BRIAN FERNEYHOUGH

THIRD STRING QUARTET

Score

EIGENTUM DES VERLEGERS · ALLE RECHTE VORBEHALTEN
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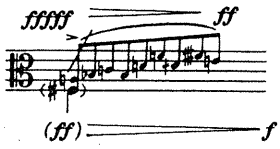
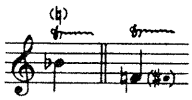
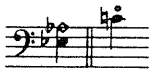
EDITION PETERS

LONDON · FRANKFURT/M. · LEIPZIG · NEW YORK

PERFORMANCE NOTES

In addition to conventional quaver- or semiquaver-based metres (5/8, 11/16 etc.), 'irrational' time-signatures such as 2/10, 1/12 or 3/24 are used on pages 25–28. These metres are derived by the same principle as conventional ones, that is, as divisions of the semibreve: thus 2/10 signifies a bar composed of two beats, each of which is equal to one tenth of a semibreve. The 'irrational' metres stand therefore in either quintuplet or triplet relationship to the conventional metre and are proportionately faster.

While the overall tempo of the work may to some extent be regarded as a matter of choice, relationships between the tempi within must be strictly observed, and metre changes interpreted precisely. Metronome markings always apply to normal quaver values.

𝄲	a quarter-tone sharp
𝄳	three quarter-tones sharp
𝄱	a quarter-tone flat
𝄬	three quarter-tones flat
	In cases such as this, the main (bracketed) note does not begin the group. Play the grace-notes as fast as possible before alighting on the main note (as if it continues from a previous attack), and hold it for the remainder of the indicated duration
	An accidental written above a trill sign indicates the subsidiary trill note. The accidental always applies to the next pitch above the main note; thus in the first example, the trill is from B♭ to C♮. Where this notation is impractical, the subsidiary trill note is shown after the main note as in the second example
	Artificial harmonics are indicated by the fingered pitch, and natural harmonics by the sounding pitch
c.l.t.	*col legno tratto*: draw the wood across the strings, holding the bow at an angle which allows a small proportion of bow hair to remain in contact with the string (this is especially important when playing in upper registers)
½ c.l.t.	½ *col legno tratto*: turn the bow on its side in order to use the wood and hairs simultaneously and equally
gett.	*gettato*: bounce the bow on the string (single bows) as fast as possible, while the left hand fingers the main notes as indicated
n.v.	*non vibrato*
v.m.	*vibrato molto*
s.p.	*sul ponticello*
mp ———	Maintain the dynamic level without fluctuation for the duration of the horizontal line

Duration: ca. 18 minutes

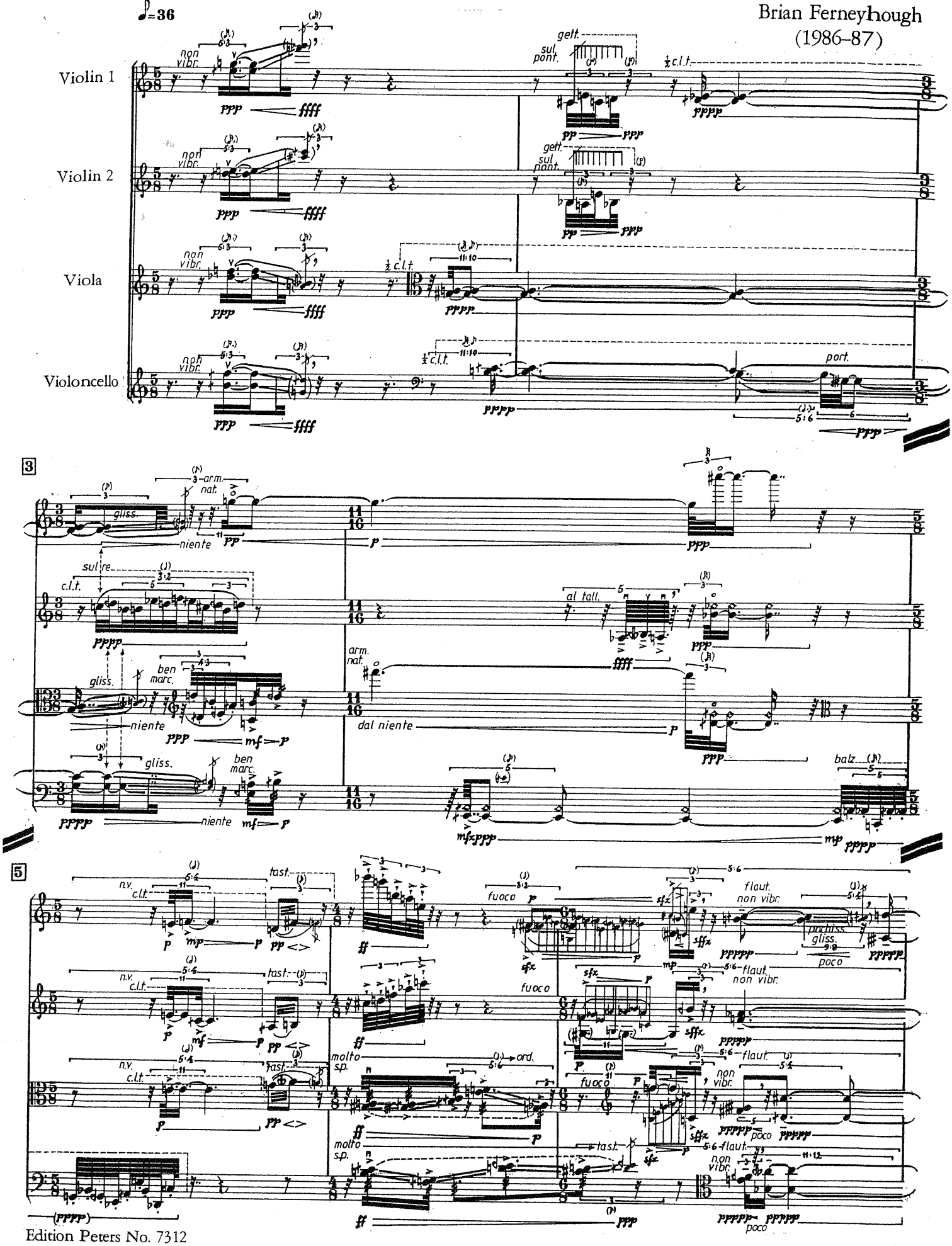
The Third String Quartet was commissioned by the Arditti String Quartet (to whom it is dedicated) with funds provided by the Arts Council of Great Britain. The first performance was given by the dedicatees at Radio France, Paris, on 7 October 1987.

The score is a facsimile reproduction of the composer's manuscript

THIRD STRING QUARTET

I

Brian Ferneyhough
(1986–87)



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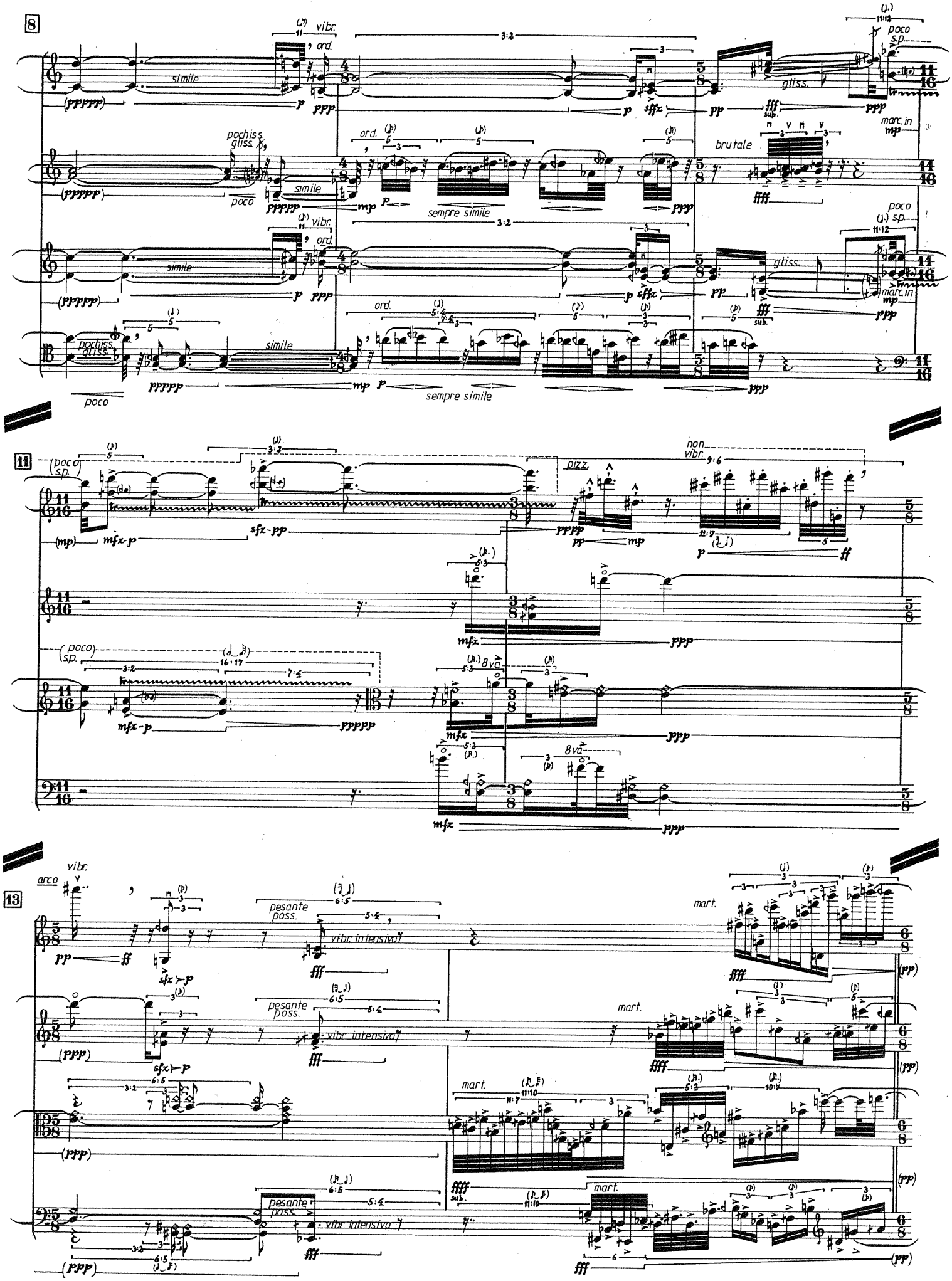
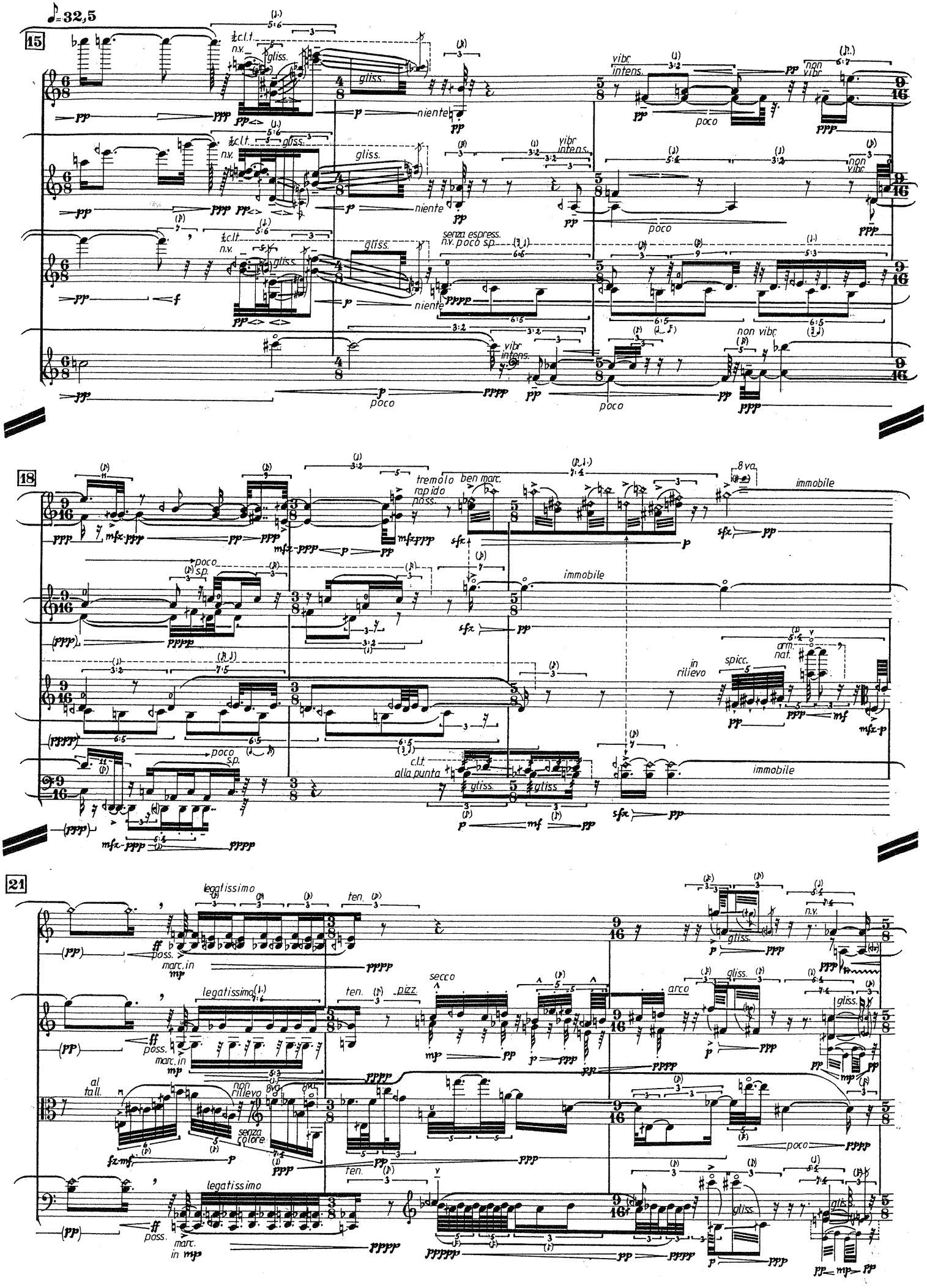
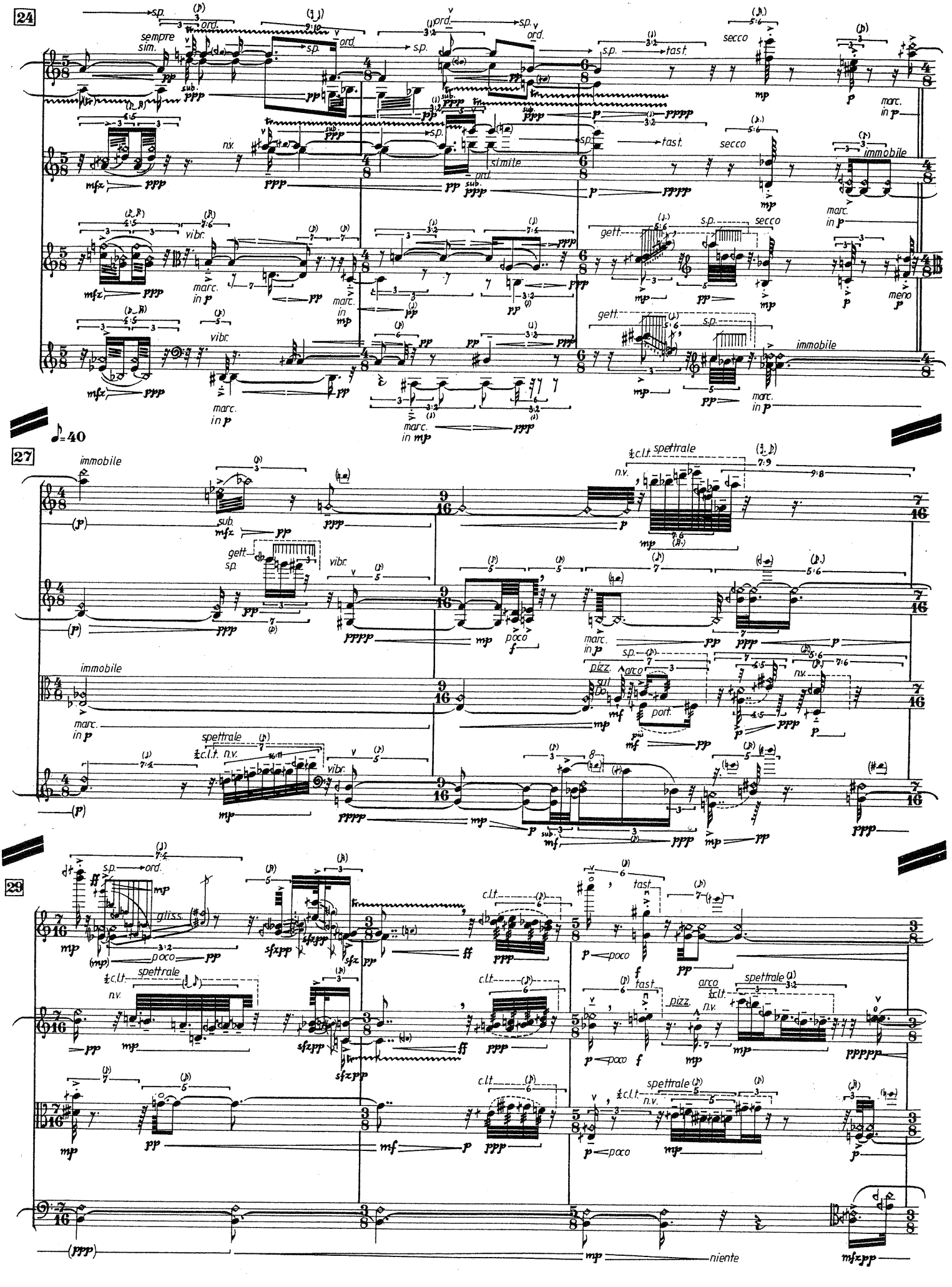
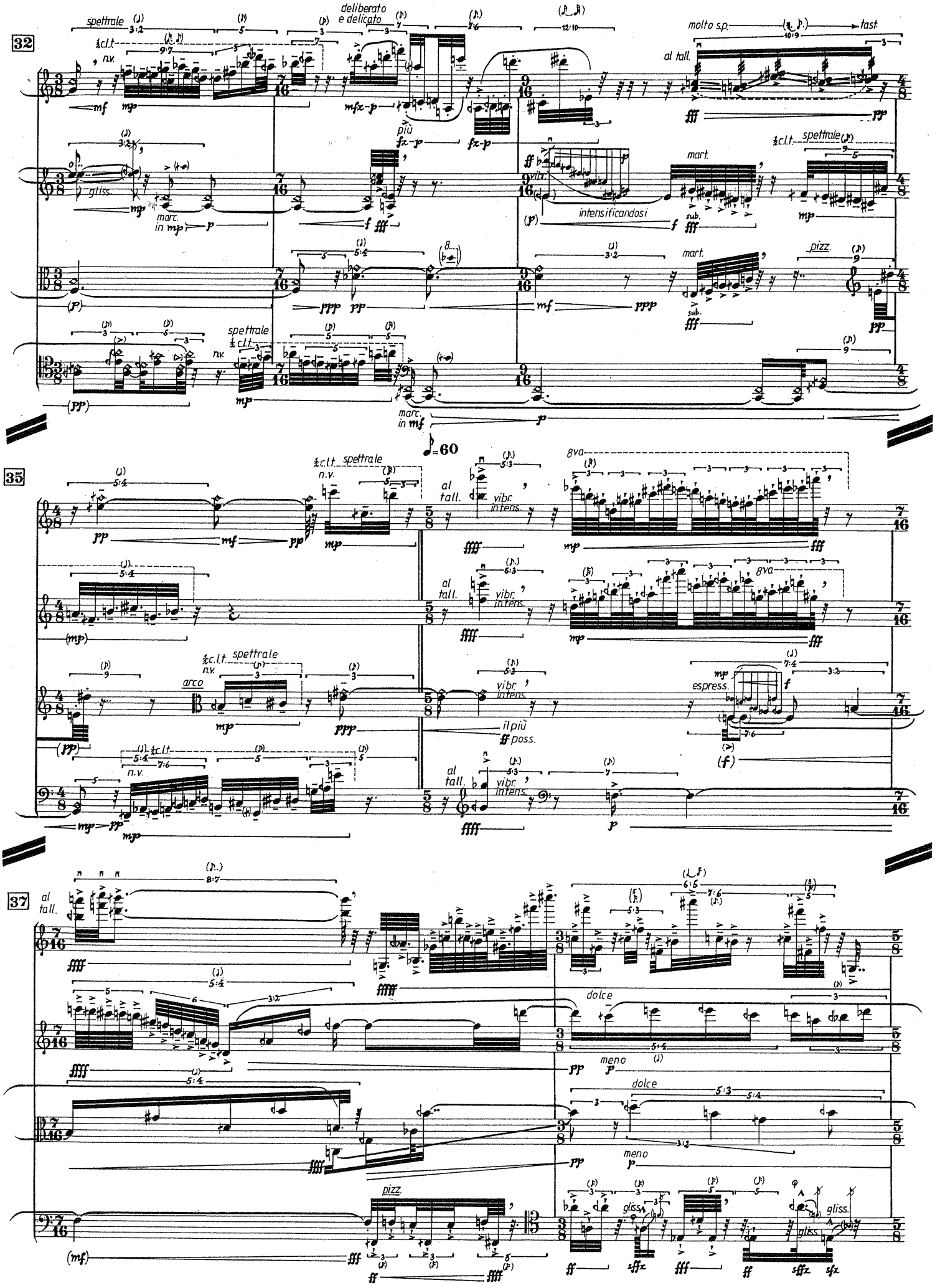
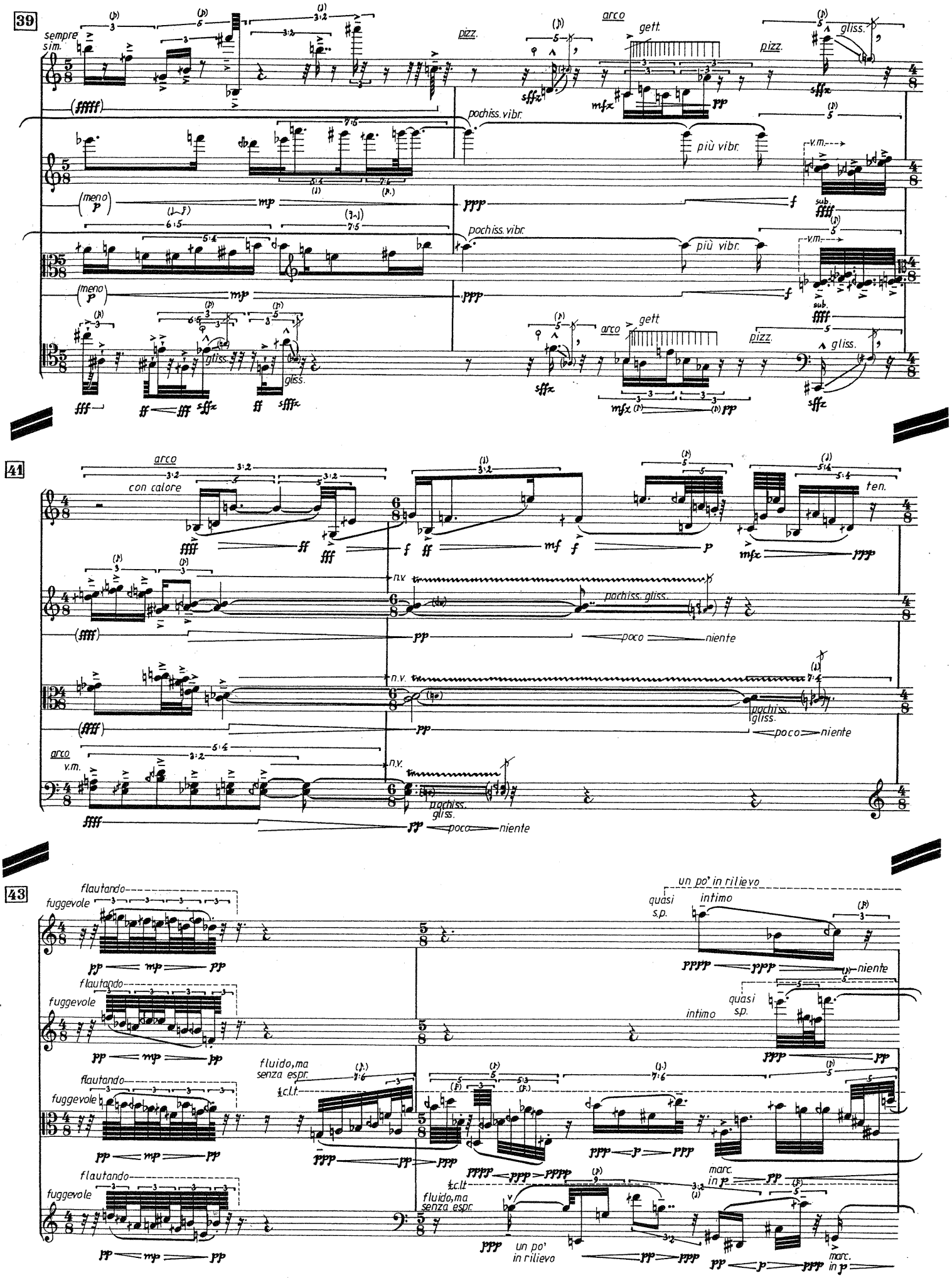
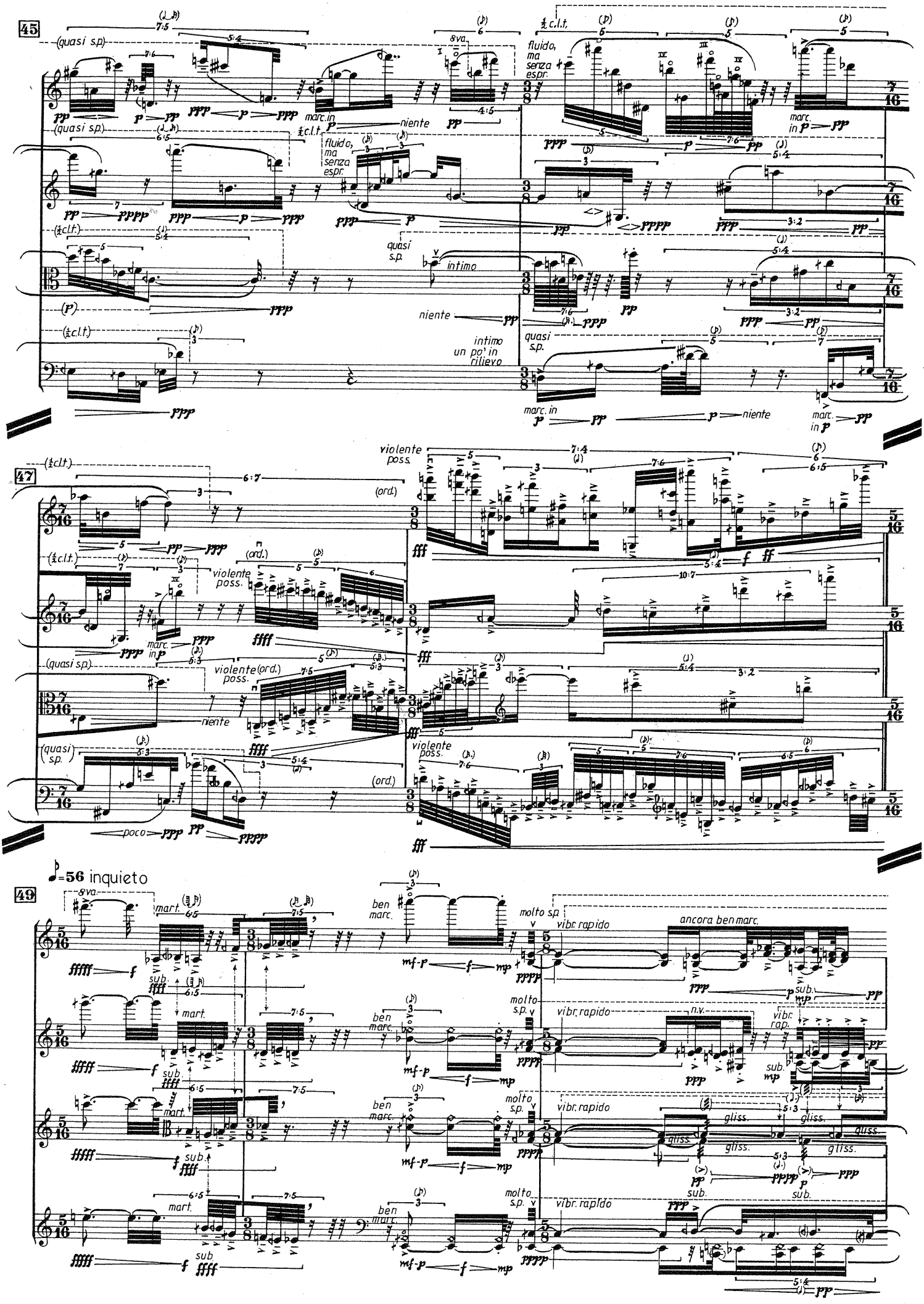

8
vibr.
ord.
simile
poco s.p.
gliss.
marc. in
pochiss. gliss.
poco
brutale
sempre simile
11
pizz.
non vibr.
8va
13
arco
pesante poss.
vibr. intensivo
mart.

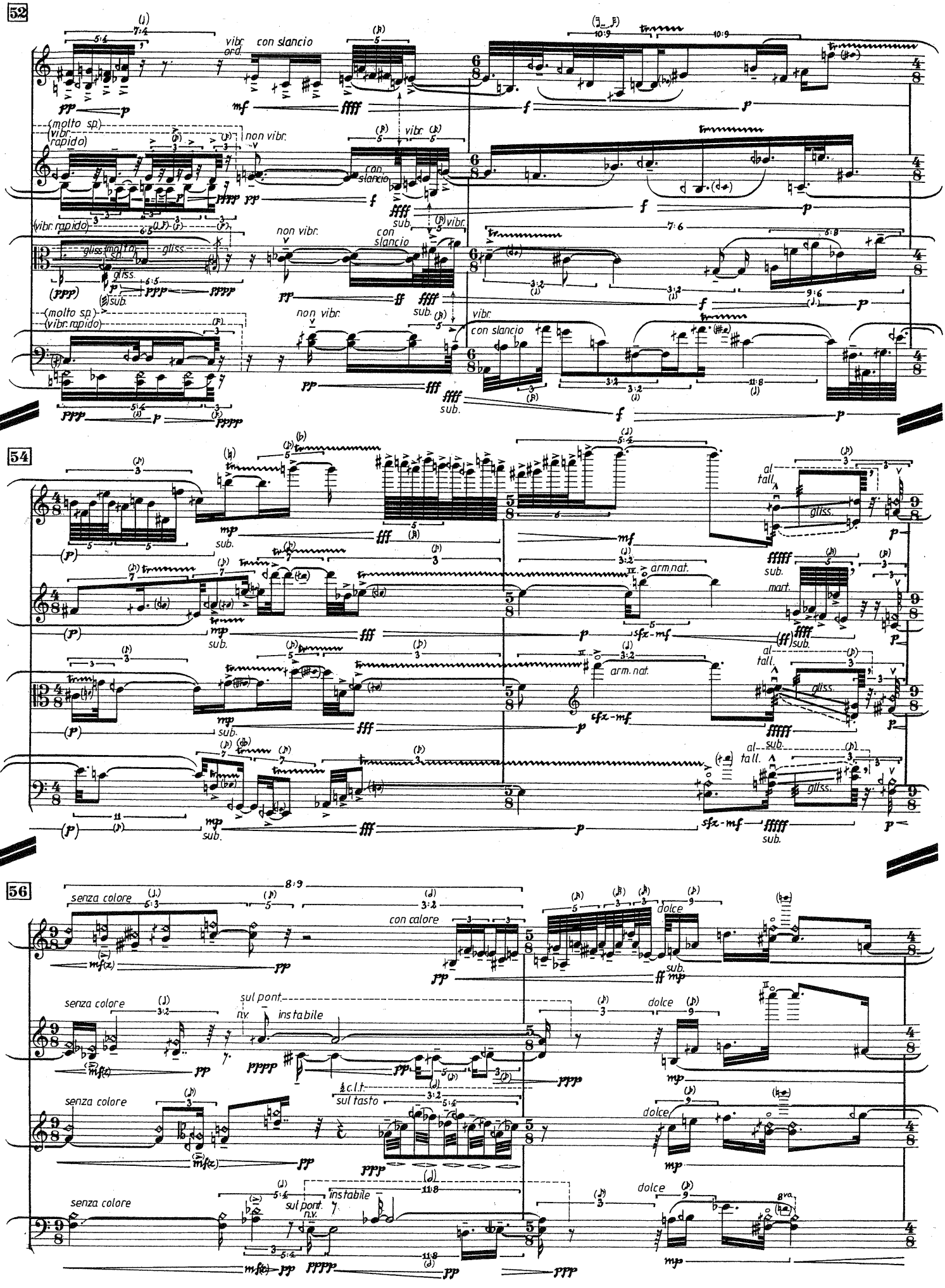

♪=32,5
15
c.l.t.
n.v.
gliss.
niente
vibr. intens.
non vibr.
poco
senza espress.
n.v. poco sp.
18
tremolo rapido poss.
ben marc.
8va
immobile
poco sp.
in rilievo
spicc.
arm. nat.
c.l.t. alla punta
21
legatissimo
ten.
poss.
marc. in
pizz.
secco
arco
al tall.
non rilievo
senza colore

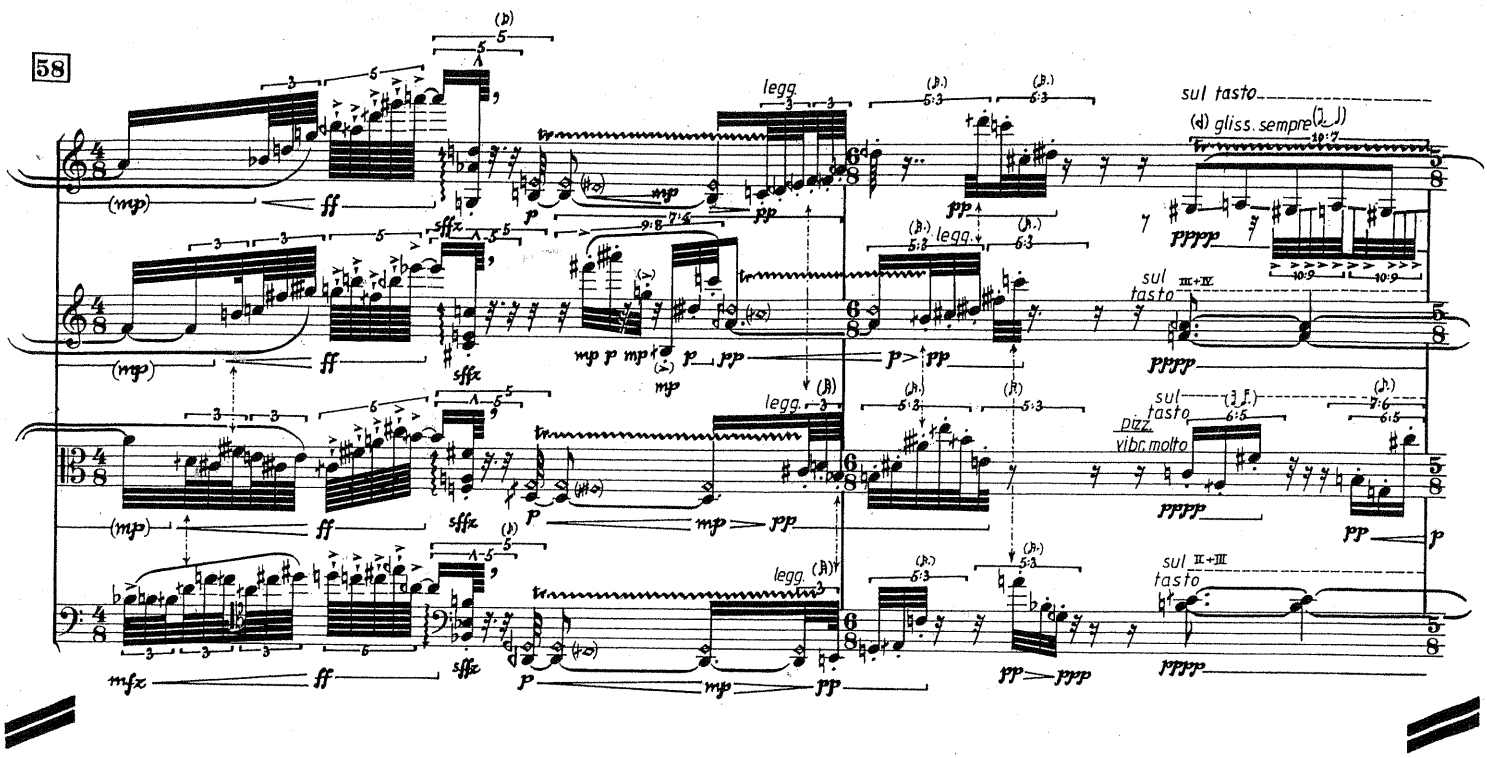

24
sempre sim.
ord.
sp.
sub.
n.v.
simile
tast.
secco
immobile
marc. in p
vibr.
gett.
meno
♪=40
27
immobile
spettrale
c.l.t.
n.v.
poco
pizz.
arco
port.
29
gliss.
c.l.t.
tast.
poco
niente

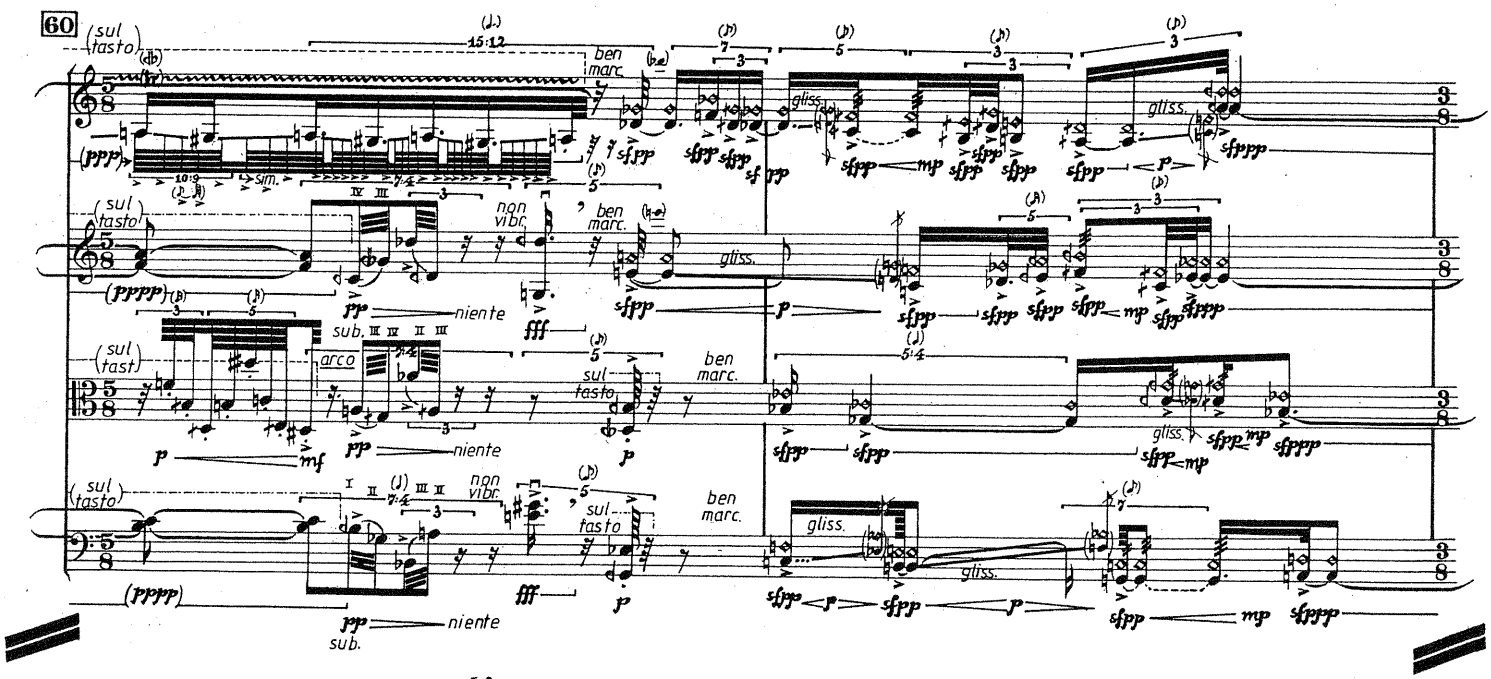

32
spettrale
deliberato e delicato
molto s.p.
tast.
al tall.
più
gliss.
marc. in mp
intensificandosi
mart.
pizz.
35
♪=60
8va
al tall.
vibr. intens.
arco
espress.
il più ff poss.
37
dolce
meno
gliss.

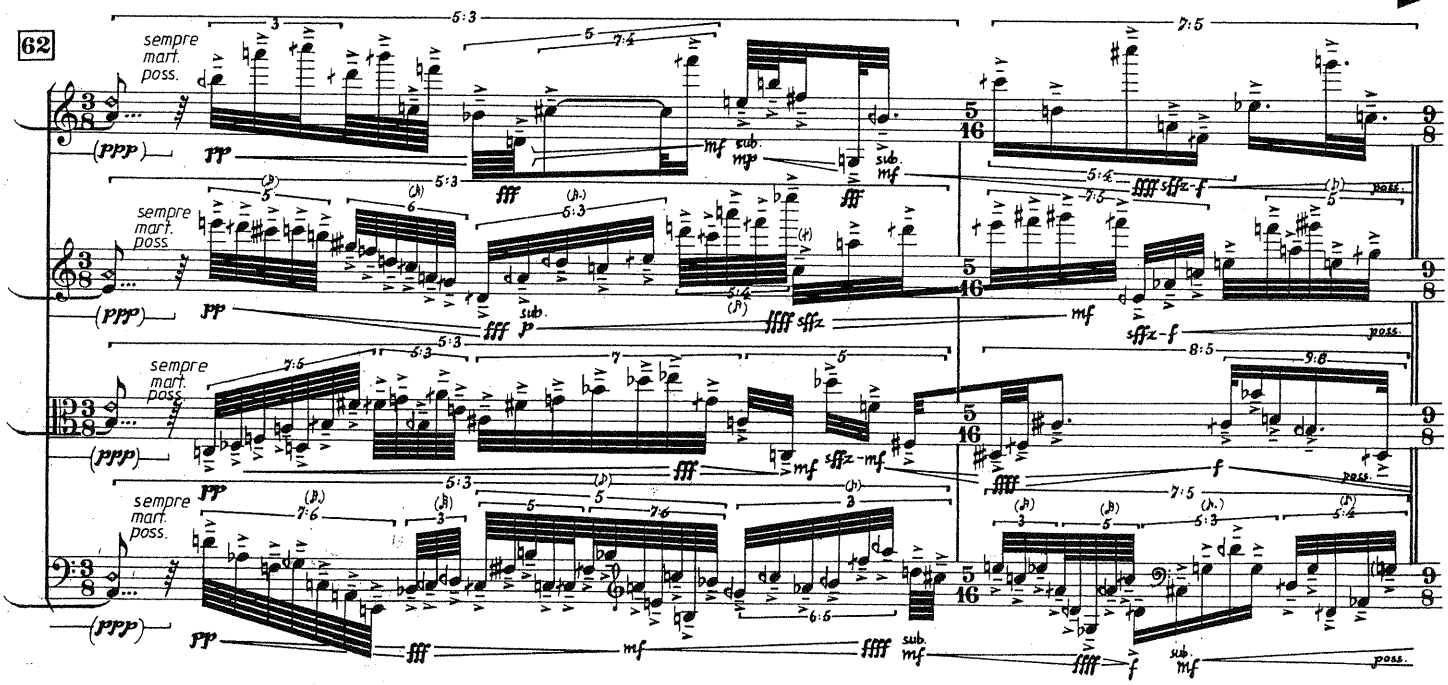

39
sempre sim.
pizz.
arco
gett.
gliss.
pochiss. vibr.
più vibr.
v.m.
sub.
meno p
41
arco
con calore
ten.
n.v.
pochiss. gliss.
poco niente
43
flautando
fuggevole
un po' in rilievo
quasi s.p.
intimo
fluido, ma senza espr.
½c.l.t.
marc. in p

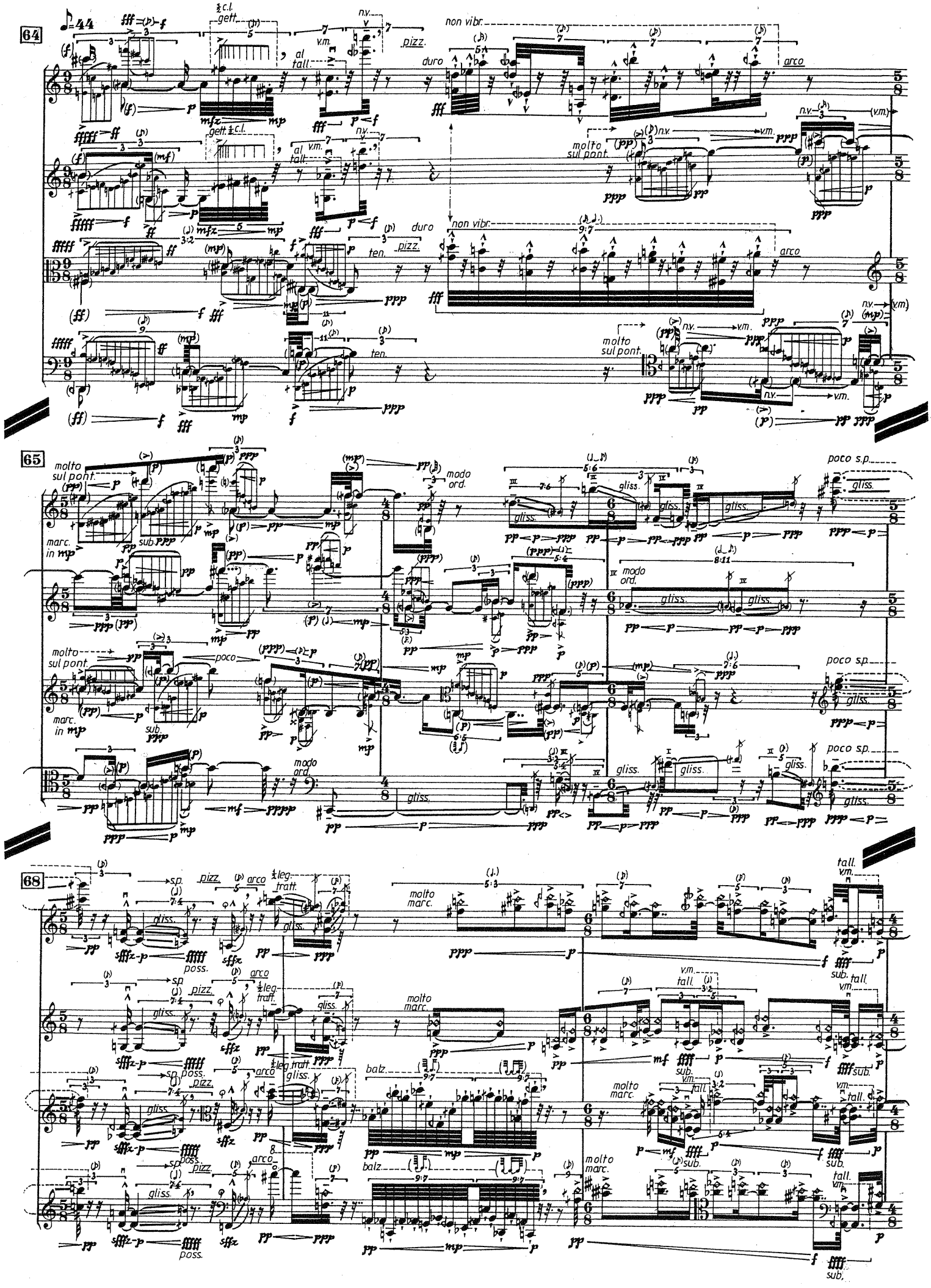

45
(quasi s.p.)
marc. in
niente
fluido, ma senza espr.
quasi s.p.
intimo
intimo un po' in rilievo
47
violente poss.
(ord.)
poco
49
♪=56 inquieto
mart.
ben marc.
molto s.p.
vibr. rapido
ancora ben marc.
n.v.
gliss.
sub.

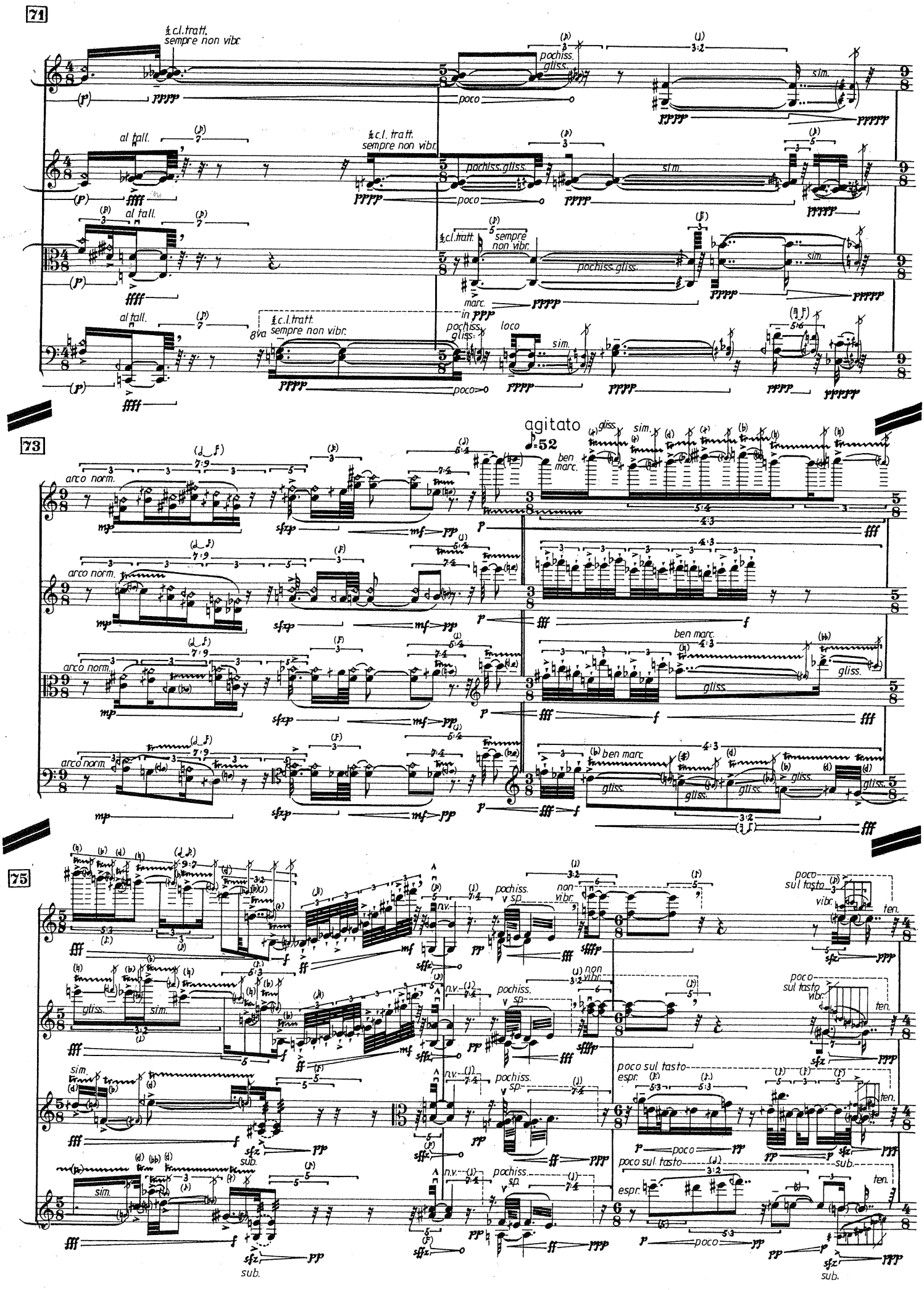

52
54
56
vibr.
ord.
con slancio
non vibr.
(molto sp.)
(vibr. rapido)
gliss.
sub.
arm. nat.
al tall.
mart.
senza colore
con calore
dolce
sul pont.
n.v.
instabile
sul tasto
8va

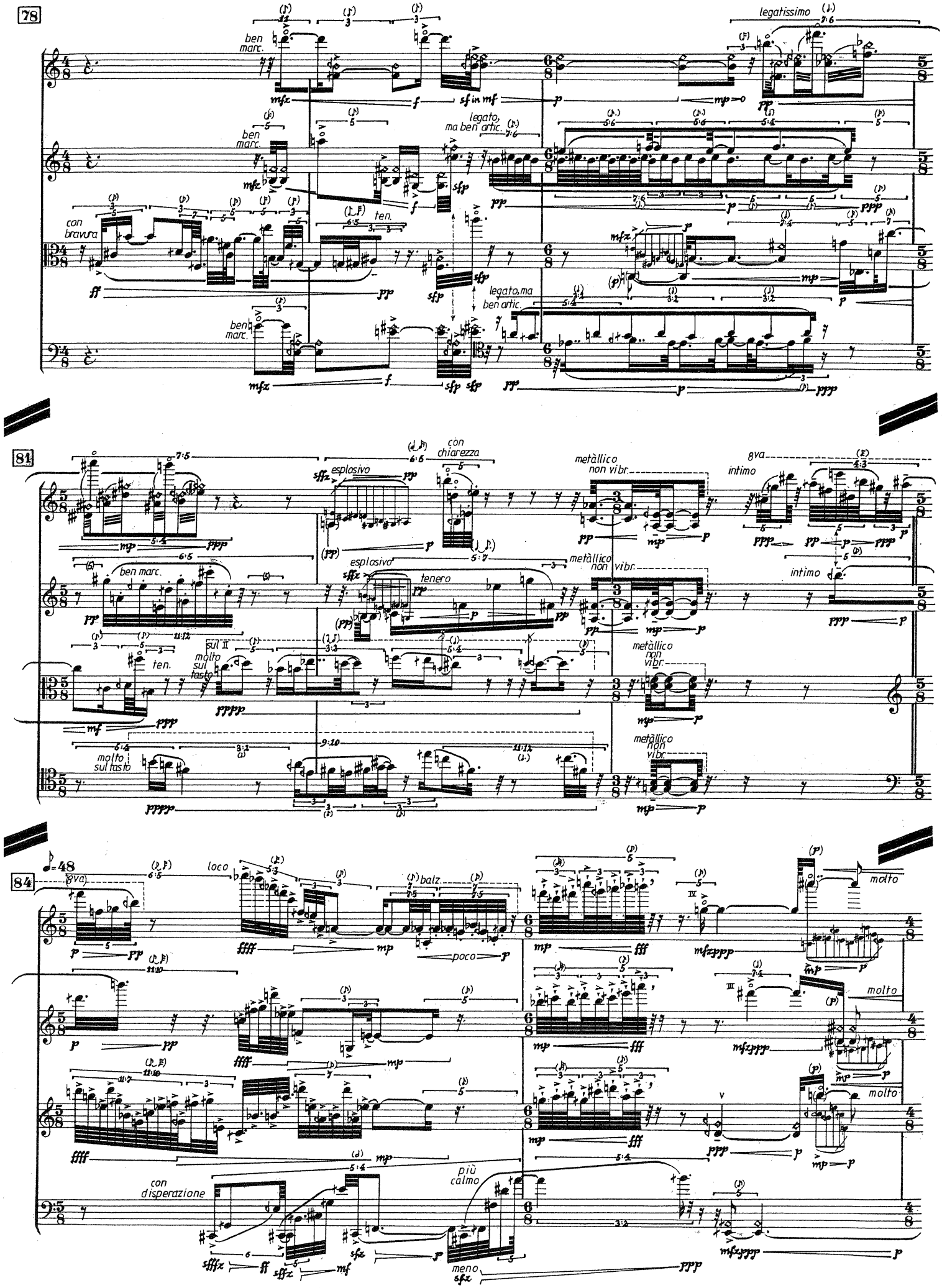

58
legg.
sul tasto
gliss. sempre
pizz.
vibr. molto

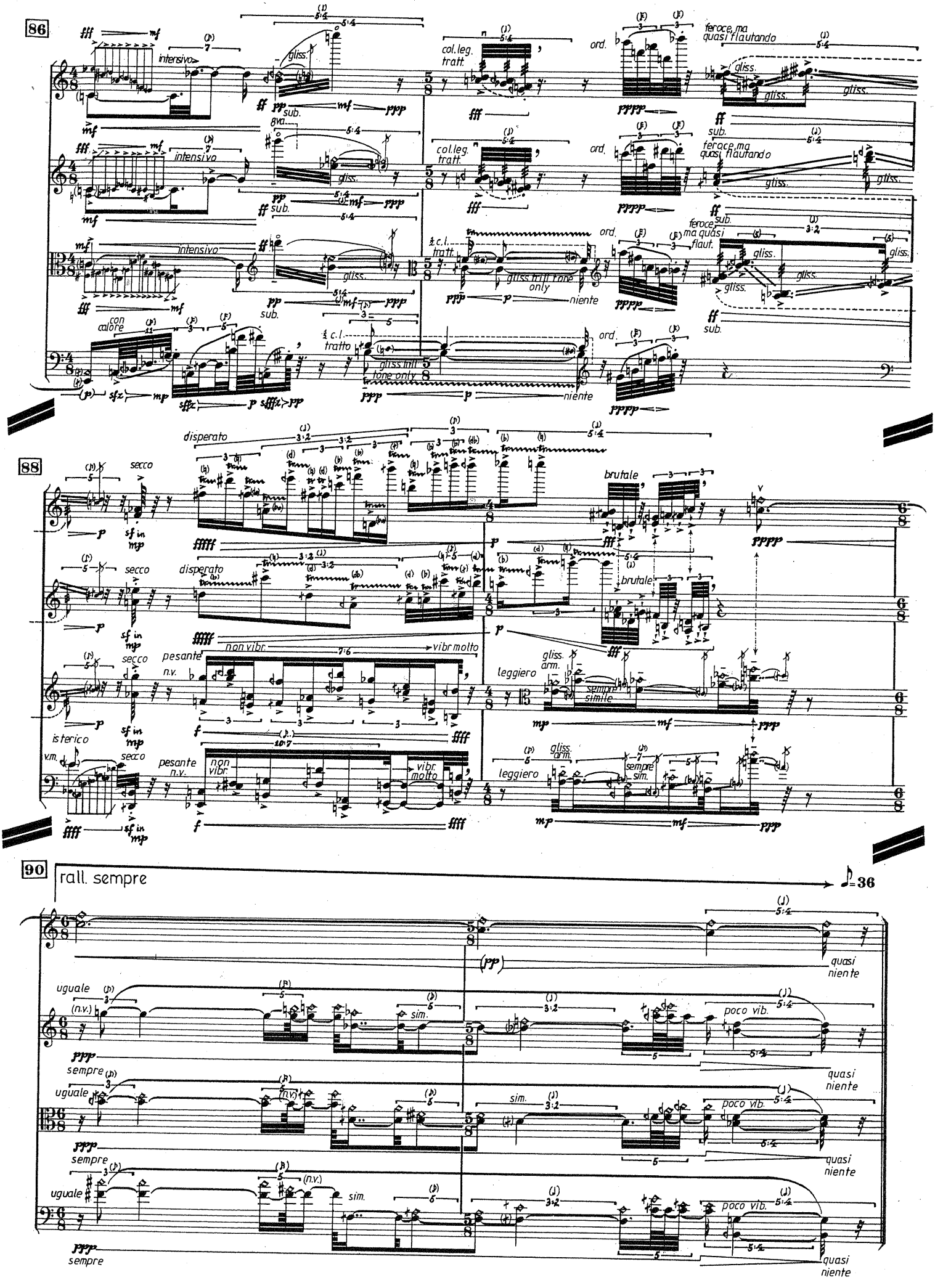

60
(sul tasto)
ben marc.
gliss.
non vibr.
sub.
arco
niente


62
sempre mart. poss.
sub.
poss.

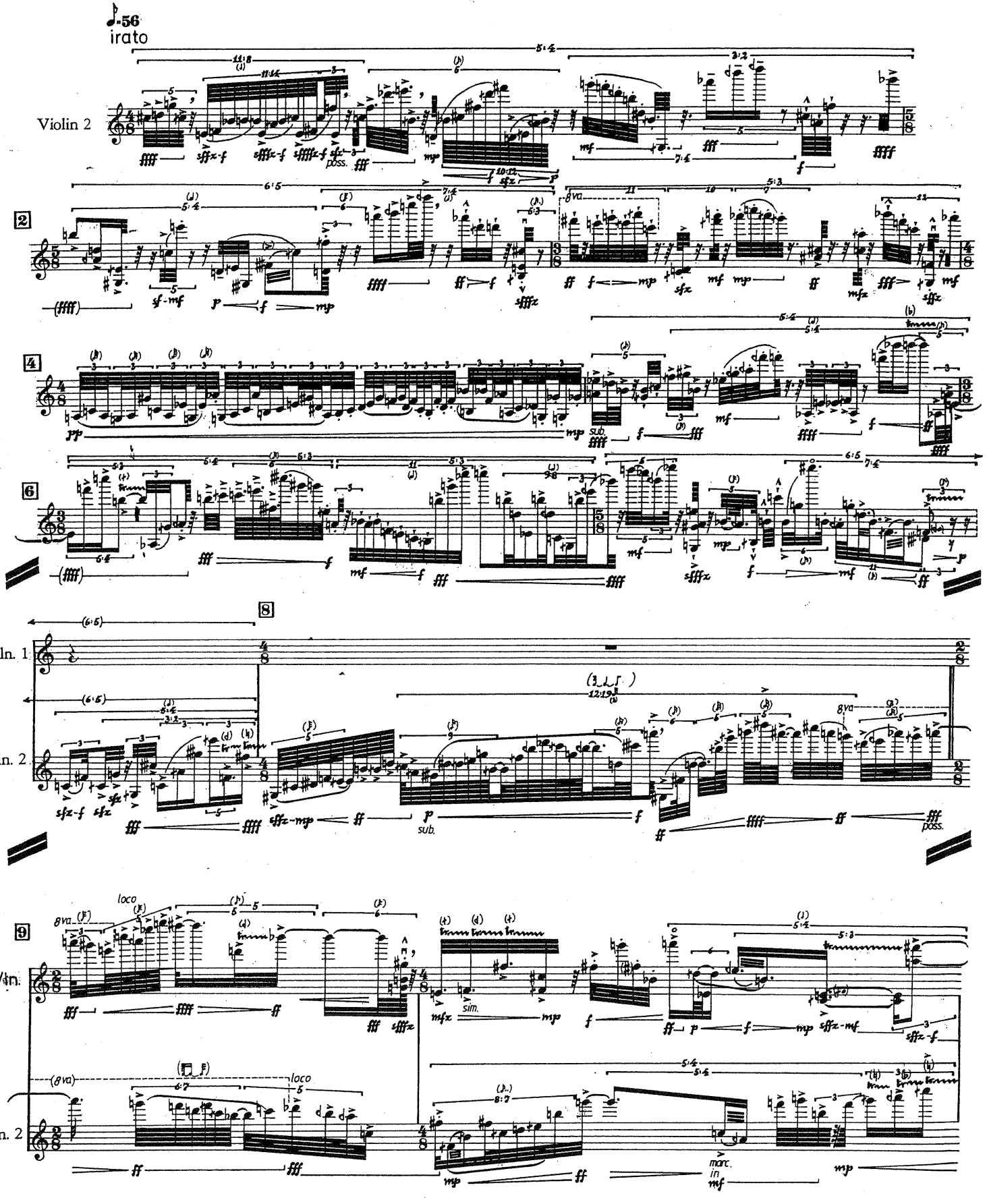

64
65
68
non vibr.
pizz.
arco
duro
molto sul pont.
ten.
poco s.p.
gliss.
modo ord.
marc. in mp
sub.
molto marc.
balz.
poss.
tall.
v.m.
sub.

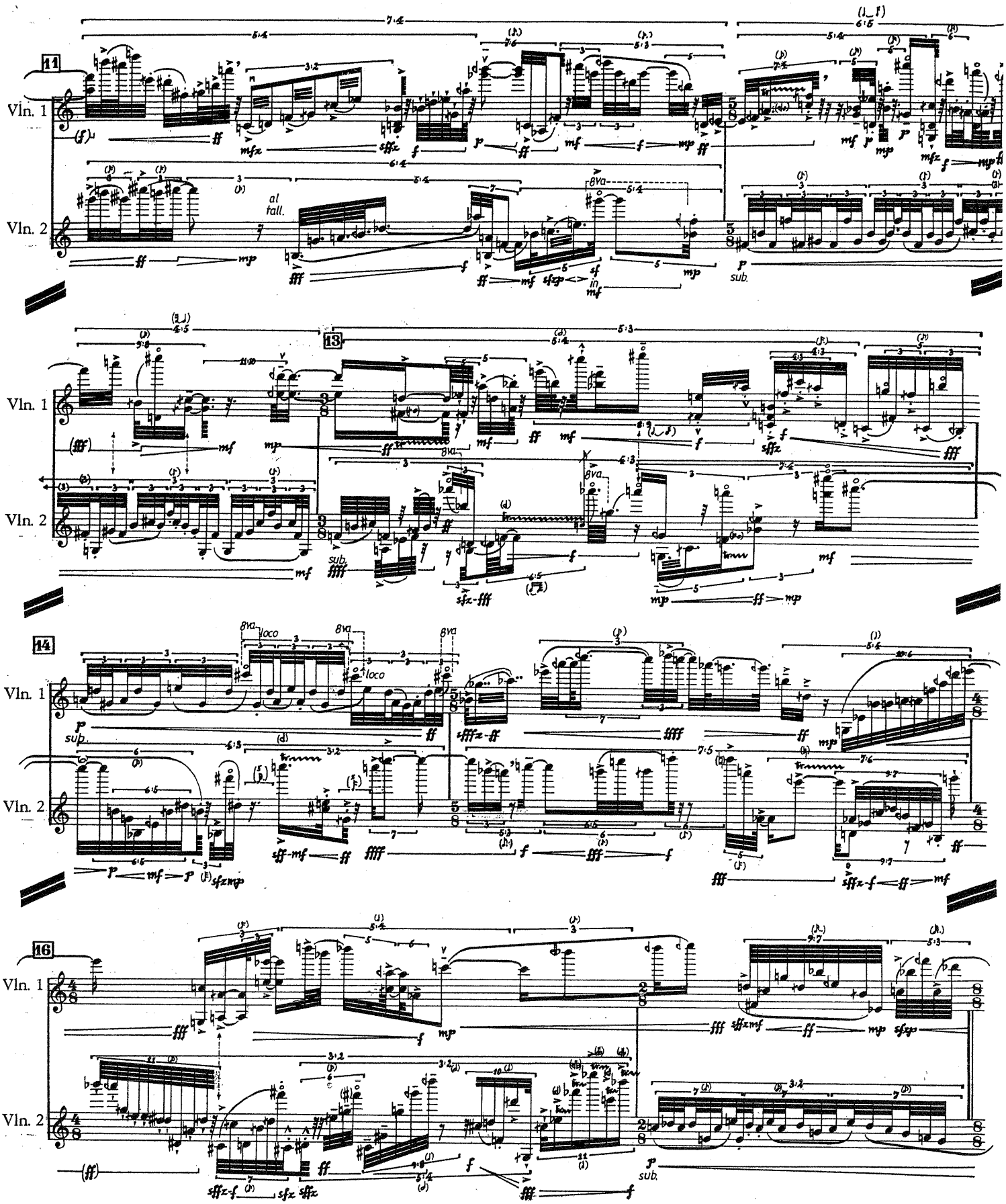

71
½ c.l. tratt. sempre non vibr.
pochiss. gliss.
poco
sim.
al tall.
½ c.l. tratt. sempre non vibr.
pochiss. gliss.
poco
sim.
al tall.
½ c.l. tratt. sempre non vibr.
pochiss. gliss.
marc. in ppp
sim.
al tall.
8va
½ c.l. tratt. sempre non vibr.
pochiss. gliss.
loco
sim.
poco
73
agitato
♪=52
arco norm.
ben marc.
gliss.
sim.
arco norm.
arco norm.
ben marc.
gliss.
arco norm.
ben marc.
gliss.
75
pochiss. sp.
non vibr.
poco sul tasto
vibr.
ten.
gliss.
sim.
pochiss. sp.
non vibr.
poco sul tasto
vibr.
ten.
sim.
pochiss. sp.
poco sul tasto
espr.
ten.
poco
sim.
pochiss. sp.
poco sul tasto
espr.
ten.
poco
sub.
sub.
sub.

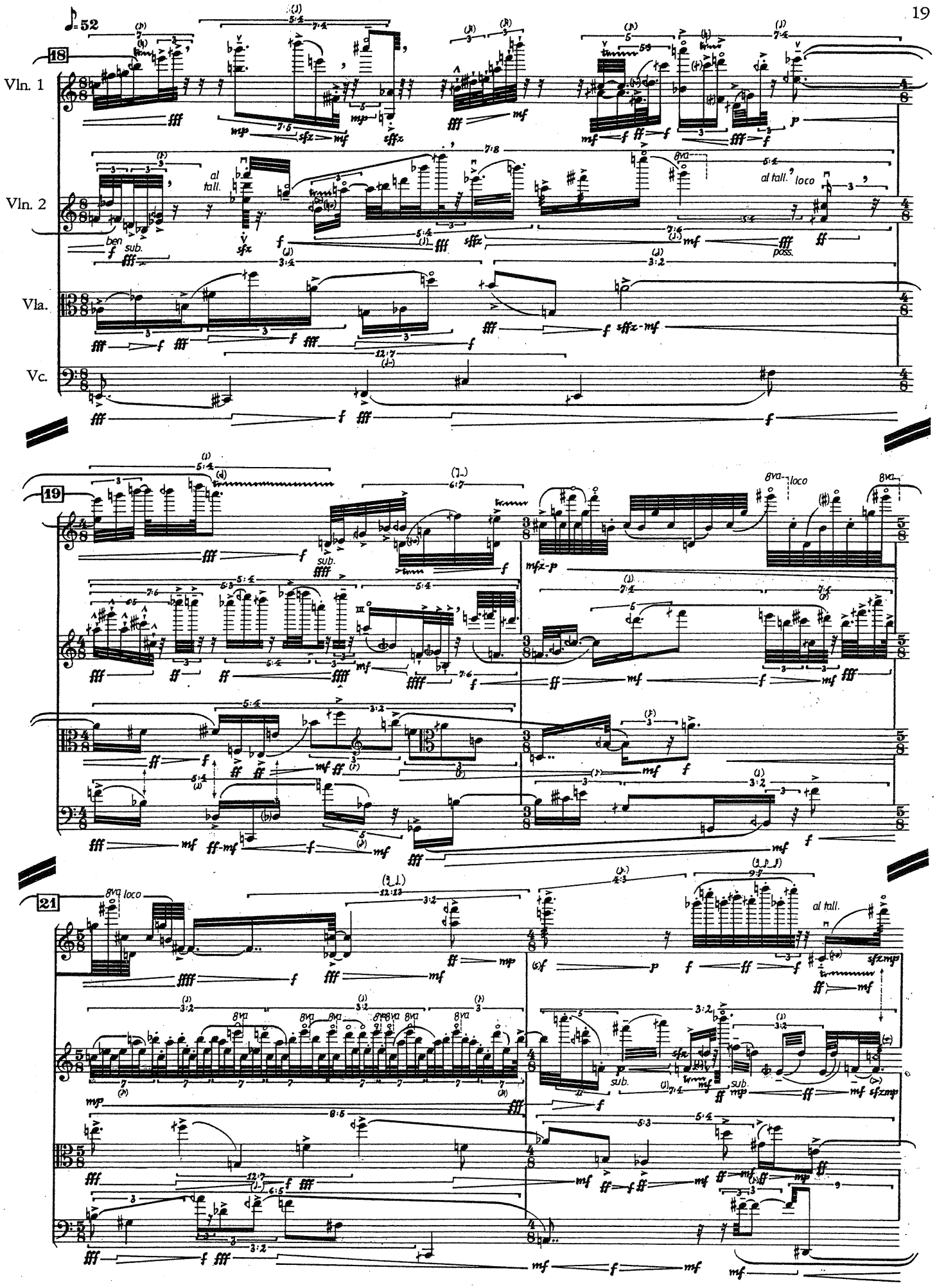

78
ben marc.
legatissimo
legato, ma ben artic.
con bravura
ten.
legato, ma ben artic.
81
con chiarezza
esplosivo
metàllico non vibr.
intimo
8va
ben marc.
esplosivo
tenero
metàllico non vibr.
intimo
ten.
sul II
molto sul tasto
metàllico non vibr.
molto sul tasto
metàllico non vibr.
84
♪=48
(8va)
loco
balz.
poco
molto
molto
molto
con disperazione
più calmo
meno

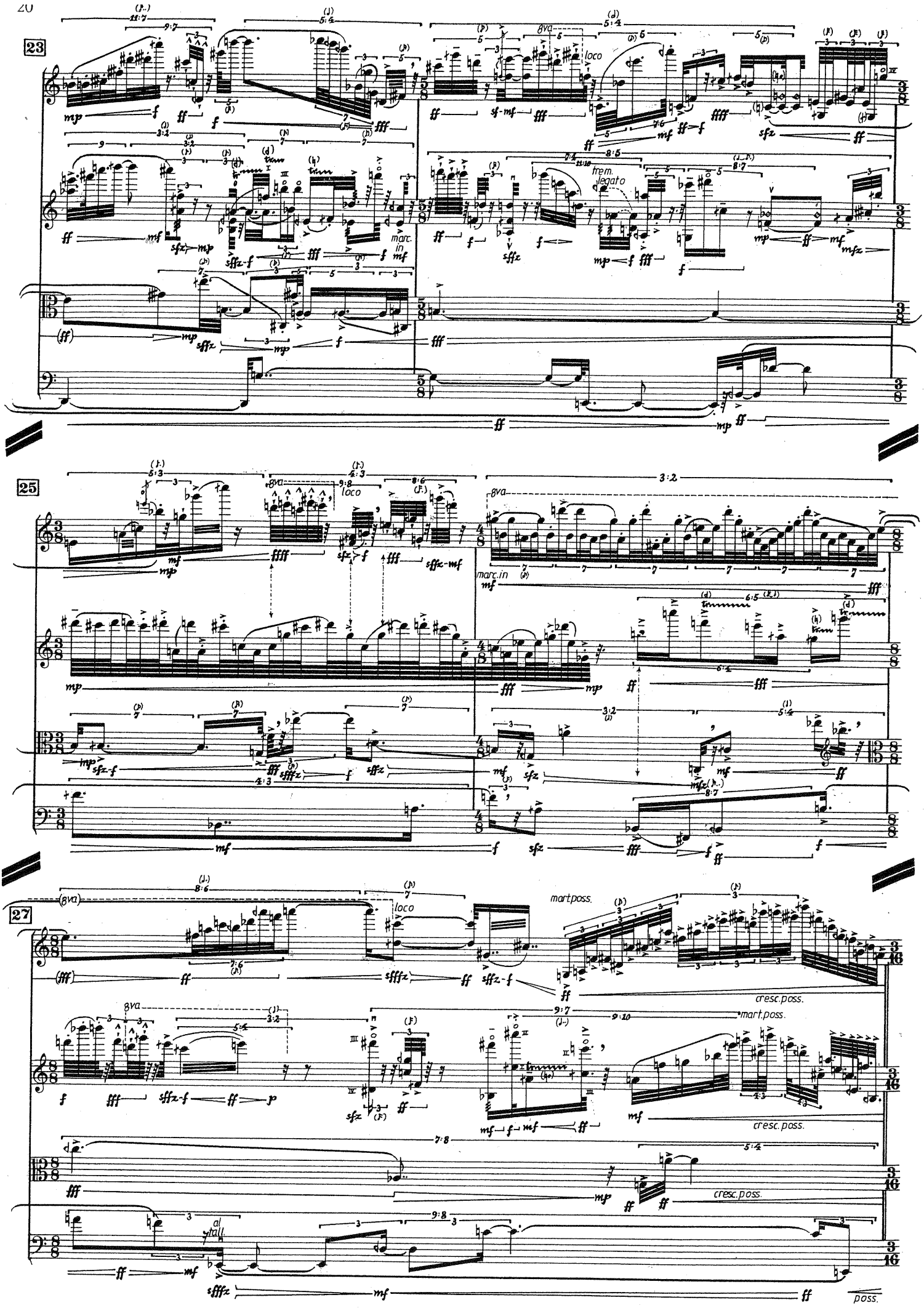

86
intensivo
gliss.
col.leg.
tratt.
ord.
feroce, ma
quasi flautando
sub.
8va
con
calore
tratto
gliss trill tone
only
niente
88
disperato
secco
brutale
non vibr.
vibr molto
pesante
n.v.
leggiero
gliss.
arm.
sempre
simile
isterico
v.m.
vibr.
molto
90
rall. sempre
= 36
uguale
(n.v.)
sim.
poco vib.
quasi
niente
sempre

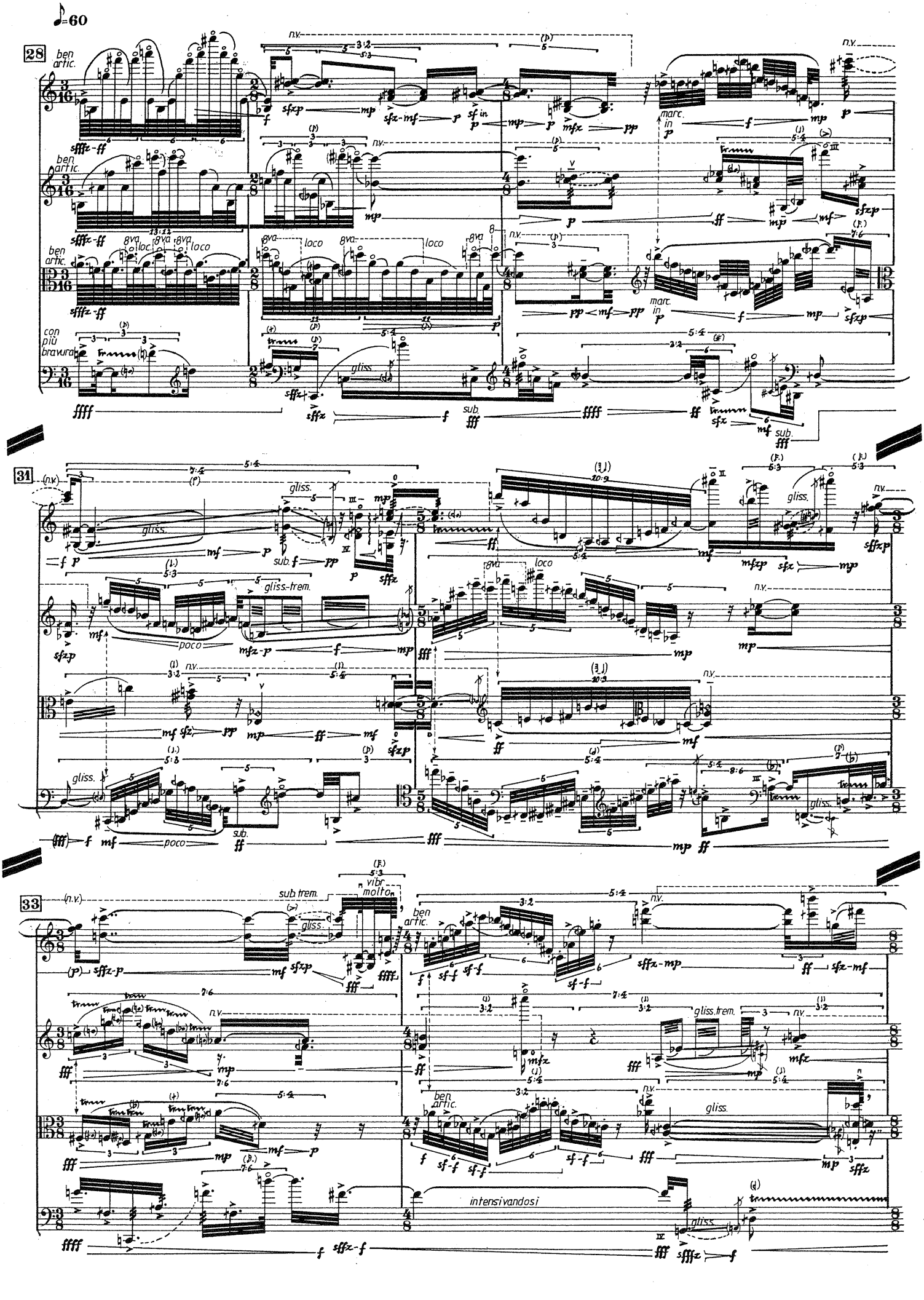
II

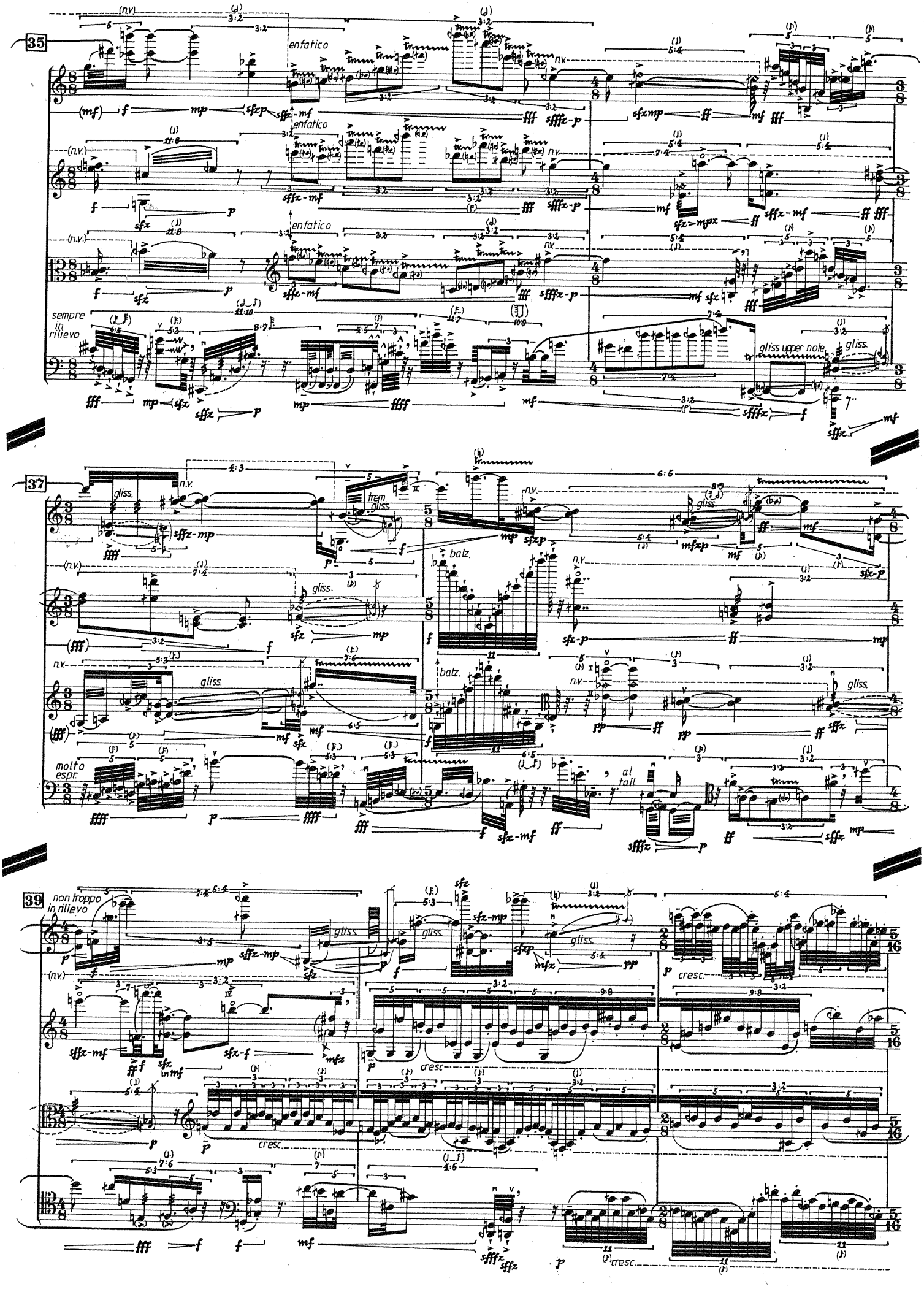

♩=56
irato
Violin 2
2
4
6
8
Vln. 1
Vln. 2
9
Vln.
Vln. 2
loco
8va
sim.
marc. in
sub.
poss.

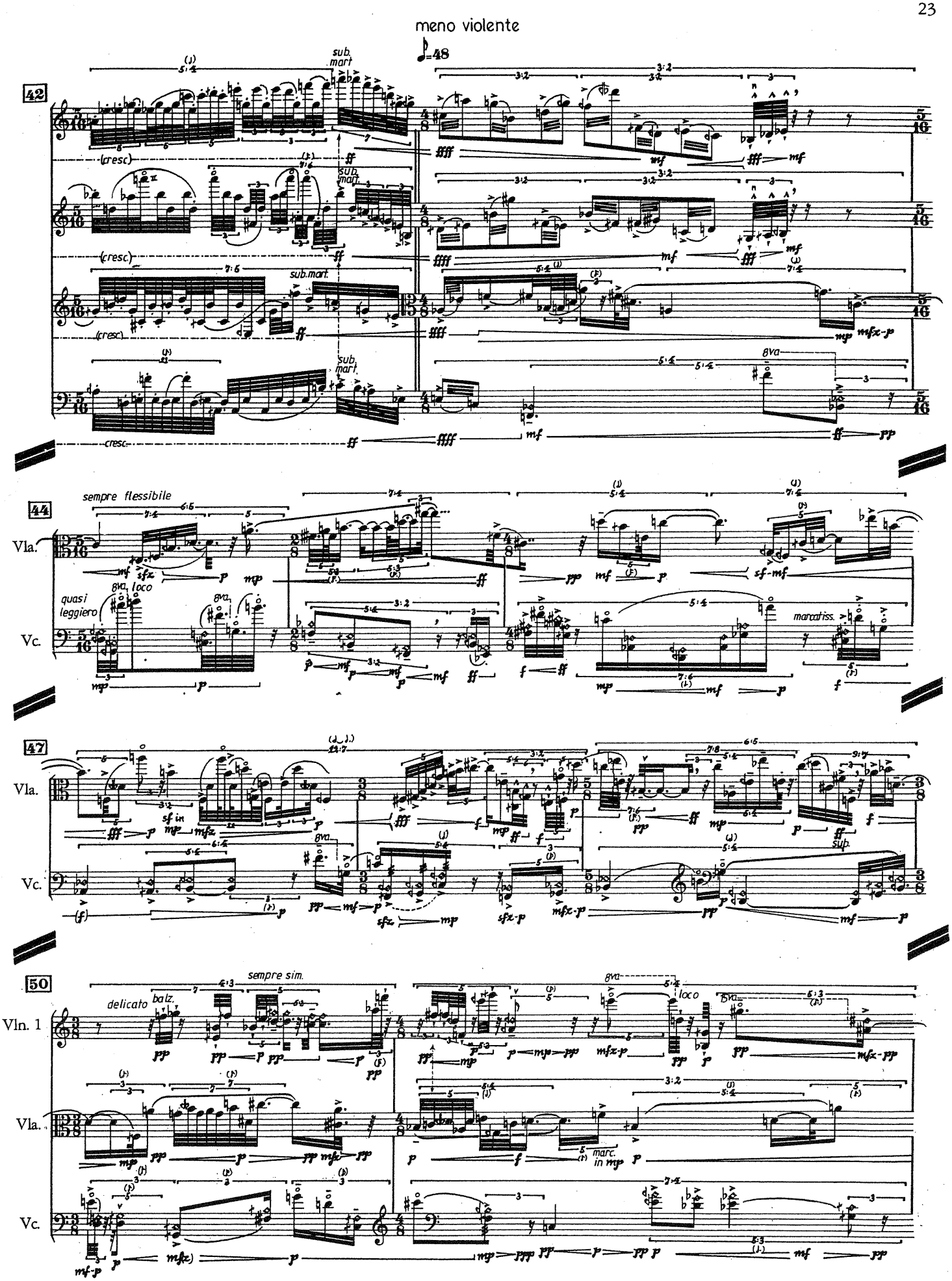

11
Vln. 1
Vln. 2
al tall.
8va
sub.
13
14
loco
16

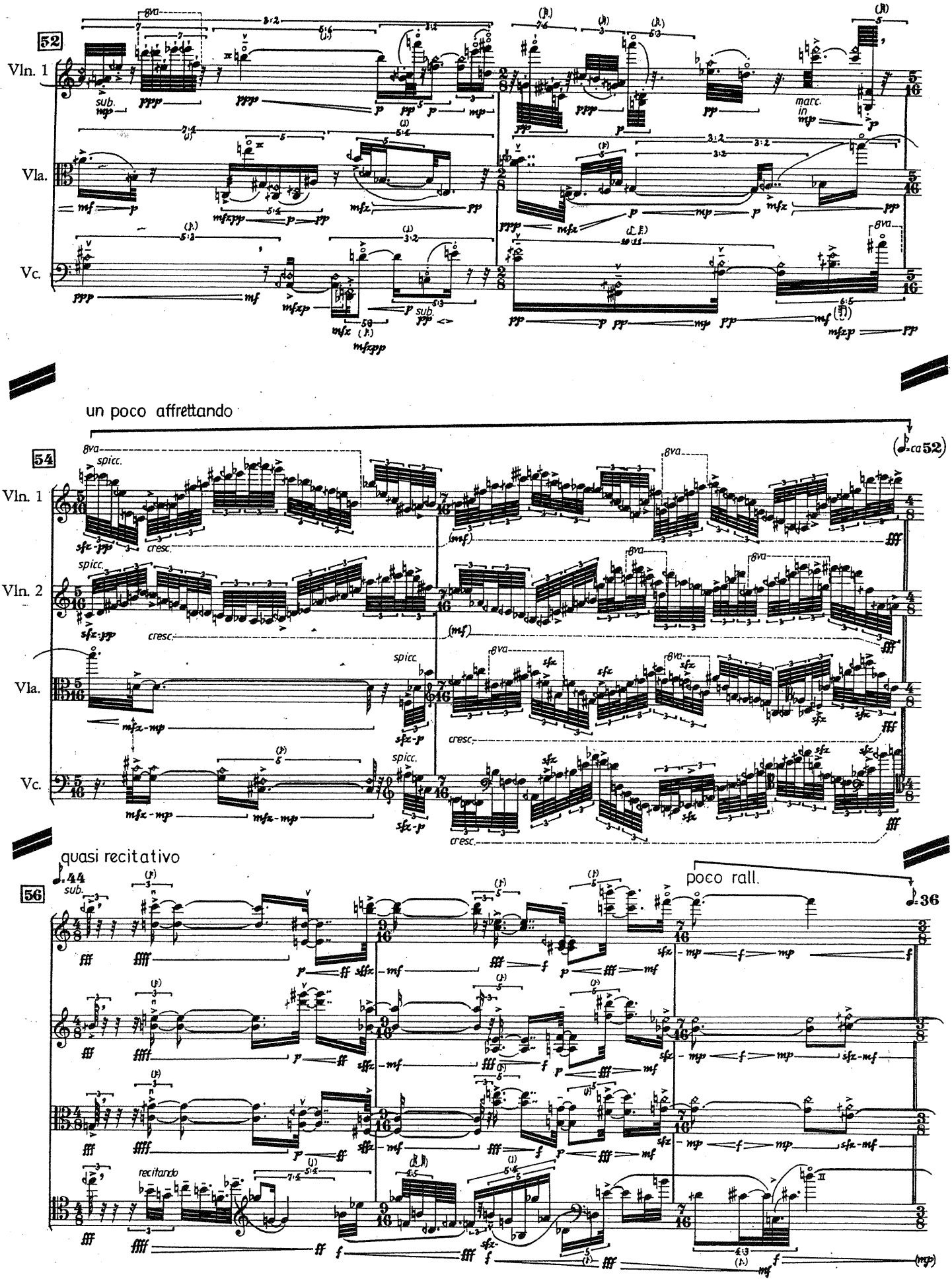

♪=52
18
Vln. 1
Vln. 2
Vla.
Vc.
al tall.
ben sub.
al tall.
loco
poss.
19
sub.
8va
loco
21
8va loco
al tall.
sub.

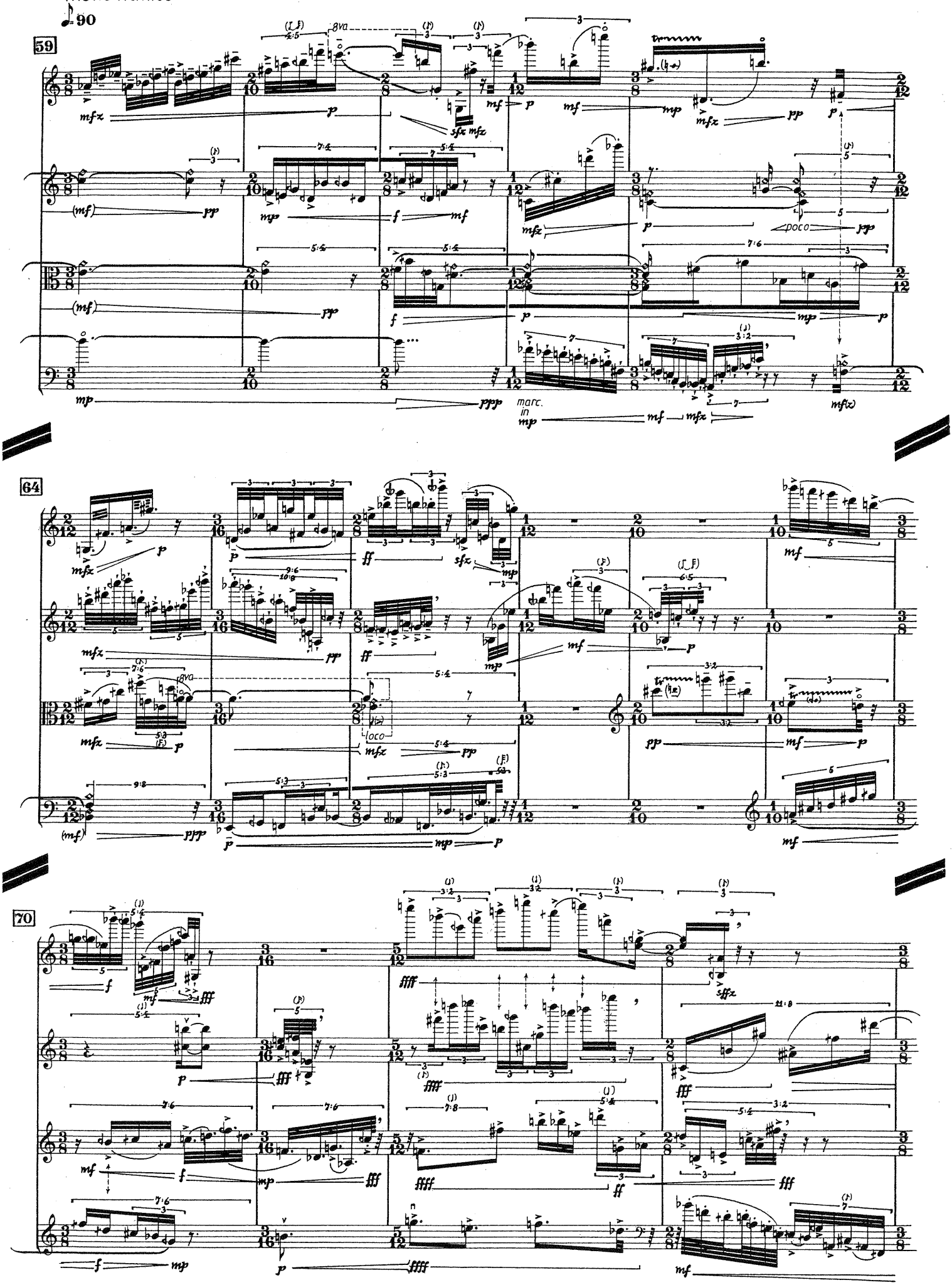

23
8va
loco
trem. legato
marc. in
25
8va
loco
marc. in
27
8va
loco
mart. poss.
cresc. poss.
mart. poss.
cresc. poss.
cresc. poss.
al tall.
poss.

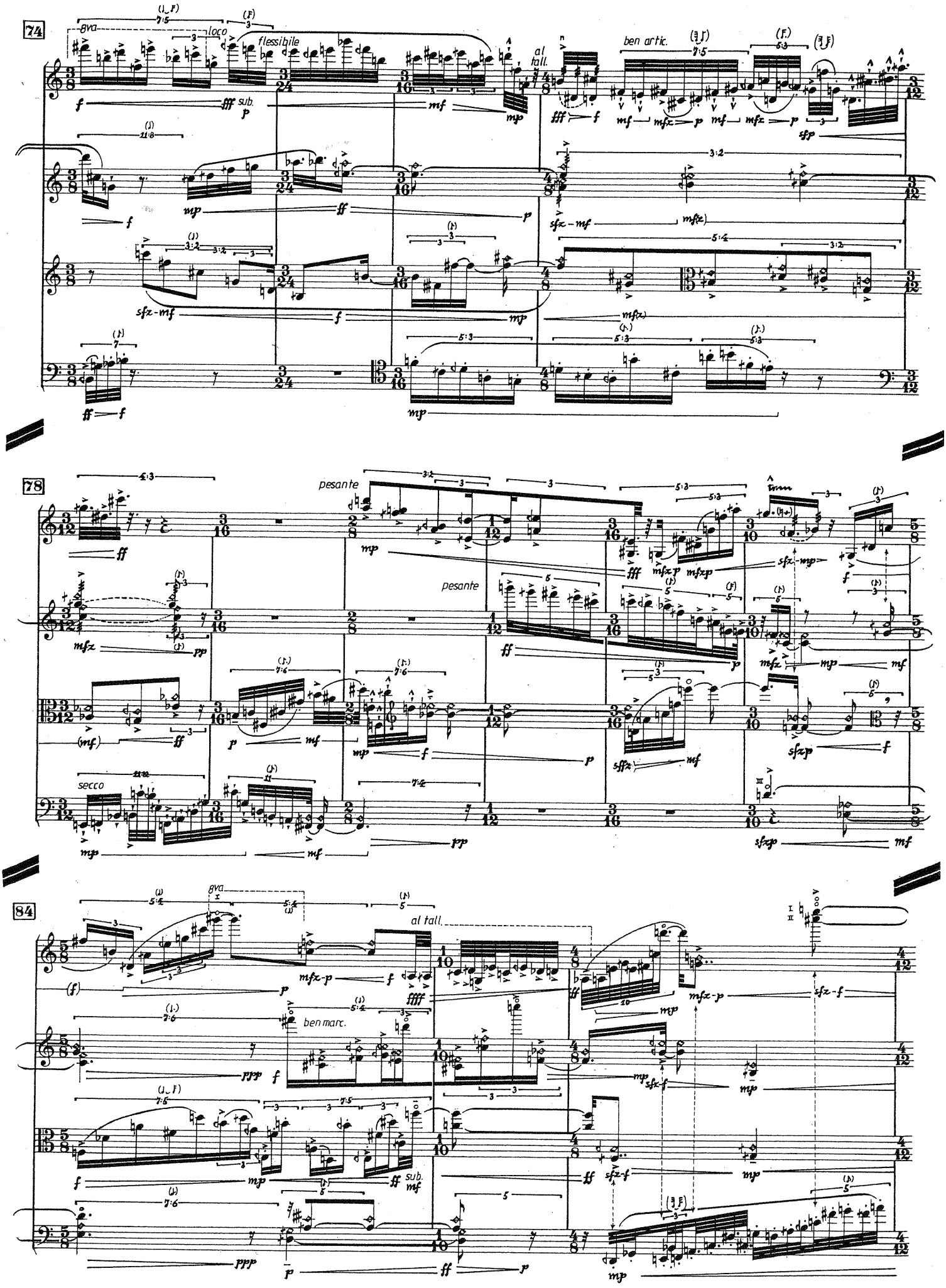

♪=60
28
ben artic.
n.v.
marc. in
con più bravura
gliss.
sub.
31
gliss.-trem.
poco
33
sub. trem.
vibr molto
intensivandosi

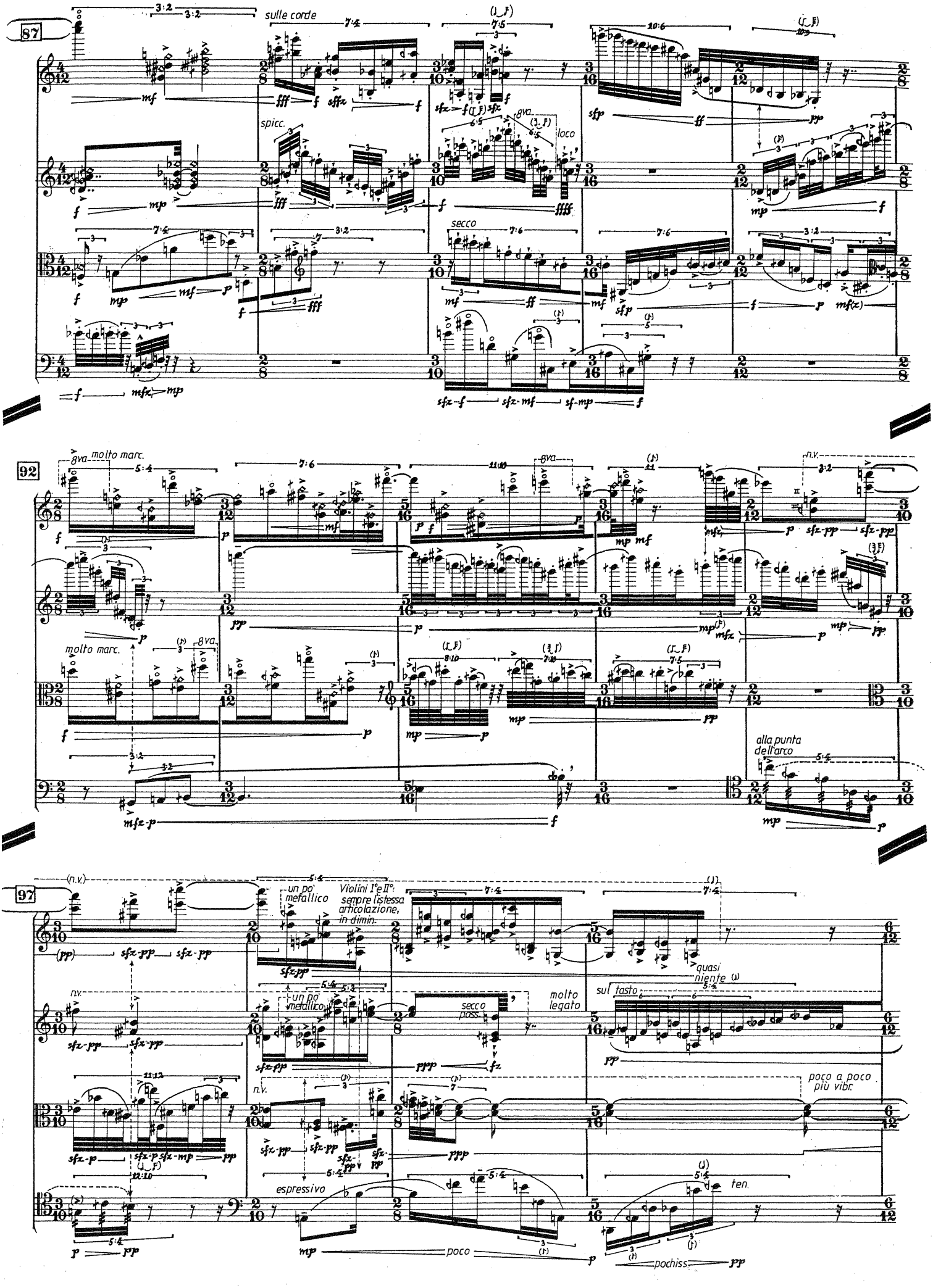

35
enfatico
enfatico
enfatico
sempre in rilievo
gliss upper note
37
gliss.
trem. gliss.
balz.
molto espr.
al tall.
39
non troppo in rilievo
cresc.

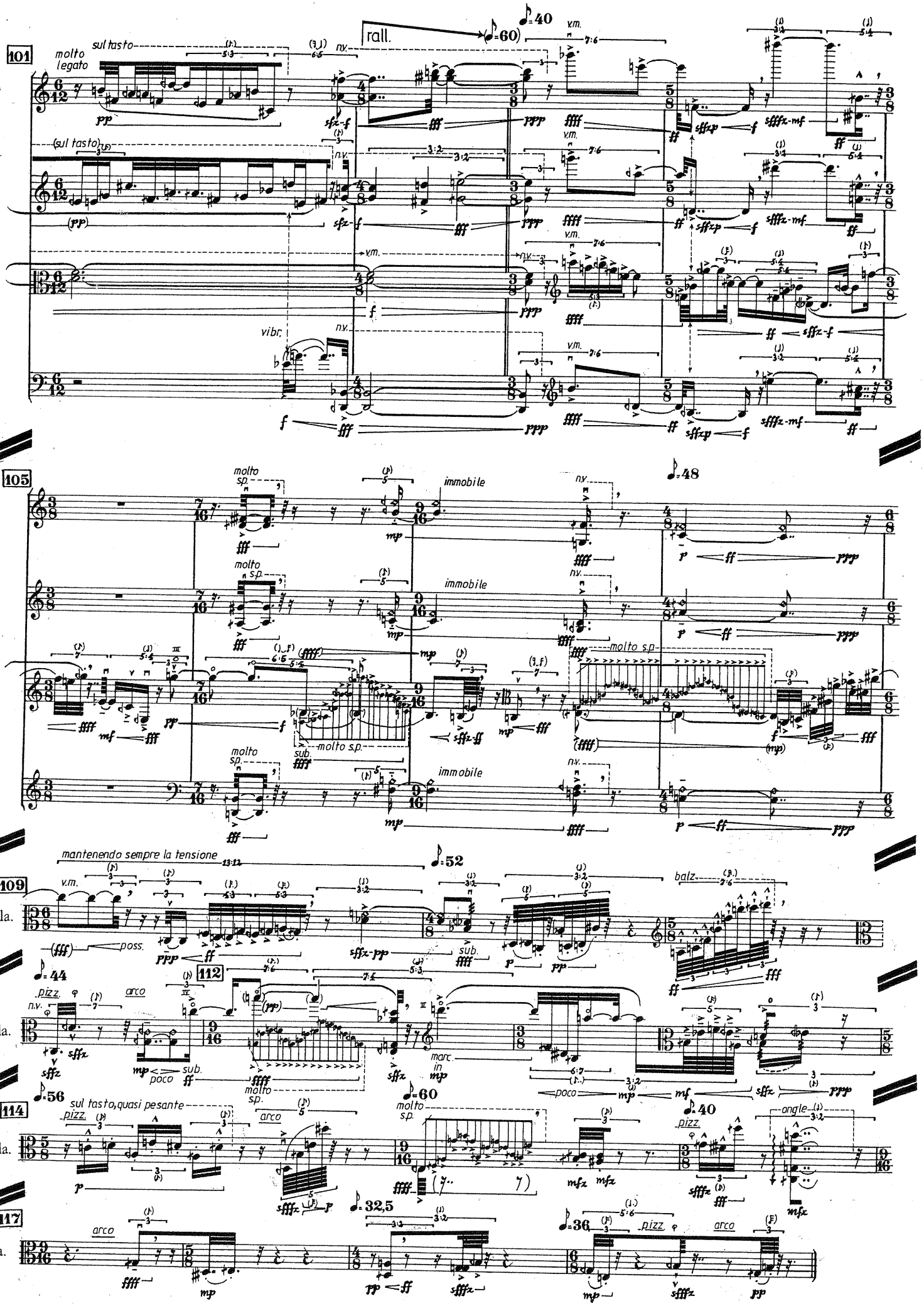

meno violente
♪=48
42
sub. mart.
(cresc.)
44
sempre flessibile
Vla.
Vc.
quasi leggiero
8va loco
marcatiss.
47
sf in
sup.
50
sempre sim.
delicato
balz.
Vln. 1
marc. in mp


52
Vln. 1
Vla.
Vc.
sub.
marc. in
un poco affrettando
54
spicc.
cresc.
Vln. 1
Vln. 2
Vla.
Vc.
quasi recitativo
56
sub.
poco rall.
recitando


molto ritmico
♩. = 90
59
64
70


74
8va
loco
flessibile
al tall.
ben artic.
sub.
78
pesante
pesante
secco
84
8va
al tall.
ben marc.
sub.


87
sulle corde
spicc.
8va
loco
secco
92
molto marc.
8va
n.v.
molto marc.
alla punta dell'arco
97
(n.v.)
un po' metallico
Violini I°e II°: sempre l'istessa articolazione, in dimin.
quasi niente
sul tasto
molto legato
secco poss.
un po' metallico
n.v.
poco a poco più vibr.
espressivo
poco
pochiss.
ten.


101
molto legato
sul tasto
rall.
(sul tasto)
vibr.
105
molto sp.
immobile
molto s.p.
sub.
mantenendo sempre la tensione
109
Vla.
poss.
balz.
112
pizz.
arco
poco
marc. in
114
sul tasto, quasi pesante
ongle
117