

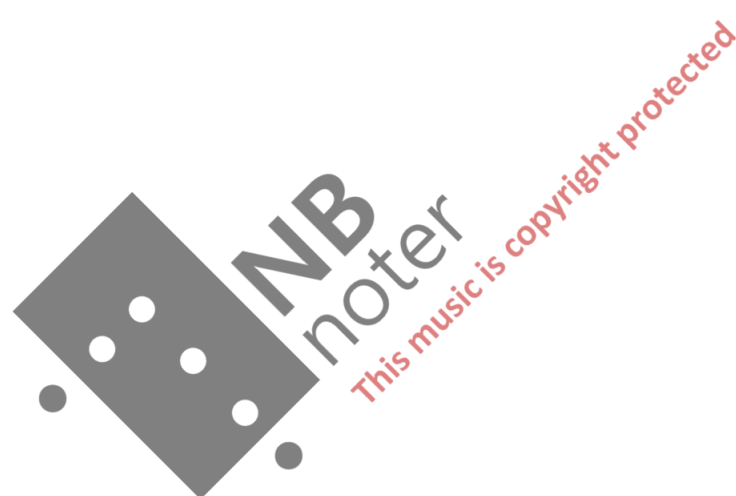
# Responses

## to imagined movements

for 20 instruments

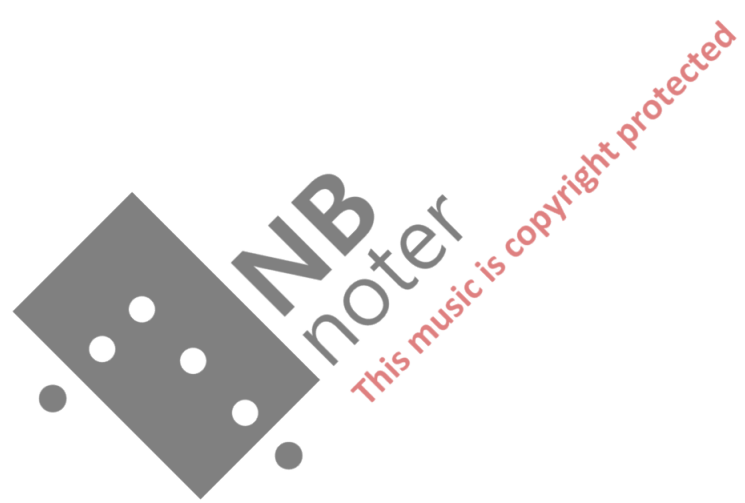
---

**Jan Martin Smørdal**

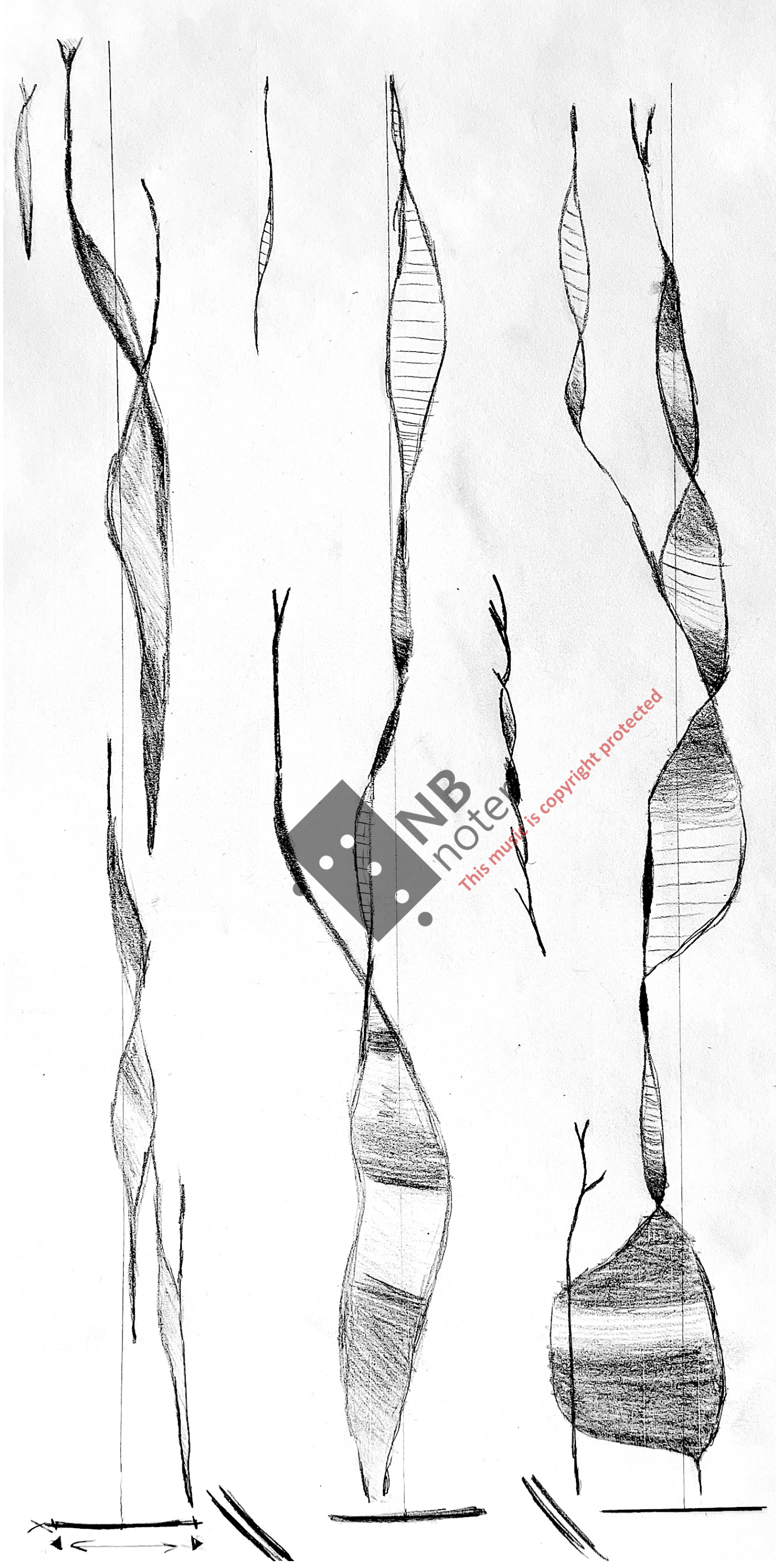


Commissioned by Telemark Chamber Orchestra  
&  
Ensemble Kammerklang

2023







Drawing of imagined movements, from which "Responses" is created  
- Jan Martin Smørødal, 2023



## Transposed score

### About the piece

This piece is composed as a response, an interpretation, of a drawing inspired by imagined murmurations. At the same time it is also my response to Antonio Bibalo's piece "The Savage" (1983). Where Bibalo creates a fiction about the ur-Mench in 4 parts, I have tried to create a piece - as an experiment - for 20 musicians in an effort to describe something on the foundational behavioural responses.

The score alternates between graphical and traditional, sometimes both at the same time. I encourage the performers to listen for the present sounds as a whole, and - when aleatoric/improvisational parts occur - not overthink but rather react to the other performers.

### Remarks

Each measure has either a meter (conducted), or a duration (un-conducted, e.g. 5"). The duration is only applied to the full length of the measure; the tempo indications are meant to indicate the saturation of the motif/box/note(s), within in the bar(s).

The beginning of unconduted measures should not be precise; finish what is needed from last measure, then move on to the next. The same applies for new motifs appearing at the end of an unconduted measure; *aiming for* is better than *exact*. The conductor simply shows with the corresponding amount of fingers at each rehearsal mark. Where no number indication, but a split downwards arrow, the conductor give a downbeat.

#### Motif saturation:

**Ind** = Individual tempo

**Synch** = Synchronized (with specific/all performers). **Conducted**

**Std** = Rhythm performed based on a steady pulse. **Ind**

**Unstd** = Rhythm performed based on a un-steady/shifting pulse. **Ind**

**f.a.p.** = fast as possible. Applies to motifs, but also different variants of trills.

Motifs framed in a **box** are to be repeated. The motive can be modulated (gliss./transitions, modulation), or extended for an suggested duration. The indications on lines: "**up**—" and "**down**—" simply mean repeat motif, and modulate, or gliss. up/down. If no indication (just line —) = repeat.

**Headless notes without gliss. line** = repeat note(s)

**Headless notes with glissando line** = repeat note, and ad lib. microtonal changes from notated pitch to notated pitch.

#### Strings techniques

**m.s.t.** = molto sul tast

**m.s.p.** = molto sul ponticello

**e.s.p.** = estremo sul ponticello, on bridge: barely a fundamental pitch, mostly random overtones

**x-noteheads** indicates dampened string(s), and no (specific) pitch, but string is indicated

**b.o.s.** = bow on string, dry on-and-off-sound, like a total beginner playing with bow.

**hammer-on** [always notated with noteheads in parenthesis, and with marcato symbol] = no right hand involved; firmly tap the indicated pitch to the fingerboard. The performer are encouraged to dampen strings as best as possible while using this technique; no adjacent string resonance.

**slow wide vibrato** = gliss. up/down major second/minor third

**"f", "mp"** etc indicates effort rather than audible dynamics.

**on 8va node** = Bow placement exactly on the octave node of the current stopped note. E.g. if the performer holds an F on the D string, place the bow spot on the octave above the F. The result is a very soft sound, lacking overtones, almost panpipe like. This is a difficult technique, as it demands high precision to achieve this effect.

#### Conductor:

Measures with duration in seconds (e.g. 10") must not be conducted. Only segments notated with **Synch** or a **tempo marking** are performed with conducting/traditionally. Still, it is encouraged to shape the music and guide the ensemble by other means throughout.

# Responses to imagined movements

Dry, rhythmic and forcefull  
No vibrato throughout

1

12 "

10 "

Alto Flute

Clarinet

Marimba

Piano

Violin solo

1

2

3

4

Violin I

1

2

3

4

Violin II

1

2

3

4

Viola 2

3

StdInd  
♩ = ca 100  
pizz.  
mp

Violoncello solo

1

StdInd  
♩ = ca 100  
pizz.  
mp

Violoncello

2

StdInd  
♩ = ca 100  
pizz.  
mp

Double Bass

StdInd  
♩ = ca 100  
pizz.  
mp

2

8 " 10 " 8 " 10 " 6 "

3

Std Ind ♩ = 120

A. Fl.

up

mf

Std Ind ♩ = ca 100

rit.

up

p

Std Ind ♩ = 50

accel.

down

Std Ind ♩ = ca 100

accel.

down

Cl.

hollow

mf

up

Std Ind ♩ = ca 100

rit.

up

p

Std Ind ♩ = 50

accel.

down

Std Ind ♩ = ca 100

accel.

down

Pno

mp

choose 1 pitch per hand per stroke within the range

Std Ind ♩ = ca 80

IV flautando

mf

up

Std Ind ♩ = ca 100

IV

p

up

Std Ind ♩ = 50

IV

down

Std Ind ♩ = ca 100

IV

down

Vln (s)

1

Vla 2

3

Vc. (s)

1

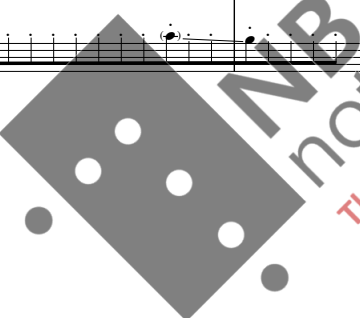
Std Ind ♩ = ca 80

2

Std Ind ♩ = ca 80

Std Ind ♩ = ca 80

D. B.


 This music is copyright protected

5

10 " 10 "

8

Std Ind ♩ = 150-160

A. Fl.

up

f

Std Ind ♩ = ca 250

p

Cl.

Std Ind ♩ = 150-160

up

f

Std Ind ♩ = ca 250

p

Pno

pp

choose 2-3 pitches per hand per stroke within the range

Std Ind ♩ = 150-160

III

f

up

Std Ind ♩ = ca 250

(III)

p

Vln (s)

10 To Picc.

percussive

*f*

up

rit.

percussive

*f*

up

rit.

8 12 " 9 5 " 5 " 5 " 10 6 " 8 "

Unstd ♩ = 80-90

13

1 up *p* *mf* *pp* *f* f.a.p.

2 up *p* *mf* *pp* *f* f.a.p.

Vln I

3 up *p* *mf* *pp* *f* f.a.p.

4 up *p* *mf* *pp* *f* f.a.p.

1 up *p* *mf* *pp* *f* f.a.p.

2 up *p* *mf* *pp* *f* f.a.p.

Vln II

3 up *p* *mf* *pp* *f* f.a.p.

4 up *p* *mf* *pp* *f* f.a.p.

1 *p* *mf* *pp* *f* f.a.p.

2 *p* *mf* *pp* *f* f.a.p.

3 *p* *mf* *pp* *f* f.a.p.

4 *p* *mf* *pp* *f* f.a.p.

Vla 2

1 *p* *mf* *pp* *f* f.a.p.

2 *p* *mf* *pp* *f* f.a.p.

3 *p* *mf* *pp* *f* f.a.p.

Vc. (s)

1 *pp* *f* f.a.p. estr. sul pont. let pitch fluctuate (♩/♩)

2 *pp* *f* f.a.p. estr. sul pont. let pitch fluctuate (♩/♩)

Vc.

1 *pp* *f* f.a.p. estr. sul pont. let pitch fluctuate (♩/♩)

2 *pp* *f* f.a.p. estr. sul pont. let pitch fluctuate (♩/♩)

D. B.

150-160 pizz. *f*

Responses to imagined movements



5

8"

1'♩ = 60 Fl, Cl, Perc, Vln

Tutti

Picc.

19

54

Picc.

f

64

44

Xyl.

8<sup>va</sup>

f

sim.

Vln (s)

15<sup>ma</sup>

○ or pizz.

f

1

p

(Ind)

up

In time sul tasto

2

p

(Ind)

up

sul tasto

Vln I

3

p

(Ind)

up

sul tasto

4

p

(Ind)

up

sul tasto

Vln II

1

p

(Ind)

up

sul tasto

2

p

(Ind)

up

sul tasto

3

p

(Ind)

up

sul tasto

4

p

(Ind)

up

sul tasto

Vla 1

p

f.a.p.

up

sul tasto

666666

Vla 2

p

f.a.p.

up

sul tasto

6666

3

p

f.a.p.

up

sul tasto

66

Vc. (s)

p

In time

1

p

In time

Vc.

2

p

In time

D.B.

p

(Ind.)

23

Picc. *hollow*

Cl. *ppp*  
soft mallets

Mar. *ppp* (balance w /clarinet)

Xyl. (8) (follow clarinet)

lasts one full breath To B. Cl.

Vln (s) (15)

1 *ppp*

2 *ppp*

Vln I

3 *ppp*

4 *ppp*

1 *ppp*

2 *ppp*

Vln II

3 *ppp*

4 *ppp*

1 slow trem. *ppp*

Vla 2 slow trem. *ppp*

3 slow trem. *ppp*

Vc. (s) molto sul tasto *ppp*

1 molto sul tasto *ppp*

Vc. 2 molto sul tasto *ppp*

StdInd accel. ♩ = ca 80

estr. sul pont. *pp* up

StdInd accel. ♩ = ca 80

estr. sul pont. *pp* up

StdInd accel. ♩ = ca 80

estr. sul pont. *pp* up

StdInd accel. ♩ = ca 80

estr. sul pont. *pp* up

StdInd accel. ♩ = ca 80

estr. sul pont. *pp* up

StdInd accel. ♩ = ca 80

estr. sul pont. *pp* up

StdInd accel. ♩ = ca 80

estr. sul pont. *pp* up

StdInd accel. ♩ = ca 80

estr. sul pont. *pp* up

StdInd accel. ♩ = ca 80

estr. sul pont. *pp* down

StdInd accel. ♩ = ca 80

estr. sul pont. *pp* down

StdInd accel. ♩ = ca 80

estr. sul pont. *pp* down

(follow clarinet)

(follow clarinet)

(follow clarinet)

3'

4'

10"

12"

7

StdInd  
♩ = ca 80

accel.

StdInd  
♩ = ca 220

StdInd  
♩ = 50-60

Vln (s)

28

5

down

play twice

pizz.

down

up

1

StdInd  
♩ = ca 80

accel.

StdInd  
♩ = ca 220

StdInd  
♩ = 50-60

1

5

down

play twice

pizz.

down

up

2

StdInd  
♩ = ca 80

accel.

StdInd  
♩ = ca 220

StdInd  
♩ = 50-60

2

5

down

play twice

pizz.

down

up

Vln I

3

II

StdInd  
♩ = ca 80

accel.

StdInd  
♩ = ca 220

StdInd  
♩ = 50-60

3

5

down

play once

pizz.

down

4

II

StdInd  
♩ = ca 80

accel.

StdInd  
♩ = ca 220

StdInd  
♩ = 50-60

4

5

down

play once

pizz.

down

1

StdInd  
♩ = ca 80

accel.

StdInd  
♩ = ca 220

StdInd  
♩ = 50-60

1

5

down

play once

pizz.

down

2

StdInd  
♩ = ca 80

accel.

StdInd  
♩ = ca 220

StdInd  
♩ = 50-60

2

5

down

play once

pizz.

down

Vln II

3

StdInd  
♩ = ca 80

accel.

StdInd  
♩ = ca 220

StdInd  
♩ = 50-60

3

5

down

pizz.

down

4

StdInd  
♩ = ca 80

accel.

StdInd  
♩ = ca 220

StdInd  
♩ = 50-60

4

5

down

pizz.

down

1

StdInd  
♩ = ca 80

accel.

StdInd  
♩ = ca 220

StdInd  
♩ = 50-60

1

5

down

play once

pizz.

down

2

StdInd  
♩ = ca 80

accel.

StdInd  
♩ = ca 220

StdInd  
♩ = 50-60

2

5

down

play once

pizz.

down

Vla 1

15

StdInd  
♩ = ca 80

accel.

StdInd  
♩ = ca 220

StdInd  
♩ = 50-60

1

5

down

play once

pizz.

down

Vla 2

15

StdInd  
♩ = ca 80

accel.

StdInd  
♩ = ca 220

StdInd  
♩ = 50-60

2

5

down

play once

pizz.

down

3

StdInd  
♩ = ca 80

accel.

StdInd  
♩ = ca 220

StdInd  
♩ = 50-60

3

5

down

play once

pizz.

down

Vc. (s)

StdInd  
♩ = 50-60

pizz.

down

StdInd  
♩ = ca 220

arco sul pont.

ppp sub.

1

StdInd  
♩ = 50-60

pizz.

down

StdInd  
♩ = ca 220

arco sul pont.

ppp sub.

Vc. 1

StdInd  
♩ = 50-60

pizz.

down

StdInd  
♩ = ca 220

arco sul pont.

ppp sub.

2

StdInd  
♩ = 50-60

pizz.

down

StdInd  
♩ = ca 220

arco sul pont.

ppp sub.

5'

10"

6'

8"

8"

StdInd

♩ = ca 220

rit.

Unstd

♩ = ca 50

Vln (s)

30

arco sul pont.

ppp sub.

5

up

last

molto sul tasto

p

f.a.p.  
(molto s. t.)

1

arco sul pont.

ppp sub.

5

up

last

molto sul tasto

p

f.a.p.  
(molto s. t.)

2

arco sul pont.

ppp sub.

5

down

last

molto sul tasto

p

f.a.p.  
(molto s. t.)

Vln I

3

arco sul pont.

ppp sub.

5

down

last

molto sul tasto

p

f.a.p.  
(molto s. t.)

4

arco sul pont.

ppp sub.

5

down

last

molto sul tasto

p

f.a.p.  
(molto s. t.)

1

arco sul pont.

ppp sub.

5

last

molto sul tasto

p

f.a.p.  
molto sul pont.  
tr

2

arco sul pont.

ppp sub.

5

last

molto sul tasto

p

f.a.p.  
molto sul pont.

Vln II

3

arco sul pont.

ppp sub.

5

last

molto sul tasto

p

f.a.p.  
molto sul pont.  
tr

4

arco sul pont.

ppp sub.

5

last

molto sul tasto

p

f.a.p.  
molto sul pont.  
tr

1

arco sul pont.

ppp sub.

5

last

molto sul tasto

p

f.a.p.  
(molto s. t.)

Vla 2

12

arco sul pont.

ppp sub.

5

last

molto sul tasto

p

f.a.p.  
(molto s. t.)

3

arco sul pont.

ppp sub.

5

last

molto sul tasto

p

f.a.p.  
(molto s. t.)

Vc. (s)

up

last

molto sul tasto

p

f.a.p.  
(molto s. t.)

1

up

last

molto sul tasto

p

f.a.p.  
(molto s. t.)

Vc.

2

up

last

molto sul tasto

p

f.a.p.  
(molto s. t.)



### Responses to imagined movements

## Responses to imagined movements

50 4 B. Cl.

B. Cl.

Pno

Vln (s)

1

2

Vln I

3

4

1

2

Vln II

3

4

1

Vla 2

3

Vc. (s)

1

Vc.

2

D. B.

occasional marc.  
+ m.s.p., by will

(IV sempre)

occasional marc.  
+ m.s.p., by will

(IV sempre)

occasional marc.  
+ m.s.p., by will

(IV sempre)

occasional marc.  
+ m.s.p., by will

(IV sempre)

occasional marc.  
+ m.s.p., by will

(IV sempre)

occasional marc.  
+ m.s.p., by will

occasional marc.  
+ m.s.p., by will

occasional marc.  
+ m.s.p., by will

occasional marc.  
+ m.s.p., by will

Unstd  
♩ = ca 50  
on tailpiece (low), heavy pressure  
*f* poss. (=mp)

Unstd  
♩ = ca 50  
on tailpiece (low), heavy pressure  
*f* poss. (=mp)

Unstd  
♩ = ca 50  
on tailpiece (low), heavy pressure  
*f* poss. (=mp)

arco  
*mp*

55

subdiv. from pno

8<sup>va</sup>

mf

5

6

4

cresc.

7

To Cl.

B. Cl.

Glock.

p

mf

f

7

15<sup>ma</sup>

5

6

15<sup>ma</sup>

5

3

3

5

cresc.

5

3

3

5

5

w/ped.→

Vln (s)

1

2

3

4

b.o.s.

1

2

3

4

b.o.s.

1

2

3

4

b.o.s.

occasional marc. + m.s.p., by will

1

occasional marc. + m.s.p., by will

2

occasional marc. + m.s.p., by will

3

b.o.s.

Vc. (s)

last

mp

cresc.

last

mp

cresc.

last

mp

cresc.

last

mp

cresc.

D. B.

cresc.



60 Picc.  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$  To A. Fl.  $\frac{2}{4}$

Glock. To Mar.

Pno.  $\frac{15^{ma}}{7}$   $\frac{15^{ma}}{7}$   $f$

Vln (s)  $f$

1  $f$

2  $f$

Vln I 3  $f$

4  $f$

1 IV  $f$

2 IV  $f$

Vln II 3 IV  $f$

4 IV  $f$

1 III  $f$

Vla 2 III  $f$

3 III  $f$

Vc. (s)  $f$

1  $f$

Vc. 2  $f$

D. B.  $f$

## Responses to imagined movements

5 "

5 "

6 "

10 "

5 "

69

Mar.

Pno

Vln (s)

1

2

Vln I

3

4

1

2

Vln II

3

4

1

2

Vla 2

3

Vc. (s)

1

Vc.

2

D.B.

StdInd  
♩ = ca 80  
pizz. (☹)  
ppp

Unstd f.a.p.  
butclear

hammer-on  
down

fff

hammer-on  
down

hammer-on  
down

hammer-on  
down

hammer-on  
up

hammer-on  
up

hammer-on  
up

hammer-on  
up

slow wide vibrato  
(f)

slow wide vibrato  
(f)

slow wide vibrato  
(f)

slow wide vibrato  
(f)

slow wide vibrato  
(f)

slow wide vibrato  
(f)

echo Mar  
jeté  
f

This music is copyright protected

7"

2"

6"

8"

10"

5"

imitation stops,  
(pno stops)

72

Mar.

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

To Glock.

Pno

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

Vln (s)

f.a.p. *rit.*

Unstd  
♩ = ca 60

1

IV

f.a.p. *rit.*

Unstd  
♩ = ca 60

2

IV

f.a.p. *rit.*

Unstd  
♩ = ca 60

3

IV

f.a.p. *rit.*

Unstd  
♩ = ca 60

4

IV

f.a.p.

Std Ind  
♩ = ca 80  
slow wide vibrato

molto rit.

1

IV

f.a.p.

Std Ind  
♩ = ca 80  
slow wide vibrato

molto rit.

2

IV

f.a.p.

Std Ind  
♩ = ca 80  
slow wide vibrato

molto rit.

3

IV

f.a.p.

Std Ind  
♩ = ca 80  
slow wide vibrato

molto rit.

4

IV

f.a.p.

Std Ind  
♩ = ca 80  
slow wide vibrato

molto rit.

Vln II

1

Std Ind  
♩ = ca 80

molto rit.

Vln 2

1

Std Ind  
♩ = ca 80

molto rit.

Vln 2

3

Std Ind  
♩ = ca 80

molto rit.

Vc. (s)

1

Std Ind  
♩ = ca 80  
slow wide vibrato

molto rit.

Vc.

2

Std Ind  
♩ = ca 80  
slow wide vibrato

molto rit.

D.B.

last

*f*



9 "

10 "

10 " ♩ = 60 Fl, Cl, Vcl, Bs

17

76

A. Fl.

Synch ♩ = ca 60

A. Fl.

mf

4

3

Cl.

Synch ♩ = ca 60

Cl.

mf

Glock.

Glock.

ff

Pno

Pno accents = cues for Vlns

8<sup>va</sup>

15<sup>ma</sup>

ff

Vln (s)

Pno cue w/accents

f

1

Pno cue w/accents

f

2

Pno cue w/accents

f

Vln I

Perc cue w/accents

f

3

Perc cue w/accents

f

4

Perc cue w/accents

f

1

f.a.p.

arco spicc.

ff

p sub.

2

f.a.p.

arco spicc.

ff

p sub.

Vln II

3

f.a.p.

arco spicc.

ff

p sub.

4

f.a.p.

arco spicc.

ff

p sub.

Vla 2

1

f.a.p.

arco spicc.

ff

p sub.

3

f.a.p.

arco spicc.

ff

p sub.

Vc. (s)

hammer-on

f.a.p.

arco flautando

ff

mf

1

f.a.p.

arco flautando

ff

mf

Vc.

2

f.a.p.

arco flautando

ff

mf

D. B.

Synch ♩ = ca 60

IV:11

f

mp

Responses to imagined movements

## Responses to imagined movements

## Responses to imagined movements





