

Forms of motion

Sheena Phillips

Three pieces for string orchestra

(Violin I, 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:

Notation

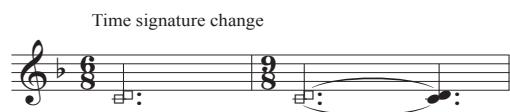
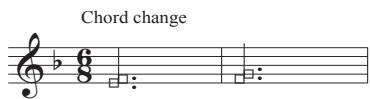
Interpretation

(repeated bars)

or similar

(repeated bars)

or similar



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.

forms of motion

I. Birds

Sheena Phillips

with easy and unhurried motion

 $\text{♩} = 76$

the first ascent

Violin I

Violin II

Violin III

Viola

Cello I

Cello II

Contrabass

soaring, spacious

Vln. I

Vln. II

Vln. III

Vla.

Vc. I

Vc. II

Cb.

A regathering

Vln. I

Vln. II

Vln. III

Vla.

Vc. I

Vc. II

Cb.

B

Vln. I

Vln. II

Vln. III

Vla.

Vc. I

Vc. II

Cb.

more muscular

p *mf* more muscular

p *mf* more muscular

p *mf* *tr* more muscular

mf *p* *tr* *mf* *tr*

p *mf* *p* *tr* *mf* *tr* *p*

mf *p* *tr* *mf* *p* *tr* *p*

26

Vln. I

Vln. II

Vln. III

Vla.

Vc. I

Vc. II

Cb.

swoops and turns

32

Vln. I

Vln. II

Vln. III

Vla.

Vc. I

Vc. II

Cb.

C $\text{♩} = 108$ in the distance

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

59

Vln. I *tr*

Vln. II *mf*

Vln. III *tr*

Vla. *mf*

Vc. I *tr*

Vc. II *mf*

Cb. *p* *mf*

D soaring high

Vln. I *tr*

Vln. II *f*

Vln. III *f*

Vla. *f*

Vc. I *f*

Vc. II *f*

Cb. *f* arco *p*

74

Vln. I

Vln. II

Vln. III

Vla.

Vc. I

Vc. II

Cb.

81

E distant swoops and turns

Vln. I

Vln. II

Vln. III

Vla.

Vc. I

Vc. II

Cb.

92

Vln. I *pp* *mp* *p*
Vln. II *pp* *mp* *p*
Vln. III *p*
Vla. *p* *mf* *p*
Vc. I *p* *mf* *p*
Vc. II *p* *p*
Cb. *p*

p

F regathering accel. poco a poco

Vln. I *p*
Vln. II *mp*
Vln. III *p*
Vla. *cantabile*
Vc. I
Vc. II
Cb.

p

108

Vln. I *tr*

Vln. II

Vln. III

Vla.

Vc. I *tr*
mp

Vc. II *mp*

Cb. *mp*

113

Vln. I *f*

Vln. II *f*

Vln. III *f*

Vla.

Vc. I *f*

Vc. II *mf*
f

Cb. *mf*
f

G

Faster ($\text{♩} = \text{c. } 120$)
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.

H

135

Vln. I *f*

Vln. II

Vln. III *f*

Vla.

Vc. I *f*

Vc. II *f*

Cb. *f*

ff *p*

ff *mf*

rit.

142

Vln. I

Vln. II

Vln. III

Vla.

Vc. I

Vc. II

Cb.

I a tempo
(♩ = c. 120)

tr *p* *tr* *p* *tr* *p* *tr* *p*

tr *pp* *tr* *p* *tr* *p* *tr* *p*

tr *pp* *tr* *p*

p

149

Vln. I f tr >p mf

Vln. II f tr >p mf

Vln. III f tr >p mf

Vla. - 3/4 4/4 p

Vc. I - 3/4 4/4 p

Vc. II - 3/4 4/4 p

Cb. - 3/4 4/4 pizz.

p

and disappearance below the horizon

157

Vln. I 4/4 p pp

Vln. II 4/4 p pp

Vln. III 4/4 p pp

Vla. 4/4 tr >p pp

Vc. I 4/4 pp tr >p pp

Vc. II 4/4 pp tr >p pp

Cb. 4/4 p - - pp

pp

II. Bees

Sheena Phillips

Peaceful yet busy $\text{♩} = \text{c. } 76$

Violin I solo

Violin II solo

Viola Solo

Cello Solo

Violin I

Violin II

Viola

Cello

Contrabass

sul tasto

pp

sul tasto

sul G

sul tasto

pp

sul tasto

pp

sul tasto

square noteheads: see front pages

A**the first bee sets out**

Musical score for orchestra featuring five staves:

- Vln. I: Starts with eighth-note patterns. Dynamics: *mp dolce*, *mf*.
- Vln. II: Shows sustained notes.
- Vla.: Shows sustained notes.
- Vlnc.: Shows sustained notes.
- Cb.: Shows sustained notes.

The score is annotated with large, semi-transparent gray letters "S" and "G" forming a spiral pattern across the page.

20 (at the first flower)

Vln. I

Vln. II

Vla.

Vlnc.

Cb.

Signal 1 (vlnc.)

30

Vln. I *mf*

Vln. II

Vla.

Vlnc.

Vln. I

Vln. II

Vla.

Vlnc.

Cb.

mp dolce

B the second bee gets going

Signal 2 (vln. 2, vla., vlncl.)

(second flower)

Vln. I

Vln. II

Vla.

Vlncl.

Vln. I

Vln. II

Vla.

Vlncl.

Cb.

Musical score for orchestra, page 17, section "forms of motion II: bees". The score consists of five staves:

- Vln. I**: Starts with eighth-note pairs. Dynamics: *p*, *mf*.
- Vln. II**: Starts with eighth-note pairs. Dynamics: *p*, *mf*.
- Vla.**: Playing eighth-note pairs.
- Vlnc.**: Playing eighth-note pairs.
- Cb.**: Playing eighth-note pairs.

The score is marked with a large, diagonal watermark reading "SACRED".

C

Signal 3 (vln. I, vla., vln.c.)
(third flower)

Vln. I

mp

(second flower)

Vln. II

p mf p

Vla.

Vln.c.

Signal 4 (vln. I)

Vln. I

Vln. II

Vla.

Vln.c.

Cb.

sample

D enter the third bee
Signal 5 (vlnc.)

66 (fourth flower) (third flower)

Vln. I

Vln. II

Vla.

Vlnc.

Vln. I

Vln. II

Vla.

Vlnc.

Cb.

Signal 6 (vln. 1)

(and home again)

Vln. I

p

Signal 7 (vln. 1, vlncl.)

(second journey out)

Vln. II

(fourth flower)

Vla.

(at the first flower)

Vlncl.

Vln. I

Vln. II

Vla.

Vlncl.

Cb.

83

Vln. I

(and home again)

mf

Signal 8 (vlnc.)

(second journey out)

Vln. II

p

(second flower)

Vla.

mf — *p*

mp

mf — *p*

Vlnc.

Vln. I

Vln. II

Vla.

Vlnc.

Cb.

E | the fourth bee
Signal 9 (all)

Vln. I Vln. II Vla. Vlnc. Cb.

92

(first flower again)

mf dolce

101

F

Vln. I

Vln. II

Vla.

Vln. C.

Vln. I

Vln. II

Vla.

Vln. C.

Cb.

(second flower)

mf

p

mf

(at the first flower)

f

p

f

mf

p

Signal 10 (vln.1, vln.2, vln.)

109

G

117 (fourth flower)

Vln. I

Vln. II

Vla.

Vlnc.

Cb.

perusal score - not for rehearsal or performance

124 (and home again) **H** Signal 11 (vln.2, vln.c.)

Vln. I

Vln. II (third journey)

Vla. (and home again)

Vln. c. (fourth flower)

f *p* *p* *mf* *p* *mf*

Vln. I

Vln. II

Vla.

Vln. c.

Cb. *mf* *p* *mf* *p* *mf*

133 (third journey)

Vln. I *mp*

Vln. II *mf*

Vla. *tr*
 mf *p*

Vlnc. *mf* *p*
 (and home again)

Vln. I *p* *mf* *p*

Vln. II *p* *mf* *p*

Vla. *p* *mf* *p*

Vlnc. *p*

Cb. *mf* *p*

perusal score - not for rehearsal or performance

I

142

Signal 12 (vlnc.)

Vln. I

Vln. II

Vla.

Vln. C.

Vln. I

Vln. II

Vla.

Vln. C.

Cb.

(second journey out)

(at the first flower)

mf *p* *mf cantando* *p* *mf* *f* *f*

mf *p* *mf cantando* *p* *mf* *f* *f*

mf *p* *mf* *f* *f*

f *p*

151

J Signal 13 (vln.1, vln.2)

Vln. I

Vln. II

Vla.

Vlnc.

Cb.

159

Vln. I

Vln. II

Vla.

Vln. C.

Cb.

167

This musical score page contains two staves of five-line staff notation. The top staff includes parts for Vln. I, Vln. II, Vla., Vlnc., and Cb. The bottom staff includes parts for Vln. I, Vln. II, Vla., Vlnc., and Cb. The music begins with dynamic markings: *mp*, *p*, *p*, *pp*, *pp*, *p*, *p*, *p*, *p*, *pp*, *p*, *p*, *p*, *p*, *pp*. The bassoon section (Vlnc.) has sustained notes with vertical stems. The bassoon part continues with *mf*, *p*, *mp*, *p*, *mp*, *p*, *p*, *pp*. The bassoon part concludes with a dynamic of *pp*.

III. Fish

Sheena Phillips

strong, smooth, supple $\text{♩} = 120$

Violin I

Violin II

Violin III

Viola

Cello I

Cello II

Contrabass

Vln. I

Vln. II

Vln. III

Vla.

Vc. 1

Vc. II

Cb.

15

Vln. I
Vln. II
Vln. III
Vla.
Vc. 1
Vc. II
Cb.

22

Vln. I
Vln. II
Vln. III
Vla.
Vc. 1
Vc. II
Cb.

A rising and plunging

Vln. I

Vln. II

Vln. III

Vla.

Vc. 1

Vc. II

Cb.

Vln. I

Vln. II

Vln. III

Vla.

Vc. 1

Vc. II

Cb.

43

Vln. I

Vln. II

Vln. III

Vla.

Vc. I

Vc. II

Cb.

49

Vln. I

Vln. II

Vln. III

Vla.

Vc. I

Vc. II

Cb.

B milling

Vln. I

Vln. II

Vln. III *p*

Vla.

Vc. I *mf dolce*

Vc. II *p*

Cb. *p*

63

Vln. I *p*

Vln. II *p*

Vln. III *mp dolce*

Vla.

Vc. I

Vc. II *mp*

Cb. *p*

70

Vln. I *mp* *pp* *p*

Vln. II *mp* *pp* *p*

Vln. III *mf* *p*

Vla. *pp*

Vc. 1 *mp* *mf*

Vc. II *mf*

Cb. *pp*

77

Vln. I *mp* *p* *mp* *p* *mp*

Vln. II *mp* *p* *mp* *p* *mp*

Vln. III *mp* *mf*

Vla. *mf*

Vc. 1 *mp*

Vc. II *mp*

Cb. *mp*

83

Vln. I

Vln. II

Vln. III

Vla.

Vc. I

Vc. II

Cb.

mf

mf

mp

mf

pizz.

mf

C moving together again

Vln. I

Vln. II

Vln. III

Vla.

Vc. I

Vc. II

Cb.

f

f

f

f

f

f

f

3

arco

f

f

98

Vln. I
Vln. II
Vln. III
Vla.
Vc. 1
Vc. II
Cb.

105

Vln. I
Vln. II
Vln. III
Vla.
Vc. 1
Vc. II
Cb.

D receding

Vln. I 

118

Vln. I 

124

Vln. I

Vln. II

Vln. III

Vla.

Vc. I

Vc. II

Cb.

mp

mp

mf

mp

mf

p

p

p

p

129

Vln. I

Vln. II

Vln. III

Vla.

Vc. I

Vc. II

Cb.

mf

p

pp

mf

p

pp

mf

p

pp

mf

p

pp

mf

p

pp