Lapse

Francis Heery

for string quartet

(2010)

‘Lapse’- Performance Instructions

In general an exaggerated approach should be taken with regard to bowing pressure. Light bow pressure should be employed for quiet dynamics so that pitches tend to be coloured overtones and bow noise. Similarly relatively heavy bow pressure should be employed for the louder dynamics.

The string to be played is indicated by the Roman numerals **I**, **II**, **III** and **IV** with **I** indicating the highest string and **IV** the lowest.

Much of the score contains a three line staff that that represents high, middle and low regions of the fingerboard. By low register is meant roughly the span of the fingerboard between the lowest stopped note and about a fifth above the open string; by mid. register is meant roughlt the span of fingerboard between a fifth above the open string and another fifth above that; and by high is meant the rest of the fingerboard.

The player should take care not to stop only positions on the fingerboard that produce standard chromatic pitches, but instead leave open the possibility of stopping microtonal pitches also. Similarly, they should not tend towards prominent nodes on the string that produce clear harmonics. Where two or more consecutive notes occur in the same register the stopped position should be varied each time.

: *Molto vibrato*. Wide, very vigorous and somewhat volatile vibrato. The intended effect should be one of volatile instability where the pitches are concerned. Vibrato should have a similar aural effect as a trill, but with somewhat less control over the results. As a rule of thumb, where crescendos and diminuendos occur with vibrato, the louder the dynamic the wider the vibrato and vice versa.

: Indicates heavy bow pressure on string to create a noisy scratch-like sonority.

: Indicates all strings should be damped with the left hand to create as un-pitched a sonority as possible.

 : Indicates light finger pressure, to create harmonics.

: Indicates that the pitch should be half-stopped. The finger pressure used should be greater than the pressure needed to create clear harmonics but not enough to allow the string to touch the fingerboard. The pitch should become unstable to some extent with unpredictable partials occurring.

: Either stop string as high as possible on fingerboard, or play harmonics beyond the fingerboard. See score for details.

All tremolos are to be played as fast as possible

S.P: Sul pont. Bow very close to bridge.
S.T: Sul tasto. Bow at or beyond the beginning of fingerboard
F.B: Bow about mid-way down the fingerboard.

Both *sul tasto* and *sul pont*. bowing positions should be <u>extreme</u> to maximize the contrast between the respective ‘darkness’ or ‘brightness’ of tone.

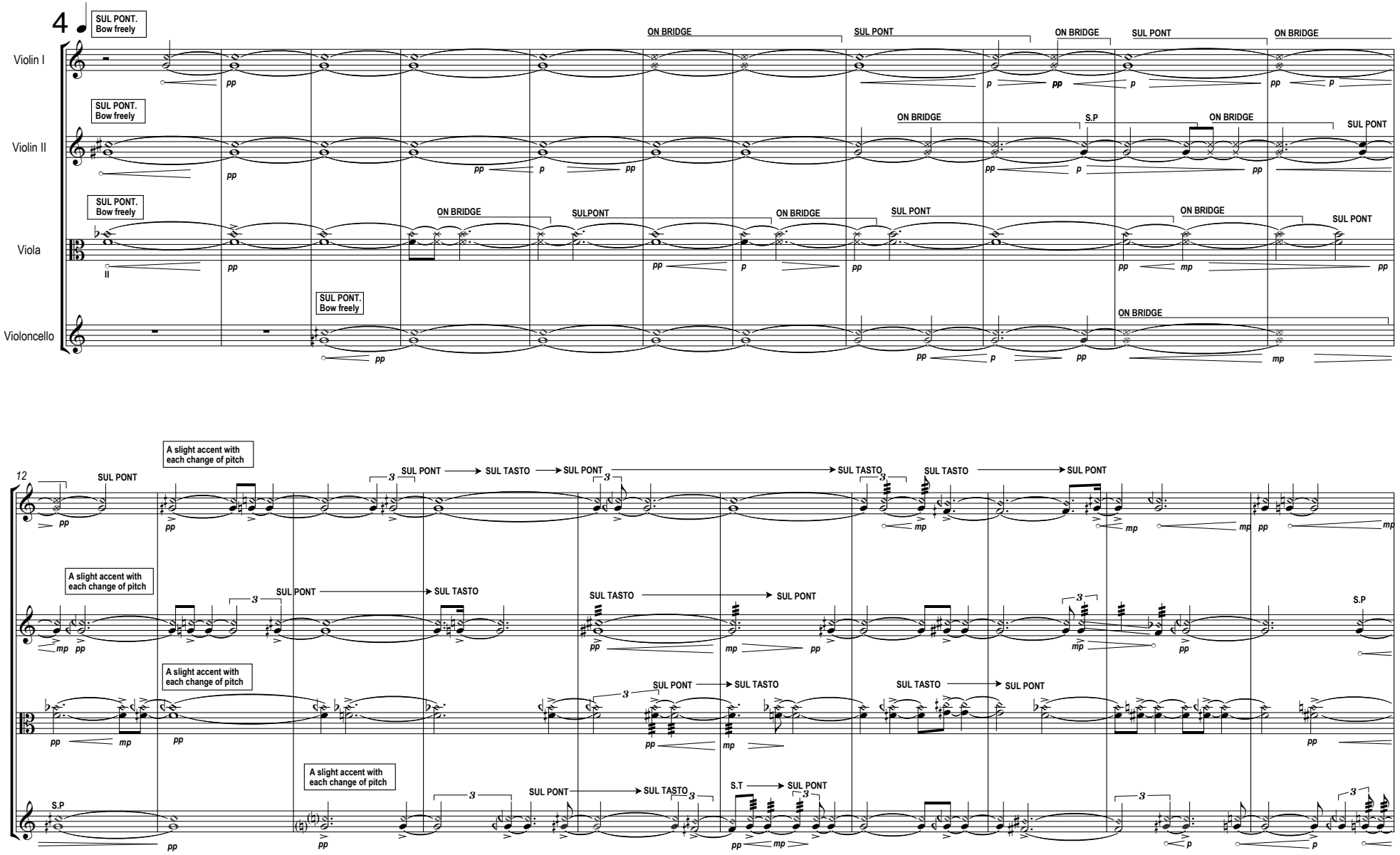
Lapse

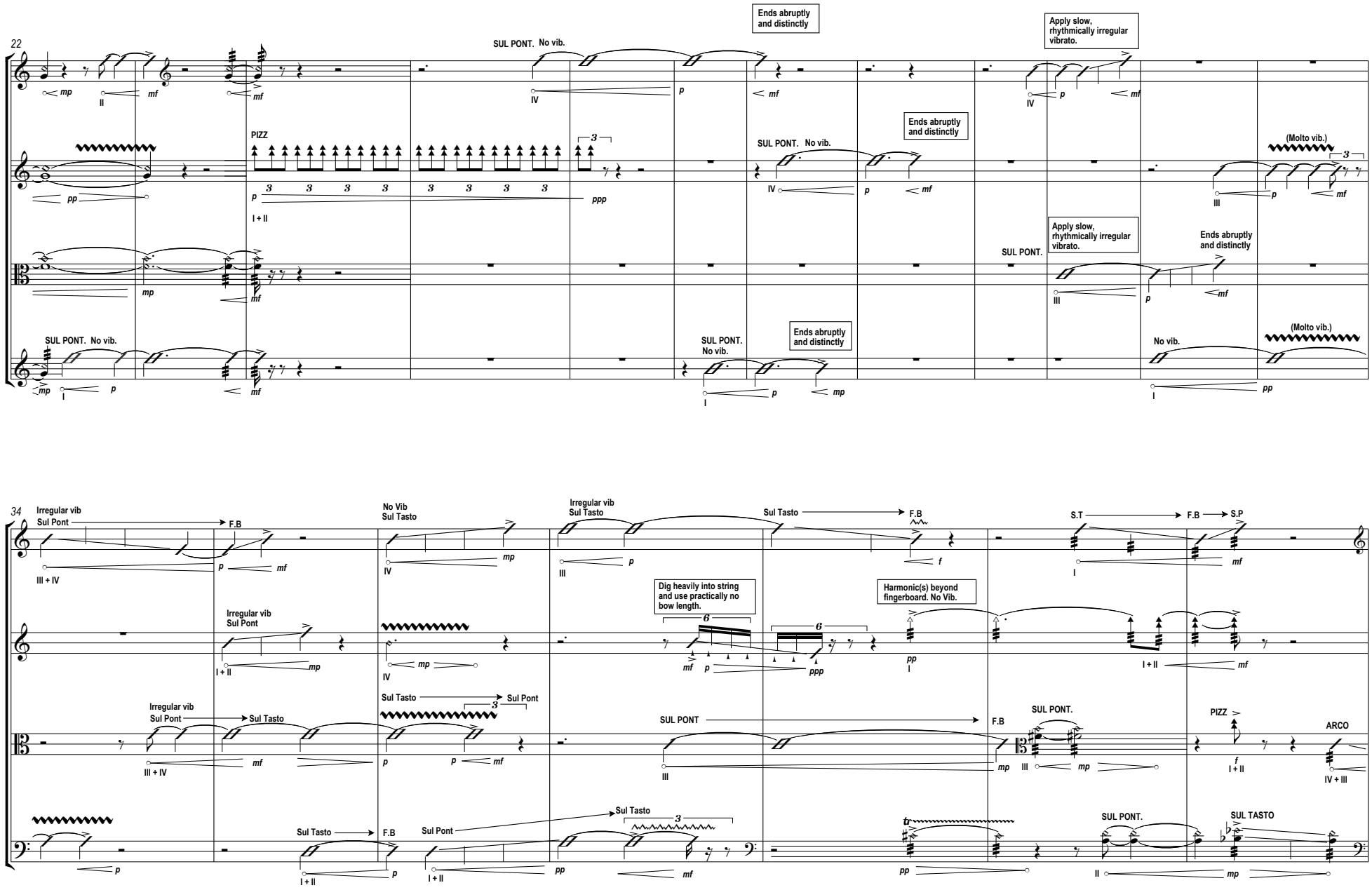
for

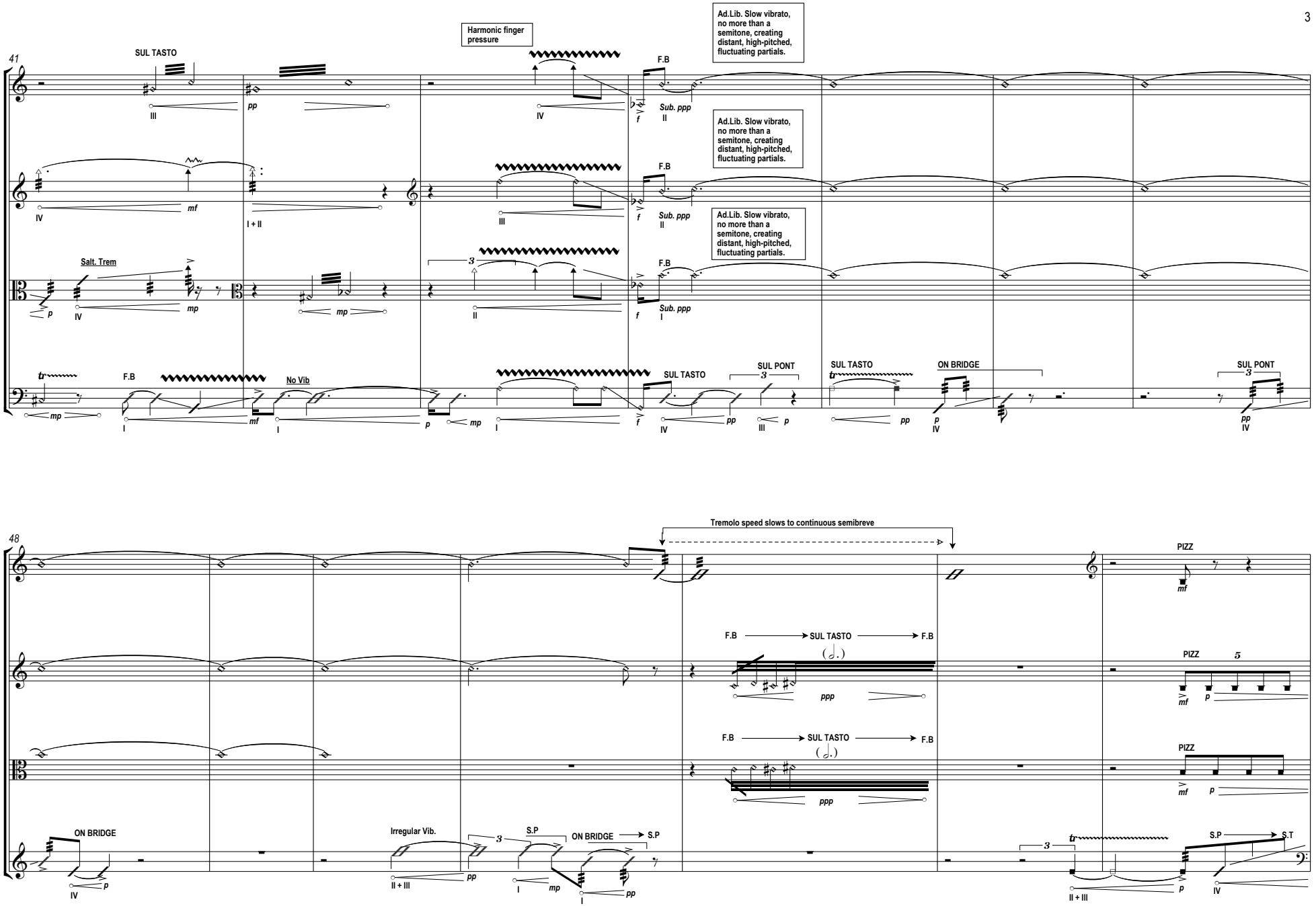
String Quartet

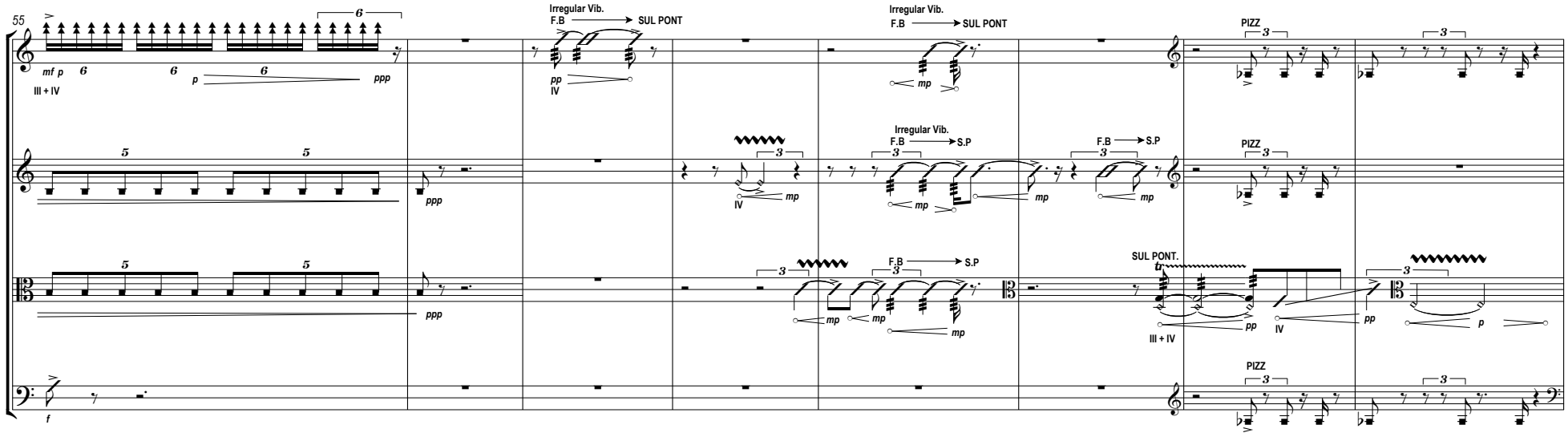
Francis Heery

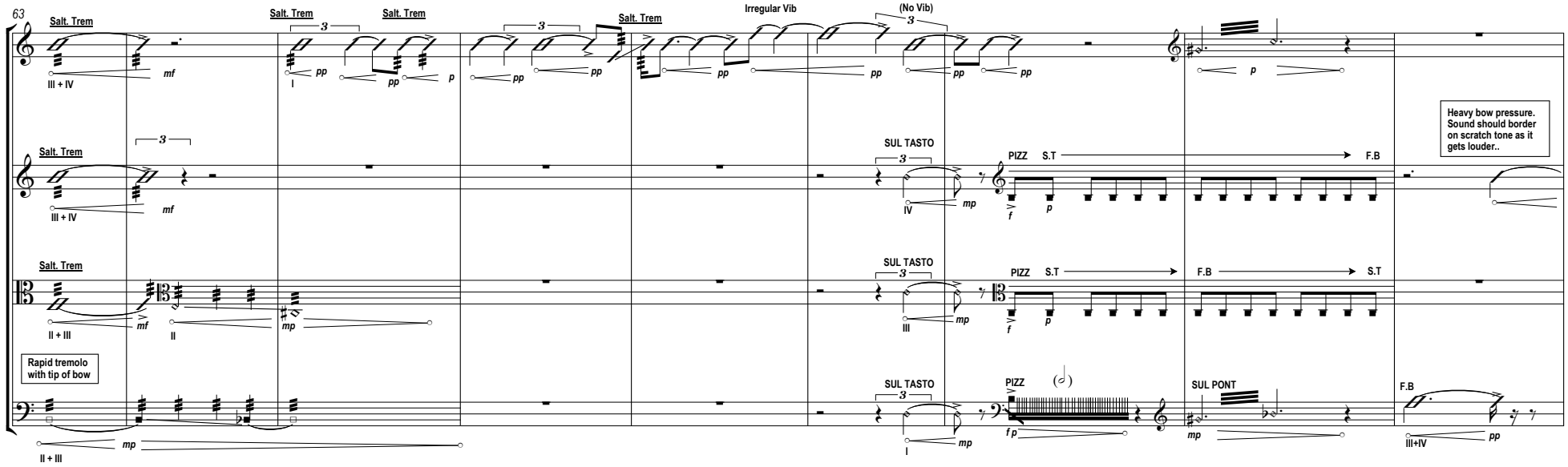
♩= 55

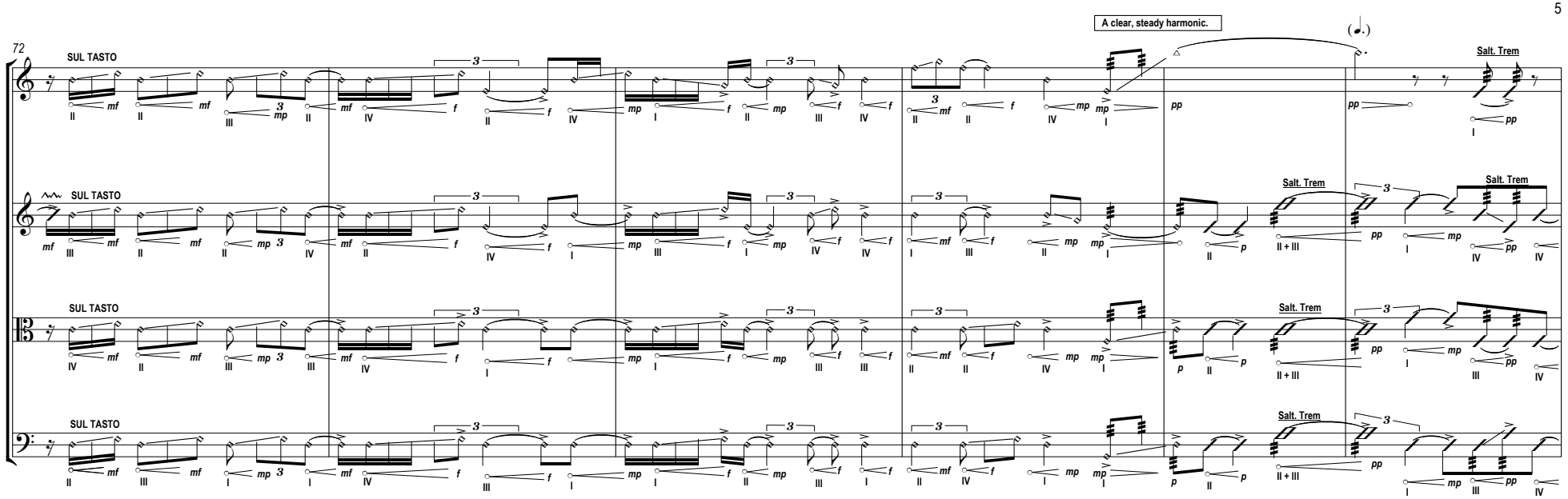


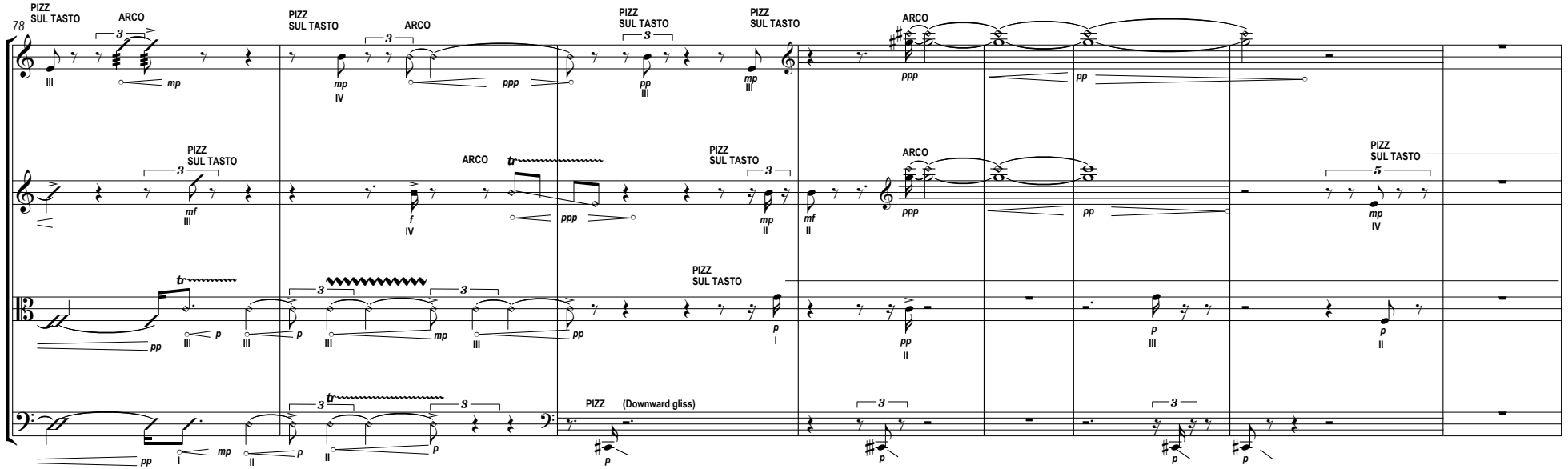

22
SUL PONT. No vib.
Ends abruptly and distinctly
Apply slow, rhythmically irregular vibrato.
PIZZ
Ends abruptly and distinctly
SUL PONT. No vib.
(Molto vib.)
Apply slow, rhythmically irregular vibrato.
SUL PONT.
Ends abruptly and distinctly
SUL PONT. No vib.
Ends abruptly and distinctly
SUL PONT. No vib.
(Molto vib.)
34
Irregular vib
Sul Pont
F.B
No Vib
Sul Tasto
Irregular vib
Sul Pont
Sul Tasto
F.B
S.T
F.B
S.P
Irregular vib
Sul Pont
Dig heavily into string and use practically no bow length.
Harmonic(s) beyond fingerboard. No Vib.
Irregular vib
Sul Pont
Sul Tasto
Sul Tasto
Sul Pont
SUL PONT
F.B
SUL PONT.
PIZZ
ARCO
Sul Tasto
F.B
Sul Pont
Sul Tasto
SUL PONT.
SUL TASTO

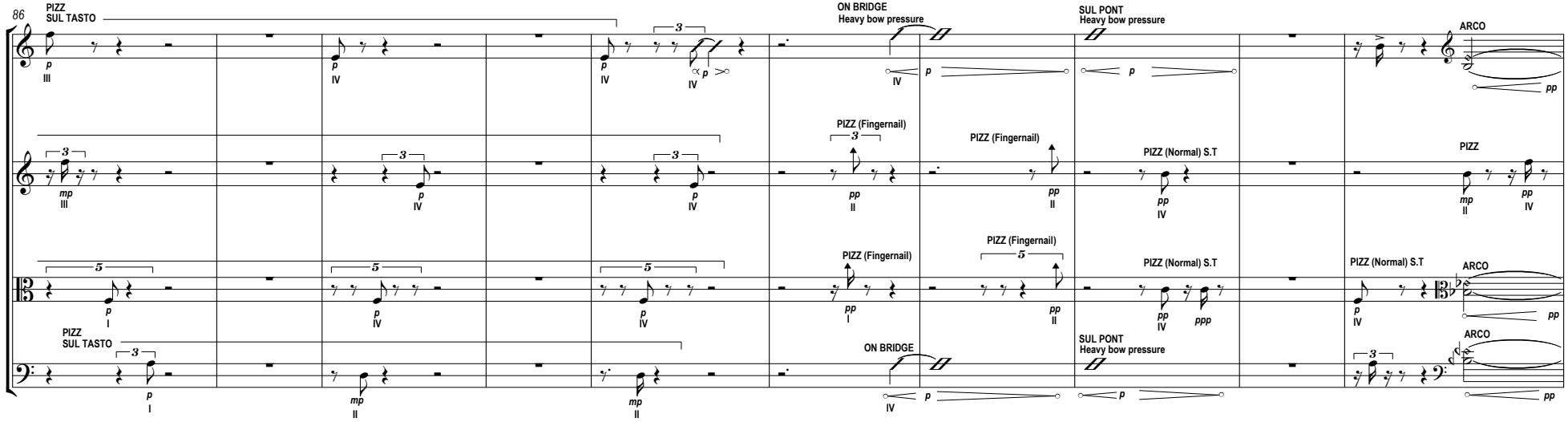

41
SUL TASTO
Harmonic finger pressure
Ad.Lib. Slow vibrato, no more than a semitone, creating distant, high-pitched, fluctuating partials.
F.B
Sub. ppp
Salt. Trem
No Vib
SUL PONT
ON BRIDGE
48
Tremolo speed slows to continuous semibreve
PIZZ
Irregular Vib.
S.P
S.T

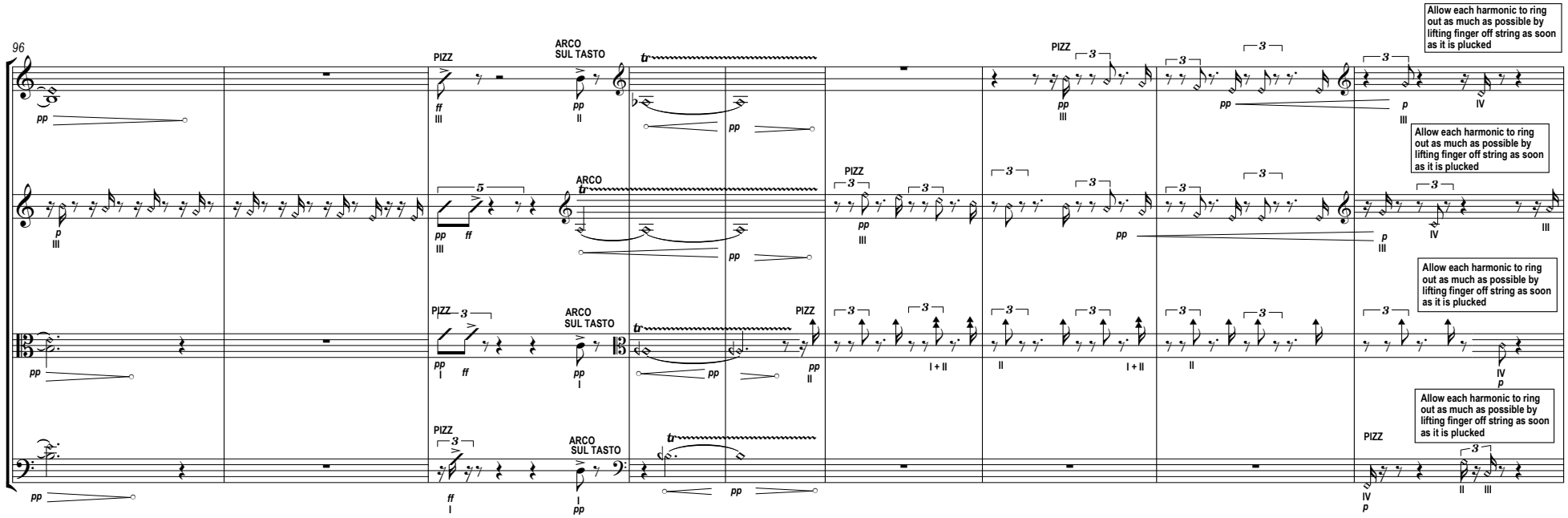

55
Irregular Vib.
F.B → SUL PONT
Irregular Vib.
F.B → SUL PONT
PIZZ
Irregular Vib.
F.B → S.P
F.B → S.P
PIZZ
F.B → S.P
SUL PONT.
PIZZ
III + IV
IV
III + IV
IV


63
Salt. Trem
Salt. Trem
Salt. Trem
Salt. Trem
Irregular Vib
(No Vib)
Salt. Trem
Salt. Trem
Salt. Trem
SUL TASTO
PIZZ S.T → F.B
Heavy bow pressure. Sound should border on scratch tone as it gets louder..
Salt. Trem
SUL TASTO
PIZZ S.T → F.B → S.T
Rapid tremolo with tip of bow
SUL TASTO
PIZZ
SUL PONT
F.B
III + IV
III + IV
II + III
II
II + III
III
I
III+IV


72
A clear, steady harmonic.
SUL TASTO
Salt. Trem
II + III


78
PIZZ
SUL TASTO
ARCO
PIZZ (Downward gliss)


86
PIZZ
SUL TASTO
ON BRIDGE
Heavy bow pressure
SUL PONT
Heavy bow pressure
ARCO
PIZZ (Fingernail)
PIZZ (Normal) S.T
PIZZ
PIZZ (Fingernail)
PIZZ (Normal) S.T
ARCO
PIZZ
SUL TASTO
ON BRIDGE
SUL PONT
Heavy bow pressure
ARCO


96
PIZZ
ARCO
SUL TASTO
PIZZ
ARCO
PIZZ
ARCO
SUL TASTO
PIZZ
ARCO
SUL TASTO
PIZZ
Allow each harmonic to ring out as much as possible by lifting finger off string as soon as it is plucked
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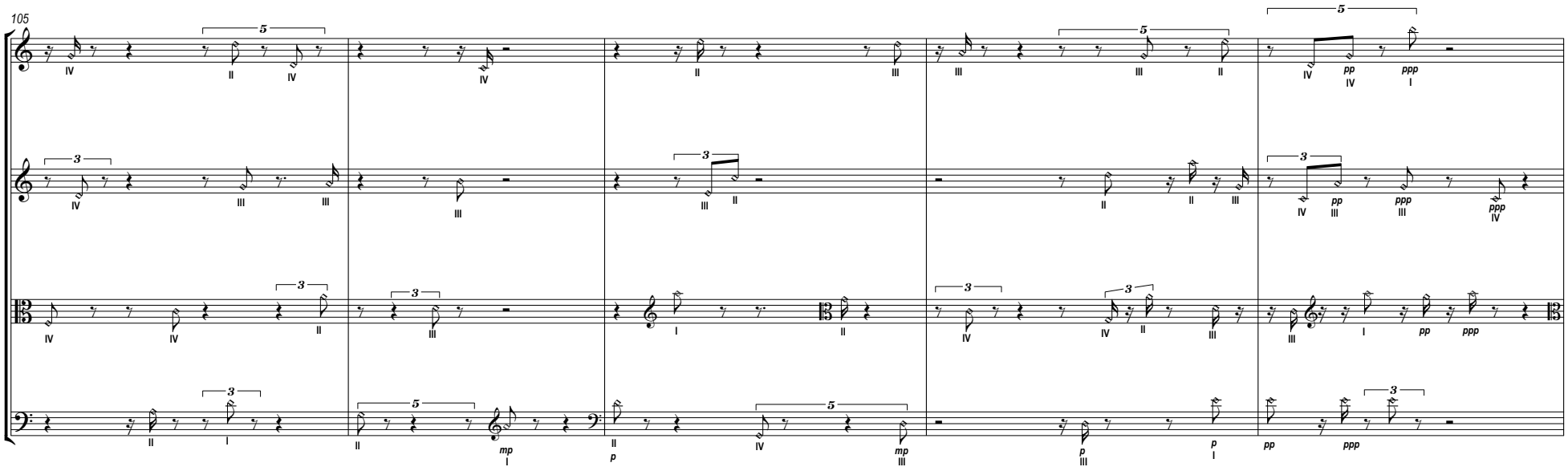
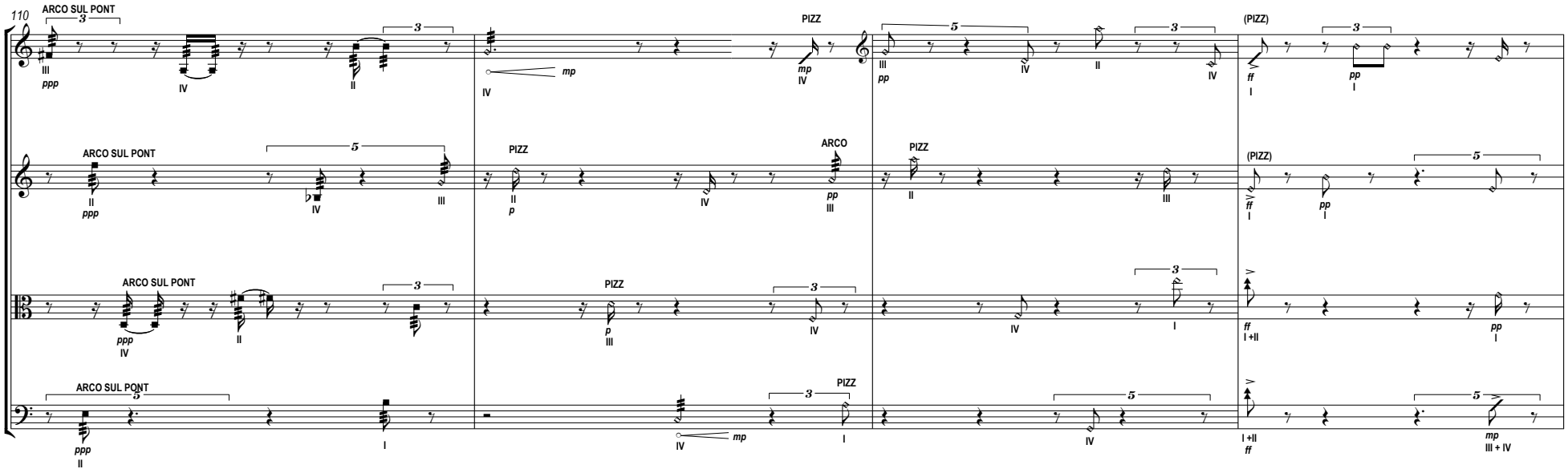
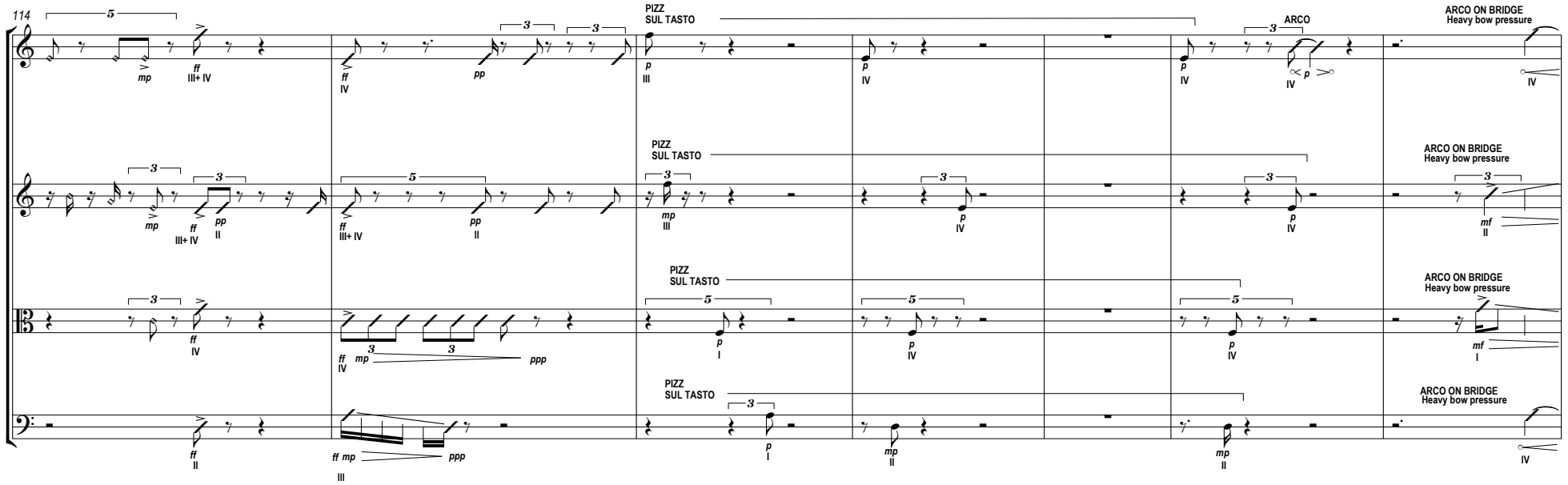
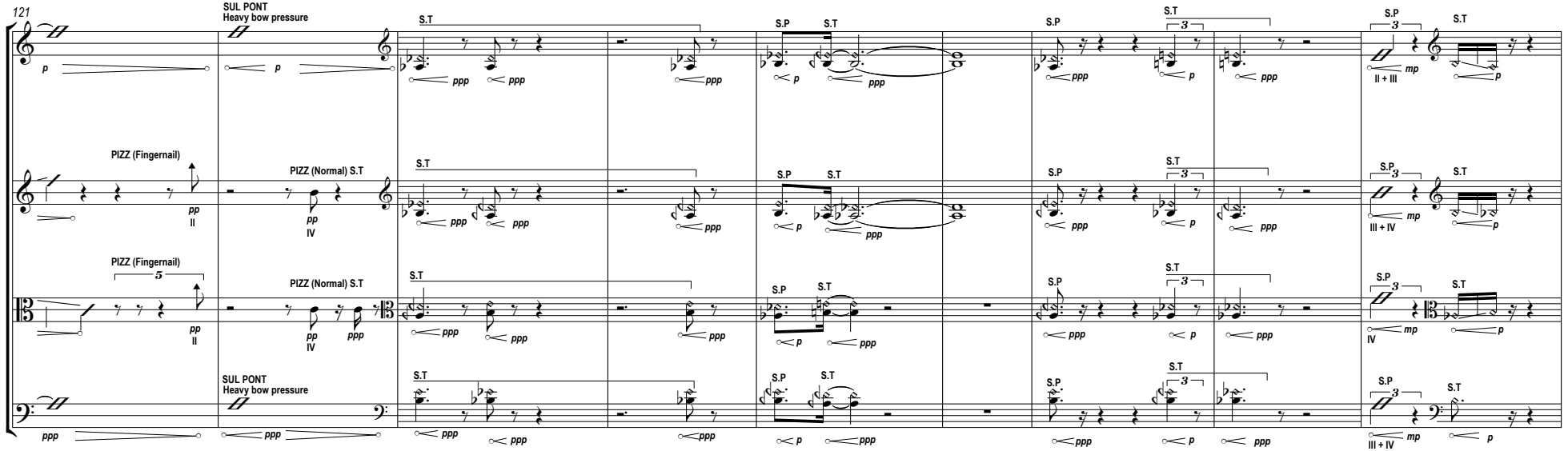
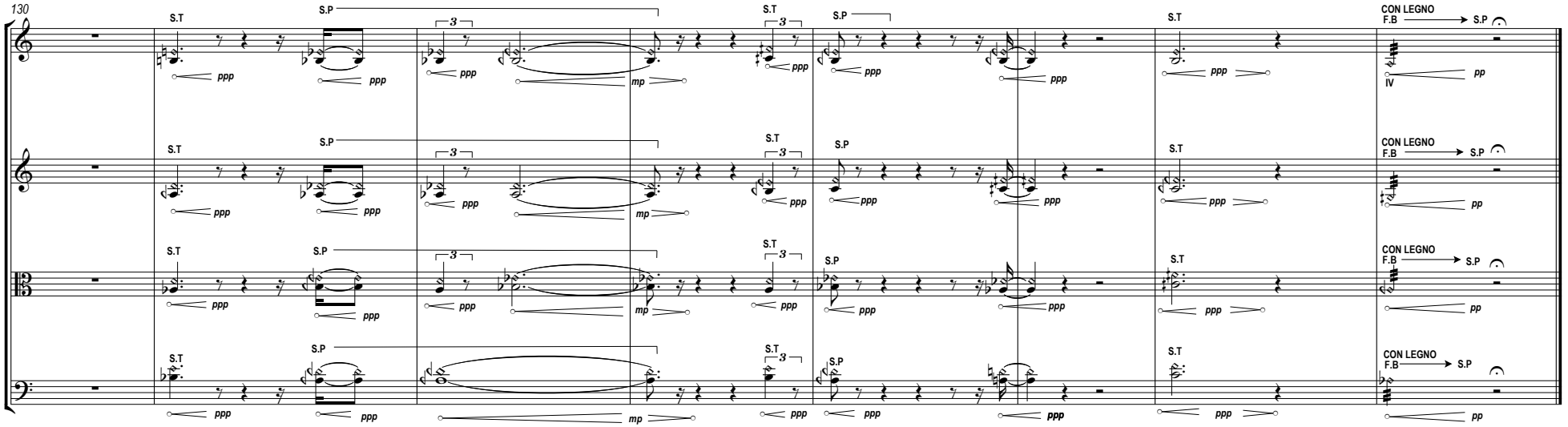

105


110
ARCO SUL PONT
PIZZ
ARCO
(PIZZ)


114
PIZZ
SUL TASTO
ARCO
ARCO ON BRIDGE
Heavy bow pressure


121
SUL PONT
Heavy bow pressure
PIZZ (Fingernail)
PIZZ (Normal) S.T
S.T
S.P


130
S.T
S.P
CON LEGNO
F.B
S.P
ppp
mp
pp
IV