

# ***Transhumanță***

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

*by Cătălina Popa-Mörck*

## ***Transhumanță - inspiration poem***

*Romanian*

### **Mioriță**

Pe-un picior de plai,  
Pe-o gură de rai,  
lată vin în cale,  
Se cobor la vale,  
Trei turme de miei,  
Cu trei ciobănei.  
Unu-i moldovan,  
Unu-i ungurean<sup>1</sup>  
și unu-i vrâncean.  
Iar cel ungurean  
și 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  
Și are oi mai multe,  
Mândre și cornute,  
și cai învătați,  
și câni mai bărbați,  
Dar cea mioriță,  
Cu lână plăviță,  
De trei zile-ncoace  
Gura nu-i mai tace,  
larba nu-i mai place.  
- Mioriță laie,

*English translation<sup>1</sup>*

### **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,

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

Laie bucălaie,  
De trei zile-ncoace  
Gura nu-ți mai tace!  
Ori iarba nu-ți place,  
Ori ești bolnăvioară,  
Drăguță mioară?  
- Drăguțule bace,  
Dă-ți oile-ncoace,  
La negru zăvoi,  
Că-i iarba de noi  
Și umbră de voi.  
Stăpâne, stăpâne,  
Îți cheamă ș-un câine,  
Cel mai bărbătesc  
Și cel mai frătesc,  
Că l-apus de soare  
Vreau să mi te-omoare  
Baciul ungurean  
Și cu cel vrâncean!  
- Oiță bârsană,  
De ești năzdrăvană,  
și de-a fi să mor  
În câmp de mohor,  
Să spui lui vrâncean  
Și lui ungurean  
Ca să mă îngroape  
Aice, pe-aproape,  
În strunga de oi,  
Să fiu tot cu voi;  
În dosul stânii  
Să-mi aud cânii.  
Aste să le spui,  
Iar la cap să-mi pui  
Fluieraș de fag,  
Mult zice cu drag;  
Fluieraș de os,  
Mult zice duios;  
Fluieraș 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 strângă,  
Pe mine m-or plângă  
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 și luna  
Mi-au ținut cununa.  
Brazi și paltinași  
I-am avut nuntași,  
Preoți, munții mari,  
Paseri, lăutari,  
Păserele mii,  
Și stele făclii!  
Iar dacă-i zări,  
Dacă-i întâlni  
Măicuță bătrână,  
Cu brâul de lână,  
Din ochi lăcrimând,  
Pe câmpi alergând,  
Pe toți întrebând  
Și la toți zicând:  
"Cine-a cunoscut,  
Cine mi-a văzut  
Mândru ciobănel,  
Tras printr-un inel?  
Fețisoara lui,  
Spuma laptelui;  
Mustețioara lui,  
Spicul grâului;  
Perișorul 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

Ochișorii lui,  
Mura câmpului? "  
Tu, mioara mea,  
Să te-nduri de ea  
Și-i spune curat  
Că m-am însurat  
Cu-o fată de crai,  
Pe-o gură de rai.  
Iar la cea măicuță  
Să nu spui, drăguță,  
Că la nunta mea  
A căzut o stea,  
C-am avut nuntași  
Brazi și paltinași,  
Preoți, munții mari,  
Paseri, lăutari,  
Păserele mii,  
Și stele făclii!

Little eyes that glow  
Like the ripe black sloe?"  
Ewe-lamb, small and pretty,  
For her sake have pity,  
Let it just be said  
I have gone to wed  
A princess most noble  
There on Heaven's doorsill.  
To that mother, old,  
Let it not be told  
That a star fell, bright,  
For my bridal night;  
Firs and maple trees  
Were my guests, priests  
Were the mountains high;  
Fiddlers, birds that fly,  
All birds of the sky;  
Torchlights, stars on high."

## **Tranhumanță**

### **\*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.

Soprano Solo

Flute

Pipa

Percussion

Drum Set

20 sec. Noise, scratching, breathing. Stop when you hear the voice.

20 sec. Noise, scratching, breathing. Stop when you hear the voice.

20 sec. Noise, scratching, breathing. Stop when you hear the voice.

20 sec. Noise, scratching, breathing. Stop when you hear the voice.

20 sec. Noise, scratching, breathing. Stop when you hear the voice.

2

S. Solo 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.

Perc. quiet

Dr. quiet

S. Solo free improv/reply to voice  
At Heaven's doorsill To the plain and ending

Fl.

Pipa quiet free improv/reply to voice

Perc. always play with the voice quiet with the voice

Dr. quiet quiet

free improv/reply to voice

7

S. Solo      Here three shepherds keep  
                  Their three flocks of sheep,

Fl.

Pipa      percussive whisper  
                  One Mol-da-vi-an One Tran-syl-va-ni-an

Perc.

Dr.

change together with voice  
quiet  
increase tension and use as much tremollo as possible until the end  
free improv/reply to voice

10

S. Solo      and O - one Vra-an- cean  
                  (tschan)

Fl.

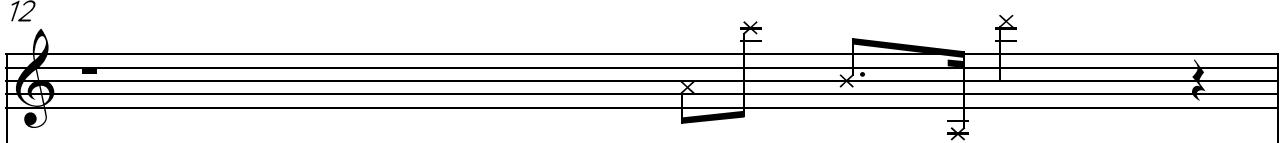
Pipa      noise

Perc.      noise      bpm - 100  
                  begin when you want

Dr.

12

S. Solo



Exclamations using the syllable Hail! on random pitches in different octaves.  
try to match the rhythm.

Fl.



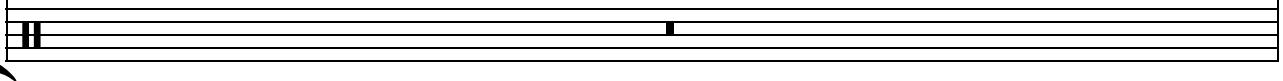
Pipa



Perc.

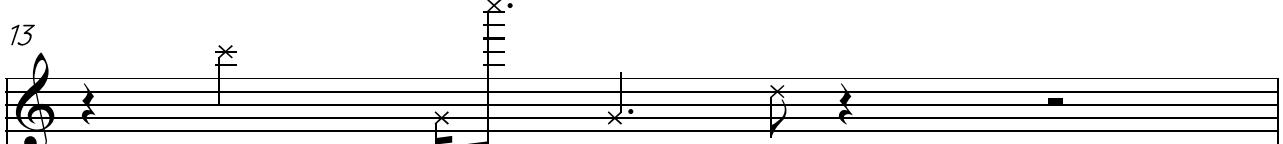


Dr.



13

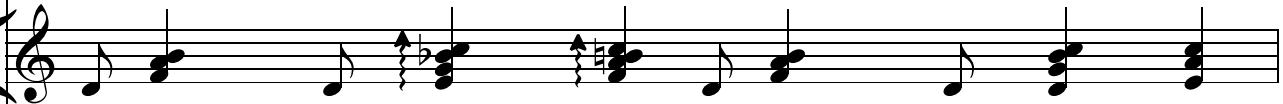
S. Solo



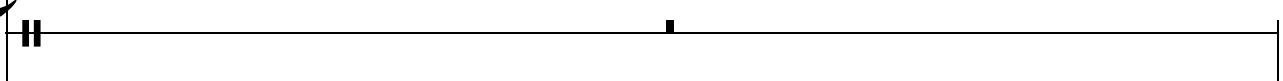
Fl.



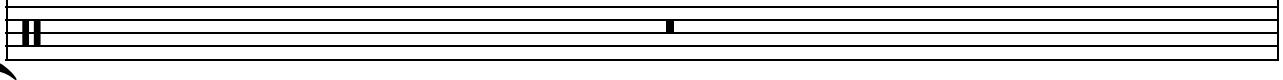
Pipa



Perc.



Dr.



14

S. Solo

Fl.

Pipa

Perc.

Dr.

15

S. Solo

Fl.

Pipa

Perc.

Dr.

ah

all instruments have long note

17

S. Solo

increase the frequency of Hail! and include heavy breathing. alternate between the 2.

Fl.

1

Pipa

2

Perc.

Dr.

CHAOS!!!

*accel. to the end*

20

S. Solo

*Same accel.*

Fl.

Pipa

accel.

Perc.

Dr.

This musical score page contains five staves. The top staff is for 'S. Solo' with a treble clef, showing a single note at the beginning followed by a dash. The second staff is for 'Fl.' (Flute) with a treble clef, featuring a sixteenth-note pattern. The third staff is for 'Pipa' with a treble clef, also showing a sixteenth-note pattern. The fourth staff is for 'Perc.' (Percussion), indicated by a double bar line, with eighth-note patterns. The fifth staff is for 'Dr.' (Drum), also indicated by a double bar line, with eighth-note patterns. Measure markings include '20' at the top left, 'Same' with a dashed line, 'accel.' with a dashed line, and three vertical bar lines dividing the measures into sections. The flute and pipa parts have sixteenth-note patterns, while the percussion and drum parts have eighth-note patterns.

23

S. Solo

Fl.

Pipa

Perc.

Dr.

STOP! at GONG

AH!



Pipa

(Drum count in)

A musical score for Pipa. The staff shows a series of eighth and sixteenth note patterns. A bracket labeled "(Drum count in)" spans the first four measures. Measure number 4 is indicated above the staff.

Fl.

6

A musical score for Flute. The staff features a melodic line with eighth and sixteenth notes, separated by vertical bar lines. Measure number 6 is indicated above the staff.

Pipa

A musical score for Pipa. The staff shows a rhythmic pattern of eighth and sixteenth notes. Measure number 6 is indicated above the staff.

Fl.

9

A musical score for Flute. The staff displays a melodic line with eighth and sixteenth notes. Measure number 9 is indicated above the staff.

Pipa

A musical score for Pipa. The staff shows a rhythmic pattern of eighth and sixteenth notes. Measure number 9 is indicated above the staff.

Fl.

14

A musical score for Flute. The staff features a melodic line with eighth and sixteenth notes. Measure number 14 is indicated above the staff.

Pipa

A musical score for Pipa. The staff shows a rhythmic pattern of eighth and sixteenth notes. Measure number 14 is indicated above the staff.

2

16

Fl.

Pipa

with voice      with voice

20

Fl.

Pipa

with voice

23

Fl.

Pipa

Double time!!!

25

Fl.

Pipa

Double time!!!  
3 3  
8vb

27

Fl.

Pipa

Musical score for Flute (Fl.) and Pipa. The score consists of two staves. The top staff for Flute starts with a rest followed by a series of notes: a quarter note, a eighth note, a eighth note sharp, another eighth note, and a quarter note. The bottom staff for Pipa shows a continuous pattern of sixteenth-note chords. The score is marked with measure numbers 30 and 31. The Pipa part includes dynamic markings  $8vb$  and  $3$ .

Musical score for Flute (Fl.) and Pipa. The score consists of two staves. The top staff is for the Flute, which plays eighth notes. The bottom staff is for the Pipa, which plays sixteenth-note chords. Measure 33 starts with a measure of eighth notes followed by a measure of sixteenth-note chords. The score continues with another measure of sixteenth-note chords. The Pipa staff ends with a fermata over the last note of the measure. The Flute staff ends with a fermata over the last note of the measure. The score concludes with a final measure of sixteenth-note chords.

Musical score for Flute and Pipa. The score consists of two staves. The top staff is for the Flute, indicated by the label "Fl." and a treble clef. The bottom staff is for the Pipa, indicated by the label "Pipa" and a treble clef. Measure 34 starts with a dynamic of **pp**. The flute part features a series of eighth-note patterns with grace notes and slurs. Measure 35 begins with a dynamic of **9**, followed by a measure of silence indicated by a dash. The flute part continues with eighth-note patterns. The Pipa staff remains blank throughout both measures.

Musical score for Flute (Fl.) and Pipa. The score consists of two staves. The top staff is for the Flute, which starts with a grace note followed by a sixteenth-note pattern. The bottom staff is for the Pipa, which remains silent throughout the measure. Measure 35 ends with a fermata over the flute's eighth-note. Measure 36 begins with a grace note and continues the sixteenth-note pattern. The flute's eighth-note is sustained with a fermata, and the Pipa's eighth-note is also sustained with a fermata.

Musical score for Flute (Fl.) and Pipa. The score consists of two staves. The top staff is for the Flute, which starts with a grace note followed by a sixteenth-note pattern. Measure 38 ends with a fermata over the eighth note of the second measure. Measure 39 begins with a grace note and continues the sixteenth-note pattern. Measure 40 concludes with a grace note and a sixteenth-note pattern. The bottom staff is for the Pipa, which remains silent throughout the entire section.

4

Fl.

41

with air

with air

A musical staff for the Pipa instrument. It features a treble clef at the top left and five horizontal lines below it. A single vertical black bar is positioned on the fourth line from the bottom, representing the note G4.

Musical score for Flute (Fl.) and Pipa in measure 44. The Flute part consists of a treble clef staff with five horizontal lines. It features a single open circle note at the beginning, followed by a note with a vertical stroke and a small dot above it. Subsequent notes include a bass clef with a sharp sign, a note with a vertical stroke and a small dot below it, and a series of notes with vertical strokes and sharp signs. A horizontal double-headed arrow spans across the duration of these notes. The Pipa part is shown below, consisting of a treble clef staff with five horizontal lines. It contains a single note with a vertical stroke and a small square below it.

## COUNT

Musical score for Flute (Fl.) and Pipa. The score shows two staves. The Flute staff begins with a melodic line consisting of eighth-note pairs and sixteenth-note patterns. Measure 45 starts with a dynamic of 8. The Pipa staff is silent throughout this measure. Measures 46 through 49 show the Flute continuing its melodic line with various note values and dynamics, including another 8 in measure 46, 11 in measure 47, 8 in measure 48, and 8 in measure 49.

Musical score for Flute (Fl.) and Pipa. The score consists of two staves. The top staff is for the Flute, which starts with a rest followed by a melodic line. The bottom staff is for the Pipa, which also begins with a rest. The music is in common time (indicated by '4'). Measure 46 begins with a key signature of one sharp (F#). The Flute's melody includes a grace note, a sixteenth-note cluster, and a sixteenth-note run. The Pipa's melody features sustained notes and grace notes. Measure 46 ends with a repeat sign and a double bar line.

Musical score for Flute (Fl.) and Pipa. The Flute part consists of two staves of sixteenth-note patterns with various accidentals. The Pipa part consists of two staves of eighth-note patterns with different tuning settings indicated by vertical lines and numbers.

53

Fl.

Pipa

57

Fl.

Pipa

60

Fl.

with voice      with voice

Pipa

64

Fl.

twice if poss      with voice

Pipa

67

Fl.

Pipa

6

69

Fl.

A musical score page featuring two staves. The top staff is for the Flute (Fl.), indicated by a treble clef and a 'B' flat key signature. It contains a series of eighth-note patterns with various accidentals (flats and sharps). The bottom staff is for the Pipa, indicated by a treble clef and a 'G' sharp key signature. It shows a single note followed by a measure rest. The page number '69' is at the top left, and the measure number '6' is at the top right.

Pipa

# Transhumanță Part 3

Flute

Pipa

Slow!

7

Fl.

Pipa

13

Fl.

Pipa

20

Fl.

Pipa

This musical score is divided into four systems, each consisting of two staves: Flute (top) and Pipa (bottom). The music is in common time (indicated by '4').

- System 1 (Measures 1-6):** The Flute plays sustained notes on the first, third, fifth, and seventh strings. The Pipa plays a melodic line with grace notes, starting with a pair of eighth-note grace notes followed by a quarter note. The tempo is marked "Slow!".
- System 2 (Measures 7-12):** The Flute is silent. The Pipa continues its melodic line with grace notes, maintaining a steady rhythm.
- System 3 (Measures 13-18):** The Flute is silent. The Pipa continues its melodic line with grace notes, maintaining a steady rhythm.
- System 4 (Measures 19-24):** The Flute is silent. The Pipa continues its melodic line with grace notes, maintaining a steady rhythm.

# Tranșumanță Part 3

2

27

Fl.

Pipa

Musical score for Flute (Fl.) and Pipa. The score is in common time. The Flute part consists of three short dashes. The Pipa part starts with a single note followed by a sixteenth-note pattern: (F#) G F# E, (G) A G F#, (A) C B A, (B) D C B, (C) E D C, (D) F# E D, (E) G F# E.

30

Fl.

Pipa

Musical score for Flute (Fl.) and Pipa. The score is in common time. The Flute part consists of three short dashes. The Pipa part starts with a dotted quarter note, followed by a sixteenth-note pattern: (F#) G F# E, (G) A G F#, (A) C B A, (B) D C B, (C) E D C, (D) F# E D, (E) G F# E. The score ends with a dynamic instruction '!!!'.

together with flute. wait for signal

33

Fl.

Pipa

Musical score for Flute (Fl.) and Pipa. The score is in common time. Both instruments play sixteenth-note patterns. The Flute part starts with a dotted quarter note, followed by a sixteenth-note pattern: (F#) G F# E, (G) A G F#, (A) C B A, (B) D C B, (C) E D C, (D) F# E D, (E) G F# E. The Pipa part starts with a dotted quarter note, followed by a sixteenth-note pattern: (F#) G F# E, (G) A G F#, (A) C B A, (B) D C B, (C) E D C, (D) F# E D, (E) G F# E.

36

Fl.

Pipa

Musical score for Flute (Fl.) and Pipa. The score is in common time. Both instruments play sixteenth-note patterns. The Flute part starts with a dotted quarter note, followed by a sixteenth-note pattern: (F#) G F# E, (G) A G F#, (A) C B A, (B) D C B, (C) E D C, (D) F# E D, (E) G F# E. The Pipa part starts with a dotted quarter note, followed by a sixteenth-note pattern: (F#) G F# E, (G) A G F#, (A) C B A, (B) D C B, (C) E D C, (D) F# E D, (E) G F# E.

# Tranhumană Part 3

## The wedding Theme

3

Fl. | The flute part consists of six measures. It starts with eighth-note pairs (A-B), followed by eighth-note pairs with grace notes (B-C), then eighth-note pairs (C-D), and finally eighth-note pairs with grace notes (D-E). Measure 42 ends with a fermata over the first two notes of the next measure.

Pipa | The pipa part consists of six measures. It starts with eighth-note pairs (A-B), followed by eighth-note pairs with grace notes (B-C), then eighth-note pairs (C-D), and finally eighth-note pairs with grace notes (D-E). Measure 42 ends with a fermata over the first two notes of the next measure.

second time only!

43

Fl. | The flute part consists of six measures. It starts with eighth-note pairs (A-B), followed by eighth-note pairs with grace notes (B-C), then eighth-note pairs (C-D), and finally eighth-note pairs with grace notes (D-E).

Pipa | The pipa part consists of six measures. It starts with eighth-note pairs (A-B), followed by eighth-note pairs with grace notes (B-C), then eighth-note pairs (C-D), and finally eighth-note pairs with grace notes (D-E).

47

Fl. | The flute part consists of three measures of rests.

Pipa | The pipa part consists of three measures. It starts with eighth-note pairs (A-B), followed by eighth-note pairs with grace notes (B-C), then eighth-note pairs (C-D), and finally eighth-note pairs with grace notes (D-E).

50

Fl. | The flute part consists of three measures of rests.

Pipa | The pipa part consists of three measures. It starts with eighth-note pairs (A-B), followed by eighth-note pairs with grace notes (B-C), then eighth-note pairs (C-D), and finally eighth-note pairs with grace notes (D-E).

52

Fl. | The flute part consists of three measures of rests.

Pipa | The pipa part consists of three measures. It starts with eighth-note pairs (A-B), followed by eighth-note pairs with grace notes (B-C), then eighth-note pairs (C-D), and finally eighth-note pairs with grace notes (D-E).

# Transhumanță Part 4

GONG! bpm = aprox. 100

Flute

Pipa

Fl.

Pipa

Fl.

Pipa

Fl.

Pipa

Fl.

Pipa

This musical score consists of six staves of music for Flute and Pipa. The Flute part starts with a short silence followed by a rhythmic pattern of eighth and sixteenth notes. The Pipa part begins with a sustained note followed by a rhythmic pattern of eighth and sixteenth notes. Both instruments continue with their respective patterns through the subsequent measures. Measure numbers 4, 7, and 10 are indicated above the staves.

# Tranșumanță Part 4

2

13

Fl.

Pipa

16

Fl.

Pipa

19

Fl.

Pipa

22

Fl.

Pipa

25

Fl.

Pipa

Fl.

Pipa

# Tranșumanță Part 4

3

28

Fl.

Pipa

30

Fl.

Pipa