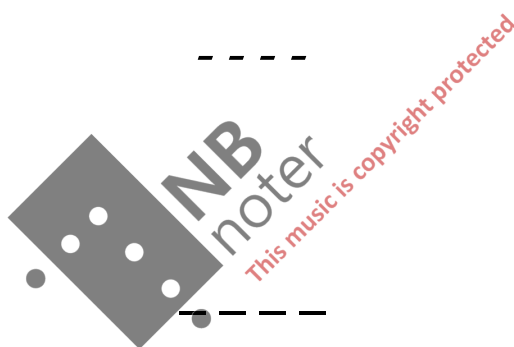


SHO(r)TS 4

....

modular miniature music
for combined and/or separated solo performers
[fl, cl, vln, vla, vcl]



Jan Martin Smørdal

2015 / 2025

— — — —

The miniature pieces **SHO(r)TS 1 - 4** are composed for soloists, but can be performed in numerous ways; as group(s), individual(s), or any combination of these:

- As solo pieces, successively combined or separated in a concert program.
- As a collective of solo performances: All/Some of the performers synchronize the beginning of each piece, but follow their own tempo/phrasing.
- As an concert installation: The performers are changing places to perform, or spreads out, in a desired performance place, performing the pieces whenever the performers feels it's right, separating, chaining, or overlapping the pieces. In such scenarios, long or short periods of silence will occur.
- As live overdubbing pieces: Each of the performers has a loop-device (with microphone and speaker/amplifier), playing one of the miniatures many times, each time overdubbing the last version(s). This can be done with all 4 pieces, but one at a time.
- In any other way the performer(s) see fit.

Despite these dynamic performance instructions, the performers need to embrace the rigidity of the pieces and (if possible/if time allows) learn them by heart.

I have deep interest in musical ways of working with flock formation and group dynamics. In these pieces the rigid rhythmic structures will appear approximate, and more as *spontaneous reactions* than structured music - though based on a limited rhythmic "language"; Each performer are members of a group, voicing their belonging and individuality.

For any question relating to the performance of **SHO(r)TS 1 - 4** please contact the composer:

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+47 996 35 881

*The revision and rearranging of these pieces were made possible through fundings from
the Norwegian Society of Composers*

SHO(r)TS 4

for flute

♩ ≥ 80 Dry, rhythmic

8va

f relative to idiomatic dynamics

(8)

(8)

mp *f*

(8)

mp *f*

8va

mp *f*

(piu p)

mp *f*

p *mf*

[illegible]

29

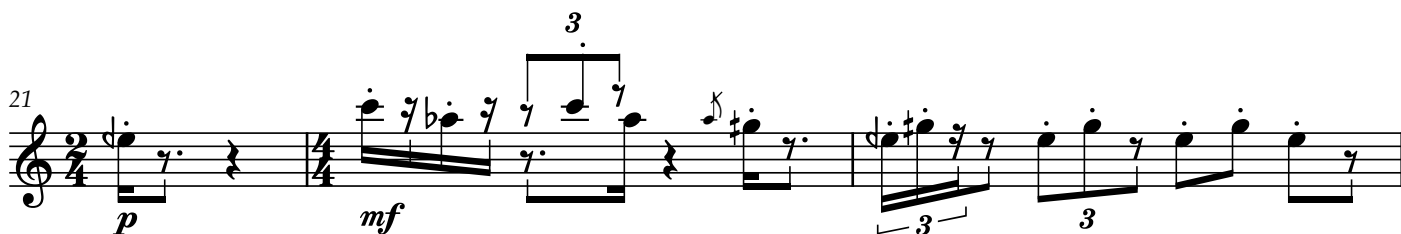
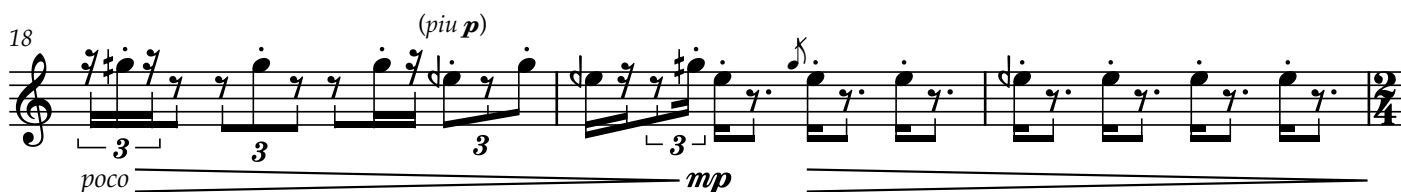
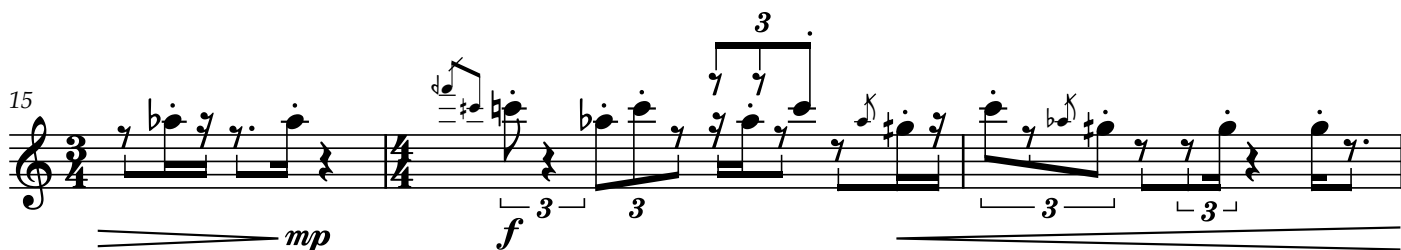
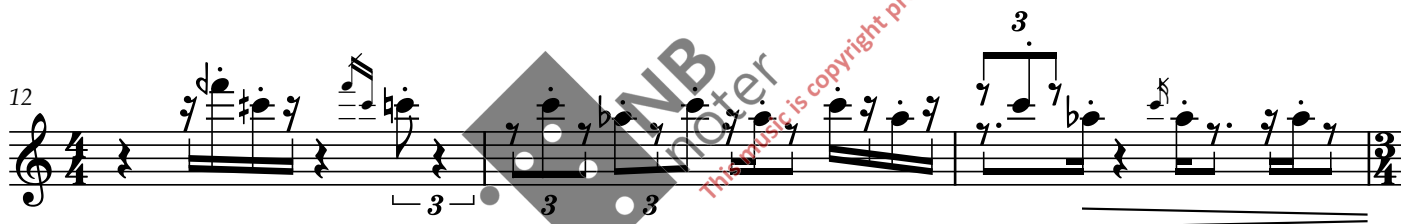
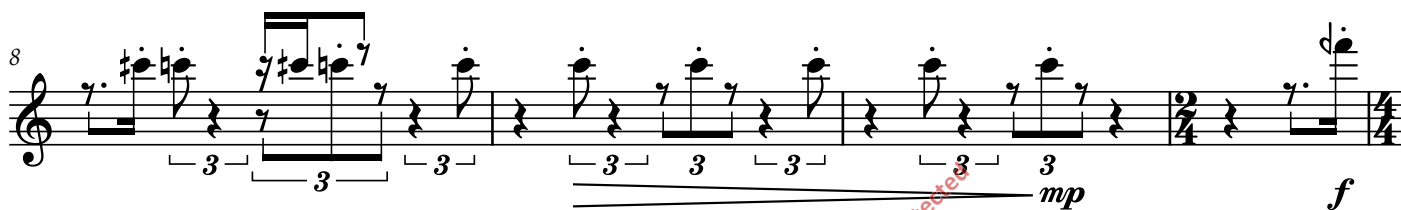
f 5 3 3 3

[illegible]

36



for clarinet

 $\text{♩} \geq 80$ Dry, rhythmic

[illegible][illegible]

29

f *p*

Copyrighted

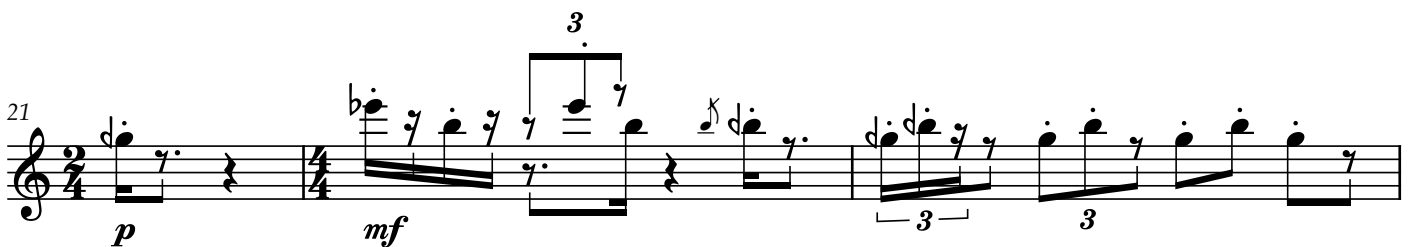
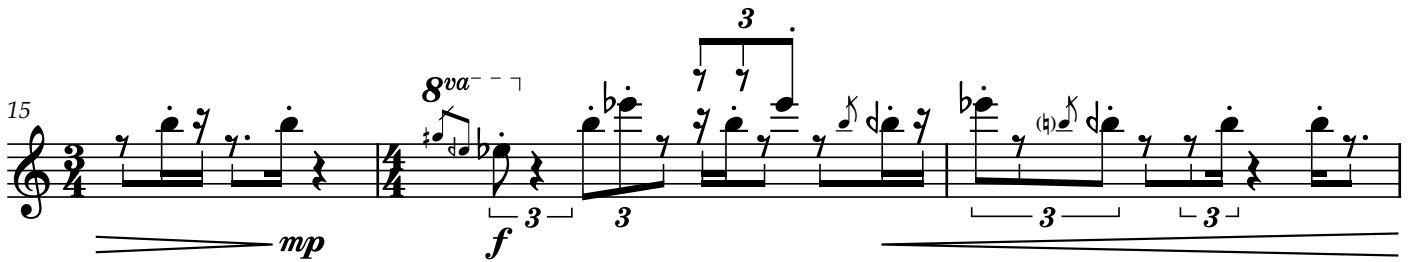
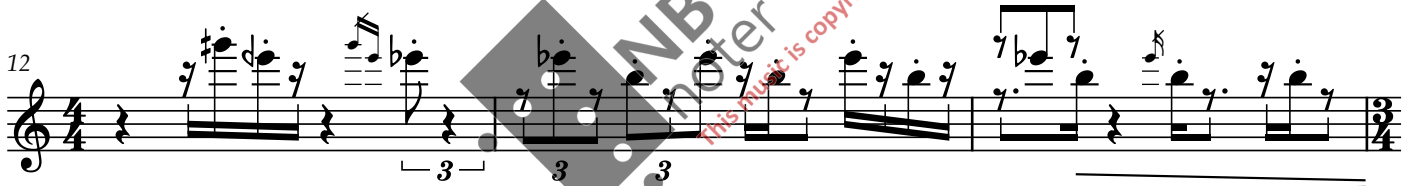
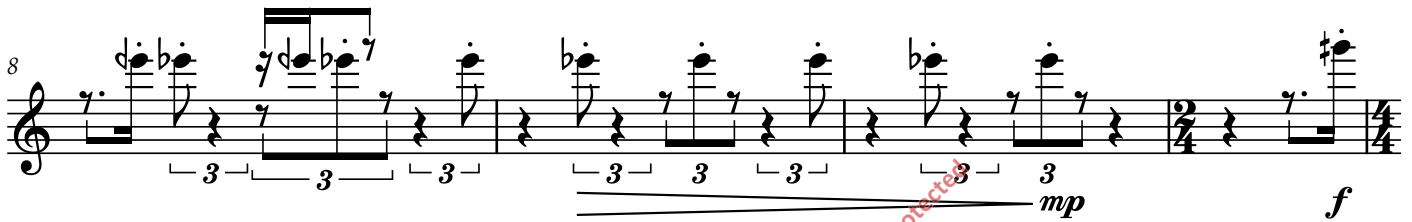
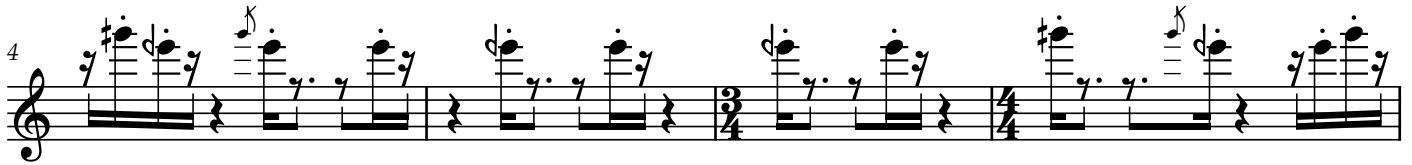
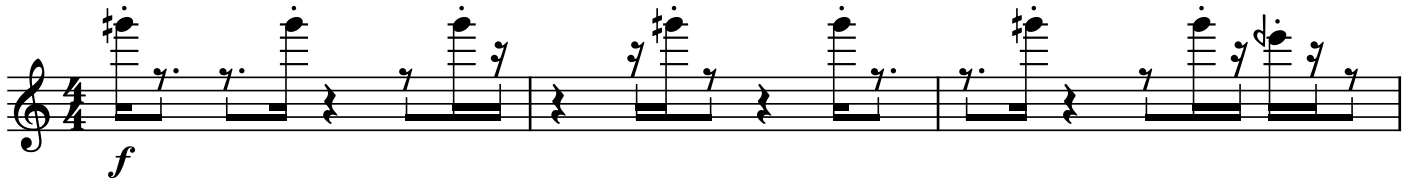
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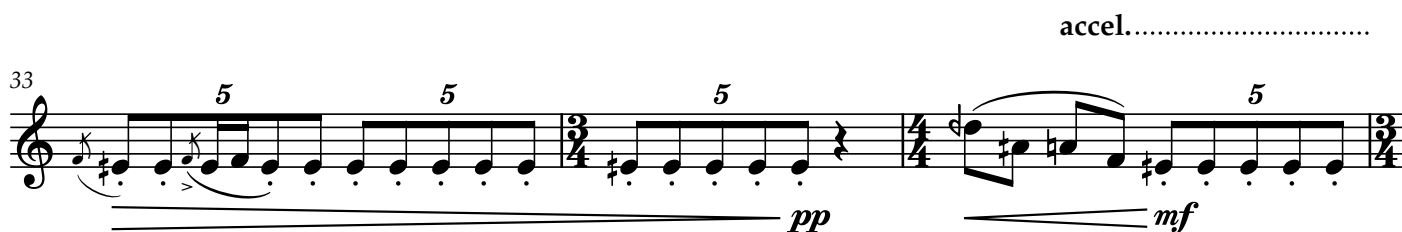
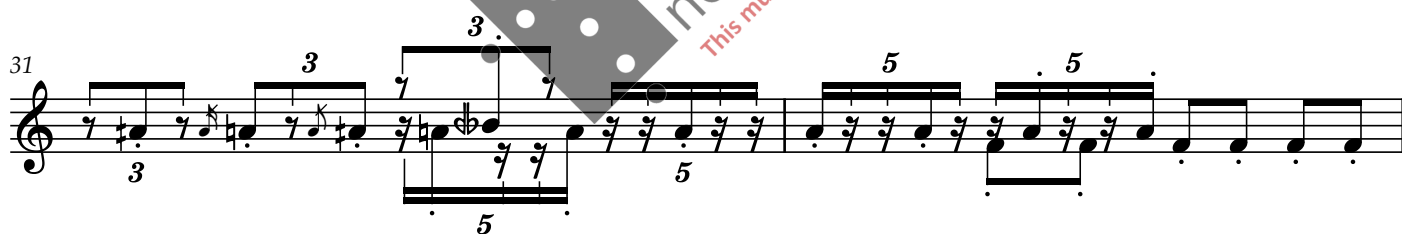
SHO(r)TS 4

for violin

 $\text{♩} \geq 80$ Dry, rhythmic

pizz.

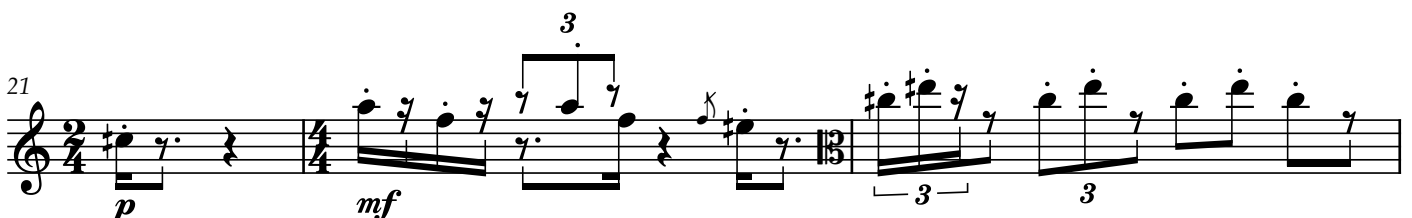
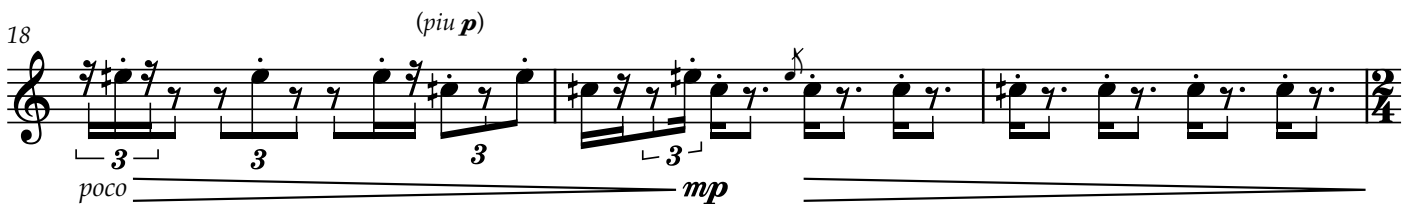
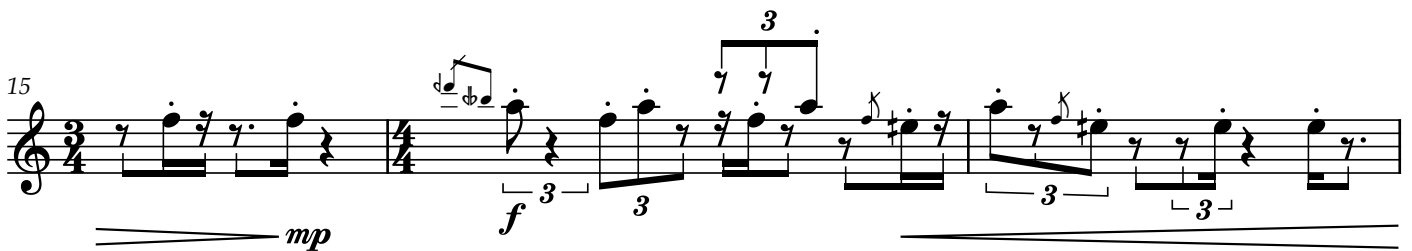
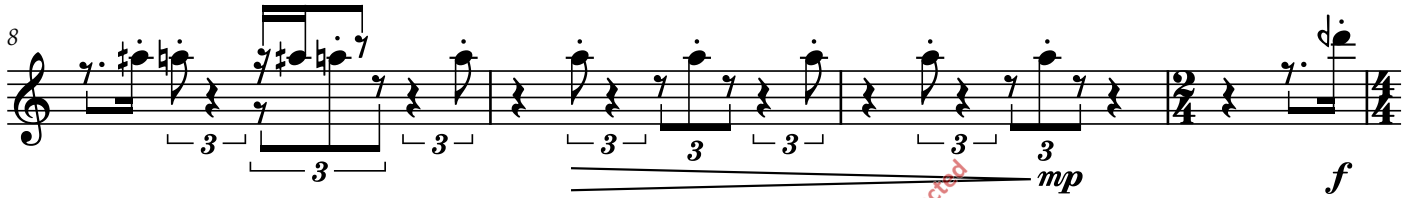
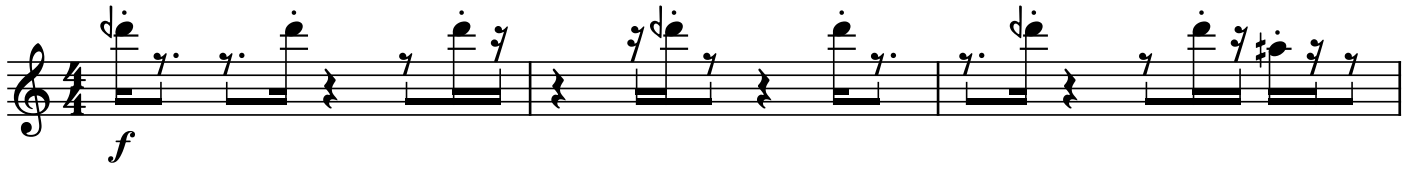




SHO(r)TS 4

for viola

♩ ≥ 80 Dry, rhythmic



24

p

27

mp (<f) mp

f mp

29

f

31

3

33

pp mf

accel.....

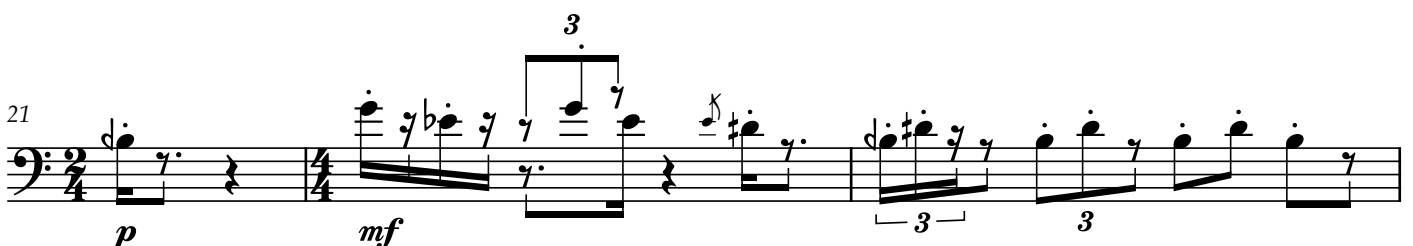
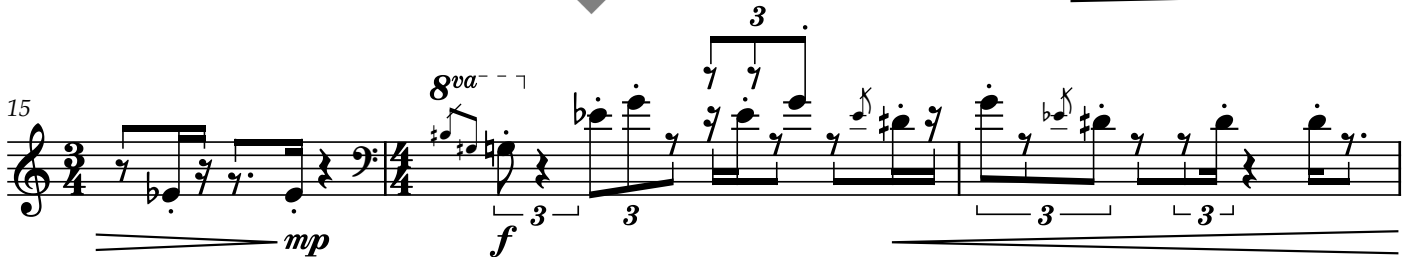
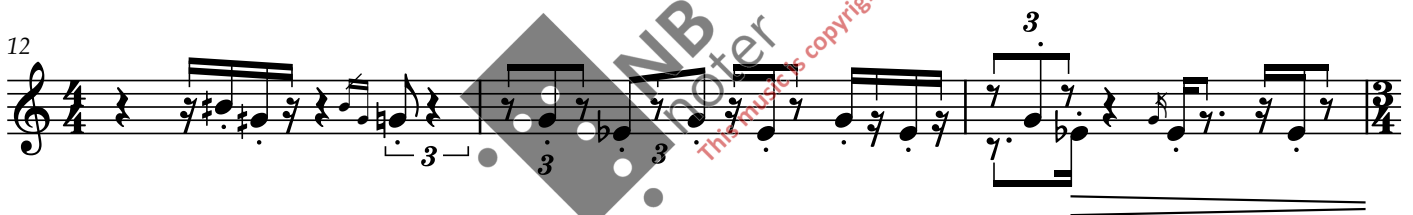
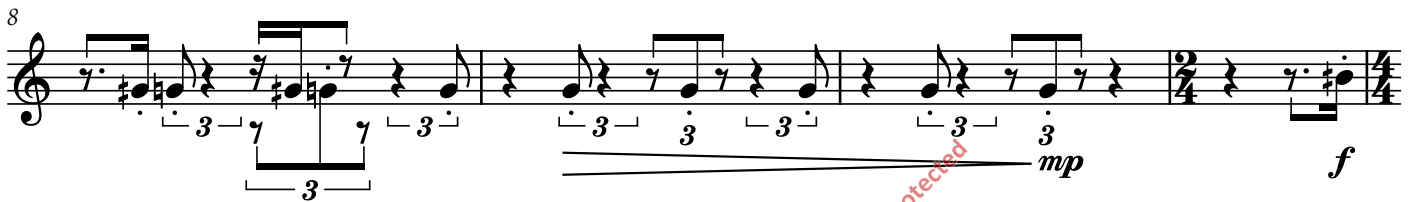
36

3 3 3

SHO(r)TS 4

for cello

♩ ≥ 80 Dry, rhythmic



24

3 3 3 3 3 3 *p*

27

mp (<f) mp
3 3 5 5 5 5 5 5 5 5 *f mp*

29

f 5 3 3 3

31

3 3 5 5 5 5 5 5 5 5

33

5 5 5 5 5 5 5 5 5 5 *pp mf*

accel.....

36

3 3 3 3 3 3 3 3 3 3