

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 and the 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, supernely 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)

♩ = 108

Alto Saxophone

teeth on reed

tone - - - - - air |

normale

3:2

mp fp pp mp

5 ♩ = 60

c.2' Δ

normale

f f f

9 ♩ = 40

c.3' Δ

teeth on reed

mf fff

13

mf fff ff p pp

normale

17

♩ = 84

p pp

7:8 5:3

c.5'

20

24:14 40:28 24:14

c.5'

21

Exercise 21: A sequence of notes in 5/4 time. Fingerings are indicated above the notes: 1, 2, 3, 4, 5, 6, 7, 8, 9, 8, 7, 6. Ratios 3:2 and 8:5 are shown below the notes.

22

Exercise 22: A sequence of notes in 8/4 time with fingerings 1, 5, 6, 7, 4, 3, 2, 7, 5, 9, 1, 3. Ratios 5:4 and 3:2 are shown. The final section features a complex chordal structure with a forte (*f*) dynamic and a 9:7 ratio.

24

Exercise 24: A sequence of notes in 3/4 time, starting with a piano (*p*) dynamic. Fingerings include 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 8, 5, 6, 7, 1, 2, 3, 4, 3, 2, 1, 2. Ratios 5:3, 5:4, and 12:7 are shown.

26

Exercise 26: A sequence of notes in 6/8 time, starting with a forte (*f*) dynamic. The final section has a fortissimo (*ff*) dynamic and fingerings 1, 2, 3, 4, 3, 2, 1, 4, 2, 3, 1, 4. Ratios 5:4 and 3:2 are shown.

29

Exercise 29: A sequence of notes in 4/4 time with a tempo marking of quarter note = 40. Dynamics include piano (*p*), mezzo-piano (*mp*), and piano (*p*). A ratio of 8:5 is shown.

33

Exercise 33: A sequence of notes in 6/8 time with dynamic markings *mp*, *p*, *pp*, *mp*, *p*, and *mp*. Ratios 9:7 and 9:8 are shown.

36

Exercise 36: A sequence of notes in 3/4 time with a tempo marking of quarter note = 120. Dynamics include piano (*p*) and mezzo-piano (*mp*). Ratios 5:3, 5:4, and 3:2 are shown.

38

Musical notation for exercise 38, featuring a treble clef, 7/4 time signature, and a 4/4 time signature. Fingerings are indicated by circled numbers 1-9. Rhythmic groupings are marked with brackets and ratios: 12:7, 3:2, and 5:4.

39

Musical notation for exercise 39, featuring a treble clef, 4/4 time signature, and a 5/4 time signature. Includes a "teeth on reed" diagram and a "normale" box. Fingerings are indicated by circled numbers 1-9. Rhythmic groupings are marked with brackets and ratios: 3:2, 8:5, and 3:2. Dynamics include *pp* and *mp*.

41

Musical notation for exercise 41, featuring a treble clef, 8/4 time signature, and a 4/4 time signature. Fingerings are indicated by circled numbers 1 and 2. Rhythmic groupings are marked with brackets and ratios: 5:4 and 3:2.

42

Musical notation for exercise 42, featuring a treble clef, 4/4 time signature, and a 3/4 time signature. Includes a "teeth on reed" diagram and a "c.2" section. Fingerings are indicated by circled numbers 1-9. Dynamics include *ff*.

46

Musical notation for exercise 46, featuring a treble clef, 3/4 time signature, and a 6/8 time signature. Includes a "normale" box. Dynamics include *mf* and *ff*. A tempo marking of quarter note = 75 is present.

48

Musical notation for exercise 48, featuring a treble clef, 7/8 time signature, and a 2/4 time signature. Rhythmic groupings are marked with brackets and ratios: 9:7.

52

Musical notation for exercise 52, featuring a treble clef, 2/4 time signature, and a 5/8 time signature. Includes a "teeth on reed" diagram and a "normale" box. Dynamics include *f*, *ff*, *p*, *pp*, and *p*. Rhythmic groupings are marked with brackets and ratios: 5:3 and 10:7.

56 ♩ = 90

c.5'

58

59

61

64

67

69

71

$\text{♩} = 130$

Musical notation for measure 71, featuring a treble clef and a 6/8 time signature. The notation includes a series of chords and rests, with dynamic markings *ff*, *mf*, *mp*, *ff*, and *p*. Brackets indicate a 3:2 ratio for the first, second, and third groups of notes.

74

Musical notation for measure 74, featuring a treble clef and a 6/8 time signature. The notation includes a series of chords and rests, with dynamic markings *ff*, *mf*, *mp*, *ff*, and *p*. Brackets indicate a 3:2 ratio for the first, second, and third groups of notes.

78

$\text{♩} = 108$

Musical notation for measure 78, featuring a treble clef and a 6/8 time signature. The notation includes a series of chords and rests, with dynamic markings *ff* and *p*. A diagram labeled "teeth on reed" shows a reed with teeth. A bracket indicates a 3:2 ratio for the first group of notes.

82

Musical notation for measure 82, featuring a treble clef and a 6/8 time signature. The notation includes a series of chords and rests, with dynamic markings *fff* and *ppp*. A diagram labeled "teeth on reed" shows a reed with teeth. A bracket indicates a 7:6 ratio for the first group of notes.

87

$\text{♩} = 130$

Musical notation for measure 87, featuring a treble clef and a 6/8 time signature. The notation includes a series of chords and rests, with dynamic markings *mp* and *pp*. A diagram labeled "teeth on reed" shows a reed with teeth. A bracket indicates a 9:10 ratio for the first group of notes.

91

Musical notation for measure 91, featuring a treble clef and a 6/8 time signature. The notation includes a series of chords and rests, with dynamic markings *p*, *ff*, *pp*, and *ff*. A diagram labeled "teeth on reed" shows a reed with teeth. A bracket indicates a 3:2 ratio for the first group of notes.

95

Musical notation for measure 95, featuring a treble clef and a 6/8 time signature. The notation includes a series of chords and rests, with dynamic markings *p*, *ff*, *pp*, and *ff*. A diagram labeled "teeth on reed" shows a reed with teeth. A bracket indicates a 3:2 ratio for the first group of notes.

100

p *ff* *p* *ff*

$\text{♩} = 120$
x5

c.2' Δ

p

104

25:24

105

17:16

106

ritardando

23:20

107

$\text{♩} = 45$

15:14

fff

109

$\text{♩} = 30$

c.2' Δ

fff

113

fff *ff* *ff* = 113

116

p

118

p

121

p

124

pp *p* *teeth on reed* *normale*

127

pp *teeth on reed* *teeth on reed*

Iowa City, Ia.
May 2021

Other scores from Gregory Rowland Evans include:

UNACCOMPANIED

Onkos (contrabass alone) 2019
Simbelmynë (piano alone) 2019-20
Chalk Line (solo flute) 2020
redbud blossom, blueberry bee (cello)
2020

CHAMBER

Hamonshū (string quartet) 2018-20
Adumbration (string quartet) 2020
Zahrat Alearear (bass flute, guitar) 2021

LARGE ENSEMBLE

Metamorphoses (orchestra) 2018
GUERRERO (21 saxophones) 2018
Tourbillon (string ensemble) 2019-20