

**Muses**  
*(d'après Nicolas Gombert)*

for voice and clarinet(s)

Martin Iddon (2017)

## Notes

The performers should each choose one of the two groups of material, one performer selecting group  $\alpha$ , the other performer group  $\beta$ . The performer who has selected group  $\alpha$  will generate five routes through the group of material, while the performer who has selected group  $\beta$  will generate four. One of these routes will be performed live by each performer, the others being pre-recorded and diffused during the performance; the pre-recorded routes are created, nonetheless, according to exactly the same directions given below. A total of nine routes through the piece's material are, thus, used in any performance of *Muses*.

In group  $\alpha$ , the performer makes routes by combining lines 1–3 with lines 4–7: lines 1, 2, and 3 may be followed by any one of lines 4, 5, 6, or 7; similarly, lines 4, 5, 6, or 7 may be followed by any one of lines 1, 2, or 3. The performer of group  $\alpha$ , then, should make five combinations of lines 1, 2, and 3 with lines 4, 5, 6, or 7. In doing this, *one* element (line 1, 2, 3, 4, 5, 6, or 7) should not appear at any point and no route may appear more than once (such that the route 1–4, for instance, may only appear once, although the route 4–1 might wholly acceptably be selected as one of the other four routes alongside it). Other than these restrictions, the performer may begin or end each route with any line and may, indeed, use the same line to begin or end routes on multiple occasions.

In group  $\beta$ , the performer makes routes by combining lines a, b, and c: line a may be followed by line b or c; line b by line a or line c; and, line c by line a or line b. The performer of group  $\beta$ , then, should make four such combinations of lines a, b, and c. In doing this, no route may appear more than once (such that the route a–b, for instance, may only appear once, although the route b–a might wholly be acceptably be selected as one of the other three routes alongside it). Other than these restrictions, the performer may begin or end each route with any line and may—indeed must—use the same line to begin or end routes on multiple occasions.

In both groups there should be pauses between lines, which may be of (a little) more than a minute in duration. Pauses of various durations may precede the beginning of each route, including ones of several minutes. In any case, though at least one route through the material should have begun to sound within thirty seconds or so of the piece beginning, there is no expectation that all parts begin to play at the start of the piece, nor of any sort of synchronising of entries nor attacks (although if such synchronisation takes place without its being intended, this is wholly welcome).

*Muses* should be extremely quiet throughout, with a general dynamic marking of *ca. ppp*.

The material of each line is divided into appoggiatura figures and breves:

Appoggiatura figures should be taken as quickly as possible, while still ensuring that every note is cleanly articulated. The notes may either be articulated *detaché* or *legato*, but all players must agree on a single mode of articulation and that mode of articulation should be consistent throughout a performance of the piece, including the pre-recorded elements;

Breves should have a duration of between 5 and 15 seconds;

When an M is indicated above a breve, this denotes that, if this line is performed on a clarinet, a multiphonic is desired. In general terms, clear pitches are preferable to more ‘dirty’ multiphonics. Where there is no M (including when the line is being performed by a singer), the breve should take the form of a continuous glissando to the next appoggiatura note if the next note is nearby, but as a fixed pitch if the subsequent note is some distance away. Other sung breves should all be sung as fixed pitches;

Vocal underlay is provided throughout in the International Phonetic Alphabet, but may be wholly ignored by the clarinetist.

In between groups of appoggiaturas and breves, breaks are indicated in the forms of commas and double bar lines. Commas indicate a pause of between 5 and 10 seconds, double bar lines indicate a pause of 10 to 15 seconds. Given the pauses before, after, and between lines in the making of routes, general silences may thus occur and are wholly welcome. Similarly, a realisation of the piece which includes no silence is entirely acceptable.

In principle, accidentals continue until cancelled; in practice, given the density of the materials, cautionary accidentals are very often provided.

The material given is not expected to be performed at the octave transposition given in the score, which is, for convenience, written in C. Each line may be begun at any octave transposition possible and, moreover, the clarinetist may choose to use any number and type of clarinet in order to expand the range of octave transpositions available. At each break of a comma or a double bar line, a fresh octave transposition may be, but does not have to be, selected. The occasional octave leaps indicated may, too, be taken in the opposite direction if this is more comfortable.

*Muses* should have a duration of around 15 minutes.

The musical material for *Muses* is drawn from Nicolas Gombert’s motet *Musae iovis*, written on the death of Josquin des Prez. It follows *tu as navré* (2010/11), which drew on Johannes Ockeghem’s lament on the death of Gilles de Bin, called Binchois, *Mort, tu as navré*, and *hamadryads* (2010), which drew on Josquin’s motet written on the death of Ockeghem, *Nymphes de bois*.

*Muses* was written for Noise-Bridge.

Chesterfield/York, March–November 2017

α

# Muses

for voice and clarinet(s)

Martin Ddam (2017)

1. ru - - wak apmkek imiled akemelako retzep satondo - - javu i ef enrosesdu ripmpu/sol. ki rasrid avfi i aupe sir istaplafriritombramp retkadv tulsumgheulle no si mizlakrusitne kefel obnagstelenema labomlu i et it it im enepin ora ipe unndngbenen le - - m iu i lesru lotduk rit

2. sel ad nisi e o izlasok eksa bisuwe bim/En as opepmite map. manu e - E anlutof, egvda imroselblimsusterse, a sulaj bigtilernet u purlobirla/fikonksirulijladmi ensemalpal isibu, egter onlum dsal telan, la uzvis ise - - #0 elmonokremku

3. la motnestalvarni eksas/es opif istubbet opwo inise forpo ek i larlafsumfigkev, sormo kumpus unfdnasmutenimipok efi: - - la zilaw ouwum it opla sem un ro lantikok e ro netebni e zi, emwaktupojekuni - s efejbis it urep o millo sim vtaskadefmabew

4. kintimlemetinu jipumihop o ee neme nis islimpa pod at aimgelip it inu tal killiksep up. nar iboda rapu - E ta ik so esete fulwesteri eksa - - Es il/elwas. let sejiht unaj, Eidosol dulnot onbidged et asht ut ek i kw les onke ri al: tel

5. bulsintus endamfinsi tus ihna me same jum, las ome nij ridlektantui e a onduvun/ijisbutmo - - vanut insar a fit e amegollen, mak artol/et i: radnepimvoms/; jat at/etjomyllkas tartik ezir e kelmsimimezhedrdalmi a simirespalte, dainval: imata or/je/De memra sasuld om

6. galrieva sofsukis es/adebved alrasisnel empusko i u sasi: leksulod. atso: me ra kib involba emy et etet o - mankep e rnejel onlossimib i; o fir i: lojrek/epwim il estivo ruku eni a kemunurpetger arta retzetmi v ris re i/ al si rat

7. pantimrol al opma do rata ka tis o i: lna mukavdu - - hkel terepsa mek odop. tepromo ru rultolaktipli tur talnot a - - nipasko las: f/leis: jelvuteldu. eler ipomestu kusutimimertu/ o res akon, ampe asht las not om i su zentaper un e rasiksulru o

1. do bosku, saritor amu itakav eme rukemrisdala fer ut u mail a saamit lusmo as er idinonkar in te laltu letravobet enamelmisoal isankiulekwa olu meldo tu rultop, eblav ketredaku relsop obtulet ra dot. val indansonowal uaw elisistila na suzet e koresmp ejsomiled o cluspikru es

2. je it irn am u raktuv antele/tazenolaj-a usj ubda, u askemlisell opriwidelonanke lod a - - sidat, sid omu atubsumuturu i: rilpimelkni zoonoma ot am unku/amsarkotake lve sv ar otrolmak. era onlekepenud impusulse sa lokek oroves lalaurvu/ si jel obtim a par

3. los it os. runinlopel or on a rilout asst: avut a simit/ es as u je ran sa elzi. pis nud, mur ir lis eme pil vl onul o pemansifi tamitintef as arkelmutso. pid is eknostomulve kusom e ikte - - o mezaswibamau o pat re la - - #3: itmoderle lmes papitowne rinnomofur

4. ram onduopintir unllom kuska/ minas i. mousas ves loped o emlo/tes ut yr d pakt/ansat atape v tes u - - Alisarle sivek atust/ s/ s/ zez/ su u ot as imem/av e ansa rorimot, bi erout/ harkp/ l/ tal/ f/ok/ep/ lom/ r/ b/ m/ a/ de/ ar/ utre zun/ z/ es/ abri/ re/ bit.

5. rin in emakro to pedripiem dea rok/okjet a nasrekunim, adrek/skjet o usmak otepreminisalmomes, akur. esomals: ibaldism/ p/ m/ led/ a/ entumot, so sub enut os lesto i v/ uplen/ anopm/ ipel/ ap in amakutrer ensal ymb o - - lxtamul: lo nepelmulpi u ed ipmaslu, mi: un/ in.

6. #1 #2 #3 #4 #5 #6 #7 #8 #9 #10 #11 #12 #13 #14 #15 #16 #17 #18 #19 #20 #21 #22 #23 #24 #25 #26 #27 #28 #29 #30 #31 #32 #33 #34 #35 #36 #37 #38 #39 #40 #41 #42 #43 #44 #45 #46 #47 #48 #49 #50 #51 #52 #53 #54 #55 #56 #57 #58 #59 #60 #61 #62 #63 #64 #65 #66 #67 #68 #69 #70 #71 #72 #73 #74 #75 #76 #77 #78 #79 #80 #81 #82 #83 #84 #85 #86 #87 #88 #89 #90 #91 #92 #93 #94 #95 #96 #97 #98 #99 #100

7. lar er sine l isenzo, sorm arli: asmdme avsimko mastankolsul, el forfim eura evpe a tud: zes usvotsume u silnem isvut/ u/ i/ em/ iposke #. pame nplerle, my/ sm lesar skantelku/ s/ u/ m/ rik/ d/ am/ id/ ber/ tan, i/ t/ ur/ ke/ lom: lom/ luo/ ed/ ta. ra - - em o mud



B

a  
6  
c

kis intiderot emsak is. He irs e lukremoktel: pi: lur uke wimekpe ar ir ima sos i fo to/ki doadob et. tarlo mi-- tyog es lallot/edat di sirlinsapmeto epit... bente pilno bi-- si tobi/etel a. lo hana leluske, okki ki el kutam omsulabok... se ru pi utre, momut en/iz  
sed im imurkalepenben es bti sin omukle ke si-- voribi os vi rad uk, iswama orbu mi eda enelnes in optabnet olag-- navnu elu ere tuno inmsot itat. lek. ipodupren e sep kol ka sana ke momelkulle tiplu a kisgombu/ubogvipo lelmselno sim, latziptidimipid  
mitsuru e omsenbomikenas aras olmimsesepk millmo ki ajna li tes inampo. itzingu rir din vateho/let, doka fanruzik in eritmajaw ol amortat et ad it e vilsaklet, vuru akod in se lehapmutko lat: ti alkemp, haten er lu a omniwa imipnubom o rat

a  
6  
c

letpelsu/zes d:fo r wlti/fo ruki/se u adakt uspatos epiditer um idkas imi: jitsus is, keti and b... seb du no danne o eru keti bap: line -- arlat o es ekmeder er... unvukospome Lemals ekp/lin. tis or e t... zit ilme boulatu trage sime nit es aspir le b... t... it  
ze ditkarke/ to talpele ota, lu -- tep orbi/ E jek ajsibapape minus er os arku lomre a edes er. Cobsenbmit uz larpajsukre tilsilapimo em iz, nersit up um optaj: waentula usbo ut ripat ik aneli adamnevid: lat am o lipsa vijrit losazapaped et, us isten isnip  
allelsamestibmut o mak sensu apinlunarek/teza rat lu te ti -- so uple lopo anepmsta tu kit ti lemek, et: rii : ebes ut itellepri: sit li rosamunko tel o d mosenemal is iv am elpat on aj sas a raj dvil asjem et mumper invukisvar si: ul os i pundo somsi

a  
6  
c

rok es a bokir vasovi se ovedla -- da -- rers: fupkin istus iuk... oz a t... sup: ikto. sermapa... wupletimilit... as o umo... t... ellen rumesensus o a tol u lallo me... tes imidime, rikensep... beklup: muno linum is dne tem ikma -- Res... it... israkpa d... ma ir vitbea  
semarpelaw: mi tot amo/oket ubsem imis insukasmezselve/ispete bi/auk, mik on ipopa em, ka/ -- v multeklyosaw: imubuk aprat uman/em sumas/ut us. it okur, ir unimart: li/usa iwe itki/fo im osdek lakulime tel etkez abvatel, ri vli m et et erem  
tip am ilfo lite ol upluz, wudmesukat lastu risteta lis imus u/ar o kimpahoin: banje/ arto sumaprik al sup emnevat et wanda, fit imsem l u ker am: kesla sotrel: rembo kol... mikiat osapwes. palto e lemu... ak ad Eds: msat: ippo set u -- anetsnbete no erab o ferumu lakta mis

a  
6  
c

ud e lut un ak  
er, us tat

M. W. 19. vi. 2017  
Chatafeld/Mark, March - November, 2017