JOHN CROFT

...du second infini

piano solo

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performance directions

Accidentals apply to the notes they immediately precede, and to any tied or immediately repeated notes. (Cautionary accidentals are used for clarification.)

The tempo indicated is approximate, and may be varied in response to the resonant characteristics of the piano and the room.

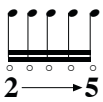
Slashed small notes ( ) are to be played played as ordinary acciaccature, whereas unslashed small notes ( ) should take up their own time, and should be played quickly (between 10 and 16 per crotchet) but *ad libitum*, allowing for differences in the difficulty of execution and not necessarily regularly. Where groups of small notes occur in both hands at once, the hands should not be synchronised.

Trills end on the main note.

All clusters are chromatic.

Harmonic obtained by lightly touching the string at the indicated node while playing on the keyboard. The resultant pitch is indicated in parentheses. The finger touching the string should be removed the moment the note is struck. Harmonics are naturally softer than normal notes, require more force to sound, and have a more audible noise component; and all of these factors are affected by the pitch of the string. The dynamics indicated are relative to the dynamic range possible for harmonics; thus, for example, the dynamic ***mf*** under a harmonic should not be as loud as a normal note with this dynamic, but neither should it be played with the same force; rather it should be played in such a way as to give a subjective balance with the normal *mezzo forte*, taking into account the smaller dynamic range, the noise component, and the particular string that is being used. Where harmonics and normal notes occur in the same chord, and only one overall dynamic is indicated for the chord, the harmonic component should wherever possible be played with slightly more force than the normal notes in order that it be audible; but it will still be naturally quieter than the other components of the chord: this is the intended effect.

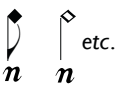
The chord of harmonics on the third system of p. 9 is impossible on certain pianos. On such instruments, a similar three-note chord of 3rd or 4th harmonics should be subsituted, so long as the resultant chord is a subset of the second chord of the piece (G, E-flat, F, A, D)



Harmonic glissando obtained by moving the finger along the string while playing on the keyboard. (In most cases not all notes played will coincide with a node on the string.)

Mute the string very close to the bridge, on the near side of the damper, or at the far end of the string if this is easier. The note should have an altered timbre but should not sound dead—thus it is important to mute the string as close to the bridge as possible.

Play on the keyboard without allowing the hammer to contact the string (key noise only). On instruments with a light action, this may be imperceptible, in which case a sound may be obtained from an exaggerated release of the keys. In larger halls the effect may be purely visual. Dynamics in square brackets refer to the relative audibility of key noise.



Depress keys silently and hold for indicated duration.

Damp with the hand the indicated strings.

Release pedal gradually over indicated duration.

Accents

> Normal

⩾ Heavy

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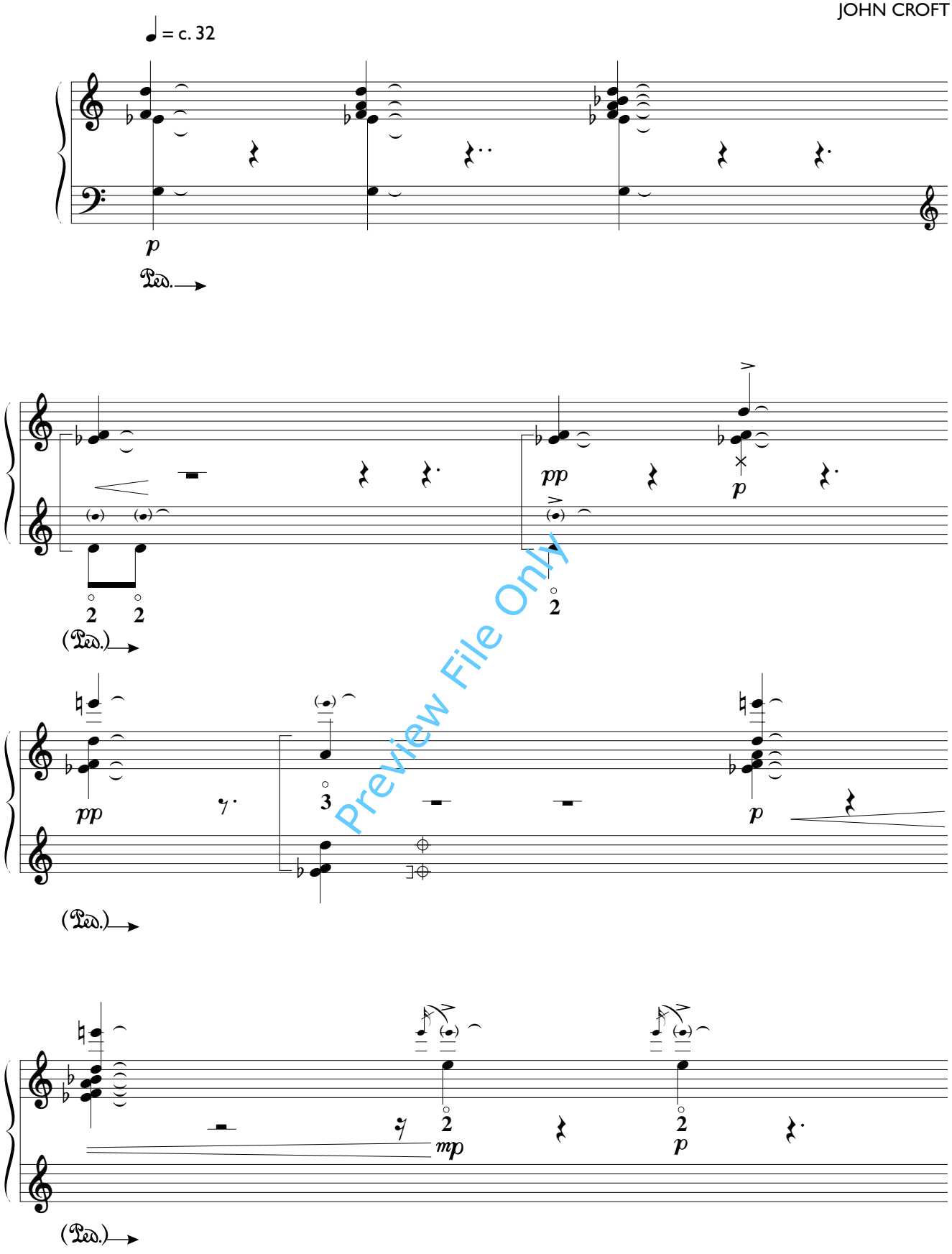

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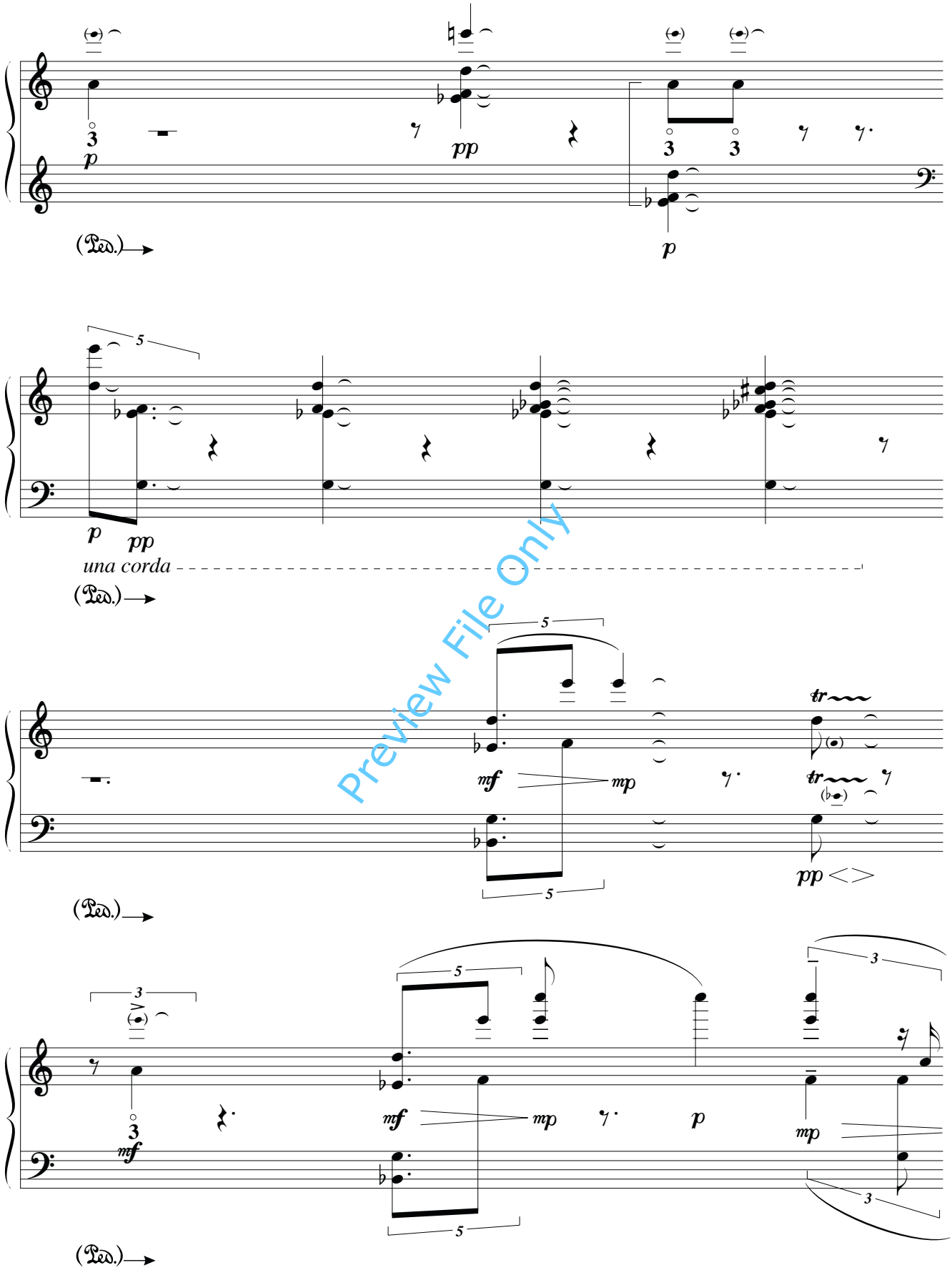

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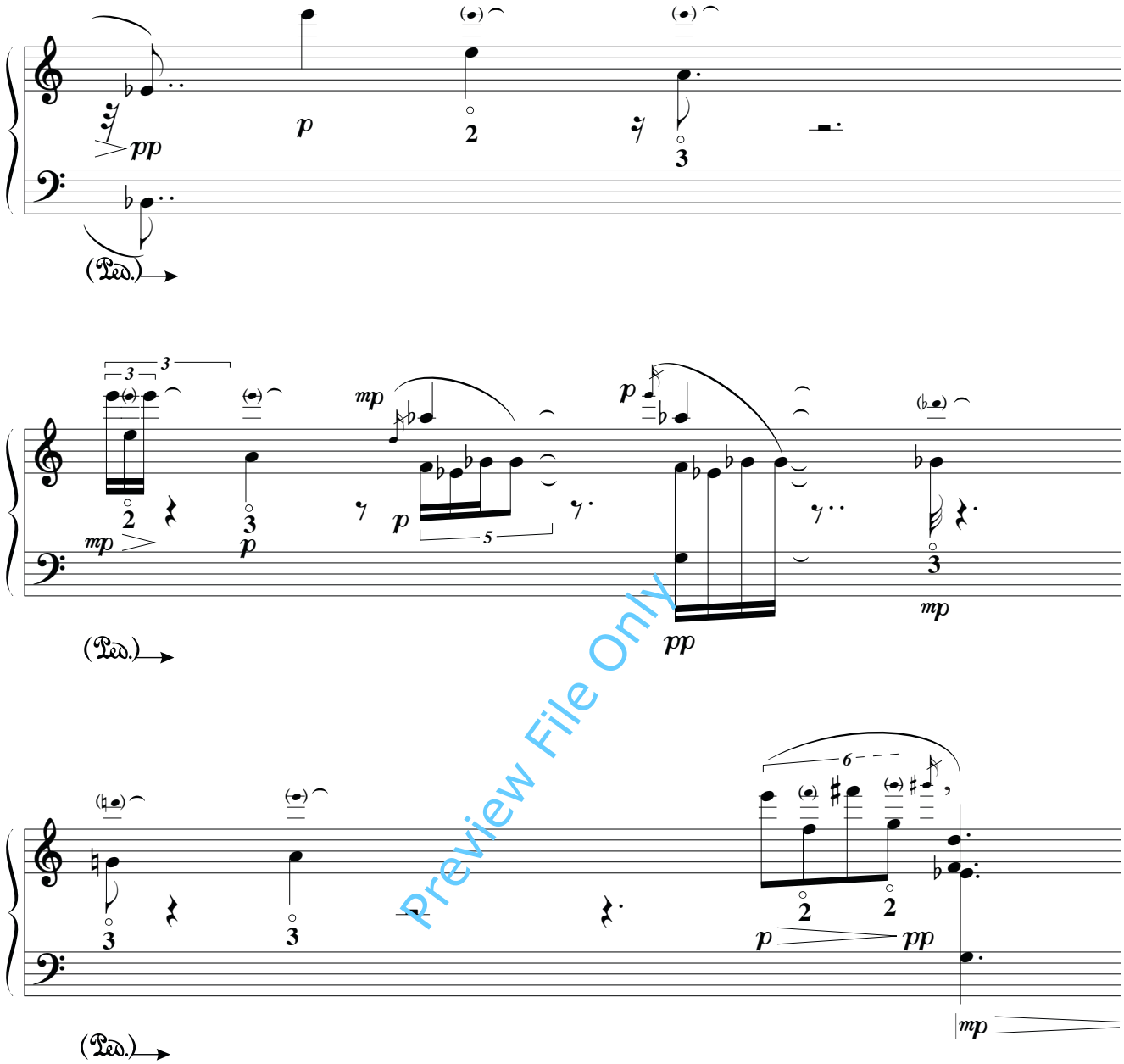

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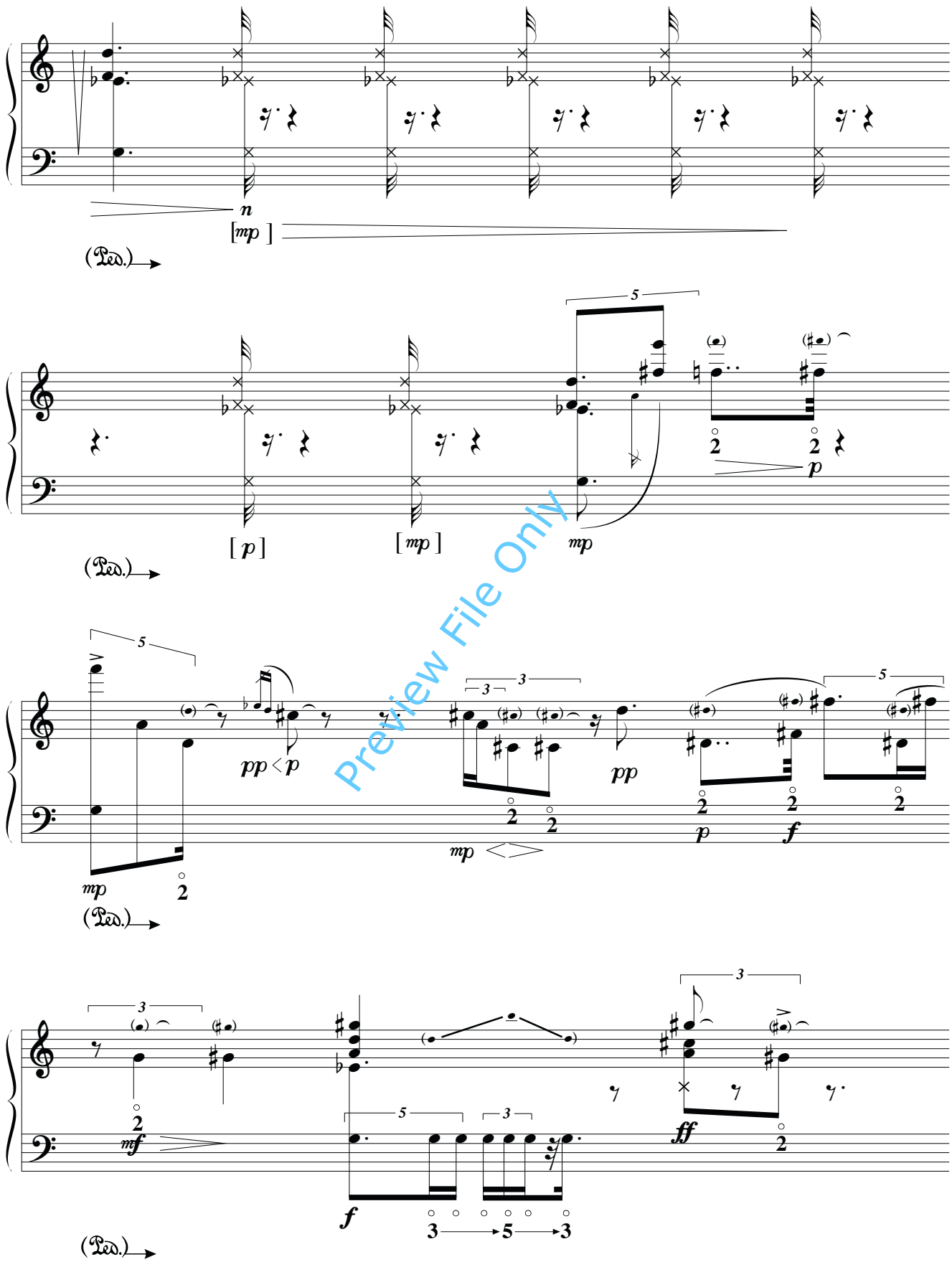

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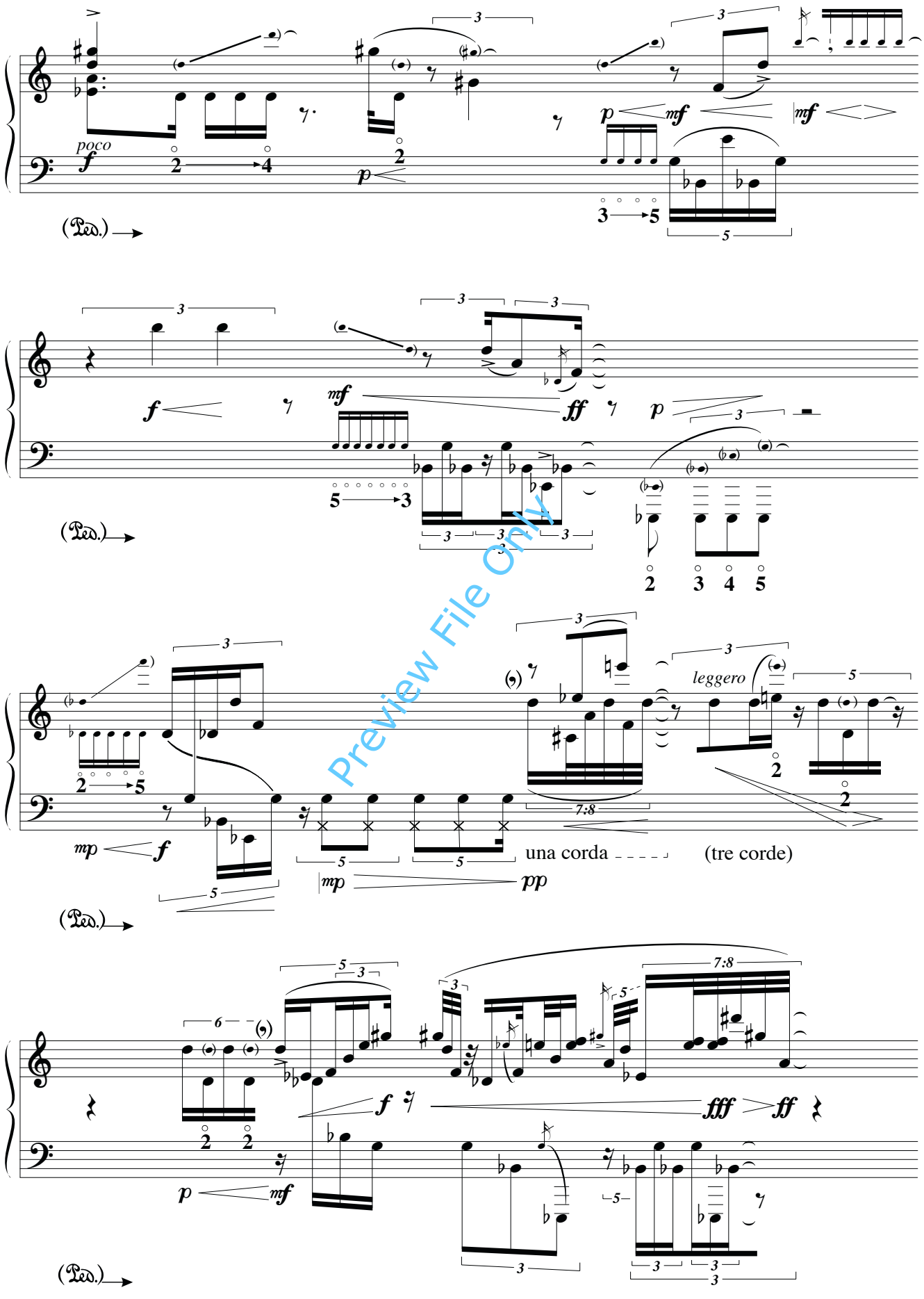

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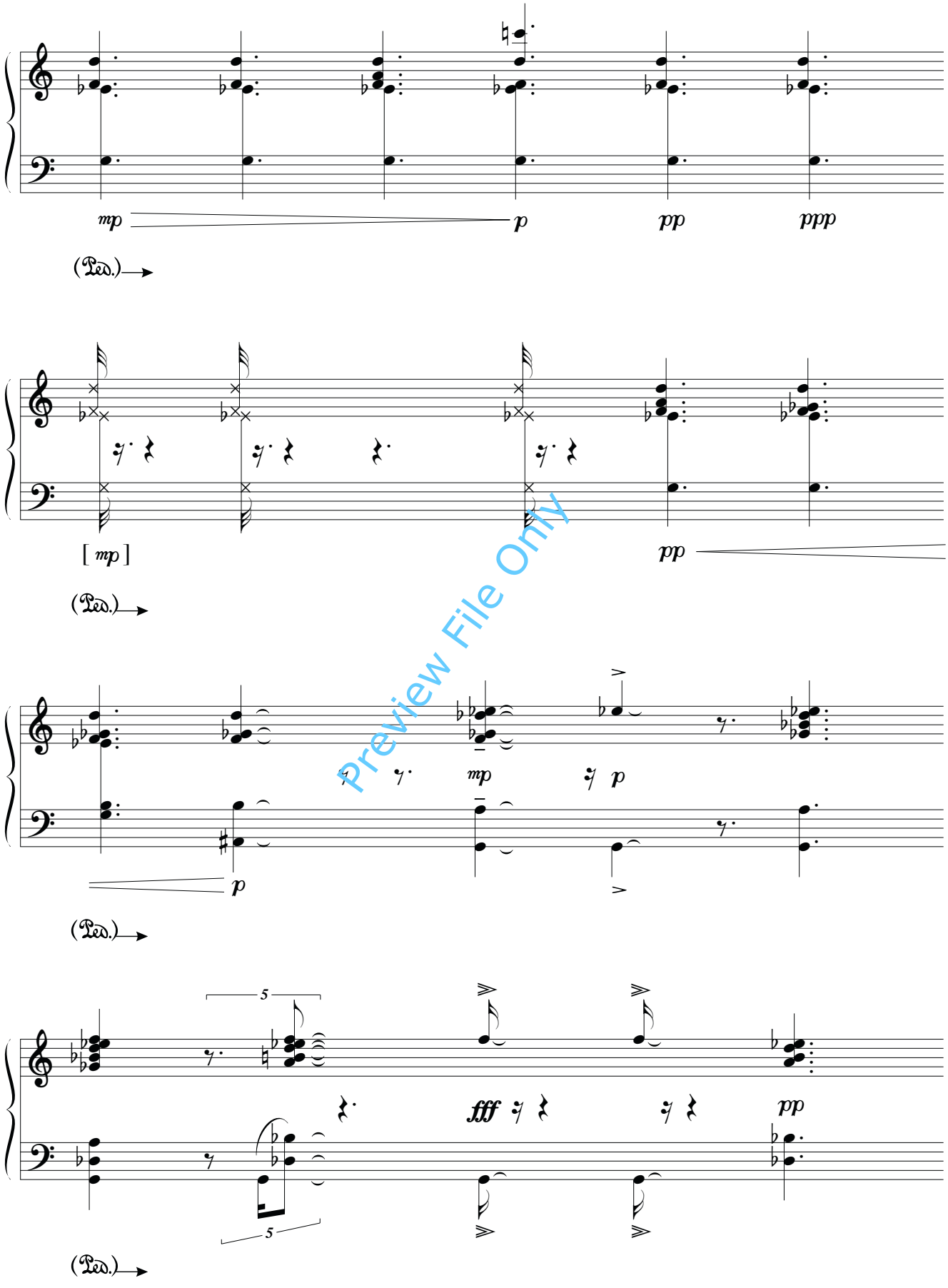

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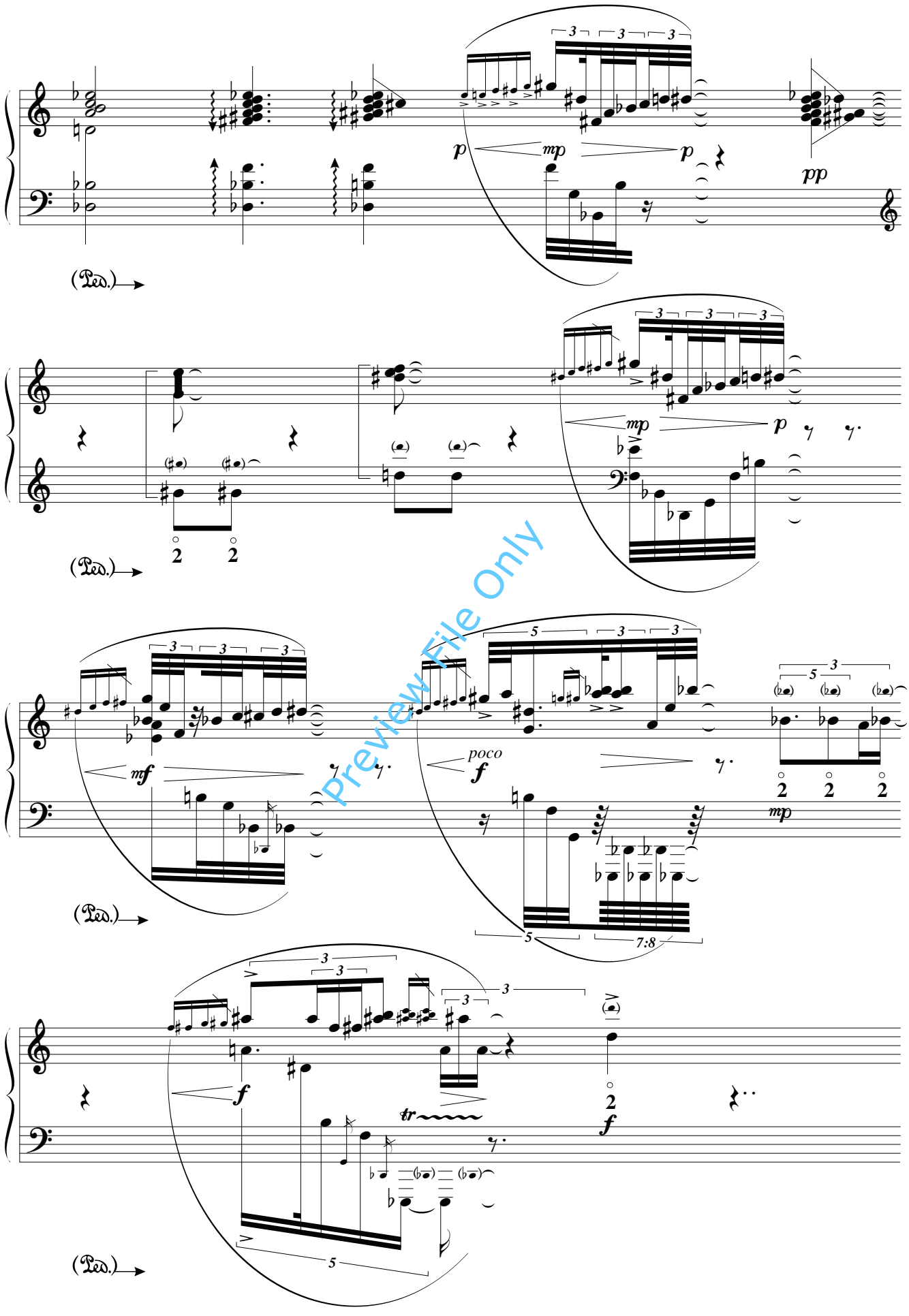

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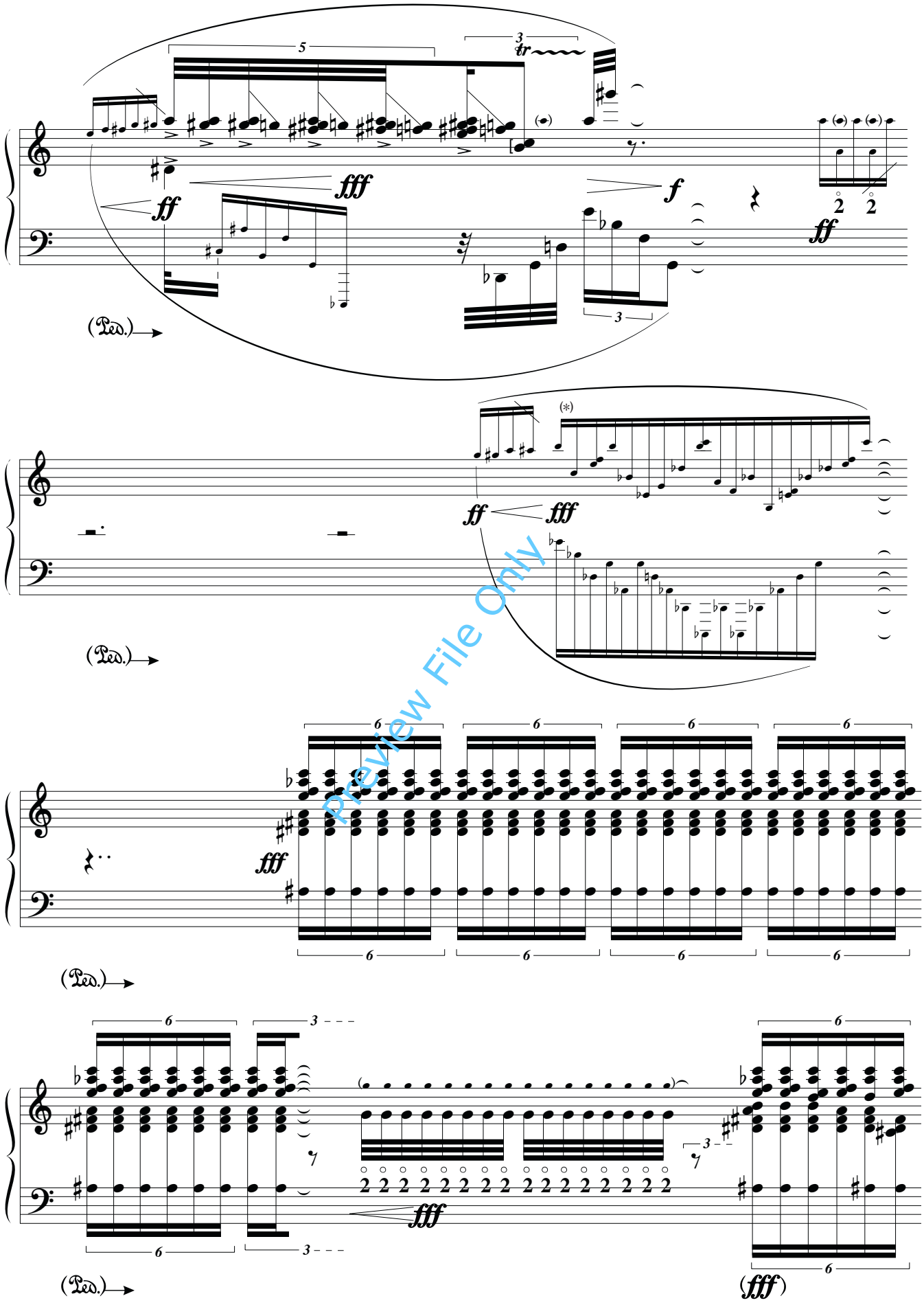

(*) Do not synchronise the hands, but the left hand should finish before the right.