Transmigration Patterns of Swallows, Starlings, and Locusts

(Ethereal Murmurations of Lesser Winged Creatures)

For 9 Musicians

Erich Barganier

2021

Commissioned with generous support from Justus and Elizabeth Schlichting

Instrumentation

Soprano Saxophone

Piano

Vibraphone

Drum set

Violin I

Violin II

Viola

Violoncello

Double Bass

Duration: 6 minutes

Performance Notes

The work should be performed with a conductor.

All performers should be amplified using ambient stage mics or close mics and diffused through the house sound system. The ensemble and venue can amplify the piece based on the spatial preferences of the venue.

A triangle-shaped fermata should be held for a shorter duration than a traditional fermata to create an *a tempo*, spontaneous feeling.

Dynamics with a dash in between indicate that the performer should play within the given range.

Straight lines between bowing positions indicate that the player should gradually change from the starting bow placement to the placement connected at the end of the line.

Arrows indicate changes in bow pressure.

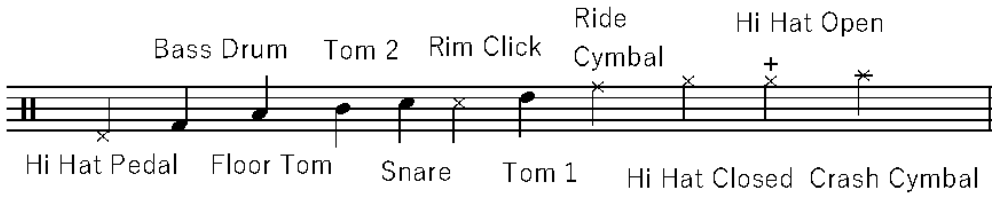
The following abbreviations are used:

s.t. – *sul tasto* – bow close to the neck
ord. – *ordinario* – play in the standard position
s.p. – *sul ponticello* – bow close to the bridge
m.s.p. – *molto sul ponticello* – bow very close to the bridge

Circular bowing indicates a style of bowing that moves between *sul tasto* and *sul ponticello* in a controlled time. Each performer can circular bow in what they interpret as a medium speed and should play asynchronously to speed of the other string players during these moments.

The vibraphone should not use its motor for the duration of the piece and should use an articulated sound throughout. When playing tremolos, aim to create a hazier sound that blends into the rest of the soundscape.

The drum set notation used represents the following portions of the instrument:



At the end of the work, the drummer should freely solo for 12 bars. The solo should be inspired by solos of Elvin Jones and Jimmy Cobb, but can lean into the preferred style of the drummer.

The drummer should use 5B wooden drumsticks or an equivalent. They should interpret and approach the drum line as they would in a rock or jazz piece to create a looser, lively interpretation.

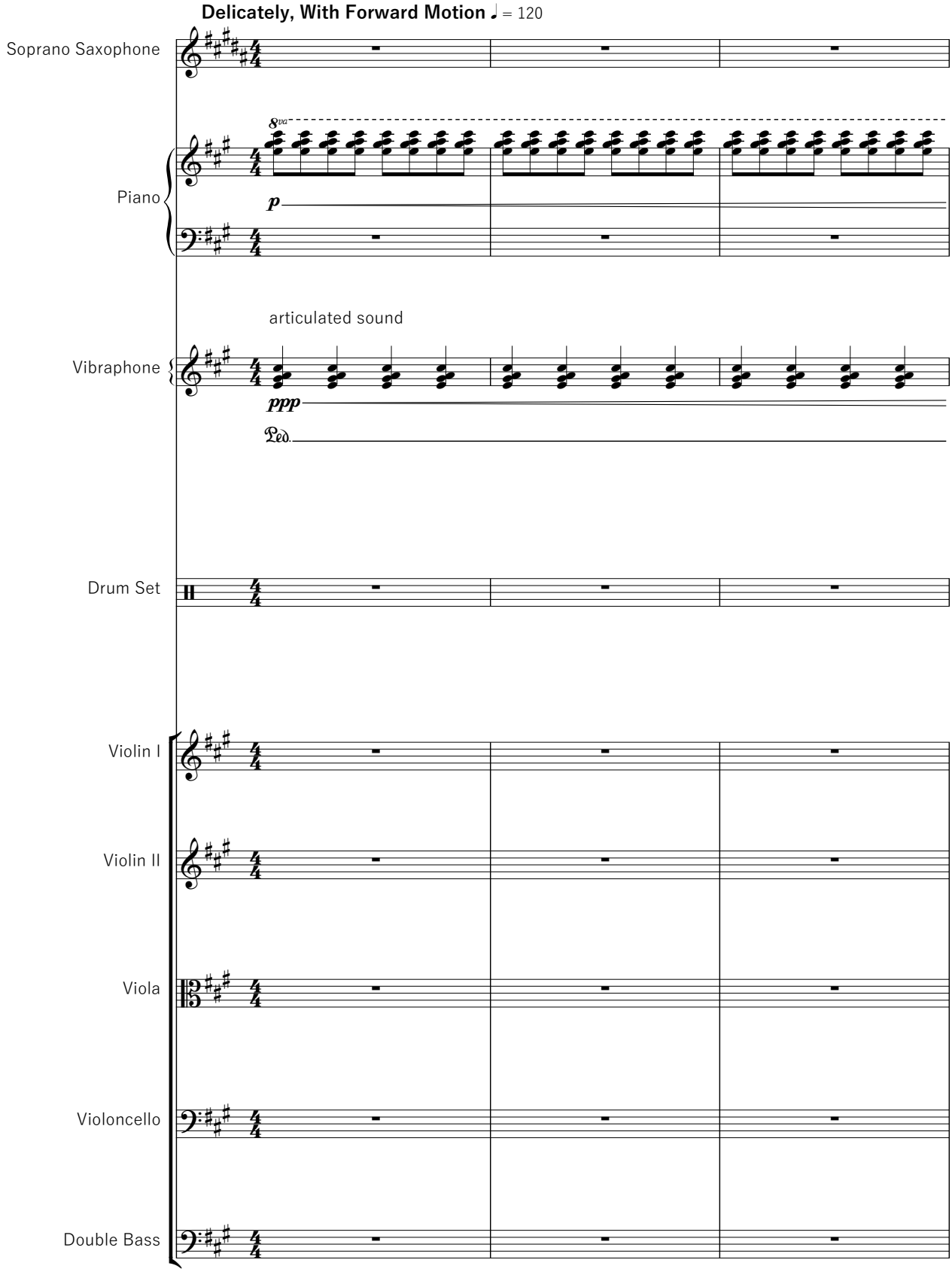
Headless stems indicate that the performer should improvise using the written rhythms. Pitch classes are indicated above the staff during these moments. When interpreting these moments, never repeat a note more than twice in a row. When instructed to accelerando or ritard, the player may freely speed up or slow down their tempo, as long as they maintain the indicated rhythm.

Starting at mm. 158, the bass staff of the piano features atonal chords with square heads. The pianist does not need to play the indicated pitches, but should aim to play dissonant, atonal, heavy chords in the indicated rhythms. These should not be tonal clusters. They should resemble extremely noisy free jazz chords and act percussively, rather than harmonically to the rest of the composition.

Starting at mm. 158, the ensemble should start falling apart, morphing into a cloud of sound that slowly turns atonal and ugly. Each performer should start falling out of time when indicated and follow the written instructions in their part. They should only truly come back together at mm. 170 to play the final note(s). After holding the final notes, all performers should quickly cut out in unison to create a tight finish.

Transmigration Patterns of Swallows, Starlings, and Locusts

The Ethereal Murmurations of Lesser Winged Creatures



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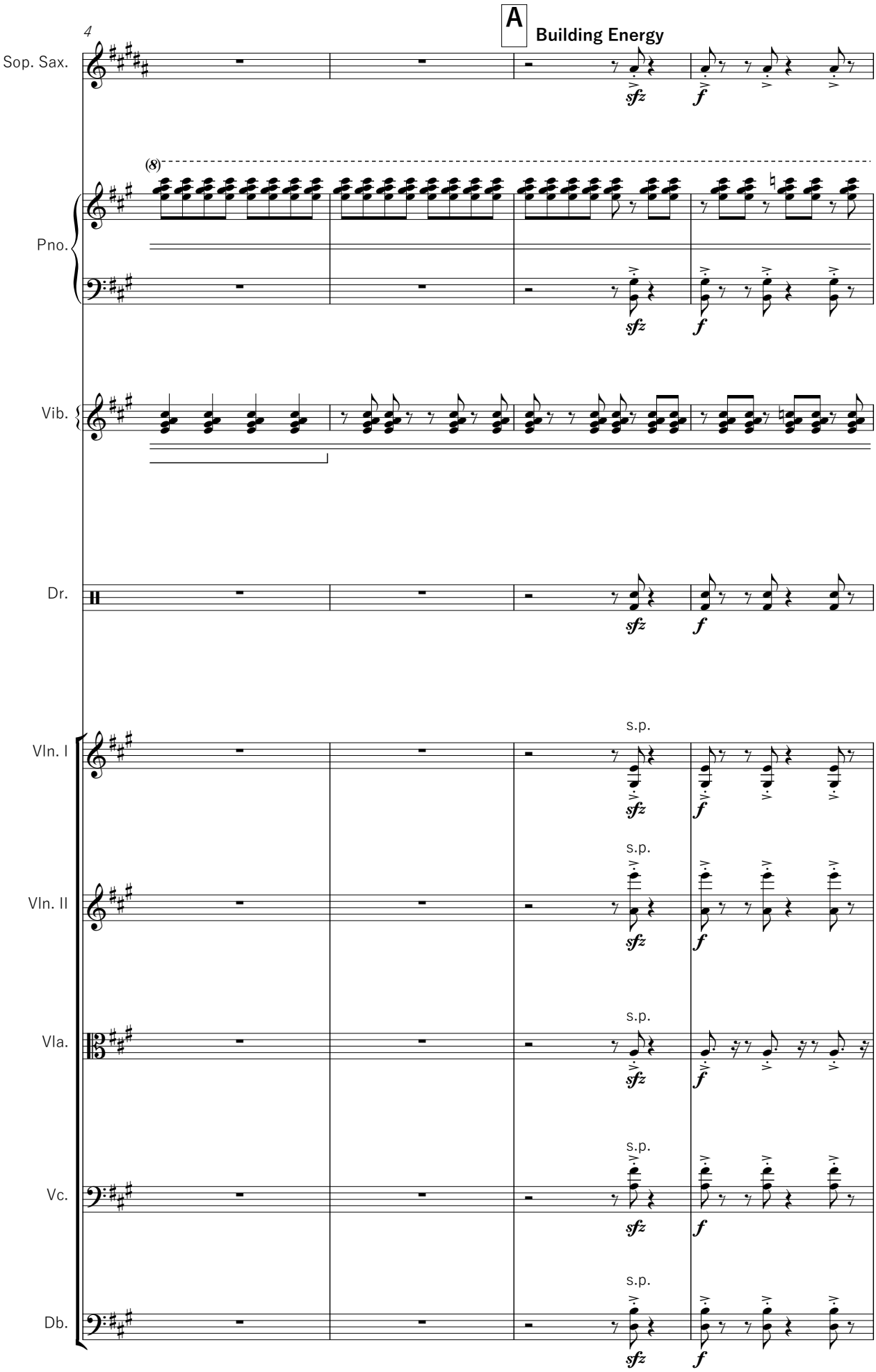
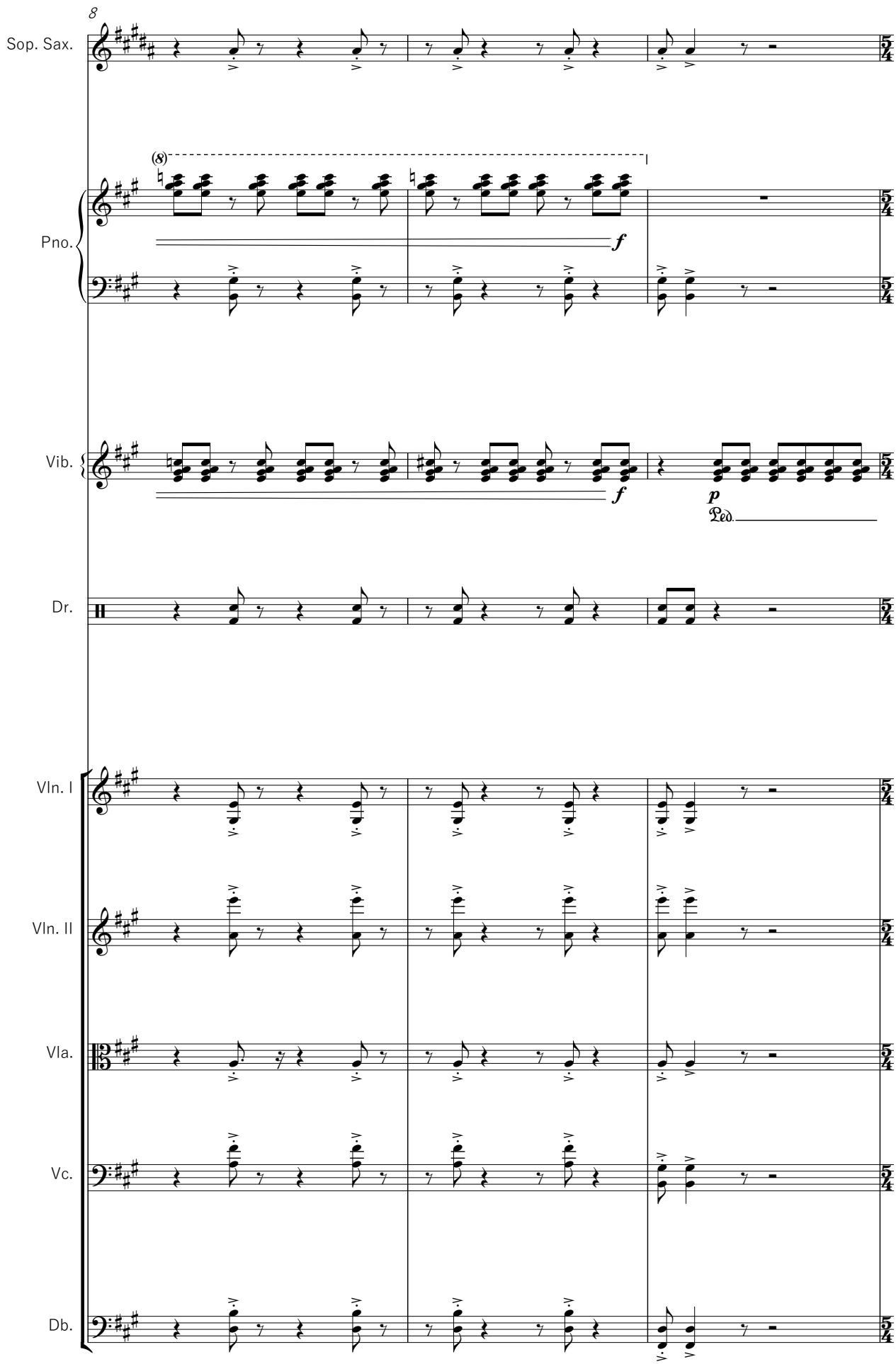
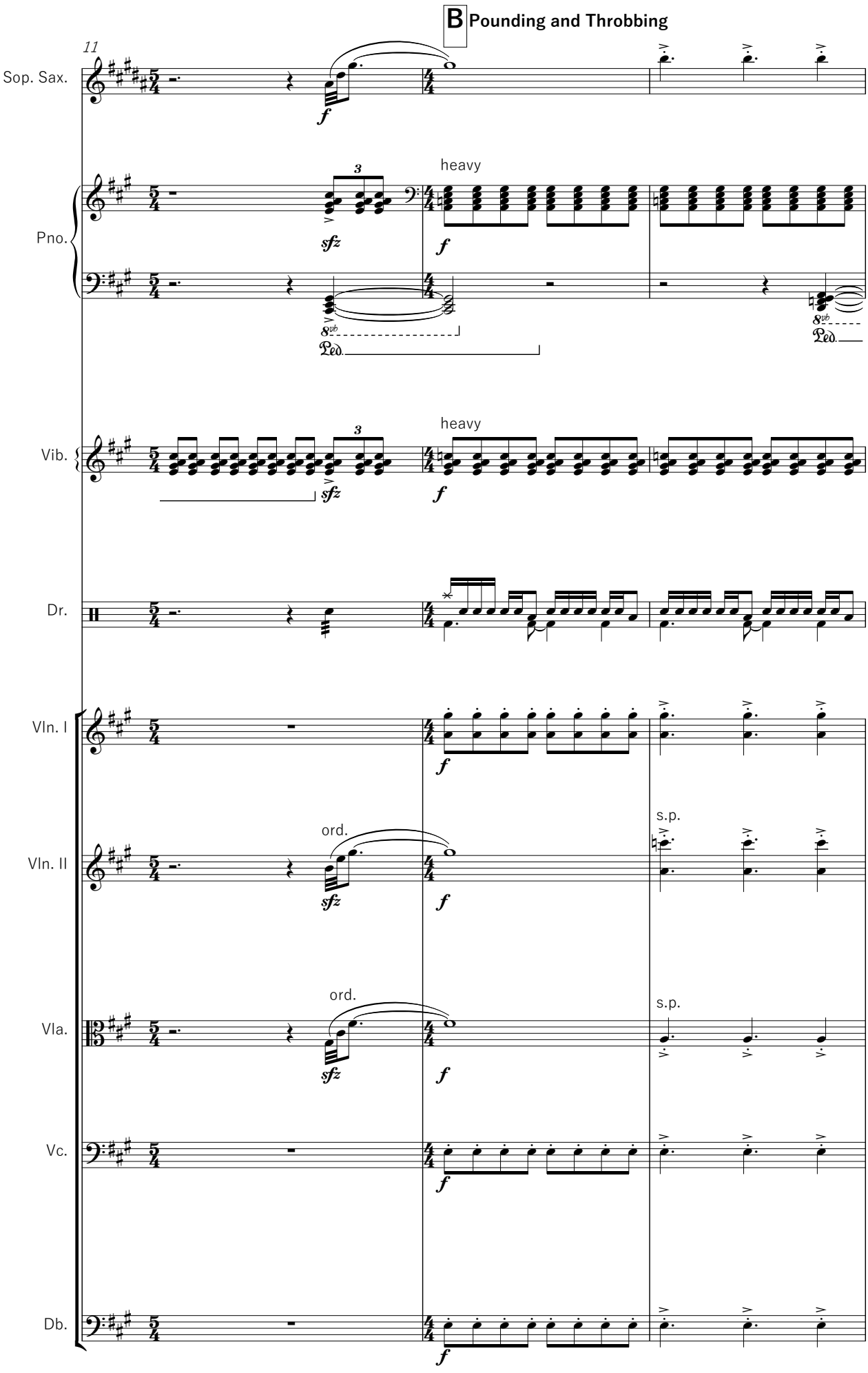
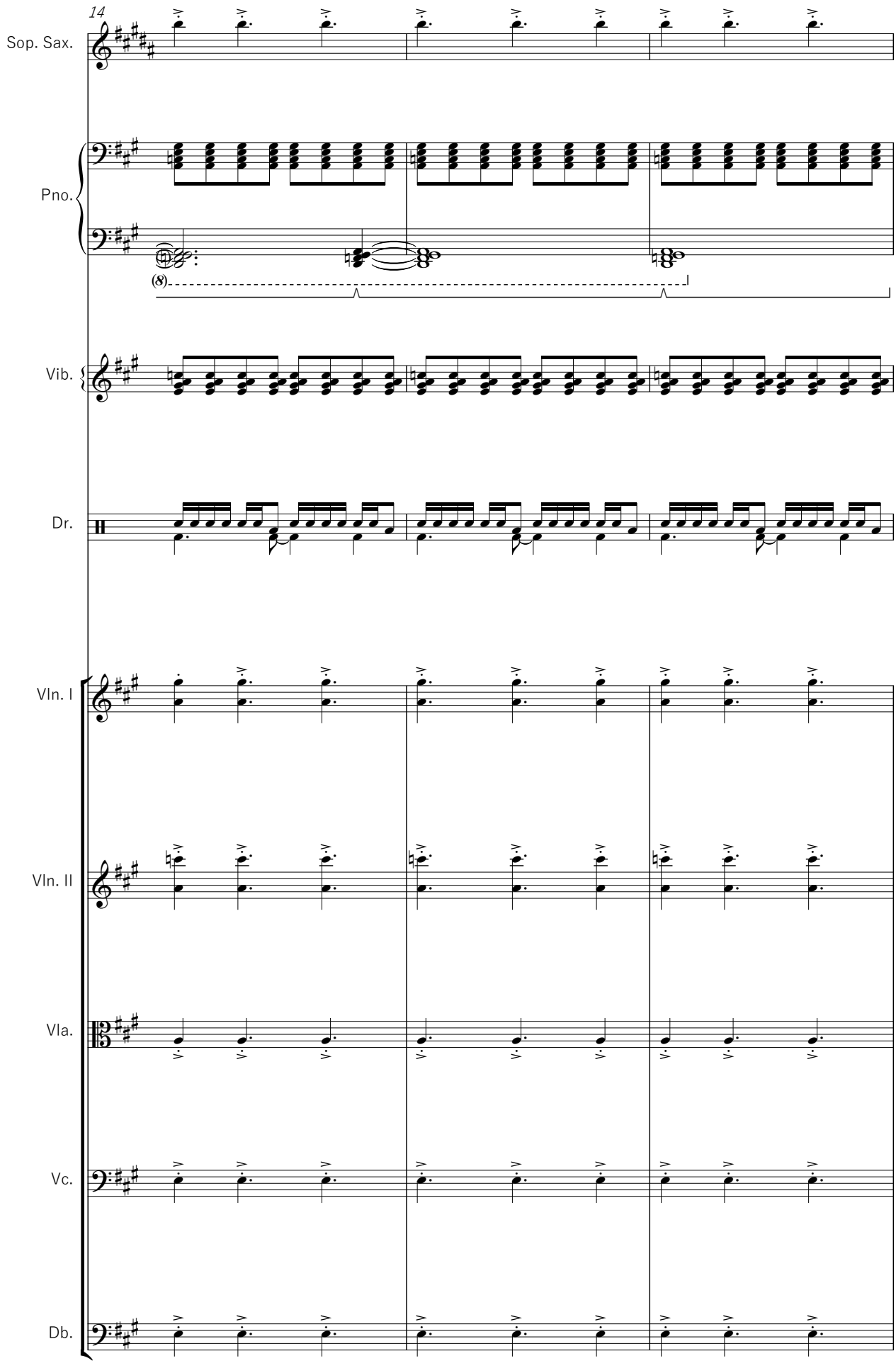
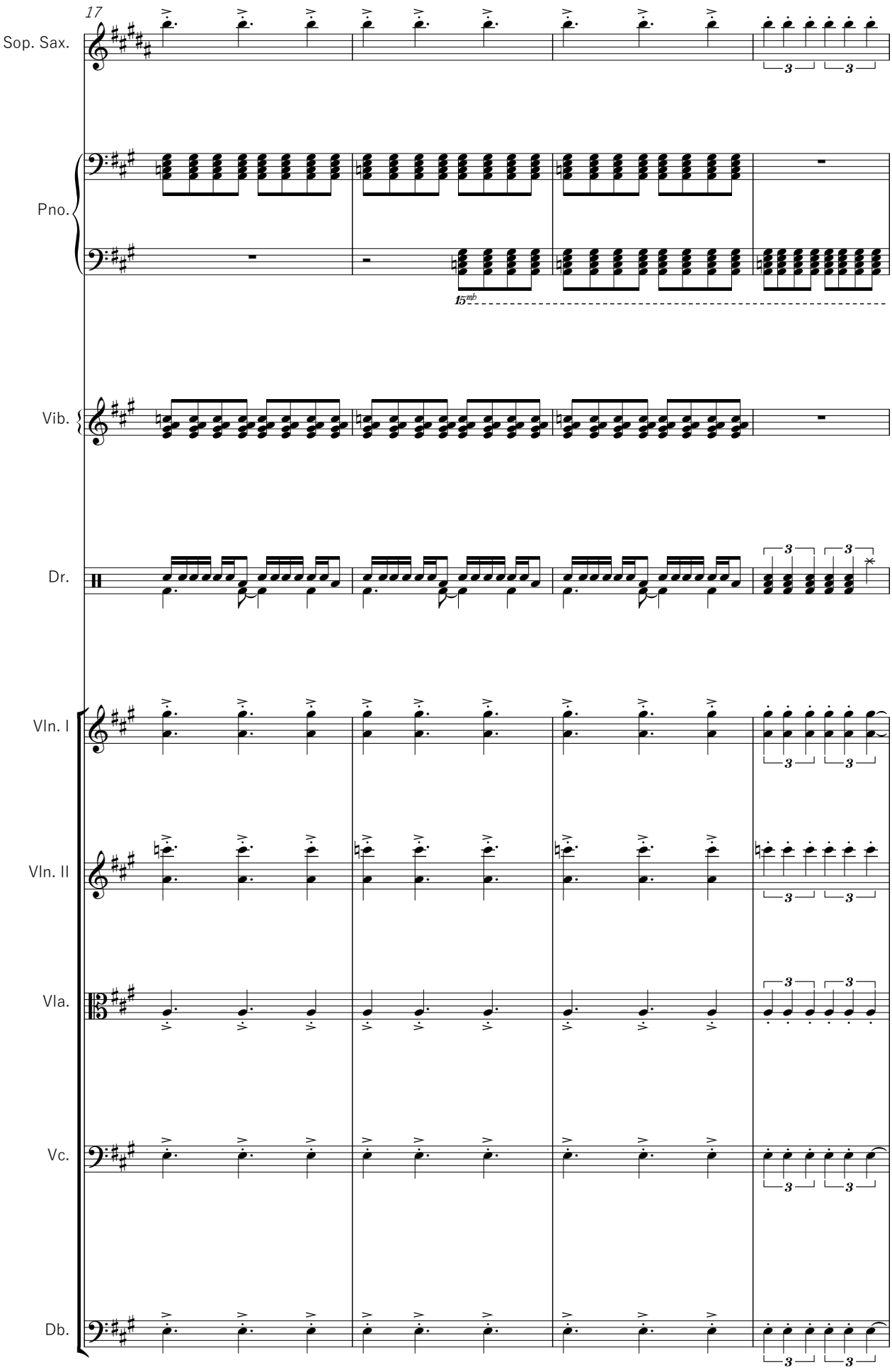
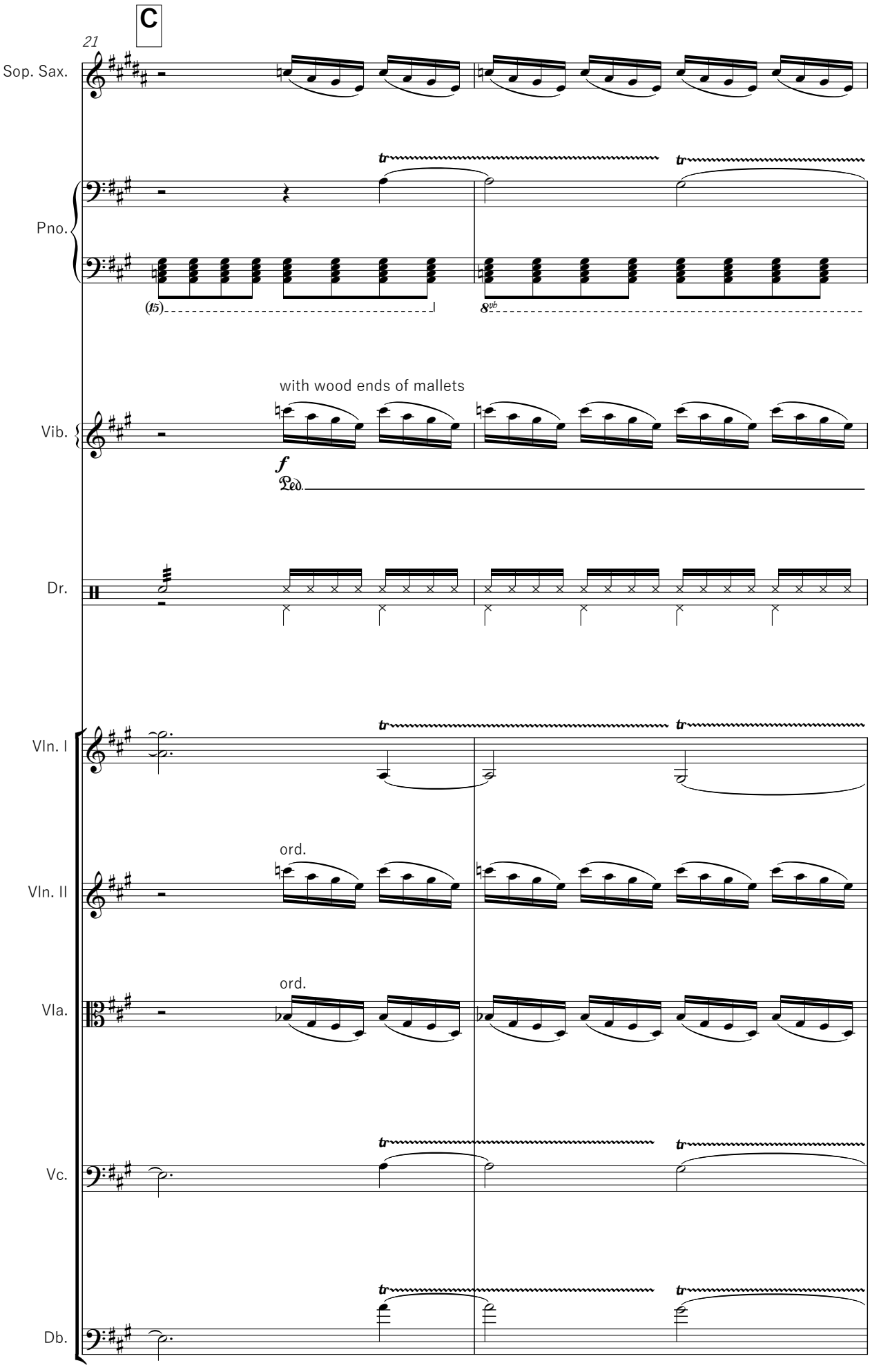

A
Building Energy
4
Sop. Sax.
(8)
Pno.
Vib.
Dr.
Vln. I
Vln. II
Vla.
Vc.
Db.
s.p.
sfz
f

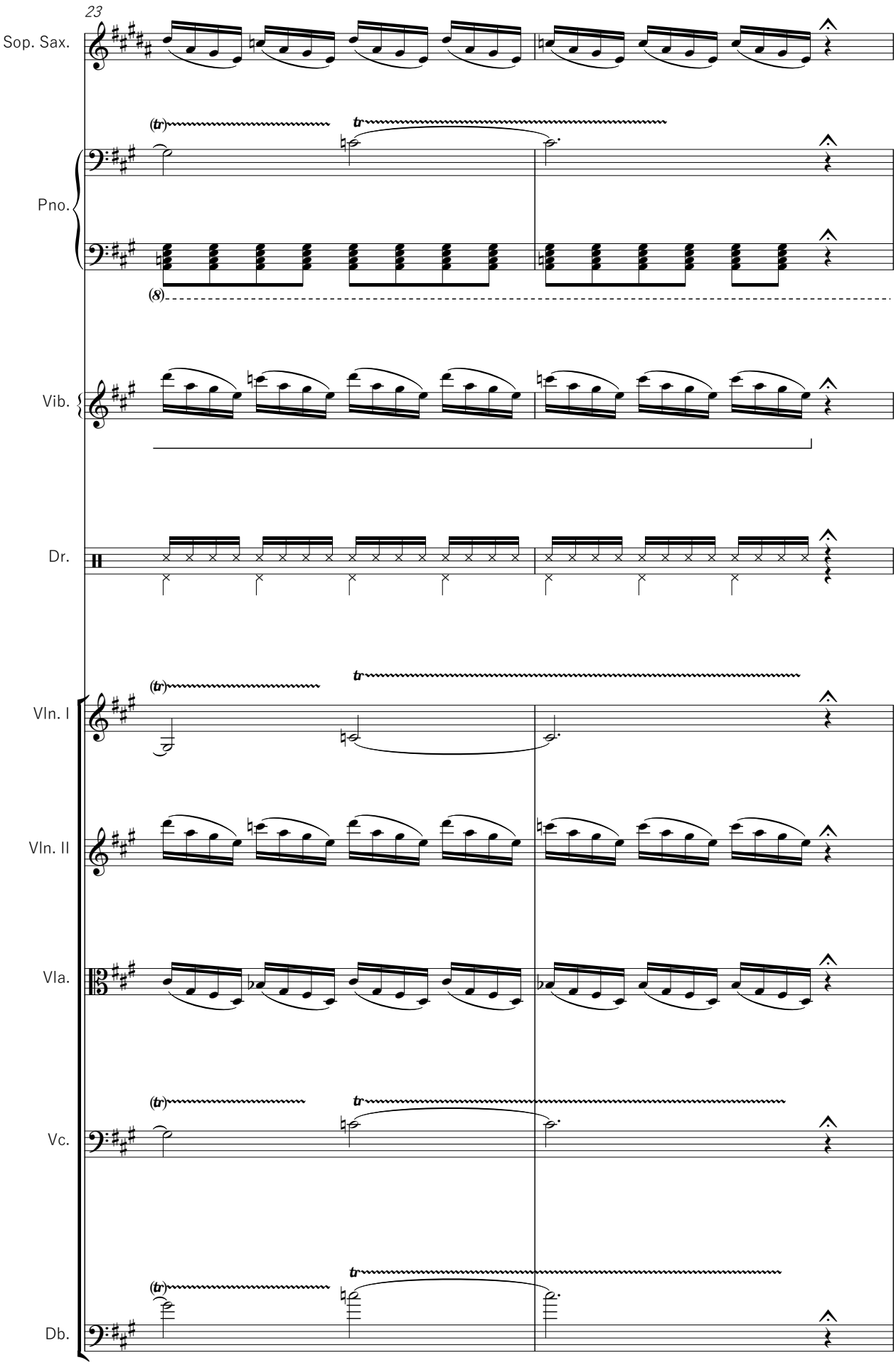

8
Sop. Sax.
(8)
Pno.
f
Vib.
f
p
Ped.
Dr.
Vln. I
Vln. II
Vla.
Vc.
Db.

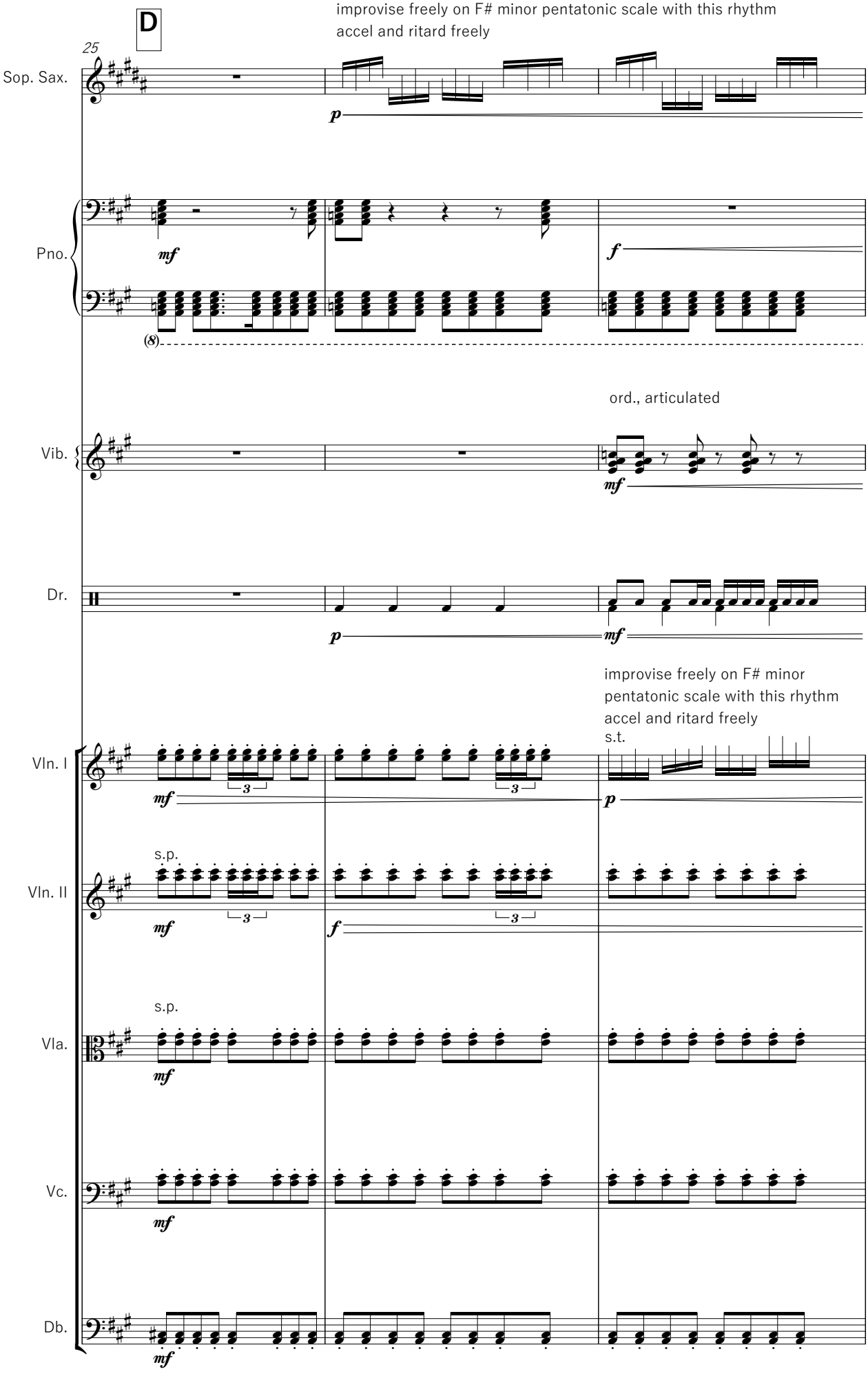

B Pounding and Throbbing
11
Sop. Sax.
Pno.
Vib.
Dr.
Vln. I
Vln. II
Vla.
Vc.
Db.
heavy
ord.
s.p.
sfz
f
Ped.

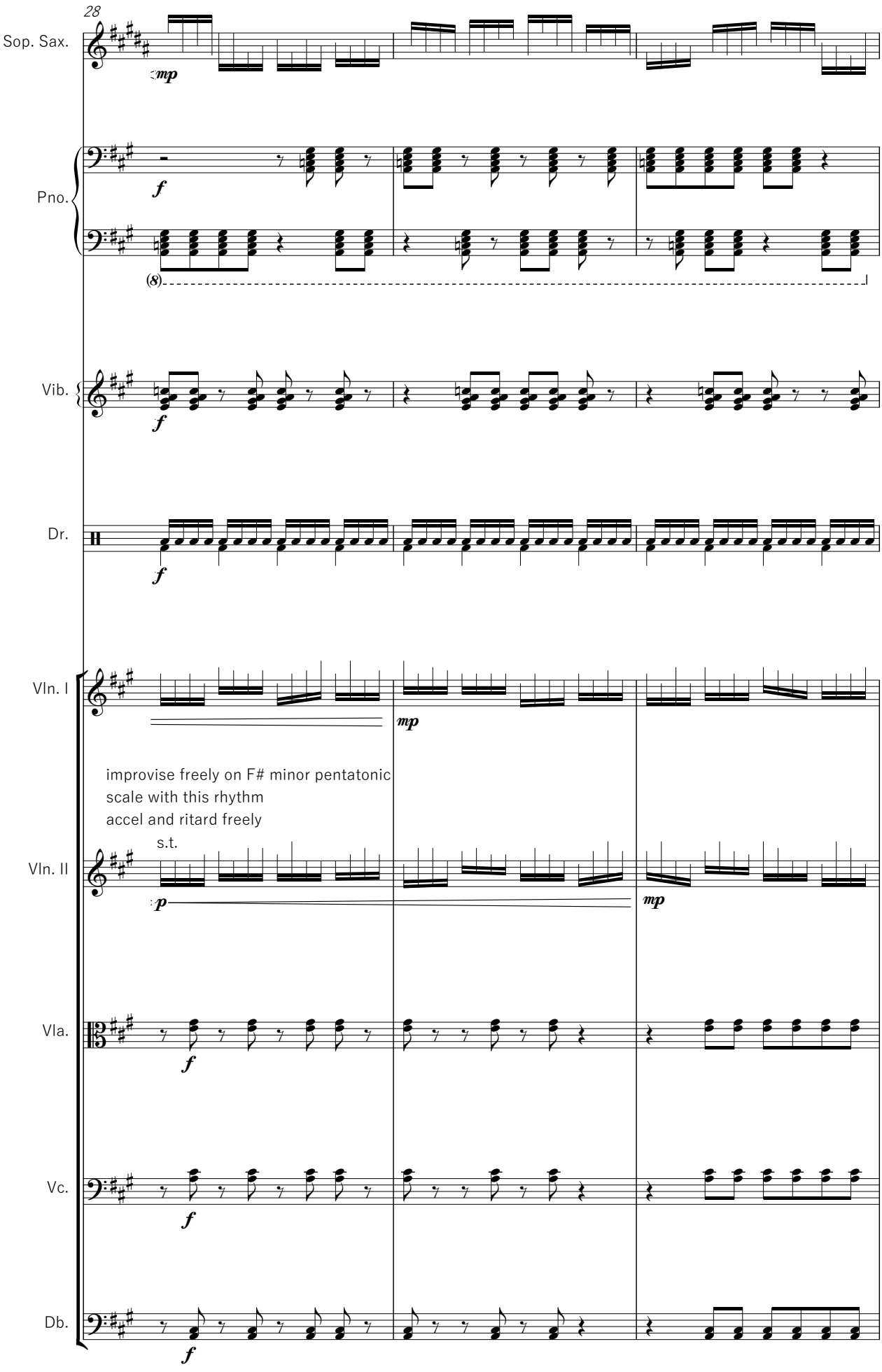

14
Sop. Sax.
Pno.
(8)
Vib.
Dr.
Vln. I
Vln. II
Vla.
Vc.
Db.

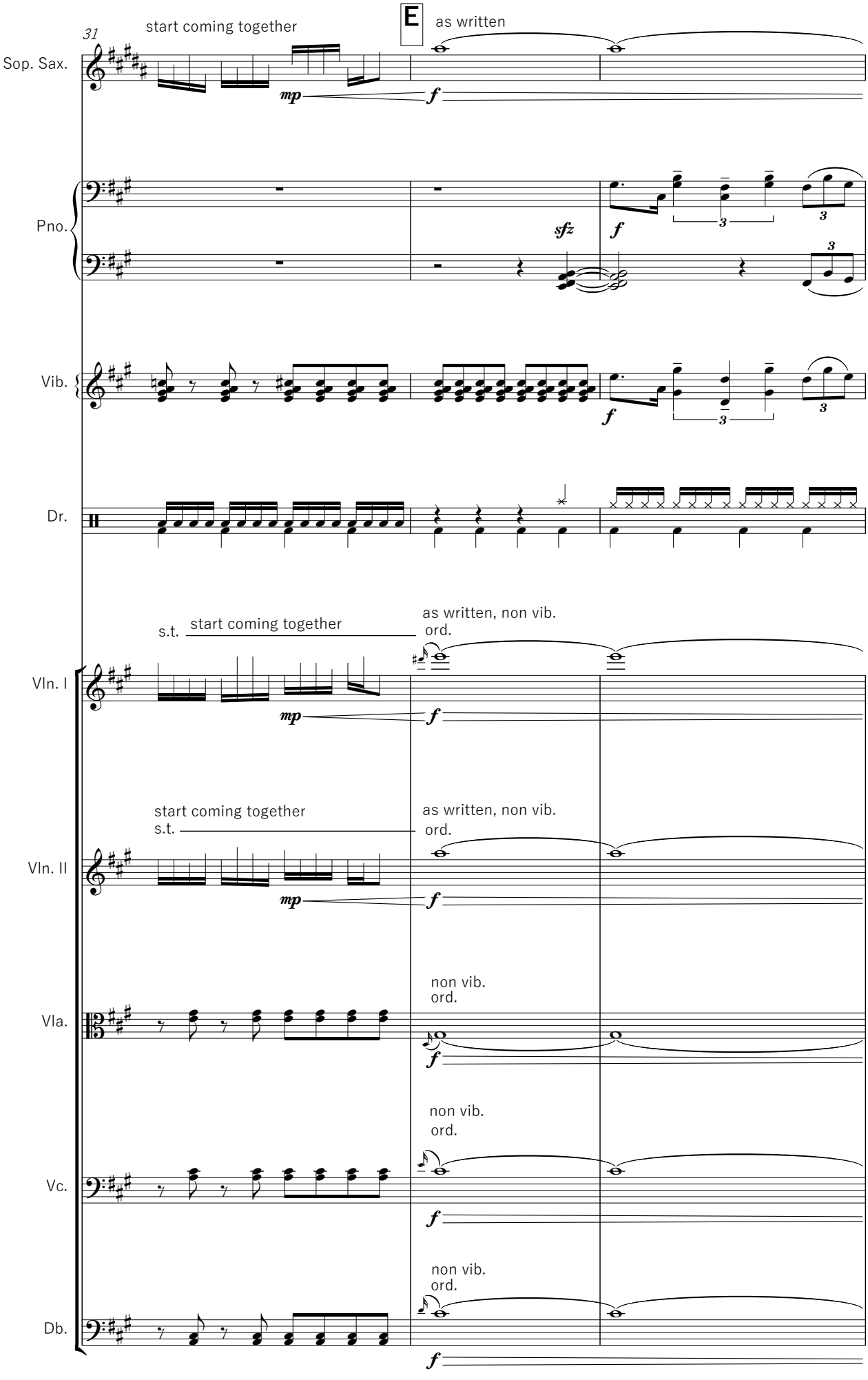

17
Sop. Sax.
Pno.
15mb
Vib.
Dr.
Vln. I
Vln. II
Vla.
Vc.
Db.

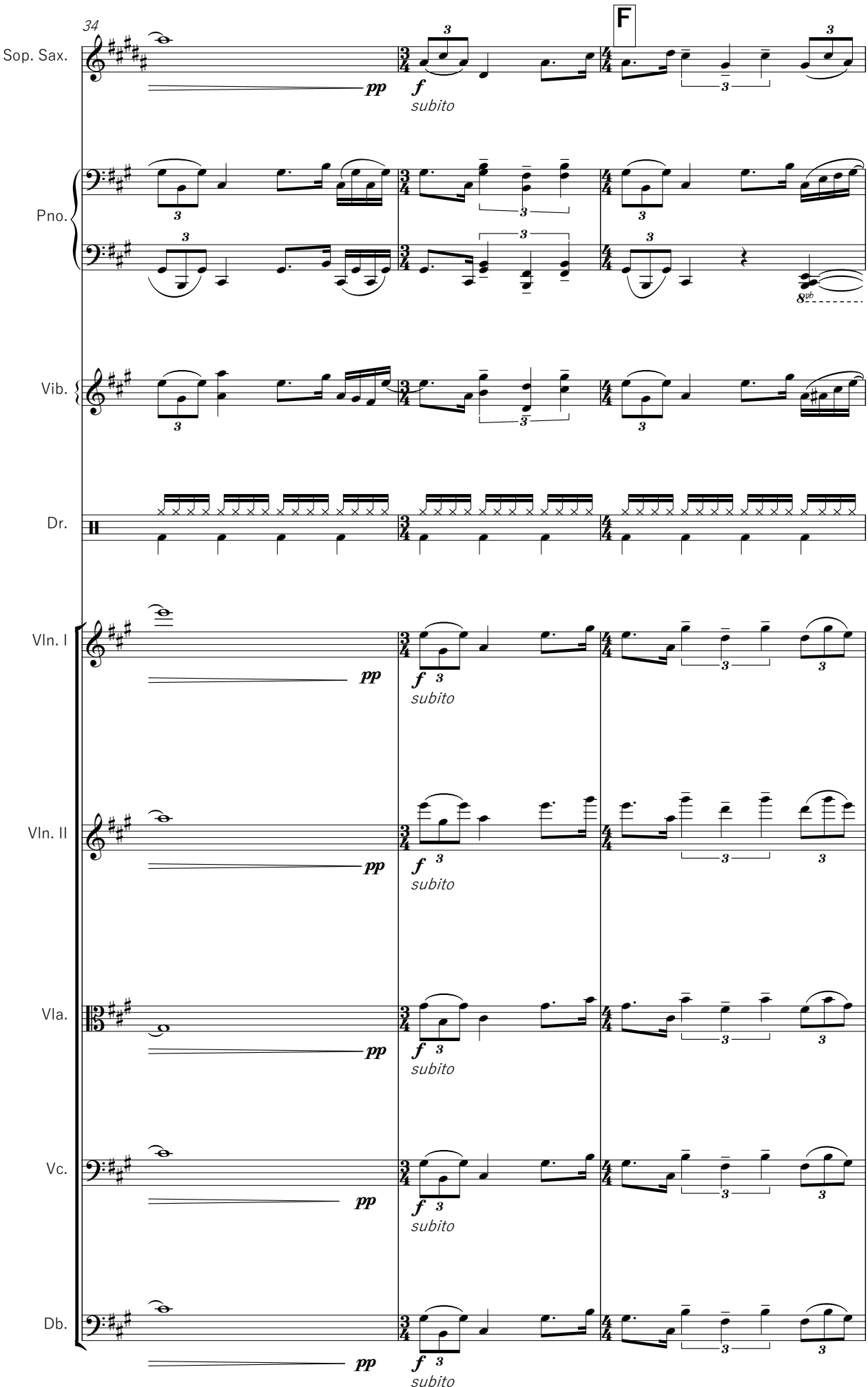

C
21
Sop. Sax.
Pno.
(t5)
8vb
with wood ends of mallets
Vib.
f
Ped.
Dr.
Vln. I
Vln. II
ord.
Vla.
ord.
Vc.
Db.

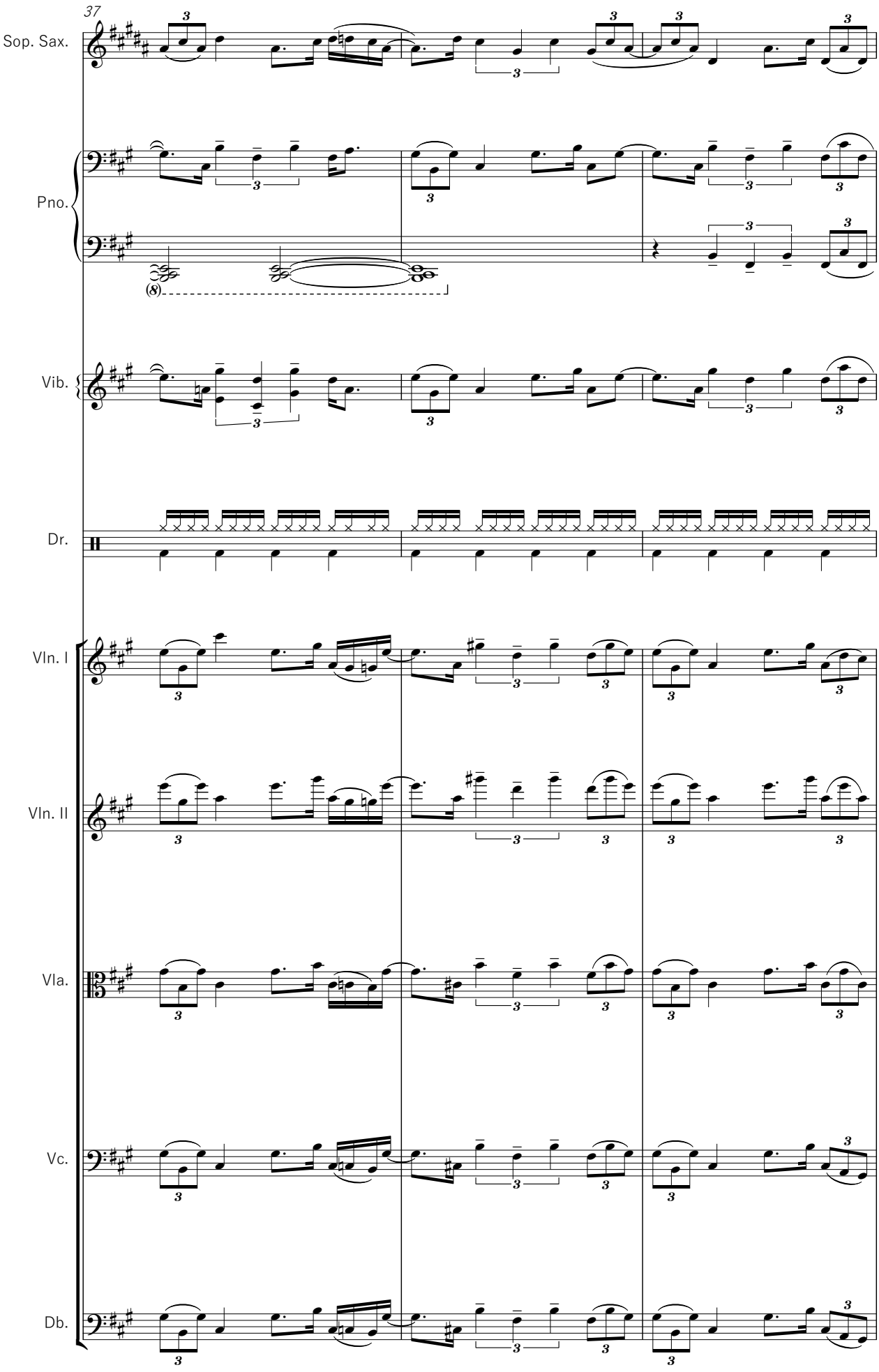

23
Sop. Sax.
Pno.
Vib.
Dr.
Vln. I
Vln. II
Vla.
Vc.
Db.

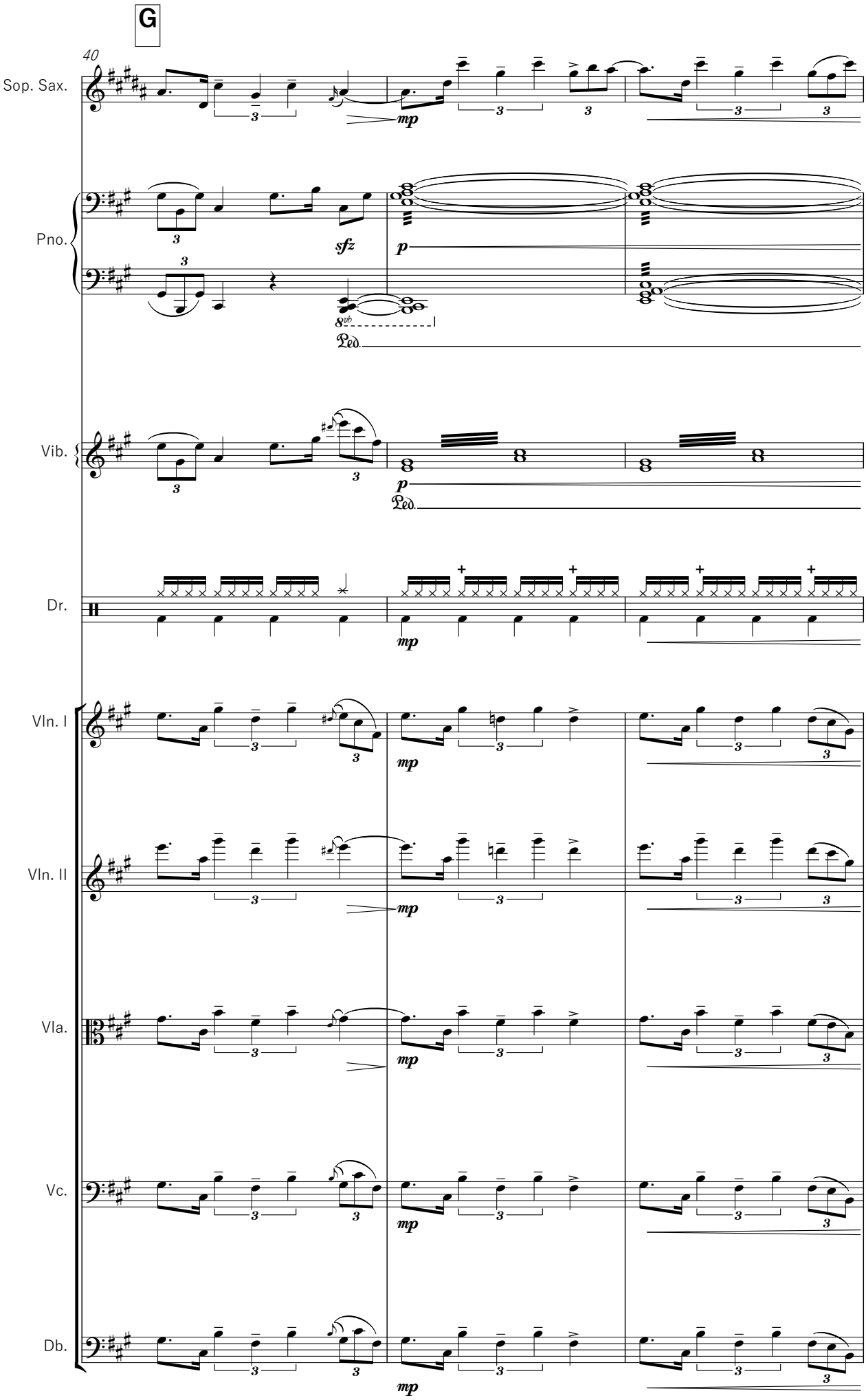

D
25
improvise freely on F# minor pentatonic scale with this rhythm
accel and ritard freely
Sop. Sax.
Pno.
(8)
ord., articulated
Vib.
Dr.
improvise freely on F# minor
pentatonic scale with this rhythm
accel and ritard freely
s.t.
Vln. I
s.p.
Vln. II
s.p.
Vla.
Vc.
Db.

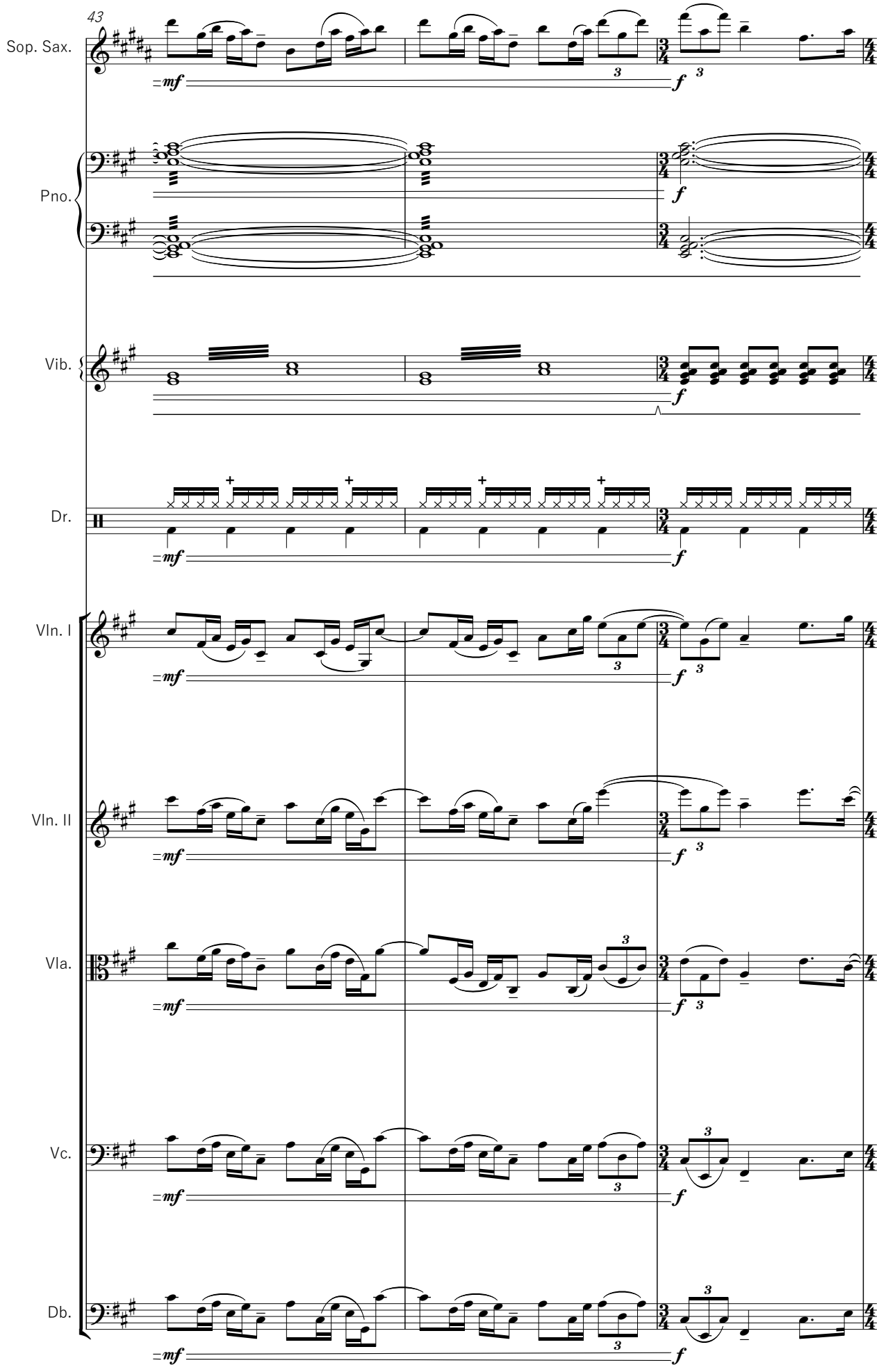

28
Sop. Sax.
mp
Pno.
f
(8)
Vib.
f
Dr.
f
Vln. I
mp
improvise freely on F# minor pentatonic
scale with this rhythm
accel and ritard freely
s.t.
Vln. II
p
mp
Vla.
f
Vc.
f
Db.
f

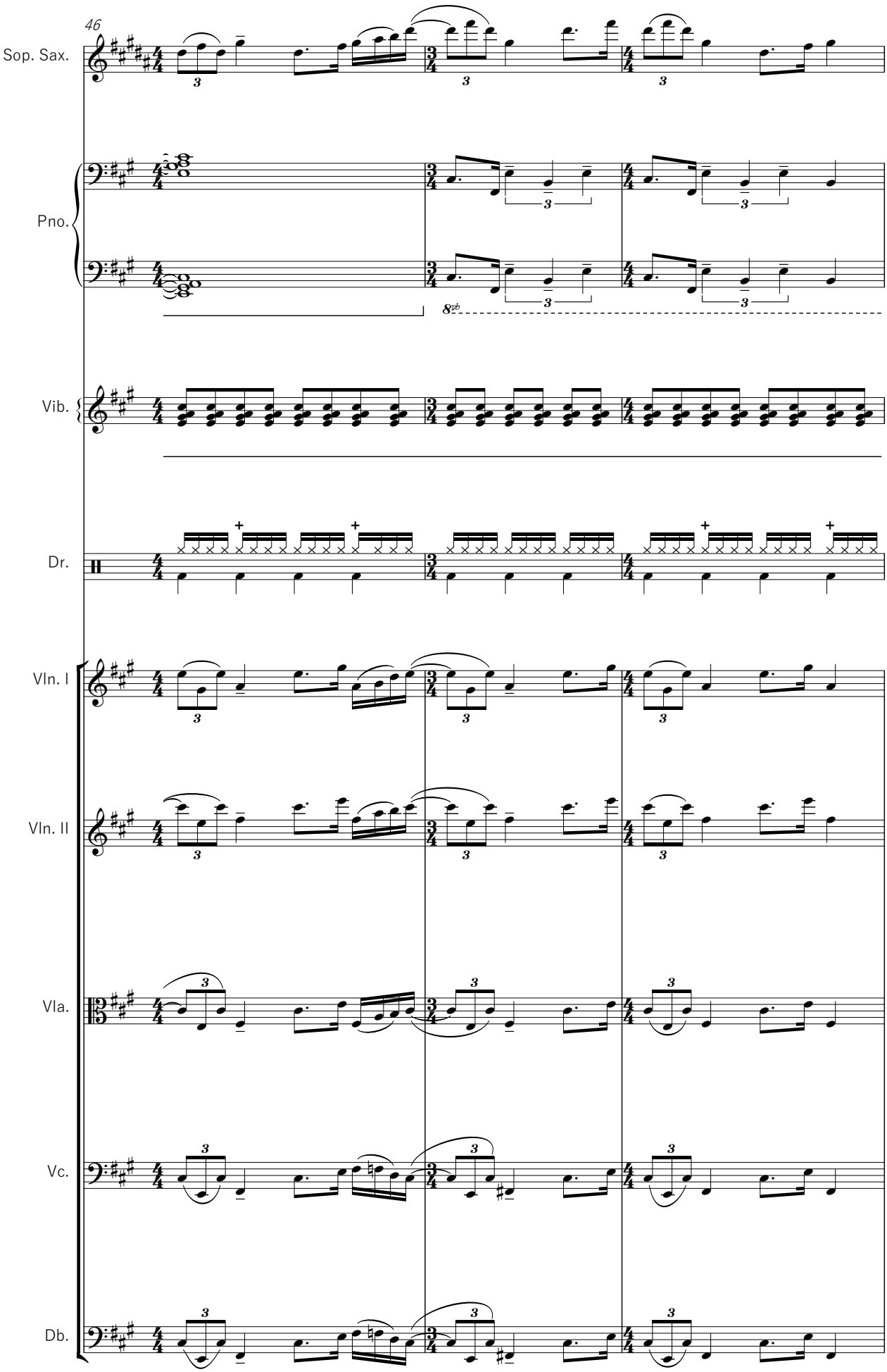

31
start coming together
E
as written
Sop. Sax.
mp
f
Pno.
sfz
f
3
Vib.
f
3
Dr.
s.t.
start coming together
as written, non vib.
ord.
Vln. I
mp
f
start coming together
s.t.
as written, non vib.
ord.
Vln. II
mp
f
non vib.
ord.
Vla.
f
non vib.
ord.
Vc.
f
non vib.
ord.
Db.
f

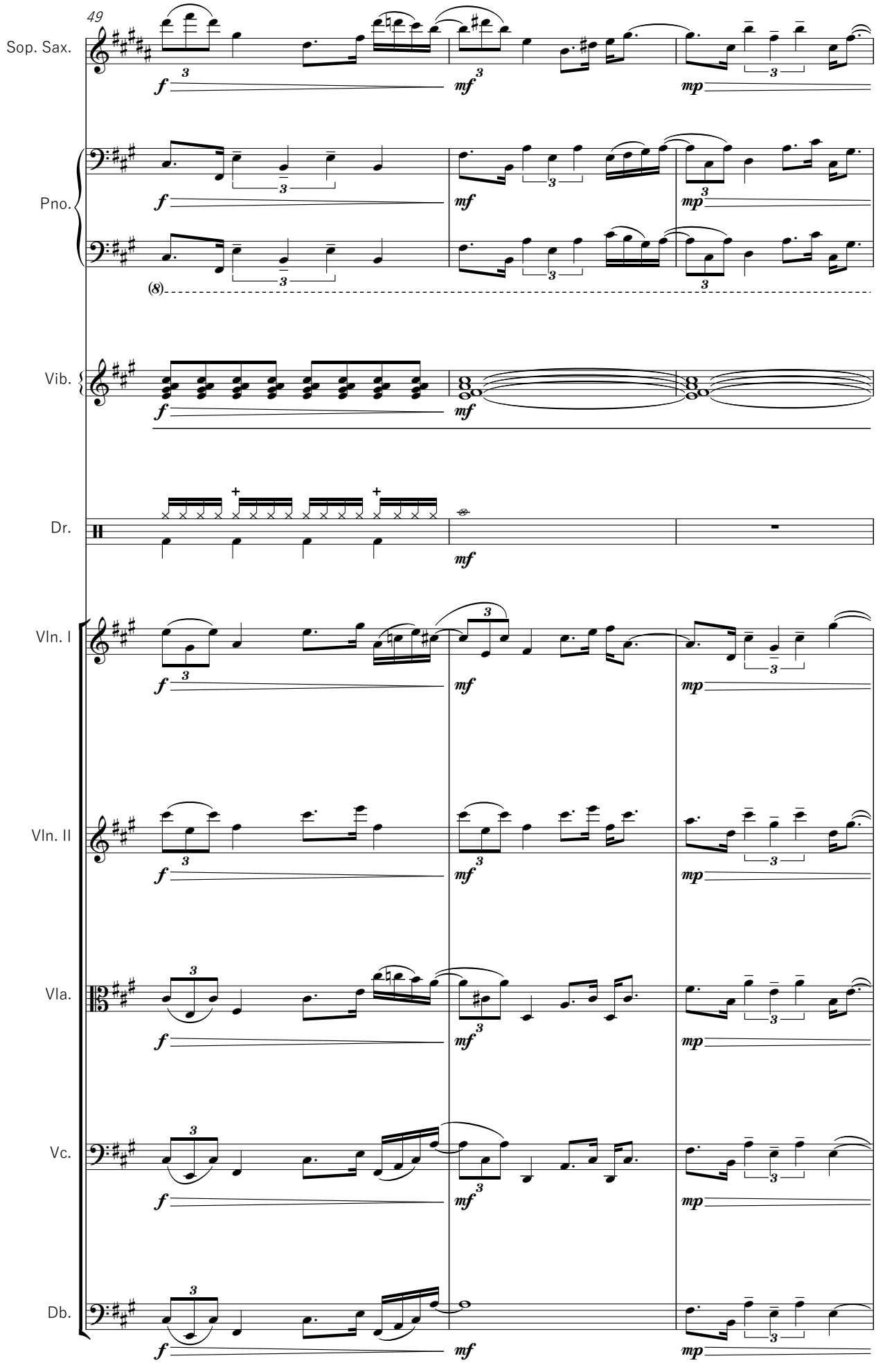

34
F
Sop. Sax.
Pno.
Vib.
Dr.
Vln. I
Vln. II
Vla.
Vc.
Db.
pp
f
subito

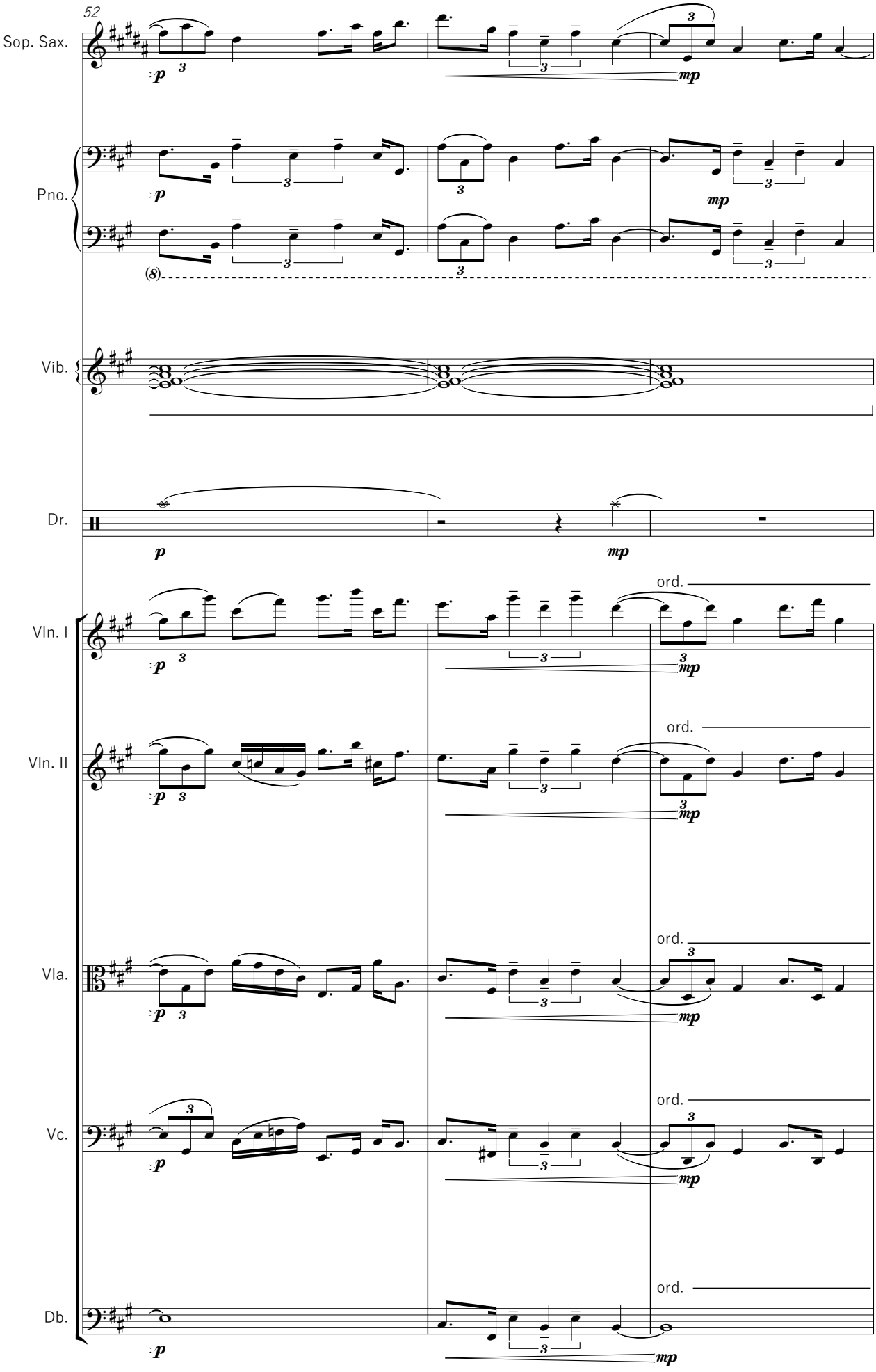

37
Sop. Sax.
Pno.
Vib.
Dr.
Vln. I
Vln. II
Vla.
Vc.
Db.

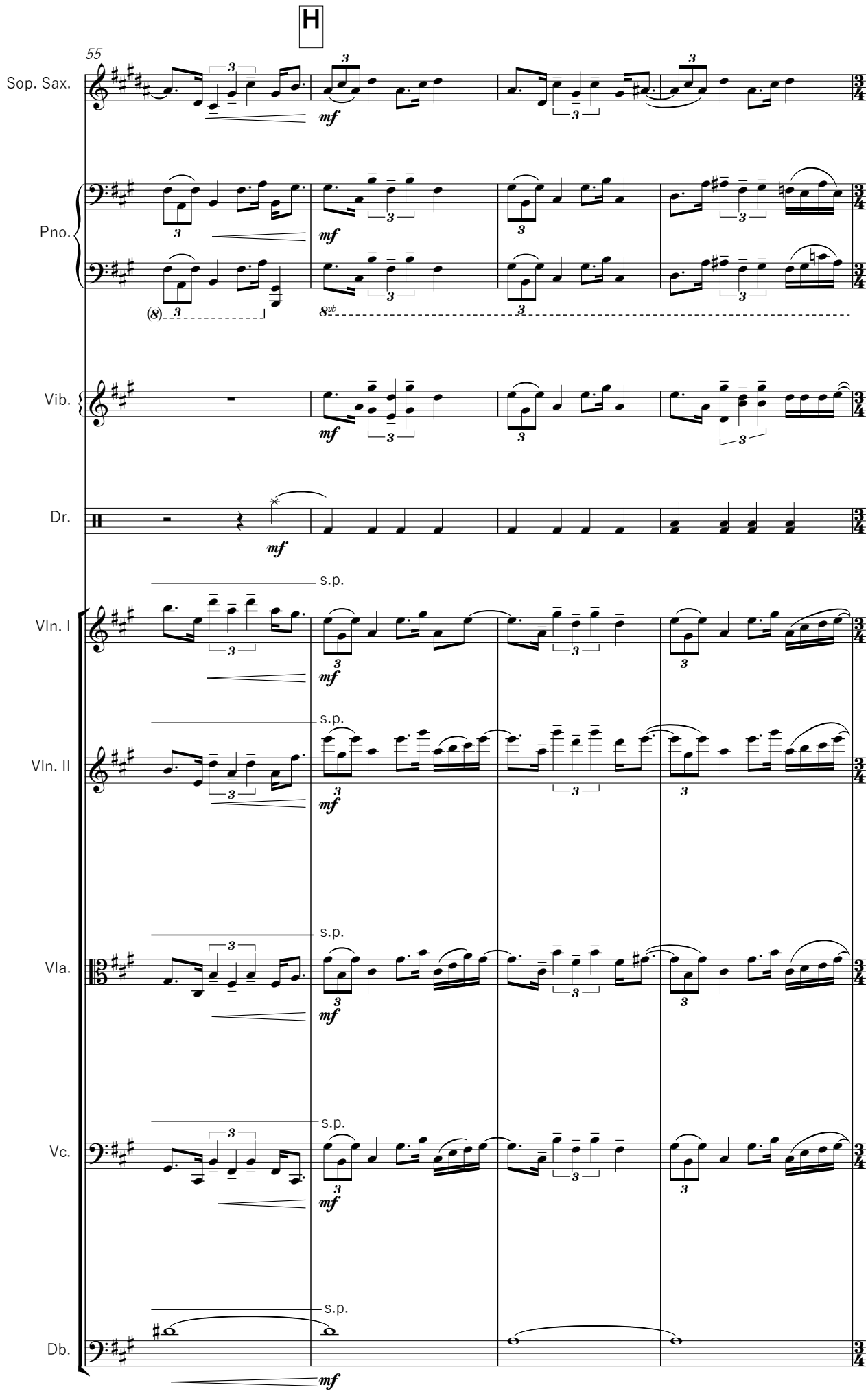

G
40
Sop. Sax.
Pno.
Vib.
Dr.
Vln. I
Vln. II
Vla.
Vc.
Db.
mp
sfz
p
Ped.

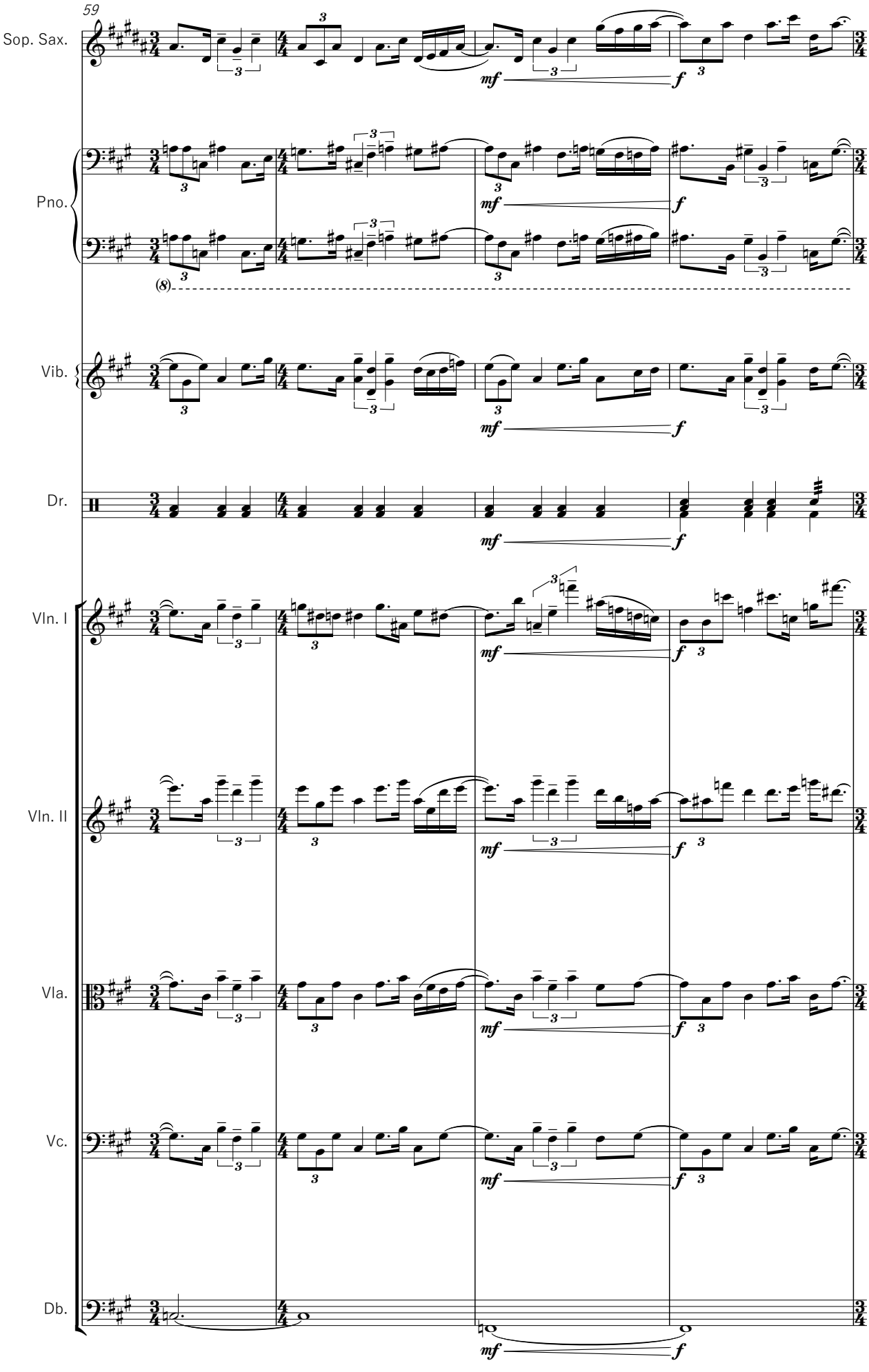

43
Sop. Sax.
Pno.
Vib.
Dr.
Vln. I
Vln. II
Vla.
Vc.
Db.
mf
f

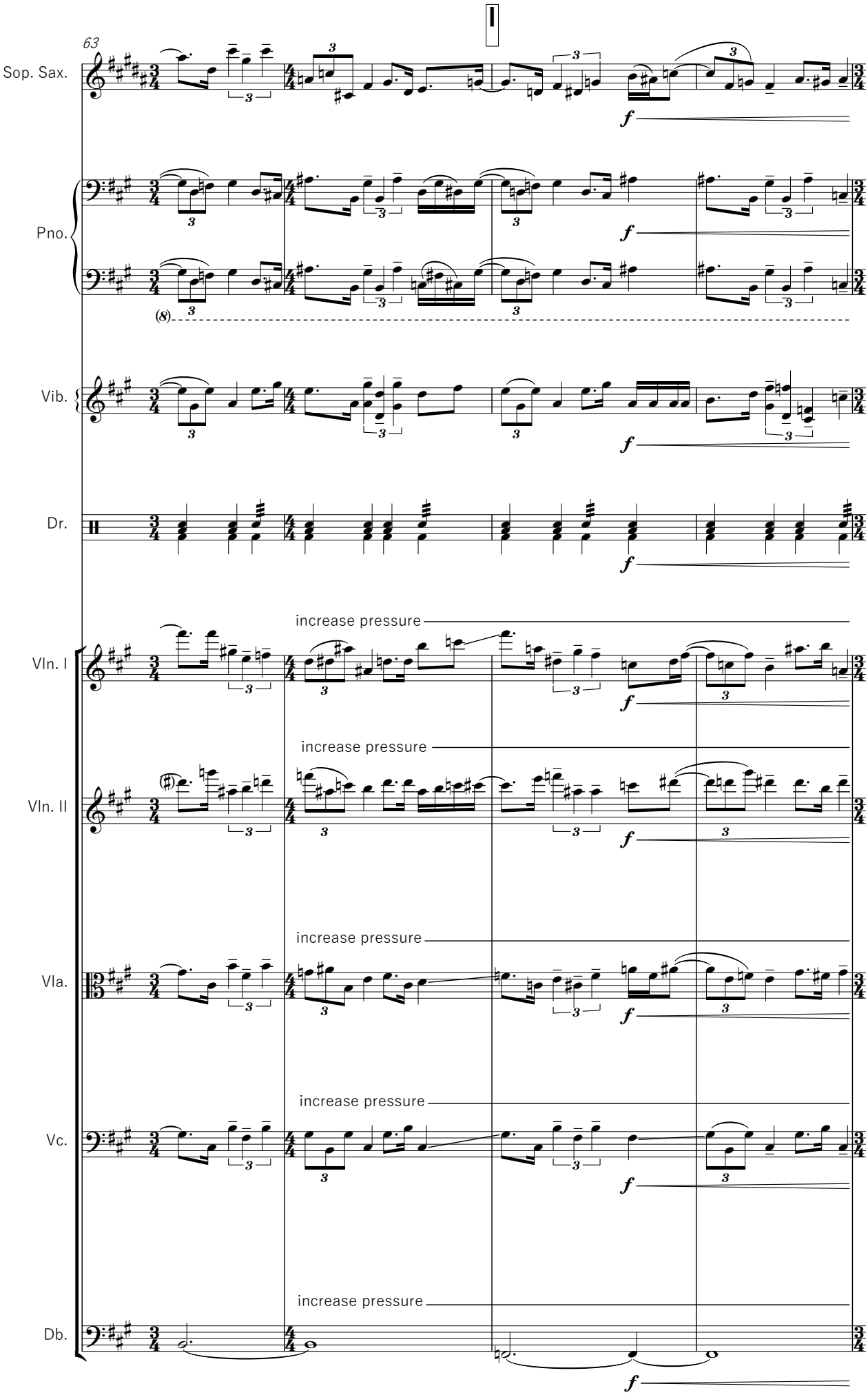

46
Sop. Sax.
Pno.
8vb
Vib.
Dr.
Vln. I
Vln. II
Vla.
Vc.
Db.

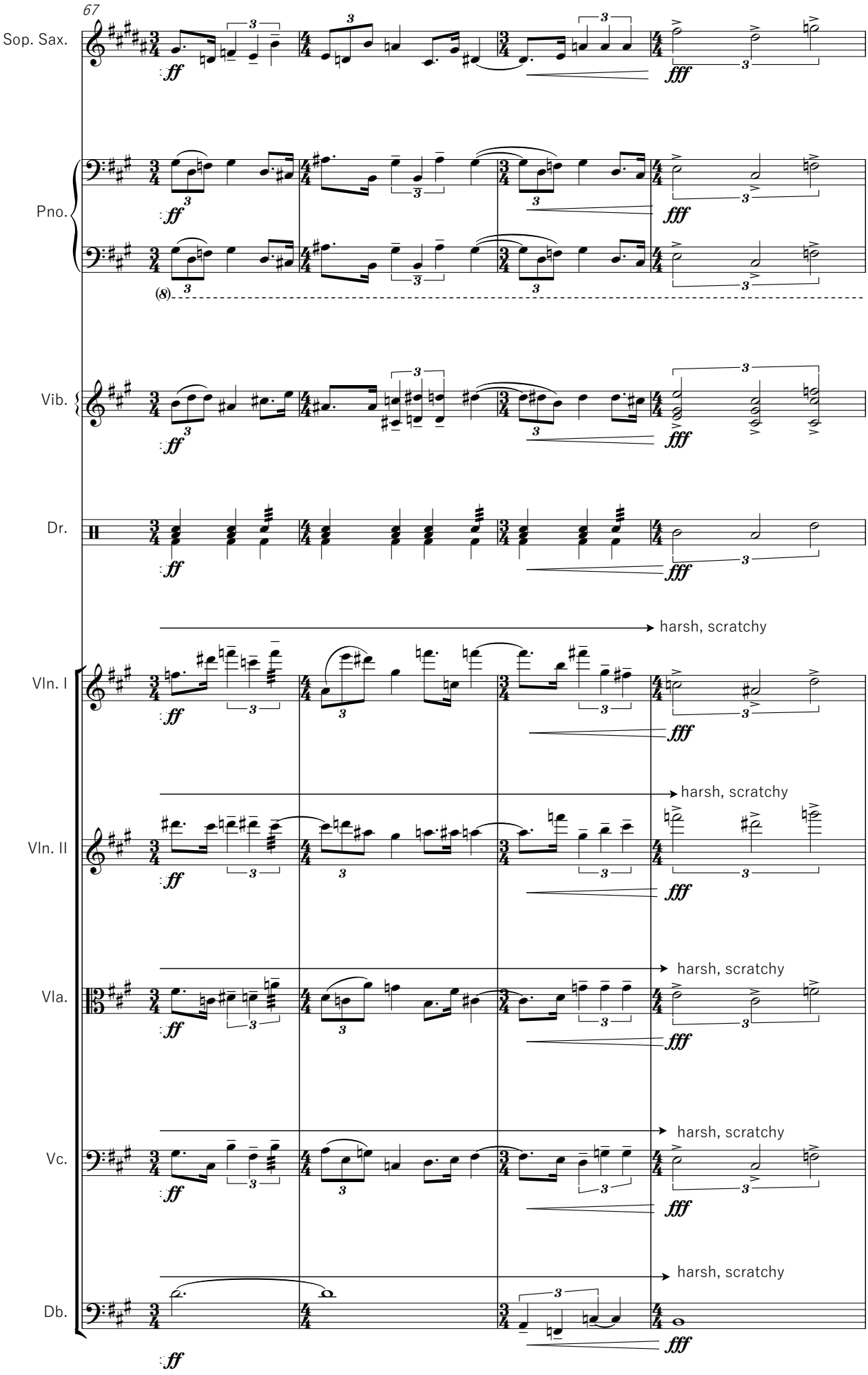

49
Sop. Sax.
Pno.
Vib.
Dr.
Vln. I
Vln. II
Vla.
Vc.
Db.
f
mf
mp
3
(8)

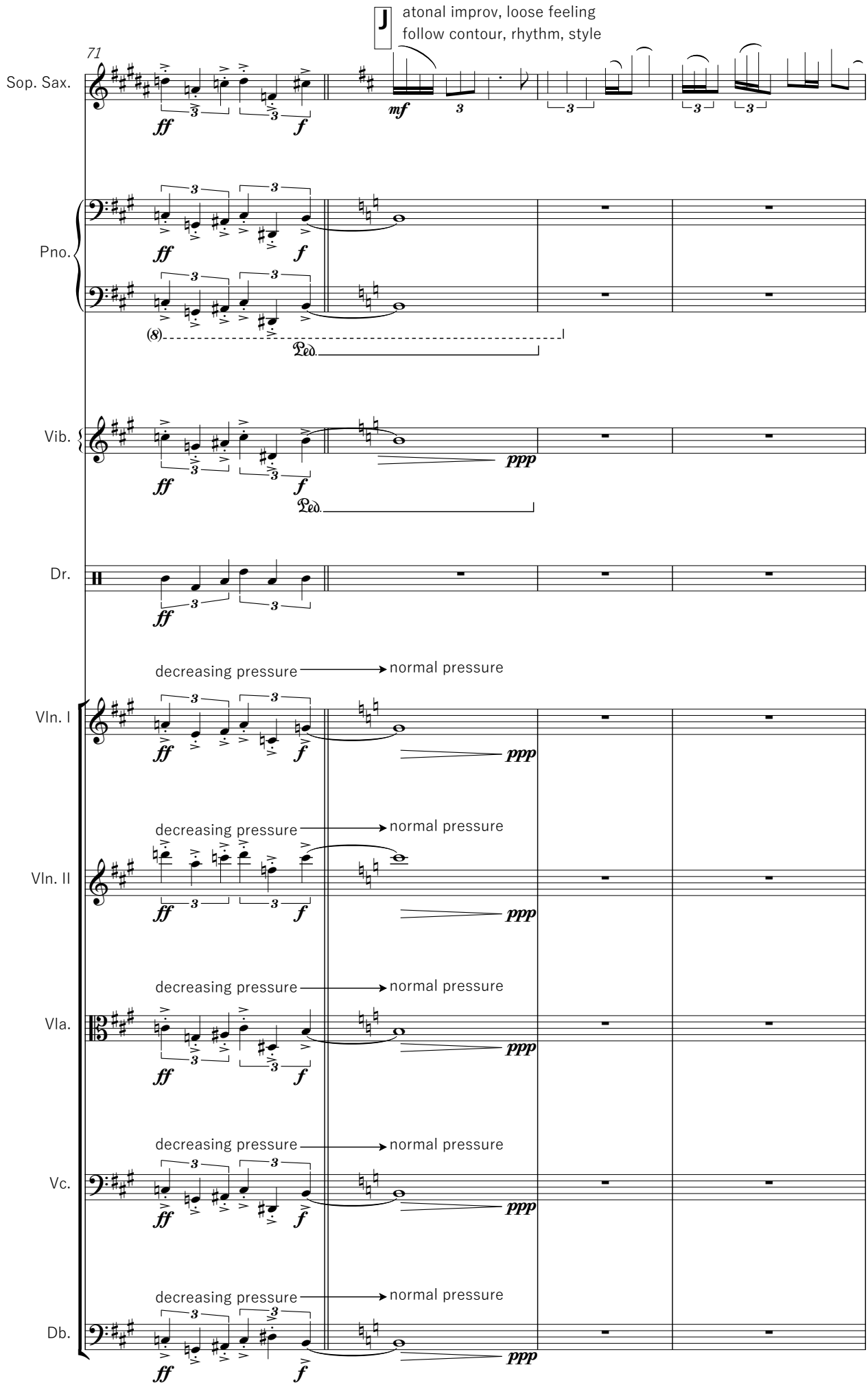

52
Sop. Sax.
Pno.
Vib.
Dr.
Vln. I
Vln. II
Vla.
Vc.
Db.
p
mp
ord.

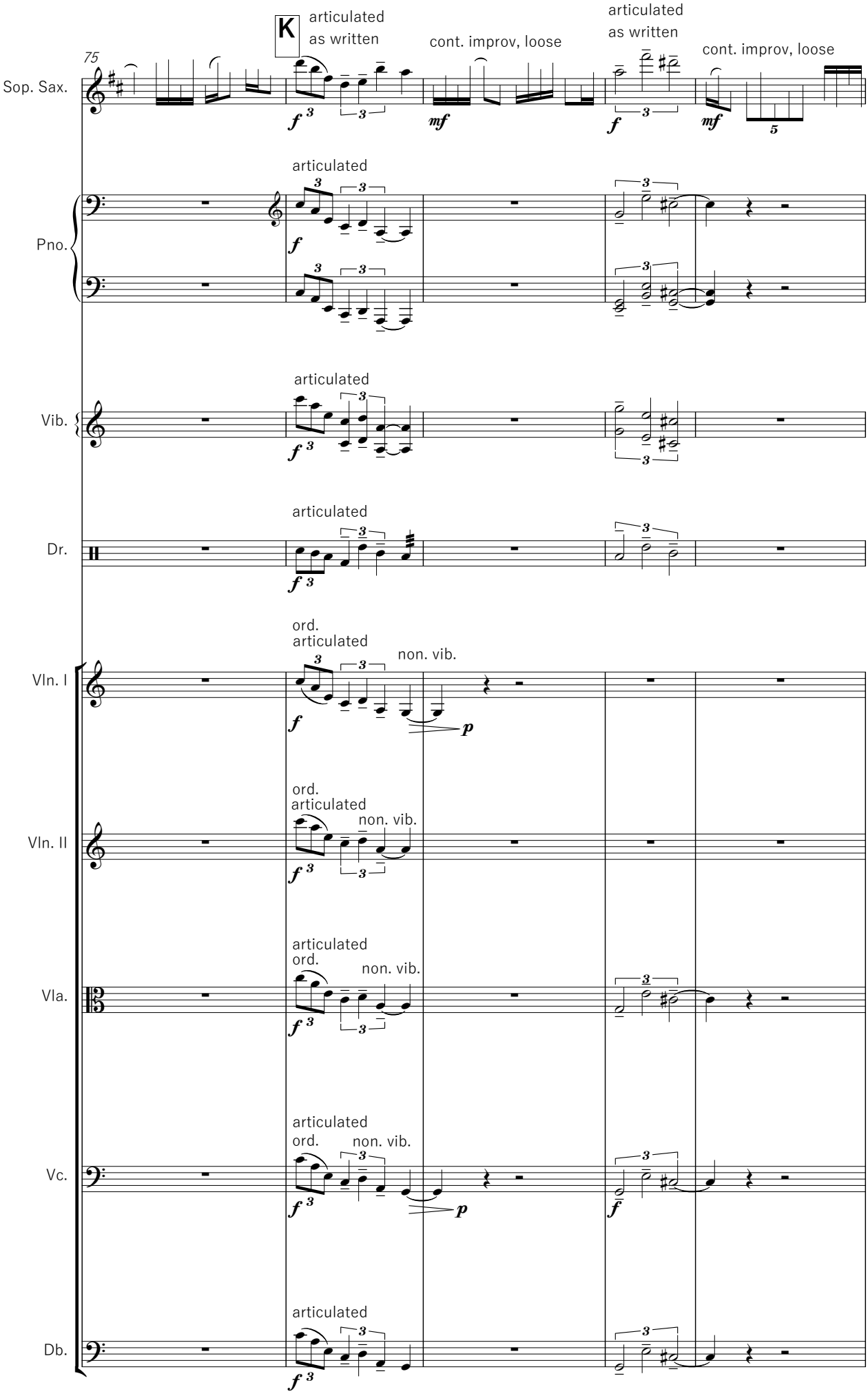

H
55
Sop. Sax.
Pno.
Vib.
Dr.
Vln. I
Vln. II
Vla.
Vc.
Db.
mf
s.p.

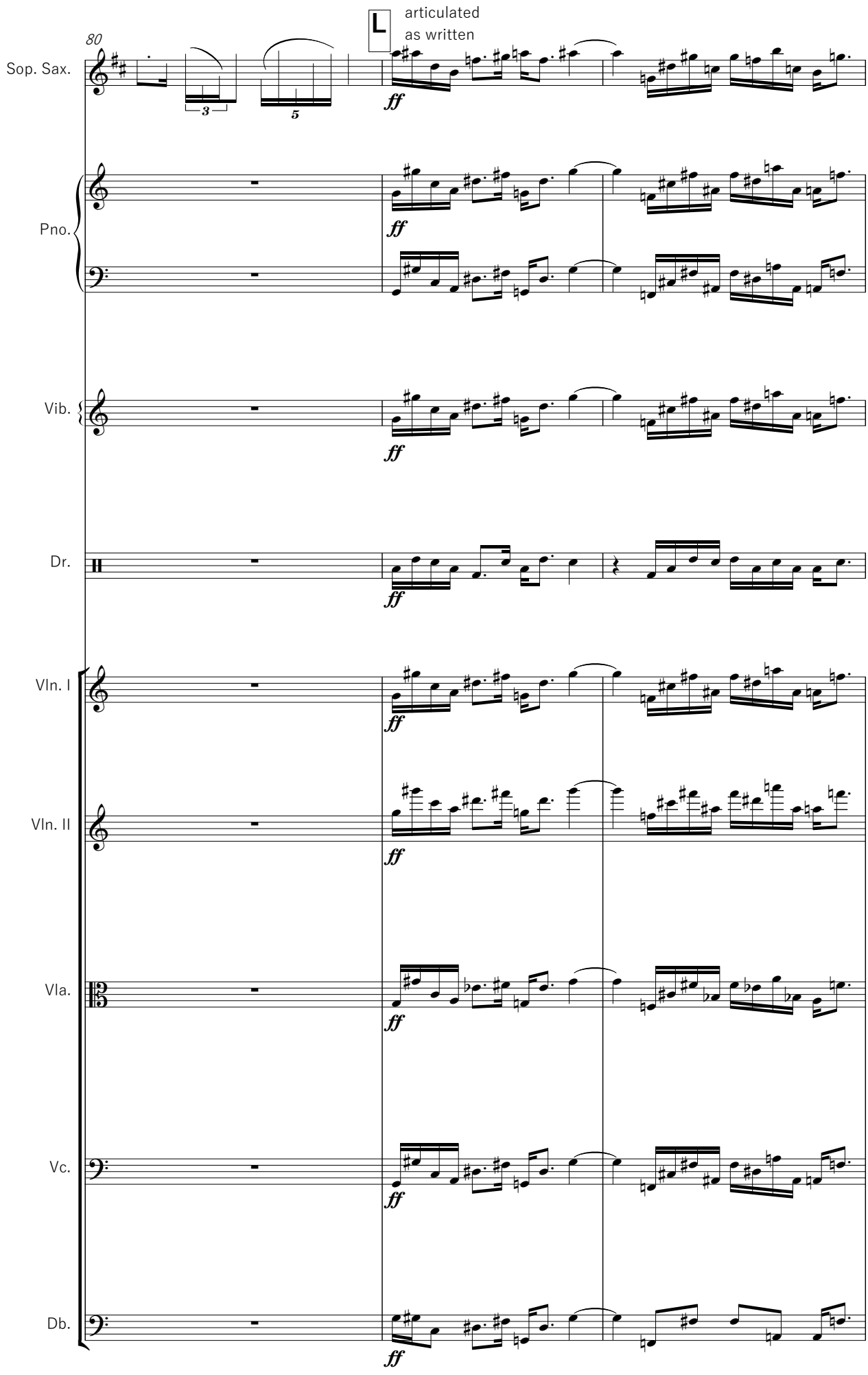

59
Sop. Sax.
Pno.
Vib.
Dr.
Vln. I
Vln. II
Vla.
Vc.
Db.
mf
f

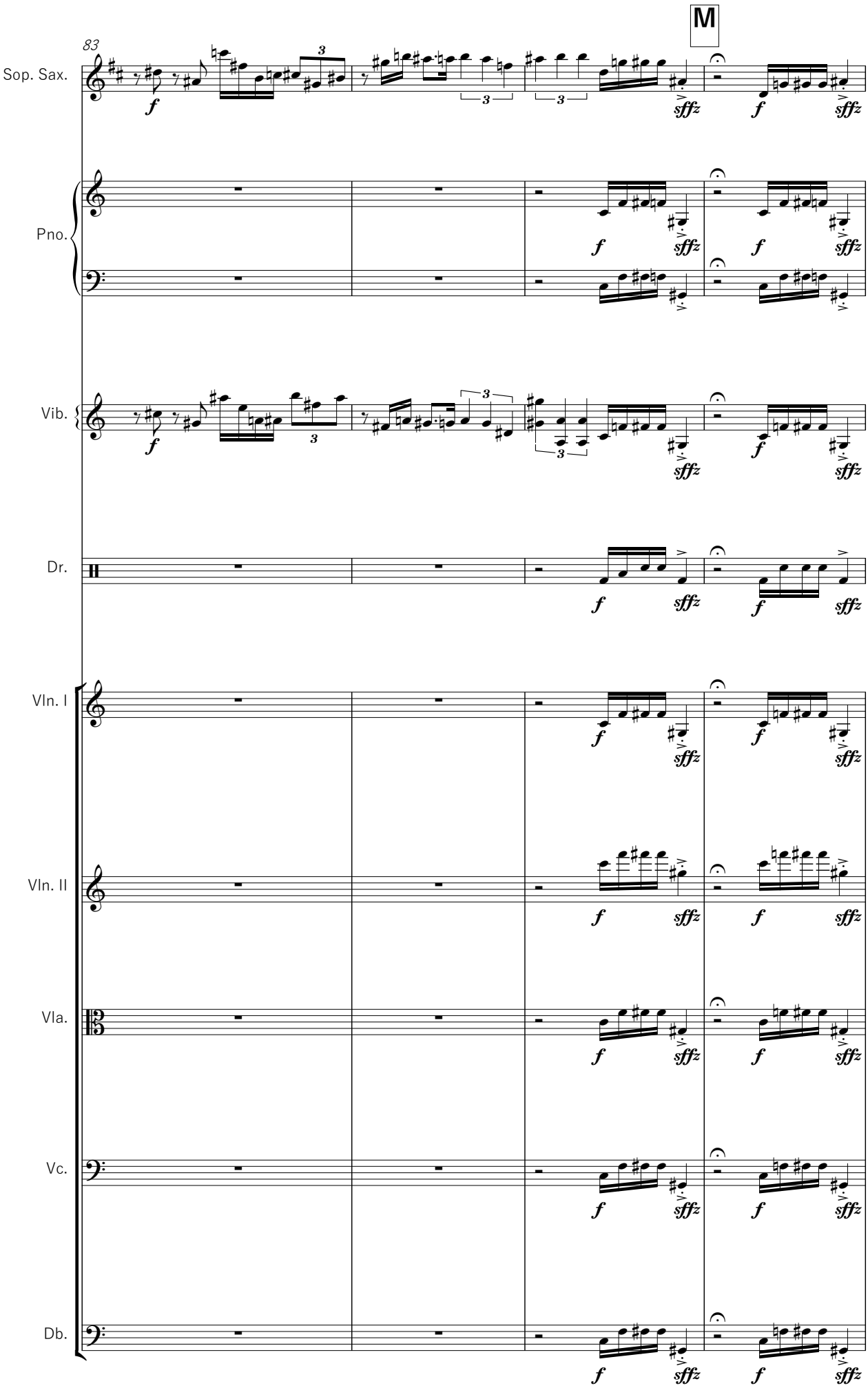

63
I
Sop. Sax.
Pno.
Vib.
Dr.
Vln. I
Vln. II
Vla.
Vc.
Db.
increase pressure
increase pressure
increase pressure
increase pressure
increase pressure
f

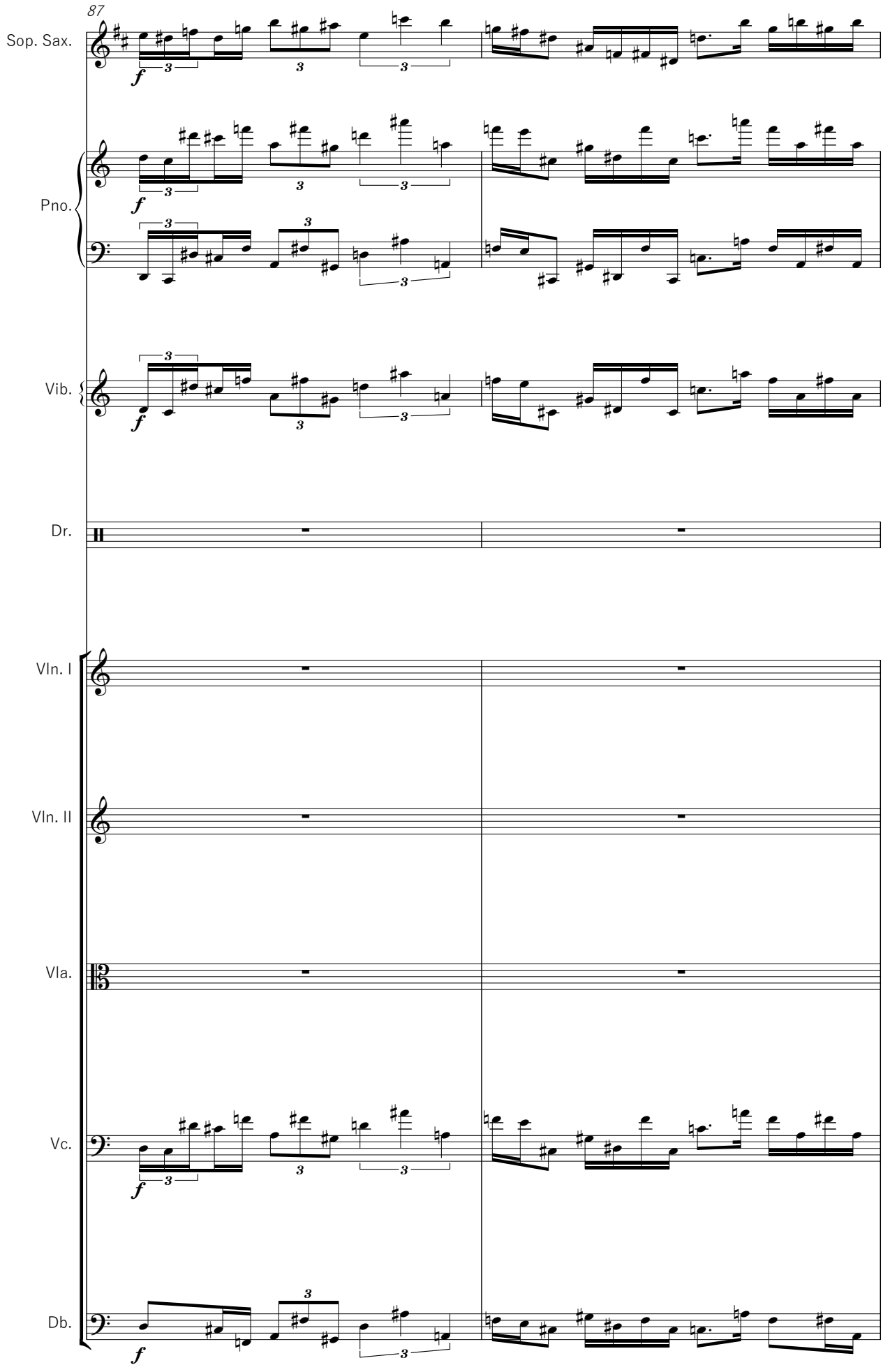

67
Sop. Sax.
Pno.
Vib.
Dr.
Vln. I
Vln. II
Vla.
Vc.
Db.
ff
fff
(8)
harsh, scratchy

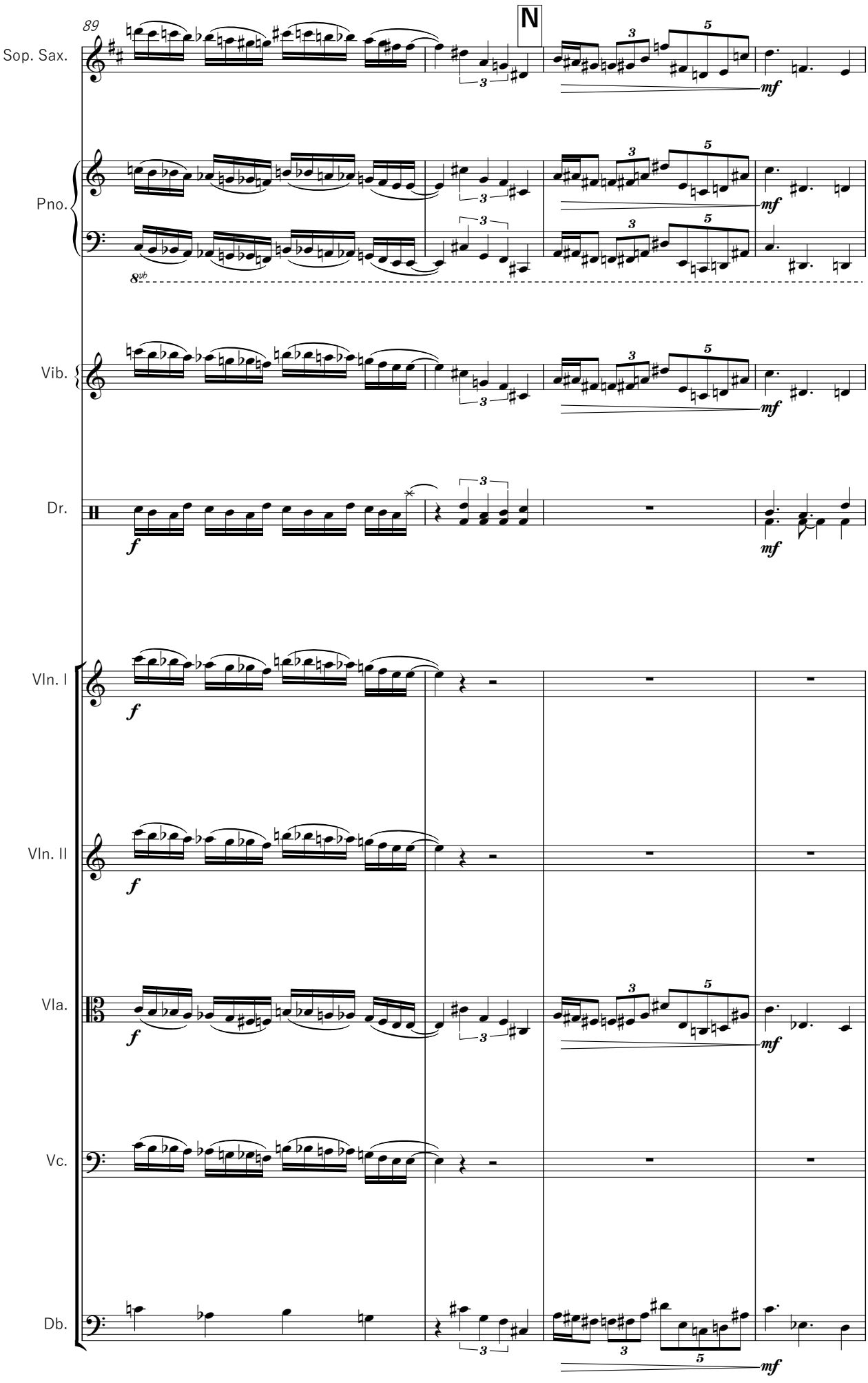

J
atonal improv, loose feeling
follow contour, rhythm, style
71
Sop. Sax.
Pno.
Vib.
Dr.
Vln. I
Vln. II
Vla.
Vc.
Db.
decreasing pressure
normal pressure
ff
f
mf
ppp
Ped.

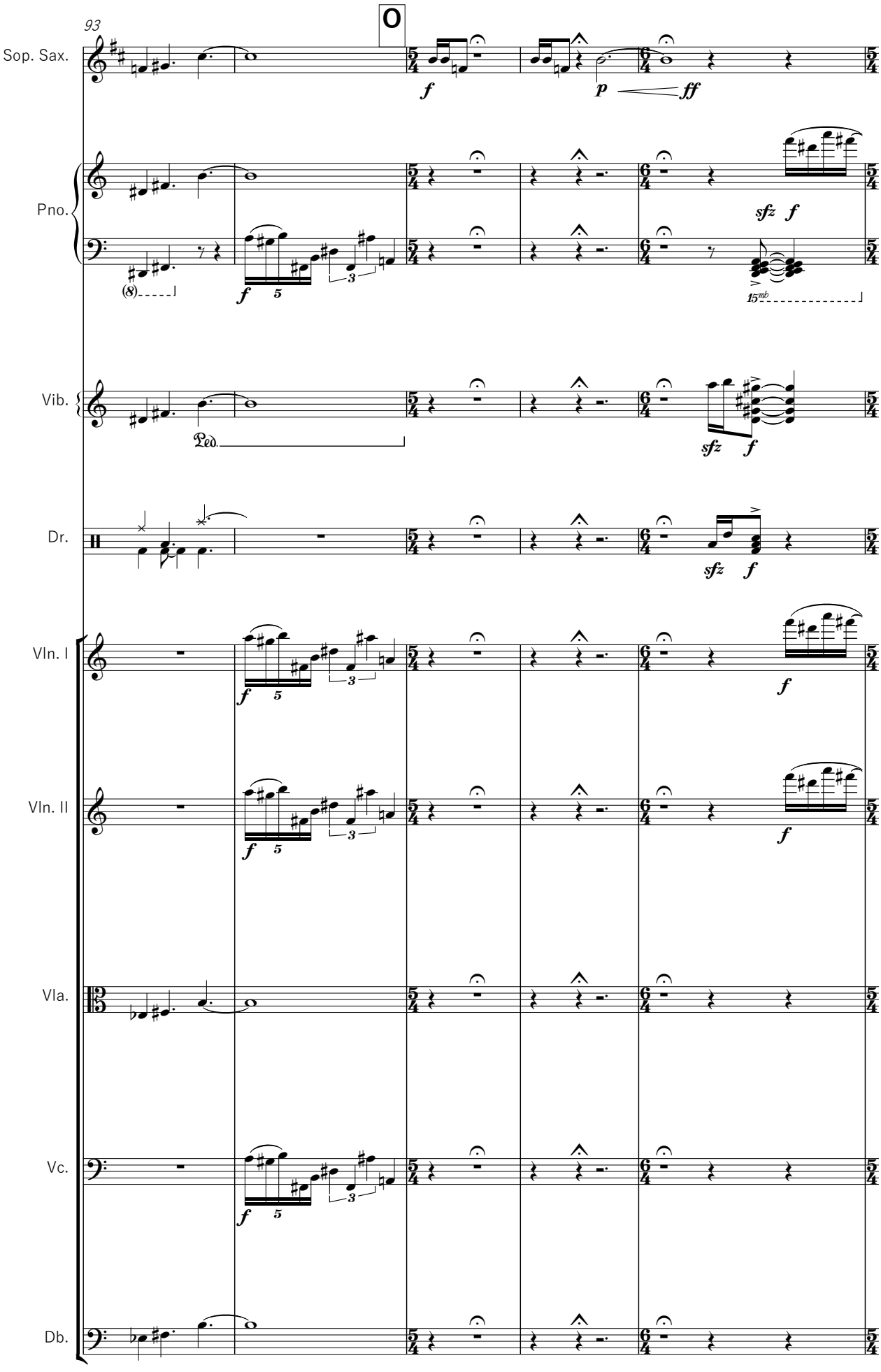

75
K
articulated
as written
cont. improv, loose
articulated
as written
cont. improv, loose
Sop. Sax.
Pno.
Vib.
Dr.
Vln. I
Vln. II
Vla.
Vc.
Db.
articulated
ord.
articulated
non. vib.

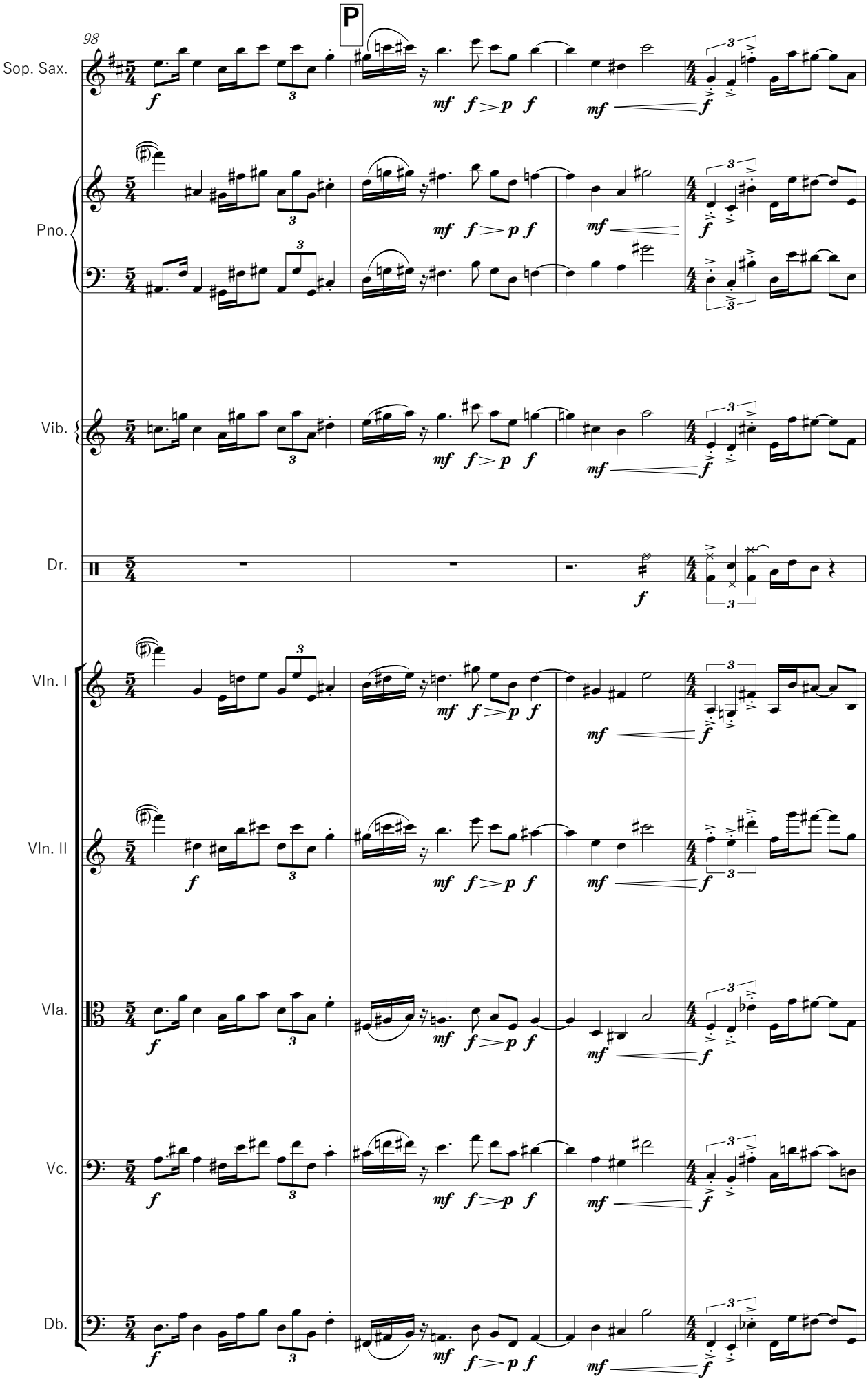

L
articulated
as written
80
Sop. Sax.
Pno.
Vib.
Dr.
Vln. I
Vln. II
Vla.
Vc.
Db.
ff

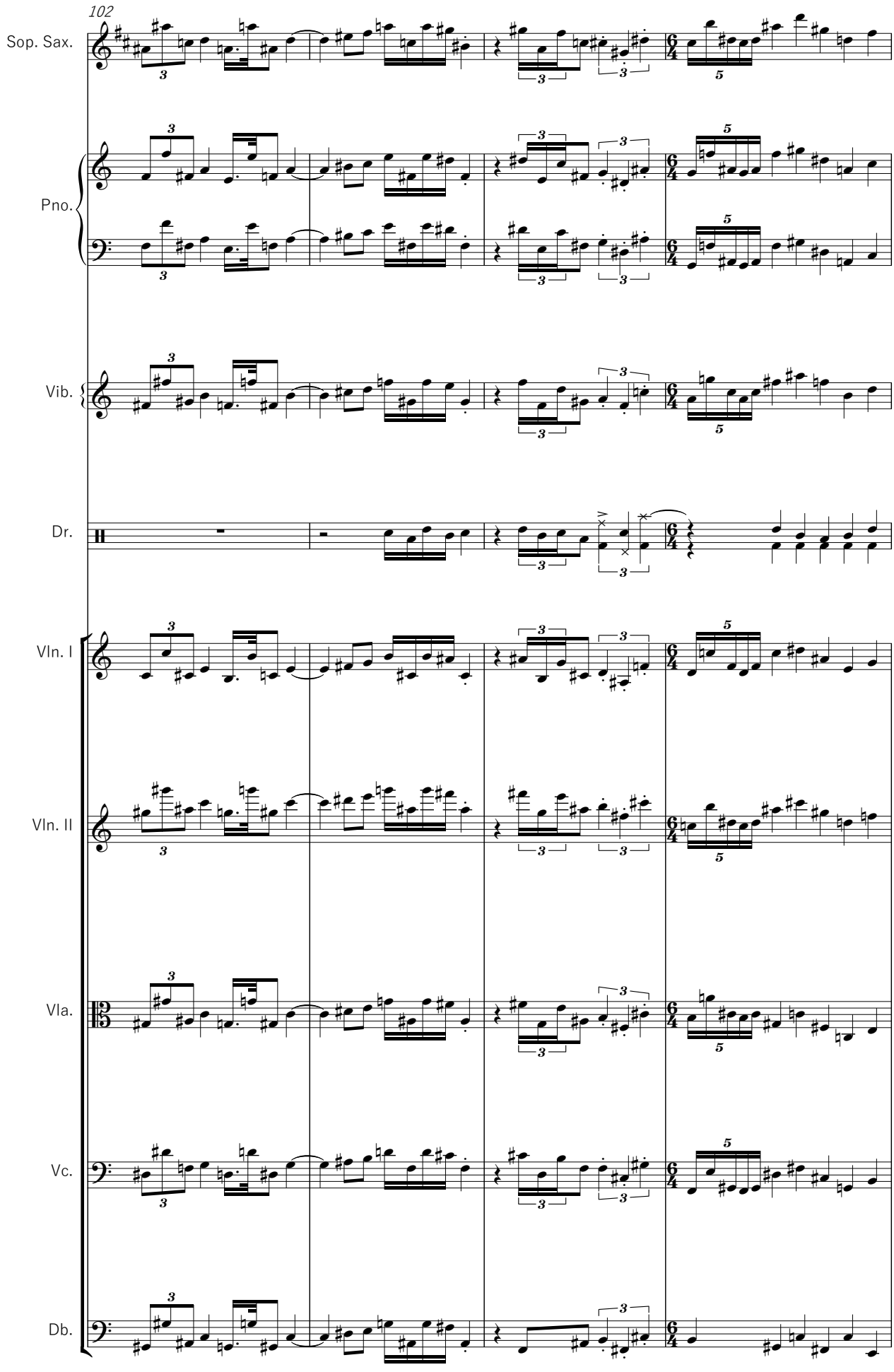

M
83
Sop. Sax.
Pno.
Vib.
Dr.
Vln. I
Vln. II
Vla.
Vc.
Db.
f
sffz

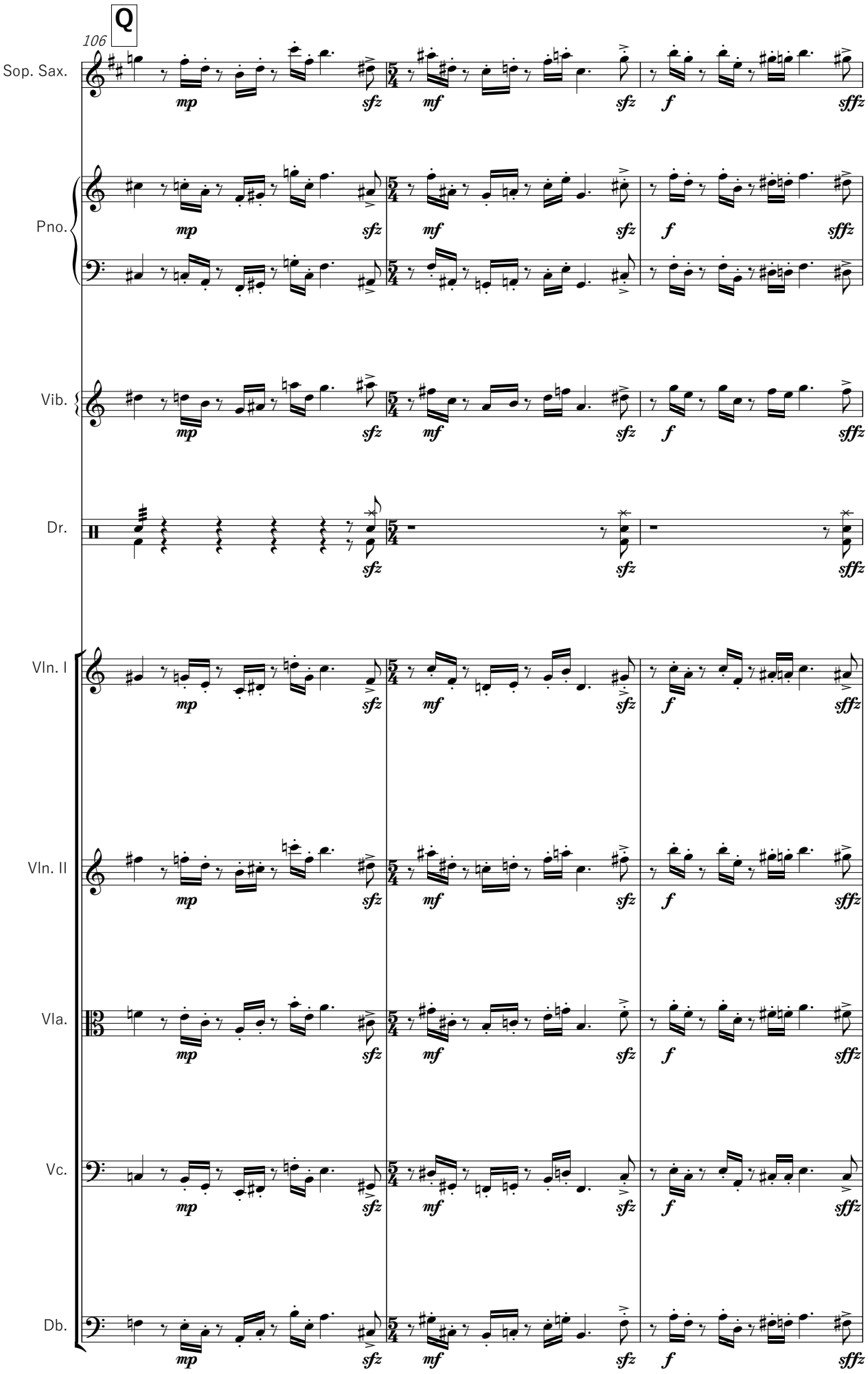

87
Sop. Sax.
Pno.
Vib.
Dr.
Vln. I
Vln. II
Vla.
Vc.
Db.
f

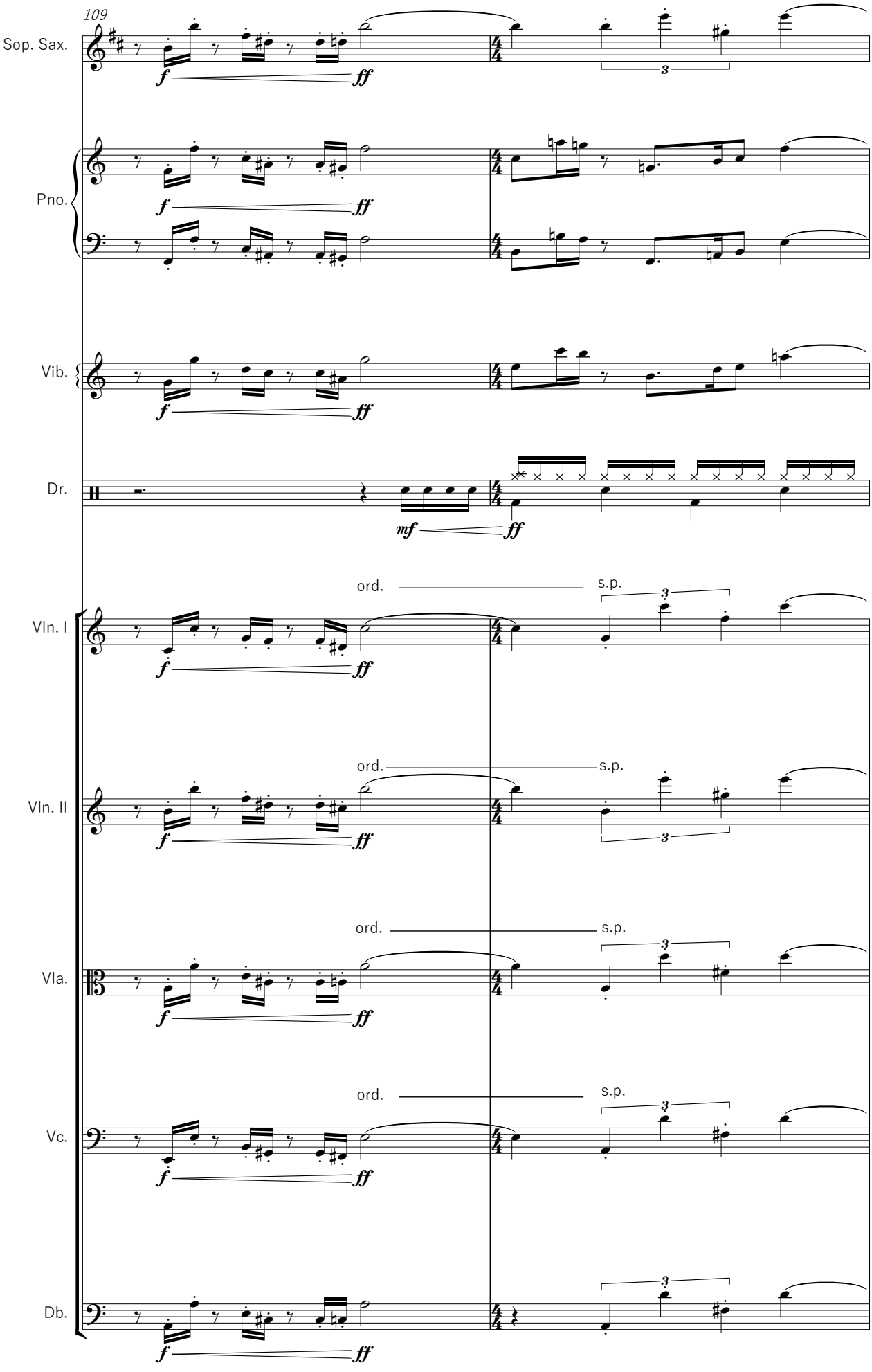

89
N
Sop. Sax.
Pno.
Vib.
Dr.
Vln. I
Vln. II
Vla.
Vc.
Db.
mf
f
8vb

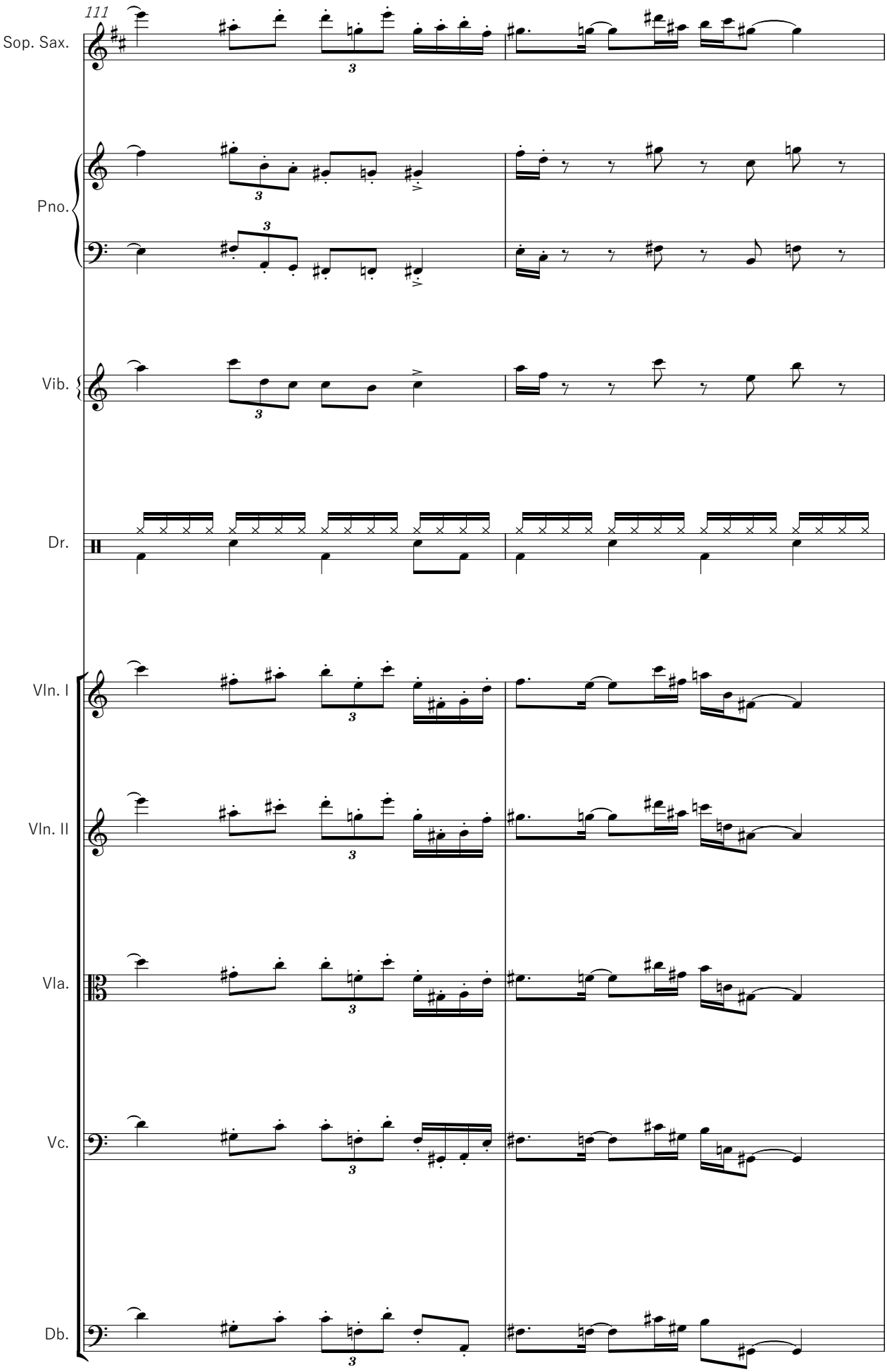

93
O
Sop. Sax.
Pno.
Vib.
Dr.
Vln. I
Vln. II
Vla.
Vc.
Db.
f
p
ff
sfz
Ped.
15mb

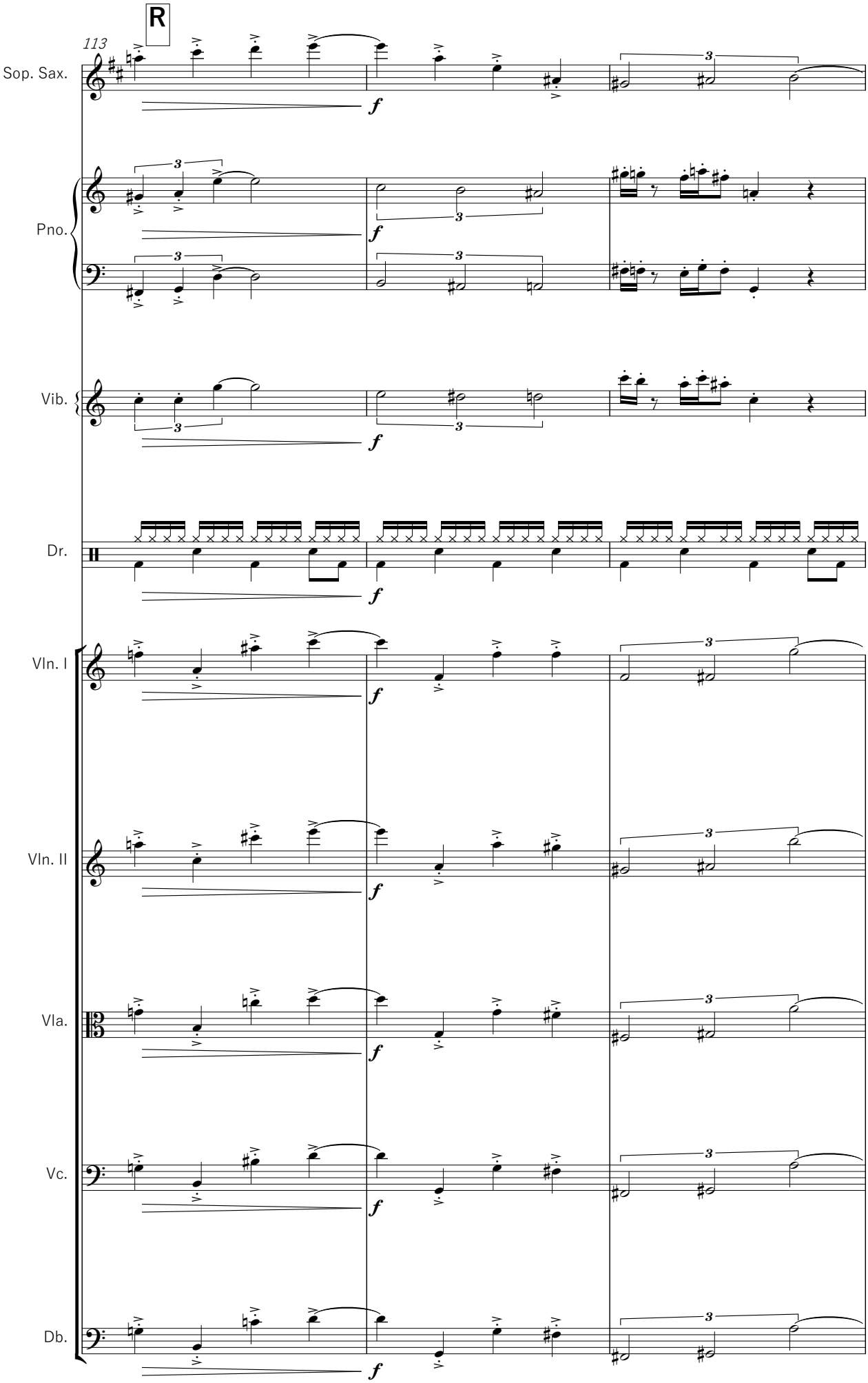

P
98
Sop. Sax.
Pno.
Vib.
Dr.
Vln. I
Vln. II
Vla.
Vc.
Db.
f
mf
f > p
f
mf
f
3

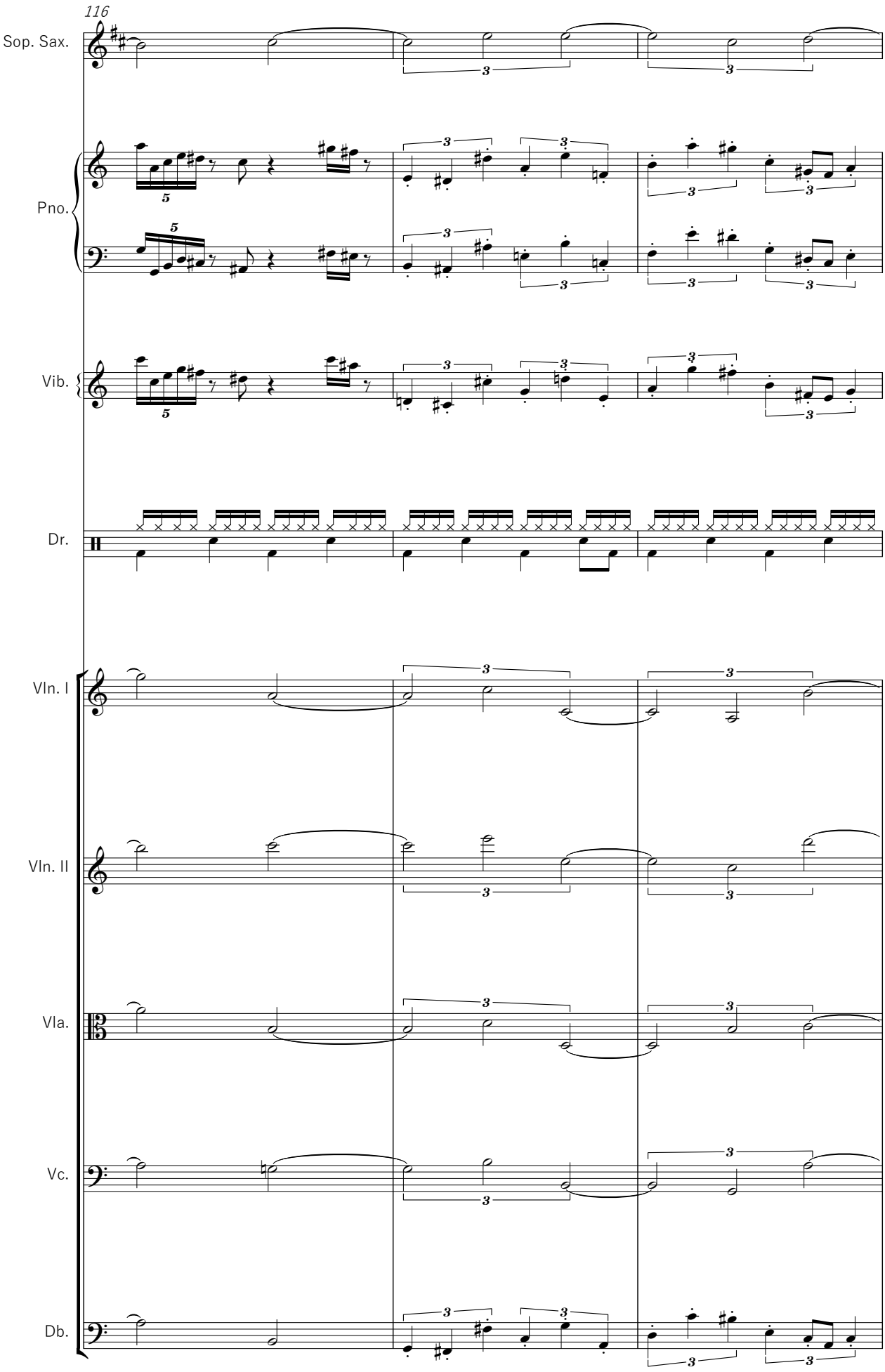

102
Sop. Sax.
Pno.
Vib.
Dr.
Vln. I
Vln. II
Vla.
Vc.
Db.

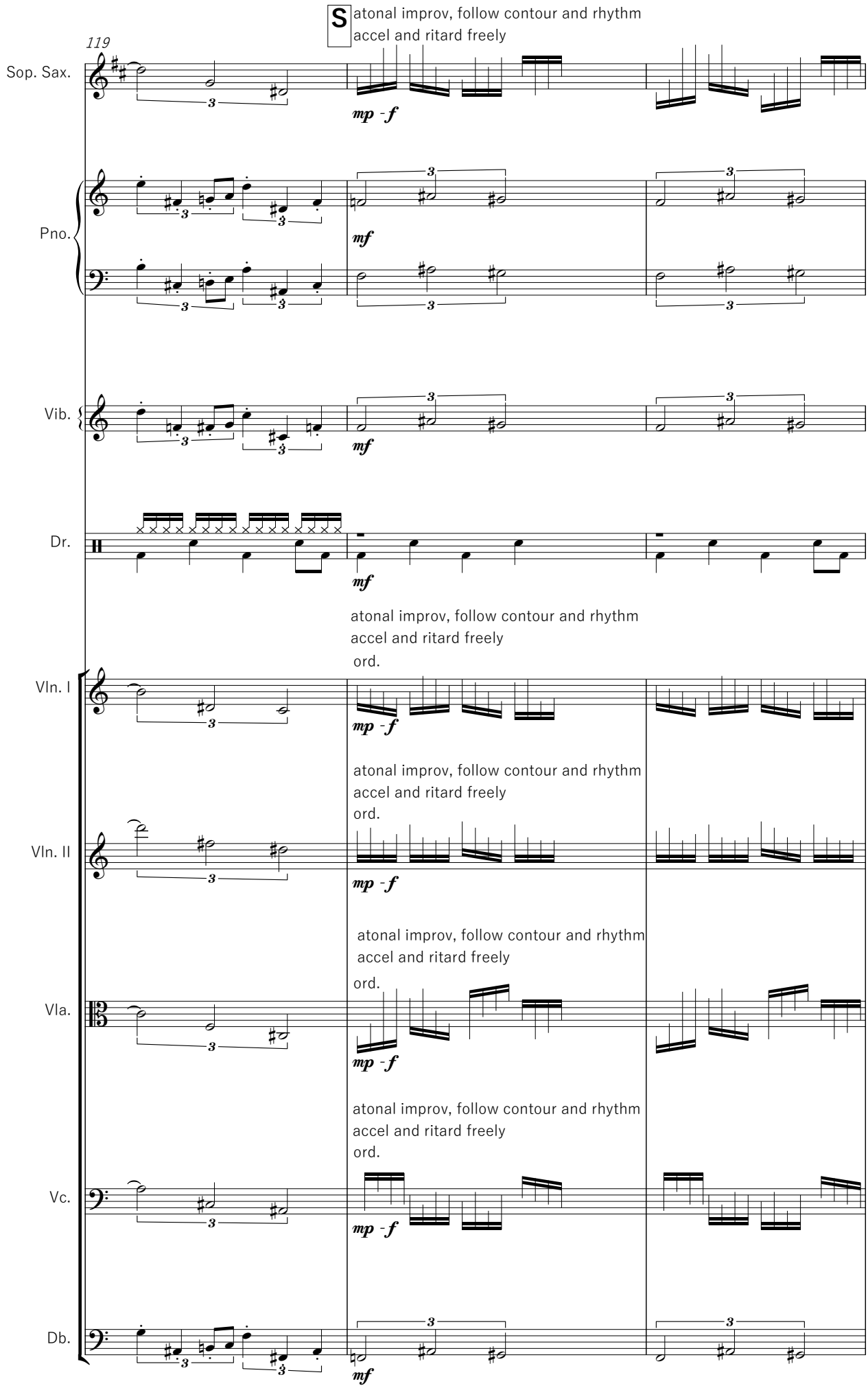

Q
106
Sop. Sax.
Pno.
Vib.
Dr.
Vln. I
Vln. II
Vla.
Vc.
Db.
mp
sfz
mf
f
sffz

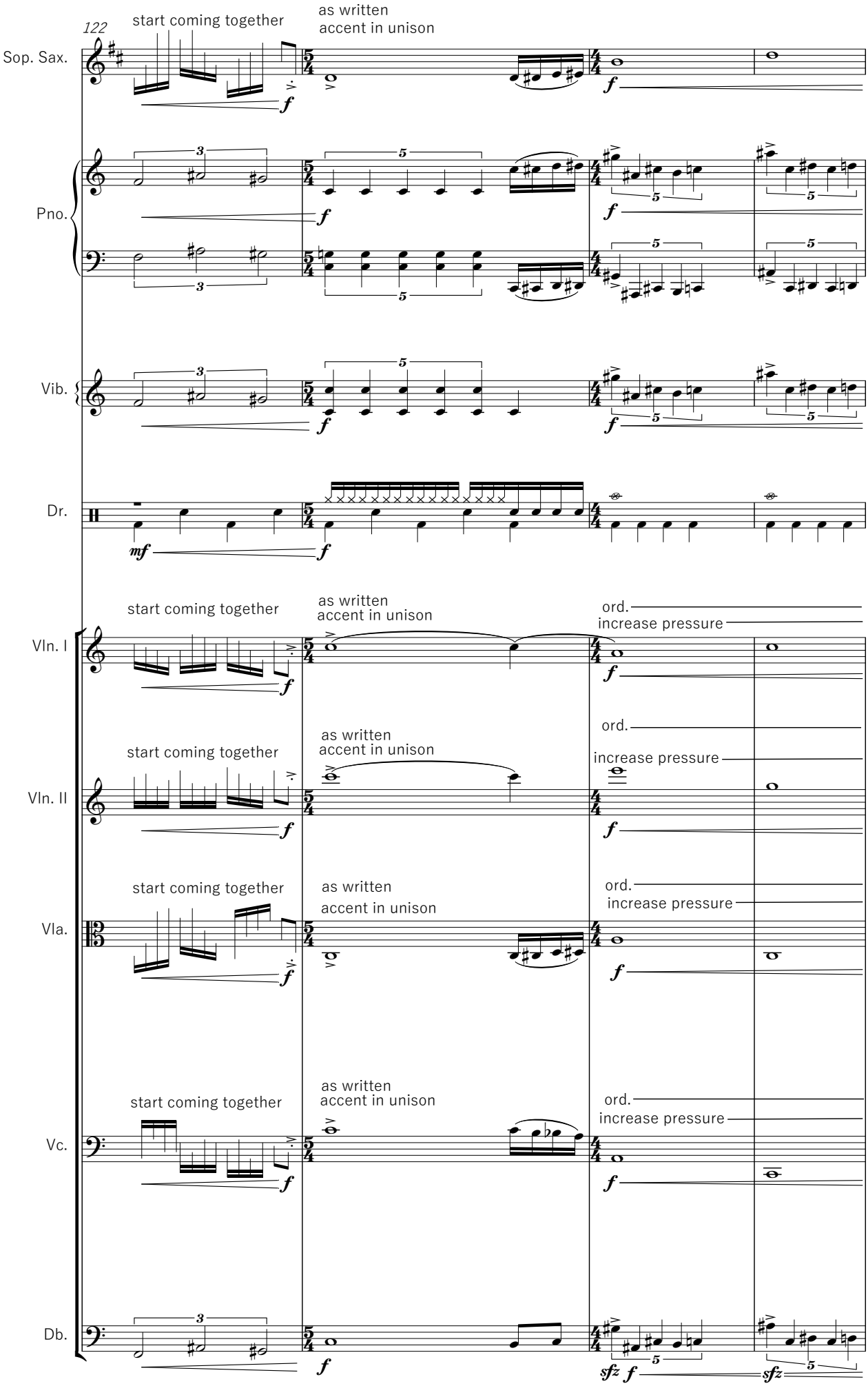

109
Sop. Sax.
Pno.
Vib.
Dr.
Vln. I
Vln. II
Vla.
Vc.
Db.
ord.
s.p.
f
ff
mf
3

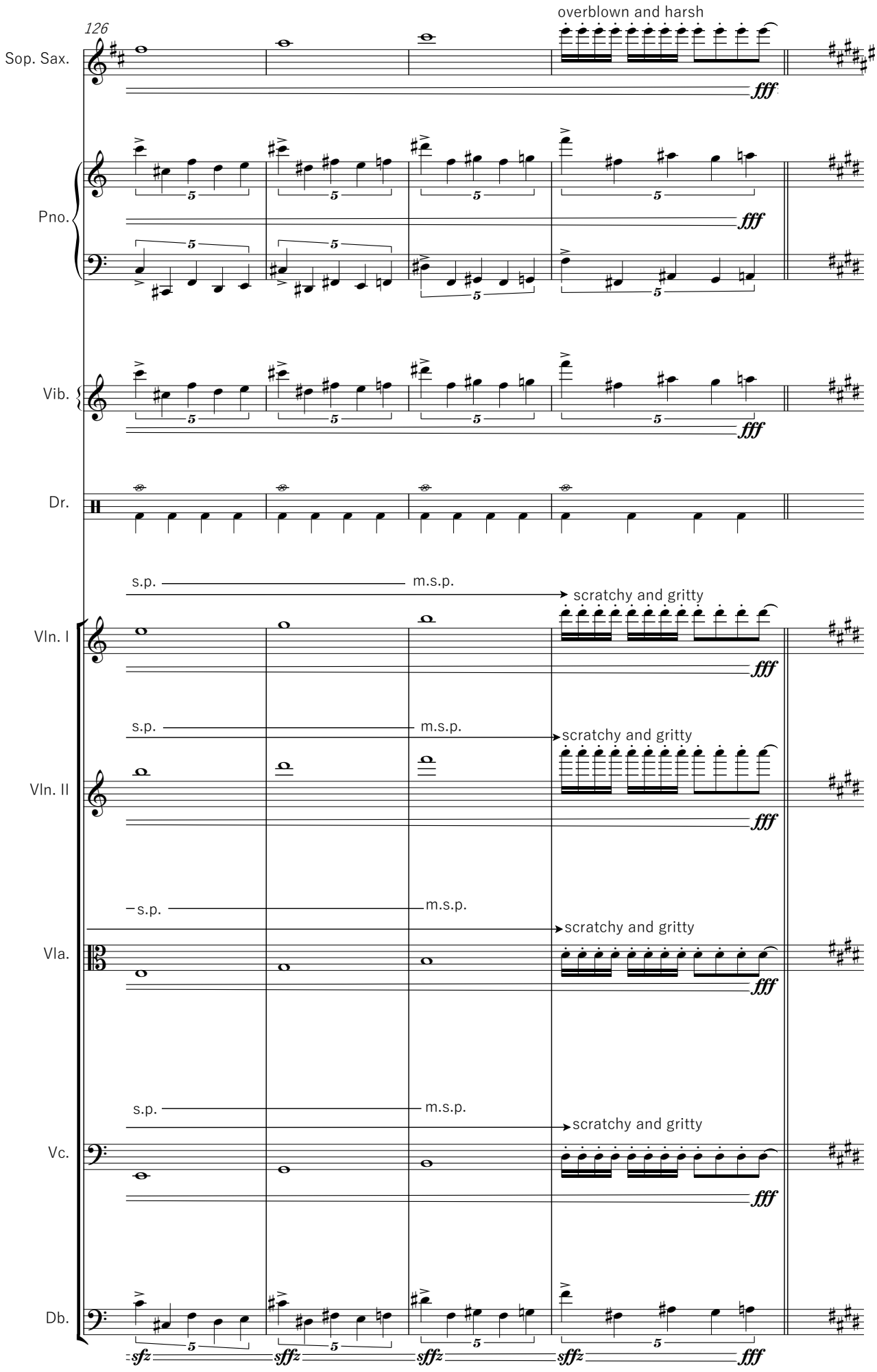

111
Sop. Sax.
Pno.
Vib.
Dr.
Vln. I
Vln. II
Vla.
Vc.
Db.

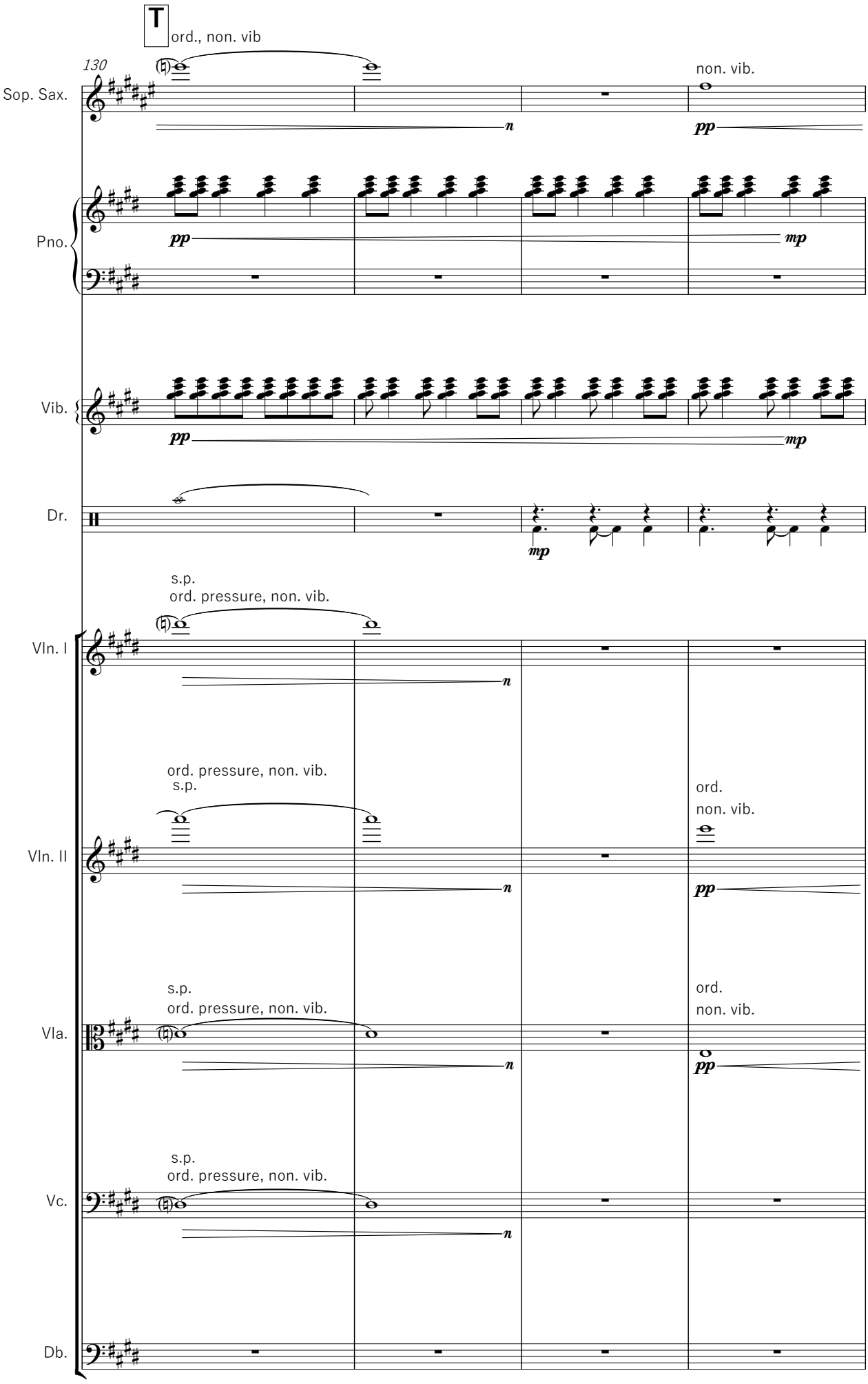

R
113
Sop. Sax.
Pno.
Vib.
Dr.
Vln. I
Vln. II
Vla.
Vc.
Db.
f

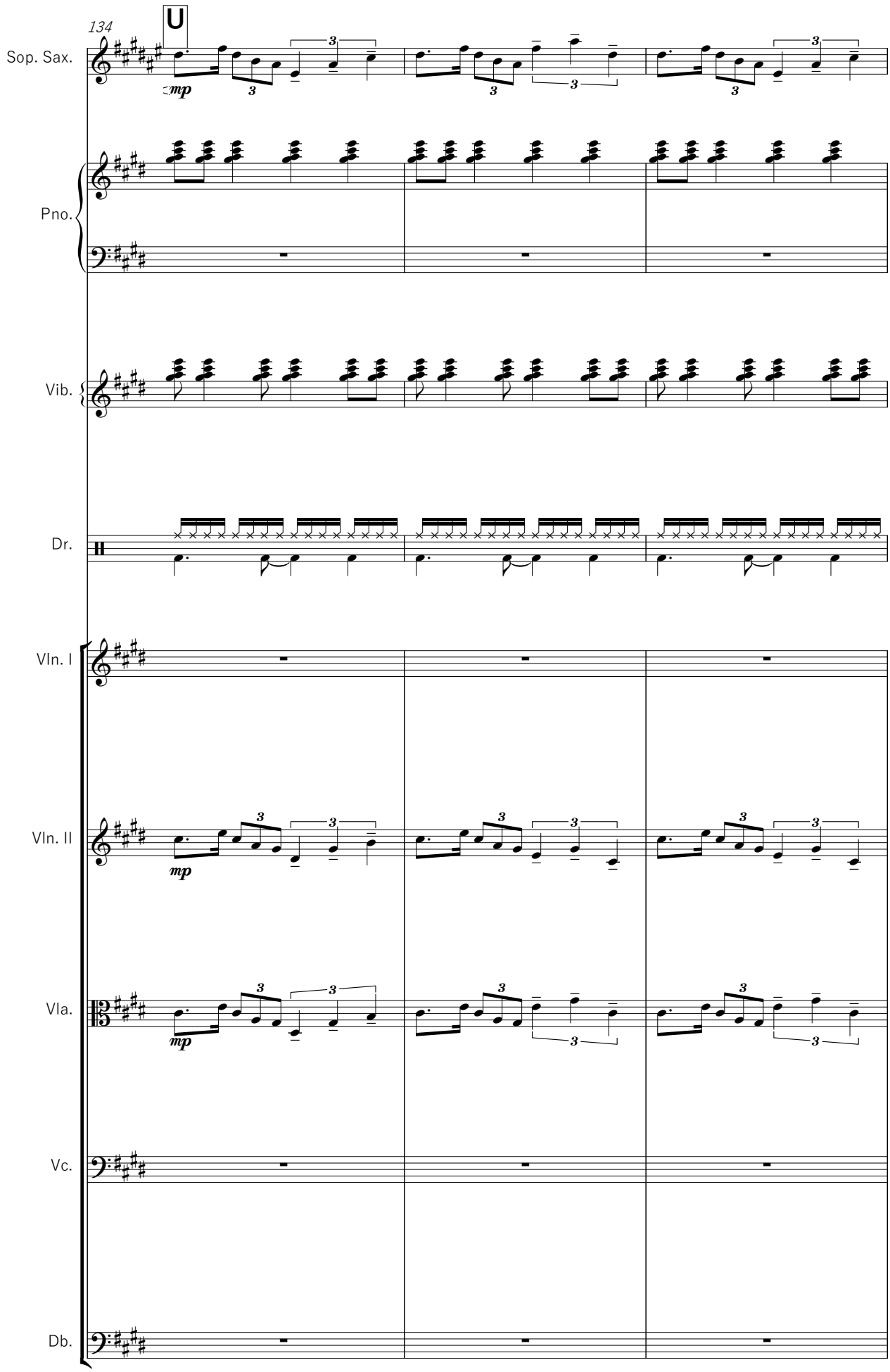

116
Sop. Sax.
Pno.
Vib.
Dr.
Vln. I
Vln. II
Vla.
Vc.
Db.

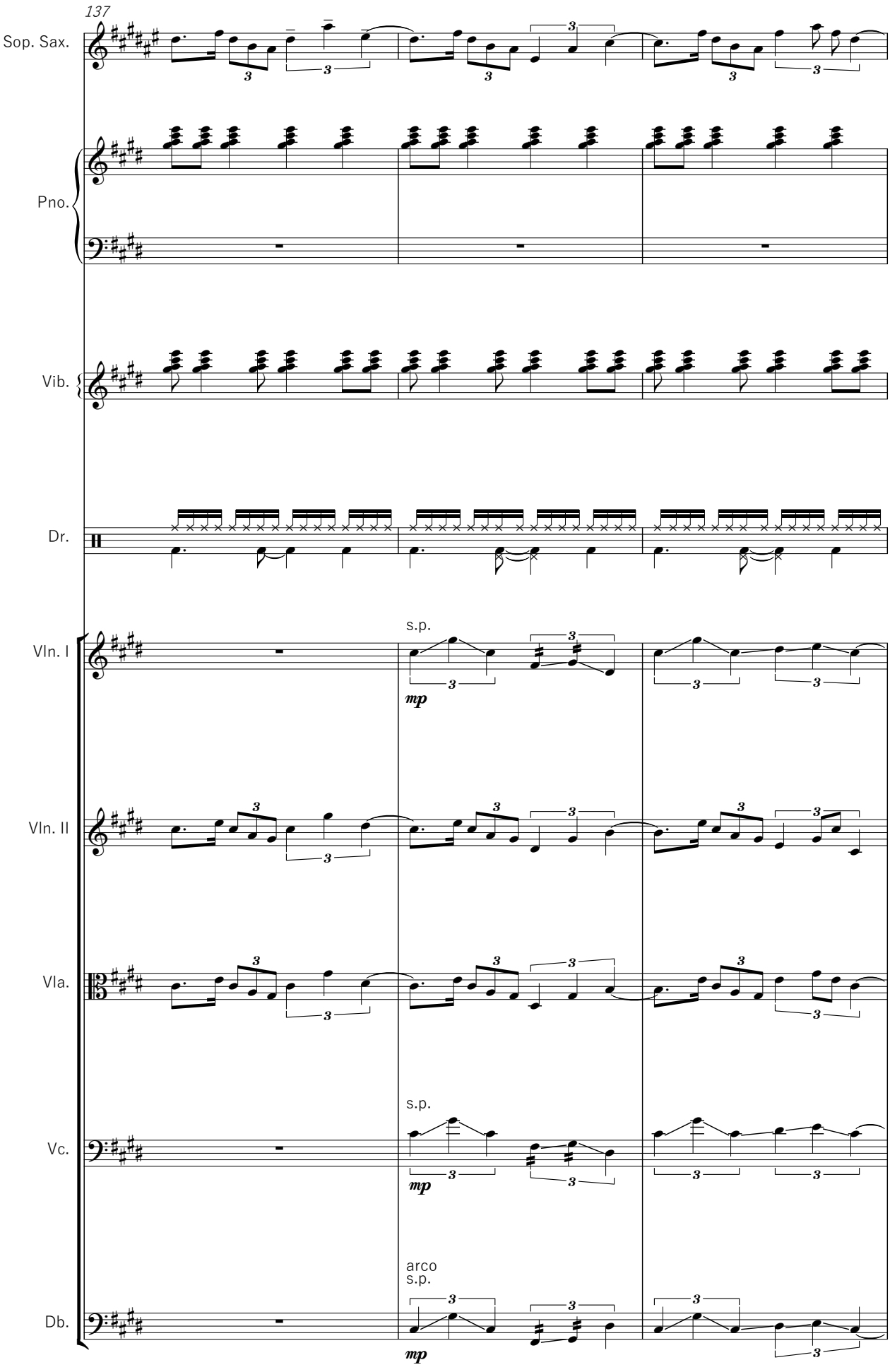

S
atonal improv, follow contour and rhythm
accel and ritard freely
119
Sop. Sax.
mp - f
Pno.
mf
Vib.
mf
Dr.
mf
atonal improv, follow contour and rhythm
accel and ritard freely
ord.
Vln. I
mp - f
atonal improv, follow contour and rhythm
accel and ritard freely
ord.
Vln. II
mp - f
atonal improv, follow contour and rhythm
accel and ritard freely
ord.
Vla.
mp - f
atonal improv, follow contour and rhythm
accel and ritard freely
ord.
Vc.
mp - f
Db.
mf

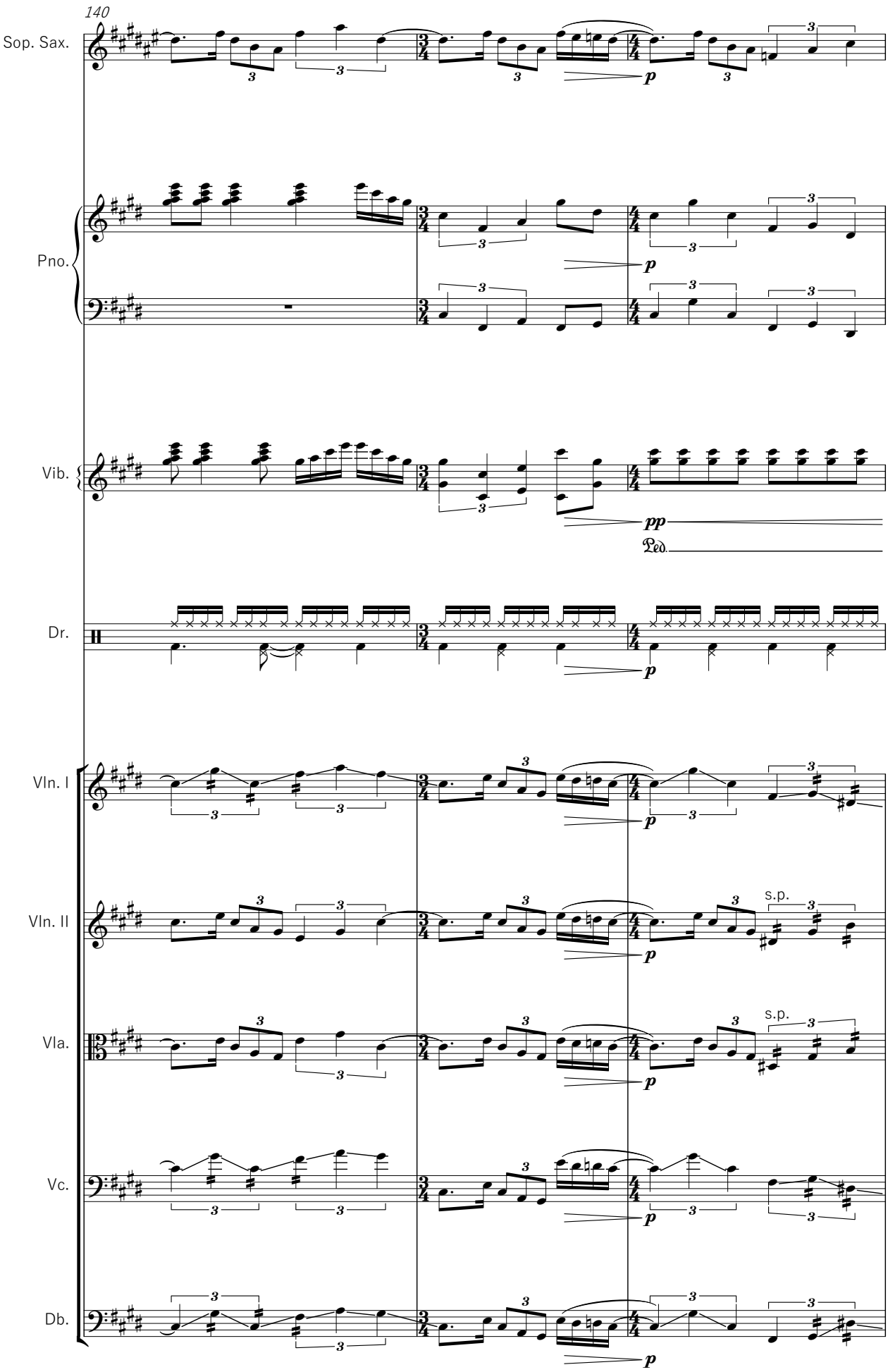

122
start coming together
as written
accent in unison
Sop. Sax.
Pno.
Vib.
Dr.
Vln. I
Vln. II
Vla.
Vc.
Db.
ord.
increase pressure

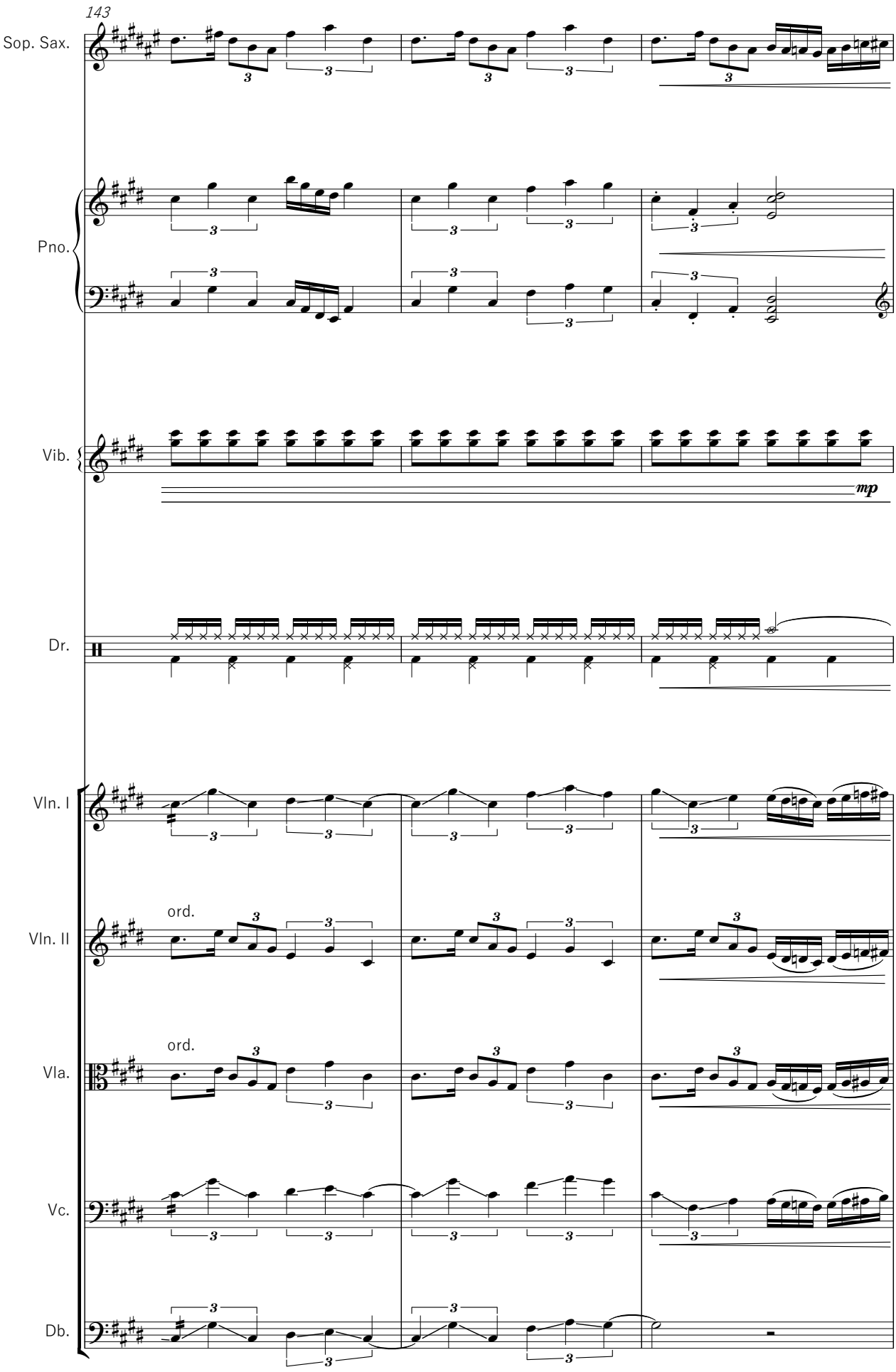

126
overblown and harsh
Sop. Sax.
Pno.
Vib.
Dr.
s.p.
m.s.p.
scratchy and gritty
Vln. I
Vln. II
Vla.
Vc.
Db.
fff
sfz
sffz

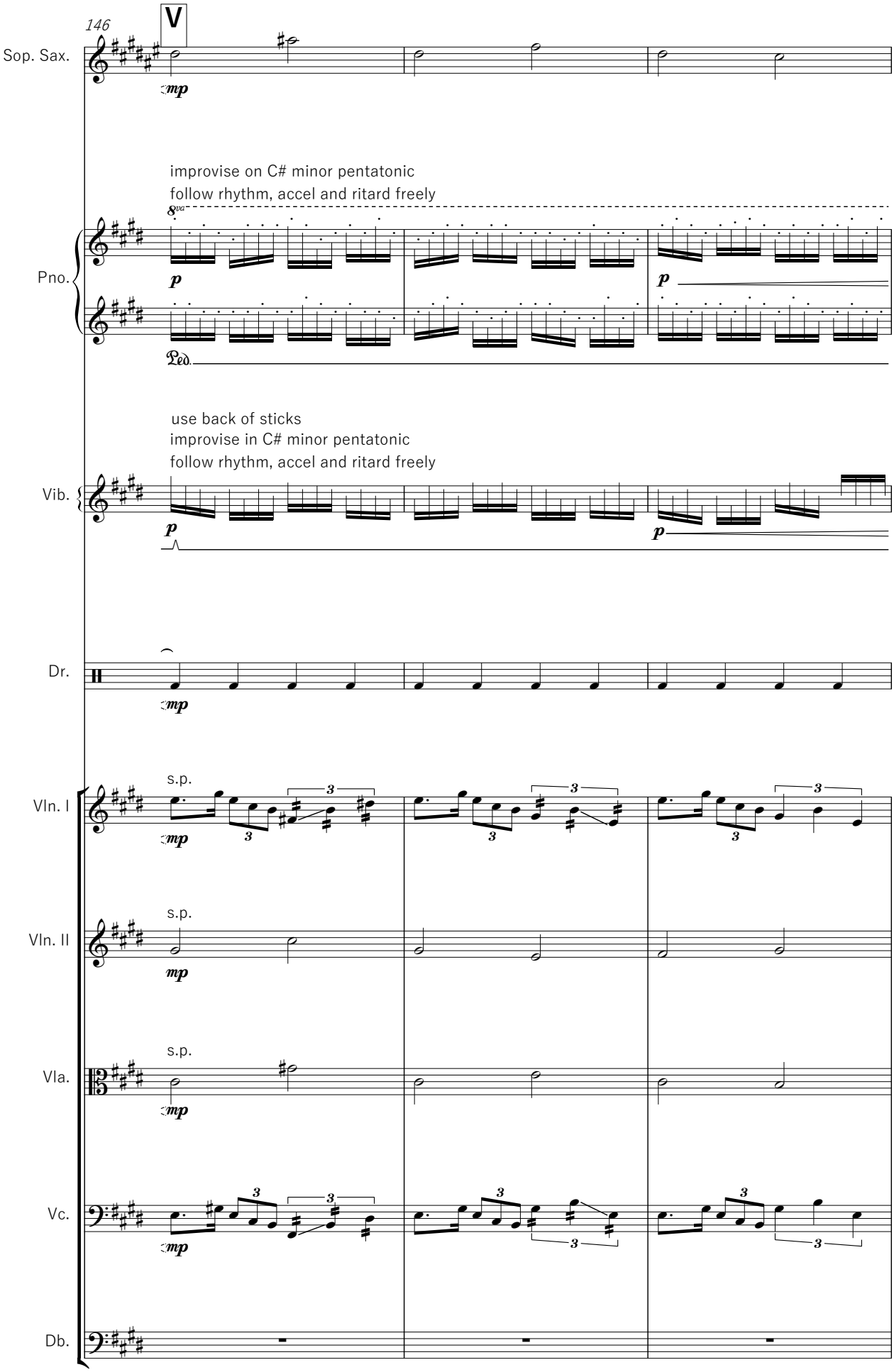

T
ord., non. vib
130
Sop. Sax.
non. vib.
pp
n
Pno.
pp
mp
Vib.
pp
mp
Dr.
mp
s.p.
ord. pressure, non. vib.
Vln. I
n
ord. pressure, non. vib.
s.p.
ord.
non. vib.
Vln. II
pp
n
s.p.
ord. pressure, non. vib.
ord.
non. vib.
Vla.
pp
n
s.p.
ord. pressure, non. vib.
Vc.
n
Db.

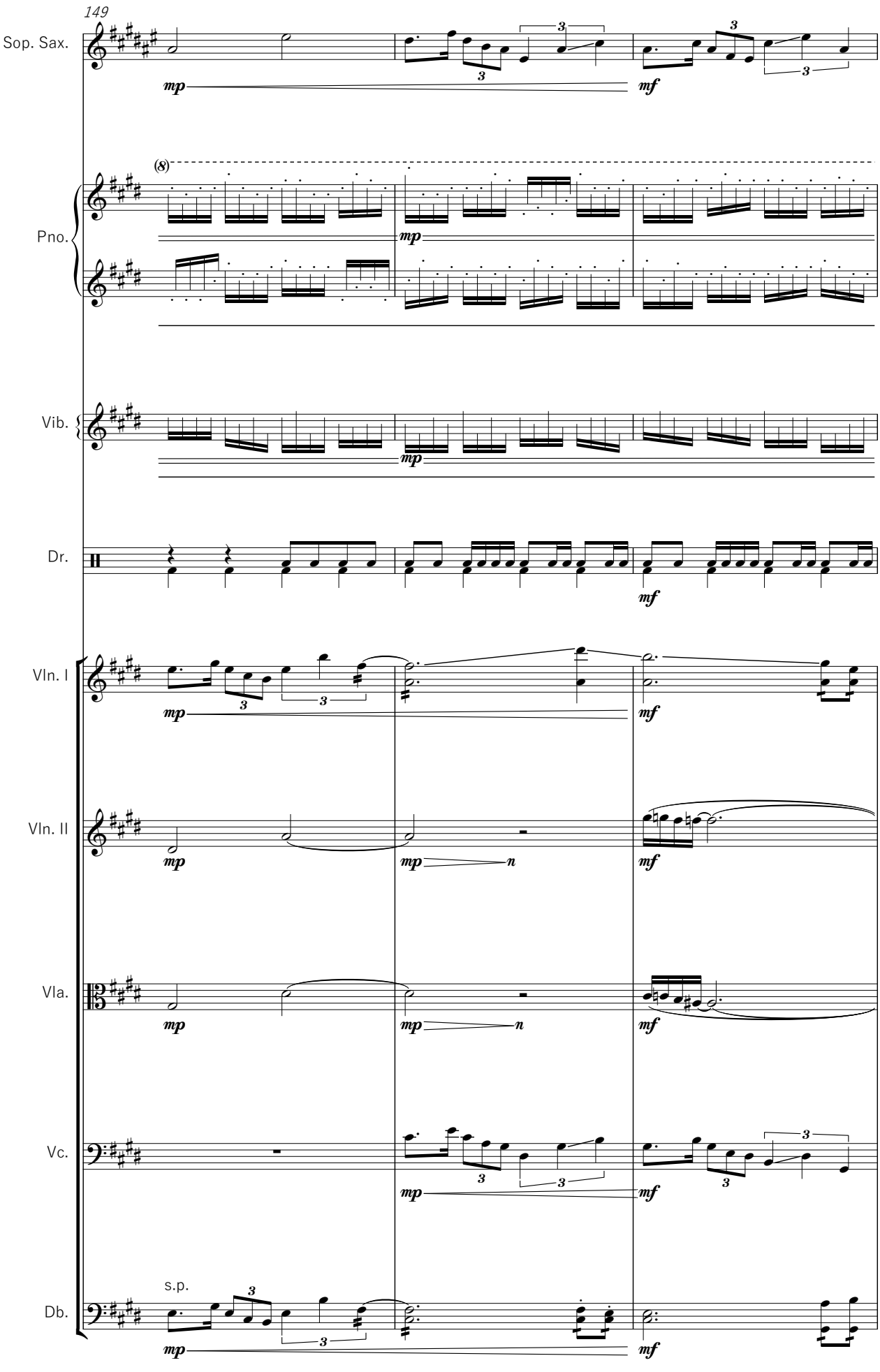

134
U
Sop. Sax.
mp
Pno.
Vib.
Dr.
Vln. I
Vln. II
mp
Vla.
mp
Vc.
Db.

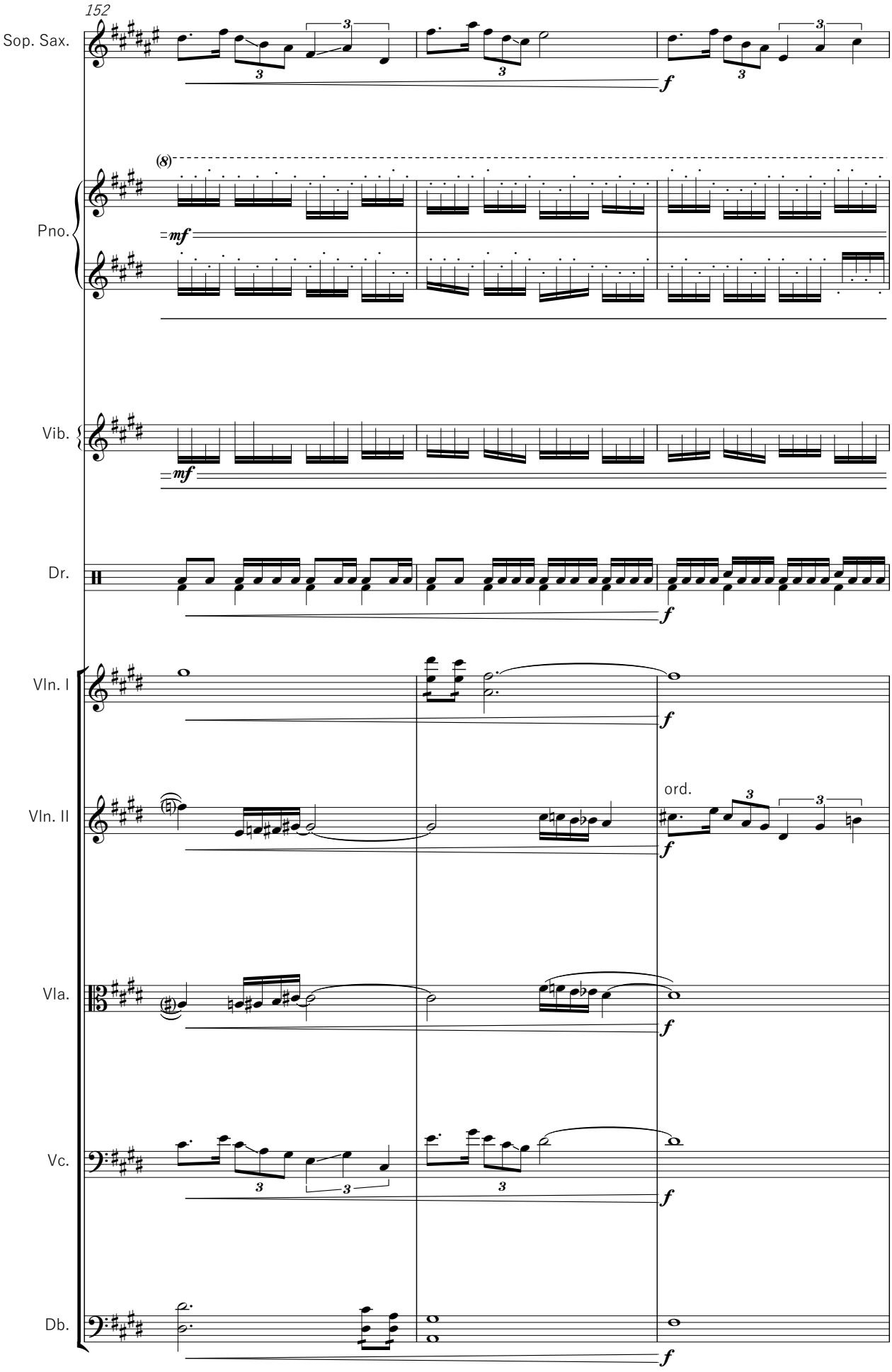

137
Sop. Sax.
Pno.
Vib.
Dr.
Vln. I
s.p.
mp
Vln. II
Vla.
Vc.
s.p.
mp
Db.
arco
s.p.
mp

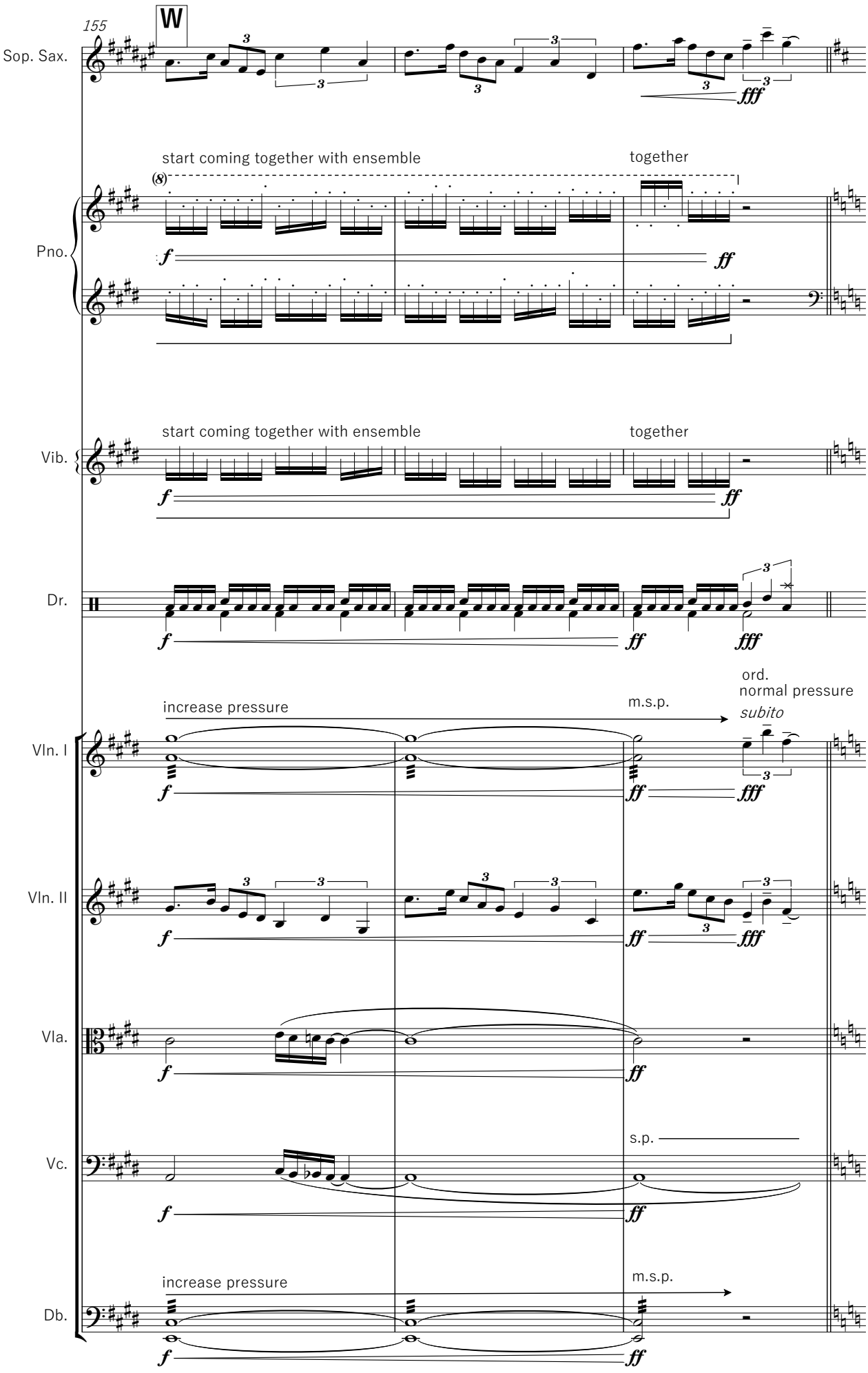

140
Sop. Sax.
Pno.
Vib.
Dr.
Vln. I
Vln. II
Vla.
Vc.
Db.
p
pp
Ped.
s.p.

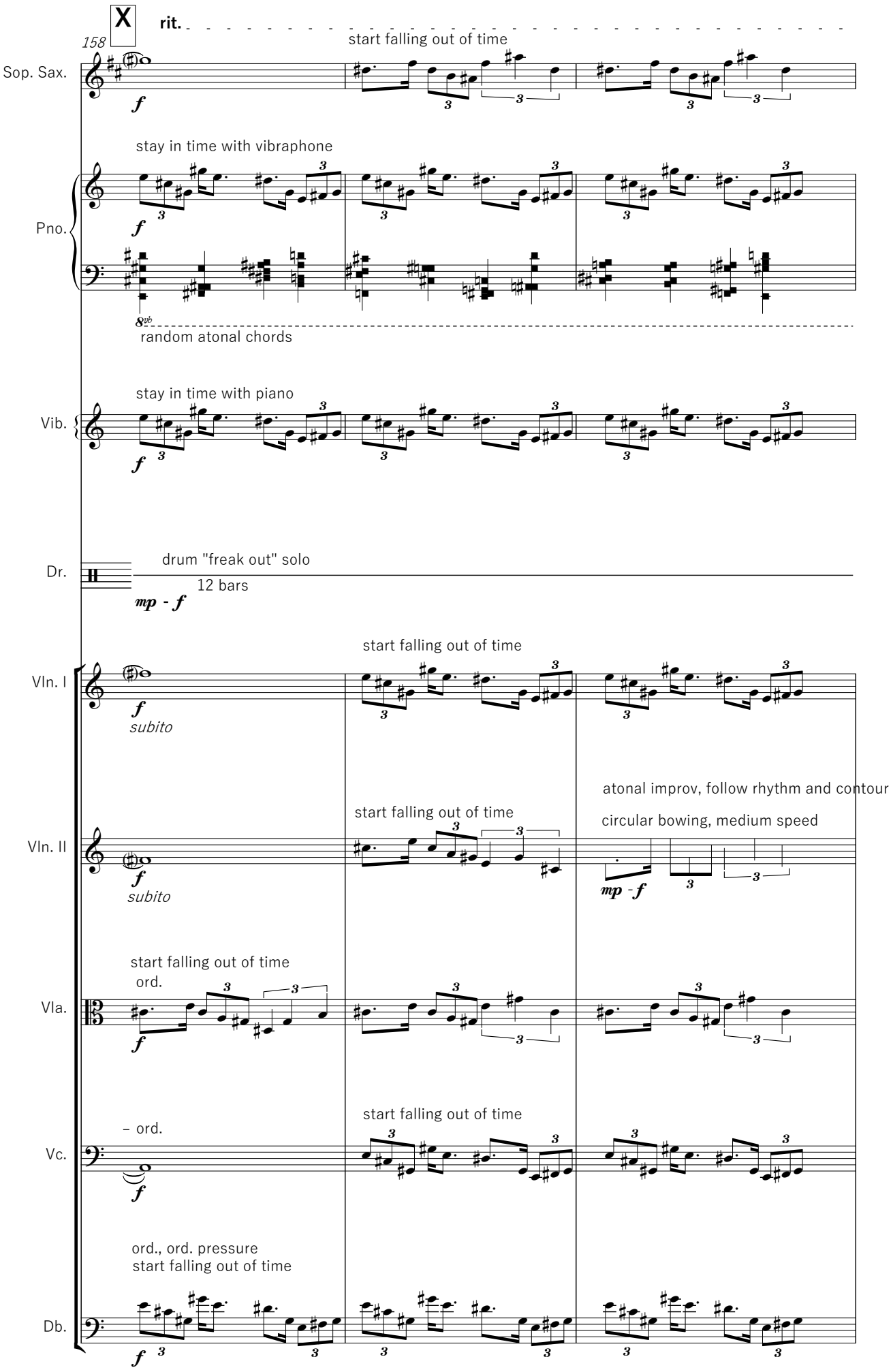

143
Sop. Sax.
Pno.
Vib.
mp
Dr.
Vln. I
Vln. II
ord.
Vla.
ord.
Vc.
Db.

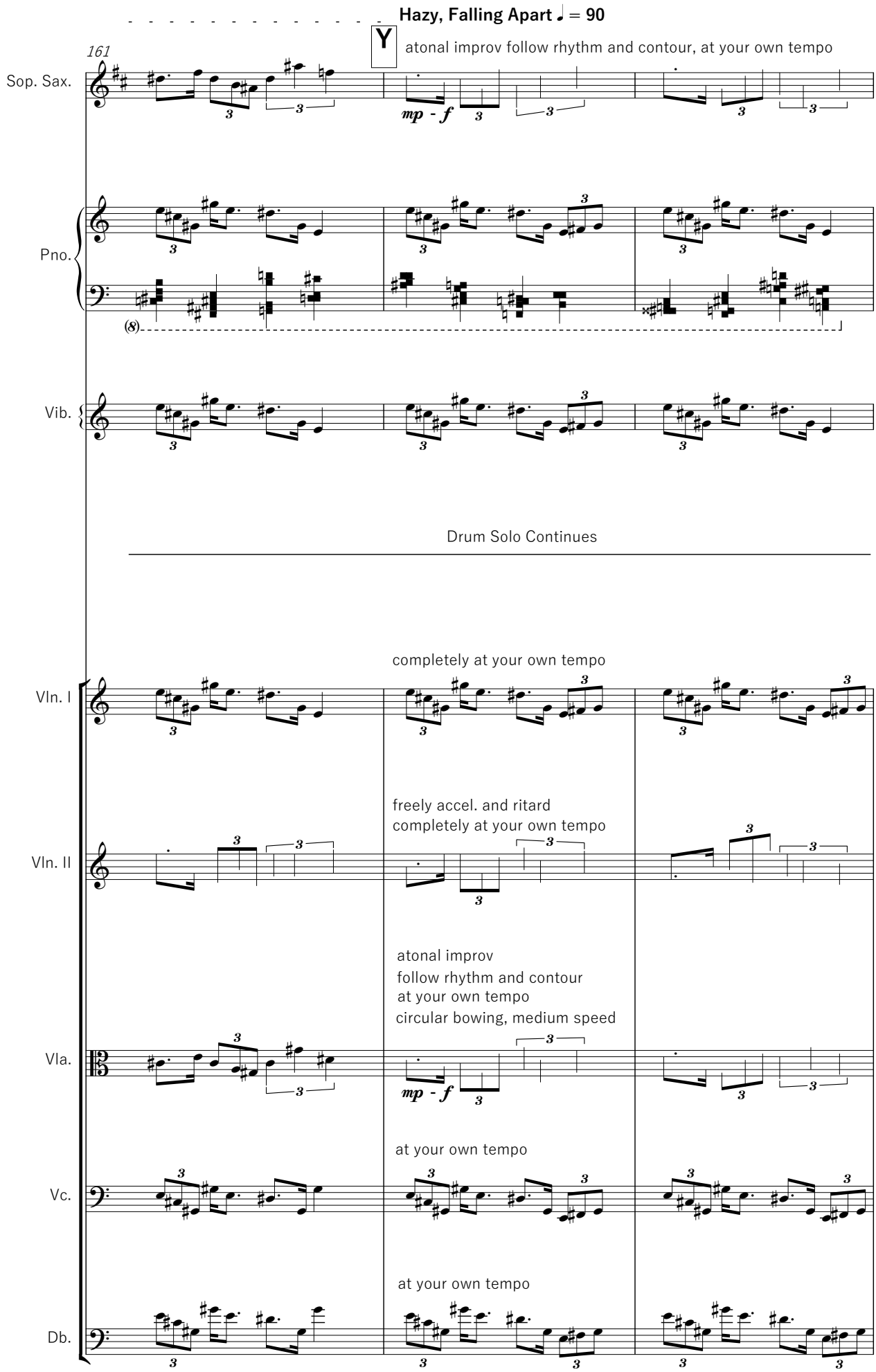

146
V
Sop. Sax.
mp
improvise on C# minor pentatonic
follow rhythm, accel and ritard freely
8va
Pno.
p
Ped.
use back of sticks
improvise in C# minor pentatonic
follow rhythm, accel and ritard freely
Vib.
Dr.
s.p.
Vln. I
Vln. II
Vla.
Vc.
Db.

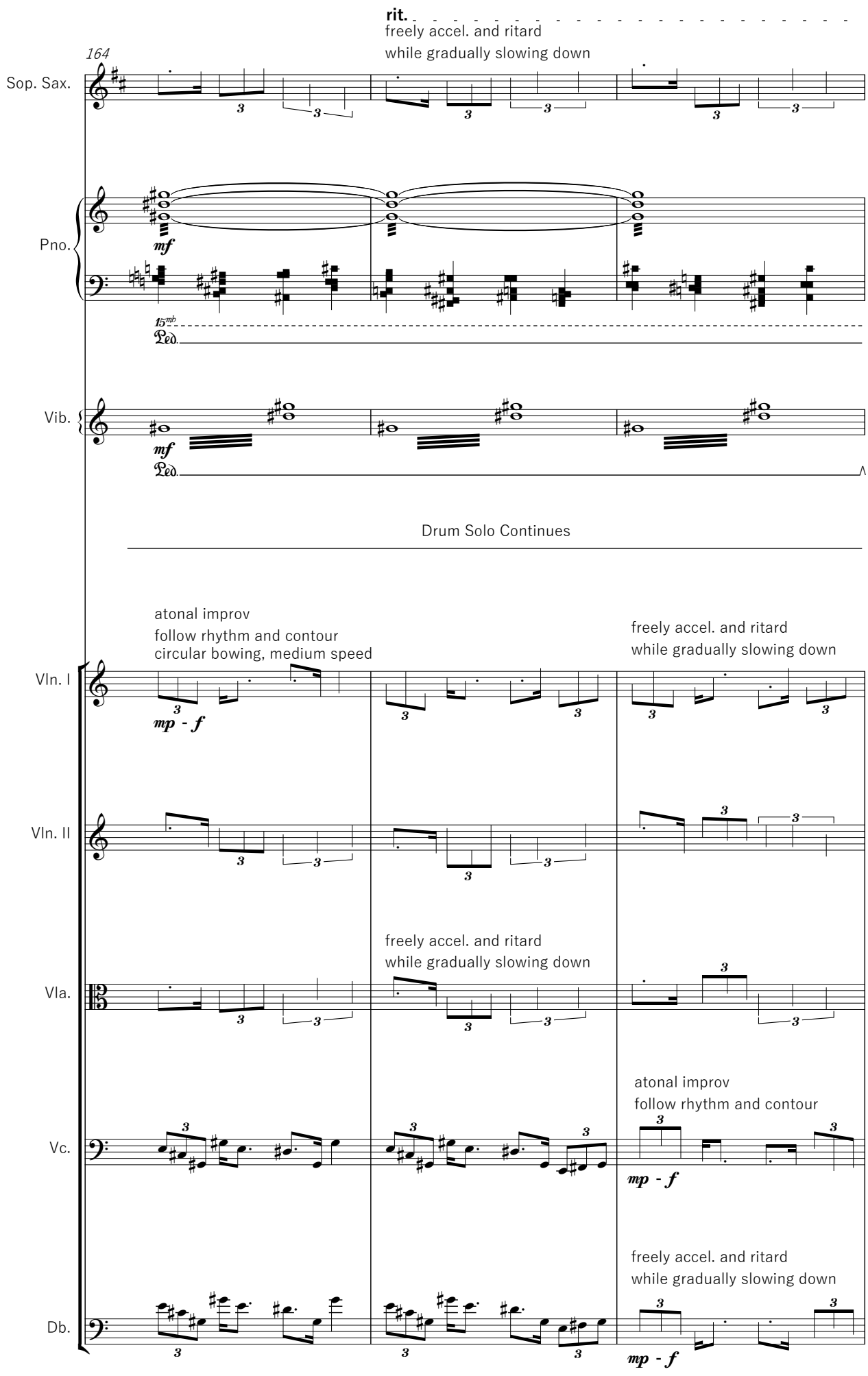

149
Sop. Sax.
Pno.
Vib.
Dr.
Vln. I
Vln. II
Vla.
Vc.
Db.
s.p.
mp
mf
n

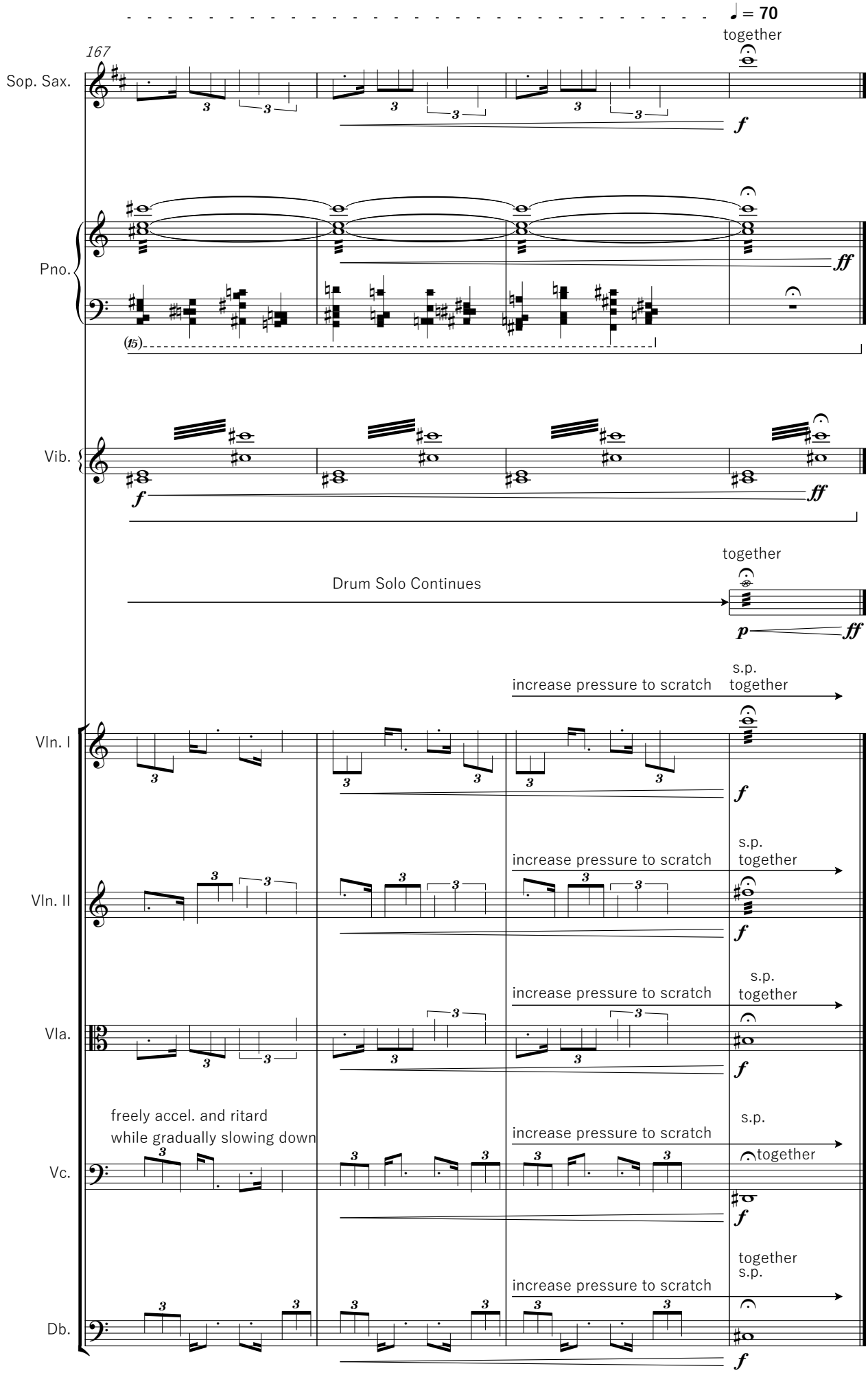

152
Sop. Sax.
Pno.
Vib.
Dr.
Vln. I
Vln. II
Vla.
Vc.
Db.
mf
f
ord.


155
W
Sop. Sax.
fff
start coming together with ensemble
together
Pno.
f
ff
start coming together with ensemble
together
Vib.
f
ff
Dr.
f
ff
fff
increase pressure
m.s.p.
ord.
normal pressure
subito
Vln. I
f
ff
fff
Vln. II
f
ff
fff
Vla.
f
ff
s.p.
Vc.
f
ff
increase pressure
m.s.p.
Db.
f
ff


X
rit.
158
start falling out of time
Sop. Sax.
f
stay in time with vibraphone
Pno.
f
8vb
random atonal chords
stay in time with piano
Vib.
f
Dr.
drum "freak out" solo
12 bars
mp - f
start falling out of time
Vln. I
f
subito
atonal improv, follow rhythm and contour
start falling out of time
circular bowing, medium speed
Vln. II
f
subito
mp - f
start falling out of time
ord.
Vla.
f
– ord.
start falling out of time
Vc.
f
ord., ord. pressure
start falling out of time
Db.
f


Hazy, Falling Apart ♩ = 90
Y
atonal improv follow rhythm and contour, at your own tempo
161
Sop. Sax.
mp - f
Pno.
(8)
Vib.
Drum Solo Continues
completely at your own tempo
Vln. I
freely accel. and ritard
completely at your own tempo
Vln. II
atonal improv
follow rhythm and contour
at your own tempo
circular bowing, medium speed
Vla.
mp - f
at your own tempo
Vc.
at your own tempo
Db.


rit.
freely accel. and ritard
while gradually slowing down
164
Sop. Sax.
Pno.
mf
15mb
Ped.
Vib.
mf
Ped.
Drum Solo Continues
atonal improv
follow rhythm and contour
circular bowing, medium speed
freely accel. and ritard
while gradually slowing down
Vln. I
mp - f
Vln. II
freely accel. and ritard
while gradually slowing down
Vla.
atonal improv
follow rhythm and contour
Vc.
mp - f
freely accel. and ritard
while gradually slowing down
Db.
mp - f


♩ = 70
together
167
Sop. Sax.
f
Pno.
ff
(15)
Vib.
f
ff
together
Drum Solo Continues
p
ff
s.p.
increase pressure to scratch
together
Vln. I
Vln. II
Vla.
freely accel. and ritard
while gradually slowing down
Vc.
Db.