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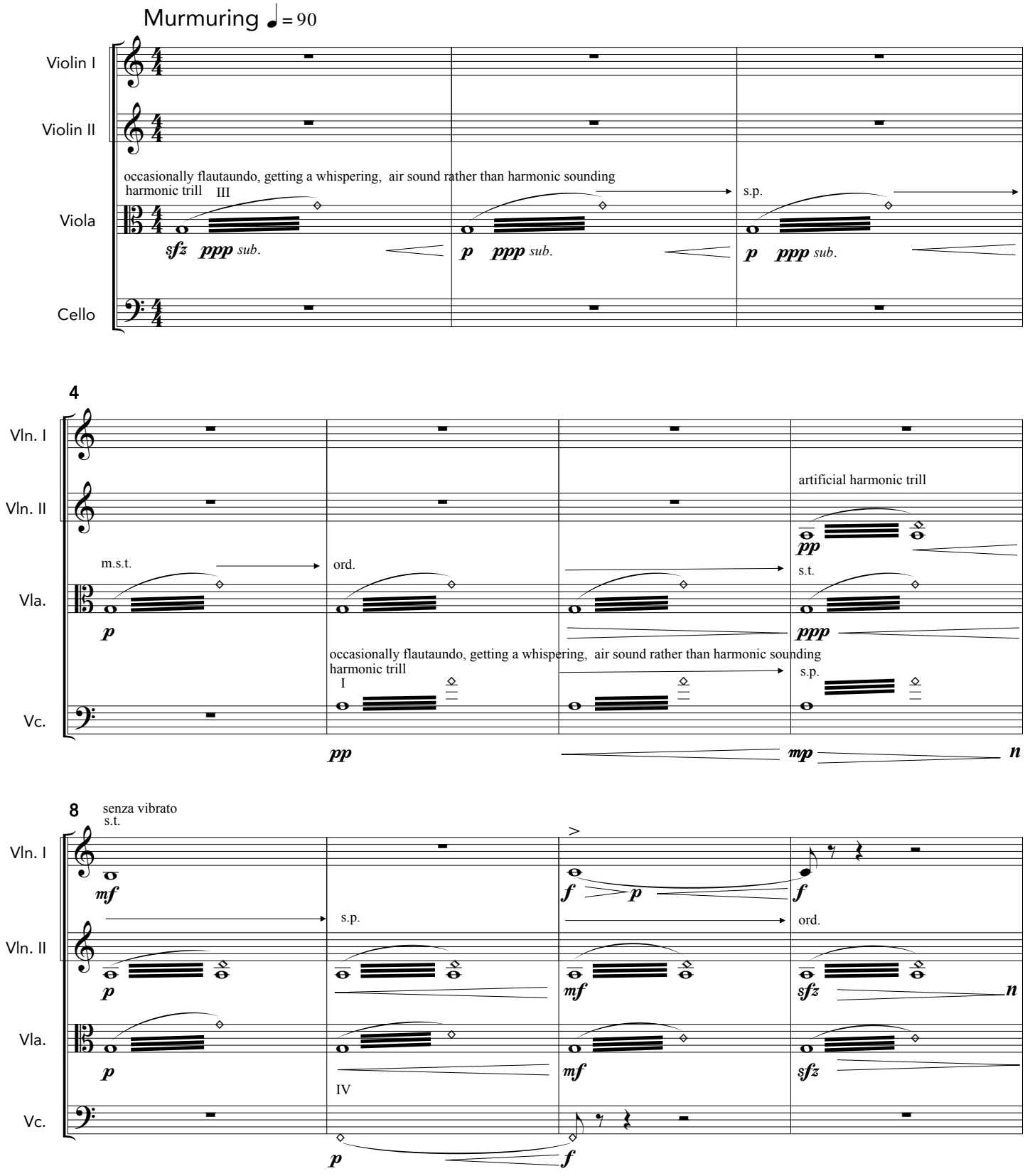
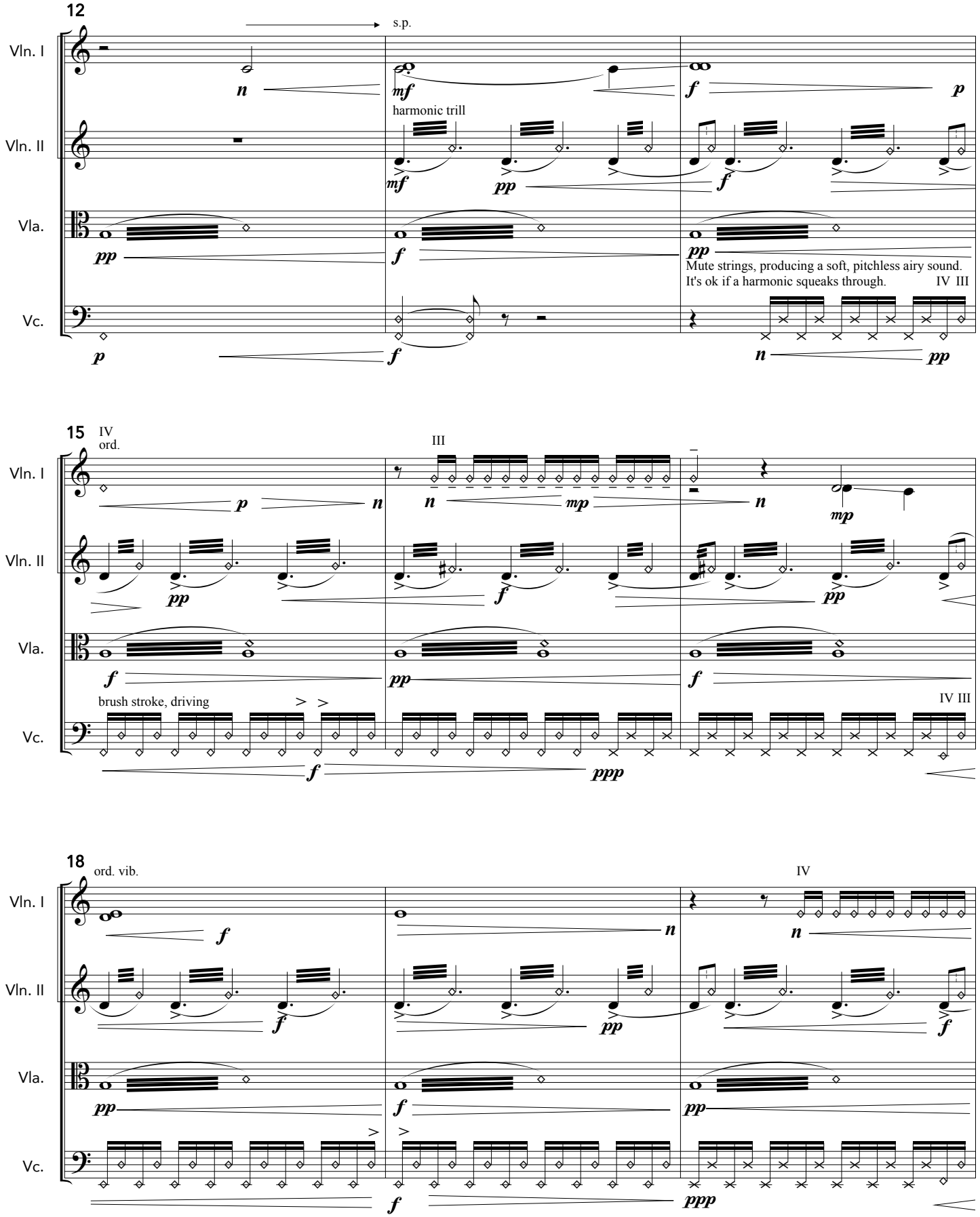
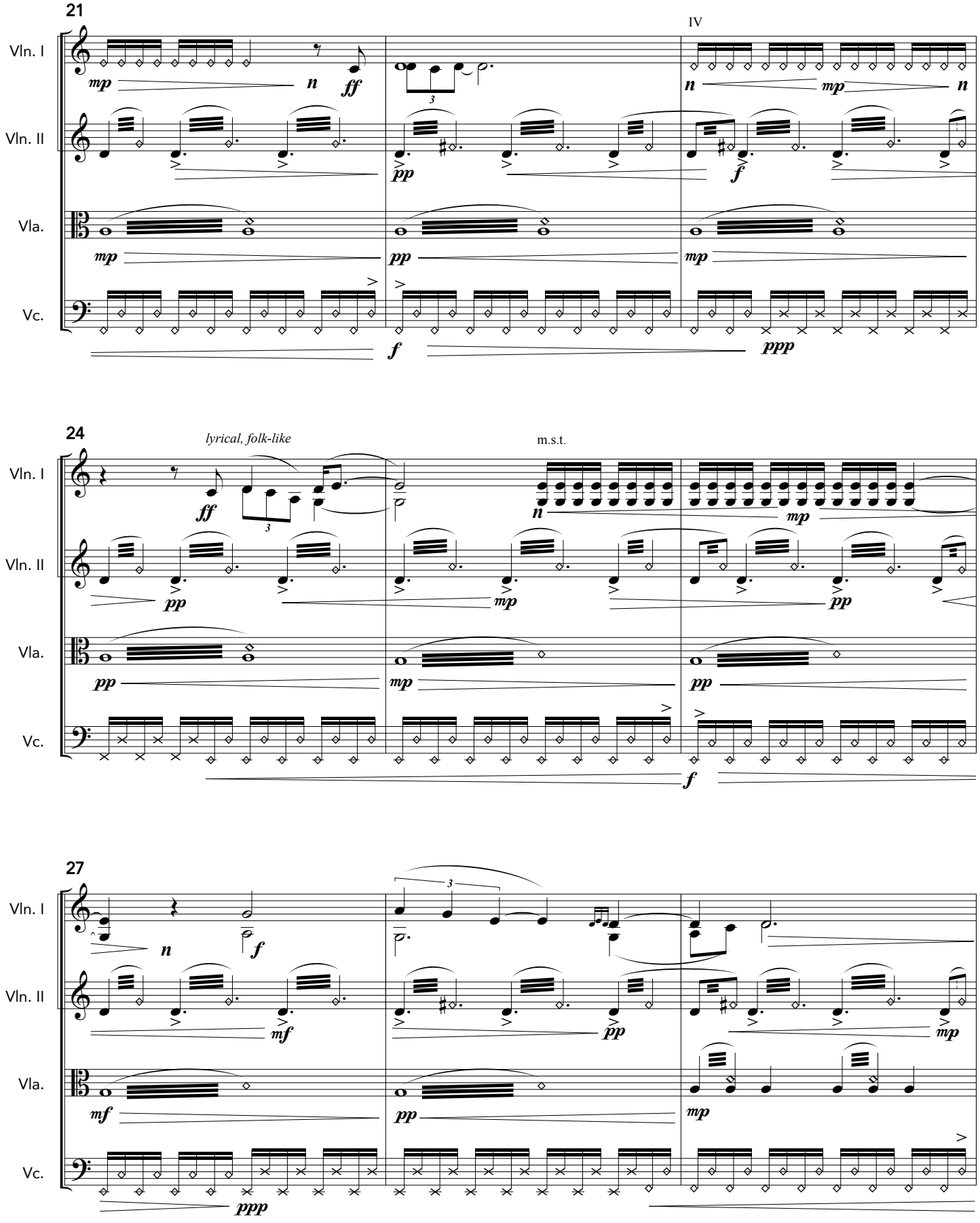
for the Altius Quartet

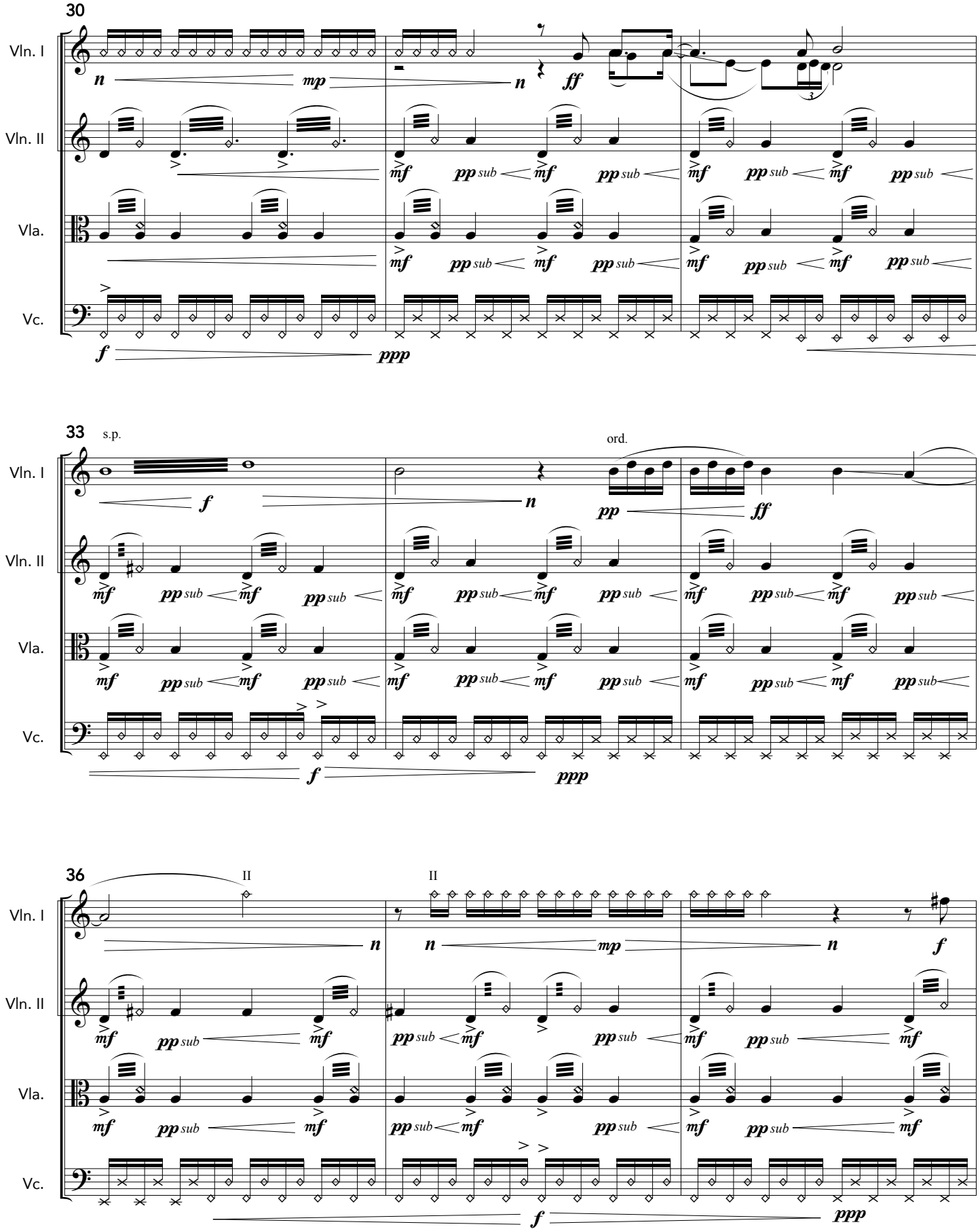
through fog

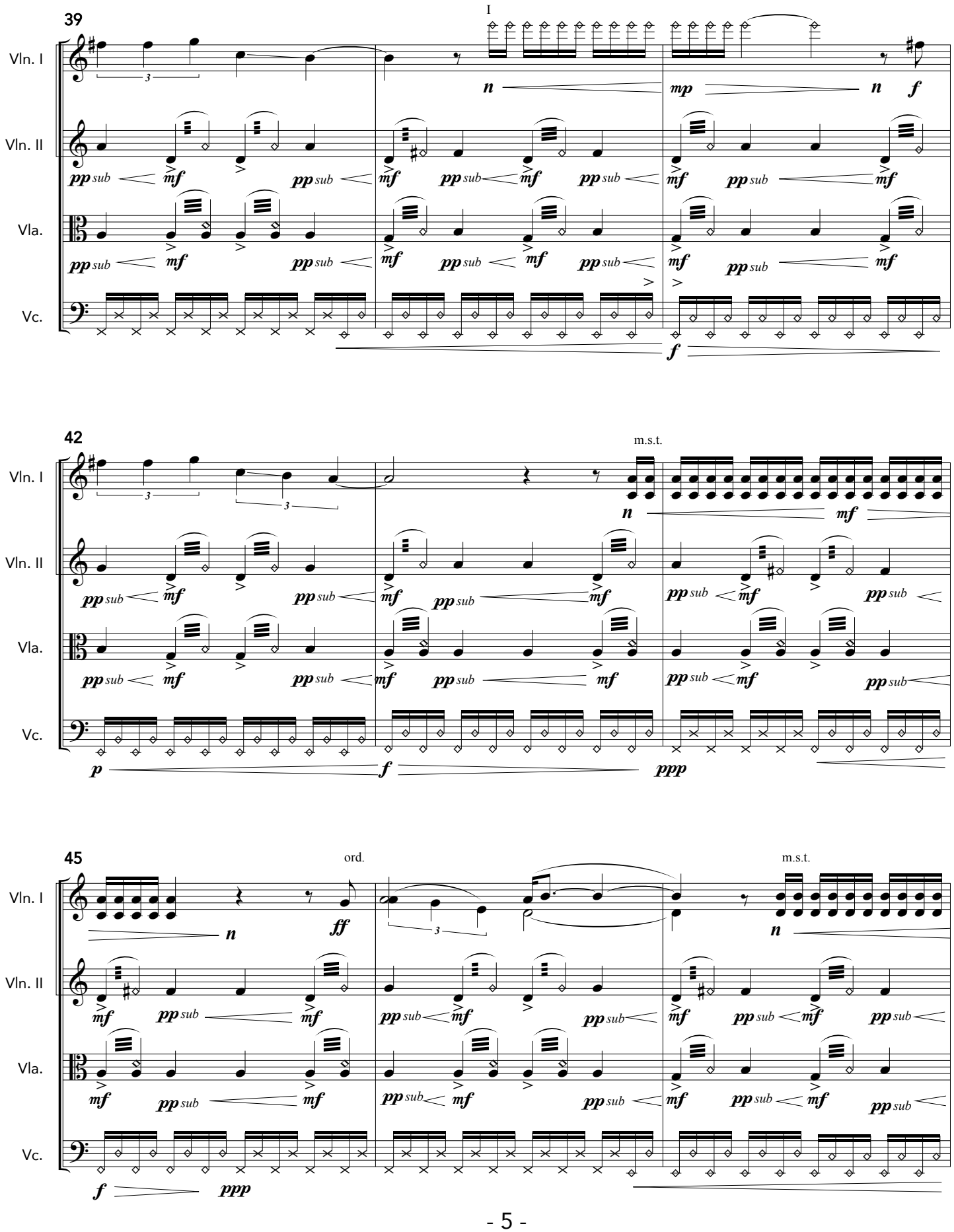
jp merz (2016)

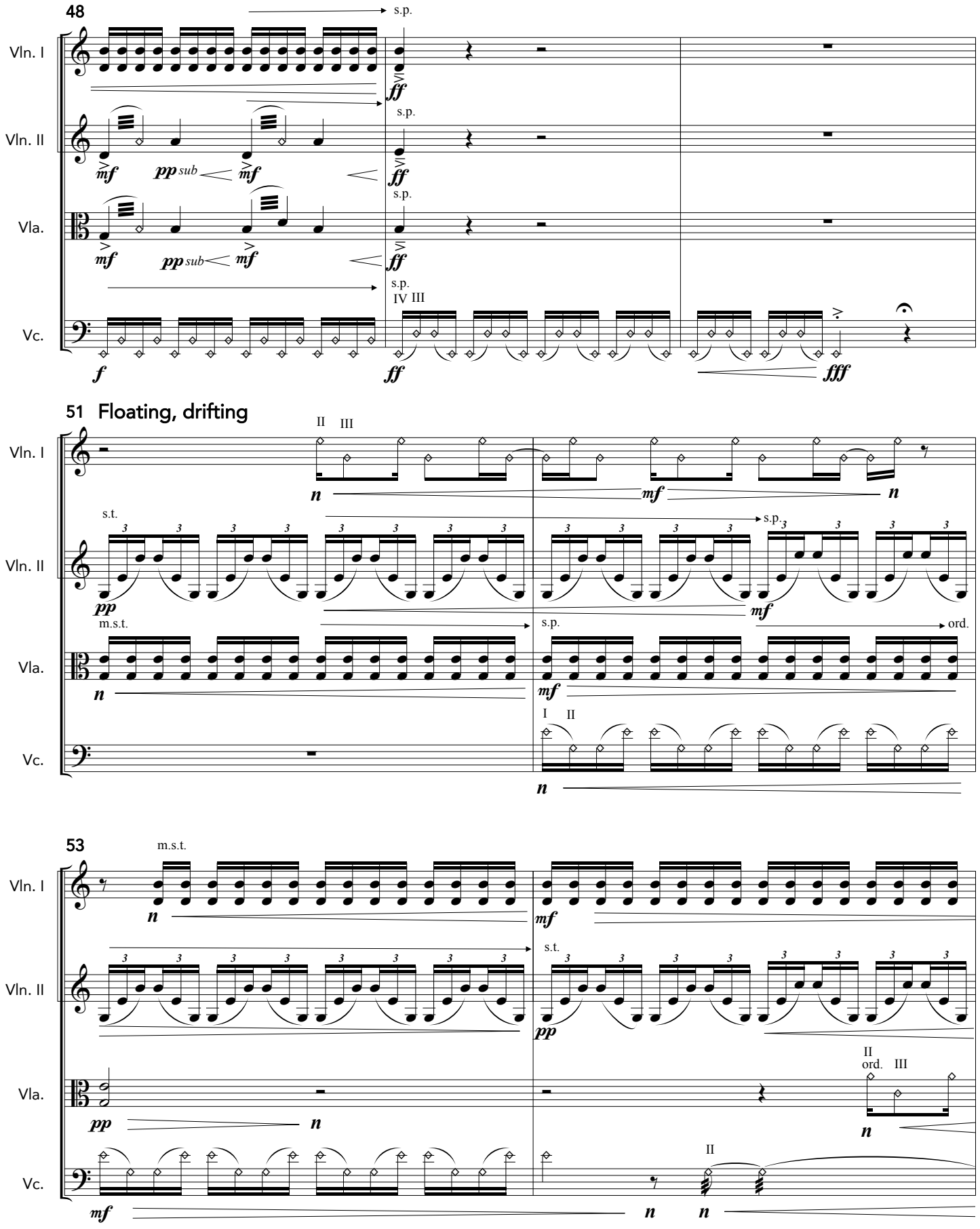


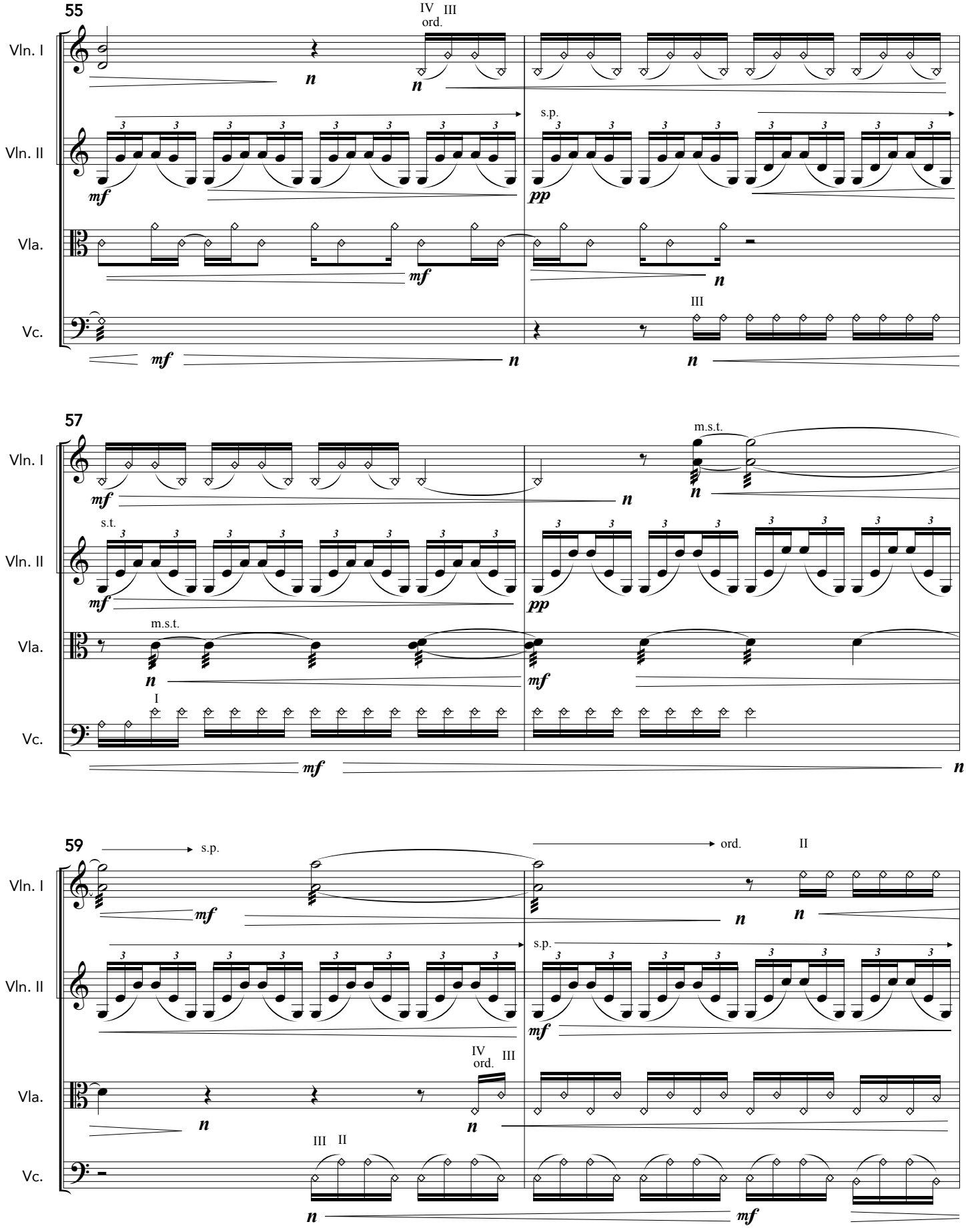

12
Vln. I
Vln. II
Vla.
Vc.
s.p.
harmonic trill
Mute strings, producing a soft, pitchless airy sound.
It's ok if a harmonic squeaks through.
IV III
15
IV
ord.
III
brush stroke, driving
IV III
18
ord. vib.
IV

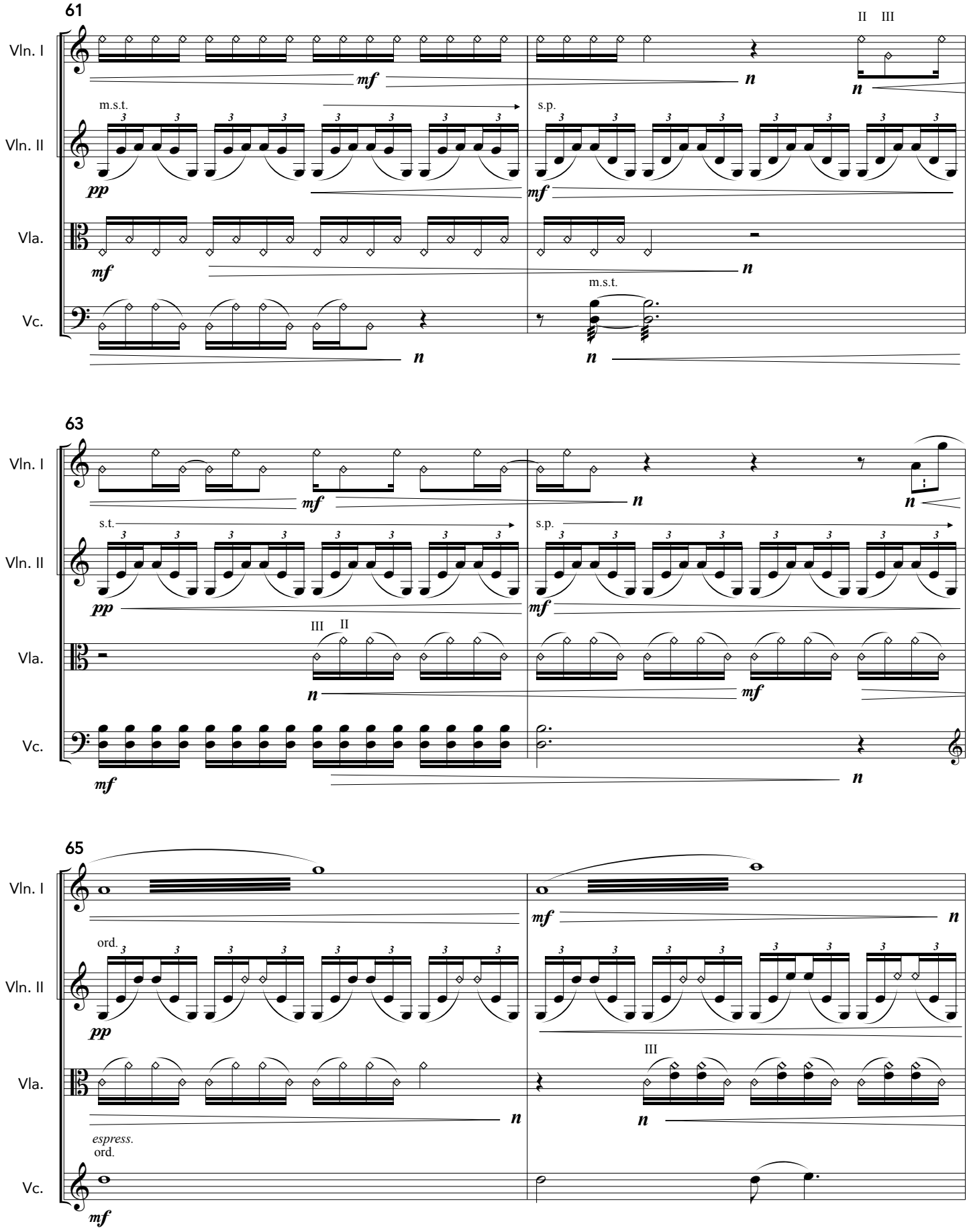

21
IV
Vln. I
Vln. II
Vla.
Vc.
24
lyrical, folk-like
m.s.t.
27

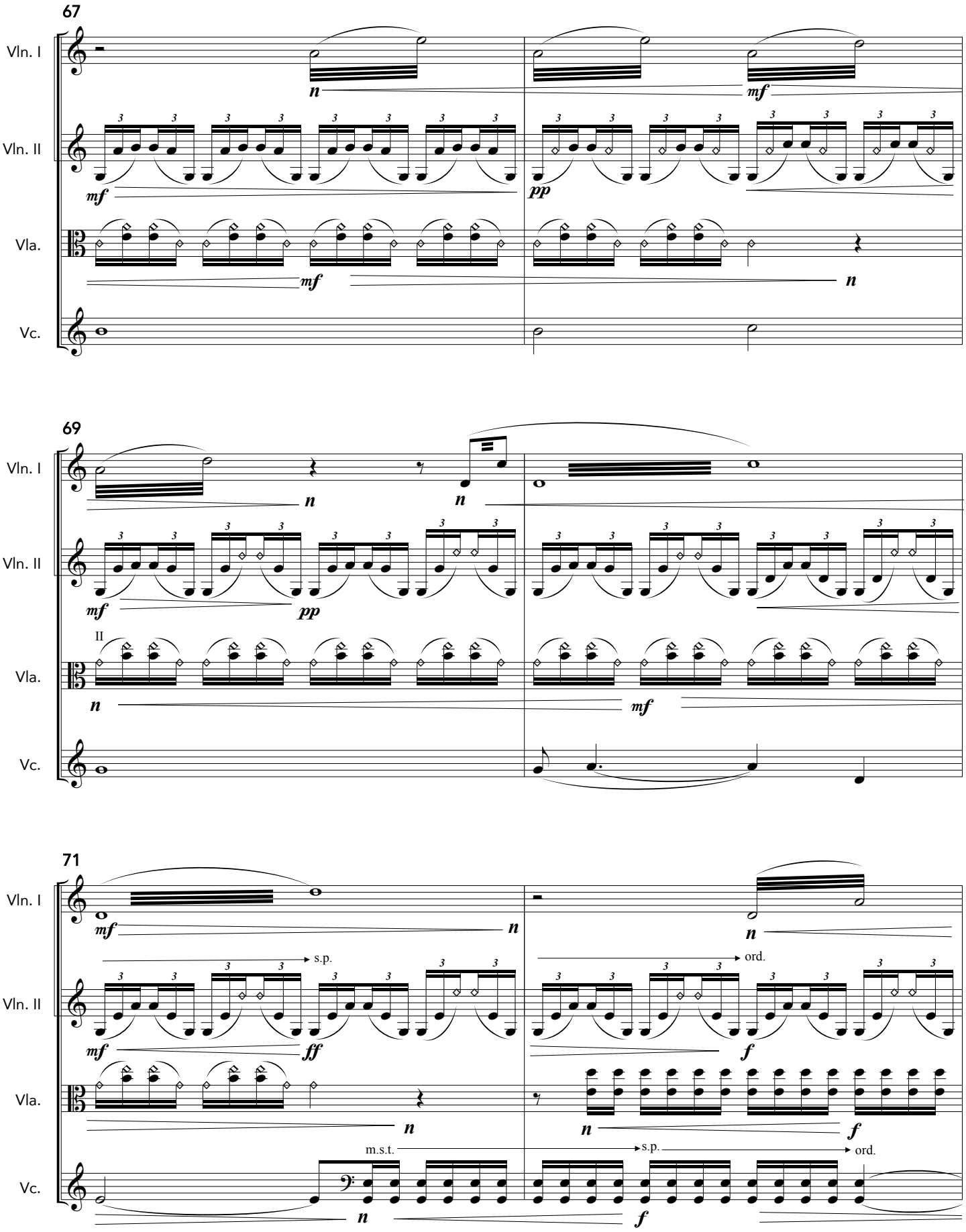

30
Vln. I
Vln. II
Vla.
Vc.
33
s.p.
ord.
36
II
II

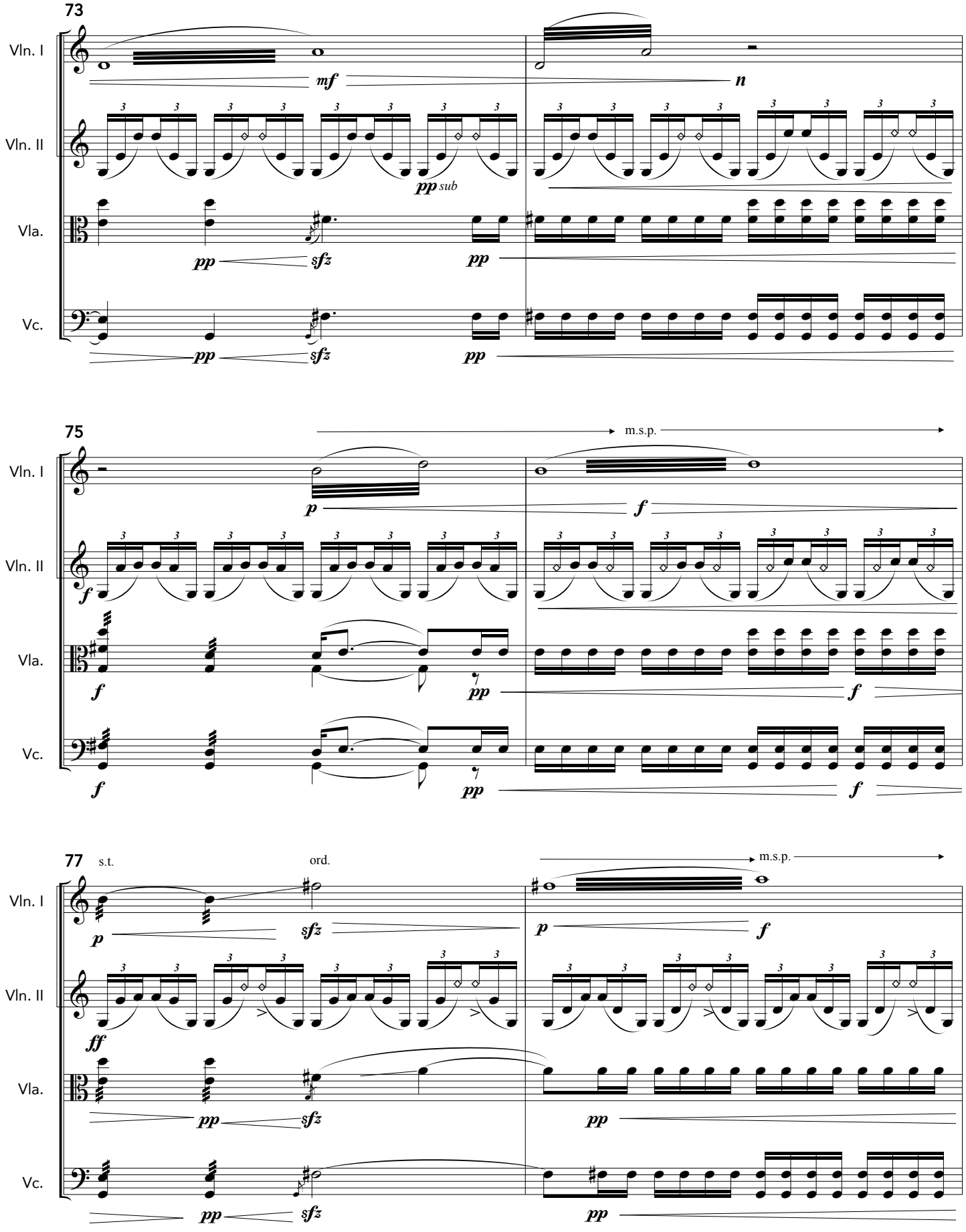

39
I
Vln. I
Vln. II
Vla.
Vc.
42
m.s.t.
45
ord.
m.s.t.

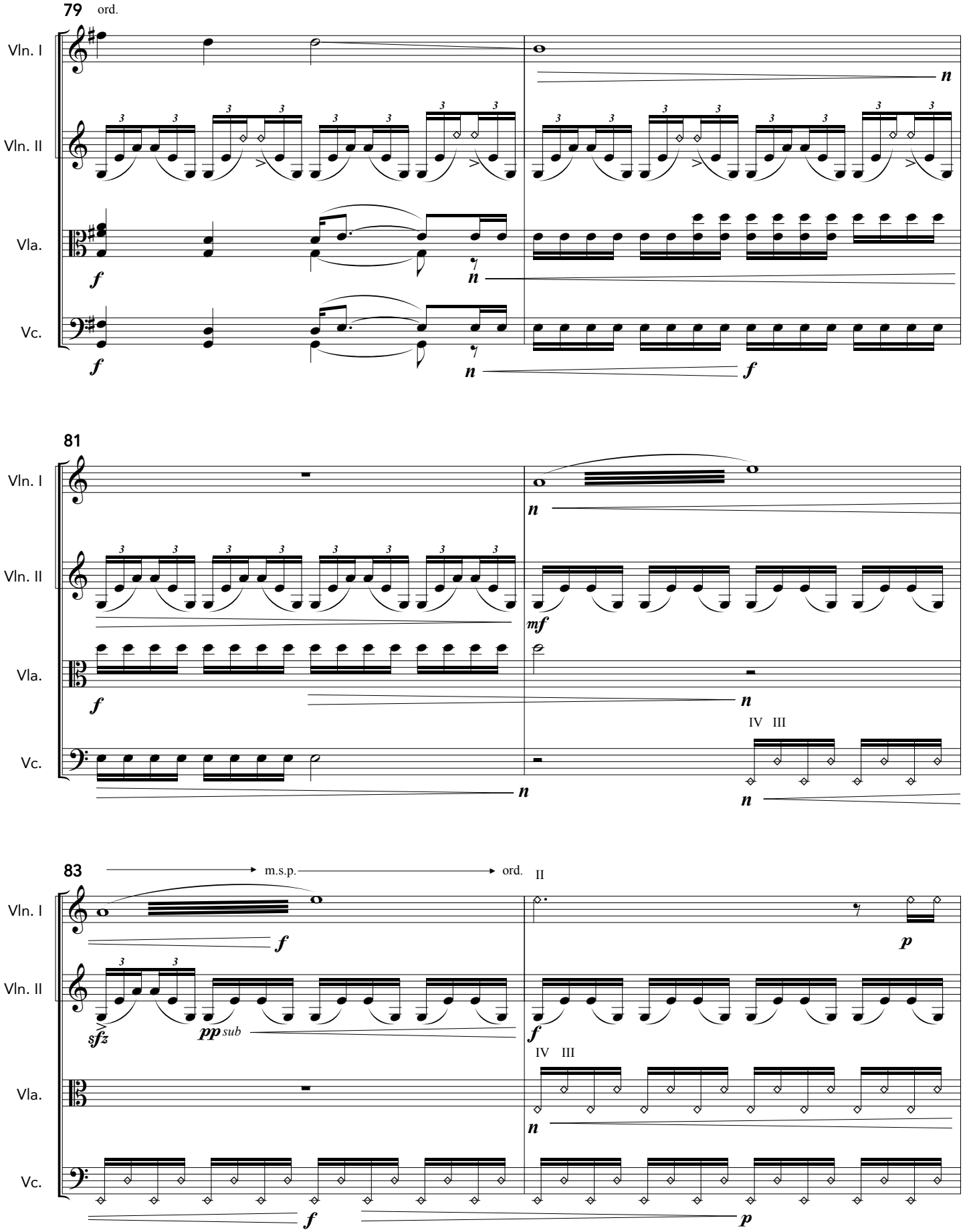

48
Vln. I
Vln. II
Vla.
Vc.
s.p.
ff
mf
pp sub
f
fff
IV III
51 Floating, drifting
II III
n
s.t.
pp
s.p.
m.s.t.
ord.
I II
53
m.s.t.
II
ord. III

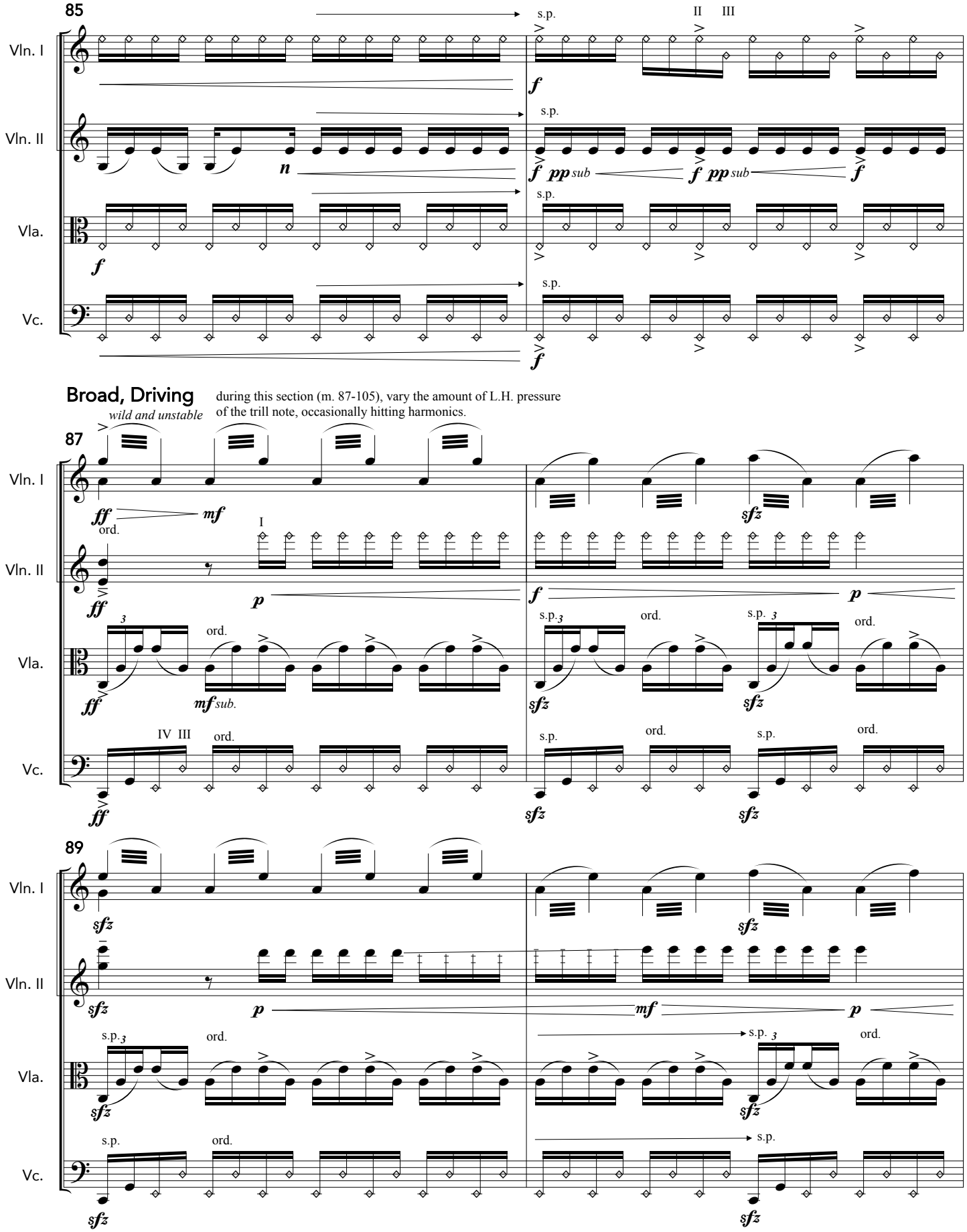

55
Vln. I
Vln. II
Vla.
Vc.
IV
ord.
III
s.p.
mf
pp
n
57
s.t.
m.s.t.
I
59
s.p.
ord.
II

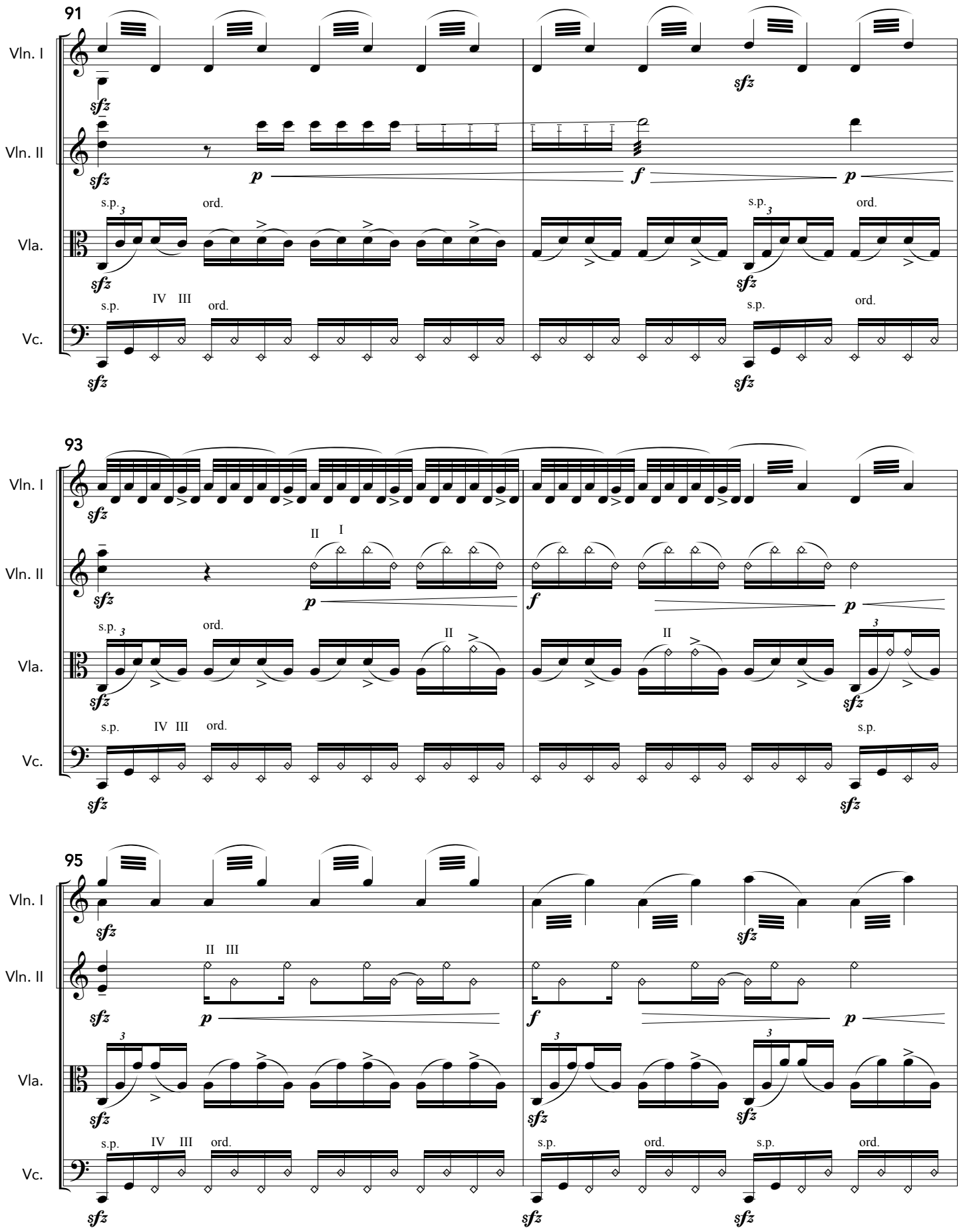

61
Vln. I
Vln. II
Vla.
Vc.
II III
m.s.t.
s.p.
m.s.t.
63
s.t.
s.p.
III II
65
ord.
III
espress.
ord.

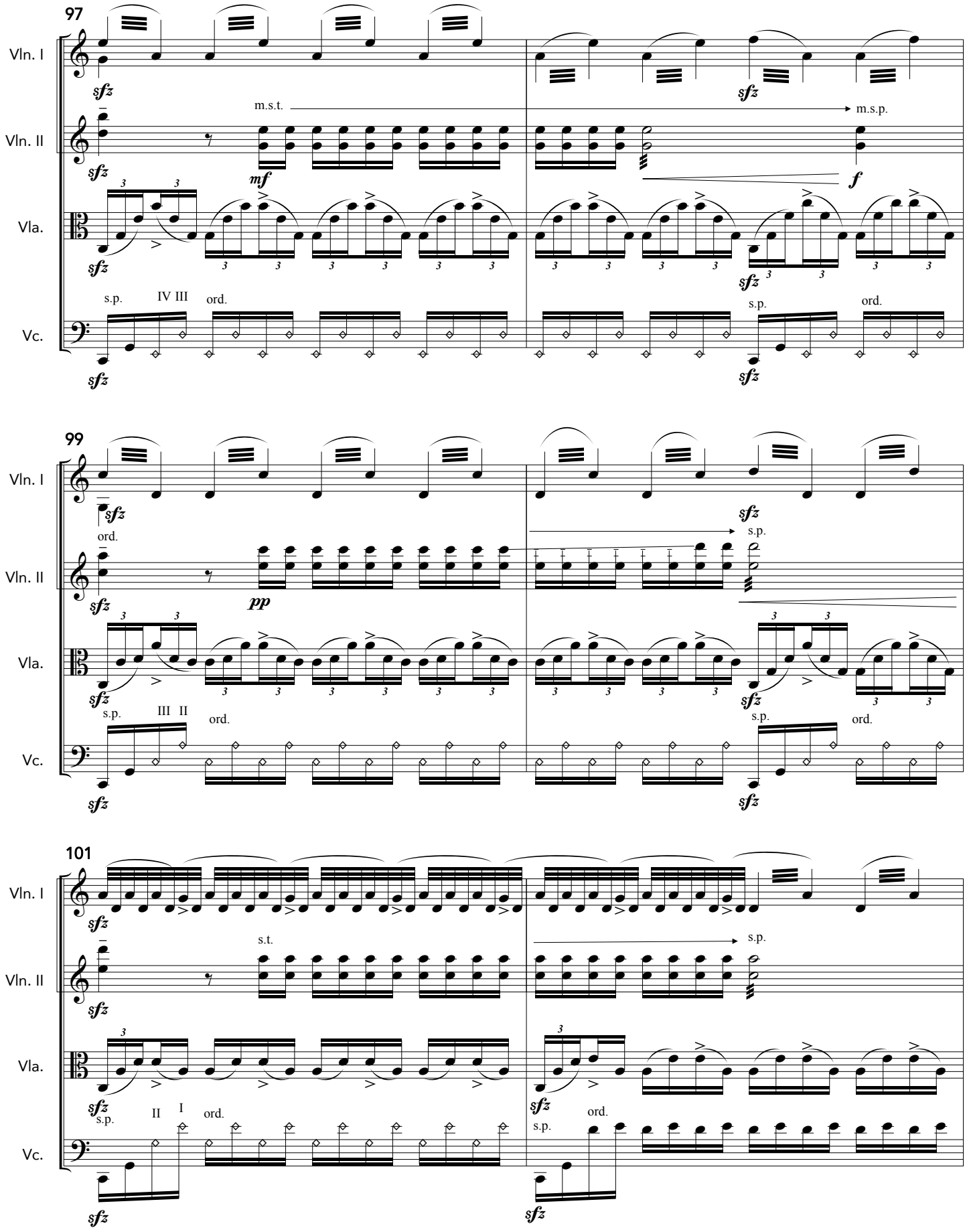

67
Vln. I
Vln. II
Vla.
Vc.
n
mf
pp
69
II
71
s.p.
ord.
m.s.t.
ff
f

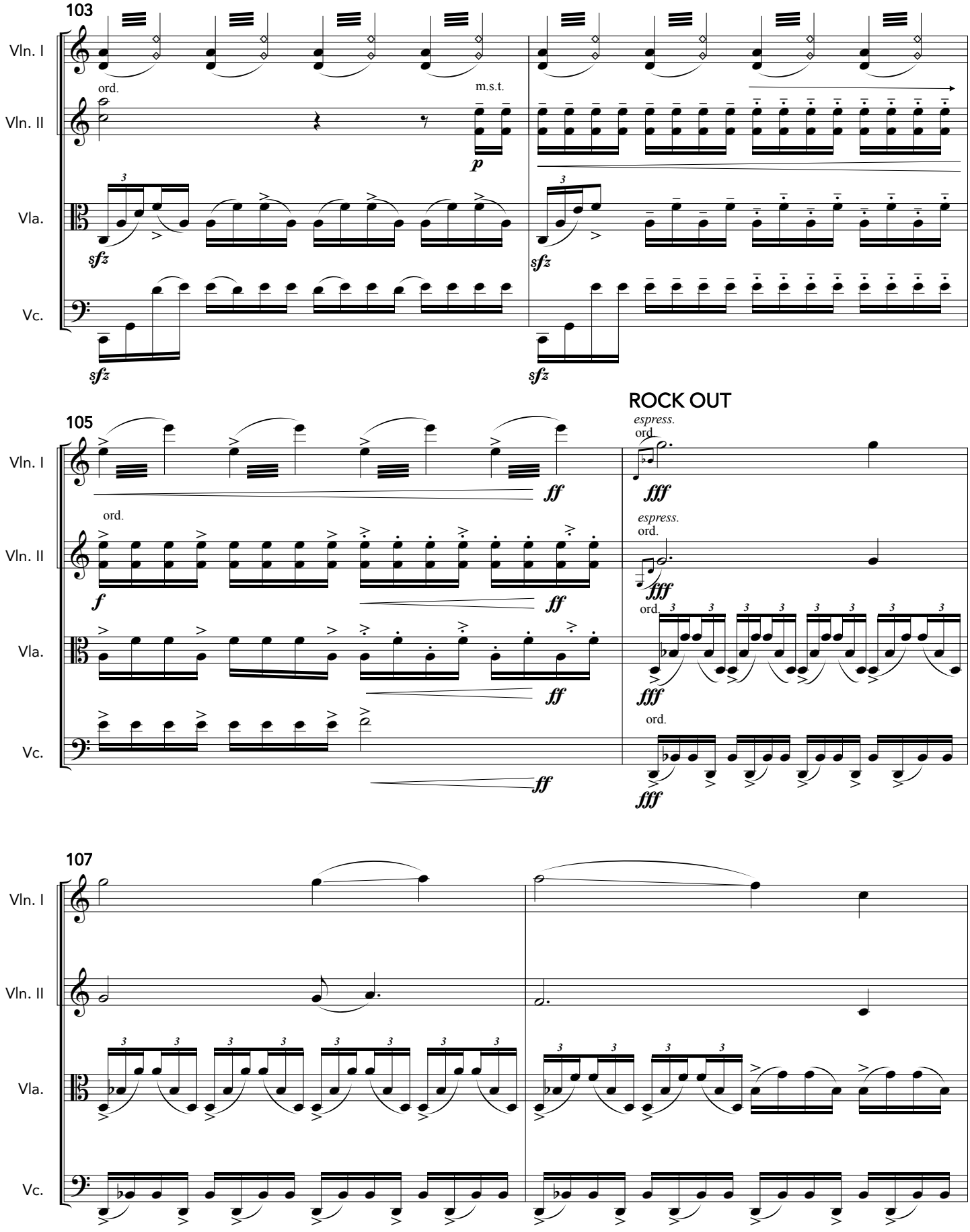

73
Vln. I
Vln. II
Vla.
Vc.
mf
n
pp sub
pp
sfz
pp
pp
sfz
pp
75
m.s.p.
p
f
f
f
pp
f
f
pp
f
77
s.t.
ord.
m.s.p.
p
sfz
p
f
ff
pp
sfz
pp
pp
sfz
pp

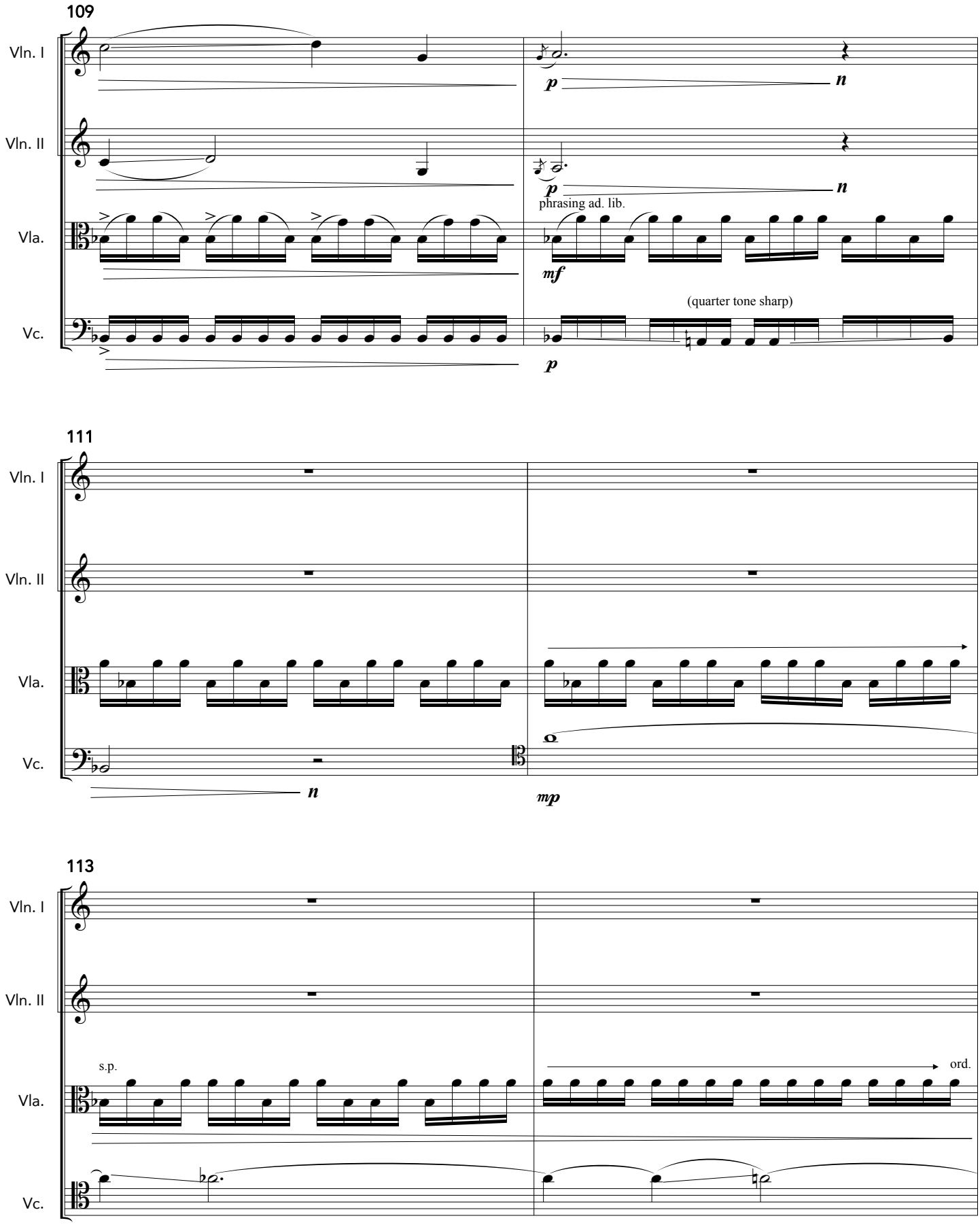

79
ord.
Vln. I
Vln. II
Vla.
Vc.
81
83
m.s.p.
ord.
II
IV III
sfz
pp sub


85
Vln. I
Vln. II
Vla.
Vc.
s.p.
II III
f
pp sub
n
Broad, Driving
wild and unstable
during this section (m. 87-105), vary the amount of L.H. pressure of the trill note, occasionally hitting harmonics.
87
ff
mf
ord.
I
p
sfz
mf sub.
IV III
89

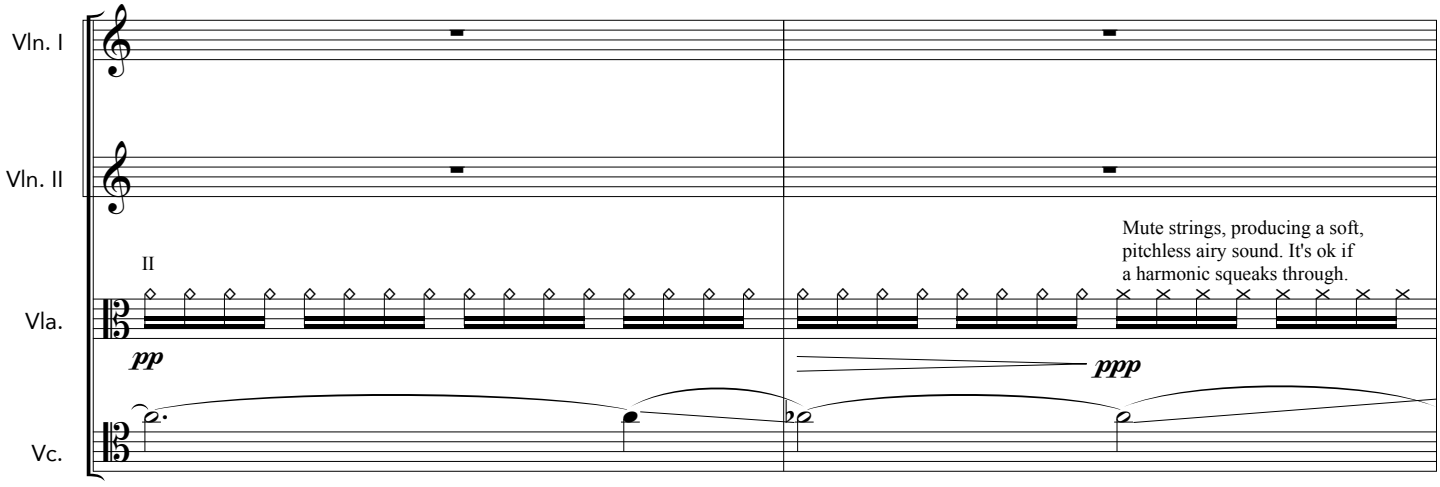

91
Vln. I
Vln. II
Vla.
Vc.
sfz
p
f
s.p.
ord.
IV III
93
II I
II
95
II III


97
Vln. I
Vln. II
Vla.
Vc.
sfz
m.s.t.
m.s.p.
mf
f
s.p.
IV III
ord.
99
pp
III II
101
s.t.
II I

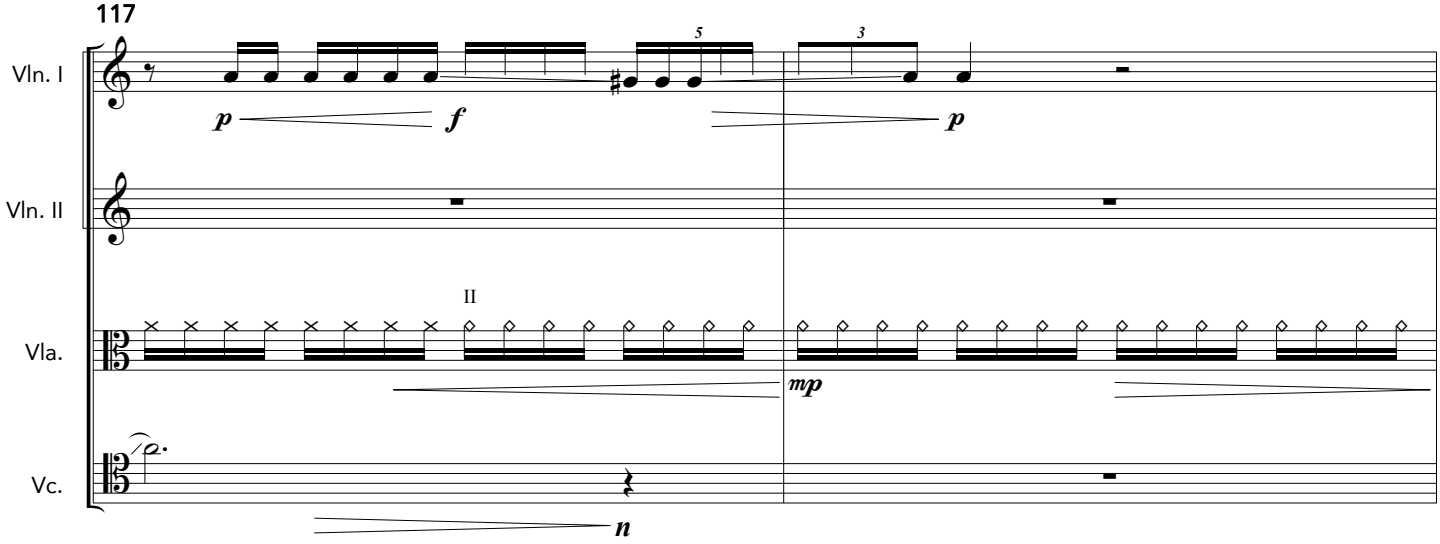

103
Vln. I
Vln. II
Vla.
Vc.
ord.
m.s.t.
p
sfz
105
ROCK OUT
espress.
ord.
ff
fff
f
107


109
Vln. I
Vln. II
Vla.
Vc.
p
n
p
n
phrasing ad. lib.
mf
(quarter tone sharp)
p
111
Vln. I
Vln. II
Vla.
Vc.
n
mp
113
Vln. I
Vln. II
Vla.
Vc.
s.p.
ord.

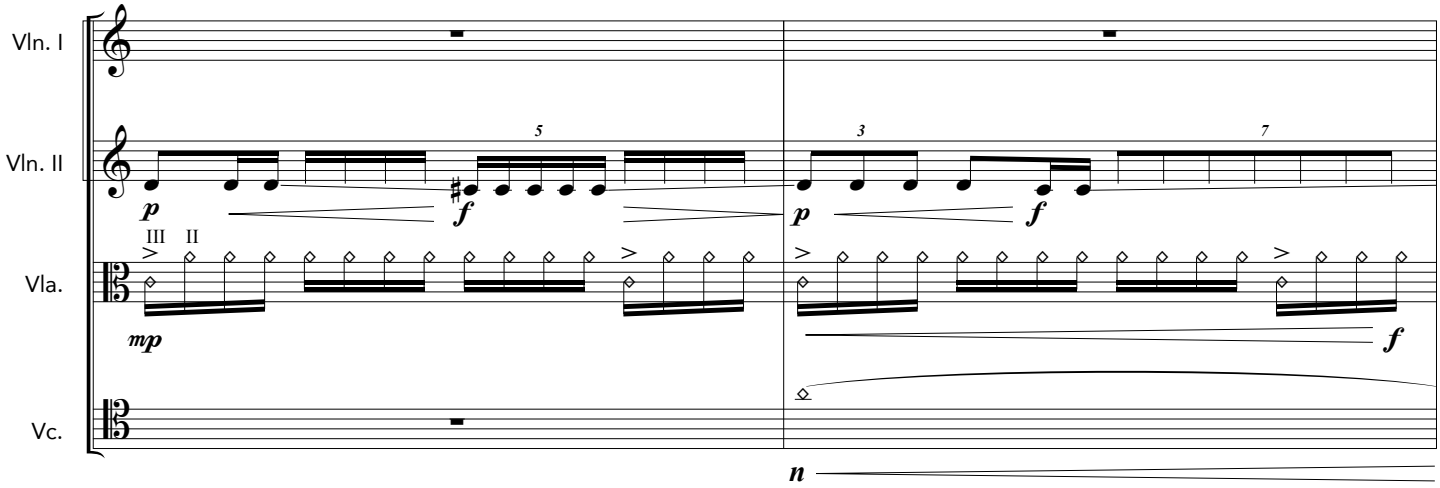
115 Glassy, Permeable

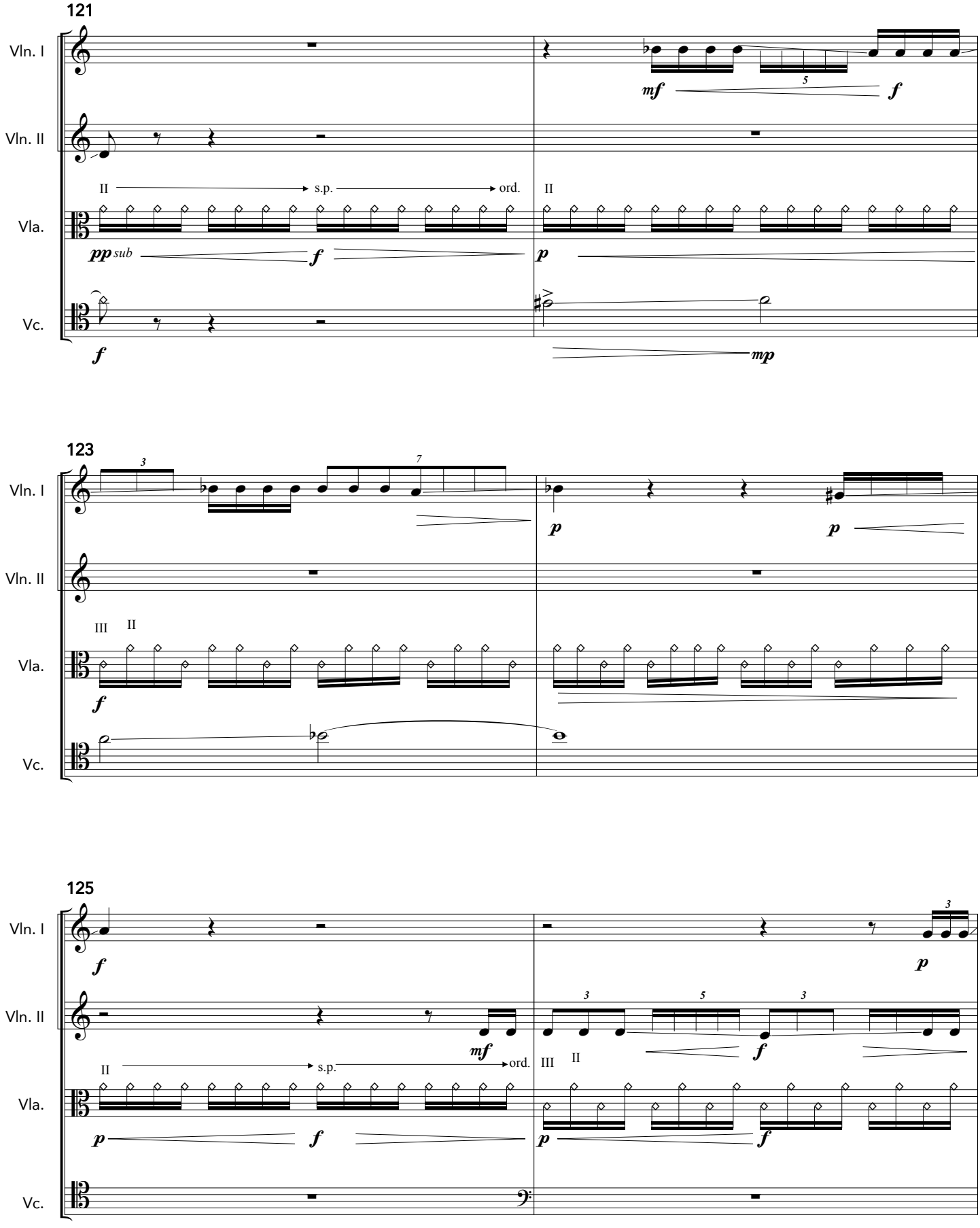


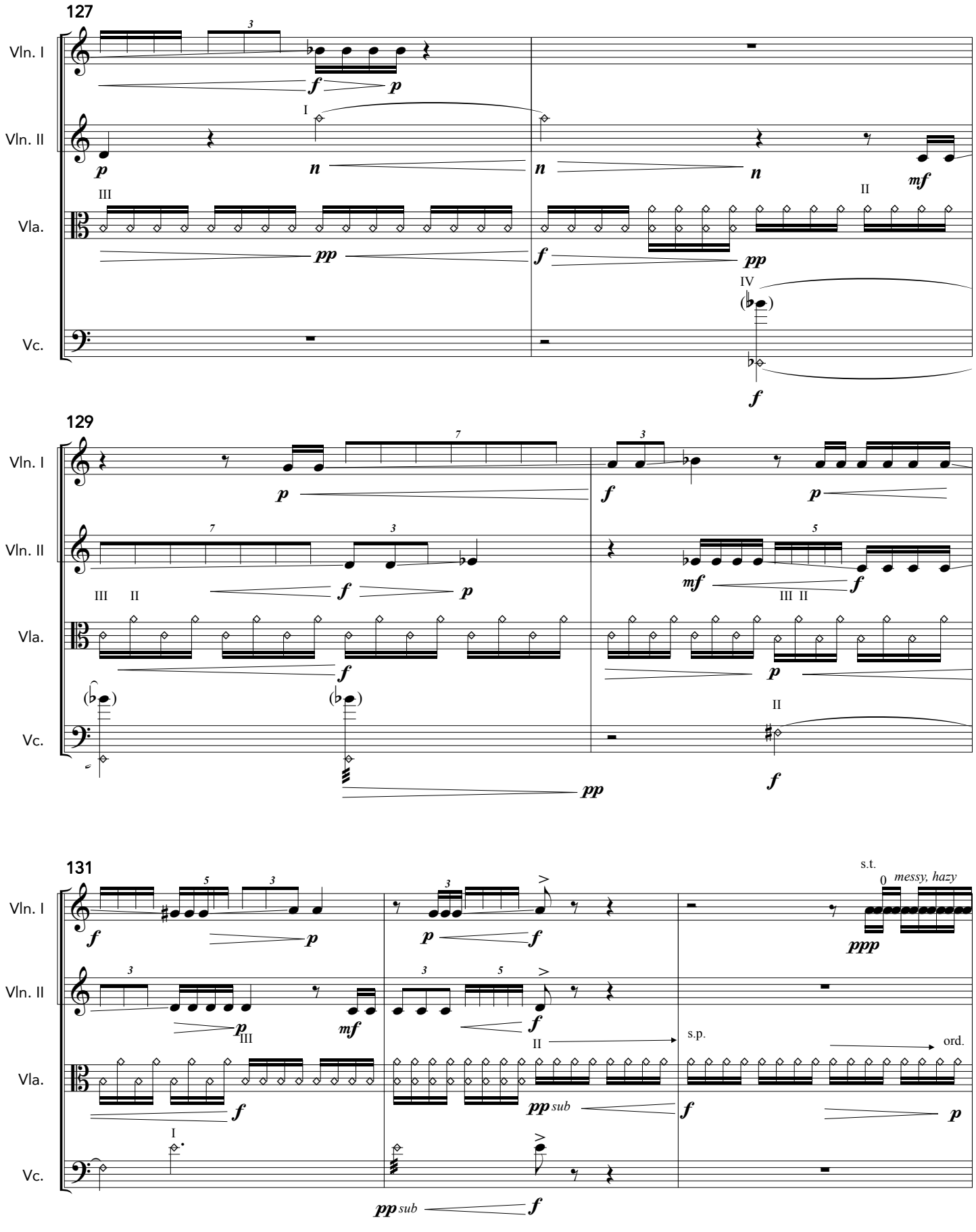
117



119




121
Vln. I
Vln. II
Vla.
Vc.
mf
f
II
s.p.
ord.
pp sub
p
mp
123
III
II
125


127
Vln. I
Vln. II
Vla.
Vc.
129
131
s.t.
messy, hazy
s.p.
ord.

134

During this section (m. 147- 176), clear and exact rhythms and glisses are not necessary, affect should be prioritized.

Vln. I

Vln. II

balance stopped note w/ harmonic, achieving the same overall volume

Vla.

Vc.

136

Vln. I

cresc. poco a poco

Vln. II

s.t.

0 *messy, hazy*

Vla.

Vc.

138

Vln. I

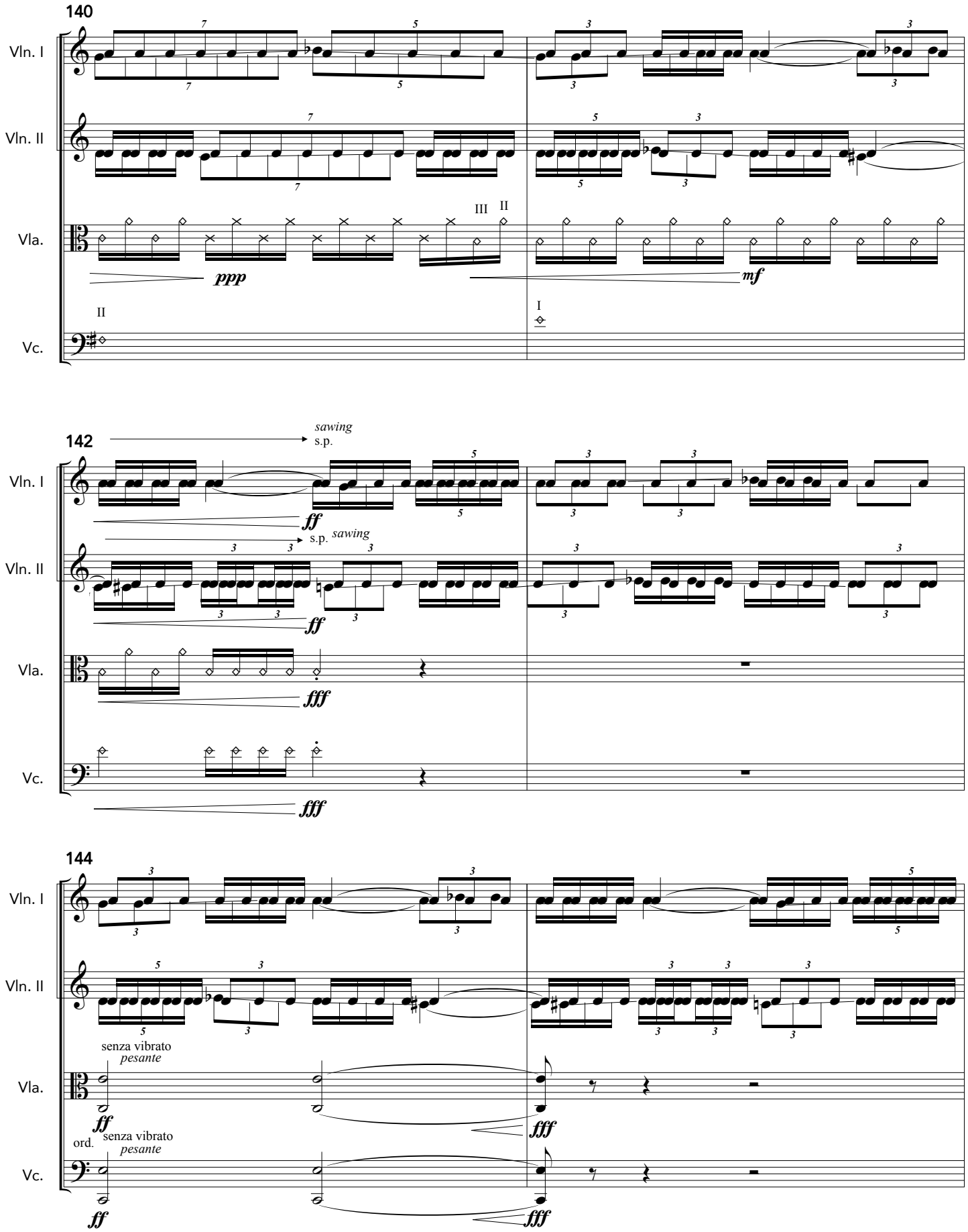
During this section (m. 147- 172), clear and exact rhythms and glisses are not necessary, affect should be prioritized.

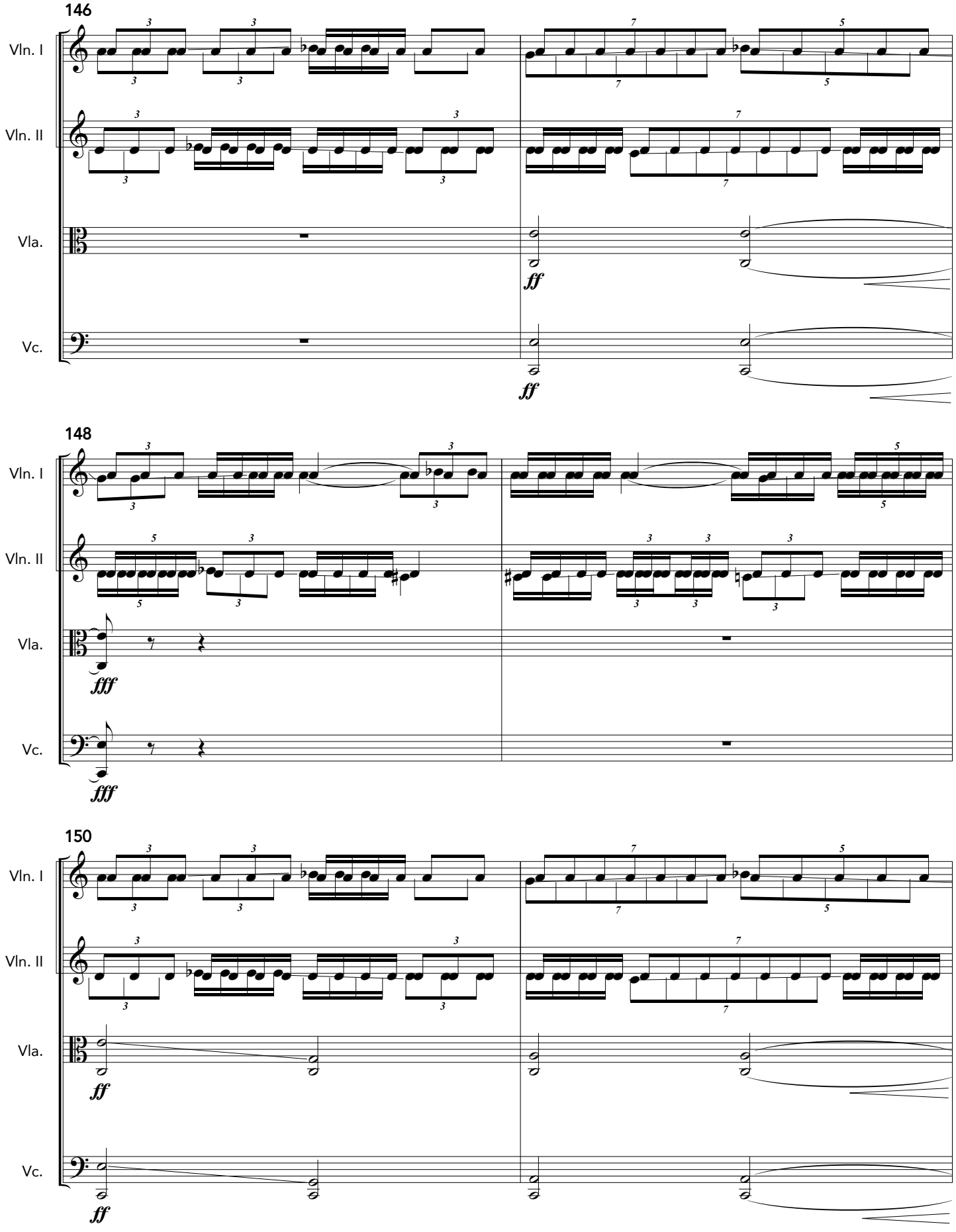
Vln. II

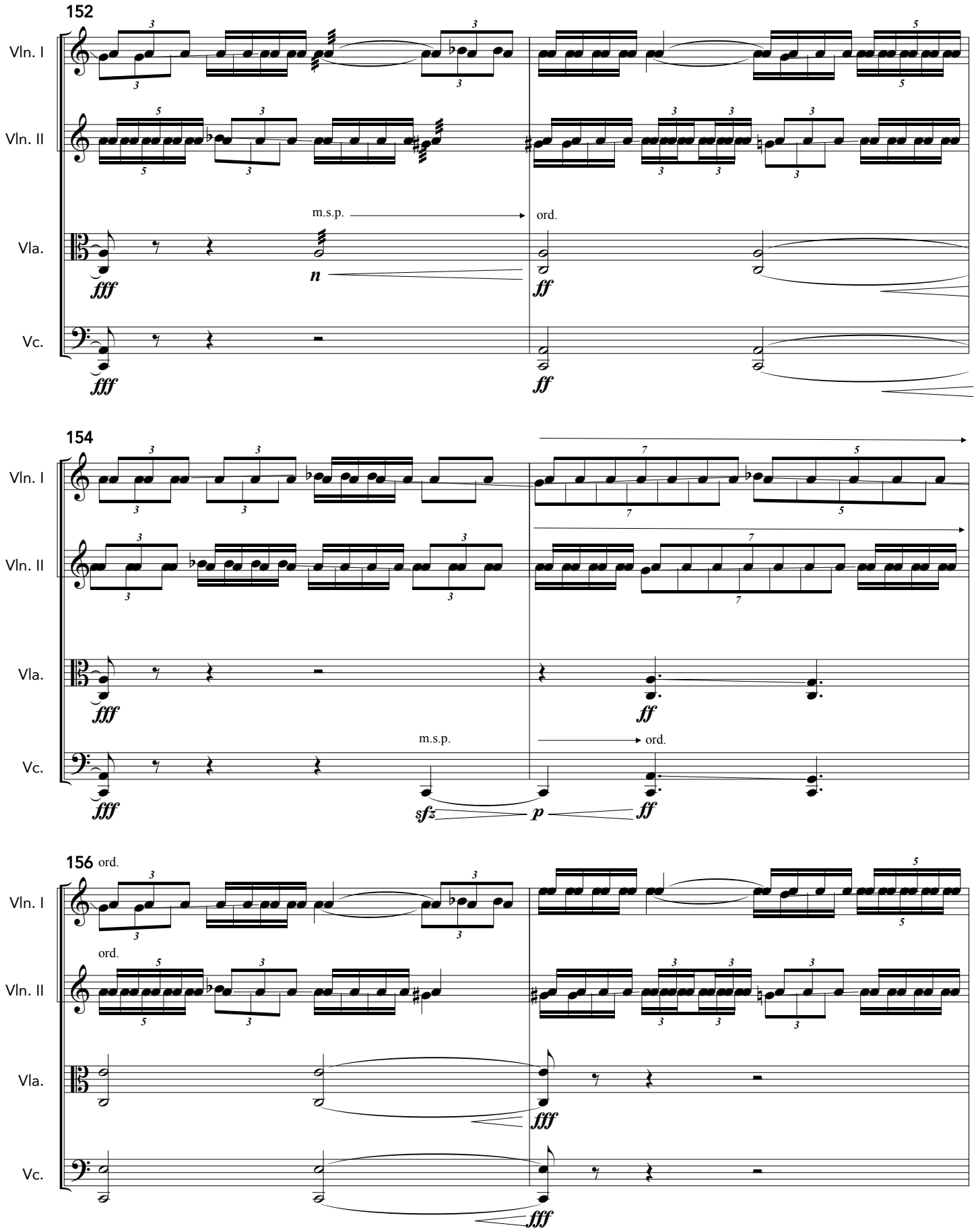
Vla.

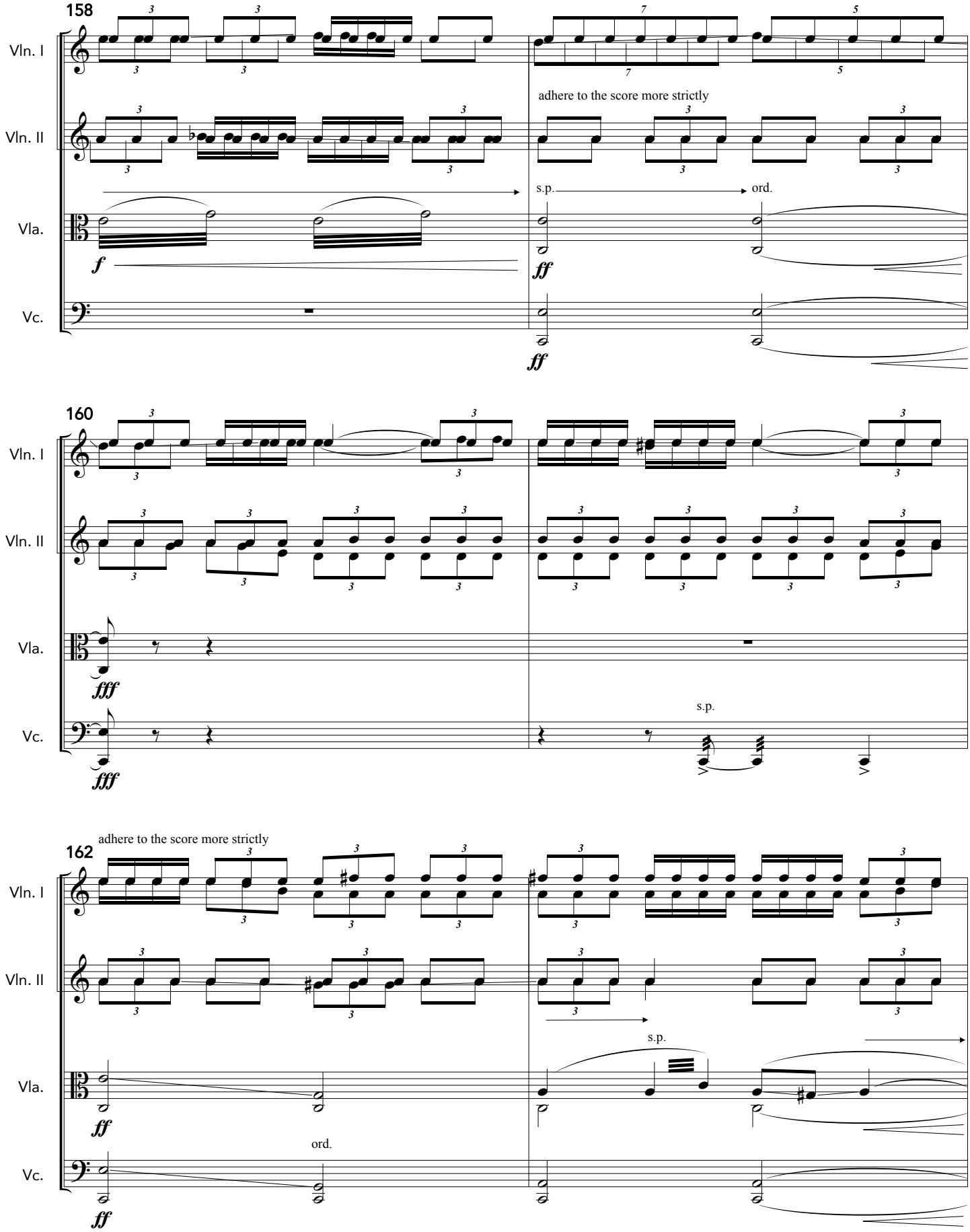
s.p.

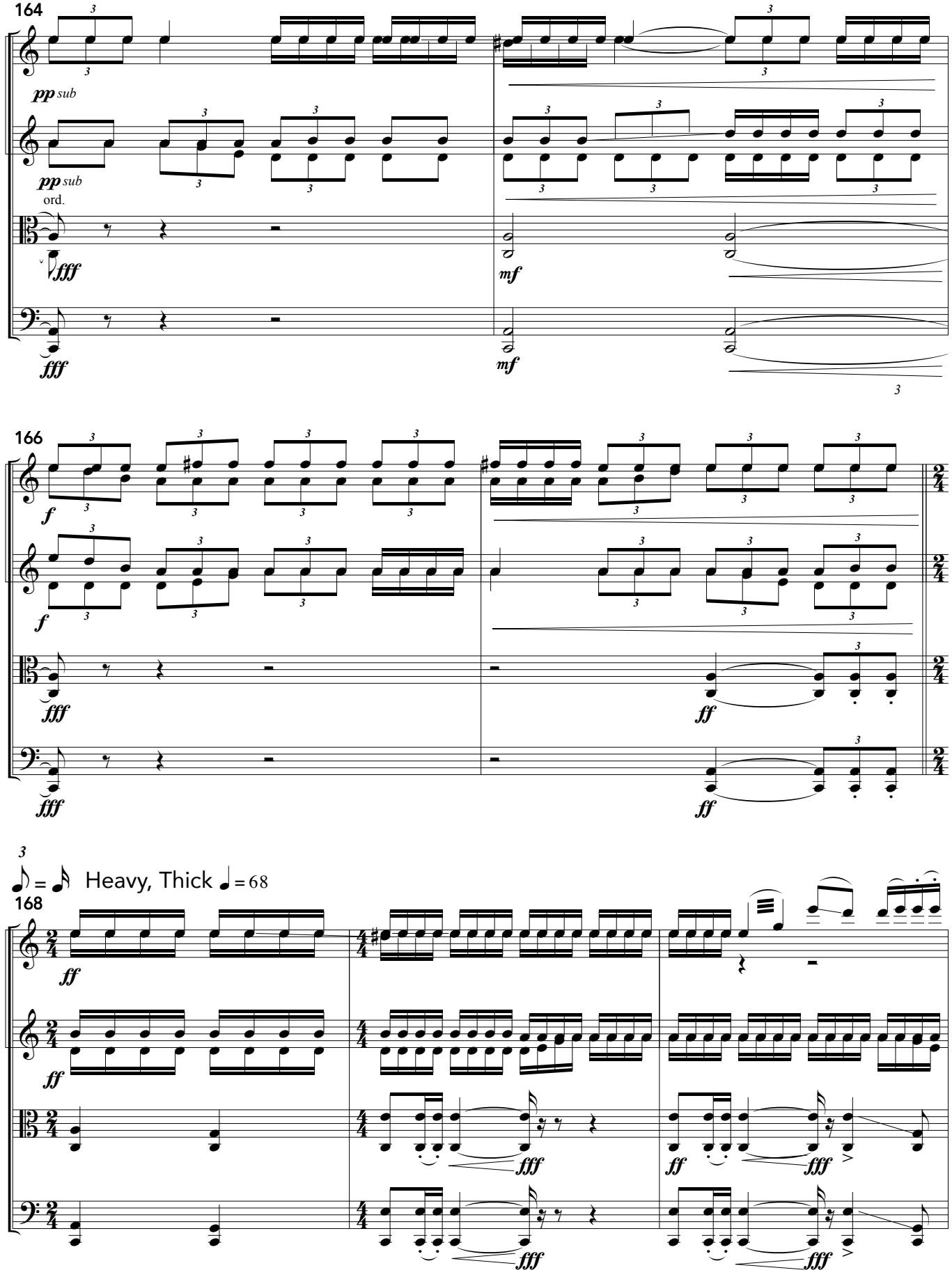
Vc.

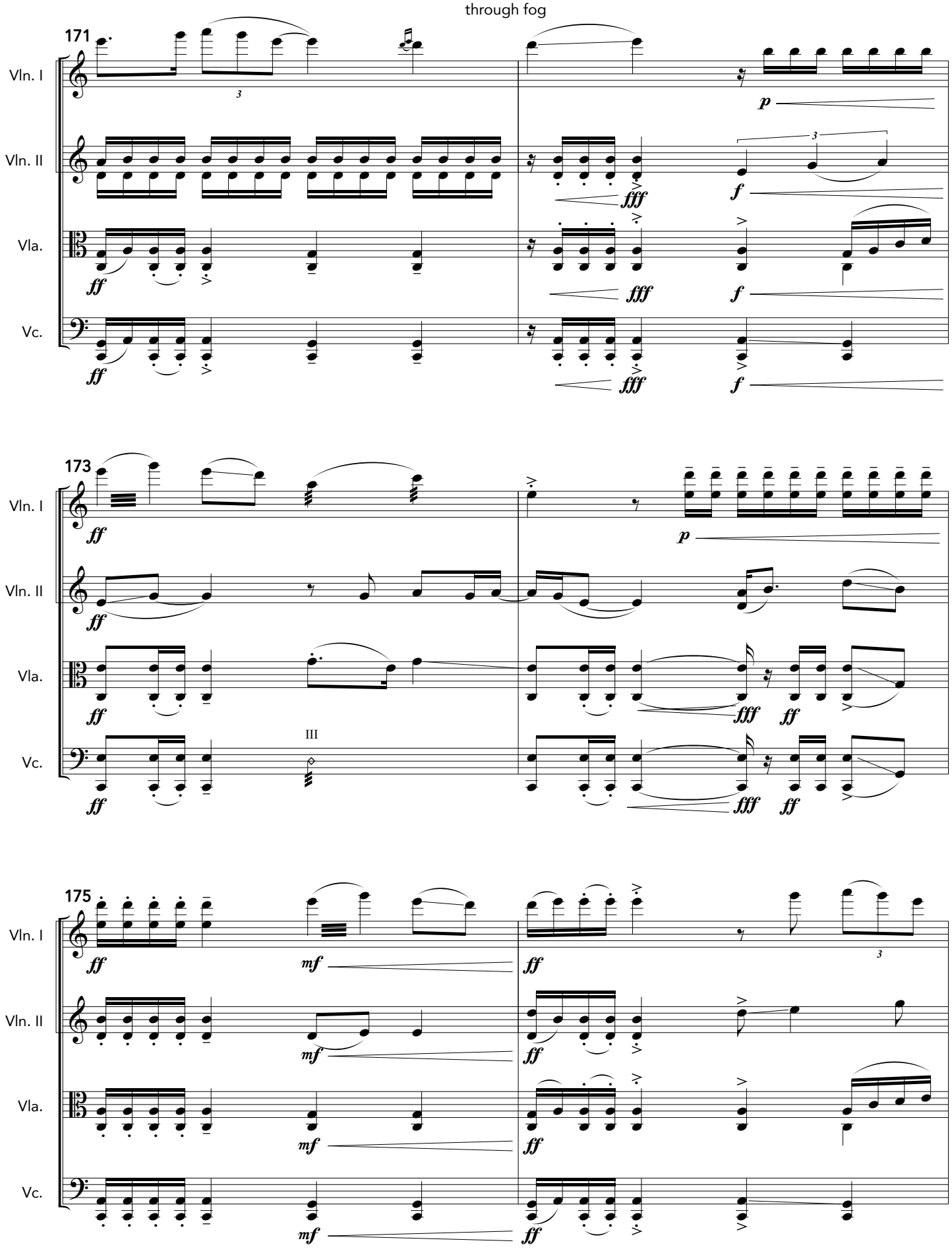

140
Vln. I
Vln. II
Vla.
Vc.
ppp
III II
mf
II
I
142
sawing
s.p.
ff
s.p. sawing
ff
fff
fff
144
senza vibrato
pesante
ff
fff
ord.
senza vibrato
pesante
ff
fff

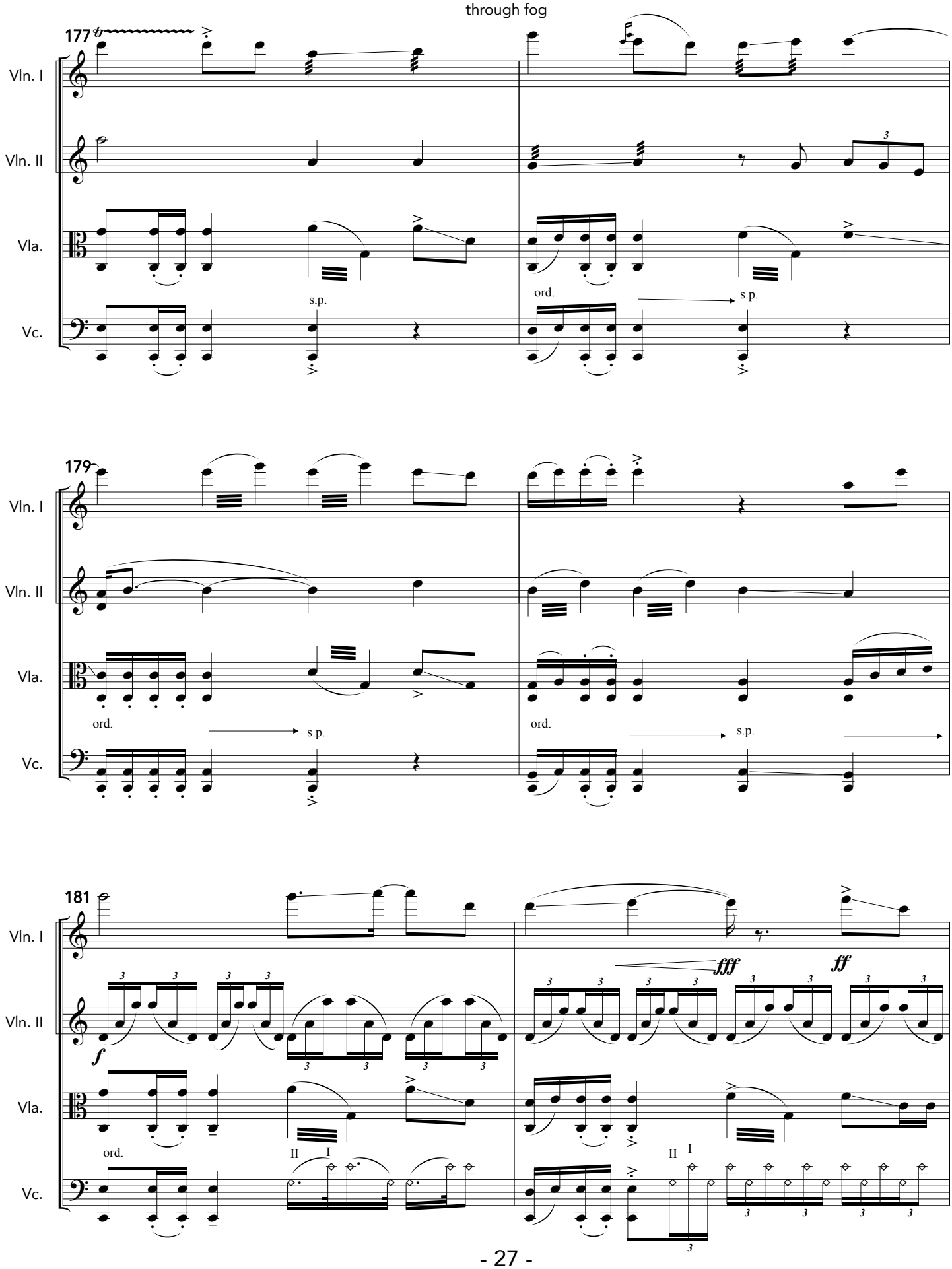

146
Vln. I
Vln. II
Vla.
Vc.
ff
ff
148
Vln. I
Vln. II
Vla.
Vc.
fff
fff
150
Vln. I
Vln. II
Vla.
Vc.
ff
ff

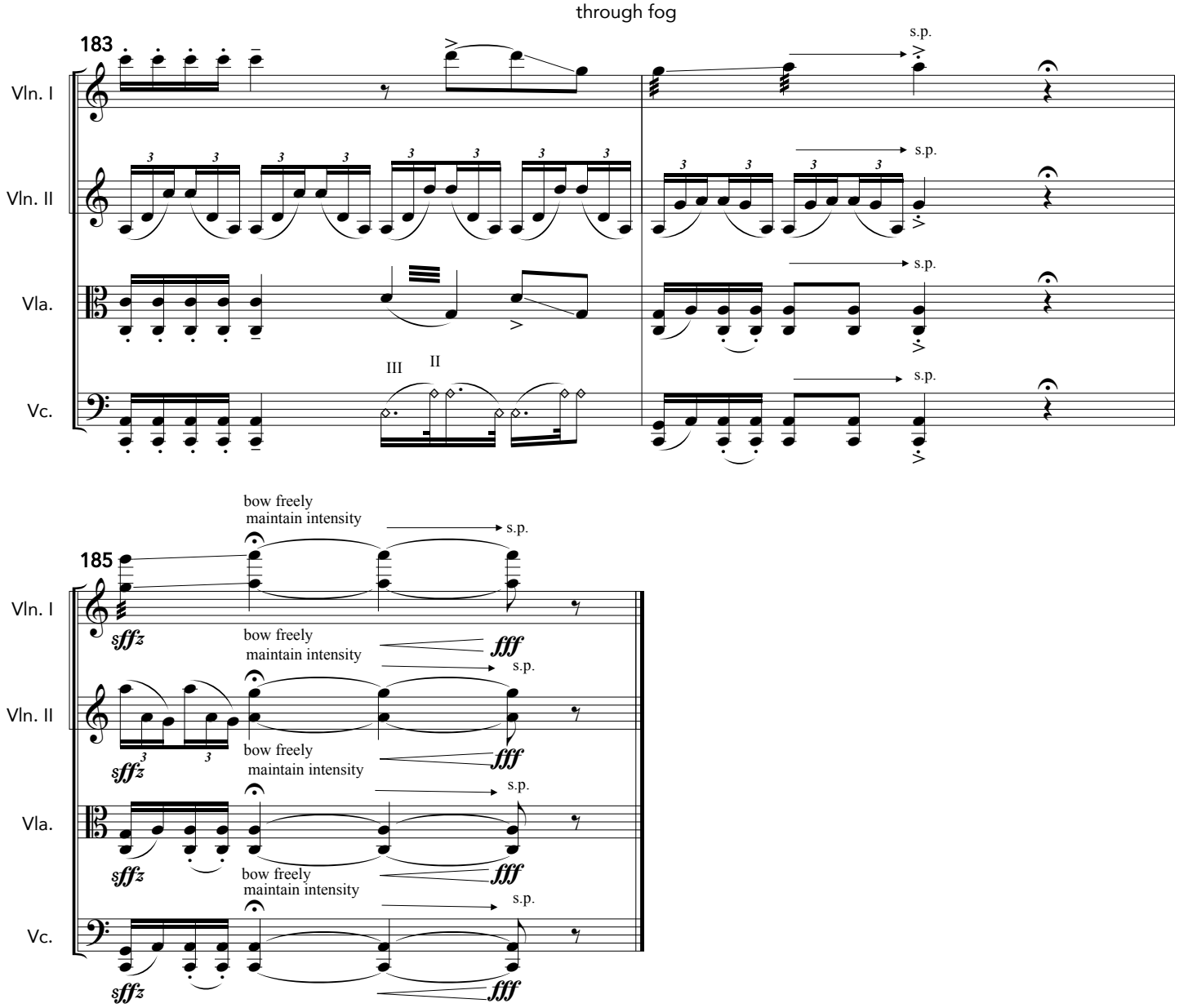

152
Vln. I
Vln. II
Vla.
Vc.
m.s.p.
ord.
fff
n
ff
154
m.s.p.
ord.
sfz
p
156
ord.
ord.


158
Vln. I
Vln. II
Vla.
Vc.
adhere to the score more strictly
s.p.
ord.
f
ff
ff
160
fff
fff
s.p.
162
adhere to the score more strictly
ff
ff
ord.
s.p.


164
Vln. I
Vln. II
Vla.
Vc.
pp sub
pp sub
ord.
fff
fff
mf
mf
166
f
f
fff
fff
ff
ff
Heavy, Thick ♩= 68
168
ff
ff
fff
fff
ff
fff
fff


171
Vln. I
Vln. II
Vla.
Vc.
173
III
175


177
Vln. I
Vln. II
Vla.
Vc.
s.p.
ord.
s.p.
179
Vln. I
Vln. II
Vla.
Vc.
ord.
s.p.
ord.
s.p.
181
Vln. I
Vln. II
Vla.
Vc.
f
fff
ff
ord.
II I
II I


through fog
183
Vln. I
Vln. II
Vla.
Vc.
s.p.
III
II

185
Vln. I
Vln. II
Vla.
Vc.
bow freely
maintain intensity
s.p.
sffz
fff