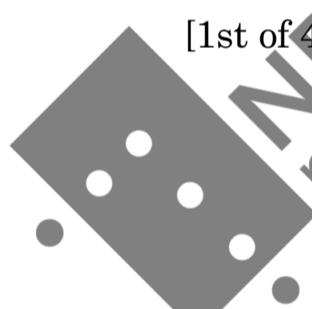


# grow

for orchestra

[1st of 4 miniatures]



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Jan Martin Smørdal

Full score in C

Flute 1 & Alto Flute  
Flute 2 & Piccolo  
Oboe 1  
Oboe 2  
Clarinet (B♭) 1  
Clarinet (B♭) 2  
Bassoon 1  
Bassoon 2 & Contrabass  
Horn (F) 1  
Horn (F) 2  
Horn (F) 3  
Horn (F) 4  
Trumpet (B♭) 1, Piccolo Trumpet (B♭) & Flugelhorn  
Trumpet (B♭) 2  
Trumpet (B♭) 3  
Trombone 1  
Trombone 2  
Bass Trombone  
Tuba  
Perc. 1: Vibraphone, Snare Drum 1 & Suspended Cymbal  
Perc. 2: Grand Casa, Snare Drum 2 & Marimba  
Violin I  
Violin II  
Viola  
Violoncello  
Double Bass

#### Mutes

Trp. 1: Straight  
Straight (Picc. Trp.)  
Bucket

Trp. 2: Straight

Trp. 3: Straight  
Plunger

Trb.s: Straight  
Harmon (alt. Wha-wha)

This is the first part of what will be a series consisting of 4 miniatures for orchestra. Inspired by the the **crown of sonnets** form, each miniature ends with what the next begins with. Each piece can therefor be performed as either a short piece with it's own characteristic sound, or as circle of pieces - never really ending.

I've been inspired - for many years - by swarm structures, flocks found in nature, and emergent behaviour. These miniatures are a development of these interests. Using (almost) just small isorhythmic motifs, I imagine new structures appear; flavours, textures, energies emerge from the sum of individuals. Motivated by the need for imitating - despite and because of the impossibility of a strict imitation - something new is being created.

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### General

- N**  
**M** = No Meter
- “*ff*” Not real dynamics, but describes the energy/effort put in the technique. Will always result in much softer dynamics in practice.
- Bisb. To be interpreted as a timbral trill. +/- 30ct allowed and preferred.

### Brass

- o a o a Original/standard fingering and Alternative fingering. Used in metric bisb.
- “pencil on bell” Percussive sound, notated with x-noteheads.. Hit only as hard/soft as your instrument allows w/o doing harm to it. Alternatively one might use wedding ring/other ring somewhere on the “body” of the instrument; a light “clap”, metal to metal.
- ◆ ◆ Tongue Ram. Forcefully stop airflow using your tongue rapidly into mouthpiece.
- □ Air sound; blow onto mouthpiece with a certain angle (no emb.), using the notated mouthing (“tu”).

### Trombones

- Doodle-tongue Move tongue rapidly sideways to create a sort of timbral tremolo.

### Strings

- Col legno battuto with muting (⊕) Mute all strings, calmly holding your hand on the strings; no resonance. Used at the end of the piece, while playing *col legno batt.* The bow will then produce very short high-pitched sounds as the wood of the bow hits the string indicated. No exact pitches, notations is to be interpreted relatively (higher = towards bridge, lower = towards fingerboard).
- “Pizz. behind the bridge” Result in individual differences in pitch. It is preferred to dampen the strings on the standard side of the bridge, to ensure no resonance.
- ▲ △ Any “dead” node High(est) register on the string; past the fingerboard. Any “dead” node: Performed as a natural harmonic, but at a place on the string that does not give a clear overtone, but rather a “sense of pitch”, with a lot of sound from bowing.
- p7 / p9 Partial 7 or 9.

### Percussion

- Susp. Cymbal Large bright crash, or a small thin ride.
- Snare Drums Preferably 2 quite different sounding, but both should not be deep: small shells and new plastic heads for best friction from the brushes. Alternatively, instead of brushes swirling/gliding, other similar techniques are welcome. X-noteheads indicate swirling/gliding, normal noteheads indicate striking.
- Gran Cassa Mounted horizontally, and played in a similar way as a snare drum. The G.C. must be dampened on both heads; completely dry (⊕).

Vibraphone uses motor.

grow

Jan Martin Smørdal

♩ = 112

5  
4

[Brush + Med. mallet] *p* **Molto marcato**

[Brush + Soft mallet] *p* **Molto marcato**

1 *p* **molto sul tasto**

2 *p* **molto sul tasto**

1 *p* **molto sul tasto**

2 *p* **molto sul tasto**

Put bow aside *mf* **pizz. behind the bridge**

*mp*

6

Sn. Dr. 1

Sn. Dr. 2

Vln I

Vln II

Vla *p* **molto sul tasto**

Vc.

D. B. *mf* **pizz. behind the bridge marcato poss.**



9 Hit w/pencil on bell *mp* *sim.*

Tpt 1 2,3

Tng. ram *f*

Sn. Dr. 1 *f poss.* *mf* edge (strike w/brush)

Sn. Dr. 2 *f poss.* (= ca. *mf*)

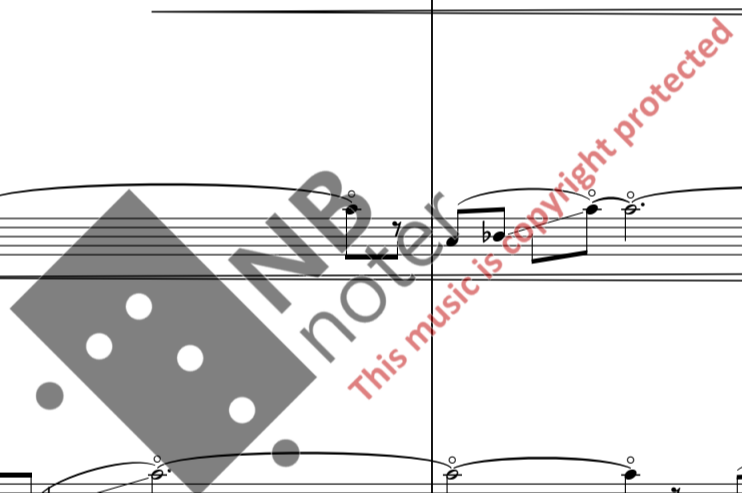
Vln I 1 2

Vln II 1 2

Vla

Vc. 1 2 Pick up bow *pp* *p* 1 arco 2 arco s. vib. *gliss.*

D. B. *p*







20

Fl. 1 2

Ob. 1 2

Cl. 1 2

Tpt 1.2.3

Tbn. 2

B. Tbn.

Tba

Vib.

Gr. C.

Mar.

Vln I 1 2

Vln II 1 2

Vla

Vc. 1 2

D.B.

grow

3

5

7

8<sup>va</sup>

(1) 8<sup>va</sup>

f (not too much)

mp sub.

f

Any "dead" node (pitchless) flaut.

ord.

Any "dead" node (pitchless) flautando

f (not too much)

mp sub.

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46 [Fl.]

1 Fl. *mp* 6 6 6 *f* 6 *mp*

2 Fl. *mp* bisb. *tr* ord. bisb. *tr*

1 Ob. *mp* 6 6 6 *f* 6 *mp*

2 Ob. *mp* 6 6 6 6 *mp*

1 Cl. *mp* 5 5 5 5 *f* (not too much) 5 5

2 Cl. *mp* bisb. *tr* ord. bisb. *tr*

1 Bsn. *f*

2 Bsn. *mp* f.t. *f*

Picc. Tpt. *mp* 5 5 5 5 *f* (not too much) 5 5

2 Tpt.

3 Tpt.

1 Sn. Dr. *mf* 7:8 *p*

Gr. C. *mp* 3 3 *p* 5 5 *mp* 6 6 *p* 6 6 6 6

1 Vln I *mp* ord. *V*

2 Vln I *mp* ord. *V*

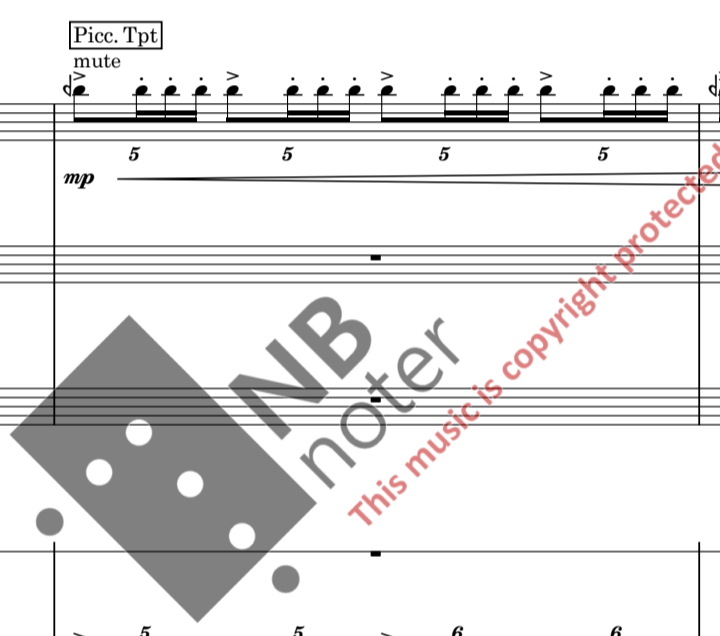
Vla. *mp* ord. *V*

1 Vc.

2 Vc.

1 D. B. senza sord. put bow aside

2 D. B.



49

1 Fl. 6 ord. bisb. *f* ord. bisb. *mp* ord. bisb. *p* 6 6 6 6

2 Fl. *f* *mp*

1 Ob. 6 (=4:3) *p* 6 6 6 6

2 Ob. *p* *mf* *p*

1 Cl. 5 *mp* 5 5

2 Cl. ord. bisb. *f* ord. bisb. *mp* ord. bisb. *f* ord. bisb. *mp*

1 Bsn. s. vib. (ord.) *mp* *f* To Cfrt.

1 Hn. 3 *p* *mf*

2.4 Hn. 3 *p* *mf*

1 Picc. Tpt. 5 *mp* 5 5 To Tpt.

2 Tpt. harmon mute stem in (=4:3) *p* *mf* *p* harmon mute stem out *mp* *f*

3 Tpt. *mp* *f*

1 Tbn. 5 *p* 5 5 5 5 5 5 *mf* 5 5 5 5 5 5 *p*

2 Tbn. harmon mute stem out *p* 5 5 5 5 5 5 *mf* 5 5 5 5 5 5 *p*

1 Sn. Dr. 1 (sticks) edge *mp* (barely audible)

Gr. C. 6 6 6 6

1 Vln I *mf* *mp* *mfsub.* *p*

2 Vln I *mf* *mp* *mfsub.* *p*

1 Vln II *mp* *mf* *p*

2 Vln II *mp* *mf* *p*

Vla. *mf* *mp* *mfsub.* *p*

Vc. unis. *mp* *mf* *p*



57

Fl. 1

Ob. 1

1

Cl. 2

Cft.

Hn 1

1

Tpt 2

3

B. Tbn.

Sus. Cym.

Gr. C.

Vln I

2

Vln II

1

2

Vla

Vc.

D. B.

s. vib.

pp

Uneven

p

mf (no fades; keep dynamics)

HV

ord.

(p)

mp

Sus. Cym.

p

pp

molto sul pont.

pp

pp

pp

pp

pp

unis. molto sul pont.

pp

pick up bow

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61

1

FL.

2

*mf* (no fades; keep dynamics)

1

Cl.

2

*p*

*mf* (no fades; keep dynamics)

*p*

Bsn 1

*p*

Hn 1

*mp*

Tbn. 1

*p*

"Doodle-tongue" (uneven)

Sus. Cym.

1

Vln I

2

*p*

1

Vln II

2

*p*

64

Fl. 1

1

Cl. 2

Bsn 1

*mf* (no fades; keep dynamics)

*mp*

(h)

Hn 1

1

Tbn. 2

*p*

*sim.*

*pp*

*sim.*

*pp*

"Doodle-tongue" (uneven)

Sus. Cym.

Vib.

motor: 2-3 (slow)

*p* (as Cl.s)

*Red.*

Vln I 1

Vln I 2

Vln II 1

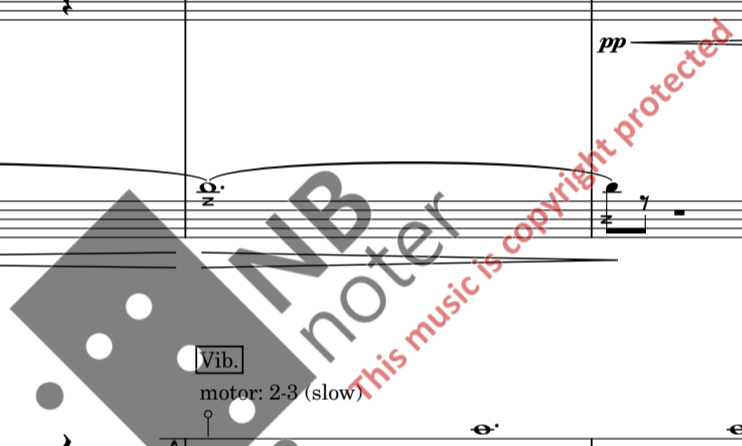
Vln II 2

Vc.

*s. vib.*

*p*

*mp*





71

Fl. 1: *mp* *f*

Fl. 2: *p* *f* *mp*

Ob. 1: *mp* *f*

Ob. 2: *mf* *mp* *f*

Cl. 1: *mp* *f*

Cl. 2: *p* *f*

Bsn 1: *mp* *f*

Tpt 1, 2, 3: *mp* *f*

Vln I 1, 2: unis. *marcato* s. vib. *f*

Vln II 1, 2: unis. *marcato* s. vib. *mf* *f*

Vla: *f* Noisy

Vc. 1, 2: *mf*

D.B. 1, 2: *mf*

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74

Fl. 1 *mp*

Fl. 2 *f* *mp*

Ob. 1 *f*

Ob. 2 *mp*

Cl. 1 *f*

Cl. 2 *mp* *f* *mp*

Bsn 1 *f*

Cfrt. *mf* *f*

Tpt 1, 2, 3

Tbn. 1 *mf*

Tba *mf* *f*

Sn. Dr. *f*

Gr. C. *mf*

Vln I *Noisy*

Vln II

Vla *sim.* *f*

Vc. *marcato* *f* *Noisy*

D. B. 1 *f* *arco*

D. B. 2 *f* *pizz.*

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83

1 Fl. *molto marcato* *mp* *f* 5 5 3 3

2 Fl.

1 Ob. *molto marcato* *mp* *f* 5 5 3 3

2 Ob.

1 Cl. *molto marcato* *mp* *f* 5 5 3 3

2 Cl.

Bsn 1

Cfrt. *molto marcato* *mp* *f* 5 5 3 3 s. vib. (sempre) *mf*

Hn 1 *molto marcato* *mp* *f* 5 5 3 3

1 Tpt. *molto marcato* *mp* *f* 5 5 3 3

2,3 Tpt.

1 Tbn. *molto marcato* *mp* *f* 5 5 3 3 Even gliss. *f*

2 Tbn. Even gliss. *f*

B. Tbn. Even gliss. *f*

Sn. Dr. 1

Sus. Cym. No accent, let ring *mf*

Gr. C.

I Vln. *f*

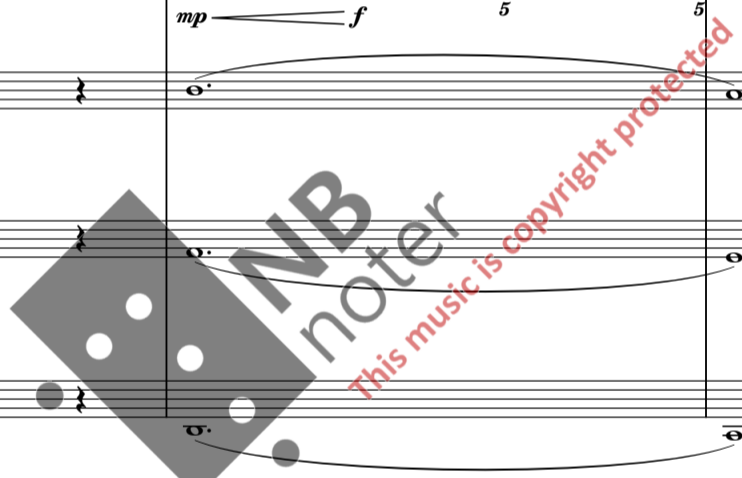
II Vln. *f* (gliss.)

Vla. *f* (gliss.)

Vc. *f*

1 D. B. Intense! (ord.) (IV) II *molto sul pont.* I estr. sul pont. ord. *a 1*

2 D. B.





89

Fl. 2  
5 6 *f* (not too much)

1  
*p* *f*

Ob.  
2  
*mf* 3 5 3 5 6

1  
*mf* 3 5 3 5 6

Cl.  
2  
5 6 *f* (not too much)

Bsn 1  
s. vib. (sempre)  
*mp*

Cfrt.

Tpt 3  
2  
5 6 5  
*f* (not too much)

1  
*mf* 2 3 5 3 5 6

B. Tbn.  
Tbn.

Vib.  
5 6 *f* 3

Mar.  
*mf* 3 5 3 5 6

I  
*f*

II  
*f*

Vln  
1  
*f*

2  
*f*

Vla  
1  
*f*

2  
*f*

Vc.  
D. B.

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92 s. vib. sempre

1 Fl. *mp* *f*

2 Fl. *mp* *f* 5 5 3 3

1 Ob. *f* 5 3 *mp* *f* 5 5 3

2 Ob. *f* 5 3 *mp* *f* 5 5 3

1 Cl. *f* 5 3 *mp* *f* 5 5 3

2 Cl. *mp* *f* 5 5 3 3

Bsn 1

Cfrt.

Hn 1 *mp* *f* 5 6 5 *p* *mf*

3

Flug. *mf* Flug.

Tpt 2 *f* 5 3 *mp* *f* 5 5 3 3 *mp* *f* 5 5 3

3

Tbn. 1 *mf*

2

B. Tbn.

Tba

Vib. *mp* *f* 5 5 3 3

Mar. *f* 5 3 *mp* *f* 5 5 3

I Vln *f*

II Vln *f*

Vla. *f* unis. *f*

Vc. *f*

D. B. *f*

95

This page contains a musical score for 29 instruments, organized into 18 staves. The instruments are: Flute (1, 2), Oboe (1, 2), Clarinet (1, 2), Bassoon (1), Contrabassoon, Horn (1, 2, 3, 4), Flugelhorn, Trumpet (1, 2, 3), Trombone (1, 2), Bass Trombone, Tuba, Vibraphone, Maracas, Violin (I, II), Viola, Violoncello, and Double Bass (1, 2). The score is divided into three measures. The first measure shows dynamic markings of *mp* and *f*, with various articulations like slurs and accents. The second measure features a *f* dynamic and includes a key signature change to one sharp (F#). The third measure continues with *f* dynamics and includes a key signature change to two sharps (F# and C#). The score includes numerous musical notations such as slurs, accents, and dynamic markings. A large watermark 'NMB notet' is overlaid on the score, along with the text 'This music is copyright protected'.

98

This page contains a musical score for 28 instruments, organized into three systems. The instruments are: Flute (1, 2), Oboe (1, 2), Clarinet (1, 2), Bassoon (1), Contrabassoon, Horn (1, 2, 3, 4), Flugelhorn, Trumpet (1, 2, 3), Trombone (1, 2), Baritone Trombone, Tuba, Vibraphone, Maracas, Violin (I, II), Viola, Violoncello, and Double Bass (1, 2). The score is divided into three measures. The first measure shows dynamic markings of *mp* and *f*, with fingerings 5 and 6. The second measure features a *grow* instruction and dynamic markings of *f*, with fingerings 5 and 3. The third measure includes dynamic markings of *f* and *mp*, with a *Mellow* instruction and a *To Bsn* marking. A large watermark 'MB noter' is overlaid on the score, with the text 'This music is copyright protected' written diagonally across it.

1 Fl. *f* *f* Choose pitch, and sing: *f* Choose pitch, and sing: *pp* "M"

2 Fl. Choose pitch, and sing: *pp* "M"

1 Ob. *f* Choose pitch, and sing: *pp* "M"

2 Ob. Choose pitch, and sing: *pp* "M"

1 Cl. 1 Choose pitch, and sing: *pp* "M"

2 Cl. 2 Choose pitch, and sing: *pp* "M"

1 Bsn Choose pitch, and sing: *pp* "M"

2 Bsn Choose pitch, and sing: *pp* "M"

1 Hn *Mellow* *mp* *p*

2 Hn Choose pitch, and sing: *pp* "M"

3 Hn Choose pitch, and sing: *pp* "M"

4 Hn Choose pitch, and sing: *pp* "M"

Flug. *To Tpt* Choose pitch, and sing: *pp* "M"

3 Tpt Choose pitch, and sing: *pp* "M"

2 Tpt *mp*

1 Tbn. 1 Choose pitch, and sing: *pp* "M"

2 Tbn. 2 Choose pitch, and sing: *pp* "M"

B. Tbn. Choose pitch, and sing: *pp* "M"

Tba Choose pitch, and sing: *pp* "M"

Mar. *mf* *p* no audible attacks, but present

1 Vln *f* *mp*

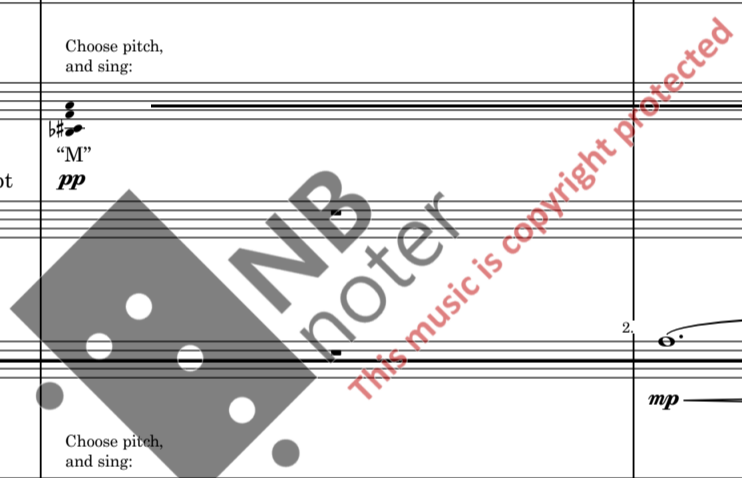
2 Vln *8va* *mp*

Vla *f* *mf*

Vc. (ord.) *mf* *molto sul pont.*

1 D. B. *mf* *unis. molto sul pont.*

2 D. B. *mf* *unis. molto sul pont.*



Choose pitch, and sing:

1 Fl. *pp* "M"

2 (Singing)

1 Ob. *mf*

2 (Singing) *pp* "M"

1 Cl. *mf*

2 (Singing) *mf*

1 Bsn. *mf*

2 (Singing) *mf*

1 Hn. *pp* "M"

2 (Singing)

3 (Singing)

4 (Singing)

1 Tpt. *pp* "M"

2 (Singing)

3 (Singing)

1 Tbn. (Singing)

2 (Singing)

B. Tbn. (Singing)

Tba. (Singing)

Mar.

Choose pitch, and sing:

Choose pitch, and sing:

Choose pitch, and sing:

1 Vln I *mp* s. vib. molto sul pont. Ind. rhythm *IV* col legno battuto (= short high pitched sounds) arco sul tasto *p mp* As before *IV* col legno battuto

2 Vln I *mp* s. vib. molto sul pont. Ind. rhythm *IV* col legno battuto (= short high pitched sounds) arco sul tasto *p mp* As before *IV* col legno battuto

1 Vln II *mp* s. vib. molto sul pont. Ind. rhythm *IV* col legno battuto (= short high pitched sounds) arco sul tasto *p mp* As before *IV* col legno battuto

2 Vln II *mp* s. vib. molto sul pont. Ind. rhythm *IV* col legno battuto (= short high pitched sounds) arco sul tasto *p mp* As before *IV* col legno battuto

Vla. *p mp*

Vc. Choose pitch, and sing: *pp* "M"

D. B. Choose pitch, and sing: *pp* "M"

