
Both sides now

for 2 piano players and 2 percussion players

Jan Martin Smørdal

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Full score

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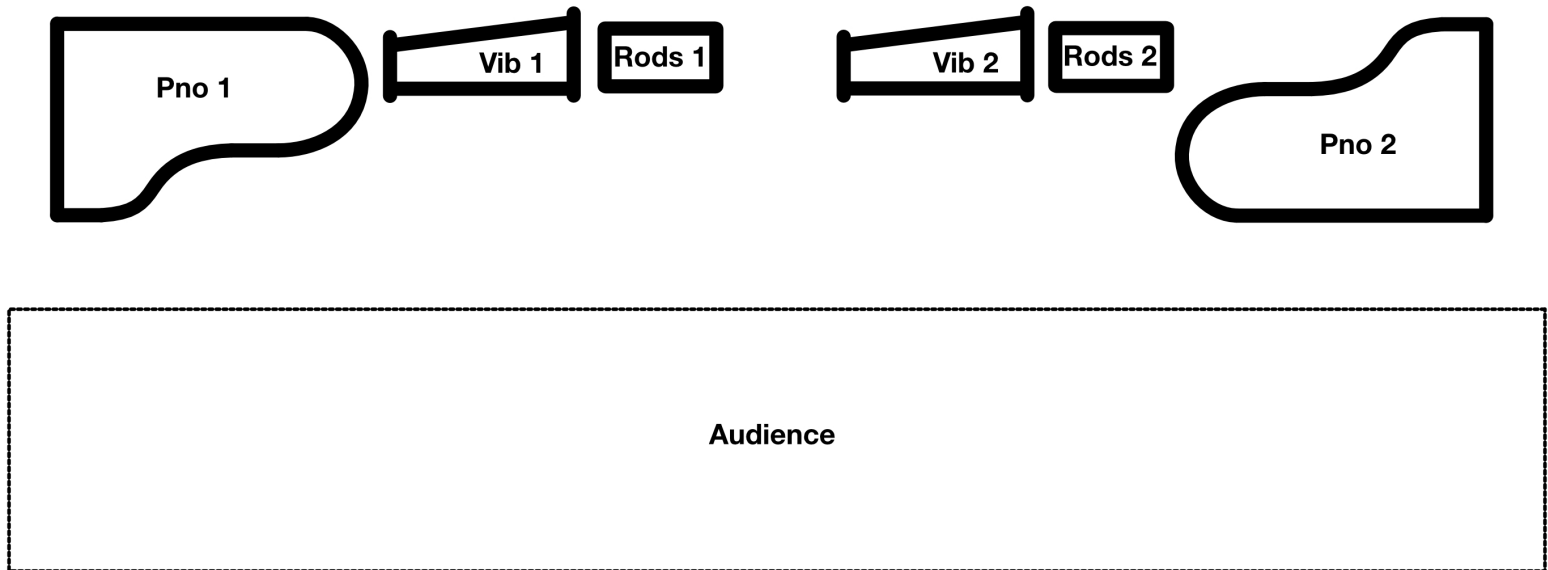
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This piece is possibly to be considered as a percussion piece, leaving the piano players mostly with bell-like rhythms and harmonies, and few idiomatic patterns. And also, the piano players, and the percussion players - each on their parts - perform almost exactly the same score, with only minor rhythmic and harmonic differences. The harmonic material is almost the same throughout the piece, changing only in the middle part, when microtonal colours are introduced from the percussionists.

Despite the minimal score, it is my intention for the piece to evoke (subjective clear) emotions, and furthermore loosing grip of time - both for the performers, but also (hopefully) for the listeners.

The performance should create a feeling of divide, that the performers are 2 groups - one on each side.

Preferred performance setup, though others setups may create similar effects:



Piano

Between M 135-153 piano player 2 uses 2 e-bows. These are for only f' + g'. To adjust dynamics (and filter overtones), place Tac-it at bridge/strings end (keyboard side). E-bows may be provided for by the composer.

- + = Fully dampen string(s). The effect is percussive, or as an reverb effect (w/pedal). No audible pitch. Execute near bridge.
- ⊕ = Half-dampen string(s). The effect is a muted, but pitched tone, with few overtones. Also executed at bridge, though with only one finger.
- = Normal, no muting.

Use of pedal is only suggested, and only in the first half of the piece. Use of pedal is left to the performers judgements.

Percussion players

2 Standard 3 octave vibraphones (F - f''')
 Quartertone tuned steel rods
 Quartertone tuned aluminium rods

The quartertone tuned steel and aluminum rods are provided for by the composer. When these are played, the rhythm is to be interpreted as precise as possible, meaning performers must mute rod(s) after notated duration.

Mallets:

Medium-hard: yarn wounded (e.g. *Dixon orange medium-hard*)
 Hard: rubber (e.g. *Innovative Percussion IP902 James Ross*)

Rods and tunings:

♩ = 90

Both sides now

Insisting, resigning, persisting

Piano 1

Percussion 1
Vibraphone 1
Steel Rods 1
Aluminium Rods 1

Piano 2

Percussion 2
Vibraphone 2
Steel Rods 2
Aluminium Rods 2

Pno 1

Vib. 1

Pno 2

Vib. 2

8

Pno 1

Vib. 1

Pno 2

Vib. 2

Musical score for measures 8-10. The score is divided into four staves: Pno 1, Vib. 1, Pno 2, and Vib. 2. Pno 1 and Pno 2 play chords in the right hand, with rests in the left hand. Vib. 1 and Vib. 2 play tremolos in the right hand, with rests in the left hand. Dynamics include *f* and *(Red.)*.



11

Pno 1

Vib. 1

Pno 2

Vib. 2

Musical score for measures 11-13. The score is divided into four staves: Pno 1, Vib. 1, Pno 2, and Vib. 2. Pno 1 and Pno 2 play chords in the right hand, with rests in the left hand. Vib. 1 and Vib. 2 play tremolos in the right hand, with rests in the left hand. Dynamics include *(Red.)* and *p*.

14

Pno 1

Vib. 1

Pno 2

Vib. 2

Musical score for measures 14-17. Pno 1 and Pno 2 are mostly silent, with Pno 1 playing a few notes in measure 17. Vib. 1 and Vib. 2 play continuous patterns. Dynamics include *f* and *mf*.



18

Pno 1

Vib. 1

Pno 2

Vib. 2

Musical score for measures 18-21. Pno 1 and Pno 2 play continuous patterns. Vib. 1 and Vib. 2 play continuous patterns. Dynamics include *mf*.

22

ped. slow release

Pno 1

pp

Vib. 1

p

Pno 2

ped. slow release

pp

Vib. 2

p

26

Pno 1

f

sim. ped.

Vib. 1

ff

Res.

Pno 2

f

sim. ped.

Vib. 2

ff

Res.

28

Pno 1

Vib. 1

Pno 2

Vib. 2

pp

pp

(Red.)

(Red.)



31

Pno 1

Vib. 1

Pno 2

Vib. 2

pp

pp

(Red.)

(Red.)

35

Pno 1

Vib. 1

Pno 2

Vib. 2

pppp

ff

pppp

mp

pppp

mp

(Red.)

(Red.)

(Red.)

(Red.)



39

Pno 1

Vib. 1

Pno 2

Vib. 2

3rd partials

mp (compensating)

f

pp

mp (compensating)

f

pp

(Red.)

(Red.)

45

Pno 1

3rd partials

Vib. 1

(Red.)

Pno 2

3rd partials

Vib. 2

(Red.)

f

ppp

f

ppp

50

Pno 1

Vib. 1

mp

(Red.)

f

Pno 2

Vib. 2

(Red.)

mp

(Red.)

f

53

Pno 1

Vib. 1

Pno 2

Vib. 2

p

sub. mp (compensating muting)

sub. pp

p

sub. pp

(Red.)

(Red.)

58

Pno 1

Vib. 1

Pno 2

Vib. 2

f

ppp

f

ppp

A# enter unnoticable

(Red.)

(Red.)

(Red.)

(Red.)

(tuplets)

(tuplets)

64

Vib. 1

Vib. 2

a'' = almost inaudible

(Red.)

(Red.)

poco rit..... $\text{♩} = \text{ca. } 60$ molto accel.

70

Pno 1

Vib. 1

Pno 2

Vib. 2

give cue to pno 1+2

f

pp sub.

pppp

pppp pp sub.

$\text{♩} = \text{ca. } 140$ $\text{♩} = 90$

76

Pno 1

Vib. 1

Pno 2

Vib. 2

ppp

f

ppp

f

82

Pno 1

mp

ped. as before;
lift at subito

Vib. 1

mf *mp*

Pno 2

mp

ped. as before;
lift at subito

Vib. 2

mf *mp*

86

Pno 1

Vib. 1

Pno 2

Vib. 2

90

Pno 1

Vib. 1

Pno 2

Vib. 2

sub. pp



94

Pno 1

Vib. 1

Pno 2

Vib. 2

99

Pno 1

Vib. 1

Pno 2

Vib. 2

f

103

Pno 1

Vib. 1

Pno 2

Vib. 2

ff

(h)

107

Pno 1

Pno 2

Vib. 1

Vib. 2

w/Pno. I:

w/Pno. II:

ppp

ppp

ppp

Placing eggs
on concrete floor

111

Pno 1

Pno 2

Vib. 1

Vib. 2

p poss.

Red.

p poss.

Red.

116

Vib. 1

Vib. 2

121

Vib. 1

Vib. 2

126

Vib. 1

Vib. 2

131

Pno 1

Vib. 1

A. R. 1

Pno 2

E-bows

Vib. 2

Repeat until Pno. 2 has placed e-bows (g+f)

♩. = c. 45 (♩. = ♩.)

A melody, humming, inwards

give cue to pno 1

5th partials

8va

G first

S. R.

137

Pno 1

S. R. 1

Pno 2

E-bows

5th partials

pp still soft

pp not too loud



149

Pno 1

S. R. 1

Pno 2

E-bows

S. R. 2

poco cre - - - - - scen - -

S. R.

ppp

E-bows off

(Red.)

S. R.

ppp

156

Pno 1

S. R. 1

Pno 2

S. R. 2

mp *ppp*

mp *ppp*

do (until M175)

162

Pno 1

S. R. 1

Pno 2

S. R. 2

mp *ppp* *mp* *ppp*

mp *ppp* *mp* *ppp*

170

Pno 1

6"-8"

marcato, but not too loud

ff

S. R. 1

still unmeasured

mp *ppp* very slow cresc. *f*

Pno 2

marcato, but not too loud

ff

S. R. 2

still unmeasured

mp *ppp* very slow cresc. *f*



177

Pno 1

S. R. 1

Pno 2

S. R. 2

185

Pno 1

fff

pp sub.

S. R. 1

(immediate mute)

fff

Pno 2

fff

pp sub.

S. R. 2

(immediate mute)

fff



192

Pno 1

Pno 2

198

Pno 1

S. R. 1

A. R. 1

Pno 2

S. R. 2

A. R. 2

hard mallets

A.R.

f

8va

(h)(h)

(*Red.*)

205 (8)

Pno 1

S. R. 1

A. R. 1

Pno 2

S. R. 2

A. R. 2

ppp

f

8va

l.h.

r.h.

3

(h)(h)

(*Red.*)

208

Pno 1

S. R. 1

A. R. 1

Pno 2

S. R. 2

A. R. 2

ppp *ff* *f*

210

Pno 1

S. R. 1

A. R. 1

Pno 2

S. R. 2

A. R. 2

mp *f* *ppp* *f* *ppp* *f*

212

Pno 1
sub. *mp*

S. R. 1

A. R. 1
mp ppp f mp ppp f mp

Pno 2
sub. *mp*

S. R. 2
(mp)

A. R. 2
sub. *mp* *ppp f mp*

216

Pno 1
p

S. R. 1
dead strokes

A. R. 1
p *8va*

Pno 2
p *8va*

S. R. 2
dead strokes *p* 5 5

A. R. 2
p

219

Pno 1

S. R. 1

A. R. 1

Pno 2

S. R. 2

A. R. 2

224 **Faster, steady** ♩ = 65

Pno 1

sub. *pp*

medium-hard mallets

S. R. 1

A. R. 1

Pno 2

sub. *pp*

S. R. 2

medium-hard mallets

A. R. 2

232

Pno 1

Vib. 1

S. R. 1

A. R. 1

Pno 2

Vib. 2

S. R. 2

A. R. 2

trem = steady 5 (♩ = 90)

trem = steady 3 (♩ = 90)

ppp

ppp

ppp

ppp

ppp

ppp

||

♩ = 160 rit..... ♩ = 90 Intense

237

Pno 1

Vib. 1

Pno 2

Vib. 2

w/Pno 1, hard mallet

w/Pno 2, hard mallet

accents w/hard mallets

accents w/hard mallets

ff

ff

ff

ff

241

Pno 1

Vib. 1

Pno 2

Vib. 2

change r.h. to med. hard mallet

change r.h. to med. hard mallet

244

Pno 1

Vib. 1

Pno 2

Vib. 2

poco a poco

poco a poco

249

Pno 1

Vib. 1

Pno 2

Vib. 2

(fff) sub. ppp

(fff)



254

Pno 1

Vib. 1

Pno 2

Vib. 2

sub. ppp

sub. ppp

sub. ppp

258

Pno 1

Vib. 1

Pno 2

Vib. 2



261

Pno 1

Vib. 1

Pno 2

Vib. 2

6"-8"

f

pp
red.

f

pp

To Q. S. R.

265

Pno 1 *ppp*

Vib. 1 Unmeasured, but not very fast
(Ped.)

Pno 2 (*f*) *ppp*

S. R. 2 Unmeasured, but not very fast
(*pp*)

271

Pno 1 *f*

Vib. 1 *f* Almost unintelligible soft, with pedal
ppp

Pno 2 *f*

S. R. 2 *f* Vib. Almost unintelligible soft, with pedal
ppp

Whispering, mumbling

273

Vib. 1

Vib. 2 (*ppp*)

Tuplets are somewhat louder

Tuplets are somewhat louder

278 **half-hearted interruptions**

Pno 1
mp *pppp* *p* *pppp*
(no ped.)

Vib. 1
5 3 3 3 5

Pno 2
half-hearted interruptions
mp *pppp* *p*
(no ped.)

Vib. 2
3 3 5 5 3 3 5 5



283

Pno 1
ppp *pppp* *f*

Vib. 1
5 3 3 5

Pno 2
pppp *ppp* *pppp* *f*

Vib. 2
5 5 5

288

Pno 1

Vib. 1

Pno 2

Vib. 2

mp

pp

Detailed description: This system covers measures 288 to 292. Pno 1 and Pno 2 have a complex, fast-moving melodic line consisting of triplets and sixteenth-note runs. Vib. 1 and Vib. 2 provide a steady rhythmic accompaniment with eighth-note patterns. The dynamics are marked *mp* for the vibraphone parts and *pp* for the piano parts.

293

Pno 1

Vib. 1

Pno 2

Vib. 2

v

Detailed description: This system covers measures 293 to 297. Pno 1 and Pno 2 continue with their complex melodic lines, featuring triplets and sixteenth-note patterns. Vib. 1 and Vib. 2 maintain their rhythmic accompaniment. The dynamics are marked *v* (accent) for the piano parts and *mp* for the vibraphone parts.

296

Pno 1

Vib. 1

Pno 2

Vib. 2



300

Pno 1

Vib. 1

Pno 2

Vib. 2

3rd partials

mp

306

Pno 1

Vib. 1

Pno 2

Vib. 2

pp

poco



311

Pno 1

Vib. 1

Pno 2

Vib. 2

(pp)

Gentle

315

Piano 1 (Pno 1) and Violin 1 (Vib. 1) staves for measures 315-320. Pno 1 features a melodic line with slurs and a dynamic marking of *mp* (calm). Vib. 1 plays a rhythmic accompaniment of eighth notes with sixteenth-note triplets, marked *f*.

Gentle

Piano 2 (Pno 2) and Violin 2 (Vib. 2) staves for measures 315-320. Pno 2 features a melodic line with slurs and a dynamic marking of *mp* (calm). Vib. 2 plays a rhythmic accompaniment of eighth notes with sixteenth-note triplets, marked *f*.



318

Piano 1 (Pno 1), Violin 1 (Vib. 1), Piano 2 (Pno 2), and Violin 2 (Vib. 2) staves for measures 318-323. Pno 1 features a melodic line with slurs and a dynamic marking of *mp* (calm). Vib. 1 and Vib. 2 play a rhythmic accompaniment of eighth notes with sixteenth-note triplets, marked *f*.

321

Pno 1

Vib. 1

Pno 2

Vib. 2

pp

f

pp

f

324

Pno 1

Vib. 1

Pno 2

Vib. 2

pp

pp

327

Pno 1 *ppp*

Vib. 1 *mp*

Pno 2 *ppp*

Vib. 2 *mp*



331

Pno 1 *pp*

Vib. 1 *f* *p (louder than pnos)*

Pno 2 *pp*

Vib. 2 *f* *p (louder than pnos)*

334

Pno 1

Vib. 1

Pno 2

Vib. 2



338

Pno 1

Vib. 1

Pno 2

Vib. 2

341

Pno 1

Vib. 1

Pno 2

Vib. 2



no decresc.
no fermata

344

Pno 1

Vib. 1

Pno 2

Vib. 2

ppp

ppp