D'un sang qu'elle poursuit...

d'après Jean-Philippe Rameau

for accordion

Martin Iddon (2014)

D'un sang qu'elle poursuit... (2014)

D'un sang qu'elle poursuit... is made up of six sections and may be performed in three different ways. First, all six sections may be performed, with each one lasting one and a half minutes, giving a total duration in performance of 9 minutes. Second, any one of these sections may be performed individually, but with the single section (and thus the complete piece) lasting for 9 minutes. Third, all six sections may be performed, with each one lasting nine minutes, giving a total duration in performance of 54 minutes. The short quoted fragment at the end of section six should be performed only if all six sections have been performed; if section six is performed alone, therefore, the fragment should not be played.In all cases, though the notated materials are evenly spaced, this is not time-space notation: the performer may make any event last longer or shorter at his or her discretion, as long as the total duration of the piece is adhered to. Within whatever decisions are made here, however, the generally sparse and still nature of the piece should be kept in mind. The piece is, throughout, extremely quiet and should be performed at the lowest possible dynamic, with as little motion of the bellows as possible. Dynamic contrast is achieved principally through the different minimum dynamics for pitches to sound across the range of the instrument.

The piece's title is drawn from Racine's *Phèdre* (1677), with the musical material derived from Rameau's *Hippolyte et Aricie* (1733), which was based on Racine's play. *D'un sang qu'elle poursuit...* was written for Vincent Lhermet as a part of his Project Rameau, on the occasion of the two hundred and fiftieth anniversary of the composer's death.

Leeds/Chesterfield, May–June 2014

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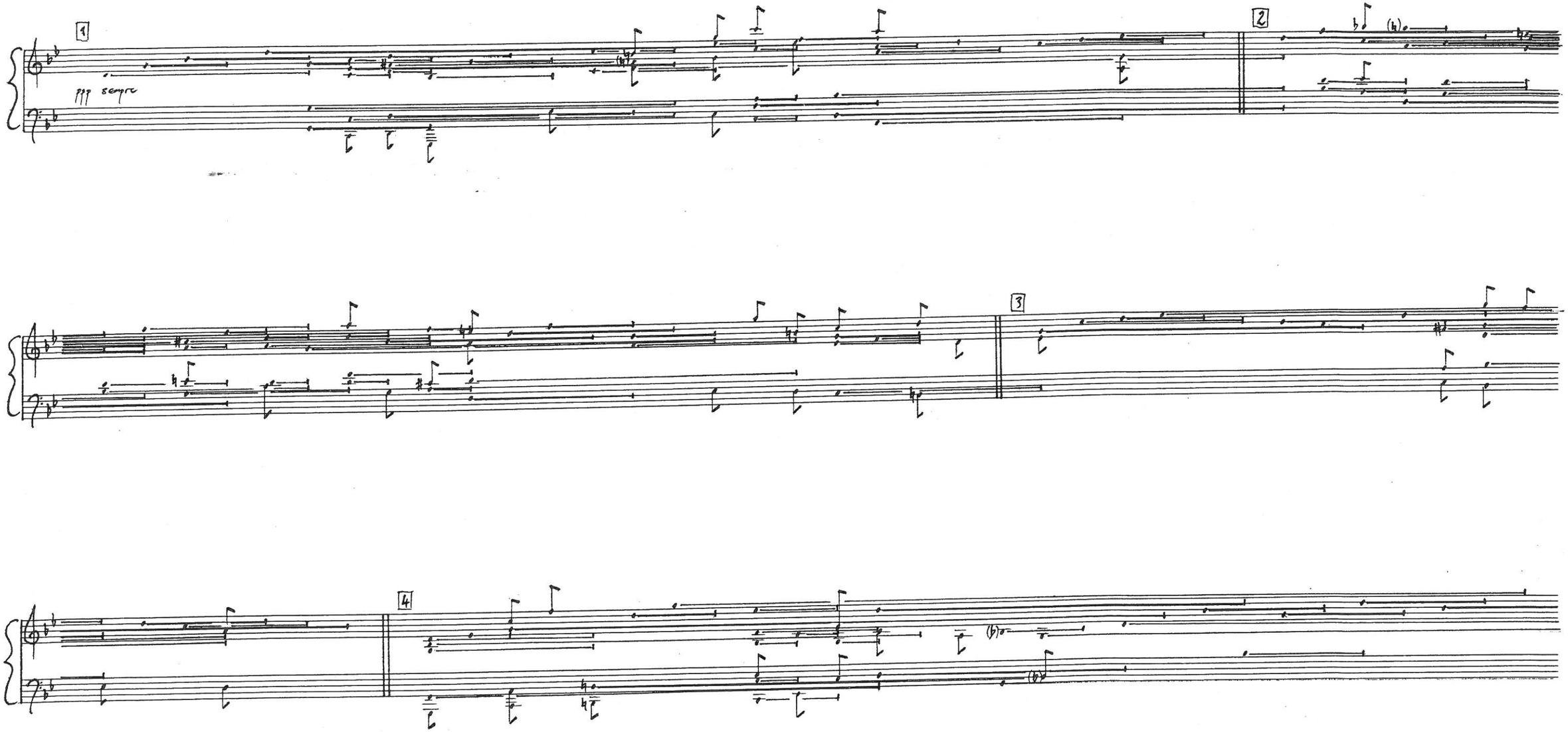

5

6

a tempo, quasi recit.

M. Ulm, 3.vi.2014