EDITION PETERS

No. 7118

FERNEYHOUGH

SONATAS

for

String Quartet

Score

PRINTED IN ENGLAND

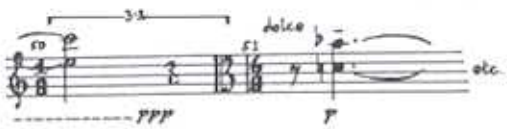
Brian Ferneyhough

Sonatas for String Quartet

Corrections

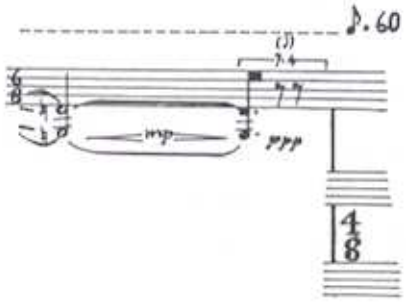
Bar 2, Violin I: the D♭ harmonic may be played as:

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



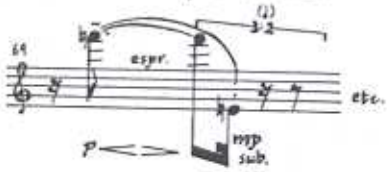
Bars 51-52, Violin I: add septuplet.

All: change tempo marking.

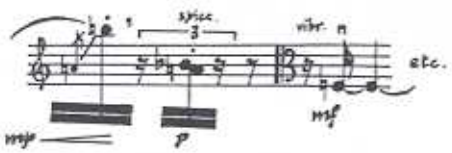


Bars 53 and 54, Viola: add "sffz" to last group in bar 53 and first group in 54.

Bar 69, Violin I: add triplet bracket.

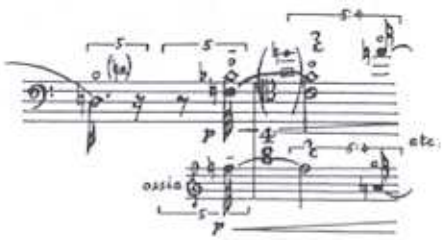


Bar 70, Viola: add alto clef.



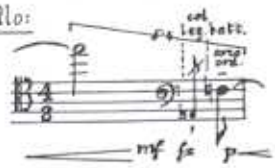
Bar 79: delete quaver rest in Violin I before the A♭-E♭ natural harmonics.

Bars 79-80: Violoncello:

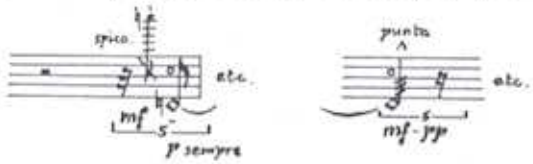


Bar 83, Violoncello: add quintuplet bracket.

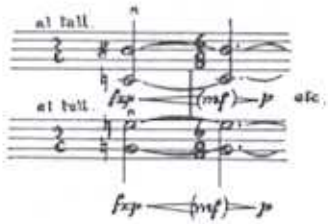
Bar 90: Violoncello:



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

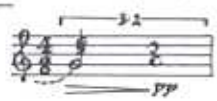


Bars 128-9, Viola and Violoncello add "(mf)".

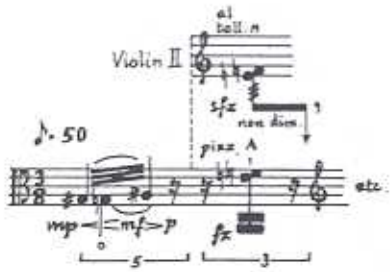


Bar 143, Viola: First chord "mf".

Bar 178, Violin I: add triplet bracket.

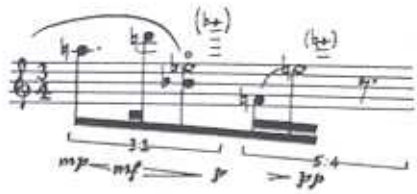


Last bar, second system p. 20: Upper stave Violin II.
Add triplet bracket in Viola.



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

Bar 220, Violin I: add quintuplet bracket.

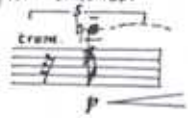


Bar 225, Viola: Last quaver rest should be crotchet.

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

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

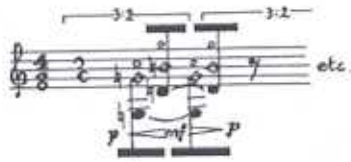
Bar 235, Viola: add triplet bracket.



Bar 248, Viola: add alto clef.

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

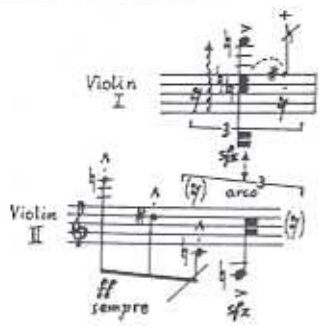
Bar 298, Violin II:



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

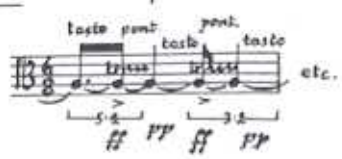
Bar 346, Violin I: delete crotchet rest.

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

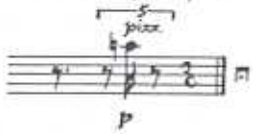


Page 37, first remark (*) at foot of page: should read:
"top edge of tailpiece with nut of bow."

Bar 408, Viola: add triplet bracket.

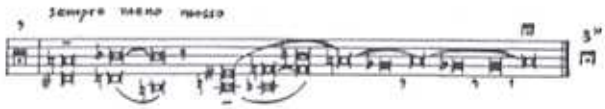


Bar 415, Violin II: add quintuplet bracket.



Bar 498, Violoncello: first beat reads as follows.

Bar 514 (Section "U") Violoncello: second half now reads:



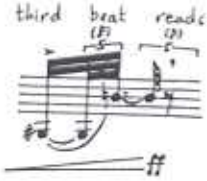
Bar 524, Violoncello: add "pizz" before first note of bar.
add "arco" before second note of bar.

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

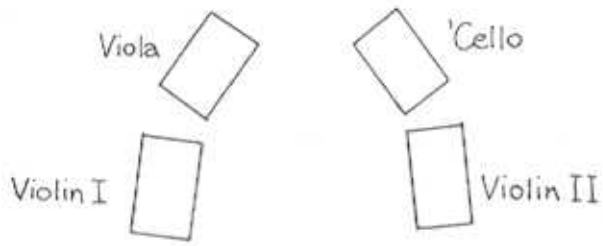
EDITION PETERS

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 ⓐ on edge of table with side of nut, or: ⓑ on table with fleshy part of finger-tip.
(Final choice between the two is indicated in the individual context.)

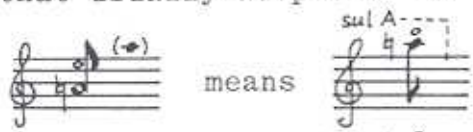
= glissando

= 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:



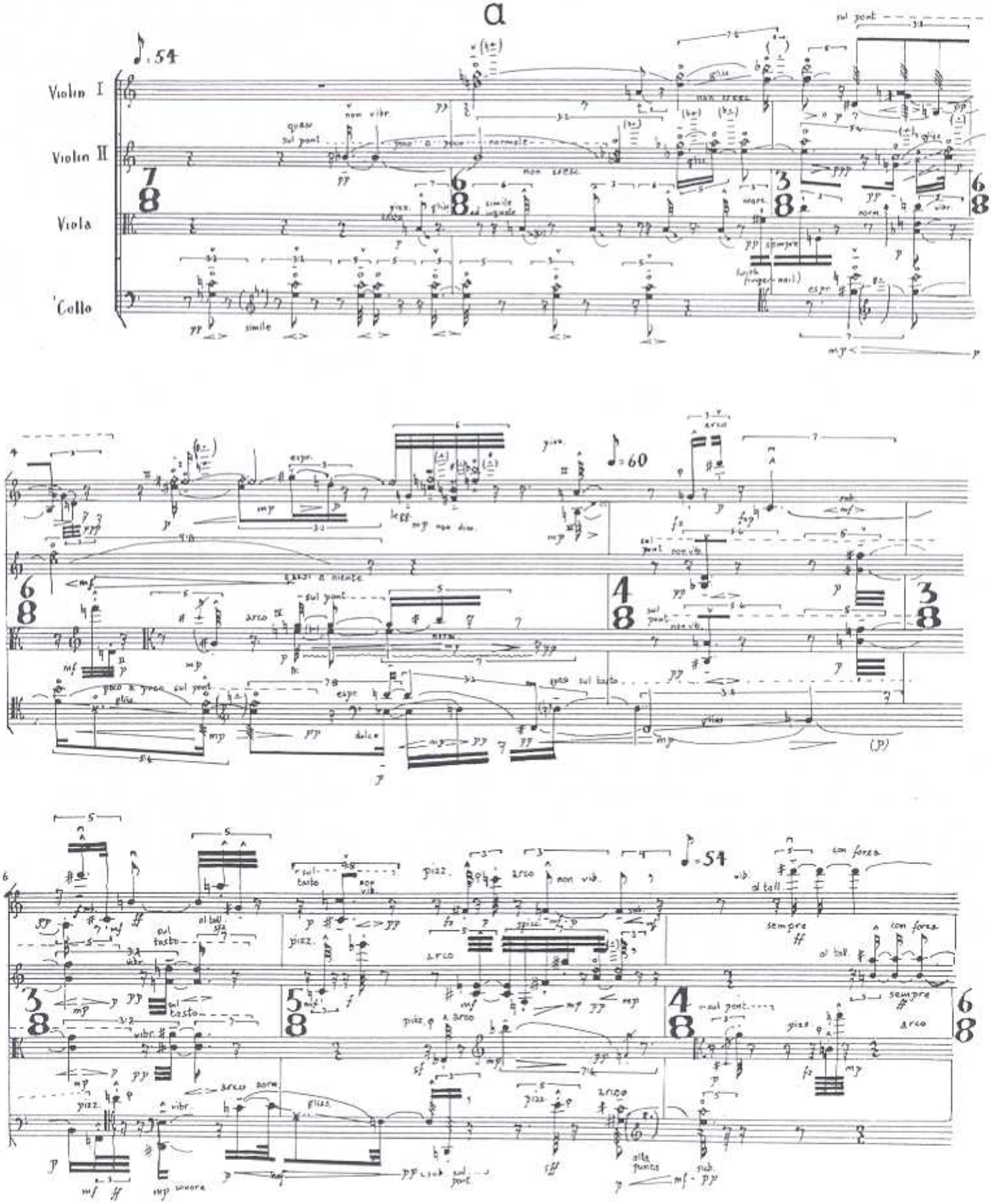
likewise:

Brian Ferneyhough

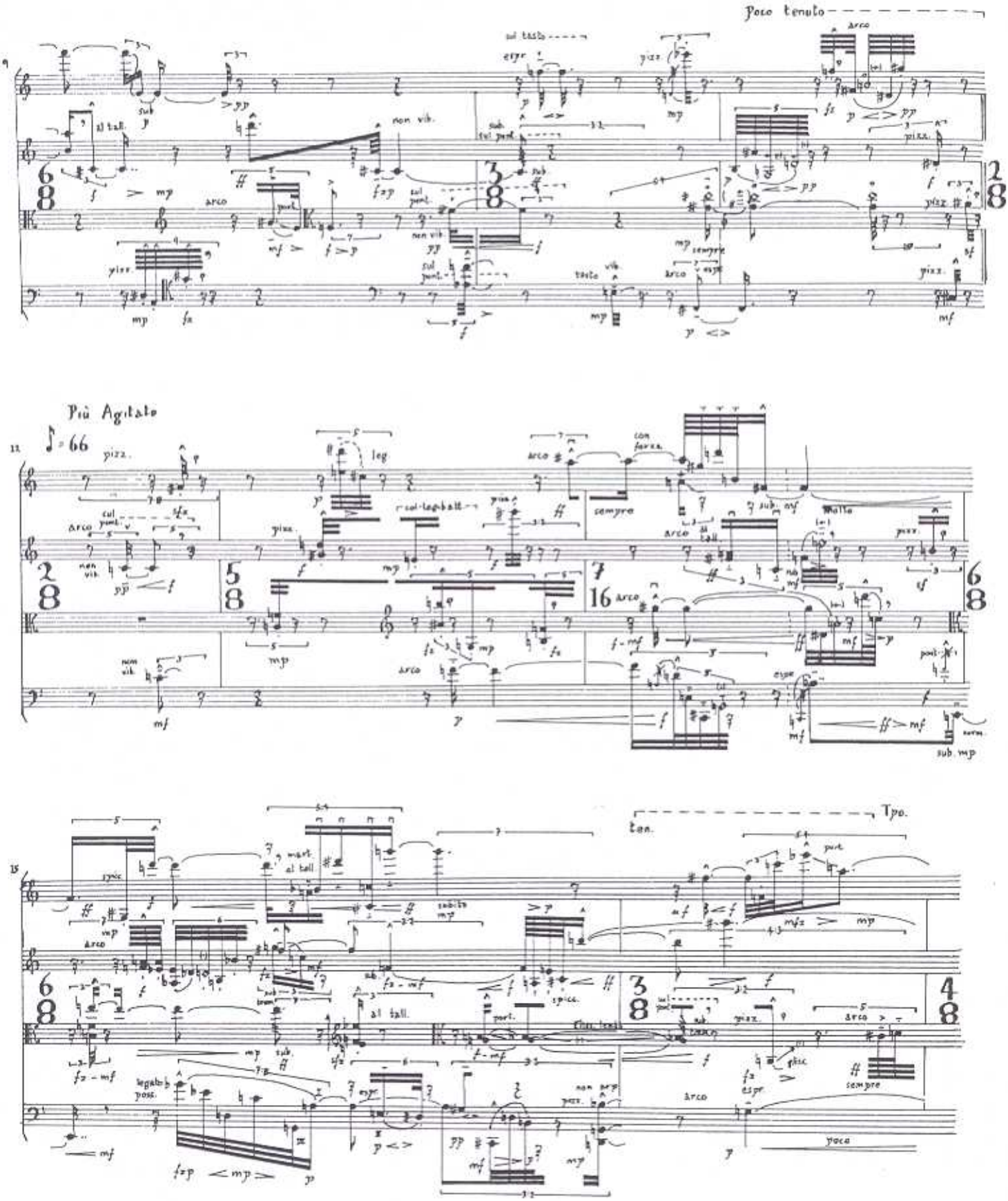
Sonatas for String Quartet

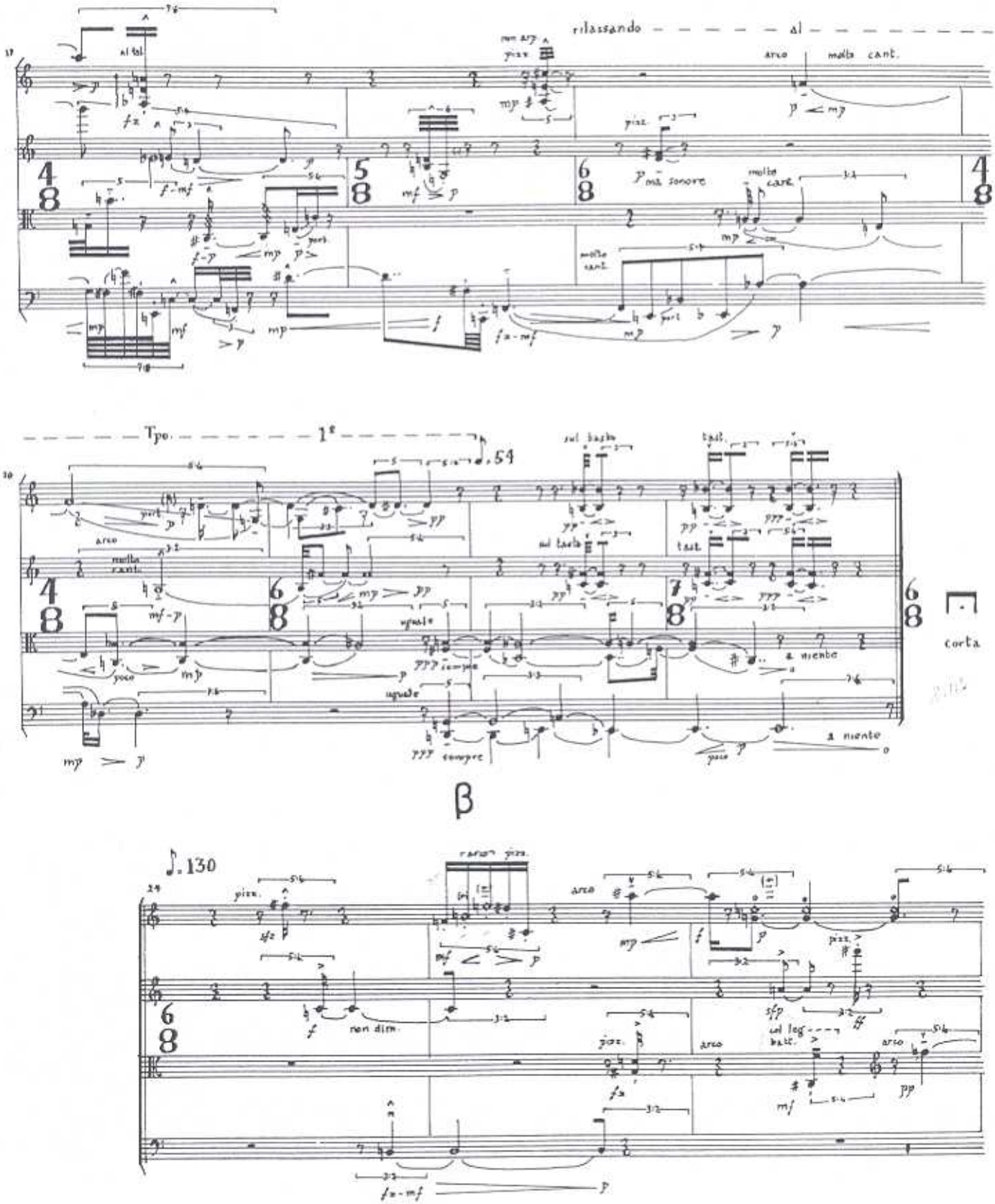
Brian Ferneyhough

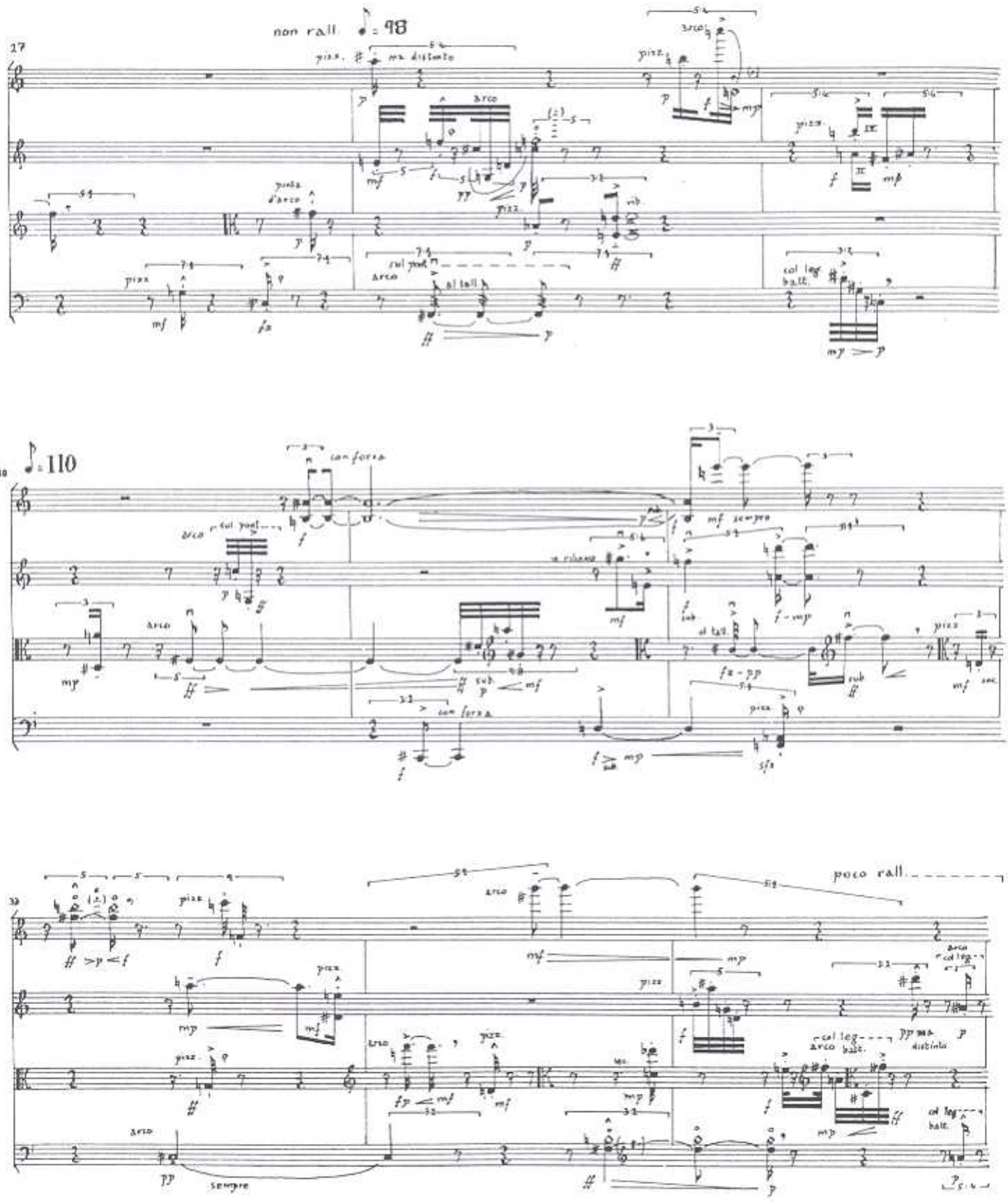
a

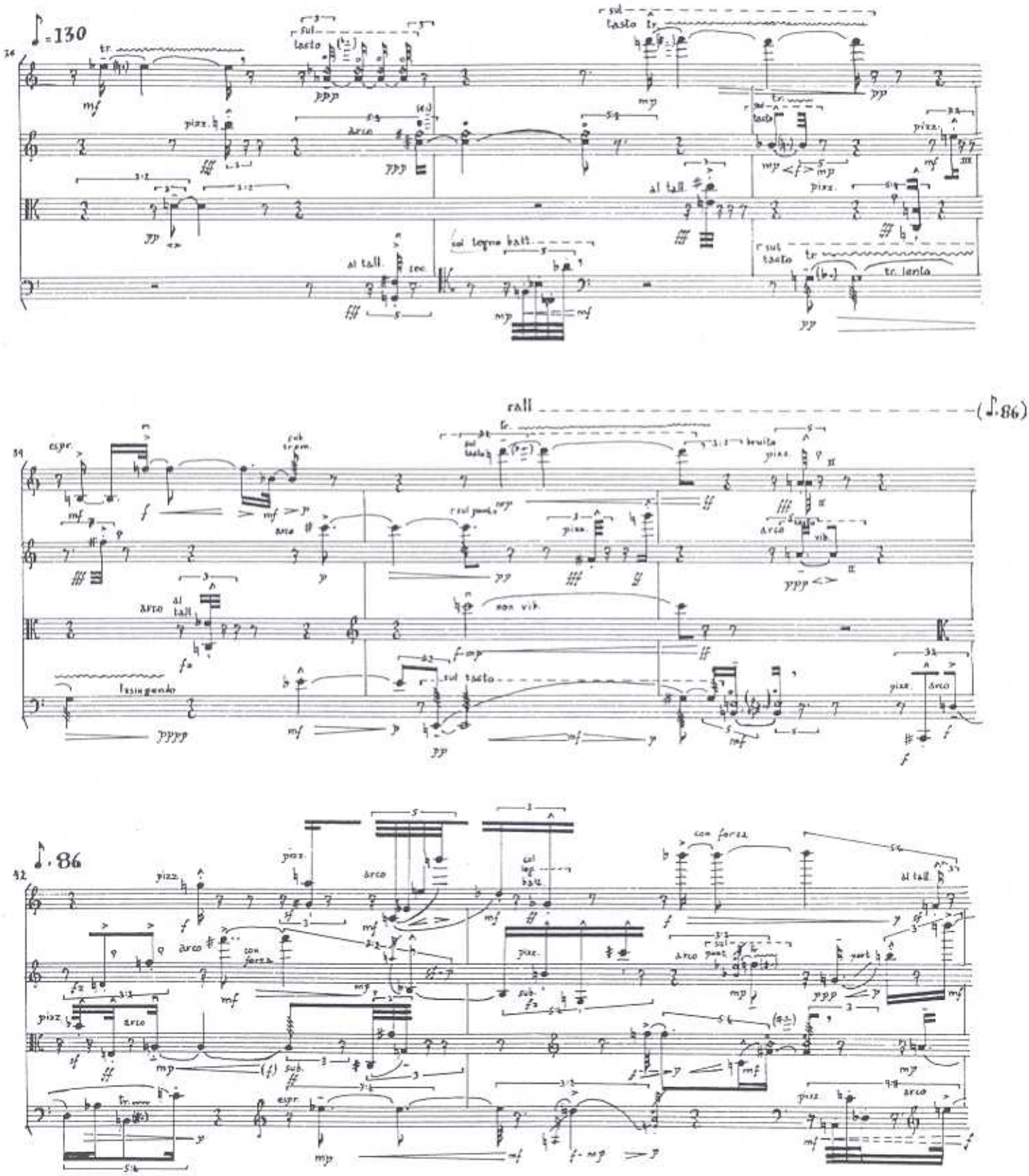


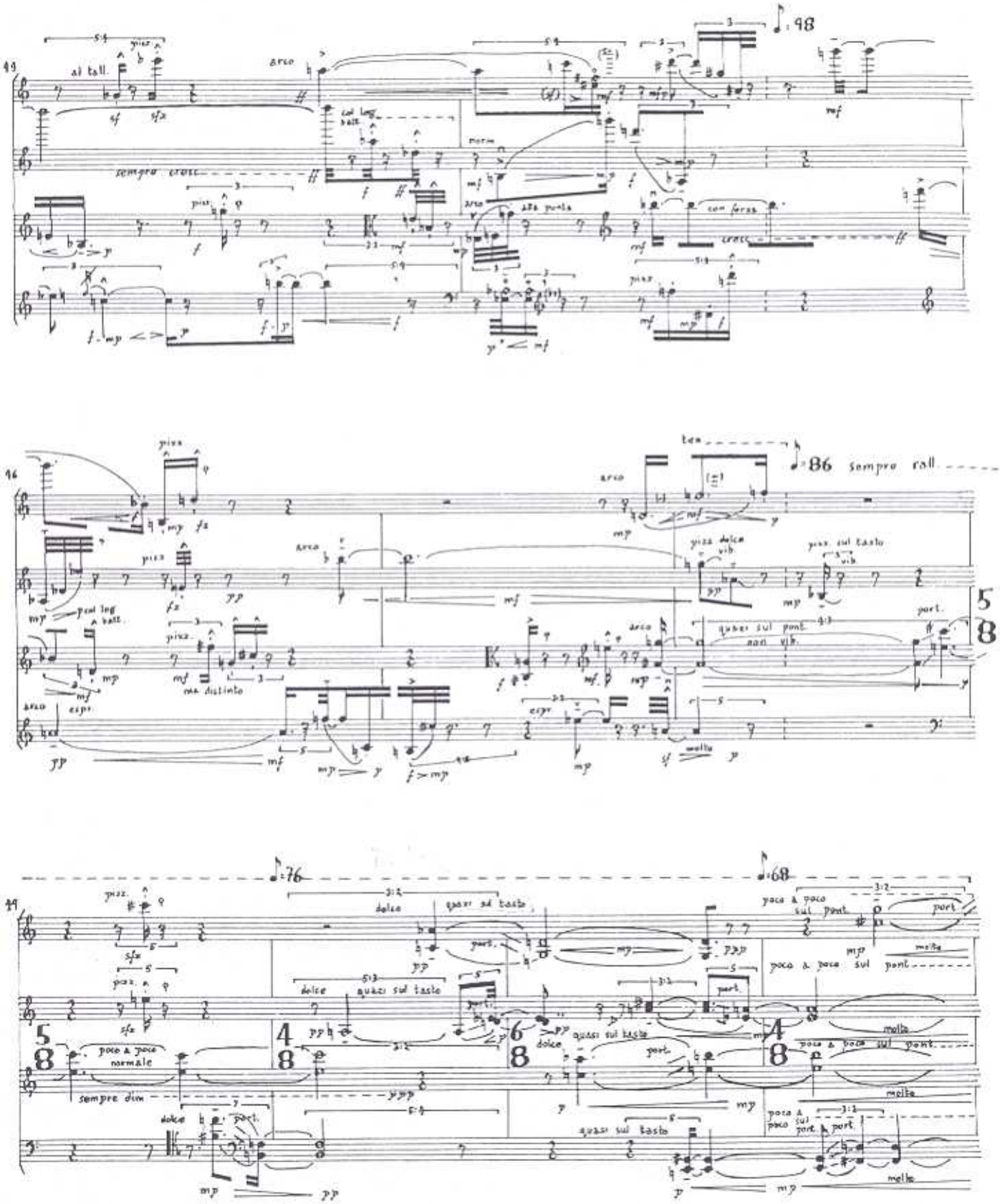
Edition Peters No. 7118
© Copyright 1968 by Hinrichsen Edition,
Peters Edition Ltd., London

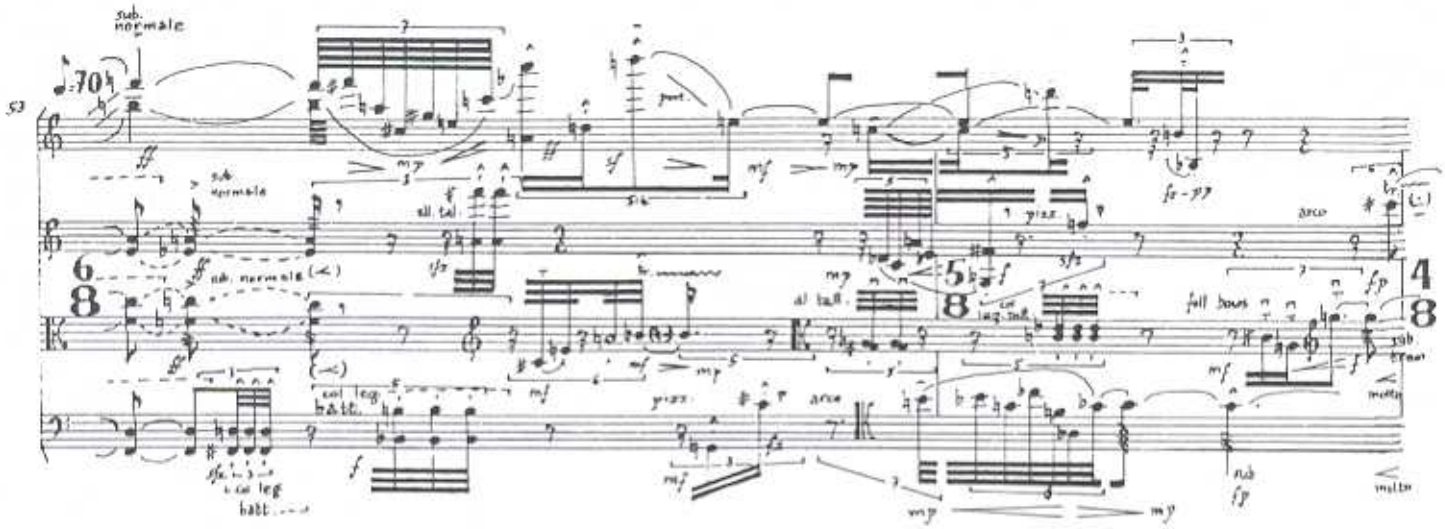

Poco tenuto
Più Agitato
Tpo.
ten.


rilassando
al
arco
molto cant.
pizz.
ma sonore
molto cant.
Tpo.
1°
sul tasto
tast.
arco
molto cant.
uguale
compre
a niente
corta
β
♪.130
pizz.
arco
non dim.
col leg.
batt.

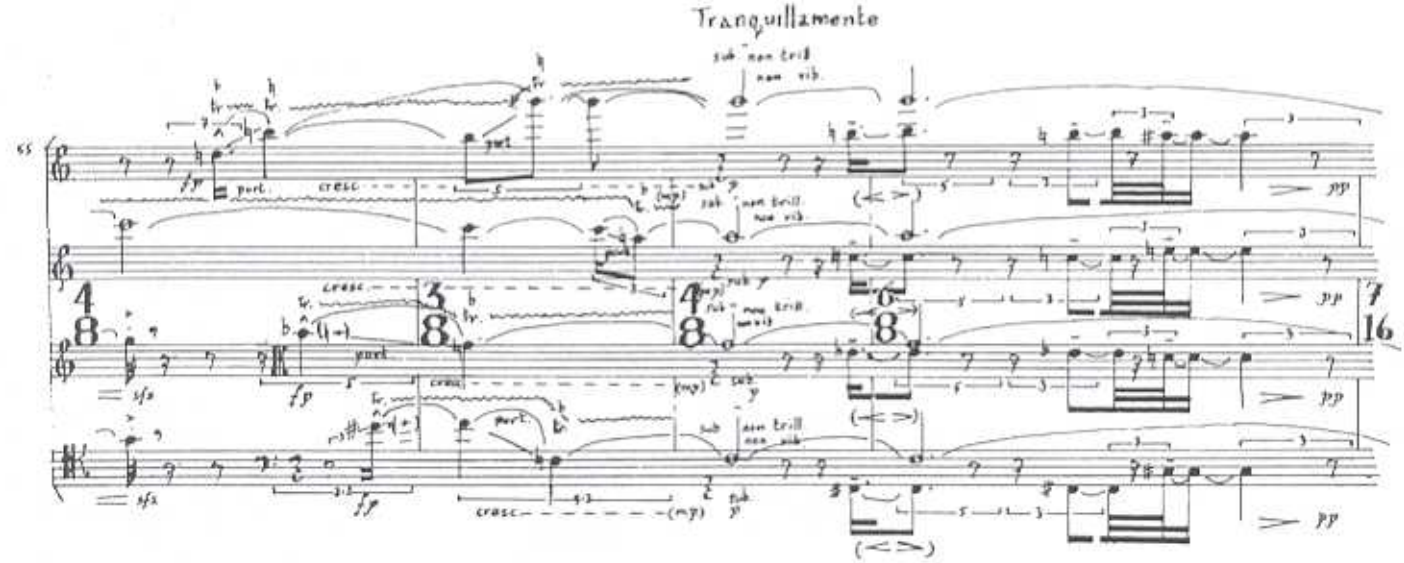

non rall. ♪ = 98
pizz.
ma distinto
arco
pizz.
pizz.
pizz. d'arco
pizz.
rib.
sul pont.
arco
al tall.
col leg.
batt.
♪ = 110
con forza
arco
sul pont.
mf sempre
arco
al tall.
pizz.
con forza
pizz.
poco rall.
pizz.
arco
pizz.
col leg.
arco
batt.
pp ma distinto
col leg.
batt.
arco
sempre

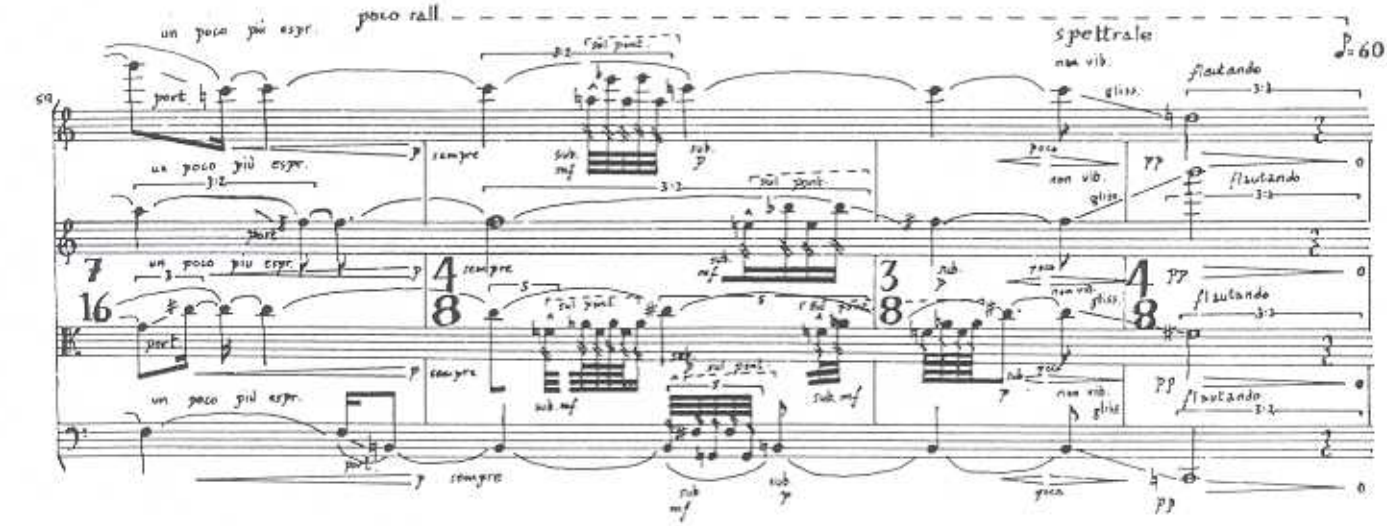

♪=130
rall
(♪.86)
♪.86

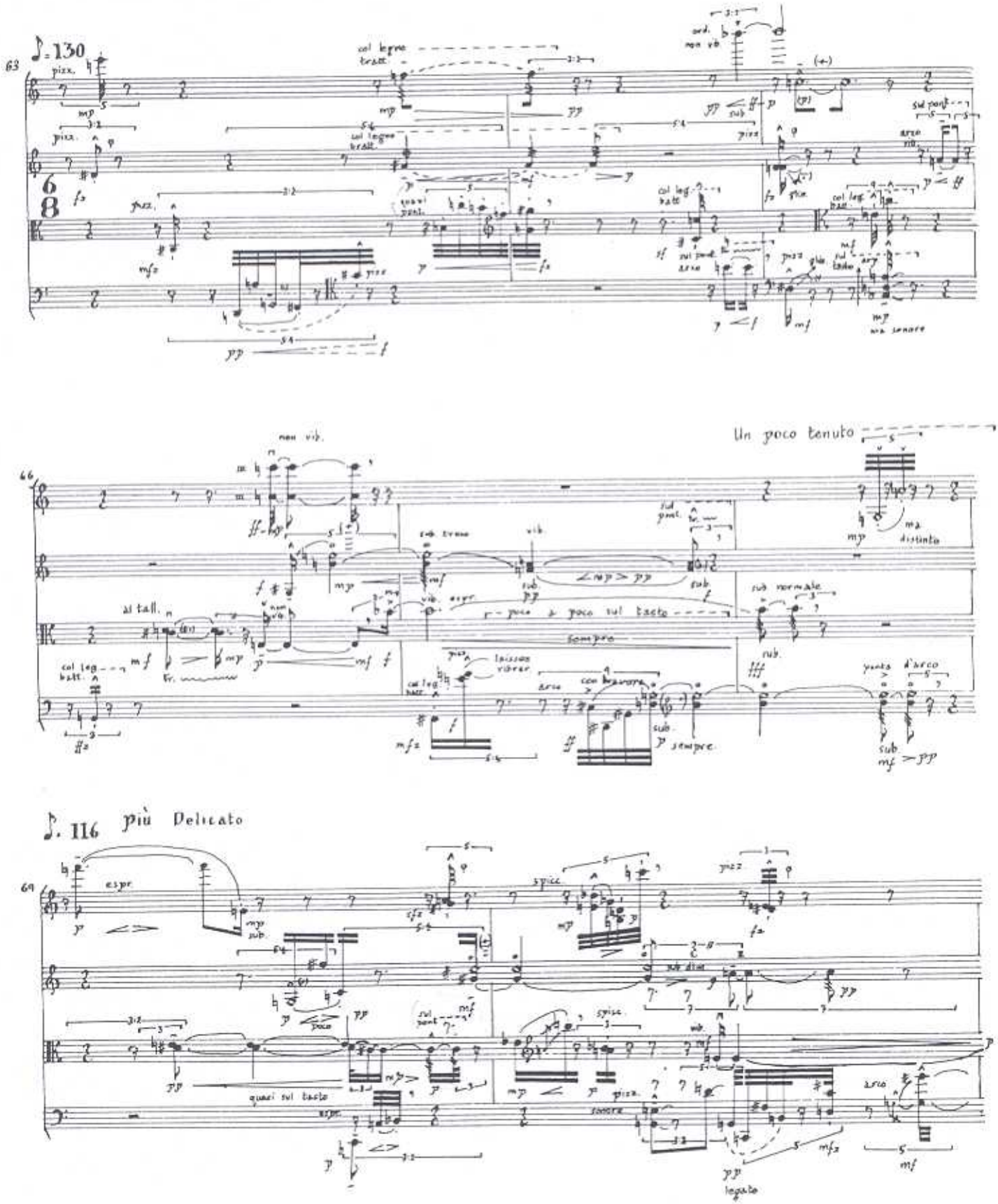

al tall.
arco
sempre cresc.
con forza
cresc.
sempre rall.
arco
pizz.
ma distinto
quasi sul pont.
non vib.
molto
poco a poco normale
sempre dim.
dolce
quasi sul tasto
poco a poco sul pont.
molto

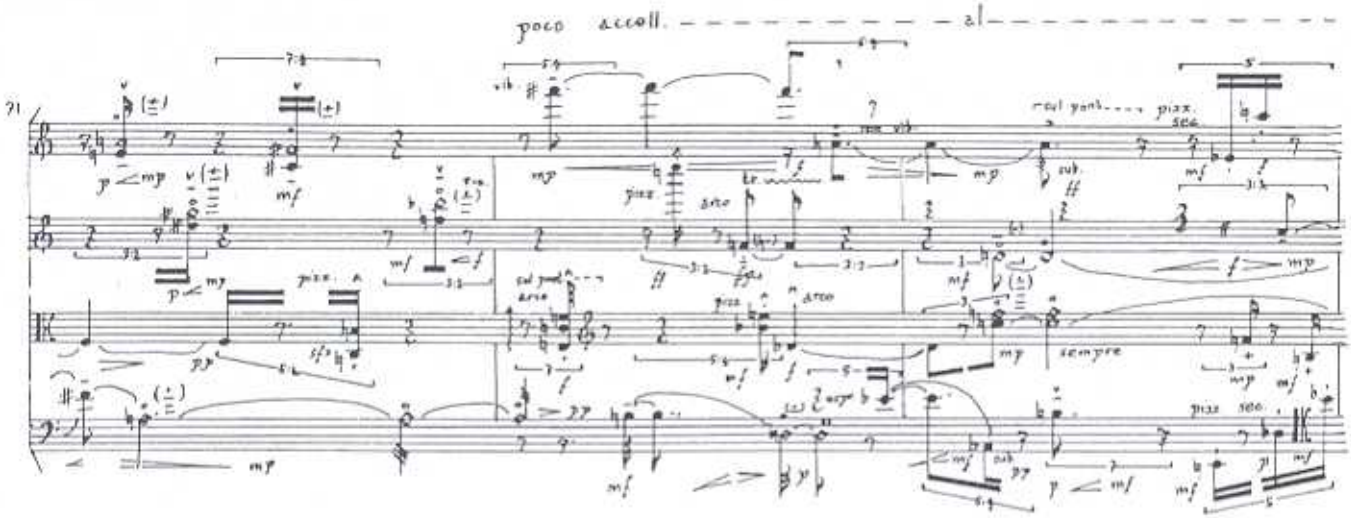


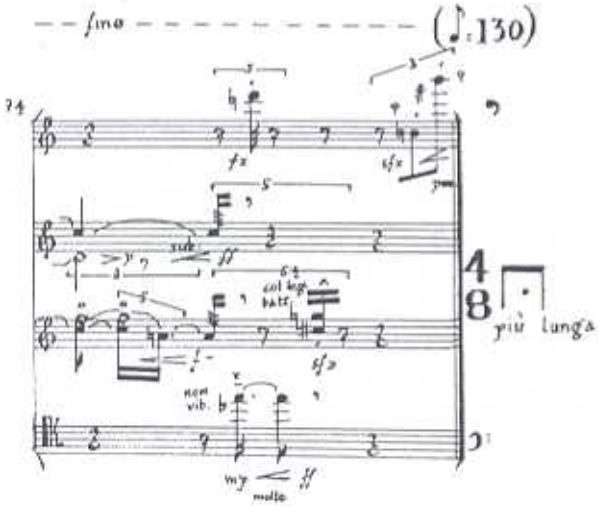
Tranquillamente



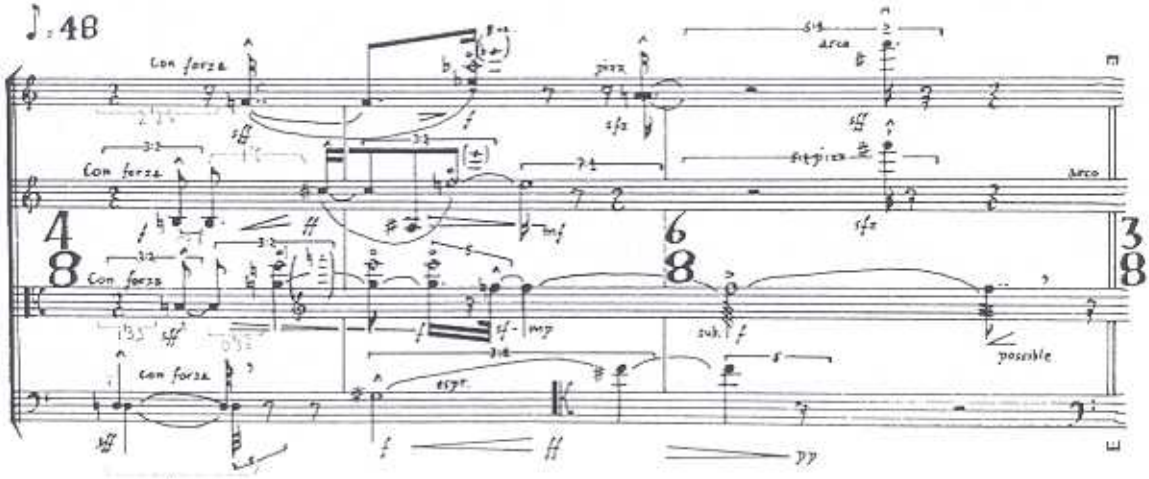


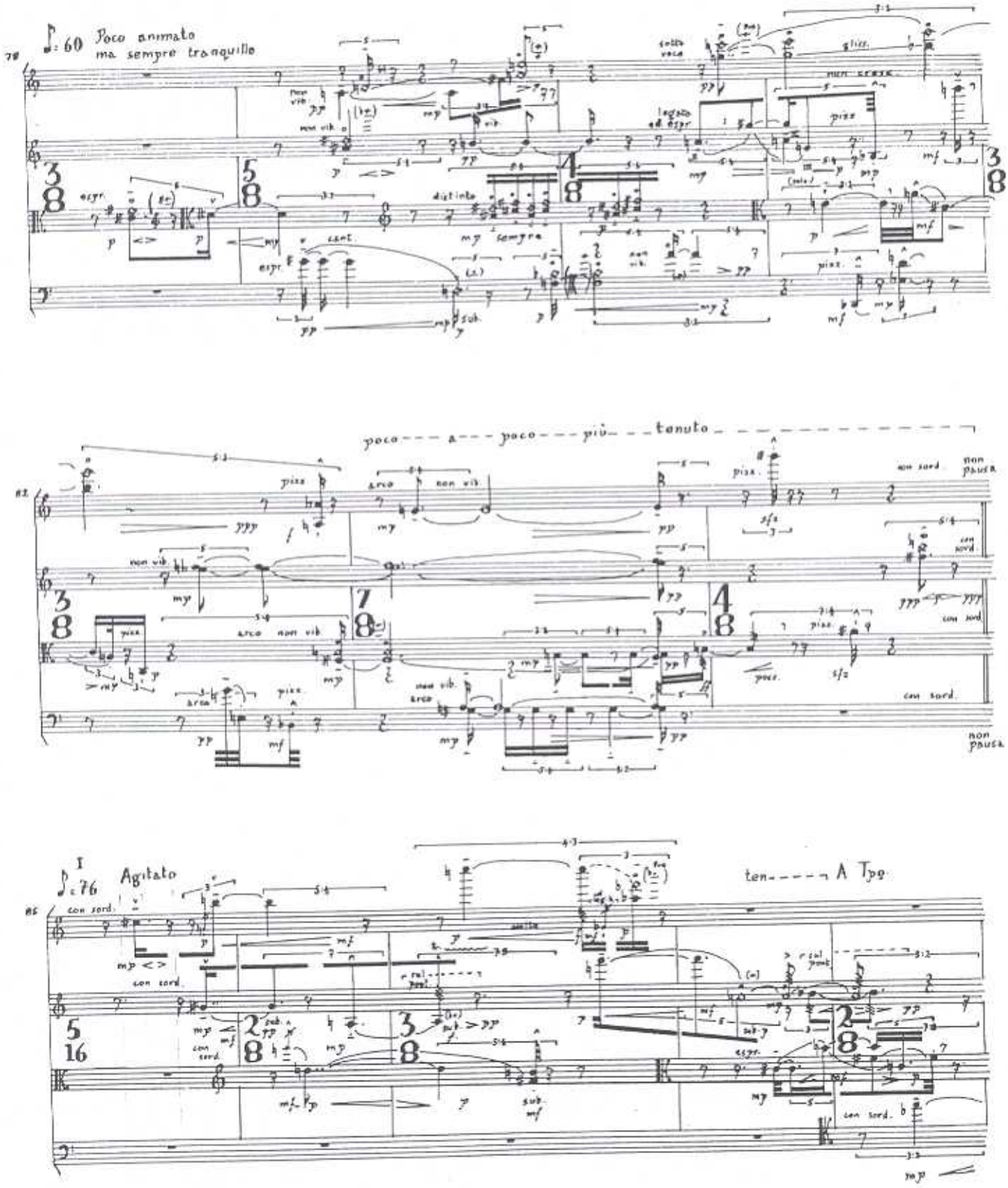

♪ = 130
pizz.
col legno tratt.
ord. non vib.
sul pont.
arco
col leg. batt.
sul pont. arco
ma sonore
non vib.
Un poco tenuto
ma distinto
al tall.
poco a poco sul tasto
sempre
sub normale
laissez vibrer
con bravura
punta d'arco
♪. 116 più Delicato
espr.
spicc.
quasi sul tasto
legato


poco accell.
71
pizz.
arco
sempre

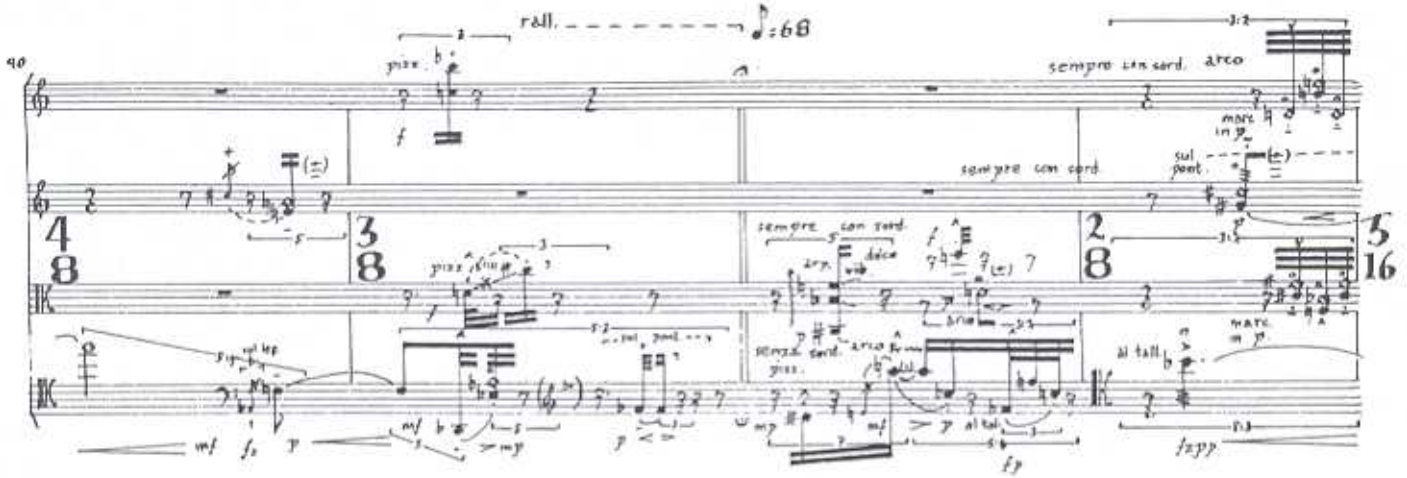

fino
(♩.:130)
74
più lunga
molto

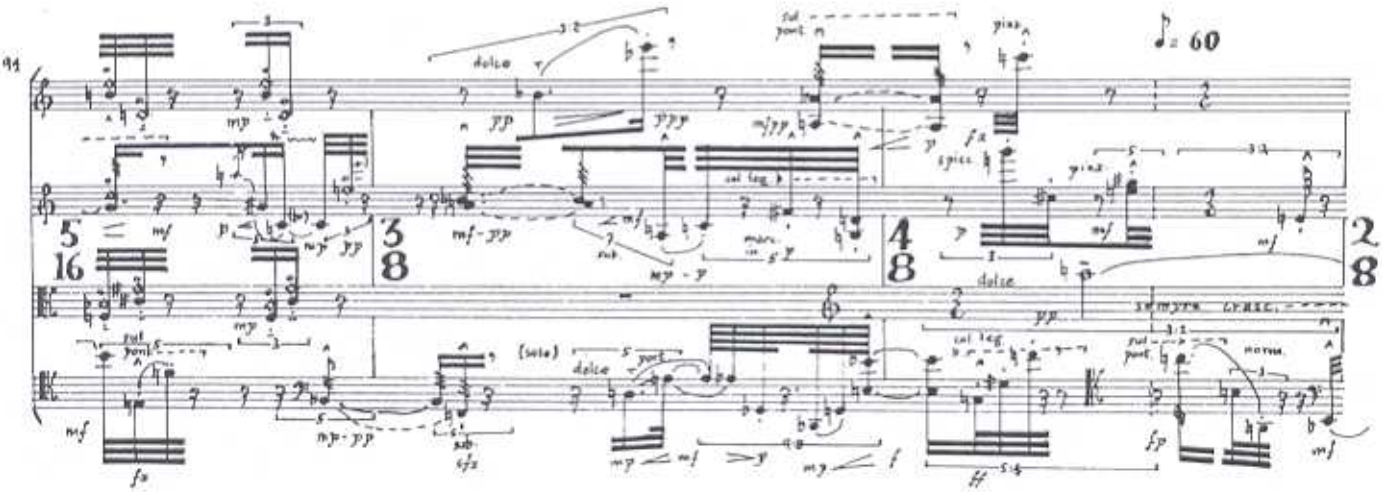
γ


♩.:48
75
Con forza
arco
possible

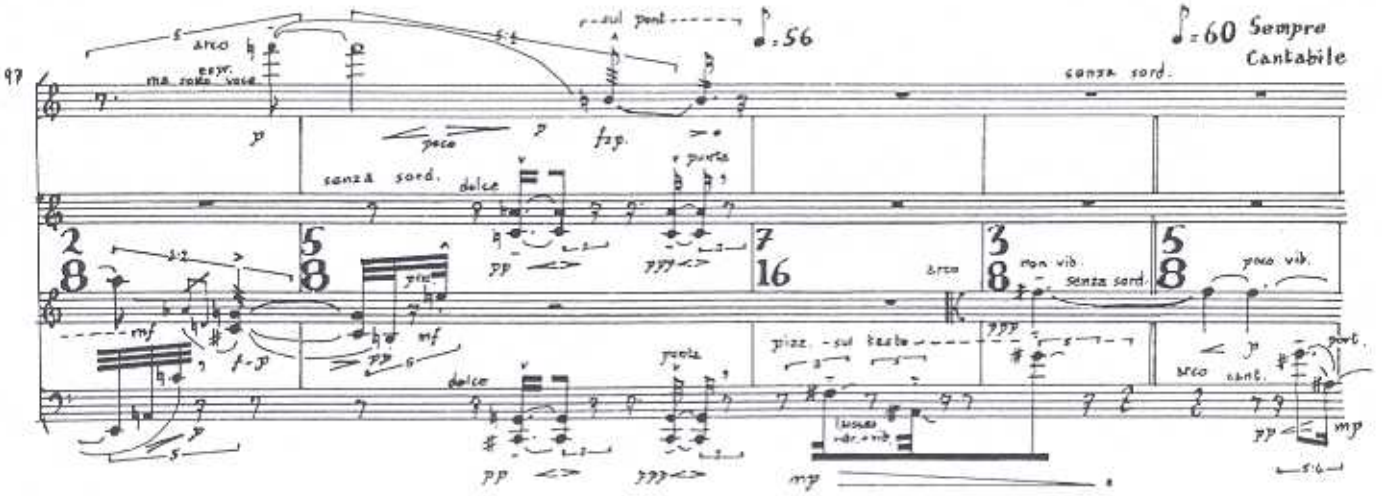

♪: 60 Poco animato
ma sempre tranquillo
poco - - - a - - - poco - - - più - - - tenuto
♪: 76 Agitato
ten - - - - A Tpo

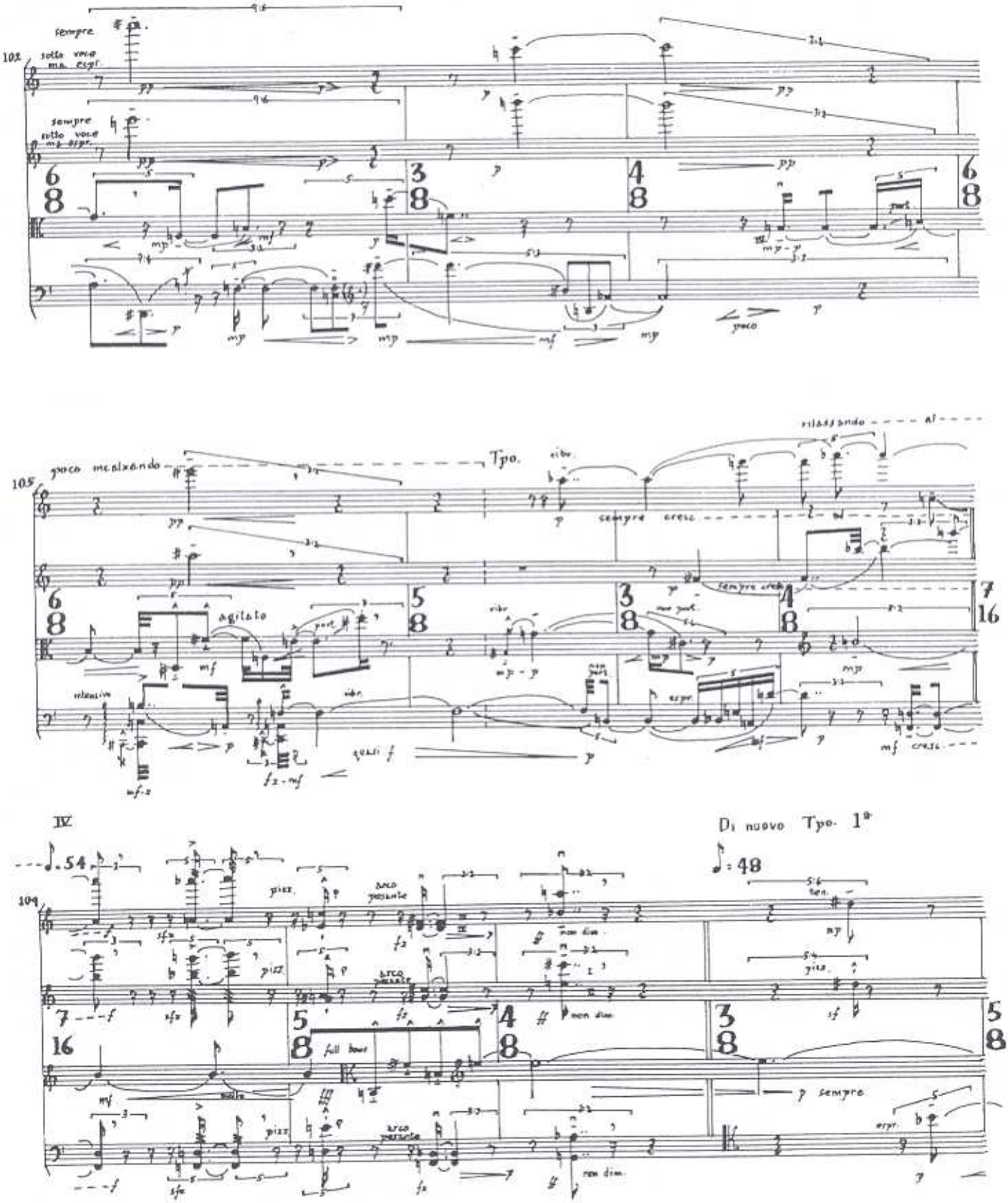
II

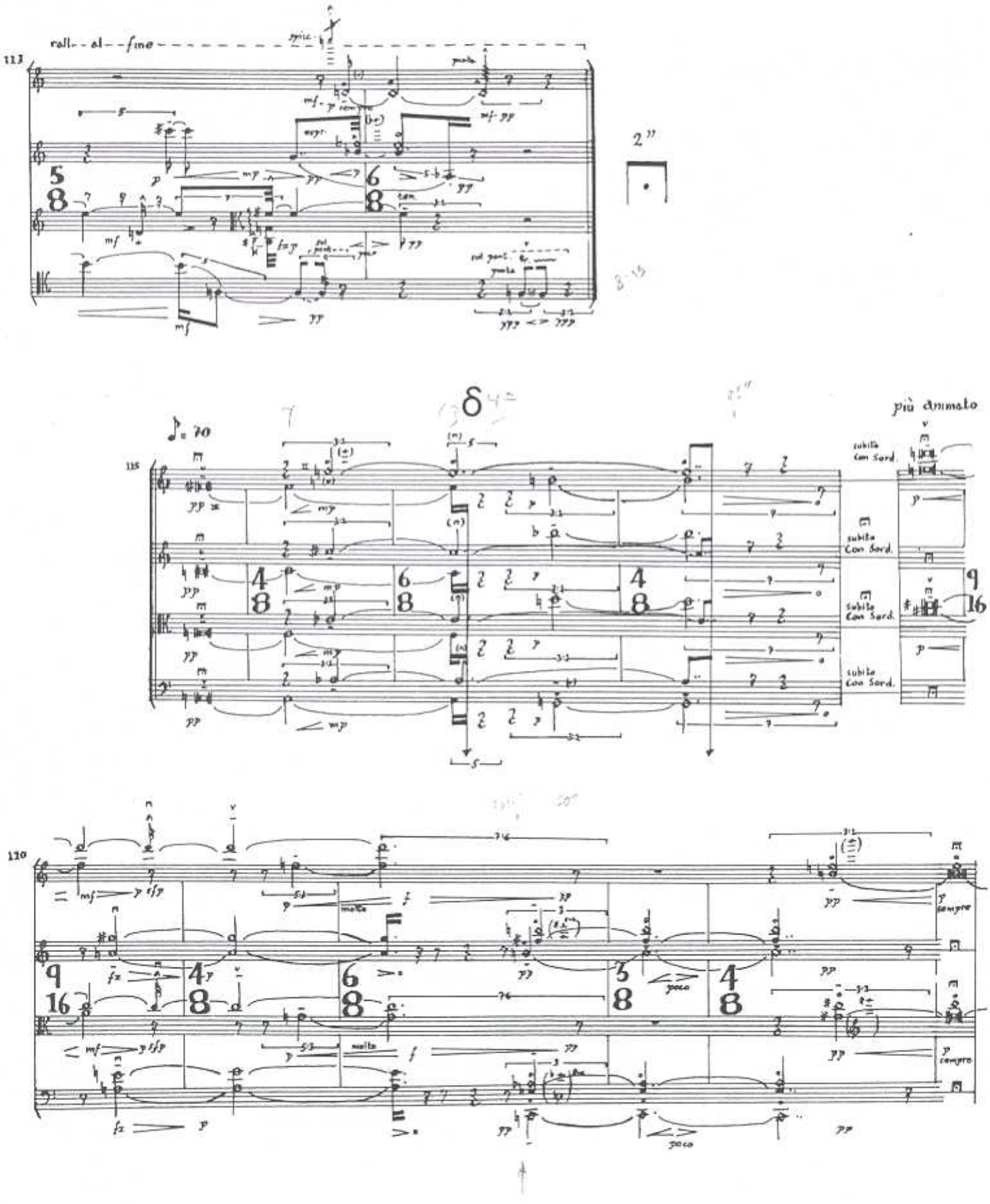

rall.
♪=68
pizz.
sempre con sord.
arco
sempre con sord.
sul pont.
sempre con sord.
dolce
senza sord.
arco
al tall.
marc. in p.

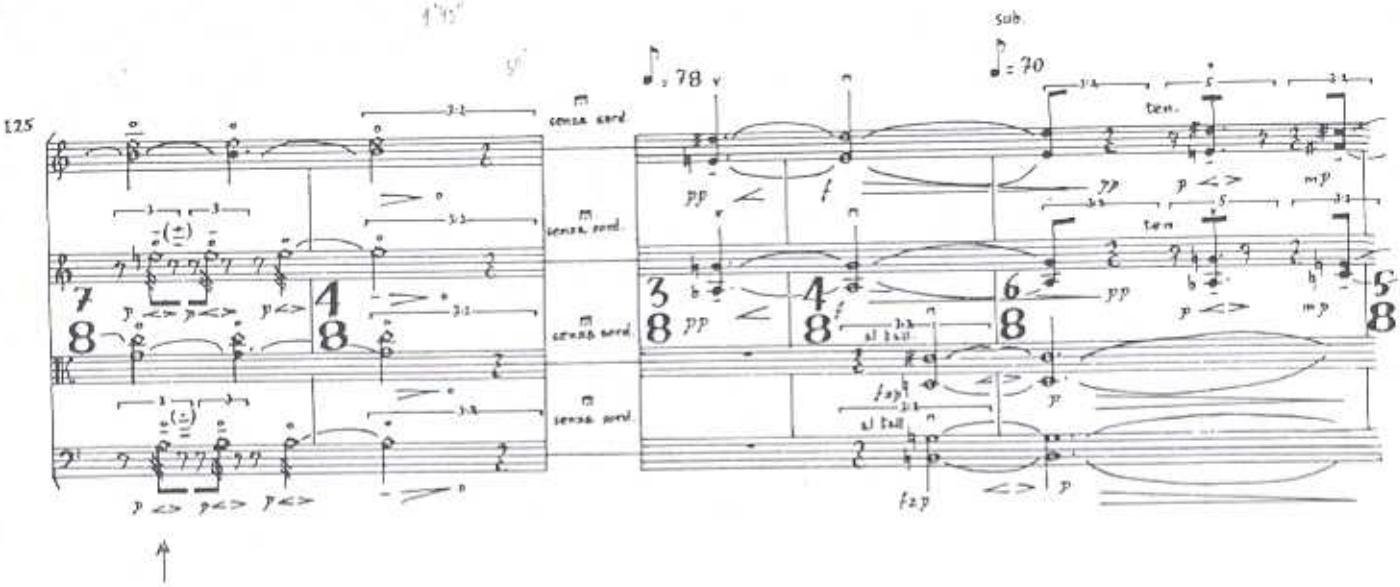

dolce
sul pont.
pizz.
♪=60
spicc.
dolce
sempre cresc.
(solo)
dolce
sul pont.
norm.

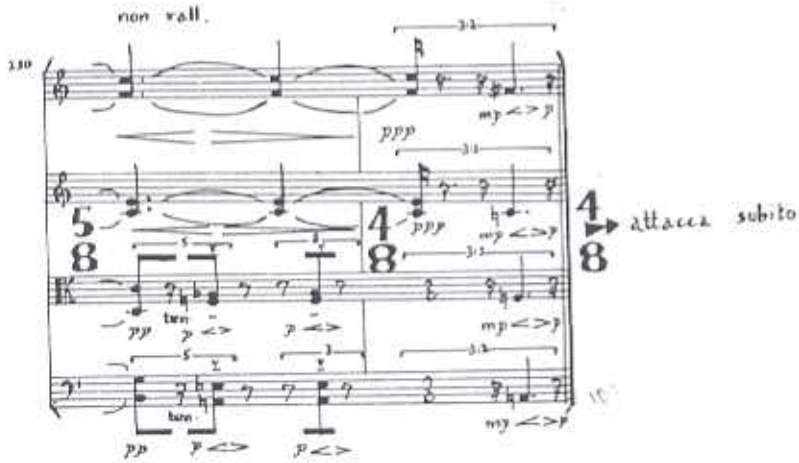
III


arco
ma sotto voce
sul pont.
♪=56
♪=60 Sempre Cantabile
senza sord.
poco
senza sord.
dolce
punta
arco
non vib.
senza sord.
poco vib.
pizz. - sul tasto
dolce
punta
arco cant.
port.

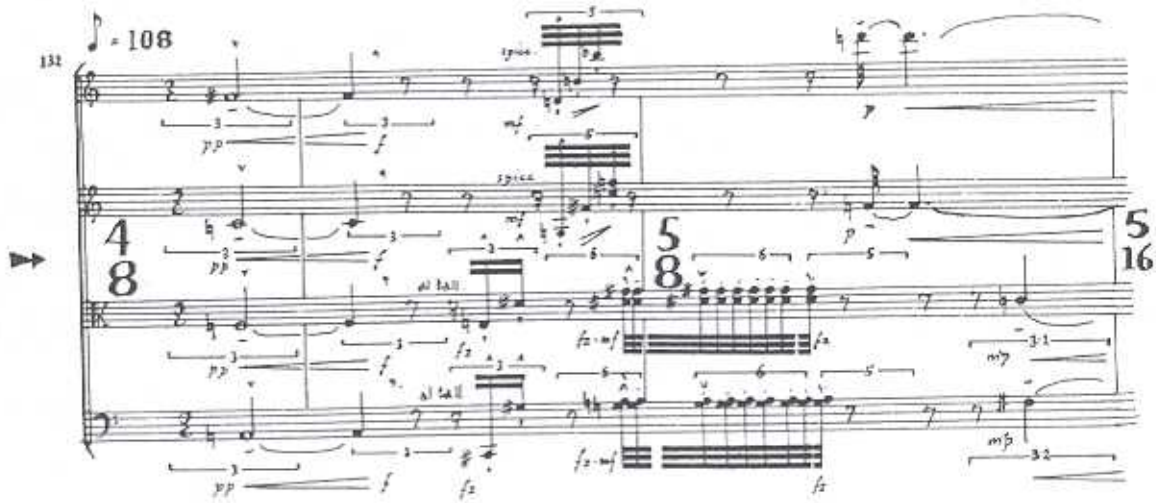

sempre
sotto voce
ma espr.
sempre
sotto voce
ma espr.
poco
poco incalzando
Tpo.
ribr.
rilassando
al
sempre cresc.
agitato
intensivo
quasi f
cresc.
IV
Di nuovo Tpo. 1°
pizz.
arco pesante
non dim.
full bow
sempre
espr.

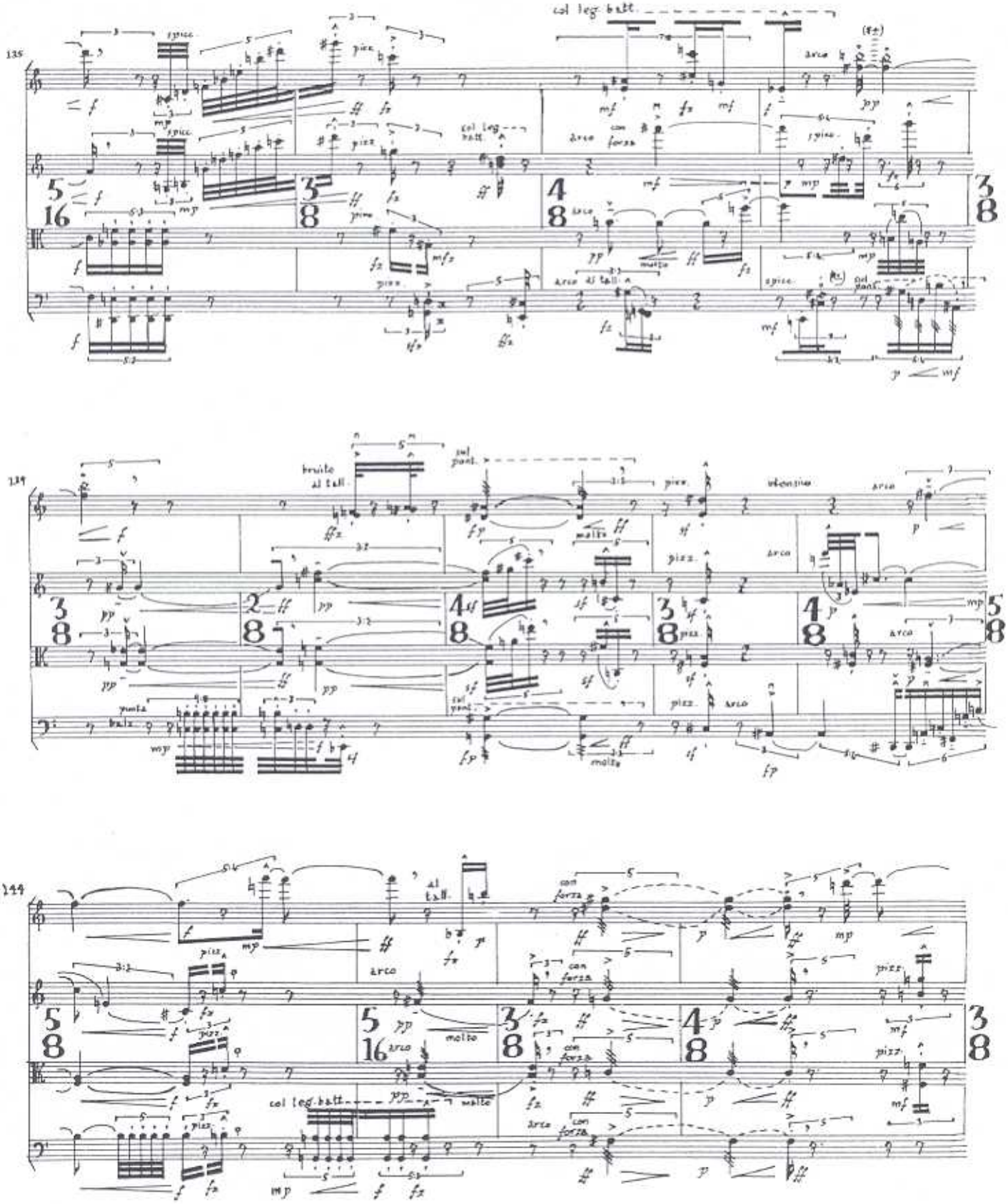

roll - - al - - fine
più animato
subito Con Sord.
sempre
molto
poco

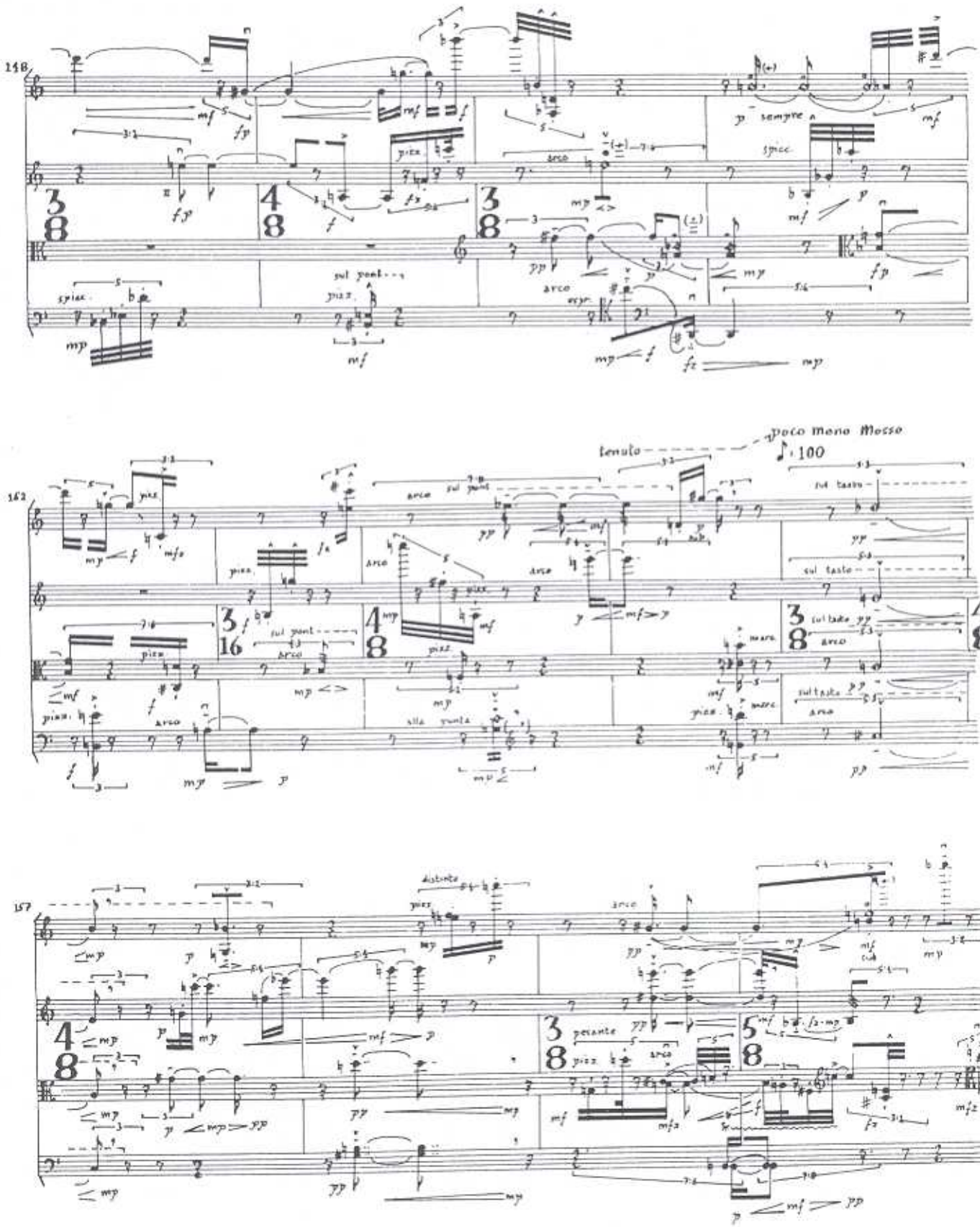

125
senza sord.
senza sord.
senza sord.
sub.
ten.
ten.
al tall

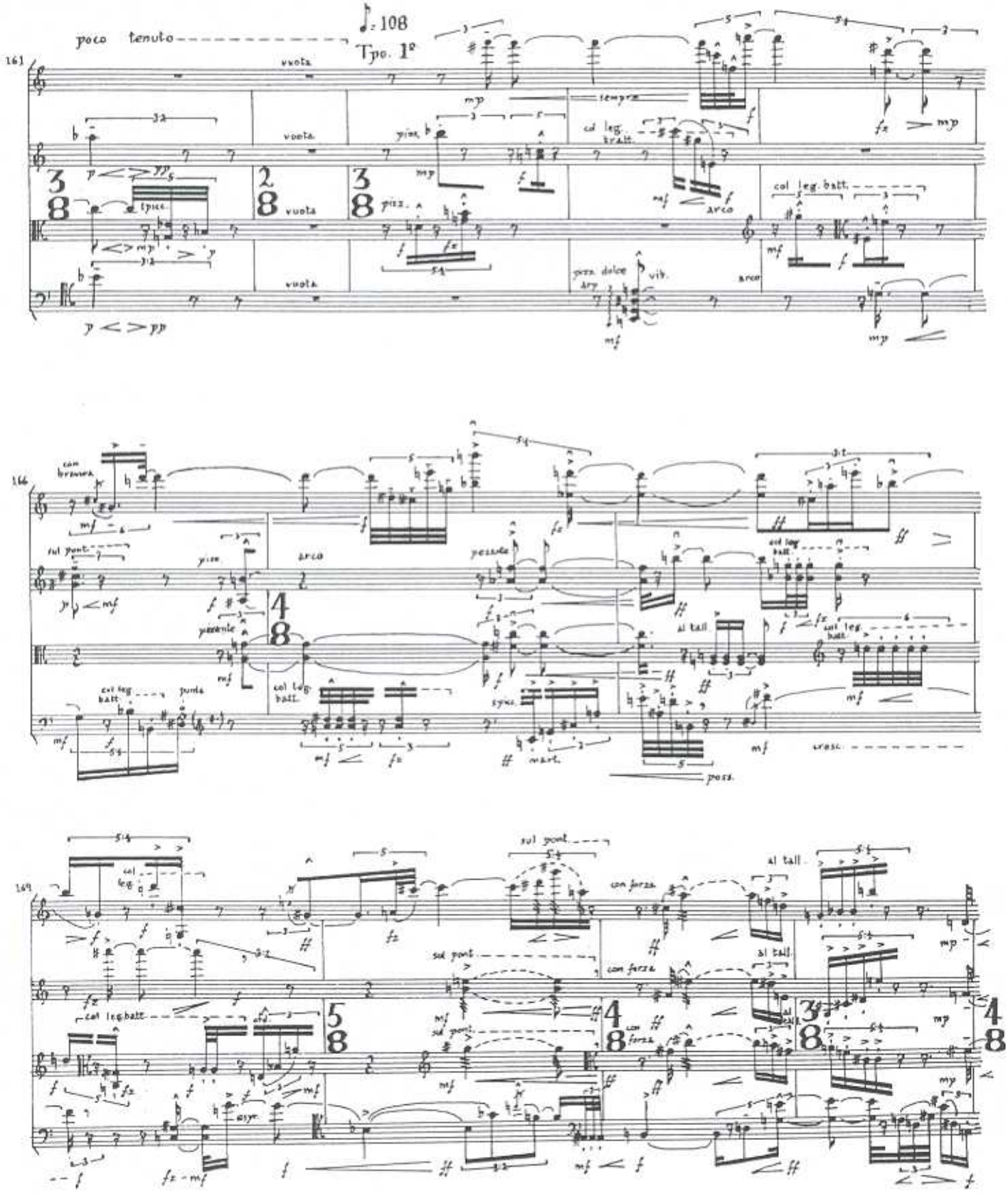

130
non roll.
attacca subito

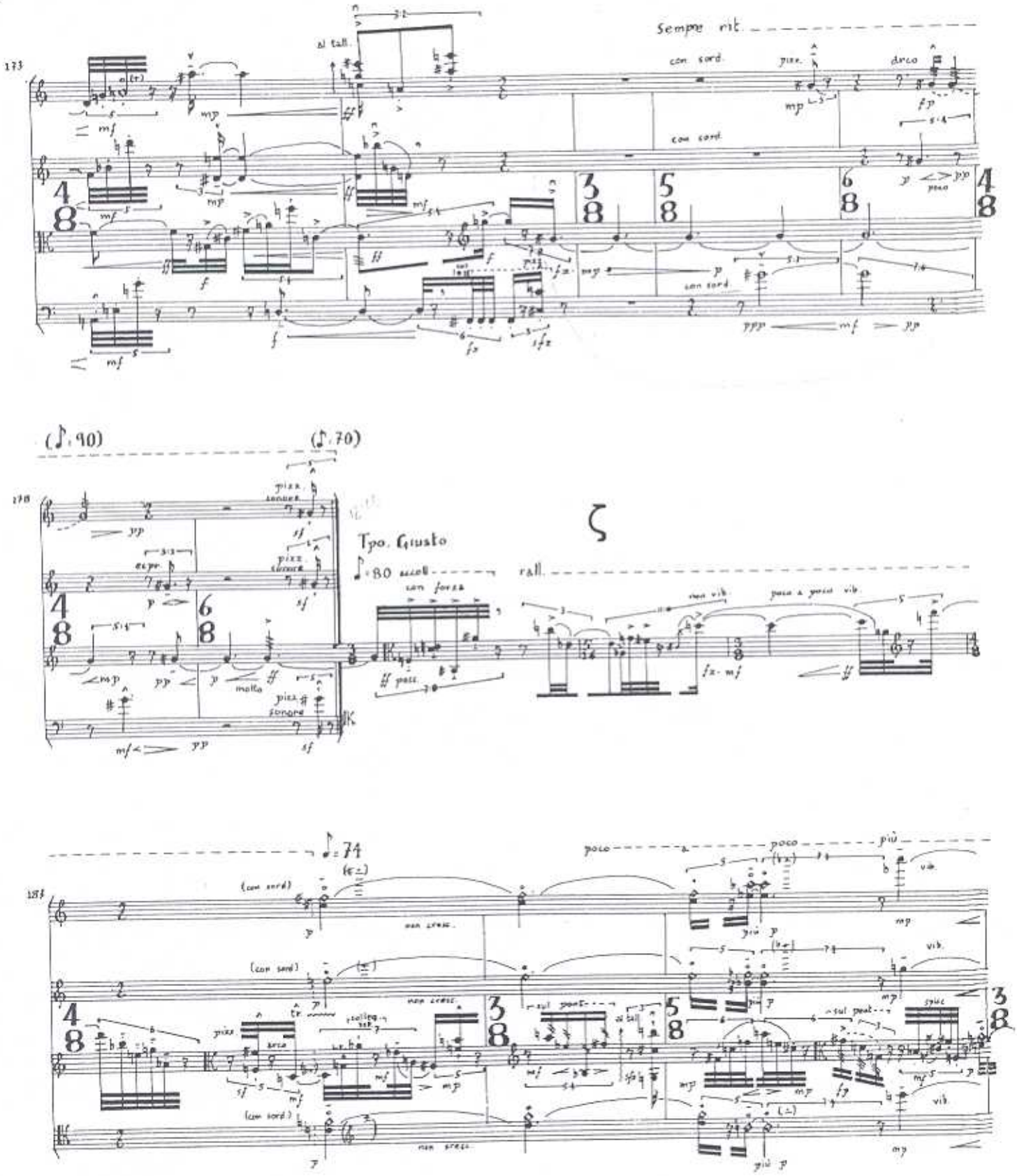
E

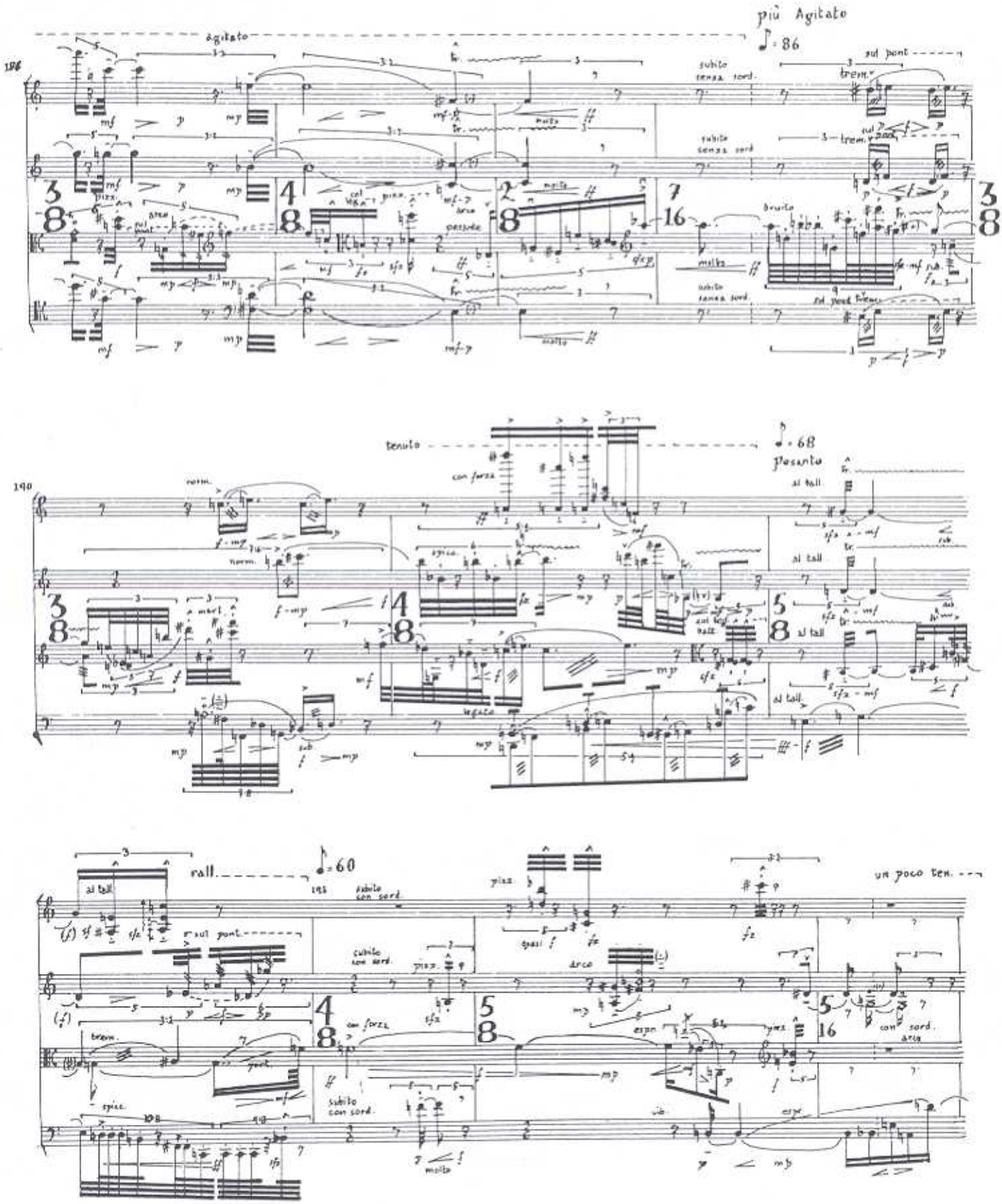

132
al tall
al tall

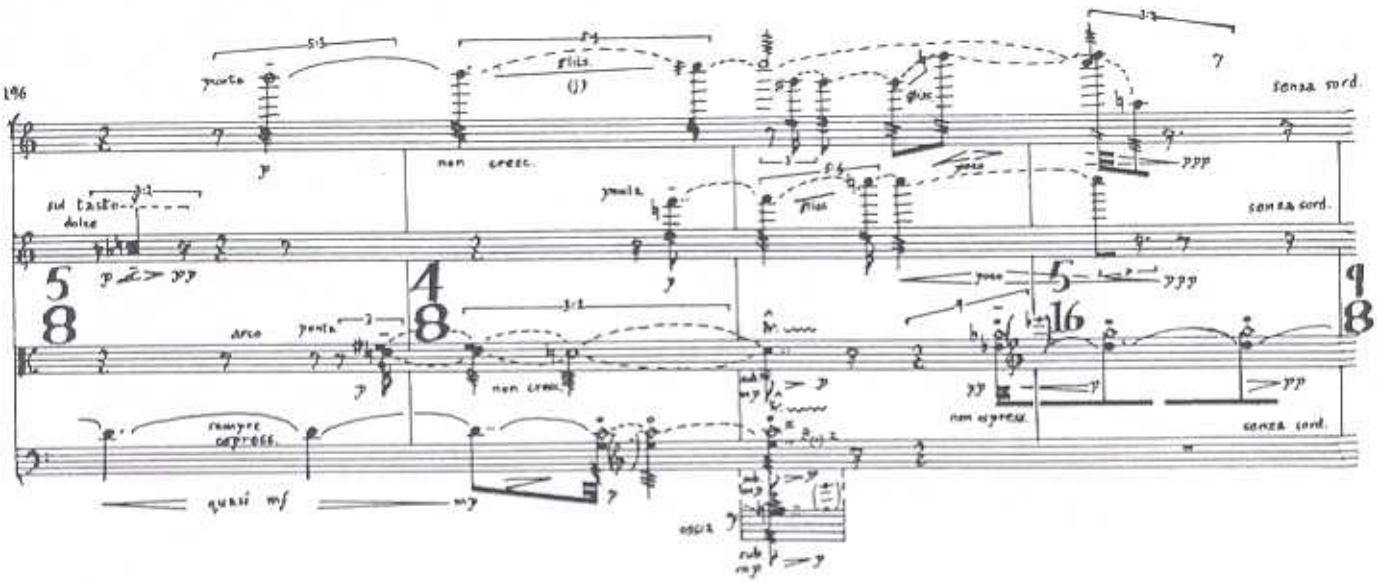

135
col leg. batt.
spicc.
pizz.
arco
con forza
molto
arco al tall.
139
bruito al tall.
sul pont.
pizz.
arco
molto
punta balz.
144
al tall.
con forza
molto
col leg. batt.

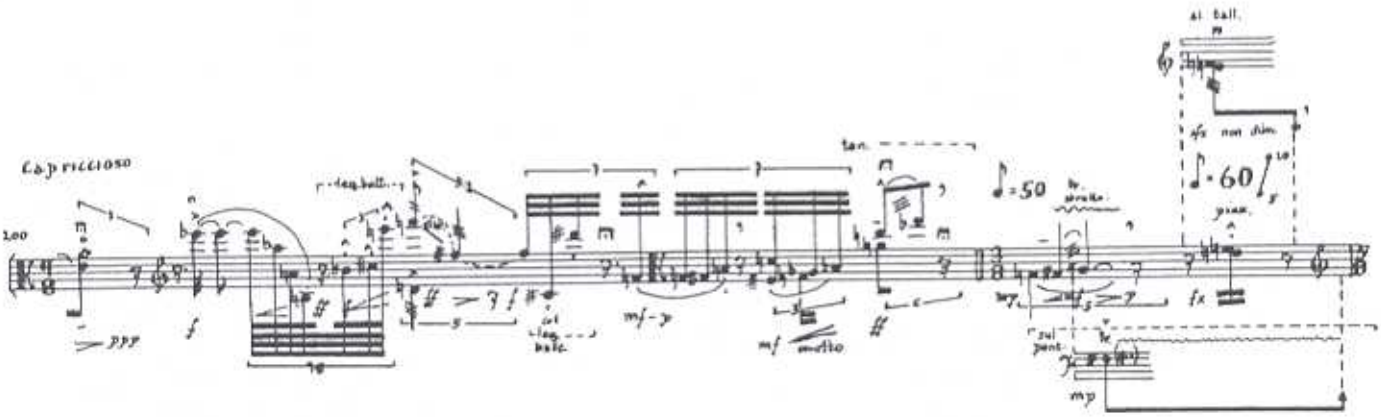

148
p sempre
spicc.
pizz.
arco
sul pont
162
tenuto
poco meno Mosso
♪ 100
sul tasto
alla punta
157
distinto
pesante

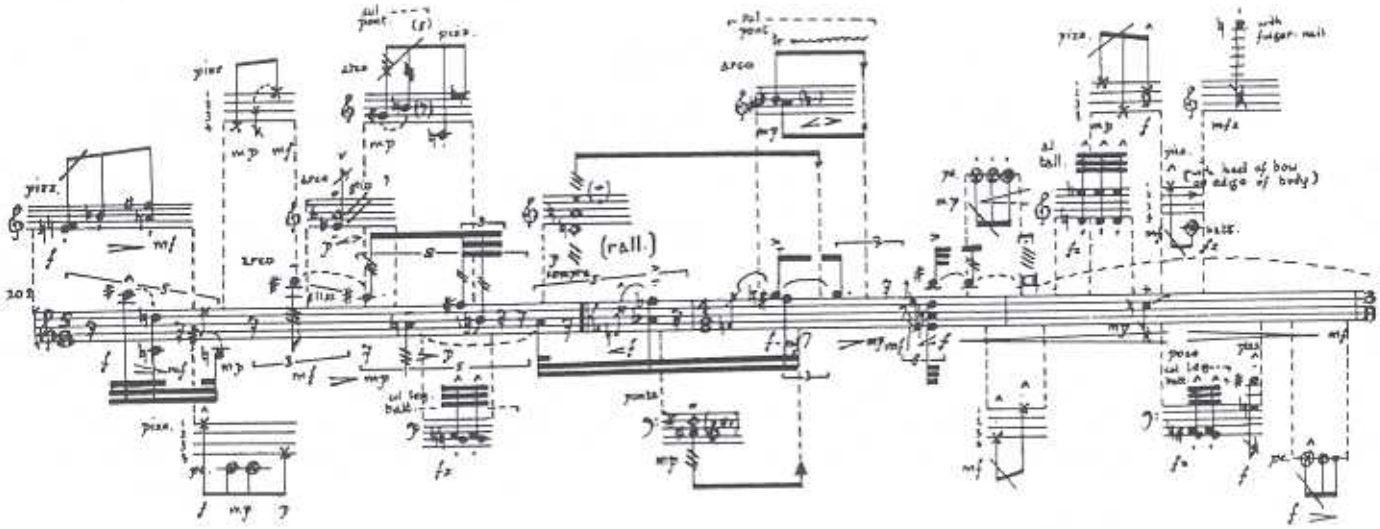

poco tenuto
♩= 108
Tpo. 1º
vuota
pizz.
col leg. batt.
arco
pizz. dolce
vib.
con bravura
sul pont.
pizz.
arco
pesante
al tall.
col leg. batt.
punta
spicc.
mart.
poss.
cresc.
sul pont.
con forza
al tall.
col leg. batt.
ord.
asyr.

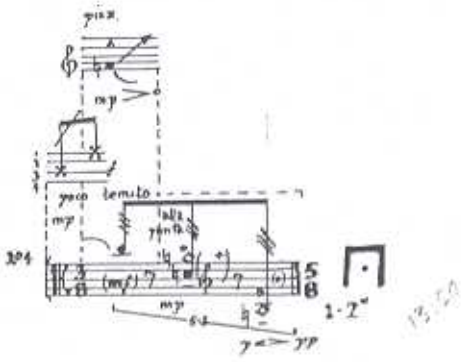

Sempre rit.
al tall.
con sord.
pizz.
arco
poco
(♪=90)
(♪=70)
pizz. sonore
espr.
molto
Tpo. Giusto
♪=80 accell.
rall.
con forza
non vib.
poco a poco vib.
♪=74
poco
più
(con sord.)
non cresc.
sul pont.
al tall.
sul pont.
spicc.
vib.

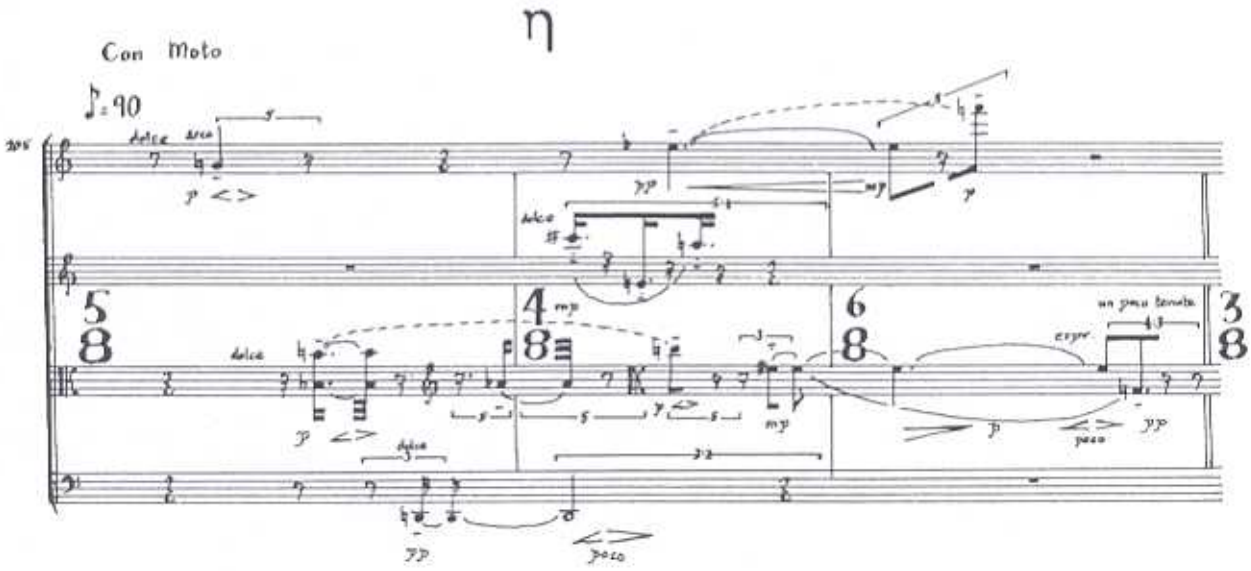

più Agitato
♪ = 86
agitato
sul pont
subito senza sord.
trem.
molto
pizz.
arco
col leg.
pesante
bruito
tenuto
♪ = 68
pesante
norm.
con forza
spicc.
al tall.
legato
rall.
♪ = 60
subito con sord.
un poco ten.
con sord.
espr.

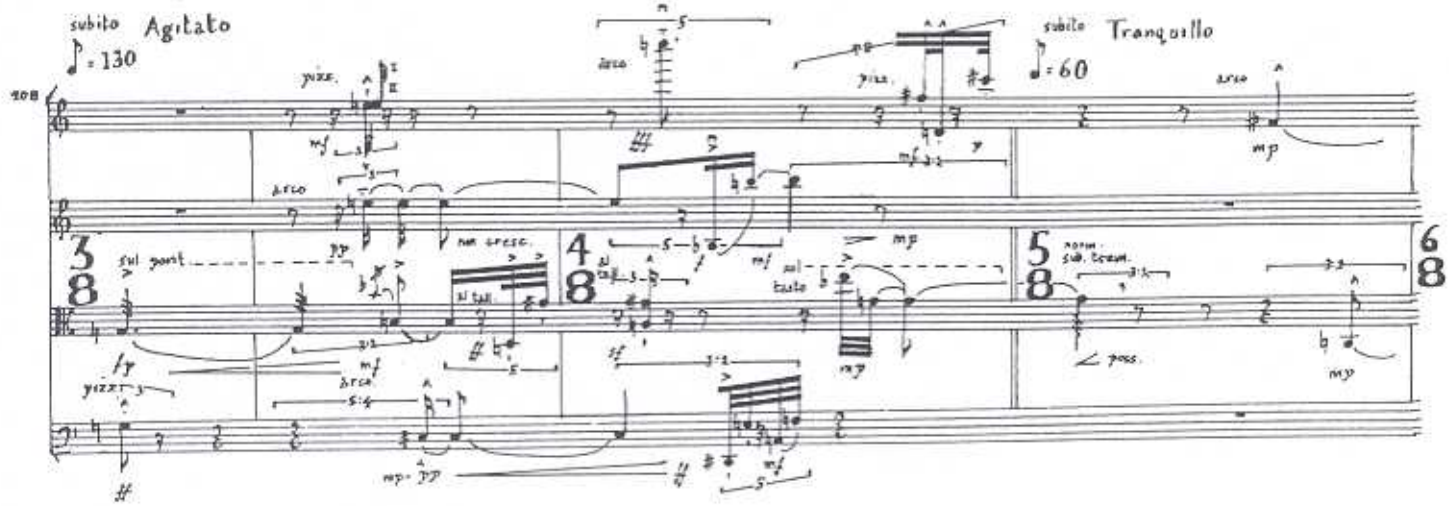

196
senza sord.
non cresc.
sul tasto
dolce
senza sord.
arco
non cresc.
non espress.
senza sord.
sempre espress.
quasi mf
oscia

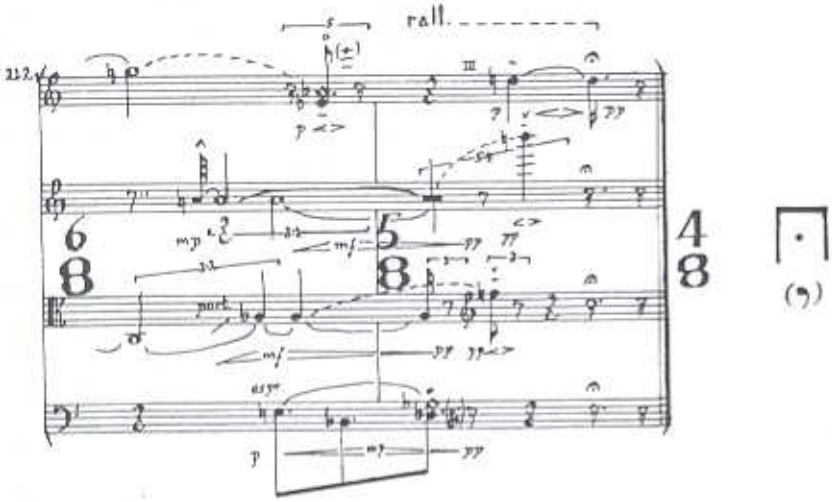

Capriccioso
200
al tall.
sfz non dim.
♪ = 50
♪ = 60
pizz.
tan.
sul pont.
molto


202
pizz.
arco
(rall.)
sempre
al tall.
with finger-nail
pizz.
pizz.

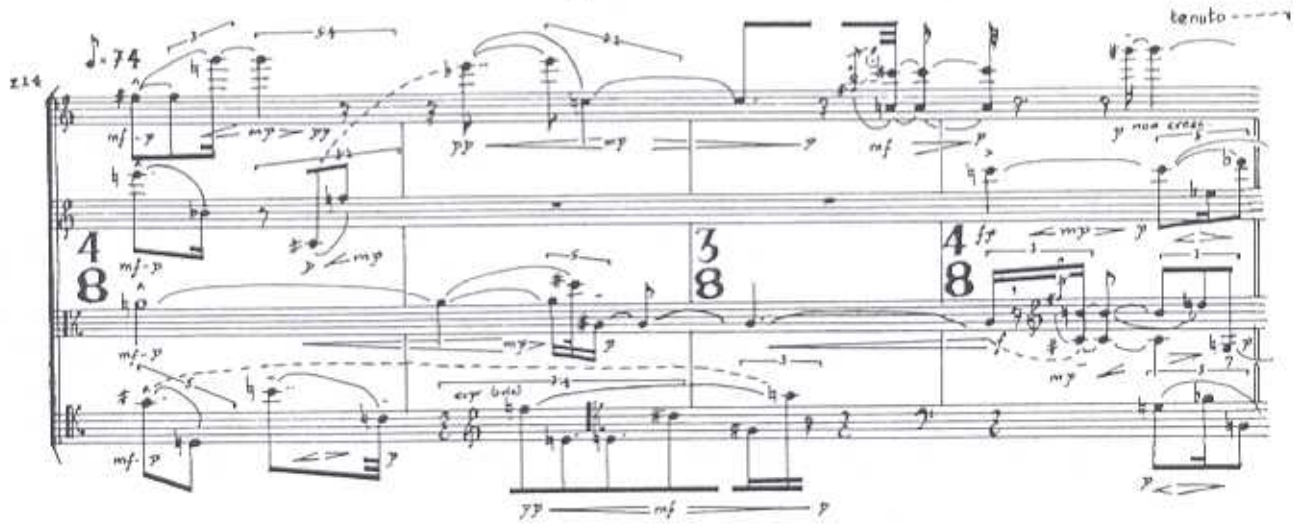

pizz.
mp
poco tenuto
mp
alla punta
mp
1-2°
pp

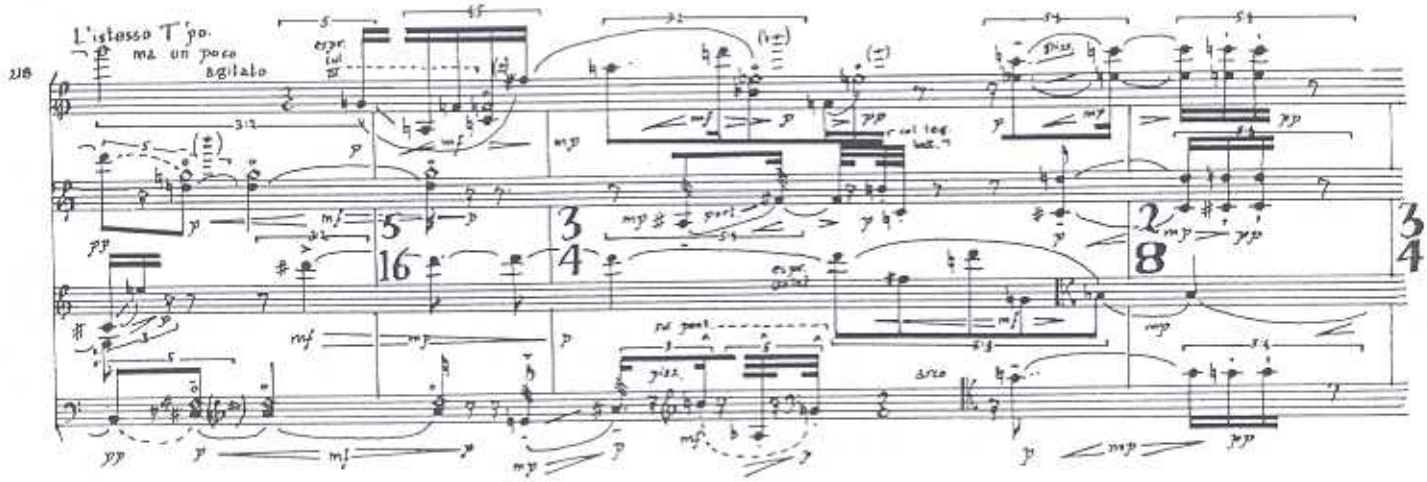

η
Con Moto
♪=90
dolce
arco
dolce
dolce
un poco tenuto
espr.
poco
poco

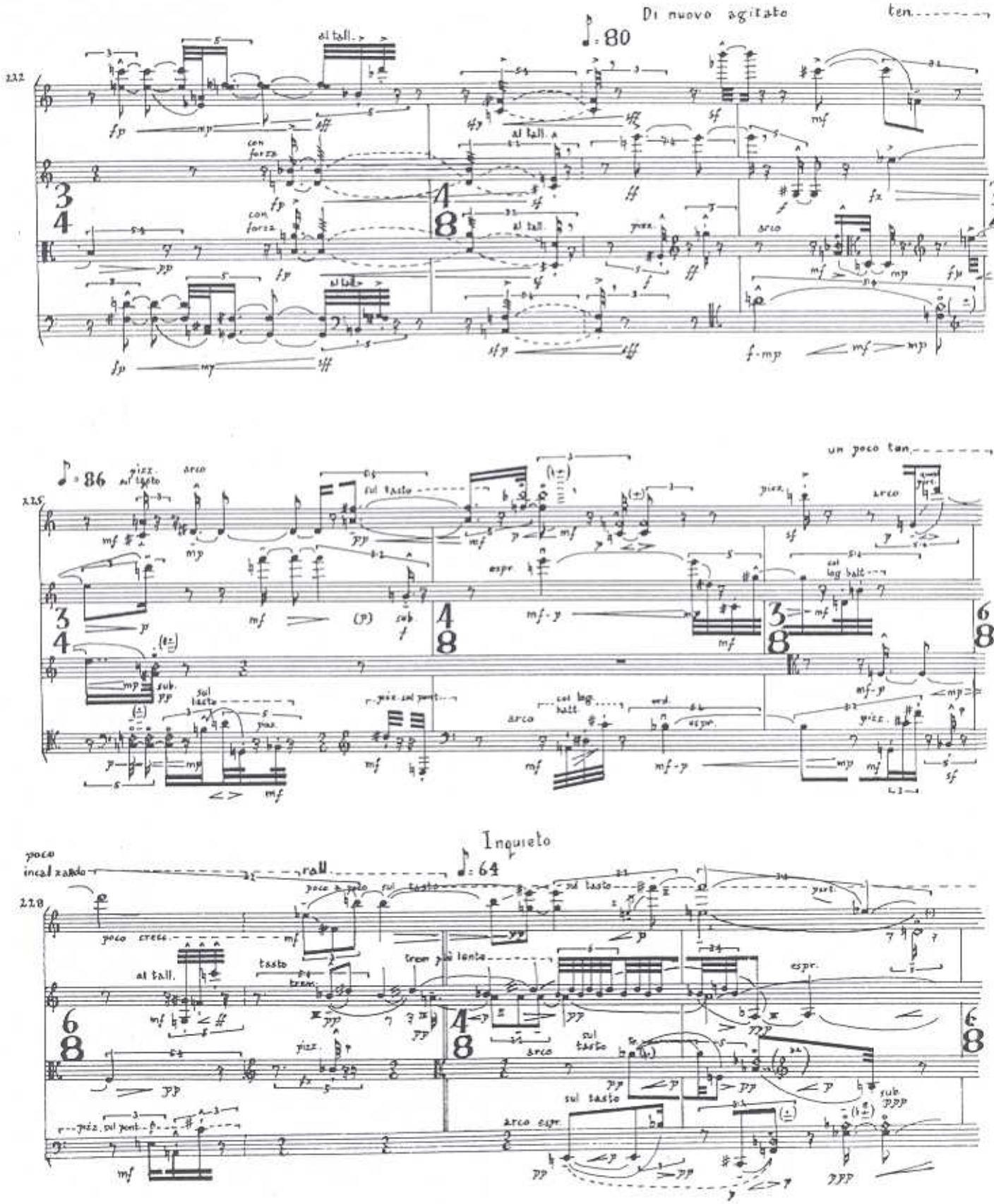

subito Agitato
♪=130
pizz.
arco
sul ponit.
non cresc.
al tall.
sul tasto
subito Tranquillo
♪=60
arco
norm. sub. tremm.
poss.

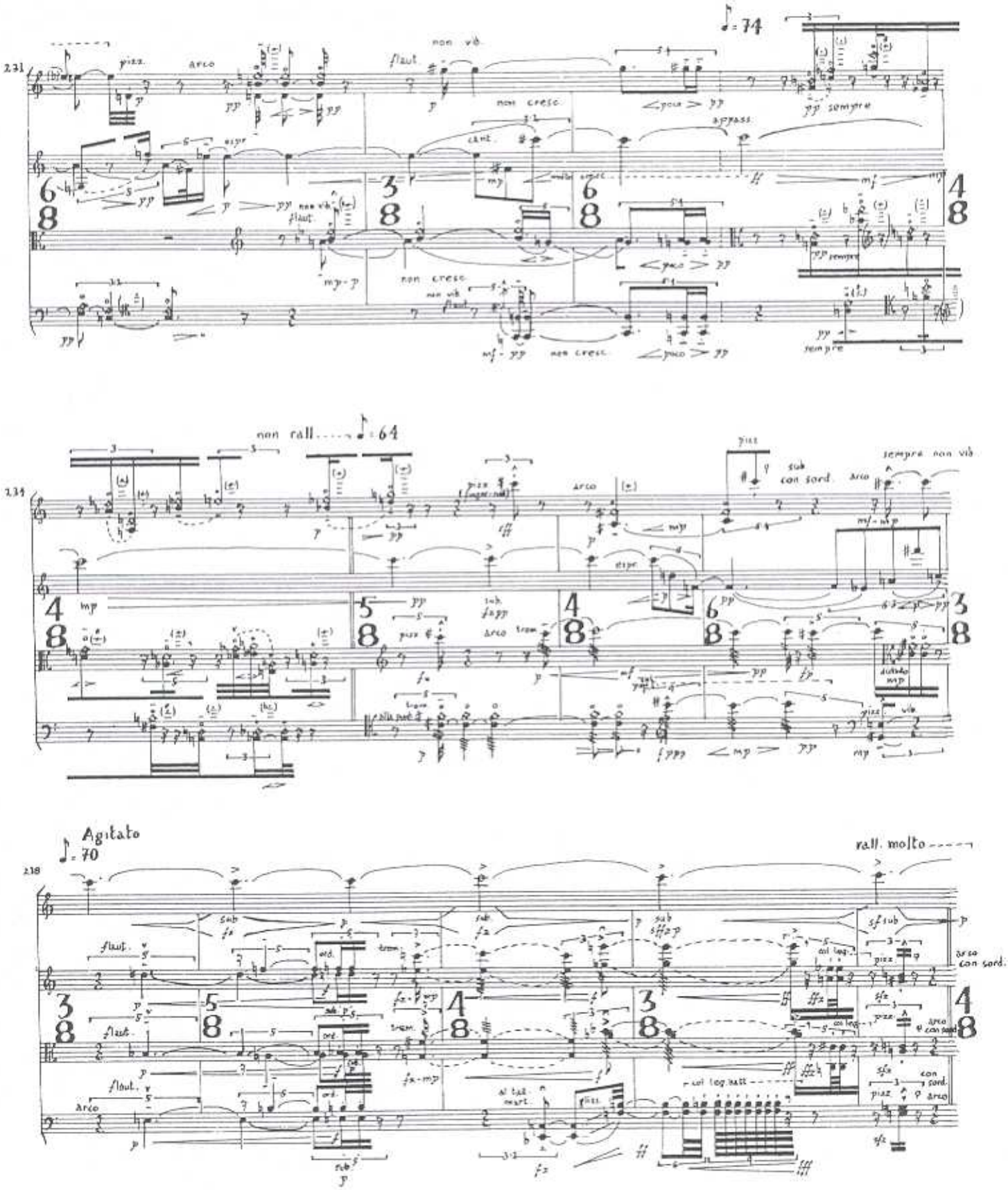


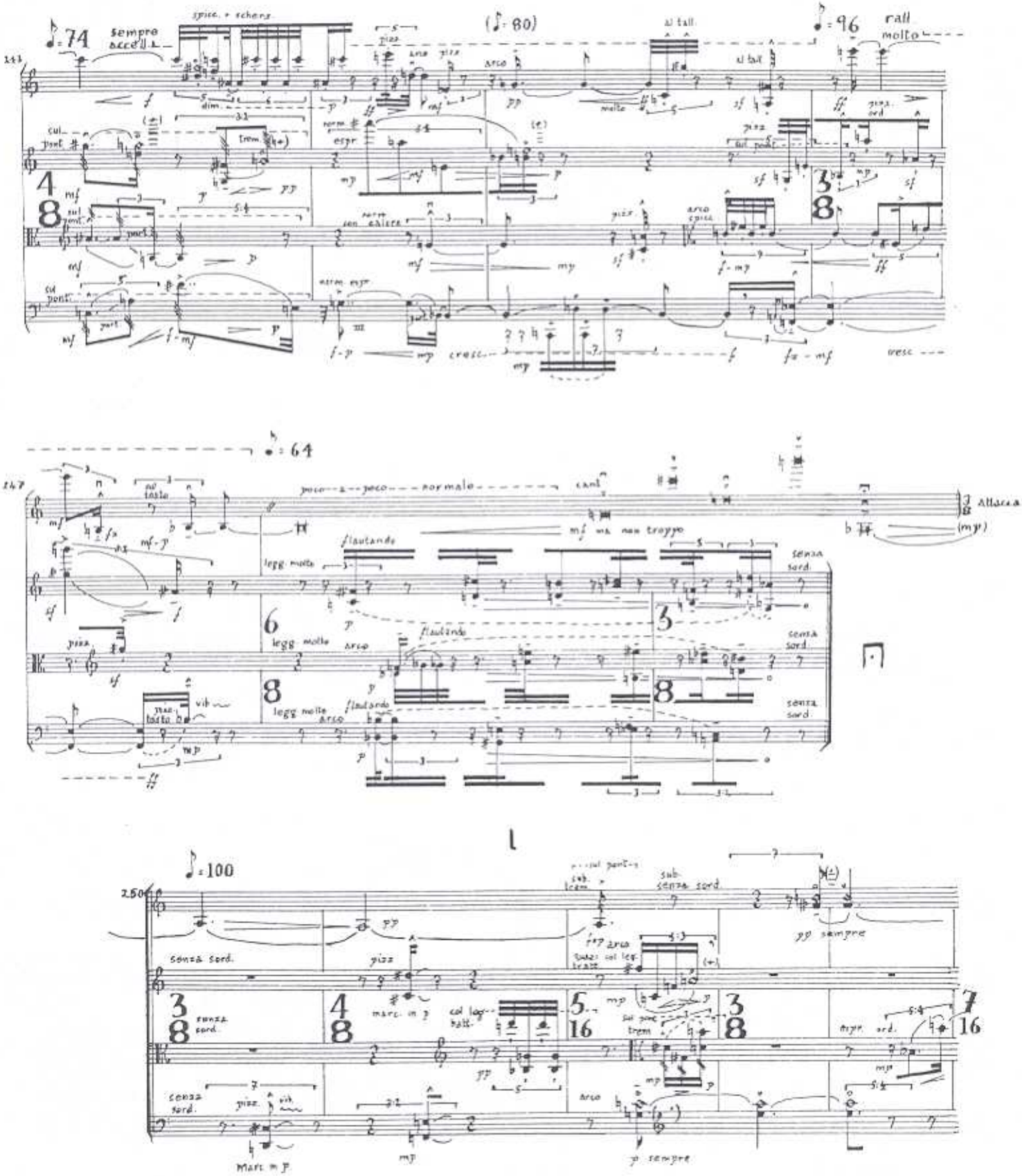
θ

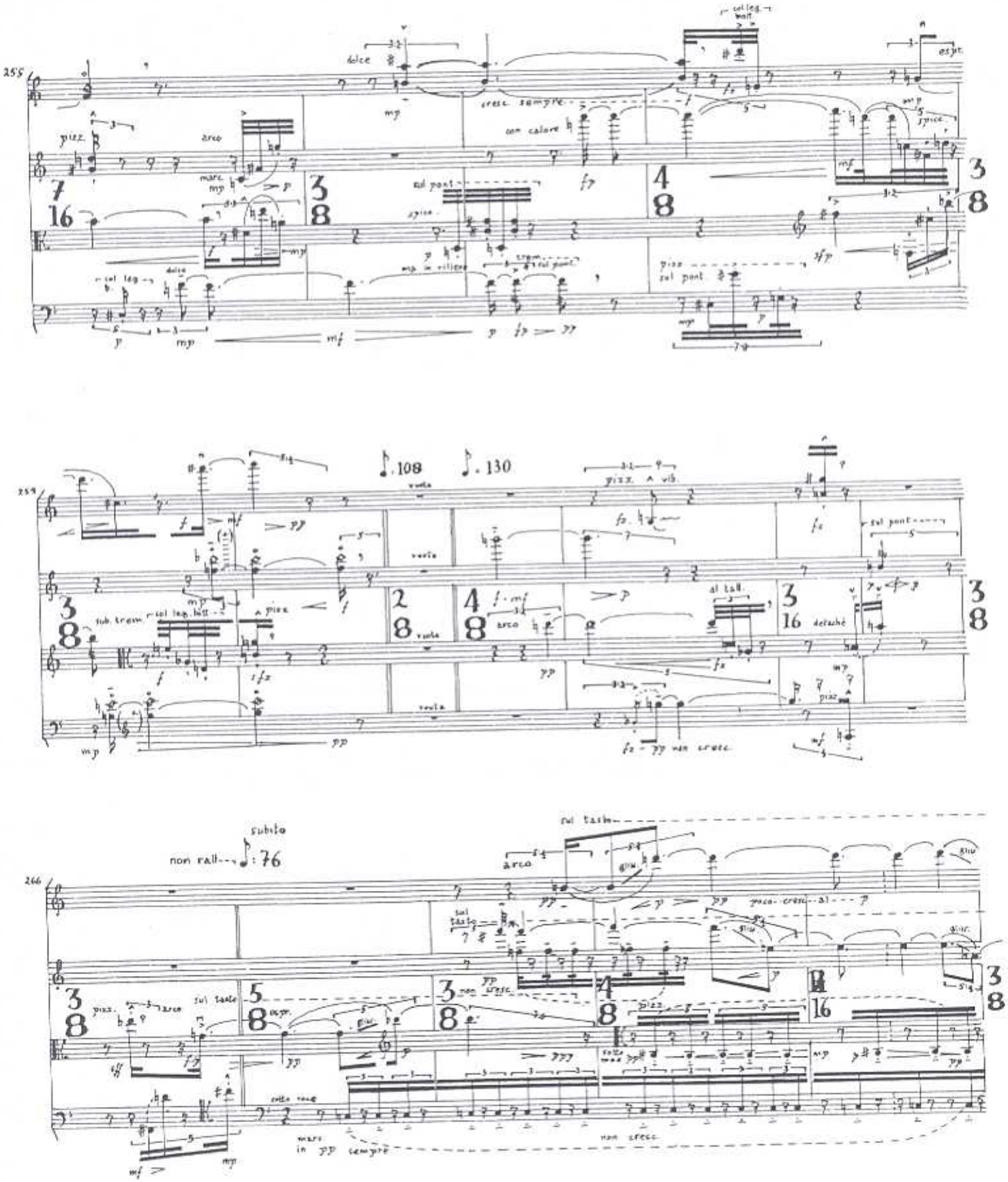


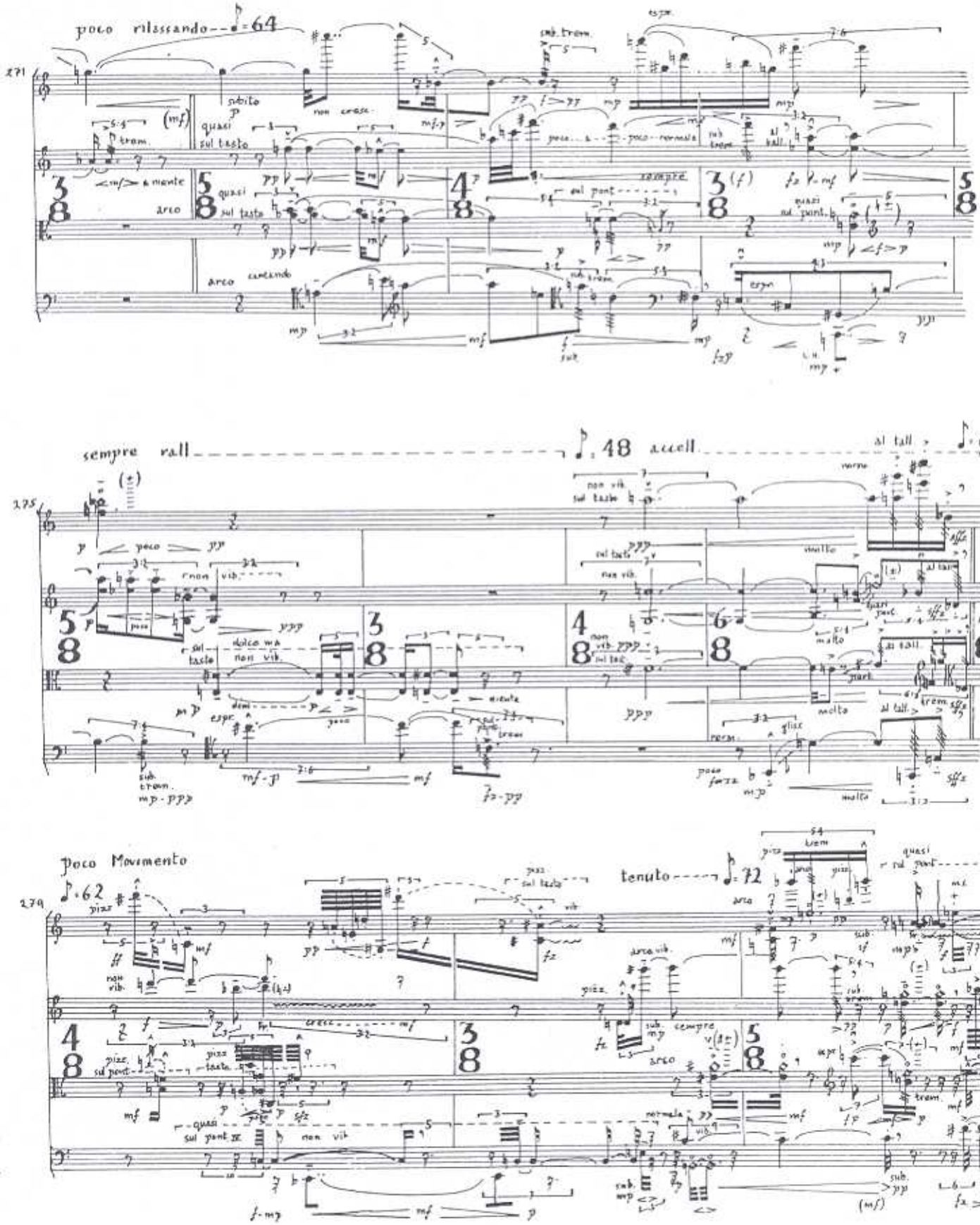


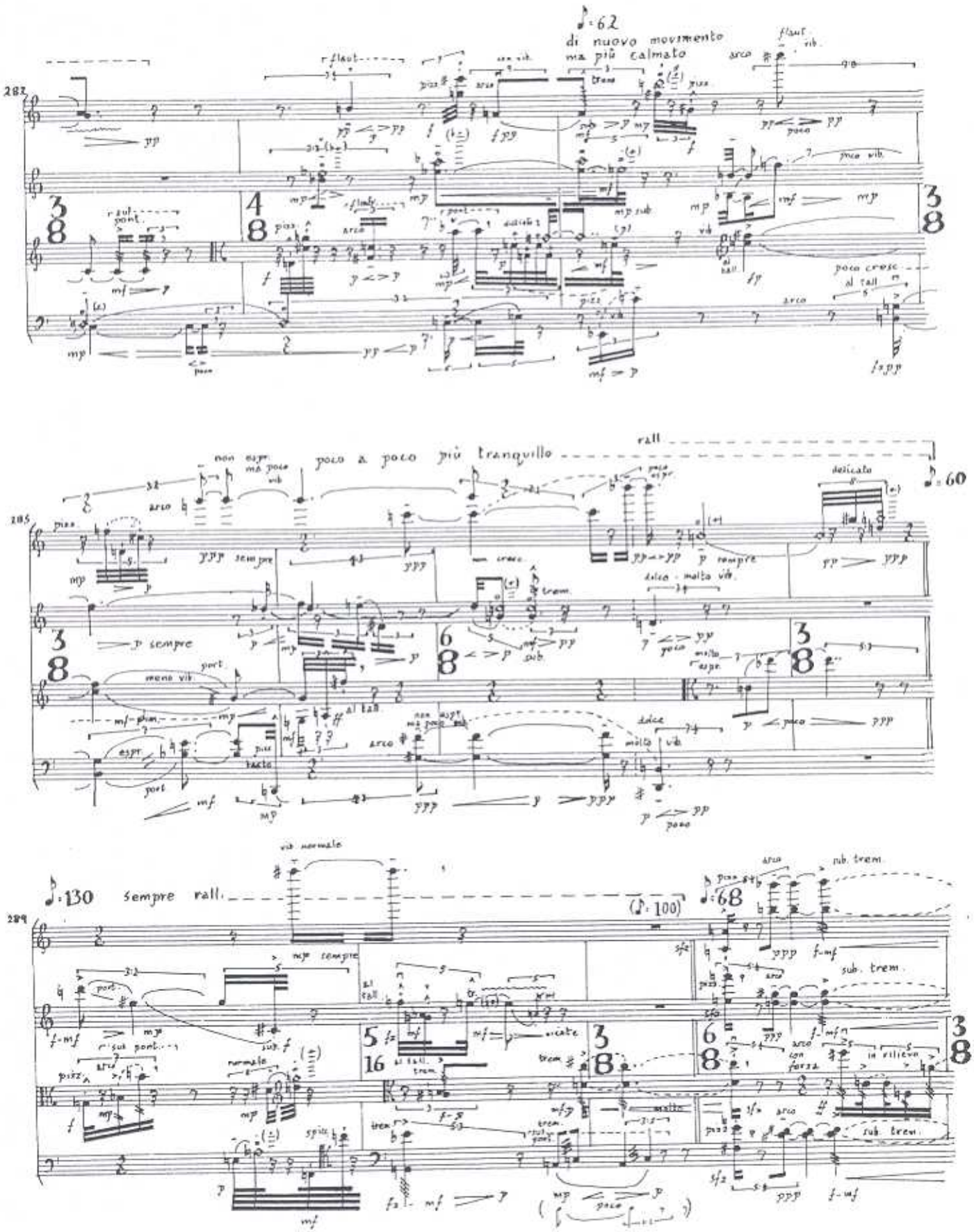

Di nuovo agitato
ten.
♩= 80
al tall.
con forza
pizz.
arco
un poco ten.
♩= 86
pizz. sul tasto
sul tasto
espr.
col log. batt.
pizz. sul pont.
Inquieto
poco incalzando
rall.
♩= 64
poco crecc.
al tall.
tasto
trem. più lento
sul tasto
arco espr.
sub. ppp

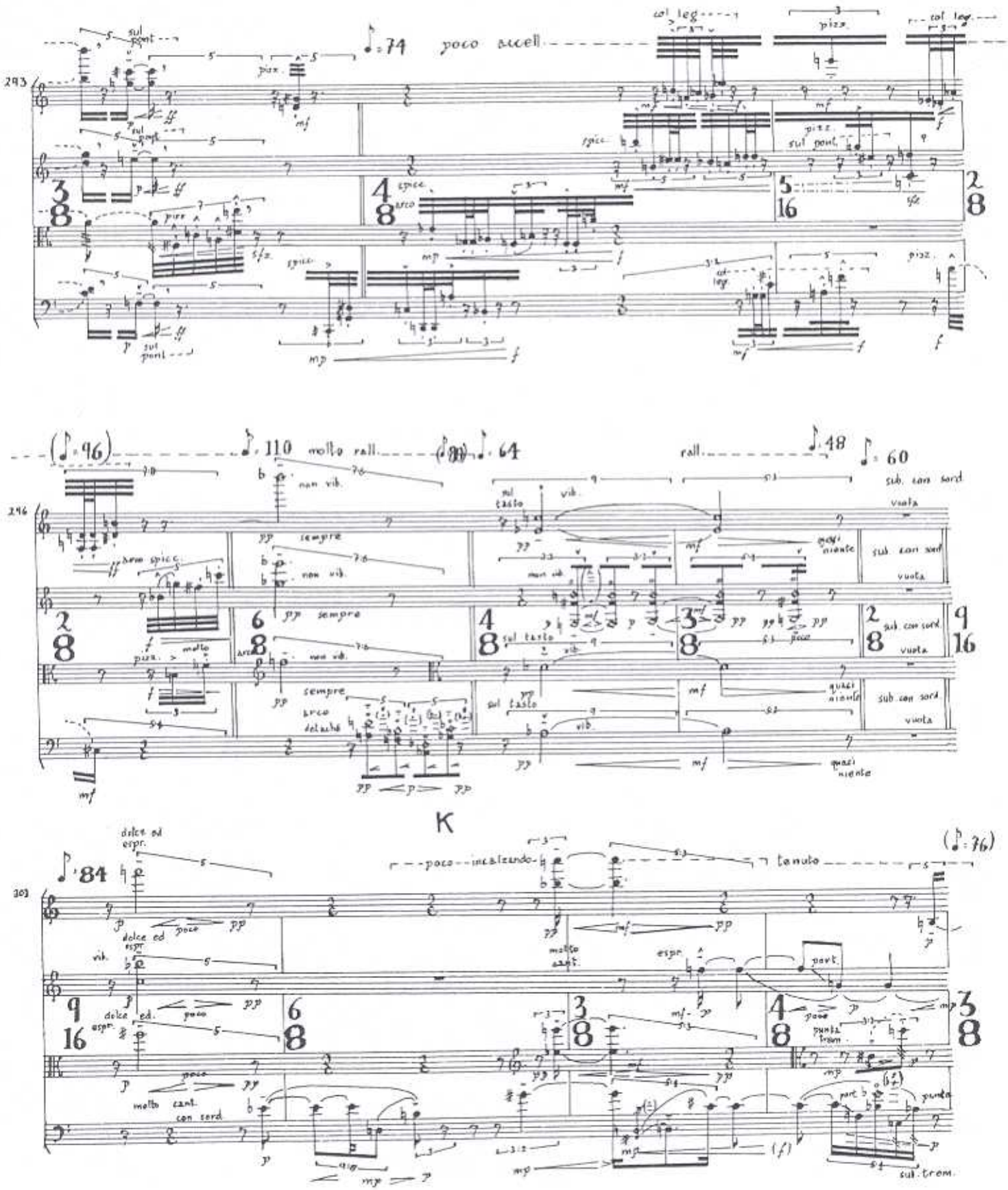

♪ = 74
non vib.
pizz.
arco
flaut.
non cresc.
pp sempre
appass.
cant.
non cresc.
non vib.
non cresc.
non cresc.
non rall. ♪ = 64
sempre non vib.
sub. con sord.
arco
Agitato
♪ = 70
rall. molto
arco con sord.
col leg. batt.
al tal. mart.

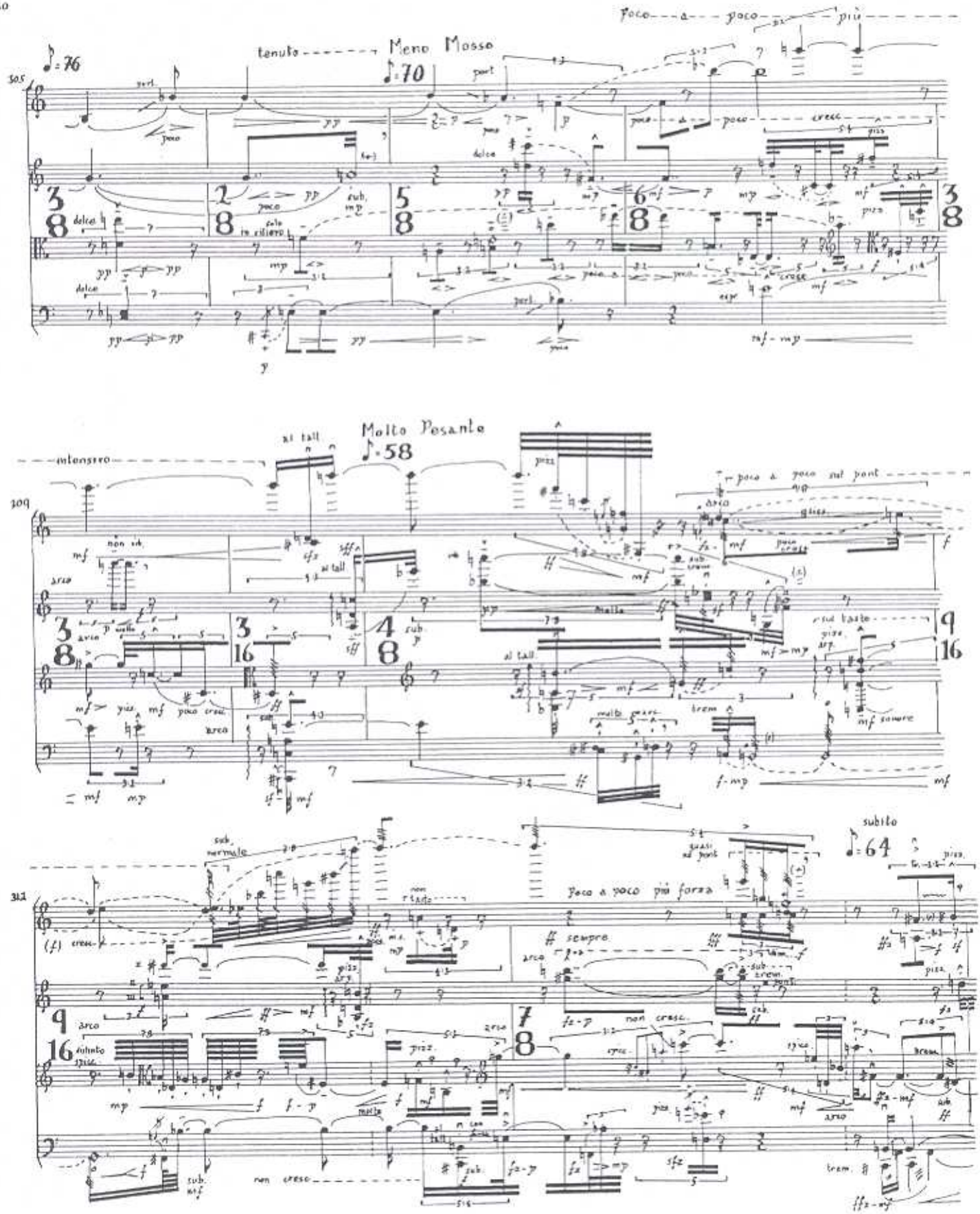

sempre accell.
spicc. + schers.
(♪ = 80)
al tall.
rall molto
sul pont.
trem.
norm. espr.
pizz.
arco spicc.
cresc.
♪ = 64
poco a poco normale
cant.
mf ma non troppo
Attacca
flautando
legg. molto
senza sord.
♪ = 100
sub. senza sord.
pp sempre
marc. in p
col leg. batt.
p sempre

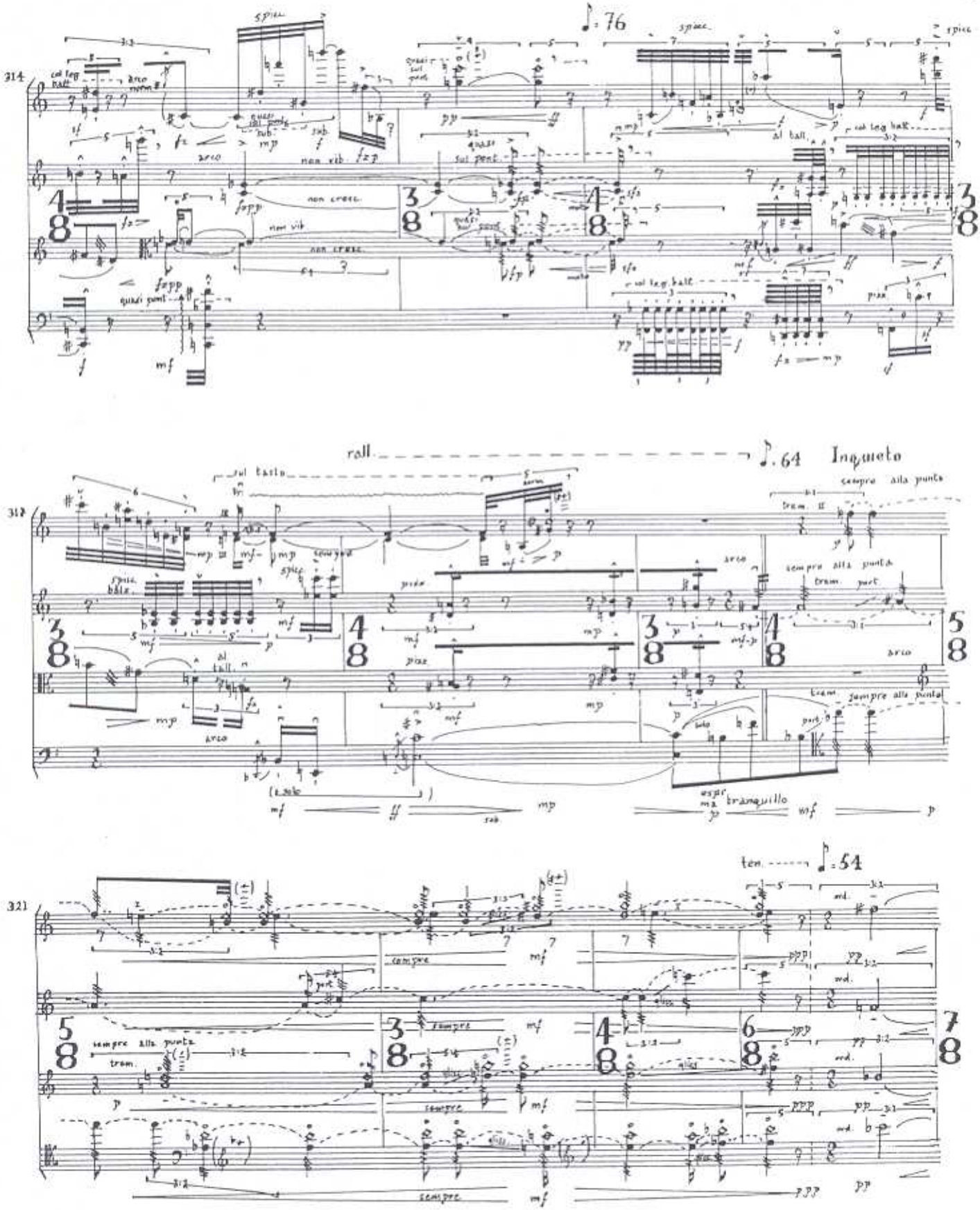

255
dolce
cresc. sempre
con calore
pizz.
arco
sul pont.
spicc.
col leg.
mp in rilievo
tremo
sul pont.
pizz.
sul pont.
espr.
259
108
130
vuota
pizz.
vib.
sul pont.
sub. tremo
col leg. batt.
pizz.
arco
al tall.
detaché
non cresc.
266
subito
non rall.
76
sul tasto
arco
poco cresc. al
sul tasto
non cresc.
pizz.
arco
sul tasto
sotto voce
marc. in pp sempre
non cresc.


poco rilasciando
sempre rall
accell
Poco Movimento
tenuto

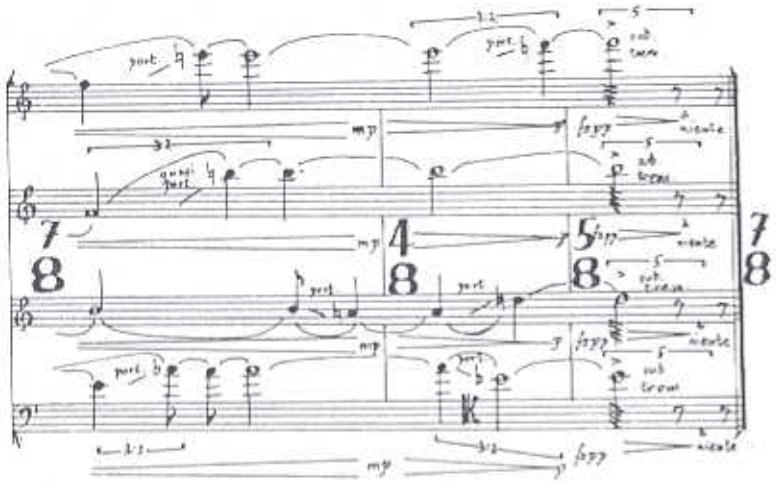

♪=62
di nuovo movimento
ma più calmato
poco a poco più tranquillo
rall
♪=60
♪=130
sempre rall.
(♪=100)
♪=68


poco accell.
col leg.
pizz.
sul pont.
spicc.
arco
molto rall.
rall.
non vib.
sempre
sul tasto
vib.
sub. con sord.
vuota
quasi niente
molto
arco detaché
K
dolce ed espr.
poco incalzando
tenuto
molto cant.
con sord.
port.
punta tram.
sub. trem.


Meno Mosso
tenuto
Poco a poco più
Molto Pesante
intensivo
al tall.
poco a poco sul pont
Poco a poco più forza
sempre
subito
non cresc.

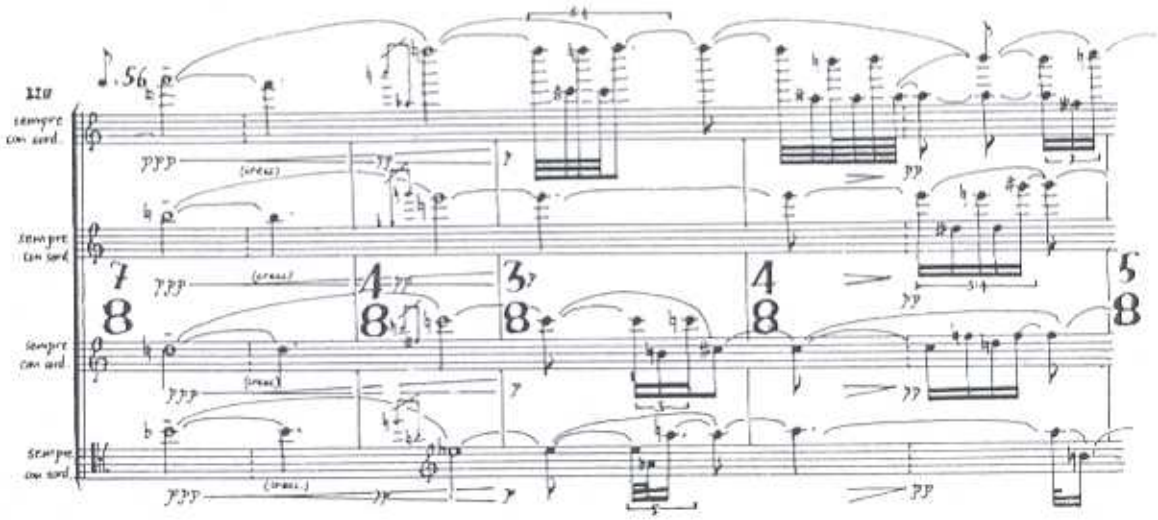

314
312
321
Inquieto
sempre alla punta
tranquillo
ten.

325

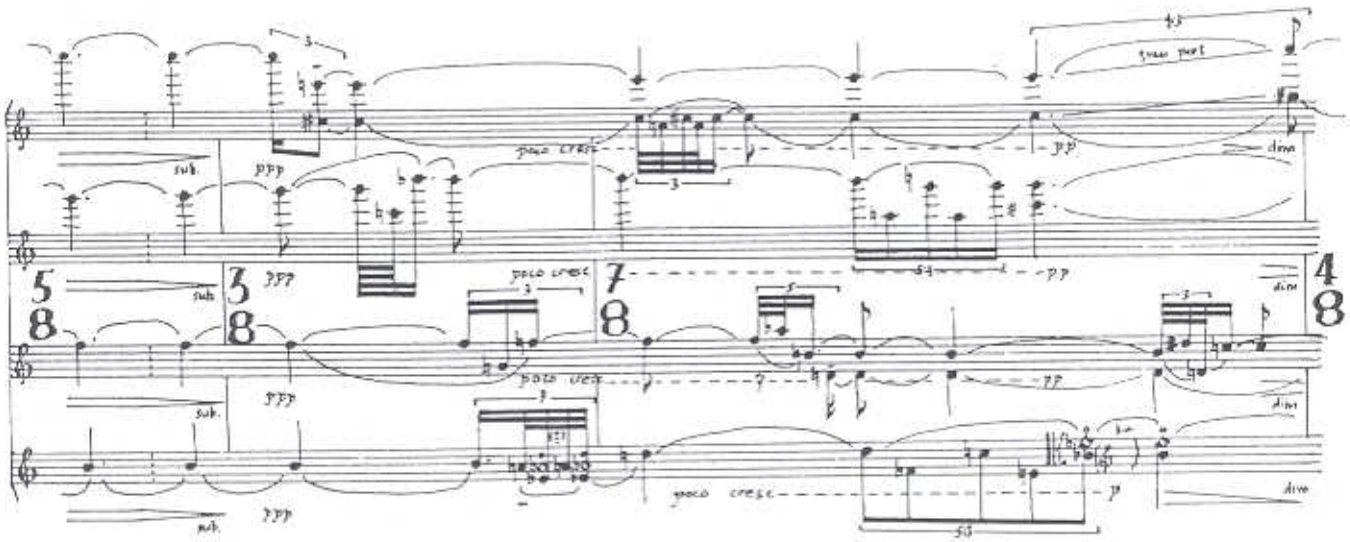


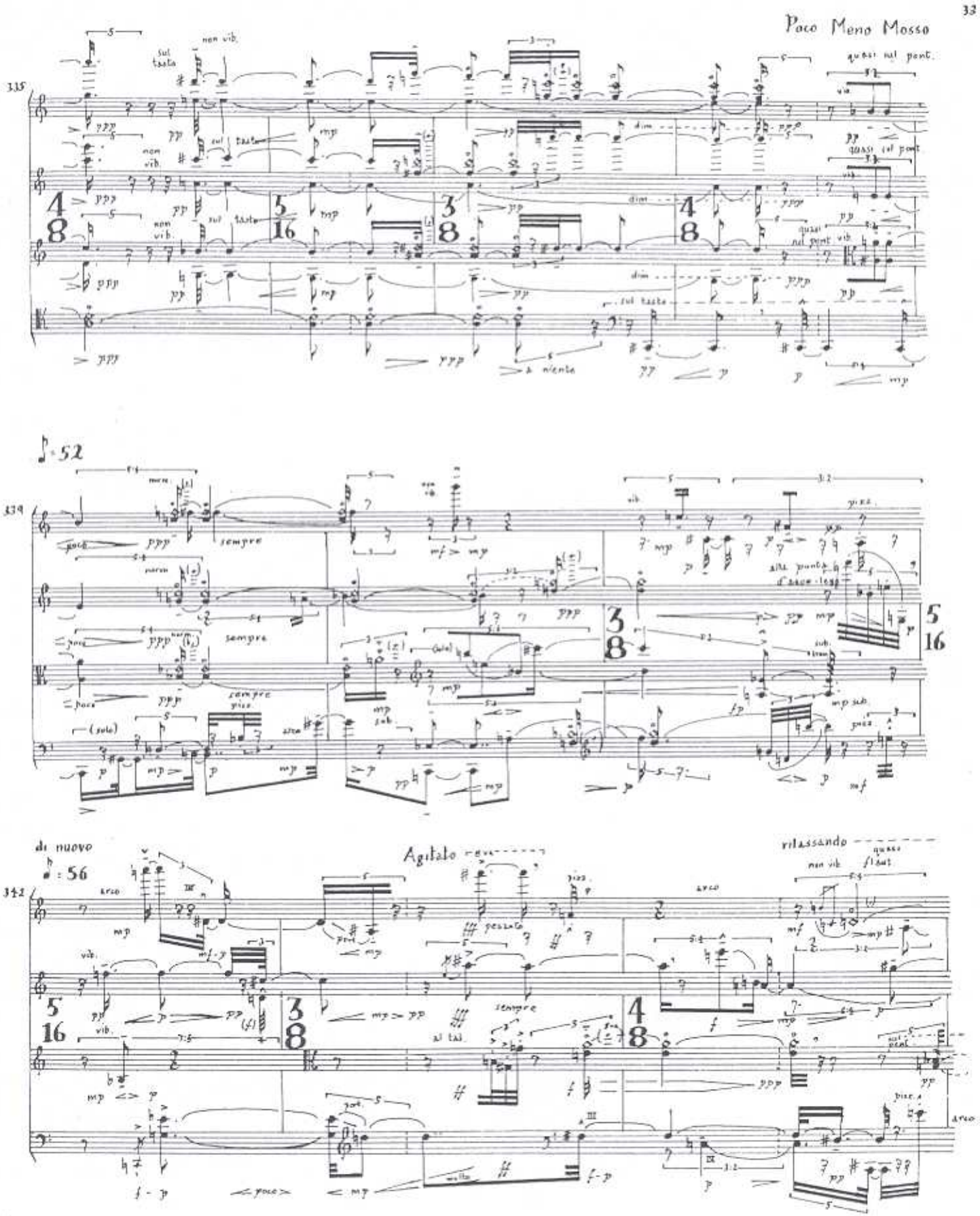
2½/3"

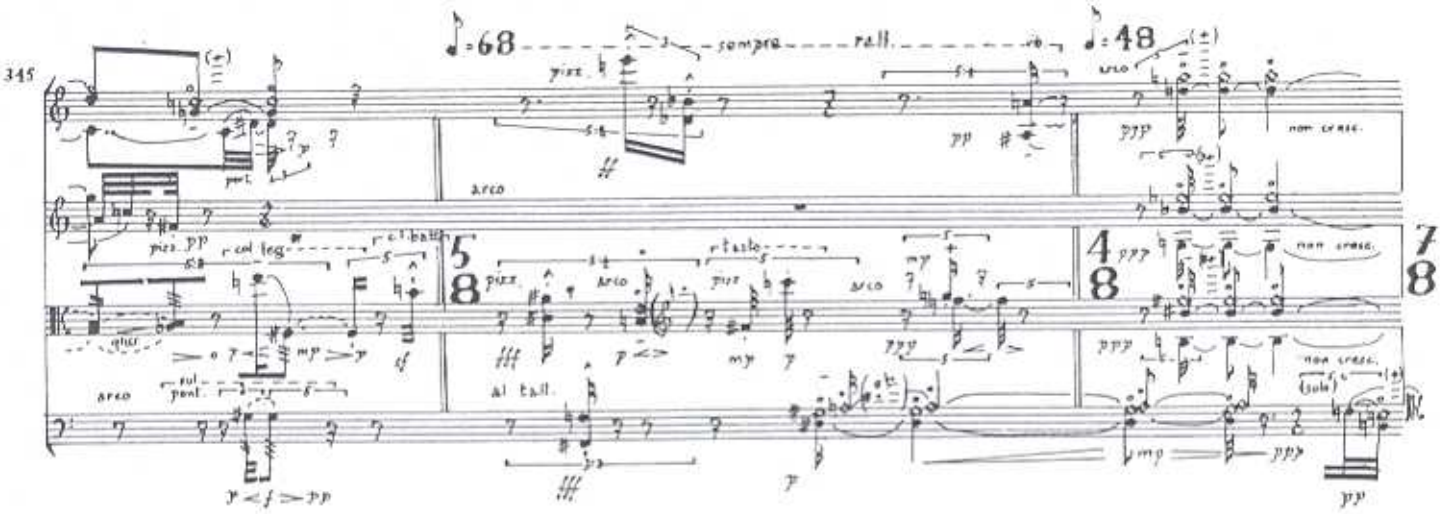
λ

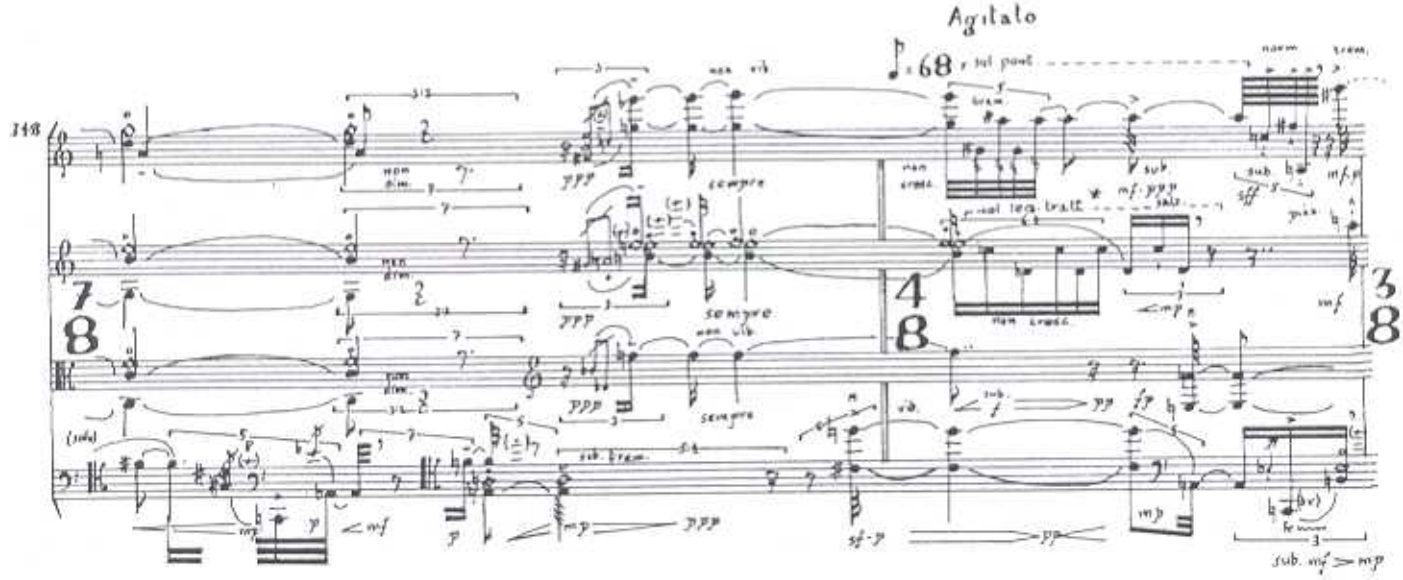


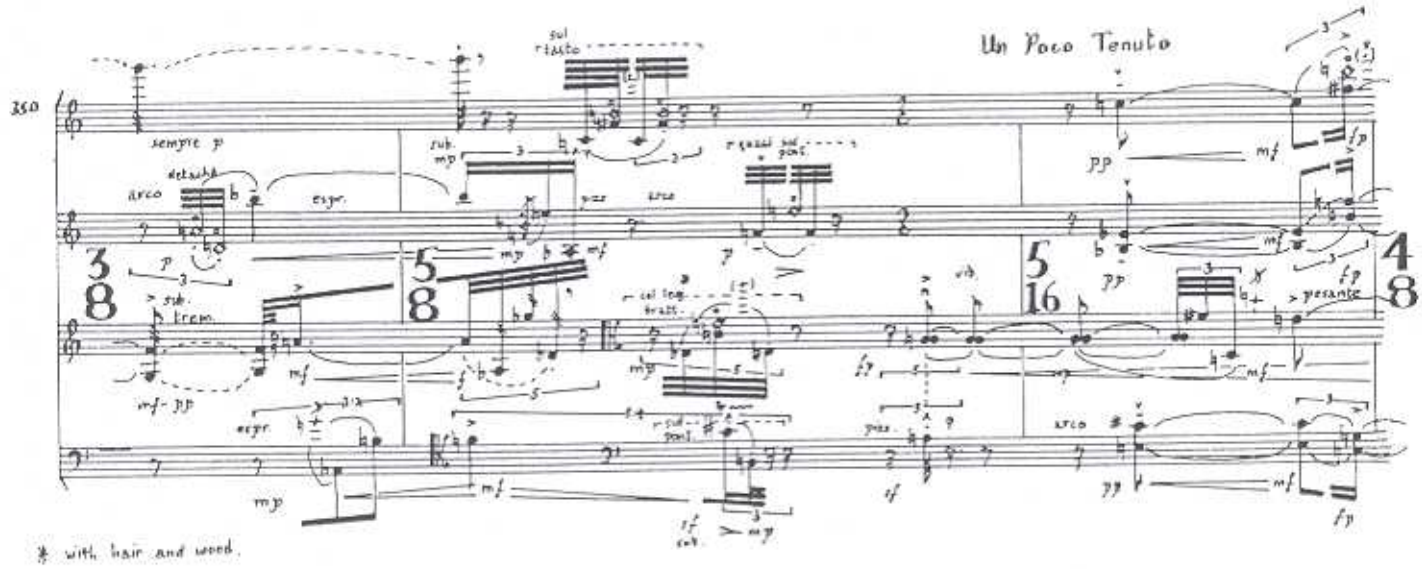
332



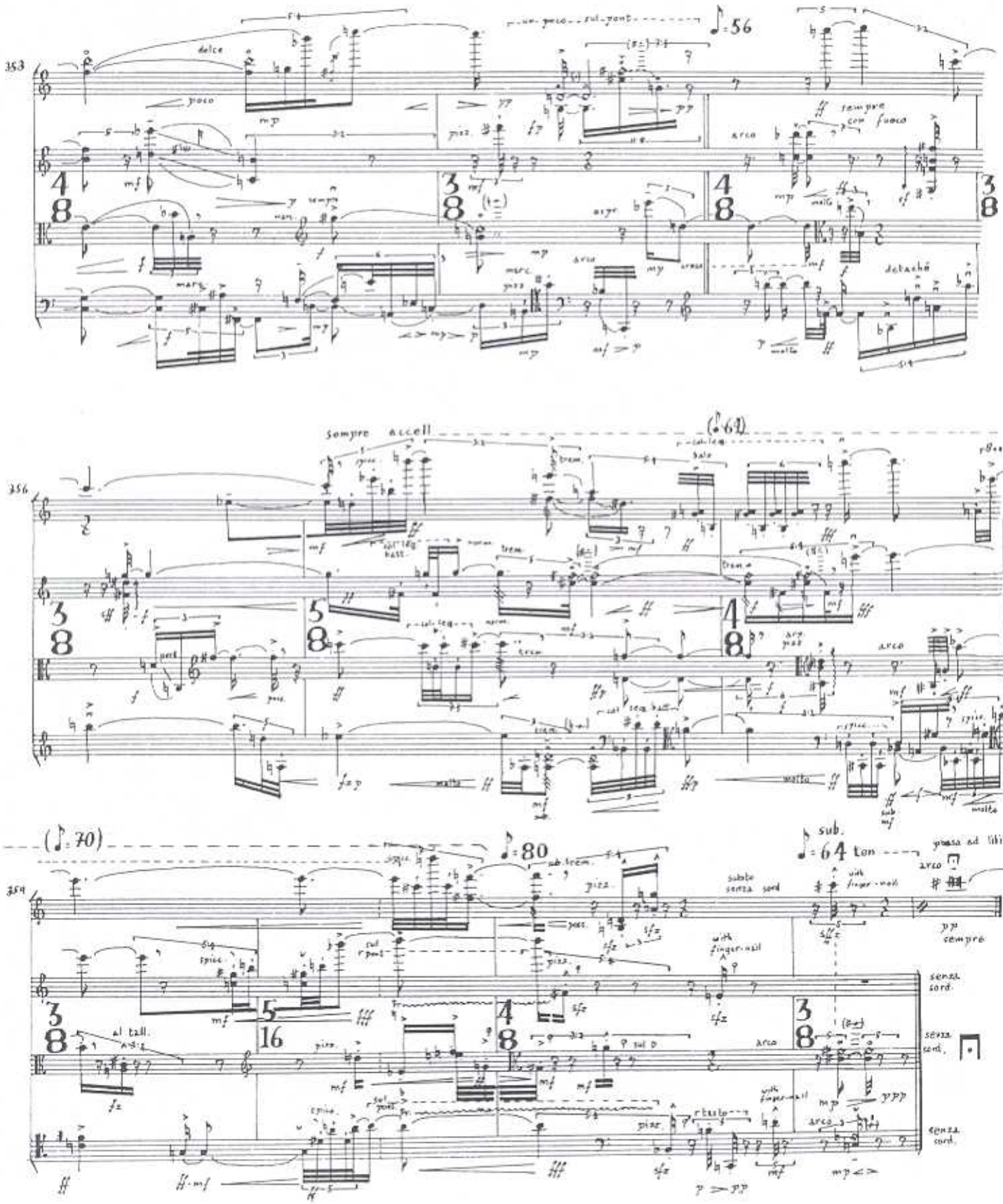

Poco Meno Mosso
335
non vib.
sul tasto
quasi sul pont.
dim
a niente
♪ = 52
339
sempre
poco
alla punta d'arco-legg.
di nuovo
♪ = 56
342
Agitato
rilassando
arco
pesante
al tal.
sul pont.
poco
molto

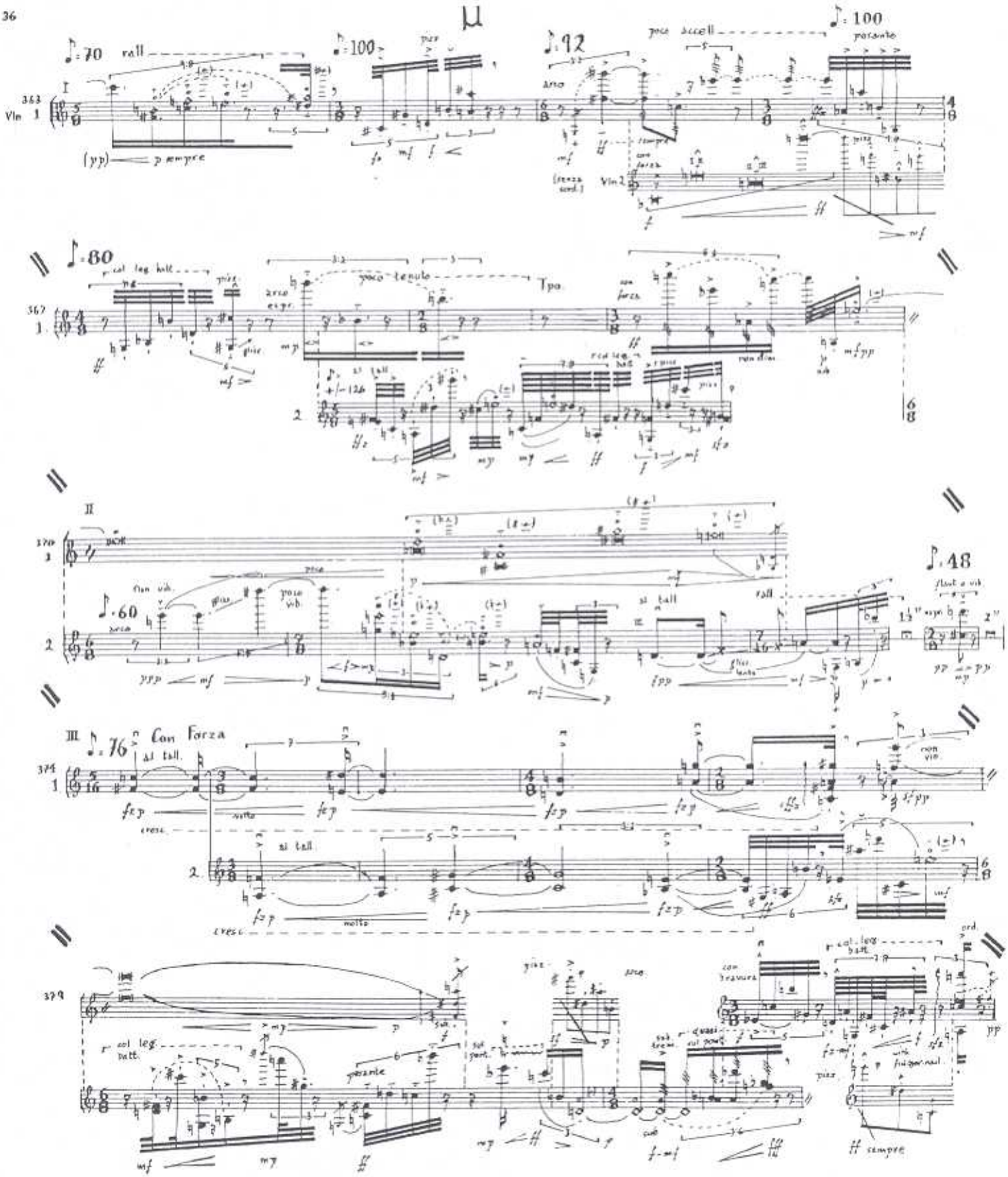


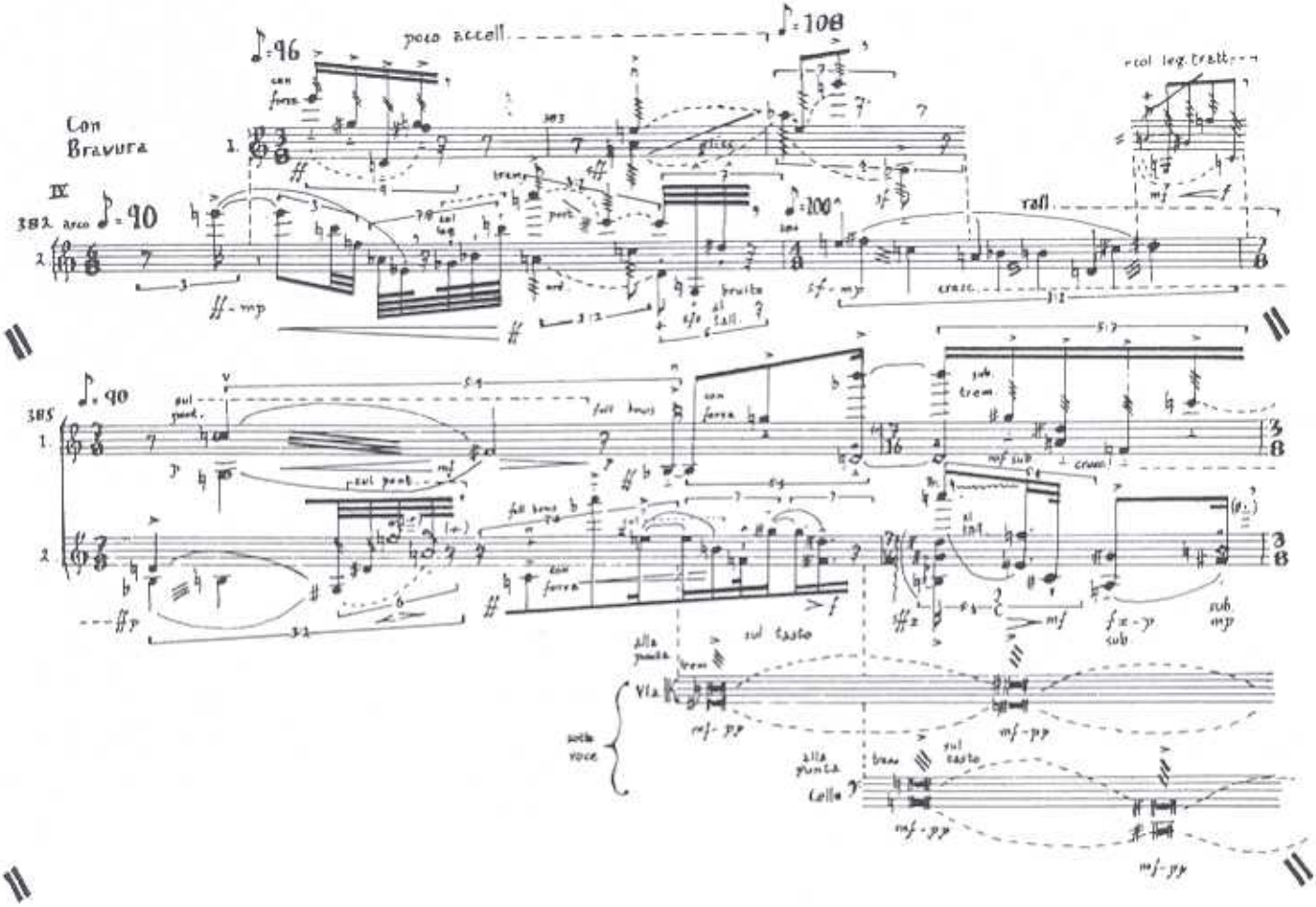


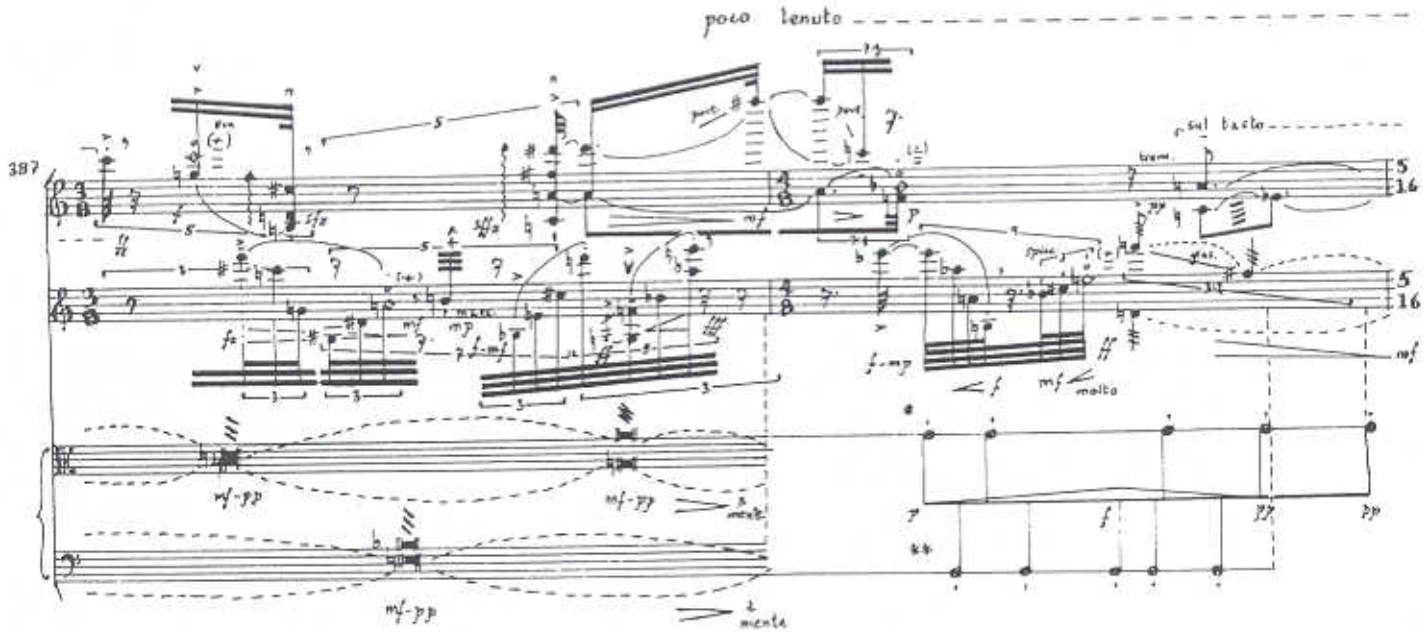


* with hair and wood.


353
dolce
poco
un poco sul pont
♪=56
sempre con fuoco
arco
detaché
sempre accell
(♪=64)
356
(♪=70)
♪=80
sub.
♪=64 ten
passa ad libitum
arco
pp sempre
senza sord.
al tall.
pizz.
sul D
sul pont
spicc.
tasto
with finger-nail
sub. trem.
subito senza sord

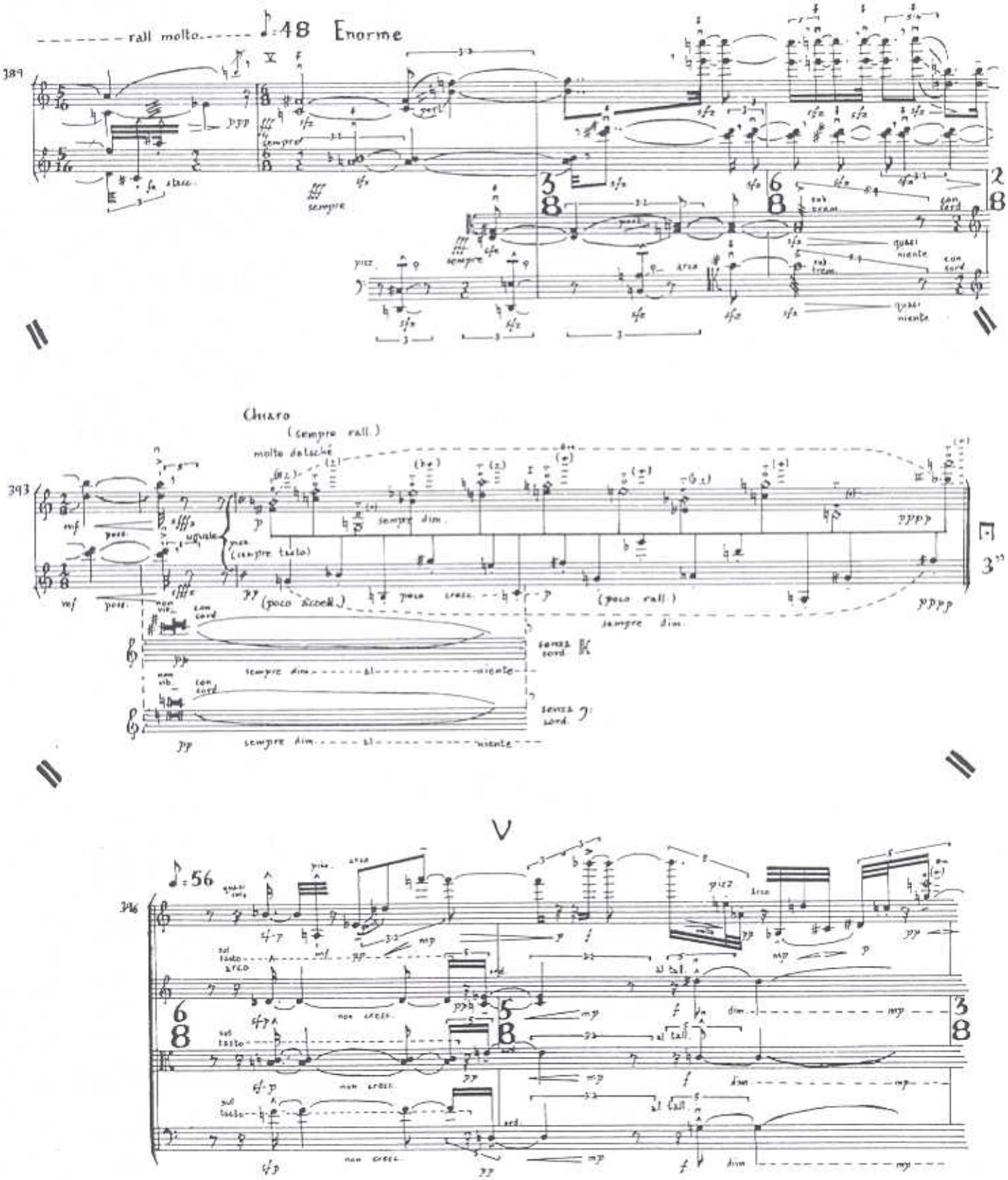

rall
poco accell
pesante
arco
col leg. batt.
poco tenuto
Tpo.
non dim.
poco vib.
si tall
rall
flaut o vib.
Con Forza
molto
cresc.
con bravura
ord.
sempre

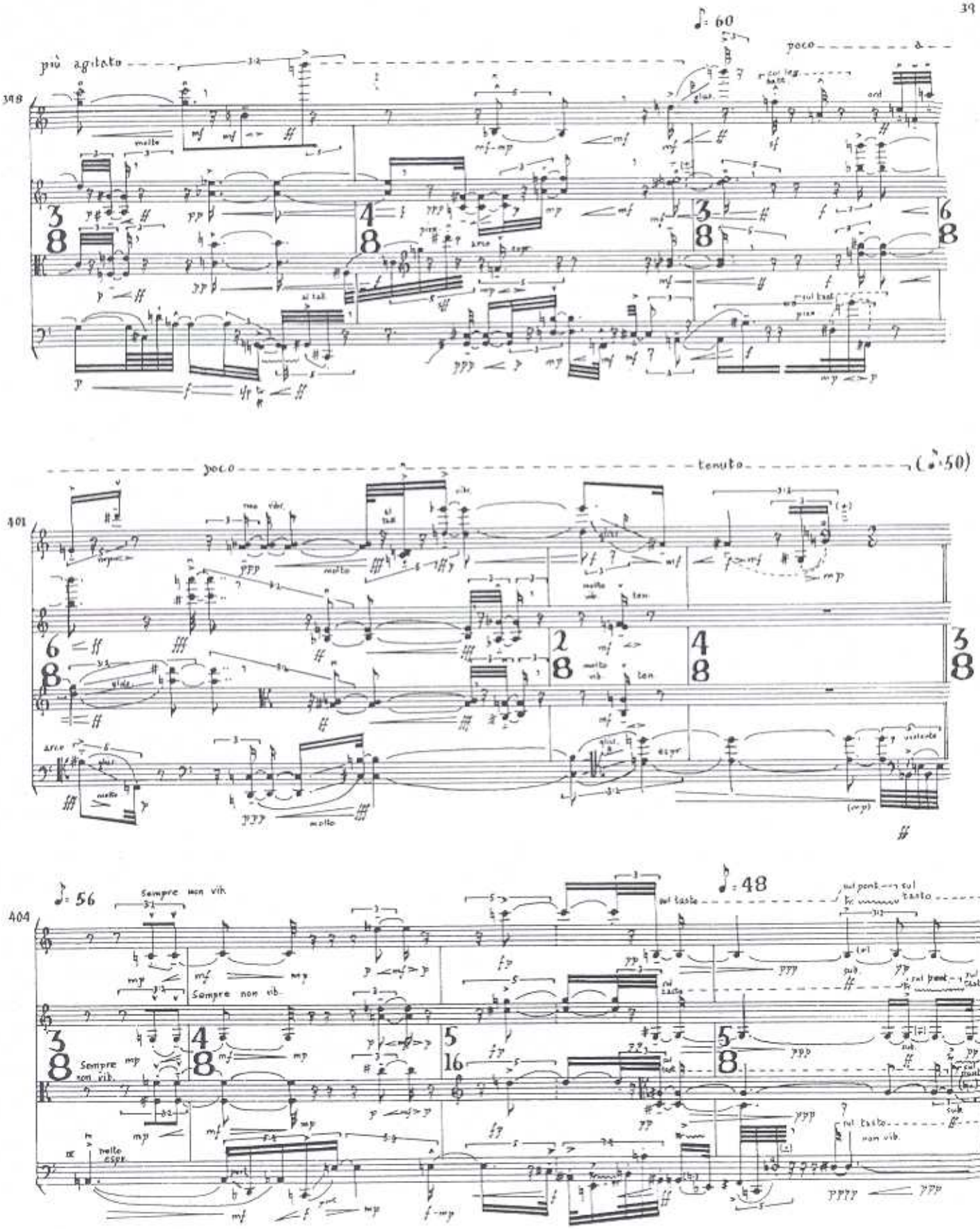


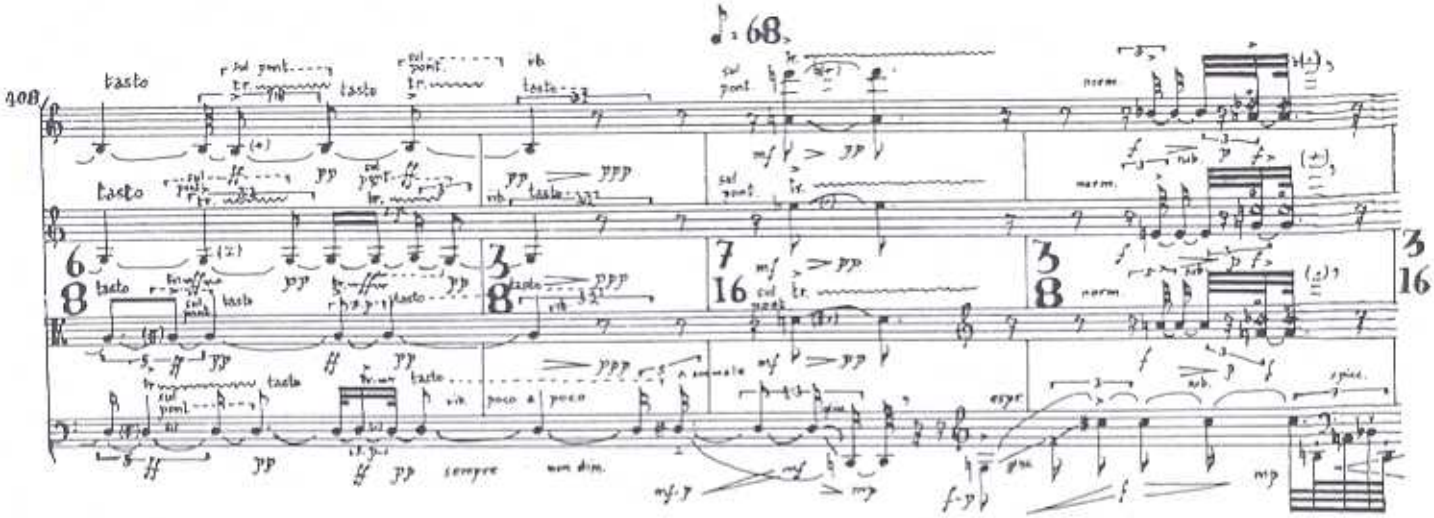


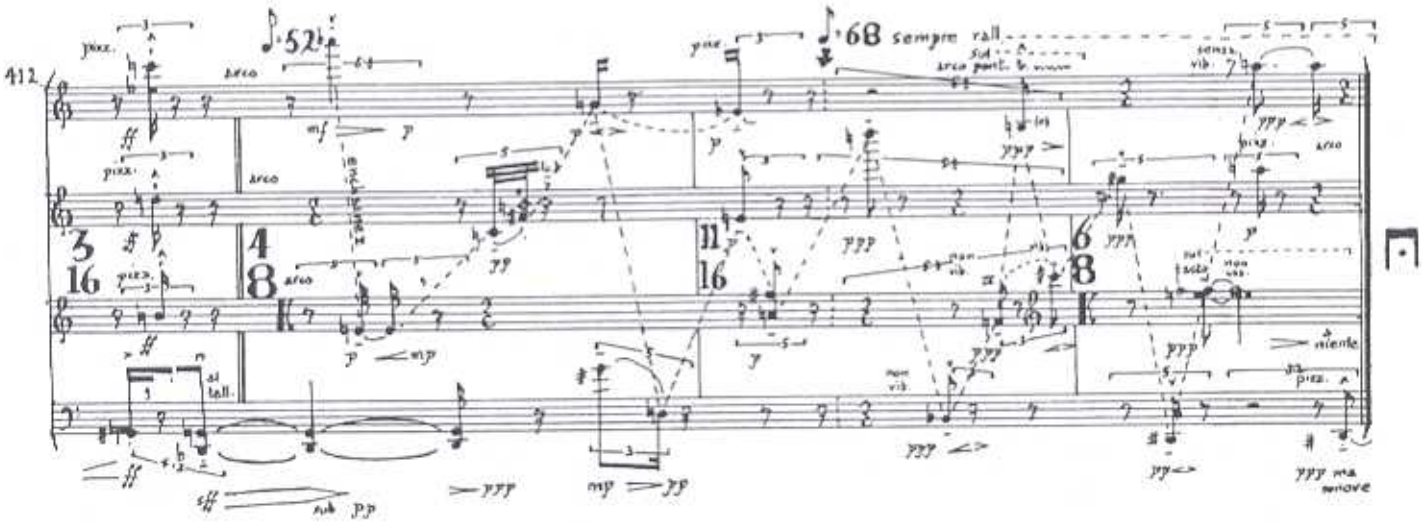
* tap-edge of table with side of nut.

** tap with finger-tip on table.

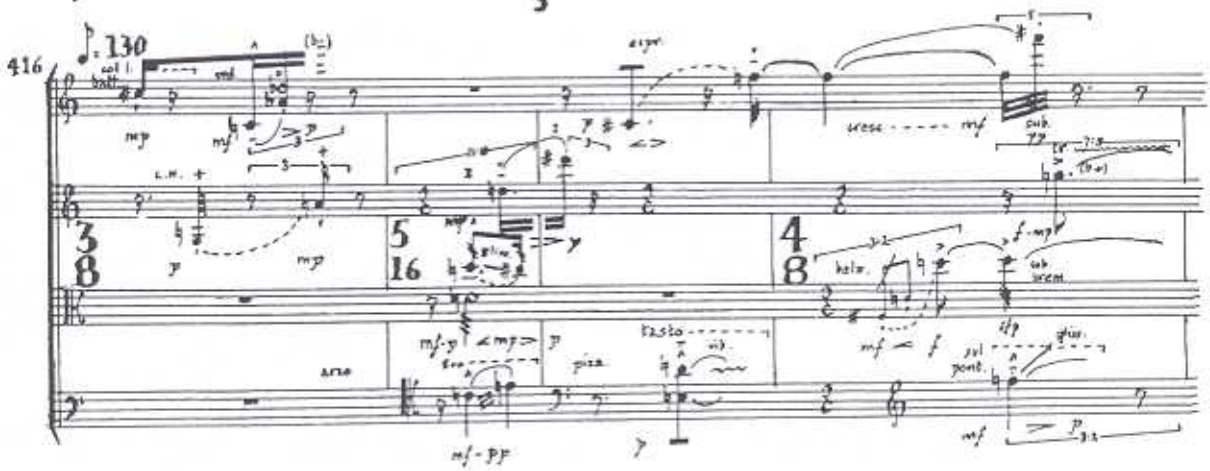

rall molto
♪=48 Enorme
389
sempre
pizz.
arco
quasi niente
con sord.
Chiaro
(sempre rall.)
molto detaché
393
sempre dim.
(sempre tasto)
(poco accell.)
poco cresc.
(poco rall.)
sempre dim.
senza sord.
sempre dim. al niente
V
♪=56
346
sul tasto
arco
non cresc.
al tall.
dim.

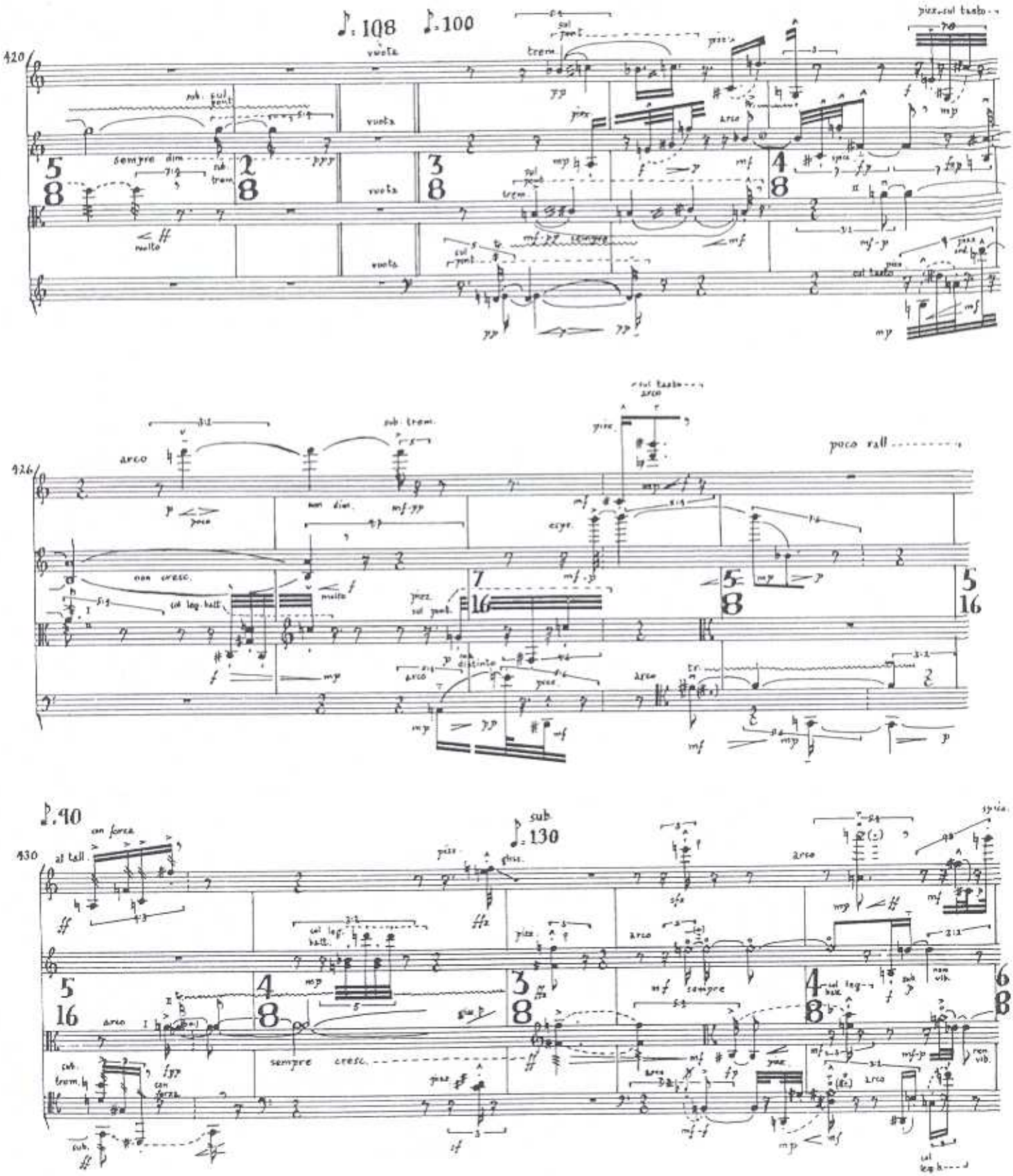

più agitato
poco
tenuto
Sempre non vib.
sul tasto
sul pont.
non vib.

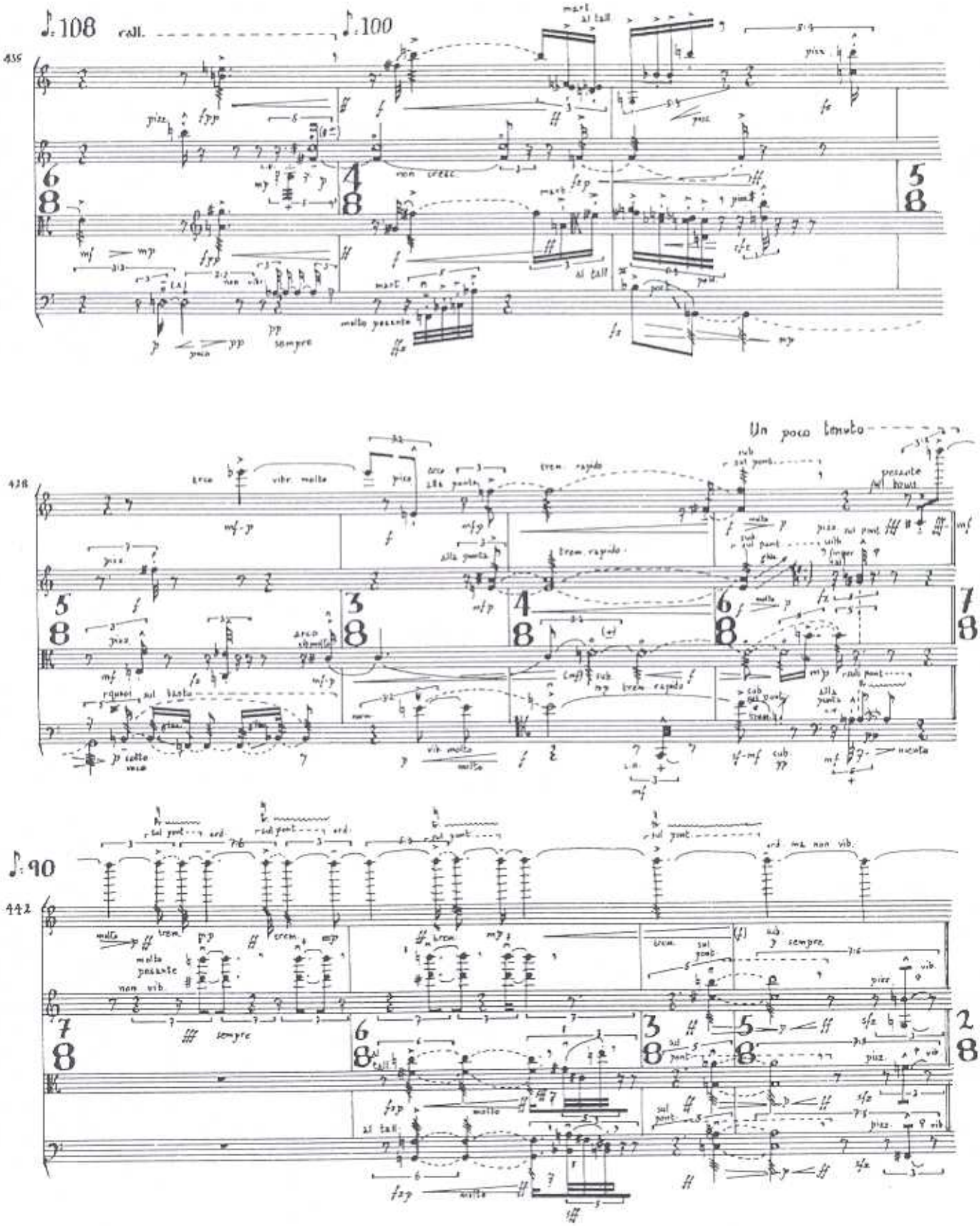


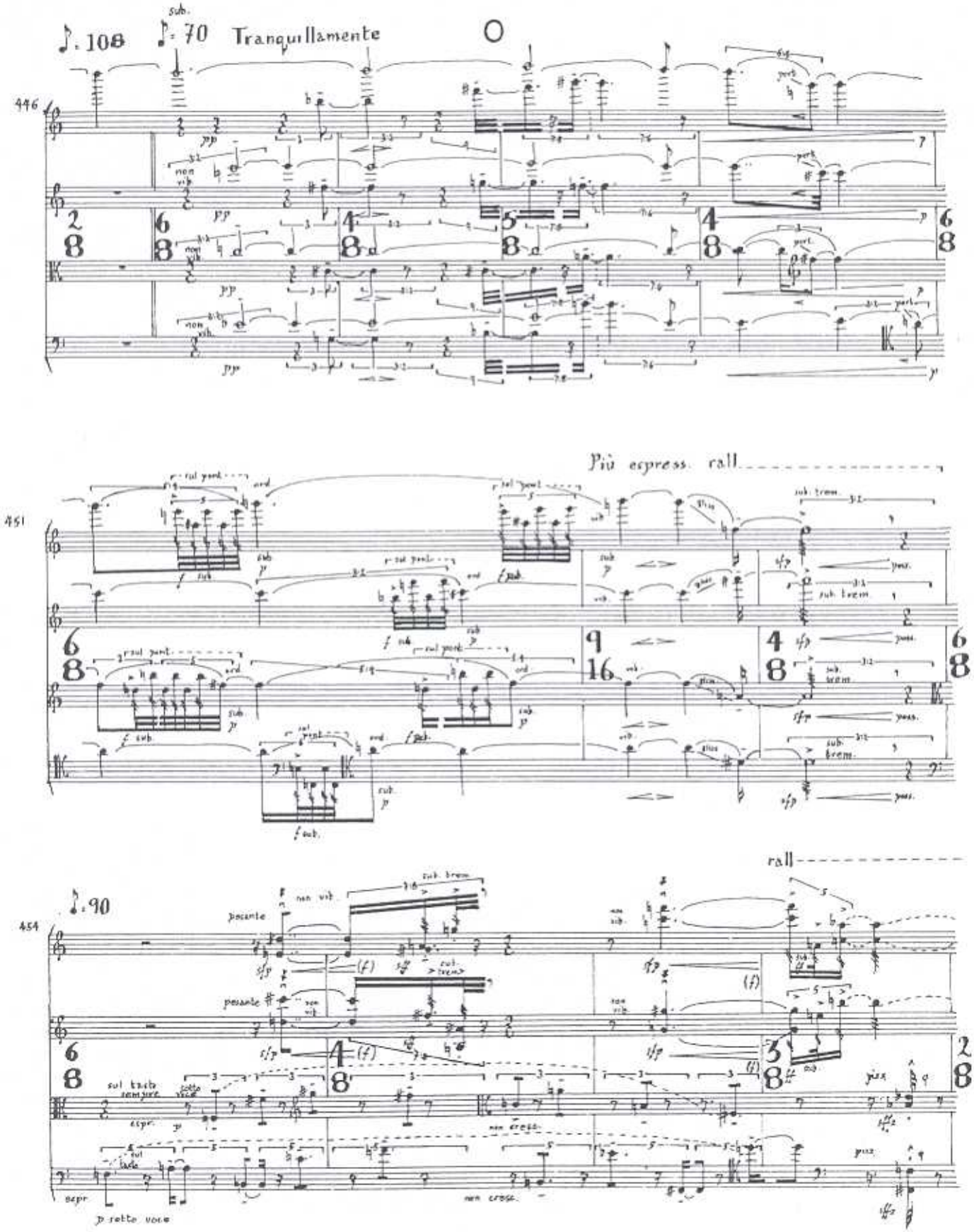


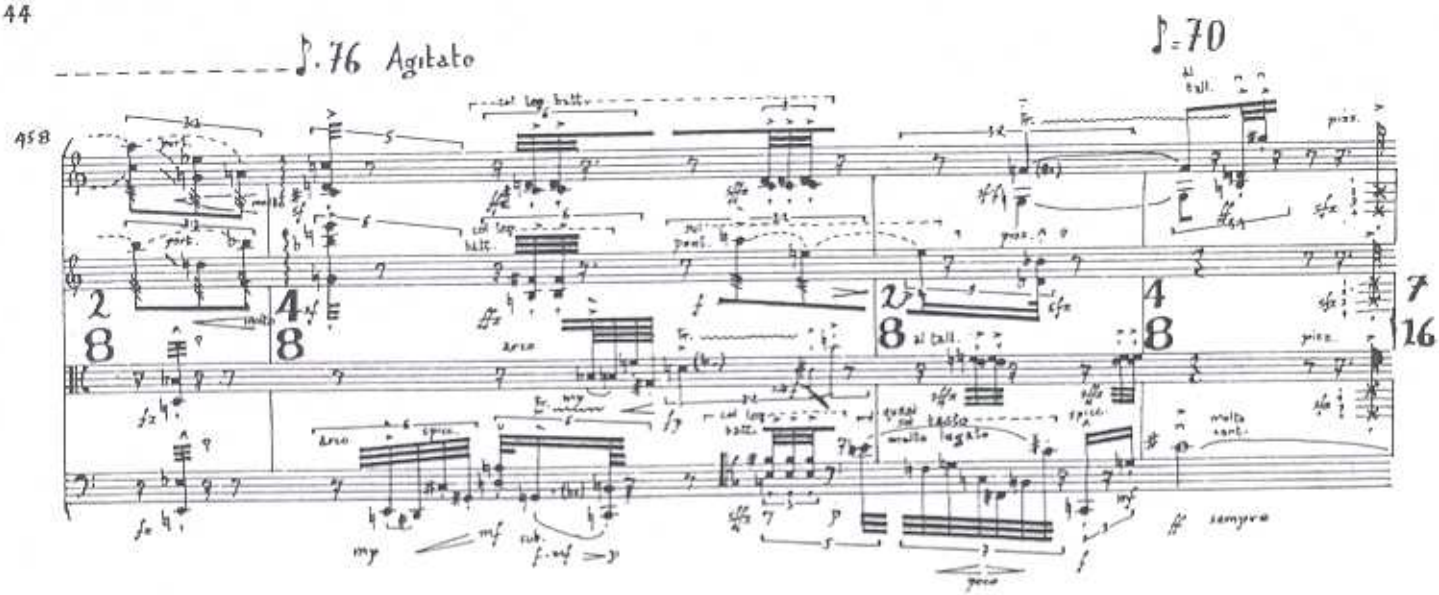
Delicato e veloce

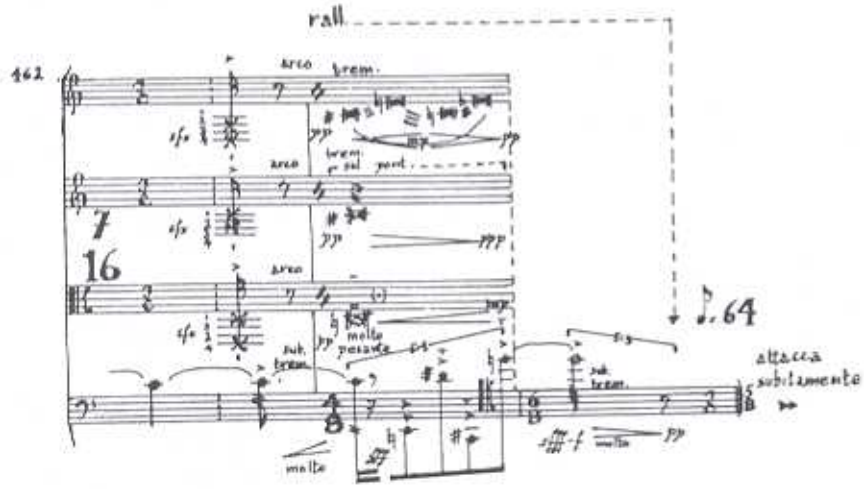



420
♪ = 108
♪ = 100
vuota
sempre dim.
sub. trem.
trem.
pizz.
arco
pizz. sul tasto
sul tasto
426
arco
sub. trem.
poco rall.
non cresc.
col leg. batt.
pizz.
sul pont.
arco
♪ = 40
430
al tall.
con forza
sub.
♪ = 130
sempre cresc.
sempre
col leg. batt.
non vib.
sub. trem.
con forza


♩: 108
rall.
♩: 100
435
non cresc.
molto pesante
sempre
Un poco tenuto
428
trem. rapido
pesante
♩: 90
442
molto pesante
non vib.
sempre

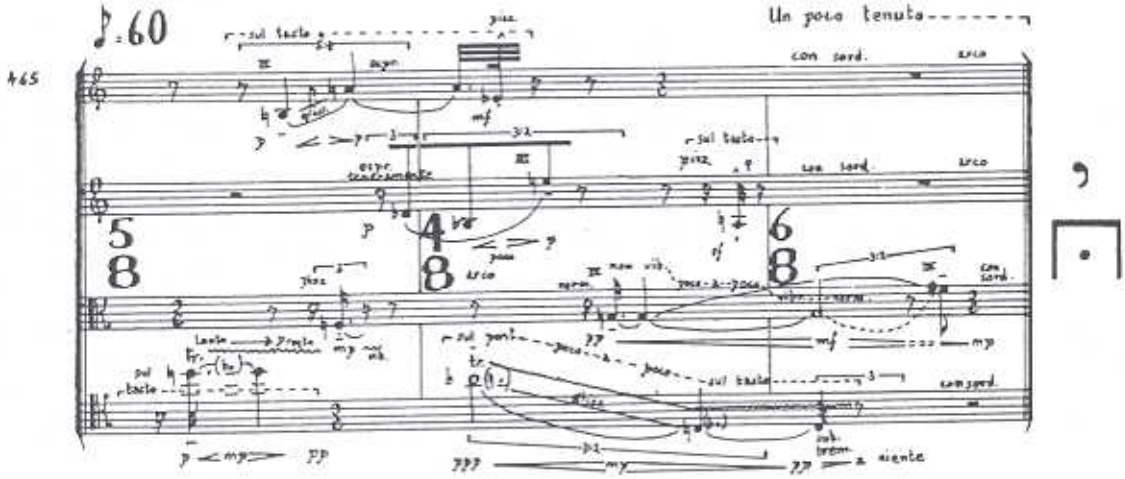

♪. 108
♪. 70 Tranquillamente
O
446
Più espress. rall.
451
rall.
♪. 90
454
pesante
non vib.
sul tasto sempre
sotto voce
espr.
non cresc.
p sotto voce

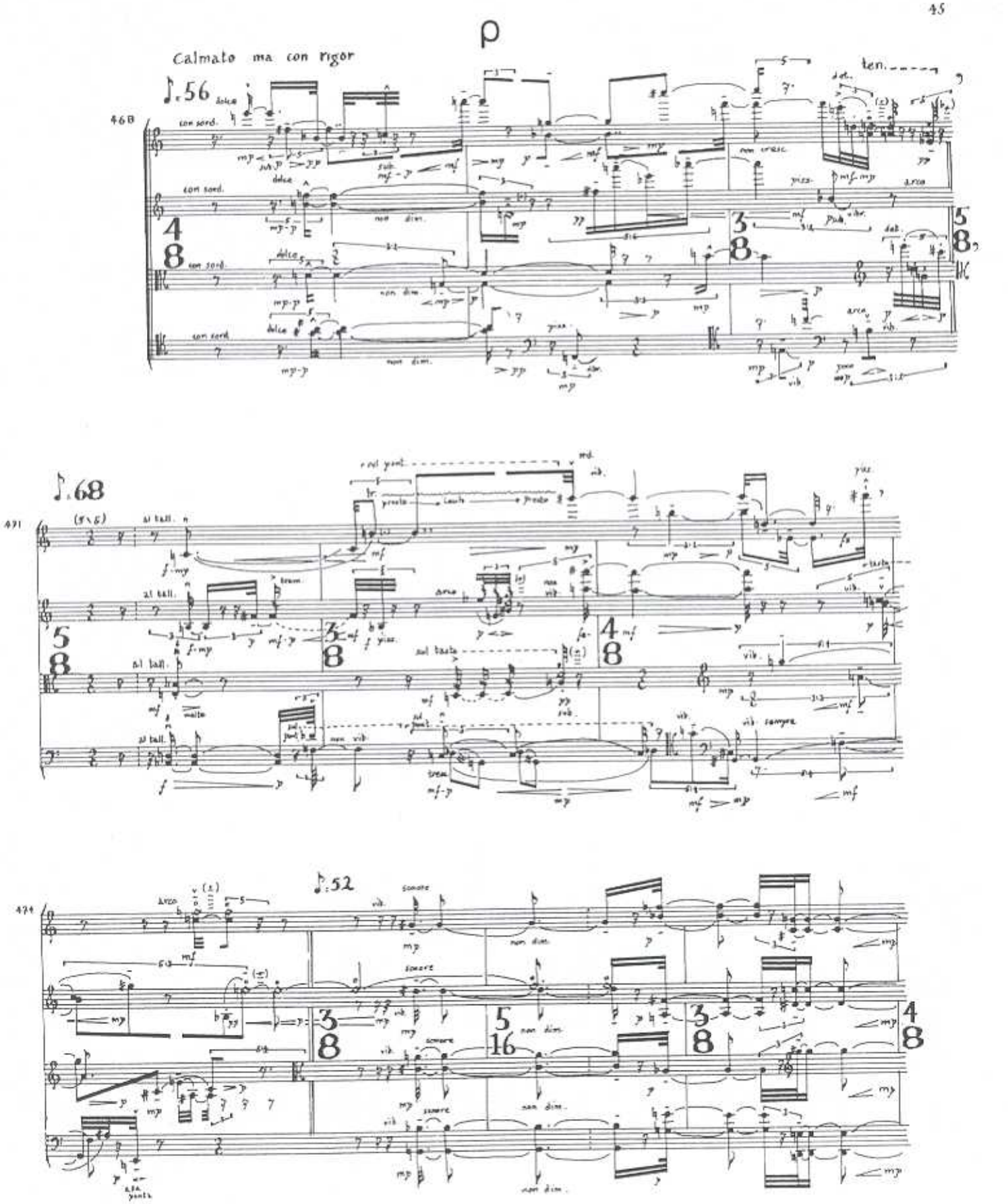




II

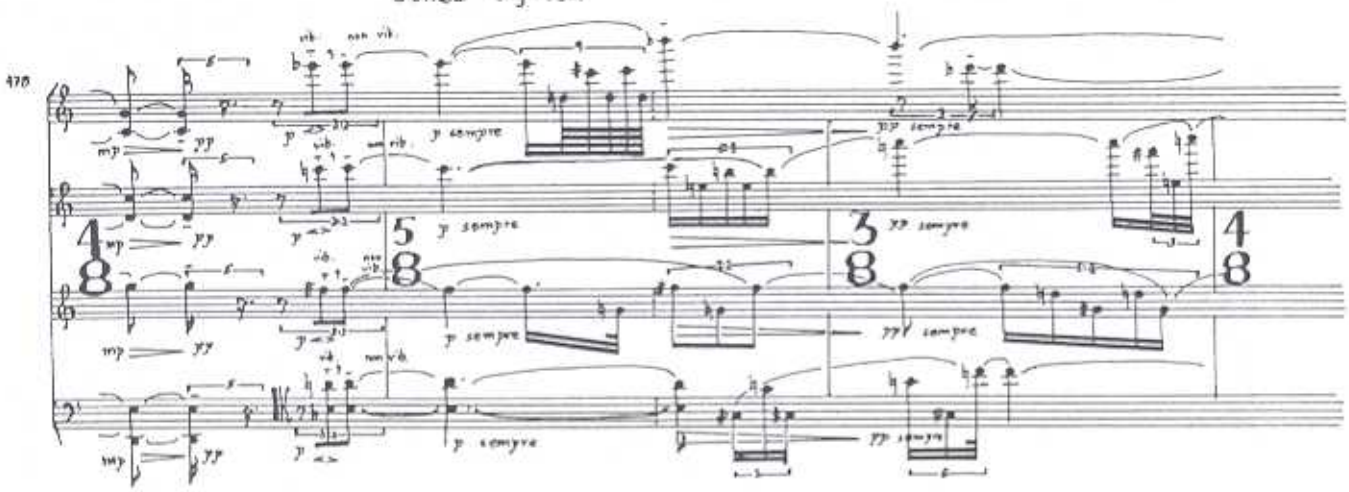
Notturnamente

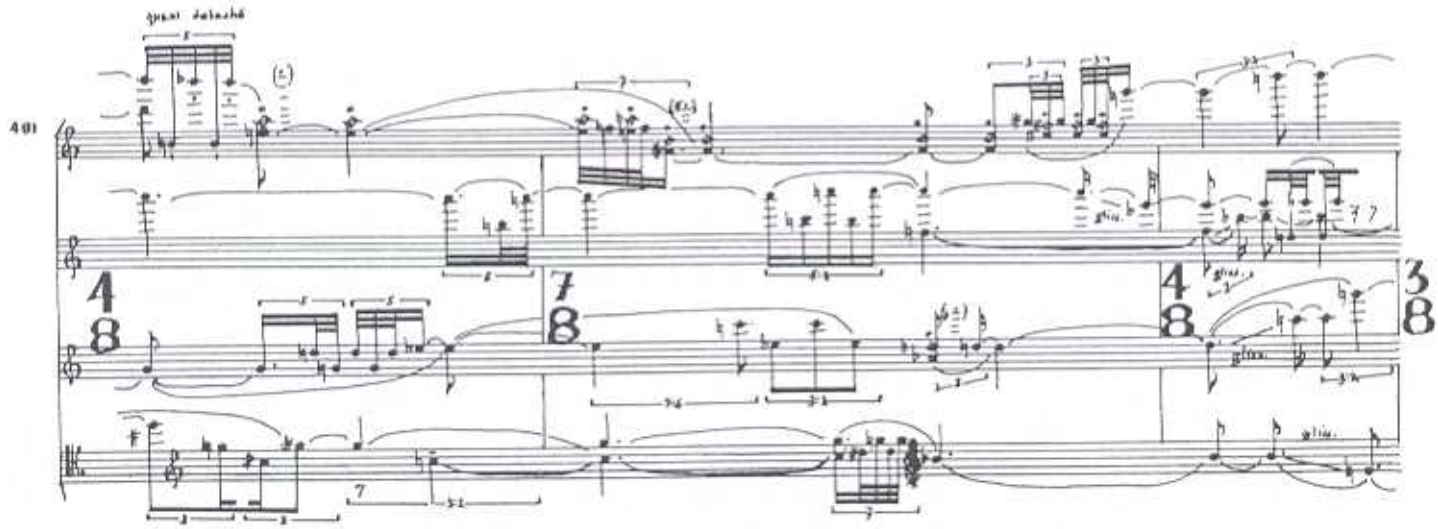


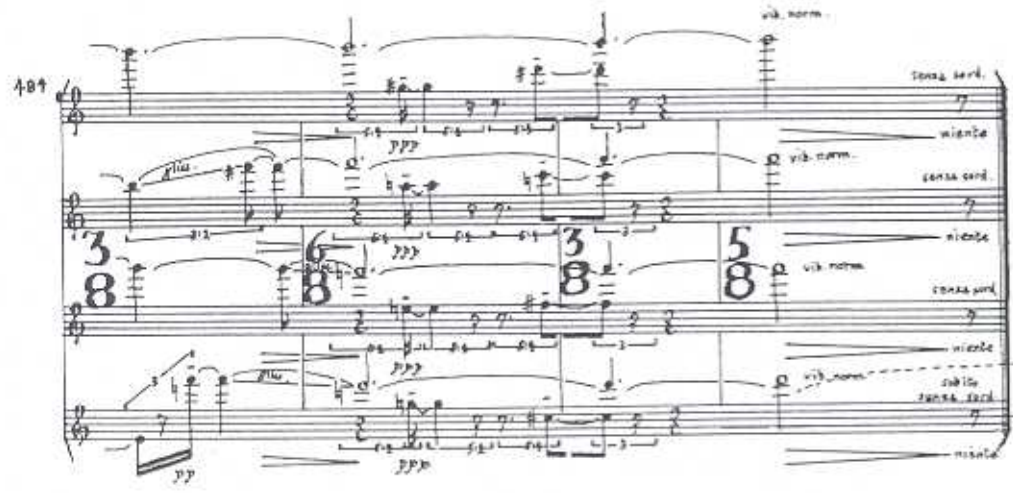

Calmato ma con rigor
p
♪.56
468
con sord.
dolce
non dim.
non cresc.
pizz.
arco
ten.
♪.68
471
al tall.
sul tasto
vib. sempre
♪.52
474
sonore
non dim.

Sereno e chiaro

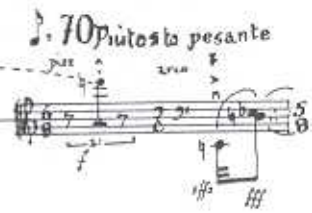
Senza espress.

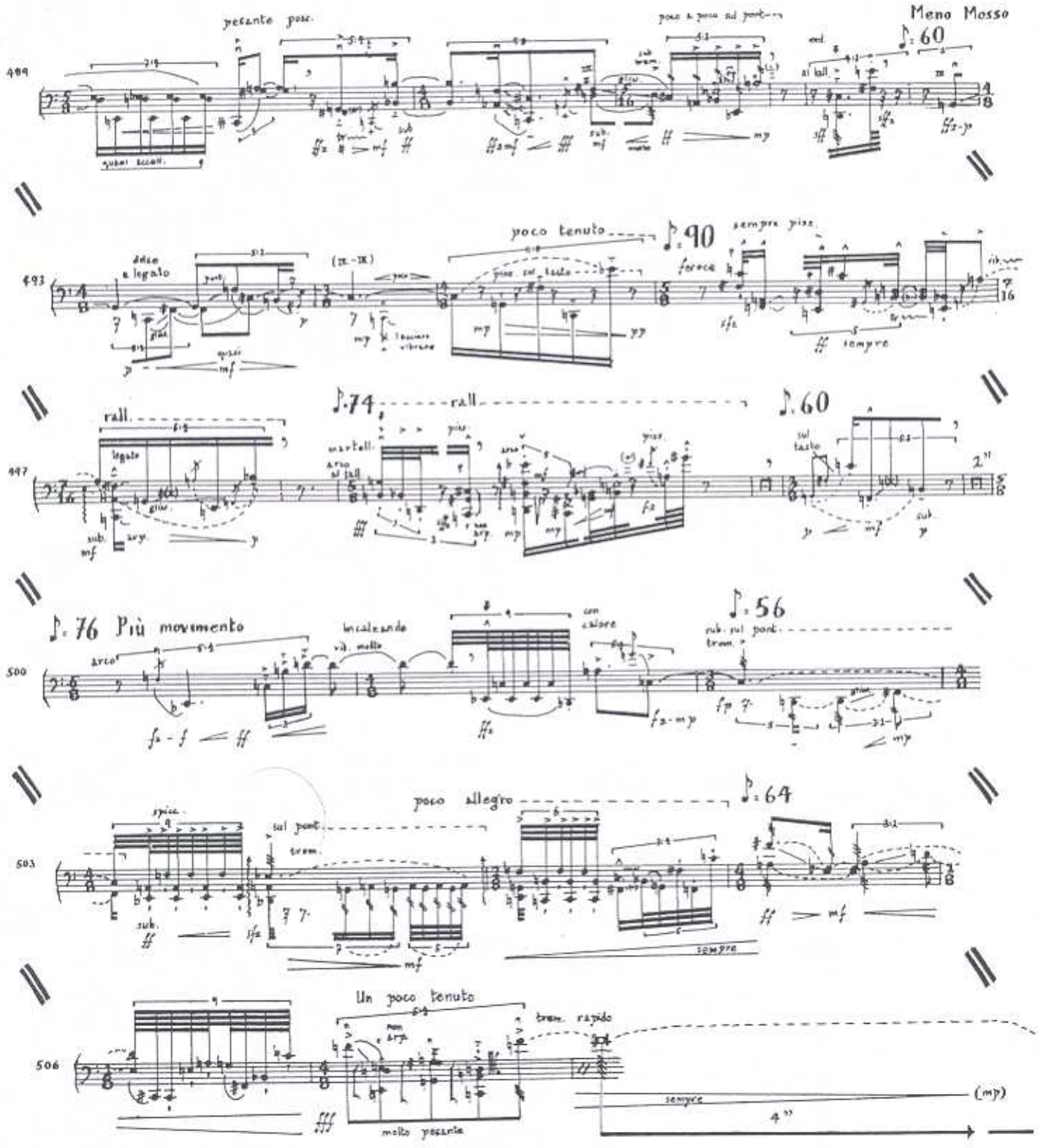


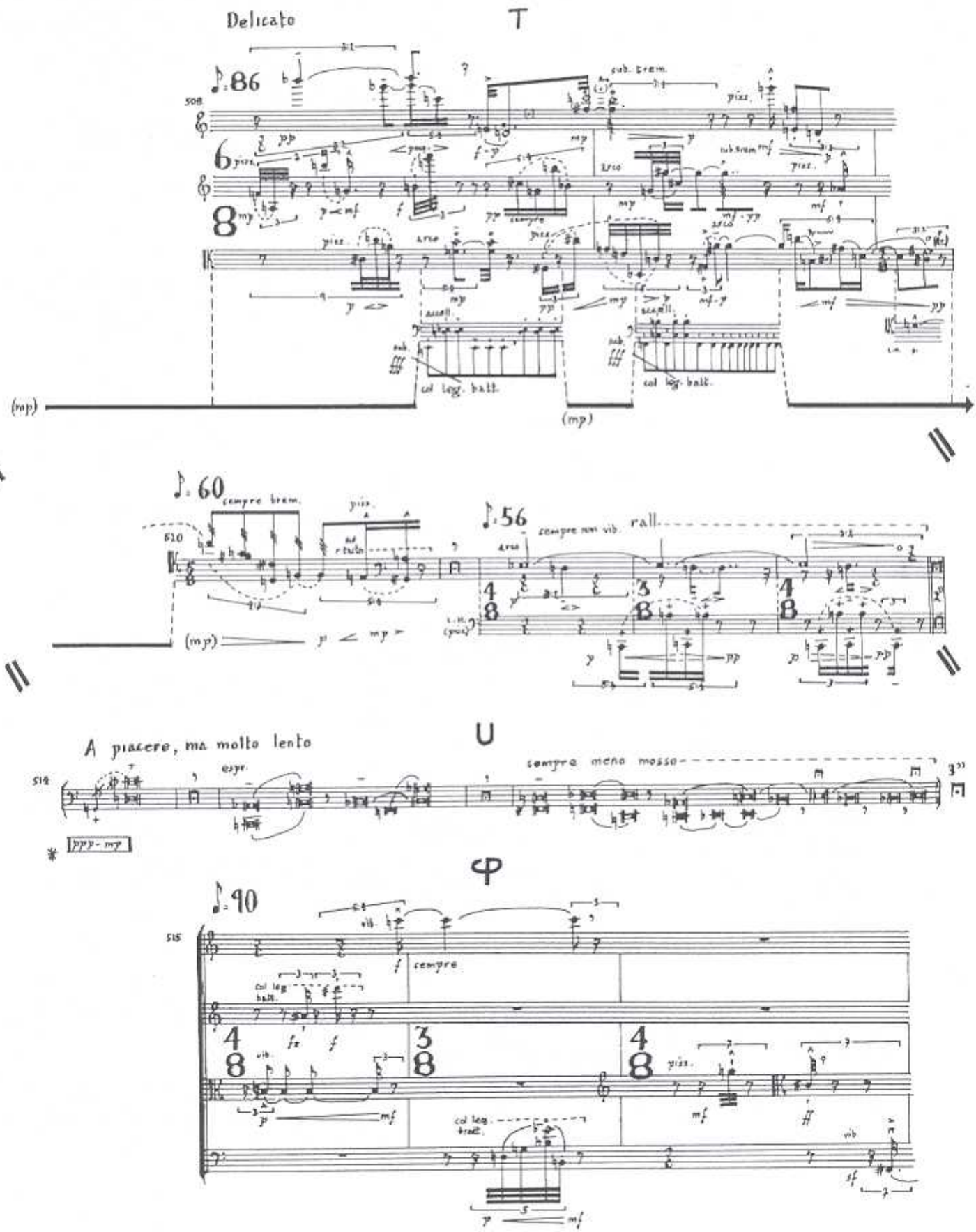




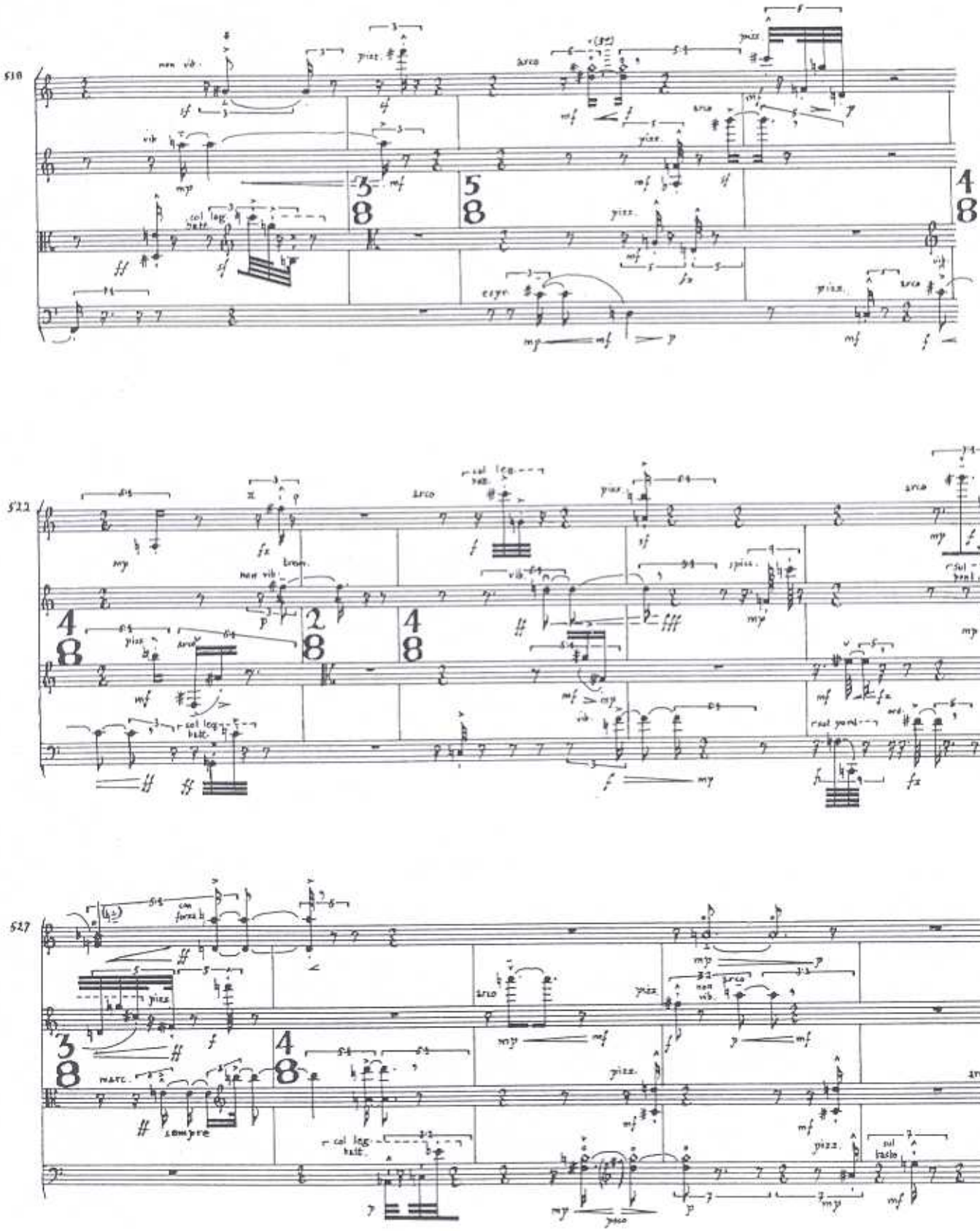
σ

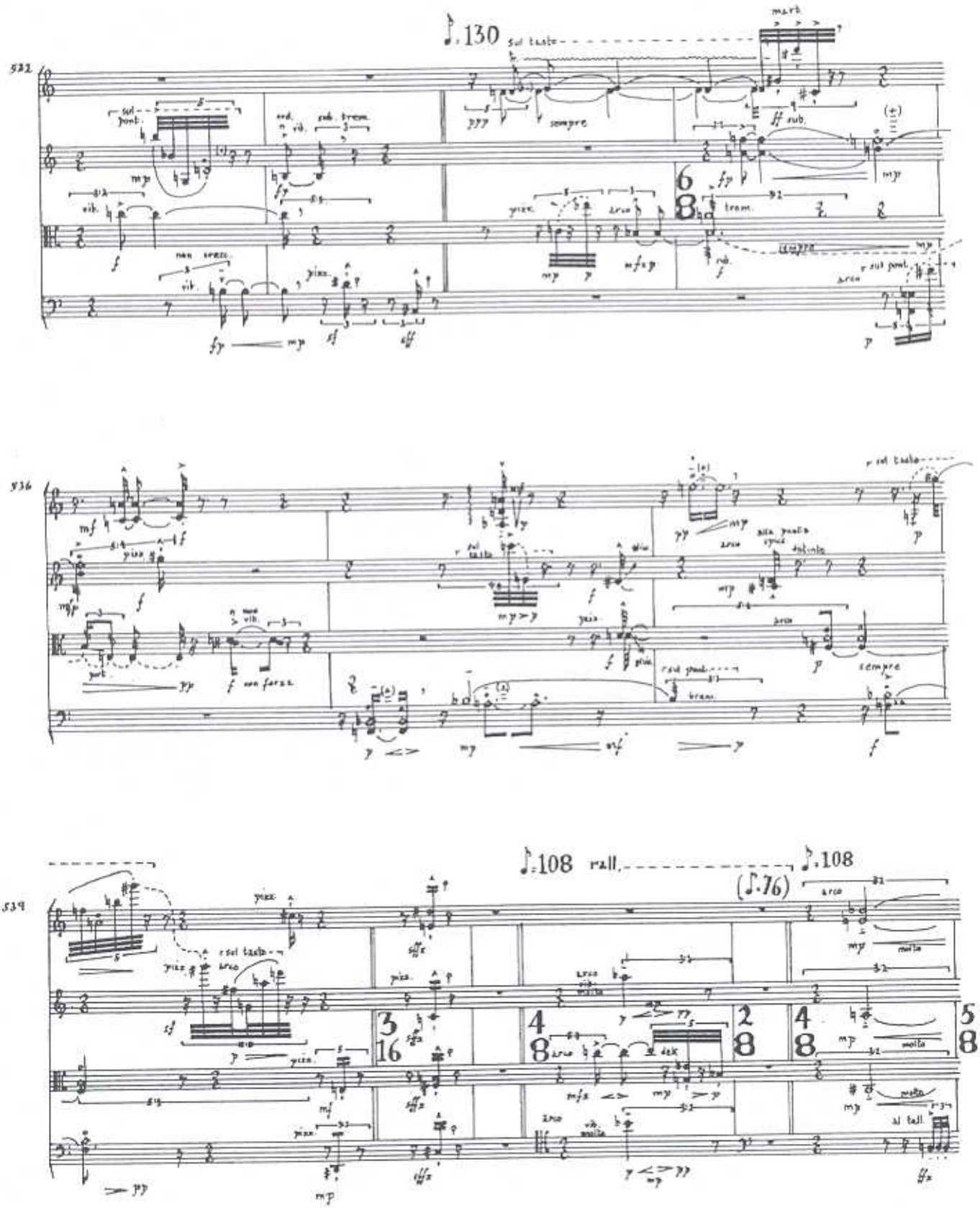


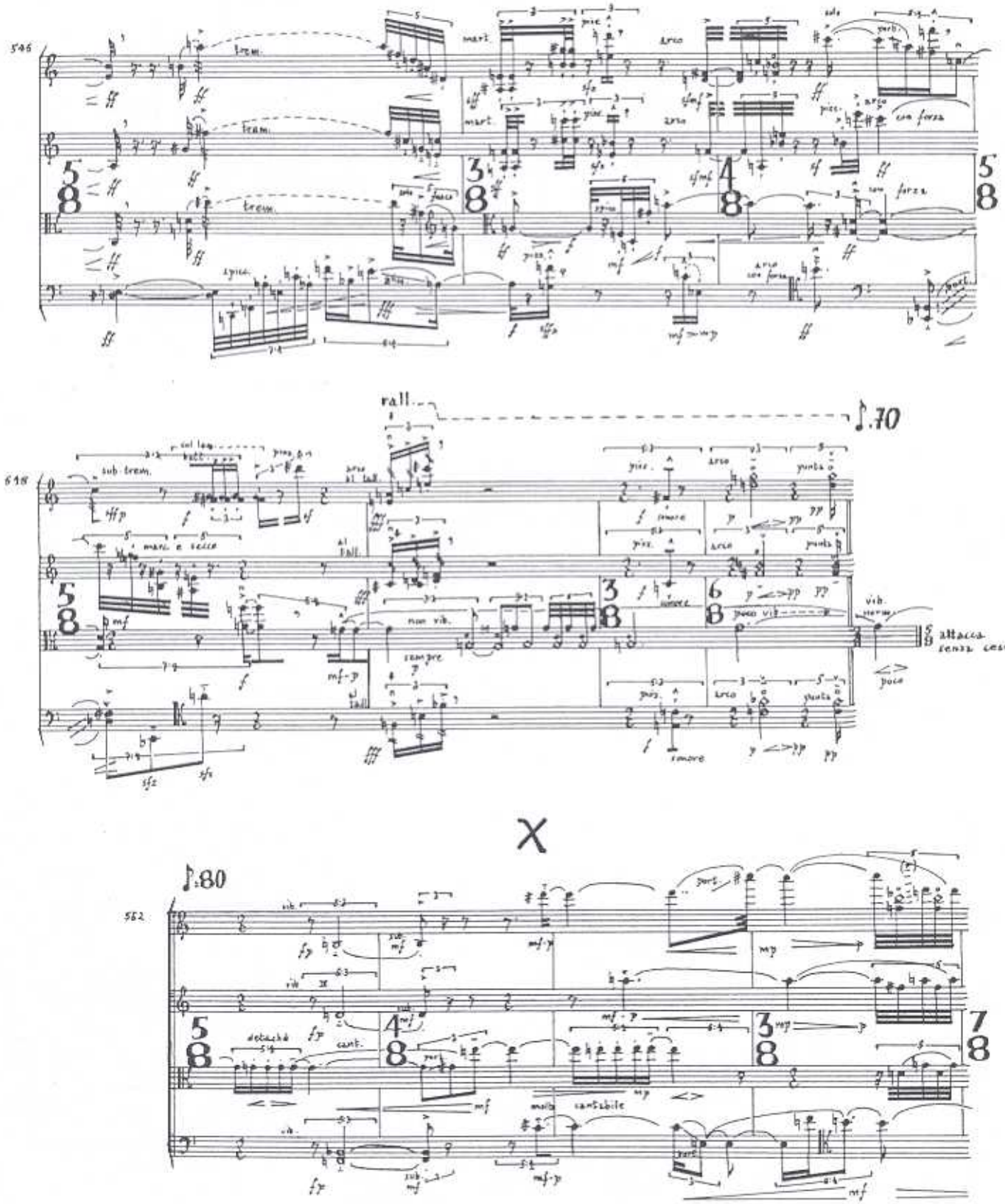

Meno Mosso
pesante posc.
poco a poco sul pont.
poco tenuto
sempre pizz.
ferace
sempre
rall.
rall.
martell.
arco al tall.
sul tasto
Più movimento
arco
incalzando
con calore
sub. sul pont.
poco allegro
sul pont.
trem.
sempre
Un poco tenuto
trem. rapido
molto pesante
sempre
(mp)



* Dynamics free, but between given limits.


518
522
527

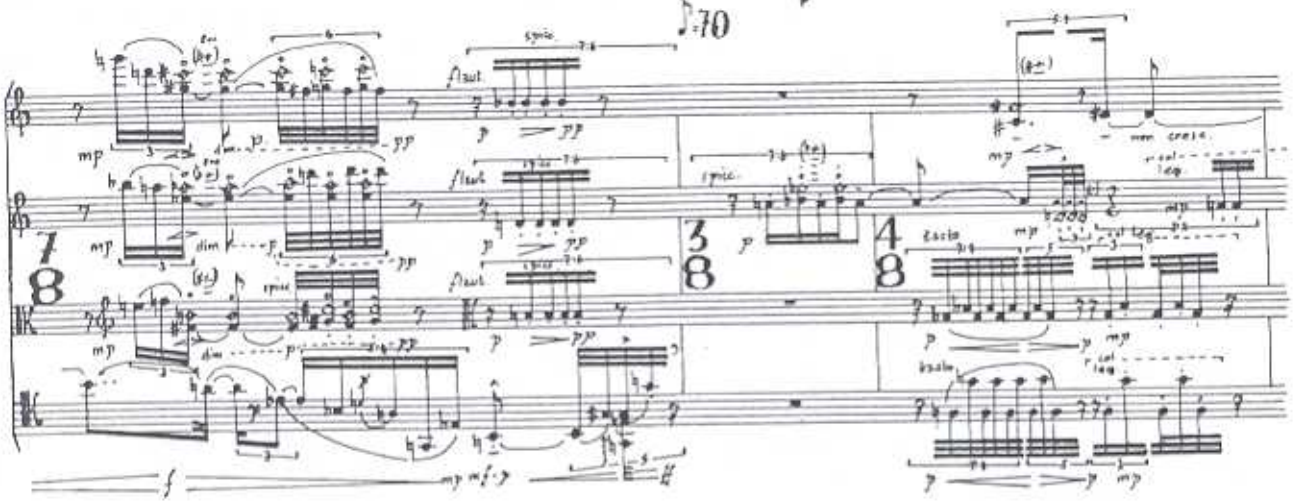

♪.130
sul tasto
sempre
tram.
non cresc.
pizz.
arco
sul pont.
sul tasto
con forza
sempre
♪.108 rall.
(♪.76)
♪.108
molto
al tall.


546
trem.
mart.
pizz.
arco
con forza
rall.
♪.70
648
sub. trem.
marc. e secco
al tall.
non vib.
sempre
poco vib.
vib. norm.
attacca senza cesura.
poco
X
♪.80
562
detaché
cant.
molto cantabile
port.

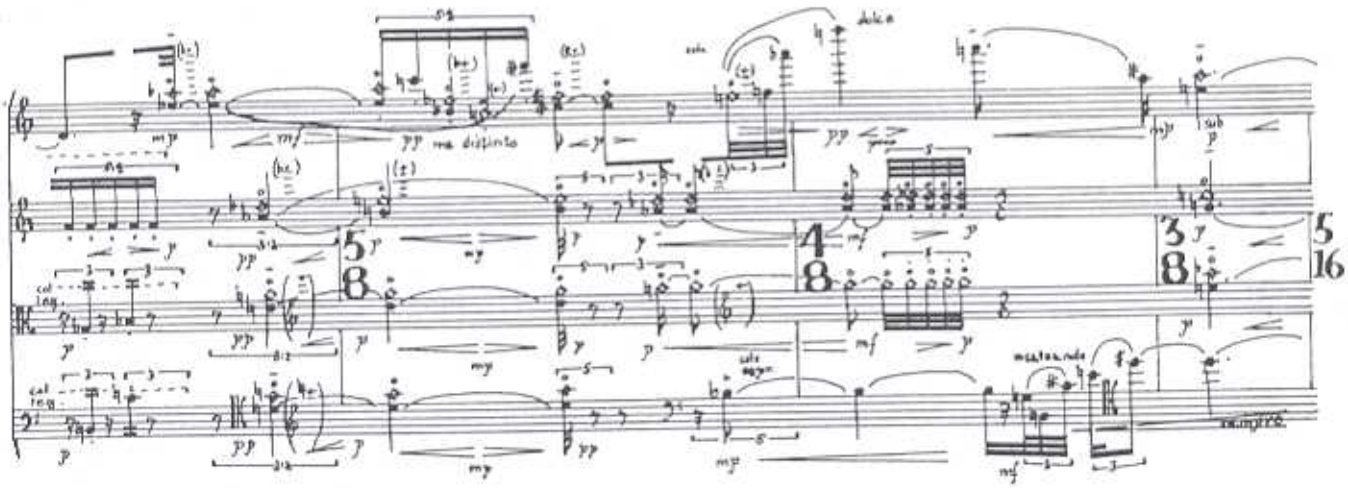
Più Tranquillo

♪=70

556



659



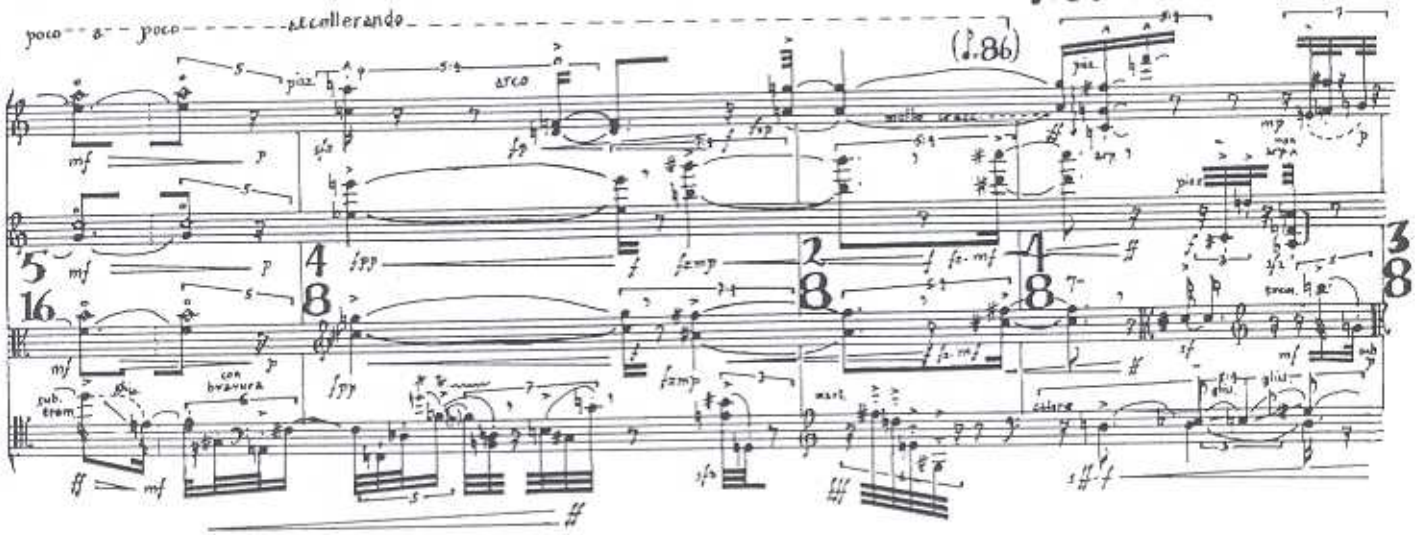
sub

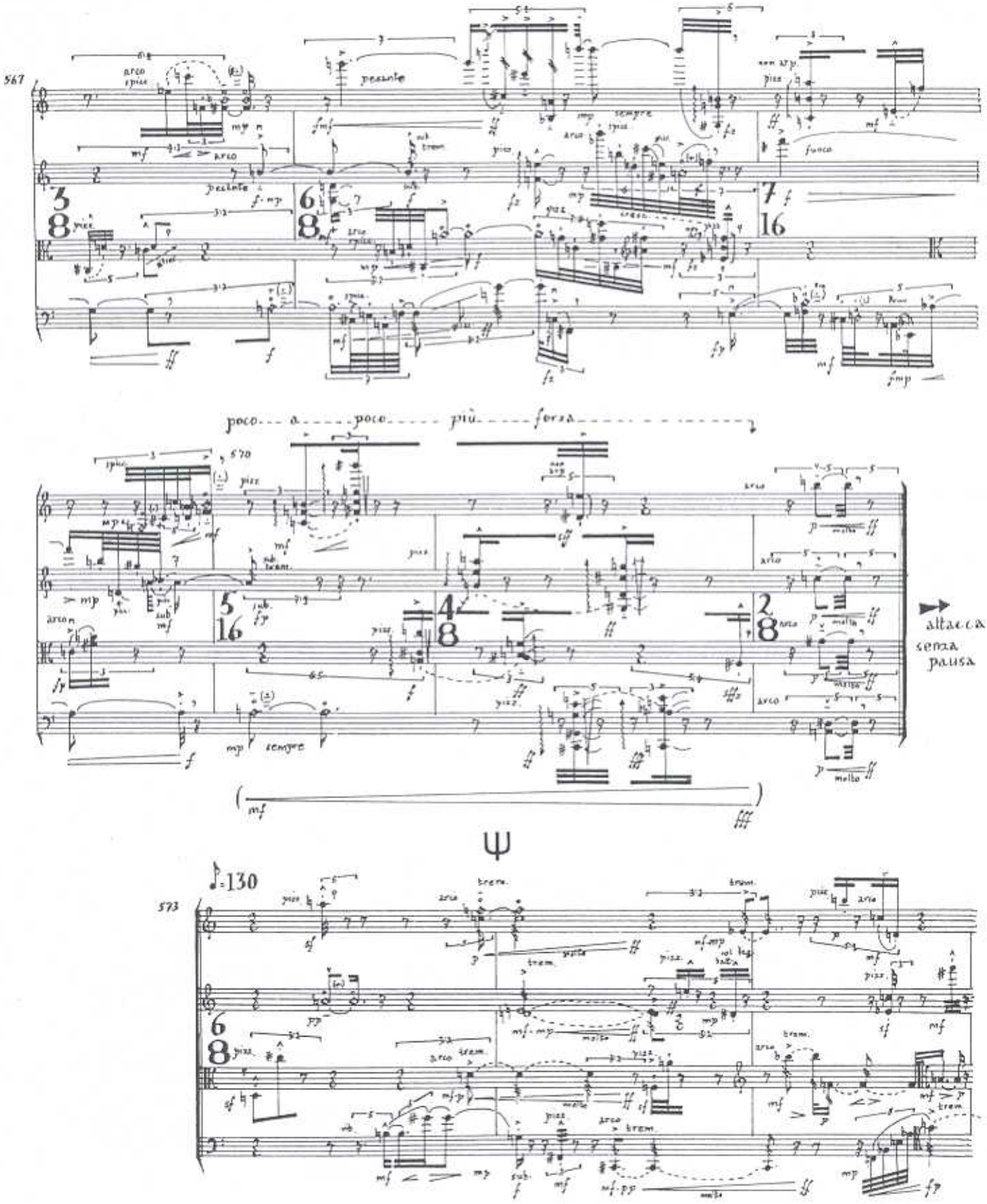
♪=66 Con Anima

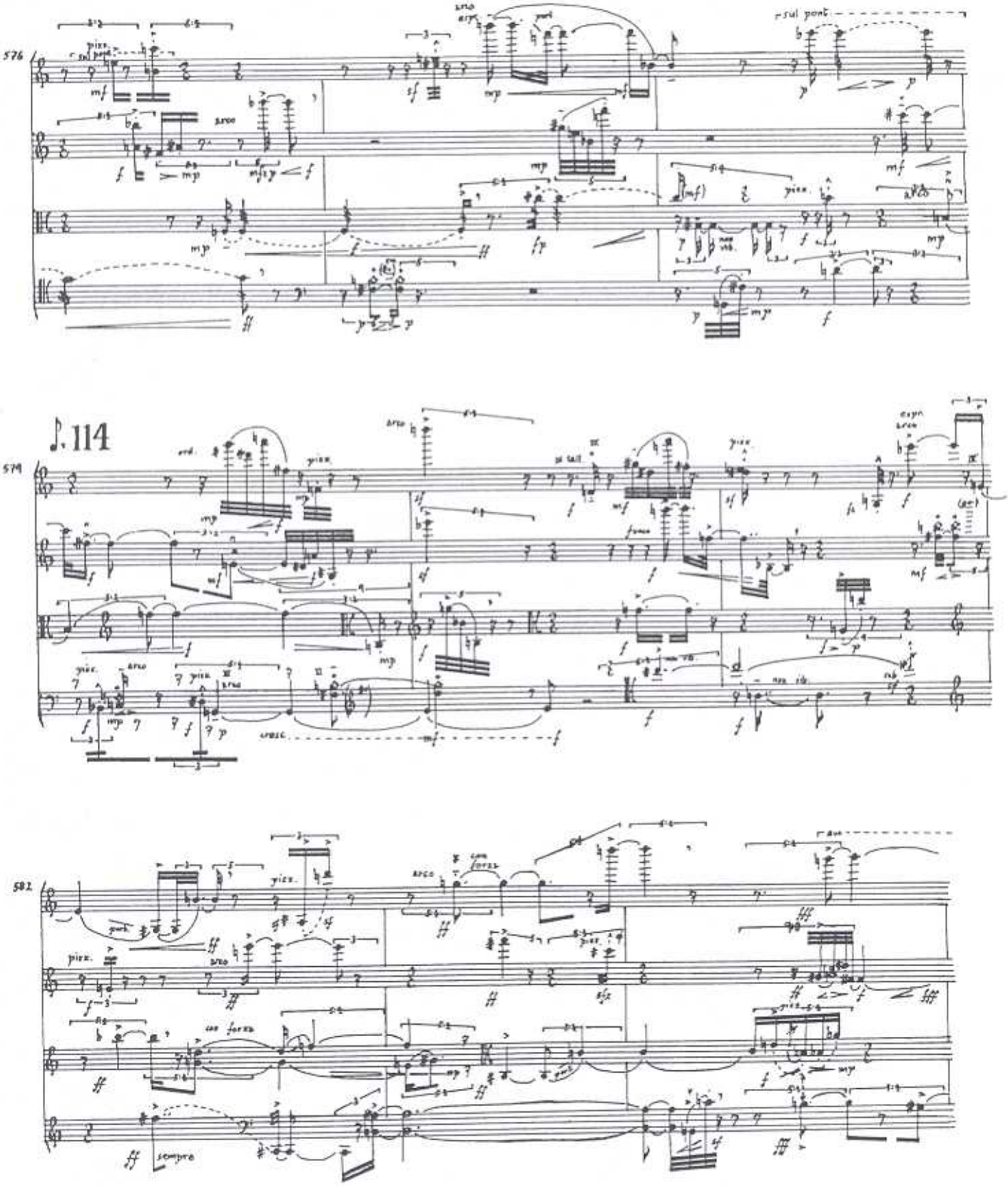
poco a poco accellerando

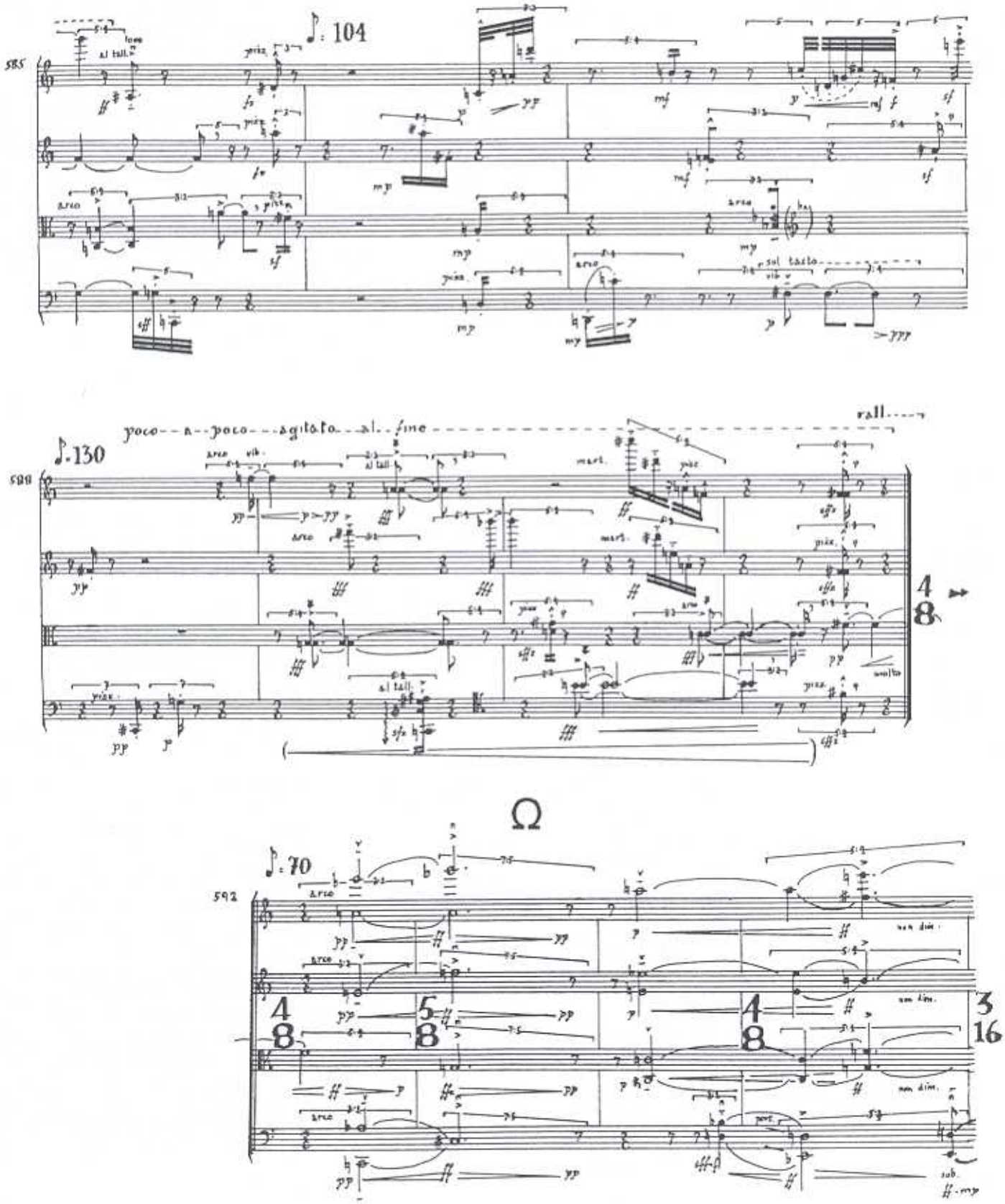
(♪.86)

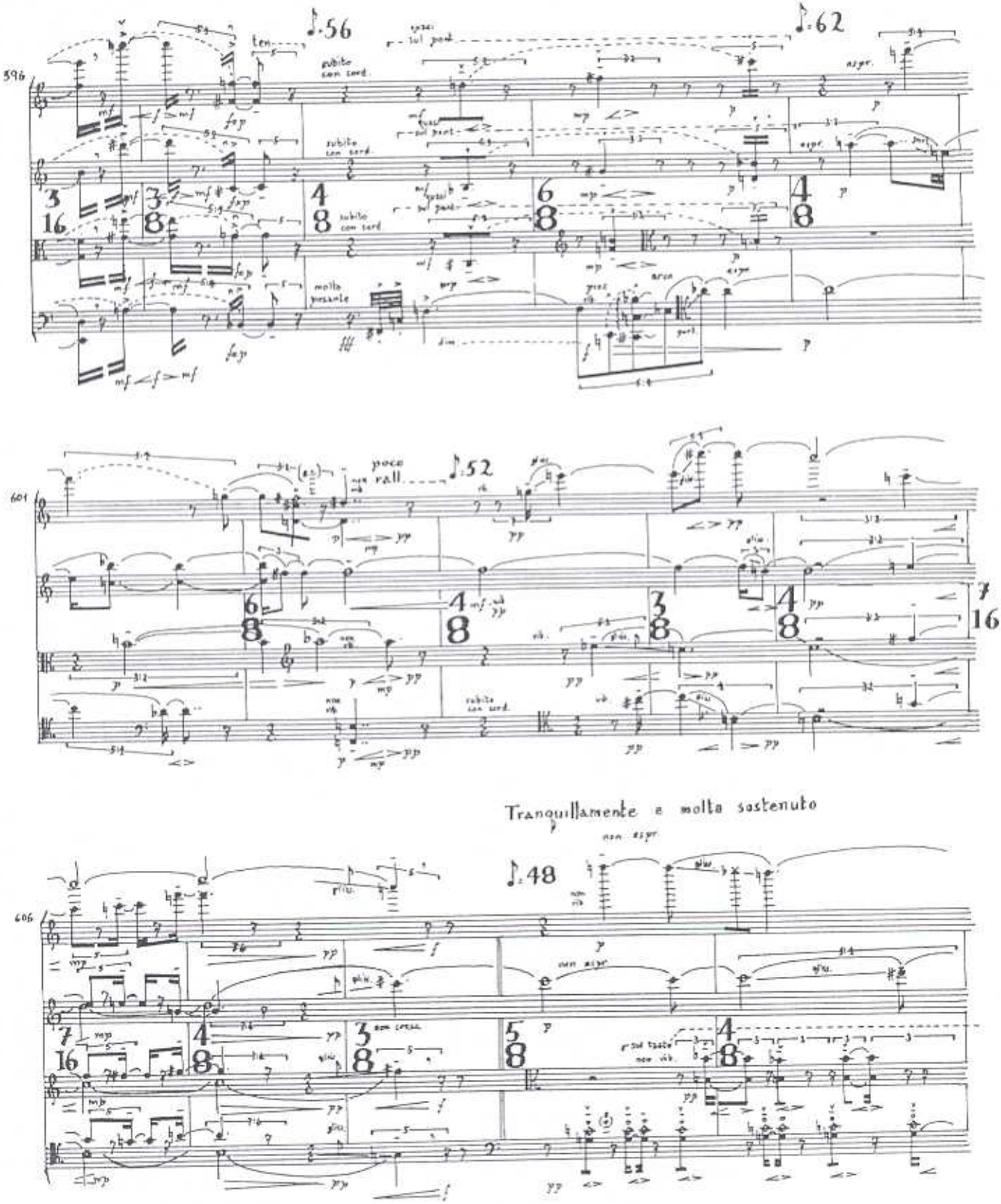
563

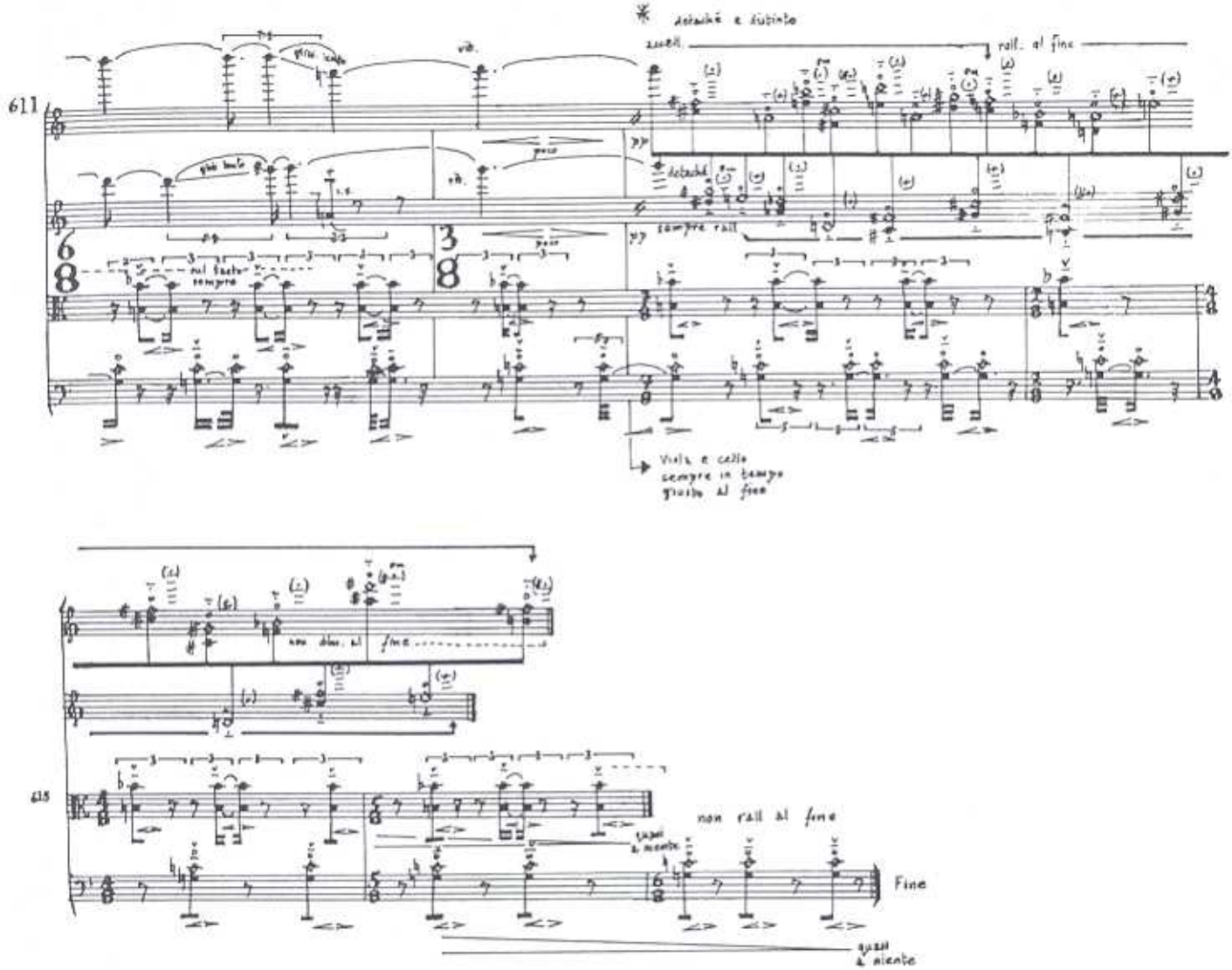



567
arco
pesante
sempre
poco a poco più forza
570
altacca
senza
pausa
Ψ
573
♪=130


576
sul pont
arco
pizz.
♪. 114
579
ord.
pizz.
arco
cresc.
582
pizz.
arco
con forza
sempre


585
♪: 104
al tall.
arco
sol tasto
poco a poco agitato al fine
rall.
♪: 130
588
mart.
pizz.
molto
Ω
♪: 70
592
non dim.
sub.


596
♪.56
♪.62
ten.
subito con sord.
molto pesante
arco
601
poco rall.
♪.52
Tranquillamente e molto sostenuto
606
♪.48
non espr.
non cresc.



Vienna - London

Aug. - Dec. 1967

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

Reproduced and printed by
Halstan & Co. Ltd., Amersham, Bucks., England