

Joseph Dangerfield

Two Vestiges (2009 – 10)
for Chamber Orchestra

For the Centre for Contemporary Music and the Studio New Music Ensemble at the Moscow Conservatory.
Funded in part by a Fulbright Grant.

The work was composed in 2009/10 and premiered on 24 April 2010 in Rachmaninoff Hall at the Moscow Conservatory by the Studio New Music Ensemble, conducted by Igor Dronov.

INSTRUMENTATION

Flute
Oboe (doubling English Horn)
Clarinet in B^b
Bass Clarinet (doubling Clarinet in B^b)
Horn in F
*Percussion (2)
Harp
Piano
2 Violins I
2 Violins II
2 Violas
2 Violoncellos
Contrabass

- *1. Crotales, Bass Drum, 3 Tom-toms (low, medium, high), Woodblock, Snare Drum, Antique Cymbals (C-sharp – B-flat)
2. Vibraphone, 3 Chinese Gongs (low, medium, high), Glockenspiel, tam-tam, Suspended Cymbal, Antique Cymbals (E – B-flat)

Duration: 12 minutes

Score is written at sounding pitch except crotales, glockenspiel, and contrabass.

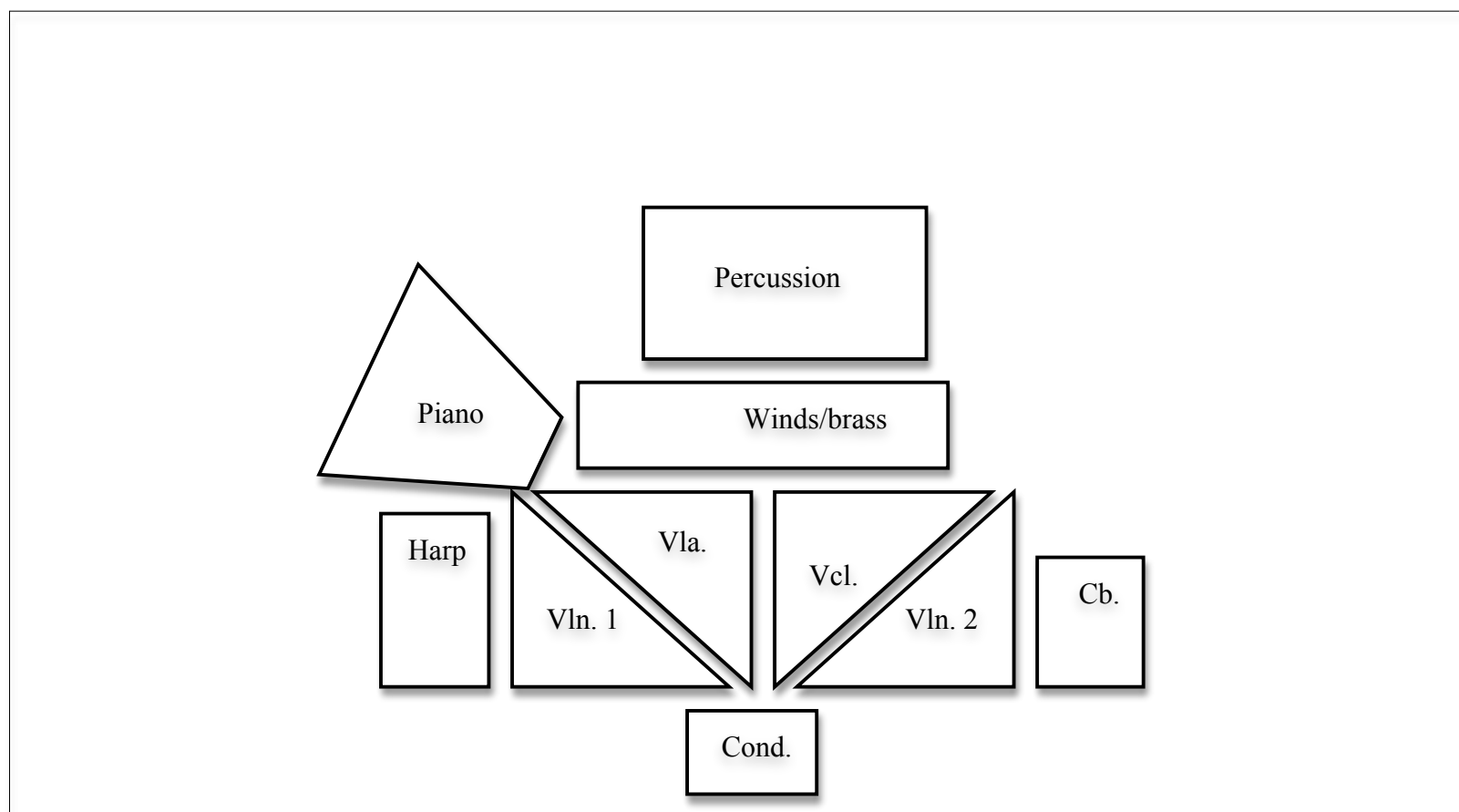
Composer's Note

While living in Köln, Germany, I attended an exhibition of the artist Ursula Burghardt (1928 – 2008), who was the wife of composer Mauricio Kagel (1931 – 2008). She never considered herself an artist, and until her death in 2008, a mere two weeks after Kagel's death, her works were virtually unknown. Near the end of her life, she became physically infirm and unable to make sculptures. Therefore, she began to draw three-dimensional works, which were in her mind as sculptures that she wanted to make, but could not. The first vestige, *Ribbon Sculpture*, was inspired by one of these drawings, and the melodic material is threaded through a series of sonorities, representative of the three-dimensional world in which she wanted to create.

I recently assisted in a series of recording sessions with the Luxembourg Philharmonie whereby they recorded three works by Japanese composer Toshio Hosokawa. The first, the *Cello Concerto*, contained three beautiful sonorities in its opening bars. I plucked these sonorities, and replanted them in my own sonic plot, and they serve as the basis of the first movement, *Japanese Garden (karesansui)*.

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Stage Diagram



Notation

For Winds:

Breath only, with very little definite pitch.

Breathy, but with a clear definite pitch.

For Strings:

Slow, wide vibrato, accidentals indicate direction, quasi synchronous.

Heavy pressure with bow (pitch may occur as necessary when dynamics soften).

Dampen lowest two strings and bow rapidly on the bridge to imitate wind.

NB: Only changes in harp pedaling are notated following the beginning of each movement.

B

ca. 3 sec.

ca. 7 sec.

Fl. *mf* *p* *f* < *fff*

Ob. *mf* *mp* *f* < *fff*

Cl. *f* < *ff* *f* *mp* *f* < *fff*

B. Cl. *mf* *ppp* *f* < *fff*

Hn. *mf* *ppp* *f* < *fff*

Perc. *mp* *fff*

Perc. bass drum *fff*

Hp. *fff*

Pno. *ff* *mp* *fff*

B

ca. 3 sec.

ca. 7 sec.

Vln. I *mp* > *pp* *mp* *pp* *pppp* < *ff*

Vln. II *f* *mf* *pppp* < *ff*

Vla. *f* *mf* *pppp* < *ff*

Vc. *ff* *f* *mf* *pppp* < *ff*

Cb. *ff* *p*

*Turn the antique cymbal very slowly in the air
 **play as many notes as possible between given pitches

15 **C** ♩ = 120

♩ = 72

Fl. *sfp* *ff* *pp*

Ob. *ppp* *f* *ff*

Cl. *sffz* *p* *f* *ff* *pp*

B. Cl. *f* *ff*

Hn. *f*

Perc. vibes w/soft yarn *p*

Perc. medium gong w/soft yarn *p*

Hp. *f* *f*

Pno. *sffz* *p*

C ♩ = 120

♩ = 72

Vln. I *ff* *f* *ff* *f*

Vln. II *p* *pizz.* *arco* *f*

Vla. *p* *pizz.* *mf* *f*

Vc. *p* *pizz.* *ff* *mf*

Cb. *p* *ff* *mf*

III. -----| *pizz.* *mf* *f*

III. -----| *pizz.* *mf* *f*

pizz. *mf* *f*

pizz. *mf* *f*

pizz. *ff* *mf*

pizz. *ff* *mf*

ff *mf*

ff *mf*

* palm slap - let resonate (approximate register)

26

Fl. *ff* *f* *ff* *mp* *mf* *p* *pp* *p* *mf*

Ob. *f* *ff* *mp* *pp*

Cl. *mp* *p* *pp*

B. Cl.

Hn. *p* *ppp*

Perc. triangle *f* *mf* *p* *mf*

Perc. crotales w/metal stick *f*

Hp. *mf* *p* *pp* *ppp*

Pno. *mf* *p* *pp* *ppp*

Ped.

Vln. I *f* *p*

Vln. II *mp* *pp* *mp* *pp* *mp*

Vla. *mf* *p* *ppp*

Vc. *mf* *p* *ppp*

Cb. *p* *pp*

arco suono real

30 $\text{♩} = 64$ E = 72

Fl. p ppp

Ob. $p < mf > p$ ppp

Cl. p mf p ppp *tr*

B. Cl. ppp ppp

Hn. p ppp ppp

Perc. ppp

Hp. sfz $G^\# A^b$ *bis big.* pp

Pno. p p pp ppp

Vln. I $s.t.$ ppp p ppp p ppp

Vln. II pp $s.t.$ ppp pp pp ppp *nat.*

Vla. $s.p.$ $nat.$ p pp $pppp$ mf pp ppp *pizz.*

Vc. p ppp pp ppp pp pp ppp *tr*

Cb. $s.p.$ $nat.$ p ppp ppp ppp ppp *pizz.*

$\text{♩} = 72$ E

41

Fl. *f* *mf*

Ob. *f* *p* *f* *ppp*

Cl. *f* *ppp*

B. Cl. *ff* *ppp*

Hn. *f* *mf*

Perc. *ff*

Perc. *f*

Hp. *bis big.* *tr* *p*

Pno. *ff* *p*

F

Vln. I *p* *mf* *mp* *f* *ppp*

Vln. II *mf* *p* *f* *mf*

Vla. *p* *mp* *p* *ppp*

Vc. *mf* *f* *mp*

Cb. *f* *mf*

F

49 ♩ = 48 G

Fl. *fp* *pp*

Ob. *mf* *pp* *p*

Cl. *fp* *pp* *p*

B. Cl. *fp* *pp* *p*

Hn. *fp* *pp*

Perc. *mf* *p*

Hp. *mf* *p*

Pno. *ff* *mf* *pp*

Red.

D ♩ = 48 G

Vln. I *pppp*

Vln. II *pp* *p*

Vla. *mp* *mf*

Vc. *f* *ff* *pp* *p*

Cb. *ff* *pp* *p*

52 ♩ = 72

The score is divided into two systems. The first system (measures 52-55) includes:

- Flute (Fl.):** Starts with a rest, then plays a rapid sixteenth-note passage starting at measure 53, marked *f*. Fingerings 10, 10, 10 are indicated.
- Oboe (Ob.):** Starts with a rest, then plays a rapid sixteenth-note passage starting at measure 53, marked *f*. Fingerings 6, 6, 6 are indicated.
- Clarinet (Cl.):** Starts with a rest, then plays a rapid sixteenth-note passage starting at measure 53, marked *f*. Fingerings 7, 7, 7 are indicated.
- Bass Clarinet (B. Cl.):** Starts with a rest, then plays a low register passage starting at measure 53, marked *f*. Fingerings 5 and 3 are indicated.
- Horn (Hn.):** Starts with a rest, then plays a low register passage starting at measure 53, marked *f*. Fingering 3 is indicated.
- Percussion (Perc.):** Two staves. The top staff is labeled "marimba w/hard yarn" and plays a rhythmic pattern of eighth notes, marked *f*. The bottom staff plays a similar rhythmic pattern.
- Harp (Hp.):** Plays a rhythmic pattern of eighth notes, marked *ff*. The notes are D, C, B, E, F, G, A.
- Piano (Pno.):** Plays a complex rhythmic pattern of eighth notes, marked *ff*. Fingerings 9, 9, 9 are indicated.

The second system (measures 56-59) includes:

- Violin I (Vln. I):** Two staves, both with rests.
- Violin II (Vln. II):** Two staves, both with rests.
- Viola (Vla.):** Two staves. The top staff has a rest, then a note at measure 56 marked *p*. The bottom staff has a rest, then a note at measure 56 marked *p*.
- Violoncello (Vc.):** Two staves. The top staff has a rest, then a note at measure 56 marked *f*, followed by a triplet of notes marked *ff*. The bottom staff has a rest, then a note at measure 56 marked *f*.
- Double Bass (Cb.):** One staff with a rest, then a note at measure 56 marked *f*.

54

Fl. *ff* *mp* *ff* 10 3 5 3 3

Ob. *ff* 6 3 5 3 3

Cl. *ff* 7 3 5 3 3

B. Cl.

Hn.

Perc. *f* *ff*

Perc.

Hp. *D, G#*

Pno. *f* *Ped.*

Vln. I *mf* *f* *f* 10 10 7

Vln. II *mf* *f* *f* 10 10 7

Vla. *p* *sim.* *mp* *p* 5 5 5 5 5

Vc. *p* *mp* *p* *mp* 7 7 7 7 7

Cb. *p* *mp* *p* *mp*

56

Fl. *ff* 5 flz.

Ob. *ff* 3 5

Cl. *ff* 7 6 10 10

B. Cl.

Hn.

Perc.

Perc.

Hp.

Pno. *ff*

Vln. I *sub.p*

Vln. II *ff* *sub.p*

Vla. *mp* *p* *f*

Vc. *p* *ff*

Cb. *p* *ff*

H $\text{♩} = 64$

58

Fl. *p* *ff* 5 6 *p*

Ob. *p* *ff* 6 7 *p*

Cl. *p* *ff* 7 *p*

B. Cl.

Hn.

Perc. vibes w/hard yarn *ff*

Perc.

Hp. D, C# *ff* 3

Pno. *ff*

Vln. I *ff* 5 6 *p* *ff* 6 7

Vln. II *ff* 5 6 7 *p* *ff* 7

Vla. *ff* 6 7 *p* *f*

Vc. *p*

Cb. *p*

Detailed description: This page of a musical score covers measures 58, 59, and 60. The woodwind section (Flute, Oboe, Clarinet) features a melodic line starting in measure 58 with a piano (*p*) dynamic, which builds to fortissimo (*ff*) in measure 59 and returns to piano (*p*) in measure 60. The percussion part includes a vibraphone with a 'hard yarn' mallet, playing a sustained chord in measure 59. The piano accompaniment features a triplet of eighth notes in measure 59, marked with a forte (*ff*) dynamic. The string section (Violins I & II, Violas, Cellos, and Double Basses) provides a rhythmic and harmonic foundation, with Violins I & II playing sixteenth-note patterns and other strings playing sustained notes. The score is written in a key signature of two flats and a common time signature.

This page of a musical score, numbered 16, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), and Horn (Hn.). The percussion section (Perc.) has two staves. The keyboard section includes Harpsichord (Hp.) and Piano (Pno.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score begins at measure 60. The woodwinds (Fl., Ob., Cl.) play a melodic line with a dynamic of *ff*. The B. Cl. part starts with a dynamic of *f* and later increases to *ff* and *fff*. The Hp. part has a dynamic of *ff*. The Pno. part features a triplet with a dynamic of *f* and a *ff* section. The strings (Vln. I, Vln. II, Vc., Cb.) play a rhythmic pattern, with Vc. and Cb. marked *ff*. The Vla. part has a dynamic of *ff* and includes a five-measure phrase. The Perc. part has a dynamic of *ff*.

Key markings include *ff*, *fff*, *f*, and *ff*. Fingerings are indicated with numbers 5, 6, 7, and 3. A specific note is marked with *G, A^b*. The score concludes with a final measure for each instrument.

61

Fl. *p* *ff* *p* *ff* *p* *pp*

Ob. *p* *f* *ff* *f* *ff*

Cl. *p* *f* *ff* *f* *ff* *pp*

B. Cl. *ff* *fff* *ff* *fff* *ff* *f*

Hn. *ff* *p* *ff* *p*

Perc. -

Perc. -

Hp. -

Pno. *f* *ff* *f* *ff* *f* *fff*

Vln. I *fp* *f* *fp* *f* *fp* *f* *ff* *p*

Vln. II *fp* *f* *fp* *f* *fp* *f* *fp* *f* *ff* *p*

Vla. *f* *mf* *f* *mf* *f* *mf* *p* *ord.* *p*

Vc. *f* *mp* *f* *mp* *f* *mp* *ord.*

Cb. *f* *mp* *f* *mp* *f* *mp* *ord.*

J

67

Fl. *p* *ff*

Ob. *f* *p* *ff*

Cl. *f* *p* *ff*

B. Cl.

Hn. *mf*

Perc. *f* snare w/sticks

Perc. toms w/hard yarn *p*

Hp. *f*

Pno. *f* 7

Vln. I *tutti* *f* (quasi sync. w/pno) *f* (quasi sync. w/pno)

Vln. II *tutti* *tutti*

Vla. *f* *f*

Vc. *f* *p*

Cb.

69 $\text{♩} = 72$

The score is divided into two systems. The first system (measures 69-72) features woodwinds (Flute, Oboe, Clarinet, Bass Clarinet), Percussion, Piano, and Horn. The second system (measures 73-76) features Violins I and II, Viola, Violoncello, and Contrabass. The woodwinds play complex rhythmic patterns with dynamic markings of *f*, *ff*, and *f*⁶. The piano part has *fff* and *f* markings. The strings play sustained notes with *sub.p* and *cresc.* markings. The percussion parts have *p* and *f* markings. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

Fl.

Ob.

Cl.

B. Cl.

Hn.

Perc.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

71

Fl. *f* *ff* *f* *ff* *f* *ff*

Ob. *f* *ff* *f* *ff* *f* *ff*

Cl. *f* *ff* *f* *ff* *f* *ff*

B. Cl. *fp*

Hn. *sub.p*

Perc. *f*

Perc.

Hp. *f* *cresc.*

Pno. *Ped.*

Vln. I *sub.p* *f*

Vln. II *sub.p* *f*

Vla. *fp*

Vc. *fp*

Cb. *fp*

D[♯], C[♯], B, E, F, G, A

♩ = 48

K ♩ = 64

73

Fl. *ffff* 6 7 6 5

Ob. *ffff* 7 7 6

Cl. *ffff* 5 5 5 9 7

B. Cl. *ffff* *ff* *f*

Hn. *f* *fff* *ff* *f*

Perc. *mf* *ff* *mf < f* *mp*

Perc. *mf* *ff* *p* *f*

Hp. *fff* *mf*

Pno. *ff* *ffff* *mf*

♩ = 48

K ♩ = 64

Vln. I *ff* *fff* *f ff*

Vln. II *ff* *fff* *f⁶ ff*

Vla. *fff* *ff*

Vc. *fff* *f*

Cb. *fff* *f*

*Gradually Change to pitch over time

77 $\text{♩} = 48$ $\text{♩} = 64$

Fl. *fff* *pp*

Ob. *fff* *pp*

Cl. *fff* *pp*

B. Cl. *p* *f* *ff* *f* *ff* *f*

Hn. *fff* *pp* *f* *mp* *f* *mp* *f*

Perc. tam-tam w. wooden stick on side *f* *mp* *f*

Perc. triangle *f*

Hp. *fff*

Pno. *fff*

$\text{♩} = 48$ $\text{♩} = 64$

Vln. I *mp* *fff* *pp* spic. *f* *p* *f*

Vln. II *mp* *fff* *pp* spic. *f* *p* *f*

Vla. *mp* *fff* *pp* *p* *f* *p* *f* *p* *f*

Vc. *mp* *fff* *pp* *p* *f* *p* *f* *p* *f*

Cb. *mp* *p* *f* *ff* *f* *ff*

81

Fl. *ff* 6 *p* *ppp* *mp*

Ob. *f* 6 *pppp*

Cl. *f* *ff* 3 *ppp* *mp* *ppp*

B. Cl. *ff* 9

Hn. *mp* *ff* 9

Perc. *f* 9

Perc. *f* 9

Hp. *p* *G^b, A^b, B^b*

Pno.

Vln. I *p* 9 *ppp* *con sord.* *ppp*

Vln. II *p* 9 *ppp* *con sord.* *ppp*

Vla. *spic.* *p* *ppp* *con sord.* *ppp*

Vc. *spic.* *p* *ppp* *s.t.* *ppp*

Cb. *p*

poco a poco rit.

86

Fl. *ppp*

Ob. *ppp* *mp* *ppp*

Cl. *p* *ppp*

B. Cl. *ppp* *mf* *pp*

Hn. *ppp* *mp* *ppp*

Perc. vibes w/soft yarn *ppp*

Hp. *mf* 3

Pno. *ppp* *p*

Vln. I

Vln. II

Vla.

Vc. con sord.

Cb. *pizz.* *p* con sord.

87 88 89 90

3/4 4/4

3 3

G

poco a poco rit.

M

Senza Tempo $\text{♩} = 48$
ca. 5 sec.

Senza Tempo
ca. 8 sec. ca. 5 sec.

Fl. *p* *ppp*

Ob.

Cl. *p* *ppp*

B. Cl. *p*

Hn. con sord. *ppp* *p*

Perc. *p* Antique Cymbals *p*

Hp. *p* *pp*

E^b *A* *E* *G[#], A^b*
bis big.

Pno. *p*

Senza Tempo $\text{♩} = 48$
ca. 5 sec.

Senza Tempo
ca. 8 sec. ca. 5 sec.

Vln. I *p* *ppp*

Vln. II *p* *ppp*

Vla. *p* *ppp*

Vc. *ppp* *p* *ppp*

Cb. arco *ppp* *p*

to Toshio Hosokawa
II. Japanese Garden (karesansui)

A

Senza Tempo
 ca. 8" - 10" **Slowly** (♩ = 48)

Flute: *pp*, *pp*, *mp*, *pp*, *pp*, *mp*, *pp*, *pp* (flz. ----- ord. ****)

English horn: *pp*, *pp*, *mp*, *pp*, *pp*, *mf*, *pp* (3)

Clarinet in B♭: *pp*, *pp*, *mp*, *pp*, *pp*, *mf*, *pp* (****)

Bass Clarinet in B♭: *pp*, *pp*, *mp*, *pp*, *pp*, *mp*, *pp* (****)

Horn in F: *pp*, *pp*, *mf*, *pp*

Percussion I: antique cymbals w/metal beater (*pp*), antique cymbals (*p*) (****)

Percussion II: antique cymbals w/metal beater (*pp*), (*p*)

Harp: *f*, *mp*, *ppp*, *f* (bis big. tr. -----)

Piano: *f*, *mp*, *f* (scrape w/fingernails (back of hand), 8th, no ped., silently depress l.v. a niente)

Senza Tempo
 ca. 8" - 10" **Slowly** (♩ = 48)

Violin I: *pp*, *p*, *mf*, *p*, *p*, *mf*, *p*, *p*, *mf*, *p*

Violin II: *pp*, *p*, *mf*, *p*, *p*, *mf*, *p*, *p*, *mf*, *p*

Viola: *pp*, *p*, *mf*, *p*, *p*, *mf*, *p*, *p*, *mf*, *p*

Violoncello: *pp*, *ppp*, *ppp* (con sord.)

Contrabass: *pp*, *ppp*, *ppp* (con sord.)

*Breath only, with very little definite pitch
 ** Dampen lowest two strings and bow rapidly on the bridge to imitate wind.

***Turn the antique cymbal very slowly in the air
 **** Breathy, but with a clear definite pitch

8

ppp p pp p

pp mf pp

mf ppp p pp

ppp p pp

pp mf pp

vibraphone w/soft yarn

bis big. tr norm. E^b

pp ppp pp

8^{vb} mp

l.v. a niente

l.v. a niente

s.p. 7

p pp

con sord.

p mf p

pp 7

pp p

pp

s.p. 7

p pp

con sord.

mf p

pp

p mf p p mf p

p mf p p mf p

p mf p

p mf

p mf

p

12

ppp
pppp
ppp
pppp
ppp
p
ppp

pp
mf
pp
ppp
crotales w/rubber
p

3
5
bis big.
tr

pp
3
3
3
Ped.

con sord.
nat.
mf < f
p

con sord.
nat.
p
mp
p
p

3
p
mp
p
p

mf
p
p
mf
p
sans sord.
sans sord.

15

norm.

s.p. -----> ord.

s.p. -----> ord.

pizz.

B

Più mosso (♩ = 64)

Musical score for the first system, measures 19-24. The score includes staves for strings, woodwinds, and piano. Dynamics range from *pppp* to *f*. Features include sixteenth-note runs, triplets, and a "bis big." marking.

B

Più mosso (♩ = 64)

Musical score for the second system, measures 25-30. The score includes staves for strings, woodwinds, and piano. Dynamics range from *pp* to *f*. Features include triplets, sixteenth-note runs, and "sans sord." and "arco" markings.

-----| ord.

22

ff

pp

f

p

mf

mf

p

mf

f

f

mf

pp

<f

mf

mf

mp

pp

<f

mf

mp

mf

p

mf

mf

chinese gongs w/soft yarn

bass drum

mp

p

sfz

sfz

sfz

(tr) norm. F

f

p

mf

Red.

ppp

mf

p

f

ff

pp

<f

mf

p

f

f

ff

pp

<f

mf

p

f

pp

<f

pp

ppp

pp

mf

p

pizz.

mf

p

pizz.

f

p

arco

mp

f

p

arco

pizz.

pp

mp

f

34

p *mf* *sub.p* *mf*
f *pp*
f *pp*
p *p*

mp 3

vibes w/soft yarn

p *ppp*
sfz *mp*

(tr) norm.

f *p* *ppp*

p *ppp* *p* *ppp* *nat.*

s.p.

p *nat.* *p*

p *pp* *nat.*

p *ppp* *pp*

arco

f *pp*

arco s.p.

ppp *nat.*

mf

mf

pp

D quasi-synch.

38

gong

b.d.

tom-toms w/soft yarn

move toward rim

D

nat.

pizz.

arco

