

John Croft

---

## Quartet (Seirēnes IV)

alto flute, guitar, viola and cello  
(2015)

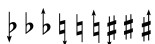


## Performance notes


This piece may be performed alone or as the fourth and final movement of *Seirēnes*.


Any selection from the movements may also be performed together, so long as the 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.)


Sixth-tones in ascending order: 


For the alto flute, these are understood as approximate, except when the flute is in unison with another part.

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

 speeding up within indicated duration


 becoming faster then slower


 becoming slower then faster

 glissando from main pitch to indicated pitch – but the destination pitch should not be emphasised; there should be no sense of 'arrival' on the small note, which serves only to indicate the span of the motion.

The violist, and occasionally the guitarist and cellist, are asked to sing at certain points, mostly soft held notes, either with lips closed ([m]) or open ([a]). This should be *lontano*, without vibrato, and at pitch (thus a low male voice may need to use falsetto in order not to sing too loud).

### Alto flute

 aeolian sounds: mostly breath noise but with residual pitch content

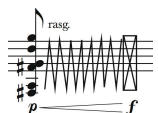
 aeolian sounds: a clear pitch but with more breath than normal

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


### Guitar

The guitar has the following scordatura, and should therefore be strung with one D-string, one G-string, two B-strings and two high E-strings.



 rasgueado ending in abrupt damping of strings – the rasgueado should be as smooth and rapid as possible, avoiding any sense of individual strokes and with an extreme, rapid crescendo.

### 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. Transitions between this effect and *sul pont.* or *naturale* are indicated by arrows.

Vibrato should be used freely unless otherwise indicated.

On long sustained notes, and on-bridge notes between two slurred passages, bow direction can be changed freely.

Duration: c. 5'15"



# Quartet (Seirēnes IV)

JOHN CROFT

Alto Flute (suoni reali)

Guitar (scord. (\*))

Viola

Cello

A Fl

Gt

(voice)

Va

Vc

Tempo: ♩ = 30

Alto Flute dynamics: *n*, *pp*, *n*

Guitar dynamics: *p*, *mp*, *p*, *ppp*

Viola dynamics: *ppp*, *p*, *n*

Cello dynamics: *n*, *p*, *n*

A Fl dynamics: *pp*, *p*, *n*

Gt dynamics: *p*, *mp*, *p*, *ppp*

Voice dynamics: *n*, *ppp*, *n*

Va dynamics: *n*, *mp*, *n*

Vc dynamics: *n*, *p*, *n*

(\*)Arrows on accidentals indicate sixth-tones. For the alto flute these are approximate except when in unison with another part.

6

A Fl *poco aol. nat. poco aol.*

Gt

(voice)

Va

Vc

10

A Fl *nat.*

Gt

Va

Vc

Musical score for measures 12-14, featuring A Fl, Gt, Va, and Vc. The score is in 3/4 time and includes dynamic markings such as *pp*, *p*, *n*, and *ppp*. Fingerings and articulations like *nat.*, *sul tasto*, and triplets are indicated.

Musical score for measures 15-17, featuring A Fl, Gt, Va, and Vc. The score is in 2/4 time and includes dynamic markings such as *p* and *n*. It features complex rhythmic patterns with 5/16 and 7/16 note values, and includes fingerings and articulations like *pp* and *n*.

18

A Fl

Gt

(voice)

Va

Vc

ppp mp mf n

pp

(pitch from guitar) ppp mf n

[a]

ppp mp mf pp

ppp mp mf n

20

A Fl

Gt

(voice)

Va

Vc

pp mp

pp

(pitch from guitar) sing ppp mp n

[a]

pp mp

pp mp



22

A Fl

Gt

Va

Vc

pp p mp ppp

pp p

pp p mp ppp

pp p mp ppp

25

A Fl

Gt

(voice)

Va

Vc

p mp n ppp p n

sing n pp n

p mp n ppp p n

p mp n ppp p n

28

A Fl

Gt

Va

Vc

*n* < *pp* > *n*      *n* — *mf* — *ppp*

sing *mp* — *n*

[a]

*mf*

sing *mp* — *n*

[a]

*n* < *pp* > *ppp* — *ppppp* — *pp* — *mfp* — *n*

sing *mp* — *n*

[a]

*n* < *pp* > *n*      *n* — *mf p* — *n*

32

A Fl

Gt

Va

Vc

< *mp* > *n*      *pp*      *mp*      *n*

*pp* < *mp*

*p* — *mp*

*n* — *mf* — *p* — *mp*

*n* — *mf* — *p* — *mp*

35

A Fl *acol.* *nat.* *p* *ff* *mf* *f*

Gt *molto* *rasg.* *rapido* *ppp* *p* *f* *f* *mp*

Va *nat.* *pp* *mp* *ppp* *p* *mf*

Vc *pp* *mp* *ppp* *p* *mf*

38

40

A Fl *n* *mp*

Gt *sim.* *pp* *mp* *mf* *mp* *p*

(voice) *sing ppp* *[m]* *sul tasto flautando* *n* *mp* *n*

Va *n* *n* *mp* *n*

(voice) *sing ppp* *[m]* *sul tasto flautando* *n* *mp* *n*

Vc *n* *n* *mp* *n*

*♩. = ♩. (♩. = 40)*

41 *poco accel.*

A Fl *pppp* *n* *nat.* 3 *n* 45

Gt *preparare la chitarra con stucco al ponte* *arpeggio rapido ad lib.* *ppp* *mf* *n*

Va *con sord.* *n* *mf* *n* *(poco vib.)* *n* *p* *n*

Vc *con sord.* *n* *mf* *n*