

# REMAINS

TWO PIANOS AND TWO PERCUSSION

**NINA C. YOUNG**

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## REMAINS

two pianos and two percussion  
 approximate duration: 10 minutes  
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### INSTRUMENTATION:

Piano 1 (lid off)

Piano 2 (lid off)

#### Percussion 1

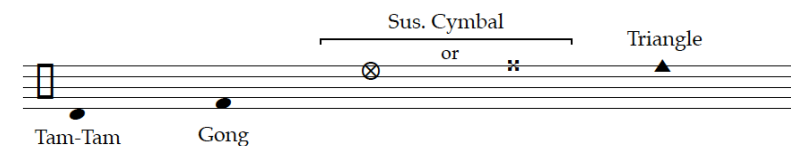
Vibraphone  
 Glockenspiel  
 Triangle  
 Suspended Cymbal  
 Gong (wind gong or similar)  
 Tam-Tam (small/medium)

#### Percussion 2

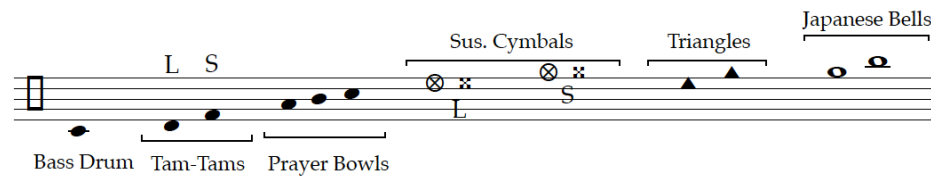
Crotales (see notation key for pitches)  
 4 Nipple gongs (substitution possible: reyong, almglocken, chines) – C, Db G#, A  
 2 Japanese bells (or equivalent)  
 2 Triangles  
 2 Suspended cymbals (1 small, 1 medium/large)  
 3 Tibetan prayer bowls  
 2 Tam-tams (1 medium, 1 large)  
 1 Bass drum

### PERCUSSION KEYS:

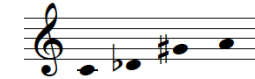
#### Percussion 1:



#### Percussion 2:



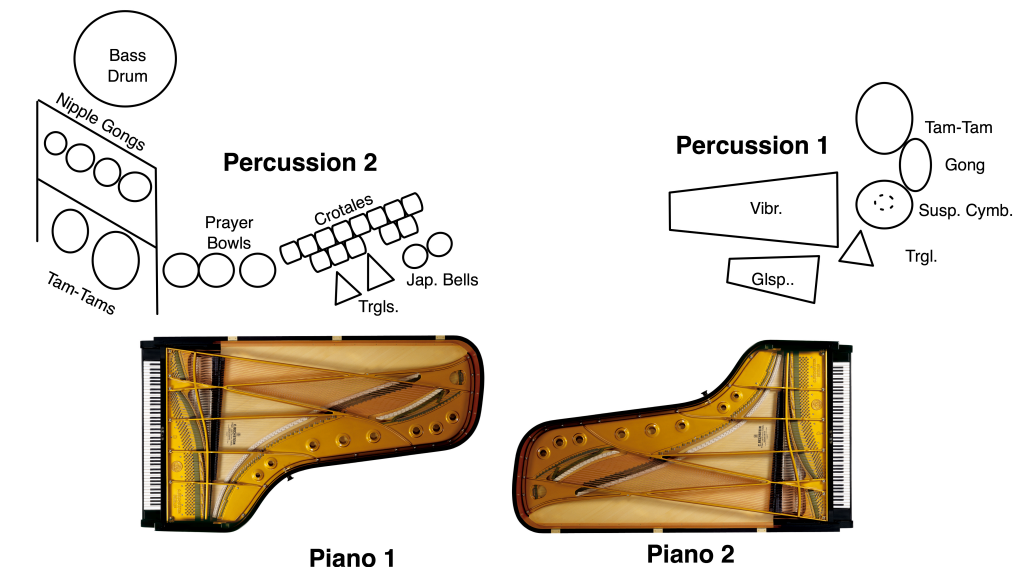
#### Nipple Gongs:



#### Crotales:



### STAGE SET-UP:



Audience

### PROGRAM NOTES:

*Remains* for two pianos and two percussion addresses the build up of resonances within the ensemble - the sound that *remain* after the important gestures have been performed. The pianists depress their sustain pedals for the majority of the work and the percussion instrumentation is focused nearly entirely on metal, thus allowing the pianos and percussion to accentuate and exaggerate their resonant qualities. Through the use of instrumentation and structural near-repetitions, the listener is transported into a sound world where he must focus on the timbres and resonances that are often secondary to rhythmic and melodic/harmonic gestures. This is aided by the harmonic structure of the work, rooted in F and C. *Remains* begins with fortissimo statement of the F chord and closes with the C chord - the resonant residues of these chords, or their *remains*, are encapsulated within these structural boundaries. The piece strives to explore the resonant relationships between these two harmonies - sometimes one is subordinate to the other, then the roles switch; other times the importance rests on the harmonic navigation from one to the other.

# REMAINS

for Yarn/Wire

NINA C. YOUNG

With an emphasis on resonance ♩ = 90

Piano 1

fff lunga, 15 - 20 seconds

*ped.* →  
pedal down unless otherwise indicated;  
do not half pedal

Piano 2

fff lunga, 15 - 20 seconds

*ped.* →  
pedal down unless otherwise indicated;  
do not half pedal

With an emphasis on resonance ♩ = 90

Tam-Tam & Susp. Cymb.

Percussion 1

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

Prayer Bowl (P.B.) 1

P.B. 2

Bs. Dr.

Percussion 2

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

A

Pno. 1

12

scrape inside piano

*p*

*mf*

*pp*

3/4

5

Pno. 2

scrape inside piano

*f*

*p*

*pp*

3/4

6

3

Vibr.

12

Vibr. arco

*pp*

(arco)

Trgl. ord.

Glsp.

*pp*

3/4

3

pedal down unless otherwise indicated; do not half pedal

Perc. 2

Nipple Gongs (N. Gongs)

Trgl. 2

P.B. 3

*n*

*mf*

Trgl. 2

*pp*

Trgls. & Jap. Bells

*p*

3/4

Pno. 1

19 *p*

8<sup>va</sup>

8<sup>va</sup>

8<sup>va</sup>

6/4 *mp*

Pno. 2

19 *f*

3 *mp*

4/4 *p*

*pp*

tremolo inside piano (with fingers or metal pick)

6/4 *mp*

Vibr.

19 *mp*

ord.

4/4 *p*

*mp*

5

3

5

5

6/4 *f*

ord.

*mp* 3

8<sup>va</sup>

Dec. →

Perc. 2

19 *p*

N. Gongs

4/4 *p*

P.B. 2

*n*

Bs. Dr.

*mp* *n*

6/4 *mf*

Tam-Tam (L)

Susp. Cymb. (S)

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

N. Gongs

Trgl. 1

Susp. Cymb. (S)

P.B. 1  
backs of mallets

P.B. 3  
ord.

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

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*

Perc. 2

Tam-Tam (S) *p* *mp*

N. Gongs *n* *p*

C

Pno. 1

35

8va

7

3

3

3

8va

3

pppp

f

p

7

ppp

mp

Ped.

Pno. 2

35

mp

ppp

f

p

3

3

3

Ped.

Vib.

35

pp

3

6

6

3

3

f

3

3

Ped.

Perc. 2

35

N. Gongs

p

n

f

p

Crt.

Jap. Bells

p



Pno. 1

40 *mf* *pp* *ppp* *mp* *mf* *6/4*

**D**

Pno. 2

40 *mp* *p* *ppp* *mp* *mf* *p* *f* *6/4*

Vib.

40 *p* *f* *mp* *6/4*

Perc. 2

N. Gongs *mf* *6/4*

Jap. Bells *mf* *6/4*

Pno. 1

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

*Sua*

Pno. 2

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

*Sua*

Vib.

45 *p* *mf* *f*

center node node center

Perc. 2

Nipple Gongs (N. Gongs)

Bs. Dr.

Tam-Tam (S)  
med. tam: brushes or equivalent for noteless stems

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

Pno. 1

50 *mf* *p*

*mf* *p* *mp*

Pno. 2

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

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

Vib.

50 *n* *arco* *mp*

*n* *arco* *mp*

Perc. 2

N. Gongs *mp* *pp* *p* *pp* *n*

Bs. Dr. *p* *pp* *n*

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

*p* *pp* *n*

**E**

*Pointillistic, a bit faster* (♩ = 100)

58

Pno. 1

*p* 3

(pointillistic in texture)

\* sustain pedal off

(pointillistic in texture)

Pno. 2

*p* 3

6

\* sustain pedal off

sostenuto pedal

sostenuto off

*Pointillistic, a bit faster* (♩ = 100)

58 (pointillistic in texture)

ord.

*p* 3

\* pedal off

3

5

3

5

3

3

Perc. 2

Susp. Cymb. (S)  
with thin metal or wood mallet

*mf*

with thin metal or wood mallet

Crt.

*p*

\* \*

Trgl. 1

*p*

\* \*

N. Gongs

*p*

F

Pno. 1

64

pp

Pno. 2

pp

Vib.

64

p

Perc. 2

N. Gongs

p

Crt.

mp

Susp. Cymb. (S)  
with thin metal or wood mallet

p

Crt.

Susp. Cymb. (L)

p

Pno. 1

69 *mf* *pp* *fp* *mf*

Rec.

Pno. 2

69 *p* *pp* *mf* *fp* *mf*

Rec.

Vib.

69 *f* *p* *mf*

Perc. 2

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

N. Gongs  
Susp. Cymb. (S)  
P.B. 1  
Susp. Cymb. (S)

*Slower, growing more expansive*

*rit.* ..... ♩ = 60

Pno. 1

74

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

Ped.

Pno. 2

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

Ped.

*Slower, growing more expansive*

*rit.* ..... ♩ = 60

Vib.

74

*f* *ff* *mf*

Ped.

Perc. 2

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

Crt.

Bs. Dr.

Tam-Tam (S)

Susp. Cymb. (L)

ord. Bs. Dr.

Susp. Cymb. (S)

N. Gongs

G

Pno. 1

Musical score for Piano 1, measures 79-84. The score is in 7/4 time, changing to 5/4 and then 4/4. It features a complex melodic line in the right hand with dynamic markings from *f* to *pp*, and a dense, rhythmic accompaniment in the left hand with triplets and sixteenth notes.

Pno. 2

Musical score for Piano 2, measures 79-84. The score is in 7/4 time, changing to 5/4 and then 4/4. It features a melodic line in the right hand with dynamic markings from *f* to *mf*, and a rhythmic accompaniment in the left hand with triplets and sixteenth notes.

Vib.

Musical score for Vibraphone, measures 79-84. The score is in 7/4 time, changing to 5/4 and then 4/4. It features a melodic line with dynamic markings from *mp* to *f*, and a rhythmic accompaniment with triplets and sixteenth notes.

Perc. 2

Musical score for Percussion 2, measures 79-84. The score is in 7/4 time, changing to 5/4 and then 4/4. It features a melodic line for N. Gongs with dynamic markings from *mp* to *mf*, and a rhythmic line for Susp. Cymb. (S) and Tam-Tam (L) with dynamic markings from *f* to *p*.



**H**

*Majestic*

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 & Susp. Cymb.

Perc. 2

84 *ff* *p* *f*

Trgls. & Jap. Bells

N. Gongs

Pno. 1

mf pp mp p ppp p pppp p pppp p pppp

Pno. 2

(8va)

mf pp mp p ppp p pppp p pppp p pp

Perc. 1

mp p mp pp p ppp p pppp p pppp p

Perc. 2

mp p

103 Pno. 1

Pno. 2

103 Vib.

103 Perc. 1

Perc. 2

I

tempo primo ♩ = 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

n

pp

n

p

arco

Perc. 2

Tam-Tam (L) & Susp. Cymb. (L)

sizzle (with metal)

damp

mp

n

p

mp

p

Crt. 5

mf

J

Pno. 1

126

Pno. 2

Vib.

126

Perc. 2

Inside Piano 1 Tam-Tam (L) & roll low strings inside piano Susp. Cymb. (L) Inside Piano 1 Susp. Cymb. (S) Crt.

Pno. 1

135

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

Pno. 2

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

Vib.

135

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

Perc. 2

Tam-Tam (L) & Susp. Cymb. (S)

Inside Piano 1

Crt.

Trgl. 2

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

**K**

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

Pno. 1

145

Pno. 2

Vib.

145

Perc. 2

**L**

8<sup>va</sup>

Pno. 1

150

*mp*

*mf* *pp*

Pno. 2

*n*

*pp*

*mf*

*p*

7 3 12 11 10 9 7 6 6

Vib.

150

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

*mf* *pp*

3 6

Glsp.

Perc. 2

Susp. Cymb. (L) Crt.

*p* *f*



Pno. 1

154

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

Pno. 2

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

Vibr.

154

Vibr.

*pp* *f* *p*

Perc. 2

Susp. Cymb. (L)  
with metal brushes

154

*pp* *mf*

Pno. 1

157

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

Sus

M

Pno. 2

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

Vib.

157

*3* *3* *3*

Perc. 2

Trgls. & Jap. Bells

Susp. Cymb. (L)

*p*

Pno. 1

162

*p* *n* *n* *p*

Pno. 2

*p*

Glsp.

*p* *p*

Perc. 2

Pno. 1

165

*pp*

*rit.* ..... ♩ = 60

*pppp*

Pno. 2

*pp*

*pppp*

Vib.

165

*rit.* ..... ♩ = 60

Perc. 2

Crt.

*p*

N

170

Pno. 1

*ppp* *pp* *p* *mp*

Pno. 2

*ppp* *pp* *p* *mp*

Perc. 1

170 Gong & Trgl.

*p*

Perc. 2

Crt.

*p*

Detailed description of the musical score: The score consists of four staves. The first two staves are for Pno. 1 and Pno. 2, both in 4/4 time. Pno. 1 has a treble clef and plays chords with triplets and a melodic line. Pno. 2 has a bass clef and plays chords with triplets. Perc. 1 is in 4/4 time and uses Gong & Trgl. Perc. 2 is in 4/4 time and uses Crt. The score transitions from 4/4 to 3/4 at the end of measure 177. Dynamics include *ppp*, *pp*, *p*, and *mp*. There is a boxed 'N' at the top left and 'Ped.' arrows under the piano parts.

0

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*

Vibr.

180

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

Perc. 2

180

*mp*

Tam-Tam (L)

*p mp f*

Sua-----

189 *tempo primo* ♩ = 90

Pno. 1 *mp* damp in unison \*

Pno. 2 *ppp* damp in unison \*

Vib. 189 *tempo primo* ♩ = 90 damp in unison \*

Perc. 2 P.B. 2 *n* *mp* damp in unison \*