

GREGORY ROWLAND EVANS

INFIORESCENZE

for alto flute

2023

SCORE

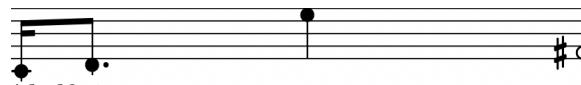
FOREWORD

Thaumaturgike, is that Art Mathematicall, which giueth certaine order to make straunge workes, of the sense to be perceiued, and of men greatly to be wondred at. By sundry meanes, this Wonder-worke is wrought. Some, by Pneumatithmie. As the workes of Ctesibius and Hero, Some by waight. wherof Timæus speaketh. Some, by Stringes strayed, or Springs, therwith Imitating liuely Motions. Some, by other meanes, as the Images of Mercurie: and the brasen hed, made by Albertus Magnus, which dyd seme to speake. Boethius was excellent in these feates. To whom, Cassiodorus writyng, sayth. Your purpose is to know profound thynges: and to shew meruayles. By the disposition of your Arte, Metals do low: Diomedes of brasse, doth blow a Trumpet loude: a brasen Serpent hisseth: byrdes made, sing swetely. Small thynges we rehearse of you, who can Imitate the heauen. (The Mathematical Praeface to Elements of Geometrie of Euclid of Megara – John Dee)

PERFORMANCE NOTES



Non-power-of-2 denominated time signatures : In this work, some measures are durated by a time signature with a denominator which is not a power of 2. “In each case, the principle applicable to the derivation of more conventional meters (understood as subdivisions of a whole note) is maintained. For example, $\frac{2}{10}$ signifies a bar composed of two beats, each of which is equal to one-tenth of a whole note.” Just as in much contemporary music where the time signatures of compound meters do not prolate the contents of their measures (e.g. a quarter note in $\frac{6}{8}$ and in $\frac{3}{4}$ are fundamentally the same speed) so too do these unusual time signatures preserve the basic metronomic tempo.



Air Tone : A tone color consisting of a mixture of air noise and pitch with more noise than pitch.



Half Air Tone : A tone color consisting of a mixture of air noise and pitch with more pitch than noise.



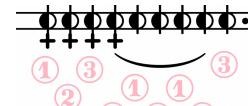
Frullato : Flutter-tongue technique performed with either the tongue or the throat. No distinction is made.



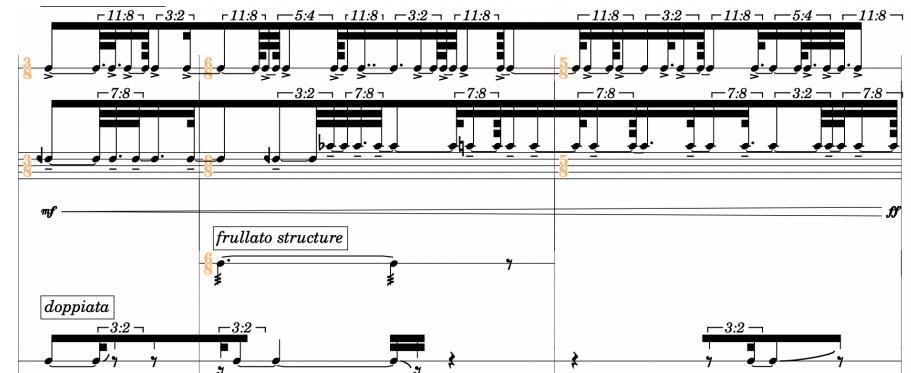
Key Clicks : Noise produced by percussively slamming the flute keys against the body of the instrument, while also playing the written tone. When no breath is used, the note head is simply an “X”.



Pizzicato : Articulation produced by a plosive “P” sound.

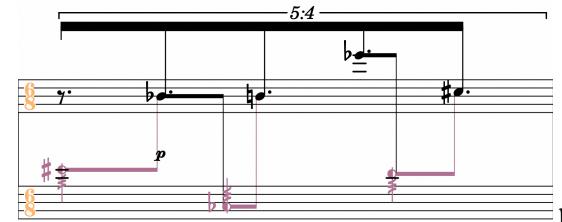


Bisbigliando : Play fingerings ①, ②, ③, and ④ as increasingly different versions of the pitches over which they appear. Choose fingerings that minimize differences in pitch while maximizing differences in color.



colorations of the basic sounding line.

Polyphonic Structures : Decoupled



Interruptive Polyphony : Curtail the duration of the current note at the start of a subsequent note in a parallel line, attempting as much as possible to delineate the independence of each line. These passages should be performed as “imaginary” polyphony or “compound” melody rather than one consolidated line.

☞ ↘ ↗ **Flute Angle** : Rotate the tube of the flute so that the angle between the lips and the aperture of the flute is represented by the graphic indication where the symbols ↘ and ↗ mean that the flute should be turned inwards and outwards respectively, as far as possible whilst still producing recognizable pitch; ↕ means normal position, and the angled sign means a position between the normal and either extreme.

□ → ■ **Embossure Tension** : An empty box represents a loose (wide) embouchure and a solid box

represents a tight embouchure.



Trill Figures : In multi-trills of two or three subordinate tones, the pitches are freely combined into trills of varying intervallic content, preferably in constant, irregular reorderings.



Tongue Techniques : Normal, exaggerated, and tongue-less articulation.



Vibrato : Various graphic conventions are employed for indicating different speeds and intensity of vibrato.



smz. **Smorzando** : Clearly articulated smorzato, executed with movement of the lips so as to partially block and release sustained sounds.



Splattered Microtonal Wave : The triple-staccato represents a continuous, iterated tongue attack as fast as possible rather than a triple-tongue. This could possibly be performed with a frullato of the tongue against the back of the teeth. In most cases this notation is accompanied by a wavy line indicating arbitrary microtonal deviation from the written pitch.

Mouth : Shaping the flute sounds with the mouth are notated in IPA notation. When vowels are present, these syllables should be voiced or half-sung at an arbitrary pitch, preferably in the modal register of the voice.

Accidentals : After temporary accidentals, cancellation marks are printed also in the following measure (for notes in the same octave) and, in the same measure, for notes in other octaves, but they are printed again if the same note appears later in the same measure, except if the note is immediately repeated.

Infiorescenze was composed for Joshua Paul Stine.

duration: c. 12'00"

t o J o s h u a P a u l S t i n e

INFIORESCENZE

o , l i b e r a b a c i

for solo alto flute

Gregory Rowland Evans (*1995)

17

Top system: Vocal line with various vowel markings (U, C, T, O, E) and dynamic markings (tr, trz, f, ff). Measure numbers 1-10 are indicated above the staff.

Middle system: Percussion or rhythmic patterns with time signatures 5:4, 3:2, 3:2, 4:3, 4:3. Measure numbers 9-15 are indicated below the staff.

Bottom system: Bassoon line with dynamics (fff, mf, mp) and measure numbers 9-15 below the staff.

Right side: Vocal line with dynamic sfz and time signatures 5:4, 3:2, 7:8, 3:2, 5:4, 5:4, 3:2, 7:8. Measure numbers 1-10 are indicated above the staff.

29

mp > pp > ppp mp > pp ppp mp pp > ppp mp pp > ppp

I_r.3.ሂ.ሃ.ሣ.8

♩ = 96 $\frac{1}{4}$

smz. 3:2

37

volante

I_r.3.ሂ.ሃ.ሣ.4

♩ = 110

I_r.3.ሂ.ሃ.ሣ.4

41

46

64

II_r.4.ऋ:ঃঃ।োঃ।

68

II_r.4.ଲ:ঃ{ঃঃ।োঃ।

72

II_r.4.ঃঃ।োঃ।

76

II_r.5.অা:ঃ।োঃ।

$\text{♩} = 82 \frac{1}{2}$

feroce, giocoso

II_r.5.अb:{़ा}. १.२

$\text{♪} = 68 \frac{3}{4}$

80

II_r.5.अc:़ा. १.४

$\text{♪} = 96 \frac{1}{4}$

$\text{sf} > p$ $\text{sf} > p$ $\text{sf} \text{--- } p$ $\text{sf} p$ $\text{sf} \text{--- } p$ $\text{sf} \text{--- } p$ $\text{mp} \text{--- } \text{ff}$ $\text{sf} \text{--- }$

II_r.5.अa:ा. १.४

$\text{p} \text{--- } \text{mp}$ $\text{mp} \text{--- }$

84

$\text{mf} \text{--- } \text{ff} > \text{o}$ $\text{mp} \text{--- }$

II_r.5.इa:ा. १.४

$\text{mp} \text{--- } \text{mf}$ $\text{ff} \text{--- } \text{o}$

88

$\text{mf} \text{--- } \text{ff} > \text{o}$ $\text{mp} \text{--- }$

II_r.5.इb:{़ा}. १.५

$\text{♪} = 110$

92

tr

21:20

$\text{ppp} \text{mf}$ mp $\text{ff} \text{mp} \text{mf}$ $\text{ff} \text{f}$ $\text{mp} \text{ff} \text{mp}$ pp $\text{ff} \text{mf} \text{f}$

II_r.5.3a:*e*.*j*.8

$\text{♪} = 96 \frac{1}{4}$

96

Musical score for measure 96. The score consists of two staves. The top staff has a tempo of $\text{♪} = 96 \frac{1}{4}$. Measure 96 starts with a 3.2 measure duration. The first 3.2 measure includes dynamics *mf*, *3:2*, and *bis*. The second 3.2 measure includes dynamics *ppp* and *cantabile*. The third 3.2 measure includes dynamics *f*, *11.8*, and *p*. The fourth 3.2 measure includes dynamics *pp* and *bis*. The bottom staff has a tempo of $\text{♪} = 96 \frac{1}{4}$ and includes dynamics *solitario* and *mp*.

II_r.5.3b:*e*.*j*.8

II_r.5.3c:*e*.*j*.8

101

Musical score for measure 101. The score consists of two staves. The top staff has a tempo of $\text{♪} = 96 \frac{1}{4}$. Measure 101 starts with a 5:4 measure duration. The first 5:4 measure includes dynamics *ff*, *5:4*, and *p*. The second 5:4 measure includes dynamics *mp*, *bis*, and *3*. The third 5:4 measure includes dynamics *f*, *bis*, and *5*. The bottom staff has a tempo of $\text{♪} = 96 \frac{1}{4}$ and includes dynamics *pp* and *fff*. The final 17:14 measure includes dynamics *fff*, *17:14*, and *ppp*.

II_r.5.3d:{*αζ*}.*j*.4

$\text{♪} = 110$

106

Musical score for measure 106. The score consists of two staves. The top staff has a tempo of $\text{♪} = 110$. Measure 106 starts with a 5:4 measure duration. The first 5:4 measure includes dynamics *mf*, *bis*, and *p*. The bottom staff has a tempo of $\text{♪} = 110$ and includes dynamics *sforzando*, *p*, *mp*, *f*, *mp*, *fff*, *pp*, *fpp*, *ff*, *ff*, *p*, *f*, *sforzando*, and *f*.

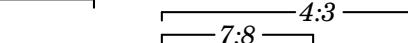
balzando, nevoso, fastidioso

f

II_r.5.ऋa:{αζ}.ι.५♩ = 123 $\frac{3}{4}$

111

bis  7:8

 7:8 4:3

smz.  4:3

5:4

3:2 1 3:2 1

5:4 5:4 5:4

ppp ff mf f ff f mf sfz p mp f mp ff fff pp < f pp

II_r.5.ऋb:{αζ}.ι.४

♩ = 110

116

 8:5

tr 3:2 1 3:2 1

9:8 6:5 8:7

ff ff p < f sfz ppp ff mf f mp > p mp

tr 4:3 3:2 1 3:2 1

II_r.5.ऋc:{αζ}.ι.४♩ = 96 $\frac{1}{4}$

121

 bis

9:8 3:2

5:4 9:8 tr tr tr 7:8

mp ff fff pp < f pp ff f ff mf p sfz ff > mf f f mf

5:4 5:4 3:2

126

sonora

Measure 126 consists of two staves. The top staff has a treble clef, an F# key signature, and a common time signature. It features several wavy lines and dots above the notes. The bottom staff has a bass clef and a common time signature. It includes a circled 'a', a circled '3', and a circled 'i'. Various dynamics like *sfz*, *p mp*, *mp fff*, and *bis* are indicated. Time signatures include 4:3, 3:2, 8:5, 7:8, 3:2, 3:2, 8:5, and 3:2.

II.5.লb:{αζ}.i.৫
♩ = 110

131

bis

Measure 131 consists of two staves. The top staff has a treble clef, an F# key signature, and a common time signature. It features a circled '3:2' and dynamics *pp*, *f*, *pp*, *f*. The bottom staff has a bass clef and a common time signature. It includes a circled '5:4', *tr*, *7:8*, *smz.*, *tr*, *5:4*, *bis*, and dynamics *ff*, *mf*, *p*, *f*, *sfz*, *ff*, *mf*, *f*.

II.5.লd:{αζ}.i.৬
♩ = 123 $\frac{3}{4}$

136

smz.

Measure 136 consists of two staves. The top staff has a treble clef, an F# key signature, and a common time signature. It features a circled '4:3', *tr*, *9:8*, *4:3*, *3:2*, *5:4*, *tr*, *4:3*, *3:2*, *7:8*, *5:4*, *9:8*, *3:2*, *7:8*, and *3:2*. The bottom staff has a bass clef and a common time signature. It includes dynamics *f*, *mf*, *sfz > p mp*, *f*, *mp*, *ff fff*, *pp < f*, *pp*, *ff*, *ff*, *p < f sfz*, and *ff > mf f*.

146

ff *ff* — *ff* *ffz* *ff* > *mf* *f*

f *ff* — *ff* *ffz* *ff* > *mf* *f*

tr 5:4 *bis* 3:2 *p* smz. 4:3

tr 5:4 *bis* 3:2 *p* 3:2

tr 3:2 *bis* 3:2 *ff* 4:3

III.6. *Ma*: 1.8

$\text{♩} = 96 \frac{1}{4}$

150

ombroso

martellato

III_r.6.ऋbःगि.३

$\text{♪} = 82 \frac{1}{2}$

accent structure

155

$\text{♪} = 110$

III_r.6.ऋcःगि.४

$\text{♪} = 96 \frac{1}{4}$

III_r.6.ऋaःगि.४

$\text{♪} = 96 \frac{1}{4}$

tumultuoso, pesante, spezzato, stravagante

perdendosi, ravvivando

160

III. 6. लः बः भः ४

pp ————— *f* > *mf*

p

pp ————— *f* ————— *mf*

pp ————— *f* ————— *mf*

pp ————— *f* ————— *mf*

III.6.लcःगि.१.३

III.6.लdःगि.१.३

$\text{♪} = 82 \frac{1}{2}$

accent structure

165

mp

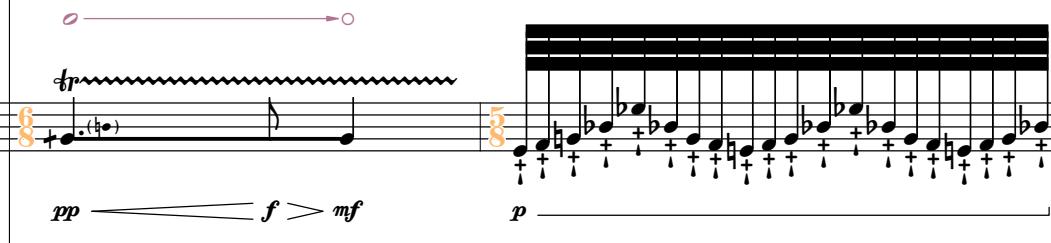
frullato structure

III_r.6.ଳେଜିଆ

♩ = 110

170

Measure 170 consists of two staves. The top staff has a tempo of ♩ = 110. It features a complex rhythmic pattern with multiple time signatures: 3:2, 11:8, 3:2, 13:8, 3:2, 11:8, 3:2, 13:8, 3:2, 13:8, 3:2, 11:8, 3:2, 13:8, 3:2, 11:8. The bottom staff also has a complex rhythmic pattern with time signatures: 5:4, 7:8, 5:4, 7:8, 5:4, 7:8, 5:4, 7:8, 5:4, 7:8, 5:4, 7:8. Dynamic markings include *f*, *pp*, *f > mf*, and *p*.



=

III_r.6.ଘାବିଆ

175

Measure 175 consists of a single staff with a tempo of ♩ = 82 $\frac{1}{2}$. The rhythmic pattern includes time signatures: 5:4, 3:2, 7:8, 3:2, 5:4, 5:4, 3:2. Dynamic markings include *f*, *mp*, *mf*, and *ff*.

III_r.6.ଘାବିଆ

♩ = 82 $\frac{1}{2}$

accent structure

Technical diagrams for measure 175 include: 1) An "accent structure" diagram showing a series of vertical strokes with accents. 2) A "frullato structure" diagram showing a series of vertical strokes with grace notes. 3) A "sonora" diagram showing a series of vertical strokes with sustained notes.

III_r.6.¶c:β.í.¶

$\text{♪} = 123\frac{3}{4}$

180

III_r.6.¶d:ζ.í.¶

$\text{♪} = 110$

180

III_r.6.¶e:β.í.¶

$\text{♪} = 123\frac{3}{4}$

185

III_r.6.¶f:ζ.í.¶

III_r.6.¶g:η.í.¶

$\text{♪} = 82\frac{1}{2}$

188

190

accent structure

frullato structure

sonora

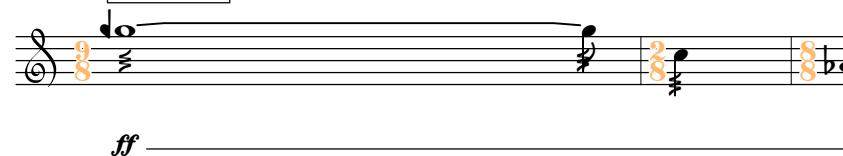
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III.6.ओa:[*βηζ*.i.१]

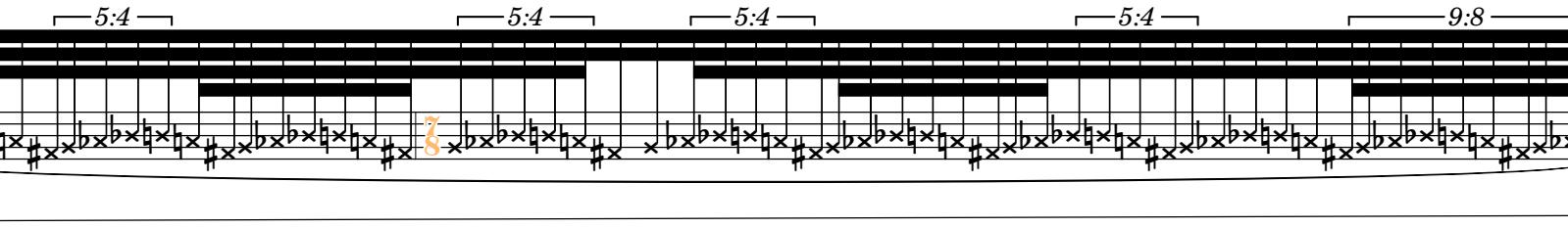
♩ = 55

195

stridulo



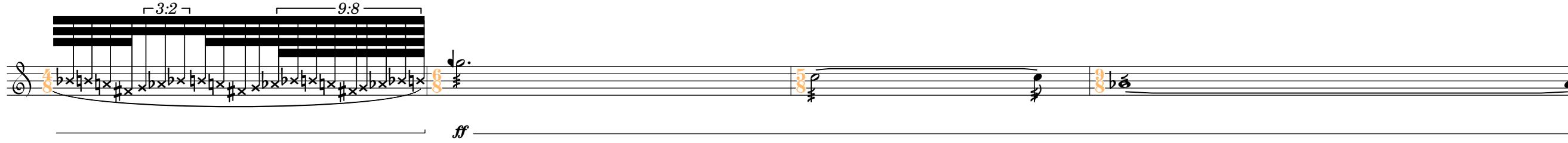
III.6.ओb:[*ζ*.i.१]



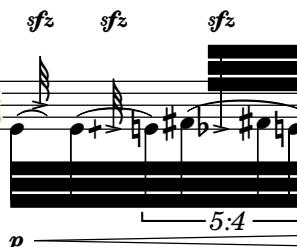
III.6.ओc:[*η*.i.२]

♩ = 44

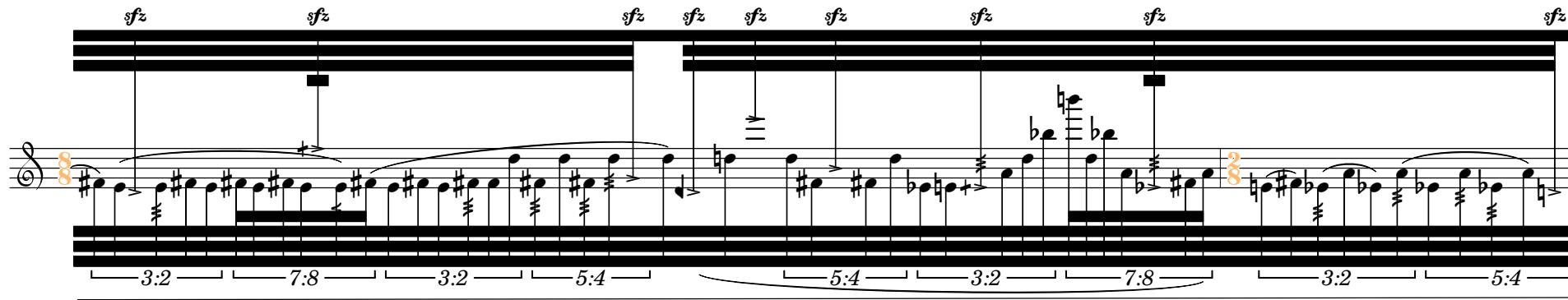
200



III.6.ओd:[*β*.i.२]



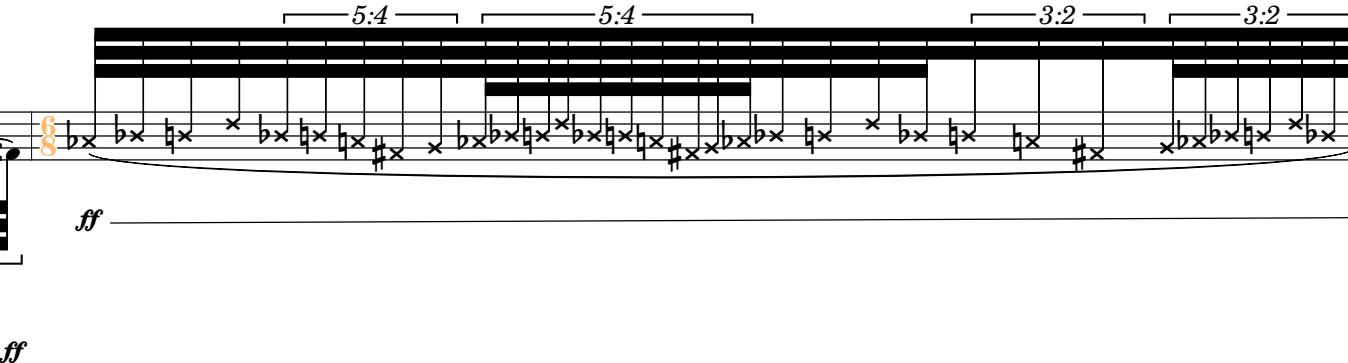
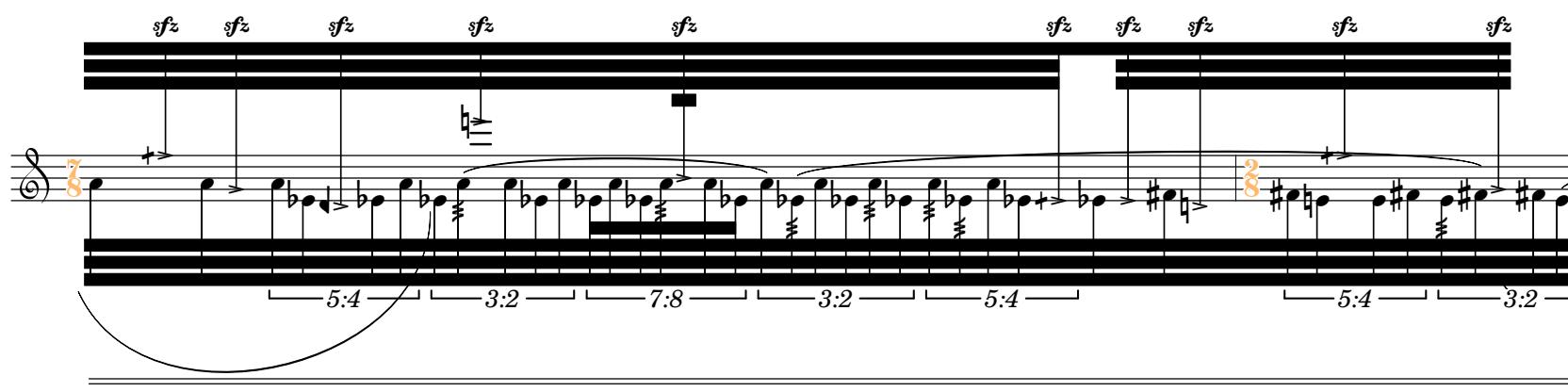
205



III.6.ओe:[*ζ*.i.१]

♩ = 55

207



210 III_r.6.ॐा:{βη}.ि.॥
♪ = 82 $\frac{1}{2}$

215 III_r.6.ॐc:ζ.ि.॥
♪ = 96 $\frac{1}{4}$

220 III_r.6.ॐe:η.ि.॥
♪ = 68 $\frac{3}{4}$

225

The musical score consists of several staves, each representing a different instrument or voice. The notation includes complex rhythmic patterns with many eighth and sixteenth notes, as well as rests. Dynamic markings like *ff* (fortissimo) and *p* (pianissimo) are used. Time signatures change frequently, indicated by brackets above the staves. The vocal parts feature Indian-style vowel notation (e.g., ओऽा, ओऽे, ओऽ॒) and are set against a background of rhythmic patterns. Measure numbers 210, 215, 220, and 225 are marked on the left side of the page.

III_r.6.ॐ:{βγ}.i.8

♪ = 96 $\frac{1}{4}$

227

Musical score for measure 227. The score consists of two staves. The top staff has a tempo of ♪ = 96 $\frac{1}{4}$. Measure 227 starts with a 5:4 time signature, followed by 5:4, 7:8, 7:8, 5:4, 5:4, 9:8, 3:2, and 3:2. The bottom staff uses a bass clef and includes a dynamic marking *pp*.

III_r.7.ॐ:{ηδα}.i.5

♪ = 123 $\frac{3}{4}$

x5

diminuendo poco a poco al niente (per ogni ripetizione): emergono clic chiave

229

Musical score for measure 229. The score consists of two staves. The top staff has a tempo of ♪ = 123 $\frac{3}{4}$ and a duration of x5. Measure 229 starts with a 5:4 time signature, followed by 10:9, 3:2, 5:4, 3:2, and 5:4. The bottom staff uses a bass clef and includes a dynamic marking *pp*. Red numbers (1, 2, 3) are placed under the notes in the bass staff. The score concludes with a closing bracket and the text "San Francisco, Ca. – Iowa City, Ia. June – August 2023.".

Other scores from Gregory Rowland Evans include:

UNACCOMPANIED

Onkos (contrabass) 2019

Simbelmynë (piano) 2019-20

Chalk Line (flute) 2020

rebdub blossom, blueberry bee (cello) 2020

Birdless, Cloudless, Colourless (alto saxophone) 2021

CHAMBER

Hamonshu (string quartet) 2018-20

Adumbration (string quartet) 2020

Zahrat Alearear (bass flute, guitar) 2021

Nagual (mixed quartet) 2021

LARGE ENSEMBLE

Metamorphoses (orchestra) 2018

GUERRERO (21 saxophones) 2018

Tourbillon (string ensemble) 2019-20