

# REMAINS

TWO PIANOS AND TWO PERCUSSION

NINA C. YOUNG

## REMAINS

two pianos and two percussion  
approximate duration: 10 minutes  
*written for Yarn/Wire*  
December 2011

### INSTRUMENTATION:

Piano 1 (lid off)

Piano 2 (lid off)

#### Percussion 1

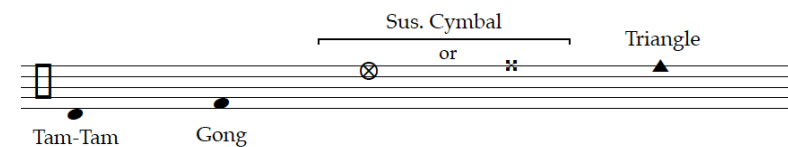
Vibraphone  
Glockenspiel  
Triangle  
Suspended Cymbal  
Gong (wind gong or similar)  
Tam-Tam (small/medium)

#### Percussion 2

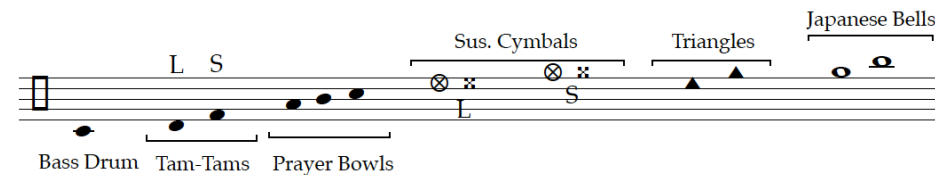
Crotales (see notation key for pitches)  
4 Nipple gongs (or reyong) – C, Db G#, A  
2 Japanese bells (or equivalent)  
2 Triangles  
2 Suspended cymbals (1 small, 1 medium/large)  
3 Tibetan prayer bowls  
2 Tam-tams (1 medium, 1 large)  
1 Bass drum

### PERCUSSION KEYS:

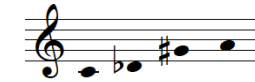
#### Percussion 1:



#### Percussion 2:



#### Nipple Gongs:

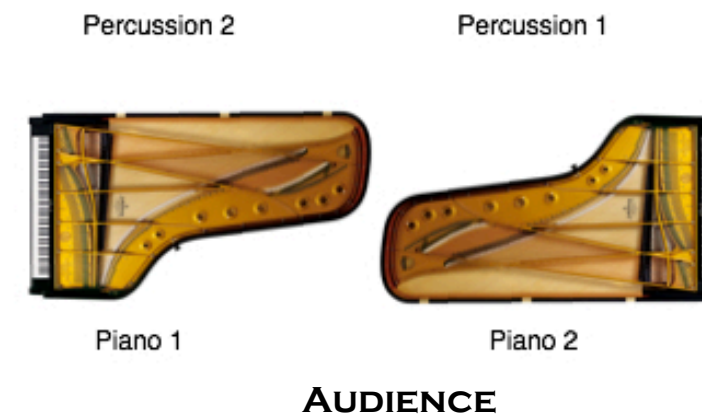


#### Crotales:



### STAGE SET-UP:

Percussion set-up details – to be determined.



### PERFORMANCE NOTES:

This piece addresses the build up of resonances within the pianos and percussion instruments; the sounds that *remain* after gestures have been played. It is essential to allow these resonances to naturally occur by refraining from unintentional damping and pedaling. For the majority of the piece the pedals are depressed on the two pianos and vibraphone.

Performers will notice, at times, very soft dynamics at the beginnings and endings of phrases. It is intended that some of the attacks will be softer than the resounding resonances from previous build-up.

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# REMAINS

written for Yarn/Wire

NINA C. YOUNG

♩ = 90

Piano 1

fff lunga, 15 - 20 seconds

pedal down unless otherwise indicated; do not half pedal

Piano 2

fff lunga, 15 - 20 seconds

pedal down unless otherwise indicated; do not half pedal

♩ = 90

Percussion 1

n p ppp n mp ppp mf p ff lunga, 15 - 20 seconds

Percussion 2

n mp n mp n ff lunga, 15 - 20 seconds

A

Pno. 1

12

scrape inside piano

*p* *mf* *pp*

Pno. 2

scrape inside piano

*f* *p* *pp*

Vib.

12

Vibraphone

arco

*pp* *p* *pp*

pedal down unless otherwise indicated; do not half pedal

(arco)

Triangle ord.

Glockenspiel

Perc. 2

Perc.

Nipple Gongs

*pp* *n* *mf* *p*

Pno. 1

19 *p*

*pp*

*mp*

Sua

Pno. 2

*f*

*mp*

*p*

*pp*

tremolo inside piano (with fingers or metal pick)

*mp*

Sua

Vibraphone

ord.

19 *mp*

*p*

*mp*

*p*

*f*

ord.

*mp* 3

Lea →

Crotales

Nipple Gongs

*n*

*mp*

*mf*

damp

**B**

Pno. 1

24 *f* *mp* *pp* *p* *pppp*

Pno. 2

*pp* *f* *p* *pp* *pp* *p* *pppp*

Vib.

24 *mf* *mp* *pp* *mp* *pp*

Perc. 2

Nipple Gongs

*pp* *mp* *mf* *pp* *mf* *n* *mp*

backs of mallets

ord.

Pno. 1

30

*mp* *pp* *mp* *pp* *mp* *pp*

Pno. 2

30

*mp* *p* *mp* *mf* *pp*

Vib.

30

*p* *mp* *pp* *pp* *mf* *pp* *mfpp* *mf* *pp* *n*

*Red* →

Perc. 2

30

*p* *mp* *n* *p*

Nipple Gongs

Crotales

Perc.

C

Pno. 1

35

pppp

*f*

*p*

ppp

mp

Sua

Sua

Pno. 2

mp

ppp

*f*

*p*

ppp

*f*

*p*

ppp

*f*

*p*

Vib.

35

pp

*f*

pp

*f*

Perc. 2

Nipple Gongs

Crotales

Perc.

*p*

*n*

*f*

*p*

*p*



**Pno. 1**

40 *mf* *pp* *ppp* *mp* *mf*

**Pno. 2**

*mp* *p* *ppp* *mp* *mf* *p* *f*

**Vib.**

40 *p* *f* *mp*

**Perc. 2**

Nipple Gongs

Perc. *mf*

**D**

Pno. 1

45

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

*Sua*

Pno. 2

45

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

*Sua*

Vib.

45

*f* *p* *mf*

center node node center

Perc. 2

Nipple Gongs

45

*pp* *mp* *n* *mf* *pp*

med. tam: brushes or equivalent for noteless stems

Pno. 1

50 *mf* *p*

*mf* *pp* *p*

*mp*

Pno. 2

(8va) *mf* *pp* *mp* *pp*

*mf* *pp* *mp* *pp*

8va

Vib.

50 *n* *arco* *mp*

*n* *arco* *mp*

Perc. 2

*mf* *f* *mp* *pp* *n*

Bass Drum

*mf* *f* *mp* *pp* *n*

Bass Drum

*p* *pp* *n*

E

58 A bit faster (♩ = 100)

Pno. 1

(pointillistic in texture)

*p*

\* sustain pedal off

Pno. 2

(pointillistic in texture)

*p*

sostenuto pedal

\* sustain pedal off

sostenuto off

Vib.

58 (pointillistic in texture)

ord.

*p*

\* pedal off

Perc. 2

Crotales

Nipple Gongs

sus cymb (s): with thin metal or wood mallet

*mf*

*p*

\*

F

Pno. 1

64

pp

Pno. 2

pp

Vib.

64

Ped. \*

Perc. 2

Nipple Gongs

p

Crotales

mp

Perc. sus cymb (s): with thin metal or wood mallet

p

Crotales

Perc.

p

Pno. 1

mf *>* pp *tr* *fp* *mf*

Rec. *>* pp

Pno. 2

p *>* pp *tr* *mf* *fp* *mf*

Rec. *>* pp

Vib.

*f* *p* *mf*

Perc. 2

Nipple Gongs

Crotales

sus cymb (s): with thin metal or wood mallet

*f* *mf* *pp* *mp* *mp* *n* *f* *n* *mp*

Pno. 1

74

*rit.* ..... ♩ = 60

*pp* *f* *ff* *fp* *pp*

*8va*

Pno. 2

74

*pp* *f* *ff* *fp* *pp*

*8va*

Vib.

74

*rit.* ..... ♩ = 60

*f* *ff* *mf*

*8va*

Glockenspiel

Perc. 2

Crotales

*p* *f* *mp* *f*

ord.

G

Pno. 1

79

*f* *fp* *pp* *mp* *pp* *ff* *fp* *mf* *p*

Reo

Pno. 2

*f* *fp* *mp* *pp* *ff* *mf* *p*

Reo

Vib.

79

*mp* *f*

Reo

Perc. 2

*f* *mp* *mf* *p*



H

Pno. 1

84 *f* *p* *f* *fff* *pppp* *ff* *ppp* *ff* *ppp* *f* *pp* *f* *pp*

Pno. 2

84 *f* *p* *f* *fff* *pppp* *ff* *ppp* *ff* *ppp* *f* *pp* *f* *pp*

Vib.

84 *mf* *ff* *f* *mf* *pp* *mf* *pp* *mp* *pp* *mp* *pp*

Tam-Tam and Sus. Cymb.

Perc. 2

84 *ff* *p* *f*

Nipple Gongs  
 \*if this passage poses difficulty, replace nipple gongs with almglocken

Pno. 1

mf pp mp p pp p pppp p pppp p pppp

Pno. 2

(8va)

mf pp mp p pp p pppp p pppp p pppp

Perc. 1

mp p mp pp p pp p pppp p pppp p pppp p

Perc. 2

mp p

103

Pno. 1

Pno. 2

Vib.

Perc. 1

Perc. 2

Tam-Tam and Triangle

Crotales

Vibraphone

*ppp* *pppp* *mp* *pppp*

*pp* *pp*

*mp*

I

♩ = 90

Pno. 1

116

mp

f

pppp

p

mp

ppp

mp

p

pp

pluck inside piano with metal pick

arco

Pno. 2

7

p

pp

ppp

ff ppp

pppp

f

mp

p

ppp

pluck inside piano with metal pick

arco

Vib.

116

♩ = 90

n

pp

n

p

arco

Perc. 2

mp

n

p

sizzle (with metal)

damp

mp

p

Crotales

mf

5

J

Pno. 1

126

*f* *p* *n* *pp* *n* *f* *mf* *pp*

Pno. 2

*ff* *n* *pp* *n* *f* *mp* *p* *ppp*

Vib.

126

*n* *p* *f*

Perc. 2

Inside Piano 1 Perc. Inside Piano 1 Crotales

*pp* *mp* *p* *n* *pp* *n* *mp* *mf* *p* *pp* *ppp*

roll low strings inside piano

Pno. 1

135

*f ff* *n* *p* *n* *mf* *pp* *p* *pp* *mf*

6 3 biv

Pno. 2

*f* *n* *p* *n* *p* *mf* *pp* *p* *n* *p*

5 6 8va

Vib.

135

*n* *mp* *n* *mf*

Perc. 2

*mp* *n* *mp* *n* *p* *mf*

Crotales Triangle

**K**

one hand inside piano, sliding up harmonic nodes, while other hand plays repeated notes

Pno. 1

145

mp p f

Pno. 2

pp n mp f pp p pp ppp

Vib.

145

Vibraphone

Triangle

Vibraphone

f mp

p f

Perc. 2

p mp n mp





Pno. 1

154

*pp* *f* *mf* *mp* *p*

Pno. 2

*pp* *mf* *mp* *p*

Vibraphone

154

*pp* *f* *p*

Perc. 2

Perc.  
sus cymb (s): with metal brushes

*pp* *mf*

157

Pno. 1

*pp* *ppp* *n* *p* *p* *n* *mf*

Pno. 2

*n* *mp* *ppp* *mp* *n* *p*

Vib.

157

Perc. 2

*p*

M

Detailed description of the musical score: The score is for measures 157-162. Pno. 1 (Piano 1) starts at measure 157 with a treble clef and a key signature of one flat. It features a complex melodic line with several 7-note and 3-note slurs. Dynamics range from *pp* to *ppp*, then *n* (normal), *p*, and finally *mf* at the end. Pno. 2 (Piano 2) has a treble and bass clef. It is mostly silent until measure 160, where it plays a melodic line with dynamics *ppp*, *mp*, and *n*. Vib. (Vibraphone) has a treble clef and plays a rhythmic pattern of chords with triplets in measures 157-159. Perc. 2 (Percussion 2) has a single staff with a snare drum and cymbal. It plays a rhythmic pattern starting at measure 160 with a dynamic of *p*. A box labeled 'M' is located in the upper right corner of the page.

**Pno. 1**  
162  
*p* *n* *n* *p*

**Pno. 2**  
*p*  
12 11 10 9 7 6 6 6 6 6 6

**Glk.**  
Glockenspiel  
*p*  
Vibraphone  
*p* 3 3 3 3 3

**Perc. 2**

Pno. 1

165

*rit.* -----  $\text{♩} = 60$

*pp* *pppp*

Pno. 2

165

*pp* *pppp*

Vib.

165

*rit.* -----  $\text{♩} = 60$

*rit.* -----  $\text{♩} = 60$

Perc. 2

Crotales

*p*

*p*

N

170

Pno. 1

Musical score for Piano 1, measures 170-177. The score is in 4/4 time, with a key signature of one flat. It features a complex texture with triplets and dynamic markings: *ppp*, *pp*, *p*, and *mp*. The piece concludes with a 3/4 time signature change.

Pno. 2

Musical score for Piano 2, measures 170-177. The score is in 4/4 time, with a key signature of one flat. It features a complex texture with dynamic markings: *ppp*, *pp*, *p*, and *mp*. The piece concludes with a 3/4 time signature change.

Perc. 1

170 Gong and Triangle

Musical score for Percussion 1, measures 170-177. The score is in 4/4 time, with a key signature of one flat. It features a complex texture with dynamic marking: *p*. The piece concludes with a 3/4 time signature change.

Perc. 2

Musical score for Percussion 2, measures 170-177. The score is in 4/4 time, with a key signature of one flat. It features a complex texture with dynamic marking: *p*. The piece concludes with a 3/4 time signature change.

O

Pno. 1

180

*mf mp mf p mf pp f p ff mf ff mf fff*

Pno. 2

180

*mf mp mf p mf pp f p ff mf ff mf fff*

Vibraphone

Vib.

180

*mp p mf pp f p f mp ff p fff*

Perc. 2

180

*mp p mp f*

189

Pno. 1

*mp*

damp in unison

Pno. 2

*ppp*

damp in unison

Vib.

189

damp in unison

Perc. 2

*n*

*mp*

damp in unison