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Kareem Roustom

Tesserae

For Brass Quintet

2 Trumpets in C (straight mutes & harmon mutes)

Horn in F (mute)

Trombone (straight mute)

Tuba

I. Tesserae

II. Andalusian Poem

Duration ca. 11 minutes.

Kareem Roustom's *Tesserae* was commissioned by the West-Eastern Divan Orchestra Brass. The premiere took place on August 1st, 2015 at the Islamic Center of Buenos Aires, followed by concerts at the Libertad Temple on August 5th and the Metropolitan Cathedral on August 6th.

Alfonso González Barquín, 1st trumpet

Bassam Mussad, 2nd trumpet

Merav Goldman, Horn

Jaume Gavilán Agullo, Trombone

Javier Castaño Medina, Tuba

2015

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Tesserae for brass quintet (2015) by Kareem Roustom
Duration ca. 12 minutes

The word *Tesserae* (pronounced tes-uh-ree) is the plural of the word *tessera* and it defined as:

1. A small square tile of stone, glass, etc, used in mosaics.
2. A small square of bone, wood, or the like, used in ancient times as a token, tally, ticket, etc.

This quintet for brass under this title plays with both ideas; the first being a small square, among thousands of the same, that forms a much bigger picture. The first movement, which is based on a four-note motif (A, G, Eb, F#), embodies this notion. The four pitches are treated as a square that rotates to produce other shapes. The 'square' 4/4 rhythm also figures into this idea but, as with real *tessera* in mosaics, they are never perfectly cut and there is always a jagged edge here or there so even what looks like a 4/4 meter is does not always fit so neatly in its bar lines.

The other meaning of *tesserae*, that of a 'ticket' or 'token' embodies the emotional side of this work, which is the expression of something that every composer or creative person must ask with each new output; "is this new piece acceptable as *ticket* or *token*? May I pass through?"

The work is cast into two movements. The first, also titled *Tesserae*, is very dynamic in its emotions and, perhaps, reflects the creative process; difficult, fraught with anxiety but always searching. The second movement, *Andalusian Poem*, is based on a recent choral work of mine, which is a setting of a poem by the 11th century Andalusian poetess Umm Al-Kiram. A beautiful and heart felt poem it extolls the beloved's beauty as a 'wonder to be admired' and without his presence the moonlight would not reach down to the earth. This movement is based on the Arabic the *maqam* (or scale) called *bayaati* (D, E 1/2 flat, F, G, A, B 1/2 flat, C, D). The brass players are called upon to play outside the tempered western scale. However, some of these pitches exist in nature as part of the overtone series, which is the foundation of brass instrument playing.

This work was commissioned by the brass players of the West-Eastern Divan Orchestra and is dedicated to them. The world premiere took place on August 1st, 2015 at the Islamic Center of Buenos Aires, followed by concerts at the Libertad Temple on August 5th and the Metropolitan Cathedral on August 6th.

The performers were Alfonso González Barquín, 1st trumpet, Bassam Mussad, 2nd trumpet, Merav Goldman, Horn, Jaume Gavilán Agullo, Trombone, Javier Castaño Medina, Tuba

Kareem Roustom - Composer

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Tesserae

I. Tesserae

$\text{♩} = 72$

Trumpet in C 1

Trumpet in C 2

Horn in F

Trombone

Tuba

f cresc.

sfp < ff

p *mf* *cresc.*

marc.

p *mf* *f*

rit.

a tempo $\text{♩} = 63$

con sord.; harmon mute

con sord.; harmon mute

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

p *pp*

p *pp*

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

p *p cresc.* *mp* *p*

pp *p* *pp* *p*

> niente

2

10

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

mf

p

pp

mf p

mf

mp

smfp

pp

p

pp

13

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

p

pp

p

pp

mf

p

mf

pp

mp

pp

cresc.

pp

mp

pp

cresc.

16

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

p

pp

p

pp

p

f p

mf

p

p

mf

p

Musical score for measures 19-21. The score is for five parts: C Tpt. 1, C Tpt. 2, Hn., Tbn., and Tba. The key signature has one flat (B-flat). The time signature changes from 3/4 to 5/4 and back to 3/4. Dynamics include *fz*, *ppp*, *p cresc.*, *cresc.*, *sfz*, *p*, and *più p*. There are also markings for a triplet of 3 and a sextuplet of 6.

Musical score for measures 22-25. The score is for five parts: C Tpt. 1, C Tpt. 2, Hn., Tbn., and Tba. The key signature has one flat. The time signature changes from 3/4 to 4/4. Dynamics include *dim.*, *pp*, *smf*, *pp*, *frullato*, and *pp*. There are also markings for *dim. a niente* and *mf*.

Agitato ♩ = 126

Musical score for measures 26-29. The score is for five parts: C Tpt. 1, C Tpt. 2, Hn., Tbn., and Tba. The key signature has one flat. The time signature changes from 3/4 to 8/8 and back to 3/4. Dynamics include *senza sord.*, *f*, *p*, *mf sub.*, *f sub.*, *fp*, *sf*, and *mf*.

* Play a slow wide vibrato by sliding valve in and out.
Breather as needed.

4

31

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

p *mf* *p* *f* (no accent)

p *mf* *p* *f* (no accent)

p *mf* *p* *f* (no accent)

fp *mf* *p* *f* (no accent)

p *mf* *p* *f* (no accent)

36

Smorzando

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

fz *pp*

f *pp*

mf *fz* *p dim.*

mf *fz* *pp*

mf *fz* *pp*

41 quasi cadenza ma stringendo

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

cresc. *f*

46 **energico** ♩ = 144

C Tpt. 1 *f dim.* *p cresc.* *mf* *cresc.*

C Tpt. 2 *f dim.* *p cresc.* *mf* *cresc.*

Hn. *f*

Tbn. *fz* *p* *f*

Tba. *fz*

50

C Tpt. 1 *f dim.* *p cresc.* *f dim.*

C Tpt. 2 *f dim.* *p cresc.* *f dim.*

Hn. *f*

Tbn. *fz* *f sub. fz* *mf* *fz*

Tba. *fz* *f sub. fz* *mf* *fz*

53

C Tpt. 1 *p cresc.* *f*

C Tpt. 2 *p cresc.* *f*

Hn. *f* *cresc.*

Tbn. *f* *cresc.*

Tba. *mf* *fz* *cresc.*

II. Andalusian poem

After a text by Umm Al-Kirām. 11th century, Almeria

Kareem Roustom

With tenderness ♩ = 80 (3+2+2)

1 senza sord.

Trumpet in C 1

Trumpet in C 2

Horn in F

Trombone

Tuba

5

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

7

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

The musical score is written for a brass ensemble. It begins with a tempo and mood instruction: 'With tenderness ♩ = 80 (3+2+2)'. The first system (measures 1-4) features four parts: Trumpet in C 1, Trumpet in C 2, Horn in F, and Trombone. All four parts are marked 'senza sord.' (without mutes). The Trombone part has dynamic markings *p*, *mf*, *smfp*, and *mf*. The Tuba part has dynamic markings *p* and *pp*. The second system (measures 5-6) features five parts: C Tpt. 1, C Tpt. 2, Horn, Trombone, and Tuba. The C Tpt. 1 part has dynamic markings *p cresc.* and *mf*. The Trombone part has a dynamic marking *p*. The third system (measures 7-9) features five parts: C Tpt. 1, C Tpt. 2, Horn, Trombone, and Tuba. The C Tpt. 1 part has dynamic markings *meno. f*, *p*, and *mf*, and includes a trill. The C Tpt. 2 part has dynamic markings *p* and *mf*. The Horn part has dynamic markings *p* and *pp*. The Trombone part has dynamic markings *mf* and *p*. The Tuba part has a dynamic marking *p*. A large watermark 'Reviewing Copy' is overlaid diagonally across the score.

* For E 1/2 flat finger 3rd valve, pull out 3rd slide approximately 1/2 inch.

10

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

p *mf* *p* *mf smfp*

p (*p*) *mf* *p* *mf smfp*

p *pp* *p cresc.*

mf *p* *mf* *3*

mf *3*

12

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

f *p* *mp* *p* *mp* *p* *mf*

f *p* *mp* *p* *mp* *p*

f *p* *mp* *p* *mp* *p*

con sord. *f* *pp* *p* *mp* *pp* *p* *mp* senza sord.

f *p*

15

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

smf *smf* *smf* *p* *smfp* *smfp sf*

smf *p* *mf* *smf* *p* *smfp* *smfp sf*

smf *p* *smf* *p - mf* *smf* *smf sub.*

smf *p* *smf* *smf* *p - mf* *smfp* *smfp sf*

smf *p* *smf* *smf* *p* *mf sub.* *p* *fp* *smfp sf*

18

C Tpt. 1 *p* *pp* *mp* *mf cresc.* con sord. *p distinto*

C Tpt. 2 *p* *pp* *mp* con sord. *p distinto*

Hn. *mf* *f* con sord. *p distinto*

Tbn. *p* *pp* *mp* con sord. *p distinto*

Tba. *p* *pp* *mp* *f sfp* *mf* *p distinto*

20

C Tpt. 1 *f* *meno f* *p* con sord.

C Tpt. 2 *poco* *mf* *p*

Hn. *poco* *mf* *p*

Tbn. *poco* *mf* *p*

Tba. *poco* *mf* *p* *mf*

22

C Tpt. 1 *p* *mf*

C Tpt. 2 *mf* *pp* *p* *mf*

Hn. *mf* *pp* *p* *3* *3* *3* *3* *3* *3*

Tbn. *mf* *p* *3* *3*

Tba. *p*

Subito meno mosso ♩ = 72

senza sord. 17

24

C Tpt. 1 *p* < *f* *f cresc.* 3 *sfp*

C Tpt. 2 *p* < *f* *f cresc.* 3 *sfp* senza sord.

Hn. 3 3 3 3 *sfp* *f*

Tbn. *sf* *p* *mf sub.* *p*

Tba. *sf* *p* *mf sub.* *p*

27

C Tpt. 1 *mf*

C Tpt. 2 *mf*

Hn. senza sord. *sf* *f* *cuvrer* 3 *f*

Tbn. *sf* *p* *cuvrer* 3 *f* 3 *f*

Tba. *sf* *p* *sf* *p*

29

C Tpt. 1 *fp* *f* *sf* *sfp* *f*

C Tpt. 2 *fp* *f* *sf* *sfp* *f*

Hn. *fp* *f* *sf* *sfp* *f*

Tbn. *fp* *f* *sf* *sfp* *f*

Tba. *sf* *f sub.* *fp* *f* *sf* *sf* *sf* *p* *f*

* For B 1/2 flat finger 1 & 3, pull out 3rd slide approximately 1/2 inch.

31

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

dim.

f sub.

sf dim.

33

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

f cresc.

f cresc.

f sub.

f cresc.

sf dim.

f cresc.

Più meno mosso

36

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

sf

sf

f

fp

f

fp

fp

f

fp

sf

fp