

GREGORY ROWLAND EVANS

A L U
FIN

FISSONST
... it is not touched by the sun ...

for sinfonietta

2022-24

FOREWORD

The Eggja stone was found with the written side downwards over a man's grave which is dated to the period 650-700 C.E. Having as many as 200 runes, it is the longest known inscription in the Elder Futhark, but certain runes are transitional towards the Younger Futhark. It is generally agreed that it is written in stylized poetry and in a partly metrical form containing a protection for the grave and the description of a funerary rite. However, there are widely diverging interpretations about certain details. The following transcription mostly copies the graphic analysis provided by Ottar Grønvik (1985). Some of the individual characters are unclear, and other analyses may disagree with certain parts:

ተዘላለቢዝጽገኖታዘላለቢዝጽገኖታ	Ni's sólu sótt ok ni saxe stæin skorinn.	It is not touched by the sun and the stone is not scored by an (iron) knife.
ተዘላለቢዝጽገኖታዘላለቢዝጽገኖታ	Ni (læggi) mannr nækðan, is nið rinnr,	No man may lay (it) bare, when the waning moon runs (across the heavens).
ተዘላለቢዝጽገኖታዘላለቢዝጽገኖታ	Ni viltir mænnr læggi ax.	Misguided men may not lay (the stone) aside.
ተዘላለቢዝጽገኖታዘላለቢዝጽገኖታ	Alu misyrki.	Protection against the wrong-doer.

INSTRUMENTATION

Flute	
Oboe	
Bass Clarinet	
Bassoon	
Horn in F	
Trumpet in C	
Tenor Trombone	
Tuba	
Percussion 1	
Instruments:	
Bass Drum [x1]	
Tom-toms [x4]	
Almglocken [x3]	
Vibraphone	
Woodblocks [x4]	
Seashell windchimes	
Implements:	
Yarn mallets suitable for all instruments	
Superball (friction) mallet.	
Percussion 2	
Instruments:	
Tam Tam [x1]	
Tom-toms [x4]	
Large/Medium Gongs [x3]	
Marimba	
Slit Drum, Tongue Drum, or Log Drum [x4 indeterminate pitches]	
Implements:	
Yarn mallets suitable for all drums	
Superball (friction) mallet.	
Piano	
Violin x2	

Viola
Violoncello
Contrabass

PERFORMANCE NOTES

String Contact Points : The indications of string contact positions such as *sul tastò* (abbreviated as *T*), *sul ponticello* (abbreviated as *P*), *extreme sul tastò* (abbreviated as *XT*), 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 throughout the duration of the passage covered by the arrow-demarcated dashed line. When this arrow is not present, the performer should default to an *ordinario* position.

Bow Contact Points : In various passages throughout this piece, there is notation which represents the point at which the bow is touched as it is drawn across the string. These positions are written as fractions where $\frac{0}{7}$ and $\frac{0}{5}$ represent *au talon* and $\frac{7}{7}$ and $\frac{5}{5}$ represent *punta d'arco*. For the duration of the note to which these fractions are attached, the performer should draw the bow at a constant speed, moving toward the destination point indicated on the following note. Bowings are provided. Passages without these indications should be bowed at the performer's discretion.

Bow Rotation Indications : ① *col legno tratto* is abbreviated as *clt.* and ② *col legno batutto* is abbreviated as *clb.*. When these abbreviations are not present, the performer should default to ordinary *crine* bowing techniques.

Woodwinds : A diamond note head indicates tone mixed with air sound.

Brass : ① A diamond note head indicates tone mixed with air sound. ② A triangle preceding a note head indicates a kiss-on articulation. ③ A triangle following a note head indicates a kiss-off articulation.

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.

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 Diamond note heads represent a left hand finger pressure of a natural harmonic. ③ Half-harmonic finger pressure is shown with a diamond half-filled with black for short durations and a diamond open on one end for long durations. ④ Vibrato is indicated with a wavy line above the staff. ⑤ A wavy line next to a note head indicates extreme, tight, glissando.

Alu was composed in partial fulfillment of the requirements for the degree of Doctor of Philosophy in the subject of Music Composition at the University of Iowa.

duration: c. 20'

ALU
FTH

nis solu sott
† 1 5 5 8 7 5 8 †
... it is not touched by the sun ...

for sinfonietta

Gregory Rowland Evans (*1995)

$\text{♩} = 46 \frac{2}{3}$

$\frac{4}{4}$

$\frac{4}{4}$

$\frac{4}{4}$

Flute

Oboe

Bass Clarinet

Bassoon

Horn

Trumpet

Trombone

Tuba

Percussion 1

Percussion 2

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

f

$\frac{4}{4}$ $\text{♩} = 87\frac{1}{2}$ [$\text{♩} = \text{♩}$]

5

4

4

fl rigid, mechanical: keep dynamic static *mp*

ob *mf*

bcl rigid, mechanical: keep dynamic static *mp*

bs

hn *ff*

tp *ff*

tbn *ff*

tba *ff*

pc 1 *ff* *bass drum*

pc 2 *toms*

pn

vn I

vn II

va rigid, mechanical: keep dynamic static *mp*

vc *opalescent*

cb glowing, warm: the foundation of an unbelievably large structure *p*

bass drum + superball *f*

tam tam + superball *f*

$-p$

3/4

4/4

4/4 B

5/4

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

ve

cb

f

This page of a musical score is for a large orchestra. It features staves for the following instruments: fl (flute), ob (oboe), bcl (clarinet), bs (bassoon), hn (horn), tp (trumpet), tbn (trombone), tba (tuba), pc 1 and pc 2 (percussion), pn (piano), vn I and vn II (violin), va (viola), vc (cello), and cb (double bass). The score includes complex rhythmic patterns, dynamic markings (p, f), and articulation marks.

FfN — GR Evans

$\equiv f$

FfN — GR Evans

\mathbb{F}

$$-p$$

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

ve

cb

FfN – GR Evans

$\frac{4}{4}$

$\frac{4}{4}$

$\frac{4}{4}$ E

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

$5:4$

$3:2$

$5:4$

$3:2$

$5:4$

$9:8$

$9:8$

p

f

p

$3:2$

$9:8$

p

f

p

$5:4$

$3:2$

$3:2$

$5:4$

$3:2$

p

f

p

N

p

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

ve

cb

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

ve

cb

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

son fendu

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

toms 5:4 3:2 *p* *f* *p* *f* 5:4 *p* *f*

toms 3:2 5:4 *p* *f* 5:4 *p* *f*

T

scratch poco a poco
T->P poco a poco

FfN — GR Evans

22

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for multiple instruments, including woodwinds (flute, oboe, clarinet, bassoon), brass (horn, trumpet, trombone, tuba), percussion (snare drum, cymbal, triangle), and strings (violin I, violin II, viola, cello, double bass). The notation includes various musical symbols such as notes, rests, and dynamic markings (p, f). The score is organized into measures, with some measures containing complex rhythmic patterns and others being rests. The overall layout is typical of a professional musical score, with clear notation and a structured format.

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

p

f

p

FfN — GR Evans

2
4

4
4

3
4

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

5:4

3:2

3:2

5:4

p

f

3:2

p

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

mf

f

ff

3:2

mf

mp

p

f

mf

mf

28

FfN — GR Evans

30

FfN — GR Evans

32

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

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

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

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

p *mf*

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

p *mf* >

5:4 5:4

5:4 3:2 5:4

f

5:4

3:2 5:4

→ T

T

3:2

f

scratch poco a poco
T->P poco a poco
(normale)

mf

4/4

5/4

4/4

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

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

mf mp f p mf

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

mp f p mf 7:8 mp

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

p mf mp f

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

mp

3:2

p

3:2 7:8 3:2

p f p

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

p f p f

FFH — GR Evans

$\frac{4}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

fl f p mf mp f p mf

ob f p f p mf

bcl f p mf f

bs f f f

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va f p f p f p f

vc p f p f p f p

cb

GR Evans f p f p f

36

fl *f*

ob *p* *f*

bcl *p* *f*

bs *mp*

hn *f*

tp *f*

tbn *f*

tba *f*

pc 1 *mp* *bass drum + superball*

pc 2 *f* *snare* *toms* *p* *f*

pn *ff* *mp* *f* *11.8*

vn I *N* *P* *T* *3:2*

vn II

va *f* *p* *f* *p* *f* *p*

vc *p* *f* *p* *f* *p* *f*

cb *f* *p* *f* *p* *f*

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

38

ffh — GR Evans

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

ffh = GR Evans

5:4 3:2 5:4 f p mf mp f 5:4

3:2 7:8 3:2 p mf 5:4 mp 3:2 5:4 f 3:2

5:4 f p 7:8 7:8 3:2 mf 7:8

3:2 f 5:4 f

ff

f

f

p 3:2 5:4 f 7:8 p 5:4 3:2

p 3:2 5:4 3:2 p 7:8 f 5:4 3:2

7:8 3:2 7:8 11:8 9:8

5:4 5:4 5:4 f 5:4 f

3:2 7:8 3:2 f

40

fl *f* *f* *p* *mf* *f*

ob *f* *p* *f* *f*

bcl *p* *mf* *f*

bs *mp*

hn *f*

tp

tbn *f* *f*

tba *f*

pc 1 *p* *f*

pc 2 *p* *f* *snare* *f*

pn *3:2* *7:8* *3:2* *7:8* *3:2*

vn I *3:2* *P* *T* *P* *N*

vn II

va *f* *f* *mf*

vc *p* *f* *p* *f* *p* *f*

cb *f* *p* *f* *f*

[illegible]

[illegible]

$\frac{4}{4}$

$\frac{5}{4}$

$\frac{3}{4}$

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

7.8

3.2

mf

f

ff

mp

f

9.8

3.2

7.8

3.2

7.8

11.8

5.4

f

P

T

This image shows a page of a musical score for a symphony orchestra. The score is written for various instruments, including woodwinds, brass, percussion, strings, and harp. The instruments listed on the left are: fl (flute), ob (oboe), bcl (bassoon), bs (bassoon), hn (horn), tp (trumpet), tbn (trombone), tba (tuba), pc 1 (percussion 1), pc 2 (percussion 2), pn (piano), vn I (violin I), vn II (violin II), va (viola), vc (violin), and cb (cello). The score includes musical notation, dynamics (f, p), and articulation marks. The page is numbered 10 in the top right corner.

fl *ff*

ob *ff*

bcl *ff*

bs *ff*

hn *ff*

tp *ff*

tbn *ff*

tba *ff*

pc 1 *ff* seashell windchime (damped)

pc 2 *mf* snare

pn

vn I *ff*

vn II *ff* (normale)

va *ff*

vc *ff*

cb *ff*

46 *ff*

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

ffh — GR Evans

ffh

$\frac{4}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

fl

ob

bel

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

mf

FTH — GR Evans

FN — GR Evans ^p —————

$\frac{4}{4}$

$\frac{4}{4}$

$\frac{5}{4}$

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

ve

cb

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

air

longe

7:8

3:4

5:4

3:2

p

f

ff

7:8

3:2

5:4

3:4

52

FfN — GR Evans

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

mf

p

3:2 5:4 3:4

7:8 5:4

3:2 5:4

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

5:4 7:8 3:2

6:5

6:5

6:5

6:5

6:5

6:5

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

airy

p

sfz

3:4

5:4

3:2

5:4

3:2

5:4

3:2

5:4

FfN — GR Evans

FfN — GR Evans

58

59

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

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

ve

cb

This image shows a page from a musical score for a large ensemble. The score is written for the following instruments: fl (flute), ob (oboe), bcl (bassoon), bs (baritone), hn (horn), tp (trumpet), tbn (trombone), tba (tuba), pc 1 (percussion 1), pc 2 (percussion 2), pn (piano), vn I (violin I), vn II (violin II), va (viola), vc (cello), and cb (double bass). The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The percussion parts (pc 1, pc 2) are marked with 'vibraphone' and 'marimba' respectively. The string parts (vn I, vn II, va, vc, cb) are marked with 'p' (piano). The woodwind parts (fl, ob, bcl, bs, hn, tp, tbn, tba) are marked with 'p' (piano). The brass parts (tp, tbn, tba) are marked with 'p' (piano). The percussion parts (pc 1, pc 2) are marked with 'f' (forte). The piano part (pn) is marked with 'p' (piano). The violin parts (vn I, vn II) are marked with 'p' (piano). The viola part (va) is marked with 'p' (piano). The cello part (vc) is marked with 'p' (piano). The double bass part (cb) is marked with 'p' (piano). The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'f'.

This page of a musical score is for a large orchestra, featuring staves for the following instruments: fl (flute), ob (oboe), bcl (bassoon), bs (bassoon), hn (horn), tp (trumpet), tbn (trombone), tba (tuba), pc 1 (percussion 1), pc 2 (percussion 2), pn (piano), vn I (violin I), vn II (violin II), va (viola), vc (cello), and cb (double bass). The score is written in a complex, multi-measure format, with many measures containing multiple rests and notes. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various dynamic markings such as *p* (piano), *f* (forte), and *ff* (fortissimo), as well as articulation marks like accents and slurs. The notation is dense, with many notes and rests, and the overall style is that of a classical orchestral score.

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for multiple instruments, including woodwinds, brass, percussion, and strings. The instruments listed on the left are: fl (flute), ob (oboe), bcl (bassoon), bs (bassoon), hn (horn), tp (trumpet), tbn (trombone), tba (tuba), pc 1 (percussion 1), pc 2 (percussion 2), pn (piano), vn I (violin I), vn II (violin II), va (viola), vc (violin), and cb (cello). The score features complex rhythmic patterns, including triplets and various time signatures (5:4, 3:2, 7:8, 3:4). Dynamic markings such as *f* (forte), *ff* (fortissimo), and *mp* (mezzo-piano) are present. The notation includes stems, beams, and various musical symbols indicating pitch, rhythm, and dynamics. The score is organized into measures, with some measures containing multiple staves for different instruments.

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

f

ff

mp

sf

tam tam

64

This image shows a page of a musical score, likely for a symphony, featuring a variety of instruments. The staves are arranged vertically, with the following instruments listed on the left: fl (flute), ob (oboe), bel (bell), bs (bassoon), hn (horn), tp (trumpet), tbn (trombone), tba (tuba), pc 1 (percussion 1), pc 2 (percussion 2), pn (piano), vn I (violin I), vn II (violin II), va (viola), vc (cello), and cb (double bass). The score includes complex rhythmic notation, including many beamed sixteenth and thirty-second notes, and various time signatures such as 5/4, 3/2, 3/4, and 7/8. Dynamic markings like *f* (forte) and *ff* (fortissimo) are present. The notation is in black ink on a white background, with a large bracket on the left side grouping the instruments into sections.

fl *p*

ob *p*

bcl *p* *ff* *mp*

bs *p* *ff* *mp* *p*

hn *f*

tp *f*

tbn *p* *ff* *mp* *f*

tba *f* *p* *ff* *mp*

pc 1

pc 2

pn

vn I *mp*

vn II *mp*

va

vc *p* *ff* *mp* *mp*

cb *mp* *p* *ff* *mp*

66

mp *p* *ff* *mp* *mp*

GR 73/ans

FfN — GR Evans

f

9

4/4

4/4

4/4

4/4

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

woodblocks

slit drum

ff

mp

3:2

7:8

5:4

fff

FFH — GR Evans

FfN — GR Evans

4/4

3/4

4/4

4/4

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

ve

cb

Detailed description: This page contains measures 235 through 238 of a musical score. The score is for a large ensemble, including woodwinds, brass, woodwinds, and strings. The time signature changes from 4/4 to 3/4 in measure 236 and back to 4/4 in measure 237. A repeat sign is present at the end of measure 238. The woodwinds (flute, oboe, clarinet, bassoon, horn, trumpet, trombone, tuba) and woodwinds (piccolo 1, piccolo 2, piano, violin I, violin II, viola, cello) are all active throughout the measures. The strings (violin I, violin II, viola, cello) are also active. The score is written in a standard musical notation with various notes, rests, and accidentals.

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

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

ve

cb

Detailed description: This page contains the musical score for measures 239 through 242. The score is for a full orchestra and piano. The measures are marked with time signatures: 4/4, 4/4, 3/4, and 4/4. The instruments are listed on the left: fl (flute), ob (oboe), bcl (bassoon), bs (baritone), hn (horn), tp (trumpet), tbn (trombone), tba (tuba), pc 1 (piano 1), pc 2 (piano 2), pn (piano), vn I (violin I), vn II (violin II), va (viola), ve (cello), and cb (double bass). The notation includes various musical symbols such as notes, rests, and accidentals.

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

Detailed description: This page contains measures 243 through 246 of a musical score. The score is for a large ensemble including woodwinds, brass, percussion, strings, and piano. The time signature changes from 3/4 to 2/4 at measure 244, back to 3/4 at measure 245, and finally to 4/4 at measure 246. The woodwinds (flute, oboe, bassoon, horn) and brass (trumpet, trombone, tuba) parts feature melodic lines with various accidentals. The percussion section includes two pairs of cymbals (pc 1, pc 2) and a piano (pn). The string section (vn I, vn II, va, vc, cb) provides harmonic support. The piano part (pn) is mostly silent, indicated by rests.

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

Detailed description: This page of a musical score contains measures 247 through 250. The score is for a large ensemble, including woodwinds, brass, percussion, and strings. The woodwind section (flute, oboe, clarinet, bassoon, horn) and brass section (trumpet, trombone, tuba) have active parts. The percussion section includes two players (pc 1, pc 2) and a piano (pn). The string section (violin I, violin II, viola, violoncello, double bass) also has parts. The key signature is one sharp (F#) and the time signature is 4/4. A rehearsal mark 'W' is placed at the beginning of measure 248. The page number 247 is in the top left corner.

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

ve

cb

Detailed description: This page contains the musical score for measures 249 and 250. The score is for a large ensemble, including woodwinds, brass, percussion, strings, and a double bass. The key signature is one sharp (F#) and the time signature is 4/4. The woodwinds (flute, oboe, clarinet, bassoon, horn, trumpet, trombone, tuba) and strings (violin I, violin II, viola, cello, double bass) are all active in both measures. The percussion section (pc 1, pc 2, and piano) is also present. The score is written in a standard musical notation with a grand staff for each instrument. The first measure (249) shows a variety of notes and rests, while the second measure (250) continues the musical development. The page number 249 is in the top left corner, and the page number 77 is in the bottom right corner.

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

5:4 3:2 7:8

2 3 4 5 6

5:4 7:8

3 4 5 6

3:2 7:8 7:8

4 5 6 7

7:8

5 6 7

7:8 3:2 5:4

6 7 2 3 4

7:8 3:2 5:4

7 2 3 4 5

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

3 4 5 6

toms 5:4 3:2 7:8

p

toms 5:4 3:2 7:8

p

3:2 7:8 7:8

4 5 6 7

7:8 7:8 3:2

5 6 7 2 3 4

7:8 3:2 5:4

7 2 3 4

3:2 5:4 5:4

2 3 4 5

5:4 5:4 3:2

3 4 5 6

3:2 7:8

4 5 6

This page contains the musical score for measures 253 and 254 of a piece. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems, each with a rehearsal mark. The first system (measures 253-254) is marked with a 4/4 time signature. The second system (measures 255-256) is marked with a 5/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings (f, sf). The woodwind section includes flutes (fl), oboes (ob), clarinets (bcl), bassoons (bs), horns (hn), trumpets (tp), trombones (tbn), and tubas (tba). The brass section includes percussion 1 (pc 1) and percussion 2 (pc 2). The string section includes percussion (pn), violins I (vn I), violins II (vn II), violas (va), violoncellos (vc), and double basses (cb). The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems, each with a rehearsal mark. The first system (measures 253-254) is marked with a 4/4 time signature. The second system (measures 255-256) is marked with a 5/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings (f, sf). The woodwind section includes flutes (fl), oboes (ob), clarinets (bcl), bassoons (bs), horns (hn), trumpets (tp), trombones (tbn), and tubas (tba). The brass section includes percussion 1 (pc 1) and percussion 2 (pc 2). The string section includes percussion (pn), violins I (vn I), violins II (vn II), violas (va), violoncellos (vc), and double basses (cb).

fl *mf* *ff* 3:2 7:8 7 2 3 4

ob *mf* *ff* 3:2 7:8 7:8 2 3 4 5 6 7

bcl *mf* *ff* 7:8 7:8 3:2 3 4 5 6 7

bs *mf* *ff* 7:8 3:2 5:4 4 5 6 7

hn *mf* *ff* 7:8 5:4 5 6 7

tp *mf* *ff* 3:2 5:4 6 7

tbn *mf* *ff* 5:4 5:4 3:2 7 2 3 4 5

tba *mf* *ff* 5:4 3:2 7:8 3 4 5 6

pc 1 *f* *ff* 5:4 7:8 2 3 4 5 6

pc 2 *f* *ff* 3:2 7:8 3 4 5 6

pn *f* *ff* 5:4 7:8 3:2 5:4 4 5 6 7 2 3

vn I *mf* *ff* 7:8 3:2 5:4 5 6 7 2 3 4

vn II *mf* *ff* 3:2 7 2 3 4 5

va *mf* *ff* 5:4 5:4 3:2 3 4 5 6 7

vc *mf* *ff* 5:4 3:2 7:8 4 5 6 7

cb *mf* *ff* 5:4 3:2 7:8 5 6 7 2



fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

ve

cb

(2) 3 4 5 6 7 2

fl — GR Evans

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

82

ffh — GR Evans

FfN — GR Evans

84

FfN — GR Evans



fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

almglocken

gongs

GR Evans

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

(4) 5 6

3:2 5:4 5:4

(7) 2 3

5:4 3:2 7:8

7 2 3 4

7:8

(6) 7 2 3

4 5 6 7

3:2 5:4 5:4

5 6

3:2 7:8 7:8

6 7 2

3 4 5 5

5:4 5:4 3:2

7 2 3 4

5 6 7 2

5:4 3:2 7:8

6 7 2 3

2 3 4 5

6 7 2 3

2 3:2

5:4

5:4 5:4

(3) 4 5 5

(4) 5

5:4 5:6

p < f pp f

5:4 5:6

p < f pp f

5:4 5:6

p < f pp f

7:8 5:4 5:4

f p < f pp f

5:4 5:4

mp > p mp

7:8 5:4 5:4

f p < f pp f

5:4 5:4

mp > p mp

fl
ob
bs
hn
tp
tbn
tba
pc 1
pc 2
pn
vn I
vn II
va
vc
cb

88 89 90 91 92

FfN⁽⁵⁾— GR Evans

fl *f* *mf* *f* *p* *f* *pp* *f* *fp* *mp* *p*

ob *mp* *mp* *mf* *fff* *p* *ff*

bcl

bs *ff* *mf* *f* *mp* *f* *p*

hn *ff* *7:8* *5:4* *5:4* *7:8* *3:2* *7:8* *3:2*

tp *ff* *3:2* *5:4* *5:4* *3:2* *7:8* *3:2*

tbn *ff* *5:4* *5:4* *3:2* *7:8* *7:8* *5:4*

tba *ff* *5:4* *3:2* *7:8* *3:2* *5:4*

pc 1 *3:2* *5:4* *3:2* *5:4* *3:2*

pc 2 *3:2* *7:8* *3:2* *5:4* *5:4* *7:8*

pn *(5)* *6* *7* *2* *7:8* *4* *57:8* *6* *5:4* *7* *4*

vn I *p* *f* *pp* *f* *ff* *mp* *p* *mp* *mf* *fff* *p* *ff*

vn II *p* *f* *pp* *f* *ff* *mp* *p*

va *p* *f* *pp* *f* *ff* *mp* *p*

vc *f* *p* *f* *pp* *f* *ff* *mp* *p* *mp*

cb *f* *p* *f* *pp* *f* *ff* *mp* *p* *mp*

FHN — GR Evans

92

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

GR Evans

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

(4) 5 6 7 2 3 4 5 6

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

6 7 2 3 4 5

5:4 5:4 7:8 7:8

6 7 2 3 4 5

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

6 7 5 6

7:8 5:4 3:2

(6) 7 6 6 4

7 3:2 5:4 3:2

7 2 3

5:4 3:2 7:8

5 6 7 2 3

almglocken

3:2

p f pp f

gongs

3:2

p f pp f

3:2 5:4

(7) 2

5:4

(6) 5:4 6

p < f pp < f

5:4 5:4

mp < f p < f f > ppp

5:6 5:4

mp < f p < f f > ppp

5:4 5:4

mf f p < f pp f fp

5:4 5:4

mf f p < f pp f fp

94

FfN — GR Evans⁵

fl *mp* \leq *f* *p* \leq *f* *f* *ppp* *f* \leq *pp* *f* *p* *f*

ob *mp* \leq *p* *mp* \leq *mf* *fff* *p* *ff*

bcl *mf* *bisbigliando*

bs *mp* \leq *p* *mp* \leq *mf* *fff* *p* *ff*

hn *ff* 7:8 3:2 5:4 3:2 7:8

tp *ff* 3:2 5:4 5:4 3:2 7:8 7:8

tbn *ff* 5:4 5:4 3:2 7:8 3:2

tba *ff* 5:4 7:8 7:8 5:4

pc 1 5:4 3:2 7:8 3:2

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

pn (7) 5:4 3:2 5:4 3:2 7:8 7:8 3:2 (2) 3 4 5 6

vn I *p* \leq *f* *pp* \leq *f*

vn II *p* \leq *f* *pp* \leq *f*

va *p* \leq *f* *pp* \leq *f*

vc *f* 5:4 5:4 *p* \leq *f* *pp* \leq *f* *fp* *mp*

cb *f* 5:4 5:4 *p* \leq *f* *pp* \leq *f* *fp* *mp*

fl *mf*

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

p *mp* *mf* *fff* *p* *ff*

44

54

fl
ob
bcl
bs
hn
tp
tbn
tba
pc 1
pc 2
pn
vn I
vn II
va
vc
cb

98

GR Evans

FfN — GR Evans

100

FfN — GR Evans

102

FfN – GR⁽⁵⁾Evans

104

FfN – GR Evans

106

fl

ob

bel

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

FTN

GR Evans

107

JHEP07(2019)100

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

ffh — GR Evans

This image shows a page of a musical score, likely for a symphony orchestra. The score is written for measures 1, 2, and 3. The instruments and parts visible are:

- Woodwinds:** Flute (fl), Oboe (ob), Bassoon (bs), Horn (hn), Trumpet (tp), Trombone (tbn), Tuba (tba).
- Percussion:** Percussion 1 (pc 1), Percussion 2 (pc 2), Snare Drum (sn), Cymbal (cb).
- Strings:** Violin I (vn I), Violin II (vn II), Viola (va), Cello (vc), Double Bass (cb).
- Piano:** A piano (p) is indicated by the 'pn' label.

The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The notation includes various musical symbols such as rests, notes, and dynamic markings (p, mp, ff). The score is presented in a clean, professional layout with a white background and black notation.

4/4

3/4

4/4

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

p

p

p

p

p

FfN — GR Evans

fl cresc poco a poco (a ff) *pp*

ob cresc poco a poco (a ff) *pp*

bcl cresc poco a poco (a ff) *pp*

bs cresc poco a poco (a ff) *pp*

hn cresc poco a poco (a ff) *pp*

tp cresc poco a poco (a ff) *pp*

tbn cresc poco a poco (a ff) *pp*

tba cresc poco a poco (a ff) *pp*

pc 1

pc 2

pn

vn I cresc poco a poco (a ff) *pp*

vn II cresc poco a poco (a ff) *pp*

va cresc poco a poco (a ff) *pp*

vc cresc poco a poco (a ff) *pp*

cb cresc poco a poco (a ff) *pp*

114

FFH — GR Evans

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

7:8

3:2

5:4

4

5

6

7

(6)

7

2

3

(7)

2

3

4

5

6

3:2

5:4

3:4

(7)

2

3

4

5

6

3:4

3:4

3:4

(7)

2

3

4

5

3:4

3:4

3:4

(7)

2

3

4

5

3:4

3:2

5:4

3:2

(7)

2

3

4

5

7:8

(4)

5

6

7

3:4

5:4

7:8

5

6

7

fl (7) 2 3 4 6

ob (3) 4 5 7 2 3

bcl (5) 6 2 3 4 5

bs (6) 7 3 4 5 6

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I (4) 5 6 2 3 4 5 2

vn II (6) 6 7 3 4

va (5) 6 7 3 4

vc (7) 2 3 5 6

cb (7) 2 3 4 6 7

116

FTH — GR Evāns



fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

ve

cb

cresc poco a poco (a ff)

pp

fff

118

(6)

7

6

5

fff

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

cresc poco a poco (a ff)

pp

pp

cresc poco a poco (a ff)

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

3:4

5:4

3:2

(7)

2

3

4

5

4

cresc poco a poco (a ff)

pp

pp

fl cresc poco a poco (a ff)
pp

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

mf

mf

vn I

vn II

va

vc

cb

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

ve

cb

Detailed description: This is a page of a musical score for measures 360 and 361. The time signature is 4/4. The score includes parts for the following instruments: Flute (fl), Oboe (ob), Bassoon (bcl), Bassoon (bs), Horn (hn), Trumpet (tp), Trombone (tbn), Trombone (tba), Percussion 1 (pc 1), Percussion 2 (pc 2), Piano (pn), Violin I (vn I), Violin II (vn II), Viola (va), Cello (ve), and Double Bass (cb). The piano part (pn) is shown in grand staff notation. The woodwinds and strings have various melodic and harmonic lines, while the percussion parts are mostly rests.

This image displays a page from a musical score, likely for a symphony orchestra. The score is written in 4/4 time and features complex rhythmic patterns and dynamics. The instruments listed on the left include:

- fl (Flute)
- ob (Oboe)
- bcl (Clarinet)
- bs (Bassoon)
- hn (Horn)
- tp (Trumpet)
- tbn (Trombone)
- tba (Tuba)
- pc 1 (Percussion 1)
- pc 2 (Percussion 2)
- pn (Piano)
- vn I (Violin I)
- vn II (Violin II)
- va (Viola)
- vc (Cello)
- cb (Double Bass)

The score is written in 4/4 time and features complex rhythmic patterns and dynamics. The instruments listed on the left include:

- fl (Flute)
- ob (Oboe)
- bcl (Clarinet)
- bs (Bassoon)
- hn (Horn)
- tp (Trumpet)
- tbn (Trombone)
- tba (Tuba)
- pc 1 (Percussion 1)
- pc 2 (Percussion 2)
- pn (Piano)
- vn I (Violin I)
- vn II (Violin II)
- va (Viola)
- vc (Cello)
- cb (Double Bass)

44

44

[illegible]

fl

ob

bel

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

126

FIN — GR Evans

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

ve

cb

arco

mp

V

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

arco

pp

mp

p

mf

fff

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

arco

p *f* *pp* *f* *sfz* *mp*

sfz *mp* *p* *mp* *mf* *fff*

mp *p* *mp*

mf *fff*

3/4

3/4

4/4

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

p *mp* *mf* *fff* *p* *ff*

p *ff*

mf *fff* *p*

p *ff*

p *ff*

p *ff*

p *ff*

130

FIN — GR Evans

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

ff

Detailed description: This page of a musical score contains measures 383, 384, and 385. The top section includes staves for woodwinds (flute, oboe, bassoon, horn, trumpet, trombone, tuba) and percussion (snare 1, snare 2, piano, and strings). Measures 383 and 384 show woodwinds and strings playing a rhythmic pattern of eighth and sixteenth notes, while percussion instruments play a steady pulse. In measure 385, the woodwinds and strings continue their melodic lines, and the percussion instruments play a more complex rhythmic pattern. The score is written in 4/4 time and features various musical notations such as notes, rests, and dynamic markings.

mf

This page of a musical score is for a symphony orchestra. It includes staves for the following instruments: fl (flute), ob (oboe), bcl (bassoon), bs (baritone), hn (horn), tp (trumpet), tbn (trombone), tba (tuba), pc 1 (percussion 1), pc 2 (percussion 2), pn (piano), vn I (violin I), vn II (violin II), va (viola), vc (cello), and cb (double bass). The score is written in 4/4 time and features various musical notations, including notes, rests, and dynamic markings such as *f* (forte), *p* (piano), and *mp* (mezzo-piano). The percussion parts (pc 1, pc 2) are marked with *f* and *5:4* time signatures. The string parts (vn I, vn II, va, vc, cb) are marked with *mp* and *f* dynamics. The woodwind parts (hn, tp, tbn, tba) are marked with *f* and *5:4* time signatures. The brass parts (tp, tbn, tba) are marked with *f* and *5:4* time signatures. The percussion parts (pc 1, pc 2) are marked with *f* and *5:4* time signatures. The piano part (pn) is marked with *f* and *5:4* time signatures. The violin I part (vn I) is marked with *f* and *5:4* time signatures. The violin II part (vn II) is marked with *f* and *5:4* time signatures. The viola part (va) is marked with *f* and *5:4* time signatures. The cello part (vc) is marked with *f* and *5:4* time signatures. The double bass part (cb) is marked with *f* and *5:4* time signatures.

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

ff

mf

mp

f

p

f

mp

f

p

f

mp

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

fl

p

6:5

ob

p

6:5

bcl

p

6:5

bs

p

6:5

hn

tp

tbn

tba

pc 1

f

pc 2

pn

vn I

vn II

pp

va

f

vc

f

cb

~~FN = GR Evans~~

4/4

5/4

4/4

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

[illegible]

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

ve

cb

The musical score for measures 413-415 is presented in three systems. The first system (measures 413-414) is in 4/4 time, and the second system (measure 415) is in 5/4 time. The woodwind section (flute, oboe, clarinet, bassoon, horn, trumpet, trombone, tuba) is mostly silent, with rests indicated by horizontal lines. The percussion section (pc 1, pc 2) features complex rhythmic patterns with accents and dynamic markings. The piano (pn) is silent. The string section (vn I, vn II, va, ve, cb) provides a steady accompaniment with eighth-note patterns. The double bass (cb) plays a consistent eighth-note line.

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

$\frac{4}{4}$

$\frac{4}{4}$

$\frac{5}{4}$

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

3
4

5
4

4
4

4
4

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

144

fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

426

427



fl

ob

bcl

bs

hn

tp

tbn

tba

pc 1

pc 2

pn

vn I

vn II

va

vc

cb

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