

REMAINS

TWO PIANOS AND TWO PERCUSSION

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REMAINS

two pianos and two percussion
 approximate duration: 10 minutes
written for Yarn/Wire, January 2012
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INSTRUMENTATION:

Piano 1 (lid off)

Piano 2 (lid off)

Percussion 1

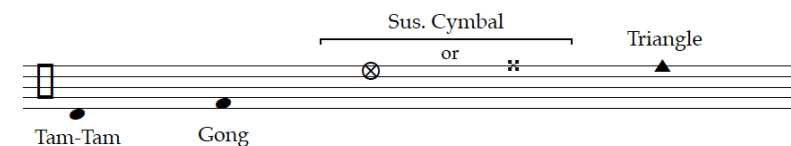
Vibraphone
 Glockenspiel
 Triangle
 Suspended Cymbal
 Gong (wind gong or similar)
 Tam-Tam (small/medium)

Percussion 2

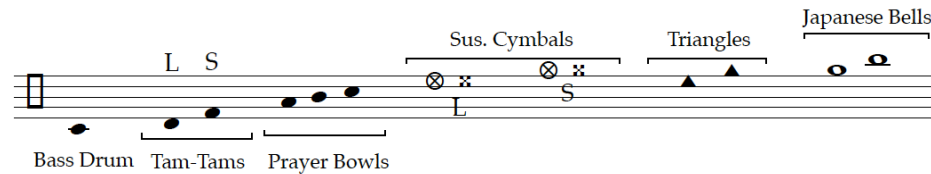
Crotales (see notation key for pitches)
 4 Nipple gongs (substitution possible: reyong, almglocken, chines) – C, Db G#, A
 2 Japanese bells (or equivalent)
 2 Triangles
 2 Suspended cymbals (1 small, 1 medium/large)
 3 Tibetan prayer bowls
 2 Tam-tams (1 medium, 1 large)
 1 Bass drum

PERCUSSION KEYS:

Percussion 1:



Percussion 2:



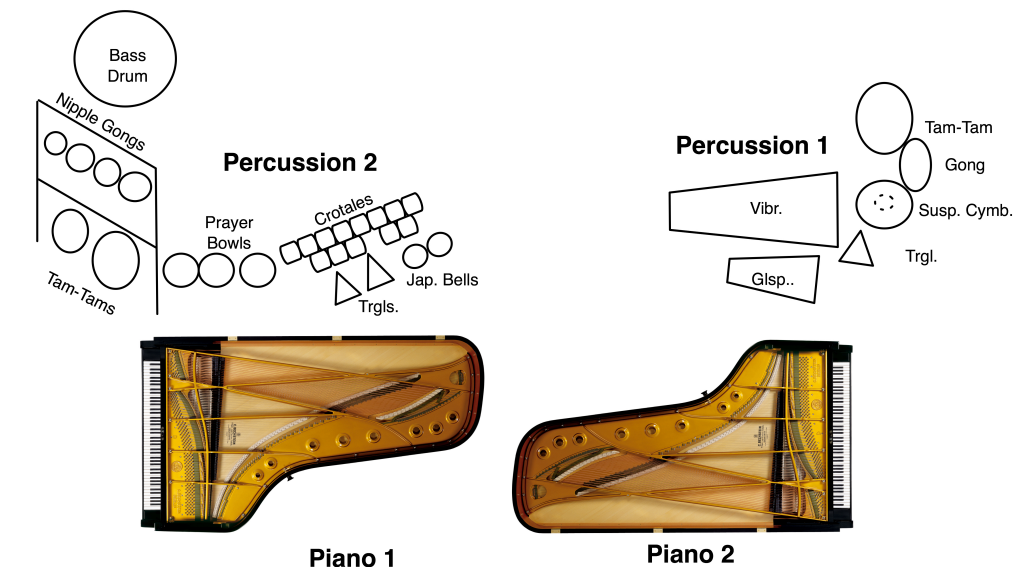
Nipple Gongs:



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

Musical notation for Piano 1, 4/4 time signature. The staff shows rests for most of the piece, followed by a final chord in the last measure. The chord consists of a low octave G (8va), a low octave Bb, and a low octave D. The dynamic is *fff*. The instruction *lunga, 15 - 20 seconds* is written to the right of the staff.

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

Piano 2

Musical notation for Piano 2, 4/4 time signature. The staff shows rests for most of the piece, followed by a final chord in the last measure. The chord consists of a low octave G (8va), a low octave Bb, and a low octave D. The dynamic is *fff*. The instruction *lunga, 15 - 20 seconds* is written to the right of the staff.

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

Percussion 1

Tam-Tam & Susp. Cymb.

Musical notation for Percussion 1, 4/4 time signature. The notation shows a rhythmic pattern of quarter notes with various dynamics: *p*, *ppp*, *mp*, *ppp*, *mf*, *p*, and *ff*. The instruction *lunga, 15 - 20 seconds* is written to the right of the staff.

Percussion 2

Prayer Bowl (P.B.) 1

P.B. 2

Bs. Dr.

Tam-Tam (L)

Musical notation for Percussion 2, 4/4 time signature. The notation shows a rhythmic pattern with dynamics *mp* and *ff*. The instruction *lunga, 15 - 20 seconds* is written to the right of the staff.

A

Pno. 1

12

scrape inside piano (with a metal pick)

Inside:

On keys:

mp *mf* *pp*

3/4

5

Pno. 2

scrape inside piano (with a metal pick)

Inside:

On keys:

f *p* *pp*

3/4

6

3

Vib.

12

Vibr. arco

(arco)

Trgl. ord.

Glspl.

pp *p* *pp*

pedal down unless otherwise indicated; do not half pedal

3/4

3

Perc. 2

Nipple Gongs (N. Gongs)

Trgl. 2

P.B. 3

Trgl. 2

Trgls. & Jap. Bells

mf *pp* *p*

3/4

H

Majestic

Pno. 1

Pno. 2

Vib.

Perc. 2

Pno. 1

104

Pno. 2

(Sforz.)

ppp

pppp

mp

pppp

Vib.

104

Vibr.

mp

Red. →

pp

Perc. 1

104

Tam-Tam & Trgl.

pp

pp

Perc. 2

104

Crt.

pp

Tam-Tam (L)

mp

J

Pno. 1

127

Inside: *f* *p*

On keys: *pp* *f* *mf* *pp*

Pno. 2

127

Inside: *ff*

On keys: *pp* *f* *mp* *p* *ppp*

Vib.

127

ord.

p *f*

Perc. 2

Inside Piano 1
roll low strings
inside piano

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

Inside Piano 1

Susp. Cymb. (S)

Crt.

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

N

Pno. 1

171

ppp

pp

p

mp

Red. →

Pno. 2

ppp

pp

p

mp

Red. →

Perc. 1

171

Gong & Trgl.

p

mp

Perc. 2

Crt.

p

mp

O

8^{va}-----

Pno. 1

181

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

Pno. 2

181

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

Vibr.

181

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

Red. ad libitum Red. →

Perc. 2

181

mp

Tam-Tam (L)

p mp f

190 *tempo primo* ♩ = 90

Pno. 1 *mp* damp in unison *

Pno. 2 *ppp* damp in unison *

Vib. 190 *tempo primo* ♩ = 90 damp in unison *

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