

Full Score

**Cell piece**  
**reverse alarm variations**  
for string quartet & 4 speakers

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Jan Martin Smørdal  
2018

Cell piece - reverse alarm variations  
by Jan Martin Smørødal, 2018

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for the **BIT20 String Quartet**.

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All transitions and ques between samples and the acoustic performers are to be read graphicly, not metric. Samples are routed to 4 speakers. Each of the speakers are placed near each corner of the concert venue, around the audience and performers. The (6) samples can be triggered either by one of the performers, or by any 5<sup>th</sup> person. To get the samples, please send inquiry to smordal@gmail.com for link.

Accidentals lasts throughout bar.

Dynamic range: *ppp / fff* = barely audible / loudest possible

Quartertones are notated  and 

 = pitchless

 = mute strings (no resonance/nodes)

**Bow 1:2** = placement of bow must be exactly where the octave node is, relative to which note you are playing. The resulting timbre is a very hollow tone. This technique demands a bit extra rehearsal, as the node is hard to spot visually immediately. It is advicable to play very soft, with only a few of the bows hair.

20"

$\text{♪}=60$   
**Senza vib. sempre**

Violin 1

Violin 2

Viola

Violoncello

Sample

Sample cues

Idle engine

Reverse alarm

**1 a**

Vln. 1

Vln. 2

Vla.

Vc.

Smpl.

S. Cues

5

Vln. 1

Vln. 2

Vla.

Vc.

This section contains two staves of musical notation for strings. The top staff (Vln. 1) starts with a dynamic *f*, followed by *mp* and a sixteenth-note pattern. The bottom staff (Vln. 2) starts with *f*, followed by *mp*. The Vla. and Vc. staves show eighth-note patterns. Measure 6 begins with a repeat sign and a dynamic *f*.



6

Vln. 1

Vln. 2

Vla.

Vc.

This section contains four staves of musical notation for strings. The Vln. 1 staff features a melodic line with dynamics *mp*, *f*, *mp*, *pp*, and a sharp sign. The Vln. 2 staff has dynamics *f*, *mp*, and *ff*. The Vla. staff shows eighth-note patterns with dynamics *f* and *mp*. The Vc. staff shows eighth-note patterns with dynamics *f* and *mp*. The section concludes with a dynamic *ff* and a fermata over the Vla. and Vc. staves.

grad.  
molto s.t. →

3

8 (8)

Vln. 1

Vln. 2

Vla.

Vc.

==

10 (8) I+II (II) II+III

Vln. 1

Vln. 2

Vla.

Vc.

13

Vln. 1

Vln. 2 (III) *pp*

Vla. *pp* (somewhat stronger than the rest)

Vc. *pp*

III+IV *mp*

extr. slow gliss.



bow  
= 1:2  
(IV)

Vln. 1 *pp*

Vln. 2

Vla. *ppp*

Vc. *ppp*

sul t.  
(II)  
(•)

**1st phrase**

16

Vln. 1 N M **ord.** **Ca 10 "** **Ca 10 "**

*mp*  
balance  
with tape

bow = 1:2

Vln. 2 N M **ord.**

*mp*  
balance  
with tape

bow = 1:2

Vla. N M **ord.**

*mp*  
balance  
with tape

Vc. N M **ord.**

*mp*  
balance  
with tape

Smpl. N M **Sample 2** **Berceause 1st phrase** **Berceause 2nd phrase** **Walk** **Reverse alarm in D+Eb**

S. Cues N M

**1 b****Cue: alarm stops**

(vcl = pulse)

6

21

♩=80

Vln. 1

Vln. 2

Vla.

Vc.

Smpl.

S. Cues



26

Vln. 1

Vln. 2

Vla.

Vc.

31

Vln. 1

Vln. 2

(III+II)  
slightly sharper  
C# than vcl

Vla.

Vc.

Smpl.

S. Cues

**Sample 3**

Idle engine,  
and walking

**≡**

(II) (vla = pulse)

35

Vln. 1

=f      mf

Vln. 2

f      mf

Vla.

Vc.

Smpl.

S. Cues

mf  
a bit louder  
than the rest

Reverse alarm

2 a

45"

**Cue: louder ricochettes**

♩=60

w/mute

gliss.

40 (8) → mute

Vln. 1: ♩=60 w/mute gliss.

Vln. 2: ♩=60 w/mute

Vla.: ♩=60 w/mute

Vc.: ♩=60 w/mute gliss.

Smpl.: ♩=60 w/mute

S. Cues: ♩=60 Reverse alarms

46

Vln. 1: ♩=60 w/mute gliss.

Vln. 2: ♩=60 w/mute

Vla.: ♩=60 w/mute

Vc.: ♩=60 w/mute gliss.

Smpl.: ♩=60

S. Cues: ♩=60

51

Vln. 1

Vln. 2

Vla.

Vc.

Smpl.

S. Cues

*f*      *pp*

*p*

*f*      *pp*

*f*      *pp*

*f*      *pp*

Strings  
mutes on/off

58

Vln. 1

Vln. 2

Vla.

Vc.

Smpl.

S. Cues

*=mf>pp*

*mp>pp*

*p*

*mute off*

*Reverse alarm  
in A#*

**2 b****Cue: sample ends****Vln1+Vcl in time****Vln2+Vla cont.****=ca.75**put mute 10  
aside

**Cue: idle engine**

**Individual timing 20"**

**practice mute on/off \***

**etc. ad lib. A**

**Vln. 1**

**Vln. 2**

**Vla.**

**Vc.**

**Smpl.**

**S. Cues**

\* - While bowing open string:  
press onto and release metal practice mute  
to side of bridge. Max 2 sec. duration on/off.

11

**3**  $\text{♪} = 150$   $(\text{♪} = \text{♪})$

69 ord.

Vln. 1  $\text{f}$   
(II)  
ord.

Vln. 2  $\text{f}$   
(III)  
ord.

Vla.  $\text{f}$   
 $\text{balance w/vln2}$

Vc.  $\text{ord.}$   
 $\text{mp}$



**Vln 2+Vla = pulse**

73

Vln. 1  $\text{f}$  3 3 3 3 3 3 3 3 3 3 3 3

Vln. 2  $>\text{mp}$   $f$   $\text{mp}$   $f$   $f$   $\text{mp}$   $f$   $f$   $\text{mp}$   $f$

Vla.  $\text{f}$  3 3 3 3 3 3 3 3 3 3 3 3

Vc.  $\text{f}$  5 5 5 5  $mf$  5 5 5 5

(IV)

12

78

Vln. 1

Vln. 2

Vla.

Vc.

*molto sul pont.*

*flaut.*

=

82

Vln. 1

Vln. 2

Vla.

Vc.

*molto flaut.*

*ppp*

*ppp*

*ppp*

*ppp*

like a footstep,  
no clear pitches

bounce

87

Vln. 1

Vln. 2

Vla.

Vc.

"f"  
"mp"  
"f"  
sim.

like a footstep,  
no clear pitches  
"f"  
"mp"  
"f"  
sim.

bounce  
bounce

*(=ca mp)*



increase intensity ..... →

91

Vln. 1

Vln. 2

Vla.

Vc.

increase intensity ..... →  
increase intensity ..... →  
increase intensity ..... →  
increase intensity ..... →

gliss.  
gliss.  
gliss.  
gliss.

94

Vln. 1

Vln. 2

Vla.

Vc.

gliss. gliss. gliss. gliss. gliss.

3 3 3 3 3

14

=

97

Vln. 1

Vln. 2

Vla.

Vc.

most intense

"fff"

most intense

"fff"

most intense

"fff"

most intense

gliss. gliss. gliss. gliss. gliss.

3 3 3 3 3

4/8

most intense

"fff"

**4 a** Very soft, tender

15

$\text{♩} = 100 \text{ ♩}$

102 ord. (III)

Vln. 1

$\frac{4}{8}$

*pp*

$\text{♯}\text{e}$   
ord.

Vln. 2

$\frac{4}{8}$

*pp*

(I)  $\text{♯}\text{e}$   
ord.

Vla.

$\frac{4}{8}$

*pp*

ord.

$\text{♯}\text{e}$

Vc.

$\frac{4}{8}$

*pp*



109

Vln. 1

*ff pp pp*

*bow towards 1:2*

*(ppp)*

*practice mute + o + o + o + o + o + o → ord.*

Vln. 2

*open D*

*D = p pp*

*ff*

*molto sul pont.*

*ppp*

*practice mute + o + o + o + o + o + o → ord.*

Vla.

*ff pp pp*

*(ppp)*

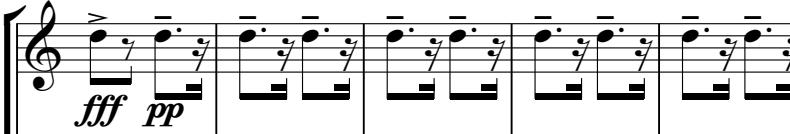
*practice mute + o + o + o + o + o + o → ord.*

Vc.

*ff pp ppp*

*(ppp)*

sul  
 pont.  
 119 bow=1:2

Vln. 1 

(sul  
 pont.) bow=1:2

Vln. 2 

sul  
 pont. bow=1:2

Vla. 

sul  
 pont. bow=1:2

Vc. 

16

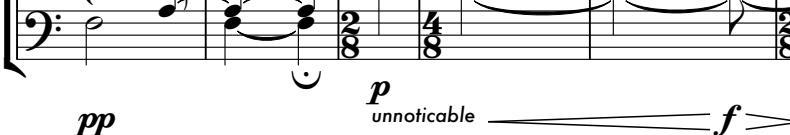
=

127 ord.

Vln. 1 

Vln. 2 

Vla. 

Vc. 

pp                      *p* *unnoticeable*              *f*      *mp*  
*ord.*                      *ord.*                      *ord.*                      *ord.*

unnoticeable              *ff*                      *ff*                      *ff*

## 4 b

17

136 ord. → 1:2 (IV) ord.

Vln. 1

Vln. 2

Vla.

Vc.

*pp*

*ppp*

*pp*

*pp*

*ppp*

*pp*  
*unnoticeable*

=

144

Vln. 1

Vln. 2

Vla.

Vc.

*mf pp*

*ppp*

*f pp*

*ppp*

*mf pp*

*ppp*

*mf pp*

*ppp*

*mf pp*  
*(let res.)*

*f pp*

*ppp*

151

pizz.

Vln. 1

*ff* *pp* *ppp*

*mf* *p*

Vln. 2

(*b*) *ff* *pp* *ppp*

pizz. arco

Vla.

*ff* *pp* *ppp*

pizz. arco

Vc.

*ff* *pp*

Smpl.

S. Cues

*ca. 10"18*

**Sample 4+**

**Walking**

♩=walking=110  
(pizz.)

158

**ca.10"**  
(9 beeps)

Vln. 1

*8va*

**4**

*mf*  
pizz.  
(nail) (every 5th ♩  
=4:5)

Vln. 2

**4**

*mp*  
pizz.  
(nail)

Vla.

**4**

*mp*

bow=1:2

Vc.

**8**

**p**

Smpl.

**4**

Reverse alarm (9)

**8**

**4**

Slow driving

S. Cues

Cue:  
rev.alarm F  
ca 5

20

(8)

162

Vln. 1

Vln. 2

Vla.

Vc.

Smpl.

S. Cues

ca 4"

Reverse alarm in F

$\frac{3}{4}$

5  $\text{J}=70$

166

Vln. 1

Vln. 2

Vla.

Vc.

Smpl.

S. Cues

arco

p ff

arco

f

arco, sord.

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

21

168

Vln. 1

Vln. 2

3

Vla.

5 3 3

Vc.

5 3

Smpl.

==

170

Vln. 1

Vln. 2

f

Vla.

3 3

Vc.

3 3

Smpl.

4 3

172

Vln. 1

Vln. 2

Vla.

Vc.

Smpl.

S. Cues

3 more alarms  
in F+F#

22

174

Vln. 1

Vln. 2

Vla.

Vc.

Smpl.

23

175

Vln. 1

Vln. 2

Vla.

Vc.

Smpl.

Measure 23: Vln. 1, Vln. 2, Vla., Vc. play eighth-note patterns in 3/4 time. Smpl. rests. Measure 24: Vln. 1, Vln. 2, Vla., Vc. play eighth-note patterns in 3/4 time. Smpl. rests. Dynamics: *p*, *mf*. Measure 25: Vln. 1, Vln. 2, Vla., Vc. play eighth-note patterns in 3/4 time. Smpl. rests. Dynamics: *p*, *mf*.

==

177

Vln. 1

Vln. 2

Vla.

Vc.

Smpl.

Measure 25: Vln. 1, Vln. 2, Vla., Vc. play eighth-note patterns in 3/4 time. Smpl. rests. Measure 26: Vln. 1, Vln. 2, Vla., Vc. play eighth-note patterns in 3/4 time. Smpl. rests. Dynamics: *p*, *mf*. Measure 27: Vln. 1, Vln. 2, Vla., Vc. play eighth-note patterns in 3/4 time. Smpl. rests. Dynamics: *p*, *mf*.

178

Vln. 1

Vln. 2

Vla.

Vc.

Smpl.

S. Cues

*p* *mp*

*p* *mp*

*3* *5*

*5*

*alarms in F+F#*



179

Vln. 1

Vln. 2

Vla.

Vc.

Smpl.

*5*

*3*

*p* *mp*

*5*

*3*

*p* *mp*

180

Vln. 1 3 4 4

p

Vln. 2 3 4 4

p

Vla. 3 4 5 4

Vc. 3 4 5 3 4

Smpl. 3 4 4

This musical score page features four staves. The top three staves are for string instruments: Violin 1, Violin 2, and Viola. Each has a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is for a Sample layer, indicated by a small speaker icon, with a bass clef, a key signature of one sharp, and a common time signature. The tempo is marked as 180 BPM. Measure numbers 1 through 5 are placed above the staves. Articulation marks, including slurs and grace notes, are present on the violins' parts. The viola part includes a dynamic marking 'p' (piano). The sample layer part shows sustained notes with fermatas.



26

183

Vln. 1

(II+I)

Vln. 2

(III+II)

Vla.

(II+I)

(p) (3)

Vc.

(II+I)

(p) (3)

pp

pp

pp

sord. off

pp

=

**6 a**  $\text{♩} = 50$   
 $\text{♩} = 150$

W/vibrato

187

Vln. 1

ff

fff

ppp

(IV+III)

(I+II)

Vln. 2

fff

ppp

f

Vla.

ff

ppp

(IV)

Vc.

ff

ppp

f

27

195

Vln. 1

Vln. 2

Vla.

Vc.

Smpl.

S. Cues

*ff*      *pp*      *ff*

*ff*      *pp*      *ff*

*ff*      *pp* *unnoticeable* *(I+II)*      *ff*      *ff*

*ff*      *pp* *unnoticeable*      *ff*      *ff*

**Sample 5**

Reverse alarms in A# + B + noises

≡

203

Vln. 1

Vln. 2

Vla.

Vc.

Smpl.

*pp*

*pp*

*f*

*pp*

*pp*

6 b

28

210

Vln. 1       $\text{pp}$

Vln. 2       $\text{pp}$

Vla.       $\text{mf}$

Vc.       $\text{mf}$

Smpl.

**6 b**

$\text{vcl} = \text{J}$

$\text{J} = \text{J} = 75$

$\text{p}$

$\text{p}$

$\text{p}$

$\text{p}$



217

Vln. 1

Vln. 2

Vla.

Vc.

Smpl.

29

221

Vln. 1

Vln. 2

Vla.

Vc.

Smpl.

5 5 5 5

==

225

Vln. 1

> *ppp*

Vln. 2

Vla.

Vc.

Smpl.

> *ppp* 5 5 5

> *ppp*

228

(door  
slam)

Vln. 1

Vln. 2

Vla.

Vc.

(Apx.)

Smpl.

S. Cues

Sample 6

beep + door slam  
+ beeps

f mp ppp

This musical score page features six staves. The top four staves are for string instruments: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Cello/Bass (Vc.). The bottom two staves are for a sample player (Smpl.) and for cues (S. Cues). The tempo is marked as 228. The score includes several performance instructions: '(door slam)' appears above the first three staves and below the fourth; '(Apx.)' appears above the Smpl. staff; and 'Sample 6' is enclosed in a box above the S. Cues staff, with the sub-instruction 'beep + door slam + beeps' underneath. Dynamics are indicated by 'f' (fortissimo), 'mp' (mezzo-forte), and 'ppp' (pianississimo). Measure numbers 3 and 5 are marked on the Vla. and Vc. staves respectively. Measure 5 is preceded by a vertical bar line.