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Title

Murmurations

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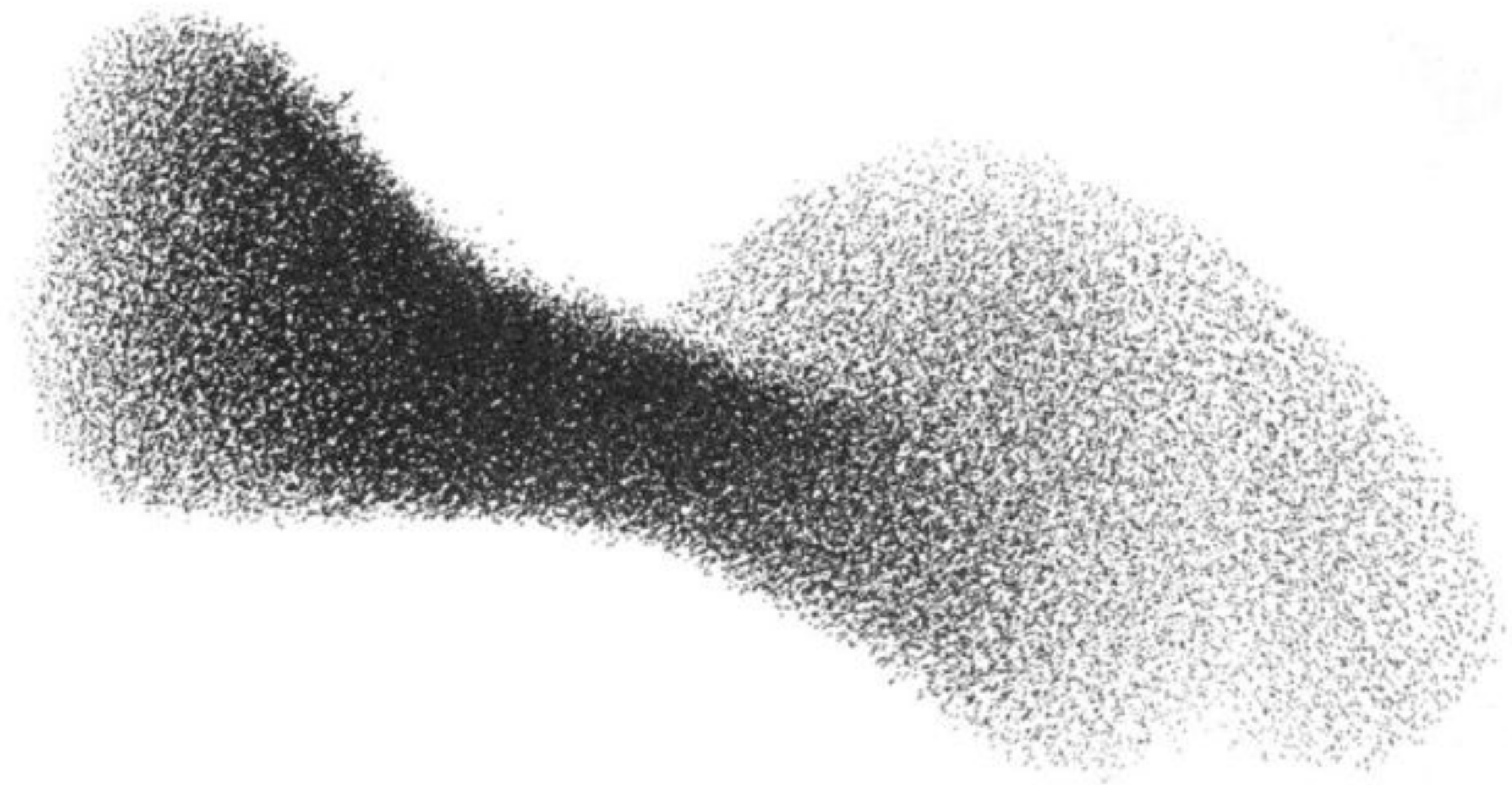
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Murmurations

In Three Movements

By: Sam Bland



(Source: Jonathan Webb, 2014)

Key of terms and symbols

sp. = Sul Ponticello


st. = Sul Tasto

molto sp. = Play as close to the fingerboard as possible,
create an airy sound.

molto st. = Play as close to your left hand on the bridge as possible,
create an ominous sound.

(wv.) = Wide vibrato, (play narrow vibrato otherwise when symbol states).

 = Quartertone Flat

 = Three-quartertone Flat

 = Quartertone Sharp



Increase/ Decrease Vibrato by
responding to shape of the
symbol (play non vibrato
otherwise)



Increase/ decrease bow pressure

Piece is in three movements.

Movement I should be repeated at the end.

Should be played non-vibrato, unless stated.

Players play from full score.

Create a single swell of sound, imagine your a starling part of a murmuration.

Murmurations

I

Violin I $\text{♩} = 34$ ord. → sp. → st. → sp.

Violin II ord. st.

Viola ord.

Violoncello sp. *ppp* *p* *mf*

gradually begin to trem.

6 ord. → sp. → ord. → st. → sp.

f *ff* *f*

mp *f* *ff* *f*

ord. st. → sp. *f* *ff*

sp. ord. *f* *ff* *f*

gradually begin to trem.

II

2 All harmonics should be open harmonics when there is a glissandi

Concentrate on how the high partials blend in the room, listen to the reverb, notice how sound changes over time.

10 $\text{♩} = 46$

molto sp. (wv.) *pp* *mp* *pp* *mp* *ord.* *oh.* *mp* *molto sp.* (wv.) *ord.* *oh.* *pp* *mp* *p* *mf* *p* *ord.* *pp* *mp* *p* *mf* *p* *ord. → sp. → ord.* *sp.* *ord. → sp. → ord.* *ord.* *molto sp.* *ord.* *molto sp.* *ord.* *molto sp.* *sfz sfz* *mp* *f* *mp* *mf* *sf* *sf* *mp* *mf* *mp* *mf* *p* *sfz sfz* *pp*

16

mf *st.* *sp.* *molto st.* *ord.* *sp.* *ord.* *sp.* *ord.* *sp.* *mf* *f* *pp* *f* *p* *f > pp* *ord.* *molto sp.* (wv.) *ord.* *ord.* *ord.* *mf* *f* *pp* *f* *p* *f* *pp* *f* *pp* *sp.* *ord.* *pp* *f* *pp* *sf* *sf* *mf* *sf* *mf* *f*

Imagine your a china plate,
create a delicate shimmering

23

ord. f p f pp ff pp ff pp

sp. p f pp ff pp molto sp. ord.

(wv.) (wv.)

$> p$ ff pp ord. sp. ord.

30

ord. sp. st. ff pp $< ff > p$ $< ff > pp$ ff ff

ff p ff pp $< ff > pp$ ff ff

ff pp $ff > p$ $ff > pp$ st. ord. (wv.) ff

st. sp. st. (wv.) ord. ff

$< ff = p >$ ff

III

4 Listen to the close connections in pitch, imagine your liquid metal slowly turning harder.

♩=34

38 ord.

st. → sp.

sp. → ord.

(wv.)

pp → *ff*

p → *ff*

ff

p → *f* → *mf*

f → *ff* → *mf*

ord.

pp → *ff*

p → *ff*

ff

p → *f*

f → *ff* → *mf*

ord.

pp → *ff*

sp.

p → *ff*

ff

p → *f*

f < *ff* > *mp*

ord. → sp.

ff

ord. → sp. → st.

p → *f*

f

→ *mf*

48 (wv.)

st.

ord. → sp.

→ ord. → st. → sp.

pp

p

pp

→ *mf*

sf → *pp*

< *mp* > *pp*

molto st.

ord.

pp

p → *mp*

p

pp

p

→ *mf*

sf → *pp*

ord. → st.

ord.

pp

p

pp

p

→ *mf*

sf → *pp*

ord. → st.

ord.

pp

p

pp

p

→ *mf*

sf → *pp*

ord.

pp

p

pp

p

→ *mf*

sf → *pp*

< *mp* > *pp*

♩=44

59

ord. → st. *sf* *pp*

sf *p* *f* *p*

ord. *sf* *pp* *molto st.* *sf* *p* *p*

ord. → sp. *sf* *pp* *st.* → *ord.* *sf* *p* *sf* *p* *f* *p* *f* *p* *sf* *p*

(wv.)

sf *mp* *molto st.* → *ord.*

♩=54

63

Repeat Movement I

sf *pp* *sf* *mp* *f* *ff* *fff*

sf *pp* *sf* *mp* *f* *ff* *fff*

sf *pp* *sf* *mp* *f* *ff* *fff*

sf *pp* *sp.* → *molto st.* → *ord.* *mf* *p* *ff* *p* *mf* *fff*