

Gregor A. Mayrhofer

Insect Concerto

Version for Solo Violin and Orchestra

*Dedicated
to the infinite variety of fascinating
Insects on our planet*

2019

(corrected Version March 2022)

Thanks to
Sebastian Stelzer, Max Marohn and Peter Riegelbauer
for creating this idea together.

Orchestra:

Piccolo

Flute

2 Oboes

2 Clarinets in Bb

2 Bassoons

2 Horns in F

2 Trumpets in Bb with whawha mute, harmon mute and practice mute (or straight mute)

2 Trombones with harmon mute and practice mute (or straight mute)

Tuba

Harp

Percussion (2 Players)

Maracas

Shaker

Big Cabasa

Cricket Rattle (Wooden Frog Buzzer)

Paper rattle (ossia: Newspaper, that makes a similar noise like insects in the leafs)

Whip

Bass Drum

Spiral Trash Cymbal (or suspended Cymbal)

Metal Chimes

Solo - Violin

Violin I (min. 6 Players)

Violin II (min. 5 Players)

Viola (min. 4 Players)

Violoncello (min. 4 Players)

Contrabass (min. 2 players with 5 strings, lowest on B natural)

All string players need mutes (except Contrabass)

It is necessary to have about 16 Shaking eggs and 16 Maracas, one of each for every wind player (except Piccolo, Oboe 1 and Trumpet 1). To create the most interesting sound texture, it is recommended to use different sizes and characters. If there are not enough Maracas available, they can be replaced by additional shaking eggs.

Strings, Piccolo, Oboe 1 and Trumpet 1 need extra score prints and stands for the offstage positions.

The other players should play this section by heart to be more flexible in their placement.

The piece can be performed even in a smaller version without:

Harp, Tuba and the bigger Percussion (Bass Drum, Spiral Trash, Metal Chimes).

In this case the other players should play the "ossia propositions" as indicated.

Duration: ca. 15'30 min.

Premiere of the First Version: 21.05.2018

Premiere of the Instrumental Version: 20.01.2019

Berliner Philharmonie, Kammermusiksaal

Karajan Akademie der Berliner Philharmoniker, Direction: Gregor A. Mayrhofer

Premiere of the Orchestra Version: 08.12.2019 Tonhalle Düsseldorf,

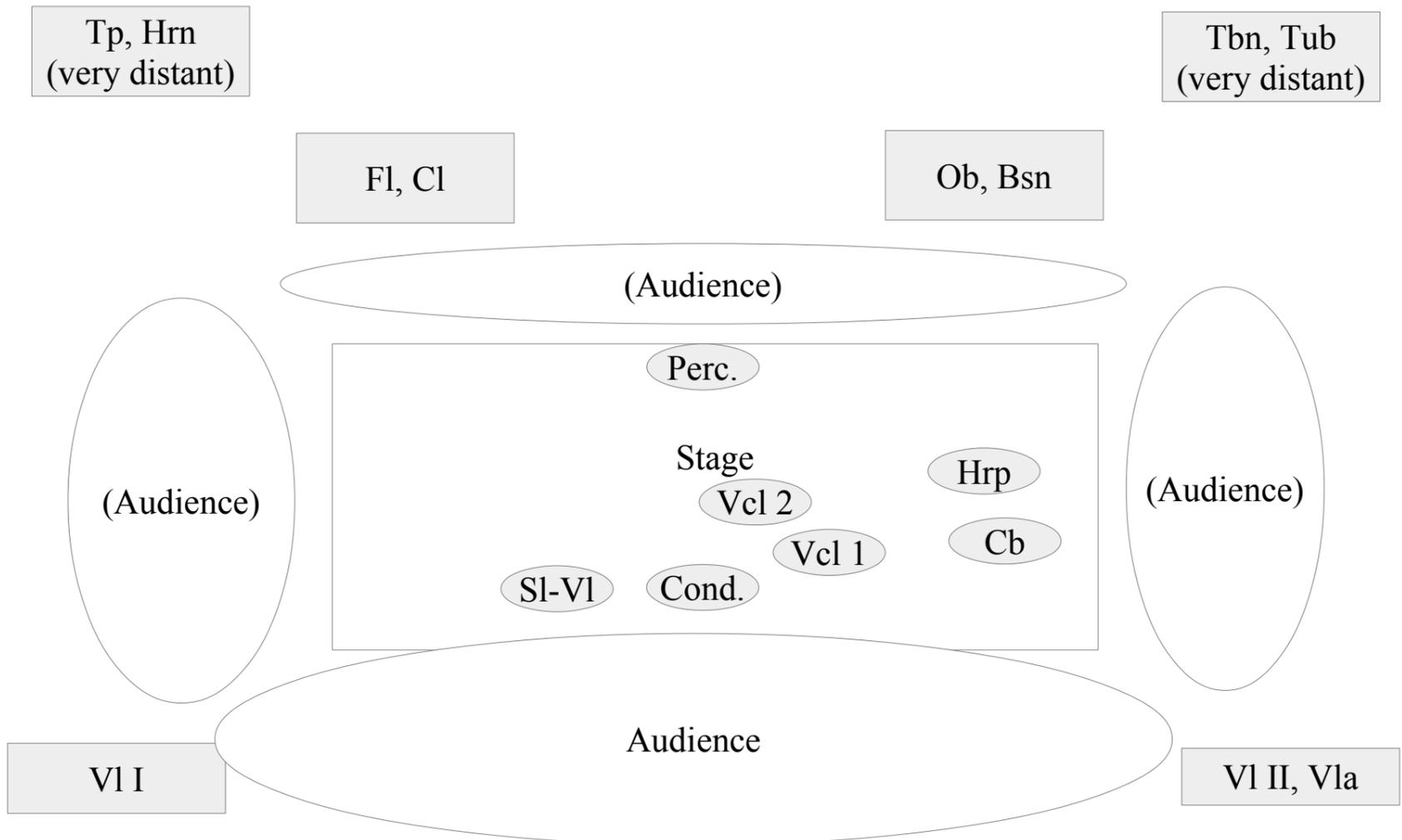
Symphonieorchester der Robert Schumann Hochschule, Direction: Gregor A. Mayrhofer

Recording available on iTunes.

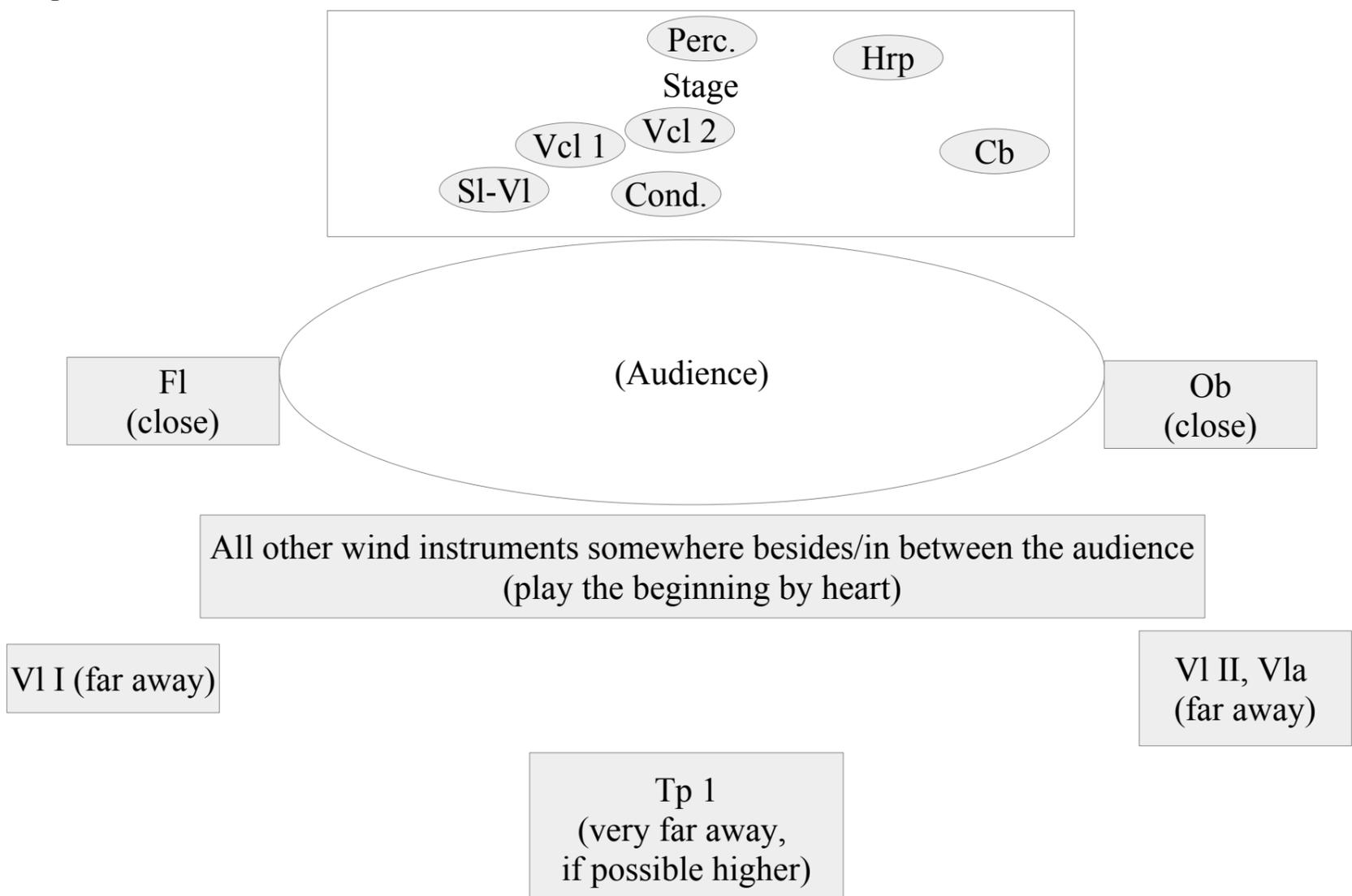
Position in the Room:

In order to create for the audience the feeling of sitting in the middle of the insect swarm the players should be ideally placed around/in/behind the audience. Violins, Violas, Piccolo, Oboe 1 and Trumpet 1 should have a copy of the first few pages of their part on a stand at the off stage position. The other players should play the beginning by heart, so that they can be placed freely in between the audience.

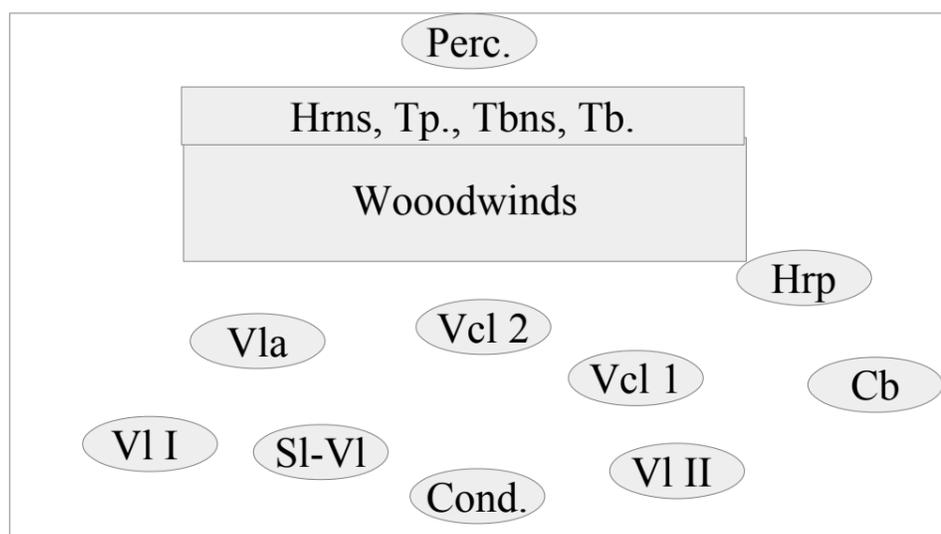
Proposition for halls with the stage in the middle: (like Kammermusiksaal of the Berliner Philharmonie)



Proposition for halls with all the audience on one side:



When the players walk on stage (if possible *through* the audience) like indicated in the score the players should arrive at the following seating:



The wind instruments should already be on stage. The players take only the Maracas/Shaker to their “off stage positions” (except Piccolo, Trumpet and the Oboe (only reed!) who need them “off stage”). Other halls may need slightly varied off stage positions. These should be decided by the conductor. It is important, that the “off stage musicians” are in the beginning not in the consciousness of the listener and that they can walk to their position while playing. The listener should perceive the space and the “surround sound” as an important aspect of this piece.

Legend

IN GENERAL/FOR EVERYBODY:

b bb b# ##

These symbols are used for quartertones. Accidentals are in general valid for one bar and one octave only, but sometimes they will be repeated as a reminder.

"ff" / "p"

Dynamics in quotation marks show the intensity with which the player should play (even when the real dynamic is different, mostly much more quiet).

◁ ▷

cresc. dal niente / dim. al niente

sp. ---> s.t.

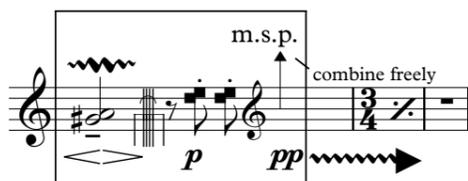
sul ponticello --> sul tasto

The arrow with the broken line always indicates a fluid change from one technical instruction to another (for example go from sul ponticello to sul tasto, open or close mute, add or release frullato...)

Appoggiatura notes shall always be played before the beat!



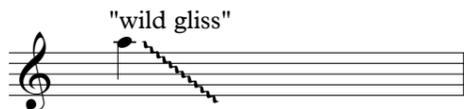
Play **highest possible note** (eighth note, quater note, half note, full...)



Loop-Boxes:

When something is surrounded by a box, the player should repeat this motive independent of the ongoing tempo (like a loop) for the duration of the wave line flash.

When the box has several motives (like here the vibrato, the scratch notes and the high molto sul pont. glissando) the player can recombine them ad libitum, but always should keep track of the tempo which is shown by the conductor. (in our example: while playing a free improvisation with the three motives the player has to count carefully the 3/4 bar in order to stop the loop immediately at the third bar)



Brass:

"wild"-Gliss.:

Produce a glissando while playing with all valvets chaotically, so that it creates a lively, bubbly gliss. when going from high to low, the glissando should immediately start (do not hold the topnote with tenuto)

Strings



Écrasé/overpressure:

When noted with the square notehead use very few bow speed, but very much bow pressure, so that the sound becomes very scratchy/noisy and the actual pitch is not audible any more.

In order to get a sound without pitch it helps to damp the string with the left hand. (ϕ)



Bird-Gliss.:

Start with an artificial harmonic. While playing the glissando, keep distance between fingers, (or even make it smaller for low notes, higher for high notes)

so that it will create a "jumping" glissando line, similar to the cry of a bird.



Vibrato.:

These wave lines indicate the amount of vibrato, which should be added to the sound.

The peak points of the vibrato should be placed exactly where noted, so that one can hear the dialogue in between the different instruments playing their vibrato waves.

The maximum vibrato should have a very big amplitude, almost like a half tone trill



Fingerboard/Bridge-Clef:

Very often there is used a special clef for the strings, which indicates the position of where the scratch noises should be played,, or connected with a roll-line the movement along the string.

ON the top line would be ON the bridge

the line below means very close to the bridge (molto sul pont.)

on th middle line would be ordinario

on the lowest line is on the fingerboard. (molto sul tasto)

Above the lines, means that the player schould play behind the bridge (high squeek sound)

Sometimes Roman numbers indicate the recommended strings to play on. (I,II,III,VI)

For producing a nice low scratch sound, the left hand should always dampen the empty strings (ϕ) (put it carefully on the strimngs) and the bow should always move only vertically (along the string)

Depending on the instrument, the bow, the rosin, the pressure and the technique each player needs to find his own positioning in order to create a "beautifully" characteristic groovy scratch sound.

1 Tempo free (quasi every bar fermata)
Conductor shows sections

2 **3** **4** **1** **2** $\text{♩} = \text{ca. } 90$

Flute 1 (Piccolo) Maraca/Shaking Egg (imitate crickets) freely add little accents and change slightly the tempo *ppp* frull., imitating cricket (Echo of V1 1) *pp*

Flute 2 Maraca/Shaking Egg (imitate crickets) freely add little accents and change slightly the tempo *ppp*

Oboe 1 Maraca/Shaking Egg (imitate crickets) freely add little accents and change slightly the tempo *ppp*

Oboe 2 Maraca/Shaking Egg (imitate crickets) freely add little accents and change slightly the tempo *ppp*

Clarinet 1 in Bb Maraca/Shaking Egg (imitate crickets) freely add little accents and change slightly the tempo *ppp*

Clarinet 2 in Bb Maraca/Shaking Egg (imitate crickets) freely add little accents and change slightly the tempo *ppp*

Bassoon 1 Maraca/Shaking Egg (imitate crickets) freely add little accents and change slightly the tempo *ppp*

Bassoon 2 Maraca/Shaking Egg (imitate crickets) freely add little accents and change slightly the tempo *ppp*

Horn 1 in F Maraca/Shaking Egg (imitate crickets) freely add little accents and change slightly the tempo *ppp*

Horn 2 in F Maraca/Shaking Egg (imitate crickets) freely add little accents and change slightly the tempo *ppp*

Trumpet 1 in Bb (optional: C-Trumpet) Maraca/Shaking Egg (imitate crickets) freely add little accents and change slightly the tempo *ppp*

Trumpet 2 in Bb Maraca/Shaking Egg (imitate crickets) freely add little accents and change slightly the tempo *ppp*

Trombone 1 Maraca/Shaking Egg (imitate crickets) freely add little accents and change slightly the tempo *ppp*

Trombone 2 Maraca/Shaking Egg (imitate crickets) freely add little accents and change slightly the tempo *ppp*

Tuba Maraca/Shaking Egg (imitate crickets) freely add little accents and change slightly the tempo *ppp*

Percussion 1 Cricket Rattle (Wooden frog buzzer) imitate cricket or sound of insects "working" freely add little accents and change slightly the tempo *ppp*

Percussion 2 Maraca/Shaking Egg (imitate crickets) Ossia: Paper Rattle freely add little accents and change slightly the tempo *ppp*

Harfe Put a piece of paper in between the strings from Ab2 to D4 to get a noisy rattling sound when playing the notes in between (like in bar 47) little scratch or squeak noises on the very low strings (finger nail, or plektron, or little "swishes" (sound of insects "working")) *ppp*

Tempo free (quasi every bar fermata)
Conductor shows sections

Solo Violin *wing sound (swing bow through the air to get a very soft noise) *f* repeat freely *f* damped noisy pizz. on all 4 strings, sometimes with finger nails (sound of insects "working") *ppp* $\text{♩} = \text{ca. } 90$ wing sound arco ricochet (imitating cricket) *f* *pp* *mp*

Violine I con sordino *wing sound (swing bow through the air to get a very soft noise) *f* repeat freely *f* damped noisy pizz. on all 4 strings, sometimes with finger nails (sound of insects "working") *ppp* add very carefully little scratches with bow or wirepad on string *sempre ppp*

Violin II con sordino *wing sound (swing bow through the air to get a very soft noise) *f* repeat freely *f* damped noisy pizz. on all 4 strings, sometimes with finger nails (sound of insects "working") *ppp* add very carefully little scratches with bow or wirepad on string *sempre ppp*

Viola con sordino *wing sound (swing bow through the air to get a very soft noise) *f* repeat freely *f* damped noisy pizz. on all 4 strings, sometimes with finger nails (sound of insects "working") *ppp* add very carefully little scratches with bow or wirepad on string *sempre ppp*

Violoncello con sordino *wing sound (swing bow through the air to get a very soft noise) *f* repeat freely *f* damped noisy pizz. on all 4 strings, sometimes with finger nails (sound of insects "working") *ppp* add very carefully little scratches with bow or wirepad on string *sempre ppp*

Violoncello 2 con sordino *wing sound (swing bow through the air to get a very soft noise) *f* repeat freely *f* damped noisy pizz. on all 4 strings, sometimes with finger nails (sound of insects "working") *ppp* add very carefully little scratches with bow or wirepad on string *sempre ppp*

Contrabasse con sordino *wing sound (swing bow through the air to get a very soft noise) *f* repeat freely *f* damped noisy pizz. on all 4 strings, sometimes with finger nails (sound of insects "working") *ppp* add very carefully little scratches with bow or wirepad on string *sempre ppp*

3

(always echo of VI 1)

4 repeat freely always with gaps in between (like an insect listening to the others)

1

Picc.

Fl. 2

Ob.

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tp. 1

Tp. 2

Tbn. 1

Tbn. 2

Tub.

Perc. 1 $\text{♩} = \text{ca. } 90$
quasi Solo
f (but not too high) *p* simile like before ("working sounds", different tempi/accents)

Perc. 2

Hrp.

Solo-VI. (response to Perc. rhythm)
mf *p* *pp* *mp* *p* *mf* *fz* *fz* *fz* *fz* *f*

VI. I 2 Soli arco (free bowing until next bar) *p* $\text{♩} = \text{ca. } 90$ arco ricochet (imitating cricket, echo of VI 1) *p* repeat freely *fz* arco *ppp*

VI. II 2 Soli arco (free bowing until next bar) *p* $\text{♩} = \text{ca. } 90$ arco ricochet (imitating cricket, echo of VI 1) *p* repeat freely *fz* arco *ppp*
The others (continue working noise)

Vla. 2 Soli arco (free bowing until next bar) *p* $\text{♩} = \text{ca. } 90$ arco ricochet (imitating cricket, echo of VI 1) *p* repeat freely *fz* arco (free bowing until next bar) *p*
The others (continue working noise)

Vcl. 1

Vcl. 2

Cb.

Insect Concerto

A **Lento** $\text{♩} = 40$

Picc. freeze!

Fl. 2 freeze!

Ob. 1 freeze!

Ob. 2 freeze!

Cl. 1 freeze!

Cl. 2 freeze!

Bsn. 1 freeze!

Bsn. 2 freeze!

Hn. 1 freeze!

Hn. 2 freeze!

Tp. 1 freeze!

Tp. 2 freeze!

Tbn. 1 freeze!

Tbn. 2 freeze!

Tub. freeze!

Perc. 1 freeze!

Perc. 2 freeze!

Hrp. trem. with tuning key (upwards) *pp* gliss. *ff* (*-pp*) gliss. *ff* gliss. *ff* gliss.

Ossia (if no harp available) *fp* *ppp* *pp* *msp.* *mp* *fpp* *ppp*

* touch highest-string very softly with the screw of the bow moving from fingerboard to bridge (ossia col legno)

Solo-VI. **A** **Lento** $\text{♩} = 40$ *fpp* *mp* *fpp*

* touch highest-string very softly with the screw of the bow moving from fingerboard to bridge (ossia col legno)

VI. I (ricochet) *fpp* *ppp* arco *msp.* *fpp*

VI. II (ricochet) *fpp* *ppp* arco *msp.* *fpp*

Vla. (ricochet) *fpp* *ppp* arco *msp.* *fpp*

Vc. 1 1. Solo arco ricochet (imitating Cricket) *p* *mp* *fpp* *mf* 1. Solo ricochet (imitating Cricket)

Vc. 2 arco *mp* *fpp*

Cb. *ppp*

C 27

Picc. Stop!

Fl. 2 Stop!

Ob. 1 high squeek
pp

Ob. 2 Stop!
Shaking Egg Echo (ca. 2 sec after Oboe squeek)
mp *poco. fz*

Cl. 1 Stop!
Shaking Egg Echo (ca. 1 sec after 1. cricket rattle)
p

Cl. 2 Stop!

Bsn. 1 Stop!
Maraca Echo (ca. 10 sec after 1. cricket rattle)
p

Bsn. 2 Stop!

Hn. 1 Stop!
Shaking Egg Echo (ca. 5 sec after 1. cricket rattle)
p

Hn. 2 Stop!
Shaking Egg Echo (ca. 5 sec after 1. Cabasa rhythm)
mp

Tp. 1 *mf* *p* *mf* *mf*

Tp. 2 Stop!

Tbn. 1 Stop!
Maraca Echo (ca. 2 sec after 1. cricket rattle)
p

Tbn. 2 Stop!
Maraca Echo (ca. 2 sec after 1. Cabasa Rhythm)
mp

Tub. Stop!

Perc. 1 Stop!
Cricket Rattle
mf

Perc. 2 Stop!
Cabasa
f

Hrp. *fz*
slide aluminium foil

Solo-VI. *fff*
molto vib. senza sordino
p *mf*
tender scratch
pp *mf*
(senza vib.)
p *ff* *fz*
molto vib. moltiss. sul tasto
gliss.

VI. I
molto vib. sul D
p *mf* *ffz* (senza vib.)
p *ff* *fz*

VI. II
molto vib. sul G
p *mf* *ffz* (senza vib.)
p *ff* *fz*

Vla. I
molto vib. sul D
p *mf* *ffz* (senza vib.)
p *mf* *ffz*

Vla. II
molto vib. sul C
p *mf* *ffz* (senza vib.)
p *mf* *ffz*

Vc. 1
molto vib.
p *mf* *ffz* (senza vib.)
p *ff* *fz*

Vc. 2
molto vib.
p *mf* *ffz* (senza vib.)
p *ff* *fz*

Cb.
molto vib.
p *mf* *ffz* (senza vib.)
p *ff* *fz*
harmonic gliss. sul G
gliss.

33

quiet shaking egg tremolo for 8 Sec. (ca. 3 sec. after 1. spectral chords and loud harp "swish")

simile

ppp accel. rit.

quick trem. as a direct resonance of 2. high harp chord

pp

Shaking Egg Echo (ca. 1 sec after 2. cricket rattle)

mf

quick trem. as a direct resonance of 1. high harp chord

simile resonance of 2. high harp chord

pp

Maraca Echo (ca. 8 sec after 2. cricket rattle)

p

pp

Shaking Egg Echo (ca. 5 sec after 2. cricket rattle)

p

Shaking Egg Echo (ca. 5 sec after 2. Cabasa rhythm)

mp

"wild" gliss (start immediately)

quiet shaking egg tremolo for 3 Sec. (immediately after 1. spectral chords and loud harp "swish")

simile

ppp accel. rit.

Maraca Echo (ca. 2 sec after 2. cricket rattle)

p

quick trem. as a direct resonance of 1. high harp chord

simile resonance of 2. high harp chord

pp

Maraca Echo (ca. 2 sec after 2. Cabasa Rhythm)

mp

pp

quick shaking egg tremolo for 8 Sec. (ca. 3 sec. after 1. spectral chords and loud harp "swish")

simile

ppp accel. rit.

Cricket Rattle

mf

Cabasa

f

(higher than before)

f

Harp

mf

fz

f

ff

Solo-VI

schierzando

tender scratch

pp

mp

p

poco fz

f

ff

pp

fff

VI. I

sul D

(sul D)

sub. senza vib.

poco s.p.

p

rf

rf

rf

fp

mf

ff

pp

ff

VI. II

(sul G)

sub. senza vib.

poco s.p.

p

rf

rf

rf

fp

mf

ff

pp

ff

Vla.

senza vib.

senza vib.

pp

ff

p

pp

ff

p

Vc. 1

molto vib.

p

mf

pp

ff

p

ff

Vc. 2

molto vib.

p

mf

f

p

ff

Cb.

rf

rf

rf

f

p

ff

8

48 **E** **Everybody FREEZE! A tempo**

Picc. Flute 2 Ob. 1 Ob. 2 Cl. 1 Cl. 2 Bsn. 1 Bsn. 2 Hn. 1 Hn. 2 Tp. 1 Tp. 2 Tbn. 1 Tbn. 2 Tub. Perc. 1 Perc. 2 Hrp. Solo-VI VI. I VI. II Vla. Vc. 1 Vc. 2 Cb.

simile, continue walking to your place on stage *ppp*

simile, continue walking to your place on stage *ppp*

simile, continue walking to your place on stage *ppp*

simile, continue walking to your place on stage *ppp*

simile, continue walking to your place on stage *ppp*

simile, continue walking to your place on stage *ppp*

Whip *f*

(poco a poco accel.) *p* *mf* *p* *f*

swish sound *fz*

(letting Pedal snare) *ffz* "swish"-sound *f* *fz*

Everybody FREEZE! A tempo *high scratch sound*

p *mf* *p* *fz* *ffz* *p* *fz* *p* *f* *ff* *ffz* *ffz*

m.s.p. *Tutti* (Echo from Solo-VI) *gliss.* *p*

m.s.p. (Echo from Solo-VI) *gliss.* *p*

m.s.p. *gliss.* *p*

m.s.p. *gliss.* *p*

arco sul A (bird-gliss.) *p* *f* *fz* *mp* *fz* *p* *fz* *fz* *fz* *fz* *fz* *pp* *low scratch sound* *ff* *ffz* *ffz*

arco sul G (bird-gliss.) *p* *f* *fz* *f* *fz* *f* *fz* *f* *fz* *fz* *fz* *fz* *pp* *low scratch sound* *ff* *ffz* *ffz*

bartok pizz. *mp* *mp* *mf* *ffz* *mf cresc.* *ffz* *very low scratch sound* *ff* *ffz* *ffz*

1 Solo-Loop: Repeat each Section ad libitum*
(Conductor gives always a sign for next pattern)

57

very airy sound *pp*

half airy/half pitch sound *p*

2

very airy sound *pp*

half airy/half pitch sound *p*

half airy/half pitch sound *p*

half airy/half pitch sound *p*

very airy sound *pp*

half airy/half pitch sound

very airy sound *pp*

half airy/half pitch sound *p*

Bsn. 1.

Bsn. 2.

Hn. 1 (ad libitum support groove)

Hn. 2 (ad libitum support groove)

Tp. 1

Tp. 2 (ad libitum support groove)

Tbn. 1 (ad libitum support groove)

Tbn. 2 (ad libitum support groove)

Tub. (ad libitum support groove)

Perc. 1

Cricket Rattle *f*

Then play improvised sneaky Solo (in Dialog with VI 1)

ff

Shaking Egg *p*

Perc. 2 *p*

Hrp.

(with paper noise) *f*

Only play 1x on conductors Cue to go on to next section

(gliss. over strings with paper noise) *pp*

Solo-Loop: Repeat each Section ad libitum*
(Conductor gives always a sign for next pattern)
Play a Solo with very high mosquitoish noises etc. ad libitum

p misterioso

Comment the Percussion Solo with small squeek noises or swishes (but let him/her lead the Solo!)

continue walking *pp*

(ad libitum add single little high squeeks) *p*

continue walking *pp*

(ad libitum add single little high squeeks) *p*

continue playing while slowly walking towards the stage (always vary speed/length/amplitude like an insect swarm)

pp

Vc. 1

m.s.p. *fz*

fz

m.s.p., noisy

secco scratch *mp*

simile

m.s.p., noisy

Cb.

pizz. *mf*

f

mf

f

mf

* Depending on how much time it takes for the musicians to walk on stage the conductor should decide when to go to the next Section. (musically ideal would be a distribution like 4x,2x,2x)
When all musicians reached their place on stage, the conductor conducts the brass-cue-bar and everything continues normally.

3

61

frull. *mf*

normal sound *mp*

Brass Glissando Cue (on sign of conductor)

molto rit.

free insect noises into the instrument (flaps, key noise...) *ppp*

free insect noises into the instrument (flaps, key noise...) *ppp*

free insect noises into the instrument (squeaks on reed...) *ppp*

free insect noises into the instrument (squeaks on reed...) *ppp*

free insect noises into the instrument (squeaks on reed...) *ppp*

free insect noises into the instrument (squeaks on reed...) *ppp*

free insect noises into the instrument (squeaks on reed...) *ppp*

free insect noises into the instrument (squeaks on reed...) *ppp*

when arrived on place fade out shakers and take instrument

Horn in F (start wild gliss. immediately!) *pp*

Horn in F (start wild gliss. immediately!) *pp*

without mute (start wild gliss. immediately!) *pp*

Trumpet in B \flat (start wild gliss. immediately!) *pp*

Trumpet in B \flat (start "wild" gliss. immediately!) *pp*

Trombone (start wild gliss. immediately!) *pp*

Trombone (start wild gliss. immediately!) *pp*

Tuba (start wild gliss. immediately!) *pp*

pp *fp* *pp*

Dialog Solo with V1 1 (both lead)

Perc. 2 Paper Rattle *ppp*

Hrp. *mf* (low Ab normal, without Paper) *mf*

Dialog Solo with Perc (both lead)

Brass Glissando Cue (on sign of conductor)

molto rit. senza vib., poco s.p. *pp* *ff*

divisi à 2 senza vib., poco s.p. *pp* *ff*

senza vib., poco s.p. *pp* *ff*

divisi à 2 senza vib. *pp* *ff*

senza vib. *pp* *ff*

senza vib. *pp* *ff*

highest Note sul A gliss. *p* *ff* *mp*

highest Note sul D gliss. *p* *ff* *mp*

arco sul V *p* *ff* *mp*

mf *p* *ff* *mp*

82

Picc. *fz fz mf fp* *frull.*

Fl. 2 *p mf* *airy sound* *frull.* *fz fz mf fz p* *frull.*

Ob. 1 *p mf fz* *frull.* *mf fp* *frull.*

Ob. 2 *mf fz* *frull.*

Cl. 1 *fz fz* *frull.* *fz fz p mf fp* *frull.*

Cl. 2 *fz* *frull.*

Bsn. 1 *p <mp>* *frull.* *mf fp*

Bsn. 2 *fz*

Hn. 1 *mf* *bouché*

Hn. 2 *mp* *bouché*

Tp. 1 *p* *(harmon mute)* *straight mute*

Tp. 2 *p* *straight mute*

Tbn. 1 *mp* *straight mute*

Tbn. 2 *p* *straight mute*

Tuba

Perc. 1 *Paper Rattle*

Perc. 2 *p*

Hrp. *low scratch noise with fingernail or plectrum on low strings (D/G)* *(low and high scratch noise)* *gliss.* *p*

Solo-VI. *H* *molto sul pont.* *Solo* *sempre sul pont.* *ord.* *molto sul pont, sub. vib.* *senza vib.* *ricochet* *f* *mp* *fp* *pp* *mf* *fp* *fz* *fp*

VI. I *m.s.p.* *(behind bridge)* *p leggiero* *fr* *fr*

VI. II *p* *simile*

Vla. *(very low scratch noise, stay completely on the string, secco!)* *mp marc.* *simile* *ff*

Vc. 1 *ord.* *sul pont.* *ord.* *m.s.p.* *simile* *fr* *fr*

Vc. 2 *pizz.* *mf* *f*

Cb. *hit the body of the contrabass (low noise) and the strings (slap like high noise)* *hit body/strings* *pizz.* *mp (easy feeling!)* *f*

95

Picc. *fz* *fz* *pp* *frull.* *ff* *frull.* *mf*

Fl. 2 *fz* *fz* *pp* *frull.* *mf*

Ob. 1 *fp* *fp* *p* *frull.*

Ob. 2 *fp* *fp* *p* *frull.*

Cl. 1 *fz* *fz* *p* *fz* *fp* *fz* *fz* *frull.*

Cl. 2 *fz* *fz* *p* *fz* *fp* *fz* *fz* *frull.*

Bsn. 1 *mf* *frull.* *fz*

Bsn. 2 *mf* *frull.* *fz* *fz*

Hn. 1 *mf* *mf*

Hn. 2 *mf* *mf*

Tp. 1 *mp* *fp* *pp* *mp*

Tp. 2 *mp* *fp* *pp* *mp*

Tbn. 1 *fp* *pp* *mp*

Tbn. 2 *mp* *p*

Tb. *fp* *mp* *p*

Perc. 1

Perc. 2

Hrp. *gliss.*

Solo-VI. (behind bridge) *fz* *fz* *fz* (close to bridge) more and more scratchy (con sordino)

VI. I (b) *msp.* *p* *f* (behind bridge) *m.s.p.* (behind bridge) *fp*

VI. II (b) molto sul pont. *p* *p* *p* *p* *p* *8va* *8va* *8va* *8va* *8va*

Vla. *p* *mf* *p* *mf* *m.s.p.* *tr.* *gliss.* *m.s.p.* *tr.* *gliss.*

Vc. 1

Vc. 2 *arco, saltando* *fz* *fz* *p* *salt.* *fz* *fz*

Cb. *arco, saltando* *p*

Accompany Impro-Solo
(ad lib. poco meno)

Insect Concerto

In tempo (♩ = 158)

Picc. *ff*

Fl. 2 *ff*

Ob. 1 *ff* air noise

Ob. 2 *ff*

Cl. 1 *ff* *pp*

Cl. 2 *ff* *pp*

Bsn. 1 *ff* *pp*

Bsn. 2 *ff*

Hn. 1 *f*

Hn. 1 *f*

Tp. 1 *f*

Tp. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f* mute off (without mute)

Tb. *f*

Perc. 1 *f*

Perc. 2

Hrp. *ff* secco

Accompany Impro-Solo
(ad lib. poco meno)

In tempo (♩ = 158)

Solo-VI. *mp* *ff* *fz* *p* *f* *pp* *fz* *ff* *mp* *ff* *ff* *ff*

Improvised Solo: high Glissandi (mosquitoish, con sordino, show 2 extremely high peak notes, to cue the orchestra textures)

Impr.: high vibrato notes (show 3 loud vibrating notes (G, Bb), to cue the orchestra textures)

1/2 of the Players *ppp* *ff*

Tutti irregular very high gliss.-texture molto sul pont. (echo-loop of VI. 1) *ppp* *ff*

(Echo VI 1) etc. molto vib. *pp*

(Echo VI 1) etc. molto vib. *ppp*

(Echo VI 1) etc. molto vib. *ppp*

Vc. 1 *ff* *sempre ff*

Vc. 2 *ff* *sempre ff*

Cb. *ff* *sempre ff*

112 **L** In tempo (♩ = 158)

Picc. *mp* *mf* *mf* (gradually add frull.)

Fl. 2 *pp* *mp cresc.* (gradually add frull.)

Ob. 1 *fz fz* *p cresc.* (gradually add frull.) *mf*

Ob. 2 *fz fz* *p cresc.* (gradually add frull.) *mf*

Cl. 1 *pp* *cresc.* (gradually add frull.) *mf*

Cl. 2 *pp* *cresc.* (gradually add frull.) *mf*

Bsn. 1 *ppp* *cresc.* (gradually add frull.) *mf*

Bsn. 2 *f* *cresc.* (gradually add frull.) *mf*

Hn. 1 *open* *f*

Hn. 2 *open* *f*

Tp. 1 *f* *f* *p cresc.* (gradually add frull.) *mf*

Tp. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tb. *f*

Perc. 1 *f*

Perc. 2 Bass Drum *ppp cresc.*

Hrp. *pp* *cresc.* *f*

L In tempo (♩ = 158)
 behind bridge (alternative: close to bridge damp strings with l.h.)
 sul G sul E m.s.p. vib.-gliss. sul D sul E

Solo-VI. *ff* *ff* *p* *ff* *p* *f* *ff* *p*

VI. I *ff* *pp dolce* *pp sempre!* *f cresc.* *gliss.*

VI. II *ff* *pp dolce* *pp!* *mf* *f cresc.* *gliss.*

Vla. *ff* *p dolce* *f*

Vc. 1 *ff* *pp* *sul pont.* *sul A*

Vc. 2 *ff* *pp* *sul pont.*

Cb. *pp* *cresc.*

128

Picc. *fz* *pp* *frull. ord.* *p* *frull. ord.* *p* *simile* *p* *Solo* *f*

Fl. 2 *p* *frull.* *p* *frull.* *p* *simile* *p* *Solo* *f*

Ob. 1 *frull.* *p* *frull.* *p* *simile* *mf* *mf* *mp*

Ob. 2 *frull.* *pp* *frull.* *pp* *simile* *mf* *mf* *mp*

Cl. 1 *frull.* *pp* *frull.* *pp* *simile* *mf* *mf* *mp*

Cl. 2 *frull.* *pp* *frull.* *pp* *simile* *mf* *mf* *mp*

Bsn. 1

Bsn. 2 *frull.* *pp*

Hn. 1 *(sempre bouché)* *frull.* *p* *simile* *open*

Hn. 2 *frull.* *pp*

Tp. 1

Tp. 2 *straight mute* *p*

Tbn. 1 *straight mute* *mp*

Tbn. 2

Tb. *wild gliss* *ppp molto lontano* *frull.* *pp*

Perc. 1

Perc. *Bass Drum* *pp*

Solo-VI. *port.* *s.v.* *s.v.* *senza vib.* *pp semplice* *< p* *senza cresc.!* *sub. mf* *pp* *< f* *senza sordino* *ricochet* *fz* *mp espr.* *fz* *fz > p*

VI. I *4 Soli* *Tutti* *pp* *III+IV simile*

VI. II *Tutti* *sempre simile* *divisi à 2* *III+IV simile* *pp* *sempre pp!*

VI. III *sempre simile* *Tutti* *III+IV simile* *pp* *sempre pp!*

Vla. *fz* *mf < f* *pp* *sempre pp!* *III+IV simile* *pp* *sempre pp!*

Vc. 1 *2 Soli* *sempre simile* *Tutti* *sempre simile* *fz* *fz* *fz* *pp cresc.* *III+IV 1-II*

Vc. 2 *(Tutti)* *fz* *fz* *sempre simile* *mp*

Cb. *1 Solo* *Tutti* *sempre simile* *fz* *fz* *mp*

138

Picc. *fz* *mf* *fz*

Fl. 2 *fz* *mf* *fz*

Ob. 1 *mp* *mp* *mf* *f* *f*

Ob. 2 *mf* *f* *f*

Cl. 1 *mf* *f* *f*

Cl. 2 *mf* *f* *f*

Bsn. 1 *mf* *f* *f*

Bsn. 2 *simile* *mf* *pp* *f* *mf* *f*

Hn. 1 *mf* *pp* *f*

Hn. 1 *fz* *mf* *pp* *f*

Tp. 1 *Solo (harmon mute!)* *f* *mf* *f* *mf*

Tp. 2 *Solo (keep straight mute!)* *f* *mf* *f* *mf*

Tbn. 1 *mf* *pp* *f*

Tbn. 2 *mf* *pp* *f*

Tb. *mf* *pp* *f*

Perc. 1

Perc. 2 *cresc.* *mf* *f*

Solo-VI. *fz* *fz* *fz* *mf* *fz* *fp* *fz*

VI. I *sempre pp!* *p cresc.* *ff* *pp* *ord.* *higher noise (I+II)* *mf cresc.* *pp* *ord.*

VI. II *p cresc.* *ff* *pp* *ord.* *higher noise (I+II)* *mf cresc.* *pp* *ord.*

Vla. *p cresc.* *ff* *pp* *ord.* *low (III+IV)* *mf cresc.* *pp* *ord.*

Vc. 1 *ff* *pp* *ord.* *low (III+IV)* *mf cresc.* *pp* *ord.*

Vc. 2 *simile* *cresc.* *ff* *pp* *ord.* *low (III+IV)* *pp* *ord.*

Cb. *simile* *cresc.* *ff* *pp* *ord.*

144 **rit. molto** **O** **Lento misterioso** ♩ = 52 **Solo** **p espr. capriccioso** 3

Picc. *mf* *f* *ffz*

Fl. 2 *mf* *f* *ffz*

Ob. 1 *f* *ffz*

Ob. 2 *f* *ffz*

Cl. 1 *f* *ffz*

Cl. 2 *f* *ffz*

Bsn. 1 *f* *ffz*

Bsn. 2 *f* *ffz*

Hn. 1 *f* *ffz* **Solo** *turn mouth piece around and blow at the edge of the tube, to create a high air noise like from a bush cricket *mf* *mp* (with VI.)

Hn. 2 *f* *ffz*

Tp. 1 *f* *fz* *ffp* (mute fully closed) (open in last moment) *pp*

Tp. 2 *f* *fz*

Tbn. 1 *f* *ffz*

Tbn. 2 *f* *ffz*

Tb. *f* *ffz*

Perc. 1 *ppp* Spiral Trash cymbal (with very soft mallet or timpani stick) *mp* *l.v.*

Perc. 2 *ppp* *mp* *l.v.*

Hrp. *mp* *f* *mf* *fz* slide along lowest strings with fingers

O **Lento misterioso** ♩ = 52 **rit. molto** **Chiasia** (if no harp available) **flautando** **m.s.p.**

Solo-VI. *fp* *fz* *ff* *p* *pp* *fz* *pp* *pp*

VI. I *fp* *fz* *ff* *p* *pp* *p* *mp* *pp*

VI. II *fp* *fz* *ff* *p* *pp* *mp* *pp* *pp* *pp*

Vla. *fp* *fz* *ff* *p* *pp* *mp* *pp* *pp*

Vc. 1 *fp* *fz* *ff* *p* *pp* *mp* *pp* *pp*

Vc. 2 *fp* *fz* *ff* *p* *pp* *mp* *pp* *pp*

Cb. *ffz* **Bartok-pizz.** *mf* *fz* slide along strings with fingernails, or aluminium foil (imitate bush cricket)

Insect Concerto

150

P

Picc. *p espr.* 3 *pp* *p* *pp* 3 *pp* *p cantabile*

Fl. 2 *very high air noise (imitate bush cricket)*

Ob. 1 *f* *<* Solo

Ob. 2

Cl. 1 *tongue ram (with air)* *ppp (f)*

Cl. 2 *ppp (f)*

Bsn. 1 *tongue ram (with air)* *ppp (f)*

Bsn. 2 *ppp (f)*

Hn. 1 Solo *p* *<*

Hn. 2

Tp. 1 *high air noise (with mouthpiece turned around)* *p*

Tp. 2

Tbn. 1 *high air noise (with mouthpiece turned around)* *p*

Tbn. 2

Tb. *high air noise (with mouthpiece turned around)* *p*

Perc. 1 *p*

Perc. 2 *Spiral Trash Cymbal (with very soft mallet or timpani stick)* *mp* *l.v.*

Hrp. *molto rubato!* *mp* *f* *mf* *f* *slide along lowest strings (with fingers)* *mf* *fz*

Solo-VI. **wing sound (swing bow through the air to get a very soft noise)* *flautando m.s.p.* *mp* *fz* *f* *p* *fz* *pp* *mp* *fz* *fz* *mp* *sempre rubato con variazioni*

VI. I *m.s.p. (metallic noisy)* *fz* *f* *p* *fz* *pp* *fz* *pp* *fz* *pp* *fz* *pp* *fz* *pp* *fz* *pp* *fz* *pp*

VI. II *m.s.p. (metallic noisy)* *fz* *f* *mp* *mf* *fz* *fz* *fz* *fz*

Vla. *m.s.p. (metallic noisy)* *fz* *f* *mf* *pp* *fz* *pp* *fz* *pp* *fz*

Vc. 1 *m.s.p. (metallic noisy)* *fz* *f* *mf* *pp* *fz* *pp* *fz* *pp* *fz*

Vc. 2 *m.s.p. (metallic noisy)* *fz* *f* *mf* *pp* *fz* *pp* *fz* *pp* *fz*

Cb. *slide along strings* *fz* *mf* *fz* *mf*

155

Picc. *pp* *p* *pp* *mf*

Fl. 2

Ob. 1 Solo (with Harp) *f*

Ob. 2 very high air noise (imitate bush cricket) *f*

Cl. 1 tongue ram (with air) *ppp* (*f*)

Cl. 2 tongue ram (with air) *ppp* (*f*)

Bsn. 1 tongue ram (with air) *ppp* (*f*)

Bsn. 2 tongue ram (with air) *ppp* (*f*)

Hn. 1 Solo *f* put mouthpiece back on instrument

Hn. 1 high air noise (mouthpiece turned around) *f*

Tp. 1 put mouthpiece back on instrument *f*

Tp. 2 high air noise (with mouthpiece turned around) *f*

Tbn. 1 high air noise (with mouthpiece turned around) *f*

Tbn. 2 high air noise (with mouthpiece turned around) *f*

Tb. high air noise (with mouthpiece turned around) *f*

Perc. 1 Paper Rattle (ossia Maracas) *pp*

Perc. Bass Drum (soft batter) *ppp*

Hrp. *f* *p* *f* (with Oboe) *mp* *fz*

Solo-VI. *fz* *fz* *mp* *fz* *p* *ff* *f* *fz* *ppp* *pp*

VI. I *fz* *pp* *fz* *p* *ff* *f* *fz* *ppp* *m.s.p.* *Tutti* *ppp*

VI. II *fz* *ff* *f* *fz* *ppp* *m.s.p.* *Tutti* *ppp*

Vla. *pp* *fz* *ff* *f* *fz* *m.s.p.* (metallic noisy) *gliss.* *Tutti* *fz* ** wing sound*

Vc. 1 *pp* *fz* *m.s.p.* (metallic noisy) *gliss.* *1 Solo* *Tutti* *fz* ** wing sound*

Vc. 2 *pp* *fz* *m.s.p.* (metallic noisy) *gliss.* *2 Soli* *Tutti* *fz* ** wing sound*

Kb. *fz* *arco sul tasto* *ppp*

Ossia: (if no harp available)

R

frull. *pp*

insect noises into the instrument *pppp*

Harp: arpegg. *mp*

Harp: *pp*

Solo-VI: **R**

VI. I: *f*

VI. II: *f*

Vla.: *f*, *pp*, *mp*, *pp*, *mf*, *f*

Vc. 1: *pppp*, *pp*, *mp*, *pp*, *mf*, *f*

Vc. 2: *pppp*, *pp*, *p*, *mf*, *f*

Cb.: *pppp*, *pp*, *p*, *mf*, *f*

Picc.: *pp*, *mf*, *pp*

Fl. 2: /

Ob. 1: /

Ob. 2: /

Cl. 1: /

Cl. 2: /

Bsn. 1: /

Bsn. 2: /

Hn. 1: (air noise on edge of mouthpiece) *p*, *f*, Solo (Harmon mute, open) *p semplice*, put mouthpiece back on instrument *f*, "wild gliss" molto lontano (bouché) *ppp*, "wild gliss" molto lontano (bouché) *ppp*

Tp. 1: *f*, put mouthpiece back on instrument *f*, "wild gliss" molto lontano (mute fully closed) *ppp*

Tp. 2: *f*, put mouthpiece back on instrument *f*, "wild gliss" molto lontano (mute fully closed) *ppp*

Tbn. 1: *pp*, open *p*, put mouthpiece back on instrument *f*, "wild gliss" molto lontano (mute fully closed) *ppp*

Tbn. 2: *p*, *f*, put mouthpiece back on instrument *f*, "wild gliss" molto lontano (mute fully closed) *ppp*

Tb.: *f*, *f*, put mouthpiece back on instrument *f*, "wild gliss" molto lontano (mute fully closed) *ppp*

Perc. 1: /

Perc. 2: /

Harp: *pp*

* wing sound

s.v. vibr. --- molto

sub. non vib.

non div. s.v. vibr. --- molto

sub. non vib.

single bow-wing sounds *pppp*

s.v. vibr. --- molto

sub. non vib.

(non vib.) *p* *mf*

(non vib.) *p* *mf*

sul D

sul D

169

Picc. insect noises *ppp* *pp* *pp dolce* *ppp*

Fl. 2 free insect noises *ppp* insect noises *ppp*

Ob. 1 free insect noises *ppp* put reed back into Oboe *pp dolce*

Ob. 2 free insect noises *ppp* free insect noises (reed in Oboe) *ppp*

Cl. 1 insect noises *ppp* insect noises *ppp*

Cl. 2 insect noises *ppp* insect noises *ppp*

Bsn. 1 insect noises *ppp* insect noises *ppp*

Bsn. 2 insect noises *ppp* insect noises *ppp*

Hn. 1 simile *ppp*

Hn. 1 simile *ppp*

Tp. 1 (harmon mute closed) *pp lontano*

Tp. 2 +simile *ppp* simile *ppp*

Tbn. 1 simile *ppp*

Tbn. 2 simile *ppp*

Tb. simile *ppp*

Perc. 1 Cricket Rattle *mp espressivo*

Perc. 2 *pp*

Hrp. *pp* *mp* immediately after having played the last note start to put quickly the paper in between the strings of C3-C4 again, for rattle noise sound in bar 180

Solo-VI. * wing sound *f* *fp* *mp lontano* *fz* *p* *f* *pp* finger tapping (small notes only by releasing the string) (proposed fingering)

VI. I *fpp* *ppp*

VI. II *fpp* *ppp* pizz. with fingernail *f* *pp* sul pont. *pp cresc.* pizz. with fingernail *f* *pp*

Vla. (non vib.) *pp* *mf* bird gliss. sul A *pp* *p* *pp cresc.* *f* *pp* sul pont. *pp cresc.* pizz. with fingernail *f* *pp*

Vc. 1 (non vib.) *pp* *mf* bird gliss. sul A *pp* *p* *pp cresc.* *f* *pp* sul pont. *pp cresc.* pizz. with fingernail *f* *pp*

Vc. 2 (non vib.) *p* *mf* sul D *pp* *p* *pp cresc.* *fpp* *ppp*

Cb. (non vib.) *p* *mf* sul D *pp* *p* *pp cresc.* *fpp* *ppp* nat. harmonic sul G *p* ord. *ppp*

Insect Concerto

very fast key clicks or other "small noises" (sound of insects "working")

Allegro con brio

♩ = 150

T

Picc. *pp* → *ff*

Fl. 2 *pp* → *ff*

Ob. 1 *pp* → *ff*

Ob. 2 *pp* → *ff*

Cl. 1 *pp* → *ff*

Cl. 2 *pp* → *ff*

Bsn. 1 *pp* → *ff*

Bsn. 2 *pp* → *ff*

Hn. 1 *pp* → *ff*

Hn. 2 *pp* → *ff*

Tp. 1 *pp* → *ff*

Tp. 2 *pp* → *ff*

Tbn. 1 *pp* → *ff* (harmon mute (completely closed))

Tbn. 2 *pp* → *ff*

Tb. *pp* → *ff*

Perc. 1 *mp* → *f* (start to turn it around in the air at first slowly, then at maximum speed)

Perc. 2 *mp* → *f*

Hrp. *f* → *ff* (damped with L.H. gliss. 6)

Solo-VI. *fz* → *mp* → *fff* (= *ppp*) (Allegro con brio ♩ = 150 T)

VI. I *fz* → *fff* (= *ppp*) (Tutti: finger tapping (small notes only by releasing the string))

VI. II *f* → *pp* → *ff*

Vla. *f* → *pp* → *ff* (1/2 of the players arco *ppp*)

Vc. 1 *fff* (= *ppp*) → *ff* (finger tapping (small notes only by releasing the string) (proposed fingering, but can be changed))

Vc. 2 *mf* → *mf* (bartok pizz. secco!)

Cb. *pp* → *ff* (free col legno (always damp strings!) (sound of insects "working"))

178

Picc.

Fl. 2
Maraca/Shaking Egg (imitate crickets)
pppp! (extremely quiet, never cover the strings)

Ob. 1
Ob. 2
Maraca/Shaking Egg (imitate crickets)
pppp! (extremely quiet, never cover the strings)

Cl. 1
Cl. 2
pp

Bsn. 1
Bsn. 2

Hn. 1
Hn. 1

Tp. 1
Tp. 2

Tbn. 1
Tbn. 2
Tuba
high air noise (blow at the edge of mouthpiece) imitate bush cricket
p — *f*
high air noise (blow at the edge of mouthpiece) imitate bush cricket
p

Perc. 1
Perc. 2
Cricket Rattle, singel scratches (vary ad libitum in pitch)
p *fz*

Hrp.
mp
(hold the tuning key against the string while plucking playing the string with the other hand. Then slide up/downwards to create the glissandi (pitches approximative))
with paper in between strings noisy sound
mp
(gliss. with tuning key)
mp

Solo-VI.
arco
ppp — *f*
ricochet
fp *fp*
gliss.
Ossia: (if no harp available play gliss.-pizz.)
mp

VI. I
arco
mf
mp

VI. II
finger tapping (small notes only by releasing the string)
fff (=ppp)
arco
p
finger tapping with arco (start with the bow fully ON the bridge then move it in very few, for a very metallic "molto sul ponticello" sound)
mp
mp
sempre ppp

Vla.
Tutti
finger tapping (small notes only by releasing the string)
fff (=ppp)
finger tapping (small notes only by releasing the string)
pizz.
fff (=ppp)
(only finger tapping!)
mp

Vc. 1
Ossia: play gliss. pizz. (if no harp available)
mf
finger tapping (small notes only by releasing the string)
fff (=ppp)

Vc. 2
finger tapping (small notes only by releasing the string)
fff (=ppp)

Cb.
finger tapping (small notes only by releasing the string)
fff (=ppp)
Hrp. (Ossia: play as secco pizz. on Contrabass, if no harp available)
pp

V 189 Piccolo

frull. *pp* *mp* *p* *pp* *p* *mf*

"airy" sound

high air noise into key hole (imitate cricket)

Flute

pp

Ob. 1

p *ppp* *pp*

Ob. 2

high air noise (blow at edge of mouthpiece)

pp *p* *mp* sempre simile

Cl. 1

Cl. 2

high air noise (blow at edge of mouthpiece)

pp *p* *mp* sempre simile

Bsn. 1

Bsn. 2

take bassoon

Hn. 1

Hn. 2

take horn

Trumpet in B \flat

with Practice mute (or straight mute fully closed)

pp

Tp. 1

Tp. 2

Tbn. 1

ad libitum support the string/bongo groove

Tbn. 2

ad libitum support the string/bongo groove

Tub.

ad libitum support the string/bongo groove

(extremely quiet, never cover the strings)

Perc. 1

Play with fingertips on a wooden surface e.g. music stand/table (like ants or bugs running over surface) ossia: Bongos

pp (very quiet groove, never cover the strings) simile (accents can vary slightly, always supporting the string groove)

Perc. 2

Maracas

p

Hrp.

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

Solo-VI

arco sempre molso sul pont (but still with active finger tapping)

sub. pp *cresc.* *mp* *sub. pp* *p* *p*

VI. I

only finger tapping

fff (= *pppp*) *pp*

gradually add bow (ON bridge -> move up) arco sul pont.

VI. II

only finger tapping

fff (= *pppp*) *ppp* *pp*

gradually add bow (ON bridge -> move up) arco sul pont.

Vla.

only finger tapping

fff (= *pppp*) *ppp* *pp* *m.s.p.* *pp*

gradually add bow (ON bridge -> move up) arco sul pont.

Vc. 1

finger tapping with arco ON the bridge -> move up) ON bridge

fff (= *pppp*) *p cresc.* *m.s.p.* *sempre sul C*

Vc. 2

finger tapping with arco ON the bridge -> move up) ON bridge

fff (= *pppp*) *p cresc.* *m.s.p.* *sempre sul C*

Cb.

only finger tapping

fff (= *pppp*) *ppp* *pp* *m.s.p.* *p*

gradually add bow (ON bridge -> move up) Hrp. (Ossia play secco pizz., if no harp available)

194

Picc. *mf* **W** *mf*

Fl. 2 *ppp* *p*

Ob. 1 *pp*

Ob. 2

Cl. 1 (Cl. ordinario) *ppp* *ppp*

Cl. 2 *pp*

Bsn. 1 Bassoon *ppp*

Bsn. 2

Hn. 1 *ppp* *p* **bouché**

Hn. 2 *ppp* *p* **Horn bouché**

Tp. 1

Tp. 2

Tbn. 1

Tbn. 2

Tub.

Perc. 1

Perc. 2

Hrp.

Solo-VI. **W** *mf* *ff* *mf* **sul G, tasto** **ord.** **sul D**

VI. I *mf* *f* **ord.** **m.s.p.** **ord.** **m.s.p.** **ord.** **m.s.p.** **ord.** **m.s.p.**

VI. II *mf* *mf* **ord.** **m.s.p.** **ord.** **m.s.p.** **ord.** **m.s.p.** **ord.** **m.s.p.**

Vla. *mf* *mf* **1/2 of the players** **Tutti** **ord.** **m.s.p.** **ord.** **m.s.p.** **ord.** **m.s.p.** **ord.** **m.s.p.**

Vc. 1 *mf* *mf* **ord.** **m.s.p.** **ord.** **m.s.p.** **ord.** **m.s.p.** **ord.** **m.s.p.** **ord.** **m.s.p.** **sul D**

Vc. 2 *mf* *mf* **ord.** **m.s.p.** **ord.** **m.s.p.** **ord.** **m.s.p.** **ord.** **m.s.p.** **ord.** **m.s.p.**

Cb.

198

Picc. *mf* Piccolo *mf* *f*

Fl. 2

Ob. 1 *ppp* *pp* *p*

Ob. 2

Cl. 1 *pp* *pp*

Cl. 2 *p*

Bsn. 1 *pp*

Bsn. 2

Hn. 1

Hn. 2

Tp. 1 with Practice mute (or straight mute fully closed) *pp* *p*

Tp. 2 take trumpet *mf*

Tbn. 1 take trombone *mf*

Tbn. 2 take trombone *mf*

Tub. take Tuba *mf*

Perc. 1 Cricket Rattle *f*

Perc. 2 Maracas *psf* *psf*

Hrp. (gliss on notes with paper) *p* *gliss.*

Solo-VI. ord. m.s.p. *fz* *fz* sempre m.s.p.!!

VI. I ord. m.s.p. *fz* *fz* sempre m.s.p.!!

VI. II ord. m.s.p. *fz* *fz* sempre m.s.p.!!

Vla. ord. m.s.p. *fz* *fz* sempre m.s.p.!!

Vc. 1

Vc. 2

Cb.

X
202

Picc. *mp* *dolcissimo*

Fl. 2 *ppp* *dolcissimo*

Ob. 1 *ppp* *dolcissimo*

Ob. 2

Cl. 1 *ppp* *dolcissimo*

Cl. 2 *ppp* *dolcissimo*

Bsn. 1 *mp*

Bsn. 2 *f*

Hn. 1

Hn. 2

Tp. 1

Tp. 2

Tbn. 1

Tbn. 2

Tub.

Perc. 1 *fz*

Perc. 2 Maraca *pp*

Hrp. pull away paper very loudly *fz* *mp*

Solo-VI. ricochet *fz* *sempre m.s.p.* *p* *fz*

VI. I ricochet *fz*

VI. II ricochet *fz* *divisi à 2* *(sempre presto possibile)* *tr* *ppp*

Vla. *ppp* *mf* *pp*

Vc. 1 *ppp* *mf* *pp*

Vc. 2 *ppp* *mf* *pp*

Cb. *ppp* *mf* *pp*

220

Picc. *ff*

Fl. 2 *p* *f* *sub. mf cresc.*

Ob. 1 *f* *sub. f cresc.* *molto*

Ob. 2 *f* *sub. f cresc.* *molto*

Cl. 1 *f* *sub. f cresc.* *molto*

Cl. 2 *f* *sub. f cresc.* *molto*

Bsn. 1 *p cresc.* *molto*

Bsn. 2 *mf* *pp cresc.* *molto*

Hn. 1 *mf* *fp* *p cresc.* *molto*

Hn. 2 *+frull.* *f* *pp* *mf* *open* *mf*

Tp. 1 *mf* *fp* *open* *mp cresc.* *molto*

Tpt. 2 *frull.* *f* *pp* *mf* *open* *molto*

Tbn. 1 *open* *p cresc.* *molto*

Tbn. 2 *frull.* *take off mute* *f* *open* *pp cresc.* *molto*

Tuba *pp cresc.*

Perc. 1

Perc. 2 *gliss.* *pp* *mf*

Hrp. *gliss.* *f* *gliss.*

Solo-VI. *molto vib.* *ff* *vib. gliss.* *fz*

VI. I *divisi à 2* *(sempre sul pont!)* *p* *mp* *mf*

VI. II *(sempre sul pont!)* *p* *mp* *mf*

Vla. *fz* *mf* *(sempre sul pont!)* *p* *mp* *mf*

Vc. 1 *fz* *mf* *bird gliss.* *gliss.* *mf cresc.* *mf*

Vc. 2 *mf* *bird gliss.* *gliss.* *mp cresc.*

Cb. *fp* *mp cresc.*

AA

226

Picc. *ff* *fz* *fz* *fz*

Fl. 2 *ff*

Ob. 1 *ff marcatisimo*

Ob. 2 *ff marcatisimo*

Cl. 1 *ff marcatisimo*

Cl. 2 *ff marcatisimo*

Bsn. 1 *ff maestoso* *p* *ff* *p*

Bsn. 2 *ff maestoso* *p* *ff* *p*

Hn. 1 *f*

Hn. 2 *f*

Tp. 1 *f* Solo, frull. wild gliss.

Tpt. 2 *f* open Solo, frull. wild gliss.

Tbn. 1 *f maestoso* *pp* *f* *pp*

Tbn. 2 *f maestoso* *pp* *f* *pp*

Tb. *f maestoso* *pp* *f* *pp*

Perc. 1 Big Cabassa *f* (ghost notes)

Perc. 2

Hrp. *ff* (gliss.)

AA

Solo-VI. *ff* poco sul pont. *fz*

VI. I *ff* poco sul pont. *fz*

VI. II *ff* poco sul pont. *fz*

Vla. *sempre ffz* close to bridge (very high scratch) *ff*

Vc. 1 *ff maestoso* *mf* *ff* *mf*

Vc. 2 *ff maestoso* *mf* *ff* *mf*

Cb. *ff maestoso* *mf* *ff* *mf*

228

Picc. *ff* *fz* *fz* *fz* *ff*

Fl. 2 *ff* *ff*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1 *ff* *p* *ff* *p*

Bsn. 2 *ff* *p* *ff* *p*

Hn. 1 *rf* *ord.* *frull.* *frull.* *ord.* *frull.*

Hn. 2 *rf* *ord.* *frull.* *frull.* *ord.* *frull.*

Tp. 1 *fz* *fz* *fz* *fz* *wild gliss.*

Tpt. 2 *f* *fz* *fz* *fz* *fz* *wild gliss.*

Tbn. 1 *f* *pp* *f* *pp*

Tbn. 2 *f maestoso* *pp* *f* *pp*

Tb. *f* *pp* *f* *pp*

Perc. 1

Perc. 2

Hrp. *gliss.* *ffz* *7* *7* *7* *7* *7* *7*

Solo-Vl. *(sempre simile)*

VI. I *(sempre simile)*

VI. II *(sempre simile)* *fz* *fz*

Vla. *simile* *sempre ffz* *simile* *sempre ffz*

Vc. 1 *mf* *ff* *mf* *ff* *mf*

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

Cb. *ff* *mf* *ff* *mf*

BB

231

Picc. *fz* *fz* *fz* *ff* *ff*

Fl. 2 *fz* *fz* *fz* *ff* *ff*

Ob. 1 *fz* *fz* *fz* *ff* *ff*

Ob. 2 *fz* *fz* *fz* *ff* *ff*

Cl. 1 *fz* *fz* *fz* *ff* *ff*

Cl. 2 *fz* *fz* *fz* *ff* *ff*

Bsn. 1 *fp* *ff* *f*

Bsn. 2 *fp* *ff* *f*

Hn. 1 ord. → frull. *p* add frull. → sub. ord. → frull. → ord. → frull. → ord. *fp* add frull. →

Hn. 2 ord. → frull. *p* add frull. → sub. ord. → frull. → ord. → frull. → ord. *fp* add frull. →

Tp. 1 *fz* *fz* *fz* wild gliss. *ff*

Tpt. 2 *fz* *fz* *fz* wild gliss. *ff*

Tbn. 1 "wild" gliss. *mf* *f*

Tbn. 2 normal gliss. *f*

Tb. "wild" gliss. *mf* *f*

Perc. 1 Maracas *f* *ff* *f*

Perc. 2 *f* *ff* *f*

Hrp. *f* *ff* *f*

Solo-Vl. *fz* *fz* *fz* *ff* *ff*

Vl. I *fz* *fz* *fz* *ff* *ff*

Vl. II *fz* *fz* *fz* *ff* *ff*

Vla. *fz* *fz* *fz* *ff* *ff*

Vc. 1 *mf* *ff* *f*

Vc. 2 *mf* *ff* *f*

Cb. *mf* *ff* *mf* sul E

BB

236

Picc. *mf dim.*

Fl. 2 *mf dim.*

Ob. 1 *mf dim.*

Ob. 2 *dim.* *f dim.* *mf dim.*

Cl. 1 *dim.*

Cl. 2 *dim.*

Bsn. 1 *dim.* *f dim.*

Bsn. 2 *fz*

Hn. 1 *fp* *fz* *mf* *ffz* *add frull.* *wild gliss.*

Hn. 2 *fp* *fz* *mf* *ffz* *add frull.* *wild gliss.*

Tp. 1 *fz* *fz* *ffz* *add frull.* *wild gliss.*

Tpt. 2 *fz* *fz* *ffz* *add frull.* *wild gliss.*

Tbn. 1 *fp* *f* *mf* *ffz* *add frull.* *wild gliss.*

Tbn. 2 *fp* *f* *mf* *ffz* *add frull.* *wild gliss.*

Tb. *fp cresc.* *fz*

Perc. 1 *f*

Perc. 2 *ff* *Paper Rattle*

Hrp. *ffz* *f* *gliss.* *gliss.*

Solo-VI. *cresc.* *fff* *dim.* *più pont.*

VI. I *cresc.* *fff* *dim.* *poco a poco più pont.*

VI. II *cresc.* *fff* *ff dim.* *poco a poco più pont.*

Vla. *cresc.* *fz* *fff* *dim.* *poco a poco più pont.*

Vc. 1 *fp molto cresc.* *fff* *p* *bird gliss.*

Vc. 2 *fp molto cresc.* *fff* *p* *bird gliss.*

Cb. *fp molto cresc.* *fff* *fz*

CC

CC

Insect Concerto

240

Picc. *mf dim.* more and more "airy" sound almost only air sound

Fl. 2 *p* more and more "airy" sound *pp* almost only air sound

Ob. 1 *p*

Ob. 2 *mp*

Cl. 1 *p*

Cl. 2 *mp*

Bsn. 1 Maraca/Shaking Egg *ppp lontano* (with individual soft accents)

Bsn. 2

Hn. 1 Maraca/Shaking Egg *ppp lontano* (with individual soft accents)

Hn. 2

Tp. 1 Maraca/Shaking Egg *ppp lontano* (with individual soft accents)

Tpt. 2

Tbn. 1

Tbn. 2

Tb. Maraca/Shaking Egg *ppp lontano* (with individual soft accents)

Perc. 1

Perc. 2 *p sempre dim.*

Hrp. *ff dim.* *mf* *p* *gliss.*

Solo-VI. *molto sul pont.* *p*

VI. I *mf* *molto sul pont.* *p*

VI. II *mf* *molto sul pont.* *p*

Vla. *mf* *molto sul pont.* *p*

Vc. 1 *gliss.*

Vc. 2 *gliss.*

Cb. bird gliss. *p* *gliss.*

Repeat freely, keep pulse (every bar ca. 4 Sec.) **2 Loose pulse, everybody individually** **3** while walking calmly and slowly back to original off stage position, combine freely the single motives in different orders, with increasingly long brakes in between. **4 Repeat freely (ca. 4 Sec.)** **Calmo** $\text{♩} = 70$ **Adagio** $\text{♩} = 60$

243 Picc. *ppp* only slightly colored air sound

Fl. 2 *ppp* only slightly colored air sound

Ob. 1 Maraca/Shaking Egg (soft accents) *ppp lontanato* walk calmly and quietly back to original off stage position

Ob. 2 Maraca/Shaking Egg (soft accents) *ppp lontanato* walk calmly and quietly back to original off stage position

Cl. 1 Maraca/Shaking Egg (soft accents) *ppp lontanato* walk calmly and quietly back to original off stage position

Cl. 2 Maraca/Shaking Egg (soft accents) *ppp lontanato* walk calmly and quietly back to original off stage position

Bsn. 1 Maraca/Shaking Egg (soft accents) *ppp lontanato* walk calmly and quietly back to original off stage position

Bsn. 2 Maraca/Shaking Egg (soft accents) *ppp lontanato* walk calmly and quietly back to original off stage position

Hn. 1 Maraca/Shaking Egg (soft accents) *ppp lontanato* walk calmly and quietly back to original off stage position

Hn. 2 Maraca/Shaking Egg (soft accents) *ppp lontanato* walk calmly and quietly back to original off stage position

Tp. 1 Maraca/Shaking Egg (soft accents) *ppp lontanato* walk calmly and quietly back to original off stage position

Tp. 2 Maraca/Shaking Egg (soft accents) *ppp lontanato* walk calmly and quietly back to original off stage position

Tbn. 1 Maraca/Shaking Egg (soft accents) *ppp lontanato* walk calmly and quietly back to original off stage position

Tbn. 2 Maraca/Shaking Egg (soft accents) *ppp lontanato* walk calmly and quietly back to original off stage position

Tb. Maraca/Shaking Egg (soft accents) *ppp lontanato* walk calmly and quietly back to original off stage position

Perc. 1 Cricket Rattle (calm single squeeks) *pp*

Perc. 2 very quiet rustling sound *pp*

Hrp. *pp* gliss. *dim.*

Repeat freely, keep pulse (every bar ca. 4 Sec.) **2 Loose pulse, everybody individually** **3** **4 Repeat freely (ca. 4 Sec.)** **Calmo** $\text{♩} = 70$ **Adagio** $\text{♩} = 60$

Solo-VI. *pp dim.* *f* *fz* *f dolce* *fz*

VI. I *pp dim.* *p* walk calmly and quietly back to original off stage position (echo of V1) *mp*

VI. II *pp dim.* *p* walk calmly and quietly back to original off stage position (answer to V1) *p* *fz fz*

Vla. *pp dim.* *p* walk calmly and quietly back to original off stage position stand up and walk quietly to original off stage position *f* *fz* *mf* *dim.*

Vc. 1 *p* *p* *fz* *mf* sul A *dim.*

Vc. 2 *p* *p* *mf* *pp* bird gliss. sul C *mf* *pp*

Cb. *p* *mf* *pp* bird gliss.

