GREGORY ROWLAND EVANS

Birdless, Cloudless, Colourless

for alto saxophone

2021

SCORE

FOREWORD

When at last she went away he felt that something had gone out from him, something he could not spare, but still less could grudge, something of the desire to live, something of the unreasonable tenacity with which he shrank from dissolution. So each evening, in contemplation and absorption of this woman, he lost a part of his essential animality: so that the water rose, terrifying him. Still he fought on all day, hopelessly, mechanically, only relaxing with twilight, to listen for her coming to loosen yet another stone in the clumsy dam set up and sustained by him, frightened and corruptible. Until at last, for the first time, he was unconditioned by the Satanic dimensional Trinity, he was released, achieved, the blue flower, Vega, GOD.... After a timeless parenthesis he found himself alone in his room, spent with ecstasy, torn by the bitter loathing of that which he had condemned to the humanity of silence. Thus each night he died and was God, each night revived and was torn, torn and battered with increasing grievousness, so that he hungered to be irretrievably engulfed in the light of eternity, one with the birdless cloudless colourless skies, in infinite fulfillment.Then it happened. While the woman was contemplating the face that she had overlaid with death, she was swept aside by a great storm of sound, shaking the very house with its prolonged, triumphant vehemence, climbing in a dizzy, bubbling scale, until, dispersed, it fused into the breath of the forest andthe throbbing cry of the sea.They found her caressing his wild dead hair.

(Assumption – Samuel Beckett)

At last I find in my confused soul,
Dark with the dark flame of the cypresses,
The certitude that I cannot be whole,
Consummate, finally achieved, unless
—
I be consumed and fused in the white heat
Of her sad finite essence, so that none
Shall sever us who are at last complete
Eternally, irrevocably one,
—
One with the birdless, cloudless, colourless skies,
One with the bright purity of the fire
Of which we are and for which we must die
A rapturous strange death and be entire,
—
Like syzygetic stars, supernly bright,
Conjoined in One and in the Infinite!

(At Last I Find – Samuel Beckett)

PERFORMANCE NOTES

Teeth On Reed : During passages where the teeth are to be placed on the reed, a glissando is used to indicate approximate pitch contours.

Alternate Timbres : Rhythmicized timbre alterations are notated as a circled number above a note (such as ①, ②, or ③), where higher numbers refer to a greater deviation in timbre and pitch.

Accidentals : Accidentals apply only to the pitch which they immediately precede, but persist through ties.

Birdless, Cloudless, Colourless was composed for and premiered on June 25, 2021 by Stephen F. Tamas as part of the SICPP Iditarod.

duration: c. 7’

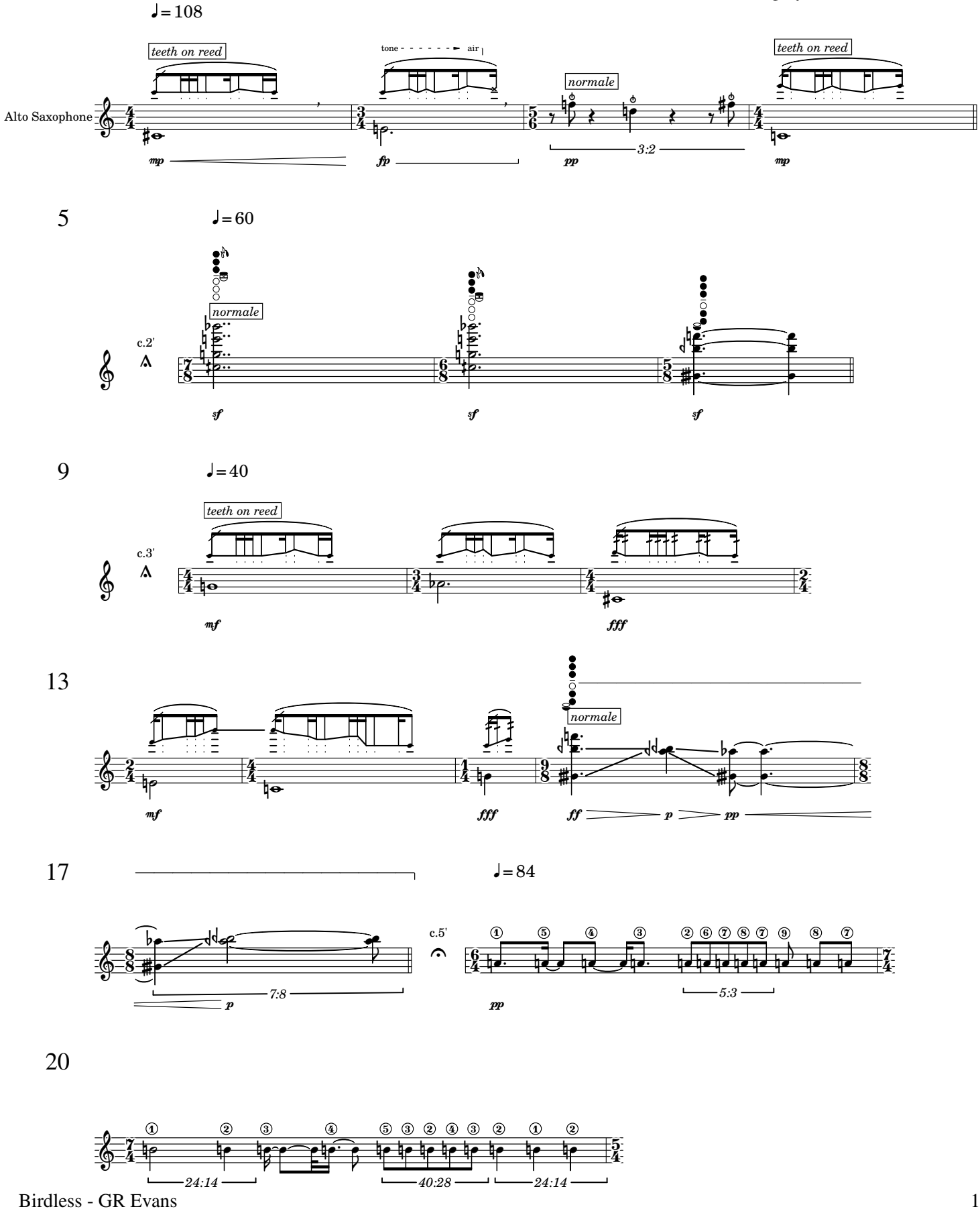
to Stephen F. Tamas

Birdless, Cloudless, Colourless

or, bats in Ohio

for alto saxophone

Gregory Rowland Evans (*1995)



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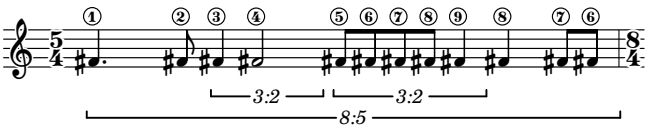

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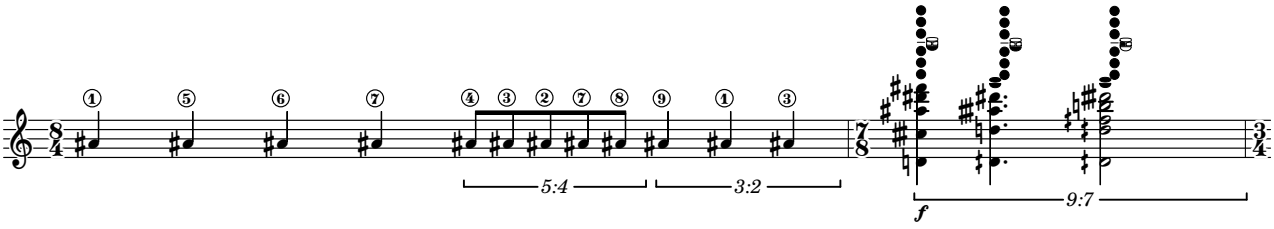

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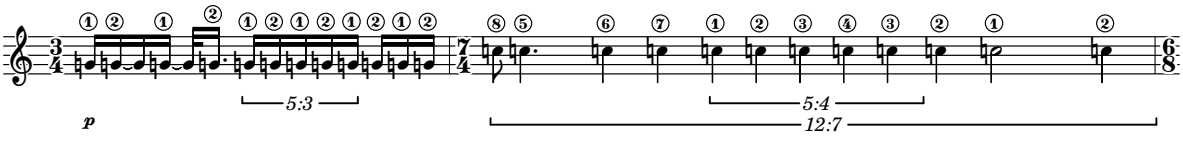

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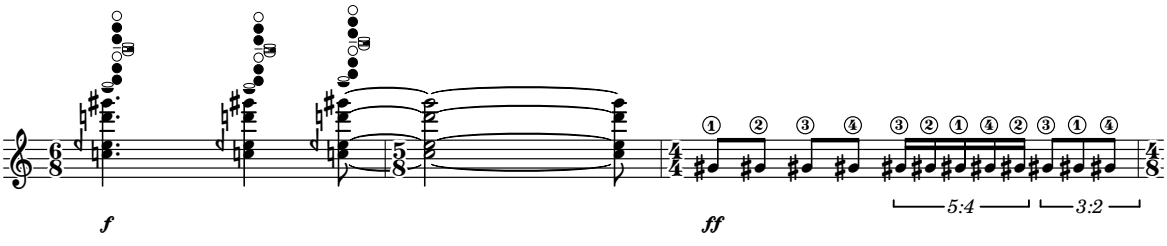

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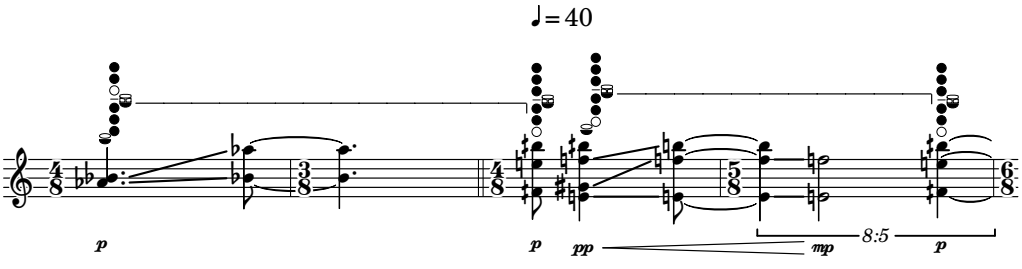

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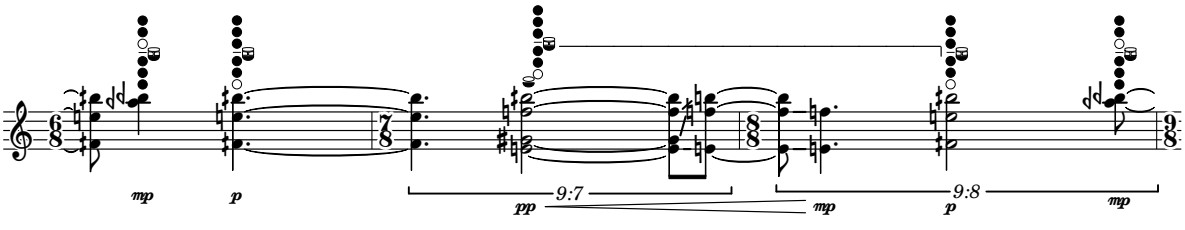

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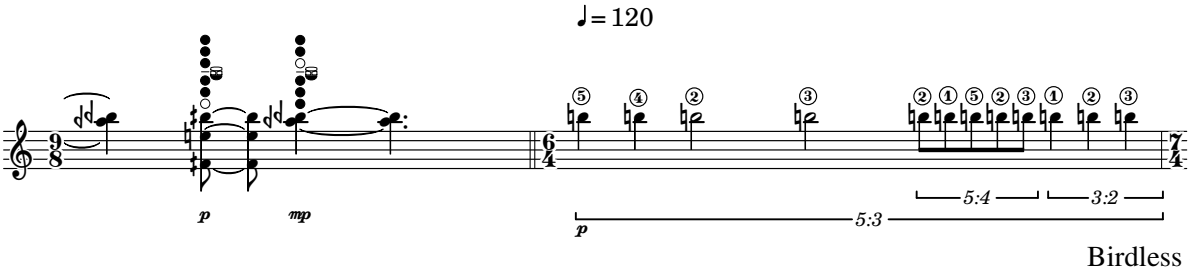

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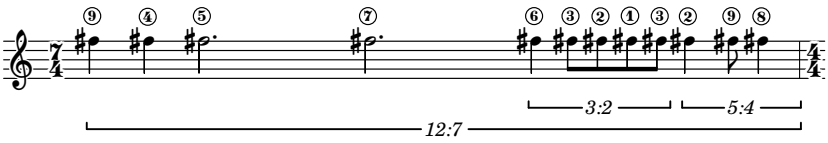

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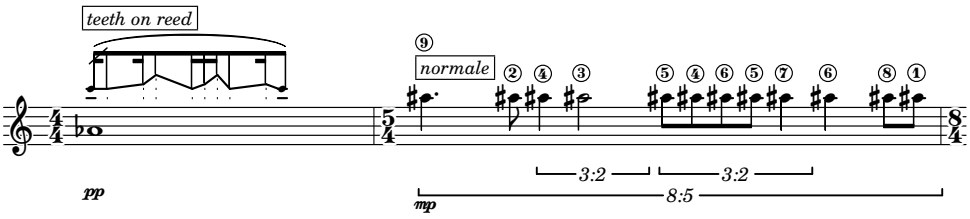

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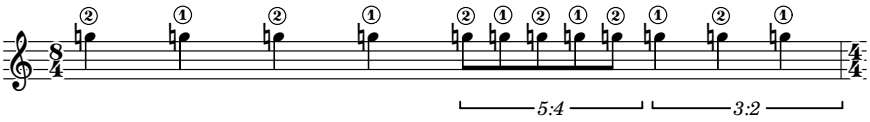

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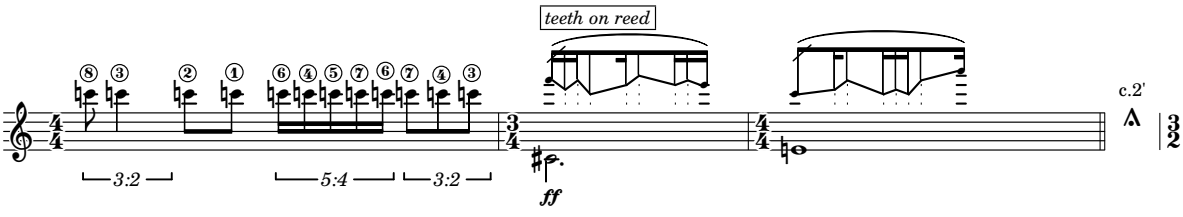

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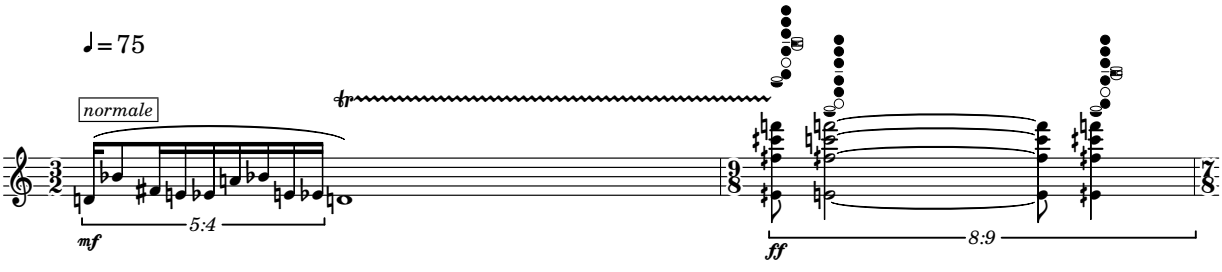

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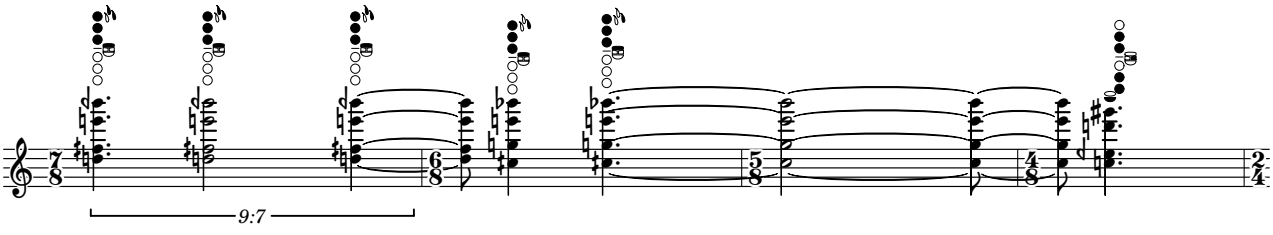

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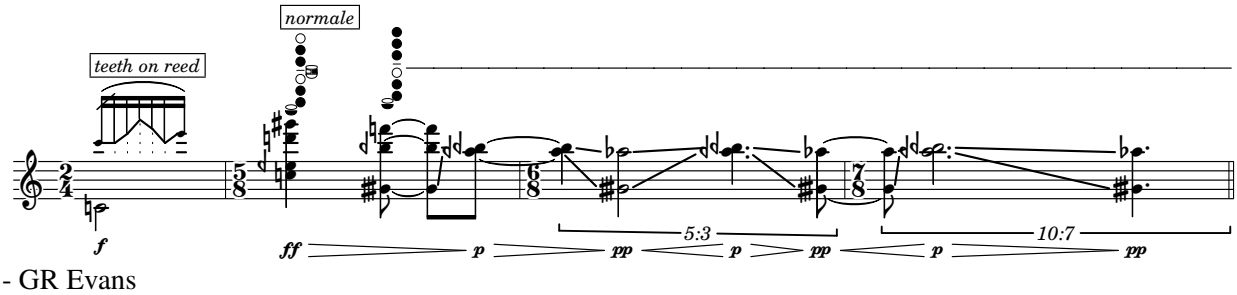

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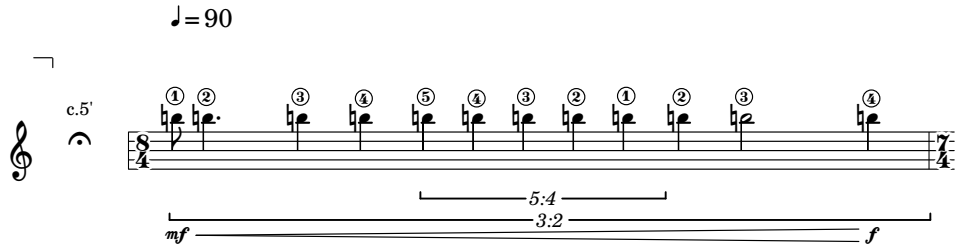

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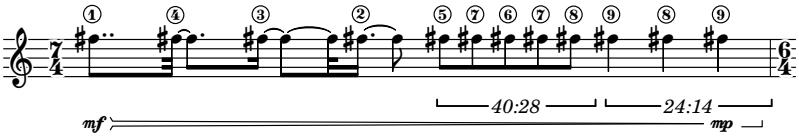

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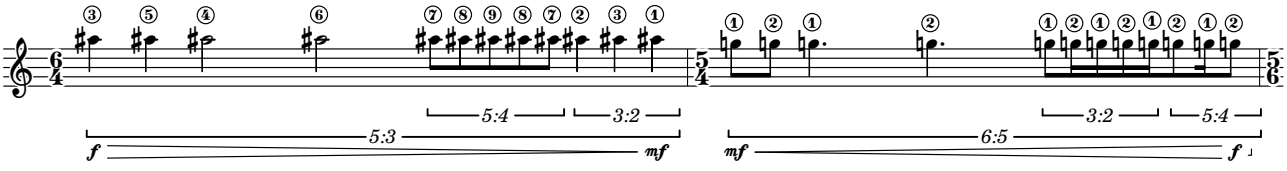

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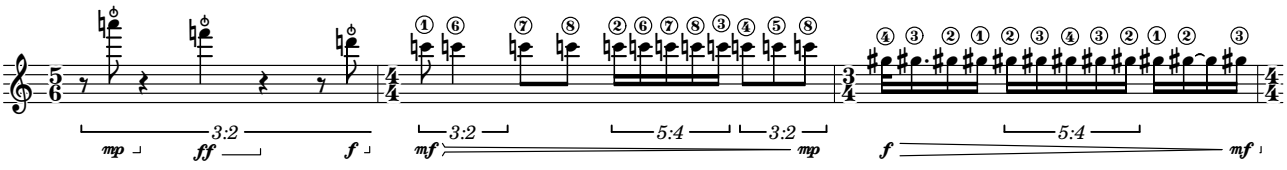

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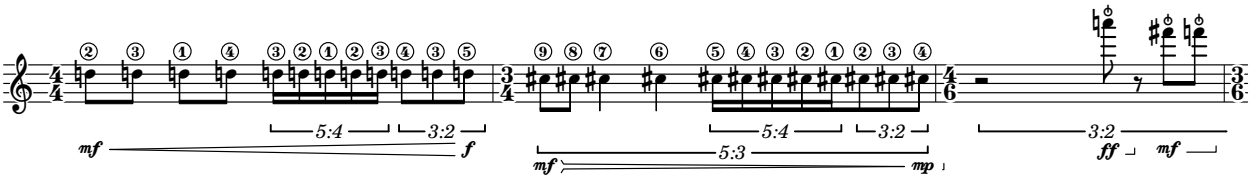

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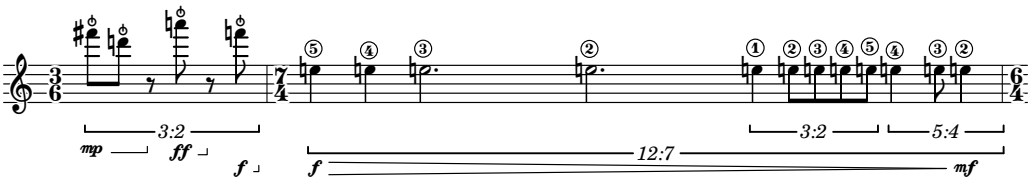

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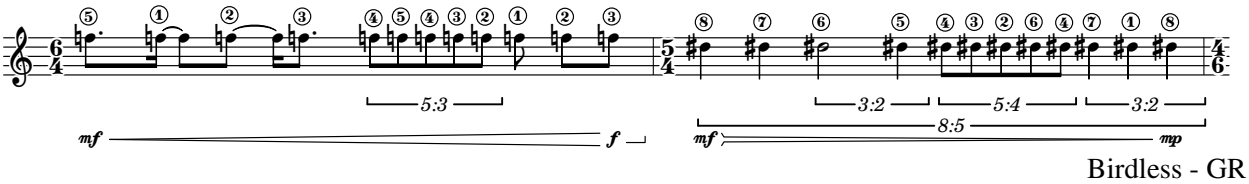

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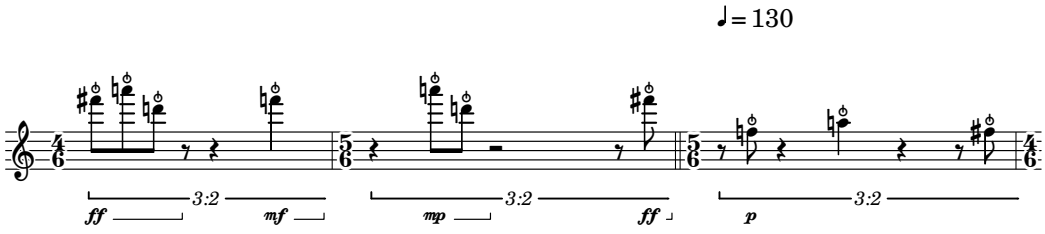

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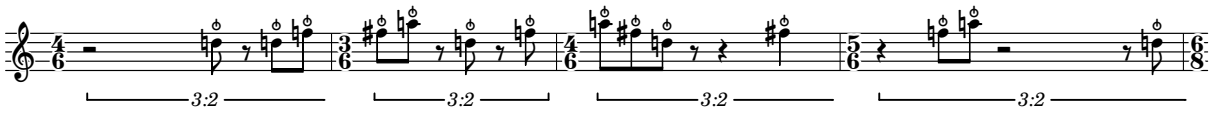

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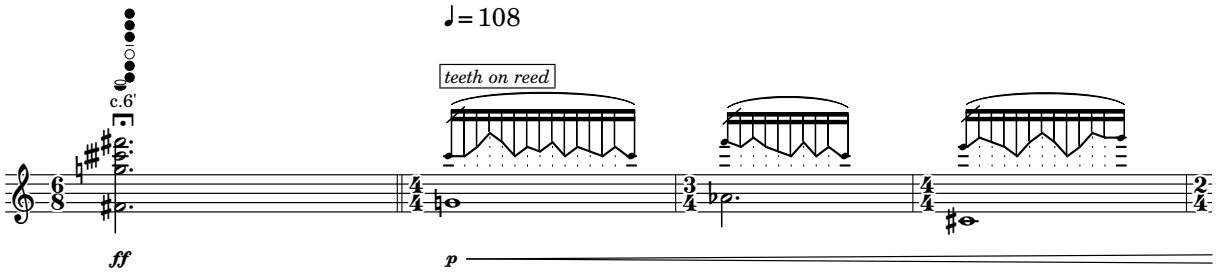

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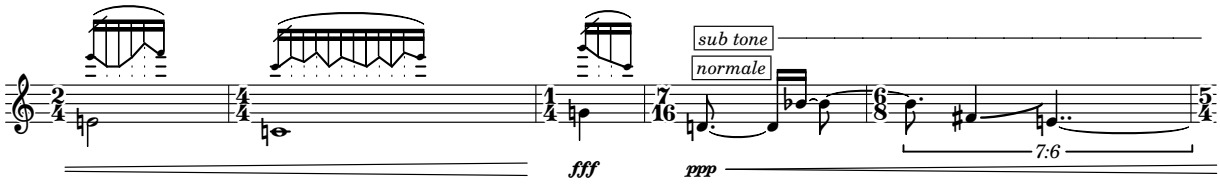

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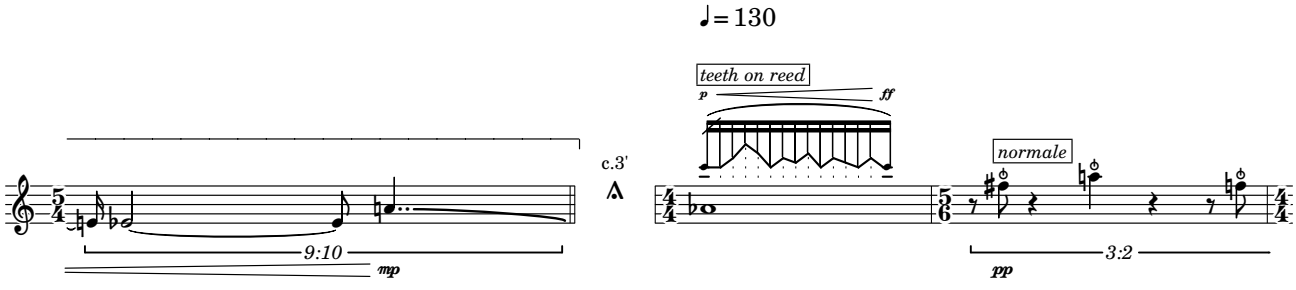

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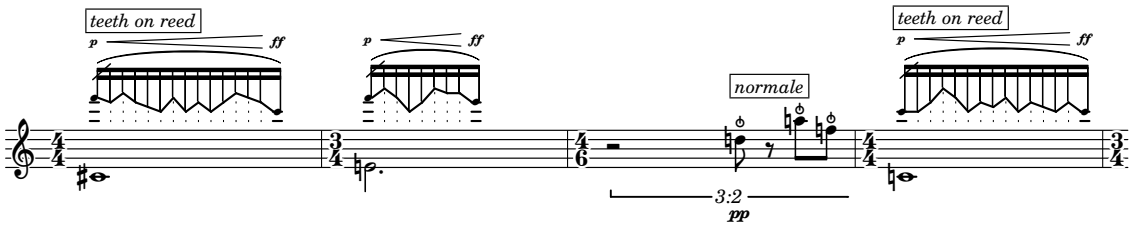

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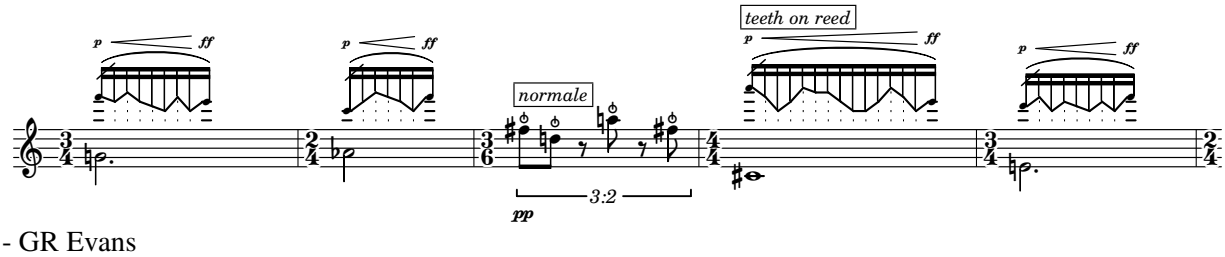

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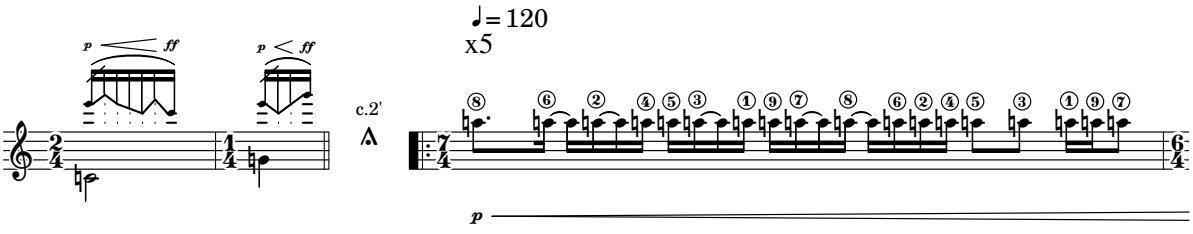

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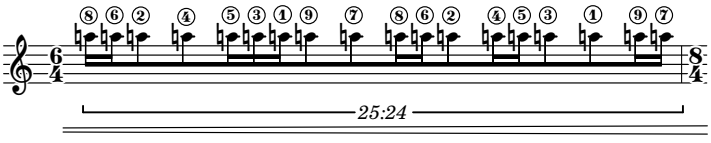

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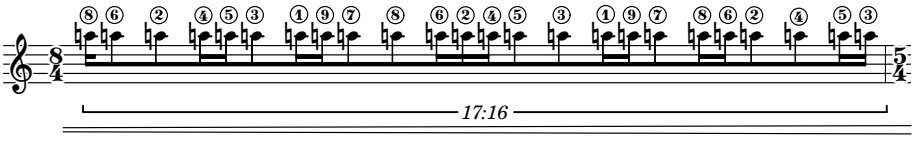

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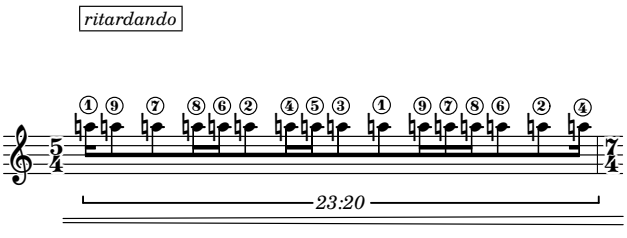

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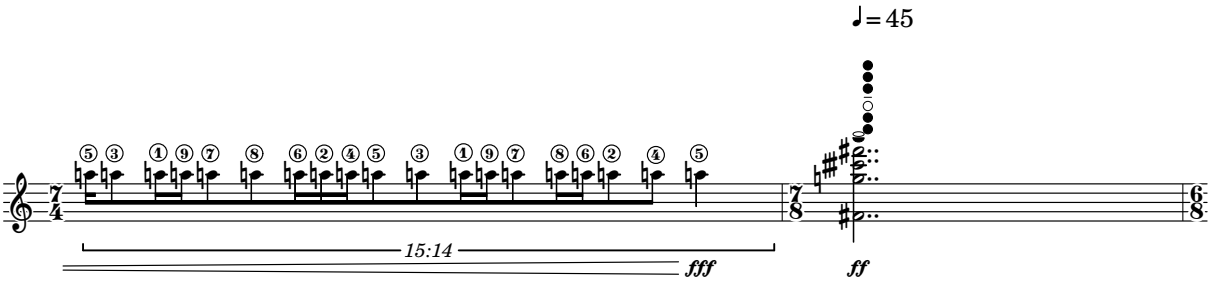

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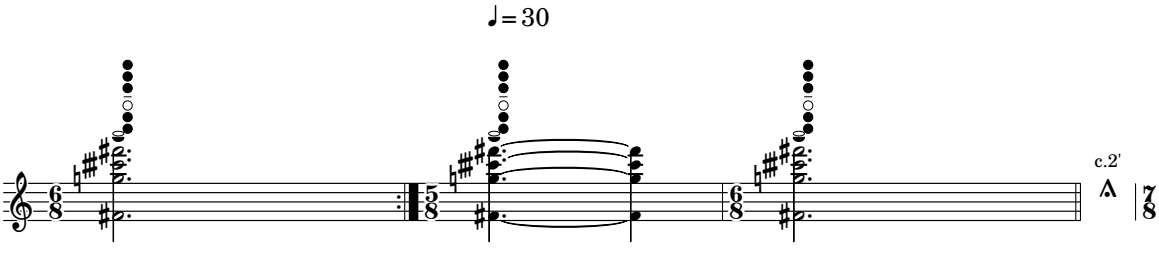

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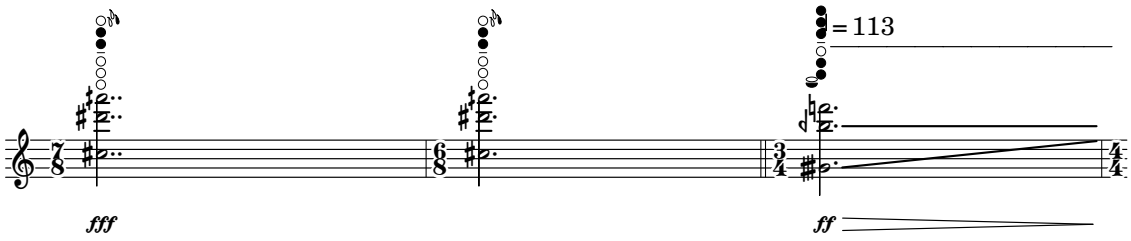

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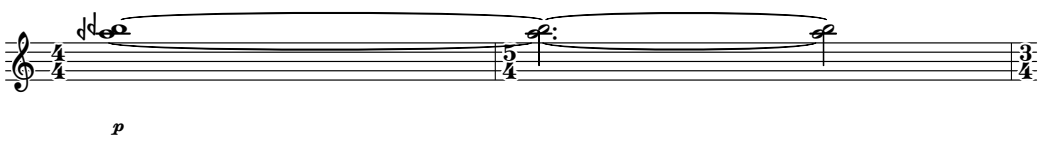

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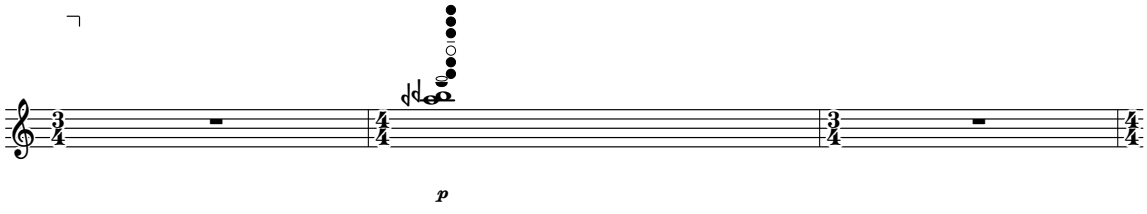

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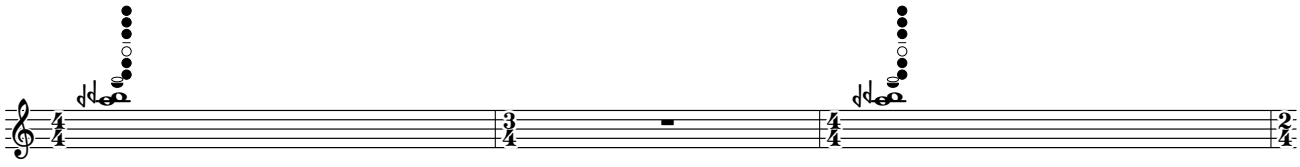

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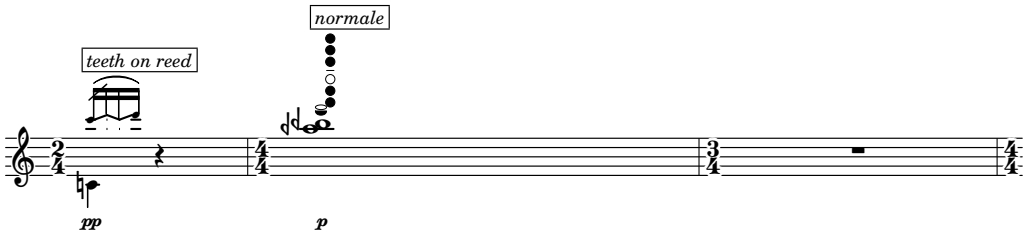

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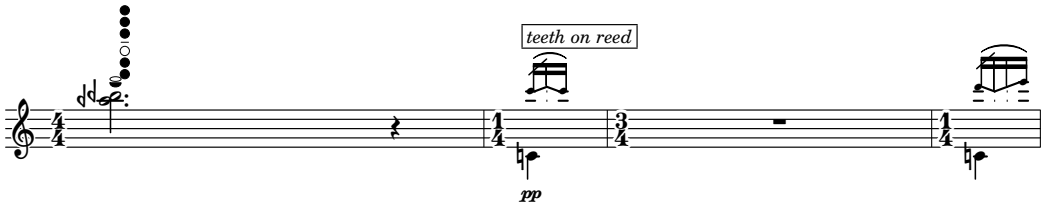

Iowa City, Ia.
May 2021

Other scores from Gregory Rowland Evans include:

UNACCOMPANIED	CHAMBER	LARGE ENSEMBLE
Onkos (contrabass alone) 2019	**Hamonshū** (string quartet) 2018-20	**Metamorphoses** (orchestra) 2018
Simbelmynë (piano alone) 2019-20	**Adumbration** (string quartet) 2020	**GUERRERO** (21 saxophones) 2018
Chalk Line (solo flute) 2020	**Zahrat Alearear** (bass flute, guitar) 2021	**Tourbillon** (string ensemble) 2019-20
redbud blossom, blueberry bee (cello) 2020		

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