

LEON FOCKER

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# CONCERTO PER PALLONCINO

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For Large Ensemble and Balloon

In Honor of Barbara Maurer's Birthday

November 2023

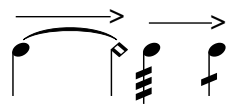
# Legend

## General remarks

- Play everything non-vibrato, except when specified.
- Grace notes always come before the beat.



Slow, mid-tempo and fast tremolo.



Arrows show a gradual change between the specified states.

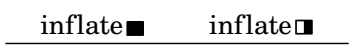


Play as high as possible.

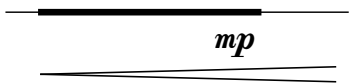
## Balloon

The balloon should be a normal, medium sized and if possible colourful balloon.  
It is mainly played by inflating it and then gripping the end (mouthpiece?) with both hands. By pulling the fingers apart, the mouthpiece should start to oscillate. It can then be modulated by both, the strength of the pull and the mouth of the player (by opening and closing it with their lips).

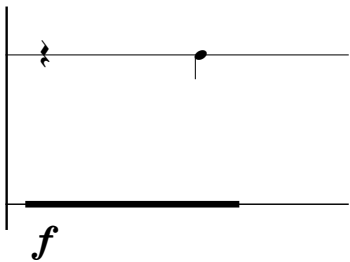
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|----------------|--|
| Vibrato        | Rapidly pull fingers apart and bring them back together for a vibrato effect.  |
| 'Multiphonics' | At certain fingerpositions, especially when the fingers don't line up with each other, it is possible to find 'jumps' from one pitch to another. Sometimes even 'Multiphonics' are possible. Experiment! |



Inflate the balloon either fully or halfway, to prepare for the next passage.



The lower system for the balloon shows when to open the mouthpiece with your fingers (indicated by the thick line) and how much (indicated by the dynamics).  
pp-mp - 'pure' sound  
mf-ff - 'distorted' sound

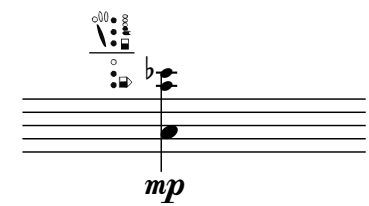


If the upper system is notated, the player should additionally enclose the mouthpiece with their mouth and then let the balloon sound according to the notated rhythm (by opening and closing their lips).



Percussive sound, pull the flacid balloon and let it snap.

Woodwinds



Multiphonics. If the specified fingering does not work for you, find one as close as possible. Lowest note is most important.



Slap Tongue (Clarinet).



Key noise, notated in pitch.



Double harmonic (Oboe).

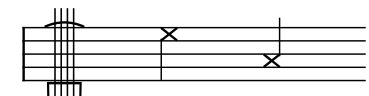


Glissando with embouchure, before or after note, the curve of the line indicates.

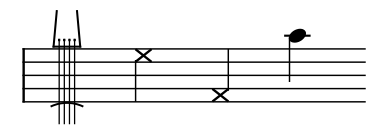
Strings

msp / sp / psp / ord / pst / st / mst

Contact point of the bow with the strings. Stays valid until new indication. ord. means ordinary contact point as well as ordinary bow pressure.



Bridge Clef, indicating the contact point of the bow. First note would be msp, second one mst.



Bridge Clef, indicating the contact point of the bow. First note would be on silk wrapped part of the strings, second one on the not wrapped part near the bridge. The third one indicates bowing on the tailpiece.



Double Bass: bow at the edge of the bridge, no discernable pitch.



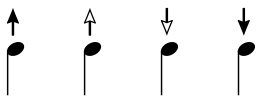
Flageolet (finger only touches the string).



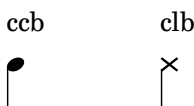
Dampen Strings with left hand.



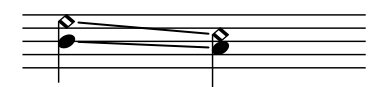
Bartok Pizzicato.



From left to right: almost no bow pressure (no discernable pitch), small bow pressure ('flautando'), more bow pressure than usual (pitch still discernable), lots of bow pressure (no clear pitch).



Con crini battuto, col legno battuto. Dampen with left hand - pitch is determined through contact point of the bow. When not specified, play at ordinario position.



Artificial harmonic, glissando with both fingers independently on the same string. In most cases, the harmonic will jump to another one mid glissando.

Piano



Strings dampened with Hand/Finger inside piano.

# Concerto per Palloncino

In honor of Barbara Maurer's birthday

Leon Focker

$\text{♩} = 60$

Balloon  $\frac{4}{4}$  inflate ■

Oboe  $\frac{4}{4}$  *f*  $\frac{4}{4}$  *mf*  $\frac{4}{4}$  *pp*

Clarinet in B  $\frac{4}{4}$  *pp*

Bassoon  $\frac{4}{4}$  *f*  $\frac{4}{4}$  *pp*

Piano 1  $\frac{4}{4}$  *mf*  $\frac{4}{4}$  *mp*

Piano 2  $\frac{4}{4}$  *f*  $\frac{4}{4}$  *p*

Harp  $\frac{4}{4}$  tune lowest string to C

Violin 1  $\frac{4}{4}$  *f*  $\frac{4}{4}$  *p*

Violin 2  $\frac{4}{4}$  *f*  $\frac{4}{4}$  *p*

Viola 1  $\frac{4}{4}$  *f*  $\frac{4}{4}$  *p*

Viola 2  $\frac{4}{4}$  *f*  $\frac{4}{4}$  *p*

Violoncello 1  $\frac{4}{4}$  *f*  $\frac{4}{4}$  *p*

Violoncello 2  $\frac{4}{4}$  *f*  $\frac{4}{4}$  *p*

Double Bass  $\frac{4}{4}$  *f*

4

Bln.

mp

Ob.

B Cl.

Bsn.

pp

Vl. 1

s.t. 3

pp

Vl. 2

p.s.p.

pp

s.t.

3

Vla. 1

ord.

pp

Vla. 2

ord.

ppp

pp

Vc. 1

p

imitate balloon, use fingernail close to bridge

steady

ppp

Vc. 2

s.p.

3

pp

Bl. inflate ■ *p* very small vibrato

Ob. *f* 3

B Cl. *mp* *p*

Bsn.

Pno. 1 *mp* *p* 3 15 3 3 *f* 3

Pno. 2 mute strings for Piano 1 with palm *f*

Hp. *p* 6

VI. 1 *p* c.l.b. *mf* 6 6

VI. 2 ord. *f* s.t. 3

Vla. 1 no pitch ↑ pizz. *mp* c.l.b. *mf* 6 6

Vla. 2 no pitch ↑ *pp* pizz. *p* 6 *f* s.t. 3

Vc. 1 *pp* c.l.b. *mf* 6 6

Vc. 2 no pitch ↑ *pp* *f* s.t. 3

Db. noise *p* *f* s.t. 3

spiccato 6

Bltn. tight grip,  
seal with lips

B Cl. *mf*

Bsn. *mp*

Pno. 1 *pp*

Pno. 2 *pp*  
una corda

Hp.

VI. 1 c.l.b. *mf*

VI. 2 exaggerated vib. *mp*

Vla. 1 c.l.b. *mf*

Vla. 2 exaggerated vib. *mp*

Vc. 2 exaggerated vib. *mp*

Db. *mp*

hold each note for as long as possible, creating a dense sound with almost no attacks

inflate ■



18 *Cantabile e Espressivo*

Blm.

B Cl.

Bsn.

Pno. 1

Pno. 2

VI. 1

*p* *mp* *p*

s.t.

*p* *pp*

21

Blm.

Ob.

Bsn.

Pno. 1

Pno. 2

Hp.

VI. 1

Db.

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

grip further apart

like a goose

inflate

prepare for inside piano

*mp* 8...i

c.l.

c.l.b.

*p*

pizz. on lowest string, touch strings with stick

[illegible]



28 open mouth slowly

Bl. *f*

Bsn. *mp* 6

Pno. 1 *p*

Pno. 2

Vi. 1 *fragile* *pp*

Vi. 2 *vib.* *mp*

Vla. 1 *fragile* *pp*

Vla. 2 *vib.* *mp*

Vc. 1 *fragile* *pp* s.t.

Vc. 2 *vib.* s.t. *pp* 3

Db. *vib.* *mp* s.t. 3 *mp*

31

Bl. *mf* *f* 3 *mf* inflate ■

Hp. s.t. *p*

Vi. 1 *p*

Vc. 1 *pp*

Vc. 2

Db. ord. 3

34

Bl. n.

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

*p*

*fragile*

*mp*

*pp*

*p*

*p*

*mp*

s.t.↓

6

37

lots of pitch variation,  
maybe even 'multiphonics'

Bl. n.

VI. 1

VI. 2

Vla. 2

Vc. 2

Db.

*p*

*mp*

*mp*

40

rit.

lots of pitch variation, maybe even 'multiphonics'

inflat

mp

always on wrapped part of the strings

always on wrapped part of the strings

11

43

inflate again if necessary,  
then let balloon go, so it flies away

Bln.

VI. 1

Vla. 1

Vla. 2

Vc. 1

Vc. 2

3

3