

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 Mathematicall Praeface to Elements of Geometrie of Euclid of Megara – John Dee)

# PERFORMANCE NOTES



**Non-power-of-2 denominating 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.

A musical score for flute, likely for a contemporary piece. It features two staves with complex rhythmic patterns. Above the staves, there are numerous intervallic markings such as 11:8, 3:2, 5:4, and 7:8, indicating specific pitch relationships. The score includes various articulation marks, including slurs and accents. A box labeled 'frullato structure' is placed over a section of the second staff, and a box labeled 'doppiata' is placed over a section of the first staff. The tempo is marked 'mf' (mezzo-forte).

colorations of the basic sounding line.

**Polyphonic Structures** : Decoupled

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**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  $\supset$  and  $\subset$  mean that the flute should be turned inwards and outwards respectively, as far as possible whilst still producing recognizable pitch;  $\cup$  means normal position, and the angled sign means a position between the normal and either extreme.



**Embouchure 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.



**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"

to Joshua Paul Stine

# INFIORESCENZE

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

for solo alto flute

Gregory Rowland Evans (\*1995)

**1**

**arioso**

$\text{Ir.1.}\text{A}:\alpha.\dot{\text{i}}.\text{8}$

$\text{♩} = 96\frac{1}{4}$

**5**

**sorda**

$\text{Ir.1.}\text{B}:\beta.\dot{\text{i}}.\text{4}$

$\text{♩} = 110$

**9**

**sonora**

$\text{Ir.1.}\text{C}:\{\beta\gamma\}.\dot{\text{i}}.\text{8}$

$\text{♩} = 96\frac{1}{4}$





37

**Ir.3.ḡ.γ.i.8**  
♩ = 96  $\frac{1}{4}$

smz. 3:2

5:4 3:2 5:4 7:8 5:4

ppp mp pp ppp mp ppp mp pp

**f**  
volante

**sfz**

41

**Ir.3.3:ζ.i.4**  
♩ = 110

**Ir.3.Ṙ.ζ.i.4**

smz. 4:3 5:4 3:2 5:4 3:2 7:8 3:2 7:8

ff ff mp ppp

sonora  
tsa

βe

pfe

et

utj

pfoe

46

8:5 3:2 5:4 5:4 3:2 5:4 3:2 8:5

y9 æ3

u

βef

γ

ʔop i dzo ʔæg



II<sub>r</sub>.4.3:γ.ι.?

♩ = 55

(bisbigliando)

52

pp

affettuoso

II<sub>r</sub>.4.5:{εγ}.ι.?

55

ppp mf mp ff

mp mf ff fmp ff mp

pp ff mf f ff mp

mf ff mf mp

ff mp mf ff mf mp ff f

II<sub>r</sub>.4.3:{ηγ}.ι.?

60

ppp

64

68

72

76

*ppp mf mp ff mp mf ff f mp ff mp*

*feroce, giocoso*

80

IIr.5.Ἀb:ζα}.ἰ.ῥ  
♩ = 68  $\frac{3}{4}$

5:4 3:2 5:4 5:4 5:4 5:4 3:2 3:2 5:4 4:3 3:2

*sf* > *p* *sf* > *p* *sf* > *p* *sf* > *p* *sf* > *p* *mp* *sf*

② ① ③ ④ ① ④ ② ①

84

5:4 5:4 5:4 3:2 3:2 5:4 4:3 5:4

*p* *mp* *mp* *mf* < *ff* > *mp*

④ ① ④ ④ ① ④ ③ ② ③ ① ④ ② ④ ② ② ③ ② ① ④

88

IIr.5.ῥa:α.ἰ.ῥ

3:2 5:4 3:2 3:2 5:4 3:2 4:3 5:4 3:2 3:2 5:4

*mp* *mf* < *ff* > *mp*

④ ③ ① ④ ② ③ ① ① ③ ④ ② ③ ④ ① ④

92

IIr.5.ῥb:{αε}.ἰ.ῥ  
♩ = 110

6:5 3:2 3:2 3:2 3:2 21:20

*ppp* *mf* *mp* *ff* *mp* *mf* *ff* *f* *mp* *ff* *mp* *pp* *ff* *mf* *f*

② ④

96  $\Pi_r.5.3a:\epsilon.\dot{\jmath}.8$   
 $\text{♩} = 96 \frac{1}{4}$

3:2 11:8

*mf* 3:2 *ppp cantabile* *f* 11:8 *pp*

*solitario* *mp* *p*

bis bis bis

101  $\Pi_r.5.3b:\epsilon.\dot{\jmath}.8$   $\Pi_r.5.3c:\epsilon.\dot{\jmath}.8$

5:4 17:14

*ff* 5:4 *p* *mp* *f* *fff* 17:14 *ppp*

*pp* *p* *mp* *f* *ppp*

bis bis bis

106  $\Pi_r.5.3d:\{\alpha\}\dot{\jmath}.4$   
 $\text{♩} = 110$

5:4 3:2 4:3 7:8 3:2 bis 5:4 3:2 bis

*mf* *p* *f* *sfz* *p* *mp* *f* *mp* *fff* *pp* *fpp* *ff* *ff* *p* *f* *sfz*

*balzando, nevroso, fastidioso*

bis smz. bis

111

II<sub>r</sub>.5.Ṛa:{αḡ}.ī.ḍ

♩ = 123  $\frac{3}{4}$

Musical score for measure 111. The staff features a treble clef and a key signature of one flat. The tempo is marked as 123  $\frac{3}{4}$ . The score includes various musical notations such as notes, rests, and dynamic markings. Above the staff, there are several horizontal lines with wavy and dotted patterns, labeled with ratios like 7:8, 4:3, 5:4, 3:2, and 9:8. Below the staff, there are dynamic markings including *ppp*, *ff*, *mf*, *f*, *sfz*, *p*, *mp*, and *f*. The measure is divided into several sections by vertical lines.

116

II<sub>r</sub>.5.Ṛb:{αḡ}.ī.ḡ

♩ = 110

Musical score for measure 116. The staff features a treble clef and a key signature of one flat. The tempo is marked as 110. The score includes various musical notations such as notes, rests, and dynamic markings. Above the staff, there are several horizontal lines with wavy and dotted patterns, labeled with ratios like 8:5, 3:2, 9:8, 6:5, 8:7, 4:3, and 3:2. Below the staff, there are dynamic markings including *ff*, *p*, *f*, *sfz*, and *ppp*. The measure is divided into several sections by vertical lines.

121

II<sub>r</sub>.5.Ṛc:{αḡ}.ī.ḡ

♩ = 96  $\frac{1}{4}$

II<sub>r</sub>.5.Ṛa:{αḡ}.ī.ḡ

♩ = 82  $\frac{1}{2}$

Musical score for measure 121. The staff features a treble clef and a key signature of one flat. The tempo is marked as 96  $\frac{1}{4}$ . The score includes various musical notations such as notes, rests, and dynamic markings. Above the staff, there are several horizontal lines with wavy and dotted patterns, labeled with ratios like 9:8, 3:2, 5:4, 7:8, 4:3, 5:4, and 3:2. Below the staff, there are dynamic markings including *mp*, *ff*, *fff*, *pp*, *f*, *pp*, *ff*, *sfz*, *p*, *ff*, *mf*, *f*, and *mf*. The measure is divided into several sections by vertical lines.

126

4:3 3:2 8:5 bis 8:7 3:2 8:5

*sfz pmp mp fff*

*sonora*

131

4:3 5:4 7:8 3:2 smz. 5:4 5:4

*pp f pp f ff ff > mf p f sfz ff > mf f*

*bis*

136

3:2r 4:3 9:8 4:3 3:2 5:4 7:8 4:3 9:8 3:2r 7:8 3:2

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

*bis*

II<sub>r</sub>.5.लृf: {α}ṡ.ṡ.4

141

Musical score for measure 141. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It features a series of notes with various ornaments and dynamic markings. The lower staff is in bass clef. Above the staves, there are several horizontal lines with wavy lines and labels: "bis", "6:5", "4:3", "3:2", and "9:8". Below the staves, there are dynamic markings: *f*, *mf*, *sfz*, *p*, *mp*, *f*, *mp*, *ff*, *fff*, *pp*, and *fpp*. The measure is divided into several sections by vertical lines.

146

Musical score for measure 146. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It features a series of notes with various ornaments and dynamic markings. The lower staff is in bass clef. Above the staves, there are several horizontal lines with wavy lines and labels: "bis", "3:2", "5:4", "3:2", and "4:3". Below the staves, there are dynamic markings: *f*, *ff*, *ff*, *mf*, *p*, *sfz*, *ff*, *mf*, *f*, and *ff*. The measure is divided into several sections by vertical lines.

150

III<sub>r</sub>.6.ऋa:ṡ.ṡ.8

♩ = 96  $\frac{1}{4}$

Musical score for measure 150. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It features a series of notes with various ornaments and dynamic markings. The lower staff is in bass clef. Above the staves, there are several horizontal lines with wavy lines and labels: "3:2", "6:5", and "3:2". Below the staves, there are dynamic markings: *pp*, *f*, *mf*, *p*, *pp*, *f*, *mf*, *p*, and *pp*. The measure is divided into several sections by vertical lines.

III. 6. 3/4 III. 6. 3/4 III. 6. 3/4

♩ = 82 1/2 ♩ = 110 ♩ = 96 1/4

accent structure

3:2 13:8 7:8 13:8 3:2

5:4 5:4

5:4 3:2 7:8 3:2 5:4 5:4 3:2 7:8 3:2 5:4

3:2

*p* *mf* *f* *mp* *pp* *f* *mf*

tumultuoso, pesante, spezzato, stravaganto

perdendosi, ravvivando

III. 6. ㄹb:β.1. ㄹ

160

pp  $f > mf$  p pp  $f > mf$  pp  $f > mf$  pp  $f > mf$

3:2 6:7

[illegible]





III<sub>r</sub>.6.ϣc:β.ί.ξ  
♩ = 123  $\frac{3}{4}$

III<sub>r</sub>.6.ϣd:ζ.ί.ξ  
♩ = 110

III<sub>r</sub>.6.ϣe:β.ί.ξ  
♩ = 123  $\frac{3}{4}$

III<sub>r</sub>.6.ϣf:ζ.ί.ξ  
♩ = 82  $\frac{1}{2}$

III<sub>r</sub>.6.ϣg:η.ί.θ  
♩ = 82  $\frac{1}{2}$

accent structure

frullato structure

sonora

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III.6.ओa:βηζ.ि.९

♩ = 55

195

stridulo

ff

fff

5:4

5:4

5:4

5:4

9:8

III.6.ओc:η.ि.३

♩ = 44

200

3:2

9:8

ff

sfz

sfz

sfz

5:4

205

sfz

sfz

sfz

sfz

sfz

sfz

sfz

sfz

3:2

7:8

3:2

5:4

5:4

3:2

7:8

3:2

5:4

207

sfz

sfz

sfz

sfz

sfz

sfz

sfz

sfz

sfz

5:4

3:2

7:8

3:2

5:4

5:4

3:2

III.6.ओe:ζ.ि.९

♩ = 55

ff

5:4

5:4

3:2

3:2

Infiorescenze — GR Evans

15

210

III<sub>r</sub>.6.अंa:βη}.i.३  
♩ = 82  $\frac{1}{2}$

5:4

*ff*

215

III<sub>r</sub>.6.अंc:ζ.i.४  
♩ = 96  $\frac{1}{4}$

5:4 5:4 7:8 9:8 3:2 7:8 3:2 3:2

*f*

*p* 5:4

220

III<sub>r</sub>.6.अंe:η.i.२  
♩ = 68  $\frac{3}{4}$

*ff*

225

227

III<sub>r</sub>.6.अँf: {βζ}.i.४

♩ = 96 <sup>1</sup>/<sub>4</sub>

5:4 5:4 7:8 7:8 5:4 5:4 9:8 3:2 3:2

*pp*

229

III<sub>r</sub>.7.अँa: {ηδα}.i.६

♩ = 123 <sup>3</sup>/<sub>4</sub>

x5

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

5:4 10:9 3:2 5:4 3:2 5:4

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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

**redbud 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