

# Migration III - Ocean Waves

Owen Russell

## Instrumentation:

- Piano
- Violins 1, 2, and 3
- Violas 1 and 2
- Cellos 1 and 2

## Contents:

- **Instrument parts**  
Performance directions are included at the beginning of each part.
- **Logistical Diagram**  
This has been included in place of a traditionally notated score because the parts are often desynchronised due to the nature of the piece. This diagram is intended to be used as a guide during rehearsals.

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## Migration III - Ocean Waves

### Piano

#### Performance Directions and Terminology

##### For all performers:

**Observe breath** = The material in this piece is always to be played in a relationship with the breath. Each bar will either be marked with 'i' meaning inhale, or 'e' meaning exhale. The breath is to be passively listened to as it is in meditation. As well as this, the breath is to be respected and worked alongside as if it were itself a performer responding to the stimulus of this piece. Also any time you are asked to pause or wait for a cue, continue to silently observe your breath.

**Lead/Follow** = If a performer is assigned the role of a **leader**, they observe their breath cycle independently (as above). There may be a need to make their breathing more physically pronounced so that it is perceptible to adjacent performers - this should be discussed.

If a performer is assigned the role of a **follower**, they pay attention to their assigned leader's musical material and physical gestures (such as bow position, or inflation/deflation of the body) to inhale and exhale along with them. Thus, the follower's material will follow suit and the two performers should have their cycles roughly in synchronisation. A follower may find that they cannot breathe with their leader, because of a different in lung capacity for example. This isn't a problem, so long as they can still closely match their material to their leader's cycle - this is the priority.

**Note and rest durations:** Symbols referring to duration **do not** refer to subdivided beats in a bar. The below duration lengths are described with vague language intentionally, and allow for differences in interpretation. A **bar rest** symbol indicates an empty bar. A **minim rest** symbol indicates a significant portion of the bar. A **crotchet rest** symbol indicates a short portion of the bar. A **semibreve notehead** indicates a note taking up a full bar. A **minim notehead** indicates a note with a medium duration. A **crotchet notehead** indicates a note with a short duration. **Quaver noteheads and below** (often notated with stems) indicate notes with the shortest durations.

**Cue bar/Cue for ...** = this bar is important for the other performers and signals shifts in their material. Therefore it may be helpful to the other players to make a pronounced gesture to signal this (such as a nod), especially during rehearsals.

##### For strings:

SP = Sul ponticello

ST = Sul tasto

☐ = Low bow pressure

▬ = Normal bow pressure

■ = High bow pressure

Nat = Naturale - assume normal bow position and playing technique.

+ = Left hand pizzicato

Arrow = Gradual change

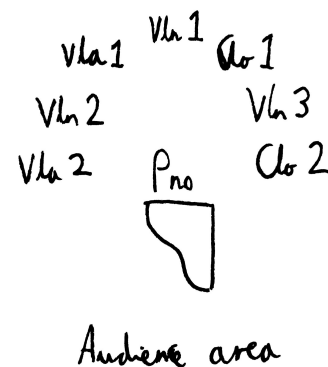
Harmonic glissando smooth line = Smooth motion

Harmonic glissando wavy line = Erratic motion

Assume **i** involves emphasis on an up-bow and **e** on a down-bow.

All microtones are standard quarter tones.

**Seating layout:** This layout (right) is suggested due to the close proximity of all performers, and so that no-one is facing away from the audience. The violins are situated between the other instruments because they act as leaders. Thus, the instruments that act as followers can surround them.



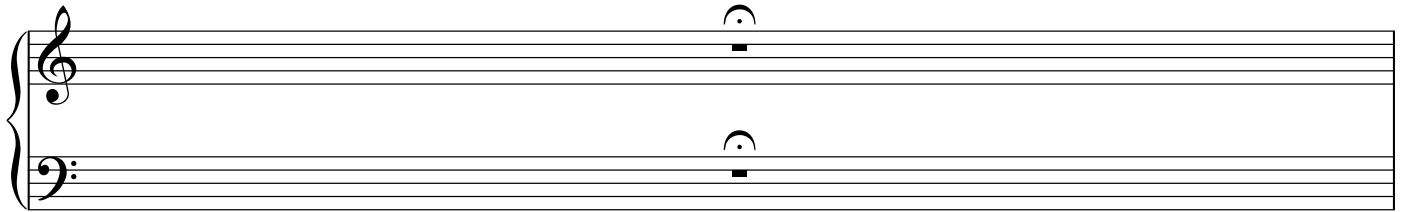
Piano

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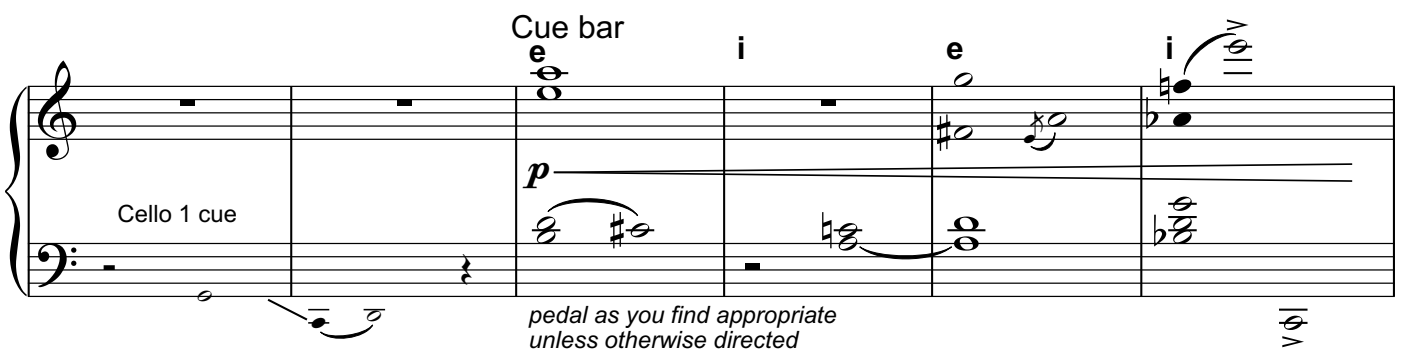
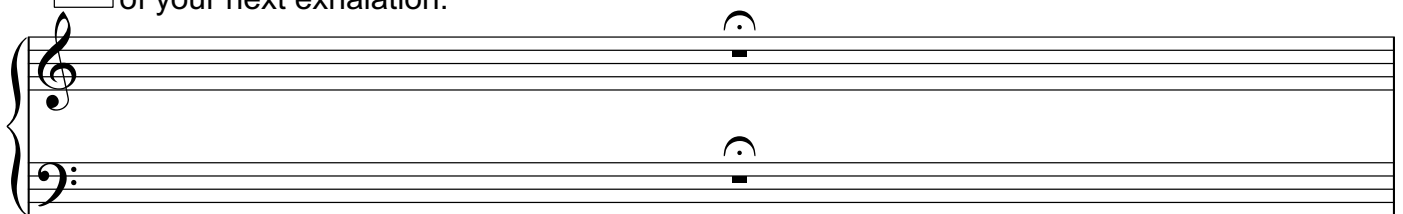
For piano and 7 strings

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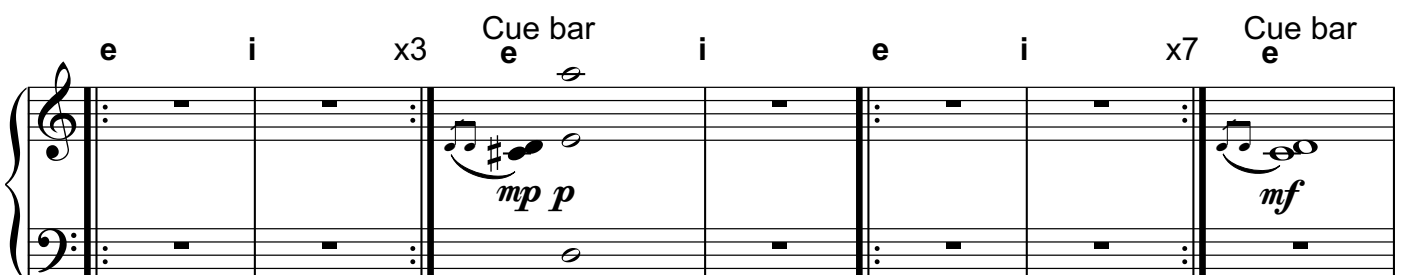
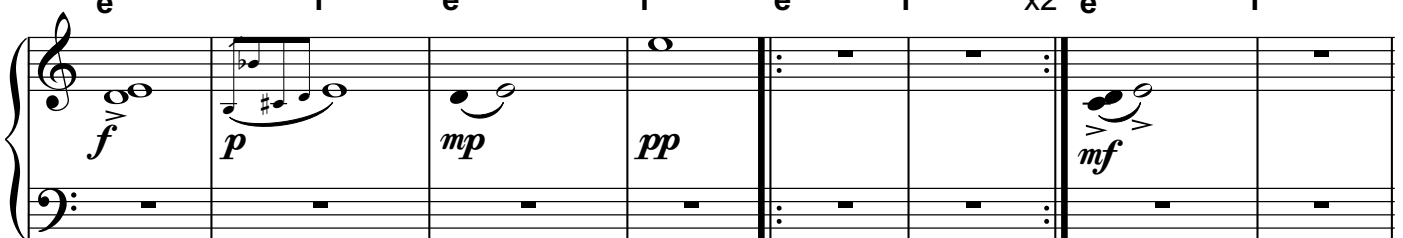
All performers independantly observe 3 breath cycles. Violin 1's entry signals the end of this period and the start of section A.



**A** Continue to observe your breath, and wait for the Cello 1 cue below. Then, play the material following your breath cycle independantly once you reach the beginning of your next exhalation.



**B** Cue bar e i e i e i x2 Cue bar i



i e i x3 e i e i x2

e i e i e i e x2

i e espress. i e

i e i e Cue bar i

4 **C** Cue bar e i Wait until all players have stopped before moving on. i Cue bar e i Once you hear the cue below, move on. Violin 1 cue

Ped. Lift pedal once silent.

Cue bar e i Once you hear the cue below, move on. Violin 1 cue e Cue bar i i Once you hear the cue below, move on. Violin 1 cue

Follow Violin 1. Violin 1 cue e i i Violin 1 cue e i Violin 1 cue Cue bar e

**D** Follow own breath. i i e i Once you hear the cue below, move on. Violin 2 cue

e i **E** e i e x3 Cue bar i e

i e x4 Cue bar i e i

*mp* *mf* *mp* *p*

Detailed description: This system contains the first five measures of the score. It begins with a repeat sign. The first measure is a whole rest in both staves. The second measure is a repeat sign. The third measure is a 'Cue bar' with a piano (*mp*) dynamic, featuring a half note G#4 and a half note F#4. The fourth measure has a piano (*mp*) dynamic with a half note G#4 and a half note F#4. The fifth measure has a piano (*p*) dynamic with a half note G#4 and a half note F#4. The sixth measure has a piano (*p*) dynamic with a half note G#4 and a half note F#4. The seventh measure has a piano (*p*) dynamic with a half note G#4 and a half note F#4. The eighth measure has a piano (*p*) dynamic with a half note G#4 and a half note F#4. The ninth measure has a piano (*p*) dynamic with a half note G#4 and a half note F#4. The tenth measure has a piano (*p*) dynamic with a half note G#4 and a half note F#4.

i e i e i e i e

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

Detailed description: This system contains measures 6 through 10. Measure 6 has a piano (*mp*) dynamic with a half note G#4 and a half note F#4. Measure 7 has a piano (*mp*) dynamic with a half note G#4 and a half note F#4. Measure 8 has a piano (*mp*) dynamic with a half note G#4 and a half note F#4. Measure 9 has a piano (*mp*) dynamic with a half note G#4 and a half note F#4. Measure 10 has a piano (*mp*) dynamic with a half note G#4 and a half note F#4.

Cue bar Lead all strings. Cue bar

i e i e i e i e

*mf* *mp*

Detailed description: This system contains measures 11 through 15. Measure 11 is a 'Cue bar' with a piano (*mf*) dynamic, featuring a half note G#4 and a half note F#4. Measure 12 has a piano (*mp*) dynamic with a half note G#4 and a half note F#4. Measure 13 has a piano (*mp*) dynamic with a half note G#4 and a half note F#4. Measure 14 has a piano (*mp*) dynamic with a half note G#4 and a half note F#4. Measure 15 has a piano (*mp*) dynamic with a half note G#4 and a half note F#4.

**F** e i e i e i e

*mf* *f*

Detailed description: This system contains measures 16 through 20. Measure 16 has a piano (*mf*) dynamic with a half note G#4 and a half note F#4. Measure 17 has a piano (*mf*) dynamic with a half note G#4 and a half note F#4. Measure 18 has a piano (*mf*) dynamic with a half note G#4 and a half note F#4. Measure 19 has a piano (*f*) dynamic with a half note G#4 and a half note F#4. Measure 20 has a piano (*f*) dynamic with a half note G#4 and a half note F#4.

Stop leading.

e i e i e i e i

*mf* *mp* *pp*

Detailed description: This system contains measures 21 through 25. Measure 21 has a piano (*mf*) dynamic with a half note G#4 and a half note F#4. Measure 22 has a piano (*mp*) dynamic with a half note G#4 and a half note F#4. Measure 23 has a piano (*pp*) dynamic with a half note G#4 and a half note F#4. Measure 24 has a piano (*pp*) dynamic with a half note G#4 and a half note F#4. Measure 25 has a piano (*pp*) dynamic with a half note G#4 and a half note F#4.

e i x6 Cue bar e i e

*ff* *mp*

i e i Cue bar e i

*p* *pp*

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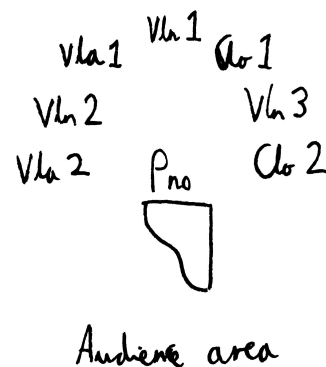
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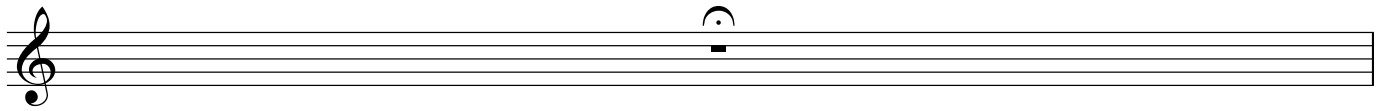


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For piano and 7 strings

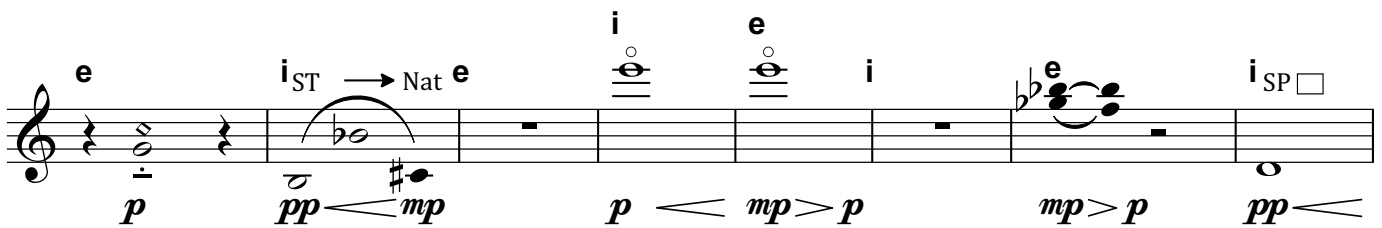
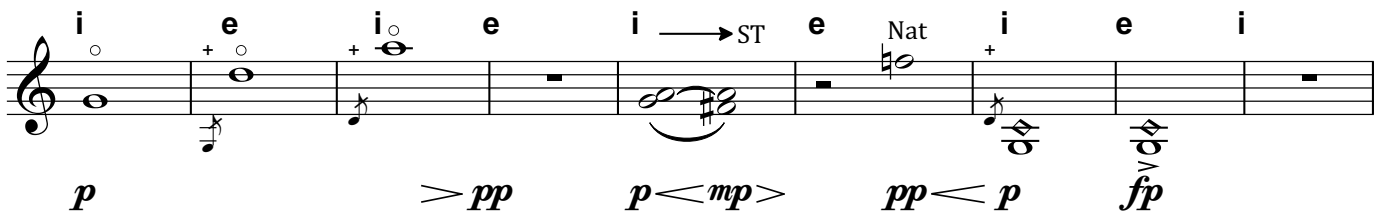
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All performers independantly observe 3 breath cycles. Violin 1's entry signals the end of this period and the start of section A.

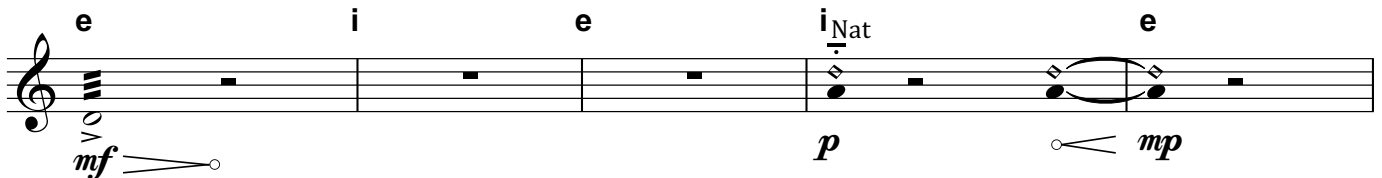


**A** Begin individually in own time

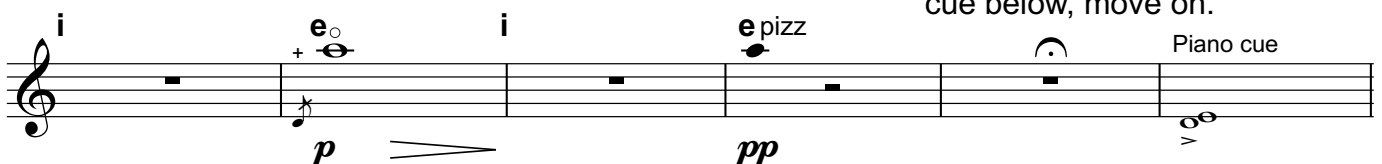
Cue for cellos



When the piano begins to play, decrescendo any remaining material before the pause over the next breath cycle to silence, and then observe your breath and wait.



Once you hear the piano cue below, move on.



**B**

Repeat ad inf. Move on after the next piano cue.

Once you hear the next piano cue, move on.

Musical staff with notes and dynamics: *p*, *mf*, *p*, *mp*, *pp*. Includes fingerings *i<sub>v</sub>*, *e*, *i*, *e*, *i* and a repeat sign.

Musical staff with notes and dynamics: *mfp*, *mp*, *pp*, *mfp*, *mp*, *pp*, *p*, *fp*, *mp*, *pp*. Includes fingerings *i*, *e*, *i*, *e*, *i*, *SP*, *Nat*, *e*.

If you hear the next piano cue early, skip ahead to the material past the next pause.

Musical staff with notes and dynamics: *p*, *mp*, *p*, *f*, *mfp*, *pp*, *f*, *pp*. Includes fingerings *i*, *no vib.*, *e*, *i*, *molto vib.*, *e*, *Nat*, *i*, *e*, *SP*, *e*.

Once you hear the next piano cue, move on.

Musical staff with notes and dynamics: *pp*, *p*, *pp*. Includes fingerings *i*, *e*, *i*, *e*, *ST*, *i*, *e*, *Nat*, *i*, *e*.

Musical staff with notes and dynamics: *fp*, *pp*, *p*, *mf*, *p*, *mf*. Includes fingerings *i*, *e*, *i*, *no vib.*, *e*, *i*, *e*.

Wait until the piano cue shown below to move on. Inhale and exhale with the piano into C.

Musical staff with notes and dynamics: *p*, *mp*, *p*, *pp*, *p*. Includes fingerings *i*, *e*, *i*, *ST*, *e*, *i*, *Piano cue*.

Once you hear the piano cue below, move on. Lead Viola 1 and Cello 1.

**C** *Nat espress* *Piano cue* *ST* *e* *i* *e* *i*

*Cue for piano* *Stop leading.* *SP* *Nat* *e* *i* *e* *i* *e* *Nat*

*Lead Piano, Violas and Cellos.* *i* *e* *i* *e* *i* *e* *i* *e*

**D** *Stop leading.* *i* *e* *i* *e* *i* *e* *i* *e*

*e* *i* *e* *i* *e* *i* *e* *i* *e*

**E** *ST* *e* *i* *e* *i* *e* *i* *e* *Piano cue*

Repeat ad inf. Move on after the piano cue shown below.

*e* *Nat* *i* *e* *i* *e* *i* *e* *i* *e*

Repeat ad inf. Move on after the next piano cue.

*i* *e* *i* *e* *i* *e* *i* *e* *Piano cue*

Repeat ad inf. Move on after the piano cue shown below.

Wait until the piano cue to move on.  
Begin to breathe with the piano for these 4 bars

i e ST e i e i

*mp*

Piano cue

**F** Follow the piano

e<sub>Nat</sub> i e i e i e i e

*f Rich* *mf* *f*

Follow own breath.

i e i e i e i molto vib. e

*mp* *mp* *p < f*

Repeat ad inf. Move on after the piano cue shown below.

Wait until the piano cue shown below to move on. Exhale and inhale with the piano.

i e i e e i

Piano cue *mp* *pp* *p* Piano cue

15<sup>th</sup> ]

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### Violin 2

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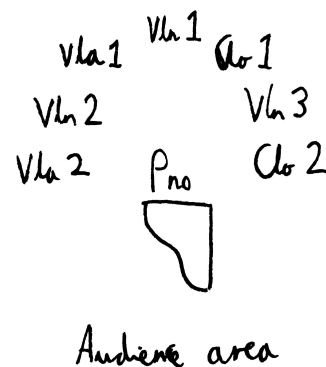
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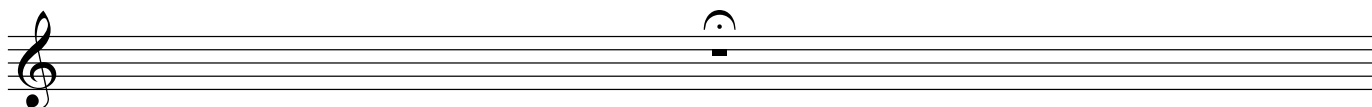


# Migration III - Ocean Waves

For piano and 7 strings

All performers independantly observe 3 breath cycles. Violin 1's entry signals the end of this period and the start of section A.

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**A** Follow Violin 1 for their first breath cycle. As they begin to exhale, begin your first inhale and then continue independantly.

Violin 1 inhales i e i e i Cue for violas e i e i

harm. gliss to end of fingerboard

p > p < mf > pp #e

harm. gliss to end of fingerboard

e i e i e i no vib. Nat → ST i e Nat

fp > p < mp > pp p

When the piano begins to play, decrescendo any remaining material before the pause over the next breath cycle to silence, and then observe your breath and wait.

Once you hear the piano cue below, move on.

i no vib. e Nat → ST i e SP i e i Piano cue

pp ppp

**B**

Repeat ad inf. Move on after the next piano cue.

Lead Viola 1 and 2.

Stop when you hear next piano cue. Move on after observing 2 cycles.

Musical staff with notes and dynamics: *p*, *mf*, *pp*, *mp*. Includes fingerings *i<sub>V</sub>* and *e<sub>□</sub>*, and markings *i<sub>ST sim.</sub>* and *e<sub>SP</sub>*.

Musical staff with notes and dynamics: *mfp*, *mp*, *pp*, *mf*, *p*, *pp*. Includes fingerings *i<sub>Nat</sub>*, *e*, *i*, *e*, *i*, and marking *molto ST*.

If you hear the next piano cue early, skip ahead to the material past the next pause.

Once you hear the next piano cue, move on.

Musical staff with notes and dynamics: *fp*, *pp*. Includes fingerings *e*, *i*, *Nat*, *e*, *i*, *e*.

Musical staff with notes and dynamics: *p*, *mf*, *pp*, *pp*. Includes fingerings *i*, *Nat*, *Harmonic*, *i*, *e*, *i*, *Nat*, *e*, *i*, *e*, *i*, and marking *molto ST*.

Musical staff with notes and dynamics: *p*, *mp*, *p*. Includes fingerings *e*, *i*, *Nat*, *e*, *i*, *e*.

Wait until the piano cue shown below to move on. Inhale and exhale with the piano into C.

Musical staff with notes and dynamics: *pp*, *p*. Includes fingerings *i*, *e*, *i*, *e*, *i*, and markings *molto ST* and *Piano cue*.

4

**C**

Once you hear the piano cue below, move on.

*Nat espress*

*mf*  $\triangleleft$  *f*

*Piano cue*

*i* *e* *i* *e* *i* *e*

*i espress*

*p*  $\triangleleft$  *mf*

*Piano cue*

Once you hear the piano cue below, move on.

*i* *e* *i* *e* *i* *e*

*i* *ST, no vib.*

*p*  $\triangleleft$  *pp*  $\triangleleft$  *mp*  $\triangleleft$  *pp*  $\triangleleft$  *p*

*Piano cue*

Wait until the piano cue to move on. Exhale with the piano.

*i* *e* *i* *e* *i* *e*

*i* *ST, no vib.*

*mp*  $\triangleleft$  *mf*  $\triangleleft$  *mp*  $\triangleleft$  *mf*  $\triangleleft$  *p*

*Piano cue*

*vib*

**D**

Follow own breath.

*i* *e* *i* *e* *i* *e*

*ff espress* *mf* *f espress* *mf* *f espress* *mp*

*i* *e* *i* *e*

*mf* *mp* *fp*

*Cue for piano*

**E**

Repeat ad inf. Move on after the piano cue shown below.

*i* *e* *i* *e*

*molto ST* *Nat* *Piano cue*

*p* *p*

Repeat ad inf. Move on after the next piano cue.

*i* *e* *i* *e* *i* *e*

*ST* *no vib.* *Nat*

*mp* *mfp*  $\triangleleft$  *mp*  $\triangleleft$  *p*  $\triangleleft$  *mp*  $\triangleleft$

Repeat ad inf. Move on after the piano cue shown below.

*i* *e* *i* *e*

*Finger pressure: i Nat → Harm. e SP → Nat*

*mf* *mp* *p*  $\triangleleft$  *mf*  $\triangleleft$  *fp*

*Piano cue*



Wait until the piano cue to move on.  
Begin to breathe with the piano for these 4 bars

Musical staff with notes: i, e (ST), i, e, i. Dynamics: mp. Includes a 'Piano cue' label.

**F** Follow the piano

Musical staff with notes: e Nat, i, e, i, e, i, e, i, e. Dynamics: f Rich, mf, f.

Follow own breath.

Musical staff with notes: i, e, i, e, i, e, i Nat, e. Dynamics: mp, p, f.

Repeat ad inf. Move on after the piano cue shown below.

Wait until the piano cue shown below to move on. Exhale and inhale with the piano.

Musical staff with notes: i Nat -> Harm., e Nat, i, e, e, i. Dynamics: fp, mp, pp, p. Includes 'Piano cue' labels.

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### Violin 3

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Arrow = Gradual change

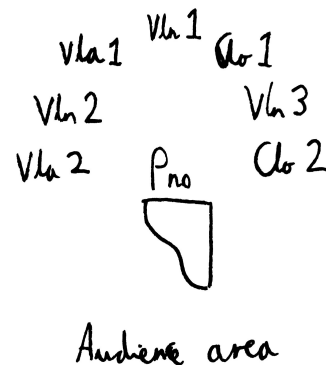
Harmonic glissando smooth line = Smooth motion

Harmonic glissando wavy line = Erratic motion

Assume **i** involves emphasis on an up-bow and **e** on a down-bow.

All microtones are standard quarter tones.

**Seating layout:** This layout (right) is suggested due to the close proximity of all performers, and so that no-one is facing away from the audience. The violins are situated between the other instruments because they act as leaders. Thus, the instruments that act as followers can surround them.

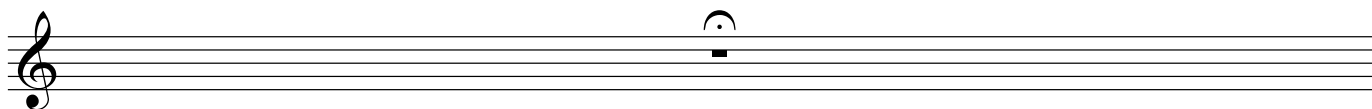


# Migration III - Ocean Waves

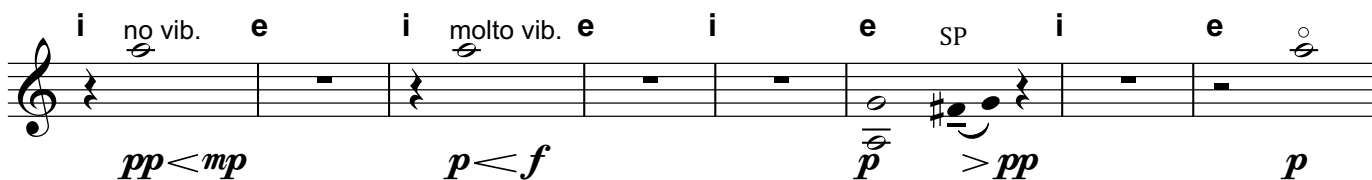
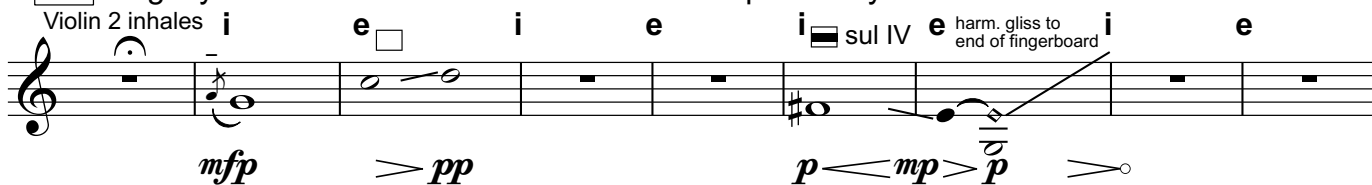
For piano and 7 strings

Owen Russell

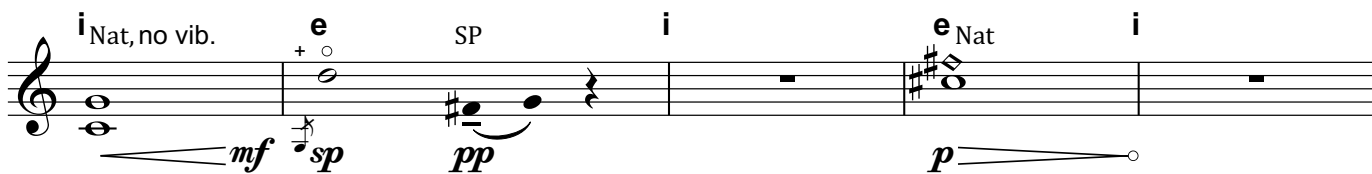
All performers independantly observe 3 breath cycles. Violin 1's entry signals the end of this period and the start of section A.



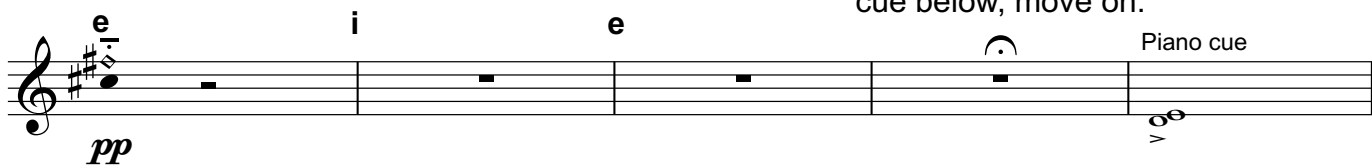
**A** Observe Violin 2 for their first breath cycle. As they begin to exhale, begin your first inhale and then continue independantly.



When the piano begins to play, decrescendo any remaining material before the pause over the next breath cycle to silence, and then observe your breath and wait.



Once you hear the piano cue below, move on.



Repeat ad inf. Move on after the next piano cue.

Stop when you hear next piano cue. Move on after observing 3 cycles.

**B**

Lead Cello 1 and 2.

Musical staff with notes and dynamics: *p*, *mf*, *pp*, *mp*. Includes cues: *i*, *e*, *i* sim., *e*.

If you hear the next piano cue early, skip ahead to the material past the next pause.

Musical staff with notes and dynamics: *mfp*, *mp*, *pp*, *mfp*, *mp*, *pp*, *mf*. Includes cues: *i*, *e*, *i*, *e*, *i*, *e* no vib., *i*.

Once you hear the next piano cue, move on.

Musical staff with notes and dynamics: *mp*, *pp*, *pp*, *p*, *pp*. Includes cues: *e* ST, *i*, *e*, *i*, *e*, *i*, *e* Nat, *i*.

Musical staff with notes and dynamics: *p*, *mp*, *pp*, *p*, *pp*, *mp*, *pp*, *mfp*, *pp*, *p*. Includes cues: *e*, *i*, *e*, *i*, *e*, *i* no vib., *e*.

Wait until the piano cue shown below to move on. Inhale and exhale with the piano into C.

Musical staff with notes and dynamics: *pp*, *p*, *ppp*, *pp*, *p*. Includes cues: *i* no vib., *e*, *i*, *e*, *i* Piano cue.

4

**C**

Once you hear the piano cue below, move on.

Once you hear the piano cue below, move on.

Once you hear the piano cue below, move on.

Piano cue

Wait until the piano cue to move on. Exhale with the piano.

Piano cue

**D**

Follow own breath.

*i*<sub>Nat</sub>

**E**

Repeat ad inf. Move on after the piano cue shown below.

Repeat ad inf. Move on after the next piano cue.

*i*<sub>SP</sub>

Piano cue

*i*<sub>Nat</sub>

*e*<sub>ST</sub>

Repeat ad inf. Move on after the piano cue shown below.

*i*<sub>Nat</sub>

*e*<sub>molto ST</sub>

*i*<sub>Nat</sub> 3

Piano cue

Wait until the piano cue to move on.  
Begin to breathe with the piano for these 4 bars

i e ST e i e i

*mp* Piano cue

**F** Follow the piano

e<sup>Nat</sup> i e i e i e

*f Rich* *mf* *f*

i e i e i e i

*v* *mp* *pp*

Repeat ad inf. Move on after the piano cue shown below.

Follow own breath.

e i<sup>Nat</sup> e no vib. i SP Piano cue

*mfp* *mp* *pp* *p* *mf* *15<sup>mb</sup>...*

Wait until the piano cue shown below to move on. Exhale and inhale with the piano.

e<sup>Nat</sup> i e e i

*mp* *pp* *p* Piano cue

# Owen Russell

## Migration III - Ocean Waves

### Viola 1

#### Performance Directions and Terminology

##### For all performers:

**Observe breath** = The material in this piece is always to be played in a relationship with the breath. Each bar will either be marked with 'i' meaning inhale, or 'e' meaning exhale. The breath is to be passively listened to as it is in meditation. As well as this, the breath is to be respected and worked alongside as if it were itself a performer responding to the stimulus of this piece. Also any time you are asked to pause or wait for a cue, continue to silently observe your breath.

**Lead/Follow** = If a performer is assigned the role of a **leader**, they observe their breath cycle independently (as above). There may be a need to make their breathing more physically pronounced so that it is perceptible to adjacent performers - this should be discussed.

If a performer is assigned the role of a **follower**, they pay attention to their assigned leader's musical material and physical gestures (such as bow position, or inflation/deflation of the body) to inhale and exhale along with them. Thus, the follower's material will follow suit and the two performers should have their cycles roughly in synchronisation. A follower may find that they cannot breathe with their leader, because of a different in lung capacity for example. This isn't a problem, so long as they can still closely match their material to their leader's cycle - this is the priority.

**Note and rest durations:** Symbols referring to duration **do not** refer to subdivided beats in a bar. The below duration lengths are described with vague language intentionally, and allow for differences in interpretation. A **bar rest** symbol indicates an empty bar. A **minim rest** symbol indicates a significant portion of the bar. A **crotchet rest** symbol indicates a short portion of the bar. A **semibreve notehead** indicates a note taking up a full bar. A **minim notehead** indicates a note with a medium duration. A **crotchet notehead** indicates a note with a short duration. **Quaver noteheads and below** (often notated with stems) indicate notes with the shortest durations.

**Cue bar/Cue for ...** = this bar is important for the other performers and signals shifts in their material. Therefore it may be helpful to the other players to make a pronounced gesture to signal this (such as a nod), especially during rehearsals.

##### For strings:

SP = Sul ponticello

ST = Sul tasto

☐ = Low bow pressure

▬ = Normal bow pressure

■ = High bow pressure

Nat = Naturale - assume normal bow position and playing technique.

+ = Left hand pizzicato

Arrow = Gradual change

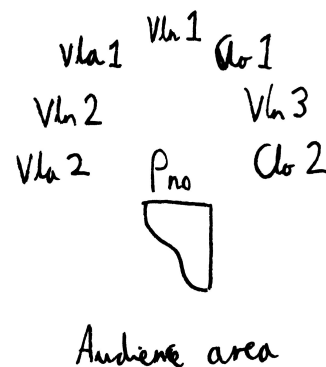
Harmonic glissando smooth line = Smooth motion

Harmonic glissando wavy line = Erratic motion

Assume **i** involves emphasis on an up-bow and **e** on a down-bow.

All microtones are standard quarter tones.

**Seating layout:** This layout (right) is suggested due to the close proximity of all performers, and so that no-one is facing away from the audience. The violins are situated between the other instruments because they act as leaders. Thus, the instruments that act as followers can surround them.

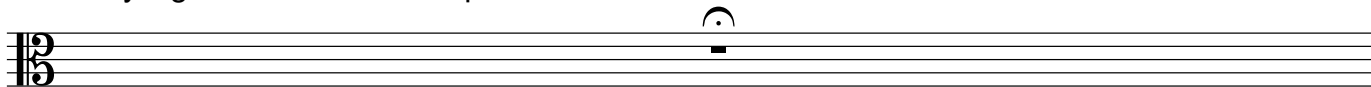


# Migration III - Ocean Waves

For piano and 7 strings

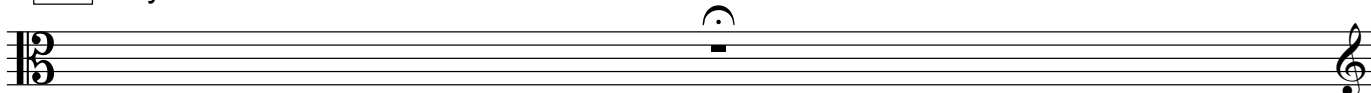
Owen Russell

All performers independantly observe 3 breath cycles. Violin 1's entry signals the end of this period and the start of section A.



**A**

Continue to observe your breath. Wait until Violin 2 plays the cue below. Then, play the material following your breath cycle independantly, once you reach the beginning of your next inhalation.



Violin 2 cue

*p* *fp* *p < f* *molto vib.*

When the piano begins to play, decrescendo any remaining material before the pause over the next breath cycle to silence, and then observe your breath and wait.

*p* *mp* *pp* *p* *pizz*

Once you hear the piano cue below, move on.

*Piano cue*



**B** Once you hear the piano cue below, move on.

Piano cue

Follow Violin 2.  
i arco

i e

harm. gliss to end of fingerboard

p

Once you hear the next piano cue, move on.

i e i e

erratic harm. gliss

p

i e i no vib. e i e i

pp p mp mf mf

(as loud as possible for a harmonic)

If you hear the next piano cue early, skip ahead to the material past the next pause.

Once you hear the next piano cue, move on.

e i e i e i e

mf (as loud as possible for a harmonic)

p harm. gliss to end of fingerboard

SP Nat i SP Nat i

open strings

mf p f f pp mp f f pp p fp mfp

e i e i e i e

mp pp p mf p mf p

Wait until the piano cue shown below to move on. Inhale and exhale with the piano into C.

i e ST i e i

Piano cue

mp p pp p

**C**

Musical staff with notes *e*, *i*, *e*, *i*, *e*. Dynamics: *mp*, *mf*, *mp*, *mf*, *p*. Includes a *Nat* marking above the first *e*.

Finger pressure:  
Harmonic

Musical staff with notes *i*, *e*, *i*. Dynamics: *p quickly*, *fp*, *pp*. Includes a *Nat* marking above the *e*. A diagram above the staff shows finger pressure for harmonics.

Once you hear the piano cue below, move on.

Follow Violin 1.

Musical staff with notes *i*, *e*, *i*. Includes a *Piano cue* marking above the first *e*.

Harmonic finger pressure only

Follow own breath.

Musical staff with notes *e*, *i*, *e*, *i*, *e*. Dynamics: *p*, *mf*, *p*. Includes a *Nat* marking above the first *e*.

Once you hear the cue below, move on. Violin 1 cue

Musical staff with notes *i*, *e*, *i*, *e*, *i*, *e*. Dynamics: *mp*, *p*. Includes a *Nat* marking above the first *i*.

Follow Violin 1.

**D** Follow own breath.

Musical staff with notes *e*, *i*, *e*, *i*, *e*. Dynamics: *mf*, *f*, *ff espress*, *mf*. Includes a *Nat* marking above the first *i*.

Musical staff with notes *i*, *e*, *i*, *e*, *i*, *e*. Dynamics: *f espress*, *mf*, *mp*, *p*, *pp*. Includes a *Nat* marking above the first *i*.

**E** Once you hear the piano cue below, move on.

Repeat ad inf. Move on after the next piano cue.

*p* *mp* *p* *mp* *p*

harm. gliss to end of fingerboard

Repeat ad inf. Move on after the piano cue shown below.

*p* *mp* *p* *mp*

Wait until the piano cue to move on.  
Begin to breathe with the piano for these 4 bars

*p* *mp*

**F** Follow the piano

*f* Rich *mf* *f*

Follow own breath.

*mp* *p*

Repeat ad inf. Move on after the piano cue shown below.

Wait until the piano cue shown below to move on. Exhale and inhale with the piano.

*pp* *mp* *pp* *p*

# Owen Russell

## Migration III - Ocean Waves

### Viola 2

#### Performance Directions and Terminology

##### For all performers:

**Observe breath** = The material in this piece is always to be played in a relationship with the breath. Each bar will either be marked with 'i' meaning inhale, or 'e' meaning exhale. The breath is to be passively listened to as it is in meditation. As well as this, the breath is to be respected and worked alongside as if it were itself a performer responding to the stimulus of this piece. Also any time you are asked to pause or wait for a cue, continue to silently observe your breath.

**Lead/Follow** = If a performer is assigned the role of a **leader**, they observe their breath cycle independently (as above). There may be a need to make their breathing more physically pronounced so that it is perceptible to adjacent performers - this should be discussed.

If a performer is assigned the role of a **follower**, they pay attention to their assigned leader's musical material and physical gestures (such as bow position, or inflation/deflation of the body) to inhale and exhale along with them. Thus, the follower's material will follow suit and the two performers should have their cycles roughly in synchronisation. A follower may find that they cannot breathe with their leader, because of a different in lung capacity for example. This isn't a problem, so long as they can still closely match their material to their leader's cycle - this is the priority.

**Note and rest durations:** Symbols referring to duration **do not** refer to subdivided beats in a bar. The below duration lengths are described with vague language intentionally, and allow for differences in interpretation. A **bar rest** symbol indicates an empty bar. A **minim rest** symbol indicates a significant portion of the bar. A **crotchet rest** symbol indicates a short portion of the bar. A **semibreve notehead** indicates a note taking up a full bar. A **minim notehead** indicates a note with a medium duration. A **crotchet notehead** indicates a note with a short duration. **Quaver noteheads and below** (often notated with stems) indicate notes with the shortest durations.

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##### For strings:

SP = Sul ponticello

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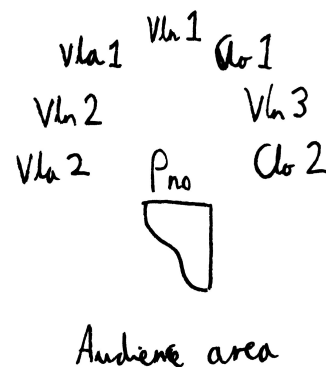
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Assume **i** involves emphasis on an up-bow and **e** on a down-bow.

All microtones are standard quarter tones.

**Seating layout:** This layout (right) is suggested due to the close proximity of all performers, and so that no-one is facing away from the audience. The violins are situated between the other instruments because they act as leaders. Thus, the instruments that act as followers can surround them.





Once you hear the piano cue below, move on. Follow Violin 2.

**B**

Piano cue

*p* *p*

Stop when you hear next piano cue. Move on after observing 2 breath cycles.

*pp* *p* *mp* *pp*

If you hear the next piano cue early, skip ahead to the material past the next pause.

*p* *p* *mp* *p* *pp* *p*

ST e i Nat

SP, no vib.

Once you hear the next piano cue, move on.

*p* *mf* *ff* *mp*

*mp* *f* *p* *mp* *p* *p*

no vib.

Nat

Wait until the piano cue shown below to move on. Inhale and exhale with the piano into C.

*mp* *p* *pp* *p*

Piano cue

**C**

harm. gliss to end of fingerboard

*mp* *<mf* *<mf* *mp* *p* *mp* *p*

Once you hear the piano cue below, move on.

Piano cue

*p*

Once you hear the piano cue below, move on.

Piano cue

*p* *p*

Once you hear the cue below, move on.

Violin 1 cue

harm. gliss to end of fingerboard

*<mp* *<mp* *p* *p* *mp*

Follow Violin 1.

**D** Follow own breath.

*mf* *f* *ff espress* *mf*

*f espress* *>mf* *mp* *p*

**E** Once you hear the piano cue below, move on.

Piano cue

*pp* *p* *mp*

Repeat ad inf. Move on after the piano cue shown below.

Piano cue

*p* *mp* *p* *mp* *pp*

Wait until the piano cue to move on.  
Begin to breathe with the piano for these 4 bars

Musical staff with notes and breath marks. Notes are: whole rest, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Breath marks: inhaled (smiley face) above the whole rest, exhaled (sad face) above the G4 note. A "Piano cue" label is above the A4 note.

**F** Follow the piano

Musical staff with notes and dynamics. Notes: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F5. Dynamics: *f Rich* under G4, *mf* under B4, *f* under E5. Breath marks: inhaled above G4, exhaled above A4, inhaled above B4, exhaled above C5, inhaled above D5, exhaled above E5, inhaled above F5.

Musical staff with notes and dynamics. Notes: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F5. Dynamics: *mp* under B4, *pp* under E5. Breath marks: inhaled above G4, exhaled above A4, inhaled above B4, exhaled above C5, inhaled above D5, exhaled above E5, inhaled above F5.

Follow own breath. Repeat ad inf. Move on after the piano cue shown below.

Musical staff with notes and dynamics. Notes: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F5. Dynamics: *Molto ST* above A4, *SP* above B4, *Molto ST* above C5, *mp* under B4, *pp* under E5. Breath marks: inhaled above G4, exhaled above A4, inhaled above B4, exhaled above C5, inhaled above D5, exhaled above E5, inhaled above F5. A "Piano cue" label is above the A4 note. A repeat sign is above the first three notes. A "15mb" marking is below the staff.

Wait until the piano cue shown below to move on. Exhale and inhale with the piano.

Musical staff with notes and dynamics. Notes: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F5. Dynamics: *pp* under G4, *p* under A4, *mp* under B4. Breath marks: inhaled above G4, exhaled above A4, inhaled above B4, exhaled above C5, inhaled above D5, exhaled above E5, inhaled above F5. A "Piano cue" label is above the A4 note.



# Owen Russell

## Migration III - Ocean Waves

### Cello 1

#### Performance Directions and Terminology

##### For all performers:

**Observe breath** = The material in this piece is always to be played in a relationship with the breath. Each bar will either be marked with 'i' meaning inhale, or 'e' meaning exhale. The breath is to be passively listened to as it is in meditation. As well as this, the breath is to be respected and worked alongside as if it were itself a performer responding to the stimulus of this piece. Also any time you are asked to pause or wait for a cue, continue to silently observe your breath.

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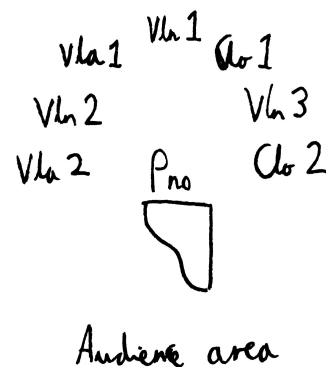
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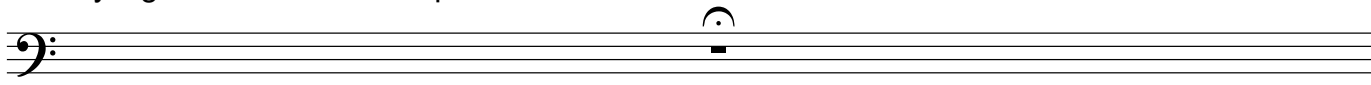


# Migration III - Ocean Waves

For piano and 7 strings

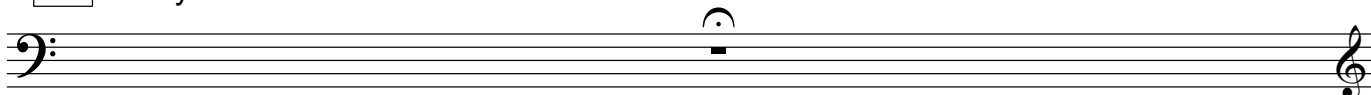
Owen Russell

All performers independantly observe 3 breath cycles. Violin 1's entry signals the end of this period and the start of section A.



**A**

Continue to observe your breath. Wait until Violin 1 plays the cue below. Then, play the material following your breath cycle independantly, once you reach the beginning of your next inhalation.



Violin 1 cue

*p*

*p* *mp* *pp* *p* *pp*

erratic Nat e SP i ST Nat e i

Once you hear the piano cue below, move on.

Cue for piano

*p* *f* *p* *pp* *ppp*

espress. e pizz Piano cue

Once you hear the piano cue below, move on.

**B**

Follow Violin 3.

Piano cue

*i* arco *e* *i* *e* *i*

*p* harm. gliss to end of fingerboard *p* *p*

Once you hear the piano cue below, move on.

*e* *i* *e* *i* *e*

erratic harm. gliss

Piano cue

*p* *p*

*i* *e* *i* *e* *i* *e* *i*

Nat → SP → Nat

(as loud as possible for a harmonic)

*p* *mf* *p* *mf* *p* *f* *pp* *mfp*

*e* *i* open strings *e* *i* *e* *i*

*mp* *p* *p* *mf* *p* *mf* *p*

Wait until the piano cue shown below to move on. Inhale and exhale with the piano into C.

*e* *i* *e* *i* ST *e* *i* Piano cue

*mp* *p* *pp* *p*

**C**

Finger pressure:  
Nat → Harmonic

*mp*      *fp*      *p* < *mp* >      *p* < *mp* >      *mf* >

Once you hear the piano cue below, move on.

Follow Violin 1.

*p* > *molto*      Piano cue      *mp*      *p* < *mp* >

Follow own breath.

Finger pressure:  
Nat → Harm.

*pp* >      *mp*      *fp* >

Once you hear the cue below, move on. Violin 1 cue

Follow Violin 1.

*mp*      *f* > *pp*      *mf* >      *f* >

**D** Follow own breath.

*ff espress*      *mp* < *f* >      *p* >

**E** Once you hear the piano cue below, move on.

Repeat ad inf. Move on after the next piano cue.

Piano cue

*p* < *mp* >      *p* >

Repeat ad inf. Move on after the piano cue shown below.

Piano cue

*p*      *p* < *mp* >      *p* < *mp* >

Wait until the piano cue to move on.  
Begin to breathe with the piano for these 4 bars

i e

*p*  $\rightrightarrows$  *pp*

**F** Follow the piano

e<sup>Nat</sup> i e i e i e i e

*f Rich*  $\rightrightarrows$  *mf*  $\leftarrow$  *f*

Follow own breath.

i e i e i i e e

*mp*  $\rightrightarrows$  *p*  $\leftarrow$  *mp*  $\rightrightarrows$   $\circ$

harm. gliss to end of fingerboard

Repeat ad inf. Move on after the piano cue shown below.

Wait until the piano cue shown below to move on. Exhale and inhale with the piano.

i e i e i e i

Piano cue *mp*  $\rightrightarrows$  *pp*  $\leftarrow$  *p*  $\rightrightarrows$   $\circ$

Piano cue

# Owen Russell

## Migration III - Ocean Waves

### Cello 2

#### Performance Directions and Terminology

##### For all performers:

**Observe breath** = The material in this piece is always to be played in a relationship with the breath. Each bar will either be marked with 'i' meaning inhale, or 'e' meaning exhale. The breath is to be passively listened to as it is in meditation. As well as this, the breath is to be respected and worked alongside as if it were itself a performer responding to the stimulus of this piece. Also any time you are asked to pause or wait for a cue, continue to silently observe your breath.

**Lead/Follow** = If a performer is assigned the role of a **leader**, they observe their breath cycle independently (as above). There may be a need to make their breathing more physically pronounced so that it is perceptible to adjacent performers - this should be discussed.

If a performer is assigned the role of a **follower**, they pay attention to their assigned leader's musical material and physical gestures (such as bow position, or inflation/deflation of the body) to inhale and exhale along with them. Thus, the follower's material will follow suit and the two performers should have their cycles roughly in synchronisation. A follower may find that they cannot breathe with their leader, because of a different in lung capacity for example. This isn't a problem, so long as they can still closely match their material to their leader's cycle - this is the priority.

**Note and rest durations:** Symbols referring to duration **do not** refer to subdivided beats in a bar. The below duration lengths are described with vague language intentionally, and allow for differences in interpretation. A **bar rest** symbol indicates an empty bar. A **minim rest** symbol indicates a significant portion of the bar. A **crotchet rest** symbol indicates a short portion of the bar. A **semibreve notehead** indicates a note taking up a full bar. A **minim notehead** indicates a note with a medium duration. A **crotchet notehead** indicates a note with a short duration. **Quaver noteheads and below** (often notated with stems) indicate notes with the shortest durations.

**Cue bar/Cue for ...** = this bar is important for the other performers and signals shifts in their material. Therefore it may be helpful to the other players to make a pronounced gesture to signal this (such as a nod), especially during rehearsals.

##### For strings:

SP = Sul ponticello

ST = Sul tasto

☐ = Low bow pressure

▬ = Normal bow pressure

■ = High bow pressure

Nat = Naturale - assume normal bow position and playing technique.

+ = Left hand pizzicato

Arrow = Gradual change

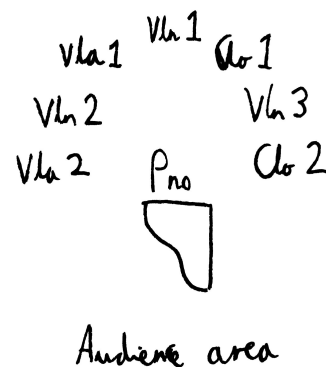
Harmonic glissando smooth line = Smooth motion

Harmonic glissando wavy line = Erratic motion

Assume **i** involves emphasis on an up-bow and **e** on a down-bow.

All microtones are standard quarter tones.

**Seating layout:** This layout (right) is suggested due to the close proximity of all performers, and so that no-one is facing away from the audience. The violins are situated between the other instruments because they act as leaders. Thus, the instruments that act as followers can surround them.



# Migration III - Ocean Waves

For piano and 7 strings

Owen Russell

All performers independantly observe 3 breath cycles. Violin 1's entry signals the end of this period and the start of section A.

**A**

Continue to observe your breath. Wait until Violin 1 plays the cue below. Then, play the material following your breath cycle independantly, once you reach the beginning of your next inhalation.

Violin 1 cue

i e i SP e i ST e i e

harm. gliss to end of fingerboard

i Nat e pizz i e i arco e i

When the piano begins to play, decrescendo any remaining material before the pause over the next breath cycle to silence, and then observe your breath and wait.

Once you hear the piano cue below, move on.

e i e i e i

Piano cue

Once you hear the piano cue below, move on.

Follow Violin 3.

**B** *Piano cue* i e i e i e

*p* *p > pp*

Once you hear the piano cue below, move on.

i e i e i e i e i

*p < mp > pp* *mf*  
(as loud as possible for a harmonic)

e i e i e i e i e

*mf < ff > mp* *mp < f > p* *p < mf > p*

i e i e i

*mp* *mp*

Wait until the piano cue shown below to move on. Inhale and exhale with the piano into C.

e i e i *Piano cue*

*mp* *pp* *p*



Finger pressure: Nat → Harmonic

*p* *mf* *p*

Once you hear the piano cue below, move on.

Finger pressure: Nat → Harm.

Nat Short fall like a moan

Piano cue

*p* *mf* *mp* *p* *mp*

harm. gliss to end of fingerboard

*p* *mp* *p*

harm. gliss to end of fingerboard

Once you hear the cue below, move on. Violin 1 cue

*p* *mp*

Follow Violin 1.

**D** Follow own breath.

*mf* *f* *ff* *espress* *mp* *f*

Once you hear the piano cue below, move on.

**E** Piano cue

*p* *p* *mp*

Repeat ad inf. Move on after the piano cue shown below.

Piano cue

*i* molto ST

*p* *mp* *p*

Wait until the piano cue to move on. Begin to breathe with the piano for these 4 bars

**e** Piano cue

*p*

**F** Follow the piano

e<sub>Nat</sub> i e i e i e

*f* Rich *mf* *f*

Detailed description: A musical staff in bass clef with a key signature of one flat. It contains seven measures of music. The notes are: e (quarter), i (quarter), e (quarter), i (quarter), e (quarter), i (quarter), e (quarter). Dynamics include *f* Rich, *mf*, and *f*. There are hairpins and a fermata over the second measure.

i e i e i e i

*mp*

Detailed description: A musical staff in bass clef with a key signature of one flat. It contains seven measures of music. The notes are: i (quarter), e (quarter), i (quarter), e (quarter), i (quarter), e (quarter), i (quarter). Dynamics include *mp*. There are hairpins and a fermata over the second measure.

Follow own breath.

Repeat ad inf. Move on after the piano cue shown below.

e<sub>SP</sub> i<sub>Nat</sub> e i Piano cue e<sub>Nat</sub>

*p* *mp* *p* *mp*

Detailed description: A musical staff in bass clef with a key signature of one flat. It contains seven measures of music. The notes are: e (quarter), i (quarter), e (quarter), i (quarter), a piano cue (quarter), e (quarter), i (quarter). Dynamics include *p*, *mp*, *p*, and *mp*. There are hairpins and a fermata over the second measure. A repeat sign is at the end of the first four measures.

Wait until the piano cue shown below to move on. Exhale and inhale with the piano.

i e Piano cue i

*pp* *p*

Detailed description: A musical staff in bass clef with a key signature of one flat. It contains five measures of music. The notes are: i (quarter), e (quarter), a piano cue (quarter), i (quarter), and a final measure with a fermata. Dynamics include *pp* and *p*. There are hairpins and a fermata over the second measure.

