

bleary

lesley kingst



2018

bleary (2018)
lesley hinger

duration c. 9 minutes
commissioned for and premiered by the Land's End Ensemble
John Lowry, violin; Beth Root Sandvoss, cello; Susanne Ruberg-Gordon, piano

violin
cello
piano, with EBow

performance notes

- bowing markings are merely suggested; the player is free to adjust it to their comfort
- natural vibrato is suggested; the player is free to adjust as desired
- s.p. = sul ponticello, bow closer to the bridge
- s.t. = sul tasto, bow closer to the fingerboard
- feathered beams
 - gradually speeding up 
 - gradually slowing 
- the EBow works most effectively when placed over the string of the indicated note, followed by quietly striking the note on the keyboard, after which it continues to resonate
- piano *as fast as possible* gesture
 - small note-heads and exaggerated beaming indicates that the repeated notes should be played quietly and as quickly as possible



- piano harmonics
 - harmonics in this piece should sound an octave plus a perfect 5th above written, and can be achieved by touching the first node immediately behind the dampers
 - the optimal node to achieve sounding harmonics may differ depending on the instrument
 - pianoharmonics.com has a useful map of harmonic nodes and their sounding pitches
- string harmonics
 - the only artificial harmonics are touch fourths; those that may initially look like touch-thirds are intended to be double-stops
 - some harmonics are shown with hollow note heads as a visual aid, to highlight their presence in an otherwise non-harmonic passage



- increased bow pressure that results in a scratch/crush tone is shown graphically, and the intensity and shape of the pressure is relative to the thickness of the image



blamy

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$\text{♩} = 60$

violin

violncello

pizz, resonant

p

$\text{♩} = 60$ held sustain pedal throughout

piano

EBow

pp

9

A

pp

pp

p

pp *p*

arco *p*

pp *p*

pp *p*

plucked strings

15^{ma}

p

15

pizz

pp

p

p

15^{ma}

p

p

20

pizz arco *pizz arco*

mp *p* *pp* *p*

arco *pizz* *arco*

mp *p* *pp* *p*

15^{ma} *8^{va}*

mp *p*

25

pizz arco *pizz arco* *pizz* *arco*

p *mp* *mp* *p*

8^{va} *move to keys*

p *mp* *p*

30

p *mf* *mf* *p*

p *mf*

mf *p*

35

p *p* *mp*

3 3 3 3

39

mf *mp* *mf* *mp* *p* *mp*

Bow off

3 3

43

f *ff* *mf* *mp* *p* *mp*

f *ff* *mf* *mp* *p* *mp*

repeat as fast as possible

f *ff* *p*

47

p *mp* *mf* *p*

p *mp* *mf*

pizz *arco*

mf *p*

53

mp *p* *pp*

mp *p* *pp*

mp *p* *pp*

58

B ♩ = 68
ord → s.p.

p *p*

ord *s.p.*

p *p*

p *3* *3*

B ♩ = 68

65

Musical score for measures 65-67. The score is in G major and 3/4 time. It features three systems of staves. The first system (measures 65-67) includes a vocal line with notes and slurs, and piano accompaniment with triplets and slurs. Dynamics include *pp*, *mp*, and *p*. Performance markings include *s.p.* (sotto piano) and *ord* (ordinario). The second system (measures 66-67) continues the piano accompaniment with triplets and slurs, with dynamics *pp* and *p*. The third system (measures 67-67) shows the piano accompaniment with triplets and slurs, with dynamics *mp* and *p*.

68

Musical score for measures 68-70. The score is in G major and 3/4 time. It features three systems of staves. The first system (measures 68-70) includes a vocal line with notes and slurs, and piano accompaniment with triplets and slurs. Dynamics include *mp*. Performance markings include *s.p.* (sotto piano) and *ord* (ordinario). The second system (measures 69-70) continues the piano accompaniment with triplets and slurs, with dynamics *mp* and *p*. The third system (measures 70-70) shows the piano accompaniment with triplets and slurs, with dynamics *mp* and *p*.

71

Musical score for measures 71-73. The score is in G major and 3/4 time. It features three systems of staves. The first system (measures 71-73) includes a vocal line with notes and slurs, and piano accompaniment with triplets and slurs. Dynamics include *mf* and *p*. Performance markings include *s.p.* (sotto piano) and *ord* (ordinario). The second system (measures 72-73) continues the piano accompaniment with triplets and slurs, with dynamics *mf* and *p*. The third system (measures 73-73) shows the piano accompaniment with triplets and slurs, with dynamics *mf* and *p*.

74 *tr* *trill slowing* *ord*

sf *mf* *mp* *p*

as fast as possible, slowing to sextuplet

6 5 5 5 5 5 3 p

77

mf *mp* *f*

mf *mp* *f*

mf *mp* *fp*

5 5 5 3 5 3

79 (tr) *ord*

mf *mp* *f* *mp*

(tr) *ord*

mf *mp* *f* *mp*

6 5 5 5 5 5 3