

GREGORY ROWLAND EVANS

# Zahrat Alearear

for bass flute and guitar

2021

SCORE

# FOREWORD

The word *Zahrat Alearear* translates to *Juniper Flower*. The Juniper tree is likely best known for swirling trunks, dense bush-like branches, meaty and spined leaves, and its fragrance. It has often been used in the concoction of liquors and perfumes, as well as serving a ceremonial purification purpose when burned. However, it is also the bearer of small flowers with starkly pointed petals. (G.R.E.)

## PERFORMANCE NOTES

**Bass Flute** : Some dynamic marks are louder than the instrument can achieve in a given register. The desired resultant sound is an airy, overblown tone.

**Guitar** : At times, strings are required to be retuned as part of a glissando. These strings should remain detuned as a scordatura for the remainder of the piece. A variety of tremolo types are required: ① a normal tremolo abbreviated as “norm.”, ② a tamburo tremolo where the strings are struck rather than plucked abbreviated as “tamb.”, ③ a rasgueado tremolo using any number of fingers abbreviated as “ras.”, and ④ a bisbigliando tremolo similar to that of the harp where the strings are to be individually plucked in any random order abbreviated as “bis.”.

**Time Signatures** : Some passages make use of unusual time signatures with a denominator which is not a power of 2. Just as a metric change from  $\frac{4}{4}$  to  $\frac{6}{8}$  should not change the prolation of the contained notes, neither should these unusual time signatures. A signature of  $\frac{5}{6}$  represents a measure which lasts for the duration of five triplet quarter notes, relative to the established metronome mark. Prolations within these unusual measures are notated with the standard tuplet brackets.

**Miscellaneous** : ① Tremoli should be performed as fast as possible and not as a measured subdivision of the duration to which they are attached. ② Accidentals apply only to the pitch which they immediately precede, but persist through ties, as such, natural signs do not appear. ③ At times throughout the piece, a “flat glissando” notation is used between notes of the same pitch. This is done to show the rhythmic locations of dynamic events.

c. 4'

# زهرة العرعر

## Zahrat Alearear

for bass flute and guitar

Gregory Rowland Evans (\*1995)

**J = 135**  
**INTRODUCTION**

15  $\frac{15}{16}$  14  $\frac{14}{16}$  12  $\frac{12}{16}$

Bass Flute  
Guitar

4 17  $\frac{17}{16}$  16  $\frac{16}{16}$  15  $\frac{15}{16}$

bf.  
gt.

7 13  $\frac{13}{16}$  19  $\frac{19}{16}$  18  $\frac{18}{16}$

bf.  
gt.

10 17  $\frac{17}{16}$  16  $\frac{16}{16}$  15  $\frac{15}{16}$

bf.  
gt.

13 13  $\frac{13}{16}$  17  $\frac{17}{16}$  16  $\frac{16}{16}$

bf.  
gt.

musical notation with dynamics (pp, ff, p, mp, mf, f, ff, ras., norm., tamb.), articulation (bis.), and performance instructions (28:15, 8:7, 20:17, 8:5, 28:19, 14:9, 32:17, 5:4, 16:15, 24:17, 7:4, 8:5, 7:4)

16  $\frac{15}{16}$   $\frac{14}{16}$   $\frac{13}{16}$

bf.  $ff$   $mp$   $p$   $f$   $ff$   $mp$

gt.  $pp$   $ff$   $mf$

ras.  $28:15$   $8:7$   $20:13$

$17:15$   $15:13$

19  $\frac{12}{16}$   $\frac{4}{4}$   $\frac{5}{6}$   $\text{♩} = 98$

bf.  $p$   $f$   $p$   $p$   $p$   $p$   $p$

gt.  $pp$   $p$

ras.  $4:3$   $3:2$   $3:2$   $3:2$   $3:2$   $3:2$

detune string 5

22  $\frac{2}{3}$   $\frac{2}{4}$   $\frac{1}{4}$   $\frac{2}{16}$   $\text{♩} = 135$

bf.  $f$   $p$

gt.  $f$

keep scord.  $10:7$

tamb.

26  $\frac{20}{16}$   $\frac{19}{16}$

bf.  $ff$   $p$   $pp$   $mf$

gt.  $p$   $f$

ras.  $8:5$   $20:19$   $34:19$

$7:5$

28  $\frac{18}{16}$   $\frac{17}{16}$

bf.  $pp$   $mf$   $pp$   $mp$

gt.  $p$

$16:9$   $24:17$   $30:17$

30  $\frac{16}{16}$   $\frac{15}{16}$   $\frac{3}{4}$   $\text{♩} = 85$

bf.  $pp$   $p$   $mf$

gt.  $pp$   $ff$   $mf$

ras.  $7:4$   $28:15$   $19:16$   $6:5$

$\Delta$   $\Delta$

34  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$

bf.  $f$  16:9  $p$  20:9 4:3

gt.  $ff$   $mf$   $f$  5:3  $mp$   $ff$   $p$  5:3

37  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$

bf. 4:3  $f$   $mp$

gt.  $mp$  7:6  $p$   $mf$   $p$  7:6  $f$   $p$   $f$  3:2  $mp$

40  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$

bf.  $f$   $p$   $mf$  5:3  $p$   $mp$   $p$  5:3

gt.  $f$   $p$  3:2 4:3 4:3

43  $\frac{5}{4}$   $\frac{13}{12}$

$J=98$

bf.  $p$  3:2 3:2 3:2 3:2 3:2 3:2

gt. detune string 6  $p$

45  $\frac{11}{12}$   $\frac{3}{4}$   $\frac{7}{12}$   $\frac{5}{12}$

bf. 3:2 3:2 3:2 3:2 3:2

gt.

49  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

$J=150$

bf. 3:2  $f$  7:4  $mp$   $mf$   $p$

gt. keep scord. detune string 4  $p$  5:3 5:3 5:3

53

4/4 4/4 4/4

bf. *mp*  $5:4$  *pp* *f* *mp* *mf*  $3:2$  *p*

gt.  $5:3$   $5:3$   $5:3$   $5:3$   $5:3$

56

4/4 4/4 4/4

bf. *mp*  $7:4$  *pp* *f* *mp* *mf* *p*

gt.  $5:3$   $5:3$   $5:3$   $5:3$   $5:3$

59

$\text{♩} = 80$   
3/4 4/4 4/4

bf. *mp*  $5:4$  *ff*

gt. keep scord.  $5:3$   $5:3$

Δ Δ *ff*  $5:3$   $5:4$  *ff* *ff*

63

5/4 4/4 3/4

bf. *p*  $5:3$  *ff*

gt. *pp*  $8:5$  *ff* *f*  $3:2$  *p* *mp*

66

2/4 3/4 4/4

bf. *mp* *ff* *mf*  $3:2$  *f*

gt. *f*  $5:4$   $7:4$  *p*

bis.

69

5/4 6/4

bf. *ff*  $6:5$  *p*

gt. *f*  $17:10$  *p*

bis.

71  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

bf. *fp* *f* *p* *f* *p* *f*

gt. *mf* *p* *ff* *p* *mf* *p*

6:5 5:4 7:4 4:3 5:3

74  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

bf. *p* *f* *p* *f* *p* *f*

gt. *ff* *p* *fp* *f*

5:4 4:3 5:4 5:4

77  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

bf. *f* *f* *p* *f*

gt. *p* *f* *p* *f*

3:2 8:5 3:2 5:3 7:6

80  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

bf. *f* *p* *f* *p* *f*

gt. *f* *mf* *f* *mp* *p*

7:4 4:3 3:2 3:2

83  $\frac{5}{4}$   $\frac{20}{16}$   $\frac{16}{16}$

$\text{♩} = 135$

bf. *fp* *f*

gt. *f* *pp* *pp*

24:10 6:5 7:5

ras.

85  $\frac{19}{16}$   $\frac{18}{16}$

bf. *p* *mf* *mp* *mf*

gt. *f* *p* *pp*

32:19 10:9 28:19 17:9

ras.



87  $\frac{17}{16}$   $\frac{16}{16}$   $\frac{15}{16}$

bf.  $pp$   $32:17$   $f$   $p$   $3:2$   $mf$   $mp$   $28:15$   $mf$

gt.  $f$   $p$   $mf$   $15:8$   $pp$   $19:15$

tamb.

90  $\frac{14}{16}$   $\frac{13}{16}$   $\frac{12}{16}$

bf.  $pp$   $f$   $p$   $16:13$   $mf$   $mp$   $5:3$   $mf$

gt.  $f$   $p$   $pp$   $17:13$   $f$   $p$   $4:3$   $mf$   $mp$

tamb.

93  $\frac{11}{16}$   $\frac{10}{16}$   $\frac{4}{4}$   $\text{♩} = 106$   $\frac{5}{6}$

bf.  $pp$   $16:11$   $f$   $p$   $6:5$   $mf$   $p$   $3:2$   $3:2$   $3:2$   $3:2$   $3:2$

gt.  $pp$   $12:11$   $f$   $mp$   $17:10$   $p$

norm. norm. detune string 1

97  $\frac{2}{3}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

bf.  $3:2$   $3:2$   $3:2$   $3:2$   $3:2$   $3:2$   $3:2$   $mp$

gt. keep scord.  $mf$

101  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$

bf.  $ff$   $16:9$   $mp$   $20:9$   $4:3$

gt.  $ff$   $f$   $mf$   $5:3$   $ff$   $mp$   $5:3$

104  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

bf.  $4:3$   $p$   $3:2$   $3:2$   $3:2$   $3:2$

gt.  $f$   $7:6$   $p$

detune string 2

107  $\frac{5}{6}$   $\frac{2}{3}$   $\frac{3}{4}$

bf.

gt.

110  $\frac{4}{4}$   $\frac{5}{6}$   $\frac{2}{3}$

bf.

gt.

113  $\frac{2}{4}$   $\frac{2}{3}$   $\frac{5}{6}$

bf.

gt.

$\text{♩} = 70$   
 $\frac{3}{4}$   
 $\frac{4}{4}$

$\Delta$

$\Delta$

118  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$

bf.

gt.

121  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$

bf.

gt.

124  $\frac{3}{4}$

bf.

gt.

Iowa City, Ia.  
January - March 2021

## Other scores from Gregory Rowland Evans include:

### UNACCOMPANIED

**Onkos** (contrabass alone) 2019

**Simbelmynë** (piano alone) 2019-20

**Chalk Line** (solo flute) 2020

**Frost on Magnolia Petals** (saxophone) 2020

**redbud blossom, blueberry bee** (cello) 2020

### CHAMBER

**Hamonshū** (string quartet) 2018-20

**Adumbration** (string quartet) 2020

### LARGE ENSEMBLE

**Metamorphoses** (orchestra) 2018

**GUERRERO** (21 saxophones) 2018

**Tourbillon** (string ensemble) 2019-20