

BRIAN FERNEYHOUGH

INCIPITS

Solo Viola, Percussion
and Six Instruments

Score

EIGENTUM DES VERLEGERS · ALLE RECHTE VORBEHALTEN

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EDITION PETERS

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INSTRUMENTATION

Solo Viola

Obligato Percussion (1 player)

Piccolo (doubling bass flute)

Clarinet in E \flat (doubling bass clarinet)

2 Violins

Violoncello

Double Bass

All instruments are notated in C

Percussion

3 tamburins

2 sandblocks*; small, large

3 woodblocks;
small, medium, large

Rainstick**

3 rototoms (or low bongos)

Marimba (4 Octaves)

* It is essential to contrast degrees of granularity and brightness in the type of sandpaper employed. In general, light, smooth sandpaper grades are preferable, given the often low dynamic levels specified.

As the sandblocks are sometimes played polyphonically, it will be necessary to affix one half of each pair to a solid surface so that each pair may be played with a single hand.

** The rainstick should not be so large that total resonance time cannot be accurately predicted in performance. A rather light, transparent sonority is envisaged.

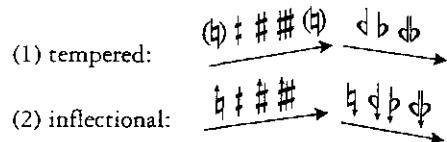
Incipits was composed in 1996 and is dedicated to Paul Sacher on the occasion of his 90th birthday. The first performance was given by the Elision contemporary music ensemble, conducted by Christian Eggen, on 30 May 1997 at the Brisbane Biennial Festival of Music.

Duration: ca 10½ 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.

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.

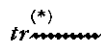
- trans. Gradual transition between indicated modes of sound production.
- n.v. *Non vibrato*.
- s.p. *Sul ponticello*. Distance from bridge to vary according to context.
- s.t. *Sul tasto*.
- c.l. tratt. *Col legno tratto*: draw the wood across the strings, holding the bow at an angle which allows a small proportion of bow hair to remain in contact with the string (this is especially important when playing in upper registers).
- mezzo c.l. tratt. *Mezzo 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*.



Always to the nearest quarter-tone. In cases of extreme difficulty, a semitone may be substituted. To be executed as fast as possible.



Always a semitone above the indicated pitch. To be executed as fast as possible.

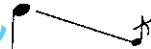


Trill with trill-note on or very near pitch of main note (less than a quarter-tone away).

gliss. trans.



Some glissando actions require a progressive transition between 'normal' 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.



'Natural harmonic' left hand finger pressure.



Left hand finger pressure half way between 'normal' and 'natural harmonic'. Sometimes the pitches indicated will not be heard: the notation specifies finger position rather than result.



Exaggerated bow pressure with slow movement of bow over string: a noisy, grating sound with little specific pitch content. Finger the pitches specified.



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

Woodwind

N.V.	<i>Non vibrato.</i>
ʃ	Lip-pizzicato or similar articulation produced with an exaggerated tongue action.
+	Key-click. A sharp, percussive key action. Choose fingering which produces the most resonance.
ʃ	Breathy, diffuse sound production (pitch scarcely audible).
~ ~	Always to the nearest quarter-tone. In cases of extreme difficulty, a semitone may be substituted. To be executed as fast as possible.
<i>tr</i> ~~~~~	Always a semitone above the indicated pitch. To be executed as fast as possible.
(*) <i>tr</i> ~~~~~	Trill with trill-note on or very near pitch of main note (less than a quarter-tone away).

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.

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

Percussion

After striking, leave sticks pressed on surface of instrument, thus dampening resonance. 'Dead stroke'.

Rainstick: Instructions are given in context concerning the angle at which the body of the rainstick is to be held in order to precisely modulate the intensity and density of the sound.

Noteheads on upper line of staff signify striking or scraping rainstick, while noteheads on middle line stand for sonorities produced by changing the stick's horizontal/vertical position.

Preview File Only

Paul Sacher zum 90. Geburtstag gewidmet

Incipits

for solo viola, percussion and six instruments

Brian Ferneyhough

System 1:
Viola: Rigorosamente in tempo (♩ = 90) *rall.* → *molto s.p.* (♩ = 56.25) → *subito* (♩ = 90) → *rall.*
Percussion: Small Wood Block, Large Wood Block, Medium Wood Block.
Dynamics: *sfz*, *ff*, *fff*, *ppp*, *sfzpp*, *mp*, *p*, *sfp*.

System 2:
Viola: *(rall.)* → *molto al rall. giocando* (♩ = 72) → *subito* (♩ = 78.75) → *rall.*
Percussion: *pp*, *sfz*, *ppp*, *deliberato*, *pp*, *legatissimo*, *sfz*, *ppp*, *dim. sempre*, *cresc.*, *pppp*, *pp*, *dim. sempre*, *pppp*.
Performance: *gliss.*, *arco furiosamente*, *gliss. trans.*, *non vibz.*, *mezzo c.l. tratt.*, *arco cantabile*, *ben artic.*, *poco flaut.*

System 3:
Viola: *(rall.)* (♩ = 54) → *subito* (♩ = 67.5) → *rall.* (♩ = 42)
Percussion: *sfzppp*, *p*, *pppp*, *p*, *dead sticks*, *p*.
Performance: *gliss. trans.*, *gliss. trans.*, *onl.*, *c.l. batt. senza espress.*, *damp by pressing bow on string*, *gettato*, *poco sul tasto*, *poco sul pont.*

subito
♩ = 90

rall.

(♩ = 67.25)

ord. III 13 *leggiere (ma marc.)*

Vla. *gliss.* *(loco)* *pizz.* *sffz f* *sffz* *mf* *sffz* *mf* *sffz mp* *c.l. batt. arco* *ppp delicatissimo*

Perc. *pp* *3:2* *sfp* *mp sub.* *ppp* *sffz f* *sffz* *mf* *sffz* *mf* *sffz mp* *5/16* *8*

subito
♩ = 72 rall.

(♩ = 48) ♩ = 54 rall.

(♩ = 48)

at tall. grating 16 *quasi arco norm.* *gliss. trans.* *gliss. trans.* *gliss. trans.* *gliss. trans.* *molto s.p.* *ord.*

Vla. *gliss.* *gliss.* *gliss. trans.* *mp* *sffz* *p* *mp > pp* *ppp* *5:4* *3* *mp > pp* *ppp* *7:5* *pppp* *fff* *pp sffz* *mf*

Perc. *Small Wood Block* *sfz* *non troppo* *f* *pp* *7:6* *pp* *Large Sand Block* *fff dim.* *ppp* *sfp dim.* *ppp*

♩ = 48

20 *p* *ff* *subito* *p* *f* *sfz* *subito* *pp* *pizz.* *arco* *pp* *sfz* *pp* *mp* *pppp*

Perc. *mp* *ppp* *p*

♩ = 48

ombroso
N.V. assoluto

'quasi flaut.'
Slow, smooth circular motion

Vln. I *sempre pppp* *gliss. sempre* *gliss.* *ppp* *sfz ppp* *p* *ppp* *pppp*

Vln. II *N.V. assoluto* *gliss. sempre* *gliss. sempre* *gliss.* *pp* *ppp* *mp* *ppp* *pp* *p* *subito* *ppp*

Via. 22
15:8 15:12 15:12 5:3 5:3
gliss. trans. *ppp* *f* *pp* *mf* *p* *marc. in* *mp* *mf* *ppp* *mp* *p* *mf* *ppp* *gliss. trans.*

Perc.
pppp *p* *ppp* *ppp* *p*

Vln. 1
5:6 13:14 9:6 9:6 9:6
gliss. sempre *pp* *ppp* *p* *pp* *pizz.* *arco* *dim.* *sempre* *ppp* *pochiss.* *pppp* *p*

Vln. 2
4:3 9:7 7:4 9:8 10:6 5:4 8:6 7:4 11:8
gliss. sempre *ppp* *cresc.* *p* *niente* *gliss.* *sfz* *pizz.* *arco* *pp* *pp* *poco* *pp* *p* *ppp* *mp* *niente* *gliss.*

Vc.

Db.