

John Croft

---

duo  
(Seirēnes II)


viola and guitar  
(2016)

## Performance notes

This piece may be performed as part of the *Seirēnes* cycle (*Peisinoë* for solo viola; Duo; Trio; and Quartet, in that order), or separately. Any selection from the movements of *Seirēnes* may also be played together, so long as their relative order is preserved.

Accidentals apply only to the note immediately following, and to immediate repetitions of the same pitch. (Natural signs are sometimes used for clarity.)

Quarter-tones in ascending order: 

Smaller variations in pitch: 



fit the bracketed notes into the indicated duration – arrows crossing the beam indicate speeding up, slowing down, or (as here) speeding up then slowing down within the indicated time



viola: glissando from main pitch to indicated pitch – but the destination pitch should not be emphasised – it is a subtle 'falling away' from the note; there should be no sense of 'arrival' on the small note, which serves only to indicate the span of the 'falling away'.



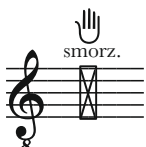
viola: play directly on the bridge (no pitch)



viola: bow on the tailpiece



guitar: play with the first three fingertips (fleshy part) on the body of the guitar – the positions on the staff indicate the rib and front of body respectively.



guitar: suddenly damp the strings with the palm of the hand, making a percussive sound

The guitar is tuned to the following scordatura, and should therefore be strung with one D-string, two G-strings, one B-string, and two high E strings. If this piece is being played in the same programme and on the same instrument as *Seirēnes IV*, with its different scordatura, then one may use instead one D-string, one G-string, two B-strings and two high E strings, thereby making both tunings available on the same instrument.



Duration: c. 5 minutes

# Duo (Seirēnes II)

JOHN CROFT

$\text{♩} = 63$   
con sord. di legno

viola

guitar (sounding)

guitar (scordatura)

*n* *p* *mp*

l.v. sempre

① ⑥ ③ ④ ② ④ ③ ③

② ④ ⑤ ④ ⑤

*p* *p*

6

*pp* *mp*

*espr.* *libere* 17-12

8

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

12

*poco marcato*

*p* *p* *mp* *p*

*mp*

non troppo rapido

15

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

*p* *mp* *p*

gliss. ad lib.

18

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

*mp*

senza sord.

22

III

norm. → norm.

*p mp p pp mp p*

dita  
lento poco accel. ... rall. ...

rasg.  
smorz. → norm.

*mp p mp pp mp p*

② ① ⑤ ④ ④ ⑤ ②

② ① ② ① ② ① ③ ④ ⑤

26

*mp f > p*

espr.  
molto vib.  
norm. → sul pont.

*p f<sup>3</sup> p*

② ① ④ ⑤ ⑥

① ⑤

31

molto vib. lento

vib. norm.

*pp ppp mp n*

⑥ ⑤ ⑥ ⑤ ⑥ ⑤

③

34

*p* *mp* *n*

*p*

② ① ④ ③

38

*p* *mf* *p* *ppp*

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

① ② ③ ④ ③ ① ④ ⑤ ④ ⑤ ④ ②

41

*mp* *p* *f* *mp*

*mp* *mp* *mp* *f* *mp*

① ④ ③ ⑥ ③ ④ ① ② ④ ② ⑥ ③ ① ⑤ ④ ③ ②

sul pont. nat.

44

rubato colla parte

armonici → non armonici

*f* → *p* → *mp* → *n*

12 7 5

rubato colla parte

rubato colla parte

① ① ② ① ② ② ① ② ① ①

② ④ ② ③ ① ③ ④

12 5:3

47

con sord.

*p* → *n*

3 3

④ ① ① ④ ⑥ ②

*p*

50

*pp* < *p* → *n*

*espr.*, poco più vib. → (on edge of mute, almost no pitch)

dita

*mp* → *pp*

3 3 ④ ④

*p*