



No. 7346

FERNEYHOUGH

INTERMEDIO
alla ciaccona

Solo^o Violin

BRIAN FERNEYHOUGH

INTERMEDIO
alla ciaccona

SOLO VIOLIN

EDITION PETERS

LONDON

Frankfurt

New York

PERFORMANCE NOTES

The chosen basic tempo should permit practical realisation of the fastest groups and should lie somewhere between $\text{♩} = 54\text{--}60$, and remain constant from beginning to end.

All microtones should be regarded as tempered intervals (exactly halfway between neighbouring semitones). They are notated as follows:

$\sharp = \frac{1}{4}$ tone sharp

$\flat = \frac{1}{4}$ tone flat

$\sharp\sharp = \frac{3}{4}$ tone sharp

$\flat\flat = \frac{3}{4}$ tone flat

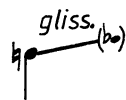
Natural harmonics are notated at sounding pitch, and artificial harmonics are indicated by finger positions.



Play the first grace-note group exactly where the main (bracketed) note would appear to begin. Move from the last grace-note onto the main note legato, as if the main note were continuing from a previous attack



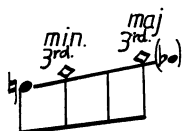
Glissando whilst allowing the bow to bounce (jeté) on the string, thus producing a rapid iteration occupying the total duration of the specified rhythm



The small note in parentheses at the end of the glissando line indicates the ultimate pitch of the glissando; it is not to be articulated separately



Where a glissando is composed of more than one rhythmic value, a slur has been added to make it clear that the glissando action is not to be interrupted



Play the glissando, adding at the indicated points an artificial harmonic at the minor or major third so that the appropriate glissando harmonic emerges. Remove the harmonic finger where indicated, so that the pitch returns immediately to its normal register



The upper staff indicates finger positions; the lower staff indicates which string is to be bowed. Glissando is continued on all strings throughout the total duration of the action, even where only one string is being sounded

Duration: ca. 7½ minutes

Intermedio alla ciaccona, commissioned by Südwestfunk for the Donaueschinger Musiktage, was first performed by Irvine Arditti as part of the première of the complete *Carceri d'Invenzione* cycle given in Donaueschingen on 17 October 1986. Details of all the works in the cycle are given on page 10.

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

INTERMEDIO alla ciaccona for Irvine Arditti

Brian Ferneyhough

$\text{♩} = 54-60$

con massima violenza

quasi senza vibrato

ffff

piu vibrato

ffff

vibrato ord.

ffff

ffff ff ffff mf

ffff sfz-mf fff mf ffff

ffff sfz-p ff

This page of musical notation is for guitar and includes the following elements:

- Staff 1:** Features a complex rhythmic pattern with time signatures 5:6, 5:4, and 5:4. It includes dynamic markings such as *sf*, *mf*, *sf-f*, *fff*, *f*, *sfz*, *ff*, *f*, *sf-f*, *mf*, *mp*, and *mfz-mp*. Performance instructions include *gliss.*, *arm. nat.*, and *non arm.*
- Staff 2:** Continues the rhythmic complexity with time signatures 5:3, 3:2, and 3:2. Dynamic markings include *mp*, *fff*, *f*, *fff*, *mfz*, and *mf*.
- Staff 3:** Includes a *gliss.* section and dynamic markings *fffz*, *pp*, *sub.*, *f*, *ff*, *fff*, *sfp*, *mfz*, and *mpz*.
- Staff 4:** Features a *gliss.* section and dynamic markings *ff*, *p*, *sf*, *mf*, *f*, *mp*, *fff*, *mf*, *fffz-ff*, and *fff*.
- Staff 5:** Includes a *loco* section and dynamic markings *fff*, *pp*, *ff*, *fffz*, *sfz*, and *mf*.
- Staff 6:** Features a *sulle corde* section and dynamic markings *ff*, *pp*, *sub. fff*, and *f*.
- Staff 7:** Includes a *gliss.* section and dynamic markings *fff*, *ffff*, *mfz*, *sf*, *mf*, and *f*.