

for Luisa MacConville, in friendship and admiration
Written to celebrate the 20th season of Con Brio Classical Music Series, Sligo

Rossiniana

String quartet #19 (2018)

Ian Wilson
(1964)

♩ = 136

Violin I
Violin II
Viola
Violoncello

Vln. I
Vln. II
Vla.
Vc.

Vln. I
Vln. II
Vla.
Vc.

rit. $\text{♩} = 116$ rit. accel. $\text{♩} = 124$ rit. Più mosso $\text{♩} = 158$

Vln. I
Vln. II
Vla.
Vc.

Vln. I
Vln. II
Vla.
Vc.

$\text{♩} = 158$

Vln. I
Vln. II
Vla.
Vc.

$\text{♩} = 120$ rall. Meno mosso

Vln. I
Vln. II
Vla.
Vc.

rall.

39

Vln. I

Vln. II

Vla.

Vc.

A **Meno mosso**
♩ = 108

44

Vln. I

Vln. II

Vla.

Vc.

Meno mosso
♩ = 134

rall.

48

Vln. I

Vln. II

Vla.

Vc.

B **Meno mosso**
♩ = 108

rall.

Meno mosso
♩ = 134

52

Vln. I

Vln. II

Vla.

Vc.

56 *accel.* ♩ = 158

Vln. I *f*

Vln. II *(p)* *f*

Vla. *f*

Vc. *f* arco

60 *rall.* *Meno mosso* ♩ = 134

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

64 *rall.* ♩ = 84

Vln. I *p* *mp* *f* *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

69 *rall.*

Vln. I *pp* *mf* *p* pizz.

Vln. II *p* pizz.

Vla. *p* pizz.

Vc. *p* pizz.

C *Meno mosso*
♩ = 64

75 arco

Vln. I *mf* *p* *mp* arco

Vln. II

Vla. *mp* arco

Vc.

78 *f* *mp* *mf* *pizz.* *pp* *rall.*

Vln. I

Vln. II *mf* *mp* *mf* *pizz.* *pp*

Vla. *f* *mp* *mf* *pizz.* *pp*

Vc. *mf* *mp* *mf* *pp*

D *Poco meno mosso - tempo rubato*
♩ = 56

85 arco *p* *mf* *mp* *f*

Vln. I

Vln. II arco *p*

Vla. arco *p*

Vc. arco *p*

accel. *Poco più mosso*
♩ = 70

89 *mp* *pp* *pizz.* arco *mp* *ff* *pizz.* *pp*

Vln. I

Vln. II *pp* *pizz.* arco *mp* *ff* *pizz.* *pp*

Vla. *pp* *pizz.* arco *ff* *pizz.* *pp*

Vc. *pp* *pizz.* arco *ff* *pizz.* *pp*

rall. $\text{♩} = 60$

97

Vln. I arco *mp* *ff* *pp* arco *sf* *sf* *sf* *sf* *p*

Vln. II arco *mp* *ff* *pp* arco *sf* *sf* *sf* *sf* *sf* *sf*

Vla. arco *ff* *pp* arco *p* *mf* *p*

Vc. arco *ff* *pp* arco *mp sf* *sf* *sf* *sf* *sf* *sf*

104

Vln. I *p* *mp* *p* *mp* *sf* *sf*

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

Vla. *p*

Vc. *sf* *sf* *p* *f sf mp sf*

108

Vln. I *sf* *sf* *mf* *p sub.*

Vln. II *sf* *sf* *mp* *p*

Vla. *p* *pp*

Vc. *sf* *sf* *mp* *p*

accel. **Più mosso** $\text{♩} = 78$

111

Vln. I arco *mp* *mf* *mp* *mf* *mp* *mf*³ *mf* *6* *6*

Vln. II arco *mp* *mf* *mp* *mf* *mp* *p* *mp*

Vla. pizz. *p* arco *p* *mf* *6*

Vc. (pizz.) *(p)* *pp* *mp sub.* *p* *mp*

♩ = ♩ E ♩ = 52

116

Vln. I *mf* *ff* *mp* *pp*

Vln. II *p* *mp* *ff* *mp* *pp*

Vla. *p* *mf* *ff* *mf*

Vc. *p* *mp* *f* *mf* *f*

122

Vln. I *ppp!*

Vln. II *ppp!*

Vla. *p*

Vc. *mp* *mf*

♩ = ♩

126

♩ = 52

Vln. I *pp* *3*

Vln. II *mp*

Vla. *arco* *pp* *3*

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

poco rall.

♩ = 46

129

Vln. I *ff sub.* *sul pont.*

Vln. II *ff sub.* *sul pont.*

Vla. *arco* *ff* *sul pont.*

Vc. *ff* *sul pont.*

132

Vln. I

Vln. II

Vla. ord.

Vc. ord.

ff

ff sul pont.

6

6

6

6

ord.

ord.

$\text{♩} = \text{♩}$

135

Vln. I

Vln. II

Vla. ord.

Vc. ord.

$\text{♩} = \text{♩}$

F $\text{♩} = 92$

poco accel.

$\text{♩} = 108$

ord.

mp

mf

ord.

mp

mf

mf

mp

138

Vln. I

Vln. II

Vla. ord.

Vc. ord.

p

p

p

p

141

Vln. I

Vln. II

Vla. ord.

Vc. ord.

rall.

Poco meno mosso $\text{♩} = 92$

poco accel.

ff

ff

ff

ff

pp

pp

mp

mp

♩ = 108

145

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mp* *p*

Vc. *mp* *p*

rall. **G** Tempo rubato
♩ = 72

148

Vln. I *ff* *pp*

Vln. II *ff* *pp*

Vla. *ff* *mp* 3 3 3 3 3 3

Vc. *ff* *p* pizz.

♩ = ♩ = 144

154

Vln. I *pp* *mp* *leggero*

Vln. II *pp* *mp*

Vla. *mp* 3 3 3 3 3 3 *mp*

Vc. *pp* *mp* arco

Tempo rubato
♩ = 72

160

Vln. I *f* *pp*

Vln. II *sf* *f* *pp*

Vla. *sf* *f* *mp* 3 3

Vc. *sf* *f* *pp* pizz.

165

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* arco

Detailed description: This system covers measures 165 to 168. The key signature has one sharp (F#). The time signature changes from 4/4 to 2/4 at measure 167. The Violin I part features a complex, fast-moving melodic line with many slurs and accents, starting with a forte (*f*) dynamic. The Violin II part plays a rhythmic accompaniment of eighth notes, also starting with *f*. The Viola part has triplet patterns in the first two measures, followed by a melodic line with slurs and accents, also marked *f*. The Violoncello part plays a steady eighth-note accompaniment, marked *f* and *arco*.

169 poco sul pont.

Vln. I *mp* *leggero* *mf*

Vln. II *mp* pizz.

Vla. *mp* pizz.

Vc. *mp* pizz.

Detailed description: This system covers measures 169 to 172. The key signature has two sharps (F# and C#). The time signature is 2/4. The Violin I part starts with a *poco sul pont.* instruction and a *mp* dynamic, playing a melodic line with slurs and accents. It then transitions to a *mf* dynamic. The Violin II part plays a rhythmic accompaniment of eighth notes, marked *mp* and *pizz.* The Viola part also plays a rhythmic accompaniment of eighth notes, marked *mp* and *pizz.* The Violoncello part plays a rhythmic accompaniment of eighth notes, marked *mp* and *pizz.*

$\text{♩} = \text{♩}$
H = 144

Vln. I *p* *mf* *leggero* *p*

Vln. II *p* arco

Vla. *p* arco

Vc. *p*

Detailed description: This system covers measures 173 to 176. The key signature has two sharps (F# and C#). The time signature changes from 2/4 to 3/4 at measure 174, then back to 2/4 at measure 175. The Violin I part starts with a *p* dynamic, then *mf*, then *leggero*, and ends with *p*. The Violin II part is silent in the first two measures, then plays a melodic line with slurs and accents, marked *p* and *arco*. The Viola part is silent in the first two measures, then plays a melodic line with slurs and accents, marked *p* and *arco*. The Violoncello part is silent in the first two measures, then plays a melodic line with slurs and accents, marked *p*.

177 ord. accel.

Vln. I

Vln. II *mp*

Vla. *mp*

Vc.

Detailed description: This system covers measures 177 to 180. The key signature has two sharps (F# and C#). The time signature changes from 2/4 to 3/4 at measure 178, then back to 2/4 at measure 179. The Violin I part plays a fast, continuous melodic line with slurs and accents. The Violin II part is silent in the first two measures, then plays a melodic line with slurs and accents, marked *mp*. The Viola part is silent in the first two measures, then plays a melodic line with slurs and accents, marked *mp*. The Violoncello part is silent throughout.

♩ = 158

181

Vln. I

Vln. II

Vla.

Vc.

mf

p

mf

mp

mf

pizz.

184

Vln. I

Vln. II

Vla.

Vc.

ff

p

ff

p

mp

mf

ff

p

rall.

Poco meno mosso

♩ = 144

Tempo rubato

♩ = 48

188

Vln. I

Vln. II

Vla.

Vc.

pp

pp

pp

pp

p

mp

p

arco

mp

192

Vln. I

Vln. II

Vla.

Vc.

mf

p

mp

mf

p

$\text{♩} = \text{♩}$
J = 96

195

sul pont.

mf — *p*

pp

sul pont.

pp

sul pont.

pp *leggero*

sul pont.

pp *leggero*

198

accel.

Più mosso
♩ = 124

ord.

f

ord.

f

ord.

f

ord.

f

202

209

K

p *leggero*

p *leggero*

p *leggero*

p *leggero*

214

Vln. I
Vln. II
Vla.
Vc.

This system contains measures 214 to 216. The Violin I and II parts play a rhythmic eighth-note pattern. The Viola part plays a dotted quarter note followed by an eighth note. The Violoncello part plays a steady eighth-note accompaniment.

217

accel. $\text{♩} = 140$

Vln. I
Vln. II
Vla.
Vc.

mf *f*

This system contains measures 217 to 219. The tempo is marked as *accel.* with a quarter note equal to 140 beats. The Violin parts start at *mf* and increase to *f*. The Viola part remains at *mf*. The Violoncello part starts at *mf* and increases to *f*. There are dynamic hairpins and accents throughout.

220

accel. $\text{♩} = 154$

Vln. I
Vln. II
Vla.
Vc.

This system contains measures 220 to 223. The tempo is marked as *accel.* with a quarter note equal to 154 beats. The Violin I part has a dense sixteenth-note texture. The Violin II part has a similar but slightly less dense texture. The Viola part plays a dotted quarter note pattern. The Violoncello part plays a steady eighth-note accompaniment. The key signature changes to two flats and the time signature to 3/4.

224

sul pont. ord.

Vln. I
Vln. II
Vla.
Vc.

p *f*

p *f*

p *f*

p *f*

This system contains measures 224 to 227. The Violin I part plays a sixteenth-note pattern, marked *p* and *sul pont.* (sul ponticello). The Violin II part plays a dotted quarter note pattern, marked *p* and *sul pont.*. The Viola part plays a dotted quarter note pattern, marked *p* and *sul pont.*. The Violoncello part plays a steady eighth-note accompaniment, marked *p* and *sul pont.*. The system concludes with a section marked *ord.* (ordinario) and *f* (forte).

232

Vln. I

Vln. II

Vla.

Vc.

ff

f

237

Vln. I

Vln. II

Vla.

Vc.

mf

243

Vln. I

Vln. II

Vla.

Vc.

f

M

248

Vln. I

Vln. II

Vla.

Vc.

mf

252

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

255

Vln. I *mp* *f* *ff*

Vln. II *mp* *f* *ff*

Vla. *mp* *f* *ff*

Vc. *mp* *f* *ff*

259

Vln. I *mp* *ff* rall.

Vln. II *ff*

Vla. *ff*

Vc. *ff*