

Shiori Usui

In Digestion

for string orchestra

(2010)

FULL SCORE

Item 11/15

Composer's note

The piece was commissioned by A Far Cry for the première on 31st March 2011 at Jordan Hall, New England Conservatory, Boston, MA, U.S.A.

Programme notes

What would my stomach sound like?

One day, I pondered this to myself. I bought a stethoscope and listened to it in an anechoic chamber. *Grrrrrrrrrrrruuuuu. Gugyuuuuuuuuuuu.* I ate and drank until my stomach became active and made a satisfied noise.

The action of digestion is so embedded in our daily activity, yet we only occasionally think about it thoroughly. The process of digestion really starts from cooking, and of course when we bite, chew and drink. I looked into the action of grinding food with the teeth, and it made me realize that it is similar to the action of pulling the bow over the strings of violin, viola, cello and double bass. So I tried to find ways that the different kinds of pressure on the strings could make different colors of sound. Also, some of the harmonic language used in the piece is based on spectral analysis of the sound of biting an apple and the stomach rumbling.

This piece was composed as a result of my fascination into the sound of the body and various experimentations with acoustic instruments. I hope you enjoy the experience of tuning into the body of instruments.

Notation

Note-heads



Approximate/indeterminate pitch.

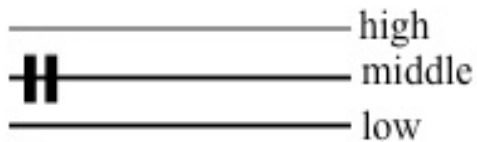


Non-pitched sound.



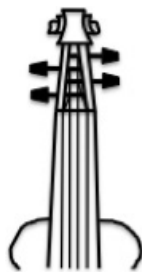
The highest sound possible.

Staves



A percussion clef in combination with a three line staff indicate the approximate pitches of high, middle or low.

Clefs



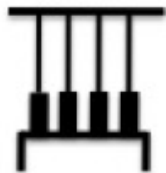
Neck clef: This cancels the preceding traditional clefs and symbolizes the surface of the instrument and different bowing areas: neck or fingerboard. It shows where and in what direction an action should be performed on the surface of the instrument. Thus,



is a brushing/combining motion with the back of the spoon/pencil loosely placed on the strings between the bottom of the neck and the top of the neck.



The clef only indicating which strings to be played.



Behind the bridge clef: It cancels the preceding traditional clefs and symbolizes the surface of the instrument and different bowing areas: either on the bridge or near the bridge, between the string(s) and coating fabric or only on the coating fabric. It shows where the action should be played and in what direction the bow should move the surface of the instrument. Thus,



indicates the player should bow on the coated fabric of the designated strings (extremely slow bowing with flat hair)

Others

- Usual rules of accidentals apply (i.e. they are only valid for all the notes of that pitch in that octave for the remaining duration of the bar).



Trills should always be to the semitone above.



Play the strings indicated sul pont., dampened by the fingers of the left hand in any position.



Rapid wide vibrato: contour indicates the scale of the intended effect.



Dynamics indicated in quotation marks: these refer to the intensity of the performance manner rather than the resultant dynamics.



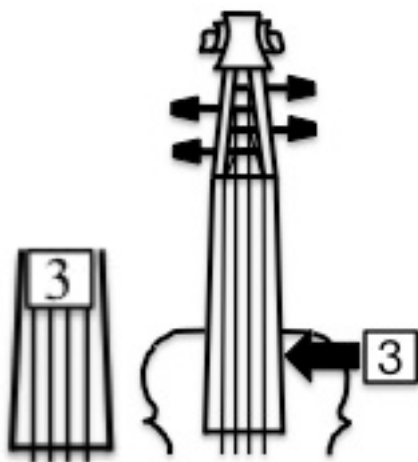
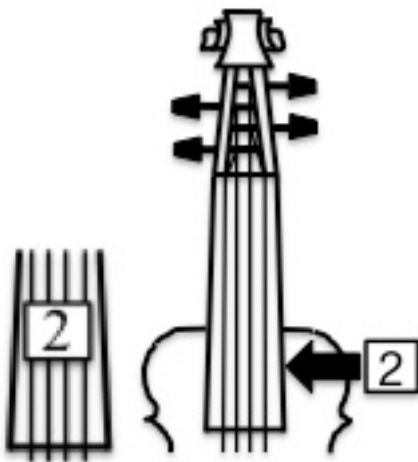
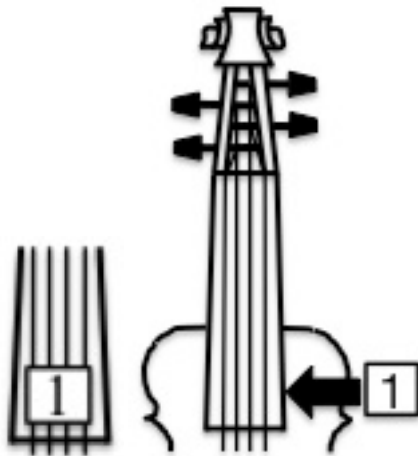
Slap the open strings.



circular motion

Rasping Sound

Left-hand should stop the string only half-way.



Lateral vibration of the strings with relative pitch differences:

Press down the bow very hard before pulling it. Play with the bow near the heel.

molto sul tasto (only as far up the fingerboard as is comfortable/practical). It shows where the bow should be placed on the surface of the fingerboard. These markings are relative.

The pitches indicate the fingering positions and do not always correspond with the resultant pitch.

Vocal/mouth sound (International Phonetic Alphabet)¹

Vowels

- [a] a as in lamb front – open
- [i] ee as in seed front-close
- [u] oo as in boot back-close
- [o] o as in float back-close-mid

Consonants

- [m] m as in mow bilabial-nasal
- [g] g as in gone (voiced) velar-plosive
- [k] c as in cast (voiceless) velar-plosive
- [ʔ] Sound of smacking lips appreciatively over a dish (similar to the sound of tongue clicking).

THE INTERNATIONAL PHONETIC ALPHABET (revised to 2005)

CONSONANTS (PULMONIC)

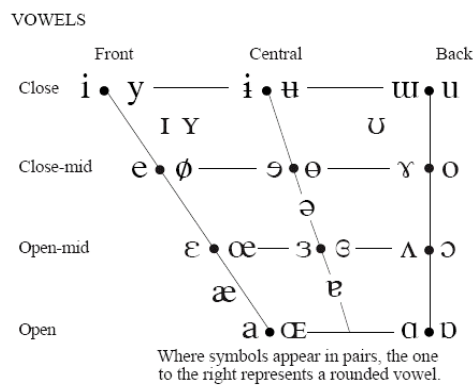
© 2005 IPA

	Bilabial	Labiodental	Dental	Alveolar	Postalveolar	Retroflex	Palatal	Velar	Uvular	Pharyngeal	Glottal
Plosive	p b			t d		ʈ ɖ	c ɟ	k ɡ	q ɢ		ʔ
Nasal	m	ɱ		n		ɳ	ɲ	ŋ	ɴ		
Trill	ʙ			r					ʀ		
Tap or Flap		ⱱ		ɾ		ɽ					
Fricative	ɸ β	f v	θ ð	s z	ʃ ʒ	ʂ ʐ	ç ʝ	x ɣ	χ ʁ	ħ ʕ	h ɦ
Lateral fricative				ɬ ɮ							
Approximant		ʋ		ɹ		ɻ	j	ɰ			
Lateral approximant				l		ɭ	ʎ	ʟ			

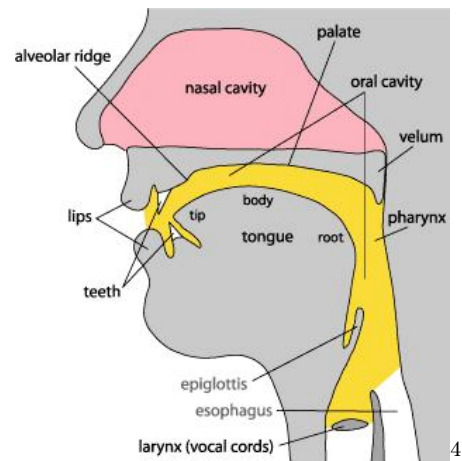
Where symbols appear in pairs, the one to the right represents a voiced consonant. Shaded areas denote articulations judged impossible.

¹ [online] <http://www.langsci.ucl.ac.uk/ipa/index.html> International Phonetic Association. Accessed on 11/06/10. Examples of pronunciation taken from Blatter, Alfred; *Instrumentation and Orchestration*. 2nd Edition, USA: Wadsworth/Thomson Learning, (1997), pp.474 - 475.

² *Ibid.* International Phonetic Association (11/06/10).



3



4

Instrumentation

string orchestra (minimum 5/4/4/3/2)

Additional items required for the work

Violin I – pencils

Violin II – pencils

Viola – pencils

Cello – pencils

Double bass – metal spoons & large bulldog clips

Duration: ca. 6'00"

³ *Ibid.*

⁴ *Ibid.*

In Digestion

Shiori Usui

♩ = ca. 65
"like stomach groan" (violins, violas & cellos)

The musical score is arranged for a string ensemble. It begins in 3/4 time and transitions to 5/4 time at the end. The instruments and their parts are as follows:

- Violin I (Desk I):** Starts with a rest, then plays a series of eighth notes in the 5/4 section, marked *f* and *sempre molto sul pont.*
- Violin II (Desk I):** Plays a continuous eighth-note pattern, starting *p* and ending *f*, with *sempre molto sul pont.* markings.
- Violin II (Desk II):** Similar to Violin II (Desk I), starting *p* and ending *mf*, with *sempre molto sul pont.* markings.
- Viola (Desk I):** Plays a continuous eighth-note pattern, starting *p* and ending *f*, with *sempre molto sul pont.* markings.
- Viola (Desk II):** Similar to Viola (Desk I), starting *p* and ending *mf*, with *sempre molto sul pont.* markings. It includes a *gliss.* instruction at the end.
- Cello:** Starts with a rest, then plays a series of eighth notes in the 5/4 section, marked *f* and *sempre molto sul pont.*
- Double Bass:** Remains silent throughout the piece.

5/4 4/4

(Dk. I) *p*

Vn. I

(Dks. II & III) *p*

(Dk. I) *mf* *gliss.* *fp* *tr.* *mp*

Vn. II

(Dk. II) *gliss.* *fp* *tr.* *mp*

(Dk. I) *mf* *9* *tr.*

Vla.

(Dk. II) *unis.* *9* *tr.*

(Desk I) *mf* *p* *tr.* *mf*

Cello

(Desk II) *mf* *p* *tr.* *mf*

D.B.

4
3

(Dk. I) *p* *mp* *p*

(Dks. II & III) *pp* *mp*

Play the strings indicated sul ponticello, dampened by the fingers of the left hand in any position.
III
IV

(Dk. I) *p* *f* *fp*

(Vn. II) *p* *f* *fp*

(Dk. II) *p* *f* *fp*

Play the strings indicated sul ponticello, dampened by the fingers of the left hand in any position.
III
IV

(Dk. I) *p* *f* *p*

(Vla.) *p* *f* *p*

Play the strings indicated sul ponticello, dampened by the fingers of the left hand in any position.
III
IV

(Dk. II) *p* *f* *p*

Play the strings indicated sul ponticello, dampened by the fingers of the left hand in any position.
III
IV

(Desk I) *p* *f* *fp*

(Cello) *p* *f* *fp*

(Desk II) *p* *f* *fp*

D.B.

4

(Dk. I)

Vn. I

(Dks. II & III)

pp

Vn. II

unis.

fp *f* *p* *f*

(tr)

III
IV

(Dk. I)

f *fp* *f* *fp* *f* *p*

(tr)

III
IV

Vla.

(Dk. II)

fp *fp* *f* *p*

(tr)

III
IV

(Dk. I)

mf *p* *fp* *p* *f* *p*

(tr)

III
IV

Cello

(Dk. II)

mf *p* *fp* *mp* *p* *mf* *p* *f* *p*

(tr)

III
IV

D.B.

"f"

Put away the spoon and pick up the bow.

Mouth Sound (D.B.)

"as if smacking lips appreciatively over a dish (similar to the sound of tongue clicking)"
voiceless

f

Detailed description of the musical score: The score is for a string quartet (Violin I, Violin II, Viola, Cello) and Double Bass. It begins with a dynamic of *pp* in the woodwinds. The strings enter with trills and various dynamics: Violin II has *fp*, *f*, *p*, and *f*; Violin I has *f*, *fp*, *f*, *fp*, *f*, and *p*; Viola has *fp* and *fp*; Cello has *mf*, *p*, *fp*, *mp*, *p*, *mf*, *p*, *f*, and *p*; Double Bass has *f*. The score includes trills (tr), triplets (3), and specific fingering (III, IV). Performance instructions include 'Press with the back of the spoon and lift away as if combing a dog.' and 'Put away the spoon and pick up the bow.' for the Double Bass. Mouth sounds are indicated as 'foi' and 'f'.

Play the strings indicated sul pont.,
dampened by the fingers
of the left hand in any position.

The musical score consists of ten staves. The top two staves are for Violin I and Violin II. The next two are for Double Bass I and Double Bass II. The bottom two are for Double Bass and Mouth Sound (Double Bass). The score includes various musical notations such as dynamics (*p*, *f*, *fp*, *ff*), articulation (*pizz.*), and performance instructions. Fingerings are indicated by Roman numerals I and II for the first two staves, and III and IV for the others. A measure rest is present in measure 5 for the Violin I and II parts.

(Dk. I)

Vn. I

(Dks. II & III)

Vn. II

(Dk. I)

Vla.

(Dk. II)

(Dk. I)

Cello

(Dk. II)

D.B.

Mouth Sound (D.B.)

6

unis. arco, sul pont.

rapid wide vib.

3
4

Vn. I

p *p < ff*

Vn. II

arco *fp* *f* *p* *ff*

(tr) unis. *f* *p < ff*

(tr) unis. *f* *p < ff*

Cello

unis. *f* *fp* *ff* *p* molto sul pont.

D.B.

arco molto sul pont. *fp* *fp*

3
4

Vn. I

p < *ff* *p* < *ff* *mp* > *p* molto sul pont.

Vn. II

p < *ff* *mp* > *p* *mp* > *p* norm. breathy
8^{va} I

(Dk. I)

p *f* *p*

Vla.

(Dk. II)

p *f* *p*

Cello

ff *f* *ff* most extreme sul pont. *p*

D.B.

rasping sound *ff* sul pont. *f* molto sul pont. *f* rasping sound *ff*

4
4

norm.
"like breathy whistling"

8^{va}

4/4

(Dk. I)

p *f* *p*

Vn. I

norm.
"like breathy whistling"

8^{va}

p *f* *p*

(Dks. II & III)

(8) rapid wide vib.

6

3 II

8^{va}

< mf > p *< mf > p* *mf* *p*

(tr)

9

9

9

mf *pp* *mf*

(Dk. I)

Vla.

(tr)

9

9

9

mf *pp* *mf*

(Dk. II)

molto sul pont.

f *pp* *mf*

Cello

molto sul pont.

p

D.B.

9 **2**/**4** **3**/**4**

(Dk. I) *f* *p* *mf*

Vn. I

(Dks. II & III) *p* *f* *p* *f* *p* *f*

Vn. II *f* *p*
sempre molto sul pont.
gliss. gliss.

(Dk. I) *pp* *mf*

Vla.

(Dk. II) *pp* *mf*

Cello *pp* *mf*

D.B. (tr) *pp* *mf*

10 $\frac{3}{4}$ ^{IV}

Vn. I (Dk. I) *p* *mf* *p* *f* *p*

Whistle (Dk. I)

Vn. I (Dks. II & III) *p* *mf* *p*

Whistle (Dks. II & III)

(Dk. I) *f* *p* *f* *gliss.*

Vn. II (Dk. II) *f* *p* *f* *gliss.*

(Dk. I) *pp*

Vla.

(Dk. II) *pp*

(Dk. I) *pp*

Cello (Dk. II) *pp*

D.B. *ff* *pp*

breathily whistling, pursed lips (while playing) (Whistle at the octave low if the notes are too high)

11

Vn. I (Dk. I)

Whistle (Dk. I)

Vn. I (Dks. II & III)

Whistle (Dks. II & III)

(Dk. I)

Vn. II

(Dk. II)

(Dk. I)

Vla.

(Dk. II)

(Dk. I)

Cello

(Dk. II)

(tr)

D.B.

mp *p* *mp* *p* *mp* *p*

mp *p* *mp* *p* *mp* *p*

mp *p* *mp* *p* *mp* *p*

mp *p* *mp* *p* *mp* *p*

mf

p *ff*

p *ff*

f *f*

f *pp*

breathily whistling, pursed lips (whilst playing). (Whistle at the octave if the notes are too high).

pizz. *div.*

molto sul pont.

molto sul pont.

tr

tr

tr

A

12

Vn. I (Dk. I)

Whistle (Dk. I)

Vn. I (Dk. II)

Whistle (Dk. II)

Vn. I (Dk. III)

Whistle (Dk. III)

(Dk. I)

Vn. II

(Dk. II)

(Dk. I)

Vla.

(Dk. II)

(Dk. I)

Cello

(Dk. II)

D.B.

mp *gliss.* *p* *mp* *p* *mp* *IV* *mp*

mp *gliss.* *p* *mp* *p* *mp* *IV* *mp*

mp *gliss.* *p* *mp* *p* *mp* *IV* *mp*

mp *gliss.* *p* *mp* *p* *mp* *IV* *mp*

mp *gliss.* *p* *mp* *p* *mp* *IV* *mp*

mp *gliss.* *p* *mp* *p* *mp* *IV* *mp*

p *arco* *gliss.*

pizz. *div.* *6* *7*

p

p

p *fp* *f* *ffp* *f* *p*

p *fp* *f* *ffp* *f* *p*

f *p* *fp* *ff*

13 **4/4**

Vn. I (Dk. I) *p mp p f p*

Whistle (Dk. I) *p mp p*

Vn. I (Dk. II) *p mp p f p*

Whistle (Dk. II) *p mp p*

Vn. I (Dk. III) *p mp p f p*

Whistle (Dk. III) *p mp p*

(Dk. I) *pizz.*

Vn. II (Dk. II) *unis.*

(Dk. I) *pizz. mf*

Vla. (Dk. II) *pizz. mf*

(Dk. I) extreme rasping sound *fffz*

Cello (Dk. II) extreme rasping sound *fffz*

D.B. *9 p tr pizz. ff*

sempre molto sul pont.

74 **4/4**

Vn. I (Dk. I) *f* 6 3 *p* *f* *p*

Whistle (Dk. I) *p* 8^{va}

Vn. I (Dks. II & III) *f* 6 3 *p* *f* *p*

Whistle (Dk. II & III) *p* 8^{va}

Vn. II (Dk. I) arco *pp*

Whistle (Dk. I)

Vn. II (Dk. II) arco *pp*

Whistle (Dk. II)

Vla. (Dk. I) arco extremely slow flat hair and light bowing III IV *p*

Mouth Sound (Dk. I) "as if smacking lips appreciatively over a dish (similar to the sound of tongue clicking)" voiceless *f*

Vla. (Dk. II) arco extremely slow flat hair and light bowing III IV *p*

Mouth Sound (Dk. II) "as if smacking lips appreciatively over a dish (similar to the sound of tongue clicking)" voiceless *f*

Cello unis. arco Play on the tailpiece

D.B. *ff*

3/4

16

Vn. I (Dk. I)

Whistle (Dk. I)

Vn. I (Dks. II & III)

Whistle (Dk. II & III)

Vn. II (Dk. I)

Vn. II (Dk. IIa)

Vn. II (Dk. IIb)

(Dk. I)

Vla.

(Dk. II)

Cello

D.B.

5

gliss.

mp

p

5

gliss.

mp

p

5

gliss.

mp

p

5

gliss.

mp

p

6

mf

6

6

norm.

6

p

3

mf

6

norm.

6

p

3

mf

6

norm.

6

p

III

I

II

mf

9

9

tr

p

17

Vn. I (Dk. I)

mp *p* *mf* *p*

Whistle (Dk. I)

mp *p* *mf* *p*

Vn. I (Dks. II & III)

mp *p* *mf* *p*

Whistle (Dk. II & III)

mp *p* *mf* *p*

Vn. II (Dk. I)

mf

Vn. II (Dk. IIa)

mf

Vn. II (Dk. IIb)

mf

(Dk. I)

Vla.

(Dk. II)

Cello

pp *f* *p*

distorted → norm.

Play on the tailpiece

D.B.

ff

♩ = ca. 45

4/4

18

Vn. I (Dk. I)

Whistle (Dk. I)

Vn. I (Dks. II & III)

Whistle (Dk. II & III)

(Dk. I)

Vn. II (Dk. II)

Vla. (Dk. I)

Mouth Sound (Dk. I)

Vla. (Dk. II)

Mouth Sound (Dk. II)

Cello (Dk. I)

Mouth Sound (Dk. I)

Cello (Dk. II)

Mouth Sound (Dk. II)

D.B.

mf *p* *fp* *mf* *p*

mf *p* *fp* *mf* *p*

mf *p* *fp* *mf* *p*

mf *p* *fp* *mf* *p*

p *fp* *mf* *p*

p *fp* *mf* *p*

p

f

p

pp *mf* *p* *mf* *p*

pp *mf* *p*

tr

tr

tr

tr

extremely slow flat hair and light bowing

extremely slow flat hair and light bowing

extremely slow flat hair and light bowing

II III

II III

II III

II III

II III

II III

II III

to *f*

to *f*

to *f*

to *f*

"as if smacking lips appreciatively over a dish (similar to the sound of tongue clicking)" voiceless

"as if smacking lips appreciatively over a dish (similar to the sound of tongue clicking)" voiceless

19



Vn. I (Dk. I)

Whistle (Dk. I)

Vn. I (Dks. II & III)

Whistle (Dk. II & III)

(Dk. I)

norm. *tr*

mf

Vn. II

(Dk. II)

norm. *tr*

mf

Vla. (Dk. I)

distorted → norm.

f *p* *pp*

transparent sound II

Mouth Sound (Dk. I)

to to to fa to

Vla. (Dk. II)

distorted → norm.

mf *pp* *f* *p*

Mouth Sound (Dk. II)

to to to fa to

Cello

III

molto sul pont. *tr*

pp *ff*

Mouth Sound (Dk. I)

to to to fa to

Cello (Dk. II)

III IV

molto sul pont. *tr*

pp *ff*

Mouth Sound (Dk. II)

to to to fa to

D.B.

20

(Dk. I)

Vn. I

(Dks. II & III)

(Dk. I)

Vn. II

(Dk. II)

Vla. (Dk. I)

Mouth Sound (Dk. I)

Vla. (Dk. II)

Mouth Sound (Dk. II)

Cello (Dk. I)

Mouth Sound (Dk. I)

Cello (Dk. II)

Mouth Sound (Dk. II)

D.B.

Mouth Sound (D.B.)

f

pp

III

norm. div.

voiced

mg

ff

norm. div.

voiced

mg

ff

norm. div.

voiced

mg

ff

pp

ff

pp

ff

unis. molto sul pont.

norm. div.

voiced

mg

ff

norm. div.

voiced

mg

ff

norm. div.

voiced

mg

ff

unis. Play on the tailpiece

f

ff

21 **3/4** **4/4**

(Dk. I) *f* *pp*

Vn. I

(Dks. II & III) *f* *pp*

(Dk. I)

Vn. II

(Dk. II)

Vla. (Dk. I) *pp*

Mouth Sound (Dk. I) to to to fa to

Vla. (Dk. II) *pp*

Mouth Sound (Dk. II) to to to fa to

Cello (Dk. I) *f* *pp* *ff*
pizz. arco molto sul pont.

Mouth Sound (Dk. I) to to to fa to

Cello (Dk. II) *f* *pp* *ff*
pizz. arco molto sul pont. tr.

Mouth Sound (Dk. II) to to to fa to

D.B.

Mouth Sound (D.B.)

22 **4/4** **5/4**

Vn. I (Dk. I) *mp* *p* *mf*

Vn. I (Dk. II) *mp* *p* *mf*

Vn. I (Dk. III) *mp* *p* *mf*

(Dk. I) *p* *mf* *pp*
molto sul pont.

(Dk. II) *p* *mf* *pp*
molto sul pont. div.

Vla. (Dk. I) *p*
molto sul tasto

Mouth Sound (Dk. I) to fa to to

Vla. (Dk. II) *p*
molto sul tasto

Mouth Sound (Dk. II) to fa to to

Cello (Dk. I) *mp* *p*
pizz. arco sul tasto

Mouth Sound (Dk. I) to fa to to

Cello (Dk. II) *mp* *p*
pizz. arco sul tasto

Mouth Sound (Dk. II) to fa to to

D.B. Put the large clip on the E string near the bridge.

23 **5**/**4** **3**/**4**

Vn. I (Dk. I) *gliss.* *ppp*

Vn. I (Dk. II) *gliss.* *ppp*

Vn. I (Dk. III) *gliss.* *ppp*

(Dk. I) *mf* *pp* *mp* *pp*
tr *gliss.* *gliss.*
unis.

(Dk. II) *mf* *pp* *mp* *pp*
tr *gliss.* *gliss.*
extreme sul pont. div. *unis.*

Vla. (Dk. I) *mf* *ppp*
tr *gliss.*

Mouth Sound (Dk. I)

Vla. (Dk. II) *mf* *ppp*
tr *gliss.*
extreme sul pont. div. *unis.*

Mouth Sound (Dk. II)

Cello (Dk. I) *ppp*

Mouth Sound (Dk. I)

Cello (Dk. II) *ppp*

Mouth Sound (Dk. II)

D.B. *pp* *f*
norm. (Play quietly so that the clip does not rattle.) *Allow the clip to rattle. sempre*

B

♩ = ca. 60
transparent, warm & quiet (violins, viola & cello)

24 **3/4** **5/4**

Vn. I (Dk. I) *pp* *pp* *p*

Whistle (Dk. I) *pp* *pp* *p*

Vn. I (Dk. II) *pp* *pp* *p*

Whistle (Dk. II) *pp* *pp* *p*

Vn. I (Dk. III) *pp* *pp* *p*

Whistle (Dk. III) *pp* *pp* *p*

Vn. II (Dk. I) *pp* *pp* *p*

Whistle (Dk. I) *pp* *pp* *p*

Vn. II (Dk. II) *pp* *pp* *p*

Whistle (Dk. II) *pp* *pp* *p*

Vla. (Dk. I) *pp* *pp* *p*

Whistle (Dk. I) *pp* *pp* *p*

Vla. (Dk. II) *pp* *pp* *p*

Whistle (Dk. II) *pp* *pp* *p*

Cello *f*

D.B. *fff* *ff*

arco, norm.
breathy whistling, pursed lips
(Whistle an octave if the notes are too high).

rapid wide vib.

arco
f
Slap the open strings with the left hand.

25 **5/4** **4/4**

Vn. I (Dk. I) *pp* *ppp* *mf*

Whistle (Dk. I) *pp* *ppp* *pp* *mp* *pp*

Vn. I (Dk. II) *pp* *ppp* *mf*

Whistle (Dk. II) *pp* *ppp* *pp* *mp* *pp*

Vn. I (Dk. III) *pp* *ppp* *mf*

Whistle (Dk. III) *pp* *ppp* *pp* *mp* *pp* *molto sul pont.*

Vn. II (Dk. I) *pp* *ppp* *f*

Whistle (Dk. I) *pp* *ppp* *pp* *mp* *pp* *molto sul pont. div. tr.*

Vn. II (Dk. II) *pp* *ppp* *f*

Whistle (Dk. II) *pp* *ppp* *pp* *mp* *pp* *div. molto sul pont., div. tr. bb*

Vla. (Dk. I) *pp* *ppp* *f*

Whistle (Dk. I) *pp* *ppp* *molto sul pont. div. tr.*

Vla. (Dk. II) *pp* *ppp* *f*

Whistle (Dk. II) *pp* *ppp*

Cello *pp* *f* *p* *f* *p*

D.B. *v* *v* *v* *v*

extremely slow
flat hair and light bowing

I little distorted
II distorted
III norm.

norm. little distorted

A tempo (♩ = ca. 55)
breathy whistling sound (violins & violas)

26 **4/4**

Vn. I (Dk. I)
p mf p

Whistle (Dk. I)
mp pp

Vn. I (Dk. II)
p mf p

Whistle (Dk. II)
mp pp

Vn. I (Dk. III)
p mf p

Whistle (Dk. III)
mp pp

Vn. II (Dk. I)
p p

Whistle (Dk. I)
mf p

Vn. II (Dk. II)
p mf pp

Whistle (Dk. II)
mf p mp pp

(Dk. I)
p mf pp

Vla. (Dk. II)
p

Cello
distorted → norm. distorted
ff p f

D.B.
arco lateral vibration of strings
sfz

27

Vn. I (Dk. I) *mf* *gliss.* *gliss.* *mp* *p* *8va*

Whistle (Dk. I) *p* *mp* *p*

Vn. I (Dk. II) *mf* *gliss.* *gliss.* *mp* *p* *8va*

Whistle (Dk. II) *p* *mp* *p*

Vn. I (Dk. III) *mf* *gliss.* *gliss.* *mp* *p* *8va*

Whistle (Dk. III) *p* *mp* *p*

Vn. II (Dk. I) *mf* *gliss.* *gliss.* *mp* *p*

Whistle (Dk. I)

Vn. II (Dk. II) *mf* *gliss.* *gliss.* *mp* *p*

Whistle (Dk. II)

(Dk. I)

Vla.

(Dk. II)

Cello *p* *norm.* *distorted* *f* *norm.* *p*

D.B. *p*

28

Vn. I (Dk. I)

Whistle (Dk. I)

Vn. II (Dks. II & III)

Whistle (Dk. II & III)

Vn. II

Whistle (Vn. II)

Vla.

Dk. I

Cello

Dk. II

D.B.

gliss.

gliss.

3

5

unis.

3

3

5

8^{va}

III norm.

IV distorted → norm.

p

f

p

I II norm.

distorted → norm.

II III

p

f

p

pizz.

ff

30

Vn. I (Dk. I) *gliss.* *f*

Whistle (Dk. I) *gliss.* *f*

Vn. I (Dk. II) *f*

Whistle (Dk. II) *f*

Vn. I (Dk. III) *f*

Whistle (Dk. III) *f*

Vn. II *f*

Whistle (Vn. II) *f*

Vla. *ff* Play on the tailpiece.

(Dk. I) *f* distorted *ff* flat hair with a lot of pressure rasping sound norm. *ff* sul tasto

Cello *p* norm. *ff* flat hair with a lot of pressure rasping sound *ff* sul tasto

(Dk. II) *p* *ff* arco Play on the tailpiece.

D.B. *ff*

31

molto sul pont., sempre

p *mf* *p* *ff* *p* *mf* *p*

tr

9

5

gliss.

gliss.

Whistle (Dk.I)

Whistle (Dk.II)

Whistle (Dk.III)

Whistle (Dk.IV)

Whistle (Vn.II)

molto sul pont.

p *ff* *p* *mf* *p*

9

5

gliss.

norm.
 molto sul pont.

p *f* *p*

9

9

norm.
 sul tasto

molto sul pont.

p *ff* *p* *ff*

3

3

gliss.

gliss.

norm.
 sul tasto

molto sul pont.

p *ff* *p* *ff*

3

3

gliss.

gliss.

pizz.
 6

arco
 molto sul pont.

f *p* *ff*

D.B.

32 **5/4** **3/4**

Vn. I (Dk. I) *norm. IV* *gliss.* *molto sul pont.* *fp* *mf* *p* *ff* *p* *tr* *gliss.*

Whistle (Dk. I) *p*

Vn. I (Dk. II) *norm. IV* *gliss.* *molto sul pont.* *fp* *mf* *p* *ff* *p* *tr* *gliss.*

Whistle (Dk. II) *p*

Vn. I (Dk. III) *norm. IV* *gliss.* *molto sul pont.* *fp* *mf* *p* *ff* *p* *tr* *gliss.*

Whistle (Dk. III) *p*

Vn. II *norm. IV* *III* *fp* *mf*

Whistle (Vn. II)

(Dk. I) *9* *fp* *mf* *div. tr* *p < f > p*

Vla. *arco* *9* *fp* *mf* *div. tr* *p < f > p* *tr*

(Dk. I) *rasping sound* *fff* *norm. fp* *mf* *p < f > p* *f* *pizz.* *gliss.*

Cello *rasping sound* *fff* *norm. fp* *mf* *p < f > p* *f* *pizz.* *gliss.*

(Dk. II) *Play on the tailpiece.*

D.B.

"like a high pitched stomach groan"
(violins, viola & cello)

unis.
norm.

34 **3/4** **4/4**

Solo (Vn. I) *p* *mp* *p* *mp* *pp* *ff* solo molto sul pont. *tr*

Whistle (Solo)

Vn. I (Dk. I) *p* *mp* *p* *mp* *pp* solo molto sul pont. *tr*

Whistle (Dk. I)

Vn. I (Dks. II&III) *p* *mp* *p* *mp* *p* arco *p*

Solo (Vn. II)

Whistle (Solo)

Vn. II *p* *mp* *p* *pp* *mp* *p* arco *p*

Dk. I norm. transparent *p* *mf* *mp* *p* *pp* *mp* *p* pizz. arco *p*

Vla. norm. transparent *p* *mf* *mp* *p* *pp* *mp* *p* pizz. arco *p*

Dk. I norm. *p* *mp* *pp* *p*

Cello norm. *p* *mp* *pp* *p*

Dk. II norm. *p* *mp* *pp* *p*

D.B. pizz. *ff* *f* pizz.

36

Solo (Vn. I) *norm.*
pp

Whistle (Solo) *pp*

Vn. I (Dk. I) *ff* *pp* II

Whistle (Dk. I) *pp*

Vn. I (Dk. II&III) IV III IV Put down the bow and pick up the pencil.

Solo (Vn. II) *pp*

Whistle (Solo) *pp*

Vn. II III IV Put down the bow and pick up the pencil.

Dk. I *molto sul pont.* *tr* *fp* *f* *p* *f* *g*

Vla. *molto sul pont.* *tr* *p* *f* *p* *f* *g*

Dk. II *molto sul pont.* *tr* *p* *f* *p* *f* *g*

Dk. I *molto sul pont.* *pp* II

Cello *molto sul pont.* *pp*

Dk. II *pp*

D.B. *ff*

37

Solo (Vn. I)
mp *f* *p* III

Whistle (Solo)
mp *f* *p*

Vn. I (Dk. I)
mp *mf* *p*

Whistle (Dk. I)
mp *mf* *p*

Vn. I (Dk. II)

Vn. I (Dk. III)

Solo (Vn. II)
mp *p* *mf* *p*

Whistle (Solo)
mp *p* *mf* *p*

Vn. II

(Dk. I)
p *f* *p* *f* *p* *f* *p* *f*

Vla.
p *f* *p* *f* *p* *f* *p* *f*

(Dk. II)
p *f* *p* *f* *p* *f* *p* *f*

(8) rapid wide vib.

(Dk. I)
p *f* *p*

Cello

(Dk. II)
p *f* *p* *8va* *1*

D.B.
gliss.

norm.
molto vib.

p \swarrow *f* \searrow *p* \swarrow *f* \searrow

39

Vn. I (Dk. I)

Whistle (Dk. I)

Vn. I (Dk. II)

Vn. I (Dk. III)

Solo (Vn. II)

Whistle (Solo)

Vn. II

Vla. (Dk. I)

Mouth Sound (Dk. I)

Vla. (Dk. II)

Mouth Sound (Dk. II)

(Dk. I)

Cello

(Dk. II)

D.B.

"p" "mf" "p"

"p" "f" "p"

pp *p* \swarrow *mf* \searrow *p*

pp *p* \swarrow *mf* \searrow *p*

"p" "fp" "f"

II III
p

"as if smacking lips appreciatively over a dish (similar to the sound of tongue clicking)" voiceless

fa *f* fa

II III
p

"as if smacking lips appreciatively over a dish (similar to the sound of tongue clicking)" voiceless

fa *f* fa

pizz. *f* gliss.

pizz. *f* gliss.

Take off the large clip.

p *mf* *p* *mf* *p*

Vn. I (Dk. I)

f *p* *mf* *p* *mf*

Whistle (Dk. I)

f *p* *mf* *p* *mf*

Vn. I (Dk. II)

I → III → I → III

f *p* *mf* *p* *f*

Vn. I (Dk. III)

II

f *p*

Solo (Vn. II)

f *p* *mf* *p* *mf*

Whistle (Solo)

f *p* *mf* *p* *mf*

Vn. II

II III III IV III II III IV III II

p *f* *p*

Vla. (Dk. I)

Mouth Sound (Dk. I)

V fa fa

V fa fa

V fa fa

Vla. (Dk. II)

Mouth Sound (Dk. II)

V fa fa

V fa fa

V fa fa

(Dk. I)

Cello

(Dk. II)

D.B.

42

Vn. I (Dk. I) *p* < *f* > *p* *f* *fp*

Whistle (Dk. I) *p* < *mf* > *p* *f* *p*

Vn. I (Dk. II)

Vn. I (Dk. III)

Solo (Vn. II) *p* < *mf* > *p* *f* *p*

Whistle (Solo) *p* < *mf* > *p* *f* *p*

Vn. II "f" "p"

Dk. I *f* *mp* < *ff* *extreme rasping sound*

Vla. *f* *mp* < *ff* *extreme rasping sound*

Cello (Dk. I) *mf* *p* < *mf* > *p* *mf*

Mouth Sound (Dk. I)

Cello (Dk. II) *mf* *p* < *mf* > *p* *mf*

Mouth Sound (Dk. II)

D.B. *f* *pp* *f*

Mouth Sound (D.B.)

43

Vn. I (Dk. I)

Whistle (Dk. I)

Vn. I (Dk. II & III)

Mouth Sound (Dks. II & III)

Solo (Vn. II)

Whistle (Solo)

Vn. II

Vla. (Dk. I)

Mouth Sound (Dk. I)

Vla. (Dk. II)

Mouth Sound (Dk. II)

(Dk. I)

Cello

(Dk. II)

D.B.

f *p* *f* *p*

mf *p* *f* *p*

f *p* *f* *p*

mf *p* *f* *p*

unis. molto sul pont. pizz. (left hand) molto sul pont. pizz. (left hand)

p *f* *p* *f*

"as if smacking lips appreciatively over a dish (similar to the sound of tongue clicking)" voiceless

mf *p* *f* *p*

mf *p* *f* *p*

f

norm. extreme rasping sound norm.

mf *f* *mf* *p*

norm. extreme rasping sound norm.

mf *f* *mf* *p*

p *mf* *p*

p *mf* *p*

pp

49

Solo (Vn. I)
 Mouth Sound (Solo): "as if smacking lips appreciatively over a dish (similar to the sound of tongue clicking)" voiceless
f

Vn. I (Dk. I)
 Mouth Sound (Dk. I): "as if smacking lips appreciatively over a dish (similar to the sound of tongue clicking)" voiceless
f

Vn. I (Dk. II)
 Mouth Sound (Dk. II): "as if smacking lips appreciatively over a dish (similar to the sound of tongue clicking)" voiceless
f

Vn. I (Dk. III)
 Mouth Sound (Dk. III): "as if smacking lips appreciatively over a dish (similar to the sound of tongue clicking)" voiceless
f

Solo (Vn. II)
 Mouth Sound (Solo): "as if smacking lips appreciatively over a dish (similar to the sound of tongue clicking)" voiceless
f

Vn. II (Dk. I)
 Mouth Sound (Dk. I): "as if smacking lips appreciatively over a dish (similar to the sound of tongue clicking)" voiceless
f

Vn. II (Dk. II)
 Mouth Sound (Dk. II): "as if smacking lips appreciatively over a dish (similar to the sound of tongue clicking)" voiceless
f

Vla. (Dk. I)
 Mouth Sound (Dk. I): "as if smacking lips appreciatively over a dish (similar to the sound of tongue clicking)" voiceless
f

Vla. (Dk. II)
 Mouth Sound (Dk. II): "as if smacking lips appreciatively over a dish (similar to the sound of tongue clicking)" voiceless
f

Cello
 Mouth Sound (Cello): "as if smacking lips appreciatively over a dish (similar to the sound of tongue clicking)" voiceless
f

D.B.
 Mouth Sound (D.B.): "as if smacking lips appreciatively over a dish (similar to the sound of tongue clicking)" voiceless
f

Performance Instructions:
 - Solo (Vn. I), Vn. I (Dk. I), Vn. I (Dk. II), Vn. I (Dk. III), Solo (Vn. II), Vn. II (Dk. I), Vn. II (Dk. II): *f*, *ff*, *f*, *p*, *f*
 - Vla. (Dk. I), Vla. (Dk. II): *f*, *ff*, *f*, *p*, *mf*
 - Cello: *f*, *fff*, *f*, *p*, *mf*
 - D.B.: *f*, *pizz.*, *arco*, *p*, *f*

Additional Notes:
 - non div., col legno battuto, strings dampened by the fingers of the left hand.
 - Lightly hit any position of the instrument with knuckles.
 - Play on the tailpiece

55 Put down the bow and pick up the pencil.

Solo (Vn. I)

Vn. I (Dk. I)

Vn. I (Dk. II)

Vn. I (Dk. III)

Solo (Vn. II)

Vn. II (Dk. I)

Vn. II (Dk. II)

Vla.

Cello

D.B.

circular motion with the pencil. I → IV

"f"

Put down the bow and pick up the pencil.

Put down the bow and pick up the pencil.

Put down the bow and pick up the pencil.

Put down the bow and pick up the pencil.

Lateral vibration of the strings with relative pitch differences. Play with the bow near the heel. Press down the bow very hard before pulling it.

IV III II I

IV → III → II

rasping sound norm.

p fff

Lateral vibration of the strings with relative pitch differences. Play with the bow near the heel. Press down the bow very hard before pulling it.

IV III I II

IV → III → II

rasping sound

p f p p f p fff

Lateral vibration of the strings with relative pitch differences. Play with the bow near the heel. Press down the bow very hard before pulling it.

III I IV II

IV → III → II

Put down the bow and pick up the pencil.

Put down the bow and pick up the pencil.

Put the large paper clip on the E string near the bridge.

p f p f p

unis.

57

Vn. I

Mouth Sound (Vn. I)

"as if smacking lips appreciatively over a dish (similar to the sound of tongue clicking)" voiceless

fa fa fo fa fa fa

f

Solo (Vn. II)

Dk. I (Vn. II)

Mouth Sound (Dk. I)

voiceless

ku ku ku

f

Dk. II (Vn. II)

Mouth Sound (Dk. II)

"as if smacking lips appreciatively over a dish (similar to the sound of tongue clicking)" voiceless

tu to

Vla.

Mouth Sound (Vla.)

Cello

Mouth Sound (Cello)

D.B.

unis. col legno battuto

f

pizz. col legno battuto

o

Mouth Sound (D.B.)

voiceless

ka ka ka

f

59

Hit with the pencil.

Vn. I (Dk. I)

Mouth Sound (Dk. I)

"as if smacking lips appreciatively over a dish (similar to the sound of tongue clicking)" voiceless

Vn. I (Dks. II & III)

Mouth Sound (Dks. II & III)

Solo (Vn. II)

Dk. I (Vn. II)

Mouth Sound (Dk. I)

Dk. II (Vn. II)

Mouth Sound (Dk. II)

Vla.

Mouth Sound (Vla.)

Cello

Mouth Sound (Cello)

D.B.

Hit the body of the instrument with knuckles.

mf *f* *mf*

60

Vn. I (Dk. I)

Mouth Sound (Dk. I)

Vn. I (Dks. II & III)

Mouth Sound (Dks. II & III)

Solo (Vn. II)

Dk. I (Vn. II)

Mouth Sound (Dk. I)

Dk. (Vn. I)

Mouth Sound (Dk. II)

Vla.

Mouth Sound (Vla.)

Cello

Mouth Sound (Cello)

D.B.

Put down the bow and pick up the spoon.

ff

62

Vn. I (Dk. I)
I → IV → I
I II
3

Mouth Sound (Dk. I)
foi foi foi
foi foi
foi foi
foi foi

Vn. I (Dks. II & III)
I → IV → I
I II
3

Mouth Sound (Dks. II & III)
foi foi
foi foi
foi foi
foi foi

Vn. II (Dk. I)
div. *f*
rasping *ff* norm. *f*
ff *f*

Vn. II (Dk. II)
div. *f*
rasping *ff* norm. *f*
ff *f*

Vla.

Mouth Sound (Vla.)
fa fu
fa fu
fa fu

Cello

Mouth Sound (Cello)
fa fu
fa fu
fa fu

D.B.

Mouth Sound (D.B.)
fa fu
fa fu
fa fu

63 Put down the pencil and pick up the bow.

Vn. I (Dk. I) Put down the pencil and pick up the bow.

Vn. I (Dk. II) Put down the pencil and pick up the bow.

Vn. I (Dk. III) Put down the pencil and pick up the bow.

Solo (Vn. II) *ff* *mf* *ff*

Vn. II (Dk. Ib) unis. rasping 5 norm. 6 *ff*

Vn. II (Dk. IIa) unis. rasping 5 norm. 6 *ff*

Vn. II (Dk. IIb) *ff* *mf*

Vla. (Dk. I) Put down the pencil and pick up the bow.

Mouth Sound (Dk. I) fa tu

Vla. (Dk. II) Put down the pencil and pick up the bow.

Mouth Sound (Dk. II) fa tu

Cello Mouth Sound (Cello) fa tu

D.B. Mouth Sound (D.B.) fa tu

64

Vn. I (Dk. I)

Vn. I (Dk. II)

Vn. I (Dk. III)

Solo (Vn. II)

Vn. II (Dk. Ib)

Vn. II (Dk. IIa)

Vn. II (Dk. IIb)

Vla. (Dk. I)

Mouth Sound (Dk. I)

Vla. (Dk. II)

Mouth Sound (Dk. II)

Cello

Mouth Sound (Cello)

D.B.

Mouth Sound (D.B.)

div. 3

mf

f

6

rasping

norm.

rasping

ff

f

ff

arco

mf

f

mf

ff

f

ff

div.

f

mf

div.

f

pizz.

ff

f

ff

ff

f

ff

f

ff

f

65

Vn. I (Dk. I)
mf

Mouth Sound (Dk. I)
f

Vn. I (Dk. II)
mf

Mouth Sound (Dk. II)
f

Vn. I (Dk. III)
mf

Mouth Sound (Dk. III)
f

Solo (Vn. II)
ff
mf

Mouth Sound (Dk. Ia)
f

Vn. II (Dk. Ib)
ff
mf

Mouth Sound (Dk. Ib)
f

Vn. II (Dk. IIa)
ff
mf
ff
mf
 rasping
 norm.

Vn. II (Dk. IIb)
mf
ff
mf

Vla.
ff
mf
 unis pizz.
 non div. col legno battuto
 div. arco

Mouth Sound (Dk. I)
f

Vla. (Dk. II)
ff
mf
 unis pizz.
 non div. col legno battuto
 div. arco

Mouth Sound (Dk. II)
f

Cello (Dk. I)
 Put down the pencil and pick up the bow.

Cello (Dk. II)
 Put down the pencil and pick up the bow.

D.B.
 Put down the pencil and pick up the bow.

66 div.

Vn. I (Dk. I) *fp*

Mouth Sound (Dk. I)

Vn. I (Dk. II) *fp*

Mouth Sound (Dk. II)

Vn. I (Dk. III) *fp*

Mouth Sound (Dk. III)

Vn. II (Dk. Ia) *fp* unis.

Mouth Sound (Dk. Ia)

Vn. II (Dk. Ib) *fp* unis.

Mouth Sound (Dk. Ib)

Vn. II (Dk. IIa) *ff* *fff* *ff*

Vn. II (Dk. IIb) *ff*

Vla. *fp* unis.

Mouth Sound (Dk. I)

Vla. (Dk. II) *p* div.

Mouth Sound (Dk. II)

Cello (Dk. I) *mf* arco *p* div.

Cello (Dk. II) *mf* arco *p* div.

D.B. *mf* *f* *p*

String diagrams for Violins II (Dk. IIa and IIb) showing positions 1, 2, 3, and 4.

68

Vn. I (Dk. I) *ff p mp p mp pp* unis. molto sul pont. gliss.

Mouth Sound (Dk. I)

Vn. I (Dk. II) *ff p mp p mp pp* unis. molto sul pont.

Mouth Sound (Dk. II)

Vn. I (Dk. III) *ff p mp p*

Mouth Sound (Dk. III)

Vn. II (Dk. I) *ff p mp p fff* unis. III IV 2 3 2

Mouth Sound (Dk. Ia)

Vn. II (Dk. IIa) *mf p mf p mf* molto sul pont. gliss. 3

Vn. II (Dk. IIb) *mf p mf p mf* molto sul pont. gliss. 3

Vla. *ff p ff p ff*

Mouth Sound (Dk. I)

Vla. (Dk. II) *ff p ff p ff*

Mouth Sound (Dk. II)

Cello (Dk. I) *ff p ff p ff*

Cello (Dk. II) *ff p ff p ff*

D.B. *ff* arco Play on the tailpiece.

69

Vn. I (Dk. I)

Mouth Sound (Dk. I)

Vn. I (Dk. II)

Mouth Sound (Dk. II)

Vn. I (Dk. III)

Mouth Sound (Dk. III)

Vn. II (Dk. I)

Mouth Sound (Dk. I)

Vn. II (Dk. IIa)

Vn. II (Dk. IIb)

Vla. (Dk. I)

Mouth Sound (Dk. I)

Vla. (Dk. II)

Mouth Sound (Dk. II)

Cello (Dk. I)

Cello (Dk. II)

D.B.

mf

p

gliss.

div.

unis.

gliss.

gliss.

mp

pp

ff

norm.

fff

ff

fff

ff

fff

ff

pizz.

arco

p

ff

p

mf

p

mf

p

p

p

7

70

Vn. I (Dk. I)

mp *pp* *mp* *pp*

gliss.

Lateral vibration of the strings with relative pitch differences. Play with the bow near the heel. Press down the bow very hard before pulling it.

Vn. I (Dk. II)

fff

Mouth Sound (Dk. II)

ff

Lateral vibration of the strings with relative pitch differences. Play with the bow near the heel. Press down the bow very hard before pulling it.

Vn. I (Dk. III)

fff

Mouth Sound (Dk. III)

ff

Vn. II (Dk. I)

p *mf* *p* *f*

col legno battuto

Vn. II (Dk. II)

mf *p* *f*

col legno battuto

Vn. II (Dk. III)

mf *p* *f*

col legno battuto

Vla. (Dk. I)

pizz. arco *ff* *p* *mf* *p* *ff*

Mouth Sound (Dk. I)

Vla. (Dk. II)

unis. pizz. div. arco *ff* *p* *mf* *p* *f* *ff* *p* *f*

Cello (Dk. I)

mf *p* *f*

Cello (Dk. II)

mf *p* *f*

D.B.

E

71

Vn. I (Dk. I)

Vn. I (Dk. II)

Mouth Sound (Dk. II)

Vn. I (Dk. III)

Mouth Sound (Dk. III)

Vn. II (Dk. I)

Vn. II (Dk. II)

Vn. II (Dk. III)

Vla. (Dk. I)

Humming (Dk. I)

Vla. (Dk. II)

Cello (Dk. I)

Cello (Dk. II)

D.B.

pp *mf* *pp*

div. *tr*

gliss.

pp *mf* *pp*

I II *sim.*

I II *sim.*

III IV I II

fff *ff*

div. arco
Play on the tailpiece.

ff

Listen to the sound of playing on the tailpiece and hum with one of the resultant pitches (hum one octave higher or below if necessary).
As if tuning into the instrument's "stomach groan" and responding to it.

mp

unis. pizz. *ff* *f* *div. arco* *mp* unis.

unis.

unis.

Bow on the very end of the strings (over the tailpiece).

72

Vn. I (Dk. I)

Humming (Dk. I)

Vn. I (Dks. II & III)

Humming (Dk. II & III)

Vn. II (Dk. I)

Humming (Dk. I)

Vn. II (Dk. II)

Humming (Dk. II)

Vla. (Dk. I)

Humming (Dk. I)

Vla. (Dk. II)

Humming (Dk. II)

Cello (Dk. I)

Humming (Dk. I)

Cello (Dk. II)

Humming (Dk. II)

D.B.

Humming (D.B.)

ff

Listen to the sound of playing on the tailpiece and hum with one of the resultant pitches (hum one octave higher or below if necessary). As if tuning into the instrument's "stomach groan" and responding to it.

mp

Bow on the very end of the strings (over the tailpiece).

ff

Listen to the sound of playing on the tailpiece and hum with one of the resultant pitches (hum one octave higher or below if necessary). As if tuning into the instrument's "stomach groan" and responding to it.

mp

unis., Bow on the very end of the strings (over the tailpiece).

mf

mp

ff

arco, div.

mf

mp

ff

div.

mp

ff

unis. Play on the tailpiece.

mp

ff

p

div.

mp

mf

p

Listen to the sound of playing on the tailpiece and hum with one of the resultant pitches (hum one octave higher or below if necessary). As if tuning into the instrument's "stomach groan" and responding to it.

p

mf

p

mf

64

74 *ff*

Vn. I (Dk. I)

Humming (Dk. I)

Vn. I (Dks. II & III)

Humming (Dk. II & III)

Vn. II (Dk. I)

Humming (Dk. I)

Vn. II (Dk. II)

Humming (Dk. II)

Vla. (Dk. I)

Humming (Dk. I)

Vla. (Dk. II)

Humming (Dk. II)

Cello (Dk. I)

Humming (Dk. I)

Cello (Dk. II)

Humming (Dk. II)

D.B.

Humming (D.B.)

ff

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

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

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

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

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

ff *p* *mf* *p* *mf* *p* *mp* *p* *mp* *p* *mp* *ppp*

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

ff *p* *mf* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *ppp*

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

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

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

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

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

Listen to the sound of playing on the tailpiece and hum with one of the resultant pitches (hum one octave higher or below if necessary). As if tuning into the instrument's "stomach groan" and responding to it.

Bow on the very end of the strings (over the tailpiece).

III
IV