

UCLA

Contemporary Music Score Collection

Title

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

Permalink

<https://escholarship.org/uc/item/0rn8f6w1>

Author

etg (gallagher), etg (evan)

Publication Date

2020

iZZZa EEEzzz [1]4U eh(eh)?
(aft'R mid-b'oom wanD'r)

for eleven strings

apprx. 8' 02"

etg

**May 2017
NYC**

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 2^{nc}
'cello) at the far right and, in the center, the double bass flanked
by the 1st and 2nd violins on either side.

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.

unison rhythmic sequences and
"verticals" with the other instrument

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)

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 glissing

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.

"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.

from the composer

please

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.

and thanks

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

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

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

etg

♩=96

Violin 1

Violin 2

Violin 3

Violin 4

Violin 5

Violin 6

Viola 1

Viola 2

Violoncello 1

Violoncello 2

Double Bass

pp \leftarrow ff \leftarrow f \leftarrow ppp \leftarrow p

pp \leftarrow ff \leftarrow f \leftarrow ppp

pp \leftarrow ff \leftarrow f \leftarrow ppp

pp \leftarrow ff \leftarrow f \leftarrow ppp

p \leftarrow ppp \leftarrow f \leftarrow ppp

p \leftarrow ppp \leftarrow f \leftarrow ppp

ppp \leftarrow mf \leftarrow pp \leftarrow f \leftarrow ppp \leftarrow mp

p \leftarrow ppp \leftarrow f \leftarrow ppp \leftarrow mp

ppp \leftarrow mf \leftarrow pp \leftarrow f \leftarrow ppp \leftarrow mp

p \leftarrow ppp \leftarrow f \leftarrow ppp \leftarrow mp

p \leftarrow ppp \leftarrow f \leftarrow mf \leftarrow ppp

pizz. \leftarrow 3:2

pizz. \leftarrow 3:2

pizz. \leftarrow 3:2

pizz. \leftarrow 3:2

pizz. \leftarrow 3:2

8

Vln. 1 *mf* *ff* *p* *pp* *mp* *ppp*

Vln. 2 *mf* *ff* *p* *pp* *mp* *ppp*

Vln. 3 *mf* *ff* *p* *pp* *ppp* *p* *mp* *ppp*

Vln. 4 *mf* *ff* *p* *pp* *ppp* *p* *mp* *ppp*

Vln. 5 arco *p* *pp* *p* *ppp*

Vln. 6 arco *p* *pp* *p* *ppp*

Vla. 1 arco *p* pizz. *p* arco *p* *ppp*

Vla. 2 arco *p* pizz. *p* arco *p* *ppp*

Vc. 1 pizz. *mp*

Vc. 2 pizz. *mp*

Db. *p*

izzZa EEzzz [1]4U eheh? © 2020 etg

23

Violin 1: *mp*, *ppp*, *mf*, *ff*, *mf*

Violin 2: *mp*, *ppp*, *mf*, *ff*, *mf*

Violin 3: *pizz.*, *f*, *mf*, *f*, *arco*, *mf*

Violin 4: *pizz.*, *f*, *mf*, *f*, *arco*, *mf*

Violin 5: *mf < ff*, *ppp*, *mf*, *arco*, *mf*

Violin 6: *ff*, *ppp*, *mf*, *arco*, *mf*

Viola 1: *ff*, *ppp*, *mf*, *mf*

Viola 2: *ff*, *ppp*, *mf*, *arco*, *mf*

Violoncello 1: *pizz.*, *f*, *mf*, *mf*

Violoncello 2: *pizz.*, *f*, *mf*, *mf*

Double Bass: *f*, *mf*, *p*, *mf*, *ff*

Musical score for strings and double bass, measures 27-30. The score is in 3/4 time and features six violins (Vln. 1-6), two violas (Vla. 1-2), two violas (Vc. 1-2), and a double bass (Db.).

Measure 27: Vln. 1 and 2 play a melodic line with a *ff* dynamic and a 3:5 ratio. Vln. 3, 4, 5, and 6 play a rhythmic pattern with a *p* dynamic. Vc. 1, 2, and Db. are silent.

Measure 28: Vln. 1 and 2 play a melodic line with a *mf* dynamic and a 5:6 ratio. Vln. 3, 4, 5, and 6 play a rhythmic pattern with a *f* dynamic. Vc. 1, 2, and Db. are silent.

Measure 29: Vln. 1 and 2 play a melodic line with a *p* dynamic and a 3:2 ratio. Vln. 3, 4, 5, and 6 play a rhythmic pattern with a *f* dynamic. Vc. 1, 2, and Db. are silent.

Measure 30: Vln. 1 and 2 play a melodic line with a *f* dynamic and a 3:2 ratio. Vln. 3, 4, 5, and 6 play a rhythmic pattern with a *f* dynamic. Vc. 1, 2, and Db. play a rhythmic pattern with a *f* dynamic and a 3:2 ratio.

30

Violin 1: *pp* *ff* *mf* *p*

Violin 2: *pp* *ff* *mf* *p*

Violin 3: *ff* *p* *pp* *mf* *ppp*

Violin 4: *ff* *p* *pp* *mf* *ppp*

Violin 5: *ff* *p* *pp* *mf* *ppp*

Violin 6: *ff* *p* *pp* *mf* *ppp*

Viola 1: *f* *ff* *ppp*

Viola 2: *f* *ff* *ppp*

Cello 1: *ff* *ppp*

Cello 2: *ff* *ppp*

Double Bass: *ff* *ppp*

A ♩=92

34

Vln. 1 *ppp*

Vln. 2 *ppp*

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1 *pizz.* *mp* *arco* *mf*

Vla. 2 *pizz.* *mp* *arco* *mf*

Vc. 1 *mf* *5:3* *3:2*

Vc. 2 *mf* *3:2* *3:2*

Db. *pizz.* *f*

Detailed description: This page of a musical score, page 8, features a section labeled 'A' with a tempo of quarter note = 92. The score is for a string quartet (Violins 1-2, Violas 1-2), two violas (Vla. 1-2), two cellos (Vc. 1-2), and a double bass (Db.). The music begins at measure 34 in 3/4 time. Violins 1 and 2 play a melodic line starting with a half note G4, marked *ppp*. Violins 3, 4, 5, and 6 are silent. Viola 1 and 2 play pizzicato chords, marked *mp*, which transition to arco playing, marked *mf*. The cellos and double bass play a rhythmic accompaniment with triplets and 5:3 ratios, marked *mf* and *f* respectively. The score ends at measure 37.

41

Vln. 1 *ppp*

Vln. 2 *ppp*

Vln. 3 *mp* — *ff*

Vln. 4 *mp* — *ff*

Vln. 5 *mp* — *ff* *pizz.* *mf* *5:4*

Vln. 6 *mp* — *ff* *pizz.* *mf*

Vla. 1 *ff* *ppp* *3:2*

Vla. 2 *ff* *ppp* *3:2*

Vc. 1 *ff* *mf* *pizz.* *5:3*

Vc. 2 *ff* *mf* *pizz.*

Db. *ppp* *mf* *3:2*

45

The musical score consists of ten staves. The first five staves are for Violins (Vln. 1-5) and the last five are for Viola (Vla. 1-2), Violoncello (Vc. 1-2), and Double Bass (Db.).

- Vln. 1:** Starts with a melodic line in 7/8 time, marked *mp* and *mf*. It changes to 3/4 time at measure 46 and 5/4 at measure 47, ending in 4/4 at measure 48. Dynamics include *mf*, *ff*, and *pp*.
- Vln. 2:** Similar to Vln. 1, with dynamics *mp*, *mf*, and *mf*.
- Vln. 3:** Starts with a melodic line in 7/8 time, marked *pp* and *mf*. It changes to 3/4 time at measure 46 and 4/4 at measure 48. Dynamics include *mf*.
- Vln. 4:** Starts with a melodic line in 7/8 time, marked *pp* and *mf*. It changes to 3/4 time at measure 46 and 4/4 at measure 48. Dynamics include *mf*.
- Vln. 5:** Marked *arco*, with rests in measures 46 and 48.
- Vln. 6:** Marked *arco*, with rests in measures 46 and 48.
- Vla. 1:** Starts with a melodic line in 7/8 time, marked *mp*. It changes to 3/4 time at measure 46 and 4/4 at measure 48.
- Vla. 2:** Starts with a melodic line in 7/8 time, marked *mp*. It changes to 3/4 time at measure 46 and 4/4 at measure 48.
- Vc. 1:** Rests in measures 46 and 48.
- Vc. 2:** Rests in measures 46 and 48.
- Db.:** Rests in measures 46 and 48.

B

49

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

Vln. 2 *mp* *ppp*

Vln. 3 *mp* *ppp*

Vln. 4 *mp* *ppp*

Vln. 5 arco *ppp* *mf*

Vln. 6 arco *ppp* *mf*

Vla. 1 pizz. *p* *mf*

Vla. 2 pizz. *p* *mf*

Vc. 1 pizz. *p*

Vc. 2 pizz. *p*

Db. pizz. *p*

Measures: 49, 50, 51, 52. Time signatures: 4/4, 3/4, 7/8, 3/4.

53

The image shows a page of a musical score for a string and woodwind ensemble. It contains ten staves, labeled Vln. 1 through Vln. 6, Vla. 1, Vla. 2, Vc. 1, Vc. 2, and Db. The music is written in 3/4 time and features complex rhythmic patterns with various time signature changes (3/4, 9/8, 7/8, 4/4, 5/4) indicated by brackets above the notes. The first five violin staves (Vln. 1-5) and the double bass staff (Db.) have dynamic markings of *mp* (mezzo-piano) and *ff* (fortissimo). The two viola staves (Vla. 1-2) and the two violin staves (Vln. 6-7) have dynamic markings of *mf* (mezzo-forte). The woodwind staves (Vla. 1-2) are mostly silent, with some notes in the first measure. The string parts feature a variety of note values, including eighth and sixteenth notes, and rests. The score is marked with measure numbers 53, 54, 55, and 56 at the bottom of each staff.

57

Vln. 1 *fff* *mf* *fff*

Vln. 2 *fff* *mf* *fff*

Vln. 3 *fff* *mf* *fff*

Vln. 4 *fff* *mf* *fff*

Vln. 5 *fff* *mf* *fff*

Vln. 6 *fff* *mf* *fff*

Vla. 1 arco *ppp* *p* *ppp*

Vla. 2 arco *ppp* *p* *ppp*

Vc. 1 arco *ppp* *p* *ppp*

Vc. 2 arco *ppp* *p* *ppp*

Db.

© 2020 etg

C ♩=88

rit. 15

60

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

b.

65

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

fff

ff

ff

ff

ff

Musical score for measures 69-72. The score includes parts for Violins 1-6, Violas 1-2, Cellos 1-2, and Double Bass. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. Measure 69 starts with a treble clef and a 3/4 time signature. Measure 70 has a bass clef and a 3/4 time signature. Measure 71 has a bass clef and a 3/4 time signature. Measure 72 has a treble clef and a 3/4 time signature. The score features various musical notations including notes, rests, and dynamic markings.

Musical score for measures 77-80, featuring a string section (Vln. 1-6, Vla. 1-2) and double bass (Vc. 1-2, Db.).

Measure 77: Vln. 1 has a melodic line starting with a fermata and a *fff* dynamic marking. A bracket above the staff indicates a 3:2 ratio. The other instruments are silent.

Measure 78: Vln. 1 continues with a melodic line. The other instruments are silent.

Measure 79: Vln. 1 continues with a melodic line. The other instruments are silent.

Measure 80: Vln. 1 continues with a melodic line. The other instruments are silent.

Measure 81: Vc. 1 has a melodic line starting with a fermata and a *fff* dynamic marking. A bracket above the staff indicates a 3:5 ratio. The other instruments are silent.

Measure 82: Vc. 1 continues with a melodic line. A bracket above the staff indicates a 5:3 ratio. The other instruments are silent.

Measure 83: Vc. 1 continues with a melodic line. A bracket above the staff indicates a 3:2 ratio. The other instruments are silent.

Measure 84: Vc. 1 continues with a melodic line. The other instruments are silent.

81 - - - - -

81

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

mf

mf

pp

p

mf

pp

p

5:3

3:2

5:3

3:2

5:3

3:2

89

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

mf

ppp

f

mf

mf

3:2

3:2

5:4

3:2

5:3

3:5

5:4

3:2

5:3

Detailed description: This page of a musical score, numbered 89, features a grand staff with ten parts: Violins 1-6, Violas 1-2, Violas 1-2, and Double Bass. The Violin and Viola parts are written in treble clef, while the Violoncello and Double Bass parts are in bass clef. The score is divided into four measures. The first two measures are mostly rests for the string parts. The third and fourth measures contain complex rhythmic and melodic figures for the woodwinds. The woodwind parts include triplets (3:2), quintuplets (3:5), and various intervals (5:4, 5:3). Dynamic markings include mezzo-forte (mf), pianissimo (ppp), and forte (f). The woodwind parts are marked with accents and slurs, indicating phrasing. The string parts remain silent throughout the page.

92

Musical score for measures 92-95. The score includes parts for Violins 1-6, Viola 1-2, Violoncello 1-2, and Double Bass. Measures 92-94 are in 4/4 time, and measure 95 is in 3/4 time. The key signature changes from three flats to two flats in measure 95. The woodwind parts (Vla. 1 and Vla. 2) feature complex rhythmic patterns with triplets and quintuplets, and dynamic markings of *fff*, *ff*, *mf*, and *mp*.

102

Vln. 1 *f* *ppp*

Vln. 2 *f* *ppp*

Vln. 3 *ppp* *ff* *ppp*

Vln. 4 *ppp* *ff* *ppp*

Vln. 5 *ppp*

Vln. 6 *ppp*

Vla. 1 *ppp* *ff* *ppp* *ppp* *p* *ppp*

Vla. 2 *ppp* *ff* *ppp* *ppp* *p* *ppp*

Vc. 1 *pizz.* *f* *arco* *ppp* *ff* *ppp*

Vc. 2 *pizz.* *f* *arco* *ppp* *ff* *ppp*

Db. *arco* *p* *fff*

108

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

ppp *p* *ppp* *ppp*
ppp *p* *ppp* *ppp*
ppp *p* *ppp* *ppp*
ppp *fff* *ppp*
ppp *fff* *ppp*
ppp *fff* *ppp*
ppp *fff* *ppp*
ppp *fff* *ppp*
ppp *mp*
ppp *mp*
ppp *mp*

a very, very
brief pause...

... or perhaps a
shifting about
of the players

114

Vln. 1
p ppp

Vln. 2
p ppp

Vln. 3
p ppp

Vln. 4

Vln. 5
pizz.
mf

Vln. 6
pizz.
mf

Vla. 1
pizz.
mf

Vla. 2
pizz.
mf

Vc. 1
ppp *p*
pizz.

Vc. 2
ppp *p*
pizz.

Db.
fff *f*
pizz.

H ♩=72

118

Vln. 1 *f* 7:4 3:2 3:5 3:2

Vln. 2 *f* 5:3 3:2 3:2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vc. 1

Vc. 2

arco *f* 3:2 3:2 3:5

123

Vln. 1 *pp*

Vln. 2 *pp*

Vln. 3 *f*

Vln. 4

Vln. 5

Vln. 6

Vla. 1 arco 5:3

Vla. 2 arco 5:3

Vc. 1

Vc. 2

Db. *fff* 3:2 *mf* *pp*

126

Violin 1 (Vln. 1): 4/4 time signature, rests in measures 126-128.

Violin 2 (Vln. 2): 4/4 time signature, rests in measures 126-128.

Violin 3 (Vln. 3): 4/4 time signature. Measure 126: *mp* (triplet), *mf* (triplet), *fff* (quintuplet). Measure 127: *mf* (triplet), *p* (triplet). Measure 128: *mf* (triplet), *p* (triplet).

Violin 4 (Vln. 4): 4/4 time signature, rests in measures 126-128.

Violin 5 (Vln. 5): 4/4 time signature. Measure 126: *mp* (triplet), *p* (triplet), *mf* (triplet). Measure 127: *p* (triplet), *mf* (triplet). Measure 128: *f* (quintuplet).

Violin 6 (Vln. 6): 4/4 time signature, rests in measures 126-128.

Viola 1 (Vla. 1): 4/4 time signature. Measure 126: *mp* (triplet), *mf* (triplet), *fff* (quintuplet). Measure 127: *fff* (quintuplet). Measure 128: *f* (quintuplet).

Viola 2 (Vla. 2): 4/4 time signature, rests in measures 126-128.

Violoncello 1 (Vc. 1): 4/4 time signature. Measure 126: *p* (triplet), *pp* (triplet), *p* (triplet), *f* (quintuplet), *mf* (quintuplet). Measure 127: *f* (quintuplet), *mf* (quintuplet). Measure 128: *p* (quintuplet), *f* (quintuplet).

Violoncello 2 (Vc. 2): 4/4 time signature, rests in measures 126-128.

Double Bass (Db.): 4/4 time signature, *pizz.* *mp* in measure 126, rests in measures 127-128.

129

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

ppp

ppp

fff

fff

mp

f

mp

ppp

arco

mp

mf

mp

f

mp

ppp

arco

mp

p

pizz.

mp

3:2

3:2

4:5

3:2

5:6

3:2

5:4

3:5

3:2

5:6

133

Musical score for strings and double bass, measures 133-134. The score is divided into two systems by a vertical bar line. The instruments are Vln. 1, Vln. 2, Vln. 3, Vln. 4, Vln. 5, Vln. 6, Vla. 1, Vla. 2, Vc. 1, Vc. 2, and Db. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamic markings are: *mf*, *mp*, *f*, *ff*, *fff*, *pp*, and *p*. The Vln. 4 part features a 3:2 ratio and a crescendo leading to *fff* before decaying to *mp* and *p*. The Vln. 6 part features a 3:2 ratio and a crescendo leading to *fff* before decaying to *mp* and *p*. The Vla. 2 part features a 7:5 ratio and a crescendo leading to *fff* before decaying to *pp*. The Vc. 2 part features a 3:2 ratio and a crescendo leading to *fff* before decaying to *mf* and *p*. The Db part features a 3:2 ratio and a crescendo leading to *fff* before decaying to *pp*. The word "arco" is written above the Db part in the second system.

135

Violin 1: *ppp*

Violin 2: *ppp*

Violin 3: *ppp*

Violin 4: *mp*, *fff*

Violin 5: *ppp*

Violin 6: *mp*

Viola 1: *mp*

Viola 2: *mf*, *pp*

Violoncello 1: *ppp*

Violoncello 2: *pp*, *mf*, *ppp*

Double Bass: *mf*, *pp*, *ppp*

141

Vln. 1
ppp *mf* *ppp*
3:2

Vln. 2
ppp *mf* *ppp*
3:2

Vln. 3
ppp *mf* *ppp*
3:2

Vln. 4
ppp *mf* *ppp*

Vln. 5
ppp *fff* *ppp*
3:2

Vln. 6
ppp *mf* *ppp*

Vla. 1
ppp *mf* *ppp*

Vla. 2
ppp *mf* *ppp*

Vc. 1
ppp *fff* *ppp* *ppp* *f* *ppp*
3:2

Vc. 2
ppp *f* *ppp*
3:2

Db.
mf *ppp* *ppp* *f* *ppp*
3:2

145

Vln. 1 *ppp* *pp* *fff*

Vln. 2 *ppp* *pp* *fff*

Vln. 3 *ppp* *pp* *fff*

Vln. 4 *ppp* *mp* *ppp* *p*

Vln. 5 *ppp* *mp* *ppp*

Vln. 6 *ppp* *mp* *ppp*

Vla. 1 *ppp* *f* *ppp*

Vla. 2 *ppp* *f* *ppp* *p*

Vc. 1 *ppp* *f* *ppp* *p*

Vc. 2 *p* *fff*

Db. *p* *fff*

149

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

ppp *pp* *ppp* *f* *fff* *mp*

ppp *pp* *ppp* *f* *fff* *mp*

ppp *pp* *ppp* *f* *fff* *mp*

ppp *pp* *ppp* *f* *fff* *mp*

ppp *fff* *ff* *fff* *mp*

ppp *fff* *ff* *fff* *mp*

ppp *fff* *ff* *fff* *pp*

ppp *ppp* *fff* *f* *fff* *pp*

ppp *ppp* *fff* *f* *fff* *fff*

ppp *fff* *fff* *fff* *fff*

fff *fff*

154

Vln. 1
p *ppp*

Vln. 2
p *ppp*

Vln. 3
p *ppp*

Vln. 4
p *ppp*

Vln. 5
p *ppp*

Vln. 6
p *ppp*

Vla. 1
mp *mf*

Vla. 2
pp *ppp*

Vc. 1

Vc. 2

Db.

160

The musical score consists of ten staves: Vln. 1-6, Vla. 1-2, Vc. 1-2, and Db. The first six staves (Vln. 1-6) are mostly silent, with rests in 3/4 and 9/8 time signatures. The Viola 1 staff (Vla. 1) features a melodic line starting in 3/4 time, moving to 9/8 time at measure 161, and returning to 3/4 time at measure 162. It includes dynamic markings *p*, *f*, *mf*, *mp*, and *ppp*, along with interval markings $5:4$ and $3:5$. The Viola 2 staff (Vla. 2) has a similar melodic line with dynamics *ppp*, *mf*, and *ppp*. The Violoncello 1 (Vc. 1) and Violoncello 2 (Vc. 2) staves, along with the Double Bass (Db.) staff, are silent throughout the passage.

164

Vln. 1

Vln. 2

Vln. 3
pizz.
pp

Vln. 4
pizz.
pp

Vln. 5

Vln. 6

Vla. 1
f p (sul G) ppp

Vla. 2
pizz. ff arco ppp

Vc. 1

Vc. 2

Db.

apprx. 8' 02"

iZZZa EEEzzz [1]4U eh(eh)?
(aft'R mid-b'oom wanD'r)

@2017 etg