

*for The Rhythm Method*

# Menagerie of Insect Societies

Jason Brauer

String quartet  
2024

c. 7 minutes 15 seconds

- I. *Formicidae*, the Colonial Soldier
- II. *Cicadoidea*, the Menacing Swarm

## Performance Note

Sforzandos should be treated as intensified accents that do not cancel out the previous dynamic. However, they do not have to be “contextual” even sforzandos that occur during a soft dynamic can be rather violent.

Breath marks denote a very brief pause, less than a beat.

Staccato accents at the end of a tie indicate throwing the bow off the string. Let vibrate afterwards.

## Program Note

Both movements of *Menagerie of Insect Societies* examine the fascinating (and at times oppressive) ways that insects (and humans) organize their social structures.

*Formicidae* (ants) are the only animals besides humans to go to war by the thousands. They can also efficiently explore an area through emergent behavior, or a set of simple instructions for each ant that result in a complex pattern for the whole. Reflecting the rigidity of their hierarchy, their movement is a military march in sonata form based on the chromatic scale. After their final battle, a mortally wounded ant cries for peace.

*Cicadoidea* (cicadas) emerge from their underground burrows in massive broods every 13 or 17 years, singing their cacophonous mating call, before vanishing as quickly as they arrived. This movement roughly mimics their call and the motion of their broods in flight, depicting the homogeneity of their society via the octatonic scale and many moments of rhythmic unison and close canons.

# MENAGERIE of INSECT SOCIETIES

## I. *Formicidae*, the Colonial Soldiers

Jason Brauer

Martial ♩ = 132

Violin I

Violin II

Viola

Cello

*p* *ricochet, like distant drums of war*

6

8

Vln. I

Vln. II

Vla.

Vc.

*fp* *f* *p* *sfz*

12

15

Vln. I

Vln. II

Vla.

Vc.

*sfz* *p* *sfz*

*sfz* *fp* *f* *p*

17

Vln. I *fp* *f* *sfz* *p* *fp*

Vln. II *pizz.* *f* *arco* *p* *sfz* *f* *pizz.*

Vla. *sfz*

Vc. *sfz*

23

22

Vln. I *f* *p* *sfz* *fp* *fp* *f* *pizz.*

Vln. II *arco* *p* *sfz* *fp* *pizz.* *f*

Vla. *sfz* *sfz* *f*

Vc. *fp* *f* *p* *sfz*

30

27

Vln. I *p* *sfz* *fp* *f*

Vln. II *arco* *fp* *f* *p* *mf*

Vla. *arco* *p* *sfz* *mf* *sfz*

Vc. *fp* *f* *mf*

31

Vln. I *mf* *sfz* *fp* *f* pizz.

Vln. II *sfz* *fp* *f* pizz.

Vla. *sfz* pizz. arco *fp* *f*

Vc. *sfz*

35

Vln. I arco *fp* *f* 38

Vln. II arco *fp* *f* pizz.<sub>2</sub> *p* 2

Vla. *fp* *f* *p*

Vc. *sfzp* *f* pizz. *p*

40

Vln. I

Vln. II 2 2 2 2 2 2

Vla.

Vc. 2 2 2 2

45

Vln. I

Vln. II

Vla.

Vc.

*p* *sfz* *p* *sfz* *p* *sfz* arco

*f* *p* *p* *p* *sfz* *mp*

*sfz* *mp* *pizz.* *arco* *pizz.* *arco* *pizz.* *sfz* *mp*

*sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p*<sup>2</sup>

50

Vln. I

Vln. II

Vla.

Vc.

*p* *sfz* *p* *sfz* *f* *p*

*p* *f* *mp* *f* *pizz.* *p*

*f* *mp* *f* *pizz.*

*sfz* *p*<sup>2</sup> *sfz* *p* *f*

53 *pizz.*

55

Vln. I

Vln. II

Vla.

Vc.

*sfz*<sup>2</sup> *sfz*<sup>2</sup>

*arco* *mp*

*mp*

60

Vln. I  
Vln. II  
Vla.  
Vc.

*sfz*<sup>2</sup> *sfz*<sup>2</sup> *sfz* *sfz*

*sfz* *sfz*

*sfz* *sfz*

Detailed description: This system contains measures 60 through 64. The Vln. I part features a melodic line with slurs and accents. The Vln. II part plays chords, with dynamic markings *sfz*<sup>2</sup> and *sfz*. The Vla. part has a melodic line with slurs and accents, with dynamic markings *sfz*. The Vc. part has a bass line with slurs and accents, with dynamic markings *sfz*. Measure 64 includes a fermata over the final notes.

65

Vln. I  
Vln. II  
Vla.  
Vc.

*sfz* *sfz* *f* *sub. p* *sfz*

*arco* *arco* *pizz.* *pizz.*

*arco* *arco* *sfz*

*f* *sub. p*

Detailed description: This system contains measures 65 through 70. Measures 65-66 show rests for Vln. I and Vln. II. In measure 67, Vln. I and Vln. II enter with *arco* markings. The Vla. part starts with *f* and *sub. p* markings, then *sfz*. The Vc. part starts with *f* and *sub. p* markings. Measures 69-70 feature accents (>) on the notes.

71

Vln. I  
Vln. II  
Vla.  
Vc.

*sfz* *sfz* *sfz* *sfz*

*sfz* *sfz* *sfz*

*sfz* *sfz* *sfz*

Detailed description: This system contains measures 71 through 75. The Vln. I and Vln. II parts play melodic lines with slurs and accents, with dynamic markings *sfz*. The Vla. part plays chords with slurs and accents, with dynamic markings *sfz*. The Vc. part plays a bass line with slurs and accents.

76

Vln. I *f* *sfz* *pizz.* *sfz* *p* *sfz*

Vln. II *f* *sfz* *pizz.* *arco* *f* *throaty*

Vla. *sfz* *arco* *fp* *f* *p*

Vc. *arco* *fp* *f* *p*

*poco rit.*

81

Vln. I *arco* *mf* *throaty*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

87 *Meno mosso* ♩ = 120

Vln. I *pp* *col legno tratto* *f* *throaty* *ord.*

Vln. II *pp* *col legno tratto*

Vla. *pp* *col legno tratto*

Vc. *f* *throaty*



col legno tratto

92

Vln. I *pp*

Vln. II ord. *f* throaty

Vla.

Vc. *sub. pp*

col legno tratto

Tempo 1° ♩ = 132

*molto rall.*

97

Vln. I

Vln. II pizz.

Vla. ord. *f* throaty

Vc.

*sfz*

*sfz*

*sfz f*

*sfz*

pizz.

ord.

*tr*

*fp*

102

Vln. I

Vln. II arco *mf*

Vla. *sub. p*

Vc. arco *f p*

*p*

*sfz*

*p*

*sfz*

107 arco

Vln. I *mf*

Vln. II

Vla. 2

Vc.

111 pizz.

Vln. I *fp* *mp* *pp* *sfz*

Vln. II *fp* *mf* *pp*

Vla. *f* *mp* *pp* pizz.

Vc. *fp* *pp* *sfz*

116 arco

Vln. I *sfz* *fp*

Vln. II *mp* *fp*

Vla. *mp* *fp*

Vc. *sfz* *f* arco

120

121

Vln. I *fp* *fp* *fp* *f* *sfz*

Vln. II *fp* *fp* *fp*

Vla. *fp*

Vc. *f*

126

Vln. I *fp* *f*

Vln. II *fp* *f*

Vla. *fp* *f*

Vc. *f*

131

132

Vln. I *sfz p* *sfz*

Vln. II *fp* *f*

Vla. *f*

Vc. *sfz p* *sfz*

135

Vln. I

Vln. II

Vla.

Vc.

*sfz*

*sfz*

*ff*

*ff*

*ff*

*ff*

*sfz*

*sfz*

*ff*

*ff*

140

Vln. I

Vln. II

Vla.

Vc.

*fp*

*sub. pp*

*sub. pp*

*sub. pp*

*fp*

*sub. pp*

146

Vln. I

Vln. II

Vla.

Vc.

*fp*

*fp*

*fp*

*fp*

151

Vln. I *p*

Vln. II *p*

Vla. *p sfz*  
*heavy pressure, spicc.*

Vc. *p sfz*  
*heavy pressure, spicc.*

158

156

Vln. I *fp* *f* *sfz* *p*

Vln. II *fp* *f* *p* *sfz*

Vla. *sfz* *p* *sfz*

Vc. *sfz* *fp* *f* *p* *sfz*

160

Vln. I *fp* *f* *p* *sfz* *f*

Vln. II *pizz.* *f* *arco* *f* *p* *sfz*

Vla. *f* *p* *sfz*

Vc. *sfz*

164

Vln. I

Vln. II

Vla.

Vc.

*pizz.*

*f*

*arco*

*p*

*sfz*

*fp*

*sfz p*

*sfz p*

168

Vln. I

Vln. II

Vla.

Vc.

*fp*

*> fp*

*f*

*pizz.*

*p*

*sfz*

*arco*

*f*

*fp*

*sfz p*

*sfz p*

*sfz p*

*sfz p*

*sfz p*

173

172

Vln. I

Vln. II

Vla.

Vc.

*fp*

*f*

*mf*

*sfz*

*fp*

*f*

*p*

*mf*

*sfz*

*mf*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

176

Vln. I *f* *pizz.* *arco* *fp*

Vln. II *fp* *f* *pizz.* *arco* *fp*

Vla. *arco* *fp* *f* *fp*

Vc. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *f* *tr*

180 Violent  $\text{♩} = 120$

Vln. I *sfz* *ff*

Vln. II *sfz* *f*

Vla. *ff*

Vc. *sfz* *f*

184

Vln. I

Vln. II

Vla.

Vc. *4* *4* *4* *4* *4* *4*

188

Vln. I

Vln. II

Vla.

Vc.

*sfz*

*fp*

*sfz*

*ff*

*sfz*

192

Vln. I

Vln. II

Vla.

Vc.

*sfz*

*sub. p*

*sfz*

*p*

*sfz*

*sfz*

*sub. p*

*sfz*

*p*

*sfz*

*accel.*

195

Vln. I

Vln. II

Vla.

Vc.

*f*

*sfz*

*sfz*

*sfz*

*f*

*sfz*

*sfz*

*sfz*

*accel.*



(*accel.*)

198

Vln. I

Vln. II

Vla.

Vc.

*sfz*

201 *lunga* 202 *Grave* ♩ = 56  
col legno tratto

Vln. I

Vln. II

Vla.

Vc.

*sffz*

*pp*

*col legno tratto*

*f* molto vib., espress., crying

*sub. p* *f*<sup>2</sup>

205

*rit.* ----- *a tempo* ----- *ord.* ----- *molto rit.* -----

col legno tratto

Vln. I

Vln. II

Vla.

Vc.

*sfz* *pp*

*ord.* *col legno tratto*

*port.* *sub.* *p* *f* *sfz* *p*

*ord.* *col legno tratto*

*sfz* *pp*

**210** Moderato ♩ = 84, dying away

*rit.* ----- *pizz.*

Vln. I

Vln. II

Vla.

Vc.

*pp*

*pppp*

*pp*

*pppp*

*ord.*

c.l.t.

# II. Cicadoidea, the Menacing Swarm

Jason Brauer

Furioso ♩ = 168

The musical score is divided into three systems, each containing four staves: Violin I, Violin II, Viola, and Cello. The key signature is one flat (B-flat), and the time signature is 4/4. The score begins with a *Furioso* tempo marking and a quarter note equal to 168 beats per minute. The first system (measures 1-4) features a *ppp* dynamic for the Cello and Viola, with *sul pont.* markings for the Violin I and II. The second system (measures 5-8) shows a dynamic shift to *p* for the Cello and Viola, and *mp* for the Violin I and II. The third system (measures 9-12) reaches a *f* dynamic for the Violin I and II, while the Cello and Viola remain at *mf*. The score includes various articulations such as slurs and accents, and dynamic markings like *ppp*, *p*, *mp*, and *f*.

*molto rall.* ----- *a tempo*

This musical score page contains four systems of staves for Violin I, Violin II, Viola, and Cello. The music is in 4/4 time and features a dynamic range from *f* to *ff*. The first system begins at measure 13 and includes the instruction *ord.* above the staves. The second system starts at measure 17. The third system begins at measure 21 and includes a boxed measure number '23' above the Violin I staff. The score is characterized by rhythmic patterns of eighth and sixteenth notes, often with accents and slurs. The tempo marking *molto rall.* is followed by a dashed line and then *a tempo*.

25

Vln. I

Vln. II

Vla.

Vc.

29

31

Vln. I

Vln. II

Vla.

Vc.

*fp*

*f*

33

35

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mp*

37

Vln. I

Vln. II

Vla.

Vc.

*pizz.*

*arco*

*mp*

*sfz*

*p*

*sfz*

*mp*

*mf*

*fp*

*sfz*

*mf*

41

43

Vln. I

Vln. II

Vla.

Vc.

*mf*

*f*

*p*

*f*

*p*

*mp*

*fp*

*fp*

*sub. p*

*fp*

*f*

*pizz.*

45

47

Vln. I

Vln. II

Vla.

Vc.

*f*

*p*

*mf*

*p*

*pizz.*

*sub. p*

*f*

*p*

*mf*

*arco*

*p*

*mf*

*p*

*p*

*mf*

*p*

49

Vln. I

Vln. II

Vla.

Vc.

mf sfz f f

p fp sfz fp sfz fp

mf sfz sfz

mf fp sfz fp sfz fp

Detailed description: This system contains measures 49 through 52. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one flat (B-flat). The time signature is 4/4. Measure 49 starts with a *mf* dynamic. Measure 50 has *sfz* and *f* dynamics. Measure 51 has *f*. Measure 52 has *f*. The Violin I part has a melodic line with slurs and accents. The Violin II part has a similar melodic line. The Viola and Violoncello parts provide harmonic support with chords and moving lines.

53

Vln. I

Vln. II

Vla.

Vc.

p f p f p

p f p f

sfz p fp fp fp

sfz p fp fp fp

Detailed description: This system contains measures 53 through 55. The key signature changes to two flats (B-flat and E-flat). The time signature is 3/4. Measure 53 starts with a *p* dynamic. Measure 54 has *f* and *p* dynamics. Measure 55 has *f* and *p* dynamics. The Violin I part has a melodic line with slurs and accents. The Violin II part has a similar melodic line. The Viola and Violoncello parts provide harmonic support with chords and moving lines.

56

Vln. I

Vln. II

Vla.

Vc.

f p ff

p ff

sfz fp sfz fp sfz ff

sfz fp sfz fp sfz f ff

Detailed description: This system contains measures 56 through 59. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. Measure 56 starts with a *f* dynamic. Measure 57 has *p* and *ff* dynamics. Measure 58 has *ff*. Measure 59 has *ff*. The Violin I part has a melodic line with slurs and accents. The Violin II part has a similar melodic line. The Viola and Violoncello parts provide harmonic support with chords and moving lines.

59

Vln. I

Vln. II

Vla.

Vc.

*p* *fp* *fp* *fp* *fp*

*p* *fp* *fp* *fp*

*p* *fp* *fp* *fp*

*p* *fp* *fp*

63

Vln. I

Vln. II

Vla.

Vc.

*fp* *fp* *fp* *fp*

*fp* *fp* *fp* *fp*

*fp* *fp* *fp*

*fp* *fp* *fp* *fp*

67

Vln. I

Vln. II

Vla.

Vc.

69

*pp*

*pp*

*fp* *pp*

*fp* *ppp*



71

71

Vln. I *ppp* *mf*

Vln. II *ppp* *mf* *pp*

Vla. *mf* *pp*

Vc. *mf*

Measures 71-74: Vln. I and Vc. play a long note with a crescendo from *ppp* to *mf*. Vln. II plays a long note with a crescendo from *ppp* to *mf*, then a series of eighth notes with a decrescendo to *pp*. Vla. plays a rhythmic pattern of eighth notes with a decrescendo from *mf* to *pp*. Vc. plays a long note with a crescendo from *ppp* to *mf*.

75

75

Vln. I *ppp* *mf*

Vln. II *ppp* *mf* *pp*

Vla. *mf* *pp*

Vc. *ppp* *mf*

Measures 75-78: Vln. I and Vc. play a long note with a crescendo from *ppp* to *mf*. Vln. II plays a long note with a crescendo from *ppp* to *mf*, then a series of eighth notes with a decrescendo to *pp*. Vla. plays a rhythmic pattern of eighth notes with a decrescendo from *mf* to *pp*. Vc. plays a long note with a crescendo from *ppp* to *mf*.

79

79

Vln. I *ppp* *mf* *pp*

Vln. II *mf* *pp*

Vla. *ppp* *mf*

Vc. *ppp* *mf*

Measures 79-82: Vln. I plays a long note with a crescendo from *ppp* to *mf*, then a series of eighth notes with a decrescendo to *pp*. Vln. II plays a series of eighth notes with a decrescendo from *mf* to *pp*. Vla. plays a long note with a crescendo from *ppp* to *mf*. Vc. plays a long note with a crescendo from *ppp* to *mf*.

83

83-86

Vln. I: *mf*, *pp*, *sfz*

Vln. II: *pp*, *mf*, *pp*, *mf*, *pp*

Vla.: *pp*

Vc.: *pp*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*, *sfz*

Detailed description: This system contains measures 83 through 86. It features five staves: Violin I, Violin II, Viola, and Violoncello. The music is in 3/8 time. Measure 83 shows a melodic line in Vln. I and Vln. II, with Vln. I starting on a half note and Vln. II on a dotted quarter note. Vln. I has a *mf* dynamic, while Vln. II has a *pp* dynamic. The Viola and Violoncello parts provide harmonic support with eighth and quarter notes. Measure 84 continues the melodic development. Measure 85 shows a change in dynamics, with Vln. I moving to *pp* and Vln. II to *mf*. Measure 86 concludes the system with a *sfz* dynamic in Vln. I and Vln. II.

87

87-90

Vln. I: *pp*, *sfz*, *pp*, *sfz*, *f*

Vln. II: *sfz*, *pp*, *sfz*, *pp*, *sfz*, *f*

Vla.: *f*

Vc.: *sfz*, *sfz*, *sfz*, *sfz*, *sfz*, *f*

Detailed description: This system contains measures 87 through 90. The time signature changes to 4/4. Measure 87 features a *pp* dynamic in Vln. I and a *sfz* dynamic in Vln. II. Measure 88 shows a *sfz* dynamic in Vln. I and a *pp* dynamic in Vln. II. Measure 89 has a *sfz* dynamic in Vln. I and a *f* dynamic in Vln. II. Measure 90 concludes with a *f* dynamic in Vln. I and a *sfz* dynamic in Vln. II. The Viola and Violoncello parts are primarily eighth-note patterns, with the Viola reaching a *f* dynamic and the Violoncello reaching a *f* dynamic in measure 90.

91

91-94

Vln. I: *mf*

Vln. II: *f*, *pizz.*

Vla.: *f*, *pizz.*, *ff*, *f*, *ff*

Vc.: *f*

Detailed description: This system contains measures 91 through 94. Measure 91 features a *mf* dynamic in Vln. I and a *f* dynamic in Vln. II. Measure 92 shows a *f* dynamic in Vln. I and a *pizz.* dynamic in Vln. II. Measure 93 has a *f* dynamic in Vln. I and a *ff* dynamic in Vln. II. Measure 94 concludes with a *f* dynamic in Vln. I and a *ff* dynamic in Vln. II. The Viola and Violoncello parts are primarily eighth-note patterns, with the Viola reaching a *ff* dynamic and the Violoncello reaching a *f* dynamic in measure 94.

95

Vln. I

Vln. II

Vla.

Vc.

*f* *ff*

arco

99

Vln. I

Vln. II

Vla.

Vc.

pizz.

*f* *ff* *f* *ff*

103

Vln. I

Vln. II

Vla.

Vc.

*f* *fp*

arco

Vln. I *ppp* *p*

Vln. II *sfz* *ppp* *p*

Vla. *sfz* *ppp* *p*

Vc. *sfz* *ppp*

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *sfz* *sfz*

Vc. *mf* *sfz* *sfz* *sfz*

*pizz.*

Vln. I *ppp* *mp*

Vln. II *sfz* *ppp* *mp*

Vla. *sfz* *sfz* *sfz*

Vc. *sfz* *sfz* *sfz*

119

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *sfz* *sfz* *sfz* *sfz* *sfz*

Vc. *sfz* *sfz* *sfz* *sfz*

123

Vln. I *sfz* *p < f* *p < sfz* *f*

Vln. II *sfz p* *fp* *fp* *p < f* *p < f*

Vla. *arco* *fp* *fp* *p < f* *p < f*

Vc. *arco* *sfz* *p < sfz* *p < f*

127

Vln. I *ff*

Vln. II *ff*

Vla. *ff* *arco*

Vc. *pizz.* *ff*

*molto rall.*

131 *a tempo*

Vln. I *ff*

Vln. II *f*

Vla. *ff*

Vc. *f*

Vln. I 134 *mf* *sfz*

Vln. II *sub. p*

Vla. *mf*

Vc. *pizz.* *sub. p*

Vln. I 137 *sfz* 139 *ff*

Vln. II *ff*

Vla. *ff*

Vc. *arco* *ff*

140

Vln. I

Vln. II

Vla.

Vc.

144

Vln. I

Vln. II

Vla.

Vc.

30 147 sul pont. screech

Vln. I *fff* sul pont. screech

Vln. II *fff* sul pont. screech

Vla. *fff* sul pont. screech

Vc. *fff* sul pont. screech

*fff* *pp* *pp* *fff*

151

Vln. I *fff* *fff* *p* ord.

Vln. II *fff* *fff* *p* ord. freeze in place

Vla. *fff* *fff* *p* ord. freeze in place

Vc. *pp* *fff* *fff* freeze in place

*ppp*

156 freeze in place

Vln. I *ppp*

Vln. II

Vla.

Vc.