

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 roughly 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 extreme to maximize the contrast between the respective 'darkness' or 'brightness' of tone.

Lapse

for
String Quartet

Francis Heery

♩ = 55

4

SUL PONT.
Bow freely

Violin I

Violin II

Viola

Violoncello

ON BRIDGE

SUL PONT

12

A slight accent with each change of pitch

SUL PONT

SUL PONT → SUL TASTO → SUL PONT

SUL TASTO → SUL TASTO → SUL PONT

S.P

S.P

A slight accent with each change of pitch

A slight accent with each change of pitch

A slight accent with each change of pitch

S.P

SUL PONT → SUL TASTO

SUL TASTO → SUL PONT

SUL PONT → SUL TASTO → SUL PONT

SUL TASTO → SUL PONT

S.T → SUL PONT

Musical score for measures 22-33, featuring four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The score includes various performance instructions and dynamic markings.

- Measure 22:** Violin I: *mp*, *mf*; Violin II: *pp*; Viola: *mp*, *mf*; Cello/DB: *mp*, *p*, *mf*. Includes "SUL PONT. No vib." and "Apply slow, rhythmically irregular vibrato." annotations.
- Measure 23:** Violin I: *p*, *mf*; Violin II: *p*, *ppp*; Viola: *mp*, *mf*; Cello/DB: *p*, *mf*. Includes "SUL PONT. No vib." and "Ends abruptly and distinctly" annotations.
- Measure 24:** Violin I: *p*, *mf*; Violin II: *p*, *mf*; Viola: *p*, *mf*; Cello/DB: *p*, *mf*. Includes "SUL PONT. No vib." and "Ends abruptly and distinctly" annotations.
- Measure 25:** Violin I: *p*, *mf*; Violin II: *p*, *mf*; Viola: *p*, *mf*; Cello/DB: *p*, *mf*. Includes "SUL PONT. No vib." and "Apply slow, rhythmically irregular vibrato." annotations.
- Measure 26:** Violin I: *p*, *mf*; Violin II: *p*, *mf*; Viola: *p*, *mf*; Cello/DB: *p*, *mf*. Includes "SUL PONT. No vib." and "Ends abruptly and distinctly" annotations.
- Measure 27:** Violin I: *p*, *mf*; Violin II: *p*, *mf*; Viola: *p*, *mf*; Cello/DB: *p*, *mf*. Includes "SUL PONT. No vib." and "Apply slow, rhythmically irregular vibrato." annotations.
- Measure 28:** Violin I: *p*, *mf*; Violin II: *p*, *mf*; Viola: *p*, *mf*; Cello/DB: *p*, *mf*. Includes "SUL PONT. No vib." and "Ends abruptly and distinctly" annotations.
- Measure 29:** Violin I: *p*, *mf*; Violin II: *p*, *mf*; Viola: *p*, *mf*; Cello/DB: *p*, *mf*. Includes "SUL PONT. No vib." and "Apply slow, rhythmically irregular vibrato." annotations.
- Measure 30:** Violin I: *p*, *mf*; Violin II: *p*, *mf*; Viola: *p*, *mf*; Cello/DB: *p*, *mf*. Includes "SUL PONT. No vib." and "Ends abruptly and distinctly" annotations.
- Measure 31:** Violin I: *p*, *mf*; Violin II: *p*, *mf*; Viola: *p*, *mf*; Cello/DB: *p*, *mf*. Includes "SUL PONT. No vib." and "Apply slow, rhythmically irregular vibrato." annotations.
- Measure 32:** Violin I: *p*, *mf*; Violin II: *p*, *mf*; Viola: *p*, *mf*; Cello/DB: *p*, *mf*. Includes "SUL PONT. No vib." and "Ends abruptly and distinctly" annotations.
- Measure 33:** Violin I: *p*, *mf*; Violin II: *p*, *mf*; Viola: *p*, *mf*; Cello/DB: *p*, *mf*. Includes "SUL PONT. No vib." and "Apply slow, rhythmically irregular vibrato." annotations.

Musical score for measures 34-43, featuring four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The score includes various performance instructions and dynamic markings.

- Measure 34:** Violin I: *p*, *mf*; Violin II: *mp*; Viola: *mp*, *mf*; Cello/DB: *p*, *mf*. Includes "Irregular vib Sul Pont" and "No Vib Sul Tasto" annotations.
- Measure 35:** Violin I: *p*, *mf*; Violin II: *mp*; Viola: *mp*, *mf*; Cello/DB: *p*, *mf*. Includes "Irregular vib Sul Pont" and "Sul Tasto" annotations.
- Measure 36:** Violin I: *p*, *mf*; Violin II: *mp*; Viola: *mp*, *mf*; Cello/DB: *p*, *mf*. Includes "Irregular vib Sul Pont" and "Sul Tasto" annotations.
- Measure 37:** Violin I: *p*, *mf*; Violin II: *mp*; Viola: *mp*, *mf*; Cello/DB: *p*, *mf*. Includes "Irregular vib Sul Pont" and "Sul Tasto" annotations.
- Measure 38:** Violin I: *p*, *mf*; Violin II: *mp*; Viola: *mp*, *mf*; Cello/DB: *p*, *mf*. Includes "Irregular vib Sul Pont" and "Sul Tasto" annotations.
- Measure 39:** Violin I: *p*, *mf*; Violin II: *mp*; Viola: *mp*, *mf*; Cello/DB: *p*, *mf*. Includes "Irregular vib Sul Pont" and "Sul Tasto" annotations.
- Measure 40:** Violin I: *p*, *mf*; Violin II: *mp*; Viola: *mp*, *mf*; Cello/DB: *p*, *mf*. Includes "Irregular vib Sul Pont" and "Sul Tasto" annotations.
- Measure 41:** Violin I: *p*, *mf*; Violin II: *mp*; Viola: *mp*, *mf*; Cello/DB: *p*, *mf*. Includes "Irregular vib Sul Pont" and "Sul Tasto" annotations.
- Measure 42:** Violin I: *p*, *mf*; Violin II: *mp*; Viola: *mp*, *mf*; Cello/DB: *p*, *mf*. Includes "Irregular vib Sul Pont" and "Sul Tasto" annotations.
- Measure 43:** Violin I: *p*, *mf*; Violin II: *mp*; Viola: *mp*, *mf*; Cello/DB: *p*, *mf*. Includes "Irregular vib Sul Pont" and "Sul Tasto" annotations.

41

SUL TASTO

Harmonic finger pressure

Ad.Lib. Slow vibrato, no more than a semitone, creating distant, high-pitched, fluctuating partials.

Ad.Lib. Slow vibrato, no more than a semitone, creating distant, high-pitched, fluctuating partials.

Ad.Lib. Slow vibrato, no more than a semitone, creating distant, high-pitched, fluctuating partials.

Salt. Trem

No Vib

F.B

SUL TASTO

SUL PONT

ON BRIDGE

SUL PONT

48

Tremolo speed slows to continuous semibreve

PIZZ

F.B

SUL TASTO

F.B

PIZZ

PIZZ

ON BRIDGE

Irregular Vib.

S.P

ON BRIDGE

S.P

Musical score for measures 55-62. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measure 55 features a sixteenth-note tremolo in the Violin I part, marked *mf p* and *6*. The Viola and Cello/Double Bass parts play a five-note pattern, marked *p* and *5*. Measures 56-62 include various techniques such as *SUL PONT.*, *Irregular Vib. F.B.*, *S.P.*, *PIZZ*, and *SUL TASTO*. Dynamics range from *ppp* to *mp*. Fingering numbers (III+IV, IV, III+IV) and bowing patterns (3, 6) are indicated throughout.

Musical score for measures 63-70. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measure 63 features a rapid tremolo in the Violin I part, marked *mf* and *Salt. Trem*. The Viola and Cello/Double Bass parts play a five-note pattern, marked *mf* and *II + III*. Measures 64-70 include various techniques such as *SUL TASTO*, *PIZZ S.T.*, *F.B.*, *SUL PONT.*, and *(d)*. Dynamics range from *pp* to *f*. Fingering numbers (III+IV, I, II, III, IV, III+IV) and bowing patterns (3) are indicated throughout. A text box in measure 70 reads: "Heavy bow pressure. Sound should border on scratch tone as it gets louder..".

A clear, steady harmonic.

Musical score for measures 72-77, featuring four staves of guitar music. The notation is primarily in treble clef, with the bottom staff in bass clef. The music is marked "SUL TASTO" throughout. Dynamics range from *mf* to *pp*. The score includes numerous triplets and slurs. A box labeled "A clear, steady harmonic." is positioned above the first staff. The word "Salt. Trem" is written above several notes in the first, second, and fourth staves. Fingering numbers (I-IV) are indicated for many notes.

Musical score for measures 78-83, featuring four staves of guitar music. The notation is primarily in treble clef, with the bottom staff in bass clef. The music is marked "PIZZ SUL TASTO" and "ARCO". Dynamics range from *pp* to *mp*. The score includes triplets, slurs, and trills. A "Downward gliss" is marked in the bottom staff. Fingering numbers (I-IV) are indicated for many notes.

105

Musical score for measures 105-110. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. It features various musical notations including slurs, triplets, and dynamic markings such as *pp*, *ppp*, *mp*, and *p*. Fingering numbers (I-IV) are indicated throughout the piece.

110

Musical score for measures 110-115. This section includes performance instructions such as *ARCO SUL PONT*, *PIZZ*, and *ARCO*. It also contains dynamic markings like *ppp*, *mp*, *p*, *pp*, *ff*, and *ff* *I+II*. The notation includes slurs, triplets, and fingering numbers.

Musical score for measures 114-120. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has one flat (B-flat). Measure 114 starts with a 5-measure phrase. Dynamics include *mp*, *ff*, *pp*, *p*, and *mf*. Performance techniques include *PIZZ SUL TASTO*, *ARCO*, and *ARCO ON BRIDGE Heavy bow pressure*. Fingering numbers (III, IV, II, I) are indicated throughout.

Musical score for measures 121-127. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has one flat (B-flat). Measure 121 starts with a *SUL PONT Heavy bow pressure* instruction. Dynamics include *p*, *pp*, *ppp*, and *mp*. Performance techniques include *PIZZ (Fingernail)*, *PIZZ (Normal) S.T.*, *S.T.*, and *S.P.*. Fingering numbers (II, IV, III+IV, I, III+III, IV) are indicated throughout.

130

The musical score consists of four staves, each with a clef (Soprano: Treble, Alto: Treble, Tenor: Bass, Bass: Bass). The music is written in a common time signature. The score is divided into measures by vertical bar lines. Above the staves, there are performance markings: 'S.T' (Soprano/Tenor) and 'S.P' (Soprano/Piano) with lines indicating which staves they apply to. Dynamic markings include *ppp* (pianissimo), *mp* (mezzo-piano), and *pp* (piano). There are also triplets marked with a '3' over a bracket. At the end of the score, there are performance instructions: 'CON LEGNO' (with wood) and 'F.B' (Forte/Basso) with arrows pointing to the right, and 'S.P' with a curved arrow. The first instruction is above the Tenor staff, and the others are above the Bass staff.