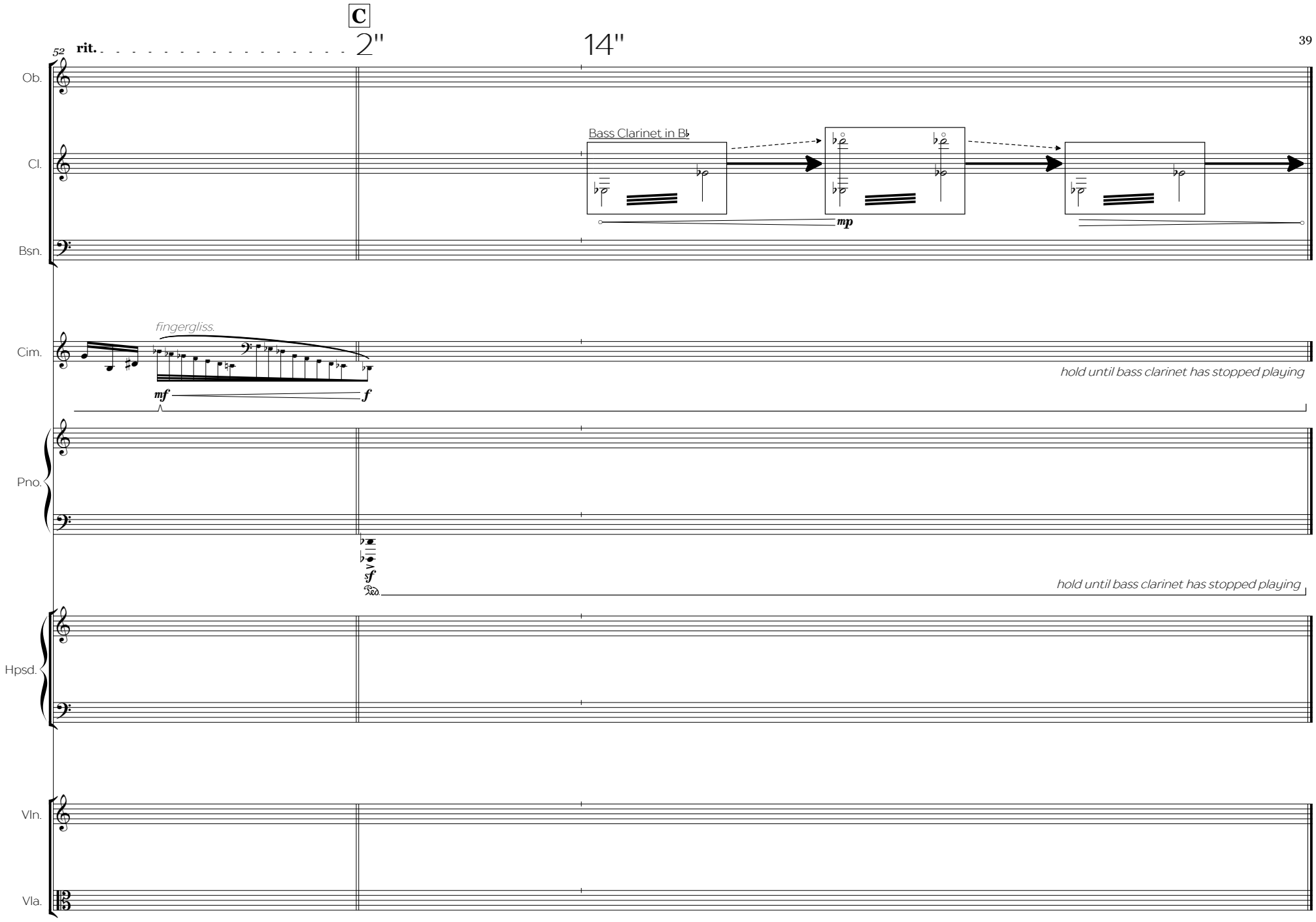
mp


30
3"
3"
3"
3"
B. Fl.
B. Cl.
Bsn.
Cim.
Pno.
Hpsd.
Vln.
Vla.
let harmonic dissapear gradually
To Cl.
gradually slow down the beatings


B
34
Adagio (♪. = 66)
bisbigl.
Ob.
Clarinet in B♭
gliss.
gliss.
B. Cl.
flz.
Bsn.
Cim.
mp sempre
(sounding)
gliss.
gliss.
Hpsd.
gliss.
gliss.
ST
Vln.
pp
Vla.


40
bisbigl.
tr
Ob.
f
gliss.
gliss.
Cl.
f
flz.
Bsn.
f
Cim.
(sounding)
gliss.
gliss.
Hpsd.
gliss.
gliss.
gliss.
f
ST
ST
Vln.
f
tr
Vla.
f
pizz.
p

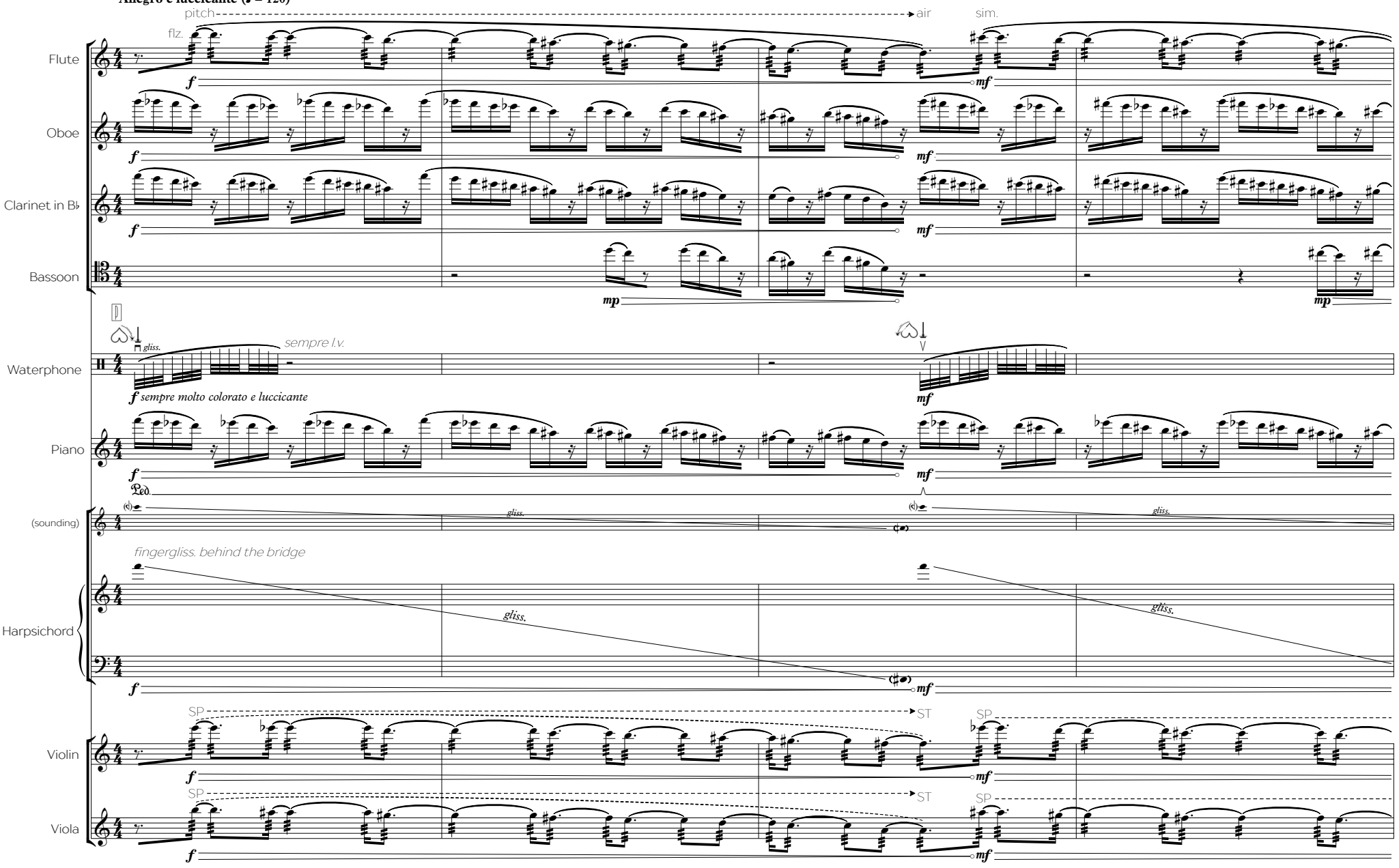

46
Ob.
bisbigl.
f
bisbigl.
Cl.
gliss.
gliss.
To B. Cl.
flz.
Bsn.
flz.
Cim.
(sounding)
gliss.
Hpsd.
gliss.
gliss.
gliss.
ST
Vln.
arco
Vla.

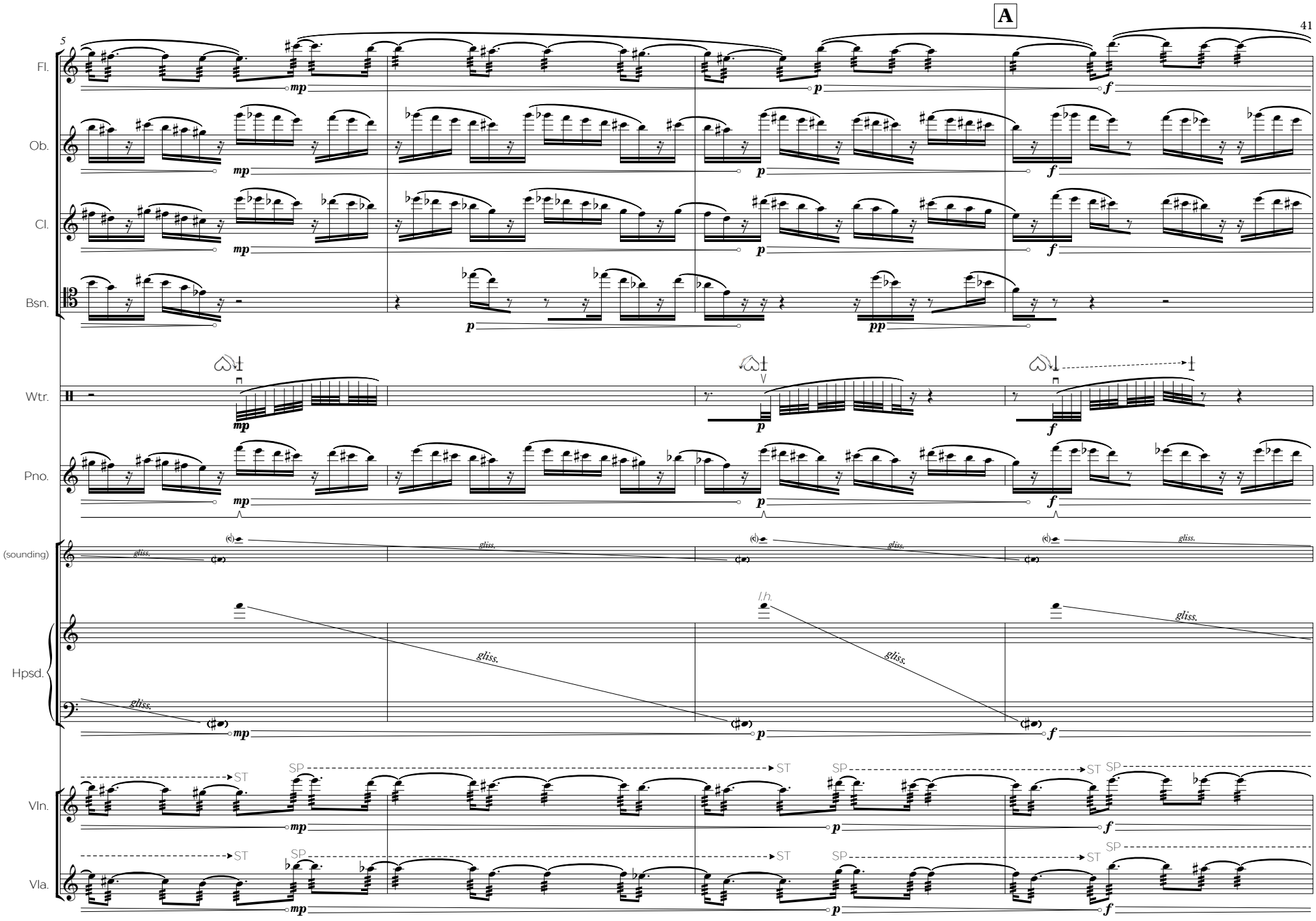

C
2"
14"
52
rit.
Ob.
Cl.
Bsn.
Bass Clarinet in B♭
mp
Cim.
fingergliss.
mf
f
hold until bass clarinet has stopped playing
Pno.
sf
hold until bass clarinet has stopped playing
Hpsd.
Vln.
Vla.

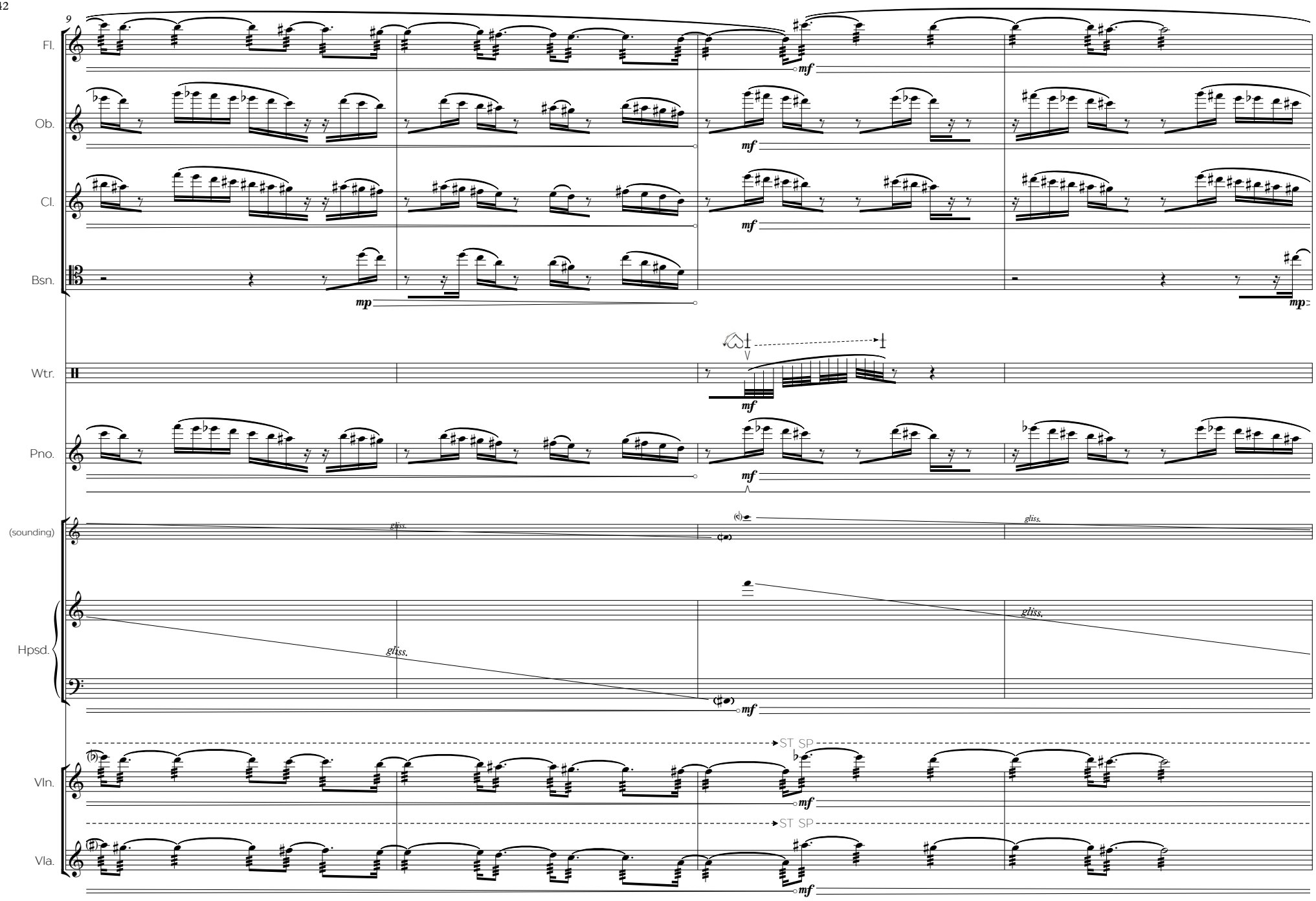
V. Regnljós

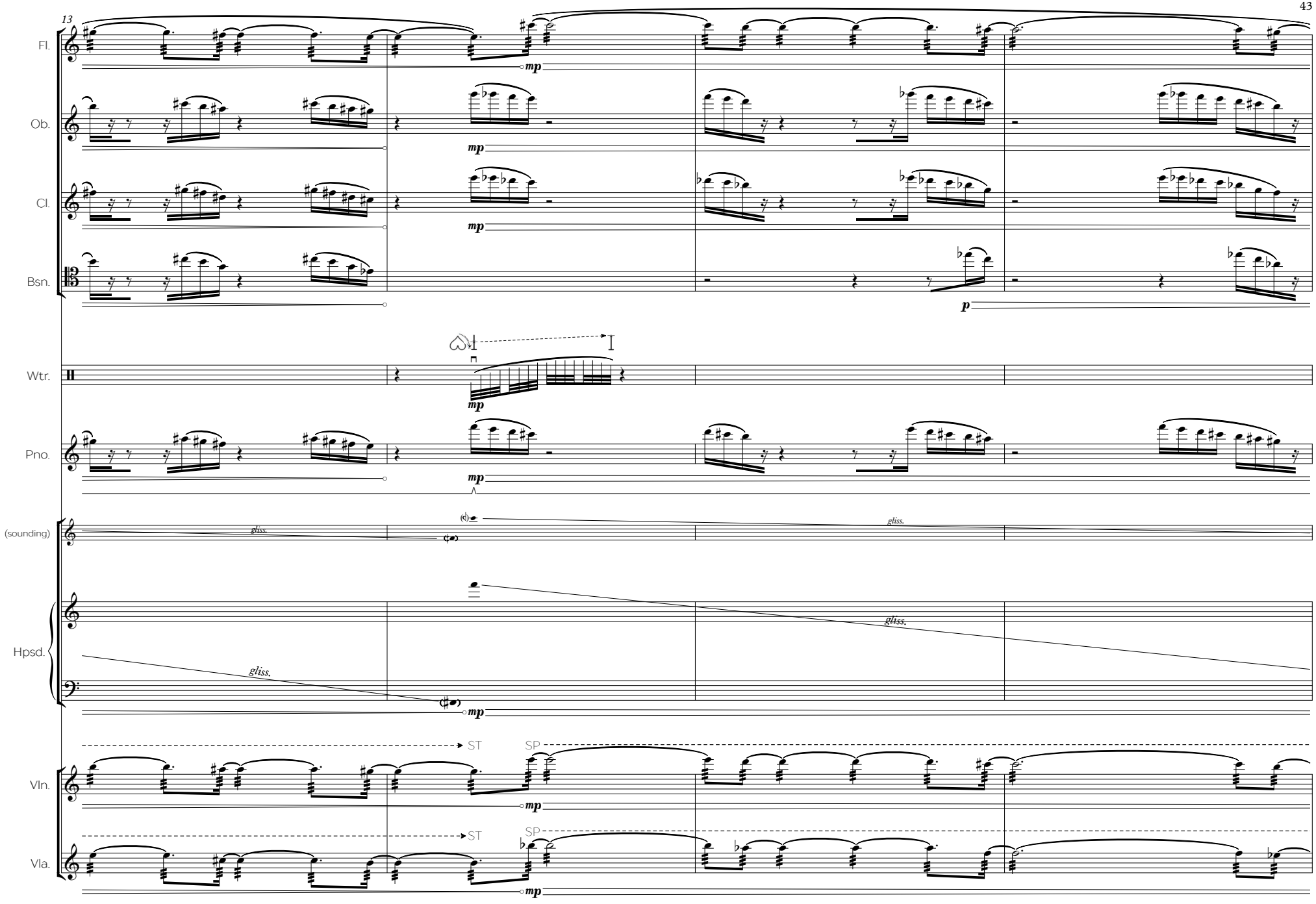
V. Rainlight

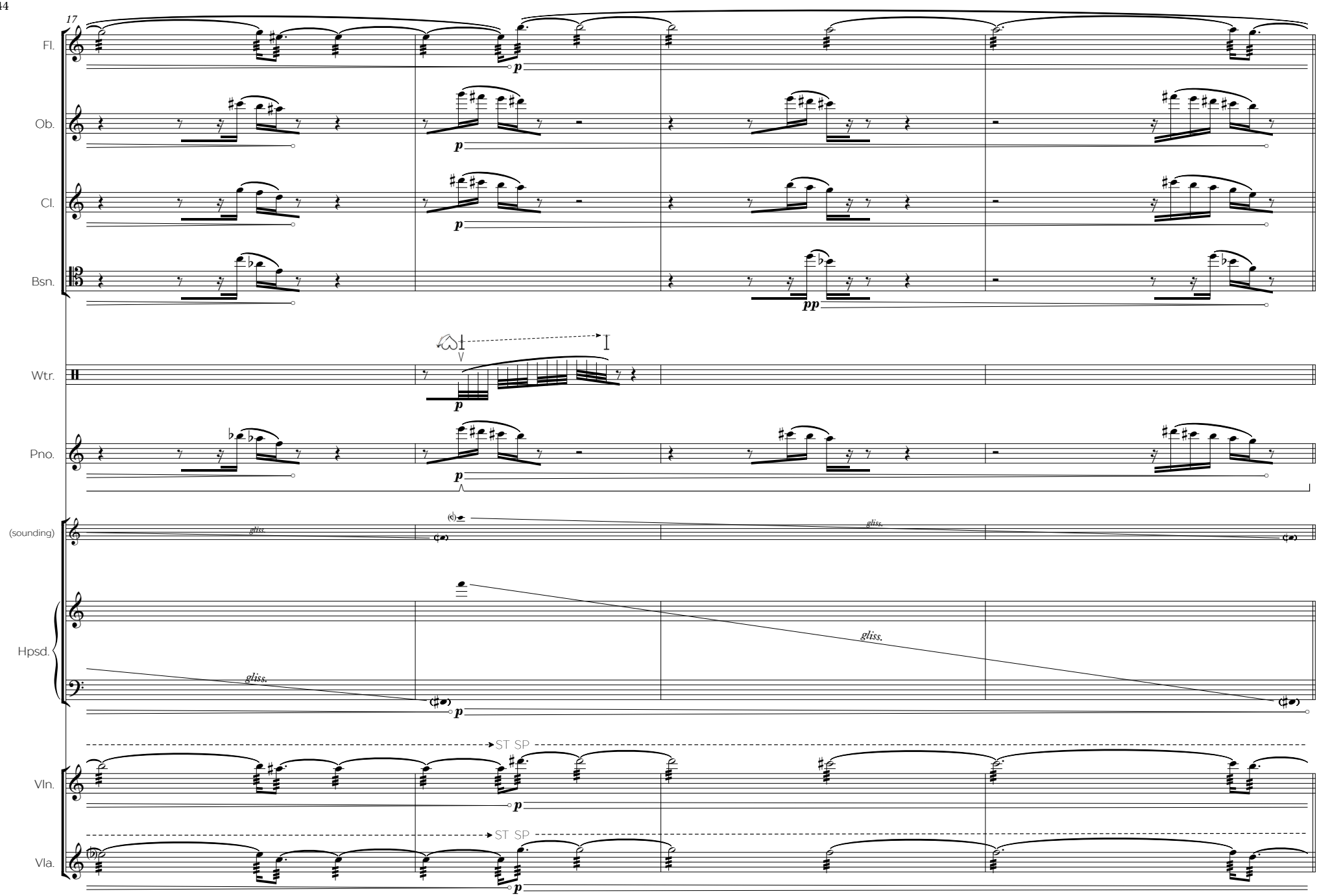
Allegro e luccicante (♩ = 120)

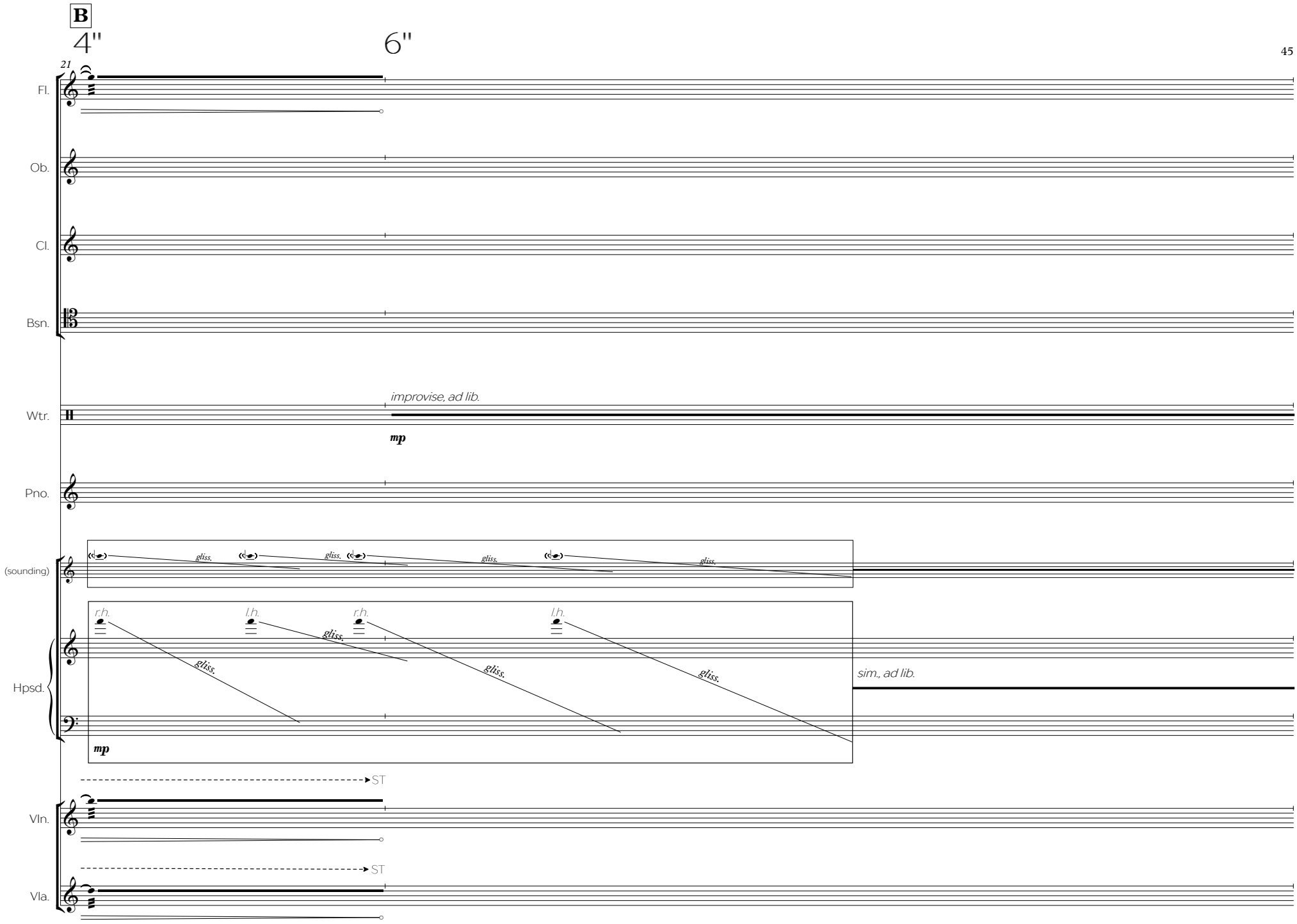



A
5
Fl.
Ob.
Cl.
Bsn.
Wtr.
Pno.
(sounding)
Hpsd.
Vln.
Vla.
mp
p
f
pp
gliss.
l.h.
ST
SP


9
Fl.
Ob.
Cl.
Bsn.
Wtr.
Pno.
(sounding)
Hpsd.
Vln.
Vla.
mf
mp
gliss.
ST SP

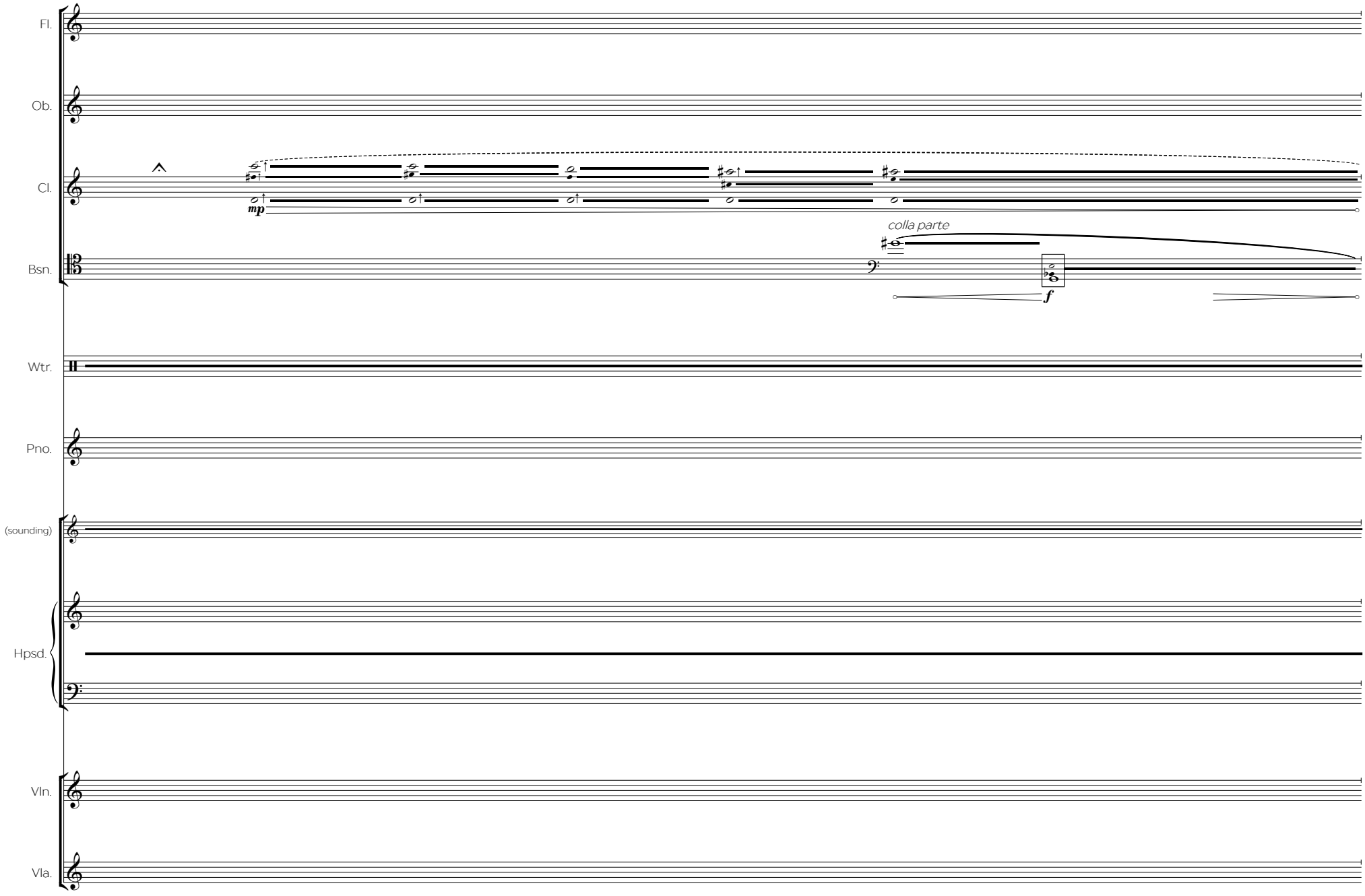

13
Fl.
Ob.
Cl.
Bsn.
Wtr.
Pno.
(sounding)
Hpsd.
Vln.
Vla.
mp
p
gliss.
ST
SP


17
Fl.
Ob.
Cl.
Bsn.
Wtr.
Pno.
(sounding)
Hpsd.
Vln.
Vla.
p
pp
gliss.
ST SP


B
4"
6"
21
Fl.
Ob.
Cl.
Bsn.
improvise, ad lib.
Wtr.
mp
Pno.
(sounding)
gliss.
r.h.
l.h.
Hpsd.
sim., ad lib.
mp
ST
Vln.
ST
Vla.

C

20"


Fl.
Ob.
Cl.
mp
Bsn.
colla parte
f
Wtr.
Pno.
(sounding)
Hpsd.
Vln.
Vla.

D

5" 5"

24

Fl.

Ob.

Cl.

Bsn.

poco a poco morendo

Wtr.

Pno.

(sounding)

poco a poco morendo

Hpsd.

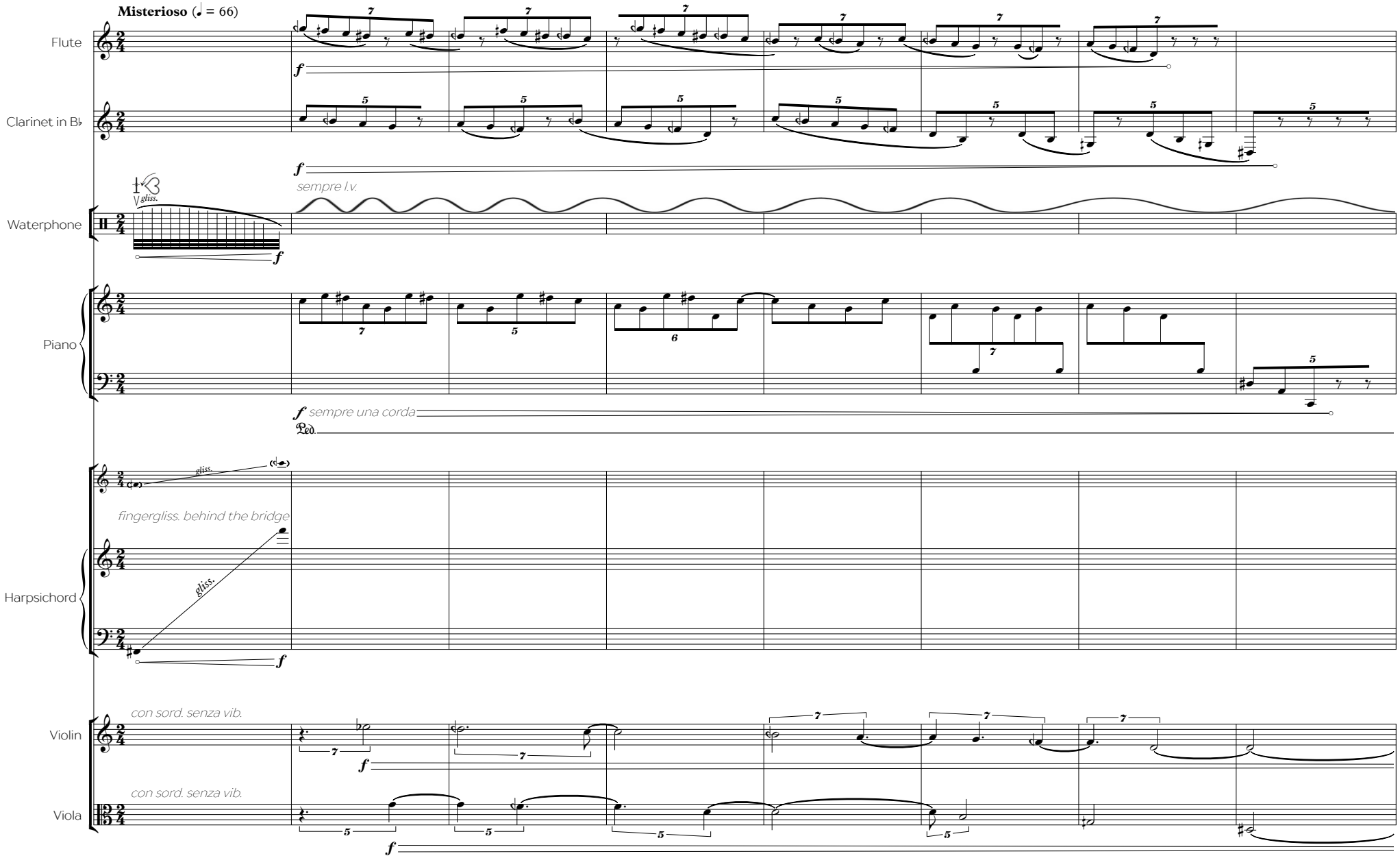
Vln.

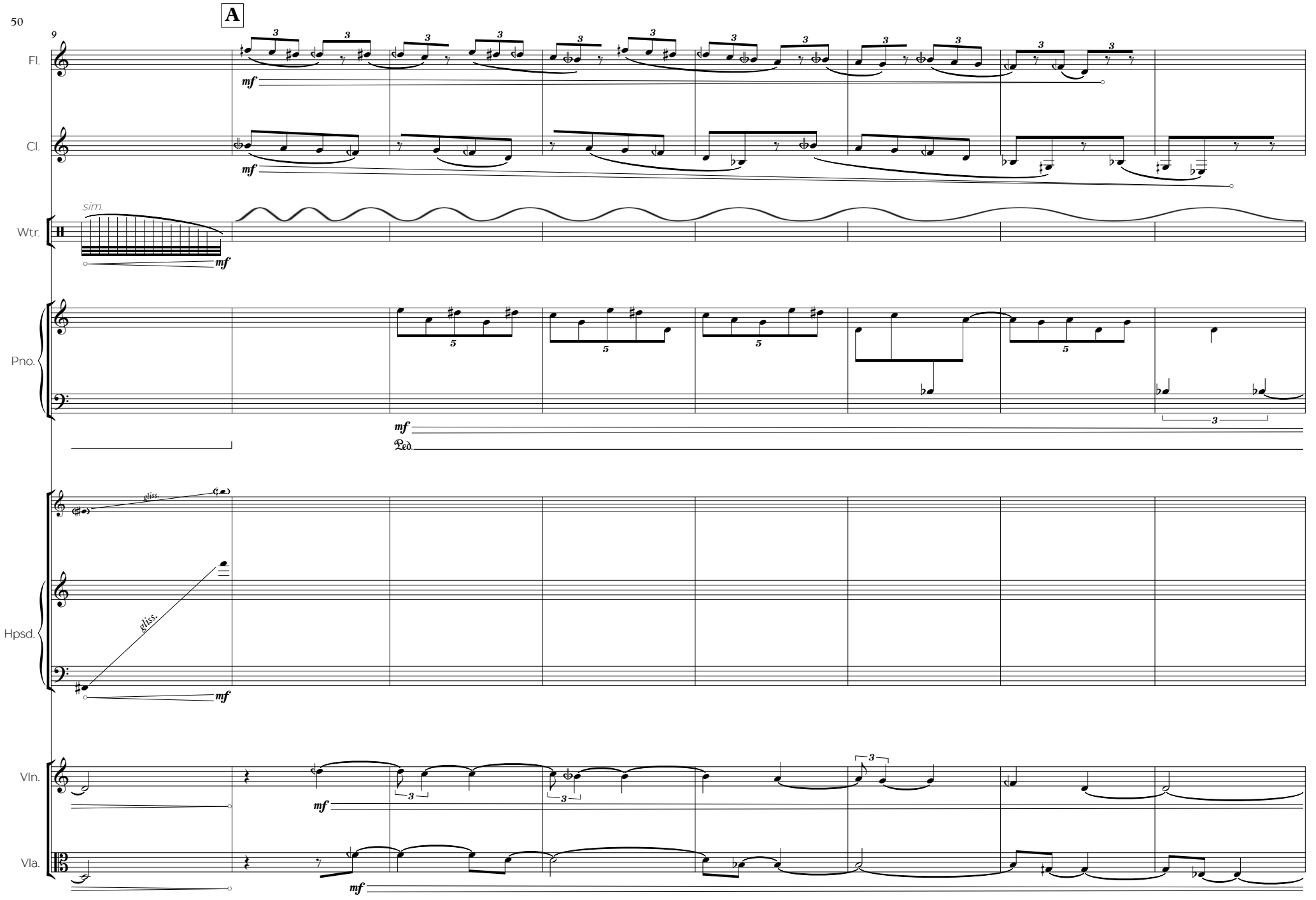
Vla.

attacca

VI. Svefnljós

VI. Sleeplight




A
9
Fl.
Cl.
Wtr.
sim.
Pno.
Hpsd.
Vln.
Vla.
mf
Ped.
gliss.

B

17

Fl.

Cl.

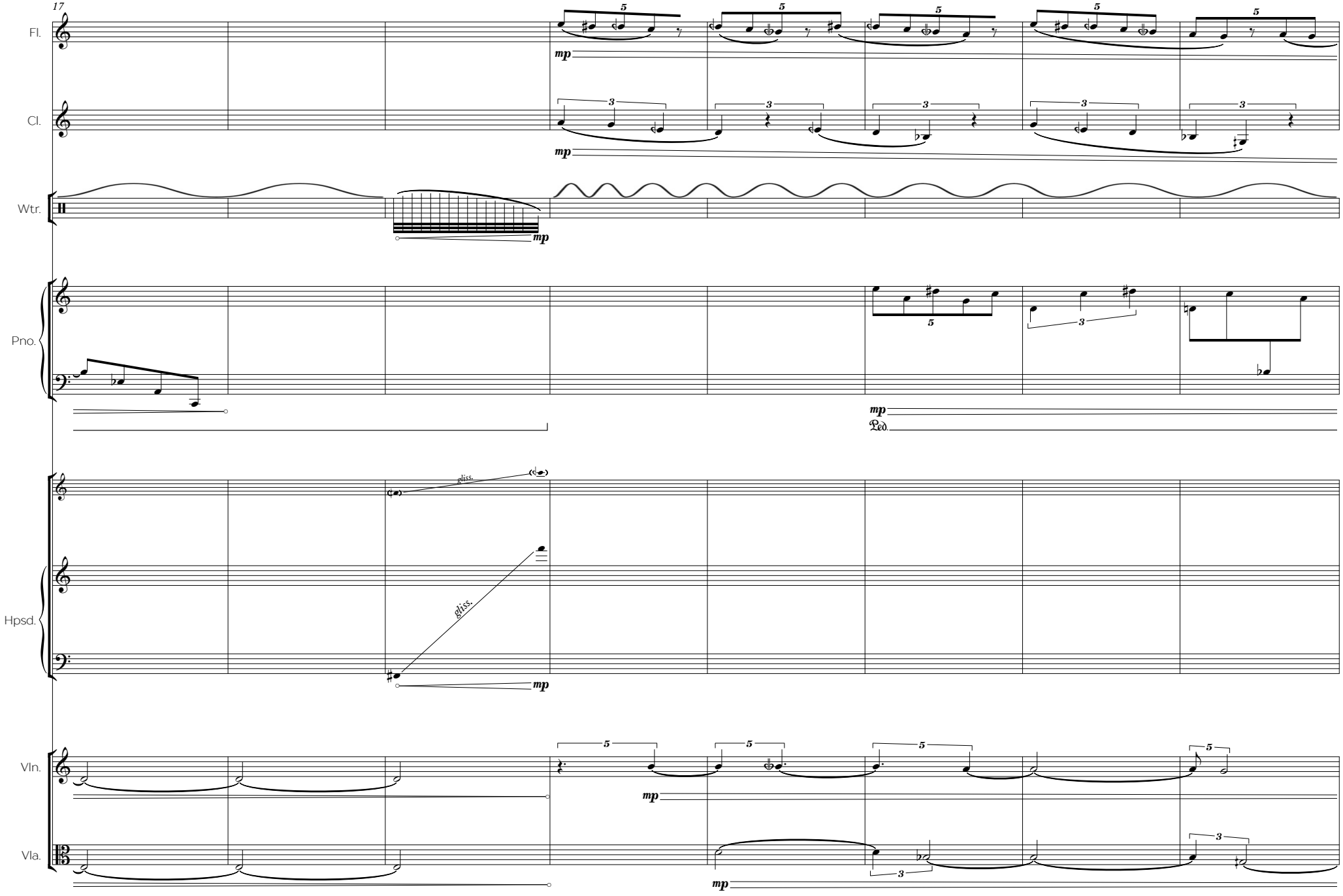
Wtr.

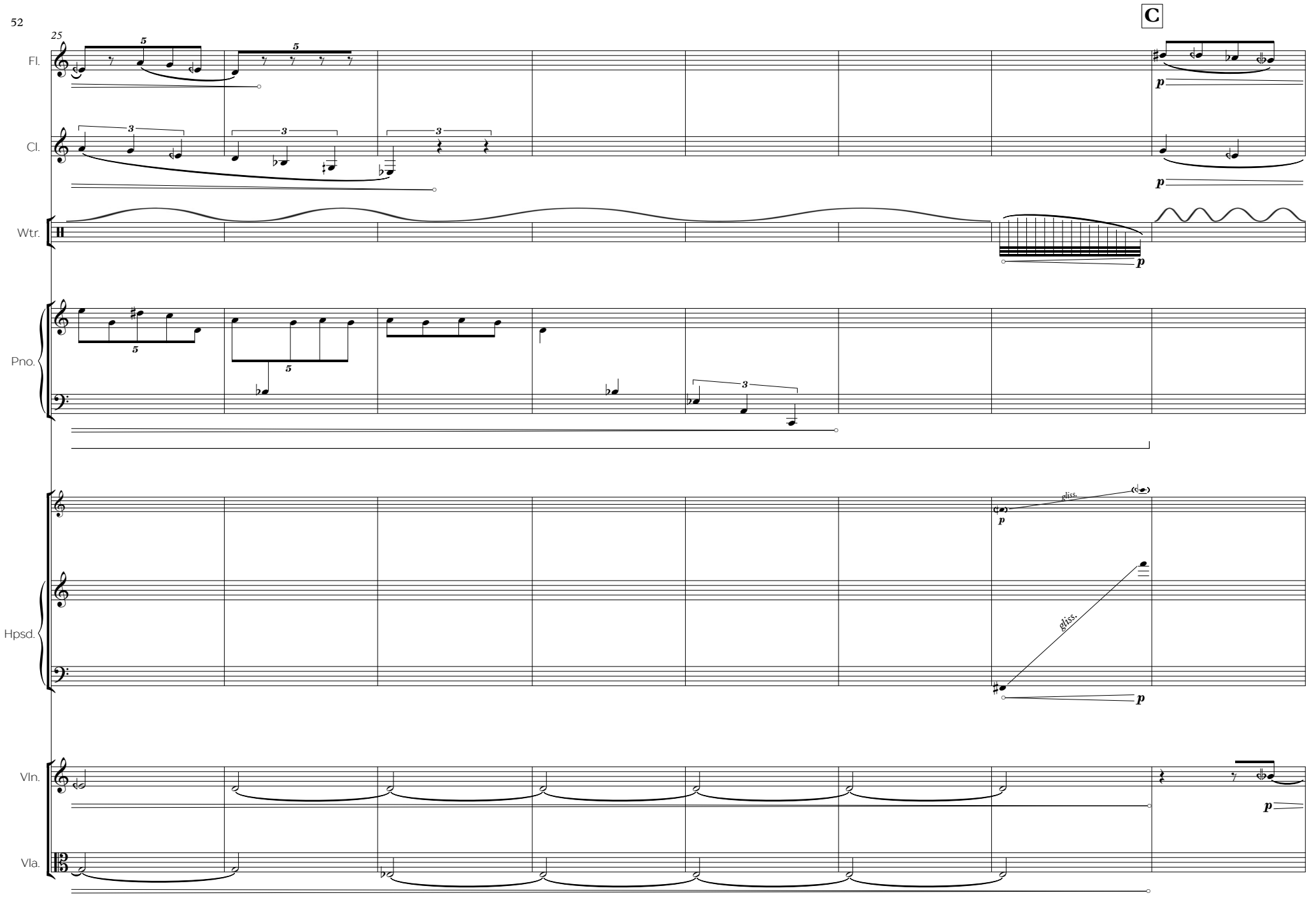
Pno.

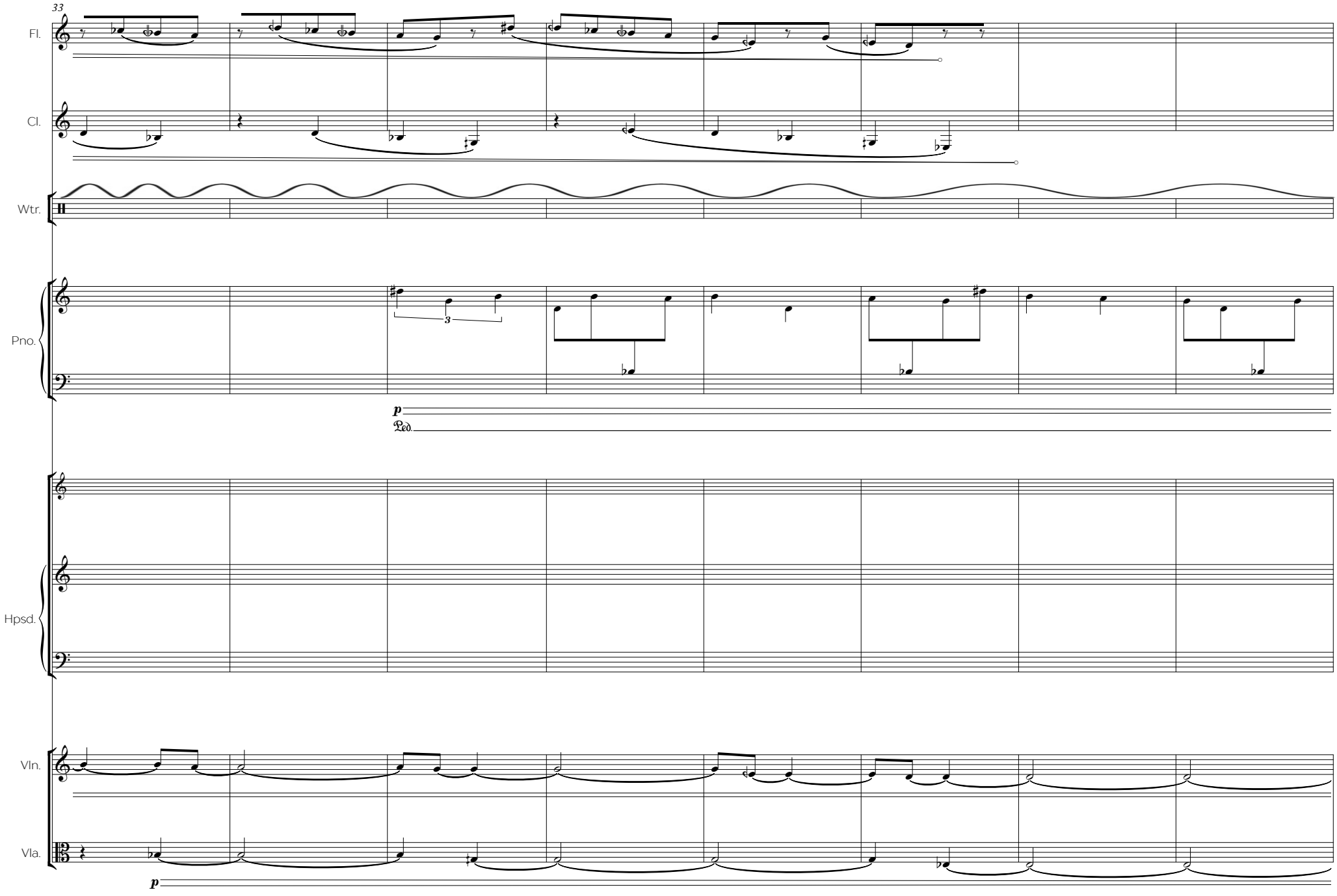
Hpsd.

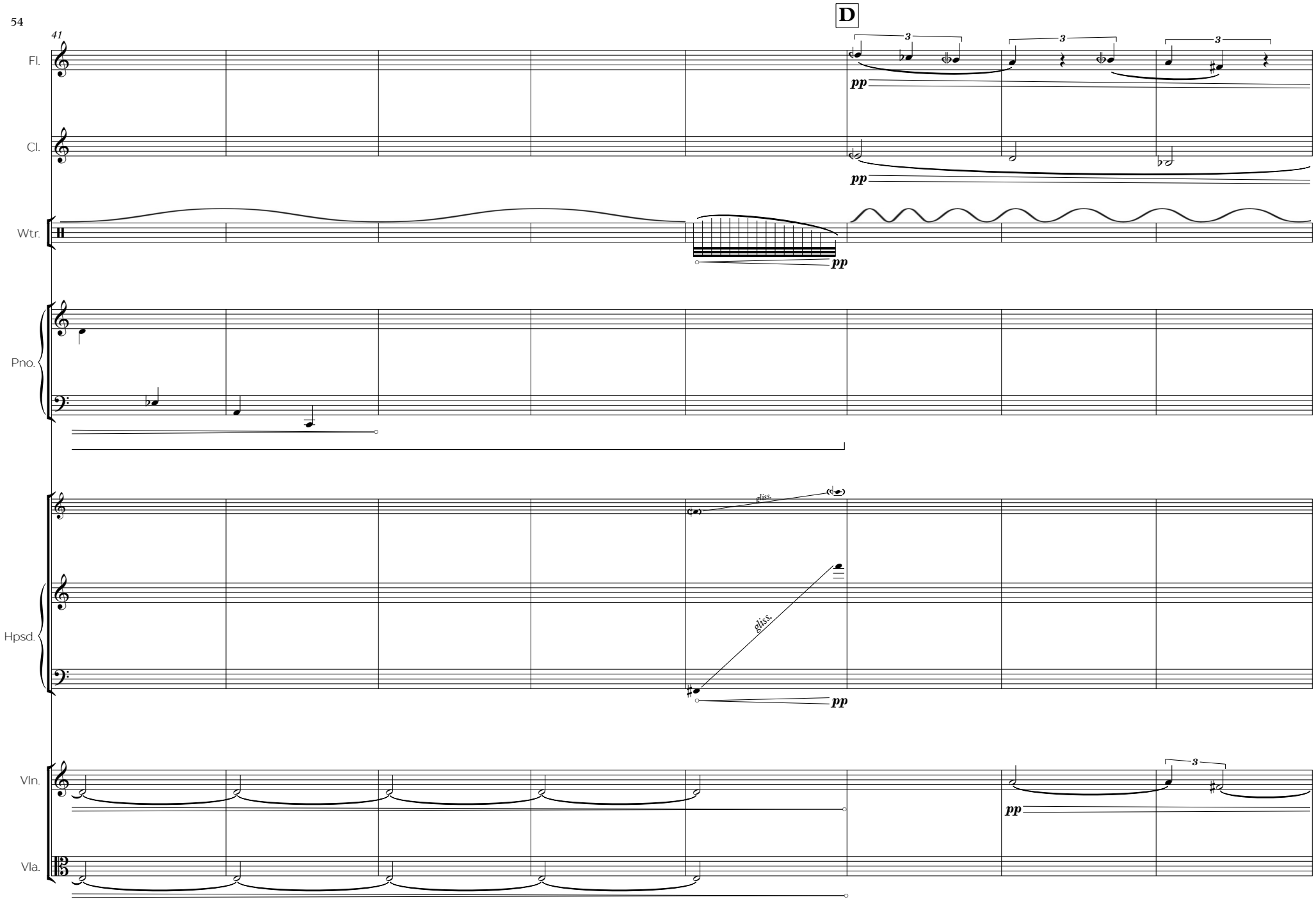
Vln.

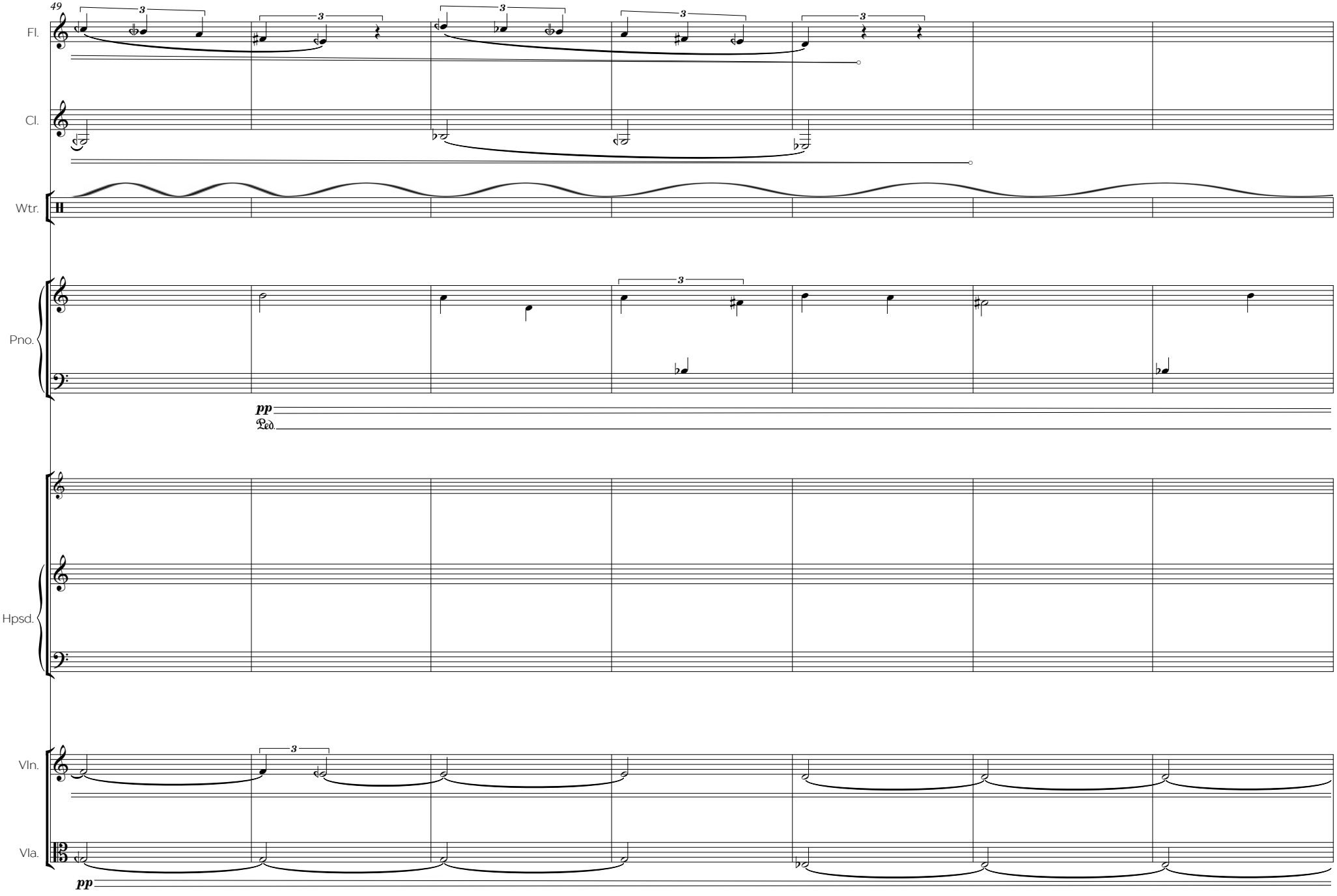
Vla.

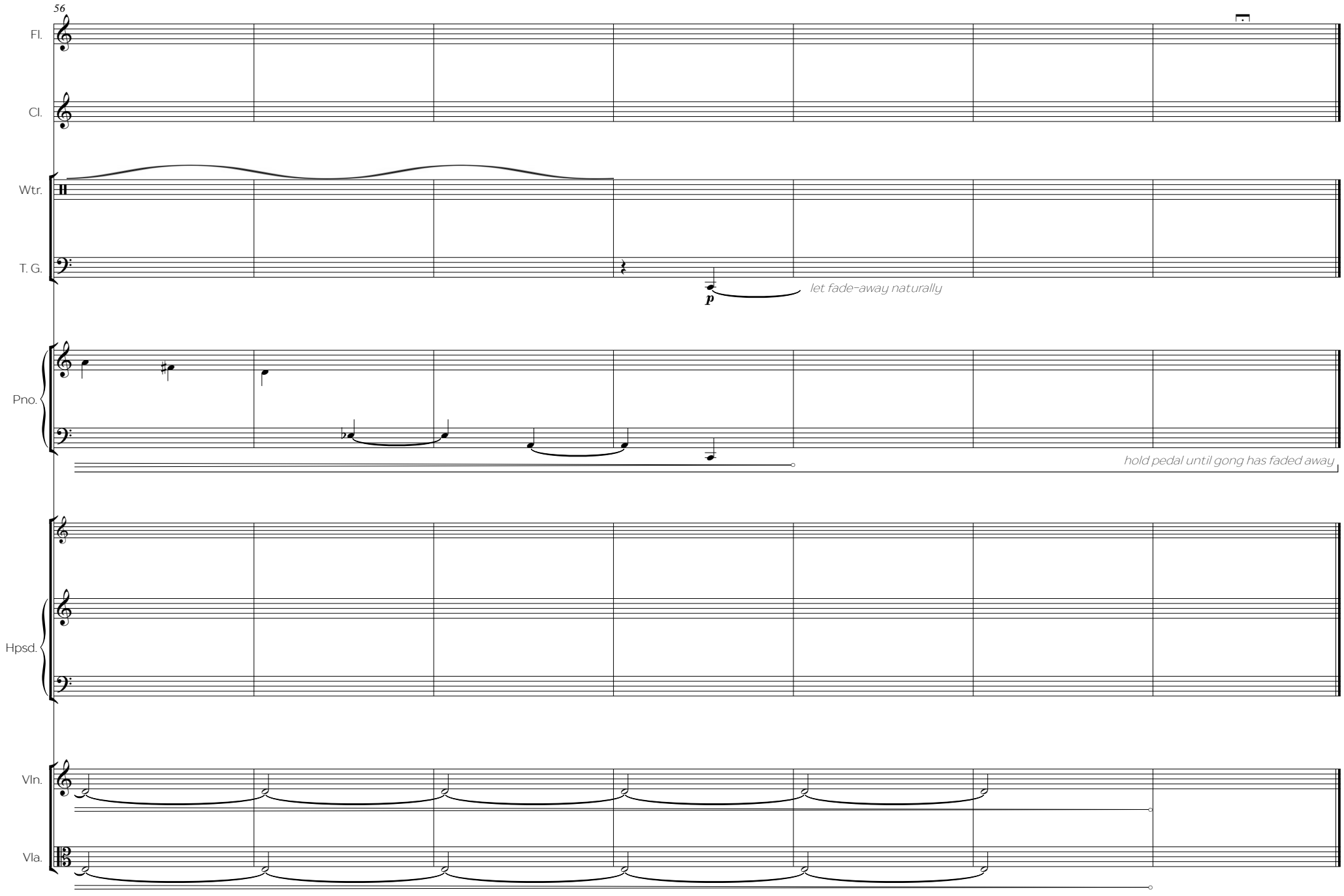



C
25
Fl.
Cl.
Wtr.
Pno.
Hpsd.
Vln.
Vla.
gliss.
gliss.


33
Fl.
Cl.
Wtr.
Pno.
3
p
Ped.
Hpsd.
Vln.
Vla.
p


41
D
Fl.
Cl.
Wtr.
Pno.
Hpsd.
Vln.
Vla.
pp
gliss.


49
Fl.
Cl.
Wtr.
Pno.
pp
Ped.
Hpsd.
Vln.
Vla.
pp


56
Fl.
Cl.
Wtr.
T. G.
p
let fade-away naturally
Pno.
hold pedal until gong has faded away
Hpsd.
Vln.
Vla.