

GREGORY ROWLAND EVANS

redbud blossom, blueberry bee

for cello alone

2020

SCORE

FOREWORD

Sweet fluttersuckle. Buzzing and humming to pink fingertips. Hoisting, feet in forks between his smooth arms, but elsewhere collapsed after harvest. (G.R.E.)

PERFORMANCE NOTES

Bow Rotation Indications : ① *ordinario* (abbreviated as *ord.*) and ② *col legno tratto* (abbreviated as *clt.*). When these abbreviations are not present, the performer should default to *ordinario* bowing techniques.

String Contact Points : The indications of string contact positions such as *sul tasto* (abbreviated as *st.*), *sul ponticello* (abbreviated as *sp.*) etc. should be considered as points along the continuum of the length string. The performer should make an effort to smoothly transition from one position to the next when abbreviations are connected by an arrow. When this arrow is not present, the performer should change position *subito*.

Dynamic Indications : Dynamics marks should be considered “effort dynamics.” As such, *forte* represents a heavy bow pressure rather than a “loud” resultant sound. Likewise, *piano* represents a light bow pressure as opposed to a “quiet” resultant sound. These indications will often result in unusual bowing timbres when combined with the String Contact Points, and finger pressure alterations. These are the desired effects.

Scordatura : This piece is composed for a detuned instrument. The score is transposed indicating *finger positions* for the performer to use. The performer should only use *string I* when indicated. Likewise, *string IV* should only be used when indicated or when the written pitch can only be played with the lowest string. At the head of the score, the string tunings required for this piece are indicated.

Miscellaneous : ① Tremoli should be performed as fast as possible and not as a measured subdivision of the duration to which they are attached, with abbreviations *IT*, *TO*, and *XFB* representing *irregular tremolo*, *tremolo ordinario*, and *extreme flautando bow* respectively. *XFB* tremoli should be slightly irregular (less than *IT*), comprised of almost full bow strokes. ② Diamond note heads represent a left hand finger pressure of a natural harmonic, ③ while a triangle note head indicates a finger pressure in between harmonic and *normale*, which often results in a multiphonic. ④ Accidentals apply only to the pitch which they immediately precede, but persist through ties. ⑤ The choice to perform this piece either *senza vibrato* or *con vibrato* is left to the performers except where *sv.* is required.

c. 3'50"

redbud blossom, blueberry bee

for cello alone

Gregory Rowland Evans (*1995)

1 $\text{♩} = 72$
scordatura IV

Cello

pp mp p mf

3 II III IV I II

ff f mf p pp

5 $\text{♩} = 128$ [$\text{♩} = \text{♩}$] $\text{♩} = 128$ [$\text{♩} = \text{♩}$]

mp p mf

8 $\text{♩} = 85 \frac{1}{3}$ [$\text{♩} = \text{♩}$] $\text{♩} = 72$

ff f mf p pp

11 $\text{♩} = 96$ [$\text{♩} = \text{♩}$] $\text{♩} = 96$ [$\text{♩} = \text{♩}$]

IV III

mp p mf

sp. XFB. sempre IV

13 ord. st.

TO. IT. XFB.

ff f mf p

15 sp. ord.

pp mp p mf ff

19

[illegible]

21 ♩=48 [♩=♩]

sv.
II
accel. a 38

3:2 J.

p *mf* *ff* *mf*

4:5 J.

23

The musical score for 'The Swan' by Camille Saint-Saëns, featuring a bass line with various ornaments and dynamic markings. The score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 4/4. The melody is characterized by a series of eighth and sixteenth notes, often grouped with slurs. The score includes several dynamic markings: *p* (piano), *pp* (pianissimo), and *mf* (mezzo-forte). There are also articulation marks such as staccato (*stacc.*) and accents (*acc.*). The score is divided into measures by vertical bar lines, and some measures contain multiple notes beamed together. The overall style is characteristic of late 19th-century French music.

26

[illegible]

29

31

[illegible]

33

Musical score for "The Rose Tree" in 2/4 time. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The tempo is marked "Moderato". The score consists of two systems. The first system contains measures 1 through 6, and the second system contains measures 7 through 10. The melody is characterized by a series of eighth and sixteenth notes, with some measures featuring beamed sixteenth notes. The score includes dynamic markings: *mp* (measures 3-4), *p* (measures 5-6), *mf* (measures 7-8), and *ff* (measures 9-10). There are also time signature changes: 2/4 at the beginning, 3/4 at measure 3, and 4/5 at measure 9. The score is accompanied by a piano accompaniment consisting of a bass line and a treble line, both written in 2/4 time. The bass line features a steady eighth-note pattern, while the treble line features a steady quarter-note pattern. The piano accompaniment is marked with a piano (*p*) dynamic.

37

♩ = 105
clt. -----

The musical score for the Clarinet in C (clt.) is written on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a 6/4 time signature. The first measure contains a whole note chord of F#4 and A4, marked with a forte (*f*) dynamic. The second measure contains a whole note chord of Bb4 and D5, marked with a mezzo-forte (*mf*) dynamic. The third measure contains a whole note chord of E5 and G5, marked with a piano (*p*) dynamic. The fourth measure contains a whole note chord of F#5 and A5, marked with a piano-piano (*pp*) dynamic. A crescendo hairpin connects the third and fourth measures. The fifth measure contains a whole note chord of Bb5 and D6, marked with a mezzo-piano (*mp*) dynamic. A 6:5 ratio is indicated above the staff between the fourth and fifth measures. The sixth measure contains a whole note chord of E6 and G6, marked with a mezzo-piano (*mp*) dynamic. A decrescendo hairpin connects the fifth and sixth measures.

redbud blossom, blueberry bee -2- GR Evans

39

39

41

41

44

44

47

47

49

49

51

51

A

Iowa City, Ia.
September 2020

Other scores from Gregory Rowland Evans include:

UNACCOMPANIED

Onkos (contrabass alone) 2019

Simbelmynë (piano alone) 2019-20

Chalk Line (solo flute) 2020

Frost on redbud 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

Presage (string ensemble) 2019-20