

# Recomposition No. 4

Intermedio alla Ciaccona

(Brian Ferneyhough)

Brian Griffieath-Loeb (\*1981)

♩ = 54-60  
con massima violenza  
quasi senza vibrato

Violin

*fff*

5 *piu vibrato*

*fff*

9 *vibrato ord.*

*fff*

12

*fff* *ff* *fff* *fff*

14

*fff*

17 *vibrato ord.*

*fff*

20

*ffff*

22

*ff* *fff* *fff*

25

*ffff* *ff* *fff* *fff* *mf*

*gliss.*

27

*mf* *f* *mp* *sffzpp*

**SOURCE: 3<sup>rd</sup>-ORDER FIDELITY** mm. 31-33: bow identically

31

*mf* *pp*

s.p. x.s.t.

**VERSION 2: 2<sup>nd</sup>-ORDER FIDELITY**

32

*f* *p*

**VERSION 3: 1<sup>st</sup>-ORDER FIDELITY**

33 s.t. *mp* 3:2 7:4 5:4 (s.t.) *ff* x.s.p.

34 *ffz* *ff* *mf-ff* *sfz* *ord.* *s.p.* 5:4 *ord.* *sul D* *II, III* *ord.* *poss.*

*onward and upward!*

36 *sfzmp* *pp* *p* *mfz* *mf* *sfzpp* *fffz*

5:3 3:2 5:4 *spicc.* 3:2 7:4 *spicc.* *senza espressione* 3:2

39 *fffz* *p* ⊕ *a painter soaks his brush\**

42 ○

\* long, swift bowings (mix of lateral and circular) with ad lib. rearticulations / short-bowing outliers, as if gathering paint on a brush (this should not feel like music, but rather a task long-familiar to the hands)

45 *pp* *fff* *p*

fingered only [no bow] 5:2 5:3 5:4 arco ord. *molto rit.* 11:10 s.t.

*sub.*

*a fossil record* (♩)

*a tempo*  
ord.

*ff* *p* *mf* *ppp* *sf* *p* *pp* *fff*

3:2 3:2 7:6 5:4 3:2<sup>1</sup>

This musical system features a treble clef and a 3/8 time signature. It begins with a dynamic of *ff* and includes several triplet markings (3:2). The dynamics shift through *p*, *mf*, *ppp*, *sf*, *p*, *pp*, and finally *fff*. Rhythmic markings include 3:2, 7:6, and 5:4. The piece concludes with a double bar line.

49

*c.l. tratt.* (♩) 7:4 4:5

*arco* *loco* (♩) 7:4 5:4

*p* *fff* *mf* *ff* *p* *mf* *pp*

6:5 6:5 7:4 7:4 5:4

This system starts at measure 49 with a *c.l. tratt.* marking. It features a treble clef and a 3/8 time signature. Dynamics include *p*, *fff*, *mf*, *ff*, *p*, *mf*, and *pp*. Performance instructions include *arco* and *loco*. Rhythmic markings include 7:4, 4:5, 6:5, and 5:4. The system ends with a double bar line.

51

fingered only [no bow]

(attacca) (♩) 3:2 9:4 5:3 5:4

*p* *f* *sub.* *pp* *fff* *f*

3:2 11:8

This system begins at measure 51 with a *fingered only [no bow]* instruction. It features a treble clef and a 3/8 time signature. Dynamics include *p*, *f*, *sub.*, *pp*, *fff*, and *f*. Performance instructions include *arco* and *loco*. Rhythmic markings include 3:2, 9:4, 5:3, 5:4, and 11:8. The system ends with a double bar line.

53

*the dust clears...*

(♩) 5:4 8va 5:4 5:4 3:2 5:4 9:8 ~4"

*p* *sfzmp* *pp* *ppp*

7:3 7:3

This system starts at measure 53 with the text *the dust clears...*. It features a treble clef and a 3/8 time signature. Dynamics include *p*, *sfzmp*, *pp*, and *ppp*. Performance instructions include *8va*. Rhythmic markings include 5:4, 8va, 5:4, 5:4, 3:2, 5:4, and 9:8. The system ends with a double bar line.

55

(♩) 11:8 7:5 (♩) 10:8

*pp* *fffz* *pp* *mfz* *p* *fff* *pp* *brutale!* *spicc.* (♩) 11:8

*ord.* *x.s.p.* *sfz* *fff* *pp*

14:12

This system begins at measure 55. It features a treble clef and a 3/8 time signature. Dynamics include *pp*, *fffz*, *pp*, *mfz*, *p*, *fff*, *pp*, *brutale!*, and *spicc.*. Performance instructions include *ord.*, *x.s.p.*, and *sfz*. Rhythmic markings include 11:8, 7:5, 10:8, 14:12, and 11:8. The system ends with a double bar line.

(♩) 3:2 6:5 5:4

*s.p.* *art.* *jeté* (♩) *mf*

*fffz*

This system starts at measure 57. It features a treble clef and a 3/8 time signature. Dynamics include *fffz* and *mf*. Performance instructions include *s.p.*, *art.*, and *jeté*. Rhythmic markings include 3:2, 6:5, and 5:4. The system ends with a double bar line.

*quasi cantando*

SOURCE: 3<sup>rd</sup>-ORDER FIDELITY

59

*f* *p* *ffmf* *p* *mfz-p* *f-p* *ff > mf*

4:3 4:5 5:4 3:2 7:4 5:4

VERSION 2: 0<sup>th</sup>-ORDER FIDELITY

VERSION 3: 2<sup>nd</sup>-ORDER FIDELITY

61

*mfz-p* *f-p* *ff > mf* *ff* *sub. mf* *pp* *sfzp* *f-p* *ff > mf*

5:4 3:2 12:10 3:2 3:2 (ord.) s.p.-ord. 3:2 5:4 5:4

attacca (tuplet interruption) attacca

10 cont.

(12:10 cont.)

delicissimo

x.s.t.

ppp pp mp mf sub. pp

3:2 5:4 5:3

VERSION 4: 1<sup>st</sup>-ORDER FIDELITY

65

(x.s.t.) sul A ord. *pp* *mf-p* *mfz-p* *f-p* *ff > mf* *sf-mf* *p*

3:2 3:2 9:8 7:4 7:4 6:5 3:2 3:2

66

*mf* *pp* *p* *mf* *pp*

5:3 3:2 3:2 3:2

*the record is stuck* \* (exactly as before!)

\* bring out accents within context of decrescendo (a bit like revving a motorcycle engine)

*fleeing the house ablaze!*

(eliminate duration: proceed directly from attack to attack without pause)

70

5-7" s.p. x.s.t. ord. s.t.

*ffff* *f* *sub. mp* *fff* *ff* *sf* *mp* *sfzp*

4:3 3:2 3:2 3:2 5:3

73 (s.t.) → x.s.p. delicatissimo x.s.t. (x.s.t.) → ord.

*ff* *p* *sfz* *pp* *sfz* *fff* *sfz* *f*

75 (ord.) → s.t. → ord. ~1-1.5" non vibr. → vibr. molto

*p* *f* *sfz* *sub. p* *f* *p* *fp* *f* *p* *pp* *ff* *sub. mp* *ffff*

79 (8<sup>va</sup>) x.s.t. → ord.

*fff* *pp* *ff* *f* *sf* *p* *in mf* *poco* *mp* *ff* *fff* *sfz* *p*

(8<sup>va</sup>)

*f* *fff* *pp* *fff* *p* *fff* *f*

(8<sup>va</sup>) the record is stuck (exactly as before!) cresc. poss. sub. p

*fff* *f* *fff* *p*

(8<sup>va</sup>) (exactly as before!) God fucking damn it!! (record unsticks) molto enfatico (con tutta la forza) loca duration! sempre senza espressione

*f* *esplosivo* *sub. p* *fff*

92

*ffff* *f* *p* *fff* *ffff* *p* *mp* *fff* *sub.*

safety! fingered only [no bow] →

(duration restored: perform ordinarily)

4:3

94

*fff* *mf* *fffz-f* *ff* *ffff* *ffff* *f* *sub.*

← fingered only [no bow] →

3:2 6:5 5:4

*molto marc.*

5:3 5:4 5:3

96

*pp* *fffz* *mp* *fffz* *ff* *fff* *mf* *p* *< f*

← fingered only [no bow] →

*pizz.* *arco* *jeté* *pizz.* *arco* *balz.*

3:2 5:3 6:7 5:4 4:3

99

*fffz* *mp*

~3" (does not include surrounding rests)

12:11 4"

16:18 3:2 ~6"

101

*mp* *fp* *mf* *ff* *sfz* *p* *ff*

← fingered only [no bow] →

(3:2) 3:2 (16:18) 3:2 3:2 3:2 3:2

*col leg. batt.* *non vibr.*

*a* *e* *d* *g*

*ninja barline!*

fingered only [no bow]

(16:18) 11:12

vibr. > molto

fff

p

p pp f sf-mf

fff

3:2

fingered only [no bow]

103

9:8

5:4

sfmpsf mpf < ff

fff

pp

mfz-p

mf

p mf p fff

fff

16:20 11:8

3:2

fingered only [no bow]

fingered only [no bow]

105

8va

5:8

pizz.

arco

fff

mp

3:2

5:4

3:2

ff

sfz

3:2

pp

ppp

5:3

3:2

fingered only [no bow]

107

9:4

5:3

3:2

3:2

3:2

1/2 c. leg. gett.

arco

8va

16:19

5:4

5:4

pp

ppp

ppp

5:4

11:8

fff

martellato poss.

a

d

g

with bow!

16:19

8va

5:4

3:2

5:4

9

16

fffz

13:8

mp

9:8

fff

mf-p

f



*molto pesante*

109  $\frac{9}{16}$   $\frac{13:8$   $\frac{10:9$   $\frac{3:2$   $\frac{5:4$   $\frac{3:2$   $\frac{3:2$   $\frac{10:9$   $\frac{3:2$

*sfz-p* *ff*

$\frac{10:9$   $\frac{3:2$   $\frac{3:2$   $\frac{3:2$   $\frac{10:11$   $\frac{6:4$   $\frac{3:2$

*(mf)* *sfz* *(mf)* *fff*

$\frac{10:11$   $\frac{11:8$   $\frac{5:4$   $\frac{22:27$

*(j)* *p* *ff* *fff*

$\frac{5:4$   $\frac{22:16$   $\frac{10:13$

*p*

$\frac{10:13$   $\frac{3:2$   $\frac{3:2$   $\frac{13:12$   $\frac{3:2$   $\frac{3:2$   $\frac{5:4$   $\frac{3:2$   $\frac{9}{16}$

*<ff* *(j)* *f* *ffff* *(j)*

115  $\frac{9}{16}$   $\frac{10:9$   $\frac{5:4$   $\frac{3:2$   $\frac{3:2$   $\frac{3:2$   $\frac{3:2$   $\frac{7}{16}$

*(j)* *pp* *fff* *(j)* *fff* *p* *f*

116

3:2 5:7 13:8 7:4

9:8 9:8 9:8 6:4

*p* *mf* *mp*

117

unslurred!

*ffff*

119

frozen infrastructure

(♩=1) 10:7 9:8 9:8 9:8

*sffzpp* *pp* *sffzpp* *sffz* *sffzpp*

(10:7) 10:8 7:4 7:4 7:6 7:4 3:2 ♩ = 54-60

*sffzpp* *ffff*

NOTE: mm. 119-120 should last approx. 3'15"

(♩=1) 6:4

*sffzpp*

127

~8" (♩) ~12" 3:2 ♩ = 54-60

(*pp*) *ffff*