

John Croft

Lost Songs

soprano and live electronics
(2017)

Performance notes

This piece requires a computer running the Max patch provided. The patch uses a combination of real-time treatments of the voice and sounds produced by physical-model-based sound synthesis. There are no soundfiles.

The soprano should have a single microphone whose output is sent to the input of the Max patch. The stereo output of the Max patch should be sent to loudspeakers in the performance space, with some of the direct soprano voice mixed in with it. In general the patch has one or two states for each song, with additional cues to end each song and to prepare the electronics for the next one; these are shown by numbers in circles in the score. The computer operator should step through these cues during the performance; instructions for operating the patch are included in the patch itself.

The singer does not need to follow the electronics, except to judge the duration of pauses in order to allow the electronic sounds and resonances time to grow, speak, or decay between phrases.

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

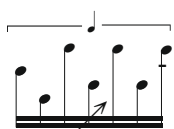
Quarter-tones in ascending order: $\flat \flat \flat \flat \sharp \sharp \sharp$ Smaller variations in pitch: $\flat \flat \flat \flat \sharp \sharp$

> a strong accent within a sustained note

~ a sudden, rapid vibrato

↘ glissando from main pitch approximately to indicated pitch – but without a marked 'arrival' on the second pitch

↘ a freer 'falling away' from the note, in both pitch dynamic



fit the bracketed notes into the indicated duration – upward arrows crossing the beam indicate speeding up, downward arrows indicated slowing down – these effects should be quite pronounced



The electronics for this piece were completed at Art Zoyd Studios, Valenciennes, France. Electronics design by John Croft and Oudom Southammavong.

Duration: c. 14 minutes

The texts are set in Greek and English.

The English translations were prepared by John Croft from the original; translations by David A. Campbell (*Greek Lyric* Vol. 1, Loeb Classical Library), Douglas E. Gerber (*Greek Iambic Poetry*, Loeb Classical Library) and M.L. West (*Greek Lyric Poetry*, OUP 1994) were consulted.

The table below shows the transliterations in used in the score, along with pronunciations. The table shows only sounds used in the piece; it is not a complete table of Attic pronunciation.

Greek	Transliteration	Pronunciation	Notes
CONSONANTS AND DOUBLE CONSONANTS			
β	b	[b]	
γ	g	[g]	
γγ	ng	[ŋg]	as in 'finger'
δ	d	[d]	
θ	t ^h	[t ^h]	aspirated t, as in 'pot-hole'
κ	k	[k]	not aspirated (as French hard 'c')
λ	l	[l]	
μ	m	[m]	
ν	n	[n]	
ξ	x	[ks]	
π	p	[p]	(non-aspirated, as in French)
ρ	r	[r]	(rolled)
σ / ς	s	[s]	[z] before voiced consonant ('kosm' in IV)
τ	t	[t]	
φ	p ^h	[p ^h]	aspirated, as in 'top hat'
χ	k ^h	[k ^h]	aspirated, as in 'Stockholm'
VOWELS			
α	a	[a / aː]	(long and short a, l and y are clear from context and are not indicated in the score)
ε	e	[e]	
η	ē	[ɛː]	
ι	i	[i / iː]	
ο	o	[o]	
υ	y	[y / yː]	as in French u or German ü
ω	ō	[ɔː]	
DIPHTHONGS			
αι	ai	[aːj]	as in 'high'
ει	ei	[eː]	as in German ee; similar to ei in 'eight'
οι	oi	[oj]	
ευ	eu	[ew]	similar to Cockney 'belt'

κύνειε . [	κύνειε	kiss ...
ἀρξαν . [	árchan	[they] began (they rule) ...
φράδα[	phrádai	knowledge (understanding) ...
αἰδηρε[	aidēret	[bashful?] ...
θάσσει . [	thássei	sits ...
πέλοντ' ἀ[	pélon t a	are ...
θνήτων[	thnátōn	mortal ...

Alcaeus, fragment from Berlin papyrus 9569 (1st-c. AD)

]θε θυμον	the thýmon	...desire
]μι πάνταν	mi pánpān	...completely
]δύναμαι,	dýnamai	...(if?) I can
]]		
]ας κεν ἦ μοι	as ken è moi	...(as long as?) I have
]ς ἀντιλαμπεν	s antilampēn	...to shine back
]λον πρόσωπον	lon próσωpon	(beautiful?) face...
]]		
]γχοῦσθεις	ngkhroústheis	caressed/ stained
] [.]ρος	ros	(?)

Sappho, fragment from 7th-c. pachtment

]ρηον θαλάμω τῶδεσ[	rēon thalámō tōdes	...(to the?) chamber...
]ς εὐποδα νύμφαν ἀβ	is eúpodā nýmphan àb	...the bride with her beautiful feet

Sappho, fragment from Oxyrhynchus papyrus 2308 (Voigt 103b)

ω[
αφημ[
και λειοισισι...[
περισφύουσι...[
ουδ' ειχομε[
αλλημημ[
καπνευ[
ηδεν[
εφρον[
πραπ[
κοσμ[

[o]
[absent (?)...]
and lily ...
about the ankles ...
and we were not able (?)...
but one (of us) (?)
and lifeless [breathless] (?)
the other (?)
(?)
[heart(?)/intellect(?)]
adornments(?)

Anon., On the daughters of Lycambes, Dublin papyrus (late 3rd c. BC) (inv. 193a, col. ii)

]ν· πάντα δέ να[
] απόλλυται· κ[
]σικαισαιπι[
]φρ· [...]· τι[
]αλαι· []
]κρετεω[... []
]πραπεισομαι[
]ε μέμπτων ώ[
]· έξεεται δ[
]ντακαι[
]ν' ώ[
...
]· να· λυ· []
]· [·]· φθό[]
]· 'υμω[]

... all ...
... perishes ...
...[cavernous?]. ...
... (is burned?) ...
... (?) ...
... I prevail ...
... I shall suffer (?) ...
... shameful ...
... [search?] ...
... (?) ...
... oh! ...
...
... (?) ...
... [cry / envy / decay] ...
... (?) ...

Alcaeus, fragment from Oxyrhynchus papyrus

δέδυκε μὲν ἂν σελάωννα
καὶ Πληϊάδες· μέσαι δὲ
νύκτες, παρὰ δ' ἔρχετ' ὄρα,
ἔγω δὲ μόνᾳ καταεύδα.

The moon has set
and the Pleiades; it is
midnight, and time goes by,
and I lie alone.

Sappho – Voigt 168B

Lost Songs

JOHN CROFT

I. kiss ... began ... knowledge (Alcaeus)

① $\text{♩} = \text{c. } 52$
mp

a. ky - nei - - - -

- e ar - - - -

- x - an p^h ra - dai p^h ra - dai

ai - - dē - ret ai - - - - dē -

Musical staff with lyrics: ret t^ha ssci

Dynamic markings: *p* (piano), *mp* (mezzo-piano)

Articulation: slurs, accents, triplets (3), quintuplets (5)

Musical staff with lyrics: pe - lont' a'

Dynamic markings: *p* (piano), *f* (forte), *n* (normal)

Articulation: slurs, accents, triplets (3)

Musical staff with lyrics: a

Dynamic markings: *p* (piano), *mp* (mezzo-piano)

Articulation: slurs, accents, triplets (3)

Musical staff with lyrics: t^ha - - tⁿ

Dynamic markings: *mp* (mezzo-piano), *ppp* (pianissimo)

Articulation: slurs, accents, triplets (3), quintuplets (5)

Rehearsal marks: circled 2, circled 3

II. ... desire ... completely ... (if?) I can
(Sappho)

4

Tempo molto libero
(♩ = c. 52)

[arpeggios, G# drone; 25 s ad lib.]

p ————— *mp*

t^he t^hy - - mōn

mp —————

mi pan - - pan dy - na - mai

————— *mf* ————— *pp*

as ken ē moi as ken ē moi

————— *f* —————

an - ti - lam - pen lon

mf ————— *mp* ————— *mp*

pro - sō - pon ng - k^hro - is - t^heis ros

5

mp

III. ...(to the?) chamber ...
(Sappho)

6 7

♩ = c. 72

[bowed string chord; 15 s ad lib.] *p* *delicato* ad lib. (sempre)

rē - on tʰa - la - mō

tʰa - la - mō to - des to - des tʰa la - mō rē - on

tʰa - la - mō to - des tʰa - la - mō

♩ = c. 100

p *p* *mp*

rē - on tʰa - la - mō is eu - po - da

eu - po - da nym - pʰan nym - pʰan eu - po - da

8

f *non troppo* *pp* *serene*

♩ = c. 66

eu - po - da nym - pʰan ab to the cham - ber

9

the bride with her beau - ti - ful feet

IV. ... and lily ... about the ankles ...
(On the daughters of Lycambes)
(Anon.)

10 11

♩ = c. 52 *molto libere*

p

ō - - - - -

a - - - - - p^hēm_ kai_ lei - - - - - ri-

mf mp p mf p

- - - - - si - - - - -

fp fp, fp fp

pe - ri - - - - - sp^hy - roi_ pe - ri - - - - - sp^hy - roi_

oud' ei - k^o - - - - - me_ oud' ei - k^o - me_ ei -

- k'o - me al - lē - me al - - lē - me

p ē - - - - - den *fp* e - p'hron *fp* prap

f kos - - - - - m *pp* oh ab -

♩ = c. 42

- sent and li - ly a - bout the ank - les and and breath-less

12

V. ... all ... perishes ...
(Alcaeus)

13

14

♩ = c. 56

legato

p

sim.

n pan - ta de na a - pol - ly - tai

si - kais - tai - po p^hr ti a - lai kre - te - o

pra - pei - so - mai e - mem - pton o

♩ = c. 80

cresc. poco a poco

n pan - ta de na a - pol - ly - tai si - kais - tai - po

15

poco accel......

p

p^hr ti a - lai kre - te - o e - xe - tai p^ht o

VI. The moon has set, and the Pleiades
(Sappho)

16 $\text{♩} = \text{c. } 36$ *mp* 17 18

The moon has set and the Pleiades

19 *mp* 20 *mf*

des; it is midnight

21 *mp* *p* 22

and and I I lie

23 *pp*

a lone.