

רוח

# Ruach

for string quartet

Delvyn Case

## PROGRAM NOTE

The Hebrew word “Ruach” means both “breath” and “spirit.” Fundamental to this word (and to the Greek analogue, *pneuma*, which also is used in both ways) is a paradox. The notion of “spirit” denotes something ineffable and invisible - yet something that is always ready to break through and make itself known in a transformative way. Catholic mystics, African griots, and Christian Pentecostals are well-known examples of religious people who - when filled with the “spirit” - sing, dance, pray, feel, or see things that are amazing, powerful, and even out of their control. In the same way, our breath is something simultaneously ineffable and invisible - yet also so fundamentally physical that our bodies do it without our conscious thought. We usually only become aware of our breathing when we experience something surprising or particularly important: when something beautiful makes us catch our breath, our something frightening makes us cry out in terror. In the same way, we are not usually aware of our “spirit” except in special circumstances: in a religious or spiritual state, for example, or when we have to call upon something deep within us in order to create - or to endure.

*Ruach* confronts this paradox by bringing to our awareness many different ways “breath” and “spirit” can become sonically and dramatic present. Throughout the piece the performers are asked to make various kinds of breath sounds with their instruments and their own voices, blurring the line between music and sound. Overall, the piece emphasizes idea of the spirit as a powerful force that is surprising, shocking, and fundamentally resistant to control.

## ABOUT THE COMPOSER

DELVYN CASE (b. 1974) is a composer, conductor, scholar, performer, and educator based in Boston. His music has been performed across the US by a wide variety of ensembles, including the Grammy-winning quintet Chestnut Brass Company, the Borromeo Quartet, the Dallas Wind Symphony, mezzo-soprano D’Anna Fortunato, pianist Charles Abramovic, Radius Ensemble, New York Virtuoso Singers, and the Hermitage Trio.

He is the composer of *The Prioress’s Tale*, a 75-minute chamber opera inspired by Chaucer, whose January 2008 premiere prompted a featured article in the *Boston Globe*. A parable about the power of forgiveness to heal the wounds of religious intolerance, the production toured New England for three seasons supported by institutions wishing to explore issues of interfaith dialogue and peacemaking in a unique way.

In 2018, his first full-length recording, *Strange Energy*, will be released on Albany Records, featuring performances of sacred chamber music by Firebird Ensemble and Triton Brass, among others. His choral work *Tenebrae factate sunt* will be released by Ablaze Records, performed by Coro Volante.

His original holiday overture *Rocket Sleigh* has become a new standard of the Christmas pops repertoire, having been performed by over 70 orchestras across the US and UK, including the Royal Liverpool Philharmonic and the Atlanta, Toronto, San Antonio, and National symphony orchestras. It is now in the repertoire of Cirque de la Symphonie and has been released on Navona Records.

His two educational-outreach chamber pieces music have been performed for over 10,000 children on both coasts by the Cassatt Quartet, Palaver Strings, the Epic and Fenway brass quintets, and as part of the community engagement programs of the Portland (Maine) and Long Beach Symphony Orchestras.

Delvyn Case is currently Associate Professor of Music at Wheaton College in Norton, Massachusetts, where he conducts the Great Woods Symphony Orchestra. He holds degrees from Yale College (B.A. *summa cum laude* in music), where he conducted the Yale Bach Society, and the University of Pennsylvania (Ph.D. in composition.)

# PERFORMANCE NOTES

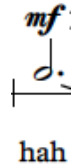
## VOCALIZATIONS

### Breathing:

Stem down = inhale



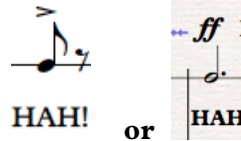
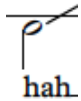
Stem up = exhale



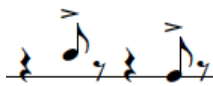
### “Lyrics”:

lower-case = unvoiced (no vocal chords)  
yet exaggerated breath-sound: as if  
breathing deeply, but not gasping for air.  
Be sure your mouth is open!

ALL CAPS = voiced: use your vocal  
cords. A short note should sound like a  
“grunt” (like being punched in the  
stomach.) A longer note (half-note or  
more) should essentially be a “yell.”



The relative register of each sound is indicated by its vertical location. Vocal sounds – be they unvoiced or voiced - should not have any element of tone (even if notated on the 5-line staff.)



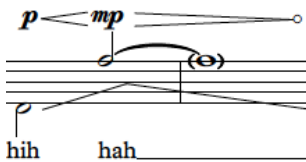
HIH! HAH!

EQUALS



HIH! HUH!

Musicians are often asked to “glissando” within a note. In many cases (but not all) this can best be thought of as a notation of a “normal” breath (rising during the inhalation, descending during the exhalation.)



## BODY SOUNDS

**Stomp:** use one or both feet, as indicated

**Thigh-slap:** use one hand to slap the top or side of the thigh, as directed

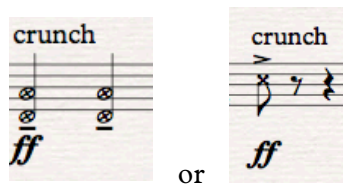
**Chest-slap:** tap on the sternum (the bone that connects your rib-cages) with one hand (palm open) to generate a low sound.

*Note: none of the body sounds needs to be extremely loud or forceful (or painful!) The cumulative effect of everyone making them is the goal.*

## STRING TECHNIQUES

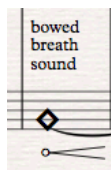
**Crunch:**

Play the notes indicated, pressing down with the bow hard enough so that only a “crunch” sound (no pitch) occurs.



**Bowed breath sound:**

Using a very light left hand, draw the bow slowly over the lowest string (or strings) in order to create the sound of breathing (no pitch.)



***pppizz:***

Play exactly the same as regular pizzicato, except don't actually pluck the string with the right hand. Put the right hand's finger(s) on the string forcefully, but don't pluck. The result may or may not be an audible pitch.



Premiered by the Borromeo Quartet

# Ruach

Delvyn Case (BMI)

$\text{♩} = 84$

**Voice 1**  
mp  $\text{mf}$  **f**  
haa hoo **HAH!**

**Violin I**  
*senza vib.*  
*p* *mp*  $\text{mf}$  *fp*  $\text{fp}$

**Voice 2**  
**f** *mp*  $\text{mf}$  *p* **f**  
hah arco ricochet HUH hoo **HAH!**

**Violin II**  
*ff* *mp*  $\text{mf}$  *p* *ff* <sup>5</sup> *fp*  
*molto sul pont.*

**Voice 3**  
**f** **f** *mp*  
**HUH!** huh haa

**Viola**  
*molto sul pont.* *modo ord.* *tr* *molto sul pont.*  
*ff* *f* *p* *f*  $\text{p}$   $\text{mf}$

**Voice 4**  
**f** *gasp* *mp*  
**HUH!** huh hoo

**Violoncello**  
*pizz.* *arco* *molto sul pont.* *pizz.*  
*f* *gliss.* *3* *mp*

7 *exhale* *inhale*  
*P*  
 ha huh

*ff* *pp* *f* *pp*

ha ha hoo

*m.s.p.*

*ff* *pp* *f* *pp*

*m.s.p.* 5 *ord.*

huh

*m.s.p.*

*ff* *mp* *ff*

*p* *f* *p* *f*

*(tr)* *senza vib.*

*pp*

hoo ha huh

*pizz.*

*p* *f* *p* *f*

Like breathing fire. Use up all breath.  
 Try hard to keep the pitch from descending.

*mp* *mf* *mp*

*inhale*

hah hooh

*arco*

*mf* *mp*

*ff*

hah

*behind bridge*

*f* *ff*

13

modo ord. senza vib.

ha sss huh

*f* *ff*

*Behind bridge; squealing*

*sul pont.*

*fp* *mf* *p* *molto* *fff*

modo ord. senza vib.

ha shh huh

*mf* *ff*

*sul pont.* modo ord.

*fp* *mf* *molto* *fff*

arco modo ord. senza vib.

huh hah ha HAH huh

*mp* *mf* *mf* *ff*

*sul pont.* *m.s.p.*

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

*mf* *ff*

hii hoo ha HAH huh

modo ord. senza vib.

*sul pont.* modo ord. as fast as poss. *m.s.p.*

*p* *molto* *fff* *pp*



19 *m.s.p.*

*pp* *f* *sub. pp*

*m.s.p.*

*pp* *f* *sub. pp*

*sub. f* *non dim.*

*sub. f* *non dim.* *sub. pp*

22

*ff* Look angry!

HAH

5 5 5

*sub. ff*

*ff* Look angry!

HAH

5 5 5

*sub. ff*

*pp*

*ff* Look angry!

HAH

5 5

*ff*

*ff* Look angry!

HAH

5 5

*ff*

Suddenly  
look timid

25 *mp* > *p* *p*

shh hooh haa

Suddenly  
look timid

*mp* > *p* *pp*

shh ha hoo

*pppizz* *arco col legno* *mf*

Suddenly  
look timid

*mp* > *p* *mf*

shh ha

*pppizz* *arco col legno* *mf*

Suddenly  
look timid

*mp* > *p* *mp* *mf*

shh

*pppizz* *arco modo ord* *col legno* *pp* *mp* *mf*

30

hoo

haa

con sord.  
cantabile

*p*

*mp*

hih

*pppizz.*

*p*

*pp*

pizz.  
norm.

*p*

*p*

hih

*pppizz*

*pp*

pizz. norm.

*mp*

ha

*pppizz.*

*pp*

arco  
sul pont.

*mp*

pizz.  
norm.

*p*

34

*mp*

*mp* *mp*

ha hah

arco col legno pizz. norm.

*mf* *p*

*mp* *f* *mp*

hoo huh hoo ha

arco col legno pizz. norm.

*mf* *p*

*mp* *mp*

hah hoo

arco sul pont. col legno pizz.

*mp* *mf* *p*

*very wide vibrato*

38 *espr.*  
*mf* *f*

*f* *mf* *ff* Look angry *pp* *ff* *pp*

*hoo* *hih* *HAH* *hoo* *hah*

*arco* *5* *5* *m.s.p.* *6* *6*

*ff* *pp* *ff* *pp*

*mp* *ff* Look angry *pp* *ff* *pp*

*hih* *ha* *hih* *HAH* *hoo* *hah*

*arco* *5* *5* *molto sul pont.* *tr* *tr*

*ff* *p* *ff* *p*

*ff* Look angry *pp* *ff* *pp*

*ha* *ha* *hih* *HAH* *hoo* *hah*

*arco* *5* *5* *molto sul pont.*

*mp* *p* *ff* *p* *ff* *p*

42

*normal vib.* *espr.*

*sub. mp* *f* *mp*

*f* *gasp* HUH!

*modo ord.* *CRUNCH* (max bow pressure) *modo ord. cantabile*

*f* *pp* *sub. ff* *mf*

*f* *ss* behind bridge; squealing

*pizz.* *arco* *col leg.* tap on instrument with hand

*f* *f* *f*

*f* *gasp* HUH!

*pizz.* *arco* *gliss.* *espress.* tap on cello with hand *col leg.*

*f* *mp* *f* *mf* *f*

45

*f* *p* *mf* *tr* *intenso* ②

*f* *ff* *mf* *espr.* *tr* *intenso* ②

modo ord. tap

*f* *ff* *mf* ③

modo ord.

*ff* *f* *mf* *tr* *tap* ③

stomp



49

*fp*  $\longleftarrow$  *f*

Tss HAH!

put down inst.

*p* *f* stomp

put down instrument

RH thigh-slap (high pitch: on top of thigh, near knee)

LH thigh-slap (low pitch: on side of leg, by hip)

*f* *fp*  $\longleftarrow$  *f* *fp*  $\longleftarrow$  *f* *f*

stomp

play; *moto espr.* *full bows* *sim.* *tr.* *m.s.p.*

stomp

pizz. *f* 3

HUH!

53

*f*

RH thigh-slap  
(high pitch: on  
top of thigh,  
near knee)

HUH!

LH thigh-slap  
(low pitch: on  
side of leg, by hip)

HIH!

*ff*

*ff*

hah

hih

modo ord.

put down  
instrument

*fp*

*f*

*p*

*f*

arco

*m.s.p.*  
*tr*

modo ord.

*tr*

*fp*

*f*

*fp*

*f*

*p*

*f*

hih hah!

RH thigh-slap (high pitch):  
on top of thigh, near knee

LH thigh-slap (low pitch):  
on side of leg, by hip

*p* *f* *m.s.p.* *fp* *f* put down bow



Play 2 times

RH chest slap (open palm,  
on sternum; low pitch)

Play 3 times

61 *ff*

Play 2 times

Play 2 times

Play 3 times

*ff*

Play 2 times

Play 2 times

Play 3 times

*ff*

Play 2 times

Play 3 times

Play 2 times

LH thigh-slap  
(low pitch: on  
side of leg, by hip)

RH chest slap (open palm,  
on sternum; low pitch)

*ff*

Take instrument  
and bow and place  
LH and bow in  
position to play  
m. 174.

64 Both feet

*fff*

Take instrument  
and bow and place  
LH and bow in  
position to play  
m. 174.

Both feet

*fff*

Take instrument  
and bow and place  
LH and bow in  
position to play  
m. 174.

Both feet

*fff*

Take instrument  
and bow and place  
LH and bow in  
position to play  
m. 174.

Both feet

*fff*

67 *ff* *slow gasp*

HAH UH!

Freeze!  
Don't exhale or move at all.

Do not cue the entrance!  
It needs to be a total surprise.

*fff* HAH!.....(aaah)

Yell. Try not to let the pitch drop. As you run out of breath, the sound will become raspy and the dynamic will lessen. Hold until you have almost nothing left!

*f* hih

*sempre fff* increase bow pressure until → crrrrunch...  
"crunch" occurs (keep tremolo)

*ff* *slow gasp*

HAH UH!

Freeze!  
Don't exhale or move at all.

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*fff* HAH!.....(aaah)

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*ff* *slow gasp*

HAH UH!

Freeze!  
Don't exhale or move at all.

Do not cue the entrance!  
It needs to be a total surprise.

*fff* HAH!.....(aaah)

Yell. Try not to let the pitch drop. As you run out of breath, the sound will become raspy and the dynamic will lessen. Hold until you have almost nothing left!

*f* hih

*sempre fff* repeat as fast as possible

*ff* *slow gasp*

HAH UH!

Freeze!  
Don't exhale or move at all.

Do not cue the entrance!  
It needs to be a total surprise.

*fff* HAH!.....(aaah)

Yell. Try not to let the pitch drop. As you run out of breath, the sound will become raspy and the dynamic will lessen. Hold until you have almost nothing left!

*f* hih

*sempre fff* repeat as fast as possible

72 (exhale)

hah

arco sul pont.

modo ord.

*f* *mf* *f*

HUH!

non marcato

stomp

sul pont.

*f* *f* *mf*

HUH!

KAH!

sul pont.

*f* *mf*

hah

HUH!

pizz. arco

non marcato modo ord.

*mf* *f*

76 non marcato

8<sup>va</sup>

*ff* *mf*

*mf* *ss*

HUH!

*modo ord.* *f*

*mf* *ss*

*modo ord.* *f*

*mf* *tr*

80

4/4 3/4 2/4

*f* HUH! *f*

4/4 3/4 2/4

3 3 3 3

*mf* HIH!

4/4 3/4 2/4

*f* KAH! *mf*

3 3 3 3

4/4 3/4 2/4

stomp *f* KAH



84

*fp*

*molto espr.*

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

*f* *f* *ff*

shh uh!

*f* *f* *ff*

KAH!

*mf* *f*

stomp

2/4

89 *f*

*f* *sub. mp* *f* *mp*

*sub. mp* *f* *mp*

*sub. mp* *f*

*f* *mp*

HUH!

shh

pizz.

*mp* *f*

94

The musical score consists of three staves. The first staff is in treble clef, the second in treble clef, and the third in bass clef. The score is divided into four measures by vertical bar lines. Measure 1 (measures 94-95) is in 3/8 time, measure 2 (measures 96-97) is in 3/4 time, measure 3 (measures 98-99) is in 3/4 time, and measure 4 (measures 100-101) is in 2/4 time. The first staff includes dynamic markings *f*, *p*, *ff*, and *mp*, along with performance instructions *pizz.* and *arco sul pont.*. The second staff includes *f*, *ff*, and *mp*, with *pizz.* and *arco* markings. The third staff includes *f*, *p*, *ff*, *mf*, and *mp*, with *pizz.* and *arco* markings. The first staff has vocal-like syllables "HIH! HIH! HIH!" above it, and the second staff has "tongue click" above it. The third staff has "TCHAH" above it.

*ff*  
HIH! HIH! HIH!

*pizz.*  
*f*  
*p*  
*ff*  
*mp*  
*arco sul pont.*

*pizz.*  
*f*  
*arco*  
*ff*  
*mp*  
tongue click

*pizz.*  
*f*  
*p*  
*ff*  
*mf*  
*mp*  
*arco*  
*pizz.*

*f*  
TCHAH  
*arco*  
*p*  
*ff*  
*mf*  
*mp*  
*pizz.*

99

tongue click *mp*

*pizz.*

*II arco*

*mf* crunch

*pizz.* *mp*

col legno battuto *f* *pizz.* *mp*

arco sul pont. *mf*

arco

104

*col legno battuto* *f* *pizz.* *mp* *p*

*p* *tch!*

*pizz.*

crunch

Look disapprovingly at the violist and cellist.

Suddenly look in surprise and at the violist and cellist when they begin to play such a rude interruption!

*p*

109

arco sul pont.

*p*

crunch

shh

Look disapprovingly at the violist and cellist.

Suddenly look in surprise and at the violist and cellist when they begin to play such a rude interruption!

*p*

*p*

shh

*fff* Yell. But soon after beginning, notice that the violins aren't playing, and then stop. Act embarrassed.

*p*

crunch

HAH!.....

repeat as fast as possible

*fff* Yell. But soon after beginning, notice that the violins aren't playing, and then stop. Act embarrassed.

HAH!.....

repeat as fast as possible

115

hah HUH! KAH!

col legno battuto modo ord. col legno battuto modo ord.

f crunch crunch

hah HUH! KAH!

arco crunch sul pont. crunch crunch

f stomp

Look sheepish.

hah HUH! KAH!

f crunch

Look sheepish.

hah HUH! KAH!

arco col legno battuto modo ord.

f crunch

121

col legno battuto modo ord. tch! crunch pizz. col legno battuto arco

stomp

col legno battuto pizz. arco crunch

pizz. arco pizz. arco KAH!

IV pizz. arco col legno battuto modo ord.

crunch stomp crunch

$\text{♩}^3 = \text{♩} (\text{♩} = 108)$

125 *ff*

Tshh

put on mute

*ff*

*fff*

(imitate crunch sound)

URR URR URR URR

crunch

put on mute

*ff*

*fff*

Hush the violins!

*ff*

chik a chik a chik a chik a chik a chik a chik a chik a chik a chik a chik a

sul pont.

shh

*fff*

Hush the violins!

*ff*

HAH!

hoo

*fff*



Piu mosso ♩. = 112

129

*p* *mf* *p*

con sord.

*p* *mf* *p*

*p* *mf* *p*

sss

con sord.

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

*p* *mf*

put on mute

sss

con sord.

*p* *mf*

pizz.

*mp* *mf*

134

*p* *mp* *p*

ss

*mp* *p*

This staff features a treble clef and a key signature of one sharp (F#). It begins with a dynamic marking of *p*. The music consists of a series of eighth and sixteenth notes. Above the staff, there are dynamic markings *p*, *mp*, and *p* with hairpins indicating a crescendo and decrescendo. A slur labeled 'ss' spans across the first two measures. Below the staff, there are dynamic markings *mp* and *p* with hairpins.

*pizz.* *arco*

*mf* *p*

This staff continues the treble clef line. It includes dynamic markings *pizz.* and *arco*. A slur with a '2' underneath spans two measures. The dynamic markings *mf* and *p* are placed below the staff.

*p*

*pizz.* *arco* *pizz.*

*p* *mf*

This staff features a bass clef and a key signature of one sharp (F#). It starts with a dynamic marking of *p*. The music includes dynamic markings *pizz.* and *arco*. A slur with a '2' underneath spans two measures. The dynamic markings *p* and *mf* are placed below the staff.

*arco*

*mp* *p*

This staff continues the bass clef line. It includes the dynamic marking *arco*. A slur with a '2' underneath spans two measures. The dynamic markings *mp* and *p* are placed below the staff.

accel. . . . . ♩. - 128

139

Musical staff with treble clef and 2/4 time signature. It contains a series of eighth notes and sixteenth notes, with some accidentals and a repeat sign at the end.

*p* *ss*

Musical staff with piano clef and 2/4 time signature. It features a long note with a slur and a fermata, and some markings like "ss".

*p* *mp* *shh* *sss* *arco*

Musical staff with bass clef and 2/4 time signature. It includes dynamic markings (*p*, *mp*), articulation (*shh*, *sss*), and the word "arco". It shows a sequence of notes with slurs and dynamic hairpins.

*mp* *sss* *mp*

Musical staff with bass clef and 2/4 time signature. It contains long notes with slurs and dynamic markings (*mp*, *sss*).

Meno mosso

♩ = ♩̣ (♩ = 96)

144

*mf* *pp*

*mf* *pp*

*mp* *mp* *mp*

*mp* *mp* *mp*

*mp* *mp*

*mp* *mp*



148

*f* *pizz.*

*mf* *f* *pizz.*

remove mute *f* senza sord.

remove mute *f* senza sord.

152

remove mute

remove mute

*p*

*p*



156

*p*

huh

senza sord.  
arco

*p*

*mf*

*p*

huh

senza sord.  
arco

*p*

*mf*

*mf*

*mf*

160

*ff* **HUH!**

*ff* **HUH!**

*ff* *molto tenuto*

*ff* *stomp*

*pp*

*mp* *pizz.*

*mp* *pizz.*

163

*indiscriminate very high note, sul D*

*indiscriminate very high note, sul D*

*f* *tr*

*f* *tr*

*mf* *arco*

*fp* *arco* *3* *3* *3* *3* *3* *3* *3* *3*

*mf* *arco*

*fp* *arco* *3* *3* *3* *3* *3* *3* *3* *3*

*sul pont.*

*sul pont.*

166 *ff*

KAH! HUH!

*ff*

crunch

Poco Rit.

*ff*

KAH! HIH!

*ff*

crunch

Poco Rit.

crunch

*ff*

Poco Rit.

*ff*

Poco Rit.

sss

indiscriminate very high note, sul G

*ff*

Meno mosso ♩ = 76

168 *passionato*  $\text{3}$

*f*

(modo ord.)

*mf*

*mf*

*passionato*  $\text{3}$

*f*



170

$\text{3}$

$\text{3}$

$\text{3}$

*mf*

*mf*

$\text{3}$

$\text{3}$

$\text{3}$



172

Musical score for measures 172-175. The score consists of four staves. The top staff is in treble clef and contains a melodic line with slurs and trills, marked with the number '3' under the notes. The second staff is in treble clef and contains a complex rhythmic accompaniment with many beamed notes and accents. The third staff is in bass clef and contains a complex rhythmic accompaniment with many beamed notes and accents. The bottom staff is in bass clef and contains a melodic line with slurs and trills, marked with the number '3' under the notes.



174

Musical score for measures 174-177. The score consists of four staves. The top staff is in treble clef and contains a melodic line with slurs and trills, marked with the number '3' under the notes. The second staff is in treble clef and contains a complex rhythmic accompaniment with many beamed notes and accents. The third staff is in bass clef and contains a complex rhythmic accompaniment with many beamed notes and accents. The bottom staff is in bass clef and contains a melodic line with slurs and trills, marked with the number '3' under the notes.



Doppio Movimento ♩ = 152

*ff*

178

4/4 2/4 4/4 4/4

*fp* *ff*

crunch

stomp

exhale

Sss

Doppio Movimento

4/4 2/4 4/4 4/4

*fp* *ff*

crunch

stomp

KAH!

KAH!

Doppio Movimento

4/4 2/4 4/4 4/4

*fp* *ff*

crunch

stomp

HIH HIH HIH HUH HIH HIH HIH HUH

Doppio Movimento

4/4 2/4 4/4 4/4

*fp* *ff*

crunch

stomp

(unvoiced)  
chick-a chick-a chick-a chick-a chick-a chick-a

183

sss

KAH!

KAH!

huh HIH HIH HUH HIH HIH HIH HUH HIH HIH HIH HUH

chick-a chick-a chick-a chick-a chick-a chick-a chick-a chick-a

10 secs.

Look seriously at each other.

Laugh crazily: whoop, holler, giggle, cackle, guffaw...smile, slap your leg, throw your head back... Watch one player for a cue to move on, but don't let the energy die down.

On the downbeat, the entire character changes: look serious and even angry: narrow your eyes and set your jaw as you play the crunches. Silly time is over.

crunch

*ff*

10 secs.

Look seriously at each other.

Laugh crazily: whoop, holler, giggle, cackle, guffaw...smile, slap your leg, throw your head back... Watch one player for a cue to move on, but don't let the energy die down.

On the downbeat, the entire character changes: look serious and even angry: narrow your eyes and set your jaw as you play the crunches. Silly time is over.

crunch

*ff*

10 secs.

Look seriously at each other.

Laugh crazily: whoop, holler, giggle, cackle, guffaw...smile, slap your leg, throw your head back... Watch one player for a cue to move on, but don't let the energy die down.

On the downbeat, the entire character changes: look serious and even angry: narrow your eyes and set your jaw as you play the crunches. Silly time is over.

crunch

*ff*

10 secs.

Look seriously at each other.

Laugh crazily: whoop, holler, giggle, cackle, guffaw...smile, slap your leg, throw your head back... Watch one player for a cue to move on, but don't let the energy die down.

On the downbeat, the entire character changes: look serious and even angry: narrow your eyes and set your jaw as you play the crunches. Silly time is over.

crunch

*ff*

*ff* randomly vary the rate of the tremolo throughout these four bars, from very slow to very fast

Meno mosso ♩ = 108

192

Violin: *f* > *mp*, *con sord. arco*  
Piano: *mp*, *con sord. arco*  
Instructions: *shh*, *pizz.*, *put on mute*

Violin: *f* > *mp*, *p* < *mp* < *p*, *con sord. arco*  
Piano: *mp*, *con sord. arco*  
Instructions: *shh*, *pizz.*, *put on mute*

Cello: *con sord.*, *mp*, *p*  
Double Bass: *p*, *mp*

Violin: *p*, *shh*  
Double Bass: *con sord.*, *p*, *mp*

198

Musical score for measures 198-202. The score is written for a piano and includes a vocal line. The piano part features complex rhythmic patterns with sixteenth and thirty-second notes, often beamed together. The vocal line consists of a single melodic line with lyrics 'shh' and 'sss'. Dynamics include *p* (piano) and *mp* (mezzo-piano). A double bar line is present at the end of measure 202.

203

Musical score for measures 203-207. The score continues with the piano and vocal parts. The piano part has a more active role with sixteenth-note passages. The vocal line includes lyrics 'sss' and 'V'. Dynamics include *mp* and *p*. A double bar line is present at the end of measure 207. The time signature is 3/4.

### Piu mosso

♩ = ♩ (♩. = 144)

207

pizz. arco ricochet scoop

*mp* *mf*

remove mute

*mf* *mp*

senza sord. sul pont.

*mp* *p*



213

arco ricochet

pizz. col legno

*f*

senza sord. arco ricochet col legno modo ord. II.

pizz. *mf* *f*

sul pont. ricochet pizz.

*mf* *mp* *mf* *f*

arco col legno 2

pizz. *f*



221

(♩ = ♩) (♩ = ♩)

*mp* tongue-click

sul pont. III.

*pesante*

*ff*

*mp*

pizz.

*mp* tongue-click

arco sul pont.

*pesante modo ord.*

*ff*

*mp*

pizz.

arco sul pont.

*pesante modo ord.*

*ff*

*mp*

pizz.

kah

*mp*

pizz.

arco ricochet

*pesante modo ord.*

*ff*

*mp*

tongue-click

pizz.



232 *f* *thigh-slap* *stomp* *(gasp)*

shh sss shh sss kah! shh hah hoo! kah

*f* *thigh-slap*

HUH! kah! huh! kah HUH! kah sss kah!

*f* *thigh-slap*

HOO! huh! tchah! sh! sss HUH! shh HAH!

*f* *thigh-slap* *stomp*

hah! huh! hah! shh!



237

kah sss hah shh kooh hooh

hah shh hooh HUH! hah shh

kah kit-cha! shh kah shh sss

kah hooh kah! kit-cha! shh! kah! hooh

*ff*

245

KAH! KAH! KAH! KAH! KAH! KAH! KAH! KAH!

*mf* HUH! hah

chest slap

stomp *ff*

*ff* exhale

Tschh

*mf* UH!

chest slap

stomp *ff*

*ff*

HIH KUH HIH KUH! HIH KUH HIH KUH! huh kah HUH!

(thigh slaps)

*mf*

*ff*

chick-a chick-a chick-a chick-a chick-a chick-a

(thigh slaps)

L R L R *sim.*

*mf* HUH! hah hah

250 *(gasp)*

HUH! HAH! HUH HUH! huh hah

*mf*

HAH! HUH! hah HUH! shh!

*mf*

shh! huh shh! HAH! hah

*mf*

HAH! HUH! huh

*mf*

258

*mp*

HIH! UH!

*As you play, breathe "normally" but more loudly than usual. Allow your breath to reflect the shape of the music. Think of your breathing as "molto espressivo."*

arco

*p espr*

shh! huh HUH! sss huh!

*mp*

*mp (gasp)*

hah huh hah huh haa huh

*mp*

*inhale*

HAH! huh shh huh shh huh

*mp*

266

*mp*

*p*

*p*

sss

arco

*p espr*

*p*

*mf*

exhale

inhale

hah

HUH!

huh

hah

shh

inhale

exhale

inhale

exhale

huh

hah

huh

hah

*p*

As you play, breathe "normally" but more loudly than usual. Allow your breath to reflect the shape of the music. Think of your breathing as "molto espressivo."

272

mp

mp p mp

huh

As you play, breathe "normally" but more loudly than usual. Allow your breath to reflect the shape of the music. Think of your breathing as "molto espressivo."

arco

*p espr*

inhale

huh

hah

inhale

huh

hah



Violin I: *p* *mp*

Violin II: *p*

Viola: *mp* *p*

Cello/Double Bass: huh, hah, huh

Violin I: *p* *pp* put mute on G.P.

Violin II: *p* *pp* put mute on G.P.

Viola: *mp* *p* *pp* put mute on G.P.

Cello/Double Bass: hah, ss, arco, *p*, G.P.

Meno mosso ♩ = 60

senza vib  
senza espr.  
con sord.

291

*p*                      *mp*   *p*

senza vib  
senza espr.  
con sord.

*p*                      *mp*   *p*

senza vib  
senza espr.  
con sord.

senza sord.  
espr. e rubato

*p*                      *mp*   *p*

senza vib  
senza espr.  
con sord.

remove mute

*p*                      *mp*   *p*



299

*pp*

accel.

a tempo

*mp*                      *mf*                      *p*

senza sord.

espr.

*mf* > *p*

**Piu mosso** ♩ = 72

305

*mp*  $\rightrightarrows$  *p*

*p*

*p*

*espr e rubato* 3

*mp*  $\rightrightarrows$  *mf*  $\rightrightarrows$  *f*  $\rightrightarrows$  *mp*  $\rightrightarrows$  *mf* >



310

*mf*

*espr. e rubato*

*mf*  $\rightrightarrows$  *mp*  $\rightrightarrows$  *p* >

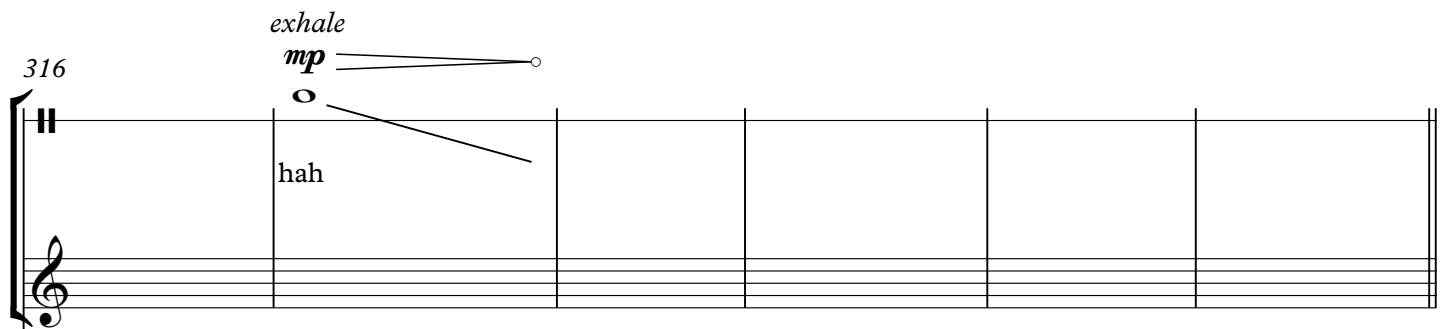
*pp*

*mp*

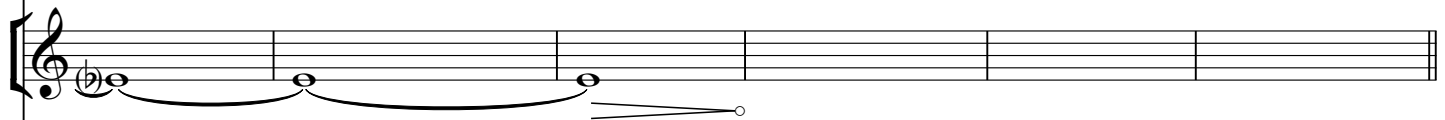
316

*exhale*  
**mp**

hah



The first system of music features a treble clef and a staff with a fermata over the first measure. Above the staff, the word "exhale" is written above the dynamic marking "mp". A line connects "exhale" to a fermata symbol. Below the staff, the word "hah" is written in the first measure.



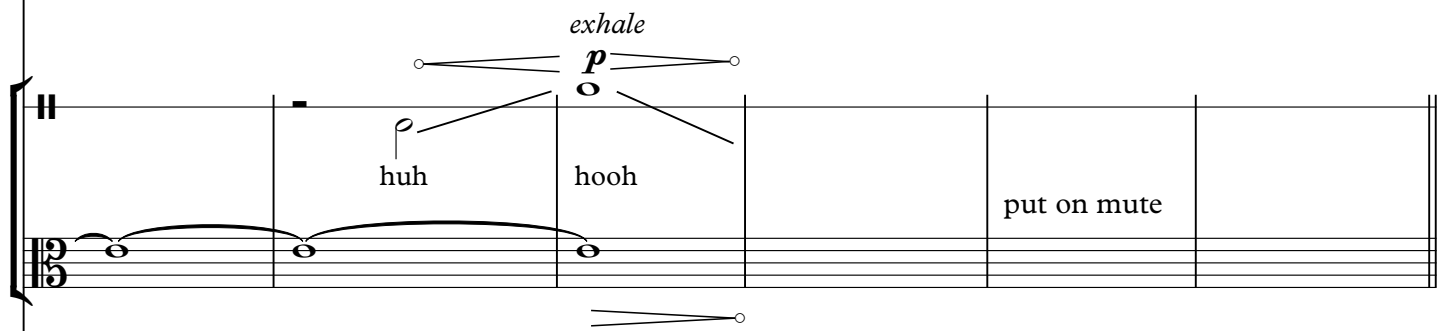
The second system of music features a treble clef and a staff with a slur over the first three measures. A dynamic marking "p" is visible at the end of the system.

*exhale*  
**p**

huh

hooh

put on mute



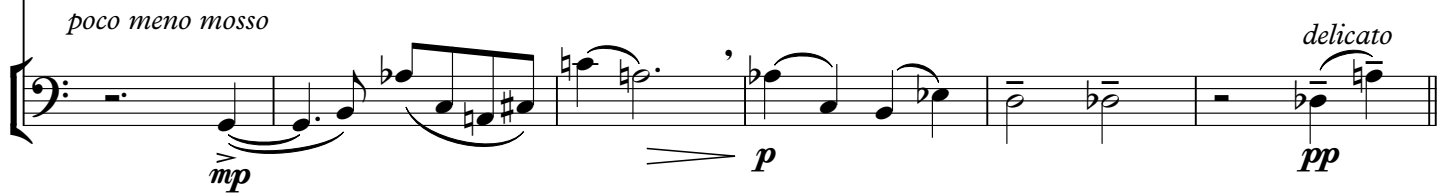
The third system of music features a bass clef and a staff with a slur over the first three measures. Above the staff, the word "exhale" is written above the dynamic marking "p". Lines connect "exhale" to fermata symbols above the first and third measures. Below the staff, the words "huh" and "hooh" are written under the first and second measures, respectively. The instruction "put on mute" is written in the fourth measure.

*poco meno mosso*

**mp**

**p**

*delicato*  
**pp**



The fourth system of music features a bass clef and a staff with a slur over the first three measures. Dynamic markings "mp", "p", and "pp" are placed below the staff. The instruction "poco meno mosso" is written above the first measure, and "delicato" is written above the last measure.

Meno mosso

♩ = 54

322

*p* < *mp*     *p* < *mp*     *p* < *mp* >     *p* < *mp* >

hah\_     hah\_     hah\_     hah

*con sord.  
molto sul pont.*

*p* < *mp*     *p* < *mp*     *p* < *mp* >     < *mp* >

*p* < *mp*     *p* < *mp*     *p* < *mp* >     *p*

sss\_     sss\_     sss\_     sss

*con sord.  
molto sul pont.*

*p* < *mp*     *p* < *mp*     *p* < *mp* >     < *mp* >

*con sord.  
molto sul pont.*

*p* < *mp*     *p* < *mp*     *p* < *mp* >     < *mp* >

tr

*p*

hah\_     hih\_

*inhale*

III.  
*senza vib.*

327

Let yourself relax. Slow your breathing. Slowly open your mouth and increase the dynamic level of your breaths until they become audible (yet still quiet.) The sound of your breathing should eventually replace that of the bowed "breath sound."

*p*

shh

sul tasto

bowed breath sound

*p*

*ppp*

Let yourself relax. Slow your breathing. Slowly open your mouth and increase the dynamic level of your breaths until they become audible (yet still quiet.) The sound of your breathing should eventually replace that of the bowed "breath sound."

sul tasto

bowed breath sound

*p*

*ppp*

Let yourself relax. Slow your breathing. Slowly open your mouth and increase the dynamic level of your breaths until they become audible (yet still quiet.) The sound of your breathing should eventually replace that of the bowed "breath sound."

*p*

hah

sul tasto

bowed breath sound

*p*

*ppp*

Let yourself relax. Slow your breathing. Slowly open your mouth and increase the dynamic level of your breaths until they become audible (yet still quiet.) The sound of your breathing should eventually replace that of the bowed "breath sound."

exhale *pp*

hoo

bowed breath sound

*ppp*

20 seconds



337

	<p>Stop the bow, but keep it on the strings. Remain motionless, but for your breath. Continue breathing audibly until V2 stops playing.</p>				<p>Once V2 stops playing, slowly close your mouth, causing your breath sounds to fade out. As you do so, slowly lower your head.</p>	<p>End the piece by lifting your head and lowering your instrument.</p>
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20 seconds



					<p>Stop the bow, but keep it on the strings. Slowly close your mouth, causing your breath sounds to fade out. As you do so, slowly lower your head.</p>	<p>End the piece by lifting your head and lowering your instrument.</p>
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20 seconds



<p>Stop the bow, but keep it on the strings. Remain motionless, but for your breath. Continue breathing audibly until V2 stops playing.</p>					<p>Once V2 stops playing, slowly close your mouth, causing your breath sounds to fade out. As you do so, slowly lower your head.</p>	<p>End the piece by lifting your head and lowering your instrument.</p>
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20 seconds



			<p>Stop the bow, but keep it on the strings. Remain motionless, but for your breath. Continue breathing audibly until V2 stops playing.</p>		<p>Once V2 stops playing, slowly close your mouth, causing your breath sounds to fade out. As you do so, slowly lower your head.</p>	<p>End the piece by lifting your head and lowering your instrument.</p>
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