

CAPITAL

STRING QUARTET NO.20 (2019)

IAN WILSON
(1964)

I : BENEATH THE GOLDEN FISH

Ringling, bright
♩ = 60

Violin I: *mf non vib. sempre poco marcato* (measures 1-9), *mp* (measures 10-17). Fingerings I and II are indicated above the first two notes.

Violin II: *mf non vib. sempre poco marcato* (measures 10-17). Fingerings II and III are indicated above the first two notes.

Viola: *pp* (long bows, change bow when necessary) (measures 1-9).

Violoncello: *pp* (long bows, change bow when necessary) (measures 1-9).

Vln. I: *(mp)* (measures 10-17).

Vln. II: *mp* (measures 10-17).

Vla.: *mf non vib. sempre poco marcato* (measures 10-17), *mp* (measures 18-25). A triplet of eighth notes is marked in measure 25.

Vc.: *pizz.* (measures 18-25), *f* (measures 26-27), *sf* (measures 28-29).

Vln. I: *p* (non vib.) poco sul pont. (measures 28-29). A triplet of eighth notes is marked in measure 29.

Vln. II: *p* (non vib.) poco sul pont. (measures 28-29). A triplet of eighth notes is marked in measure 29.

Vla.: *p* (non vib.) poco sul pont. (measures 28-29). A triplet of eighth notes is marked in measure 29.

Vc.: *sf* (measures 26-27), *sf* (measures 28-29).

Section A is indicated by a box above measure 28.

ord. e vib. normale

25 *g^{vo}*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *mp* *f*

31 (8)

Vln. I *p* *ff* *p* *loco*

Vln. II *p* *ff* *p*

Vla. *p* *ff* *mp* *pp* *mp* *pp* *mp* *pp*

Vc. *p espressivo* *mp* *p* *f*

arco ord.

37 **B**

Vln. I *f* *molto* *pp* *f* *vib. ord.*

Vln. II *(p)* *f* *molto* *vib. ord.*

Vla. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *f* *molto* *pp* *f* *vib. ord.*

Vc. *p* *mp* *mf* *p* *f* *molto* *pp* *f* *vib. ord.*

43

Vln. I

Vln. II

Vla.

Vc.

pp f pp f pp f pp

pp f pp f pp f pp p

pp f pp f pp f pp f pp f

pp f pp f pp f pp f

48

Vln. I

Vln. II

Vla.

Vc.

p

pp p

pp p

C

54

II poco sul pont.

p lontano

Gliss gradually to bottom of string, lightly touching string at all times, thus bringing out any & all natural harmonics

IV *gliss.*

p sul pont.

Gliss gradually to bottom of string, lightly touching string at all times, thus bringing out any & all natural harmonics

IV *gliss.*

p sul pont.

Gliss gradually to bottom of string, lightly touching string at all times, thus bringing out any & all natural harmonics

IV *gliss.*

p sul pont.

Vln. I

Vln. II

Vla.

Vc.

p lontano

p sul pont.

p sul pont.

p sul pont.

II : ECHOES

Delicate; ghostly

♩ = 72

1

Violin I con sord. e sul pont. *p poco*

Violin II con sord. e sul pont. *p poco*

Viola con sord. e sul pont. *p poco*

Violoncello (senza sord.) poco sul pont. *ppp!* on the very edge of audibility (port.)

9

Vln. I *p* <> <> <> *mf* *pp*

Vln. II *p* <> <> <> *mf* *pp*

Vla. *p* <> <> <> *mf* *pp*

Vc. *ppp!* (poco s.p.) (port.)

17 **D**

Vln. I *ppp!* III gl.

Vln. II *ppp!* gl. *p poco* *p poco*

Vla. *ppp!* gl. *p poco* *p poco*

Vc. gl. con sord. e sul pont. *p poco* *p poco*

25 *senza sord.*
poco sul pont. (port.) (port.)

Vln. I *ppp!* *on the very edge of audibility* *ppp!*

Vln. II *p* *p* *p*

Vla. *p* *p* *p*

Vc. *p* *p* *p*

34 **E** *con sord.*
pizz. *p*

Vln. I *p* *p* *p* *p*

Vln. II *pizz.* *p* *p* *p* *p* *p* *p* *p*

Vla. *pizz.* *p* *p* *p* *p* *p* *p* *p*

Vc. *pizz.* *p* *p* *p* *p* *p* *p* *p*

42 *senza sord.* (port.) *gl.*

Vln. I *ppp!* *on the very edge of audibility*

Vln. II *ppp!* *on the very edge of audibility*

Vla. *p* *p* *p* *p* *p* *p* *p* *p*

Vc. *p* *p* *p* *p* *p* *p* *p* *p*

50 **F** arco s.p. (con sord.)

Vln. I *pp* *ppp!*

Vln. II arco s.p. con sord. *ppp!*

Vla. arco s.p. (con sord.) *pp* *ppp!*

Vc. arco s.p. (con sord.) *pp* *ppp!* trem. (*ppp!*)

62 **G** trem.

Vln. I *ppp!*

Vln. II trem. *ppp!*

Vla. senza sord. *ppp!* on the very edge of audibility

Vc. *ppp!*

72

Vln. I ord. senza sord. *ppp!*

Vln. II pizz. (con sord.) *p*

Vla. pizz. con sord. *p*

Vc. pizz. (con sord.) *p*

III : AN LAOI

Flowing, mysterious

♩ = 76

1

(senza sord.)

Violin I *p*

Violin II arco senza sord. *p*

Viola arco senza sord. *pp*

Violoncello pizz. senza sord. *p*

5

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

p sub.

10

Vln. I *mf*

Vln. II *(p)* *mp*

Vla. *p* *mp*

Vc. arco poco sul pont. *pp* *mp* pizz. *mp*

14

Vln. I

Vln. II

Vla.

Vc.

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

19 **H**

Vln. I

Vln. II

Vla.

Vc.

(p) *pp*

(p) *pp*

pp *p* *pp*

arco

mp

24

Vln. I

Vln. II

Vla.

Vc.

mf *mf* *mp*

47

Vln. I: Treble clef, continuous sixteenth-note pattern.
Vln. II: Treble clef, glissando markings, dynamics *mp* and *pp*.
Vla.: Bass clef, dynamics *mp* and *pp*, glissando markings.
Vc.: Bass clef, steady eighth-note accompaniment.

52 III II

Vln. I: Treble clef, dynamics *mp* and *pp*.
Vln. II: Treble clef, glissando markings, dynamics *mp* and *pp*.
Vla.: Bass clef, dynamics *mp* and *pp*, glissando markings.
Vc.: Bass clef, steady eighth-note accompaniment.

57

Vln. I: Treble clef, dynamics *f*, complex rhythmic patterns.
Vln. II: Treble clef, dynamics *f*, complex rhythmic patterns.
Vla.: Bass clef, dynamics *f*, complex rhythmic patterns.
Vc.: Bass clef, dynamics *f*, complex rhythmic patterns.
Time signatures: 9/16 and 4+4+3/16.

61 K

Vln. I *p* *mf* *p sub.* *mp*

Vln. II *p* *mf* *p sub.* *pizz.* (*p*)

Vla. *p* *mf* *p sub.* *pizz.* (*p*)

Vc. *p* *mf* *p sub.* (*pizz.*) (*p*)

66

Vln. I *f* *f* *f* *f* *f* *f*

Vln. II *f* *f* *f* *f* *f* *f*

Vla. *f* *f* *f* *f* *f* *f*

Vc. *f* *f* *f* *f* *f* *f*

72

Vln. I *p* *f* *p* *f*

Vln. II *p* *f* *p* *f*

Vla. *p* *f* *p* *f*

Vc. *p* *f* *p* *f*

77

Vln. I *p*

Vln. II *p*

Vla. *p* *pp*

Vc. *p* *pp* arco

82

Vln. I *pp*

Vln. II *pp* sul pont.

Vla. sul pont.

Vc. *pp*

86

Vln. I *p* sul pont. pizz.

Vln. II *p* pizz.

Vla. *p* pizz.

Vc. *p* sul pont. pizz.

91

Vln. I *f* *pp*

Vln. II *f* *pp*

Vla. *f* *pp*

Vc. *f* *pp*