

Tribe

string quartet no.14 for quartet and loopstation (2013)

Ian Wilson
(1964)

Moderato
♩ = 90

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 1-6. The score is in 4/4 time and features a key signature of one sharp (F#). The dynamics range from *mf* to *p* and *mf*. The Violin I part starts with a *mf* dynamic and a *v* (accents) marking. The Violin II part starts with a *mf* dynamic and a *mf* dynamic marking. The Viola part starts with a *mf* dynamic and a *v* (accents) marking. The Violoncello part starts with a *mf* dynamic and a *p* *mf* dynamic marking.

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 7-13. The score is in 4/4 time and features a key signature of one sharp (F#). The dynamics range from *f*. The Violin I part starts with a *f* dynamic and a *v* (accents) marking. The Violin II part starts with a *f* dynamic and a *v* (accents) marking. The Viola part starts with a *f* dynamic and a *v* (accents) marking. The Violoncello part starts with a *f* dynamic and a *v* (accents) marking.

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 14-19. The score is in 4/4 time and features a key signature of one sharp (F#). The dynamics range from *mp*. The Violin I part starts with a *mp* dynamic and a *v* (accents) marking. The Violin II part starts with a *mp* dynamic and a *v* (accents) marking. The Viola part starts with a *mp* dynamic and a *v* (accents) marking. The Violoncello part starts with a *mp* dynamic and a *v* (accents) marking.

Musical score for measures 22-28, featuring Violin I, Violin II, Viola, and Cello. The score is written in treble and bass clefs with various time signatures (2/4, 3/8, 4/4, 7/8) and includes accidentals and stems.

Musical score for measures 29-35, featuring Violin I, Violin II, Viola, and Cello. The score includes dynamic markings such as *p* and hairpins, and features complex rhythmic patterns and accidentals.

Musical score for measures 36-42, featuring Violin I, Violin II, Viola, and Cello. The score includes dynamic markings such as *p* and hairpins, and features complex rhythmic patterns and accidentals.

A *Meno mosso*
♩ = 66

USE CHANNEL 14

REC
1A

DUB
1A

STOP REC
1A

Musical score for measures 43-50. The score is for a string ensemble consisting of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The time signature is 5/4. The key signature has one sharp (F#). The dynamics are *pp* (pianissimo) for measures 43-44, *pochiss.* (pochissimo) for measures 45-46, and *ppp* (pianississimo) for measures 47-48. The performance instructions include *non vib.* (non vibrato) and various fingering indications (II, III, V). Above the staves, there are recording markers: 'REC 1A' at measure 43, 'DUB 1A' at measure 45, and 'STOP REC 1A' at measure 47. A double bar line is present at the end of measure 48. The lower staff (L 1) shows a piano accompaniment with sustained chords.



Musical score for measures 51-54. The score is for a string ensemble consisting of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The time signature is 5/4. The key signature has one sharp (F#). The dynamics are *p* (piano) for measure 51, *mp* (mezzo-piano) for measure 52, and *mp* for measure 54. The performance instructions include *vib. ord.* (vibrato order) and a triplet marking (3). Above the staves, there is a recording marker: 'REC 2A' at measure 51. The lower staff (L 1) shows a piano accompaniment with sustained chords, and the lower staff (L 2) shows a piano accompaniment with a triplet in measure 54.

54

Vln. I pizz. mp

Vln. II pizz. (vib. ord.) mp

Vla. pizz. mp

Vc. pizz. mp

L1

L2

57

L1

L2

REC 3A STOP REC 3A

59 arco (mp)

Vln. I arco (mp)

Vln. II arco (mp)

L1

L2

61

Vln. I

Vln. II

Vla.

Vc.

L 1

L 2

L 3

mf 3

mf 3

arco *mf* 3

B

63

Vln. I

Vln. II

Vla.

Vc.

L 1

L 2

L 3

f

f

f

65

Vln. I

Vln. II

Vla.

Vc.

gl.

5

sf

3

mf

L 1

L 2

L 3

67

Vln. I

Vln. II

Vla.

Vc.

poco sul pont.

mp

ord.

mf

3

arco

L 1

L 2

L 3

69

Vln. I

Vln. II

Vla.

Vc.

L 1

L 2

L 3

gl.

f

3

5

sf

3

8va

71

Vln. I

Vln. II

Vla.

Vc.

L 1

L 2

L 3

(8)

poco sul pont.

mp

pizz.

p

73

STOP LOOP **3B** ↓ pizz.

STOP LOOP **2B** ↓

Vln. I *p*

Vln. II *mp*

Vla. *mp*

Vc. *p*

L 1

L 2

L 3



75

Vln. I

Vln. II *ord.* *(mp)*

Vla. *ord.* *(mp)*

Vc.

L 1

STOP LOOP
1B ↓

PRESS 'WRITE' BUTTON TWICE

TURN TO CHANNEL 15

91

Vln. I *pochiss.*

Vln. II *pochiss.*

Vla. *pochiss.*

Vc. *pochiss.*

L1

pizz.
p

pizz.
p

|| poco accel. **C** Più mosso $\text{♩} = 76$

USE CHANNEL 15 REC 1A ↓

98

Vln. I *pizz.*
p

Vln. II

Vla.

Vc. *pizz.*
p

|| DUB 1A ↓

103

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

L1

1A

109

Vln. I

Vln. II

Vla.

Vc.

L1

arco

pp — *mf* — *f*

pp — *mf* — *f*

p — *mf* — *f*

p — *mf* — *f*

113

Vln. I

Vln. II

Vla.

Vc.

L1

pp — *mf* — *f*

pp — *mf* — *f*

p — *mf* — *f*

p — *mf* — *f*

117

Vln. I

Vln. II

Vla.

Vc.

L1

pp — *mf* — *f* — *sf*

pp — *mf* — *f* — *sf*

p — *mf* — *f* — *sf*

p — *mf* — *f* — *sf*

121

Vln. I *mf* *f* *sf* *f* *sf*

Vln. II *mf* *f* *sf* *f* *sf*

Vla. *mf* *f* *sf* *f* *sf*

Vc. *mf* *f* *sf* *f* *sf*

L 1

125

Vln. I *f* *ff* *fff* *fff*

Vln. II *f* *ff* *fff* *fff*

Vla. *f* *ff* *fff* *fff*

Vc. *f* *ff* *fff* *fff*

L 1

129

Vln. I *f* *sf* *f* *ff*

Vln. II *f* *sf* *f* *ff*

Vla. *f* *sf* *f* *ff*

Vc. *f* *sf* *f* *ff*

L 1

8va-----loco

STOP LOOP

2B ↓

133

Vln. I *sf sf sf p*

Vln. II *sf sf sf pp*

Vla. *sf sf sf p*

Vc. *sf sf sf mf p*

L 1

138

Vln. I

Vln. II

Vla.

Vc. *mf mf mf*

142

Vln. I

Vln. II

Vla.

Vc. *sf mf f*

146

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *sf* *mf* *p* *mf* *mf*

ERASE LOOP
1B →

152

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *mf* *sf* *mf* *f* *sf*

Meno mosso
♩ = 60

REC 1A
DUB 1A
STOP REC 1A

159

Vln. I *p* *mf*³ *3*

Vln. II *p* *mf*^{4:3}

Vla. *p* *mf*

Vc. *p* *mf*

L1 *mf*

181

Vln. I *mf* *f* (*f*)

Vln. II *mf* *f* (*f*)

Vla. arco *mf* *f* (*f*)

Vc. arco 3 6 *mp* *f*

187

Vln. I *f* *mf* *sf* *f* *mf* *sf* *f* *mf*

Vln. II *f* *mf* *sf* *f* *mf* *sf* *f* *mf*

Vla. pizz. arco pizz. arco *mf* *sf*

Vc. pizz. arco pizz. arco *mf* *sf*

194

REC 1A PLAY 1A

Vln. I *sf* *p* *mf* 3 3

Vln. II *sf* *p* *mf* 3 3

Vla. pizz. *p sub.* arco *mf* 3 3

Vc. pizz. *p sub.* arco *mf* 3 3

L 1

198

Vln. I pizz. *p* *f* *mf* *f* arco

Vln. II pizz. *p* *f* *mf* *f* arco

Vla. pizz. *p* *f* *mf* *f* arco

Vc. pizz. *p* *f* *mf* *f* arco

Str.

STOP LOOP
1B ↓

202

Vln. I *sf* pizz. *p* *f*

Vln. II *sf* pizz. *p* *f*

Vla. pizz. *sf* *p* *f*

Vc. pizz. *sf* *p* *f*

Str.

CLEAR LOOP
1B →

poco rit. **F** *Meno mosso* = 66

206

Vln. I *p* *pp* arco

Vln. II *p* *pp* arco

Vla. *p* *pp* arco

Vc. *p* *pp* arco

212

Vln. I

Vln. II

Vla.

Vc.

f *p* *mf* *p* *mp* *p* *pp*

G Più mosso
= 80

REC 1A

DUB 1A

STOP REC 1A

219

Vln. I

Vln. II

Vla.

Vc.

L1

ppp *p* *gl.* *p*

ppp *p* *gl.* *p*

ppp *mf*

ppp *mf*

224

Vln. I

Vln. II

Vla.

Vc.

L1

f *sf* *p*

f *sf* *p*

227

STOP 1B ↓

Vln. I *p*

Vln. II *p*

Vla. *mf* *mf* *mp* *f* *p*

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

L 1

PLAY 1A ↓

STOP 1B ↓

TURN TO CHANNEL 14

231

Vln. I *p*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

L 1

H *Meno mosso*
♩ = 66

USE CHANNEL 14

PLAY ALL

235

Vln. I
Vln. II
Vla.
Vc.
L 1
L 2
L 3

237

Vln. I
Vln. II
Vla.
Vc.
L 1
L 2
L 3

239

Vln. I

Vln. II

Vla.

Vc.

gl.

mf

3

5

ff

L. 1

L. 2

L. 3

241

Vln. I

Vln. II

Vla.

Vc.

poco sul pont.

mp

p

STOP LOOP
1B ↓

L. 1

L. 2

L. 3

243

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *p*

L. 2

L. 3

245

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *pp*

L. 3

STOP LOOP 3B ↓

Presto ♩ = 198

ord. *pp*

ord. *pp*

ord. *pp*

pp

249

Vln. I

Vln. II

Vla.

Vc.

254

Vln. I

Vln. II

Vla.

Vc.

p

259

Vln. I

Vln. II

Vla.

Vc.

mp

264

Vln. I

Vln. II

Vla.

Vc.

269

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

274

Vln. I

Vln. II

Vla.

Vc.

279

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

284

Vln. I

Vln. II

Vla.

Vc.

mp

289

Vln. I

Vln. II

Vla.

Vc.

f

accel.

Più mosso
♩ = 228

295

Vln. I

Vln. II

Vla.

Vc.

305

Vln. I

Vln. II

Vla.

Vc.