

Israel Lai (2018)

Playwright

for string quartet

Who are we but what we tell ourselves? How do we feel what we feel? Are we really acting and feeling of our own accord, or are we just chess pieces to our subconscious, actors following a script with an unknown goal...by a mysterious playwright?

Who am I...or rather, am I really *just* me?

composed in May 2018 for the Mivos Quartet

Performance notes

H

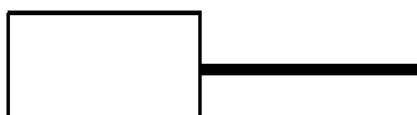
┌ Hauptstimme: marks the main voice at a given moment.

N

┌ Nebenstimme: marks the countermelody to the Hauptstimme.



crescendo dal niente (from silence) /
diminuendo al niente (until silence)



Keep repeating the notated figure with approximately the same rhythm (if rhythm is notated) or regardless of tempo (if no rhythm is notated).

col legno ed i crini Rotate the bow such that (ideally) both the wood and the hair touch the strings. When an arrow points to 'con i crini', gradually rotate the bow to a normal playing position.



Long fermata



Strong attack with overpressure



Play behind the bridge (with strong pressure)

Playwright

Israel Lai (2018)

Unstably $\text{♩} = 60$

Violin I *f*

Violin II *f*

Viola *f*

Violoncello *f*

sul pont.

ord.

pp ord.

pp ord.

pp ord.

← $\text{♩} = \text{♩}$ →

6

G.P.

fp

f

fp

fp

10

H

mp

H

f

H

f

pizz.

fp

fp

15

H

pizz.
mp
mp poco cresc.
port.
pp
pp
sul tasto
ppp

20

H N

mf
ord.
fp
f
fp
f
p sub.
mp

24

H N

f
fp
f
fp
f
fp
ff
p sub.
p sub.
f
mp
mf

29

molto allargando

f
fp
f
fp
f
f
f

33

Violin: Rests in measures 33-38.

Viola: Rests in measures 33-38.

Piano: *pp* in measure 37, *mp* in measure 38.

39

Violin: *f*, *doloroso*, triplets in measures 39-42.

Viola: *f*, *doloroso*, triplets in measures 39-42.

Piano: *p* in measure 39.

43

Violin: *f*, *doloroso*, triplets in measures 43-46.

Viola: *f*, *doloroso*, triplets in measures 43-46.

Piano: *mp* in measure 43.

47

Violin: *mp*, *f*, triplets in measures 47-50.

Viola: *p*, *f*, triplets in measures 47-50.

Piano: *p* in measure 47.

sul pont. Solo stringendo

ff *fp* *p sub.* *f*

H *arco*

broadly *sul pont.*

54 **Agitato** ♩ = 108

p *f*

Narco

58 **ord.**

pp *p* *mf* *ff*

H *mf* *ff*

mf *ff*

62

mf *ff* *sf* *fff*

p *f* *sf* *fff*

ord. *fff* *ff* *p*

mf *ff* *sf* *fff* *fff* *ff* *p*

6 **Tempo primo** $\text{♩} = 60$

67 *mf* sul tasto *ord.*

ff *p subito* *f* *p subito*

72 *ff*

ff

75 *f* *mf* *ff* *p*

f *mf* *ff* *p*

79 *f* *ff*

f *ff*

Musical score for measures 82-84. The score is in 3/4 time and consists of four staves: Treble, Violin, Bass, and Bass. Measure 82 starts with a treble clef and a key signature of one sharp (F#). The music features a melodic line in the treble with slurs and accents, and a rhythmic accompaniment in the bass. Measure 83 continues the melodic and rhythmic patterns. Measure 84 concludes with a key signature change to one flat (Bb) and a 6/8 time signature change.

Musical score for measures 85-88. The score is in 3/4 time and consists of four staves: Treble, Violin, Bass, and Bass. Measure 85 begins with a treble clef and a key signature of one flat (Bb). The music is characterized by long, sustained notes in the treble and a rhythmic accompaniment in the bass. Arrows labeled "overpressure" point to the treble staff in measures 85, 86, and 87. Measure 88 ends with a 3/4 time signature change.

Musical score for measures 89-90. The score is in 3/4 time and consists of four staves: Treble, Violin, Bass, and Bass. Measure 89 starts with a treble clef and a key signature of one flat (Bb). The music features sixteenth-note patterns in the treble and bass, with slurs and accents. Dynamic markings include *ff* and *f espr.*. Measure 90 continues the patterns and includes a triplet in the treble staff.

Musical score for measures 91-94. The score is in 3/4 time and consists of four staves: Treble, Violin, Bass, and Bass. Measure 91 begins with a treble clef and a key signature of one flat (Bb). The music features sixteenth-note patterns in the treble and bass, with slurs and accents. Dynamic markings include *f espr.*. Measure 92 includes a triplet in the treble staff. Measure 93 continues the patterns, and measure 94 ends with a key signature change to one sharp (F#).

94

97 ord.

ff

espr.

ff

ff

ff

5

100

f rapido

f ritmico pizz.

mf rapido

simile

103

allargando

pizz.

H

Calculatingly ♩ = 240

106

pizz.

pizz.

111

arco

p

arco

p

arco

p

arco

p

3+2+3

117

ff

ff

ff

ff

H 2

120

N

H

123

8^{va} gliss. rit. let ring

2 3

H 2

N

pp

127

mf pizz. Harco

mf

p

Andante ♩ = 80

131

sul pont. mp sul pont. p

N p staccatissimo

H tr sarcastico

136

gliss. ricochet

pp ff

continue repeating but pause to play the notated notes (roughly in time)

139 col legno *p* *sf* ord. *sf* *sf* *sf*

142 col legno **Tempo primo** ♩ = 60 *mf* *mf*

sul tasto → sul pont.

145 (col legno ed i crini) → con i crini *f* *p sub.* *f* *f*

148

(col legno ed i crini) —————> ord.

col legno *ff*

ord. *f*

(col legno ed i crini) —————> ord.

col legno *ff*

ord. *f*

151

f

f

3

155

f

3

3

3

3

repeat these bars in any order for an arbitrary number of times

(Strict tempo)

159

15"

cresc.

3

cresc.

3

cresc.

3

cresc.

3

G.P.

Adagio ♩ = 80

164 *sul tasto* *free bowing* *simile* *f*

ppp *sul tasto* *free bowing* *simile* *ord.* *3* *ff*

ppp *sul tasto* *free bowing* *simile*

ppp *sul tasto* *free bowing* *simile*

172 *ord.* *sul pont.* *gliss.* *0* *ord.* *3*

sul tasto *ff* *fp* *ff* *ord.* *3*

ppp *ord.* *sul tasto* *ppp*

f *pp possibile*

177 *gliss.* *0* *fff* *ord.* *ff* *3* *ord.* *ff* *3*

6 *gliss.* *0* *fff* *ord.* *ff* *3* *ord.* *ff* *3*