

**Joseph Dangerfield**

**Remnants (2009)**

**for Piano**

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**Remnants** (of time and space), composed in 2009 for Ryan Fogg, is a single-form work containing seven movements that coalesce into two main parts. Each part signifies the spirit of two places the composer visited and lived in 2009: Moscow, Russia, and Lake Baikal, Siberia. The first two movements making up Part I of Remnants examine the concept of time as space and as movement. In the third movement, time, as it has been defined within the first two movements, is interrupted, and this interruption is aurally identifiable, as the descending closing gesture of the second movement becomes the springboard into the third movement. Part II explores the fluctuations and changes that occur as time morphs into space and eventually reaches its end. The ebb and flow of time, heard in the fourth and fifth movements, gives way to the blurred boundaries between time and space in the sixth movement. The concluding movement creates a static atmosphere as time runs out. Each movement of the piece was composed using a motivic segment, or “remnant” contained within the first movement. This compositional technique represents a realization of the composer’s philosophy that every place leaves its mark upon those who live in or visit that place, just as travelers and residents leave their mark upon the places they encounter - Carla Colletti

**Work Completed:** 30 January, 2009; Moscow, Russia

**World Premiere:** 21 February 2009; Mali Hall, Moscow Conservatory, Russia; pianist, Natasha Cherkasova

**Duration:** 8:30

# Remnants (2009) for piano

## I. Time (as space)

Joseph Dangerfield (b. 1977)

**Régulier** (ca. ♩ = 64)

Piano

*ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

*Ped.* *sim.*

**Pno.**

*ff* *pp*

*rit.* *accel.* (as fast as possible)

**1**

*cresc.* *loco*

*8va*

*ped. ad lib.*

**Tempo I**

**Pno.**

*fff* *f* *mf* *mp* *p* *pp* *ppp*

*fff* *f* *mf* *mp* *mp* *p* *pp* *p* *ppp*

*loco* *l.h.* *ppp*

*Ped.* *sim.* *attacca*

### II. Time (as movement)

**Vif** (ca. ♩ = 144)

2

Pno. *f*

*ped. ad lib.*

(♩ = ♩) (♩ = ♩) (♩ = ♩)

**Régulier** (♩ = 84)

*rit.*

6

*ff* *p* *pp*

3

**Vif** (ca. ♩ = 144)

3

Pno. *f*

*ped. ad lib.*

(♩ = ♩)

**Régulier** (♩ = 84)

*8va*

*loco*

*decre.* *loco*

*8va*

*loco*

*8va*

*8vb*

*8vb*

*8vb*

Pno. *ff* *loco* *loco* *loco*

*ped.*

*rit.* ..... (ca. ♩ = 64) **Vif** (ca. ♩ = 144) (♩ = ♩) *attacca*

*loco* *p* *fff*

*ped. ad lib.* *8<sup>va</sup>* *8<sup>va</sup>* *Ped.*

### III. Time (interrupted)

**Meno mosso** (ca. ♩ = 132)

**4** *loco* *ff* *fff* *ff* *ff* *ff*

*8<sup>va</sup>* *sos.* *8<sup>va</sup>* *8<sup>va</sup>* *Ped.* *Ped.*

*rit.* ..... (ca. ♩ = 100) *rit.*

*decresc.* *mf* *mp* *p* *pp*

*end sos.*

### IV. Time (In Flux)

**5** Dolce (ca. ♩ = 52)

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

Ped.

*m.g.* *m.g.* *m.g.* *m.g.*

*ppp* *p* *mp* *m.d. m.g.* *mf* *f*

*m.d.* *m.d.* *sim.*

**6** *sub.p* *cresc.* *f* *attacca*

*ped. ad lib.*

The musical score is divided into three systems. The first system, labeled '5', features a piano part with a treble clef staff containing chords and a bass clef staff with a melodic line. Dynamics range from ppp to p. A 'Ped.' marking is present. The second system continues the piano part with more complex textures, including 'm.g.' (mezzo-gongoli) markings and dynamics from ppp to f. A 'sim.' (sostenuto) marking is used. The third system, labeled '6', shows a piano part with a treble clef staff and a bass clef staff. Dynamics range from sub.p to f. It includes 'cresc.' (crescendo) and 'attacca' markings, and a 'ped. ad lib.' (pedal ad libitum) instruction.

V. Time (morphing into...)

(ca. ♩ = 52) accel.

Più mosso (ca. ♩ = 72) accel.

Più mosso (ca. ♩ = 92) accel.

7

sub.p

8<sup>va</sup> loco

Più mosso (ca. ♩ = 144)

rit.

Meno mosso (ca. ♩ = 84)

8

cresc.

ff

loco

8<sup>vb</sup>

sos.

sus. ped. ad. lib.

9

loco

8<sup>vb</sup>

8<sup>vb</sup>

end sos.

Pno.

*l'istesso tempo*

Pno.

*cresc.*

*rall.*

*attacca*

VI. ...Space (in time)

Pno.

**10** Régulier (ca. ♩ = 64)

*fff*

*f*

*mf*

*mp*

*p*

Ped.



Pno.

*pp* *ppp* *attacca*

VII. Time (ends)

Dolce (ca. ♩ = 52)

A tempo

A tempo

Pno.

**11** *ppp* *una corda* *Ped.* *p* *ppp* *p* *ppp*

A tempo

rit.

morendo

Pno.

*p* *ppp* *pppp*