

*for the Badke Quartet*

*Written while An Foras Feasa post-doctoral Research Fellow  
at Dundalk Institute of Technology*

# Her charms invited

string quartet quartet no. 12 (2010)

Ian Wilson  
(1964)

***Her charms invited*** (string quartet no.12, 2010) is inspired by, and based upon various types of musical ornamentation and gesture used in *sean-nòs* (traditional Irish) singing, here re-contextualized through the use of a contemporary musical language.

This is the third in a series of works exploring this area, following on from *Where the moorcocks crow* for alto saxophone and saxophone quartet and *The linnet sings her note so pleasing* for quartetone bass flute and live electronics. These three pieces are also linked by their use - however distantly or fragmentarily - of an original melody I wrote to the old Irish song *The mountain streams*; traces of its melodic and harmonic shape echo throughout *Her charms invited*.

*IW*

*Duration c.7 minutes*

Her charms invited  
string quartet quartet no. 12 (2010)

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(1964)

H : principal voice  
N : subsidiary voice

*J = 60*

1

Violin I

Violin II

Viola

Violoncello

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

**A** Tempo Rubato - very flexible $\text{♩} = 44$ **H**

10

Vln. I

Vln. II

Vla.

Vc.

*pp*

*N*

*non vib.* *gradually move to* *vib. ord.*

*mf* *p*

5

13

Vln. I

Vln. II

Vla.

Vc.

*gl.*

*mp*

*p*

*non vib.* *gradually move to* *vib. ord.*

*mp sub.*

*gradually move to* *non vib.* *→ vib. ord.*

*pp*

15

Vln. I

Vln. II

Vla.

Vc.

*3*

*pp*

*mp*

*H*

*3*

*pp*

*mp*

*non vib.*

*gradually move to*

18

Vln. I      *f*    *mp*

Vln. II     *f*

Vla.        *poco sul pont.*  
molto vib. (SLOW)

Vc.        *f*    *mf*

            vib. ord.    pizz.    arco

H      *mp*

normale    *p*

N      vib. ord.

non vib.    gradually move to    *mp*

*pp*

21

Vln. I      *mf*

Vln. II

Vla.

Vc.        *pp*    3

            vib. ord.

            non vib.    *p*

gl.

gl.

gl.

24

Vln. I      *mp*

Vln. II     gl.

Vla.        gl.

Vc.        *mp*

            vib. ord.

26

Vln. I      Vln. II      Vla.      Vc.

poco sul pont.      *p*      *mp*      normale

*H*      *mf*      non vib.      *mp*

29

Vln. I      Vln. II      Vla.      Vc.

*mf*      *p*      *mf*      *mp*      *p*

*III (vib. ord)*      *IV*      *ord.*

32

Vln. I      Vln. II      Vla.      Vc.

*p*      *gl.*      *N*      gradually move to

*sul pont. e non vib.*

36

Vln. I

Vln. II

Vla.

Vc.

normale e  
vib. ord

*p*

N

*pp*

*p*

H

*mp*

B Tempo Primo  
(Poco più mosso)

$\text{♩} = 60$

38

Vln. I

Vln. II

Vla.

Vc.

*mp*

*gl.*

*p*

*mf*

*gl.*

*mp*

*p*

*mf*

*mf*

*mf*

*mf*

*p*

*mf*

42

Vln. I

Vln. II

Vla.

Vc.

$><sf$

*mf* 3

*mf*

$><sf$

*mf* 3

$><sf$

*mf*

$><sf$

*mf*

$><sf$

*mf* 3

$><sf$

*mf*

47

Vln. I

Vln. II

Vla.

Vc.

Poco meno mosso  
♩ = 54

Vln. I

Vln. II

Vla.

Vc.

C Tempo secundo  
♩ = 44

Vln. I

Vln. II

Vla.

Vc.

N

H

gradually move to  
non vib.

57

Vln. I      

Vln. II

Vla.

Vc.

→ vib. ord.

gradually move to

p      mp

59

Vln. I      

Vln. II

Vla.

Vc.

→ non vib.

(non vib.)      gradually move to

p      mp

61

Vln. I      

Vln. II

Vla.

Vc.

gl. gl.

vib. ord.

non vib.

mp      p

mp

mp

mp

64

Vln. I

Vln. II

Vla.

Vc.

gradually move to  
vib.  
ord.

gl.

non vib.

gradually move to

*p*

*mp*

67

Vln. I

Vln. II

Vla.

Vc.

poco sul pont.

normale

gl.

pp

mp

mf

non vib.

→ vib. ord.

*p*

*mp*

*mf*

*non vib.*

*p*

69

Vln. I

Vln. II

Vla.

Vc.

*p*

*p*

*p*

gradually move to  
vib.  
ord.

*p*

71

Vln. I

Vln. II

Vla.

Vc.

H

f

N

mp

mf

f

mf

mp

p

74

Vln. I

Vln. II

Vla.

Vc.

p

mf sub.

mp

p

>p

gradually move to

non vib.

vib. ord.

(mp)

76

Vln. I

Vln. II

Vla.

Vc.

gliss.

p

mf

poco sul pont.

p

mp

79

Vln. I

Vln. II

Vla.

Vc.

*ord.*

*poco sul pont.*

82

Vln. I

Vln. II

Vla.

Vc.

**N**

**H**

**gliss.**

**p**

**p**

**mp**

**normale**

**N**

**(mp)**

**p**

**p**

**poco**

**p**

**p**

**p**