

JEFFREY RYAN

TESSERAE

FOR ERHU QUARTET

Perusal Copy

JEFFREY RYAN TESSERAE


Instrumentation:


Erhu 1/Erhu 2/Viola/Violoncello

Performance notes:

Total performance time ca. 12'

 throughout

 give note a slight rhythmic and dynamic stress.

 tied note ends with a sharp accent (no bow change for strings).

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

Glissandi and pitch bends begin immediately after the first pitch is sounded. Glissandi of duration greater than a quarter note are notated with an opening eighth note along with the required duration. Note that some glissandi end under the same bow, while others have a bow change at the arrival note.

In *senza misura* sections, accidentals apply to the note they immediately precede (including ties), and within each beamed group.

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

Programme Note:

Tesserae are small four-sided tiles, typically of ceramic, glass, or stone, used since early Roman times to make mosaics. Viewed as a single tessera, a quartet too has four sides, but looking closer, each member can be considered its own tessera, combining to create something bigger than the sum of its parts. In the four connected movements of this work for erhu quartet, we zoom out to see the big picture, then zoom in to see the details of the individual, showcasing the unique timbres of erhu, viola, and cello. Together, as the final movement reverses the first to take us back to the beginning, these four players create a mosaic of colour and energy.

Tesserae was composed for the Vancouver Erhu Quartet with support from the British Columbia Arts Council.



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for the Vancouver Erhu Quartet

TESSERAE

JEFFREY RYAN

I: UNWINDING

♩ = 132 *Wild*

er1 *f* heavy bows 3 3

er2 *f* jeté

va *sfz* *f* 3 3 3 3 II *gt.* 5

vc *f* 3 3 3 3 3 3 3 3 6 *gl.*

er1 5 *p* *f* jeté- A *p* *f* III II I *sim.* roll fingers- 3 3

er2 *p* *f* 3 3 3 3 3 3 3 3 5 *gt.*

va II III II III III *sim.* 3 3 3 3 3 3 3 3 II *gt.* 5

vc heavy bows 3 6 *gl.*

er1 9 *f* 3 3 *p* *f* *f*

er2 3 3 *gl.* 3 3 3 3 3 3 3 3

va *gl.* 5 *p* *f* *f*

vc 6 6 *gl.* *p* *f* *f*

13

er1

er2

va

vc

B

III II I *sim. roll fingers*

gl.

p

mp

17

er1

er2

va

vc

rit. poco a poco to

$\bullet = 108$

p

21

er1

er2

va

vc

(rit.)

$\bullet = 84$

$\frac{2}{4}$

$\frac{3}{4}$

25 $\text{♩} = 66$ [C]

er1 *mp* *p*

er2 *mf* *solo, flowing and rhapsodic*

va *p* *tr*

vc *mp* *p* *tr*

29 *solo, flowing and rhapsodic*

er1 *p* *mp*

er2 *p*

va *non-tr.* *tr*

vc *non-tr.* *tr*

32 [D]

er1 *p* *pp* *pp*

er2 *mp* *pp* *pp*

va *non-tr.* *pp* *pp*

vc *non-tr.* *gl.* *gl.* *pp* *pp*

rit. to ----- ♩ = 48 *espr. con rubato*

E

37

er1

er2

va

vc

mf *p* *solo* *mf*

6 III II III II

41

er1

er2

va

vc

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

III II III II III

44

soli with er2

soli with er1

soli with vc

soli with va

er1

er2

va

vc

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

6 6 6 6 I I

46

er1

er2

va

vc

mf

gl.

5

6

48

rit. to ----- ♩ = 36

F ♩ = 66 *A sudden burst* *rit. to* ----- ♩ = 48

er1

er2

va

vc

pp

f

p

gl.

pp

f

p

gl.

pp

f

p

gl.

III

III

54

♩ = 66 *sub.* *rit. to* ----- ♩ = 48

G ♩ = 66 *Gently rocking*

er1

er2

va

vc

pp

mf

p

pp

pp

mf

p

pp

pp

mf

p

pp

gl.

gl.

III

III

60

er1

er2

va

vc

66

er1

er2

va

vc

rit. to ----- ♩ = 48

H Senza misura (♩ = ca. 48) espr.

73 vc solo (er1/er2/va tacet)

vc

mf *p* *p < mf* *p*

5 6

vc

f *mf* *mf* *p*

6

vc

p *mf* *p* *p*

5

I II

II: UNCOVERING

J ♩ = 144 (♩ = 72) Smooth and gently bubbling

74

er1 *p*

er2 *p*

va *p*

vc *p*

79

K

er1

er2

va

vc *mf*

84

er1

er2

va

vc *mp* *p* *mf* *mp* *p*

89 **L**

er1
er2
va
vc

gl *mf* *mp* *p* *gl*

94 **M**

er1
er2
va
vc

mf *mf* *mf* *mf*

99 **N**

er1
er2
va
vc

mp sub. *solo* *mf*

3 3

104

er1 *chattering* 3 3 *f*

er2 *chattering* 3 3 *f*

va

vc 3 *f* *mf* 3 3

109

er1 3 3 *f*

er2 3 3 *f*

va

vc *gl.* *f* *mf* 3 3 3 3 3 3

O

113

er1 3 3 3 3 *f* *p* 3 3

er2 3 3 3 3 *f* *p*

va *f* *p* *f*

vc *gl.* *f* *p* *f* *gl.*

f *p* *f* *p*

P

119

er1 *sfp*

er2 *sfp*

va *sfp* 3 3

vc *sfp* 3 3

Detailed description: This system contains measures 119 through 123. It features five staves: er1, er2, va, and vc. The key signature has one sharp (F#). Measures 119-120 are in 2/4 time, and measures 121-123 are in 4/4 time. Dynamics include *sfp* (sforzando piano) and accents. The va and vc parts feature triplet patterns.

124 Q

er1 *p* *gl.* *mp* *p* *gl.* *mp*

er2 *p* *gl.* *mp* *p* *gl.* *mp*

va

vc *p* 3 3

Detailed description: This system contains measures 124 through 128. It features five staves: er1, er2, va, and vc. The key signature has one sharp (F#). Measures 124-125 are in 2/4 time, and measures 126-128 are in 4/4 time. Dynamics include *p* (piano), *mp* (mezzo-piano), and accents. The va part has rests. The vc part has triplet patterns.

130 R

er1 *pp* *pp* *pp* *pp*

er2 *pp* *pp* *pp* *pp*

va *p* *at the frog* *sim.*

vc *p* *at the frog* *sim.* *mf* *mp*

Detailed description: This system contains measures 130 through 134. It features five staves: er1, er2, va, and vc. The key signature has one sharp (F#). The time signature is 4/4. Dynamics include *pp* (pianissimo), *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). The va and vc parts include the instruction "at the frog" and "sim." (simile). The vc part has a dynamic change from *p* to *mf* and then *mp*.

T Senza misura (♩ = ca. 60) *espr., with some urgency*
er1 solo (er2/valvc tacet)

er1 **152** *tr* *mf* *p*

Più mosso (♩ = ca. 72)

er1 *gl.* *mf* *p* *relaxing*

III: REFLECTING

Meno mosso (♩ = ca. 48)

U ♩ = 48 *Serene, espr. con poco rubato*

er1 *mp* *p* *pp* *ppp* *arco* *p*

er1 **155** *pp* *pp* *6* *mp* *pp*

er2 *pp*

va *pp*

vc *pp*

159 **V**

er1 *pp* 6 6

er2 *pp* 6 *gl.*

va *pp* 3 6 *gl.*

vc *pp* 3 *gl.*

163

er1 6 6 6 6 *mf* *gl.*

er2 *gl.*

va *gl.*

vc *gl.*

167 **W** *rit. to* ----- ♩ = 36

er1 *pp*

er2 *(pp)*

va *solo* *mf* 6 6 6 6 *p*

vc *(pp)* *p* 6

170 $\bullet = 60$ sub. più mosso rit. to - - $\bullet = 48$

er1 *pp* *pp*

er2 *pp* *pp*

va *pp* *pp*

vc *pp*

6 6 3 3 II gl. I gl.

Detailed description: This system contains measures 170 through 176. It features four staves: er1, er2, va, and vc. The tempo is marked 'più mosso' at 60 subbeats. The score includes dynamic markings of *pp* and *pp*. The vc part has triplet markings (6, 6, 3, 3) and glissando markings (II gl., I gl.). Time signatures change from 3/4 to 2/4 and back to 3/4.

X $\bullet = 84$ sub. molto rit. to - - $\bullet = 48$ $\bullet = 84$ sub. molto rit. to - - - $\bullet = 48$ L'istesso tempo $\bullet = 48$ Converging

er1 *pp* *< p* *pp* *pp* *mp* *pp* *pp*

er2 *pp* *< p* *pp* *pp* *mp* *pp* *pp*

va *pp* *< p* *pp* *pp* *mp* *pp* *pp*

vc *pp* *< p* *pp* *pp* *mp* *pp* *pp*

Detailed description: This system contains measures 176 through 182. It features four staves: er1, er2, va, and vc. The tempo is marked 'molto rit.' at 84 subbeats, then changes to 48 subbeats. The score includes dynamic markings of *pp*, *p*, *mp*, and *pp*. The vc part has a glissando marking (gl.). Time signatures change from 4/4 to 3/4 and back to 4/4.

182

er1

er2

va

vc

Detailed description: This system contains measures 182 through 188. It features four staves: er1, er2, va, and vc. The score continues with various rhythmic patterns and dynamics across the staves.

Y Senza misura (♩ = ca. 66), searchingly at first
er2/va duo (er1/vc tacet)
er2 leads

190

er2 *pp* *tr* *tr* *tr* *tr* *non-tr.* *p* < *mf* *p* < *mf* *pushing forward...* *pulling back again...*

va *pp* *tr* *tr* *tr* *tr* *non-tr.* *p* < *mf* *p* *3* *3*

er2 *p* *p* *gl.* *a diminishing cascade* *pp*

va *p* *gl.* *pp*

IV: REWINDING

♩ = 48 A tempo **Z** ♩ = 66 Gently rocking

191

er1 *pp*

er2 *pp*

va *pp*

vc *pp*

199

A1 ♩ = 48 Awakening

er1 *p*

er2 *p*

va *p*

vc *p*

206 *accel. to* ----- ♩ = 66 ♩ = 48 sub. *accel. to* ----- ♩ = 66

er1 *mf* *pp* *p* *f*

er2 *mf* *pp* *p* *f*

va *mf* *pp* *p* *f*

vc *mf* *pp* *p* *f*

212 **B1** ♩ = 36 sub. *accel. to* ----- ♩ = 48 Sweeping, impassioned

er1 *pp* *f*

er2 *pp* *f*

va III *pp* *f*

vc III *pp* *f*

216

er1 *p* *f*

er2 *p* *f*

va *ff* *f*

vc *ff* *f*

218 *gl.* *gl.* *gl.* 6 *gradually subsiding...*

220 **C1** *mf* *mf* *< f* *p*

225 *accel. to* **D1** = 66 *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

228

er1 *pp* *p* *mp*

er2 *pp* *p* *mp* *p*

va *pp* *p* *tr*

vc *pp* *p* *gl.* *gl.* *tr*

Detailed description: This system contains measures 228-231. It features four staves: er1 (first trumpet), er2 (second trumpet), va (viola), and vc (cello). The key signature has one flat (B-flat). The time signature changes from 3/4 to 2/4 and back to 3/4. Dynamics range from *pp* to *mp*. Fingerings like 5, 3, and 3 are indicated. Trills and glissandi are present in the lower strings.

232

er1 3 6 *p* 6 6

er2 *mf* 6

va *non-tr.* *tr non-tr.*

vc *non-tr.* *tr non-tr.*

Detailed description: This system contains measures 232-234. The time signature changes from 3/4 to 4/4 and back to 3/4. Dynamics include *p* and *mf*. Fingerings 3, 6, and 6 are shown. Trills and non-trills are marked in the lower strings.

235

E1

er1 *mf* *p*

er2 *p* *mf* *p*

va *mf* *p*

vc *mf* *p*

Detailed description: This system contains measures 235-238. The time signature changes from 4/4 to 2/4, 3/4, 2/4, and back to 4/4. Dynamics range from *p* to *mf*. A 7-measure rest is indicated in the first trumpet part.

239 *accel. poco a poco to* (♩ = 84)

er1
er2
va
vc

243 (♩ = 108) *(accel.)* **F1** (♩ = 132) *Wild*
III II I *sim. roll fingers*

er1
er2
va
vc

247

er1
er2
va
vc

G1

251

er1: *p* *f* *p*

er2: *f* *gl.* *sz.* *gl.* *gl.* III II I *sim.* roll fingers

va: *p* *f* 5

vc: *p* *f* 6

Detailed description: This system contains measures 251-254. It features four staves: er1 (treble clef), er2 (treble clef), va (bass clef), and vc (bass clef). Measure 251 has a dynamic of *p*. Measure 252 has a dynamic of *f*. Measure 253 has a dynamic of *p*. Measure 254 has a dynamic of *f*. Fingerings are indicated with numbers 1-3. A 'roll fingers' instruction is present in measure 254. A large watermark 'Pencil Copy' is overlaid on the page.

255

er1: *f*

er2: 3 3 3 3 *p* *f*

va: 5 II III II III II III *sim.* 3 3 3 3 3 3 3 3 5

vc: 6 3 6

Detailed description: This system contains measures 255-260. It features four staves: er1 (treble clef), er2 (treble clef), va (bass clef), and vc (bass clef). Measure 255 has a dynamic of *f*. Measure 256 has a dynamic of *p*. Measure 257 has a dynamic of *f*. Measure 258 has a dynamic of *p*. Measure 259 has a dynamic of *f*. Measure 260 has a dynamic of *f*. Fingerings are indicated with numbers 1-5. A 'sim.' instruction is present in measure 258. A large watermark 'Pencil Copy' is overlaid on the page.

259

er1: 3 3 *ff*

er2: *ff*

va: 3 3 II I II I II I *sim.* *p* *f* *ff*

vc: 3 3 3 3 3 3 3 3 *ff*

Detailed description: This system contains measures 259-262. It features four staves: er1 (treble clef), er2 (treble clef), va (bass clef), and vc (bass clef). Measure 259 has a dynamic of *ff*. Measure 260 has a dynamic of *ff*. Measure 261 has a dynamic of *p*. Measure 262 has a dynamic of *ff*. Fingerings are indicated with numbers 1-3. A 'sim.' instruction is present in measure 261. A large watermark 'Pencil Copy' is overlaid on the page.