

Gregor A. Mayrhofer

Insect Concerto

Ensemble Version

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

2019

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

Orchestra:

Piccolo
Oboe
Clarinet in Bb
Bassoon

Horn in F
Trumpet in Bb with whawha mute, harmon mute and practice mute (or straight mute)
Trombone with harmon mute and practice mute (or straight mute)
Tuba

Harp

Percussion (1 Player, optional 2 Players)

Maracas
Big Cabasa
Cricket Rattle (Wooden Frog Buzzer)
Paper rattle (ossia: Newspaper, that makes a similar noise like insects in the leafs)
Bass Drum
Spiral Trash Cymbal
Metal Chimes

Violin I (min. 2 Players)
Violin II (min. 2 Players)
Viola (min. 2 Players)
Violoncello (min. 2 Players)
Contrabass (5 strings, lowest on B natural)

All string players need mutes (except Contrabass)
Each wind player needs one Shaking Egg and one Maraca.
It is recommended to have different sizes and characters to create a very rich sound texture.

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.
Violin I -1 should always be performed only by one single player (like a solo voice) even if the rest of the string orchestra can be doubled by a bigger string section.

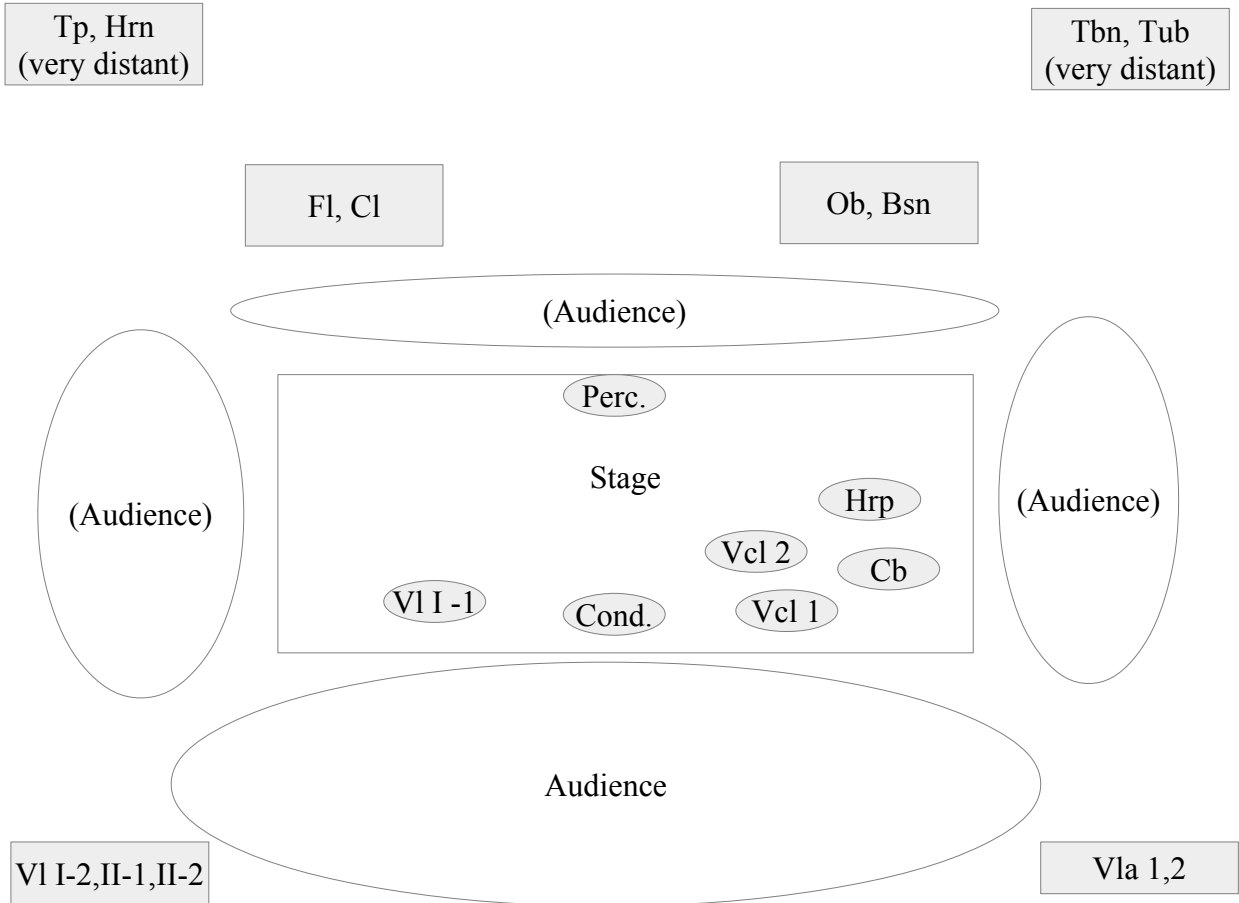
Duration: ca. 14 min.

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

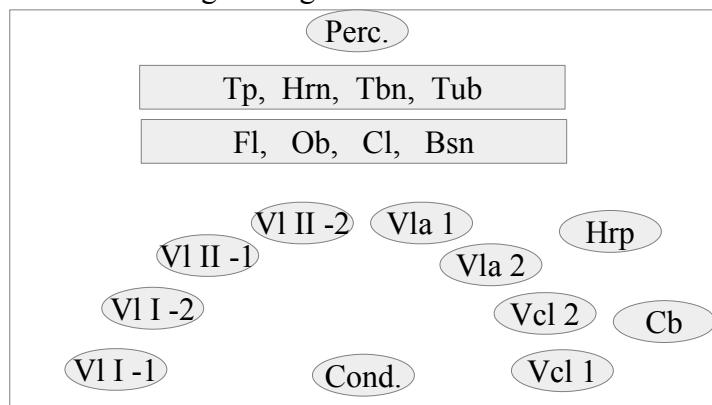
Recording available on iTunes.

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 like indicated (each player should have a second print of the parts, for the off stage position):



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

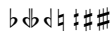


The wind instruments should already be on stage. The players take only the Maracas/Shaker to their “off stage positions” (except Piccolo, Trumpet and the Oboe (only reed!) who need them “off stage”).

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

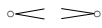
IN GENERAL/FOR EVERYBODY:



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

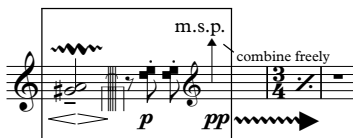
sp. ---> s.t.
sul ponticello ---> sul tasto

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!



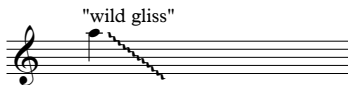
Play **highest possible note** (eighth note, quarter note, half note, full...)



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 valves 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 strimmgs) 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 Maraca/Shaking Egg (imitate crickets)

3 freely add little accents and change slightly the tempo

4

Piccolo
Oboe
Clarinet in Bb
Bassoon
Horn in F
Trumpet in Bb (optional: C-Trumpet)
Trombone
Tuba
Percussion
Cricket Rattle (Wooden frog buzzer)
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)

Tempo free (quasi every bar fermata)
Conductor shows sections

con sordino *wing sound (swing bow through the air to get a very soft noise)

repeat freely

damped noisy pizz. on all 4 strings, sometimes with finger nails (sound of insects "working")

add very carefully little scratches with bow or wirepad on string

sempre ppp

Violin I -1
Violin I -2
Violin II -1
Violin II -2
Viola 1
Viola 2
Violoncello 1
Violoncello 2
Contrabasse

Insect Concerto

5 **1**

Picc. **2** $\text{♩} = \text{ca. } 90$ frull., imitating cricket (Echo of VI 1)
Piccolo *pp*

Ob.

Cl.

Bsn.

Hn.

Tp.

Tbn.

Tub.

Perc.

Hrp.

VI. I - 1 $\text{♩} = \text{ca. } 90$ wing sound *f* arco ricochet (imitating cricket) *p* *pp* *mp*

VI. I - 2

VI. II - 1

VI. II - 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Detailed description of the musical score: The score is for a full orchestra. The Piccolo part begins at measure 5 with a first ending bracket. At measure 10, it has a second ending bracket with a tempo marking of quarter note = ca. 90 and the instruction 'frull., imitating cricket (Echo of VI 1)'. The dynamic is *pp*. The Violin I part has a first ending bracket with a tempo marking of quarter note = ca. 90 and the instruction 'wing sound'. It then has a second ending bracket with the instruction 'arco ricochet (imitating cricket)'. The dynamics are *f*, *p*, *pp*, and *mp*. The rest of the orchestra parts are mostly marked with a slash, indicating they are not playing in this section.

3

(always echo of VI 1)

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

Picc.

Ob.

Cl.

Bsn.

Hn.

Tp.

Tbn.

Tub.

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

Hrp.

VI. I - 1 (response to Perc. rhythm)
mf *p* *pp* *mp*

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

VI. II - 1

VI. II - 2

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

Vla. 2

Vc. 1

Vc. 2

Cb.

9

1

2

Picc. *p* *sempre p*

Ob. (frull. imitate cricket) *pp* repeat freely always with gaps in between (like an insect listening to the others) if possible continue shaking egg noise

Cl.

Bsn.

Hn.

Tp.

Tbn.

Tub.

Perc.

Hrp.

VI. I - 1 *fz* *fz* *fz* *fz* *f* *p* *fz* *mf cantabile*

VI. I - 2 *fz* *fz*

VI. II - 1 *p* *fz* repeat freely

VI. II - 2 arco ricochet (imitating cricket, echo of VI 1) *mf* combine freely

Vla. 1

Vla. 2 arco (free bowing until next bar) *p* arco ricochet (imitating cricket, echo of VI 1) *mf*

Vc. 1

Vc. 2

Cb.

3

4

combine all three motives
freely in different order
(like crickets talking to each other)

Picc. *mp*

Ob.

Cl.

Bsn.

Hn.

Tp.

Tbn.

Tub.

Perc. *f* *p* *ff* *fff*

Hrp. *p* *mf* *p* *f* *mf* *f*

trem. with tuning key
in between the two strings,
gradually move from the upper part
of the string to the middle to create
a falling glissando

VI. I - 1 *fz* mosquitoish

VI. I - 2 *fz*

VI. II - 1 *fz*

VI. II - 2 *fz*

Vla. 1 *fz*

Vla. 2 *fz*

Vc. 1 *mf* bartok pizz.

Vc. 2

Cb.

Lento $\text{♩} = 40$
A (quasi every beat fermata)

Picc. $\text{♩} = 40$

Ob.

Cl. freeze!

Bsn.

Hn.

Tp.

Tbn.

Tub.

Perc.

Hrp. trem. with tuning key *pp* *ff* (=pp) *ff* trem. with tuning key

Lento $\text{♩} = 40$
A (quasi every beat fermata)

Ossia (if no harp available)

VI. *fp* *ppp* *pp* msp. *mp* *fp* *ppp*

VI. I - 2 (ricochet) *fp* *ppp* arco msp. *p* *fp*

VI. II - 1 (ricochet) *fp* *ppp* arco msp. *p* *fp*

VI. II - 2 (ricochet) *fp* *ppp* arco msp. *p* *fp*

Vla. 1 (ricochet) *fp* *ppp* arco msp. *p* *fp*

Vla. 2 (ricochet) *fp* *ppp* arco msp. *p* *fp*

Vc. 1 arco ricochet (imitating Cricket) *p* *mp* *fp*

Vc. 2 arco ricochet (imitating Cricket) *mp* *fp* *mf* - 3

Cb. *ppp*

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

In Tempo
Andante ♩ = 48

17

Picc. *p* (imitate cricket) *mf* Solo *cantabile* **B**

Ob. Reed of the Oboe (imitate cricket) *p*

Cl. *ppp* simile (like before irregular accents, change tempo...)

Bsn. *ppp* simile (like before irregular accents, change tempo...)

Hn. *ppp* simile (like before irregular accents, change tempo...)

Tp. *ppp* simile (like before irregular accents, change tempo...)

Tbn. *ppp* simile (like before irregular accents, change tempo...)

Tub. *ppp* simile (like before irregular accents, change tempo...)

Perc. *ppp* simile (like before irregular accents, change tempo...)

Hrp. *gliss.* *gliss.*

In Tempo
Andante ♩ = 48

VI. I - 1 *mp* *f* *ff* Solo **B**

VI. I - 2 *ppp* *cresc.* *mp* *p* *mf* arco msp.

VI. II - 1 *ppp* *cresc.* *mp* *p* *mf* arco msp.

VI. II - 2 *ppp* *cresc.* *mp* *p* *mf* arco msp.

Vla. 1 *ppp* *cresc.* *mp* *p* *mf* arco msp.

Vla. 2 *ppp* *cresc.* *mp* *p* *mf* arco msp.

Vc. 1 *p* *mp* *p* *mf*

Vc. 2 *p* *mp* *mp-3* *mf* *gliss.* *gliss.*

Cb. *ppp*

⊕ damped noisy pizz. on all 4 strings, sometimes with finger nails (sound of insects "working")

26 **C** take Shaking Egg/Maraca

Picc. *pp* *mf* *fz*

Ob. *pp* *mf* *fz* squeak

Cl. Stop! Shaking Egg (Echo of Percussion) *p*

Bsn. Stop! Shaking Egg *p*

Hn. Stop! Shaking Egg *p*

Trumpet in B \flat Solo whawha mute fully closed *ppp* *mf* *fz* Stop! *p* *mf* *fz*

Tbn. Stop!

Tub. Stop! Maraca (Echo of Percussion) *p*

Perc. Stop! Cricket Rattle *mf*

Hrp. *pp* *mf* *fz* slide along low strings with aluminium foil (loud "swish")

VI. I - 1 *f* *fff* *p* *mf* *pp* *rf* molto vib. moltissimo sul tasto, molto vib. senza sordino, tender scratch

VI. I - 2 *fz* *fz* *p* *rf* *rf* *ffz* *p* *rf* *rf* *ffz* *p* *rf* *rf* *ffz* *p* molto vib. sul D, senza sordino

VI. II - 1 *fz* *fz* *p* *rf* *rf* *ffz* *p* *rf* *rf* *ffz* *p* *rf* *rf* *ffz* *p* molto vib. sul G, senza sordino

VI. II - 2 *fz* *fz* *p* *rf* *rf* *ffz* *p* *rf* *rf* *ffz* *p* *rf* *rf* *ffz* *p* molto vib. sul G, senza sordino

Vla. 1 *fz* *fz* *p* *rf* *rf* *ffz* *p* *rf* *rf* *ffz* *p* molto vib. sul D, senza sordino

Vla. 2 *fz* *fz* *p* *rf* *rf* *ffz* *p* *rf* *rf* *ffz* *p* molto vib. sul C, senza sordino

Vc. 1 *fz* *fz* *p* *rf* *rf* *ffz* *p* *rf* *rf* *ffz* *p* molto vib. *gliss.*

Vc. 2 *fz* *fz* *p* *rf* *rf* *ffz* *p* *rf* *rf* *ffz* *p* molto vib. *gliss.*

Cb. nat. harmonic *pp* *p* *rf* *rf* *ffz* *p* *rf* *rf* *ffz* *p* molto vib. *gliss.*

31

Picc. *high squeek*
pp

Ob. *pp*

Cl. Maraca *mp* *poco fz* Shaking Egg *ppp* simile Maraca

Bsn. (fade in as resonance of Clarinet's Cricket-Accent) Maracca *mp* Shaking Egg *ppp* simile Shaking Egg

Tp. *p* *f*

Tbn. *mp* simile *ppp*

Tub. simile *ppp*

Perc. *mf*

Hrp. slide aluminium foil *fz*

VI. I - 1 (senza vib.) *p* *ff* *fz* *gliss.* *mfz* molto vib. *schierzando* tender scratch *pp*

VI. I - 2 (senza vib.) *p* *fff* *f* *fz* sul D *mfz* *fff*

VI. II - 1 (senza vib.) *p* *fff* *f* *fz* sul G *mfz* *fff*

VI. II - 2 (senza vib.) *p* *fff* *f* *fz* sul G *mfz* *fff*

Vla. 1 (senza vib.) *mf* *rf* *rf* *mf* *fz* *p* *rf* *rf*

Vla. 2 (senza vib.) *mf* *rf* *rf* *mf* *fz* *p* *rf* *rf*

Vc. 1 (senza vib.) *p* *rf* *ff* *fz* *p* *rf*

Vc. 2 (senza vib.) *p* *rf* *ff* *fz* *p* *rf*

Cb. (senza vib.) *rf* *p* *mf* *harmonic gliss. sul G gliss.* *rf* *rf* *rf*

ShakingEgg/Maraca

35

Picc. *ShakingEgg/Maraca*

Ob. *ShakingEgg/Maraca*

Cl. *simile* *ppp*

Bsn. *p*

Hn. *simile* *ppp*

Tp. *<rf>* "wild" gliss (start immediately)

Tbn. *Shaking Egg* *mp* *p* *pp*

Tub. *p* *pp*

Perc. *mf* *p* (higher than before)

Hrp. *mp* *fz* *f* *ff*

VI. I - 1 *<mp* *p* *poco fz* *f* *ff* *<ff* *pp* "fff"

VI. I - 2 *p* *rf* *rf* *rf* *fp* *mf* *ff* *pp* *ff*

VI. II - 1 *(sul G)* *p* *rf* *rf* *rf* *fp* *mf* *ff* *pp* *ff*

VI. II - 2 *(sul G)* *p* *rf* *rf* *rf* *fp* *mf* *ff* *pp* *ff*

Vla. 1 *senza vib.* *pp* *ff* *p* *pp* *ff* *p*

Vla. 2 *senza vib.* *pp* *ff* *p* *pp* *ff* *p*

Vc. 1 *mp* *f* *pp* *ff* *p* *ff*

Vc. 2 *senza vib.* *mf* *f* *p* *ff*

Cb. *f* *p* *ff*

11

39 **D** Allegro $\text{♩} = 150$

Picc. 5/4 *ppp* simile, start to walk quickly to your place on stage (arrive in bar 52)

Ob. 5/4 *ppp* simile, start to walk quickly to your place on stage (arrive in bar 52)

Cl. 5/4 *ppp* simile, start to walk quickly to your place on stage (arrive in bar 52)

Bsn. 5/4 *ppp* simile, start to walk quickly to your place on stage (arrive in bar 52)

Hn. 5/4 *ppp* simile, start to walk calmly to your place on stage (arrive in bar 60)

Shaking Egg/Maraca

Tp. 5/4 *ppp* simile, start to walk calmly to your place on stage (arrive in bar 60)

Tbn. 5/4 *ppp* simile, start to walk calmly to your place on stage (arrive in bar 60)

Tub. 5/4 *ppp* simile, start to walk calmly to your place on stage (arrive in bar 60)

Perc. 5/4 Maracas *f* Paper Rattle *f* Maracas *mf* slide with wood or metal stick along wooden corner (stand?) high slide noise

Hrp. 5/4 slide with aluminium foil *ffz*

D Allegro $\text{♩} = 150$

VI. I - 1 *m.s.p.* *gliss.* *fff* *fz* *fz* *mp* *3*

VI. I - 2 *m.s.p.* *gliss.* *molto vib.* *m.s.p.* continue playing while slowly walking towards the stage (always vary speed/length/amplitude like an insect swarm)

VI. II - 1 *p* *f* *fz* *m.s.p.* *gliss.* *molto vib.* *m.s.p.* *f* *fz* *p* continue playing while slowly walking towards the stage (always vary speed/length/amplitude like an insect swarm)

VI. II - 2 *p* *f* *fz* *m.s.p.* *gliss.* *molto vib.* *m.s.p.* *f* *fz* *p* continue playing while slowly walking towards the stage (always vary speed/length/amplitude like an insect swarm)

Vla. 1 *m.s.p.* *gliss.* *molto vib.* *molto sul tasto* *m.s.p.* *m.s.t.*

Vla. 2 *m.s.p.* *gliss.* *molto vib.* *molto sul tasto sul C* *m.s.p.* *m.s.t.*

Vc. 1 very low scratch sound via sordino *ff* *ffz* *ffz* arco sul A (bird-gliss.) senza sordino *mf* *ff*

Vc. 2 very low scratch sound *ff* *ffz* *ffz* pizz. via sordino *p* arco sul G (bird-gliss.) *mf*

Cb. very low scratch sound *ff* *ffz* *ffz* pizz. via sordino *pp*

Everybody
FREEZE!

A tempo (groovy!)

51

E Contrabass-Cue: low Bartok Pizz.
Stop playing shaker and take only Flute

Contrabass-Cue: low Bartok Pizz.
Stop playing shaker and take Oboe

Contrabass-Cue: low Bartok Pizz.
Stop playing shaker and take Clarinet

Contrabass-Cue: low Bartok Pizz.
Stop playing shaker and take Bassoon

Picc.

Ob.

Cl.

Bsn.

Hn.

Tp.

Tbn.

Tub.

Perc.

Hrp.

VI. I - 1

VI. I - 2

VI. II - 1

VI. II - 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

simile, continue walking to your place on stage

simile, continue walking to your place on stage

simile, continue walking to your place on stage

simile, continue walking to your place on stage

(poco a poco accel.)

mf *p* *f*

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

E m.s.p. *ffz* *p* *fz* *gliss.*

p *m.s.p.* *gliss.* (Echo from VI1)

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

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

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

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

arco *fz* arco *fz* *fz* *fz* *fz* *fz* *fz* *gliss.* low scratch sound *ff ffz ffz*

arco *fz* *mp* *f* arco *fz* *fz* *fz* *fz* *fz* *fz* *gliss.* low scratch sound *ff ffz ffz*

bartok pizz. *mp* *mf* bartok pizz. *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)**

2

56

Picc. very airy sound, *pp* half airy/half pitch sound *p*

Ob. very airy sound *pp* half airy/half pitch sound *p*

Cl. very airy sound *pp* half airy/half pitch sound *p*

Fg. very airy sound *pp* half airy/half pitch sound *p*

Hn. (ad libitum support groove)

Tp. (ad libitum support groove)

Tbn. (ad libitum support groove)

Tub. (ad libitum support groove)

Perc. Only play 1x on conductors Cue to go on to next section
Cricket Rattle *f* Then play improvised sneaky Solo. (in Dialog with VI 1) *ff*

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

continue walking

continue walking

continue walking

continue walking

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

mp

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

mp

Vc. 1 *< fz* *fz* *< fz* *fz* m.s.p., noisy simile *< fz* *fz* *< fz* *fz* m.s.p., noisy

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

Cb. *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.

Brass Glissando Cue
(on sign of conductor)

molto rit.
(ossia 8va)

3

60

Picc. *frull.*
mf

Ob. normal sound
mp

Cl. normal sound
mp

Fg. normal sound
mp

Hn. when arrived on place
fade out shakers and take instrument
Horn in F
pp (start wild gliss. immediately!) *fp* *pp*

Tp. when arrived on place
fade out shakers and take instrument
Trumpet in Bb
without mute
pp (start wild gliss. immediately!) *fp* *pp*

Tbn. when arrived on place
fade out shakers and take instrument
Trombone
pp (start "wild" gliss. immediately!) *fp* *pp*

Tub. when arrived on place
fade out shakers and take instrument
Tuba
pp (start wild gliss. immediately!) *fp* *pp*

Perc. Dialog Solo with VI 1 (both lead)
Paper Rattle
ppp

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

VI. I - 1 Dialog Solo with Perc (both lead)
(based on Harmony Ab7/#11)
p *pp* *poco a poco cresc.* *pp* *ff*

VI. I - 2 (ad lib. add single high glissandi)
m.s.p. *p* *pp* *poco a poco cresc.* *pp* *ff*

VI. II - 1 (ad lib. add single high glissandi)
m.s.p. *p* *pp* *poco a poco cresc.* *pp* *ff*

VI. II - 2 (ad lib. add single high glissandi)
m.s.p. *p* *pp* *poco a poco cresc.* *pp* *ff*

Vla. 1 (ad libitum add single little high squeeks)
p *poco a poco cresc.* *pp* *ff*

Vla. 2 (ad libitum add single little high squeeks)
p *poco a poco cresc.* *pp* *ff*

Vc. 1 simile *fz* *fz* *fz* *p* highest Note sul A
gliss. *p* *ff*

Vc. 2 *m.s.p., noisy* *p* highest Note sul D
gliss. *p* *ff*

Cb. *mf* *p* arco sul V *ff*

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

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

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

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

Allegro con spirito ♩ = 158

65 **F**

Picc. */*

Ob. */*

Cl. */*

Fg. */*

Hn. */*

Tp. */* harmon closed (or practice mute) *pp* (gradually add frullato) *fz* *pp*

Tbn. */*

Tuba */* keep holding the Tuba, while playing the cricket counterpoint with the Shaking egg *mp*

Perc. *mf* (if possible continue to shake paper rattle slightly, while starting with Maracas. If not, leave out the last three bars) *p* Maracas (ossia Cabasa) *pp* *mf* free gliss, with fingers very close to the tuning pins. alternative: tremmolo with tuning key in between two high strings *f*

Hrp. Pull out paper (from in between strings) with a loud "swish" noise *ffz* *f* = *pp*

Allegro con spirito ♩ = 158

F

VI. I - 1 *p* *mf* behind the bridge *p scherzando* (like "ghost" notes)

VI. I - 2 *p* *p* *mf* *mp* *p* *mf*

VI. II - 1 *p* *p* *mf*

VI. II - 2 *p* (sul pont) *p* *mf*

Vla. 1 *p* (sul pont) *gliss.* *p* *p* *mf*

Vla. 2 *p* (sul pont) *gliss.* *p* *p* *mf*

Vc. 1 *mp* (sul pont) *gliss.*

Vc. 2 *mp* (sul pont) *gliss.*

Cb. *mp* (sul pont) *gliss.*

72 **G**

Picc. *p* scherzando

Ob. *pp* scherzando *mf* frull

Cl. *pp* scherzando

Fg.

Tb. (Shk.)

Tp. (simile) *mf* *pp* *mp* (simile)

Tbn.

Tb. (Shk.)

Perc. *f* *p* *mf* swish sound (slide with hand or plektrum along low strings)

Hrp. *ff*

VI. I - 1 *mf* *fp* *mf* *m.s.p.* **G**

VI. I - 2 *mp* *mf* *mp* *p* *mf* *mp* *mf* *mf* *mp* *p* (behind bridge)

VI. II - 1 *mp* *mf* *mf* *mp* *mf* *mf* *mp* *mf* *mp* *ff* scherzando

VI. II - 2 bird gliss. sul D *mf* *f* *mf* bird gliss. sul D *mf* *f* (behind bridge) *mf* *mf* *mp* *f* scherzando ricochet

Vla. 1 *mf* *mf* *mf* *mf* *mf* (quasi gliss.) *mf* *mf* *f* scherzando ricochet

Vla. 2 ricochet *f* *mf* *mf* ricochet *mf* bird gliss. *f* gliss. (middle high scratch noise) *mf* always bird gliss! *gliss.*

Vc. 1 bird gliss. sul A *mf* *mf*

Vc. 2 bird gliss. sul G *mf* *gliss.* *mf* simile *gliss.*

Cb.

77

Picc. *p* *ten.* *f* *frull* *p* *ppp* *mf*

Ob. *p* *ten.* *mf* *3* *p* *ppp* *mf*

Cl. *p* *ten.* *p* *ppp* *mf*

Fg. *p* *scherzando* *p* *ppp* *mf*

Tb. (Shk.) *mf* *pp* *wild gliss.*

Tp. *mf* *scherzando* *mf* *fz* *p* *pp* *wild gliss.*

Tbn. *pp* *harmon mute* *wild gliss.*

Tb. (Shk.) *mf*

Perc. *f*

Hrp. *fz* *scratch with fingernail on low string*

VI. I - 1 *m.s.p.* *mf* *fz* *Solo m.s.p.* *ffp < fz* *ff* *ffz* *fz* *ffz*

VI. I - 2 *mf* *ff scherzando* *mf < fz* *f* *ffz*

VI. II - 1 *p* *mf* *mp* *mf* *f* *ffz*

VI. II - 2 *p* *mf* *f* *mp* *mf* *f* *ffz*

Vla. 1 *(very low scratch noise)* *III+IV* *(low and high scratch noise)* *IV* *I+II* *simile* *fz* *f* *ffz*

Vla. 2 *(very low scratch noise)* *III+IV* *(low and high scratch noise)* *IV* *I+II* *simile* *fz* *f* *ffz*

Vc. 1 *sul D* *gliss.* *mf* *f* *p* *fz* *f* *ffz*

Vc. 2 *sul A* *gliss.* *mf* *f* *fz* *f*

Cb. *f*

H

87

Picc. airy sound frull. *p* *mf*

Ob. frull. *p* *mf* 3

Cl. frull. *fz* *fz*

Fg. *p* < *mp* > < >

Hn. bouché *mf*

Tp. *p*

Tbn. *p*

Tb. (Shk.) *p*

Perc.

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

VI. I - 1 *molto sul pont.* Solo *mp* > *pp* *sempre sul pont.* *fp* ord. *pp* *molto sul pont, sub. vib.* *senza vib.*

VI. I - 2 (behind bridge) *mf* *leggiero* m.s.p. (behind bridge) m.s.p. simile

VI. II - 1 *mf* simile

VI. II - 2 *mf* simile (low and high scratch noise)

Vla. 1 (very low scratch noise) *mf*

Vla. 2 (very low scratch noise) *mf*

Vc. 1 ord. *mp* sul pont. ord. s.p. simile *tr*

Vc. 2 pizz. *f*

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

Insect Concerto

I

(ossia 8va)

86

Picc. *frull.* *fz fz mf fz* *ffz ffz > pp < ffz ffz > pp <*

Ob. *mf* *fz* *frull.* *mf fz* *fp sempre*

Cl. *frull.* *fz fz* *frull.* *frull.* *fz fz > pp < fz fz > pp <*

Fg. *mf* *fp* *fp sempre*

Hn. *without mute gradually add frull.* *p* *gradually add frull.*

Tp. *without mute* *p* *gradually add frull.*

Tbn. *without mute* *p* *gradually add frull.*

Tb. (Shk.) *take Tuba* *p* *gradually add frull.*

Perc. *Paper Rattle* *p* *mf* *Ossia Cabasa* *mf* **2**

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

VI. I - 1 *ricochet* *mf* *fp < fz* *fp* *fz* *f*

VI. I - 2 *fp* *fz* *f*

VI. II - 1

VI. II - 2

Vla. 1 *ff*

Vla. 2 *ff*

Vc. 1 *ff* *arco* *p* *(sempre pizz.)*

Vc. 2 *f* *f* *(play note again!)*

Cb. *hit body/strings* *f* *pizz.* *f*

I

(ossia 8va)

91

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

Ob. *ff* *ff sempre*

Cl. *fp* *fz* *fz* *pp* *fz* *fz* *pp*

Fg. *fp* *fp* *fp* *fp* *p*

Hn. *mfpp* *p*

Tp. *mfpp* *p*

Tbn. *mfpp* *p*

Tb. *mfpp* *p*

Perc. /

Hrp. *f* *gliss.*

VI. I - 1 *f* *fff* *fff* *f* (solo) *m.s.p.* (behind bridge)

VI. I - 2 *f* *fff* *fff*

VI. II - 1 *f* *f* *f*

VI. II - 2 *f* *f*

Vla. 1 *f* *f* *ff* *gliss.* *tr* *gliss.*

Vla. 2 *f* *f* *ff* *gliss.* *tr* *gliss.*

Vc. 1 *f* *f* *f* *gliss.* *tr* *gliss.* (arco) *p*

Vc. 2 (arco) *f* *f* *f* *gliss.* *tr* *gliss.* *pizz.* *f*

Cb. *saltando (nat. harmonic sul G)* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *gliss.* (pizz.) *f*

J

99

Picc. *ff*

Ob. *ff* air noise *f* *ff*

Cl. *ff* *pp*

Fg. *ff* *pp*

Hn. *f*

Tp. *f*

Tbn. *f*

Tb. *f*

Perc. *f*

Hrp. *ff* secco *ff* secco

Accompany Impro-Solo

J

ossia, if not improvised:
sul ponticello (mosquitoish)
con sordino *ppp*

VI. I - 1 *ppp* *<fp* *f* *fz* *p* *f* *pp* *ff* *mp*

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

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

m.v. *ff* *pp* *mp*

VI. I - 2 *ff* *ppp* *ff* *ppp* *mp*

VI. II - 1 *ff* *ppp* *ff* *ppp* *mp*

VI. II - 2 *ff* *ppp* *ff* *ppp* *mp*

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

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

Vc. 1 *ff* *ff*

Vc. 2 *ff* *ff*

Cb. *ff* *ff*

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

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

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

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

very high gliss.-texture
molto sul pont. (echo-loop of VI. 1)

etc. molto vib.
(Echo VI 1)

etc. molto vib.
(Echo VI 1)

etc. molto vib.
(Echo VI 1)

etc. molto vib.
(Echo VI 1)

K

104 **In tempo** (♩ = 158)

Picc. *mf*

Ob. *mf* air noise *ff*

Cl. *f* *ff*

Fg. *ff*

Hn. *fz fpp* + sempre bouché

Tp. *fz fpp* harmon mute + (closed)

Tbn. *fz fpp* harmon mute + (closed)

Tb. *fz fpp*

Perc.

Hrp. *pp cresc.* block strings with one hand, play with fingernails of the other hand (insect noises like in the beginning)

K

In tempo (♩ = 158)

V.I. 1 *ff* < *p cresc.* *ff* *pp dolce* *f* *p* *f* m.v. vib.-gliss. col legno batt. c.l. bat.

V.I. 2 *ff* < *ff* short impro (e.g. high gliss, cue always: col legno) col legno batt. c.l. bat.

VI. I - 2 *ppp* *pp cresc.* echo from violin: col legno battuto texture start slow, poco a poco accel.

VI. II - 1 *ppp* *pp cresc.* echo from violin: col legno battuto texture start slow, poco a poco accel.

VI. II - 2 *ppp* *pp cresc.*

Vla. 1 *ppp* etc. molto vib. (continue echo of Violins)

Vla. 2 *ppp* etc. molto vib. (continue echo of Violins)

Vc. 1 *sempre ff*

Vc. 2 *sempre ff*

Cb. *sempre ff* *f*

molto vibrato (very quick, mosquitoish!)

Find back to tempo

(♩ = ca. 70, accel.)

108

Picc. *p* *mf*

Ob.

Cl.

Fg. *f* *fz fpp*

Hn. *fz fpp* (open)

Tp. *fz fpp* (open)

Tbn. *fz fpp*

Tb. *fz fpp*

Perc. *pp*

Hrp. *pp cresc.* *ff* *pp cresc.* *ff*

poco a poco accel.

Find back to tempo

(♩ = ca. 70, accel.)

VI. I - 1 *p cresc.* *ff* *mf cresc.* *p* *f* *fz* *fz* *gliss.*

VI. I - 2 *ff* *pp cresc.* *ff* *pp cresc.* *ff*

VI. II - 1 *ff* *pp cresc.* *ff* *pp cresc.* *ff*

VI. II - 2 *ff* *pp cresc.* *ff* *pp cresc.* *ff*

Vla. 1 *p cresc.* *ff* *pp cresc.* *ff* *pp cresc.* *ff*

Vla. 2 *p cresc.* *ff* *pp cresc.* *ff* *pp cresc.* *ff*

Vc. 1 *pp cresc.* *ff* *pp cresc.* *ff* *pp cresc.* *ff*

Vc. 2 *pp cresc.* *ff* *pp cresc.* *ff* *pp cresc.* *ff*

Cb. *pp cresc.* *ff* *pp cresc.* *ff* *pp cresc.* *ff*

arco *p cresc.* *ff* *mf cresc.* *p* *f* *fz* *gliss.*

c.l. bat. *ff*

m.s.p. *gliss.*

echo from violin: col legno battuto texture start slow, poco a poco accel.

115

Picc. *mf cresc.* *f* *ff* *mf* *ff* *frull.*

Ob. *cresc.* *mf* *mf* *fz* *mf* *f* *frull.*
(gradually add frull.)

Cl. *cresc.* *mf* *mf* *fz* *mf* *f* *frull.*
(gradually add frull.)

Fg. *cresc.* *mf* *fp* *fp* *fp*
(gradually add frull.)

Hn. *fp* *fp* *fp* *fp* *fp*
+ bouché

Tp. *cresc.* *mf* *fp* *fp* *fp*
(gradually add frull.)
harmon mute (open)
harmon mute

Tbn. *fp* *fp* *fp* *fp*

Tb. *fp* *fp* *fp* *fp*

Perc. Bass Drum *ppp cresc.* *mp*
loud slide with Aluminium foil

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

VI. I - 1 *ff* *p* *ff* *ff* *fz* *frull.*
sul D sul E behind bridge II+III sul pont. sul pont.

VI. I - 2 *f cresc.* *ff* *f* *fz* *fz* *frull.*
ricochet *gliss.* III+IV sul pont. II+III sul pont. sul pont.

VI. II - 1 *f cresc.* *mf* *ff* *f* *fz* *frull.*
ricochet *gliss.* III+IV sul pont. II+III sul pont. sul pont.

VI. II - 2 *f* *ff* *f* *fz* *fz* *frull.*
III+IV sul pont. II+III sul pont. sul pont.

Vla. 1 *f* *ff* *f* *fz* *fz* *frull.*
behind bridge III+IV sul pont. low scratch noise III+IV

Vla. 2 *f* *ff* *f* *fz* *fz* *frull.*
behind bridge III+IV sul pont. low scratch noise III+IV

Vc. 1 *ff* *ff* *fz* *fz* *fz* *frull.*
II+III sul pont.

Vc. 2 *ff* *ff* *fz* *fz* *fz* *frull.*
II+III sul pont.

Cb. *cresc.* *fp* *fp* *fp* *fp*

128

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

Ob. *p* *p* *mf* *frull.* *simile*

Cl. *pp* *frull.* *simile*

Fg. *pp* *frull.* *simile*

Hn. *p* *(sempre bouché) frull.*

Tp. *p*

Tbn. *p*

Tb. *p*

Perc. *p*

VI. I-1 *< p >* *s.v.* *s.v.* *senza cresc.!* *sub. mf* *pp* *f* *senza vib.* *senza sordino* *ricochet* *fz*

VI. I-2 *fz*

VI. II-1 *sempre simile* *molto ffz* *fz*

VI. II-2 *sempre simile* *molto ffz* *fz* *III+IV* *pp* *simile*

Vla. 1 *sempre simile* *f*

Vla. 2 *sempre simile* *f* *III+IV* *pp* *simile*

Vc. 1 *sempre simile* *fz* *fz* *fz* *sempre simile*

Vc. 2 *fz* *fz* *sempre simile*

Cb. *fz* *fz* *sempre simile*

135

N Solo

Picc. *p*

Ob. *mf* *mp* *mp*

Cl.

Fg.

Hn. *simile* *open*

Tp. *harmon mute opened* *p*

Tbn. *harmon mute opened* *mp*

Tb. *frull.* *pp*

Perc. Bass Drum *pp* *cresc.*

N

VI. I - 1 *mp espr.* *fz* *fz > p* *fz* *fz* *fz*

VI. I - 2 *pp* *simile* *p cresc.*

VI. II - 1 *pp* *simile* *p cresc.*

VI. II - 2 *p cresc.*

Vla. 1 *pp* *simile* *p cresc.*

Vla. 2 *p cresc.*

Vc. 1 *p cresc.*

Vc. 2 *mp* *simile* *cresc.*

Cb. *mp* *simile* *cresc.*

Insect Concerto

139

(ossia 8va) δ^{8va}

Picc. fz mf fz

Ob. mf f

Cl. mf f

Fg. mf f

Hn. mf pp f

Tp. Solo f mf f mf

Tbn. mf pp f

Tb. mf pp f

Perc. mf f

VI. I-1 mf fz fp fz

VI. I-2 ff pp ff pp ff

VI. II-1 ff pp ff pp ff

VI. II-2 ff pp ff pp ff

Vla. 1 ff pp ff pp ff

Vla. 2 ff pp ff pp ff

Vc. 1 ff pp ff pp ff

Vc. 2 ff pp ff pp ff

Cb. ff

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

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

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

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

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

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

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

m.s.p.

147

Picc.

Ob.

Cl.
tongue ram (with air) *f*

Fg.
tongue ram (with air) *ppp* (*f*)

Hn.
mp high air noise (with mouthpiece turned around)

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

Tbn.

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

Perc.
Paper Rattle, just touched with fingers (or other paper to create a sound of rustling leaves) *p*
slide along lowest strings with fingers *p*

Hrp.
mf *fz*

VI. I - 1
pp *mp* *fz* *f* *wing sound (swing bow through the air to get a very soft noise)

VI. I - 2
pp *fz* *f* *f*

VI. II - 1
fz *f* *f*

VI. II - 2
fz *f* *f*

Vla. 1
fz *f*

Vla. 2
fz *f*

Vc. 1
fz *f*

Vc. 2
fz *f*

Cb.
mf *fz* *f*

Ossia (if no harp available) slide along strings with fingernails, or aluminium foil (imitate bush cricket)

P

150

Picc. *p espr.* 3 *pp* *p* *pp* 3 *pp* *p cantabile* very high air noise (imitate bush cricket)

Ob. Solo

Cl. *ppp (f)*

Fg. *ppp (f)*

Hn. Solo *p* <

Tp.

Tbn.

Tb.

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

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

P

flautando m.s.p. *p* *f > p* *fz > pp* *mp* *mp* *6* sempre rubato con variazioni

VI. I - 1 *fz* *pp* *fz > pp* *fz* *pp*

VI. I - 2 *p* *f* *pp* *fz > pp* *fz* *pp* *fz* *pp*

VI. II - 1 *mp* *mf* *fz* *fz* *fz*

VI. II - 2 *mf* *pp* *fz* *fz*

Vla. 1 *mf* *pp* *fz* *fz*

Vla. 2 *mf* *pp* *fz* *pp* *fz*

Vc. 1 *mf* *pp* *fz* *pp* *fz*

Vc. 2 *mf* *pp* *fz* *pp* *fz*

Cb. *mf* *fz* *mf* *fz* *mf* *fz*

Ossia (if no harp) slide on strings
Ossia (if no harp available) slide along strings

Q

156

Picc. *frull.* *pp* *f* (=ppp) etc.

Ob. *Ossia to Picc: frull. on reed only (imitate cricket)* *pp*

Perc. *ppp* *ppp*

Hrp.

VI. I - 1 *m.s.p.* *ppp* *fz* *ppp* *< p hesitating*

VI. I - 2 *m.s.p.* *ppp* *fz* *ppp*

VI. II - 1 *m.s.p.* *ppp* *fz* *ppp*

VI. II - 2 *m.s.p.* *ppp* *fz* *ppp*

Vla. 1 ** wing sound* *f* ** wing sound* *f*

Vla. 2 ** wing sound* *f* ** wing sound* *f*

Vc. 1 *f* *f* *f*

Vc. 2 *f* *f* *f*

Cb. *ppp* *pp* *ppp*

Insect Concerto

160 whistle notes

wh.n.

combine whistle notes freely with other insect noises into the instrument (little slaps, mouth noises...)

free insect noises/ squeaks on reed... *ppp*

Ossia (if no harp available)

insect noises *ppp*

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

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

Solo bouché

Trumpet (Harmon mute) *p* *pp*

(air noise on edge of mouthpiece) *pp*

(air noise on edge of mouthpiece)

Trombone *f*

harmon mute (closed)

Perc. *pp*

Harp. non arpegg. *p* (calmo) *mf*

VI. I - 1 *fz* *gliss.* Solo *mp dolce semplice* *fz* *gliss.*

VI. I - 2 *fz* *mp* *3* *3* *3*

VI. II - 1 *fz* *mp*

VI. II - 2 *fz* *mp*

Vla. 1 *fz* *fz* *sul C* *s.v.* *vibr. --- molto* *pp* *sub. non vib.* *p* *pp*

Vla. 2 *fz* *s.v.* *vibr. --- molto* *pp* *sub. non vib.* *p* *pp*

Vc. 1 *fz* *s.v.* *vibr. --- molto* *pp* *sub. non vib.* *p* *pp* *gliss.*

Vc. 2 *sul tasto* *pp* *pp* *(non vib.)* *p* *pp* *gliss.*

Cb. *pp* *pp* *(non vib.)* *p* *pp* *gliss.*

38

S

170

Picc. *pp dolce*

Ob. *pp dolce*

Cl.

Fg.

Hn.

Tp.

Tbn.

Tb.

Perc. Cricket Rattle *mp espressivo*

Hrp. 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

VI. I - 1 *fz* *p* *f* *fff* (= *ppp*)

VI. I - 2 *fp*

VI. II - 1 *fp*

VI. II - 2 *f* *pp*

Vla. 1 *pp cresc.* *f* *pp*

Vla. 2 *pp cresc.* *f* *pp*

Vc. 1 *fp*

Vc. 2 *pp* *cresc.* *fp*

Cb. *p* nat. harmonic sul G ord.

tr *sul pont.* *pizz. with fingernail* *f* *pp*

finger tapping (small notes only by releasing the string) (proposed fingering, but can be changed)

1 (0) 1 (0) 2 (0) 2 (0)

Allegro con brio

♩ = 150

172

Picc. *pp* *ff*

Ob. *pp* *ff*

Cl. *pp* *ff*

Fg. *pp* *ff*

Hn. *pp* *ff*

Tp. *pp* *ff*

Tbn. harmon mute (completely closed) *p*

Tb. *pp* *ff*

Perc. *mp* *f*

Hrp. *f* *gliss. e* *damped with L.H.*

Allegro con brio ♩ = 150

VI. I - 1 *fz* *pp* (very slow continuous gliss. *gliss.*)

VI. I - 2 *fp*

VI. II - 1 *fp*

VI. II - 2 *f* *pp* *ff*

Vla. 1 *f* *pp* *ff*

Vla. 2 *f* *pp* *ff*

Vc. 1 *fff (=ppp)* *pp* *ff*

Vc. 2 *fp* *pp* *ff*

Cb. *pp* *ff*

like in the beginning damped noisy pizz. on all 4 strings, sometimes with finger nails (sound of insects "working")

free col legno (always damp strings!) (sound of insects "working")

finger tapping (small notes only by releasing the string) (proposed fingering, but can be changed)

start to turn it around in the air at first slowly, then at maximum speed

Maraca/Shaking Egg
(imitate crickets)

pppp!

174 **T**

Picc. **T**

Ob.

Cl.

Fg.

Hn.

Tp.

Tbn. *poco fz*

Tuba

Perc.

Hrp. *ff* *pp*

(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))

T

finger tapping
(proposed fingering, but can be changed)
1 (0) 1 (0) 1 (0) 2 (0) 2 (0) 2 (0) 2 (0) 1 (0) 2 (0) 1 (0)

VI. I - 1 *ff (=ppp)* finger tapping (small notes only by releasing the string)

VI. I - 2 *fz* *ff (=ppp)* finger tapping (small notes only by releasing the string)

VI. II - 1 *fz* *ff (=ppp)* finger tapping (small notes only by releasing the string)

VI. II - 2 finger tapping (small notes only by releasing the string) *ff (=ppp)*

Vla. 1 *arco* *ppp*

Vla. 2

Vc. 1 *bartok pizz. secco!* *mf*

Vc. 2 *fz* *bartok pizz. secco!*

Cb. *fz* finger tapping (small notes only by releasing the string) *ff (=ppp)*

Ossia: play gliss.pizz (if no harp available)

Picc. (extremely quiet, never cover the strings)
Maraca/Shaking Egg (imitate crickets)

Ob. *pppp!* (extremely quiet, never cover the strings)

Cl.

Fg.

Hn.

Tp.

Tbn. high air noise (blow at the edge of mouthpiece) imitate bush cricket₃
p

Tuba

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

Hrp. with paper in between strings noisy sound
mp

VI. I - 1 arco *ppp* *rf* *mf*

VI. I - 2 arco *mf*

VI. II - 1 arco *p*

VI. II - 2 arco *p*

Vla. 1 finger tapping (small notes only by releasing the string)
fff (= *ppp*)

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

Vc. 1 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.



Picc.

Ob.

Cl.

Fg.

Hn.

Tp.

Tbn.

Tuba

Perc.

Hrp.

VI. I - 1

VI. I - 2

VI. II - 1

VI. II - 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Annotations:

- Maraca/Shaking Egg (imitate crickets) *pppp!*
- long scratch (imitate Cricket) *pp*
- (gliss. with tuning key)
- ricochet *fp fp*
- Ossia: (if no harp available play gliss.-pizz.)
- gliss.
- port.
- arco *pp*
- sempre *pp*
- arco (start with the bow fully ON the bridge then move it in very few, for a very metallic "molto sul ponticello" sound) *ppp mp*
- ON bridge *fff (=ppp)*
- 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) *fff (=ppp)*
- Hrp. (Ossia: play as secco pizz. on Contrabass, if no harp available) *pp*



Piccolo

frull.

Picc. *pp* *mp* *p* *pp*

Ob. *p*

Cl. *< pp < p < mp* *< pp < p < mp*

Hn. *take trumpet*

Tp. *take trumpet*

Tbn. *ad libitum support the string/bongo groove*

Tub. *ad libitum support the string/bongo groove*
(extremely quiet, never cover the strings)

Maraca/Shaking Egg
(imitate crickets)

Perc. *p* *damped with L.H.* *pp* *(very quiet groove, never cover the strings)* *simile (accents can vary slightly, always supporting the string groove)*

Hrp. *secco* *mf* *mp* *f* *mp* *f*



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

VI. I - 1 *p* *f* *sub. pp* *cresc.* *mp*

VI. I - 2 *p* *f* *only finger tapping* *gradually add bow (ON bridge -> move up)*

VI. II - 1 *p* *f* *"fff" (=ppp)* *gradually add bow (ON bridge -> move up)*

VI. II - 2 *p* *f* *"fff" (=ppp)* *gradually add bow (ON bridge -> move up)*

Vla. 1 *mf* *"fff" (=ppp)* *gradually add bow (ON bridge -> move up)*

Vla. 2 *mf* *"fff" (=ppp)* *gradually add bow (ON bridge -> move up)*

Vc. 1 *mf* *f*

Vc. 2 *mf* *f*

Cb. *"fff" (=ppp)* *ppp*

189 "airy" sound

high air noise into key hole (imitate cricket)

Picc. *pp* *p* *mf*

Ob.

Cl. *sempre simile* *ppp* *pp*

Fg. take bassoon

Hn. take horn

Tp. Trumpet in B \flat *pp* with Practice mute (or straight mute fully closed)

Tbn.

Tub.

Perc.

Hrp. *mp* *f* *mf*

VI. I - 1 *sub. pp* *p* *p*

VI. I - 2 m.s.p. arco sul pont. *pp* *p*

VI. II - 1 m.s.p. arco sul pont. *pp* *p*

VI. II - 2 m.s.p. arco sul pont. *pp* *p*

Vla. 1 m.s.p. arco sul pont. *pp* *p*

Vla. 2 m.s.p. arco sul pont. *pp* *p*

Vc. 1 finger tapping with arco ON the bridge -> move up) ON bridge *fff (=ppp)* *p cresc.* *sempre sul C*

Vc. 2 finger tapping with arco ON the bridge -> move up) ON bridge *fff (=ppp)* *p cresc.* *sempre sul C*

Cb. m.s.p. Hrp. (Ossia play secco pizz., if no harp available) *pp* *p*

192

W

Picc. *mf* *mf*

Ob. *pp*

Cl. (ordinario) *ppp* *ppp* *p*

Bassoon *ppp*

Horn bouché *ppp* *p*

Tp. *ppp* *p*

Tbn. */*

Tub. */*

Perc. */*

Hrp.

VI. I - 1 *mf* *f* *p* *ord.* *sul G* *m.s.p.* *ord.* *sul D* *m.s.p.*

VI. I - 2 *mf* *f* *ord.* *m.s.p.* *ord.* *m.s.p.*

VI. II - 1 *mf* *ord.* *m.s.p.* *ord.* *m.s.p.*

VI. II - 2 *mf* *ord.* *m.s.p.* *ord.* *m.s.p.*

Vla. 1 *mf* *ord.* *m.s.p.* *ord.* *m.s.p.*

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

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

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

Cb. */*

196

Picc. *mf* *ppp* *pp* *p* *mf* *f* Piccolo

Ob.

Cl.

Fg. *pp*

Hn.

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

Tbn. take trombone *mf*

Tub. *mf*

Perc. Cricket Rattle *f*

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

VI. I - 1 ord. m.s.p. *fz* *fz* sempre m.s.p.!!

VI. I - 2 ord. m.s.p. *fz* *fz* sempre m.s.p.!!

VI. II - 1 ord. m.s.p. *fz* *fz* sempre m.s.p.!!

VI. II - 2 ord. m.s.p. *fz* *fz* sempre m.s.p.!!

Vla. 1 ord. m.s.p. *fz* *fz* sempre m.s.p.!!

Vla. 2 ord. m.s.p. *fz* *fz* sempre m.s.p.!!

Vc. 1

Vc. 2

Cb.

X
209

Picc. *mp* *dolcissimo*

Ob. *ppp* *dolcissimo*

Cl. *ppp* *dolcissimo*

Fg. *mp* *pp*
high air noise
(blow against edge of the reed)

Hn. *ppp* *dolcissimo*
bouché + + etc.

Tp. *ppp* *dolcissimo*
with Practice mute
(or straight mute fully closed)

Tbn. *ppp* *dolcissimo*

Tub. *ppp* *dolcissimo*

Perc. *fz* *pp*
Maracas

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

X

VI. I - 1 *fz* *pp*
ricochet *sempre m.s.p.*

VI. I - 2 *fz*

VI. II - 1 *fz*

VI. II - 2 *fz* *ppp*
ricochet *(sempre presto possibile)*

Vla. 1 *p*

Vla. 2 *p*

Vc. 1 *p*

Vc. 2 *p*

Cb. *p*

Picc.

Ob.

Cl.

Fg.

Hn.

Tp.

Tbn.

Tub.

Mrcs.

Hrp.

VI. I - 1

VI. I - 2

VI. II - 1

VI. II - 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

pp cresc.

pp cresc.

Shaking Egg

pp

Ossia: if no Tuba available
Shaking Egg

Maraca

pp

mp

molto vib.

p

ricochet

p

ricochet

p

ricochet

p

ricochet

p

p

p

p

ppp

(sempre presto possibile)

p

molto.

Y

207 frull. (imitate cricket) *f* *p* *f* *p* *f* *p* *f* *p* sempre simile

Ob. *ppp* poco a poco cresc.

Cl. *ppp* poco a poco cresc.

Fg. *ppp* dolce, molto lontano *poco a poco cresc.*

Hn. (sempre bouché) *sub. pp* dolce, molto lontano *poco a poco cresc.*

Tp. *ppp* poco a poco cresc.

Tbn. Trombone with practice mute (or straight mute fully closed) *pp* dolce, molto lontano *poco a poco cresc.*

Tub. Shaking Egg *pp* groovy (very steady, but quiet!)

Mrcs. Cabasa (answer to Picc.-Cricket) *mp*

Hrp. *mf* dolce *poco a poco cresc.*

Y

VI. I - 1 *p* *mf* *fp* *fz* *ff* *ffz* *fz* *fz* m.s.p. behind bridge

VI. I - 2 *ppp* *p* *ppp* *ffz* *p < f* (tr sempre presto possibile)

VI. II - 1 *ff* *p* *ffz* *ppp* *mf < fz* behind bridge

VI. II - 2 *f* *p* *ffz* *ppp* *mf < fz* behind bridge

Vla. 1 *mp*

Vla. 2 *mp*

Vc. 1 poco pont. molto sul pont. p.p. m.s.p. p.p. m.s.p. p.p. m.s.p. sempre simile

Vc. 2 *p*

Cb. *p*

211

Picc. *f p f p f p f*

Ob.

Cl.

Fg. *mf*

Hn. *p*

Tp. *p mp*

Tbn.

Tub.

Cab.

Hrp.

VI. I - 1 *mf* *ricochet* *mf* *3* *mf* *fp* *fp* *fp* *fp* *sul D* *sul pont. on every accent very quick Mosquito-vibrato* *sul E*

VI. I - 2 *ppp* *tr* *fz* *ppp* *tr* *pp* *sul pont. on every accent very quick Mosquito-vibrato sul D*

VI. II - 1 *ppp* *tr* *fz* *mf* *II+III (higher than Violas)*

VI. II - 2 *ppp* *tr* *fz* *mf* *II+III (higher than Violas)*

Vla. 1 *mf* *III+IV (very low scratch)*

Vla. 2 *mf* *III+IV (very low scratch)*

Vc. 1

Vc. 2

Cb.

214

Z (accents always very sharp)

Picc. *p* *f* *ff* *p* *ff* *p*

Ob. (accents always very sharp) *ff* *fp*

Cl. (accents always very sharp) *fp*

Fg. *mf* *p*

Hn. (sempre bouché) *mf* (no cresc.!) *ffp* frull.

Tp. *mf* (no cresc.!) *ffp* frull.

Tbn. *mf* (no cresc.!) *ffp* frull.

Tub.

Ibo-Dr. Paper Rattle *pp* *p* *mp* Maraca (ossia Cabasa)

Hrp.

Z sul ponticello (especially on accents!)

VI. I - 1 *fp* *fp* *fp* *mf*

VI. I - 2 sul A *fp* *fp* *fp* *mf*

VI. II - 1 II+III *f* *mf*

VI. II - 2 II+III *f* *mf*

Vla. 1 behind bridge *f* *fp* *f* *m.s.p.*

Vla. 2 behind bridge *f* *fp* *f* *m.s.p.*

Vc. 1 *f* *fp* *f* *m.s.p.*

Vc. 2 ord. s.p. ord. s.p. ord. s.p.

Cb. *fp* *fp*

217

ff p ff p f

fp f

fp f

mf mf

mf fpp frull. mf fpp

mf fpp frull. mf fpp

mf fpp frull. mf fpp

Mrcs. / / /

Hrp.

f f f f

f f f f

f f f f

f f f f

behind bridge m.s.p. III+IV I+II fz fz mf

behind bridge m.s.p. III+IV I+II fz fz mf

f f f f f f mf

sempre simile bird gliss. mf

bird gliss. mf

fp fp

220

Picc. *sub. mf cresc.*

Ob. *sub. mf cresc.* *molto*

Cl. *sub. mf cresc.* *molto*

Fg. *p cresc.* *molto*

Hn. *open* *p cresc.* *molto*

Tp. *open* *mp cresc.* *molto marcato*

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

Tub. *open* *pp cresc.* *Tuba*

Mrcs. *Paper Rattle (ossia Metal Chimes)* *gliss.* *pp* *mf*

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

VI. I - 1 *(sempre sul pont!)* *f* *mf*

VI. I - 2 *(sempre sul pont!)* *f* *mf*

VI. II - 1 *(sempre sul pont!)* *f* *mf*

VI. II - 2 *(sempre sul pont!)* *f* *mf*

Vla. 1 *(sempre sul pont!)* *f* *mf*

Vla. 2 *(sempre sul pont!)* *f* *mf*

Vc. 1 *gliss.* *mf* *mf cresc.*

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

Cb. *mp cresc.*

AA

(ossia only)

(ossia 8va)

224

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

Ob. *ff marcatisimo*

Cl. *ff marcatisimo*

Fg. *ff maestoso* *mf* *ff*

Hn. *f*

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

Tbn. *f maestoso* *p* *f* *p*

Tb. *f maestoso* *p* *f* *p*

Perc. Big Cabassa *f* (ghost notes)

Hrp. *ff*

AA

VI. I - 1 *ff* *fz* *fz*

VI. I - 2 *ff* *fz* *fz*

VI. II - 1 *ff*

VI. II - 2 *ff*

Vla. 1 close to bridge (very high scratch) *sempre ffz* *ff*

Vla. 2 *ff* close to bridge (very high scratch) *sempre ffz*

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

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

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

Insect Concerto

226

(ossia 8va)

ff *fz* *fz* *fz* *ff*

gradually add frull. → ord. → frull.

f *fz* *fz* *fz* *fz*

f *p*

f *p*

(gliss.)

ffz *7* *7* *7*

gliss.

sempre simile

sempre simile

sempre simile

sempre simile

simile
sempre ffz

mf *ff* *mf*

ff *mf*

ff *mf*

Insect Concerto

228

(ossia 8va)

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

Ob.

Cl.

Fg. *ff* *fp*

Hn. frull. ord. frull. ord. frull.

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

Tbn. *f* *p* "wild" gliss.

Tb. *f* *p* "wild" gliss.

Perc. 3 3

Hrp. 7 7 7 7 7 7

VI. I - 1

VI. I - 2

VI. II - 1

VI. II - 2

Vla. 1

Vla. 2 simile *sempre ffz*

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

Vc. 2 *ff* *mf*

Cb. *ff* *mf*

BB

230

Picc. *ff*

Ob.

Cl.

Fg. *ff*

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

Tp. *ff*

Tbn.

Tb.

Perc.

Hrp. *f* *ffz*

VI. I - 1

VI. I - 2

VI. II - 1 *fz*

VI. II - 2 *fz*

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. *mf* *ff* sul E

233

Picc. *mf* *ffz* *mf* *ffz*

Ob. *mf* *ffz* *mf* *ffz* *dim.*

Cl. *mf* *ffz* *mf* *ffz* *dim.*

Fg. *mf* *ffz* *mf* *ffz*

Hn. *fp* *fz* *mf* *ffz* *add frull.*

Tp. *fz* *fz* *fz* *ffz* *add frull.*

Tbn. *fp* *f* *mf* *ffz* *add frull.*

Tb. *fp cresc.* *fz* *mf* *ffz* *add frull.*

Perc. *f*

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

VI. I - 1 *cresc.* *fff* *sul pont.*

VI. I - 2 *cresc.* *fff* *sul pont.*

VI. II - 1 *cresc.* *fff* *sul pont.*

VI. II - 2 *fz* *cresc.* *fff* *sul pont.*

Vla. 1 *cresc.* *fz* *fff* *sul pont.*

Vla. 2 *cresc.* *fz* *fff* *sul pont.*

Vc. 1 *fp* *molto cresc.* *fff*

Vc. 2 *fp* *molto cresc.* *fff*

Cb. *mf* *fp* *molto cresc.* *fff* *sul E*

CC

237

more and more "airy" sound

Picc. *mf dim.* *p*

Ob. *f dim.* *p*

Cl. *p*

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

Hn. wild gliss.

Tp. wild gliss.

Tbn. wild gliss.

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

Perc. *ff* Paper Rattle *p sempre dim.*

Hrp. *f* *ff dim.* *mf* gliss. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

CC

VI. I - 1 *dim.* *più pont.* *gliss.* *gliss.* *gliss.* *gliss.*

VI. I - 2 *dim.* *più pont.* *gliss.* *gliss.* *gliss.* *gliss.*

VI. II - 1 *dim.* *più pont.* *gliss.* *gliss.* *gliss.* *gliss.*

VI. II - 2 *dim.* *più pont.* *gliss.* *gliss.* *gliss.* *gliss.*

Vla. 1 *dim.* *più pont.* *gliss.* *gliss.* *gliss.* *gliss.*

Vla. 2 *dim.* *gliss.* *gliss.* *gliss.* *gliss.*

Vc. 1 *ff* *p* bird gliss. *gliss.* *gliss.* *gliss.* *gliss.*

Vc. 2 *ff* *p* bird gliss. *gliss.* *gliss.* *gliss.* *gliss.*

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

Insect Concerto
Repeat freely, keep pulse
DD (every bar ca. 4 Sec.) **Loose pulse, everybody individually**

240 almost only air sound *pp*

only slightly colored air sound *ppp*

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.

Andante ♩ = 80

Picc. *pp*

Ob. Maraca/Shaking Egg (soft accents) *ppp* *lontano*

Cl. Maraca/Shaking Egg (soft accents) *ppp* *lontano*

Fg. Maraca/Shaking Egg (soft accents) *ppp* *lontano*

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

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

Tbn. Maraca/Shaking Egg (soft accents) *ppp* *lontano*

Tb. Cricket Rattle (calm single squeeks) *pp*

Hrp. *p* *gliss.* *pp* *dim.*

Repeat freely, keep pulse
DD (every bar ca. 4 Sec.) **Loose pulse, everybody individually**

Andante ♩ = 80

VI. I - 1 *p* *molto sul pont.* *pp dim.* *f* *fz*

VI. I - 2 *p* *molto sul pont.* *pp dim.* *p* *walk calmly and quietly back to original off stage position*

VI. II - 1 *p* *molto sul pont.* *pp dim.* *p* *walk calmly and quietly back to original off stage position*

VI. II - 2 *p* *molto sul pont.* *pp dim.* *p* *walk calmly and quietly back to original off stage position*

Vla. 1 *p* *molto sul pont.* *pp dim.* *p* *f* *fz*

Vla. 2 *p* *molto sul pont.* *pp dim.* *p* *fz*

Vc. 1 *p* *gliss.* *fz*

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

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

Repeat freely
(ca. 4 Sec.)

Adagio ♩ = 60

EE Lunga
(ca. 8 Sec.)
(gradually transform to air noise frull almost without pitch)

Picc. *poco a poco dim. al niente*

Ob. *poco a poco dim. al niente*

Cl. *poco a poco dim. al niente*

Fg. *poco a poco dim. al niente*

Hn. *poco a poco dim. al niente*

Tp. *poco a poco dim. al niente*

Tbn. *poco a poco dim. al niente*

Tb. *poco a poco dim. al niente*

Cr.Rtl. *poco a poco dim. al niente*

Hrp. *poco a poco dim. al niente*

Repeat freely
(ca. 4 Sec.)

Adagio ♩ = 60

EE Lunga
(ca. 8 Sec.)

VI. I - 1 *f dolce* *fz* *mf cantabile*

VI. I - 2 *mp* (echo of V1)

VI. II - 1 *p* (answer to V1) *fz fz*

VI. II - 2

Vla. 1 *mf* stand up and walk quietly to original off stage position *dim.* slowly mix with "insect working noise" like in the Beginning

Vla. 2 *mf* stand up and walk quietly to original off stage position *dim.* slowly mix with "insect working noise" like in the Beginning

Vc. 1 *mf* sul A *dim.* slowly mix with "insect working noise" like in the Beginning

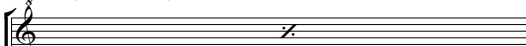
Vc. 2 *pp*

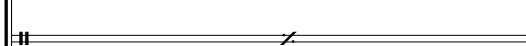
Cb. *pp*


Molto Lunga
(ca. 12 Sec.)


As a reaction to 2nd loud cricket squeek
immediatly stop and FREEZE (don't move!)


248

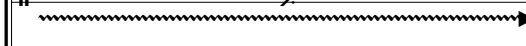
Picc.  As a reaction to 2nd loud cricket squeek
immediatly stop and FREEZE (don't move!)

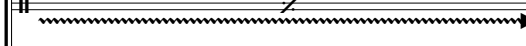
Ob.  As a reaction to 2nd loud cricket squeek
immediatly stop and FREEZE (don't move!)

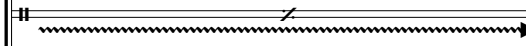
Cl.  As a reaction to 2nd loud cricket squeek
immediatly stop and FREEZE (don't move!)

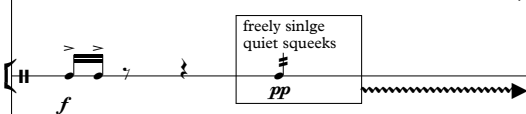
Fg.  As a reaction to 2nd loud cricket squeek
immediatly stop and FREEZE (don't move!)

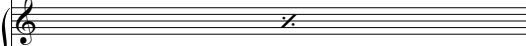
Hn.  As a reaction to 2nd loud cricket squeek
immediatly stop and FREEZE (don't move!)

Tp.  As a reaction to 2nd loud cricket squeek
immediatly stop and FREEZE (don't move!)

Tbn.  As a reaction to 2nd loud cricket squeek
immediatly stop and FREEZE (don't move!)

Tb.  As a reaction to 2nd loud cricket squeek
immediatly stop and FREEZE (don't move!)

Cr. Rtl.  (Freeze, don't move!)

Hrp.  As a reaction to 2nd loud cricket squeek
immediatly stop and FREEZE (don't move!)

Molto Lunga
(ca. 12 Sec.)

ad libitum from time to time
fill in small "mosquito"-solos
(high quick harmonic-glissandi)

wing sound (bow air noise)

VI. I - 1  *as a reaction to 2. loud cricket squeek
wing sound (bow air noise)
then immediatly FREEZE (don't move!)
(still freeze!)

VI. I - 2  (still freeze!)

VI. II - 1  (still freeze!)

VI. II - 2  (still freeze!)

Vla. 1  (still freeze!)

Vla. 2  (still freeze!)

Vc. 1  (still freeze!)

Vc. 2  (still freeze!)

Cb.  (freeze!) (still freeze!)

 (still freeze!)

 (still freeze!)

 (still freeze!)