

BRIAN FERNEYHOUGH

THIRD STRING QUARTET

Score

EIGENTUM DES VERLEGERS · ALLE RECHTE VORBEHALTEN

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EDITION PETERS

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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.

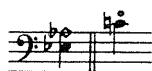
†	a quarter-tone sharp
##	three quarter-tones sharp
d	a quarter-tone flat
db	three quarter-tones flat



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 \flat to C \sharp . 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)

$\frac{1}{2}$ c.l.t. $\frac{1}{2}$ *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)

$\text{♩} = 36$

Violin 1
Violin 2
Viola
Violoncello

3

5

8

8

11 16

11 16

11 16

11 16

simile, *poco*, *vibr.*, *ord.*, *gliss.*, *p*, *mp*, *pp*, *fff*, *brutale*, *poco sp.*, *marc. in mp*

11

11

11 16

11 16

11 16

11 16

poco sp., *mfz-p*, *sfz-pp*, *pizz.*, *non vibr.*, *p*, *mp*, *ff*, *mfz*, *ppp*, *8va*, *3:2*

13

13

15 18

15 18

15 18

15 18

arco vibr., *pesante pass.*, *vibr. intensiva*, *mart.*, *pp*, *sfz-p*, *fff*, *8va*, *3:2*

15 $\text{♩} = 32,5$

18

21

24

Musical score for measures 24-27, featuring five staves with complex notation, dynamics, and performance instructions. The score includes markings such as "sempre slm.", "sp.", "ord.", "ppp", "mfz", "marc. in p", "vibr.", "simita", "fast", "secco", "immobilita", "gett.", and "n.v.". The tempo is indicated as $\text{♩} = 40$.

27

Musical score for measures 27-30, featuring five staves with complex notation, dynamics, and performance instructions. The score includes markings such as "immobilita", "sub", "mfz", "ppp", "vibr.", "gett.", "sp.", "poco", "marc. in p", "spettrale", "c.l.t.", "n.v.", "pizz.", "arco", "part.", "mf", "pp", "mp", and "p".

28

Musical score for measures 28-31, featuring five staves with complex notation, dynamics, and performance instructions. The score includes markings such as "gliss.", "poco", "pp", "sfzpp", "ff", "ppp", "c.l.t.", "spettrale", "n.v.", "f", "fast", "arca", "pizz.", "n.v.", "ppppp", "p", "poco", "mf", "p", "spettrale", "c.l.t.", "n.v.", "sfzpp", "mfzpp", "niente", and "mfzpp".

32

spettrale (1) 3:2 (2) 5 (3) 3 (4) 2:6 (5) 12:10

al clt. n.v. *mf* *mp* *mfz-p* *ff* *pp* *al tall.* *molto sp.* *fast*

gliss. *mp* *marc. in mp* *p* *piu f* *fx-p* *fx-p* *ff* *vibr.* *intensificandosi* *f* *fff* *mart.* *sub.* *fff* *mp* *spettrale* (1) 9:5 (2) 3

ppp *pp* *mf* *ppp* *mart.* *pizz.* (1) 9 (2) 9

spettrale *al clt. n.v.* (1) 3 (2) 3 (3) 3 (4) 3

mp *marc. in mf* *p*

35

spettrale *al tall.* *pp* *mf* *pp* *mp* *fff* *mp* *fff* *8va* *fff*

al tall. *vibr. intens.* *fff* *mp* *fff*

arco *mp* *ppp* *vibr. intens.* *il piu ff poss.* *mp* *espress.* *f* *3:2*

mp *ppp* *al tall.* *vibr. intens.* *fff* *p* *(f)*

mp *ppp* *fff*

37

al tall. *fff* *fff* *dolce* *pp* *meno p* *dolce* *pp* *meno p*

fff *fff* *pp* *meno p*

pizz. *gliss.* *gliss.*

(mf) *fff* *ff* *fff* *ff* *fff* *ffz* *ffz*

39

sempre sim. (pizz.) arco gett (pizz.) gliss.

(ffff) pochiss. vibr. più vibr. f sub. fff (pizz.) arco gett (pizz.) gliss.

(meno p) mp pochiss. vibr. più vibr. f sub. fff (pizz.) arco gett (pizz.) gliss.

fff ff sffz ff sffz sffz arco gett (pizz.) gliss. mfx (pizz.) pp sffz

41

arco con calore 3:2 3:2 3:2 5:4 5:4 ten.

fff ff f ff mf f p mfx ppp

(fff) pp poco niente

(fff) pp pochiss. gliss. poco niente

arco v.m. n.v. pochiss. gliss. poco niente

43

flautando fuggevole 3 3 3 3 un po' in rilievo quasi sp. intimo (p) niente

pp mp pp pppp ppp niente

flautando fuggevole pp mp pp intimo quasi sp. ppp

flautando fuggevole pp mp pp fluido, ma senza espr. scilicet (p) (p) (p) ppp ppp ppp ppp ppp ppp

flautando fuggevole pp mp pp fluido, ma senza espr. scilicet (p) (p) (p) ppp ppp ppp ppp ppp ppp

ppp un po' in rilievo pp ppp pp ppp marc. in p

52

52

5-4 7:4 (l) vibr. con slancio (p) 5 10:9 10:9

pp *mf* *fff* *f* *p*

(molto sp.) (vibr. rapido) (p) (b) non vibr. (p) vibr. (b) (p) vibr. (b)

gliss. (molto) gliss. (p) non vibr. (p) vibr. (b) con slancio sub. (p) vibr. (b)

(PPP) (sub.) (p) non vibr. (p) sub. (b) vibr. con slancio (p) vibr. (b)

pp *fff* *fff* *f* *p*

5-4 (l) 3 (p) *ppp* *pp* *fff* *fff* *f* *p*

54

54

(p) 3 (h) (p) 5 (p) 5-4 (p) 3

mp sub. *fff* (h) *mf* *arm.nat.* *al. tall.* *gliss.* *fff* sub. *mart.* *fff* sub. *al. tall.* *gliss.* *fff* sub. *al. tall.* *gliss.* *fff* sub. *al. tall.* *gliss.* *fff* sub.

(p) (p) *mp* sub. *fff* (p) *mf* *arm.nat.* *al. tall.* *gliss.* *fff* sub. *al. tall.* *gliss.* *fff* sub. *al. tall.* *gliss.* *fff* sub.

(p) (p) *mp* sub. *fff* (p) *mf* *arm.nat.* *al. tall.* *gliss.* *fff* sub. *al. tall.* *gliss.* *fff* sub. *al. tall.* *gliss.* *fff* sub.

(p) (p) *mp* sub. *fff* (p) *mf* *arm.nat.* *al. tall.* *gliss.* *fff* sub. *al. tall.* *gliss.* *fff* sub. *al. tall.* *gliss.* *fff* sub.

56

56

senza colore (l) (h) 8:9 (d) 3:2 dolce (p) (h) (h) (h) (h) (h)

mfce *pp* *pp* *pp* *sub. ff mp*

senza colore (l) sul pont. instabile (h) dolce (h) *mp*

mfce *pp* *pppp* *pp* *pppp* *mp*

senza colore (h) &c.l.f. sul faso (d) dolce (h) *mp*

mfce *pp* *ppp* (d) *mp*

senza colore (l) instabile (h) dolce (h) *mp*

mfce *pp* *pppp* *pp* *pppp* *mp*

58

Musical score for system 58, featuring four staves. The notation includes complex rhythmic patterns with triplets and sixteenth notes. Dynamic markings range from *mp* to *fff*. Performance instructions include *legg*, *sul tasto*, and *gliss. sempre*. Fingerings and articulation marks are present throughout.

60

Musical score for system 60, featuring four staves. This system includes performance techniques such as *gliss.*, *non vibr.*, and *ben marc.*. Dynamic markings include *pppp*, *fff*, and *mp*. The notation shows intricate rhythmic structures and fingerings.

62

Musical score for system 62, featuring four staves. This system is characterized by sustained notes and dynamic contrast, with markings such as *sempre mart. poss.*, *mf sub. mpe*, and *fff*. The notation includes complex rhythmic patterns and fingerings.

71

Musical score for measures 71-72, featuring four staves. The score includes various dynamics such as *pppp*, *fff*, *poco*, *sim.*, and *marc.*. Performance instructions include *al fall.*, *cl. tratt.*, *sempre non vibr.*, *pochiss. gliss.*, and *in loco*. The music is written in 8/8 time and includes complex rhythmic patterns and fingerings.

73

Musical score for measures 73-74, featuring four staves. The score includes various dynamics such as *mp*, *sfzp*, *mf*, *pp*, *p*, *fff*, and *f*. Performance instructions include *arco norm.*, *agitato*, *ben marc.*, and *gliss.*. The music is written in 8/8 time and includes complex rhythmic patterns and fingerings.

75

Musical score for measures 75-76, featuring four staves. The score includes various dynamics such as *fff*, *mf*, *pp*, *sfz*, *ppp*, *f*, and *pp*. Performance instructions include *poco sul tasto*, *non vibr.*, *ten.*, *sub.*, *espr.*, and *sim.*. The music is written in 8/8 time and includes complex rhythmic patterns and fingerings.

11

Vln. 1
Vln. 2

al fall.

13

Vln. 1
Vln. 2

14

Vln. 1
Vln. 2

loco

16

Vln. 1
Vln. 2

52

Vln. 1

Vln. 2

Vla.

Vc.

19

21

23

Musical score for system 23, measures 1-16. The score is written for piano, violin, and cello. It features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from *mp* to *fff*. Articulations include accents, slurs, and *loco* markings. Fingerings and bowings are indicated throughout. The piano part includes a *trém. legato* section. The system concludes with a double bar line and a repeat sign.

25

Musical score for system 25, measures 1-16. The score is written for piano, violin, and cello. It features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from *mp* to *fff*. Articulations include accents, slurs, and *loco* markings. Fingerings and bowings are indicated throughout. The piano part includes a *trém. legato* section. The system concludes with a double bar line and a repeat sign.

27

Musical score for system 27, measures 1-16. The score is written for piano, violin, and cello. It features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from *mp* to *fff*. Articulations include accents, slurs, and *loco* markings. Fingerings and bowings are indicated throughout. The piano part includes a *trém. legato* section. The system concludes with a double bar line and a repeat sign.

♩=60

28

ben artic. *n.v.* *f* *sfz* *mp* *sfz-mf* *p* *sf in* *mp* *p* *mfz* *pp* *marc. in p* *f* *mp* *p*

sffz-ff *ben artic.* *mp* *n.v.* *p* *ff* *mp* *mf* *sfz* *f*

sffz-ff *ben artic.* *8va loc.* *8va loc.* *loco* *loco* *8va* *n.v.* *pp* *mf* *pp* *marc. in p* *f* *mp* *sfz*

con più bravura *ffff* *sffz* *f* *sub* *fff* *ffff* *ff* *trumm* *sfx* *mf sub.* *fff*

31

n.v. *f* *p* *gliss.* *mf* *p* *sub f* *pp* *p* *sffz* *ff* *gliss.* *ff* *gliss.* *mf* *mfz* *sfz* *mp* *n.v.* *sfz* *pp* *mp* *ff* *mf* *sfz* *pp* *mp* *ff* *mp* *mp*

mfz *poco* *mfz-p* *f* *mp* *fff* *mp* *mp* *mp* *mp* *mp* *mp*

mf sfz *pp* *mp* *ff* *mf* *sfz* *pp* *mp* *ff* *mp* *mf* *mp* *mp* *mp*

gliss. *f* *mf* *poco* *sub.* *fff* *fff* *mp ff*

33

n.v. *sub trem.* *gliss.* *ben artic.* *f* *sf-f* *sf-f* *sf-f* *sf-f* *sfz-mp* *ff* *sfz-mf*

mfz *poco* *trumm* *n.v.* *mp* *ff* *mp* *ff* *mfz* *gliss. trem.* *mp* *mfz* *mp* *mp* *mp* *mp* *mp* *mp*

mfz *pp* *mp* *ff* *mf* *sfz* *pp* *mp* *ff* *mp* *mfz* *mp* *mp* *mp* *mp*

ffff *f* *sfz-f* *fff* *sffz* *f* *fff* *sffz* *f*

intensivandosi

35

enfatico

(mf) *f* *mp* *sfz* *sffz* *mf* *fff* *sffz* *p* *sfz* *mp* *ff* *mf* *fff*

(n.v.) *f* *sffz* *mf* *fff* *sffz* *p* *mf* *sfz* *mp* *ff* *sffz* *mf* *fff*

(n.v.) *f* *sffz* *mf* *fff* *sffz* *p* *mf* *sfz* *mp* *ff* *sffz* *mf* *fff*

sempre in rilievo *fff* *mp* *sfz* *sffz* *p* *mp* *fff* *mf* *fff* *sffz* *f* *sffz* *mf*

gliss upper note gliss

37

gliss *n.v.* *sffz* *mp* *fff* *p* *f* *mp* *sfz* *mp* *ff* *mf* *mp*

(n.v.) *fff* *f* *sfz* *mp* *f* *mp* *sfz* *p* *ff* *mp*

(n.v.) *gliss* *mp* *f* *mp* *sfz* *p* *ff* *mp*

(n.v.) *gliss* *mf* *sfz* *mf* *f* *mp* *sfz* *p* *ff* *mp*

molto espr. *fff* *p* *fff* *fff* *f* *sfz* *mf* *ff* *sffz* *p* *ff* *sffz* *mp*

balz *n.v.* *mp* *sfz* *mp* *ff* *mf* *mp*

al tall

39

non troppo in rilievo *p* *mp* *sffz* *mp* *sfz* *mp* *sfz* *f* *mfz* *p* *cresc.* *pp*

(n.v.) *f* *sffz* *mf* *sfz* *f* *mfz* *p* *cresc.* *pp*

(n.v.) *fff* *sfz* *mf* *sfz* *f* *mfz* *p* *cresc.* *pp*

(n.v.) *fff* *f* *f* *mf* *fff* *sfz* *p* *cresc.* *pp*

(n.v.) *fff* *f* *f* *mf* *fff* *sfz* *p* *cresc.* *pp*

meno violente

$\text{♩} = 48$

42

Musical score for measures 42-46. The score is for strings and woodwinds. It includes parts for Violin I, Violin II, Viola, and Violoncello. The music is marked *meno violente* and $\text{♩} = 48$. The score features complex rhythmic patterns with many triplets and sixteenth notes. Dynamics range from *pp* to *fff*. Performance instructions include *(cresc.)*, *sub. mart.*, and *8va*.

44

Musical score for measures 44-46, focusing on the Viola and Violoncello parts. The Viola part is marked *sempre flessibile*. The Cello part includes the instruction *quasi leggiero*. Dynamics include *mf*, *sfc*, *p*, *mp*, *ff*, *pp*, *mf*, *p*, *sf-mf*, and *marcatiss.*.

47

Musical score for measures 47-49. The Viola part includes the instruction *sf in*. The Cello part includes *8va* and *Sub.*. Dynamics range from *pp* to *ff*.

50

Musical score for measures 50-53. The Violin I part is marked *delicato* and *balz.*. The Viola part is marked *sempre sim.*. The Cello part includes *8va* and *loco*. Dynamics range from *pp* to *mfz-pp*.

52

Vln. 1

Vla.

Vc.

un poco affrettando

54

Vln. 1

Vln. 2

Vla.

Vc.

quasi recitativo

56

sub.

poco rall.

molto ritmico

♩ = 90

59

Musical score for system 59, measures 10-12. The score is written for four staves: Treble 1, Treble 2, Piano, and Bass. The key signature has one flat (B-flat), and the time signature is 3/8. The music is characterized by complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *mfz*, *p*, *mf*, *mp*, *pp*, *f*, *sfz*, *ppp*, and *mfz*. Performance instructions include *marc. in mp* and *poco*. Fingerings and articulations are indicated throughout the score.

64

Musical score for system 64, measures 10-12. The score is written for four staves: Treble 1, Treble 2, Piano, and Bass. The key signature has one flat (B-flat), and the time signature is 3/8. The music continues with complex rhythmic patterns and dynamic markings such as *mfz*, *p*, *ff*, *sfz*, *mf*, *mp*, *pp*, *mfz*, *ppp*, *mp*, and *p*. Performance instructions include *loco*. Fingerings and articulations are indicated throughout the score.

70

Musical score for system 70, measures 10-12. The score is written for four staves: Treble 1, Treble 2, Piano, and Bass. The key signature has one flat (B-flat), and the time signature is 3/8. The music features complex rhythmic patterns and dynamic markings including *f*, *mfz*, *fff*, *pp*, *fff*, *mp*, *fff*, *fff*, *ff*, *fff*, and *mf*. Performance instructions include *fff*. Fingerings and articulations are indicated throughout the score.

74

8va *7:5* *3* *loco* *3* *flessibile* *al tall.* *ben artic.* *7:5* *3* *(F)* *(3F)*

f *fff* *sub. p* *mf* *mp* *fff* *f* *mf* *mfz* *p* *mf* *mfz* *p* *sfp*

f *mp* *ff* *p* *sfx-mf* *mfz*

sfx-mf *f* *mp* *mfz*

f *mp*

78

4:3 *pesante* *3:2* *3* *3* *5:3* *5:3* *3* *3* *trian* *3* *(3)*

ff *mp* *pesante* *fff* *mfz* *p* *mfz* *sfx-mp* *f* *mf*

mfz *pp* *ff* *p* *mf* *mp* *f* *p* *mfz* *mp* *mf*

(mf) *ff* *p* *mf* *mp* *f* *p* *sfx* *mf* *sfx* *f*

secco *mp* *mf* *pp* *sfx* *mf*

84

5:4 *8va* *5* *(N)* *5* *al tall.* *ben marc.* *fff* *mfz-p* *sfx-f*

f *mp* *f* *fff* *mfz-p* *sfx-f* *mp* *mfz-p* *sfx-f*

ppp *f* *mp* *fff* *sub. mf* *mp* *sfx-f* *mp*

f *mp* *fff* *sub. mf* *mp* *sfx-f* *mp*

ppp *p* *ff* *p* *mp*

87

sulle corde

mf f fff f sfz f (f) sfz gva (J, F) loco sfz f fff sfz f ff (J, F) ppp

f mp f fff f mp f f

f mp mf p f fff

f mf f sfz mf sf mp f

92

gva. molto marc.

f p mp mf p sfz pp sfz pp

f p mp p mp mf p p

molto marc. p (J, F) p mp p

f mp p mp p

mfz p f mp

alla punta dell'arco

97

Violini I e II: sempre istessa articolazione, in dimm.

un po' metallico

pp sfz pp sfz pp

n.v. sfz pp sfz pp

un po' metallico sfz pp sfz pp

secco mass. molto legato

ppp fz ppp

quasi niente w sul tasto

pp

espressivo mp poco pochiss. pp

poco a poco più vibr.

p poco pochiss. pp

101 *molto legato* *sul tasto* *rall.* $\text{♩} = 60$ *vm.* *7:6* *nv.*

pp *sfz-f* *fff* *ppp* *fff* *vm.* *fff* *ff* *sfz-mf* *ff*

(pp) *sfz-f* *fff* *ppp* *fff* *vm.* *fff* *ff* *sfz-mf* *ff*

vibr. *nv.* *f* *ppp* *fff* *vm.* *fff* *ff* *sfz-f* *ff*

f *fff* *ppp* *fff* *ff* *sfz-mf* *ff*

105 *molto sp.* *immobile* *nv.* $\text{♩} = 48$

fff *mp* *fff* *nv.* *p* *ff* *ppp*

molto sp. *immobile* *nv.* *p* *ff* *ppp*

fff *mp* *fff* *molto sp.* *fff* *mp* *fff*

molto sp. *sub.* *molto sp.* *immobile* *nv.* *p* *ff* *ppp*

fff *mp* *fff* *fff* *pp* *ff* *ppp*

109 *mantenendo sempre la tensione* $\text{♩} = 52$ *vm.* *balz.* *sub.*

fff *pass.* *ppp* *ff* *fff* *sub.* *fff* *pp* *fff*

fff *ppp* *ff* *fff* *sub.* *fff* *pp* *fff*

112 *pizz.* *arco* *nv.* *sub.* *mp* *poco* *ff* *molto sp.* *marc. in mp* *fff* *pp* *fff* *ppp*

fff *ppp* *ff* *fff* *sub.* *fff* *pp* *fff*

fff *ppp* *ff* *fff* *sub.* *fff* *pp* *fff*

114 *sul tasto, quasi pesante* *pizz.* *arco* *molto sp.* $\text{♩} = 60$ *pizz.* *arco* *angle.*

p *fff* *ppp* *fff* *ppp* *fff* *ppp* *fff* *ppp*

p *fff* *ppp* *fff* *ppp* *fff* *ppp* *fff* *ppp*

117 *arco* $\text{♩} = 32,5$ $\text{♩} = 36$ *pizz.* *arco* *fff* *mp* *pp* *ff* *fff* *mp* *fff* *pp*

fff *mp* *pp* *ff* *fff* *mp* *fff* *pp*

fff *mp* *pp* *ff* *fff* *mp* *fff* *pp*