



No. 7420

FERNEYHOUGH

ON STELLAR MAGNITUDES

Mezzo-soprano and Five Instruments

Score

BRIAN FERNEYHOUGH

ON STELLAR MAGNITUDES

MEZZO-SOPRANO AND FIVE INSTRUMENTS

EDITION PETERS

LONDON

Frankfurt

New York

Preview File Only

INSTRUMENTATION

Mezzo-soprano

Flute (piccolo)

Clarinet in B \flat (bass clarinet)

Pianoforte

Violin

Violoncello

All instruments are notated in C

On Stellar Magnitudes was commissioned by the Fondation Royaumont ('Voix Nouvelles') for Katherine Giesinski and the Ensemble Contrechamps of Geneva. The first performance, conducted by Zsolt Nagy, was given on 3rd September 1994 at Royaumont, near Paris.

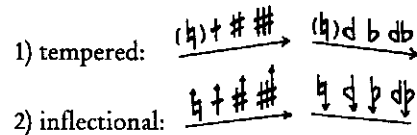
The score is a facsimile reproduction of the composer's manuscript

Duration: ca 11 minutes

PERFORMANCE NOTES


Microtones

Two different notations for microtones are used in this work; the first for tempered quarter-tones, which should normally be produced using special fingerings, and the second for 'inflectional' microtones:





The arrow-head attached to each inflectional accidental indicates the direction of deviation.

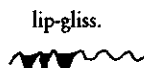
Flute


 Lip-pizzicato or similar articulation produced with an exaggerated tongue action.


 As above, but with subsequent prolongation of attack by normal breath action.


 Key-click. A sharp, percussive key action. Choose fingering which produces the most resonance.

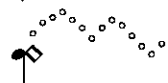
 Combination of key click with a 'pizzicato' action produced bilabially (i.e. sharply percussive 'p' action of both lips with no succeeding breath).

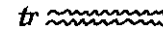
 lip-gliss. Irregularly fluctuating glissando produced by embouchure change.

 Gradual transition from one form of articulation to another.

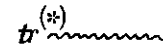
 Breathy, diffuse sound production (pitch scarcely audible).

 Slightly breathy timbre, but with clearly-recognisable pitch component.

 Indicated pitch mixed with audible whistle tone sweeps.

 *tr*

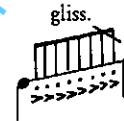
In double trills, the trill notes in brackets should alternate irregularly around the main note, creating the effect of a cloud of pitches from which the main note emerges as the most prominent. Always play these trills as fast as possible, making sure that no repetitive patterns are audible.

 *tr*^(*)

Trill with trill-note on or very near pitch of main note (less than a quarter-tone away).

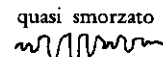


Modifications of timbre on a single pitch are indicated by numbers in circles. ① always indicates the conventional fingering and higher numbers indicate fingerings producing increasingly distorted timbres (the higher the number, the more distorted the sound). The sound should be continuous; do not re-tongue.



Succession of sharp attacks (as fast as possible) moving smoothly between indicated pitches. This glissando action may be executed with the embouchure or fingering changes as appropriate.

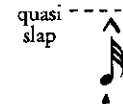
Clarinet

 quasi smorzato

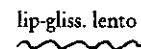
A fluctuating change of pressure by the jaw producing the effect of internal pulsations in a held tone.

 slap

Tongue-slap. Exaggerated explosive attack.

 quasi slap

'Quasi slap': an extremely abrupt and noisy attack, stopping short, however, of a full 'slap' articulation. More audible pitch component.

 lip-gliss. lento


'Lip-glissando lento': slow and irregular deviations from indicated pitch by means of embouchure modification.

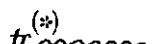



'Lip-glissando possibile': embouchure glissando descending as far as possible while maintaining fingering of the initial pitch.




Microtones (bars 85-90): all microtonal fluctuations are to be produced by appropriate changes of fingering, not embouchure.

 In double 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 with trill-note on or very near pitch of main note (less than a quarter-tone away).

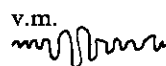
 Bars 149-151. Extremely marcato attack (quasi tongue-slap) followed by a breathy and diffuse tone of short duration.

 Breathy, diffuse sound production (pitch scarcely audible).


Violin and Violoncello


Natural harmonics are invariably indicated at pitch, while artificial harmonics are notated according to finger position.

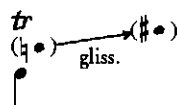
 Gradual transition between indicated modes of sound production.

 *Vibrato molto*. Exaggerated vibrato, changing in width and speed according to graphic indication.

n.v. *Non vibrato*.

 Some glissando actions require a progressive transition between 'normal' finger pressure and 'natural harmonic' finger pressure. The result should be a move from predominantly pure glissando to pure natural harmonic sweeps. The effect may be supported by a slight accompanying increase in *sul ponticello* position.

 Glissando as far and as rapidly as possible.

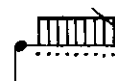
 Glissando of trill tone while maintaining the main pitch.

s.p. *Sul ponticello*. Distance from bridge to vary according to context.

c.l. tratt. *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).

$\frac{1}{2}$ *c.l. tratt.* $\frac{1}{2}$ *col legno tratto*: turn the bow on its side in order to use the wood and hairs simultaneously and equally.

c.l. batt. *Col legno battuto*.



Balzato: thrown bow, with as many rebounds as the indicated duration of the initial pitch permits.

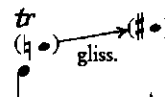
Voice



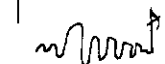
Descending glissando as far as possible within the indicated duration. The same applies to the articulated glissando action in bar 52.



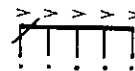
Internally articulated (pulsed) glissando, coinciding rhythmically with flute at bar 63.



Glissando of trill tone while maintaining the main pitch.



Exaggerated vibrato.



Spoken decisively, staccato, as low in register as practicable.



The grace notes are of no precise pitch: articulate as many as possible in the time- and pitch-space available.

In keeping with its mercurial character, the vocal part should be interpreted as a sequence of miniature operatic scenes (although every effort should be made to avoid exaggerated or parodistic comportment). Changes of mood and texture should be instantaneous, with no perceptible transition. Part of the drama of the work depends on the unstable and mutable relationship gradually established between the vocal materials and the initially more 'objective' instrumental discourse. Fundamental ambiguity and momentary, seemingly arbitrary interaction are thus of the essence, and should on no account be glossed over in the interests of a superficially more seamless dramatic flow.

On Stellar Magnitudes

To the members of Ensemble Contrechamps

Brian Ferneyhough

(1994)

tense and uneasy, as if trying to make sense out of chaos

The score consists of four staves of Pfte. (Percussion) music. The first staff begins with a tempo marking of 56 and includes performance instructions such as 'tense and uneasy, as if trying to make sense out of chaos'. The notation is highly complex, featuring numerous accidentals, dynamic markings (e.g., *ff*, *mf*, *pp*, *sfz*, *ppp*), and performance directions like *loco*, *legato*, *marc.*, *delicato*, and *sempre*. The score is divided into measures with various time signatures and includes a large 'PREVIEW FILE ONLY' watermark.

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The musical score is arranged in six systems, each representing a different instrument or voice part. The top system is for Flute, followed by Clarinet (Clar.), Violin, Cello, Mezzo (Mezzo-soprano), and Pftte. (Piano). The score is written in 3/2 time and includes various musical notations such as notes, rests, slurs, and dynamics. The lyrics for the Mezzo part are: "Al- de - i - ba - ran - Bel - la - trix Cap - pet - la De". Performance instructions for the Mezzo part include "impassive", "with passion", "graceful", "distract-edly", and "gliss sempre". The Piano part includes instructions like "poco", "marc. in PA", and "gliss". Dynamics such as *dim*, *mf*, *p*, *mp*, *ff*, *pp*, and *ppp* are used throughout the score. A large diagonal watermark "Preview File Only" is visible across the center of the page.

