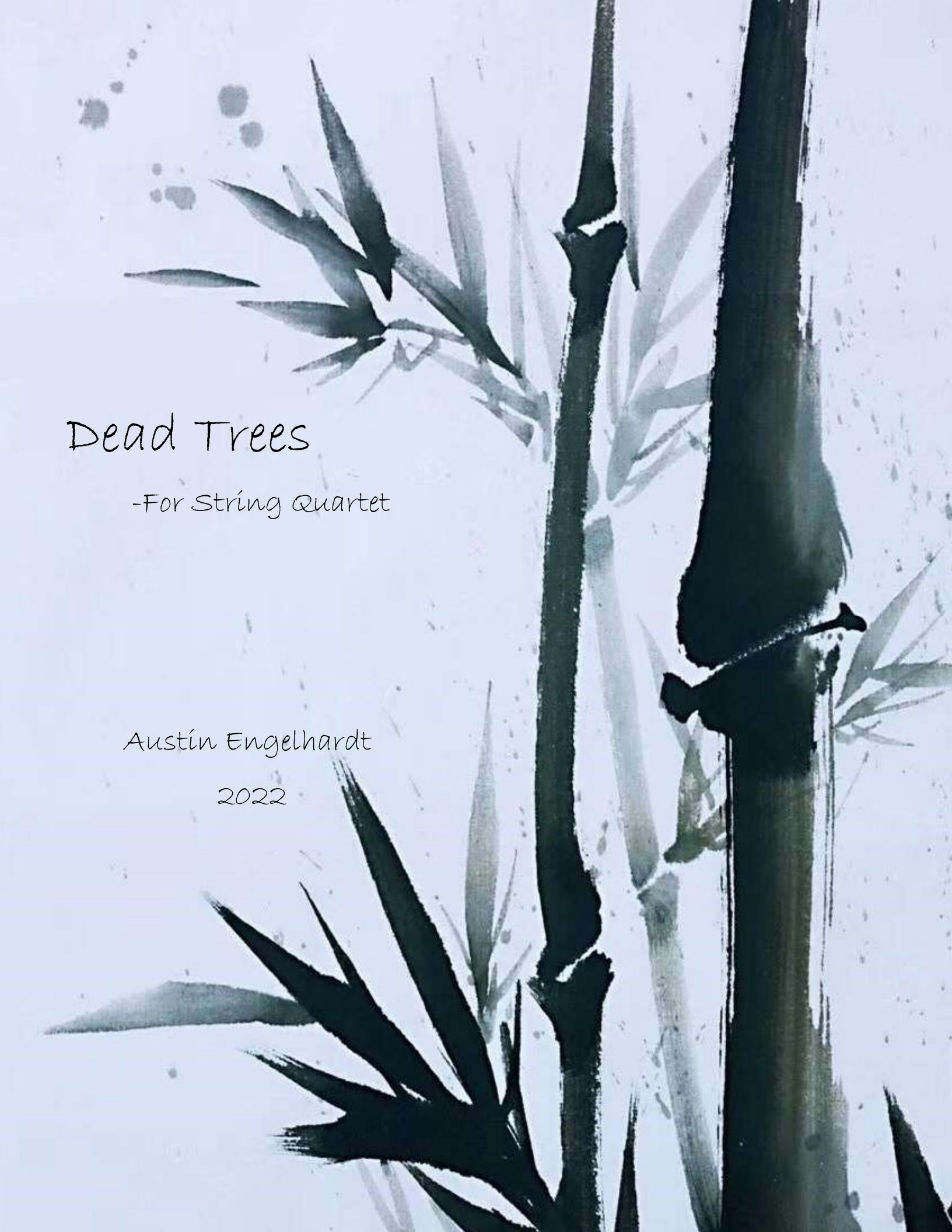


Dead Trees

-For String Quartet

Austin Engelhardt

2022

Dead Trees

For String Quartet

Composed by

Austin Engelhardt

Cover Art by

Ellen He（何云）

2022

Duration: About 9 minutes

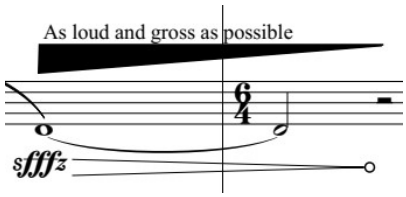
Performance Notes

-Mutes: All players will need mutes.

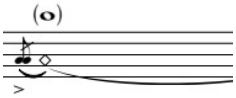
-**M.S.P.:** Molto Sul Ponticello.

-Left Hand Pizzicato: "+" Indicates a left hand pizzicato.

-Bow Over pressuring: Over pressuring if the bow is noted above applicable parts. Over pressuring will follow contour depicted. The thicker the lie, the more pressure should be applied and the grosser the resulting sound.

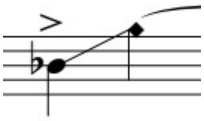


-**Courtesy Notes:** Notes in parentheses appearing above some harmonics are a courtesy to keep rhythmic durations clear.

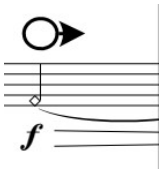


-Natural Harmonics: Diamond noteheads indicate harmonics and show where the performer should place their finger, not the resulting pitch of the harmonic.

-Glissando to a Harmonic: A regular notehead with glissando line to a diamond notehead indicates that the performer should slowly lift their finger during the glissando and arrive on the indicated harmonic.

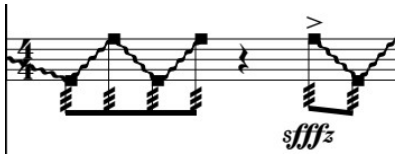


-Circular Bowing: A circle with an arrow indicates circular bowing. The performer should move the bow in a circular motion over the appropriate string. The bow should never break contact with the string when performing this bowing. Speed of the circles should be fast and continue until "ord." appears.



*Depicted is circular bowing over a natural harmonic.

-Chaotic Glissandos: Square noteheads with glissando lines and tremolos indicates that the performer should rapidly and randomly glissando on the current string while tremoloing. The result should be chaotic cluster of sound. Gesture should be as fast as possible but only last the amount of time notated.



-Artificial harmonic feathered Beams: Performer should lock fingering into the positioning of the indicated artificial harmonic and glissando while following the general contour depicted. Gesture should begin and end on the notated artificial harmonic. Feathered Beams should still follow the duration of the meter.

Dead Trees

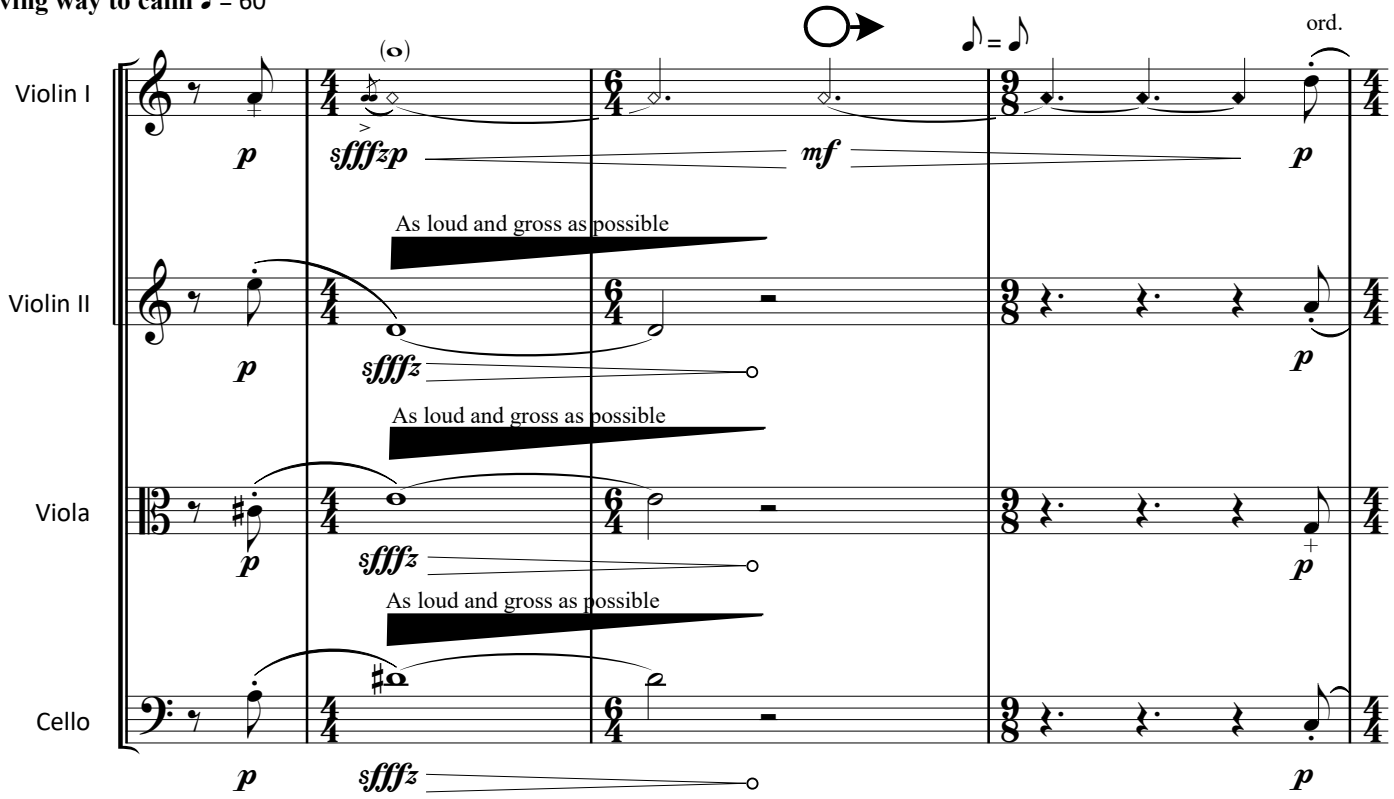
For String Quartet

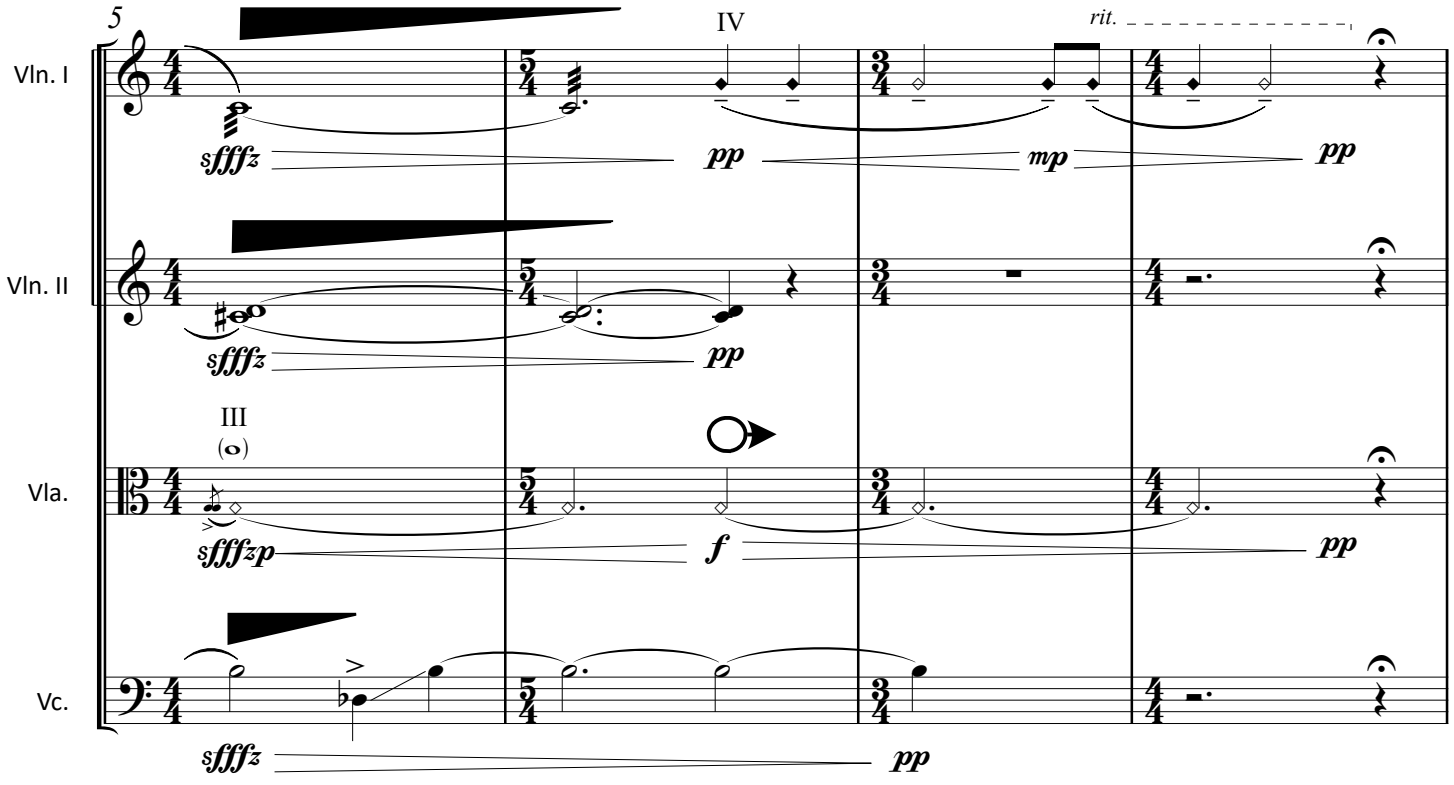
Austin Engelhardt

Sudden violence,

giving way to calm ♩ = 60

*Circle bowing- move the bow in circles over the string, never lifting the bow. note value indicates duration of one circle.





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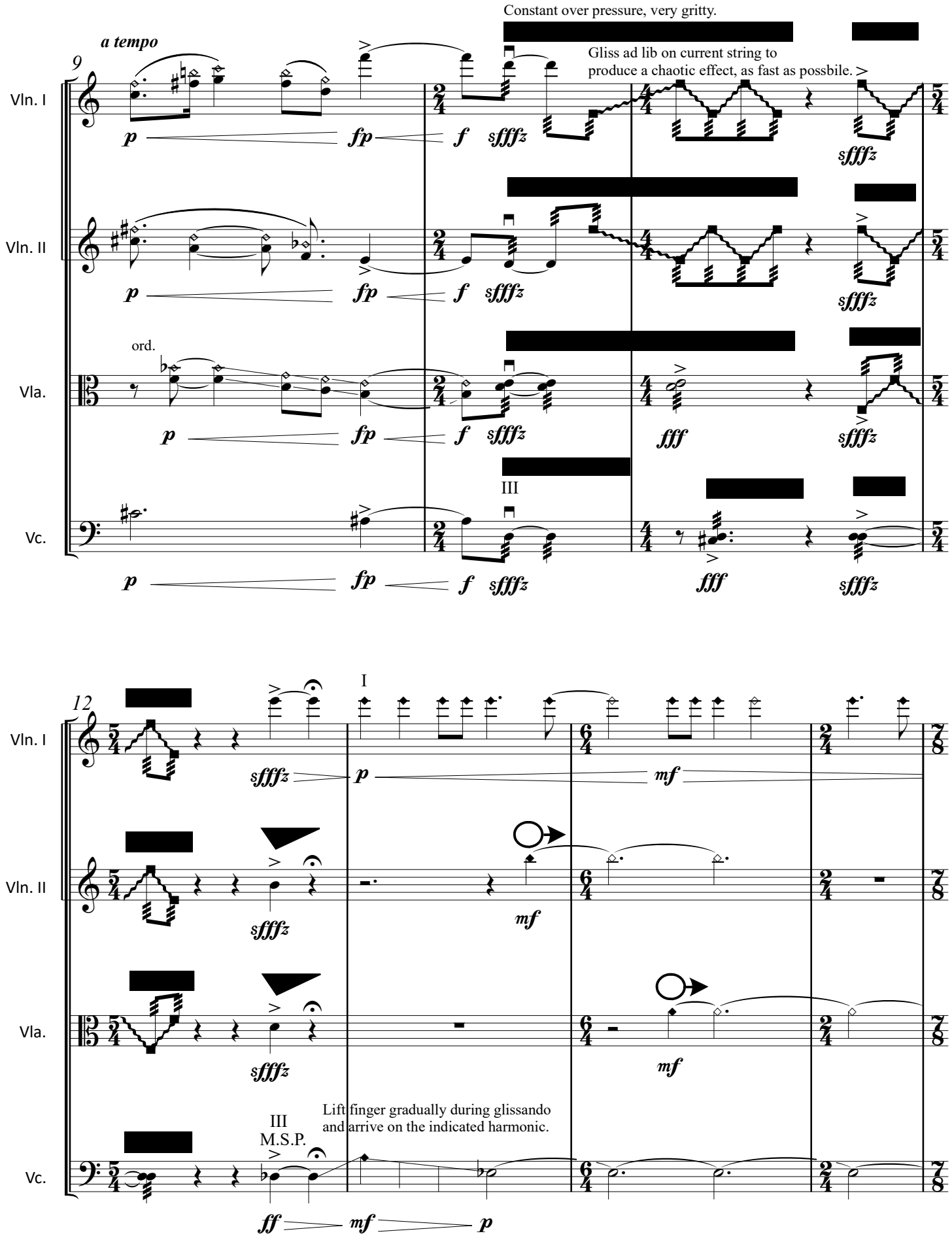
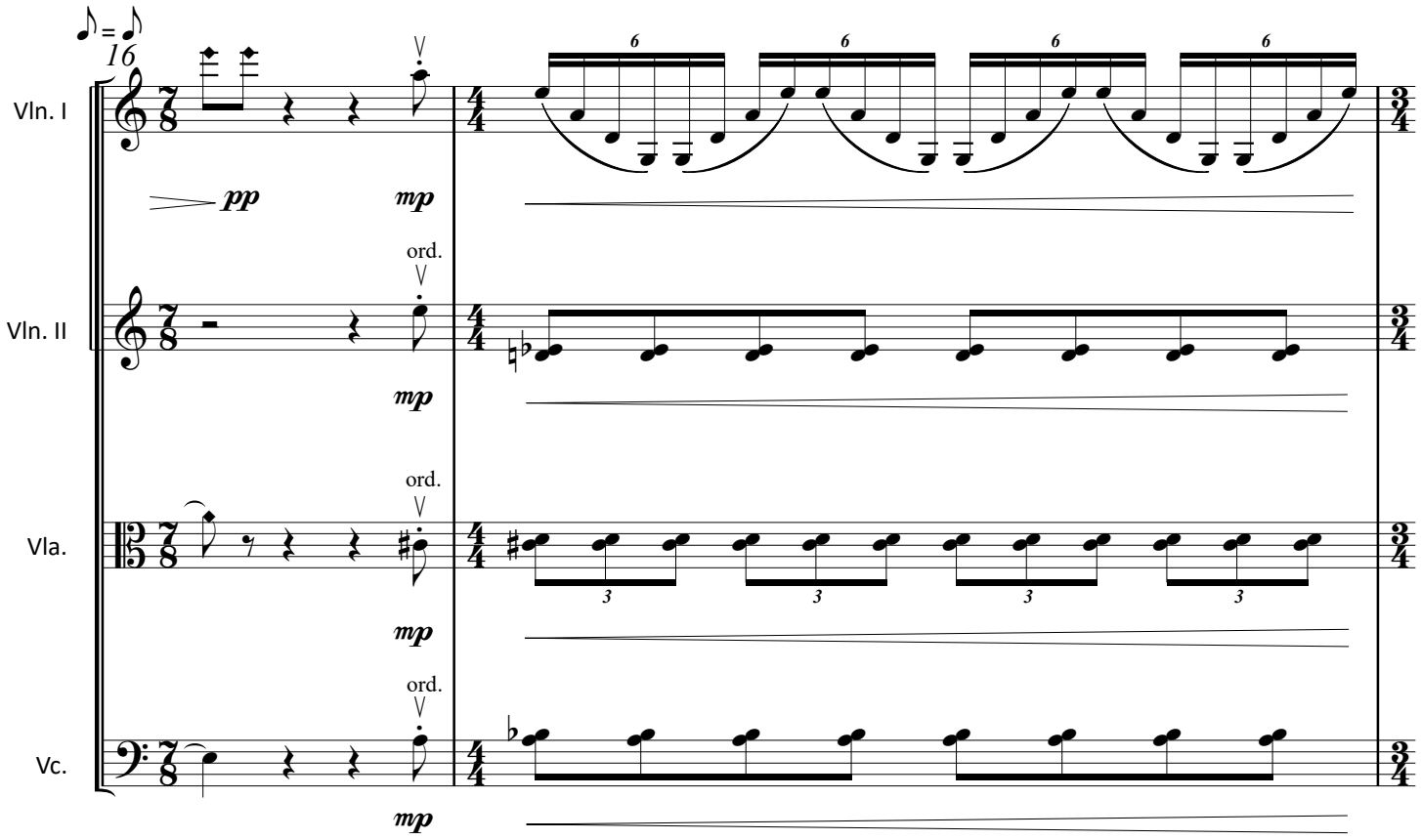
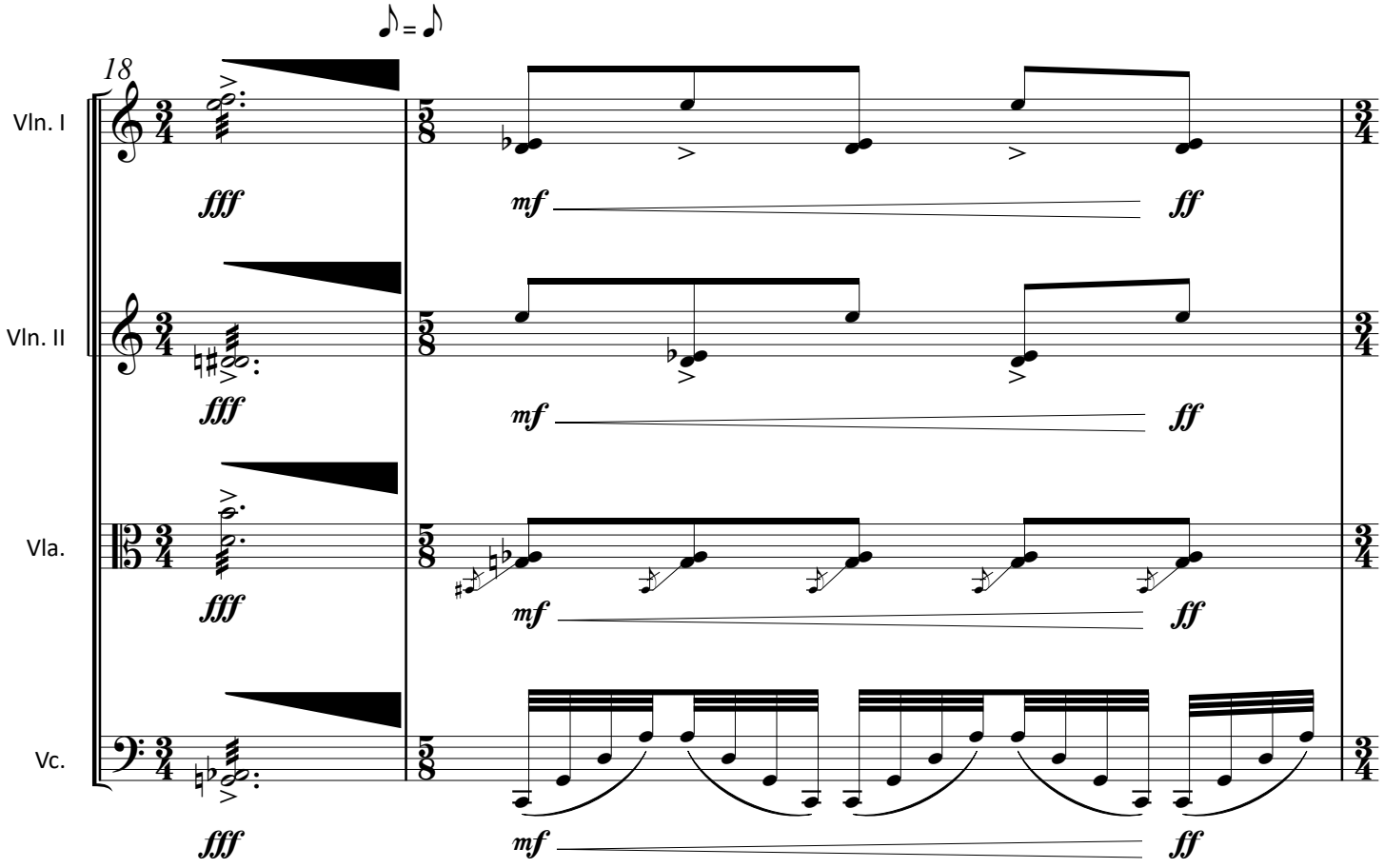
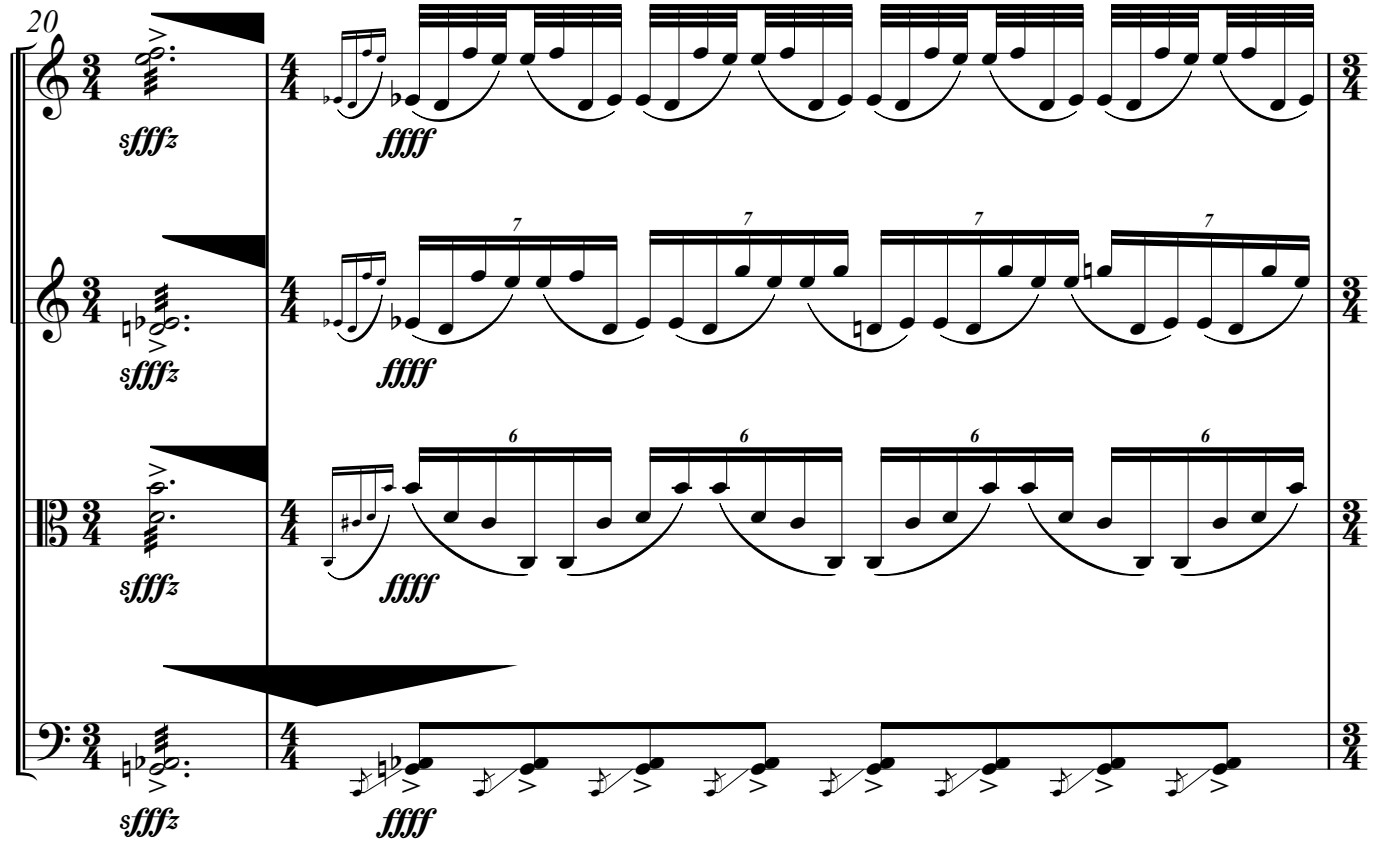
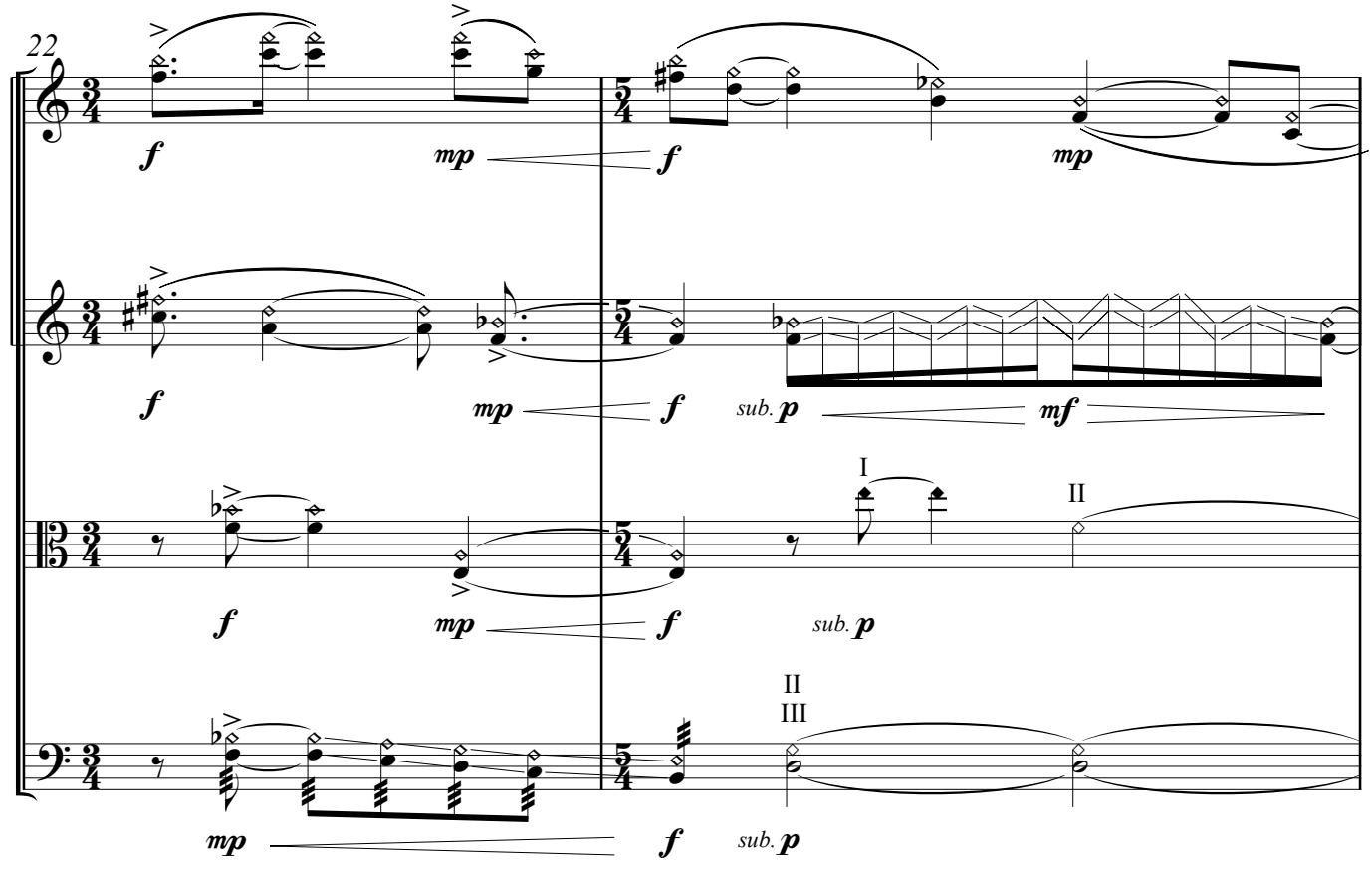
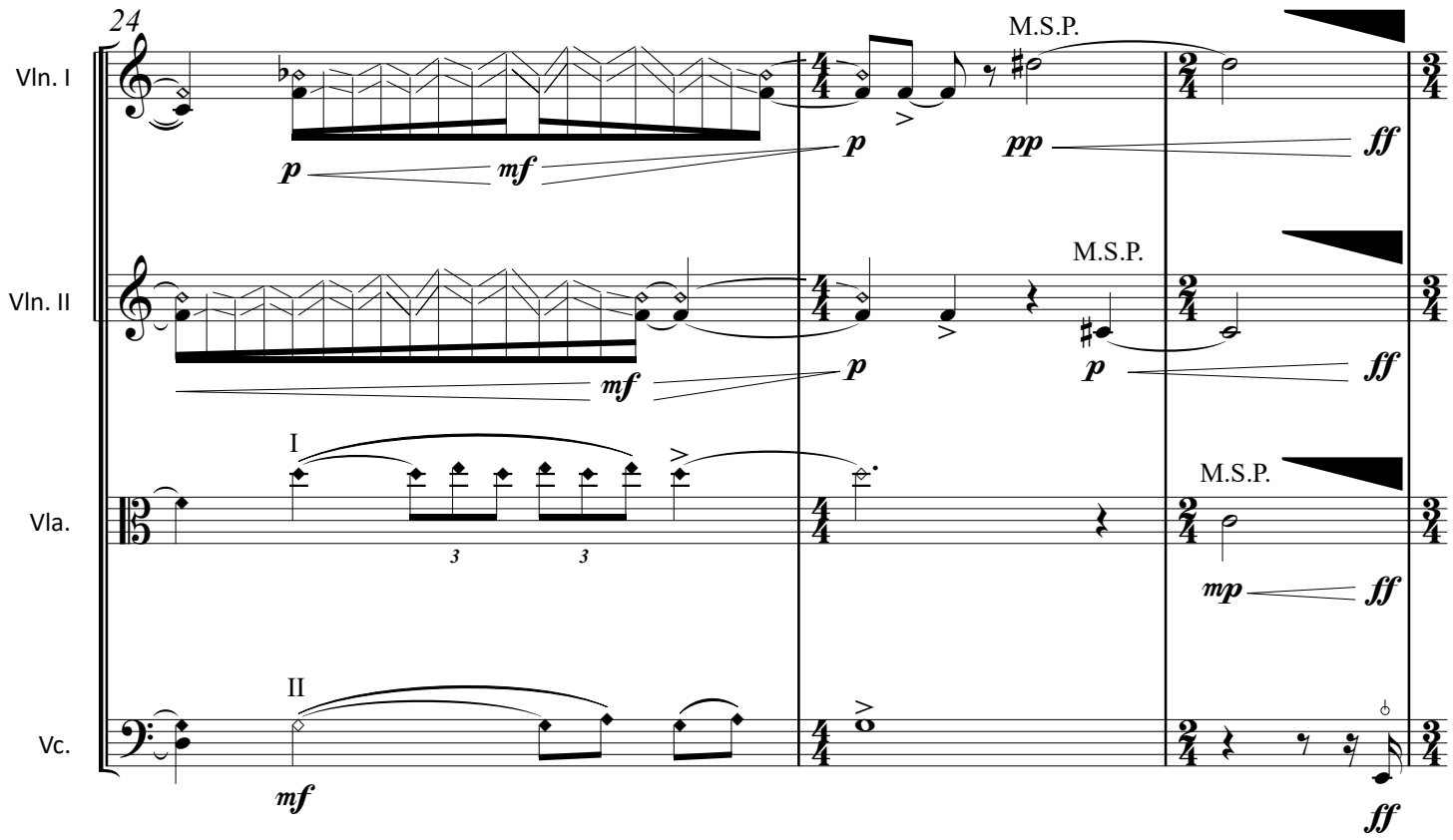

Constant over pressure, very gritty.
a tempo
9
Gliss ad lib on current string to
produce a chaotic effect, as fast as possbile.
Vln. I
Vln. II
ord.
Vla.
III
Vc.
12
I
III
M.S.P.
Lift finger gradually during glissando
and arrive on the indicated harmonic.

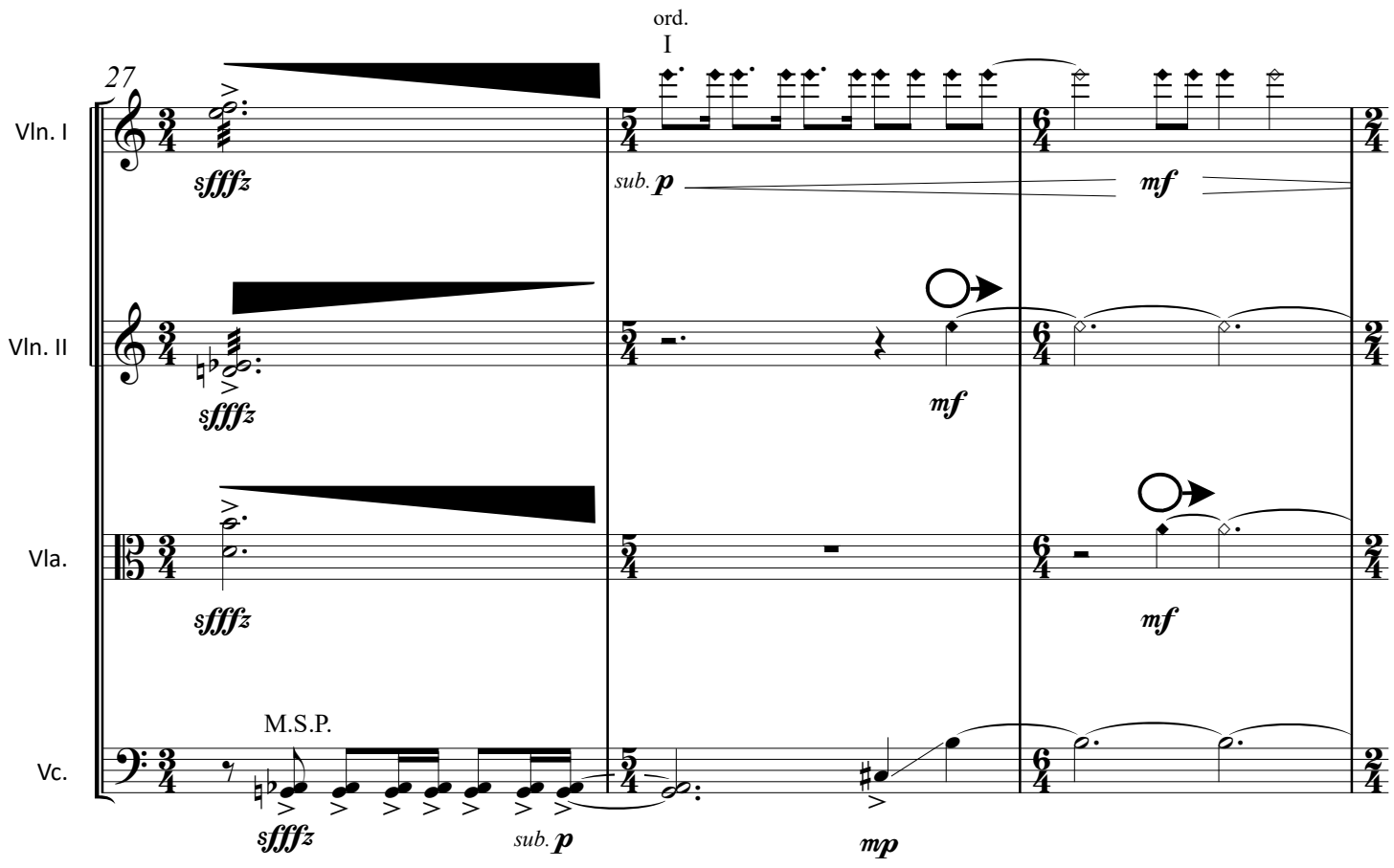

16
Vln. I
Vln. II
Vla.
Vc.
pp
mp
ord.
6
3

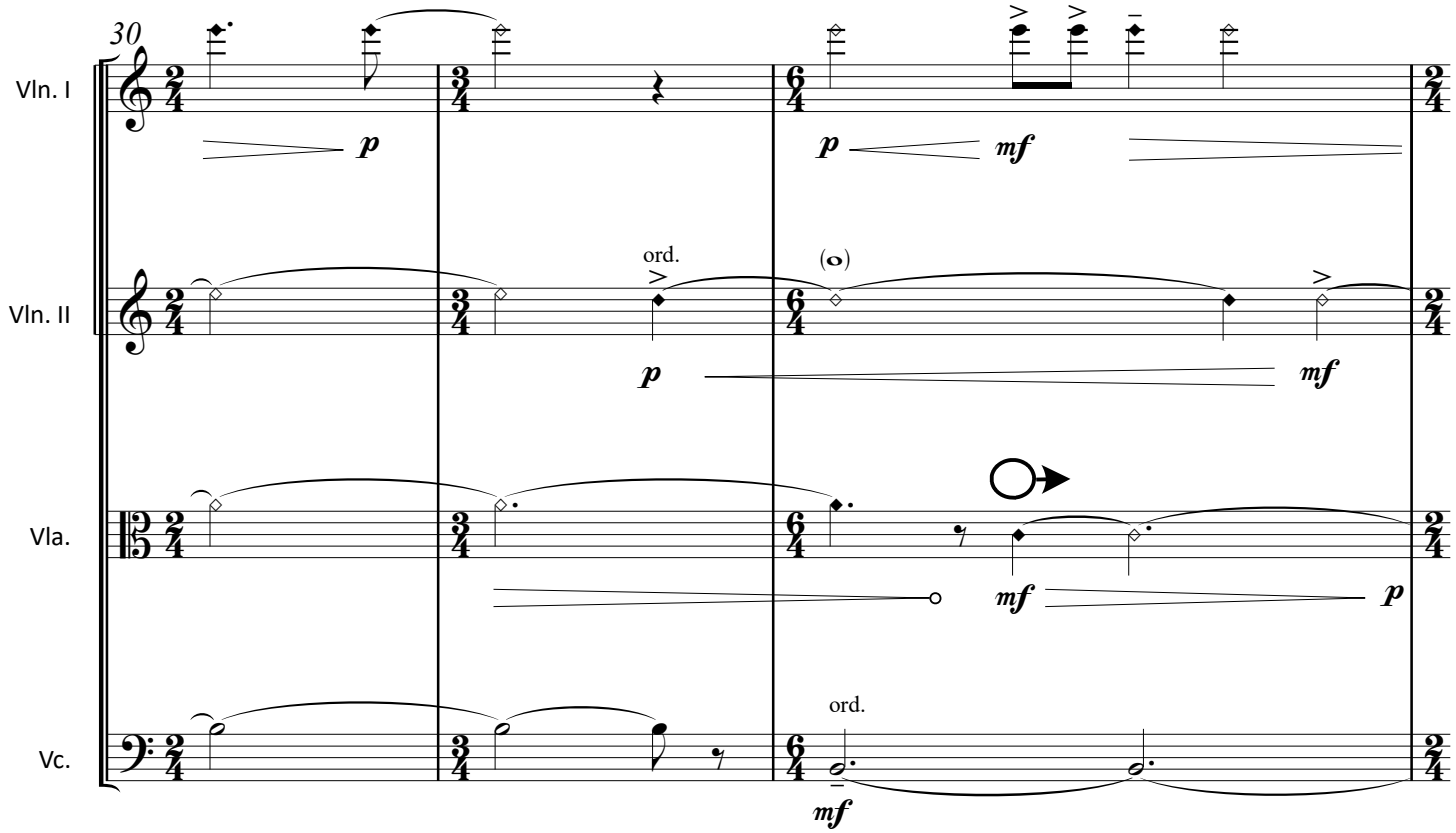

18
Vln. I
Vln. II
Vla.
Vc.
fff
mf
ff

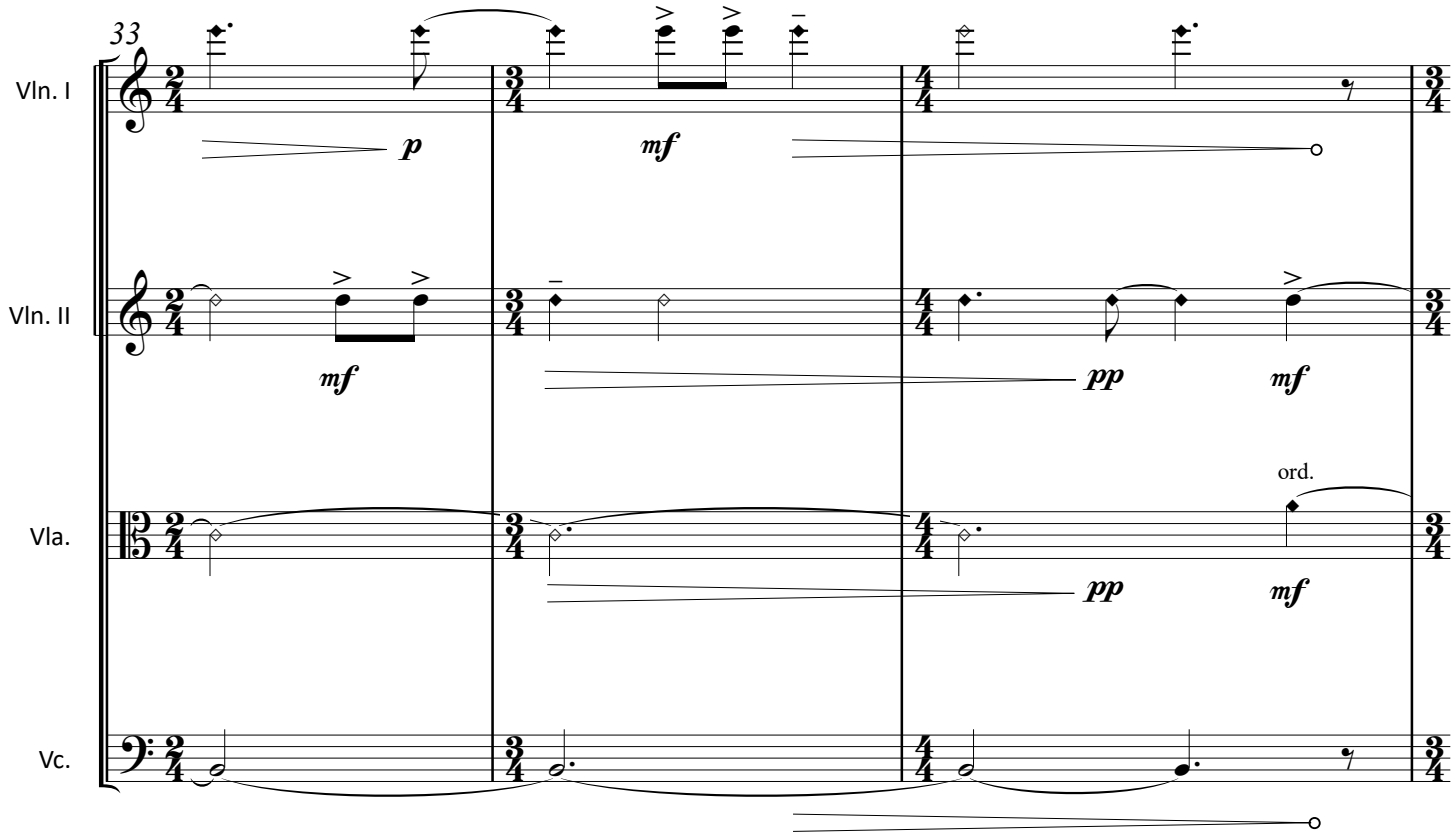

20
Vln. I
Vln. II
Vla.
Vc.
sfffz
ffff
7
6

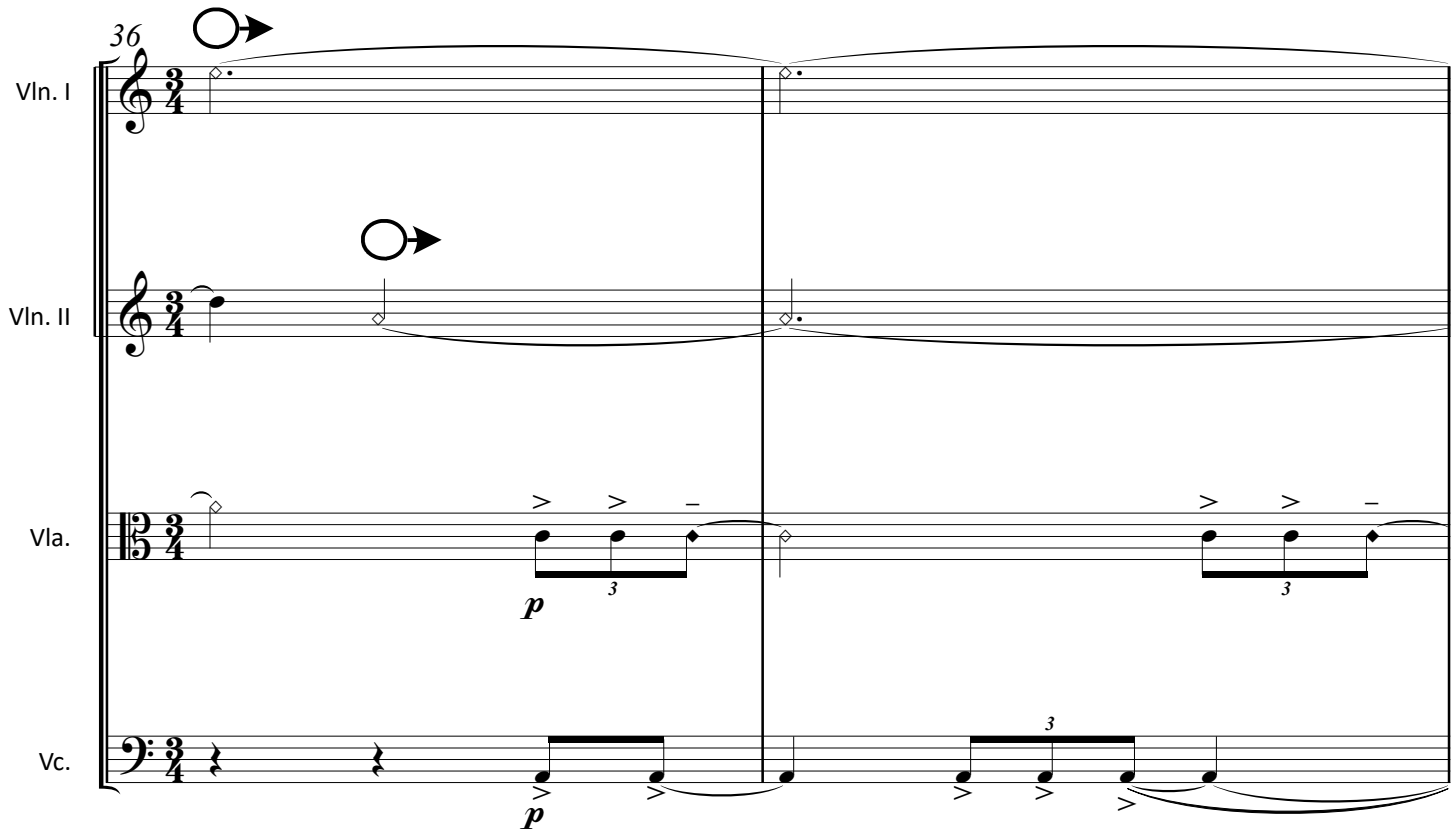

22
Vln. I
Vln. II
Vla.
Vc.
f
mp
sub. p
mf
I
II
III

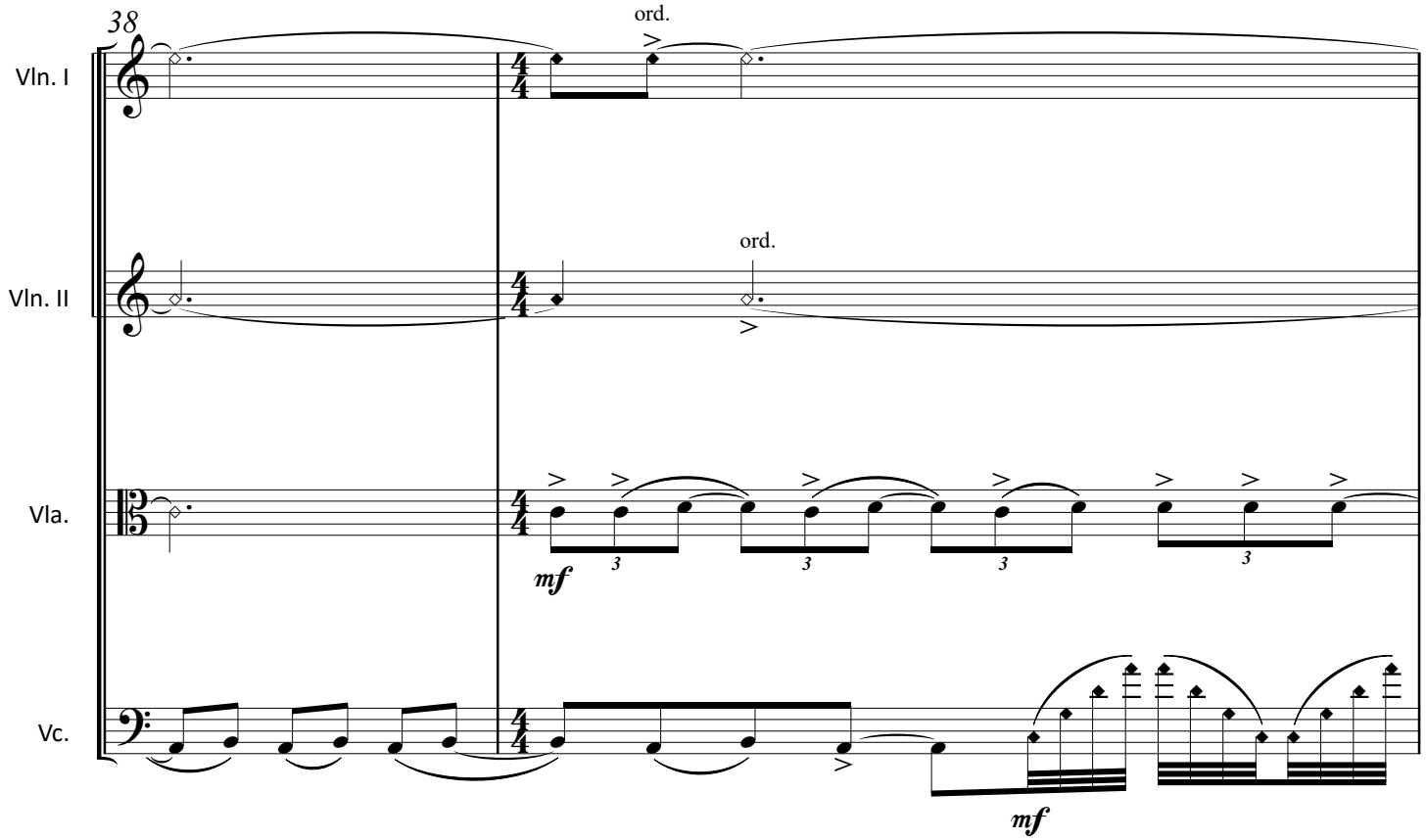

24
Vln. I
Vln. II
Vla.
Vc.
M.S.P.
I
II
p
mf
pp
ff
mp

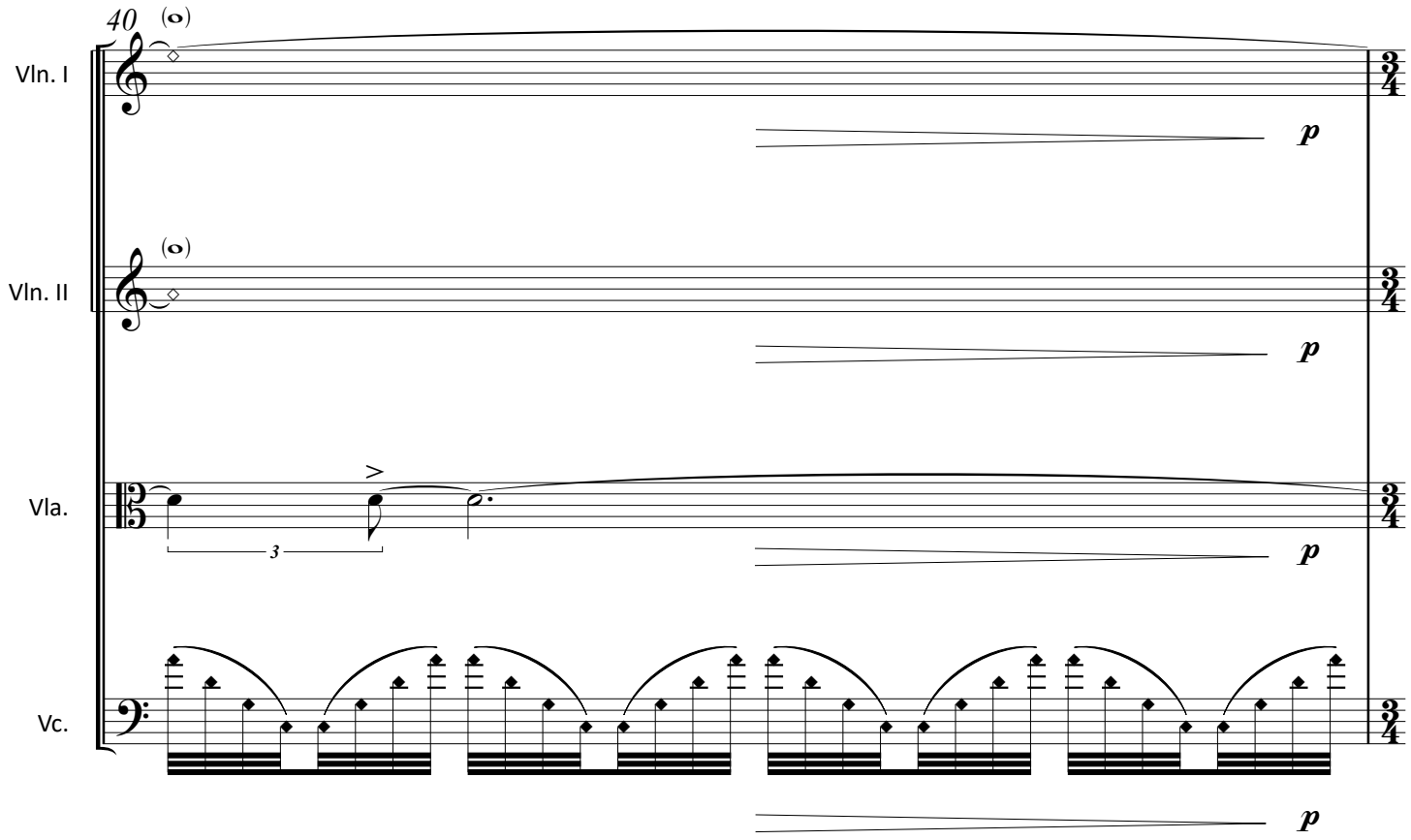

27
ord.
I
Vln. I
Vln. II
Vla.
Vc.
M.S.P.
sfffz
sub. p
mf
mp

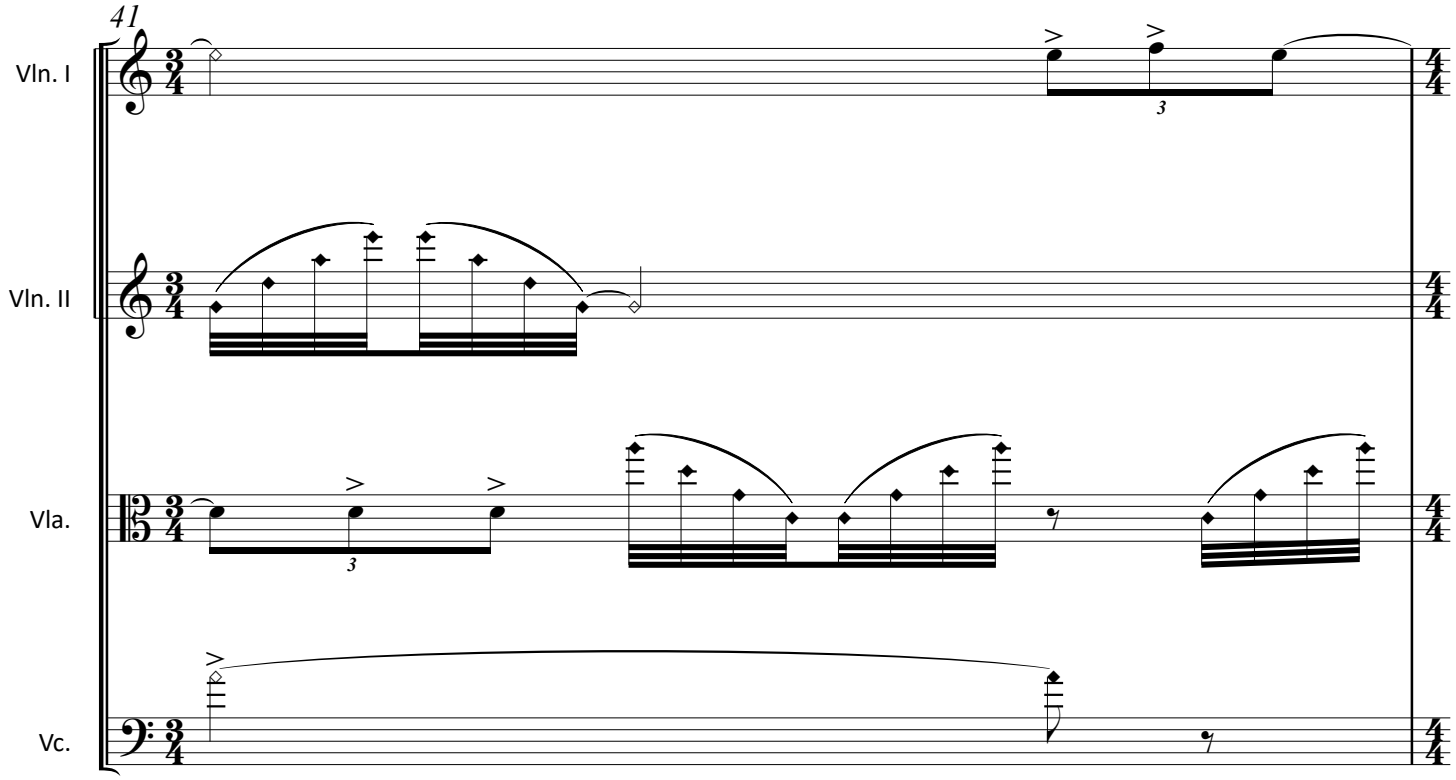

30
Vln. I
Vln. II
Vla.
Vc.
p
mf
ord.

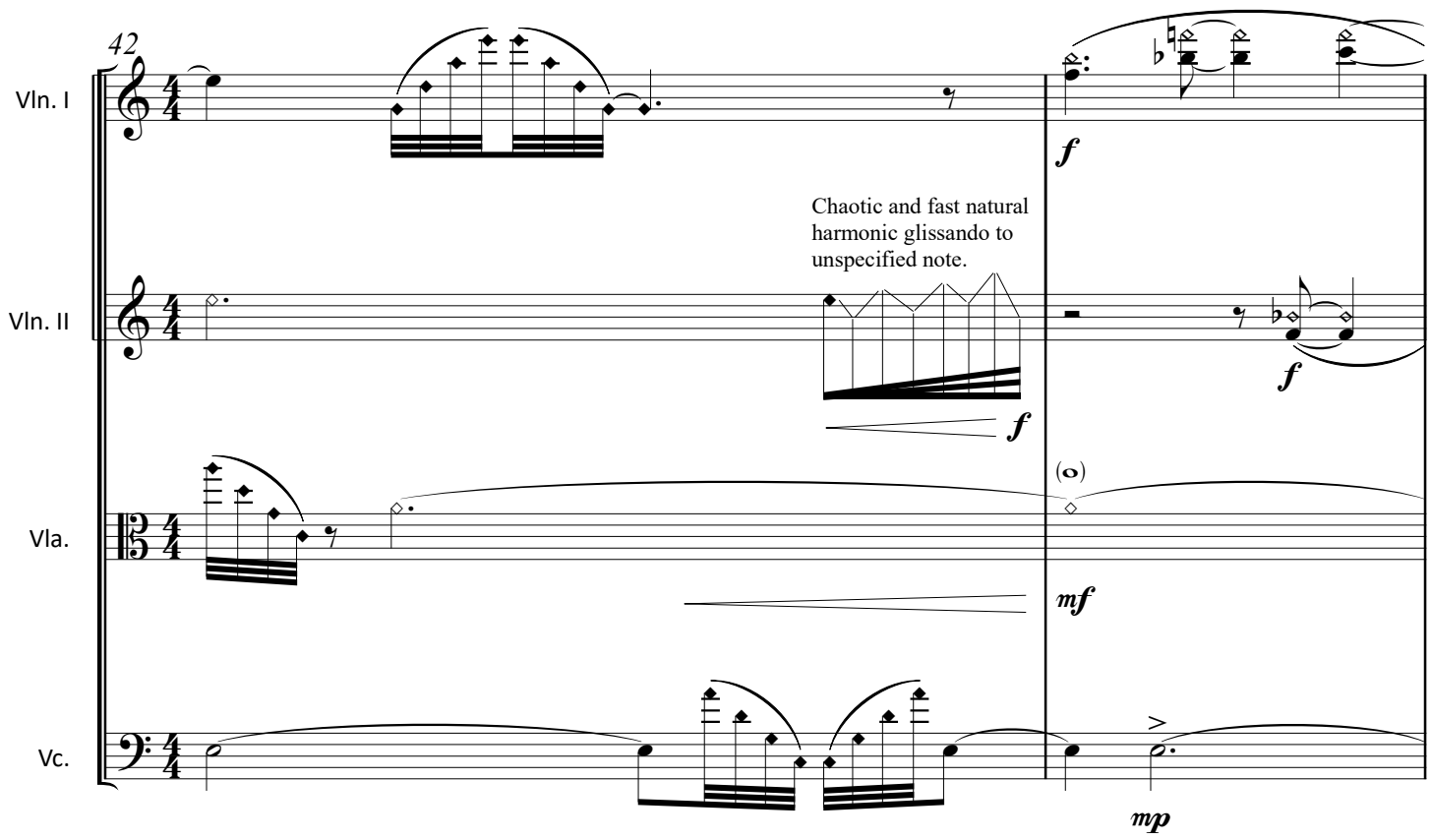

33
Vln. I
Vln. II
Vla.
Vc.
p
mf
pp
ord.

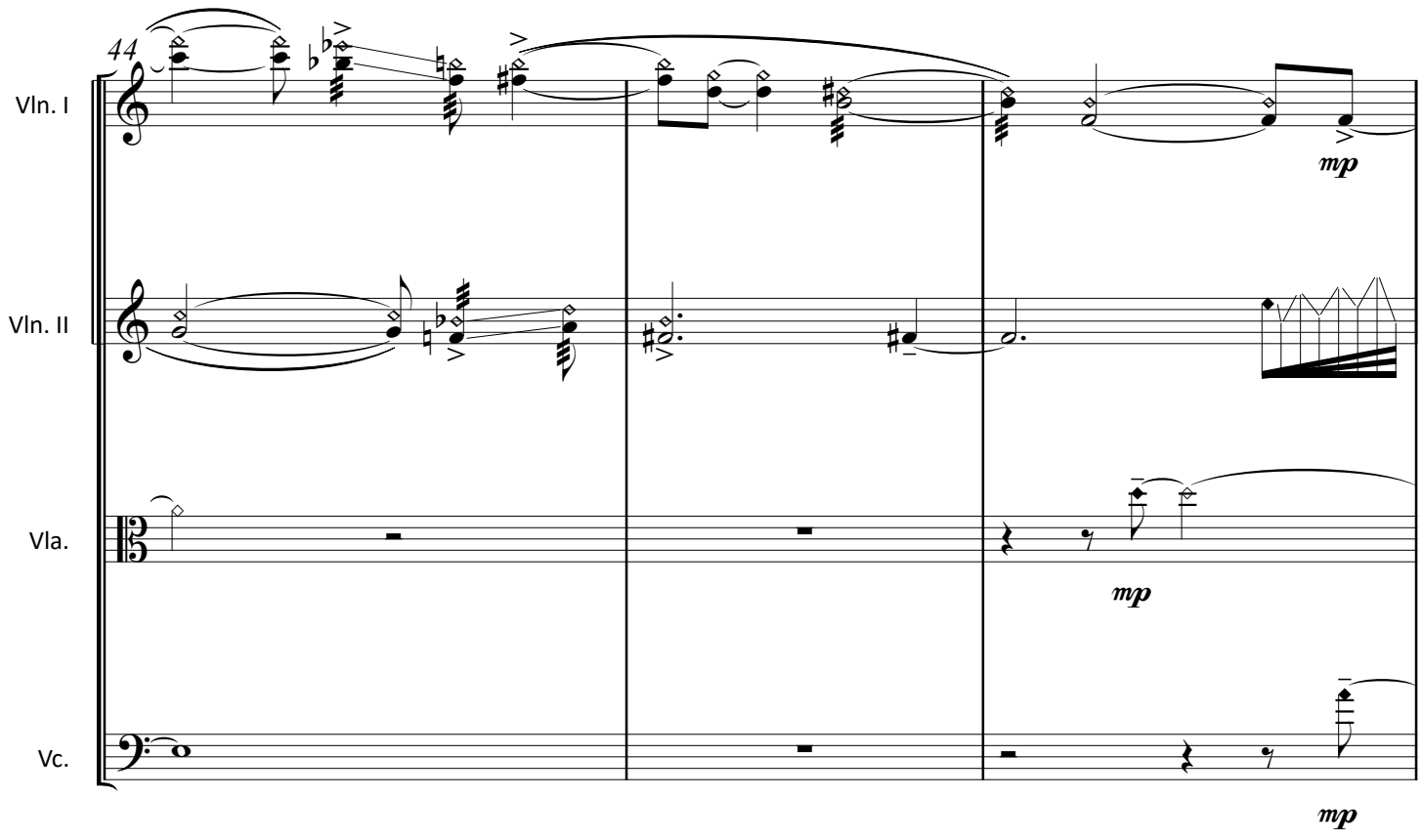

36
Vln. I
Vln. II
Vla.
Vc.
p
p

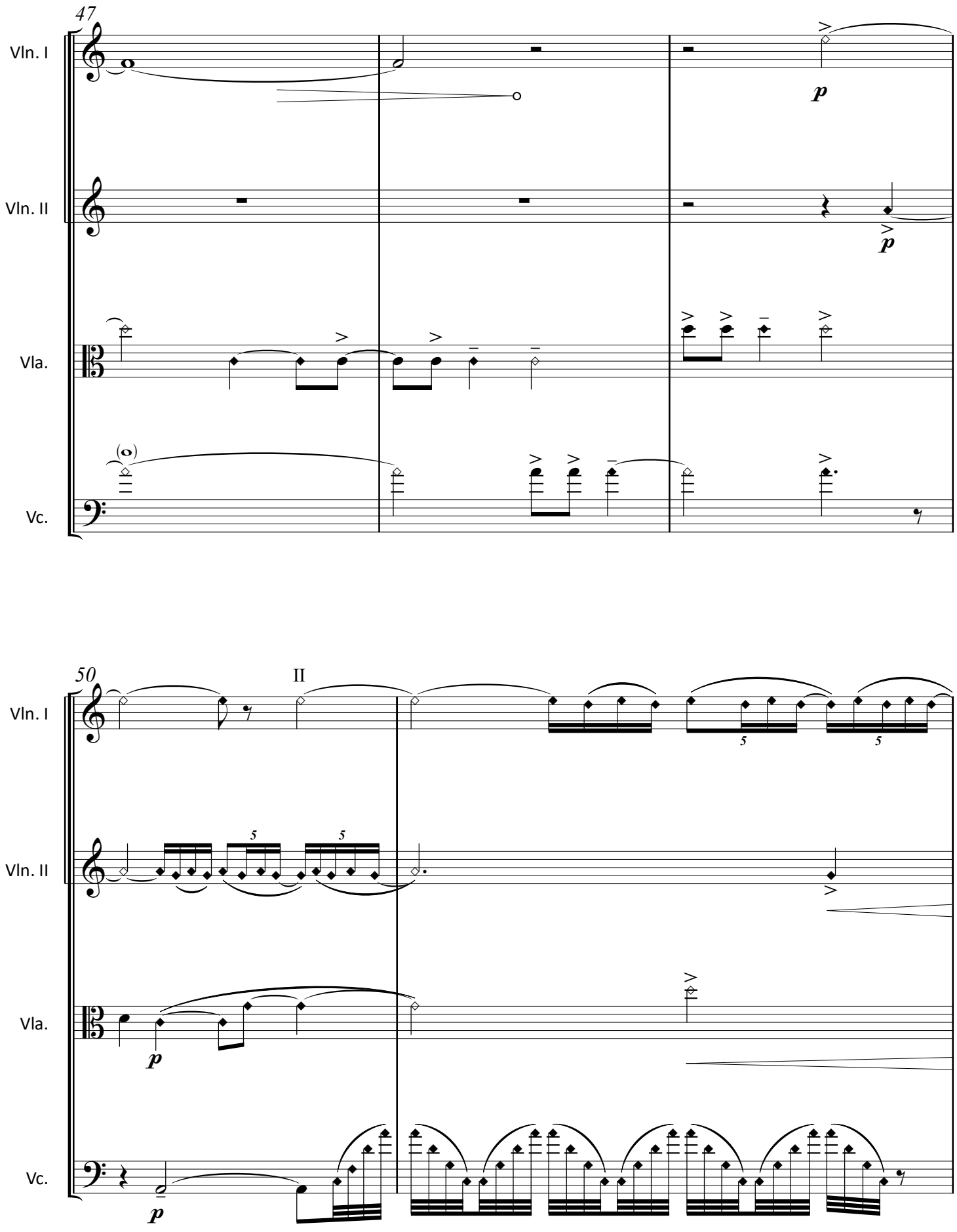

38
ord.
ord.
Vln. I
Vln. II
Vla.
Vc.
mf
mf

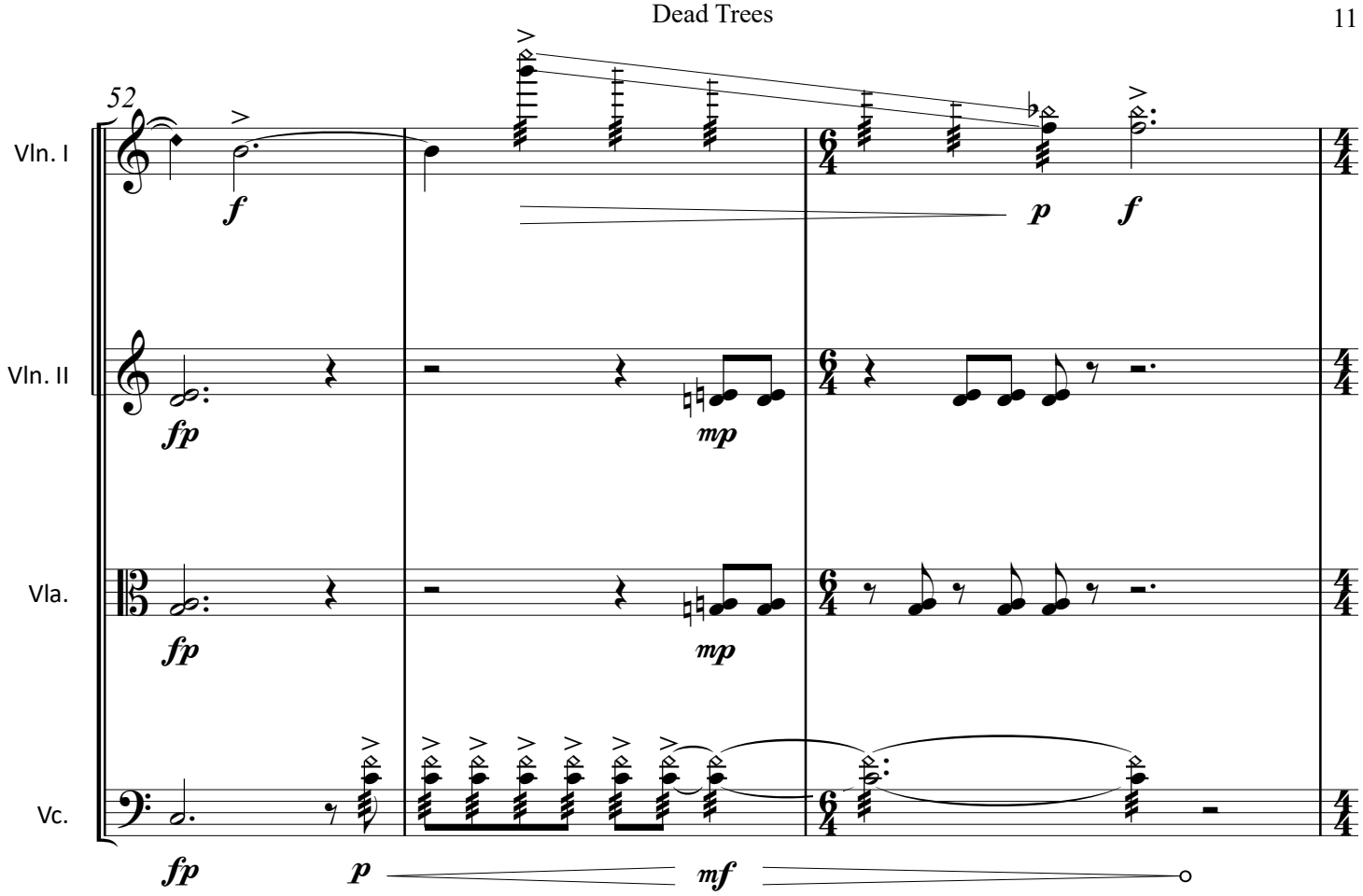

40
Vln. I
Vln. II
Vla.
Vc.
p

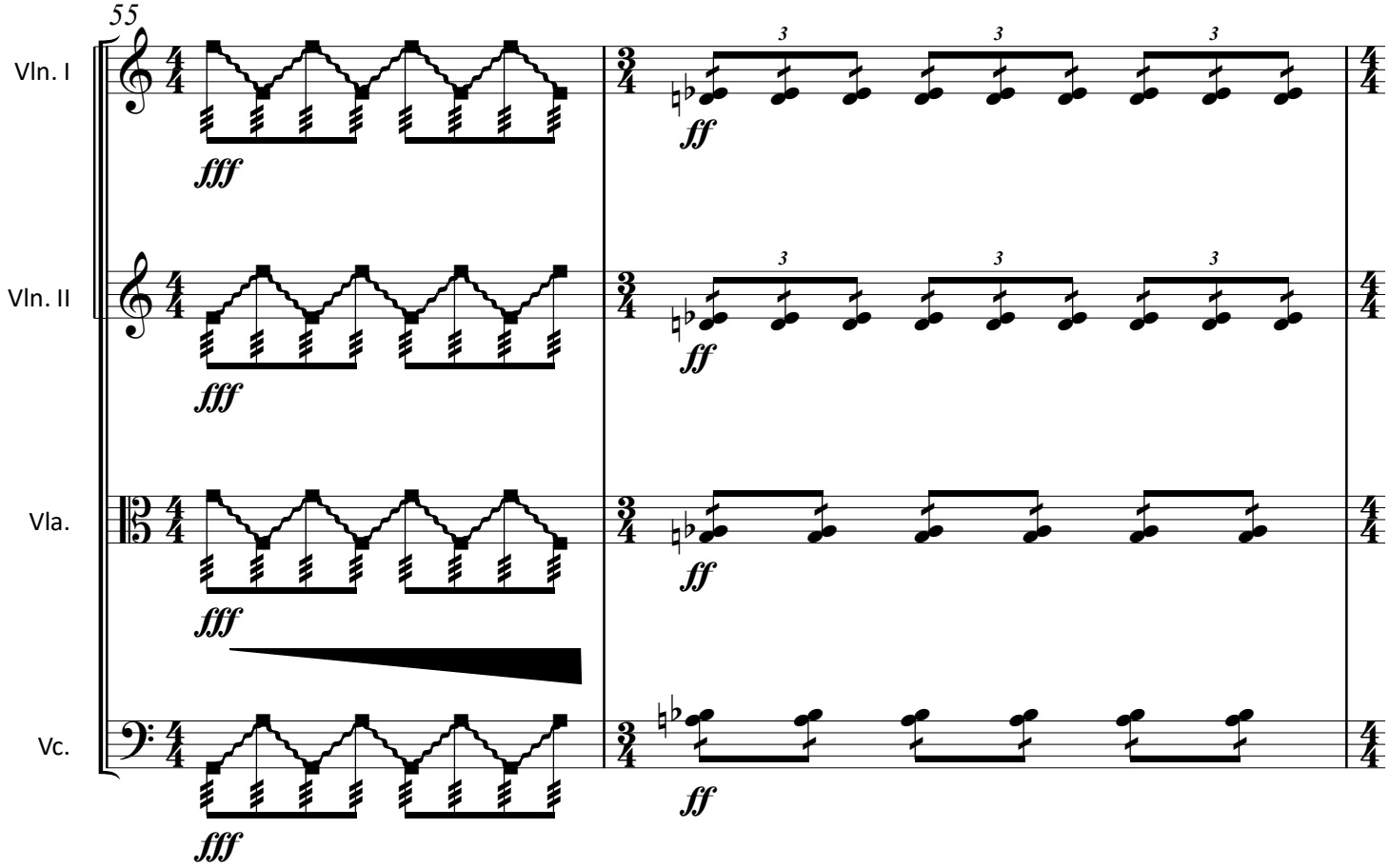

41
Vln. I
Vln. II
Vla.
Vc.

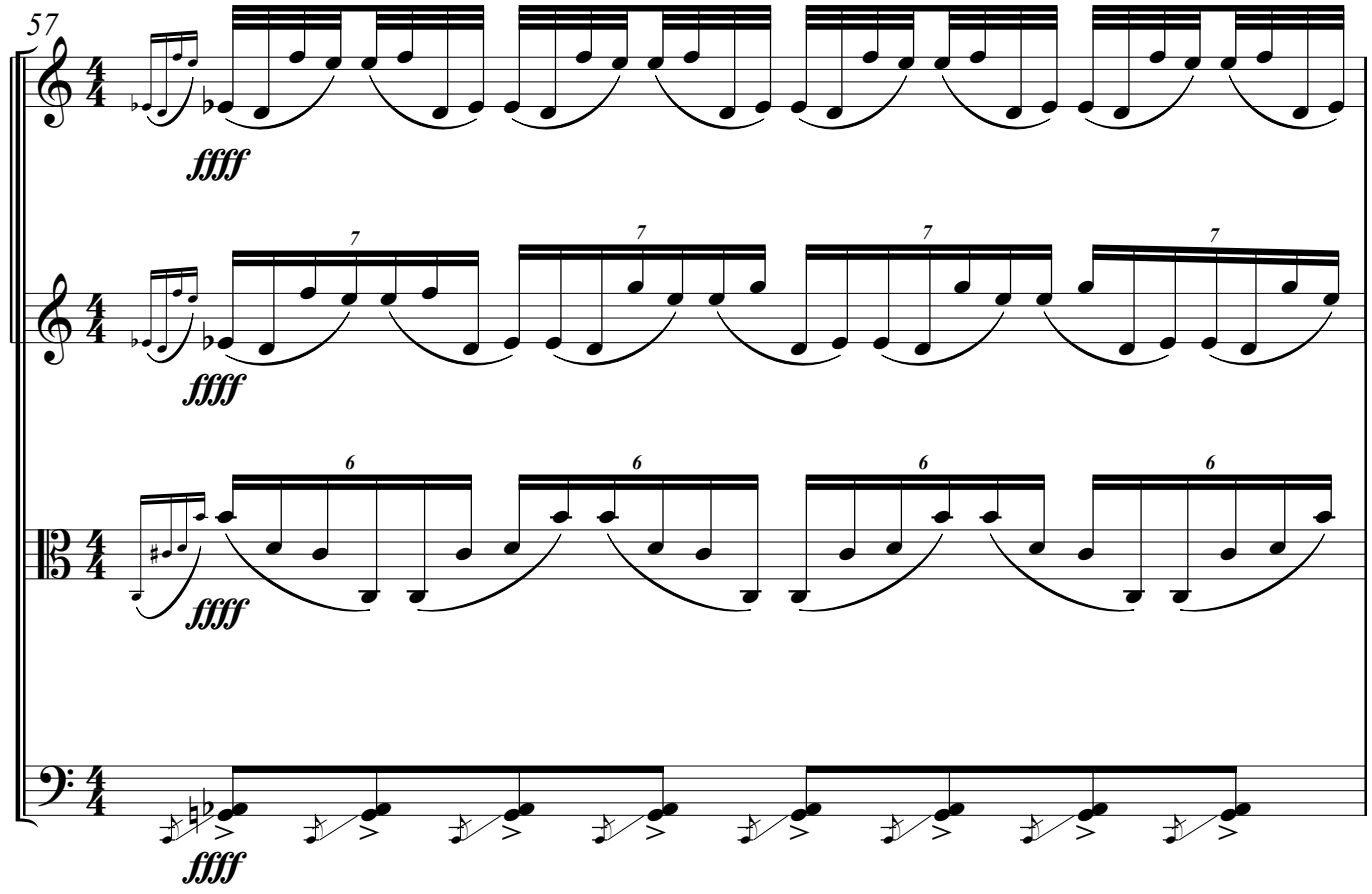

42
Vln. I
Vln. II
Vla.
Vc.
Chaotic and fast natural harmonic glissando to unspecified note.
f
f
f
(o)
mf
mp

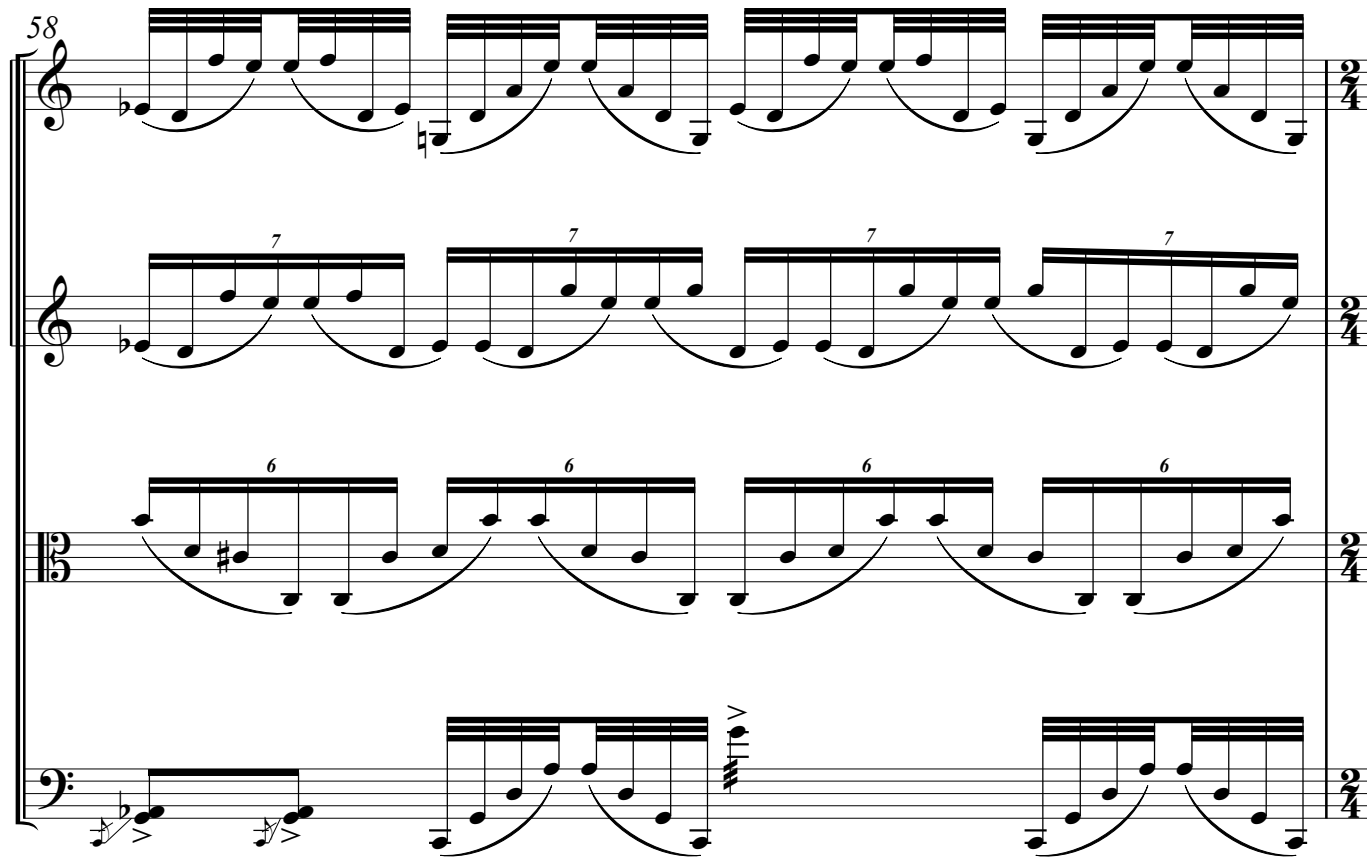

44
Vln. I
Vln. II
Vla.
Vc.
mp
mp
mp

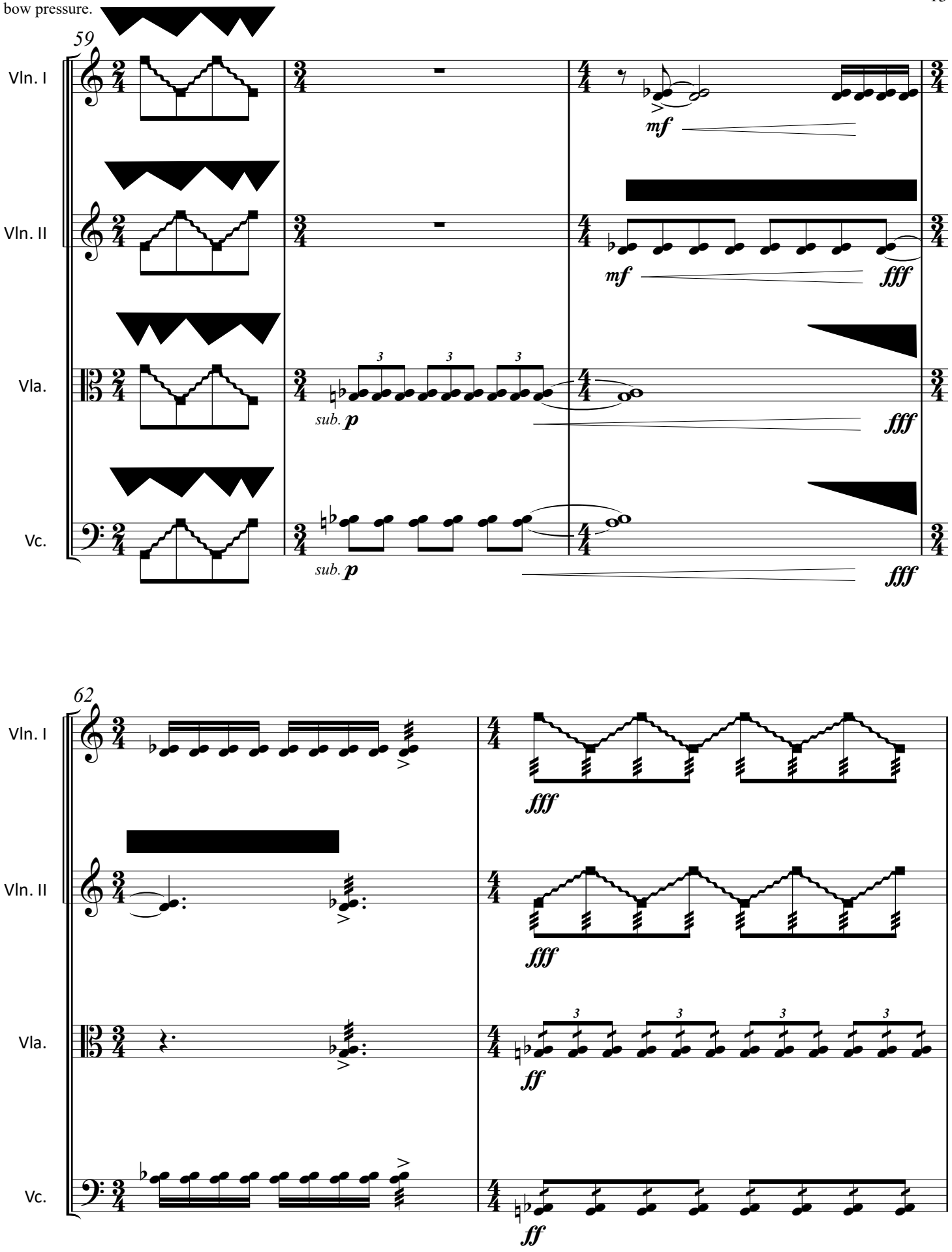

47
Vln. I
Vln. II
Vla.
Vc.
p
p
50
II
Vln. I
Vln. II
Vla.
Vc.
5
5
5
5
p
p

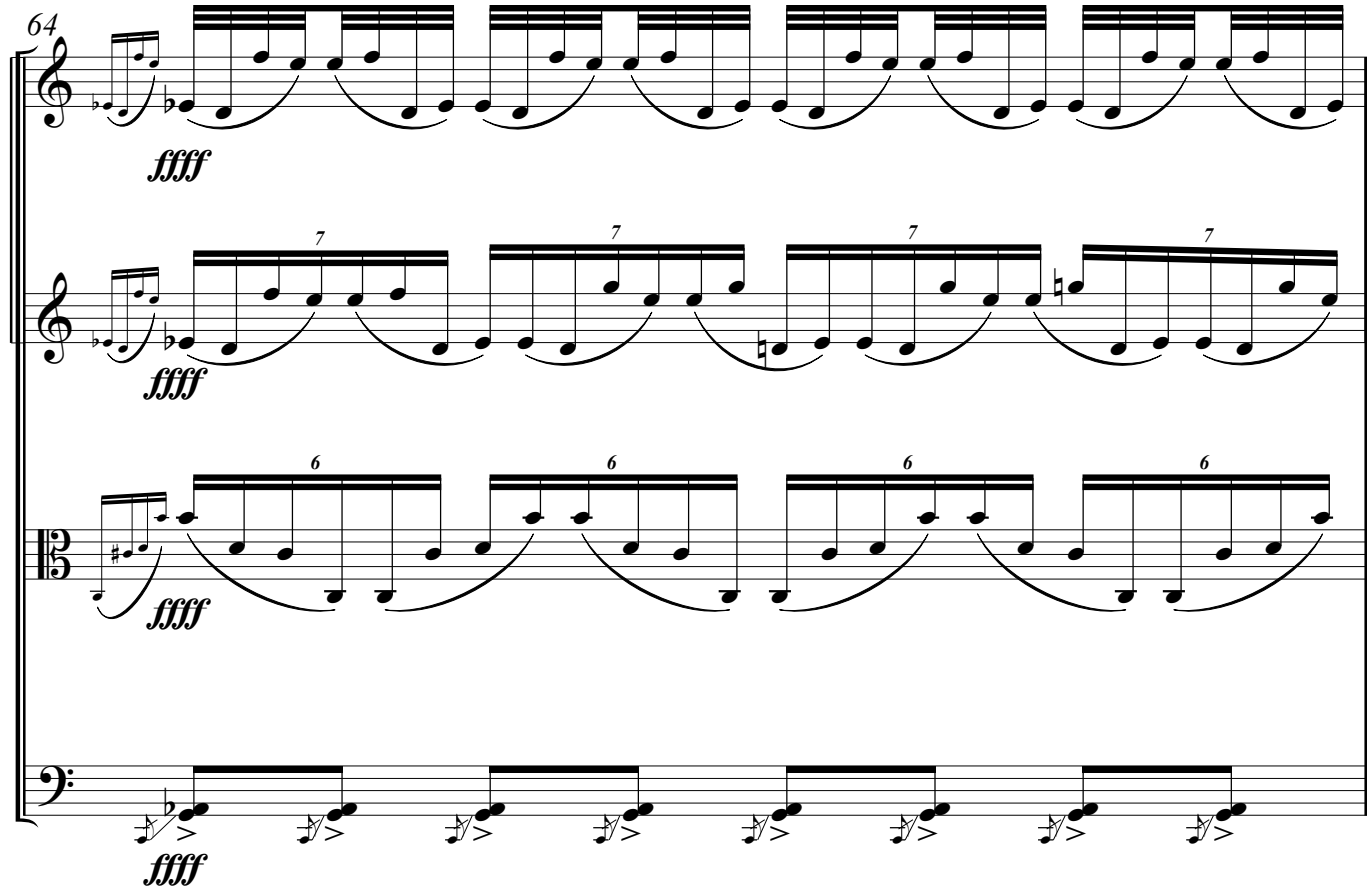

52
Vln. I
Vln. II
Vla.
Vc.
f
fp
mp
p
f
fp
mp
fp
p
mf

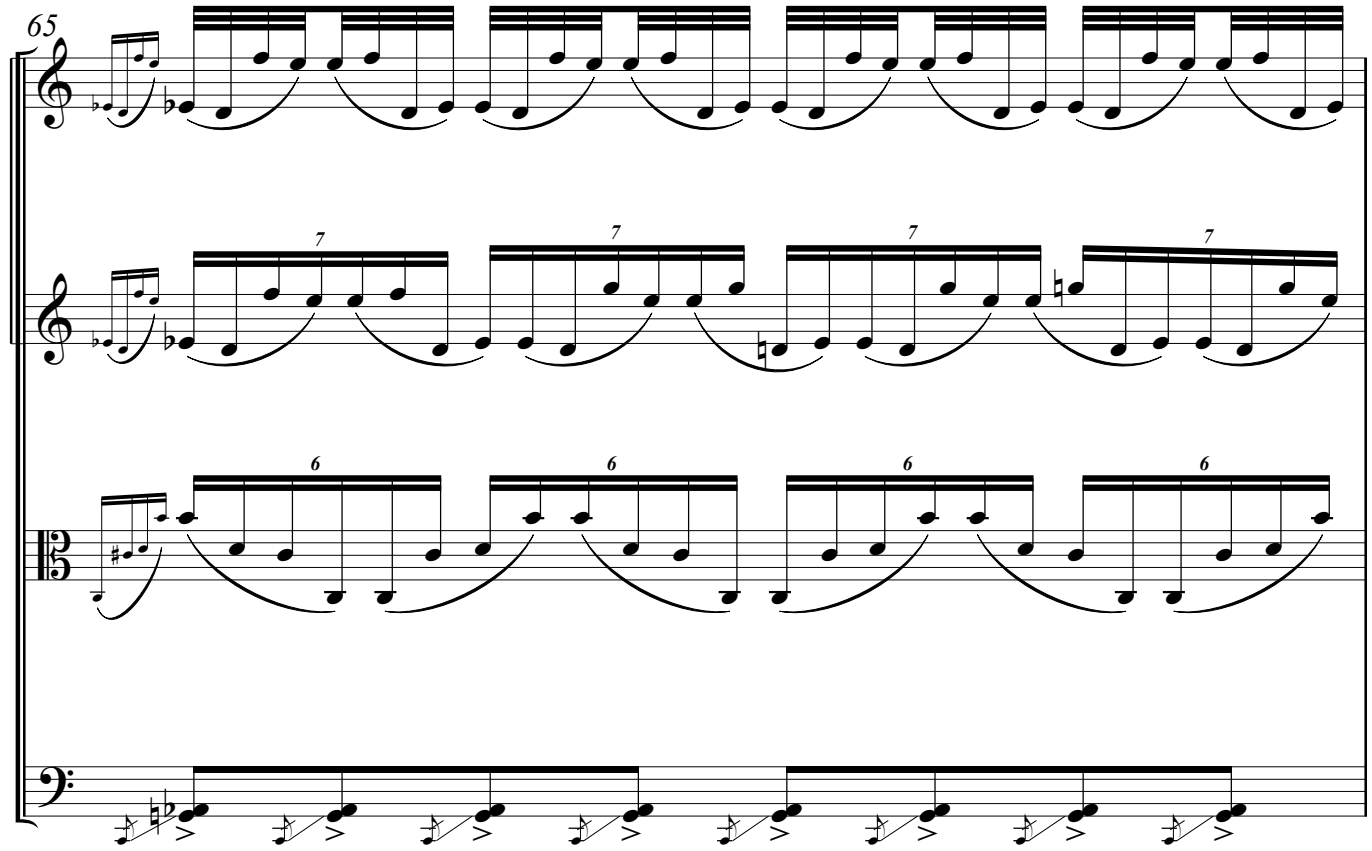

55
Vln. I
Vln. II
Vla.
Vc.
fff
ff
3
fff
ff
3
fff
ff
fff
ff

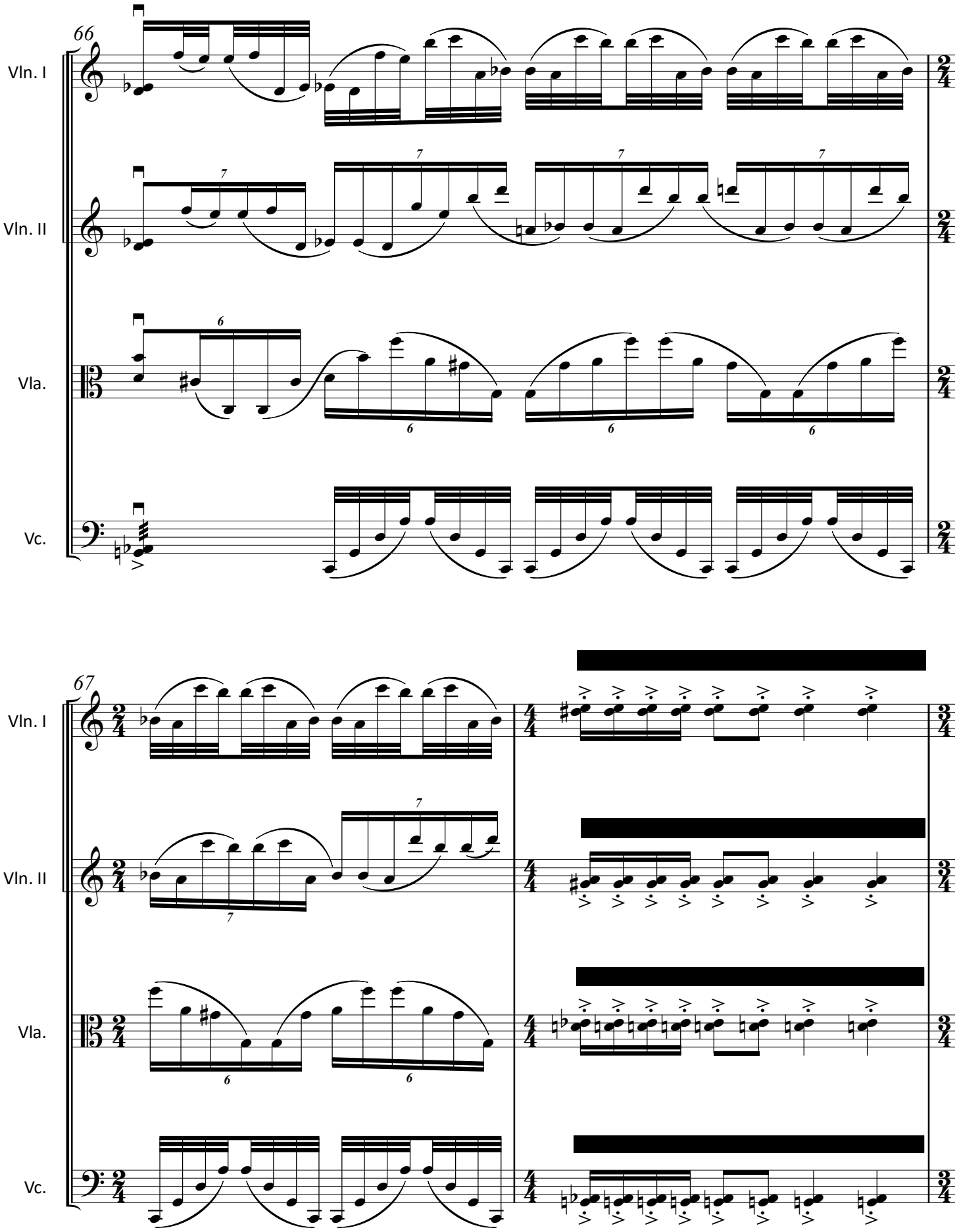

57
Vln. I
Vln. II
Vla.
Vc.
ffff

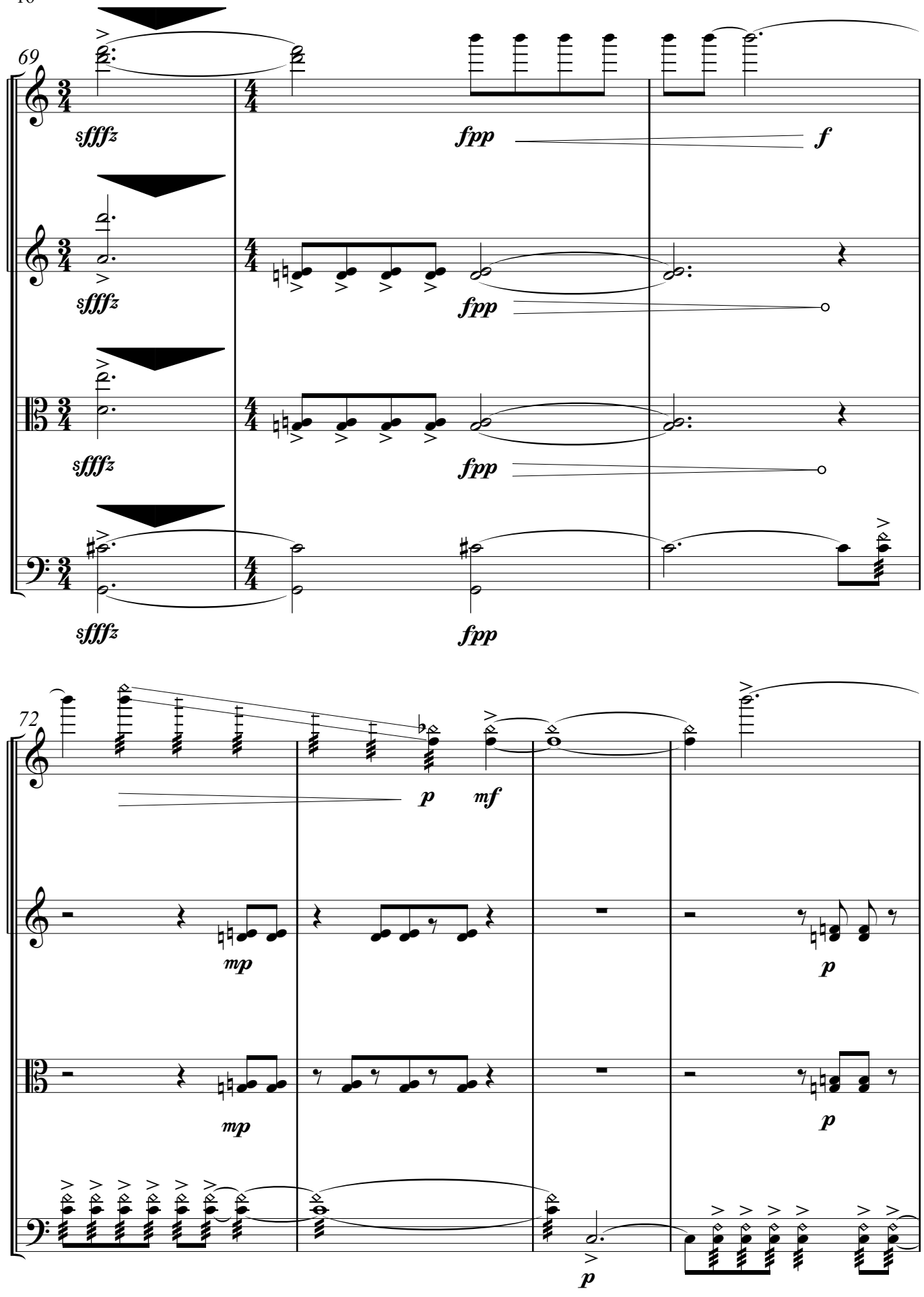

58
Vln. I
Vln. II
Vla.
Vc.

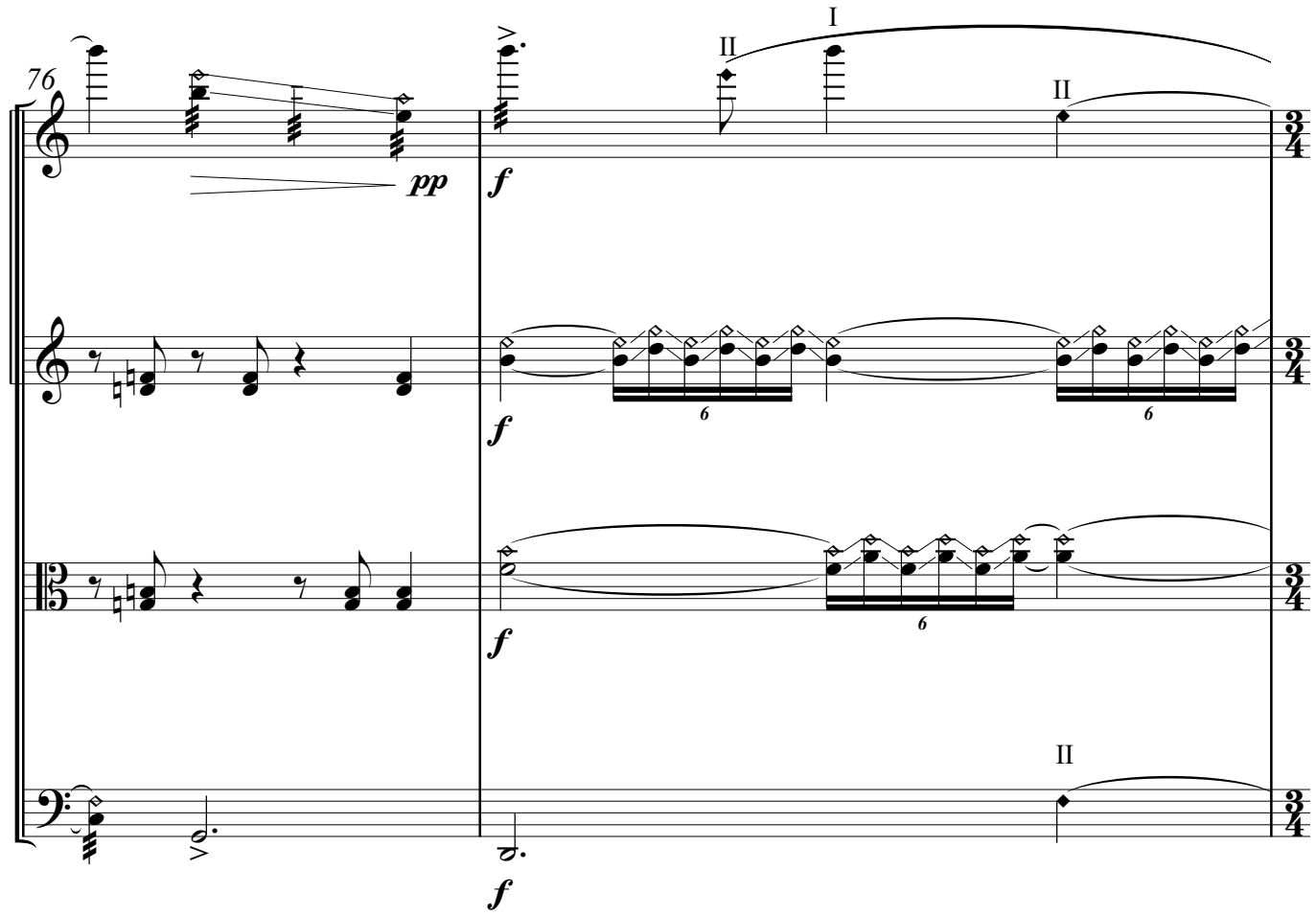

Chaotic and random bow pressure.
59
Vln. I
Vln. II
Vla.
Vc.
mf
fff
sub. p
62
ff

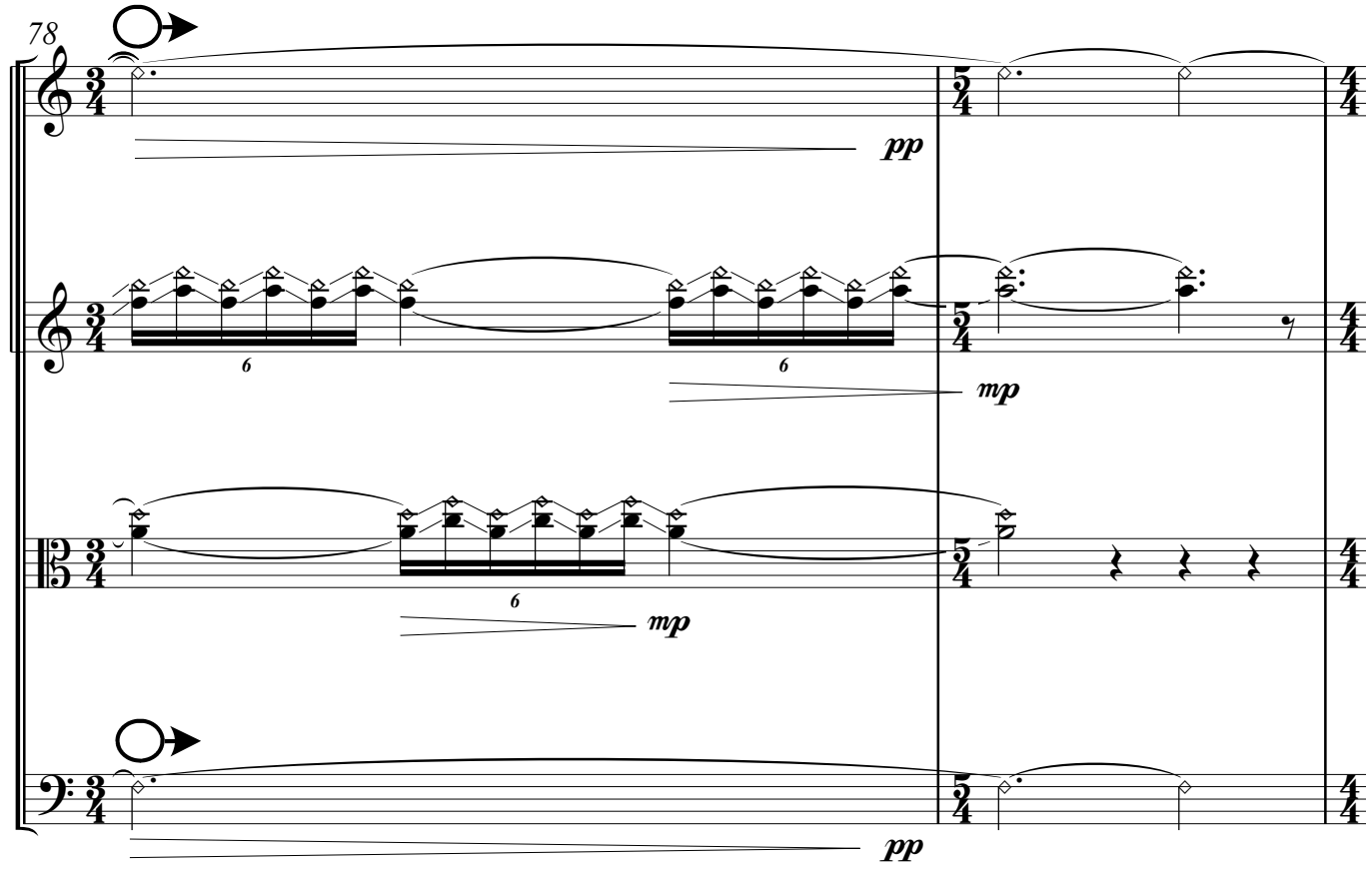

64
Vln. I
ffff
Vln. II
ffff
Vla.
ffff
Vc.
ffff

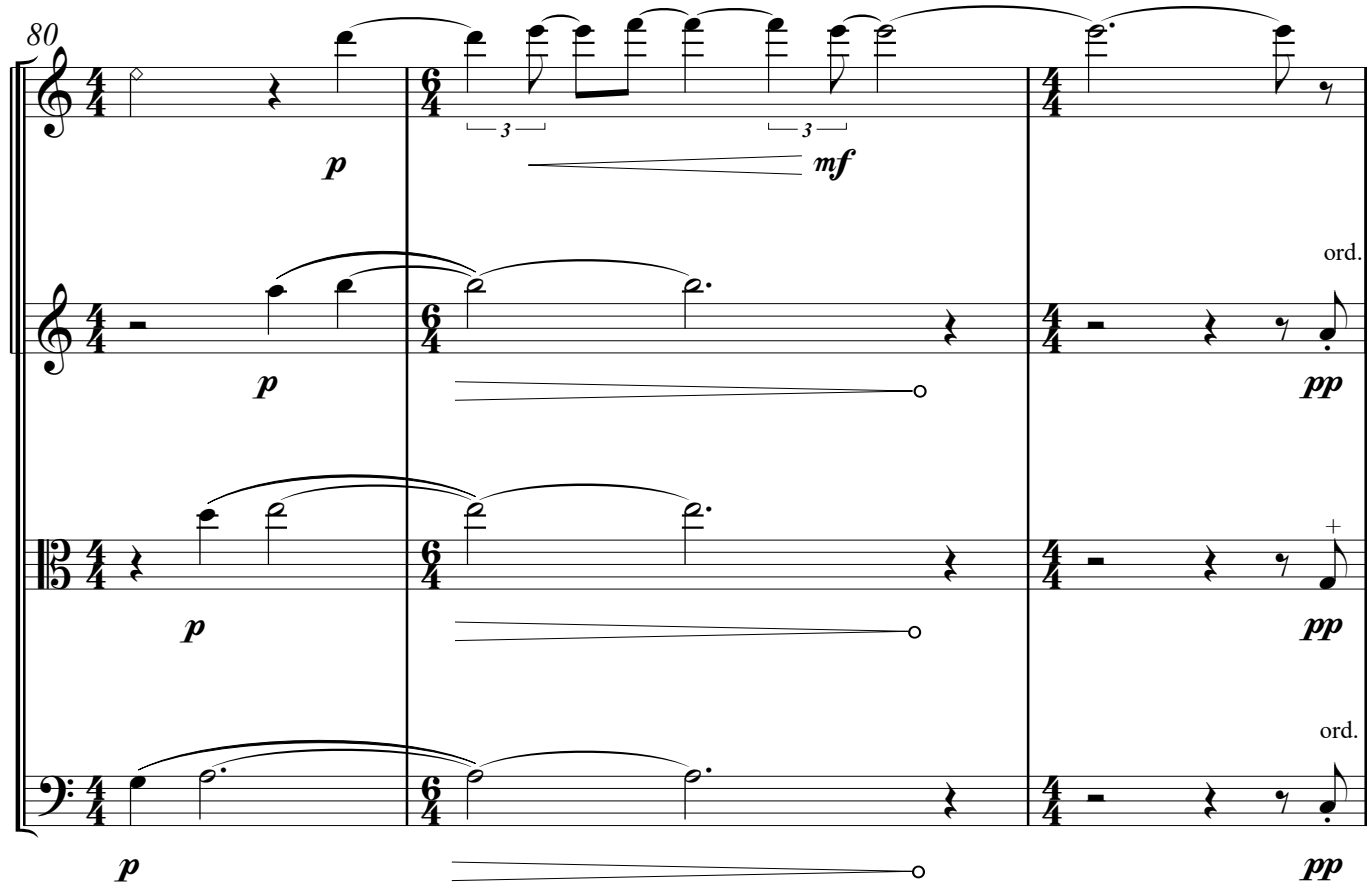

65
Vln. I
Vln. II
Vla.
Vc.

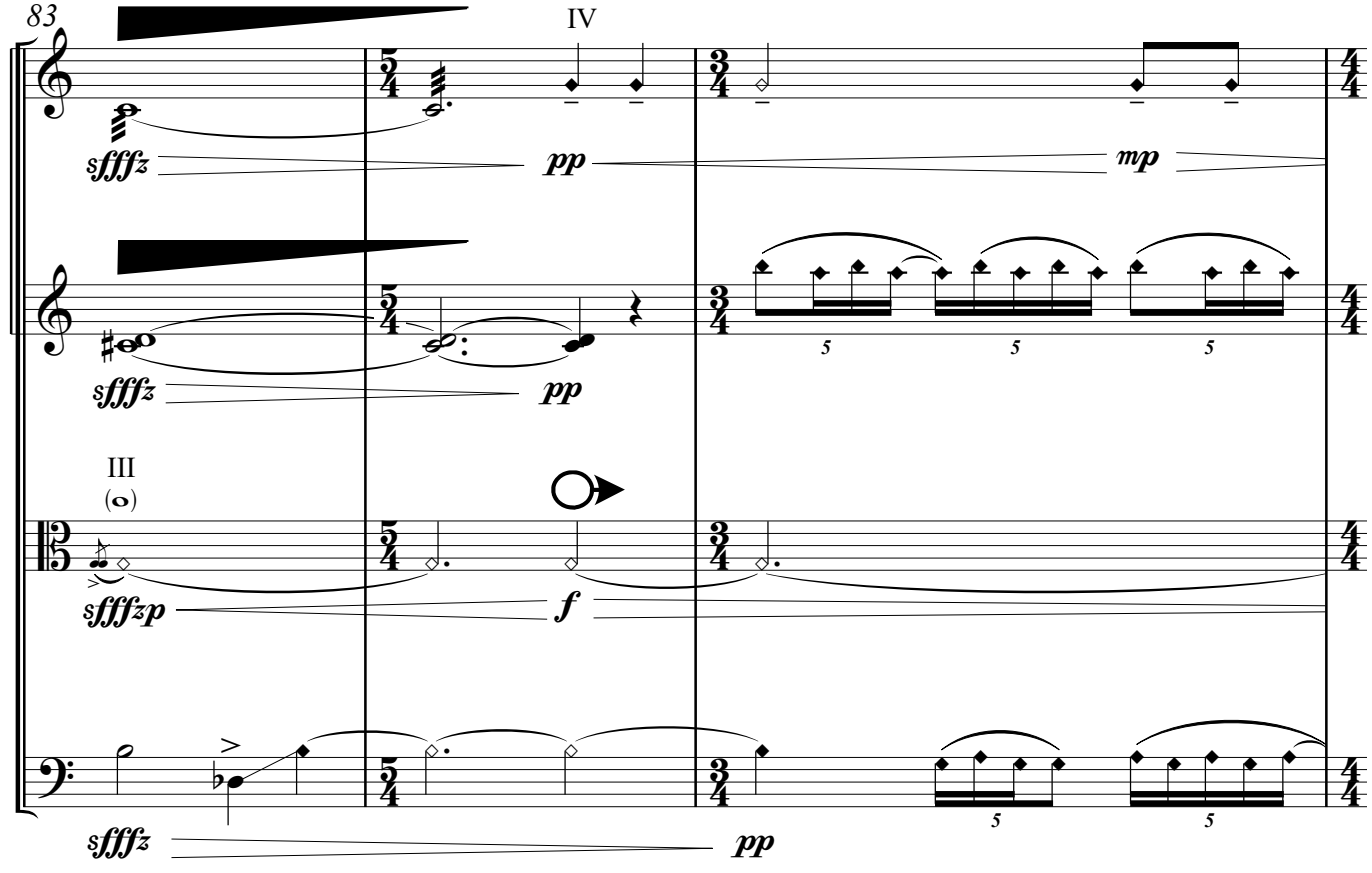

66
Vln. I
Vln. II
Vla.
Vc.
67
Vln. I
Vln. II
Vla.
Vc.

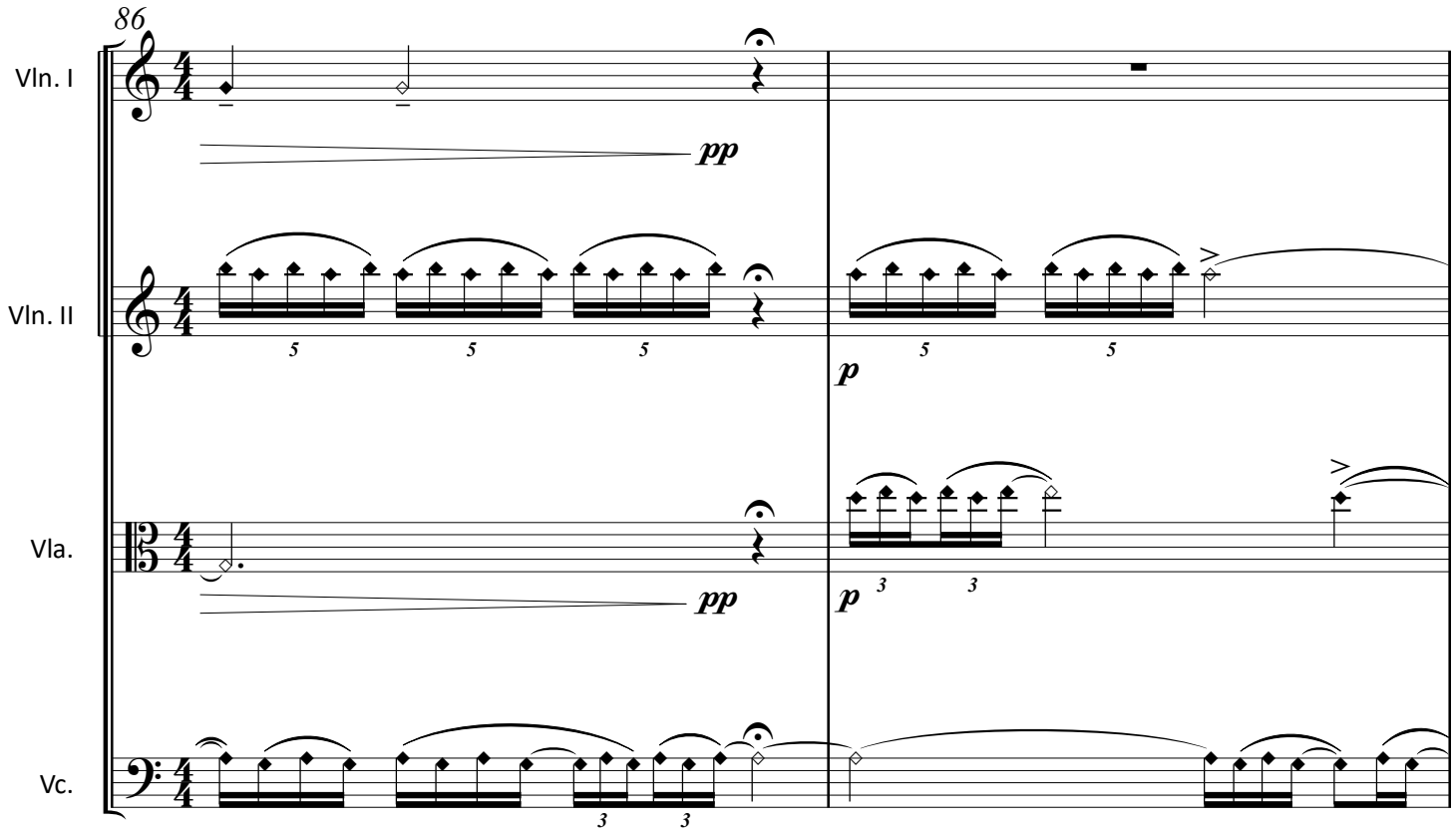

69
Vln. I
Vln. II
Vla.
Vc.
sfffz
fpp
f
72
p
mf
mp

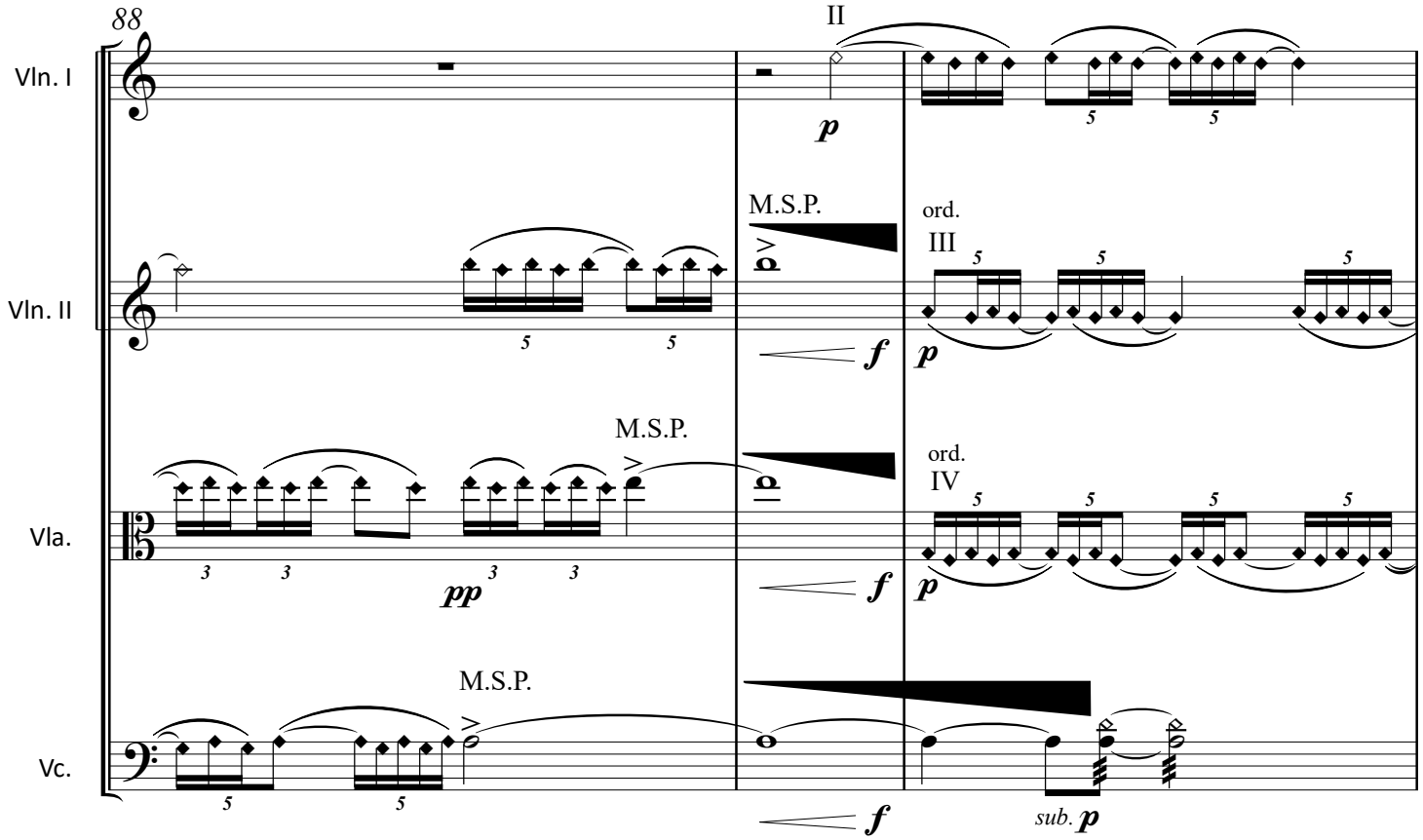

76
Vln. I
Vln. II
Vla.
Vc.
pp
f
I
II
6

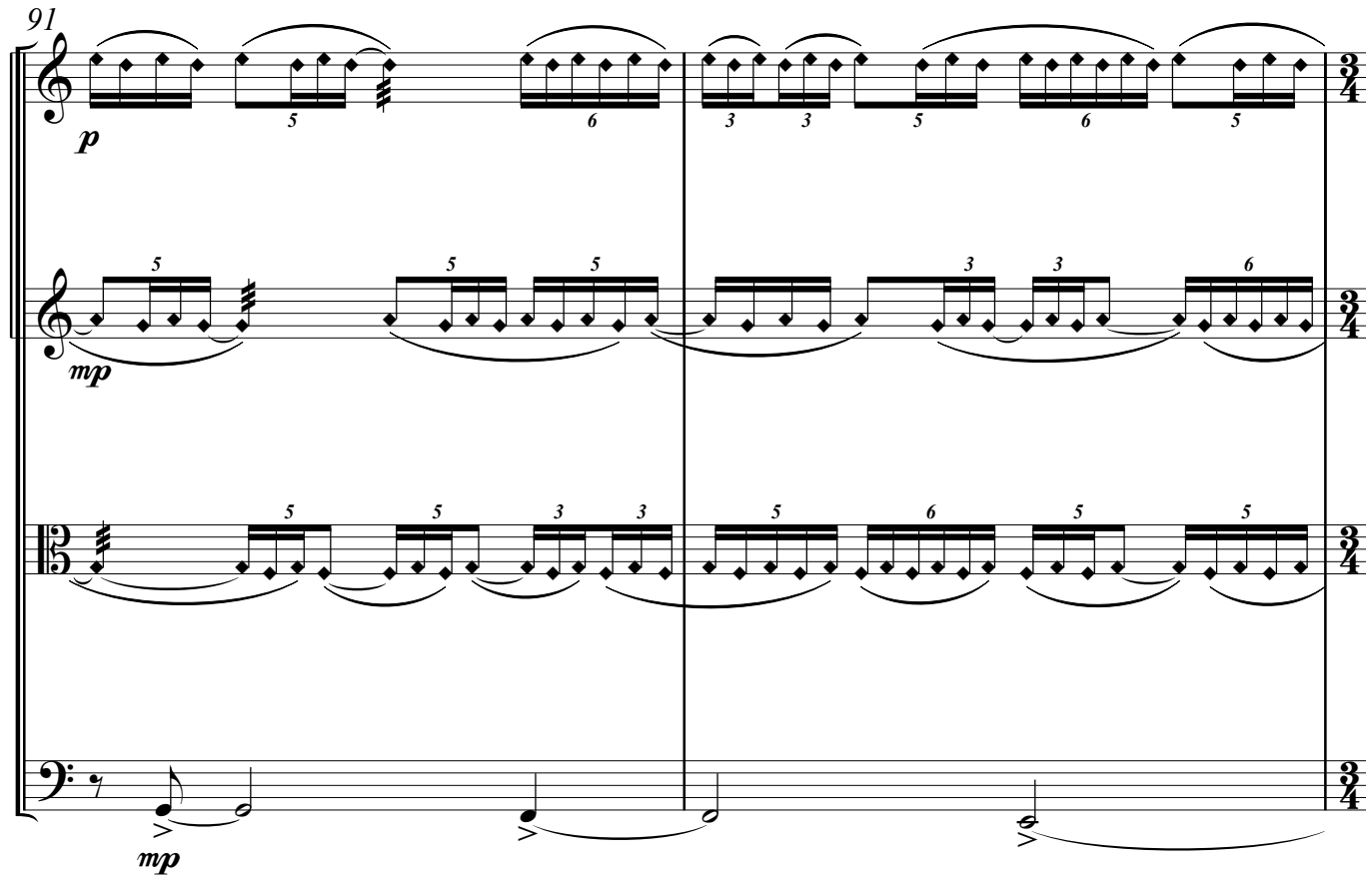

78
Vln. I
Vln. II
Vla.
Vc.
pp
mp
6

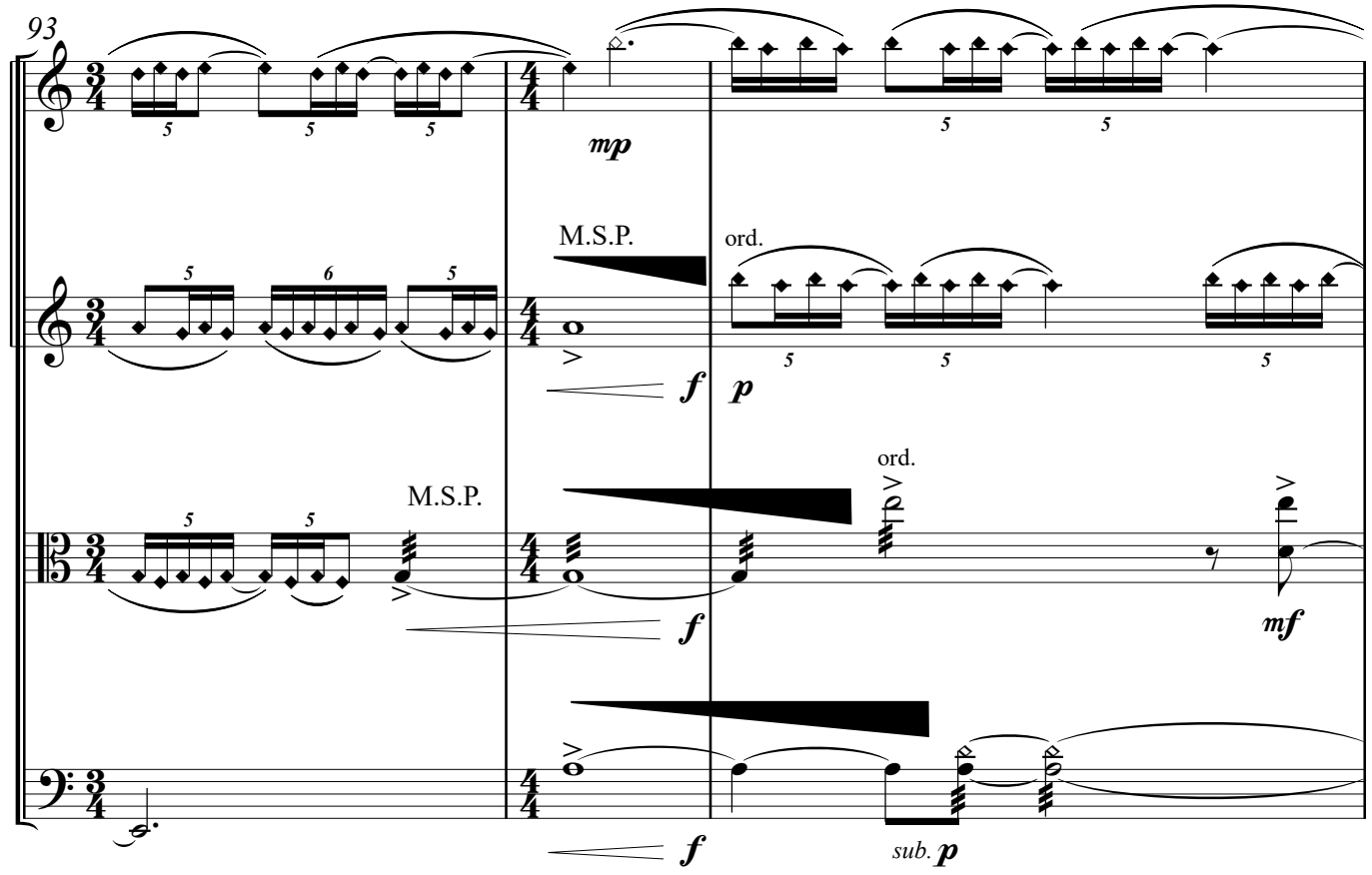

80
Vln. I
Vln. II
Vla.
Vc.
p
mf
ord.
pp

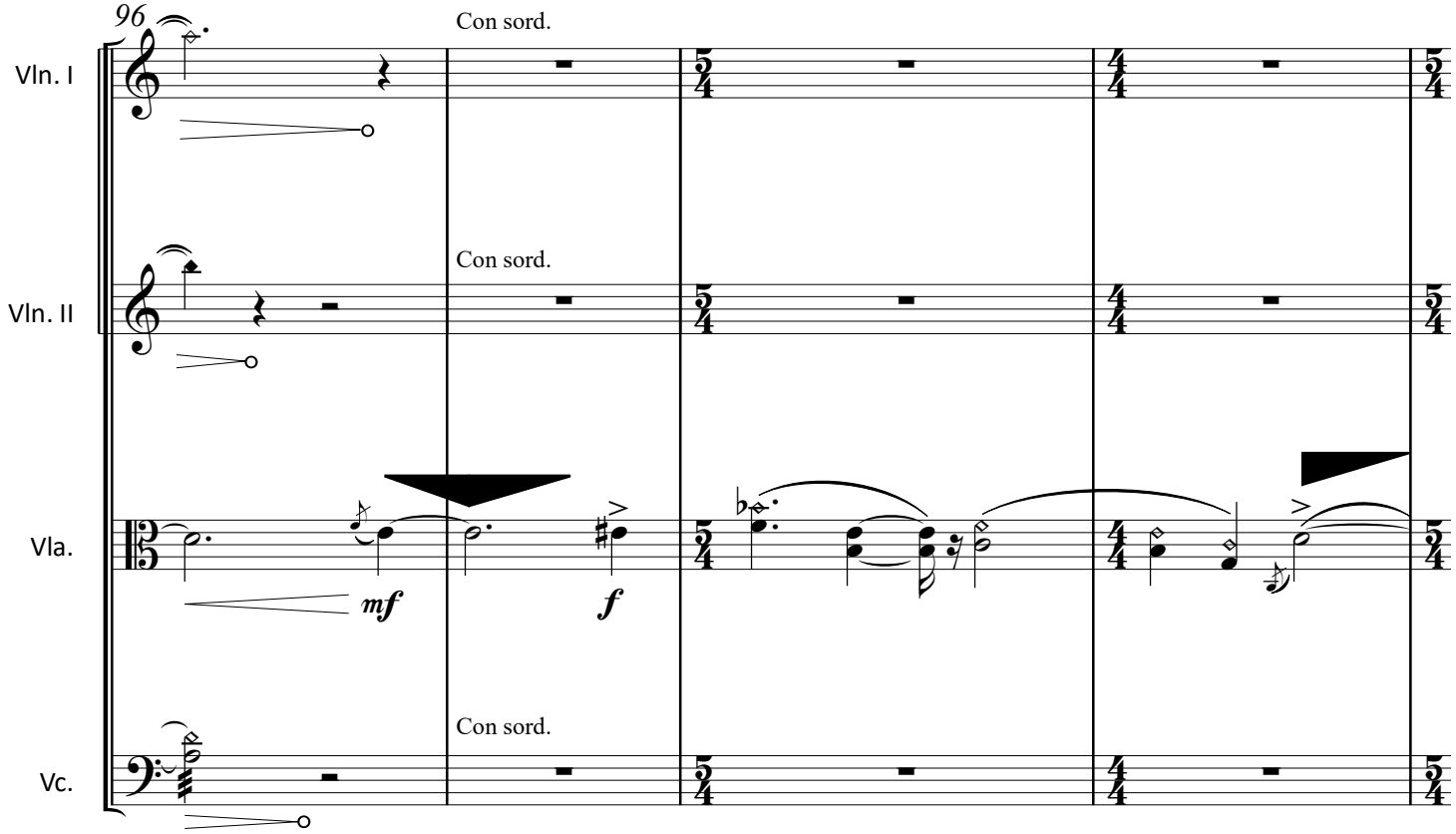

83
IV
III
Vln. I
Vln. II
Vla.
Vc.
sfffz
pp
mp
f
sfffzp

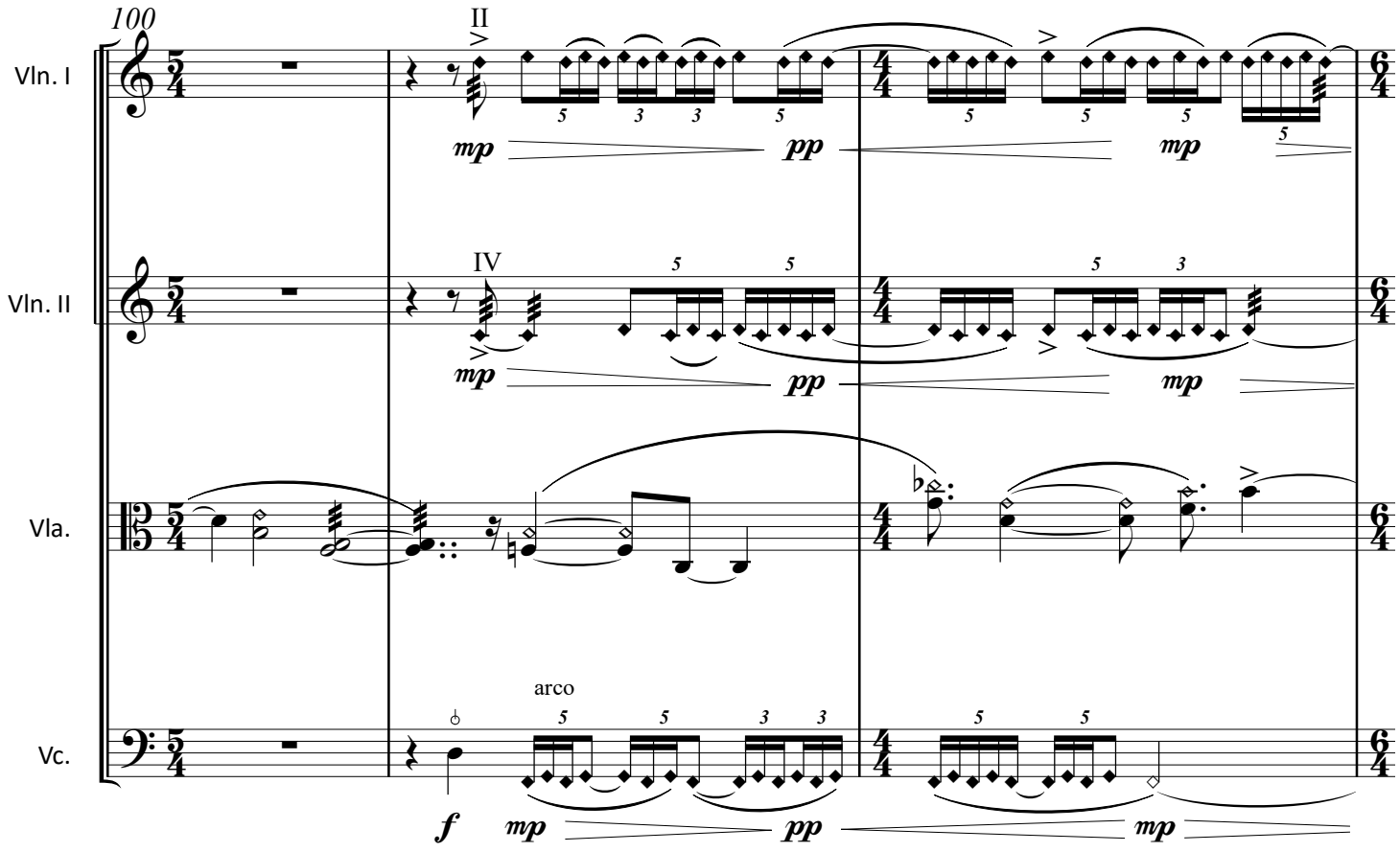

86
Vln. I
Vln. II
Vla.
Vc.
pp
p

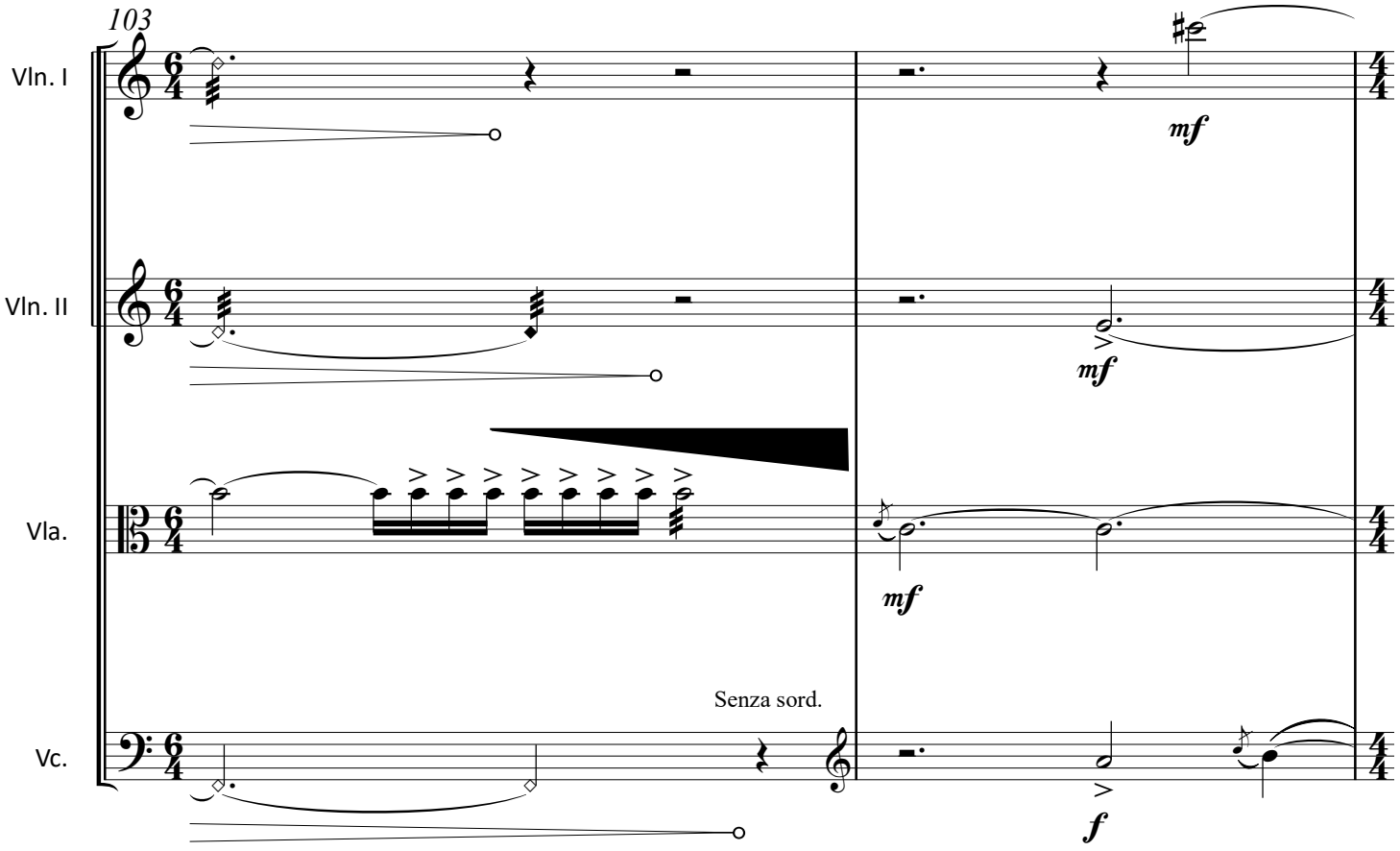

88
Vln. I
Vln. II
Vla.
Vc.
II
M.S.P.
ord.
III
IV
f
p
pp
sub. p

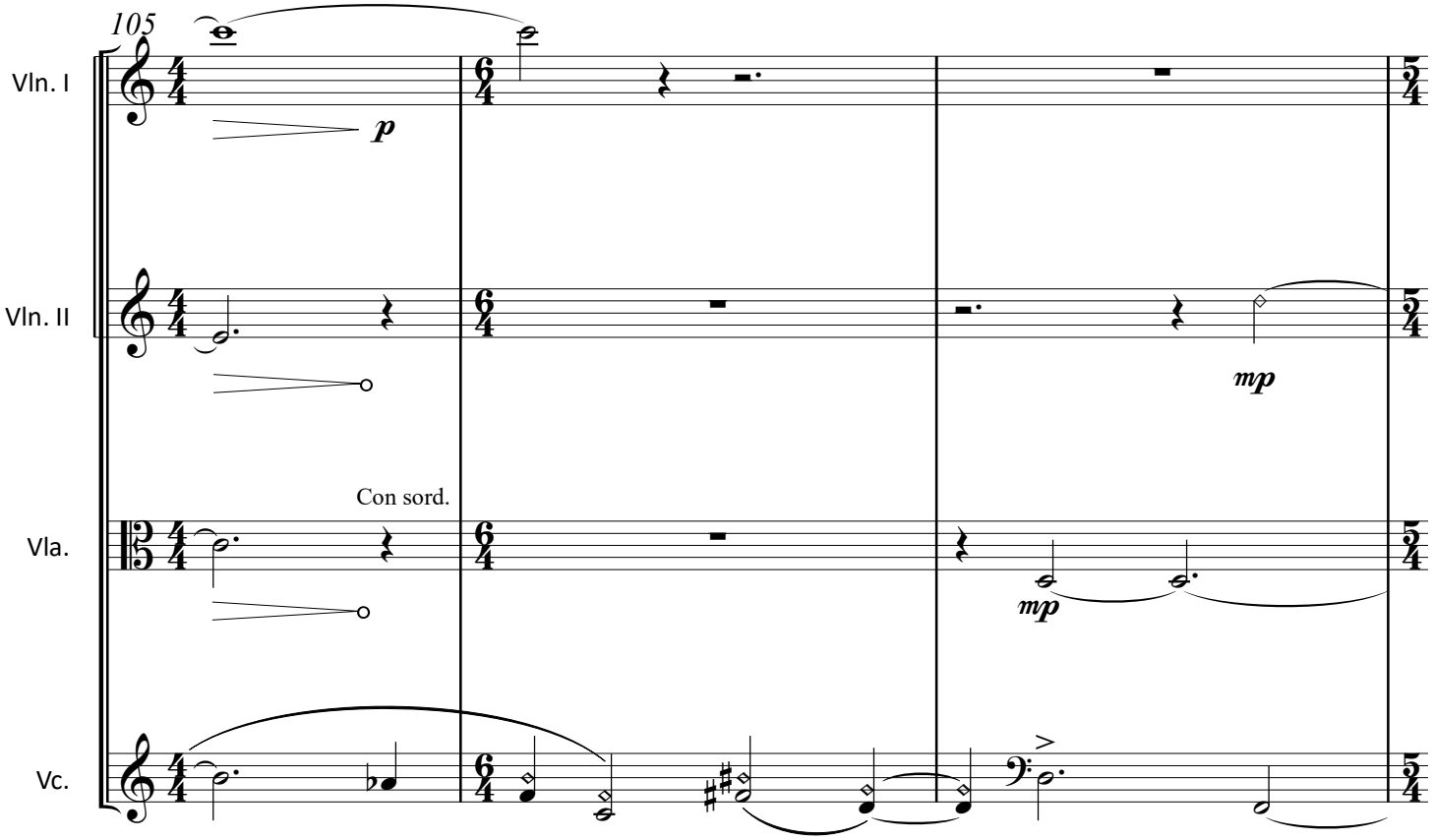

91
Vln. I
Vln. II
Vla.
Vc.
p
mp
mp

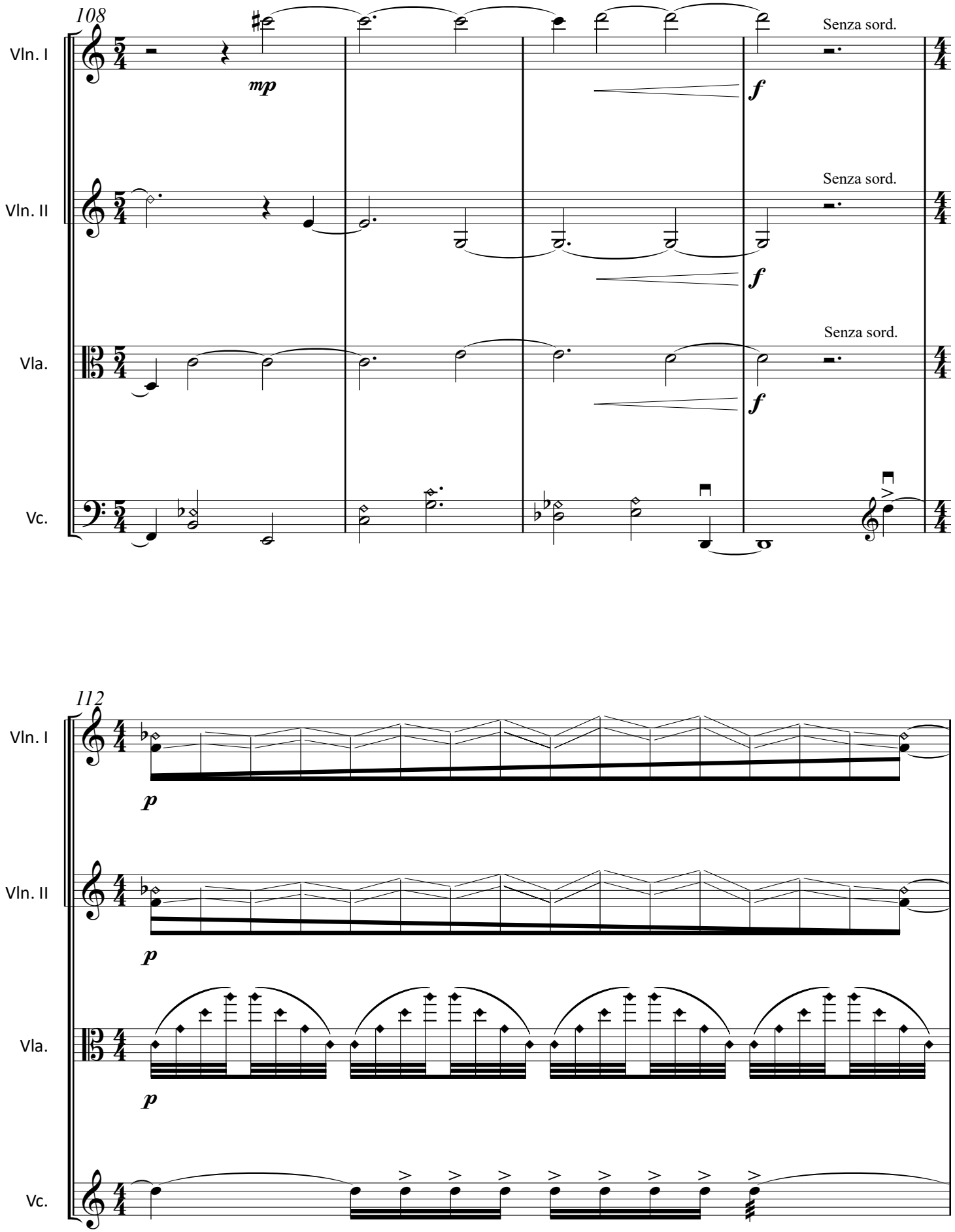

93
Vln. I
Vln. II
Vla.
Vc.
mp
M.S.P.
ord.
f
p
M.S.P.
ord.
f
mf
f
sub. p

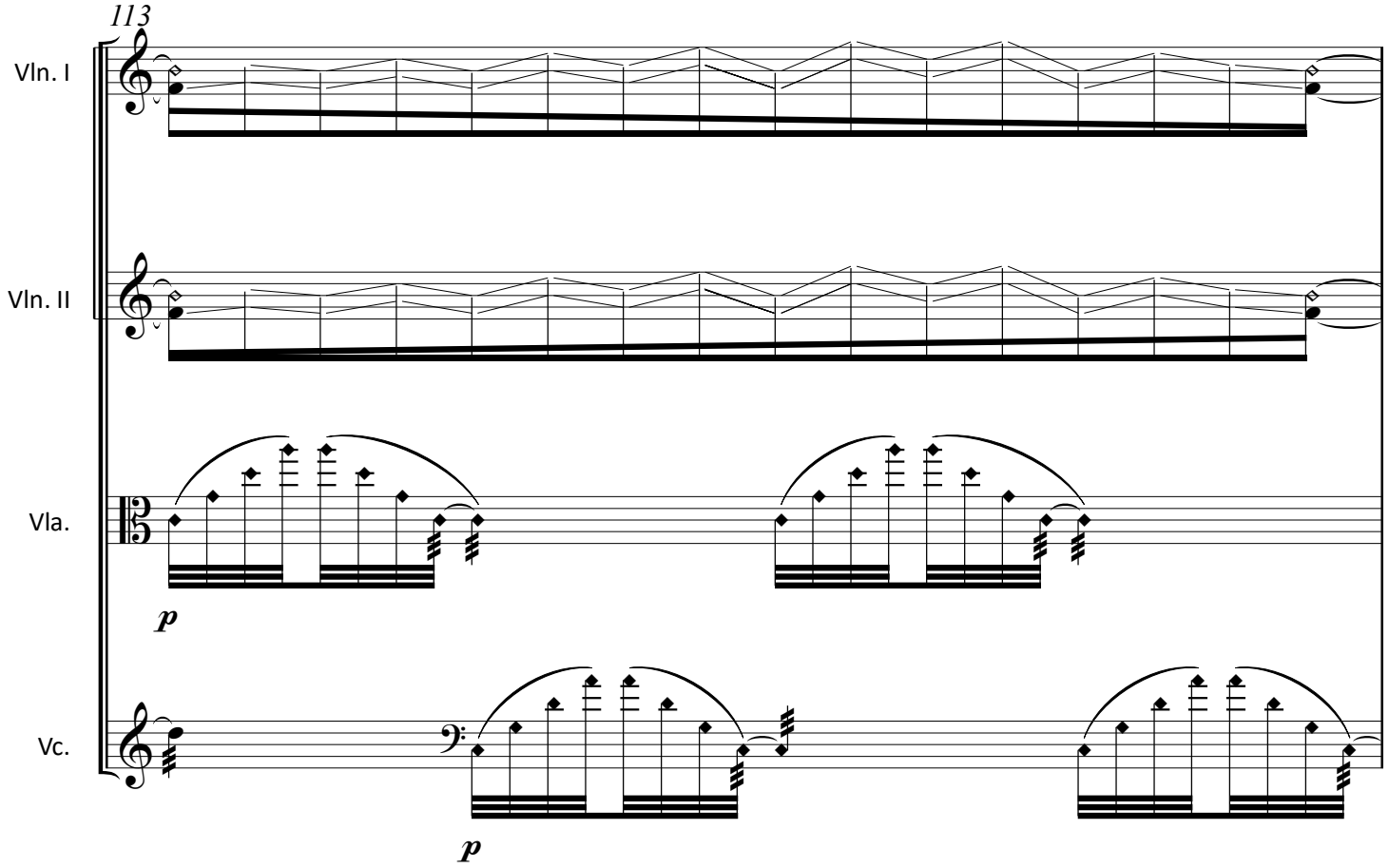

96
Con sord.
Vln. I
Con sord.
Vln. II
Vla.
mf
f
Con sord.
Vc.

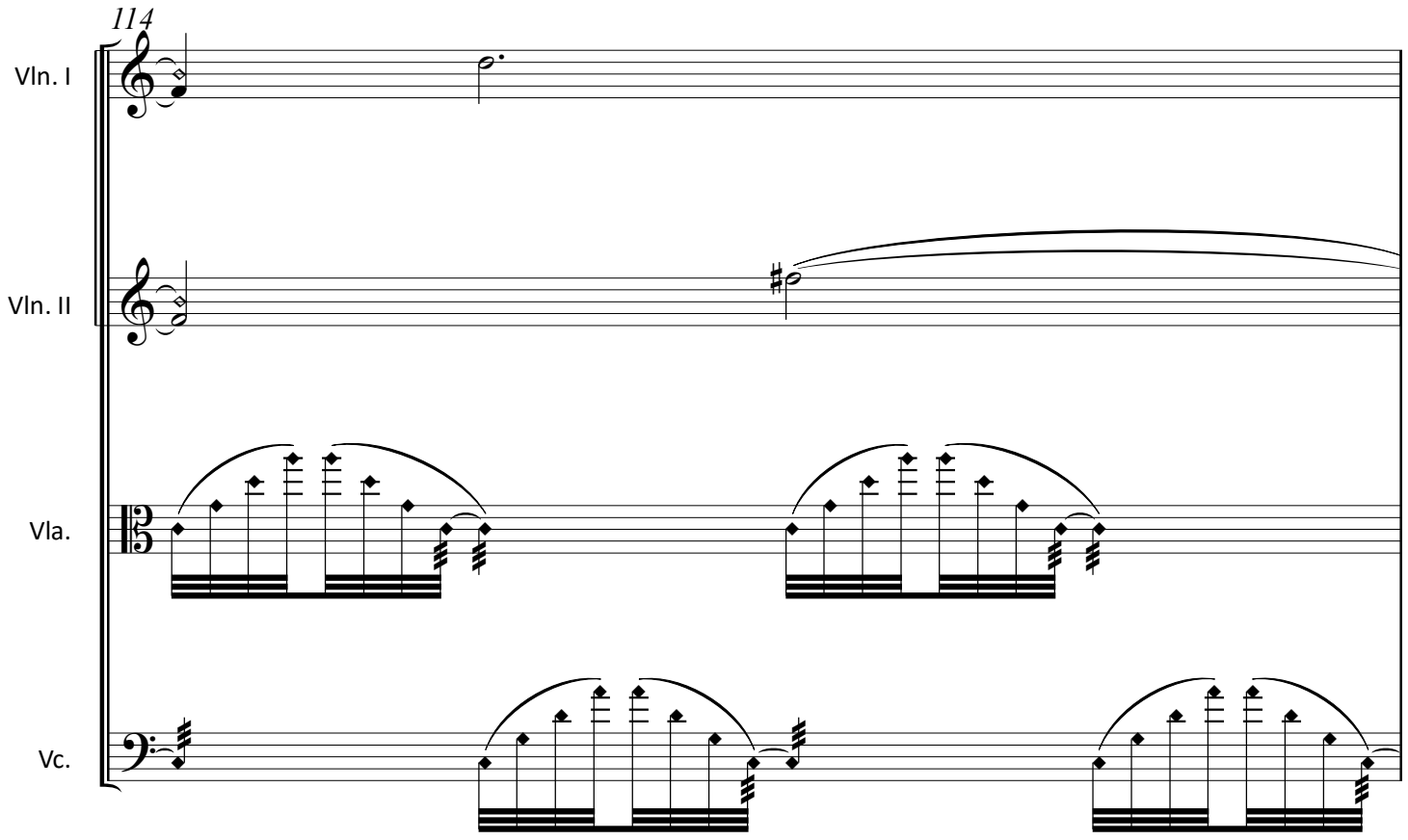

100
II
Vln. I
mp
pp
mp
IV
Vln. II
mp
pp
mp
Vla.
arco
Vc.
f
mp
pp
mp

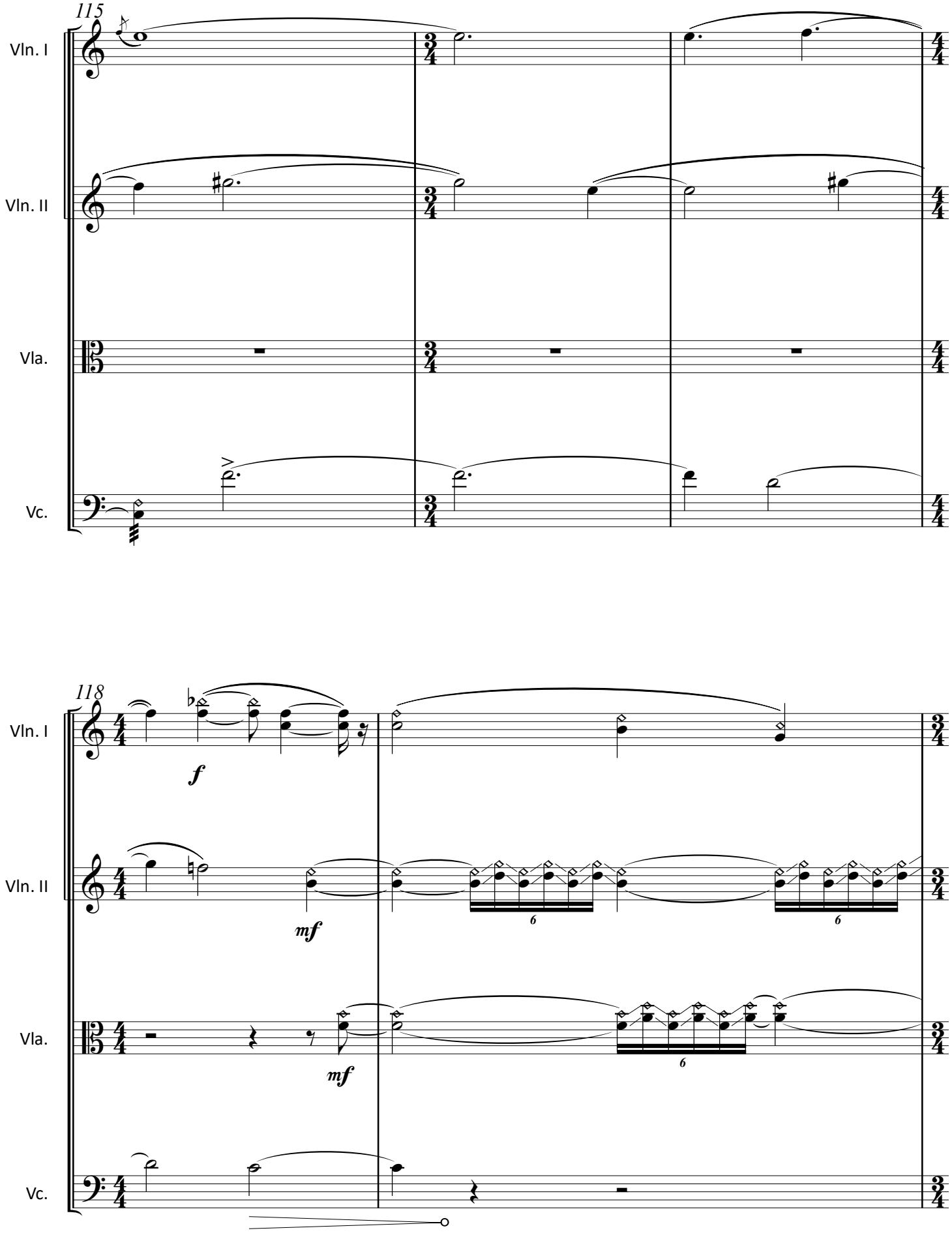

103
Vln. I
Vln. II
Vla.
Vc.
mf
mf
mf
Senza sord.
f

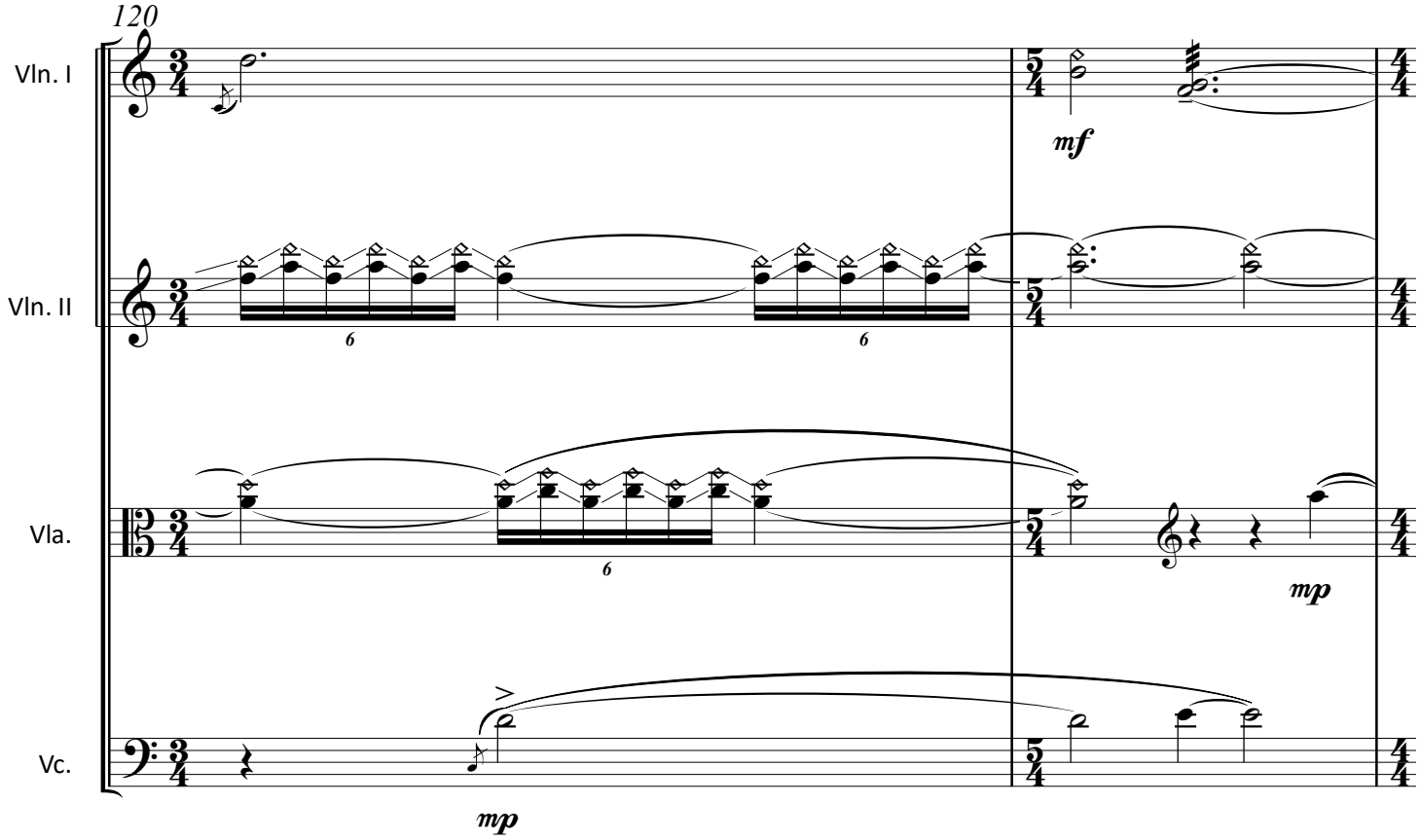

105
Vln. I
Vln. II
Vla.
Vc.
p
mp
Con sord.
mp

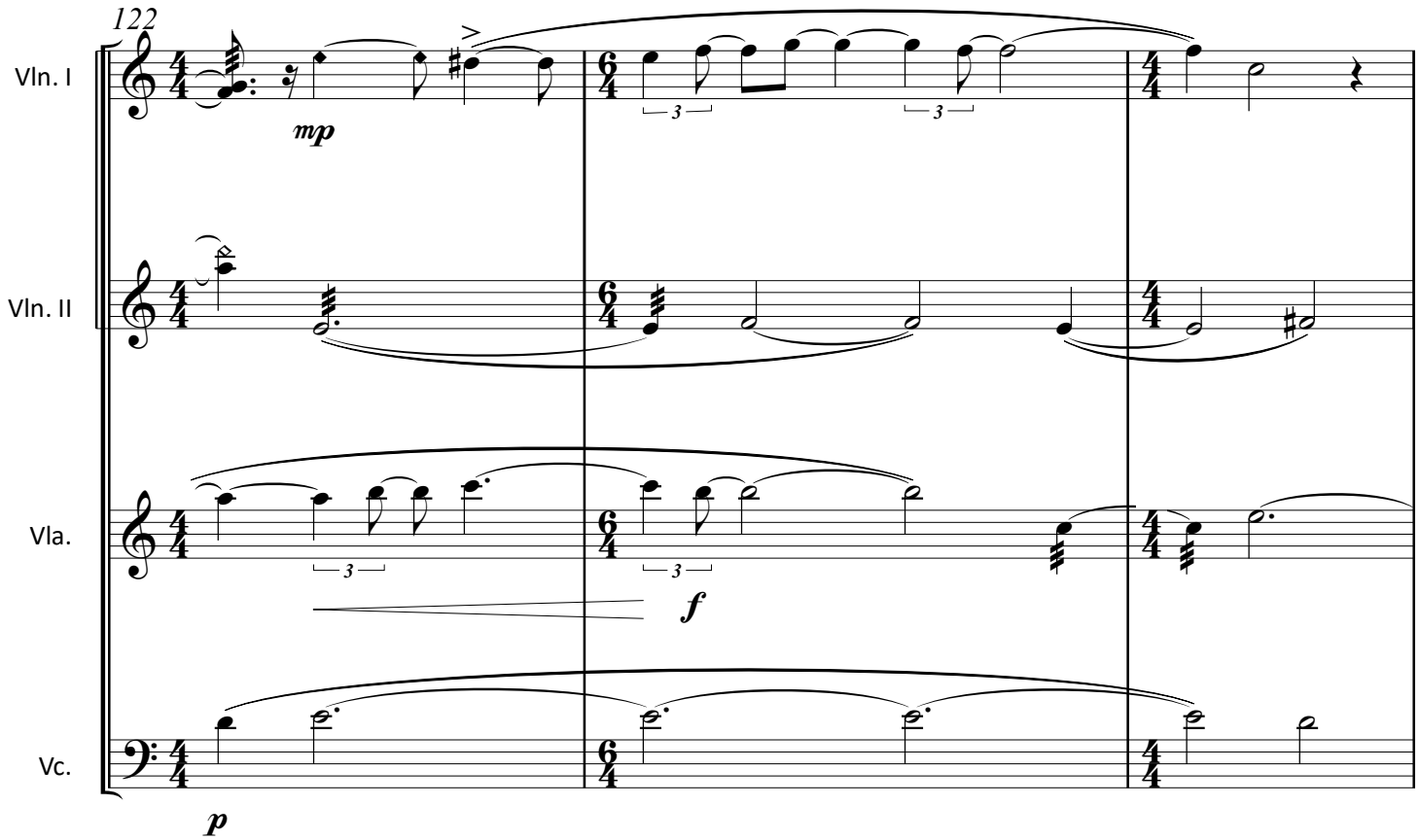

108
Vln. I
Vln. II
Vla.
Vc.
mp
f
Senza sord.
Senza sord.
Senza sord.
112
p
p
p

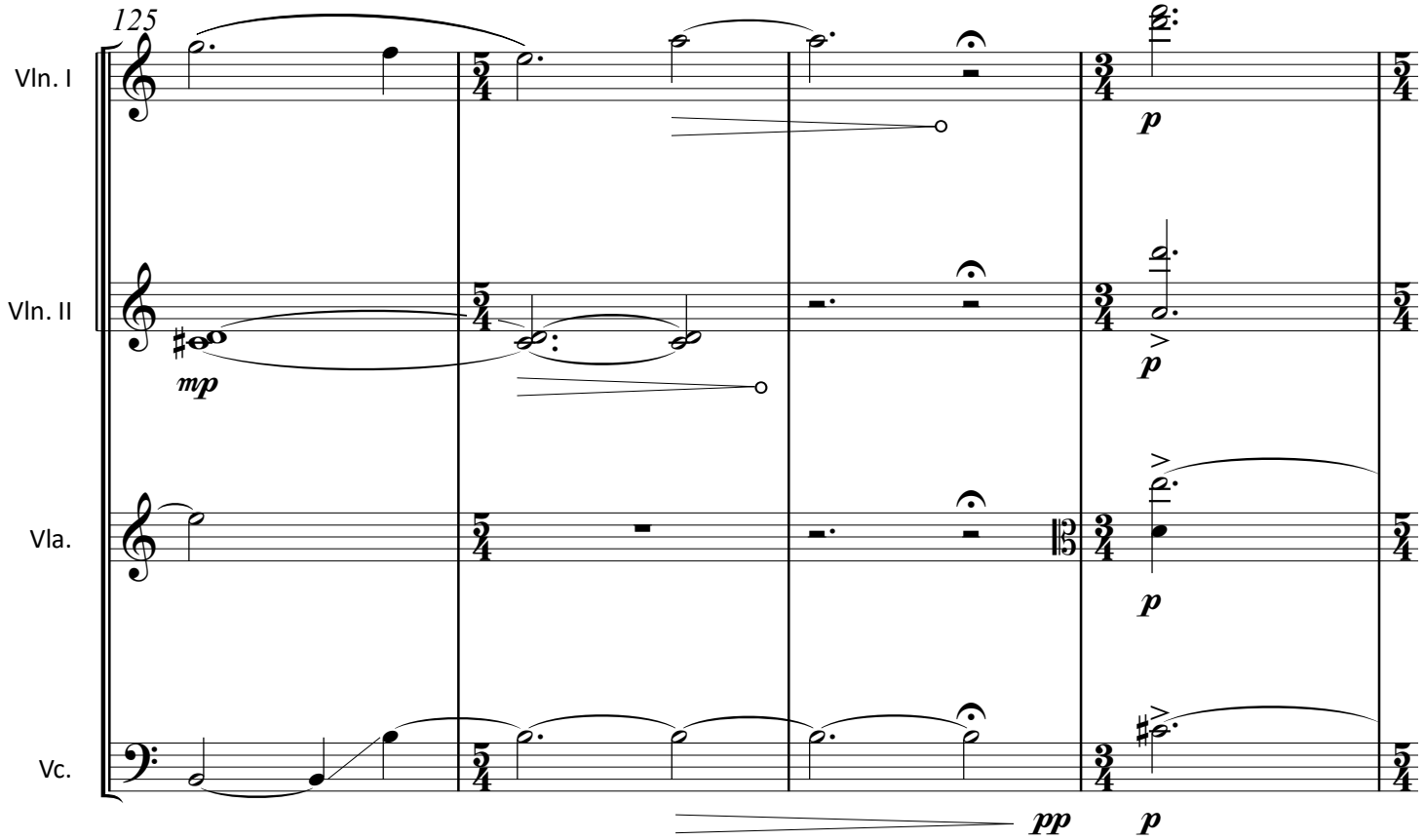

113
Vln. I
Vln. II
Vla.
p
Vc.
p

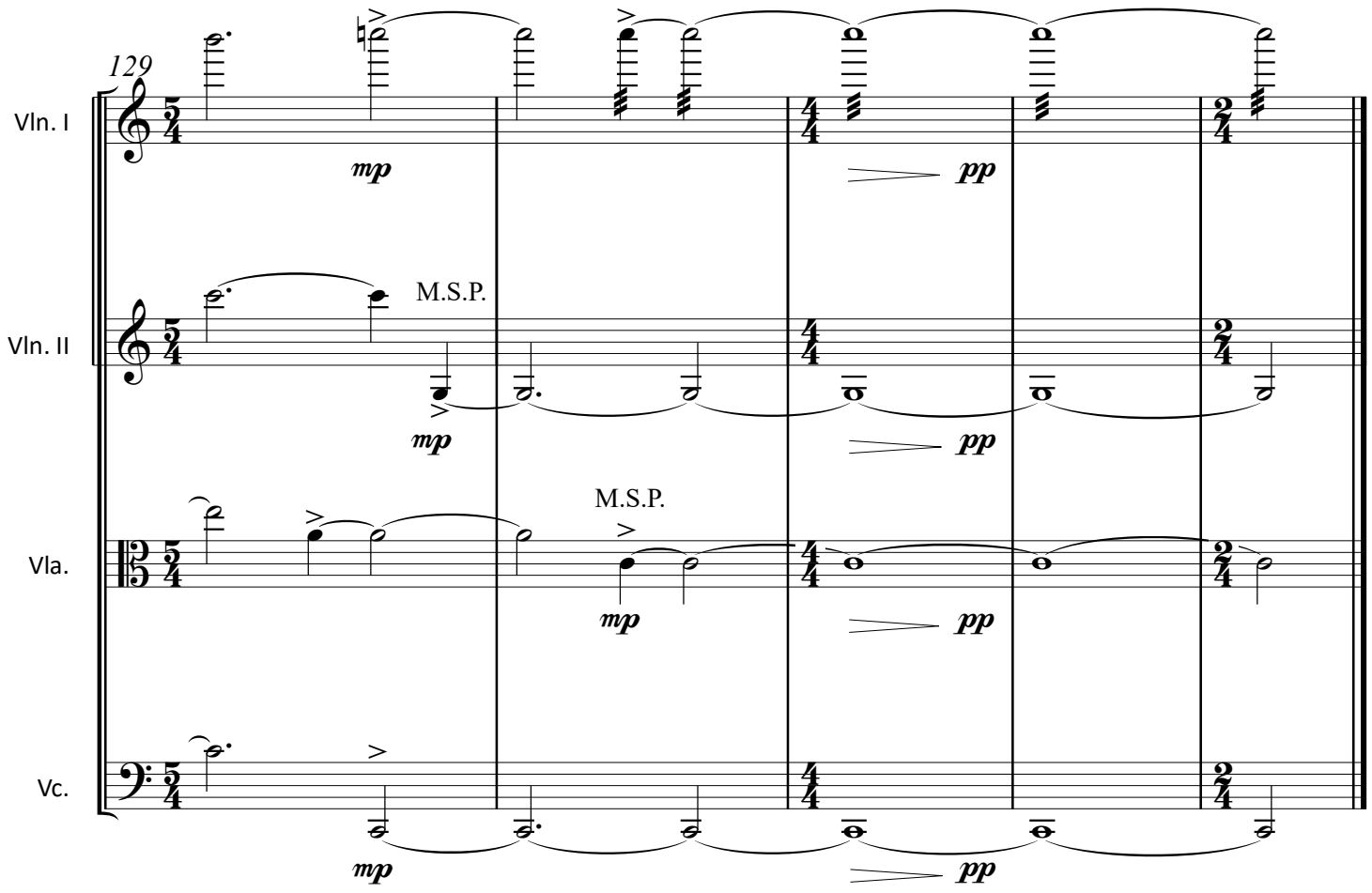

114
Vln. I
Vln. II
Vla.
Vc.


115
Vln. I
Vln. II
Vla.
Vc.
118
Vln. I
f
Vln. II
mf
6
6
Vla.
mf
6
Vc.


120
Vln. I
Vln. II
Vla.
Vc.
mf
mp
mp
6
6
6


122
Vln. I
Vln. II
Vla.
Vc.
mp
f
p
3
3
3
3


125
Vln. I
Vln. II
Vla.
Vc.
mp
p
pp


129
Vln. I
Vln. II
Vla.
Vc.
M.S.P.
M.S.P.
mp
pp