

Why Are We Crushing the Bugs?

For Orchestra

Gillian Rae Perry

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Why *Are We* Crushing the Bugs?

Instrumentation

Flute 1/Piccolo

Flute 2

Flute 3

Oboe 1

Oboe 2

Bb Clarinet 1

Bb Clarinet 2

Bass Clarinet

Bassoon 1

Bassoon 2

F Horn 1

F Horn 2

F Horn 3

F Horn 4

C Trumpet 1

C Trumpet 2

Trombone 1

Trombone 2

Trombone 3

Tuba

Percussion 1 (Woodblocks [3], Chimes, Tamtam)

Percussion 2 (Bass Drum, Tamtam [standard beater and triangle beater])

Percussion 3 (Vibraphone [mallets and bow])

Harp

Violin I

Violin II

Viola

Cello

Double Bass

Approx. 10 minutes

Program Notes

This piece was initially inspired by the way that humans behave towards insects. If a small fly is bothering an individual, it is often the case that this little insect will be squished. Meanwhile, this little bug was simply trying to live its life. This instinct to crush an insect because it is mildly annoying caused me to think about all of the other aspects of life that are treated in a similar way. Many parts of life can seem trivial and obnoxious, but the result of treating these parts as minuscule and inconvenient can sometimes be disastrous. Why do humans feel the need to crush the bugs around them, both literally and metaphorically? Perhaps these bugs matter more than we realize.

Performance Notes

Strings:

All harmonics are natural harmonics. The notated pitch is the pitch that is touched. Boxed notation should be played individually throughout the section. Similarly, the slashed notes, such as those found in the viola part in measure 26, should be played individually throughout the section. Rhythm and tempo are not strict, the notes should simply be played quickly. In other words, each individual player within the section need not be in time with each other.

Percussion:

The Tamtam should be placed in such a way that Percussion 1 and Percussion 2 both have access to it.

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Serene $\text{♩} = c. 90$

Flute/Piccolo 1 $\text{x}5$

Flute 2 $\text{x}4$

Flute 3 $\text{x}3$ Flute breathe as necessary

Oboe 1

Oboe 2

Clarinet in B \flat 1 breathe as necessary

Clarinet in B \flat 2 breathe as necessary

Bass Clarinet

Bassoon 1

Bassoon 2

Horn in F 1, 2, 3, 4

Trumpet in C 1

Trumpet in C 2

Trombone 1 breathe as necessary with practice time.

Trombone 2 breathe as necessary with practice time.

Trombone 3 breathe as necessary with practice time.

Tuba breathe as necessary

Percussion 1 (Woodblocks, Chimes, Tamtam) repeat notes at a gentle pace

Percussion 2 (Bass Drum, Tamtam) Bass Drum *ppp*

Percussion 3 (Vibraphone)

Harp *mp*

Serene $\text{♩} = c. 90$

Violin IA repeat notes at a gentle pace $\text{x}5$ $\text{x}4$ $\text{x}3$ arco sul E sul A

Violin IB repeat notes at a gentle pace sul E sul A

Violin II A repeat notes at a gentle pace $\text{x}5$ $\text{x}4$ $\text{x}3$ arco sul E

Violin II B repeat notes at a gentle pace sul D sul E sul A

Viola A repeat notes at a gentle pace sul D sul C sul A

Viola B repeat notes at a gentle pace sul A sul D sul A

Cello A repeat notes at a gentle pace sul D sul C

Cello B repeat notes at a gentle pace $\text{x}5$ $\text{x}4$ $\text{x}3$ arco sul D sul C sul C

Double Bass no vib. *p*

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11 5 12

Fl.Pc. 1 *p* *pinch bend*

Fl. 2

Fl. 3

Ob. 1

Ob. 2

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

B. Cl. *p*

Bsn. 1

Bsn. 2

Hr. 1, 3 *p*

Hr. 2, 4 *p*

C Tpt. 1 *p*

C Tpt. 2 *p*

Tbn. 1

Tbn. 2

Tbn. 3

Truba

Perc. 1

Perc. 2

Perc. 3

Hrp. *f* *f* (F, C♯, B♭) hit strings, 1 v. hit strings, 1 v.

11 5 12

Vln. I *mf* D *mf* E *no vib.*

Vln. IB *mf* D *mf* E *no vib.*

Vln. II *mf* D *mf* E *molto vib.* *slow, wide vib.*

Vln. IIB *mf* A *mf* E *no vib.*

(A+B) Vla. *mf* *Solo mf pent.* *mf* D *no vib.* *no vib. (flauto ord.)*

Vc. *mf* D *mf* E *molto vib.*

Vc. B *mf* D *no vib.*

D.B. *mf* D *molto vib.*

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Why Are We Crushing the Bugs?

Musical score for 'Why Are We Crushing the Bugs?' (Page 3). The score is divided into two systems of staves.

System 1 (Measures 1-5):

- Fl. Pe. 1, Fl. 2, Fl. 3: Flute parts with dynamics *p* and *mf*.
- Ob. 1, Ob. 2: Oboe parts, mostly rests.
- B♭-Cl. 1, B♭-Cl. 2, B. Cl.: Clarinet parts with dynamics *p*.
- Bsn. 1, Bsn. 2: Bassoon parts with dynamics *p*.
- Hr. 1, 3; Hr. 2, 4: Horn parts with dynamics *p*.
- C Tpt. 1, C Tpt. 2: Trumpet parts, mostly rests.
- Tbn. 1, 2, 3, Tuba: Trombone and Tuba parts with dynamics *p* and instructions like "(with practice mute)".
- Perc. 1, 2, 3: Percussion parts, mostly rests.
- Hp: Harpsichord part with dynamics *f* and instructions "hit strings, l. v."
- Vln. I, Vln. II, Vln. III, Vla., Vc., Vc. B., D.B.: Violin and Viola sections with dynamics *molto vib.* and *slow, wide vib.*

System 2 (Measures 6-10):

- Fl. Pe. 1, Fl. 2, Fl. 3: Flute parts with dynamics *p* and *mf*.
- Ob. 1, Ob. 2: Oboe parts, mostly rests.
- B♭-Cl. 1, B♭-Cl. 2, B. Cl.: Clarinet parts with dynamics *p*.
- Bsn. 1, Bsn. 2: Bassoon parts with dynamics *p*.
- Hr. 1, 3; Hr. 2, 4: Horn parts with dynamics *p*.
- C Tpt. 1, C Tpt. 2: Trumpet parts, mostly rests.
- Tbn. 1, 2, 3, Tuba: Trombone and Tuba parts with dynamics *p* and instructions like "(with practice mute)".
- Perc. 1, 2, 3: Percussion parts, mostly rests.
- Hp: Harpsichord part with dynamics *f* and instructions "hit strings, l. v."
- Vln. I, Vln. II, Vln. III, Vla., Vc., Vc. B., D.B.: Violin and Viola sections with dynamics *molto vib.* and *slow, wide vib.*

This page of the musical score covers measures 26 through 32. The instrumentation includes Flute 1 & Piccolo, Flute 2, Flute 3, Oboe 1 & 2, Bassoon 1 & 2, Clarinet in Bb 1 & 2, Clarinet in C, Trumpet 1 & 2, Trombone 1, 2, & 3, Tuba, Percussion 1, 2, & 3, Harp, Violin I, II, & III, Viola, Violoncello, Double Bass, and Double Bassoon. The score features various dynamics such as *mf*, *f*, *ppp*, *p*, and *f* *subito*. Performance instructions include "pitch bend", "prep practice mute", "hit strings, I v.", "slow, wide vib. (unison)", and "sul pont." with arrows indicating the duration of the sul ponticello effect. A large watermark "FOR PERSAL ONLY" is oriented vertically across the center of the page.

This page of a musical score, titled "Why Are We Crushing the Bugs?", contains measures 33 through 36. The score is arranged for a large ensemble, including woodwinds, brass, strings, and percussion. The woodwind section includes Flute 1 & Piccolo, Flute 2, Flute 3, Oboe 1 & 2, Bass Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Horn 1, 3, and 4, Clarinet in Bb 1 & 2, and Trumpet 1, 2, 3, and Tuba. The brass section includes Trombone 1, 2, and 3, and Tuba. The string section includes Harp and Violin I & II. The percussion section includes Chimes, Bass Drum, and other percussion instruments. The score features various dynamics such as *ppp*, *f*, *pp*, *p*, and *fp*, along with performance instructions like "with practice mute" and "sui ponti". A large watermark "For Personal Use Only" is visible across the score.

37 (D, Eb)

FL. 1, 2, 3

Ob. 1, 2

B. Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

C Tpt. 1, 2

Tbn. 1, 2, 3

Tuba

Perc. 1, 2, 3

Hp.

Vln. I, II

Vla.

Vc.

D.B.

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

remove mute, without mute, (with practice mute)

p subito, *mf*

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41 $\text{♩} = c. 68$

FL. Pe 1
FL. 2
FL. 3
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Tuba
Perc. 1 (chimes)
Perc. 2 (bass drum)
Perc. 3 (vibraphone calypso)
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

43 $\text{♩} = c. 68$

Woodblocks
Tamtam with triangle beater
Vibraphone (calypso)
L.v.
sul E
ord.
pp
molto sul pont.
p subito
molto sul pont.
pp
ord.
ord.
pp
pizz.
pp
pp subito