

JEFFREY RYAN

NOSTILÜGÄ

FOR ERMI ZHENG AND PERCUSSION

**COMMISSIONED BY
ORCHID ENSEMBLE**

Perusal Copy


NOCTILUCA

Performance notes

Total performance time 9:00.

Zheng tuning: 

Percussion requirements: marimba (low A) and opera gong (ideally) tuned to F#4. The opera gong is played with two mallets, one in the centre and the other on the rim.

 give note a slight rhythmic and dynamic stress.

All grace notes (including grace note glissandi) occur before the beat.

Glissandi and pitch bends begin immediately after the first pitch is sounded. Note that for the erhu, some glissandi end under the same bow, while others have a bow change at the arrival note.

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

Programme notes

When sea water that is home to the bioluminescent algae *Noctiluca scintillans* is disturbed, these micro-organisms produce a blue glow known as "blue tears." In recent years, in part because of sea waters warming due to climate change and man-made agricultural fertilizers leaching into rivers, there has been an increase in blooms of noctiluca around the world, in particular in the East China Sea and around Taiwan. While the glowing blue water is a stunning natural effect—even a tourist attraction—when the algae proliferate, they can become toxic to other marine life, and create dead zones by depleting the oxygen in the water. Thus noctiluca can be both beautiful and dangerous. This work for a trio of erhu, zheng and percussion explores both sides of noctiluca, ranging from colourful undulating ensemble passages to expressive laments with a threatening undercurrent.

Noctiluca was commissioned by Orchid Ensemble with support from the SOCAN Foundation.

for Lan, Dailin, and Jonathan

NŪCTILŪCA

JEFFREY RYAN

commissioned by Orchid Ensemble

♩ = 66 Gently undulating, not too fast

erhu

p

zheng

p

perc

MBA med. yarn

p



er

5

p

zh

p

perc

p



er

9

p

zh

p

perc

p

er 13 *f*

zh 6 *f*

perc *f*

er 16 *f* *sfp* (*p* sempre)

zh *f* *p* *ff* damp all

perc *ff*

er 20

zh *p* *mf* *p* *6* (slow bend)

perc *f* *mf* *mp*

rit. to B = 48 Desolate

er 26 *p* *vib.*

zh *mp* *p sempre* *pp*

perc *p*

er 31 *mf* *p* *vib.*

zh *p let all ring* *damp all* *pp*

perc

er 33 *mf* *p*

zh *p*

perc

er $\bullet = 66 \text{ sub.}$ *rit. to* $\bullet = 66 \text{ sub.}$ *rit. to*

zh

perc

er $\bullet = 48$ $\bullet = 66 \text{ sub.}$ *rit. to* $\bullet = 48$ $\bullet = 66 \text{ sub.}$

zh

perc

er *rit. to* $\bullet = 48$ $\bullet = 132$ **C** *Stealthy, insistent*

zh

perc

47

er

zh

perc

p *p* *mf*

med. yarn

p *f*

50

er

zh

perc

p *p*

p

53

er

zh

perc

mf

mf sempre

mf *mf*

56 **D**

er *p* *mf* *mf*

zh

perc *mf*

59

er

zh

perc

62

er *f* *f*

zh *f*

perc *f* *f*

66 **E**

er *mf*

zh *p sub. an undecurrent, sempre p*
④ ⑤

perc *mf*

69

er

zh

perc

72

er

zh

perc

75

er

zh

perc

78

F

er

zh

perc

81

er

zh

perc

84

er

zh

perc

p

(p) let all ring

88

G

er

zh

perc

f

p

f

p sub.

91

er

zh

perc

f

p sub.

f

94 *sul D*

er *p*

zh *f*

perc *deuce ke*

97

er

zh

perc *ord.* *f* *p*

100 *molto rit. to-----*

er

zh *mf* *RH* *LH*

perc

103 **H** ♩ = 48 Mournful

er *espr.*
mf > p

zh *p* *f* *p* *f* *p* *p* (4) (5)

perc *p*

108

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

zh *p* palm slaps, lowest register, both sides *damp* *p*

perc

112

er *mf* *p* *pp*

zh *p*

perc *p*

115 *tr* *non tr.* *tr* *mf* *pp*

er

zh

perc

119 *tr.* *mf* *f* *6* *6*

er

zh

perc

(palm slap) *p* *pp* *f*

non tr. *non tr.*

123 *rit. to* *mp* *mf* *6* *6* *6* *6* *6*

er

zh

perc

mp

142

er

zh

perc

147

M

er

zh

perc

mp

mf

p

mp

151

er

zh

perc

155

er

zh

perc

159

er

zh

perc

mf 3 3 3 3 3

mp
let left side ring

163

er

zh

perc

f

p *f* *ff*

ff

N = 132 Propulsive

166

er

zh

perc

170

er

zh

perc

174

er

zh

perc

178 **O**

er *p sub.* *mp*

zh *p* *mp*

perc *p* *mp*

183

er *mf*

zh *mf*

perc *mf*

188

er *f*

zh *f*

perc *f*

192 **P** ♩ = 66 *Unwinding*

er *f > mf* *mf > mp* *> p* *> pp* *pp*

zh *ff* *pp* *damp* *damp*

perc *(f)* *mf* *mp* *p* *pp*

199 *rit. to* **Q** ♩ = 48 *A dangerous beauty* *p+*

er *pp* *p+*

zh *pp* *(pp sempre)* *mp* *p* *mp* *p* *mp*

perc *soft mallets* *pp* *p* *pp* *p*

203 *p+*

er *p+*

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

perc *pp* *p* *pp* *p*

205

er

pp ghostly

tr

zh

perc

pp

209

er

non tr.

mf sub.

zh

perc

GONG
in centre
AND on rim

p