

Stille, Nacht

for guitar and string quartet (2011)

Ian Wilson
(1964)

A 'Constellation 1'

Spacious

$\text{♩} = 58$

poco accel. A tempo

Musical score for measures 1-4 of 'Constellation 1'. The score is for Violin 1, Violin 2, Viola, Violoncello, and Guitar. The time signature changes from 4/4 to 5/8 to 3/4. Dynamics range from *pp* to *mf*. Performance instructions include *pizz.*, *arco poco sul pont. trem.*, and *ord. gl.*. The guitar part features natural harmonics marked with diamond-shaped notes and Roman numerals (XII, VII).

let notes ring (sempre)

N.B. A diamond-shaped note with a circle above and roman numerals below indicate a natural harmonic: the diamond-shaped note indicates which string to play and the roman numeral which fret to finger



Musical score for measures 5-8 of 'Constellation 1'. The score is for Violin 1, Violin 2, Viola, Violoncello, and Guitar. The time signature changes from 3/4 to 2/4 to 3/4. Dynamics range from *pp* to *mf*. Performance instructions include *pizz.*, *ord.*, and *gl.*. The guitar part features natural harmonics marked with diamond-shaped notes and Roman numerals (XII, VII, VI).

9 arco poco sul pont.

Vln. 1 *pp* *sf* *p*

Vln. 2 *pp* *sf* *p*

Vla. *pp* *sf* *p*

Vc. *pp* *sf* *p* *mp* pizz. 3

Gtr. *mp* *f* *mp* *pp* *p* *mf* *p* 3

gl. gl. gl. gl. gl. gl.

XII XII XII XII XII XII



12 pizz. arco poco sul pont. (sounding pitch) Poco meno mosso = 54

Vln. 1 *p* *mf* *mp*

Vln. 2 *p* *mf* *mp*

Vla. *p* *mf* *mp*

Vc. *p* *mp* *p*

Gtr. (let notes ring) *p* *mp* *mf* *p* *mp* *p*

V VII VII R.H. XII R.H. VII

B 'Encroachment'

poco rit.

In/tense
♩ = 116

16

(sounding pitch) *p*

(sounding pitch)

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

p

p

mp

mf

ord.

mp

mf

ord.

mp

mf

VII XII VII XII VII XII VII XII VII XII VII

V VII

mp

p

mp

attacca

f

1 2 3



19

ord.

Vln. 1

mf

f

ord.

Vln. 2

mf

f

Vla.

f

Vc.

f

Gtr.

0

24

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

mp

mp

mp

mp

gl.

mp

f



29

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

sf

sf

pizz.

mf — *f*

arco

mp

mp

gl.

mp

f

mp

33

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

f sf mp mf

f sf mp mf

mf mf mp mf

f f mp f



38

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

mp poco marcato

mp

mp poco marcato

mp

ff (hammer-on) mp ff

poco sul pont.

poco sul pont.

poco sul pont.

42

Vln. 1 (poco sul pont.) *mp* — *f* — *sff* ord. *pp legato*

Vln. 2 (poco sul pont.) *mp* — *f* — *sff* ord. poco sul pont. *p*

Vla. (poco sul pont.) *mp* — *f* — *sff* ord. (* : always slide up to this note from a whole tone lower) *mp*

Vc. arco poco sul pont. *p*

Gtr. *mp* — *f* — *sff* (* : always slide up to this note from a whole tone lower) *mp*



47

Vln. 1

Vln. 2

Vla. (* : always slide up to this note from a whole tone lower)

Vc.

Gtr. (* : always slide up to this note from a whole tone lower)

50

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

Detailed description: This system contains measures 50, 51, and 52. The first violin (Vln. 1) plays a continuous sixteenth-note pattern. The second violin (Vln. 2) has a long note in measure 50, followed by a half note in measure 51, and a whole note in measure 52. The viola (Vla.) and guitar (Gtr.) parts feature rhythmic patterns with accents. The double bass (Vc.) has a long note in measure 50, followed by a half note in measure 51, and a whole note in measure 52. The time signature changes from 5/4 to 4/4.



53

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

ord.

gl.

mf

poco

Detailed description: This system contains measures 53, 54, and 55. The first violin (Vln. 1) continues with a sixteenth-note pattern. The second violin (Vln. 2) has a long note in measure 53, followed by a half note in measure 54, and a whole note in measure 55. The viola (Vla.) and guitar (Gtr.) parts feature rhythmic patterns with accents. The double bass (Vc.) has a long note in measure 53, followed by a half note in measure 54, and a whole note in measure 55. The time signature changes from 5/4 to 3/4. Performance markings include 'ord.', 'gl.', and 'mf'. A 'poco' marking is present above the first violin staff in measure 55.

56

Vln. 1 *pp*

Vln. 2 poco sul pont. *p*

Vla. *mp*

Vc. poco sul pont. *p*

Gtr. *mp*



59

Vln. 1

Vln. 2 ord. gl. *mf*

Vla. *mf*

Vc. ord. gl. *mf*

Gtr. *mf*

62

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

f

f

f

ff



68

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

p

p

mp

p

mp

(* : always slide up to this note from a whole tone lower)

72

Score for measures 72-73. The system includes five staves: Vln. 1, Vln. 2, Vla., Vc., and Gtr. The time signature is 5/4. Vln. 1 plays a continuous sixteenth-note pattern. Vln. 2 and Vc. play a long, sustained note with a fermata, marked *pp* and labeled "(sounding pitch)". Vla. plays a rhythmic pattern of eighth notes with rests, marked *p*. Gtr. plays a rhythmic pattern of eighth notes, marked *p*. A double bar line is present between measures 72 and 73.



74

Score for measures 74-75. The system includes five staves: Vln. 1, Vln. 2, Vla., Vc., and Gtr. The time signature is 5/4. Vln. 1 plays a continuous sixteenth-note pattern. Vln. 2 and Vc. play a long, sustained note with a fermata. Vla. plays a rhythmic pattern of eighth notes with rests, marked *p*. Gtr. plays a rhythmic pattern of eighth notes, marked *p*. A double bar line is present between measures 74 and 75.

76

Vln. 1 *poco sul pont.* ord. *p poco marcato* *mf* *mp*

Vln. 2 *poco sul pont.* ord. *p poco marcato* *mf* *mp*

Vla. *mf* *p*

Vc. *mf* *p*

Gtr. *mf* *p* *mf* *p*

79

Vln. 1 *p* *f* *mf* *mp*

Vln. 2 *p* *f* *mf* *mp*

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

Vc. *f* *mf* *sfp*

Gtr. *mp* *p* *mf* *f* *mf* *mp*

82

Vln. 1
f *mf* *mp* *f*

Vln. 2
f *mf* *mp* *f*

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

Vc.
f *mf* *fp* *f*

Gtr.
f *mf* *mp* *f*



85

Vln. 1
ord. *ff* *mf* (sounding pitch)

Vln. 2
ord. *ff* *mf* (sounding pitch)

Vla.
ord. *ff*

Vc.
ord. *ff* *mf* (sounding pitch)

Gtr.
① (Strum)
②
③
④
ff *sf* *sf* *sf* *mf* VII XII VII XII

attacca

C 'Constellation 2'

♩ = 66

92

Vln. 1 *p* *mf* *f*

Vln. 2 *p* *mf* *f*

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

Vc. *pizz.* *mp* *mf* *f*

Gtr. *mf* *mp* *mf* *mp* *mf* *f*

(let notes ring)

XII XII VII VII V

① ② ① ③ ②

XII XII VII VII V

(vib.) ② ③

XII XII VII VII XII



97

Vln. 1 *pp* non vib. poco sul pont.

Vln. 2 *pp* arco non vib. poco sul pont.

Vla. *pp* arco non vib. poco sul pont.

Vc. *pp* arco non vib. poco sul pont.

Gtr. *mp* *mf* (let notes ring)

R.H. VII IX

② ③ ② ① ④ ⑤ ④ ①

1 2 0 4 3 0

100

(sounding pitches)

Vln. 1 *pp*

(sounding pitches)

Vln. 2 *pp*

(sounding pitch)

Vla. *p poco marcato*

(sounding pitch)

Vc. *p poco marcato*

Gtr. *p* *mf* *mp* *mf*

① ② ③ ④ ③

0 4 0 3 0 4 0 4

① ④ ③ ② ④

1 2 0 4 3



102

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *p poco marcato*

Vc. *p poco marcato*

Gtr. *p* *mp*

③ ② ③ ④ ⑤ ④

2 0 2 0 3 0 4 0

2 0

103

Vln. 1 *pp*

Vln. 2 *pp*

Vla.

Vc.

Gtr.

p

mf (let notes ring)



105

Vln. 1 *mf* *mp* *p*

Vln. 2 *p*

Vla. *mp* *p*

Vc. *mf* *mp* *p*

Gtr. *f* *mp*

ord.

Slower
♩ = 56

108

Vln. 1 *mf* *mp* *f* *p* (sounding pitch)

Vln. 2 *p* *mp* *f* *p* (sounding pitch)

Vla. *mp* *f* *p* (sounding pitches)

Vc. *mf* *mp* *f* *p* (sounding pitches)

Gtr. *mf* *mp* *f* *sf* *f* (re-pick (2)(3)(4) (strum) (let notes ring) III IV V V VII XII)



D 'Crepusculum'

Poco meno mosso: very steady

♩ = 60

112

Vln. 1

Vln. 2

Vla.

Vc.

Gtr. *pp* (1)(2)(3)(4)

attacca

115

Vla. *mp*
(pp)

Gtr. *mp*

117

Vla. *f* *(pp)*

Gtr. *f*

119

Vla. *mp*

Vc. *p*

Gtr. *mp*

121

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Gtr. *mp*

(sounding pitch)

(sounding pitch)

(sounding pitch)

(sounding pitch)

123

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

125

Vla.

Gtr.

mp

(pp)

mp

127

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

mf

pp

mf

pp

f

pp

f

130

Musical score for measures 130-131. The score is in 3/4 time and consists of five staves: Vln. 1, Vln. 2, Vla., Vc., and Gtr. Vln. 1 has a rest in measure 130 and a half note G# in measure 131 with a *mf* dynamic. Vln. 2 has a rest in measure 130 and a half note G in measure 131. Vla. has a rest in measure 130 and a half note G in measure 131 with a *pp* dynamic. Vc. has a rest in measure 130 and a half note G in measure 131. Gtr. has a continuous eighth-note accompaniment starting in measure 130 with a *pp* dynamic, changing to *mf* in measure 131. A double bar line is present between measures 130 and 131.

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

mf

pp

pp

mf



132

Musical score for measures 132-133. The score is in 3/4 time and consists of five staves: Vln. 1, Vln. 2, Vla., Vc., and Gtr. Vln. 1 has a half note G# in measure 132, a half note G in measure 133, and a half note G in measure 134. Vln. 2 has a half note G in measure 132, a half note G in measure 133, and a half note G in measure 134 with a *pp* dynamic. Vla. has a half note G in measure 132, a half note G in measure 133, and a half note G in measure 134. Vc. has a half note G in measure 132, a half note G in measure 133, and a half note G in measure 134 with a *pp* dynamic. Gtr. has a continuous eighth-note accompaniment starting in measure 132 with a *pp* dynamic, changing to *mf* in measure 133.

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

pp

pp

pp

mf

134

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

(sounding pitch)

p

(sounding pitch)

p

pp

v



136

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

(sounding pitch)

mp

(sounding pitch)

mp

(sounding pitch)

mp

v

139

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

(sounding pitch)

pp

(damp) (ϕ)

142

Vln. 2

Vla.

Vc.

Gtr.

f

(*pp*)

f

145

Vln. 1

Vla.

Gtr.

(sounding pitch)

p

sf

④

148

Vln. 1

Vc.

Gtr.

(sounding pitch)

p

151

Gtr.

pp

③
④
⑤
⑥

153

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

(sounding pitch)

mp

(sounding pitch)

mp

(sounding pitch)

mp

(sounding pitch)

mp

artificial (R.H.) harmonics

③ XVII *mp*

④ XVI

⑥ XV

⑤ XII

(let notes ring)

E 'Constellation 3'

Più mosso
♩ = 88

157

Vln. 1 non.vib. *pp*

Vln. 2 non.vib. *pp*

Vla. non.vib. *pp*

Vc. non vib. *pp*

Gtr. *attacca* *mp*

164

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Gtr. R.H. VII *pp*

171

con sord. *pp*

poco sul pont. non vib.

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.



176

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

179

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

mf

p

VII

XII

182

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

mp

p

gl.

VII

XII

F 'Veiled nebula'

Meno mosso
♩ = 68

185

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

gl.

p

artificial (R.H.) harmonic

attacca

artificial (R.H.) harmonics

artificial (R.H.) harmonics

XII XII XIV XV

XII XII XII XII XII XII

XII XII

mf

p

mp

191

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

Gtr.

ord. senza sord.

mp

p

p

senza sord.

mp

p

ord. senza sord.

p

p

ord. senza sord.

p

p

p

mp

mp

mp

mf

p

mf

p

mf

XII XII XII XII XII XII

VII VII VII VII VII VII

XII XII XIV XV

XIV XV XIV XVI XII

XIV XV XIV XVI XVII

Musical score for measures 195-200. The score includes staves for Violin 1, Violin 2, Viola, and Violoncello (Vc.) with dynamics *mf* and *p*. The guitar part (Gtr.) is shown in standard notation and tablature with dynamics *mp*. The guitar part includes instructions: *sim.* (simulazione), *gradually move to sul pont.* (gradually move to sul ponticello), and *ord.* (ordine). A performance note states: "*: strum same chord above left hand, softly, possibly with flesh of thumb on 3rd fret".



Musical score for measures 201-206. The score includes staves for Violin 1, Violin 2, Viola, and Violoncello (Vc.) with dynamics *mp* and *p*. The guitar part (Gtr.) is shown in standard notation and tablature with dynamics *mf* and *mp*. The guitar part includes instructions: *ord.* (ordine) and *sul pont.* (sul ponticello).

206

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

Gtr.

mp

mf

211

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

Gtr.

mp

p

mf

gradually move to

sul pont.

(ord.) artificial (R.H.) harmonics

(ord.) artificial (R.H.) harmonics

XII XII

XII XIV XIV XV

217

Vln. 1 *p* *mf* *p* *mf* *p*

Vln. 2 *p*

Vla. *mp* *mp*

Vc.

Gtr. *p* *mf* *p* *mf* *p*

Gtr. *mp* *mp*

XII XII XII XII XII XII
XII XII XII XII XII XII
XII XII XII XII XII XII
XII XII XII XII XII XII

XII XIV XIV XV
XII XIV XIV XV



G 'Constellation(-less) 4'

Poco meno mosso
♩ = 56

222

Vln. 1 *p espressivo*

Vln. 2 *p espressivo*

Vla. *p espressivo*

Gtr. *mp espressivo*

Gtr. *mp*

con sord. *p espressivo*

con sord. *p espressivo*

con sord. *p espressivo*

(ord.) (let notes ring) *mp espressivo*

XII XII XII XII XII XII
XII XII XII XII XII XII
XII XIV XIV XV
XII XIV XIV XV

228

Vln. 1

Vln. 2

Vla.

Gtr.

p sub.



233

Vln. 1

Vln. 2

Vla.

Gtr.

p sub.



238

Vln. 1

Vln. 2

Vla.

Gtr.

p sub.

243

Vln. 1 *p sub.*

Vln. 2 *p sub.*

Vla. *p sub.*

Gtr.



247

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *p* *con sord.* *mp*

Gtr.

252

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

p

p

p

p



255

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

259

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

Detailed description: This system contains five staves of music for measures 259 through 263. The instruments are Violin 1, Violin 2, Viola, Violoncello, and Guitar. The key signature has one flat (B-flat). The time signature changes from 7/16 to 2/4 at measure 260, then back to 7/16 at measure 261, then to 3/4 at measure 262, and finally back to 7/16 at measure 263. The Violin and Viola parts feature eighth-note patterns, while the Violoncello and Guitar parts have more complex rhythmic figures. The strings play sustained notes in the 2/4 and 3/4 measures.



264

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

Detailed description: This system contains five staves of music for measures 264 through 268. The instruments are Violin 1, Violin 2, Viola, Violoncello, and Guitar. The key signature has one flat (B-flat). The time signature changes from 7/16 to 2/4 at measure 265, then back to 7/16 at measure 266, then to 11/16 at measure 267, and finally back to 7/16 at measure 268. The Violin and Viola parts feature eighth-note patterns, while the Violoncello and Guitar parts have more complex rhythmic figures. The strings play sustained notes in the 2/4 and 11/16 measures. A first ending bracket is present in the Guitar part at the end of measure 268.

268

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

pp

pp

pp

pp

p

pp

Poco meno mosso
♩ = 50

(sounding pitch)

p

Poco meno mosso
♩ = 44

(sounding pitch)

pp

poco sul pont.

p

poco sul pont.

p

poco sul pont.

p

pp

pp

pp

VII XII VII XII VII XII VII XII VII XII VII XII VII XII VII XII VII XII VII

mp

p

mp

(let ring)

Deo gratias
17.VII.2011
Dromahair