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Title
iZZZa EEEzzz [1]4U eh(eh)?

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iZZZa EEEzzz [1]4U eh(eh)?

(aft'R mid-b'oom wanD'r)

for eleven strings

apprx. 8' 02"

etg

May 2017

NYC

@2017 etg

instrumentation

6 violins
2 violas
2 'celli
1 double bass

stage layout

a semi-circular arrangement in score order
with 1st violin at far left (from the audience's prospective), 6th violin center and double bass at far right; conductor (if used) in the center.

if desired…
the players can quickly and (preferably) quietly shift positions during the "very, very brief pause" (letter H, bar 118) (making it not so "brief" a pause…) to rearrange themselves into a string quartet (3rd and 5th violins, 1st viola and 1st 'cello) at the far left and another string quartet (4th and 6th violins, 2nd viola and 2nc 'cello) at the far right and, in the center, the double bass flanked by the 1st and 2nd violins on either side.

@2017 etg

performance Notes:

- - - - - about those rhythms

the timing of attacks and durations
should be performed exactly

of course, that won't happen

but the attempt should be made.
never should any rhythmic sequence(s)
be "evened out" or made metrical
(although there are some metrical sections
which should, also, be played as is, or,
as as is as possible).

release of notes should also be carefully tended to
so that durations are as specified (or as…)
within the other directives given below.
the instruments that ring *should* do finger, hand or mallet dampened
this is probably not possible in many (most?) cases
so not dampening will have to be acceptable.

you will note, hopefully, that very seldom do any three notes set up a
discernable metrical (thump, thump, thump, thump…) pattern.
when approximating the rhythms, honour that sensibility, please.

<u>unison rhythmic sequences and
"verticals" with the other instrument</u>

these are critically important to be played exactly together
to distinguish these as specifically rhythmic unison events
and, as a good friend once noted, to let the listener know
that the "not together" parts are deliberate,
that it's supposed to be that way.

again, this probably won't happen
but every attempt at perfection should be made.

(upon request, a version of the score and parts that contains
indications in each part where a rhythmic unison
with other instruments occurs can be had)

@2017 etg

performance Notes (continued) :

- - - - - harmonics (lack of)

some pitches are high for some instruments
(like the violas in places).
this is intended.
the composer is fine with the use of harmonics to achieve these pitches
as long as all players involved use the same method.

- - - - - slurs (lack of) and lines, avoiding gissing

there are no written slurs (regular or dotted) to indicate phrasing or "lines".
(slur markings are so inconsistent in the literature that the composer gave up long ago)
a "line" is a sequence of pitches
without intervening rests long enough to break "the line"
and should be played as a "line".

the composer would rather have a "line" which contains large intervallic "leaps"
be played with notes shorter than written so as to allow the rhythm to be clear.

of course, this changes the duration,
and all involved with rhythmic unison releases must release together

this reduction of length for clarity of rhythm
also helps avoid glissing between pitches.

glissing should be avoided

but, of course, this probably won't happen...

the music itself should indicate the desired phrasing.

- -

string players always rewrite whatever a composer has written for them
anyway, regarding fingering and harmonics usage and what to bow together
(often written using the same slur lines as phrasing marks!).
[Well, there is one "sul G" (2nd viola, bar 165) requirement.]

– the composer will trust the string players with these issues.

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"meaning" / "no meaning"
of / for

iZZZa EEEzzz [1]4U eh(eh)? (aft'R mid-b'oom wanD'r)
has no programmatic or literary content, no story.

the title has only personal, internal meanings; obscure puns and word-play and has nothing to do with the music heard.
since so many have complained about how "hard" most of the composer's other works are, this was an attempt at an "easier"
- piece so it sort of means: here's an easy one for you.

as many of the composer's titles are sometimes a bit unpronounceable, if one wishes, "nicknames" ("E-Z-1-4-U, eh?", "Izzy [sans uke]", "ear-aching wanderlust post boom"…) could be taken from the title – and misspellings, accidental or deliberate, are always welcomed – but none of this would have anything to do with the music heard.

so there is really not much to say about the music itself…

…other than to listen.

@2017 etg

from the composer

<u>please</u>

please do not use this music as a soundtrack or accompaniment for anything
and never play it with "visuals."
this should always and only be presented as music,
just music,
and preferably live.

<u>and thanks</u>

the composer knows this is (considered by some) a difficult work
but
the composer hopes the players have fun when (trying to) play it!

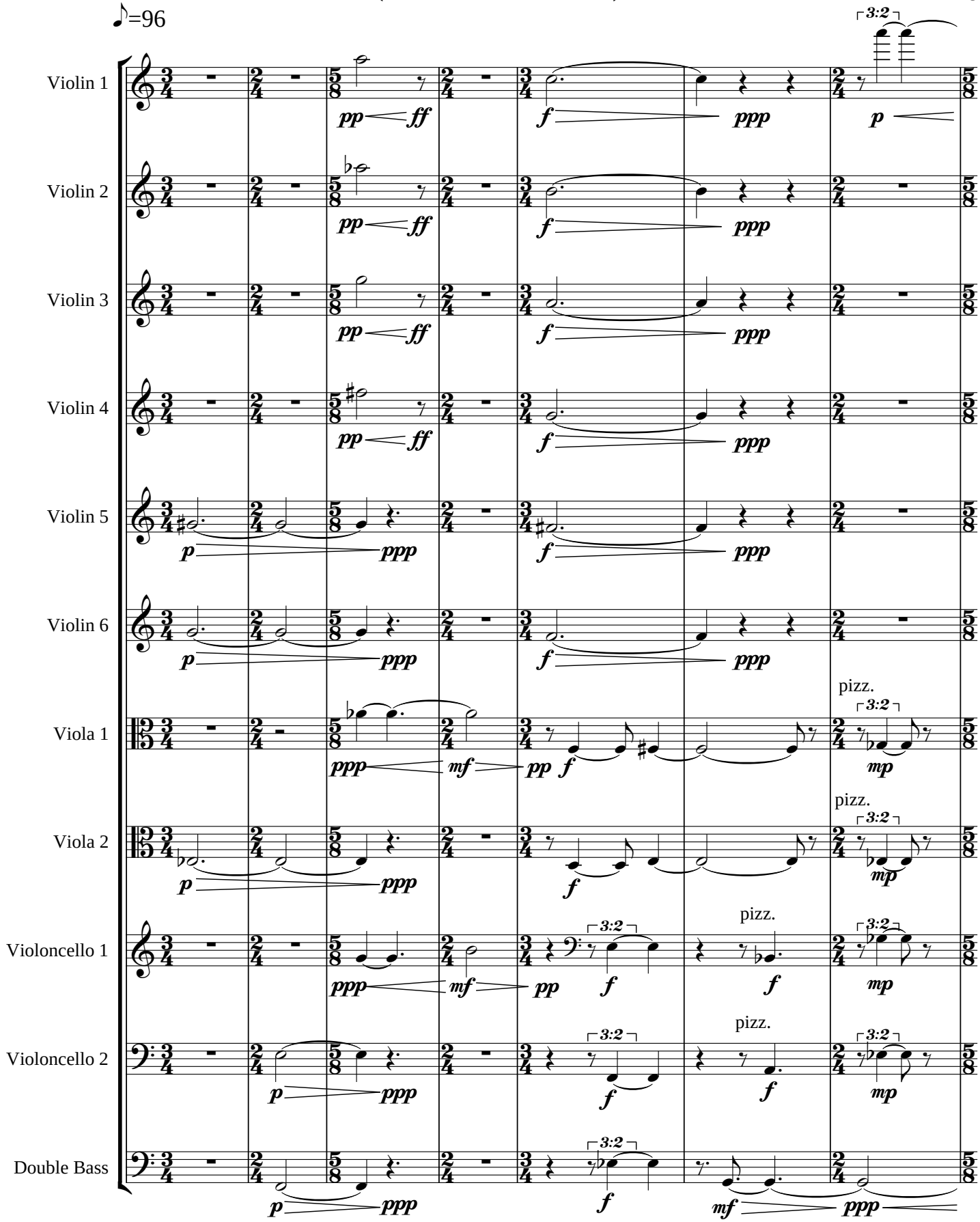
@2017 etg

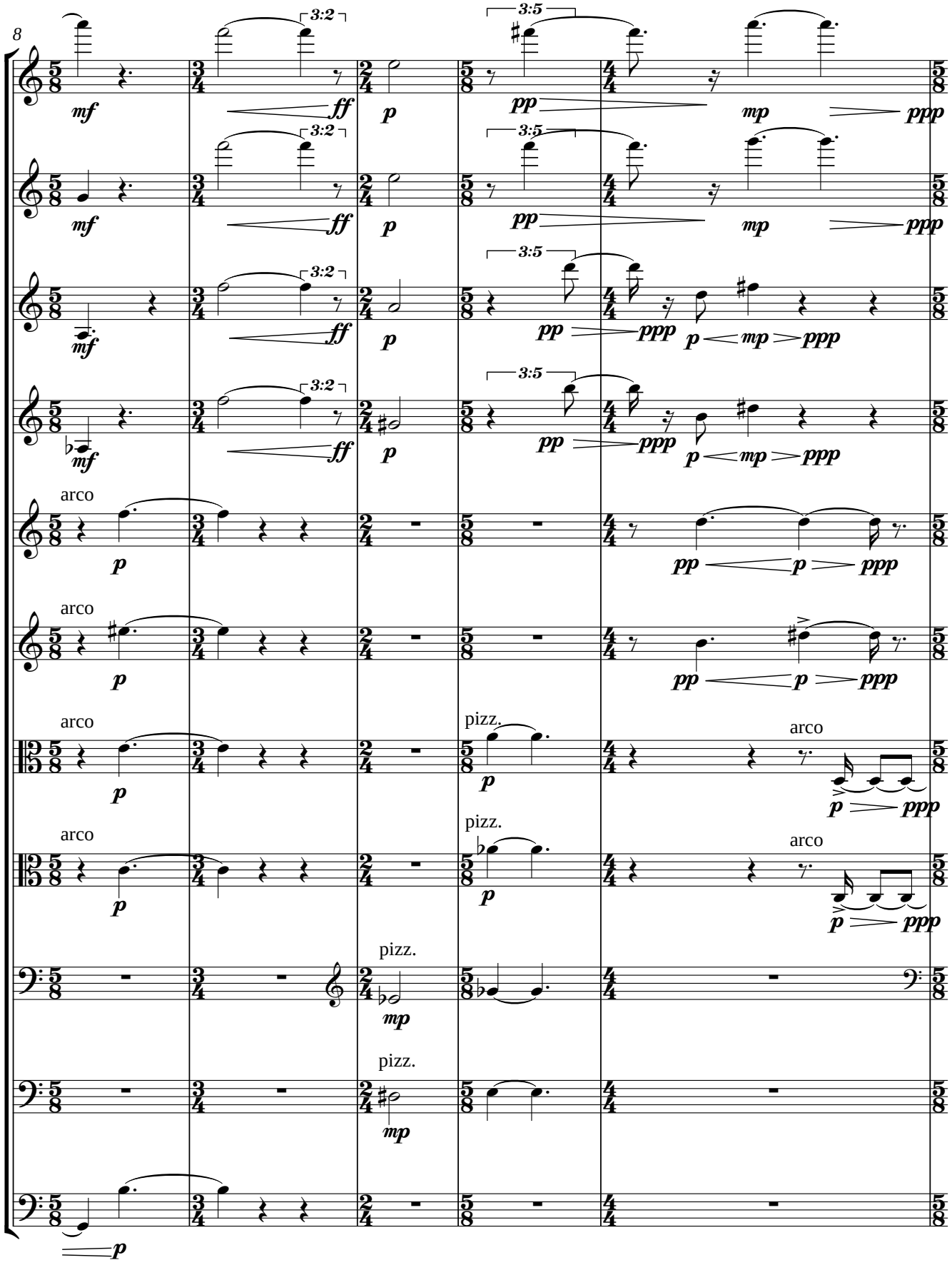
@2017 etg

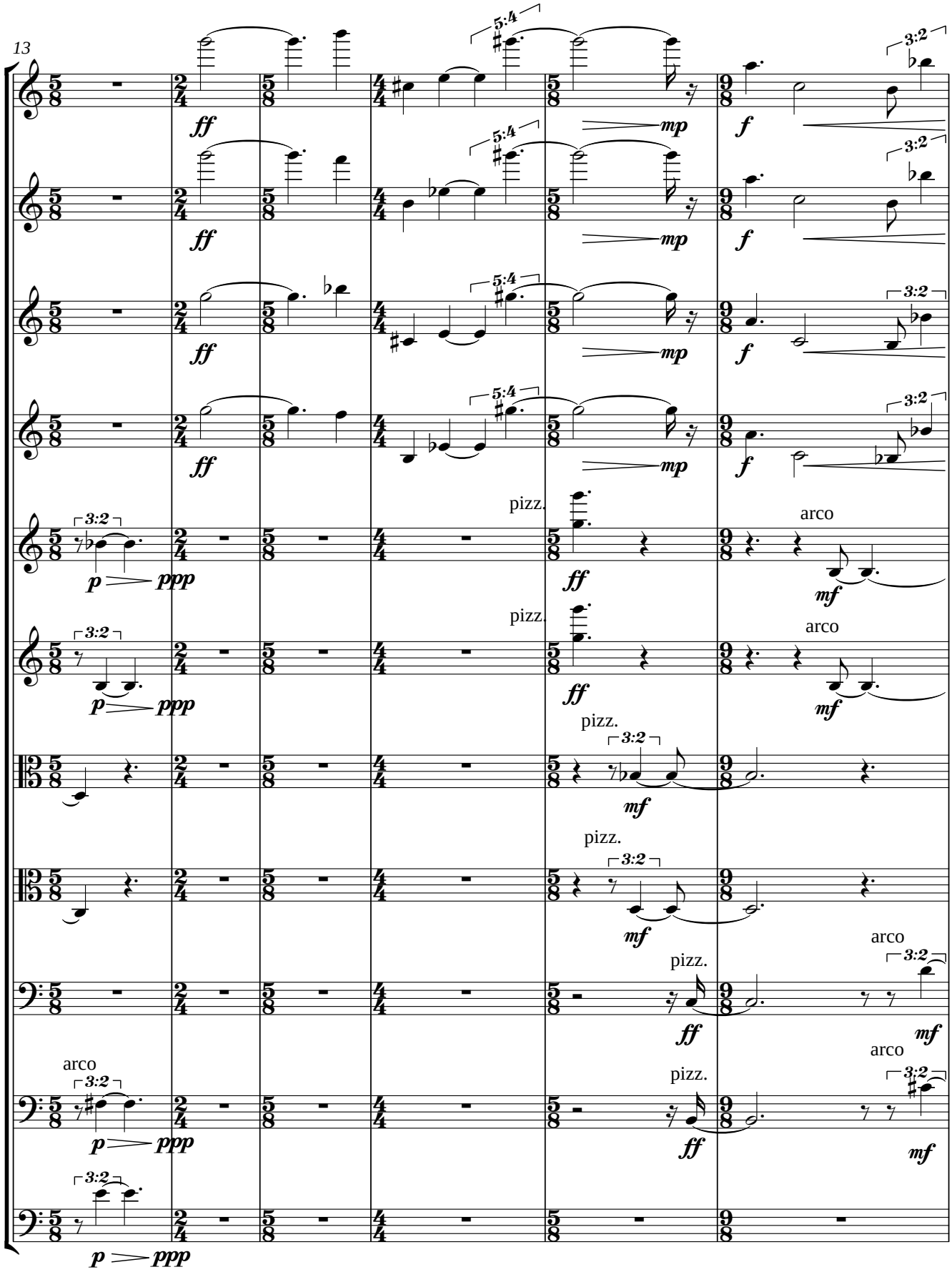
iZZZa EEEzzz [1]4U eh(eh)?

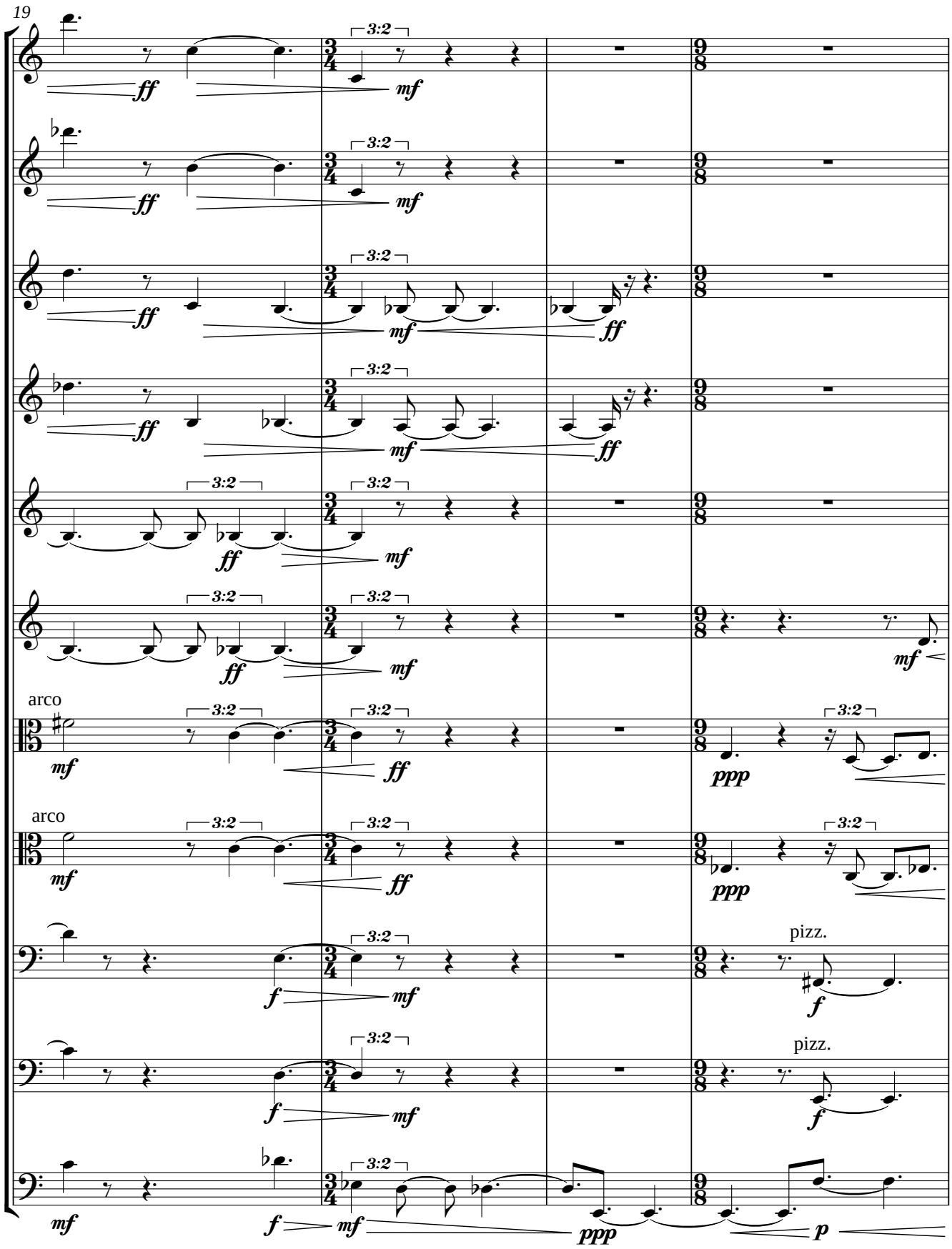
(aft'R mid-b'oom wanD'r)

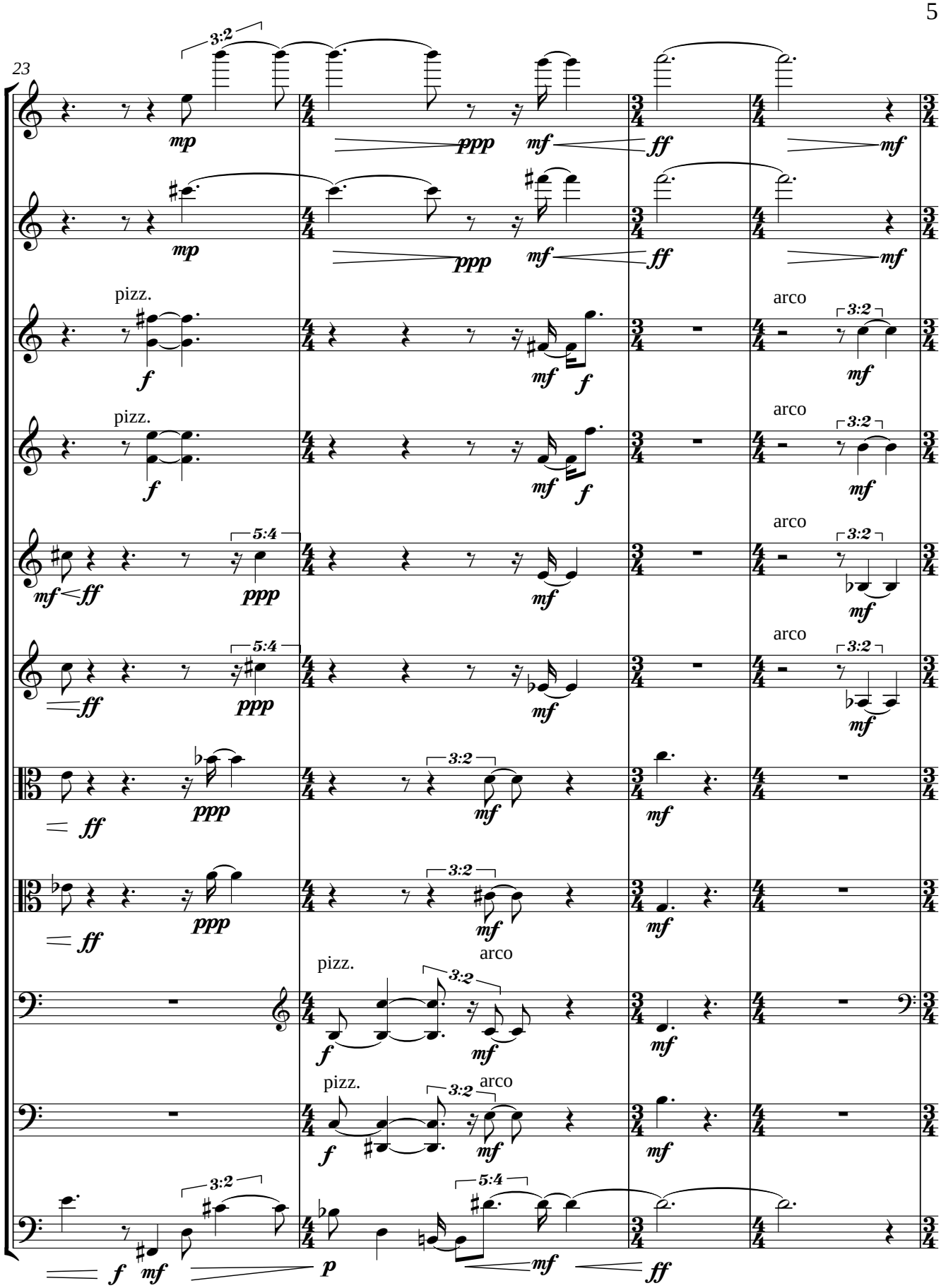
etg

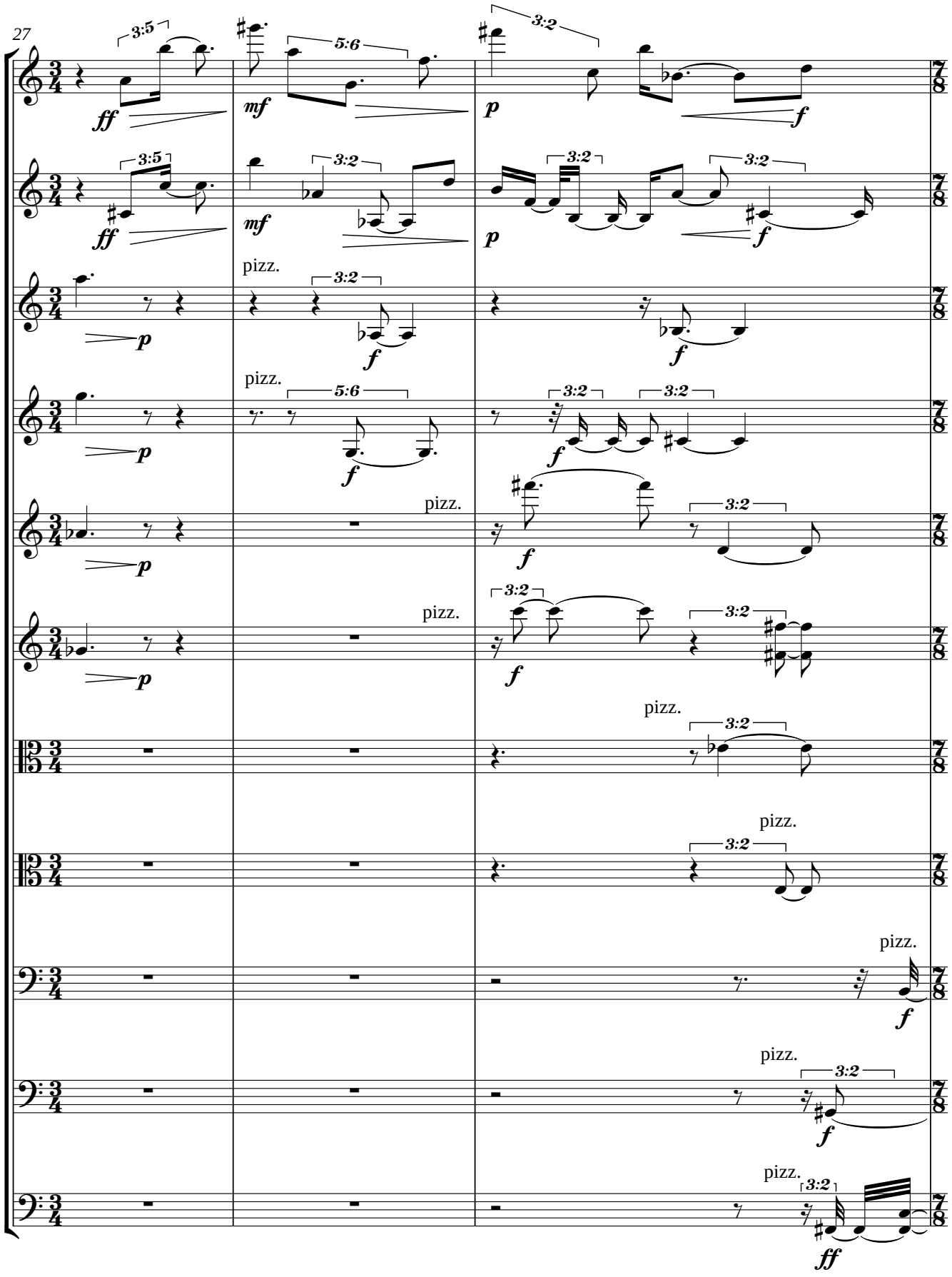


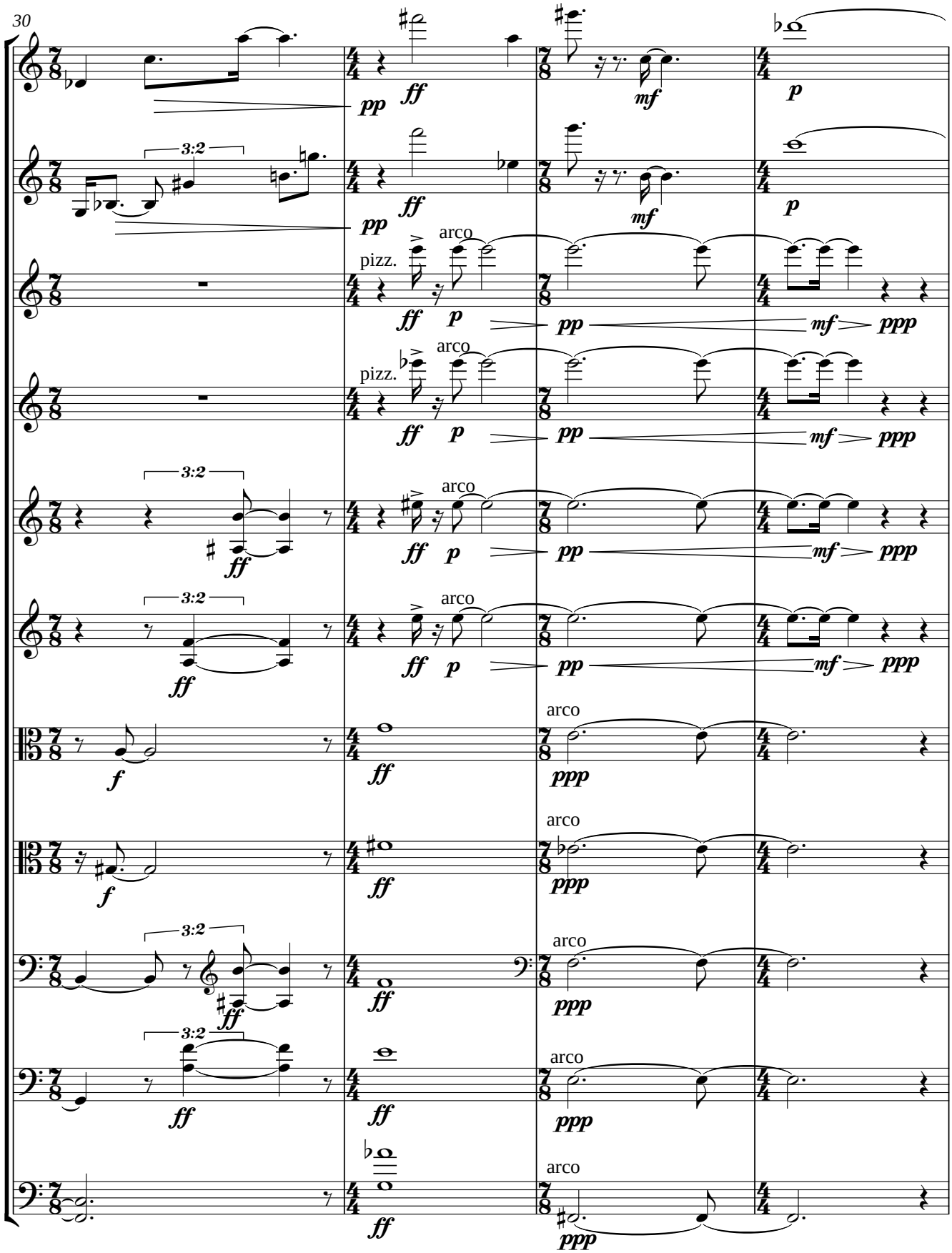

8
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
3:2
3:5
arco
pizz.

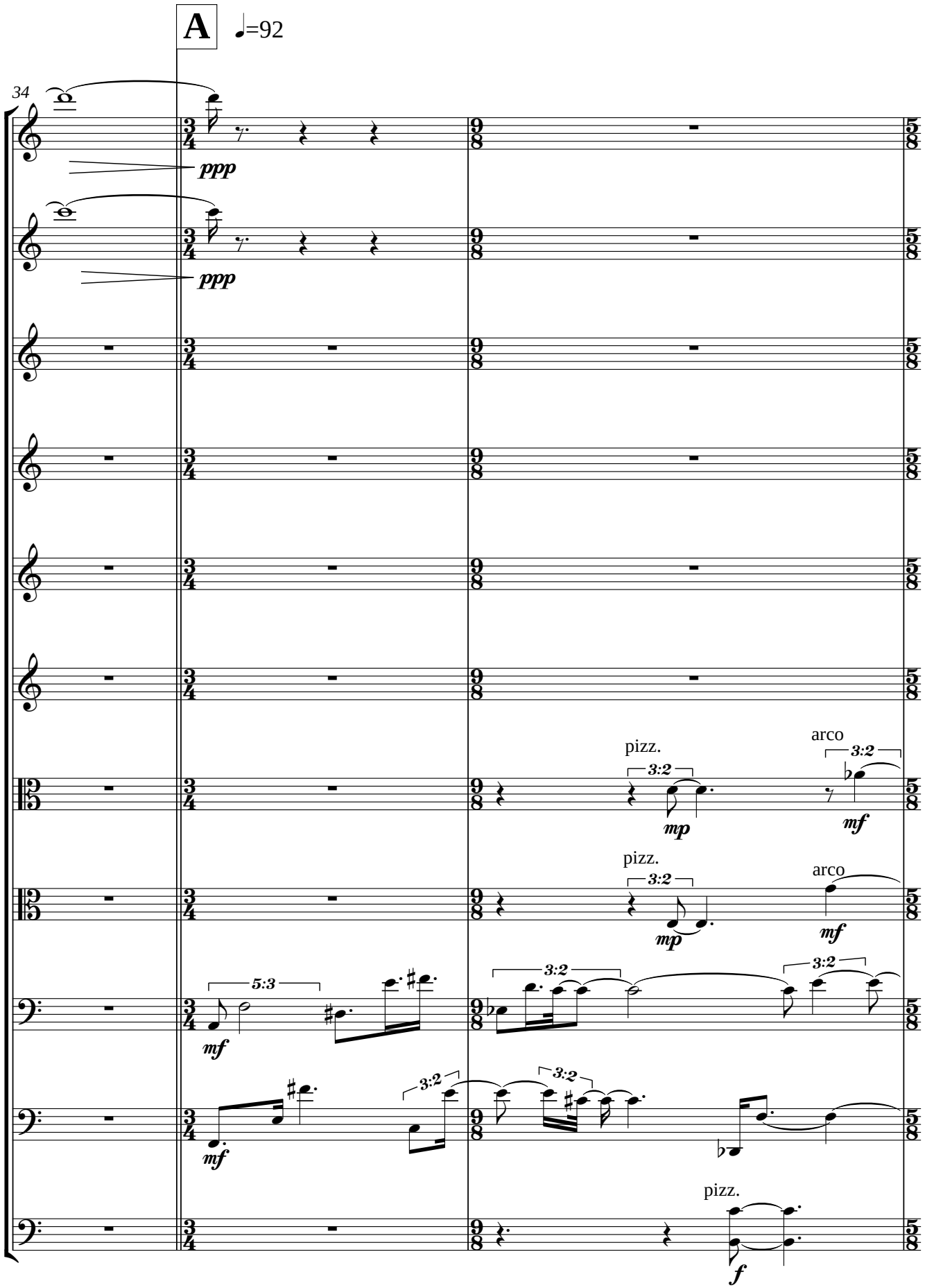

13
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
ff
mp
f
5:4
3:2
p
ppp
pizz.
arco
mf

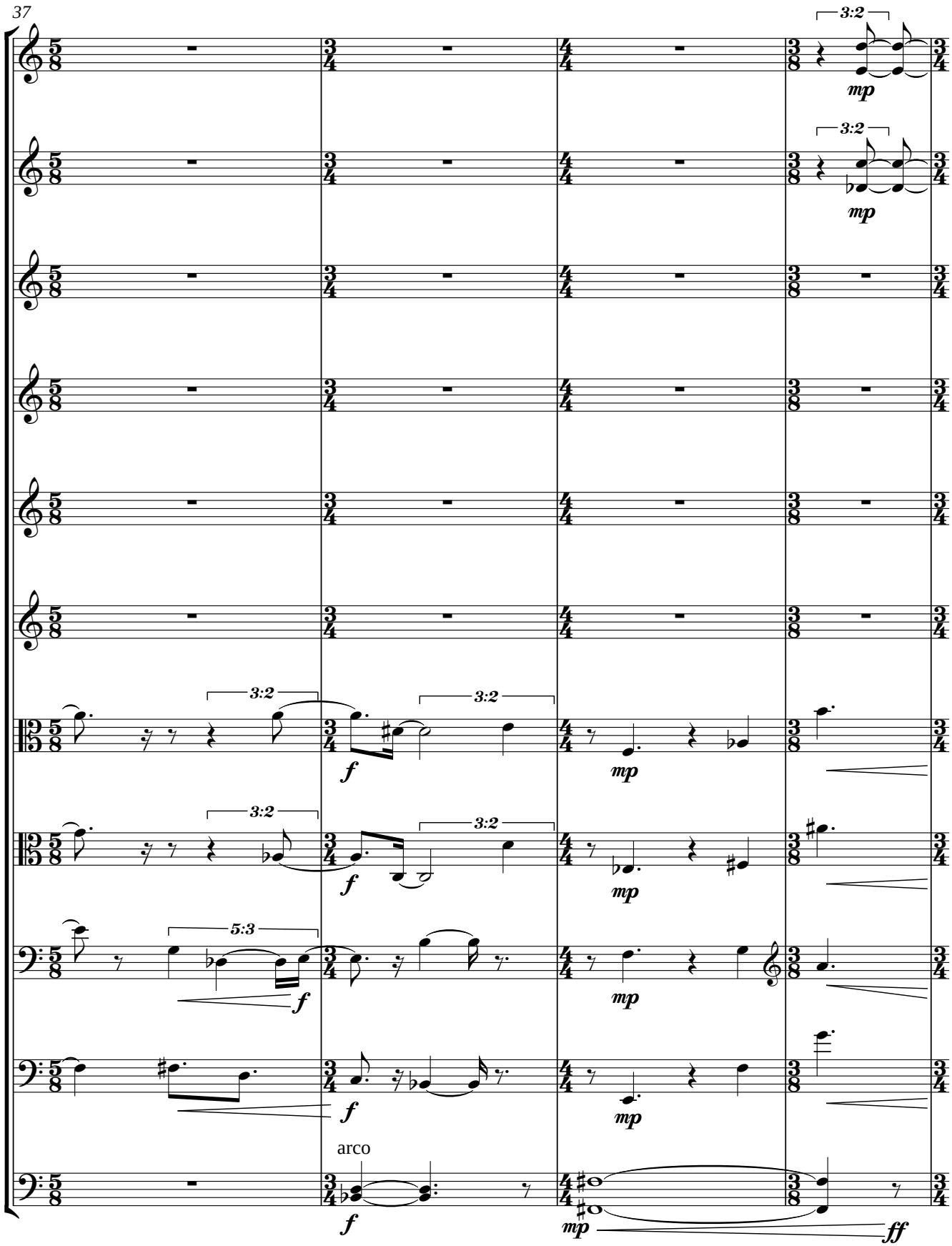

19
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
arco
arco
pizz.
pizz.
3:2
ff
mf
f
ppp
p

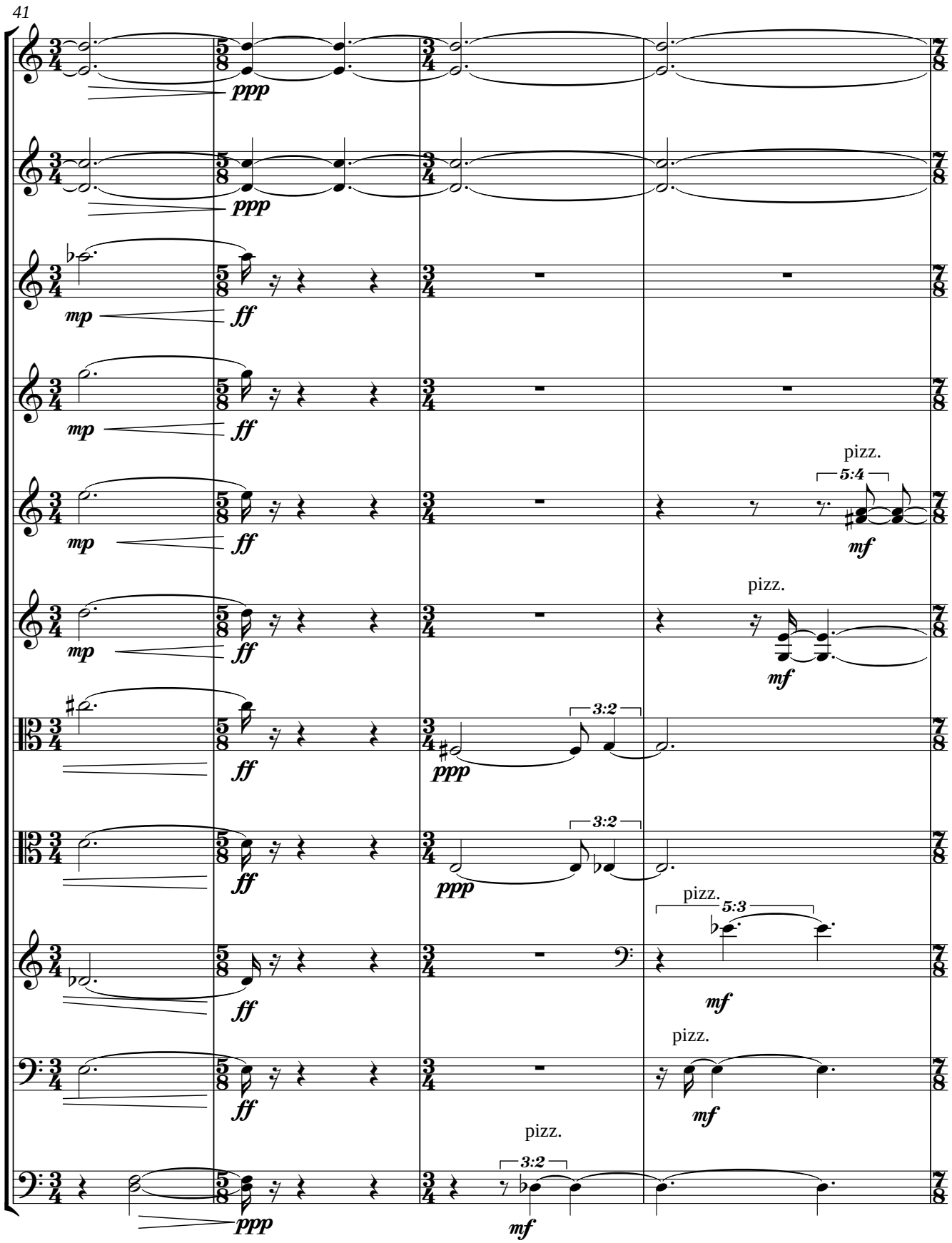

23
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
pizz.
arco
3:2
5:4

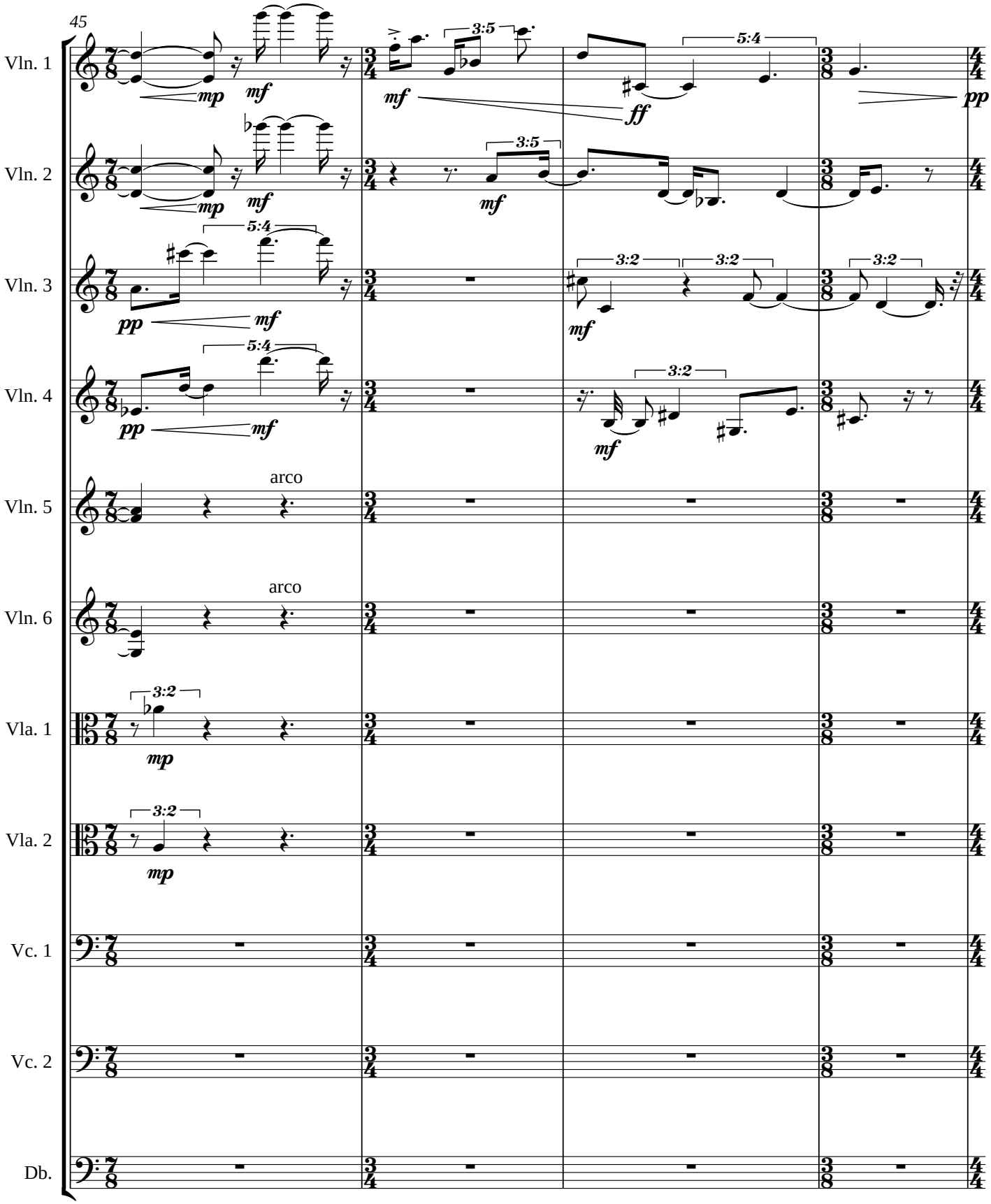

27
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
pizz.

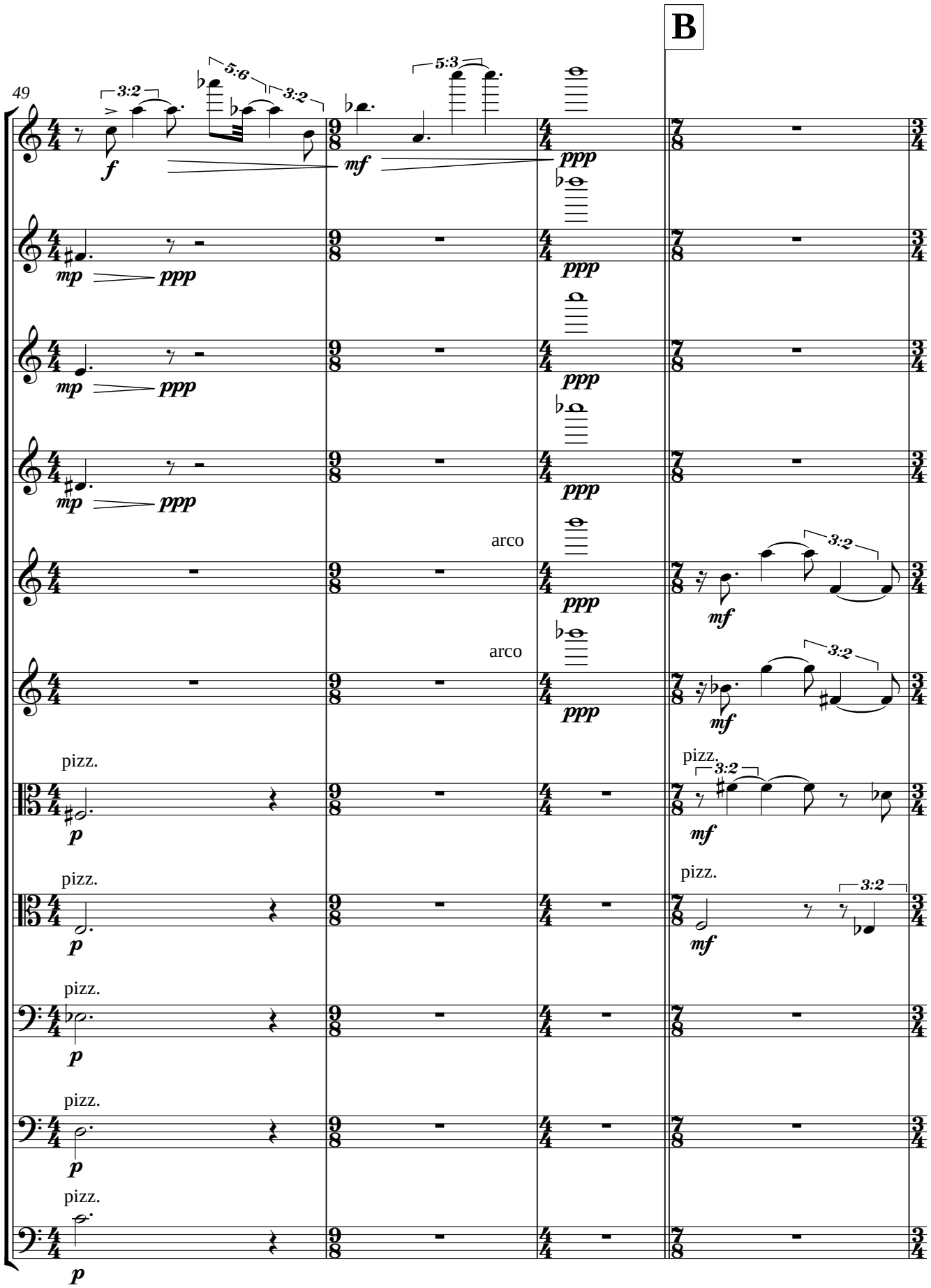

30
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
3:2
pizz.
arco
pp
ff
mf
p
f
ppp

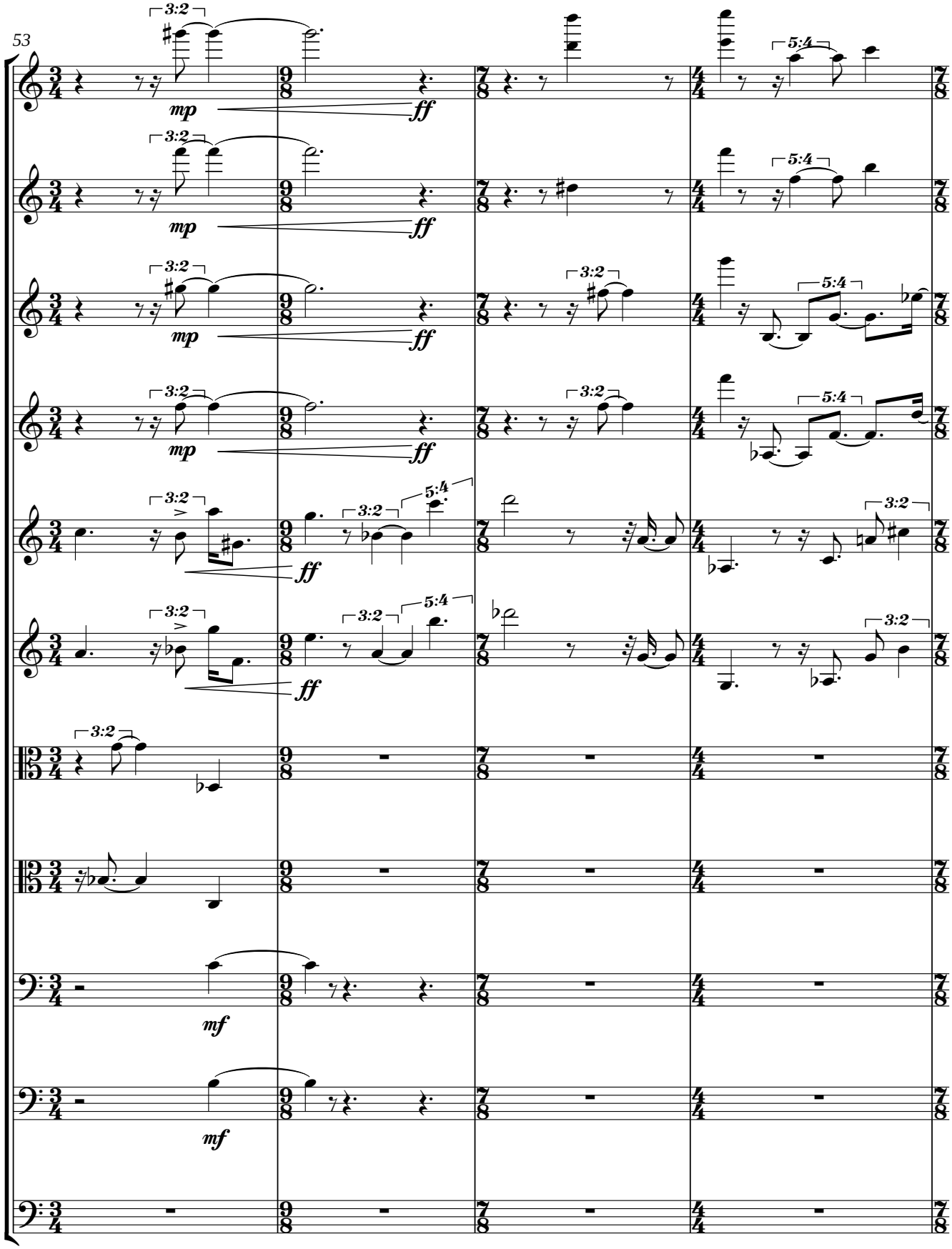

A
♩=92
34
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
ppp
ppp
pizz.
arco
3:2
mp
mf
pizz.
arco
3:2
mp
mf
5:3
mf
3:2
3:2
3:2
mf
pizz.
f

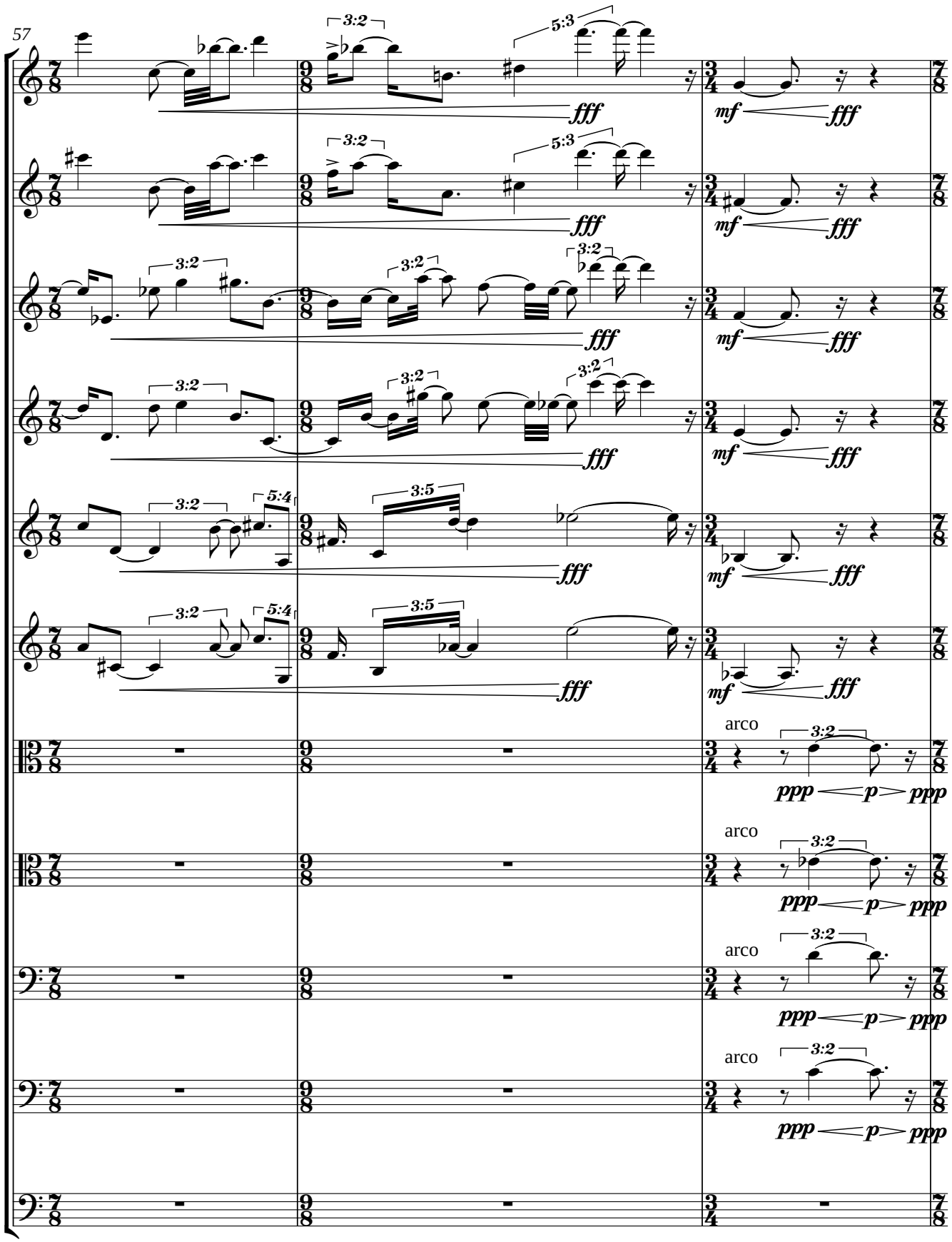

37
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
3:2
5:3
mp
f
ff
arco

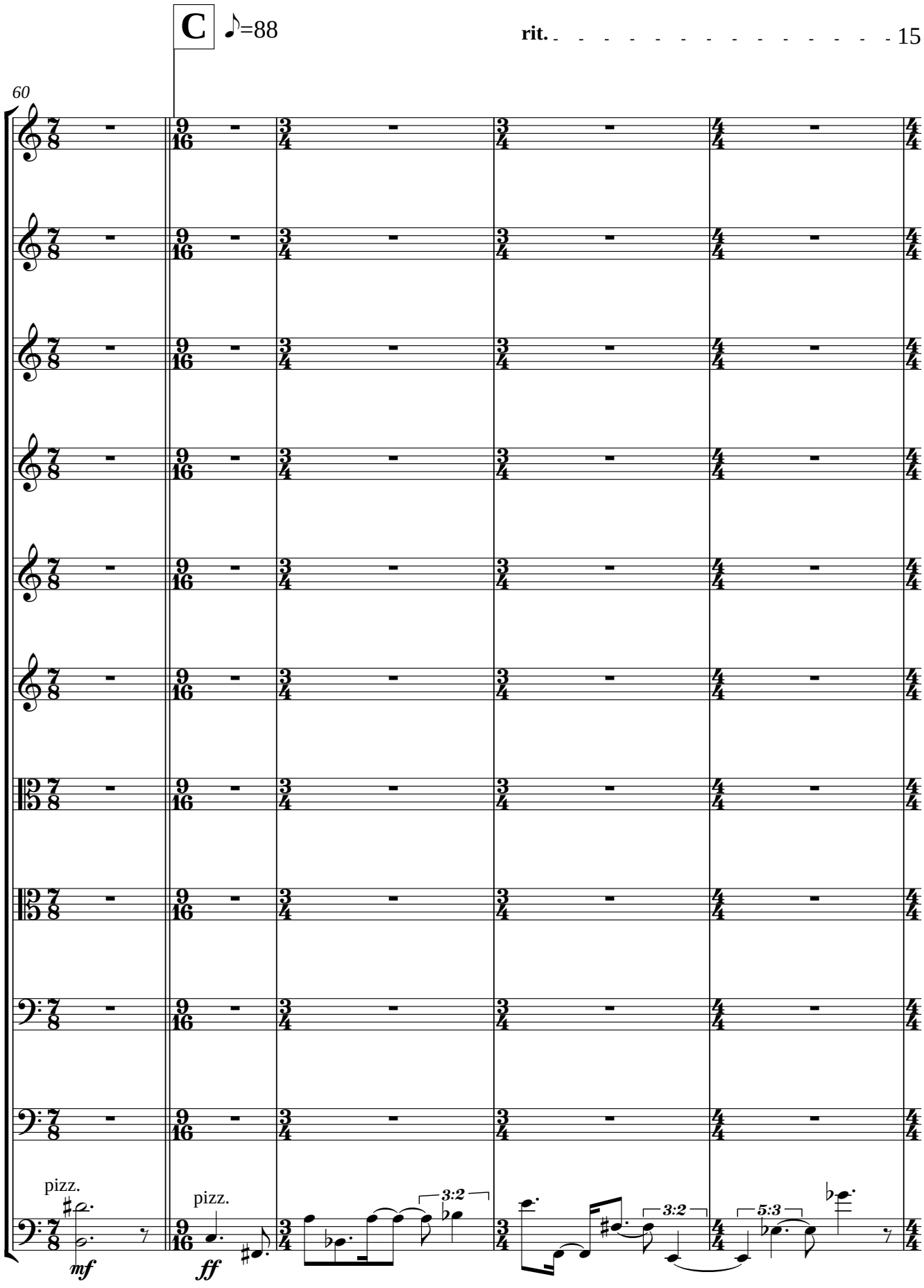

41
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
ppp
mp
ff
mf
pizz.
5:4
3:2
5:3

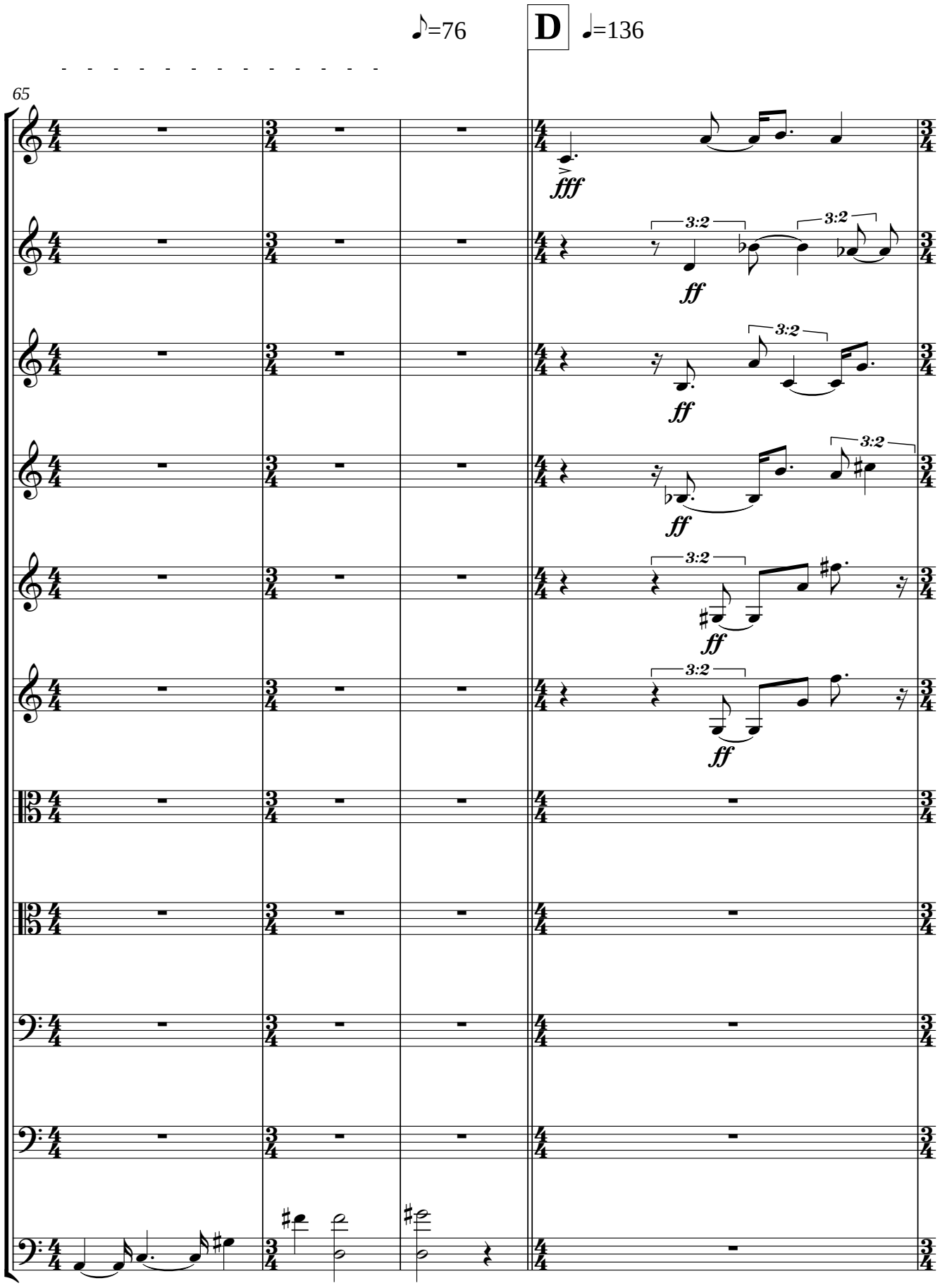

45
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
arco
arco

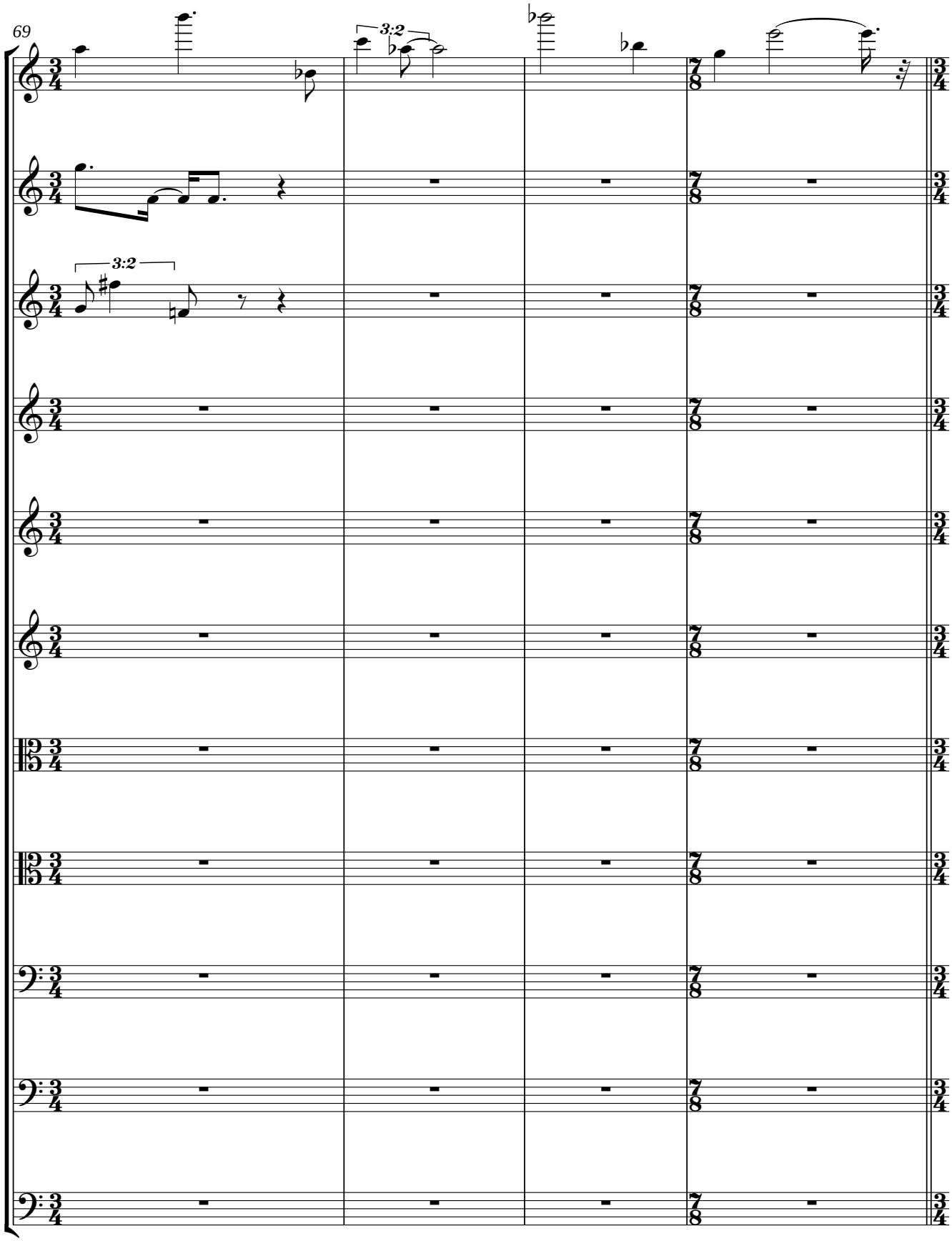

B
49
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
arco
pizz.

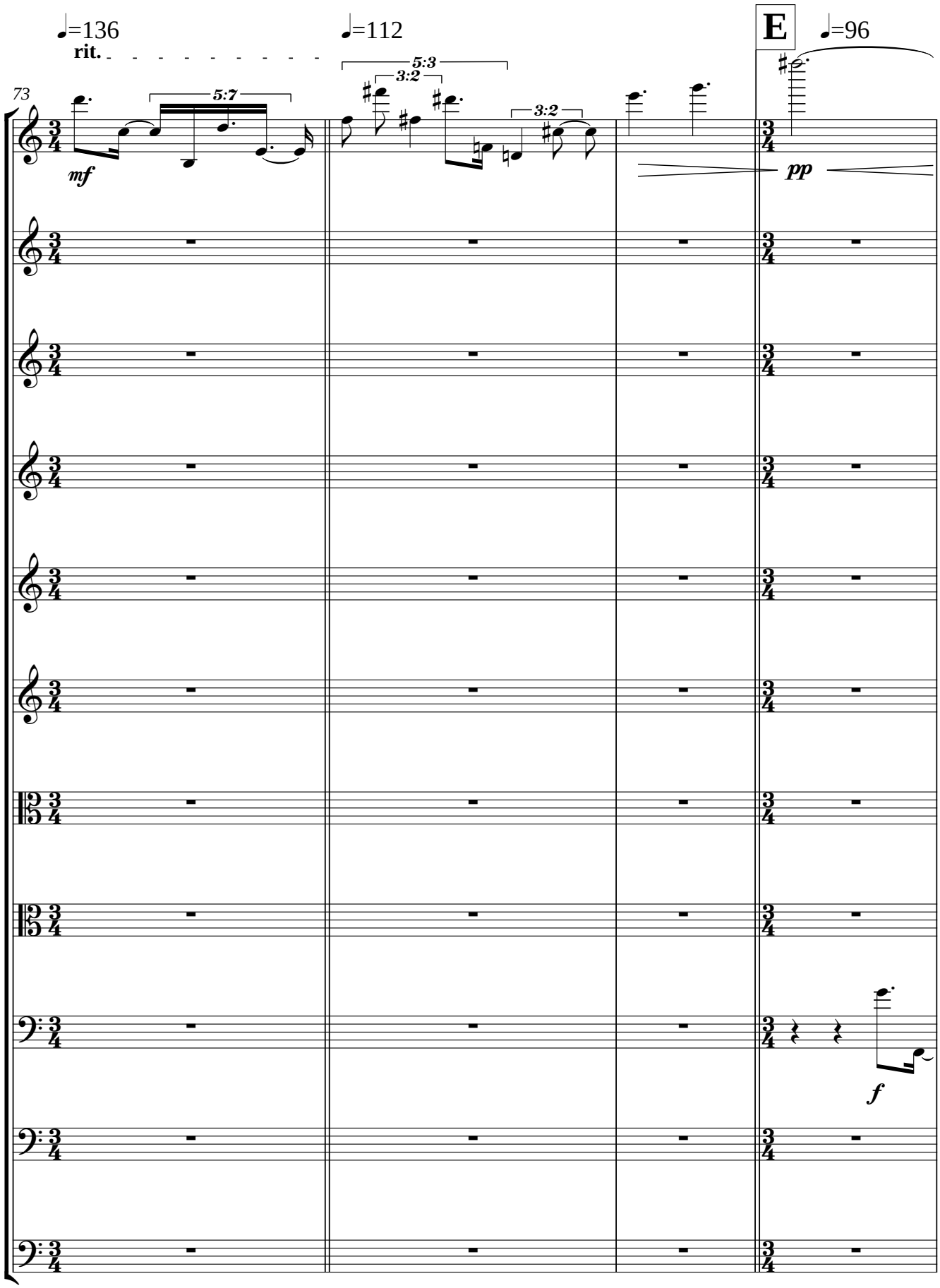

53
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
3:2
5:4
mp
ff
mf

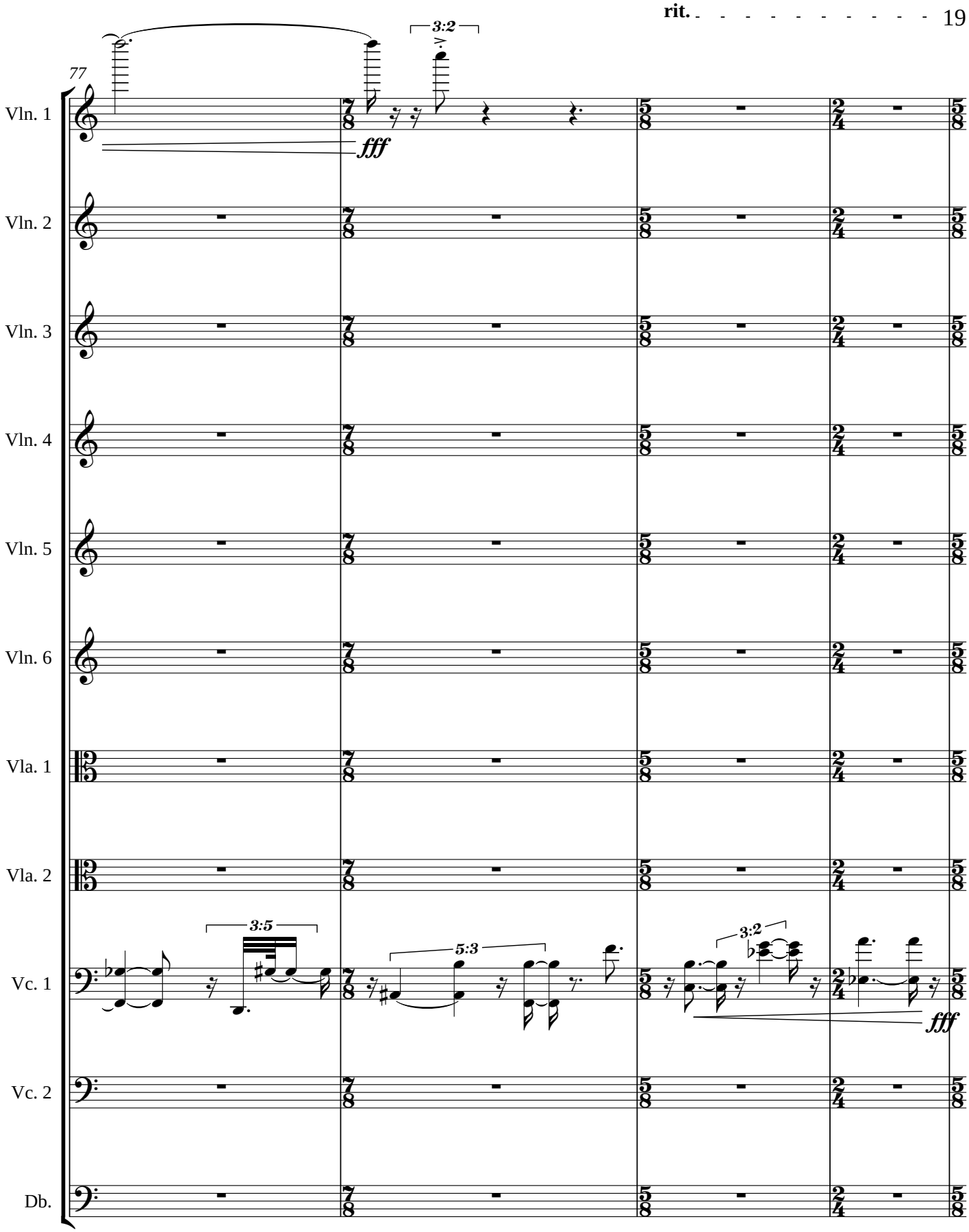

57
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
arco
fff
mf
ppp
p


C
♪=88
rit.
60
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
pizz.
mf
pizz.
ff
3:2
3:2
5:3


♪=76
D
♩=136
65
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
fff
ff
3:2


69
3:2
3:2
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.


♩=136
rit.
♩=112
5:3
3:2
3:2
5:7
73
E
♩=96
mf
pp
f
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.


rit.
77
3:2
Vln. 1
fff
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vla. 1
Vla. 2
3:5
5:3
3:2
Vc. 1
fff
Vc. 2
Db.

♩=64

81 - - - - - -

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

3:2

mf

5:3

3:2

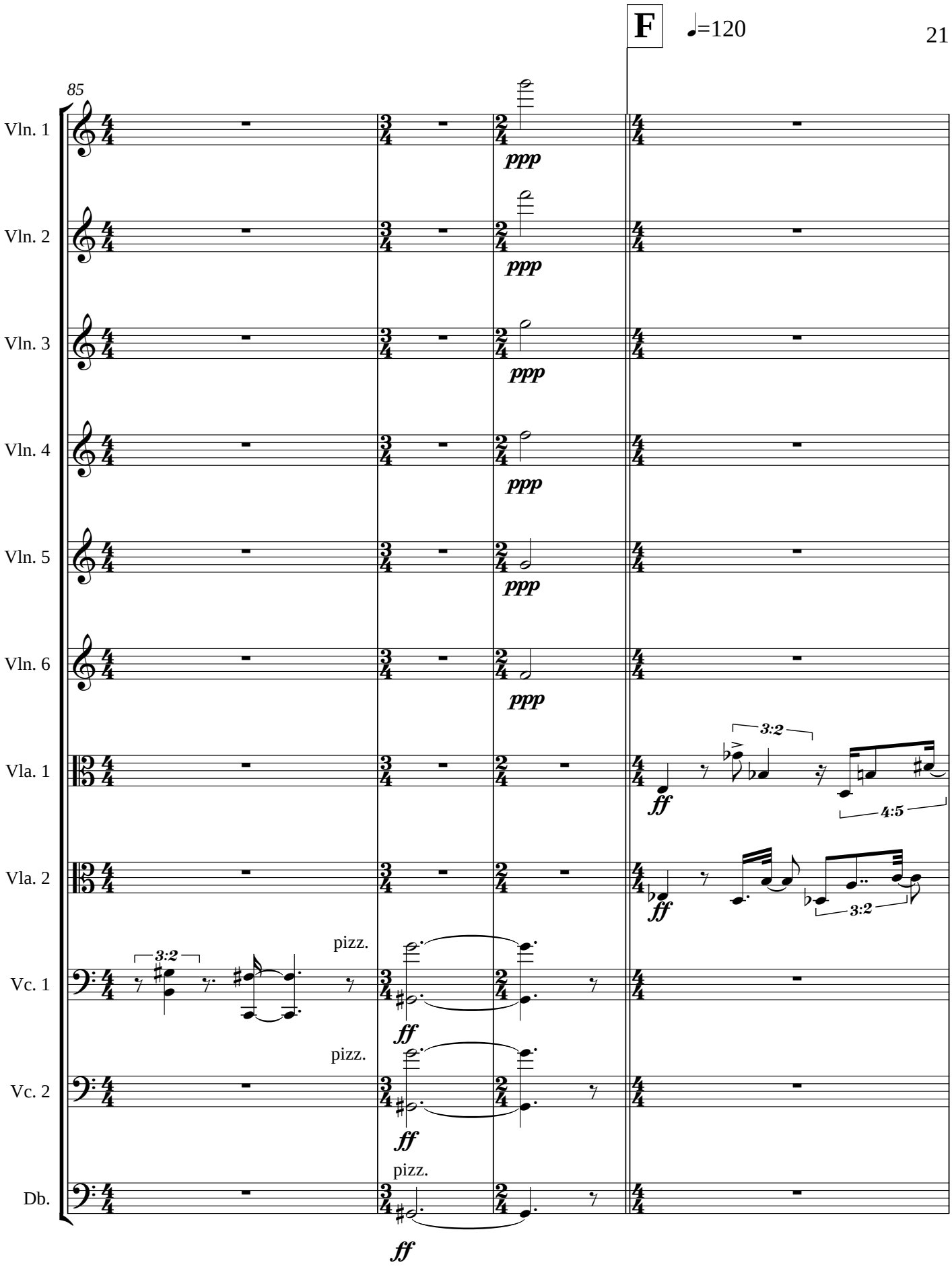
mf pp

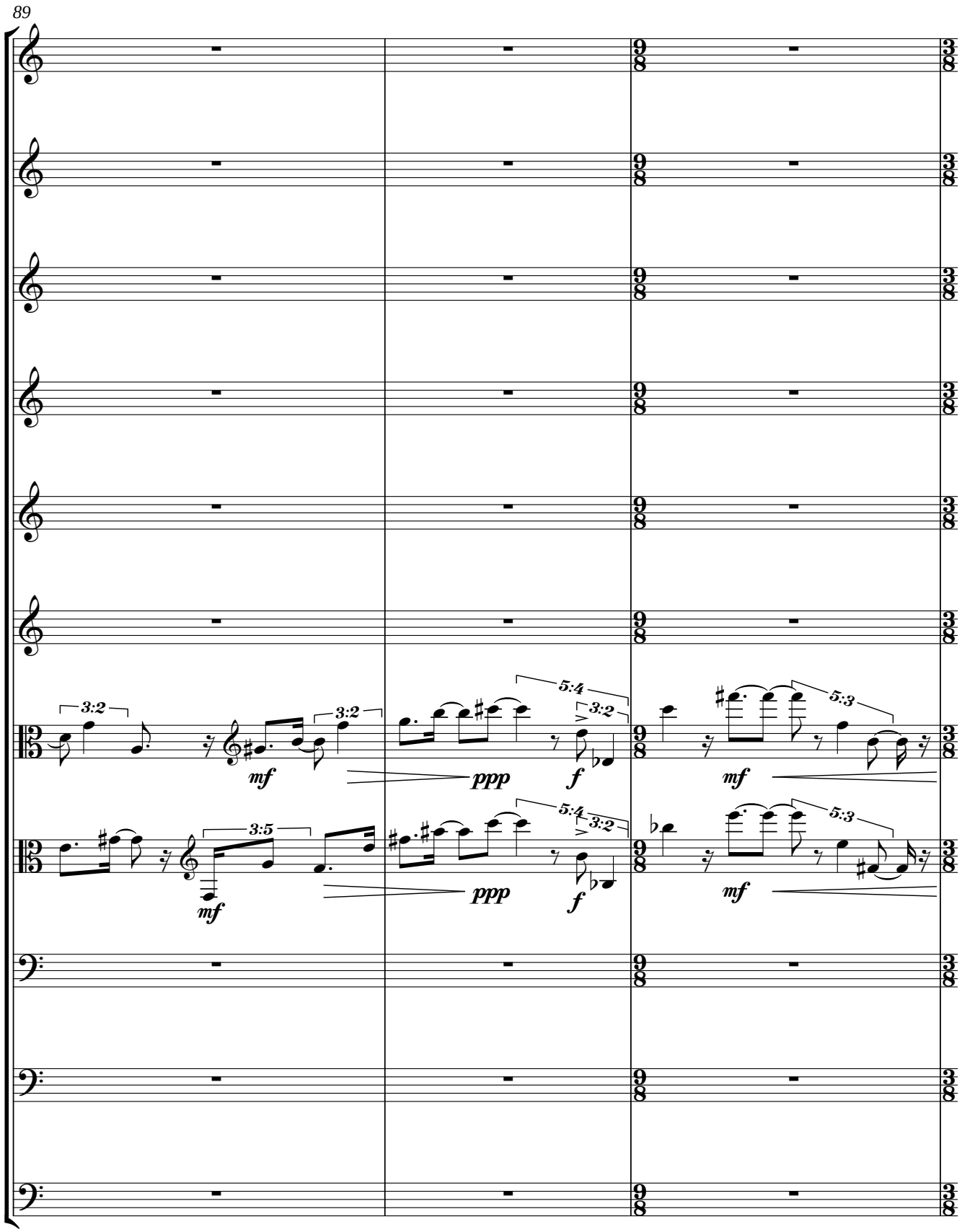
p

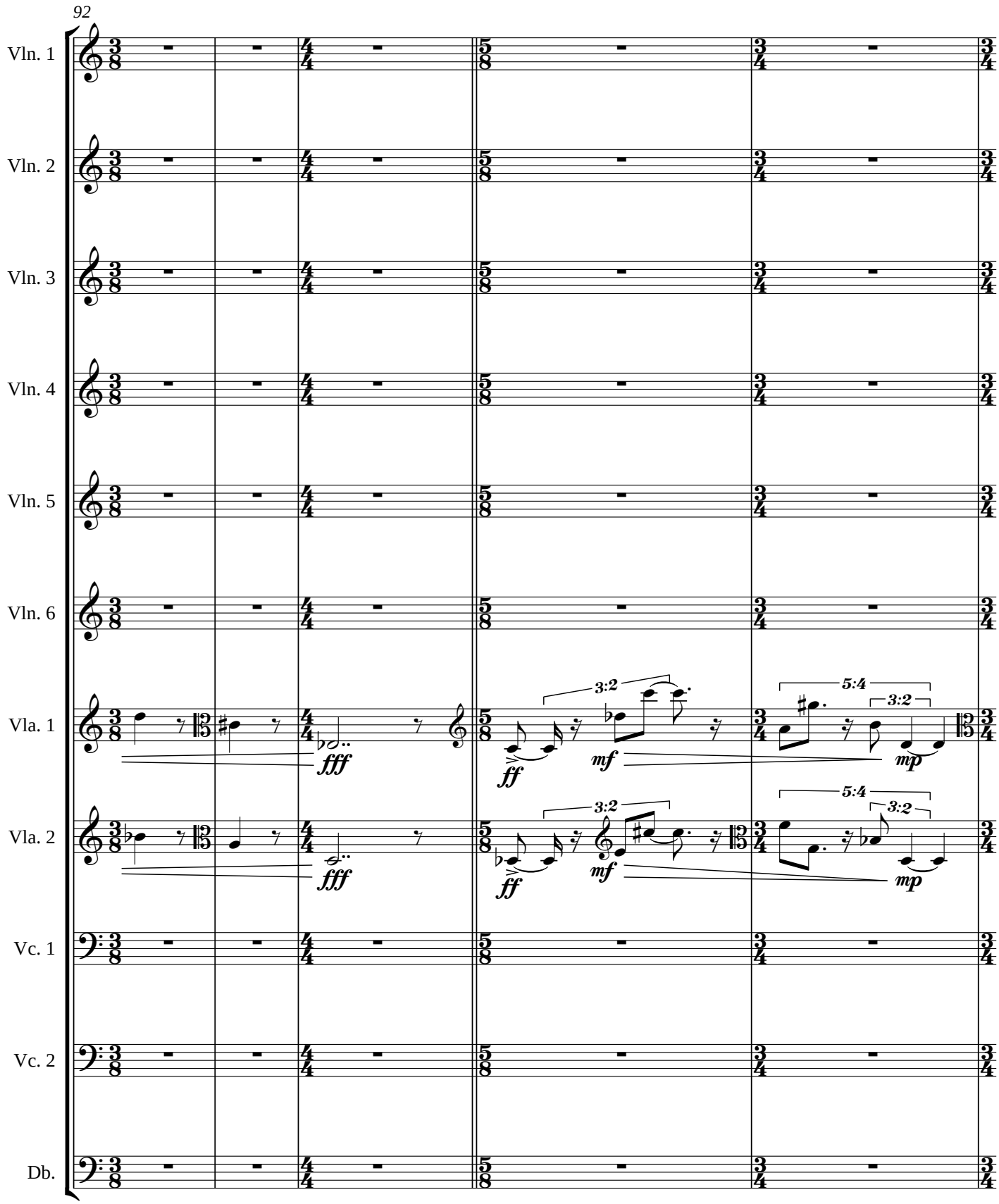
5:3

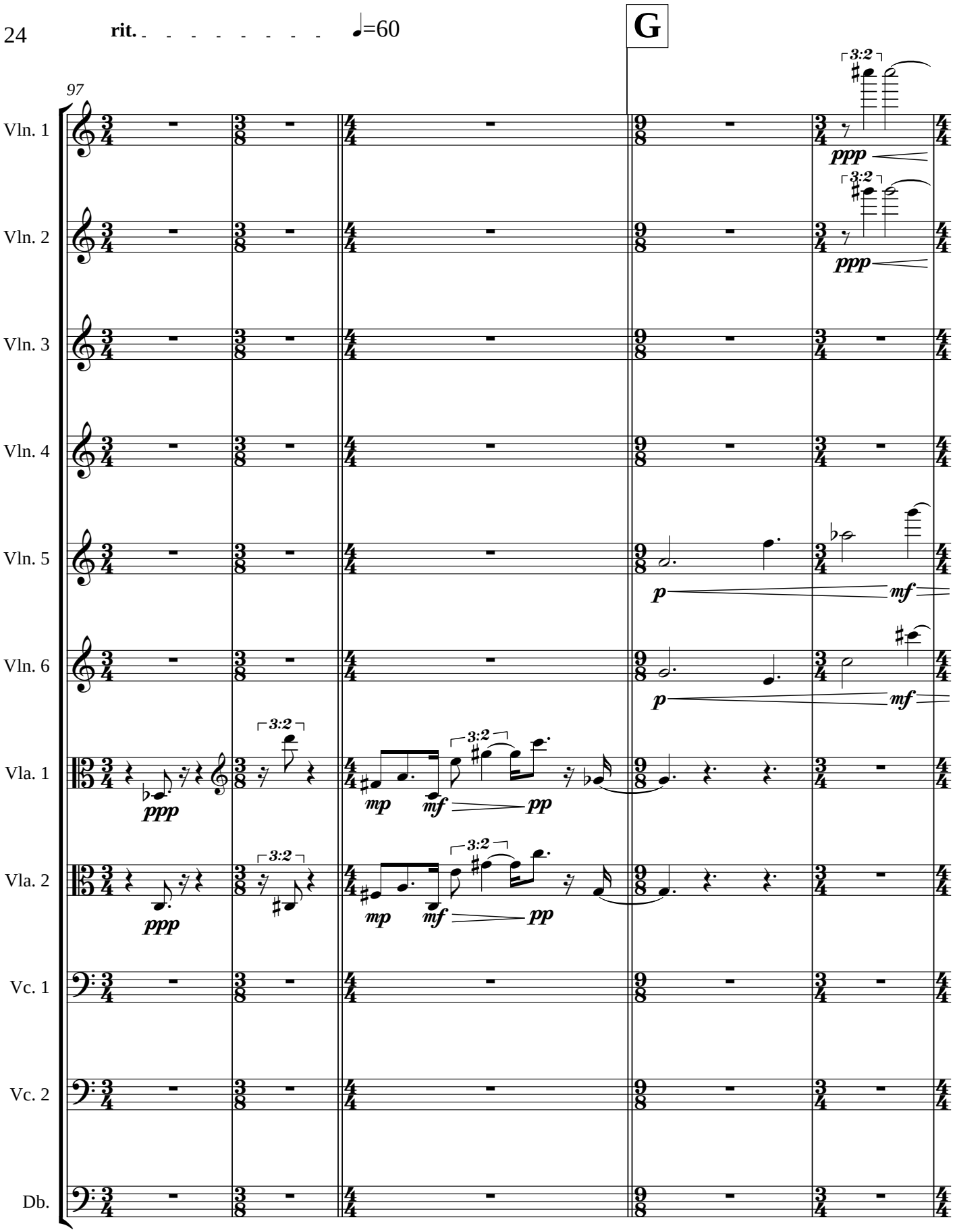
mf

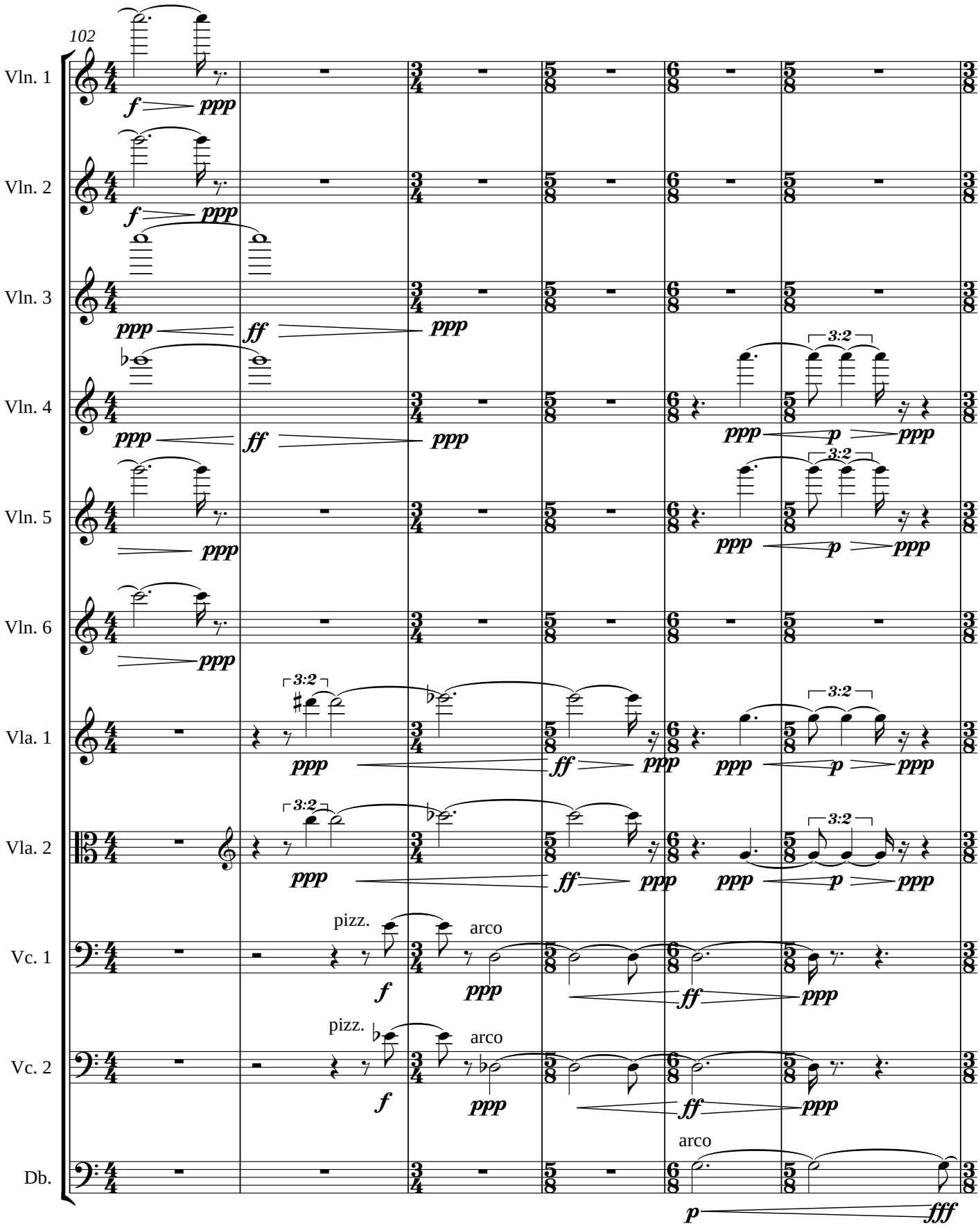
pp p

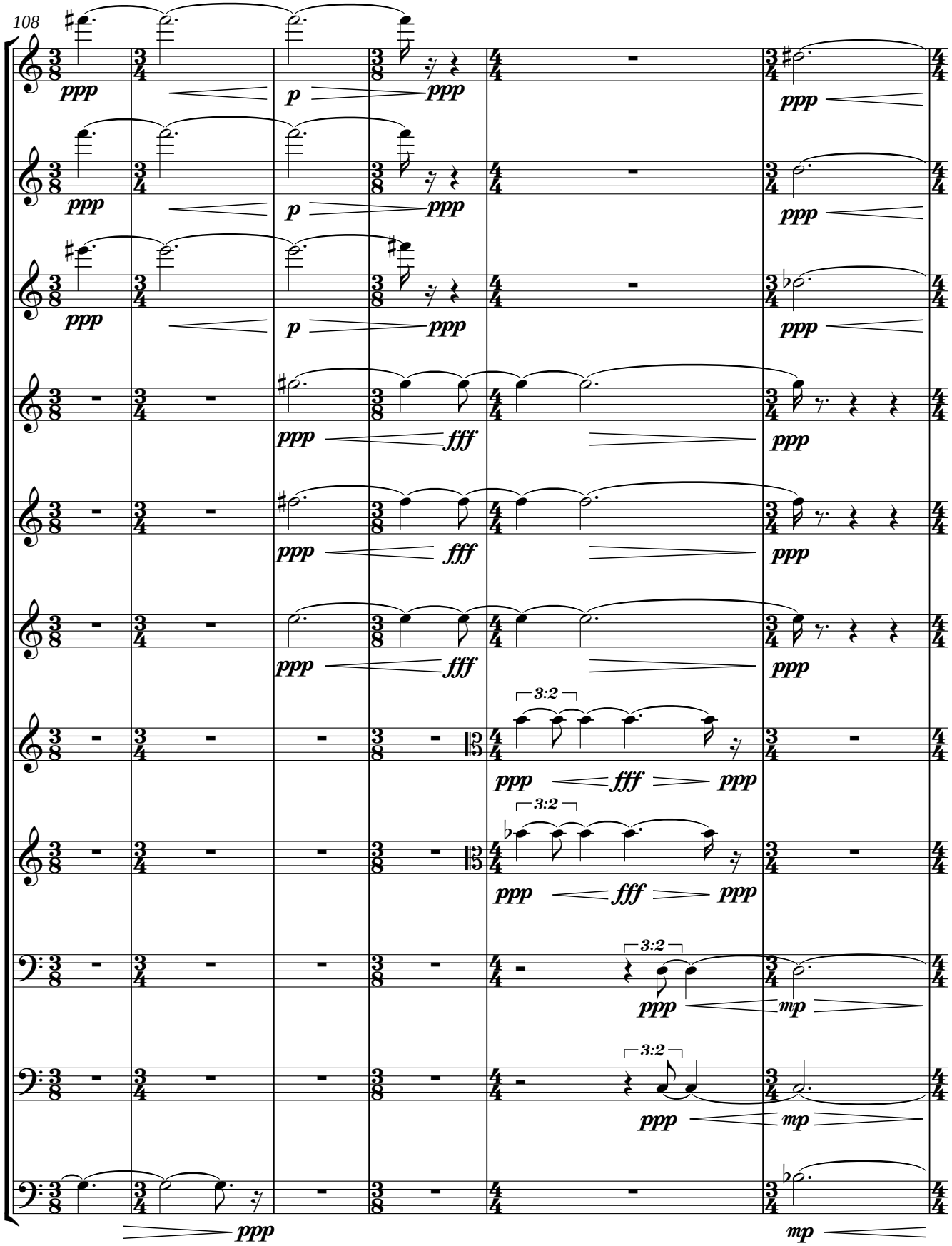

F
♩=120
85
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
ppp
ff
3:2
4:5
pizz.


89
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
3:2
3:2
5:4
3:2
5:3
mf
ppp
f
mf
3:5
5:4
3:2
5:3
mf
ppp
f
mf


92
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
fff
ff
mf
mp
3:2
5:4

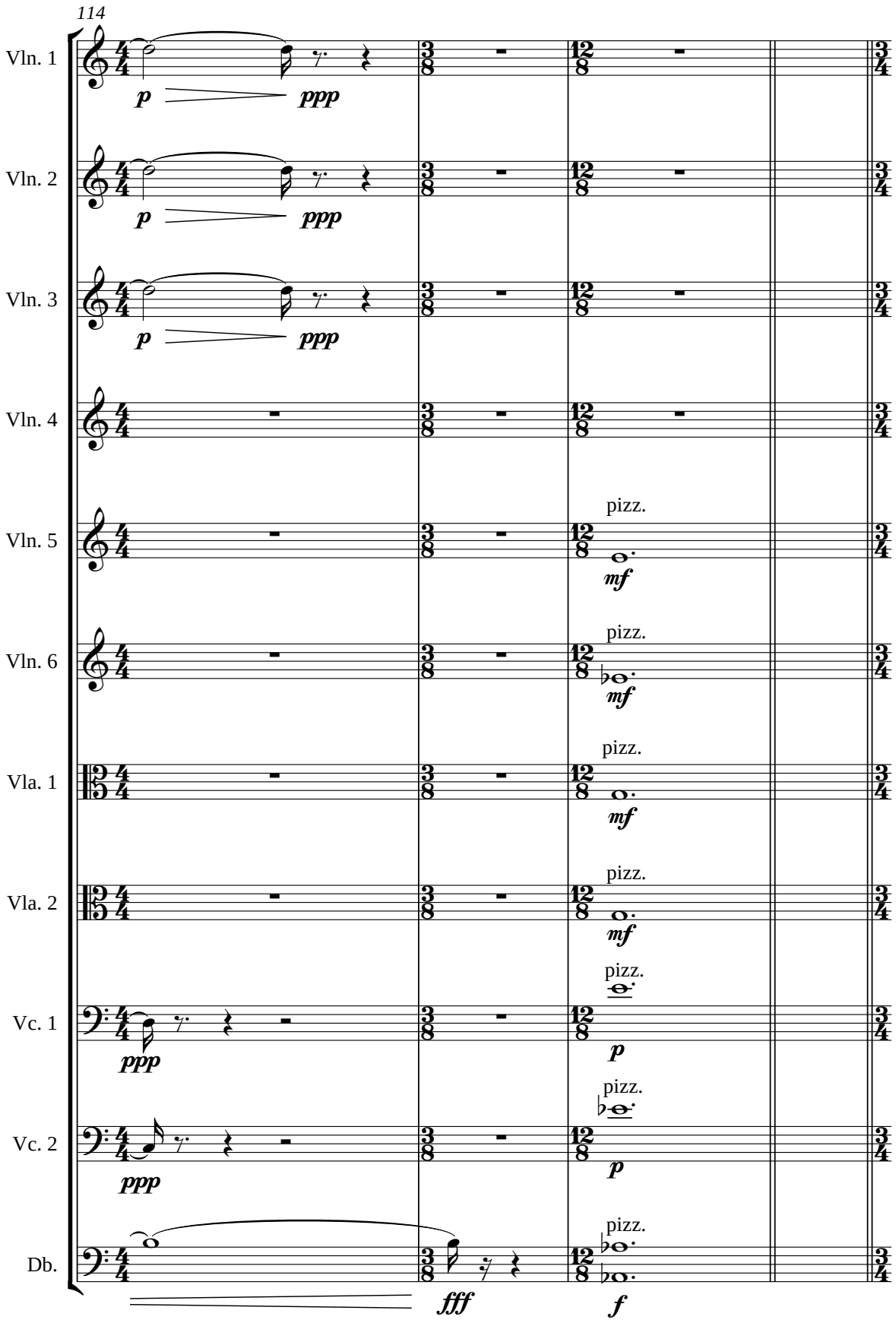

rit.
♩=60
G
97
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
3:2
ppp
mp
mf
pp
p

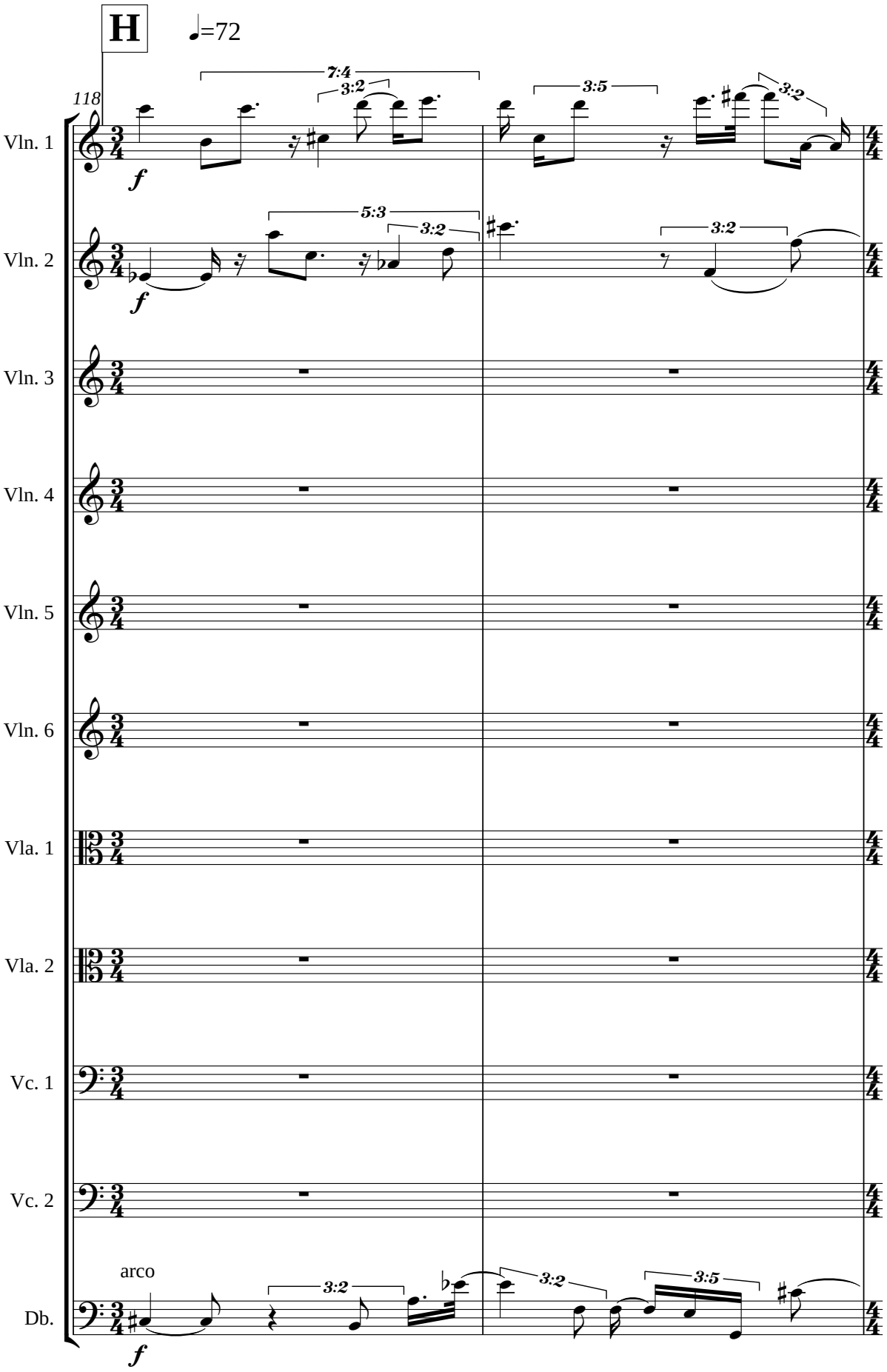

102
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
pizz.
arco
3:2

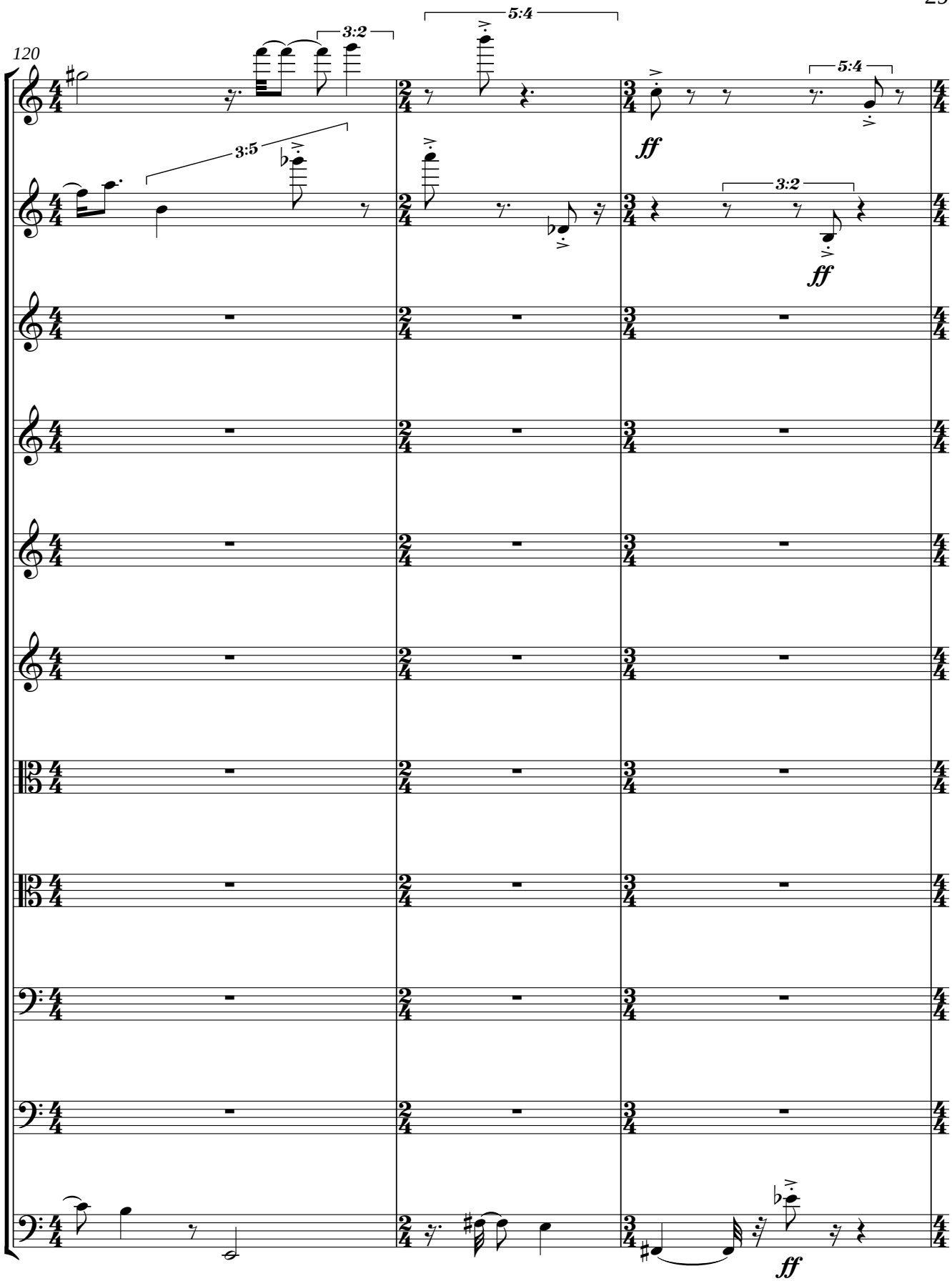

108
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
ppp
p
fff
mp
3:2

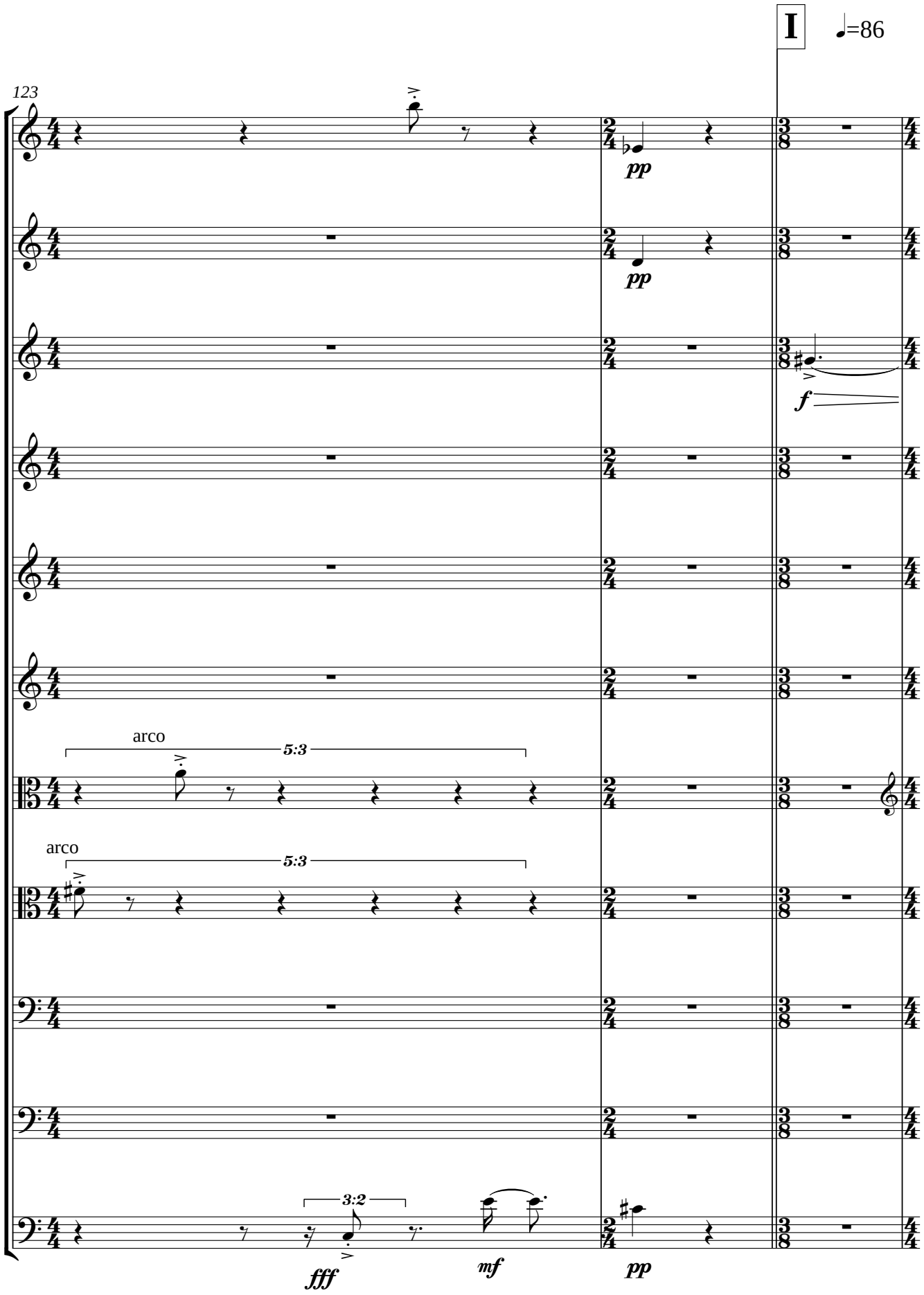
a very, very brief pause...

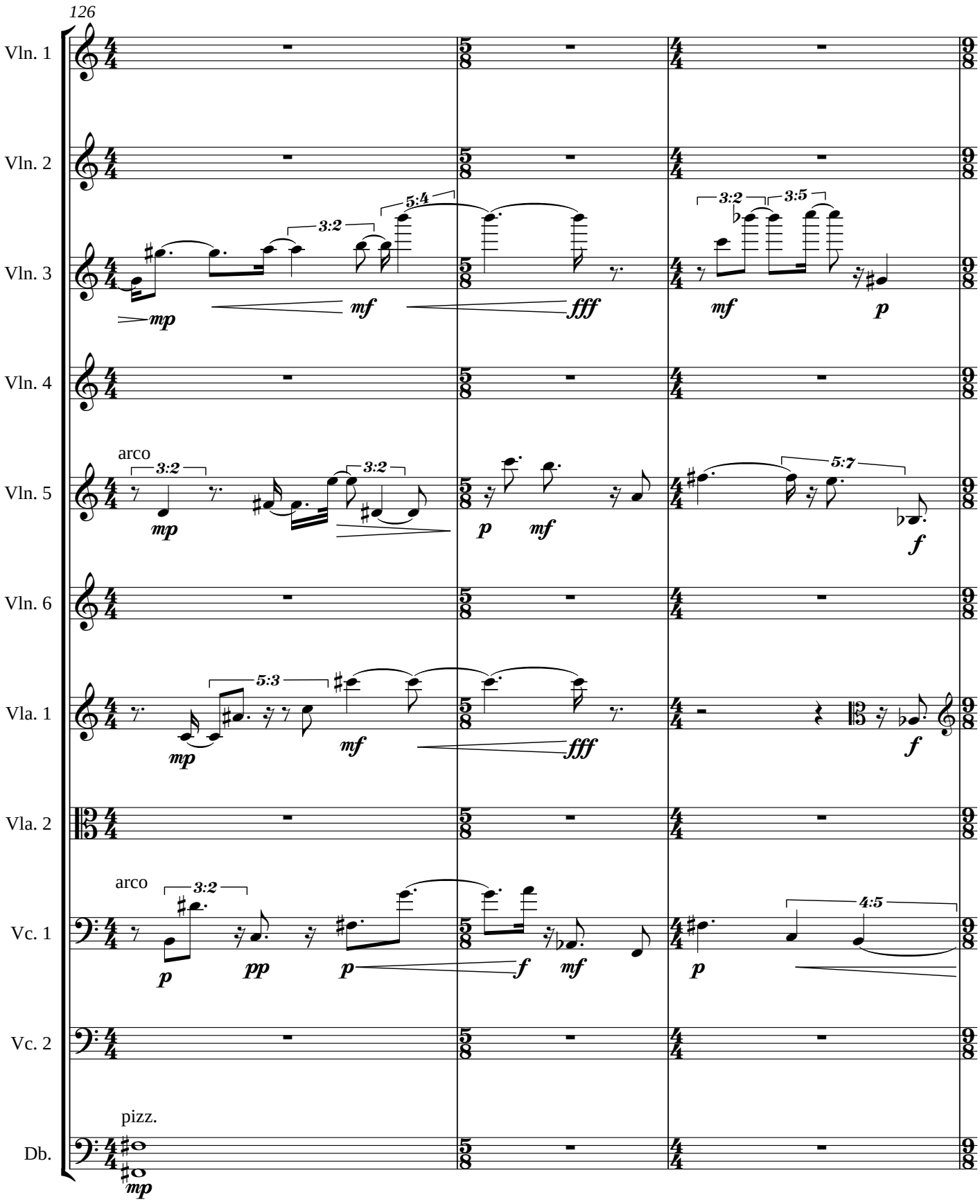
... or perhaps a shifting about of the players

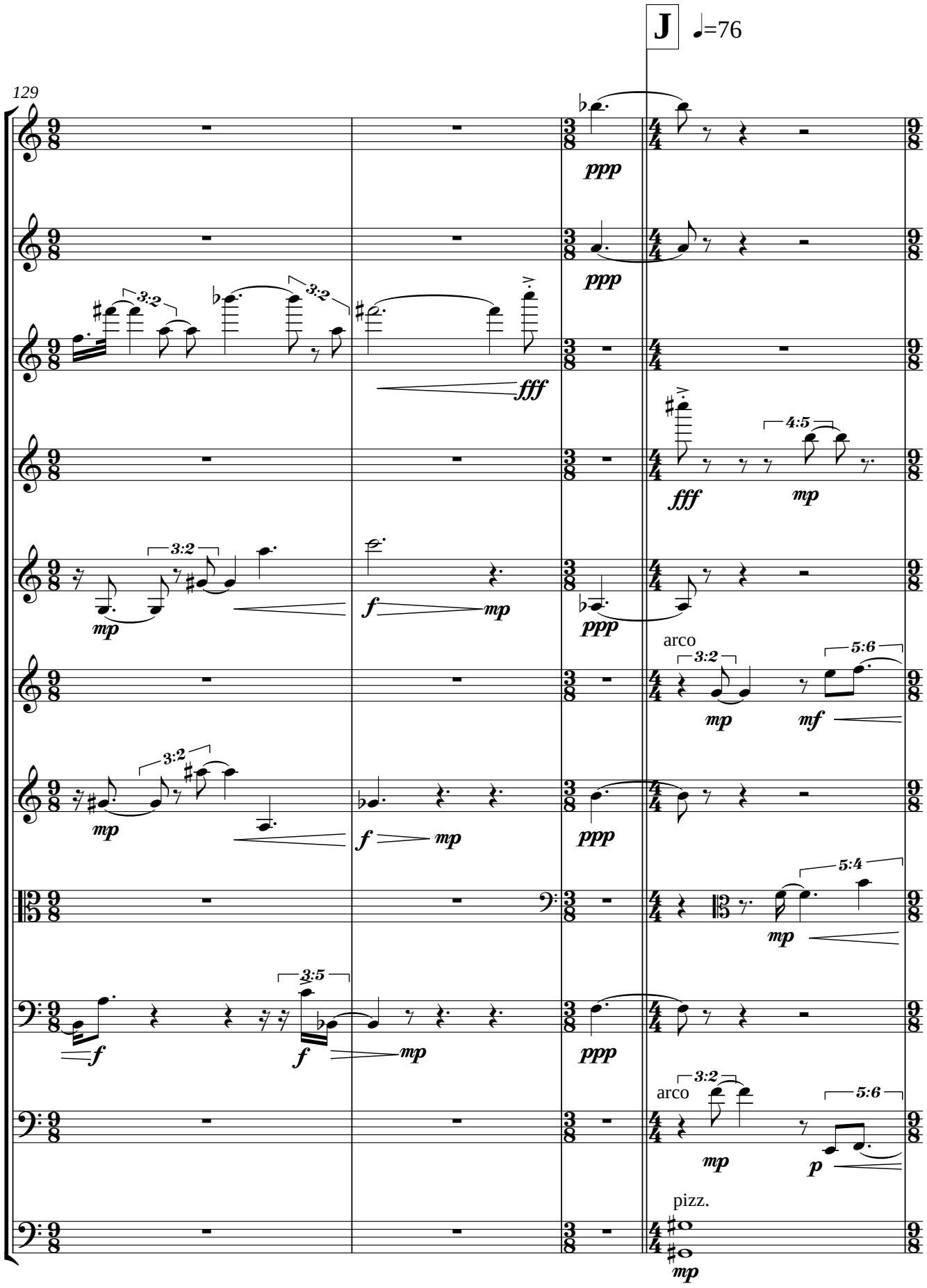


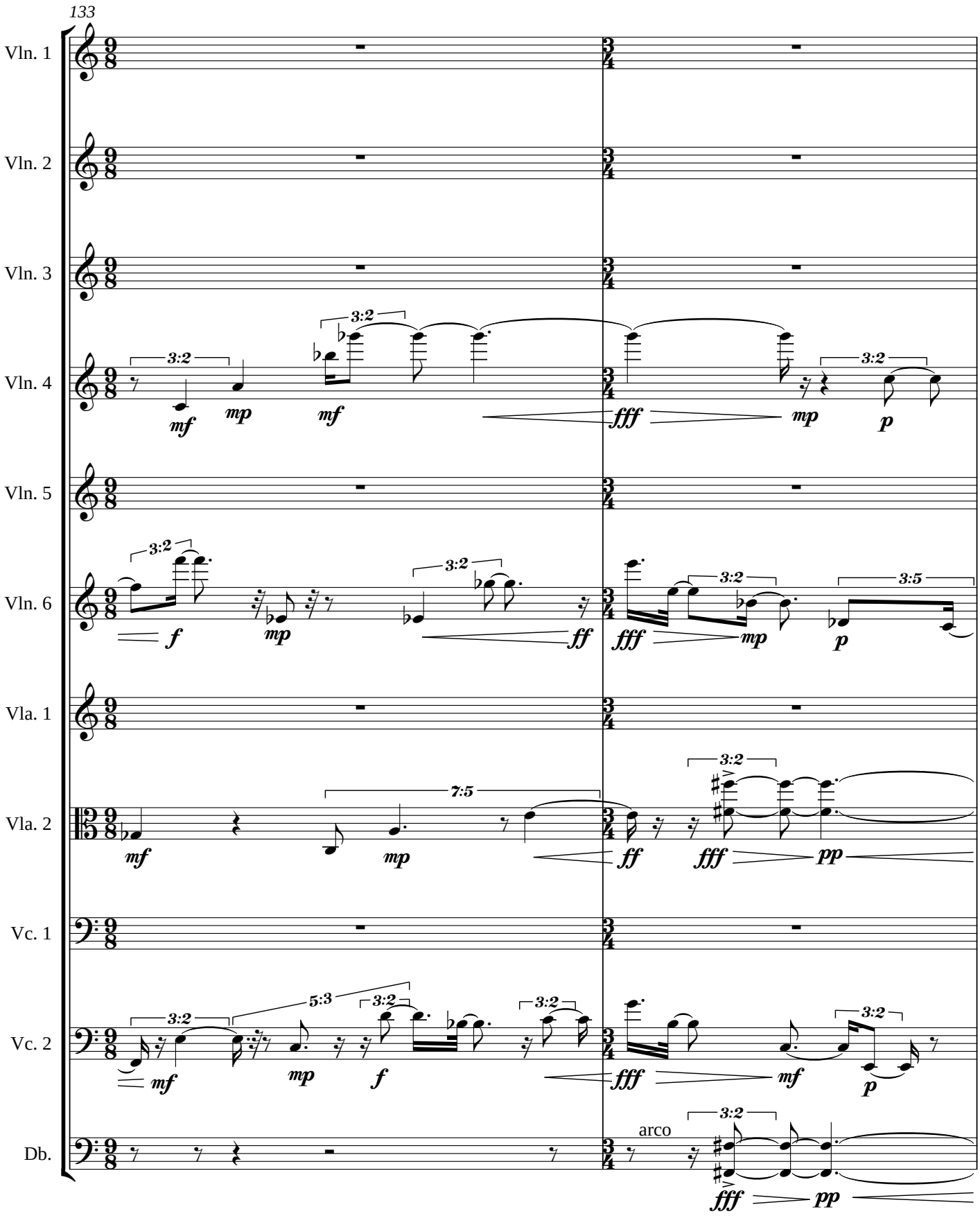

H
♩=72
118
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
arco
f
7:4
3:2
3:5
5:3

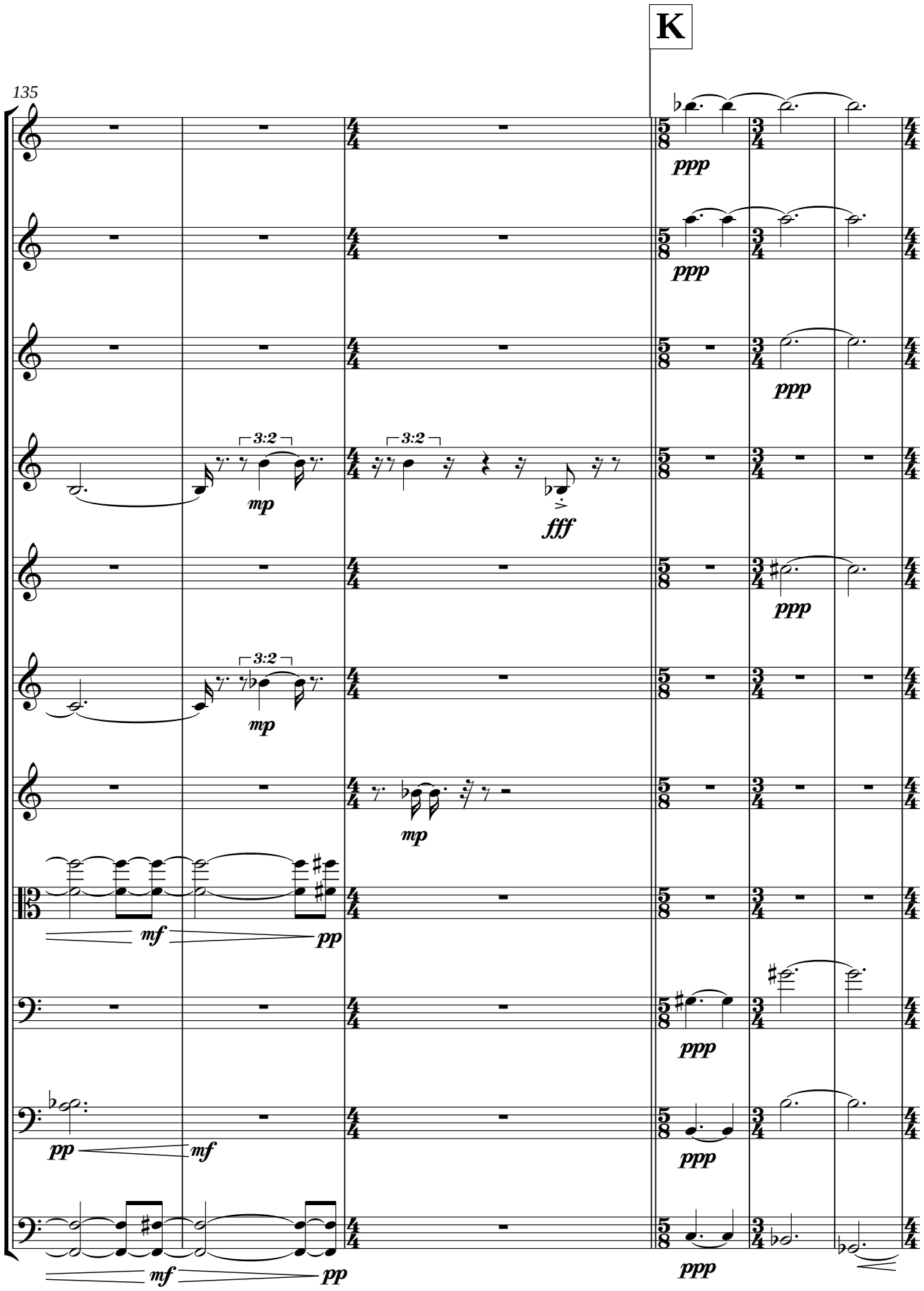

120
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
3:2
5:4
3:5
ff
3:2
5:4
ff
ff

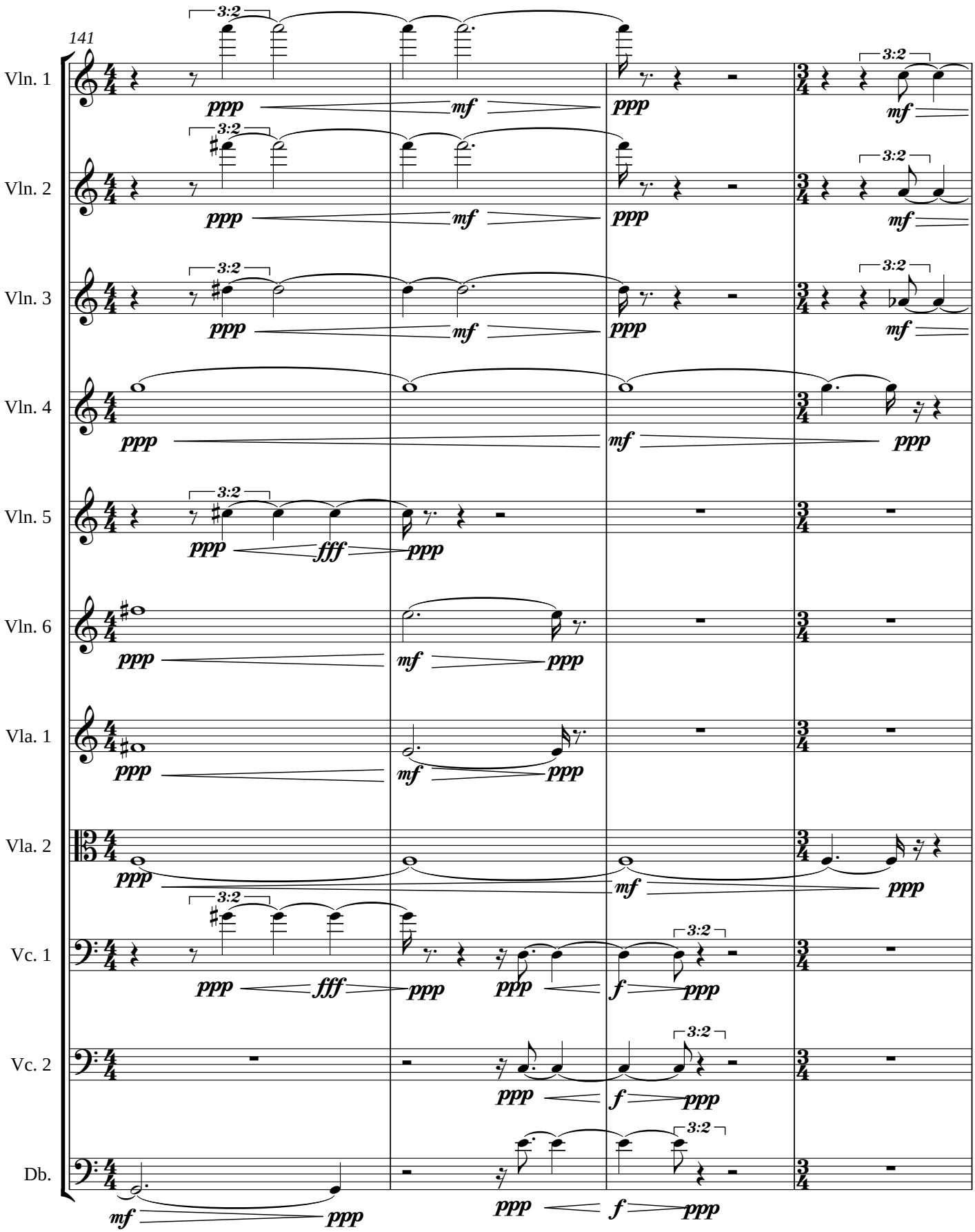

I
♩=86
123
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
arco
5:3
arco
5:3
3:2
pp
pp
f
fff
mf
pp

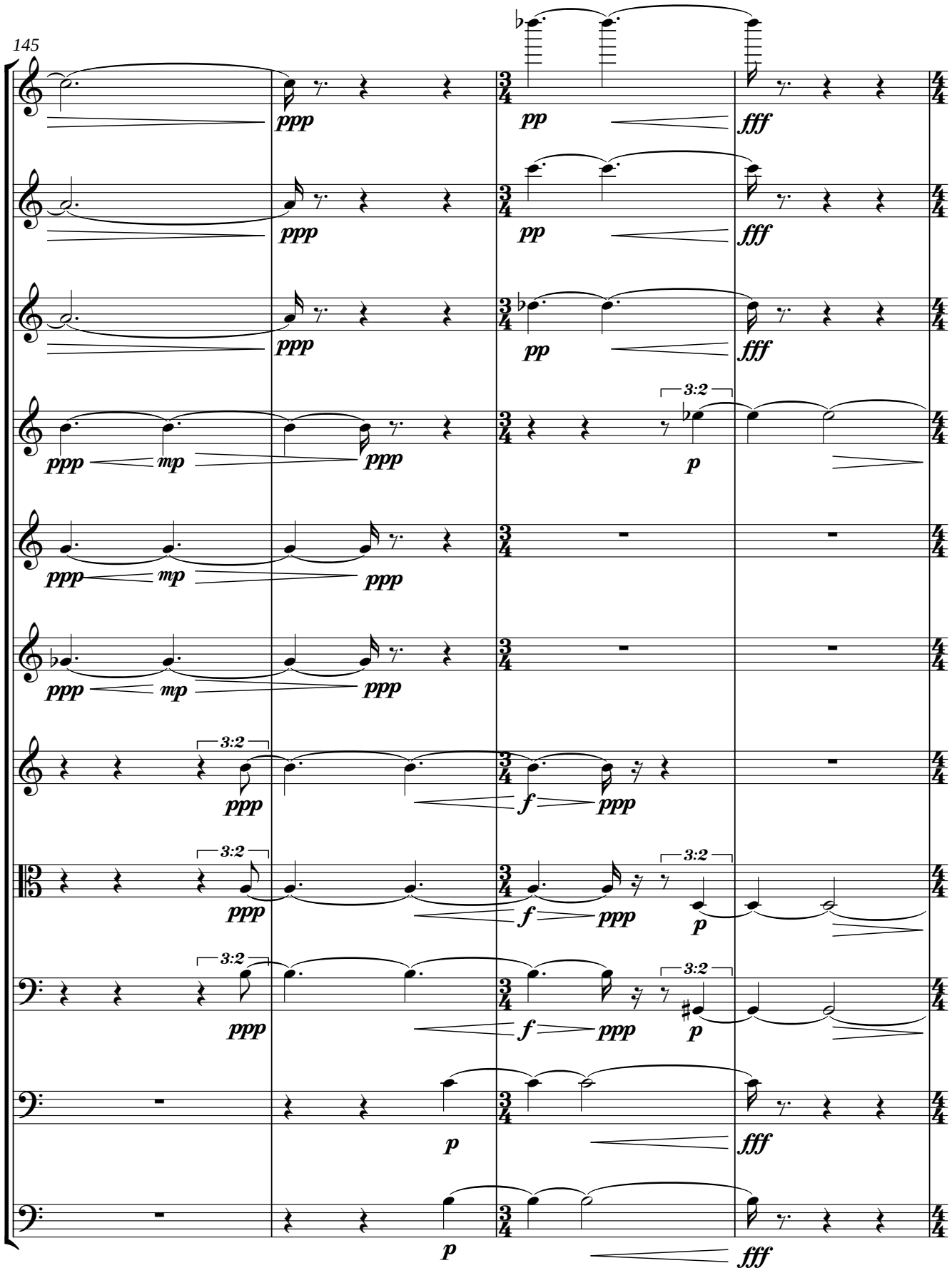

126
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
arco
arco
pizz.
3:2
5:4
3:5
5:7
5:3
4:5
mp
mf
fff
pp
f
p

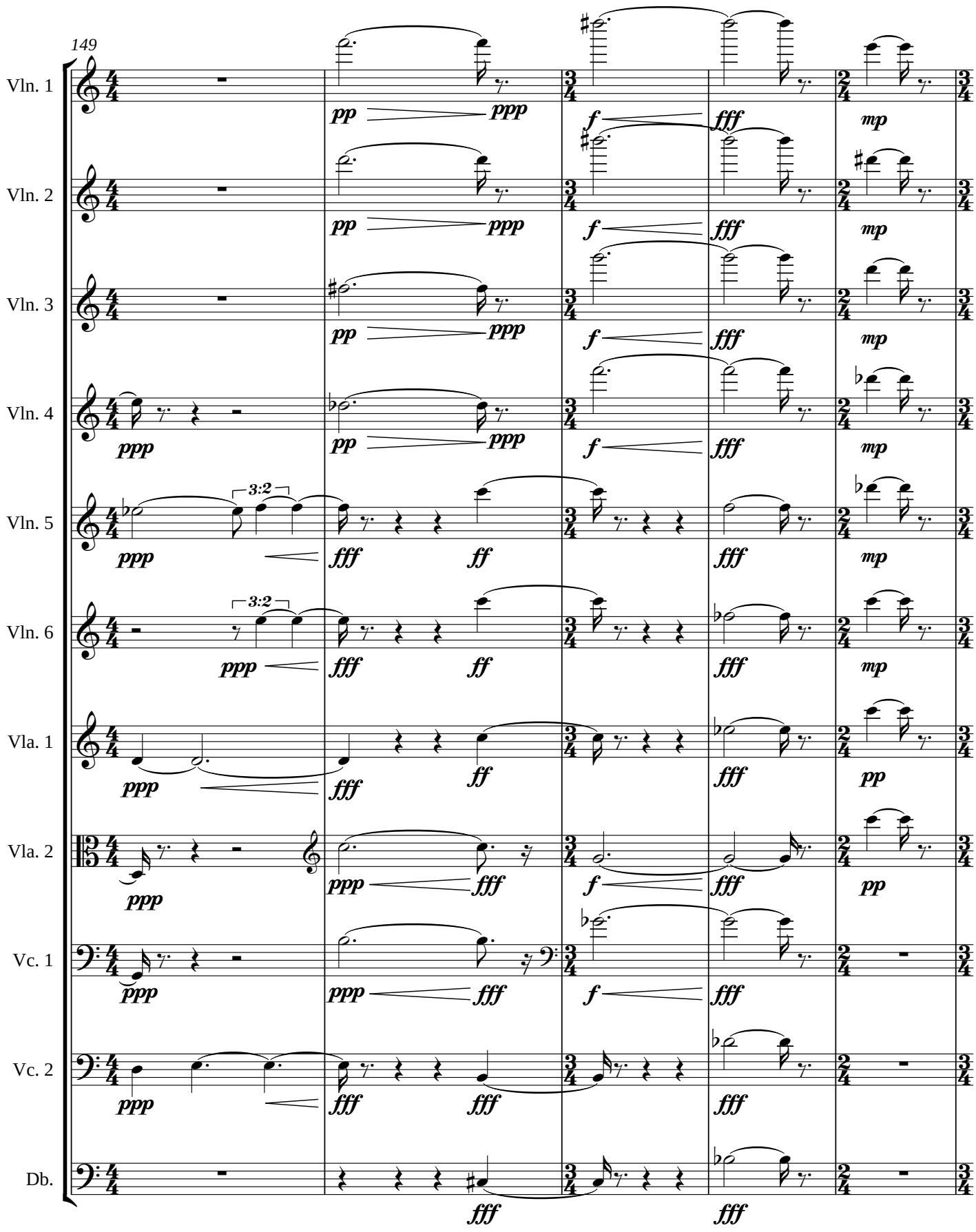

J
♩=76
129
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
arco
pizz.


133
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
arco

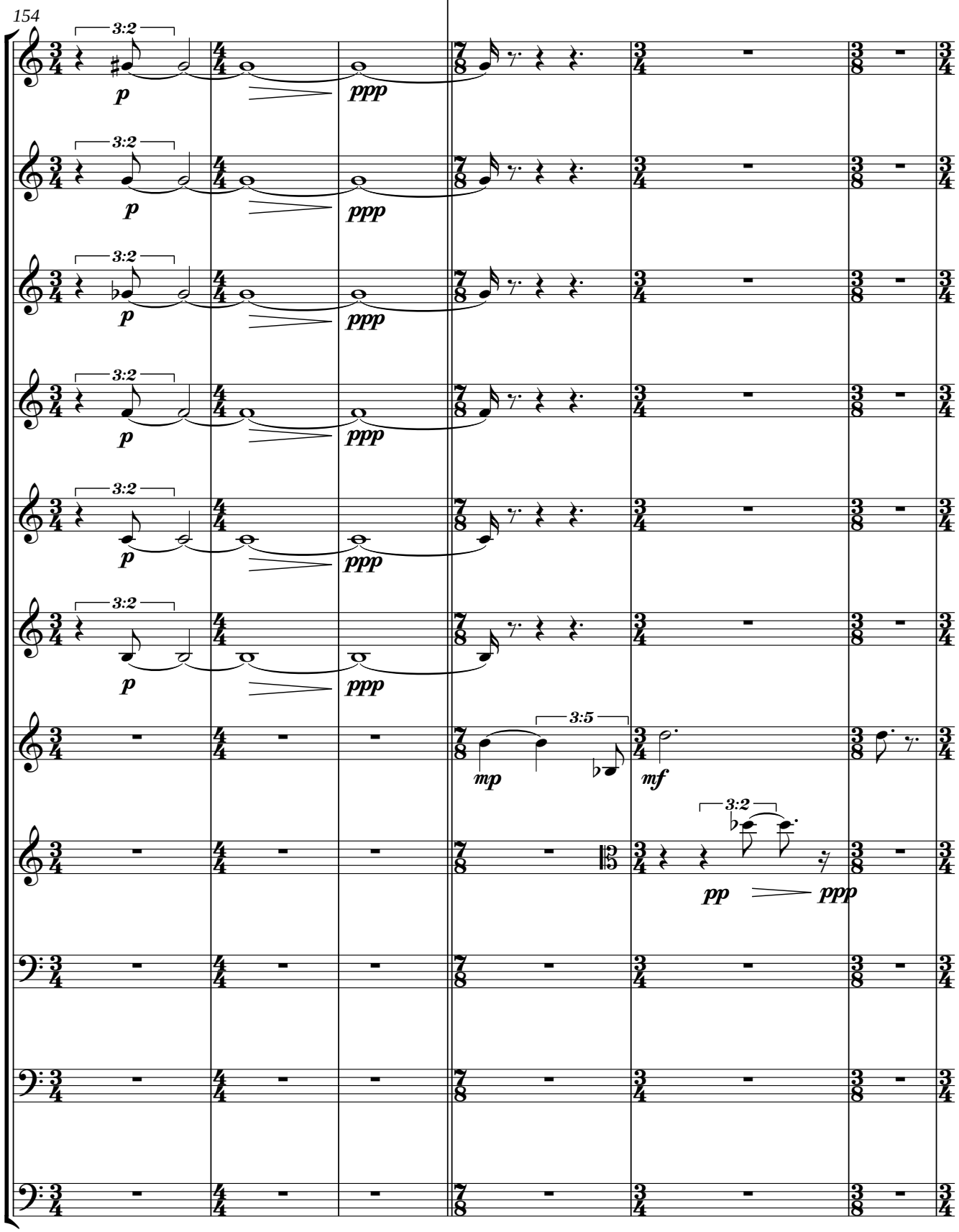

K
135
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
3:2
mp
fff
ppp
mf
pp


141
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
3:2
ppp
mf
fff
f


145
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
3:2


149
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
3:2
3:2

L ♩=60


154
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
3:2
3:5
p
ppp
mp
mf
pp

rit. - - - - - - - - - - - - - ♩=54

160

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vc. 1

Vc. 2

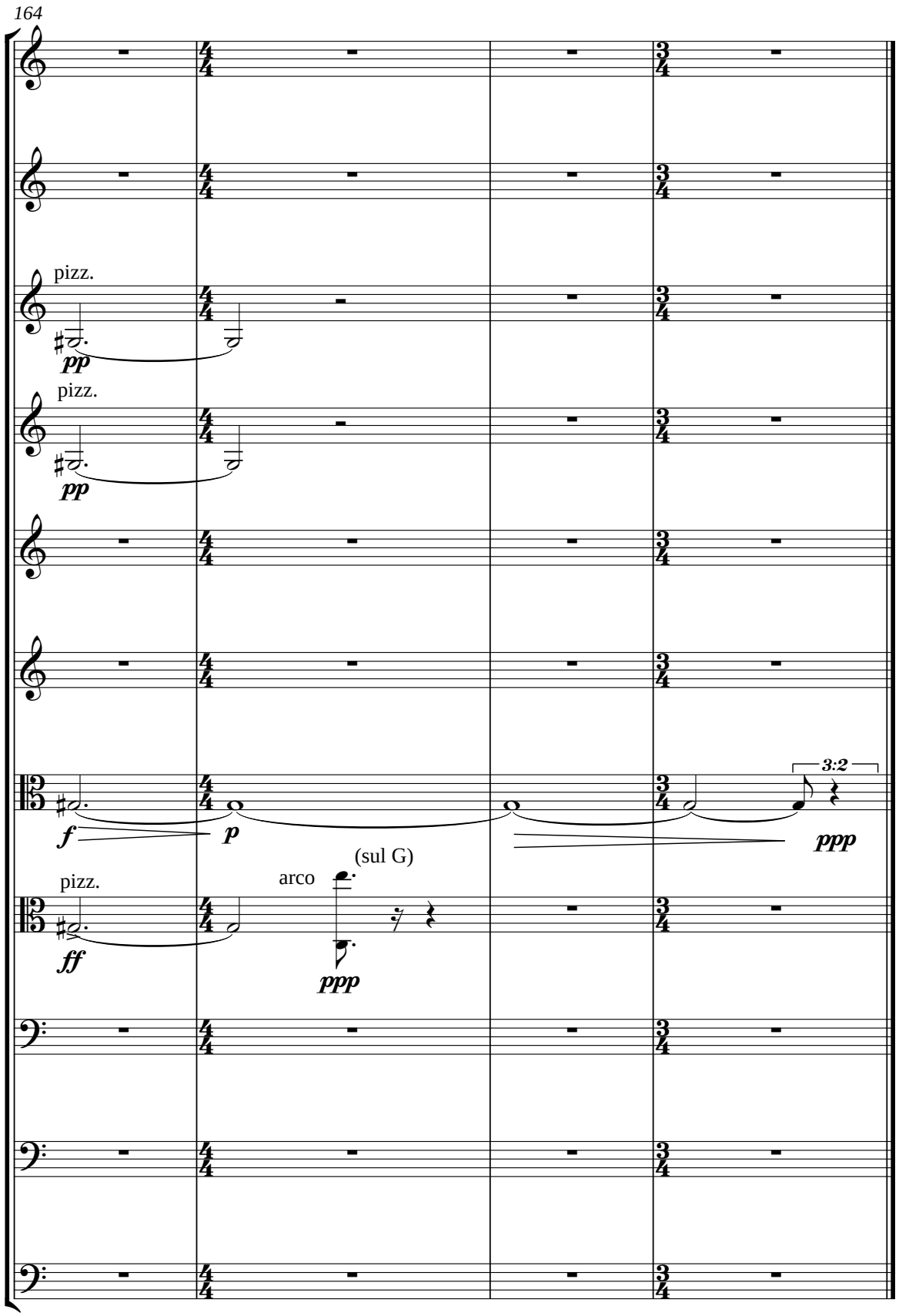
Db.

5:4

3:5

p *f* *mf* *mp* *ppp*

ppp *mf* *ppp* *ppp*


164
Vln. 1
Vln. 2
Vln. 3
pizz.
pp
Vln. 4
pizz.
pp
Vln. 5
Vln. 6
Vla. 1
f
p
3:2
ppp
Vla. 2
pizz.
ff
arco
(sul G)
ppp
Vc. 1
Vc. 2
Db.

apprx. 8' 02"

iZZZa EEEzzz [1]4U eh(eh)?

(aft'R mid-b'oom wanD'r)

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