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still

for string orchestra
[6,5,4,3,1]

Jan Martin Smørdal
2019

commissioned by Ensemble Allegria

with support from Arts Council Norway

KULTURRÅDET
Arts Council
Norway

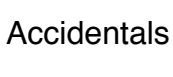
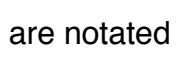
About

A simple, repeated melody, or maybe just a suggestion of a melody, establishes the fundament of *still.* It first emerges, and later disappear into something else, something bigger. The title *still* means both immovable, and movement, as in "going on". Past the beautiful, the ugly, the defined, the noise, the piece reflect a game or play between two parties, not unlike the invisible and meaningful space existing when interacting with the other.

All performers

All strings have individual parts, and are ordered logically: Vln. 1 a, Vln. 1 b etc. Each part constantly changes between *a* 1, *solo*, *tutti* etc. Because of this, all parts have been prepared with cue notes almost all the way through, with hopes of clarifying. Vln. 1 a has a development from *solo*, to *cadenza*, ending as part of the tutti.

The whole piece is to be played senza vibrato, although some places may open for extra colour.

Accidentals are notated  ascending, and  descending. Accidentals last throughout the measure.

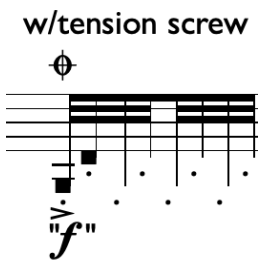
Dynamic range is absolute: ***ppp*** ←→ ***fff*** = barely audible ←→ loud as possible

8va node indicate placement of the bow at <u>exactly</u> the octave node. (E.g. if a low c is played on a G, the bow must be played at the c exactly one octave above) The resulting timbre is a dampened, almost choked sound; it is easily recognized if you try. It is important to continuously aim (as best can) for this "dead" spot, as it is hard to maintain. As for dynamics, the sound will be quite soft. If *forte* is called for, then the meaning is *as loud as possible, without losing the effect.*

let res. = let resonate, i.e. do not dampen/mute strings

The dotted slurs in the the first part are indications of *legato possibile*, how the phrases are composed.

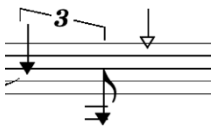
No meter/senza misura

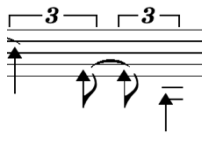


Dampen all strings (w/left hand). Create a fast tremolo with the tension screw of the bow placed between the G and D string. Pitches are random. The *forte* indicates *effort*, not necessarily resulting dynamics.

Bass and celli

The bass and the celli will need to be prepared with *alligator clips* (ill.) during the piece: the bass throughout and the celli only at the end (M250-263). These are provided for by the composer. The bass on G and D string, and only between the bridge and tail piece. The celli on all strings, on the "normal/playing side" of the strings. For all: place the clips where ever it suits you. But try to find dead, bell-like sounds, and absolutely no buzzing or clip-against-fretboard sounds. My preference suggests a placement slightly off the octave. Attach the clips 90˚ on the strings ("out" from the string), so it will not touch the adjacent strings. Remember to attach it with the outermost "teeth". When this technique is used, always play *pizzicato*. For the celli: put you bows aside at the end, so you can play pizzicato with both hands (see next remarks).

 Notation for *alligator clip* prepared celli: play pizz. <u>below</u> the clip (normal pizz. playing position)

 Notation for *alligator clip* prepared celli: play pizz. <u>above</u> the clip (fretboard side). This can/should be executed with left hand.

At www.smordal.no/mft3-harp there is a video of a harp playing with this preparation. It will give an impression of preferred sounds.

contact

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still

♩=70

Jan Martin Smørdal

I

Violin 1 b
sul pont. sul tasto → sul pont. → sul tasto etc. ad lib.
p ppp

Violin 1 e
w/tension screw
"f"

Violin 2 a
sul pont. sul tasto → sul pont. → sul tasto etc. ad lib.
p ppp

Violin 2 c
sul pont. sul tasto
p ppp

Violin 2 d
w/tension screw
"f"

Violin 2 e
sul pont.
p

Viola a
sul pont. sul tasto → sul pont. → sul tasto etc. ad lib.
p ppp

w/tension screw
"f"
(ord.)
discreet
ppp

Viola b
sul pont. sul tasto
p ppp

Viola c
sul pont. sul tasto → sul pont. → sul tasto etc. ad lib.
p ppp

Viola d
sul pont. sul tasto → sul pont. → sul tasto
p ppp

Violoncello a
sul pont. sul tasto → sul pont. → sul tasto etc. ad lib.
p ppp

Violoncello b
sul pont. sul tasto → sul pont. → sul tasto etc. ad lib.
p ppp

Violoncello c
sul pont. sul tasto → sul pont. → sul tasto etc. ad lib.
p ppp

Contra Bass
sul tasto → sul pont. → sul tasto etc. ad lib.
ppp

11

Vln. 1a
Vln. 1b
Vln. 1c
Vln. 1d
Vln. 1e
Vln. 1f
Vln. 2a
Vln. 2b
Vln. 2c
Vln. 2d
Vln. 2e
Vla. a
Vla. b
Vla. c
Vla. d
Vc. a
Vc. b
Vc. c
C. B.

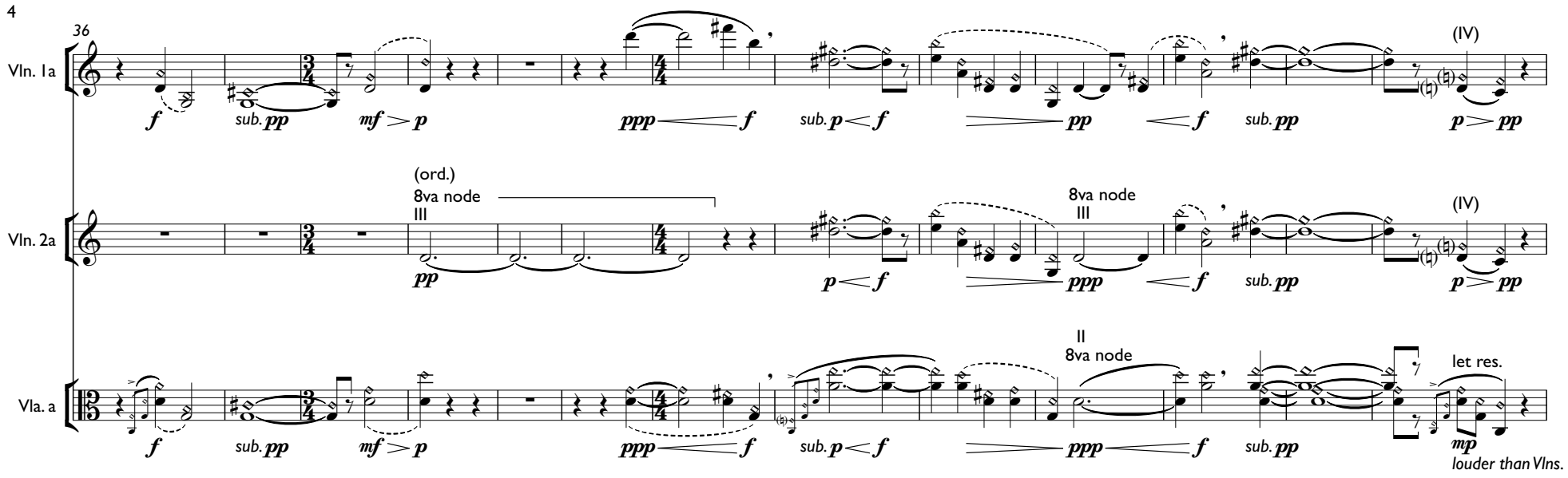
Solo
(IV)
w/tension screw
discreet
etc. ad lib.

22

Vln. 1a
Vln. 1b
Vln. 1c
Vln. 1d
Vln. 1e
Vln. 1f
Vln. 2a
Vln. 2b
Vln. 2c
Vln. 2d
Vln. 2e
Vla. a
Vla. b
Vla. c
Vla. d
Vc. a
Vc. b
Vc. c
C. B.

(p) f sub. pp mp p mf pp mf p mp f (7th p.) pp

(ord.) pp f mp f (7th p.) pp


36
Vln. 1a
Vln. 2a
Vla. a
(ord.)
8va node
III
8va node
III
II
8va node
(IV)
(IV)
let res.
louder than Vlns.

49

Vln. 1a
Vln. 1b
Vln. 1c
Vln. 1d
Vln. 1e
Vln. 1f
Vln. 2a
Vln. 2b
Vln. 2c
Vln. 2d
Vln. 2e
Vla. a
Vla. b
Vla. c
Vla. d
Vc. b
Vc. c
C. B.

mf p (p) f sub. pp mp p mf pp bounce f > p
(ord.) ppp pp
pizz. p

61

Vln. 1a
Vln. 1b
Vln. 1c
Vln. 1d
Vln. 1e
Vln. 1f
Vln. 2a
Vln. 2b
Vln. 2c
Vln. 2d
Vln. 2e
Vla. a
Vla. b
Vla. c
Vla. d
Vc. a
Vc. b
Vc. c
C. B.

(7th p.)
a 2
III
8va node
IV
tutti
(ord.)
(II)
arco
I
II

71

Vln. 1a

Vln. 1b

Vln. 1c

8va node

bounce

Vln. 2a

Vln. 2b

Vln. 2c

a 2

Vla. a

Vla. c

tutti

Vc. a

pizz.

arco

C. B.

79

Vln. 1a
Vln. 1b
Vln. 1c
Vln. 1d
Vln. 1e
Vln. 1f
Vln. 2a
Vln. 2b
Vln. 2c
Vln. 2d
Vln. 2e
Vla. a
Vla. b
Vla. c
Vla. d
Vc. a
Vc. b
Vc. c
C. B.

f *sub.* ***ppp*** ***ppp***

> ***pp*** *f* *sub.* ***ppp*** ***ppp***

f *(as Vln a)* *sub.* ***ppp*** ***ppp***

> ***pp*** ***p*** *f* *sub.* ***ppp*** ***ppp***

7th p.

p *f* *sub.* ***ppp*** ***ppp***

a 2

p *f* *sub.* ***ppp*** ***ppp***

(pizz.)

p

87

Vln. 1a
Vln. 1b
Vln. 1c
Vln. 1d
Vln. 1e
Vln. 1f
Vln. 2a
Vln. 2b
Vln. 2c
Vln. 2d
Vln. 2e
Vla. a
Vla. b
Vla. c
Vla. d
Vc. a
Vc. b
Vc. c

7th p.
bounce

10

94

like cattle calls
solo (w/bass):

(w/cello)

Vln. 1a

Vln. 1b

Vln. 2a

Vln. 2b

Vla. a

Vla. c

Vc. a

Vc. b

Vc. c

C. B.

tutti

a 2

7th

(III)

very light
bow

discreet — *emphasis on D*

like cattle calls
solo (w/Vln solo)

like cattle calls
arco
solo (w/Vln)

partials
·
Sul G

5th 9th 7th 8th 4th 9th 10th 7th 3th

(let res.)

slightly softer than Vcl b

104

Vln. 1a
Vln. 1b
Vln. 1e
Vln. 2a
Vln. 2c
Vla. a
Vla. c
Vc. a
Vc. b
Vc. c
C. B.

pp f mp mf p f

a 4 pp

a 2 pp

a 2 pp

a 3 pp

tutti pp

discreet

tutti pp

soft in timbre
but not too soft in dyn.

p pp

Indiv. bowing,
hard accents
ca. 8"

113

ord. bowing

f/fff (no decresc.) towards 8va node → pp

8va node

towards 8va node → pp

towards 8va node → pp

towards 8va node → pp

towards 8va node → pp

towards 8va node → pp

ord.

f pp

Freely,
tiny cadenza

121
Vln. 1a
solo
♩≈90
♩≈50
♩≈90
mf
p
mf
f

124
Vln. 1a
♩≈50
fp
f
8va
p

127
Vln. 1a
mf
8va
♩≈90
Vla. a
a 2
p
Vla. c
a 2
p

130
Vln. 1a
(8)
♩≈50
grad. slower
trem. →
p
f
fp
f
p
Vln. 1b
a 3
pp
Vln. 1e
a 2
pp
Vln. 2a
pp
Vla. a
Vla. c
Vc. a
solo
mf
fp
Vln.
Vln solo cont.
Vc. b
a 2
harmonics from maj. 3rd
gliss. slowly towards maj. 2nd
p

♩=110

134

(no marc.)

8va

(w/Vln 2a+Vla a)

Vln. 1a
Vln. 1b
Vln. 1c
Vln. 1d
Vln. 1e
Vln. 1f

(w/Vln 1a+Vla a)

tutti

Vln. 2a
Vln. 2b
Vln. 2c
Vln. 2d
Vln. 2e

tutti

Vla. a
Vla. b
Vla. c
Vla. d

Vc. a
Vc. b
Vc. c

C. B.

142

Vln. 1a

Vln. 1b

tutti:

solo

Vln. 2a

Vln. 2b

Vln. 2c

Vln. 2d

Vln. 2e

Vla. a

Vla. b

Vla. c

Vla. d

quasi gliss. to D

a 2

Vc. a

Vc. b

Vc. c

C. B.

152

Vln. 1a
Vln. 1b
Vln. 1d
Vln. 2a
Vln. 2b
Vln. 2c
Vln. 2d
Vln. 2e
Vla. a
Vla. b
Vla. c
Vla. d
Vc. a
Vc. b
Vc. c
C. B.

a 3
bounce
almost tonlos
(ord.)
a 2
sub.pp
mp

159

Vln. 1a

Vln.

Vln. 1b

Vln. 1d

Vln. 2a

Vln. 2d

Vla. a

Vla. c

solo

1.Vln a:

tutti

164

8va node

Vln. 1a
Vln. 1b
Vln. 1c
Vln. 1d
Vln. 1e
Vln. 1f
Vln. 2a
Vln. 2b
Vln. 2c
Vln. 2d
Vln. 2e
Vla. a
Vla. b
Vla. c
Vla. d
Vc. a
Vc. b
Vc. c
C. B.

p
pp
mp
mf
not too loud
poco
(II)
a 2

6" ♩=70

18

170

(ord.)

Vln. 1a

Vln. 1b

Vln. 1c

Vln. 1d

Vln. 1e

Vln. 1f

Vln. 2a

Vln. 2b

Vln. 2c

Vln. 2d

Vln. 2e

Vla. a

Vla. b

Vla. c

Vla. d

Vc. a

Vc. b

Vc. c

C. B.

sub. *pp*

ff

pp

grad. sul pont. →

grad. sul pont. →

sul pont.

poco marc.

pizz.

arco

A bit faster

(♩=80)

185

Vln. 1a
Vln. 1b
Vln. 1c
Vln. 1d
Vln. 1e
Vln. 1f
Vln. 2a
Vln. 2b
Vln. 2c
Vln. 2d
Vln. 2e
Vla. a
Vla. b
Vla. c
Vla. d
Vc. a
Vc. b
Vc. c
C. B.

tenuto = loud
norm. = very soft

ord.

sub. *ppp*

ff

pp

mf/f

p

=audible through the mesh

192

Vln. 1a
Vln. 1b
Vln. 1c
Vln. 1d
Vln. 1e
Vln. 1f
Vln. 2a
Vln. 2b
Vln. 2c
Vln. 2d
Vln. 2e
Vla. a
Vla. b
Vla. c
Vla. d
Vc. a
Vc. b
Vc. c
C. B.

(sim. tenuto/norm.)
tenuto = loud
norm. = very soft

Vln. 1a

(sim. tenuto/norm.)

(III)

Vln. 1b

Vln. 1c

(sim. tenuto/norm.)

Vln. 1d

Vln. 1e

Vln. 1f

(sim. tenuto/norm.)

tenuto = loud
norm. = very soft

Vln. 2a

Vln. 2b

Vln. 2c

Vln. 2d

Vln. 2e

(sim. tenuto/norm.)

Vla. a

(sim. tenuto/norm.)

Vla. b

Vla. c

Vla. d

tenuto = loud
norm. = very soft

Vc. a

Vc. b

Vc. c

C. B.

(balance with the rest)

204

Vln. 1a
Vln. 1b
Vln. 1c
Vln. 1d
Vln. 1e
Vln. 1f
Vln. 2a
Vln. 2b
Vln. 2c
Vln. 2d
Vln. 2e
Vla. a
Vla. b
Vla. c
Vla. d
Vc. a
Vc. b
Vc. c
C. B.

207

Vln. 1a
Vln. 1b
Vln. 1c
Vln. 1d
Vln. 1e
Vln. 1f
(I)
Vln. 2a
Vln. 2b
Vln. 2c
Vln. 2d
Vln. 2e
Vla. a
Vla. b
Vla. c
Vla. d
Vc. a
Vc. b
Vc. c
C. B.

♩=70 (1st tempo)

210

Vln. 1a
Vln. 1b
Vln. 1c
Vln. 1d
Vln. 1e
Vln. 1f
Vln. 2a
Vln. 2b
Vln. 2c
Vln. 2d
Vln. 2e
Vla. a
Vla. b
Vla. c
Vla. d
Vc. a
Vc. b
Vc. c
C. B.

(ff)

8va

legato poss.

gliss.

(II)

ff

215

Vln. 1a
Vln. 1b
Vln. 1c
Vln. 1d
Vln. 1e
Vln. 1f
Vln. 2a
Vln. 2b
Vln. 2c
Vln. 2d
Vln. 2e
Vla. a
Vla. b
Vla. c
Vla. d
Vc. a
Vc. b
Vc. c
C. B.

gliss.
(II)

219

Vln. 1a
Vln. 1b
Vln. 1c
Vln. 1d
Vln. 1e
Vln. 1f
Vln. 2a
Vln. 2b
Vln. 2c
Vln. 2d
Vln. 2e
Vla. a
Vla. b
Vla. c
Vla. d
Vc. a
Vc. b
Vc. c
C. B.

slowly towards extr. light
bow + l.h. finger pressure

8va

grad. sul tasto

gliss.

III
II

224

Vln. 1a
Vln. 1b
Vln. 1c
Vln. 1d
Vln. 1e
Vln. 1f
Vln. 2a
Vln. 2b
Vln. 2c
Vln. 2d
Vln. 2e
Vla. a
Vla. b
Vla. c
Vla. d
Vc. a
Vc. b
Vc. c
C. B.

→ both hands very light
ppp
almost inaudible

ord.
solo
f

a 2
ord.

sul tasto

(bass ends 1 M.
before the rest)

229

tutti

Vln. 1a

Vln. 1b

Vln. 1c

Vln. 1d

Vln. 1e

Vln. 1f

tutti

Vln. 2a

Vln. 2b

Vln. 2c

Vln. 2d

Vln. 2e

Vla. a

Vla. c

a 3
ord.

a 2

Vc. a

Vc. c

C. B.

236

Vln. 1a

Vln. 2a

Vla. a

Vla. c

Vc. a

prepare all strings w/alligator clips

Vc. b

prepare all strings w/alligator clips

Vc. c

prepare all strings w/alligator clips

C. B.

a 3

244

8va node

Vln. 1a

a 3

8va node

Vln. 1d

a 3

8va node

Vln. 2a

a 2

8va node

Vln. 2d

tutti

8va node

Vla. a

pizz.

C. B.

250

Vln. 1a

tasto

pp
as soft as to give room for the celli

Vln. 1b

pizz.
sul tasto

pp
as soft as to give room for the celli

Vln. 2a

pizz.

p

pizz.

Vla. a

pizz.
sul tasto

p

Vc. a

(a 1) pizz.

"*f*"
as loud as poss.

let res. throughout

3

Vc. b

(a 1) pizz.

"*f*"
as loud as poss.

let res. throughout

3

Vc. c

(a 1) pizz.

"*f*"
as loud as poss.

let res. throughout

3

C. B.

arco

pp

258

Vln. 1a

Vln. 1b

Vln. 2a

Vla. a

Vc. a

Vc. b

Vc. c

C. B.