

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)

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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,

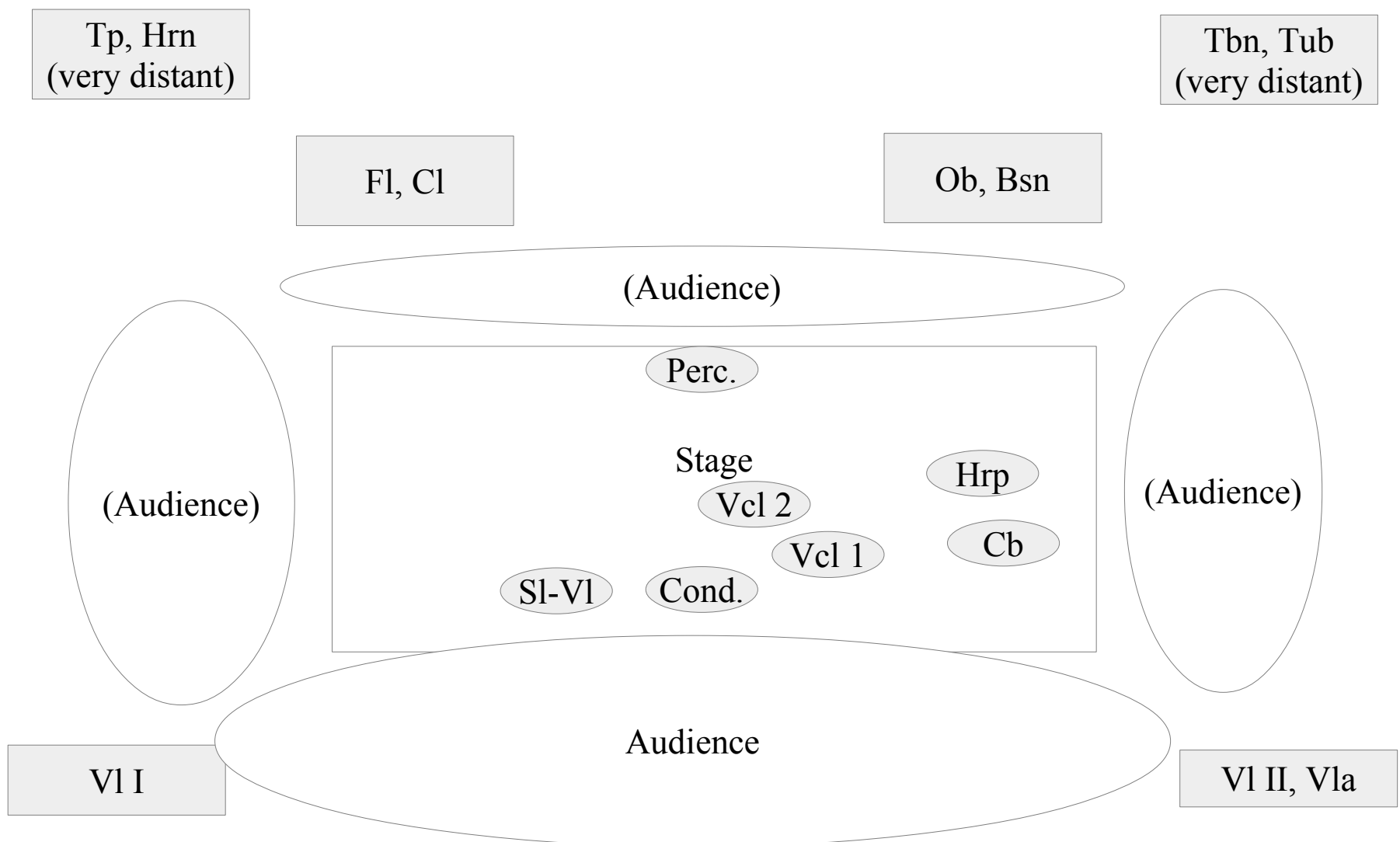
Symphonieorchester der Robert Schumann Hochschule, Direction: Gregor A. Mayrhofer

Recording available on iTunes.

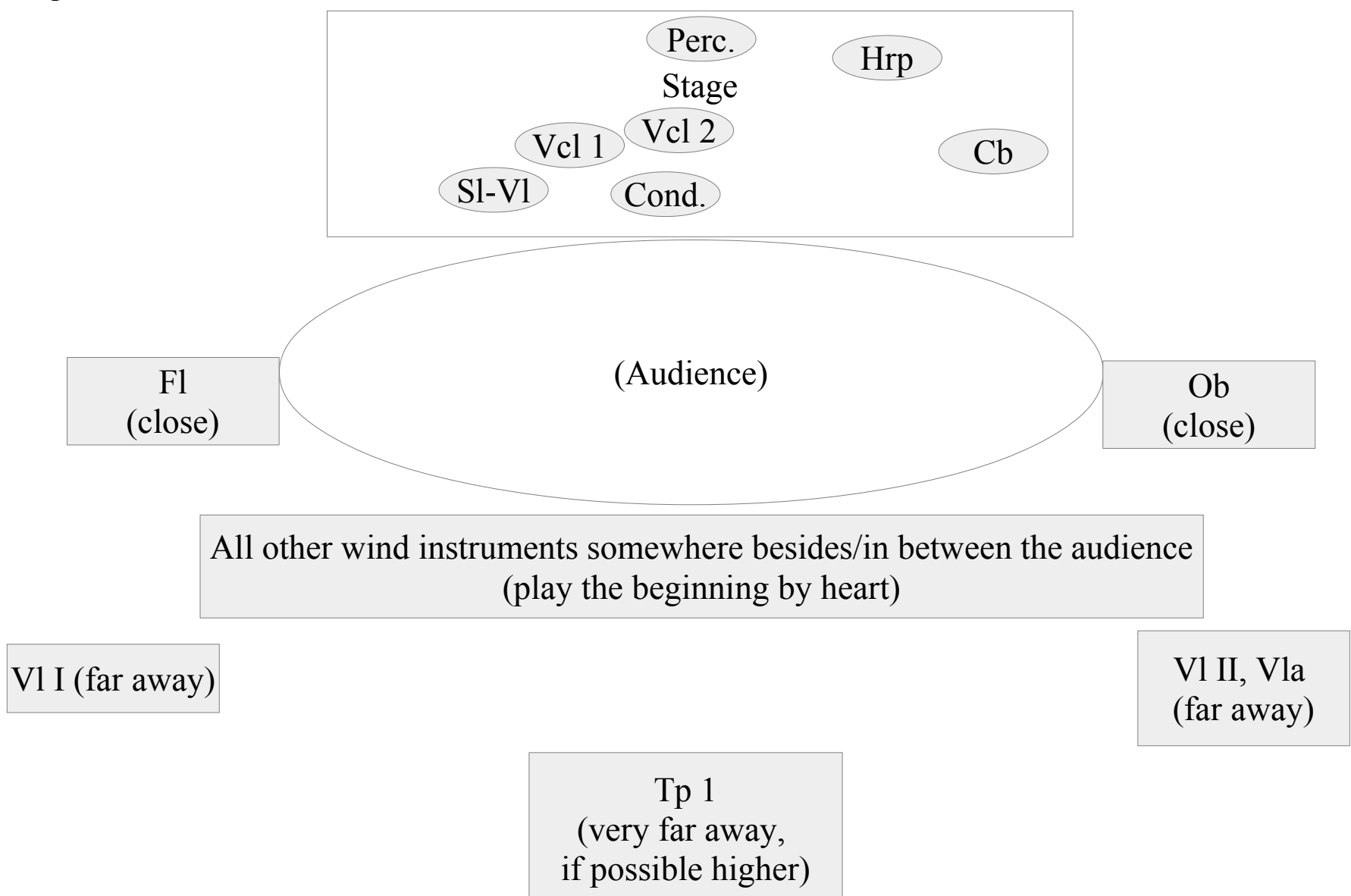
Position in the Room:

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.

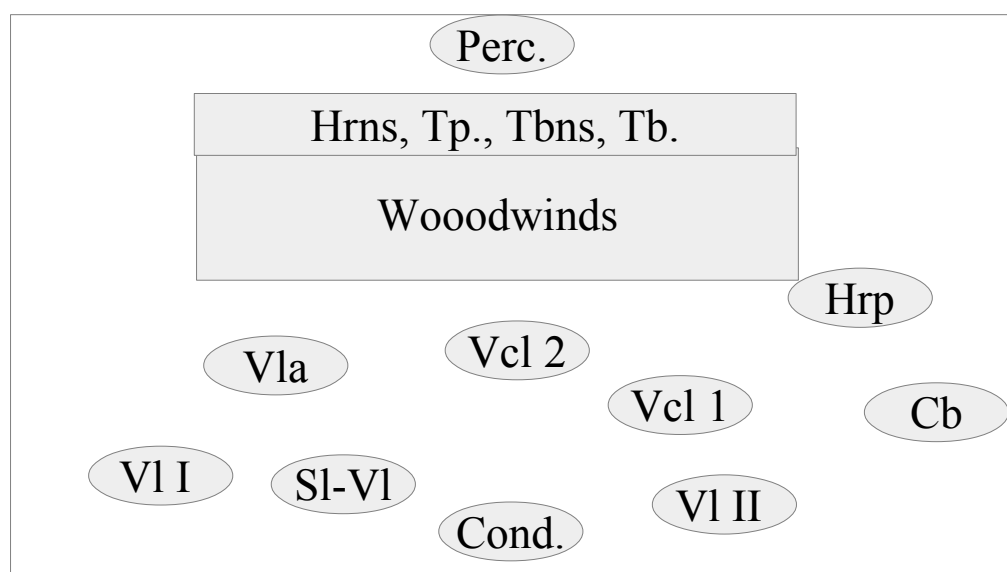
Proposition for halls with the stage in the middle: (like Kammermusiksaal of the Berliner Philharmonie)



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 bbb # ## ###

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).

◁ ▷

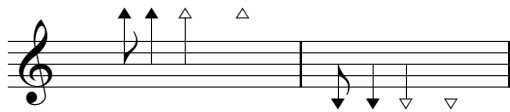
cresc. dal niente / dim. al niente

sp. ---> s.t.

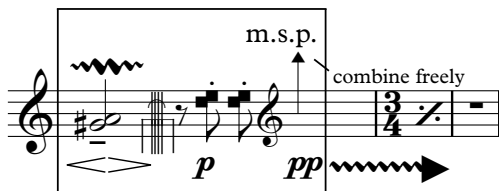
sul ponticello --> sul tasto

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!



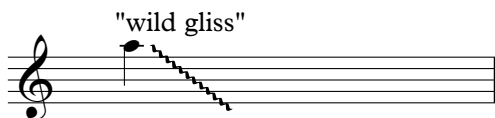
Play **highest possible note** (eighth note, quarter note, half note, full...)



### 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 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.

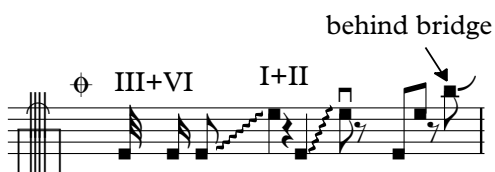


### Vibrato.:

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.

# Insect Concerto

(Orchestra Version Nov. 2019)

Dedicated to the infinite variety of fascinating insects on our planet

Gregor A. Mayrhofer

Berlin, Jan. 2019

(corr. Mar.2022)

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

2

3

4

1

2 = ca. 90

frull., imitating cricket (Echo of V1 1)

Piccolo

pp

Maraca/Shaking Egg (imitate crickets)

freely add little accents and change slightly the tempo

ppp

Cricket Rattle (Wooden frog buzzer)

imitate cricket or sound of insects "working"

freely add little accents and change slightly the tempo

ppp

Maraca/Shaking Egg (imitate crickets)

Ossia: Paper Rattle

ppp

little scratch or squeak noises on the very low strings (finger nail, or plektron, or little "swishes" (sound of insects "working"))

ppp

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

\*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")

ppp

arco ricochet (imitating cricket)

♩ = ca. 90

wing sound

f

pp

3 mp

con sordino

repeat freely

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

con sordino

repeat freely

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

con sordino

repeat freely

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

con sordino

repeat freely

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

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add very carefully little scratches with bow or wirepad on string

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con sordino

repeat freely

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

con sordino

repeat freely

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

Flute 1 (Piccolo)

Flute 2

Oboe 1

Oboe 2

Clarinet 1 in Bb

Clarinet 2 in Bb

Bassoon 1

Bassoon 2

Horn 1 in F

Horn 2 in F

Trumpet 1 in Bb (optional: C-Trumpet)

Trumpet 2 in Bb

Trombone 1

Trombone 2

Tuba

Percussion 1

Percussion 2

Solo Violin

Violine I

Violin II

Viola

Violoncello

Violoncello 2

Contrabasse

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*

VI. I 2 Soli arco (free bowing until next bar) *p*  
The others  
 $\text{♩} = \text{ca. } 90$  arco ricochet (imitating cricket, echo of VI 1) *p* repeat freely *fz* 3  
arco *ppp*

VI. II 2 Soli arco (free bowing until next bar) *p*  
The others (continue working noise)  
 $\text{♩} = \text{ca. } 90$  arco ricochet (imitating cricket, echo of VI 1) *p* repeat freely *fz* 3  
arco *p* (free bowing until next bar)

Vcl. 1

Vcl. 2

Cb.



10

**2**

Picc. *sempre p*

**3**

*mp*

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

**4**

Fl. 2

Ob. 1 (frull. imitate cricket) *pp*

repeat freely always with gaps in between (like an insect listening to the others) if possible continue shaking egg noise

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 *f* *p* simile like before

Perc. 2

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

trém. 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

Conductor shows  
3/4 ♩ = 100

Solo-VI. *p* *fz* *mf cantabile* mosquitoish

VI. I *fz* *fz* *fz*

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

Vla. *mf* *mf* *mf* Tutti arco ricochet (imitating cricket, echo of VI 1)

Vcl. 1 *ff* bartok pizz.

Vc. 2 *ff* bartok pizz.

Cb. *ff*

Insect Concerto

**A** **Lento** ♩ = 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)

**A** **Lento** ♩ = 40

Solo-VI. *fpp* *mp* *fpp*

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*

In Tempo  
Andante ♩ = 48

Picc. *p* (imitate cricket) *3* Solo *cantabile* *mf* **B**

Fl. 2 *ppp* simile (like before irregular accents, change tempo...)

Ob. 1 *p* (imitate cricket) *3*

Ob. 2 *ppp* simile (like before irregular accents, change tempo...)

Cl. 1 *ppp* simile (like before irregular accents, change tempo...)

Cl. 2 *ppp* simile (like before irregular accents, change tempo...)

Bsn. 1 *ppp* simile (like before irregular accents, change tempo...)

Bsn. 2 *ppp* simile (like before irregular accents, change tempo...)

Hn. 1 *ppp* simile (like before irregular accents, change tempo...)

Hn. 2 *ppp* simile (like before irregular accents, change tempo...)

take Trumpet

Tp. 1

Tp. 2 *ppp* simile (like before irregular accents, change tempo...)

Tbn. 1 *ppp* simile (like before irregular accents, change tempo...)

Tbn. 2 *ppp* simile (like before irregular accents, change tempo...)

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

Perc. 1 *ppp* simile (like before irregular accents, change tempo...)

Perc. 2 *ppp* simile (like before irregular accents, change tempo...)

Hrp. *gliss.* *gliss. gliss.* freely move up and down

In Tempo  
Andante ♩ = 48

Solo-VI. *mp* *V/msp.* *f* *Solo* *ff* *f* *ff* **B**

VI. I *ppp* *arco msp.* *mp* *mf*

VI. II *ppp* *arco msp.* *mp* *mf*

Vla. *ppp* *arco msp.* *mp* *mf* *divisi à 2*

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

Vc. 2 *p* *mp* *mp* *mf*

Cb. *ppp* *(move down!)* *damped noisy pizz. on all 4 strings, sometimes with finger nails (sound of insects "working")* *ppp*

22

Picc.

Fl. 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.

air noise (blow on the edge of the reed)

very high squeek

air noise

squeek

squeek

Trumpet in B $\flat$

Solo whawha mute fully closed

(trill always with both hands)

slide along low strings with aluminium foil (loud "swish")

jeté sul A

molto vib. moltissimo sul tasto.

sul G

sul G

nat. harmonic gliss sul G

Dynamics:  $pp$ ,  $p$ ,  $f$ ,  $mf$ ,  $ff$

Articulations:  $<$ ,  $>$ ,  $\text{trill}$ ,  $\text{gliss.}$ ,  $\text{slide}$

**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* Stop! *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* *mf* *ffz* (senza vib.) *p* *fff* *f* *fz* *gliss.*

VI. II molto vib. sul G *p* *mf* *mf* *ffz* (senza vib.) *p* *fff* *f* *fz* *gliss.*

Vla. molto vib. sul D *p* *mf* *mf* *ffz* (senza vib.) *p* *fff* *f* *fz* non div. senza vib. *mf* *mf* *fz*

Vla. molto vib. sul C *p* *mf* *mf* *ffz* (senza vib.) *p* *fff* *f* *fz* non div. senza vib. *mf* *mf* *fz*

Vc. 1 molto vib. *p* *mf* *mf* *ffz* senza vib. *p* *fff* *fz* *gliss.*

Vc. 2 molto vib. *p* *mf* *mf* *ffz* senza vib. *p* *fff* *fz* *gliss.*

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

33

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

Fl. 2 *simile*  
*ppp accel. rit.*

Ob. 1

Ob. 2

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

Cl. 2 *quiet shaking egg tremolo for 3 Sec. (immediately after 1. spectral chords and loud harp "swish")*  
*ppp simile accel. rit.*

Bsn. 1

Bsn. 2

Hn. 1 *Shaking Egg Echo (ca. 5 sec after 2. cricket rattle)*  
*p*

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

Tp. 1 *quiet shaking egg tremolo for 3 Sec. (immediately after 1. spectral chords and loud harp "swish")*  
*ppp simile accel. rit.*

Tp. 2 *Maraca Echo (ca. 2 sec after 2. cricket rattle)*  
*p*

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

Tbn. 2

Tub. *quiet shaking egg tremolo for 8 Sec. (ca. 3 sec. after 1. spectral chords and loud harp "swish")*  
*ppp simile accel. rit.*

Perc. 1 *Cricket Rattle*  
*mf*

Perc. 2 *Cabasa*  
*f*

Hrp. *ffz*

Solo-VI. *schierzando*  
*mfz*  
*pp*  
*mp*  
*p*  
*poco fz*  
*f*  
*ff*  
*pp*  
*fff*

VI. I *sul D*  
*ffz*  
*p*  
*rf*  
*rf*  
*rf*  
*fp*  
*mf*  
*ff*  
*pp*  
*ff*

VI. II *sul G*  
*ffz*  
*p*  
*rf*  
*rf*  
*rf*  
*fp*  
*mf*  
*ff*  
*pp*  
*ff*

Vla. *pp*  
*ff*  
*p*  
*pp*  
*ff*  
*p*

Vc. 1 *molto vib.*  
*p*  
*ffz*  
*mp*  
*f*  
*pp*  
*ff*  
*p*  
*ff*

Vc. 2 *molto vib.*  
*p*  
*ffz*  
*mf*  
*f*  
*p*  
*ff*

Cb. *molto vib.*  
*rf*  
*ffz*  
*f*  
*p*  
*ff*

8

start to walk quickly to your place on stage (arrive in bar 52)

**D Allegro** ♩ = 150

Picc. frull. combine motives freely, with long brakes in between

Fl. 2 simile, start to walk quickly to your place on stage (arrive in bar 52)

Ob. 1 simile, start to walk quickly to your place on stage (arrive in bar 52) (combine freely with variations)

Ob. 2 simile, start to walk quickly to your place on stage (arrive in bar 52)

Cl. 1 simile, start to walk quickly to your place on stage (arrive in bar 52)

Cl. 2 simile, start to walk quickly to your place on stage (arrive in bar 52)

Bsn. 1 simile, start to walk quickly to your place on stage (arrive in bar 52)

Bsn. 2 simile, start to walk quickly to your place on stage (arrive in bar 52)

Hn. 1 simile, start to walk calmly to your place on stage (arrive in bar 60)

Hn. 2 simile, start to walk calmly to your place on stage (arrive in bar 60)

Tp. 1 simile, start to walk to your place on stage (arrive in bar 60)

Tp. 2 simile, start to walk calmly to your place on stage (arrive in bar 60)

Tbn. 1 simile, start to walk calmly to your place on stage (arrive in bar 60)

Tbn. 2 simile, start to walk calmly to your place on stage (arrive in bar 60)

Tub. simile, start to walk calmly to your place on stage (arrive in bar 60)

Perc. 1 Paper Rattle slide with wood or metal stick along wooden corner (stand?) high slide noise

Perc. 2 Maracas

Hrp. slide with aluminium foil

**D Allegro** ♩ = 150

Solo-VI. m.s.p. gliss. f f mp <f> <f>

VI. I 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 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)

Vla. m.s.p. gliss. molto vib. molto sul tasto m.s.p. m.s.t. m.s.p. m.s.t. sempre simile

Vla. m.s.p. gliss. molto vib. molto sul tasto sul C m.s.p. m.s.t. m.s.p. m.s.t. sempre simile

Vc. 1 very low scratch sound via sordino arco sul A (bird-gliss.) senza sordino pizz. arco sul G (bird-gliss.) pizz.

Vc. 2 very low scratch sound pizz. via sordino f gliss. pizz. f

Cb. very low scratch sound pizz. via sordino senza sordino mp





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

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

Fl. 2 very airy sound *pp*

Ob. 1 half airy/half pitch sound *p*

Ob. 2 half airy/half pitch sound *p*

Cl. 1 very airy sound *pp* half airy/half pitch sound

Cl. 2 very airy sound *pp* half airy/half pitch sound

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 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*

Perc. 2 Shaking Egg *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*

**2**

Solo-VI. 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!)

VI. I continue walking *pp* (ad libitum add single little high squeeks) *p*

VI. II continue walking *pp* (ad libitum add single little high squeeks) *p*

Vla. 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* *fz* *fz* m.s.p., noisy simile

Vc. 2 secco scratch *mp* *fz* *fz* *fz* *fz* m.s.p., noisy

Cb. pizz. *mf* *f* *mf* *f* *mf* *f*

\* 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.





**G**

76

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

Fl. 2 *pp scherzando* *p* *f* *mp* *pp* *mf*

Ob. 1 *pp scherzando* *f* *p* *mf* *ppp* *mf*

Ob. 2 *pp scherzando* *f* *p* *mf* *mp* *pp* *mf*

Cl. 1 *pp scherzando* *p* *f* *ppp* *mf*

Cl. 2 *pp scherzando* *p* *f* *pp* *mf*

Bsn. 1 *pp scherzando* *p* *f* *ppp* *mf*

Bsn. 2 *pp scherzando* *p* *f* *pp* *mf*

Hn. 1 Horn in F *pp* *wild gliss.*

Hn. 2 Horn in F *pp* *wild gliss.*

Tp. 1 *(simile)* *mf* *mf* *ff* *pp* *pp* *wild gliss.*

Tp. 2 *mp*

Tbn. 1

Tbn. 2

Tuba

Perc. 1 *mf* *f*

Perc. 2 *mf*

Hrp. *ff* *scrash with fingernail on low string* *fz*

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

VI. I *mf* *mp* *f scherzando* *p* *mf* *ff scherzando* *mf < fz* *senza sordino* *f* *ffz*

VI. II *divisi a 2* *mf* *mp* *f scherzando* *p* *mf* *f* *mp* *mf* *senza sordino* *f* *ffz*

Vla. *bird gliss.* *mf* *f* *mf* *f scherzando* *mf* *mf* *senza sordino* *f* *ffz*

Vc. 1 *bird gliss. sul A* *mf* *mf* *mf* *f* *mf* *f* *senza sordino* *f* *ffz*

Vc. 2 *bird gliss. sul G* *mf* *mf* *mf* *f* *mf* *f* *senza sordino* *f* *ffz*

Cb.

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)*

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. *f mp* *Solo* *sempre sul pont.* *ord.* *pp* *molto sul pont, sub. vib.* *senza vib.* *mf* *ricochet* *tr.* *fp < fz* *fp*

VI. I *m.s.p.* *mf <* *p leggiero* *tr.* *fp*

VI. II *p* *ord.* *sul pont.* *ord.* *s.p.* *simile* *tr.* *ff*

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

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

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

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

**I**

90

Picc. *ffz* *ffz* *pp* *ffz* *ffz* *pp* *mp* *3* *fz* *fz* *pp*

Fl. 2 *ffz* *ffz* *pp* *ffz* *ffz* *pp* *frull.* *mp* *3* *fz* *fz* *pp*

Ob. 1 *fp* *fp* *fp* *fp* *fp* *fp* *mp* *3* *fp* *fp* *fp* *fp*

Ob. 2 *fp* *fp* *fp* *fp* *fp* *fp* *mp* *3* *fp* *fp* *fp* *fp*

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

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

Bsn. 1 *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *p*

Bsn. 2 *p* *gradually add frull.* *mf* *p*

Hn. 1 open *p* *gradually add frull. with cresc.* *mp* *bouché* *mf* open *p* *mp* *p* *mp*

Hn. 2 open *p* *gradually add frull. with cresc.* *mp* *bouché* *mfpp* open *p* *mp* *p* *mp*

Tp. 1 without mute *p* *gradually add frull.* *mp* *close valvets half ("blocked sound")* *gliss.* *mfpp* *mp* *ordinario* *p* *mf* *p* *mp* *p*

Tp. 2 without mute *p* *gradually add frull.* *mp* *close valvets half ("blocked sound")* *gliss.* *mfpp* *mp* *fz* *p* *mp* *p*

Tbn. 1 without mute *p* *gradually add frull.* *mp* *mf* *p* *mp* *p*

Tbn. 2 (straight mute) *p* *gradually add frull.* *mfpp* *p* *mp* *p*

Tb. *p* *gradually add frull.* *mfpp* *p*

Perc. 1 Ossia Cabasa *mf*

Perc. 2 l.v. *mf*

Hrp. *f* *f*

Solo-VI. *fz* *ff* *m.s.p.* *gliss.* *fz* *ffz* *f (solo!)* *m.s.p.*

VI. I *fz* *mf* *divisi* *molto sul pont. (insect sound)* *p* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

VI. II *mf* *divisi* *molto sul pont. (insect sound)* *p* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

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

Vc. 1 arco *p* *p* *molto sul pont.* *gliss.* *mf* *p* *mf* *p* *arco* *p*

Vc. 2 (sempre pizz.) *f* *p* *arco* *molto sul pont.* *gliss.* *mf* *p* *mf* *f* *pizz.* *f*

Cb. *f* *(play note again!)* *p* *saltando (nat. harmonic sul G)* *gliss.* *f* *(pizz.)* *f*

95

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

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

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

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

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

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

Bsn. 1 *mf* *frull. fz*

Bsn. 2 *mf* *frull. 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.

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

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

VI. II *(b) molto sul pont. tr.* *p* *p* *p* *(behind bridge)* *m.s.p.* *(behind bridge)* *fp*

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

Vc. 1

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

Cb. *arco, saltando* *p*

17

Accompany Impro-Solo  
(ad lib. poco meno)

Insect Concerto

In tempo (♩ = 158)

100

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. Improvised Solo: high Glissandi (mosquitoish, con sordino, show 2 extremely high peak notes, to cue the orchestra textures) *mp* *ff* *fz* *p* *f* *pp* *fz* *ff* *mp* *ff* *ff*

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

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. *mf*

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

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

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

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

Vc. 1 *ff* *sempre ff*

Vc. 2 *ff* *sempre ff*

Cb. *ff* *sempre ff*



**K** 107

**Find back to tempo**  
(♩ = ca. 70, accel.)

Picc. *ff* *p* *mf*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff* *pp*

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

Hn. 1 *pp* *pp* *pp* *(open)*

Hn. 2 *fz fz* *fz fz* *fz fz*

Tp. 1 *pp* *(closed)* *(open)* *(closed)* *(open)* *(open)*

Tp. 2 *(without mute)* *fz fz* *fz fz* *fz fz*

Tbn. 1 *pp* *pp* *pp* *(open)* *(open)* *(open)*

Tbn. 2 *(without mute)* *fz fz* *fz fz* *fz fz*

Tb. *fz fz* *fz fz* *fz fz*

Perc. 1 *pp*

Perc. 2

Harp. *pp cresc.* *ff* *pp cresc.* *ff* *pp cresc.* *ff*

block strings with one hand, play with fingernails of the other hand (insect noises like in the beginning)

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

**K**

**Find back to tempo**  
(♩ = ca. 70, accel.)

Solo-VI. *pp dolce* *col legno batt.* *p* *f* *p* *arco* *c.l.bat.* *ff* *mf cresc.* *p* *f* *f* *fz* *fz* *gliss.* *gliss.* *gliss.*

short impro senza sord. (e.g. high gliss...) cue always: col legno *ff* *col legno batt.* *c.l.bat.* *c.l.bat.* *f*

VI. I *ff* *p cresc.* *ff* *pp cresc.* *ff* *pp cresc.* *ff*

VI. II *ff* *p cresc.* *ff* *pp cresc.* *ff* *pp cresc.* *ff*

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

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

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

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

*col legno batt., poco a poco accel.* *pp cresc.* *ff* *pp cresc.* *ff*

*col legno batt., poco a poco accel.* *pp cresc.* *ff* *pp cresc.* *ff*

*col legno batt., poco a poco accel.* *pp cresc.* *ff* *pp cresc.* *ff*

echo from violin: col legno battuto texture start slow, poco a poco accel. *p cresc.* *ff* *pp cresc.* *ff* *pp cresc.* *ff*

echo from violin: col legno battuto texture start slow, poco a poco accel. *p cresc.* *ff* *pp cresc.* *ff* *pp cresc.* *ff*

echo from violin: col legno battuto texture start slow, poco a poco accel. *p cresc.* *ff* *pp cresc.* *ff* *pp cresc.* *ff*

*col legno batt., poco a poco accel.* *pp cresc.* *ff* *pp cresc.* *ff*

*col legno batt., poco a poco accel.* *pp cresc.* *ff* *pp cresc.* *ff*

*col legno batt., poco a poco accel.* *pp cresc.* *ff* *pp cresc.* *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. 1 open *f*

Tp. 1 *f fz* *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. scratch with finger nails or plectrum along low strings to create a similar squeek sound, like the strings do. *ppp* *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* *ff* *p*

VI. I behind bridge *pp dolce* *pp sempre!* *f cresc.* *gliss.*

VI. II behind bridge *pp dolce* *pp!* *mf* *f cresc.* *gliss.*

Vla. behind bridge *p dolce* *f*

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

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

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.* *pp semplice* *s.v.* *p* *s.v.* *senza cresc.!* *sub. mf* *pp* *senza vib.* *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* *pp* *III+IV simile* *sempre pp!*

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

Vla. *fz* *pp* *III+IV simile* *sempre pp!*

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

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

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





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)* *ppp (f)*

Cl. 2

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

Bsn. 2

Hn. 1 *Solo* *p*

Hn. 1

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

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

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

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

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

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

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

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

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







Ossia: (if no harp available)

**R**

frull. *pp*

insect noises into the instrument *pppp*

Picc.

Fl. 2

Ob. 1

Ob. 2

Cl.

Cl. 2

Bsn. 1.

Bsn. 2.

Hn. 1

Hn. 1 (air noise on edge of mouthpiece) *p* *f*

put mouthpiece back on instrument

Hn. 2

Tp. 1 Solo (Harmon mute, open) *p semplice*

put mouthpiece back on instrument

Tp. 2

Tbn. 1 open *pp* *p*

put mouthpiece back on instrument

Tbn. 2

Tb. put mouthpiece back on instrument *f*

Perc. 1

Perc. 2

Hrp. arpegg. *mp*

**R**

Solo-VI.

\* wing sound

VI. I

VI. II

Vla. *f* *pp* *mp* *pp* *mf* *f*

non div. *pp* *mp* *pp* *mf* *f*

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

single bow-wing sounds

Vc. 2 *pppp* *pp* *mp* *pp* *mf* *f*

non vib. *p* *mf* *f*

Cb. *pppp* *pp* *mp* *pp* *mf* *f*

non vib. *p* *mf* *f*

sul D

169

Picc. insect noises *ppp*

Fl. 2 free insect noises *ppp*

Ob. 1 free insect noises *ppp*

Ob. 2 free insect noises *ppp*

Cl. 1 insect noises *ppp*

Cl. 2 insect noises *ppp*

Bsn. 1 insect noises *ppp*

Bsn. 2 insect noises *ppp*

Hn. 1 simile *ppp*

Hn. 2 simile *ppp*

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

Tp. 2 simile *ppp*

Tbn. 1 simile *ppp*

Tbn. 2 simile *ppp*

Tb.

Perc. 1 Cricket Rattle *mp espressivo*

Perc. 2

Hrp. *pp*

Solo-Vl. \* wing sound *f*

Vl. I *f*

Vl. II *f*

Vla. (non vib.) *pp*

Vc. 1 (non vib.) *pp*

Vc. 2 (non vib.) *p*

Cb. (non vib.) *p*

put reed back into Oboe

insect noises (reed in Oboe) *ppp*

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

finger tapping (small notes only by releasing the string) (proposed fingering)

S

nat. harmonic sul G ord.

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)  
*p* → *ff*

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*)  
arco, saltando (very slow continuous gliss.)  
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) 2 (0)

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

VI. II *f* → *pp* → *ff*  
like in the beginning damped noisy pizz. on all 4 strings, sometimes with finger nails (sound of insects "working")

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

Vc. 1 *fff* (= *ppp*) → *ff*  
finger tapping (small notes only by releasing the string) (proposed fingering, but can be changed)  
free col legno (always damp strings!) (sound of insects "working")

Vc. 2 *mf* → *ff*  
bartok pizz. secco!

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

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  
*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*  
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!)

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*

184

Picc.

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1.

Bsn. 2

Hn. 1

Hn. 1

Tp. 1

Tp. 2

Tbn. 1

Tbn. 2

Tuba

Perc. 1

Perc. 2

Hrp.

Solo-VI.

VI. I

VI. II

Vla.

Vc. 1

Vc. 2

Cb.

take Flute

take Oboe

Maraca/Shaking Egg (imitate crickets)

pppp! (extremely quiet, never cover the strings)

high air noise (blow at the edge of mouthpiece) imitate bush cricket

long scratch (imitate Cricket)

damped with L.H.

port. *mp* *<f* *espressivo* *rf* *mf* *p* *f*

arco *ppp* *rf* *f* *p* *f*

finger tapping with arco *gliss.* *tasto* *m.s.p.* *p* *f*

finger tapping *gliss.* *tasto* *m.s.p.* *p* *f*

finger tapping with arco *gliss.* *tasto* *m.s.p.* *p* *f*

ON bridge *fff* (= *ppp*) *m.s.p.* *mp* *mf*

finger tapping with arco ON bridge *fff* (= *ppp*) *m.s.p.* *mp*

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*) *m.s.p.* *mp*

only finger tapping *mp* *mf* *f*

only finger tapping *mp* *mf* *f*

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*) *m.s.p.* *mp* *mf* *f*

**V** 189

Picc. *frull.* *pp* *mp* *p* *pp* *p* *mf* *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 *sempre simile*

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*

Trp. 1 *Trumpet in B $\flat$*  *with Practice mute (or straight mute fully closed)* *pp*

Trp. 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 (=ppp)* *gradually add bow (ON bridge -> move up)* *pp* *arco sul pont.*

VI. II *only finger tapping* *fff (=ppp)* *gradually add bow (ON bridge -> move up)* *ppp* *pp* *arco sul pont.*

Vla. *only finger tapping* *fff (=ppp)* *gradually add bow (ON bridge -> move up)* *ppp* *pp* *m.s.p.* *arco sul pont.*

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

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

Cb. *only finger tapping* *fff (=ppp)* *gradually add bow (ON bridge -> move up)* *ppp* *pp* *m.s.p.* *Hrp. (Ossia play secco pizz., if no harp available)* *p*

194

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

Fl. 2 *ppp* *p*

Ob. 1 *ppp*

Ob. 2

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

Cl. 2 *pp*

Bsn. 1 Bassoon *ppp*

Bsn. 2

Hn. 1 *ppp* bouché *p*

Hn. 2 *ppp* Horn bouché *p*

Tp. 1

Tp. 2

Tbn. 1

Tbn. 2

Tub.

Perc. 1

Perc. 2

Hrp.

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

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

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

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

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

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





Insect Concerto

Z

215

Picc. *f* *p* *f* *ff* (accents always very sharp) *ff* *ff*

Fl. 2 *p* *p* *p*

Ob. 1 (accents always very sharp) *fp* *fp* *fp*

Ob. 2 (accents always very sharp) *fp* *fp* *fp*

Cl. 1 (accents always very sharp) *fp* *fp* *fp*

Cl. 2 (accents always very sharp) *fp* *fp* *fp*

Bsn. 1 *p* *mf* *p* *mf*

Bsn. 2 *p* *mf*

Hn. 1 *p* *mf* *fp* *mf* *fp*

Hn. 2 (sempre bouché) *pp* *f* *pp* *frull.*

Tp. 1 *mp* *mf* *fp* *mf* *fp*

Tpt. 2 (sempre mute) *pp* *f* *pp* *frull.*

Tbn. 1 *mf* *fp* *mf* *fp* *take off mute*

Tbn. 2 (with practice or cup mute fully closed) *pp* *f* *pp* *frull.*

Tub. *pp* *f* *pp*

Cab. Paper Rattle *pp* *p* *glis.*

Perc. 2 Maracas *mp*

Hrp.

Z

Solo-VI. *fp* *fp* *fp* *fp* *fp* *fp* *fp* *mf* *f*

VI. I *ppp* *pp* *fp* *fp* *fp* *p* *mf*

VI. II *mf* *f* *mf* *f* *mf* *f*

Vla. *mf* *f* *fp* *f* *fz* *f* *fp* *f*

Vc. 1 *f* *fp* *f* *fz* *f* *fp* *f*

Vc. 2 *mf* *ord.* *s.p.* *ord.* *s.p.* *ord.* *s.p.* *ord.* *s.p.* *sempre simile*

Cb. *fp* *fp* *fp*

Tutti: II+III (higher than Violas) *mf* *f* *mf* *f*

divisi à 2 *mf* *f* *mf* *f*

III+IV (very low scratch) *mf* *f* *fp* *f*

behind bridge *f* *fp* *f* *fz* *f* *fp* *f*

m.s.p. *f* *fp* *f* *fz* *f* *fp* *f*

III+IV I+II *f* *fp* *f* *fz* *f* *fp* *f*

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 *ff* 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* *fz* poco sul pont.

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

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

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*

**BB**

Tutti

sul E *mf* *ff* *mf*

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 *fz*

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.* *CC* *pìu pont.*

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

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

Vla. *cresc.* *fz* *fff* *dim.* *poco a poco pìu 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*





5

**EE** Lunga (ca. 8 Sec.)

Molto Lunga (ca. 12 Sec.)

(gradually transform to air noise frull almost without pitch)

249

Picc. *poco a poco dim. al niente*

Fl. 2 *poco a poco dim. al niente*

Ob. 1 *poco a poco dim. al niente*

Ob. 2 *poco a poco dim. al niente*

Cl. 1 *poco a poco dim. al niente*

Cl. 2 *poco a poco dim. al niente*

Bsn. 1 *poco a poco dim. al niente*

Bsn. 2 *poco a poco dim. al niente*

Hn. 1 *poco a poco dim. al niente*

Hn. 2 *poco a poco dim. al niente*

Tp. 1 *poco a poco dim. al niente*

Tp. 2 *poco a poco dim. al niente*

Tbn. 1 *poco a poco dim. al niente*

Tbn. 2 *poco a poco dim. al niente*

Tb. *poco a poco dim. al niente*

Cr. Rtl. *poco a poco dim. al niente* **f** freely single quiet squeeks **pp** **ff** (Freeze, don't move!)

Perc. 2 *poco a poco dim. al niente*

Hrp. *poco a poco dim. al niente*

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

**EE** Lunga (ca. 8 Sec.)

Molto Lunga (ca. 12 Sec.)

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

Solo-VI. *mf cantabile*

VI. I **f** wing sound (bow air noise) (still freeze!)

VI. II **f** (still freeze!)

Vla. **ppp** slowly mix with "insect working noise" like in the Beginning damped noisy pizz. on all 4 strings, sometimes with finger nails/scratches on wirepad (sound of insects "working") (still freeze!)

Vc. 1 **ppp** slowly mix with "insect working noise" like in the Beginning damped noisy pizz. on all 4 strings, sometimes with finger nails/scratches on wirepad (sound of insects "working") (still freeze!)

Vc. 2 **ppp** (still freeze!)

Cb. **pp** (freeze!) (still freeze!)

\*as a reaction to 2. loud cricket squeek wing sound (bow air noise) then immediately FREEZE (don't move!)