

EDITION PETERS

No. 7229

# FERNEYHOUGH

SECOND STRING QUARTET

Score

## Performance Notes

### Tempo

Tempi are to be understood as ideal values and may thus in practice be treated flexibly. It is important that a basic tempo be chosen which allows all detail working to be fully audible. Tempi relationships, on the other hand, are absolute. A modification of one or other tempo implies a corresponding change of all others.

### Notation

+ - one quarter-tone higher      d - one quarter-tone lower

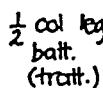
# - three-quarters higher      db - three-quarters lower

V.M. - Vibrato Molto (rapid, not necessarily much wider than normal)

N.V. - Non Vibrato (assoluto!)

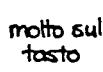
 - increase degree of vibrato (both speed and width)

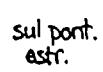
 transit. - gradual transition between one state and another

 col leg.  
batt.  
(tratt.) - turn bow so that string is set in motion partly by hairs,  
partly by wood of bow

col leg.  
tratt. - a very small proportion of hair should be retained by all  
"col legno trattuto" actions, especially in upper register

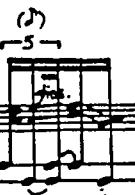
 gett. - "Gettato": bounce bow on string (single bow action) whilst  
executing a glissando in left hand

 molto sul  
tasto - bow or pluck as near the fingers of the left hand as seems  
practical

 sul pont.  
estr. - bow as near to the bridge as practical (occasional  
distortion allowable) without, however, touching it

 trill - unless otherwise indicated all trills to be executed as  
rapidly and regularly as possible (approaching a constant  
"legato" effect)

 - Where a dynamic indication appears in a box, the passage so  
designated should be performed with the technique appropriate  
to that dynamic (violence of movement, speed of bow change  
etc.) whilst producing an actual volume corresponding to the  
"normal" dynamic markings in the usual place in the text.

 - execute a continuous "glissando" between the pitches given  
in left hand whilst alternating in right hand between the  
strings as specified on the separate lines appended below  
the stave. The string(s) involved in each case are indicated  
by the appropriate letter.

Duration: approx. 11 minutes

# String Quartet NO.2

Brian Ferneyhough



rall. sempre

35

*N.V.* 7  
non cresc.  
marc. in pp  
al tall.  
vibr. ord.  
sul tasto (I) 10  
ord. 10  
Sf in p  
sim. sim. sim. sim.  
sul pont. estr. sul pont. estr.  
gliss. spicc.  
tasto estr.  
Vln I  
Vln II  
Vla

*N.V.*  
marc. in p  
al tall.  
gliss.  
fff  
ppp pp pp p pp  
sub. 3  
quasi  
p p sub. lusingendo  
p ppp mp (I)  
pp  
ppp  
Vln I  
Vln II  
Vla

*N.V.*  
marc. in p  
al tall.  
Sffz-mp  
pp  
Sf in mp  
Sf in p  
pp  
alla punta  
mf  
p  
col leg. batt.  
ppp

→ *J.56 flessibile*

39

*t col leg. tratt.*  
*modo ord.*  
trem. rapido (I) poss. 3 2  
sul pont. ord. >  
gloss.  
marc. in pp  
sul pont. (I) poss.  
ord. Sffz  
p  
N.V. ombroso  
gloss. sempre  
Sffz f ppp (mf)  
*t col leg. tratt.*  
*modo ord.*  
marc. in pp  
sul pont. poss.  
ord. >  
N.V. ombroso  
gloss. sempre  
Sffz non cresc.  
sempre ff  
gloss. sempre  
non cresc.  
sub. trem. Sf p ppp (mf)

rall.

**Measure 42:**  $\text{♩} = 82$   
**Vln I:** sub. (I) 3  
**Vln II:** mf (I) 5:4  
**Vla:** mf (I) 5:4  
**Cello:** poco sul tasto  
  
**Measure 56:**  $\text{♩} = 56$   
**Vln I:** (I) 3  
**Vln II:** marc. in pp (I) 5:4  
**Vla:** p (I) 5:4  
**Cello:** (I) 5:4  
  
**Measure 57:**  $\text{♩} = 56$   
**Vln I:** (I) 3  
**Vln II:** sul pont. (I) 5:2  
**Vla:** (I) 5:2  
**Cello:** (I) 5:2  
  
**Measure 58:**  $\text{♩} = 56$   
**Vln I:** (I) 3  
**Vln II:** (I) 5:2  
**Vla:** (I) 5:2  
**Cello:** (I) 5:2  
  
**Measure 59:**  $\text{♩} = 56$   
**Vln I:** (I) 3  
**Vln II:** (I) 5:2  
**Vla:** (I) 5:2  
**Cello:** (I) 5:2  
  
**Measure 60:**  $\text{♩} = 56$   
**Vln I:** (I) 3  
**Vln II:** (I) 5:2  
**Vla:** (I) 5:2  
**Cello:** (I) 5:2  
  
**Measure 61:**  $\text{♩} = 56$   
**Vln I:** (I) 3  
**Vln II:** (I) 5:2  
**Vla:** (I) 5:2  
**Cello:** (I) 5:2  
  
**Measure 62:**  $\text{♩} = 56$   
**Vln I:** (I) 3  
**Vln II:** (I) 5:2  
**Vla:** (I) 5:2  
**Cello:** (I) 5:2  
  
**Measure 63:**  $\text{♩} = 56$   
**Vln I:** (I) 3  
**Vln II:** (I) 5:2  
**Vla:** (I) 5:2  
**Cello:** (I) 5:2  
  
**Measure 64:**  $\text{♩} = 56$   
**Vln I:** (I) 3  
**Vln II:** (I) 5:2  
**Vla:** (I) 5:2  
**Cello:** (I) 5:2

(3) increase volume of  
accents whilst decreasing  
that of following note.

44 ombroso

Vln I  
*p* pochiss.  
*giusto* > (sul D+A) vibr. N.V. ten.

Vln II  
*giusto* N.V. sub. (G+B) vibr. ten.

Vla  
*giusto* N.V. gliss. vibr. N.V. vibr. ten.

Cello  
*giusto* N.V. gliss. vibr. N.V. vibr. ten.

Musical score for orchestra, page 58, measures 1-4. The score includes parts for Vln I, Vln II, Vla, and Cello. The notation is dense with sixteenth-note patterns and various dynamics like ff, fff, ffz-ff, and mf. Measure 1 starts with ff for Vln I and Vln II. Measure 2 shows ff for Vln I and ff for Vln II. Measure 3 features ff for Vln I and ffz-ff for Vln II. Measure 4 concludes with ff for Vln I and ff for Vln II.

Musical score for orchestra, page 61, measures 61-62. The score includes parts for Vln I, Vln II, Vla, and Cello. Measure 61 starts with *mf* for Vln I, followed by *f*, *fff*, and *f*. Measure 62 begins with *ff*, *mp*, *sffz-f*, *mf*, *sffz-f*, *ff*, *mf*, *ff*, *dim.*, *sempre*, *cresc.*, *sempre*, *ff*, *fff*, *f*, and *sffz-mf*.

Musical score for orchestra, page 64, showing parts for Vln I, Vln II, Vla, and cellos. The score includes dynamic markings like ff, fff, sffz, and mf, and performance instructions like 'f sempre' and 'dim.'. Measures show complex rhythmic patterns with grace notes and slurs.







## A Tempo

**A Tempo**

88

Vln I

Vln II

Vla

Cello

poco tenuto

pp p pp ff  
sffz pp sul (p) pizz.  
sffz f pp sul (p) arco  
ff mf mp ff pp  
pp  
sffzp f pp  
sfffz f pp  
mp ff pp  
pp  
allegro N.Y.  
soprano mart. v.m.  
gliss. gliss. gliss.  
rapido pass.  
(pp)  
sfzmf p mp pp sfzpp  
fff ppp p (mf)  
pp  
sffffp mf p f pp sfzpp  
pp  
glic. glic. glic.  
rapido pass. p (mf)

poco più lento (e)

(b) 

M110 est. "p - mp" A 100.  
 (p. 44)

92 (tr) 5.4 broo  
 sul ponte  
 spicc.

Vln I  
 (tr) 5.4 broo  
 sul ponte  
 spicc.

Vln II  
 (tr) 5.4 broo  
 sul ponte  
 spicc.

ord. ppp - pp pp - p - ppp Sf in D. in Sf in mf (pp)  
 (tr) 5.4 broo  
 sul ponte  
 spicc.

ord. pp - p - pp pp - mp mp - pp ppp  
 (tr) 5.4 broo  
 sul ponte  
 spicc.

/la  
 (tr) 5.4 broo  
 sul ponte  
 spicc.

Cello  
 (tr) 5.4 broo  
 sul ponte  
 spicc.

p  
 (tr) 5.4 broo  
 sul ponte  
 spicc.



.30 deliberatissimo  
ca.

subito (\*) vacillando

105

Vln I pesante sfz sfz sfz-mp p mf sfz p marc. in p pp p pp mp p (mp)

Vln II pesante sfz sfz p sfz sfzpp > sfz sfzp marc. in mp pp p (pp) mp

Vla pesante sfz-p mp sfz sfzpp p pp p pp marc. in mp (pp)

Cello sfz-p mp sfz sfzpp p pp poco sfz p marc. in mp pp f

(\*) with no real sense of transition.

107

Vln I mp mfz p f mp mfz p pizz arco poco ff sfz in mf mp (mf) molto

Vln II quasi ff mf sfz-f mp poco pp marc. in p mp f ff

Vla modo ord. quasi ff mf

Cello modo ord. poco bruto ff mp Sf inf (p) mp marc. in ff mp p

Vln I fff sul pont. al tall. pesante fff mf mod. ord. > 5 sub. col leg. batt. ffff mp mt

Vln II sul pont. trem. gliss. sfz-p f mf molto ffff pesante mp (mf)

Vla col leg. batt. ffff

Cello ord. in p dpp col leg. batt. ffff sul pont. al tall. col leg. trill. (mf) pizz. D molto ffff pesante p mp mtz mp (mf)

112

Vln I  
Vln II  
Vla  
Cello

113

Vln I  
Vln II  
Vla  
Cello

114

Vln I  
Vln II  
Vla  
Cello

115

Vln I  
Vln II  
Vla  
Cello

116

Vln I  
Vln II  
Vla  
Cello

117

Vln I  
Vln II  
Vla  
Cello



Tempo giusto

$\text{B} = 63$

non rall.

$\text{B} = 56$  più sereno

( $\text{B}$ ) rapidissimo

Vln I

Vln II

Vla

Cello

rall. sempre

$\text{B} = 44$

Vln I

Vln II

Vla

Cello

Violente (con petulanza)

$\text{B} = 44$

selvatico

$\text{B} = 70$

rall. sempre (poco a poco calmandosi)

$\text{B} = 56$

Vln I

Vln II

Vla

Cello



sub.

♩.44

pizz.

sul G. (1)

deliberato 3

v.m. ^ ^ ^ ^ ^

arco

detaché

v v v

(1)

ben marc.

pizz.

gliss.

gliss.

(1)

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5

3

5



(rall. sempre)

158

(rall. sempre)  $\xrightarrow{P=30}$

161

N.B. From bar 156 onward begin all lower-string double-stop glissandi "sul tasto"; thereafter make a continuous transition to "col leg. tratt." whilst remaining "sul tasto" so that "pure" wood (no hairs!) is reached as the moment this type of material ceases.

All glissandi in harmonics to be played towards the tip of the bow, moving ad libitum between normal bow position and various degrees of "sul pont." Finish so that "sul pont. estremo" is reached exactly synchronous with end of last bar.

Steinens tadt/ W yhlen  
1979/80