BRIAN FERNEYHOUGH

THIRD STRING QUARTET

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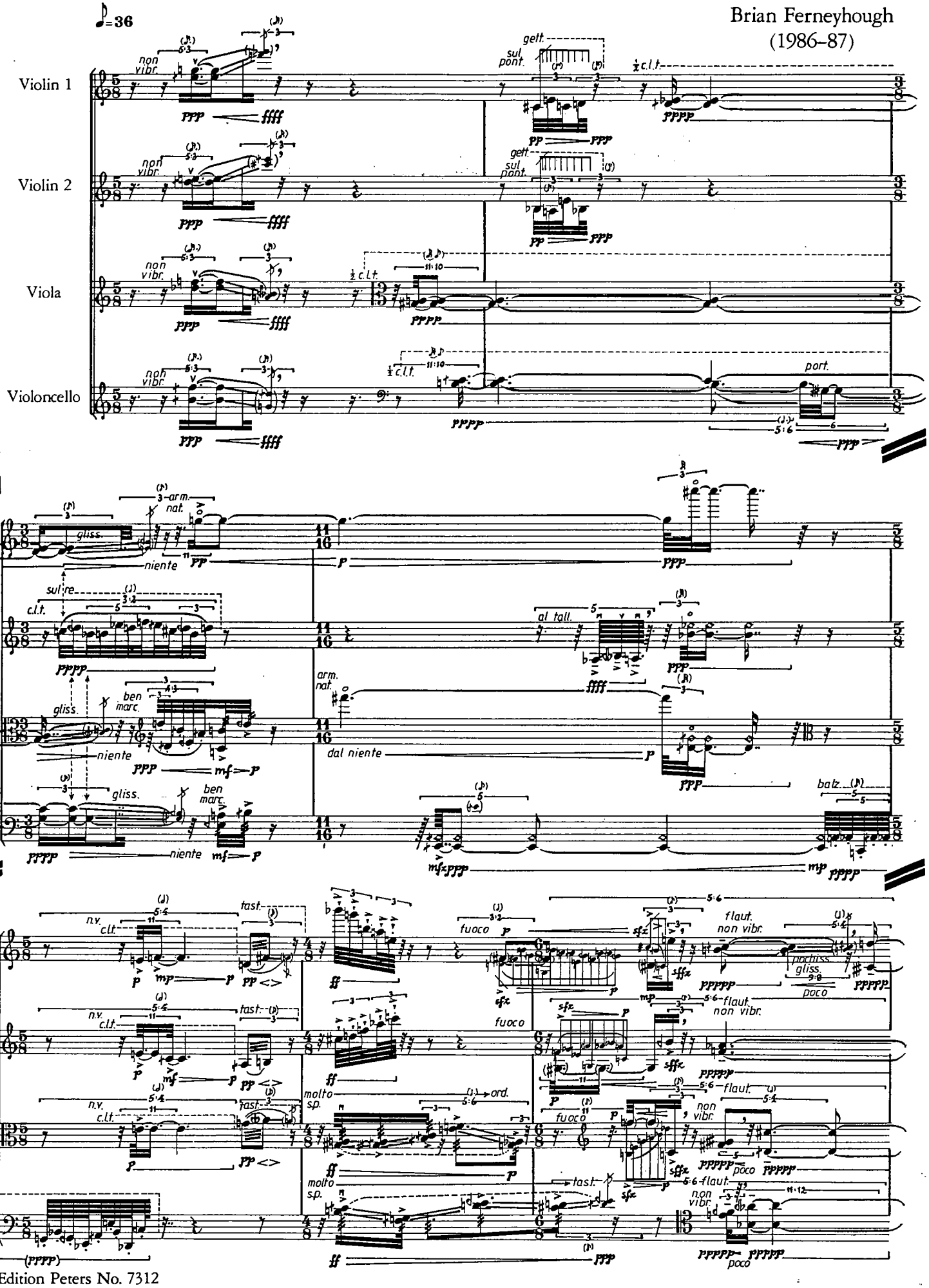
I

Brian Ferneyhough
(1986–87)



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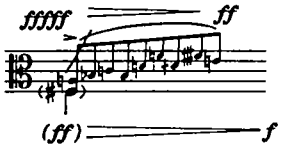
PERFORMANCE NOTES

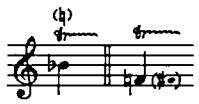
In addition to conventional quaver- or semiquaver-based metres (5/8, 11/16 etc.), 'irrational' time-signatures such as 2/10, 1/12 or 3/24 are used on pages 25–28. These metres are derived by the same principle as conventional ones, that is, as divisions of the semibreve: thus 2/10 signifies a bar composed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

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

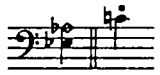
𝄲	a quarter-tone sharp
𝄳	three quarter-tones sharp
𝄭	a quarter-tone flat
𝄫	three quarter-tones flat



In cases such as this, the main (bracketed) note does not begin the group. Play the grace-notes as fast as possible before alighting on the main note (as if it continues from a previous attack), and hold it for the remainder of the indicated duration



An accidental written above a trill sign indicates the subsidiary trill note. The accidental always applies to the next pitch above the main note; thus in the first example, the trill is from B♭ to C♮. Where this notation is impractical, the subsidiary trill note is shown after the main note as in the second example



Artificial harmonics are indicated by the fingered pitch, and natural harmonics by the sounding pitch

c.l.t. — *col legno tratto*: draw the wood across the strings, holding the bow at an angle which allows a small proportion of bow hair to remain in contact with the string (this is especially important when playing in upper registers)

½ c.l.t. — *½ col legno tratto*: turn the bow on its side in order to use the wood and hairs simultaneously and equally

gett. — *gettato*: bounce the bow on the string (single bows) as fast as possible, while the left hand fingers the main notes as indicated

n.v. — *non vibrato*

v.m. — *vibrato molto*

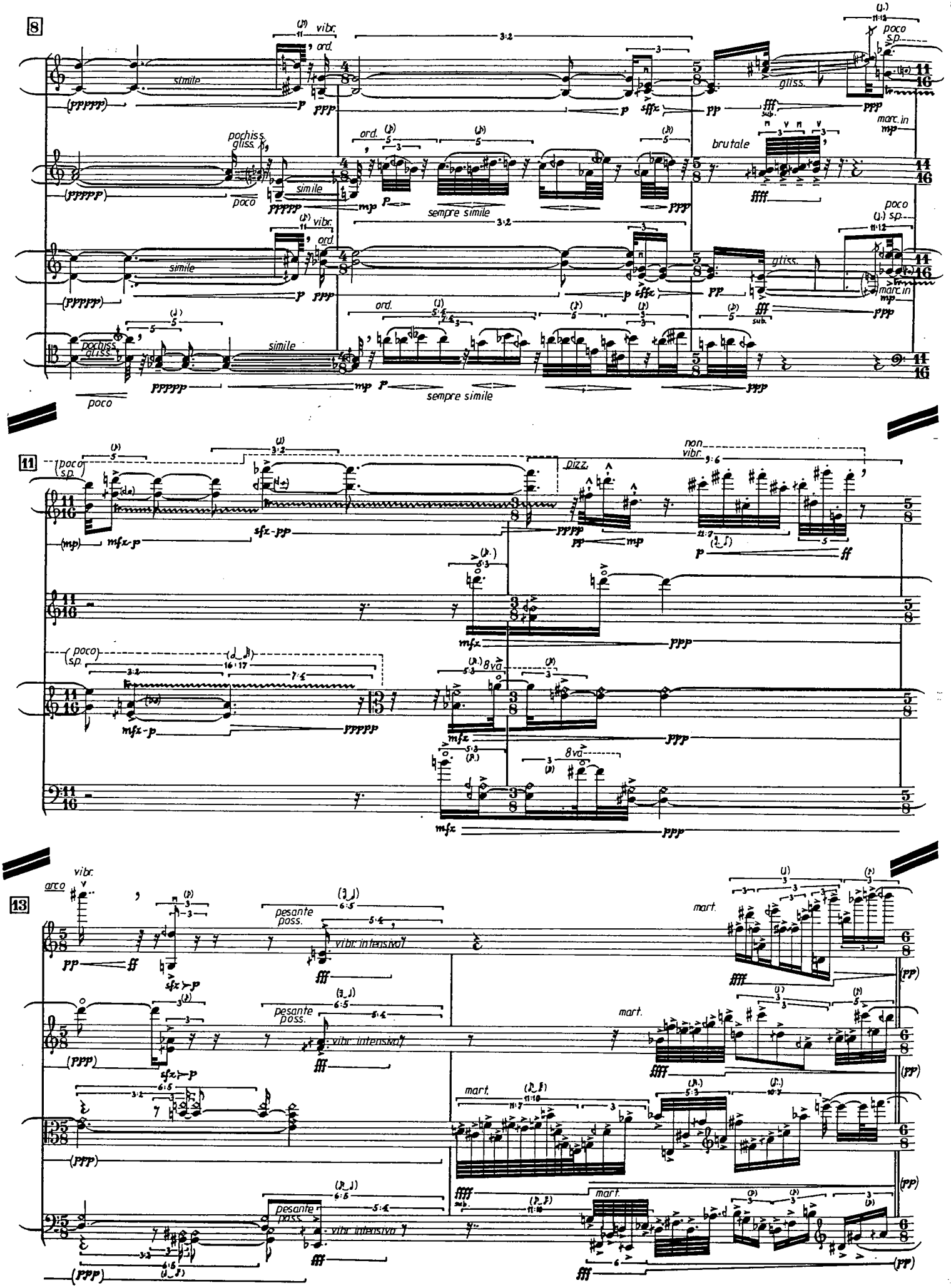
s.p. — *sul ponticello*

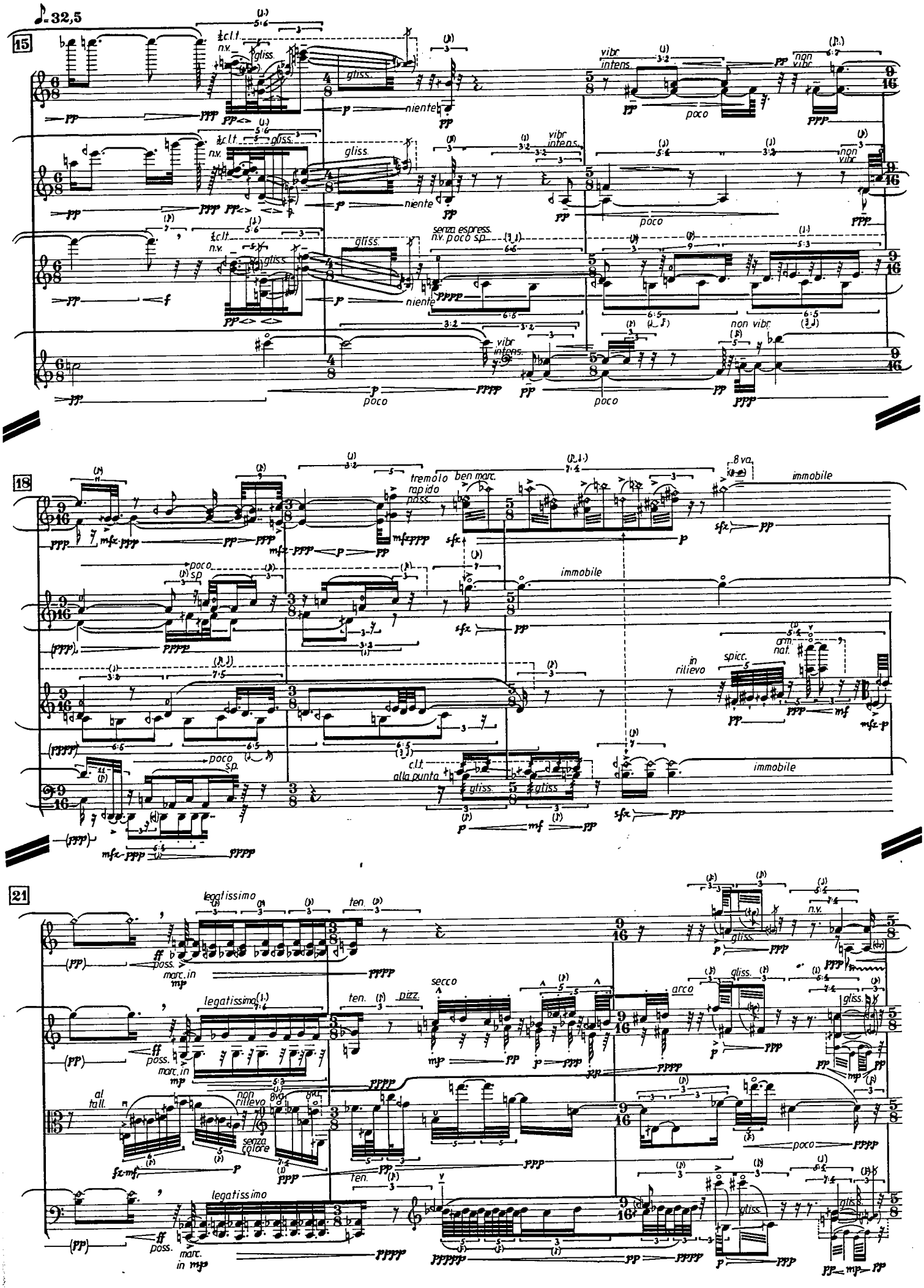
mp——— Maintain the dynamic level without fluctuation for the duration of the horizontal line

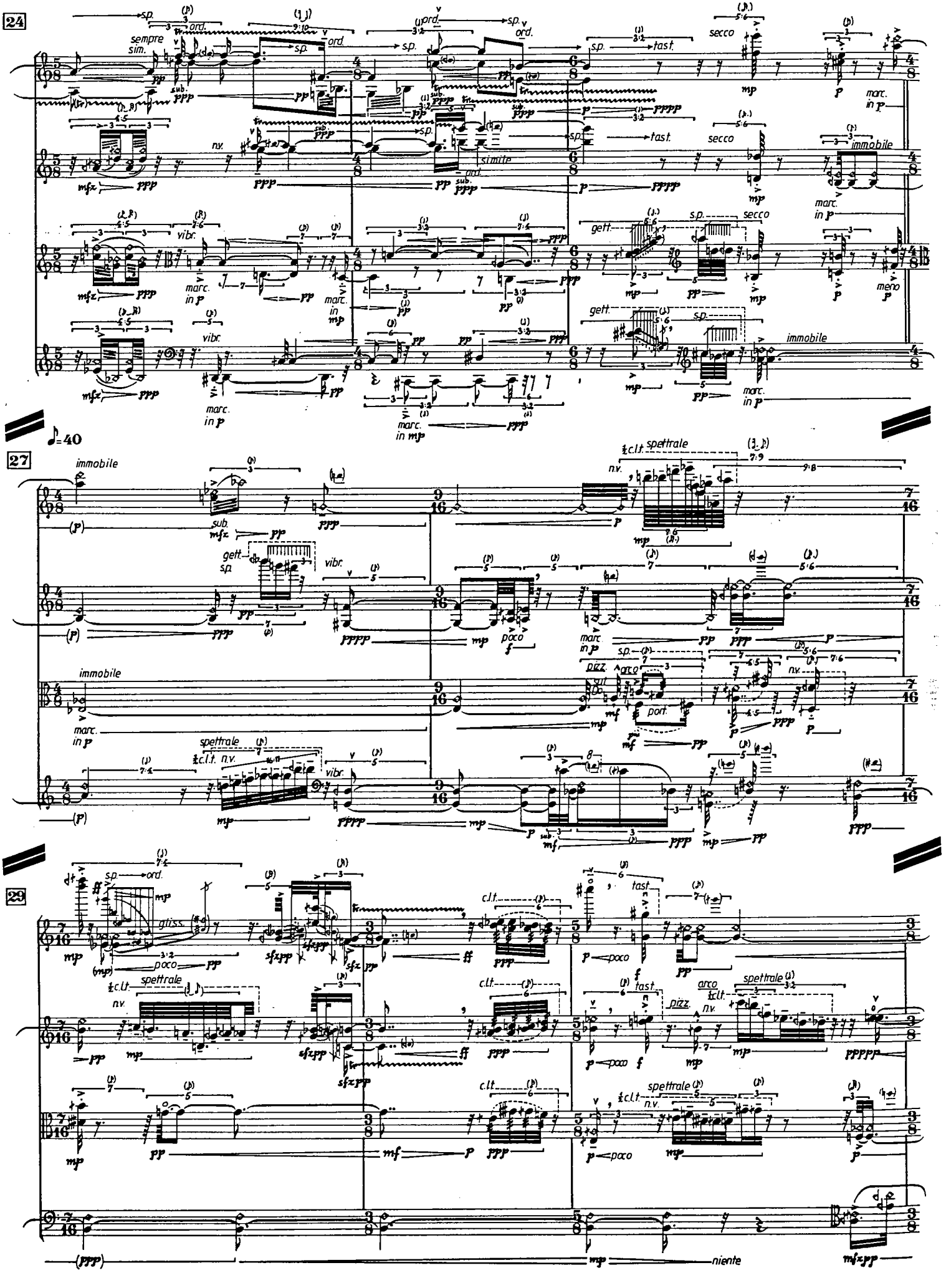
Duration: ca. 18 minutes

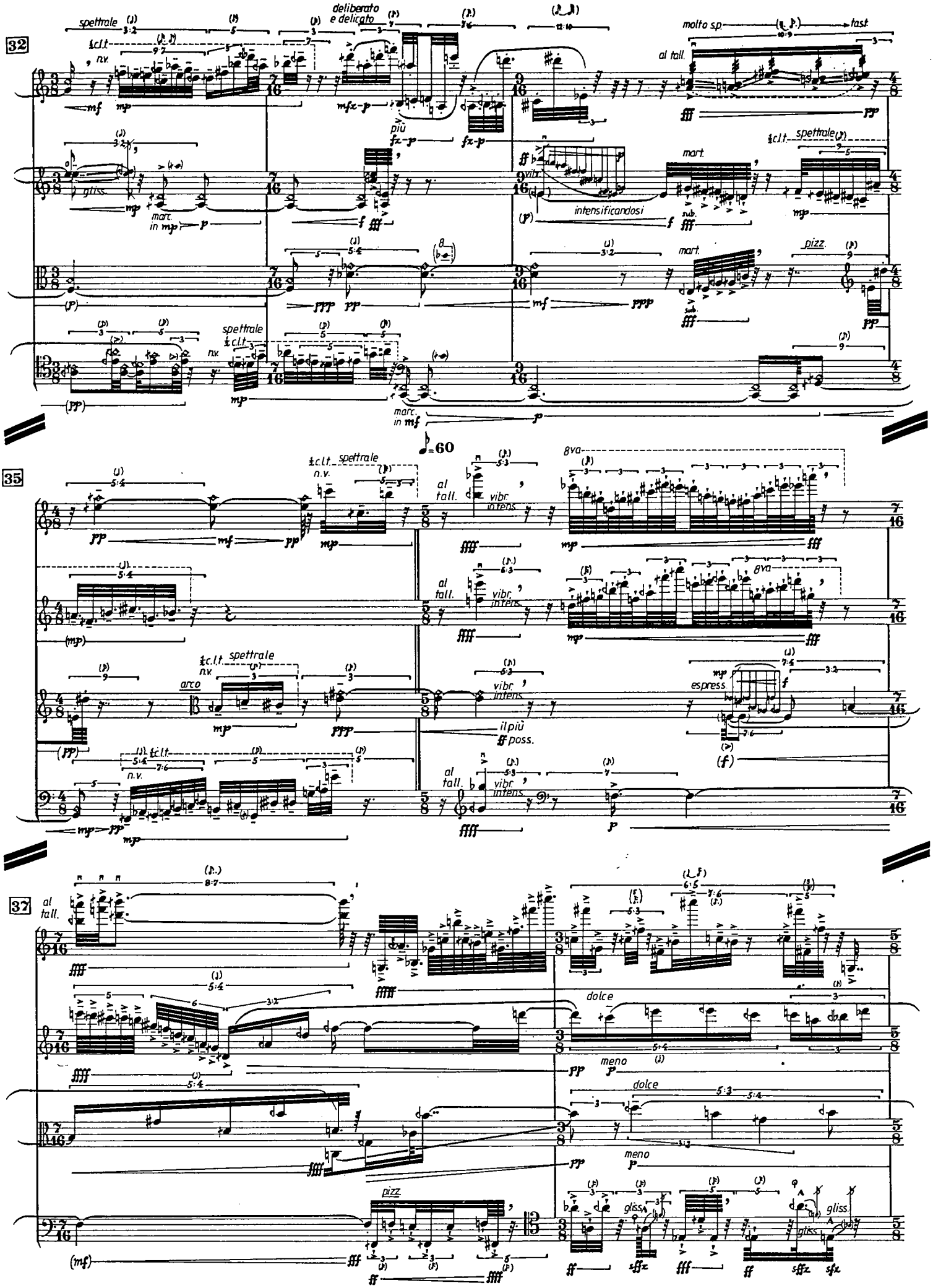
The Third String Quartet was commissioned by the Arditti String Quartet (to whom it is dedicated) with funds provided by the Arts Council of Great Britain. The first performance was given by the dedicatees at Radio France, Paris, on 7 October 1987.

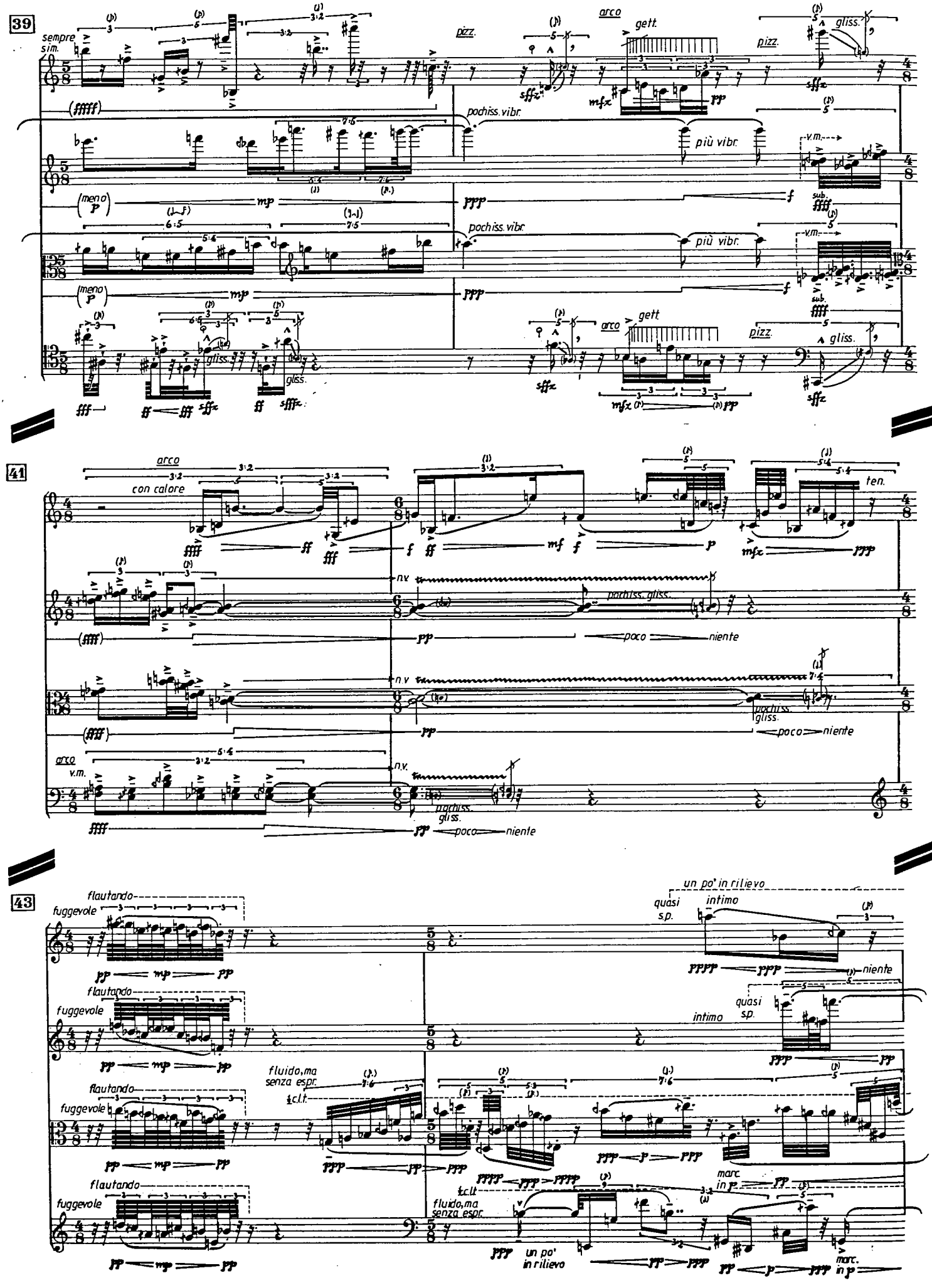
The score is a facsimile reproduction of the composer's manuscript

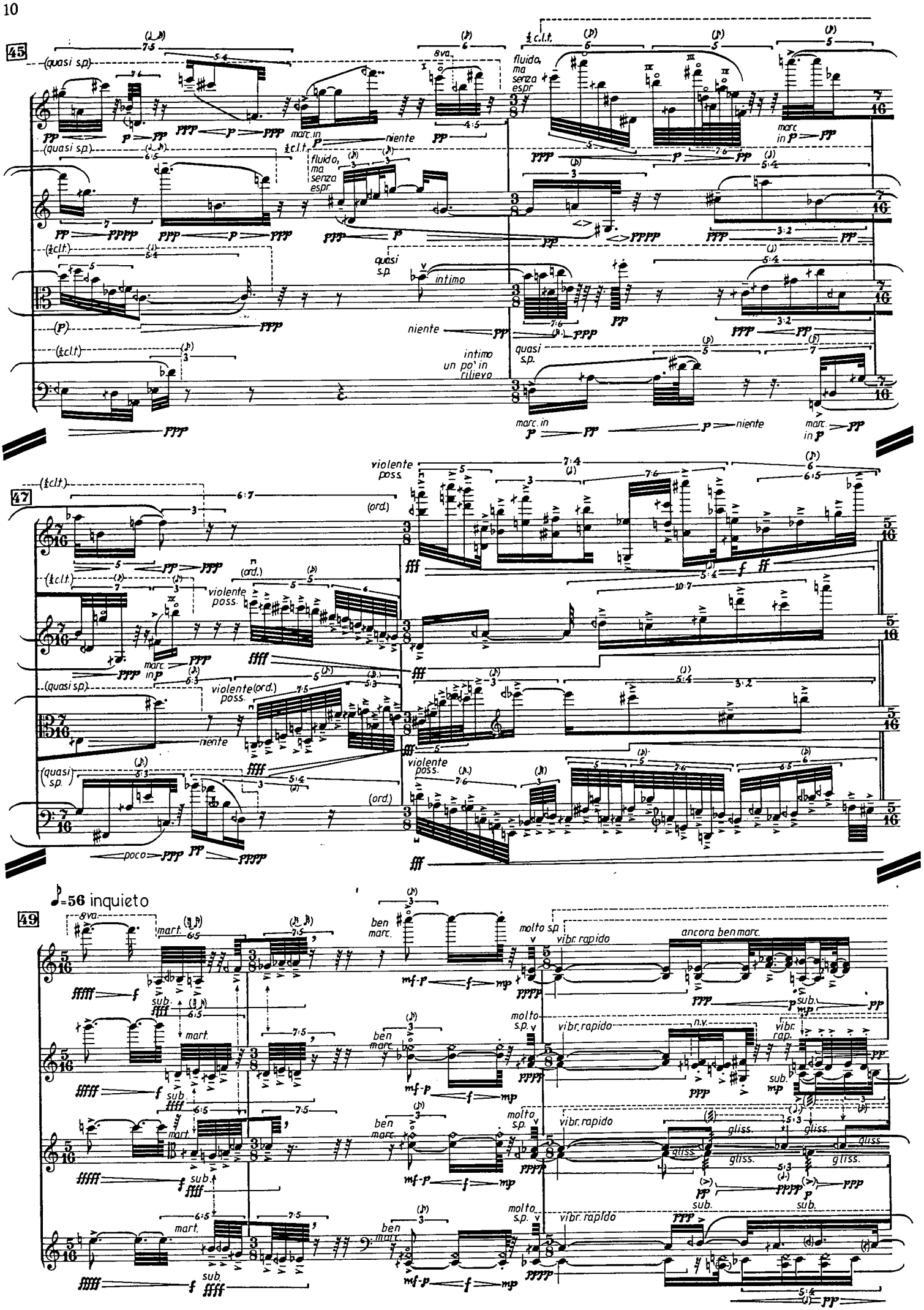

8
vibr.
ord.
simile
gliss.
poco s.p.
pochiss. gliss.
poco
brutale
marc. in
sempre simile
11
poco s.p.
pizz.
non vibr.
8va
13
arco
vibr.
pesante poss.
vibr. intensivo
mart.

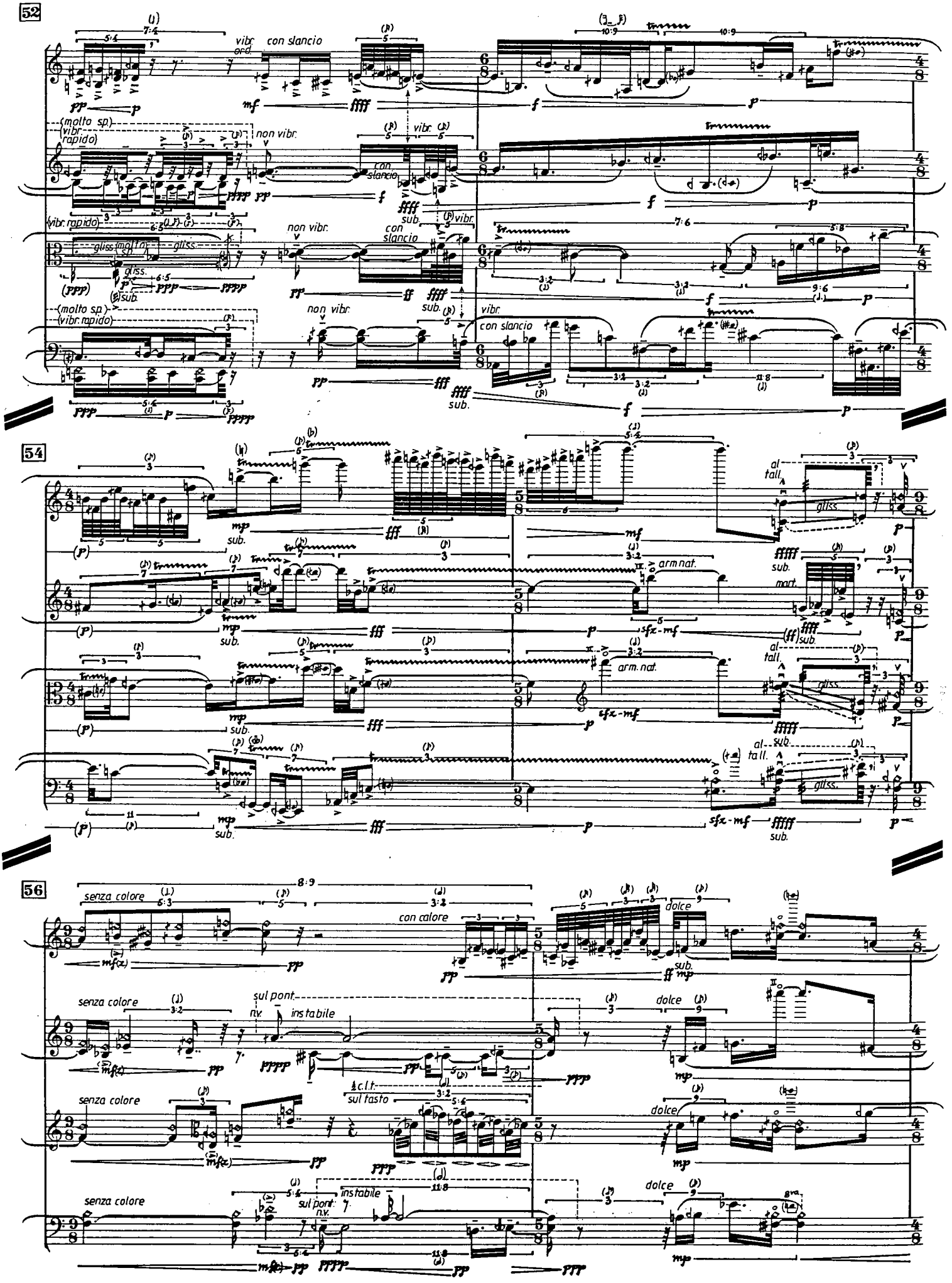

♪=32,5
15
18
21
gliss.
niente
vibr. intens.
non vibr.
poco
senza espress. n.v. poco sp.
tremolo rapido poss.
ben marc.
8va
immobile
poco sp.
in rilievo
spicc.
arm. nat.
c.l.t. alla punta
legatissimo
ten.
poss.
marc. in
secco
pizz.
arco
al tall.
non rilievo
senza colore

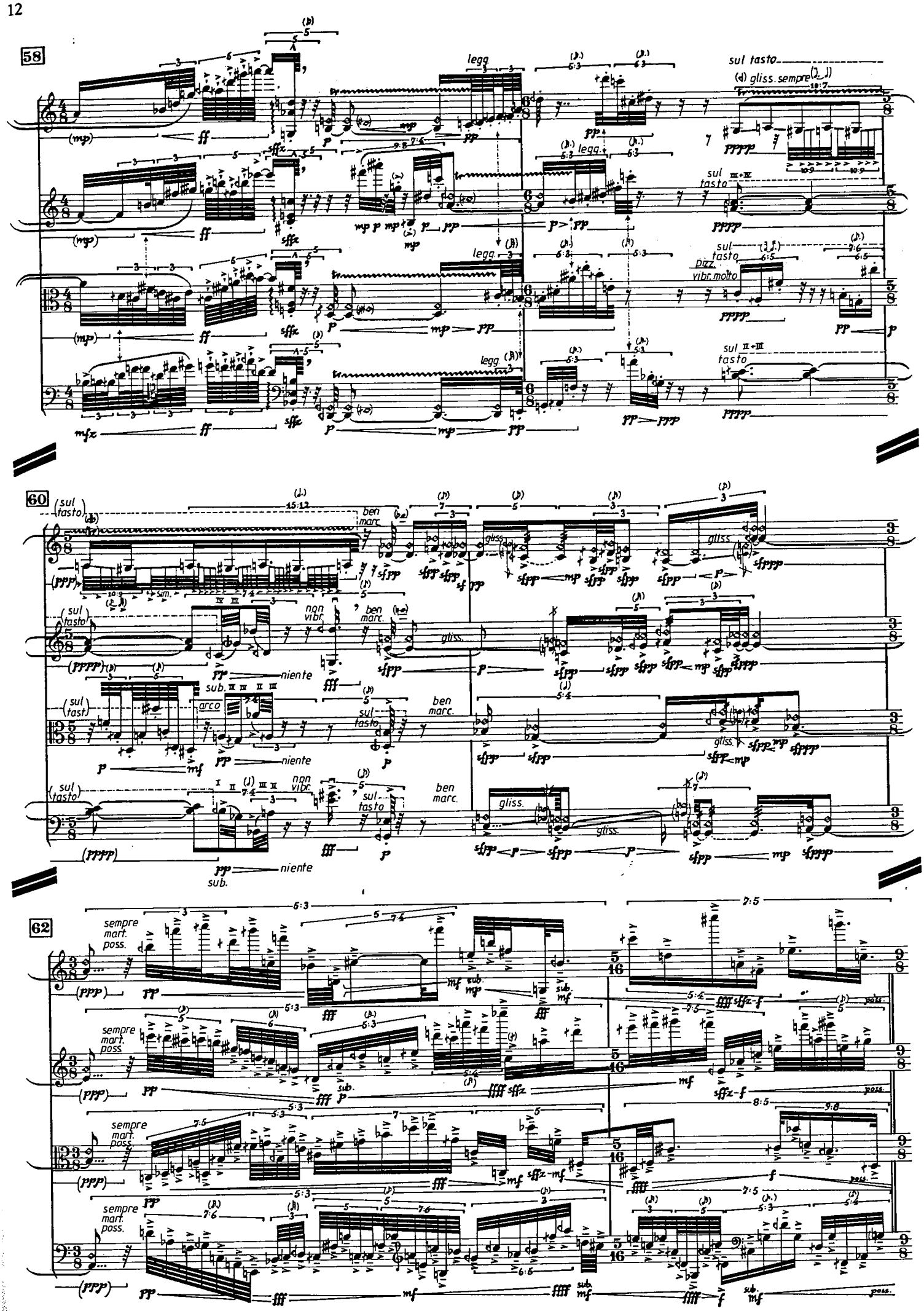

24
sempre sim.
ord.
sp.
sub.
tast.
secco
marc. in p
n.v.
simile
immobile
vibr.
gett.
meno p
♪=40
27
spettrale
c.l.t.
n.v.
poco
pizz.
arco
port.
29
gliss.
niente

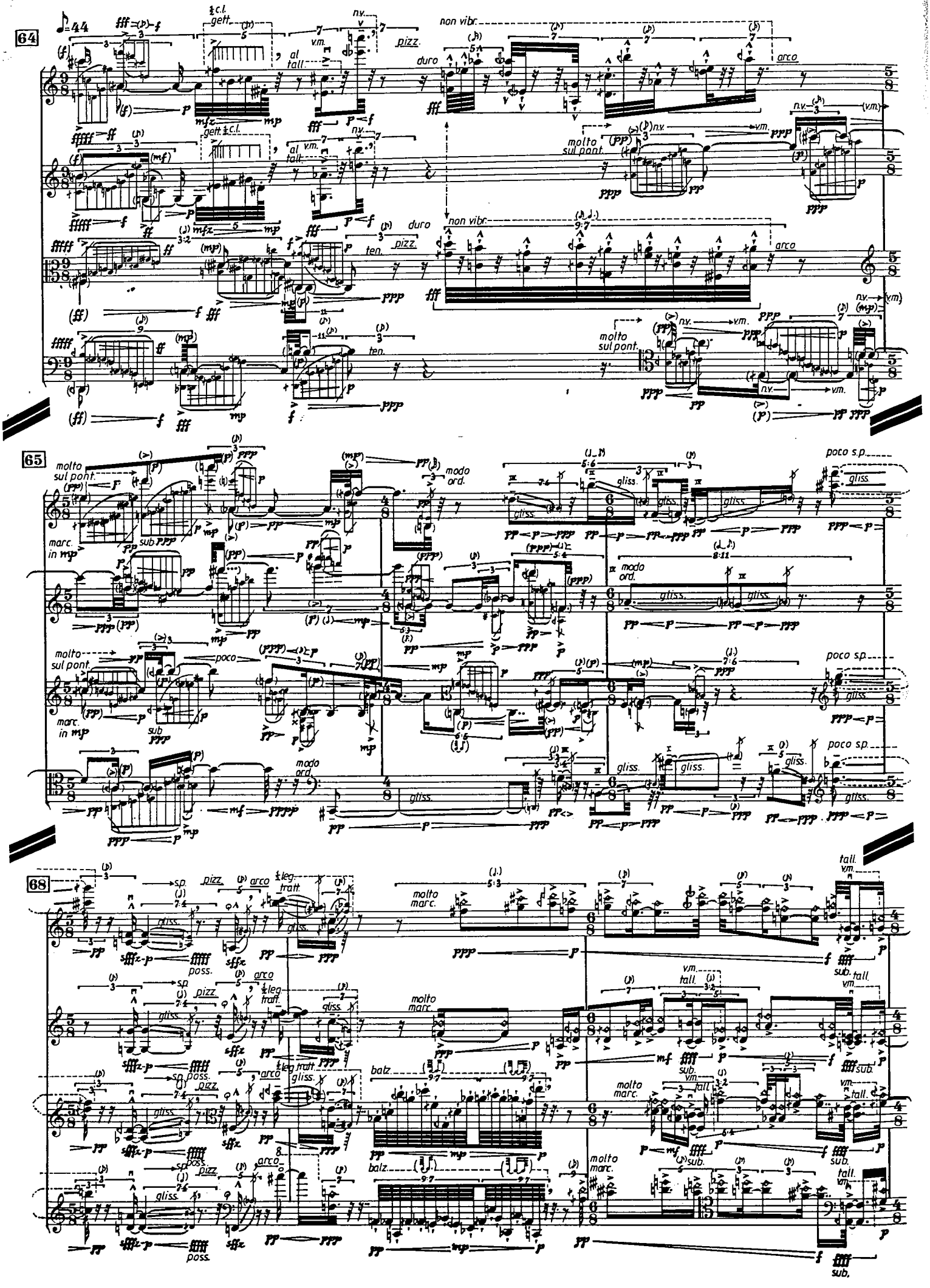

32
spettrale
deliberato e delicato
molto sp.
fast
al tall.
più
gliss.
marc. in mp
intensificandosi
mart.
pizz.
35
♪=60
8va
al tall.
vibr. intens.
arco
espress.
il più ff poss.
37
dolce
meno
gliss.

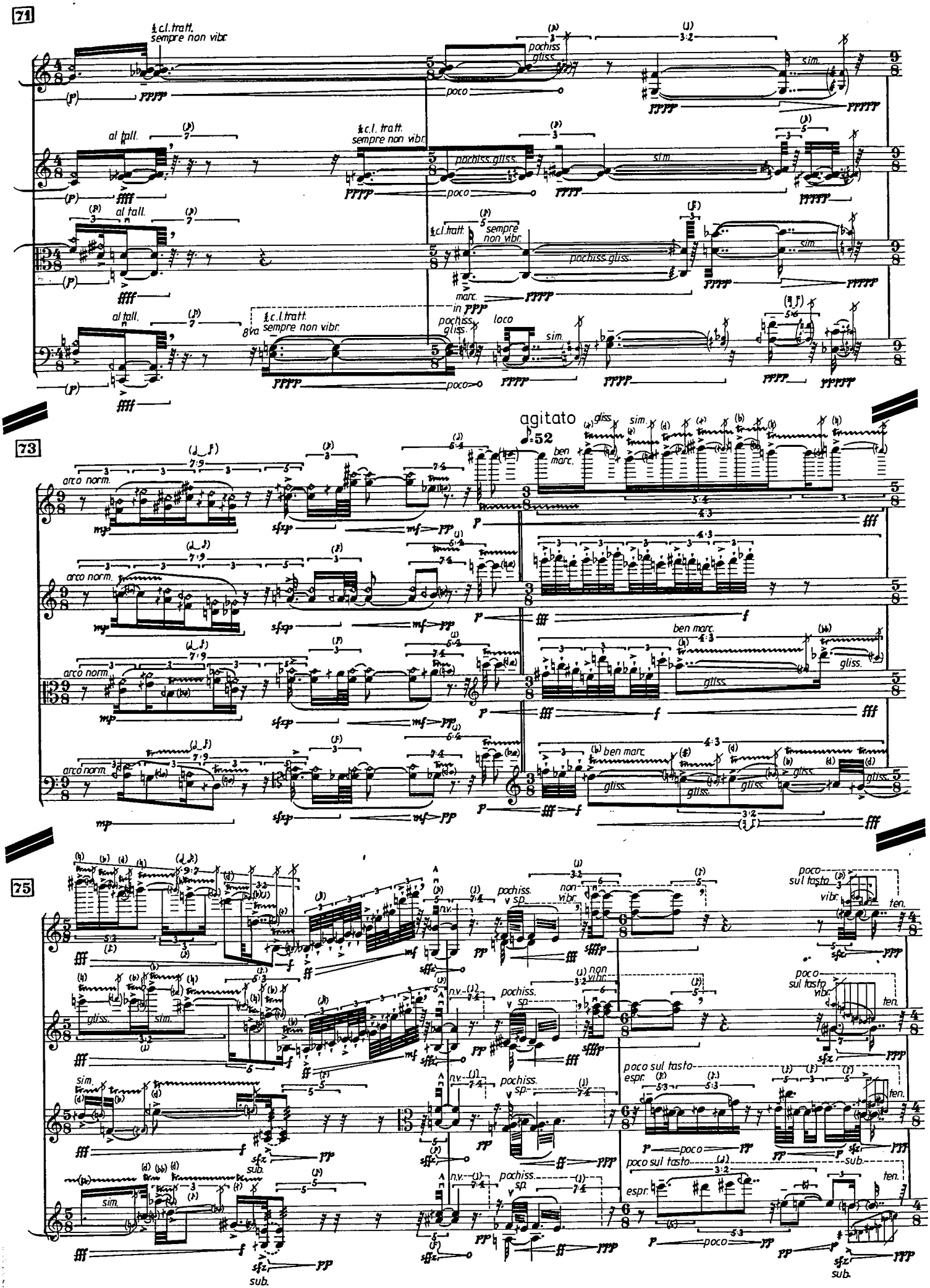

39
sempre sim.
pizz.
arco
gett.
pizz.
gliss.
(fffff)
pochiss. vibr.
più vibr.
v.m.
sub.
(meno P)
mp
ppp
f
fff
pochiss. vibr.
più vibr.
v.m.
sub.
(meno P)
mp
ppp
f
fff
arco
gett.
pizz.
gliss.
gliss.
gliss.
fff
ff
fff
sffz
ff
sffz
sffz
mfz
pp
sffz
41
arco
con calore
ten.
ff
f
ff
mf
f
p
mfz
ppp
n.v.
pochiss. gliss.
(fff)
pp
poco
niente
n.v.
pochiss. gliss.
(fff)
pp
poco
niente
arco
v.m.
n.v.
pochiss. gliss.
ffff
pp
poco
niente
43
flautando
fuggevole
pp
mp
pp
flautando
fuggevole
pp
mp
pp
flautando
fuggevole
pp
mp
pp
flautando
fuggevole
pp
mp
pp
un po' in rilievo
quasi s.p.
intimo
ppppp
ppp
niente
quasi s.p.
intimo
ppp
pp
fluido, ma senza espr.
l.c.l.t.
ppp
pp
ppp
ppp
p
ppp
ppppp
ppp
ppppp
l.c.l.t.
fluido, ma senza espr.
marc. in p
pp
ppp
un po' in rilievo
pp
ppp
pp
p
ppp
marc. in p

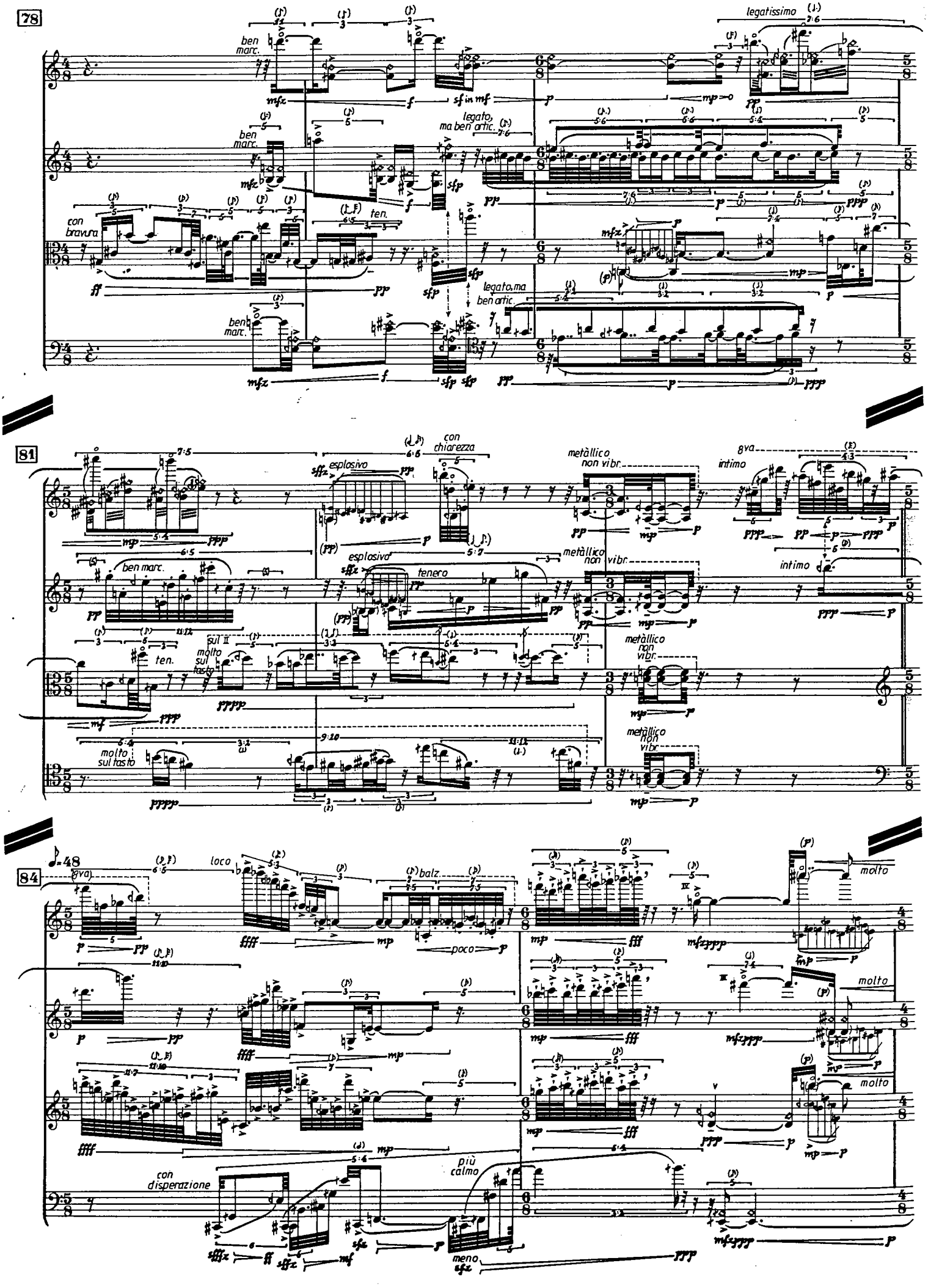

45
(quasi s.p.)
8va
marc. in
niente
fluido, ma senza espr.
quasi s.p.
intimo
intimo un po' in rilievo
47
violente poss.
(ord.)
poco
49
♪=56 inquieto
mart.
ben marc.
molto s.p.
vibr. rapido
ancora ben marc.
n.v.
gliss.

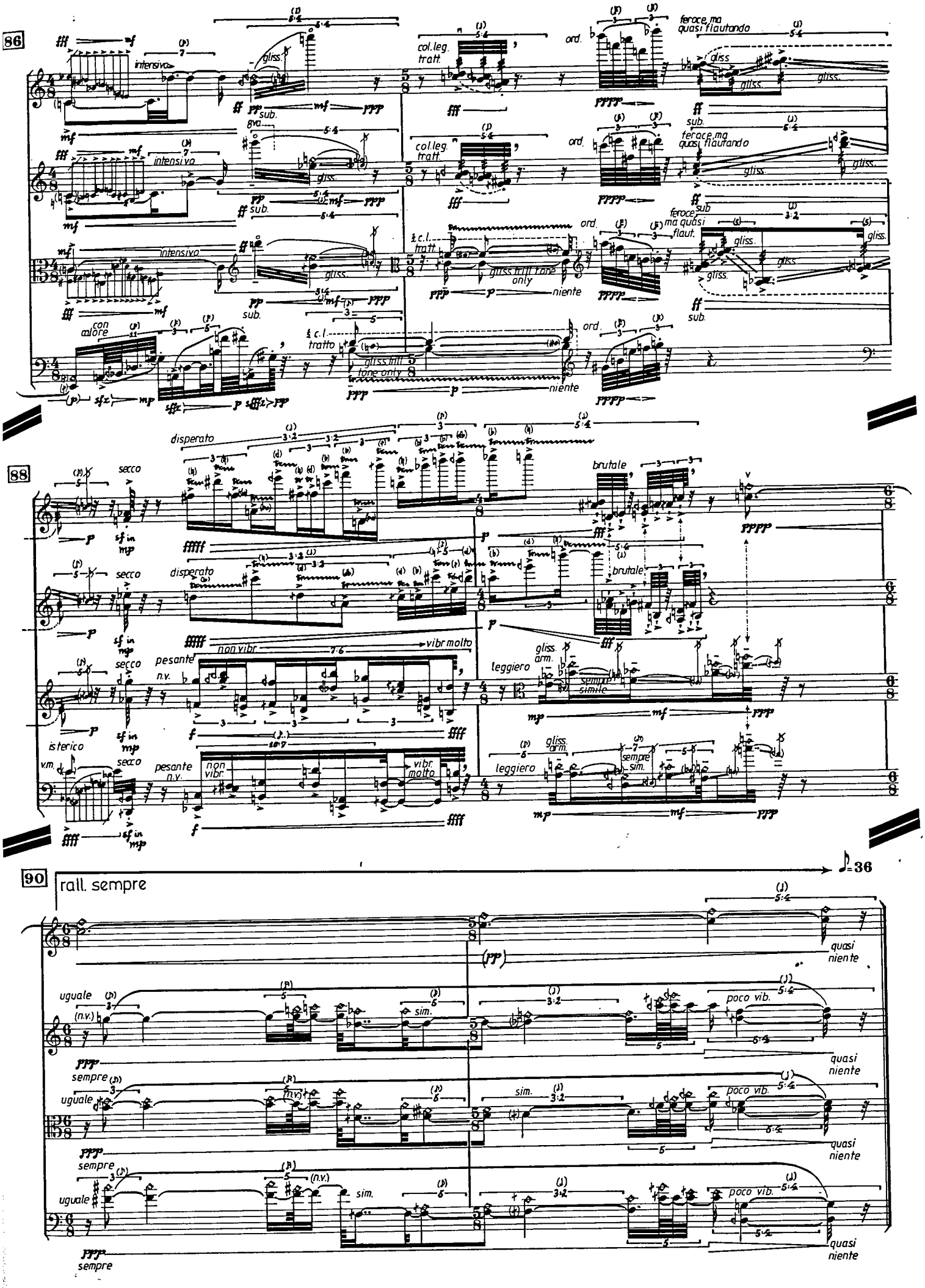

52
vibr. ord.
con slancio
(molto sp.)
(vibr. rapido)
non vibr.
con slancio
gliss.
sub.
54
al tall.
gliss.
arm nat.
mart.
56
senza colore
con calore
dolce
sul pont.
n.v.
instabile
½ c.l.t.
sul tasto


58
legg.
sul tasto
gliss. sempre
sul tasto
pizz.
vibr. molto
60
sul tasto
ben marc.
gliss.
non vibr.
niente
sub.
arco
62
sempre mart. poss.
poss.

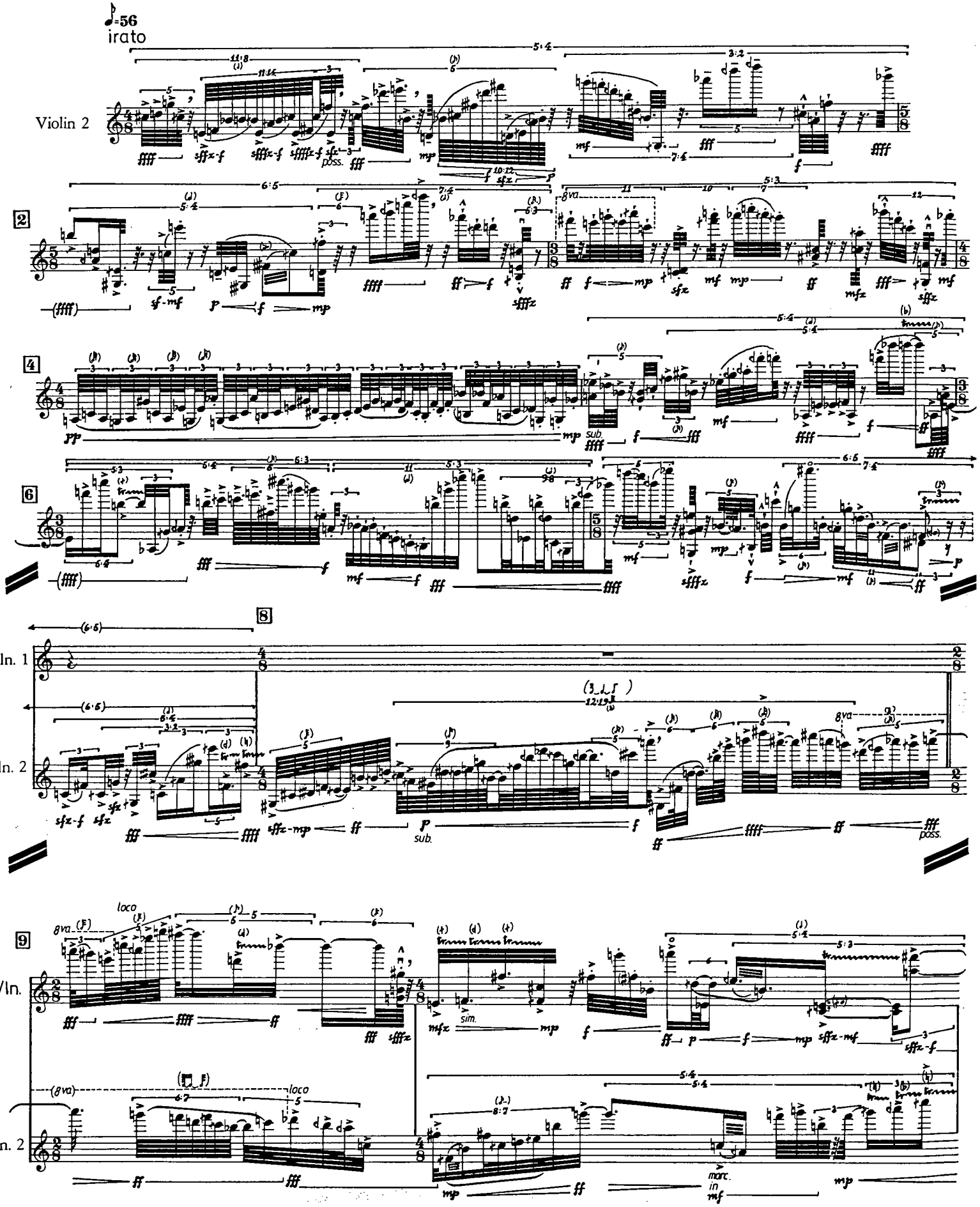

64
65
68
non vibr.
pizz.
arco
duro
molto sul pont.
ten.
modo ord.
poco s.p.
gliss.
marc. in mp
sub.
poco
molto marc.
balz.
poss.
sub.

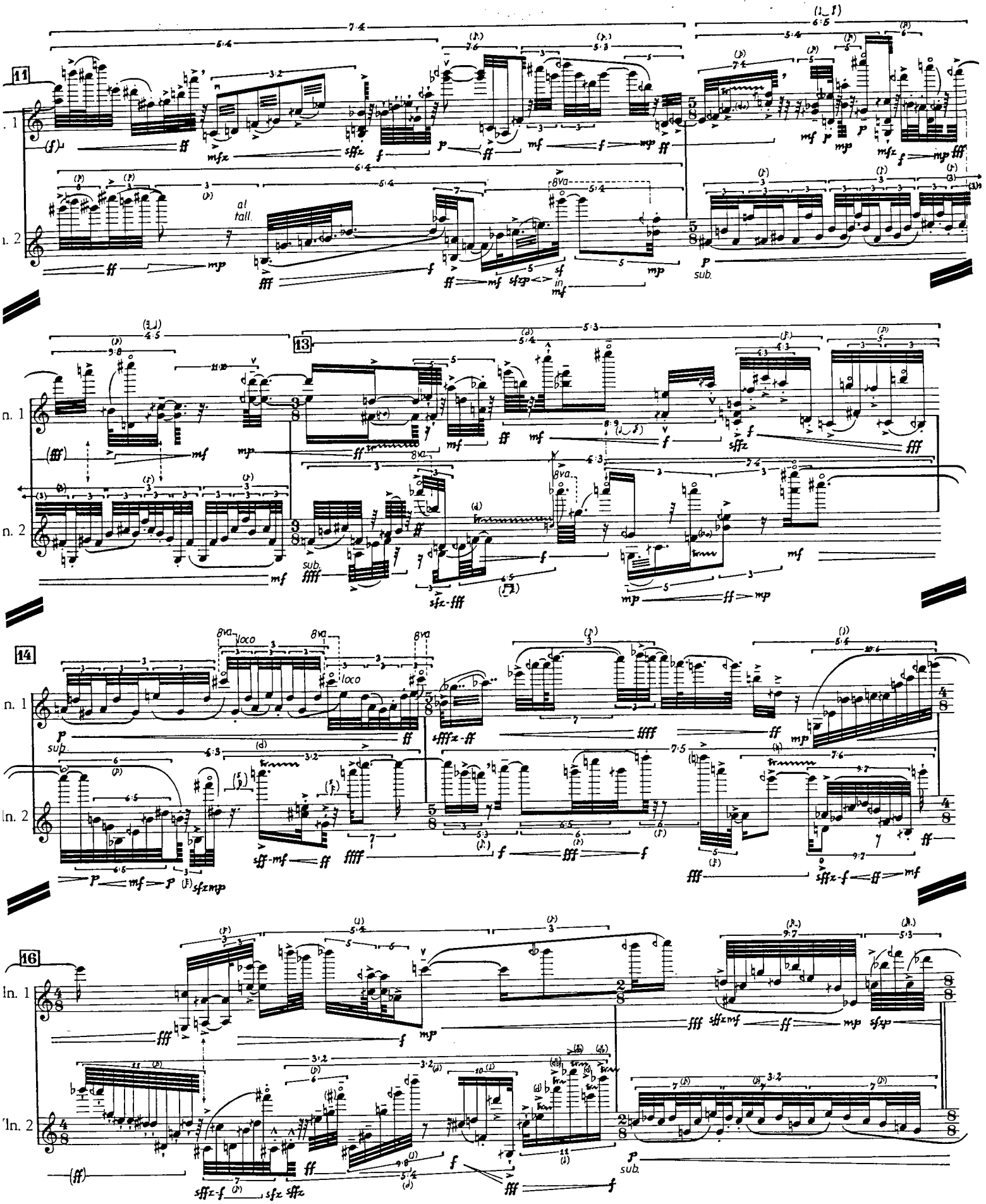

71
73
75
agitato
♪=52
sempre non vibr.
pochiss. gliss.
poco
sim.
al tall.
marc.
loco
arco norm.
ben marc.
gliss.
pochiss. sp.
non vibr.
poco sul tasto
vibr.
ten.
espr.
sub.

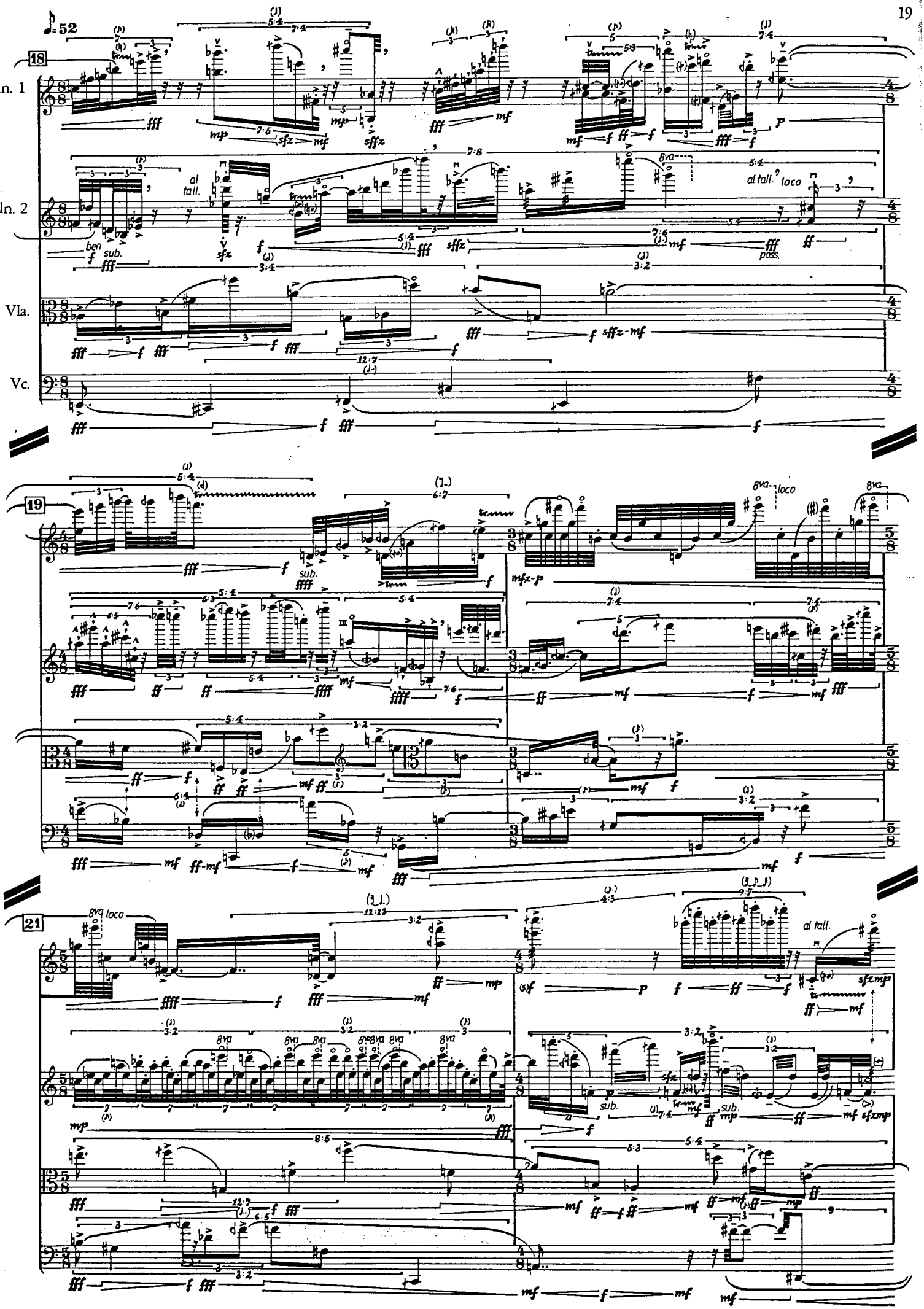

78
ben marc.
legatissimo
legato, ma ben artic.
con bravura
ten.
legato, ma ben artic.
81
esplosivo
con chiarezza
metàllico non vibr.
intimo
8va
ben marc.
esplosivo
tenero
sul II
molto sul tasto
ten.
84
loco
balz.
poco
molto
con disperazione
più calmo
meno

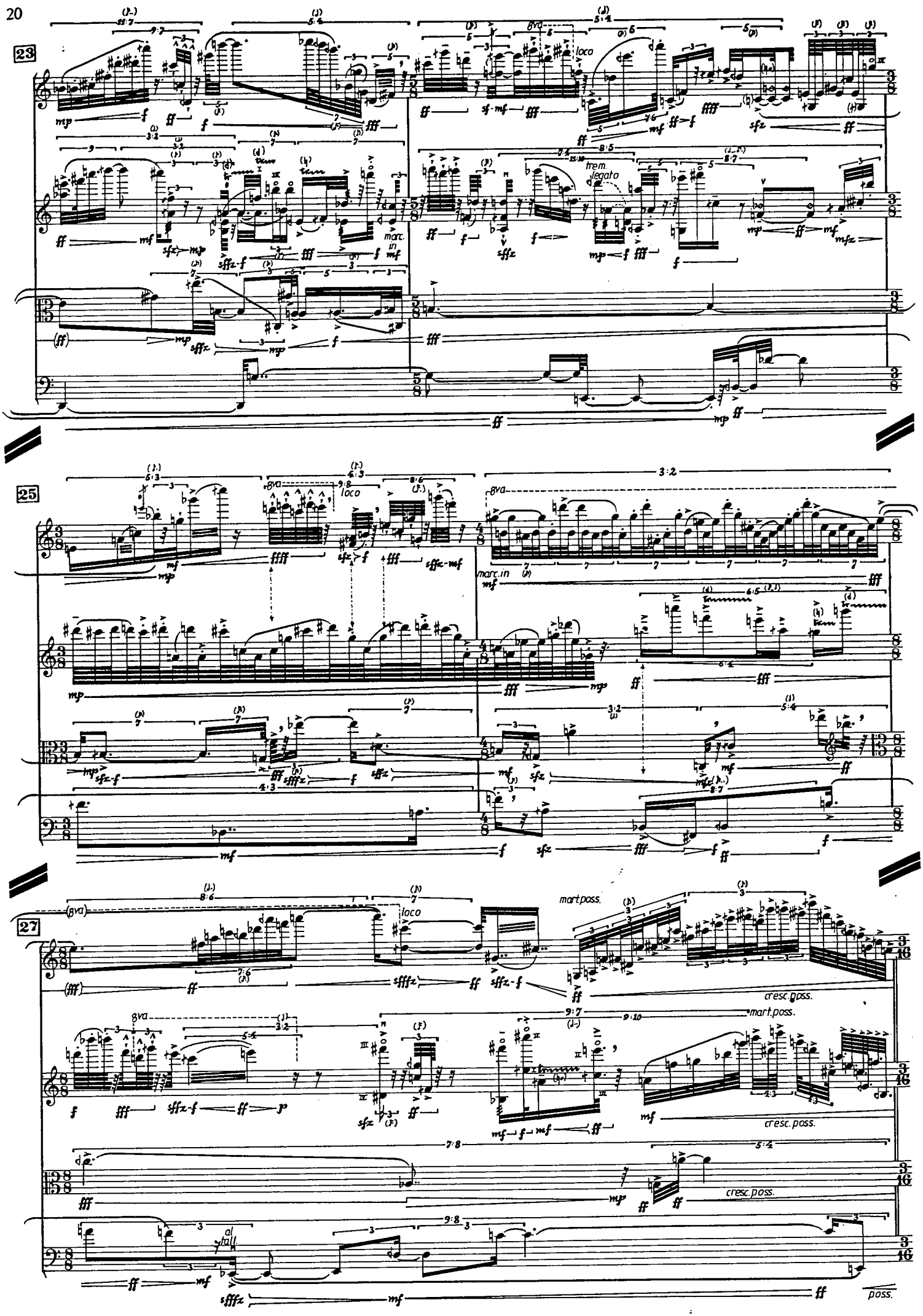

86
intensivo
gliss.
sub.
col.leg.
tratt.
ord.
feroce, ma quasi flautando
8va
con calore
gliss. trill tone only
niente
88
disperato
secco
brutale
pesante
n.v.
non vibr.
vibr molto
leggiero
gliss. arm.
sempre simile
isterico
v.m.
90
rall. sempre
♪=36
uguale
(n.v.)
sim.
poco vib.
quasi niente
sempre

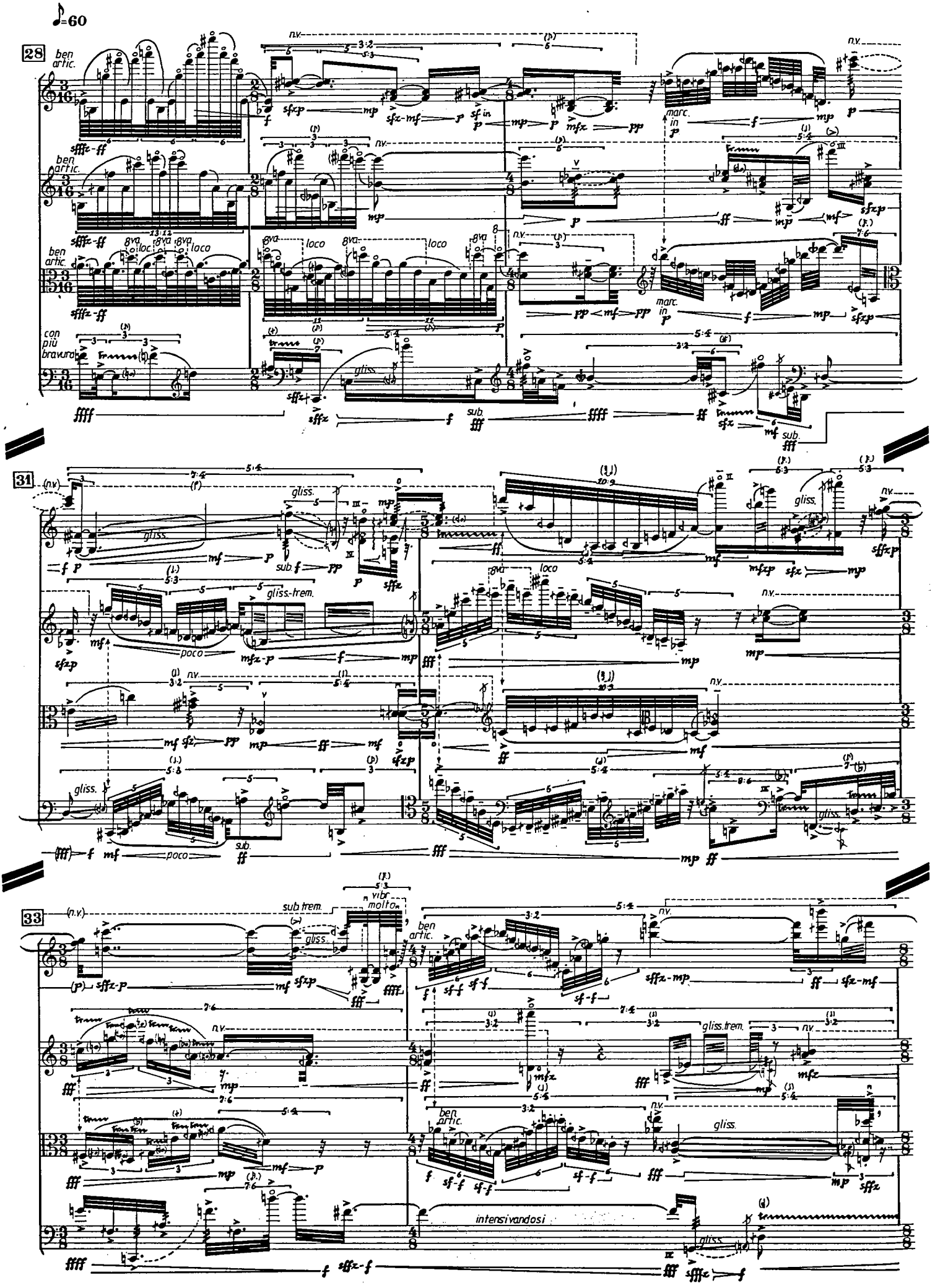
II

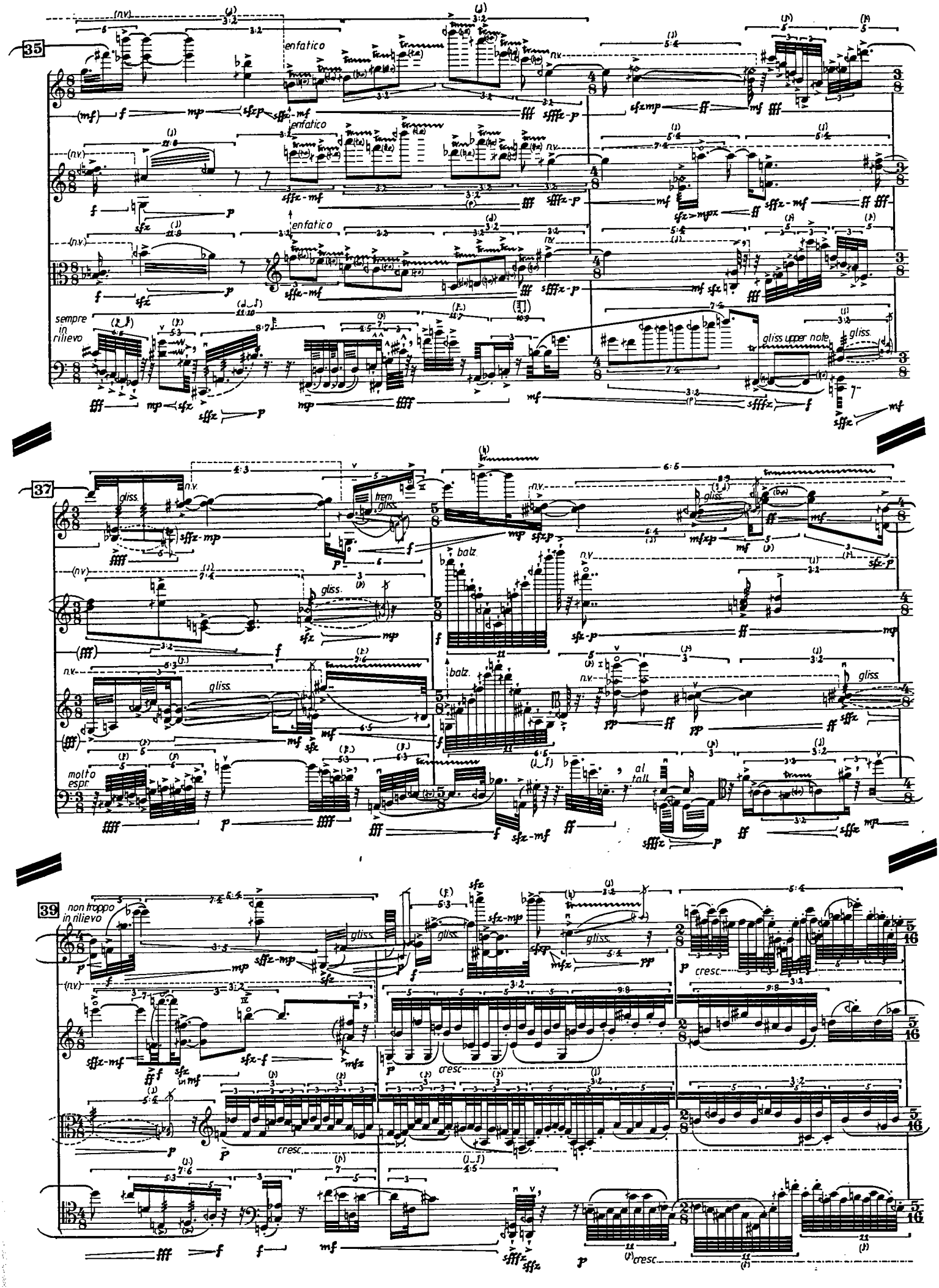


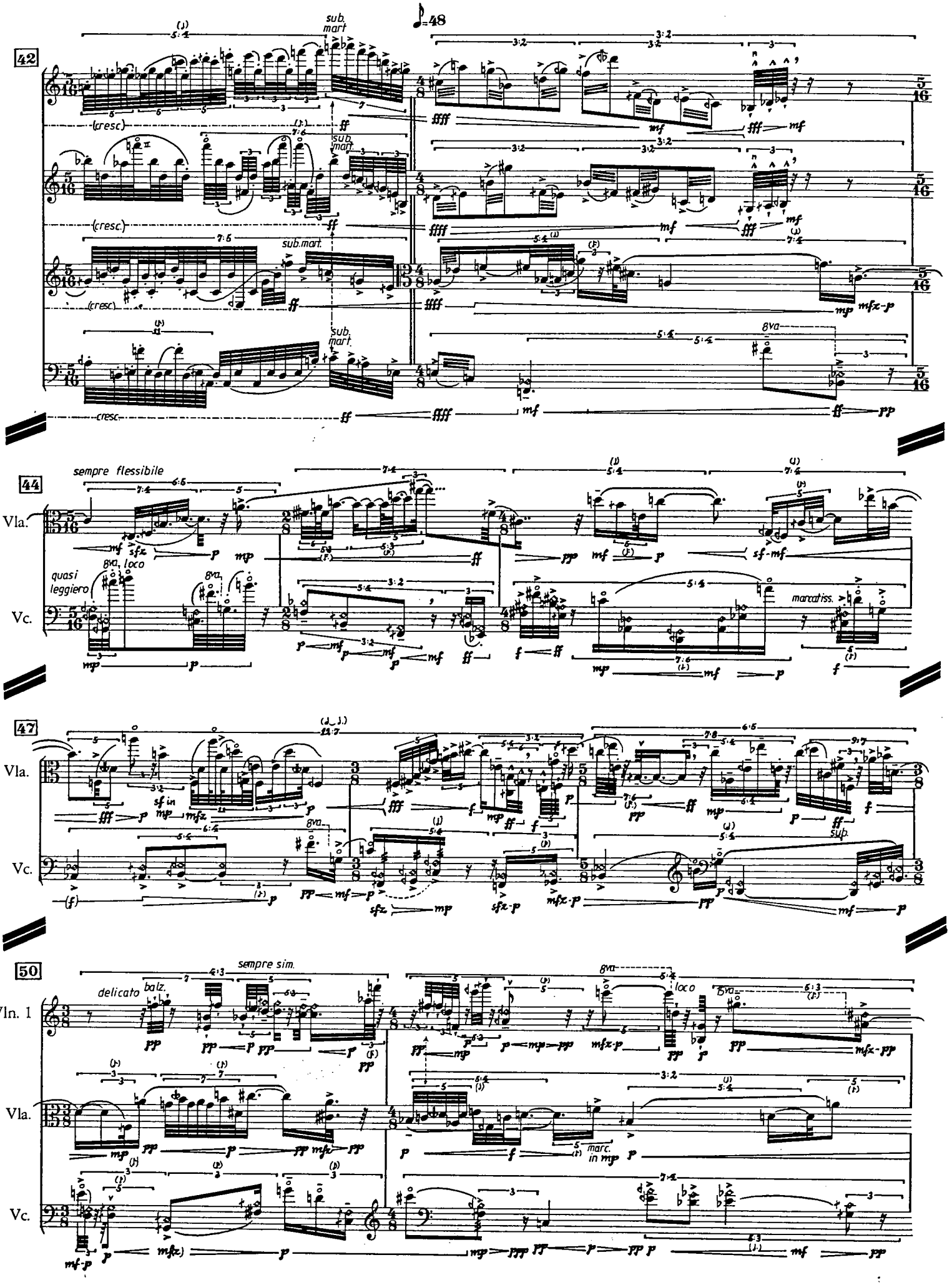

11
13
14
16
8va
loco
sub.
al tall.

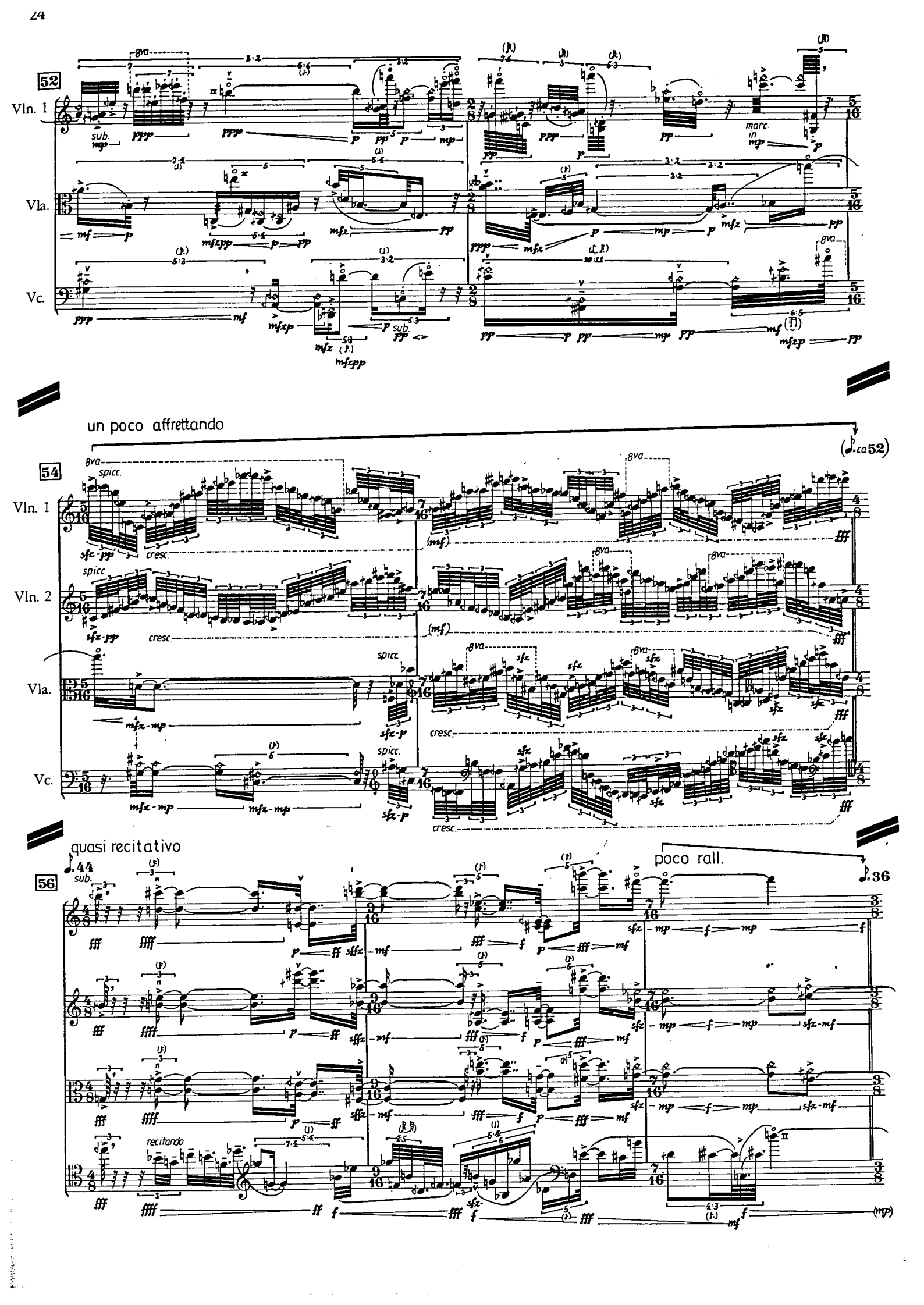

♪=52
18
Vln. 1
Vln. 2
Vla.
Vc.
al tall.
ben sub.
al tall. loco
poss.
19
sub.
8va loco
21
8va loco
al tall.
sub.


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


♪=60
28
ben artic.
n.v.
marc. in
loco
8va
con più bravura
gliss.
sub.
31
gliss.-trem.
poco
33
sub. trem.
vibr. molto
intensivandosi


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

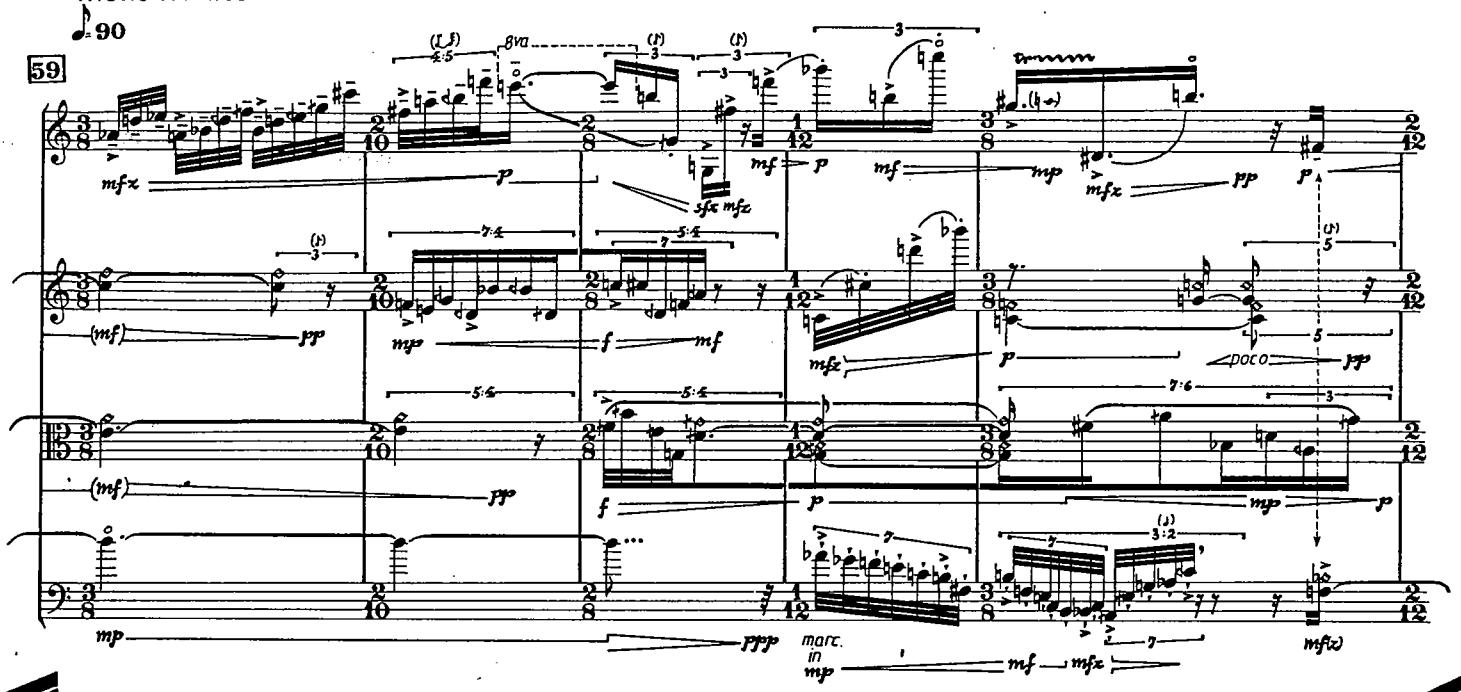

meno violente
♪=48
42
sub. mart
(cresc)
sub. mart.
(cresc.)
sub. mart.
(cresc)
sub. mart.
cresc.
8va
44
sempre flessibile
Vla.
quasi leggiero
8va, loco
8va
Vc.
marcatiss.
47
Vla.
sf in
8va
Vc.
sub.
50
sempre sim.
delicato
balz.
Vln. 1
8va
loco
8va
Vla.
marc. in mp
Vc.


52
Vln. 1
Vla.
Vc.
54
un poco affrettando
(♩.ca52)
Vln. 2
quasi recitativo
56
poco rall.
recitando

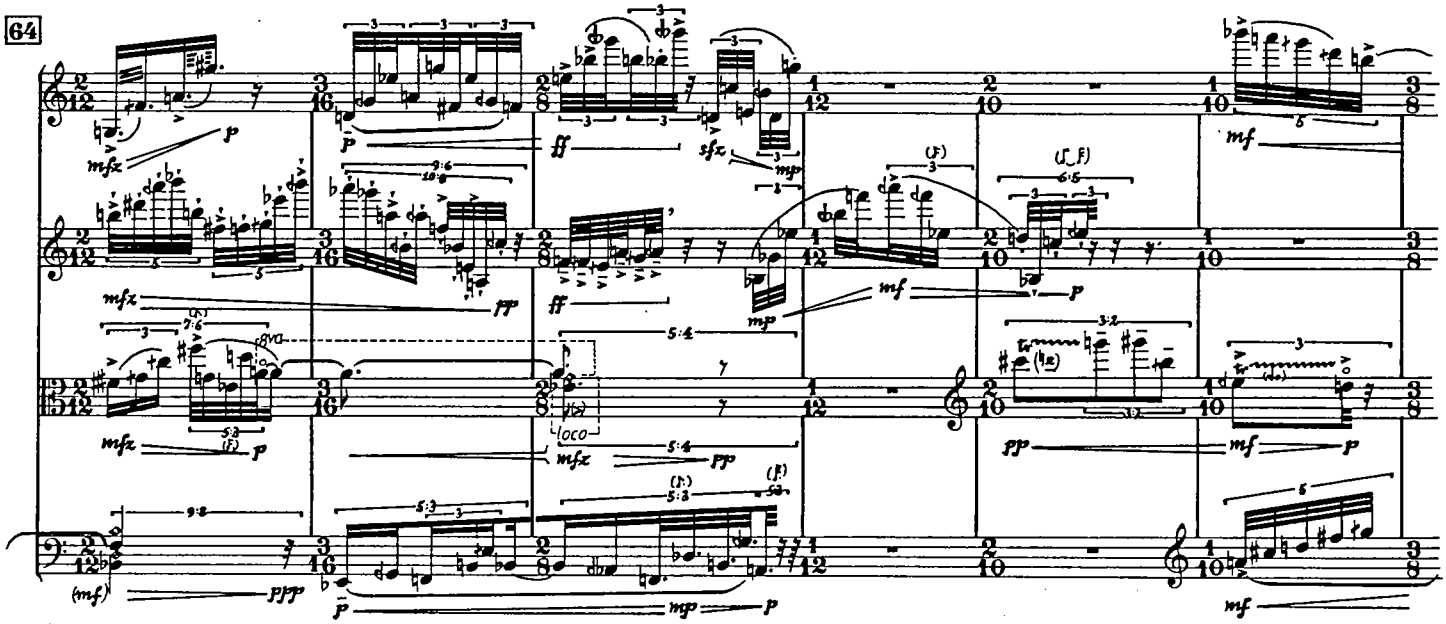
molto ritmico

♩= 90

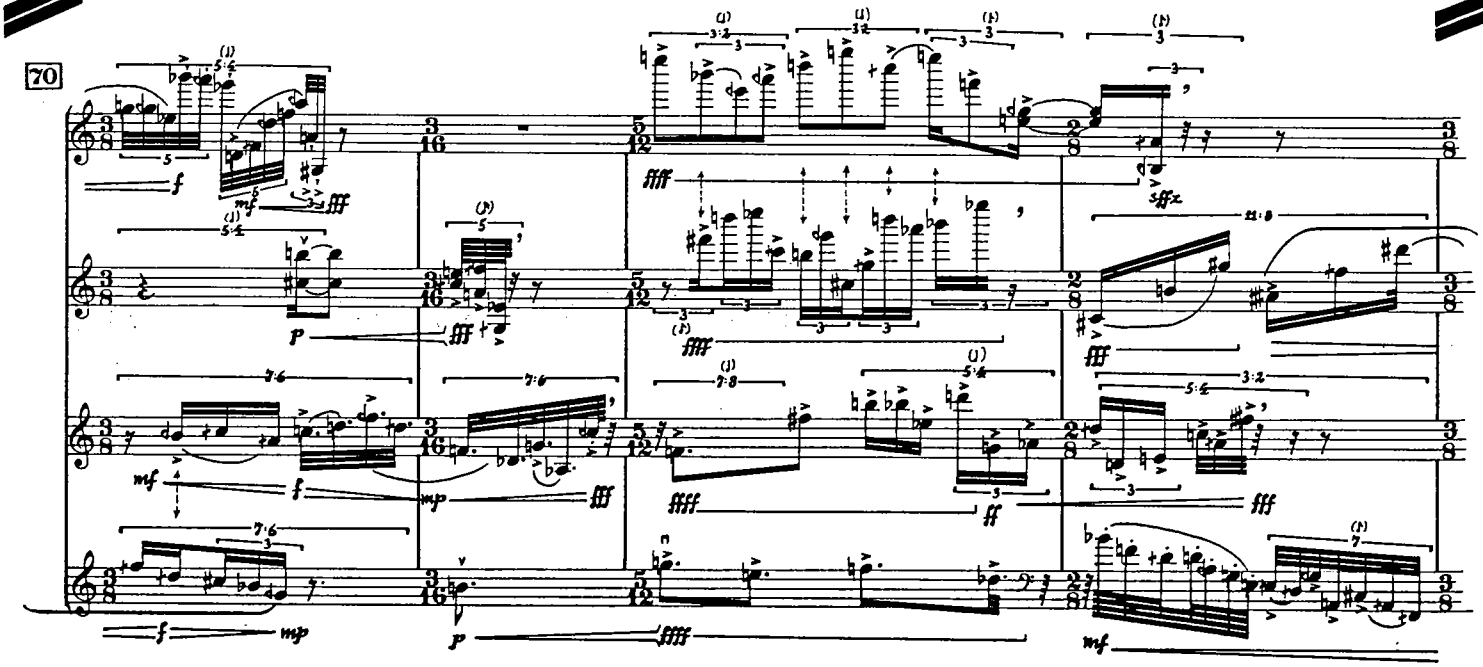
59

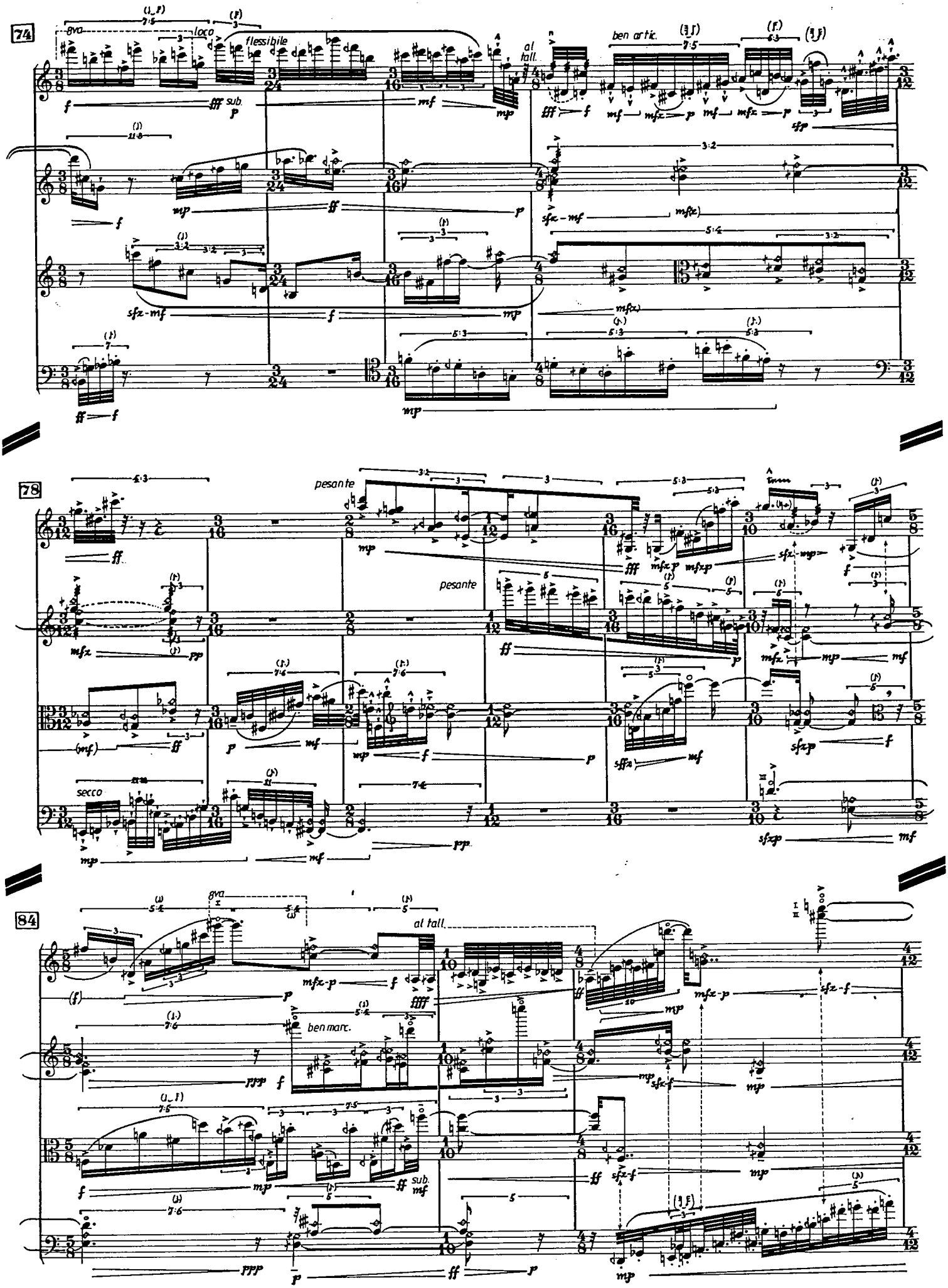


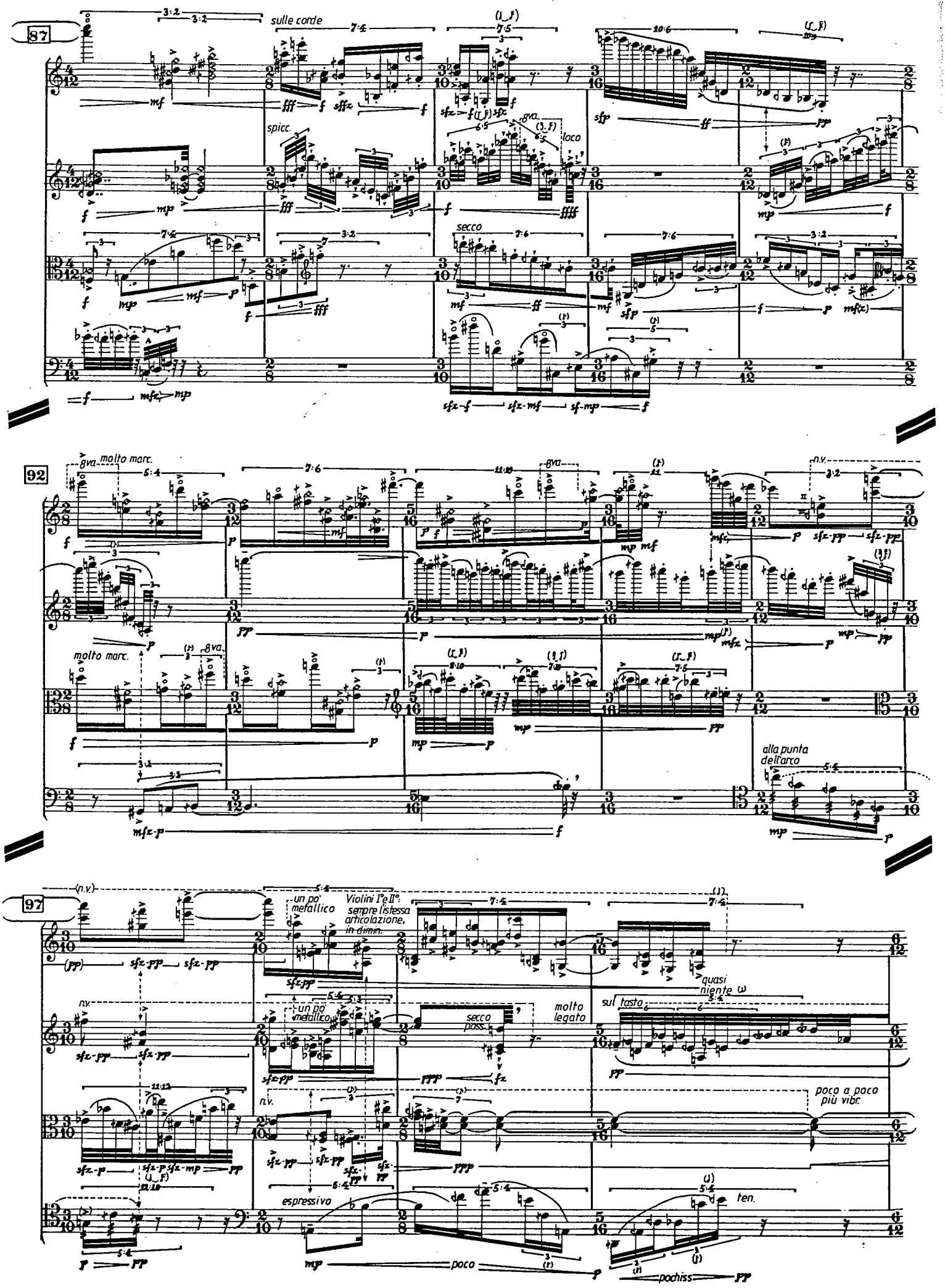
64

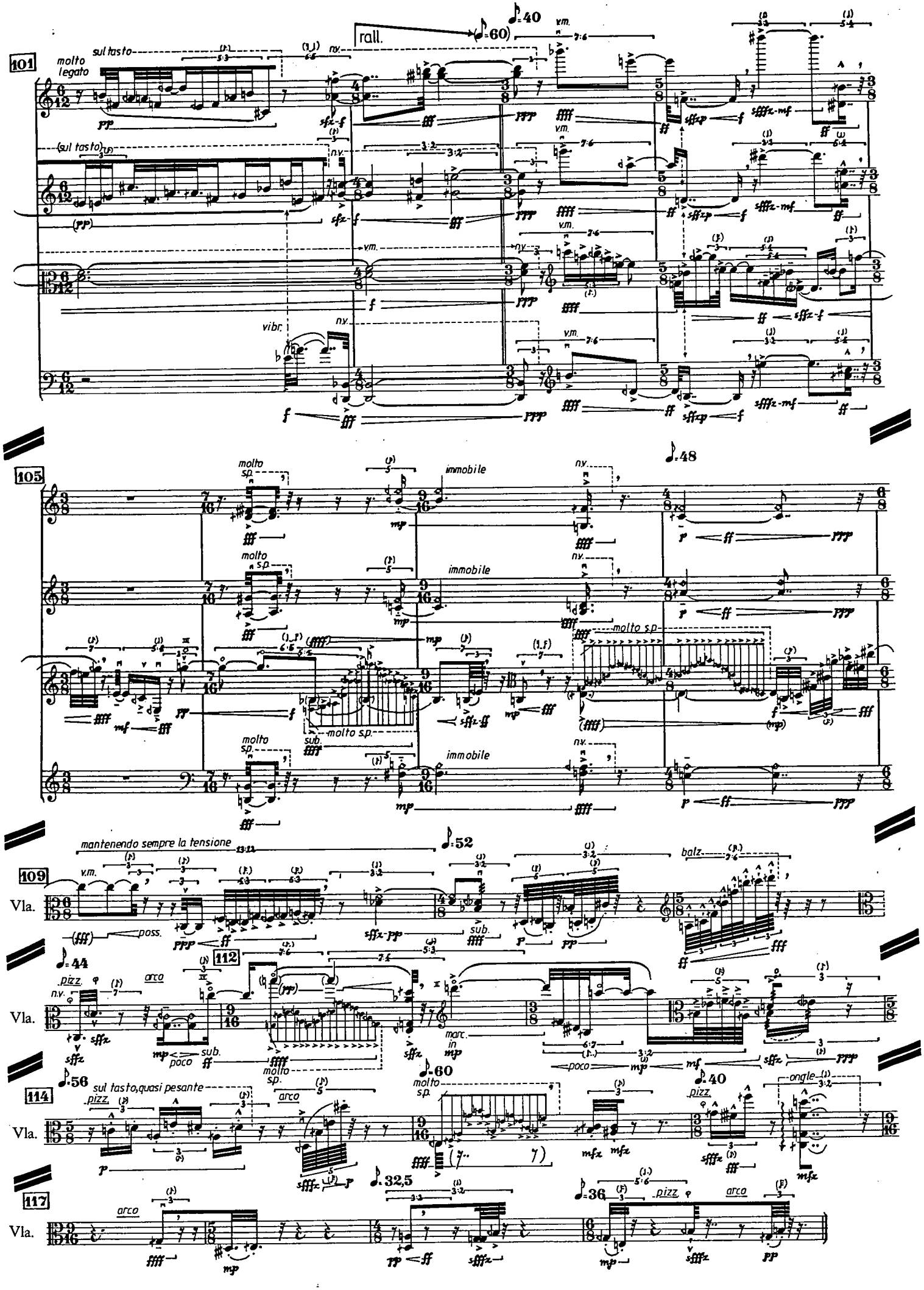


70




74
78
84
gva
loco
flessibile
al tall.
ben artic.
pesante
secco
ben marc.


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


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