

Κρηναῖαι

(crinaeae)

for flute, bass clarinet, piano, percussion, violin, and violoncello

Martin Iddon (2015)

Κρηναῖαι (2015)

μουσάων Ἐλικωνιάδων ἀρχώμεθ' αἰδεῖν,
αἴθ' Ἐλικῶνος ἔχουσιν ὄρος μέγα τε ζάθεόν τε
καί τε περὶ κρήνην ἰοειδέα πόσσ' ἀπαλοῖσιν
ὄρχεῦνται καὶ βωμὸν ἐρισθενέος Κρονίωνος.
καί τε λοεσσάμεναι τέρενα χροά Περμησσοῖο
ἢ Ἴππου κρήνης ἢ Ὀλμειοῦ ζαθέοιο
ἀκροτάτῳ Ἐλικῶνι χοροὺς ἐνεποιήσαντο
καλοὺς, ἱμερόεντας: ἐπερρώσαντο δὲ ποσσίν.

— Theogony, Hesiod, 1–8

General notes

Κρηναῖαι has no score, only parts for each instrument. The flute, bass clarinet, violin, and violoncello should begin section I. of their parts *ad libitum*. There is no need for any attempt to synchronise entries; unison attacks may or may not occur. The three bongo figures in the percussion part must have been heard before *all* four of the above instruments have reached section II. Here, and throughout, a fermata over a double barline indicates a pause which may be of any duration.

The piano is silent throughout section I., and may begin section II. as soon as any other player has begun that section, which is to say as soon as the pianist hears a glissando figure in one of the other parts. Again, throughout section II., a double barline with a fermata above it indicates a pause of any duration. If this results in the piece containing periods of silence, this is wholly acceptable. Significantly longer pauses will be necessary during section II. in the piano and percussion parts. The more florid figures in these two parts should be audible above the more general instrumental texture, while retaining an extremely quiet dynamic.

It is necessary that the pianist complete section II. before the 'cellist reaches the final part of section II. and that the percussion does the same before the violinist reaches the final part of section II.: the 'cellist cues the pianist to begin section III., which the pianist must do *during* the final part of section II. in the 'cellist's part. Likewise, the percussionist is cued to begin section III. by the violinist and must, thus, have completed section II. before the violinist reaches the final part of section II. in the violin part. The flute and bass clarinet may or may not have begun section III. before the pianist and/or percussionist.

The flute, bass clarinet, violin, and violoncello repeat the final five notes of their part until the pianist finishes their part. These five players end together, in the case of the flute, bass clarinet, violin, and violoncello ending on whichever pitch of the repeated figure they have reached when the pianist completes their part. The percussionist should have completed their part before the other players.

Martin Iddon, Leeds/Chesterfield, July–September 2015

Programme note

In Greek mythology, the crinaeae were the naiads, water nymphs, who protected and dwelled in fountains and wells. Sacred fountains and wells were intimately linked with inspiration in the Greek world: the Hippocrene fountain on Mount Helicon, formed by the hooves of Pegasus, was sacred to the Muses, and the Pirene fountain in Corinth, where Pegasus himself would drink, was visited by Roman poets in search of inspiration. Other fountains, like those at Delphi, were fed by the Castilian Spring, and thus were intertwined with sites of prophecy. As Robin Lane-Fox has it, ‘wherever there was water, there was a possible source of prophecy’.

Like numerous other of my pieces—most particularly *hamadryads* (2010) and the other pieces named for the individual hamadryads, such as *Ptelea* (2014), all of which make use of readings of Josquin’s *Nymphes des bois* in order to generate pitch material—crinaeae utilises a high Renaissance source in the background, here Dufay’s isorhythmic motet *Salve flos tusce gentis*, which concerns itself with the naiads. Highly active on the rhythmic level, but extremely quiet—always on the borders of silence—and with a broadly static set of pitch materials—deployed most often as points, extended lines, or brief glissandi—crinaeae is composed of individual part books, with no score, such that the fine details of the piece are highly determined, but points of entry and, indeed, form in a broader sense, occurs in the moment of performance.

crinaeae is a part of a larger cycle of pieces, each named for a particular type of naiad, begun with *eleionomae* (premiered by Distractfold in 2013), and which will continue in *limnades*, *potameides*, and *pegaeae*.

crinaeae

flute

Martin Iddon (2015)

I.

flat, colourless. begin ad libitum



ppp sempre

(longa = 5-8"

brevis = 2-5")

II.

breathe ad libitum, but try to preserve sense of continuity

attacca

pitch

breath

(ppp sempre)

♩=48 → ♩=60

Tempo ad libitum

ordinario, chiaro e statico

♩=48 → ♩=120

♩=72 → ♩=60 → ♩=24 → ♩=48

♩=72 → ♩=120 → ♩=96

Tempo ad libitum

ordinario, chiaro e statico

♩=72

▶ ♩=24 → ♩=48 → ♩=60 → ♩=72

▶ ♩=48 → ♩=60 → ♩=72 → ♩=96

▶ ♩=72 → ♩=120

▶ ♩=96 → ♩=120

Tempo ad libitum

ordinario, chiaro e statico

♩=60

crinaeae

bass clarinet in B \flat

Martin Iddon (2015)

I.
flat, colourless. begin ad libitum



ppp sempre
(longa = 5-8"
brevis = 2-5")

II.
breathe ad libitum, but try
to preserve sense of continuity

$\text{♩} = 96$ ————— $\text{♩} = 120$ —————

attacca

(ppp sempre)

pitch

breath

$\text{♩} = 72$ ————— $\text{♩} = 96$ ————— $\text{♩} = 120$ —————

————— $\text{♩} = 72$ ————— $\text{♩} = 48$ —————

$\text{♩} = 60$ ————— $\text{♩} = 96$ ————— $\text{♩} = 120$ —————

First system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The music is in 9/8 time. Above the staff, there are tempo markings: a quarter note followed by "=96", and a half note followed by "=60". The notation includes various note values, rests, and accidentals.

Second system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The music is in 9/8 time. Above the staff, there are tempo markings: a quarter note followed by "=96", a quarter note followed by "=120", a quarter note followed by "=48", and a quarter note followed by "=60". The notation includes various note values, rests, and accidentals.

Third system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The music is in 9/8 time. Above the staff, there are tempo markings: a quarter note followed by "=24", a quarter note followed by "=48", and a quarter note followed by "=24". The notation includes various note values, rests, and accidentals.

Fourth system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The music is in 6/8 time. Above the staff, there are tempo markings: a quarter note followed by "=48" and a quarter note followed by "=60". The text "Tempo ad libitum" is written above the staff, and "ordinario, chiaro e statico" is written below it. The notation includes various note values, rests, and accidentals.

Fifth system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The music is in 4/4 time. Above the staff, there are tempo markings: a quarter note followed by "=48" and a quarter note followed by "=60". The text "Tempo ad libitum" is written above the staff, and "ordinario, chiaro e statico" is written below it. The notation includes various note values, rests, and accidentals.

▶ ♩=120

This system contains two staves of music. The top staff is in treble clef and the bottom in bass clef. It features a series of rhythmic patterns with various note values and accidentals (sharps and naturals). The music is divided into measures by vertical bar lines.

▶ ♩=96 → ♩=120

This system continues the musical piece, starting with a tempo change from 96 to 120. It features more complex rhythmic notation, including some notes with stems and beams, and various accidentals. The notation is spread across two staves.

III. flat, colourless

(*ppp sempre*)

(• = 1-3"
, = 1-5")

This system consists of a single staff of music in treble clef. It contains a sequence of notes and rests, some with accidentals. The dynamic marking *(ppp sempre)* is present. A legend below the staff explains the notation: a solid dot represents a duration of 1-3 seconds, and a comma represents 1-5 seconds.

This system continues the sequence of notes and rests from the previous system, ending with a repeat sign (double bar line with dots).

repeat as necessary, end
with piano on any note
from group

crinaeae

piano

Martin Iddon (2015)

II. begin ad libitum at any point
after hearing first glissando figure

♩=120 → ♩=96 → ♩=120

I. tacet

ppp sempre

8:7 7:6 3:2 4:3

Red.

♩=48

(ppp sempre)
precise, metronomic

♩=72

4:3 5:3

Red.

♩=60

precise, metronomic

♩=96

7:8 10/8 10/8

Red.

♩=120 → ♩=72 → ♩=96

9:10 7:6 9:8

Detailed description: This system contains two staves. The top staff is a piano part with a treble clef, and the bottom staff is a violin part with a treble clef. The music is divided into three measures. The first measure has a 10/8 time signature and a 9:10 ratio. The second measure has a 6/8 time signature and a 7:6 ratio. The third measure has a 6/8 time signature and a 9:8 ratio. The tempo markings at the top indicate a sequence of 120, 72, and 96 beats per minute.

♩=72

♩=48

♩=72

precise, metronomic

7:6 3:2 5:4

Red.

Detailed description: This system contains two staves. The top staff is a piano part with a treble clef, and the bottom staff is a violin part with a treble clef. The music is divided into three measures. The first measure has a 6/8 time signature and a 7:6 ratio. The second measure has a 6/8 time signature and a 3:2 ratio. The third measure has a 4/8 time signature and a 5:4 ratio. The tempo markings at the top indicate 72, 48, and 72 beats per minute. The text 'precise, metronomic' is written in the center. The word 'Red.' is written below the violin staff in the third measure.

♩=96 → ♩=72

♩=60

8^{va}

precise, metronomic

7:8 3:2 5:4

Detailed description: This system contains two staves. The top staff is a piano part with a treble clef, and the bottom staff is a violin part with a treble clef. The music is divided into three measures. The first measure has a 3/8 time signature and a 7:8 ratio. The second measure has a 4/8 time signature and a 3:2 ratio. The third measure has a 4/8 time signature and a 5:4 ratio. The tempo markings at the top indicate 96, 72, and 60 beats per minute. The text 'precise, metronomic' is written in the center. The marking '8^{va}' is written above the piano staff in the third measure.

♪=96 → → → ♪=120 → → → ♪=96 → → →

7:8 4:3 10/8 9:10 5/8 4:5

Ped.

Detailed description: This musical score is for a piano piece. It features two staves, treble and bass clef. The tempo starts at ♪=96, changes to ♪=120, and returns to ♪=96. The time signatures are 7:8, 4:3, 10/8, 9:10, 5/8, and 4:5. A pedal point (Ped.) is indicated at the bottom. The music consists of flowing lines in both hands with various accidentals.

III. begin ad libitum once cued
by violoncello, before end of
violoncello section

▶ ♪=60 ♪=120 → → →

5:4

Ped. throughout, but
avoiding muddiness

Detailed description: This musical score is for a piano piece. It features two staves, treble and bass clef. The tempo starts at ♪=60 and changes to ♪=120. The time signature is 5:4. A performance instruction states 'Ped. throughout, but avoiding muddiness'. The music consists of flowing lines in both hands with various accidentals.

8va → → → ♪=72 → → → ♪=96 → → →

Detailed description: This musical score is for a piano piece. It features two staves, treble and bass clef. The tempo starts at ♪=72 and changes to ♪=96. An octave marking '8va' is present at the beginning. The music consists of flowing lines in both hands with various accidentals.

▶ ♩=60 —————▶ ♩=48 —————▶ ♩=24 —————

Musical score for the first system, featuring a grand staff with treble and bass clefs. A large slur covers the entire system. Above the staff, three tempo markings are indicated with arrows: ♩=60, ♩=48, and ♩=24. The music consists of six measures with various chords and melodic lines in both hands.

—————▶ ♩=48 —————

Musical score for the second system, featuring a grand staff with treble and bass clefs. A large slur covers the entire system. Above the staff, a tempo marking ♩=48 is indicated with an arrow. The music consists of six measures with various chords and melodic lines in both hands.

▶ ♩=24 —————▶ ♩=48

Musical score for the third system, featuring a grand staff with treble and bass clefs. A large slur covers the entire system. Above the staff, two tempo markings are indicated with arrows: ♩=24 and ♩=48. The music consists of six measures with various chords and melodic lines in both hands. The final measure is marked with a repeat sign and "x5".

crinaeae

percussion

Martin Iddon (2015)

begin ad libitum
 I. precise, metronomic

Bongos

$\text{♩} = 48$ $\text{♩} = 60$ $\text{♩} = 60$ To Vib.

ppp sempre
 hard sticks, dry

$\text{♩} = 72$
 begin ad libitum at
 any point after hearing
 II. first glissando figure

Bass Drum

$\text{♩} = 60$ To Vib.

precise, metronomic

(ppp sempre)
 Ped. _____

$\text{♩} = 72$ $\text{♩} = 96$ $\text{♩} = 72$

$\text{♩} = 96$ $\text{♩} = 72$ $\text{♩} = 96$

Bass Drum

Vibraphone

precise, metronomic

♪=60 → ♪=96 → ♪=60

3:2 6:5 3:2 10

▶ ♪=120 → ♪=96

9:10 6:5 12 To B.D.

Vibraphone ♪=120

♪=48

precise, metronomic 9:10

▶ ♪=96

9:8 5 To Vib.

Bass Drum ♪=60

precise, metronomic

$\text{♩} = 120$

9:8

3

$\text{♩} = 96$ → $\text{♩} = 120$ → $\text{♩} = 72$

8:9

3:2

5:6

$\text{♩} = 96$ → $\text{♩} = 72$

6:7

5:6

To B.D.

III. begin ad libitum once cued
by violin, before end of violin
section

$\text{♩} = 120$

$\text{♩} = 48$

Vibraphone

precise, metronomic

(*ppp* sempre)

♪=72

♪=96

♪=120 → ♪=72

♪=96

♪=60 → ♪=72

♪=96 → ♪=60 → ♪=24

→ ♪=48 → ♪=24

Musical staff with treble clef and key signature of one sharp (F#). The staff contains a sequence of notes with various accidentals. Above the staff, two arrows indicate tempo changes: the first arrow is labeled "♪=48" and the second is labeled "♪=24". A large slur covers the entire staff.

→ ♪=48

Musical staff with treble clef and key signature of one flat (Bb). The staff contains a sequence of notes with various accidentals. Above the staff, an arrow indicates a tempo change labeled "♪=48". A large slur covers the entire staff. The staff ends with a repeat sign and "x3".

crinaeae

violin

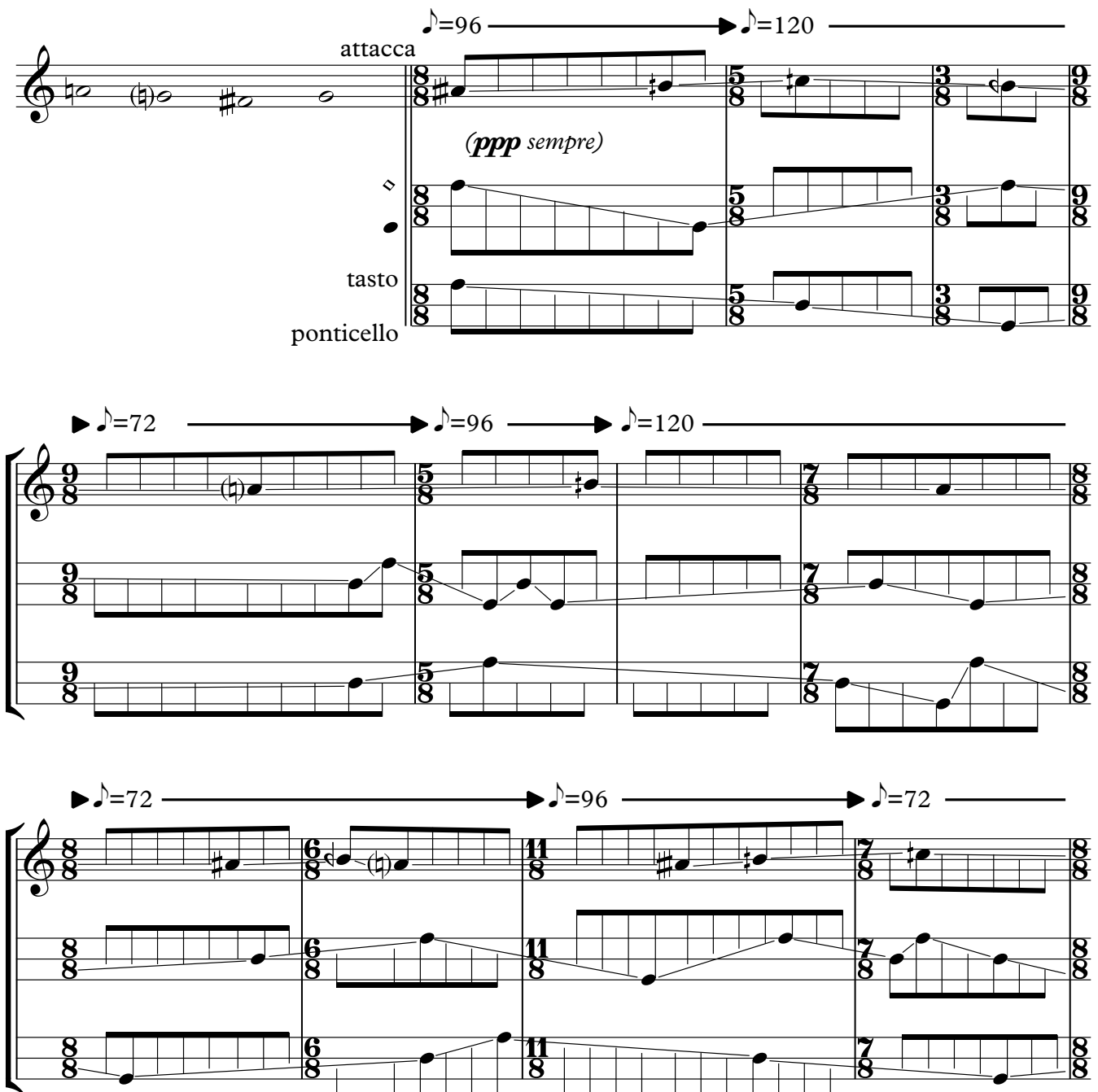
Martin Iddon (2015)

I. flat, colourless. single bow strokes.
begin *ad libitum*



ppp *sempre*
(longa = 5-8"
brevis = 2-5")

II. bow changes and speed *ad libitum*,
but aim at greatest timbral variation possible



attacca

♩=96 → ♩=120

(ppp sempre)

tasto

ponticello

♩=72 → ♩=96 → ♩=120

♩=72 → ♩=96 → ♩=72

Tempo markings: ♩=60 → ♩=24 → ♩=48

Tempo ad libitum

Tempo markings: ♩=48 → ♩=24 → ♩=48 → ♩=24 → ♩=60

nat., chiaro e statico

Tempo markings: ♩=96 → ♩=120

Tempo markings: ♩=96 → ♩=120 → ♩=72

Tempo markings: $\text{♩} = 60$ → $\text{♩} = 72$

Tempo ad libitum

Tempo markings: $\text{♩} = 120$ → $\text{♩} = 96$ → $\text{♩} = 120$

Violin part: ♩ , ♩ , ♩ , sul A

Viola part: ♩ , ♩ , ♩ , ♩

Cello/Bass part: ♩ , ♩ , ♩ , ♩

Violin part: nat., chiaro e statico

Tempo markings: $\text{♩} = 96$ → $\text{♩} = 72$ → $\text{♩} = 96$

Tempo markings: $\text{♩} = 60$ → $\text{♩} = 72$ → $\text{♩} = 96$

Tempo markings: ♩=60 → ♩=48 → ♩=24 → ♩=48 → ♩=24

Tempo ad libitum

Tempo markings: ♩=48 → ♩=24 → ♩=48

nat., chiaro e statico

[cue vibraphone: vibraphone begins
III. at any point before end of section]

Tempo markings: ♩=60 → ♩=72 → ♩=96

Tempo markings: ♩=120 → ♩=96

♩=120 → ♩=72 → ♩=96

A musical score for three staves. The top staff is in treble clef, and the two bottom staves are in bass clef. The time signature changes from 6/8 to 3/8, then to 11/8, and finally to 1/8. The music consists of rhythmic patterns with various note values and rests. There are dynamic markings like *ppp* and *pp* throughout the piece.

III.

flat, colourless,
poco sul tasto e sim.

A musical score for a single staff in treble clef. It features a series of notes with various accidentals (sharps, naturals, flats) and articulation marks (accents, slurs). The dynamic marking is *(ppp sempre)*. There are also performance instructions: *(• = 1-3"* and *, = 1-5")*.

A musical score for a single staff in treble clef, showing a repeat sign and a final note with an accent.

repeat as necessary, end
with piano on any note
from group

crinaeae

violoncello

Martin Iddon (2015)

- I. flat, colourless. single bow strokes.
begin *ad libitum*



ppp sempre
(longa = 5-8"
brevis = 2-5")

- II. bow changes and speed *ad libitum*,
but aim at greatest timbral variation possible

attacca $\text{♩} = 96$

ppp sempre

tasto

pontoicello

$\text{♩} = 120$

$\text{♩} = 72$ $\text{♩} = 96$

▶ $\text{♩} = 120$ —————▶ $\text{♩} = 96$ —————▶ $\text{♩} = 120$ —————

▶ $\text{♩} = 72$ —————▶ $\text{♩} = 96$ —————▶ $\text{♩} = 120$ —————▶ $\text{♩} = 96$ —————

▶ $\text{♩} = 60$ —————▶ $\text{♩} = 72$ —————▶ $\text{♩} = 48$ —————

Tempo ad libitum

▶ $\text{♩} = 60$ —————▶ $\text{♩} = 24$ —————▶ $\text{♩} = 48$

nat., chiaro e statico

♩=48 → ♩=24 → ♩=48 → ♩=72

System 1: Bass clef, key signature of one flat (B-flat). Time signatures: 7/8, 4/8, 5/8, 7/8, 9/8. The system contains three staves of music with various rhythmic patterns and articulations.

♩=60 → ♩=96 → ♩=72 → ♩=120

System 2: Bass clef, key signature of one sharp (F#). Time signatures: 9/8, 6/8, 6/8, 10/8. The system contains three staves of music with various rhythmic patterns and articulations.

♩=96 → ♩=60 → ♩=96 → ♩=120

System 3: Bass clef, key signature of one sharp (F#). Time signatures: 10/8, 6/8, 6/8, 4/8. The system contains three staves of music with various rhythmic patterns and articulations.

♩=72 → ♩=96 → ♩=72

Tempo ad libitum

♩=60

System 4: Bass clef, key signature of one sharp (F#). Time signatures: 4/8, 7/8, 7/8, 7/8. The system contains three staves of music. The rightmost part of the system is marked with a fermata and the instruction "nat., chiaro e statico".

nat., chiaro e statico

♪=72 → ♪=96 → ♪=120 → ♪=96 → ♪=120 —

The first system consists of three staves. The top staff is in bass clef with a 7/8 time signature. The middle and bottom staves are in 7/8 time. The music features a variety of rhythmic values and dynamic markings, including accents and slurs.

→ ♪=96 → ♪=72 → ♪=60 → ♪=48 —

The second system continues with three staves. The top staff is in bass clef with a 6/8 time signature. The middle and bottom staves are in 6/8 time. The music maintains the complex rhythmic patterns established in the first system.

▶ ♪=24 → ♪=48 → ♪=24 **Tempo ad libitum** ♪=48 —

The third system is marked **Tempo ad libitum**. It features three staves. The top staff is in bass clef with a 2/2 time signature. The middle and bottom staves are in 2/2 time. The music is characterized by a natural, clear, and static quality. The text "nat., chiaro e statico" is written below the staves.

[cue piano: piano begins III. at any point before end of section]

flat, colourless,
poco sul tasto e sim.

The fourth system consists of three staves. The top staff is in bass clef with a 9/8 time signature. The middle and bottom staves are in 9/8 time. The music includes performance instructions such as "III.", "ppp sempre", and articulation symbols like slurs and accents. The text "flat, colourless, poco sul tasto e sim." is written above the staves.

(*ppp* sempre)
(• = 1-3"
, = 1-5")



repeat as necessary, end
with piano on any note
from group