

# fivefingers

for piano trio

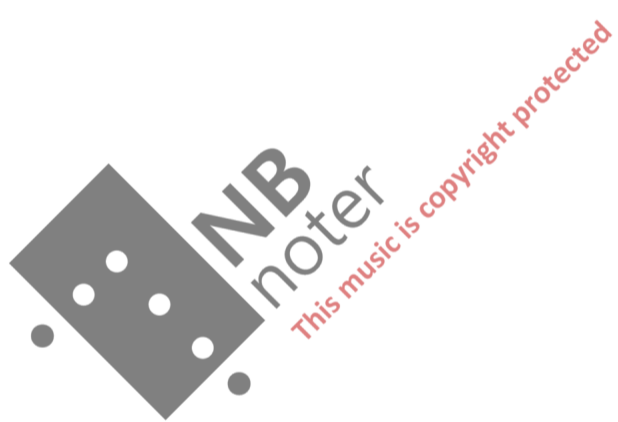
Jan Martin Smørdal

2019/20



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**Det norske komponistfond**



commissioned by the Cikada Pianotrio with support from The Norwegian Composers' Fund  
premiered by the Cikada Pianotrio, February 28th 2020, at Cafeteatret in Oslo

## 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

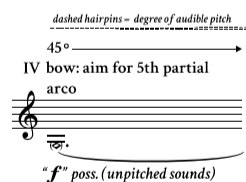
45° / 60° / 90° Angle of bow on string. Normal playing angle is around 90°. At 60° the result is almost without pitch, and at the most ca. half pitch and half noise/bow sounds. At 45° angle the result is strictly noise, and no pitch whatsoever.

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

Jan Martin Smørdal  
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## pick

♩ = 90

Violin

Violoncello

Piano

90° 45°  
IV 8va node ord. bow pos. 8va node

90° 45°  
II 8va node ord. bow pos. 8va node

*p* *p*

*mf* *pp* *pp* *f* *pp* *f*

8

8<sup>+</sup> 6 8<sup>+</sup>

Red.

7

(pitchless harm.)

II 60° 90°  
8va node 8va node

sul tasto

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

(8va nd.)

C-bout top

*mp* *f* *p*

follow pno dyn.

8<sup>+</sup> 8<sup>+</sup> 8<sup>+</sup>

Red.

16

poco sul pont. ord.

*p* *mf*

poco sul pont. ord.

*p* *mf*

dolce dolce

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

6

Red.

24

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

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

ppp mp

ppp ord. 8va

mf p f p mp pp

Red.

Red.

32

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

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

mp (a bit louder than vln.) p ppp

f p dolce mp

Red.

41

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

mf p più p (8va nd.) ord. 7th

mf 5 p più p pp

mp 8va

48

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

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

mp follow pno sim.

(pp) pppp f

Red.

# point

Piano cadenza ♩ = 50

IV 8va node 5"

8va node

*p*

*mp* *pp* *poco*

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

11 III

*p* *pp* (softer)

*p* *pp* (softer)

*pp* *poco* *p*

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

20

*p*

*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*

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*

*pp* *poco* *pp* *poco*

*Red.*

38 *mp* *p*

*mp* *p*

*p* *pp*

*mp* *pp*

*Red.*

48 *mp* ord. 8va node

*mp* ord. 8va node

*mp* *p*

*mp* *p*

*Red.* (*pp*)

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

*mf* *mp*

(8va nd.) → ord. bow pos. 8va node

*mf* *mp*

*mp* *p* *mp* *pp* *mf* *poco*

*mp* *mf*

*Red.*



# peel

♩ = 70

8va node

*mf*

8va node

*mf*

*p* (softer than strings)

*poco*

5

*ppp*

*mf*

*f*

*pp*

col pno flautando

col pno ord. (but mellow)

*pp*

*p*

*mp p sub.*

Ped. sim.

10

*ppp*

sul pont. 3

*ppp*

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*

*ppp* ord.

*ppp* ord.

(8)

(Sost.)

26

*mf* (ord.) *pp* 8va node

*mf* *pp*

*mf pp sub.* *mf pp sub.* *mf pp sub.*

29 II 8va node

(8va nd.)

8

*mf pp sub.*

33

long *ppp*

*ppp*

15 5 6 5 6 5 6 5 6 3 8

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

# (palm)

♩ = 110

dashed hairpins = degree of audible pitch

45°

bow: aim for 5th partial

IV arco

pizz.

III

I

"f" poss. (unpitched sounds)

45°

e.d. harm. gliss.

III

sim.

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

15<sup>+</sup>

mp

mp

8<sup>+</sup>

5

(45°) → 60°

60°

(60°)

45°

f poss. (occasional chirping sounds)

f

easy, as if no resistance

8

p

ord. 15<sup>+</sup>

15<sup>b</sup>

mf

mf

8<sup>+</sup>

10

45° → 60°

e.d. harm. gliss.

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>+</sup>

15<sup>b</sup>

mf

mf

8<sup>+</sup>

14

*f* 60°

*mp*

*poco*

8

5

5

5

5

*p*

*Red.*

18

arco : aim for 5th p.

90°

45°

III pizz. (5th on G)

IV

*f*

"f" poss.

90°

45°

60°

45°

III

*f*

"f" poss. (no pitch)

8

*mf*

*f*

23

90°

45°

8

3

3

3

3

3

3

*p*

27

sul pont. 1

60°

(60°) → 90°

sul pont. 3 → sul pont. 1

(90°) → 60° → 90°

IV

(*f* poss.)

pizz. 60°

*f* poss.

bow: aim for 7th p.

90°

*pp*

arco

"f"

*mf*

15

*p*

5th p. preferably

32 (90°) → 45°

ord.

7th p.

"f" (balance col pno)

60° → 90°

II

"p"

37 (90°)

rdm. harm. near bridge

f poss

poco

"f" poss. (but not forced)

rdm. harm. near bridge

sim.

"f" poss. (but not forced)

mp

mf

42

pp

mf

47

III V III V

sul pont. 1 (90°) → sul pont. 2 → sul pont. 3

sim. fast string transition fast string transition fast string transition

*mp (but audible) f*

Ossia: 8

50

I I I I I

(90°) (90°)

*f f*

(Tacet)

or as fast as poss. (unmeasured)

*mf ppp mp ppp mp*

52

45° 90°

rdm. harm. near bridge *p*

rdm. harm. near bridge *p*

8

*p ppp*

Red.

# toss

a sudden waltz ♩ = 120

The score is divided into three systems, each starting with a double bar line. The first system (measures 1-4) features a violin part with instructions: "e.d. harm. gliss. sempre sul pont. 1 IV 90°" and a viola part with "e.d. harm. gliss. sempre sul pont. 3 III 90°". Dynamics range from *f* to *p*. A note: "all dynamics are relative to technique". The piano accompaniment includes octaves (8va) and a quintuplet (5). The second system (measures 5-8) includes angle markings: "(90°) → 45°" and "90°". The piano part features a quintuplet (5) and octaves (8va). The third system (measures 9-12) includes angle markings: "(90°) → 45°" and "(90°) → 45°". The piano part includes a quintuplet (5) and octaves (8va). A large watermark "ANB noter" is overlaid on the score, with the text "This music is copyright protected" written diagonally across it.



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 slurs with dynamic markings *f* and *p*. Above the staves, angle markings indicate  $90^\circ$  and  $45^\circ$  movements. The lower staves (piano) include a right-hand part with a triplet of eighth notes and a left-hand part with a triplet of eighth notes. Dynamic markings include *mf*, *pp*, and *pp sub.*. A fermata is present over the final measure.

Musical score for measures 17-19. The score continues the complex rhythmic pattern. The upper staves feature slurs with dynamic markings *f poss.* and *p*. Angle markings indicate  $45^\circ$  and  $90^\circ$  movements. The lower staves include a right-hand part with a triplet of eighth notes and a left-hand part with a triplet of eighth notes. Dynamic markings include *mf*, *pp*, and *pp sub.*. A fermata is present over the final measure.

Musical score for measures 20-22. The score continues the complex rhythmic pattern. The upper staves feature slurs with dynamic markings *f* and *pp*. Angle markings indicate  $90^\circ$  and  $45^\circ$  movements. The lower staves include a right-hand part with a triplet of eighth notes and a left-hand part with a triplet of eighth notes. Dynamic markings include *mf*, *mp*, and *pp*. A fermata is present over the final measure.

Musical score for measures 23-26. The score is in 4/4 time and consists of three systems. The first system (measures 23-24) features a treble clef with a melody of eighth notes, marked *f poss.* and *pp*. It includes bowing angles of 90° and 45°. The second system (measures 25-26) features a bass clef with a melody of eighth notes, marked *f* and *mp*. It includes bowing angles of 90° and 45°. The piano accompaniment (measures 23-26) is in the right hand of a grand staff, marked *mp* and *p*. It includes a dynamic marking of *mf* and a *Red.* (Reduction) marking.

Musical score for measures 27-30. The score is in 4/4 time and consists of three systems. The first system (measures 27-28) features a treble clef with a melody of eighth notes, marked *f poss.* and *mf*. It includes bowing angles of 45° and 90°, and a *sul pont. 3* marking. The second system (measures 29-30) features a bass clef with a melody of eighth notes, marked *f* and *mp*. It includes bowing angles of 90° and 45°, and a *sul pont. 3* marking. The piano accompaniment (measures 27-30) is in the right hand of a grand staff, marked *mf* and *p*. It includes a dynamic marking of *mf* and a *Red.* (Reduction) marking.

dry, rhythmic but with ease ♩ = 140

Musical score for measures 30-34. The score is in 8/8 time and consists of three systems. The first system (measures 30-31) features a treble clef with a melody of eighth notes, marked *f poss.* and *pizz.*. It includes a *C-bout middle* marking. The second system (measures 32-33) features a bass clef with a melody of eighth notes, marked *f poss.* and *mf*. It includes a *C-bout middle* marking. The third system (measures 34) features a treble clef with a melody of eighth notes, marked *f poss.* and *pizz.*. It includes a *C-bout top* marking. The piano accompaniment (measures 30-34) is in the right hand of a grand staff, marked *pp* and *mf*. It includes a dynamic marking of *pp* and a *Red.* (Reduction) marking.

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* *mp* *p*

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

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

C-bout middle arco C-bout top arco

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

*f* *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*

arco 8va node ord. pizz. arco 7th

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

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

58

*p* .....  
*mp* *pizz.* *pp* *p*

*mp* *p*

*mf* *p*

Sost.



very soft

64

arco sul tasto  
legato poss.

*mp*

arco sul tasto  
legato poss.

III  
IV

*mp*

*p* *mf*

*mf*

*mf*



69

8va node

*pp* *pizz.*

*pp* *mf*

8va node

*pp* *mf*

*pp* sub. *mf*

*mp*

[scissored ending]

5

*mp*

*mf*

*mp*