

Still life in green and red, string quartet no.13 (2011)

Ian Wilson
(1964)

I: Church

J = 80

"The seeds of hope..."

1

Violin I

Violin II

Viola

Cello

8

Vln. I

Vln. II

Vla.

Vc.

14

Vln. I

Vln. II

Vla.

Vc.

"So I suppose..."

22

Vln. I

Vln. II

Vla.

Vc.

ACTUAL SOUND

p — *mp* — *p*

mf — *f*

mf — *f*

mf — *f*

f

f

(8) ----- | "The whole Abbey..."

29

Vln. I

Vln. II

Vla.

Vc.

p

fp

mp

gl.

mp

gl.

fp

mp

gl.

mp

gl.

p

mp

36

Vln. I

Vln. II

Vla.

Vc.

gl.

p

gl.

p

gl.

p

gl.

p

mp — *mf*

"It's in Croagh
Patrick's range..."

43

Vln. I *p*

Vln. II

Vla.

Vc. *mp*

49

Vln. I

Vln. II

Vla.

Vc. *pp*

56

Vln. I *mf*

Vln. II *p*

Vla. *mf*

Vc. *p*

non vib.

56

Vln. I *mf*

Vln. II *p*

Vla. *mf*

Vc. *p*

61

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

mp *p*

mp *p*

mp *p*

vib. ord.

"So the whole atmosphere...

...surrounded by these
images of hope."

68

Vln. I vib. ord.

Vln. II *pp*

Vla. *pp*

Vc.

p

75

Vln. I *mp* *mf > mp* *mp*

Vln. II *mp* *mf > mp* *mp*

Vla. *mp* *mf > mp* *mp*

Vc. *mp* *mf > mp* *mp*

mp *mf > mp* *mp*

82

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

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

Vla. *f* *mp* *mp*

Vc. *f* *mp* *mp*

f *mp* *mp*

89

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

mf

mf

96

Vln. I
Vln. II
Vla.
Vc.

102

Vln. I
Vln. II
Vla.
Vc.

110

Vln. I
Vln. II
Vla.
Vc.

START EACH NEW PHRASE IMMEDIATELY AFTER
THE LAST WORD OF THE SHOWN QUOTE IS SPOKEN

II: Art 1

1 col legno battuto

ALL / ANY (choose one note)

p

OR OR

2 ♩ = 68 "Sometimes you have to think about where you're meant to be, actually."

1

Vln. I

fp — *mp*

Vln. II

fp — *mp*

Vla.

fp — *mp*

Vc.

fp — *mp*

— *p*

3 ♩ = 68 "I was learning...
...ill, very ill."

1

Vln. I

p

Vln. II

p

Vla.

p

Vc.

p

4 ♩ = 68 "I had a conviction...
...painting."

1

Vln. I

mp

Vln. II

mp

— *p*

— *p*

6

Vln. I

Vln. II

5 ♩ = 68 "I had a...
...BLING!"

Vln. I
Vln. II
Vla.
Vc.

Vln. I
Vln. II
Vla.
Vc.

"Usually there's an element of dread
when people are going into hospitals."

"Constantly and repeatedly...
...it's uplifting."

6 ♩ = 68

Vln. I
Vln. II
Vla.
Vc.

7

6

Vln. I
Vln. II

8 ♩ = 68 "If it did have a therapeutic effect...
...good art!"

1

Vln. I

Vln. II

Vla.

Vc.

fp < mp > p fp < mp > p
fp < mp > p fp < mp > p
fp < mp > p fp < mp > p
fp < mp > p fp < mp > p

9 ♩ = 68 "Older people have time...
...creativity."

1

Vln. I

Vln. II

Vla.

Vc.

mp , 5
mp , 5
mp , 5
mp , 5

6

Vln. I

Vln. II

Vla.

Vc.

"The room took on...
...itself."

10 ♩ = 68 8va ----- 1

Vln. I

Vln. II

Vla.

Vc.

mp ,
mp ,
mp ,
mp

11 ♩ = 68 "I think it's a window for them..." **12** "And I think it's a light...
...positive."

Musical score for measures 11 and 12. The score consists of four staves: Vln. I, Vln. II, Vla., and Vc. The key signature changes from 4/4 to 3/4 at the beginning of measure 12. Measure 11 starts with a rest followed by a dynamic *p*. Measures 12 and 13 show sustained notes with grace marks and slurs. Measure 14 begins with a dynamic *p*.

Continuation of the musical score. The key signature changes to 2/4 at the beginning of measure 7. Measures 7 through 10 feature eighth-note patterns with grace marks and slurs. Measures 11 and 12 show sustained notes with grace marks and slurs. Measures 13 and 14 begin with dynamics *pp*.

III: Parade

1 $\text{♩} = 50 / 80 / 120$

1

Vln. I lunga quasi lontano
mp

Vln. II lunga quasi lontano
mp

Vla. lunga quasi lontano
pp

Vc. lunga quasi lontano
pp

7

Vln. I

Vln. II

Vla.

Vc.

13

Vln. I

Vln. II

Vla.

Vc.

(LIKE A SIREN)

2 (Optional) (arco) gl. gl. gl.

ALL / ANY *p* *mf* *f sub.*

3 (arco)

ALL / ANY *mf*

INDIVIDUAL PLAYERS CHOOSE WHAT, WHEN AND HOW TO PLAY THE NUMBERED PHRASES OPPOSITE.

PLAYERS CAN CHOOSE HOW MANY OF THEM TO PLAY, HOW OFTEN TO PLAY THEM AND IN WHAT ORDER.

4 (ord.)

ALL / ANY *mf* *sff*

5 Play **1** again, together (cue required) or alone , this time at a different tempo

6 $\text{♩} = 60$
col legno battuto
Ossia

ALL / ANY *mf* *f*

x ?

7 $\text{♩} = 60$ This to be played together,
cued by designated player

1 pizz.
Vln. I
mp
pizz.
Vln. II
mp
pizz.
Vla.
mp
pizz.
Vc.
mp

8

Vln. I
REPEAT
OPTIONAL

Vln. II
Vla.
Vc.
:

IV: School

Slow, peaceful

p *gl.* *p* *gl.* *p*

p *gl.* *p* *gl.* *p*

p *gl.* *p* *gl.* *p*

p *mp*

Ha-ru no so- no, _____ ha-ru no so- no, _____ ha-ru no so- no, _____

Vln. I *Vln. II* *Vla.* *Vc.* *C.*

gl. *p* *mp*

p *mp*

mf *mp* *p* *p*

ha-ru no so no, _____ ha-ru no so- no, no so- no, no so - no _____ Ku-ren-eye nee-you,

ord. gl. *gl.* *ord. gl.* *gl.*

p *p* *p* *p*

ord. *p* *p* *p* *p*

ord. *p* *p* *p* *p*

mp *mf* *mp* *p*

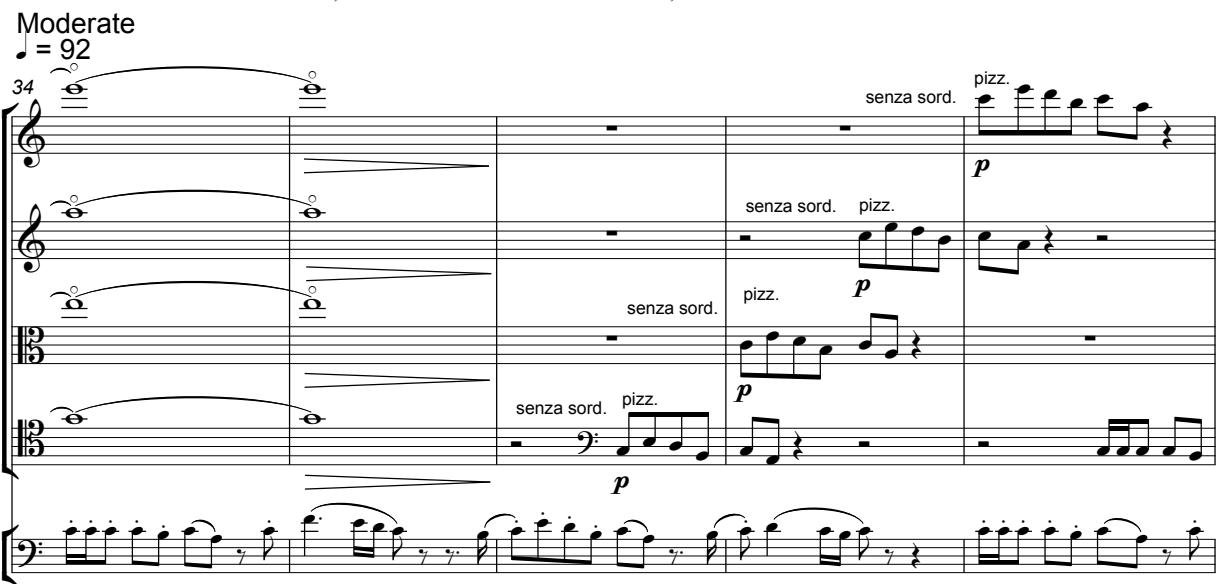
ku - ren-eye nee - you, _____ Mo-mo no ha - na, no ha - na, no ha - na _____

8va -----
Vln. I
21 

Vln. II
Vla.
Vc.
C. Shee-ta tay-ru mee-chee nee, shee-ta tay-ru mee - chee nee, ee-day tat-su o - toh - may.

(8) -----
Vln. I
27 

Vln. II
Vla.
Vc.
C. Ha-ru no so - no, ha-ru no so no, ha-ru no so - no.

Moderate
= 92
Vln. I
34 

Vln. II
Vla.
Vc.
Ten. Sax.

39

Vln. I

Vln. II

Vla.

Vc.

Ten. Sax.

43

Vln. I

Vln. II

Vla.

Vc.

Ten. Sax.

47

Vln. I

Vln. II

Vla.

Vc.

Ten. Sax.

51

Vln. I

Vln. II

Vla.

Vc.

Ten. Sax.

This section shows five staves of musical notation. The first four staves (Vln. I, Vln. II, Vla., Vc.) are in treble clef, while the Ten. Sax. staff is in bass clef. Measures 51-54 feature various rhythmic patterns, including sixteenth-note figures and eighth-note pairs. Measure 54 includes dynamic markings *p* and *3*, indicating a piano dynamic and a three-fold grouping.

55

Vln. I

Vln. II

Vla.

Vc.

Ten. Sax.

This section shows five staves of musical notation. The first four staves (Vln. I, Vln. II, Vla., Vc.) are in treble clef, while the Ten. Sax. staff is in bass clef. Measures 55-58 feature sixteenth-note patterns with dynamic markings *mf* and *3*. Measure 58 includes a dynamic marking *p*.

59

Vln. I

Vln. II

Vla.

Vc.

Ten. Sax.

This section shows five staves of musical notation. The first four staves (Vln. I, Vln. II, Vla., Vc.) are in treble clef, while the Ten. Sax. staff is in bass clef. Measures 59-62 feature sixteenth-note patterns with dynamic markings *mp* and *p*. The Ten. Sax. part includes a label "School Kids" under its staff.

Slow, peaceful

♩ = 48

63

Vln. I

Vln. II

Vla.

Vc.

Cant.

C.

Slow, peaceful
♩ = 48

arco gl.
p

arco
p

arco
p

arco
p

Choir
Ha-ru no so-no,

68

Vln. I

Vln. II

Vla.

Vc.

C.

ha - ru no so - no, _____

ha - ru no so - no, _____

ha - ru no so - no, _____

gl.
p

p

p

p

p

mp

74

Vln. I

Vln. II

Vla.

Vc.

C.

ha - ru no so - no, no so - no _____

Ku-ren-eye nee-you,

ku - ren-eye nee - you,

ord. gl.
p
ord.
p
ord.
p

mp

mp

mf

p

mp

81

Vln. I *gl.*
p mp mf

Vln. II p mp mf

Vla. p mp mf

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

C. —
Mo-mo no ha-na, no ha-na, no ha-na
Shee-ta tay-ru mee-chee nee,

88

Vln. I mp *p*

Vln. II mp *p*

Vla. mp *p*

Vc. *mp* *p* *p*

C. shee-ta tay-ru mee-chee nee,
ee-day tat-su o - toh-may.
Ha-ru no so-no,

94

Vln. I *gl.*
p *pp*

Vln. II p *pp*

Vla. *p* *pp*

Vc. *p* pp

C. ha - ru no so - no,
ha - ru no so - no.

WAIT UNTIL SPEECH
SAMPLE IS FINISHED

Repeat bars should be played as many times as necessary to get to the next spoken phrase,
UNLESS A SPECIFIC NUMBER IS MARKED

V: Meditation

1 "I work with adults..." **2** "They come in and they..." **3** "The idea behind it all..." **4** "And I saw women..."

Violin I
Violin II
Viola
Violoncello

sempre p

(either note can be repeated)

5 "I'd a man who came in..." **6** "So I chatted to him..." **7** "Anyway, he came back..." **8** "It was really Meditation..." **x 11**

Vln. I
Vln. II
Vla.
Vc.

p

9 "One week in the group..." **10** "And he said..." **11** "And then he told me..."

Vln. I
Vln. II
Vla.
Vc.

p

x 3

x 9

p

pp

pp

pp

pp

pp

VI: Train

STOP AROUND 2'30", AT SOUND OF TRAIN PASSING

Wait 15 seconds or so, until 1st speech sample starts

1

Violin I

Violin II

Viola

Violoncello

CHOOSE ONE OR TWO NOTES - VARY TEMPO AND TONE EACH TIME

mp — *mf* — *p*

CHOOSE ONE OR TWO NOTES - VARY TEMPO AND TONE EACH TIME

mp — *mf* — *p*

CHOOSE ONE OR TWO NOTES - VARY TEMPO AND TONE EACH TIME

mp — *mf* — *p*

CHOOSE ONE OR TWO NOTES - VARY TEMPO AND TONE EACH TIME

mp — *mf* — *p*

REPEAT AD LIB.

Wait 20 seconds or so, until "What we were looking for was a fair hearing."

3

Vln. I

Vln. II

Vla.

Vc.

COME SOPRA

pp — *p* — *pp*

REPEAT AD LIB.

REPEAT AD LIB.

REPEAT AD LIB.

REPEAT AD LIB.

STOP AROUND 4'20", AT SOUND OF TRAIN PASSING

VII: G.A.A.

 $\text{J} = 90$

1

Violin I
Violin II
Viola
Violoncello

$p >$
 $p >$ $p >$ $p >$ $p >$ $p >$ $p >$ $p >$ $p >$
 $p >$ $p >$ $p >$ $p >$ $p >$ $p >$ $p >$ $p >$
 $p >$ $p >$ $p >$ $p >$ $p >$ $p >$ $p >$ $p >$

$p >$ $p >$ $p <$ mp $> p$
 $p >$ $p >$ $p <$ mp $> p$
 $p >$ $p >$ $p <$ mp $> p$
 $p >$ $p >$ $p <$ mp $> p$

9

Vln. I
Vln. II
Vla.
Vc.

mp
 mp
 mp
 mp

p
 p
 p
 p

17

Vln. I
Vln. II
Vla.
Vc.

mp
 mp
 mp
 mp

mf
 mf
 mf
 mf

25

Vln. I
Vln. II
Vla.
Vc.

$p \text{ sub.}$
 $p \text{ sub.}$
 $p \text{ sub.}$
 $p \text{ sub.}$

mp
 mp
 mp
 mp

33

Vln. I 

Vln. II

Vla.

Vc.

42

Vln. I 

Vln. II

Vla.

Vc.

50

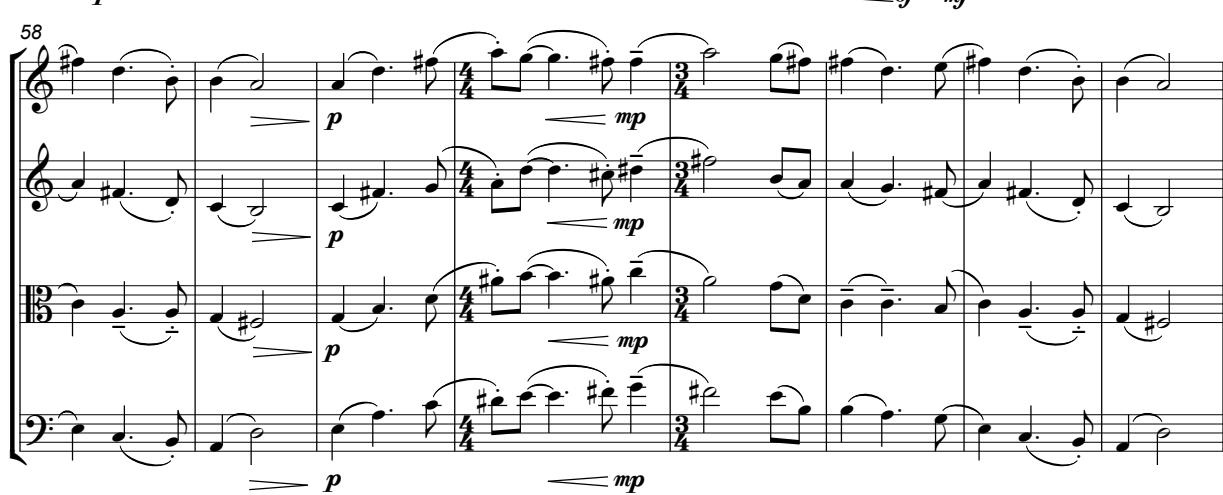
Vln. I 

Vln. II

Vla.

Vc.

58

Vln. I 

Vln. II

Vla.

Vc.

66

Vln. I
Vln. II
Vla.
Vc.

74

Vln. I
Vln. II
Vla.
Vc.

82

Vln. I
Vln. II
Vla.
Vc.

91

Vln. I
Vln. II
Vla.
Vc.

100

Vln. I

Vln. II

Vla.

Vc.

sf p sub.

109

Vln. I

Vln. II

Vla.

Vc.

mf

118

Vln. I

Vln. II

Vla.

Vc.

126

Vln. I

Vln. II

Vla.

Vc.

p sub.

135

Vln. I

Vln. II

Vla.

Vc.

144

Vln. I

Vln. II

Vla.

Vc.

152

Vln. I

Vln. II

Vla.

Vc.

161

Vln. I

Vln. II

Vla.

Vc.

169

Vln. I *p* *sf p*

Vln. II *p* *sf p*

Vla. *p*

Vc. *p* *sf p*

177

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

185

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

rit. $\text{♩} = 72$

193

Vln. I

Vln. II

Vla.

Vc.

mp *f* *p*

mp *f* *p*

mp *f* *p*

mp *f* *p*