for Trio Atem

pneuma.sarx

for mezzo-soprano, flute, and violoncello

Martin Iddon (2012)

pneuma.sarx (2012)

> 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* tr**a**p
ɑː *as in* f**a**ther
ə *as in* comm**a**
ɛ *as in* b**e**d
oɪ *as in* b**oy**
ɪ *as in* k**i**t
o *as in* p**o**d
uː *as in* f**oo**d

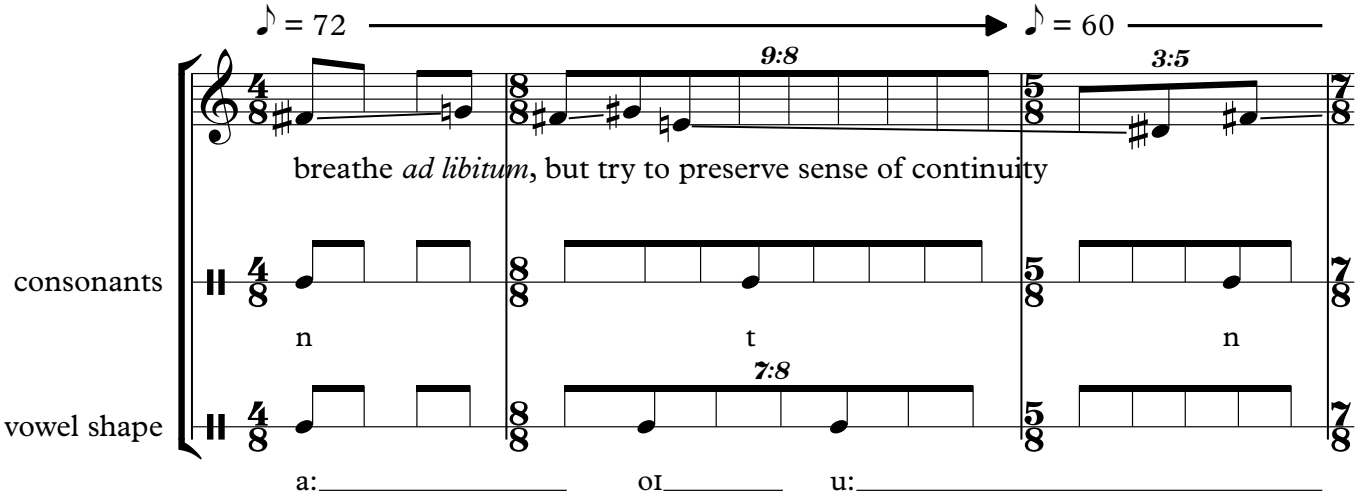
d *as in* **d**ye
f *as in* **f**an
g *as in* **g**uy
k *as in* s**k**y
m *as in* **m**y
n *as in* **n**igh
p *as in* **p**ie
r *as in* **r**ye
s *as in* **s**igh
t *as in* **t**ie

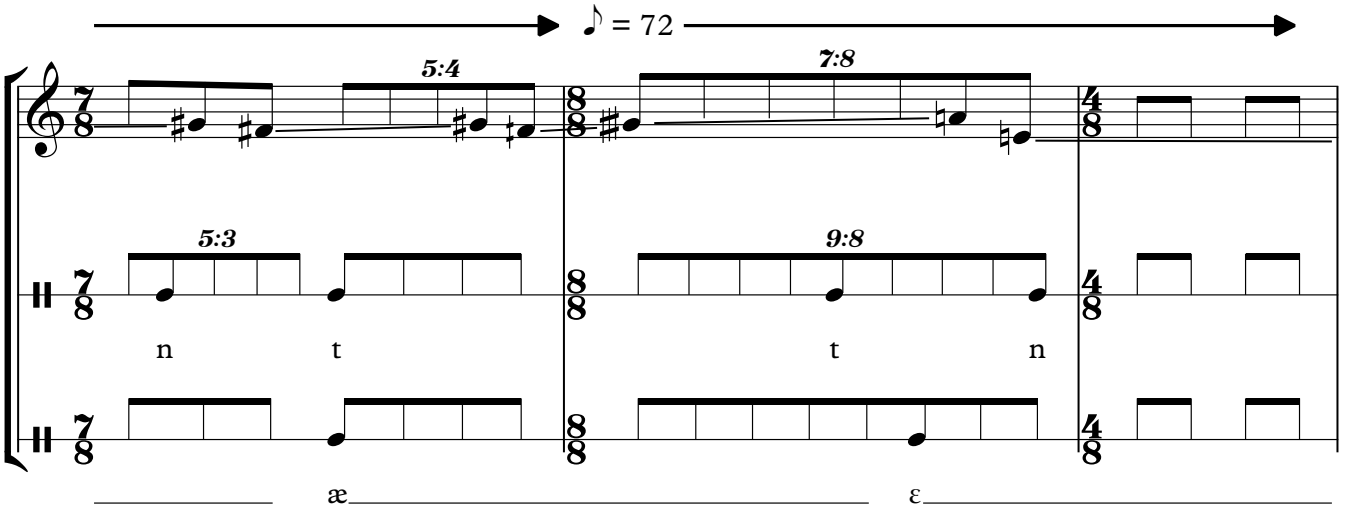
Martin Iddon, York/Leeds, October–December 2012

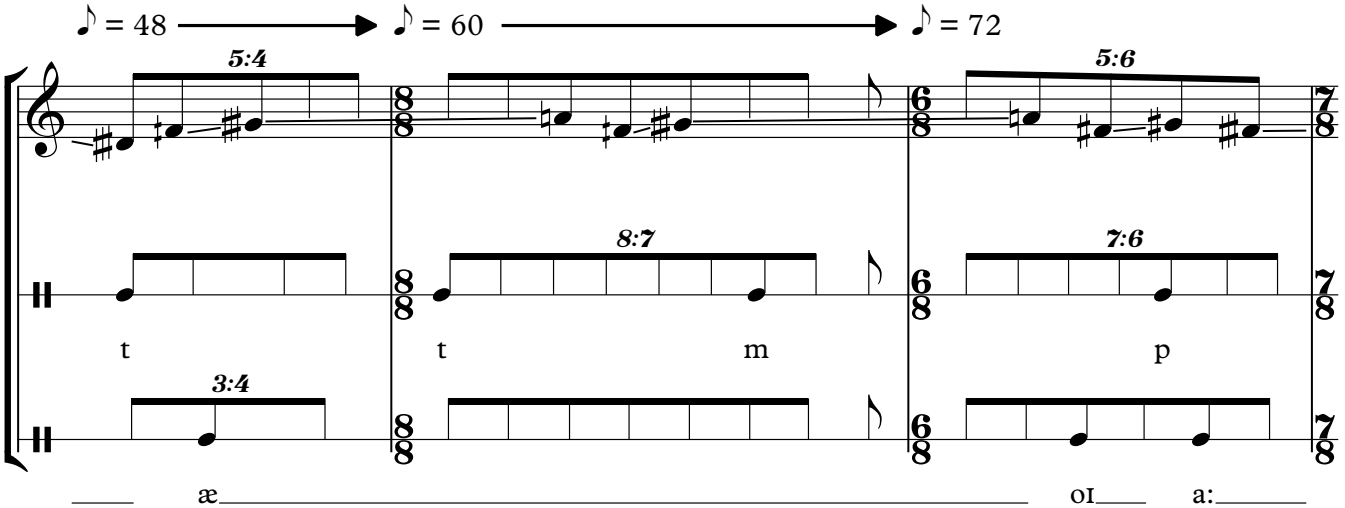
pneuma.sarx

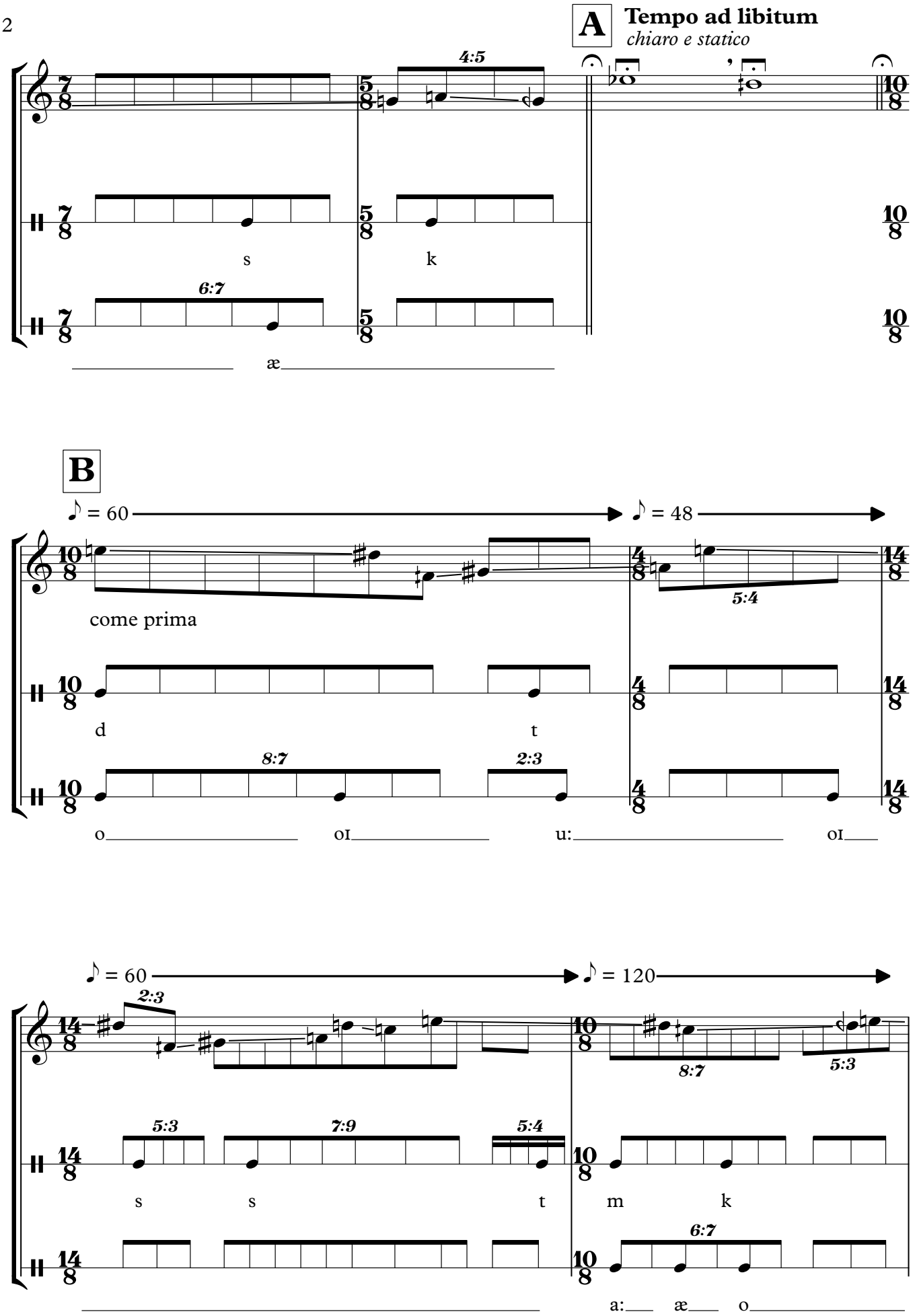
mezzo-soprano

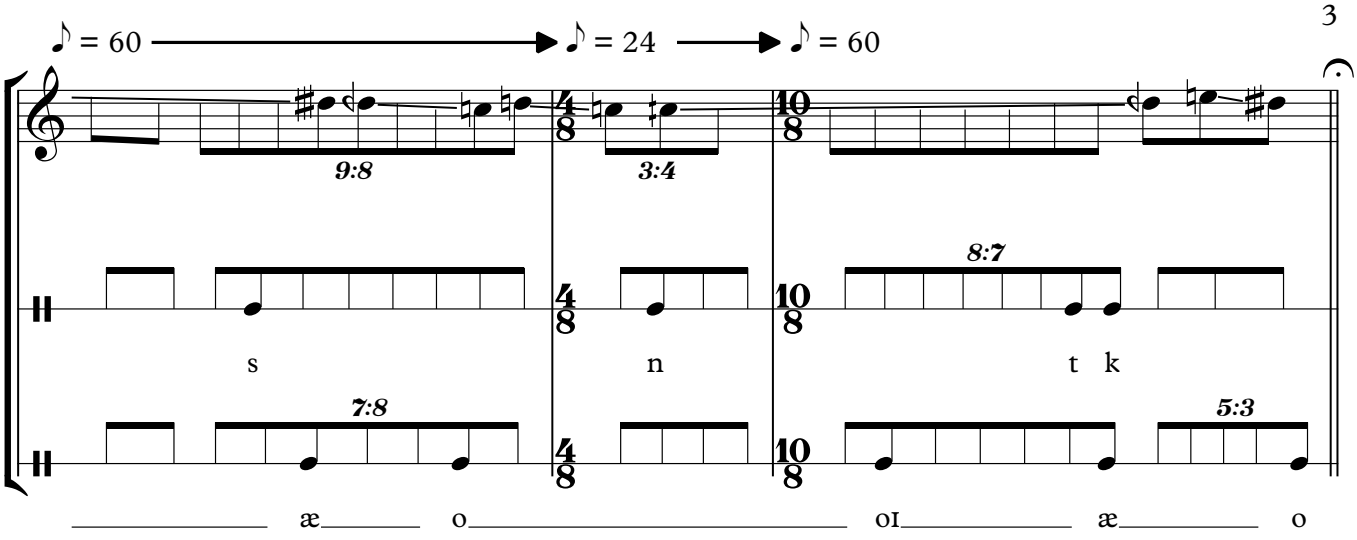
Martin Iddon (2012)





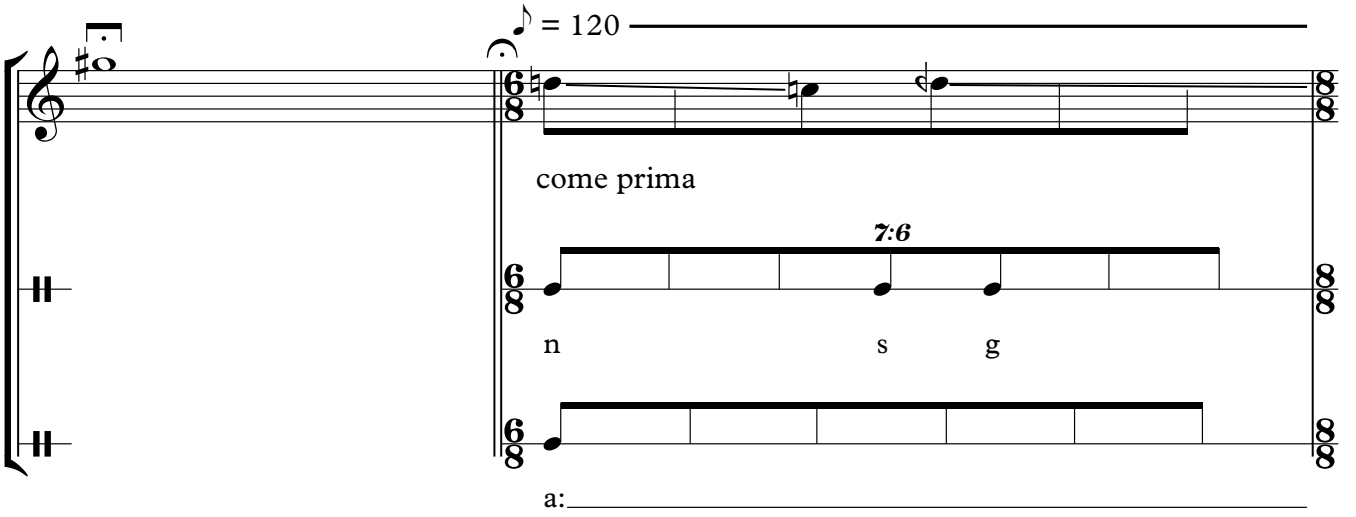


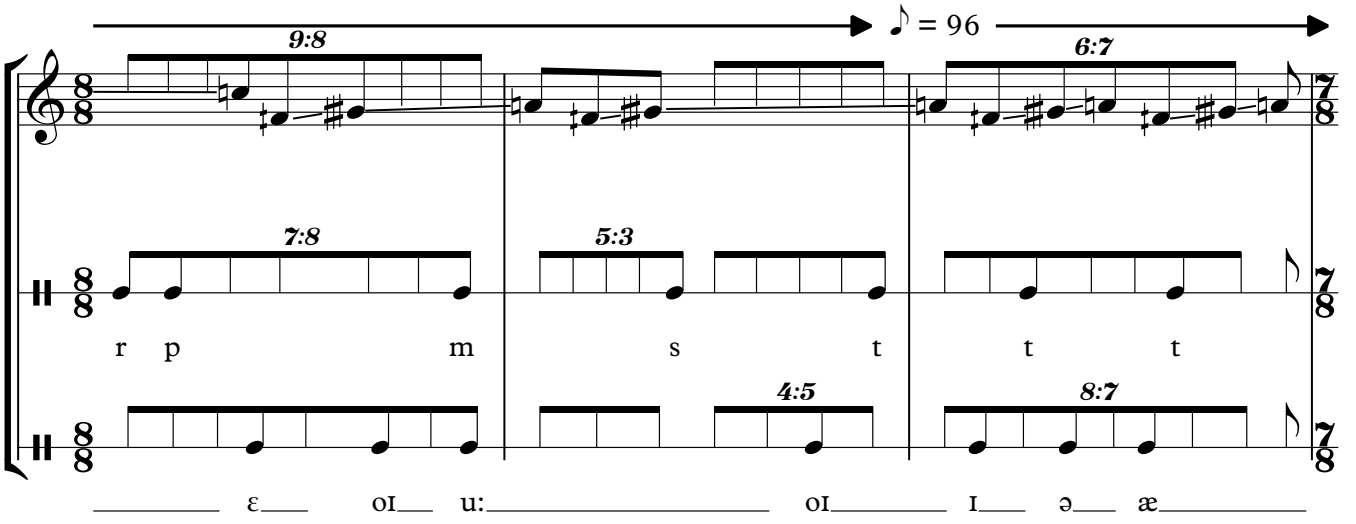

A
Tempo ad libitum
chiaro e statico
4:5
s
k
6:7
æ
B
♪ = 60
♪ = 48
come prima
5:4
d
t
8:7
2:3
o
oɪ
u:
oɪ
♪ = 60
♪ = 120
2:3
8:7
5:3
5:3
7:9
5:4
s
s
t
m
k
6:7
a:
æ
o

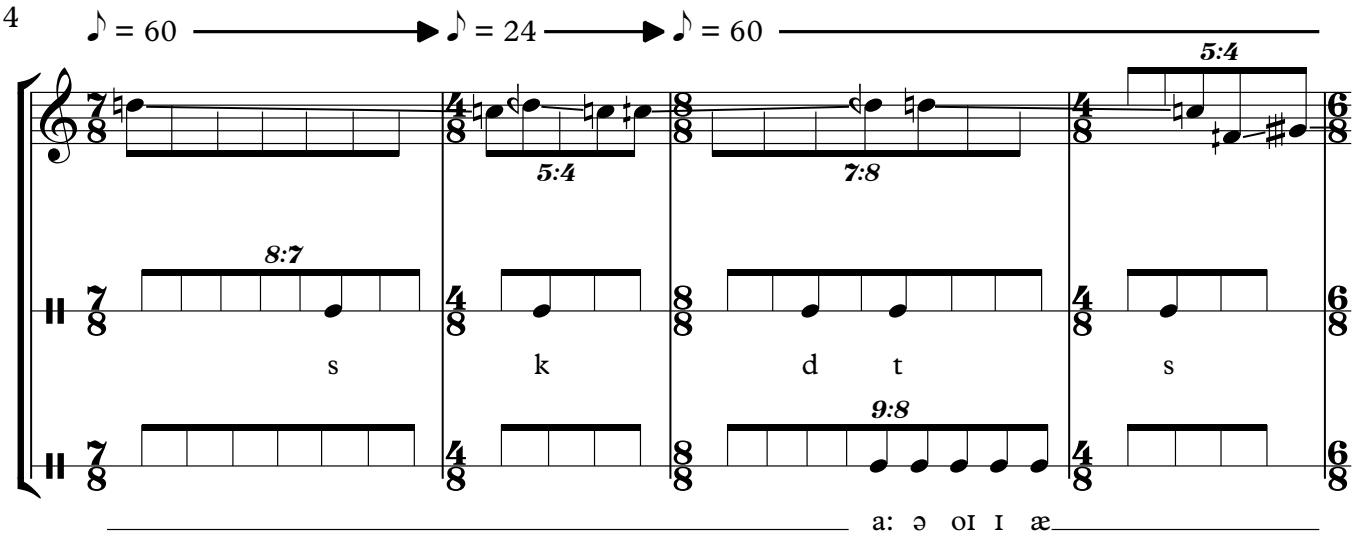


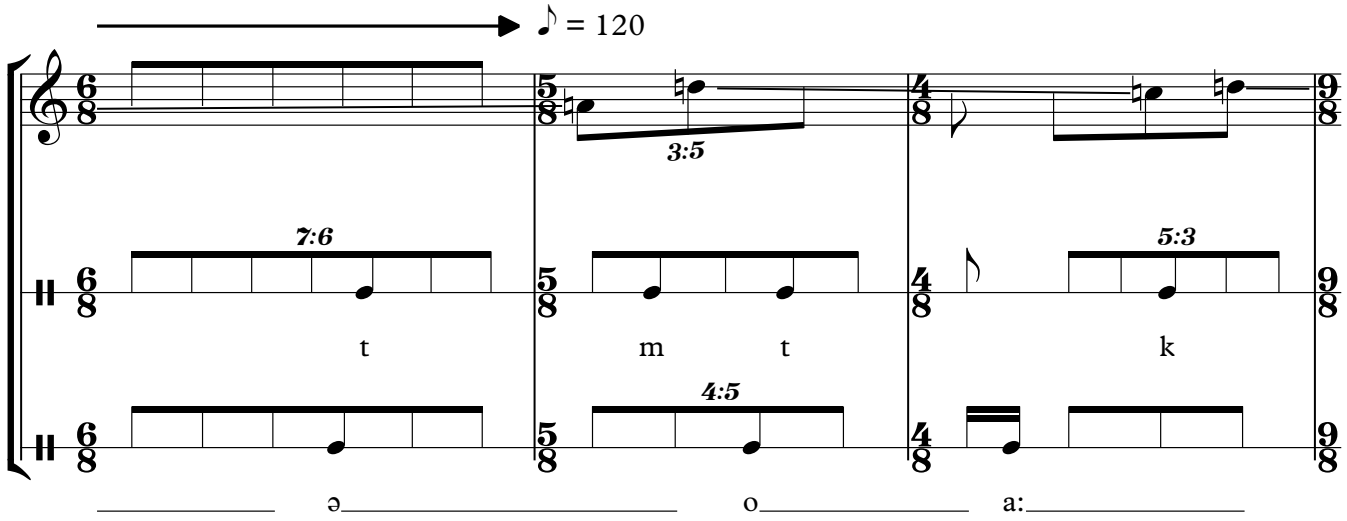
C **Tempo ad libitum**
chiaro e statico

D



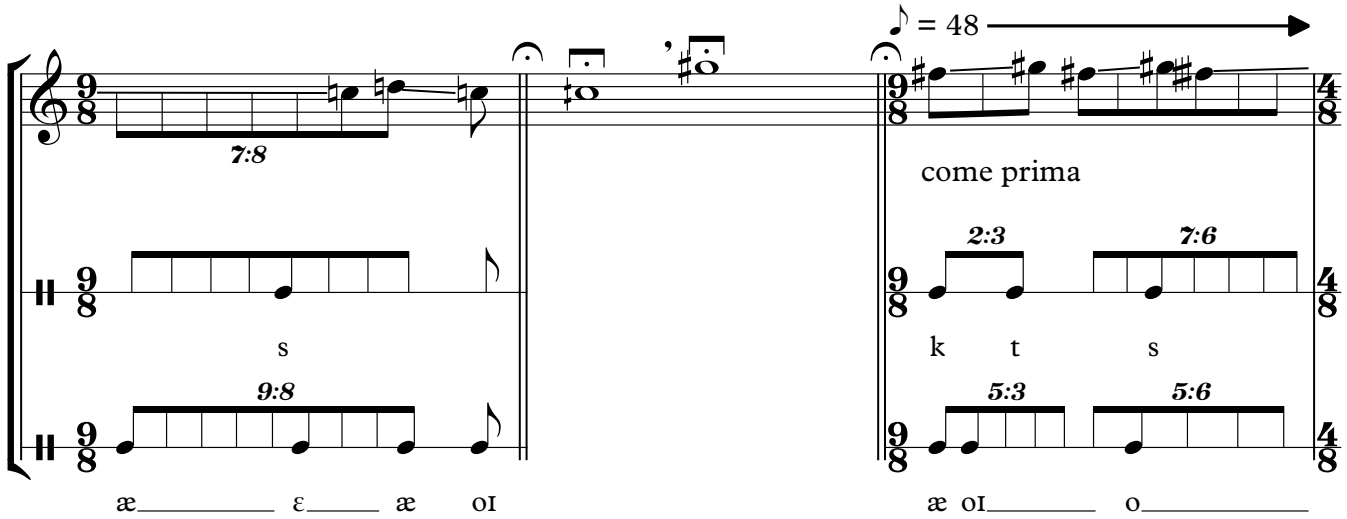


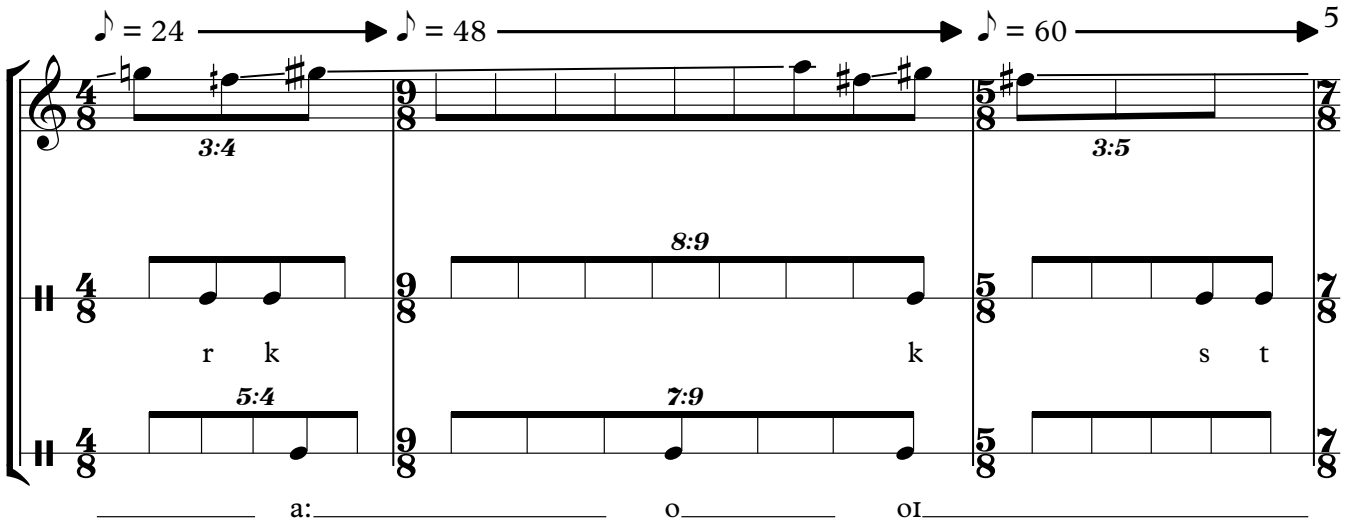


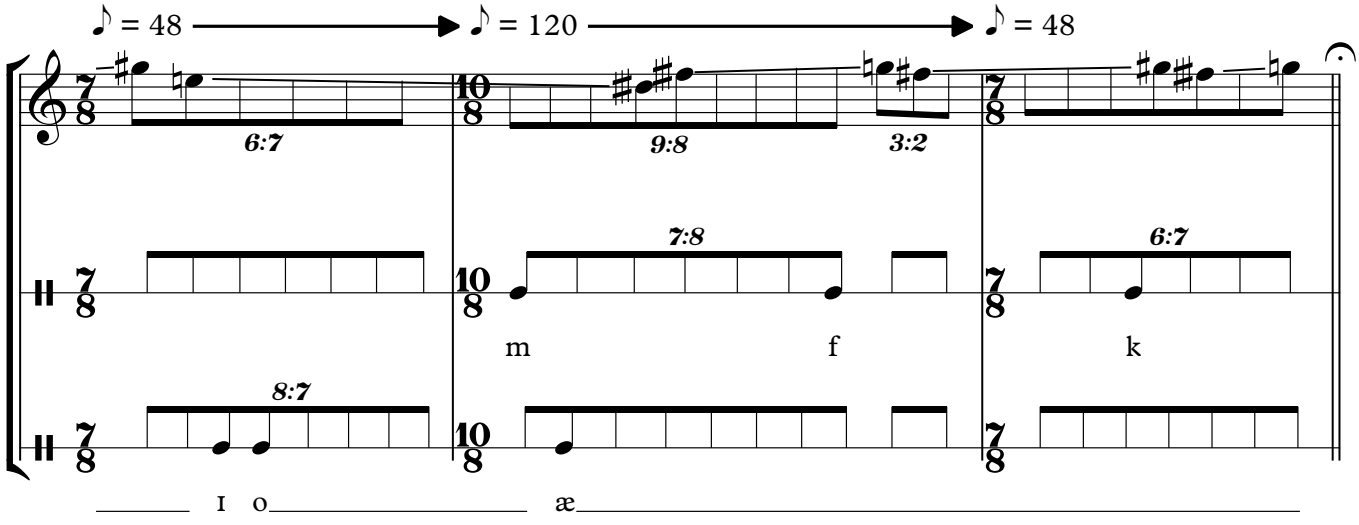


E **Tempo ad libitum**
chiaro e statico

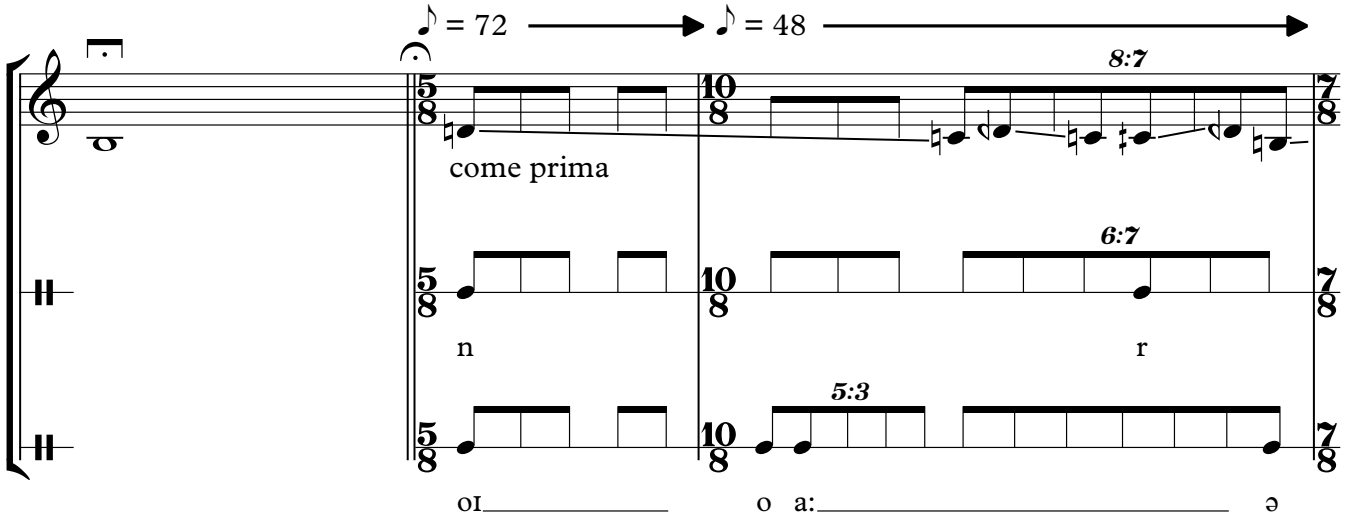
F

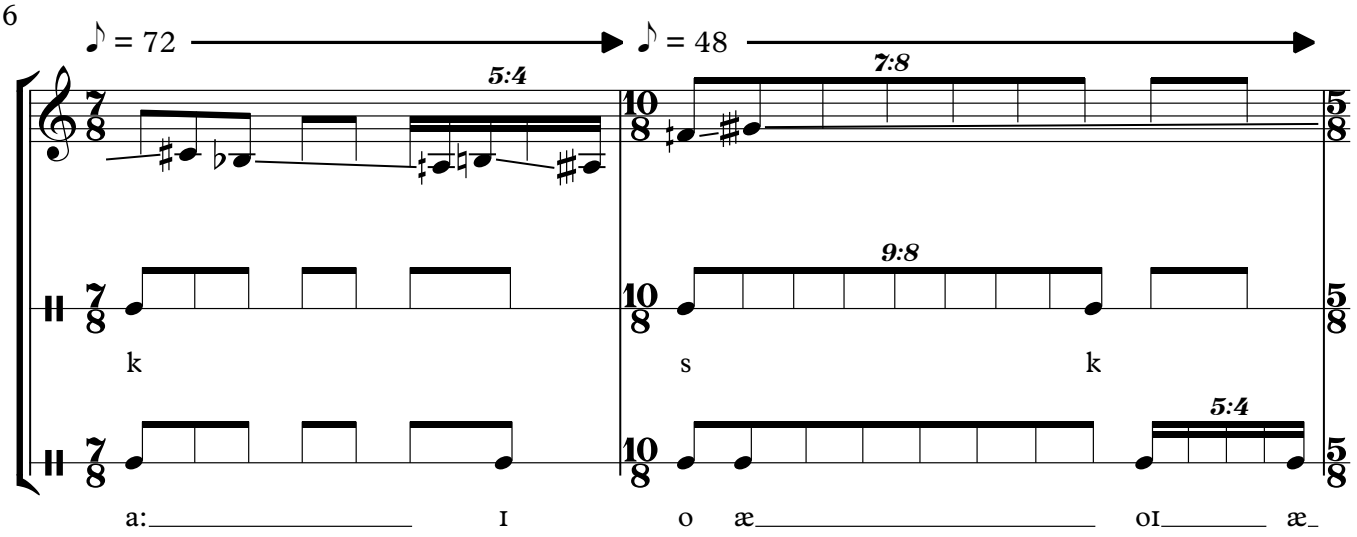


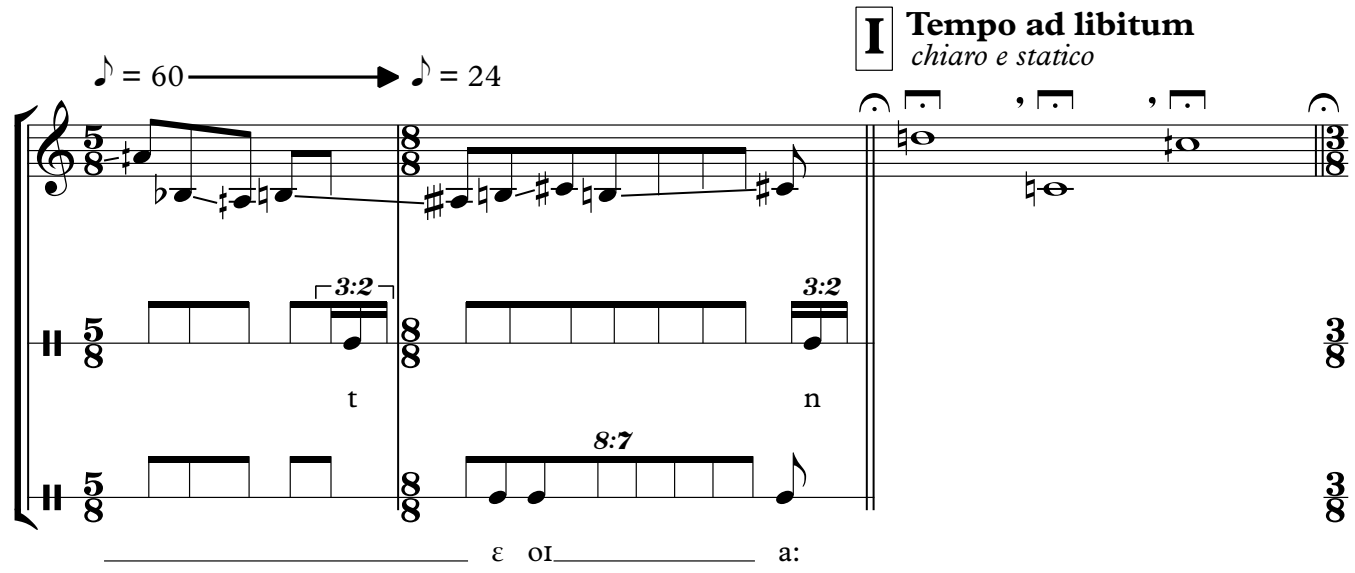


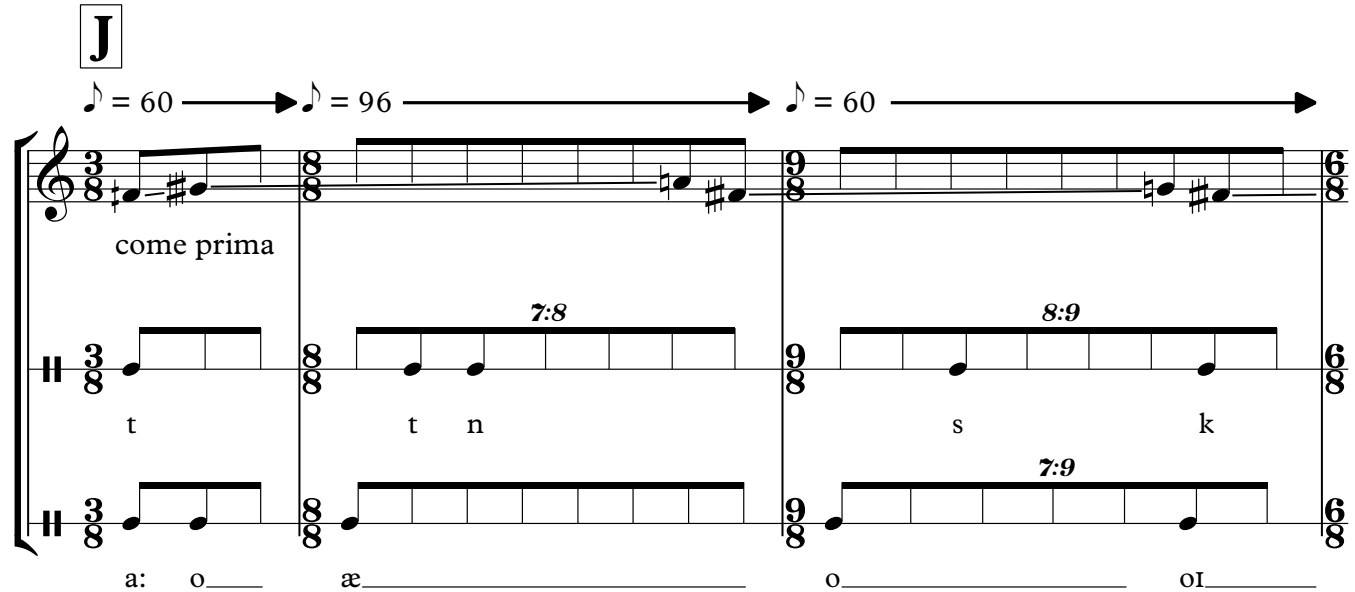


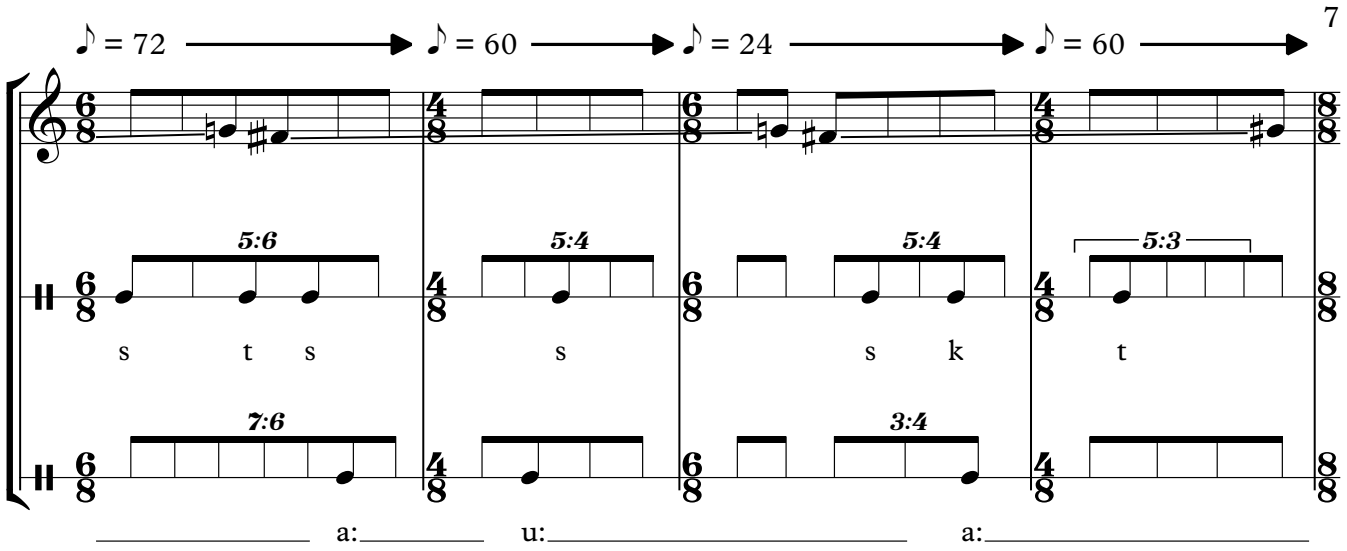
G **Tempo ad libitum** **H**
chiaro e statico

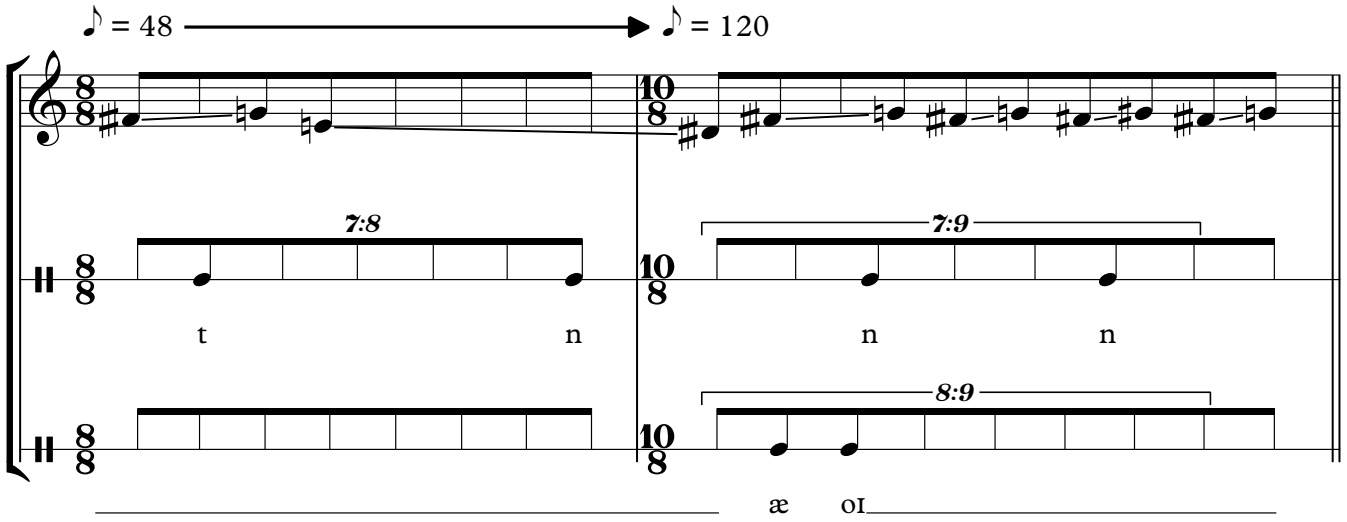



♪ = 72
♪ = 48
5:4
7:8
9:8
k
s
k
5:4
a: ɪ o æ oɪ æ


I
Tempo ad libitum
chiaro e statico
♪ = 60
♪ = 24
3:2
3:2
t
n
8:7
ɛ oɪ a:


J
♪ = 60
♪ = 96
♪ = 60
come prima
7:8
8:9
t
t n
s
k
7:9
a: o æ o oɪ

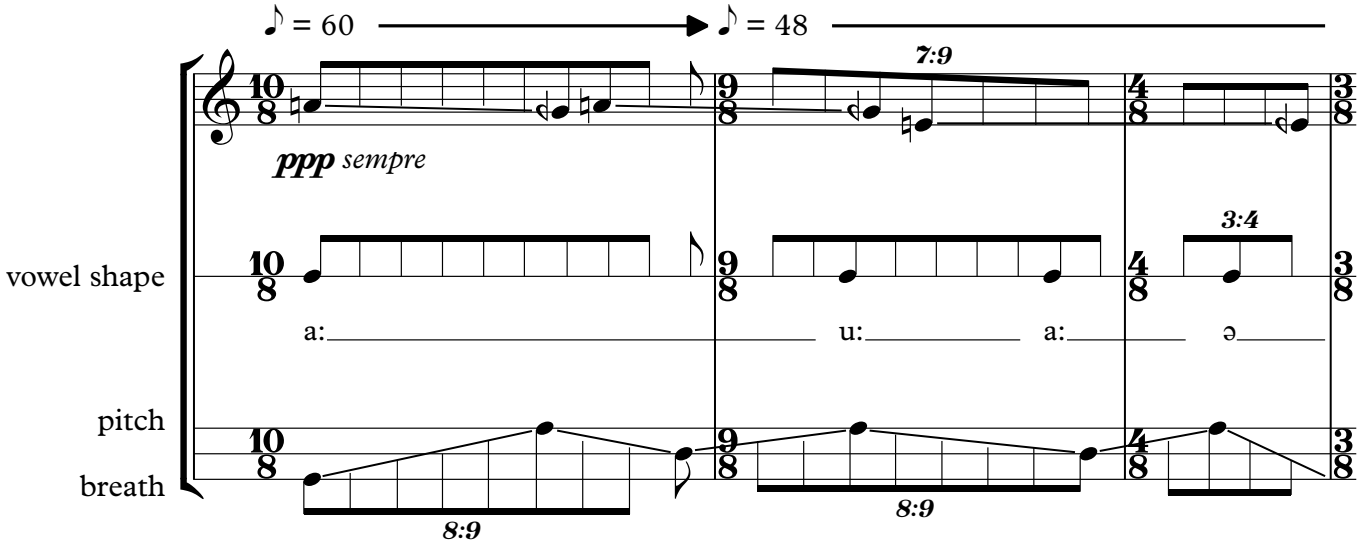

♪ = 72
♪ = 60
♪ = 24
♪ = 60
5:6
5:4
5:4
5:3
s t s
s
s k
t
7:6
3:4
a:
u:
a:


♪ = 48
♪ = 120
7:8
7:9
t
n
n
n
8:9
æ
oɪ

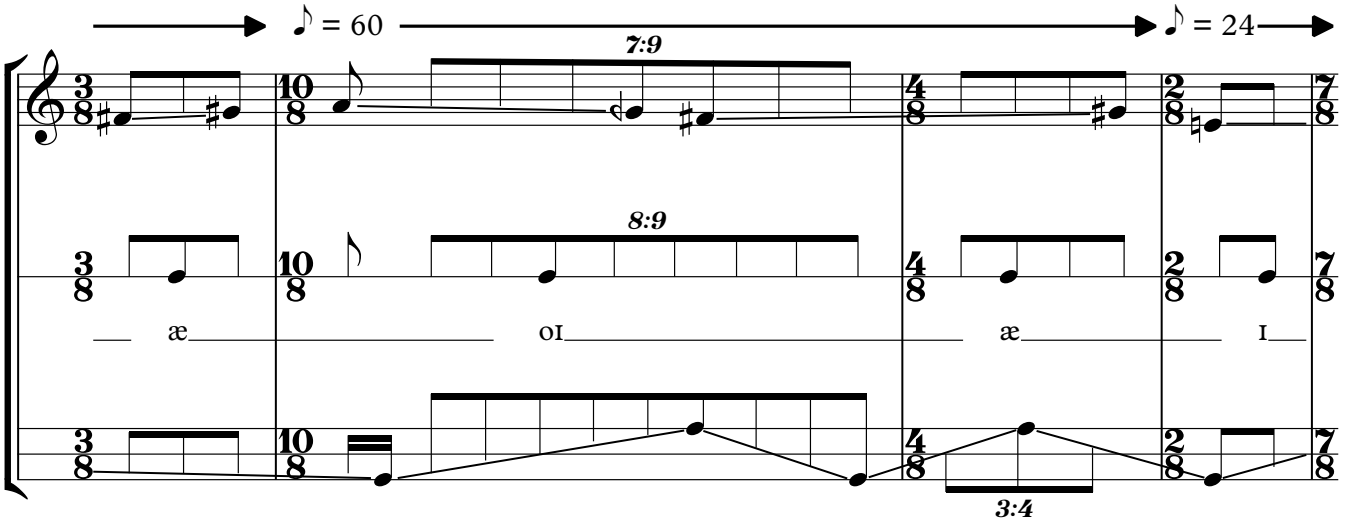
pneuma.sarx

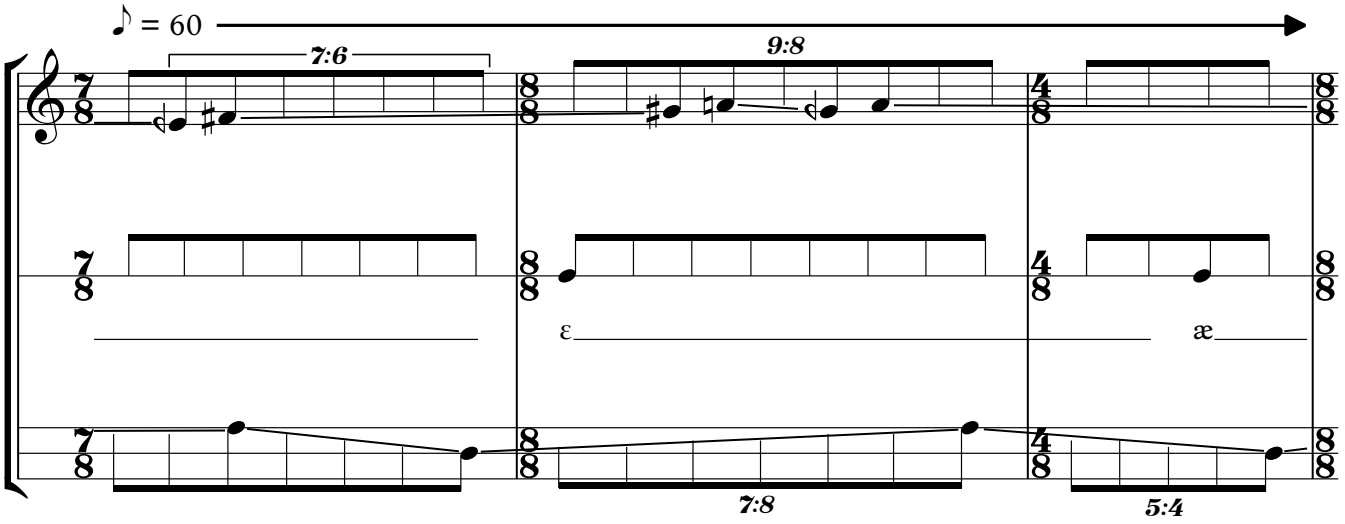
flute

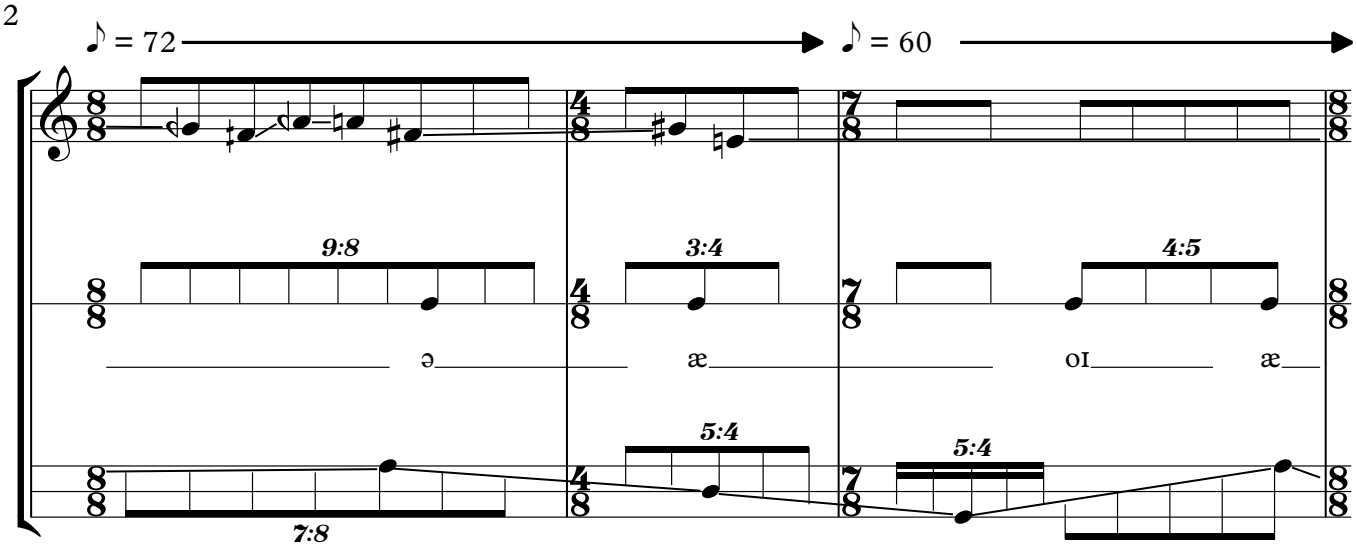
Martin Iddon (2012)

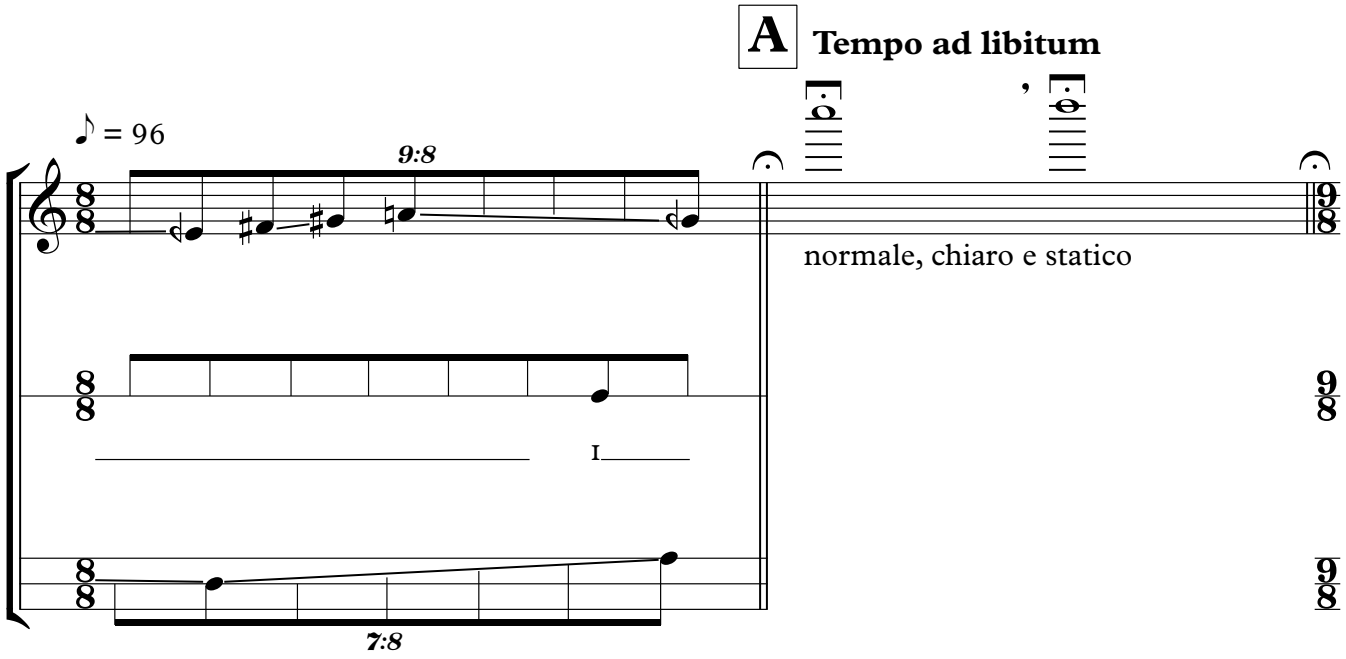


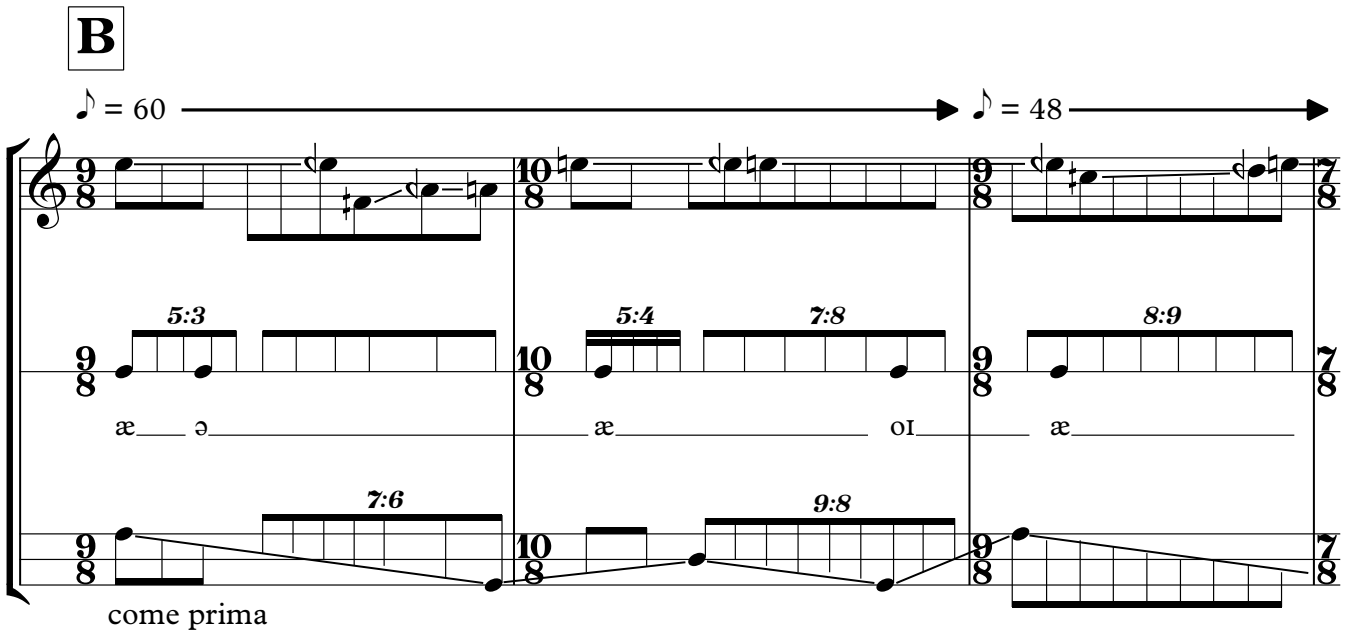
breathe *ad libitum*, but try to preserve sense of continuity

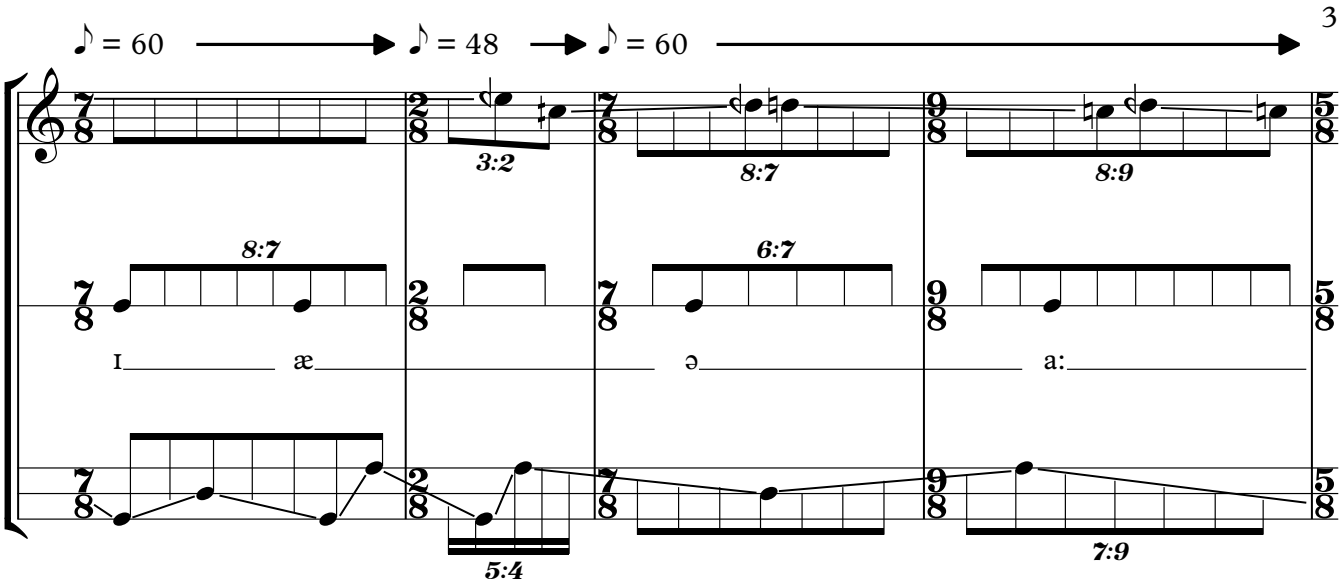


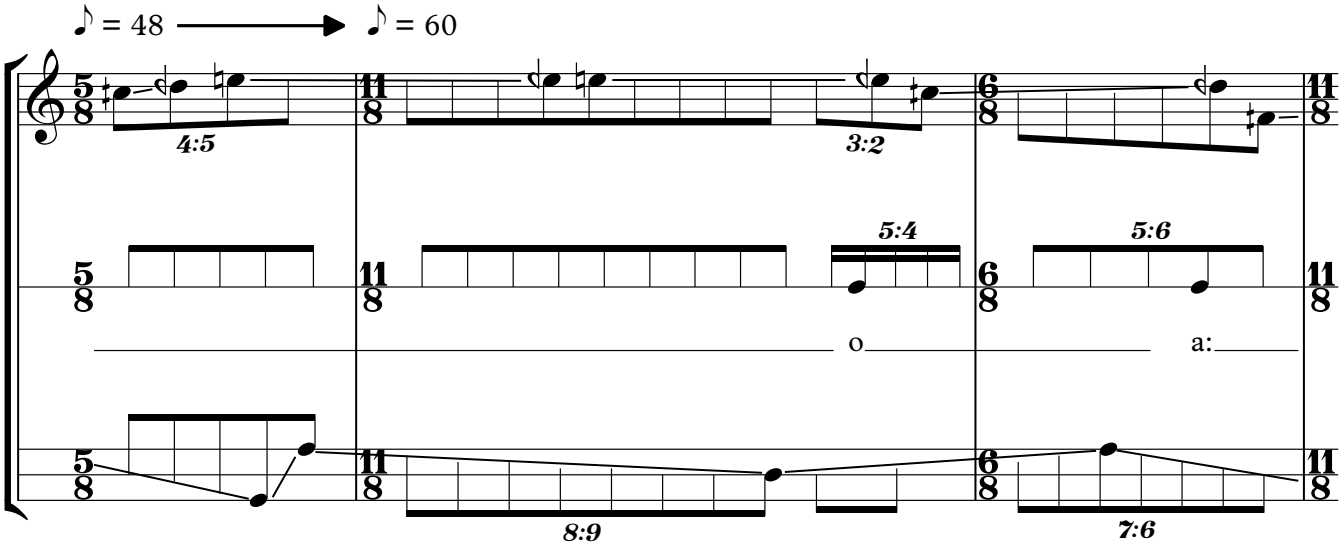



♪ = 72
♪ = 60
9:8
3:4
4:5
ə
æ
oɪ
æ
5:4
5:4
7:8

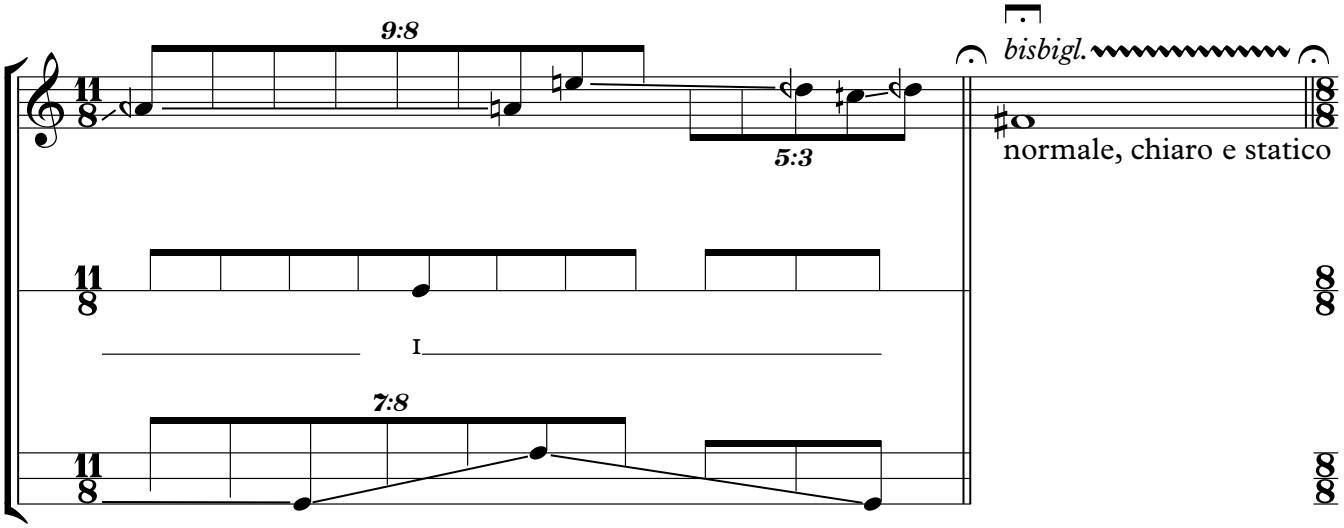

A
Tempo ad libitum
♪ = 96
9:8
normale, chiaro e statico
ɪ
7:8


B
♪ = 60
♪ = 48
5:3
5:4
7:8
8:9
æ
ə
æ
oɪ
æ
7:6
9:8
come prima

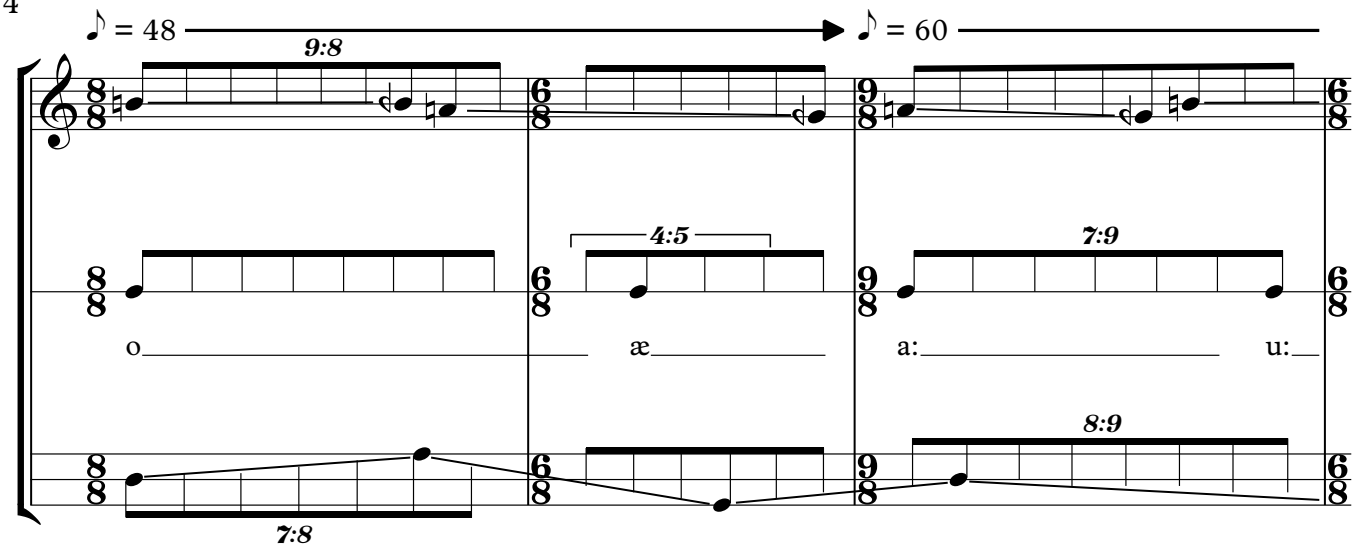


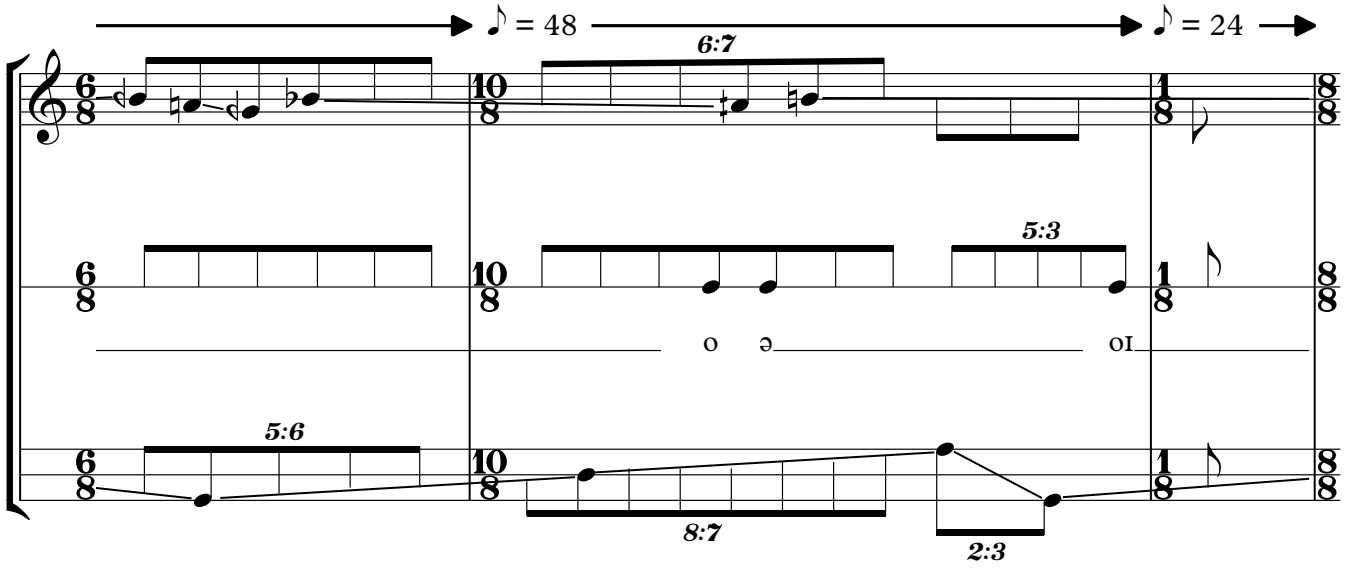


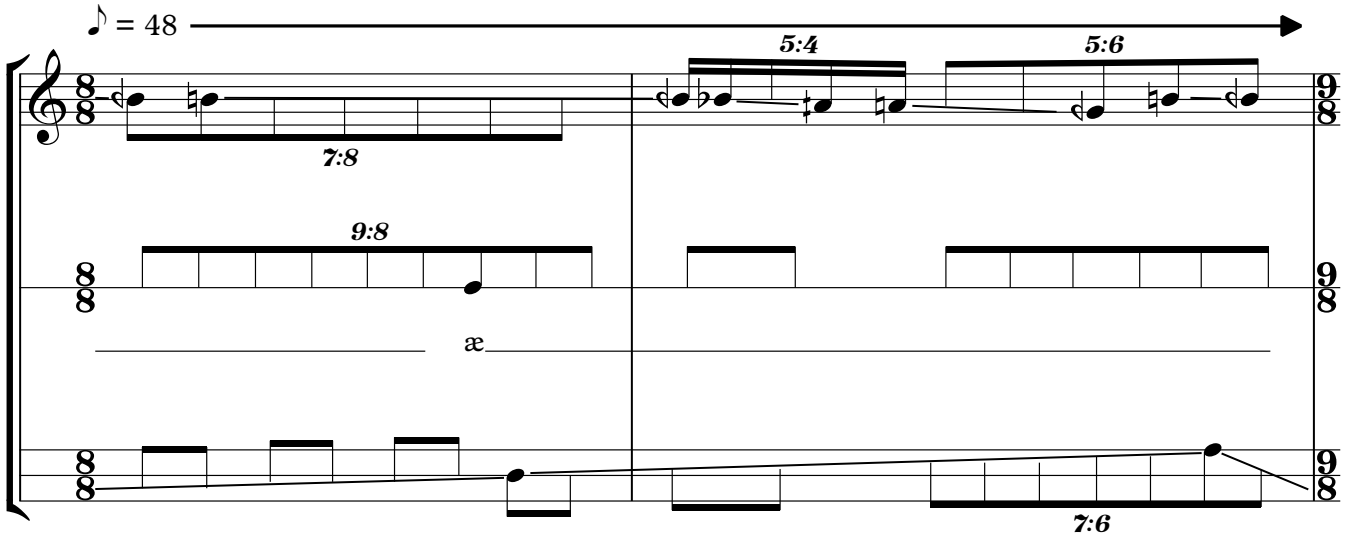
C **Tempo ad libitum**

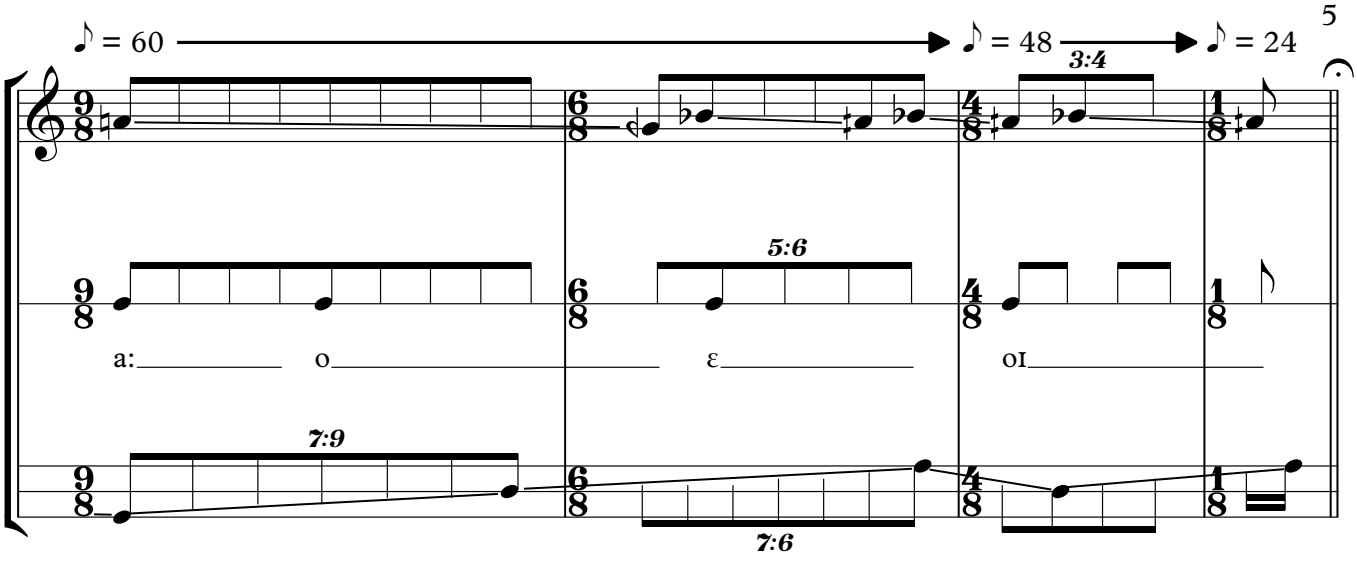


D

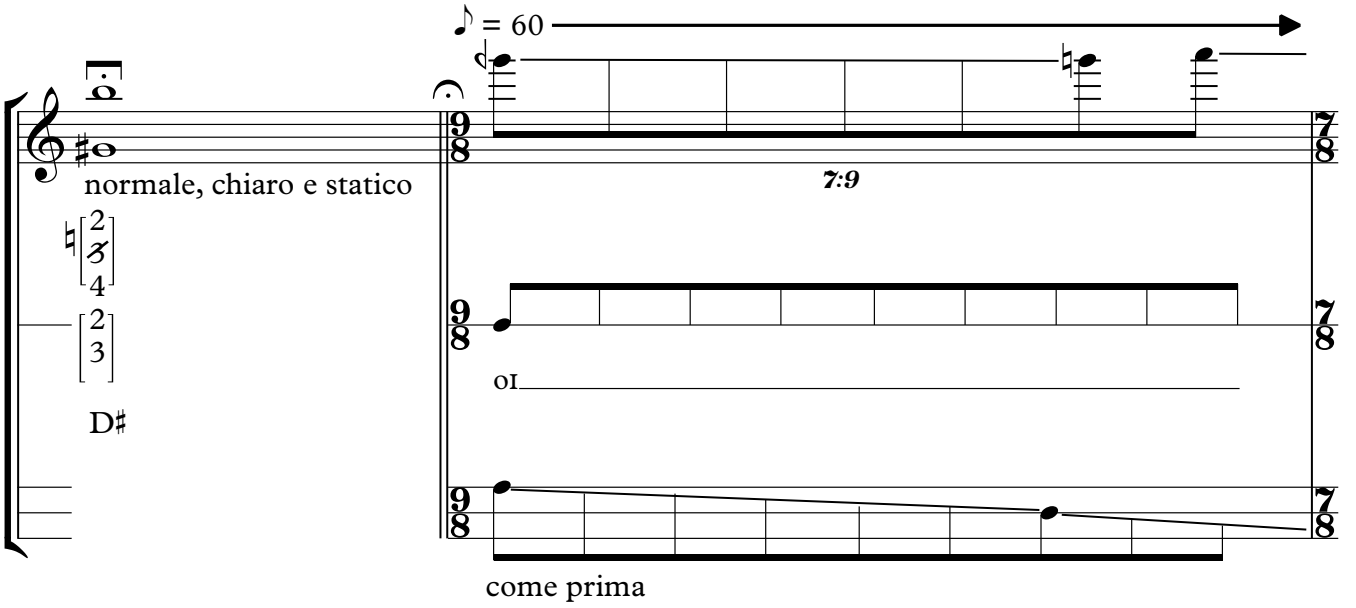


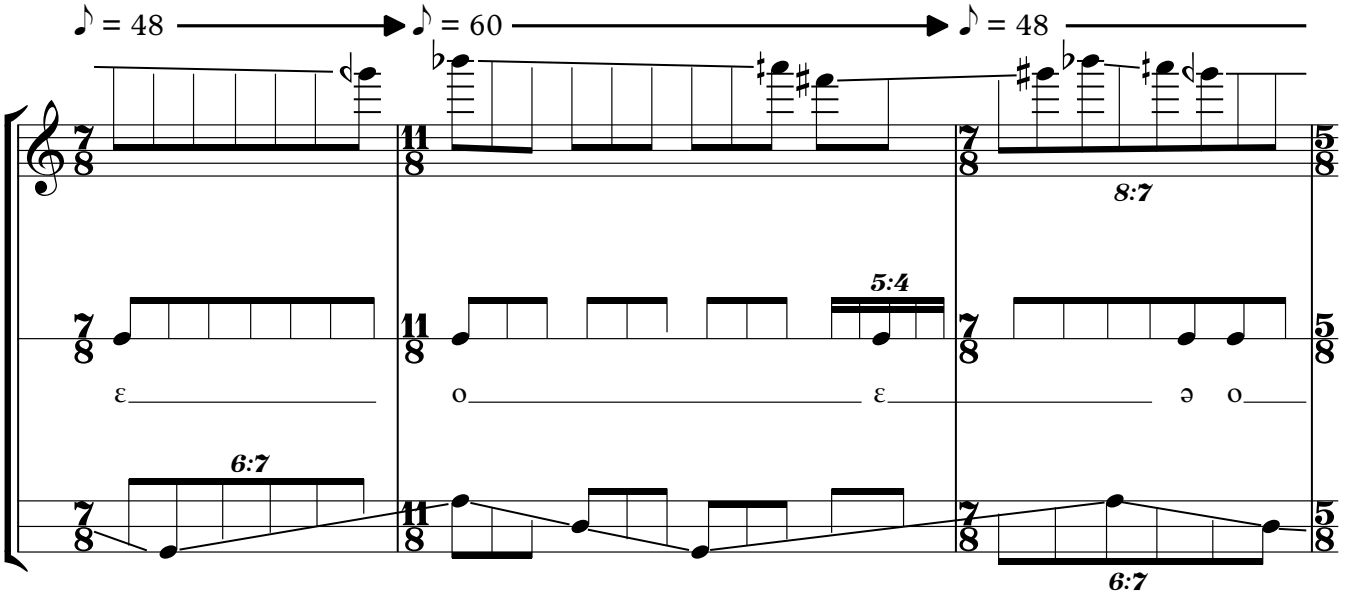


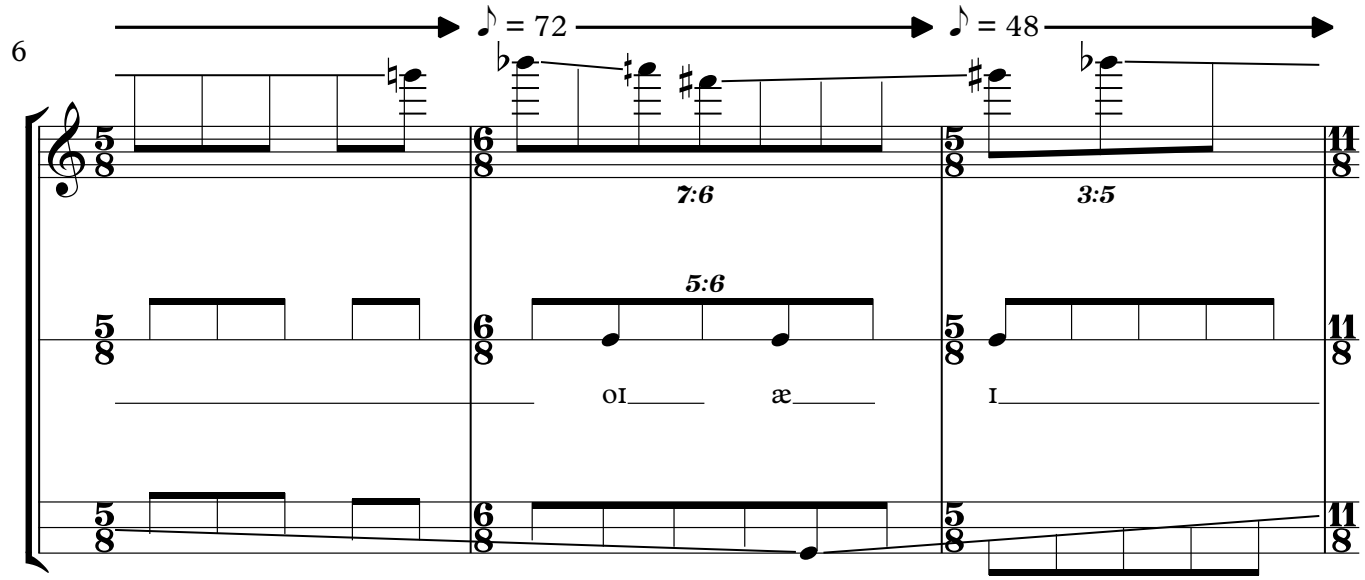


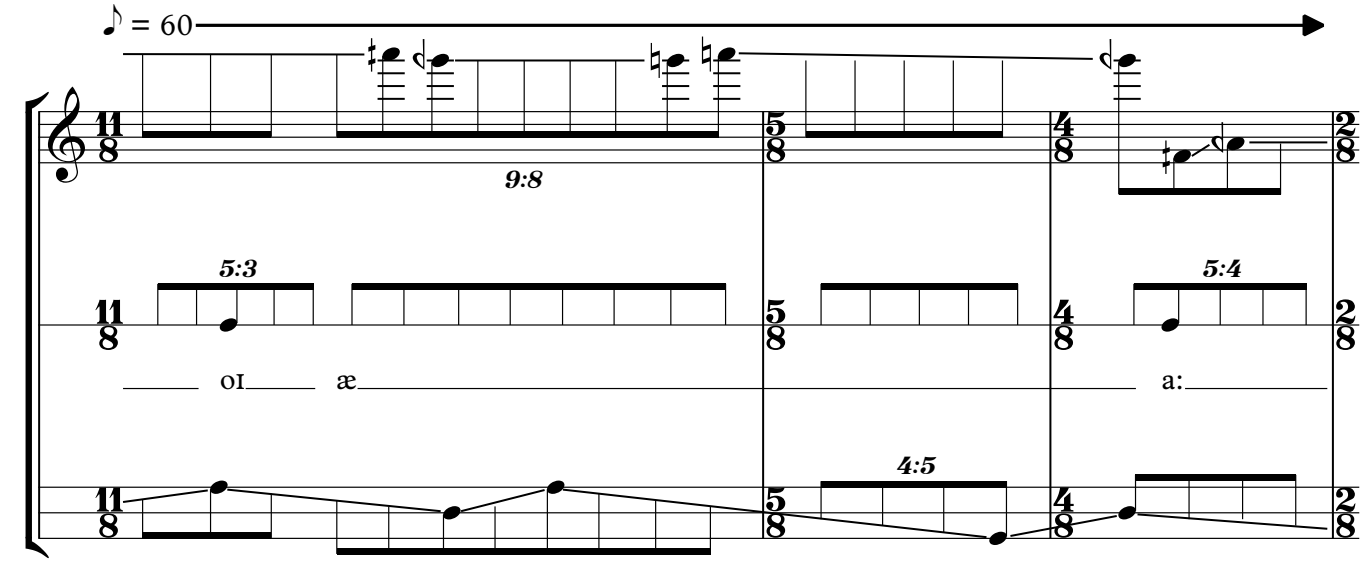


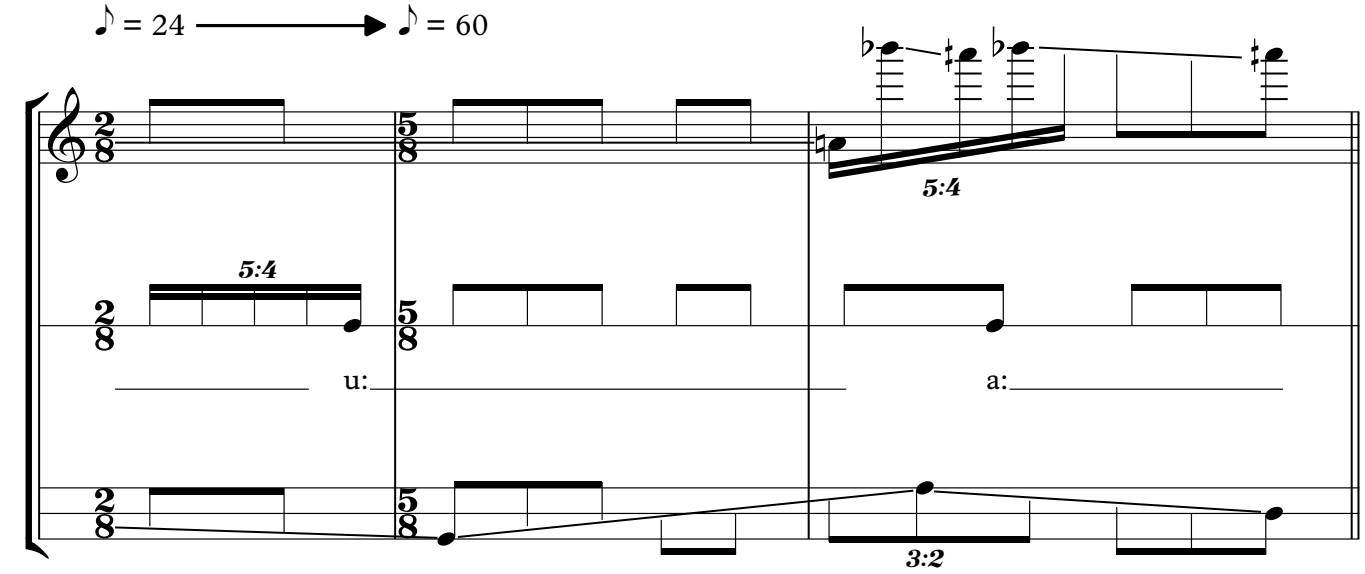
E **Tempo ad libitum** **F**






♪ = 72
♪ = 48
7:6
3:5
5:6
oɪ
æ
ɪ

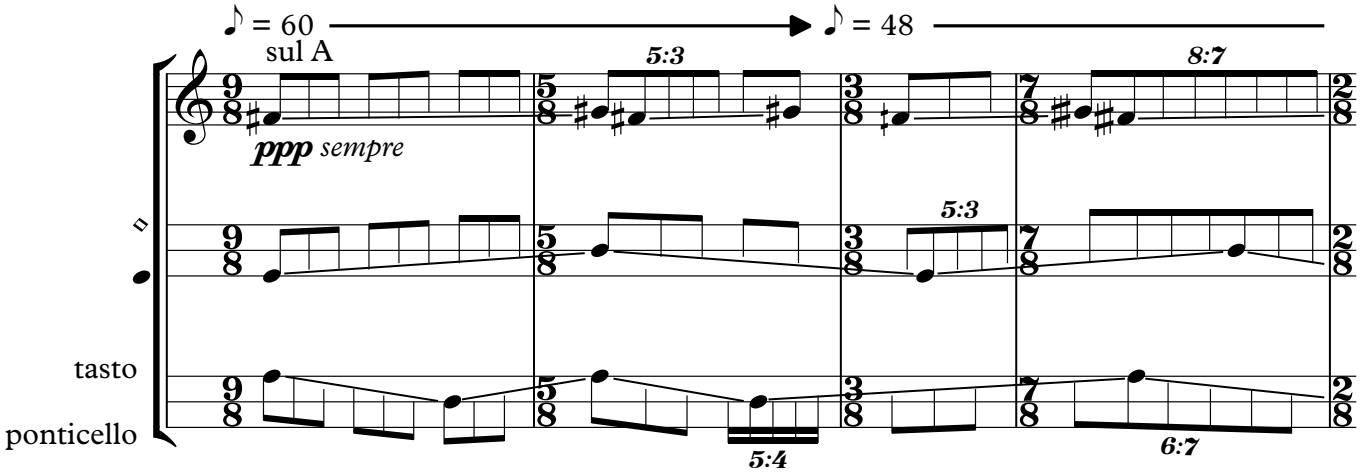

♪ = 60
9:8
5:3
5:4
oɪ
æ
a:
4:5


♪ = 24
♪ = 60
5:4
5:4
u:
a:
3:2

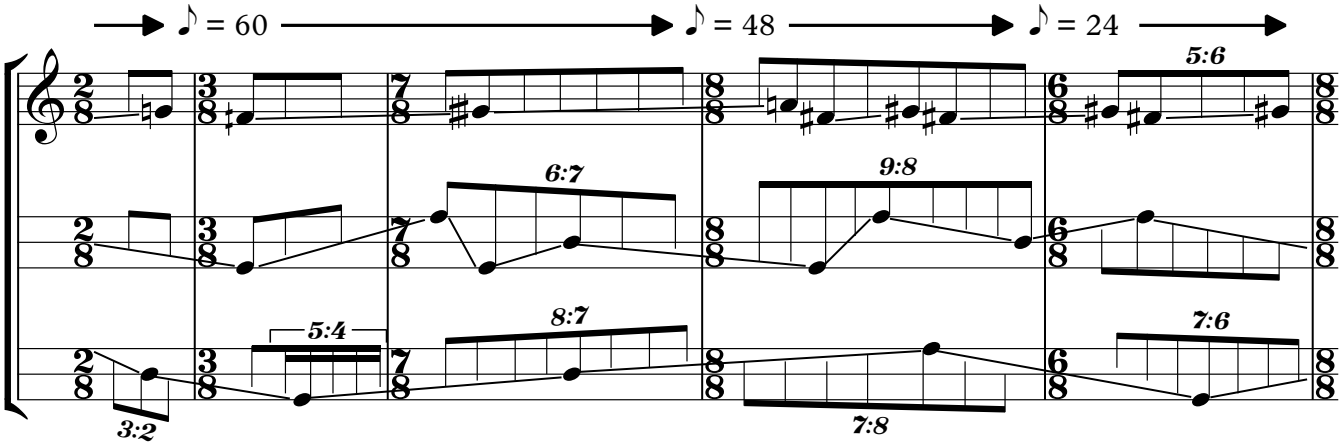
pneuma.sarx

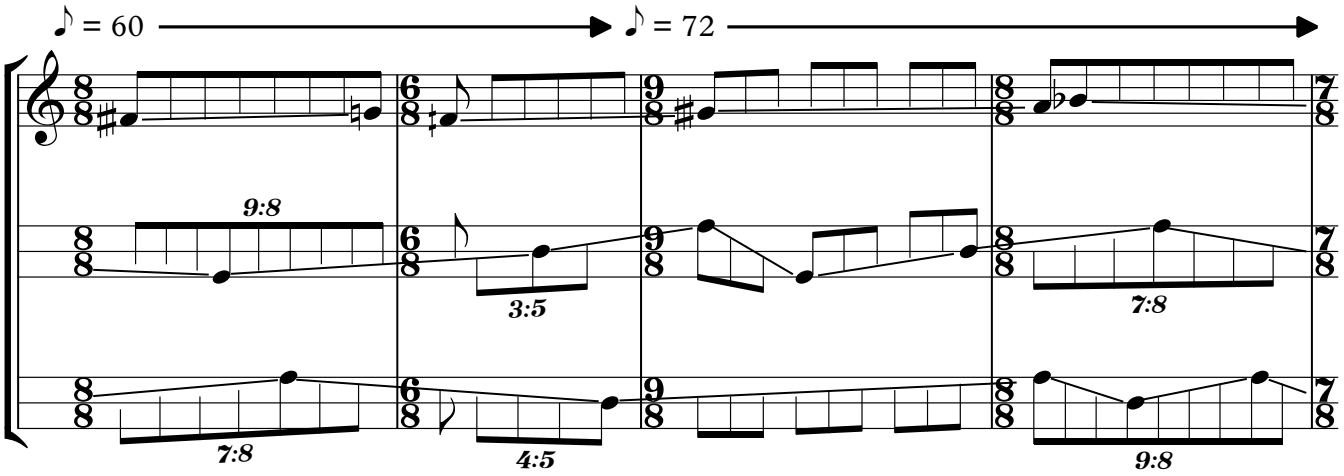
violoncello

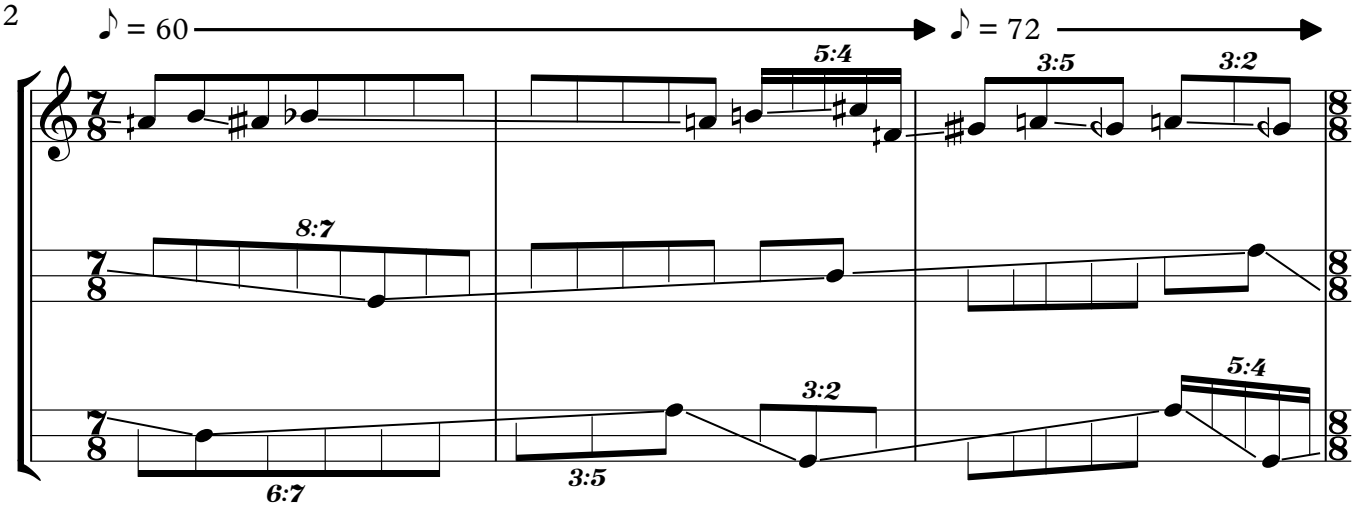
Martin Iddon (2012)

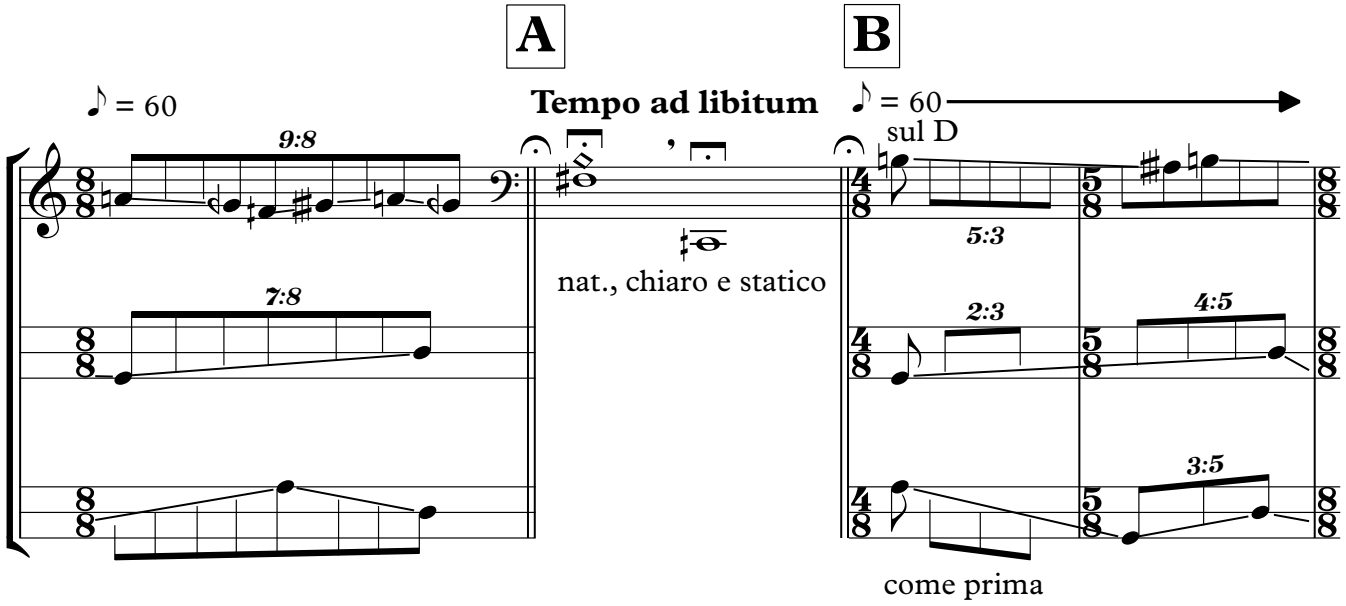


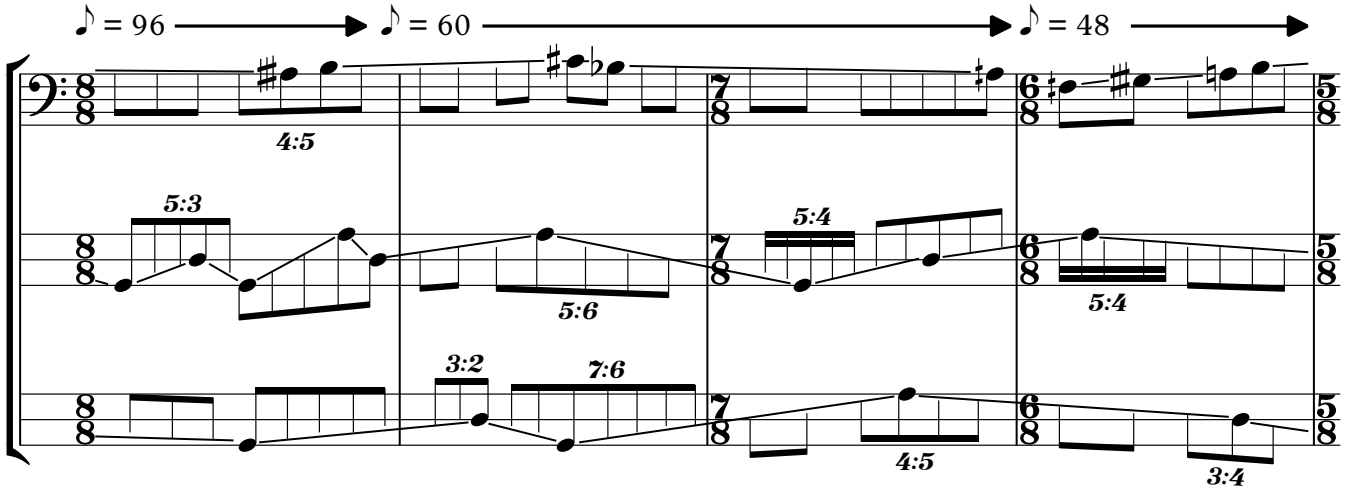
bow changes and speed *ad libitum*, but aim at greatest timbral variation possible

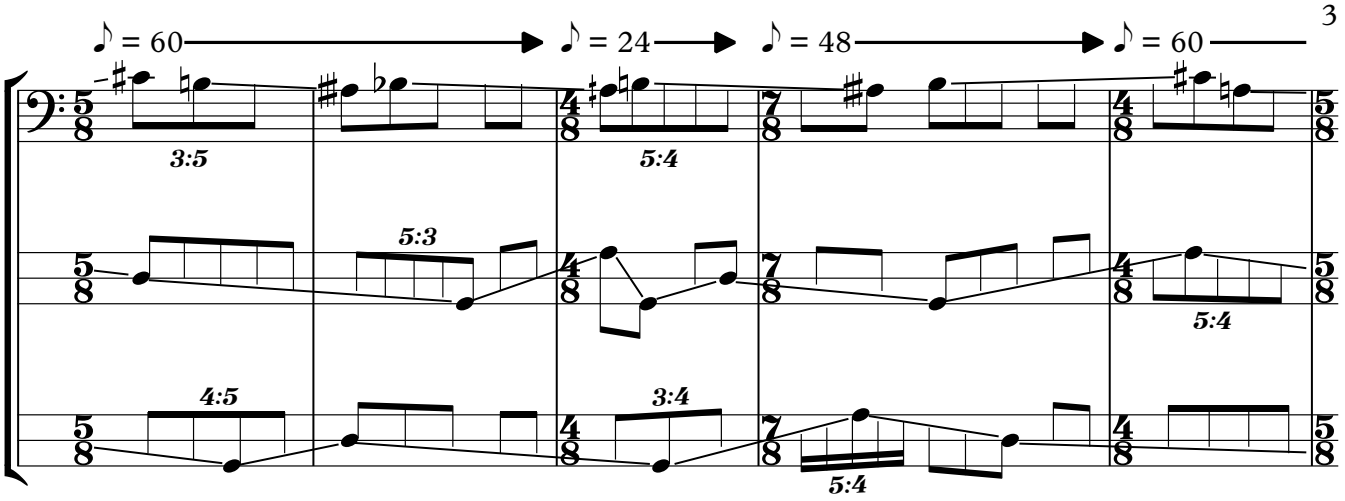


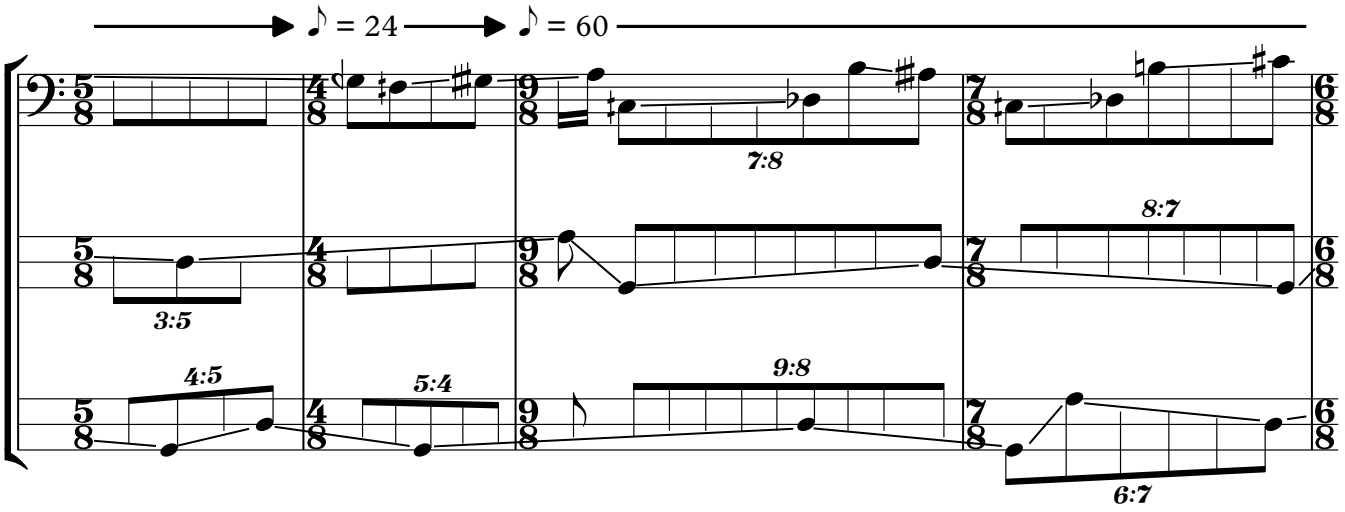


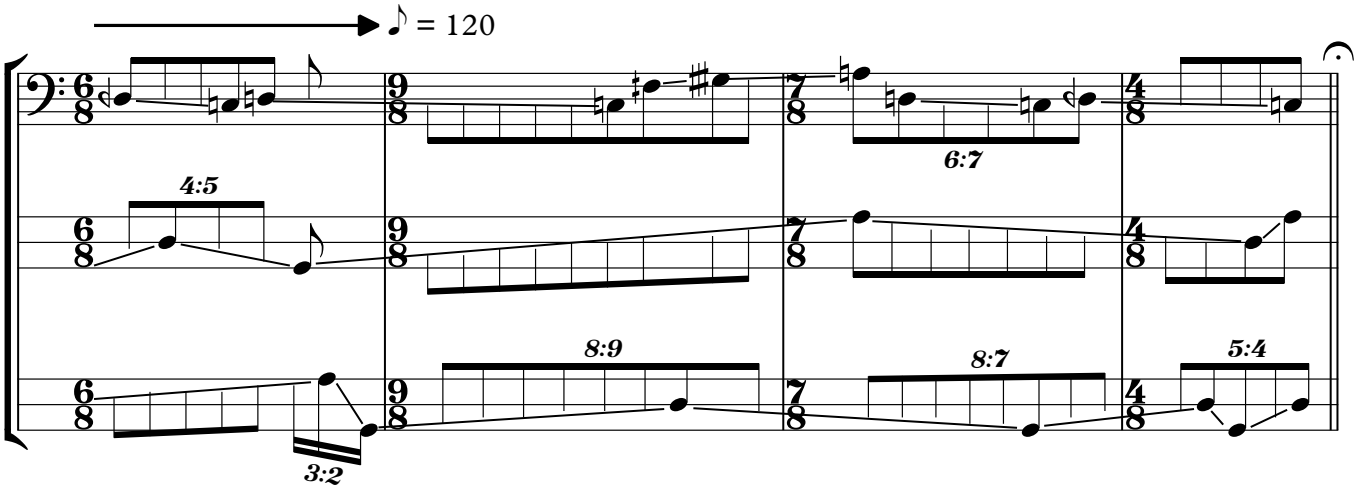

♪ = 60
♪ = 72
5:4
3:5
3:2
8:7
3:2
5:4
6:7
3:5

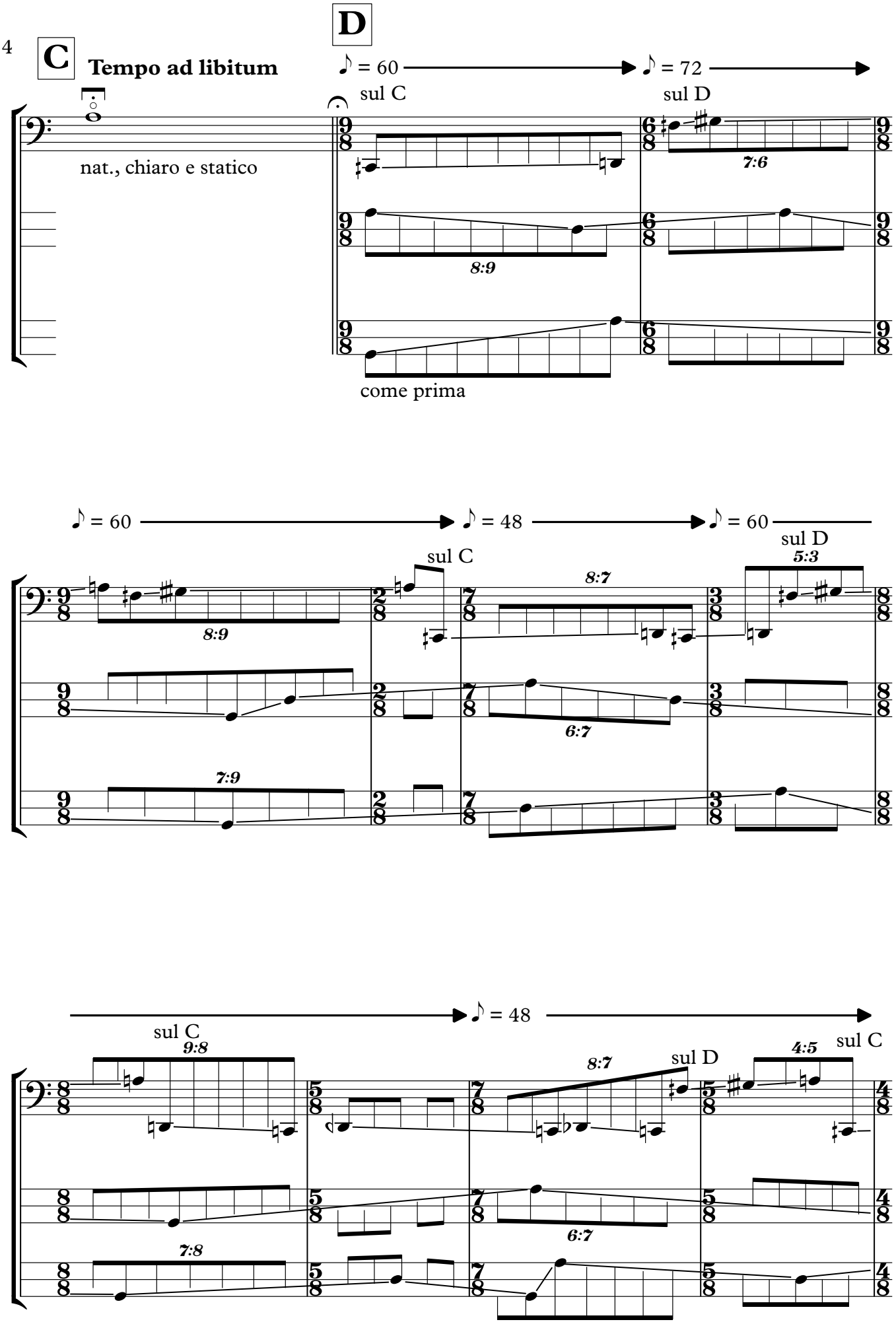

A
B
♪ = 60
Tempo ad libitum
♪ = 60
sul D
9:8
7:8
nat., chiaro e statico
5:3
2:3
4:5
3:5
come prima

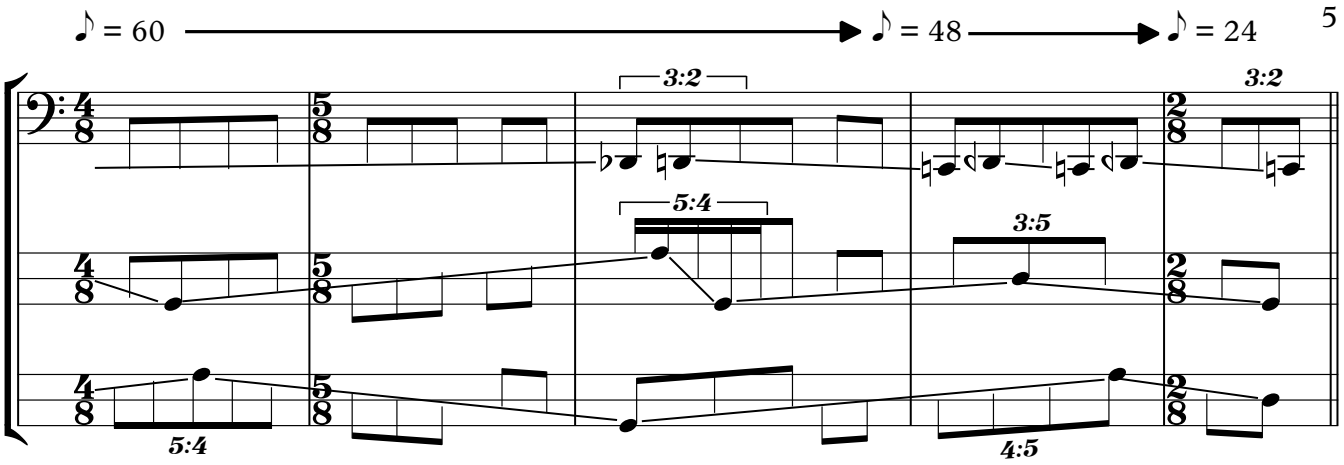

♪ = 96
♪ = 60
♪ = 48
4:5
5:3
5:6
5:4
5:4
3:2
7:6
4:5
3:4


♪ = 60
♪ = 24
♪ = 48
♪ = 60
3:5
5:4
5:3
5:4
4:5
3:4
5:4


♪ = 24
♪ = 60
7:8
3:5
8:7
4:5
5:4
9:8
6:7


♪ = 120
6:7
4:5
8:9
8:7
5:4
3:2


C
Tempo ad libitum
D
♪ = 60
♪ = 72
sul C
sul D
nat., chiaro e statico
7:6
8:9
come prima
♪ = 60
♪ = 48
♪ = 60
sul C
sul D
8:9
8:7
5:3
6:7
7:9
♪ = 48
sul C
sul D
sul C
9:8
8:7
4:5
6:7
7:8


♪ = 60
♪ = 48
♪ = 24
3:2
3:2
5:4
3:5
5:4
4:5