John Croft

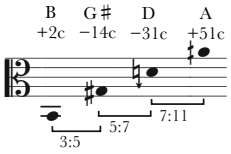
Peisinoë

for female violist

(2016)

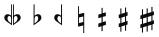
Peisinoë – performance notes

The viola should be tuned to the following scordatura; the pitches of the strings are the third, fifth, seventh, and eleventh harmonics of E, (E1).



The tunings in cents are relative to the equal-tempered scale (assuming an unaltered E), but are neutral with respect to the overall reference pitch (thus, if there is concern about tuning some strings up, a reference pitch of A = 430 Hz might be preferred, in which case the cent deviations above work in relation to an equal-tempered scale at A = 430 Hz). Any reference pitch may be chosen – only the relative intervals are important.

In the score, the lowest staff shows the music in scordatura notation; the smaller staff above shows the sounding pitches. In the scordatura staff, quartertones are occasionally indicated – where these are played on the first string, the resulting pitch is therefore approximately a 'normal' pitch, and is shown as such on the sounding clef. Quartertones are indicated thus (in ascending order):



The notation of the sounding staff treats the eleventh harmonic as a quartertone, and shows pitches played on the second string with a downward arrow on the accidental, to indicate the natural seventh. Arrows on accidentals are also used occasionally to indicate small pitch differences (e.g. as midway points in a glissando).

The staff above the viola sounding staff indicates pitches to be sung, as well as breath sounds, and is present only when needed. The pitches are usually to be found in the viola part, and should be sung in the indicated octave. Pitches are sung sometimes with the lips closed (indicated by [m] in the score) and at other times with the lips slightly parted – indicated [a], but the vowel sound may be less distinct and more covered than a normally sung [a] – the vocalisation should be subtle and in a 'natural', as opposed to projected, voice. The word 'respiro' combined with triangular noteheads indicates an audible (but not too exaggerated) breath.

Accidentals apply only to the note immediately following, and to immediate repetitions. Crescendi and diminuendi should in general be 'exponential' – thus, the change in dynamic should come mainly towards the end of a crescendo and the beginning of a diminuendo. It is important that diminuendi *a niente* are literally to nothing – the last note in a group of notes marked *a niente* should be almost inaudible. (It is preferable to extend a duration if necessary to allow the sound to fade to nothing, rather than cutting the sound off in order to observe the duration.)

The piece is played with a **wooden mute** in place throughout.

play directly on the mute (no pitch)

play on the bout of the instrument (no pitch)

increase bow pressure over indicated duration, leading to a momentary *premuto* distortion of the sound, immediately returning to normal playing

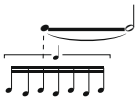
fit into indicated duration (the rhythm need not be exactly even)

fit into indicated duration (third and fourth notes slightly longer than the others)

speeding up within indicated duration

slowing down within indicated duration

becoming faster then slower

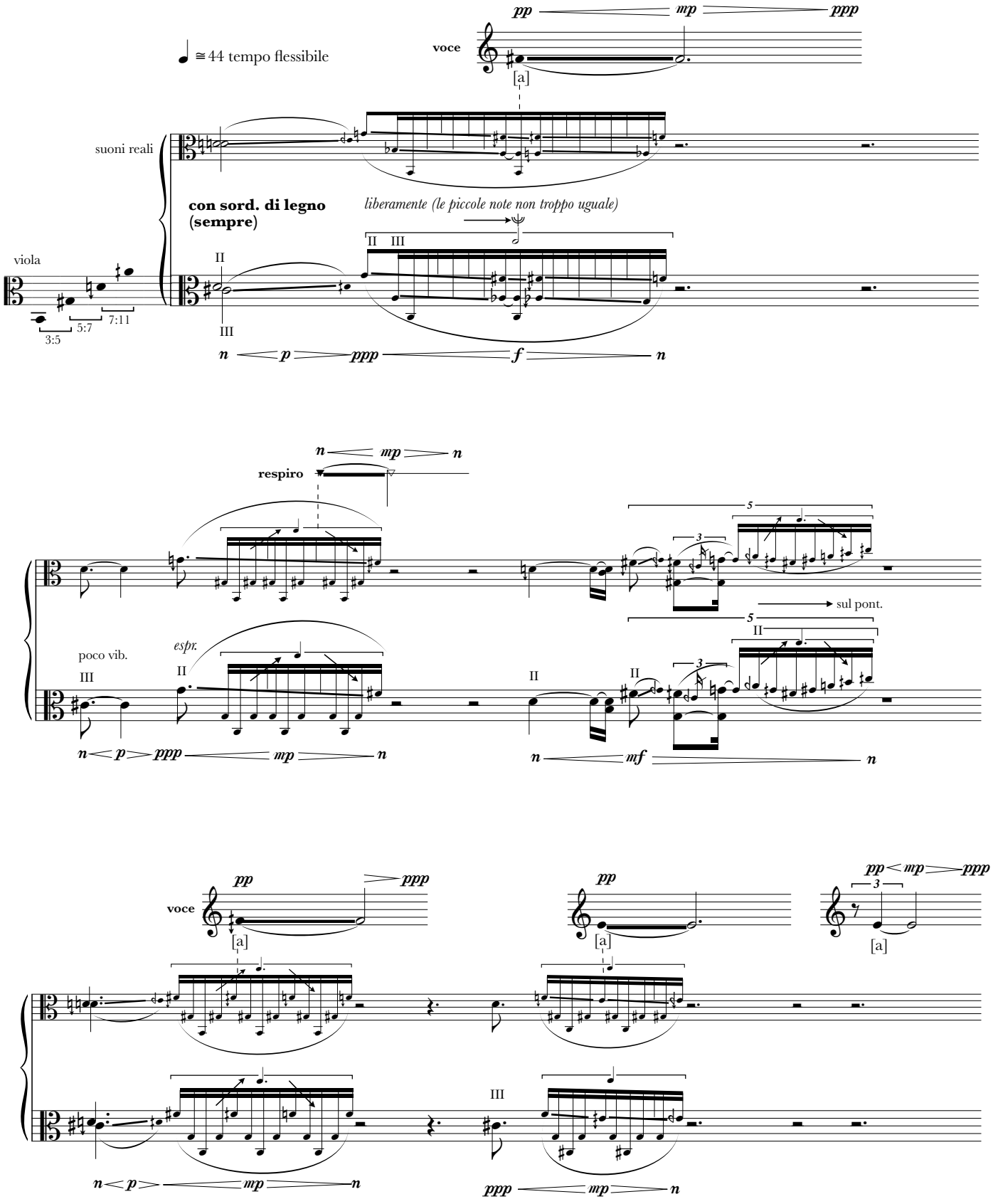

begin sung note with the third note of the group below, and continue for one minim after the group

Duration: c. 5'30"

for Emma Richards

Peisinoë

JOHN CROFT



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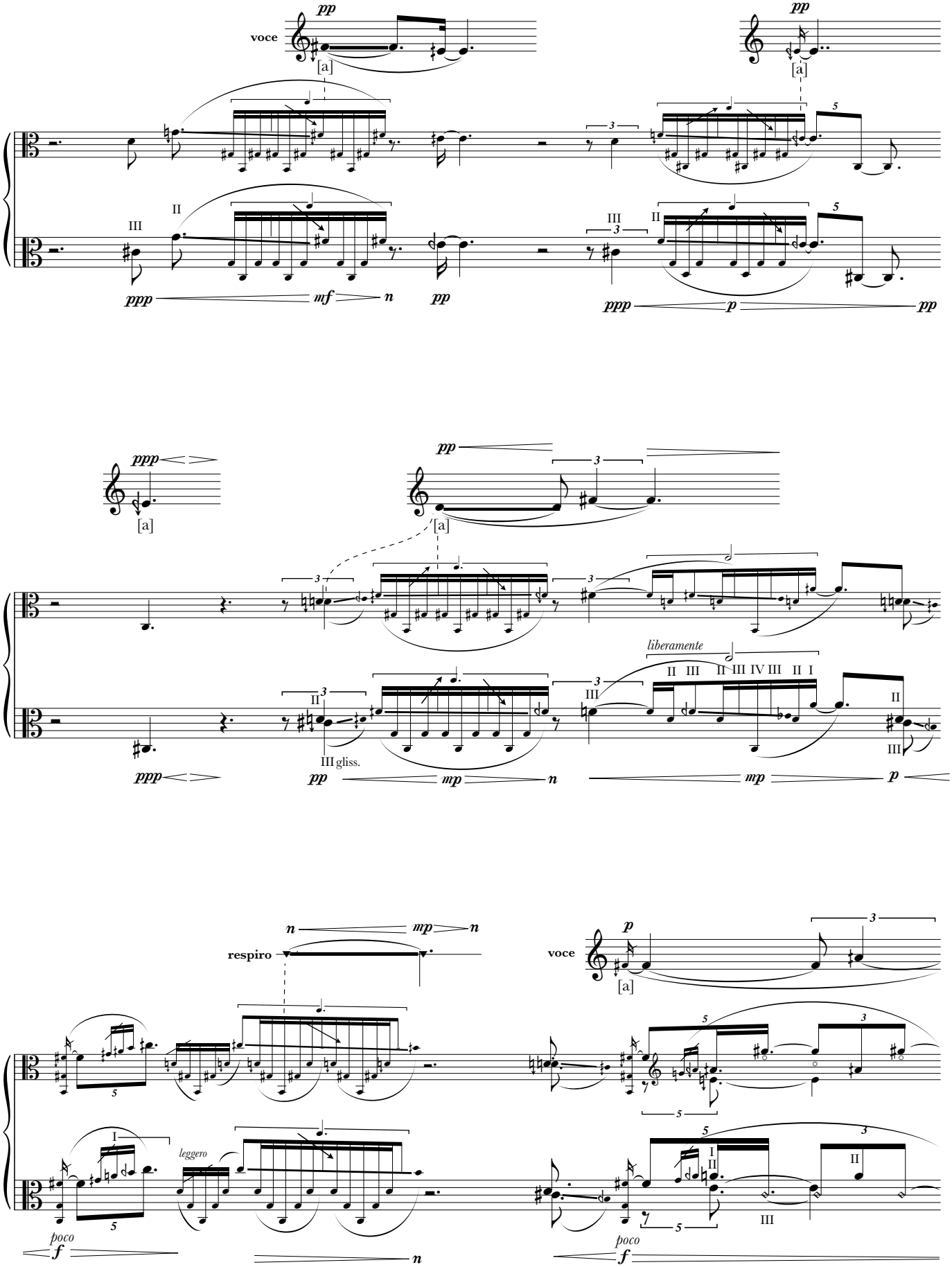
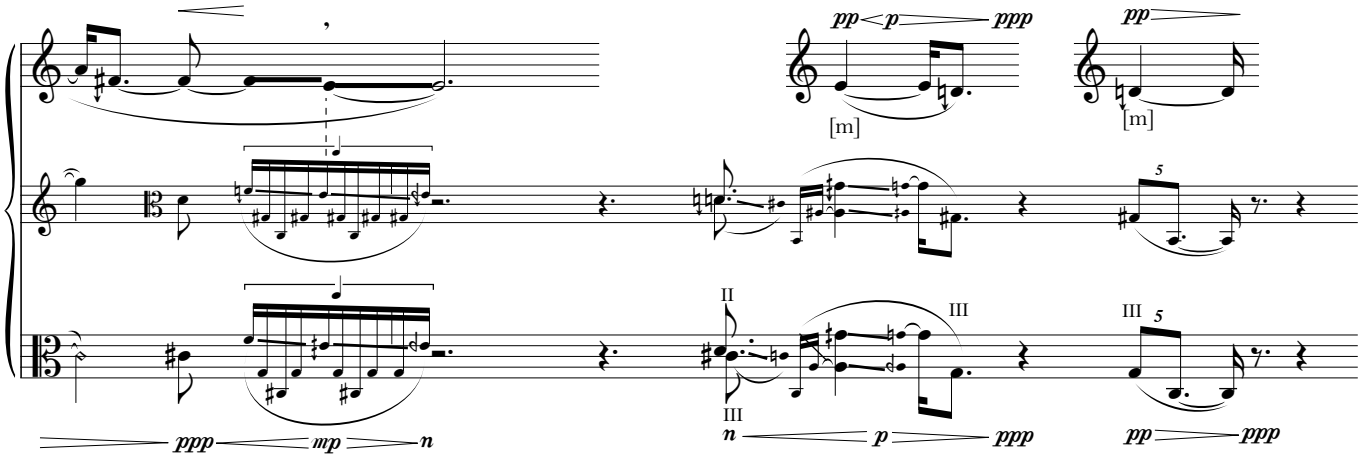
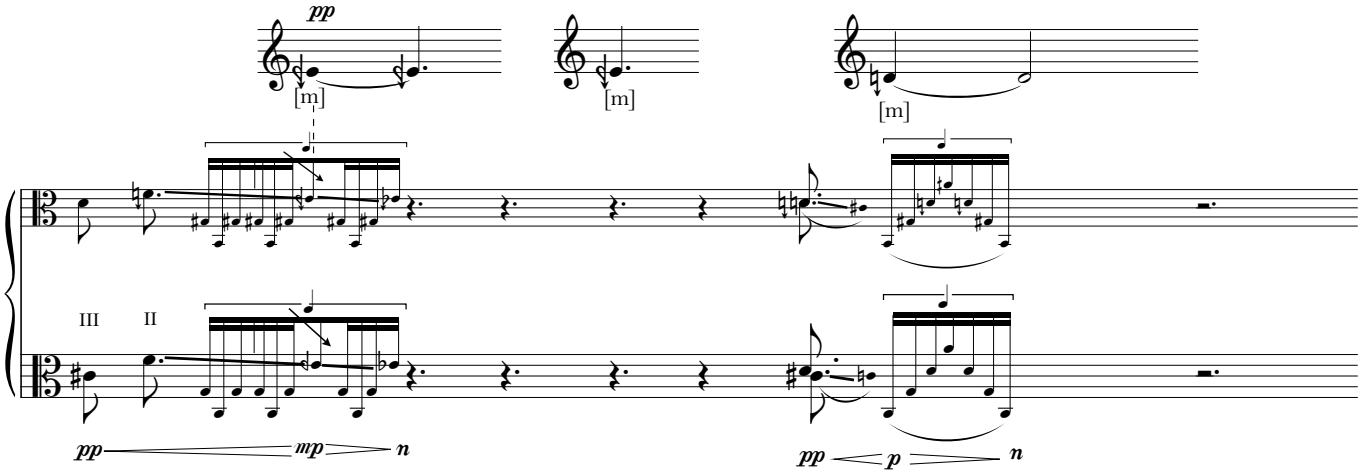
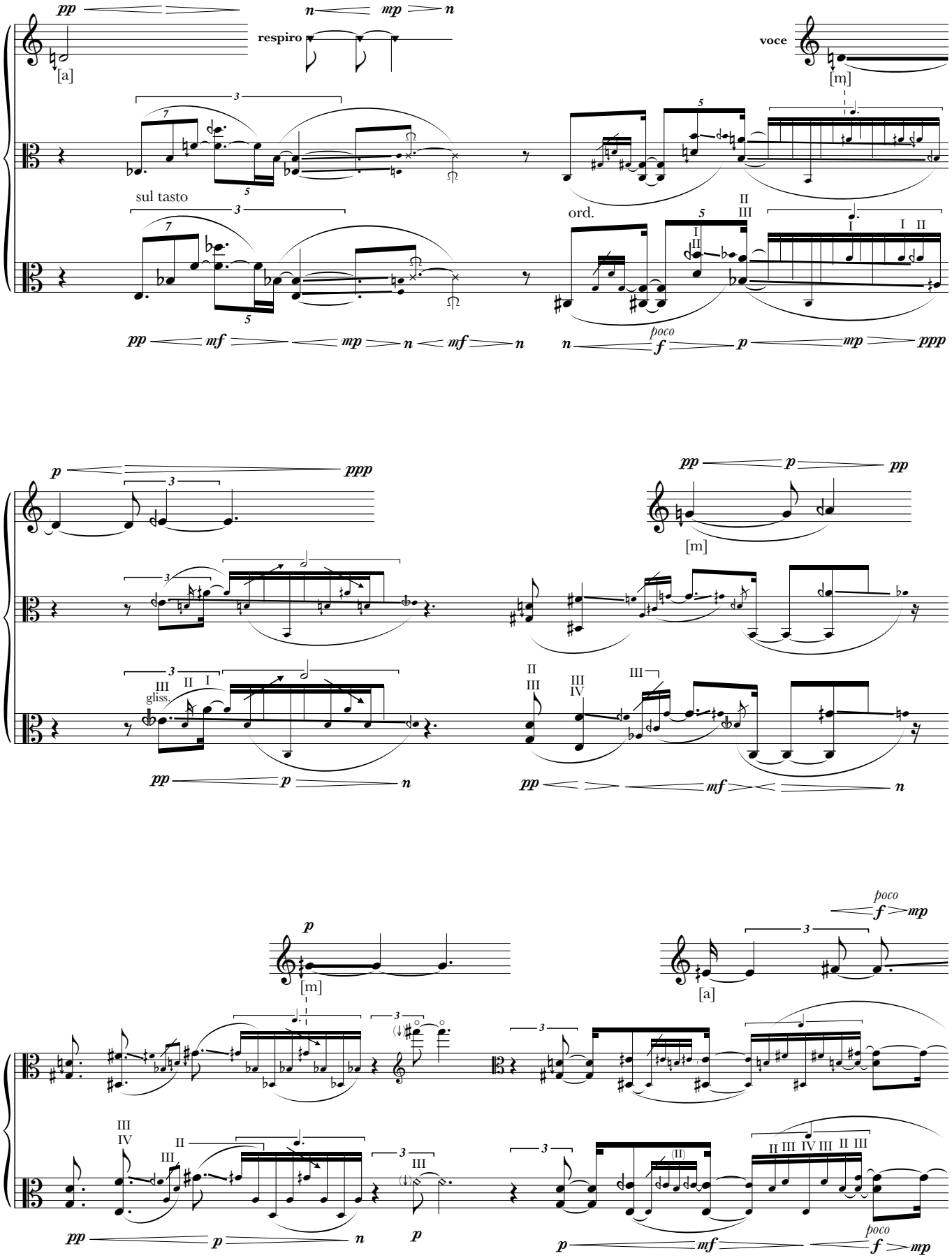
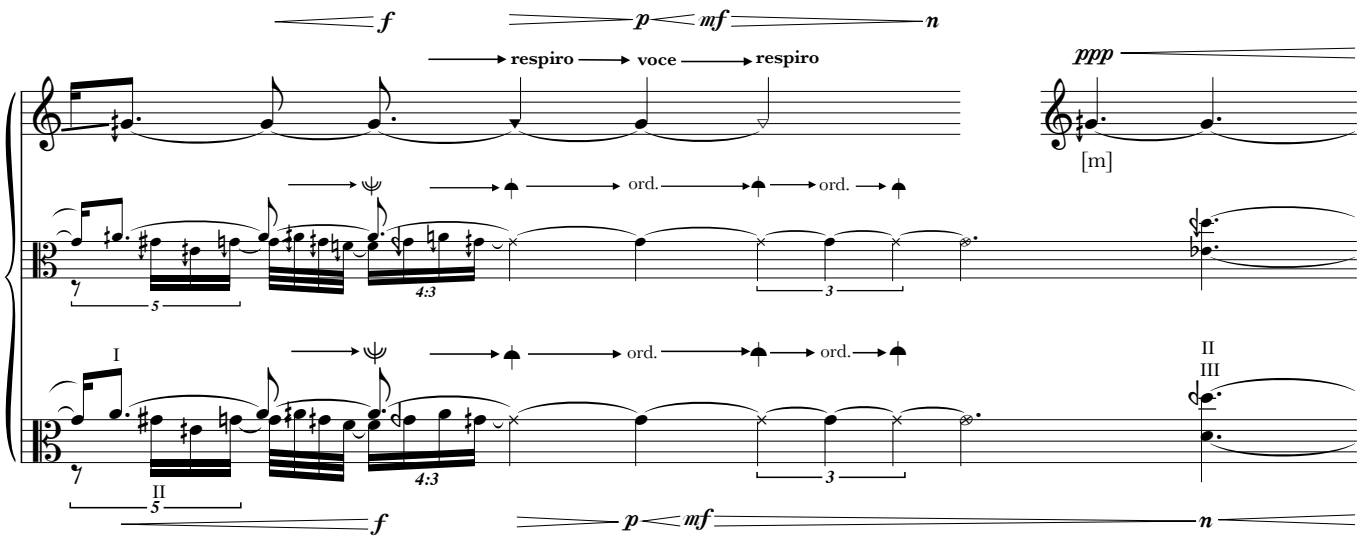
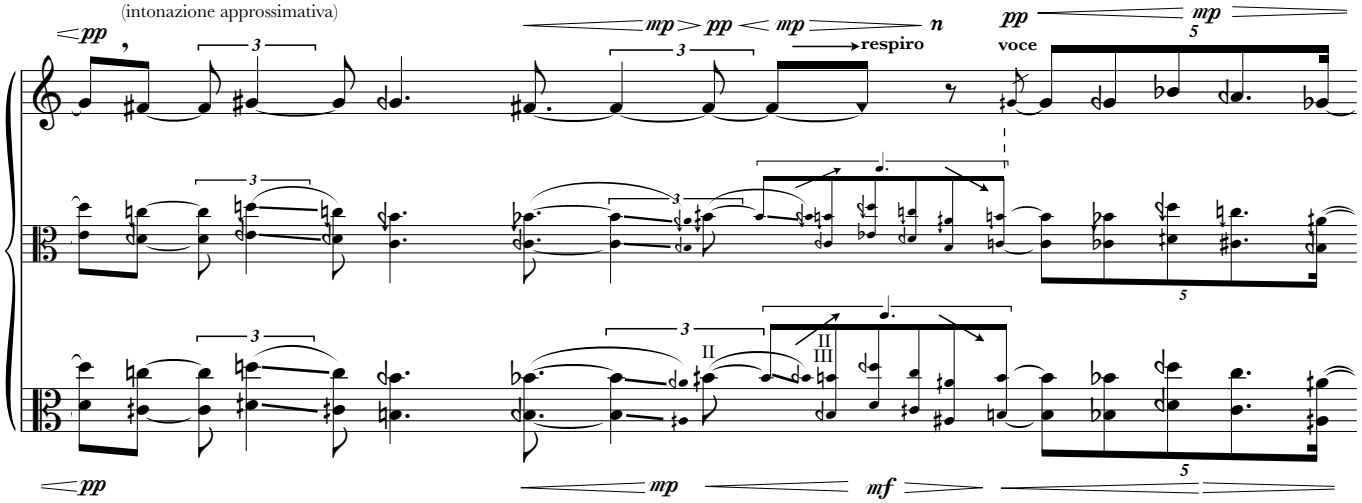

pp
voce
[a]
pp
[a]
III
II
ppp
mf
n
pp
III
II
ppp
p
pp
ppp
[a]
pp
[a]
liberamente
II III II III IV III II I
III
II
III gliss.
III
ppp
pp
mp
n
mp
p
n
mp
n
respiro
p
voce
[a]
leggero
I
poco
f
n
poco
f
I
II
III
II

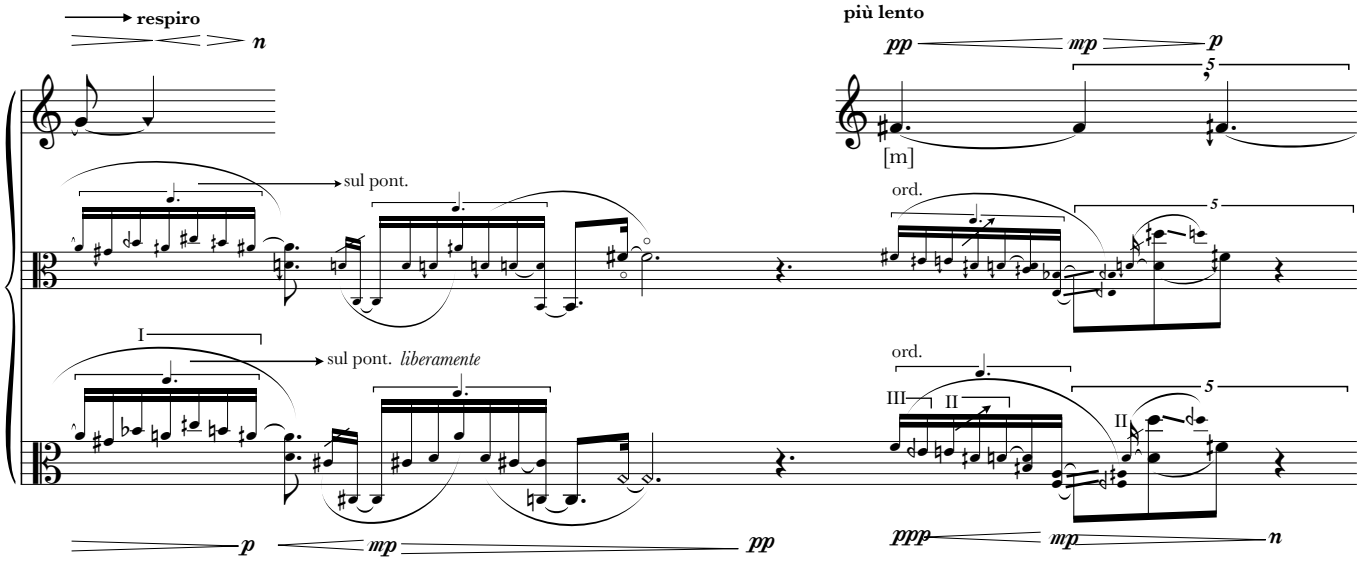

pp p ppp
[m]
pp
[m]
II
III
III
5
III
5
ppp mp n
n p ppp
pp ppp

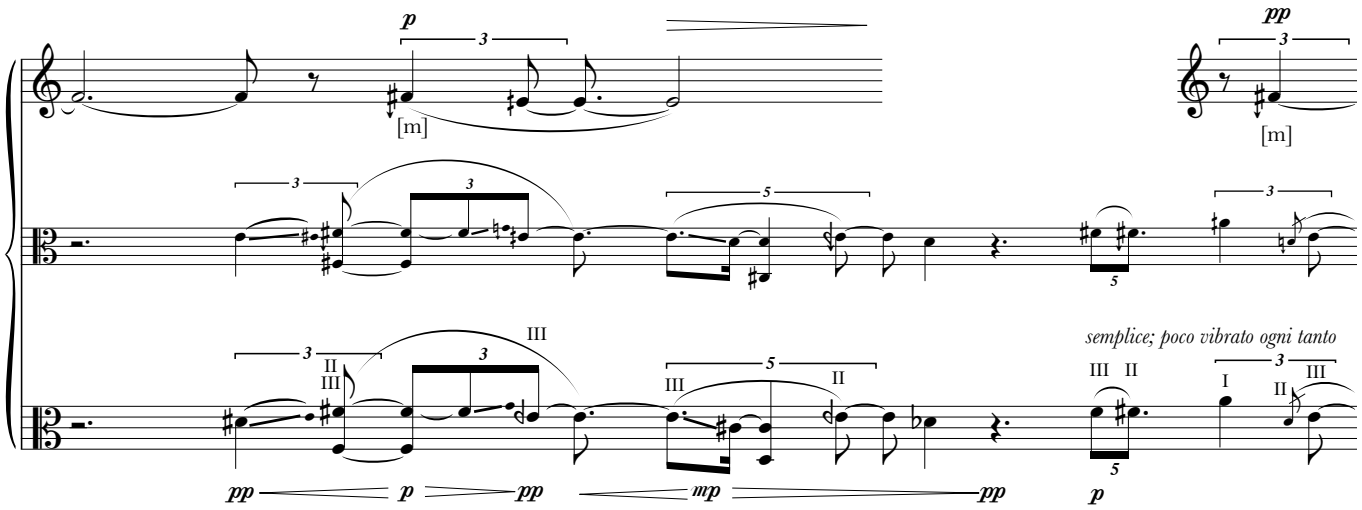

pp
[m]
[m]
[m]
III II
pp mp n
pp p n

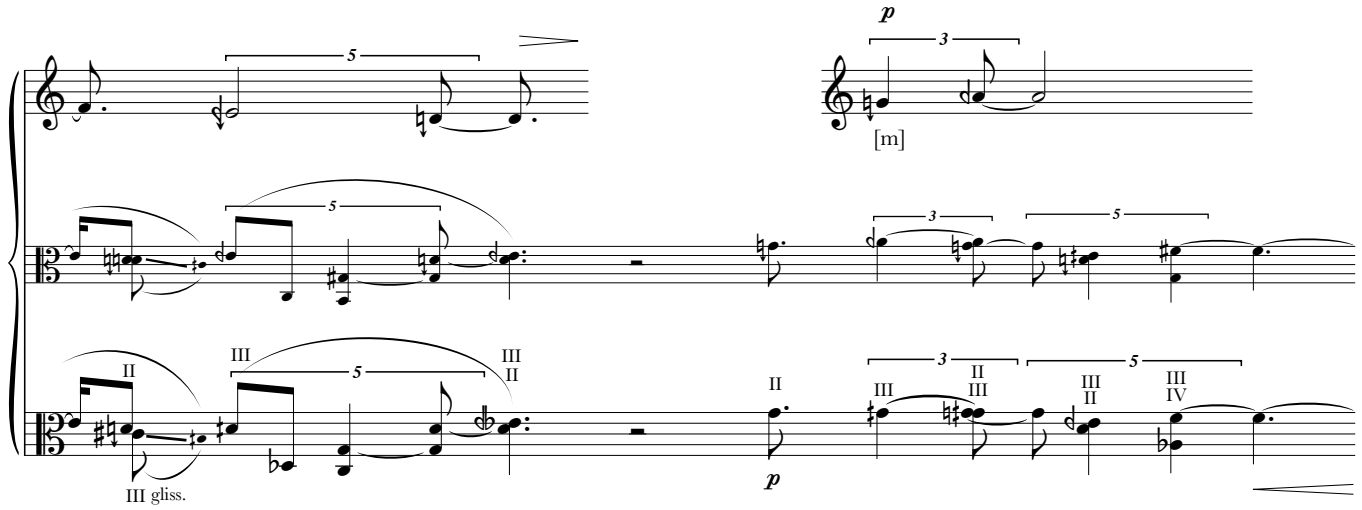

pp
n mp n
respiro
[a]
voce
[m]
sul tasto
ord.
poco
pp mf mp n mf n
n f p mp ppp
p ppp
pp p pp
gliss.
pp p n
pp mf n
poco f mp
p
pp p n
p
p mf poco f mp

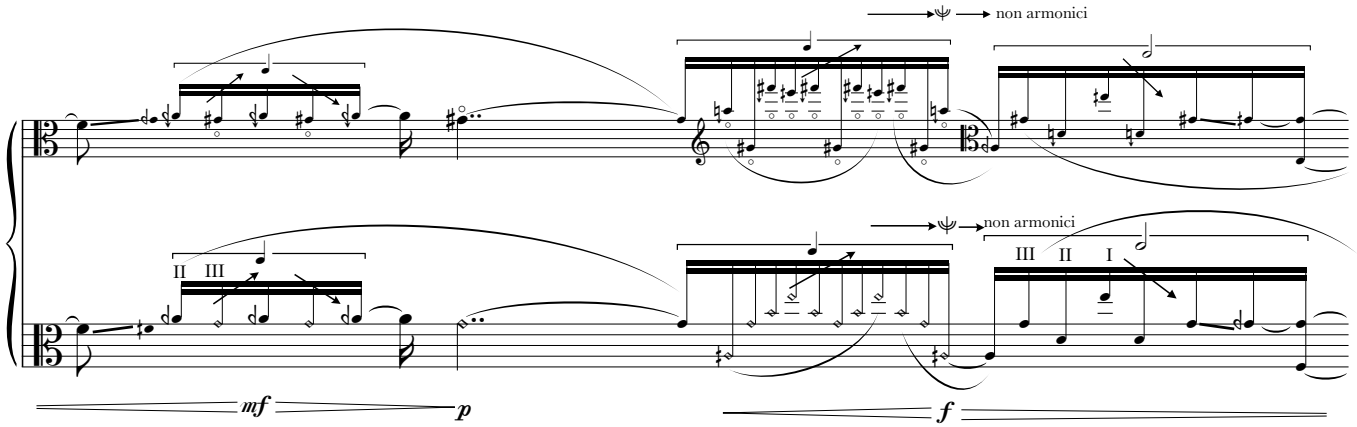

f
p mf n
respiro voce respiro
ppp
[m]
ord. ord.
4:3
3
I
II
III
f
p mf n

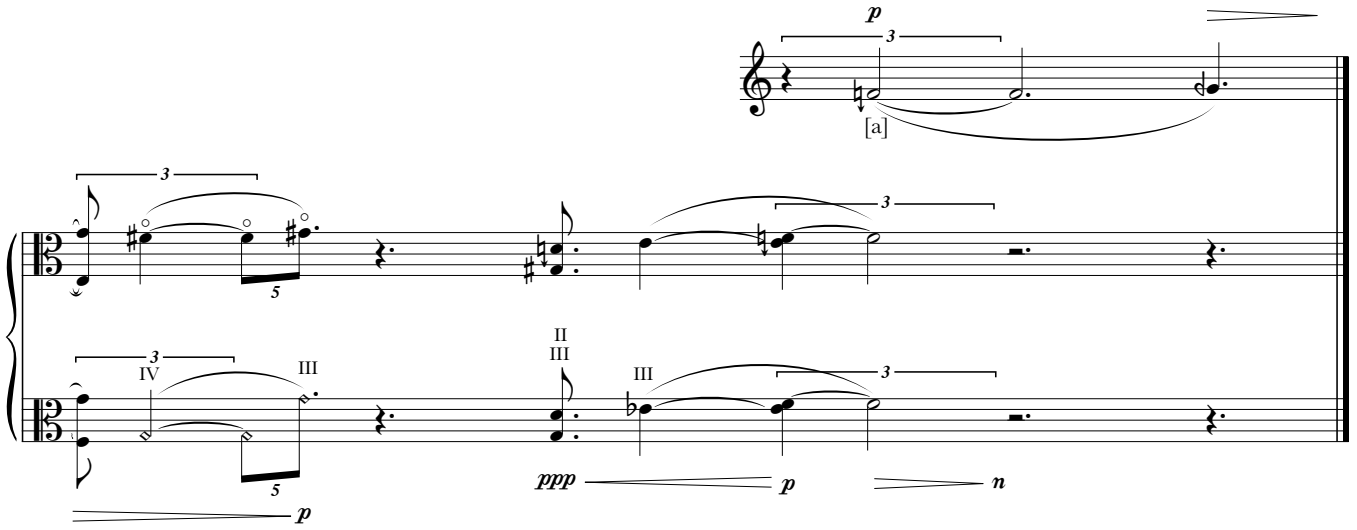

(intonazione approssimativa)
pp
mp pp mp n
respiro
pp mp
voce
5
3
II
III
pp
mp
mf


respiro
n
più lento
pp mp p
[m]
sul pont.
ord.
I
sul pont. liberamente
III
II
p mp pp
ppp mp n


p
pp
[m]
semplice; poco vibrato ogni tanto
pp
p
pp
mp
pp
p


p
[m]
III gliss.
p


non armonici
non armonici
II III
III II I
mf
p
f


p
3
[a]
3
5
3
IV
III
II
III
III
3
ppp
p
n
p