Λιμνάδες
(*limnades*)

for piano, percussion, and violoncello

Martin Iddon (2015)

Λιμνάδες (2015)

You should see us try to fix numbers on our slates.
Not the cuneiform weapons of swordfish could aid us

when rounding off near an estuary.
Doing arithmetic, we turn color like the octopus.

Geometry is just as difficult—adding aquaeous angles
during rough winds made one of the Limnades weep.

(We weep anyway, by our hems and hair ends.)
But counting spirals and stripes on shelly things delights us:

noticing series voiced by cicadas, likewise
There's solace in the horizon: the nothingness above

divided by this teemingness below
makes room, which we come to figure.

— Ange Mlinko, 'Naiad Math'

General notes

Λιμνάδες has no score, only parts for each instrument, divided into a number of small modules. These modules should be performed in order, with silences between each module. Silence may also precede the first module or follow the final module: a part may begin or end in silence. These silences may be of any duration, including very long durations, within the restriction that the piece is expected to last any duration between 15 and 20 minutes. Each of the modules containing repeated notes may, itself, be repeated as many times as desired. The number of repeats may, too, lead to a module having a very long duration. No tempo marking is given for any module containing repeated notes, but they should be performed at ♪=48, ♪=60, or ♪=72 according to the performer's decision. The same tempo should be maintained for every repetition of a module, but may be different for later modules. The *tenuto* markings represent the gentlest of accentuation in a generally extremely quiet dynamic. The piece should, throughout, seem as if on the edge of silence.

In between these modules are a smaller number of figures which do not contain repeated notes. These do not contain tempo markings either, but should be treated as cadenza figures, played freely but at some pace. They should not be repeated. If a module containing repeated notes is being performed simultaneously with one of these cadenza figures, the latter is expected to puncture the former, but this should be achieved while retaining the general quietness which must pervade the piece.

Performers should determine a length for an individual performance in advance and determine the length of silences, which tempo markings will be deployed, the number of repetitions, and so forth independently. General silences may well occur during a performance and are welcome, though if a performance contains no moments of total silence, this is equally acceptable. Modest alterations may be made to these prepared plans during rehearsal if, for instance, planning has resulted in the piece beginning or ending, to take an extreme case, with a ten-

minute tacet (or if such an event occurs in the centre of the piece), unlikely though this is.

Every endeavour should be made on behalf of individual performers to hold to their tempi and the points at which they have begun pulsations, rather than to allow the piece to flow into rhythmic unison. Nevertheless, if entries begin in perfect synchronisation at the same tempo, rhythmic unison need not be artificially avoided.

Martin Iddon, New York/Chesterfield/Leeds, September 2015

limnades

piano

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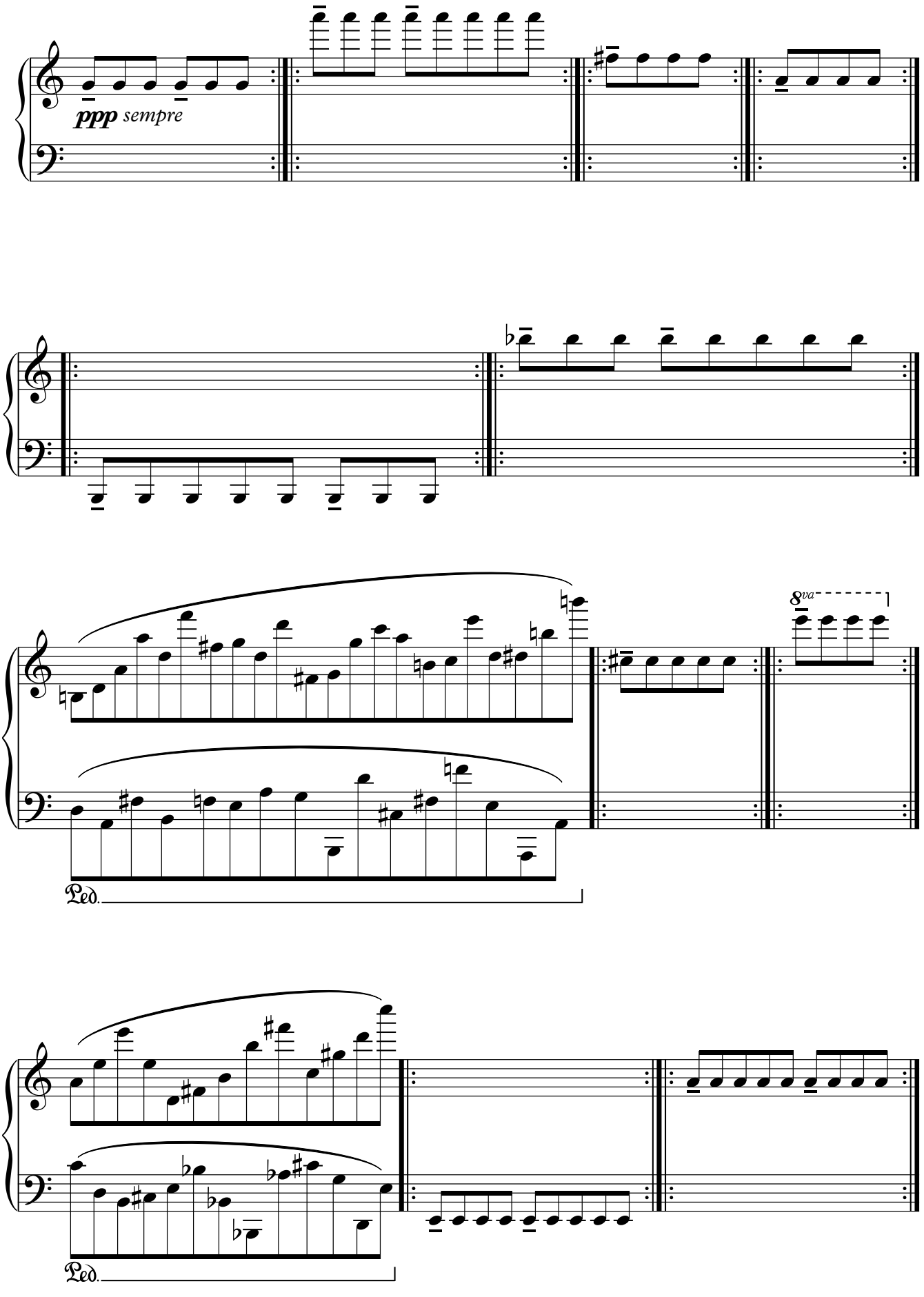

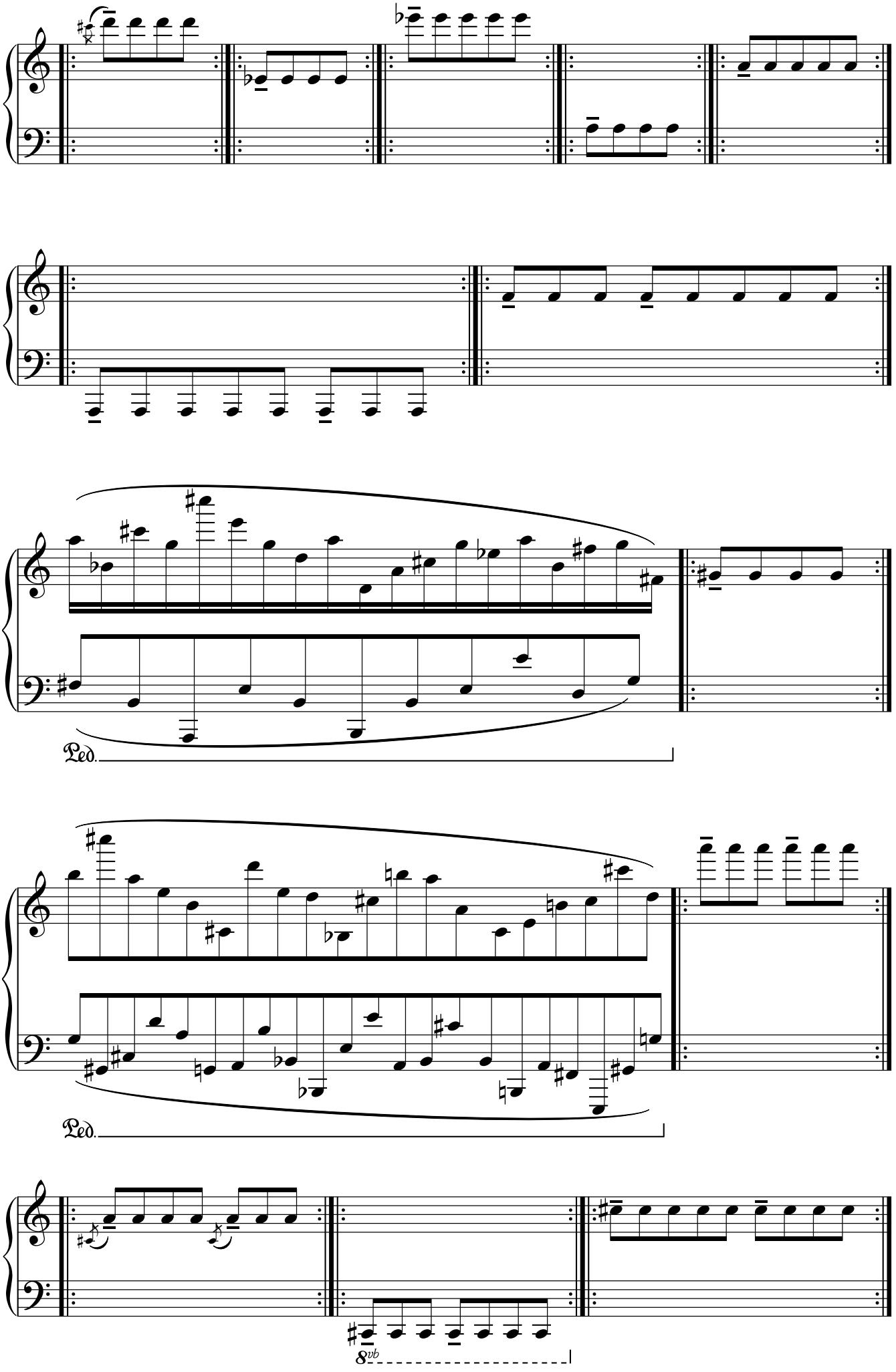
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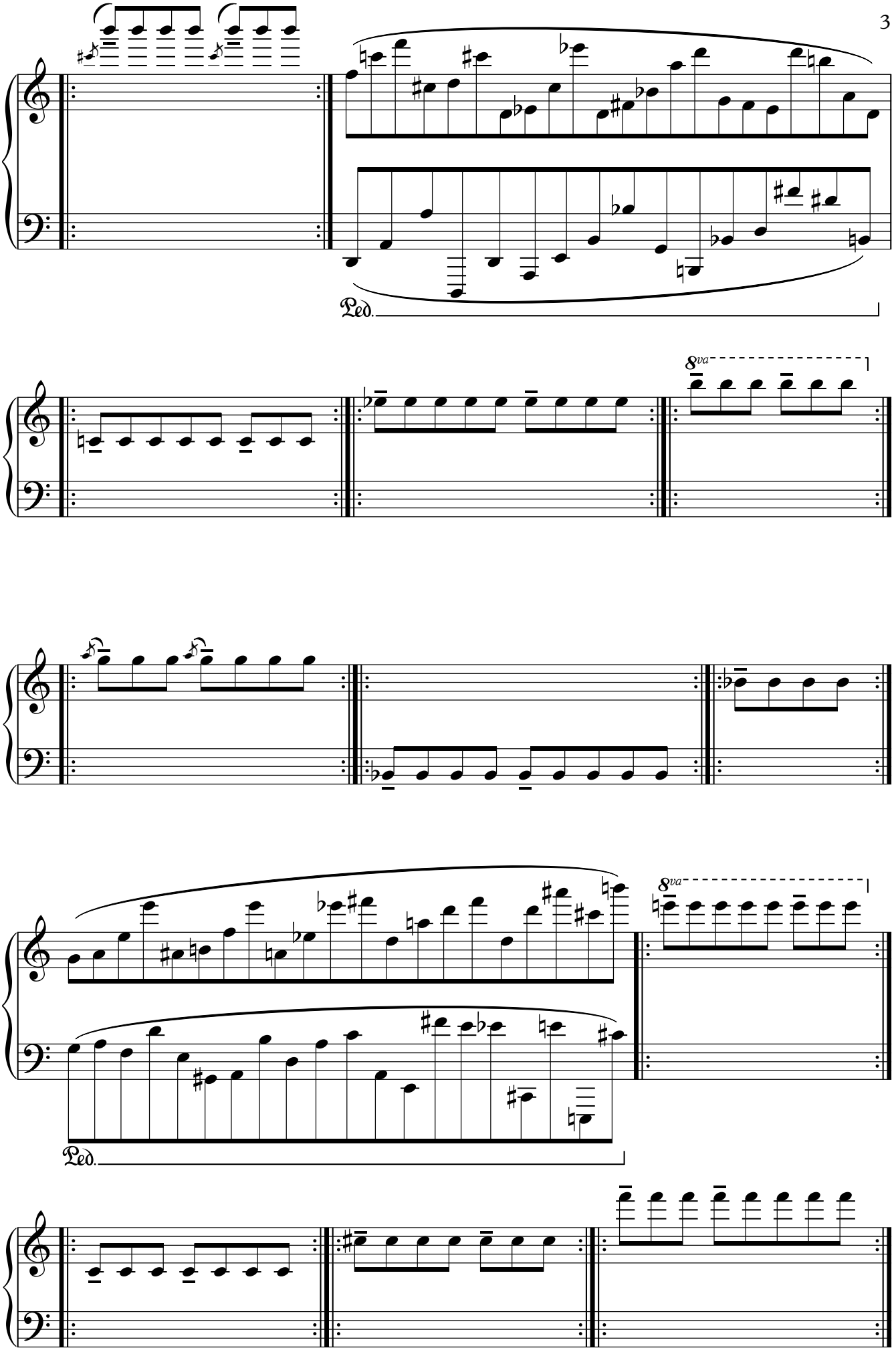
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limnades

marimba

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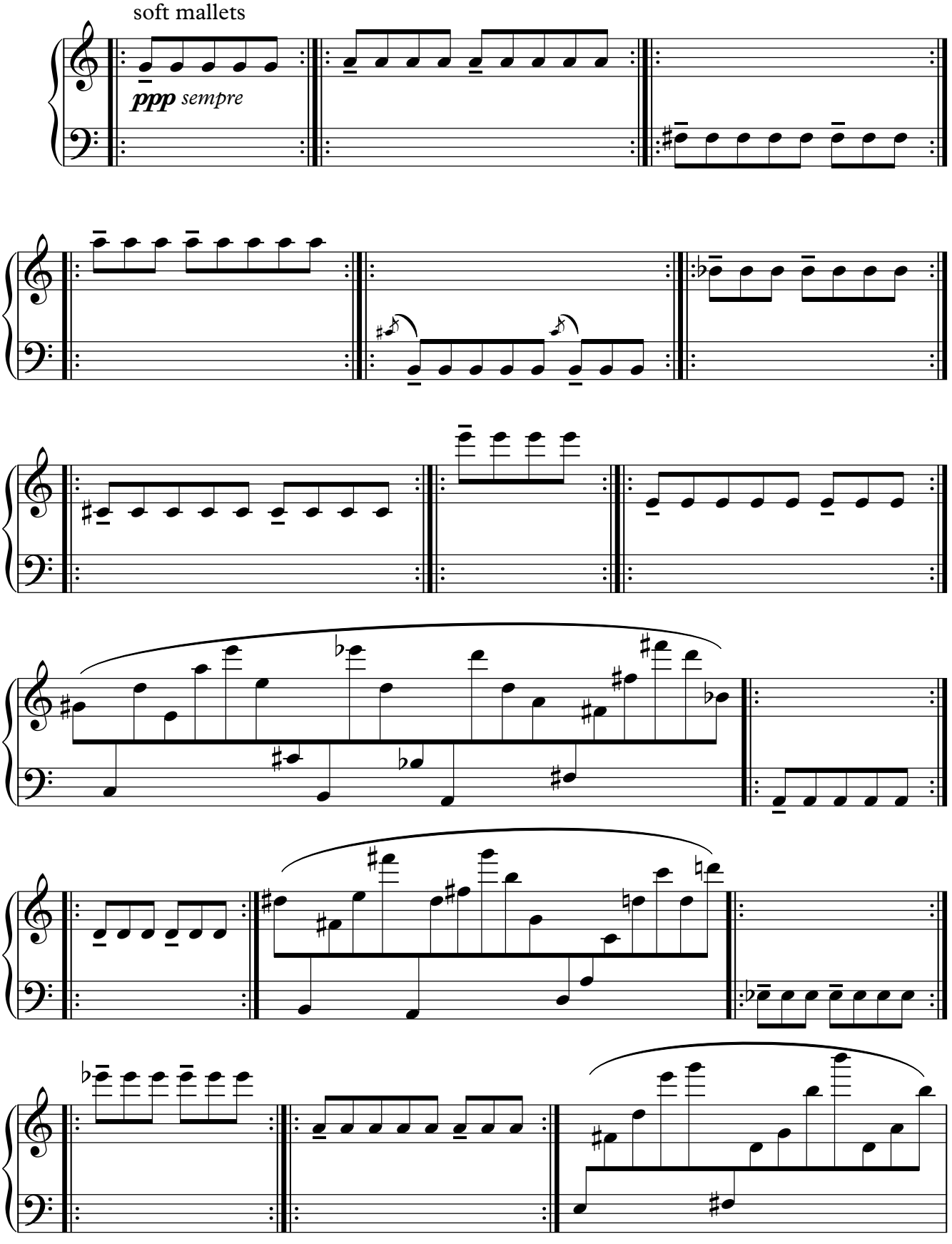
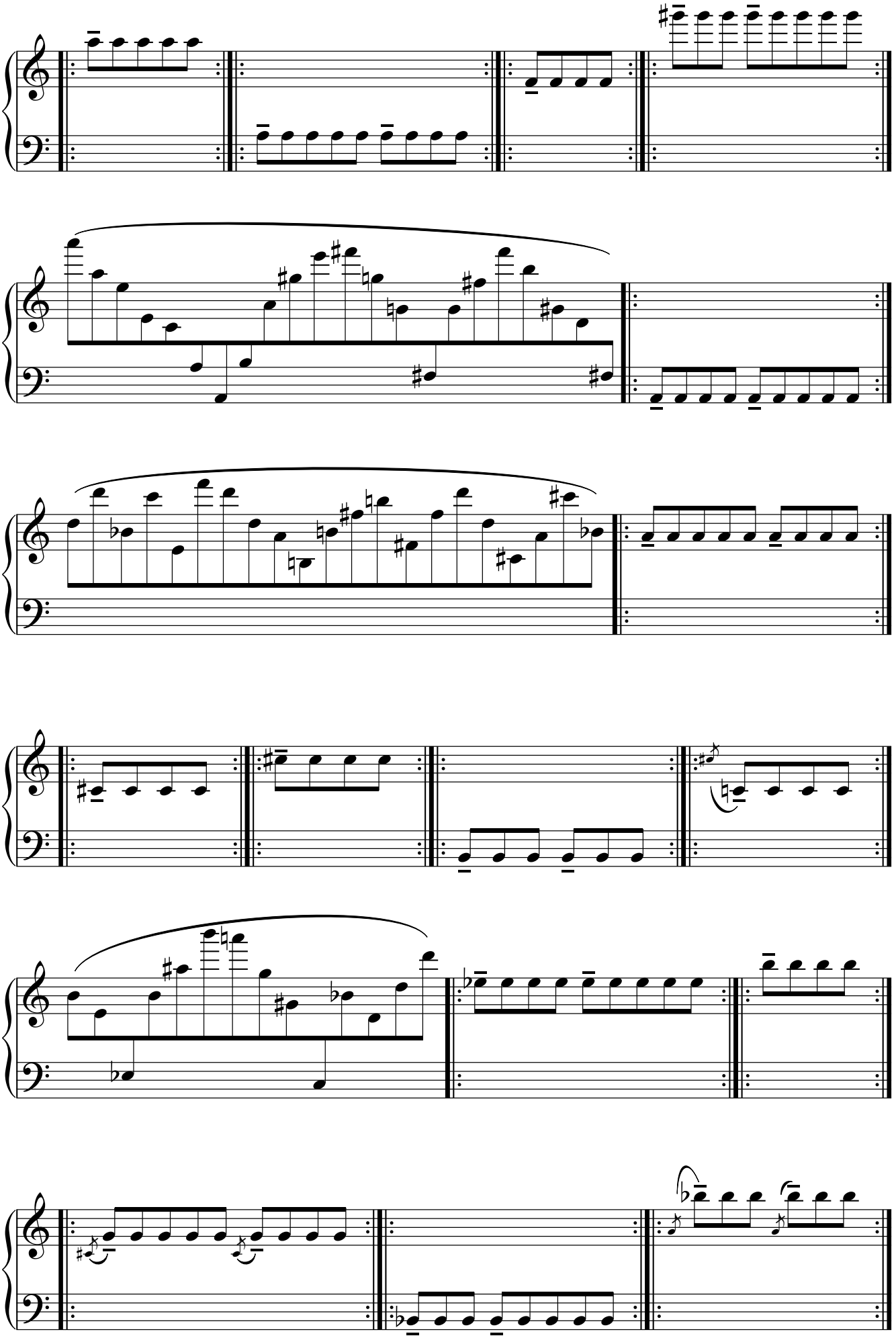
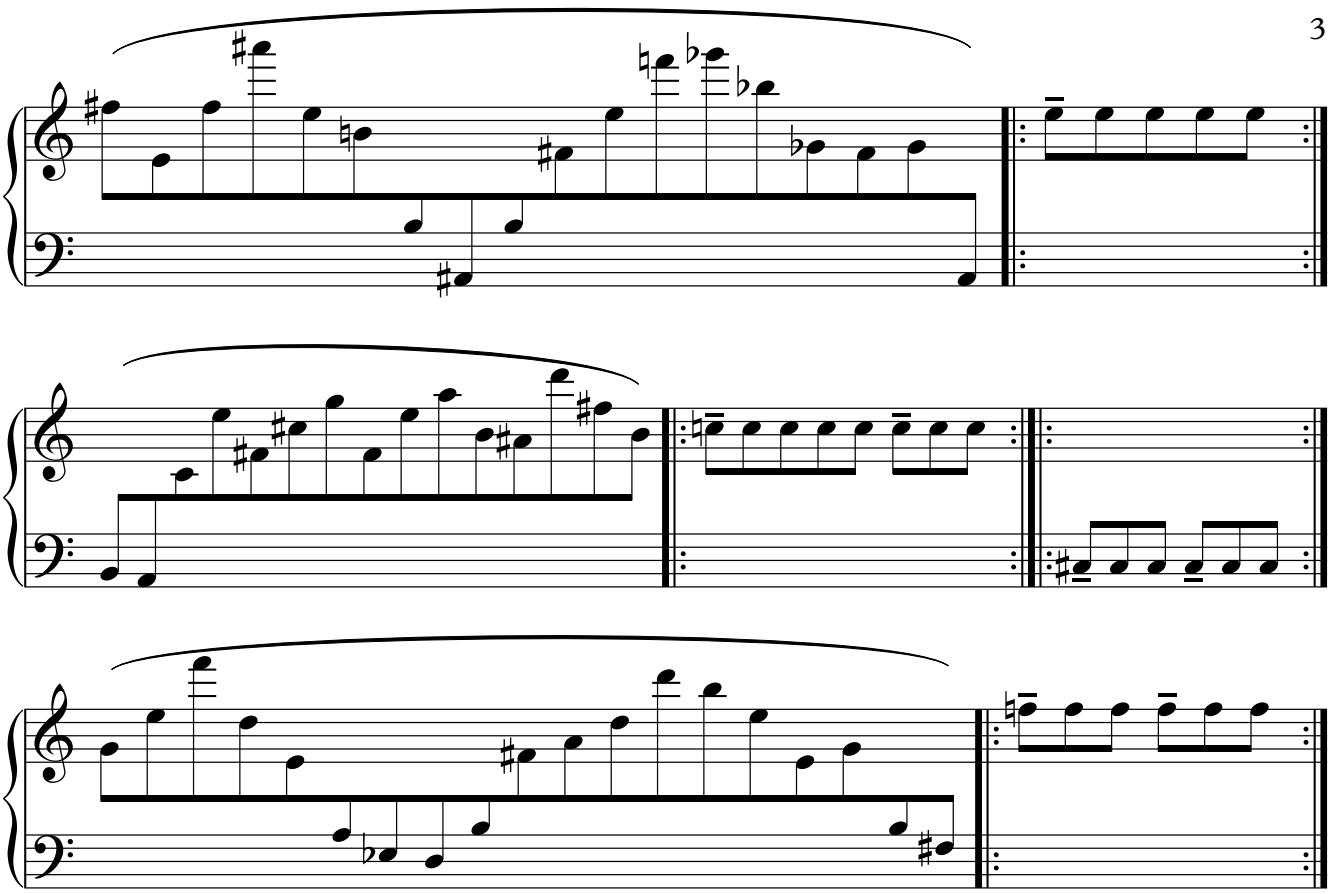


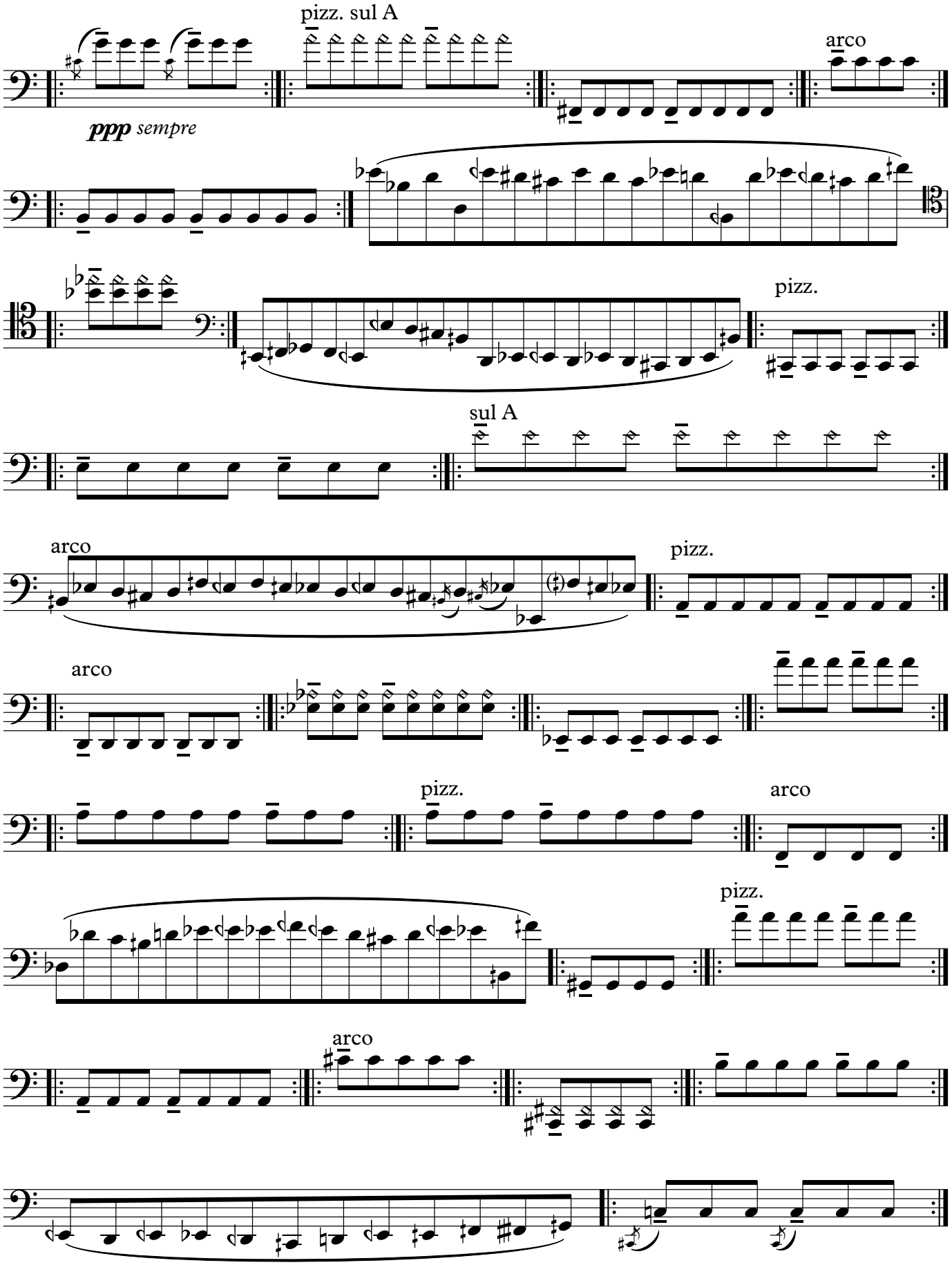


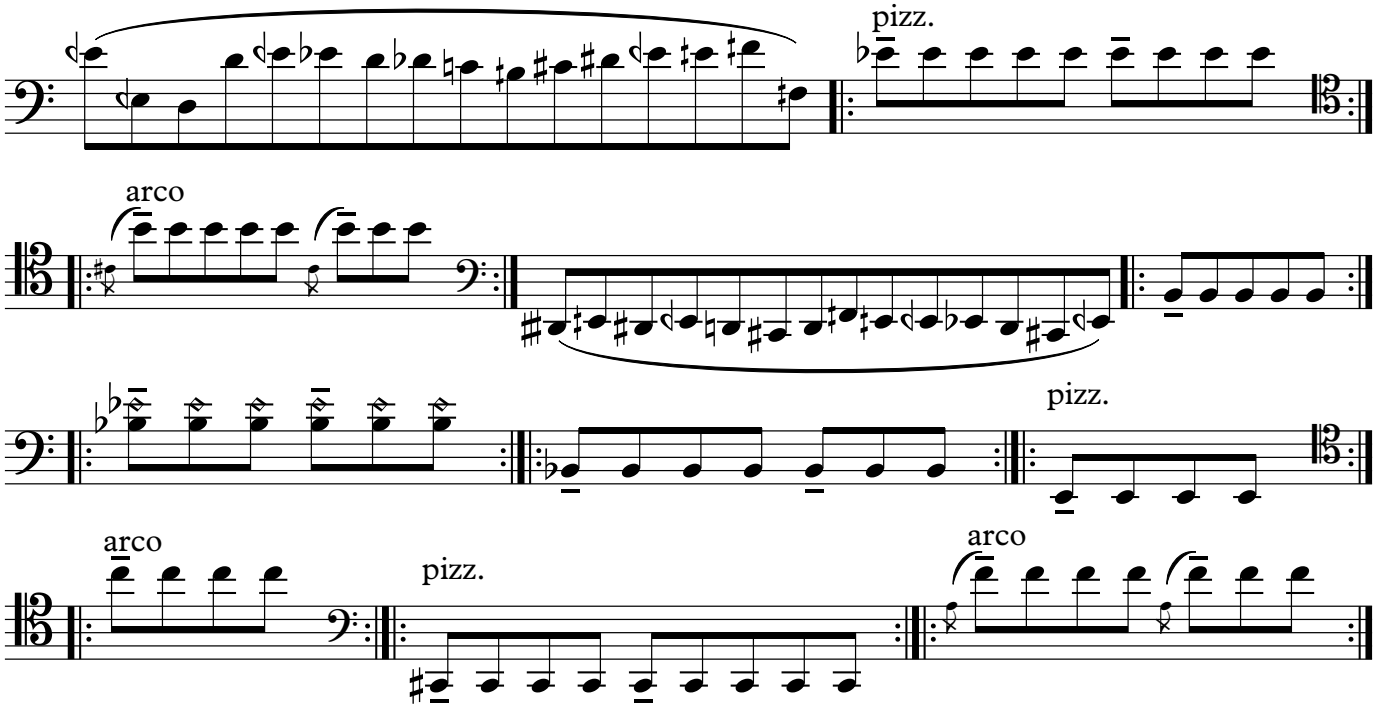


limnades

violoncello

Martin Iddon (2015)




pizz.
arco
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