

Piano

Jeffrey Ryan

Arbutus

for tárogató in Bb and piano

commissioned by Jason Hall
in celebration of the 60th anniversary
of the Sopron Division

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Arbutus


Performance notes:

Total performance time ca. 7 minutes.

Piano/score in C. In the score, the tárogató part is written as sounding.

 throughout.

 note ends with a breath accent for tárogató.

 give note a slight rhythmic and dynamic stress.

All grace notes happen before the beat.

Piano pedal markings must be carefully observed.

Other performance notes are given as required in the score and/or part.

Programme note:

During the Hungarian Uprising in late 1956, faculty and students at the Hungarian Forestry School in Sopron escaped the approaching Soviet tanks by fleeing first to Austria, then, in an attempt to stay together, sent letters to twenty countries seeking a new home for themselves and their school. The Faculty of Forestry at the University of British Columbia offered to adopt them, and in 1957, the first classes, taught in Hungarian, took place. Through a difficult transition, they prospered, and have gone on to make important contributions to forestry in British Columbia, Canada, and the world.

In *Arbutus*, for tárogató and piano, the “new” and “old” worlds collide through two distinct, alternating musical ideas: fast, aggressive, percussive music expressing the chaos of being uprooted and escaping to an unfamiliar country and culture; and slow, longing music evoking memories of the country left behind. The bends and ornaments of traditional tárogató playing are an integral part of both soundworlds, and the piano's tremolos are reminiscent of the cimbalom. The title *Arbutus* comes from the arbutus tree so common in British Columbia, but not native to Hungary, again reflecting the “newness” of the Soproners’ new home.

Arbutus was commissioned by Jason Hall in celebration of the 60th anniversary of the Sopron Division at the Faculty of Forestry, University of British Columbia. It was made possible with the assistance of the British Columbia Arts Council.



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Arbutus

for tárogató and piano

$\bullet = 150$ An outburst

ff

(bend)

ff

(accidentals apply only to their respective staves)

5

8

A

11

14

Musical score for measures 14-16. Treble clef: eighth notes with accents and triplets. Bass clef: chords and eighth notes. Dynamics include *f*.

17 B

Musical score for measures 17-19. Treble clef: a long note with a flat and a slur. Bass clef: chords and eighth notes. Dynamics include *ff*.

20

Musical score for measures 20-22. Treble clef: eighth notes with accents and triplets. Bass clef: chords and eighth notes. Dynamics include *f*.

23 C

Musical score for measures 23-26. Treble clef: eighth notes with accents and a slur. Bass clef: chords and eighth notes. Dynamics include *f*. Includes the instruction "transfer to l.h."

27 biting

Musical score for measures 27-30. Treble clef: eighth notes with accents and slurs. Bass clef: chords and eighth notes. Dynamics include *f* and *mf*.

molto rit. to

(if breath is needed, breathe in both these marked spots)

33

39 **D** ♩ = 60 Relaxing

p

rit. to **E** ♩ = 48 Wistfully

L.H. R.H. *tr*

44

sim. tr *pp* *non-tr.* *tr* *tr* *tr* *tr* *non-tr.*

mf *p* *p* *mf* *p* *mf* *p*

50 ♩ = 42 poco meno mosso

mf *pp* *pp*

mf *p* *pp* *p*

+ u.c.

54 **F** ♩ = 60 più mosso

p *p*

slow → *fast* *fast* → *slow* *slow* → *fast* *fast* → *slow* *slow* → *fast*

pp *mf* *pp* *mf* *pp* *mf*

slow → *fast* *fast* → *slow* *slow* → *fast* *fast* → *slow* *slow* → *fast*

77 **H** ♩ = 150 *Dramatic and energetic*

Musical score for measures 77-80. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line with eighth notes and rests in the left hand. A dynamic marking of *f* is present at the beginning of the piano part. The vocal line has a few notes at the end of the system.

Musical score for measures 81-84. The system includes a vocal line and a piano accompaniment. The piano part continues with the rhythmic pattern from the previous system. A dynamic marking of *f* is present at the beginning of the vocal line.

Musical score for measures 85-88. The system includes a vocal line and a piano accompaniment. The piano part features a dynamic marking of *ff* and *p sub.* in the right hand, and a dynamic marking of *(p)* in the left hand. A section marker **J** is located above the vocal line.

Musical score for measures 89-93. The system includes a vocal line and a piano accompaniment. The piano part features a dynamic marking of *f* and a *dolce* marking with a *p* dynamic in the right hand. The time signature changes from 4/4 to 2/4 and back to 4/4.

Musical score for measures 94-103. The system includes a vocal line and a piano accompaniment. The piano part features a dynamic marking of *pp*. A section marker **K** is located above the vocal line. The piano part has a complex rhythmic pattern with many beamed notes.

hold to m. 106
+ u.c.

98

pp

(→)

102

pp

(→)

106 **L**

mp

mp

- u.c. → hold to m. 113

109

(→)

112

f

f

116 **M**

mf

mf sub.

120

tr

→ hold to m. 142

124 *non-tr.*

f

f

f

N Cadenza: Chaotic, overwhelming

128

ff *f* *ff* *f*

8va

ff *ff*

133

(→)

139

tr *tr*

accel. to ----- $\bullet = 192$ $\bullet =$

ff

146

$\bullet = 96$

ff *ff* *f* *p* *mf* *p*

P

p *mp* *p*

faster *slower*

repeat pattern

153

$\bullet = 48$ $\bullet = 42$

rit. to -----

p *mp* *p* *p* *p*

Q $\bullet = 60$ più mosso

159 $\bullet = 60$ più mosso

tr. $\overbrace{tr.}^4$ tr. tr. non-tr. tr. $\overbrace{tr.}^4$ tr. tr.

p *p*

fast *tr.* *slow* *non-tr.* *fast* *tr.* *slow* *non-tr.* *ord.* *tr.*

mf *p* *mf sub.* *p* *p* *mf*

fast *tr.* *slow* *non-tr.* *fast* *tr.* *slow* *non-tr.* *ord.* *tr.*

165

p sempre

tr. *tr.* *tr.* *tr.* *tr.* *tr.*

p *mf* *p* *mf* *p* *mf* *p*

171 *rit. to* **R** $\bullet = 48$ A memory

mf *tr.* *f* *mf*

175

mp *p* *p*

180

hold to end

S

185 $\bullet = 96$ rit. to

p

(→)

187 (rit.)

$\bullet = 48$