

BRIAN FERNEYHOUGH

STRING TRIO

Score

EIGENTUM DES VERLEGERS · ALLE RECHTE VORBEHALTEN

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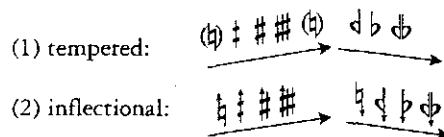
EDITION PETERS

LONDON · FRANKFURT/M. · LEIPZIG · NEW YORK

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:

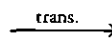


The arrow-head attached to each inflectional accidental indicates the direction of deviation.

Accidentals apply for the duration of a bar in the usual manner and are repeated only for notes of a different octave.

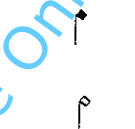
Strings

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

	Gradual transition between indicated modes of sound production.
n.v.	<i>Non vibrato.</i>
v.m.	<i>Vibrato molto.</i>
s.p.	<i>Sul ponticello.</i> Distance from bridge to vary according to context.
s.t.	<i>Sul tasto.</i>
c.l. tratt.	<i>Col legno tratto:</i> draw the wood across the strings, holding the bow at an angle which allow a small proportion of bow hair to remain in contact with the string (this is especially important when playing in upper registers).
mezzo c.l. tratt.	<i>Mezzo col legno tratto:</i> turn the bow on its side in order to use the wood and hairs simultaneously and equally.
gett.	<i>Gettato:</i> bounce the bow on the string (single bows) as fast as possible, while the left hand fingers the main notes as indicated.
c.l. batt.	<i>Col legno battuto.</i>
balz.	<i>Balzato:</i> thrown bow.

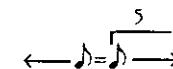


gliss. trans.



mp 

(*) bar 196
Cello



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 example the trill is from B \flat to C \sharp .

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

Glissando as far as possible within the indicated duration.

'Half-harmonic' left hand finger pressure.

'Natural harmonic' left hand finger pressure.

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

Maintain the dynamic level without fluctuation for the duration of the horizontal line.

This tritone artificial harmonic is extremely diffuse and unstable. It will sound much like an indistinct whisper.

Tempo

Although most tempi changes are specified in terms of metronome markings, sometimes (usually short-lived) changes are indicated as shown. The example specifies the new beat as having the duration of four-fifths of the previous beat.

The String Trio, composed in 1995, was commissioned by the Festival d'Automne à Paris. The first performance was given by the Trio Contrechamps in Geneva on 22 November 1995.

Duration: ca 23 minutes

Vln 15 $\text{♩} = 47.5$ *calmo, lontano* *pochiss. vibr.* *gliss.* *pp* *p* *ppp* *p* *ppp* *p* *pppp* *con slancio* *gliss. trans.* *f* *p* *mf* *ppp* $\text{♩} = 42.75$ *esaurandosi*

Vc *molto instabile, ansioso* *arp.* *mp* *pizz.* *V.M. arco* *arp.* *III* *IV* *mp* *ff* *f* *mf* *N.V. assoluto* *c.l.b.* *pizz.* *arco* *III* *p* *mp* *p* *5:4* *mf* *fpp* *galante* *s.p.* *Vord.* *gliss. trans.* *gliss.* *13:10* *at vall.* *V.M. grating* *fff*

Vln 18 $\text{♩} = 52.25$ *rall.* $\text{♩} = 42.75$ *subito più mosso* *agevole* *ff* *f* *mp* *f* *p* *ff* *mp* *p* *13:11* *fff* *sfz*

Vla *deliberato* *ff* *sub. mf* *f* *sfz p* *mp* *f* *sub. mf*

Vc *intenso poss.* *5:3* *al rall.* *sfz* *mp* *ppp* *7:6* *alla punta* *trem.* *gliss.* *tenero* *7:4* *sul tast. pass. mezzo c.l.t.* *ffspr.* *III* *N.V.* *8:7* *V.M.* *13:12* *p* *fff* *mf* *poco* *p* *N.V. assoluto*

Preview File Only

Vln 20

Vla

Vc

Violin (Vln): Measures 20-21. Dynamics include sfz, fff, mf, sfz mp, mf, ff, p, sub. ff. Performance markings include risoluto, tremolo, s.p., ord., pesante, gliss., and IV. Fingerings and bowings are indicated with numbers and arrows.

Viola (Vla): Measures 20-21. Dynamics include fff, f, mp, ff, sfz, p, sfz, mp, ff. Performance markings include gliss. trem., gliss., molto marc., and gliss. trans. Fingerings and bowings are indicated.

Violoncello (Vc): Measures 20-21. Dynamics include fff, mp, fff, mf, f, fff, mf, p cresc., ben. f, mp, mf, sfmp, p, ff, mp, f. Performance markings include arco, pizz., spicc., molto marc., gliss., and h. Fingerings and bowings are indicated.

Vln 22

Vla

Vc

Violin (Vln): Measures 22-23. Dynamics include sub. mp, p cresc., f dim., mp, fff, mp. Performance markings include tenero, poco esitando, N.V. assoluto, and gliss. Tempo marking is $\text{♩} = 47.5$. Fingerings and bowings are indicated.

Viola (Vla): Measures 22-23. Dynamics include fff, sub. mp, mf, p, p, f, mp, sub., mf, ff, mp, p, p, mp, sub., p. Performance markings include tenero, 8va loco, tremolo, gliss., poco s. tast., and gliss. Fingerings and bowings are indicated.

Violoncello (Vc): Measures 22-23. Dynamics include (f), mp, f, mf, marc. in mp, p, f, p, fff sub., f, p. Performance markings include N.V., V.M., pizz., arco, and poco s. tast. Fingerings and bowings are indicated.