

THOMAS ADÈS

Arcadiana

for string quartet

Op.12

(1994)

Preview File Only

FABER *ff* MUSIC

© 1995 by Faber Music Ltd
First published in 1995 by Faber Music Ltd
3 Queen Square London WC1N 3AU
Amended impression May 1999
Music processed by Richard Emsley
Cover Drawing: *La promenade en barque* by Jacques de Lajoue
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Cover design by S & M Tucker
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ISBN 0-571-51518-5

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Arcadiana was commissioned by the Endellion Quartet
with funds from the Holst Foundation

The first performance was given by the Endellion Quartet
in the West Road Concert Hall, Cambridge, as part of
the Cambridge Elgar Festival on 16 November 1994

Arcadiana is recorded by the Endellion Quartet on the EMI Début
Series *Living Toys* CD Z 5 72271 2

Duration: 21 minutes

PERFORMANCE NOTES

Notes in square brackets [] are optional

segue – movement follows directly

attacca – continue, counting the next movement from the double bar

♯ = quarter-tone sharp

♭ = quarter-tone flat

Harmonic accidentals marked ♭ indicate the naturally flat pitch of the harmonic

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- I Venezia notturna
- II Das klinget so herrlich, das klinget so schön
- III Auf dem Wasser zu singen
- IV Et ... (tango mortale)
- V L'Embarquement
- VI O Albion
- VII Lethe

Each of the seven titles which comprise *Arcadiana* evokes an image associated with ideas of the idyll, vanishing, vanished or imaginary. The odd-numbered movements are all aquatic, and would be musically continuous if played consecutively. Movement III alludes to the eponymous Schubert Lied. The title of movement V derives from Watteau's painting *The Embarkation from the Island of Cythera* in the Louvre. Movement VI bears the name of the mythical River of Oblivion.

The second and sixth movements inhabit pastoral Arcadias, respectively Mozart's 'Kingdom of the Night' and more local fields. At the dead centre is the fourth movement, bearing part of the Latin inscription on a tomb which Poussin depicts being discovered by shepherds: *Even in Arcady am I*.

T.A.

ARCADIANA

I. Venezia notturna

Thomas Adès

♩ = 76

ritardando ————— molto

Violin I sul tasto *ppp*

Violin II pizz. arco, sul tasto *p espr.* *p* *ppp*

Viola *ppp* (gliss. legg.)

Violoncello *p: ppp*

This system of the score covers measures 1 through 3. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked as quarter note = 76. The first two measures are marked 'ritardando' and the third measure is marked 'molto'. Violin I plays a melodic line on the fingerboard (sul tasto) with a pianissimo (ppp) dynamic. Violin II starts with a pizzicato (pizz.) texture and then moves to arco, also playing sul tasto. It features a series of triplets in the second and third measures. The Viola and Violoncello provide harmonic support with sustained notes and a glissando in the cello part.

al ————— ♩ = 78 Con ebbrezza, dolcissimo

ord. cantabile, vibrato IV *pp*

ord. cantabile, vibrato IV *pp*

sul tasto *ppp* *p*

pp largamente *p*

This system covers measures 4 through 7. The tempo changes to quarter note = 78, marked 'Con ebbrezza, dolcissimo'. The first two staves (Violin I and Violin II) are marked 'ord. cantabile, vibrato IV' with a pianissimo (pp) dynamic. The Viola part continues with a sul tasto texture, marked ppp in measure 4 and p in measure 5. The Violoncello part features a 'pp largamente' dynamic in measure 4 and a 'p' dynamic in measure 7. The music is characterized by long, sustained notes and a dreamlike atmosphere.

bisbigl. senza vib. *pp* *p* *ppp*

cantab. vib. IV come sopra *pp* *ppp*

bisbigl. senza vib. *pp* *ppp*

cantab. vib. IV come sopra *pp* *ppp*

pocch. rinf. *ppp*

IV arco, con un dito solo *ppp*

This system covers measures 8 through 11. The first two staves (Violin I and Violin II) are marked 'bisbigl. senza vib.' (whispering, without vibrato) with dynamics of pp, p, and ppp. The Viola and Violoncello parts are marked 'cantab. vib. IV come sopra' (cantabile, vibrato, IV as above) with dynamics of pp and ppp. The Viola part includes a 'pocch. rinf.' (slight reinforcement) marking. The Violoncello part is marked 'IV arco, con un dito solo' (IV arco, with one finger only) and ppp. The system concludes with a final measure marked ppp.

II. Das klinget so herrlich, das klinget so schön

♩ = 70 Nobilmente

First system of the musical score, measures 1-4. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The music is in 3/4 time and D major. Dynamics range from *pp* to *ff*. Performance instructions include *con bravura*, *sim.*, *pizz. espr.*, *arco*, *gliss. arm.*, and *p sempre*. Fingerings and bowings are indicated throughout.

Second system of the musical score, measures 5-8. It continues with the same four staves. Dynamics include *ff*, *mf*, *f*, *p*, and *ff dolcissimo, lirico*. Performance instructions include *non trem.*, *ossia*, *pizz.*, *arco*, *solo arco, molto cantab., leggero*, and *f non troppo*. The system concludes with a *ff dolcissimo, lirico* instruction.

Third system of the musical score, measures 9-12. It continues with the same four staves. Dynamics include *sfp*, *f*, *pp*, *pp < ff*, *p*, *pp*, and *< mf*. Performance instructions include *non trem.*, *arco*, *pizz.*, and *arco*. The system concludes with a *< mf* instruction.

27

dietro del pont. troppo sul tasto

ord. 3

pizz. arco

fff f mf fff

II ord.* troppo sul tasto

7 3 ord.

fff f fff

pizz. arco, sul tasto dietro del pont. ord.

II III 3 3 3

fff f fff

pizz. (ord.) arco, ord.

5 1 3 3

pp fff mf fff

III. Auf dem Wasser zu singen

♩ = 44 (♩ = 132) Dolce muovendo

pizz. singhiozzando arco, senza vib.

p espr. mf (meno) pp pppp

pizz. singhiozzando molto sonore ed espr.

p espr. mf mp pp pp

pizz. singhiozzando arco, poch. sul pont.

poco sf espr. mp sempre espr. pp p pp

pizz. (pizz.) sul tasto sempre molto sonore ed espr. sempre

poco sf espr. pp pp

5 solo, espr.

p pp ppp p f

arco solo, espr. pizz. arco, intenso pizz. 3

pp mf mp espr. pp ff

pizz. arco ord.

poco f p f


arco

poco f

* indeterminate pitch

IV. Et... (tango mortale)

♩ = 60 Strascicato ma molto ritmico*

* Tutte le note staccatissime (†): uguale [] : le stesse

53

pp < mf *più pp*

pp < mf *più pp*

poco f *p* *p* *sul pont.*

pp < mf *< pp* *p* *sul pont. ord. sul pont. ord. sul pont. ord. IV al fine*

56

più violente al fine *pizz.*

mf *pp* *PPP < p > PPP mp* *p < pp* *PPP < PPP > PPP* *poco sfz.*

più violente al fine *PPP < mf* *pp* *PPP < p > PPP mp* *p < pp* *PPP < PPP > PPP* *pizz.*

(violente, coll violini) *ord.* *PPP < mf* *pp* *PPP < p > PPP mp* *p < pp* *PPP < PPP > PPP* *poco sfz.*

→ sul tasto, molto vib. *PPP* *pp* *PPP* *(PPP)* *ord.* *< mf*

segue

V. L'Embarquement

$\text{♩} = 52 (\text{♩} = 156)$ Lontanissimo e leggero, quasi tranquillo

con sord. arco

ppp poss. sempre *con sord. arco*

ppp poss. sempre *con sord. arco*

ppp poss. sempre *con sord.*

pizz. *arco*

grazioso

quasi pocch. rubato

Musical score for measures 10-17. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measure 10 starts with a *pizz.* instruction. Measure 11 features *arco* and *grazioso*. Measure 12 includes *quasi pocch. rubato*. Measure 13 has *arco* and *pizz.*. Measure 14 contains *arco* and *pizz.*. Measure 15 is marked *(solo)*. Measure 16 has *arco*. Measure 17 includes *arco* and *pizz.*. The key signature has one flat (B-flat), and the time signature is 3/8.

18

1.

2.

arco *dolciss. cantab.*

Musical score for measures 18-24. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measure 18 has *pizz.*. Measure 19 has *pizz.*. Measure 20 has *solo; dolciss. cantab.*. Measure 21 has *pizz.*. Measure 22 has *pizz.*. Measure 23 has *pizz.*. Measure 24 has *arco dolciss. cantab.* and *pizz.*. The key signature has one flat (B-flat), and the time signature is 3/8.

25

pizz.

arco, *come sopra*

arco *dolciss. cantab.*

pizz.

arco

Musical score for measures 25-31. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measure 25 has *pizz.*. Measure 26 has *arco, come sopra*. Measure 27 has *arco dolciss. cantab.*. Measure 28 has *pizz.*. Measure 29 has *arco*. Measure 30 has *arco*. Measure 31 has *arco*. The key signature has one flat (B-flat), and the time signature is 3/8.

99

sul tasto *pp* *molto sul tasto* *pppp*

arco *pp* *molto sul tasto* *pppp*

f sub. > p *pp* *ppp* *molto sul tasto* *ppp poco in rilievo*

ppp *pizz.* *sul tasto II* *arco ord.* *pp* *ppp*

quasi niente al fine - - - e - - - perdendosi

104

(ord. ad lib.) II *pppp* *lunga via sord.* *lunghissima*

(ord. ad lib.) III *pppp* *via sord.*

(ord. ad lib.) II *pppp* *via sord.*

(arco) *quasi pizz.* *pizz.* *via sord.* *attacca*

VI. O Albion

$\text{♩} = 56$ Devotissimo

pp *ppp* *pp*

pp *ppp* *pp*

pp *ppp* *pp*

arco *pp* *ppp* *pp*

7

poco cresc. *ppp sub.*

poco cresc. *ppp sub.*

poco cresc. *ppp sub.* \rightarrow *ppp*

poco cresc. *ppp sub.*

13

rit. . . ♩ = 48 . . ♩ = 42 : ♩ = 52 rit. . . ♩ = 36 : A tempo

attacca

VII. Lethe

♩ = 70 Calmissimo

pizz. (ad lib. m.s.) *quasi per accidente* *arco*

p molto espr. *ppp sempre*

ppp sempre

ppp sempre *sim.* *(III sempre)*

ppp < p dolce, serenissimo \rightarrow *pppp* \leftarrow *ppp*