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:

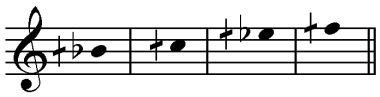
Pianos

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.

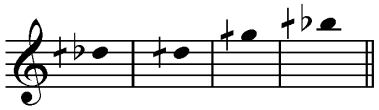
Additionally, Piano A needs two blocks of sandpaper, and Piano B needs a large piece of slate and two rocks, of different sizes (notated as small and large).

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

Piano B

Percussion A

F♯ pipe, hard mallet

Percussion B

triangles

2

Pno. A

Pno. B

Perc. A

slate, slow circular motion with stone

Perc. B

brake drum, slow circular motion with triangle beater

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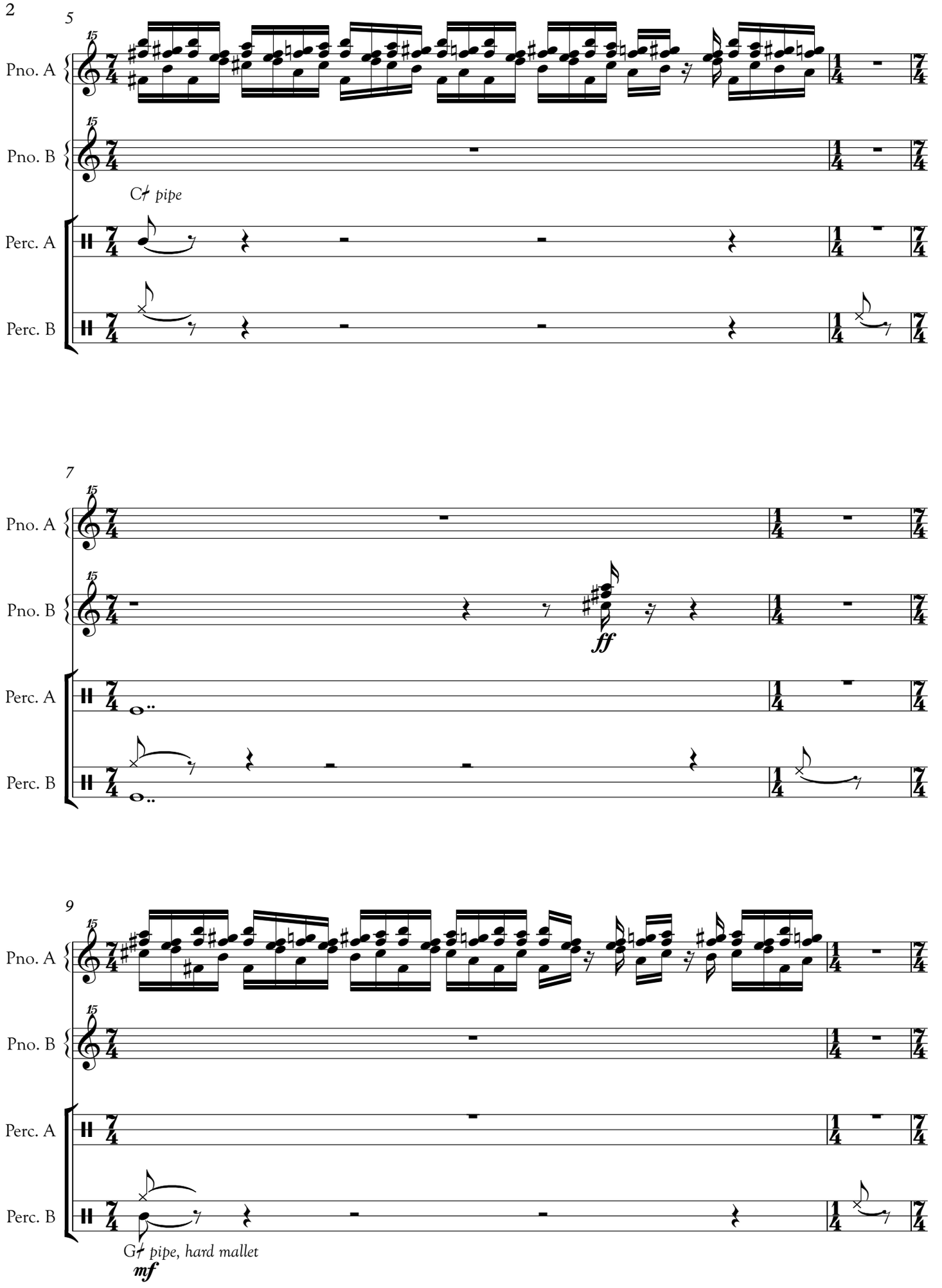
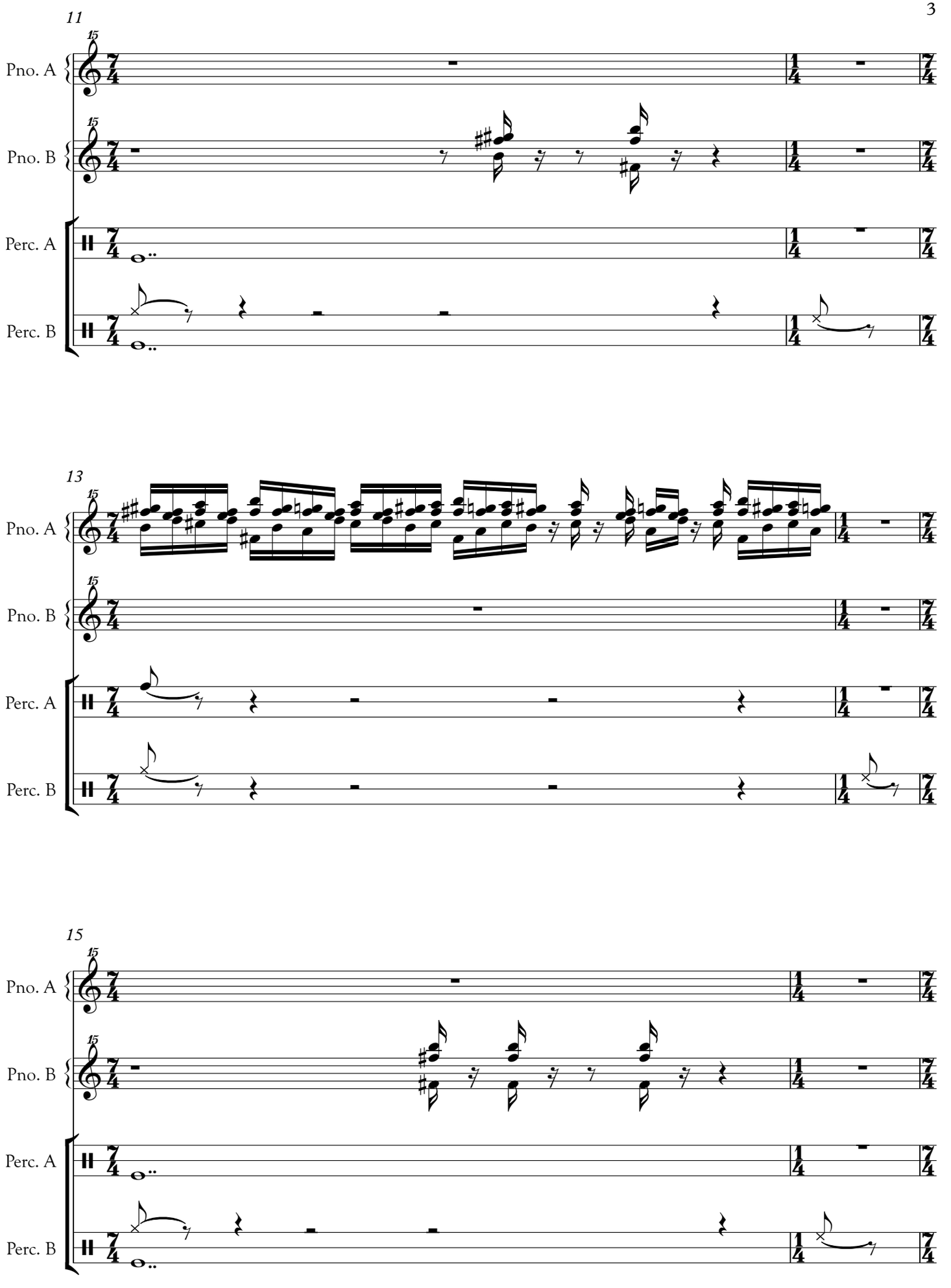
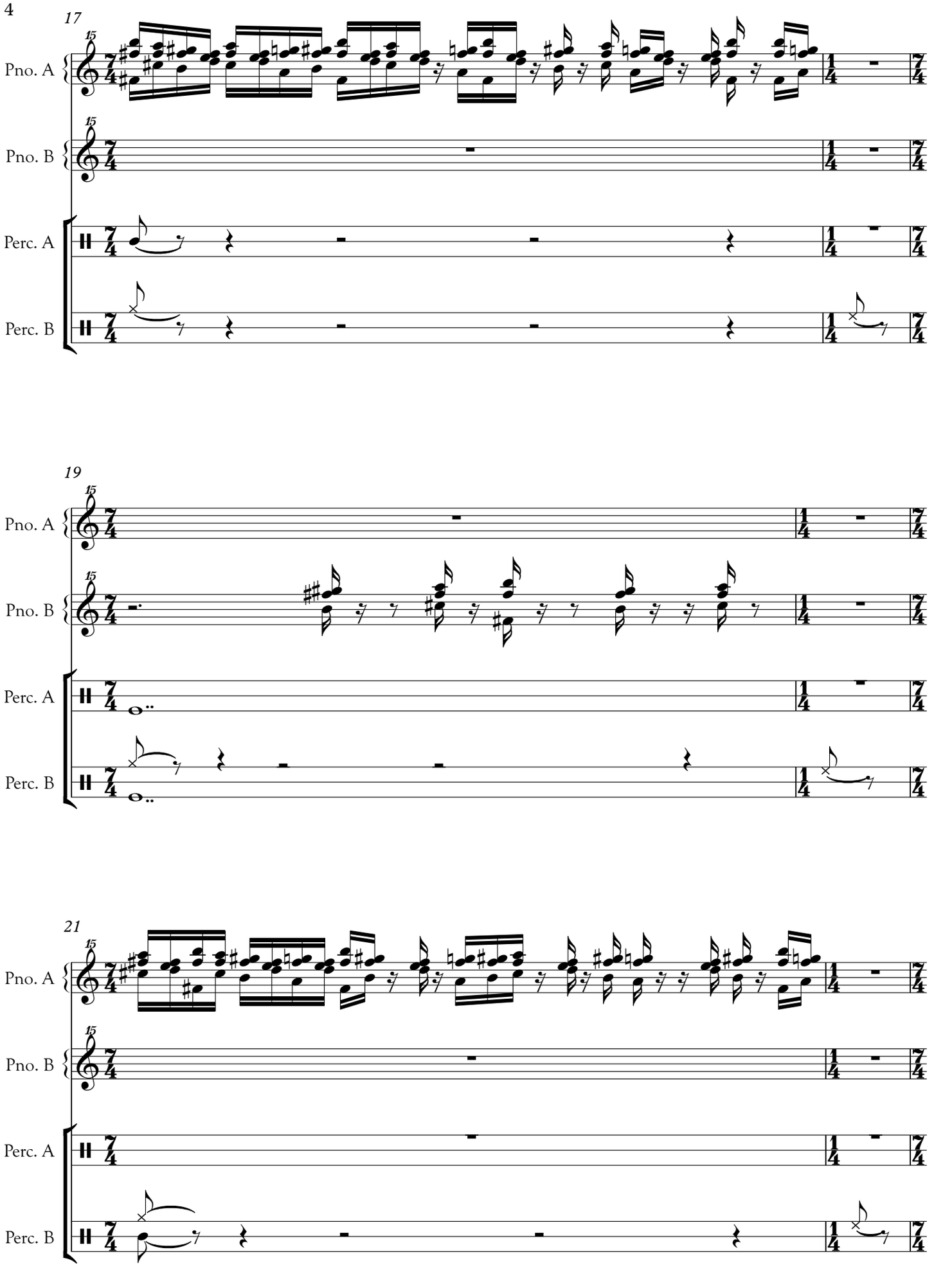
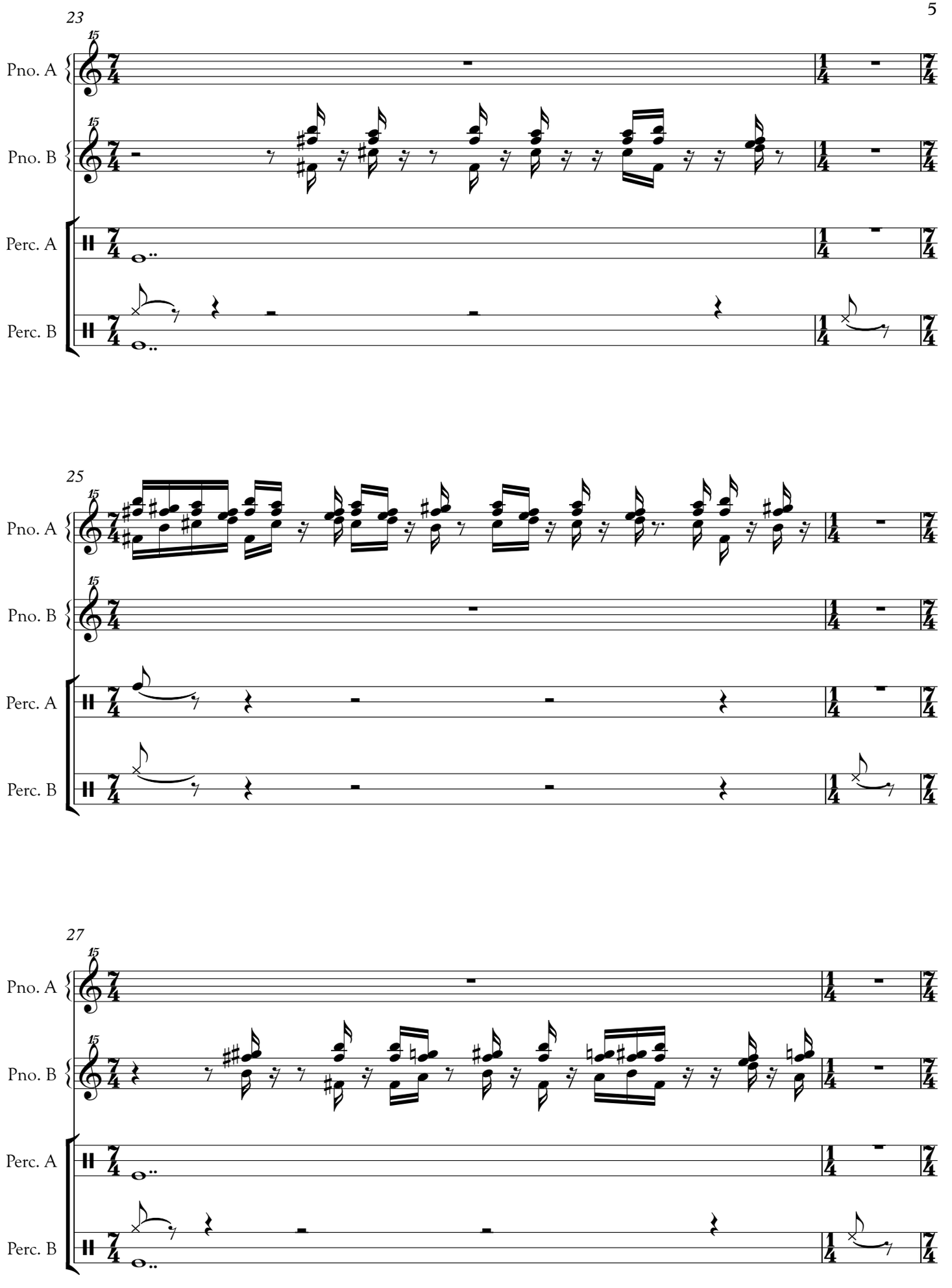
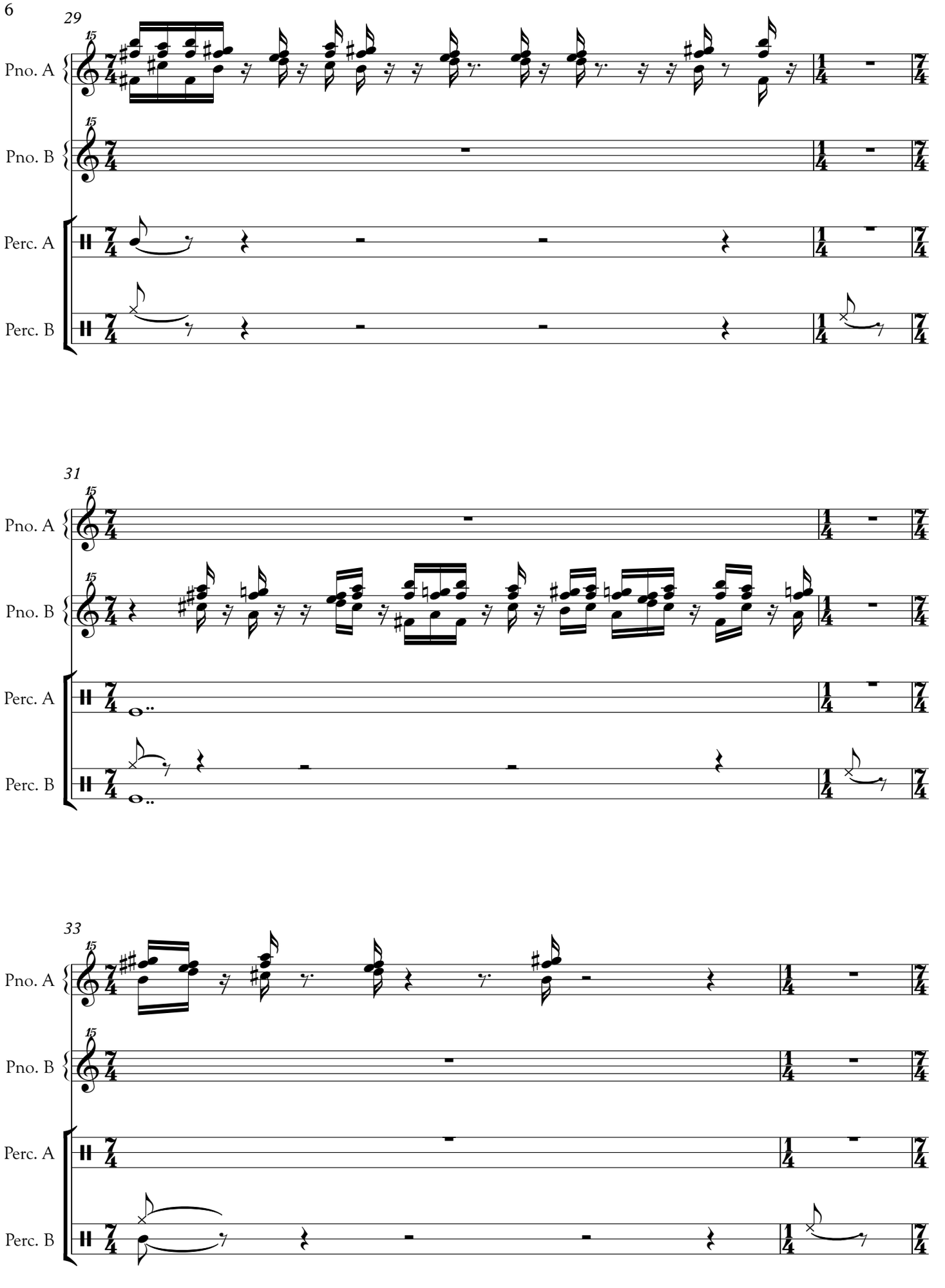

5
Pno. A
Pno. B
C♯ pipe
Perc. A
Perc. B
7
ff
9
G♯ pipe, hard mallet
mf

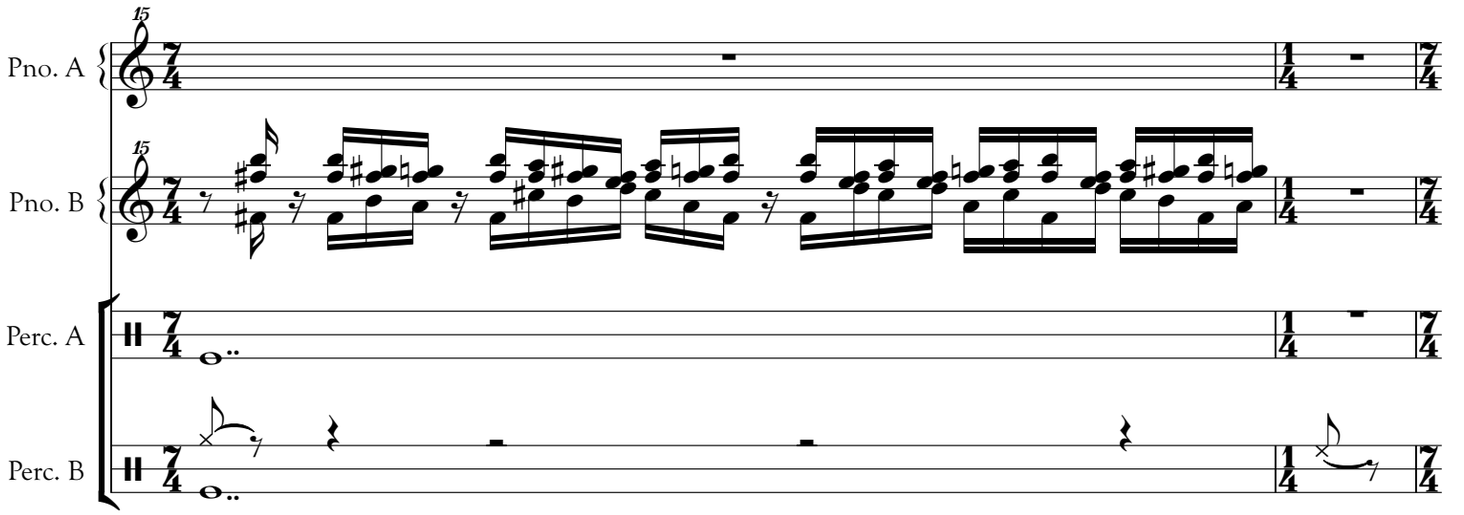

11
Pno. A
Pno. B
Perc. A
Perc. B
13
Pno. A
Pno. B
Perc. A
Perc. B
15
Pno. A
Pno. B
Perc. A
Perc. B


17
Pno. A
Pno. B
Perc. A
Perc. B
19
Pno. A
Pno. B
Perc. A
Perc. B
21
Pno. A
Pno. B
Perc. A
Perc. B

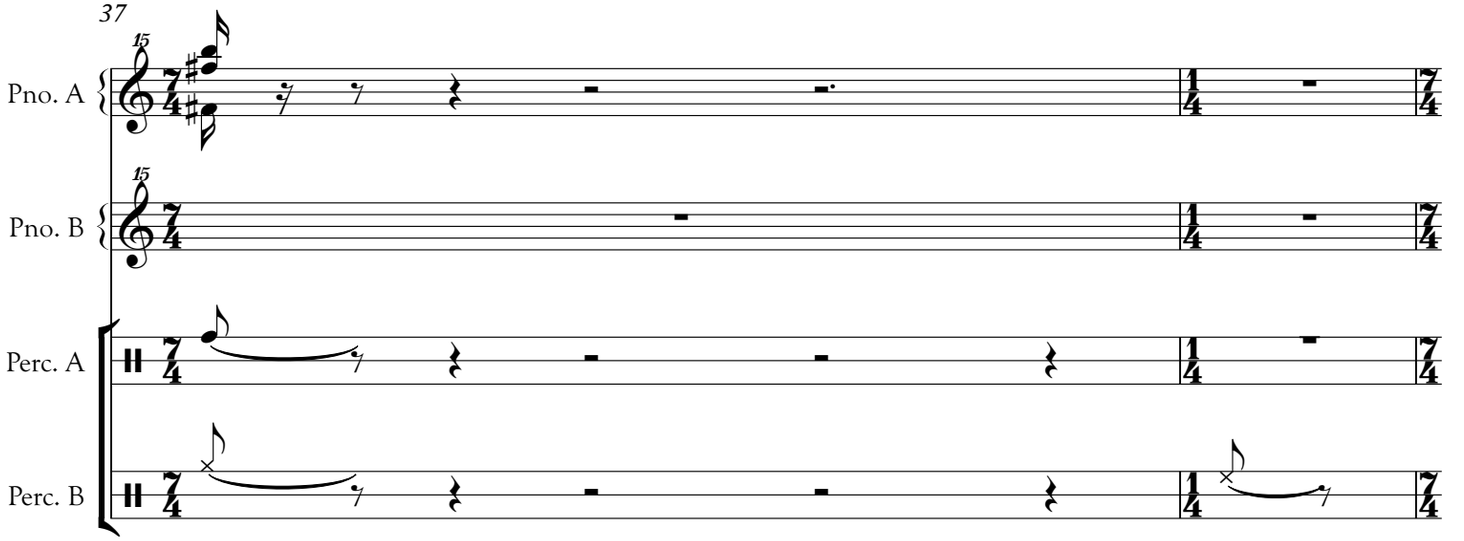

23
Pno. A
Pno. B
Perc. A
Perc. B
25
Pno. A
Pno. B
Perc. A
Perc. B
27
Pno. A
Pno. B
Perc. A
Perc. B


29
Pno. A
Pno. B
Perc. A
Perc. B
31
Pno. A
Pno. B
Perc. A
Perc. B
33
Pno. A
Pno. B
Perc. A
Perc. B

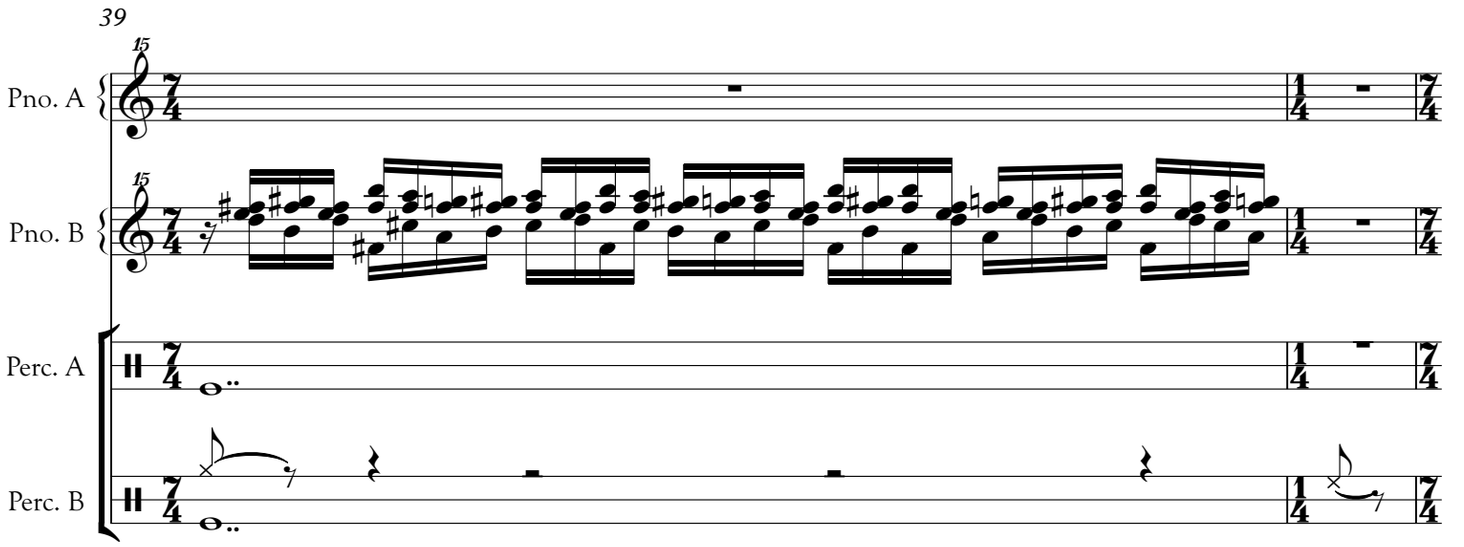
35

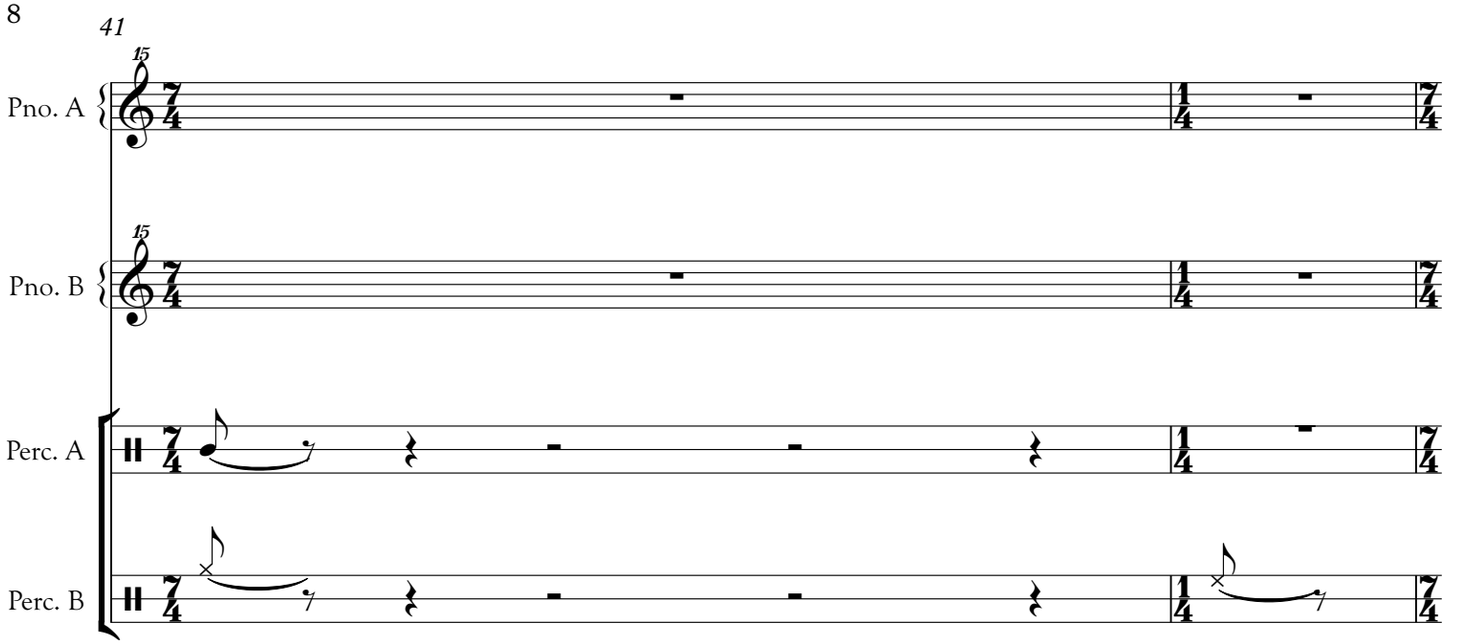

Pno. A
Pno. B
Perc. A
Perc. B

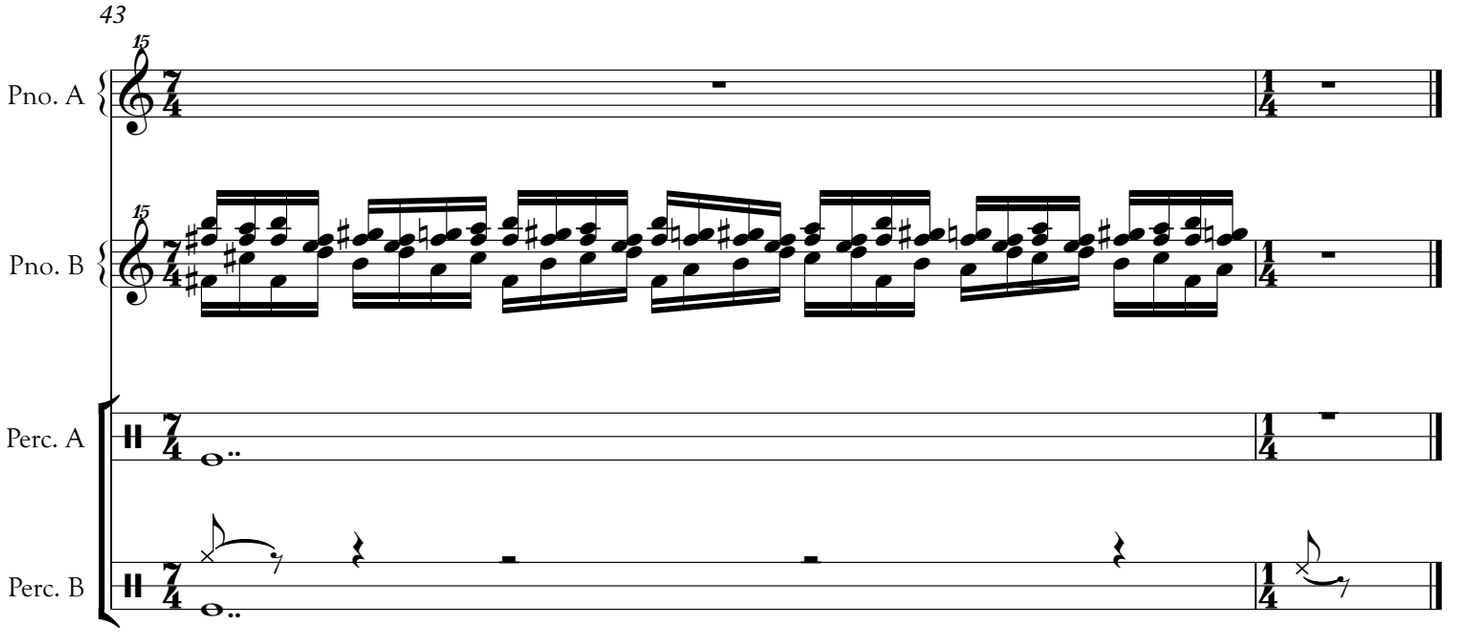
37


Pno. A
Pno. B
Perc. A
Perc. B

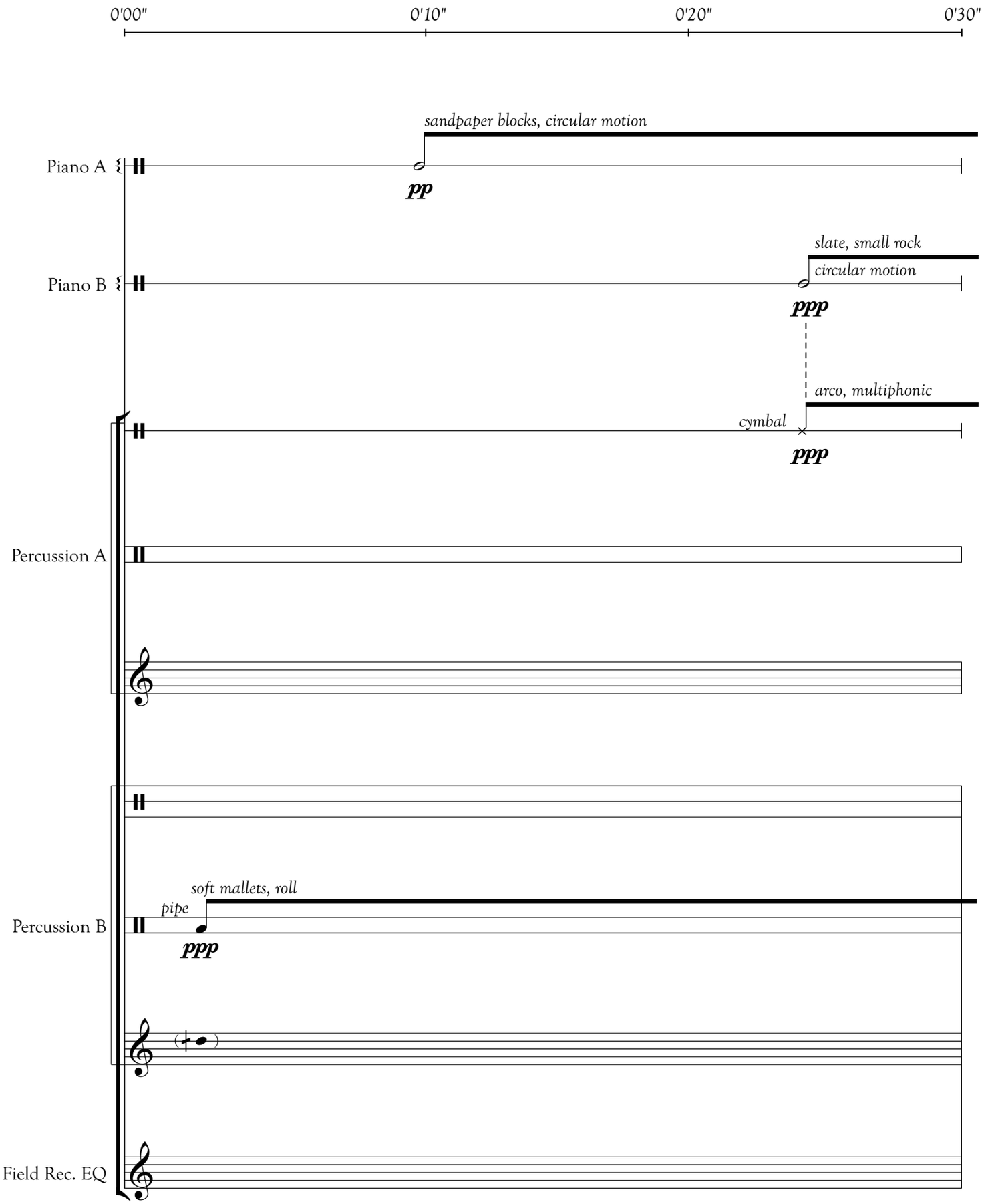
39

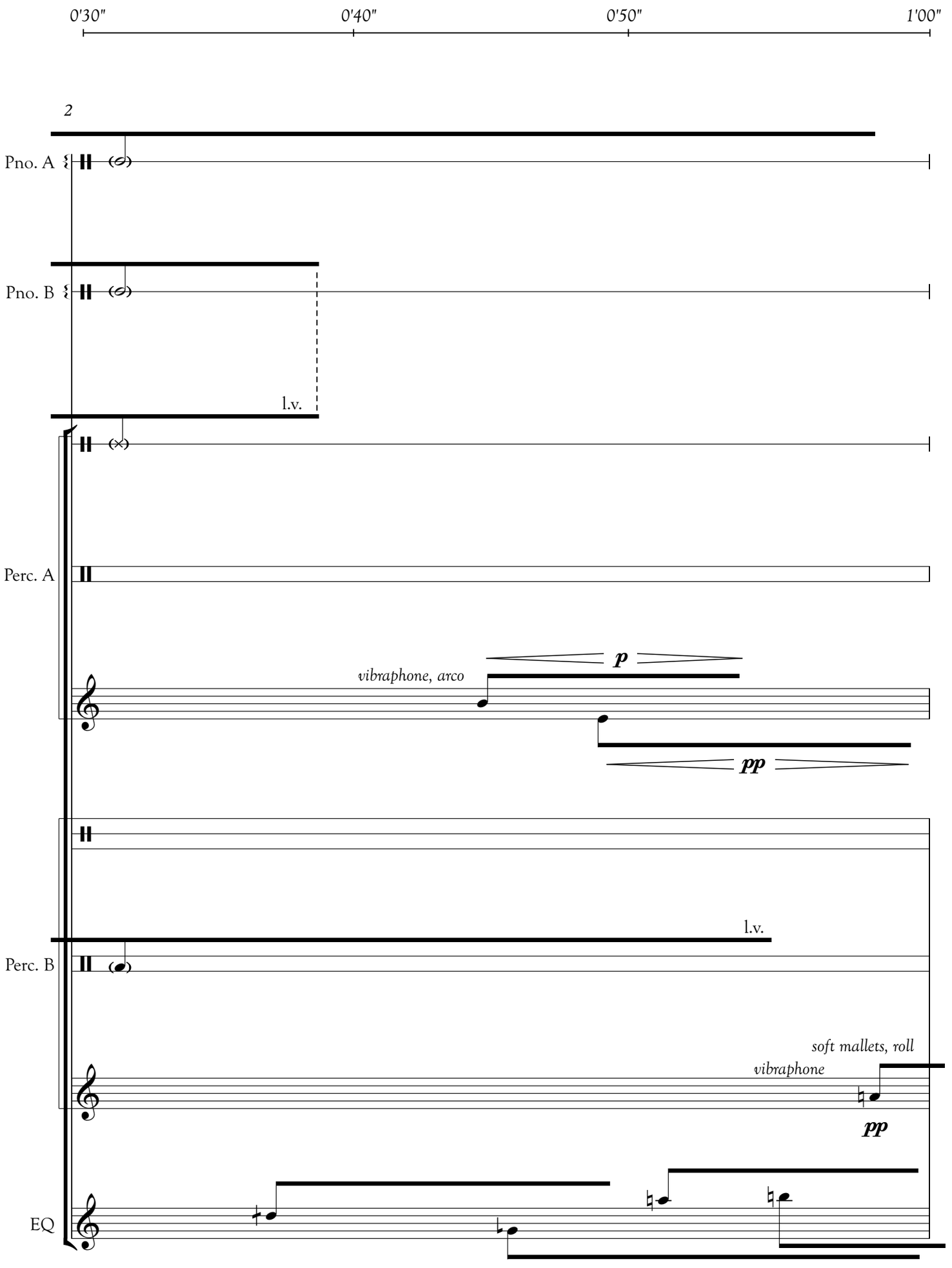

Pno. A
Pno. B
Perc. A
Perc. B

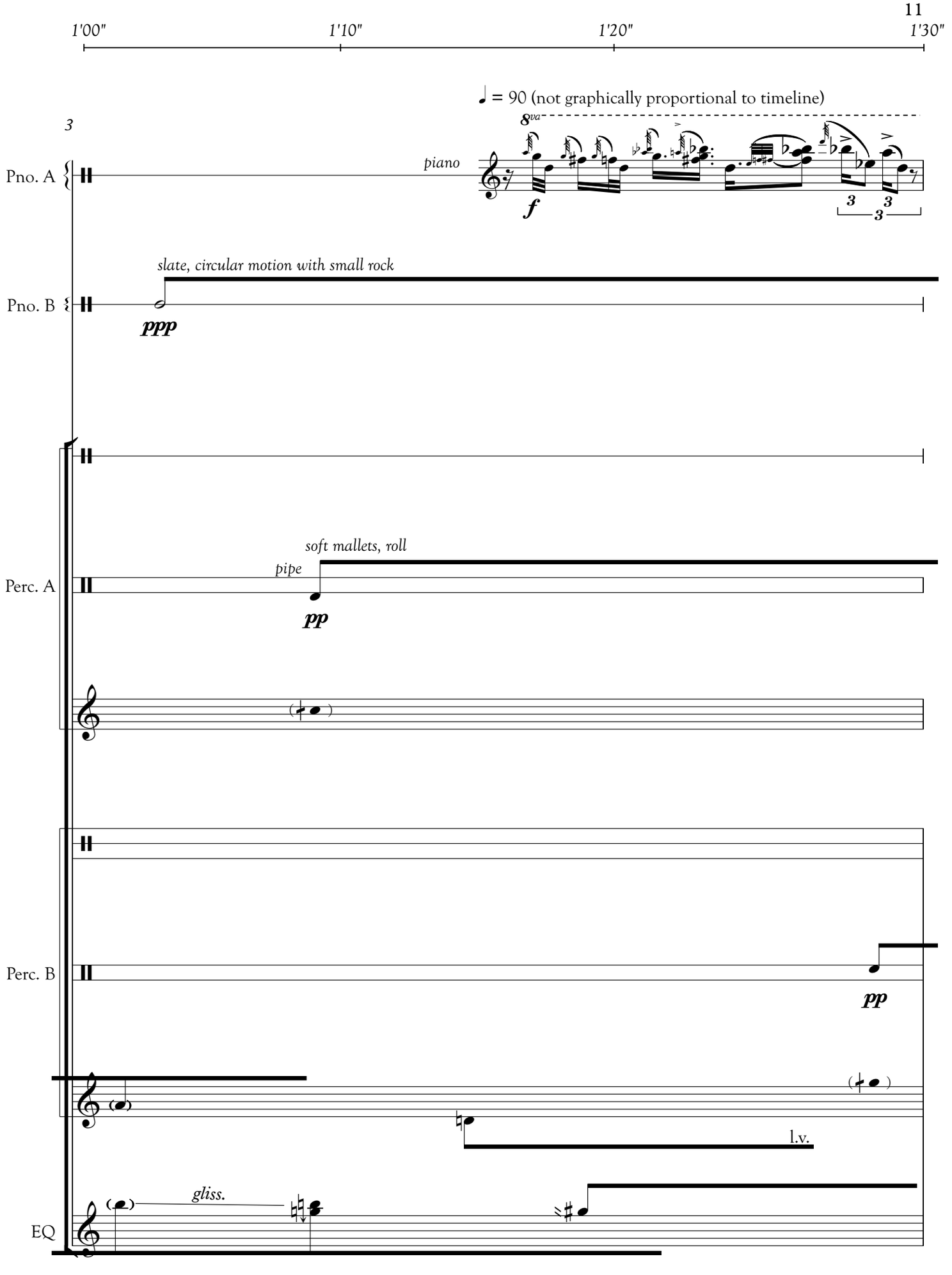

41
Pno. A
Pno. B
Perc. A
Perc. B

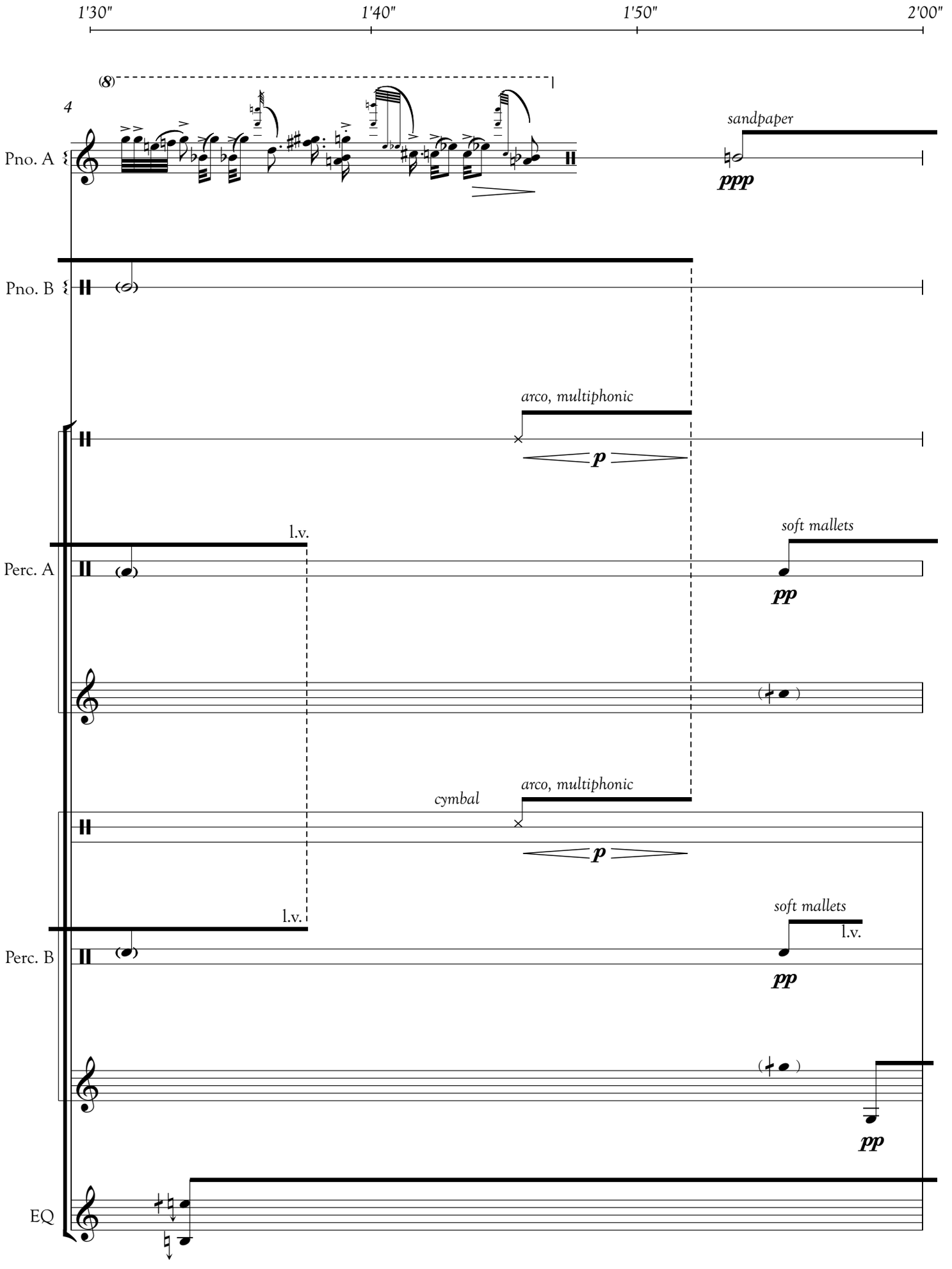

43
Pno. A
Pno. B
Perc. A
Perc. B

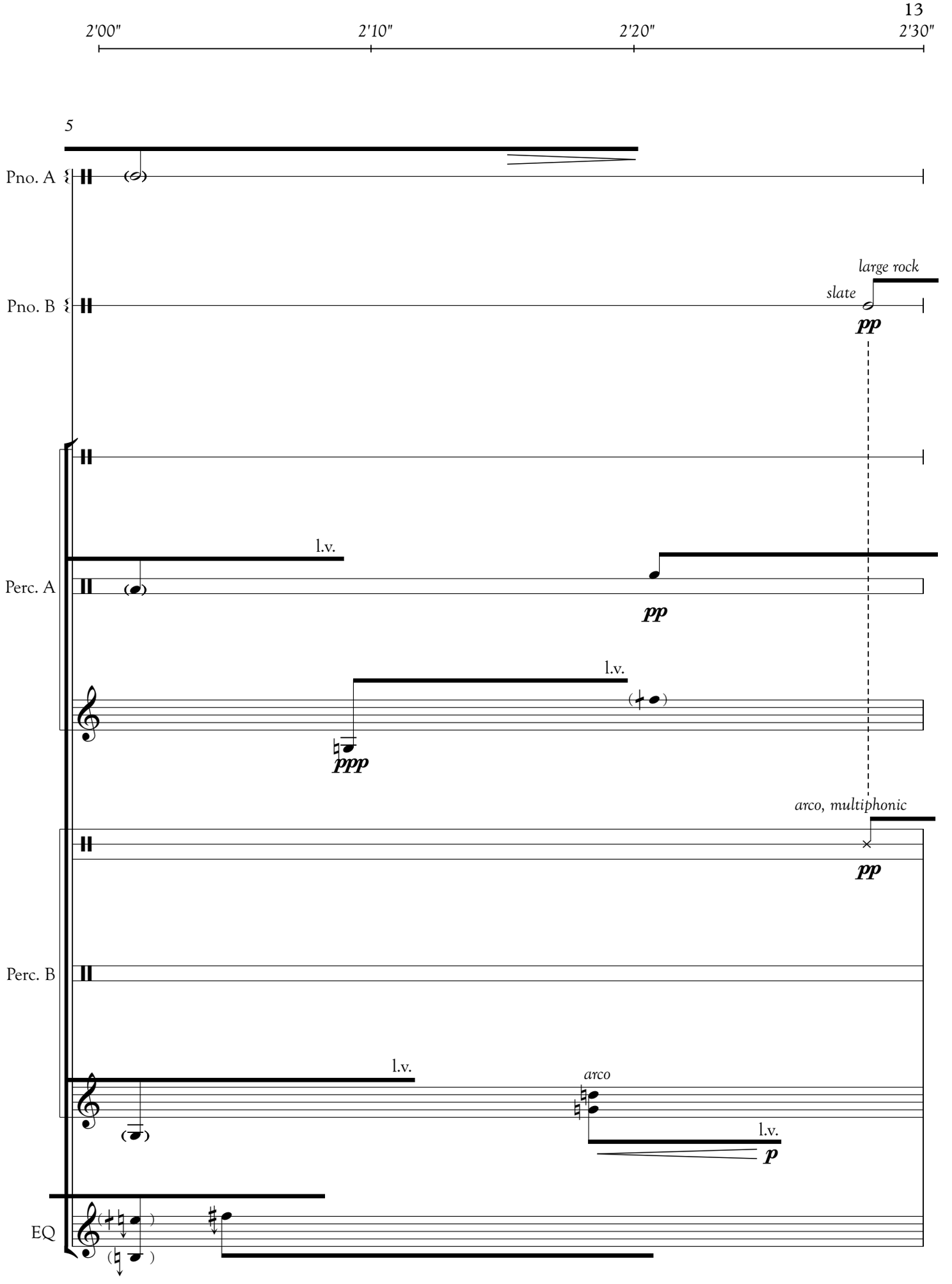
II. Little Jimmy at the End of Winter

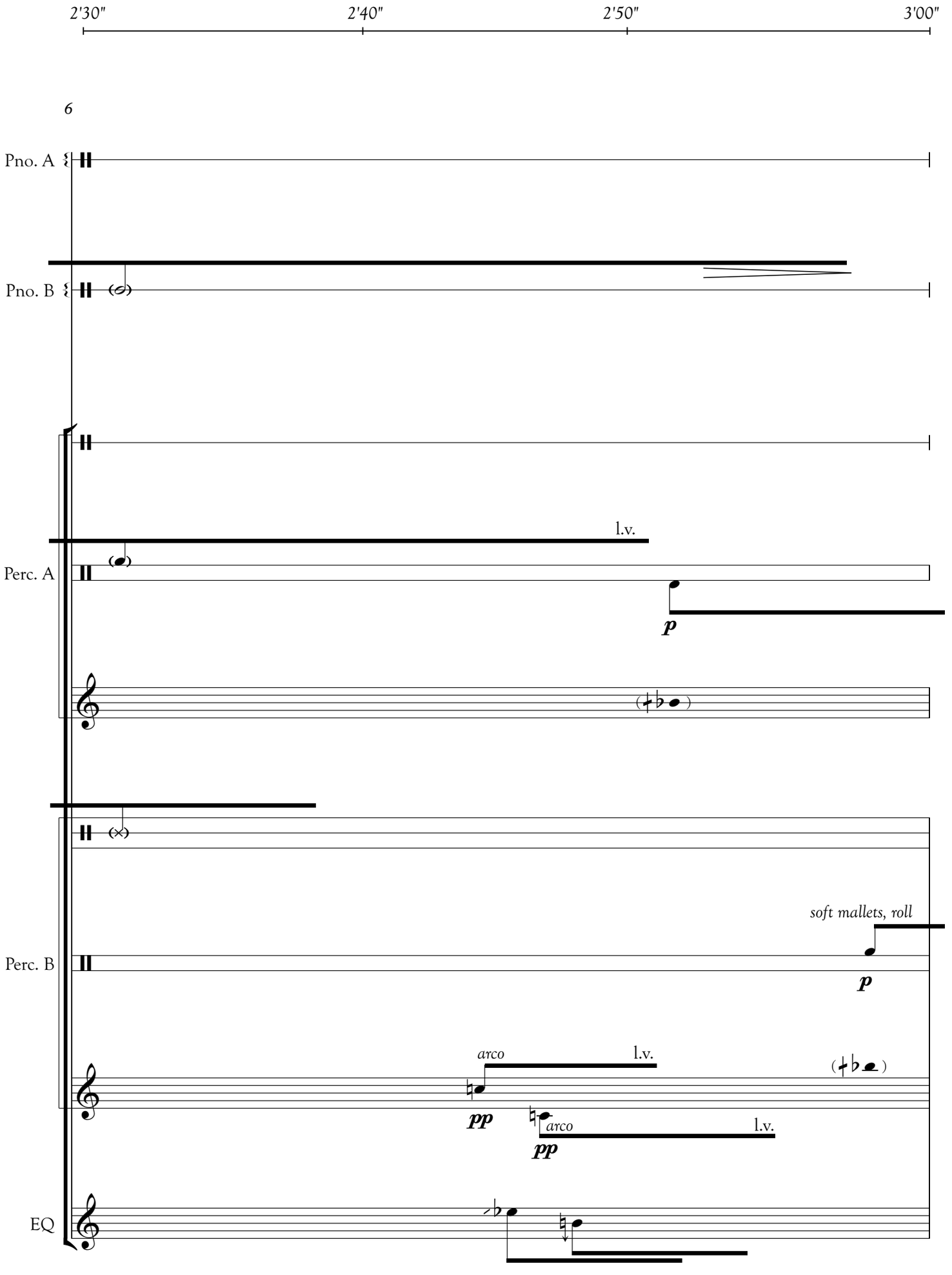



0'30"
0'40"
0'50"
1'00"
2
Pno. A
Pno. B
l.v.
Perc. A
vibraphone, arco
p
pp
l.v.
Perc. B
soft mallets, roll
vibraphone
pp
EQ


1'00"
1'10"
1'20"
1'30"
♩ = 90 (not graphically proportional to timeline)
3
Pno. A
piano
8va
f
3
3
3
Pno. B
slate, circular motion with small rock
ppp
Perc. A
soft mallets, roll
pipe
pp
Perc. B
pp
l.v.
EQ
gliss.


1'30"
1'40"
1'50"
2'00"
(8)
4
Pno. A
sandpaper
ppp
Pno. B
arco, multiphonic
p
l.v.
Perc. A
soft mallets
pp
cymbal
arco, multiphonic
p
l.v.
soft mallets
l.v.
Perc. B
pp
pp
EQ


2'00"
2'10"
2'20"
2'30"
5
Pno. A
Pno. B
large rock
slate
pp
Perc. A
l.v.
pp
l.v.
ppp
arco, multiphonic
pp
Perc. B
l.v.
arco
l.v.
p
EQ


2'30"
2'40"
2'50"
3'00"
6
Pno. A
Pno. B
Perc. A
l.v.
p
Perc. B
soft mallets, roll
p
arco
l.v.
pp
arco
l.v.
pp
EQ

3'00" 3'10" 3'20" 3'30"

7

Pno. A

sandpaper

ppp

Pno. B

mf

Perc. A

pp

Perc. B

l.v.

vibraphone, roll

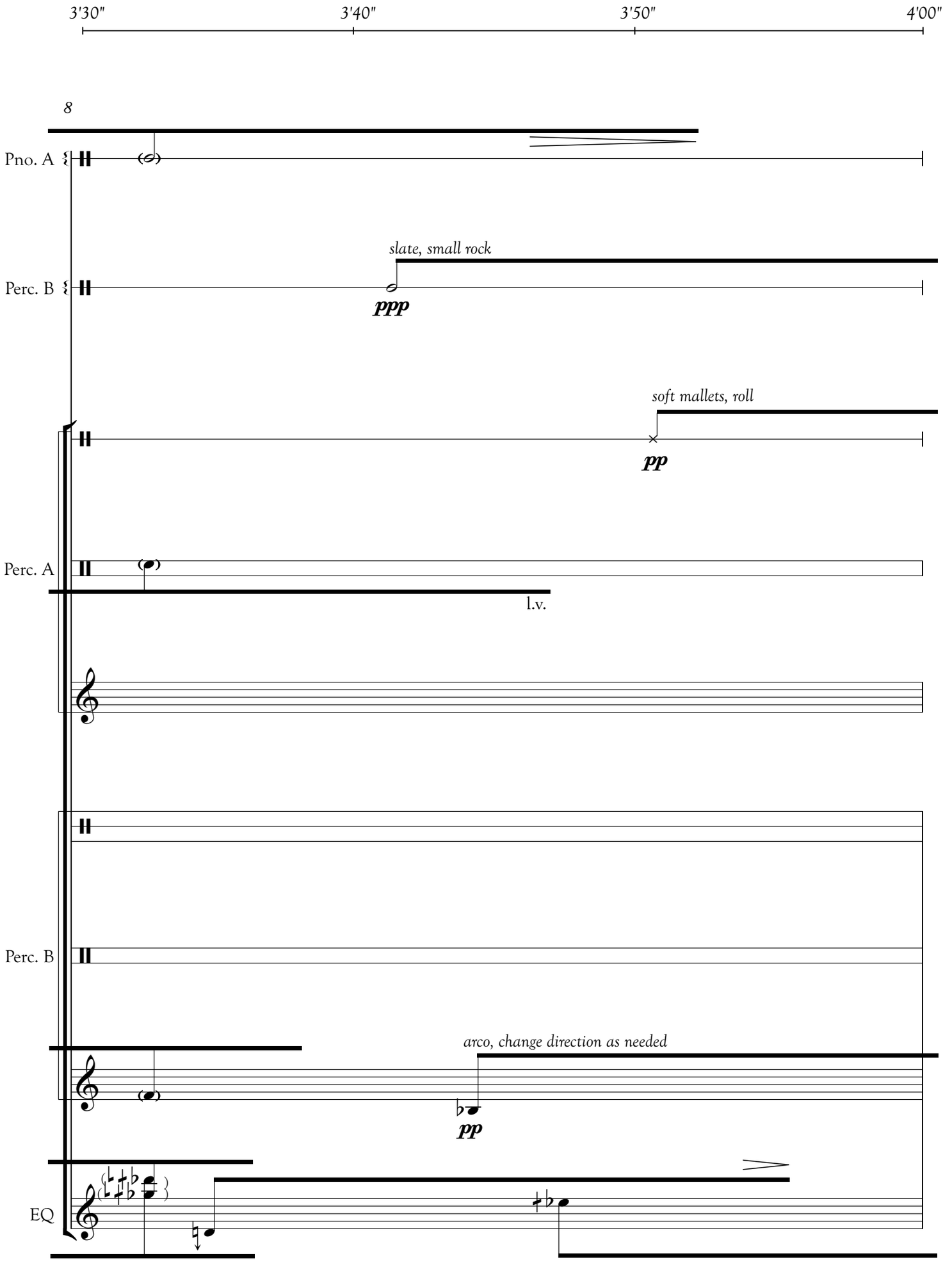
l.v.

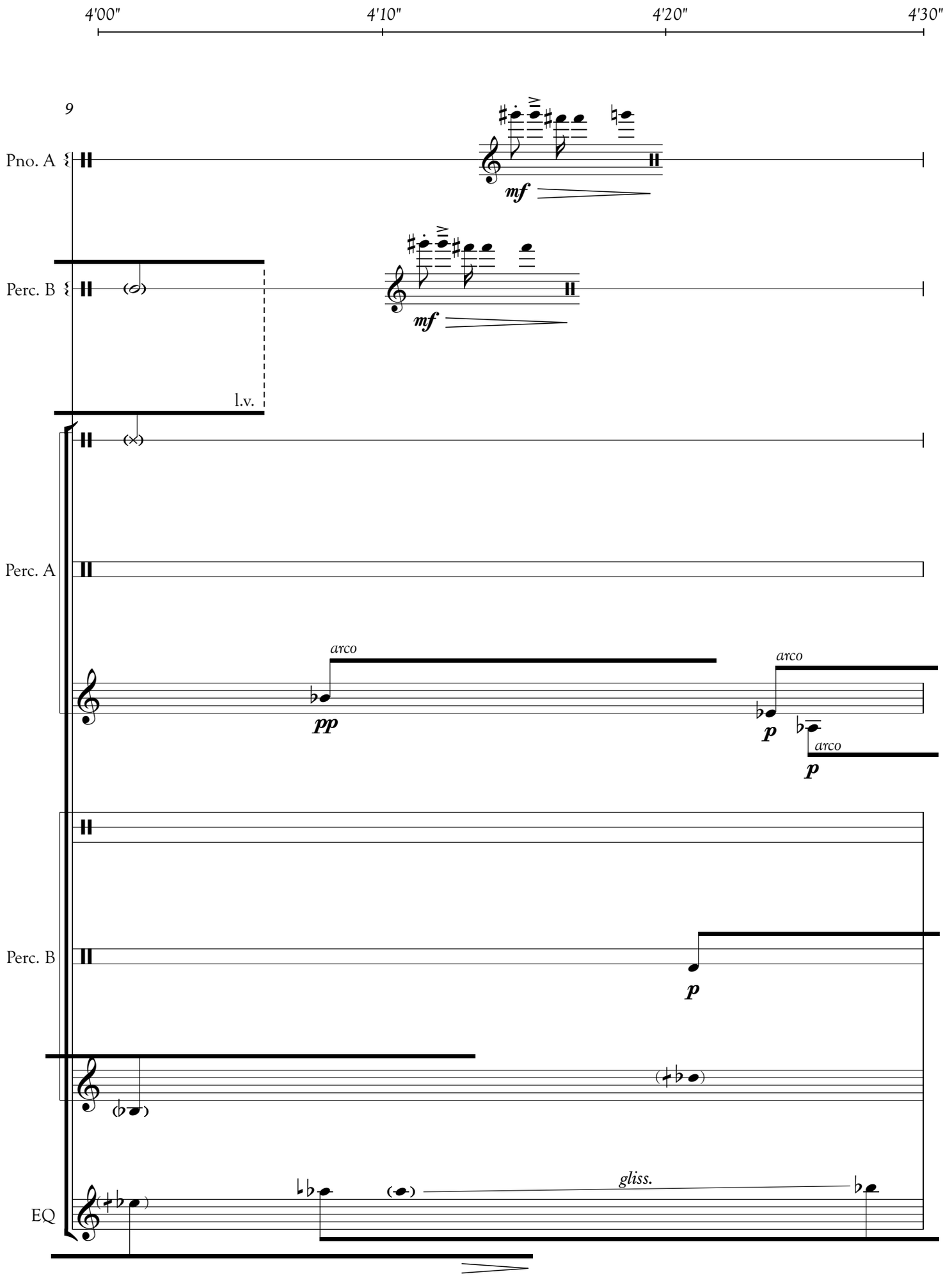
pp

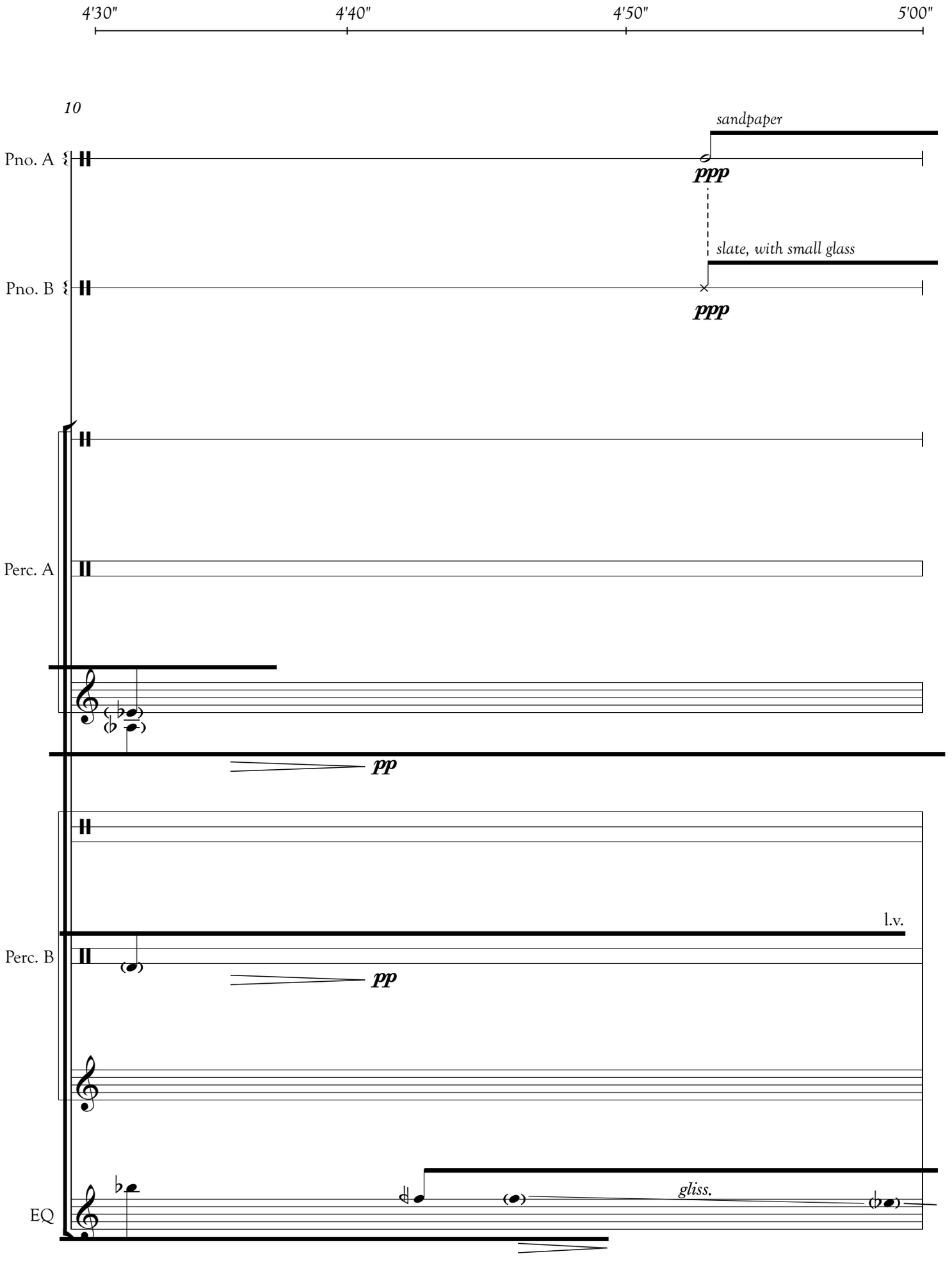
tubular bell, gentle roll

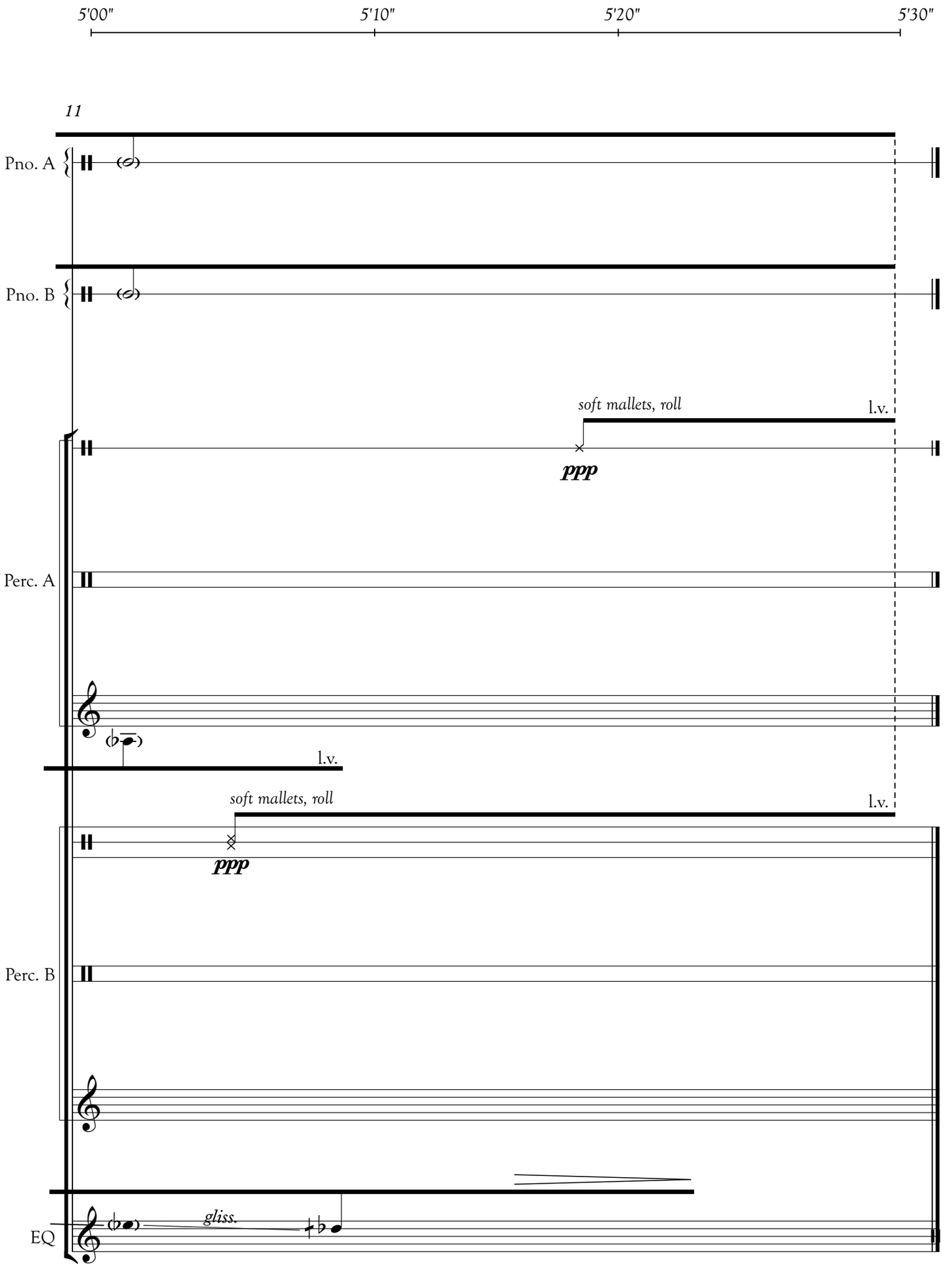
pp

EQ

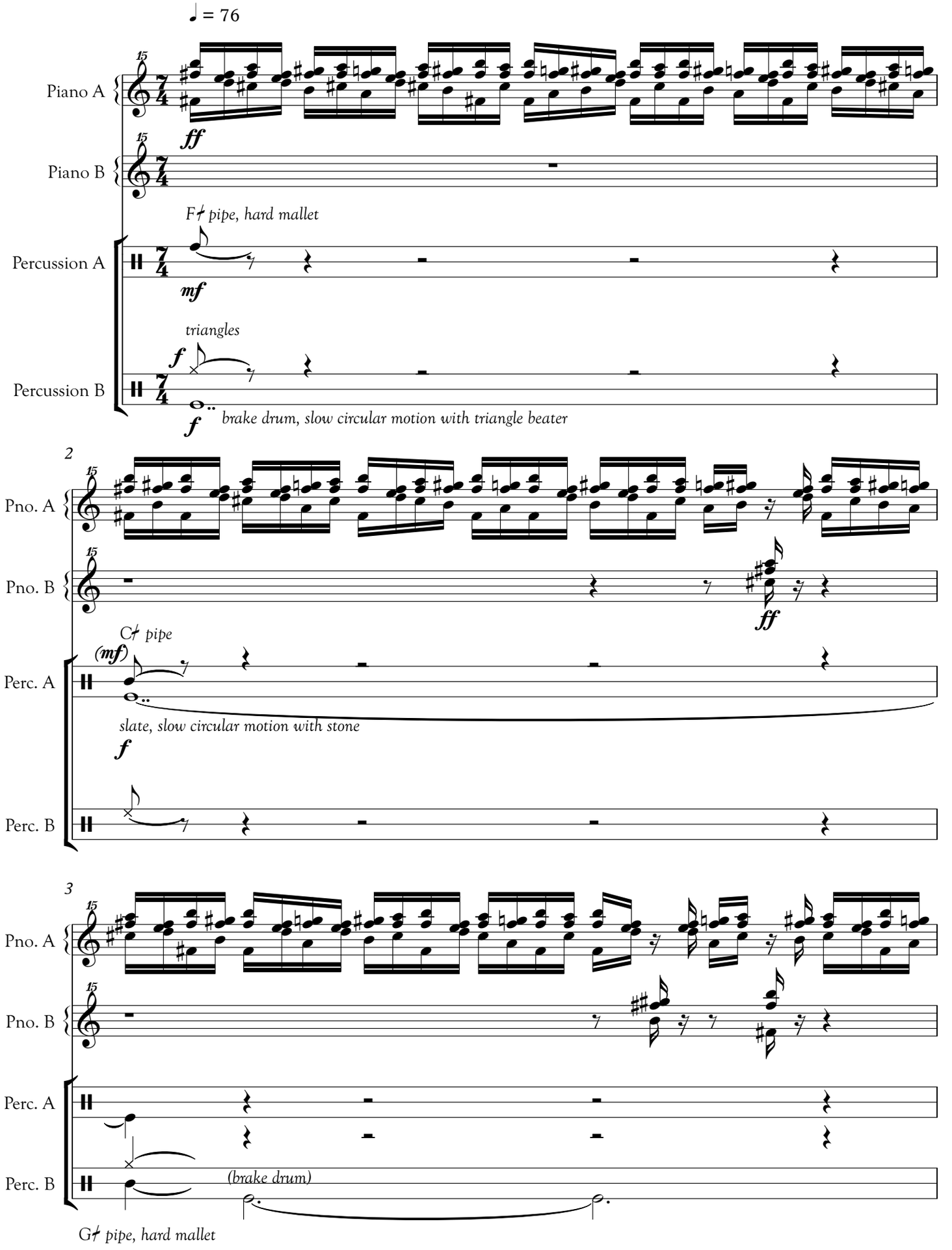

3'30"
3'40"
3'50"
4'00"
8
Pno. A
Perc. B
slate, small rock
ppp
soft mallets, roll
pp
Perc. A
l.v.
Perc. B
arco, change direction as needed
pp
EQ

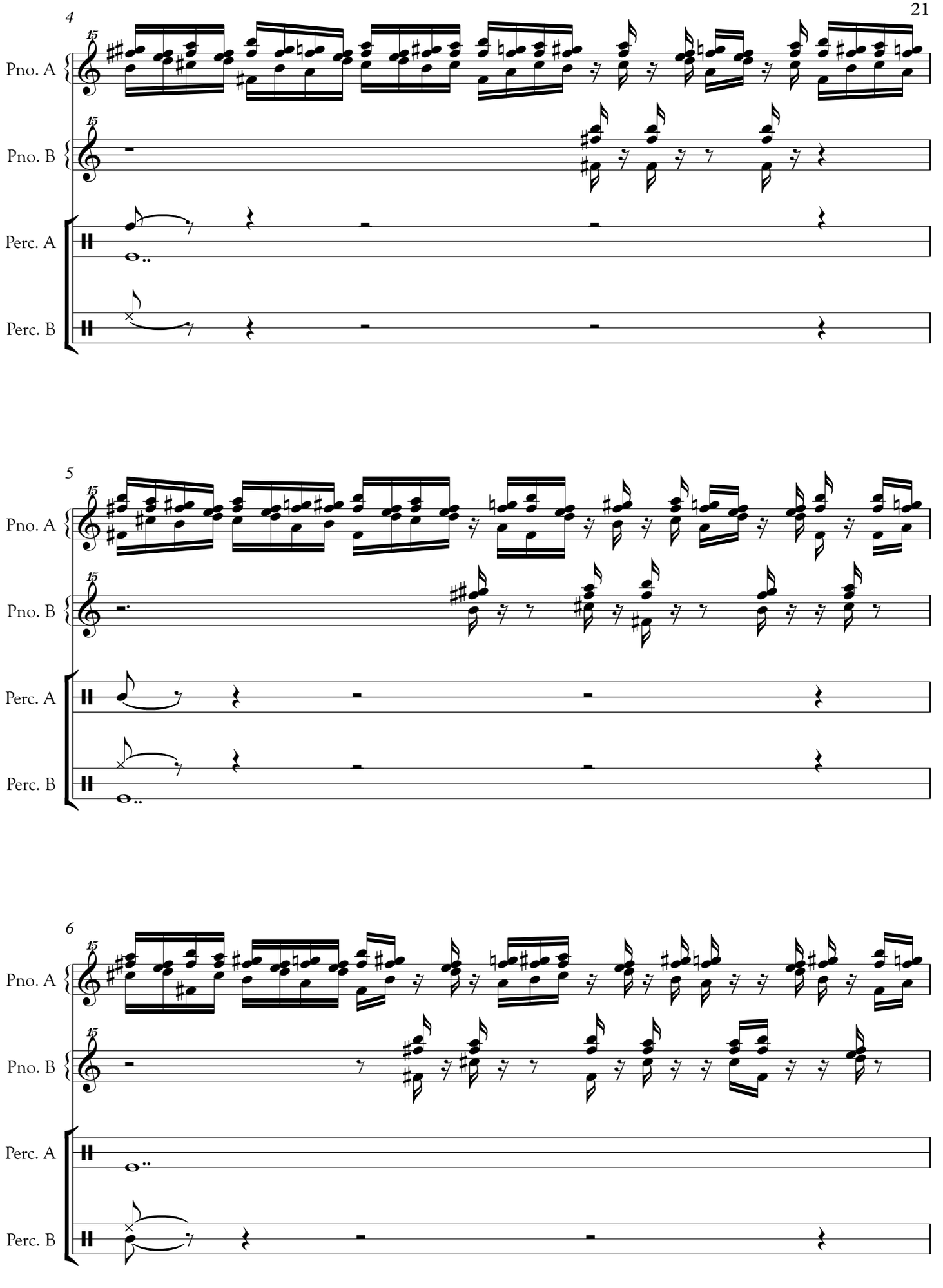

4'00"
4'10"
4'20"
4'30"
9
Pno. A
mf
Perc. B
mf
l.v.
Perc. A
arco
pp
arco
p
arco
p
Perc. B
p
gliss.
EQ

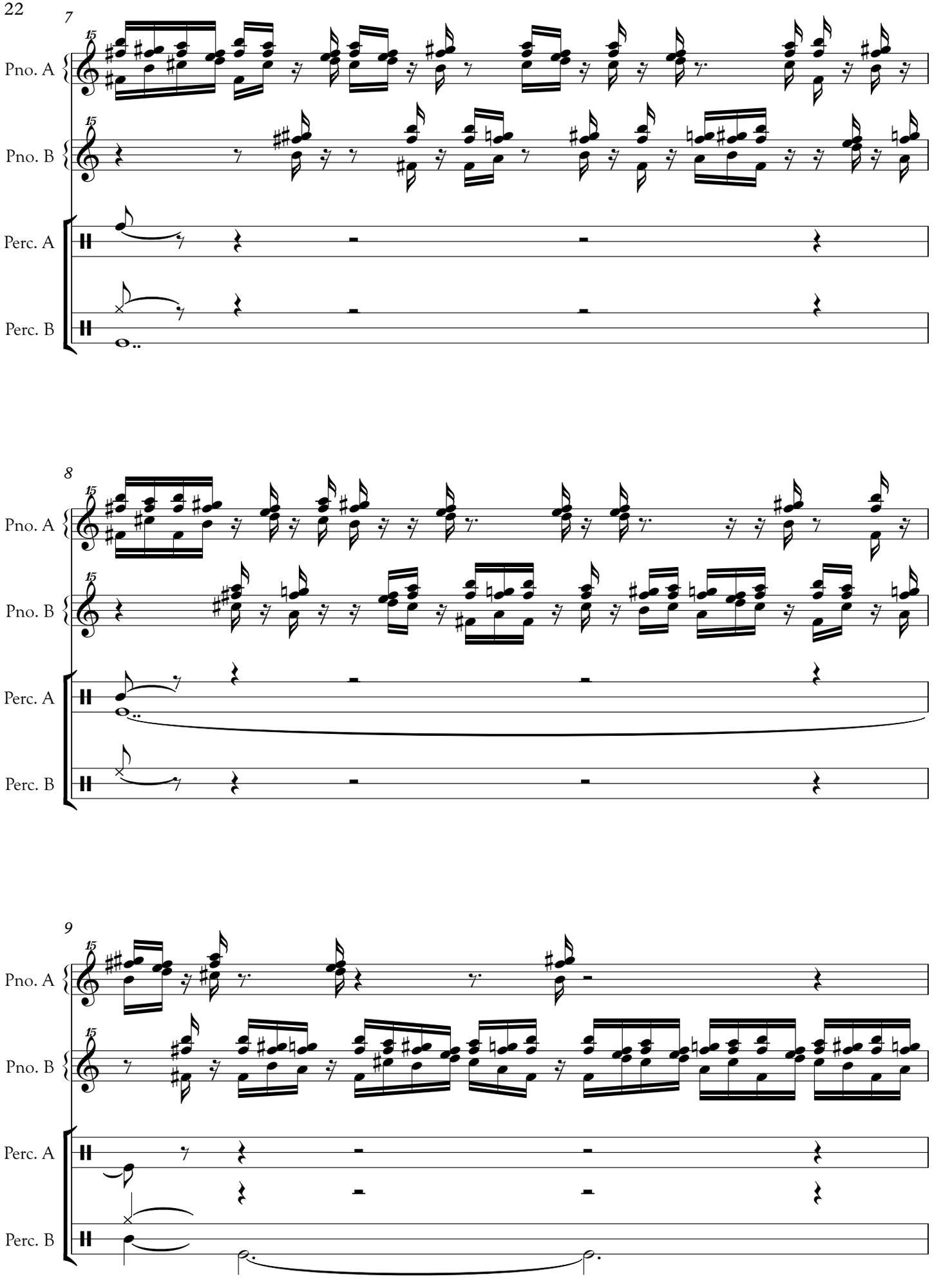

4'30"
4'40"
4'50"
5'00"
10
sandpaper
Pno. A
ppp
slate, with small glass
Pno. B
ppp
Perc. A
pp
l.v.
Perc. B
pp
gliss.
EQ

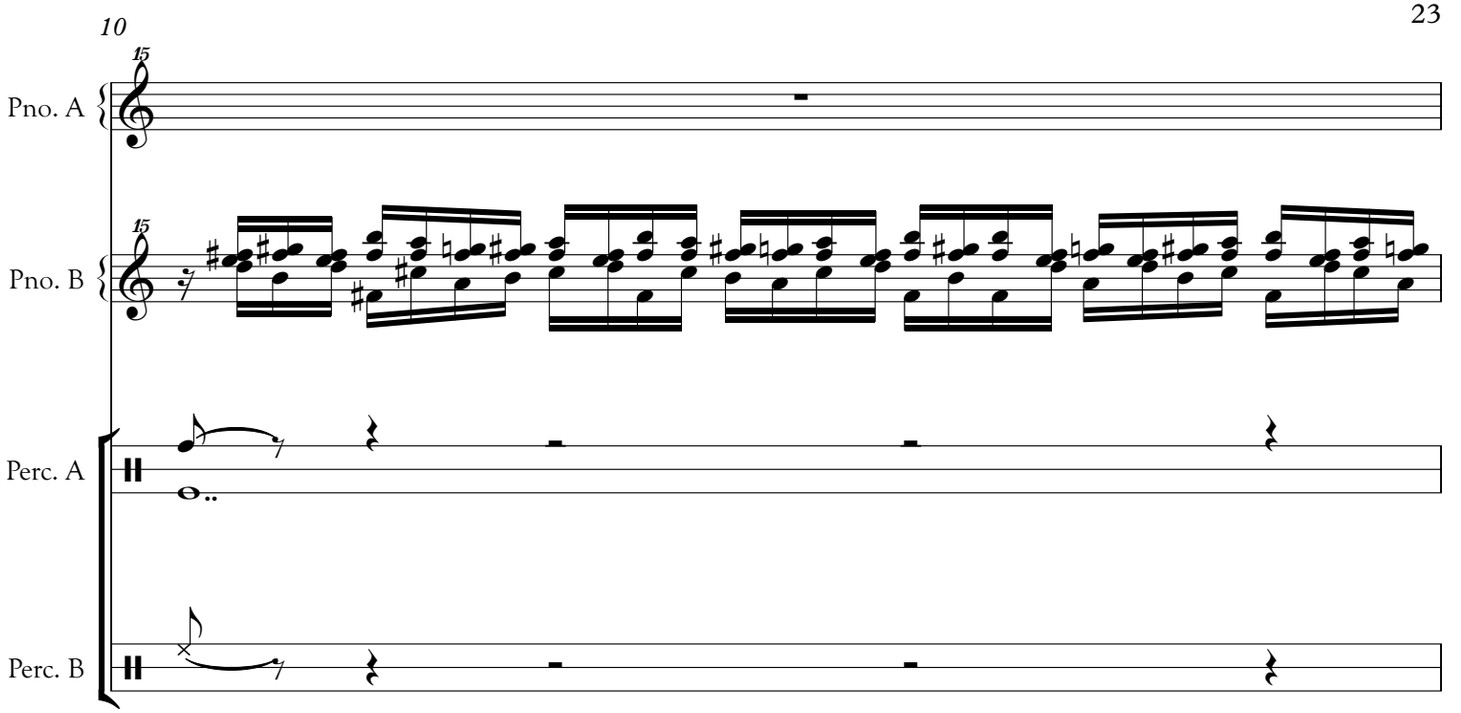

5'00"
5'10"
5'20"
5'30"
11
Pno. A
Pno. B
soft mallets, roll
l.v.
ppp
Perc. A
l.v.
soft mallets, roll
l.v.
ppp
Perc. B
gliss.
EQ

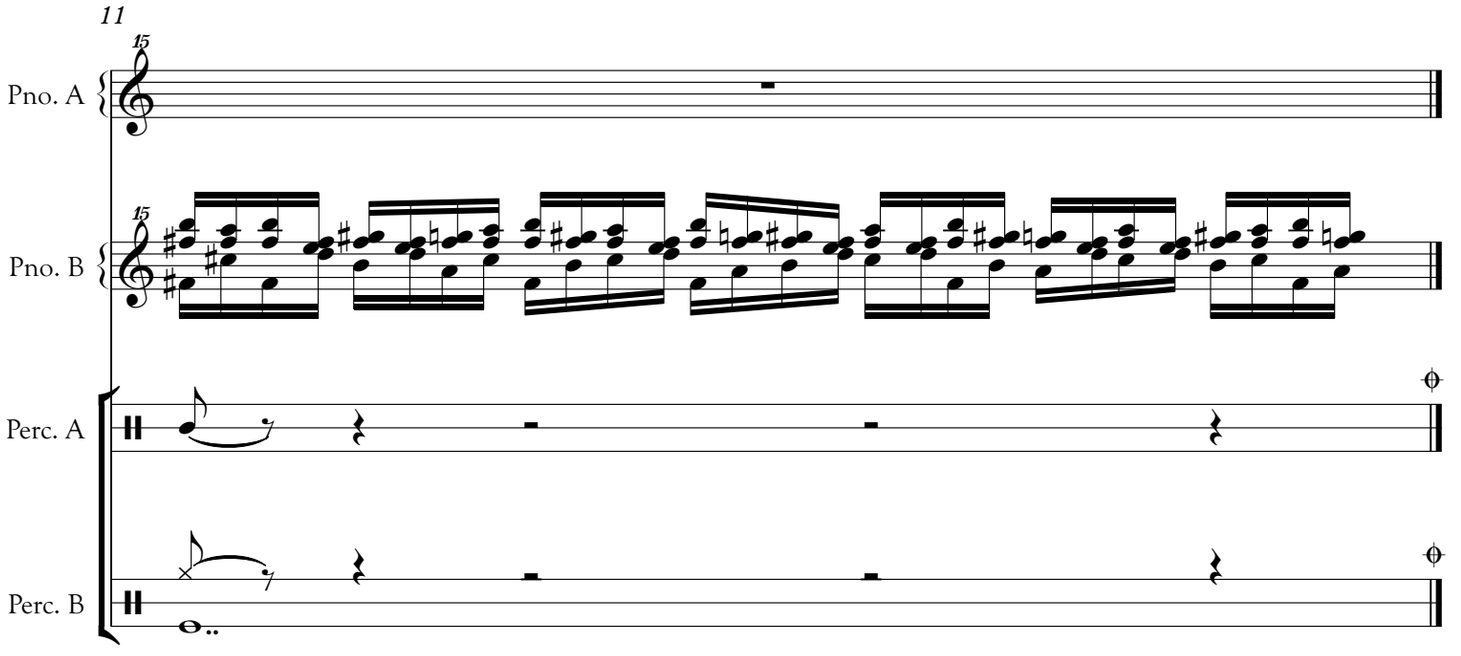
III. Positive/Negative 2



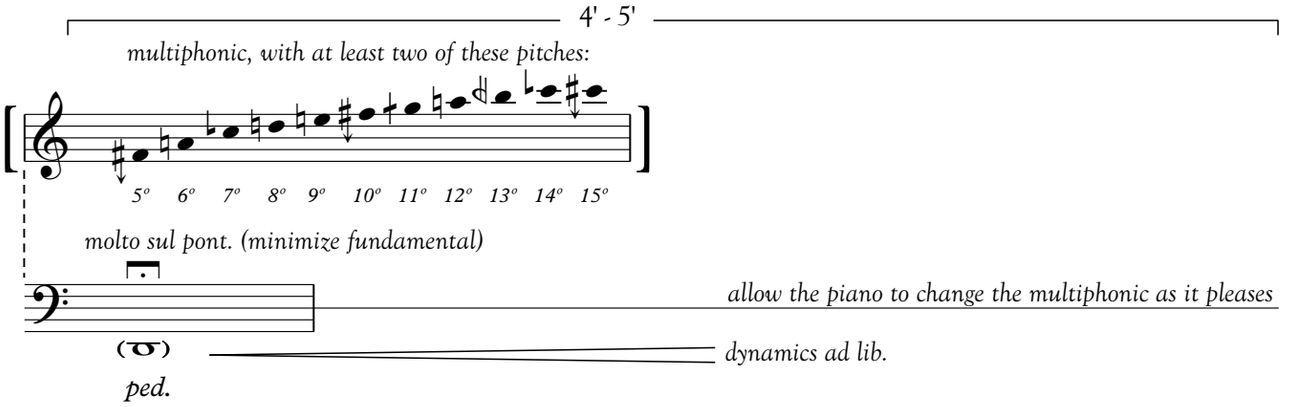

4
Pno. A
Pno. B
Perc. A
Perc. B
5
Pno. A
Pno. B
Perc. A
Perc. B
6
Pno. A
Pno. B
Perc. A
Perc. B

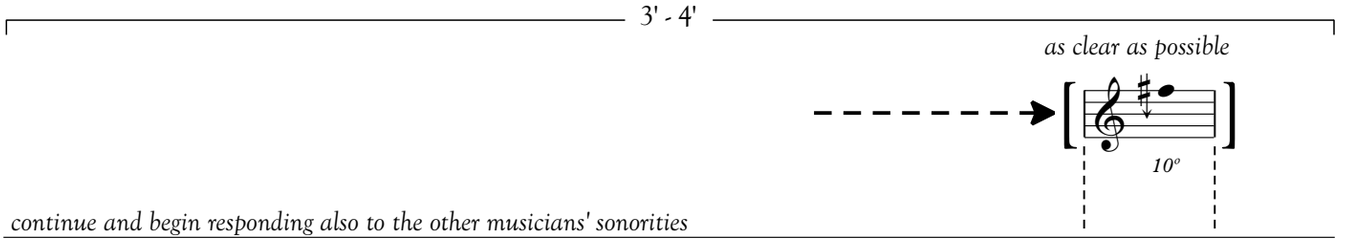

7
Pno. A
Pno. B
Perc. A
Perc. B
8
Pno. A
Pno. B
Perc. A
Perc. B
9
Pno. A
Pno. B
Perc. A
Perc. B

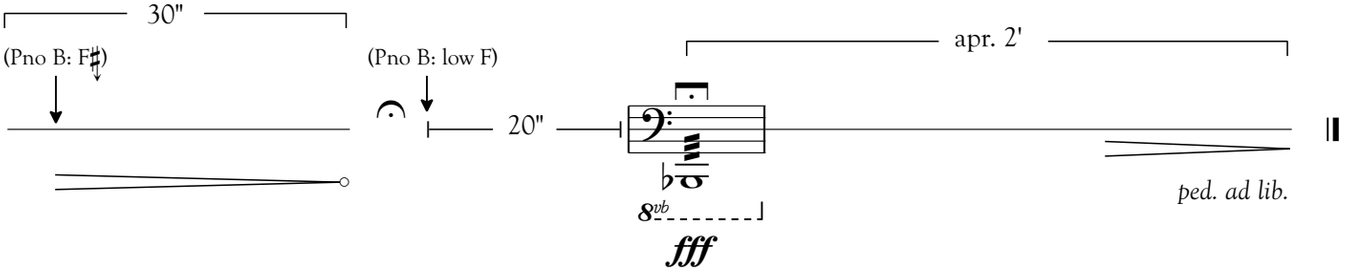

10
15
Pno. A
15
Pno. B
Perc. A
Perc. B


11
15
Pno. A
15
Pno. B
Perc. A
Perc. B

IV. Heart
(Piano A)







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.

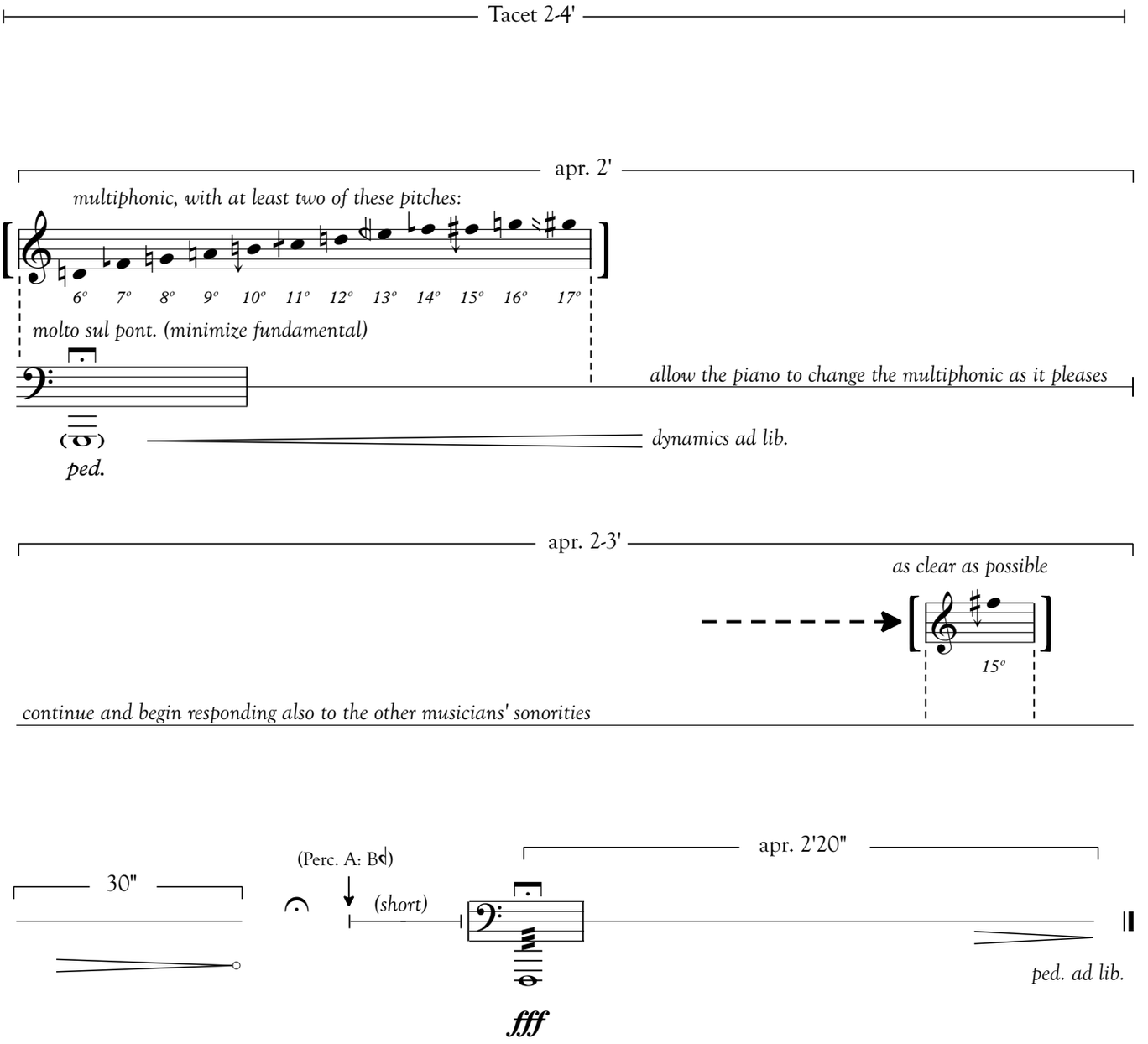
Eventually, try to settle on a 10º F♯.
Hold it until you hear the other piano either match the pitch or stop trying, then fade out.

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)



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 acheived or abandoned.

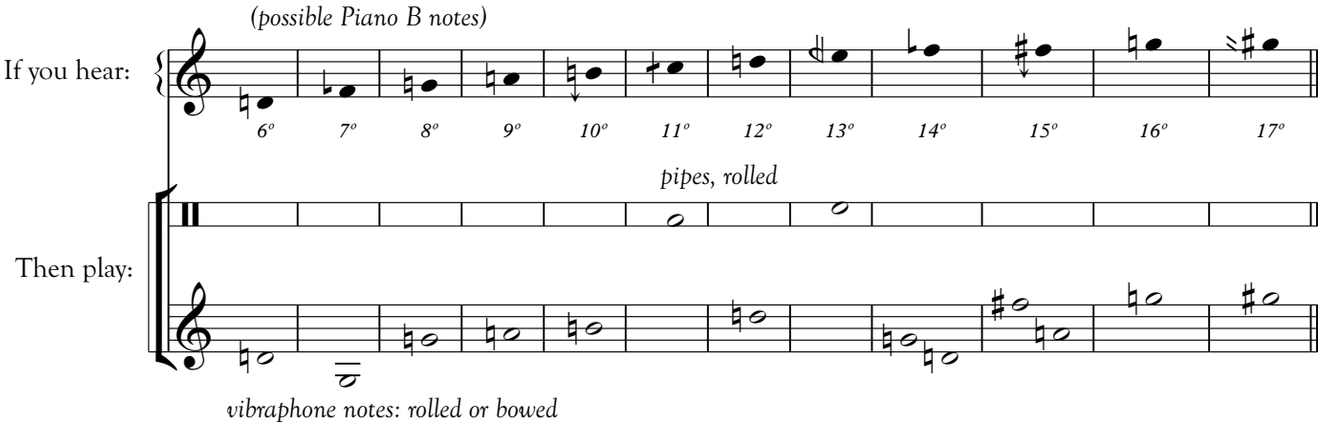
Follow Piano A for final diminuendo and cut-off.

Total duration: apr. 10-12 minutes.

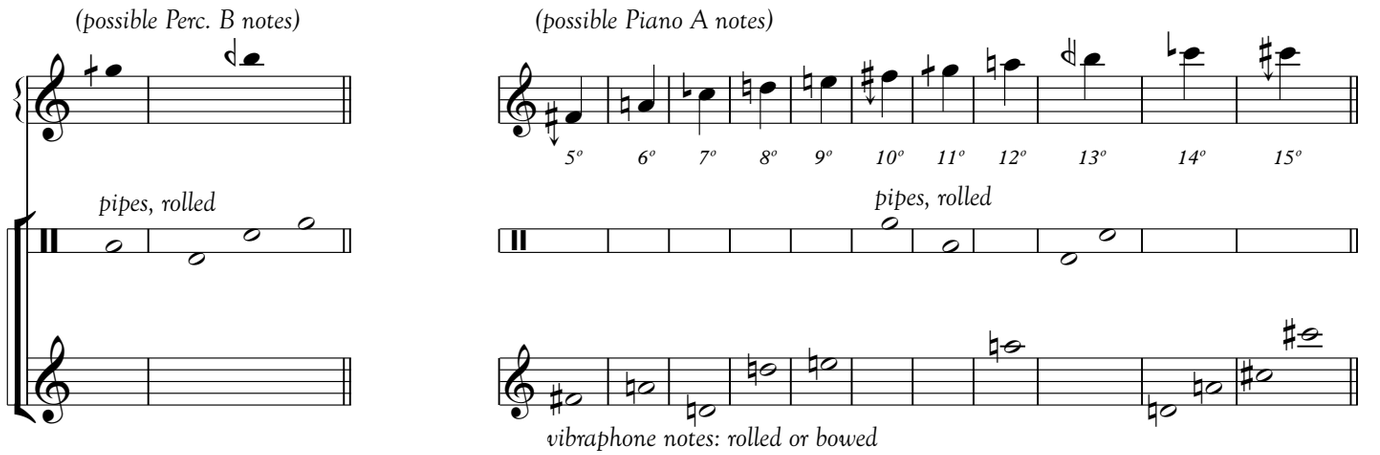
IV. Heart
(Percussion A)

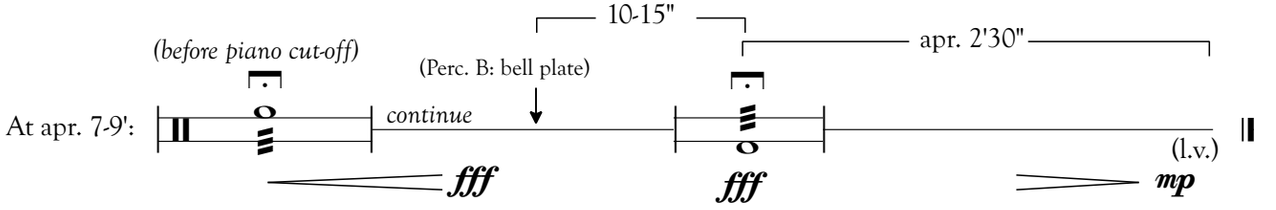
Tacet 3-4'

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.



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.

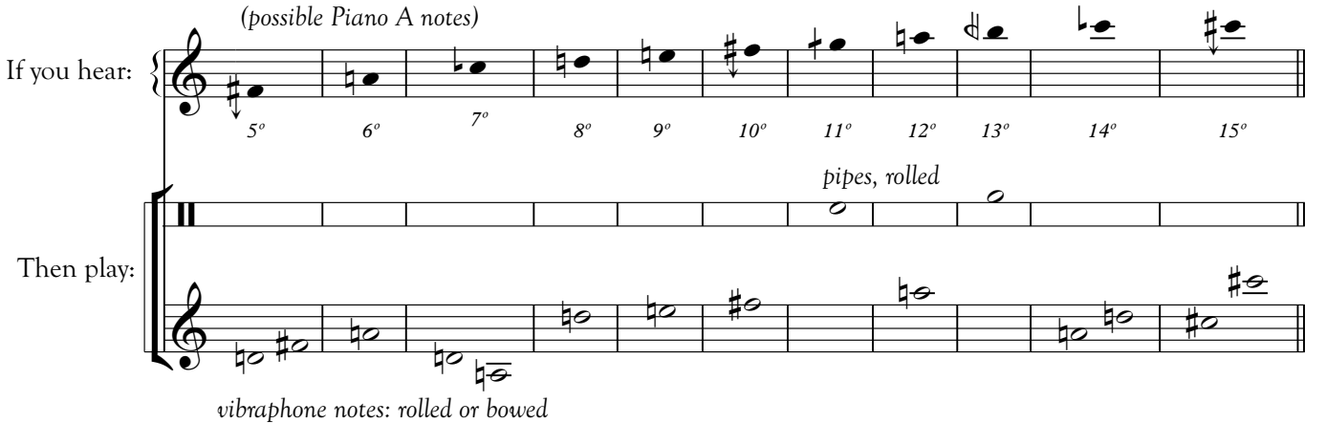




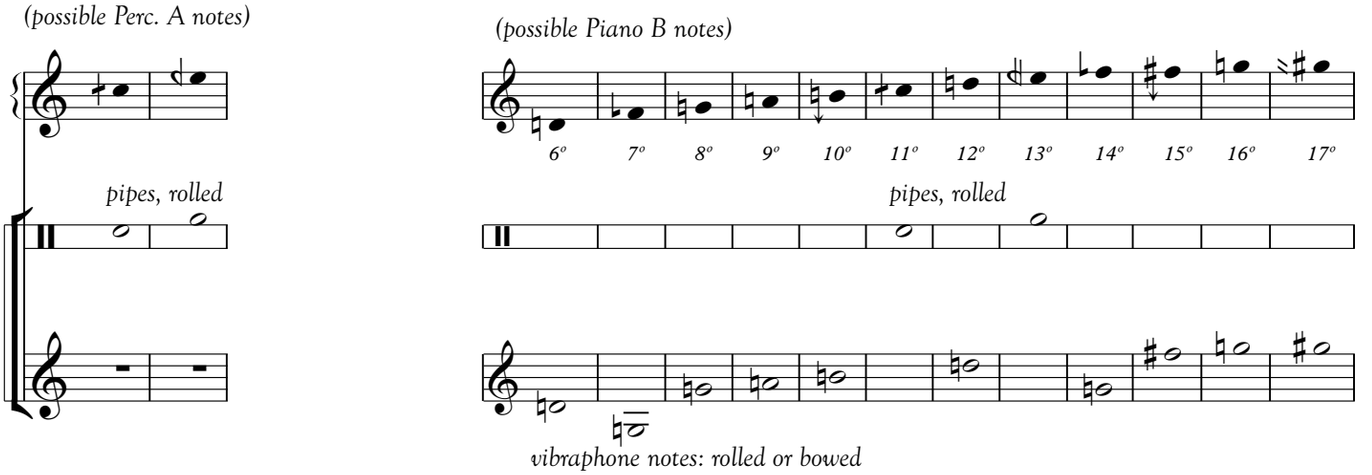
IV. Heart
(Percussion B)

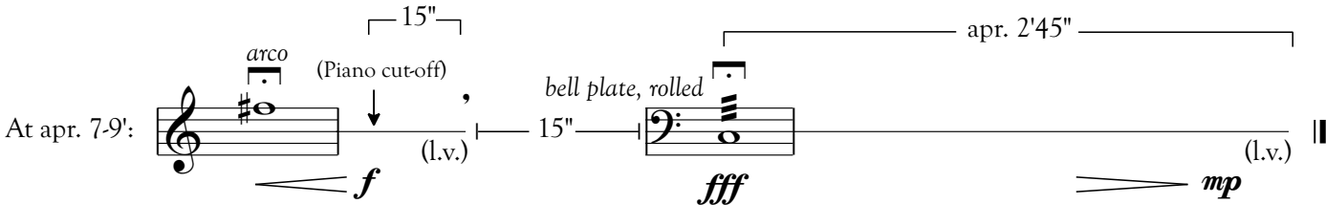
Tacet 1-2'

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.

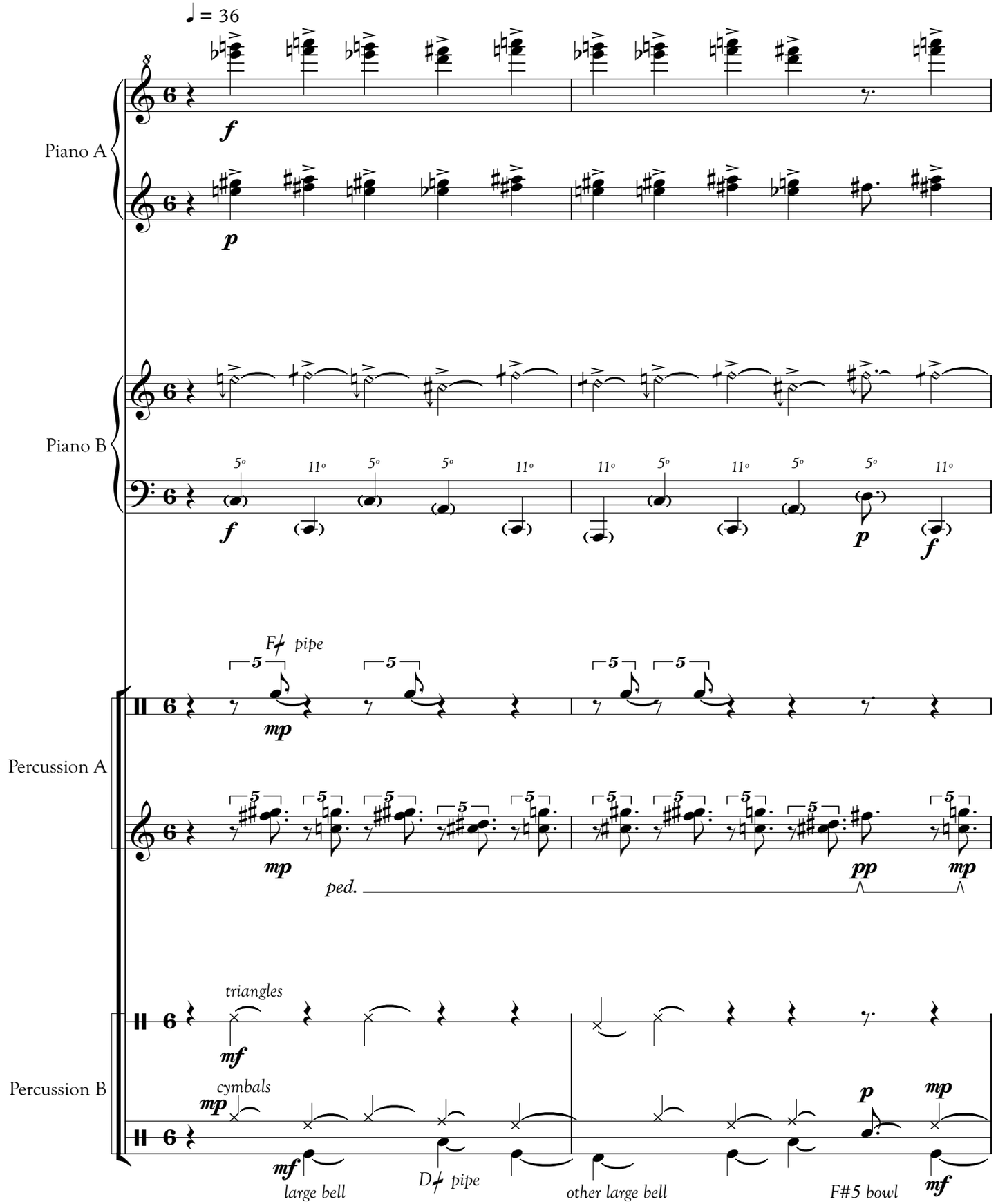


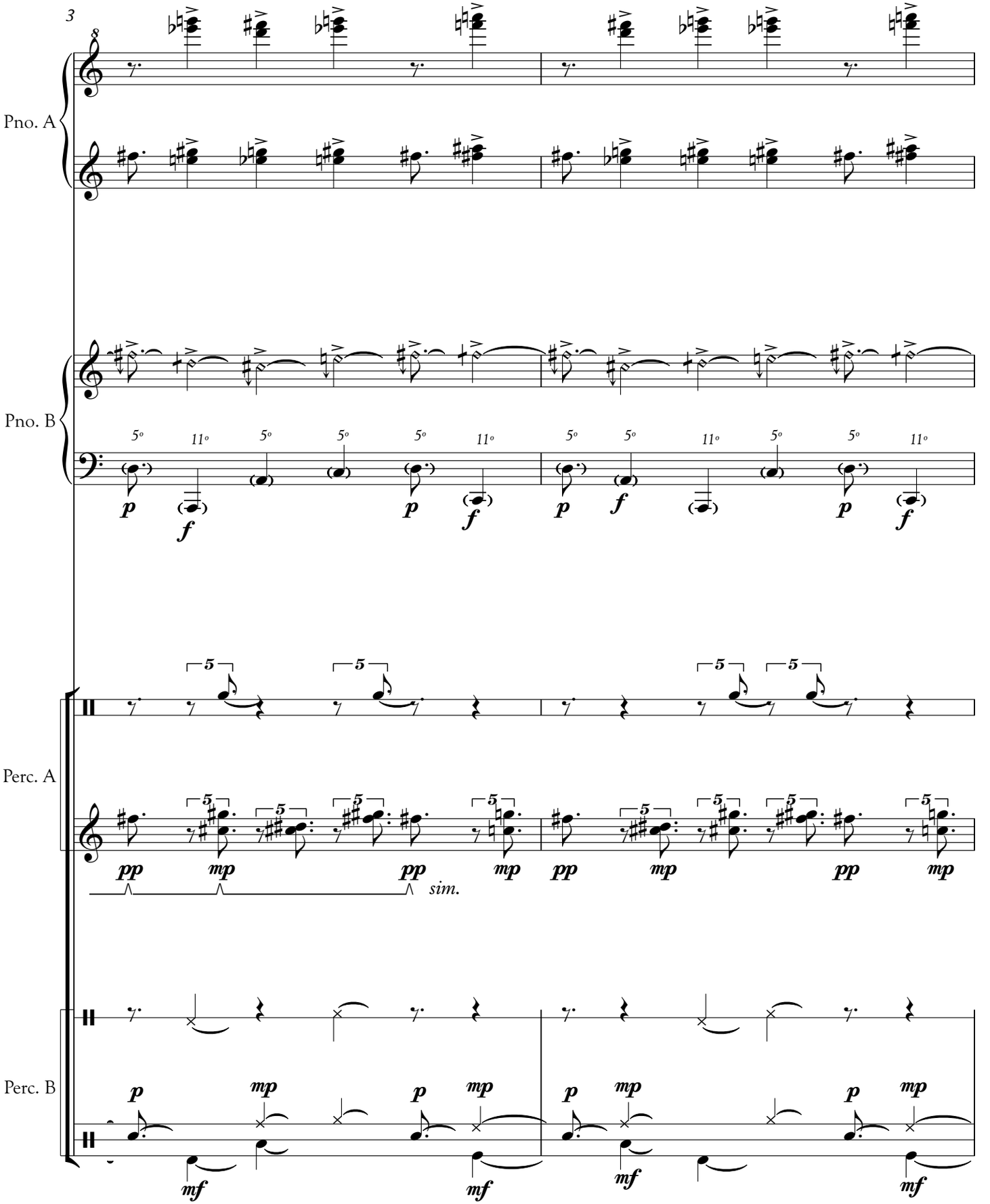
After approximately 2 minutes, begin occasionally transposing vibraphone notes by an octave or a fifth
Also, gradually introduce responses to Percussion A (especially the pipes) and Piano B.

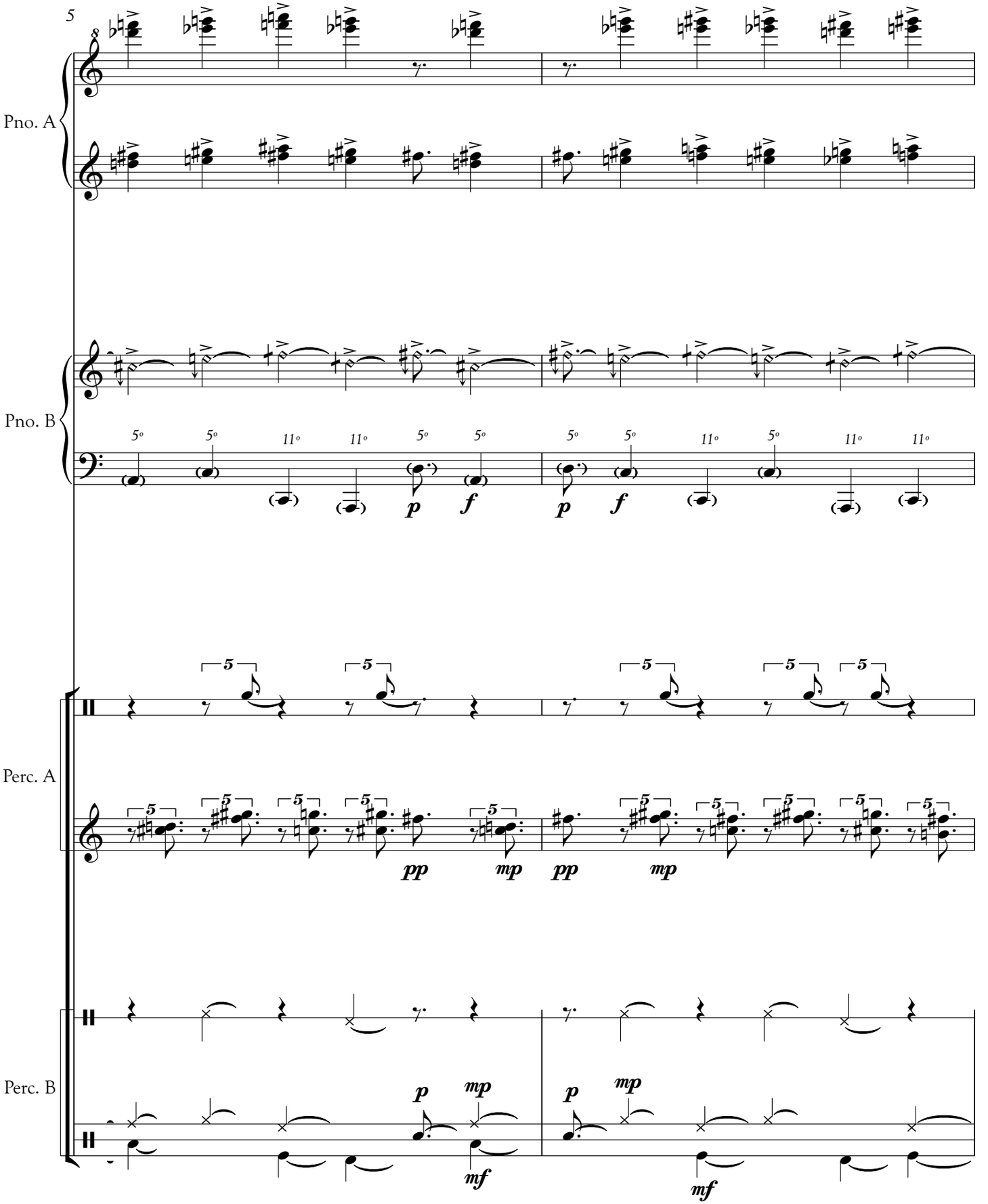


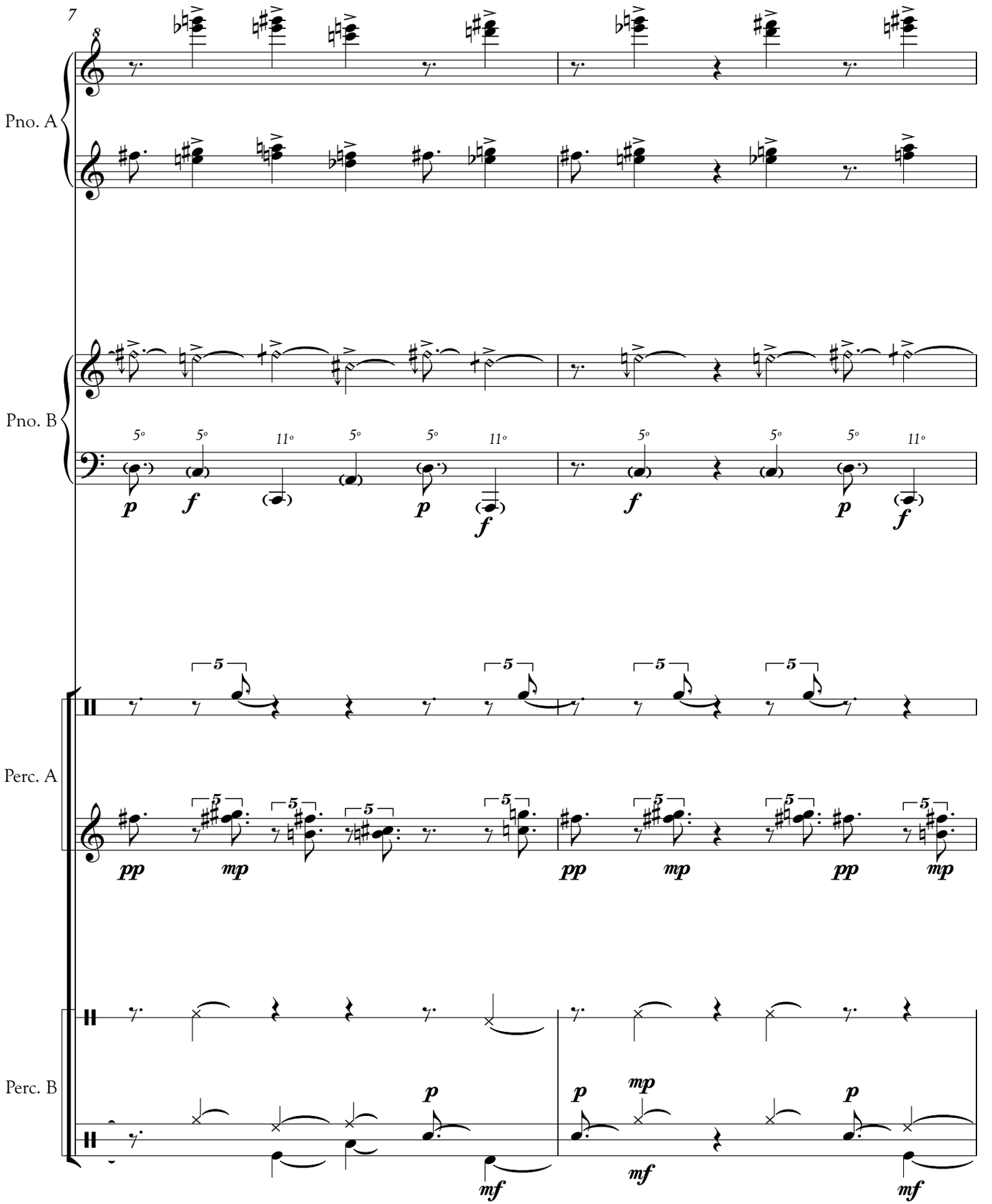


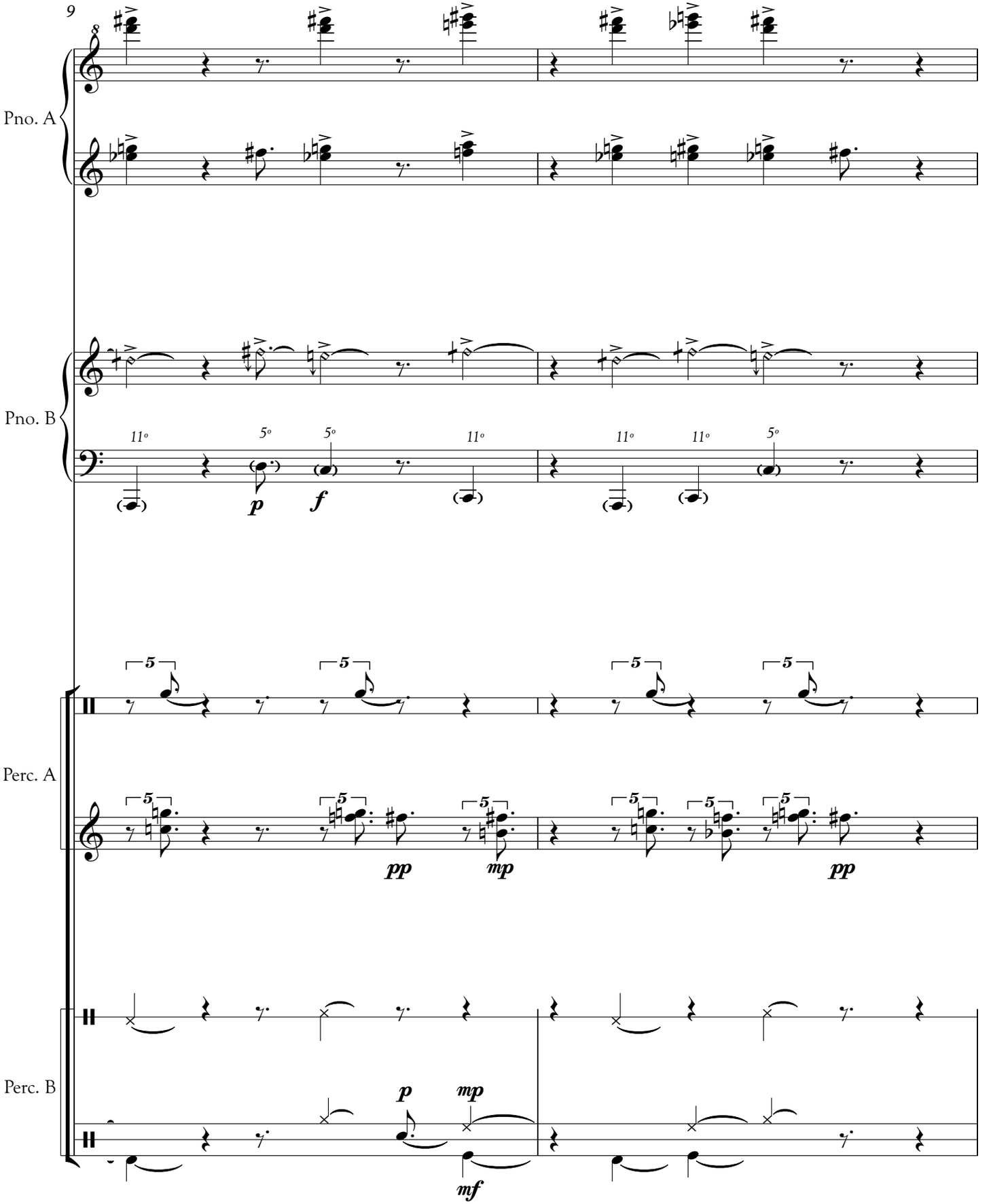
V. Positive/Negative 3

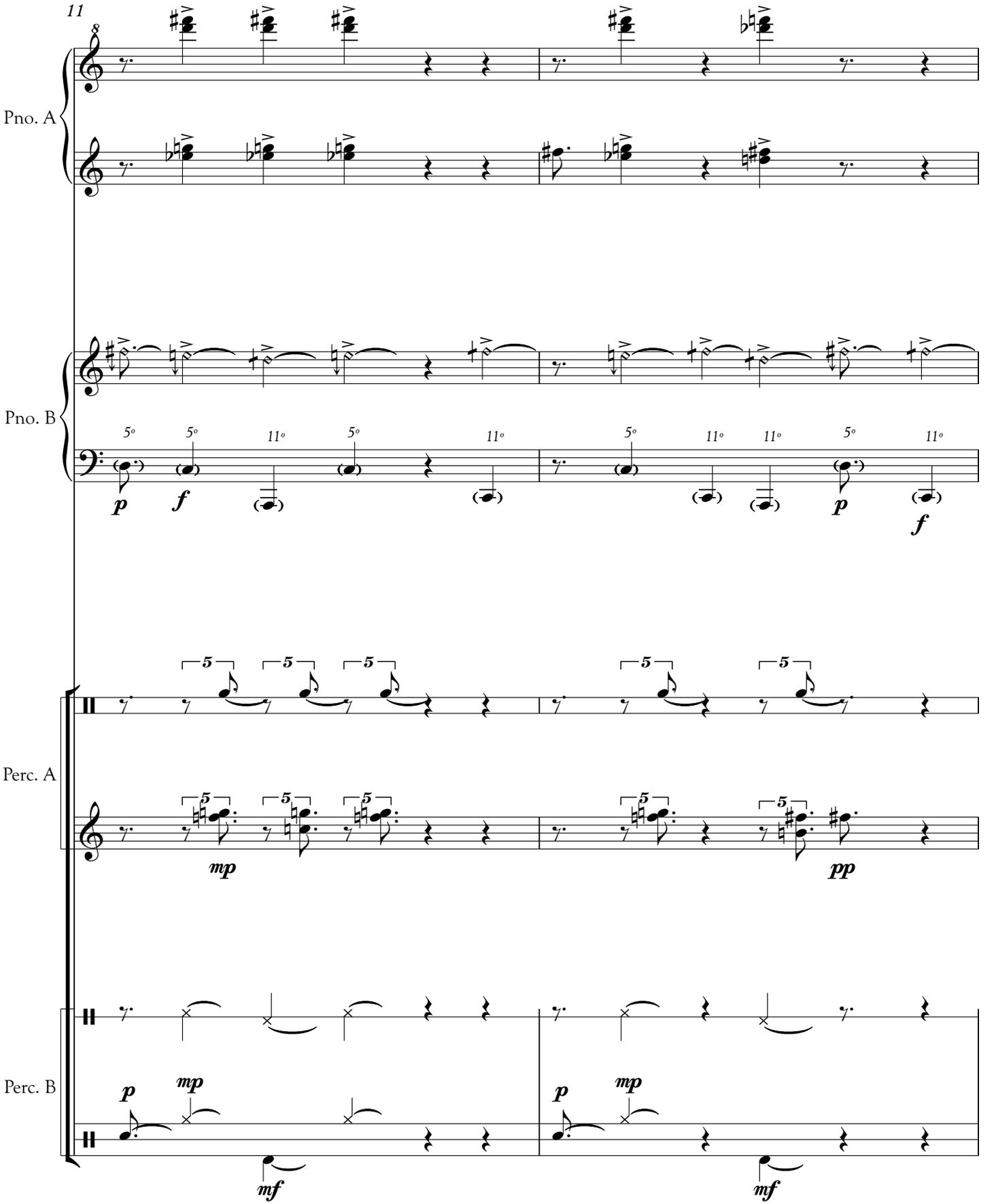


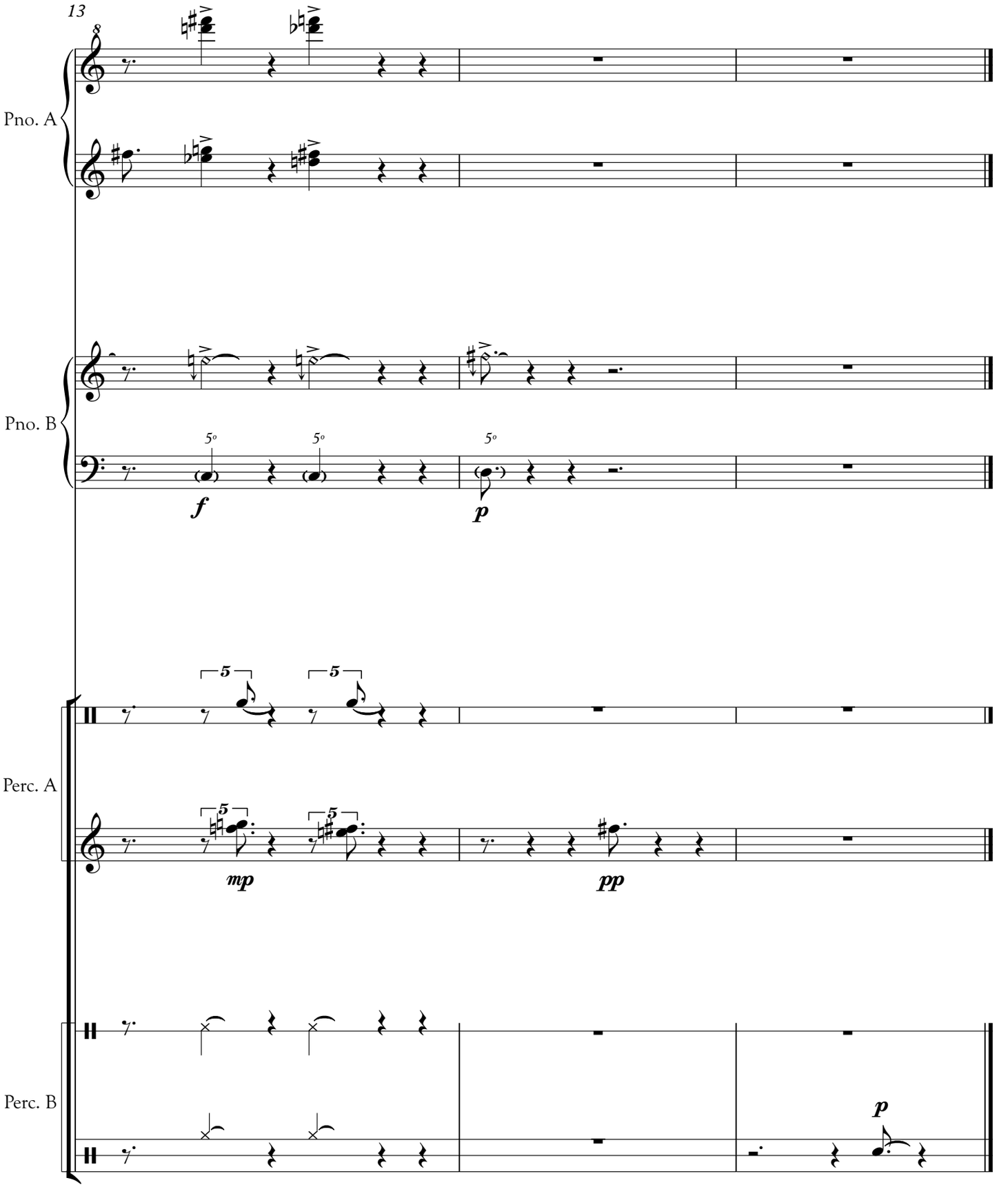

3
Pno. A
Pno. B
Perc. A
Perc. B
sim.


5
Pno. A
Pno. B
Perc. A
Perc. B
p
f
pp
mp
mf


7
Pno. A
Pno. B
Perc. A
Perc. B

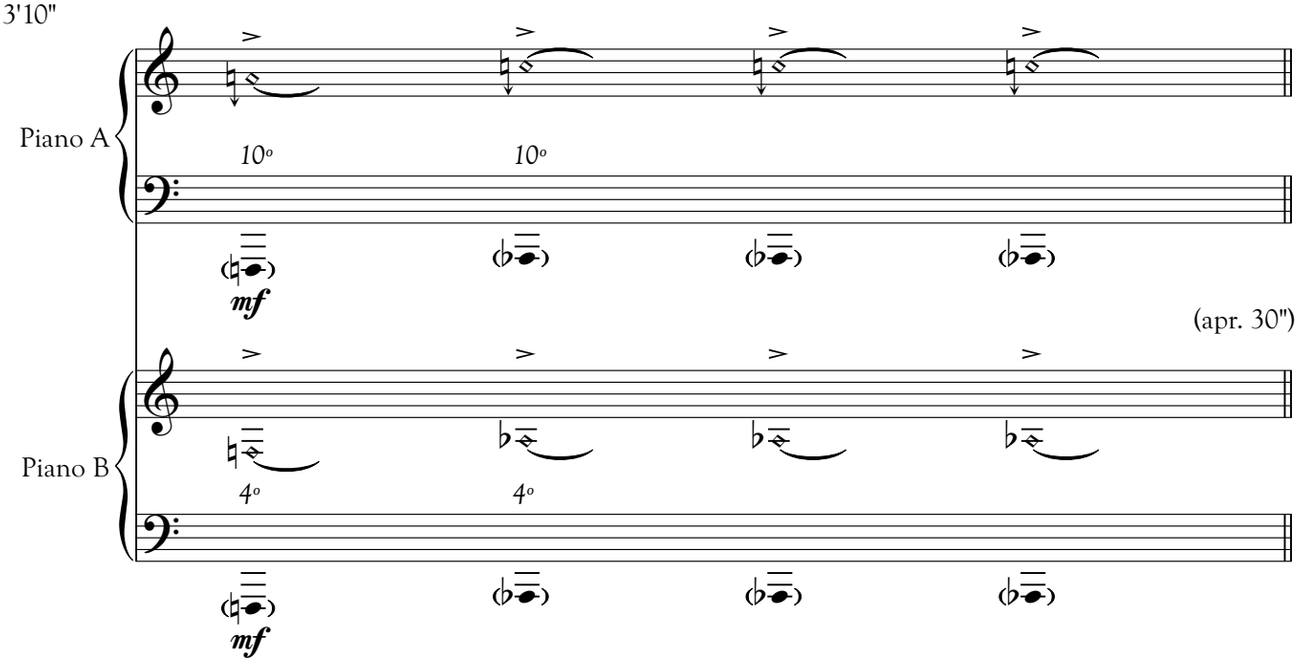

9
Pno. A
Pno. B
Perc. A
Perc. B
p
f
pp
mp
pp
p
mp
mf


11
Pno. A
Pno. B
Perc. A
Perc. B
p
f
mp
pp
mf

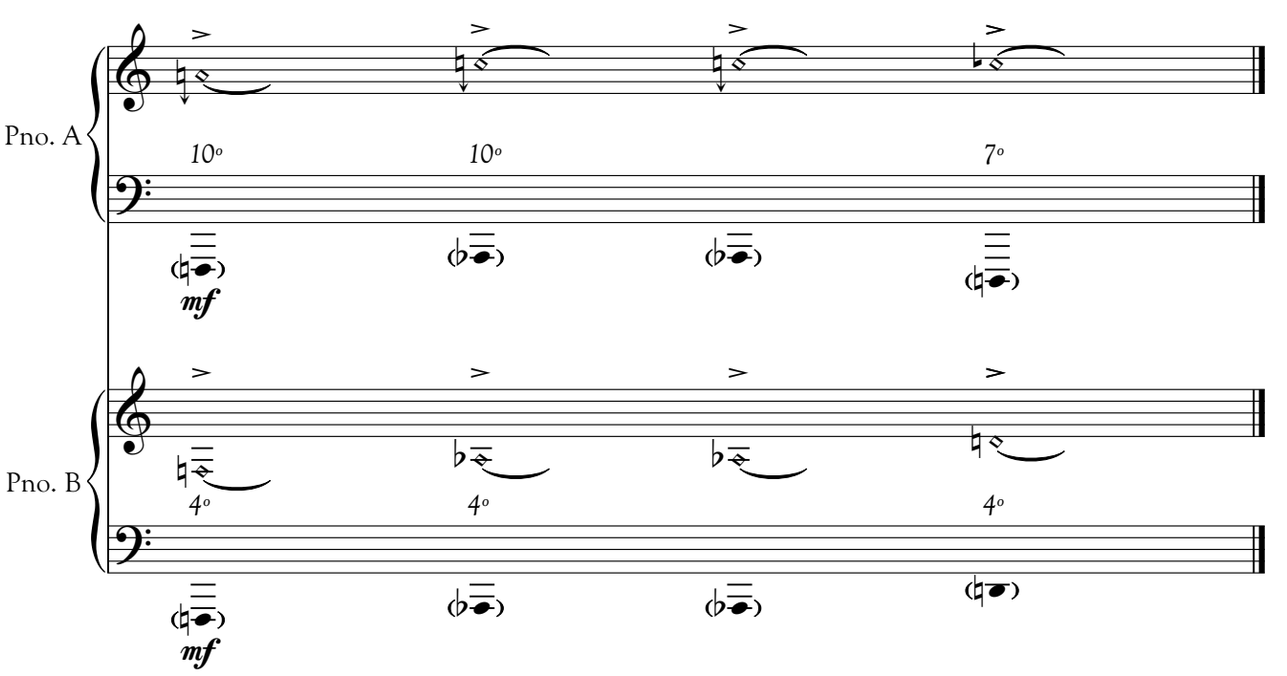
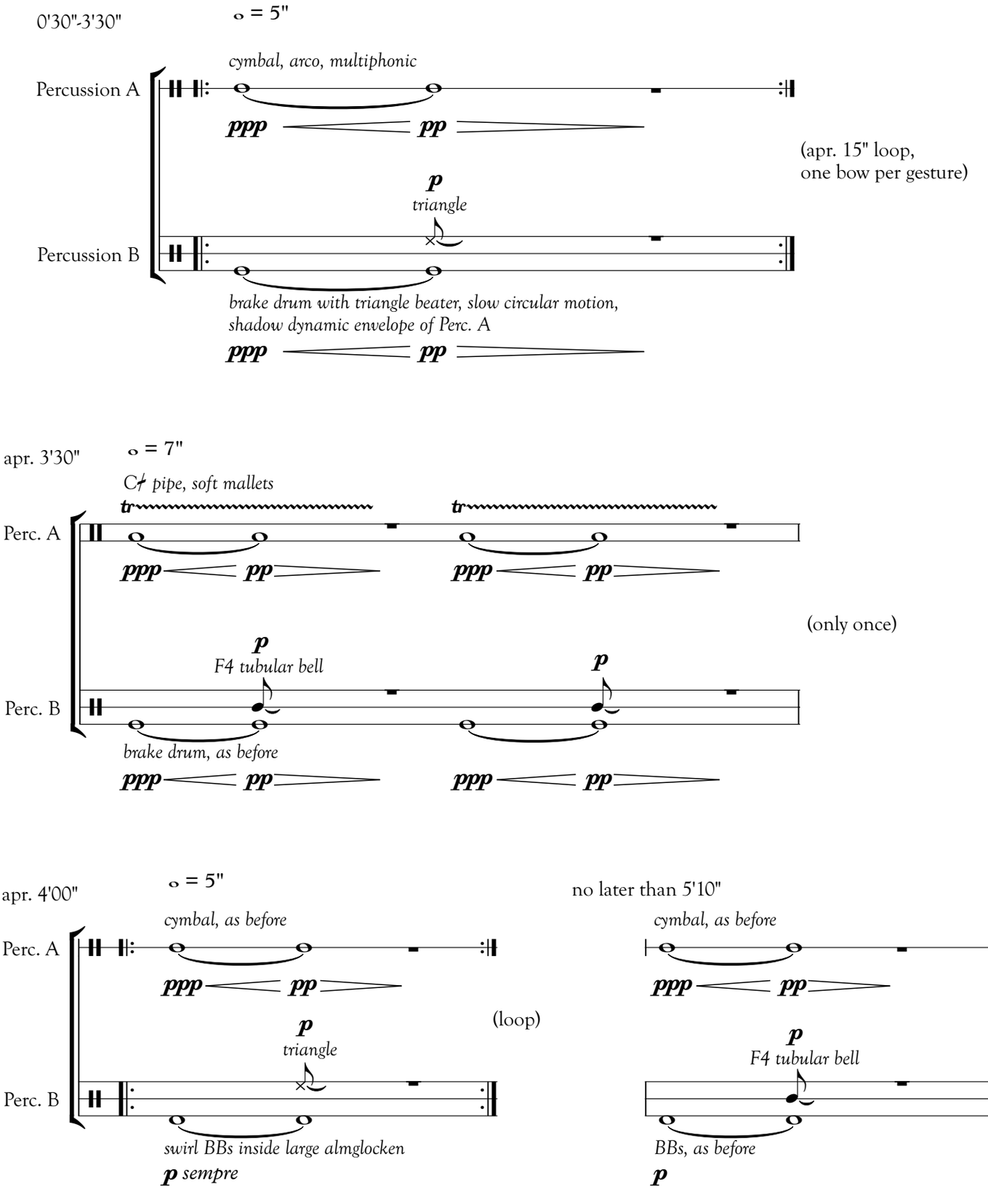

13
Pno. A
Pno. B
Perc. A
Perc. B
f
p
mp
pp
p

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"



Play once:
4'10"



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