# Brian Ferneyhough

# EXORDIUM

String Quartet

Score

EP 71045

EDITION PETERS

First performance by the Arditti String Quartet

Cité de la musique, Paris, January 25th 2008.

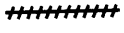
This score is a facsimile of the composer's manuscript,
reflecting the state of editorial work and correction as of January 2008

In common with many medieval grimoires and books of spells, **Exordium** elevates the non-sequitur to a formal principle. Consisting of more than forty independent fragments, the work might thus be seen as a special case of 'sympathetic magic'. It is dedicated to Elliott Carter on the occasion of his 100th birthday.

Duration = 6' 45"

**Exordium:** Unusual playing techniques

= 'overpressure' of bow on string

 = extent of application of 'overpressure'. Extremely distorted, grating sonority

= small, continuous *gettato* action, usually at tip of bow. Indiscernable right hand action in order to keep sound smooth and continuous.

 = continuous change production technique throughout designated action.



gliss

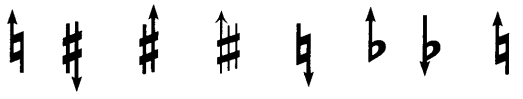
= as above, but in *glissando*.

= coninuous, intensive vibrato action. Size and width of graphic vary according to effect required.

= rapid exchange of fingers on same pitch. Also required in *glissando*

= Lay flat of hand across string in order to damp resonance when latter is struck with the wood of the bow.

= halfway between 'normal' and 'harmonic' l.h. finger pressure.



Quarter-tones are indicated by special symbols, and are generally to be understood as tempered pitches. Intermediate pitches are preceded by symbols employing arrow-heads to show direction of pitch modification. The intonation of such pitches is comparatively more flexible, and is to be understood in part context sensitive.

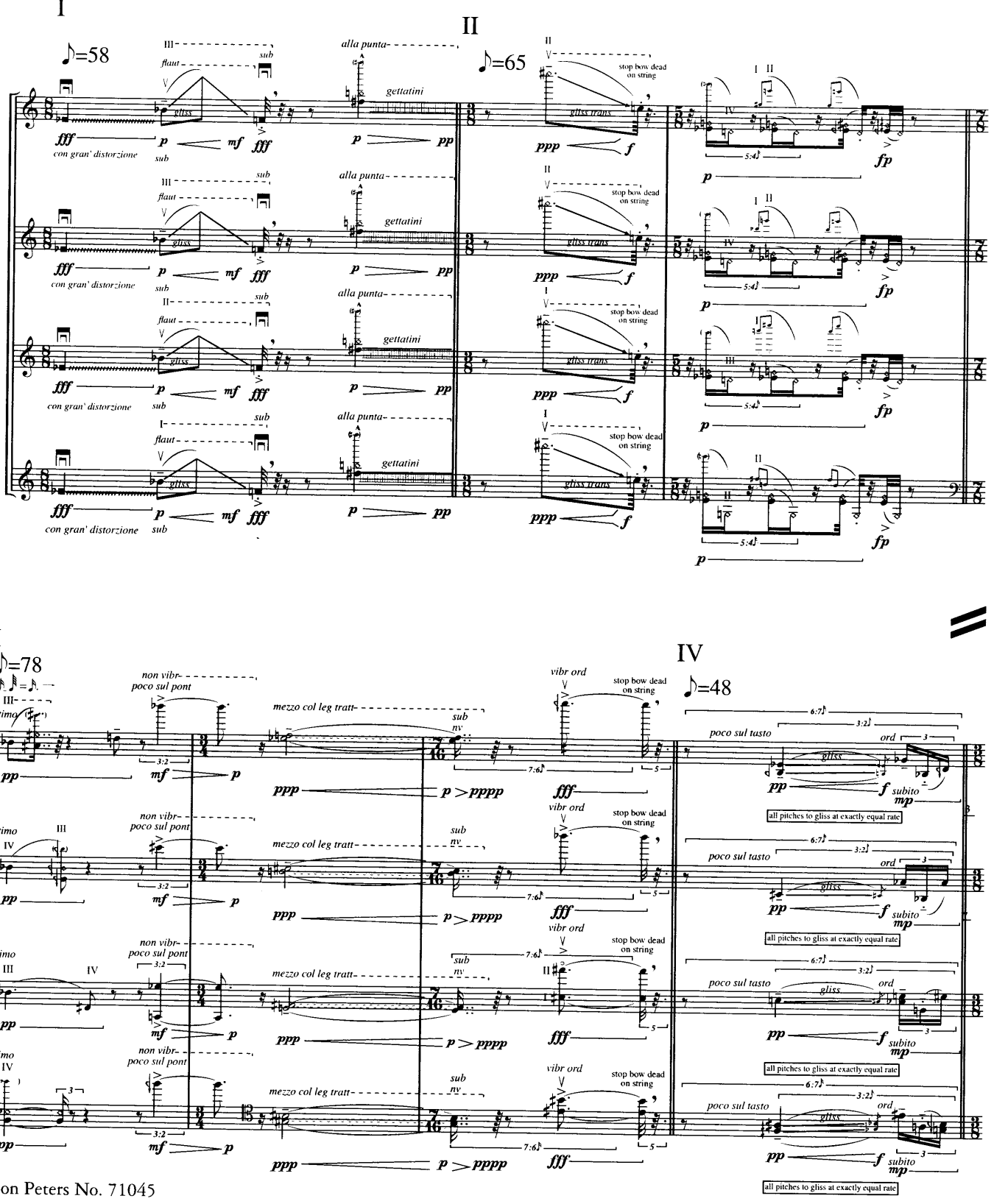
N.B. All sections in Exordium follow without breaks with the exception of two SHORT fermatae immediately preceding and following m. 24

# Exordium

Elliotti Carteri in honorem centenarii

for string quartet

Brian Ferneyhough

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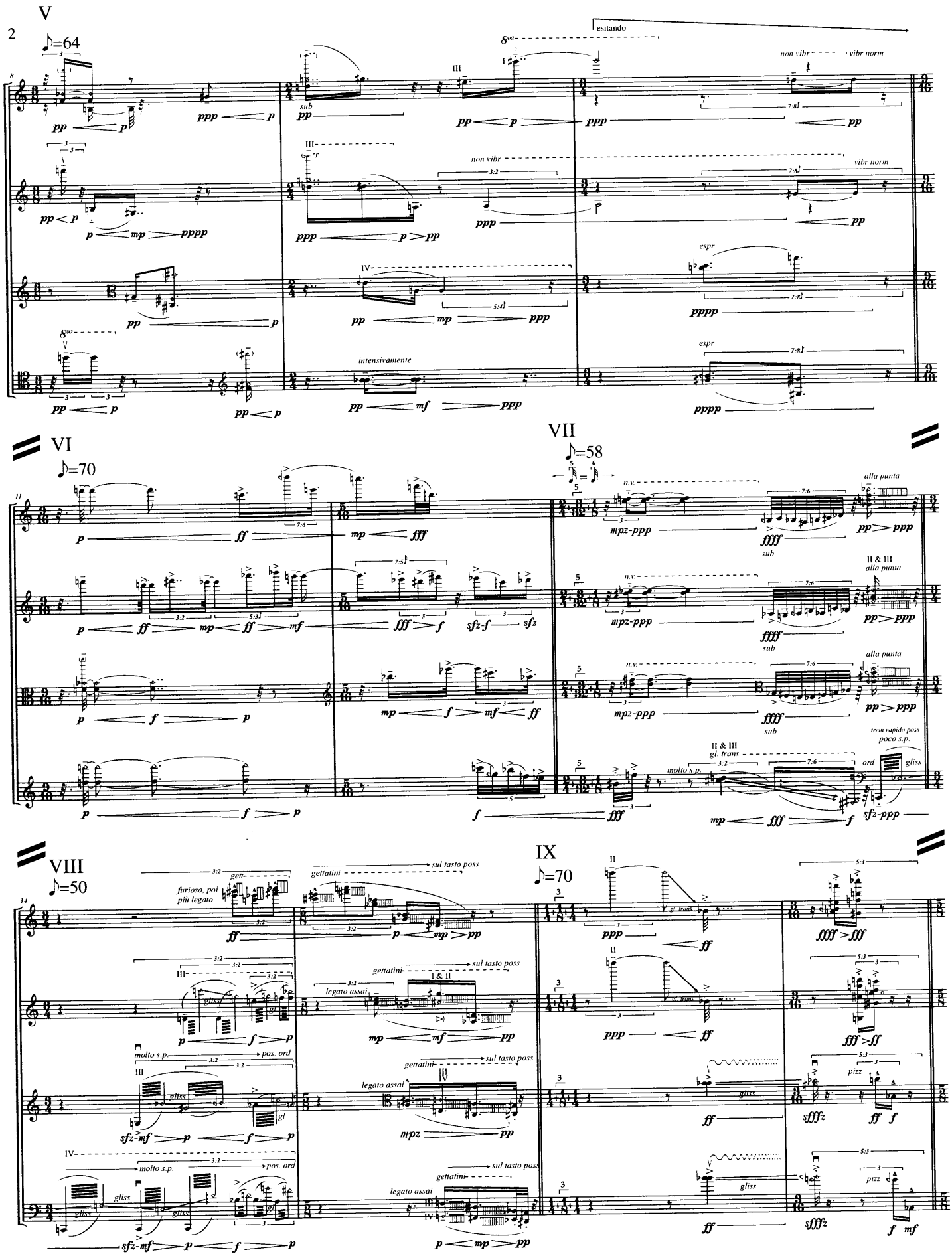
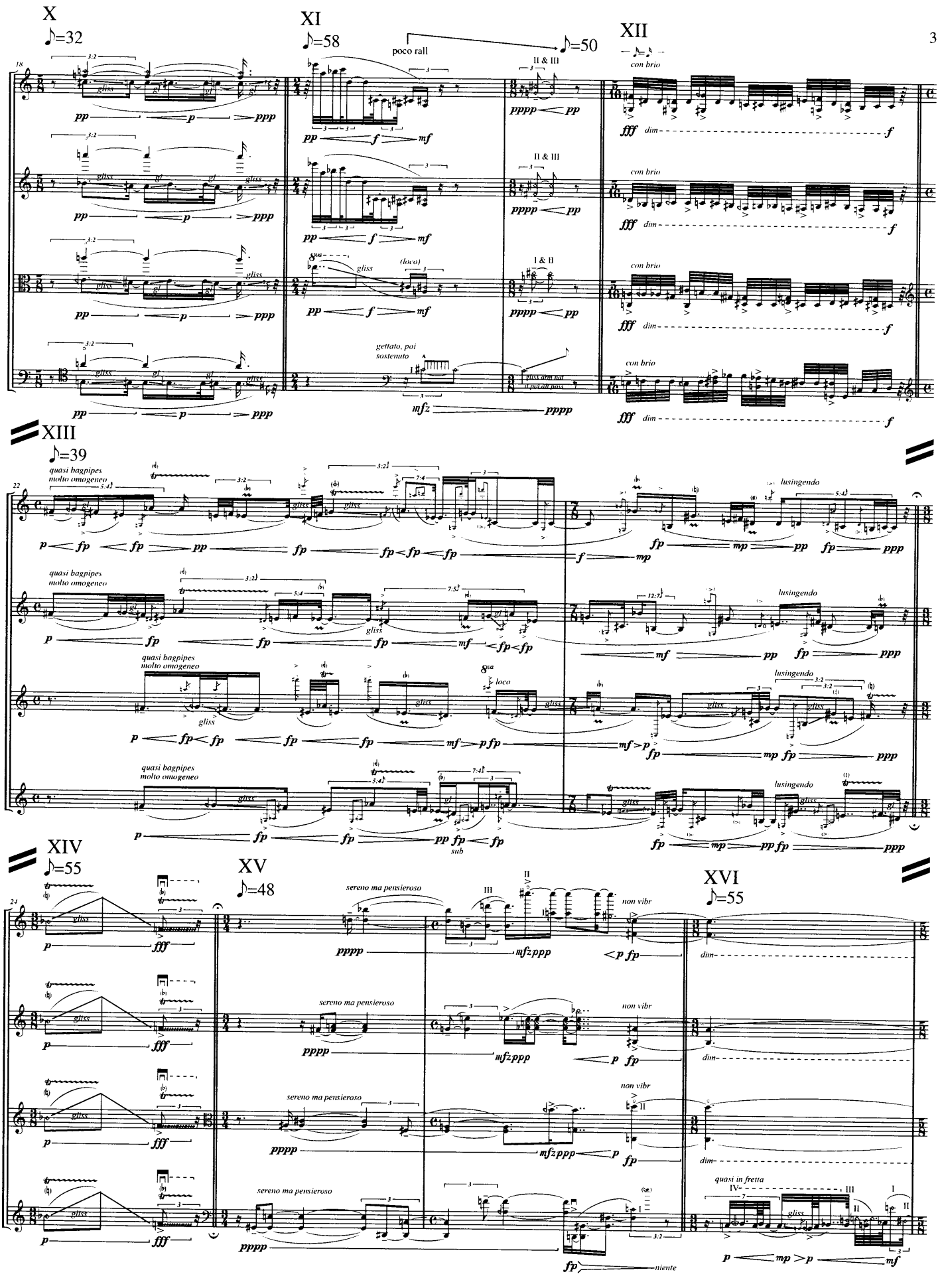
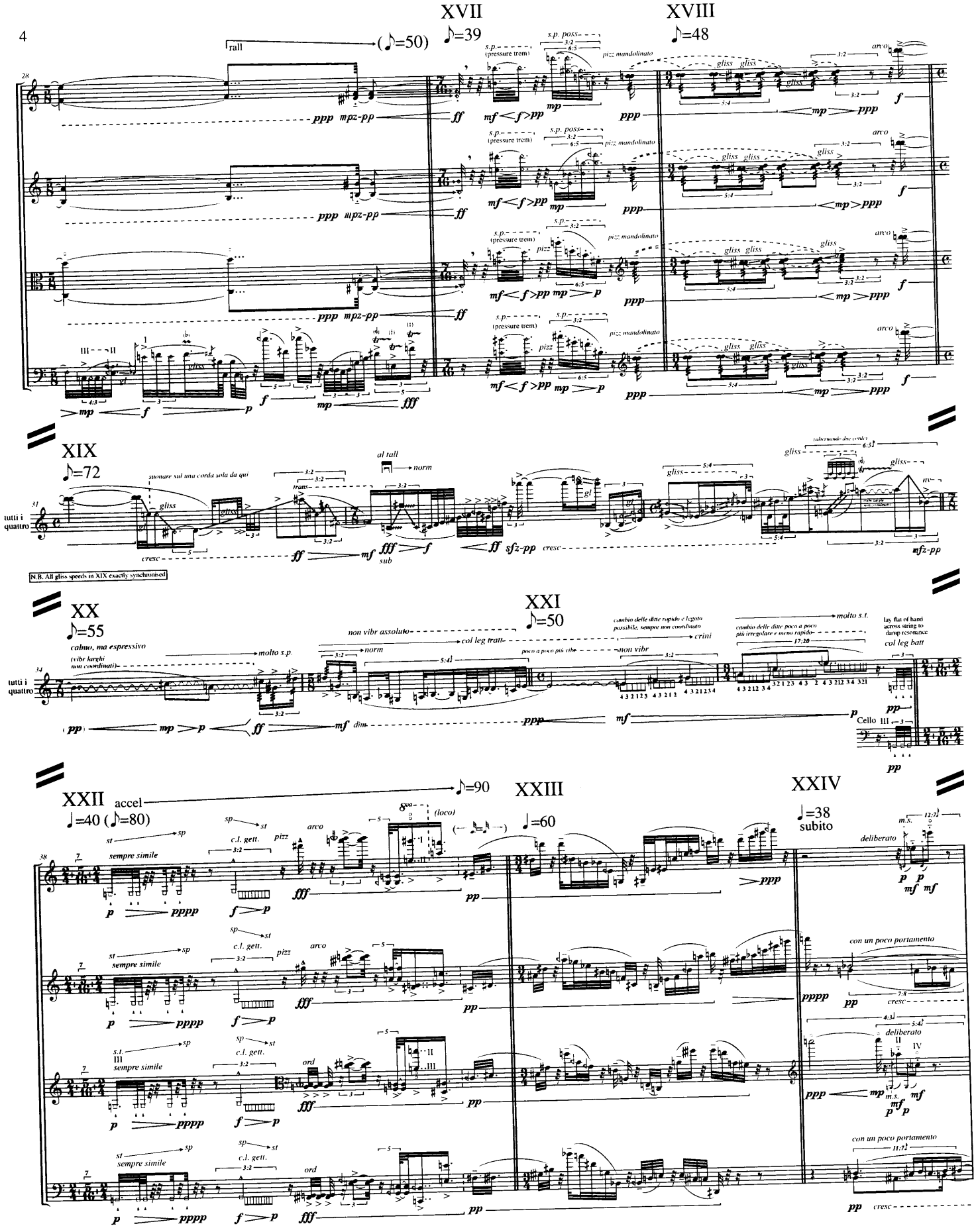
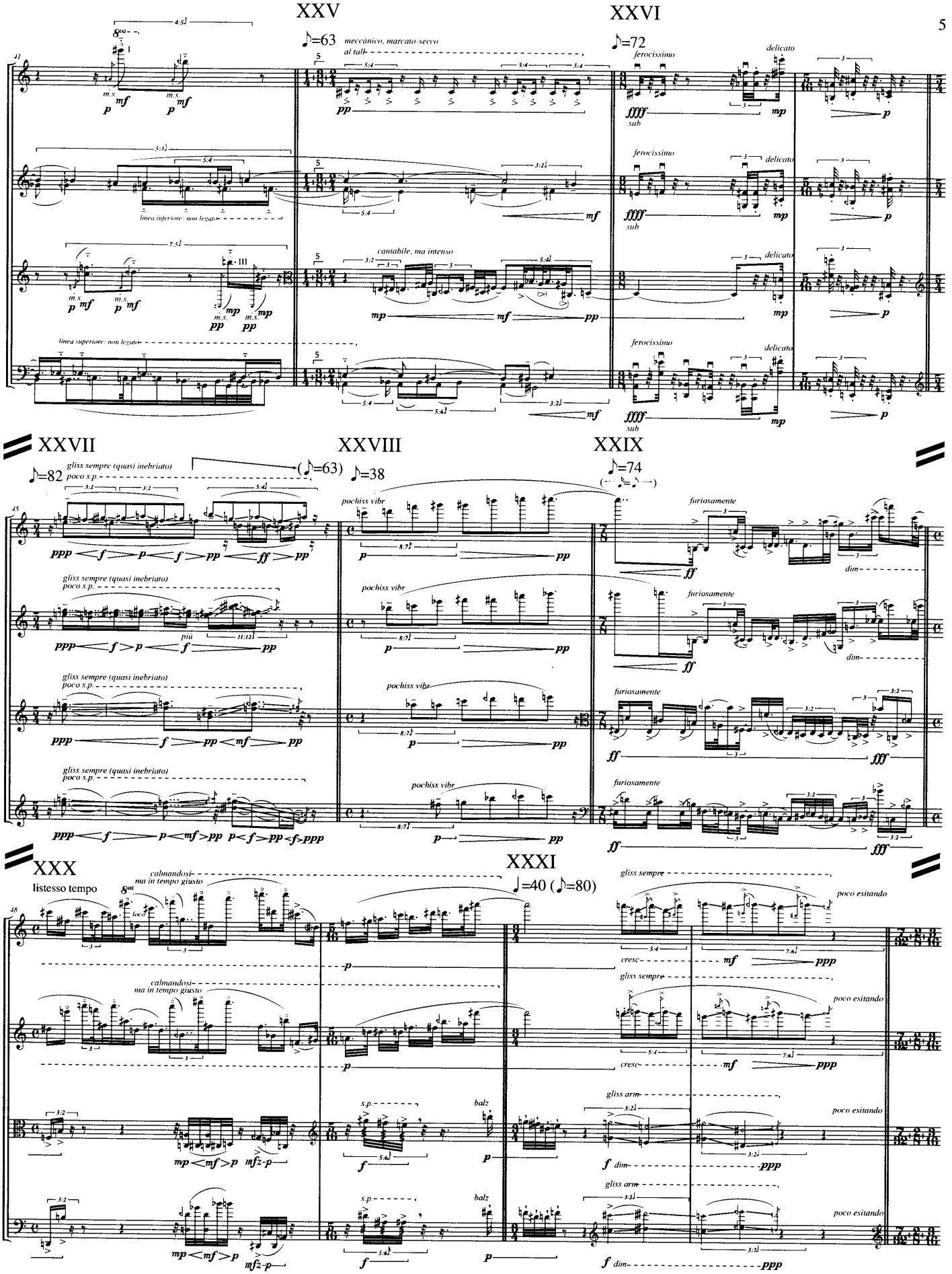
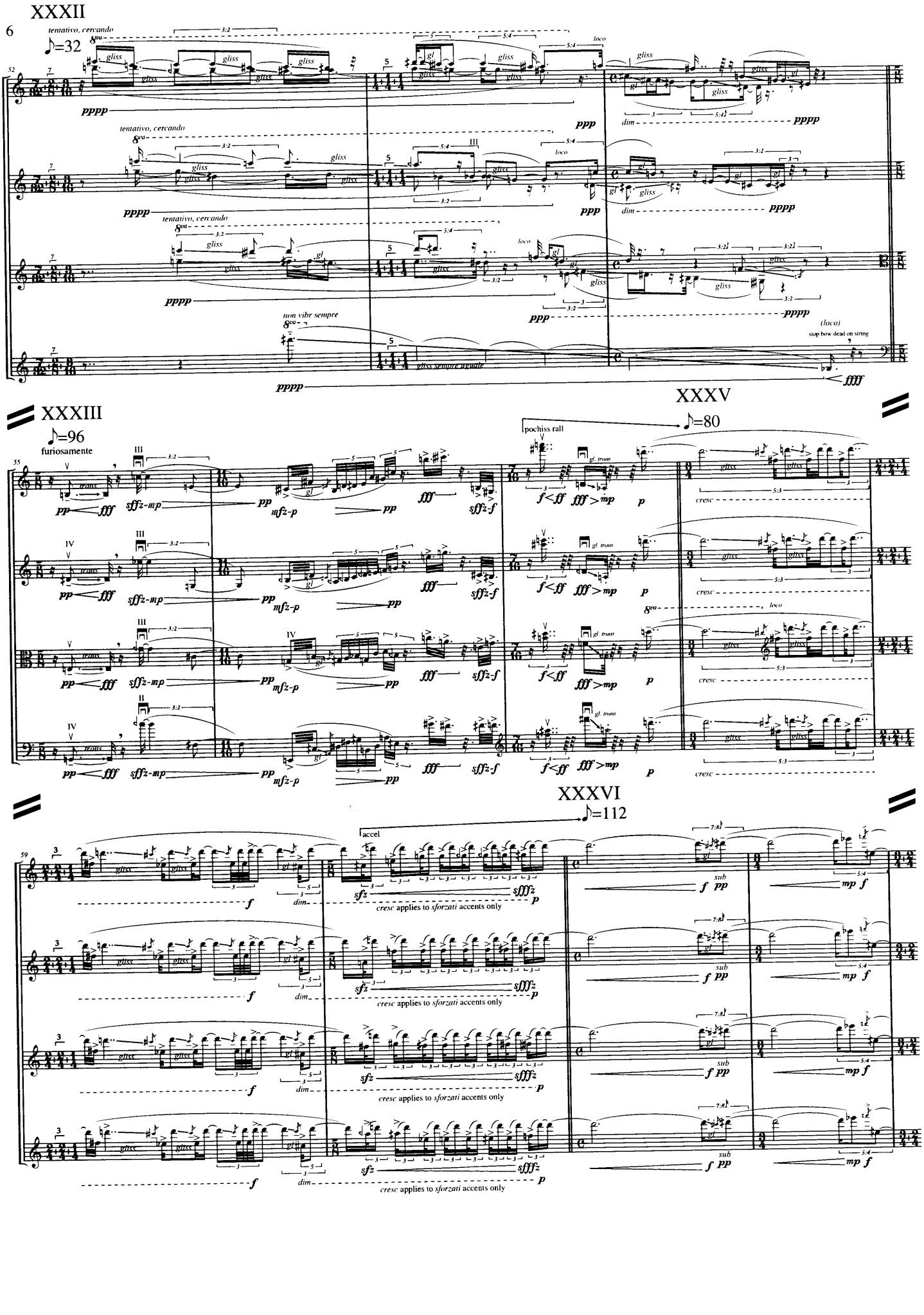
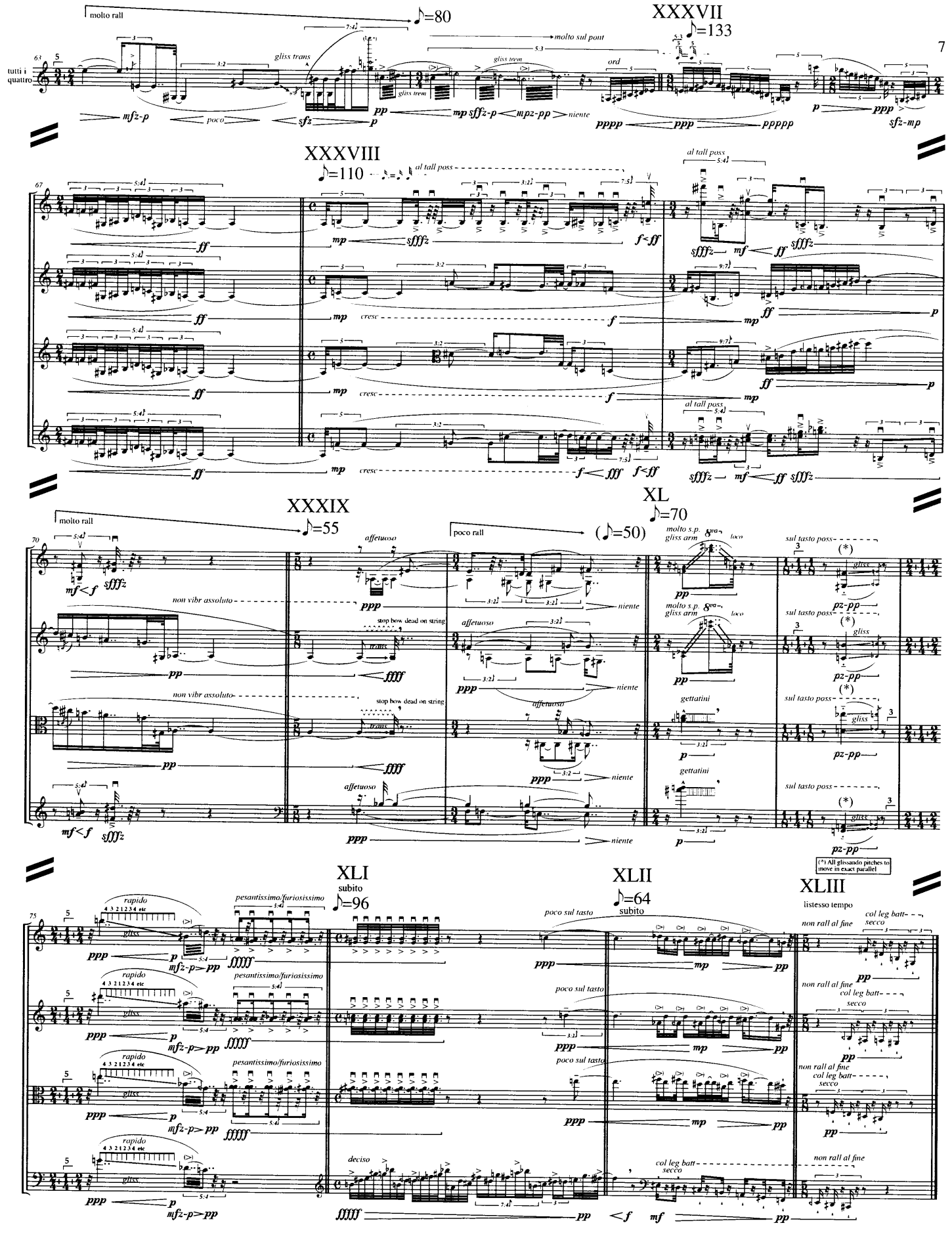

V
♪=64
esitando
non vibr
vibr norm
VI
♪=70
VII
♪=58
alla punta
II & III
alla punta
trem rapido poss
poco s.p.
II & III
gl. trans.
molto s.p.
ord
gliss
VIII
♪=50
furioso, poi
più legato
gett-
gettatini
sul tasto poss
legato assai
molto s.p.
pos. ord
IX
♪=70
gl. trans.
pizz


X
♪=32
XI
♪=58
poco rall
♪=50
XII
con brio
XIII
♪=39
quasi bagpipes molto omogeneo
lusingendo
XIV
♪=55
XV
♪=48
sereno ma pensieroso
non vibr
XVI
♪=55
quasi in fretta
gettato, poi sostenuto
(loco)
sub
miente


XVII
♪=39
XVIII
♪=48
rall
(♪=50)
XIX
♪=72
N.B. All gliss speeds in XIX exactly synchronised
XX
♪=55
calmo, ma espressivo
XXI
♪=50
XXII
accel
♩=40 (♪=80)
♪=90
XXIII
♩=60
XXIV
♩=38
subito
tutti i quattro
Cello III


XXV
XXVI
XXVII
XXVIII
XXIX
XXX
XXXI
♪=63
meccànico, marcato-secco
al tall
♪=72
ferocissimo
delicato
cantabile, ma intenso
linea inferiore: non legato
linea superiore: non legato
♪=82
gliss sempre (quasi inebriato)
poco s.p.
(♪=63)
♪=38
pochiss vibr
♪=74
furiosamente
dim
listesso tempo
calmandosi-
ma in tempo giusto
♩=40 (♪=80)
gliss sempre
poco esitando
gliss arm
s.p.
balz


XXXII
tentativo, cercando
♪=32
XXXIII
♪=96
furiosamente
XXXV
pochiss rall
♪=80
XXXVI
♪=112
accel
cresc applies to sforzati accents only


molto rall
♪=80
XXXVII
♪=133
tutti i quattro
gliss trans
molto sul pont
gliss trem
ord
XXXVIII
♪=110
al tall poss
cresc
XXXIX
♪=55
poco rall
(♪=50)
affetuoso
non vibr assoluto
stop bow dead on string
trans
XL
♪=70
molto s.p. gliss arm
loco
sul tasto poss
gettatini
XLI
subito
♪=96
rapido
pesantissimo/furiosissimo
XLII
♪=64
subito
poco sul tasto
deciso
col leg batt- secco
XLIII
listesso tempo
non rall al fine
(*) All glissando pitches to move in exact parallel