## lens

2012-13 quartertone flugelhorn and lap steel guitar



(2012-13) for quartertone flugelhorn and lap steel guitar

Commissioned by the Art Committee of the Royal Malbourne Institute of Technoilogy

to Brian Ferneyhough on the occasion of his 70th birthday

duration: approximately 7 minutes

Trills, tremoli and gracenotes always as fast as possible.

Quartertones: (4) db b d 4 # # (4)

] = damp all sound, or, where indicated, damp selected sounds (guitar); abrupt and audible cutting-off of sound (flugelhorn).

The flugelhorn is notated a major second higher than it sounds, the guitar an octave higher.

The second half of the piece (from bar 29 onwards) consists in each instrument of a sequence of disjunct sounds/phrases separated by short rests, initially mostly synchronous but later increasingly alternating and overlapping, between which no sense of continuity should be attempted; rather, each new sound/phrase should sound almost as if played by a different instrument.

## flugelhorn

The fourth valve is adapted to lower pitch by a quartertone. A harmon mute is also required from bar 29. Circular breathing is assumed in long unbroken passages. Glissandi should be as smooth as possible, using half-valve technique as necessary.



. = "spreading" from a single pitch to a multiphonic (the opposite process can also occur), as smoothly as possible

## lap steel guitar

A six-string instrument is used (with a single slide), equipped with legs to allow free use of two pedals, with the following tuning (which includes three string-benders each with a range of a major second, applied to the first, third and fourth strings):



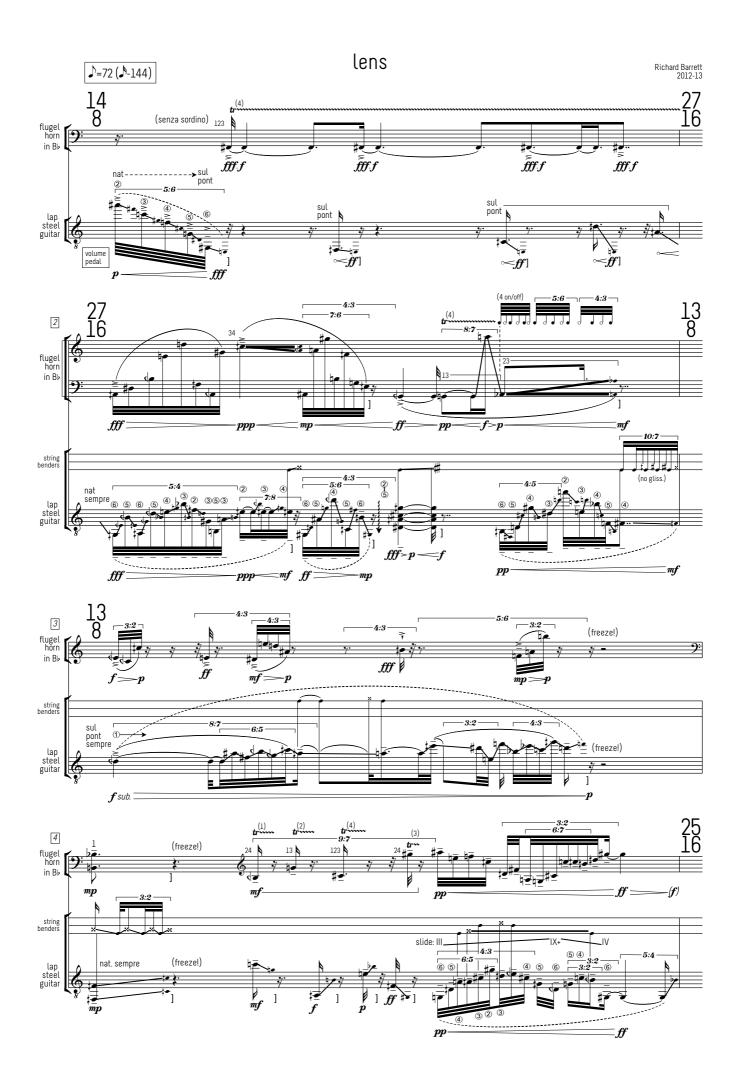
The instrument for which *lens* was conceived and written was designed and built by David Porthouse of Morpeth (davidporthouselapsteelguitar.blogspot.co.uk), with pickups by Allan Price of Catswhisker Pickups (catswhiskerpickups.co.uk).

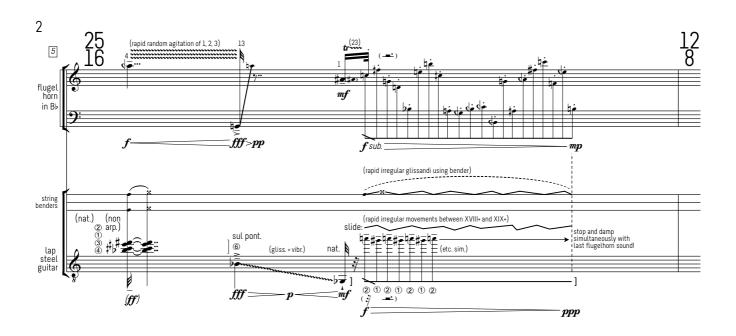


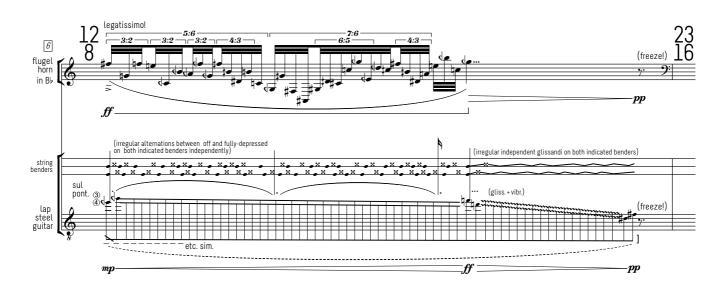
The string-benders are notated on a separate stave with one line for each bender to show glissandi or quasi-disjunct movements between the rest position (small notehead) and up to a major second higher (using accidentals up to and including double sharps). The principal stave shows only the pitches and glissandi produced by the slide, which may then be altered by the use of one or more benders. In some rapid passages, smaller glissandi are omitted for clarity (as for example in bar 4, where the overall slide movement is indicated separately). Fret positions are notated using roman numerals, with a + added to indicate quartertone positions, eg. XI+ is halfway between the 11th and 12th fret, etc. In chords, the pitch-notation will be somewhat approximate whenever the bar is slanted - as a rule the outer pitches of the chord should be precisely positioned, and the inner one(s)

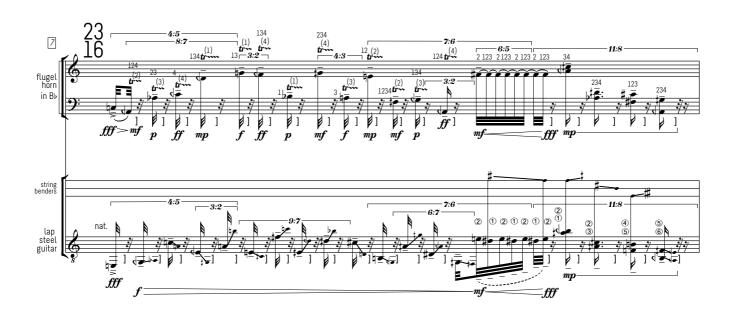
Tenuto marks are used to indicate which sounds are plucked. Slurs are placed over legato phrases without plucking (for example in bar 19), dotted slurs indicated phrases formed by sequences of plucked sounds.

A volume pedal and (from bar 29) wah pedal are used. Apart from these, the sound of the instrument should remain consistent: clean, detailed and capable of long sustains (assisted by the volume pedal as necessary), although when the wah pedal is brought in, changes in other settings might be appropriate in order to blend more closely with the harmon-muted flugelhorn. The dynamic range of the amplified instrument should be adjusted to coincide as far as possible with that of the flugelhorn.



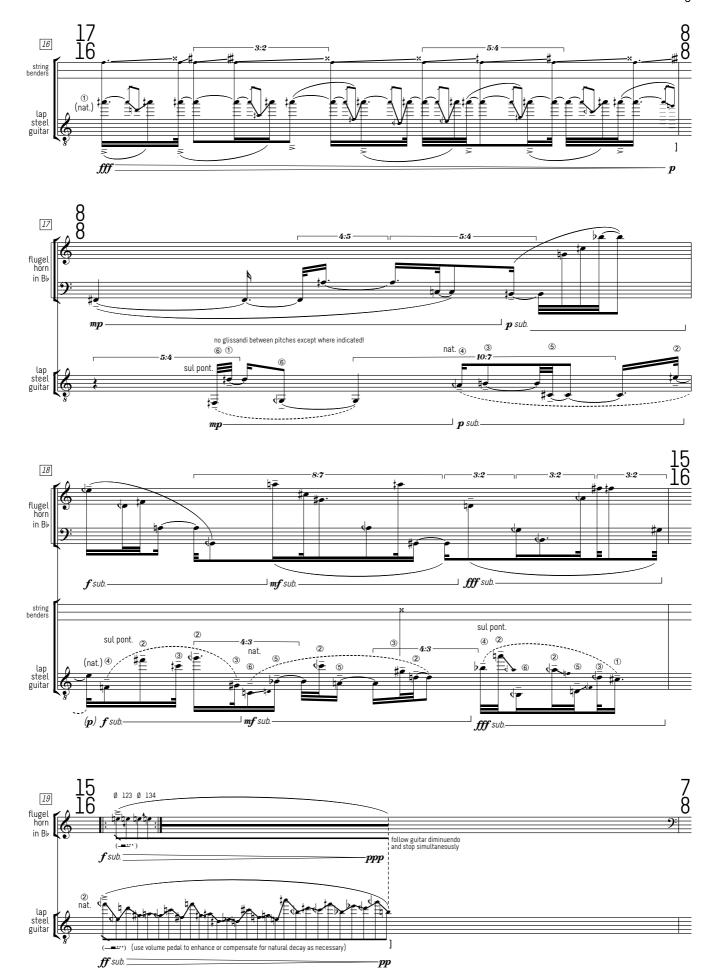






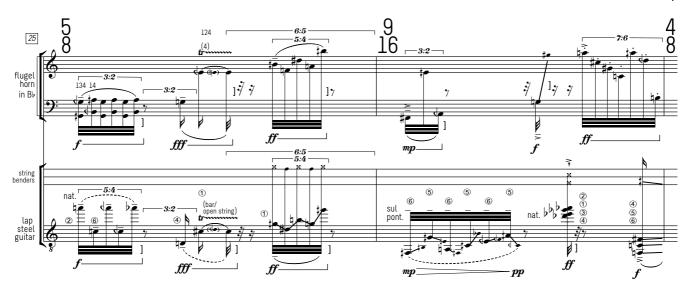


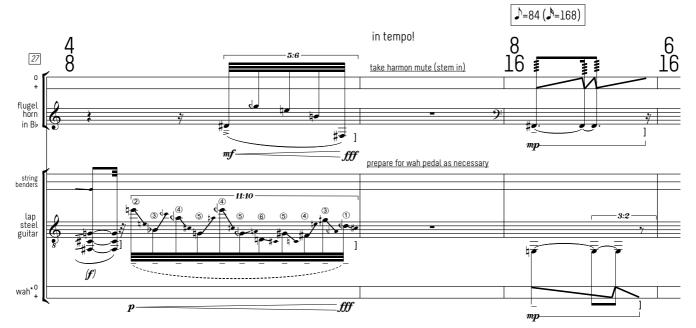












\* The two lines indicate the upper (o) and lower (+) limits of the filter. Note that since the ascending and descending lines indicate upward and downward movements of the centre frequency respectively, they correspond to upward and downward movements of the heel end of the pedal, not the toe end!

