

Jan Martin Smørdal

My Favorite Thing 3

for orchestra

2017



My Favorite Thing 3
by Jan Martin Smørdal

Supported by The Arts Council Norway

Composed for, and premiered by
The Norwegian Radio Orchestra,
September 16th, 2017, Oslo

Third part of the trilogy My Favorite Thing (2015-17)

The score is in C.

Accidentals lasts throughout the bar.

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

■ □ □ always means pitchless, blowing through instrument.

 indication of duration of glissando, at places where rhythms are awkward to notate.
Always add this duration to previous note.

"[A $\flat$] 6. - 12." For brass instruments.
Letters indicates fundamental, numbers are natural overtones (partial numbers).

↓
..... For violins and violas in the first part of the piece. Bows are put aside, a specially prepared alligator clip (provided for by the composer) is used instead. The clip is attached on the violins and violas 1st string (E / A), making it ricochette/bounce on the 2nd string. All durations are notated as quarter notes, but the length of the bouncing will/should vary: do not stop the bouncing, unless needed for new attack or change of position. Instructional video on this technique, visit www.smordal.no/mft3.

For the harps use of alligator clips, please visit www.smordal.no/mft3-harp.

Quartertones are notated ♯ and ♮

Instrumentation:

1. Flute
2. Flute
1. Oboe
2. Oboe
1. Clarinet in B $\flat$ / Clarinet in E $\flat$
2. Clarinet in B $\flat$ / Bass Clarinet in B $\flat$
1. Bassoon
2. Bassoon

1. Horn in F
2. Horn in F
3. Horn in F
4. Horn in F
1. Trumpet in B $\flat$
2. Trumpet in B $\flat$
3. Trumpet in B $\flat$
1. Trombone
2. Trombone
Bass Trombone
Tuba

Timpani (ord. / kalimba, crash cymbal 14")

1. Percussion : Guiro (with thin cloth wrapped around), 2 Suspended Cymbals (bright, dark), Saw (w/rubber mallet), Board & Sandpaper (80/200), Bass Drum, 2 Snare Drums - both placed upside down: 1 bright, 2 dark.
2. Percussion : Xylophone (or Marimba), Friction Rod (w/thin cloth wrapped around), 2 suspended Cymbals (bright, dark), Saw (w/bow), Glockenspiel.

Harp (ord. / prepared with alligator clips)

Violin I (ord. / prepared with alligator clips)
Violin 2 (ord. / prepared with alligator clips)
Viola (ord. / prepared with alligator clips)
Cello
Contrabass



♩ = 80 **A - clips**

5/4

Clarinet in Bb 1.

Clarinet in Bb 2.

3/4

ppp (barely audible)

kalimba on drum head (28")

highest lowest

mp

gliss.

Timpani

w/alligator clips on the following strings: (ca 15 cm from tuning mech.)

Harp

♩ = 80

5/4

Violin I

Vln. I div. a)

4th pos.

3rd pos.

2nd pos.

3

3/4

1st pos.

Vln. I div. b)

4th pos.

3rd pos.

2nd pos.

1st pos.

Violin 2

Vln. 2 div. a)

4th pos.

3rd pos.

2nd pos.

1st pos.

Vln. 2 div. b)

4th pos.

3rd pos.

2nd pos.

1st pos.

alligator clip on E-string * violin on lap, no bow

let clips bounce as long as poss.

10

Cl. 1

Cl. 2

mf

blow through instrument, = pitchless

5/4

4/4

3/4

let ring

p (as soft as harp)

gliss.

E:F:G:A: B:C:D: w/all. clips l.vibr.

pp (audible but very soft)

4th pos.

3

4/4

3/4

Violin I

Vln I div. a)

Vln I div. b)

Violin 2

Vln 2 div. a)

Vln 2 div. b)

Viola

Vla. div. a)

Vla. div. b)

alligator clip on A-string * viola on lap, no bow

let clips bounce as long as poss.

2nd pos.

* - read instructions

21

3/4

5/4

6/4

(whistle tone)

(whistle tone)

(whistle tone)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Timpani

Violin I

Violin II

Viola

Cello

Double Bass

ppp (barely audible)

mf

blow on reed from 5 cm distance

3rd pos.

1st pos.

solo (sord.)

pp

gliss.

a 1 (solo a 2) sord.

a 1 sord.

a 1 sord.

ppp (barely audible)

ppp (barely audible)

ppp (barely audible)

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[illegible]

[illegible]

60

Fl. I

Ob. I

Cl. I

Cl. 2

Bsn. I

Bsn. 2

Timp.

Gro.

Mar.

Hp.

Vln. I solo

Vln. I div. a)

Vln. I div. b)

Vln. I div. c)

Vln. I div. d)

Vln. 2 div. a)

Vln. 2 div. b)

Vln. 2 div. c)

Vln. I div. d)

Vla. solo

6/4 4/4 2/4 3/4 4/4 3/4 7/8 4/4 6/4 4/4 3/4 4/4

pp

(ord.) mp

mp pp

mp pp

mp p

mp p

crash cymbal (14")
upside down on drum head (28"),
play on cymbal

pp gliss. p gliss. gliss. ppp gliss. p

Que:
Xylophone

soft mallets (!)
(barely audible)
ppp

mp p mp mp p mf pp

sord. s. vib. gliss. ppp p tutti div. pp

a 1 sord. s. vib. a 3

sord. s. vib. (gliss.) pp

sord. s. vib. (gliss.) pp

sord. s. vib. (gliss.) pp

(arco) sord. s. vib. (gliss.) pp

(arco) sord. s. vib. (gliss.) pp

(arco) sord. s. vib. (gliss.) pp

(arco) sord. s. vib. (gliss.) pp

(solo) pp < p pp p no decr.

73

Fl. 1 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{8}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Timp.

Gro.

Xyl.

Hp.

Vln. I solo

Vln. I tutti

Vln. I div. a

Vln. I div. b

Vln. I div. c

Vln. I div. d

Vln. 2 tutti

Vln. 2 div. a

Vln. 2 div. b

Vln. 2 div. c

Vln. 2 div. d

Vla. tutti

Cymbal: no marcato, let ring
Timpani: roll

Cymbals very soft mallets
bright dark

To Cym.

F: A
B: i

D: i

mute near wood

(attach all. clips on f' & a')

Watermark: NB noter This music is copyright protected

[illegible]

This musical score is for 'The Firebird' by Igor Stravinsky, specifically the section from measures 103 to 110. The score is arranged for a full orchestra and includes the following parts:

- Flutes (Fl. 1, Fl. 2):** Play a melodic line in 3/4, 2/4, 3/4, 2/4, 3/4, and 4/4 time signatures. Dynamics range from *mp* to *pp*.
- Oboes (Ob. 1, Ob. 2):** Play a similar melodic line to the flutes. Dynamics range from *mp* to *pp*.
- Clarinets (Cl. 1, Cl. 2):** Play a similar melodic line to the flutes. Dynamics range from *mp* to *pp*.
- Trumpets (Trp. 1, 2):** Play a similar melodic line to the flutes. Dynamics range from *mp* to *pp*. A 'bucket mute' is indicated for the first trumpet.
- Violins (Violin I, Violin II):** Play a similar melodic line to the flutes. Dynamics range from *mp* to *pp*. A 'bucket mute' is indicated for the first violin.
- Viola:** Play a similar melodic line to the flutes. Dynamics range from *mp* to *pp*.
- Violoncello (Vc.):** Play a similar melodic line to the flutes. Dynamics range from *mp* to *pp*.
- Double Bass (Cb.):** Play a similar melodic line to the flutes. Dynamics range from *mp* to *pp*.
- Percussion:** Includes a 'bucket mute' and a 'sord.' (sordina) for the first trumpet.

The score is marked with various dynamics and articulations, including *mp* (mezzo-piano), *mf* (mezzo-forte), *pp* (pianissimo), *ppp* (pianississimo), *norm.* (normal), *a l.* (all), *s. vib.* (sordina vibrazione), *sord.* (sordina), *tutti* (all), and *unnoticeable* (non udibile).

[illegible]

[illegible]

♩=110 rit.

♩=80

accel.

13

3
4

4
4

3
4

4
4

Fl. I 153 (unis. tr.) *mp*

Cl. I (unis. tr.) *mp*

Bsn. I *mf* 5 5 *p*

Bsn. 2 *mf* 5 5 *p*

Hn. I III *mf* 3 3 3 3 3 3 3 3 *p*

Trb. I *mf* 3 3 3 3 3 3 3 3 *p*

Trb. 2 *mf* 5 5 5 *p*

Saw Saw w/rubber mallet *mf* To B. & S.P.

Saw Saw w/bow *mf* To Glockensp.

Hp. w/alligator clips on f' + a *mf* take off clips

3
4

4
4

3
4

4
4

♩=110 rit.

♩=80

accel.

Vln. I tutti *p* *pp* *p* *mf*

Vln. 2 tutti *p* *pp* *p* *mf*

Viola
Vla. div. a) *p* *pp* *mf*
Vla. div. b) *pp* *p* *mf*

Cello
Vc. div. a) *p* *pp* *mf*
Vc. div. b) *pp* *p* *mf*

170

4/4 **3/4** **4/4** **3/4** **4/4** **3/4** **4/4**

B. Cl. *mf* *p*

Bsn. I *mf* *p*

Bsn. 2 *mf* *p*

Hn. I III *mf* *p*

Hn. II IV *mp* *p*

Trb. I *mf* *p*

Trb. 2 *mf* *p*

Vln. I tutti *f* *p* *mp* *ppp*

Vln. 2 tutti *f* *p* *mp* *ppp*

Viola div. a) *f* *p* *mp* *ppp*

Viola div. b) *f* *p* *mp* *ppp*

Cello div. a) *f* *p* *mp* *ppp*

Cello div. b) *f* *p* *mp* *ppp*

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[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

Violin I

232

4/4 **3/4** **4/4**

Fl. 1 *f* *p* *ff* *p* *ff* *p* *f*

Fl. 2 *f* *p* *ff* *p* *ff* *p* *f*

Ob. 1 *f* *p* *f* *p* *f* *p* *f*

Ob. 2 *f* *p* *f* *p* *f* *p* *f*

E♭ Cl. *f* *p* *f* *p* *f* *p* *f*

Cl. 2 *f* *p* *ff* *p* *ff* *p* *f*

Violin I
Vln I div. a) *p* *p* *mf* *p* *f* *p* *f* *p* *ff*

Vln I div. b) *p* *p* *mf* *p* *f* *p* *f* *p* *ff*

Vln. 2 tutti *p* *p* *mf* *p* *f* *p* *f* *p* *ff*

Vc. tutti *p*

tutti **arco** **poco sul pont.**



239

4/4 **3/4** **4/4** **3/4** **4/4**

Fl. 1 *p* *f* *p* *f* *ff* *p* *mp*

Fl. 2 *p* *f* *p* *f* *ff* *p* *mp*

Ob. 1 *p* *f* *p* *f* *f* *p*

Ob. 2 *p* *f* *p* *f* *f* *p*

E♭ Cl. *p* *f* *p* *f* *f* *p*

Cl. 2 *p* *f* *p* *f* *ff* *p* *mp*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. I III *p*

I, 2 *ord.* *harmon no stem* *pp*

Trp. 3 *ord.* *harmon no stem* *pp*

Trb. I *p*

Violin I

Vln. I div. a) *p* *f* *p* *f* *p* *mf* *p*

Vln. I div. b) *p* *f* *p* *f* *p* *mf* *p*

Vln. 2 *tutti* *p* *f* *p* *f* *p* *mf* *p*

Vc. *tutti* *gliss.* *mf*

Vc. *tutti* *(tutti)* *poco sul pont.* *gliss.* *mp*

Vc. div. a) *ord.* *f* *p*

Vc. div. b) *ord.* *f* *p*

Vc. div. c) *ord.* *f* *p*

Vc. div. d) *ord.* *f* *p*

Cello

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bassoons (Bsn. 1, 2), Horns (Hrn. 1, 3, 2, 4), Trumpets (Trp. 1, 2, 3), Trombones (Trb. 1, 2, B. Tbn.), Timpani (Timp.), Violins (Vln. 1 div. a, b, c, d; Vln. 2 div. a, b, c, d), Viola (Vla. tutti), Cello (Vc. div. a, b, c, d), and Double Bass (Cb. tutti, Cb. div. a, b). The score is written in 4/4 time, with a key signature of one flat (B-flat). The music features various dynamic markings (mf, pp, f, p, mp, pp, ppp, sord. off, pppp) and articulation (grad. more breathy, grad. slower trem., tutti). A large watermark reading "NB noter This music is copyrighted protected" is overlaid on the score. The page number "251" is visible in the top left corner.

The image displays a page from a musical score, likely for a symphony. The score is written for various instruments, including Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bassoons (Bsn. 1, 2), Trumpets (Trp. 1, 2, 3), Trombones (Trb. 1, 2, 3), Tuba (Tba.), Cymbals, and Violins (Violin 1 and Violin 2). The score includes dynamic markings such as *pp*, *mf*, *mp*, *f*, and *ppp*, as well as articulation and phrasing marks. A large, diagonal watermark reading "NB noter This music is copyright protected" is overlaid across the center of the page. The score is organized into measures, with some measures containing multiple staves for different parts of the same instrument. The page number "270" is visible in the top left corner.

[illegible]

[illegible]

301

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Cym.(2)

Cym.

Violin I

Vln I div. a)

Vln I div. b)

Vln I div. c)

Vln I div. d)

Violin 2

Vln 2 div. a)

Vln 2 div. b)

Vln 2 div. c)

Vln 2 div. d)

Cello

Vc. div. a)

Vc. div. b)

Vc. div. c)

Vc. div. d)

Noter

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H - *up, down, up*

[illegible]

[illegible]

322

Fl. 2 *p sub.* *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *p sub.* *mf*

Cl. 2 *p sub.* *f*

Bsn. 1 *p sub.* *mf*

Trp. 1 *f*

Tpt. 2 *mf*

Trp. 3 *mf*

[illegible]

Brass dynamics follow percussion



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noter

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350

trills = fast as poss.


3/4 **2/4** **4/4** s. vib throughout

Fl. I *ppp* (barely audible) *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Fl. 2 *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp*

Cl. I *ppp* (barely audible) *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Cl. 2 *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Bsn. I *ppp* (barely audible) *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Hn. I *mp* *ff* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Hn. II *mp* *ff* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Trp. I *mp* *ff* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Trp. 2 *mp* *ff* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Trb. I *mp* *ff* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Trb. 2 *mp* *ff* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

B. Tbn. *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Tba. *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Timp. *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

S. D. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Cym. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Violin I *ppp* (barely audible) *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Violin I *ppp* (barely audible) *mp* *pp* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Violin 2 *pp* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Violin 2 *pp* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Violin 2 *pp* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Violin 2 *pp* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Viola *pp* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Viola *pp* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Cello *pp* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Cello *pp* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Cb. div. a) *p* *mp* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Cb. div. b) *p* *mp* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

365

Fl. I

Fl. 2

Cl. I

Cl. 2

Bsn. I

Hn. I III

Trp. I, 2

Trb. I

Trb. 2

B. Tbn.

Tba.

Timp.

S. D.

Cym.

Violin I

Violin 2

Viola

Cello

C. bass

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372

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Bsn. 1

Hn. I III

Trp. I, 2

Trb. 1

Trb. 2

B. Tbn.

Tba.

Timp.

S. D.

Cym.

Violin I

Vln I div. a)

Vln I div. b)

Violin 2

Vln 2 div. a)

Vln 2 div. b)

Vln 2 div. c)

Vln 2 div. d)

Viola

Vla. div. a)

Vla. div. b)

Cello

Vc. div. a)

Vc. div. b)

C. bass

Cb. div. a)

Cb. div. b)

3 4

3 4

18/40

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