Κρηναῖαι

(*crinaeae*)

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

Martin Iddon (2015)

Κρηναῖαι (2015)

μουσάων Ἑλικωνιάδων ἀρχώμεθ᾽ ἀείδειν,
αἵθ᾽ Ἑλικῶνος ἔχουσιν ὄρος μέγα τε ζάθεόν τε
καί τε περὶ κρήνην ἰοειδέα πόσσ᾽ ἁπαλοῖσιν
ὀρχεῦνται καὶ βωμὸν ἐρισθενέος Κρονίωνος.
καί τε λοεσσάμεναι τέρενα χρόα Περμησσοῖο
ἢ Ἵππου κρήνης ἢ Ὀλμειοῦ ζαθέοιο
ἀκροτάτῳ Ἑλικῶνι χοροὺς ἐνεποιήσαντο
καλούς, 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 violinst 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*.

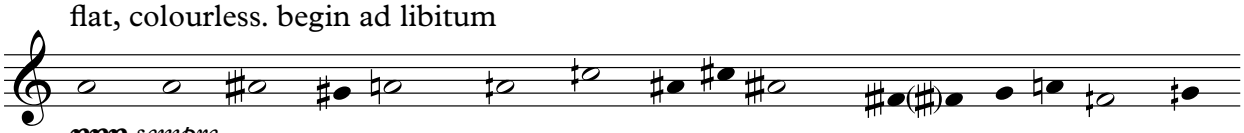
crinaeae

flute

Martin Iddon (2015)

I.

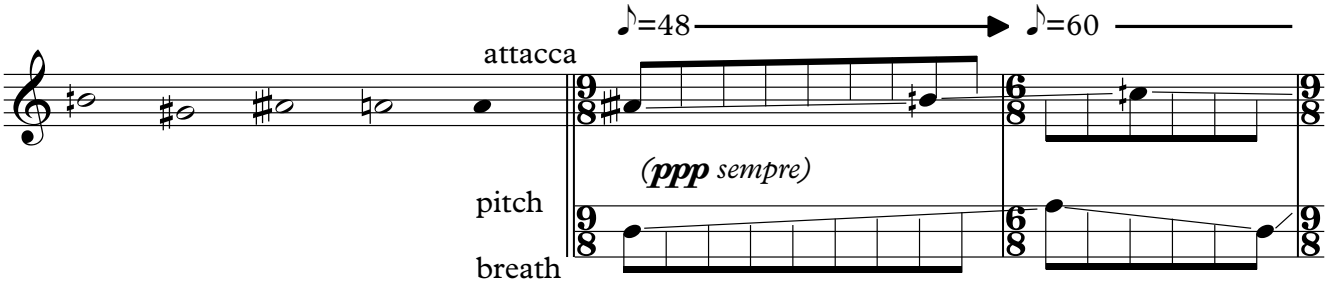
flat, colourless. begin ad libitum



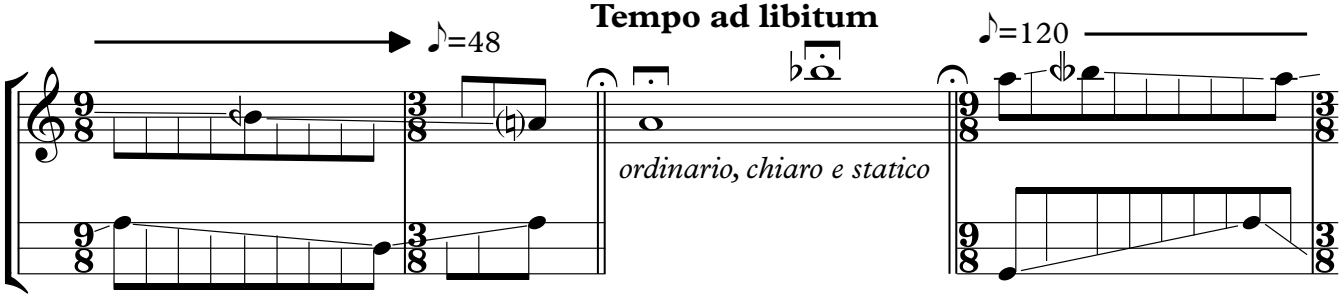
ppp *sempre*

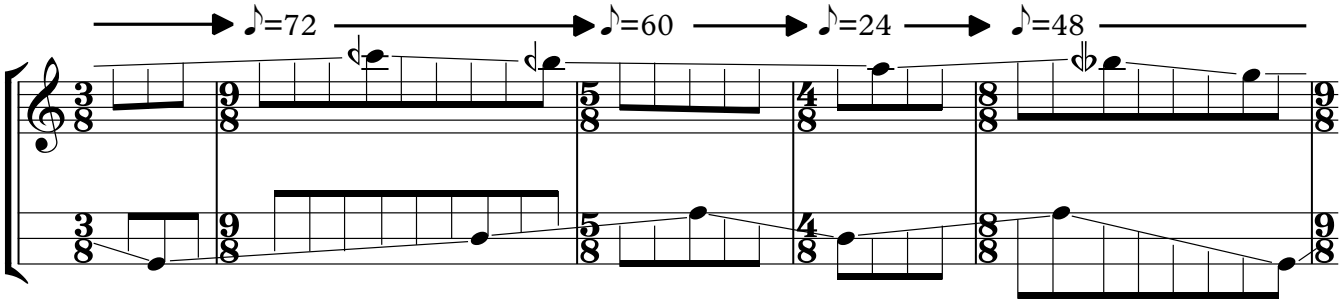
(longa = 5-8"
brevis = 2-5")

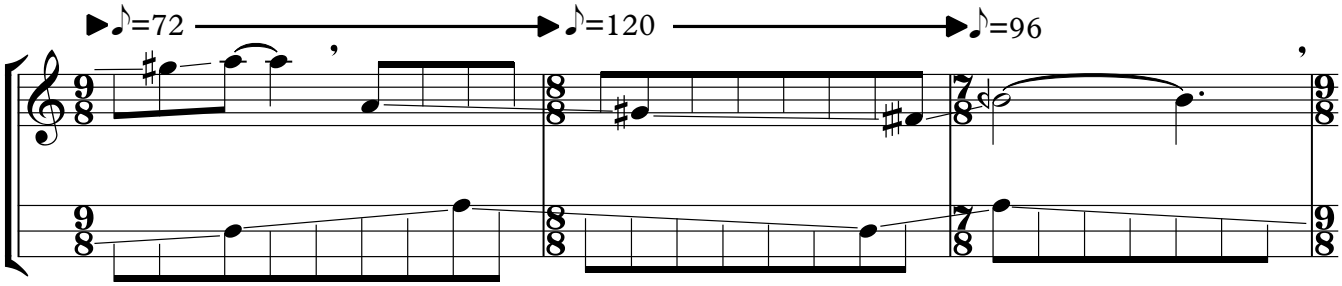
II. breathe ad libitum, but try to preserve sense of continuity



Tempo ad libitum







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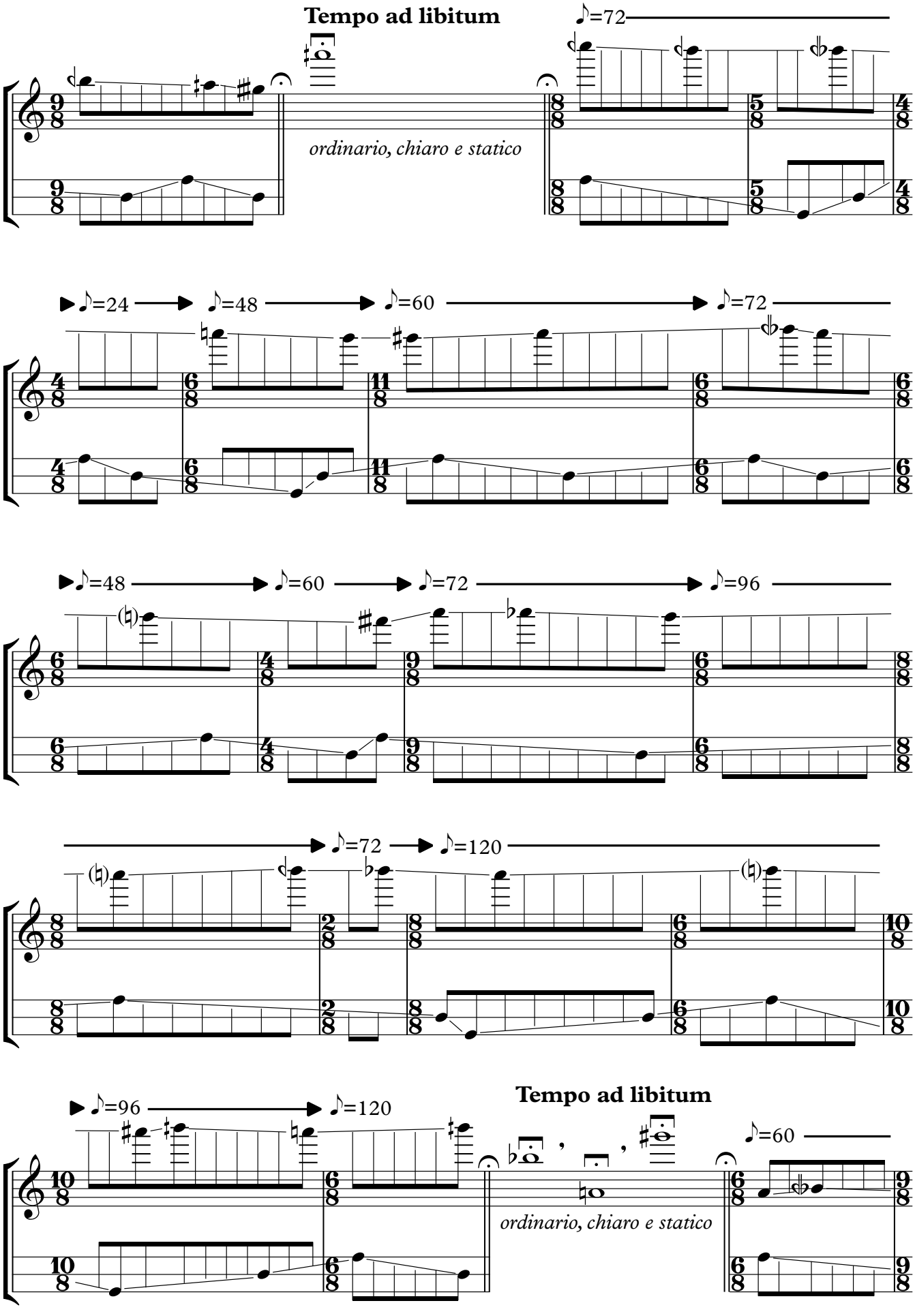
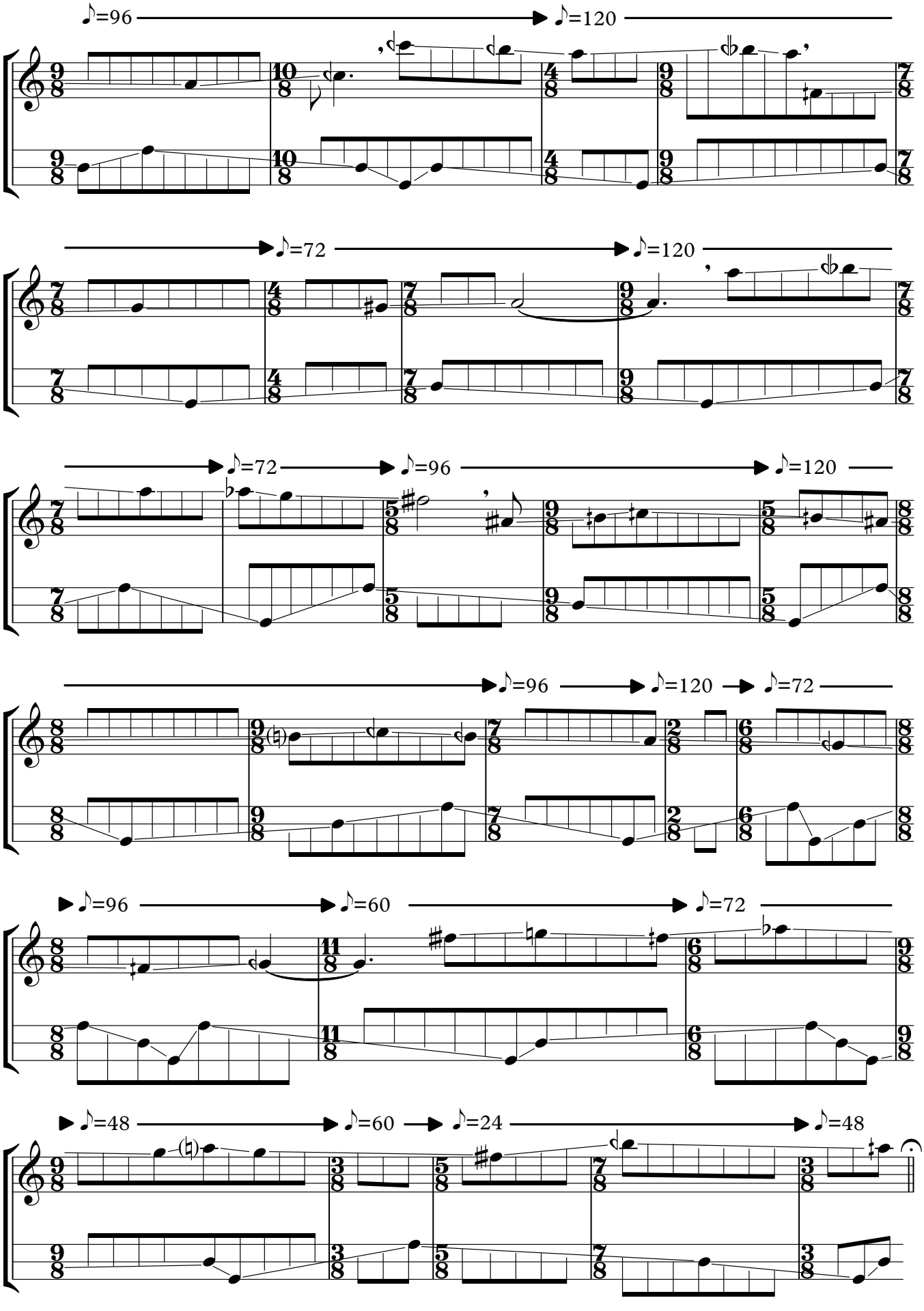
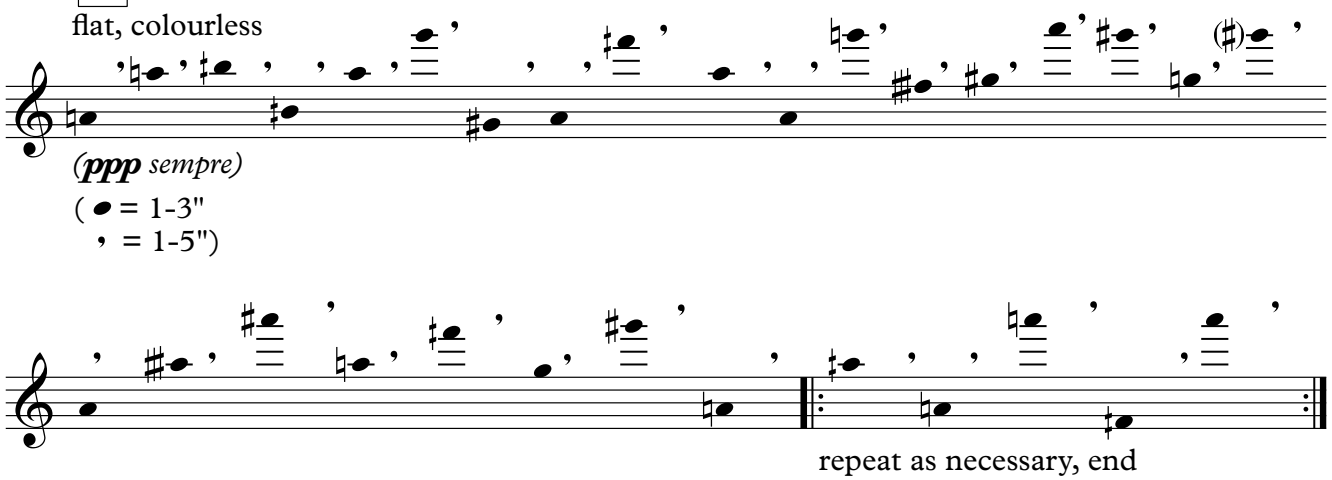

Tempo ad libitum
♪=72
ordinario, chiaro e statico
♪=24
♪=48
♪=60
♪=72
♪=48
♪=60
♪=72
♪=96
♪=72
♪=120
♪=96
♪=120
Tempo ad libitum
♪=60
ordinario, chiaro e statico


♪=96
♪=120
♪=72
♪=120
♪=72
♪=96
♪=120
♪=96
♪=120
♪=72
♪=96
♪=60
♪=72
♪=48
♪=60
♪=24
♪=48

III.

flat, colourless



*(**ppp** sempre)*

(𝅗𝅥 = 1-3"
, = 1-5")

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

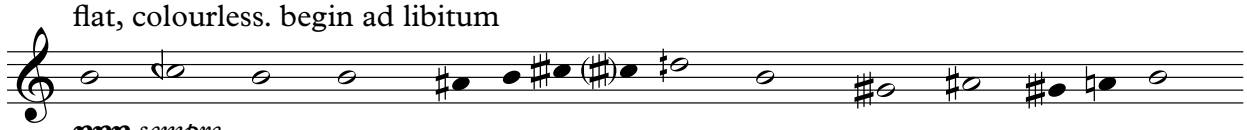
crinaeae

bass clarinet in B♭

Martin Iddon (2015)

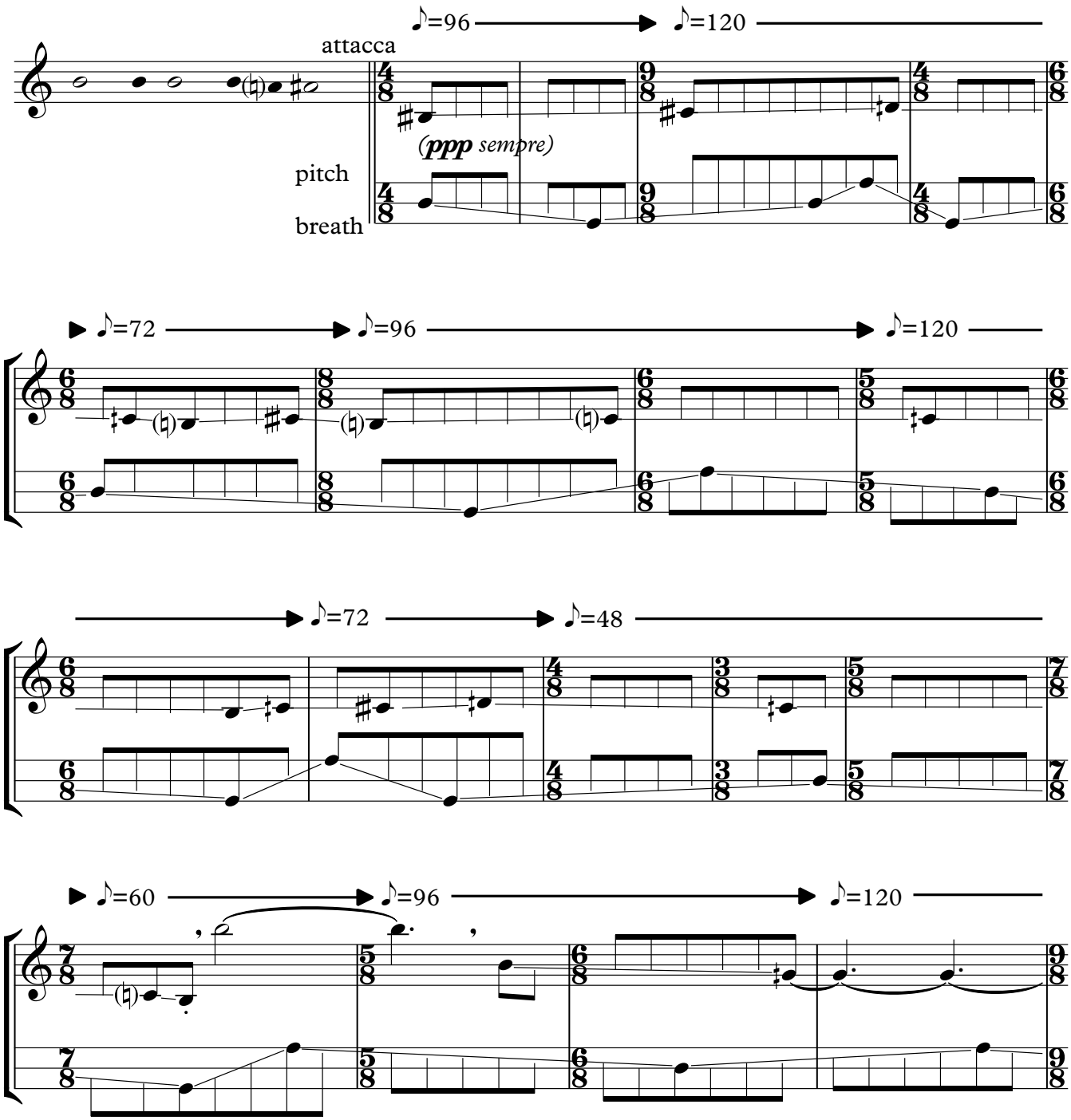
I.

flat, colourless. begin ad libitum



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

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



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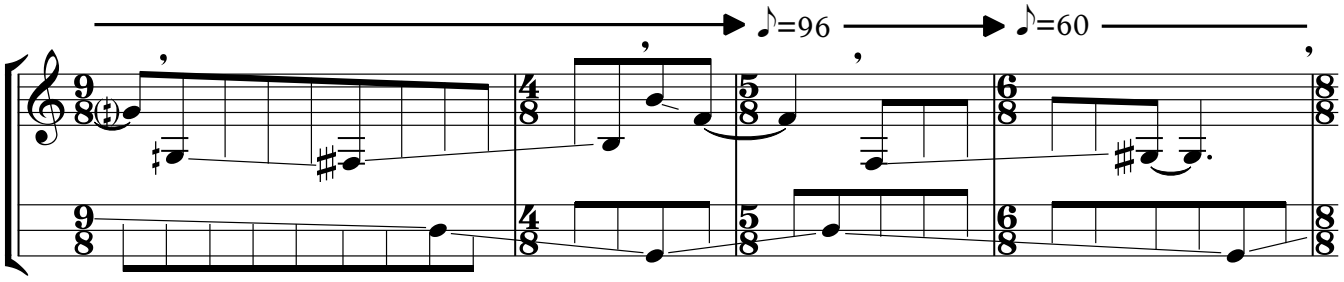
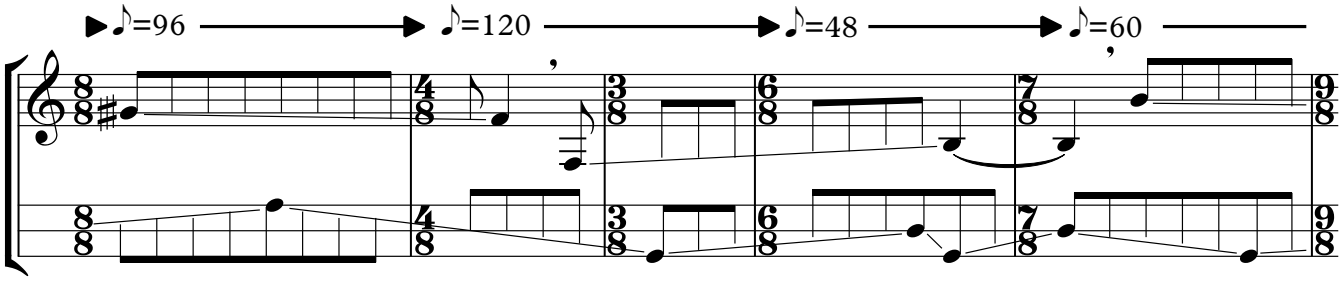
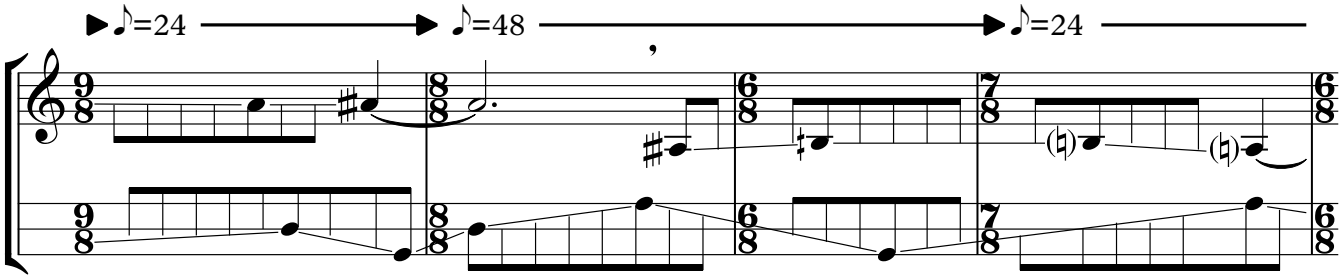
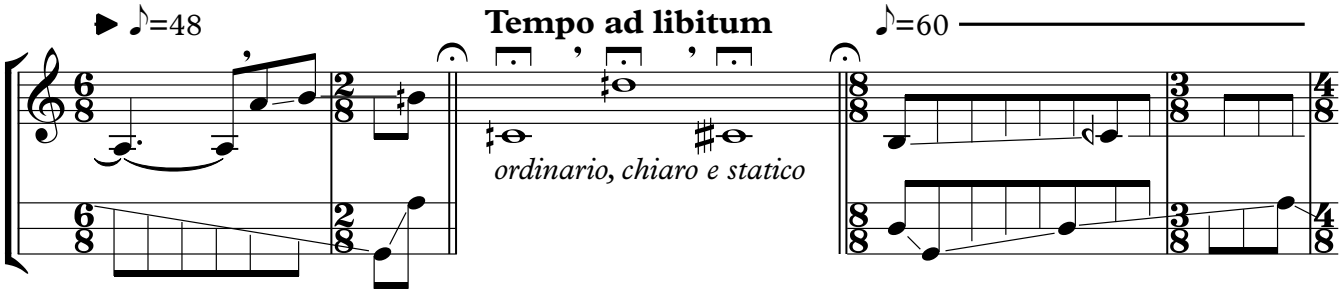
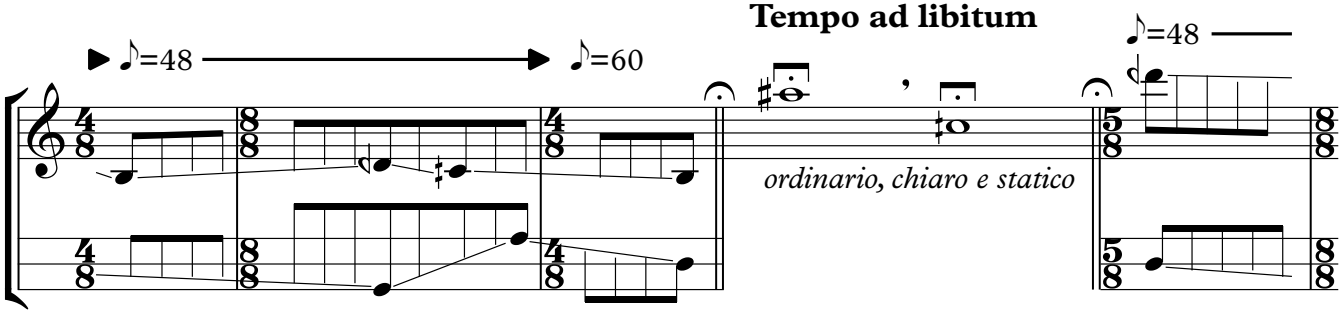
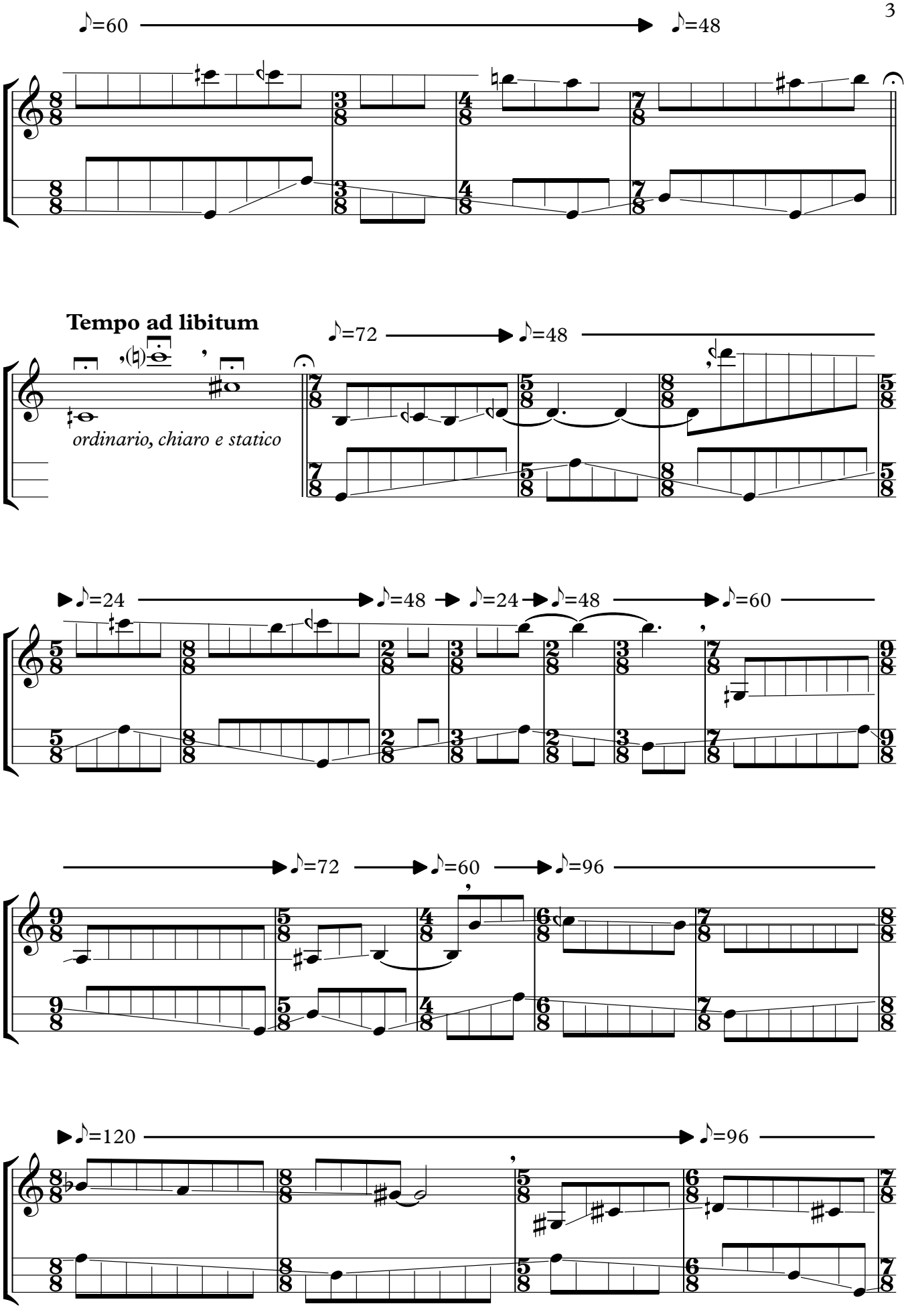

♪=96
♪=60

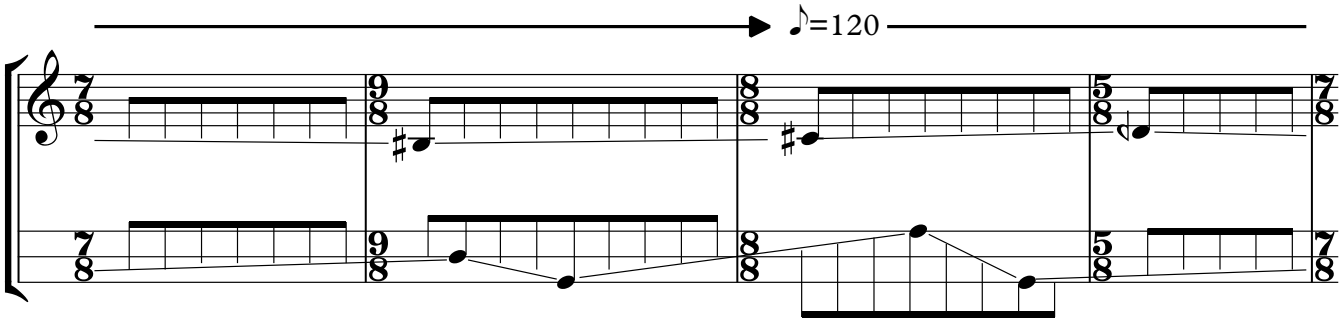

♪=96
♪=120
♪=48
♪=60

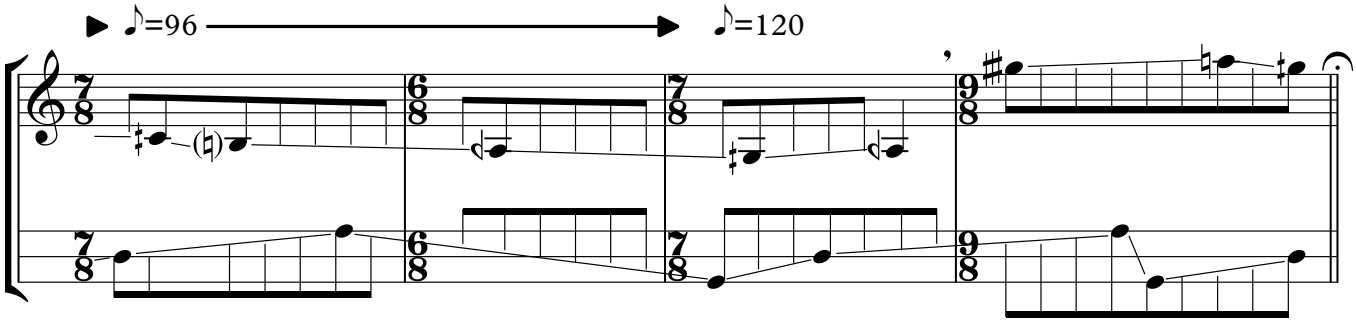

♪=24
♪=48
♪=24


♪=48
Tempo ad libitum
ordinario, chiaro e statico
♪=60

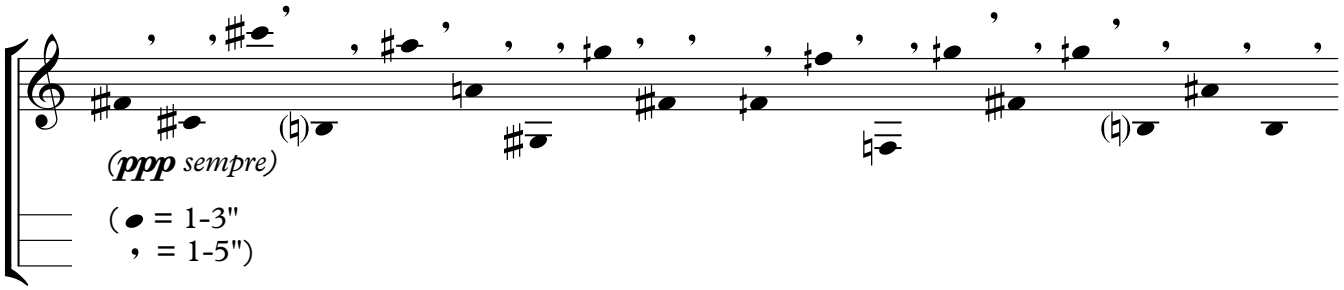

♪=48
♪=60
Tempo ad libitum
ordinario, chiaro e statico
♪=48

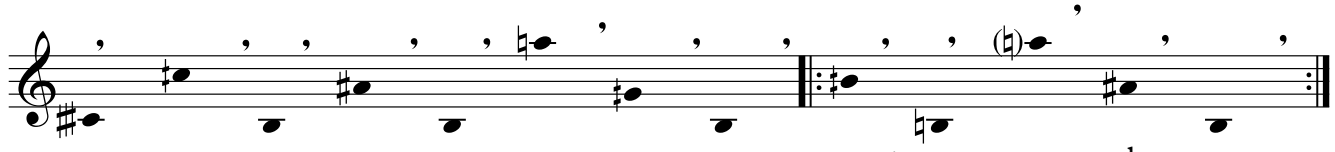

♪=60
♪=48
Tempo ad libitum
♪=72
♪=48
ordinario, chiaro e statico
♪=24
♪=48
♪=24
♪=48
♪=60
♪=72
♪=60
♪=96
♪=120
♪=96





III. flat, colourless



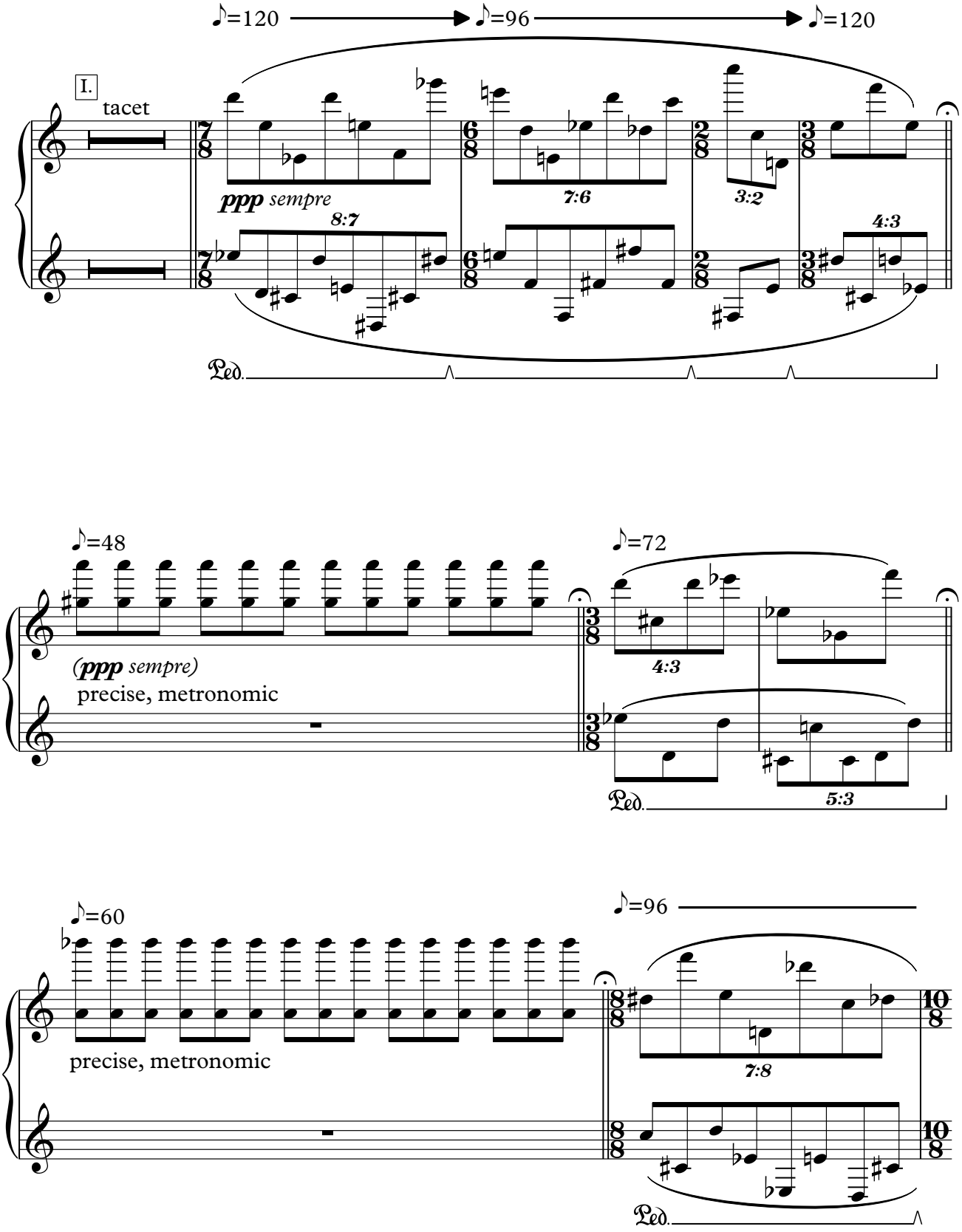


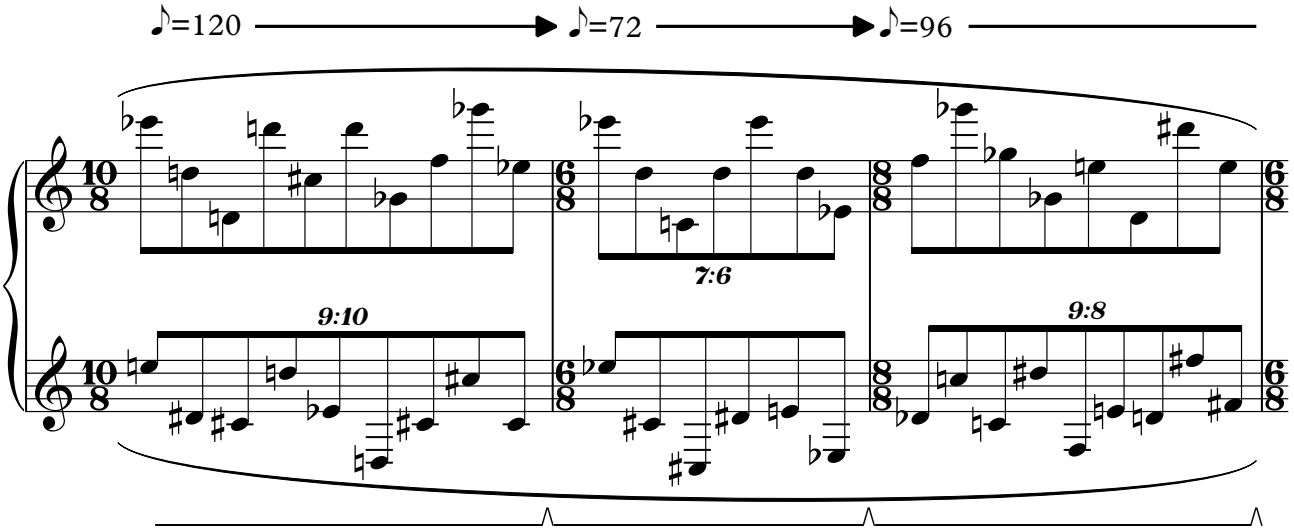
repeat as necessary, end
with piano on any note
from group

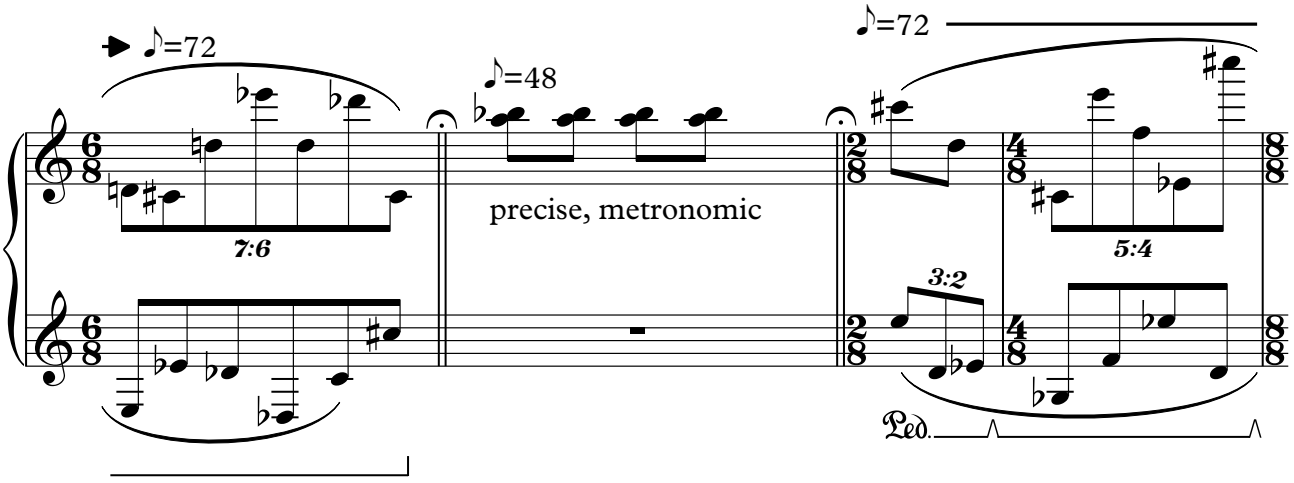
crinaeae
piano

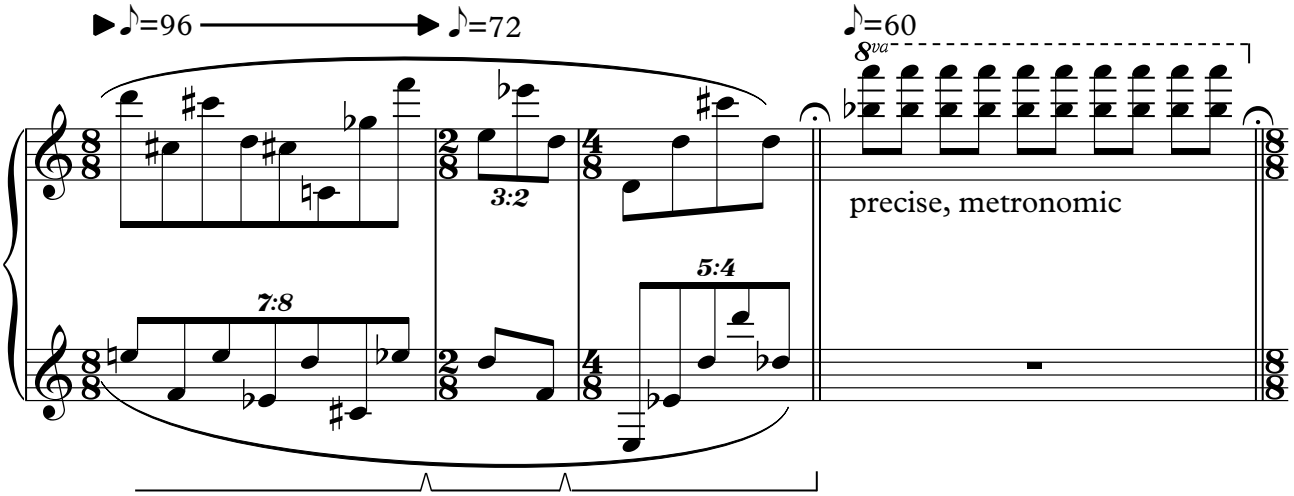
Martin Iddon (2015)

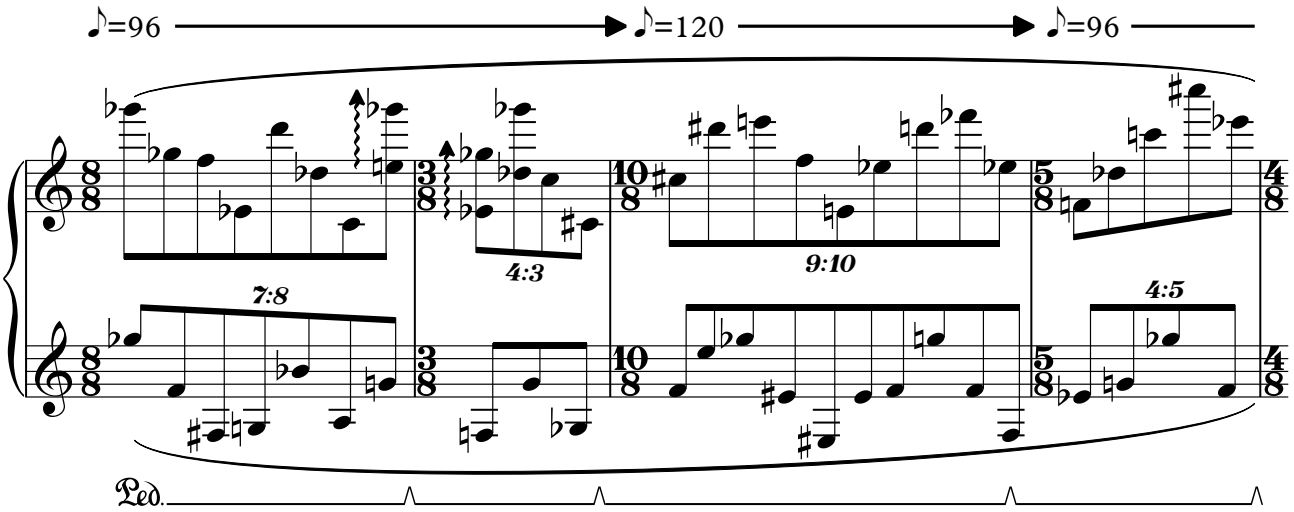
II. begin ad libitum at any point after hearing first glissando figure



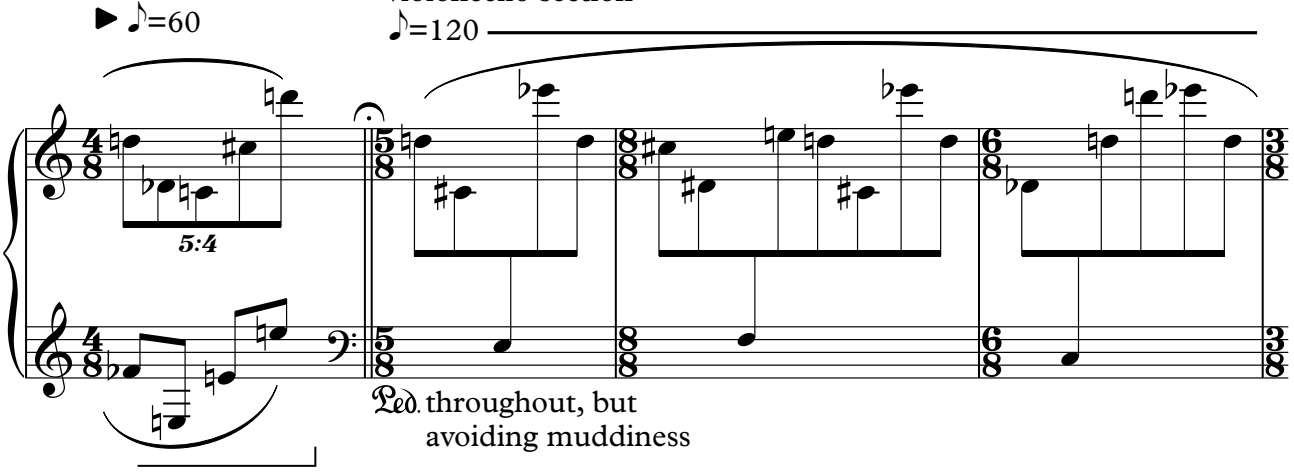

♪=120
♪=72
♪=96
7:6
9:10
9:8

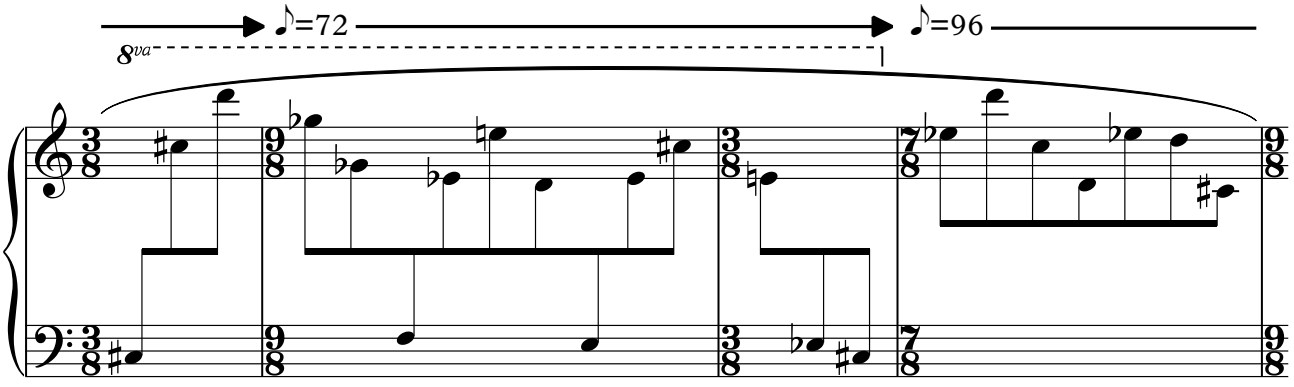

♪=72
♪=48
♪=72
7:6
precise, metronomic
3:2
5:4
Ped.

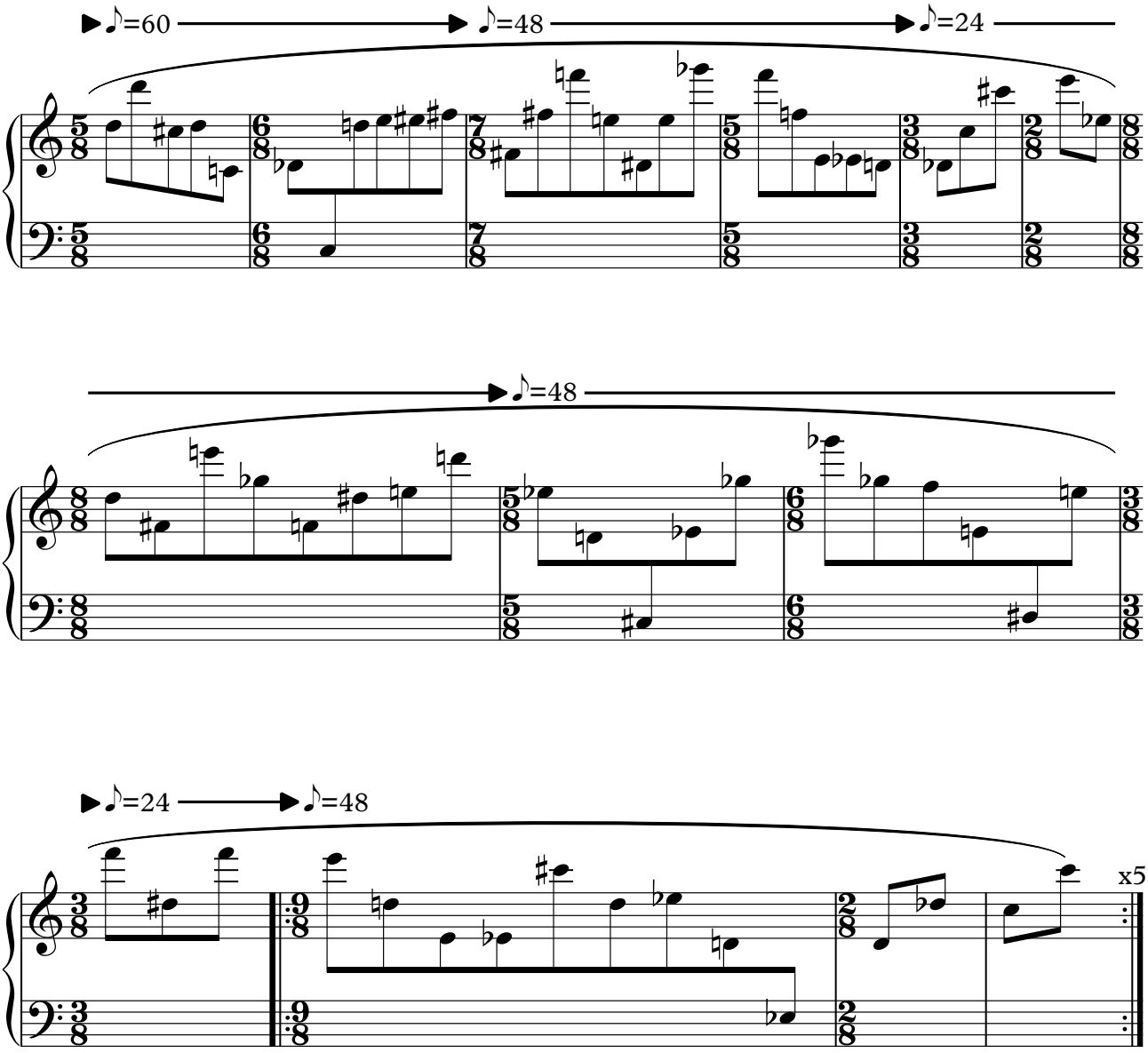

♪=96
♪=72
♪=60
8va
3:2
7:8
5:4
precise, metronomic



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



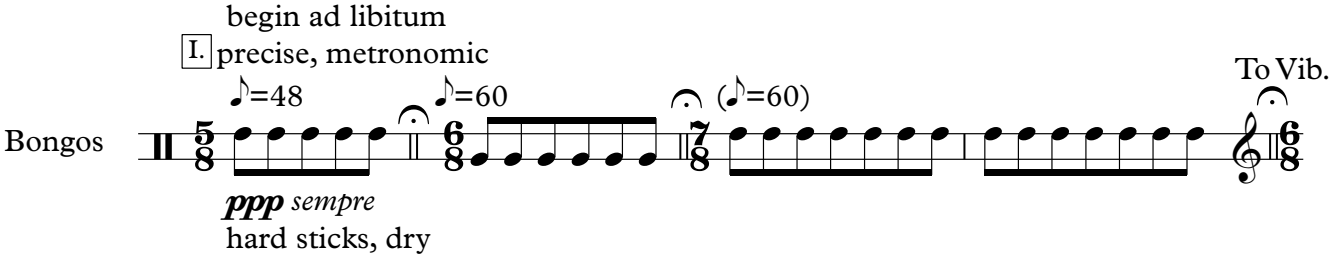


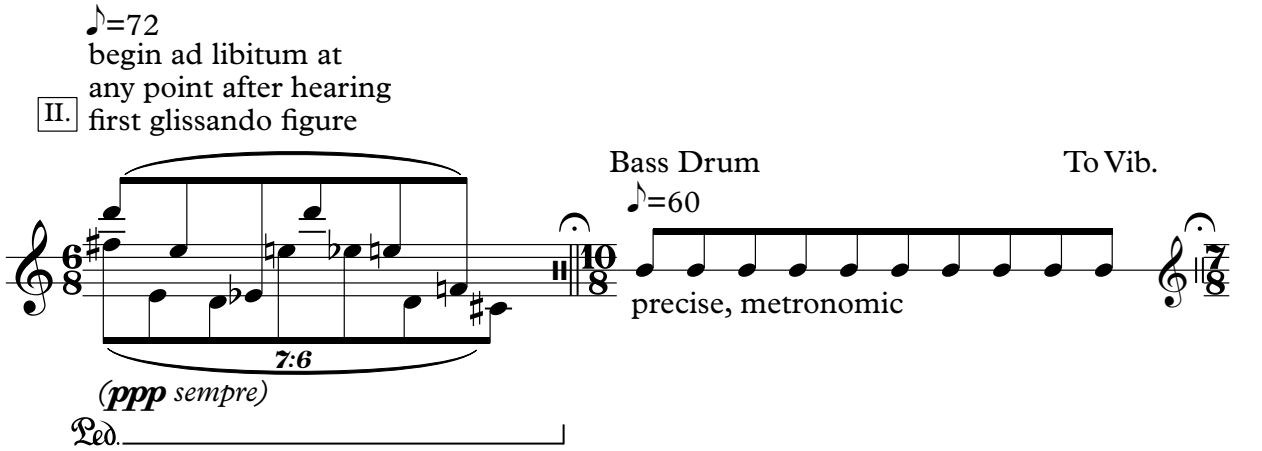

♪=60
♪=48
♪=24
♪=48
♪=24
♪=48
x5

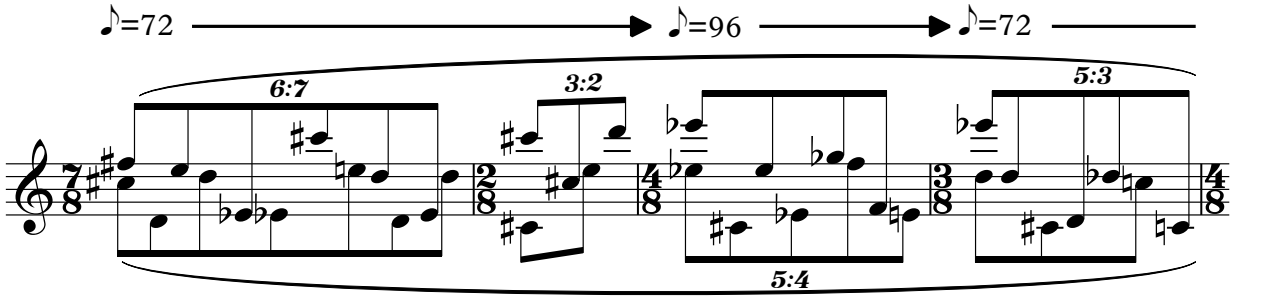
crinaeae

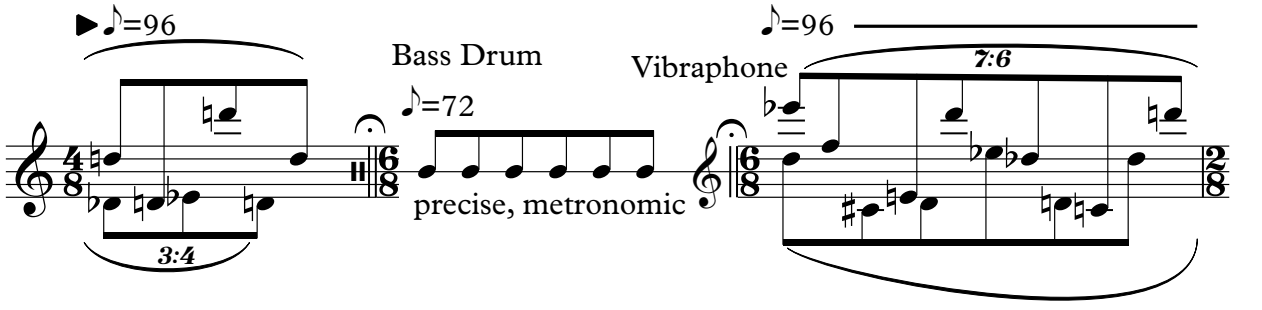
percussion

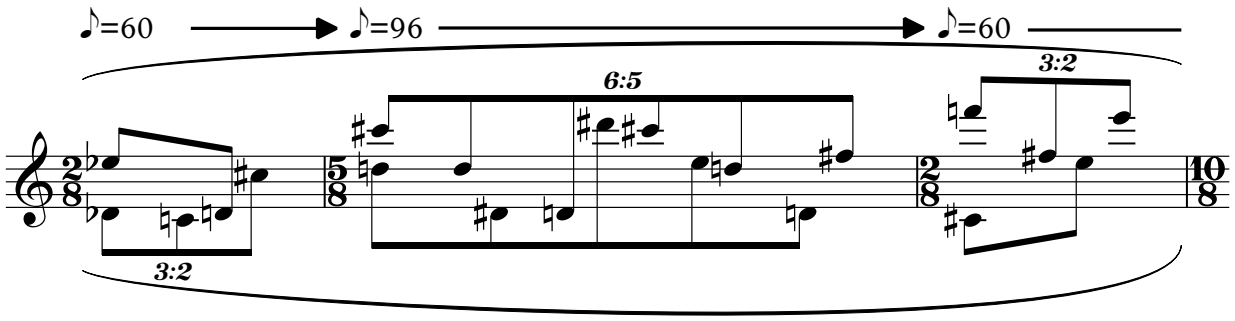
Martin Iddon (2015)

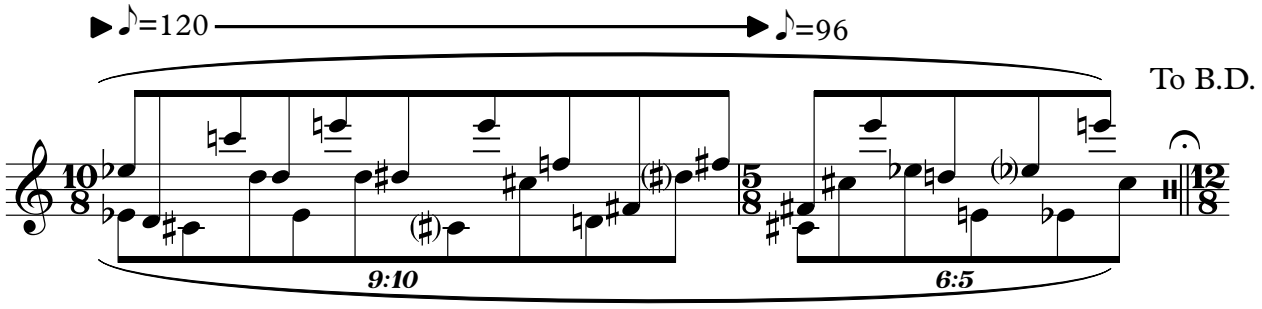


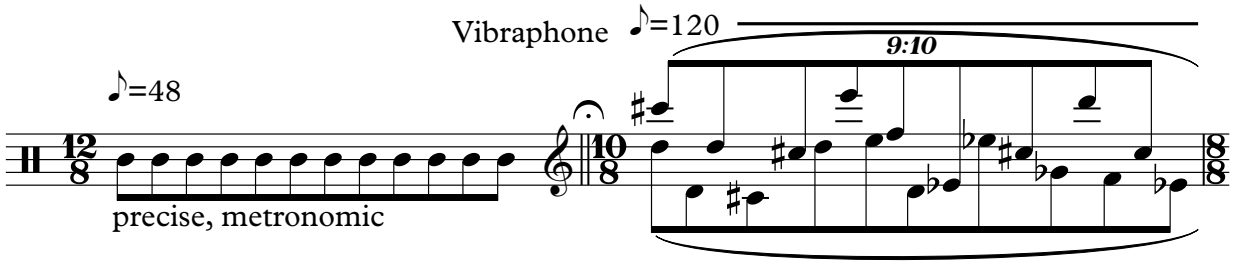


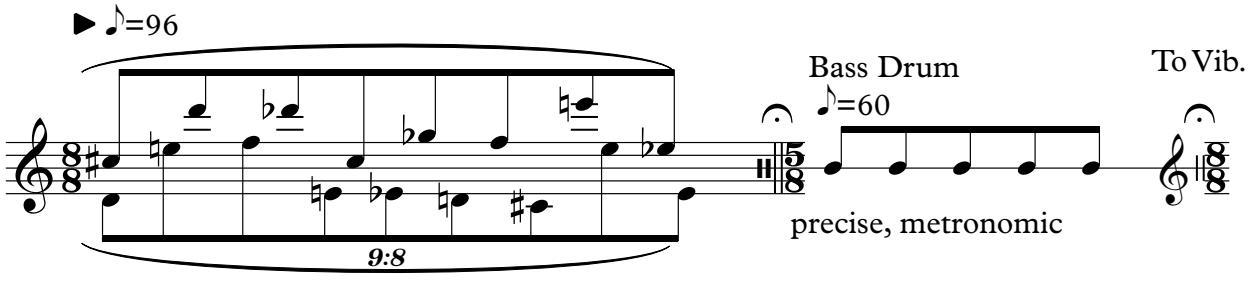


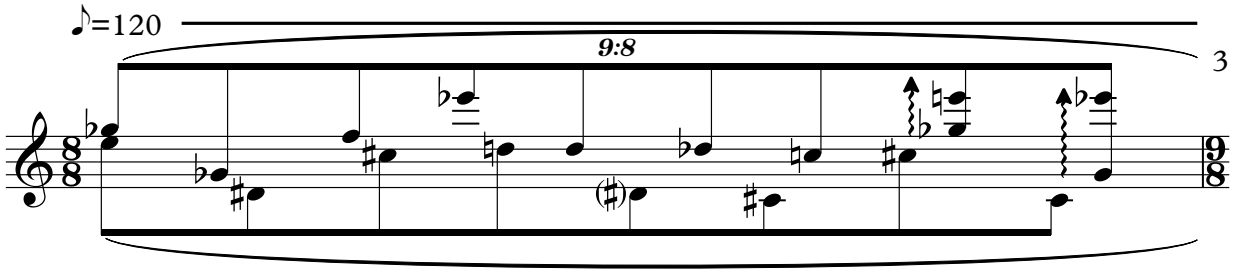


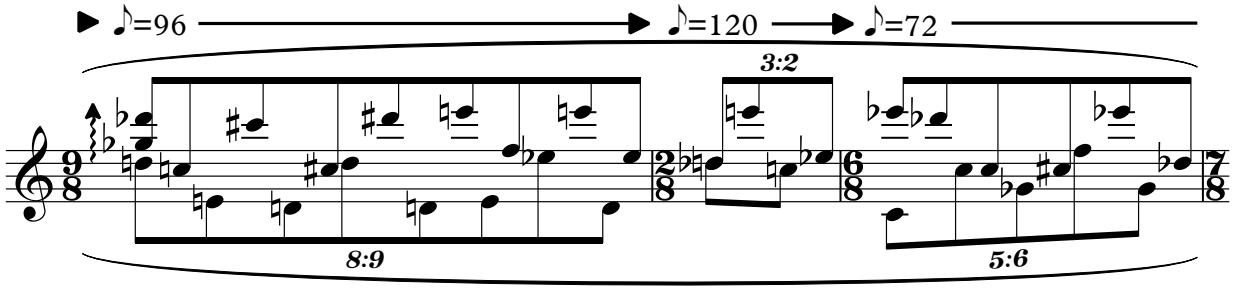

♪=60
♪=96
♪=60
6:5
3:2
3:2

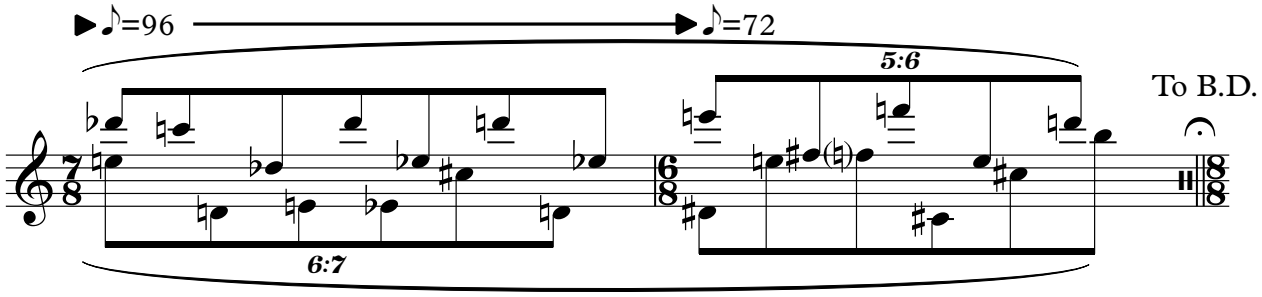

♪=120
♪=96
To B.D.
9:10
6:5


Vibraphone
♪=120
9:10
♪=48
precise, metronomic

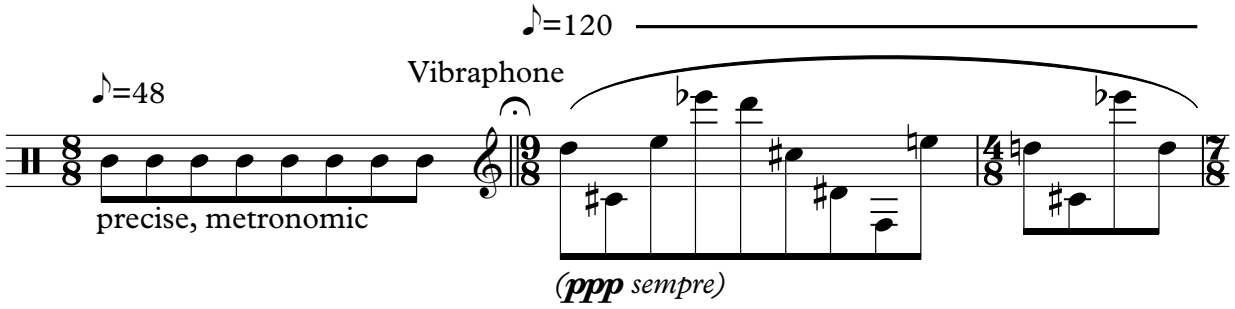

♪=96
Bass Drum
To Vib.
♪=60
9:8
precise, metronomic

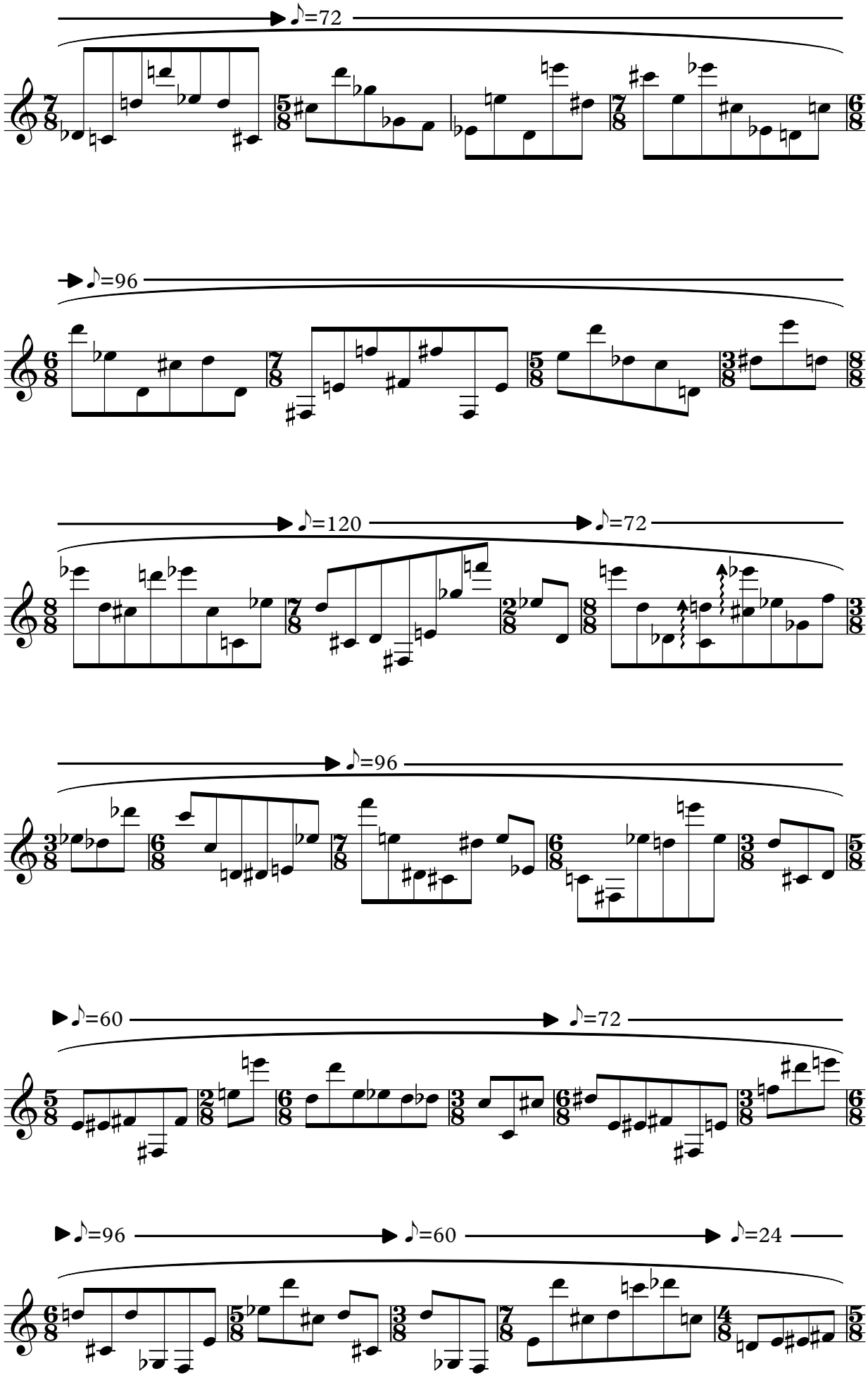


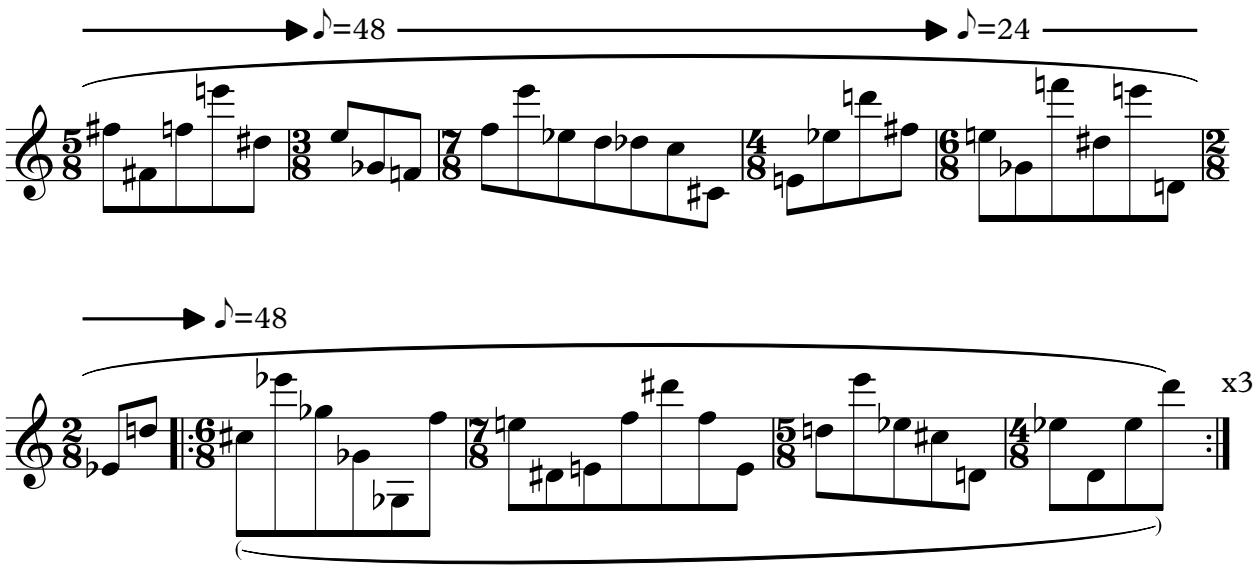




III. begin ad libitum once cued by violin, before end of violin section




♪=72
♪=96
♪=120
♪=72
♪=96
♪=60
♪=72
♪=96
♪=60
♪=24

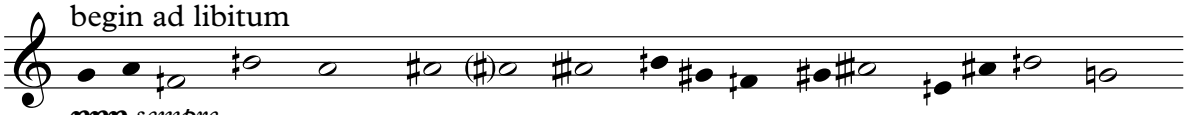

♪=48
♪=24
♪=48
x3

crinaeae

violin

Martin Iddon (2015)

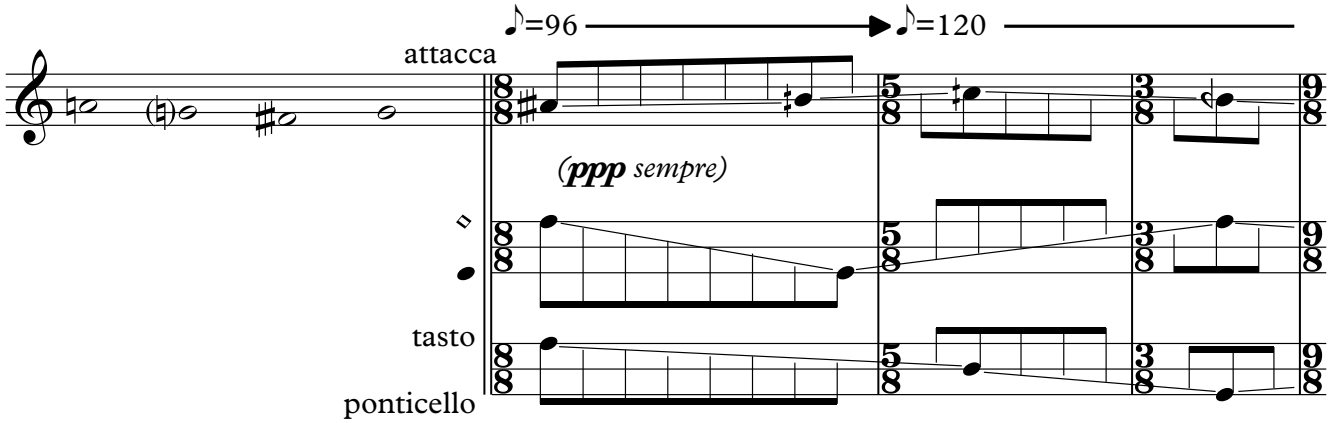
I. flat, colourless. single bow strokes.
begin ad libitum

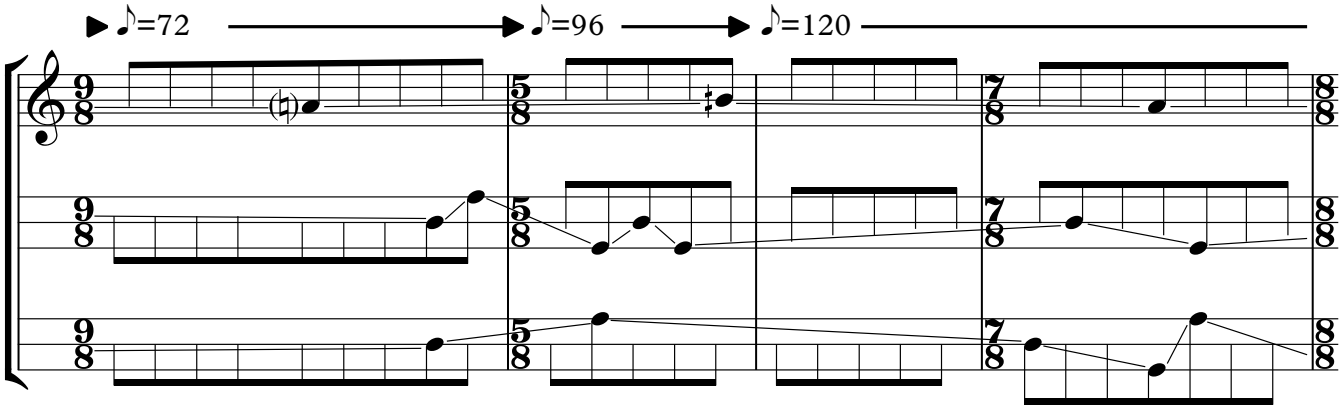


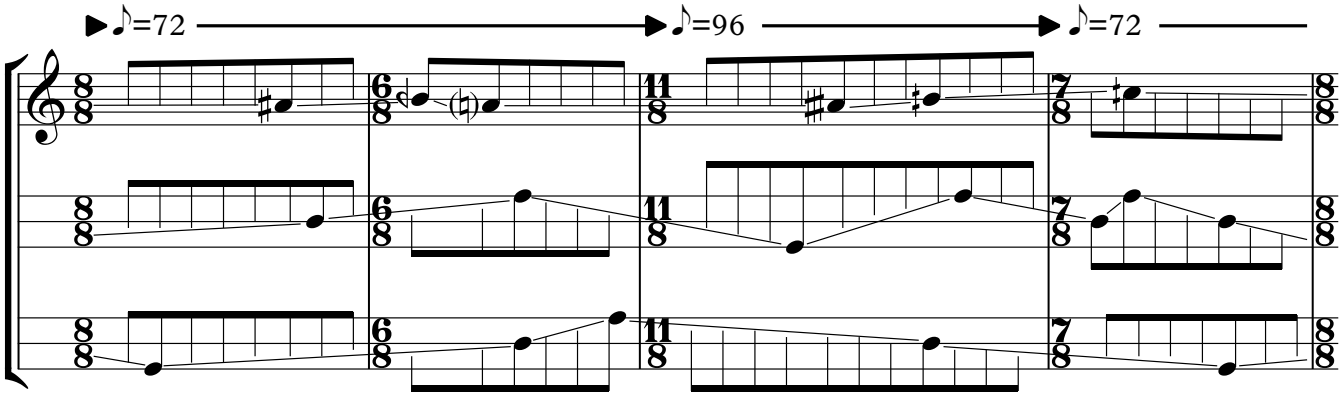
ppp *sempre*

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

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







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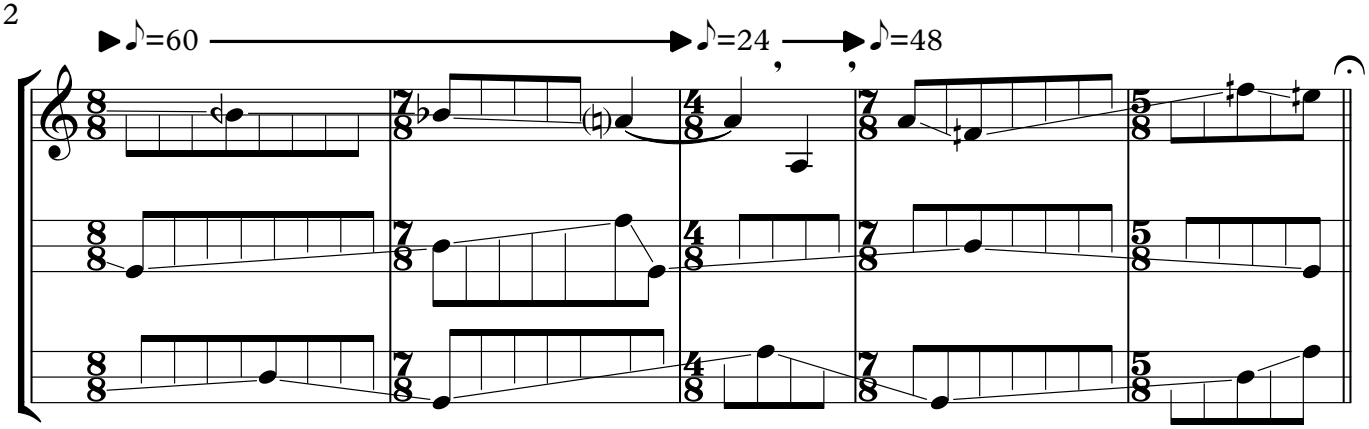
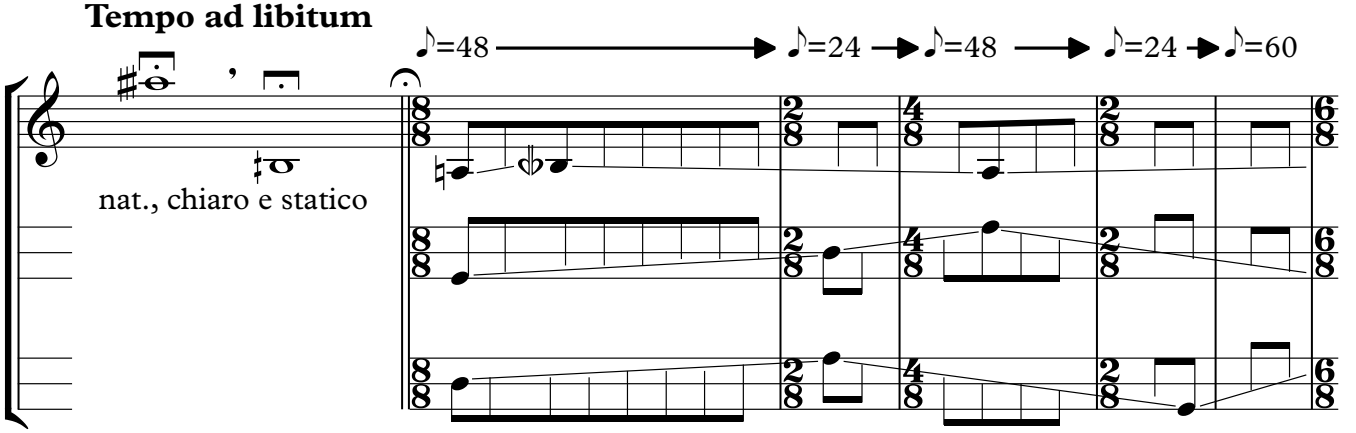
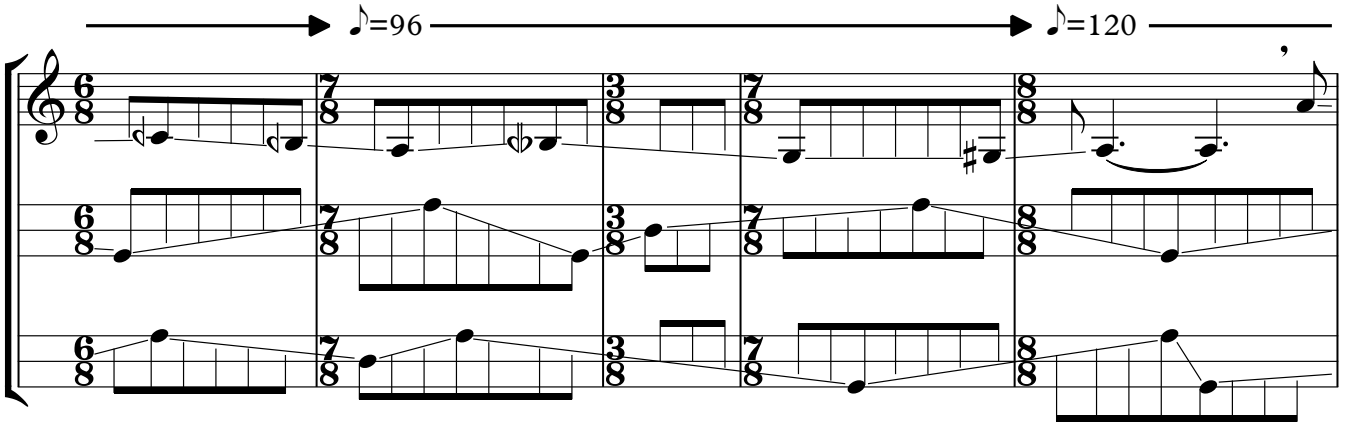
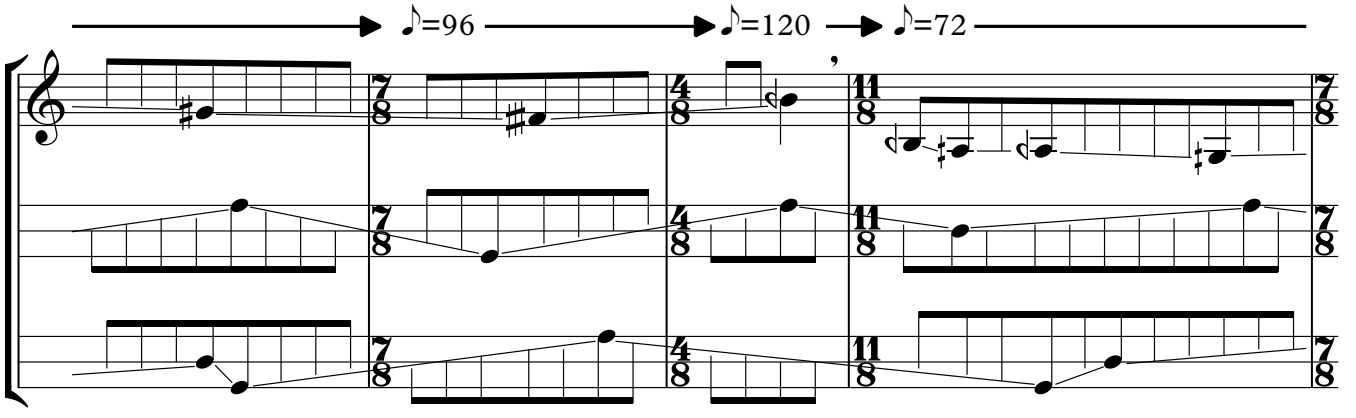
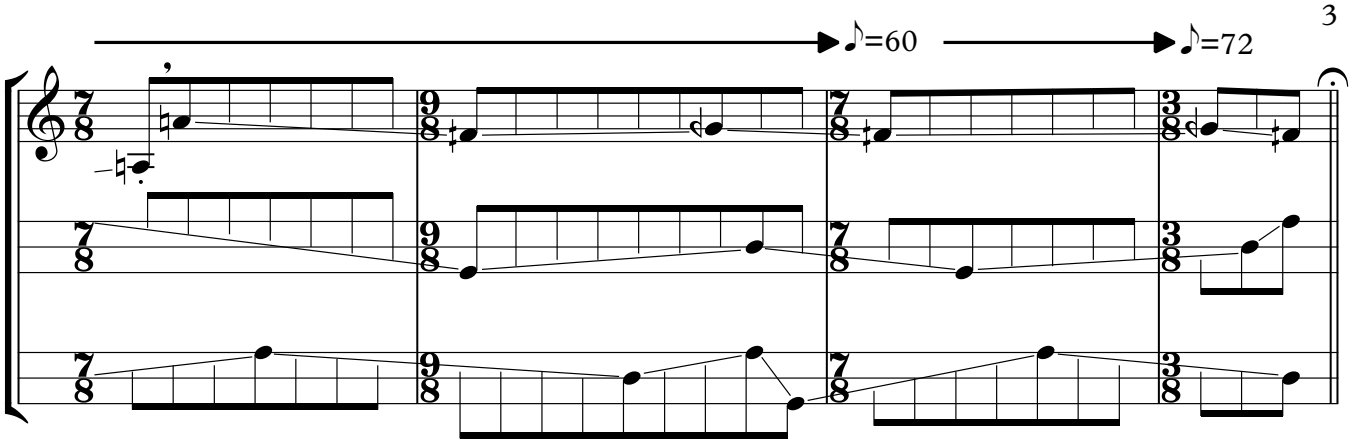


Tempo ad libitum

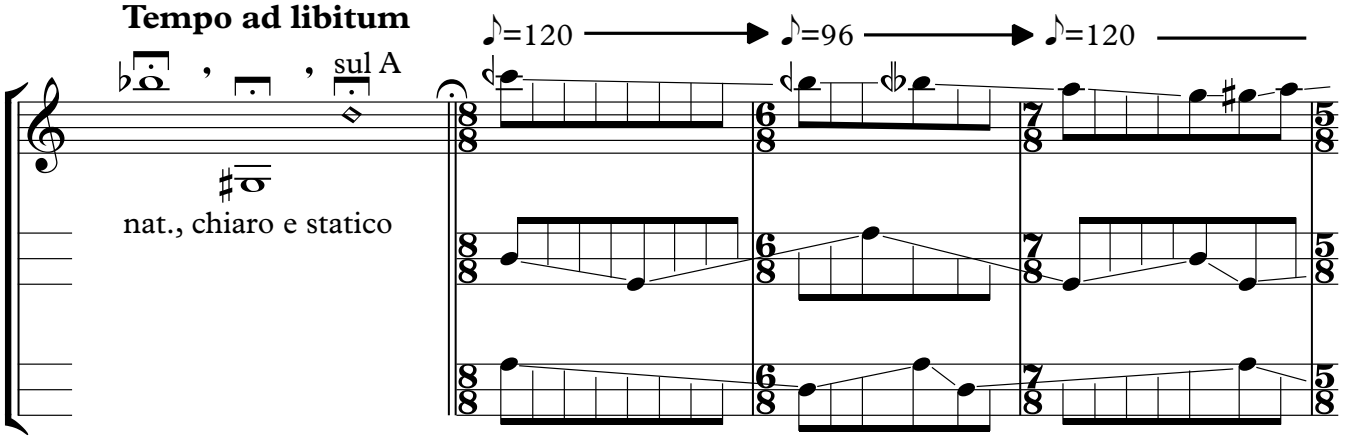


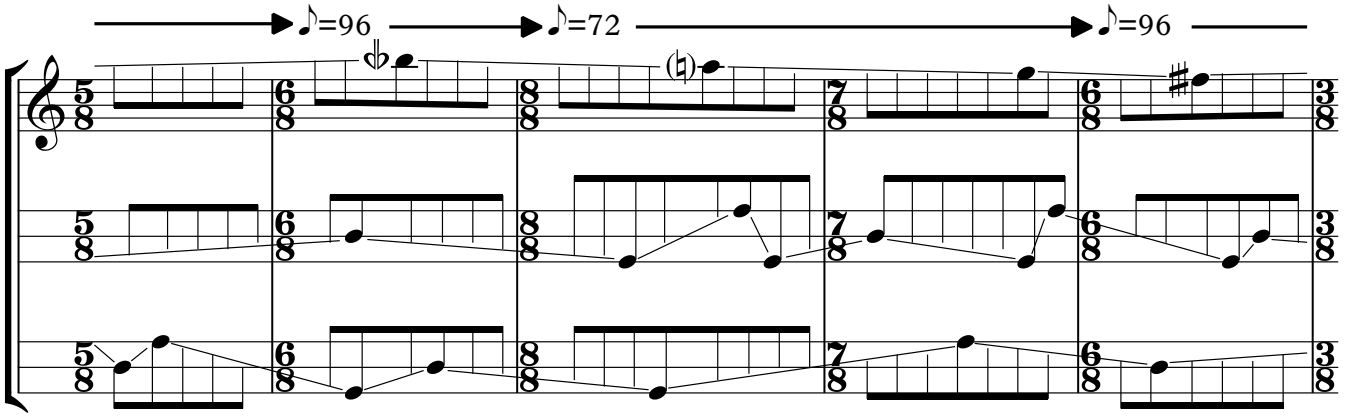


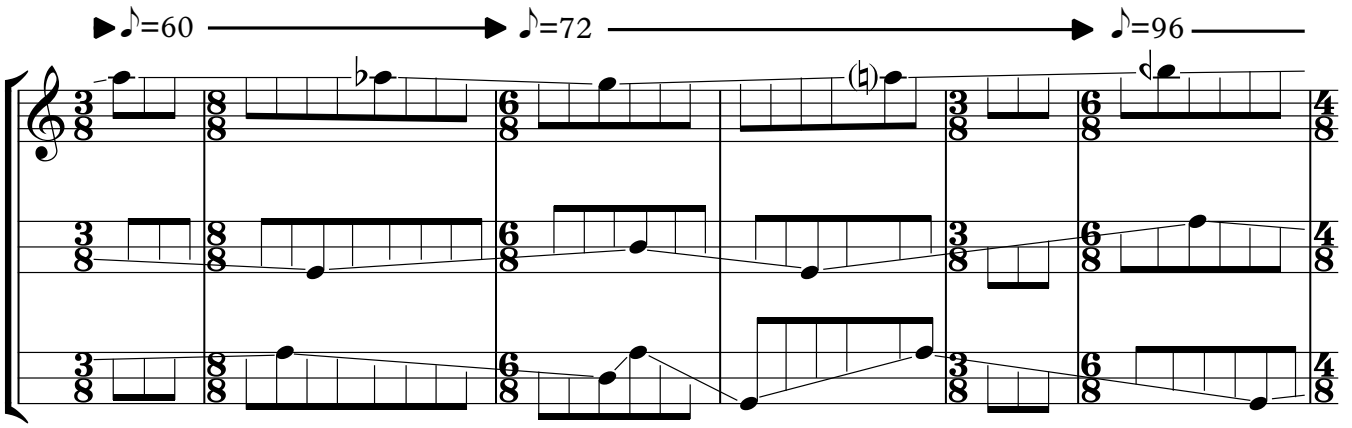


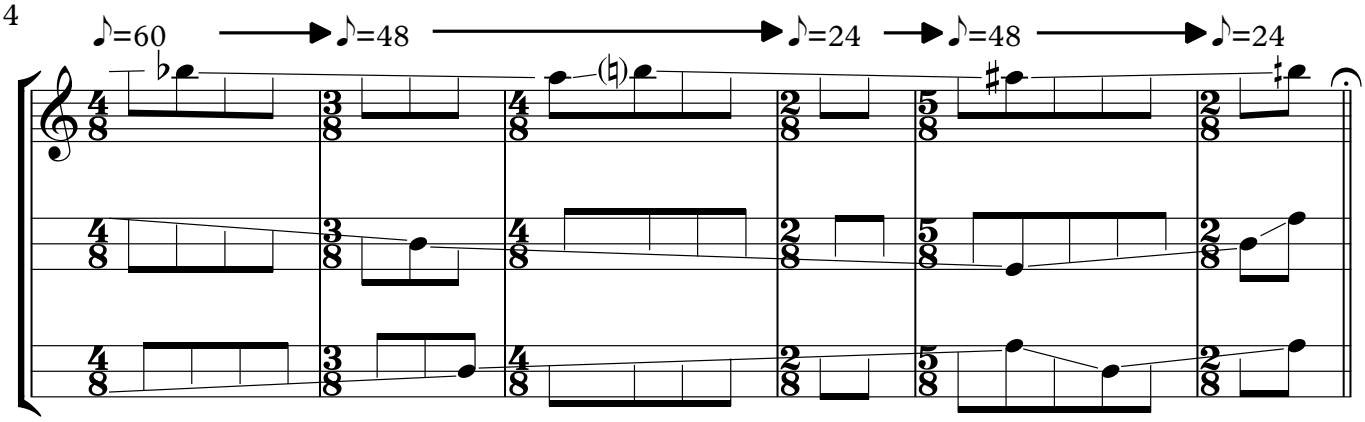


Tempo ad libitum

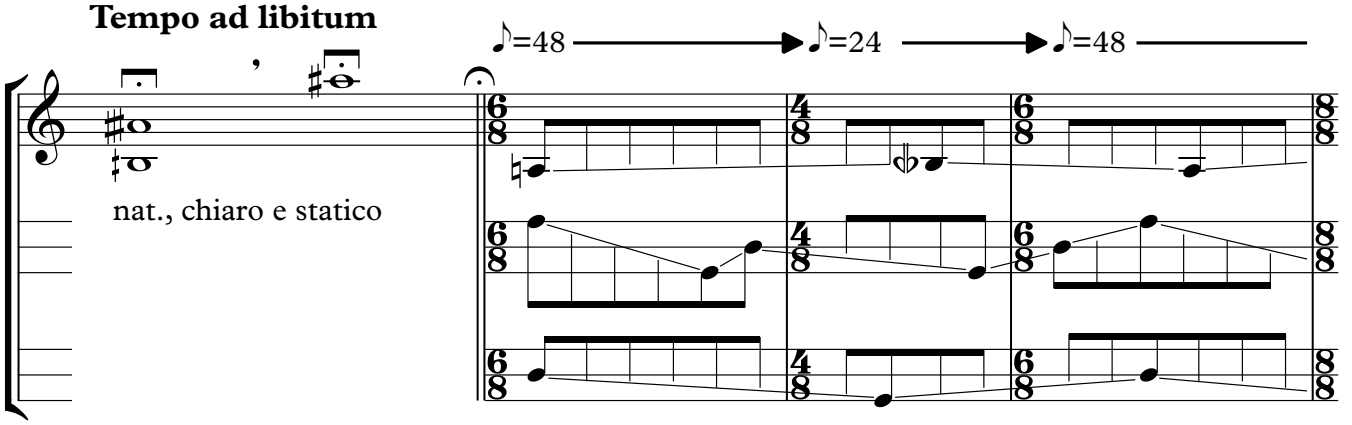




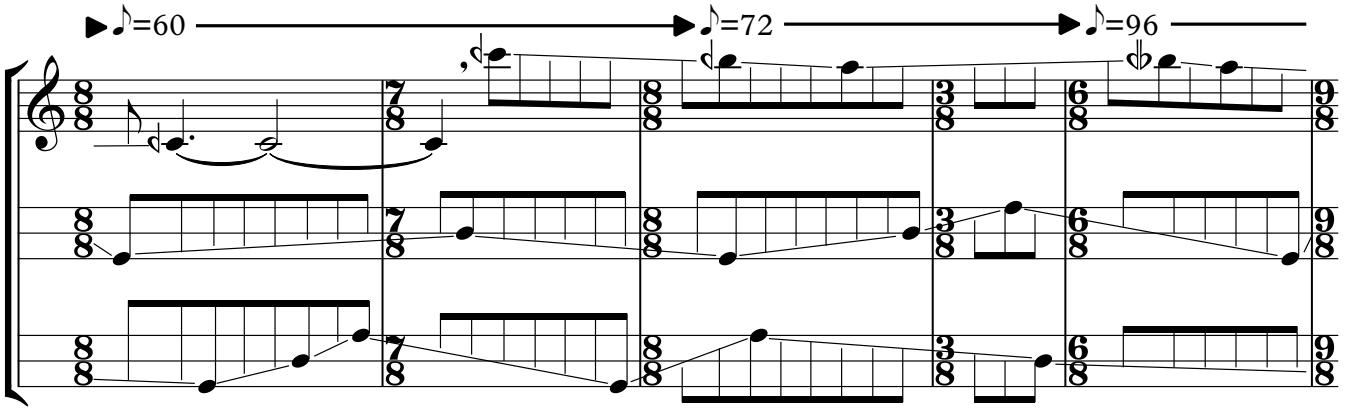


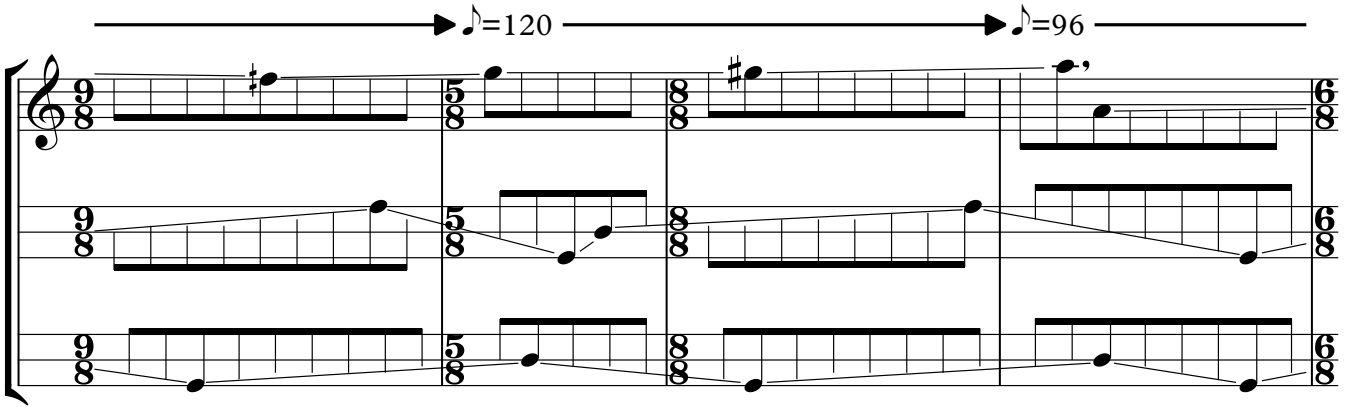


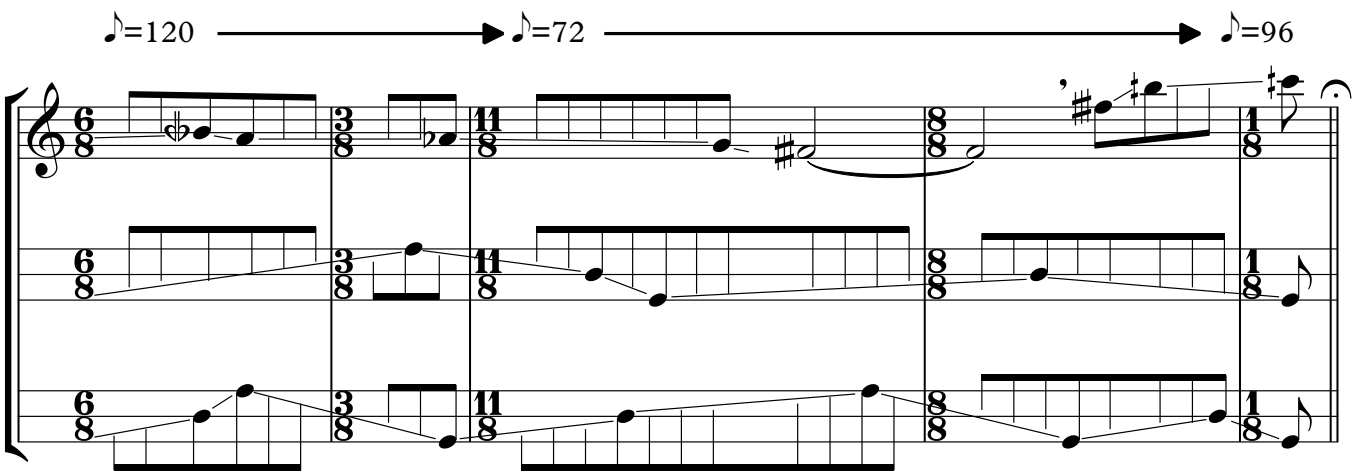
Tempo ad libitum



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



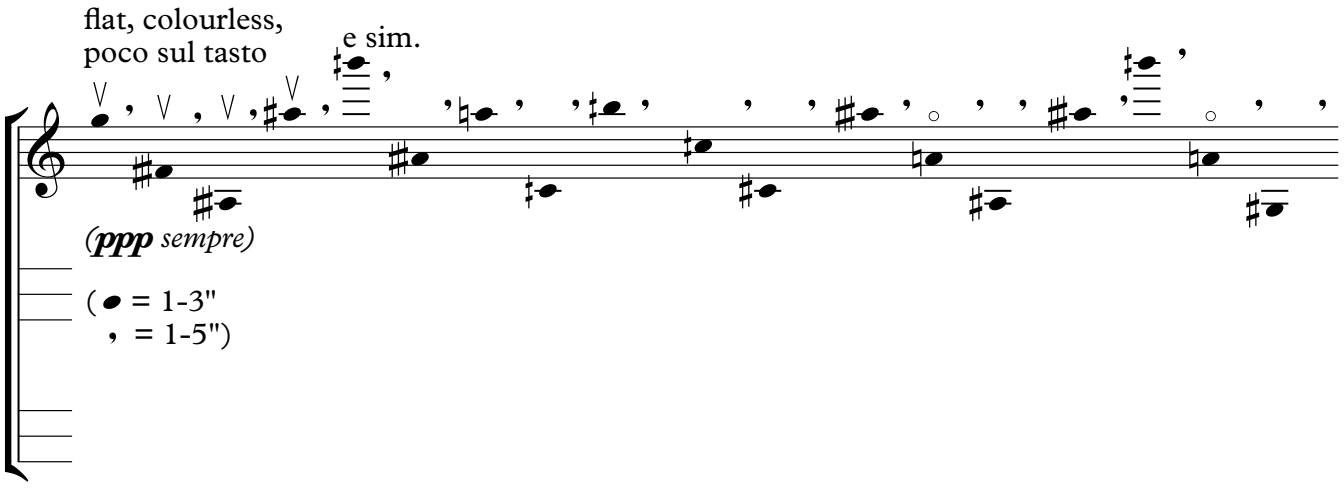




III.

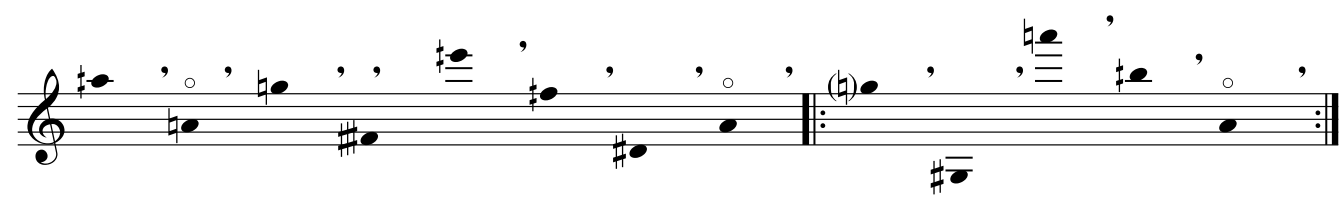
flat, colourless,
poco sul tasto

e sim.



*(**ppp** sempre)*

(𝅗𝅥 = 1-3"
𝅘𝅥𝅯 = 1-5")



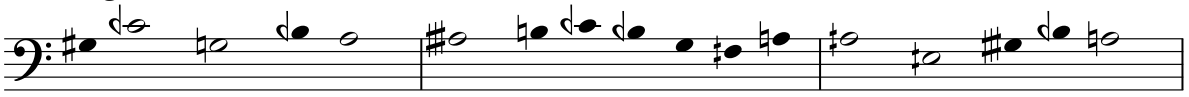
repeat as necessary, end
with piano on any note
from group

crinaeae

violoncello

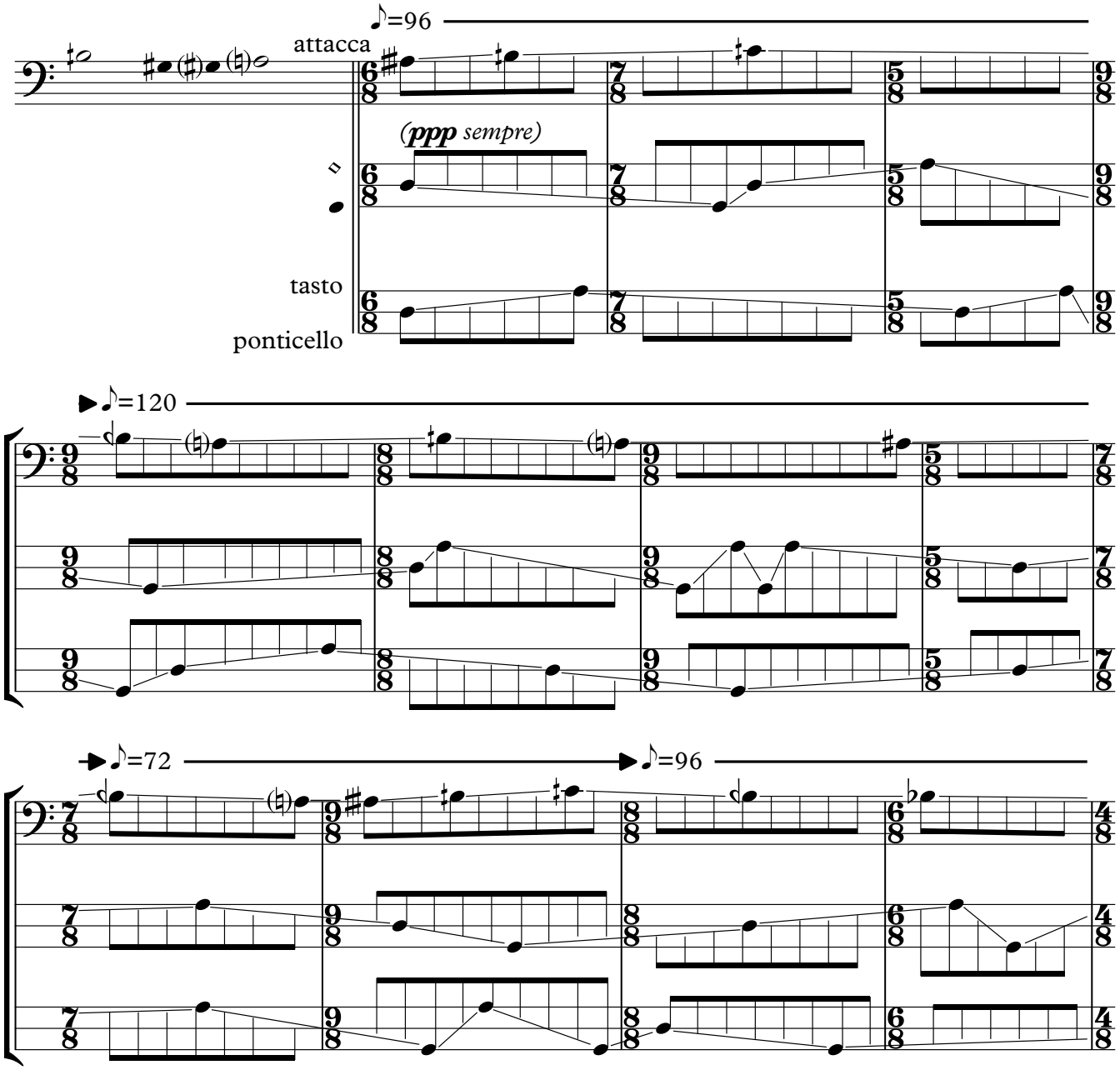
Martin Iddon (2015)

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



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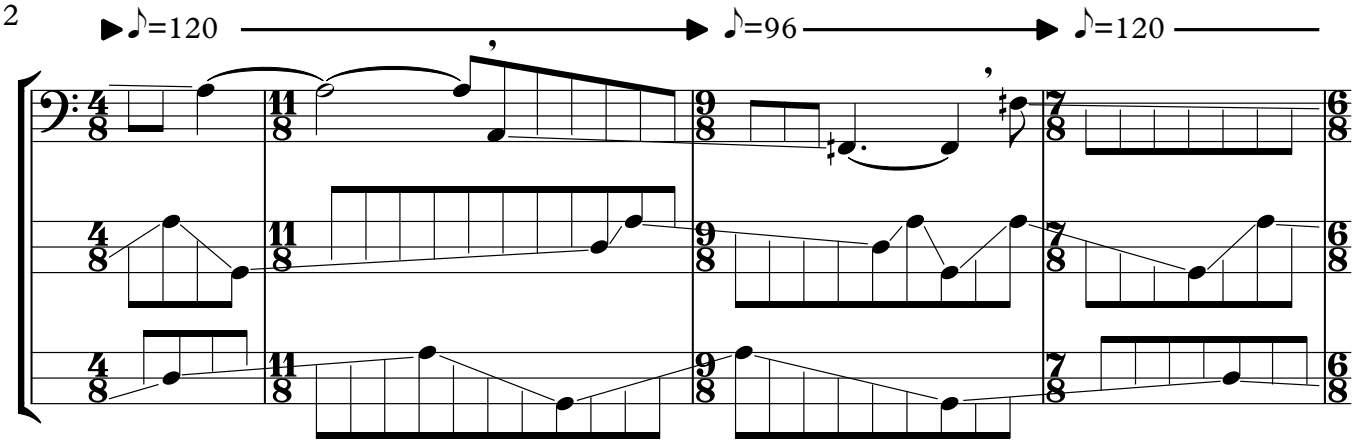
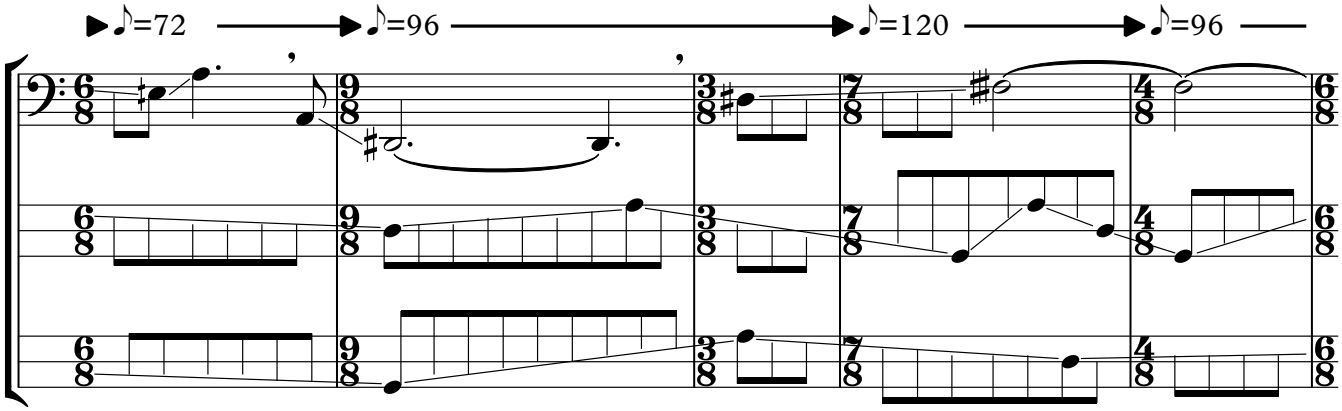
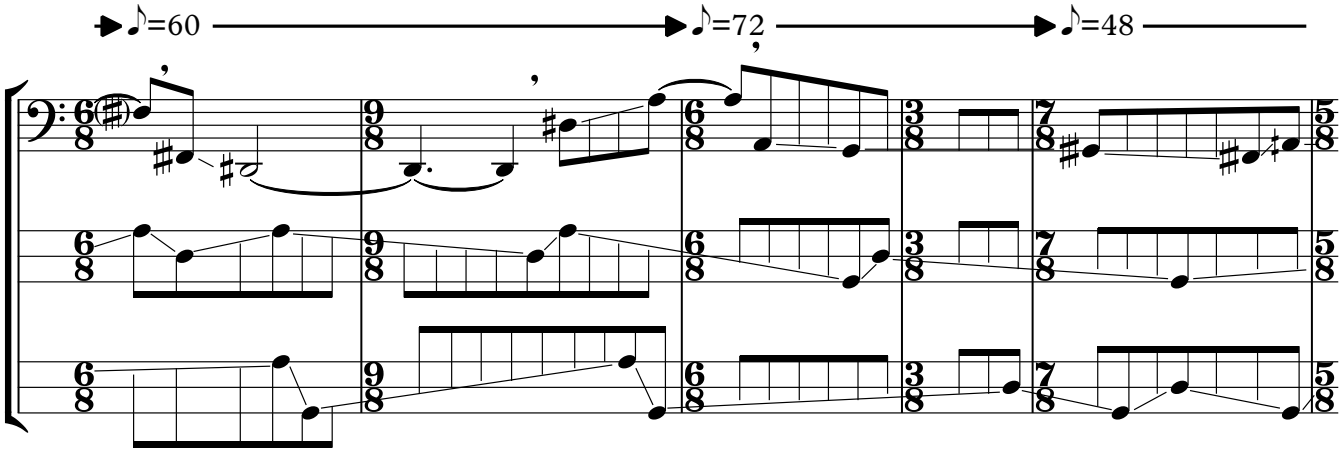
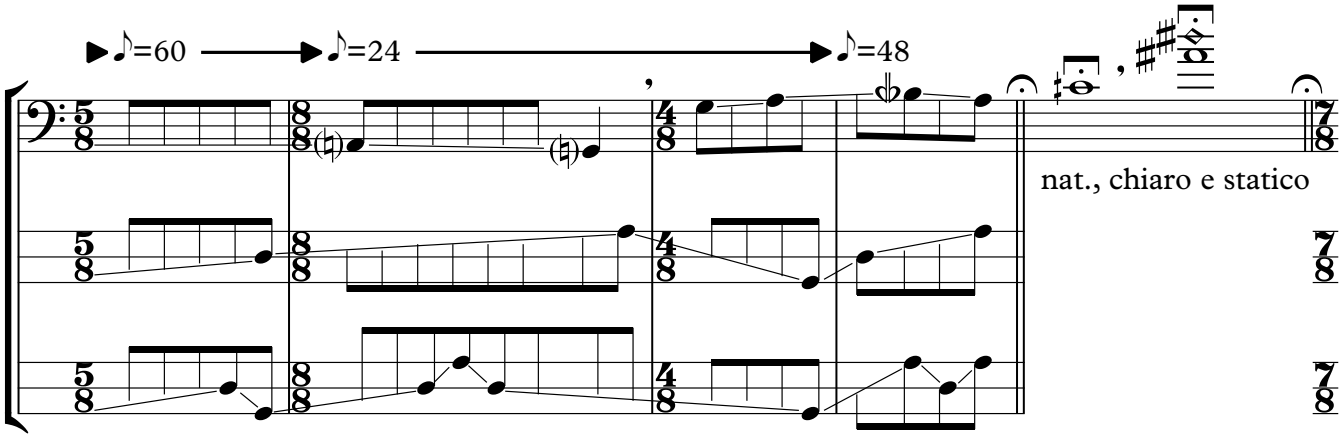
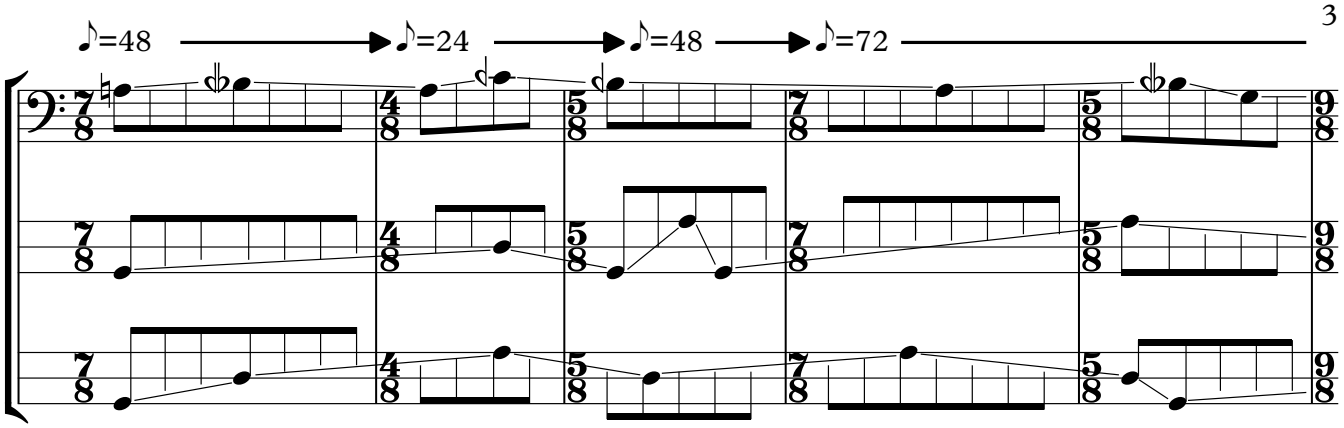


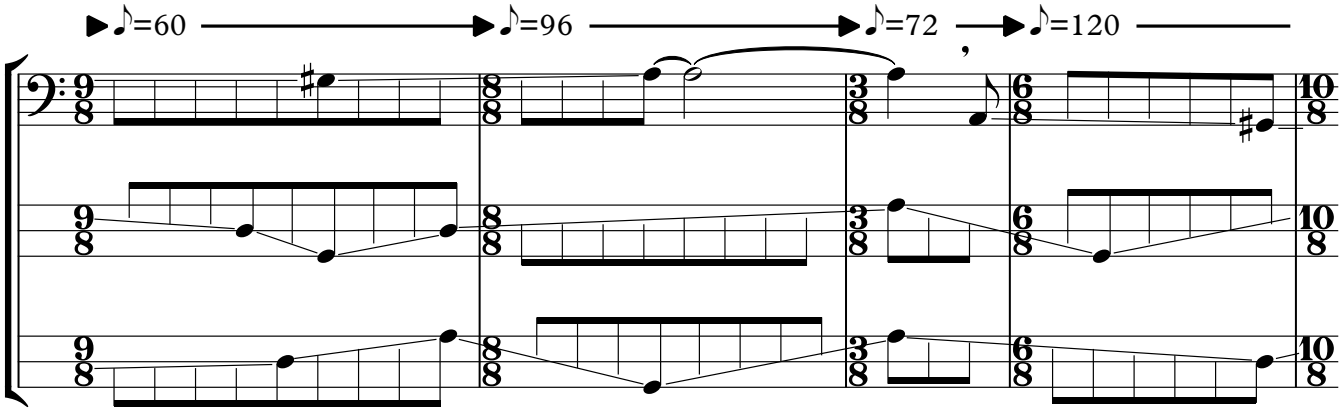


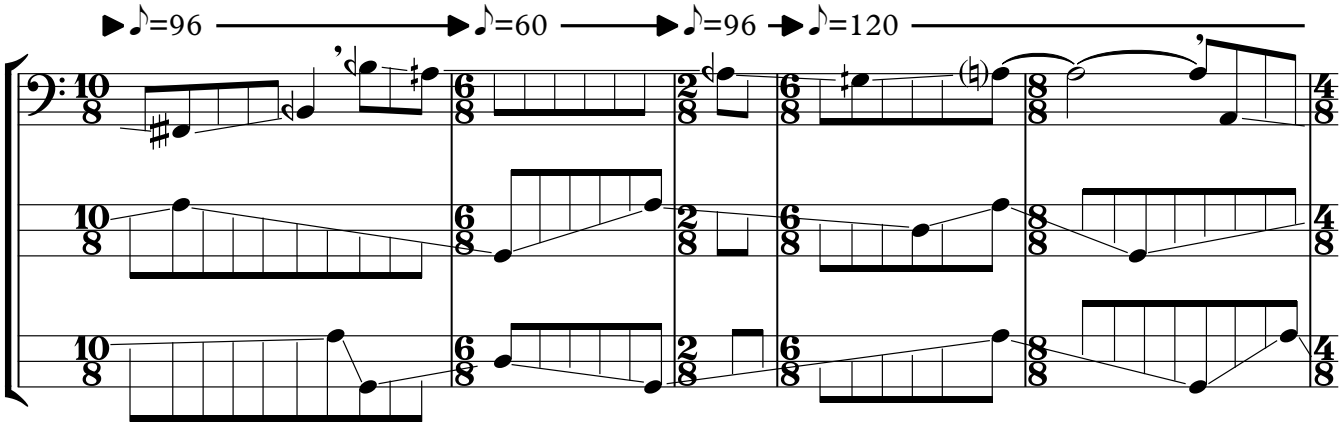


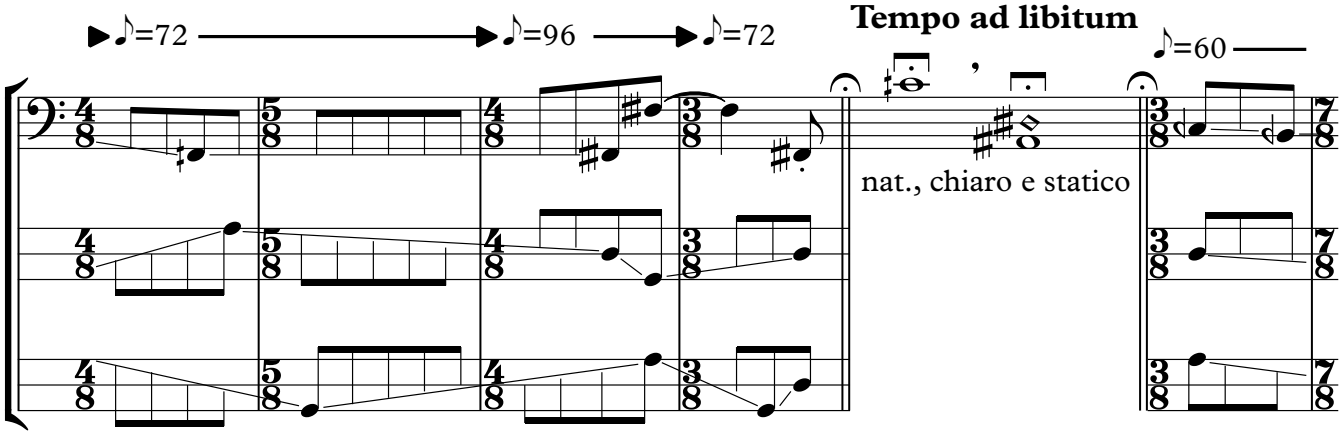
Tempo ad libitum

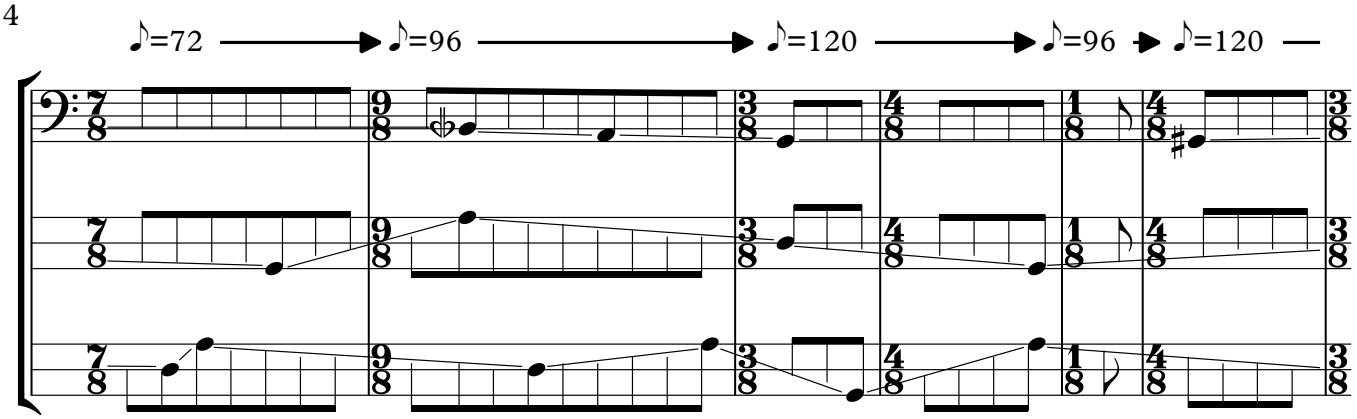


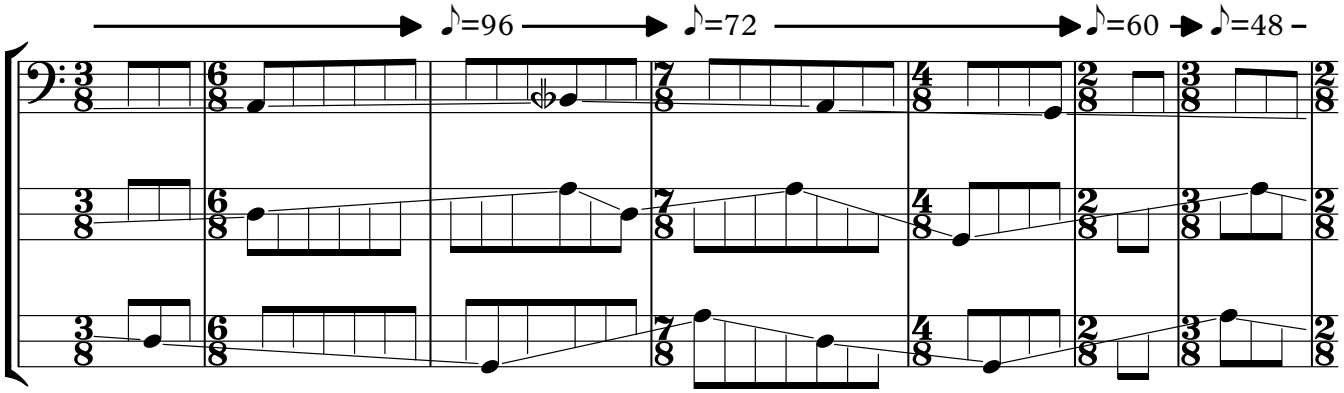

♪=48
♪=24
♪=48
♪=72

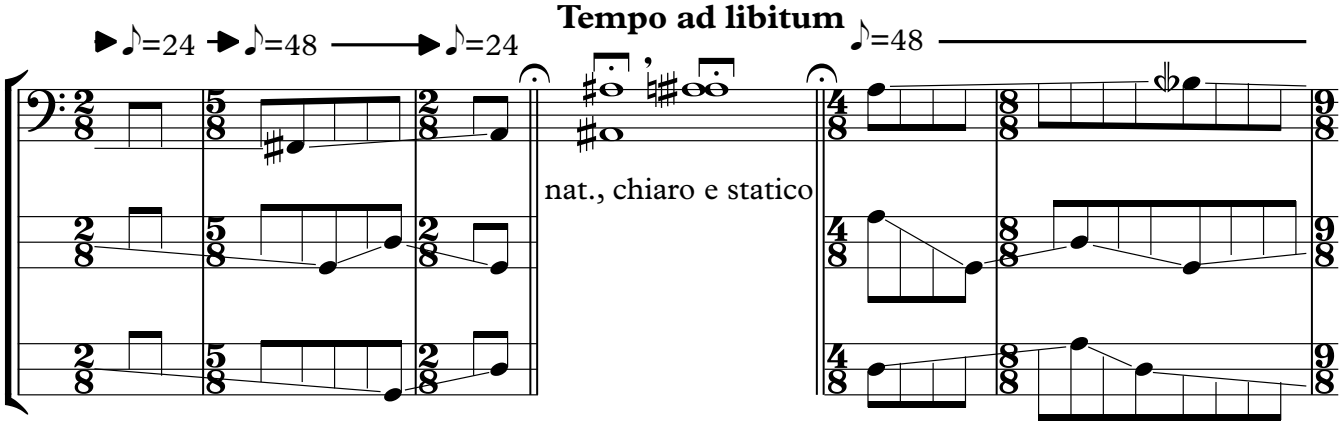

♪=60
♪=96
♪=72
♪=120

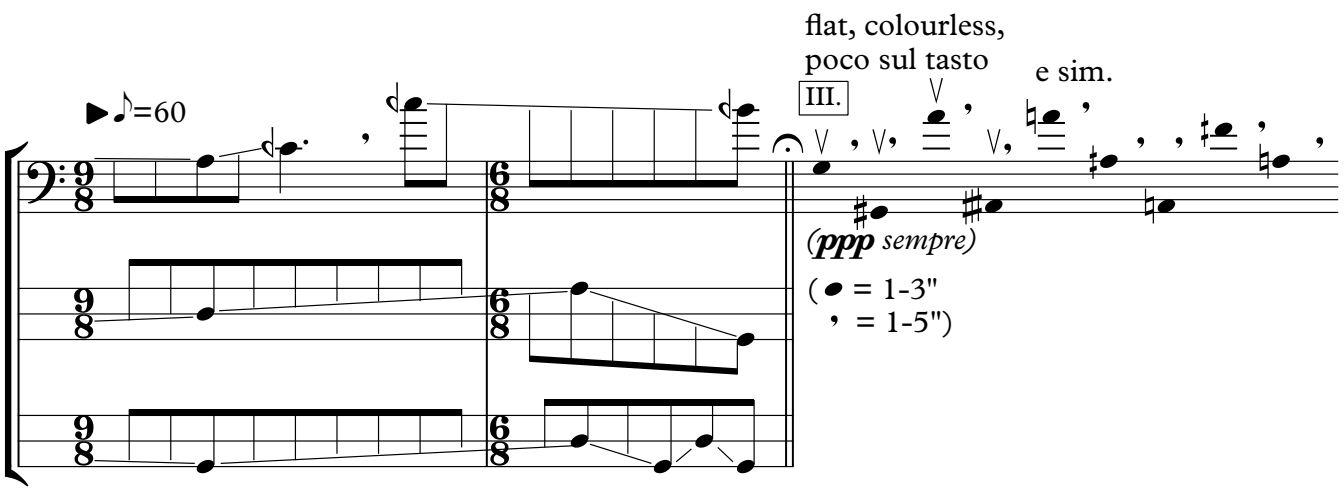

♪=96
♪=60
♪=96
♪=120

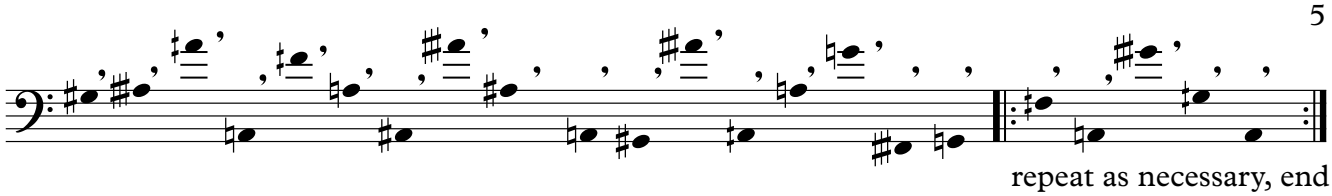

♪=72
♪=96
♪=72
Tempo ad libitum
♪=60
nat., chiaro e statico


♪=72
♪=96
♪=120
♪=96
♪=120


♪=96
♪=72
♪=60
♪=48


♪=24
♪=48
♪=24
Tempo ad libitum
♪=48
nat., chiaro e statico
[cue piano: piano begins III. at
any point before end of section]


♪=60
flat, colourless,
poco sul tasto
III.
e sim.
(ppp sempre)
(= 1-3"
= 1-5")



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