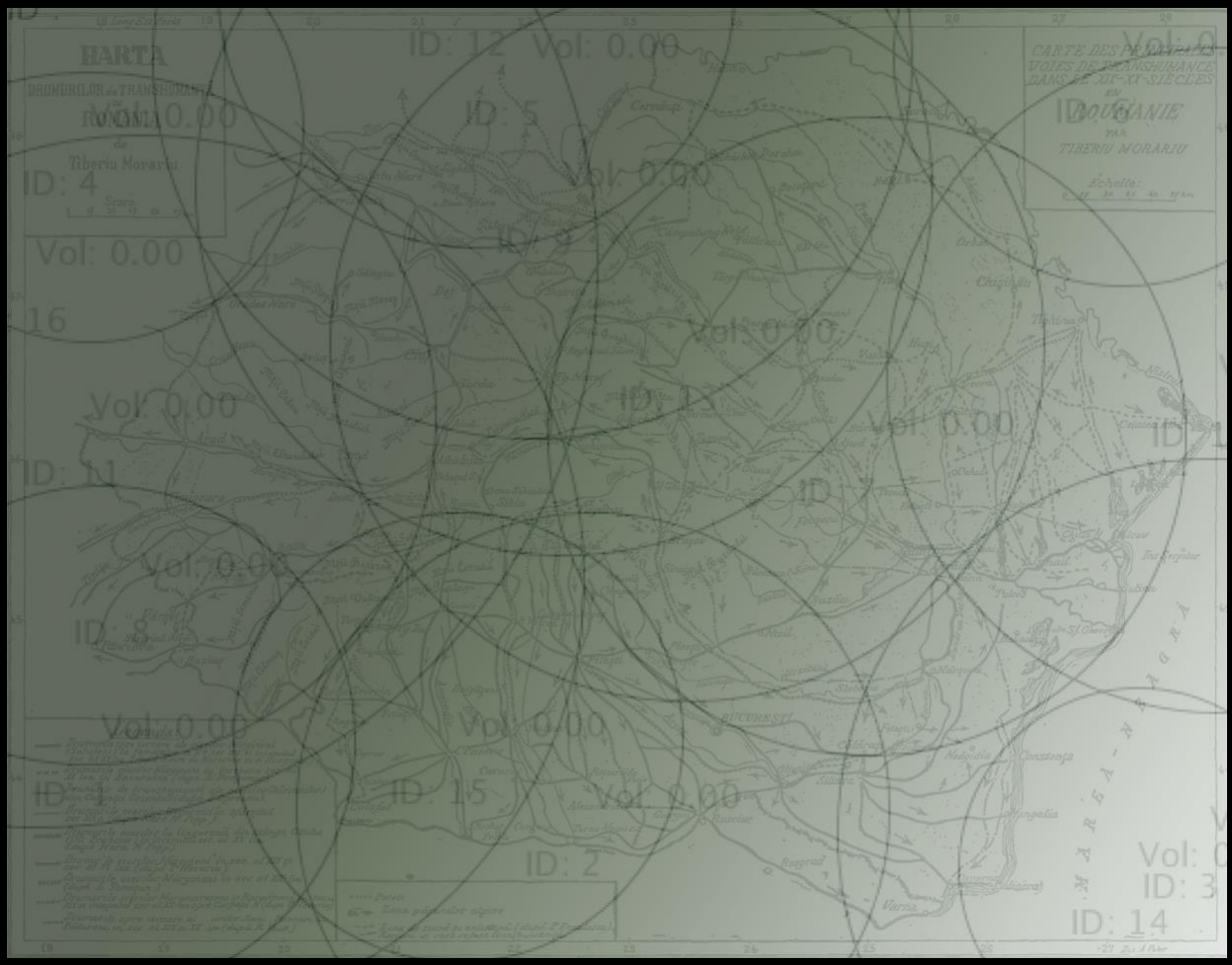


Transhumanță

for flute, vocals, pipa, djembe, drums and electronic tape

by Cătălina Popa-Mörck

Transhumanță - inspiration poem

Romanian

Mioriţa

Pe-un picior de plai,
Pe-o gură de rai,
Iată vin în cale,
Se cobor la vale,
Trei turme de miei,
Cu trei ciobănei.
Unu-i moldovan,
Unu-i ungurean[1]
Şi unu-i vrâncean.
Iar cel ungurean
Şi cu ce-l vrâncean,
Mări, se vorbiră,
Ei se sfătuiră
Pe l-apus de soare
Ca să mi-l omoare
Pe cel moldovan,
Că-i mai ortoman
Ş-are oi mai multe,
Mândre şi cornute,
Şi cai învăţaţi,
Şi câni mai bărbaţi,
Dar cea mioriţă,
Cu lână plăviţă,
De trei zile-ncoace
Gura nu-i mai tace,
Iarba nu-i mai place.
- Mioriţă laie,

English translation[1]

The Little Ewe-lamb

Near a low foothill
At Heaven's doorsill,
Where the trail's descending
To the plain and ending,
Here three shepherds keep
Their three flocks of sheep,
One, Moldavian,
One, Transylvanian
And one, Vrancean.
Now, the Vrancean
And the Transylvanian
In their thoughts, conniving,
Have laid plans, contriving
At the close of day
To ambush and slay
The Moldavian;
He, the wealthier one,
Had more flocks to keep,
Handsome, long-horned sheep,
Horses, trained and sound,
And the fiercest hounds.
One small ewe-lamb, though,
Dappled gray as tow,
While three full days passed
Bleated loud and fast;
Would not touch the grass.
"Ewe-lamb, dapple-gray,

[1] Romanian folk ballad; translation from https://lyricstranslate.com/en/miori%C8%9B-little-sheopular-ballad.html, accessed on the 22nd of May 2022.

Laie bucălaie,
De trei zile-ncoace
Gura nu-ţi mai tace!
Ori iarba nu-ţi place,
Ori eşti bolnăvioară,
Drăguţă mioară?
- Drăguţule bace,
Dă-ţi oile-ncoace,
La negru zăvoi,
Că-i iarbă de noi
Şi umbră de voi.
Stăpâne, stăpâne,
Îţi cheamă ş-un câine,
Cel mai bărbătesc
Şi cel mai frăţesc,
Că l-apus de soare
Vreau să mi te-omoare
Baciul ungurean
Şi cu cel vrâncean!
- Oiţă bârsană,
De eşti năzdrăvană,
şi de-a fi să mor
în câmp de mohor,
Să spui lui vrâncean
Şi lui ungurean
Ca să mă îngroape
Aice, pe-aproape,
În strunga de oi,
Să fiu tot cu voi;
În dosul stânii
Să-mi aud câinii.
Aste să le spui,
Iar la cap să-mi pui
Fluieraş de fag,
Mult zice cu drag;
Fluieraş de os,
Mult zice duios;
Fluieraş de soc,
Mult zice cu foc!

Muzzled black and gray,
While three full days passed
You bleat loud and fast;
Don’t you like this grass?
Are you too sick to eat,
Little lamb so sweet?”
”Oh my master dear,
Drive the flock out near
That field, dark to view,
Where the grass grows new,
Where there’s shade for you.
”Master, master dear,
Call a large hound near,
A fierce one and fearless,
Strong, loyal and peerless.
The Transylvanian
And the Vrancean
When the daylight’s through
Mean to murder you.”
”Lamb, my little ewe,
If this omen’s true,
If I’m doomed to death
On this tract of heath,
Tell the Vrancean
And Transylvanian
To let my bones lie
Somewhere here close by,
By the sheepfold here
So my flocks are near,
Back of my hut’s grounds
So I’ll hear my hounds.
Tell them what I say:
There, beside me lay
One small pipe of beech
Whith its soft, sweet speech,
One small pipe of bone
Whit its loving tone,
One of elderwood,
Fiery-tongued and good.

Vântul, când a bate,
Prin ele-a răzbate
Ş-oile s-or strânge,
Pe mine m-or plânge
Cu lacrimi de sânge!
Iar tu de omor
Să nu le spui lor.
Să le spui curat
Că m-am însurat
Cu-o mândră crăiasă,
A lumii mireasă;
Că la nunta mea
A căzut o stea;
Soarele şi luna
Mi-au ţinut cununa.
Brazi şi paltinaşi
I-am avut nuntaşi,
Preoţi, munţii mari,
Paseri, lăutari,
Păserele mii,
Şi stele făclii!
Iar dacă-i zări,
Dacă-i întâlni
Măicuţă bătrână,
Cu brâul de lână,
Din ochi lăcrimând,
Pe câmpi alergând,
Pe toţi întrebând
Şi la toţi zicând:
"Cine-a cunoscut,
Cine mi-a văzut
Mândru ciobănel,
Tras printr-un inel?
Feţişoara lui,
Spuma laptelui;
Musteţioara lui,
Spicul grâului;
Perişorul lui,
Peana corbului;

Then the winds that blow
Would play on them so
All my listening sheep
Would draw near and weep
Tears, no blood so deep.
How I met my death,
Tell them not a breath;
Say I could not tarry,
I have gone to marry
A princess – my bride
Is the whole world's pride.
At my wedding, tell
How a bright star fell,
Sun and moon came down
To hold my bridal crown,
Firs and maple trees
Were my guests; my priests
Were the mountains high;
Fiddlers, birds that fly,
All birds of the sky;
Torchlights, stars on high.
But if you see there,
Should you meet somewhere,
My old mother, little,
With her white wool girdle,
Eyes with their tears flowing,
Over the plains going,
Asking one and all,
Saying to them all,
'Who has ever known,
Who has seen my own
Shepherd fine to see,
Slim as a willow tree,
With his dear face, bright
As the milk-foam, white,
His small moustache, right
As the young wheat's ear,
With his hair so dear,
Like plumes of the crow

Ochişorii lui,	Little eyes that glow
Mura câmpului? "	Like the ripe black sloe?’
Tu, mioara mea,	Ewe-lamb, small and pretty,
Să te-nduri de ea	For her sake have pity,
Şi-i spune curat	Let it just be said
Că m-am însurat	I have gone to wed
Cu-o fată de crai,	A princess most noble
Pe-o gură de rai.	There on Heaven’s doorsill.
Iar la cea măicuţă	To that mother, old,
Să nu spui, drăguţă,	Let it not be told
Că la nunta mea	That a star fell, bright,
A căzut o stea,	For my bridal night;
C-am avut nuntaşi	Firs and maple trees
Brazi şi paltinaşi,	Were my guests, priests
Preoţi, munţii mari,	Were the mountains high;
Paseri, lăutari,	Fiddlers, birds that fly,
Păserele mii,	All birds of the sky;
Şi stele făcliï!	Torchlights, stars on high.”

Transhumanța

transhumance

Transhumance - is a type of pastoralism or nomadism, a seasonal movement of livestock between fixed summer and winter pastures. In montane regions (vertical transhumance), it implies movement between higher pastures in summer and lower valleys in winter. Herders have a permanent home, typically in valleys.

Part I – Voice, Flute, Pipa, Hand Drum, Drum Set

introduction, sets the scene

!!!Catalina signals the end of the chaotic part

Interlude – Free 3 min IMPROVISATION in E Phrygian Dominant

- 2 church bells before stop signal – GONG –

Part II – Voice, Flute, Pipa, Drums

The Murder Plot

- organ and actor, then 4 snare drum count in start

- Voice- recite, whisper, scream freely with the words “murder” or “kill” or just vowels

Switch sitting position (Fan Qi and Catalina)

Part III –everyone hums the note F to support the Pipa, Catalina recites part of the poem

The warning from the little lamb

- Flute and pipa alone

Catalina sings Romanian folk song

Part IV – *Acceptance (of his faith)*

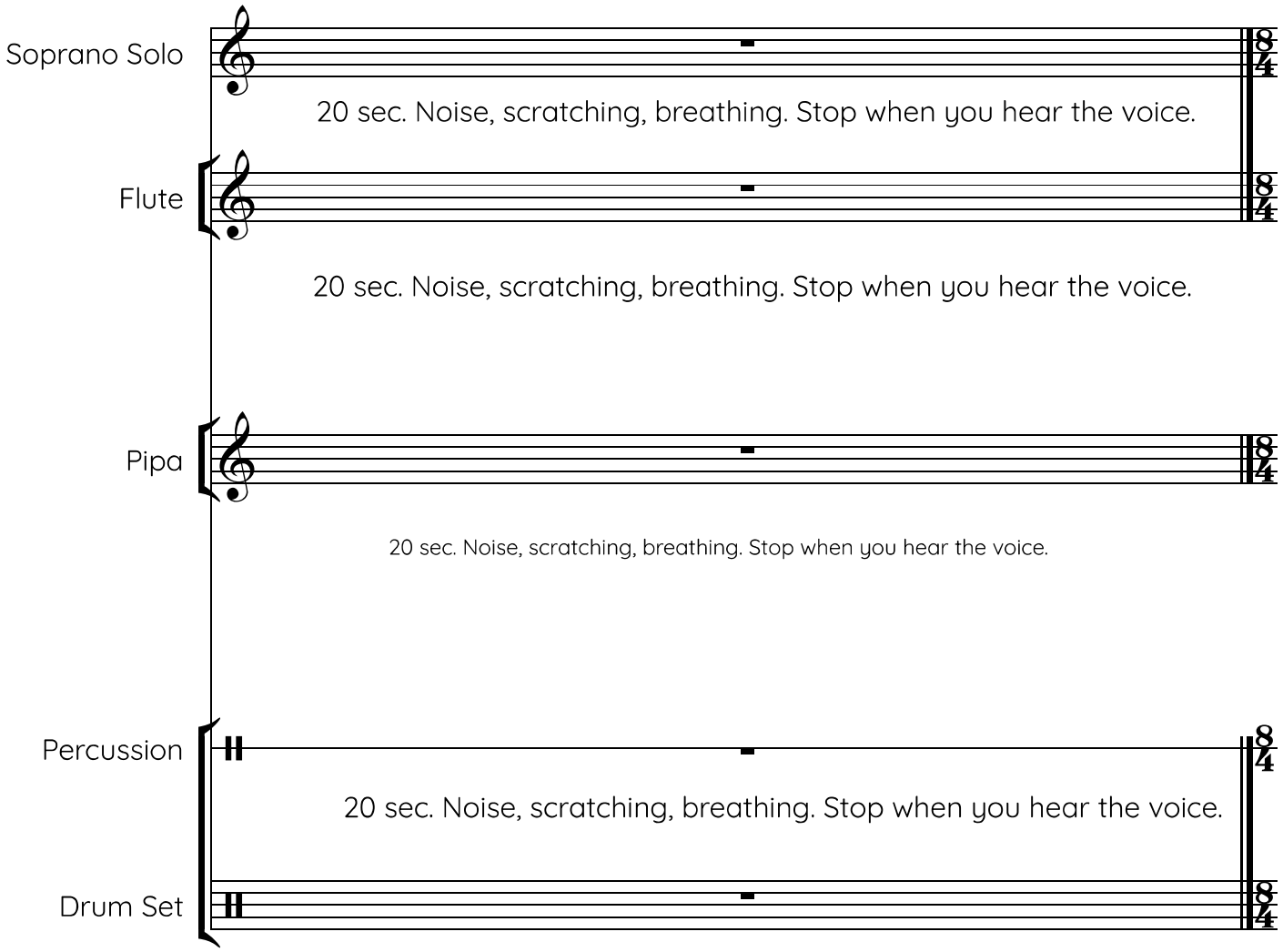
- Pipa solo based on Romanian tune
- IMPROV with everybody

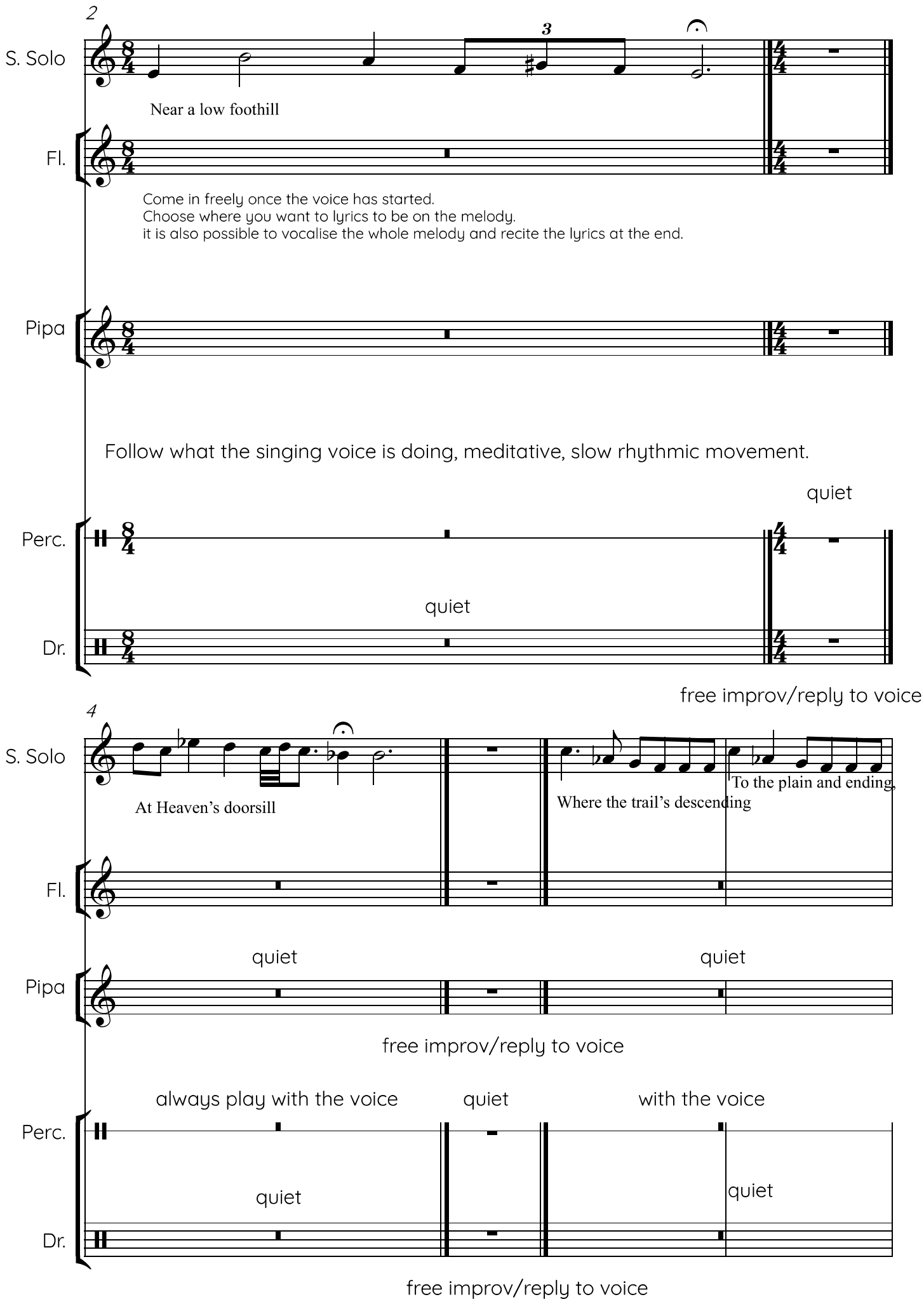
Part V – Wedding theme

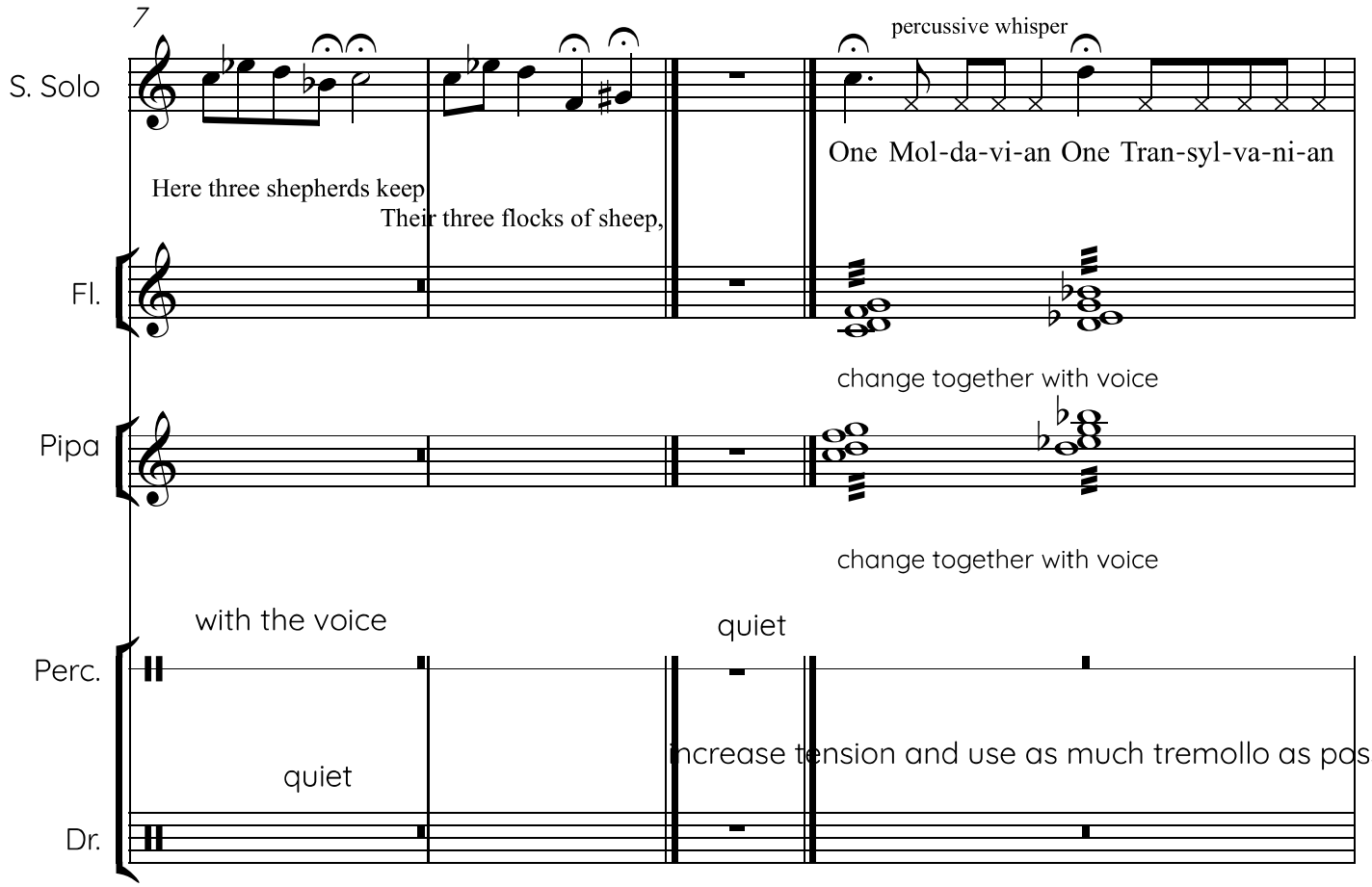
- GONG signal to switch to the final part/backing track restarts
- Voice – random interjections with Hej or Ha similar to the first part.

THE END

Transhumance - is a type of pastoralism or nomadism, a seasonal movement of livestock between fixed summer and winter pastures. In montane regions (vertical transhumance), it implies movement between higher pastures in summer and lower valleys in winter. Herders have a permanent home, typically in valleys.

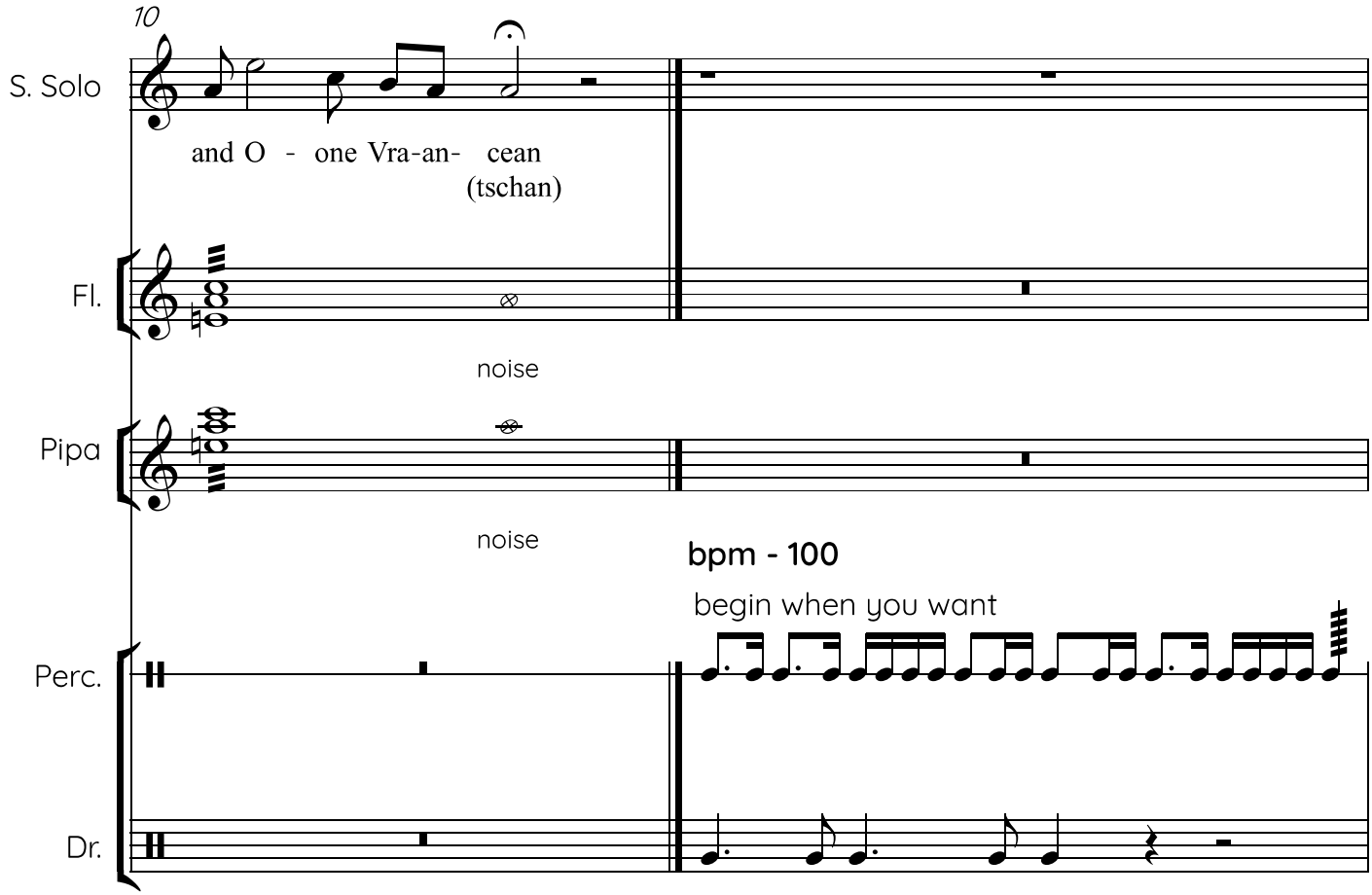


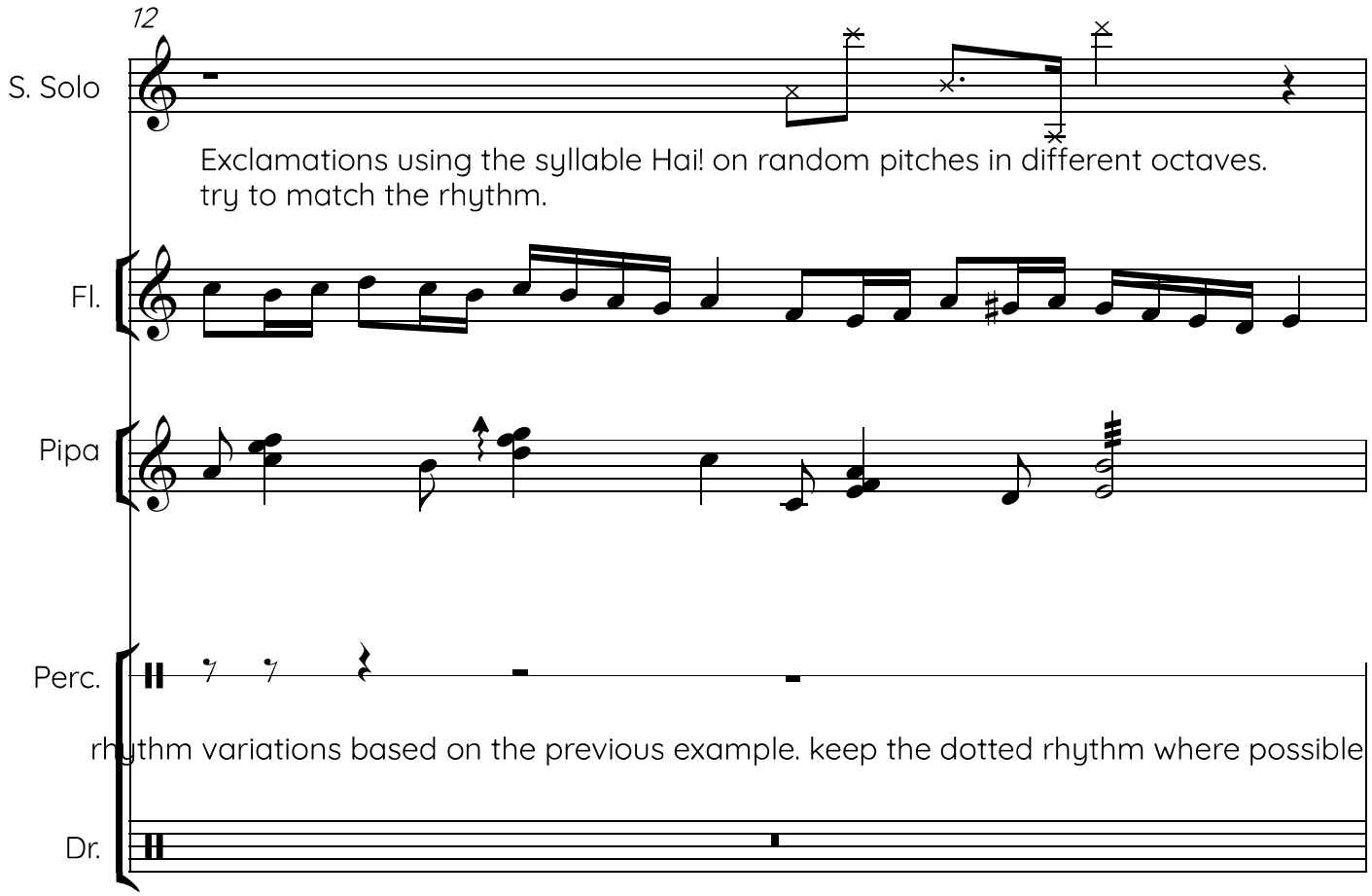

2
S. Solo
3
Near a low foothill
Fl.
Come in freely once the voice has started.
Choose where you want to lyrics to be on the melody.
it is also possible to vocalise the whole melody and recite the lyrics at the end.
Pipa
Follow what the singing voice is doing, meditative, slow rhythmic movement.
quiet
Perc.
quiet
Dr.
free improv/reply to voice
4
S. Solo
At Heaven's doorsill
Where the trail's descending
To the plain and ending,
Fl.
quiet
quiet
Pipa
free improv/reply to voice
always play with the voice
quiet
with the voice
Perc.
quiet
quiet
Dr.
free improv/reply to voice

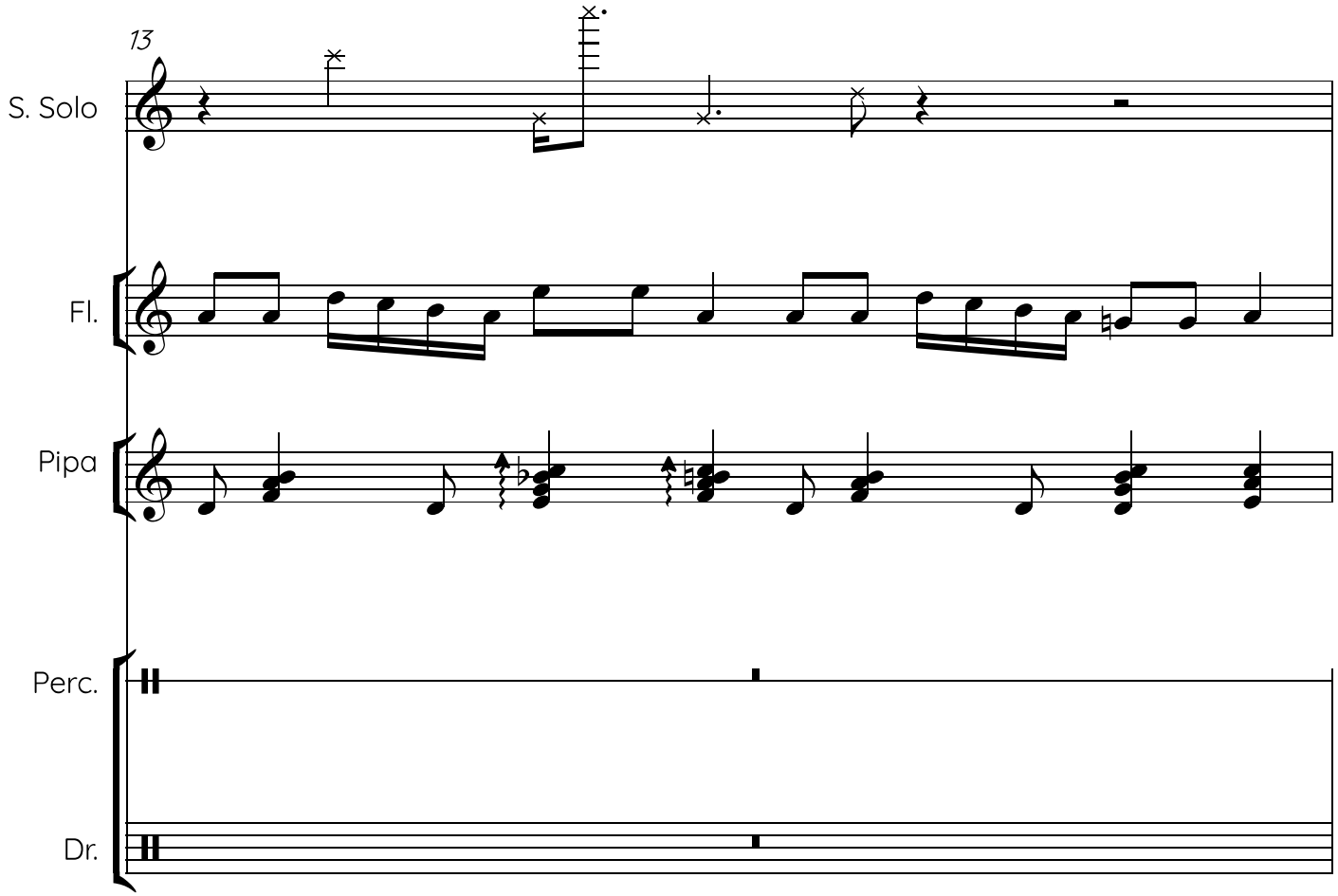


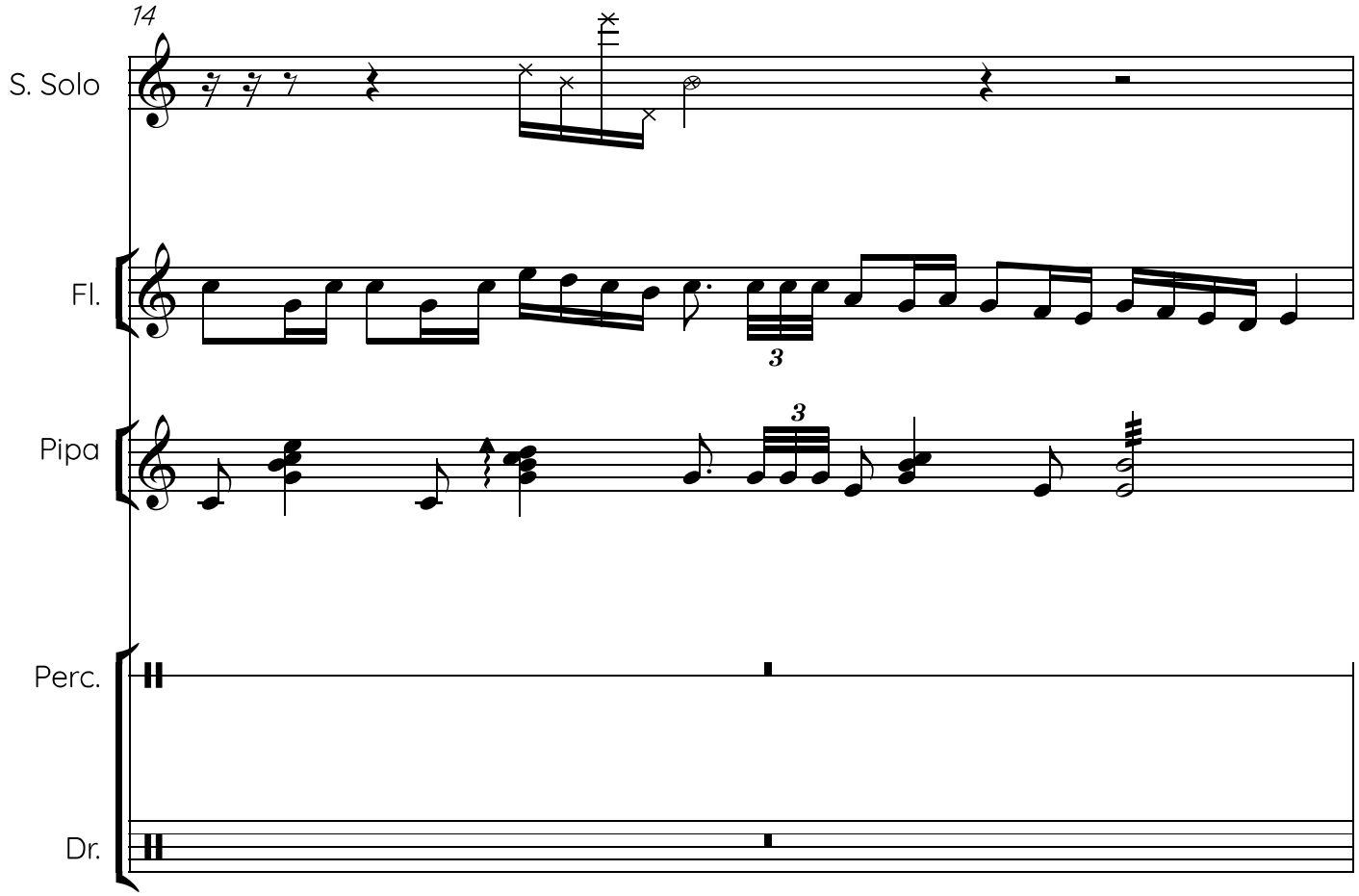
free improv/reply to voice

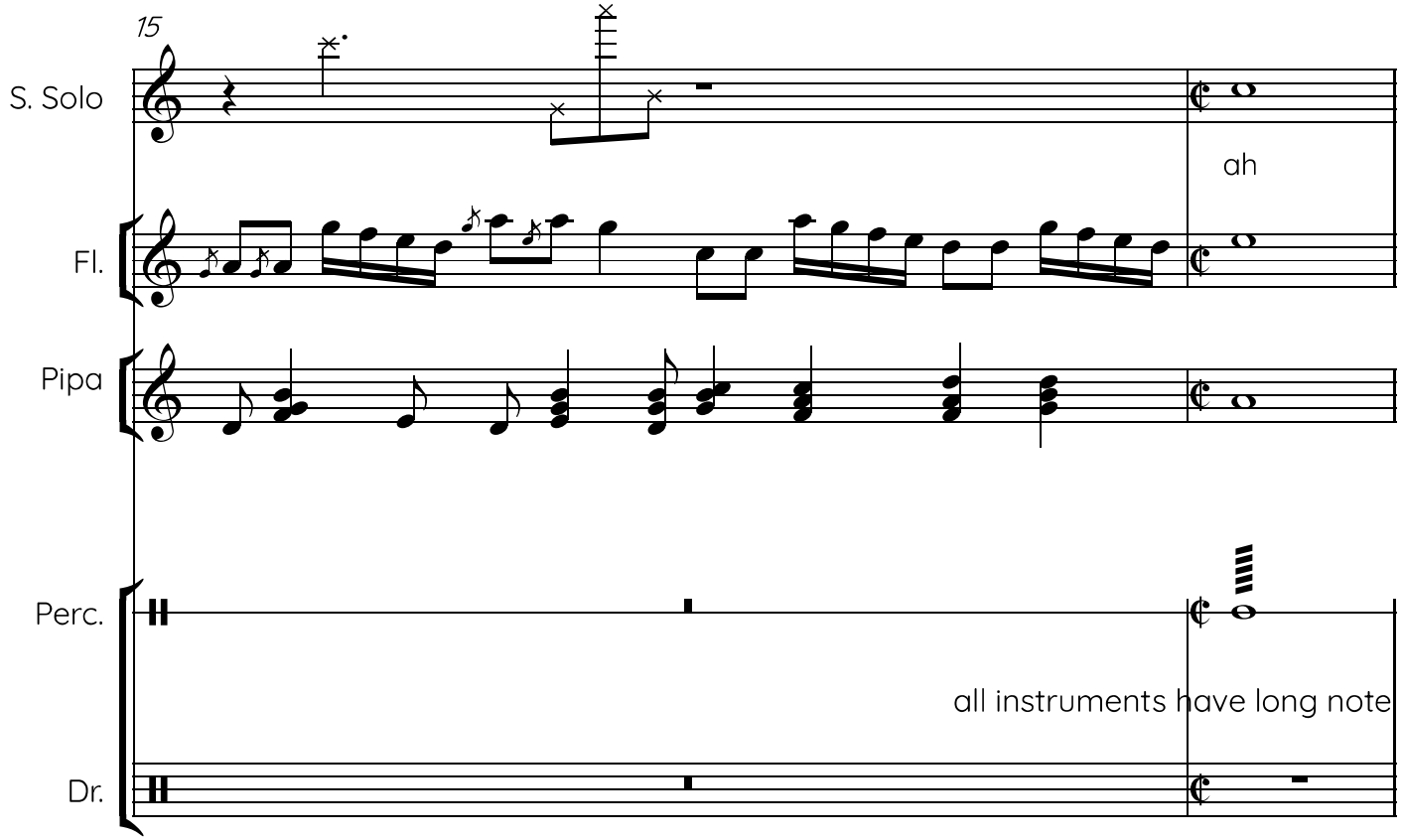
increase tension and use as much tremollo as possible until the end

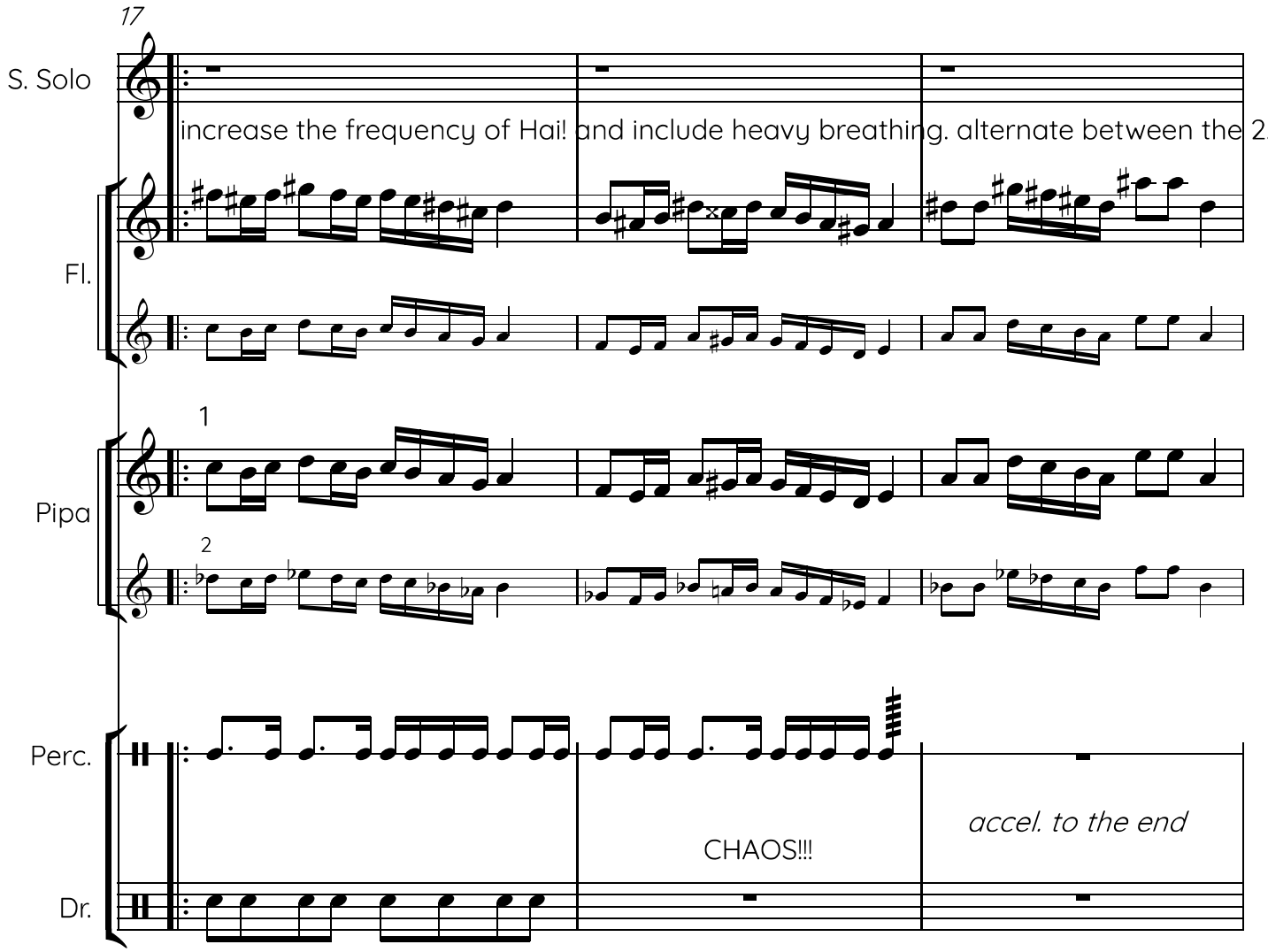


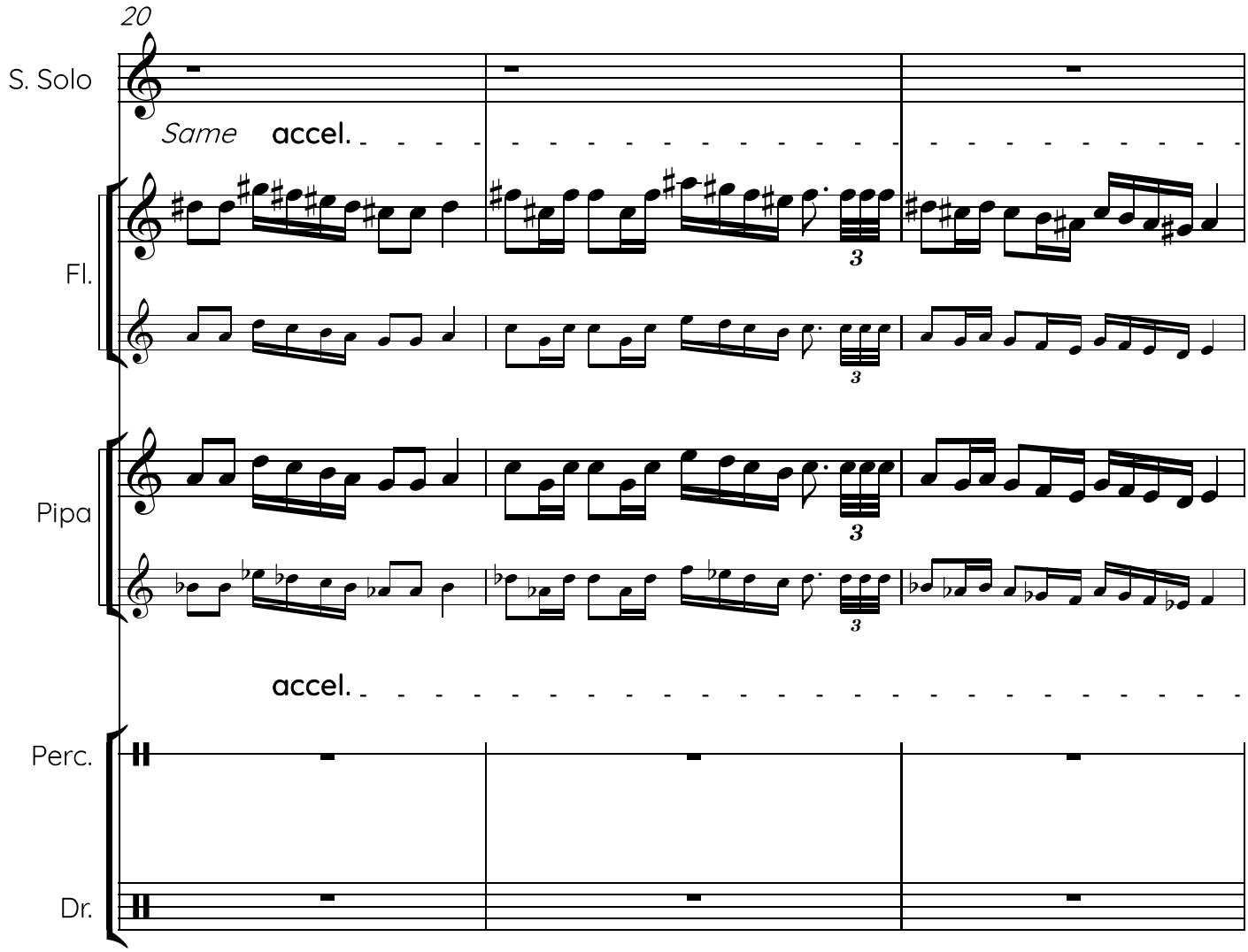

12
S. Solo
Exclamations using the syllable Hai! on random pitches in different octaves.
try to match the rhythm.
Fl.
Pipa
Perc.
rhythm variations based on the previous example. keep the dotted rhythm where possible
Dr.

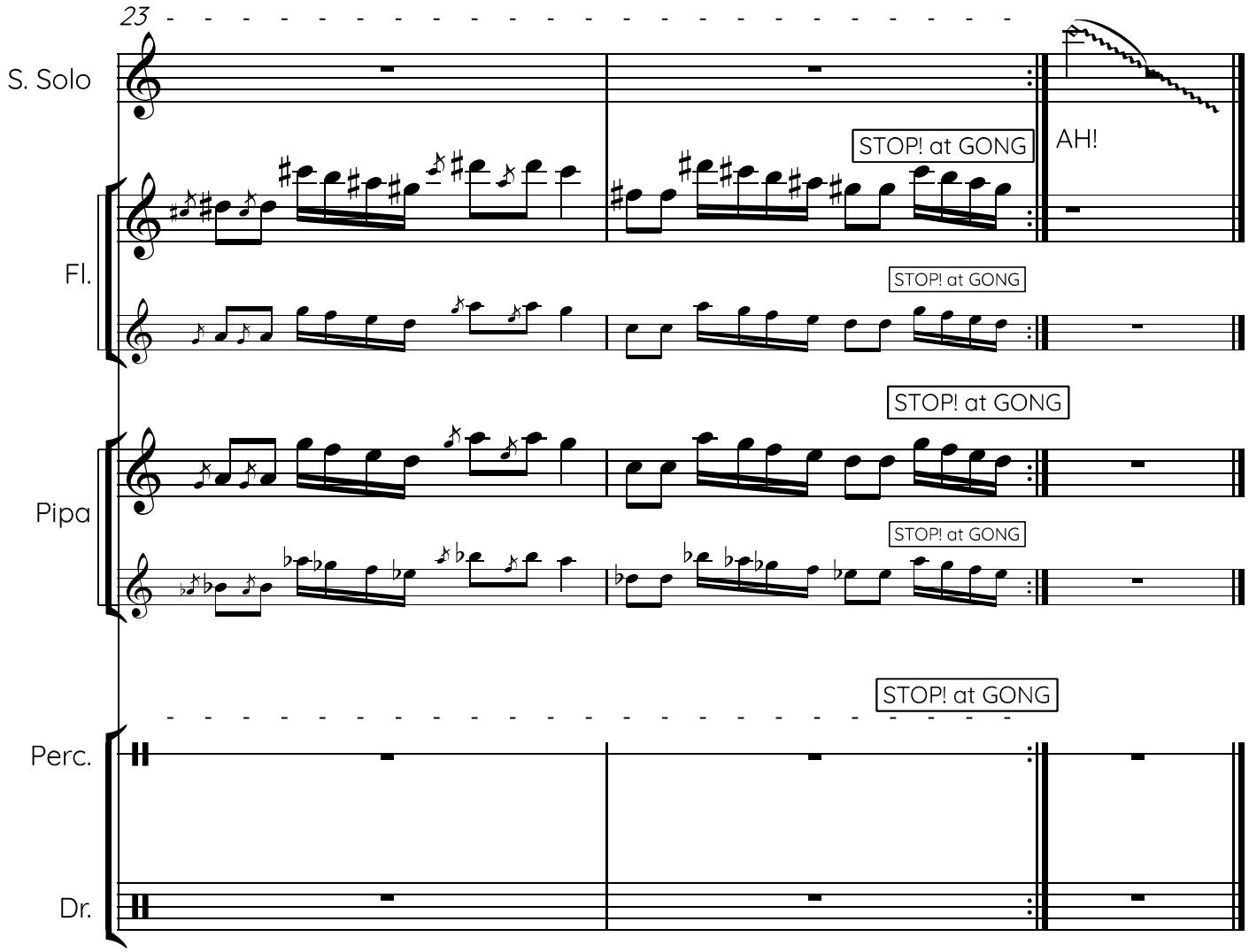

13
S. Solo
Fl.
Pipa
Perc.
Dr.

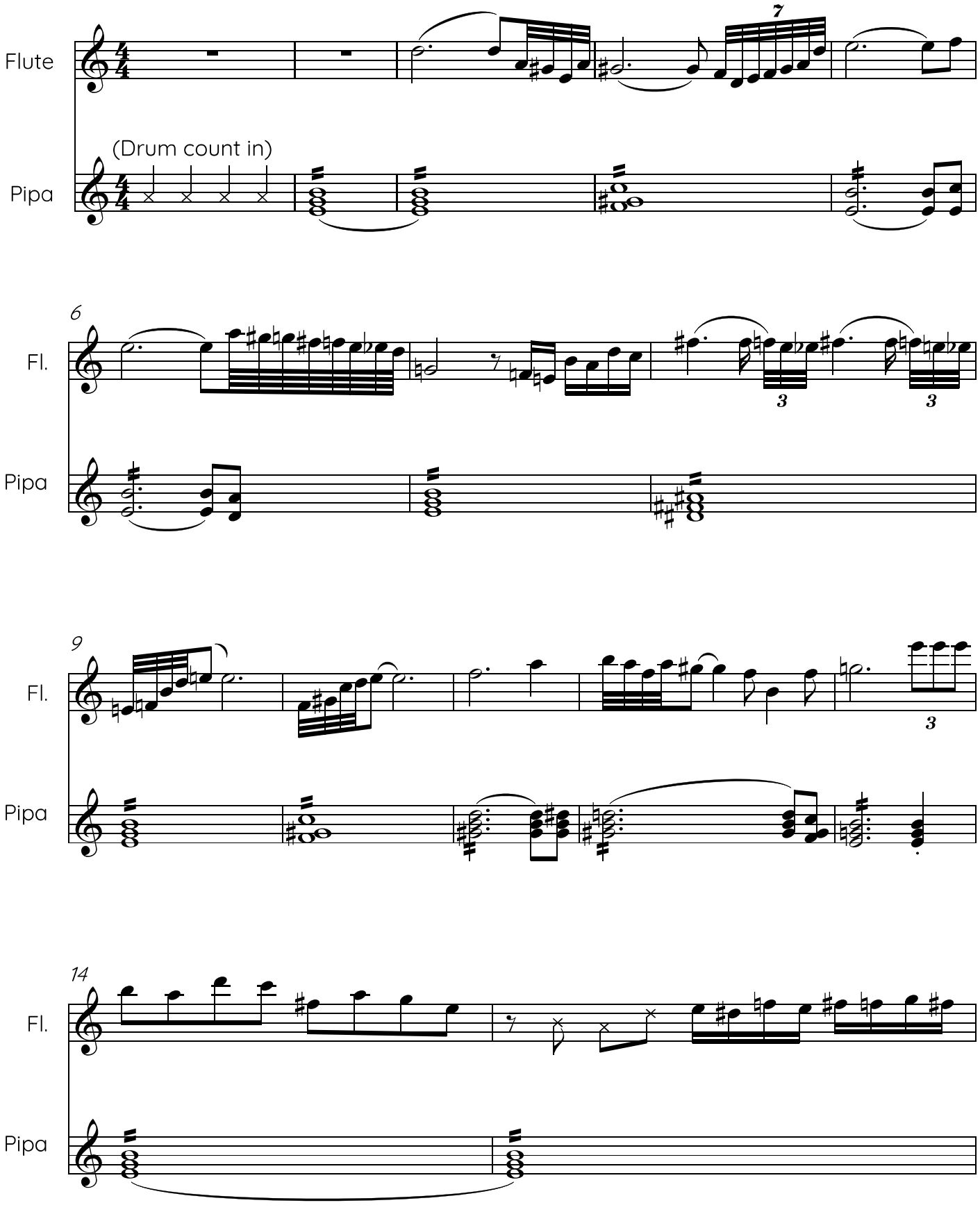

14
S. Solo
Fl.
3
Pipa
3
Perc.
Dr.

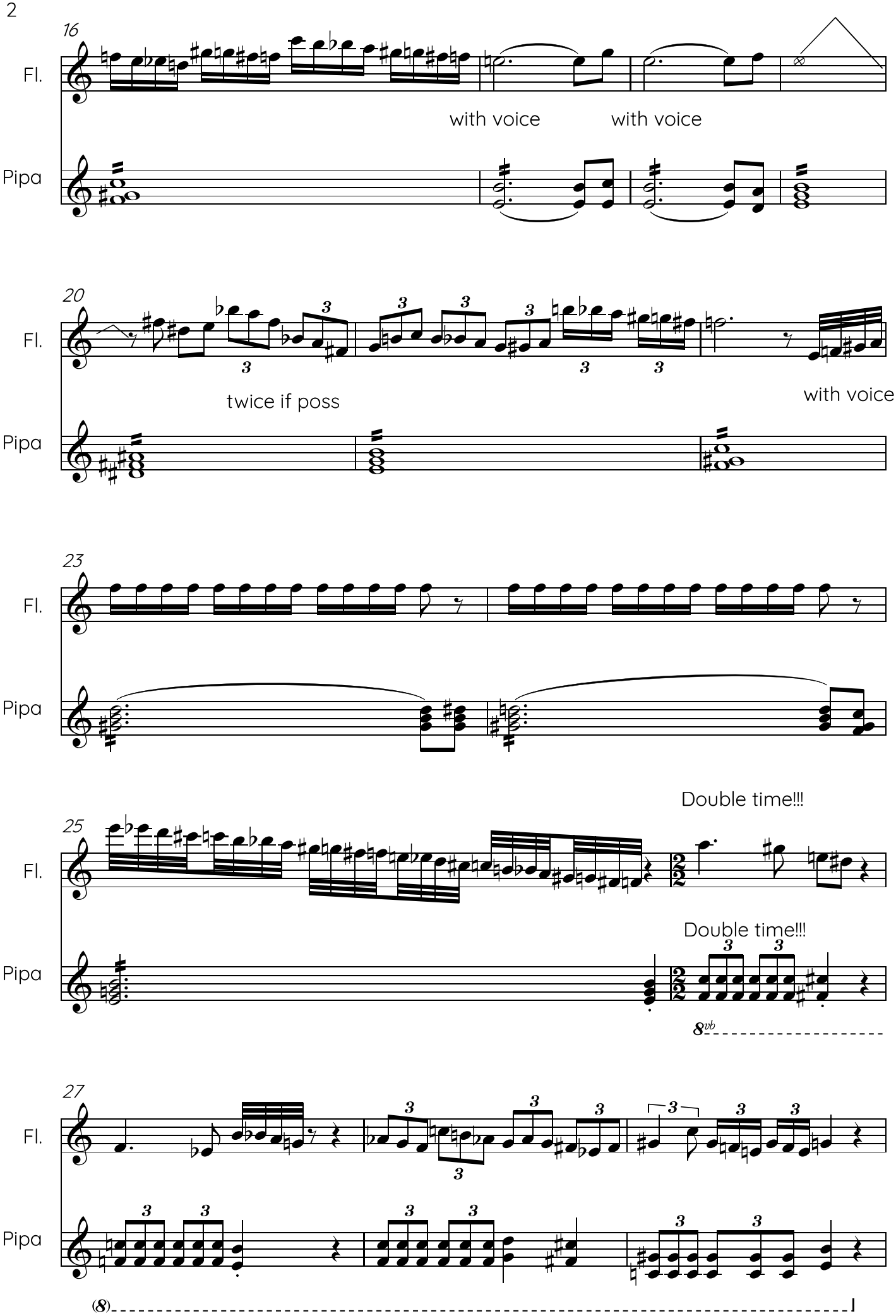

15
S. Solo
ah
Fl.
Pipa
Perc.
all instruments have long note
Dr.

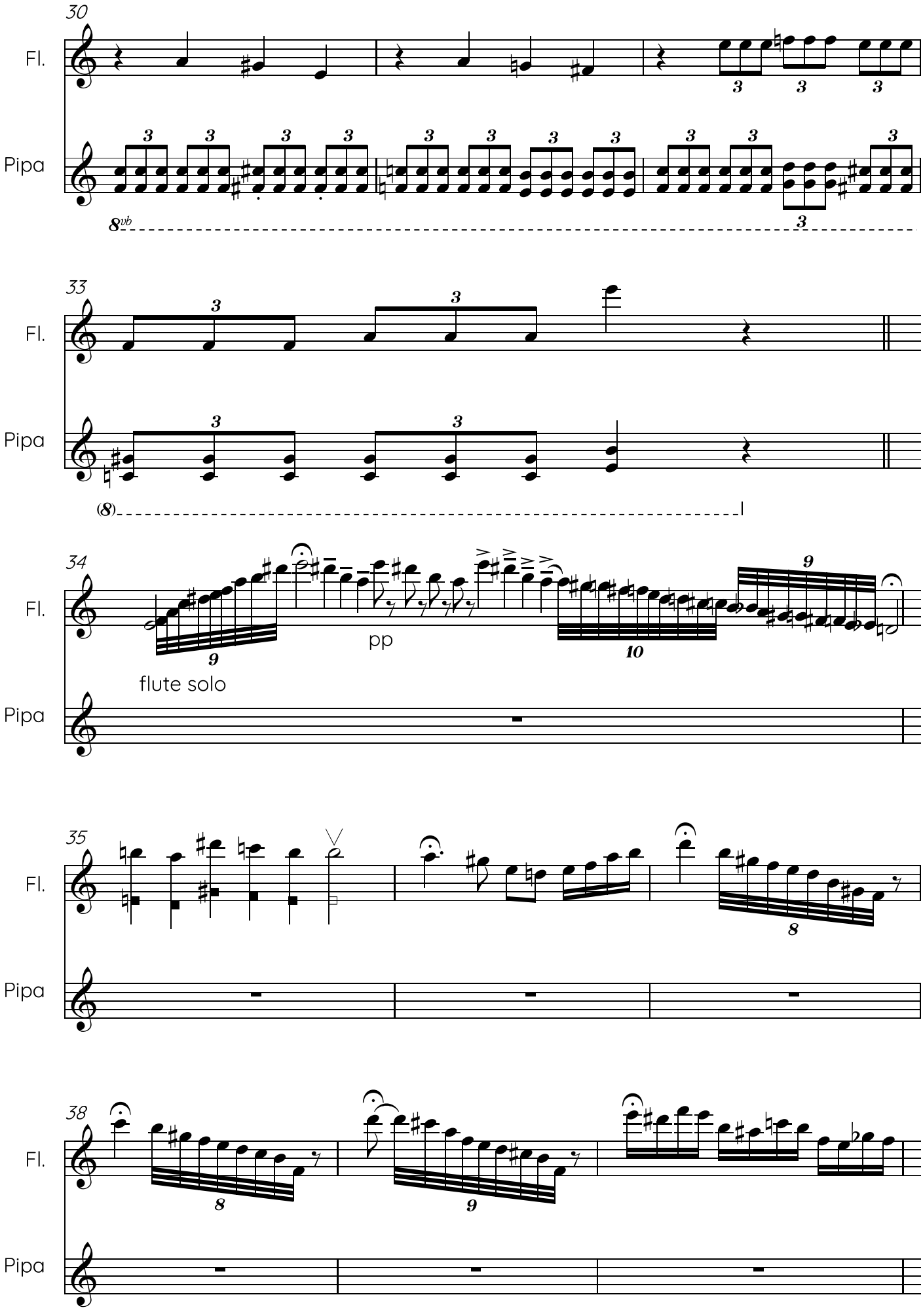

17
S. Solo
increase the frequency of Hai! and include heavy breathing. alternate between the 2.
Fl.
Pipa
1
2
Perc.
CHAOS!!!
accel. to the end
Dr.

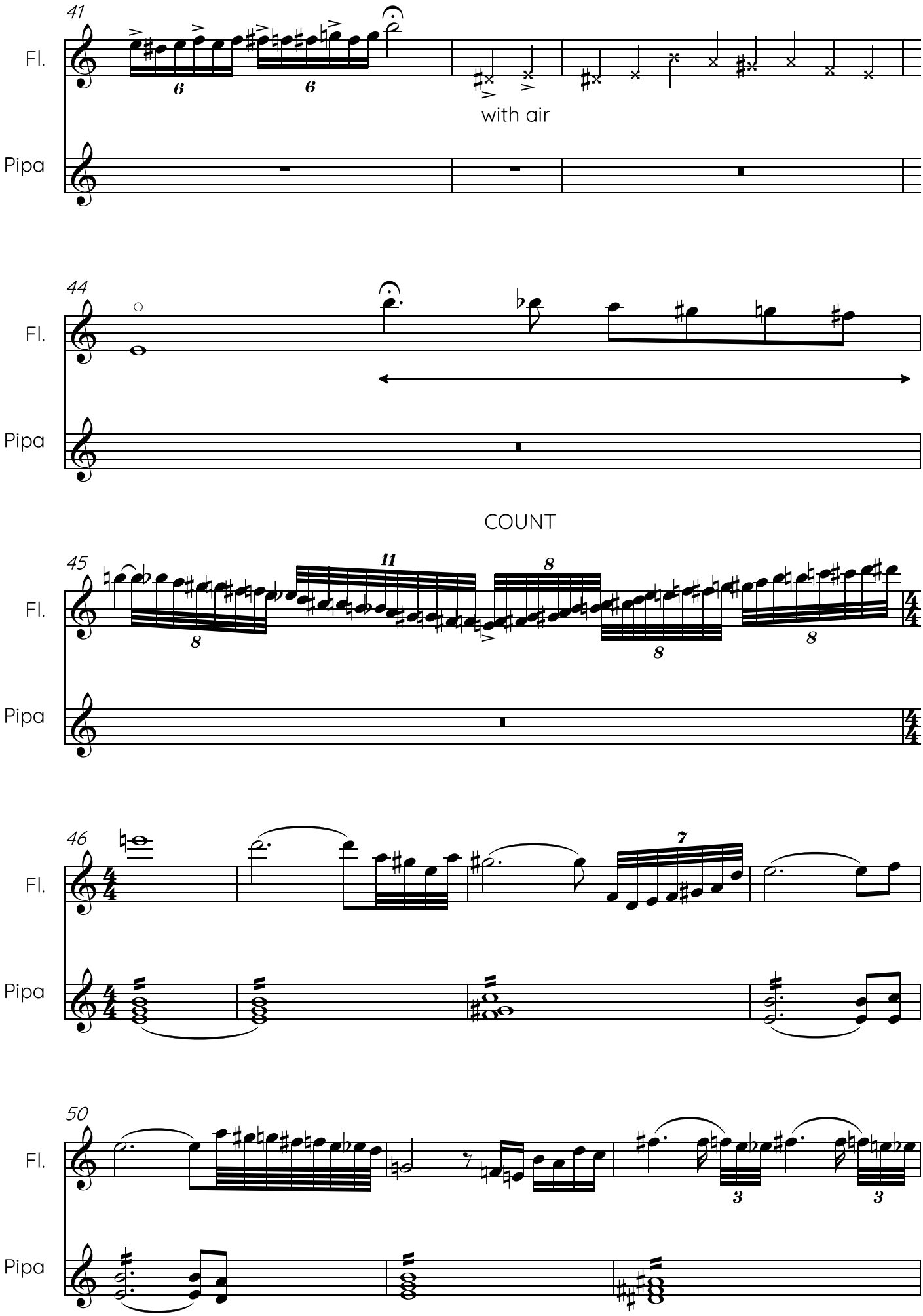

20
S. Solo
Same
accel.
Fl.
Pipa
accel.
Perc.
Dr.

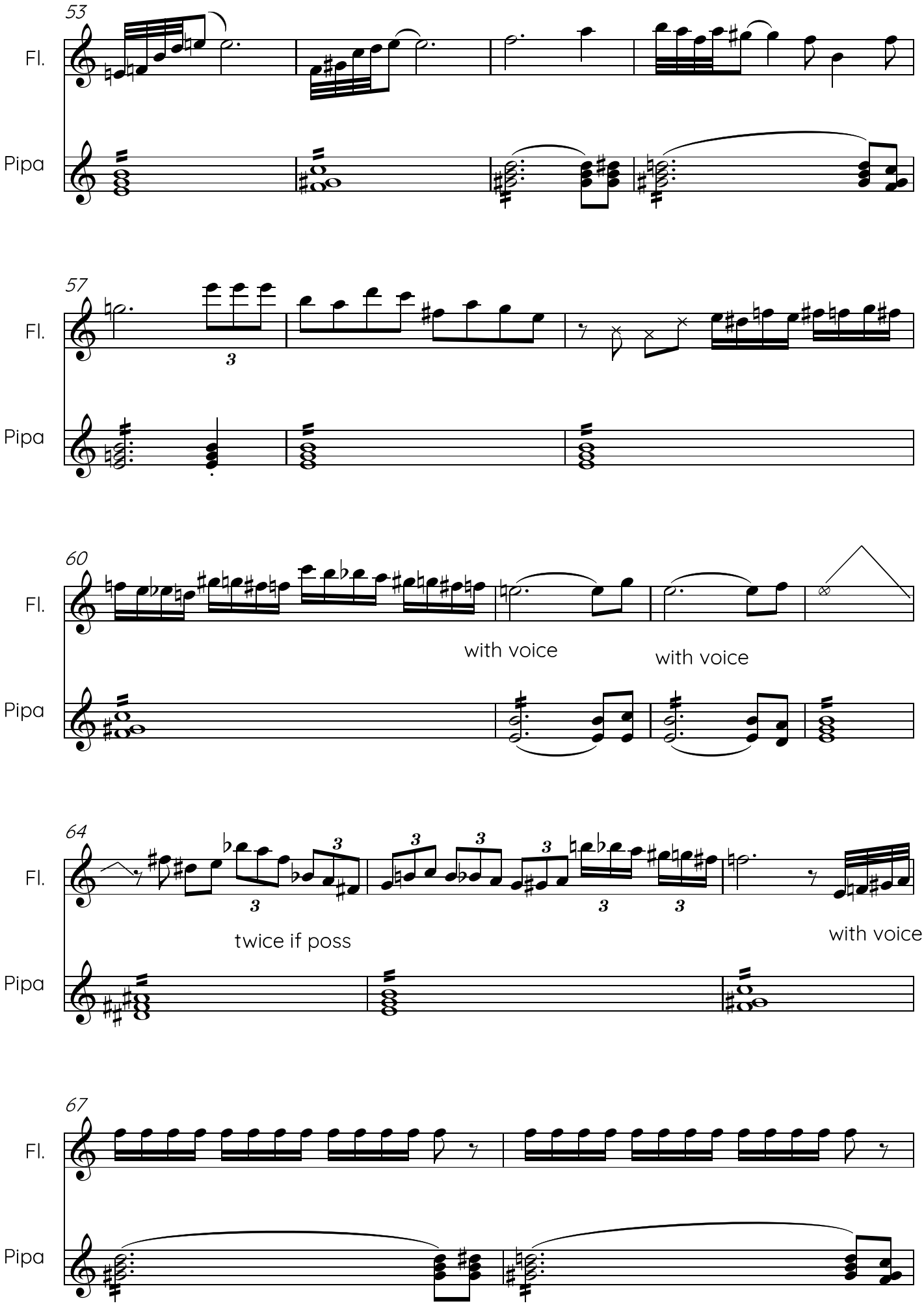

23
S. Solo
STOP! at GONG
AH!
Fl.
STOP! at GONG
STOP! at GONG
Pipa
STOP! at GONG
STOP! at GONG
Perc.
Dr.

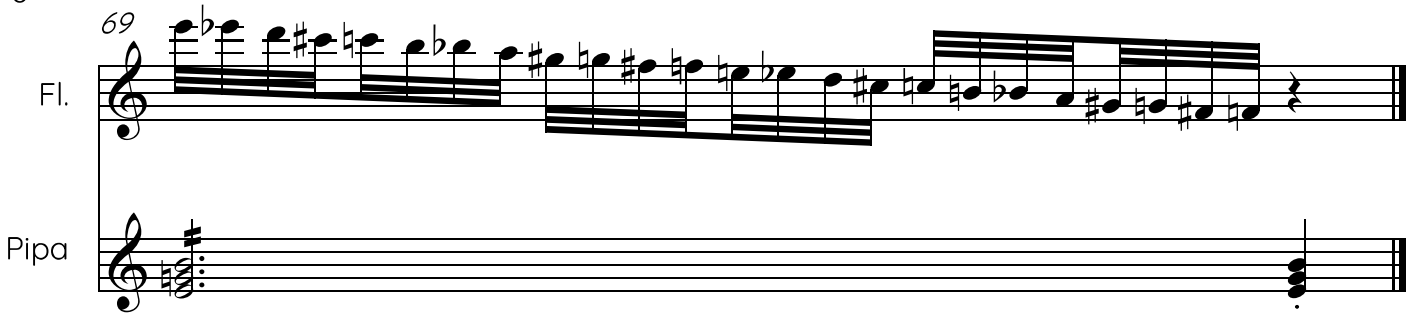

Flute
Pipa
(Drum count in)
7
6
Fl.
Pipa
3
3
9
Fl.
Pipa
3
14
Fl.
Pipa


16
Fl.
with voice
with voice
Pipa
20
Fl.
twice if poss
with voice
Pipa
23
Fl.
Pipa
Double time!!!
25
Fl.
Double time!!!
Pipa
8vb
27
Fl.
Pipa
8

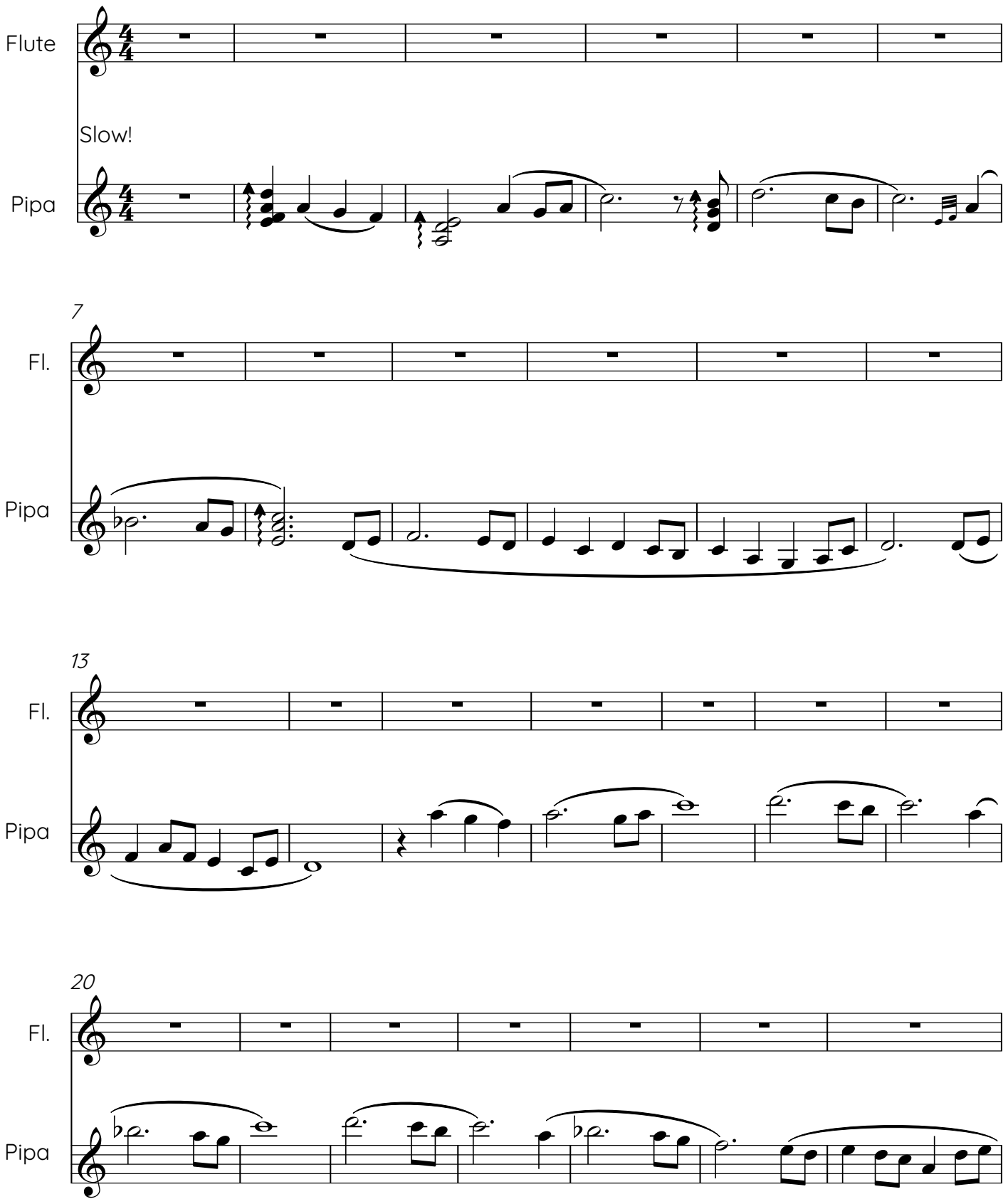

30
Fl.
Pipa
8vb
33
Fl.
Pipa
34
Fl.
pp
flute solo
Pipa
35
Fl.
Pipa
38
Fl.
Pipa


41
Fl.
with air
Pipa
44
Fl.
Pipa
COUNT
45
Fl.
Pipa
46
Fl.
Pipa
50
Fl.
Pipa

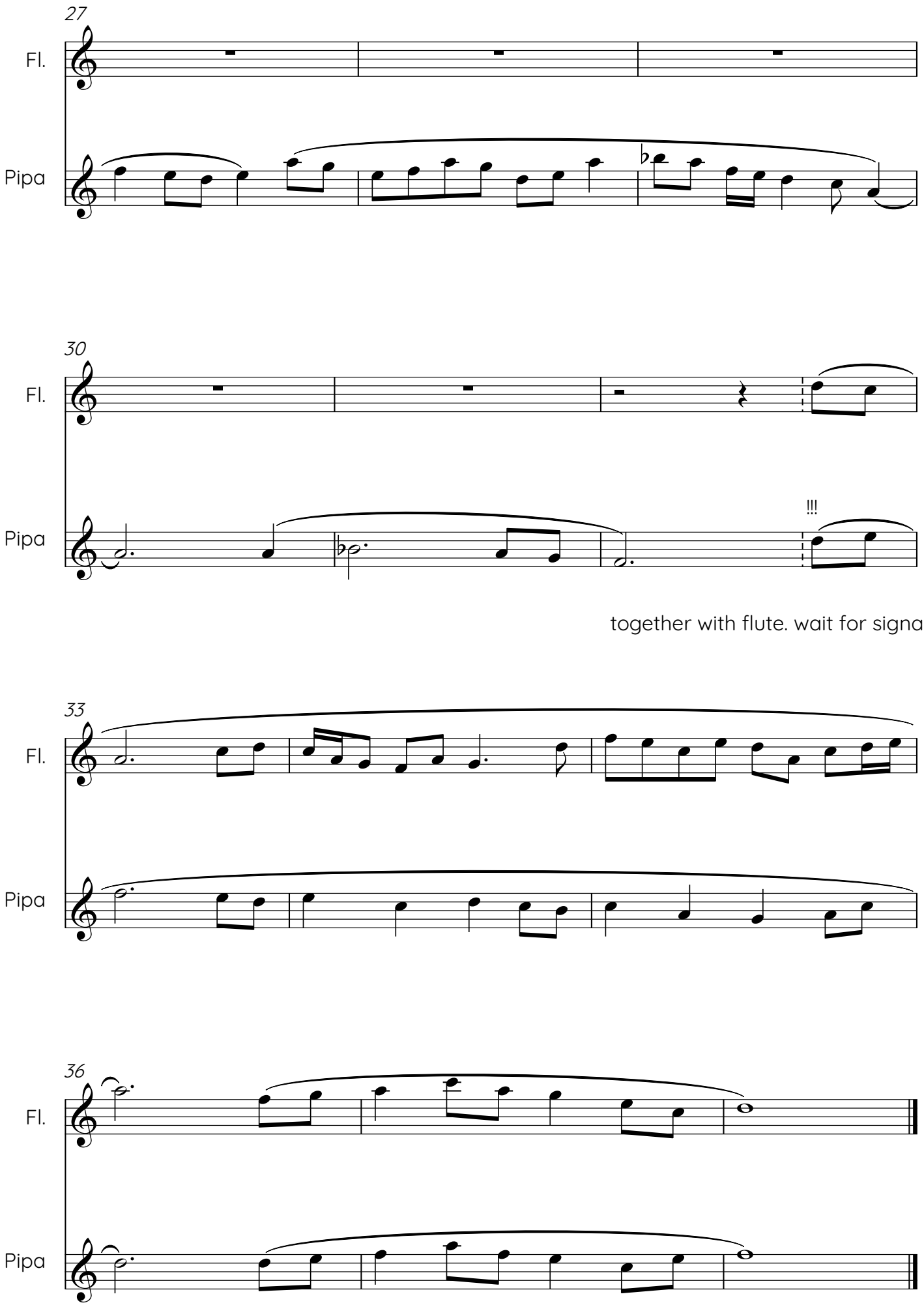

53
Fl.
Pipa
57
Fl.
Pipa
60
Fl.
with voice
with voice
Pipa
64
Fl.
twice if poss
with voice
Pipa
67
Fl.
Pipa


69
Fl.
Pipa

Transhumanță Part 3



Transhumanță Part 3



Transhumanță Part 3

The wedding Theme

39

Fl.

Pipa

second time only!

43

Fl.

Pipa

47

Fl.

Pipa

50

Fl.

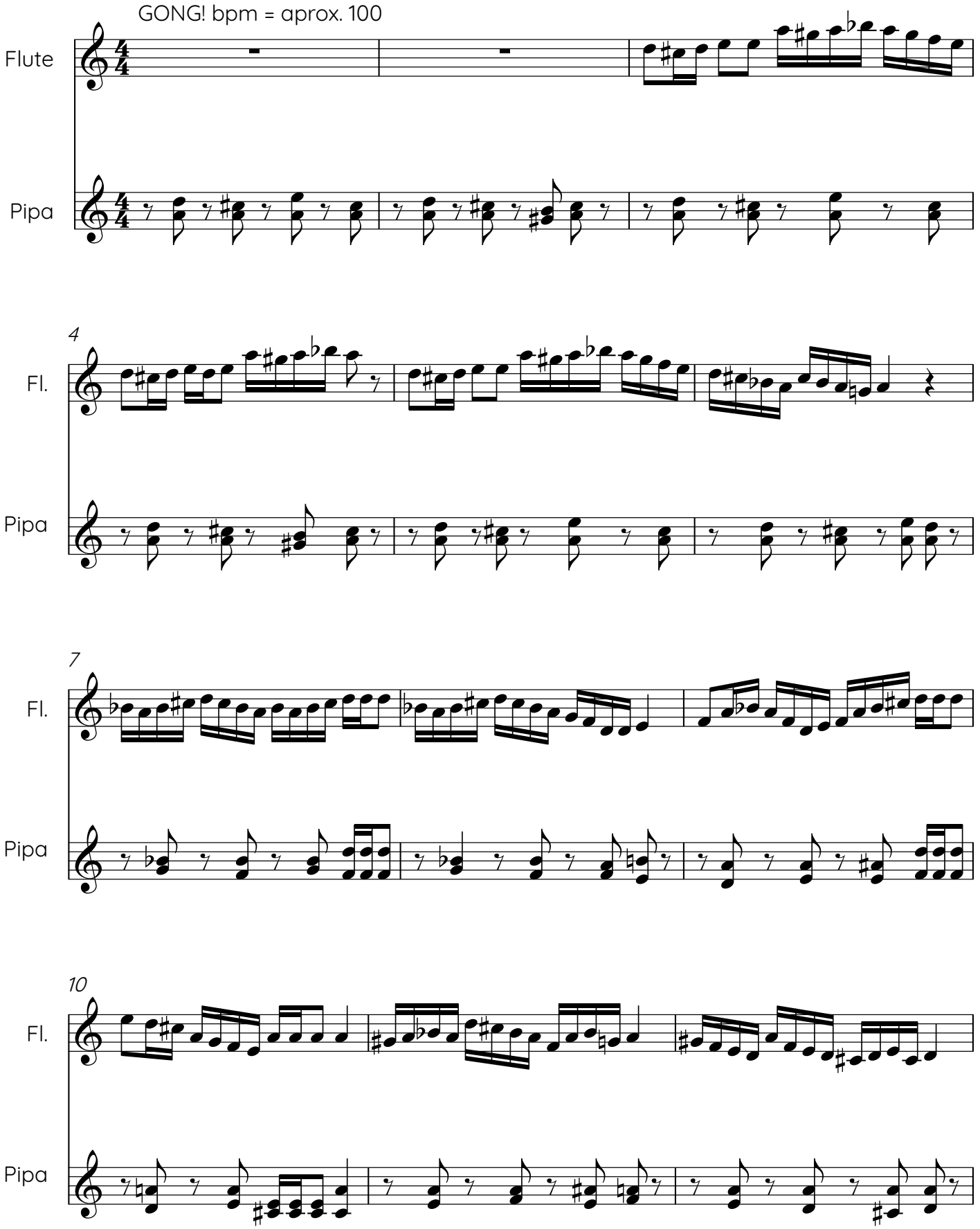
Pipa

52

Fl.

Pipa

Transhumanță Part 4



Transhumanță Part 4

13

Fl.

Pipa

16

Fl.

Pipa

19

Fl.

Pipa

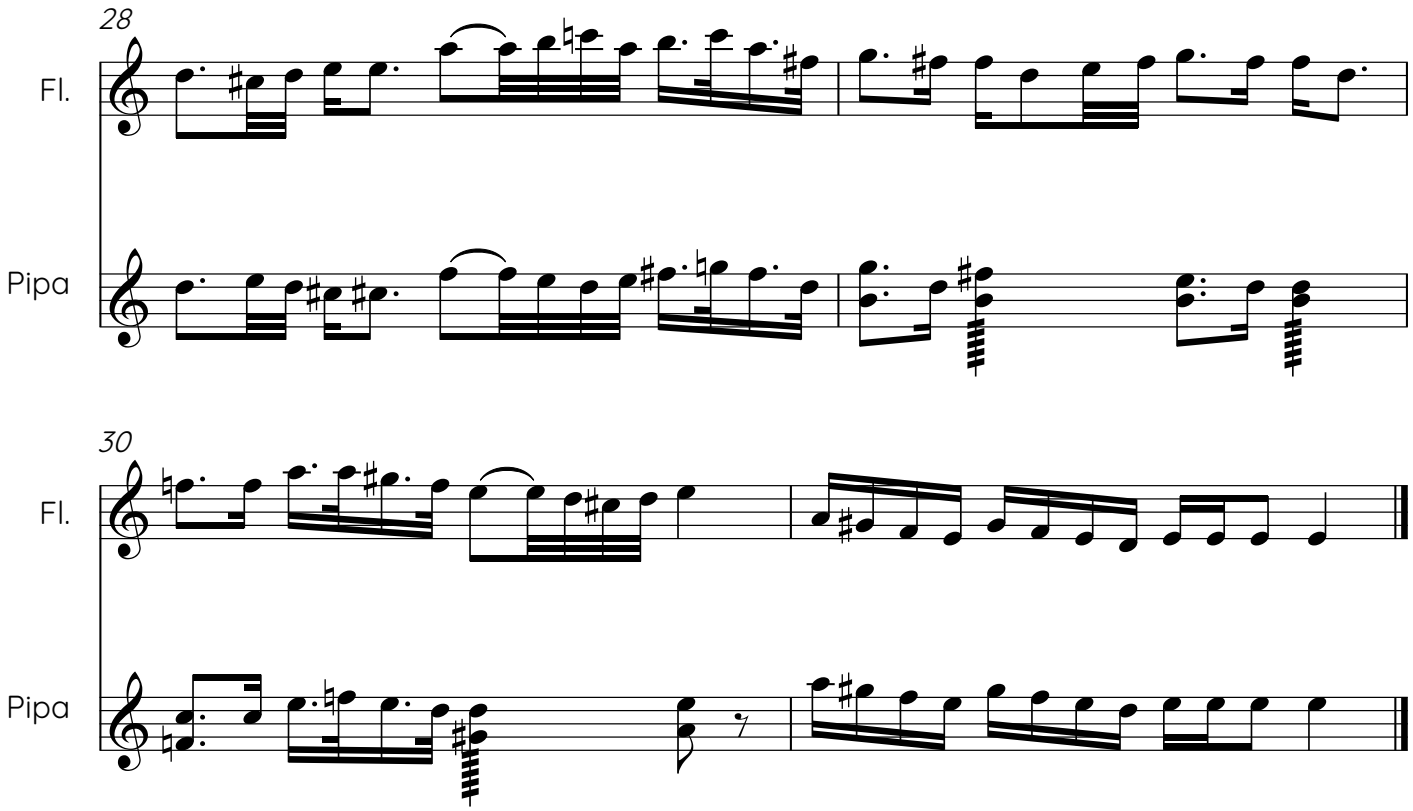
22

Fl.

Pipa

25

Fl.

Pipa

Transhumanță Part 4