

John Croft

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trio  
(Seirēnes III)


bass flute, viola and cello  
(2013)


## Performance notes


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

 speeding up within indicated duration

 slowing down within indicated duration


 becoming faster then slower


 play all notes as quickly as possible at the start of the duration, and remain on the final note until the next note (the final note may be replaced by a pause, in which case the notes are played as quickly as possible, with silence for the rest of the duration).


 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'.

 trill becoming faster then slower

### Bass flute


 Indicates an effect reminiscent of the early baroque 'flattement': a very slight, and not too fast, wavering of the sound achieved by a combination of fingered vibrato and slight variations in breath.


 aeolian sounds: mostly breath noise but with residual pitch content


 aeolian sounds: a clear pitch but with more breath than normal

Transitions between these are indicated with arrows and the expressions 'poco æol.', 'molto æol.', etc.

### Strings


 play directly on the bridge (no pitch) – a crosshead note is used to indicate an absence of pitch at this point, but in many cases the pitchless sound will move towards a pitched sound during the note

 tap the frog of the bow against the bridge (at the same point as on-bridge bowing, above, but a percussive sound)

 sub ponticello: behind the bridge on the indicated string – this is **always close to the bridge** (i.e. sul pont. but on the 'wrong' side of the bridge).

s.p. sul ponticello

p.n. posizione normale (normal bow position)

 premuto: distortion of sound obtained by increased bow pressure

 momentary premuto, returning to normal bowing after a moment of distorted sound

dita tremolo on the body of the instrument with the first two fingers

fiato breathe out audibly for the indicated duration

Vibrato should be used freely unless otherwise indicated – the overall sense should be of a muted, distant *esspressivo*. On long sustained notes, and on-bridge notes between two slurred passages, bow direction can be changed freely. The tempo is flexible but care should be taken not to go too fast.

The piece was composed for Distractfold Ensemble. Duration: c. 6 minutes

# TRIO

for bass flute, viola and cello

JOHN CROFT

Lentissimo (♩ ≈ 33)

The musical score is divided into two systems. The first system includes staves for Bass flute, Viola, and Cello. The second system includes staves for Bass flute (Bfl.), Viola (Va), and Cello (Vc.).

**System 1:**

- Bass flute:** Starts with a C fingering diagram. Dynamics:  $n < p > ppp$ . Includes markings for *aol.* and *nat.* with a triplet of 3 notes.
- Viola:** Dynamics:  $n < p > n$  and  $pp < mp > pp$ . Includes marking for *II (vib.)* and *p.n. (vib.)* with a triplet of 3 notes.
- Cello:** Dynamics:  $n < p > n$ .

**System 2:**

- Bfl.:** Starts with a 4-measure rest. Dynamics:  $< p > n$  and  $n < p > ppp$ . Includes marking for *aol.* and a triplet of 3 notes.
- Va:** Dynamics:  $< p > n$  and  $n < p > ppp$ . Includes markings for *leggero*, *III II*, and *s.p.* with triplets of 3 notes.
- Vc.:** Dynamics:  $< p > ppp < > n$  and  $n < p > n$ . Includes a triplet of 3 notes.

7

Bf. *pp* *ppp* *pp* *p* *ppp*

Va. *n* *ppp* *mp* *n*

Vc. *n* *pp* *p* *n*

*p.n.* *molto vib.*

11

Bf. *pp* *ppp* *mp* *ppp* *f* *ppp*

Va. *n* *p* *n* *n* *mp* *pp* *n* *f* *n*

Vc. *n* *p* *n* *n* *mp* *pp* *n* *f* *p*

*p.n.* *sub. espr.* *poco* *5*

14

Bf. *p* *mp* *ppp*

Va. *p* *mp* *pp* *ppp*

Vc. *n* *p* *mp* *pp* *n*

*non vib.* *p.n.* *æol.* *nat.* *s.p.* *p.n.* *3* *5*

17

Bf. *æol.* → *nat.* *n* *mf* *pppp* *mp* *n* *pp* *(colla parte)*

Va. *s.p.* *mf* *pppp* *p* *n* *mp* *pp* *(colla parte)*

Vc. *s.p.* *n* *mf* *pppp* *p* *n* *ppp*

21

Bf. *æol.* → *nat.* *n*

Va. *p.n.* *p* *pppp* *pp* *n*

Vc. *p.n.* *n* *pp* *n*

24

Bf. *poco æol.* → *nat.* *n* *f* *mp* *n* *ppp* *p* *n*

Va. *poco* *n* *f* *p* *pp* *p* *n*

Vc. *poco* *n* *pp* *f* *n* *n* *p* *n*

27

Bfl. *sub. aol.* *libere* *nat.* *5* *3*

*p > ppp* *mp* *pp*

Va *dita* *3 arco* *sul tasto poco vib.*

*ppp* *mp > n* *pp* *n* *ppp*

Vc. *dita (m.g.)*

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

30

Bfl. *3* *nat.*

*pp < p* *pppp* *mf* *n*

Va *vib. espr.* *s.p.*

*pp < mp* *pp* *ff* *n*

Vc. *IV* *III* *p.n.* *3*

*pp < pp* *ff* *n*

33

Bfl. *aol. -> poco aol.* *nat.* *3* *5*

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

Va *(vib.)* *s.p.* *3*

*n < p > ppp* *f* *p* *n* *n < pp > n*

Vc. *3*

*ppp < fp* *n* *n < ppp > n*

36

Bf. *ppp* *ff* *p*

Va *pp < mp* *ppp* *ff* *pp*

Vc. *ppp* *ff* *pp*

æol. → nat. → poco æol.

p.n.

38

Bf. *> pp* *n* *ff* *p*

Va *ff* *p*

Vc. *pp* *ff* *p*

p.n.

40

Bf. *> ppp* *pp* *n* *ppp < pp* *n* *ppp*

Va *> ppp* *pp* *pppp* *pp* *ppp*

Vc. *> ppp* *pp* *n*

æol. → poco æol. → æol.

p.n.

43

Bf. *mf* *pp* *ppp* *n* *pp*  
s.p. nat. p.n. *æol.* *poco æol.* *æol.*

Va *f* *pp* *ppp* *p* *n* *pp*  
s.p. nat. p.n. *col legno (tratto)*

Vc. *ppp* *f* *pp* *pp* *p* *n* *n* *pp*  
s.p. nat. p.n. *crini*

46

Bf. *pppp* *mp* *n* *n* *pp* *n*  
*poco æol.* *æol.* *æol.*

Va *pppp* *mp* *n* *n* *pp* *ppp* *p* *n* *n* *pp*  
p.n. *espr. (vib.)* p.n. *espr. (vib.)* p.n.

Vc. *pppp* *mp* *n* *n* *pp* *ppp* *p* *n* *n* *pp*  
p.n. *espr. (vib.)* p.n. *espr. (vib.)* p.n.

49

Bf. *n* *ppp* *n*  
*fiato* *n* *p* *n*

Va *n* *n* *ppp* *pppp* *ppp* *n*  
*fiato* *n* *p* *n*

Vc. *n* *n* *ppp* *n*  
*fiato* *n* *p* *n*