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Title

still

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Author

Smørdal, Jan Martin

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still

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

Jan Martin Smørdal
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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

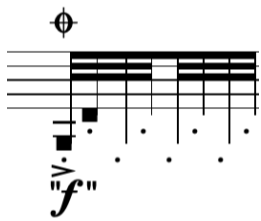
8va node indicate placement of the bow at exactly the octave node. (E.g. if a low c is played on a G, the bow must be played at the c exactly one octave above) The resulting timbre is a dampened, almost choked sound; it is easily recognized if you try. It is important to continuously aim (as best can) 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.

N
M No meter/senza misura

w/tension screw



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. below the clip (normal pizz. playing position)



Notation for *alligator clip* prepared celli: play pizz. above 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

+47 996 35 881
smordal@gmail.com
www.smordal.no

still

♩=70

Jan Martin Smørdal

The score is for a piece titled "still" by Jan Martin Smørdal, with a tempo of 70 beats per minute. It is written for a string quartet and includes parts for Violin I, Violin II, Viola, Violoncello, and Contra Bass. The music is in 4/4 time and begins with a first measure marked with a fermata and a dynamic of *p ppp*. The Violin I and II parts feature a melodic line with a series of notes connected by a slur, with performance instructions: "sul pont." (sul ponticello), "sul tasto" (sul tasto), and "etc. ad lib." (ad libitum). The Viola and Violoncello parts also follow this melodic line. The Contra Bass part is simpler, following the same melodic contour. In the latter part of the score, there are specific technical instructions: "w/tension screw" (with tension screw) and "f" (forte) for a short, sharp passage in the Violin I and II parts. The Viola part includes a section marked "discreet ppp" (discreet ppp) and "(ord.)" (ordinario). The Violoncello part has a section marked "p ppp". The score concludes with a final measure marked with a fermata and a dynamic of *p*.

22

Vln. Ia

Vln. Ib

Vln. Ic

Vln. Id

Vln. Ie

Vln. If

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.

This page contains a musical score for measures 49 through 52. The score is divided into three systems of staves. The first system includes Violins 1a through 1f. The second system includes Violins 2a through 2e. The third system includes Violas 1a through 1d, Cellos 1b and 1c, and a Double Bass (C.B.).

Violin 1a: Starts with *mf*, *p*, (*p*), *f*, *sub. pp*, *mp*, *p*, *mf*, *pp*, and ends with *f > p* and a *bounce* triplet.

Violin 1b: Starts with (ord.), *p*, *f*, *sub. pp*, *mp*, *p*, *mf*, *pp*, and ends with *f > p* and a *bounce* triplet.

Violin 1c: Starts with (ord.), *ppp*, *ppp*, and ends with *pp*.

Violin 1d: Starts with (ord.), *ppp*, *ppp*, and ends with *pp*.

Violin 1e: Starts with (ord.), *ppp*, *ppp*, and ends with *pp*.

Violin 1f: Starts with (ord.), *ppp*, *ppp*, and ends with *pp*.

Violin 2a: Starts with *mf*, *p*, (*p*), *f*, *sub. pp*, *mp*, *p*, *mf*, *pp*, and ends with *f > p* and a *bounce* triplet.

Violin 2b: Starts with (ord.), *ppp*, *ppp*, and ends with *pp*.

Violin 2c: Starts with (ord.), *ppp*, *ppp*, and ends with *pp*.

Violin 2d: Starts with (ord.), *ppp*, *ppp*, and ends with *pp*.

Violin 2e: Starts with (ord.), *ppp*, *ppp*, and ends with *pp*.

Viola 1a: Starts with *mf*, *p*, (*p*), *f*, *sub. pp*, *mp*, *p*, *mf*, *pp*, and ends with *f > p* and a *bounce* triplet.

Viola 1b: Starts with (ord.), *ppp*, and ends with *ppp*.

Viola 1c: Starts with (ord.), *ppp*, *ppp*, and ends with *pp*.

Viola 1d: Starts with (ord.), *ppp*, *ppp*, and ends with *pp*.

Viola 1e: Starts with (ord.), *ppp*, *ppp*, and ends with *pp*.

Cello 1b: Starts with (ord.), *ppp*, *ppp*, and ends with *pp*.

Cello 1c: Starts with (ord.), *ppp*, *ppp*, and ends with *pp*.

Double Bass (C.B.): Starts with (ord.), *ppp*, *ppp*, and ends with *pp*. Includes a *pizz.* marking at the end.

61

Vln. Ia (7th p.) *mp* *f* *pp* *f* *sub. pp* *mf* *p* *f* *sub. p* *f*

Vln. Ib (7th p.) *mp* *f* *pp* *f* *sub. pp* *mf* *p* *f*

Vln. Ic *p* *pp* *ppp* *ppp*

Vln. Id *p* *pp* *ppp* *ppp*

Vln. Ie *p* *pp* *ppp* *ppp*

Vln. If *p* *pp* *ppp* *ppp*

Vln. 2a (7th p.) *mp* *f* *pp* *f* *sub. pp* *mf* *p* *(p)* *pp*

Vln. 2b *p* *pp* *ppp* *ppp*

Vln. 2c *p* *pp* *ppp* *ppp*

Vln. 2d *p* *pp* *ppp* *ppp*

Vln. 2e *p* *pp* *ppp* *ppp*

III 8va node

a 2

Vla. a (7th p.) *mp* *f* *pp* *f* *sub. pp* *mf* *p* *f* *pp*

Vla. b (7th p.) *f* *mp* *f* *pp* *f* *sub. pp* *mf* *p* *ppp*

Vla. c *p* *pp* *ppp* *ppp*

Vla. d *p* *pp* *ppp* *ppp*

tutti

IV

Vc. a (ord.) *f* *mf* *p*

Vc. b *p* *pp* *ppp* *ppp*

Vc. c *p* *pp* *ppp* *ppp*

C. B. arco *ppp*

79

Vln. 1a *f* *sub. ppp*

Vln. 1b *f* *sub. ppp*

Vln. 1c *f* *sub. ppp*

Vln. 1d *ppp*

Vln. 1e *ppp*

Vln. 1f *ppp*

Vln. 2a *f* *sub. ppp*

Vln. 2b *pp* *f* *sub. ppp*

Vln. 2c *f* (as Vln a) *sub. ppp*

Vln. 2d *ppp*

Vln. 2e *ppp*

Vla. a *pp* *p* *f* *sub. ppp*

Vla. b

Vla. c 7th p. *p* *f* *sub. ppp* *ppp*

Vla. d *ppp*

Vc. a *p* *f* *sub. ppp*

Vc. b *ppp*

Vc. c *ppp*

C. B. (pizz.) *p*

87

Violins 1 (Vln. 1a-1f): Vln. 1a, 1b, and 1c have melodic lines with dynamic markings *mp*, *p*, *mf*, *mp*, *mf*, *ppp*, *f*, and *p*. Vln. 1d, 1e, and 1f play sustained chords with dynamics *ppp* and *p*. Vln. 1a and 1b include a *7th p.* instruction.

Violins 2 (Vln. 2a-2e): Vln. 2a and 2b have melodic lines with dynamics *mp*, *p*, *mf*, *mp*, *mf*, *ppp*, *f*, and *p*. Vln. 2c has a melodic line with dynamics *mp*, *p*, *mf*, *mp*, *mf*, *ppp*, *f*, and *p*. Vln. 2d and 2e play sustained chords with dynamics *ppp* and *p*. Vln. 2a and 2b include a *7th p.* instruction and a *bounce* instruction.

Violas (Vla. a-d): All four violas play sustained chords with dynamics *ppp* and *p*.

Violas c (Vc. a-c): Vc. a and Vc. b have melodic lines with dynamics *mp*, *mp*, *mf*, *ppp*, *f*, and *p*. Vc. c plays sustained chords with dynamics *ppp* and *p*.

10 **like cattle calls**
solo (w/bass):

94

Vln. 1a *f* *pp* *f* *mp* *mf* *p* *mf* (w/cello)

Vln. 1b *p*

Vln. 2a *mp* *p* *p*

Vln. 2b *p*

Vla. a tutti a 2 (*p*)

Vla. c a 2 (*p*)

Vc. a 7th (*p*) (III) **like cattle calls** solo (w/Vln solo) *mf*

Vc. b *p*

Vc. c *p* very light bow *p* slightly softer than Vcl b *discreet* *emphasis on D*

like cattle calls
arco
solo (w/Vln)

partials 5th 9th 7th 8th 4th 9th 10th 7th 3th (let res.)

Sul G. C. B. *mp* *f* *pp* *f* *mp* *mf* *p* *mf*

104

Vln. 1a *pp* *f* *mp* *mf* *p* *f* *pp* a 4

Vln. 1b

Vln. 1c

Vln. 2a *pp* a 2

Vln. 2c *pp* a 3

Vla. a *pp* *discreet* tutti

Vla. c

Vc. a *pp* *f* *mp* *mf* *p* *mf* *pp* tutti

Vc. b

Vc. c

C. B. *p* soft in timbre but not too soft in dyn. *pp*

**Indiv. bowing,
hard accents
ca. 8"**

113

Vln. 1a *f.fff* (no decresc.) towards 8va node → *pp* ord. bowing

Vln. 1c *f.fff* *pp* 8va node

Vln. 2a *f.fff* towards 8va node → *pp* 8va node

Vln. 2c *f.fff* towards 8va node → *pp* 8va node

Vla. a *f.fff* towards 8va node → *pp* 8va node

Vc. a *f.fff* towards 8va node → *pp* 8va node

C. B. *f* ord. *pp*

Freely, tiny cadenza

121 *solo* ≈ 90 ≈ 50 ≈ 90

Vln. Ia

124 ≈ 50

Vln. Ia

127 ≈ 90

Vln. Ia

Vla. a

Vla. c

130 ≈ 50 grad. slower trem. →

Vln. Ia

Vln. Ib

Vln. Ic

Vln. 2a

Vla. a

Vla. c

Vc. a

Vc. b

harmonics from maj. 3rd
gliss. slowly towards maj. 2nd

Vln solo cont.

Vln. 1a *142* *ff > pp* *ff* *pp* *mf* *mp* *f* solo

Vln. 1b *tutti:* *ff > pp* *ff* *pp* *mf* *mf* *f*

Vln. 2a *f* *ff > pp* *f*

Vln. 2b *f*

Vln. 2c *f*

Vln. 2d *f*

Vln. 2e *f*

Vla. a *ff* *pp* *mp*

Vla. b *f*

Vla. c *f*

Vla. d *f*

Vc. a *quasi gliss. to D* *mf* *ff* *pp* *a 2*

Vc. b *mf*

Vc. c *ppp* *p* *mp*

C. B. *mp*

164 8va node

Vln. 1a *p*

Vln. 1b *pp*

Vln. 1c

Vln. 1d

Vln. 1e

Vln. 1f

Vln. 2a *pp* (II)

Vln. 2b

Vln. 2c

Vln. 2d

Vln. 2e

Vla. a *pp*

Vla. b

Vla. c

Vla. d

Vc. a *mp* *poco*

Vc. b *mp* *p*

Vc. c

C. B. *mf* not too loud *poco*

6" ♩=70

18

(ord.)

This page of a musical score contains measures 170 through 177. It features a full string section (Violins I, II, III, IV, Violas, and Cellos/Double Basses) and four woodwind parts (Flutes, Oboes, Clarinets, and Bassoons). The score is written in 4/4 time with a tempo of 70 beats per minute. The key signature has one sharp (F#). The woodwinds are in 3/4 time. The string parts include dynamic markings such as *sub. pp*, *pp*, *ff*, *grad. sul pont. →*, and *sul pont.*. The woodwind parts include dynamic markings like *pp*, *ff*, and *poco marc.*. The C.B. part includes markings for *pizz.* and *arco*. The page number 18 is in the top left corner, and the rehearsal mark (ord.) is above the first staff.

Vln. 1a *ff* *pp*

Vln. 1b (sim. tenuto/norm.) *ff* *pp*

Vln. 1c *ff* *pp*

Vln. 1d (sim. tenuto/norm.) *ff* *pp*

Vln. 1e *ff* *pp* *ff* *pp*

Vln. 1f

Vln. 2a *ff* *pp* *f*

Vln. 2b tenuto = loud norm. = very soft *ff* *pp* (sim. tenuto/norm.) *ff* *pp*

Vln. 2c tenuto = loud norm. = very soft *ff* *pp* (sim. tenuto/norm.) *ff* *pp*

Vln. 2d *ff* *pp*

Vln. 2e tenuto = loud norm. = very soft *ff* *pp*

Vla. a

Vla. b *pp* (sim. tenuto/norm.) *ff* *pp*

Vla. c *pp* (sim. tenuto/norm.) *ff* *pp*

Vla. d *pp* (sim. tenuto/norm.) *ff* *pp*

Vc. a *ff* *ppp*

Vc. b *f*

Vc. c

C. B. *p* *mf/f* *sub. p* *mp*

(sim. tenuto/norm.) (III)

Vln. 1a *ff* *pp* *(pp)* *f*

Vln. 1b *ff* *pp* *f*

Vln. 1c (sim. tenuto/norm.) *ff* *pp*

Vln. 1d

Vln. 1e *ff* *pp*

Vln. 1f *ff* *pp* *ff* *pp*

Vln. 2a *pp* *ff* *pp*

Vln. 2b

Vln. 2c *ff* *pp* *f*

Vln. 2d *ff* *pp* *f*

Vln. 2e (sim. tenuto/norm.) *ff* *pp* *f*

Vla. a (sim. tenuto/norm.) *ff* *pp* *ff* *pp*

Vla. b

Vla. c *pp* *ff* *pp*

Vla. d *ff* *pp* *f*

Vc. a *ff* *pp*

Vc. b *pp*

Vc. c *f* *pp* *f*

C. B. *p* *f* *p* *mp* (balance with the rest)

tenuto = loud
norm. = very soft

This musical score page contains 11 staves of music, numbered 204 to 206. The instruments are: 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, and C. B. The score features a variety of dynamics including *mp*, *f*, *ff*, *pp*, and *p*. It includes numerous triplet markings (indicated by a '3' over the notes) and complex phrasing with slurs and ties. The woodwind parts (Vla. and Vc.) show intricate rhythmic patterns and articulation. The string parts (Vln. and C. B.) provide a harmonic and rhythmic foundation, with some parts featuring sustained notes and others more active melodic lines.

207

This musical score page contains parts for Violins I (Vln. Ia-Ic), Violins II (Vln. Id-Ie, Vln. 2a-2e), Violas (Vla. a-d), and Cellos/Double Basses (Vc. a-c, C.B.). The score is divided into four measures. The Violin I parts (Ia-Ic) feature complex rhythmic patterns with triplets and sixteenth notes, starting with dynamics like *p*, *mf*, and *ff*. The Violin II parts (Id-Ie, 2a-2e) include a variety of rhythmic textures, with some parts using a 5/8 time signature and others using a 4/4 time signature. The Viola parts (Vla. a-d) also feature intricate rhythmic patterns, often with triplets. The Cello and Double Bass parts (Vc. a-c, C.B.) provide a rhythmic foundation, with the Double Bass part featuring a prominent *f* dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

215

This page of a musical score contains parts for Violins I (Vln. Ia-Ie), Violins II (Vln. 2a-2e), Violas (Vla. a-d), and Cellos/Double Basses (Vc. a-c, C. B.). The score is written in treble clef for the Violins and Violas, and bass clef for the Cellos and Double Basses. The key signature is one sharp (F#). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. Performance instructions like *gliss.* (glissando) and *tr.* (trill) are present. The score is divided into measures by vertical bar lines, with some measures containing multiple bar lines. The page number 215 is located at the top left, and the page number 25 is at the top right.

30

250

Vln. 1a *tasto*
pp
as soft as to give room for the cello

Vln. 1b *pp*
as soft as to give room for the cello

Vln. 2a *pizz.*
p
sul *tasto*

Vln. 2b *pizz.*
p
sul *tasto*

Vc. a (a 1) *f*
as loud as poss.
pizz. let res. throughout

Vc. b (a 1) *f*
as loud as poss.
pizz. let res. throughout

Vc. c (a 1) *f*
as loud as poss.
pizz. let res. throughout

C. B. *arco*
pp

258

Vln. 1a

Vln. 1b

Vln. 2a

Vln. 2b

Vc. a

Vc. b

Vc. c

C. B.