

Andrew McIntosh

Little Jimmy

for two pianos and two percussionists

(2020)

PLAINSOUND MUSIC EDITION

Notes

Little Jimmy uses field recordings taken on April 23, 2020 in the San Gabriel Mountains, from at or near the Little Jimmy backpackers camp on Mt. Islip, in the Angeles National Forest. At the time the forest was under several feet of snow, just beginning to melt and emerge from winter conditions. I wasn't intending to write a piece about climate change or wildfire, but I had already been planning to use those recordings in this piece in late August of 2020 when the Bobcat Fire burned the trees captured in these recordings. The recordings appear in *Mvts. II and VI*.

Total Duration: 27-29 minutes

commissioned by Yarn/Wire for performance at the TIME:SPANS Festival

Instruments:

Pianos

Both piano parts should be played on a grand piano, and each pianist will need a piano bow made of fine-weight rosined fishing line. If possible, Piano B should be an instrument that has G1 strung as a bichord.

Additionally, Piano A needs two blocks of sandpaper, and Piano B needs a large piece of slate and two rocks, of different sizes (notated as small and large).

Percussion

Percussion A:

- vibraphone (motor not needed)
- 1 cymbal, medium or large
- large slate, with a small to medium-sized rock
- 2 bows
- 4 tuned pipes



Percussion B:

- vibraphone (motor not needed)
- 2 triangles
- brake drum
- 3 cymbals, small to medium
- a single F4 tubular bell
- a resonant bowl tuned to F#5 (can be tuned with water if needed)
- C3 brass bell plate, or other C3 bell plate or resonant metal object
- 3 bells:
 - 2 large bells of ambiguous pitch, such as Noah bells
 - any large almglocken, with a small handful of BBs inside
- 2 bows
- 4 tuned pipes:



for Yarn/Wire

Little Jimmy

I. Positive/Negative 1

Andrew McIntosh

♩ = 76

Piano A *ff*

Piano B

Percussion A *F# pipe, hard mallet* *mf*

Percussion B *triangles* *mf*

2

Pno. A

Pno. B

Perc. A *slate, slow circular motion with stone* *mf*

Perc. B *brake drum, slow circular motion with triangle beater* *mf*

Piano score for measures 5-7. Pno. A has a complex rhythmic pattern. Perc. A is labeled *C♯ pipe*.

Piano score for measures 7-8. Pno. B has a *ff* dynamic marking. Perc. A has a *mf* dynamic marking.

Piano score for measures 9-11. Perc. B is labeled *G♯ pipe, hard mallet* with a *mf* dynamic marking.

11

Piano score for measures 11-12. The score consists of four staves: Pno. A, Pno. B, Perc. A, and Perc. B. The time signature is 7/4. Pno. A has a whole rest in both measures. Pno. B has a melodic line starting at measure 11 with a fermata over the final note in measure 12. Perc. A has a whole rest in both measures. Perc. B has a melodic line starting at measure 11 with a fermata over the final note in measure 12. A rehearsal mark '15' is placed above the first staff at the beginning of measure 11.

13

Piano score for measures 13-14. The score consists of four staves: Pno. A, Pno. B, Perc. A, and Perc. B. The time signature is 7/4. Pno. A has a complex rhythmic pattern of sixteenth notes and eighth notes in both measures. Pno. B has a whole rest in both measures. Perc. A has a melodic line starting at measure 13 with a fermata over the final note in measure 14. Perc. B has a melodic line starting at measure 13 with a fermata over the final note in measure 14. A rehearsal mark '15' is placed above the first staff at the beginning of measure 13.

15

Piano score for measures 15-16. The score consists of four staves: Pno. A, Pno. B, Perc. A, and Perc. B. The time signature is 7/4. Pno. A has a whole rest in both measures. Pno. B has a melodic line starting at measure 15 with a fermata over the final note in measure 16. Perc. A has a whole rest in both measures. Perc. B has a melodic line starting at measure 15 with a fermata over the final note in measure 16. A rehearsal mark '15' is placed above the first staff at the beginning of measure 15.

17

Piano score for measures 17-18. Pno. A has a complex rhythmic pattern of eighth and sixteenth notes. Pno. B is silent. Perc. A has a single eighth note followed by rests. Perc. B has a single eighth note followed by rests.

19

Piano score for measures 19-20. Pno. A is silent. Pno. B has a rhythmic pattern of eighth notes. Perc. A has a single eighth note followed by rests. Perc. B has a single eighth note followed by rests.

21

Piano score for measures 21-22. Pno. A has a complex rhythmic pattern of eighth and sixteenth notes. Pno. B is silent. Perc. A is silent. Perc. B has a single eighth note followed by rests.

23

Piano score for measures 23-24. The score includes staves for Pno. A, Pno. B, Perc. A, and Perc. B. Pno. A has a whole rest. Pno. B plays a rhythmic pattern of eighth notes with slurs and accents. Perc. A has a whole rest. Perc. B has a half note followed by a quarter rest, then a quarter note with an accent.

25

Piano score for measures 25-26. Pno. A plays a complex rhythmic pattern of eighth notes with slurs and accents. Pno. B has a whole rest. Perc. A has a half note followed by a quarter rest, then a quarter note with an accent. Perc. B has a half note followed by a quarter rest, then a quarter note with an accent.

27

Piano score for measures 27-28. Pno. A has a whole rest. Pno. B plays a rhythmic pattern of eighth notes with slurs and accents. Perc. A has a whole rest. Perc. B has a half note followed by a quarter rest, then a quarter note with an accent.

29

Piano score for measures 29-30. The score includes staves for Pno. A, Pno. B, Perc. A, and Perc. B. Pno. A has a melodic line with a dynamic marking of 15. Perc. A and Perc. B have rhythmic accompaniment.

31

Piano score for measures 31-32. The score includes staves for Pno. A, Pno. B, Perc. A, and Perc. B. Pno. B has a melodic line with a dynamic marking of 15. Perc. A and Perc. B have rhythmic accompaniment.

33

Piano score for measures 33-34. The score includes staves for Pno. A, Pno. B, Perc. A, and Perc. B. Pno. A has a melodic line with a dynamic marking of 15. Perc. A and Perc. B have rhythmic accompaniment.

35

Piano score for measures 35-36. The score includes staves for Pno. A, Pno. B, Perc. A, and Perc. B. Pno. A has a whole rest. Pno. B plays a complex rhythmic pattern. Perc. A has a half note. Perc. B has a half note with a grace note.

37

Piano score for measures 37-38. Pno. A has a half note with a grace note. Pno. B has a whole rest. Perc. A has a half note with a grace note. Perc. B has a half note with a grace note.

39

Piano score for measures 39-40. Pno. A has a whole rest. Pno. B plays a complex rhythmic pattern. Perc. A has a half note. Perc. B has a half note with a grace note.

Piano score for measures 41-42. The score includes staves for Pno. A, Pno. B, Perc. A, and Perc. B. The key signature is one sharp (F#) and the time signature is 7/4. Measure 41 is marked with a fermata and a 15-measure rest. Measure 42 contains a single eighth note in each part.

Piano score for measures 43-44. The score includes staves for Pno. A, Pno. B, Perc. A, and Perc. B. The key signature is one sharp (F#) and the time signature is 7/4. Measure 43 features a complex piano texture with many notes and rests. Measure 44 contains a single eighth note in each part.

II. Little Jimmy at the End of Winter

0'00" 0'10" 0'20" 0'30"

Piano A *pp* sandpaper blocks, circular motion

Piano B *ppp* slate, small rock circular motion

Percussion A cymbal *ppp* arco, multiphonic

Percussion B *ppp* pipe soft mallets, roll

Field Rec. EQ

The score is laid out on a grand staff with five systems. The top system shows Piano A and Piano B. Piano A starts at 0'10" with a half note marked *pp* and a thick line above it labeled "sandpaper blocks, circular motion" extending to the end. Piano B starts at 0'20" with a half note marked *ppp* and a thick line above it labeled "slate, small rock circular motion" extending to the end. The second system shows Percussion A and Percussion B. Percussion A has a thick line above it labeled "arco, multiphonic" starting at 0'20" and ending at 0'30". Percussion B starts at 0'10" with a half note marked *ppp* and a thick line above it labeled "pipe soft mallets, roll" extending to the end. The third system shows a treble clef staff with a treble clef and a half note marked with a plus sign. The fourth system shows a treble clef staff with a treble clef and a half note marked with a plus sign. The fifth system shows a treble clef staff with a treble clef and a half note marked with a plus sign.

0'30" 0'40" 0'50" 1'00"

2

The score consists of several staves:

- Pno. A:** A piano staff with a double bar line at the beginning and a fermata-like symbol.
- Pno. B:** A piano staff with a double bar line at the beginning, a dashed vertical line at 0'40", and the instruction "l.v." below it.
- Perc. A:** A percussion staff with a double bar line at the beginning and a circled cross symbol.
- Vibraphone, arco:** A staff with a treble clef, a treble clef symbol, and musical notation. It includes dynamic markings *p* and *pp*.
- Perc. B:** A percussion staff with a double bar line at the beginning and a circled dot symbol. It includes the instruction "l.v." at the end.
- EQ:** A staff with a treble clef and musical notation.

Additional markings include "soft mallets, roll vibraphone" and *pp* at the end of the vibraphone staff.

1'00"

1'10"

1'20"

11
1'30"

♩ = 90 (not graphically proportional to timeline)

8^{va}

3
Pno. A

piano

Pno. B

slate, circular motion with small rock

ppp

Perc. A

soft mallets, roll

pipe

pp

Perc. B

pp

EQ

gliss.

1'30"

1'40"

1'50"

2'00"

⑧

4

Pno. A

Pno. B

Perc. A

Perc. B

EQ

sandpaper

ppp

arco, multiphonic

p

soft mallets

pp

l.v.

cymbal

arco, multiphonic

p

soft mallets

pp

l.v.

2'00"

2'10"

2'20"

13
2'30"

5

The score consists of several staves:

- Pno. A:** Features a thick black bar at the top of the staff, with a circled note at the beginning and a double bar line near the end.
- Pno. B:** Includes a circled note at the start and a performance instruction "large rock" above a note at the end, with "slate" written above it and "pp" below it.
- Perc. A:** Shows a circled note at the beginning, a thick black bar labeled "l.v." (live) extending across the staff, and a note marked "pp" later in the piece.
- Perc. B:** Contains a circled note at the beginning, a thick black bar labeled "l.v.", a note marked "ppp", and a performance instruction "arco, multiphonic" above a note at the end, with "pp" below it.
- EQ:** Displays a melodic line with notes and rests, and a thick black bar at the bottom of the staff.

Time markers are indicated at the top: 2'00", 2'10", 2'20", and 2'30". A page number "13" is located at the top right.

2'30"

2'40"

2'50"

3'00"

6

Pno. A

Pno. B

Perc. A

Perc. B

EQ

l.v.

p

soft mallets, roll

p

pp

pp

arco

arco

l.v.

l.v.

(+ b ●)

(+ b ●)

3'00"

3'10"

3'20"

15

3'30"

7

Pno. A

sandpaper

ppp

Pno. B

mf

Perc. A

pp

Perc. B

l.v.

vibraphone, roll

l.v.

tubular bell,
gentle roll

pp

pp

EQ

The score consists of five staves: Pno. A, Pno. B, Perc. A, Perc. B, and EQ. At the top, a timeline shows time markers at 3'00", 3'10", 3'20", and 3'30", with a page number 15 at the end. Pno. A has a rest until 3'20" where it plays a note labeled 'sandpaper' with a *ppp* dynamic. Pno. B has a melodic line starting at 3'00" with a *mf* dynamic. Perc. A has a rest until 3'20" where it plays a note with a *pp* dynamic. Perc. B has a rest until 3'10" where it plays a note with a *l.v.* instruction. EQ has a rest until 3'20" where it plays a note with a *pp* dynamic. The Perc. B staff also includes instructions for 'vibraphone, roll' and 'tubular bell, gentle roll' with *pp* dynamics.

3'30"

3'40"

3'50"

4'00"

8

Pno. A { II (S) _____

Perc. B { II _____
slate, small rock
ppp

Perc. A { II _____
soft mallets, roll
pp

Perc. A { II _____
l.v.

Perc. B { II _____

EQ { II _____
arco, change direction as needed
pp

The score consists of seven staves. The top staff is for Piano A (Pno. A), starting with a fermata. The second staff is for Percussion B (Perc. B), featuring a roll of slate and small rock starting at 3'40" with a *ppp* dynamic. The third staff is for Percussion A (Perc. A), featuring a roll of soft mallets starting at 3'50" with a *pp* dynamic. The fourth staff is another Percussion A staff with a fermata and the instruction 'l.v.'. The fifth staff is a blank staff with a treble clef. The sixth staff is another Percussion B staff. The seventh staff is for EQ, featuring a melodic line starting at 3'40" with a *pp* dynamic and the instruction 'arco, change direction as needed'. A fermata is placed over the EQ staff at the end of the piece.

4'00"

4'10"

4'20"

17
4'30"

9

Pno. A

Perc. B

l.v.

Perc. A

Perc. B

EQ





10

A musical score for five instruments: Pno. A, Pno. B, Perc. A, Perc. B, and EQ. The score is written on five staves. Pno. A and Pno. B have a brace on the left. Perc. A and Perc. B have a double bar line on the left. EQ has a treble clef and a flat key signature. The score includes various musical notations: rests, notes, dynamics (ppp, pp), and performance instructions (sandpaper, slate, with small glass, gliss., l.v.).

Pno. A: Rest until 4'50", then a note with a *ppp* dynamic. Above the staff, a thick horizontal line is labeled "sandpaper".

Pno. B: Rest until 4'50", then a note with an 'x' above it and a *ppp* dynamic. Above the staff, a thick horizontal line is labeled "slate, with small glass".

Perc. A: Rest until 4'50", then a thick horizontal line.

Perc. B: Rest until 4'50", then a note with a *pp* dynamic. Above the staff, a thick horizontal line is labeled "l.v." at the end.

EQ: Rest until 4'50", then a note with a *gliss.* dynamic. Above the staff, a thick horizontal line is labeled "gliss." above the note.



11

Pno. A {

Pno. B {

Perc. A *soft mallets, roll* *l.v.* *ppp*

l.v.

Perc. B *soft mallets, roll* *l.v.* *ppp*

EQ *gliss.*

III. Positive/Negative 2

♩ = 76

System 1:

- Piano A:** Treble clef, 7/4 time, starting at measure 15. Complex rhythmic pattern with many beamed notes.
- Piano B:** Treble clef, 7/4 time, starting at measure 15. *ff* dynamic.
- Percussion A:** Percussion clef, 7/4 time, starting at measure 15. *mf* dynamic. *F pipe, hard mallet*.
- Percussion B:** Percussion clef, 7/4 time, starting at measure 15. *f* dynamic. *triangles*. *f* dynamic. *brake drum, slow circular motion with triangle beater*.

System 2:

- Pno. A:** Treble clef, 7/4 time, starting at measure 15. Complex rhythmic pattern.
- Pno. B:** Treble clef, 7/4 time, starting at measure 15. *ff* dynamic.
- Perc. A:** Percussion clef, 7/4 time, starting at measure 15. *C pipe (mf)*. *slate, slow circular motion with stone*. *f* dynamic.
- Perc. B:** Percussion clef, 7/4 time, starting at measure 15.

System 3:

- Pno. A:** Treble clef, 7/4 time, starting at measure 15. Complex rhythmic pattern.
- Pno. B:** Treble clef, 7/4 time, starting at measure 15.
- Perc. A:** Percussion clef, 7/4 time, starting at measure 15.
- Perc. B:** Percussion clef, 7/4 time, starting at measure 15. *(brake drum)*. *G pipe, hard mallet*.

4

Pno. A

Pno. B

Perc. A

Perc. B

5

Pno. A

Pno. B

Perc. A

Perc. B

6

Pno. A

Pno. B

Perc. A

Perc. B

7

Pno. A

Pno. B

Perc. A

Perc. B

Detailed description: This system covers measures 7 and 8. Pno. A starts with a treble clef, a key signature of two sharps (F# and C#), and a 15-measure rehearsal mark. It plays a series of chords and arpeggios. Pno. B also has a treble clef and a 15-measure rehearsal mark, playing a similar but more active line. Perc. A and B are shown with a double bar line and a snare drum icon, indicating rhythmic patterns.

8

Pno. A

Pno. B

Perc. A

Perc. B

Detailed description: This system covers measures 8 and 9. Pno. A continues with its complex chordal texture. Pno. B has a more active role with more frequent arpeggios. Perc. A and B continue with their rhythmic accompaniment.

9

Pno. A

Pno. B

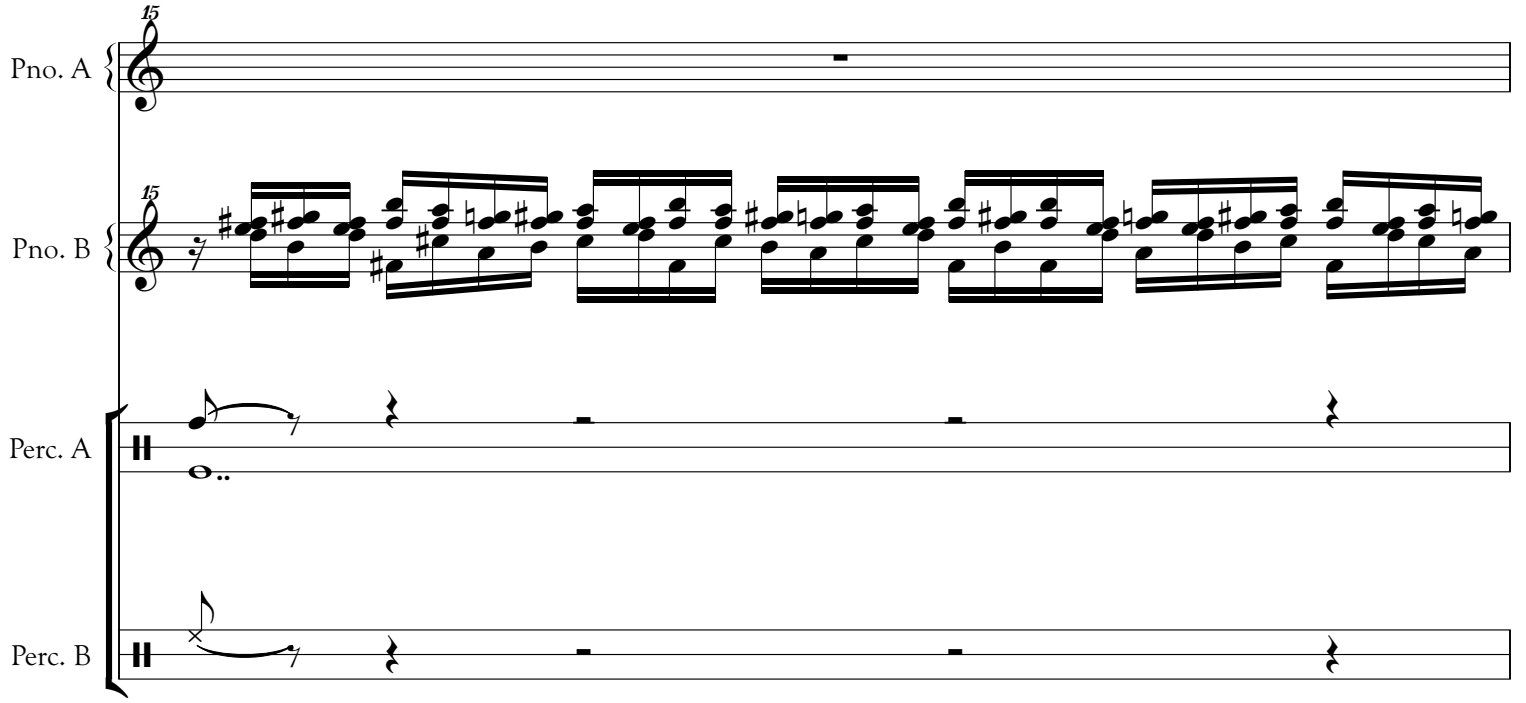
Perc. A

Perc. B

Detailed description: This system covers measures 9 and 10. Pno. A has a 15-measure rehearsal mark and plays a series of chords. Pno. B has a 15-measure rehearsal mark and plays a more active line with frequent arpeggios. Perc. A and B continue with their rhythmic accompaniment.

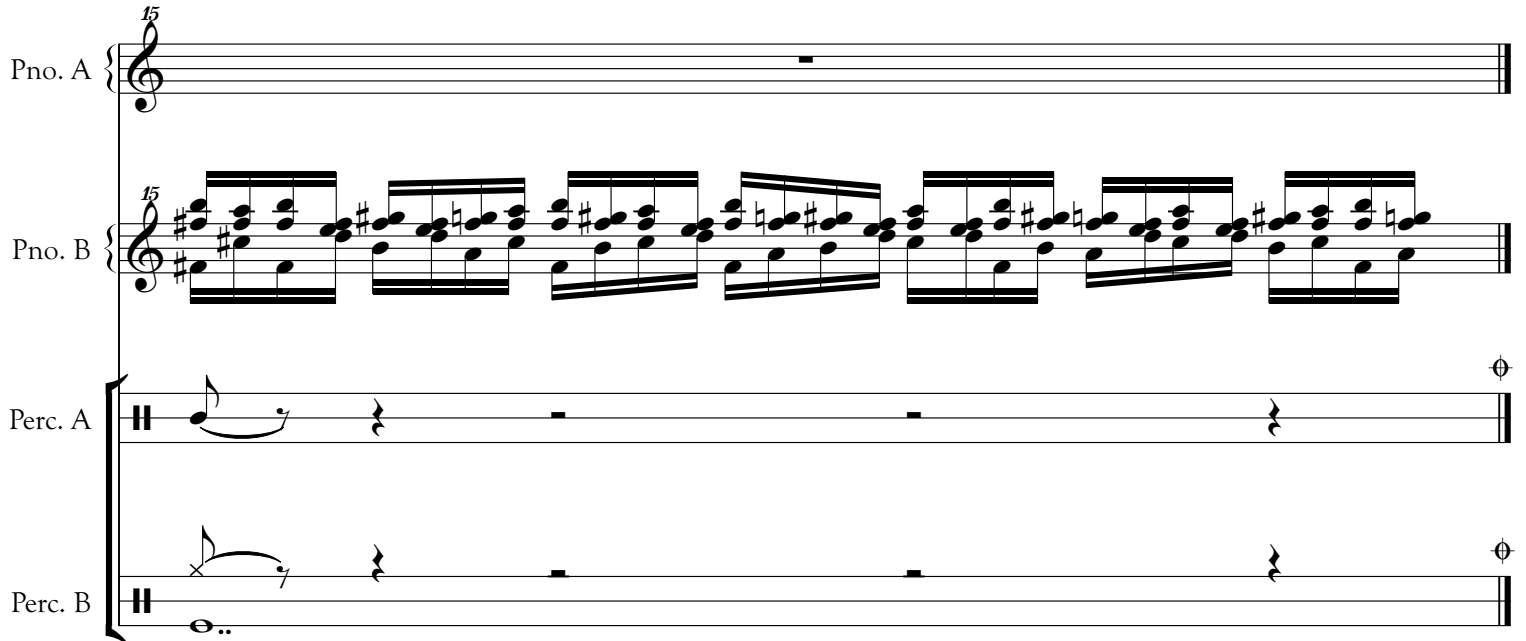
10

Piano score for measures 10-11. The score consists of four staves: Pno. A, Pno. B, Perc. A, and Perc. B. Pno. A is mostly silent with a few notes. Pno. B plays a complex, rhythmic pattern. Perc. A and Perc. B play simple rhythmic patterns.



11

Piano score for measures 11-12. The score consists of four staves: Pno. A, Pno. B, Perc. A, and Perc. B. Pno. A is mostly silent with a few notes. Pno. B plays a complex, rhythmic pattern. Perc. A and Perc. B play simple rhythmic patterns.



IV. Heart (Piano A)

4' - 5'

multiphonic, with at least two of these pitches:

5° 6° 7° 8° 9° 10° 11° 12° 13° 14° 15°

molto sul pont. (minimize fundamental)

allow the piano to change the multiphonic as it pleases

dynamics ad lib.

ped.

3' - 4'

as clear as possible

10°

continue and begin responding also to the other musicians' sonorities

30"

(Pno B: F#)

20"

(Pno B: low F)

apr. 2'

fff

ped. ad lib.

At the beginning, start with the bow at the very end of the winding (near the tuning pin). Gradually move the bow an inch or two closer to the dampers until a multiphonic emerges. Hold the sonority and allow it to shift as you respond to the piano. Be sensitive to the desires of the strings, in sonority, dynamic, and bow speed.

Eventually, try to settle on a 10° F#. Hold it until you hear the other piano either match the pitch or stop trying, then fade out.

Initially, you are the leader. As time passes, become more responsive to what you hear from the other musicians, as well as to the piano itself.

At the end, lead a group cut-off, but leave the pedal down for a while.

Total duration: apr. 10-12 minutes.

IV. Heart (Piano B)

————— Tacet 2-4' —————

apr. 2'

multiphonic, with at least two of these pitches:

molto sul pont. (minimize fundamental)

allow the piano to change the multiphonic as it pleases

dynamics ad lib.

ped.

apr. 2-3'

as clear as possible

continue and begin responding also to the other musicians' sonorities

30"

(Perc. A: B♭)

(short)

apr. 2'20"

ped. ad lib.

At the beginning, start with the bow at the very end of the winding (near the tuning pin). Gradually move the bow an inch closer to the dampers and search for a multiphonic that blends with Piano A. Be sensitive to the desires of the strings, in sonority, dynamic, and bow speed, and allow the sound to change. As you continue to play, become more of an initiator of the sound and less of a follower.

After you hear Piano A searching for F♯, try also to find it and match pitch. Fade out after this pursuit is either achieved or abandoned.

Follow Piano A for final diminuendo and cut-off.

Total duration: apr. 10-12 minutes.

IV. Heart (Percussion A)

Tacet 3-4'

Listen to Piano B. Try match pitch and extend its resonances.
 Begin on one of the pipes, with each gesture you play averaging at least the length of a long breath, or longer.
 After at least one pipe note vibraphone can be added in, and after a minute cymbals as well (rolled or bowed).
 Follow the piano dynamic, but allow your sound to swell and ring out.

(possible Piano B notes)

If you hear:

pipes, rolled

Then play:

vibraphone notes: rolled or bowed

After approximately 2 minutes, begin occasionally transposing vibraphone notes by an octave or a fifth
 Also, gradually introduce responses to Percussion B (especially the pipes) and Piano A.

(possible Perc. B notes)

pipes, rolled

(possible Piano A notes)

pipes, rolled

vibraphone notes: rolled or bowed

At apr. 7-9':

(before piano cut-off) (Perc. B: bell plate) apr. 2'30"

fff *fff* *mp* (l.v.)

IV. Heart (Percussion B)

Tacet 1-2'

Listen to Piano A. Try match pitch and extend its resonances.
 Begin on one of the pipes, with each gesture you play averaging at least the length of a long breath, or longer.
 After at least one pipe note vibraphone can be added in, and after a minute cymbals as well (rolled or bowed).
 Follow the piano dynamic, but allow your sound to swell and ring out.

(possible Piano A notes)

If you hear:

pipes, rolled

Then play:

vibraphone notes: rolled or bowed

After approximately 2 minutes, begin occasionally transposing vibraphone notes by an octave or a fifth
 Also, gradually introduce responses to Percussion A (especially the pipes) and Piano B.

(possible Perc. A notes)

(possible Piano B notes)

pipes, rolled

pipes, rolled

vibraphone notes: rolled or bowed

At apr. 7-9':

arco (Piano cut-off) 15" (l.v.)

bell plate, rolled 15" (l.v.)

apr. 2'45" (l.v.)

f *fff* *mp*

V. Positive/Negative 3

$\text{♩} = 36$

Piano A

f

p

Piano B

f *p* *f*

5° 11° 5° 5° 11° 11° 5° 11° 5° 5° 11°

Percussion A

F pipe

mp

mp *ped.* *pp* *mp*

Percussion B

triangles *mf*

cymbals *mp*

mf large bell *D* pipe other large bell *p* *mp* *F*#5 bowl *mf*

3

Pno. A

Pno. B

Perc. A

Perc. B

The musical score for page 29 consists of four staves.
Piano A (Pno. A) features a series of chords in the right hand, with a '3' above the first measure.
Piano B (Pno. B) has a melodic line in the right hand and a bass line in the left hand. The bass line includes dynamic markings: *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*. Above the bass line are degree markings: 5°, 11°, 5°, 5°, 5°, 11°, 5°, 5°, 11°, 5°, 5°, 11°.
Percussion A (Perc. A) is written in a treble clef with a double bar line at the start. It features a melodic line with dynamics: *pp*, *mp*, *pp*, *mp*, *pp*, *mp*, *pp*, *mp*. A *sim.* (sustained) marking is present under the first four measures.
Percussion B (Perc. B) is written in two staves with a double bar line at the start. The top staff has dynamics *p* and *mp*. The bottom staff has dynamics *mf*.

5

Pno. A

Pno. B

Perc. A

Perc. B

The musical score consists of four systems of staves. The first system, labeled 'Pno. A', contains two treble clef staves with chords and some single notes. The second system, labeled 'Pno. B', contains a treble clef staff with a melodic line and a bass clef staff with a bass line. Above the bass line are fingering numbers: 5°, 5°, 11°, 11°, 5°, 5°, 5°, 5°, 11°, 5°, 11°, 11°. Below the bass line are dynamic markings: p, f, p, f. The third system, labeled 'Perc. A', contains a single treble clef staff with chords and some single notes. Above the staff are fingering numbers: 5, 5, 5, 5, 5, 5, 5, 5, 5, 5. Below the staff are dynamic markings: pp, mp, pp, mp. The fourth system, labeled 'Perc. B', contains two staves. The top staff has a treble clef and the bottom staff has a bass clef. Above the top staff are dynamic markings: p, mp, p, mp. Below the bottom staff are dynamic markings: mf, mf.

7

Pno. A

Pno. B

Perc. A

Perc. B

The musical score for page 31, measures 7-14, is organized into four systems. The first system, Pno. A, consists of two staves with chords and rests. The second system, Pno. B, also has two staves; the upper staff contains melodic lines with slurs and accents, while the lower staff features a bass line with notes marked with 5° and 11° and dynamics *p* and *f*. The third system, Perc. A, is a single staff with rhythmic patterns and dynamics *pp* and *mp*. The fourth system, Perc. B, consists of two staves with rhythmic patterns and dynamics *p* and *mf*.

9

Pno. A

Pno. B

Perc. A

Perc. B

The musical score for measures 9-12 is divided into four parts: Pno. A, Pno. B, Perc. A, and Perc. B. Measure 9 begins with a treble clef and a key signature of one sharp (F#). Pno. A plays chords with accents. Pno. B has a bass clef and includes 11th and 5th partials with dynamics *p* and *f*. Perc. A uses a snare drum (II) with five-finger rolls and dynamics *pp*, *mp*, and *pp*. Perc. B uses a tom-tom (H) with dynamics *p*, *mp*, and *mf*. Measure 10 continues the patterns. Measure 11 features a change in Pno. B dynamics to *pp* and *mp*. Measure 12 concludes the sequence with Pno. B dynamics of *pp* and *mf*.

11

Pno. A

Pno. B

Perc. A

Perc. B

The musical score consists of five staves. The top two staves are for Piano A (Pno. A), the next two for Piano B (Pno. B), and the bottom for Percussion (Perc. A and Perc. B). Measure 11 starts with a treble clef and a key signature of one sharp (F#). Pno. A has chords in the right hand and single notes in the left hand. Pno. B has a melodic line in the right hand and a bass line in the left hand with fingering (5°, 11°, 5°, 11°, 5°, 11°, 11°, 5°, 11°) and dynamics (p, f, p, f). Perc. A has a melodic line with fingering (5) and dynamics (mp, pp). Perc. B has a rhythmic line with dynamics (p, mp, mf).

13

Pno. A

Pno. B

Perc. A

Perc. B

The musical score consists of four systems of staves. The first system, labeled 'Pno. A', contains two staves with chords and rests. The second system, labeled 'Pno. B', contains two staves with melodic lines and dynamic markings *f* and *p*. The third system, labeled 'Perc. A', contains two staves with rhythmic patterns and dynamic markings *mp* and *pp*. The fourth system, labeled 'Perc. B', contains two staves with rhythmic patterns and a dynamic marking *p*. The score is marked with measure numbers 13, 14, and 15.

VI. Little Jimmy, Half an Hour Later,

or,
there is a place within you that has never been wounded
(Pianos)

Play three times:

- 1'30"
- 2'20"
- 3'10"

Piano A

10° 10°

mf (apr. 30'')

Piano B

4° 4°

mf

Play once:
4'10"

Pno. A

10° 10° 7°

mf

Pno. B

4° 4° 4°

mf

VI. Little Jimmy, Half an Hour Later, or, there is a place within you that has never been wounded (Percussion)

0'30"-3'30" $\circ = 5''$

cymbal, arco, multiphonic

Percussion A

ppp *pp*

p
triangle

Percussion B

brake drum with triangle beater, slow circular motion,
shadow dynamic envelope of Perc. A

ppp *pp*

(apr. 15" loop,
one bow per gesture)

apr. 3'30" $\circ = 7''$

C pipe, soft mallets

Perc. A

ppp *pp* *ppp* *pp*

p
F4 tubular bell

Perc. B

brake drum, as before

ppp *pp* *ppp* *pp*

(only once)

apr. 4'00" $\circ = 5''$ no later than 5'10"

cymbal, as before

Perc. A

ppp *pp*

p
triangle

(loop)

Perc. B

swirl BBs inside large almglocken
p sempre

cymbal, as before

ppp *pp*

p
F4 tubular bell

BBs, as before
p