ED HUGHES

FLINT (2019)

for strings
(minimum 2.2.2.2.1)

Duration: 10 minutes

In Three Movements

Dedicated to Maeve Jenkinson and the Corelli Ensemble
Commissioned with support from the RVW Trust

ISMN: M-57036-887-7 (score)
ISMN: M-57036-888-4 (parts)

Programme note.

Flint, for strings, was commissioned by Maeve Jenkinson and The Corelli Ensemble with support from the RVW Trust. The work is in three movements and lasts approximately 11 minutes. The outer movements are fast with a focus on a solo role for the lead violin in the final movement. The inner movement is slower, gentler and more contemplative.

Flint is a musical response to a place I know well - the Sussex Downs. Flint, for me, evokes the Sussex landscape, with its undulating chalk downs and sudden cuts and verticals, whether at a quarry, or at locations where the land suddenly meets the sea. Walking the Sussex Downs is a reminder that place shapes human experience over time and vice versa - from flint arrow heads to flint walls, this is a place that would not look as it does if people hadn't farmed it for millennia. *Flint* reflects some of the 'abstract' qualities of landscape (for example in gradually unfolding musical lines, or sudden contrasts, as in the fast first movement) as well as something of the experience of people who live in it - in the form of a Sussex folk song 'collected' and arranged by George Butterworth in 1912, which inspired the middle (slow) movement, and also permeates the textures of the third and final fast movement.

Flint is especially about the experience of the South Downs surrounding the town of Lewes. Walking on the chalky paths gives you exhilarating views of smooth, silky, gliding downland, formed of earth, chalk and flint. Flint seems to be everywhere in the walls of Sussex and of course was a very early tool, as the archaeological digs by Peacehaven playground have shown. So this piece is about walking in a landscape and thinking about its culture.

Movement 1 begins with bubbling energy and whirling repeated patterns. The textures are earthy and granular but there is also an ecstatic and soaring aspect to the top lines. The first violin is like a bird hovering, suddenly diving and then flying high. The softer sections are like watching clouds scudding past. Sharp cuts in the cliff chalk are figured in the sharp shifts in harmony, texture and flow. Chromatic melody sometimes mixes with soft modal tunes. Like the sharp cuts of flint in the predominantly smooth and flowing landscape.

Movement 2 is where the song collected by Butterworth comes to the surface in a slow, contemplative reading. Though the harmony is gentle, the musical material ebbs, flows and drifts like different naturally occurring systems in counterpoint. This means that although the song is on the surface, it is also heard in various transpositions and at various speeds, in a way that might be compared to geological strata suddenly revealed in the cliff where land meets the sea.

Movement 3 recovers the dynamism of movement 1 but this time with an extra focus on the contrast between solo (violin 1) and the ensemble. The solo violin 1 stands out with its very high notes and also a sustained passage in which it creates a kind of descant in very fast notes flying over the earthy ensemble below. Below the solo descant, the ensemble again intones melodies formed out of the song from movement 2, softly layered to produce a slightly amorphous string texture. This moment once more touches on the underpinning tune which generates the harmonies and therefore defines the 'journey' of the whole piece.

EH. 14.4.2019

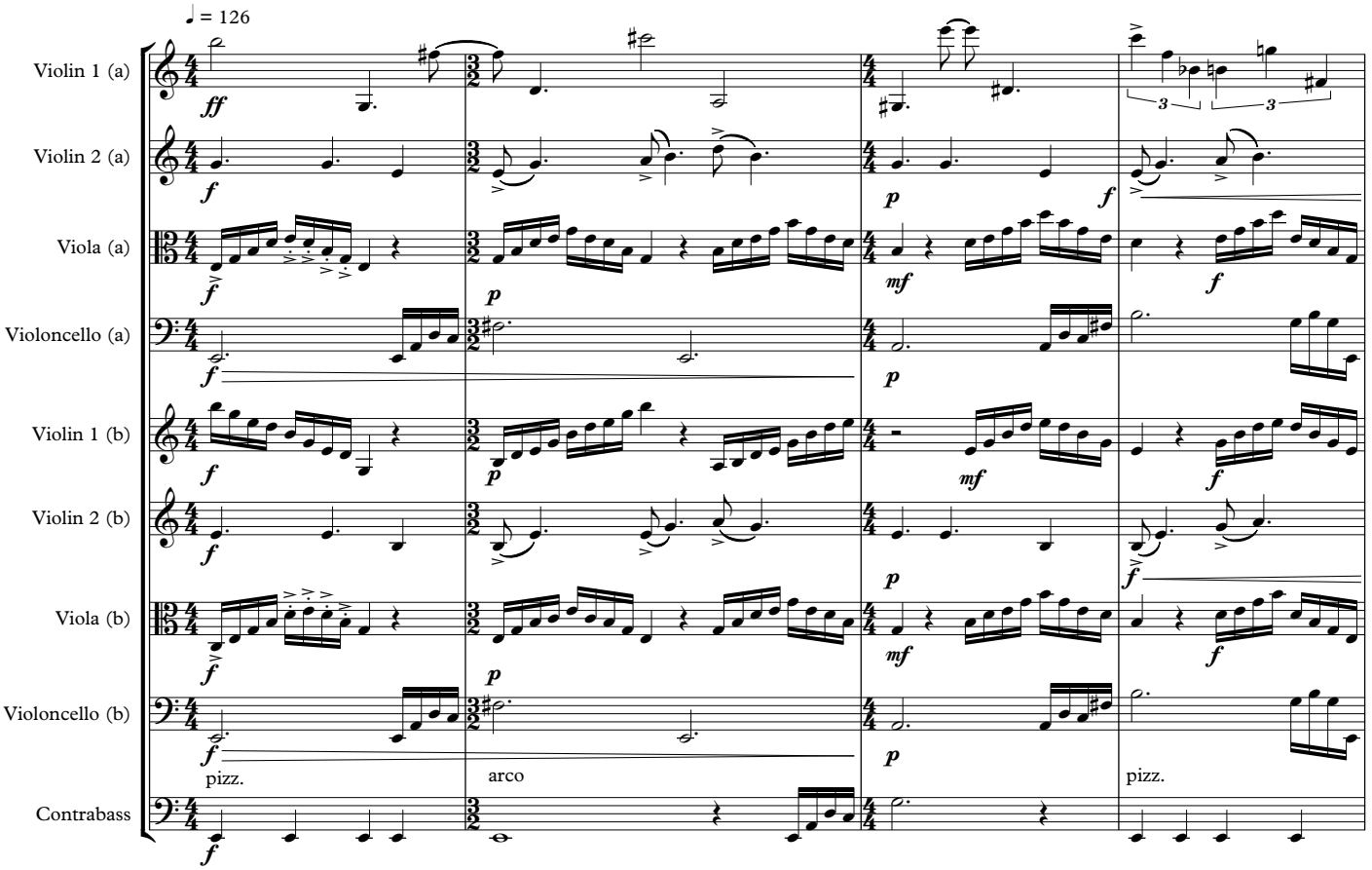
first performances:
19 May 2019 Corelli Ensemble conducted by Ed Hughes, St Pancras Church Lewes
9 June 2019 Corelli Ensemble conducted by Ed Hughes, Seaford Baptist Church
7 July 2019 Corelli Ensemble conducted by Sian Edwards, Lewes Festival of Song

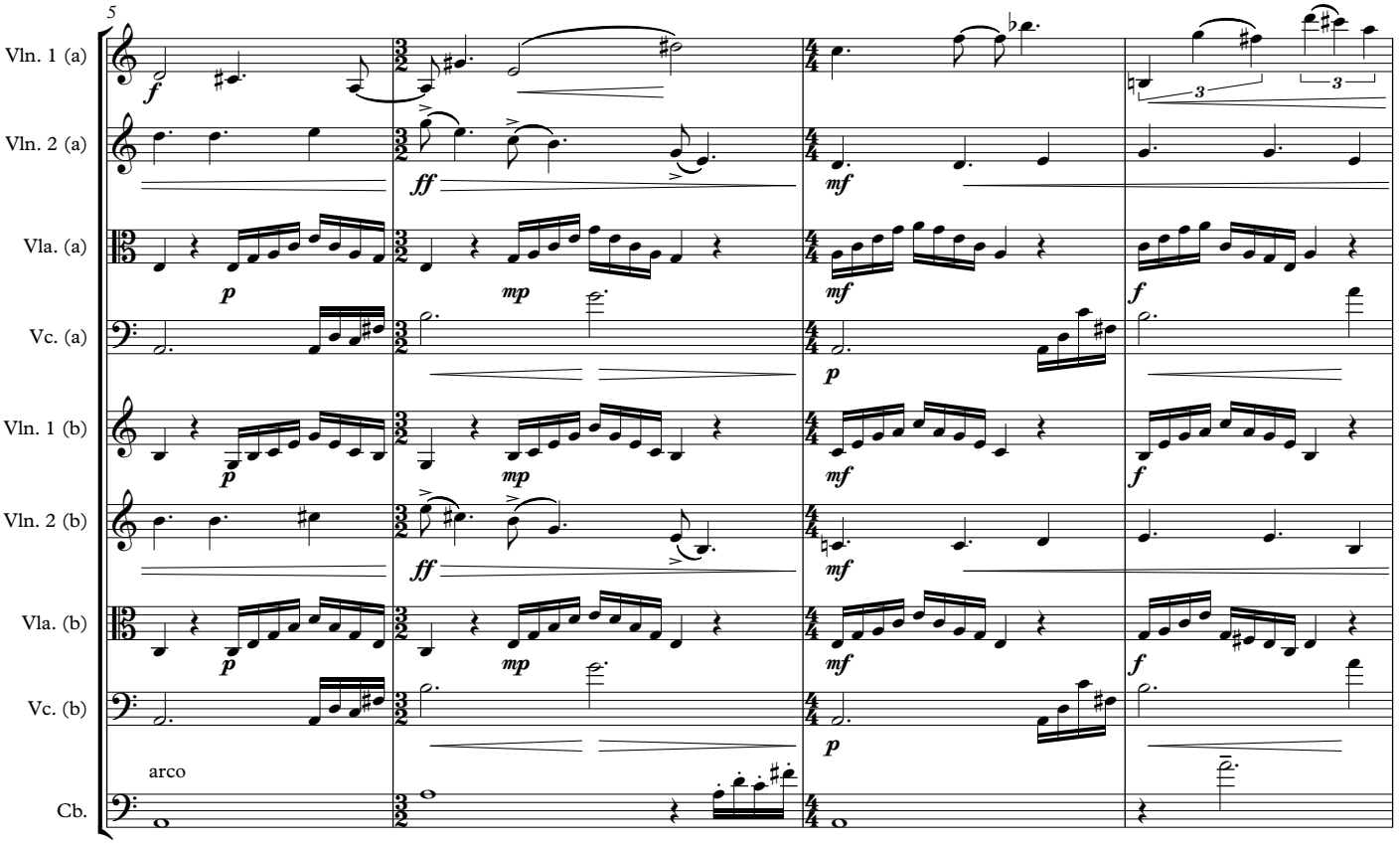
for Maeve Jenkinson & The Corelli Ensemble

FLINT

Movement 1

ED HUGHES





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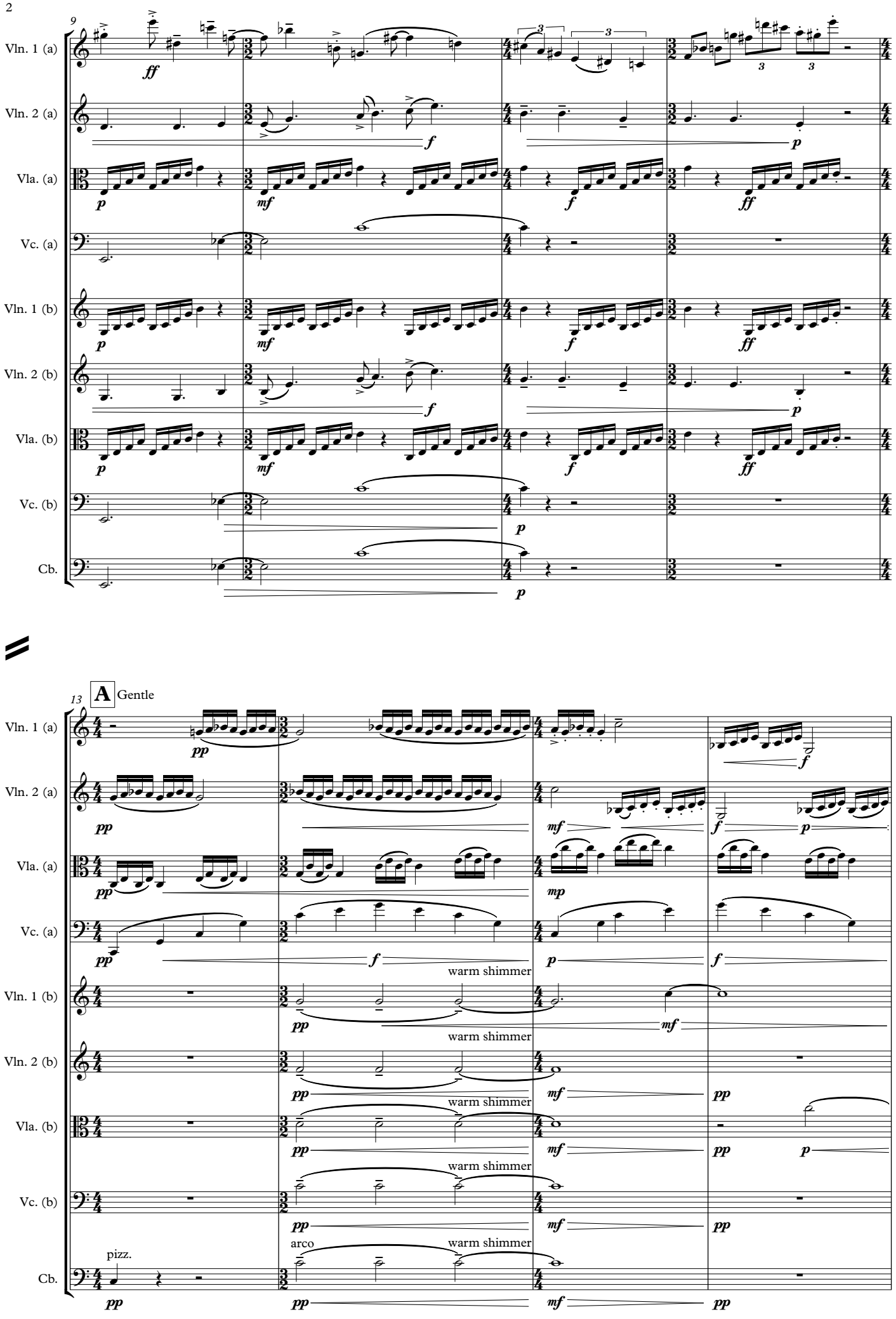
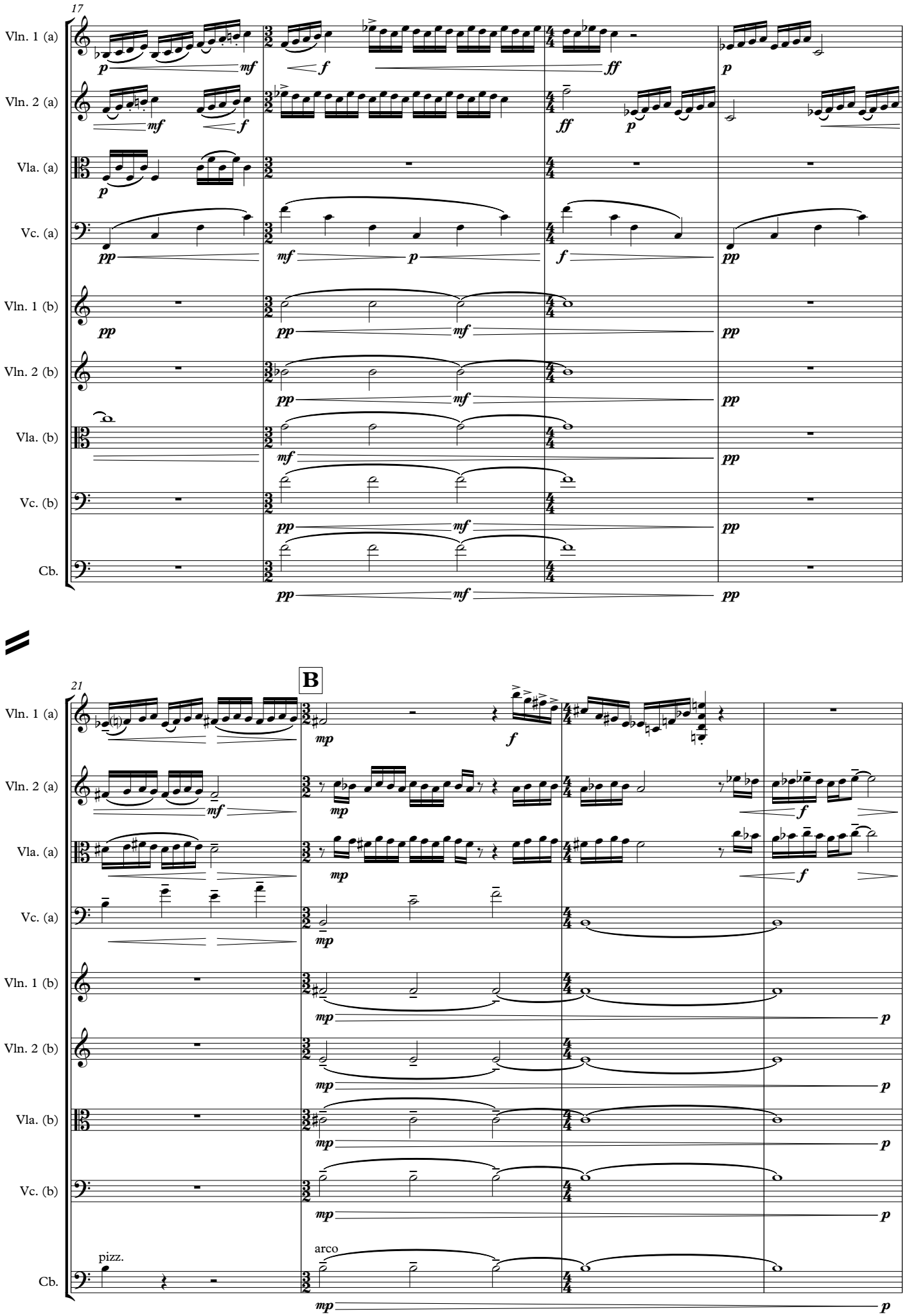
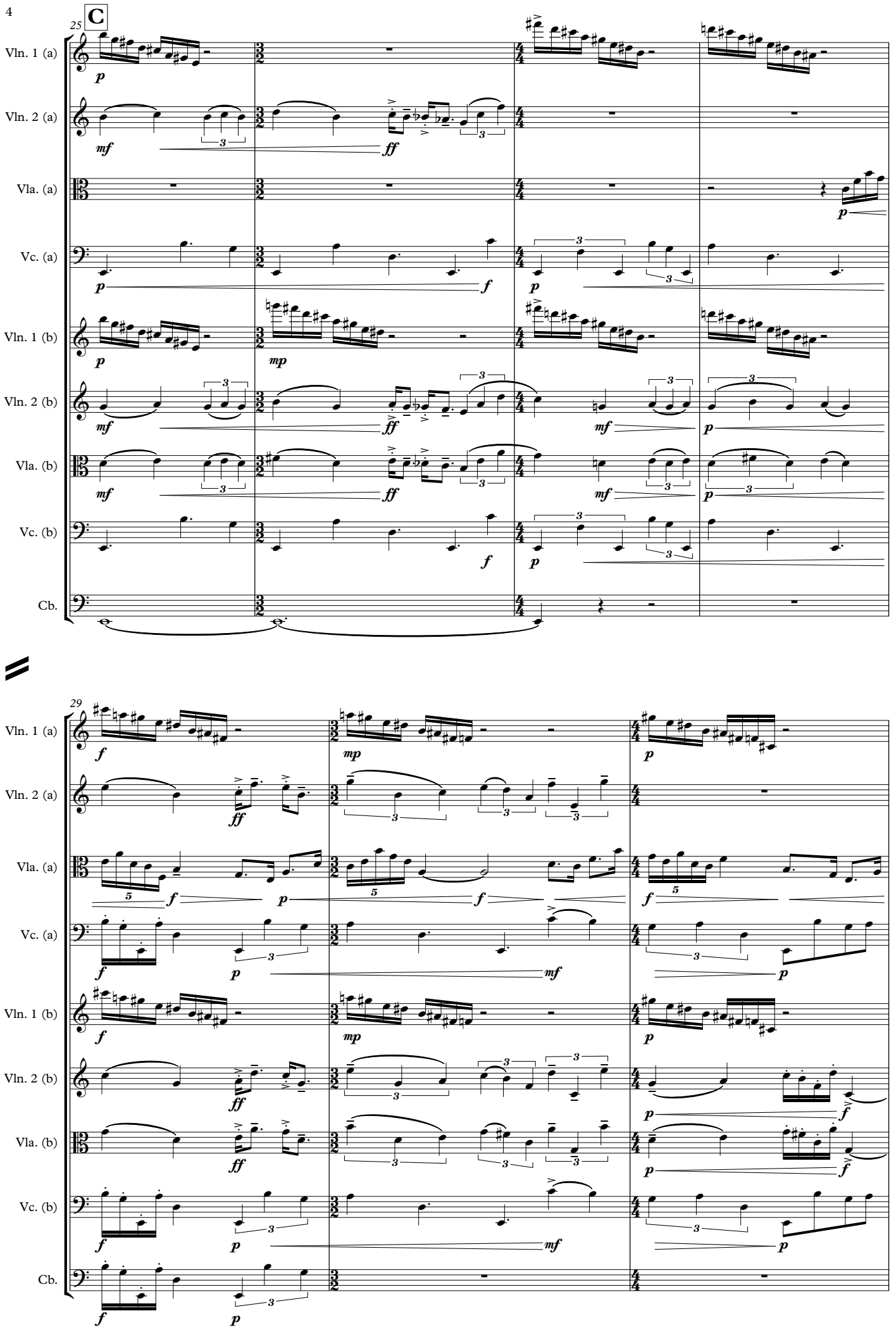
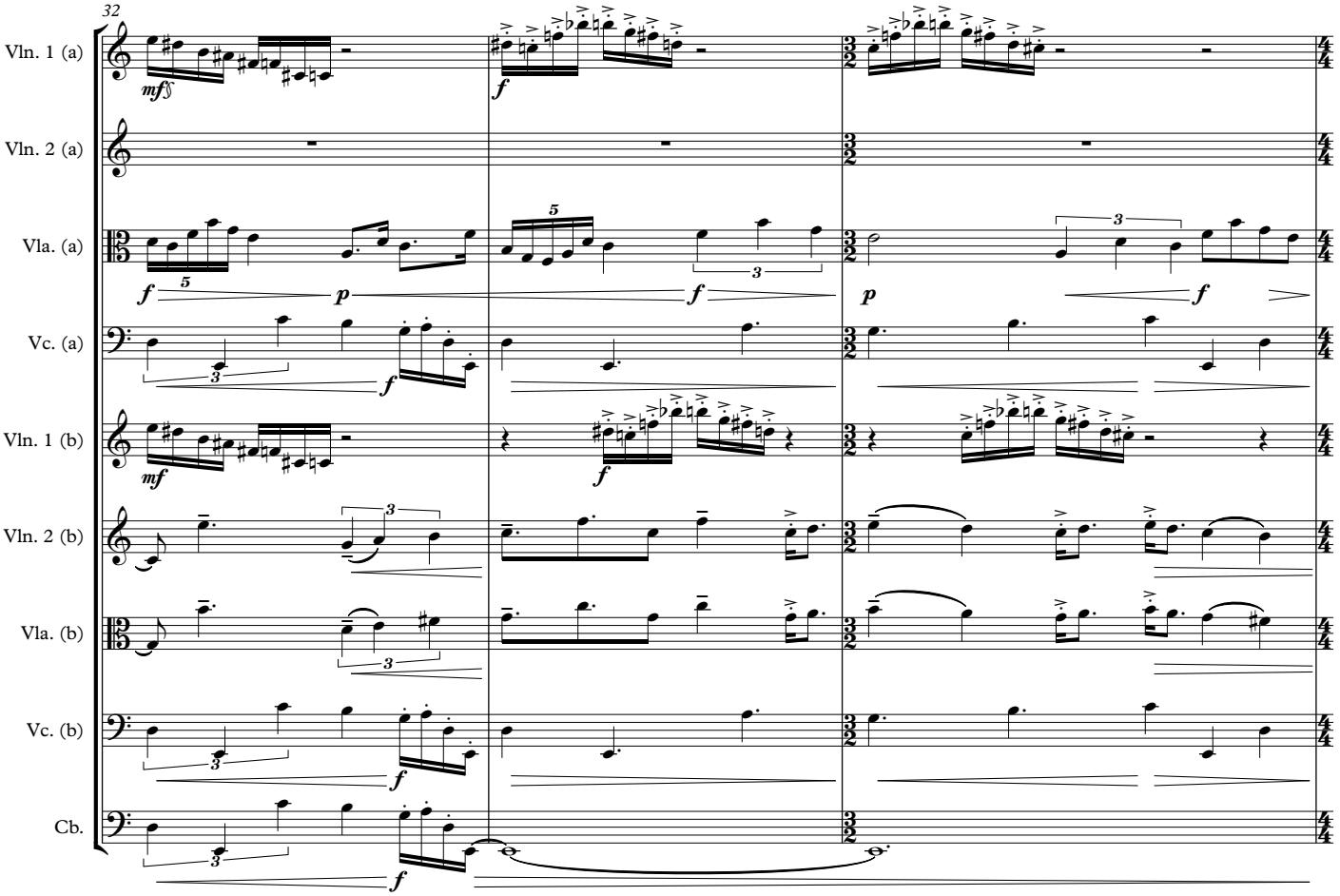

9
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.
13
A
Gentle
warm shimmer
arco
pizz.


17
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.
21
B
pizz.
arco


C
25
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.
29
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.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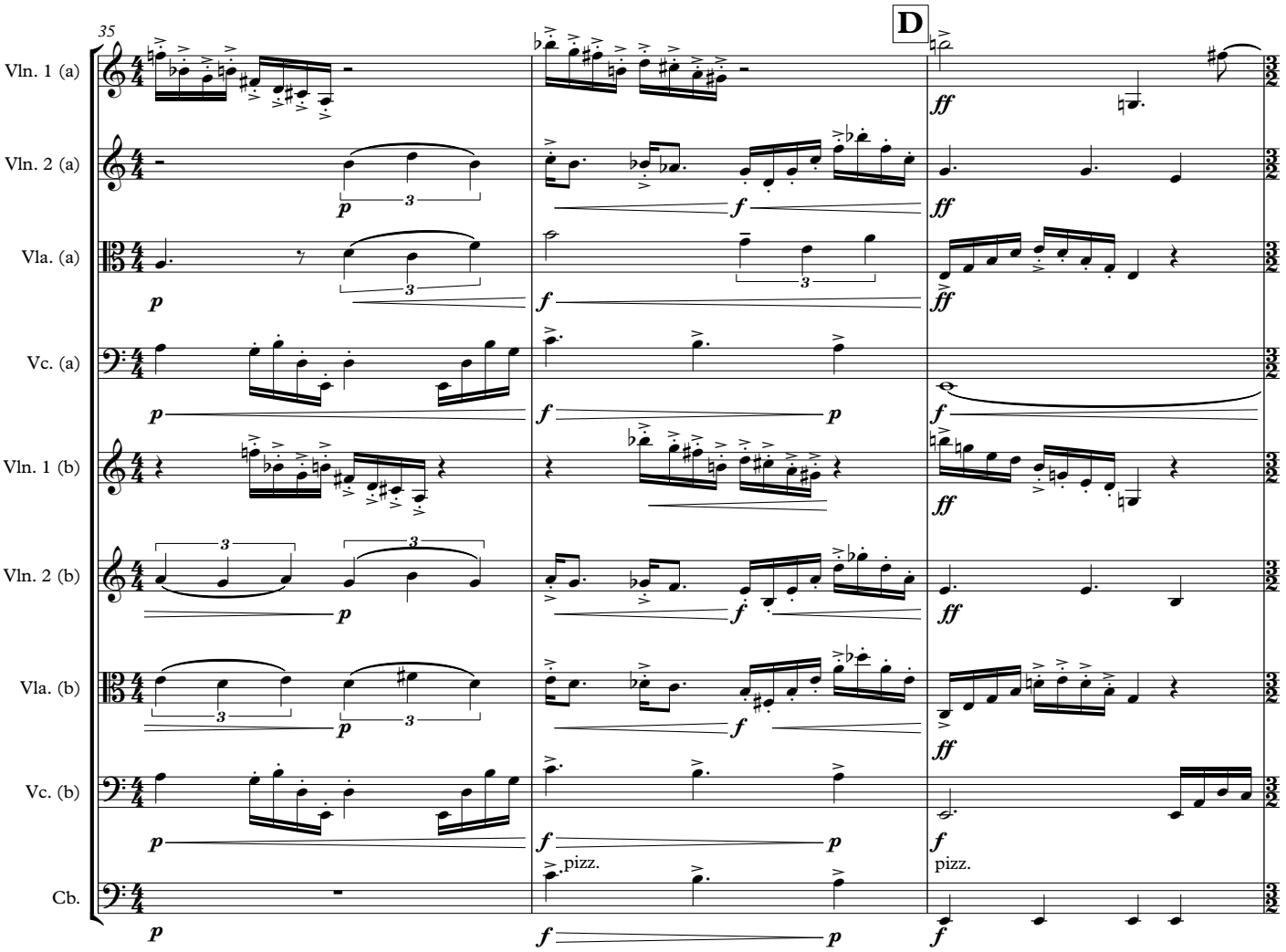
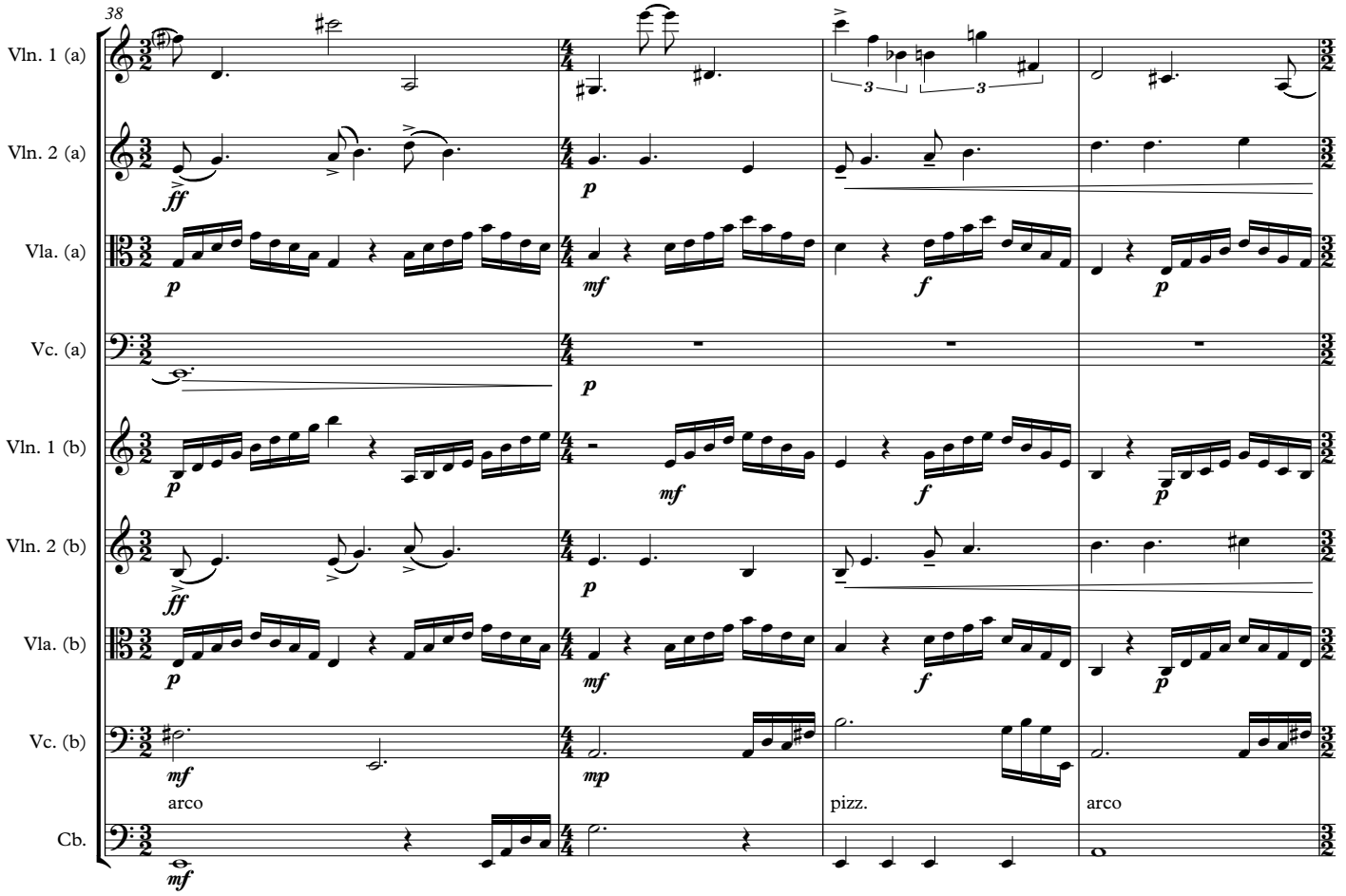
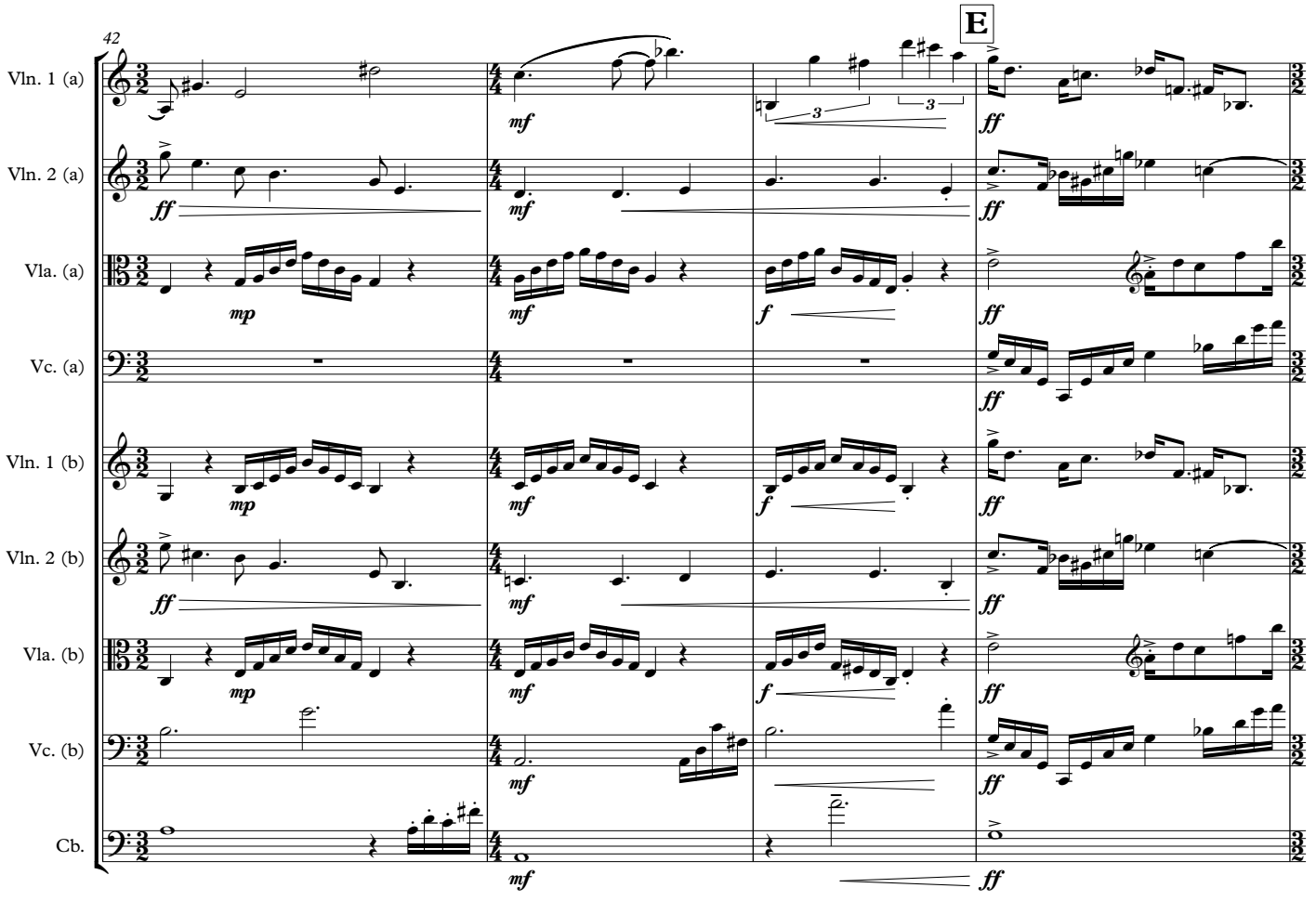
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.


35
D
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.
pizz.
pizz.


38
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.
arco
pizz.
arco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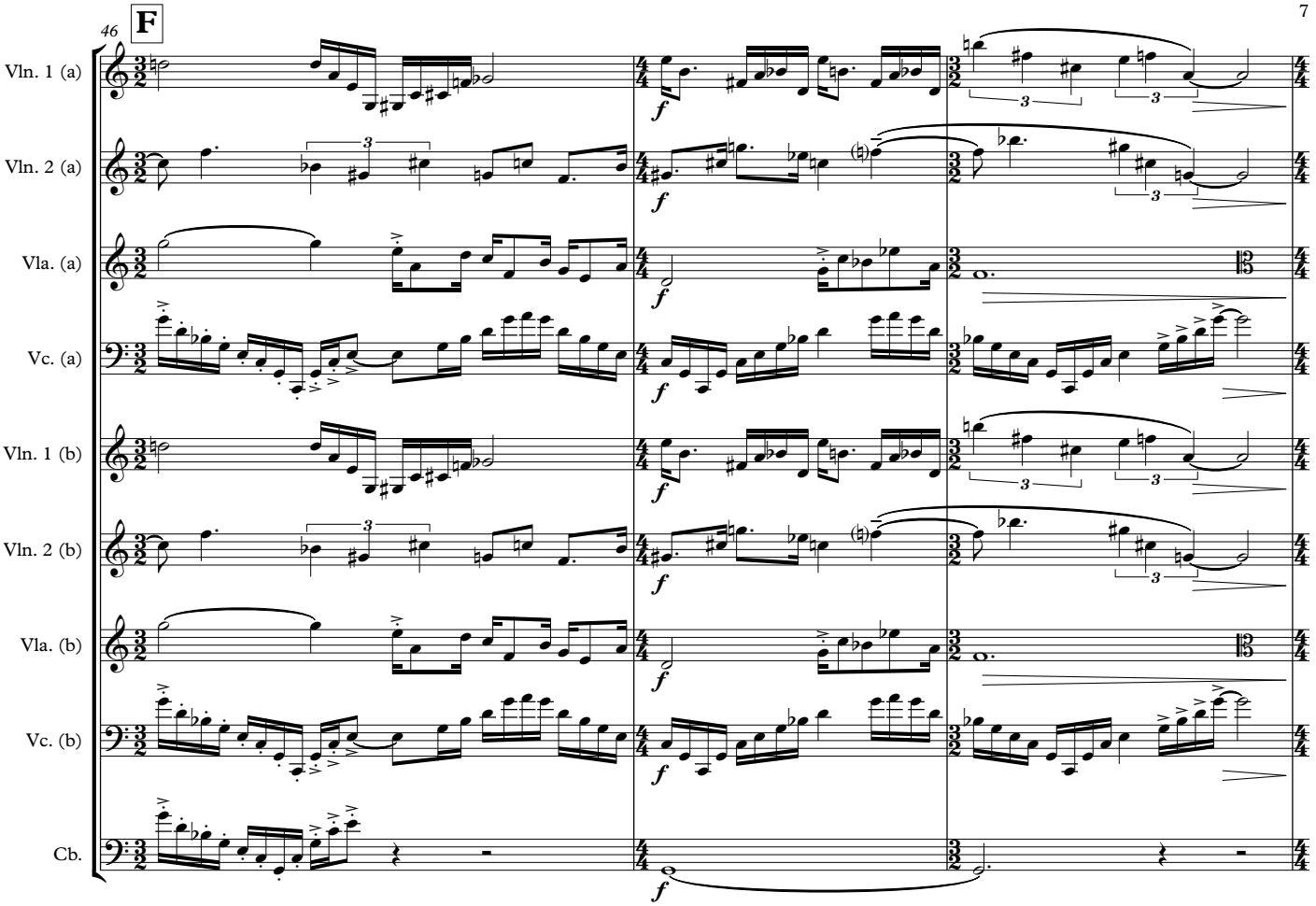
E
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.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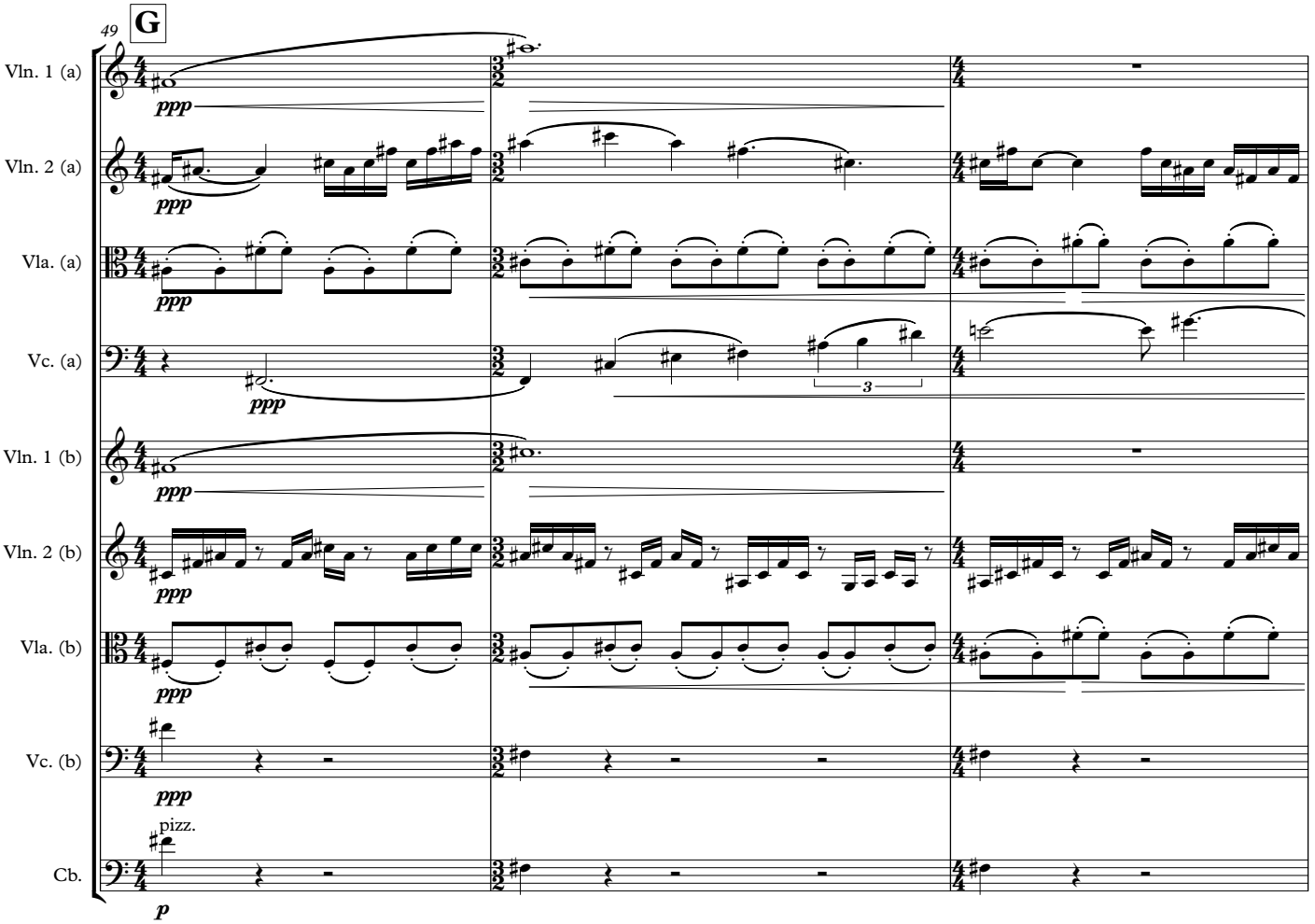
F
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.
f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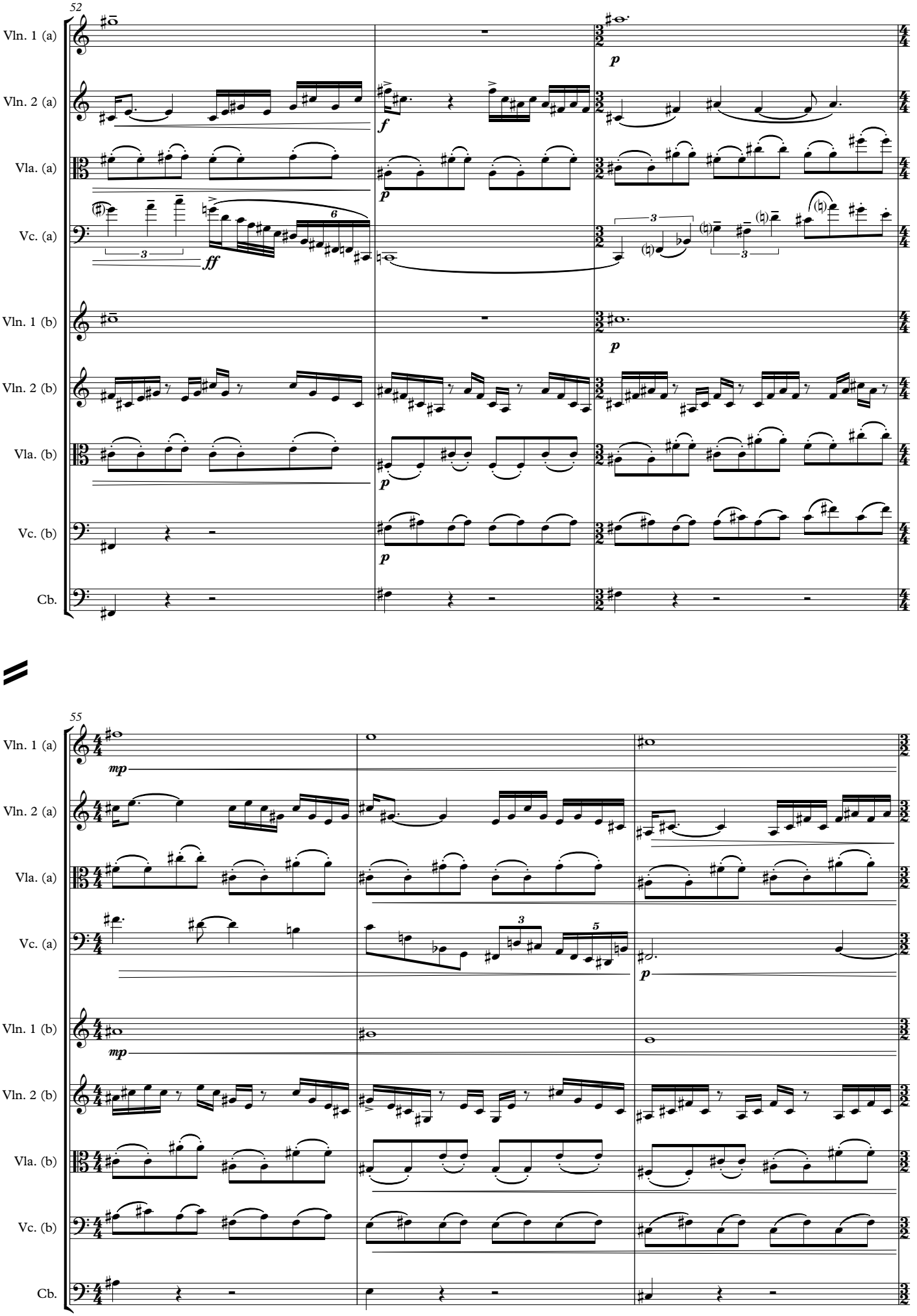
G
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.
ppp
pizz.
p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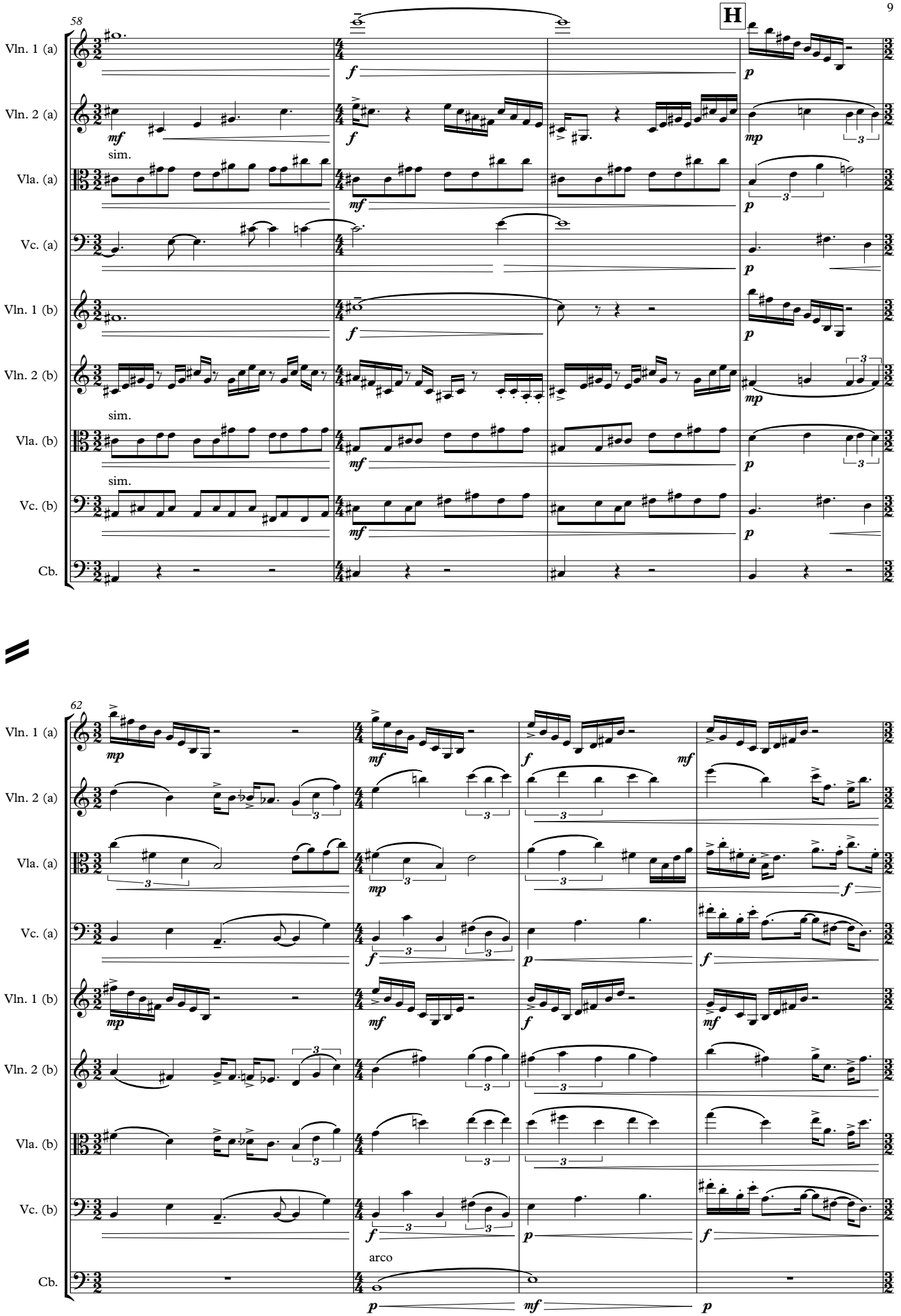
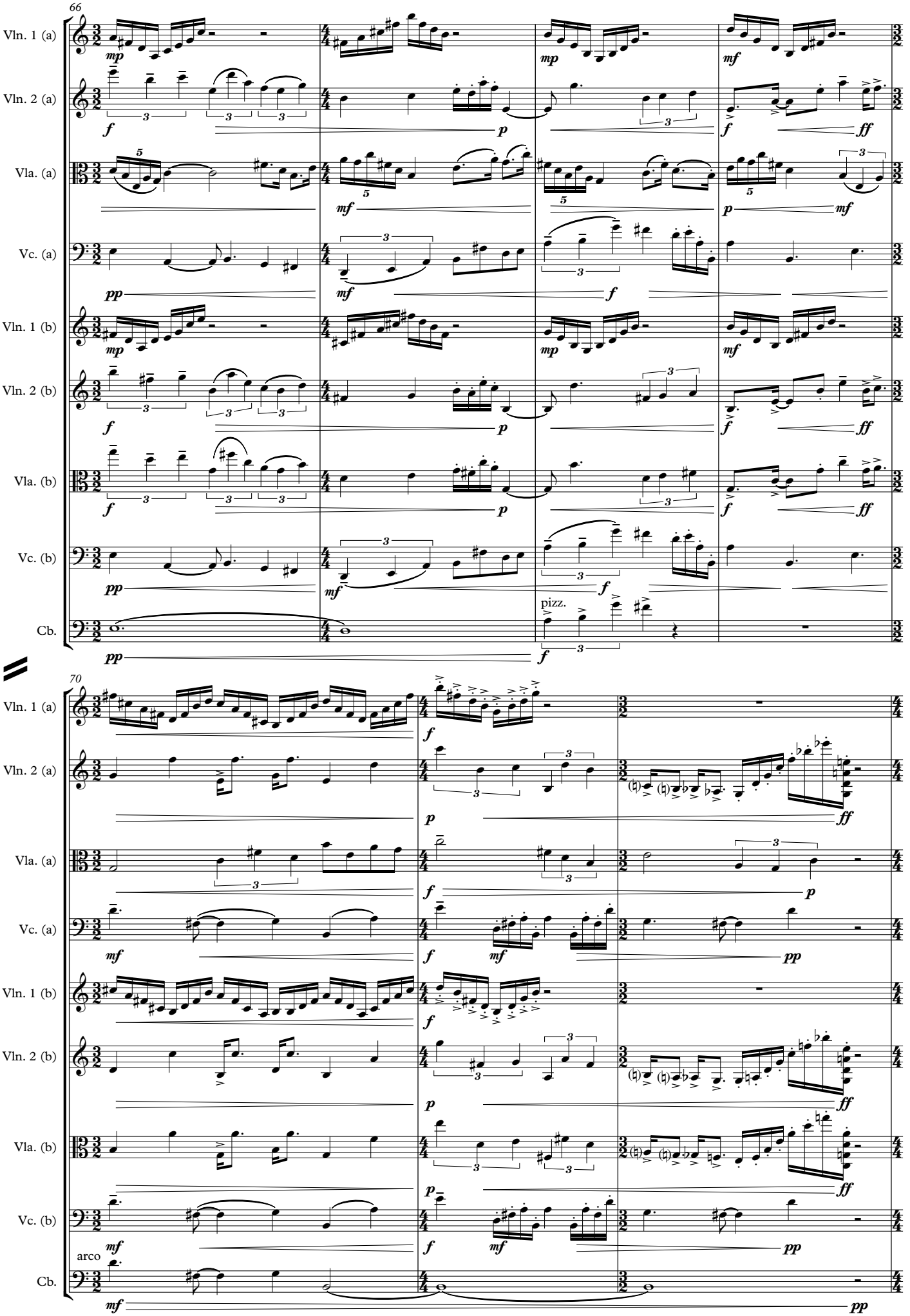
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.
ff
f
p
55
mp


58
H
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.
sim.
62
arco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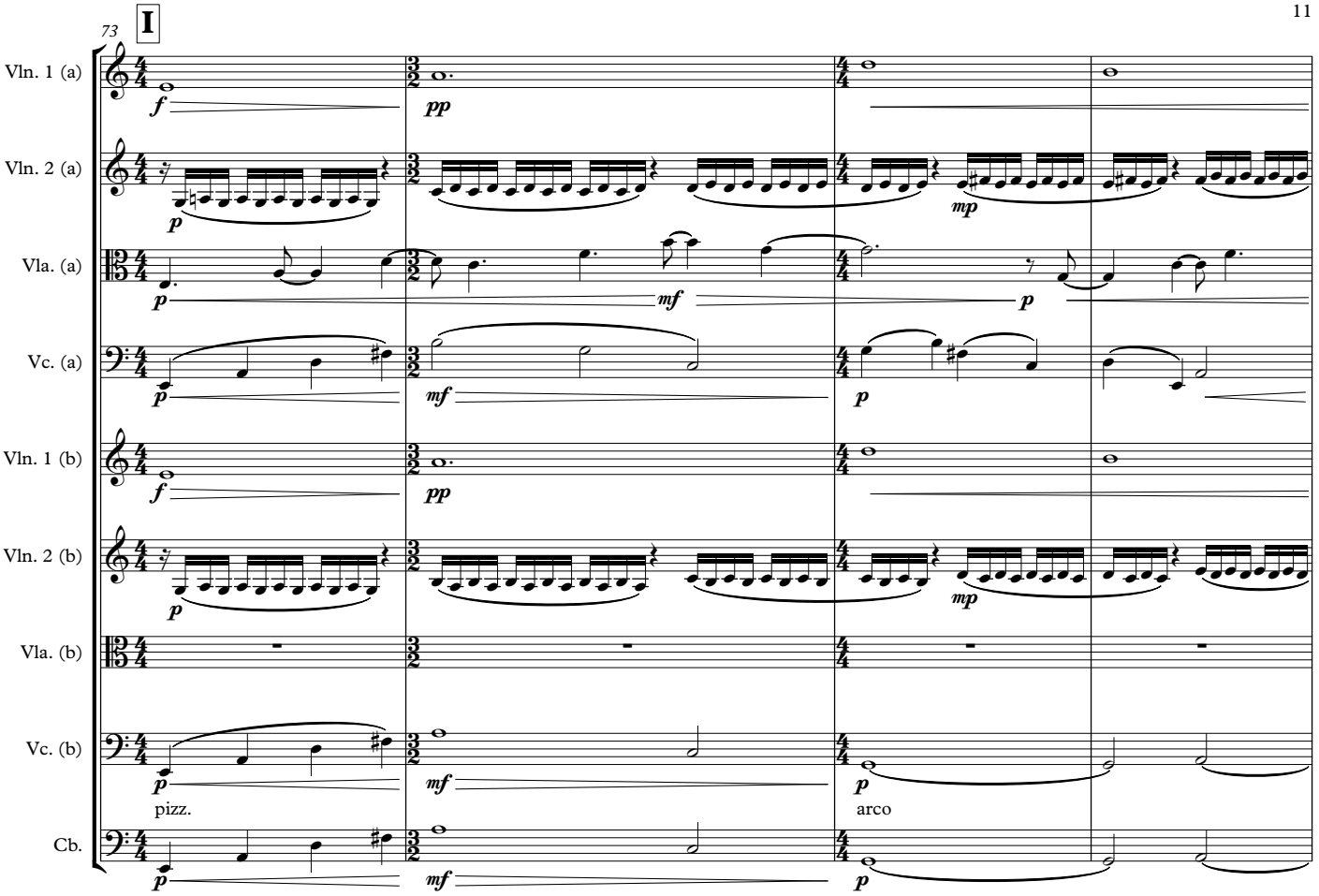
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.
pizz.
70
arco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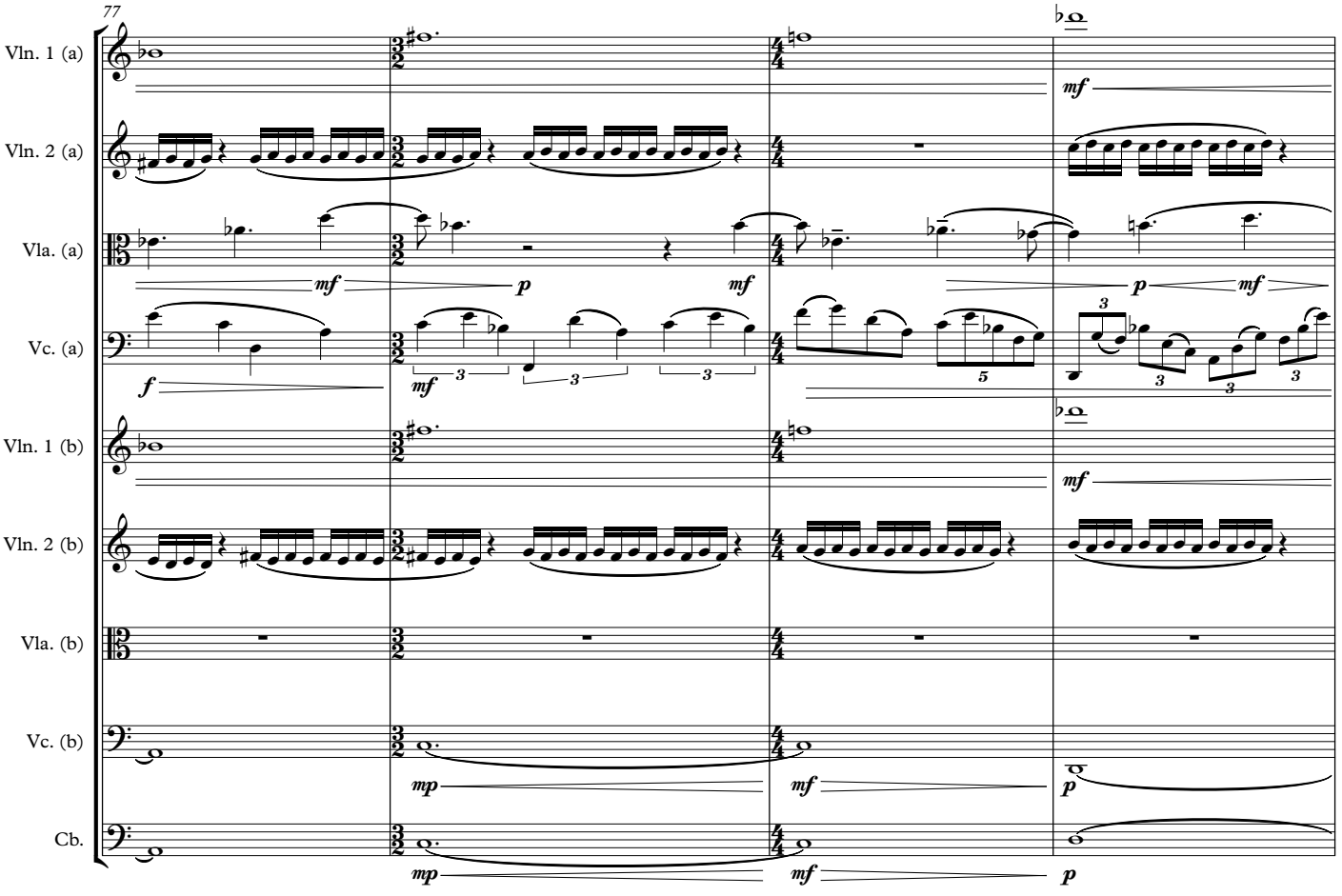
I
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.
pizz.
arco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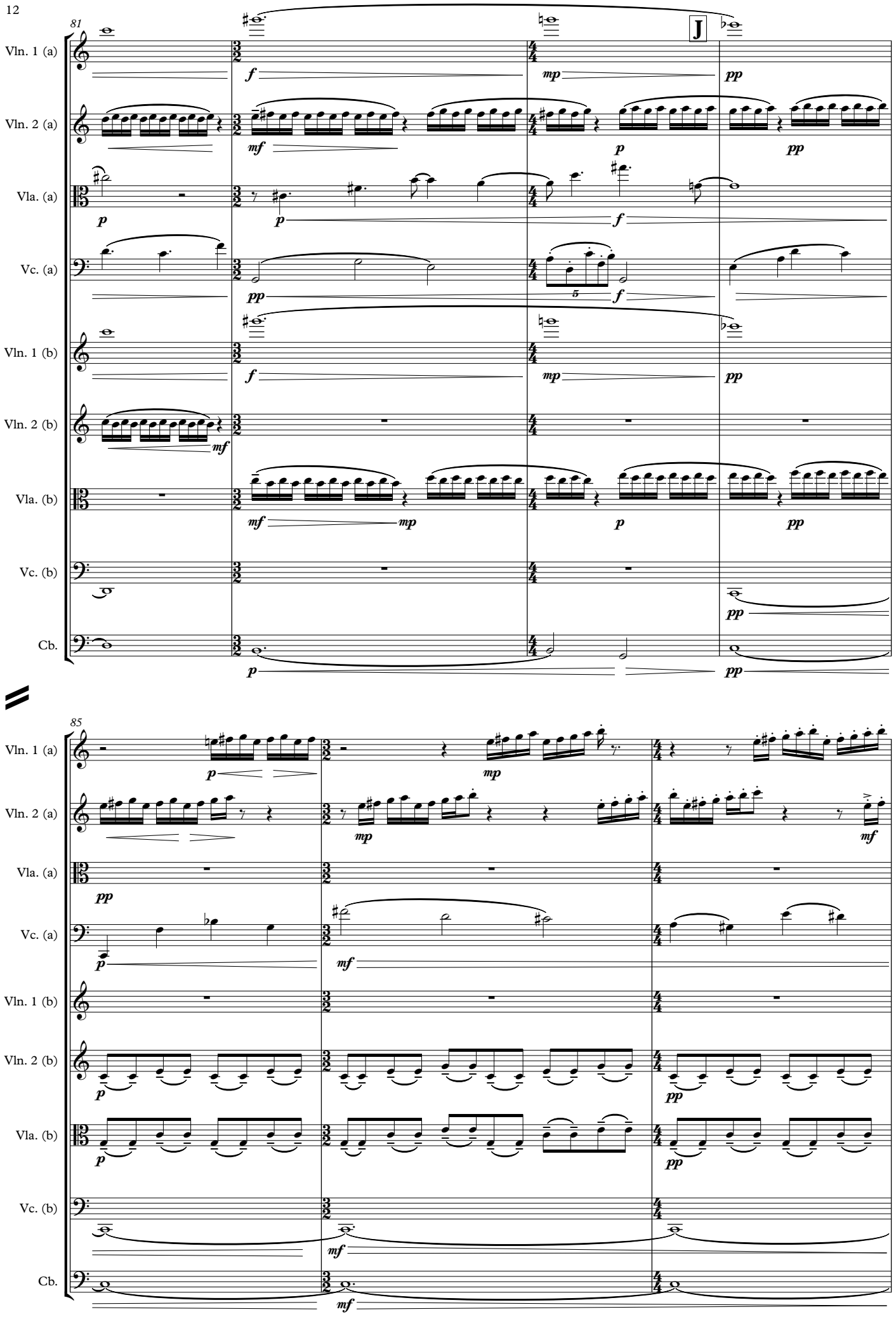
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.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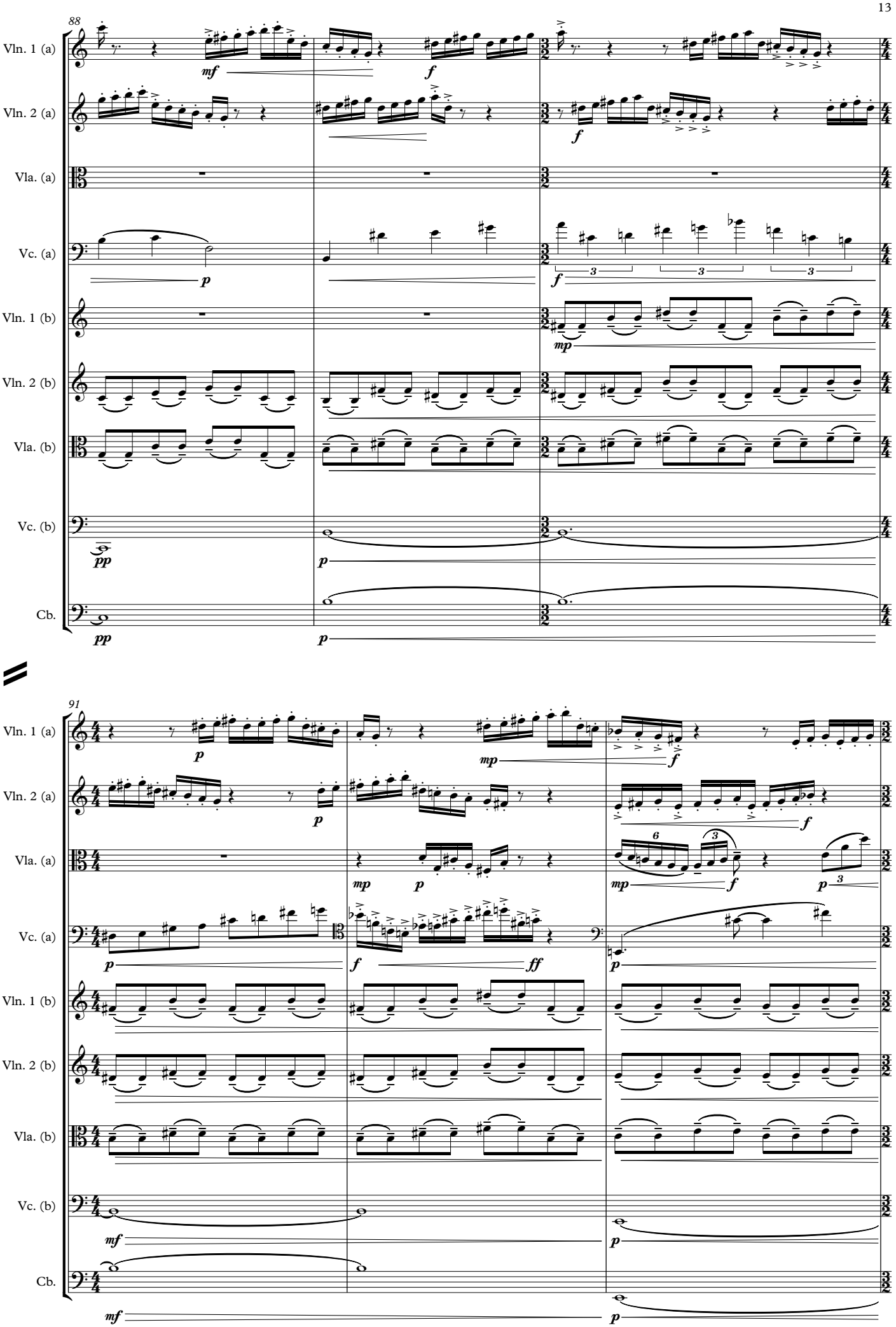
J
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.
85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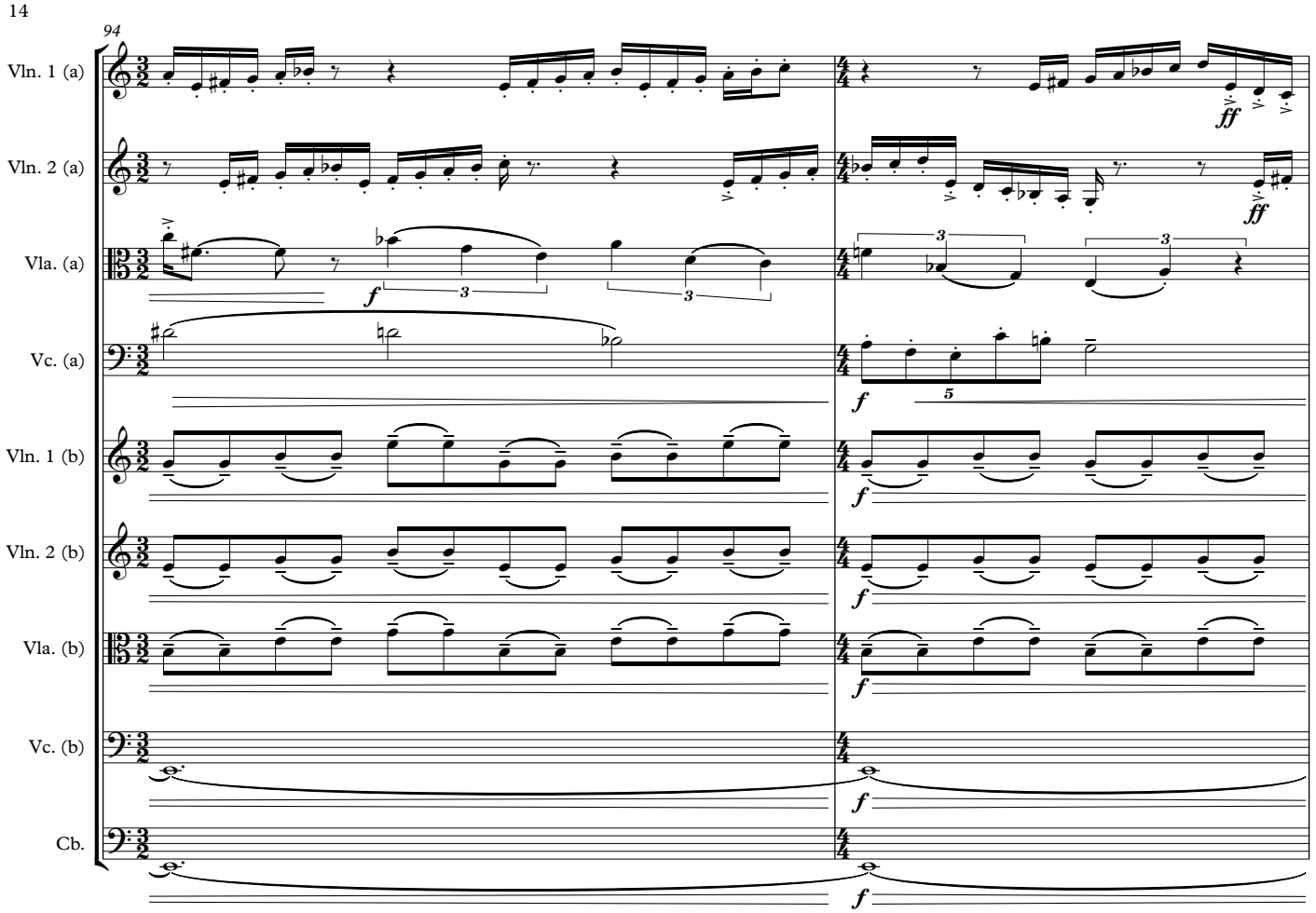
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.
91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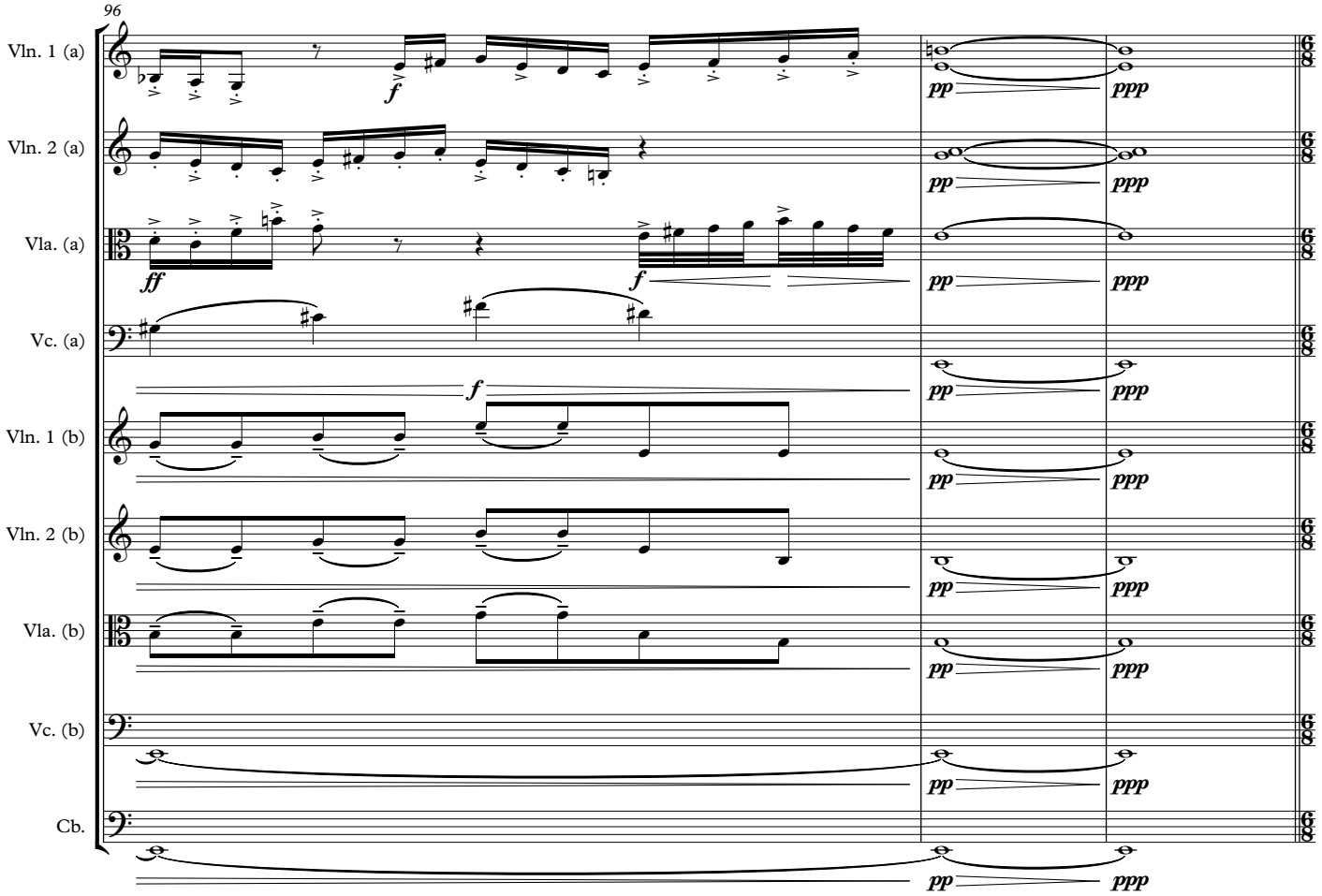
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.
ff
f
3
5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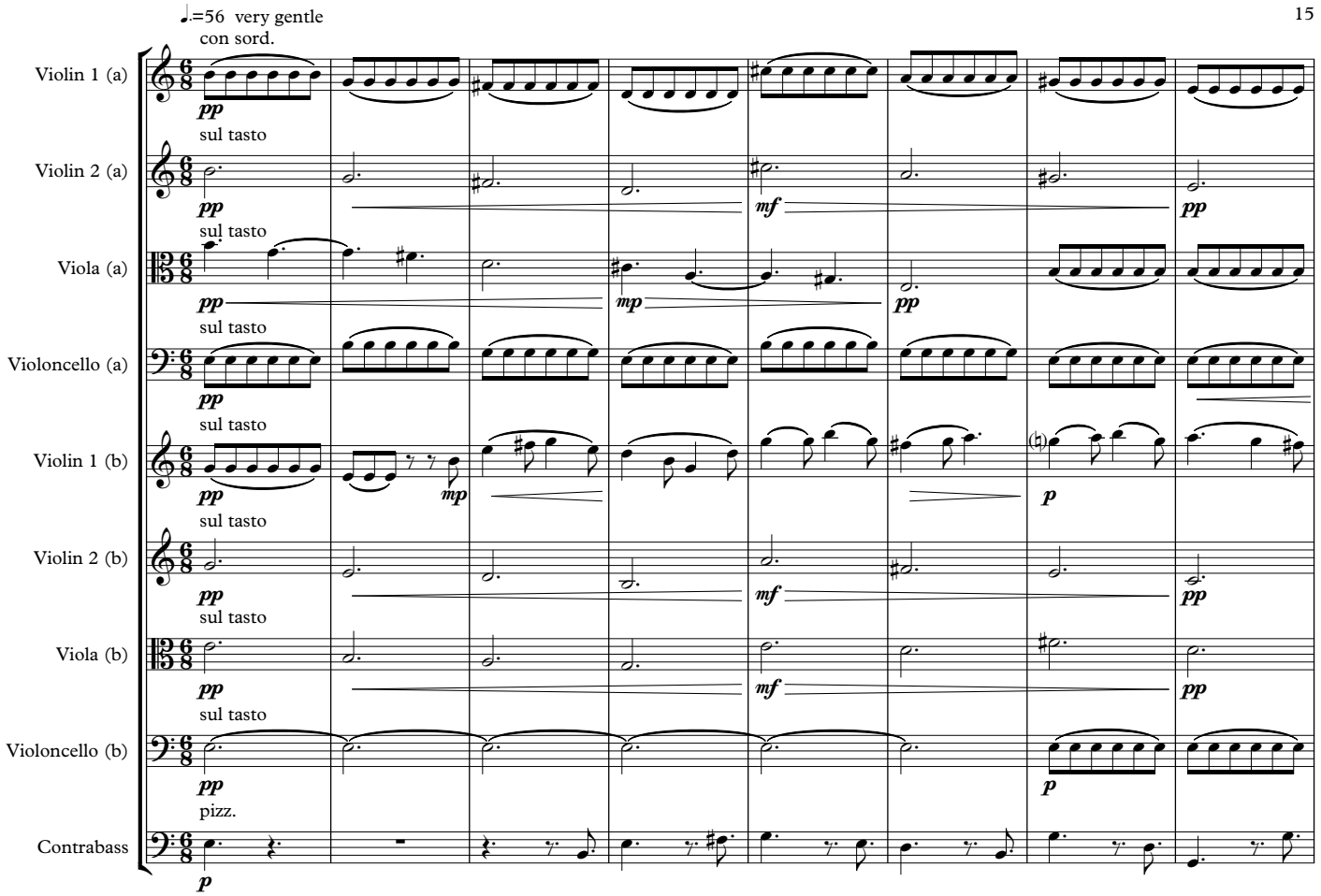
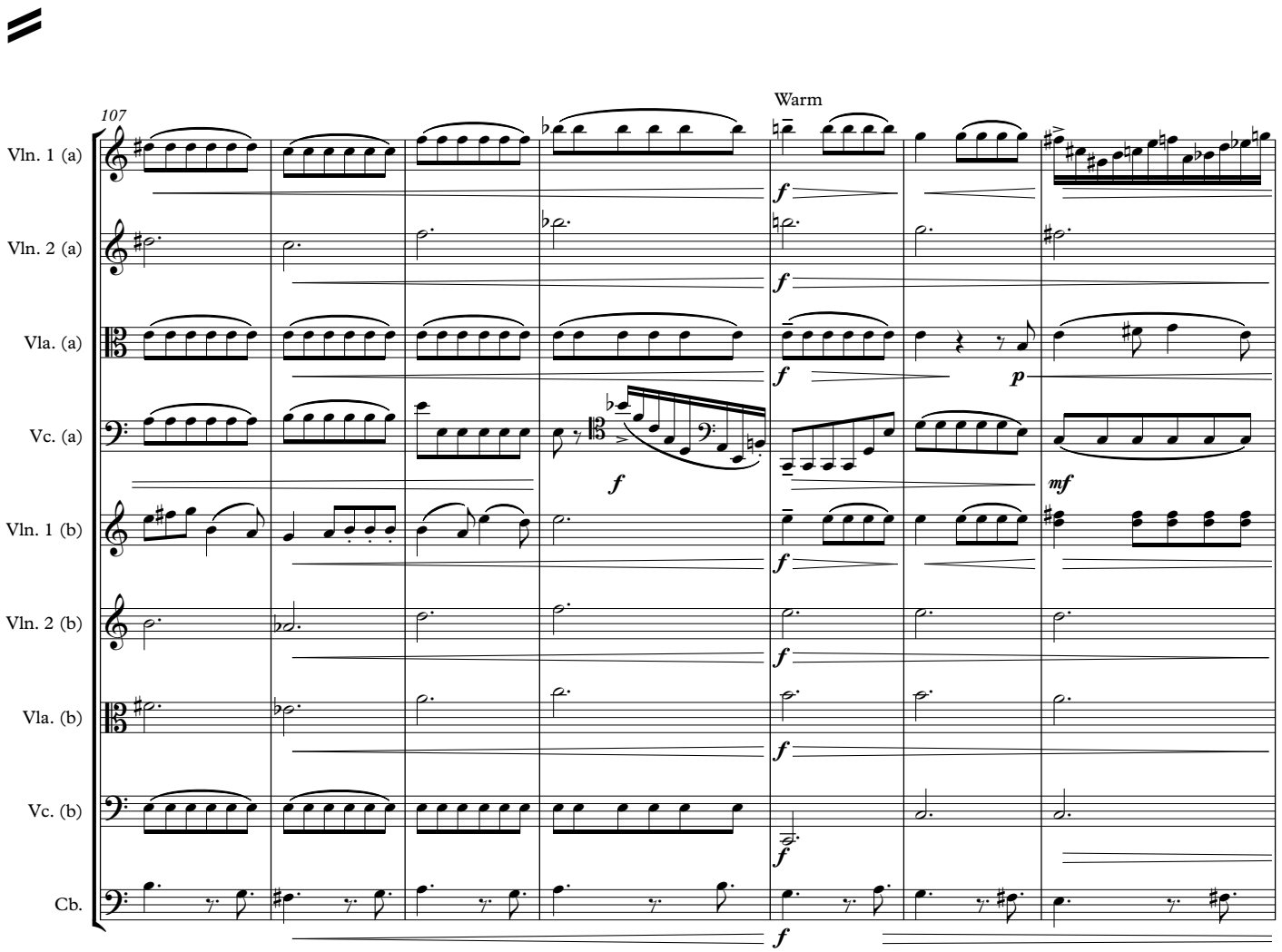
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.
ff
f
pp
ppp





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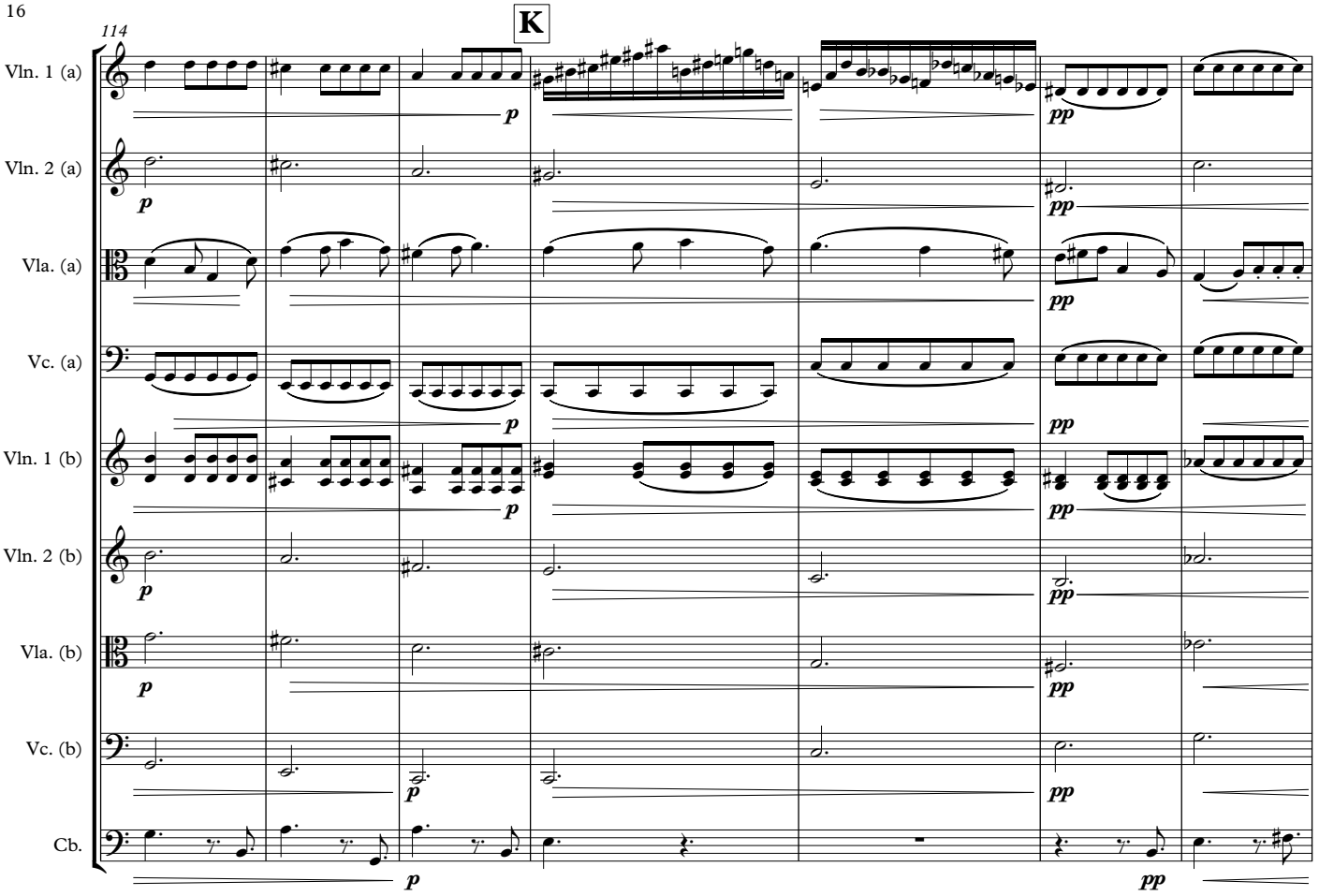
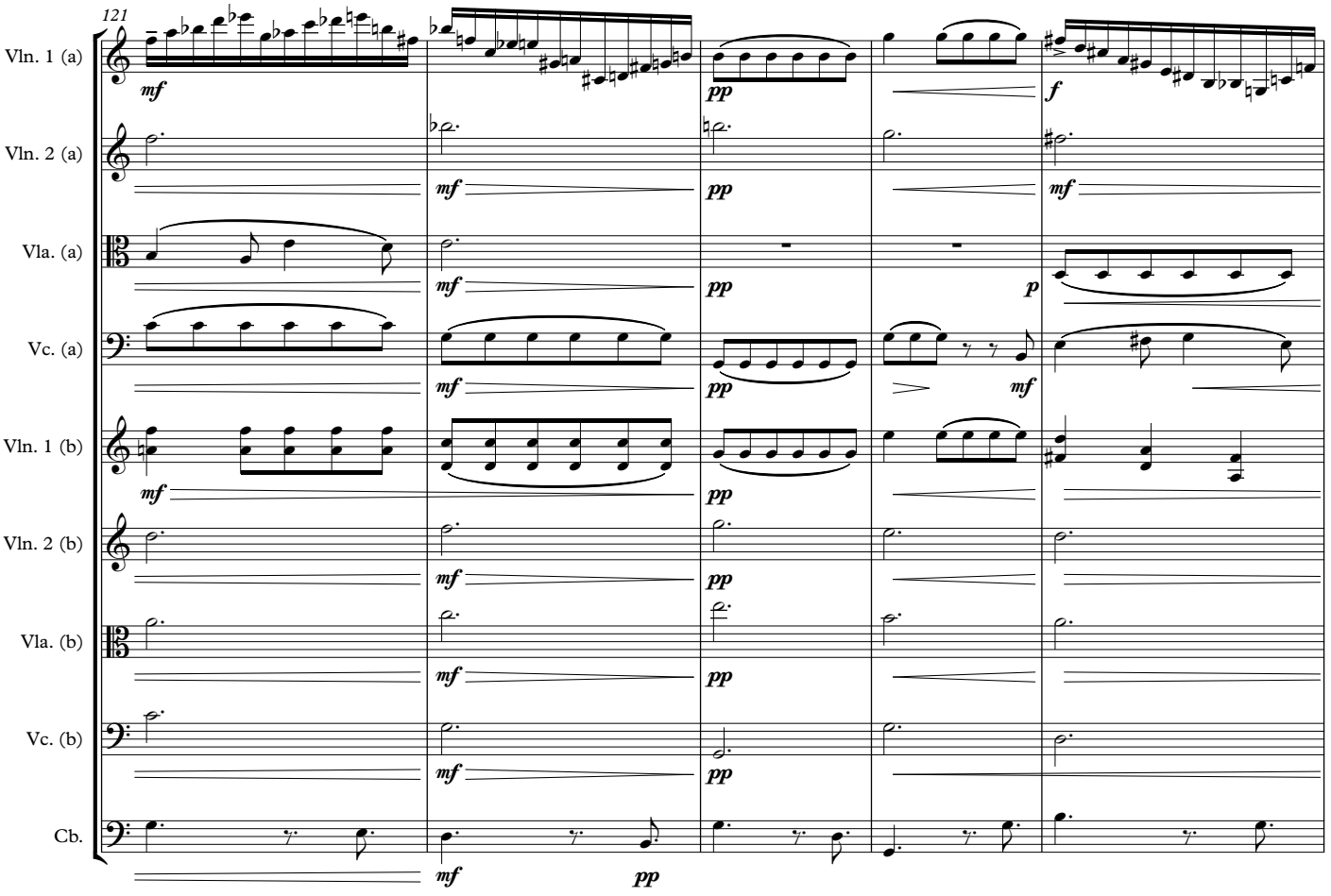

K
114
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.
p
pp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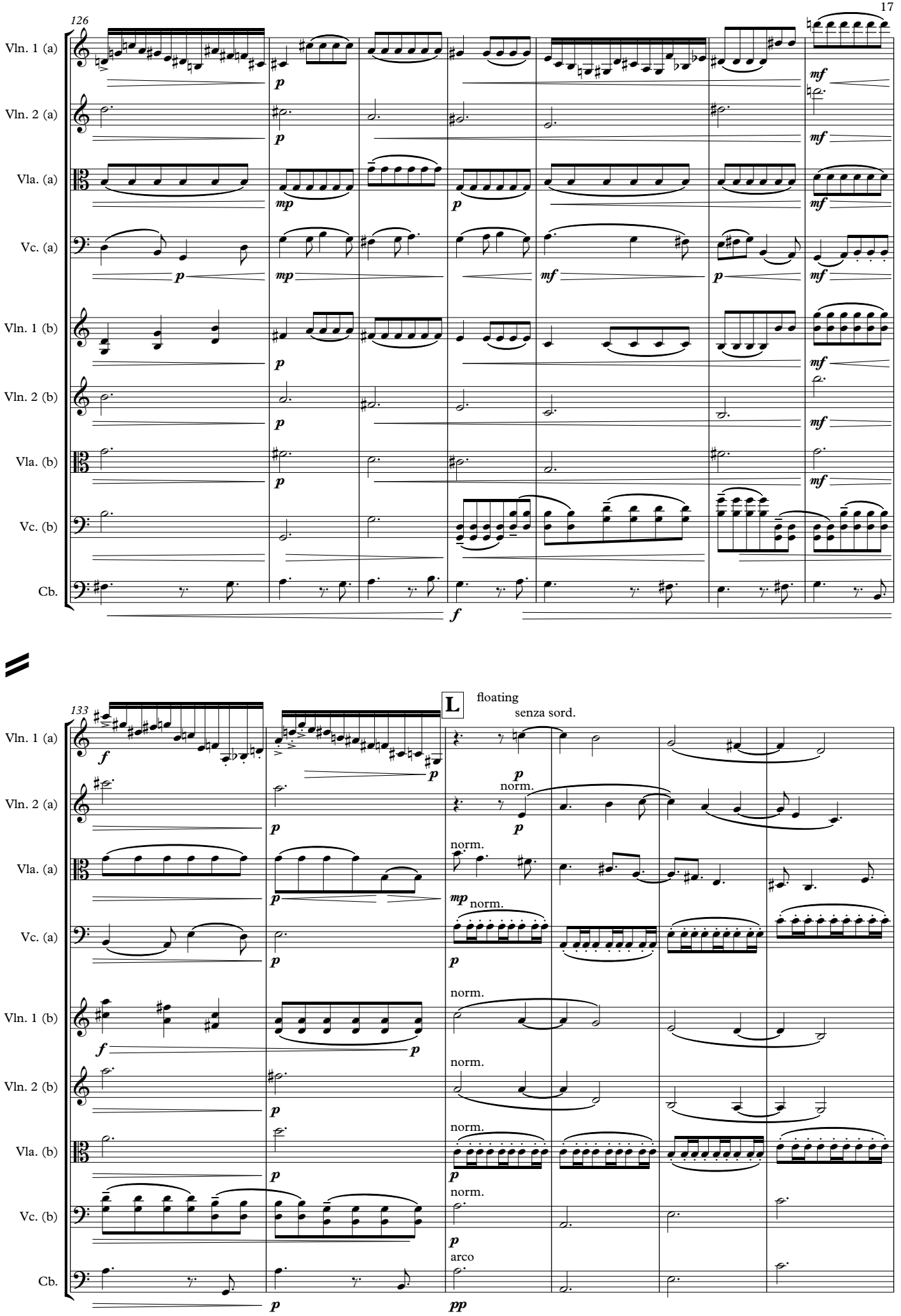
Vc. (b)
Cb.
mf
pp
f
p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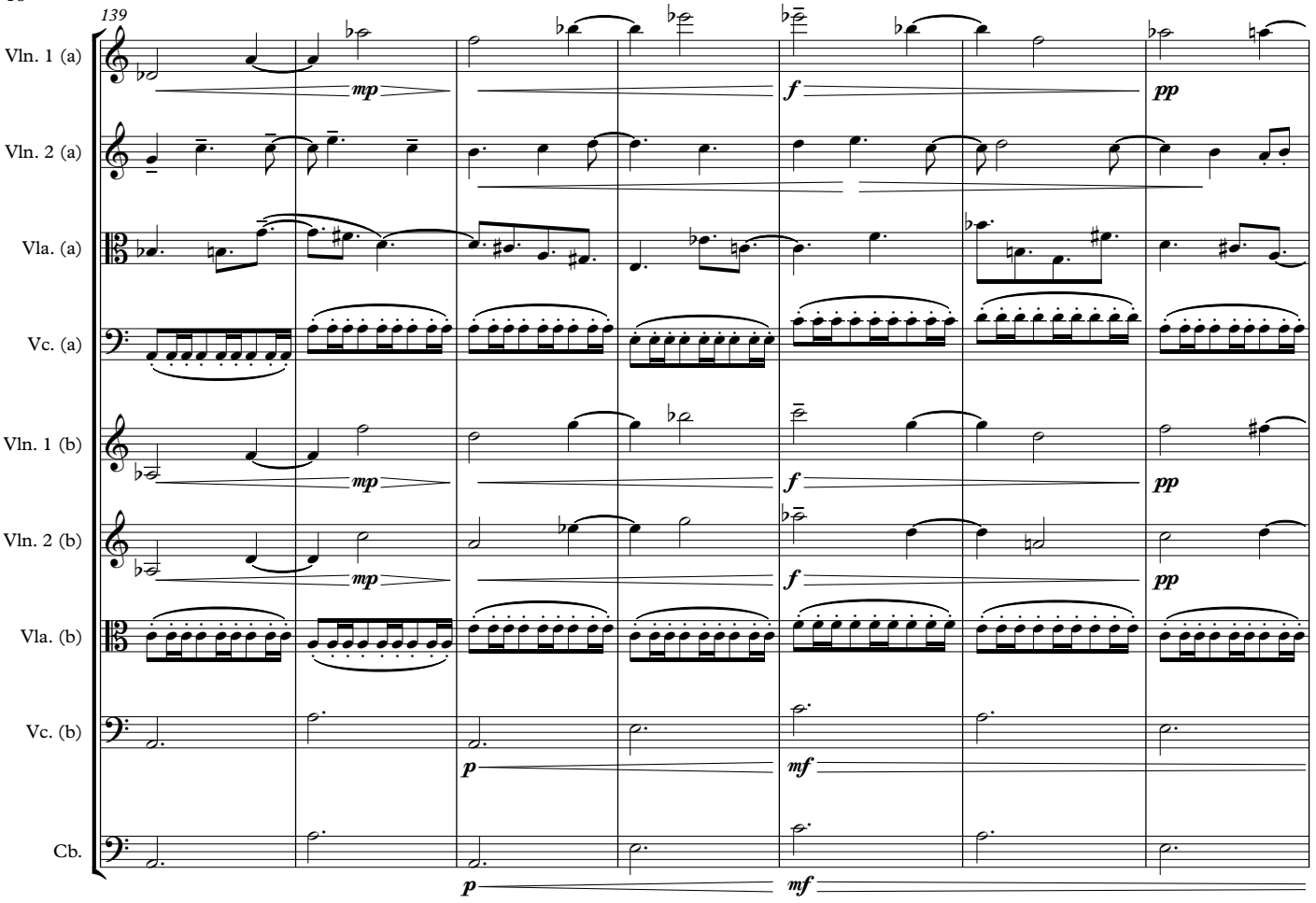
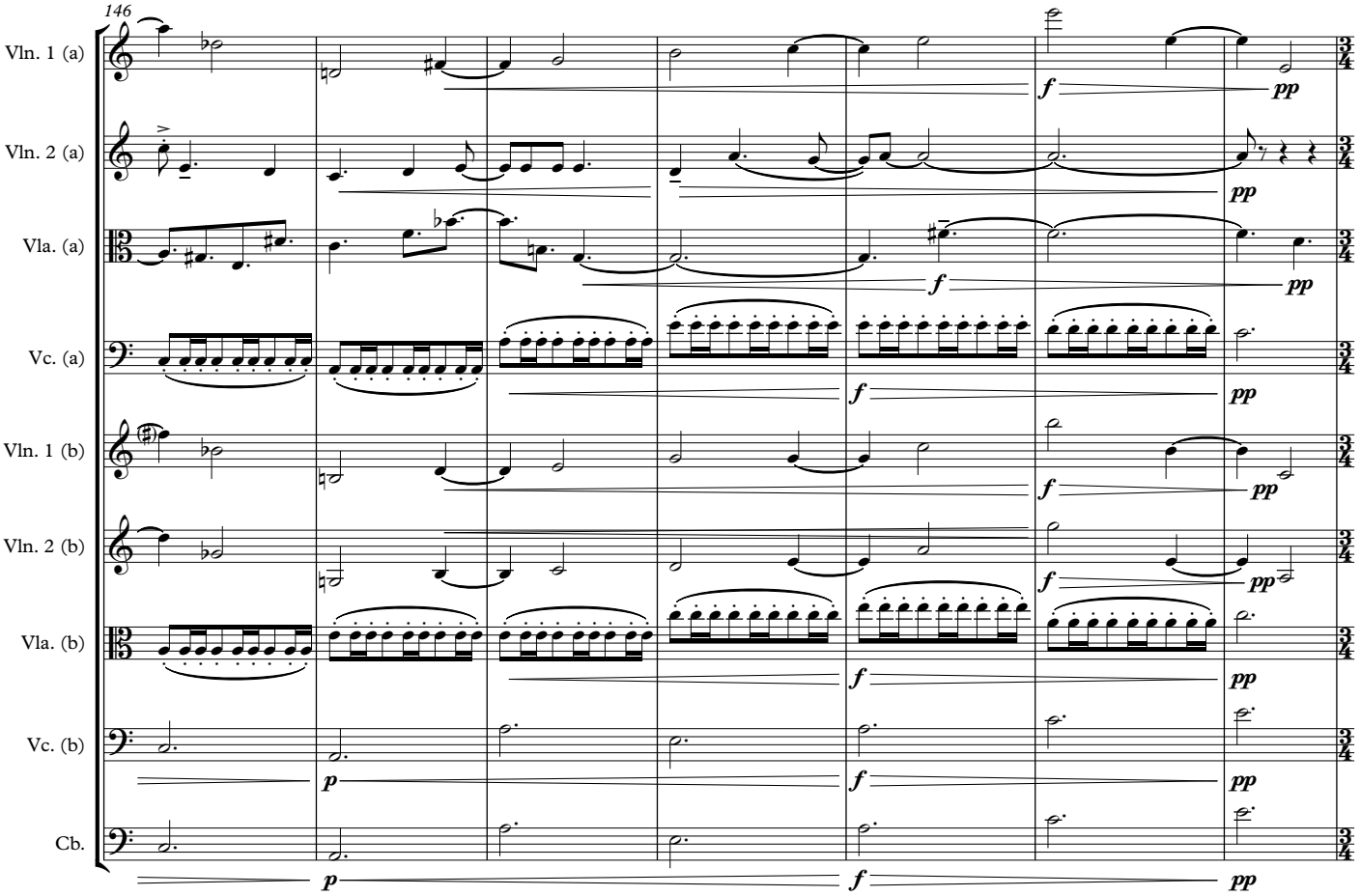
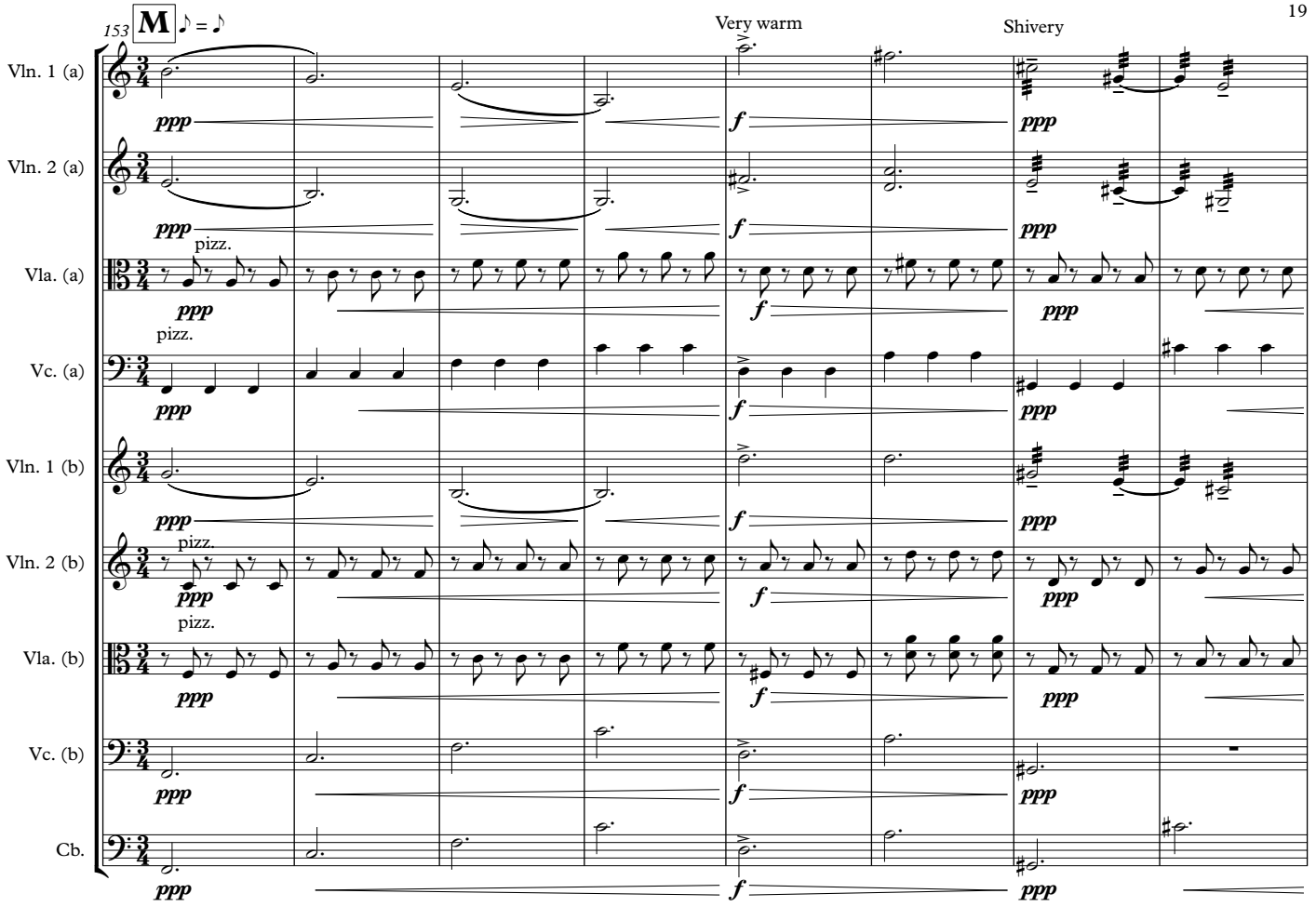
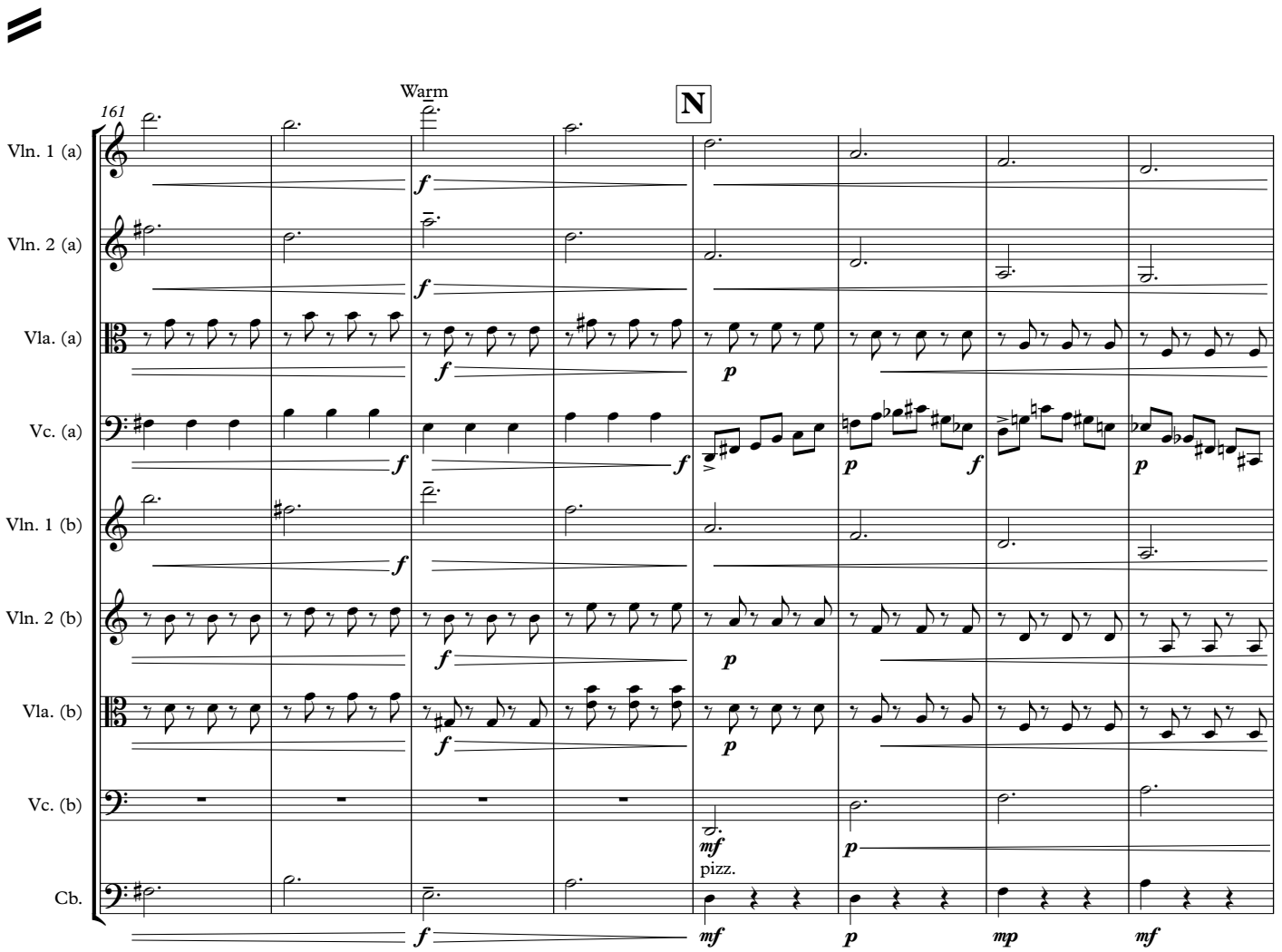
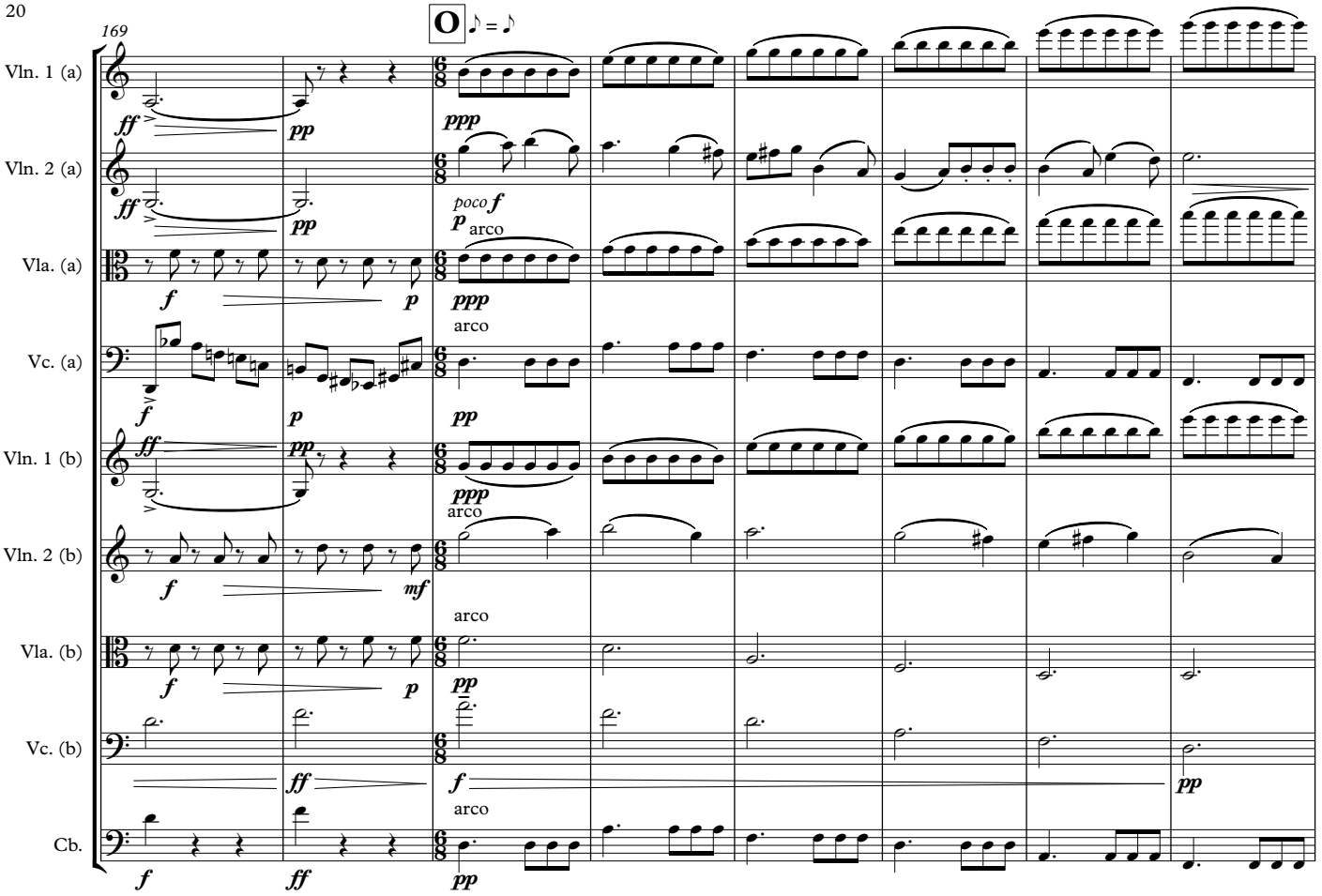
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.
133
L
floating
senza sord.
norm.
arco

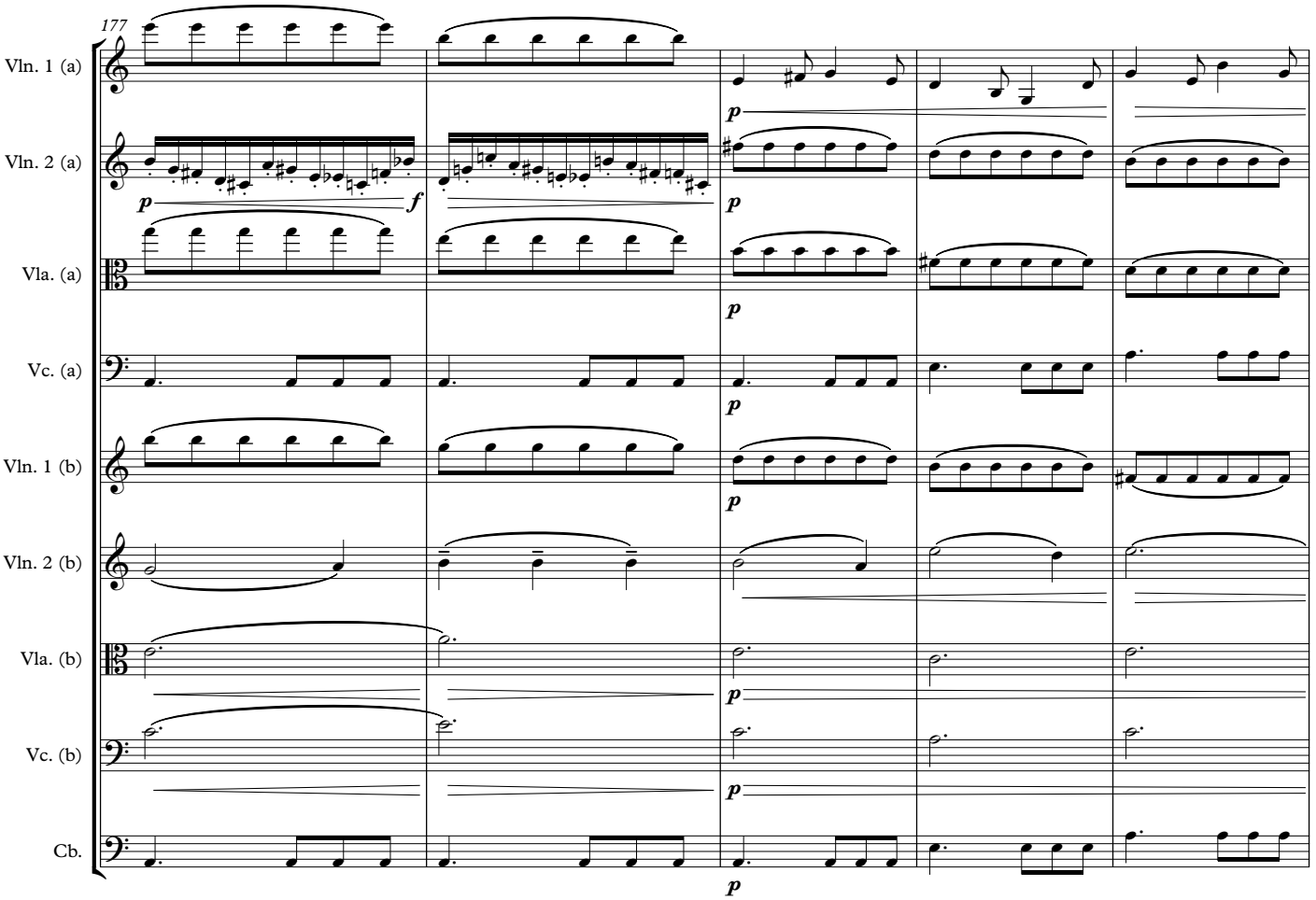

139
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.
mp
f
pp
p
mf

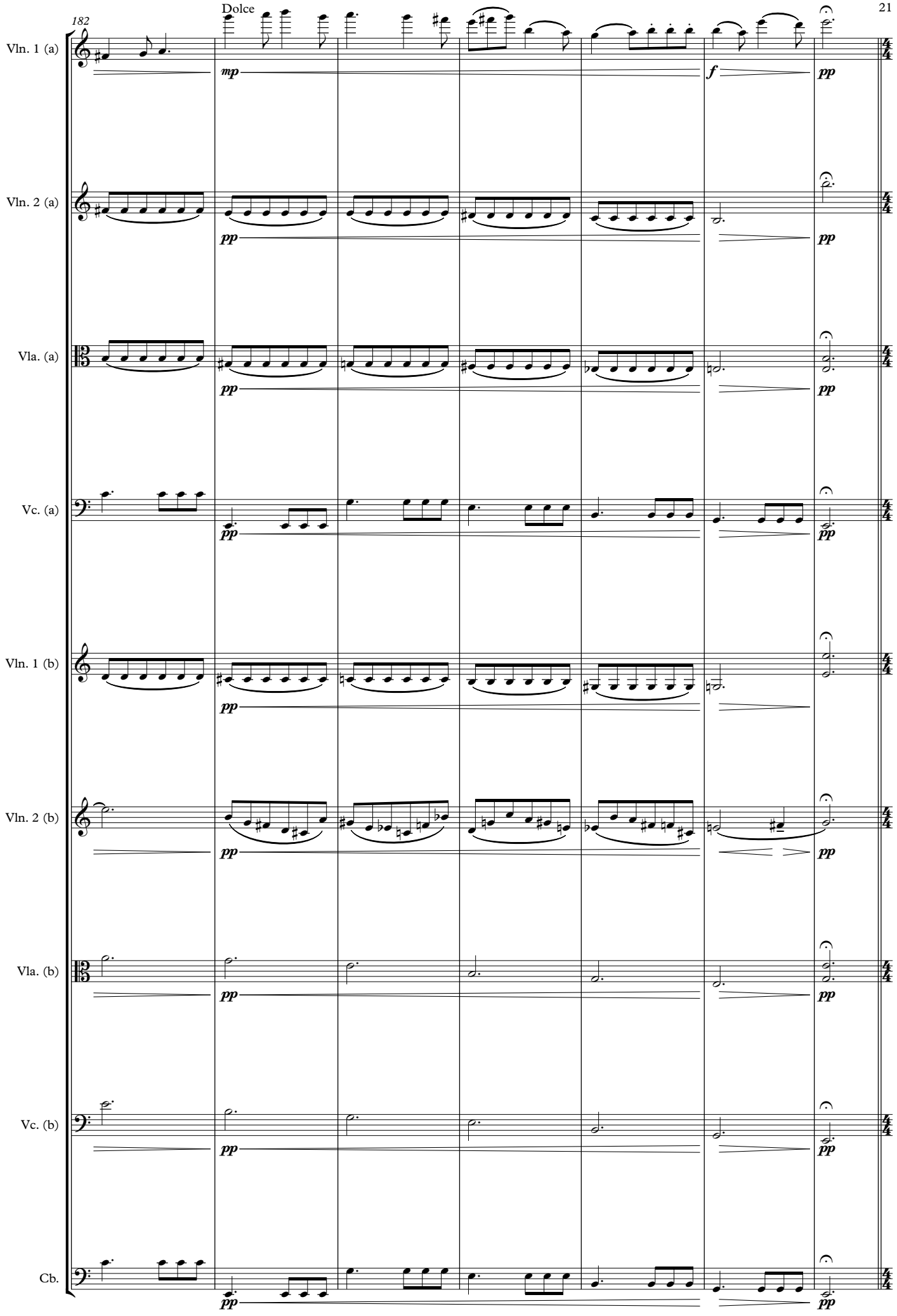

146
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.
f
pp
p

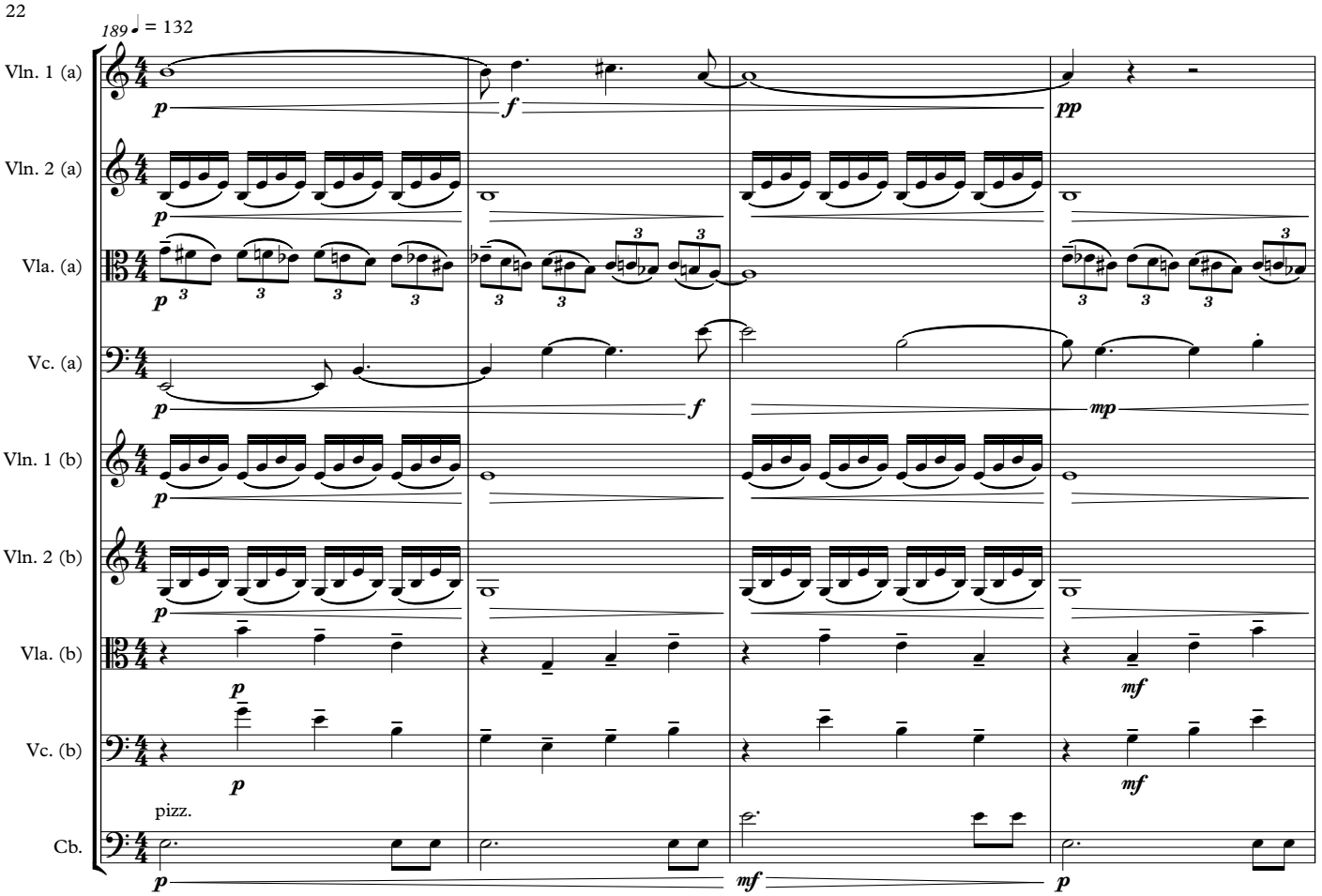

153
M
♪ = ♪
Very warm
Shivery
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.
pizz.

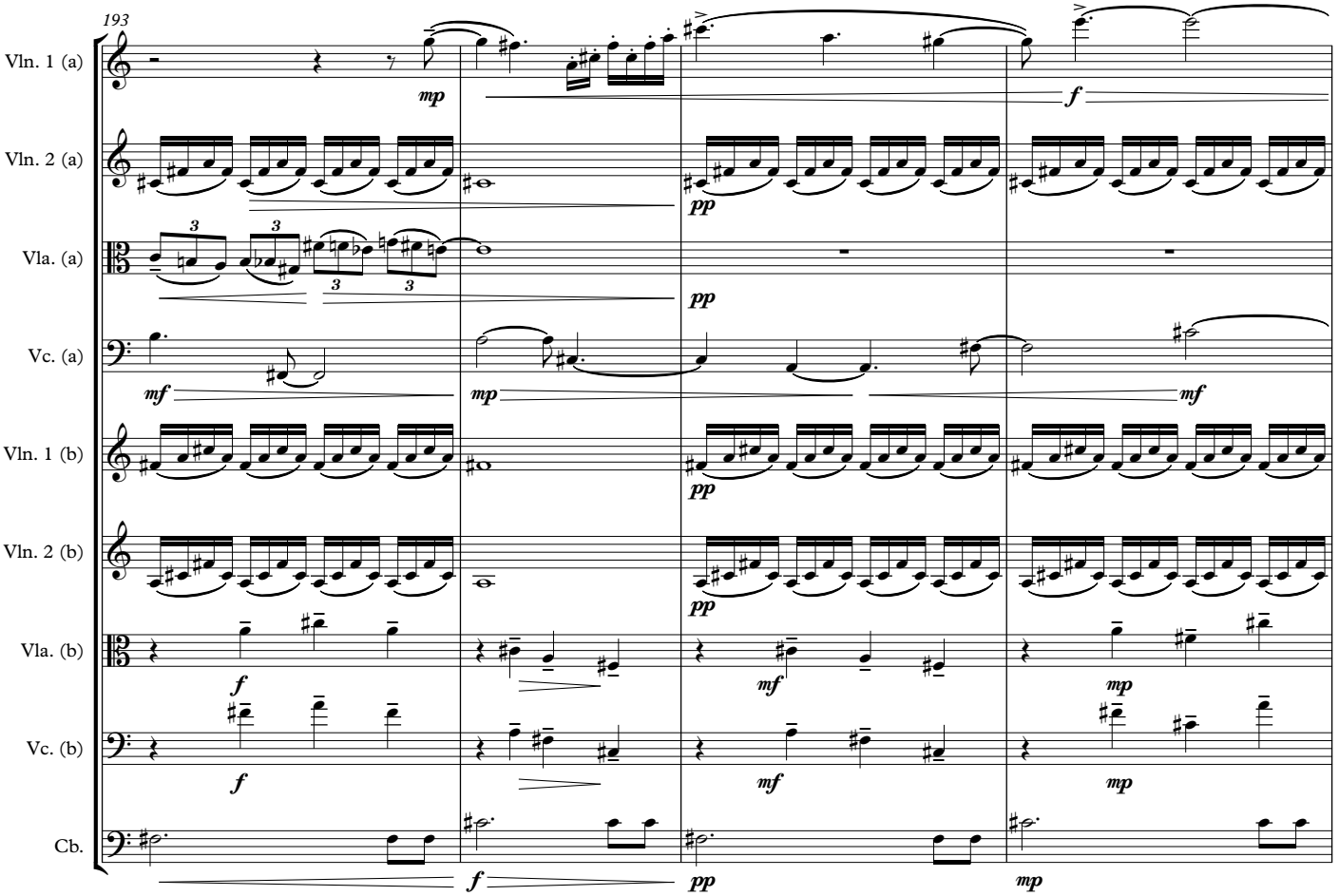

161
Warm
N
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.
pizz.

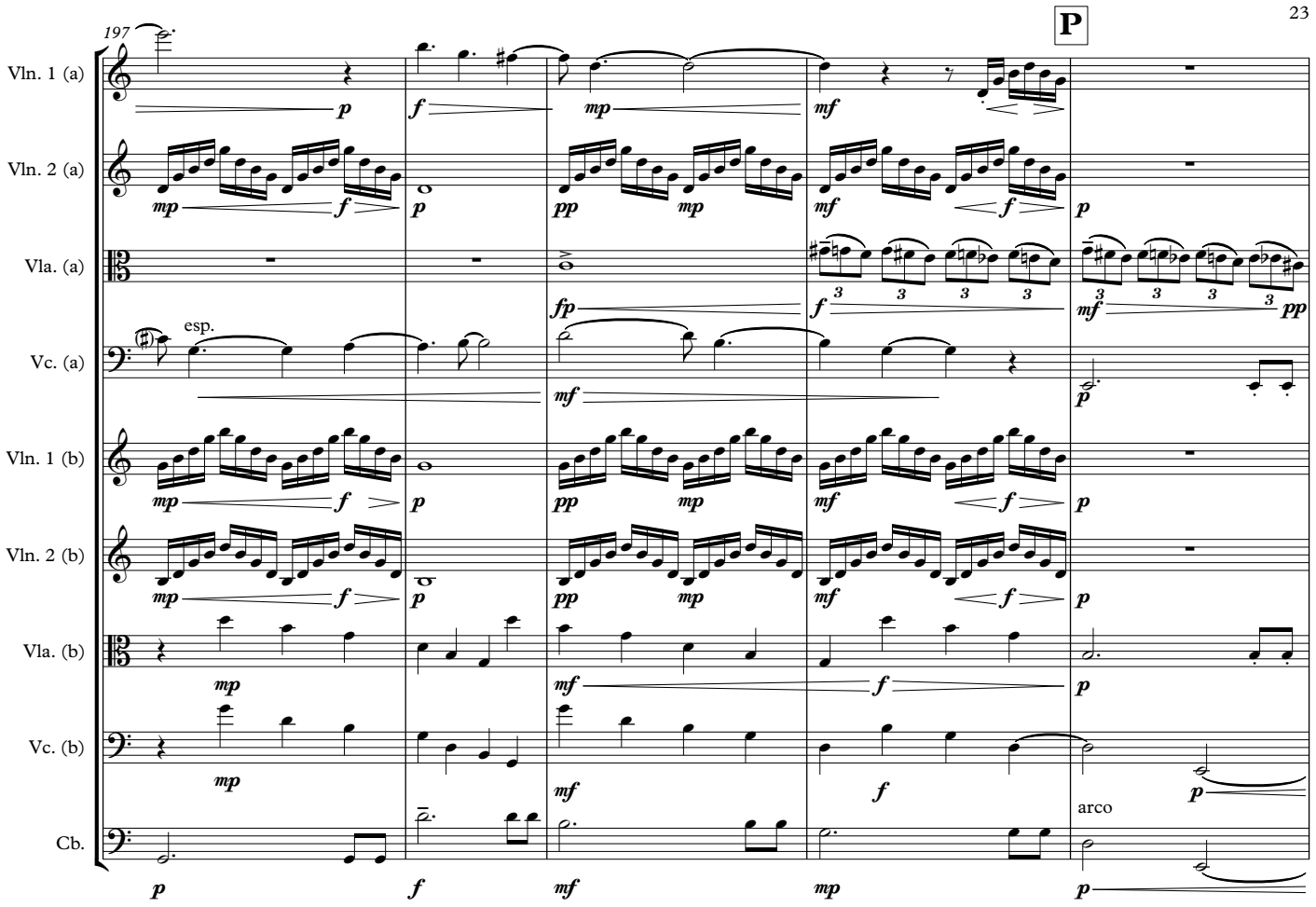

169
O
♪ = ♪
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.
arco
poco f

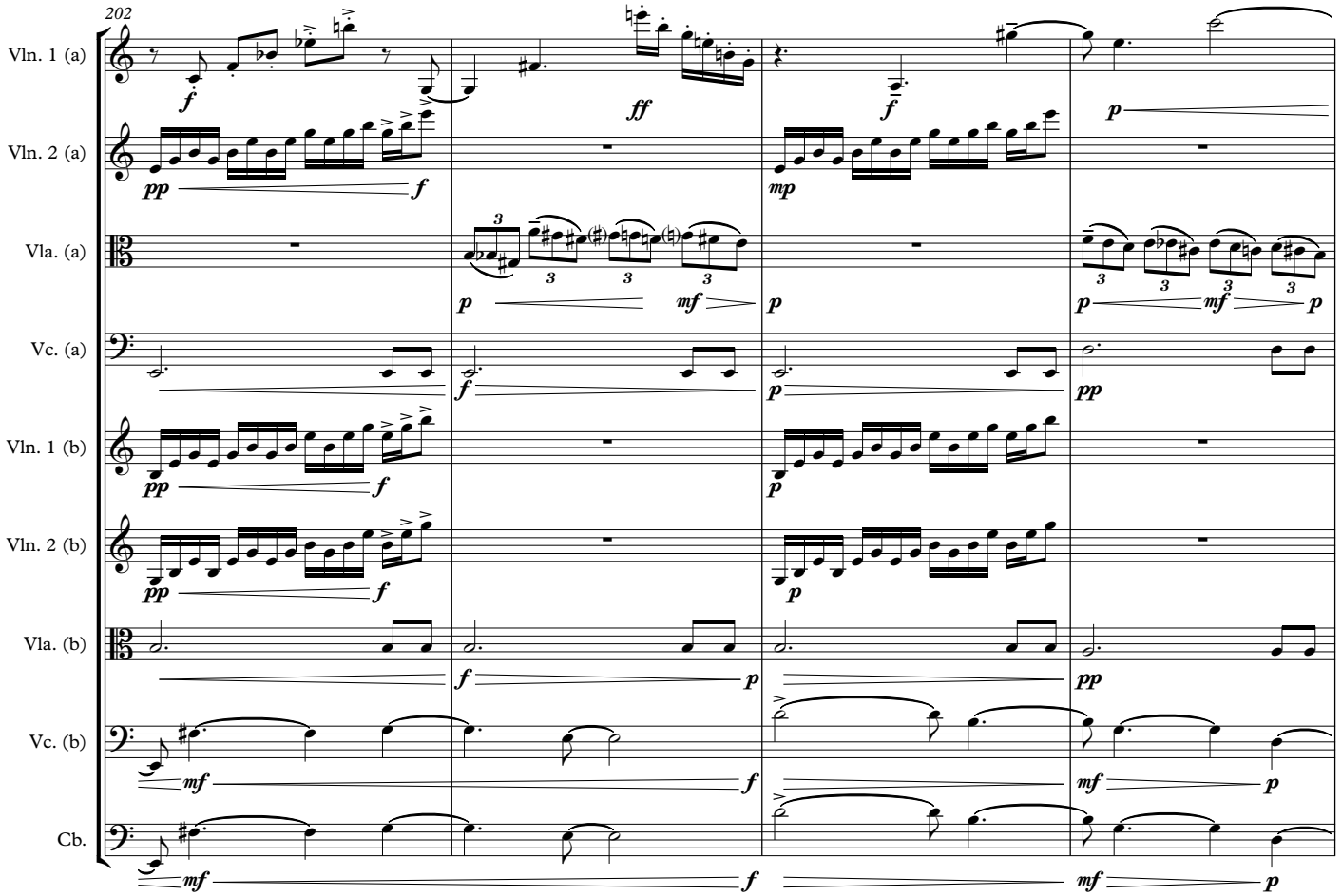

177
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.

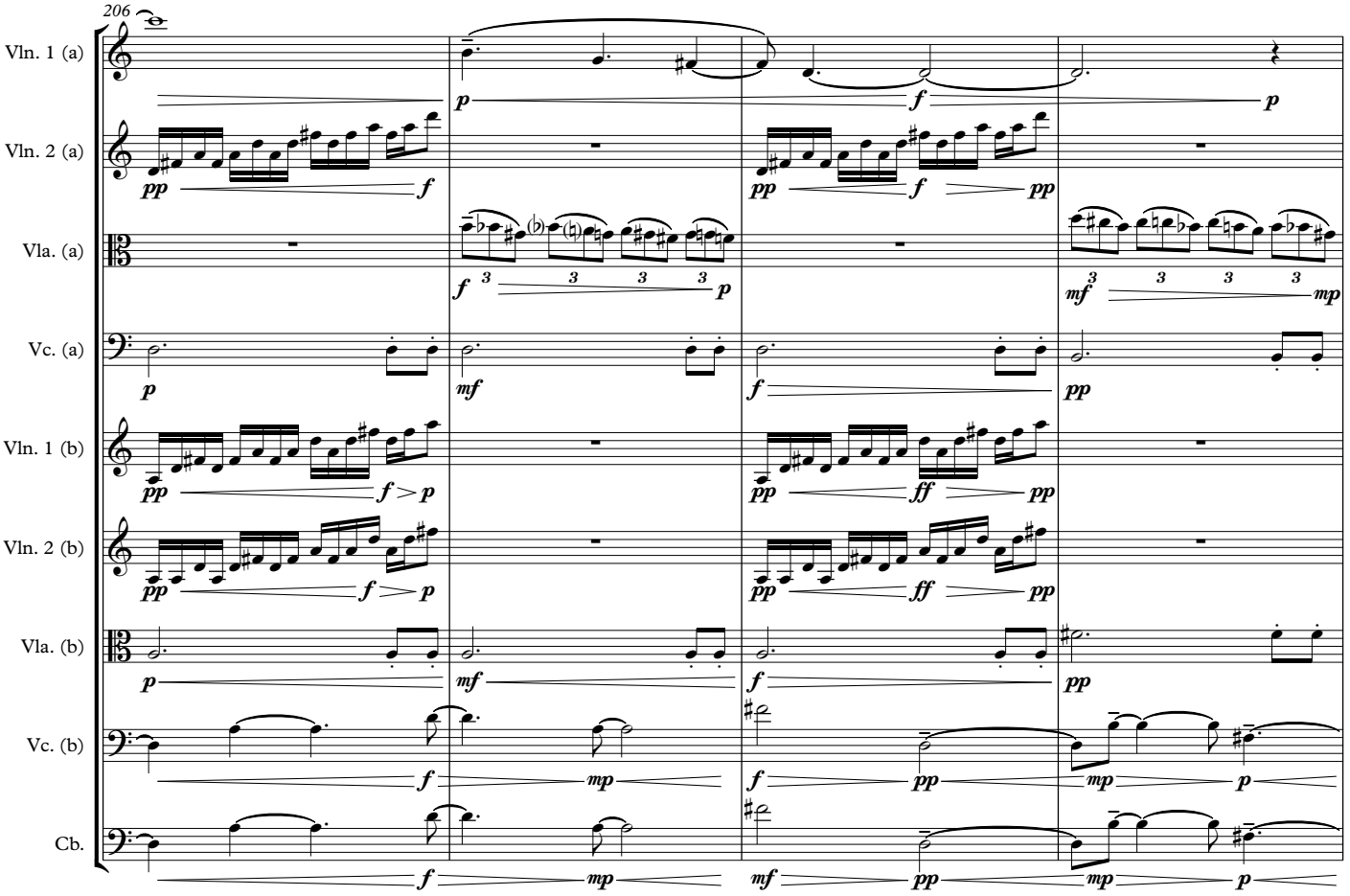

182
Dolce
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.
mp
f
pp

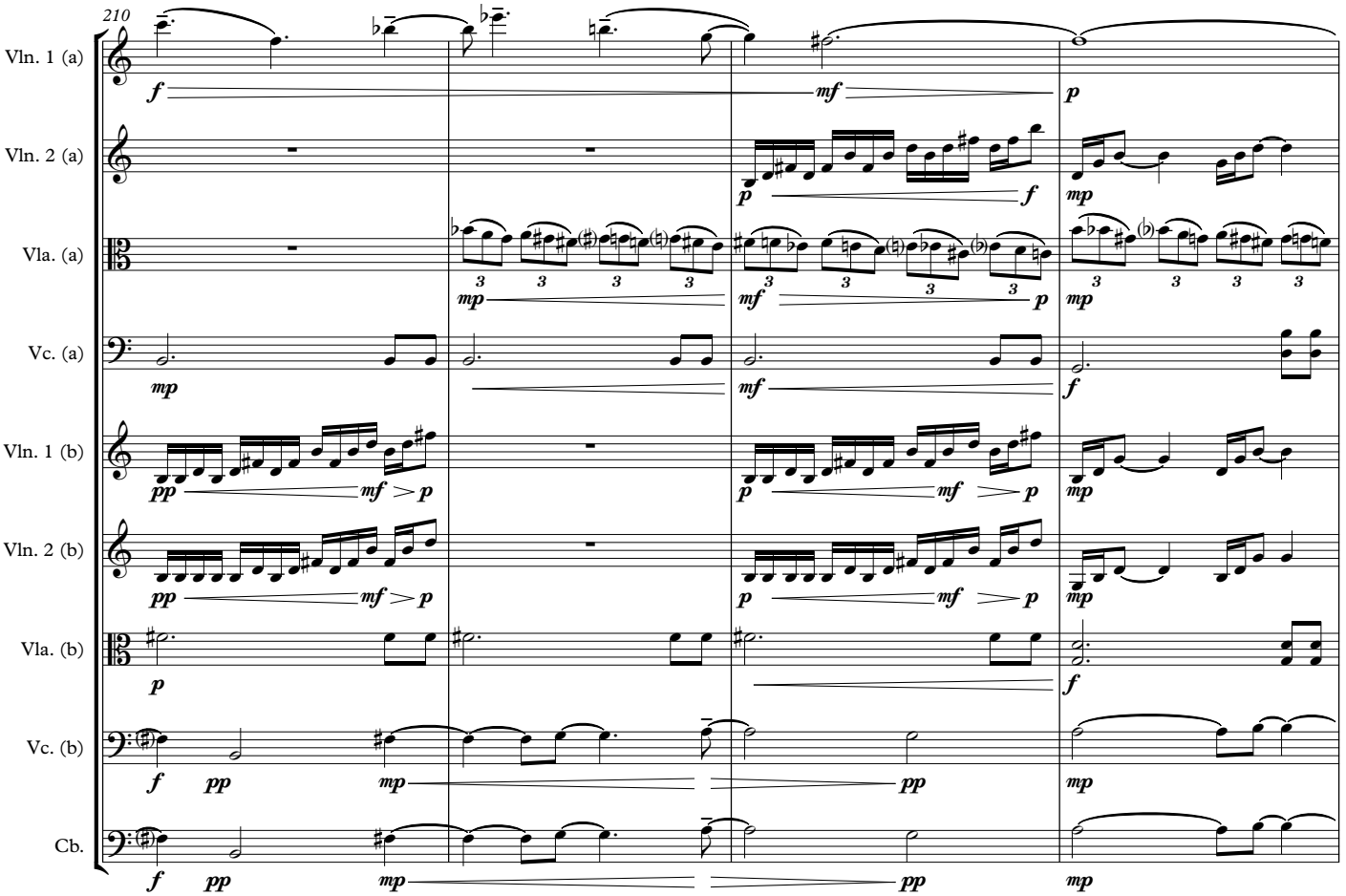

189 ♩ = 132
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
pizz.
Cb.

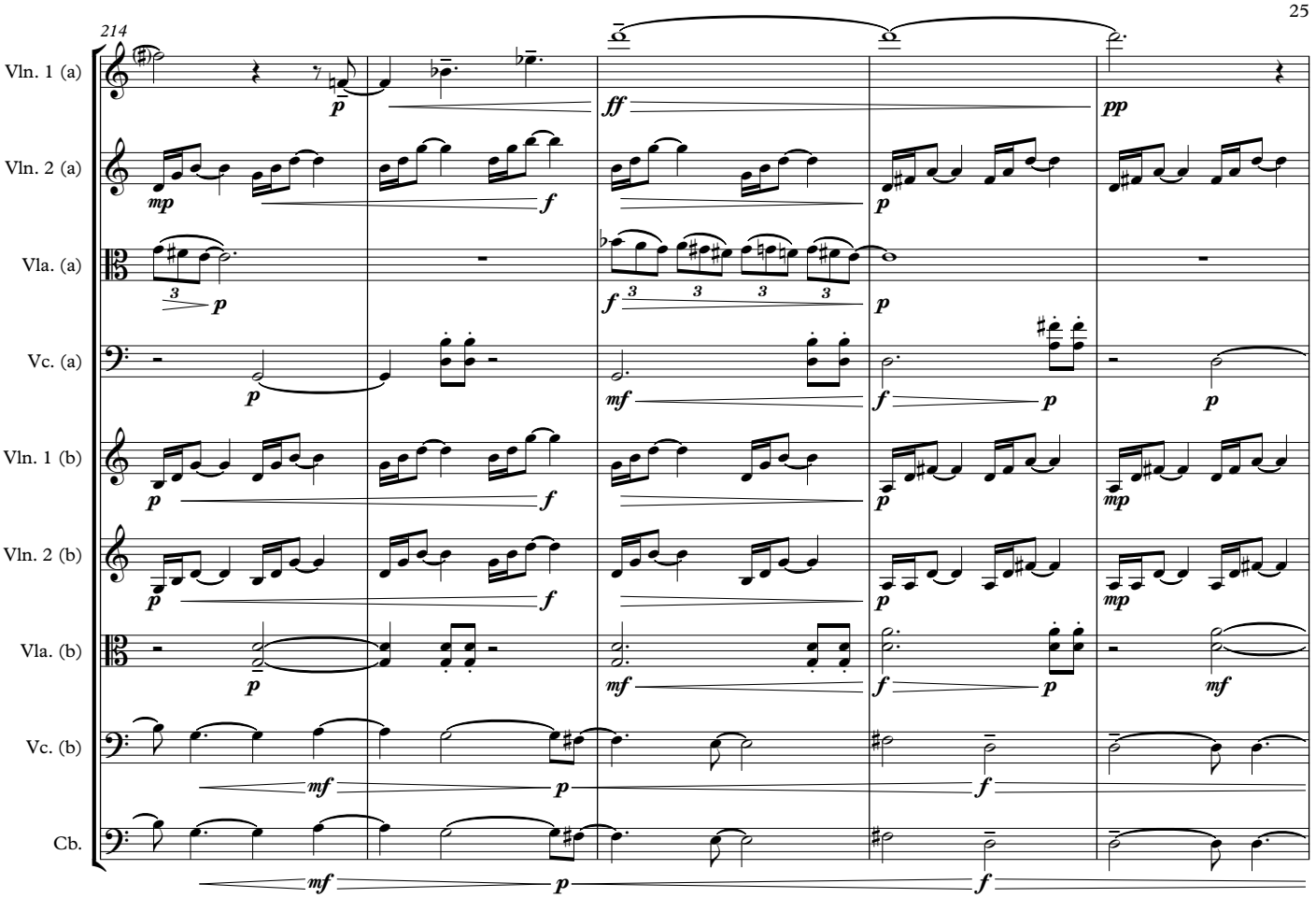

193
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.

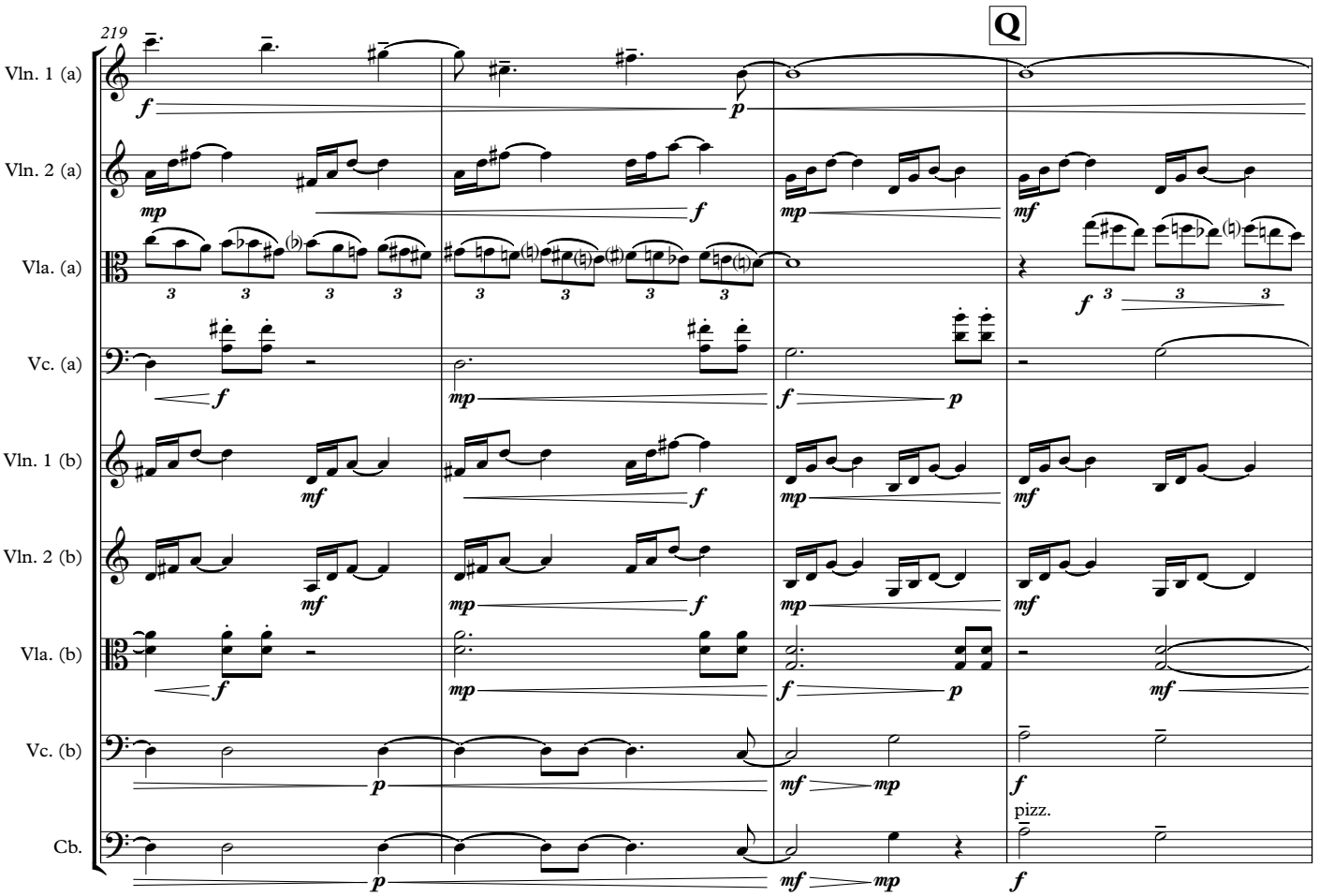

197
P
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.
esp.
arco

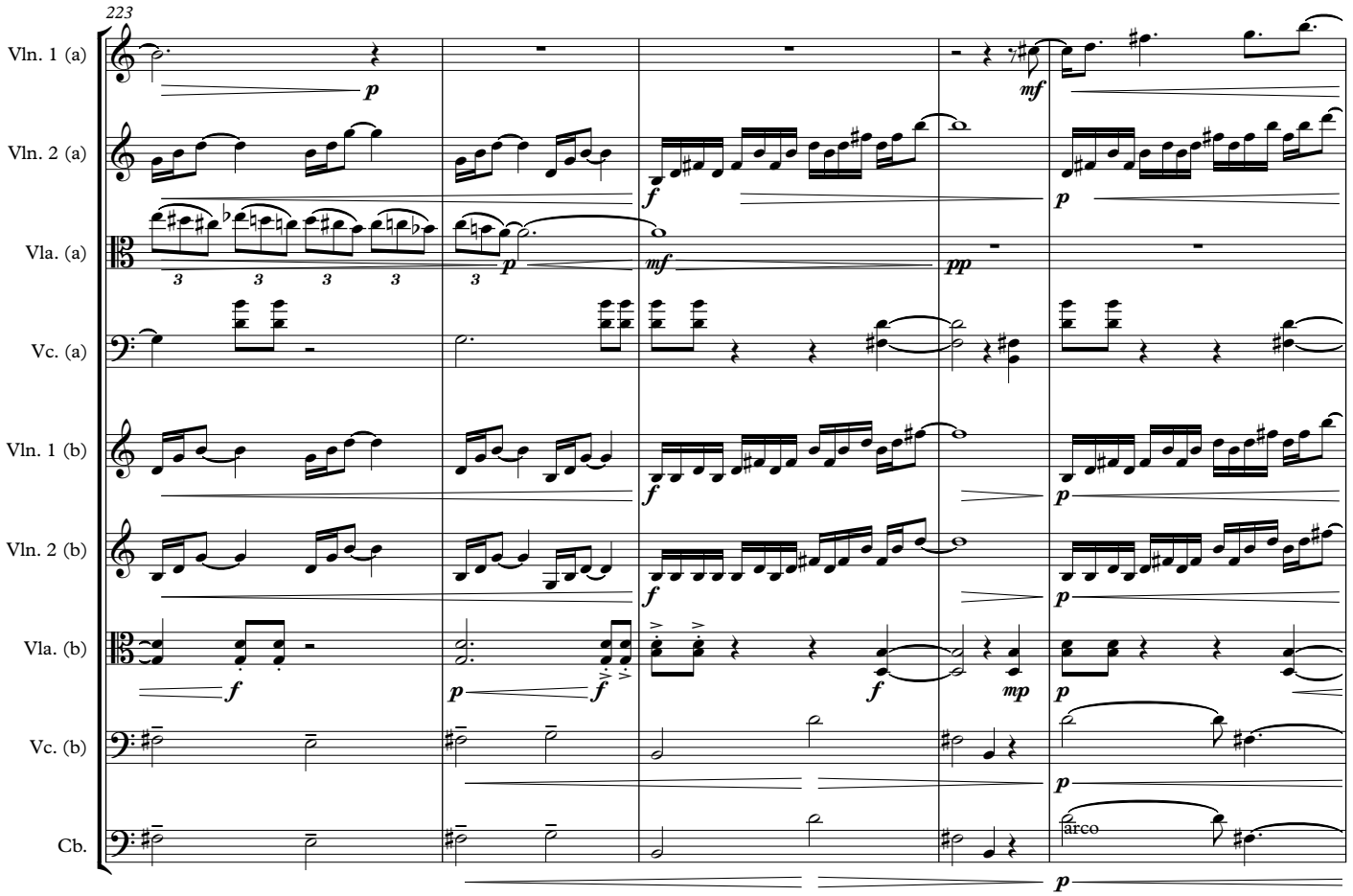

202
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.

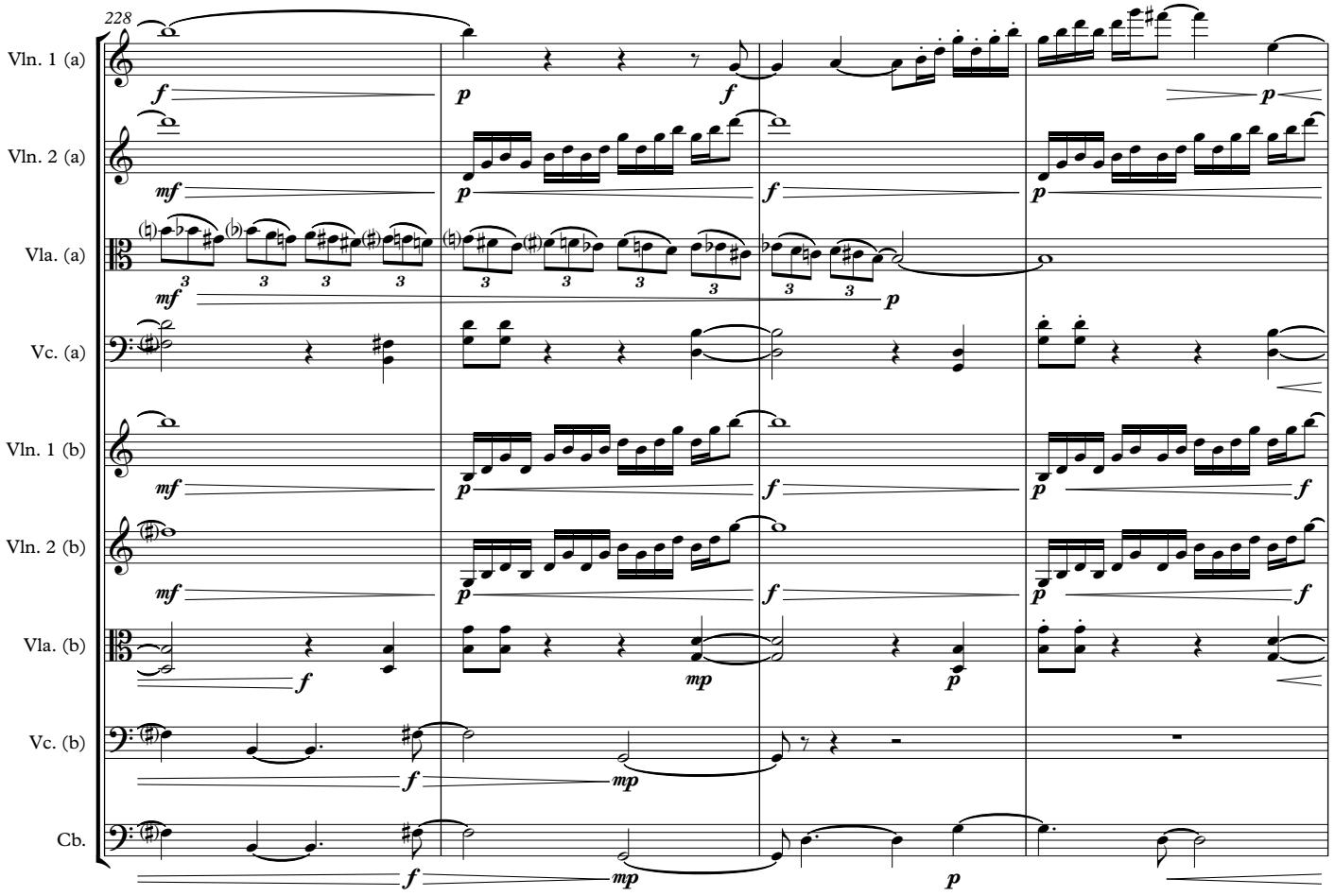

206
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.

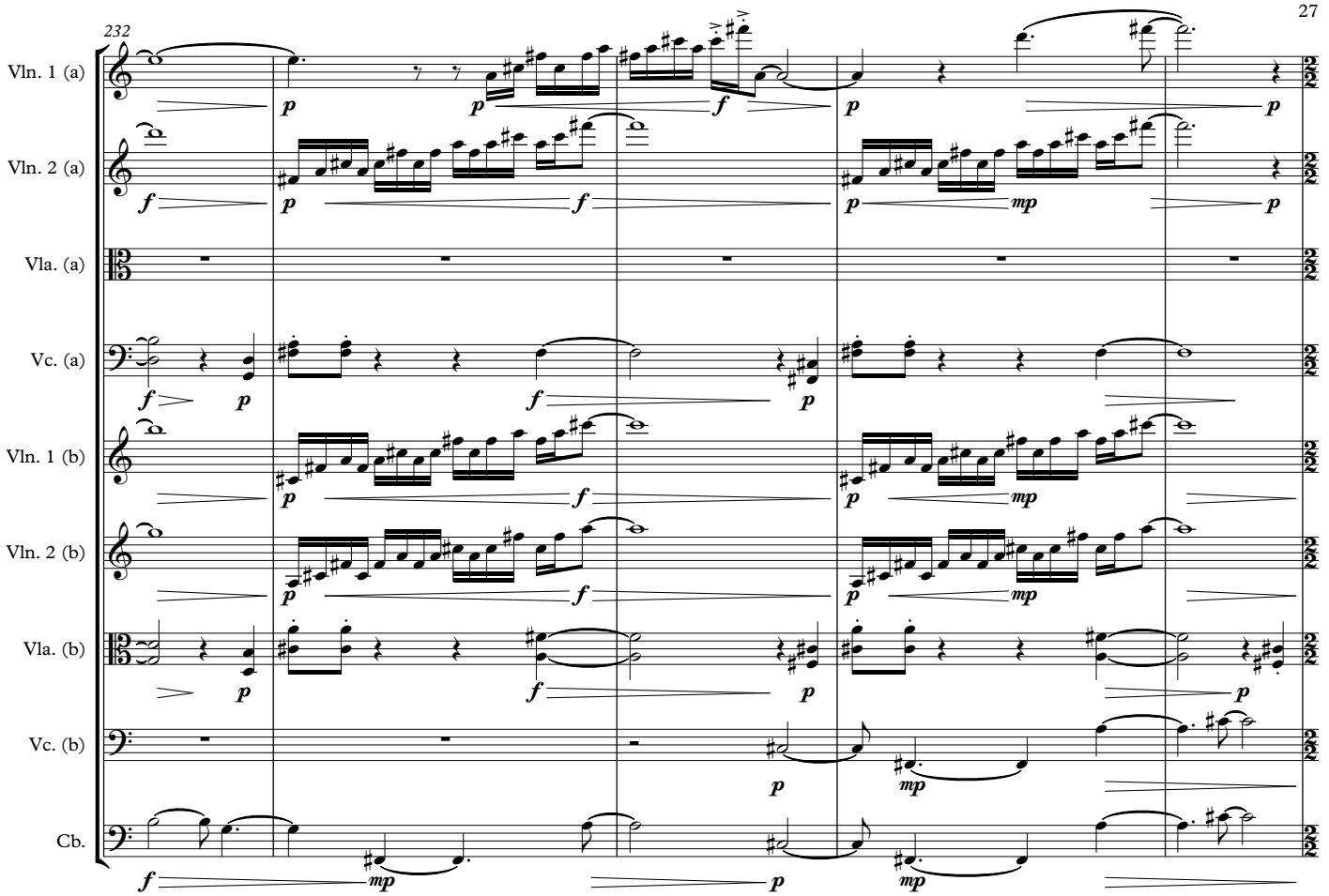

210
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.

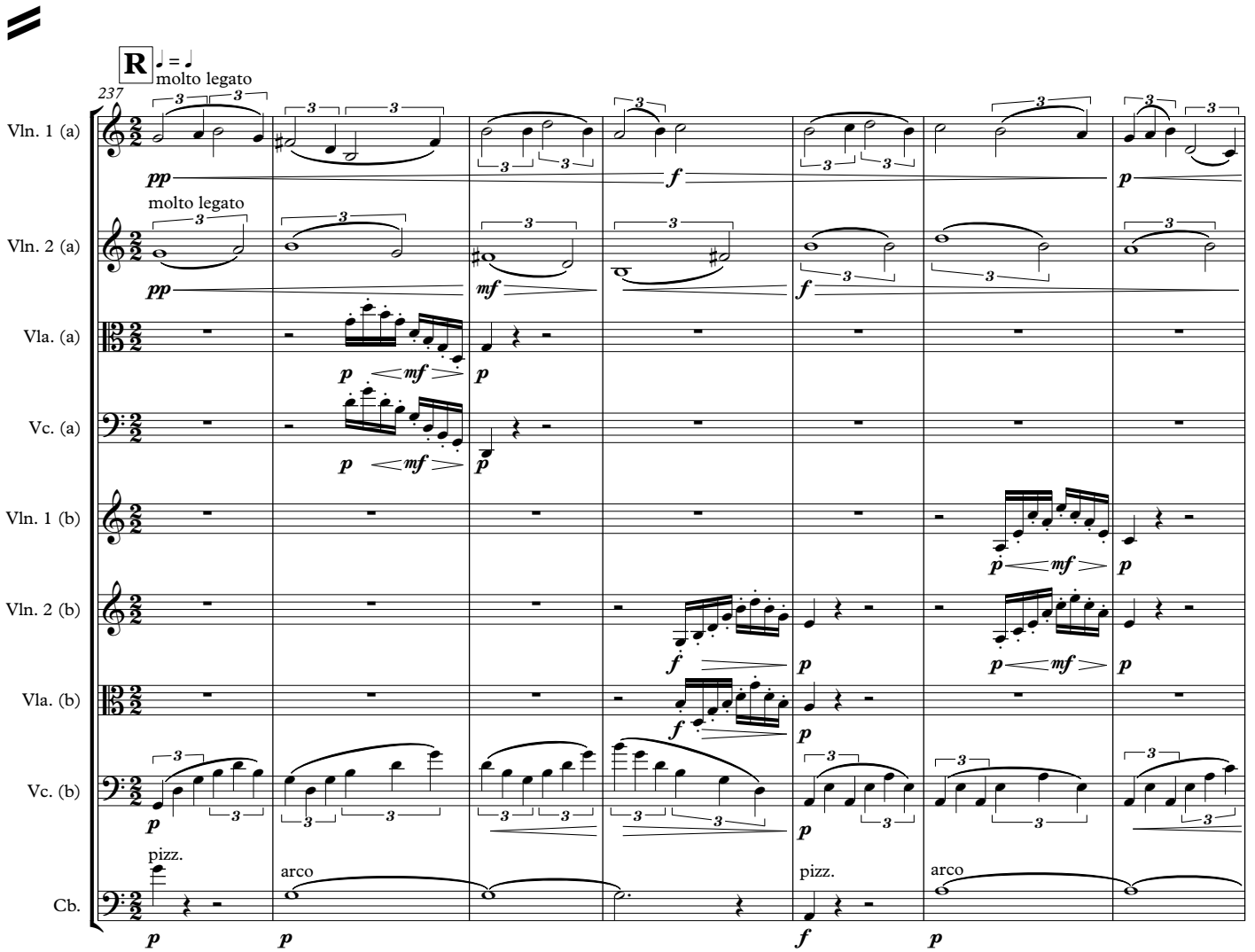

214
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.

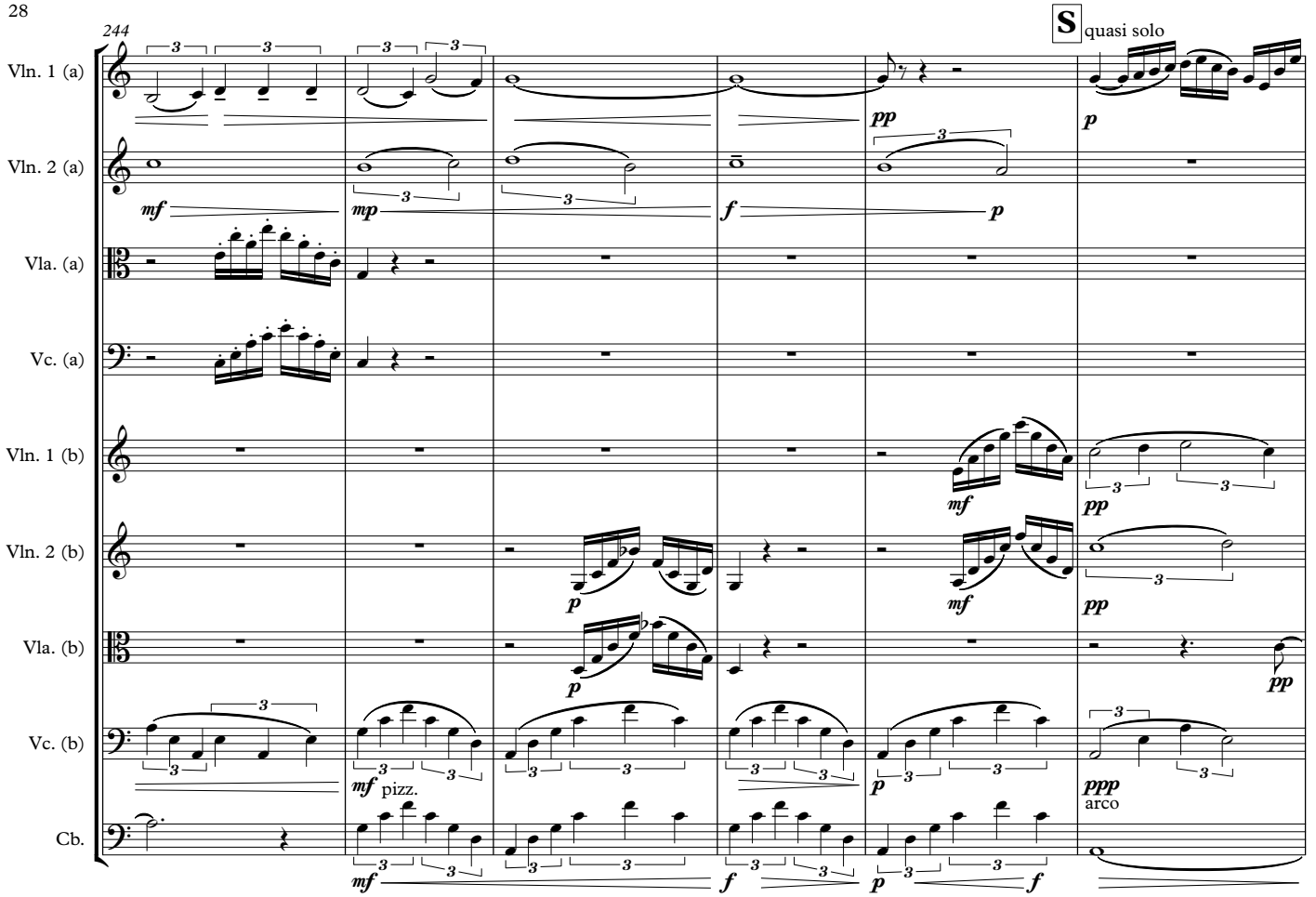

219
Q
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.
pizz.

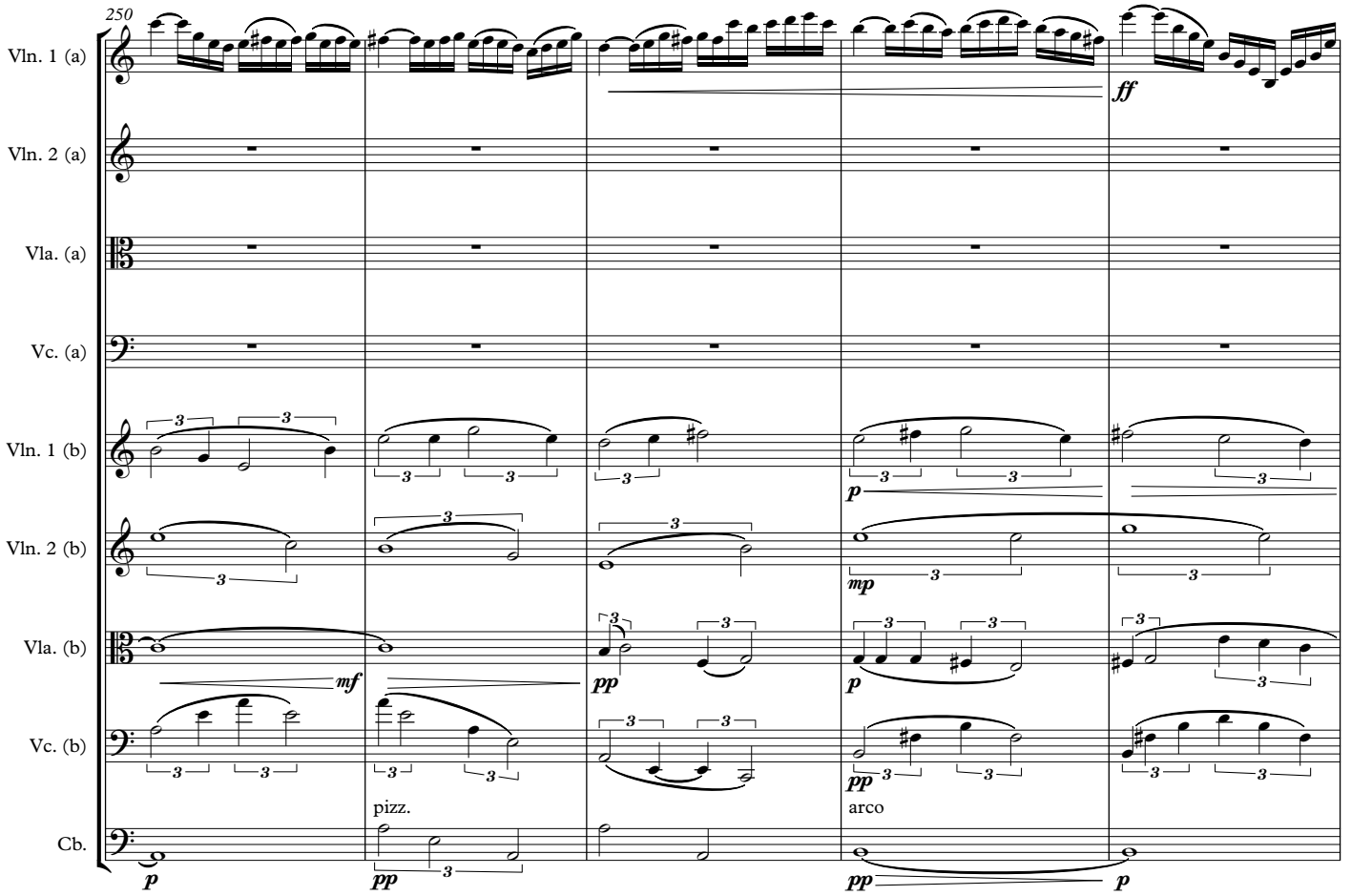

223
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.
arco

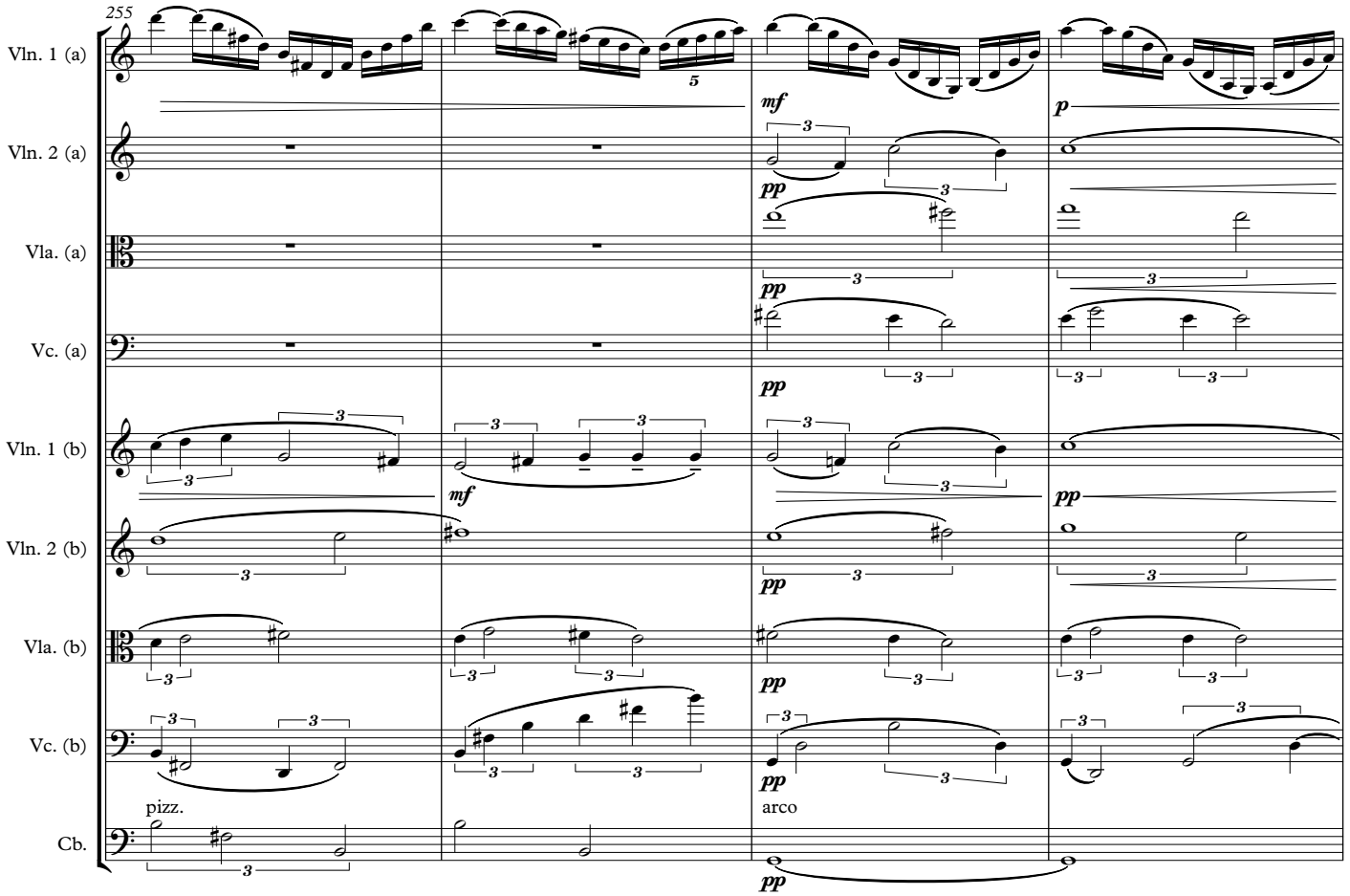

228
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.

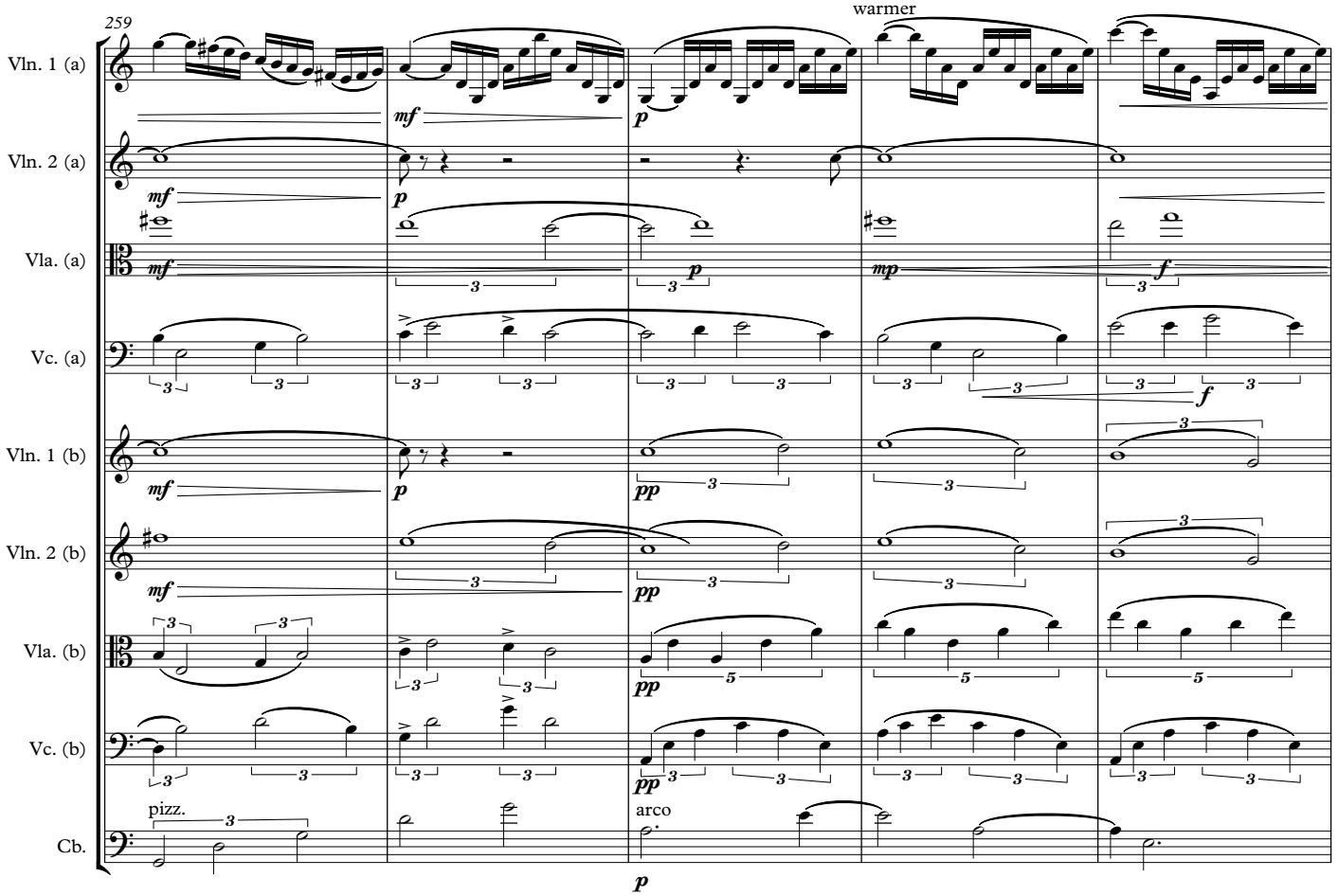

232
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.

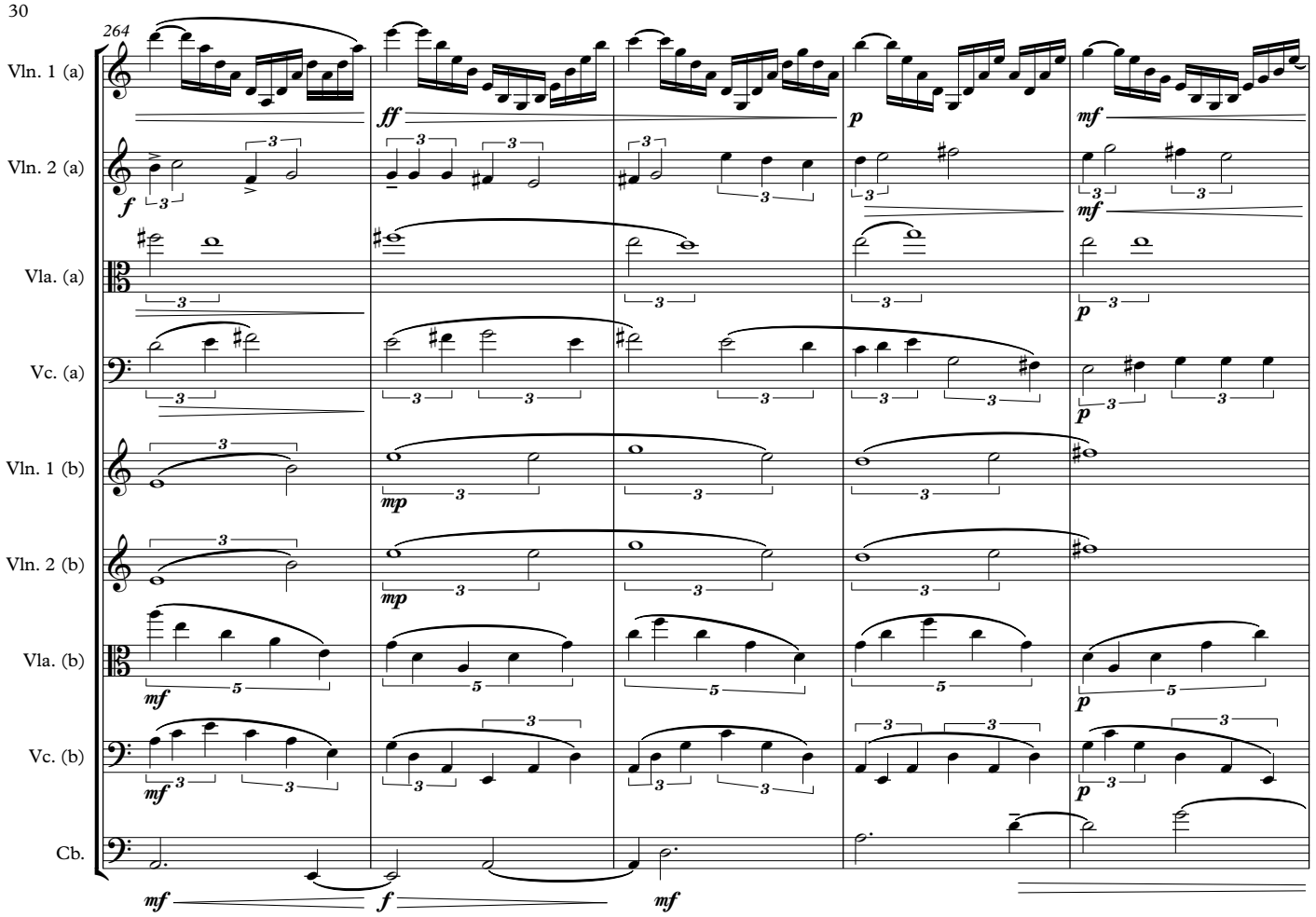

R
molto legato
237
Vln. 1 (a)
molto legato
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
pizz.
arco
pizz.
arco
Cb.

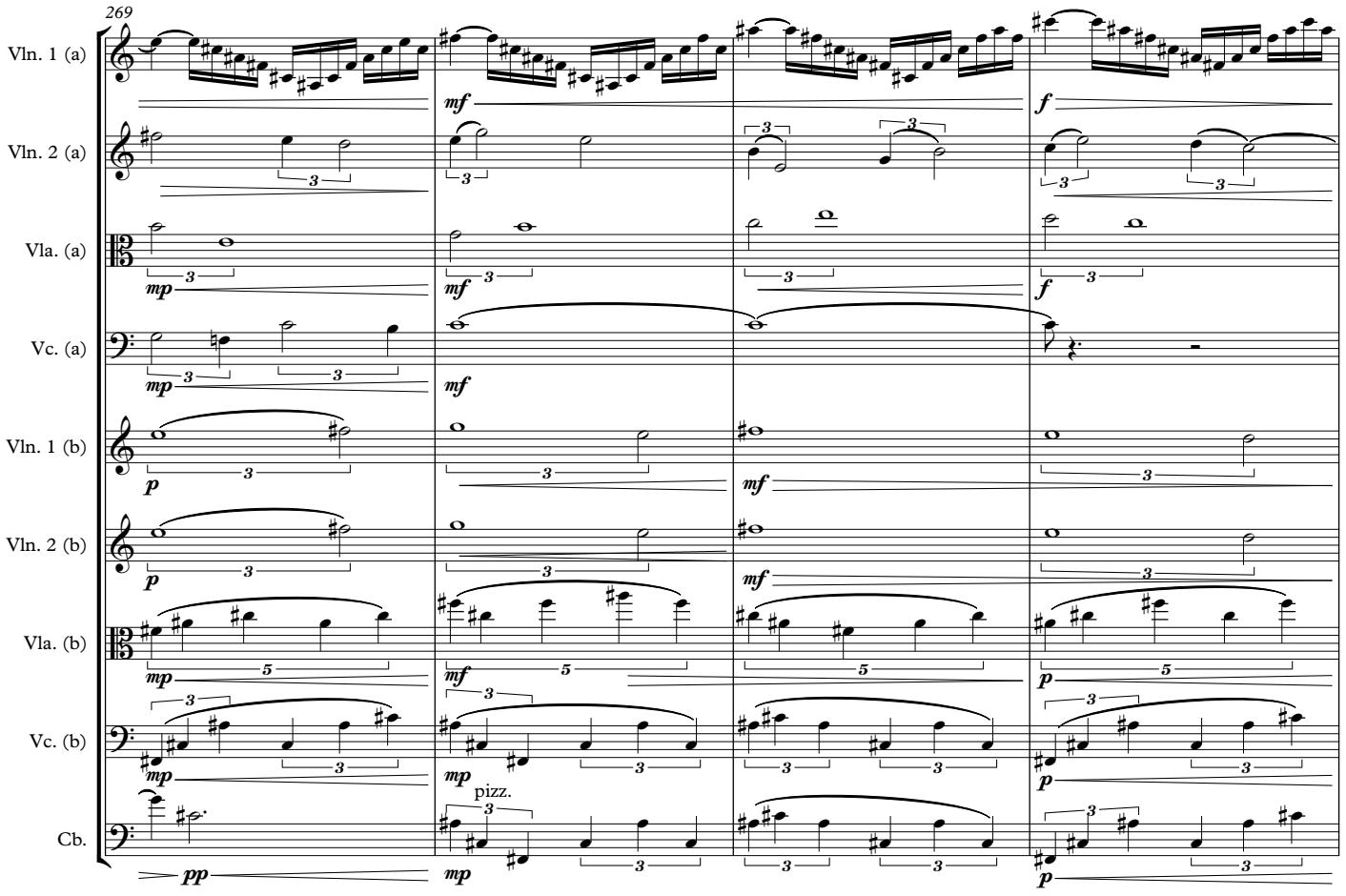

244
S quasi solo
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.
pizz.
arco

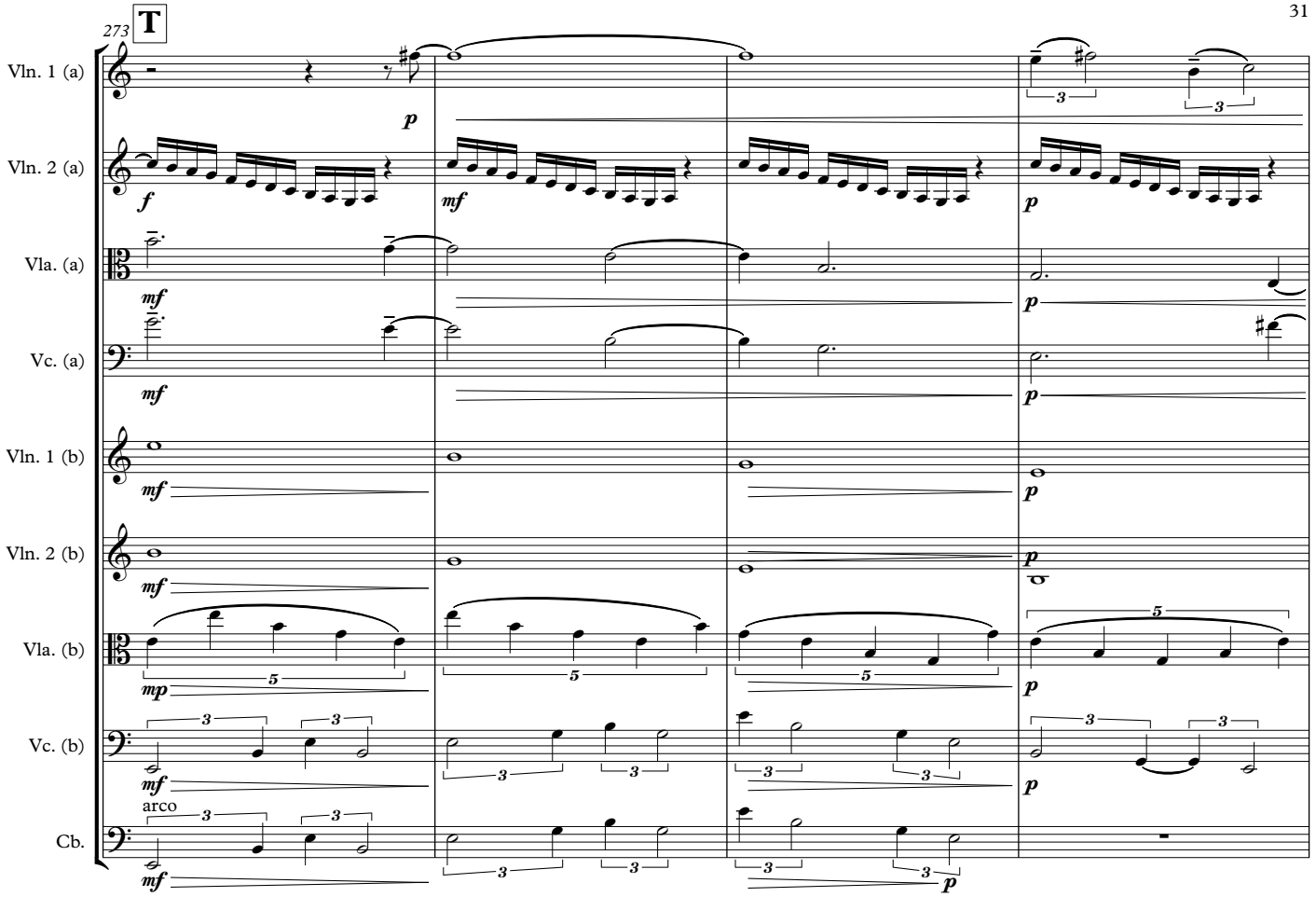

250
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.
pizz.
arco

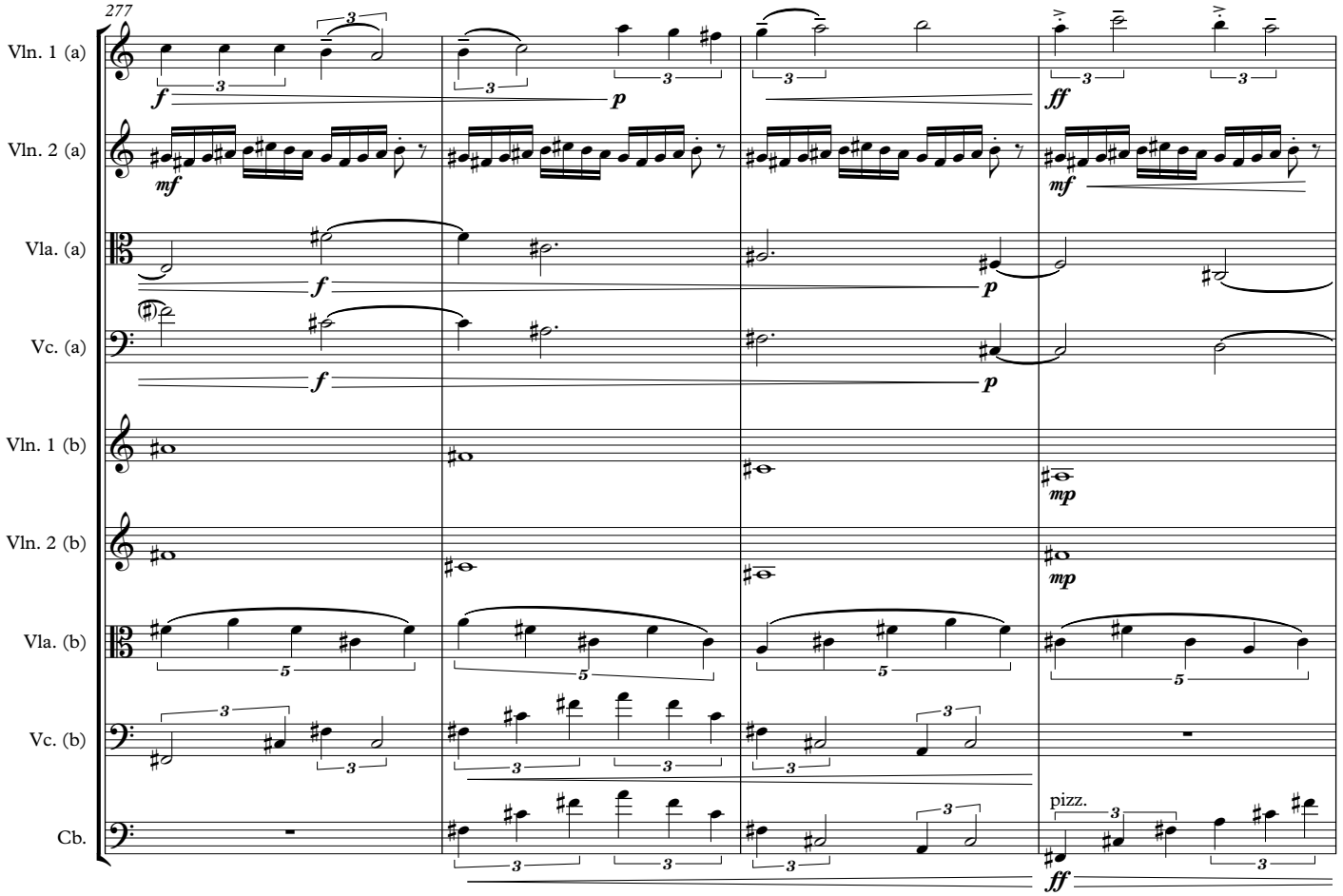

255
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.
pizz.
arco

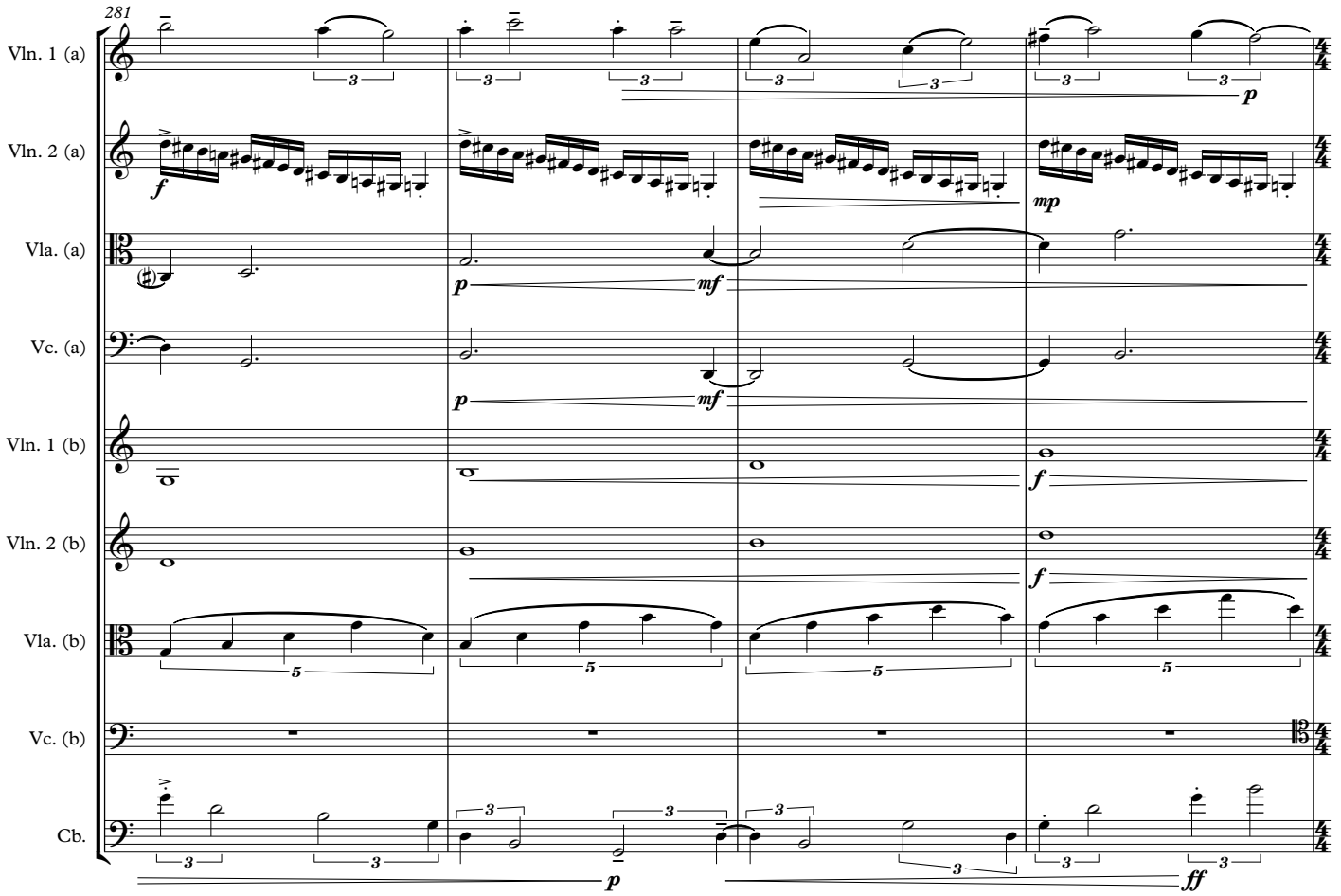

259
warmer
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.
pizz.
arco

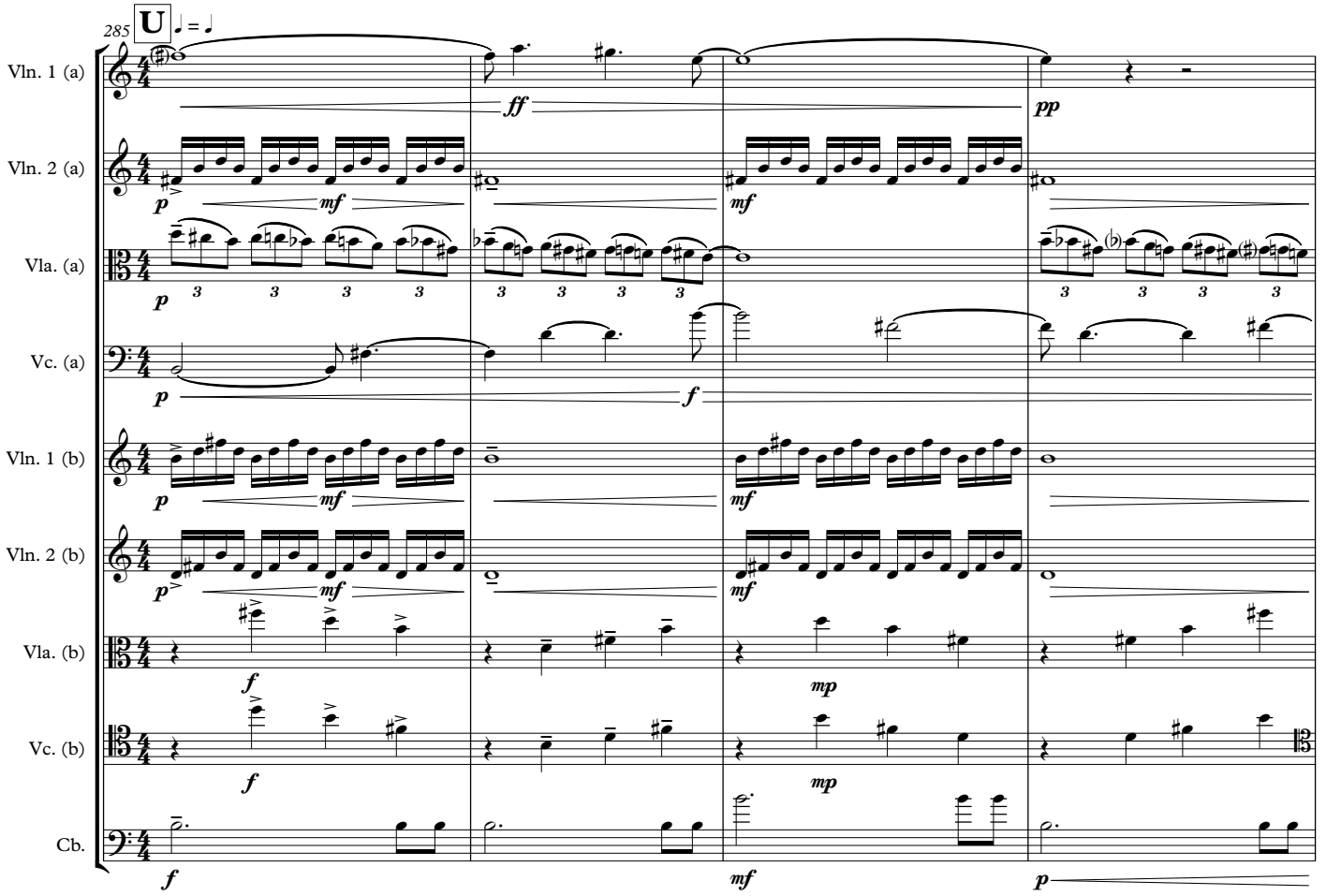

264
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.

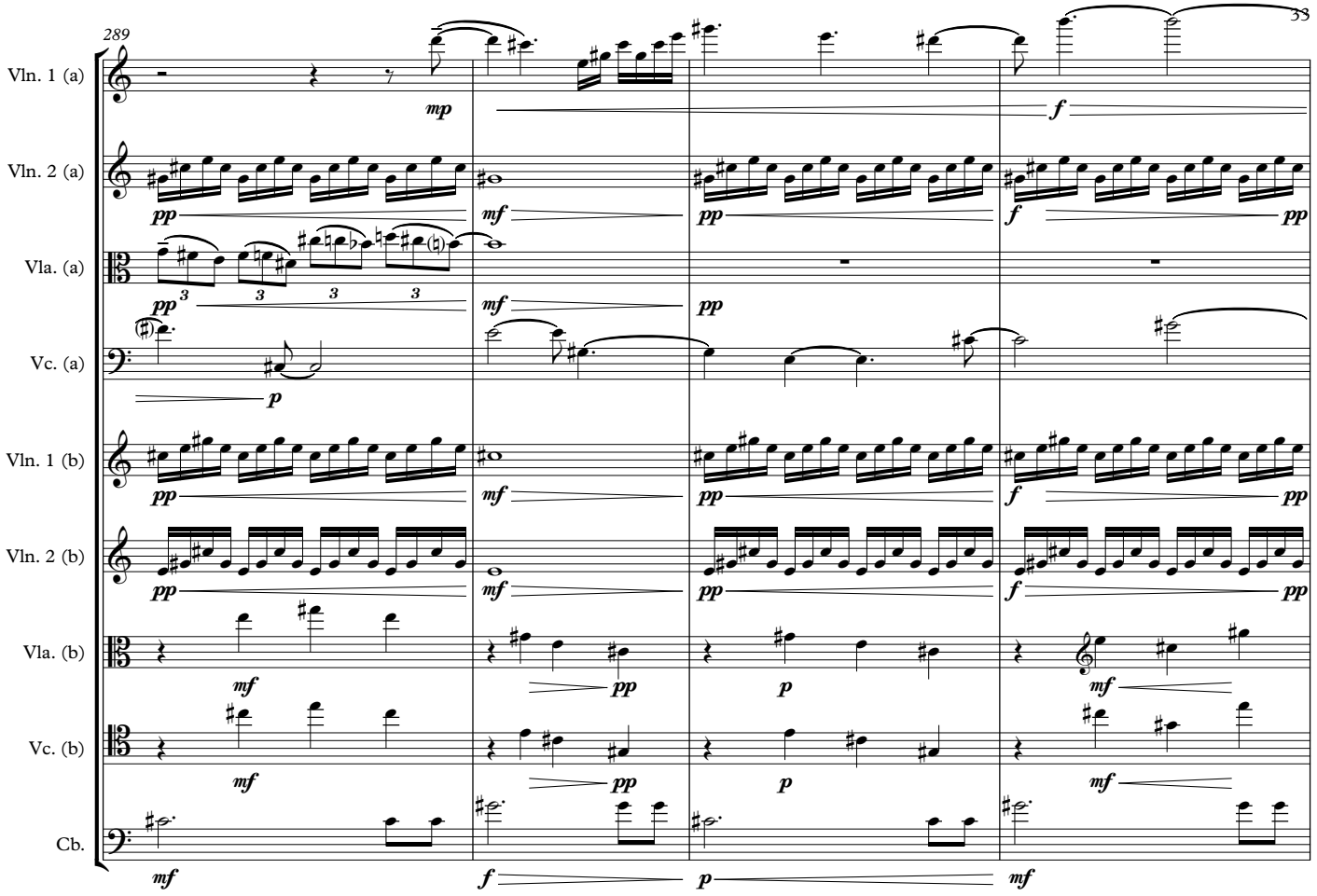

269
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.
pizz.

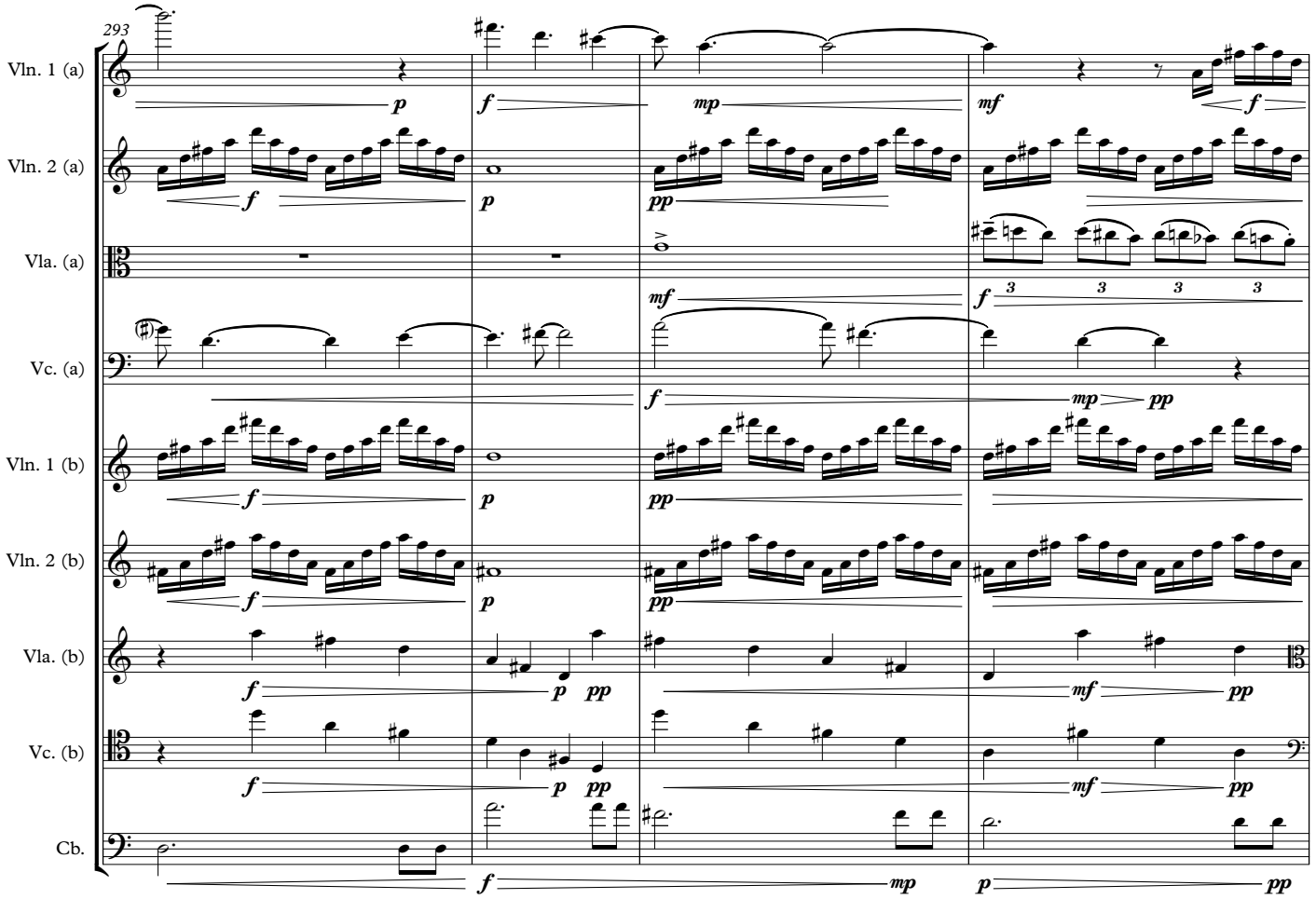

273
T
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.
arco

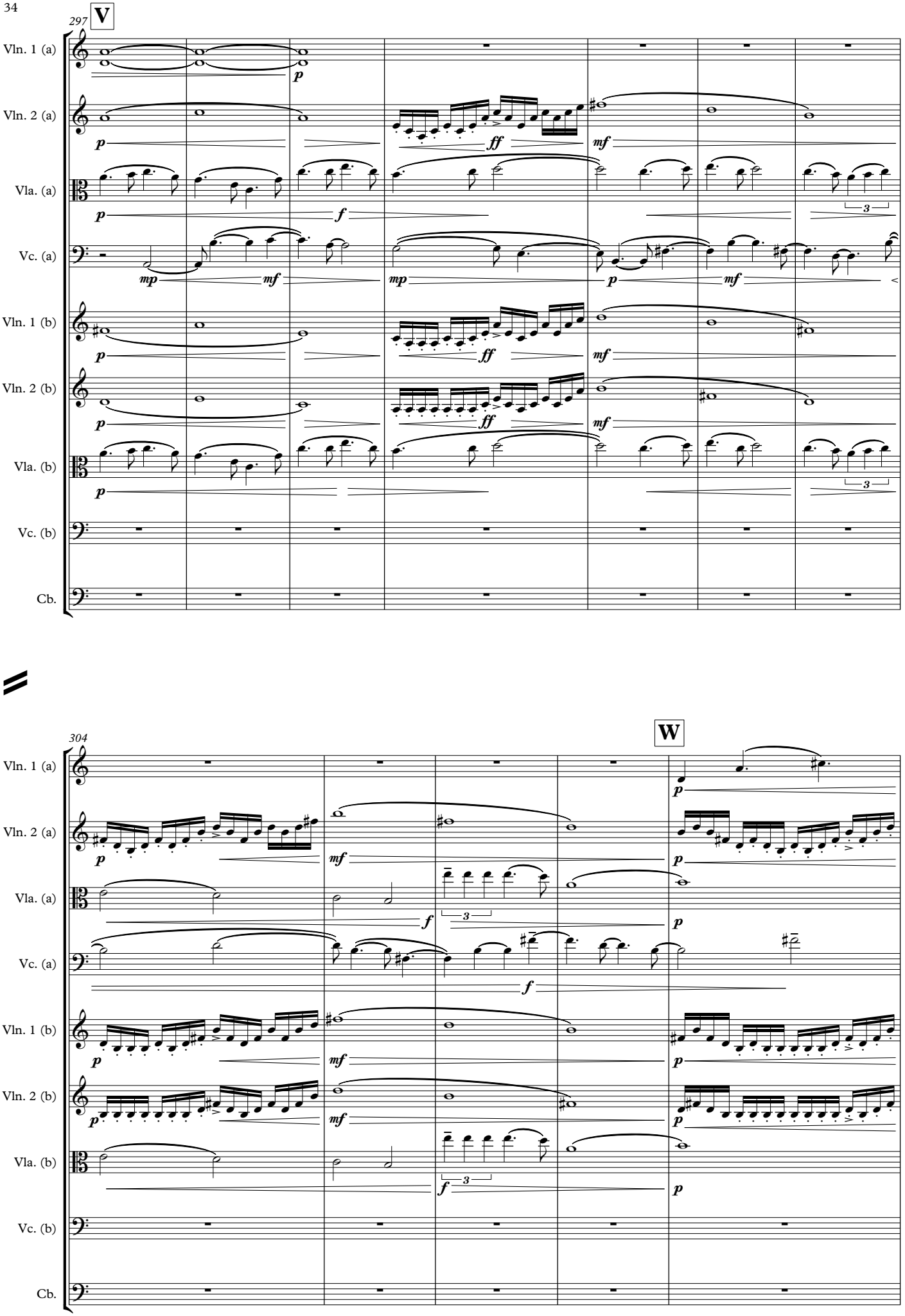

277
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.
pizz.

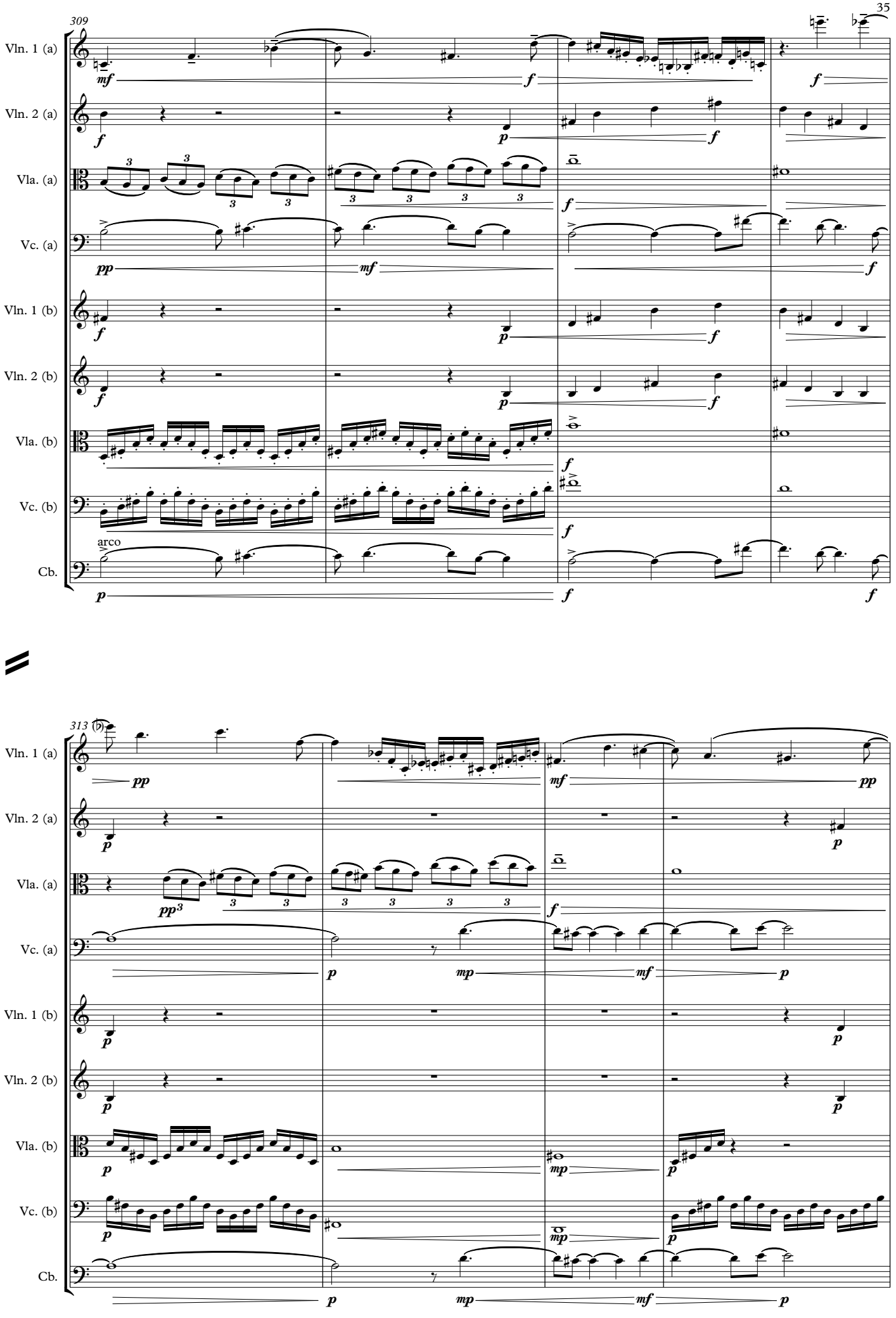

281
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.

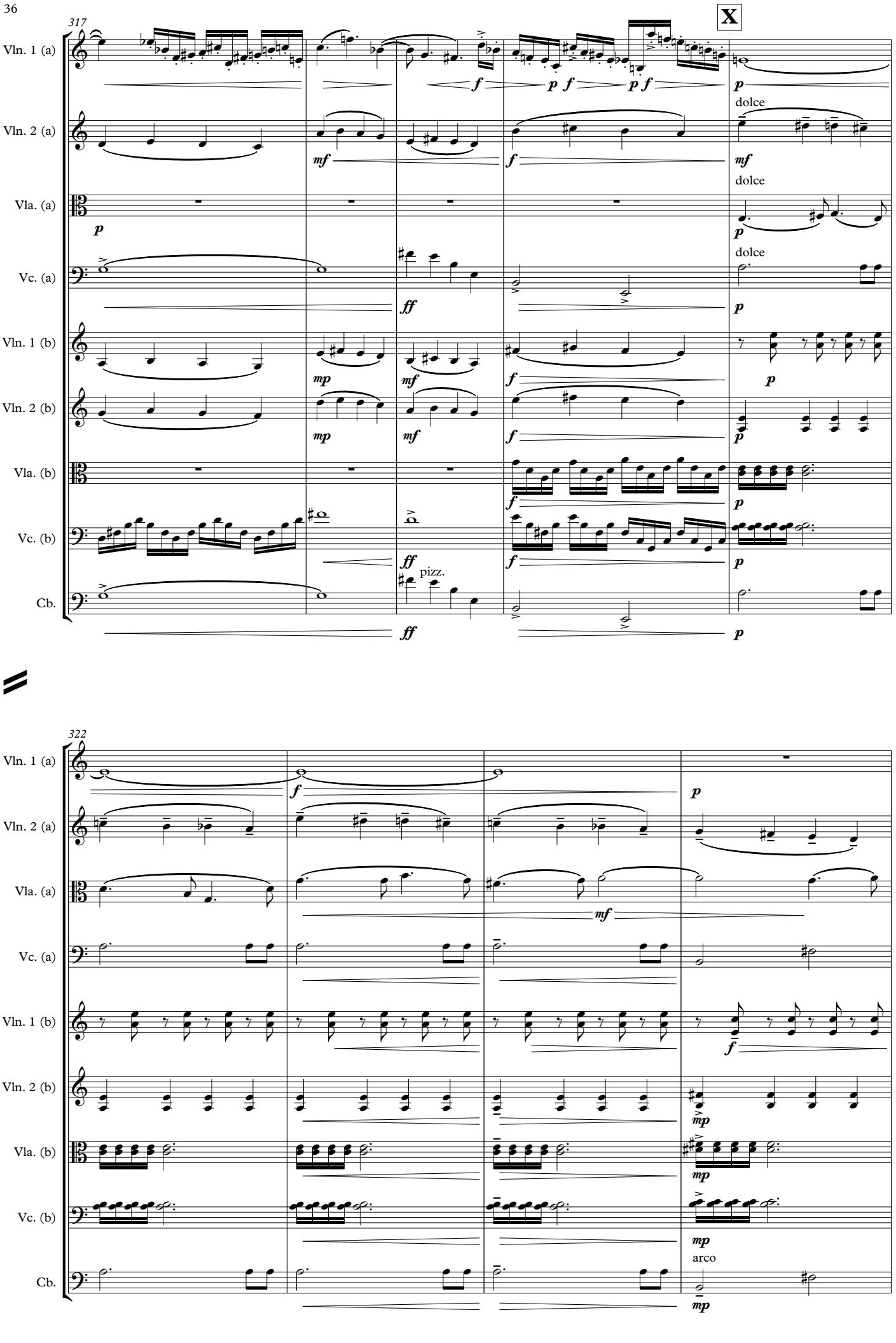

285
U
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.

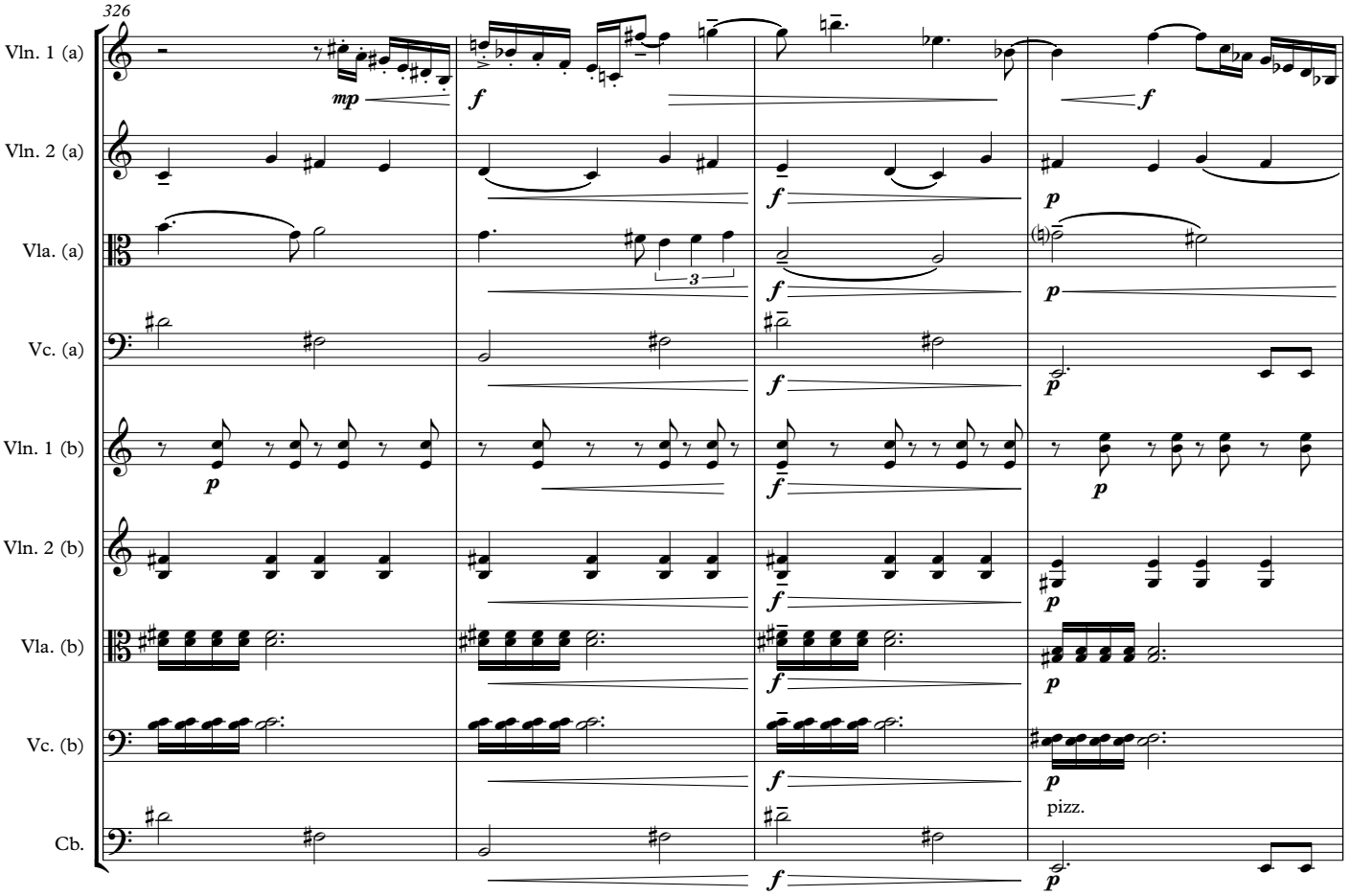

289
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.

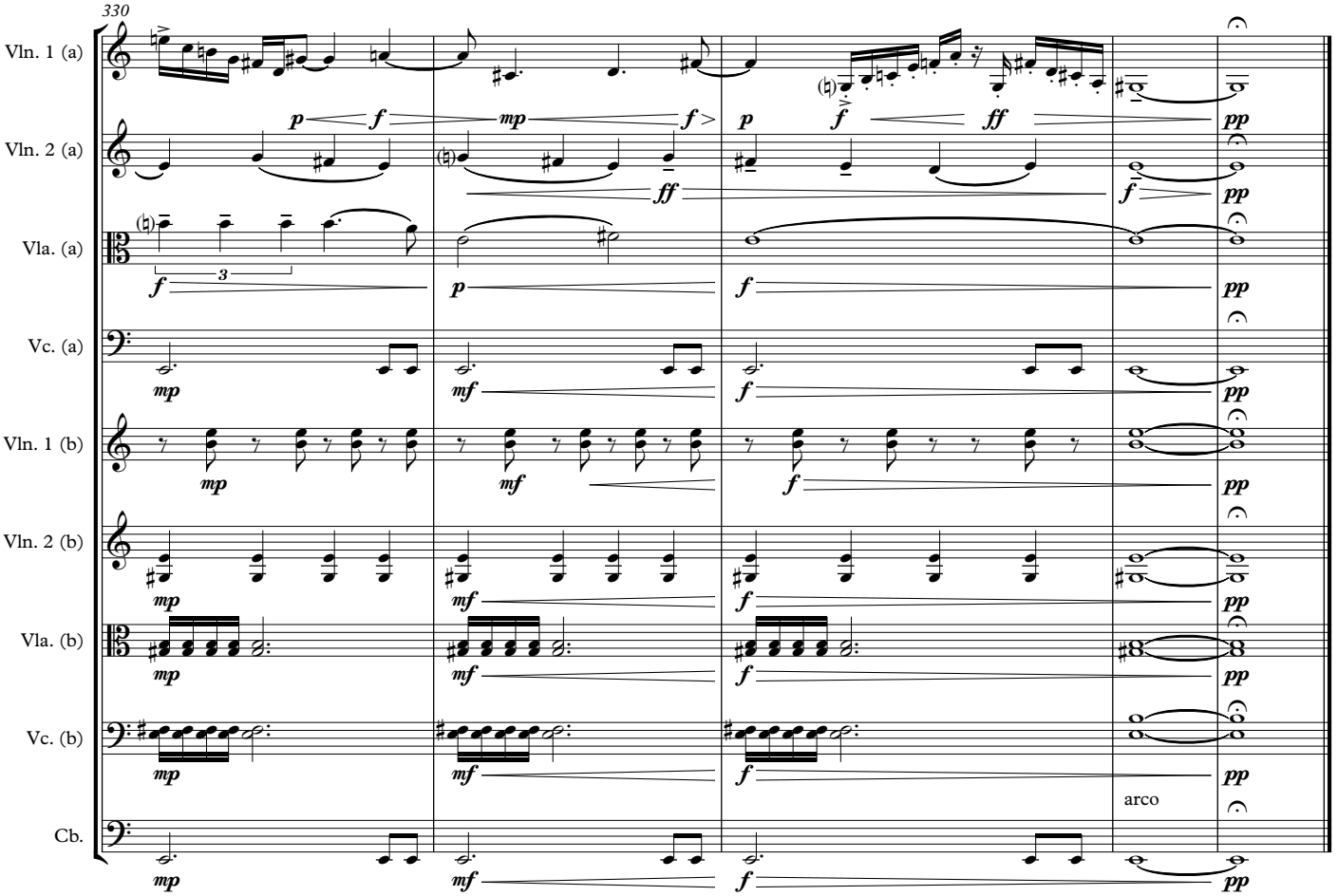

293
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.


297
V
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.
304
W


309
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.
arco
313
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.


317
X
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.
dolce
pizz.
322
arco


326
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.
pizz.


330
Vln. 1 (a)
Vln. 2 (a)
Vla. (a)
Vc. (a)
Vln. 1 (b)
Vln. 2 (b)
Vla. (b)
Vc. (b)
Cb.
arco