

# **en är en**

för två slagverkare  
(for two percussionists)



**PerMagnus Lindborg**  
1993

This music is copyright protected

"en är en" är skrivet för två slagverkare med varsin skarptrumma.

Trummorna bör vara lika stora och placeras på stativ på ett så stort avstånd från varandra som scenen medger. De spelas med trästockar. Sett från publiken står slagverkare 1 (SLV 1) till höger och Slagverkare 2 (SLV 2) till vänster.

"en är en" innehåller en del teatraliska element. Talade/vokaliserade partier, gester och förflyttning på scenen är beskrivna i partituret.

Längden är cirka 4'30". Stycket är skrivet i mars 1993 och urframfördes i november 1995 av Marius Søbye och Knut Sunde i Oslo, Norge.

"en är en" är ett stycke i serien "Rent Spel" för olika besättningar. Familjenamnet "Rent Spel" är lånat från en serie abstrakta, dansanta, enkla och eleganta målningar av Sven Frödin. I hans tavlor lever det intellektuellt rena i harmoni med en barnslig lekfullhet. Alla rytmor och durationer i stycket är utvecklade ur proportionsförhållandet "1:1", eller "1=1", eller "ett streck, två streck, ett streck" eller kort och gott "en är en". Verkar det för självklart för att kunna tas på allvar? Trots det finns det en del för de båda slagverkarna att komma överens om. Allt är Allt...

med sejder, utan sejder		with snares, without snares
ordinario		ordinario
förslag		flam shot
dött slag (stocken tryckt mot trumskinnet efter anslag)		dead shot (keep the stick pressed onto the drumskin after impact)
pressvirvel		roll
kantslag		rim shot
stock-mot-stock (i brösthöjd)		stick-on-stick (at chest level)
stock-mot-stock (över huvudet) behåll positionen så länge streckningen anger		stick-on-stick (above the head) maintain position as long as indicated
slag på trumsagen eller ställningen (på metall)		hit the side or support (on the metal)
slå klacken i golvet		stomp forcefully with the heel in the floor
drag ett finger över trumskinnet, från centrum och utåt (producerar ett glissando uppåt)		draw a finger on the drumskin, from the centre outwards (produces an upwards glissando)
handklappning (se också not)		hand clap (see note)
talad stämma (ej tonhöjdsfixerad)		spoken (no definite pitch)
ungefärlig tonhöjdsfräsning		approximate vocal pitch

"en är en" is scored for two percussionists playing snare drums.

The snare drums should be of equal size and placed on stands at a large distance from each other. They are played with wooden sticks. As seen from the audience, Percussion 1 (SLV 1) stands on the right side, and Percussion 2 (SLV 2) on the left.

"en är en" makes use of theatrical elements. Spoken/vocalized words, gestures and movement are indicated in the score. A translation of the boxed indications can be found on a separate page.

The duration is approximately 4'30". The piece was written in March 1993 and was first performed by Marius Søbye and Knut Sunde in November 1995 in Oslo, Norway.

"en är en" is part of "Rent Spel", a series of pieces for varying formations. The family name "Rent Spel" (which may be translated into "fair play" or perhaps "there's no dirt in the accordion") is borrowed from a series of abstract, swift, simple and elegant paintings by Sven Frödin. Here lives the intellectually pure in harmony with a childlike playfulness. All rhythms and durations in the piece are developed from the proportion "1:1", or "1=1", or "one line, two lines, one line" or simply "one is one". Too evident to be taken seriously? Even if so, there still seems to be a bit of land to cover before the two percussionists agree with one another. All is all...

### Pronunciation notes for performers not familiar with Swedish language

"en är en" contains vocal exclamations and words. The words should be pronounced in Swedish. "en är en" translates into "one is one". A phonetic notation (IPA) is:

[en æ:r en]

Be careful to avoid diphthongs. The [r] is a tremulant at the tip of the tongue.

### Translation of theatrical indications (boxed items in the score)

<u>measure</u>	<u>Percussion 1 (SLV 1)</u>	<u>Percussion 2 (SLV 2)</u>
40	SLV1 looks quizzically at SLV2	-
41	-	SLV2 starts, as if frightened
42	with increasing irritation...	-
43	-	SLV2 sinking into a dreamy state
44	SLV heads towards SLV2, gestures with the hand in front of SLV2's eyes, claps at his/her ear, and finally tightens the snares on SLV2's drum	-
45	-	SLV2 does not react but stares blankly into the air
46	-	SLV2 "wakes up"
46 cont., (both)	basketball style handclap, i.e. SLV1 left hand and SLV2 left hand (SLV1 must not cover his/her face!)	basketball style handclap, i.e. SLV1 left hand and SLV2 left hand
47	on drum of SLV2	-
48	SLV1 walks slowly back to home position	introvertly, repetitive
49	turning towards SLV2	turning towards SLV1
---		
105	(with a heavy exhalation)	(with a heavy exhalation)



This music is copyright protected

$\text{♩} = 132$ , giusto

*ms*

*tr*

*f p*

*f*

*mf*

*ff*

*ms*

*f p*

*f*

*mf*

*ff*

*(f=f)*

*SLV I*

*SLV II*

4 4 3 4 16

*(f=f)*

*f*

*p*

*f*

*p*

*f*

*(p)*

*pp*

6 3 4 4

*(p)*

*ppp*

*sub f*

*f*

*p*

*mf*

*p*

*mf*

12

*(f=f)*

$\text{♩} \Rightarrow \text{♩} = 88$

*mf*

*p*

*tr*

*16*

*f*

*mf*

*f*

*p*

*pp*

*sfz*

*ah!*

*oo-*

*ff*

*sfz*

*ah!*

*oo-*

*ff*

12 6 3 4 6 4 6 4

17

30"

23

$\text{ff} \Rightarrow \text{f} = 66$

50"

31

38

$\text{J} \text{ J} \Rightarrow \text{J} = 44, \text{ rubato}$

SLV1 ser frågande  
på SLV2

med stigande irritation

1'15"

SLV2 hopp till,  
tiksom skrämd

3:5

V2

3 3  
J J → J = 66

7 3 7 3  
sub ff

7 3 7 3  
sub p

7 3 7 3  
sub p

$${}^6\bar{\Xi}^+_c F, J^P \approx 80 \quad {}^3\bar{\Xi}^+_c F \quad J=66 \quad {}^6\bar{\Xi}^+_c F, J^P = 80$$

Handwritten musical score for marimba, page 53, measures 1-16. The score consists of two staves. The top staff starts with a 3/4 time signature, dynamic *mf*, and includes a section of sixteenth-note patterns. The bottom staff starts with a 4/4 time signature, dynamic *mf*, and includes a section of eighth-note patterns. Measures 1-4 show eighth-note patterns on the bottom staff. Measures 5-8 show sixteenth-note patterns on the top staff. Measures 9-12 show eighth-note patterns on the bottom staff. Measures 13-16 show sixteenth-note patterns on the top staff. Measure 17 begins with a 4/4 time signature and eighth-note patterns on the bottom staff. Measure 18 begins with a 16/16 time signature and eighth-note patterns on the bottom staff.

45

Handwritten musical score for marimba, page 58, measures 1-10. The score consists of two staves of 16 measures each. Measure 1 starts with a dynamic of  $\text{f} = \text{F}$  and  $\text{d} = 100$ . Measures 2-4 show a rhythmic pattern of eighth-note pairs followed by sixteenth-note pairs. Measures 5-6 begin with a dynamic of  $\text{d} = \text{d}$ , featuring sixteenth-note pairs. Measures 7-10 continue the sixteenth-note pattern. Measures 11-12 show a return to the eighth-note pairs from the beginning. Measures 13-14 show a return to the sixteenth-note pairs from the beginning. Measures 15-16 conclude the section.

67

(sempre cresca.)

$9/8 \Rightarrow F, L.F. = 120$

$10/16$

mf      pp

protected

Handwritten musical score for a vibraphone part, page 77. The score consists of two systems of music. The first system starts with a dynamic of  $\times \times$ , followed by a measure of eighth-note pairs with a dynamic of  $> >>$ . It then features a measure with a large '2' above it, followed by a measure with a large '4'. The second system begins with a dynamic of  $\times \cdot$ , followed by a measure with a large '3'. The score concludes with a dynamic of  $\times \times$  and a tempo marking of  $310"$ . The score is annotated with '(sempre dim.)' at the bottom left. A red diagonal watermark 'VIB Noter' and 'This music is copyright' is overlaid across the page.

This image shows a handwritten musical score on page 85. The score consists of two staves. The top staff starts with a measure labeled '3x' containing six eighth-note groups. It is followed by three measures of rests. The bottom staff starts with a measure labeled '4' containing six eighth-note groups, followed by three measures of rests. Both staves end with a dynamic marking 'ff'. The score is written on five-line staff paper.

A handwritten musical score for a vocal part, likely for soprano or alto. The score consists of ten measures. Measure 1 starts with dynamic **(sempre) f = 8**. Measures 1-4 feature lyrics "en!" and "är!". Measures 5-8 feature lyrics "är!", "en!", and "en!". Measures 9-10 feature lyrics "är..." and "r...". The vocal line includes various slurs, grace notes, and dynamic markings like **sffz**, **ffffz**, and **p**. Measure 10 concludes with a dynamic **f**.

5:5

$J \rightarrow J = 100$

mf (med en kraftig utandning)

en!

mf (med en kraftig utandning)

en!

tr

subf

subf

350"

NB noter  
This music is copyright protected

Handwritten musical score for marimba and vibraphone. The score consists of two staves. The top staff is for marimba, featuring a treble clef, a key signature of one sharp, and a tempo marking of  $\text{J} \cdot \Rightarrow \text{J} = 66$ . The bottom staff is for vibraphone, featuring a bass clef. Measures 1-10 are shown, starting with a dynamic of  $p$  and a trill. Measure 1 ends with a forte dynamic. Measure 2 begins with a dynamic of  $p$ , followed by a measure of  $pp$  with a '3' above it. Measures 3-4 begin with  $p(pp)$ . Measures 5-6 begin with  $mp(pp)$ . Measures 7-8 begin with  $mf(p)$ . Measures 9-10 begin with  $mp(pp)$  and  $p(pp)$ . Measure 10 concludes with a dynamic of  $pp$  and a forte dynamic. Various performance instructions are scattered throughout the score, including 'tr', 'sust.', 'sudden', 's. subito', and dynamics like  $ppp$ ,  $pp$ , and  $\times$  (crosses). Measure numbers 117 and 118 are indicated on the left side.