Forms of motion

Sheena Phillips

Three pieces for string orchestra
(Violin 1, Violin II, Violin III, Viola, Violincello I, Violincello II, Contrabass)

I Birds	c. 5:45
II Bees	c. 4:45
III Fish	c. 4:00

Total duration c. 15:00 (including pauses between movements)

The first movement, *Birds*, is based on the climbing, wheeling, soaring and swooping flight patterns of massed starlings at dusk. The passing of motifs from one part to another echoes what we know about how these patterns emerge: individual birds follow what their near neighbours do. There are lots of fascinating videos of murmuration on the web: just google 'starling murmuration'.

Bees is a depiction of the foraging flight of bumblebees. Bumblebees forage individually. Initially their flight features many loops and zig-zags, but they gradually identify good feeding areas and become more efficient in travelling between them. In this piece, four soloists represent four individual bees, and the gently humming mass of non-solo strings represents the hive, always in quiet motion but also essentially stationary. An article summarising bumblebee foraging patterns is at https://askabiologist.asu.edu/plosable/flight-bumblebees

Fish evokes the movement of schools of fish, alternating between co-ordinated motion (which has parallels with murmuration) and periods of 'milling' in which the group has no particular orientation. It draws on information (and great pictures) in an academic study published by the Royal Society at http://rsfs.royalsocietypublishing.org/content/2/6/693

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perusal score – not for rehearsal or performance

Forms of motion: notation and other performance information

I Birds

This movement has three violin parts and two cello parts to help accommodate players of different abilities.

Tremolos are unmeasured.

Trills – unless otherwise marked, trills are to the next note up in the diatonic scale of D major. Where the next note up is a sharp note, I have indicated this in brackets. Please start all trills on the upper note and continue for the whole duration of the note. Trill extension lines clarify when a trill should be continued into a tied note.

II Bees

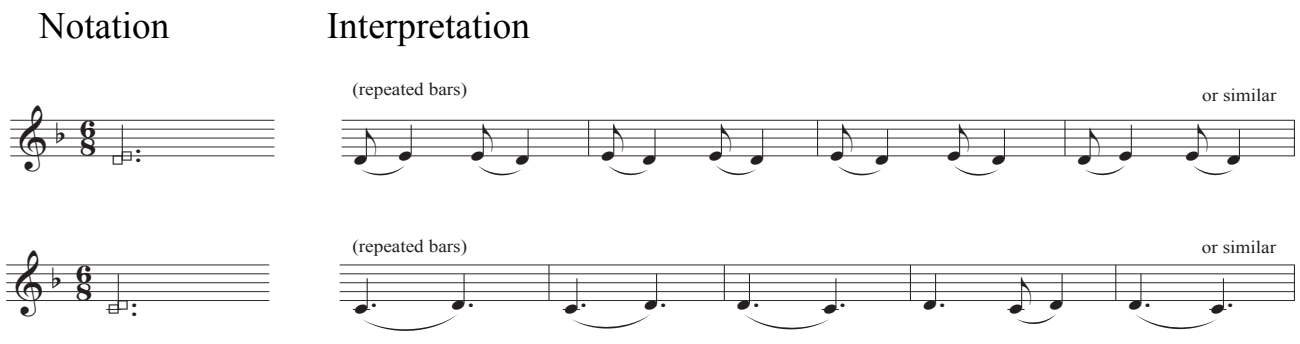
Square noteheads : make simple repeating patterns using the two notes in the square notehead cluster. See the examples below for a few ideas. You may vary the patterns, perhaps responding to patterns of players around you – or you can stick to exactly the same pattern throughout the piece. Keep the patterns simple, using only quavers, crotchets or dotted crotchets. If you're feeling adventurous, you may cross the bar line, but keep track of where you are!

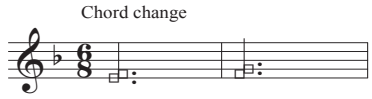
Conductor signals: the score marks the places at which notes change for one or more of the 'hive' parts. To help players keep track, it might be helpful to have a particular kind of signal for these 'note switching points' (as opposed to other conductor cues for soloists etc.)

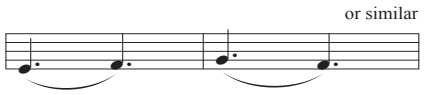
Tremolos are unmeasured.

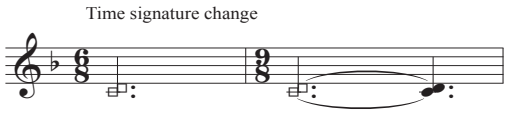
Trills – trills are to the next note up in the scale of F major. Please start all trills on the upper note.

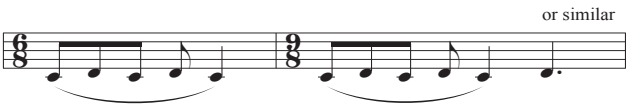
Sample interpretations of square noteheads:











III Fish

This movement has three violin parts and two cello parts to help accommodate players of different abilities.

Tremolos are unmeasured.

Trills are to the next note up in the diatonic scale of C major and begin on the lower note.

Score

forms of motion

I. Birds

Sheena Phillips

with easy and unhurried motion

♩ = 76

the first ascent

Violin I
Violin II
Violin III
Viola
Cello I
Cello II
Contrabass

soaring, spacious

7

Vln. I
Vln. II
Vln. III
Vla.
Vc. I
Vc. II
Cb.

sample

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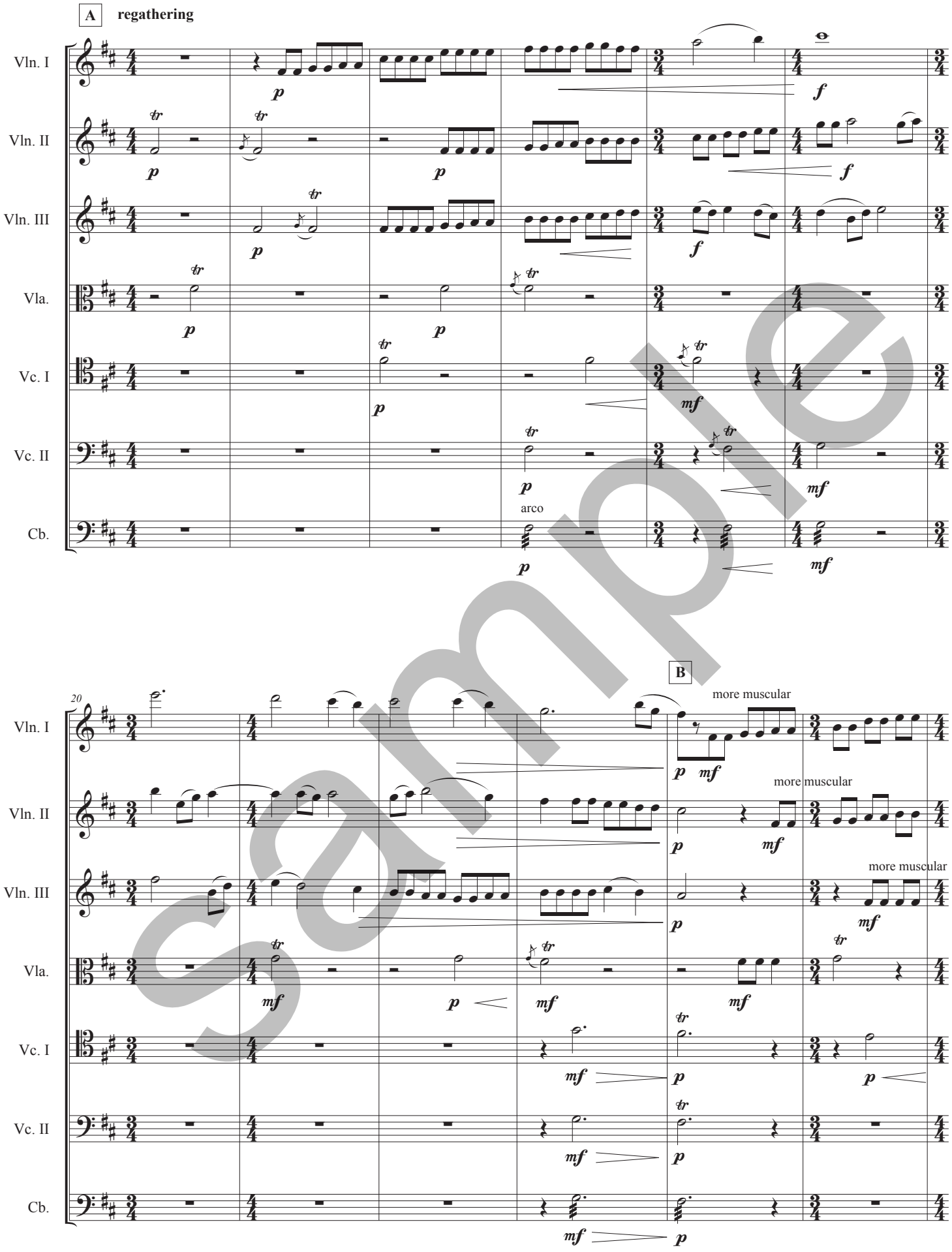
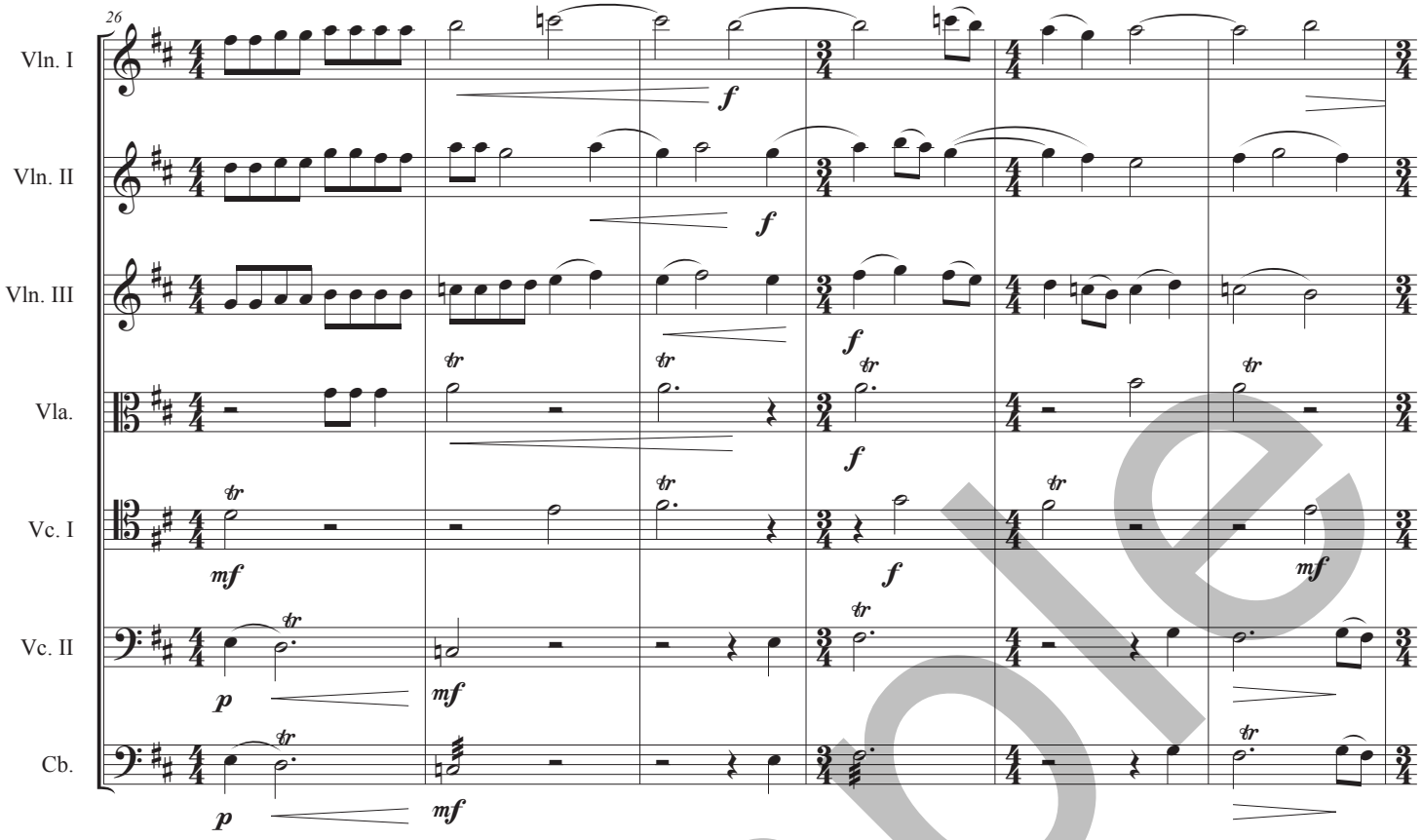
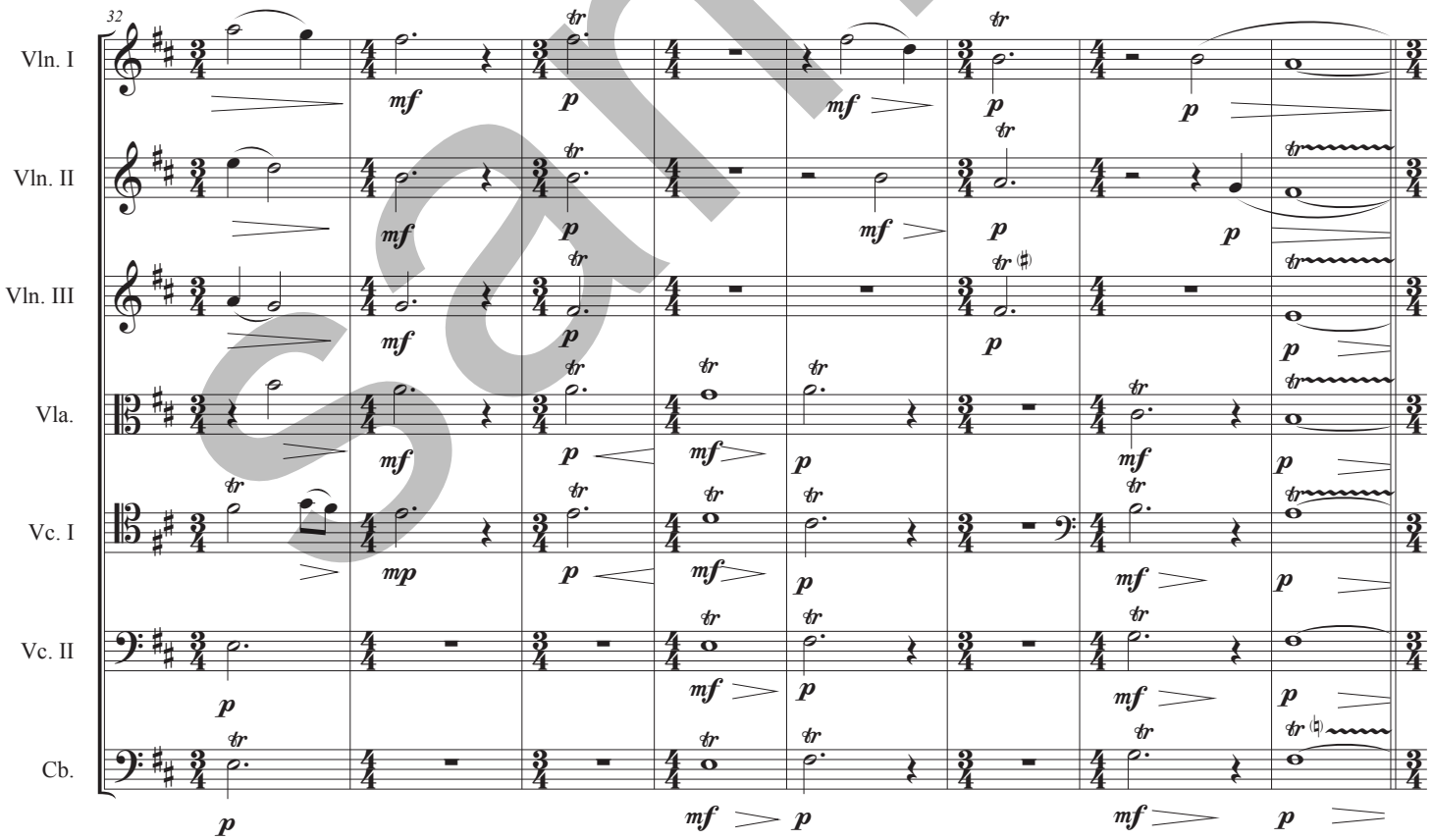
perusal score - not for rehearsal or performance


A
regathering
Vln. I
Vln. II
Vln. III
Vla.
Vc. I
Vc. II
Cb.
arco
B
more muscular
more muscular
more muscular
20

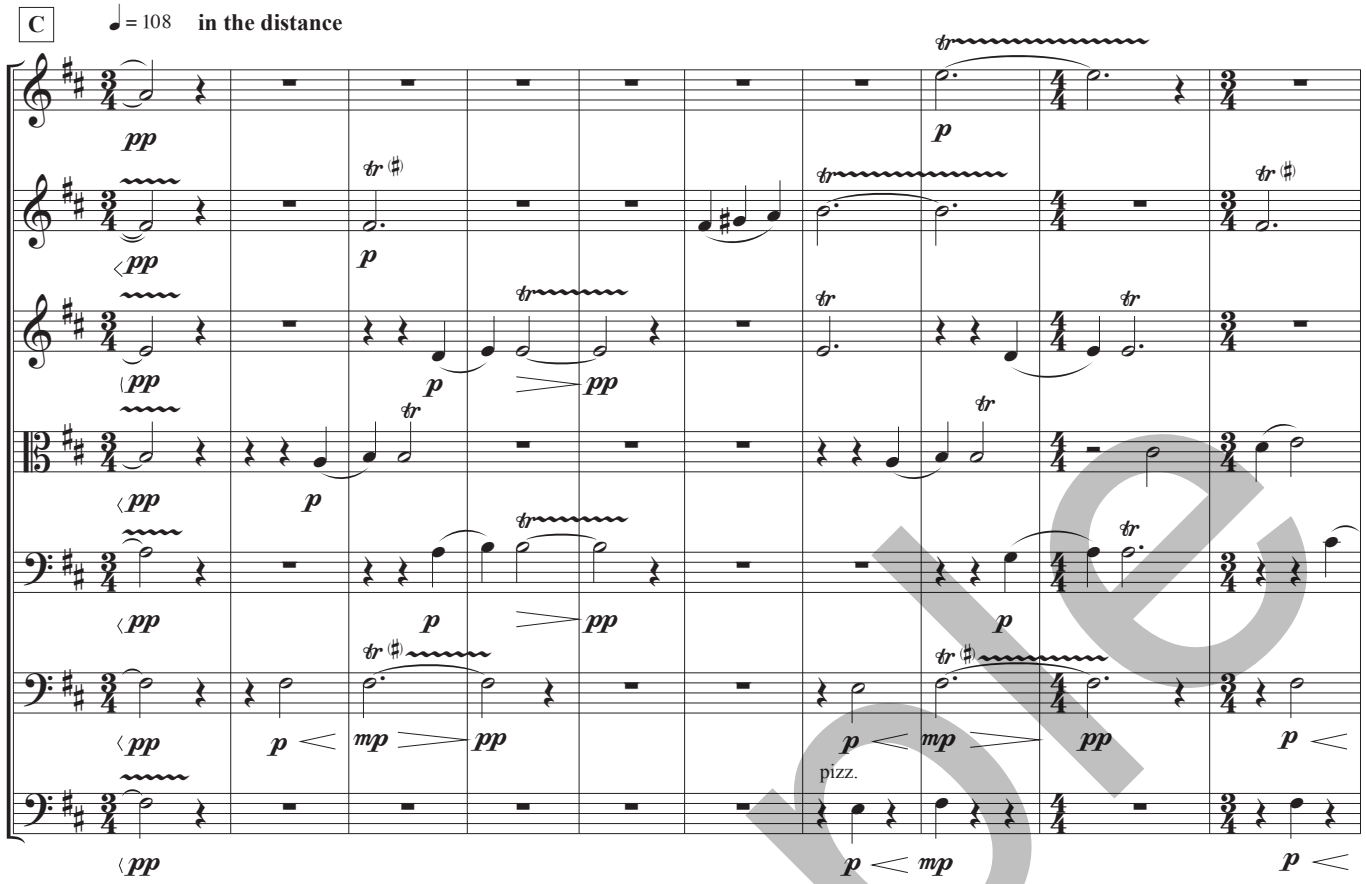
sample

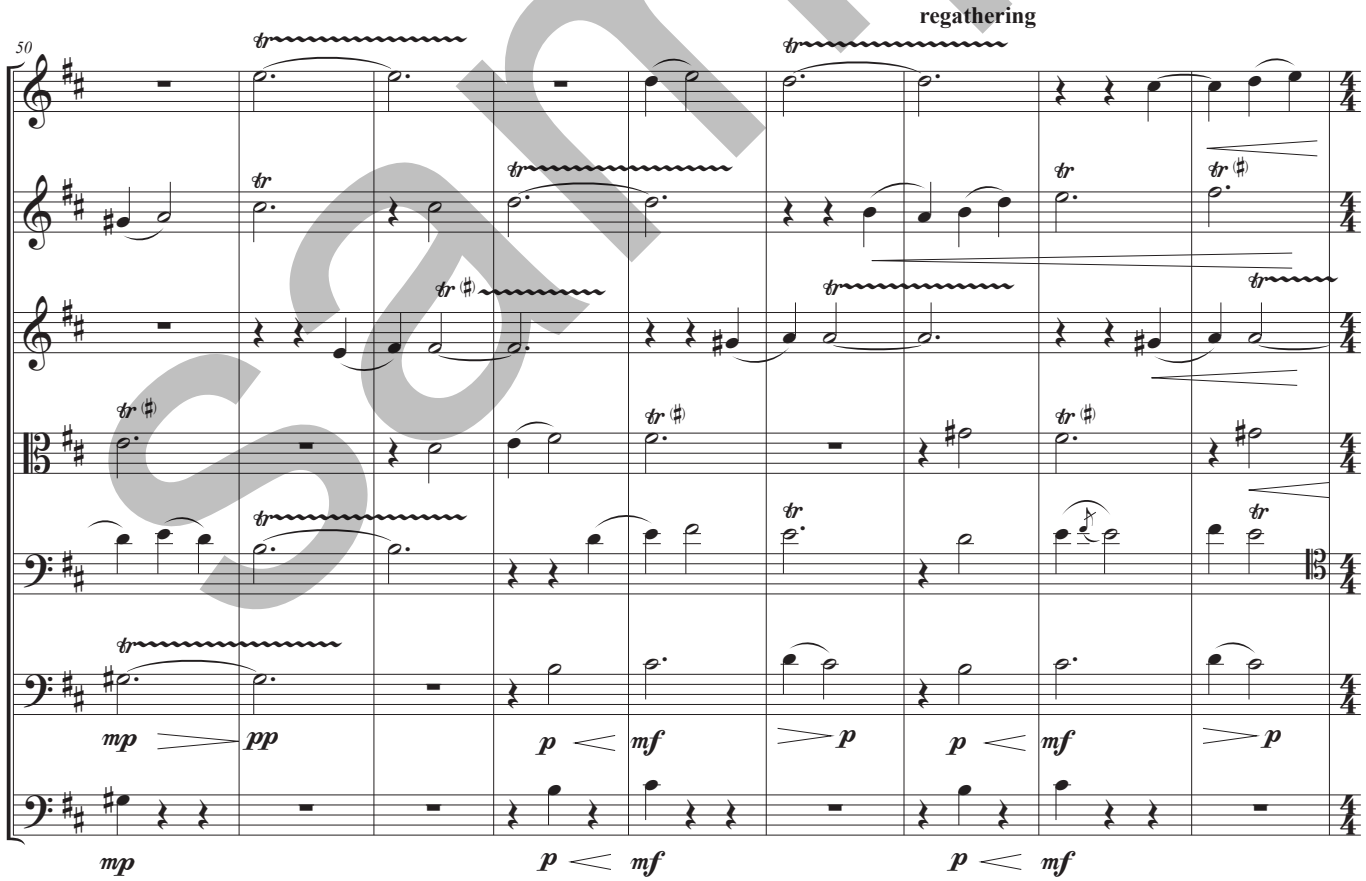


swoops and turns

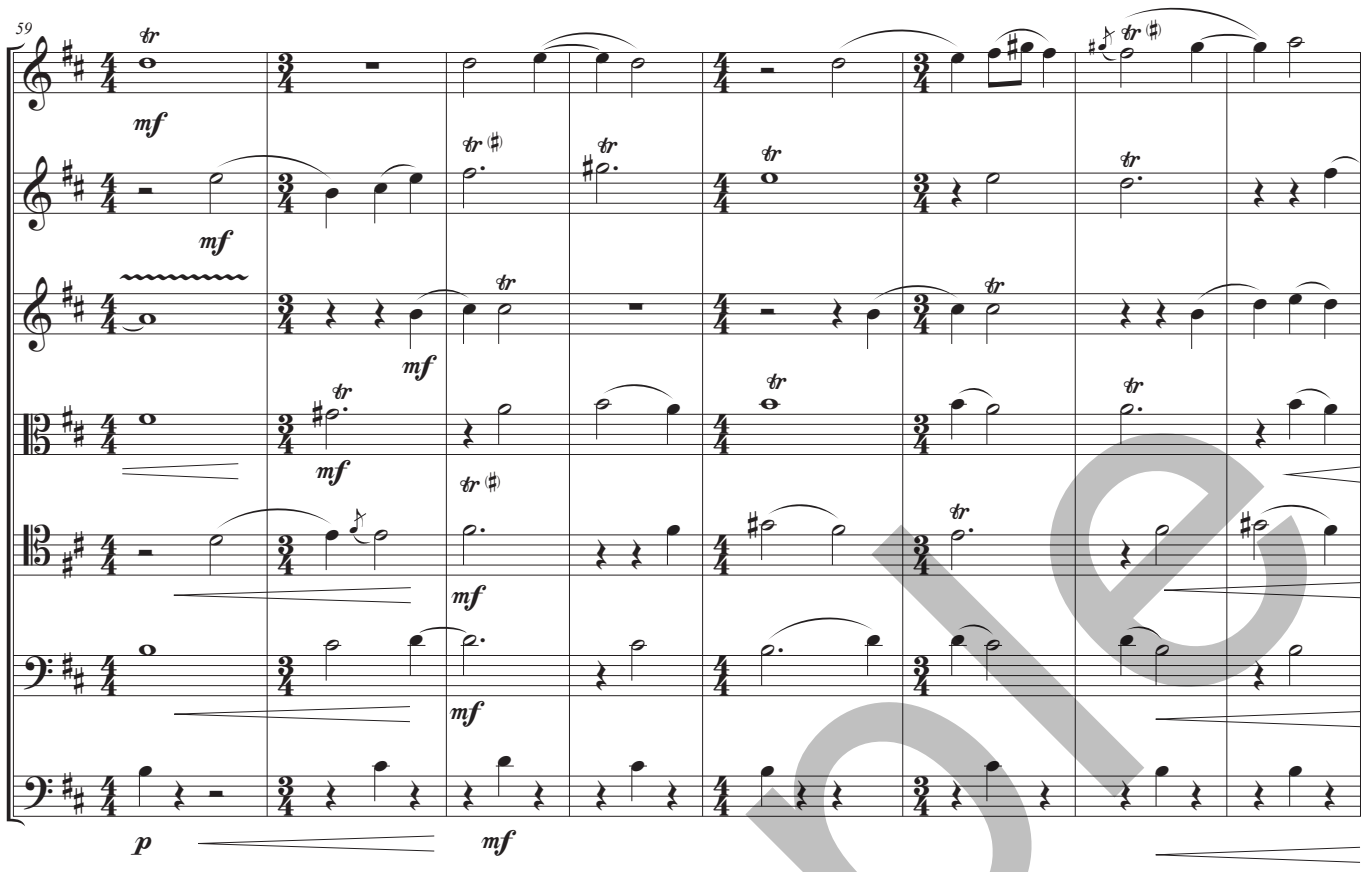


sample

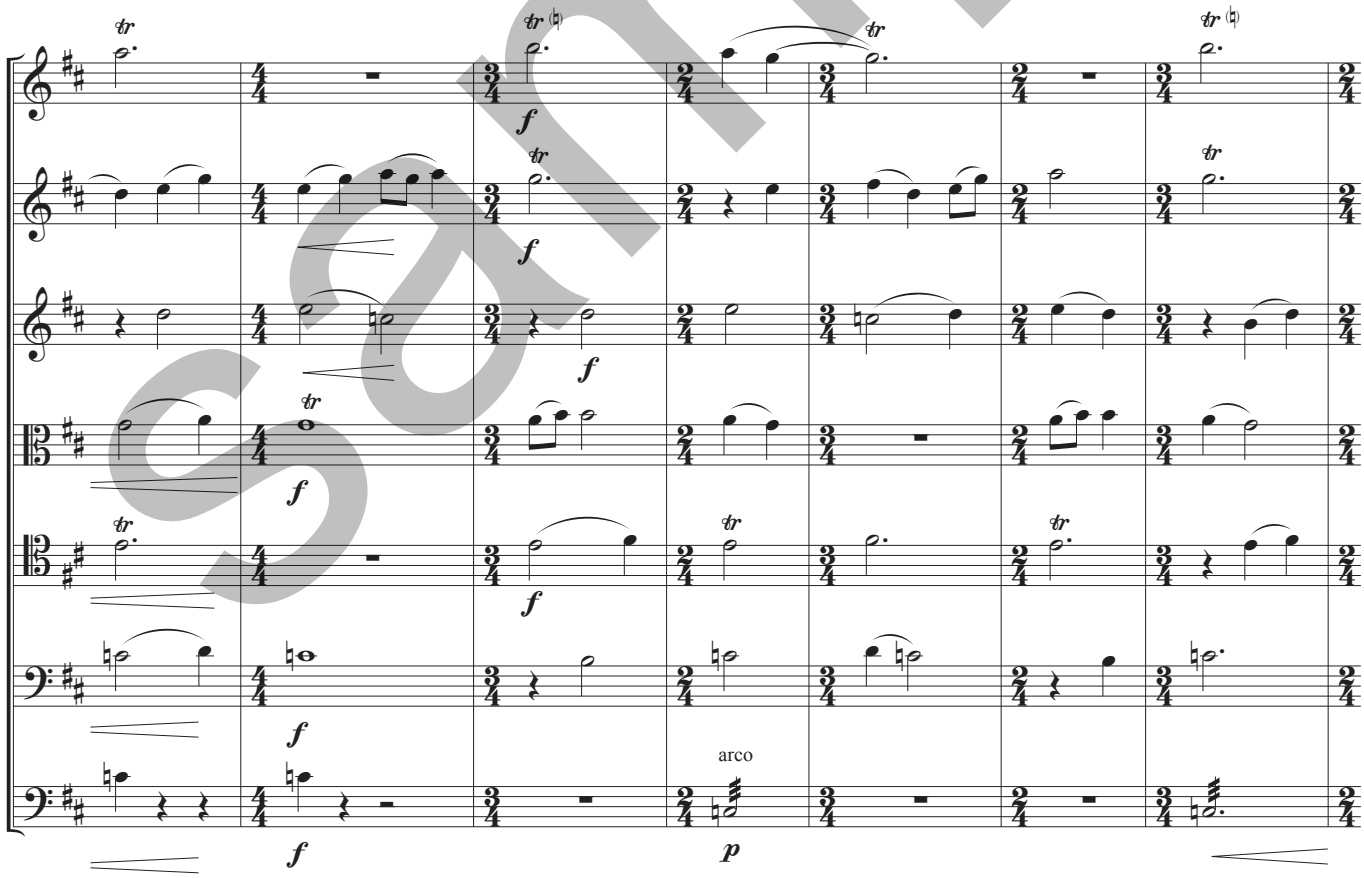

C
♩ = 108
in the distance
Vln. I
Vln. II
Vln. III
Vla.
Vc. I
Vc. II
Cb.
pizz.


50
regathering
Vln. I
Vln. II
Vln. III
Vla.
Vc. I
Vc. II
Cb.

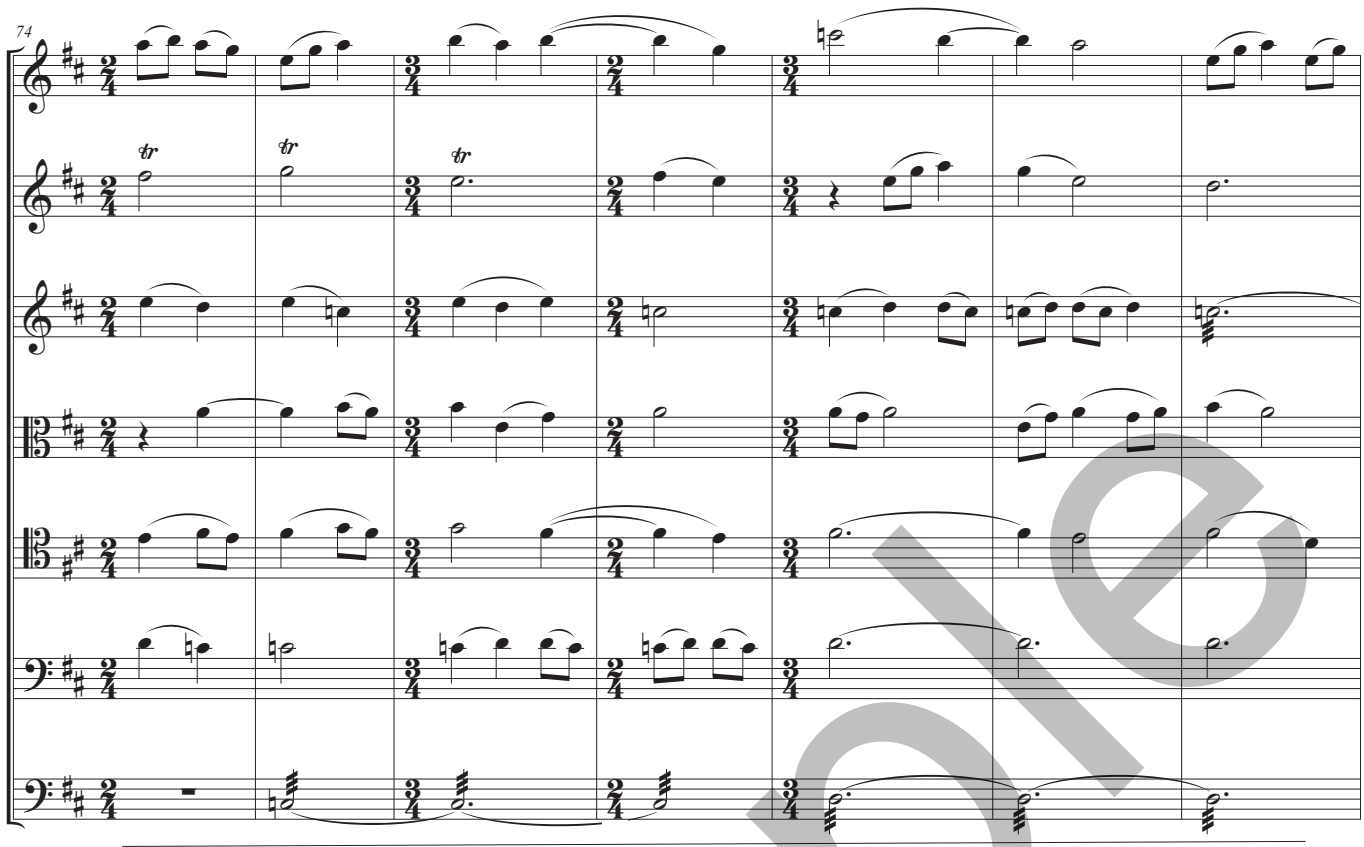
sample

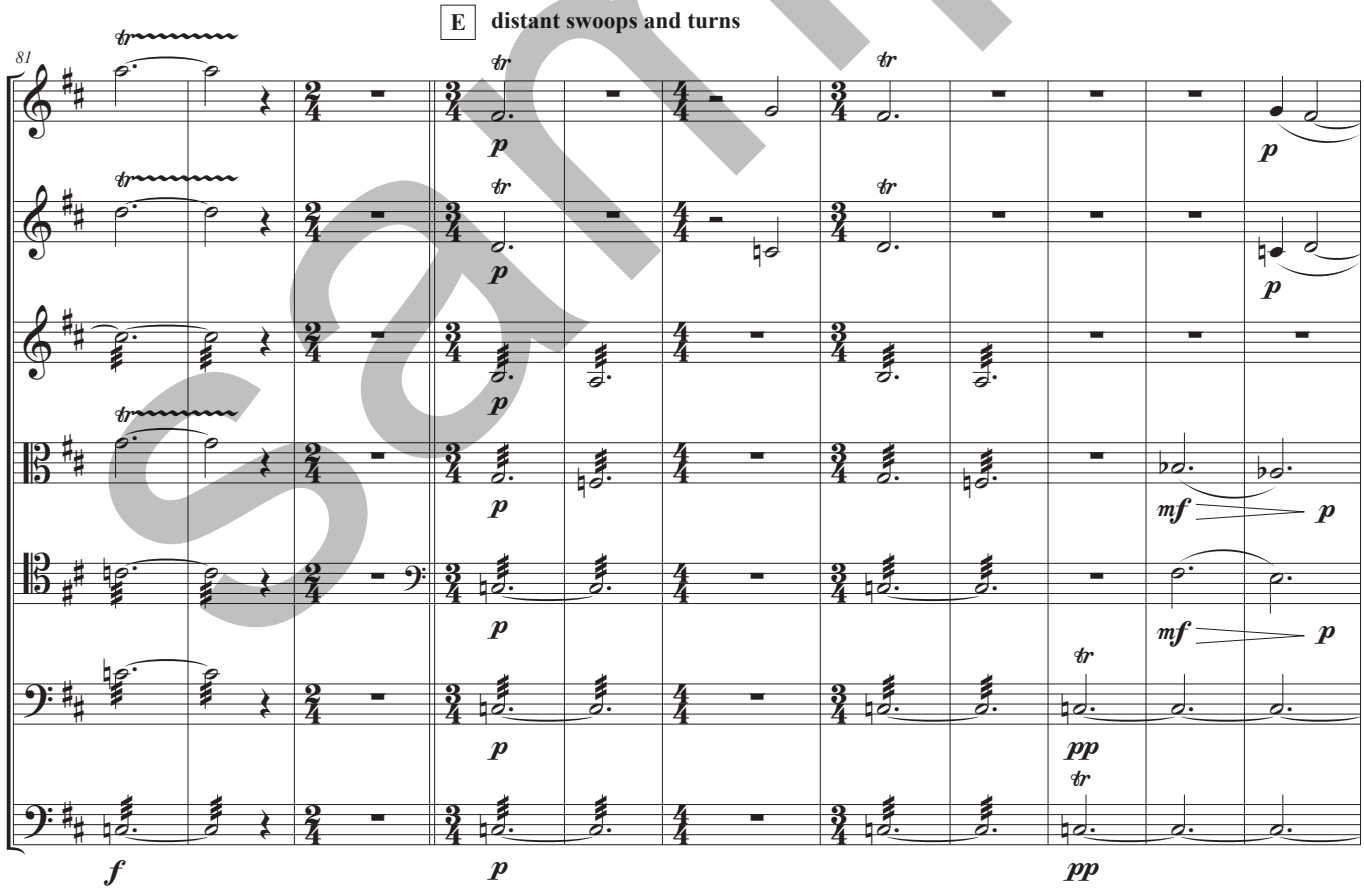


D **soaring high**

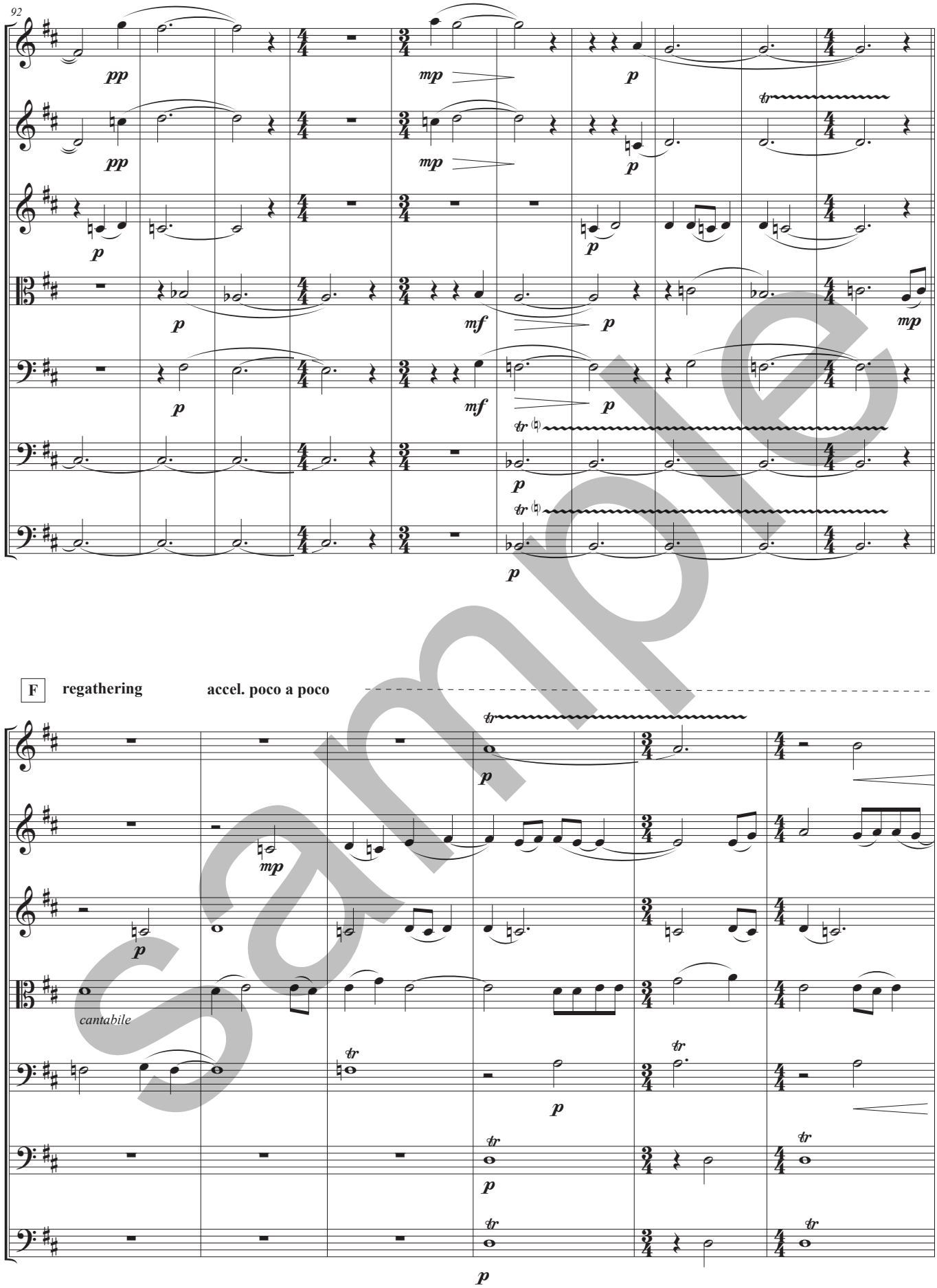


sample

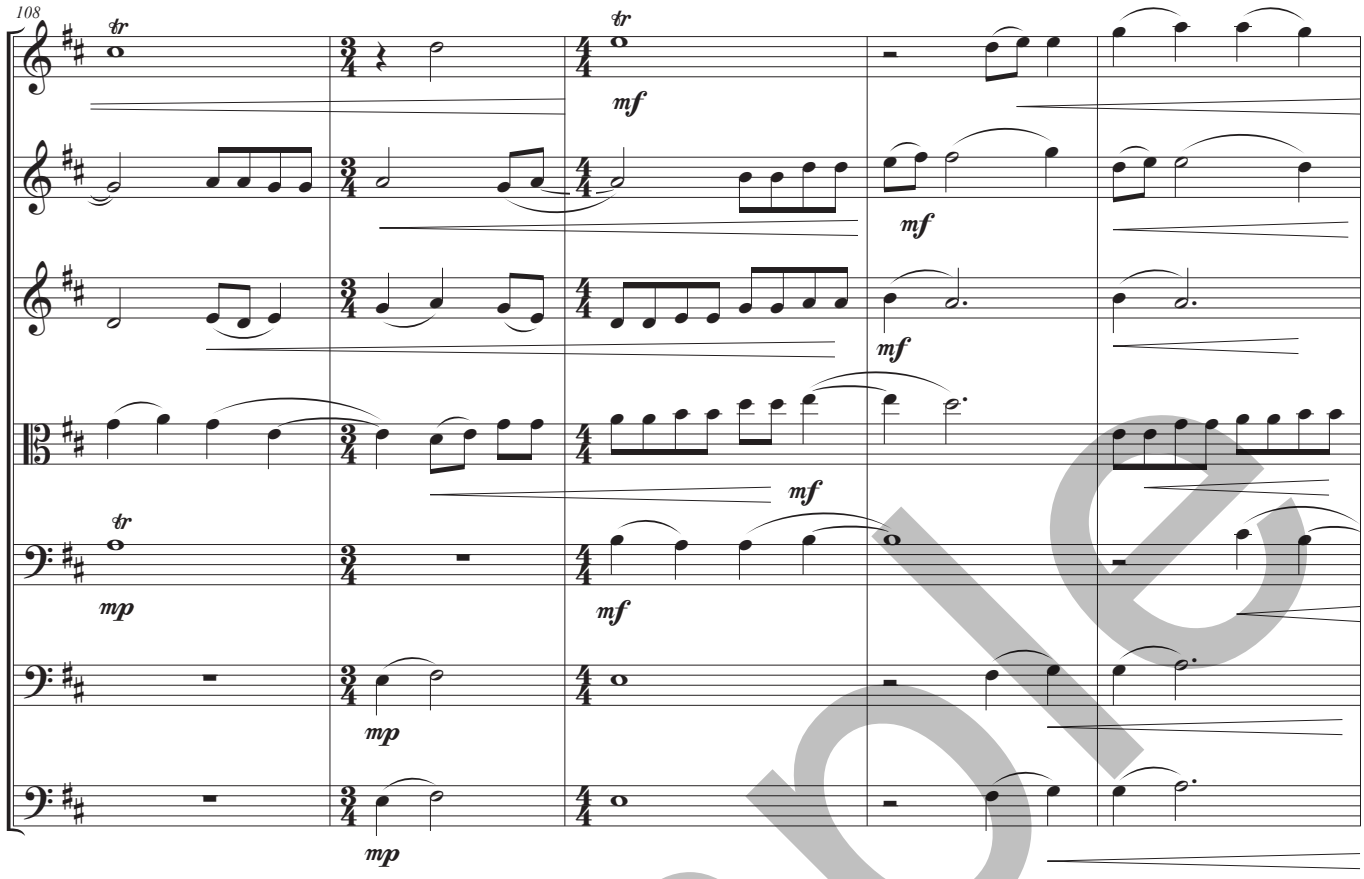

74
Vln. I
Vln. II
Vln. III
Vla.
Vc. I
Vc. II
Cb.

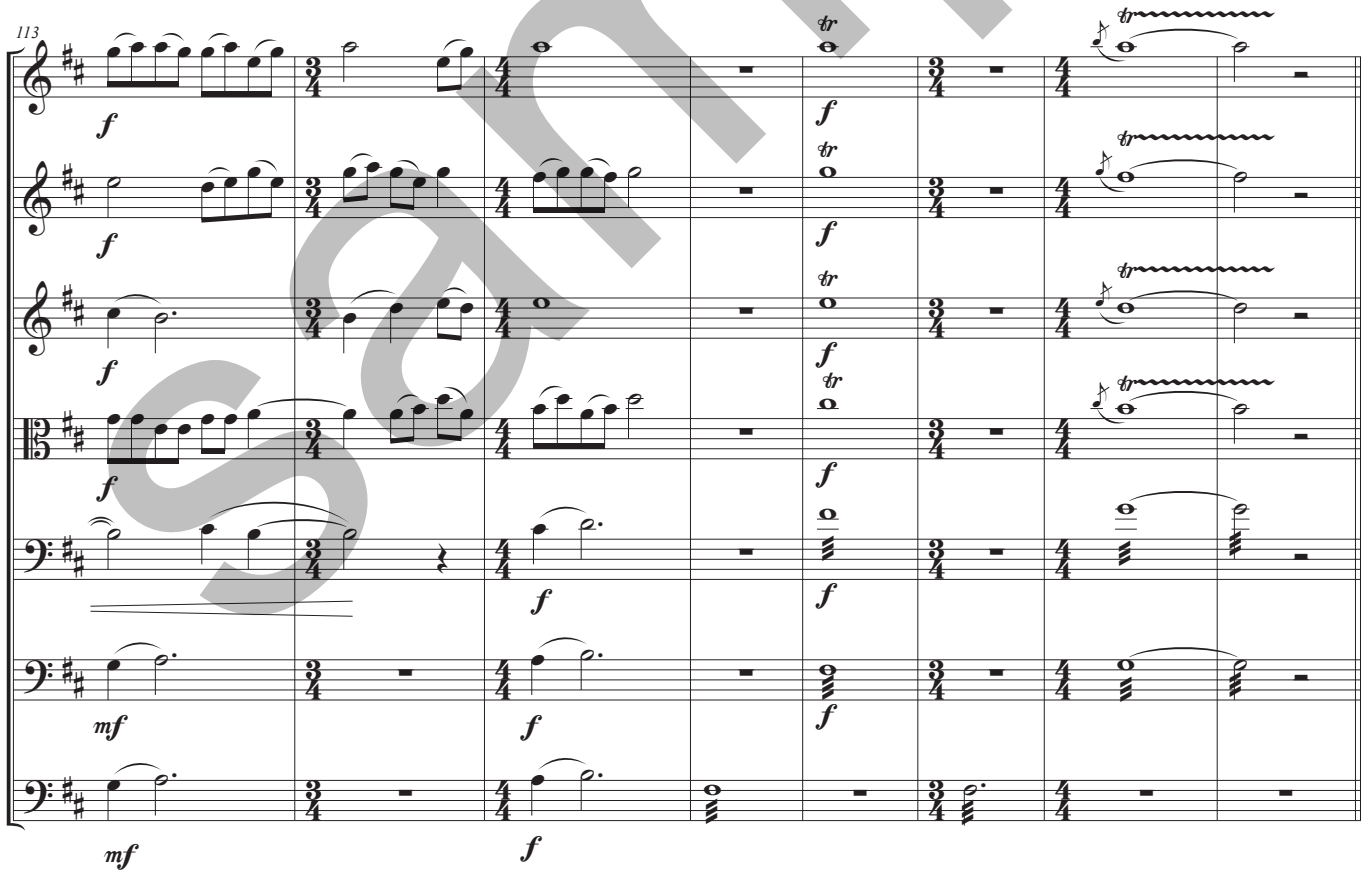

E distant swoops and turns
81
Vln. I
Vln. II
Vln. III
Vla.
Vc. I
Vc. II
Cb.
f
p
pp
mf

sample


92
Vln. I
Vln. II
Vln. III
Vla.
Vc. I
Vc. II
Cb.
pp
mp
p
mf
tr
F
regathering
accel. poco a poco
cantabile

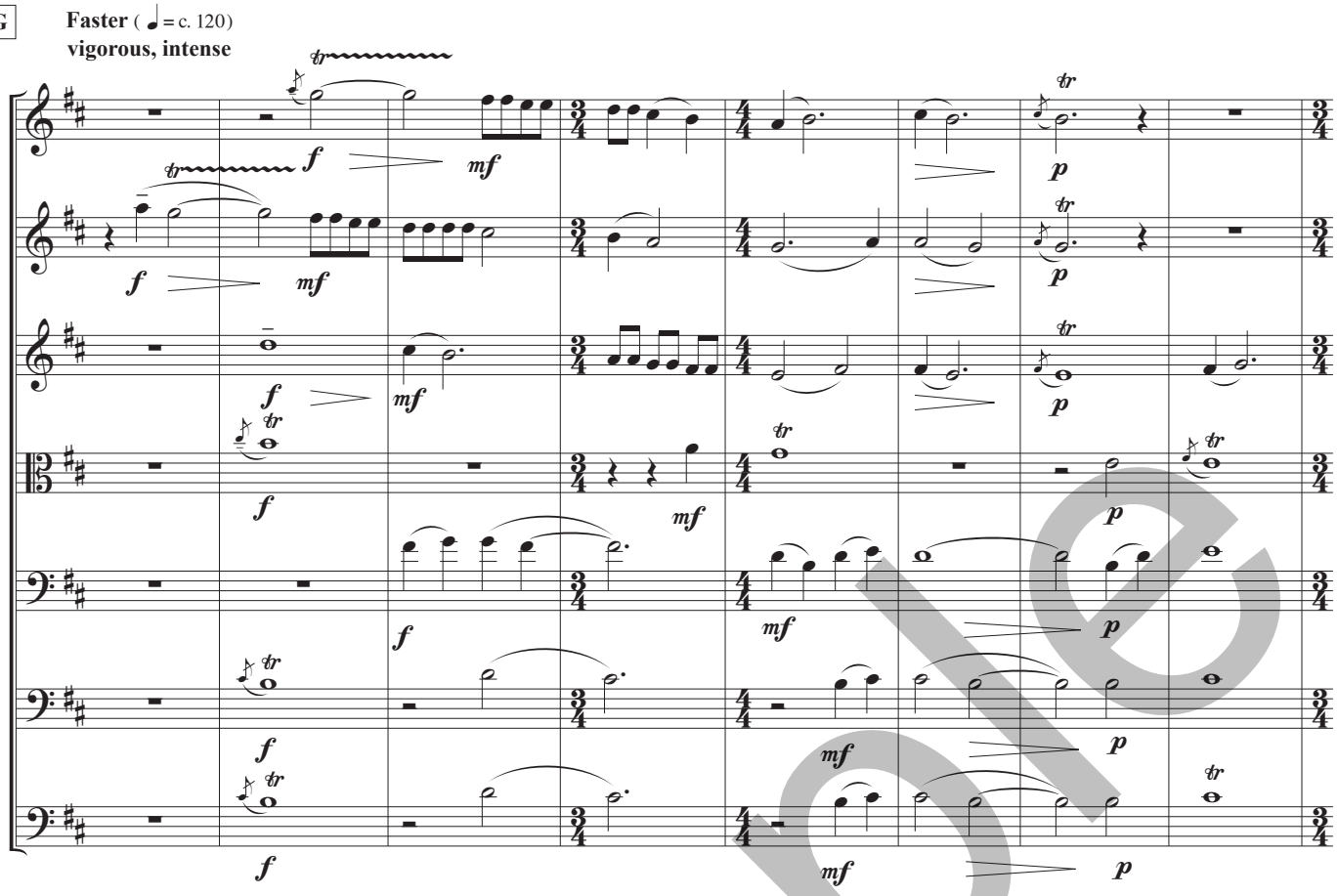
sample

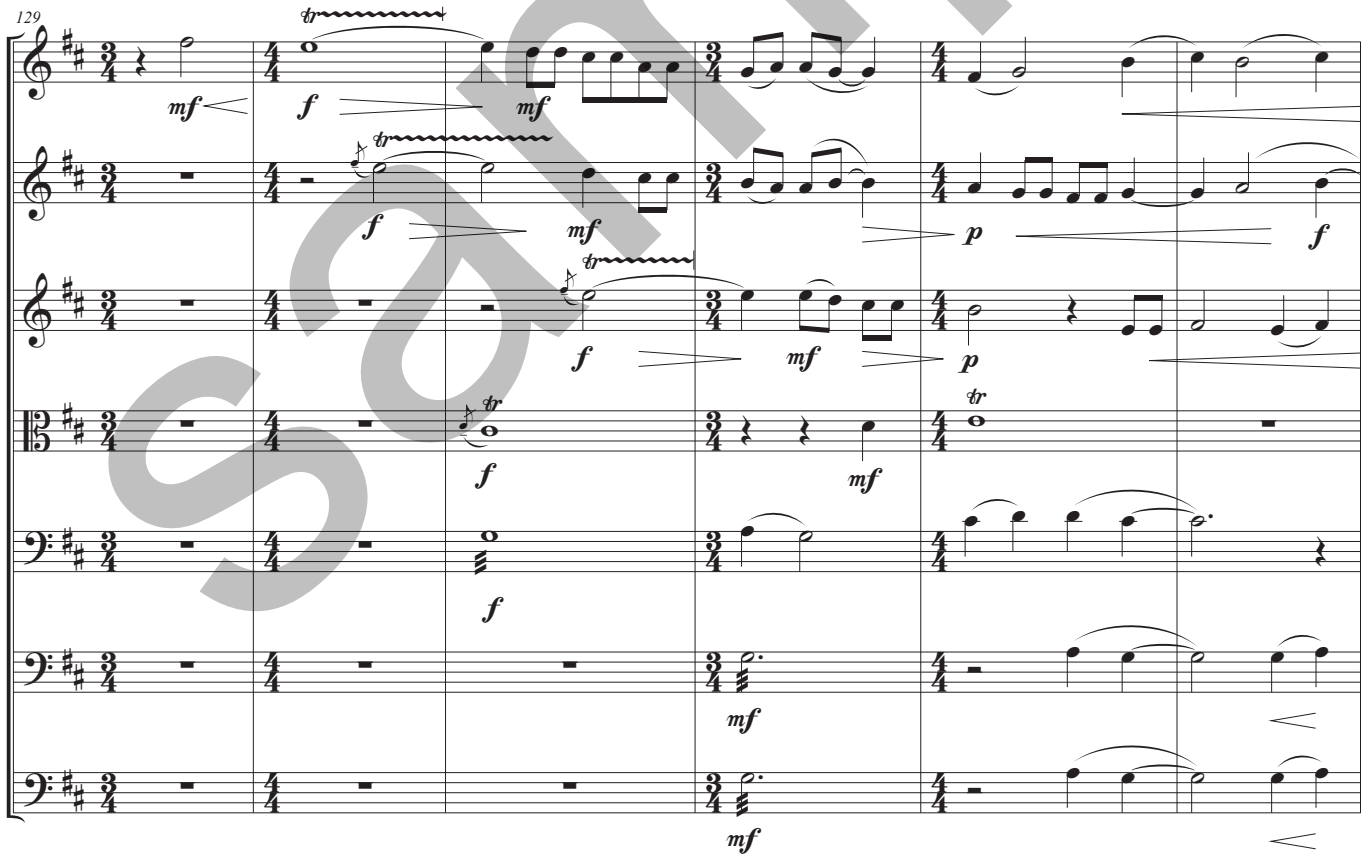




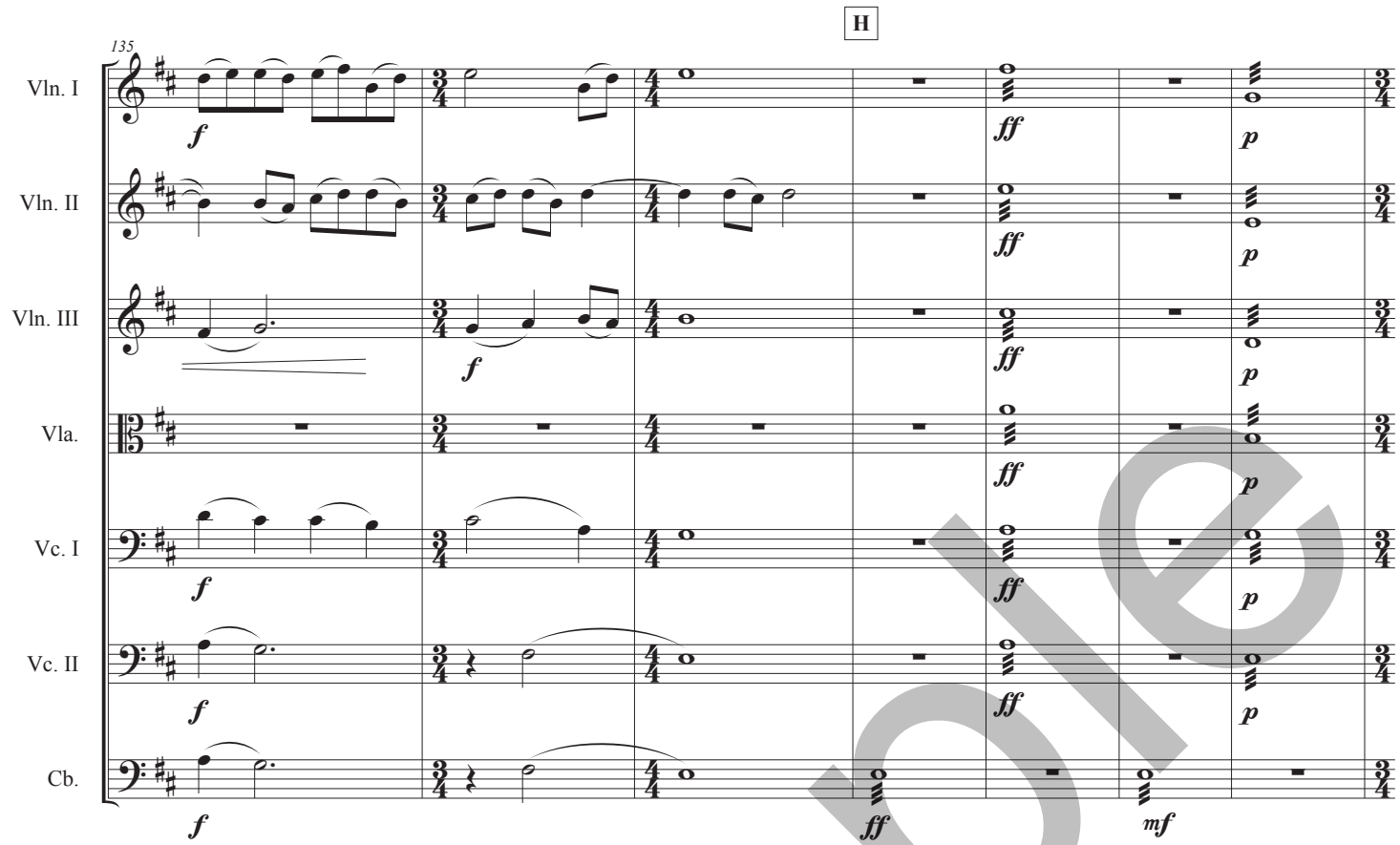
sample

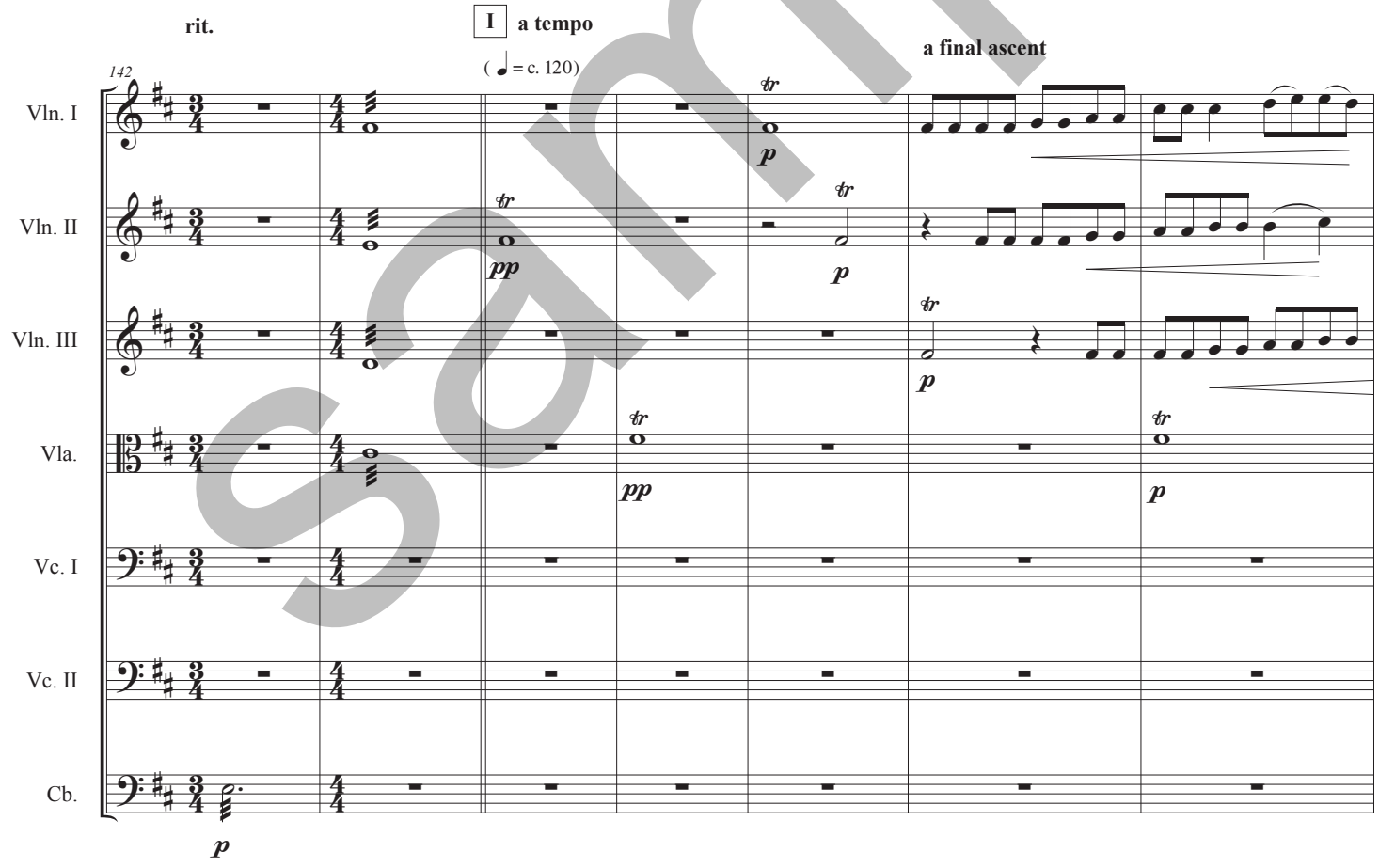
perusal score - not for rehearsal or performance


G
Faster (♩ = c. 120)
vigorous, intense
Vln. I
Vln. II
Vln. III
Vla.
Vc. I
Vc. II
Cb.

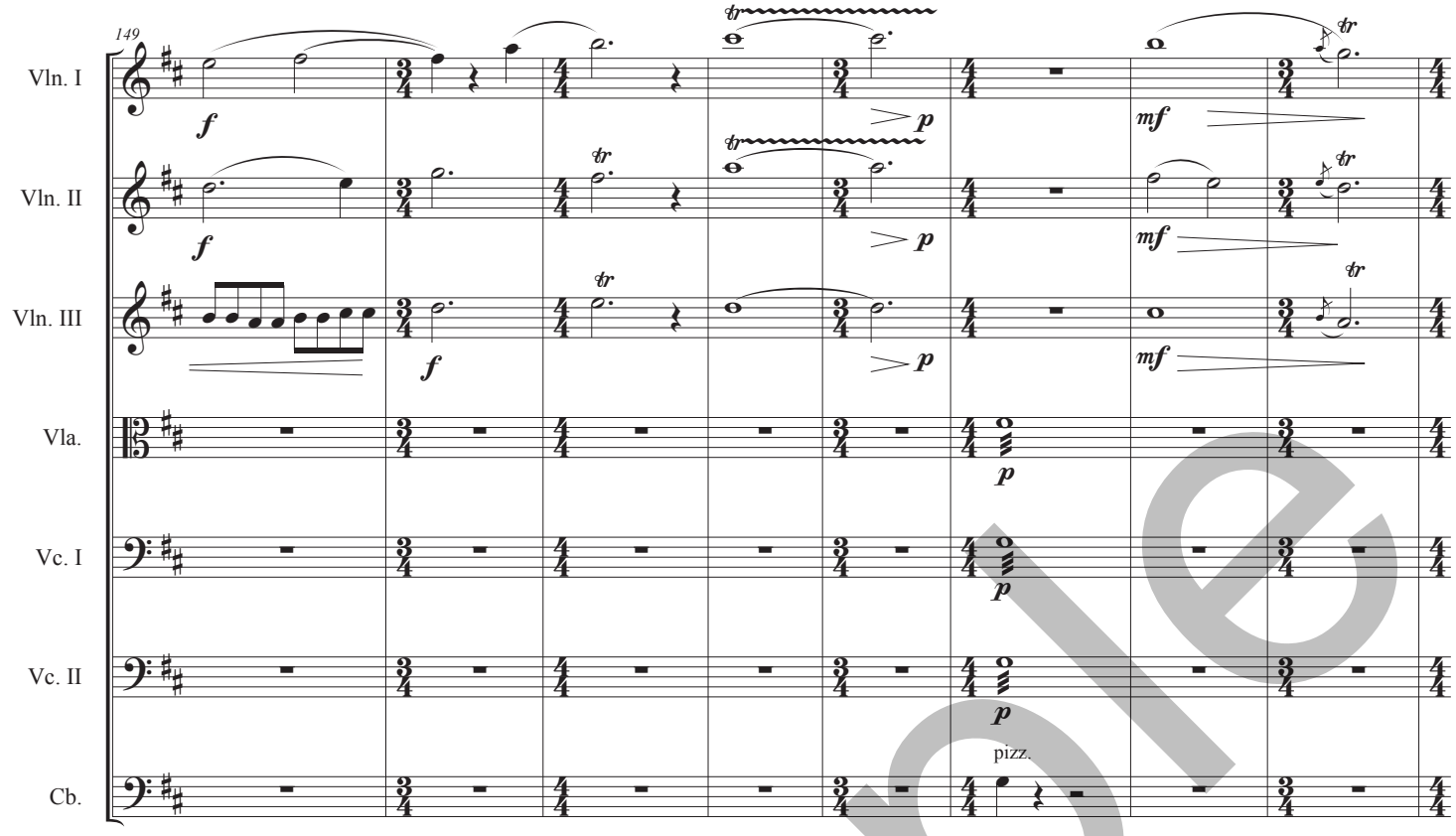

129
Vln. I
Vln. II
Vln. III
Vla.
Vc. I
Vc. II
Cb.

sample

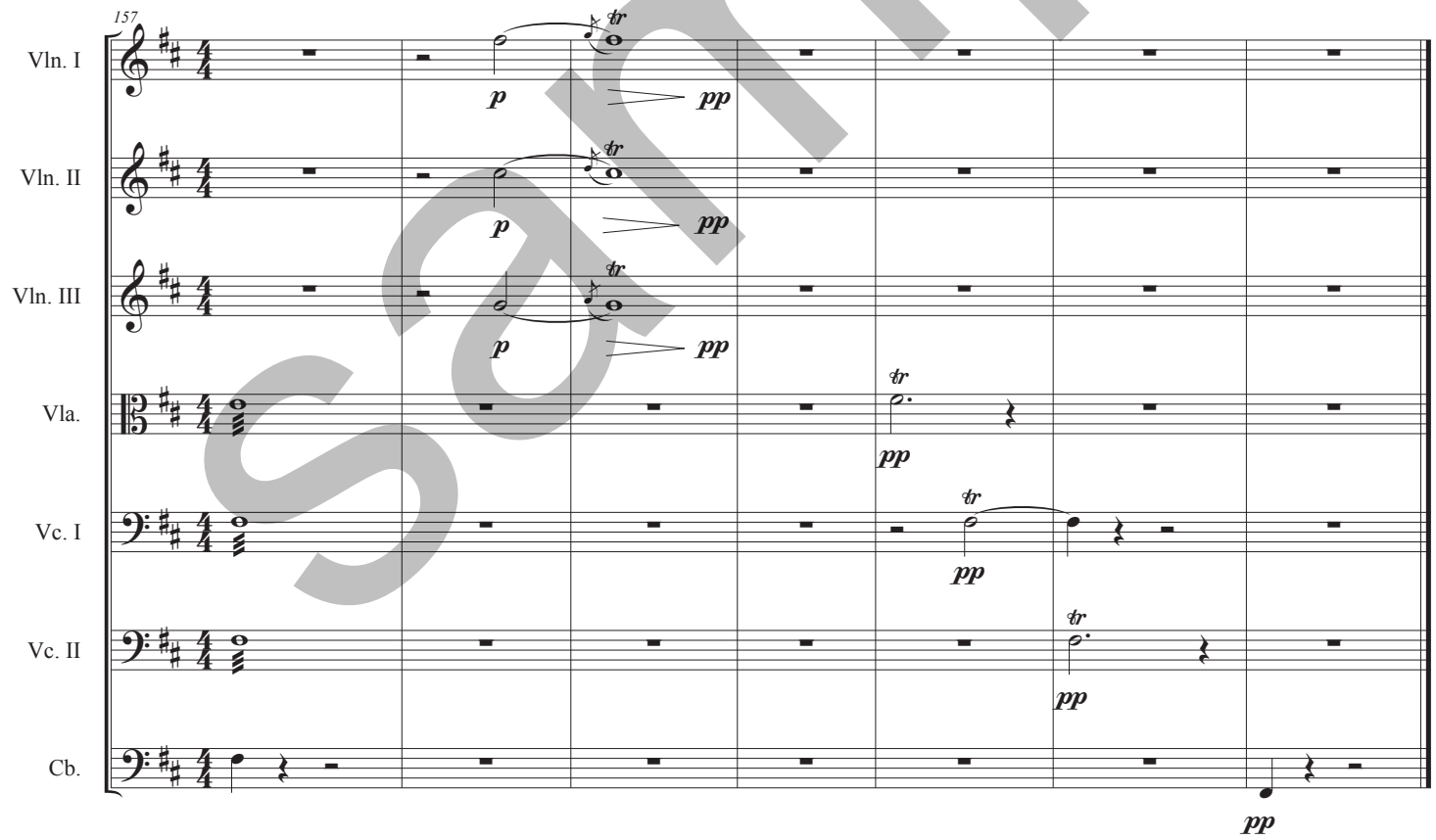

H
135
Vln. I
Vln. II
Vln. III
Vla.
Vc. I
Vc. II
Cb.
f
ff
p
mf


rit.
I
a tempo
(= c. 120)
a final ascent
142
Vln. I
Vln. II
Vln. III
Vla.
Vc. I
Vc. II
Cb.
tr
pp
p

sample



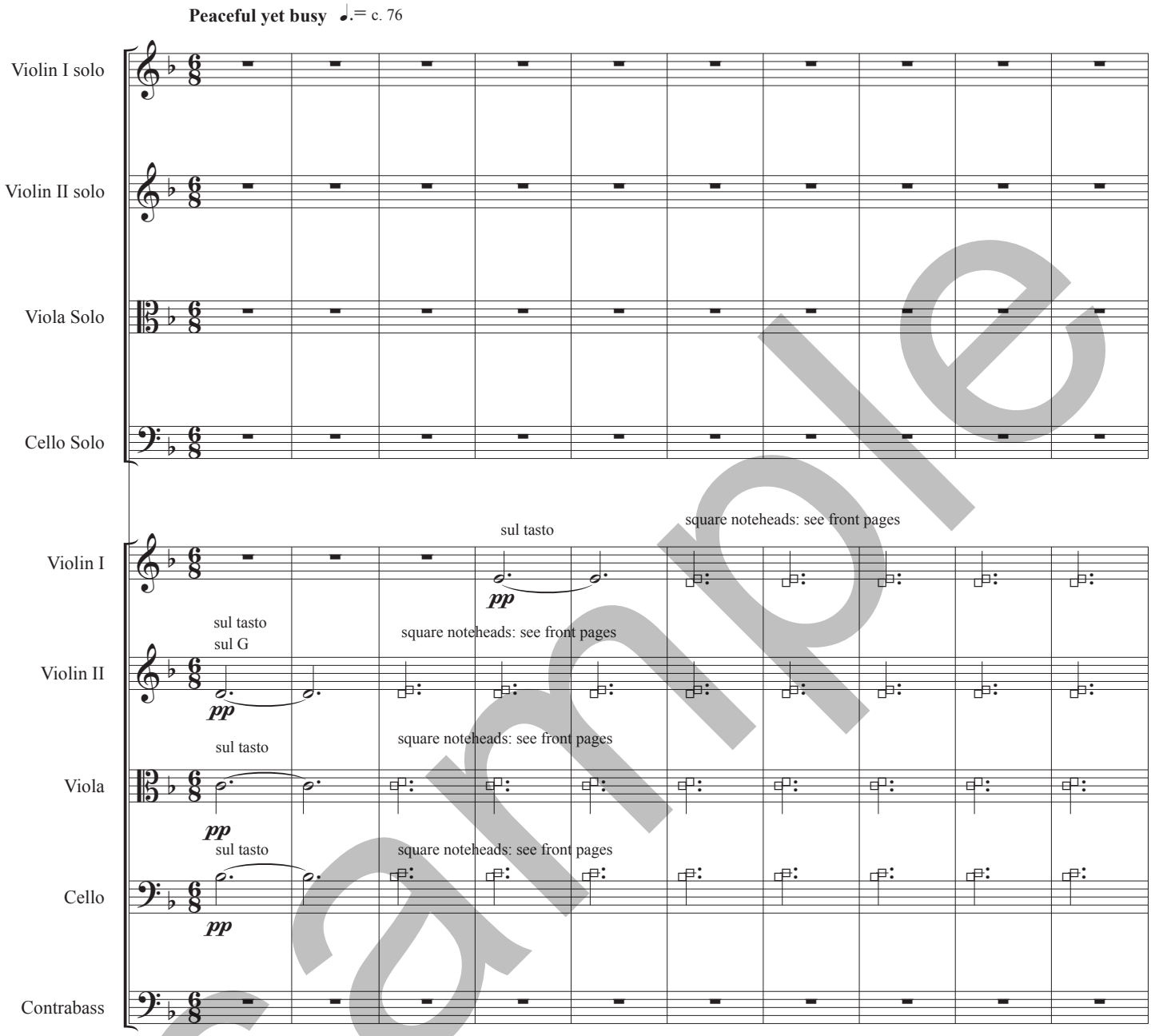
and disappearance below the horizon



sample

II. Bees

Sheena Phillips



sample

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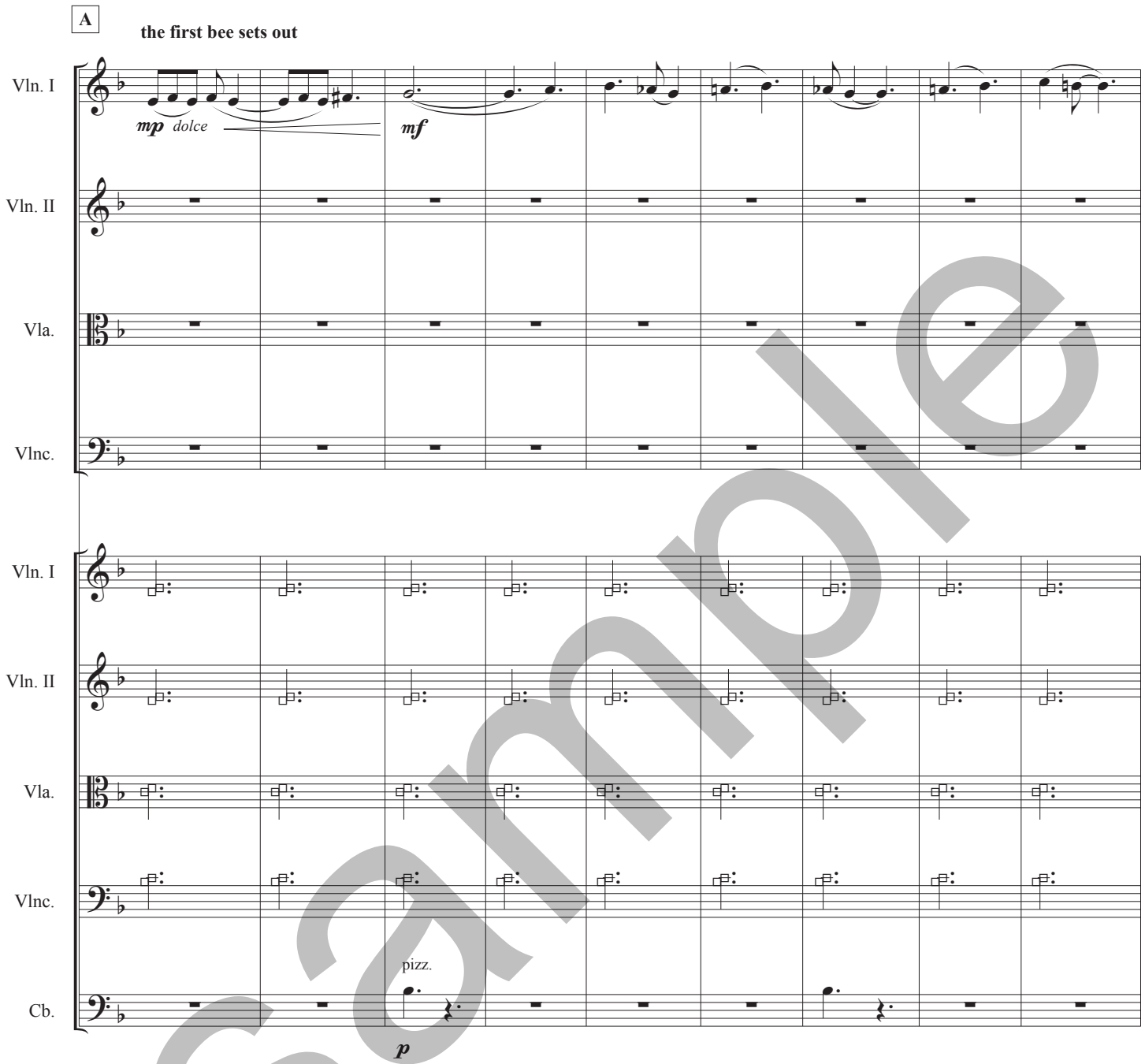
perusal score - not for rehearsal or performance



sample

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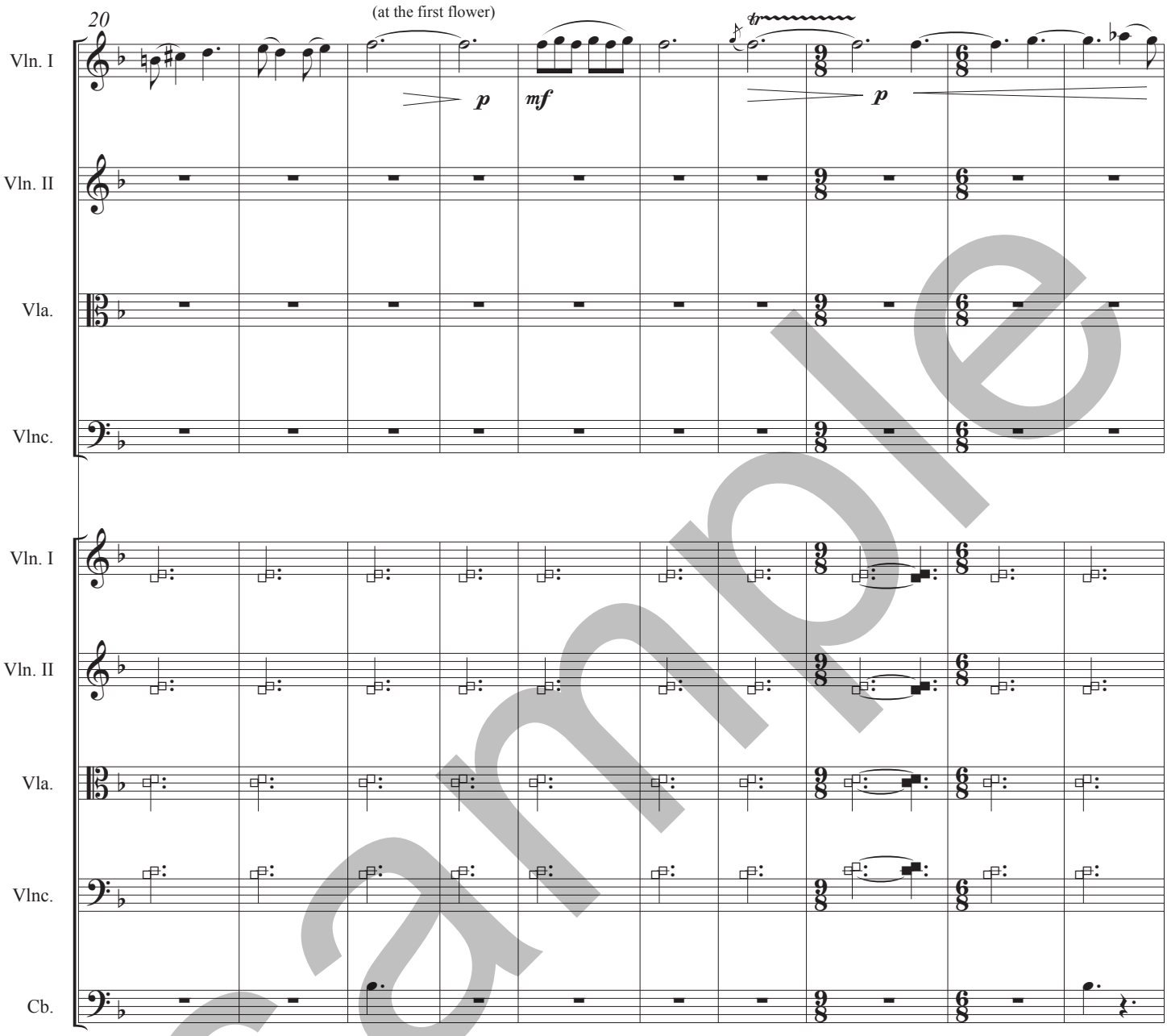

sample

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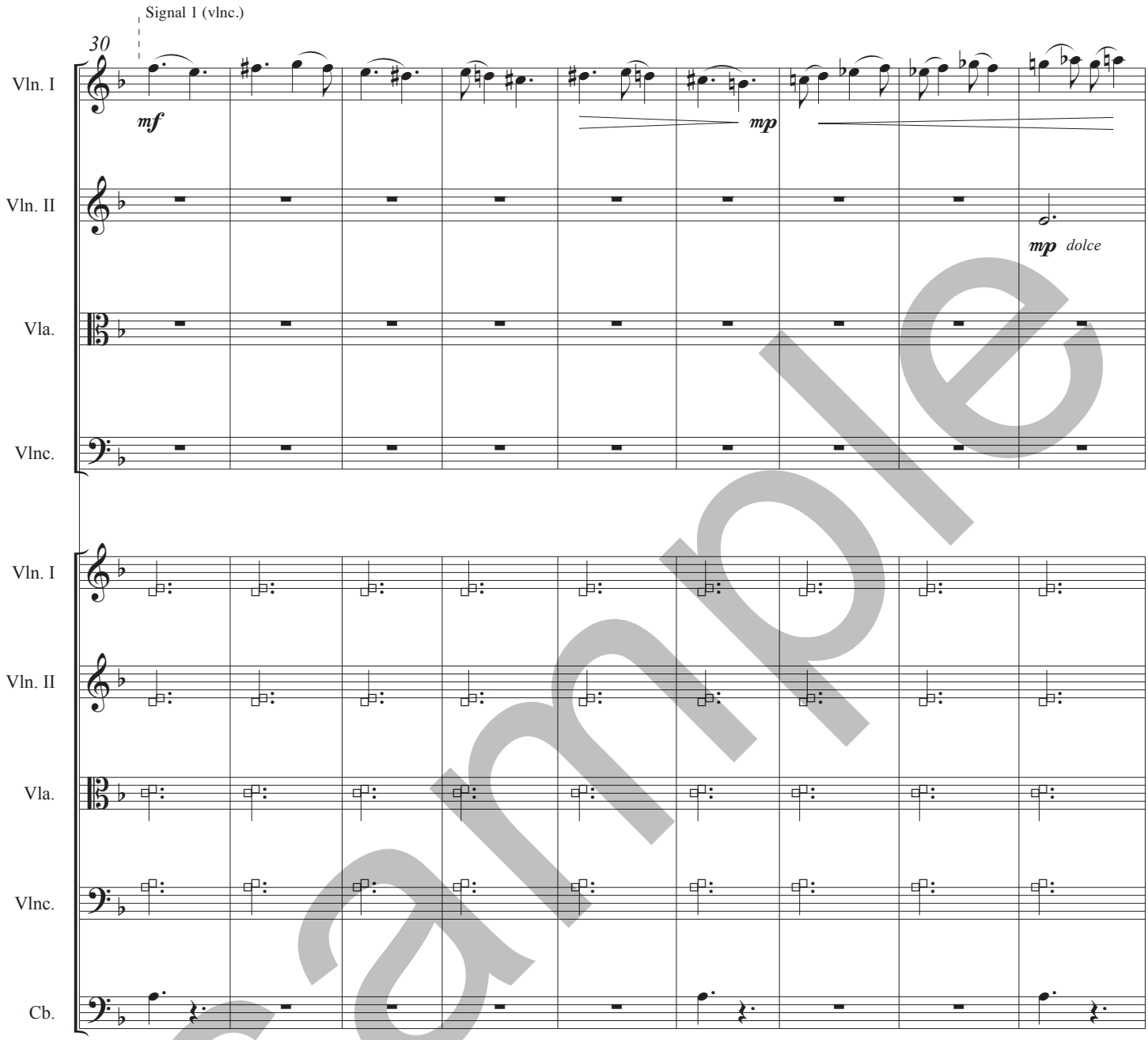
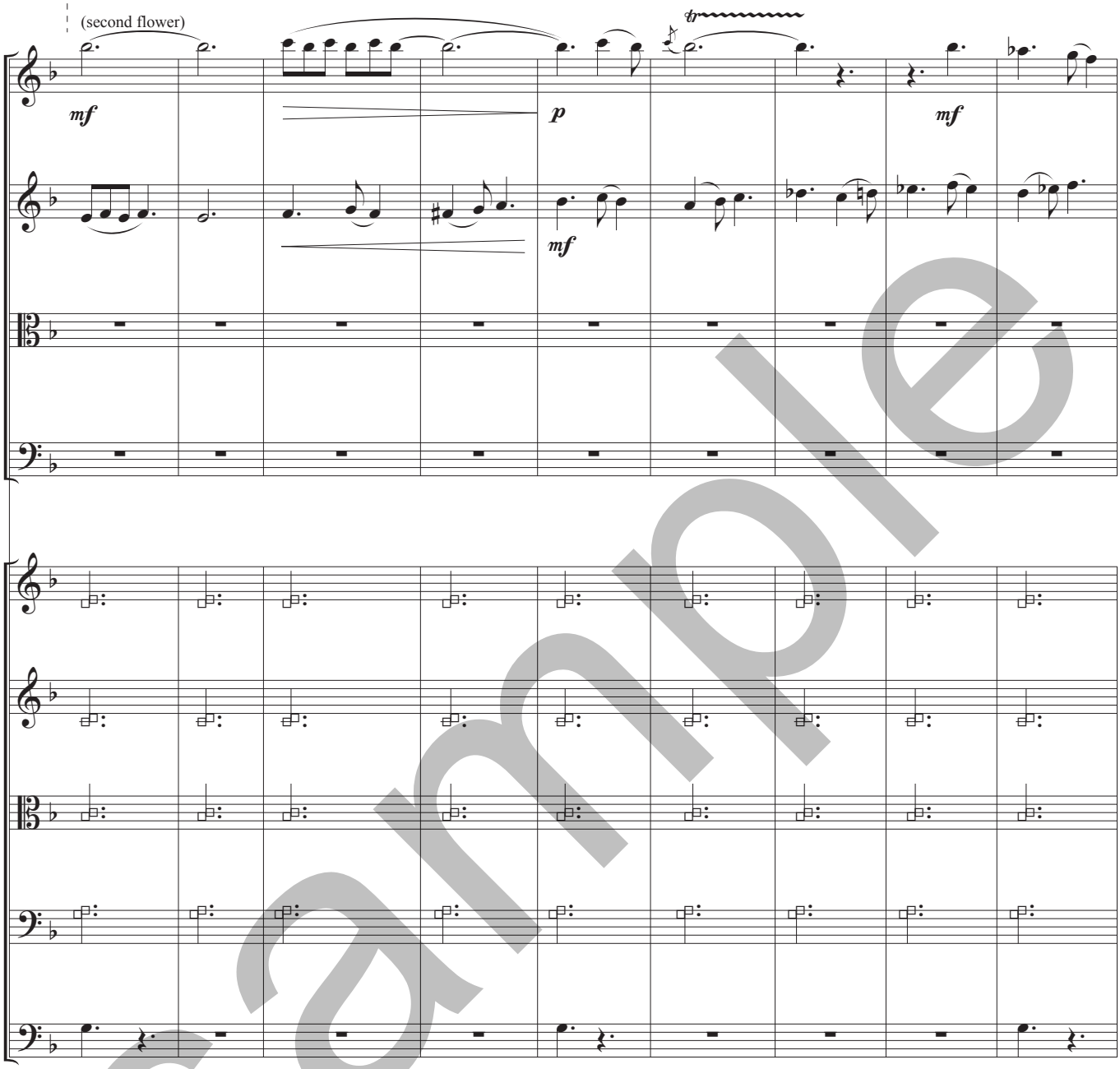
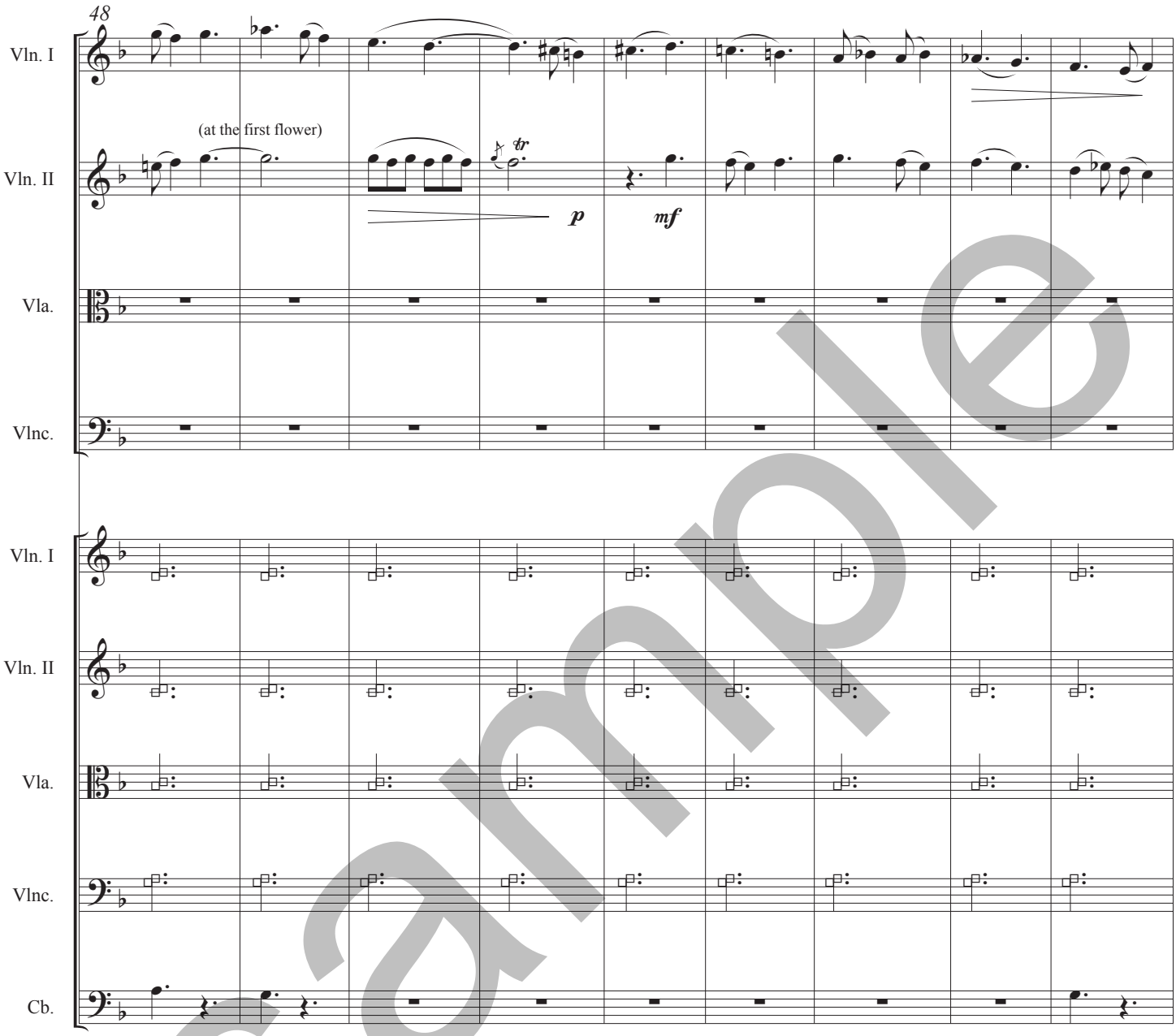

Signal 1 (vlnc.)
30
Vln. I
Vln. II
Vla.
Vlnc.
mf
mp
mp dolce
Vln. I
Vln. II
Vla.
Vlnc.
Cb.

sample

B **the second bee gets going**

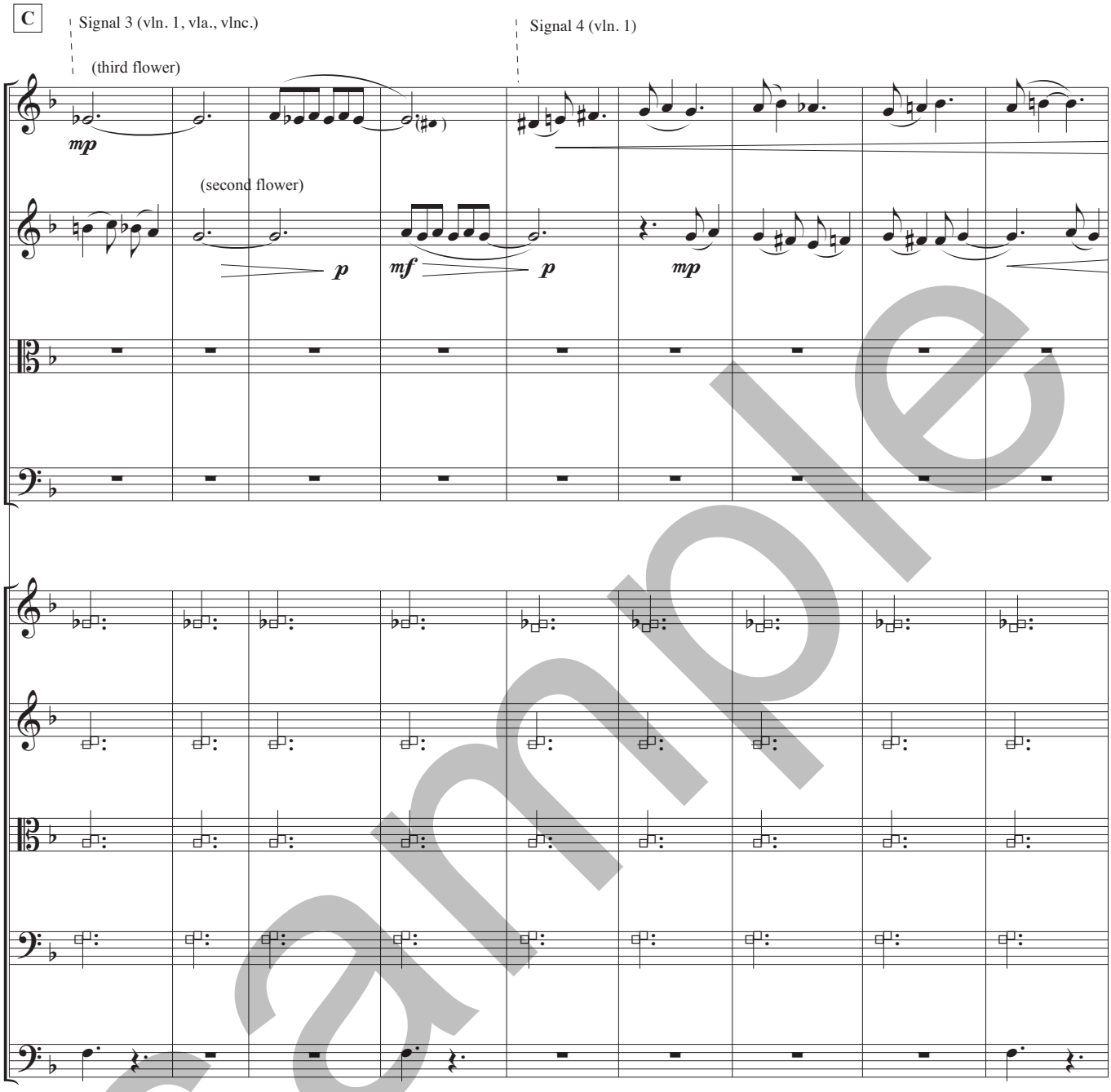


sample



sample

perusal score - not for rehearsal or performance



sample

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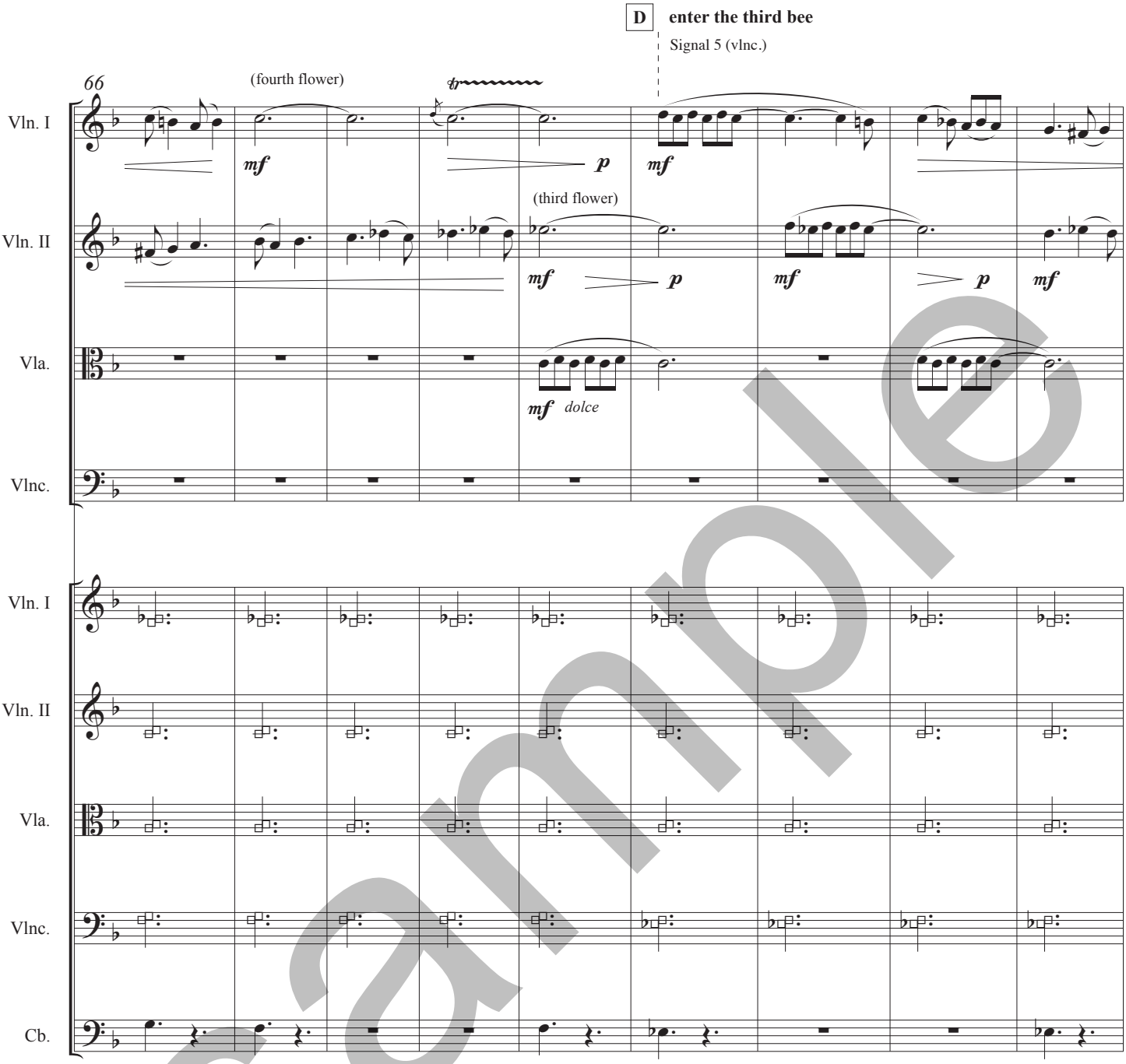
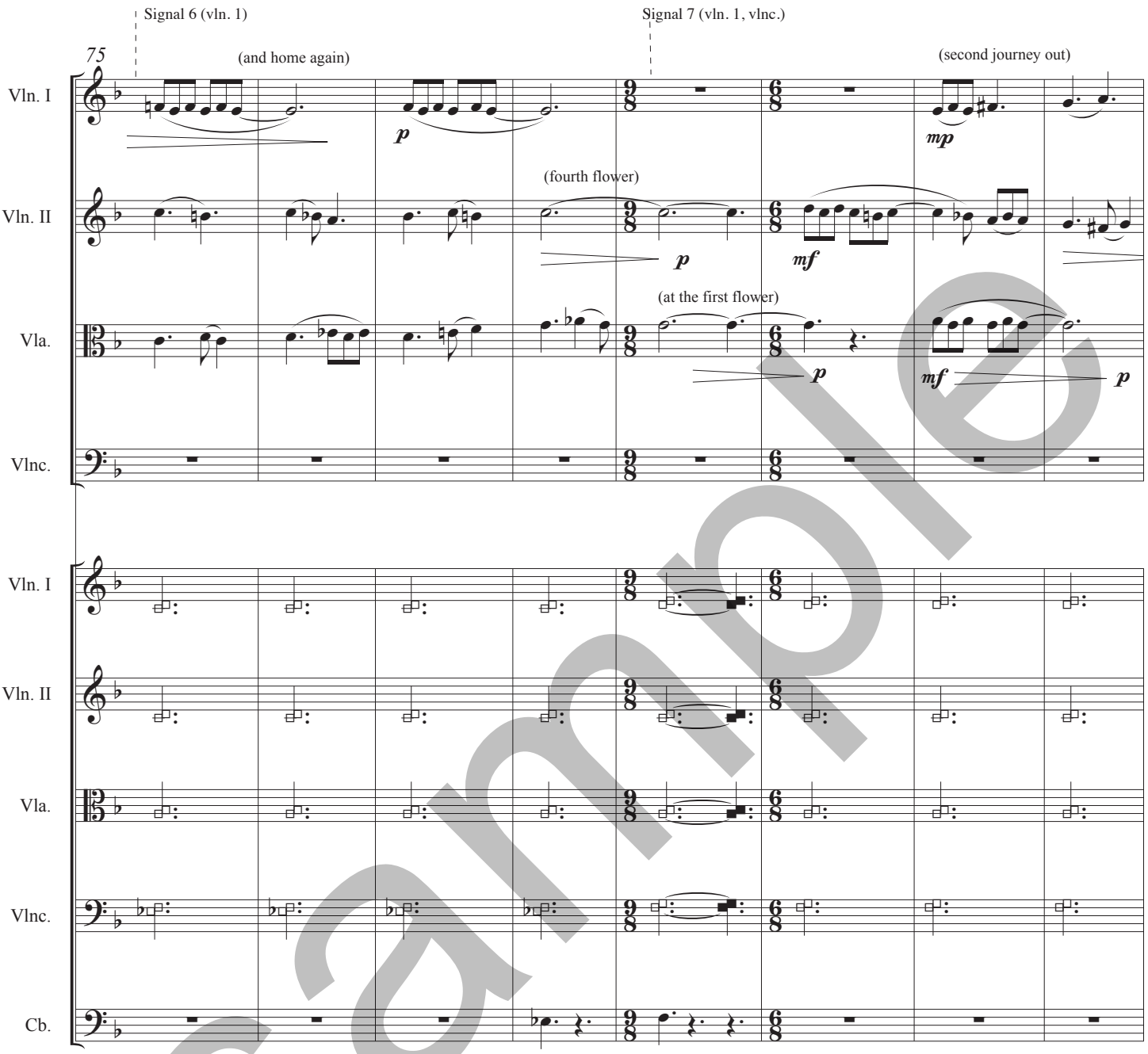
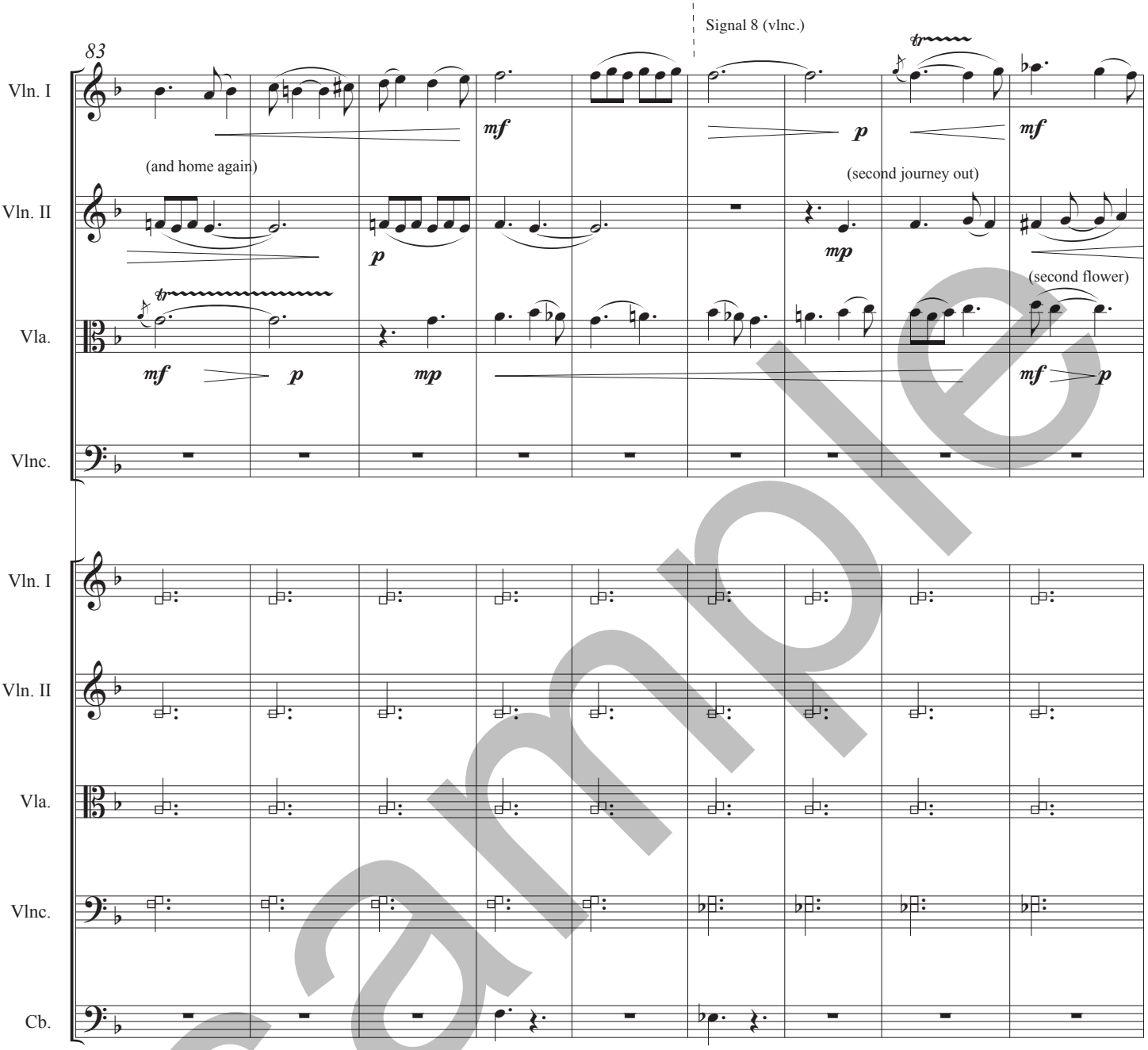

D
enter the third bee
Signal 5 (vlnc.)
66
(fourth flower)
(third flower)
Vln. I
Vln. II
Vla.
Vlnc.
Cb.
mf
p
dolce

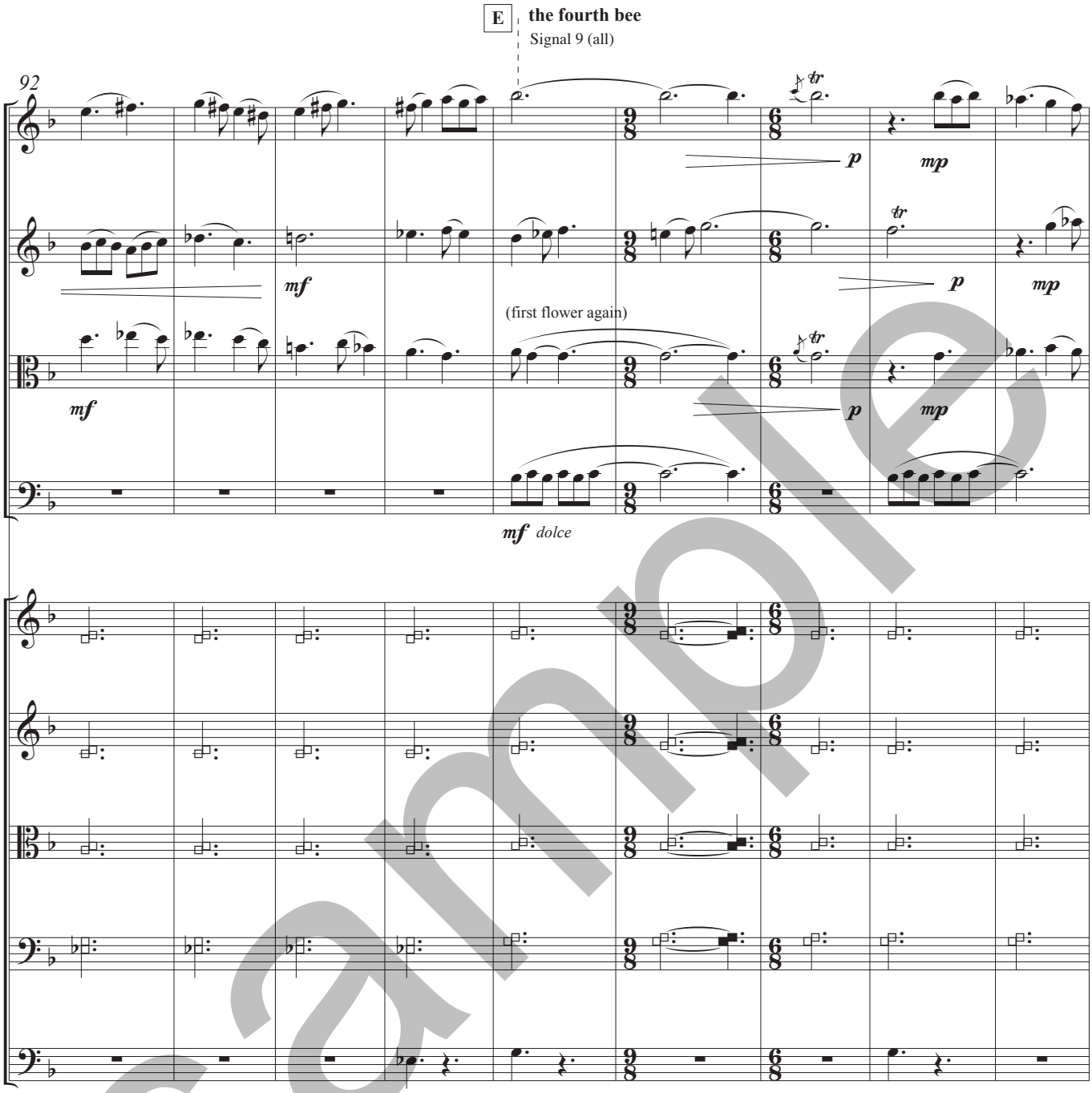
sample


Signal 6 (vln. 1)
Signal 7 (vln. 1, vlnc.)
75
(and home again)
(second journey out)
Vln. I
Vln. II
Vla.
Vlnc.
(fourth flower)
(at the first flower)
p
mp
mf
p
mf
p
Vln. I
Vln. II
Vla.
Vlnc.
Cb.

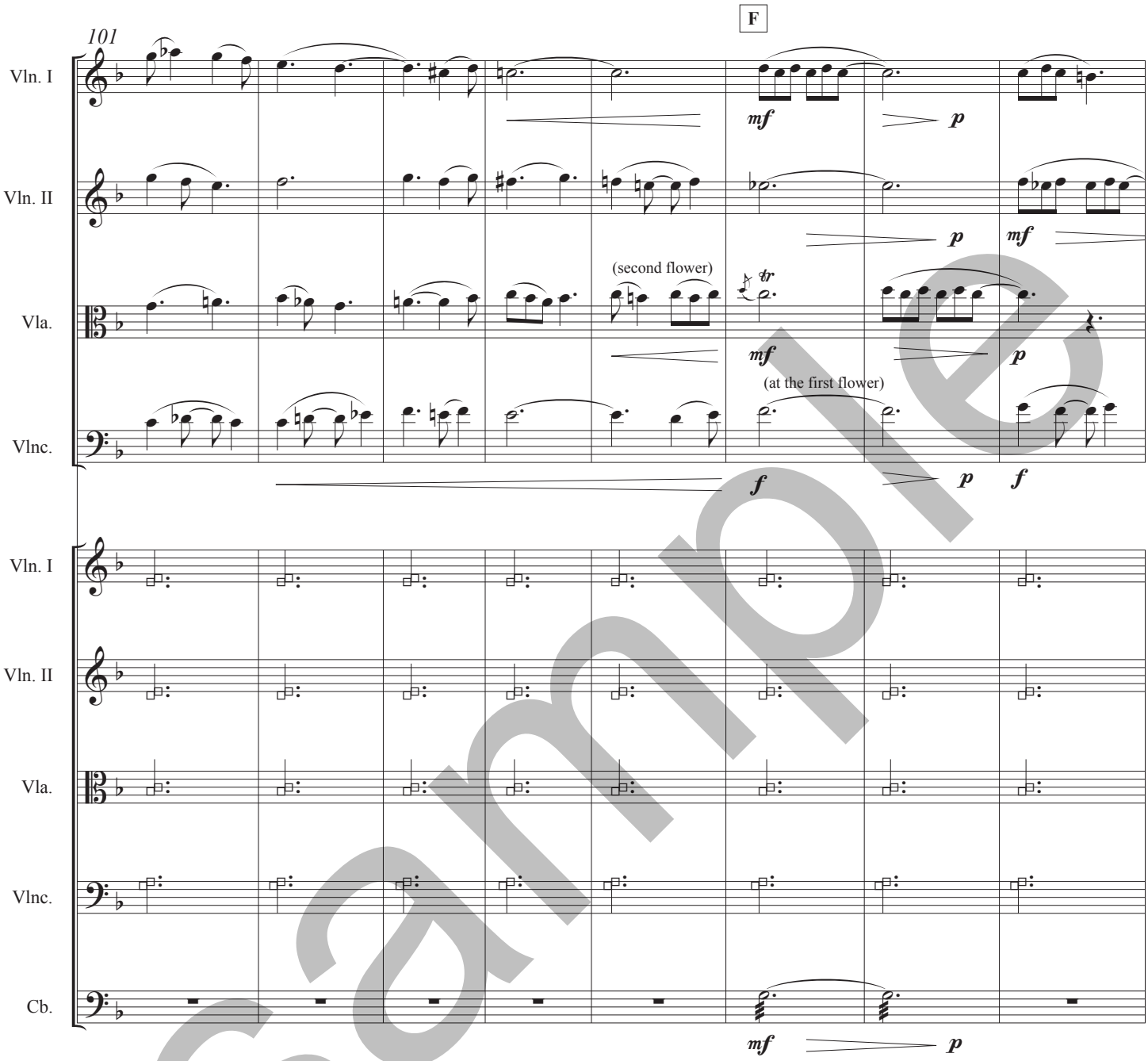
sample


83
Signal 8 (vlnc.)
Vln. I
Vln. II
Vla.
Vlnc.
(and home again)
(second journey out)
(second flower)
mf
p
mp
Vln. I
Vln. II
Vla.
Vlnc.
Cb.

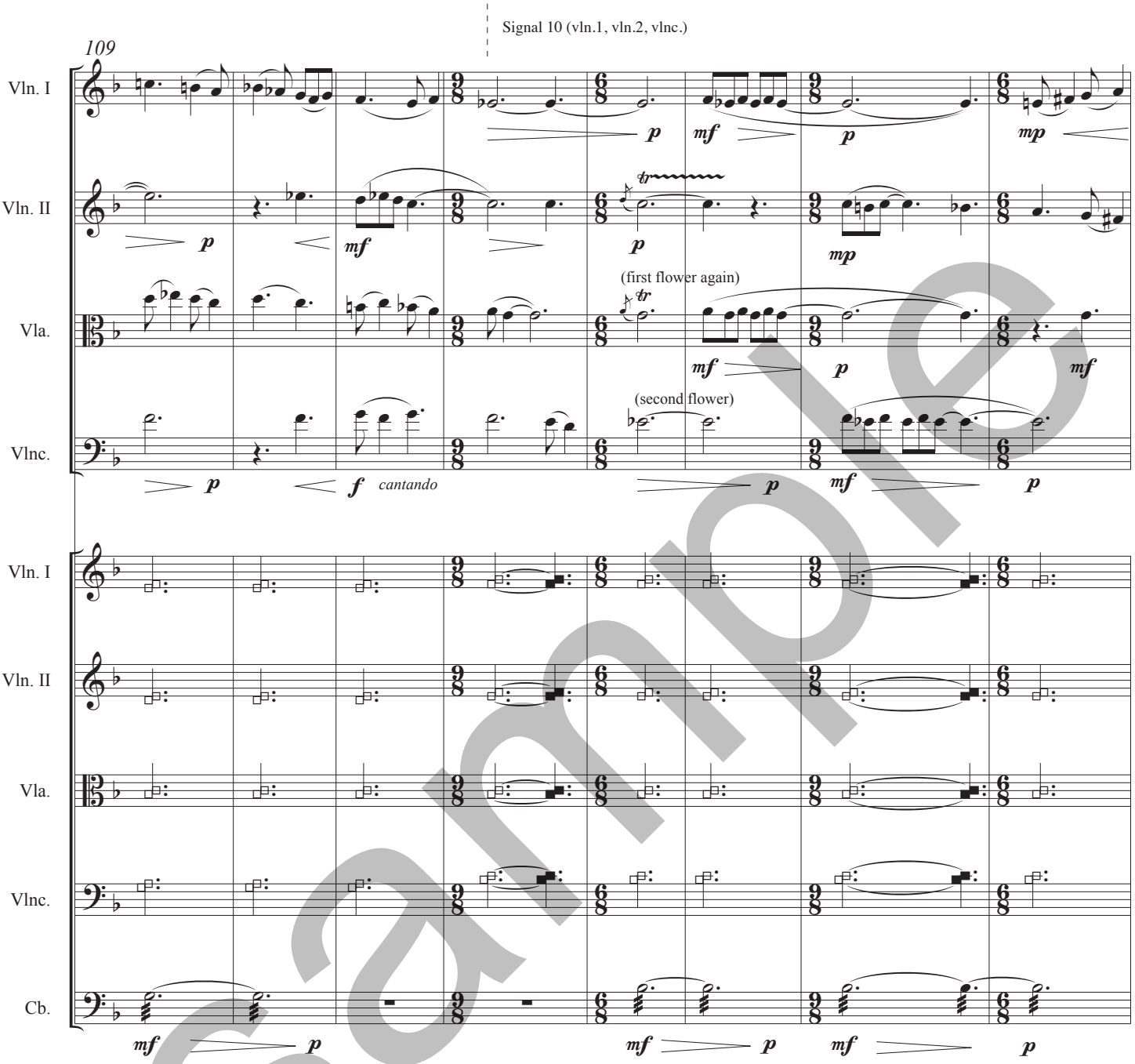
sample


E
the fourth bee
Signal 9 (all)
92
Vln. I
Vln. II
Vla.
Vlnc.
(first flower again)
mf dolce
Cb.

sample


101
F
Vln. I
Vln. II
Vla.
Vlnc.
Cb.
mf
p
mf
p
(second flower)
tr
mf
p
(at the first flower)
f
p
f
mf
p

sample



sample

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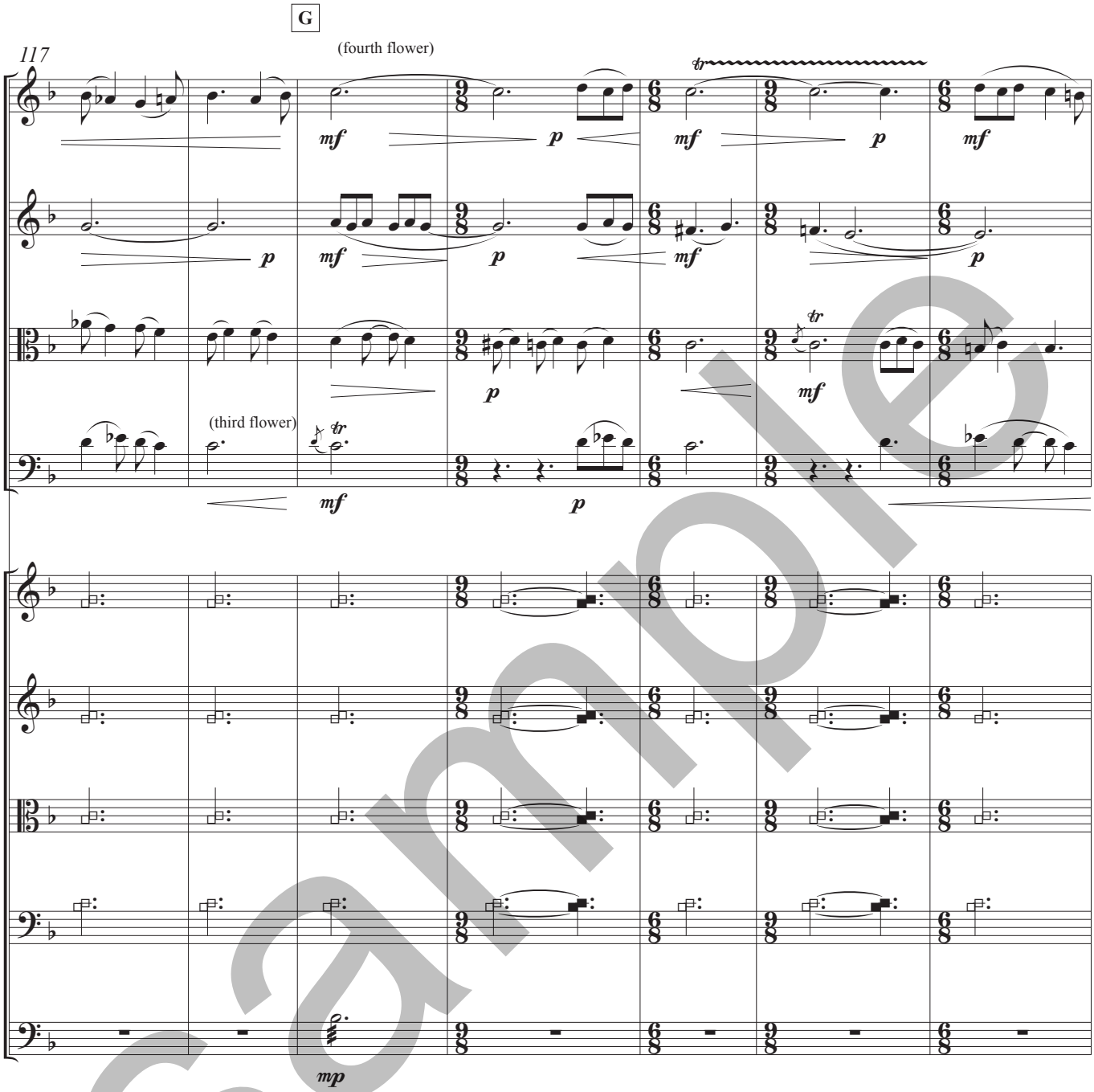
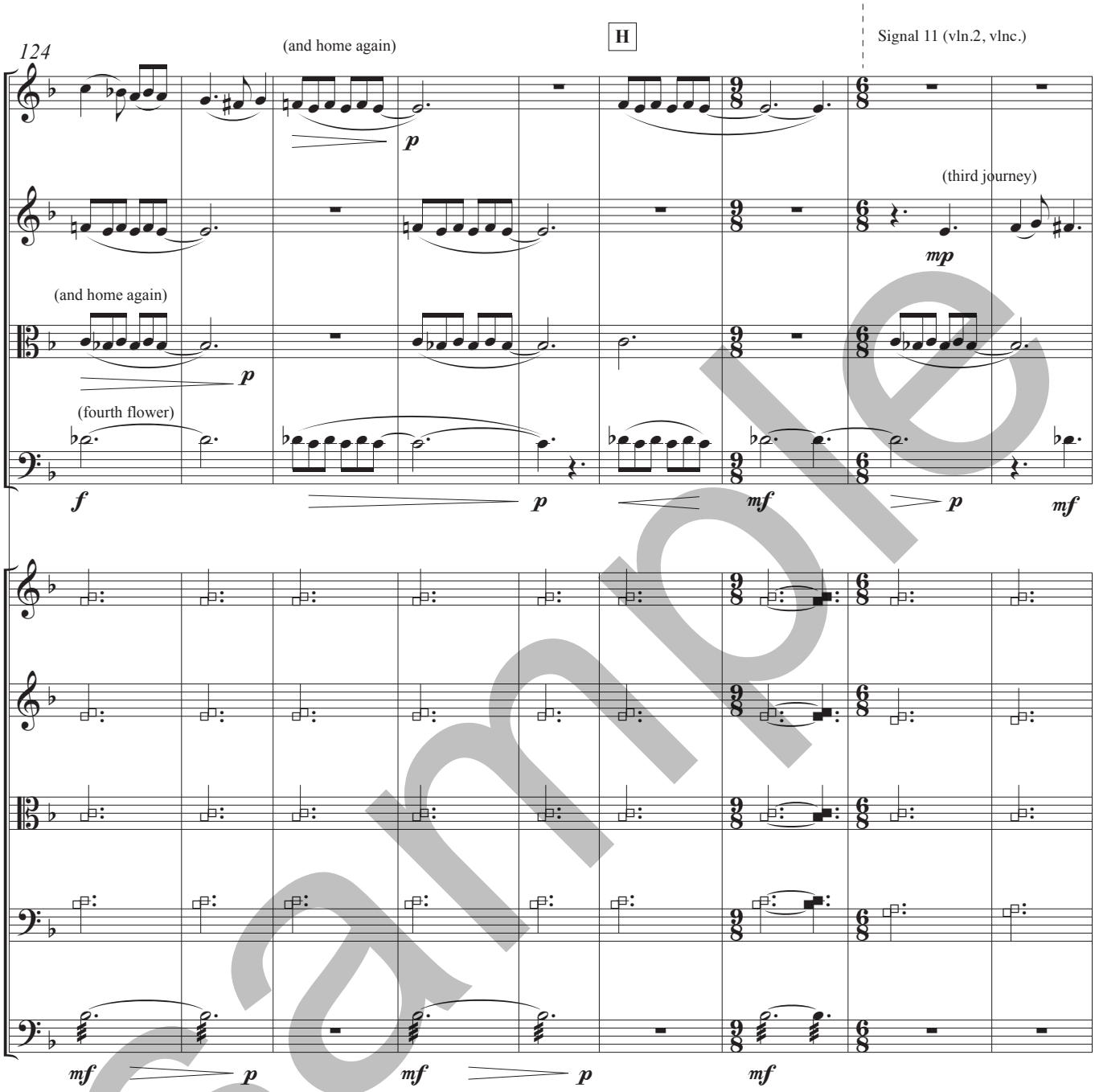
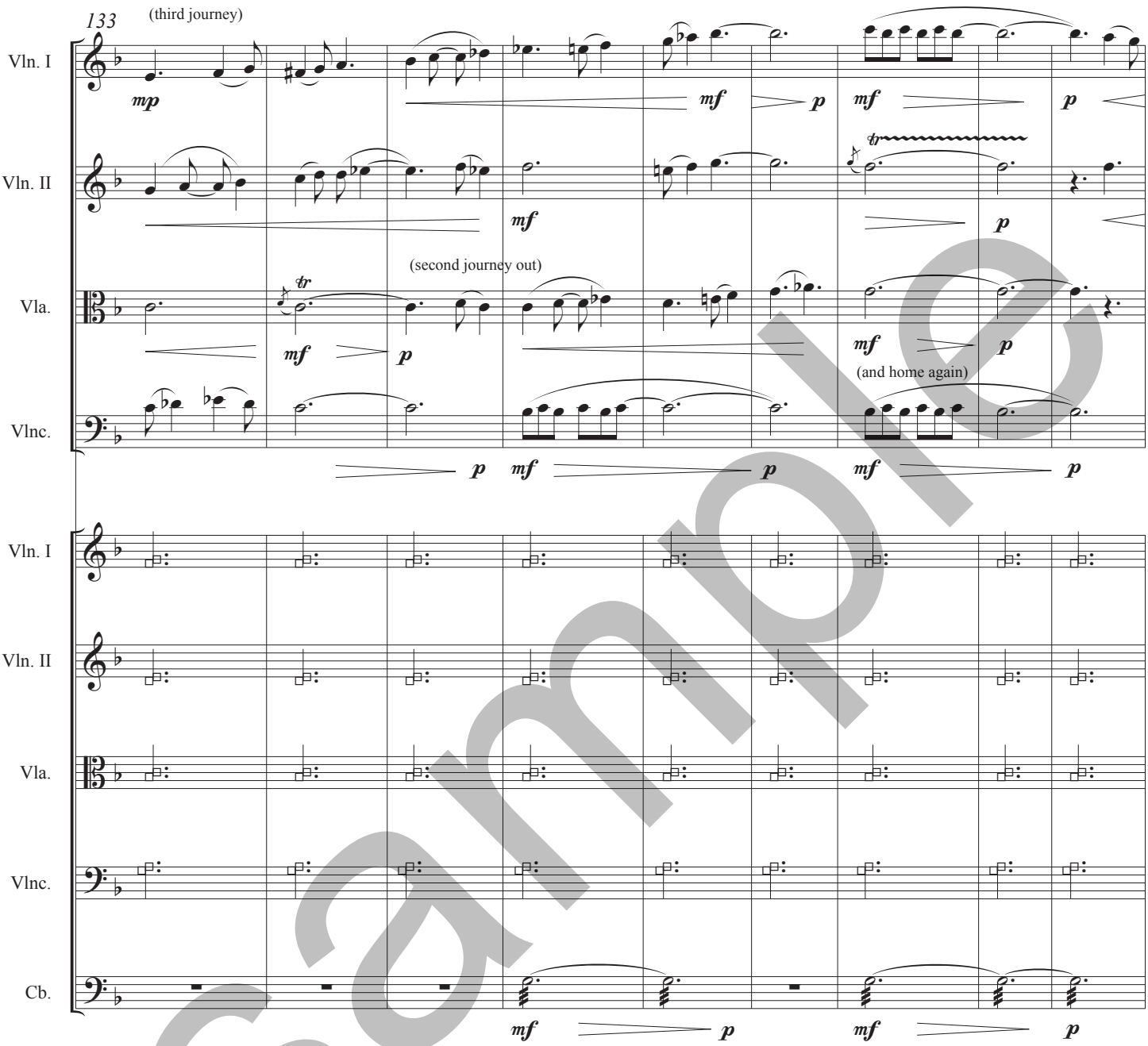

G
117
(fourth flower)
(third flower)
Vln. I
Vln. II
Vla.
Vlnc.
Cb.
mf
p
mp
tr

sample

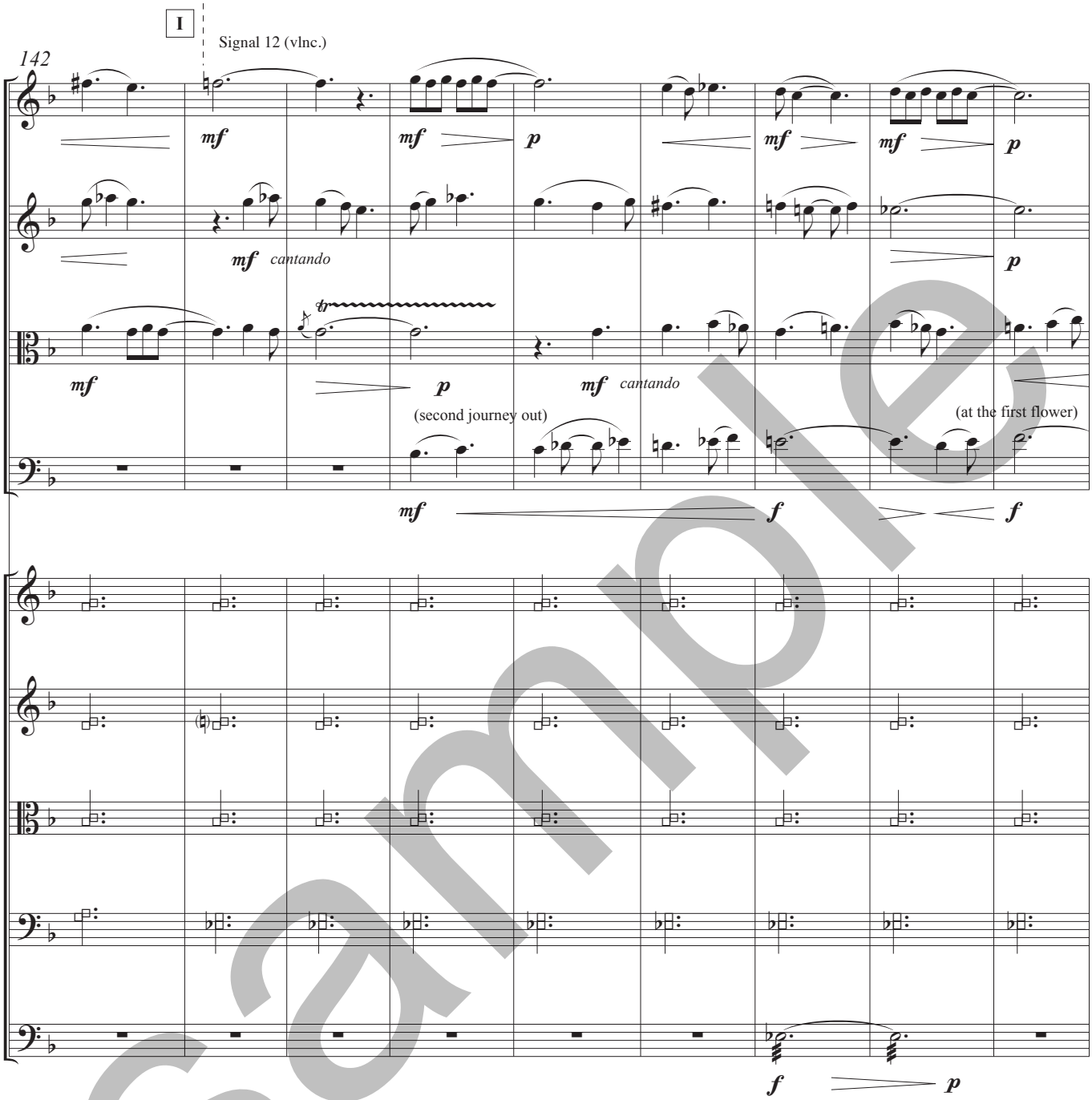


sample

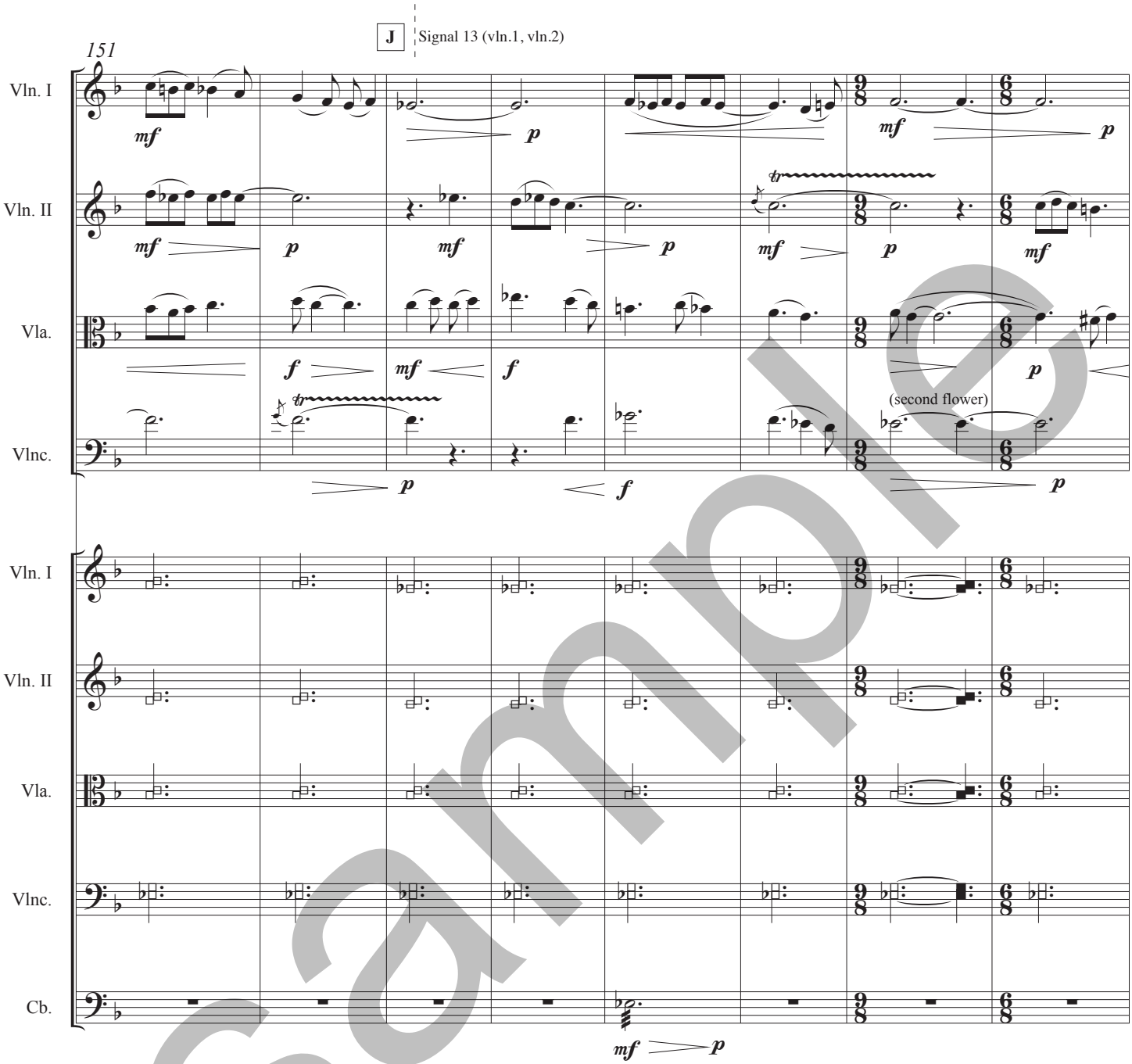
perusal score - not for rehearsal or performance


133
(third journey)
Vln. I
Vln. II
Vla.
Vlnc.
(second journey out)
(and home again)
Cb.

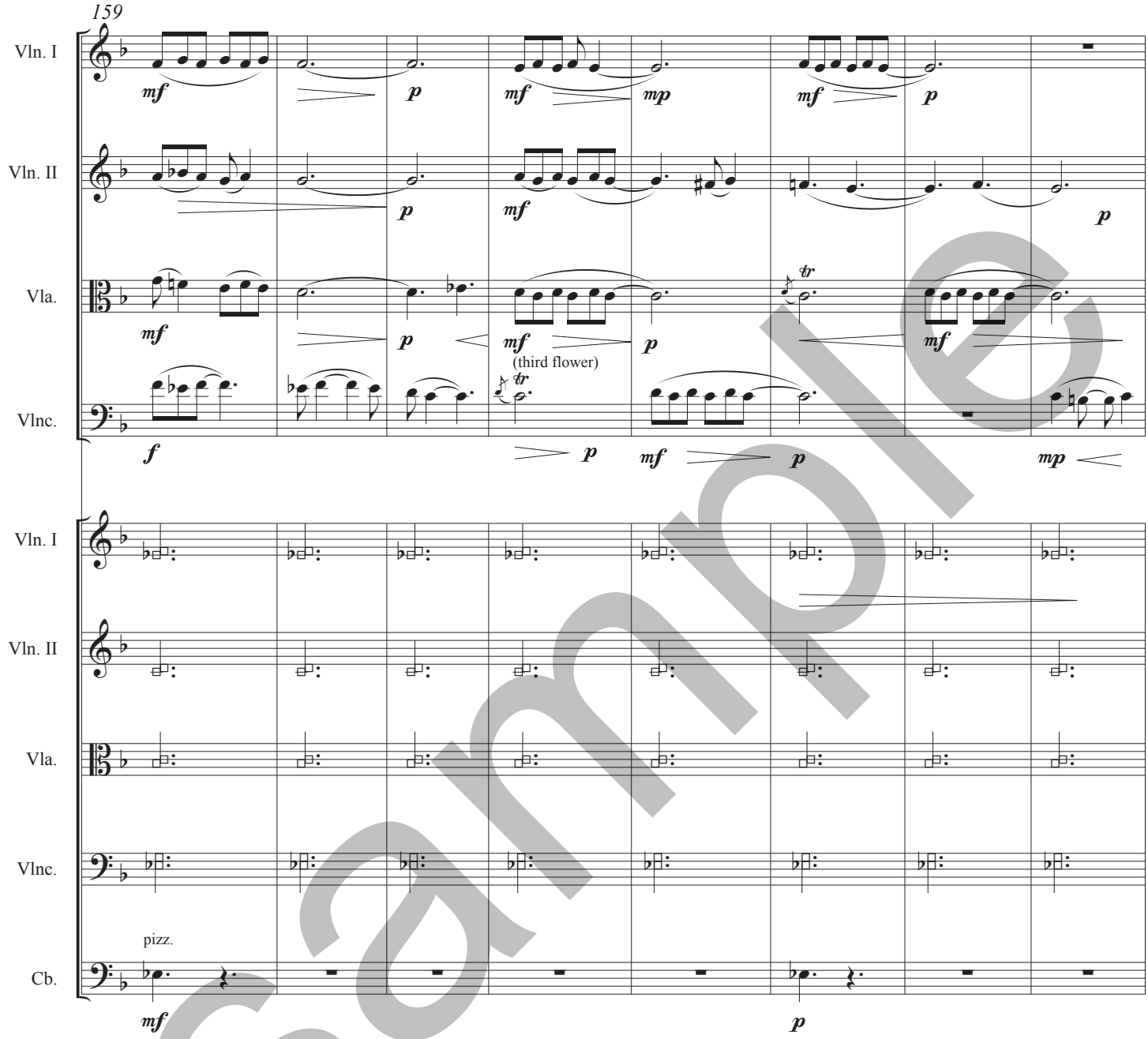
sample


I
Signal 12 (vlnc.)
142
Vln. I
Vln. II
Vla.
Vlnc.
Cb.
mf
p
cantando
(second journey out)
(at the first flower)
f

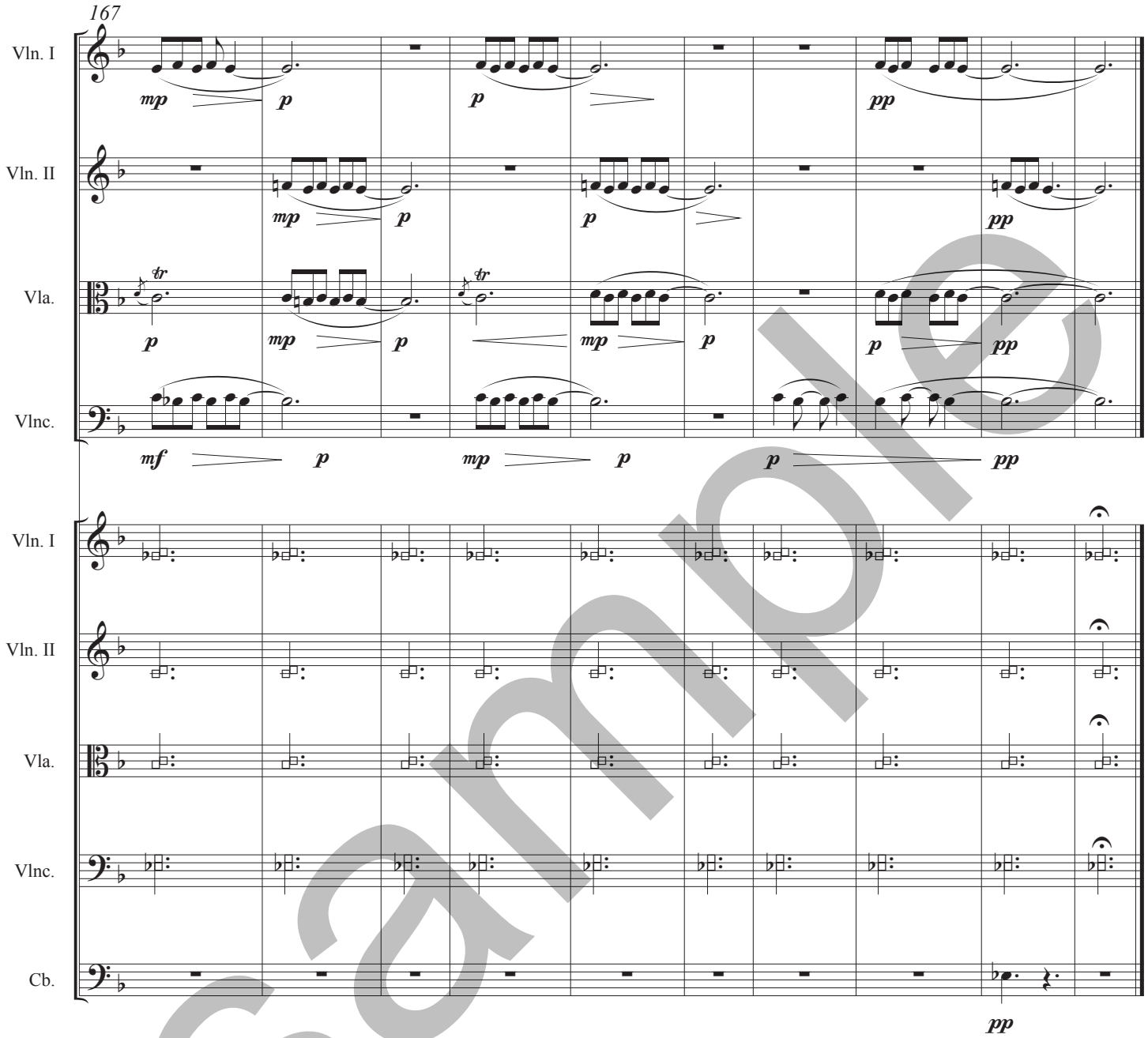
sample


151
J
Signal 13 (vln.1, vln.2)
Vln. I
Vln. II
Vla.
Vlnc.
(second flower)
Vln. I
Vln. II
Vla.
Vlnc.
Cb.

sample


159
Vln. I
Vln. II
Vla.
Vlnc.
(third flower)
Vln. I
Vln. II
Vla.
Vlnc.
pizz.
Cb.

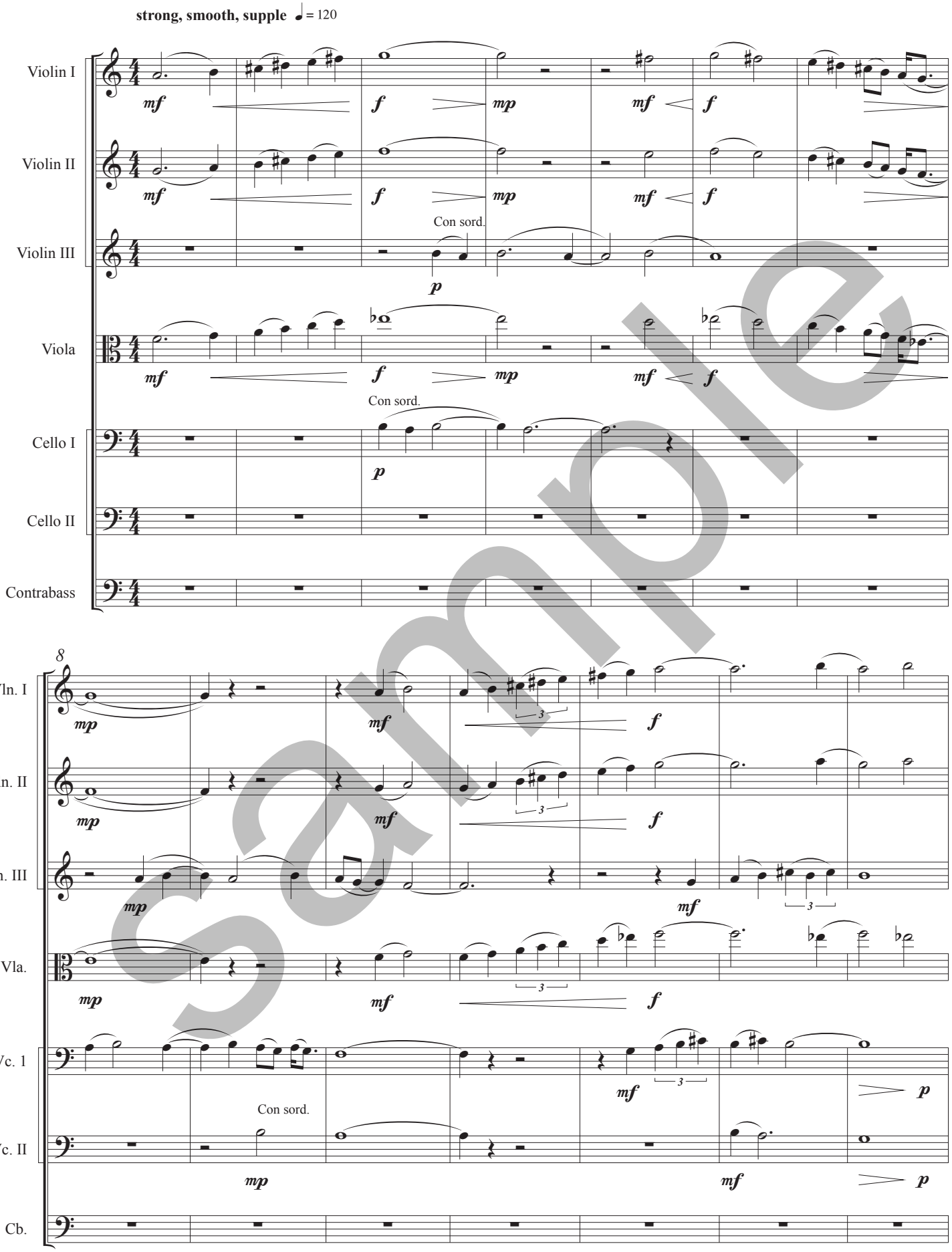
sample



sample

III. Fish

Sheena Phillips



sample

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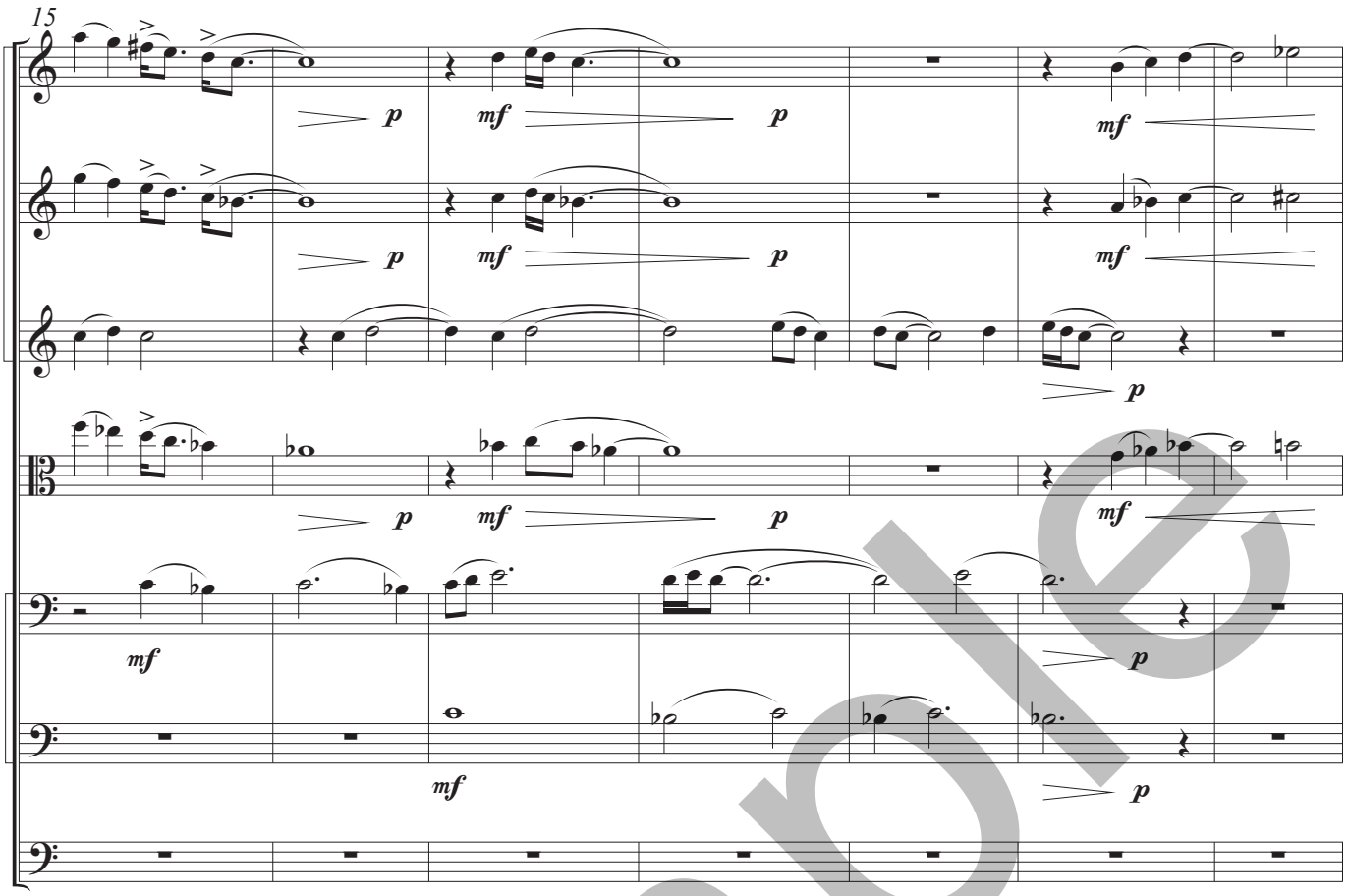
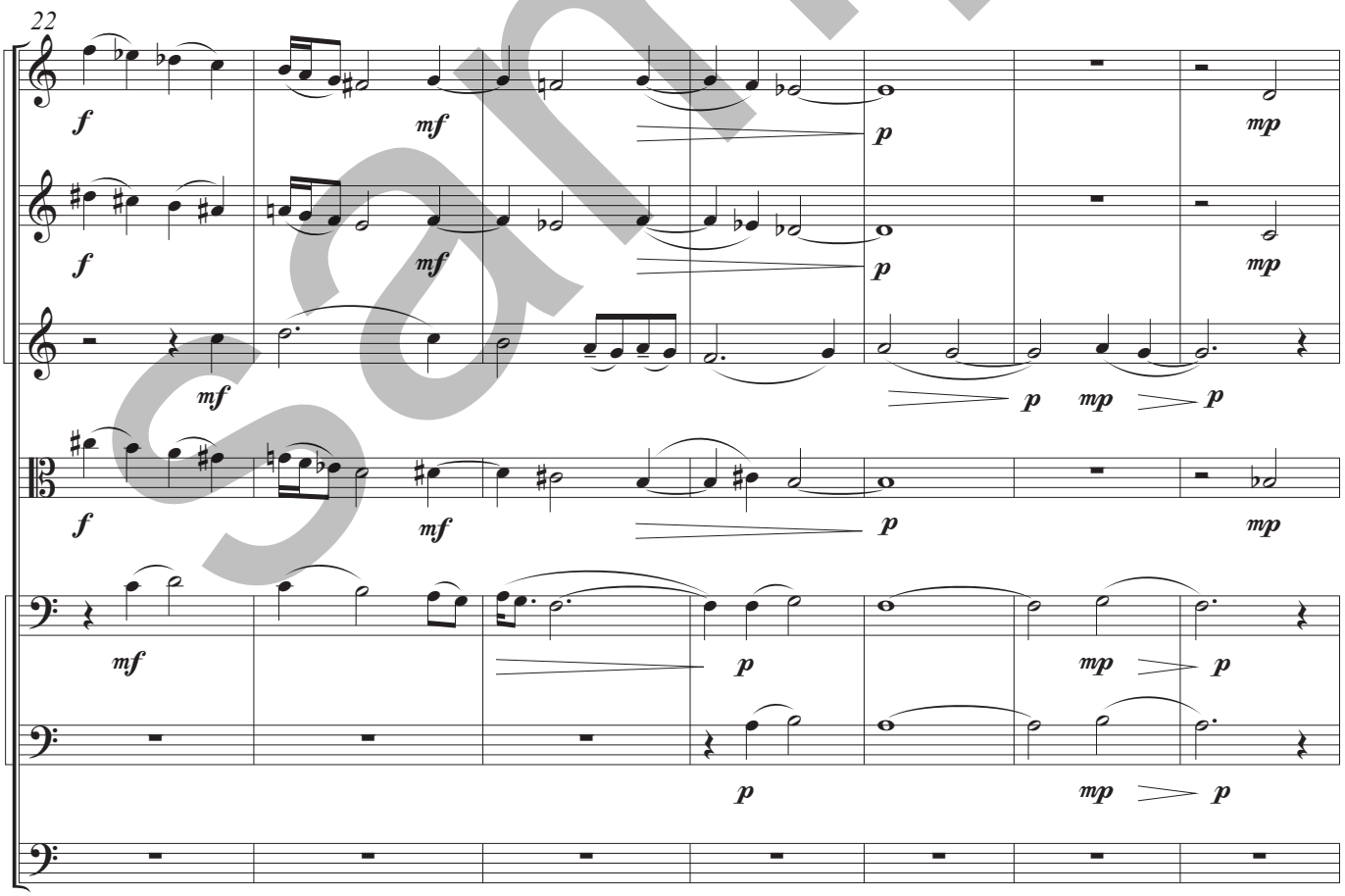
perusal score - not for rehearsal or performance

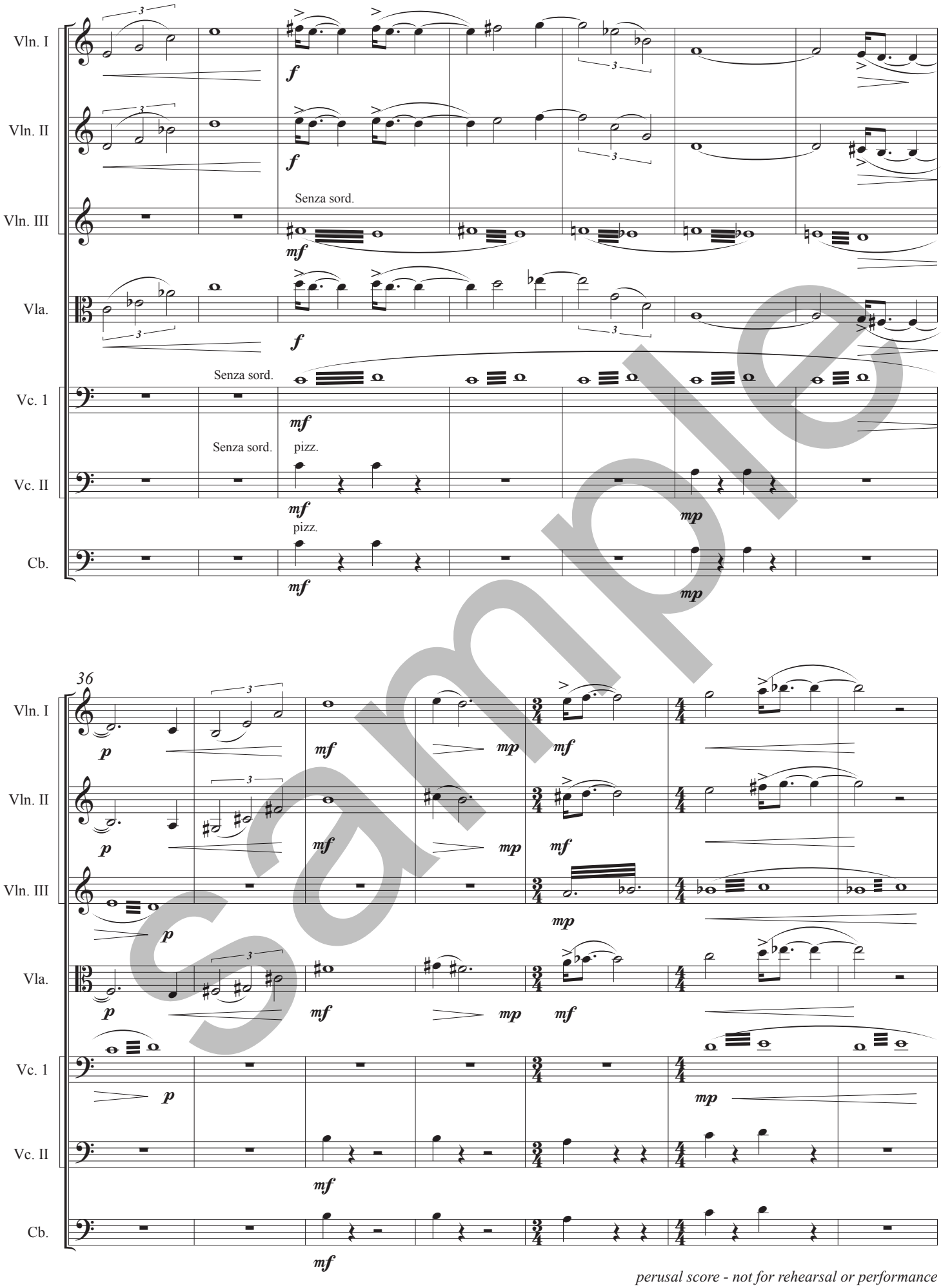




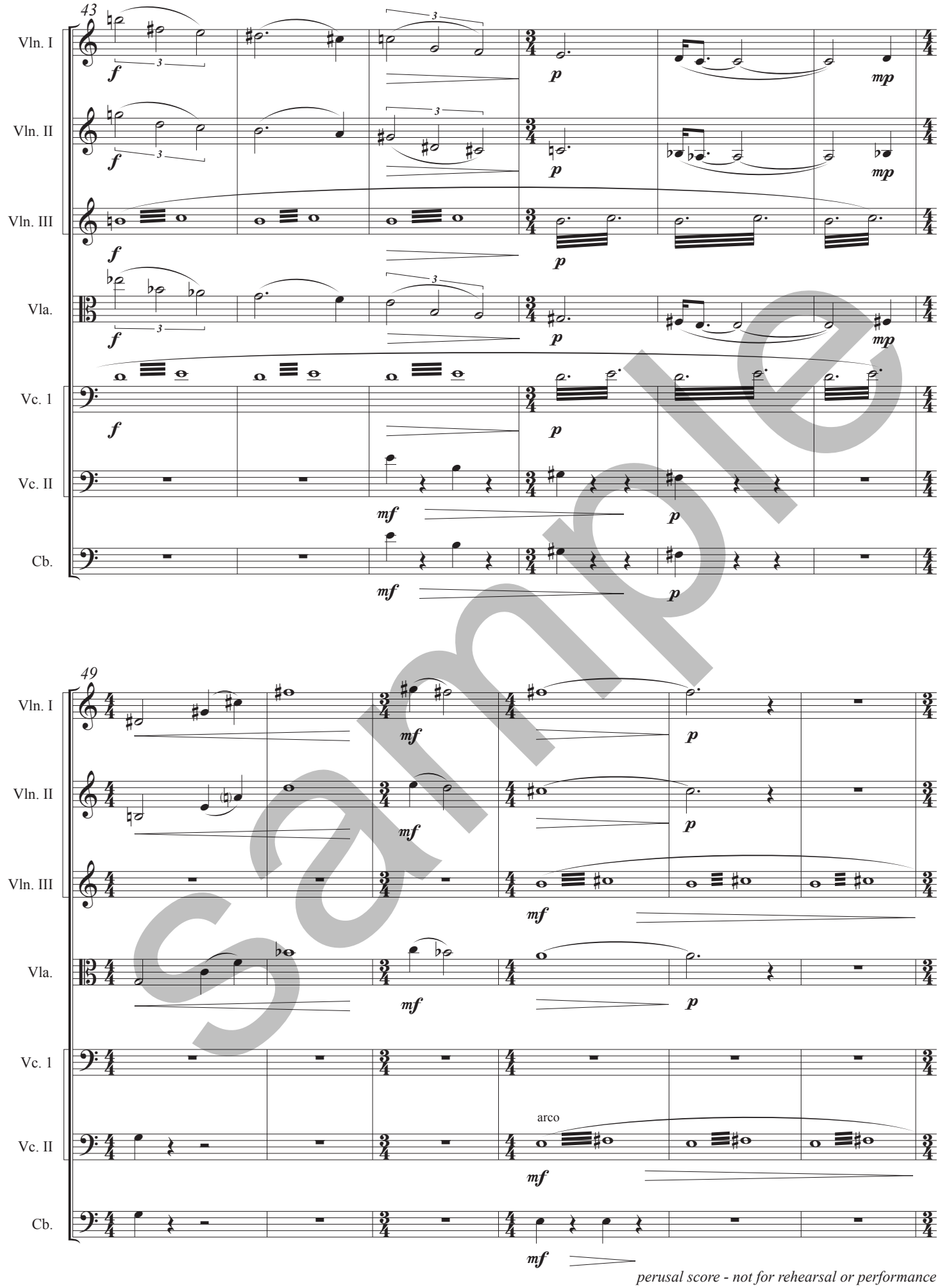
sample

perusal score - not for rehearsal or performance

A **rising and plunging**



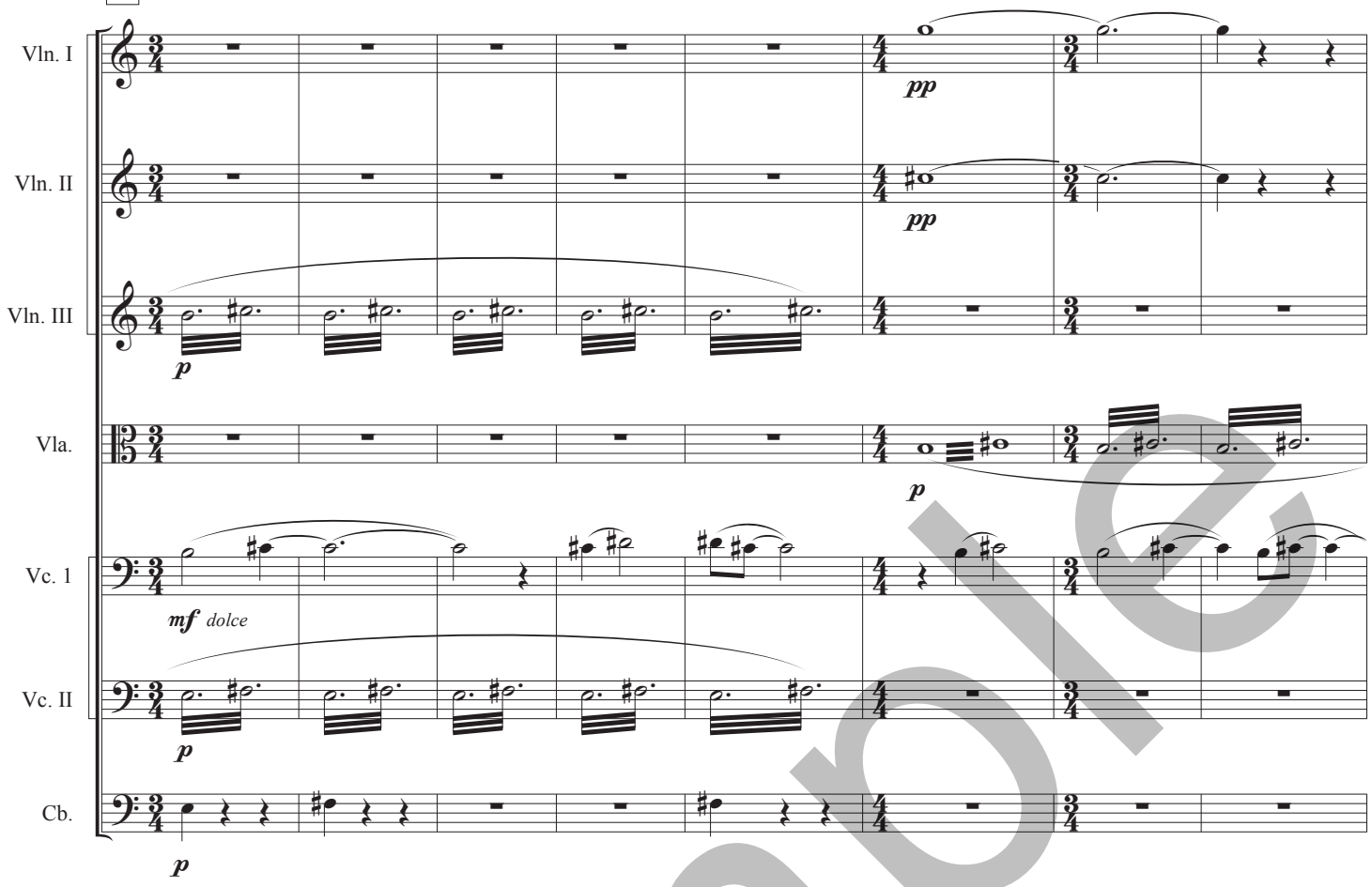
sample

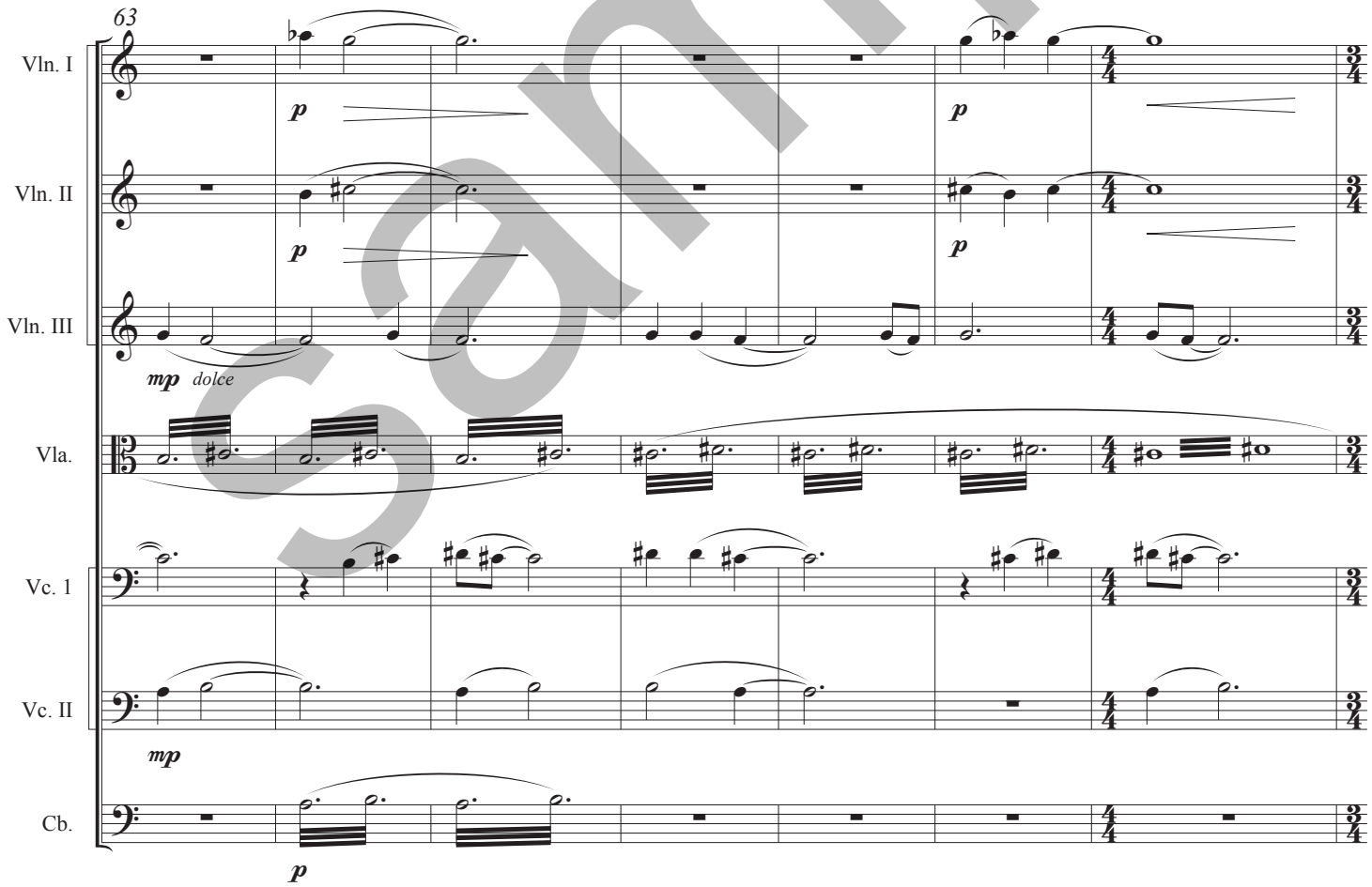


sample

perusal score - not for rehearsal or performance

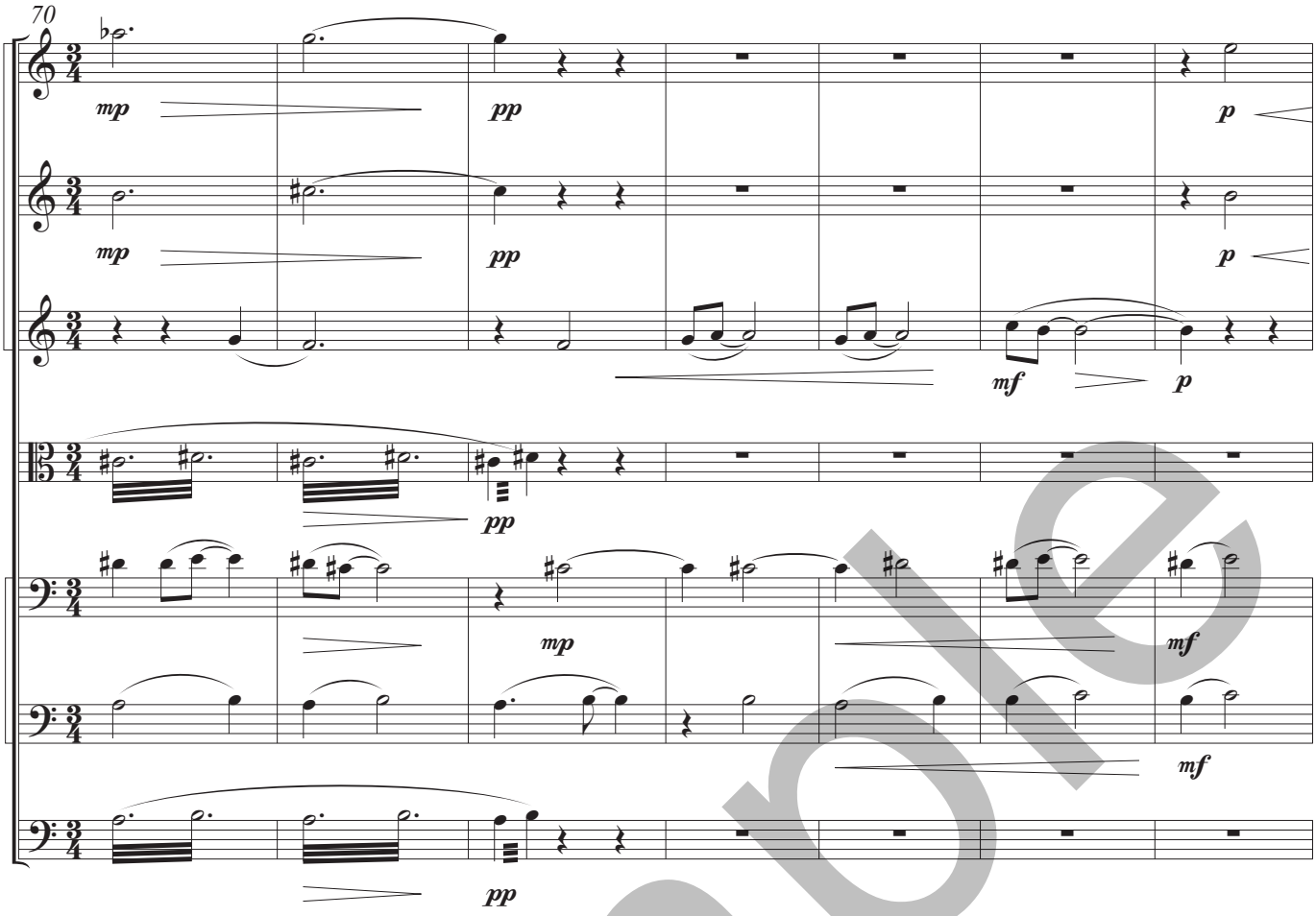
B **milling**

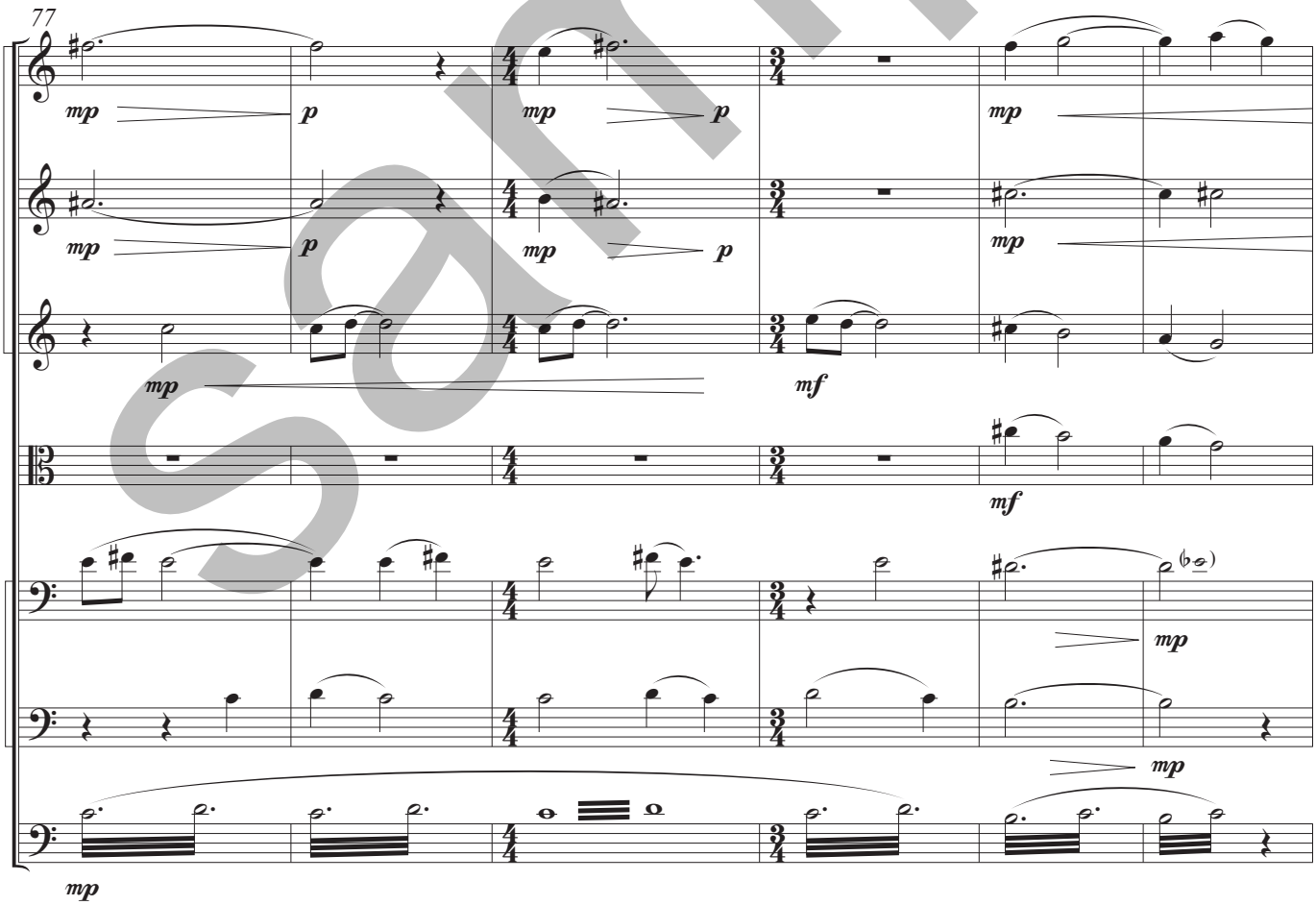




sample

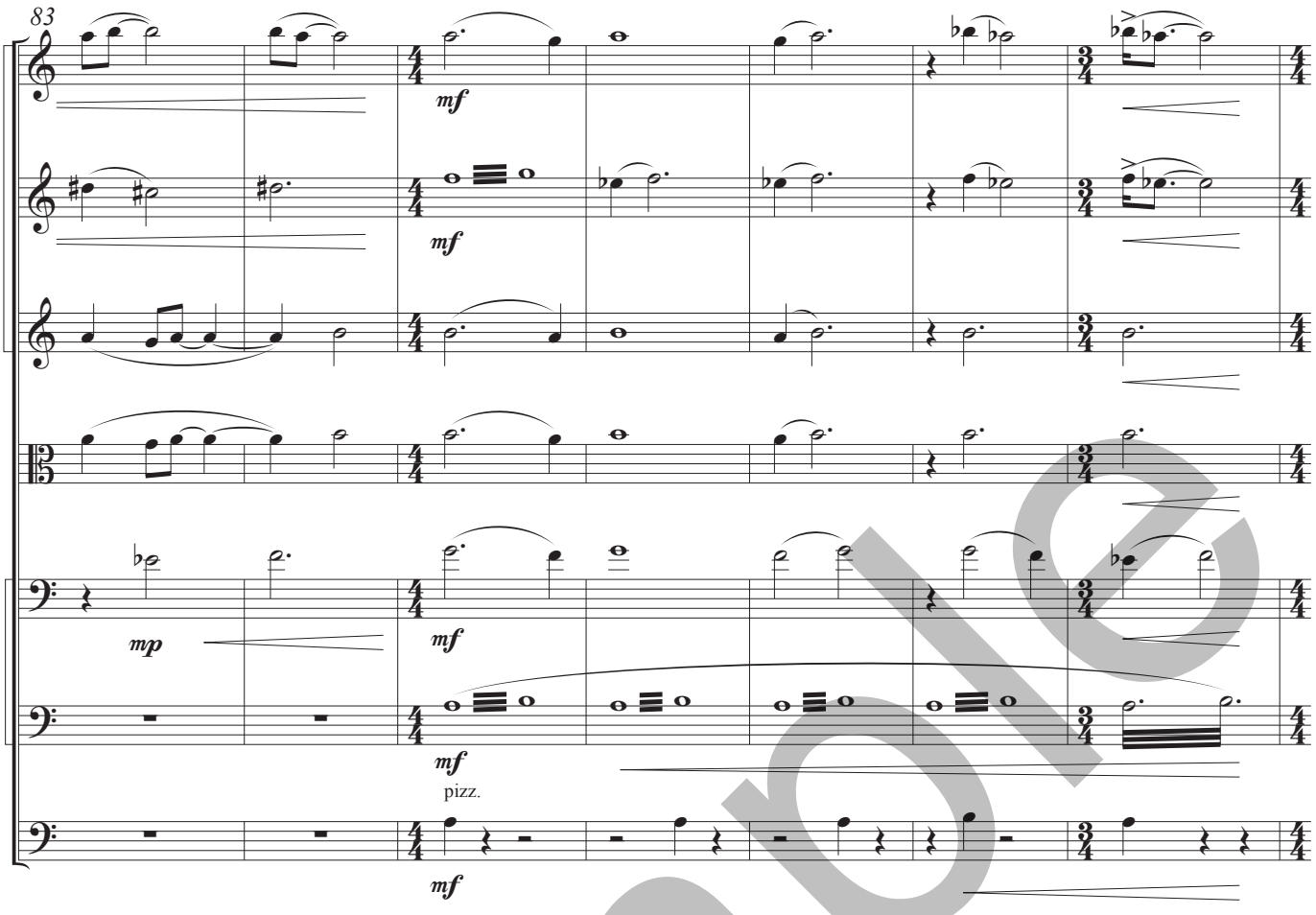
perusal score - not for rehearsal or performance

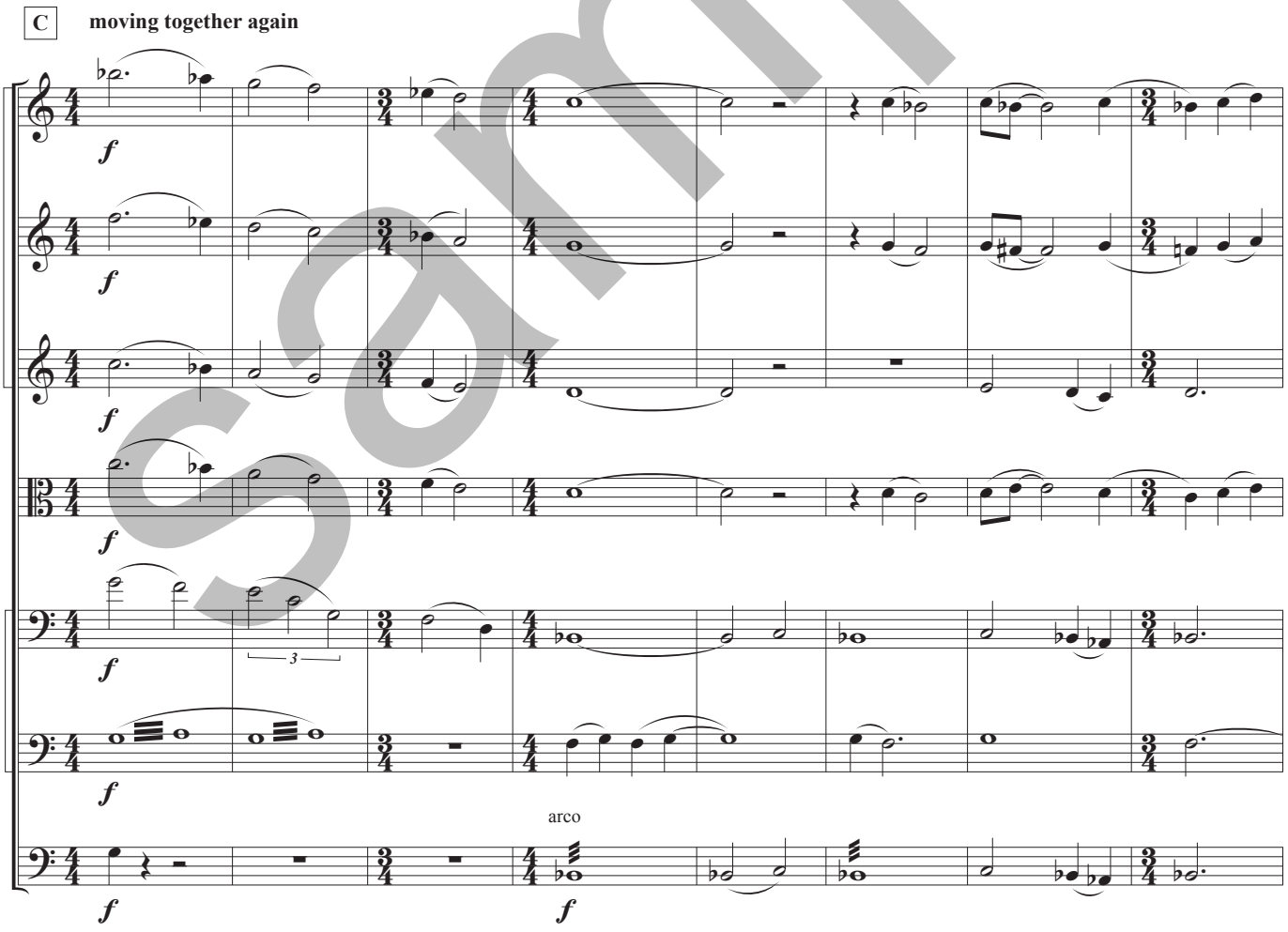




sample

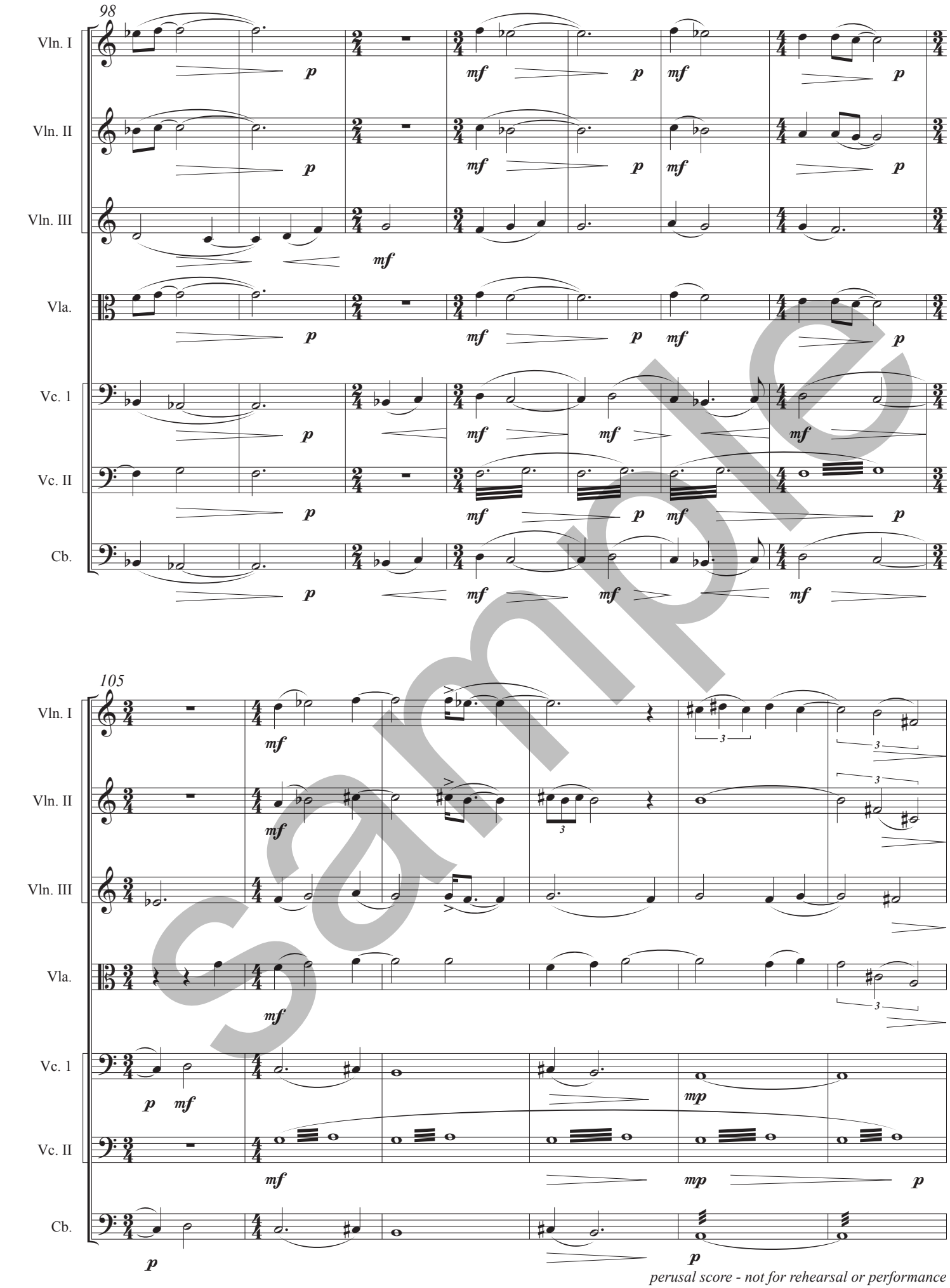
perusal score - not for rehearsal or performance





sample

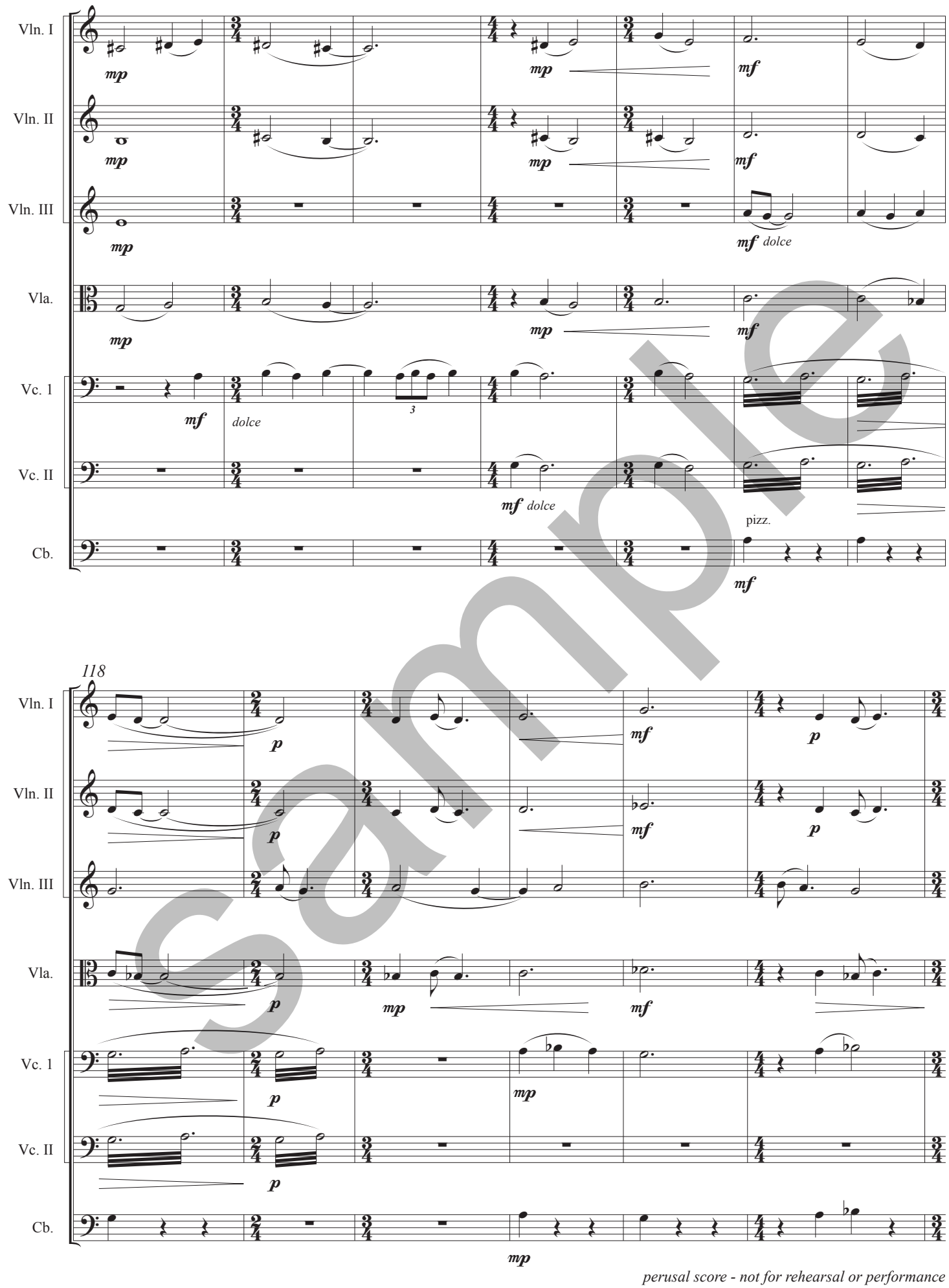
perusal score - not for rehearsal or performance



sample

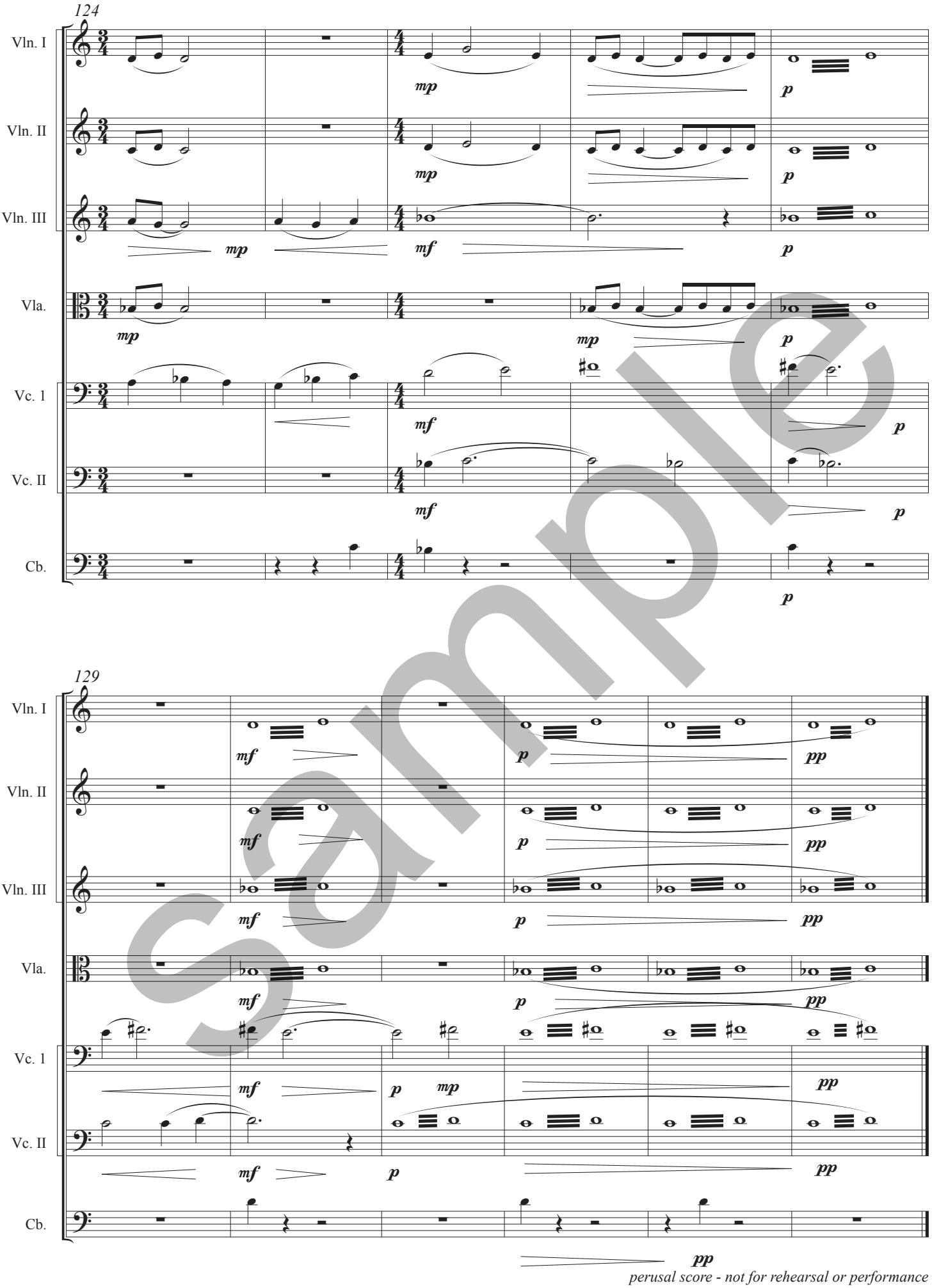
perusal score - not for rehearsal or performance

D **receding**



sample

perusal score - not for rehearsal or performance



sample

perusal score - not for rehearsal or performance