



No. 7364

FERNEYHOUGH

TERRAIN

Solo Violin and Chamber Ensemble

Score

Preview File Only

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TERRAIN

SOLO VIOLIN AND CHAMBER ENSEMBLE

EDITION PETERS

LONDON

Frankfurt

New York

INSTRUMENTATION

Solo violin

Flute (piccolo)

Oboe (cor anglais)

Clarinet in B \flat (bass clarinet)

Bassoon

Horn

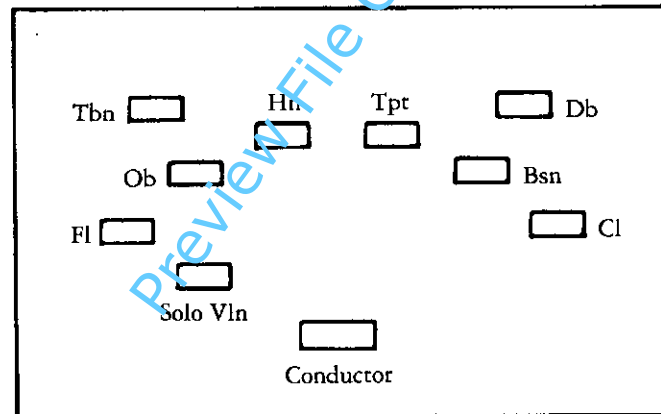
Trumpet (+ harmon,
cartone & metal mutes)

Trombone (+ harmon,
cartone & cup mutes)

Double bass

All instruments are notated in C

Ensemble layout



Terrain was commissioned by *Ars Musica*, Brussels with funds provided by the Gulbenkian Foundation, Lisbon. The first performance was given by Irvine Arditti (violin) and the Asko Ensemble, conducted by Jonathan Nott, on 22 April 1992 in the Concertgebouw, Amsterdam

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

PERFORMANCE NOTES

Microtones

♯ = a quarter-tone sharp

♭ = a quarter-tone flat

♯♯ = three quarter-tones sharp

♭♭ = three quarter-tones flat

Solo violin

From bars 1-37 the solo part is notated on two staves, often with mutually incompatible rhythms and articulations. Wherever horizontal lines are drawn from a notehead on one staff to a subsequent notehead on the other, the first note is to be played until the beginning of the second is indicated, at which point the latter interrupts the former. Thus, only one line of material (albeit spread between two rhythmic systems) is played. Where such horizontal lines are not present (e.g. bar 29), the music of the two staves is played simultaneously as conventional double stopping.

Glissandi are frequently accompanied by gradual transmissions between 'normal' finger pressure and 'natural harmonic' finger pressure. The final, fingered pitches of such actions are indicated by grace notes with 'harmonic' noteheads. By gradually reducing the finger pressure throughout the length of a *glissando*, natural harmonics will come to replace the written pitches. On occasions, the reverse action, moving from 'harmonic' to 'normal' pressure, is required. Between bars 51 and 57 both actions are carried out simultaneously; during each double-stopped *glissando*, one finger relaxes the pressure while the other increases it. During some *glissandi*, articulation by means of accented bowing changes is indicated by noteheadless stems attached directly to the *glissando* line (see bars 58-65). A similar series of bowing accents is required in bar 106 where the septuplet is articulated within the context of the cross-string *tremolo*.

In bars 185-192 the fingerings for natural harmonics (diamond-shaped noteheads) are to be employed, even when no specific natural harmonic is

associated with a given finger/string combination. A bow position somewhat closer to the bridge than customary will aid the production of higher partials in such cases.

With the exception of the above-mentioned passage, the performer should feel free to modify the given instructions for artificial harmonics provided the absolute pitches produced remain the same.

Trills, mordents and inverted mordents are usually accompanied by a small notehead in parenthesis indicating the secondary pitch. *Tremoli* are to be played *senza misura*, as fast as possible.

Amplification. In certain acoustics it may be considered useful to slightly amplify the soloist. (The employment of a cordless contact-microphone has proved satisfactory.) This enhancement should never be so marked as to noticeably alter the natural timbre of the instrument.

Wind instruments

Microtones are generally to be executed by means of appropriate fingerings; only seldom (usually in the context of *glissandi*) should they be produced by modifying the embouchure.

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) (see oboe, clarinet and bassoon, bars 61-66).

Double trills are sometimes called for, particularly on the piccolo. The main pitch should be alternated, as fast as possible, with irregular iterations of both secondary pitches. On occasions, trill keys are indicated rather than pitches (e.g. piccolo, bar 37).

Flute: bars 185-192. ① indicates an attack without the tongue. A diamond notehead followed by an arrow stands for a breathy sonority (pitch scarcely audible) gradually changing (in the precise rhythmic value specified) into a clear pitch with a normal timbre.

Clarinet: bars 185-192. The microtonal trills were selected with a view to the relative ease of their execution; usually only a single finger need be moved.

Bassoon: bars 150-151. The rectangular black noteheads numbered 1, 2 and 3 indicate three clearly contrasted multiphonics. Since instruments differ, the precise choice of multiphonic is left to the performer.

Trumpet and trombone. The selection of appropriate mutes is of great importance, particularly in extremely quiet passages. Different acoustics may call for a variety of solutions. In extreme cases, a practice mute may be employed, as long as pitch and the flexibility of dynamics are not sacrificed.

Double Bass

Glissandi are frequently accompanied by gradual transitions between 'normal' finger pressure and 'natural harmonic' finger pressure. The final, fingered pitches of such actions are indicated by grace notes with harmonic noteheads. By gradually reducing the finger pressure throughout the length of a *glissando*, natural harmonics will come to replace the written pitches. The natural harmonics are more easily produced by moving the bow closer to the bridge. On occasions, the reverse action, moving from 'harmonic' to 'normal' pressure, is required. Where the pitch of a natural harmonic at the end of a *glissando* is not specified, reach as high as possible in the given time and on the available string.

Many of the more complex actions (e.g. bar 143 *et seq.*) are to be played across several strings so that left-hand movement is minimised. This is especially important for the correct execution of *pizzicato* passages which should be approached with a 'jazz bass' technique in mind.

General remarks

From bar 30 to bar 78 of the score, the standard ordering of instruments has been modified in order to reflect the constantly changing stratification of instrumental combinations. In particular it should be noted that 1) piccolo and double bass, 2) horn and trumpet, and 3) clarinet and bassoon, are successively coupled into texturally distinct duos which, as soon as they are established, are placed nearer the head of the page. Where instruments do not participate in such groupings their change of status is reflected by their being relocated lower in the stave layout. From bar 79 to the end the conventional layout remains constant.

All tempi relationships should be scrupulously observed, particularly where tempo undergoes constant modification, as in bars 119-128. A change in any one tempo should thus lead to the adoption of corresponding proportional changes to all tempi throughout the work.

Brian Ferneyhough

Duration ca 13½ minutes

