



Ian Wilson

The Seven Last Words
Piano Trio Nr. 2
(1995)

Score and Parts



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UE 14087

duration: 27 min

Commissioned by Kammerspiel with funds from the Arts Council of Northern Ireland

First performed by Kammerspiel on the 28th April 1996
at the Conway Hall, London.

the seven last words

piano trio no. 2 (1995)

ian wilson
(*1964)

$\text{♩} = 50$ *calm*

Violin
Violoncello
Piano

pp lontano

5

poco rit.

9 *Tempo anguished*

Vln
Vc.
Pno

ff

12

Vln
Vc.
Pno

pizz. f *arco* *(no trem.)*
sfp *piu p* *arco* *(p)*
pizz. f *(pizz.) mf* *mp* *sfp* *(p)*
f *poco* *f* *poco* *f* *mf* *mp sub.*

18 $\text{♩} = 60$

Vln

Vc.

Pno

lunga

niente

pizz.

p

con Ped.

23

Vln

Vc.

Pno

mp

p

27

Vln

Vc.

Pno

mp

mf

p

mp

mf

30

Vln

Vc.

Pno

mp

mf

p

mp

mf

33

Vln

Vc. *arco sul pont. p*

Pno

p

sf

Measures 33-34. Violin: Treble clef, melodic line with slurs and a *p* dynamic. Viola: Bass clef, rhythmic accompaniment with *arco sul pont.* and *p*. Piano: Grand staff, left hand has triplets and slurs, right hand has chords and slurs, with *sf* dynamic.

35

Vln

Vc. *mf* *f* *ord.* *mp*

Pno

sf *mf* *sf* *sf*

Measures 35-36. Violin: Treble clef, melodic line with slurs and dynamics *mf* and *f*. Viola: Bass clef, rhythmic accompaniment with dynamics *mf*, *f*, *ord.*, and *mp*. Piano: Grand staff, left hand has slurs and dynamics *sf*, *mf*, *sf*, *sf*; right hand has chords and slurs.

37

Vln

Vc. *molto* *mf* *ff*

Pno

f

Measures 37-38. Violin: Treble clef, melodic line with slurs and dynamics *ff*. Viola: Bass clef, rhythmic accompaniment with dynamics *molto*, *mf*, and *ff*. Piano: Grand staff, left hand has slurs and dynamics *f*; right hand has chords and slurs.

38

Vln

Vc. *molto* *f* *ff*

Pno

sf *sf* *ff*

Measures 38-39. Violin: Treble clef, melodic line with slurs and dynamics *f* and *ff*. Viola: Bass clef, rhythmic accompaniment with dynamics *molto*, *f*, and *ff*. Piano: Grand staff, left hand has slurs and dynamics *sf*, *sf*, *ff*; right hand has chords and slurs.

40

Vln

Vc.

Pno

(Ped.)

Detailed description: This system covers measures 40 to 42. The Violin part (Vln) is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melodic line with slurs and accents. The Viola part (Vc.) is in alto clef with the same key signature and time signature, providing harmonic support. The Piano part (Pno) is in bass clef, showing a complex accompaniment with many sixteenth and thirty-second notes. A pedaling instruction '(Ped.)' is placed under the piano part in measure 41.

43

Vln

Vc.

Pno

p

Detailed description: This system covers measures 43 to 45. The Violin part (Vln) continues its melodic line with a slur over measures 44 and 45. The Viola part (Vc.) has a few notes in measure 43. The Piano part (Pno) features a steady accompaniment with a dynamic marking of *p* (piano) in measure 44.

48

Vln

Vc.

Pno

pizz.

p

Detailed description: This system covers measures 48 to 51. The Violin part (Vln) has a melodic line with triplets in measures 49 and 50. The Viola part (Vc.) has a pizzicato (*pizz.*) instruction in measure 48. The Piano part (Pno) continues with its accompaniment, marked with a dynamic of *p*.

52

Vln

Vc.

Pno

p

Detailed description: This system covers measures 52 to 55. The Violin part (Vln) has a melodic line with a dynamic marking of *p* in measure 53. The Viola part (Vc.) has a dynamic marking of *p* in measure 54. The Piano part (Pno) continues with its accompaniment.

57 $\text{♩} = 72$

Vln *pp lontano* *mp sempre marcato*

Vc. *arco mp sempre marcato*

Pno *pp* *mp* *attacca* *Red.*

63

Vln

Vc.

Pno *mp* *Red.*

66

Vln *mf* *poco* *mp*

Vc. *mf* *poco* *mp*

Pno *Red.* *poco*

70

Vln *f* *poco* *mf* *f* *poco*

Vc. *f* *poco* *mf* *f* *poco*

Pno *mf* *f* *Red.*

74

Vln *f* *mf* *ff* *port.*

Vc. *f* *mf* *ff* *port.*

Pno *f* *f*

Trills and Octaves (8) are indicated in the piano part.

78

Vln *p*

Vc. *p*

Pno *dim.* *mp*

Trills and Octaves (8) are indicated in the piano part.

82

Vln

Vc.

Pno *dim.* *p*

Trills and Octaves (8) are indicated in the piano part.

87

Vln *pp* *p non marc.*

Vc. *pp* *p non marc.*

Pno *dim.* *pp*

Trills and Octaves (8) are indicated in the piano part.

94 *poco rit. -----*

Vln *p* *pp*

Vc *p* *pp*

Pno

101 *Tempo*

Vln *p* *sempre marc.*

Vc *p* *sempre marc.*

Pno *p* *Red.*

105

Vln *poco*

Vc *poco*

Pno *p* *Red.*

109

Vln *p* *mf* *f* *ff*

Vc *p* *mf* *f* *ff* *ff*

Pno

115

Vin *ffp*

Vc. *ffp*

Pno *p* *pp*

III : "Mother, behold thy son..."

121 $\text{♩} = 140$

Pno *mp* *f* *mf* *secco*

126

Pno *mp* *cresc...*

133

Pno *mf*

139

Pno

143

Vin *p legato*

Vc. *p legato*

Pno *ff* *p* *poco*

148

Vln *mp*

Vc. *mp*

Pno *mf* *sf* *mf secco* *mp*

8 8

Red.

Detailed description: This system covers measures 148 to 152. The Violin and Viola parts feature melodic lines with slurs and accents, marked *mp*. The Piano accompaniment is more complex, with dynamic markings of *mf*, *sf*, *mf secco*, and *mp*. There are two '8' markings in the piano part, and a 'Red.' marking with a bracket under the first two measures.

153

Vln *mp*

Vc. *mp*

Pno

Detailed description: This system covers measures 153 to 158. The Violin and Viola parts continue with melodic lines, marked *mp*. The Piano accompaniment consists of chords and arpeggiated figures.

159

Vln *mf*

Vc. *mf*

Pno *mf*

Detailed description: This system covers measures 159 to 163. The Violin and Viola parts have melodic lines with slurs, marked *mf*. The Piano accompaniment features chords and moving bass lines.

164

Vln *(mf)* *f*

Vc. *(mf)* *f*

Pno *f*

Detailed description: This system covers measures 164 to 168. The Violin and Viola parts feature melodic lines with slurs and accents, marked *(mf)* and *f*. The Piano accompaniment is marked *f* and includes chords and arpeggiated figures.

10

accel. ----- $\text{♩} = \text{♩} \text{♩}$

168

Vln

Vc.

Pno

ff

172

Vln

Vc.

Pno

176

Vln

Vc.

Pno

molto rit. -----

180

Vln

Vc.

Pno

♩ = 50

184

Vln *ff*

Vc. *ff*

Pno *ff*

187

Vln *pizz. f* *arco pp* *mp*

Vc. *pizz. f* *arco pp* *mp*

Pno *f* *poco* *f* *mp* *pp*

IV : "My God, why have you forsaken me?"
poco piu mosso
 ♩ = 56 $\frac{8}{\underline{\underline{2}}}$

191

Vln *pp* *mp* *pp p* *ff* *pp*

Vc. *pp* *mp* *pp p* *pizz. ff*

Pno

196

Vln *ff* *pp* *ff* *pp*

Vc. *ff* *ff*

Pno *pp* *pp*

Red.

202

Vln *ff* *pp* *ff* *mp* *ff*

Vc. *ff* *ff* *arco ff*

Pno *pp* *f* *ff* *ff*

Ped. Ped. Ped.

210

Vln *III* *port.* *p* *mp* *ff* *fmp*

Vc. *mp* *ff* *fmp*

Pno *ff* *mp* *ff* *ff* *p*

Ped. Ped. *molto*

217

Vln *port.* *pp* *pp* *pp non vib.*

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

Pno *p* *p* *p*

poco rit. *Tempo*

224

Vln *rit.* *p* *pp* *ff* *pp*

Vc. *port.* *p > pp* *p*

Pno *pp*

Ped.

231

Vin

Vc.

Pno

pp

ff *pp* *ff* *pp*

pp

sfpp

ped.

238

V : "I thirst"

♩ = 100

Vin

Vc.

Pno

ff *pp*

p secco

245

Vin

Vc.

Pno

mp

non vib. e sul pont. → *vib. e ord.*

III

mp

non vib. e sul pont. → *vib. e ord.*

II

mp

non vib. e sul pont.

mp

251

Vin

Vc.

Pno

mp

→ *vib. e ord.*

non vib. e sul pont. → *vib. e ord.*

mp

→ *vib. e ord.*

non vib. e sul pont. → *vib. e ord.*

257

non vib. e sul pont. → *vib. e ord.* (ord.) → *non vib. e sul pont.*

mp *p*

Vln

Vc.

Pno

263

ord. sul III *p poco* → *molto f* → *mp*

ord. sul II *p poco* → *molto f* → *mp*

Vln

Vc.

Pno

271

p *gl.* *pp*

p *pp*

p *pp* *p secco*

Vln

Vc.

Pno

Red.

279

(*) *IV ord.* *pp* → *p*

(*) *III ord.* *pp* → *p*

Vln

Vc.

Pno

(*) : dry, grating sound

286 $\text{♩} = 50$

Vln *IV* *ord.* *pp* (*pp*) *pizz. p*

Vc. *III* *ord.* *pp* (*pp*) *pizz. p*

Pno *pp* *p*

293

Vln *pp*

Vc. *pp*

Pno *pp*

299 VI: "It is finished" $\text{♩} = 80$ rit. ---

Vln *ppp* *p arco*

Vc. *ppp* *p arco*

Pno *ppp* *p*

307 Tempo

Vln *p*

Vc. *p*

Pno *p*

316

Vln *poco* *p* *mf* *p* *mf* *p*

Vc. *poco* *p* *mf* *p* *mf* *p*

Pno

324

Vln *pp* *p*

Vc. *pp* *p*

Pno *mf* *molto* *pp* *pp*

Ped. 8

330

rit. ----- Tempo

Vln *p* *mp* *p* *poco*

Vc. *p* *mp* *p* *poco*

Pno *pp*

Ped. 8

337

Vln *p*

Vc. *p*

Pno *pp*

Ped. (keep depressed until double bar) →

341

Pno

(Ped.) →

345

Vln

pp

Pno

(Ped.) →

349

Vln

Pno

(Ped.) →

353

Vln

poco rit. *Tempo* *poco rit.* *Tempo*

Pno

(Ped.) →

357

Vln

pp *p*

Vc.

pp *p*

Pno

pp

(Ped.) →

8

362

Vln

Vc.

Pno

pp

pp

pp

(Ped.) →

8

367

VII : "Into thy hands..."

♩ = 100 *molto espressivo*

Vln

Vc.

Pno

poco

p

pizz.

pp

p

(Ped.)

372

Vln

Vc.

Pno

376

Vln

Vc.

Pno

3

381 rit. ----- Tempo

Vln

Vc. arco

Pno

387 poco rit. ----- slightly slower

Vln

Vc.

Pno

394 Tempo 1

Vln

Vc.

Pno

401

Vln

Vc.

Pno

407 (8)

Vln

Vc.

Pno

IV

pp

IV

pp

415

Vln

Vc.

Pno

pp

p

pp

p

pp

421 (8)

Vln

Vc.

Pno

mp

p

mf

pp

f

niente

pizz.

p

p

Deo gratias
30. x. 95, Whitehead

