JOHN GIBSON

Jangle

for two pianos

1996

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Performance Notes

- Accidentals affect the notes they immediately precede, any tied notes that follow, and any consecutively repeated notes.

- A ‘+’ sign above or below a note means to play the note on keyboard with one hand while muting that note’s string(s) with the other hand. Mute by firmly pressing a fingertip against the sounding portion of the strings, as close as possible to the bridge. With the dampers raised, this technique yields a percussive attack followed by a full reverberant image with clear definition of the notated pitch. Don’t mute the strings further away from the keyboard than described above, as this will produce a choked sound with indeterminate pitch.

- Duration: c. 21:30.
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I.

(1) This movement is unmetered. Instead, notes appear along a “ruler” of hash marks. Each mark represents a counting unit lasting one second. Numbers above the hash marks form a recommended counting scheme. The counting is for coordination only — do not try to project a pulse. Attacks fall either directly on the hash marks or roughly midway between them. Notes played on Piano 2 are of two durations: a solid notehead without stem is short; a solid notehead with stem and beam extension is longer — hold the note for the duration suggested by the length of the beam.

(2) ‘+’ means to play note on keyboard with one hand while muting that note’s strings inside the piano with the other hand. Mute by firmly pressing fingertip against the sounding portion of the strings, as close as possible to the bridge. (See performance notes for more.)

(Release keys once Ped. is down.)

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Starting at cross-bar, gliss. up with r.h., down with l.h. (pitches approximate). Use fingernails.

Attacca
II.

\[ \text{as if in} \quad \frac{4}{5} \]

\[ q = 80-84 \]
Until m. 117, the pianists play in different tempi. Beginning in m. 84, you should make no attempt to coordinate the parts (even though they are aligned correctly in the score). Instead, each of you should try to maintain a steady tempo, ignoring your partner as much as possible.

Until m. 117, no time signature changes appear in Piano 1, even though the number of eighth notes between consecutive dotted barlines varies (between 2 and 4 eighths). Often a measure spans two systems, as at the beginning of this system.
Repeat until m. 117. Listen for Piano 1’s final loud chord, in m. 115. Continue to play the two-measure pattern 2-3 more times after this chord, then go on to m. 117 without pause.

( Remain soft, even though Piano 1 is loud.)