

ελεινομοι

(eleionomae)

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

Martin Iddon (2012)

Flute

block foot joint off
all holes closed: low,
breathy pitch
||: || x —————
ppp sempre

same pressure + embouchure
as for low pitch
l → open → closed
||: || x —————

all holes closed,
come prima
x —————

same pressure + embouchure
as before
l → open
x —————

same pressure + embouchure
as before
l open throughout
||: || x —————

all holes closed,
come prima
||: || x —————

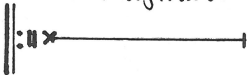
same pressure + embouchure
as for low pitch
B → open → closed
||: || x —————

same pressure + embouchure
as before
B → open
x —————

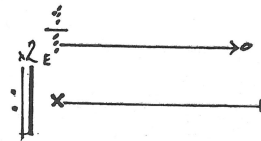
each event has a duration of *ca.* 15-40" and should be executed in a single breath. each event is followed by a pause of *ca.* 5-20". a single event should be selected to have a increased duration, beyond normal breath capacity, such that the tone production becomes broken and unstable as the breath runs out. a single pause should be selected to be significantly longer, up to 40". pauses should be treated with the same intensity as events: performers should be absolutely still during them. each player should enter *ad libitum*, sensitive to, but independent of other performers. a block is required to close off the foot joint of the instrument: this can be done against the leg or by the insertion of, for instance, a cork or bottle stopper. when the foot joint is blocked off and all holes are closed, a low, very fragile pitch a little more than an octave below the flute's lowest note is aimed at. opening keys should be undertaken *extremely* gradually, such that a hole is only open fully for the briefest of periods. since the materials used for the piece are so few, performers should learn them by heart in advance and play without reference to the score. the performer's eyes should be closed throughout the performance. the total duration of a performance should be *ca.* 6-8'.

Bass Clarinet


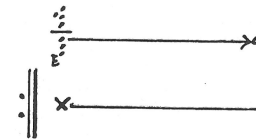
block bell off
all holes closed, release
breath through mouth



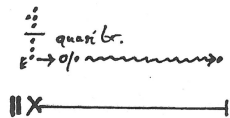
ppp SEMPRE



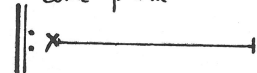
all holes closed,
come prima

quasi tr.



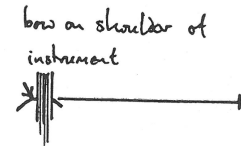
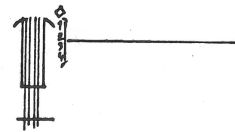
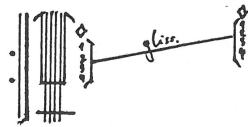
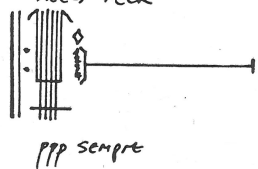
all holes closed,
come prima



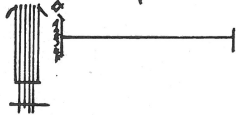

each event has a duration of *ca.* 15-40" and should be executed in a single breath. each event is followed by a pause of *ca.* 5-20". a single event should be selected to have a increased duration, beyond normal breath capacity, such that the tone production becomes broken and unstable as the breath runs out. a single pause should be selected to be significantly longer, up to 40". pauses should be treated with the same intensity as events: performers should be absolutely still during them. each player should enter *ad libitum*, sensitive to, but independent of other performers. a block is required to close off the bell of the instrument: a towel will suffice for this purpose. when the bell is blocked off and all holes are closed, breath should be released through the mouth: almost no pitch will be present, but what there is should be exaggerated as much as possible. opening keys should be undertaken *extremely* gradually, such that a hole is only open fully for the briefest of periods; the development and closure of the trill should be a similarly gradual process. since the materials used for the piece are so few, performers should learn them by heart in advance and play without reference to the score. the performer's eyes should be closed throughout the performance. the total duration of a performance should be *ca.* 6-8'.

Violin

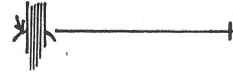
sul G sempre
 bow behind fingers
 at point where body
 meets neck



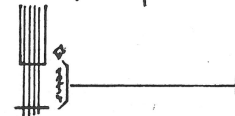
sul G, come prima



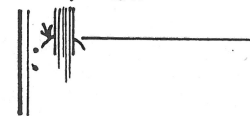
bow on shoulder of instrument



sul G, come prima



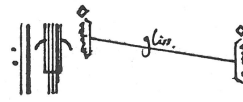
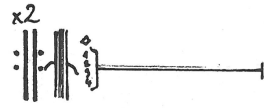
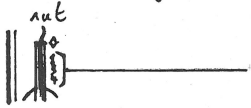
bow on shoulder of instrument



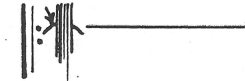
each event has a duration of *ca.* 15-40" and should be executed in a single bow stroke. each event is followed by a pause of *ca.* 5-20". a single event should be selected to have an increased duration, beyond normal maximum bow length, such that the tone production becomes broken and unstable because of the excessively slow bow speed. a single pause should be selected to be significantly longer, up to 40". pauses should be treated with the same intensity as events: performers should be absolutely still during them. each player should enter *ad libitum*, sensitive to, but independent of other performers. the fingering notation—showing the numerals 1-4 arranged vertically—indicates that all four fingers should be placed next to one another, simultaneously in contact with the string, always at harmonic pressure. since the materials used for the piece are so few, performers should learn them by heart in advance and play without reference to the score. the performer's eyes should be closed throughout the performance. the total duration of a performance should be *ca.* 6-8'.

Violoncello

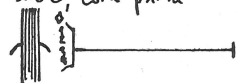
sul C sempre
 bow behind fingers,
 between fingers and
nut
ppp sempre



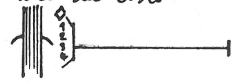
bow on shoulder of
 instrument



sul C, come prima



arco sul casso



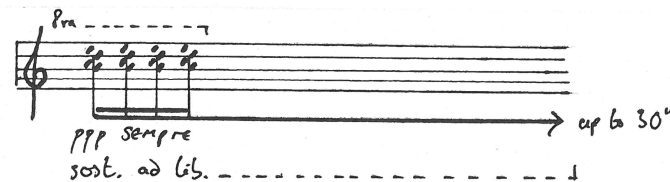
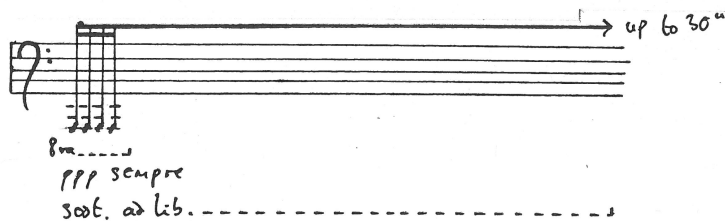
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Piano

stop string between thumb and all four fingers of left hand. with right hand tap on string, rigidly mechanically, *ca.* 4-5 attacks per second either

- a) with flesh of forefinger; or,
- b) with nail of forefinger; or
- c) with flesh of forefinger *and* with side of thumb; or,
- d) with plectrum.

play any combination, or all, of the pitches indicated on the keys. stop all strings dead with the palm of other hand (or damp strings in advance with material which prevents any string resonance). attacks should occur *ca.* 4-5 times per second and be undertaken rigidly mechanically.



the pianist should perform these elements at any point, for any duration up to 30", ensuring that a reasonable variety of modes of performing the elements is utilised across the piece: each occurrence of an event should use the same mode of performance for its whole duration. after each event, regardless of the duration chosen, a pause of at least 20" should elapse before the beginning of the next event. longer pauses are entirely acceptable. pauses should be treated with the same intensity as events: performers should be absolutely still during them. since the materials used for the piece are so few, performers should learn them by heart in advance and play without reference to the score. the performer's eyes should be closed as much as is possible during the performance, excepting what is necessary to move between different types of element; physical movement necessary to change element should be undertaken as unobtrusively as possible. the total duration of a performance should be *ca.* 6-8'.