

John Croft

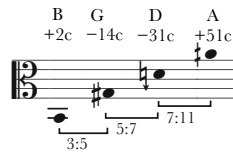
Peisinoë

for female violist

(2016)

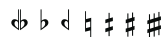
Peisinoë – performance notes

The viola should be tuned to the following scordatura; the pitches of the strings are the third, fifth, seventh, and eleventh harmonics of E₇ (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 <i>premuta</i> 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"

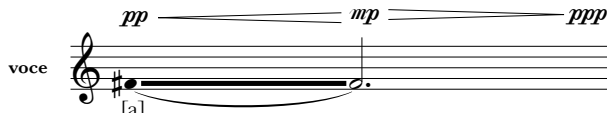
for Emma Richards

Peisinoë

JOHN CROFT

♩ ≈ 44 tempo flessibile

voce *pp* ————— *mp* ————— *ppp*



suoni reali

con sord. di legno (sempre) *liberamente (le piccole note non troppo uguale)*

viola



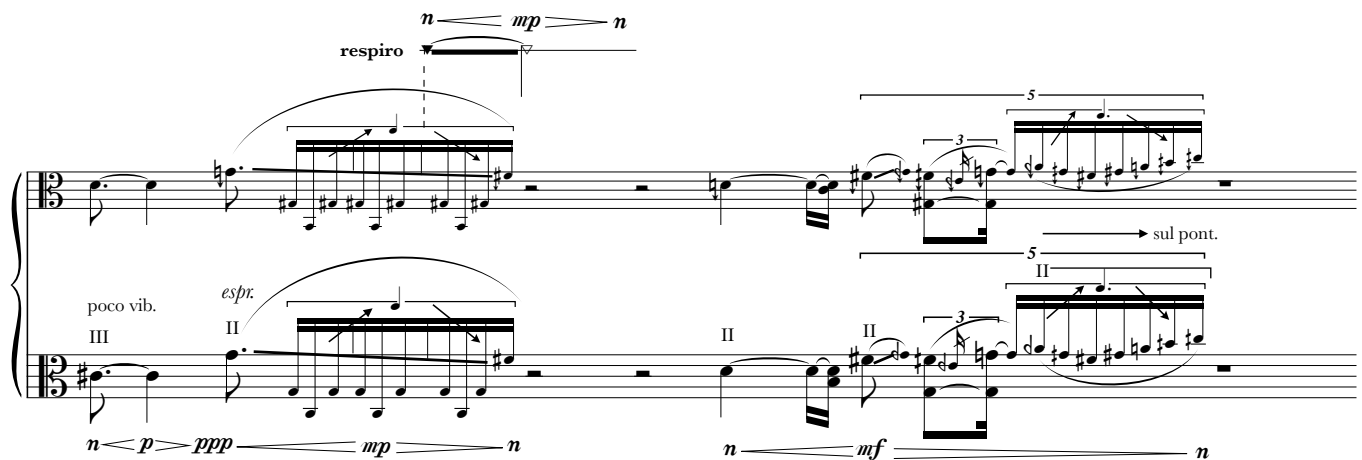
n < *p* > *ppp* ————— *f* ————— *n*

n < *mp* > *n*

respiro

poco vib. *espr.*

sul pont.



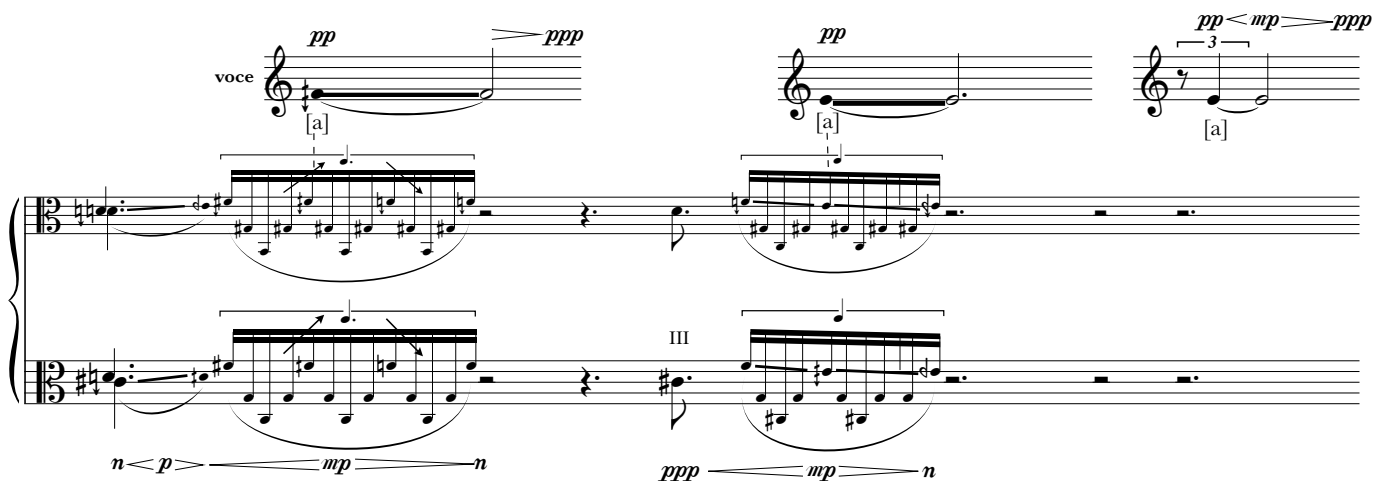
n < *p* > *ppp* ————— *mp* ————— *n*

n ————— *mf* ————— *n*

voce *pp* ————— *ppp*

pp ————— *ppp*

ppp < *mp* > *n*



ppp ————— *mp* ————— *n*

voce *pp* [a]

ppp *mf* *n* *pp* *ppp* *p* *pp*

III II III II 5 3 5

Detailed description: This system contains the first two systems of music. The top system features a vocal line in treble clef with a *pp* dynamic and a vowel marking [a]. The piano accompaniment is in bass clef, consisting of two staves. It includes various fingering numbers (III, II, III, II, 5, 3, 5) and dynamic markings (*ppp*, *mf*, *n*, *pp*, *ppp*, *p*, *pp*) across the system.

ppp [a] *pp* [a]

ppp *pp* *mp* *n* *mp* *p*

liberamente II III II-III IV III II I III

III gliss.

Detailed description: This system contains the third and fourth systems of music. The vocal line continues with *ppp* and *pp* dynamics and [a] vowel markings. The piano accompaniment includes a *liberamente* section with fingering II III II-III IV III II I and a *III gliss.* marking. Dynamics range from *ppp* to *p*.

n *mp* *n* *p* [a]

respiro

poco f *leggero* *poco f*

5 5 5 5 3

Detailed description: This system contains the fifth and sixth systems of music. It features a *respiro* (breath) marking above the piano part with dynamics *n*, *mp*, and *n*. The vocal line has a *p* dynamic and [a] vowel marking. The piano accompaniment includes *poco f* dynamics and a *leggero* marking. Fingering numbers 5, 5, 5, 5, 3 are present.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a half note G4, followed by quarter notes A4 and B4, and ending with a half note C5. The middle and bottom staves are piano accompaniment in bass clef. The middle staff has a treble clef and contains a complex rhythmic pattern of eighth and sixteenth notes. The bottom staff has a bass clef and contains a similar rhythmic pattern. Dynamic markings include *pp*, *p*, *ppp*, and *n*. Fingering includes [m], II, III, and 5.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a half note G4, followed by quarter notes A4 and B4, and ending with a half note C5. The middle and bottom staves are piano accompaniment in bass clef. The middle staff has a treble clef and contains a complex rhythmic pattern of eighth and sixteenth notes. The bottom staff has a bass clef and contains a similar rhythmic pattern. Dynamic markings include *pp*, *p*, *ppp*, and *n*. Fingering includes [m], II, III, and 5.

pp *n* *mp* *n*
respiro

voce [m]

sul tasto

ord.

pp *mf* *mp* *n* *mf* *n* *n* *poco f* *p* *mp* *ppp*

Detailed description: This system contains the first system of music. It includes a vocal line with a note marked [m] and a piano accompaniment. The piano part features complex textures with triplets and slurs. Dynamic markings range from *pp* to *ppp*. Performance instructions include 'respiro' and 'sul tasto'. Fingerings and articulation are indicated with numbers 3, 5, 7 and 'ord.'.

p *ppp* *pp* *p* *pp*

[m]

pp *p* *n* *pp* *mf* *n*

Detailed description: This system continues the musical piece. It features piano and voice parts. The piano part has intricate textures with triplets and slurs. Dynamic markings include *p*, *ppp*, *pp*, *p*, *pp*, *mf*, and *n*. Performance instructions include 'gliss.' and 'ord.'. Fingerings and articulation are indicated with numbers 1, 2, 3, 4, 5 and 'ord.'.

p *poco f* *mp*

[m] [a]

pp *p* *n* *p* *p* *mf* *poco f* *mp*

Detailed description: This system concludes the musical piece. It features piano and voice parts. The piano part has intricate textures with triplets and slurs. Dynamic markings include *p*, *poco f*, *mp*, *pp*, *p*, *n*, *p*, *p*, *mf*, *poco f*, and *mp*. Performance instructions include 'poco'. Fingerings and articulation are indicated with numbers 1, 2, 3, 4, 5 and 'ord.'.

f *p* *mf* *n*

respiro voce respiro

ppp [m]

I II III

f *p* *mf* *n*

(intonazione approssimativa)

pp *mp* *pp* *mp* *n* *pp* *mp*

respiro voce

pp *mp* *mf*

respiro *n*

più lento

pp *mp* *p*

[m]

ord.

ord.

I sul pont. liberamente

II III

p *mp* *ppp* *mp* *n*

p *pp*
[m] [m]
3 3 5 3
3 3 5 3
3 3 5 3
pp *p* *pp* *mp* *pp* *p*
semplice; poco vibrato ogni tanto

p
[m]
5 3 5
5 3 5
II III 5 III II
III gliss. *p* 3 5 3 5
II III II III IV

Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music features complex rhythmic patterns with many beamed notes. Above the top staff, there are arrows pointing to specific notes with the text "non armonici". Below the staves, there are dynamic markings: *mf* and *p* on the left, and *f* on the right. The music is divided into three sections by large curved lines.

Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music features complex rhythmic patterns with many beamed notes. Above the top staff, there are arrows pointing to specific notes with the text "non armonici". Below the staves, there are dynamic markings: *mf* and *p* on the left, and *f* on the right. The music is divided into three sections by large curved lines.

A single staff of music in treble clef. It features a triplet of notes with a dynamic marking of *p*. Below the staff, there is a bracketed letter "[a]" under the first note of the triplet.

Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music features complex rhythmic patterns with many beamed notes. Above the top staff, there are arrows pointing to specific notes with the text "non armonici". Below the staves, there are dynamic markings: *ppp*, *p*, and *n*. The music is divided into three sections by large curved lines.