

for Trio Atem

pneuma.sarx

for mezzo-soprano, flute, and violoncello

Martin Iddon (2012)

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οἱ γὰρ κατὰ σάρκα ὄντες τὰ τῆς σαρκὸς φρονοῦσιν, οἱ δὲ κατὰ πνεῦμα τὰ τοῦ πνεύματος.

For they that are after the flesh do mind the things of the flesh; but they that are after the Spirit the things of the Spirit. (Romans 8:5)

General notes

pneuma.sarx has no score, only parts for each instrument. Each part is entirely independent, and each player may begin to perform at any point. At each double barline, a fermata is indicated. Such pauses may be of any duration, although the total duration of the piece should probably not exceed *ca.* 12 minutes. Though no particular coordination between the parts is intended, the performers should not necessarily feel that the particular lengths of their pauses and the order in which performers enter must be different on each occasion; it would be wholly licit to decide in advance upon a wholly fixed ordering, just as it would be licit not to, or to change such a fixed version at a later date. In any case, some moments of silence are almost certainly desirable.

Flute

Vowel shapes should be in constant motion from one vowel shape to the next. The vowel shaping, thus, is simply a method of determining the shape of the vocal cavity and the speed of its change. Headless notes on this stave are provided simply to help with orientation. It is understood that there will be points at which the indicated shaping may interfere with the embouchure needed to achieve smooth glissandi; in such cases, the smoothness of the glissandi should be prioritised, but with a return to the indicated vowel shape undertaken as soon as practical. Given the volume of glissandi in the piece, an open-holed flute is strongly advised.

Soprano

Vowel shapes should be in constant motion from one vowel shape to the next. The vowel shaping, thus, is simply a method of determining the shape of the vocal cavity and the speed of its change. Headless notes on this stave are provided simply to help with orientation. Consonants *interrupt* the flow of the constant motion of the vocal cavity and should be understood as a sort of puncture to that (conceptual, at least) continuity. Where a consonant coincides directly with a new vowel shape, the consonant has priority, such that, at the very opening of the part, for instance, the expected sound is “na:”.

Individual syllables should be pronounced as follows:

æ as in trap

ɑ: as in father

ə as in comma

ε as in bed

οι as in boy

ι as in kit

ο as in pod

υ: as in food

d as in dye

f as in fan

g as in guy

k as in sky

m as in my

n as in nigh

p as in pie

r as in rye

s as in sigh

t as in tie

pneuma.sarx

mezzo-soprano

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$\text{♩} = 72$ \longrightarrow $\text{♩} = 60$

9:8 3:5

breathe *ad libitum*, but try to preserve sense of continuity

consonants

vowel shape

n t n

a: oI u:

$\text{♩} = 72$

5:4 7:8

5:3 9:8

n t t n

æ ε

$\text{♩} = 48$ \longrightarrow $\text{♩} = 60$ \longrightarrow $\text{♩} = 72$

5:4 5:6

8:7 7:6

t t m p

æ oI a:

A Tempo ad libitum
chiaro e statico

Musical score for section A. The vocal line is in treble clef with a 7/8 time signature. The piano accompaniment is in bass clef with a 7/8 time signature. The harp part consists of two staves, each with a 7/8 time signature. The harp part includes string patterns with ratios 6:7 and 4:5. The vocal line includes notes with a 4:5 ratio. The section ends with a double bar line and a 10/8 time signature.

Vocal line: s k

Piano accompaniment: æ

Harp part: 6:7, 4:5

B

♩ = 60 → ♩ = 48 →

Musical score for section B. The vocal line is in treble clef with a 10/8 time signature. The piano accompaniment is in bass clef with a 10/8 time signature. The harp part consists of two staves, each with a 10/8 time signature. The harp part includes string patterns with ratios 8:7 and 2:3. The vocal line includes notes with a 5:4 ratio. The section ends with a double bar line and a 14/8 time signature.

Vocal line: come prima

Piano accompaniment: o oI u: oI

Harp part: 8:7, 2:3

♩ = 60 → ♩ = 120 →

Musical score for section B. The vocal line is in treble clef with a 14/8 time signature. The piano accompaniment is in bass clef with a 14/8 time signature. The harp part consists of two staves, each with a 14/8 time signature. The harp part includes string patterns with ratios 5:3, 7:9, and 5:4. The vocal line includes notes with a 5:3 ratio. The section ends with a double bar line and a 10/8 time signature.

Vocal line: s s t m k

Piano accompaniment: a: æ o

Harp part: 5:3, 7:9, 5:4

♩ = 60 —————> ♩ = 24 —————> ♩ = 60

9:8 3:4 10:8 8:7 7:8 5:3

s n t k

æ o oi æ o

C **Tempo ad libitum**
chiaro e statico

D

♩ = 120

come prima

7:6

n s g

a:

9:8 6:7

9:8 5:3 6:7 7:8 4:5 8:7

r p m s t t t

ε oi u: oi I ə æ

4 $\text{♩} = 60$ \longrightarrow $\text{♩} = 24$ \longrightarrow $\text{♩} = 60$

8:7 5:4 7:8 5:4 6/8

s k d t s

9:8

a: ə oI I æ

$\text{♩} = 120$

7:6 3:5 5:3 9/8

t m t k

4:5

ə o a:

E Tempo ad libitum
chiaro e statico

F

$\text{♩} = 48$

7:8 9/8 2:3 7:6 5:3 5:6 4/8

s k t s

come prima

æ _____ ε _____ æ oI _____ o _____

6

$\text{♩} = 72$ \longrightarrow $\text{♩} = 48$

5:4 7:8

9:8 5:4

k s k

a: _____ I o æ _____ oI _____ æ

I **Tempo ad libitum**
chiaro e statico

$\text{♩} = 60$ \longrightarrow $\text{♩} = 24$

3:2 3:2 8:7

t n

ε oI _____ a:

J

$\text{♩} = 60$ \longrightarrow $\text{♩} = 96$ \longrightarrow $\text{♩} = 60$

come prima

7:8 8:9 7:9

t t n s k

a: o _____ æ _____ o _____ oI _____

♪ = 72 → ♪ = 60 → ♪ = 24 → ♪ = 60 →

The first system consists of three measures. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The first measure is in 6/8 time with a tempo of ♪ = 72. The second measure is in 4/8 time with a tempo of ♪ = 60. The third measure is in 6/8 time with a tempo of ♪ = 24. The fourth measure is in 4/8 time with a tempo of ♪ = 60. The bottom two staves are lute lines in alto clef. The first measure has a 5:6 ratio, the second a 5:4 ratio, the third a 5:4 ratio, and the fourth a 5:3 ratio. The lyrics 's t s' are under the first measure, 's' under the second, 's k' under the third, and 't' under the fourth. Below the lute lines, the vowels 'a:', 'u:', and 'a:' are aligned with the first, second, and third measures respectively.

♪ = 48 → ♪ = 120

The second system consists of two measures. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The first measure is in 8/8 time with a tempo of ♪ = 48. The second measure is in 10/8 time with a tempo of ♪ = 120. The bottom two staves are lute lines in alto clef. The first measure has a 7:8 ratio, and the second measure has a 7:9 ratio. The lyrics 't n' are under the first measure, and 'n n' are under the second. Below the lute lines, the vowels 'æ' and 'oi' are aligned with the first and second measures respectively.

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flute

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♩ = 60 → → → ♩ = 48

ppp sempre

vowel shape

pitch

breath

8:9 8:9 3:4

breathe *ad libitum*, but try to preserve sense of continuity

♩ = 60 → → → → → ♩ = 24

7:9 8:9 3:4

♩ = 60 → → → → →

7:6 9:8 7:8 5:4

♩ = 72 → ♩ = 60

9:8 3:4 4:5

7:8 5:4 5:4

ə æ oi æ

A Tempo ad libitum

♩ = 96

9:8

normale, chiaro e statico

I

7:8

B

♩ = 60 → ♩ = 48

5:3 5:4 7:8 8:9

7:6 9:8

æ ə æ oi æ

come prima

♩ = 60 → ♩ = 48 → ♩ = 60 →

8:7 3:2 8:7 8:9

7 8 8 8 8 8

I æ ə a:

5:4 7:9

♩ = 48 → ♩ = 60

4:5 3:2

8 8 8 8 8 8

o a:

5:4 5:6

8:9 7:6

C Tempo ad libitum

9:8 5:3

11 8 8 8 8 8

I

7:8

bisbigl.

normale, chiaro e statico

D

♩ = 48

9:8

♩ = 60

o

æ

a: u:

7:8

7:9

8:9

♩ = 48

6:7

♩ = 24

o

oi

5:3

5:6

8:7

2:3

♩ = 48

7:8

5:4

5:6

æ

7:6

7:8

5:4

5:6

♩ = 60 → → → ♩ = 48 ^{3:4} → ♩ = 24

9/8 6/8 4/8 1/8

a: o ε OI

7:9 5:6 7:6

E Tempo ad libitum

F

♩ = 60 → → →

normale, chiaro e statico

2
3
4
2
3

D#

7:9 7/8 7/8 7/8

OI

come prima

♩ = 48 → → → ♩ = 60 → → → ♩ = 48

7/8 11/8 7/8 5/4 8:7 6:7

ε o ε ə o

6:7 5:4 8:7 6:7

Tempo markings: $\text{♩} = 72$ and $\text{♩} = 48$

7:6

3:5

5:6

oI æ

I

Tempo marking: $\text{♩} = 60$

9:8

5:3

5:4

4:5

oI æ

a:

Tempo markings: $\text{♩} = 24$ and $\text{♩} = 60$

5:4

5:4

3:2

u:

a:

pneuma.sarx

violoncello

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$\text{♩} = 60$ $\xrightarrow{\hspace{10em}}$ $\text{♩} = 48$

sul A

ppp sempre

tasto

ponticello

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

$\text{♩} = 60$ $\xrightarrow{\hspace{10em}}$ $\text{♩} = 48$ $\xrightarrow{\hspace{10em}}$ $\text{♩} = 24$

$\text{♩} = 60$ $\xrightarrow{\hspace{10em}}$ $\text{♩} = 72$

2 $\text{♩} = 60$ $\text{♩} = 72$

5:4 3:5 3:2
8:7
6:7 3:5 5:4

A **B**

$\text{♩} = 60$ **Tempo ad libitum** $\text{♩} = 60$
sul D

9:8 7:8
nat., chiaro e statico
5:3 2:3 4:5
3:5
come prima

$\text{♩} = 96$ $\text{♩} = 60$ $\text{♩} = 48$

4:5 5:3 5:4 5:6 5:4
3:2 7:6 5:4
4:5 3:4

♪ = 60 → ♪ = 24 → ♪ = 48 → ♪ = 60

3:5, 5:4, 5:3, 4:5, 3:4, 5:4

Detailed description: This system contains four measures of music. The top staff is a bass line with a key signature of one sharp (F#) and a common time signature. The two guitar staves below it show fretted notes with stems. Time signatures and ratios are indicated below the staves: 3:5, 5:4, 5:3, 4:5, 3:4, and 5:4.

→ ♪ = 24 → ♪ = 60

7:8, 8:7, 3:5, 4:5, 5:4, 9:8, 6:7

Detailed description: This system contains four measures of music. The top staff is a bass line with a key signature of one sharp (F#) and a common time signature. The two guitar staves below it show fretted notes with stems. Time signatures and ratios are indicated below the staves: 7:8, 8:7, 3:5, 4:5, 5:4, 9:8, and 6:7.

→ ♪ = 120

4:5, 6:7, 8:9, 8:7, 5:4, 3:2

Detailed description: This system contains four measures of music. The top staff is a bass line with a key signature of one sharp (F#) and a common time signature. The two guitar staves below it show fretted notes with stems. Time signatures and ratios are indicated below the staves: 4:5, 6:7, 8:9, 8:7, 5:4, and 3:2.

C

Tempo ad libitum

D

♩ = 60 → ♩ = 72

nat., chiaro e statico

sul C

sul D

7:6

8:9

come prima

♩ = 60 → ♩ = 48 → ♩ = 60

sul C

sul D

8:9

8:7

6:7

7:9

5:3

→ ♩ = 48 →

sul C

sul D

sul C

9:8

8:7

4:5

7:8

6:7

♪ = 60 —————▶♪ = 48 —————▶♪ = 24 5

The musical score consists of three staves. The first staff begins with a bass clef and a 4/8 time signature. The second staff begins with a 4/8 time signature. The third staff begins with a 4/8 time signature. The score is divided into four measures by vertical bar lines. The first measure has a 5:4 ratio below it. The second measure has a 5:4 ratio above it. The third measure has a 3:5 ratio above it. The fourth measure has a 4:5 ratio below it. Above the first two measures, there is a bracket labeled 3:2. Above the last two measures, there is a bracket labeled 3:2. The notes are connected by lines, indicating a melodic line across the staves.