

still

for string orchestra

Jan Martin Smørød
2019



KULTURRÅDET
Arts Council
Norway

Jan Martin Smørødal

still

for string orchestra (2019)

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About the piece

A simple, repeated melody, or maybe just a suggestion of a melody, establishes the fundamant of *still*. It first emerges, and later disappears 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.

Instrumentation

6 Violins I
5 Violins II
4 Violas
3 Violoncellos
1 Double Bass

Each instrumentalist has an individual part, which is ordered logically: Violin I 1, Violin I 2, 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. Violin I 1 has a development from solo to cadenza, ending as part of the tutti.

Performance details

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

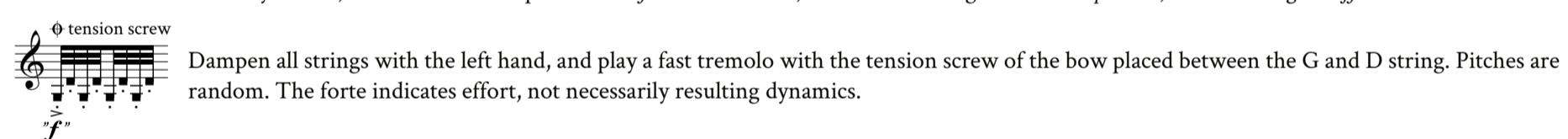
♯ ♭ ♮ are ascending accidentals, ♭ ♯ ♯ are descending accidentals. Accidentals last throughout the measure.

Dynamic range is absolute: **ppp** ↔ **fff** equals barely audible ↔ loud as possible.

The dotted slurs in bars 1–89 are indications of *legato possibile*, how the phrases are composed.

7th – The partial number of some uncommon harmonics has been written down for clarity.

8^{va} node – indicate placement of the bow at exactly the octave node – e.g. if a low c is played on a G string, the bow must be played at the c exactly one octave above. The resulting timbre is a damped, almost choked sound; it is easily recognised if you try. It is important to continuously aim (as best you 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*.

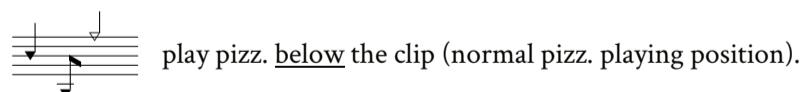


↑ pizzicato behind the bridge, on the notated string.

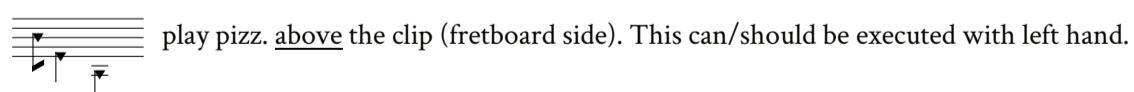
Alligator clips for violoncellos and double bass

 The double bass and the violoncellos will need to be prepared with alligator clips (provided for by the composer): the double bass throughout the piece on the G and D strings, and only between the bridge and tail piece; the violoncellos in measures 253–264 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 violoncellos: put your bows aside at the end, so you can play pizzicato with both hands.

The notation for alligator clip prepared violoncellos is as follows:



play pizz. below the clip (normal pizz. playing position).



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 the preferred sounds.

Contact:

www.smordal.no

still

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$\text{♩} = 70$

The musical score consists of six staves of six violins, five staves of five violins II, four staves of four violas, three staves of three violoncellos, and one staff for double bass. The tempo is $\text{♩} = 70$. The score includes various performance instructions such as *sul sul pont. tasto*, *sul pont.*, *sul tasto*, *etc. ad lib.*, *mf ppp*, and *sul sul pont. tasto* with arrows indicating specific bowing techniques. The instrumentation includes Violin I1, Violin I2, Violin I3, Violin I4, Violin I5, Violin I6, Violin II1, Violin II2, Violin II3, Violin II4, Violin II5, Viola 1, Viola 2, Viola 3, Viola 4, Violoncello 1, Violoncello 2, Violoncello 3, and Double Bass.

leg. poss. (slurs = phrasing)

Solo V

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. I 5

Vln. I 6

tension screw \emptyset

"f"

mf ppp

sul pont. ord.

sul sul pont. tasto

mf ppp

sul sul pont. tasto

sul pont.

sul tasto

tension screw \emptyset

"f"

sul tasto

ppp discreet

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vln. II 5

sul pont. ord.

mf ppp

sul sul pont. tasto

mf ppp

sul sul pont. tasto

tension screw \emptyset

"f"

sul pont.

sul tasto

etc. ad lib.

sul tasto

Vla. 1

Vla. 2

Vla. 3

Vla. 4

ord.

ppp discreet

sul sul pont. tasto

mf ppp

sul pont.

sul tasto

etc. ad lib.

sul tasto

ppp discreet

Vc. 1

Vc. 2

Vc. 3

D.B.

etc. ad lib.

sul pont.

sul tasto

etc. ad lib.

sul tasto

15

Vln. I 1 Vln. I 2 Vln. I 3 Vln. I 4 Vln. I 5 Vln. I 6

Vln. II 1 Vln. II 2 Vln. II 3 Vln. II 4 Vln. II 5

Vla. 1 Vla. 2 Vla. 3 Vla. 4

Vc. 1 Vc. 2 Vc. 3

D.B.

23

Vln. I 1 Vln. I 2 Vln. I 3 Vln. I 4 Vln. I 5 Vln. I 6

Vln. II 1 Vln. II 2 Vln. II 3 Vln. II 4 Vln. II 5

Vla. 1 Vla. 3 Vla. 4

Vc. 1 Vc. 2 Vc. 3

33

Vln. I 1 Vln. II 1 Vla. 1

43

Vln. I 1

Vln. II 1

Vla. 1

p sub. — f

pp

f

pp sub.

p = pp

mf

p

(p)

p — f

III 8va node

ppp

f

pp sub.

p = pp

mf

p

(p)

p sub. — f

II 8va node

ppp

f

pp sub.

mp

let resonate

louder than Vlns.

mf

p

(p)

60

bounce

Vln. I 1 ff > p mp f pp f pp sub. mf

Vln. I 2 mp f pp f pp sub. mf

Vln. I 3 pp p pp ppp ppp

Vln. I 4 pp p pp ppp ppp

Vln. I 5 pp p pp ppp ppp

Vln. I 6 pp p pp ppp ppp

Vln. II 1 mp f pp f sub. pp mf

Vln. II 2 pp p pp ppp ppp

Vln. II 3 pp p pp ppp ppp

Vln. II 4 pp p pp ppp ppp

Vln. II 5 pp p pp ppp ppp

Vla. 1 mp f pp f sub. pp mf

ord.

Vla. 2 ppp f mp f pp f sub. pp mf

Vla. 3 pp p pp ppp ppp

Vla. 4 pp p pp ppp ppp

Vc. 1 f ord. II mf

Vc. 2 pp p pp ppp ppp

Vc. 3 pp p pp ppp ppp

D.B. -

68

Vln. I 1.2
Vln. I 3
Vln. I 4
Vln. I 5
Vln. I 6

Vln. II 1
Vln. II 2
Vln. II 3
Vln. II 4
Vln. II 5

Vla. 1
Vla. 2
Vla. 3
Vla. 4

Vc. 1
Vc. 2
Vc. 3

D.B.

77

Vln. I 1 Vln. I 2 Vln. I 3 Vln. I 4 Vln. I 5 Vln. I 6

bounce 3 (pp) f ppp sub.

Vln. II 1 Vln. II 2 Vln. II 3 Vln. II 4 Vln. II 5

bounce 3 (pp) f ppp sub.

Vla. 1.2 Vla. 3 Vla. 4

pp f pp ppp sub.

Vc. 1 Vc. 2 Vc. 3

mf pp ppp sub.

D.B.

pizz. mp (pizz.)

85

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. I 5

Vln. I 6

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vln. II 5

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 1

Vc. 2

Vc. 3

D.B.

like cattle calls
solo (col D.B.)

94

Vln. I 1 col Vc. 1

Vln. I 2-6 *p*

Vln. II 1 *ts.* *mp* *p*

Vln. II 2 *p* *p discreet*

Vln. II 3-5 *p discreet*

Vla. 1.2 *p*

Vla. 3.4 *p*

Vc. 1 *p* ^{7th} III *mf*

Vc. 2 *p* *discreet*

Vc. 3 *very light bow* *emphasis on D*

D.B. *like cattle calls*
solo (col Vln. I 1)
arco I
5th 9th 7th 8th 4th 9th 10th 7th 3rd l.v.
mp *f* *pp* *f* *mp* *mf* *p* *mf*

p slightly softer than Vc. 2

104

Vln. I 1 *pp* *f* *mp* *mf* *p* *f* *pp sub.*

Vln. I 2-4 *pp sub.*

Vln. I 5.6 *pp sub.*

Vln. II 1.2 *pp sub.*

Vln. II 3-5 *pp sub.*

Vla. 1.2 *discreet* *pp sub.*

Vla. 3.4 *pp sub.*

Vc. 1 *pp* *f* *mp* *mf* *p* *mf* *pp sub.*

Vc. 2 *pp sub.*

Vc. 3 *pp sub.*

D.B. *soft in timbre, but not too soft in dynamic* *p* *pp sub.*

indiv. bowing, hard accents

ca. 8"

A Tempo

ord. bowing

113

Vln. I 1-4

f/fff

(no decresc.)

8^{va} node

pp

Vln. I 5.6

f/fff

pp

Vln. II 1.2

f/fff

pp

8^{va} node

Vln. II 3-5

f/fff

pp

8^{va} node

Vla. 1-4

f/fff

pp

8^{va} node

Vc. 1-3

f/fff

pp

D.B.

f

ord.

pp

Freely,
tiny cad

**Freely,
tiny cadenza** ♩ ca. 90 ♩ ca. 50 ♩ ca. 90 ♩ ca. 50

ca. 90

Musical score for orchestra, page 121. The score consists of three staves:

- Vln. I 1**: Solo violin part. It starts with a melodic line of sixteenth-note patterns. Dynamics include *mf*, *p*, *mf*, *f*, *fp*, *f*, *p*, *mf*, and *p*. Articulations include accents and slurs.
- Vla. 1.2**: Second violin part. It consists of sustained notes and rhythmic patterns primarily consisting of eighth and sixteenth notes.
- Vla. 3.4**: Third violin part. It also consists of sustained notes and rhythmic patterns primarily consisting of eighth and sixteenth notes.

ca. 50

, gradually slower trem.

130 (8) ca. 50

Vln. I 1
p
gradually slower trem.
f
fp
f
p
pp

Vln. I 2-4
pp

Vln. I 5.6
pp

Vln. II 1-5
pp

Vla. 1.2
mf
fp

Vla. 3.4

Vc. 1
solo
mf
fp
harmonics from major 3rd gliss. slowly towards major 2nd
f poss.

Vc. 2.3

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. I 5

Vln. I 6

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vln. II 5

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 1

Vc. 2

Vc. 3

D.B.

135 (no marc.) **= 110**

This musical score page contains five systems of staves, each representing a different section of the orchestra. The sections are: Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Cello), and D.B. (Double Bass). Each system has six measures. Measure 135 begins with Vln. I 1 playing eighth-note pairs at forte (f). Subsequent measures show various dynamics (mezzo-forte, piano, pianissimo) and sixteenth-note patterns. Measure 136 starts with Vln. I 1 at piano (p). Measures 137-138 continue with similar patterns and dynamics, including mezzo-forte (mf) and pianississimo (pp).

141

Vln. I 1

Vln. I 2-6

Vln. II 1-5

Vla. 1-4

Vc. 1

Vc. 2

Vc. 3

D.B.

quasi gliss. to D

mf

ff

pp

f

ff

pp

ppp

p

ff

pp

pp

pp

mp

148

Vln. I 1

Vln. I 2-6

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vln. II 5

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 3

D.B.

mf

mp

f

p

mf

mf

f

ppp

f

ppp

f

ppp

f

ppp

mp

f

ppp

f

ppp

f

ppp

mp

f

ppp

f

ppp

f

ppp

153

Vln. I 1-3
Vln. I 4-6
Vln. II 1-3
Vln. II 4.5
Vla. 1.2
Vla. 3.4
Vc. 1
Vc. 2
Vc. 3
D.B.

bounce

ff pp sub

f = pp

bounce

ff pp sub

ff pp sub

bounce

f = pp

bounce

ff pp sub

ff pp sub

bounce

f = pp

bounce

ff pp sub

pp

pp

pp

pp

pp

pp

pp

pp

mp



158

Vln. I 1

Vln. I 2.3

Vln. I 4-6

Vln. II 1-3

Vln. II 4.5

Vla. 1.2

Vla. 3.4

Vc. 1

Vc. 2

Vc. 3

D.B.

163

Vln. I 1 8^{va} node

Vln. I 2 *p*

Vln. I 3 *pp*

Vln. I 4 *pp*

Vln. I 5 *pp*

Vln. I 6 *pp*

Vln. II 1 *pp*

Vln. II 2 *pp*

Vln. II 3 *pp*

Vln. II 4 *pp*

Vln. II 5 *pp*

Vla. 1 *pp*

Vla. 2 *pp*

Vla. 3 *pp*

Vla. 4 *pp*

Vc. 1 *mf* 3 3 *poco*

Vc. 2 *mf* 3 3 *p*

Vc. 3 *mf* 3 3 *p*

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

Dolce 6" $\text{♩} = 70$

ord.

170

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. I 5

Vln. I 6

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vln. II 5

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 1

Vc. 2

Vc. 3

D.B.

pp sub.

ff

pp

pp

ff

pp

ff

pp

ff

pp

ff

pp

pizz.

ff

Δ

177

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. I 5

Vln. I 6

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vln. II 5

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 1

Vc. 2

Vc. 3

D.B.

sul pont.

pp

ff

sul pont.

sul pont.

sul pont.

sul pont.

pp

ff

pp

sul pont.

pp

sul pont.

sul pont.

sul pont.

sul pont.

poco marc.

pp

poco marc.

ff

pp

poco marc.

poco marc.

poco marc.

poco marc.

arco

pp

A bit faster ♩ = 80

197

sim. tenuto/norm. III

Vln. I 1 pp ff pp

Vln. I 2 pp ff pp

Vln. I 3 pp ff³

Vln. I 4 pp

Vln. I 5 pp ff³

Vln. I 6 ff pp ff³

tenuto = loud
norm. = very soft -

Vln. II 1 pp f pp ff³

Vln. II 2 ff pp

Vln. II 3 ff pp ff pp

Vln. II 4 ff pp

Vln. II 5 pp ff

sim. tenuto/norm.

Vla. 1 ff pp ff

Vla. 2 pp

Vla. 3 f pp ff

Vla. 4 ff pp ff

tenuto = loud
norm. = very soft

Vc. 1 ppp ff

Vc. 2 f pp

Vc. 3 f pp

D.B. pizz.+ arco arco f p

202

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. I 5

Vln. I 6

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vln. II 5

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 1

Vc. 2

Vc. 3

D.B.

poco sul pont.

207

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. I 5

Vln. I 6

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vln. II 5

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 1

Vc. 2

Vc. 3

D.B.

molto sul pont.
ord.
f

211 $\text{♩} = 70$ (Tempo I)

This musical score page contains six systems of staves, each representing a different instrument or group of instruments. The instruments are as follows:

- Vln. I1**, **Vln. I2**, **Vln. I3**, **Vln. I4**, **Vln. I5**, **Vln. I6**: Six staves for Violin I, all playing eighth-note patterns.
- Vln. II1**, **Vln. II2**, **Vln. II3**, **Vln. II4**, **Vln. II5**: Five staves for Violin II, also with eighth-note patterns.
- Vla. 1**, **Vla. 2**, **Vla. 3**, **Vla. 4**: Four staves for Cello, featuring eighth-note patterns and some sixteenth-note figures.
- Vc. 1**, **Vc. 2**, **Vc. 3**: Three staves for Double Bass, with eighth-note patterns and glissandos.
- D.B.**: One staff for Double Bass, also with eighth-note patterns and glissandos.

Dynamic markings include **ff** (fortissimo) and **gliss.** (glissando). Measure numbers 211 and 212 are indicated above the staves. The tempo is marked as $\text{♩} = 70$ (Tempo I).

216

This musical score page contains six systems of staves, each representing a different instrument or group of instruments. The instruments are categorized into two main groups: the upper section (measures 1-10) and the lower section (measures 11-16).

Upper Section (Measures 1-10):

- Vln. I1-Vln. I6:** Six staves for Violin I, each with a treble clef and a key signature of one sharp (F#). The music consists of eighth-note patterns with various slurs and grace notes.
- Vln. II1-Vln. II5:** Five staves for Violin II, each with a treble clef and a key signature of one sharp (F#). The music consists of eighth-note patterns with various slurs and grace notes.

Lower Section (Measures 11-16):

- Vla. 1-Vla. 4:** Four staves for Viola, each with a bass clef and a key signature of one sharp (F#). The music consists of eighth-note patterns with various slurs and grace notes.
- Vc. 1-Vc. 3:** Three staves for Cello, each with a bass clef and a key signature of one sharp (F#). The music includes measures with grace notes and slurs, and a dynamic marking "gliss." (glissando) in measure 14.
- D.B.:** One staff for Double Bass (Double Bass), indicated by a bass clef and a key signature of one sharp (F#). The music includes measures with grace notes and slurs, and a dynamic marking "gliss." (glissando) in measure 14.

Violins and Violas:
slowly towards extra light
bow + l.h. finger pressure

221

The musical score page contains six systems of music. The first system (measures 1-4) features six staves for Violins I (Vln. I 1-6), each with a treble clef and a key signature of one sharp. The second system (measures 5-8) features five staves for Violins II (Vln. II 1-5), each with a treble clef and a key signature of one sharp. The third system (measures 9-12) features four staves for Violas (Vla. 1-4), each with a bass clef and a key signature of one sharp. The fourth system (measures 13-16) features three staves for Double Bass (D.B.), each with a bass clef and a key signature of one sharp. Measure 16 concludes with a dynamic instruction "gliss." above the bass staves.

Vln. I 1 Vln. I 2 Vln. I 3 Vln. I 4 Vln. I 5 Vln. I 6

Vln. II 1 Vln. II 2 Vln. II 3 Vln. II 4 Vln. II 5

Vla. 1 Vla. 2 Vla. 3 Vla. 4

Vc. 1 Vc. 2 Vc. 3 D.B.

231

Vln. I 1-6

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vln. II 5

Vla. 1.2

Vla. 3.4

Vc. 1

Vc. 2

Vc. 3

D.B.

239

Vln. I 1-6

Vla. 1.2

Vla. 3.4

Vc. 1

Vc. 2

Vc. 3

D.B.

*Violoncello:
put bow aside and
prepare all strings
with alligator clips*

245

Vln. I 1-3 8^{va} node
 p ppp p ppp pp ppp

Vln. I 4-6 8^{va} node
 p ppp p ppp pp ppp

Vln. II 1-3 8^{va} node
 p ppp p ppp pp ppp

Vln. II 4 8^{va} node
 p ppp p ppp pp ppp

Vla. 1-4 8^{va} node
 p ppp p ppp pp ppp

D.B. pizz.
 mp

p

251

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

Vln. I 2 pizz. sul tasto
 pp as soft as to give room for the cello
 (pizz.)

Vln. II 1 p
 pizz. sul tasto
 (pizz.)

Vla. 1 p
 pizz. (let resonate throughout)

Vc. 1 "f" as loud as possible
 "f" sim.

Vc. 2 "f" as loud as possible
 "f" sim.

Vc. 3 con sord.
 "f" as loud as possible
 "f" sim.

D.B. arco
 pp

p

258

Vln. I 1 pizz.
 p

Vln. I 2 pizz.

Vln. II 1 p
 p

Vla. 1 p
 p

Vc. 1 "f"
 "f"

Vc. 2 "f"
 "f"

Vc. 3 "f"
 "f"

D.B. pp