EDITION PETERS

No. 7310

FERNEYHOUGH

ETUDES TRANSCENDANTALES

Flute, Oboe, Soprano, Harpsichord and Violoncello

Score

PRINTED IN ENGLAND

BRIAN FERNEYHOUGH

ETUDES TRANSCENDANTALES

FLUTE, OBOE, SOPRANO, HARPSICHORD AND VIOLONCELLO

EDITION PETERS
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Etudes Transcendantales was commissioned by the French Ministry of Culture. The work forms part of Ferneyhough's *Carceri d'Invenzione* cycle. The first complete performance of *Etudes Transcendantales* was given at the Venice Biennale on 30th September 1985 by Harrie Starreveld (fl), Vincent Rombout (ob), Brenda Mitchell (sop), Martin Derungs (hpsd), Taco Kooistra (vc) and Ed Spanjaard (cond).

When this work is performed as part of the full *Carceri d'Invenzione* cycle (see p. 63), the title should be given as *Etudes Transcendantales/Intermedio II.*

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

Duration: ca. 27 minutes

THE TEXTS: POEMS BY ERNST MEISTER AND ALRUN MOLL

Etüden (Auszug)

1.
Nacht, wo der
Diamantberg glänzt
und Rabe und Nachtigall
zur Schaukel machen
den werdenden Mond.

2.
Diese langen
Regenfäden
enden nicht
in deiner Hand.

Wo das Kreuz ist
der Sanduhr,
wurzelt der Blitz

Die Sorge: als Wind
bespringt sie
den Rand
erblickter See,
verdingt sich,
als Segel
dem Grunde.

Woran gebrichts?
Kind sagt dirs nicht
noch Vogel

Zeit zielsüchtig sonst,
spricht plötzlich dir
von Raum.

Mit schönen Knien
kommt
Vernunft vorbei

(E.M.)

Komet

3.
ich lote
die stürzende Tiefe
in den gefesselten Sprung

zur Dunkelhaft
verglühten
basaltgefiederte Schwingen

kaltgeschlagen
ufert
die Ebbe

(A.M.)

Kartusche

4.
in Gold gefaßt
die Lapisnacht
am Kratermund
der Skarabäen

fossile Glut
ritzt ihre Schwerkraft
in die Sonnenzeichen

[zielsuchtige][1]

die Feuerprobe
im Wendekreis
des Nichts

mein Schläfenbrand
will euch
die Sohle wetzen

Inbrunst verseigeln
am Flügelblei
der Silbe

Mohnstaub
hinfällig
ausgespien

verwurzelt
eure Blitze

Skarabäen

(A.M.)

Elysium

5.
im Aufwind
leuchten
die Fesseln

lichtgestrandet
treiben
die Flügel

Fadenkreuze
fanden
Gewißheit

jenseits
der Blendung

Duftschwere noch
in seligen Gefilden

Bernstein-Insekteneinschluß

(A.M.)

© 1977 by Hermann Luchterhand Verlag GmbH & Co KG, Darmstadt and Neuwied (Meister: *Ausgewählte Gedichte 1932-1976*)

© 1987 by Edition Klaus Isele, Eggingen (Moll: *Mauersegler*)

[1]This word does not appear in the published version of the poem; the composer's setting is of an earlier version

Der Grund kann nicht reden

6.

Der schreibt kein Tagebuch,
Grund, der aus Totem und Toten
steht,
der die Säulen aus Wasser trägt
und die immer
geschlagene Flotte der Worte . . .

Er, behäuft mit Verrott und Dunkel,
kehllos Ohnsilbiger unter
rudernden Flossen, fahrenden
Kielen!

Stoß ich hinab?
Ich griffe im Finstern wohl
wie faulen Zunder
phönizischen Kindes Gewand,
gelöstes Lotblei,
irrendes Echo, das
Wrack einer Laute . . .

Tauche ich?
Ich suchte mit Lampen, ich fände
ein Logbuch, welches jedoch
von des Totseins Bewandtnis
nicht spricht, sondern allein
von des Unterganges Beginn:
WIR SINKEN. WIR
WERDEN GRUND.

(E.M.)

Kalypso

7.

Sirenenschliff

Steinschlag
verzückt
die rächenden Zikaden
eintönig
fiebergetrieben
Aufruhr
im Brennglas der Flügel

Windrisse über den Dünen

schrill
meiß eln die Peitschenhiebe
Stimmbruch
in gläserne Schwingen
sprunghaft
erlischt
das Begehren
verödet
bleichen die Segel

Medusen treiben an Land

Insel der Kykladen

(A.M.)

Pythia

8. [B][1]

du reimst die dunkle Saat vergebens

zur Neige liebte mich die Fackel
die Todesrunen warf das Licht
ausbluten will das Unsichtbare

raffgierig vergilbte der Marmor
trägt noch die Worte zur Schau
stimmlos
bis Lava dir die Sichel bleicht

Delphi

[A][1] [Flügeltau][2]

Grünspan
auf lichten Anemonen

Wundbrand des Schwerelosen

wirft Anker
über Nacht

shooting star

(A.M.)

Persephone

9.

entflügelt
treiben meine Ruder
steil
ruht der Abgrund
bleicher Spiegel
mit fahler Iris
sank die Flut

im Widerschein
Hochzeit
der wildernden Kristalle
das Irrlicht blaut
mondsteinenstrückt
ein Gletscherbrand
in atemloser Halle

der Taube Schrei
am Flammenriff
der Stalaktiten
in lodernder Gewißheit
eisgeborgen
versteinert
das Gefieder
Weißdorn
in blütenloser Trauer

die Netzhaut ri
Mundraub frohlockt
an schattenleerer Mauer

Eishöhle

(A.M.)

[1]See Performance Notes (Voice)

[2]This word does not appear in the published version of the poem; the composer's setting is of an earlier version

INSTRUMENTATION

Flute (piccolo, alto flute)
Oboe (cor anglais)
Soprano *e-b″* (claves)
Harpsichord (two manuals, 8′, 4′ and lute registers)
Violoncello

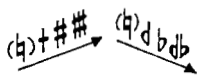
PERFORMANCE NOTES

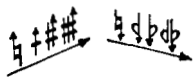
Metre

Unconventional metres (2/10, 6/12, 9/24 etc.) are preponderant in this work. The principle by which conventional metres are derived (as subdivisions of the semibreve) may be applied in every case. For example, 2/10 signifies a bar composed of two beats, each of which is equal to one tenth of a semibreve. All such 'irrational' metres in this work stand in either triplet or quintuplet relationship to the basic metre, and are thus proportionately faster than the latter ($1/10 = 1/8 \times 0.8$). The new beat may be found by working out what proportion of the previous beat should be subtracted. 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 are to be interpreted precisely. Metronome markings always apply to normal quaver values, even when the first bar to which they apply has an 'irrational' metre.

Microtones

Two different notations for microtones are used in this work; the first for tempered microtones, which should normally be produced using special fingerings, and the second for 'inflectional' microtones (used mostly in Song 5):

1) tempered: 

2) inflectional: 

The arrow-head attached to each inflectional accidental indicates the direction of deviation. In woodwind parts, microtonal inflections may usually be made by adjustment of the embouchure. Special fingerings should be used however in Song 5.

Flute

Key-click (choose fingering which produces most resonance). Normally used in conjunction with more conventional tone-production

Lip-pizzicato, with no breath-sound following attack

Rapid double or triple tonguing on same pitch, as fast as possible

Exaggerated tongue-attack

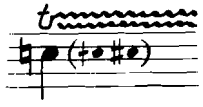
Attack without tongue

Breathy sound (pitch audible)

Breathy sound (pitch scarcely audible)

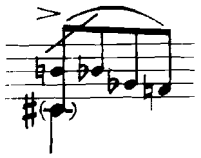
Flute and Oboe

Glissando. The small note in brackets indicates the pitch to be arrived at at the end of the notated duration. Do not re-attack



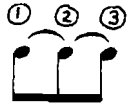
In double and triple trills, the trill notes in brackets should alternate irregularly around the main note, creating the effect of a cloud of pitches from which the main note emerges as the most prominent. Always play these trills as fast as possible, making sure that no repetitive patterns are audible

Trill between normal and harmonic fingerings



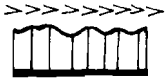
Play the first grace-note exactly where the main (bracketed) note would appear to begin. Move from the last grace-note onto the main note *legato*, as if the main note were continuing from a previous attack

Oboe



Change fingerings while remaining on same pitch. ① always indicates traditional fingering, while higher numbers indicate fingerings giving timbres increasingly distant from those produced by ① in respect of pitch, diffuseness of tone, and dynamic level

Exaggerated explosive attack ('tongue-slap')



Irregular glissando with slight accents produced from the diaphragm, with no interruption of air-flow. Quasi *smorzato*

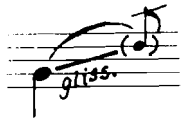
Exaggerated vibrato, almost a (narrow) wavy glissando, rapid and irregular

Mordent; always to the nearest microtone unless otherwise indicated

Inverted mordent; always to the nearest microtone unless otherwise indicated

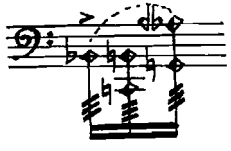
Multiphonic. Choose any three multiphonics that speak easily, and play them in the order indicated

Violoncello



Glissando. The small note in brackets indicates the pitch to be reached at the end of the notated duration. Do not re-attack

Natural harmonics are notated at sounding pitch, except where more detailed indications are necessary



'Half-harmonic' fingering: pressure of finger on string should be halfway between harmonic and normal fingering. Tone-production will be unstable and diffuse

Gettato. The rapidity of the rebounding action is indicated graphically, but the exact number of rebounds need not be observed precisely

Finger percussion. Strike string sharply with fingertip in the position indicated

Exaggerated vibrato, almost a (narrow) wavy glissando, rapid and irregular

Grace-notes: see remarks for Flute and Oboe

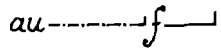
Harpsichord

Mordent. The small number indicates the interval between the main note and the upper note. A small '9' represents a major ninth, and a small '7', a major seventh. The same principle applies to inverted mordents

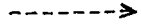
Grace-notes: see remarks for Flute and Oboe

Dynamic markings indicate not only amplitude but also appropriate articulation; thus occasionally the dynamics change even though no keyboard modification has been marked. The 4′ register should not be used unless specifically indicated

Voice



Each syllable is followed by a dotted line unless it is the last syllable of a word, in which case it is followed by a solid line. Dotted lines (even over rests) represent word continuity: the words are to be 'thought through'

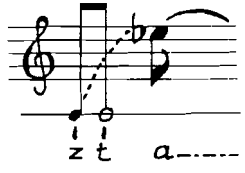


Transition from one sound to another

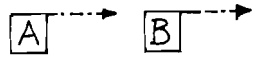
"rr"

Clearly rolled Italian 'r', akin in effect to fluttertonguing

Glottal stop; the following sound begun by an explosive release of air in the larynx



In Song 8 an extra system (one line) has been added beneath the stave in some places, to indicate explosive consonant sounds. These sounds should normally be very short, and cut off abruptly with glottal action as if under high pressure. Black noteheads indicate slightly-voiced sounds; white noteheads indicate unvoiced consonants



The letters A and B represent two structurally distinct texts and types of texture which alternate throughout the movement. The voice should aim to move from one to the other with as little sense of transition as possible, giving the impression of a 'schizophrenic' division of function. In sections marked A, the dynamic *pppp* indicates that the voice should be almost inaudible, though careful observance of the articulation should ensure that the flow of tension is always maintained. This applies even when the harpsichord is playing at a dynamic level which may render the voice completely inaudible. The lack of interaction between the two performers is intended

Breathy sound (pitch scarcely audible)

Quasi parlando; some admixture of breath sound

In Song 9, all consonants and vowels should be separated. The first vocal section presents only consonants, and every effort must be made to avoid colouring these with vowels. Each consonant should abut the next with no transition, giving a percussive effect which will sometimes merge with the hard, dry sound of the claves

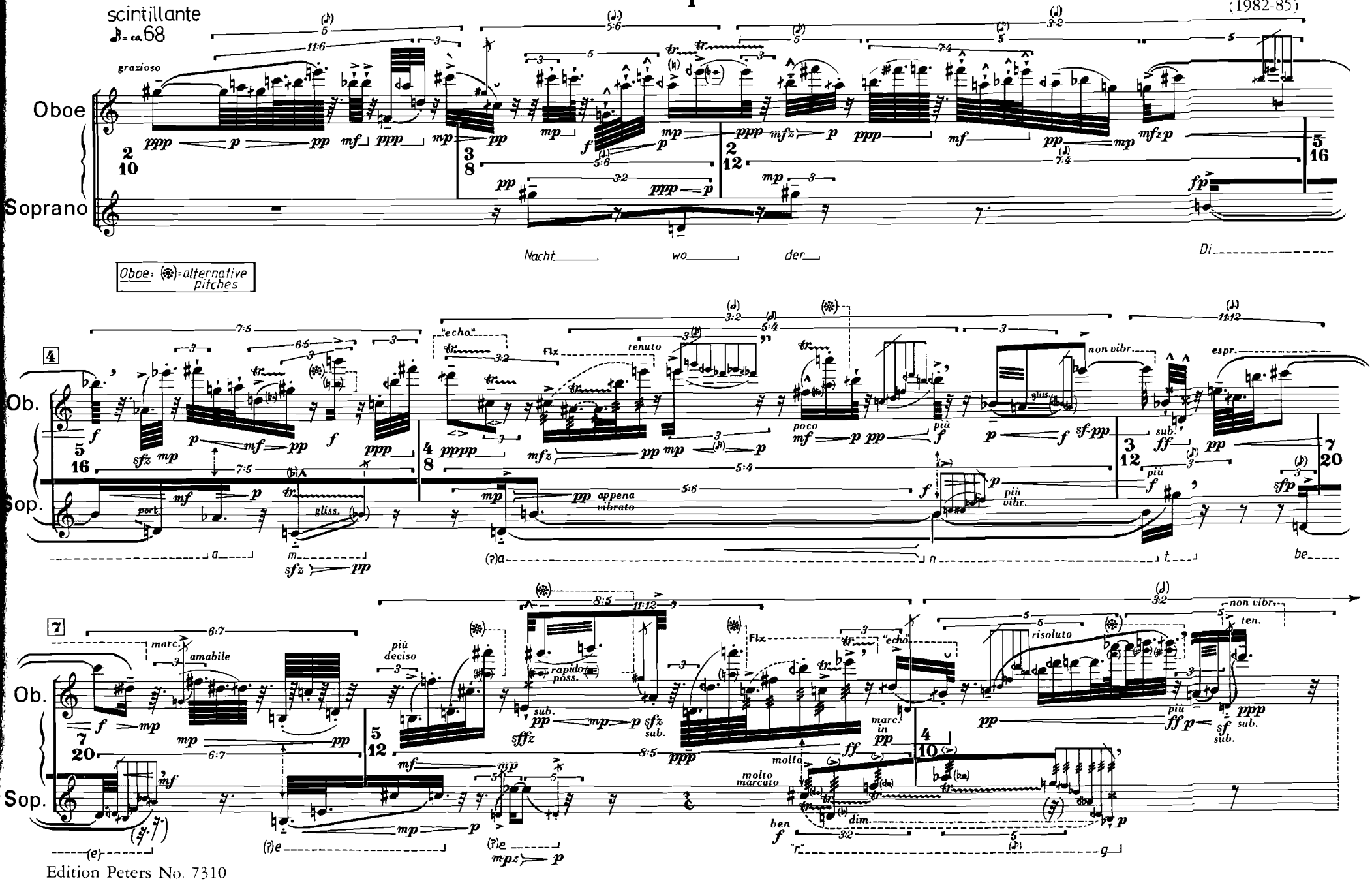
The voice and harpsichord may be amplified slightly to enhance their effect. The amplification must be carefully regulated, however, to avoid the emergence of any characteristic sonorities associated with amplification

Brian Ferneyhough

ETUDES TRANSCENDANTALES

1

Brian Ferneyhough
(1982-85)



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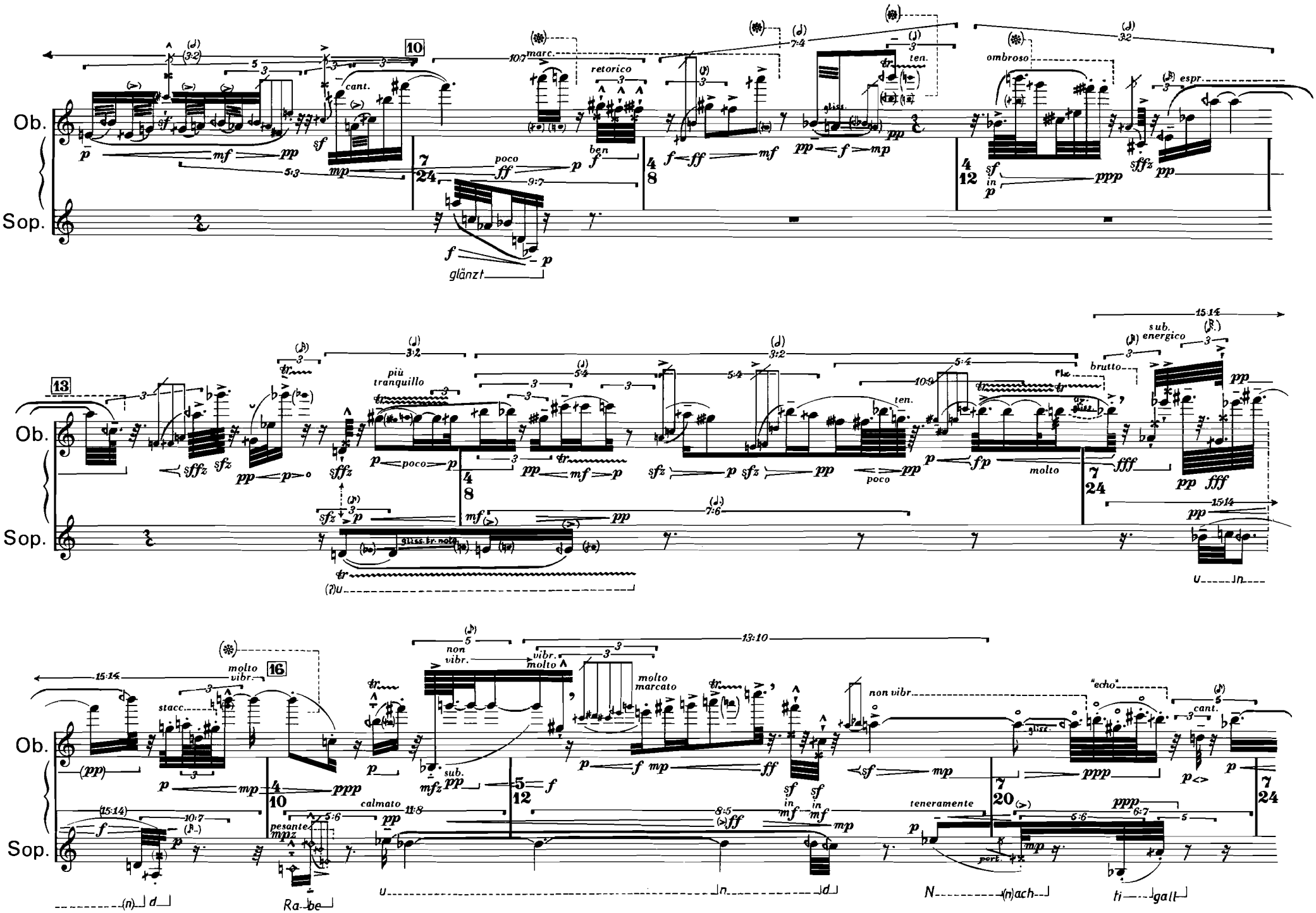
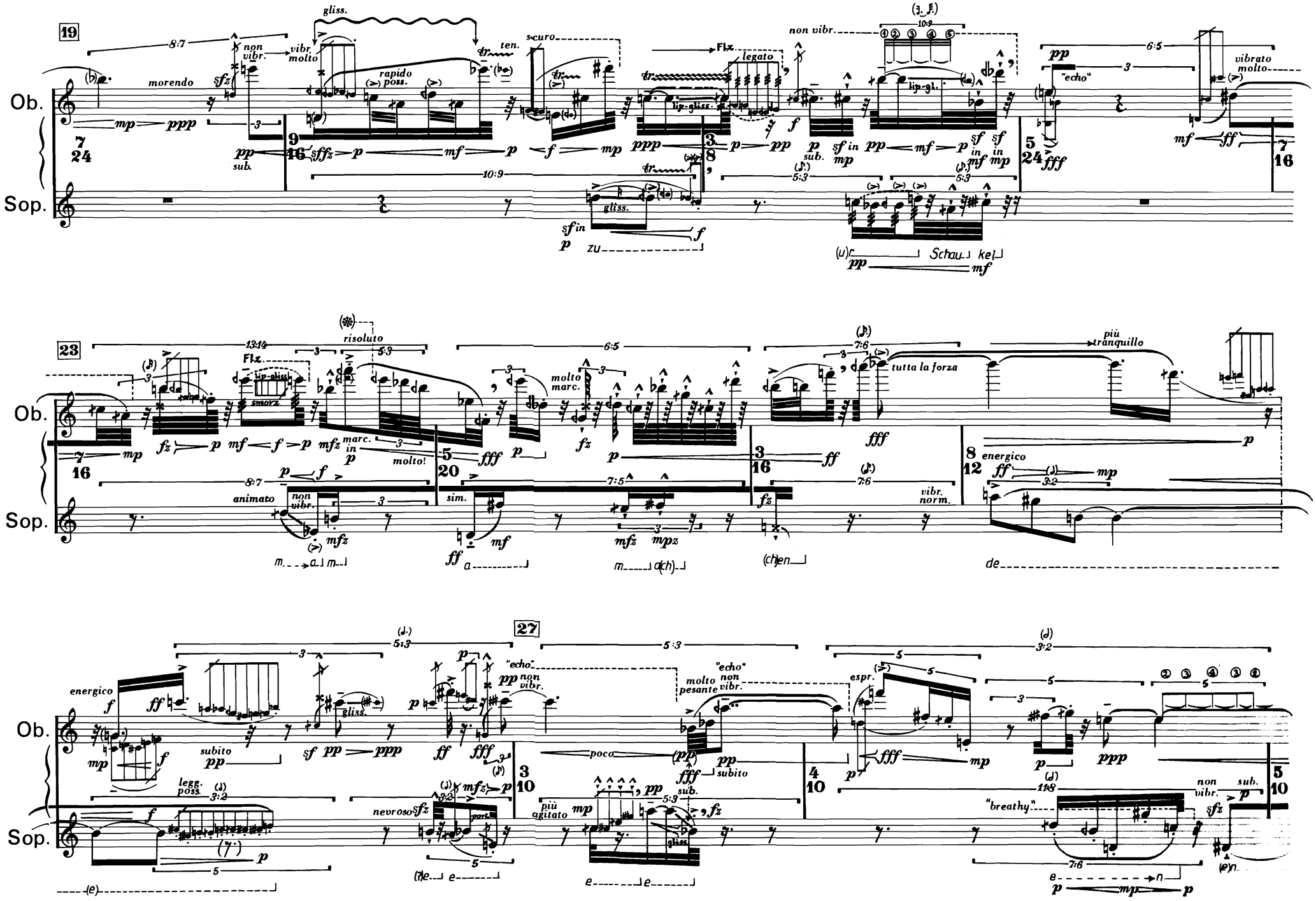
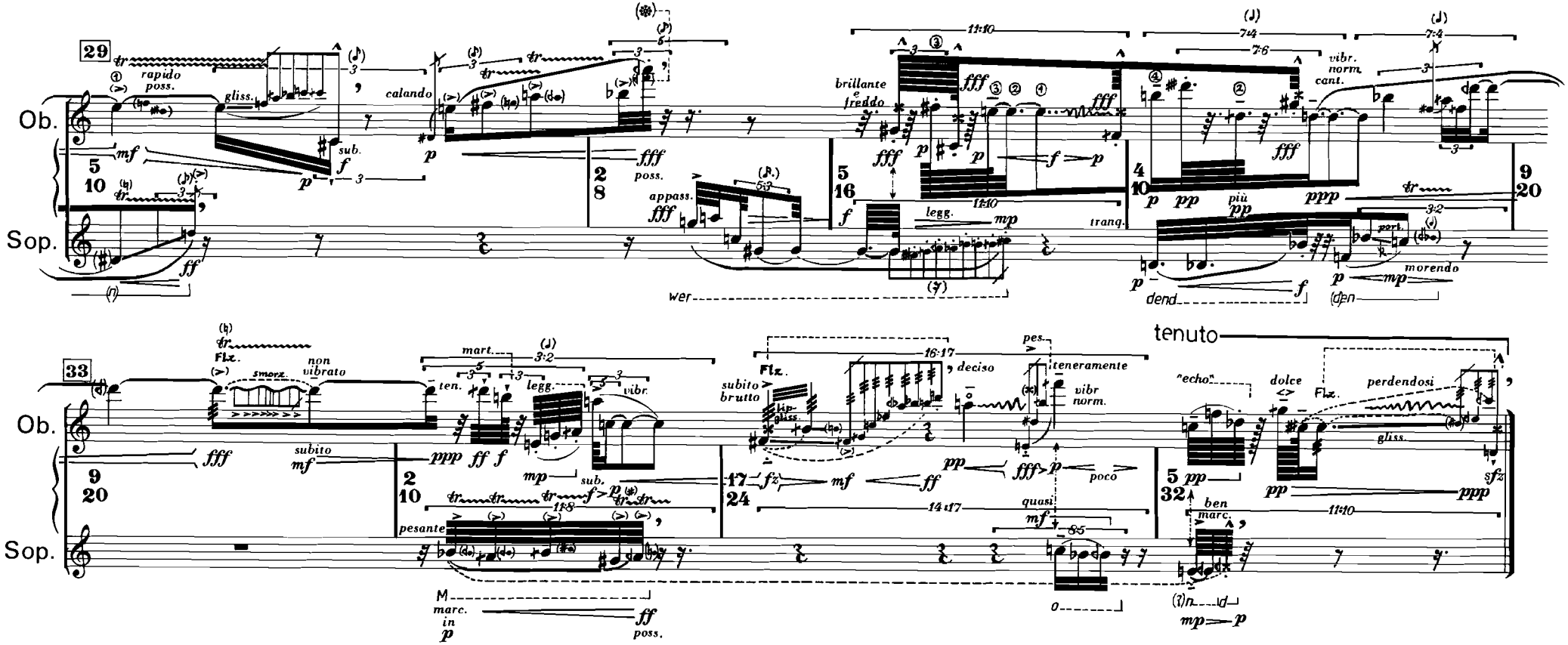
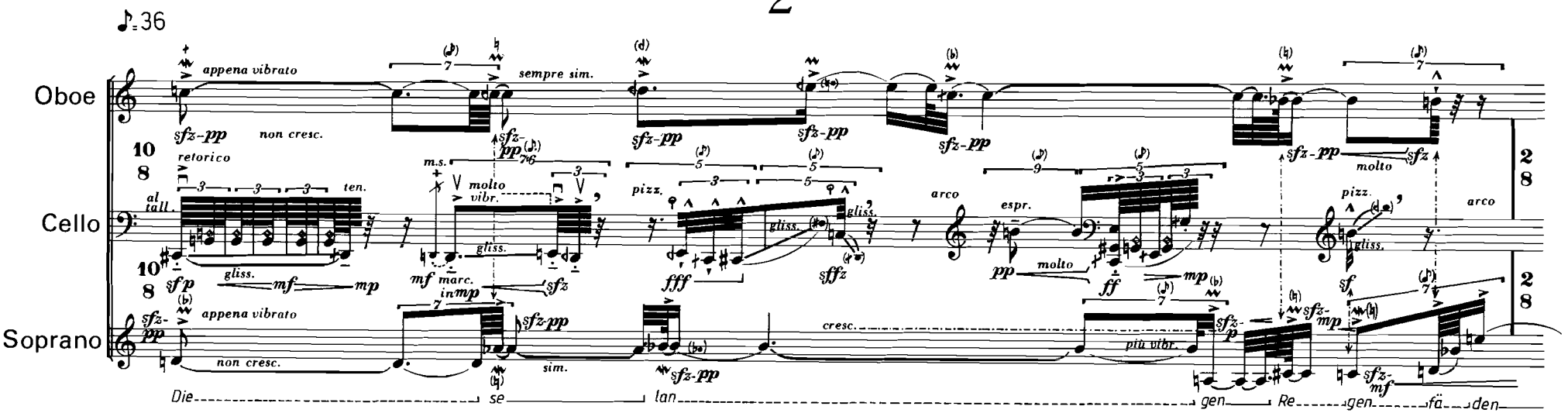
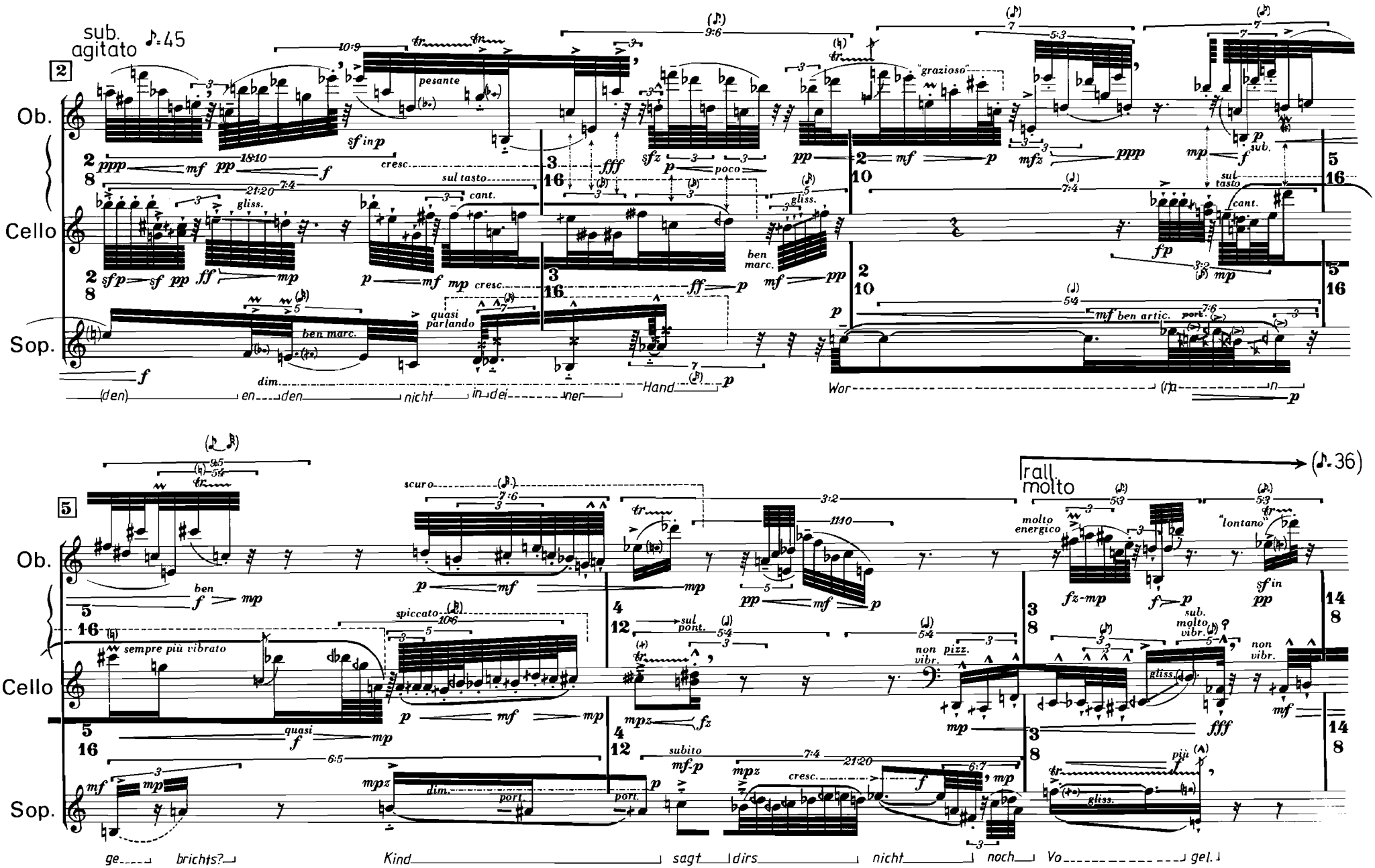

Ob.
Sop.
10
cant.
marc.
retorico
ben
poco
glänzt
ten.
gliss.
ombroso
espr.
13
più tranquillo
poco
ten.
molto
brutto
sub. energico
16
molto vibr.
stacc.
non vibr.
vibr. molto
molto marcato
sub.
non vibr.
"echo"
cant.
calmato
pesante
teneramente
port.
Ra-be
N-(n)ach
ti-gall

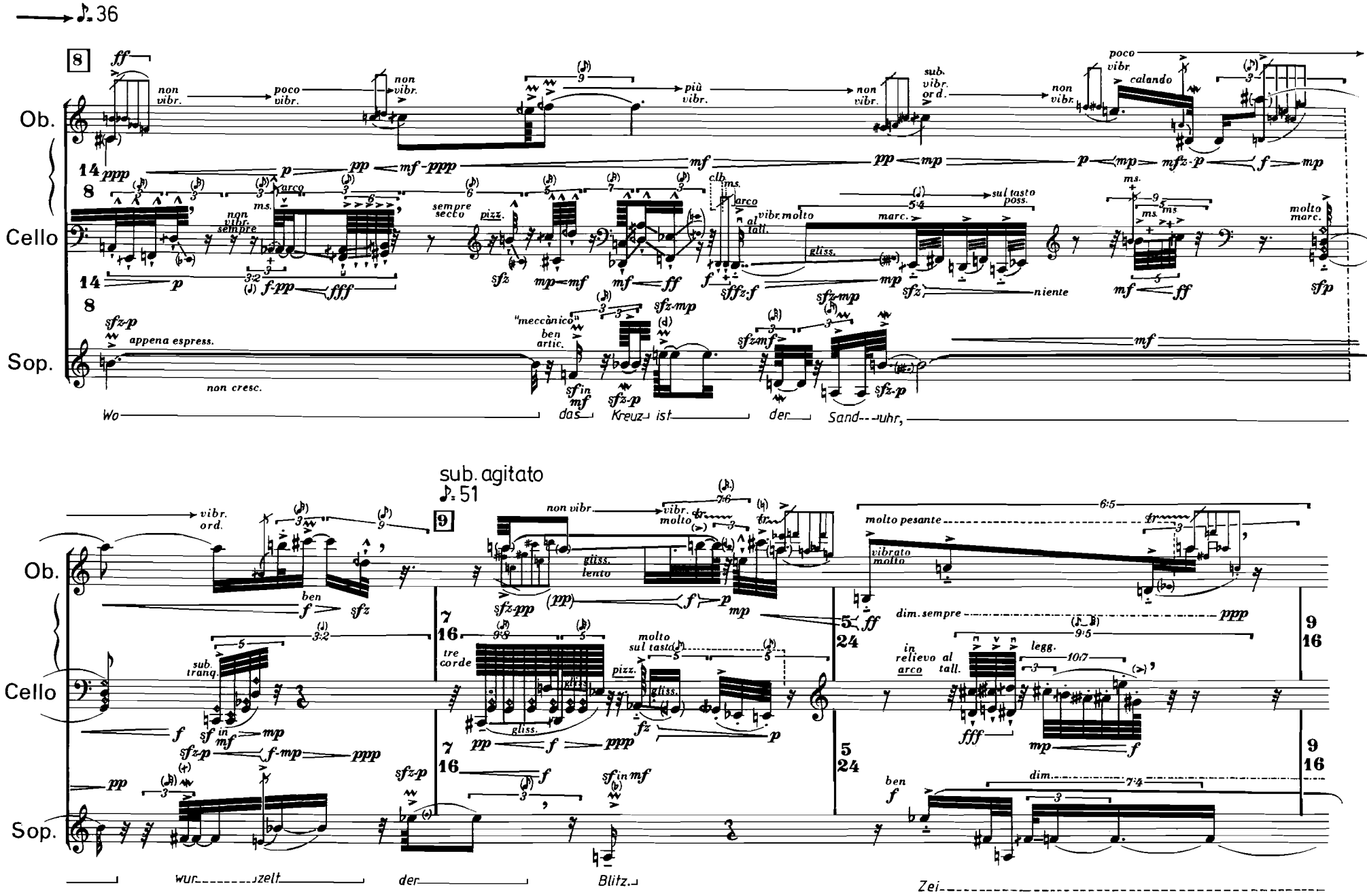

19
Ob.
Sop.
morendo
non vibr.
vibr. molto
gliss.
rapido poss.
ten.
scuro
Flz.
legato
lip-gliss.
non vibr.
"echo"
vibrato molto
sub.
zu
Schau kel
23
risoluto
Flz.
lip-gliss.
smorz.
molto marc.
tutta la forza
più tranquillo
marc. in
molto!
animato
non vibr.
sim.
vibr. norm.
energico
27
energico
subito
gliss.
"echo"
non vibr.
molto pesante
espr.
poco
legg. poss.
nevroso
più agitato
"breathy"
non vibr.
sub.

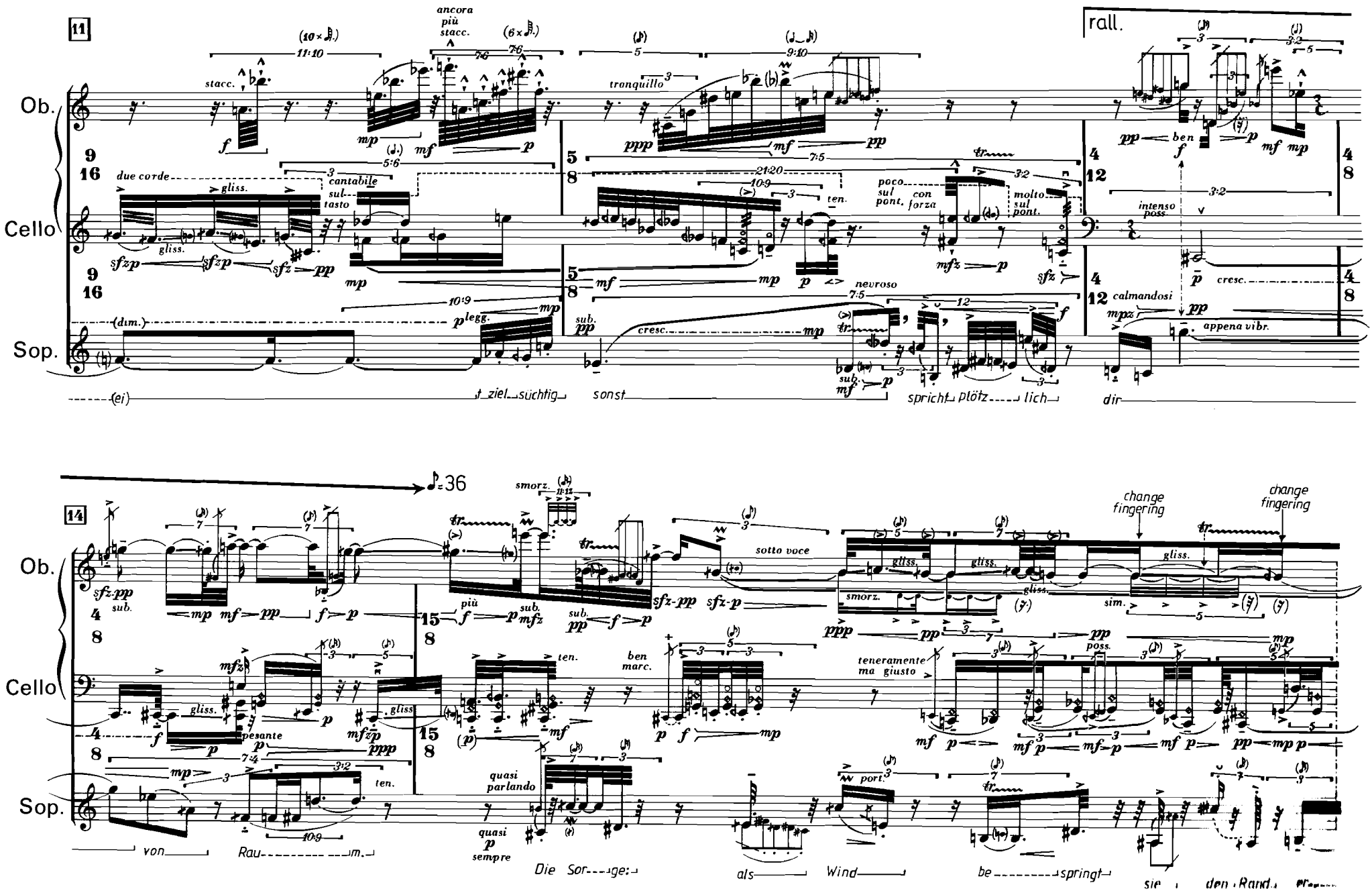

29
Ob.
Sop.
rapido poss.
gliss.
calando
brillante e freddo
vibr. norm. cant.
appass.
legg.
tranq.
più
morendo
wer
dend
33
Flz.
smorz.
non vibrato
subito
mart.
ten.
legg.
vibr.
subito brutto
deciso
teneramente
vibr norm.
poco
quasi
pesante
tenuto
"echo"
dolce
perdendosi
gliss.
ben marc.
marc. in
poss.

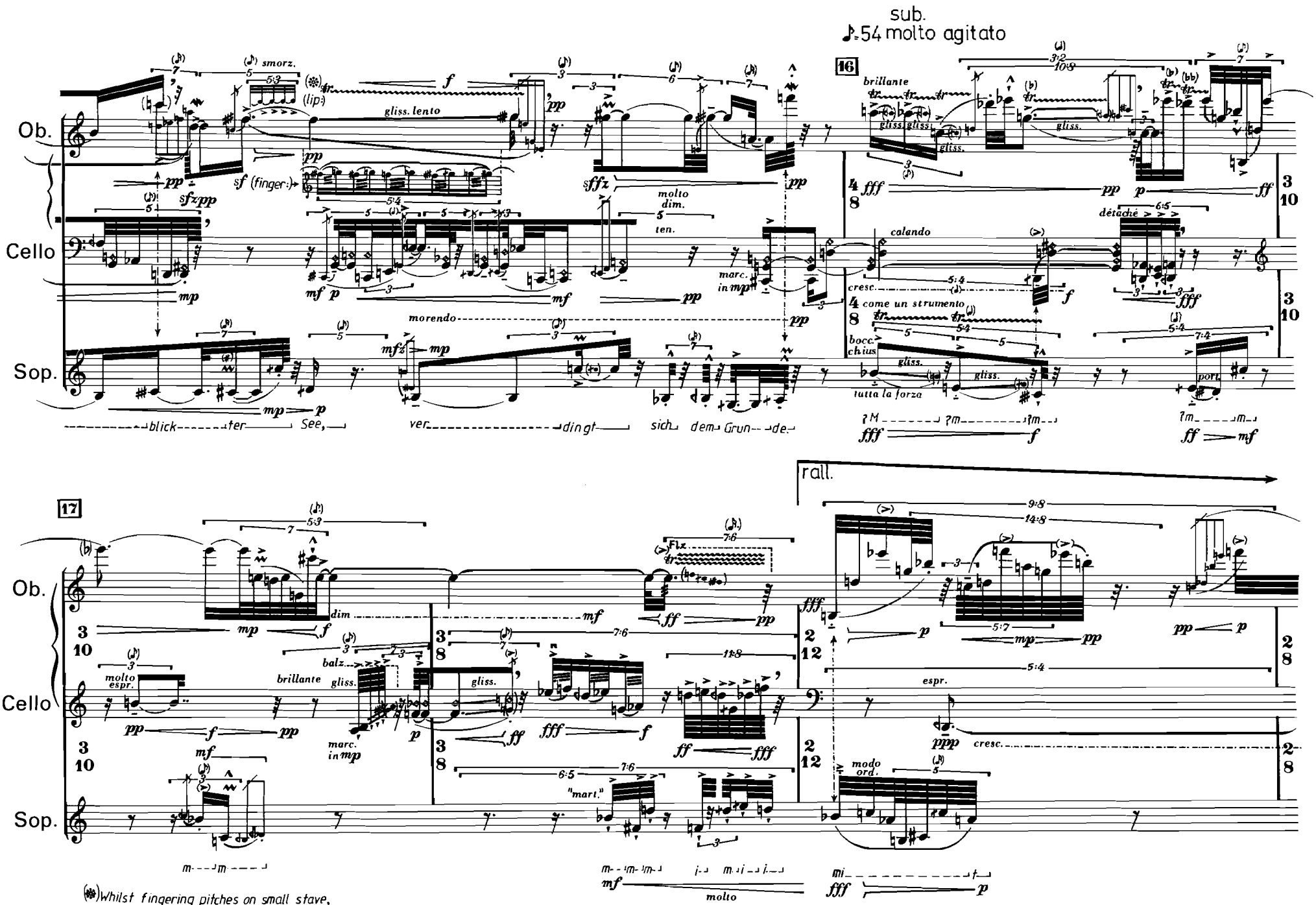
2


♪=36
Oboe
Cello
Soprano
appena vibrato
non cresc.
sempre sim.
retorico
al tall.
ten.
molto vibr.
gliss.
pizz.
arco
espr.
molto
cresc.
più vibr.
sim.
Die se lan gen Re gen fä den

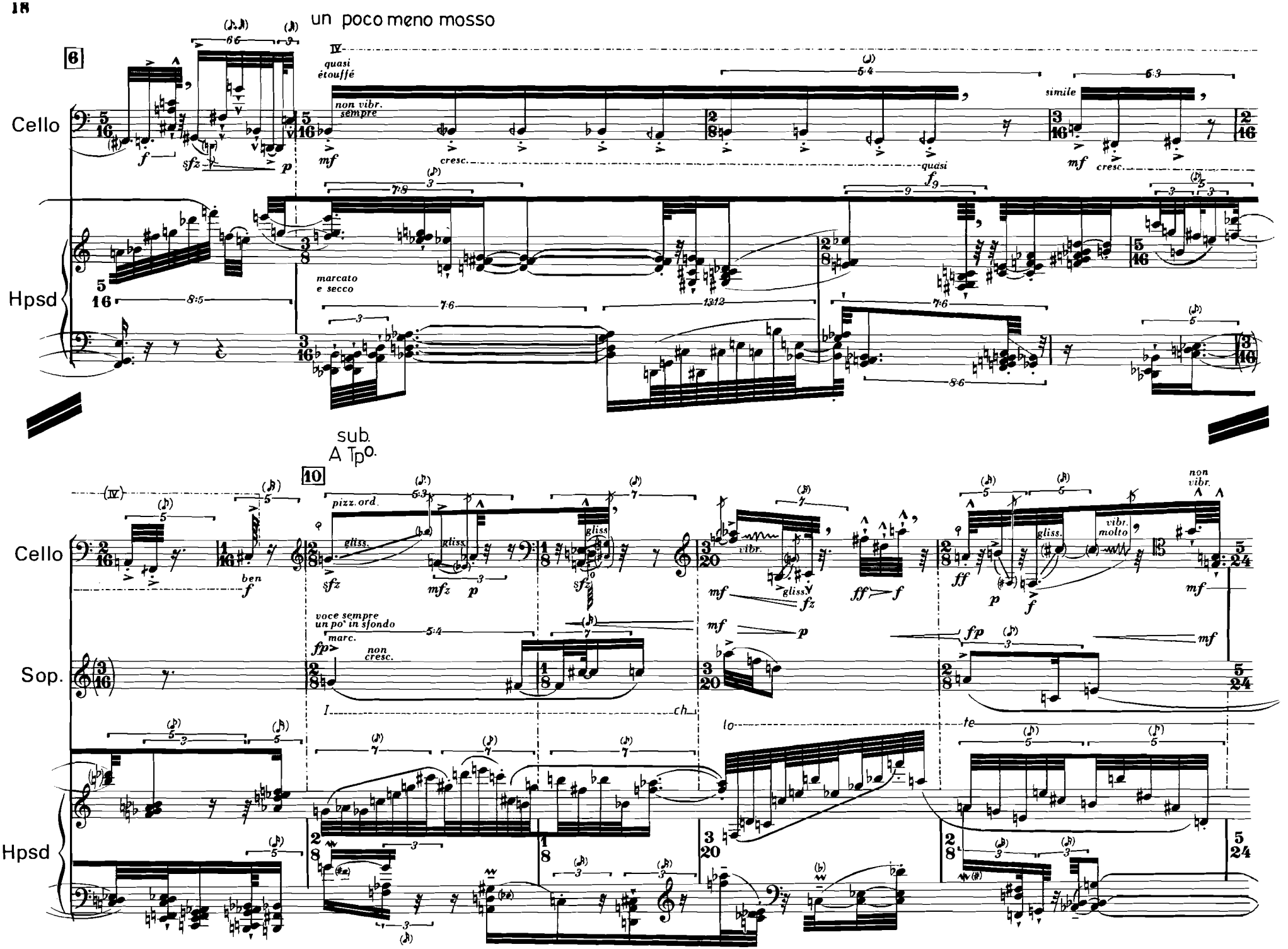

sub. agitato ♪=45
2
Ob.
Cello
Sop.
pesante
"grazioso"
sul tasto
cresc.
poco
gliss.
cant.
ben marc.
quasi parlando
ben artic.
dim.
(den) en den nicht in dei ner Hand
Wor (ra) n
5
scuro
rall. molto
(♪=36)
molto energico
"lontano"
sempre più vibrato
spiccato
sul pont.
non vibr.
pizz.
sub. molto vibr.
subito
più
ge brichts? Kind sagt dirs nicht noch Vo gel.

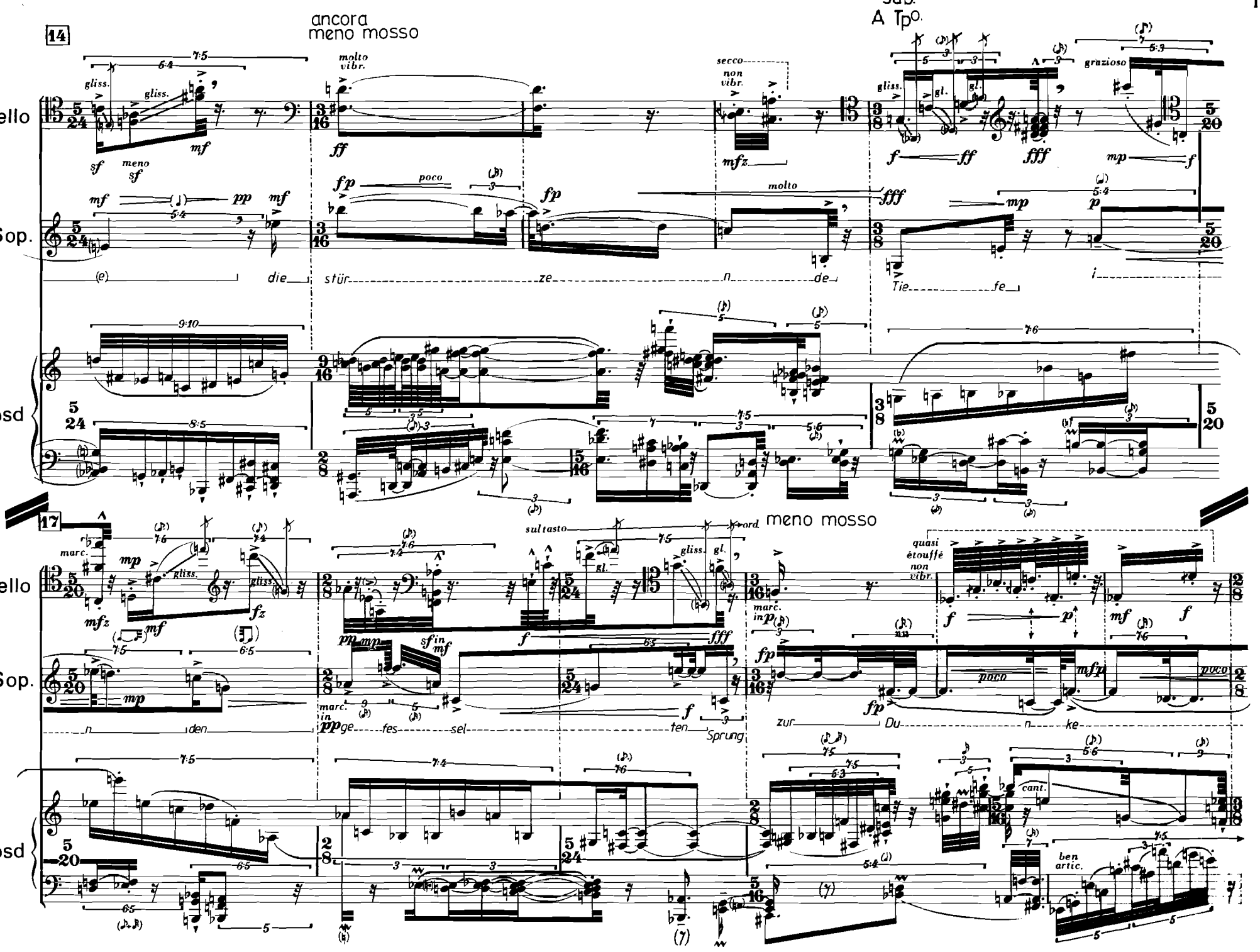

♪.36
Ob.
Cello
Sop.
Wo das Kreuz ist der Sand---uhr,
sub. agitato
♪= 51
wur---zelt der Blitz. Zei---

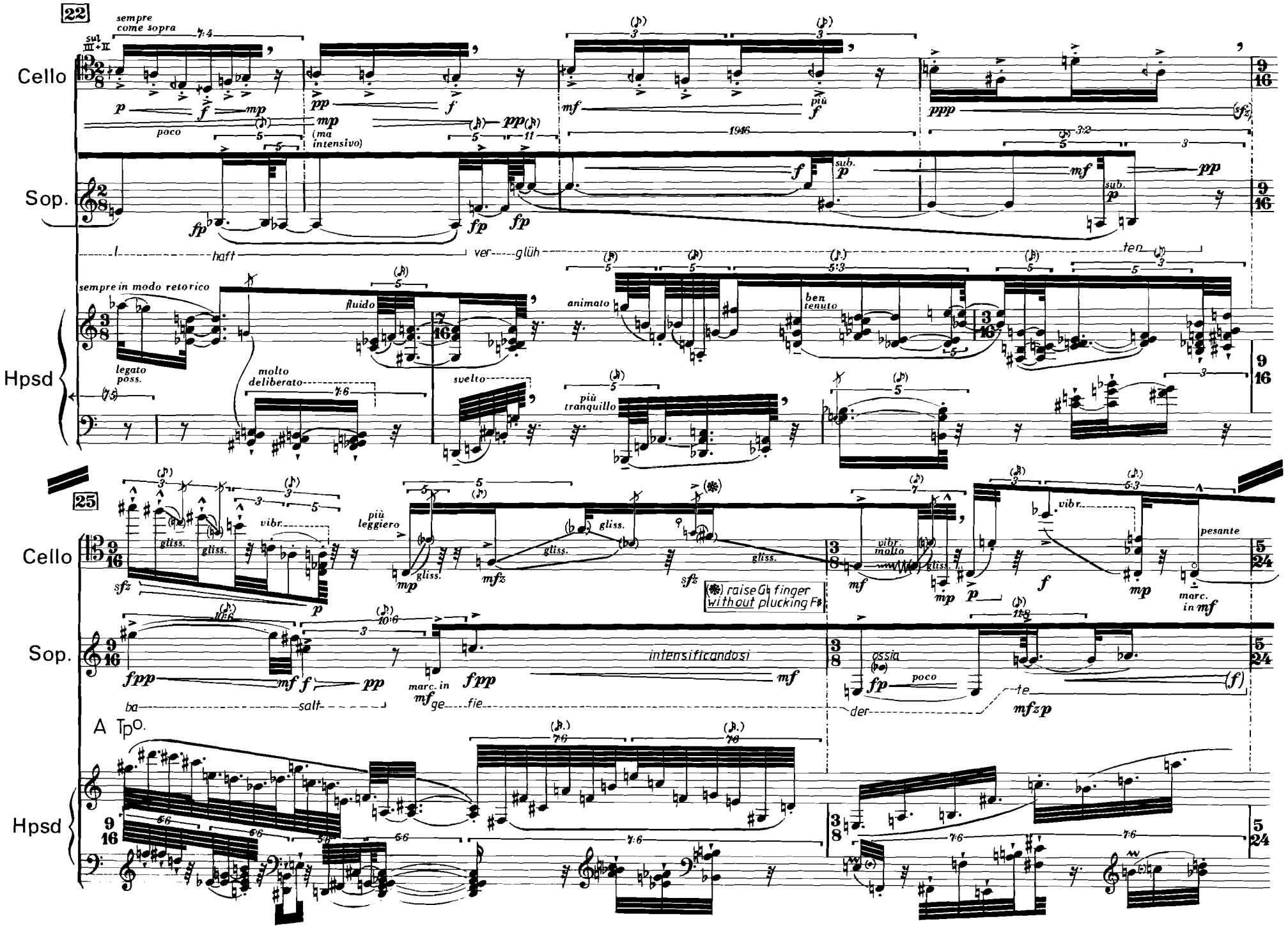

11
Ob.
Cello
Sop.
rall.
ancora più stacc.
stacc.
tranquillo
due corde
gliss.
cantabile
sul tasto
poco sul pont.
con forza
molto sul pont.
ten.
intenso poss.
ben
nevroso
calmandosi
cresc.
appena vibr.
legg.
sub.
(dim.)
(ei)
t ziel süchtig
sonst
spricht plötz lich
dir
14
♪=36
smorz.
sotto voce
change fingering
sim.
pesante
ben marc.
teneramente ma giusto
poss.
quasi parlando
quasi p sempre
port.
von
Rau m.
Die Sor ge:
als
Wind
be springt
sie
den Rand


sub.
♪=54 molto agitato
16
Ob.
Cello
Sop.
smorz.
gliss. lento
(lip:)
sf (finger:)
molto dim.
ten.
marc. in mp
morendo
brillante
gliss.
calando
cresc.
come un strumento
bocc. chius.
tutta la forza
détaché
port.
blick ter See, ver dingt sich dem Grun de
17
rall.
dim
molto espr.
balz.
marc. in mp
espr.
cresc.
modo ord.
"mart."
molto
(*) Whilst fingering pitches on small stave, execute lip-gliss. as if playing notes on upper stave.

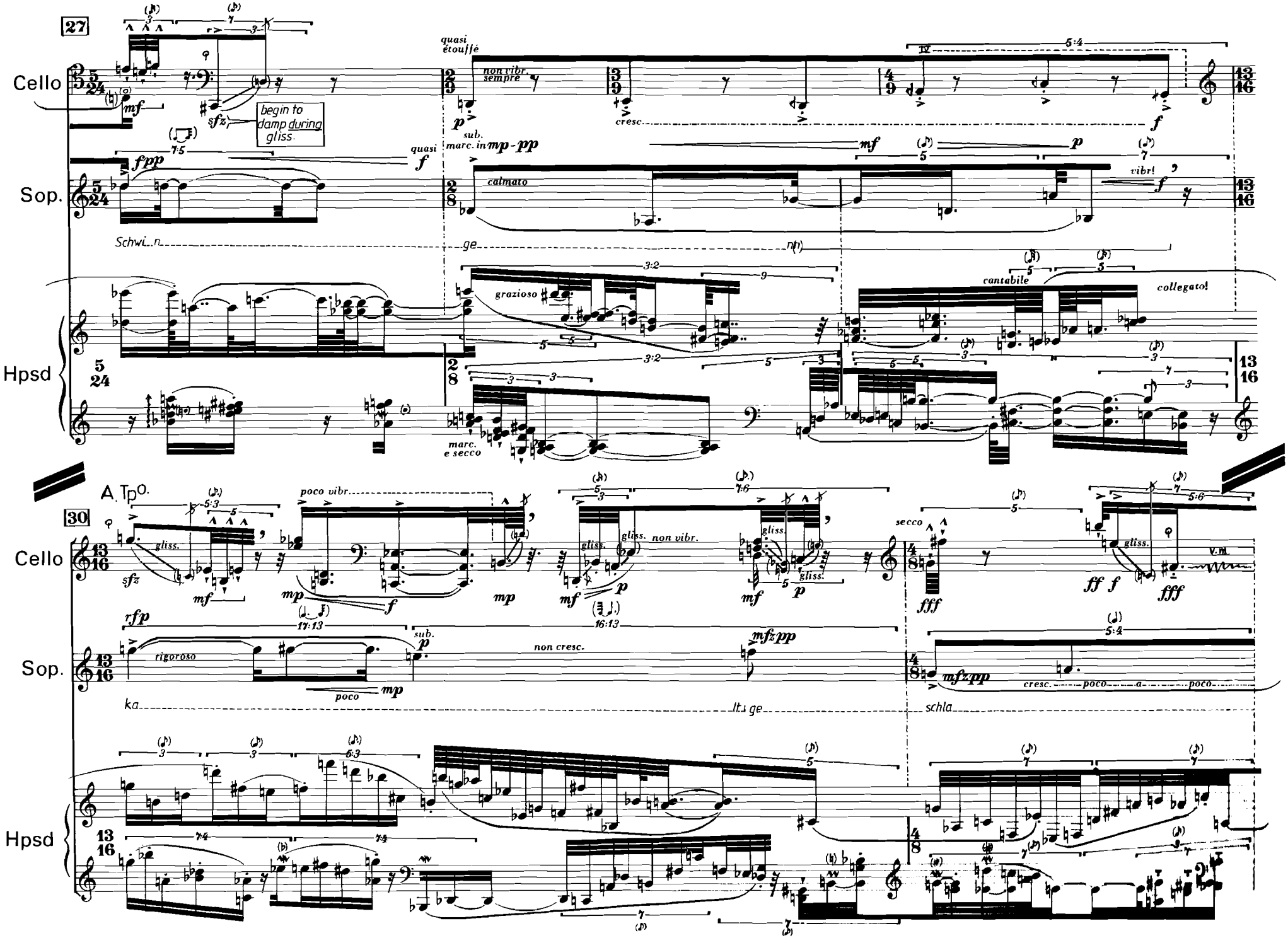
20
morendo
♪=36
più libero
Ob.
Cello
Sop.
ten.
animato
gliss.
appass.
molto
sub.
"grazioso"
port.
non vibr.
trans.
leggiero
schö– nen Kni–en kommt Ver– – – "rr" nunft vor– bei
con fuoco
m.s.
un poco rall.
spicc.
tranquillo
pizz.
legato
stacc.
arco
energico
♪=70
sempre pizz.
sempre sim.
sim.
3
Harpsichord

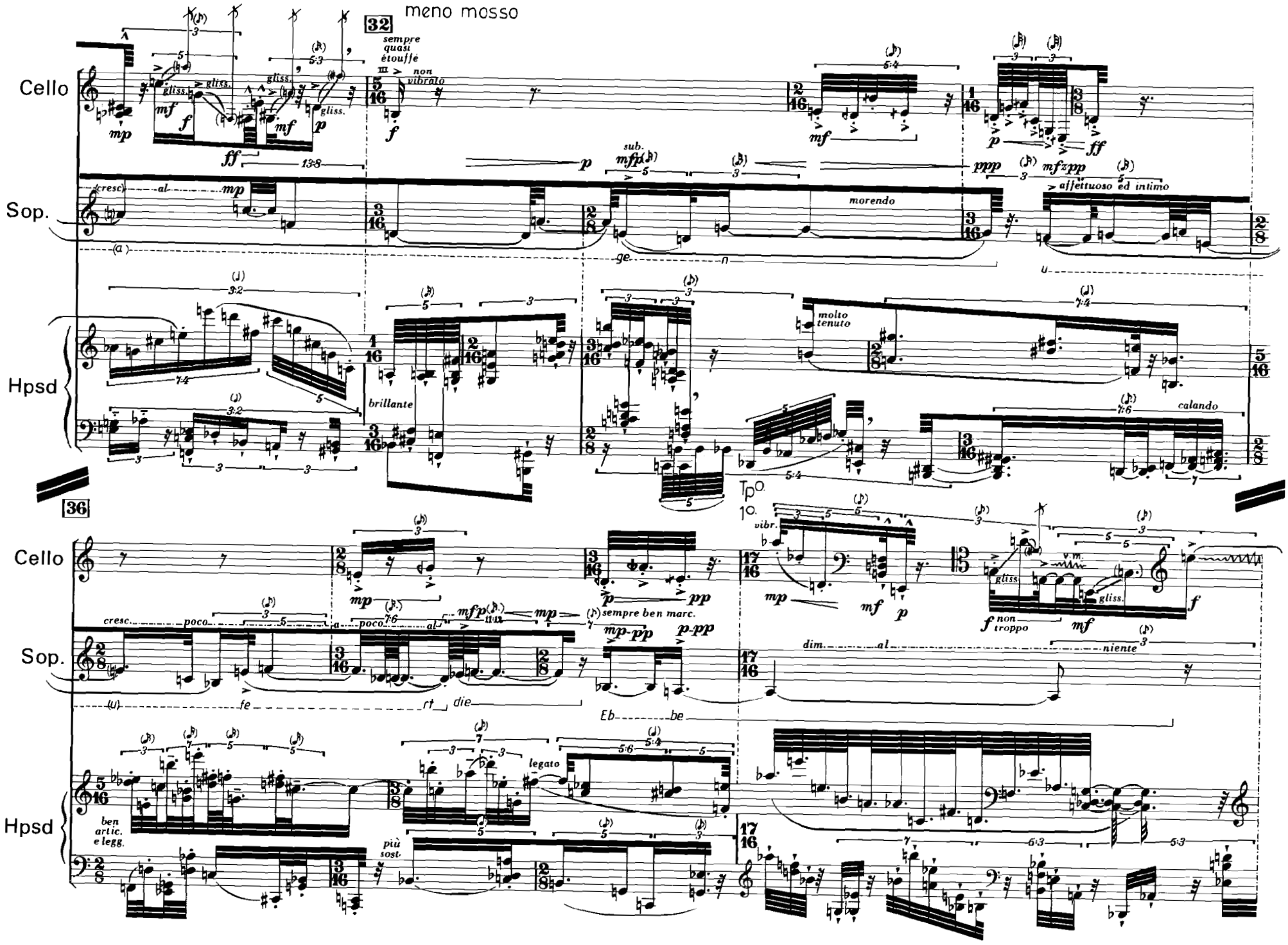

un poco meno mosso
6
Cello
Hpsd
quasi étouffé
non vibr. sempre
cresc.
quasi
simile
mf
cresc.
marcato e secco
sub. A Tpo.
10
pizz. ord.
gliss.
ben
vibr.
vibr. molto
non vibr.
Sop.
voce sempre un po' in sfondo
marc.
non cresc.
I
ch
lo
te

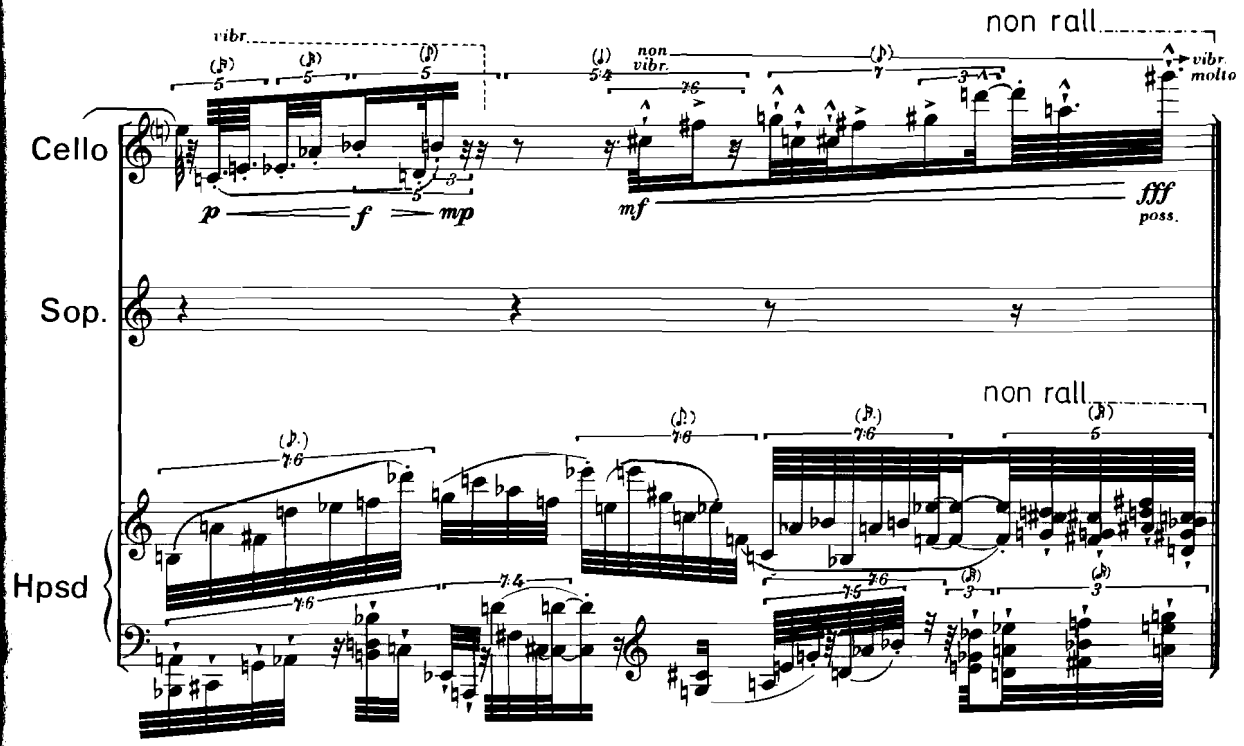

14
ancora
meno mosso
sub.
A Tpo.
Cello
Sop.
Hpsd
gliss.
meno
molto vibr.
secco
non vibr.
grazioso
poco
molto
(e) die stür ze n de Tie fe i
17
meno mosso
marc.
sul tasto
ord.
quasi étouffé
non vibr.
n den ge fes sel ten Sprung zur Du n ke
cant.
ben artic.


22
sempre come sopra
sul III+II
Cello
Sop.
Hpsd
poco
(ma intensivo)
1946
sub.
l haft ver glüh ten
sempre in modo retorico
fluido
animato
ben tenuto
legato poss.
molto deliberato
svelto
più tranquillo
25
più leggiero
gliss.
vibr.
vibr. molto
pesante
marc. in mf
(*) raise G♭ finger without plucking F♯
intensificandosi
ossia
poco
ba salt der te
A Tpo.

meno mosso

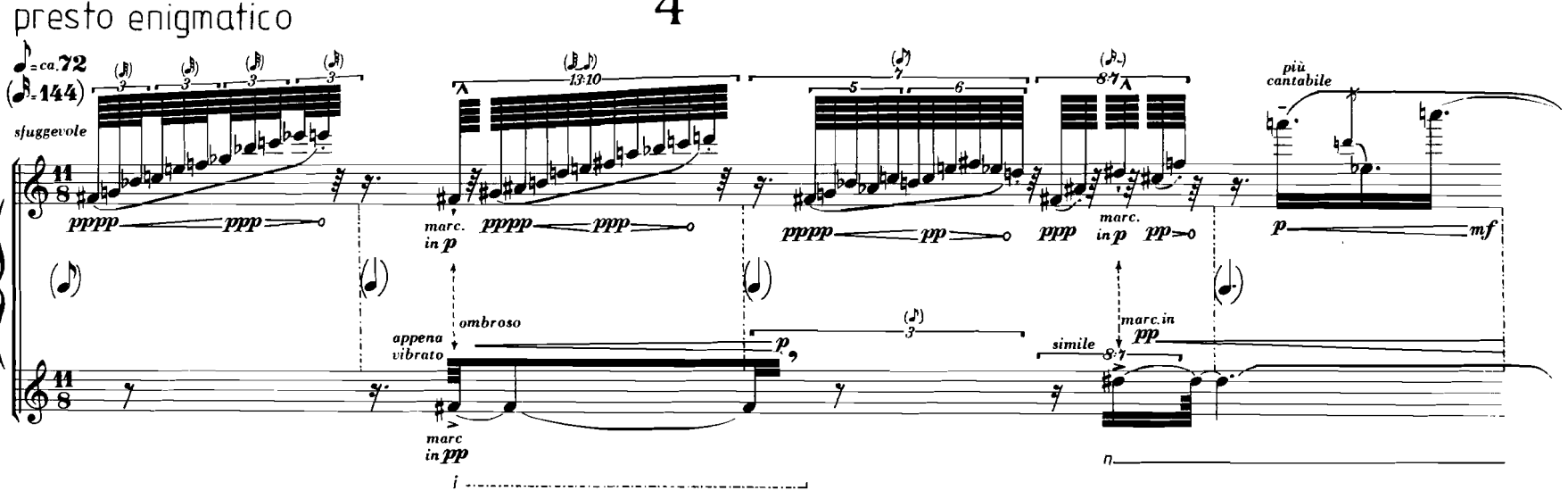

27
Cello
Sop.
Hpsd
quasi étouffé
non vibr. sempre
begin to damp during gliss.
sub. marc. in mp - pp
calmato
vibr!
Schwi...n...ge...n(h)
grazioso
cantabile
collegato!
marc. e secco
A. Tpo.
30
poco vibr.
gliss.
non vibr.
secco
V.M.
rfp
rigoroso
poco
sub.
non cresc.
mfzpp
cresc. poco a poco
ka...ltı ge...schla

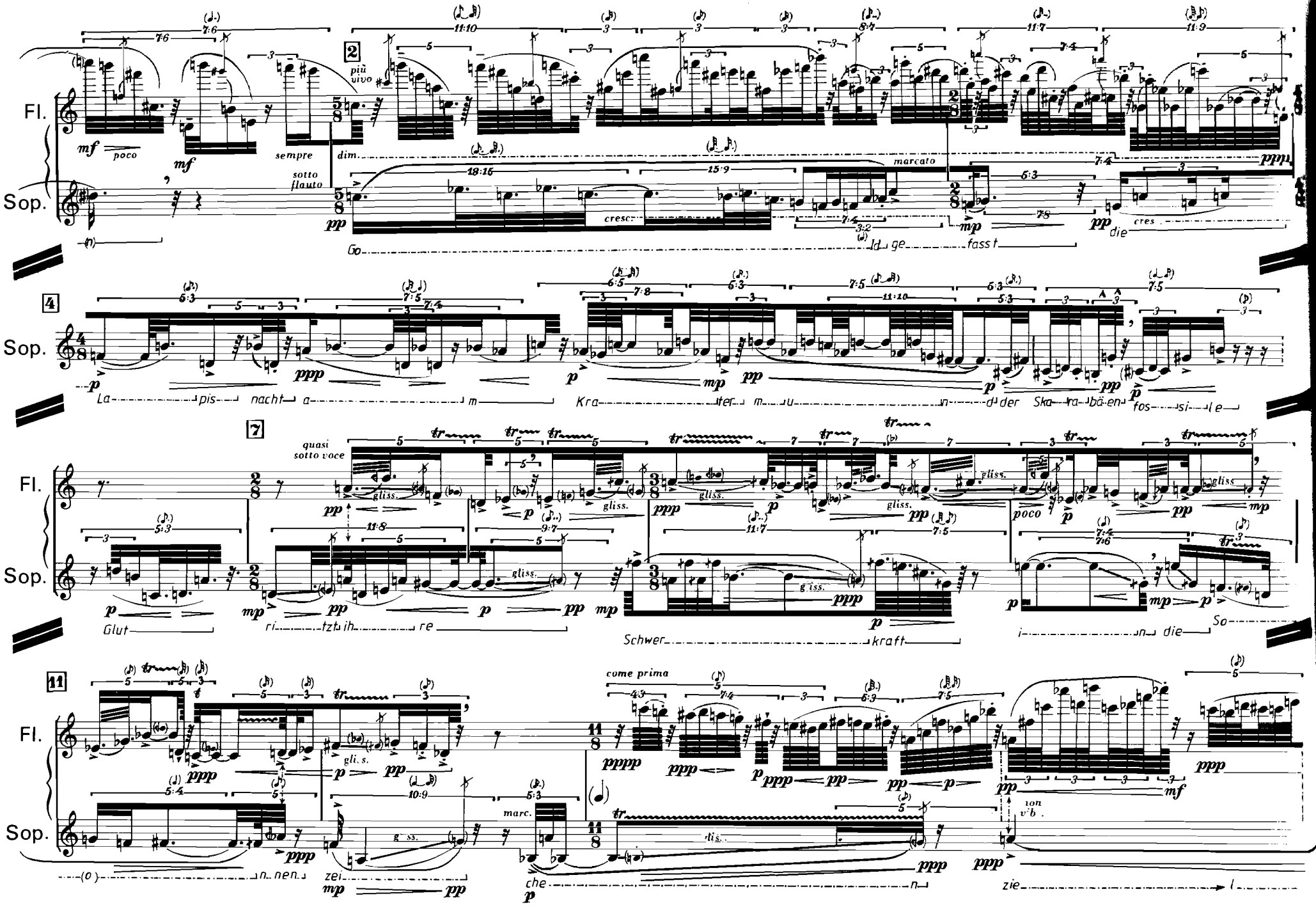

meno mosso
32
sempre quasi étouffé
non vibrato
Cello
Sop.
Hpsd
morendo
affettuoso ed intimo
molto tenuto
brillante
calando
36
Tpo. 1o.
vibr.
sempre ben marc.
non troppo
dim. al niente
legato
ben artic. e legg.
più sost.

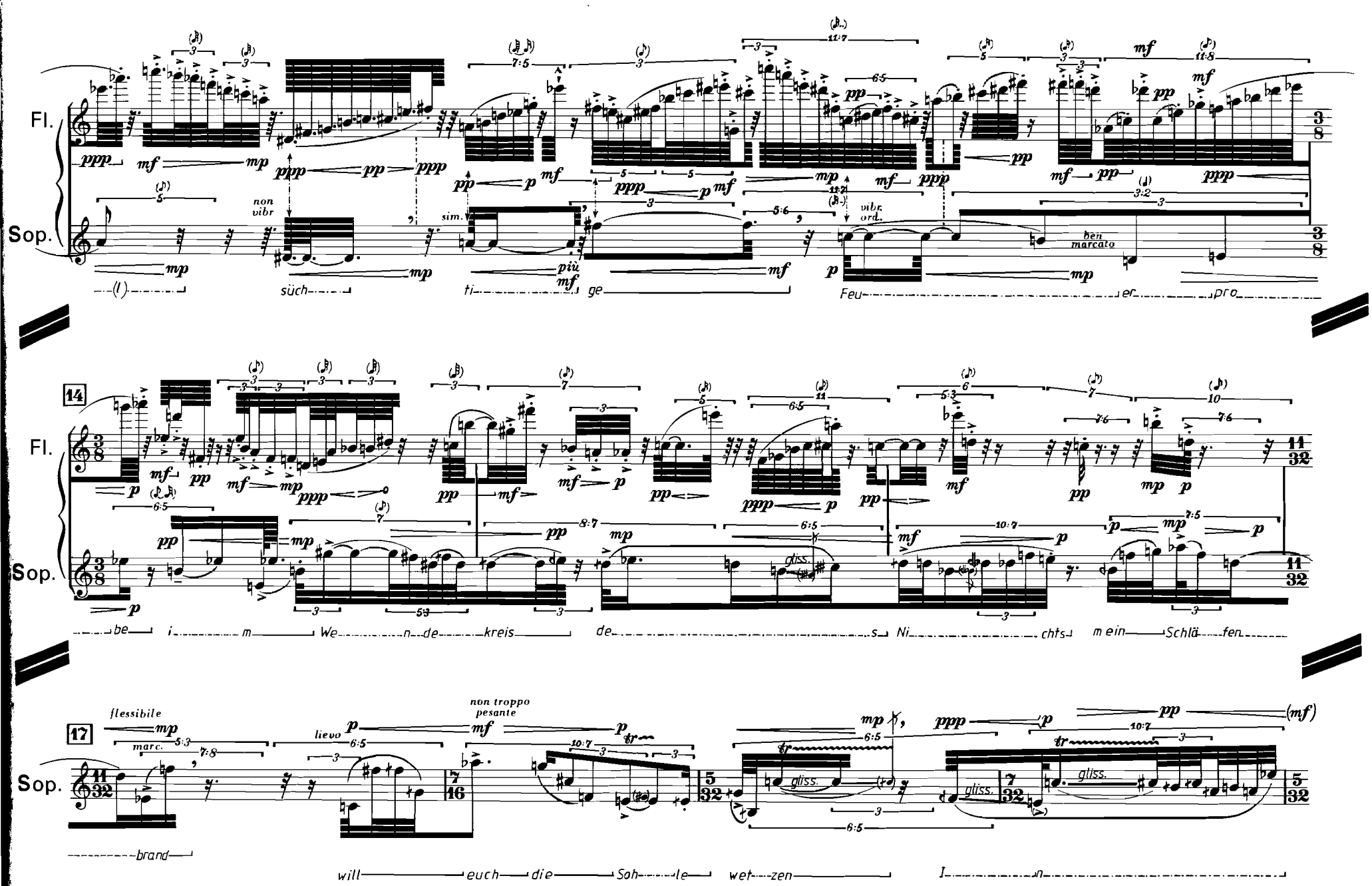


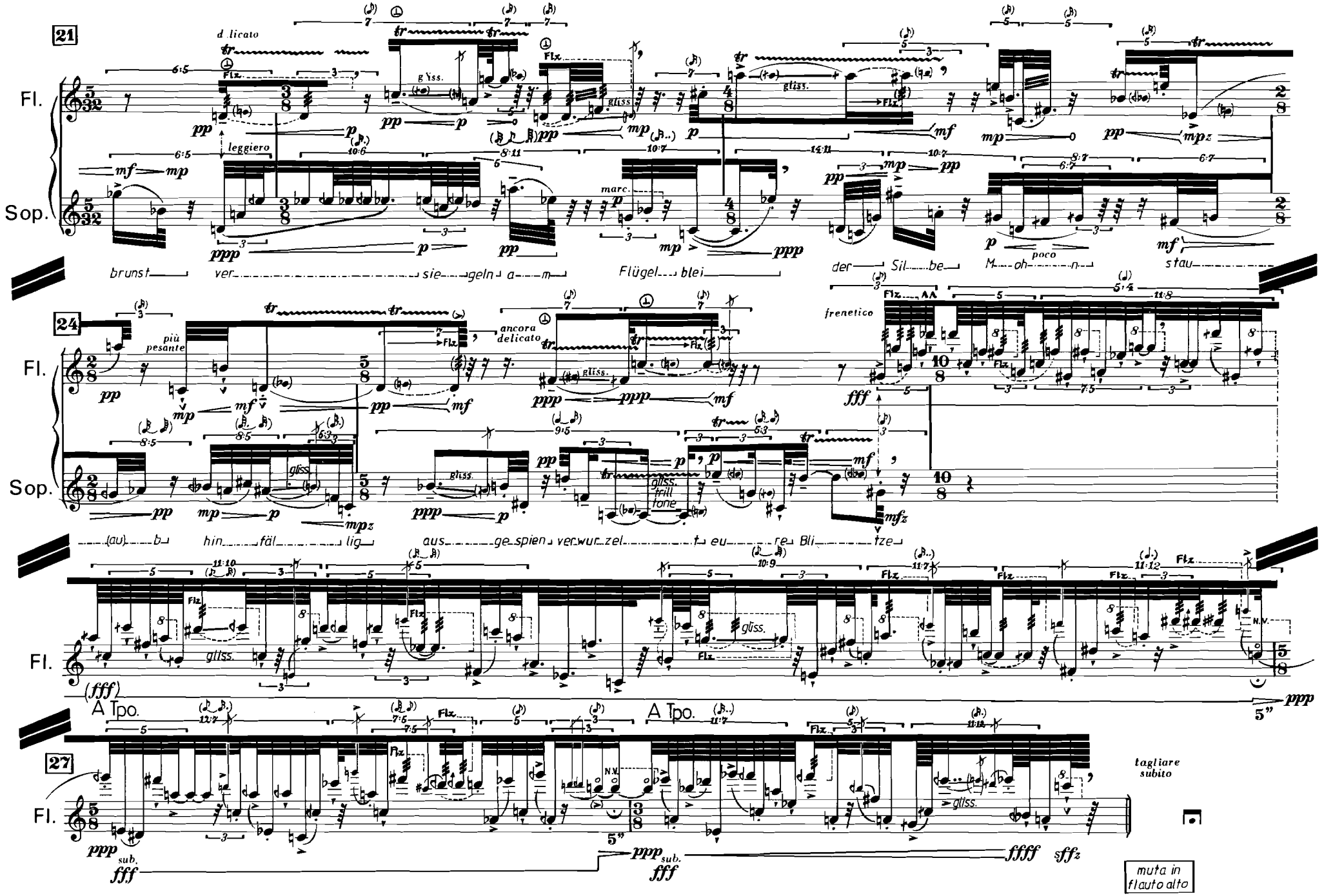
abbastanza

4




Fl.
Sop.
mf
poco
sempre
sotto flauto
più vivo
dim.
marcato
cresc.
cres.
Go ld ge fasst die
La pis nacht a m
Kra ter m u n d der Ska ra bä en fos si le
quasi sotto voce
gliss.
poco
Glut ri tzt ih re
Schwer kraft
i n die So
come prima
marc.
che n
zie l
(o) n nen zei


Fl.
Sop.
non vibr
sim.
più
vibr. ord.
ben marcato
(l) süch ti ge Feu er pro
14
be i m We n de kreis de s Ni chts mein Schlä fen
17
flessibile
marc.
lievo
non troppo pesante
gliss.
brand
will euch die Soh le wet zen I n


21
Fl.
Sop.
d licato
leggiero
brunst ver sie geln a m
Flügel blei
der Sil be
M oh n
stau
24
più pesante
ancora delicato
frenetico
(au) b
hin fäl lig
aus ge spien ver wur zel t eu re Bli tze
A Tpo.
27
tagliare subito
muta in flauto alto