

# **fivefingers**

for piano trio

Jan Martin Smørdal

2019/20

**Det norske komponistfond**



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## About the piece

fivefingers has 5 parts, all with interlacing motives and sounds; they are similar but not the same. A collection of actions and images, of movements and still lives.

pick  
point  
peel  
(palm)  
toss

Limited to only a few gestures, I've tried to create a piece without obvious edges, as if plastic.

## Performance details

Dynamics in quotation marks indicates effort rather than actual dynamics. The resulting dynamics might be quite soft, despite an indicated forte.

## Strings

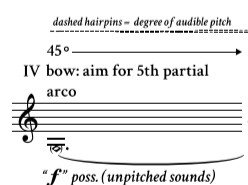
45° / 60° / 90° Angle of bow on string. Normal playing angle is around 90°. At 60° the result is almost without pitch, and at the most ca. half pitch and half noise/bow sounds. At 45° angle the result is strictly noise, and no pitch whatsoever.

e.d. harm. gliss. Equidistant harmonic glissando. The result of this technique is a chirpy kind of scooping/diving harmonics – related to the much used “seagull sound”. This is not the same sound, as it is both played a bit different, sounds very different, and is performed a lot faster. To achieve this the performer holds the index finger/thumb and the pinky as a double harmonic on the same string, with the distance of ca. 1,5 breadth of the palm. This distance between the two fingers must remain equal throughout all glissandi, and not to be adjusted during the glissando, which intuitively is natural to do.

8va node Bow placement exactly on the octave node of the note being played / held by left hand. E.g. if the performer holds an F on the D string, one must place the bow (always at 90° with this technique) spot on the octave above. The result is a very soft sound, lacking of overtones, almost panpipe-like. This is a difficult technique, as it demands absolute precision to achieve this effect.  
If this technique is called upon on a double stop, aim for the octave of the lower string.

Please listen to snippets of these last two techniques at <http://smordal.no/fivefingers>.

sul pont. 1/2/3 1 – normal/slightly off ord. (towards bridge)  
3 – almost on bridge  
2 – between 1 and 3. Higher number means higher pitches.



Open string played with angled bow to control the amount of desired pitch to gradually emerge. In this example try to emphasize the fifth partial, with as little fundamental pitch as possible.

+ Left hand pizzicato, performed as usual. If left hand pizzicato is a harmonic, strike the string preferably on the upper/nut side of the string – as this gives more energy to the attack.

## Piano

- + Fully mute string(s), percussive effect.
- ⊕ Half-muted string(s), clear pitch, but quite dampened.
- Open string(s), normal.



to the Cikada Trio

# fivefingers

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## pick

$\text{♩} = 90$

Violin:  $90^\circ$  →  $45^\circ$   
IV 8va node → ord. bow pos. → 8va node

Violoncello:  $90^\circ$  →  $45^\circ$   
II 8va node → ord. bow pos. → 8va node

Piano: *mf* → *pp* → *pp* → *f* → *pp* → *f*

Red. \_\_\_\_\_

7

(pitchless harm.)  
II  $60^\circ$  →  $90^\circ$   
sul tasto → 8va node

Violin: *mf* → *f* → *p*

Violoncello: *mp* → *f* → *p*

Piano: *p* → *f*

Red. \_\_\_\_\_

16

poco sul pont. → ord.  
*p* → *mf*

Violin: *p* → *mf*

Violoncello: *p* → *mf*

Piano: *dolce p* → *f* → *dolce p* → *pp*

Red. \_\_\_\_\_

24

90° → 45°  
8va node → ord. bow pos.      sul tasto

90°  
8va node

ppp

ord.

8va node

mp

sul tasto

mp

mf

p

f

f

mp

pp

6

Red.

32

8va node      (8va nd.)      ord.      very light pressure, fast bow      8va node

mp      p      ppp      very light pressure, fast bow

8va node      (8va nd.)      ord.      8va node

mp (a bit louder than vln.)      p      ppp

f      p      dolce      dolce      mp

Red.

41

(8va nd.)      (8va nd.)      ord. 7th

mf      p      più p      pp

mf      5      p      più p

mf      3      pp

mp

8

48

45° → 90°  
e.d. harm. gliss.      no resonance

pp (as pno r. h.)      8va node      f poss.

mp      follow pno      sim.

(pp)      pppp → f

mp

Red.

# point

Piano cadenza ♩ = 50

IV 8va node

5"

8va node

*p*

*p*

*mp* *pp*

*pp*

*poco*

*Red.*

11

III

*p*

*pp* (softer)

*p*

*pp* (softer)

*pp* *poco*

*p*

*pp* *mp* *ppp* *mf*

20

*p*

*ppp* < *mp* *ppp*

*mp*

*pp* *mp* *ppp* *mf*

*Red.*

27 90° → 45° 90° → 45°  
 8va node → ord. bow pos. 8va node → ord. b.p. ord. 8va node

mf "f" (not forced) mf "f" mf p  
 mf "f" (not forced) mf "f" mf p  
 poco pp poco  
 Red.

38

mp p  
 mp p  
 p p pp  
 Red.

48 ord. 8va node  
 ord. 8va node

mp p  
 mp p  
 (pp) p  
 Red.

57 (8va nd.) → ord. bow pos. 8va node  
 90° → 45° 8va node  
 (8va nd.) → ord. bow pos. 8va node

mf mp  
 mf mp  
 mp p pp mf poco  
 Red.



# peel

8va node

*mf*

8va node

*mf*

*p* (softer than strings)

*poco*

5

*ppp*

(8va nd.)

*ppp*

*mf*

*f*

*pp*

col pno flautando

col pno ord. (but mellow)

*pp*

8

*p*

*mp p sub.*

Ped. sim.

10

*ppp*

sul pont. 3

6

7

14

8va node

*mp*

8va node

*(mp)*

16

15

18

*f poss*

*f poss*

15

8

8

*f*  
Sost. \_\_\_\_\_

20

*p*

aim for 11th (poco s.p.)  
degree of audible pitch

60°

90°

*mp*

*p*

(Sost.) \_\_\_\_\_

23

(90°) → mp → 60°

ord. *ppp*

ord. *ppp*

(8)

(8)

(Sost.)

26

*mf* (ord.) → *pp* 8va node

*mf* → *pp*

*mf ppp sub.*      *mf ppp sub.*      *mf ppp sub.*

II

29 8va node

(8va nd.)

8

*mf ppp sub.*

6      7

33

long

*ppp*

*ppp*

15

5      6      5

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

8

3

# (palm)

♩ = 110

dashed hairpins = degree of audible pitch

45°

bow: aim for 5th partial

IV arco

pizz.

III

I v+

"f" poss. (unpitched sounds)

45°

e.d. harm. gliss.

III

sim.

"f" (bowing and l.h. gliss. sounds)

15<sup>-1</sup>

mp

mp

8

Red.

5

(45°) → (60°)

60°

(60°)

45°

"f" poss. (occasional chirping sounds)

easy, as if no resistance

p

3

3

3

3

Red.

10

45°

e.d. harm. gliss.

60°

IV

sim.

"f" (bowing and l.h. gliss. sounds)

"f" poss. (occasional chirping sounds)

dashed hairpins = degree of audible pitch

45°

bow: aim for 5th partial

IV arco

pizz.

III f

II

"f" poss. (unpitched sounds)

ord. 15<sup>-1</sup>

15<sup>-1</sup>

mf

8

Red.

14

*(f)*  
60°  
*mp*  
*poco*  
8  
5  
*p*  
5  
5  
5

18

arco : aim for 5th p.  
90°  
45°  
III pizz. (5th on G)  
IV  
*f*  
"f" poss.  
90°  
45°  
60°  
45°  
*f*  
"f" poss. (no pitch)  
*mf*  
8

*f*  
"f" poss.  
90°  
45°  
60°  
45°  
*f*  
"f" poss. (no pitch)  
*mf*  
8  
5

23

90°  
45°  
8  
3  
*p*  
3  
3  
3  
3

27

sul pont. 1  
60°  
sul pont. 3  
sul pont. 1  
60°  
90°  
90°  
60°  
90°  
IV  
*(f poss.)*  
pizz. 60°  
*f poss.*  
bow: aim for 7th p.  
arco  
*f*  
15  
+  
p  
mf  
+  
mf  
(c) 5th p. preferably

sul pont. 1  
60°  
sul pont. 3  
sul pont. 1  
60°  
90°  
90°  
60°  
90°  
IV  
*(f poss.)*  
pizz. 60°  
*f poss.*  
bow: aim for 7th p.  
arco  
*f*  
15  
+  
p  
mf  
+  
mf  
(c) 5th p. preferably

32 (90°) → 45°

ord.

7th p.

*f* (balance col pno)

60° → 90°

II

*p*

8

*mp*

7

8

37 (90°)

*f* poss

*poco*

rdm. harm. near bridge

*f* poss (but not forced)

rdm. harm. near bridge

sim.

*f* poss

*poco*

*f* poss (but not forced)

(8)

*mp*

5

5

5

5

5

5

5

5

5

42

(8)

*pp*

5

5

5

47

Violin part: *sul pont. 1 (90°)*, *sul pont. 2*, *sul pont. 3*, *fast string transition*. Fingerings III, V, II, III, V.

Piano part: *mp (but audible)*, *f*. Includes triplets and chords with fingerings 5, 3, 7.

Ossia: *pp*, *mf*, *ppp*. Includes triplets and chords with fingerings 7, 7.

50

Violin part: *f*, *f*. Bowing angles *(90°)*, *(90°)*.

Piano part: *(Tacet)*, *mf*, *ppp*, *mp*, *ppp*, *mp*. Includes the instruction "or as fast as poss. (unmeasured)".

Ossia: *ppp*, *mp*, *ppp*, *mp*. Includes triplets and chords with fingerings 7, 7, 7.

52

Violin part: *p*, *p*. Bowing angles *45°*, *90°*. Includes the instruction "rdm. harm. near bridge".

Piano part: *p*, *ppp*. Includes triplets and chords with fingerings 3, 3, 3, 3, 5, 7.

Red. (Ritardando) marking at the bottom.

# toss

## a sudden waltz ♩ = 120

e.d. harm. gliss. sempre  
sul pont. 1  
IV 90°

e.d. harm. gliss. sempre  
sul pont. 3

90° III

all dynamics are relative to technique

*f* *p* *f* *p*

sim. (90°) →

15 + 1

*mf* *pp*

8 + 1

5

((90°)) → 45°

90°

*f* *f* *p*

II 90°

15 + 1

*mf* *pp*

8 + 1

Red.

9

(90°) → 45°

(90°) → 45°

90°

*f* *p* *f* *f* *p*

8 + 1

*mp* *mf* *ppp*

5

Red.

The score is divided into three systems. The first system (measures 1-4) is in 3/8 time. The violin part features a series of sixteenth-note patterns with dynamic markings of *f* and *p*. The piano accompaniment consists of eighth notes in the right hand and eighth notes with a fermata in the left hand. The second system (measures 5-8) is in 4/8 time. The violin part continues with similar patterns, including a section marked 'II 90°'. The piano accompaniment features a change in dynamics to *pp* and *mf*. The third system (measures 9-12) is in 4/8 time. The violin part shows a transition from *f* to *p* and back to *f*. The piano accompaniment includes a section marked *ppp*. Technical annotations include 'e.d. harm. gliss. sempre' and 'sul pont.' for both violin parts, and various angle markings like '(90°)' and '45°' with arrows indicating bow direction. Fingerings like '15 + 1' and '8 + 1' are also present.



Musical score for measures 13-16. The score is in 4/4 time and features a complex rhythmic pattern with triplets and slurs. The upper staves (treble and bass clef) show a series of eighth notes with slurs and dynamic markings of *f* and *p*. Above the staves, angle markings indicate bowing directions:  $90^\circ$ ,  $45^\circ$ , and  $90^\circ$ . The lower staves (piano) show a melodic line with dynamic markings of *mf* and *pp*, and a bass line with a *pp* marking. Measure numbers 13, 15, and 16 are indicated. A *Red.* (Reduction) line is present at the bottom.

Musical score for measures 17-19. The score is in 4/4 time and features a complex rhythmic pattern with triplets and slurs. The upper staves (treble and bass clef) show a series of eighth notes with slurs and dynamic markings of *f poss.*. Above the staves, angle markings indicate bowing directions:  $45^\circ$ ,  $90^\circ$ , and  $45^\circ$ . The lower staves (piano) show a melodic line with dynamic markings of *p* and *mf*, and a bass line with a *mf* marking. Measure numbers 17, 18, and 19 are indicated. Specific performance instructions include "sul pont. 3" and "III 90°" for the treble staff, and "I 90°" and "III 90°" for the bass staff. A *Red.* (Reduction) line is present at the bottom.

Musical score for measures 20-22. The score is in 6/4 time and features a complex rhythmic pattern with triplets and slurs. The upper staves (treble and bass clef) show a series of eighth notes with slurs and dynamic markings of *f* and *pp*. Above the staves, angle markings indicate bowing directions:  $90^\circ$  and  $45^\circ$ . The lower staves (piano) show a melodic line with dynamic markings of *mf* and *mp*, and a bass line with a *pp* marking. Measure numbers 20, 21, and 22 are indicated. Specific performance instructions include "sul pont. 3" and "III 90°" for the treble staff, and "I 90°" and "pp sub." for the bass staff. A *Red.* (Reduction) line is present at the bottom.

23 *f poss* (90°) → 45° IV 90° (90°) → *f*

(90°) → 45° 90° *f mp* (90°) →

*pp* *mf* *p*

*pp* *Red.*

27 45° sul pont. 3 III 90° *f poss.* 45° → 90° *f*

45° sul pont. 3 *mf* 90° sul pont. 3 III 90° → 45° *f*

*mp* 15+ *mf* *p*

*Red.* *Red.*

dry, rhythmic but with ease ♩ = 140

30 C-bout middle *f poss.* pizz. C-bout middle *f poss.* C-bout top *f* > *p* *f poss.* *pp* *f poss.* C-bout top *f poss.*

*p* *f poss.* *f* *pp* *f poss.*

*pp* *mf* *pp*

*Red.*

36

45° arco pizz. arco pizz.

*f* poss. aim for 11th p. 60° arco audible pitch

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

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

*p* *p* *p*

*mp* *mp*

43

pizz. C-bout middle arco pizz. C-bout top arco pizz.

*f* > *p* *f* poss. *p* *f* poss. *p* *p*

C-bout middle arco C-bout top arco

*f* > *p* *f* poss. *f* poss. *p*

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

nails on keys, no notes

50

arco 8va node pizz. ord. aim for 9th p. 60° audible pitch

*mp* *pp* *mp* *pp* *pp* *pp*

arco 8va node ord. pizz. arco 7th

*mp* *pp* *mp* *pp* *pp* *pp*

*p* *sim.* *f* *mp*

58

*p* .....  
*mp* *pizz.* *pp* *p*  
*mp* *p*  
*mf* *p*  
 Sost.



very soft

64

*mp* arco sul tasto legato poss.  
*mp* arco sul tasto legato poss.  
 III  
 IV  
*mp*  
*p* *mf*  
 Red.



69

8va node *pp* *mf* *pizz.*  
 8va node *pp* *mf* *pizz.*  
*pp* *mf*  
 [scissored ending]  
*pp* sub. *mf* *mp*  
 Red.