

Ascensus

strijkkwartet

Ingrid MEURIS

1999

I. Prologo: Anima quaerens

Andante ♩ = 52

The first system of the musical score consists of four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The music is in 4/4 time and begins with a dynamic of *ff*. The first two measures are marked *p* and feature *sul ponticello* playing. The next two measures are marked *sf* and feature *ordinario* playing. The final two measures are marked *fp* and feature *sul pont.* playing. The system concludes with a *mp* dynamic and *ord.* playing.

The second system of the musical score begins at measure 5. The Violin I part starts with a *f* dynamic and a triplet. The Viola and Cello/Double Bass parts also feature triplets. Dynamics include *pp*, *f*, *p*, and *mf*. Playing techniques such as *ord.*, *pizz.*, and *arco* are indicated throughout the system.

The third system of the musical score begins at measure 9. It continues the complex rhythmic patterns of the previous system, featuring various dynamics from *mf* to *f*. The Viola and Cello/Double Bass parts continue to use triplets and alternate between *pizz.* and *arco* techniques.

Tempo primo - Energico

Musical score for measures 63-69. The score is in 3/4 time and consists of four staves. The first staff (treble clef) starts with a dynamic of *f*. The second staff (treble clef) has dynamics of *mf*, *f*, *mf*, *mp*, and *f*. The third staff (bass clef) has dynamics of *mf*, *f*, *mp*, and *mf*. The fourth staff (bass clef) has dynamics of *mf*, *mp*, and *f*. The music features various rhythmic patterns and articulations.

Musical score for measures 70-75. The score is in 7/8 time and consists of four staves. The first staff (treble clef) has dynamics of *mp subito*, *cresc. molto*, and *f*. The second staff (treble clef) has dynamics of *mp subito*, *cresc. molto*, and *f*. The third staff (bass clef) has dynamics of *mp subito*, *cresc. molto*, *mf*, and *f*. The fourth staff (bass clef) has dynamics of *mp subito*, *cresc. molto*, *mf*, and *f*. The music includes a section marked *allargando* starting at measure 74.

Marcato - Appassionato

Musical score for measures 76-81. The score is in 3/4 time and consists of four staves. The first staff (treble clef) starts with a dynamic of *ff* and includes a *tr* (trill) in measure 79. The second staff (treble clef) has a dynamic of *ff* and includes a *pizz.* (pizzicato) marking in measure 78. The third staff (bass clef) has a dynamic of *ff*. The fourth staff (bass clef) has a dynamic of *f* and includes a *6* (sixteenth-note figure) in measure 77. The music is marked *a tempo* throughout.

III. Canzone: Contemplatio

Andante semplice ♩ = 72

Espressivo ma sereno, quasi senza vibrato

The first system of the musical score consists of four staves. The top staff is the melody, starting with a half rest followed by a quarter note G4, then a half note A4, and a quarter note B4. It features a *con sord.* marking and dynamic markings of *mp*, *mf*, and *mp*. The second staff is the right-hand accompaniment, starting with a half rest followed by a quarter note G4, then a half note A4, and a quarter note B4. It features a *con sord.* marking and a dynamic marking of *p*. The third staff is the left-hand accompaniment, starting with a half rest followed by a quarter note G4, then a half note A4, and a quarter note B4. It features a *con sord.* marking and a dynamic marking of *p*. The fourth staff is the bass line, starting with a half rest followed by a quarter note G4, then a half note A4, and a quarter note B4. It features a *con sord.* marking and a dynamic marking of *p*.

The second system of the musical score consists of four staves. The top staff is the melody, starting with a half rest followed by a quarter note G4, then a half note A4, and a quarter note B4. It features a *con sord.* marking, a *cresc...* marking, and dynamic markings of *mf* and *f*. The second staff is the right-hand accompaniment, starting with a half rest followed by a quarter note G4, then a half note A4, and a quarter note B4. It features a *pizz.* marking, an *arco* marking, and a *(ricochet)* marking. The third staff is the left-hand accompaniment, starting with a half rest followed by a quarter note G4, then a half note A4, and a quarter note B4. It features a *pizz.* marking and an *arco* marking. The fourth staff is the bass line, starting with a half rest followed by a quarter note G4, then a half note A4, and a quarter note B4. It features a *pizz.* marking and an *arco* marking.

The third system of the musical score consists of four staves. The top staff is the melody, starting with a half rest followed by a quarter note G4, then a half note A4, and a quarter note B4. It features a *con sord.* marking, a *senza sord.* marking, and dynamic markings of *sf*, *mp*, and *mf*. The second staff is the right-hand accompaniment, starting with a half rest followed by a quarter note G4, then a half note A4, and a quarter note B4. It features a *con sord.* marking, a *senza sord.* marking, and dynamic markings of *sf* and *mf*. The third staff is the left-hand accompaniment, starting with a half rest followed by a quarter note G4, then a half note A4, and a quarter note B4. It features a *con sord.* marking, a *senza sord.* marking, and dynamic markings of *sf* and *p*. The fourth staff is the bass line, starting with a half rest followed by a quarter note G4, then a half note A4, and a quarter note B4. It features a *con sord.* marking, a *senza sord.* marking, and dynamic markings of *sf* and *p*.

IV. Tango: Temptatio

♩ = 108

Musical score for measures 1-6. The score is in 4/4 time with a tempo of 108 beats per minute. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Dynamics include *f*, *mp*, *mf*, and *f*. Performance instructions include *flautando*, *gliss.*, *pizz.*, and *arco*. Measure 5 includes hairpins for crescendo and decrescendo.

7

Musical score for measures 7-12. The score continues with four staves. Dynamics include *f*, *mf*, and *mf*. Performance instructions include *gliss.*, *ben ritmato*, and *arco*. Measure 12 includes a hairpin for decrescendo.

13

Musical score for measures 13-18. The score continues with four staves. Dynamics include *p*, *mp*, *mf*, and *f*. Performance instructions include *gliss.*. Measure 15 includes hairpins for crescendo and decrescendo.

V. Recitativo: Anima semper quaerens

Andante espressivo ♩ = 62

Violin I: *mf*, *f*, *pizz.*, *arco*

Violin II: *mf*, *f*, *pizz.*, *col legno*, *sul pont.*

Viola: *mf*, *f*, *pizz.*, *col legno*, *sul pont.*

Cello/Double Bass: *f*, *f*, *pizz.*, *col legno*, *sul pont.*

Violin I: *f*, *mp*, *mf*

Violin II: *col legno*, *ord.*, *mf*, *p*

Viola: *col legno*, *ord.*, *sul pont.*, *ord.*

Cello/Double Bass: *col legno*, *sul pont.*, *ord.*

Violin I: *mp marcato cosciente*, *arco*

Violin II: *pizz.*, *pizz.*, *arco*

Viola: *mp marcato cosciente*, *arco*

Cello/Double Bass: *mp marcato cosciente*, *arco*

VI. Finale ostinato: Nunc stans

Allegro molto ♩ = 72

leggero i con gioia

f *decrese...* *p* *mf*

pizz. *decrese...* *p* *arco*

f *pizz.* *decrese...* *p* *arco*

f *pizz.* *decrese...* *p* *arco*

11

mp *mf*

pizz.

arco *mf* *arco*

pizz. *arco* *mf en dehors*

20

espressivo *mf* *mp*

arco *mp*

arco *mf* *pizz.* *pizz.*

mp

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Andante ♩ = 52

sul ponticello ordinario *sul pont.* *ord.*

ff *p* *sf* *fp* *mp*

5 *f* *f* *3*

9 *f* *mf* *3*

13 *f* *ff* *pizz.* *arco* *(s)* *(o)*

Attaca subito il seguente

II. Sonata: De ente et redemptione

Con forza ♩ = 108

f *f* *3*

6 *f* *2* *3*

12 *pizz.* *arco* *poco riten.*

a tempo *mp*

18 *mp* *3* *molto cresc.* *f* *p*

Adagio

Presto subito

232

Musical staff 232-237. Starts with a half note G4 (marked *p*), followed by a half note F#4, then a half note E4. A slur covers the next two measures: a half note D4 and a half note C4. The piece then transitions to a rapid sixteenth-note passage starting with a half note G4 (marked *f*), followed by a series of sixteenth notes: F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, 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F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A

III. Canzone: Contemplatio

Andante semplice ♩ = 72

Espressivo ma sereno, quasi senza vibrato

con sord.

p

7

mp <

13

sf *senza sord.* *p*

19

mf *p*

25

mp *poco piu mosso* *pizz.* *arco*

31 *allargando breve*

p *con desiderio*

37

mf *f*

42

p *mf* *cresc. poco a poco* *senza sord.*

Tango (tempo primo)

106

Musical staff 106-111: Bass clef, common time. Measures 106-111. Dynamics: *p*.

112

Musical staff 112-116: Bass clef, common time. Measures 112-116. Dynamics: *p*.

117

Musical staff 117-121: Bass clef, common time. Measures 117-121. Dynamics: *pizz.*, *arco*, *mp*, *p*, *f*.

V. Recitativo: Anima semper quaerens

Andante espressivo ♩ = 62

Musical staff 122-127: Bass clef, common time. Measures 122-127. Dynamics: *f*, *f*. Performance markings: *pizz.*, *col legno*, *sul pont.*

6

Musical staff 128-133: Bass clef, common time. Measures 128-133. Performance markings: *col legno*, *sul pont.*, *ord.*

11

Musical staff 134-139: Bass clef, common time. Measures 134-139. Dynamics: *mp*, *marcato cosciente*, *marcato cosciente*, *f*.

16

Musical staff 140-145: Bass clef, common time. Measures 140-145. Dynamics: *mp*, *mf*, *f*, *ff*. Performance markings: *pizz.*, *arco*.

20

Musical staff 146-151: Bass clef, common time. Measures 146-151. Dynamics: *p*. Performance markings: *pizz.*, *arco*, *col legno*, *sul pont.*, *pizz.*, *col legno*.