

pneuma.pistis

for solo voice

Martin Iddon (2011)

Performance instructions

The singer is given three separate staves. The upper one indicates consonants, the lower vowels (which is to say the physical *shape* of the interior of the mouth), and the central one pitch. The singer should only be singing as such when pitch is given.

Changes of vowel shape should be undertaken gradually, such that the mouth is seemingly always in motion between vowel sounds. The mouth should be shaped into the indicated vowel shape even when not singing (except in the case of the final 'o'). Wherever consonants are not synchronous with a change of pitch, they should always feel like a form of interruption.

Additionally, the singer is, across the course of the piece, very gradually closing their mouth, such that, at the beginning of the piece, the mouth is extremely wide open, and at the close, wholly shut. Indications for reference are given in the score, but it is important that this is a *gradual* process. Regardless of how open the mouth is, the singer should endeavour to deliver the given notation accurately.

Vowel sounds

a	<i>as in</i>	ah
e	<i>as in</i>	bed
i	<i>as in</i>	fix
o	<i>as in</i>	oh
y	<i>as in</i>	Süd [German]

All consonant sounds are as in standard English.

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7/8 $\text{♩} = 72$ accel. 4:7 4/8 5/8 $\text{♩} = 96$ rall. 3:5 8/8 $\text{♩} = 60$ accel. 6/8

t
bocca aperta g g r m m p

9:7 3 7:8

ppp *ppp* *p* *mp* *mf* *sfz* *ppp* *f* *ppp*

6:7

o a

5 6/8 5:6 3/4 2/2 $\text{♩} = 72$ rall. 3 1/8 $\text{♩} = 48$ accel. 3/4

k 5:6 7:6 t bocca quasi chiuso

pp *mf* *p* *pp* *p* *f* *pp* *mp*

4 4 3

o e i o

2
9

7:6
n
f
5:3
e

6:7
t d
mf

9:7
accel. = 60

p
n
= 96 rall.

y

13

5:3
m
ff
7:6
a o

4
zd
ff

6
bocca chiuso
pp
4
5
mf p

= 60 accel.

= 96 rall.

= 72

3
3
5