



No. 7118

FERNEYHOUGH

SONATAS

for

String Quartet

Score

Brian Ferneyhough

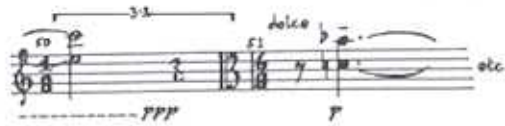
Sonatas for String Quartet

Corrections

Bar 2, Violin I: the D₄ harmonic may be played as:

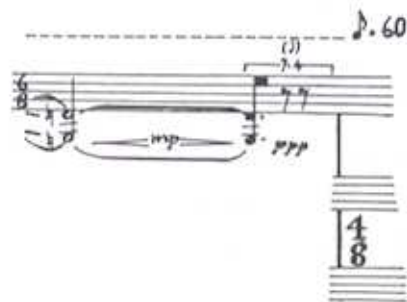


Bars 50-51, Viola: add alto clef as below.



Bars 51-52, Violin I: add septuplet.

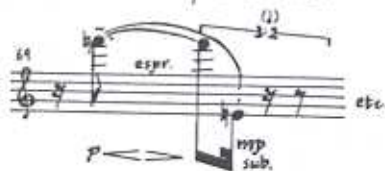
All: change tempo marking.



Bars 53 and 54, Viola: add "sffz" to last group in bar 53 and first group in 54.



Bar 69, Violin I: add triplet bracket.



Bar 70, Viola: add alto clef.



Bar 79: delete quaver rest in Violin I before the A₄-E₄ natural harmonics.

Bars 79-80: Violoncello:



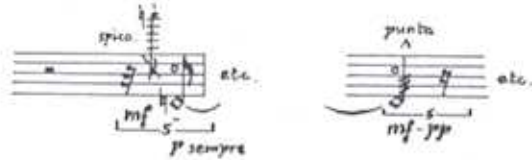
Bar 83, Violoncello: add quintuplet bracket.



Bar 90, Violoncello:



Bar 113, Violin I: add quintuplet bracket. Likewise, bar 114.



Bars 128-9, Viola and Violoncello add '(mf)'.



Bar 143, Viola: First chord "mf".

Bar 178, Violin I: add triplet bracket.



Last bar, second system p. 20: Upper stave Violin II. Add triplet bracket in Viola.



Last figure on p. 20, Violin II: Verbal instruction should read: " (with heel of bow on tailpiece)." "

Bar 220, Violin I: add quintuplet bracket.



Bar 225, Viola: Last quaver rest should be crotchet.

Bar 227, Violoncello: move "arco" to after "col leg. batt." group.

Bar 230, Violin I and Viola: remove D₄ harmonic from Violin I, place in Viola.

Musical notation for Violin I and Viola in Bar 230. Violin I has a 3-2 fingering and a 'port' marking. Viola has a 5-3 fingering, a '3' marking, and dynamics from pp to ppp.

Bar 235, Viola: add triplet bracket.

Musical notation for Viola in Bar 235 showing a triplet bracket over three notes.

Bar 248, Viola: add alto clef.

Musical notation for Viola in Bar 248 with an alto clef and 'arco flautando' marking.

Bar 279, Violoncello: "IV" to read "III".

Bar 298, Violin II:

Musical notation for Violin II in Bar 298 with 3-2 fingerings and dynamics.

Bar 345, All instruments: continue dotted line for previous "rilessando" up until the double bar.

Bar 346, Violin I: delete crotchet rest.

Page 36, end of last system: remove low A₄ from Violin I, place in Violin II.

Musical notation for Violin I and Violin II at the end of Page 36. Violin I has a 3-2 fingering and a '3' marking. Violin II has 'ff sempre' and 'arco' markings.

Page 37, first remark (*) at foot of page: should read:

"top edge of tailpiece with nut of bow."

Bar 408, Viola: add triplet bracket.

Musical notation for Viola in Bar 408 with 'tasto port' markings and dynamics.

Bar 415, Violin II: add quintuplet bracket.



Bar 498, Violoncello: first beat reads as follows.



Bar 574 (Section "U") Violoncello: second half now reads:



Bar 524, Violoncello: add "pizz" before first note of bar.
add "arco" before second note of bar.

Bar 539, Violin I: add triplet bracket. add dynamic marking.



Bar 549, Violoncello: add bass clef before triplet semiquavers.

Bar 570, Violin I: first chord duration one semiquaver triplet.

Bar 582, Violin I: third beat reads:



BRIAN FERNEYHOUGH

SONATAS

FOR STRING QUARTET

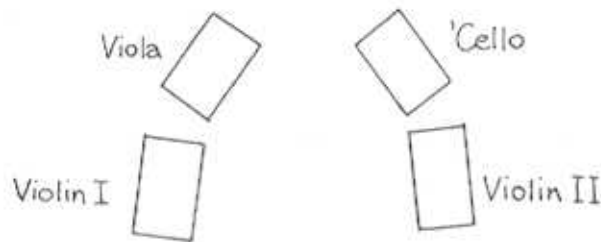
EDITION PETERS

LONDON FRANKFURT NEW YORK

NOTES FOR PERFORMANCE

My Sonatas for String Quartet are intended to give the effect of a work in one long continuous movement. Every effort should therefore be made to ensure adequate continuity by scrupulously observing any indications regarding the lengths of rests dividing the individual sections.

It may be to the advantage of the musical presentation to observe the following layout of instruments:



although a more conventional layout is acceptable if preferred.

The distance between the players is immaterial, provided that a tight, homogeneous ensemble sound be produced, particularly in those sections employing predominantly chordal, unison rhythm textures.

Unorthodox Notation:

- × = pizzicato behind bridge on string indicated.
(Damp strings above bridge with L.H. to prevent reverberation.)
- ▼ = bring bow heel down on to string from a distance.
- ⊗ = percussive attack either (a) on edge of table with side of nut, or: (b) on table with fleshy part of finger-tip.
(Final choice between the two is indicated in the individual context.)

- = glissando
- = glissando of length indicated.
- = portamento

In all cases of proportional notation, reference points are provided to other lines to aid synchronisation.

The convention adopted for the notation of natural harmonics deviates from that usually adopted. An example should clarify this:

likewise:

Brian Ferneyhough

Poco tenuto

7 8 9 10 11

arco, pizz., non vib., espr., f, mf, mp, p, pp

28

Più Agitato

12 13 14 15 16

♩ = 66

pizz., arco, leg, con forza, sempre, Molto, pizz., f, mf, mp, p, pp, sub mp, non vib.

28

17 18 19 20 21

arco, pizz., f, mf, mp, p, pp, non vib., legato, pos., spice, arco, espr., sempre, poco, Ten., Tyo.

28

36

tr. ***mf*** $\text{♩} = 130$

sul tasto tr. ***ppp*** ***mp*** ***pp***

pizz. b *arco* *al tall.* *mp < f > mp* ***mf***

tr. lento

al tall. ***mf***

39

apre. *tr.* ***f*** *sub. trem.* *rall.* *sul tasto tr.* *tr.* *brulla* *pizz.*

f ***mf*** ***mf*** ***ppp*** ***mf***

arco *al tall.* *non vib.* *arco* *vib.*

passaggendo ***f*** *tr. sul tasto* *ppp* *f* *mf*

$\text{♩} = 86$

32

pizz. *arco* *col leg. batt.* *con forza* *al tall.*

f ***mf*** ***f*** ***mf*** ***ppp*** ***mf***

tr. *arco* *sub.* *espr.* *pizz.* *arco*

tr. sul tasto *ppp* *mf*

f *mf* *f-mf*

49

al. tall. *pizz.* *arco*

98

sempre cracc.

con forza

Detailed description: This block contains a musical score for measures 49 to 98. It features a four-staff arrangement with various musical notations including dynamics (*f*, *mf*, *mfz*), articulation (*arco*, *al. tall.*), and performance directions (*sempre cracc.*, *con forza*). The score includes complex rhythmic patterns with beams and slurs, and specific performance instructions such as *pizz.* (pizzicato) and *arco* (arco). A measure number '98' is indicated at the top right.

16

arco

86 *sempre rall.*

pizz. dolce vib.

pizz. sul tasto

5

8

part.

Detailed description: This block contains a musical score for measures 16 to 86. It features a four-staff arrangement with various musical notations including dynamics (*pp*, *mf*, *mp*), articulation (*arco*), and performance directions (*sempre rall.*, *pizz. dolce vib.*, *pizz. sul tasto*). The score includes complex rhythmic patterns with beams and slurs, and specific performance instructions such as *pp* (pianissimo) and *mf* (mezzo-forte). A measure number '86' is indicated at the top right.

76

68

poco a poco normale

sempre dim.

dolce quasi sul tasto

quasi ad tasto

poco a poco sul pont.

port.

molto

5

4

6

4

8

8

8

8

Detailed description: This block contains a musical score for measures 76 to 68. It features a four-staff arrangement with various musical notations including dynamics (*pp*, *mf*, *mp*), articulation (*arco*), and performance directions (*sempre dim.*, *poco a poco normale*, *dolce quasi sul tasto*, *quasi ad tasto*, *poco a poco sul pont.*, *port.*, *molto*). The score includes complex rhythmic patterns with beams and slurs, and specific performance instructions such as *pp* (pianissimo) and *mf* (mezzo-forte). Measure numbers '76' and '68' are indicated at the top.

63 $\text{♩} = 130$

66

69 *più Delicato*

poco accel. ----- al

21

22

23

--- fine ----- (♩.130)

24

25

4/8 più lunga

γ Part final

♩.48

5:08

25

26

27

28

253 272 284 291 301 311 321
 253 272 284 291 301 311 321
 253 272 284 291 301 311 321

78 $\text{♩} = 60$ Poco animato
ma sempre tranquillo

colto voce
gliss.
non vib.
arco
pizz.
legato ed espr.
pp
p
mf
f
non vib.
arco
pizz.
legato ed espr.
pp
p
mf
f

82 poco a poco più tenuto

non sord.
non pausa
non vib.
arco
pizz.
con sord.
ppp
pp
p
mf
f
non vib.
arco
pizz.
con sord.
ppp
pp
p
mf
f

85 I $\text{♩} = 76$ Agitato

ten----- A Tpo
con sord.
mp
mf
f
pp
con sord.
sub.
espr.
con sord.
5/16
2/8
3/8
2/8

II

90 *rall.* $\text{♩} = 68$ *sempre un sord. arco*

pizz *f* *sempre con sord* *arco* *marc in p* *sul foot*

4/8 **3/8** **2/8** **5/8** **16**

mf *f* *p* *pp* *ppp* *fp* *fpp*

94 $\text{♩} = 60$

dulce *mf-pp* *pizz* *sul foot n* *sempre con sord* *sul foot*

5/16 **3/8** **4/8** **2/8** **8**

mf *p* *pp* *ppp* *f* *fpp* *f* *mf* *f* *f*

III $\text{♩} = 60$ *Sempre Cantabile*

97 *arco* *ma solo voce* *arco* *no sord.* *f* *arco* *sempre cantabile*

canza sord. *pizz* *sul foot* *arco cant.* *arco cant.*

2/8 **5/8** **7/16** **3/8** **5/8** **16** **8**

p *pp* *ppp* *mf* *p* *p* *pp* *ppp* *mf* *p*

102

sempre.

solo voce ma. esp.

sempre solo voce ma. esp.

6/8 3/8 4/8 6/8

mp *mf* *mp* *mf* *mp* *mf* *poco*

105

poco marcando

Tpo. vibr.

sempre cresc.

ritardando

6/8 5/8 3/8 4/8 7/8

mf *mf cresc.* *mf cresc.*

IV

Di nuovo Tpo. 1°

♩ = 48

109

pizz. *arco presante* *fz* *non dim.* *ten.* *mf* *pizz.*

16 5/8 4/8 3/8 5/8

mf *fz* *non dim.* *p sempre* *espr.*

125

7 8 4 8 3 8 4 8 6 8 5 8

m senza cord. *m* senza cord. *m* senza cord. *m* senza cord.

pp *f* *pp* *p* *mp*

Sub. *pp* *f* *pp* *p* *mp*

al ball. *fz* *al ball.*

Ten. *pp* *p* *mp*

↑

130

non rall.

ppp *mp* *p*

ppp *mp* *p*

pp *pp* *p* *mp* *p*

pp *pp* *p* *mp* *p*

4/8 → attacca subito

ε *Final*

131

mp *f* *mf* *f* *fz* *mf* *fz* *fz* *fz* *fz* *fz* *fz*

pp *f* *mf* *f* *fz* *mf* *fz* *fz* *fz* *fz* *fz* *fz*

pp *f* *mf* *f* *fz* *mf* *fz* *fz* *fz* *fz* *fz* *fz*

pp *f* *mf* *f* *fz* *mf* *fz* *fz* *fz* *fz* *fz* *fz*

pp *f* *mf* *f* *fz* *mf* *fz* *fz* *fz* *fz* *fz* *fz*

pp *f* *mf* *f* *fz* *mf* *fz* *fz* *fz* *fz* *fz* *fz*

pp *f* *mf* *f* *fz* *mf* *fz* *fz* *fz* *fz* *fz* *fz*

spica *mf* *f* *mf* *f* *fz* *mf* *fz* *fz* *fz* *fz* *fz*

pp *f* *mf* *f* *fz* *mf* *fz* *fz* *fz* *fz* *fz* *fz*

al ball. *fz* *al ball.*

5/16

135

col leg. batt. (fz)

5/16 3/8 4/8 3/8

mf f mf f pp

arco con forza arco

pizz. col leg. batt. arco

f f mf f

pp

139

bruito al tall. sul pont. piaz. staccato arco

3/8 2/8 4/8 3/8 4/8 5/8

pp ff ff molto ff

pizz. arco

mf

pp

mf

144

col leg. batt. molto

5/8 5/16 3/8 4/8 3/8

pp f f

arco con forza arco

pizz. mf

f f

pp

148

mf *spicc.* *f* *arco* *p sempre* *mf*
 3/8 4/8 3/8
spicc. *mp* *sul ponticello* *pizz.* *arco* *pp* *mf* *f* *mp*

152

mf *f* *mf* *pizz.* *arco* *sul ponticello* *pp* *mf* *ritenuto* *poco meno mosso*
 3/16 4/8 3/8 4/8
arco *sul tasto* *pp* *mf* *arco* *mf* *arco* *poco meno mosso*

157

mp *p* *mf* *pizz.* *arco* *distinto* *pp* *mf* *mf* *mf*
 4/8 3/8 5/8 3/8
mp *p* *mp* *pp* *mf* *arco* *perante* *pp* *mf* *mf* *mf*

161 *poco tenuto* $\text{♩} = 108$
Tpo. 1^o

vuota *mp* *tempra* *col leg. batt.* *f* *mf*

vuota *mf* *f* *mf* *col leg. batt.* *f* *mf*

vuota *mf* *f* *mf* *col leg. batt.* *f* *mf*

vuota *mf* *f* *mf* *col leg. batt.* *f* *mf*

166

con forza *mf* *f* *ff* *col leg. batt.* *f* *mf*

mf *f* *ff* *col leg. batt.* *f* *mf*

mf *f* *ff* *col leg. batt.* *f* *mf*

mf *f* *ff* *col leg. batt.* *f* *mf*

169

col leg. batt. *f* *mf* *f* *ff* *col leg. batt.* *f* *mf*

col leg. batt. *f* *mf* *f* *ff* *col leg. batt.* *f* *mf*

col leg. batt. *f* *mf* *f* *ff* *col leg. batt.* *f* *mf*

col leg. batt. *f* *mf* *f* *ff* *col leg. batt.* *f* *mf*

173

Al. rall.

Sempre rit.

con sord. *pizz.* *arco*

mp *fp*

con cord.

mf *mp* *f* *mf* *pp*

4/8 *3/8* *5/8* *6/8* *4/8*

f *mf* *pp*

(♩. 90) (♩. 70)

178

pizz. sempre *sf* *pizz. sempre* *sf*

espr. *p* *mf* *pp* *p* *molto* *pizz. sempre* *sf*

Tpo. Giusto

♩. 80 *con forza* *rall.*

ff *pass.* *non vib.* *poco a poco vib.*

fz. mf

4/8 *6/8*

183

(con sord.) *non cresc.* *poco* *poco* *piu*

non cresc. *non cresc.* *non cresc.* *non cresc.* *non cresc.*

mf *mp* *mf* *mp* *mf* *mp* *mf* *mp*

4/8 *3/8* *5/8* *3/8*

pizz. *arco* *tr.* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

con sord. *non cresc.* *non cresc.* *non cresc.* *non cresc.* *non cresc.* *non cresc.* *non cresc.*

mf *mp* *mf* *mp* *mf* *mp* *mf* *mp*

196

senza cord.
non cresc.
quasi mf
arco punta
punta
flauti
non cresc.
non upress
senza cord.
5
8
8
7

Capriccioso

100

Capriccioso
mf
mf molto
ten.
Al rall.
50
60
oppa

102

pizz.
arco
pizz.
arco
(rall.)
pizz.
with finger nail
head of bow edge of body
100
oppa

204
poco tenuto
mf
p
1-2
7

Con Moto η

$\text{♩} = 90$

206

5/8, 4/8, 6/8, 3/8

delice arco, *p*, *arco*, *mf*, *un poco tenuto*, *pp*, *poco*

subito Agitato $\text{♩} = 130$

208

3/8, 4/8, 5/8, 6/8

arco, *pizz.*, *mf*, *mp*, *sub. breath.*, *norm.*, *sub. breath.*, *pp*, *poco*

subito Tranquillo $\text{♩} = 60$

112

rall.

6/8 5/8 4/8

(9)

114

tenuto

4/8 3/8 4/8

theta

118

L'istesso T'po.
ma un poco
agitato

16/8 3/4 4/8 3/4

theta

212 Di nuovo agitato ten.....

♩ = 80

fp con forza ff sf mf f

al tall. arco

3/4 4/8 3/4

215 un poco ten.....

♩ = 86

mf mp sf f

pizz. arco sul tasto espr. arco

3/4 4/8 3/8 6/8

218 Inquieto

♩ = 64

mf pp ppp

poco incalzando rall. poco a poco al tall. tasto arco sul tasto espr.

6/8 4/8 6/8

231

pizz. *arco* *flaut.* *non vib.* *non cresc.* *<you>* *pp* *appass.* *pp sempre*

6/8 3/8 6/8 4/8

234

non rall. *pizz.* *arco* *sub con sord.* *arco* *sempre non vib.*

4/8 5/8 4/8 6/8 3/8

238

Agitato *70* *rall. molto*

flaut. *sub* *sf* *sub* *sf sub* *arco con sord.*

3/8 5/8 4/8 3/8 4/8

141 *sempre accell.* *spicc. + echanz* *(♩ = 80)* *al tall.* *96* *rall. molto*

147 *no fusto* *poco - poco - normale* *cant.* *mf ma non troppo* *senza sord.* *Allegro* *(mf)*

150 *100* *sub. senza sord.* *pp sempre* *senza sord.* *3* *8* *senza sord.* *4* *8* *5* *16* *3* *8* *7* *16*

poco rilassando — 64

271

sibilo

quasi sul tasto

arco

arco marcando

viol. tr.

v.

cel.

3/8

4/8

3/8

5/8

sempre rall. — 48 *accel.* — *al tail.* — 64

275

poco

non vib.

dolce ma non vib.

viol.

v.

cel.

mf-f

mf

fz-pp

ppp

molto

al tail.

5/8

3/8

4/8

6/8

4/8

Poco Movimento

62

tenuto — 72

279

pizz.

arco

quasi sul tasto

viol.

v.

cel.

mf

fz

arco v.

sub mp

arco

mf

v.(tr.)

mf

mf

mf

mf

mf

4/8

3/8

5/8

282

♩ = 62

di nuovo movimento
ma più calmato

r. flaut. ... arco ... flaut. vib. ... poco vib. ... poco cresc. al rall.

285

non espr. ma poco vib. poco a poco più tranquillo

rall.

delicato

ppp sempre ... arco ... poco ...

289

♩ = 130 sempre rall. (♩ = 100)

♩ = 68

arco ... sub. trem. ...

293 *poco accel.* 74

Musical score for measures 293-302. The score is written for four staves. The top staff is the treble clef, and the bottom is the bass clef. The key signature has one flat. The tempo is *poco accel.* The time signatures change throughout: 3/8, 4/8, 5/8, and 2/8. Performance markings include *pizz.*, *col leg.*, *mf*, *f*, and *spicc.*. There are also dynamic hairpins and slurs.

296 *molto rall.* 110 64 48 60

Musical score for measures 296-305. The tempo is *molto rall.*. The score includes markings for *non vib.*, *sempre*, *mf*, and *pp*. The time signatures are 2/8, 6/8, 4/8, 3/8, 2/8, and 9/16. Performance markings include *mf*, *pp*, *sub. con sord.*, *vuota*, and *quasi niente*.

303 *molto cresc.* 84 *tenuto* 76

Musical score for measures 303-312. The tempo is *molto cresc.*. The score includes markings for *dolce espr.*, *poco*, *mf*, and *pp*. The time signatures are 9/16, 6/8, 3/8, 4/8, and 3/8. Performance markings include *mf*, *pp*, *molto cresc.*, *espr.*, *tenuto*, *poco*, *pointa trom.*, and *sub. trom.*

505 *tenuto* *Meno Mosso* $\text{♩} = 70$ *poco a poco più*

505 *seri*
506 *poco a poco più*
507 *delica*
508 *rub. mp*
509 *poco a poco più*
510 *cresc.*
511 *mf*
512 *mf*
513 *mf*
514 *mf-mp*

509 *in crescendo* *al tall* *Molto Pesante* $\text{♩} = 58$ *poco a poco sul pont*

509 *non in*
510 *arco*
511 *mf*
512 *al tall*
513 *f*
514 *mf*
515 *arco*
516 *f*
517 *mf*
518 *f-mp*
519 *mf*

521 *sub. normale* *non ritard.* *poco a poco più forza* *subito* $\text{♩} = 64$ *pizz.*

521 *sub. normale*
522 *non ritard.*
523 *poco a poco più forza*
524 *subito*
525 *pizz.*
526 *arco*
527 *mf*
528 *fz*
529 *fz*
530 *fz-mp*

314 $\text{♩} = 76$ *spicc.*

arco
non cresc.
spicc.
arco
non cresc.
arco
non cresc.
arco
non cresc.

312 *rall.* $\text{♩} = 64$ **Inquieto**

sempre alla punta
arco
sempre alla punta
arco
sempre alla punta
arco
sempre alla punta
arco

321 *ten.* $\text{♩} = 54$

sempre
sempre alla punta
sempre
sempre
sempre
sempre

325

7/8 4/8 5/8 7/8

λ

\square
2 2/3"

IIII

sempre con ard.

sempre con ard.

sempre con ard.

sempre con ard.

7/8 4/8 3/8 4/8 5/8

332

5/8 3/8 7/8 4/8

Poco Meno Mosso

315

5

sul tasto non vib.

quasi sul pont.

4/8 5/16 3/8 4/8

ppp non vib. sul tasto mp dim ppp quasi sul pont. vib.

ppp a niente pp mp

319

52

sempre

3/8 5/16

ppp sempre mp > mf ppp

mp sub. ppp

mp sub. ppp

mp sub. ppp

di nuovo

56

Agitato

rilassando

quasi flaut.

arco

5/16 3/8 4/8

mp arco vib. ppp sempre f ppp

mp arco

f ppp

353

delce
poco
mp
arco
ff sempre con fuoco
detaché

56

356

sempre accel.
mf
f
arco
ff
molto

61

354

sub. 64 ton
pp
sempre
senza sord.

70

80

arco
pp
senza sord.

363 Vln 1

rall $\text{♩} = 70$ *pmpre* $\text{♩} = 100$ *pmp*

arco $\text{♩} = 92$ *poco scelli* $\text{♩} = 100$ *parante*

Vln 2

f *mf* *f* *mf*

367 1

$\text{♩} = 80$ *cal leg. batt.* *arco* *esp.* *poco tenuto* *Tpo.* *arco* *mf* *ppp*

2

f *mf* *f* *mf* *f* *mf*

370 2

$\text{♩} = 60$ *non vib.* *arco* *poco vib.* *f* *mf* *fpp* *f* *mf* *fpp* *f* *mf* *fpp* *f* *mf* *fpp*

fpp *mf* *fpp* *mf* *fpp* *mf* *fpp* *mf* *fpp* *mf* *fpp*

$\text{♩} = 48$ *f* *mf* *fpp* *f* *mf* *fpp* *f* *mf* *fpp*

374 I

$\text{♩} = 76$ *Con Forza* *al tall.* *fz* *cresc.* *molto* *fz* *fz* *fz* *fz* *ff* *mf* *pp*

2

al tall. *fz* *cresc.* *molto* *fz* *fz* *fz* *fz* *ff* *mf* *pp*

379

col leg. batt. *pmp* *arco* *con tratten.* *fz* *fz* *fz* *fz* *ff* *mf* *pp*

mf *mf* *f* *mf* *fz* *fz* *fz* *fz* *ff* *mf* *pp*

col-leg. *batt.* *fz* *fz* *fz* *fz* *ff* *mf* *pp*

mf *mf* *f* *mf* *fz* *fz* *fz* *fz* *ff* *mf* *pp*

-----rall molto----- ♩=48 **Enorme**

389

ppp *ff* *sfz* *sempre* *quasi niente con cord.*

V

3

Claro
(sempre rall.)
molto détaché

393

mf *ppp* *sempre dim* *poco cresc.* *(poco rall.)* *pppp*

sempre dim. *sempre dim.* *niente*

3

V

♩=56

396

mf *mp* *f* *dim* *mp*

sul tasto *non cresc.* *mp* *f* *dim* *mp*

3

398 *più agitato* $\text{♩} = 60$ *poco*

Musical score for measures 398-400. It features a vocal line and a piano accompaniment with complex rhythmic patterns. The tempo is marked "poco" and the time signature is 6/8. Dynamics include "molto", "mf", "f", and "ppp".

401 *poco* *tenuto* $\text{♩} = 50$

Musical score for measures 401-403. The tempo is marked "poco" and the time signature is 6/8. The score includes a vocal line and piano accompaniment with various dynamics like "molto", "mf", and "ppp".

404 $\text{♩} = 56$ *Sempre non vib.* $\text{♩} = 48$ *nul pent... sul tasto*

Musical score for measures 404-406. It includes a vocal line with lyrics and a piano accompaniment. The tempo is marked "♩ = 56" and "♩ = 48". Dynamics include "mp", "mf", "f", and "ppp".

408 $\text{♩} = 68$

Musical score for measures 408-411. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). It features complex rhythmic patterns with frequent changes in meter: 6/8, 3/8, 7/16, 3/8, and 3/16. Performance instructions include 'tasto', 'sul pont.', 'vib.', 'norm.', 'mf', 'pp', 'f', 'pizz.', 'arco', 'sempre un dim.', 'espr.', and 'mp'. The piece concludes with a double bar line and a repeat sign.

412 $\text{♩} = 52$ $\text{♩} = 68$ sempre rall.

Musical score for measures 412-415. The score continues with four staves. It includes a section marked 'sempre rall.' (rallentando) starting at measure 412. The tempo returns to $\text{♩} = 68$. The score contains various dynamics such as 'mf', 'pp', 'mp', 'p', 'f', 'pizz.', 'arco', and 'vib.'. It features complex rhythmic structures with meters like 3/16, 4/8, 11/16, 6/8, and 3/8. The section ends with a double bar line and a repeat sign.

Delicato e veloce

416 $\text{♩} = 130$

Musical score for measures 416-419. The score is written for four staves. It begins with a tempo marking of $\text{♩} = 130$. The score includes performance instructions such as 'arco', 'pizz.', 'mf', 'mp', 'f', 'pizz.', 'tasto', 'sul pont.', and 'vib.'. The piece concludes with a double bar line and a repeat sign.

446 *sub.* $\text{♩} = 108$ $\text{♩} = 70$ *Tranquillamente* **O**

451 *Più espress. rall.*

454 $\text{♩} = 90$ *poco* *non vib.* *sub. trem.* *rall.*

♩.76 Agitato

♩.70

458

2/8 4/8 2/8 4/8

arco, pizz., smp, f, mf, p

16

462

rall.

Arco, brem., sub. brem., attacca subitamente

16

♩.64

Notturnamente

II

♩.60

Un poco tenuto

465

Un poco tenuto, con sord., arco, a niente

16

Calmato ma con rigor

p

468

56 dolce

con sord. dolce
 con sord. dolce
 con sord. dolce
 con sord. dolce

mf
 mp
 mf
 mf

non dim.
 non dim.
 non dim.
 non dim.

5
 3
 5
 5

len.

471

68

al ball. n

f
 f
 f
 f

mf
 mf
 mf
 mf

non dim.
 non dim.
 non dim.
 non dim.

5
 4
 5
 4

474

52

arco (2)

mf
 mf
 mf
 mf

non dim.
 non dim.
 non dim.
 non dim.

3
 5
 3
 4

8
 16
 8
 8

Sereno e chiaro
Senza espress.

470

481

491

σ

♩. 70 *piuttosto pesante*

Meno Mosso

489 *pesante pizz.* *meno a poco sul pont.* $\text{♩} = 60$

493 *meno a legato* *poco tenuto* $\text{♩} = 40$ *sempre pizz.* *feroce* *sempre*

497 *rall.* $\text{♩} = 74$ *rall.* $\text{♩} = 60$

500 $\text{♩} = 76$ *Più movimento* *incalzando* *un calore* $\text{♩} = 56$

503 *spicc.* *un poco tenuto* *poco allegro* $\text{♩} = 64$ *sempre*

506 *Un poco tenuto* *tranc. rapido* *sempre* $\text{♩} = 4$ *(mp)*

Delicato

T

508 $\text{♩} = 86$

509

510

(mp)

510 $\text{♩} = 60$ sempre trem. *pizz.*

511 $\text{♩} = 56$ sempre sul vib. rall.

(mp)

A piacere, ma molto lento

U

512 *espr.* sempre meno mosso

* $ppp - mp$

Φ

515 $\text{♩} = 90$

516

* Dynamics free, but between given limits.

510

Musical score for measures 510-511. The score is written for four staves: Violin I, Violin II, Cello, and Double Bass. Measure 510 includes dynamics such as *non vib.*, *f*, *mf*, and *f*. Performance instructions include *pizz.*, *arco*, and *vib.*. Measure 511 includes dynamics *mf*, *f*, and *f*. Performance instructions include *pizz.*, *arco*, and *vib.*. Time signatures 3/8, 5/8, and 4/8 are indicated.

512

Musical score for measures 512-513. The score is written for four staves: Violin I, Violin II, Cello, and Double Bass. Measure 512 includes dynamics *mf*, *fz*, *f*, and *mf*. Performance instructions include *arco*, *non vib.*, *vib.*, and *pizz.*. Measure 513 includes dynamics *mf*, *fz*, and *mf*. Performance instructions include *arco*, *vib.*, and *pizz.*. Time signatures 4/8, 2/8, 4/8, and 3/8 are indicated.

517

Musical score for measures 517-518. The score is written for four staves: Violin I, Violin II, Cello, and Double Bass. Measure 517 includes dynamics *f*, *mf*, and *mf*. Performance instructions include *arco*, *pizz.*, *non vib.*, and *vib.*. Measure 518 includes dynamics *mf*, *mf*, and *mf*. Performance instructions include *arco*, *pizz.*, and *arco*. Time signatures 3/8 and 4/8 are indicated.

522

♩. 130 *sul tasto*

ppp *sul tasto* *arco* *tram.* *mf* *f* *ff* *arco* *sul tasto*

536

mf *f* *ff* *arco* *tram.* *sulle corde* *sul tasto*

539

♩. 108 *rall.* (♩. 76)

pp *mf* *ff* *arco* *tram.* *molto* *al ball.*

546

trém. marc. arco pizz. con forza

546 548 550 552 554 556 558

558

sub trém. marc. a scelta rit. vib. norm. poco

558 560 562 564 566 568 570

attacca senza cesura.

X

580

detaché cant. mf fz rit. poco mf

580 582 584 586 588

Più Tranquillo

♩ = 70

556

Musical score for measures 556-563. The score is for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). It features a tempo of $\text{♩} = 70$ and a dynamic of *mp*. The key signature has one flat. The score includes various musical notations such as slurs, accents, and dynamic markings like *pp*, *p*, *f*, and *mf*. There are also some performance instructions like *spicc.* and *rit.*. The measures are numbered 556, 557, 558, 559, 560, 561, 562, and 563.

559

Musical score for measures 559-563. This section continues the *Più Tranquillo* movement. It includes dynamic markings such as *pp*, *mf*, and *f*. There are also performance instructions like *rit.* and *sub.*. The measures are numbered 559, 560, 561, 562, and 563.

sub. $\text{♩} = 66$ Con Anima

563

poco a poco - accelerando

Musical score for measures 563-568. This section is marked *sub.* and *Con Anima* with a tempo of $\text{♩} = 66$. It includes dynamic markings like *mf*, *f*, and *famp*. There are also performance instructions like *arco*, *con bravura*, and *rit.*. The measures are numbered 563, 564, 565, 566, 567, and 568.

567

Musical score for measures 567-572. The score is written for three staves (Violin I, Violin II, and Cello/Double Bass). It features complex rhythmic patterns with various time signatures including 3/8, 6/8, and 7/16. Performance markings include *arco*, *pizz*, *mf*, *f*, *mp*, *sempre*, *pesante*, *funco*, and *sub. trem.*. There are also dynamic hairpins and articulation marks throughout the passage.

poco... a... poco... più... forza

Musical score for measures 570-572. The score continues from the previous system. It includes time signatures of 5/16, 4/8, and 2/8. Performance markings include *arco*, *pizz*, *mf*, *f*, *mp*, *sempre*, *sub. trem.*, and *molto*. A large bracket spans the bottom of the system with a *mf* marking. The system concludes with a *molto* marking.

▶ *attacca senza pausa*

ψ

Musical score for measures 573-576. The score is written for three staves. It begins with a tempo marking of $\text{♩} = 130$. The score includes time signatures of 6/8 and 8/8. Performance markings include *arco*, *pizz*, *mf*, *f*, *mp*, *sempre*, *sub. trem.*, *trem.*, *molto*, and *mf*. The score is highly detailed with many articulation and dynamic markings.

576

Musical score for measures 576-581. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *mf*, *f*, *mp*, and *ff*. Performance instructions include *pizz.* (pizzicato), *arco* (arco), and *sul pont.* (sul ponticello). There are also various articulation marks and slurs throughout the passage.

♩. 114

579

Musical score for measures 579-584. The score is written for four staves. It includes dynamic markings like *f*, *mp*, and *mf*. Performance instructions include *pizz.*, *arco*, and *usc.* (uscato). The notation is dense with many slurs and articulation marks.

582

Musical score for measures 582-587. The score is written for four staves. It features dynamic markings such as *ff*, *f*, and *mp*. Performance instructions include *pizz.*, *arco*, and *sempre*. The score contains many slurs and articulation marks, indicating a highly technical and expressive passage.

585 $\text{♩} = 104$

585 $\text{♩} = 104$

590 $\text{♩} = 130$ poco a poco agitato. al. fine rall.

590 $\text{♩} = 130$ poco a poco agitato. al. fine rall.

4 8

Ω

592 $\text{♩} = 70$

592 $\text{♩} = 70$

4 8 5 8 4 8 3 16

* *Adalide e subito*

611

Violia e cello sempre in tempo giusto al fine

615

non rall al fine

Fina

quasi a niente

Vienna - London

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B.S.P.

*- The two violins are to proceed to the end in complete rhythmic independence from the viola and cello, and verticalisation of the two groups is therefore only very approximately notated in the score.