GREGORY ROWLAND EVANS



 $\frac{\text{HISSINS}}{\text{In it is not touched by the sun } \dots}$

for sinfonietta

2022

SCORE

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:

ነዘካጷየበካጷተበሥትሀካት/ነካከጎ*ነነካሥልየነት Ni's sólu sótt ok ni saxe stæin skorinn.

 *II*XIMF\$\L**PMF\$\I**I**I**PMF\$\I*\
 Ni (læggi) mannr nækðan, is niÞ rinnr,

 IPITTIAMFIAT*XI*Ph
 Ni viltir mænnr læggi ax.

FINMINNRYI Alu misyrki.

It is not touched by the sun and the stone is not

scored by an (iron) knife.

No man may lay (it) bare, when the waning moon

runs (across the heavens).

Misguided men may not lay (the stone) aside.

Protection against the wrong-doer.

INSTRUMENTATION

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Flute (doubling Bass Flute)
Oboe
Clarinet in B-flat (doubling 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
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PERFORMANCE NOTES

String Contact Points: The indications of string contact positions such as $sul\ tasto$ (abbreviated as T), $sul\ ponticello$ (abbreviated as P), $extreme\ sul\ tasto$ (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.

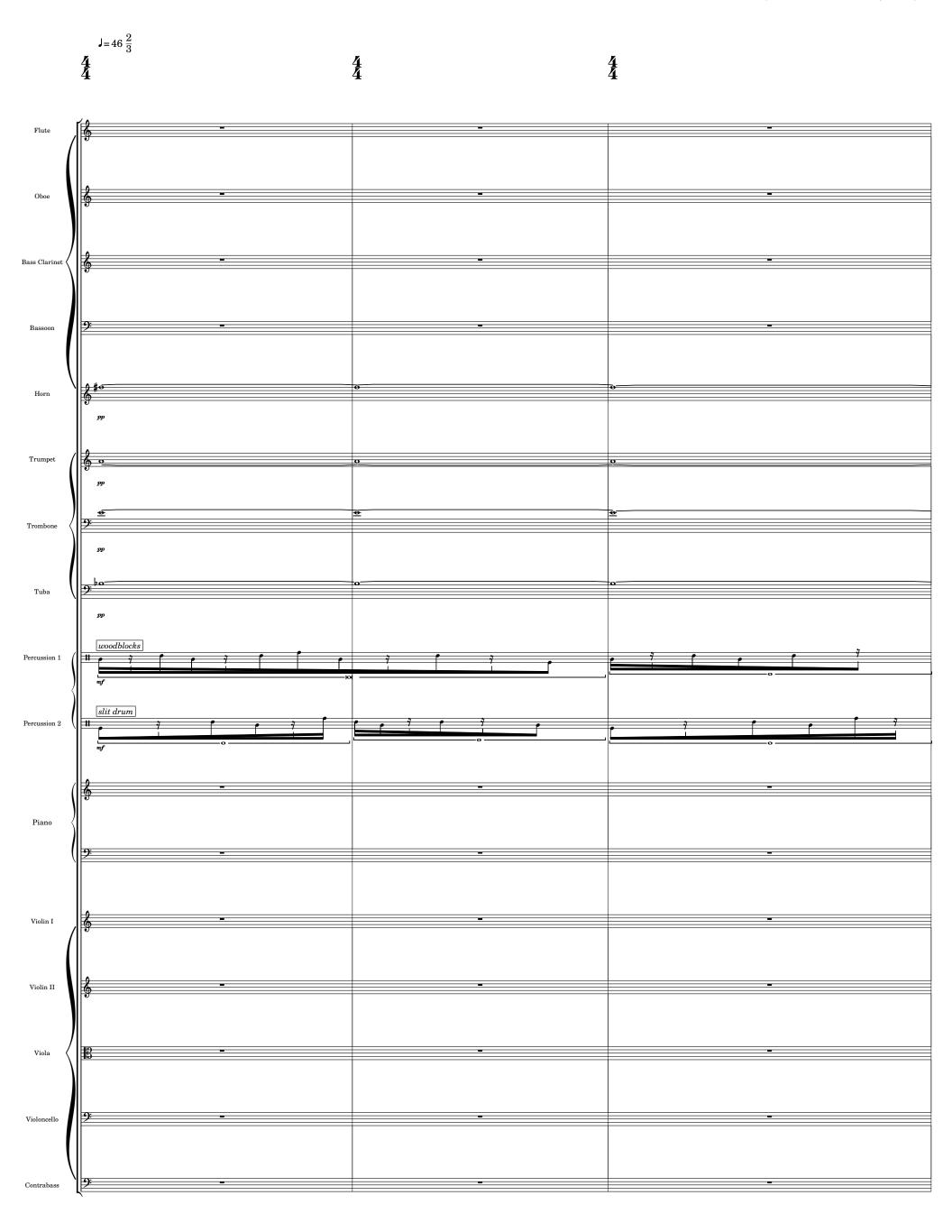
③ A triablge following a note head indicates a kiss-off articulation.
Accidentals : After temporary accidentals, cancellation marks are printed also in the following measure (for notes in the same octave) and, in the same measure, for notes in other octaves, but they are printed again if the same note 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 diamondhalf-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'

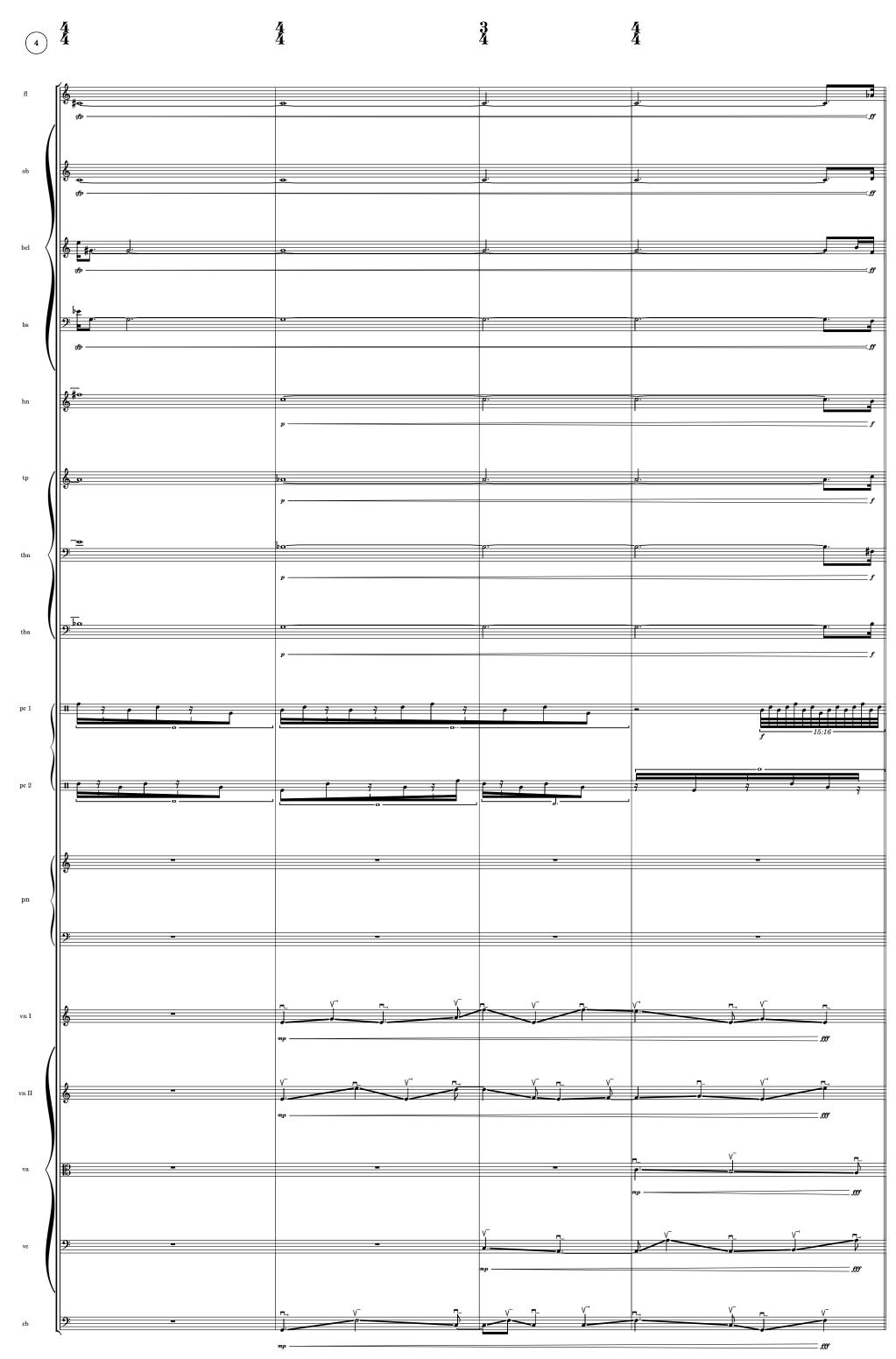
Woodwinds: A diamond note head indicates tone mixed with air sound.

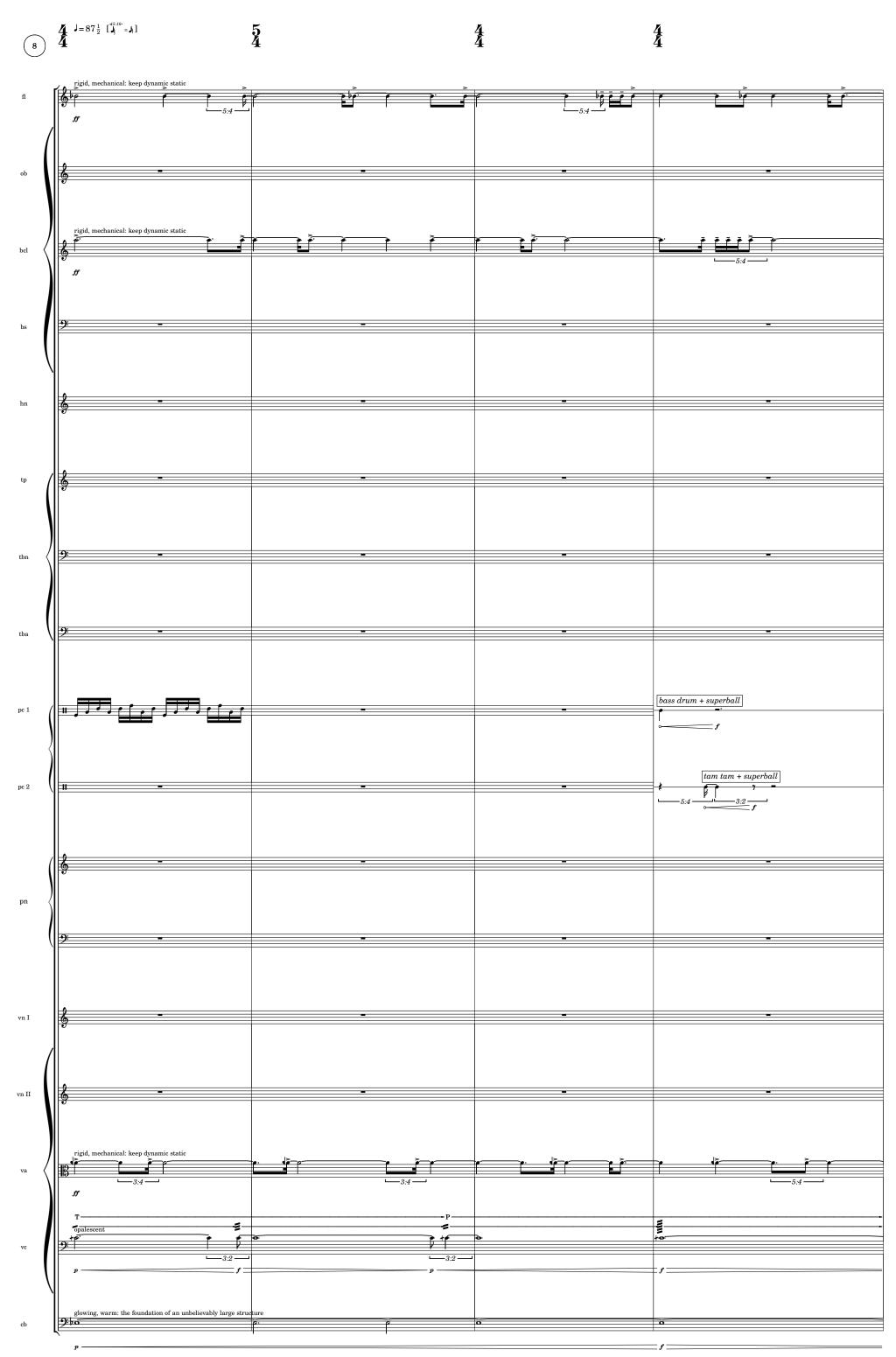


for sinfonietta

Gregory Rowland Evans (*1995)



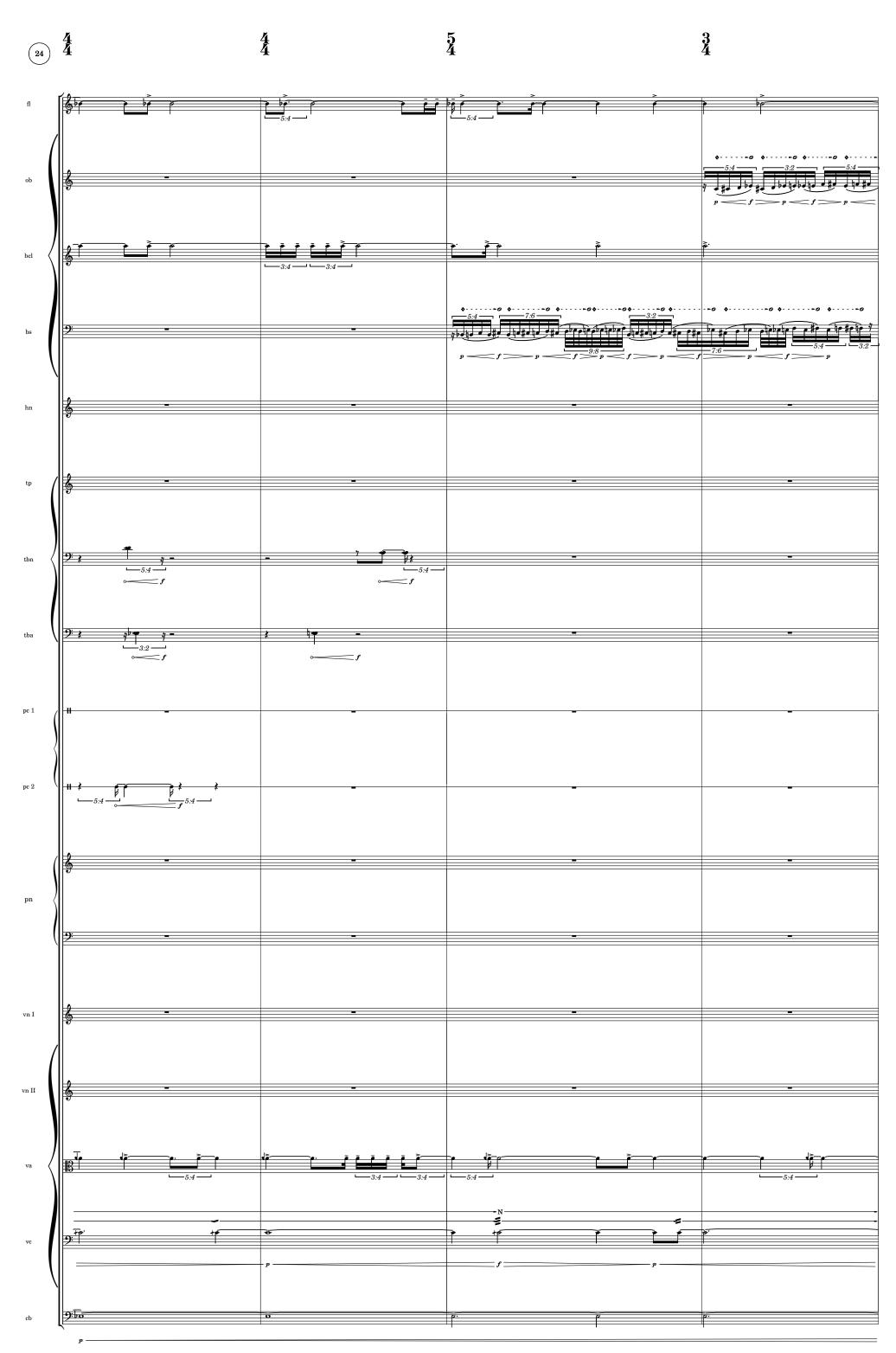


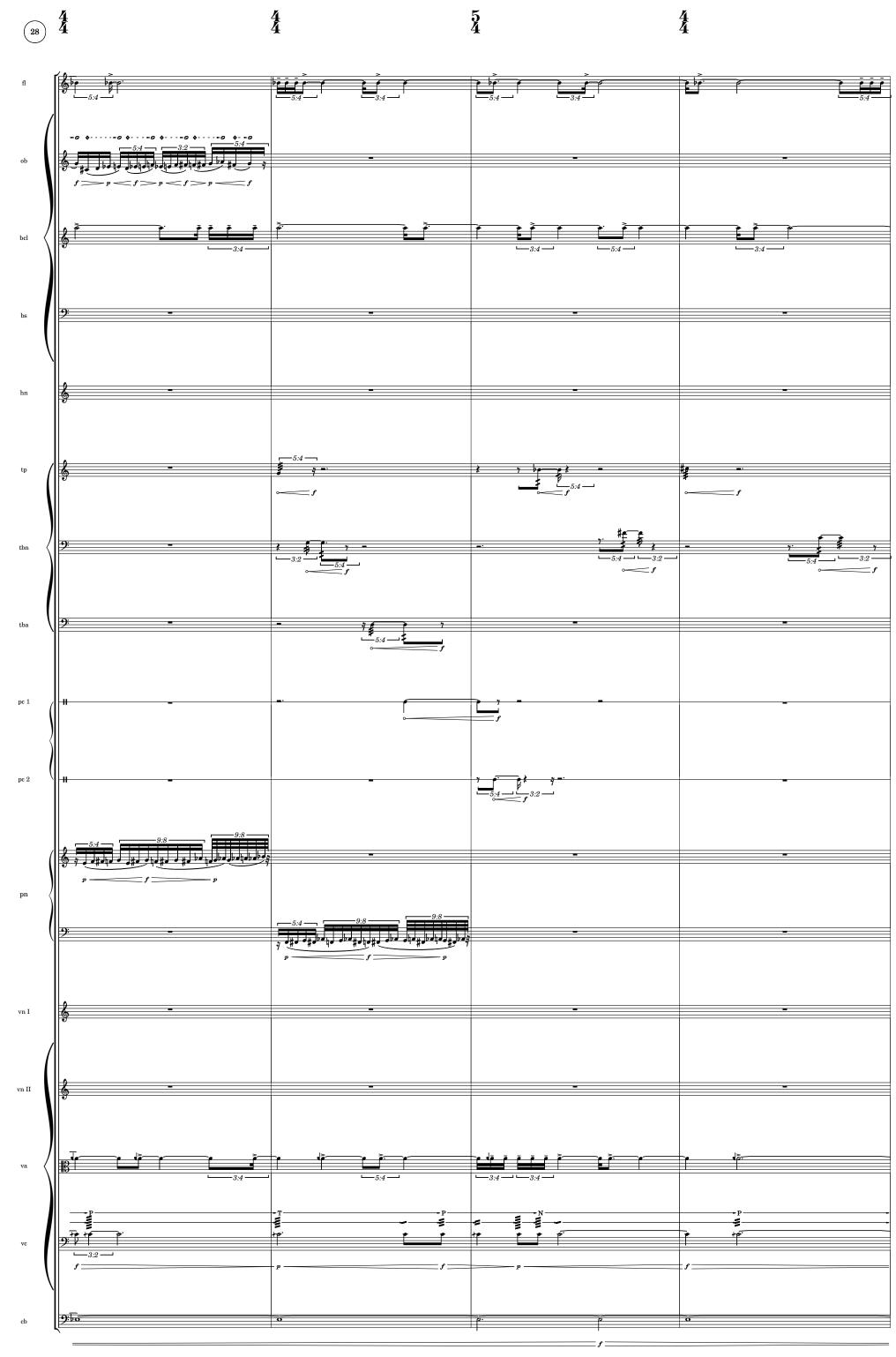








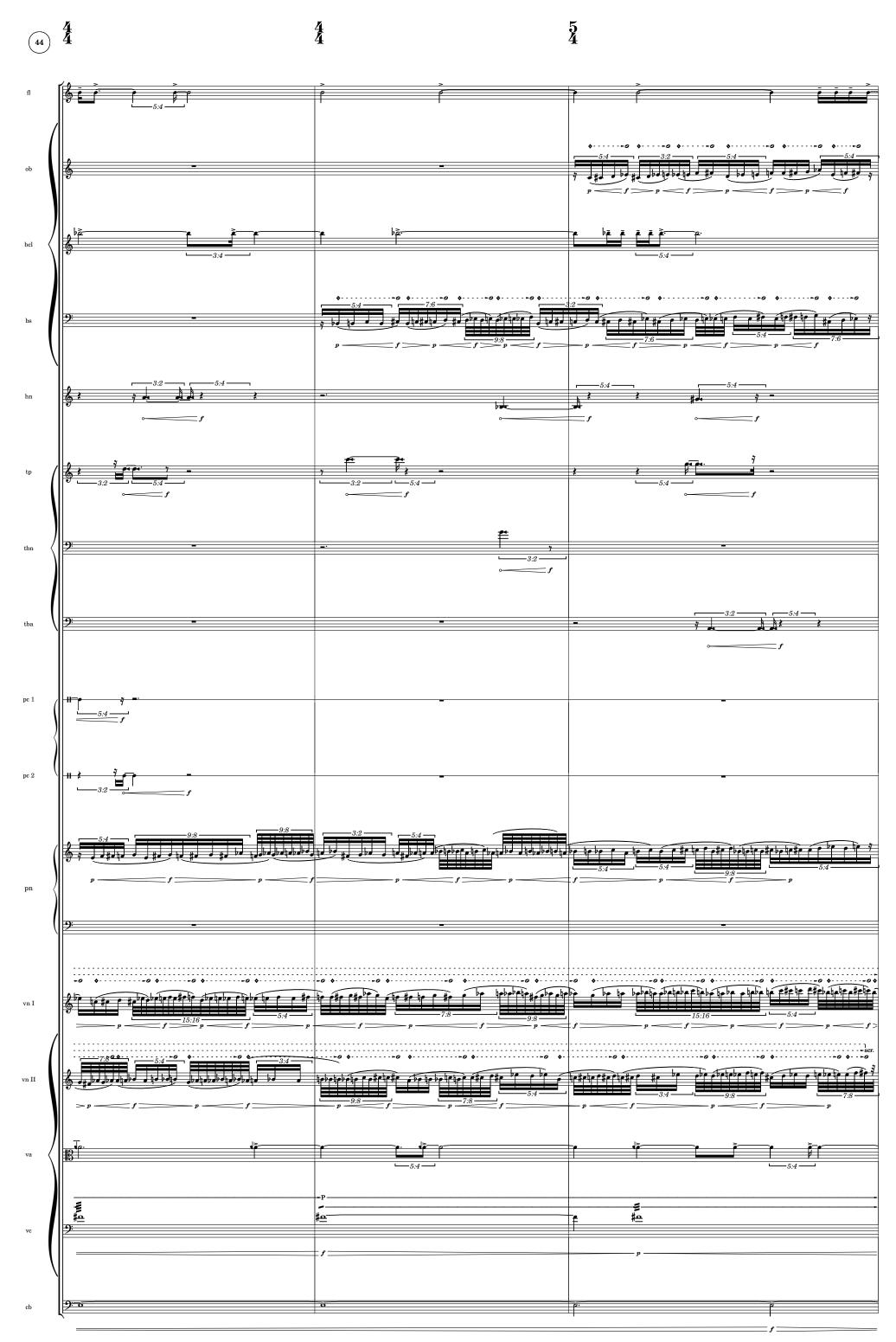




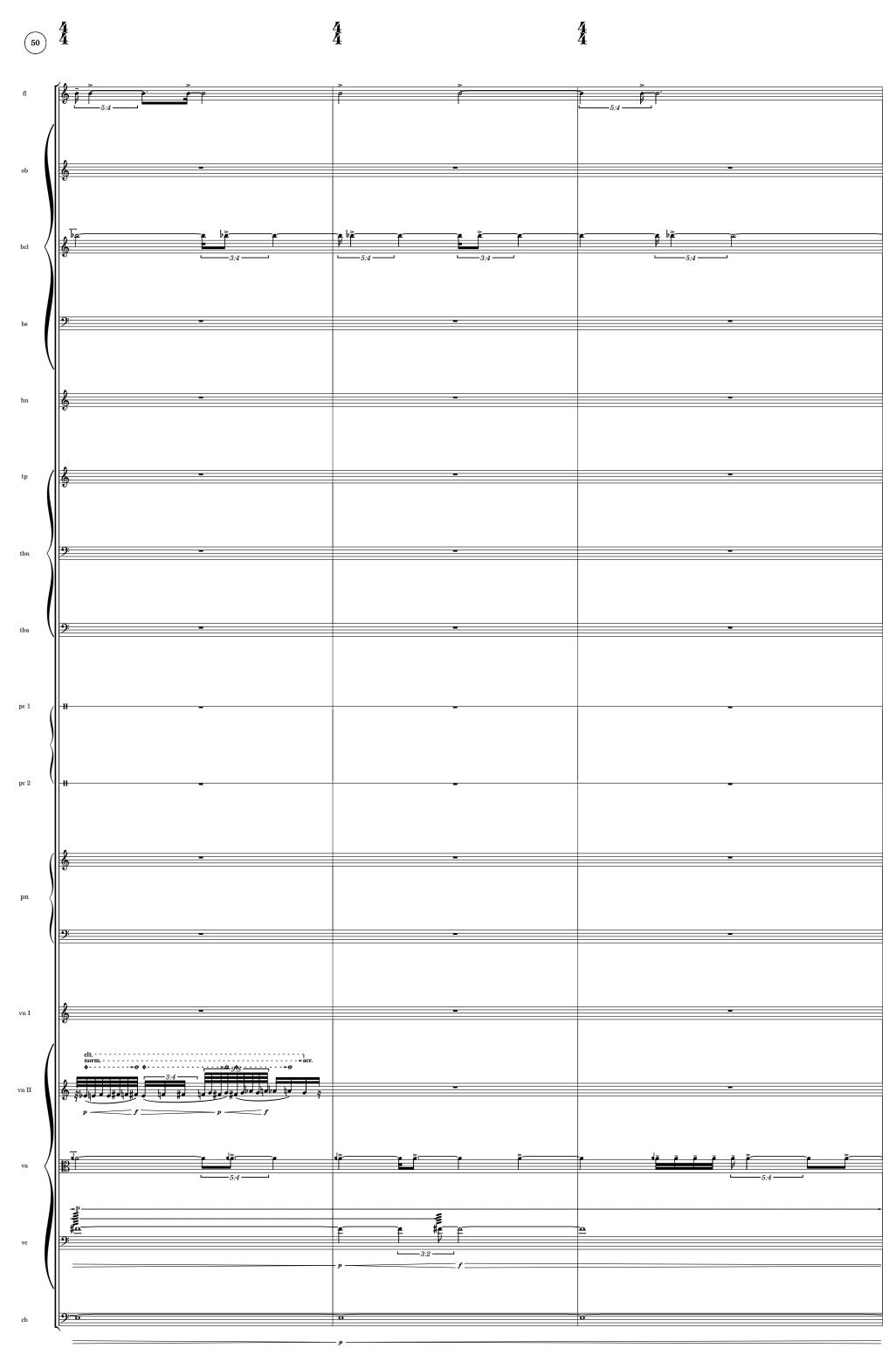


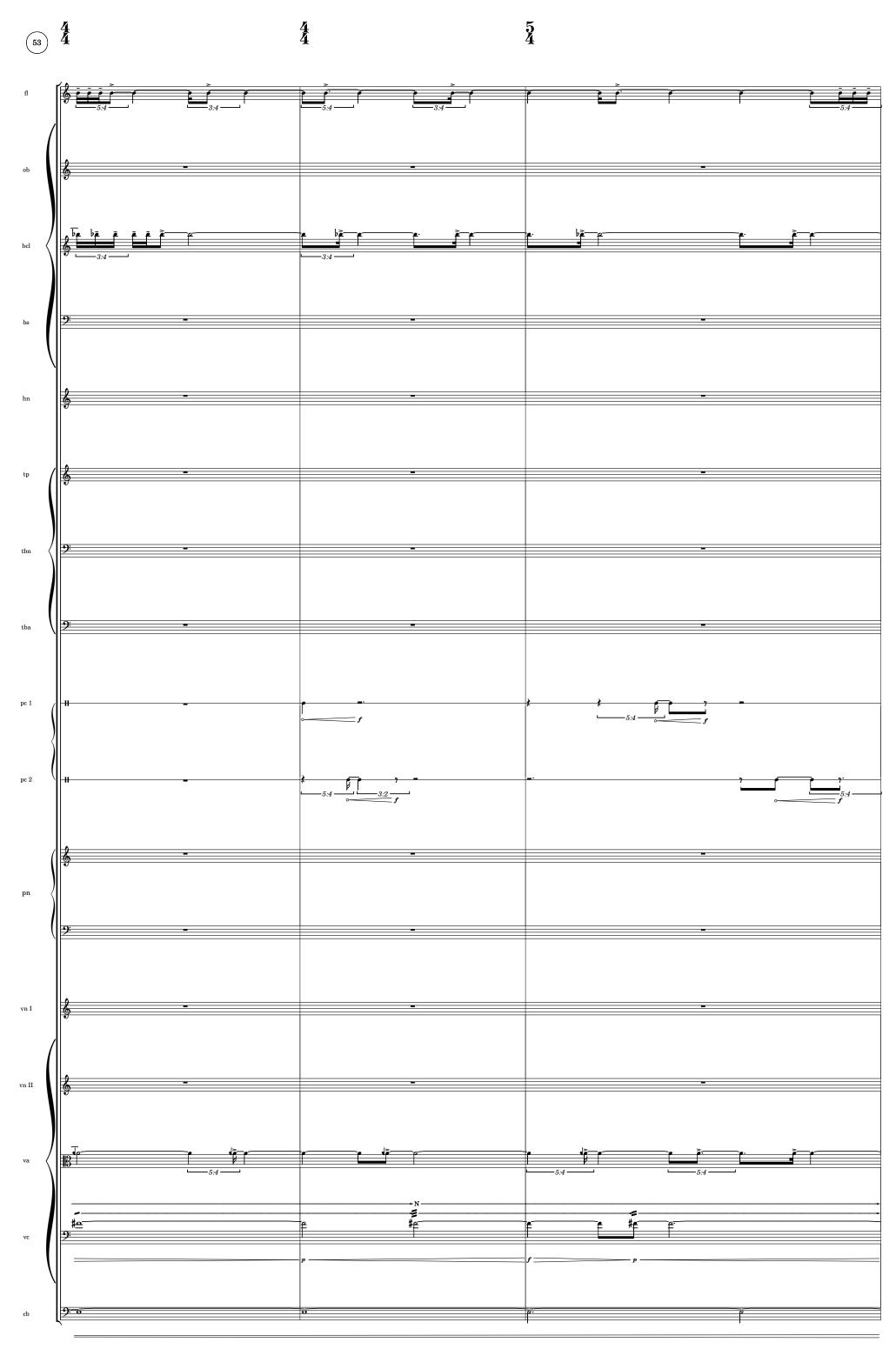


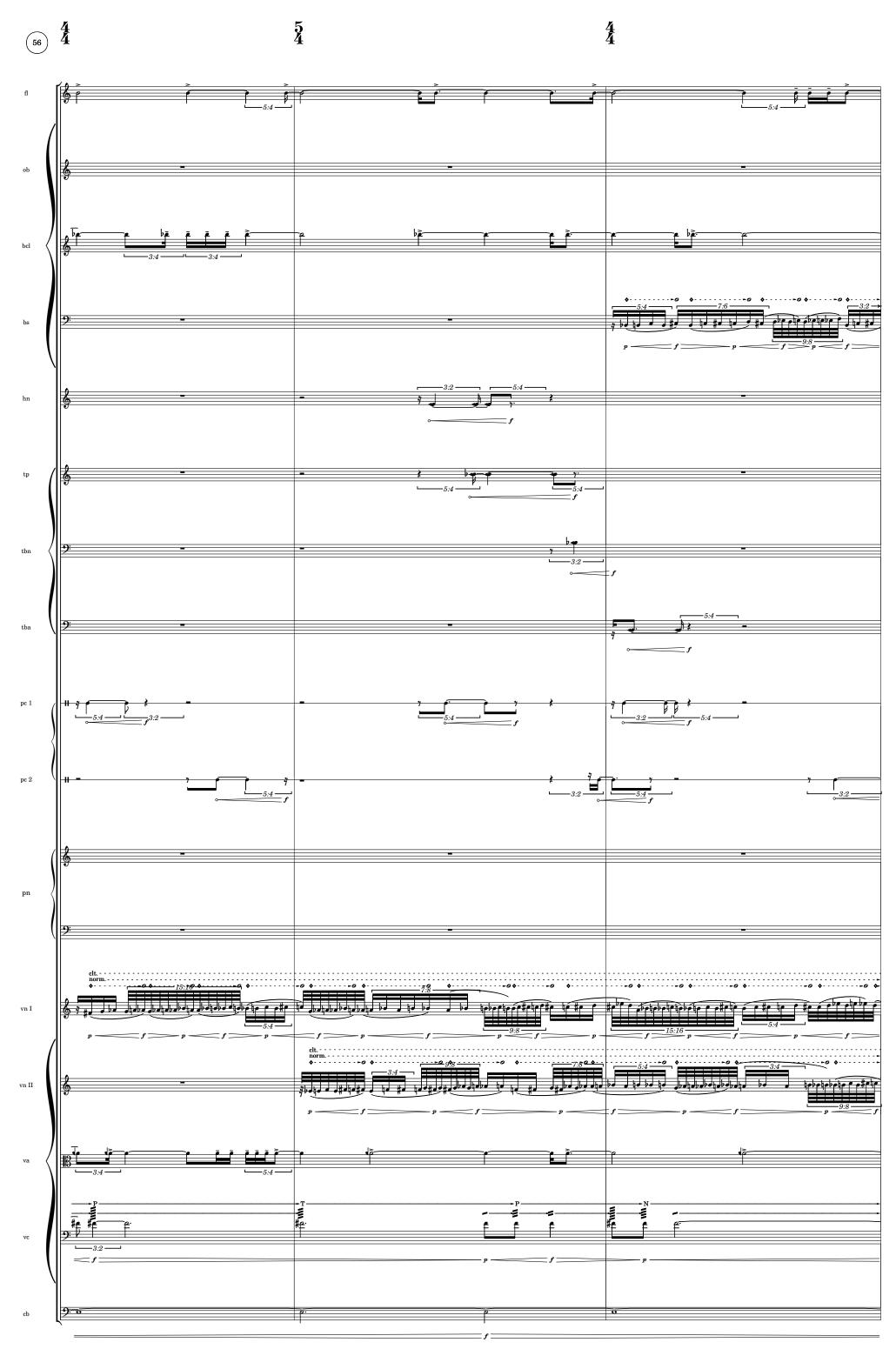


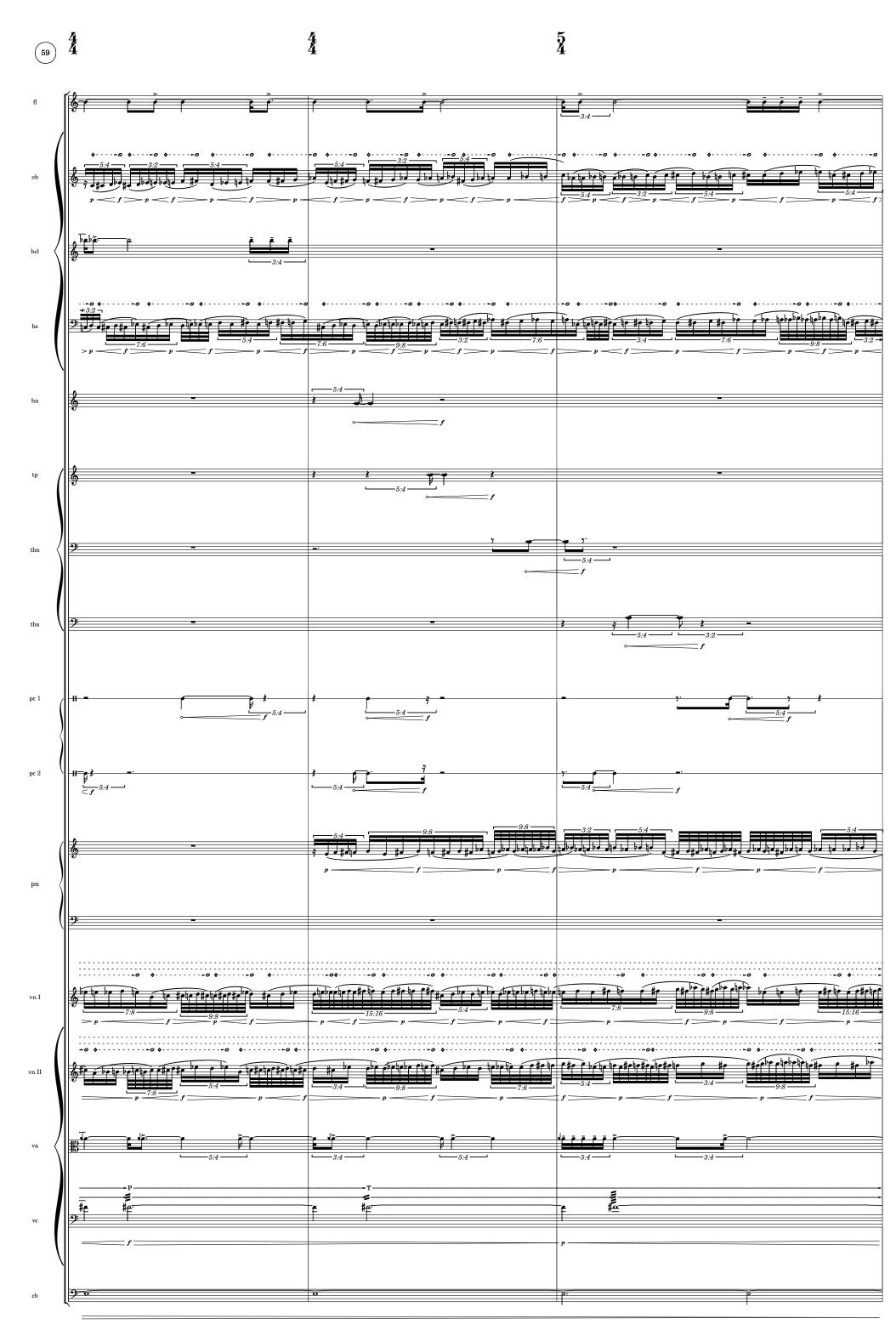


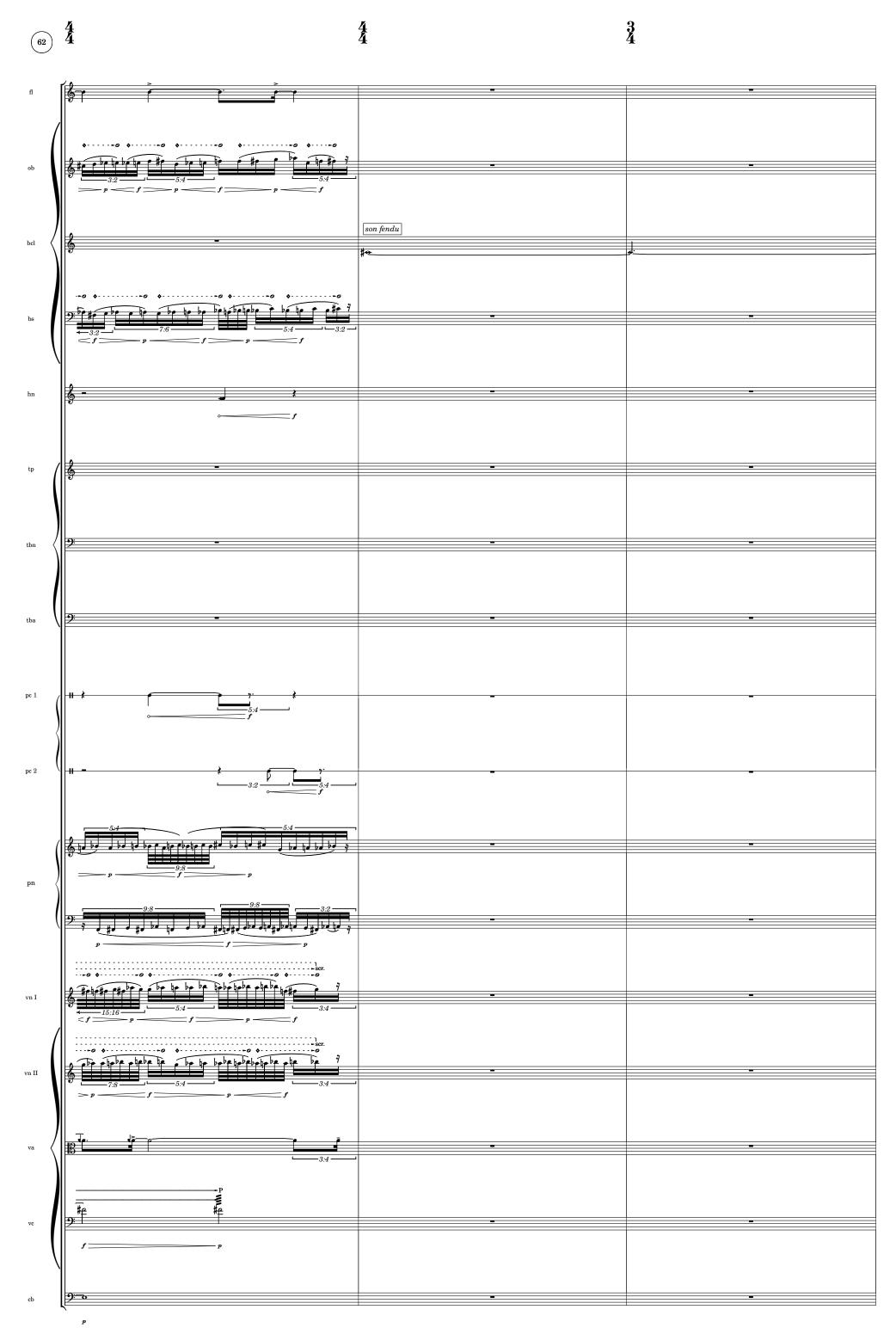


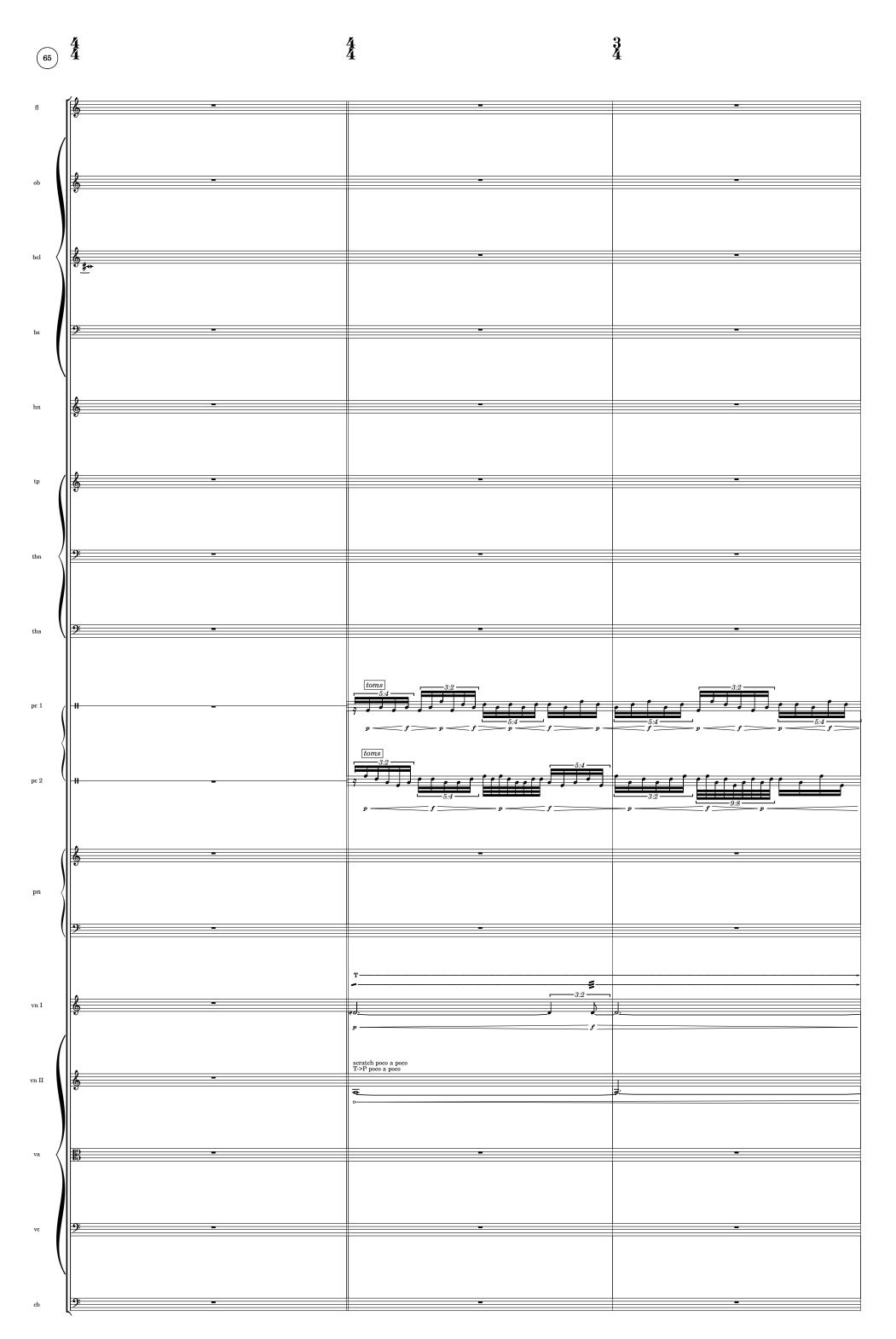




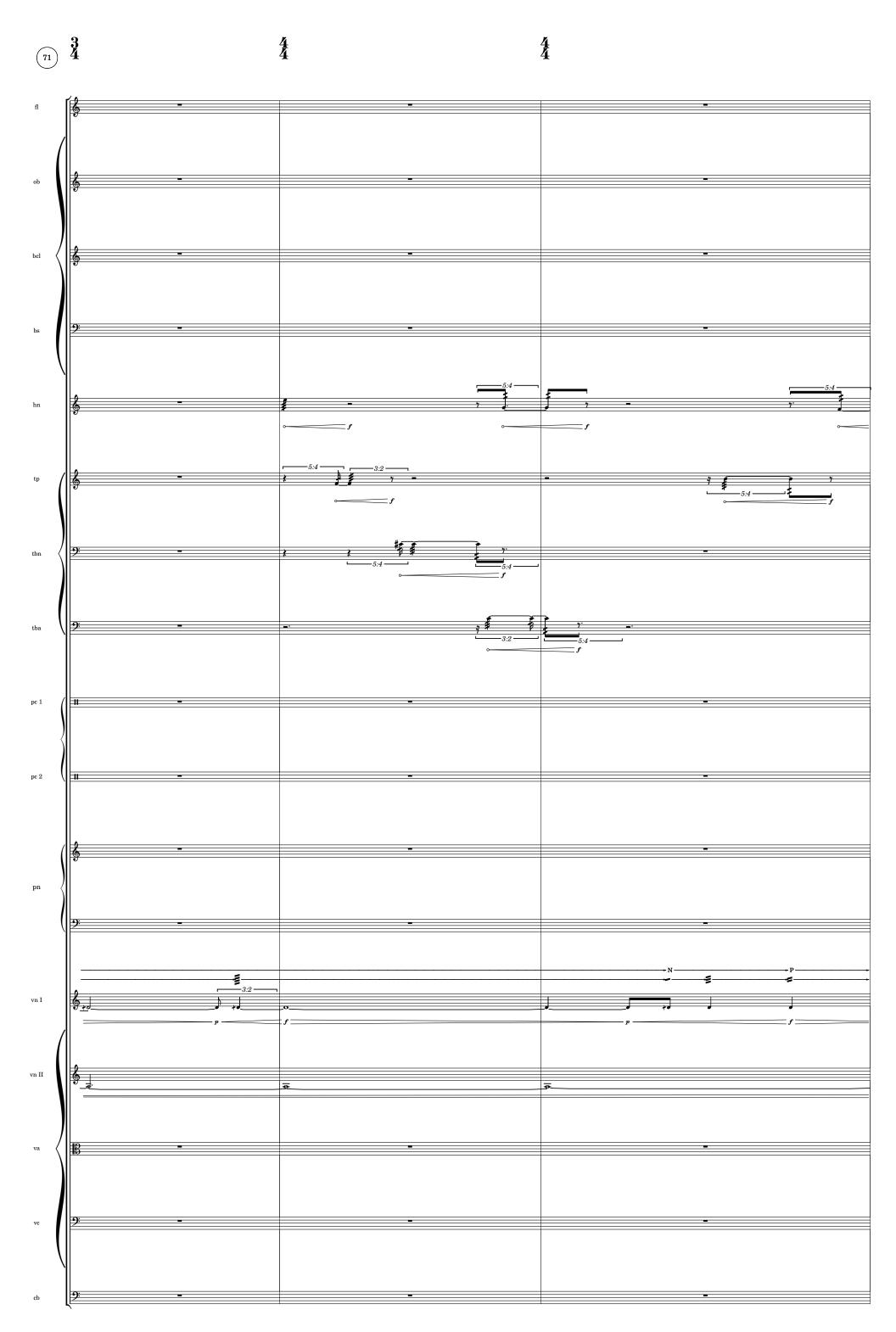


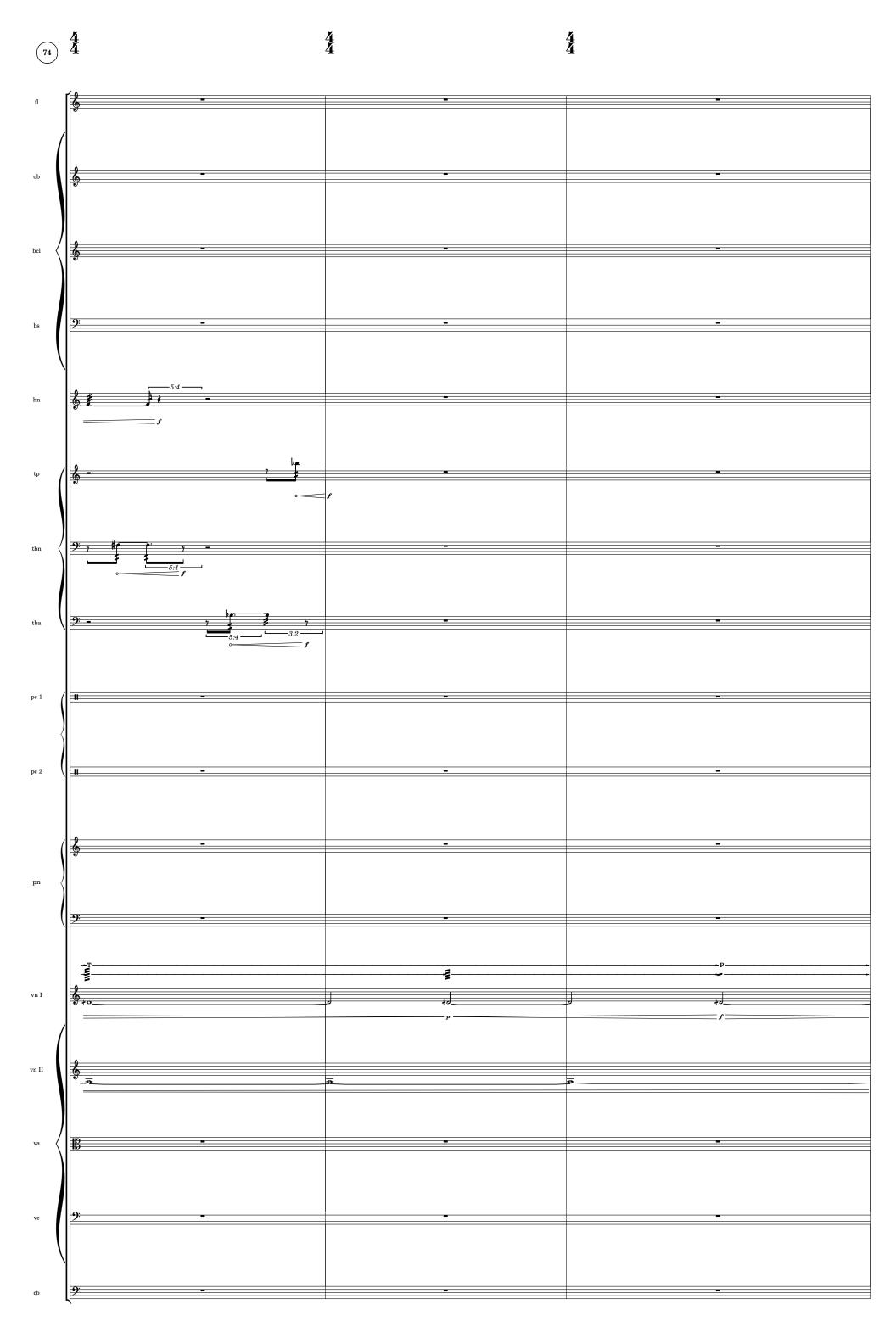


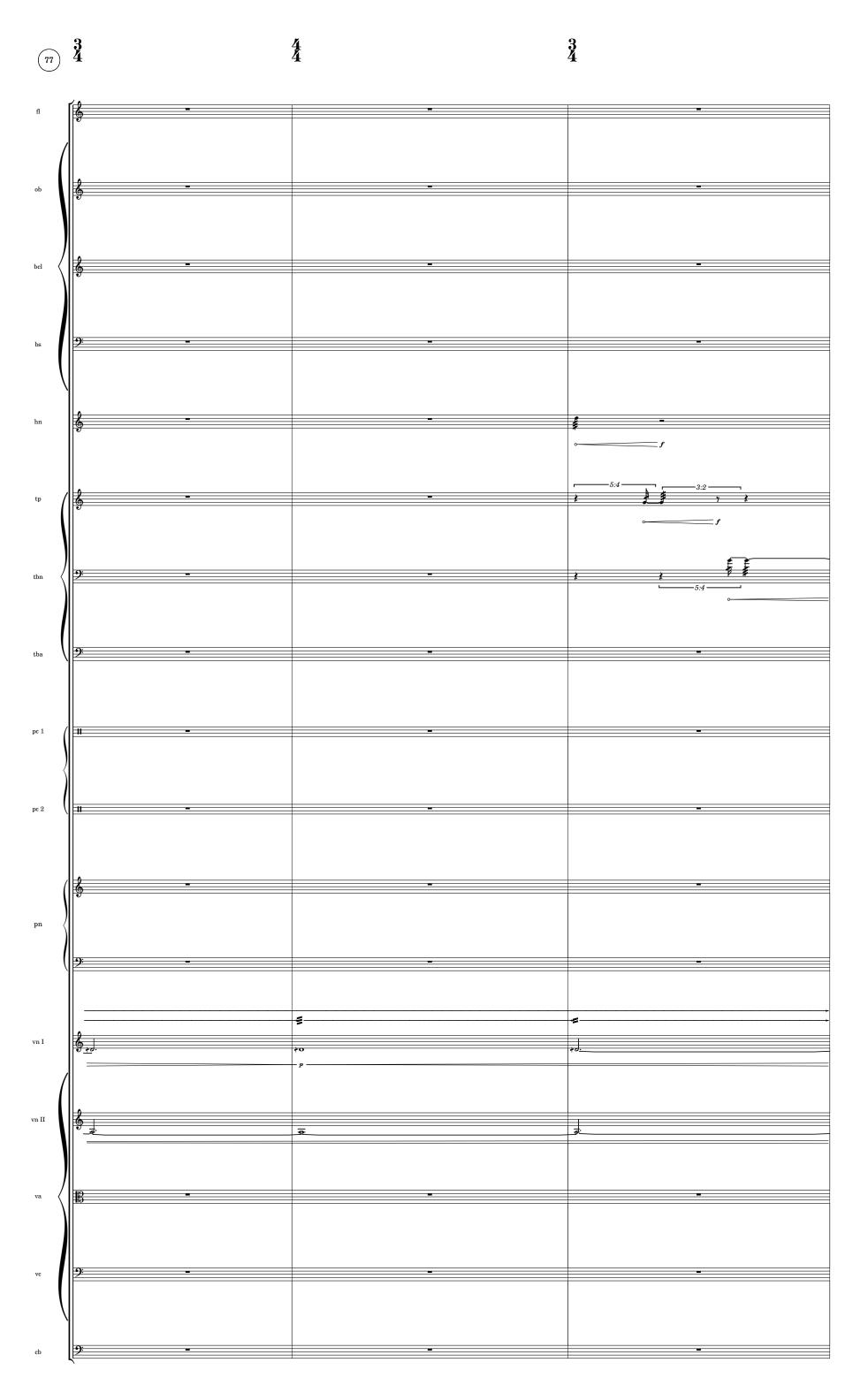




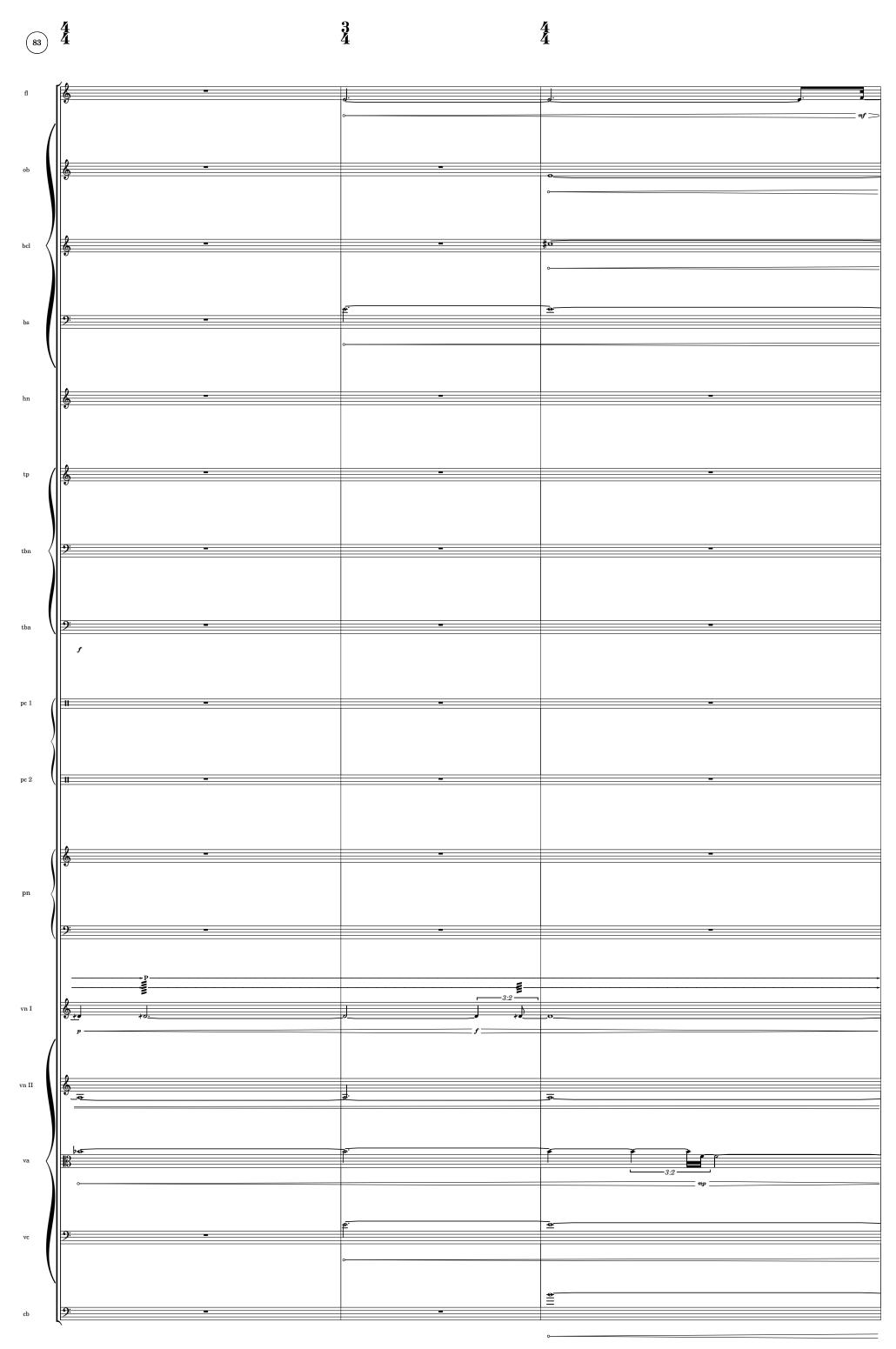


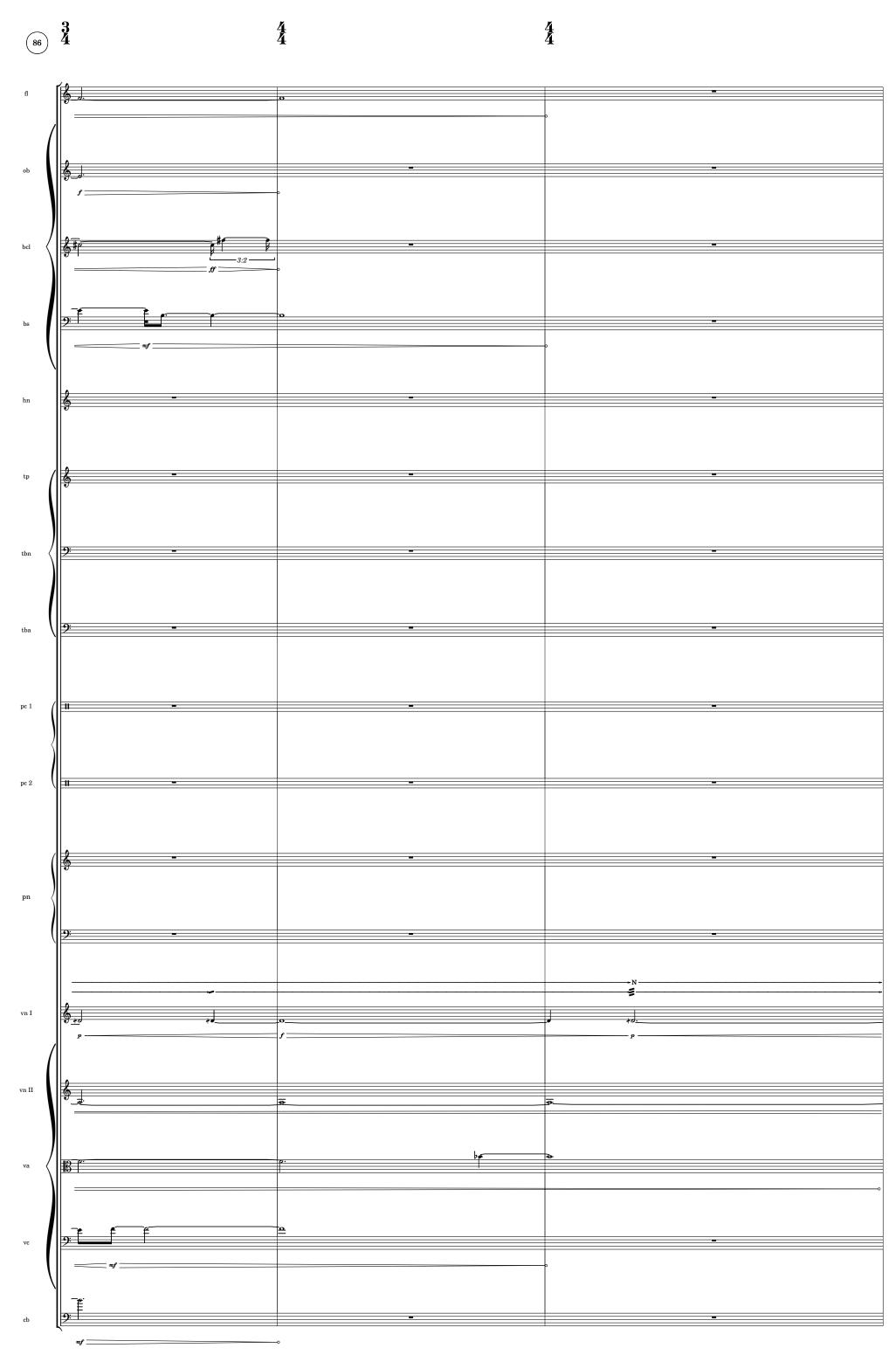








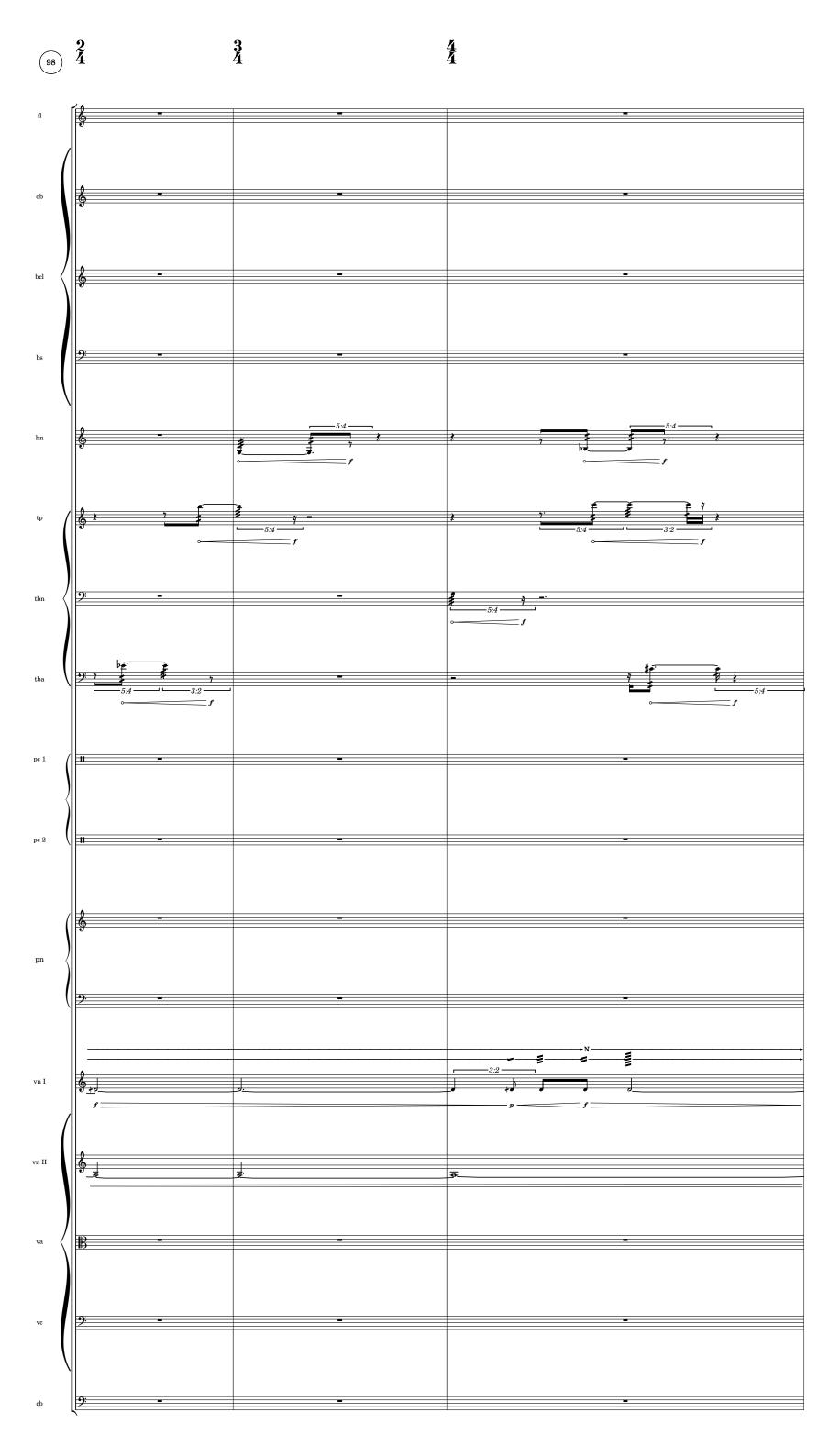




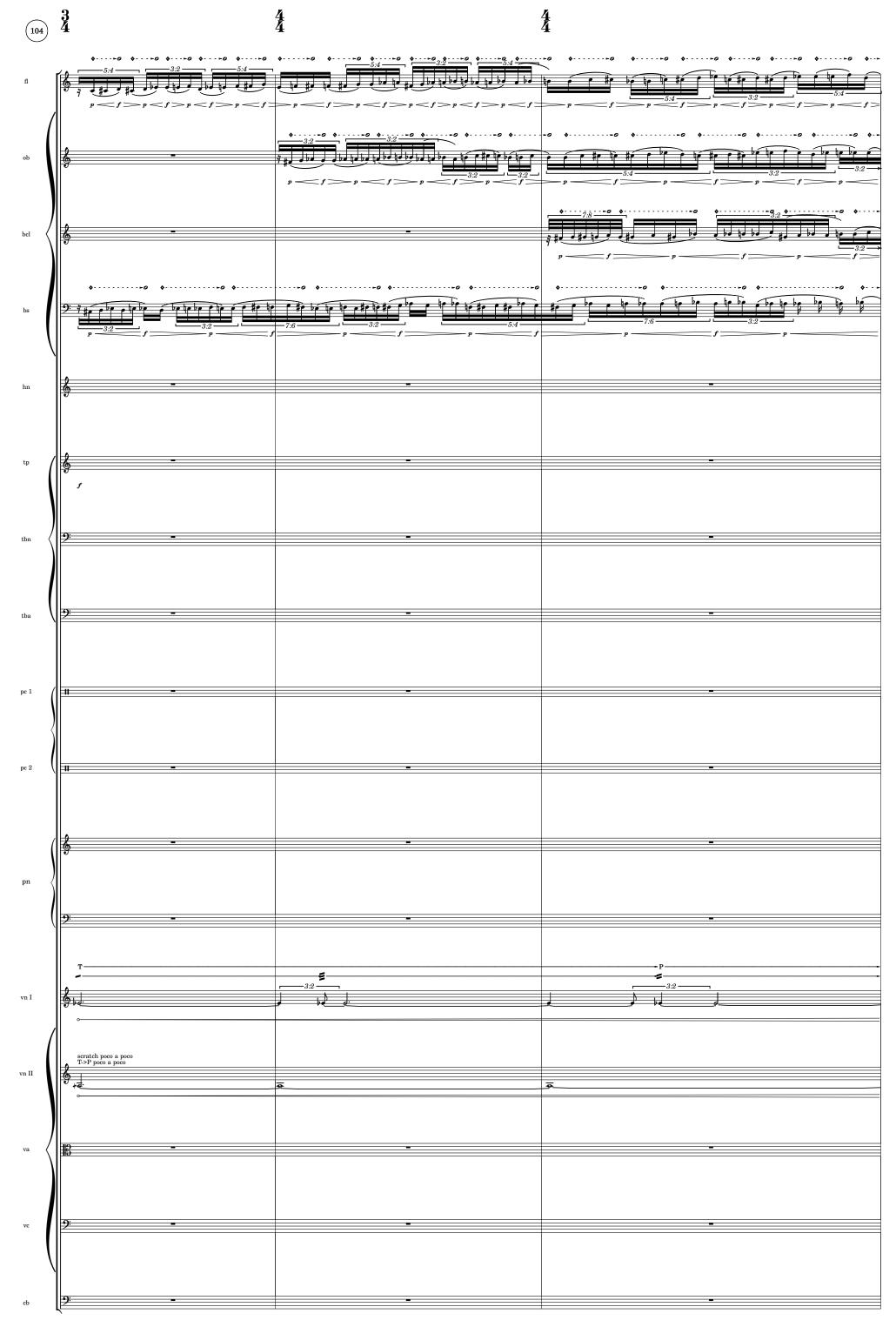


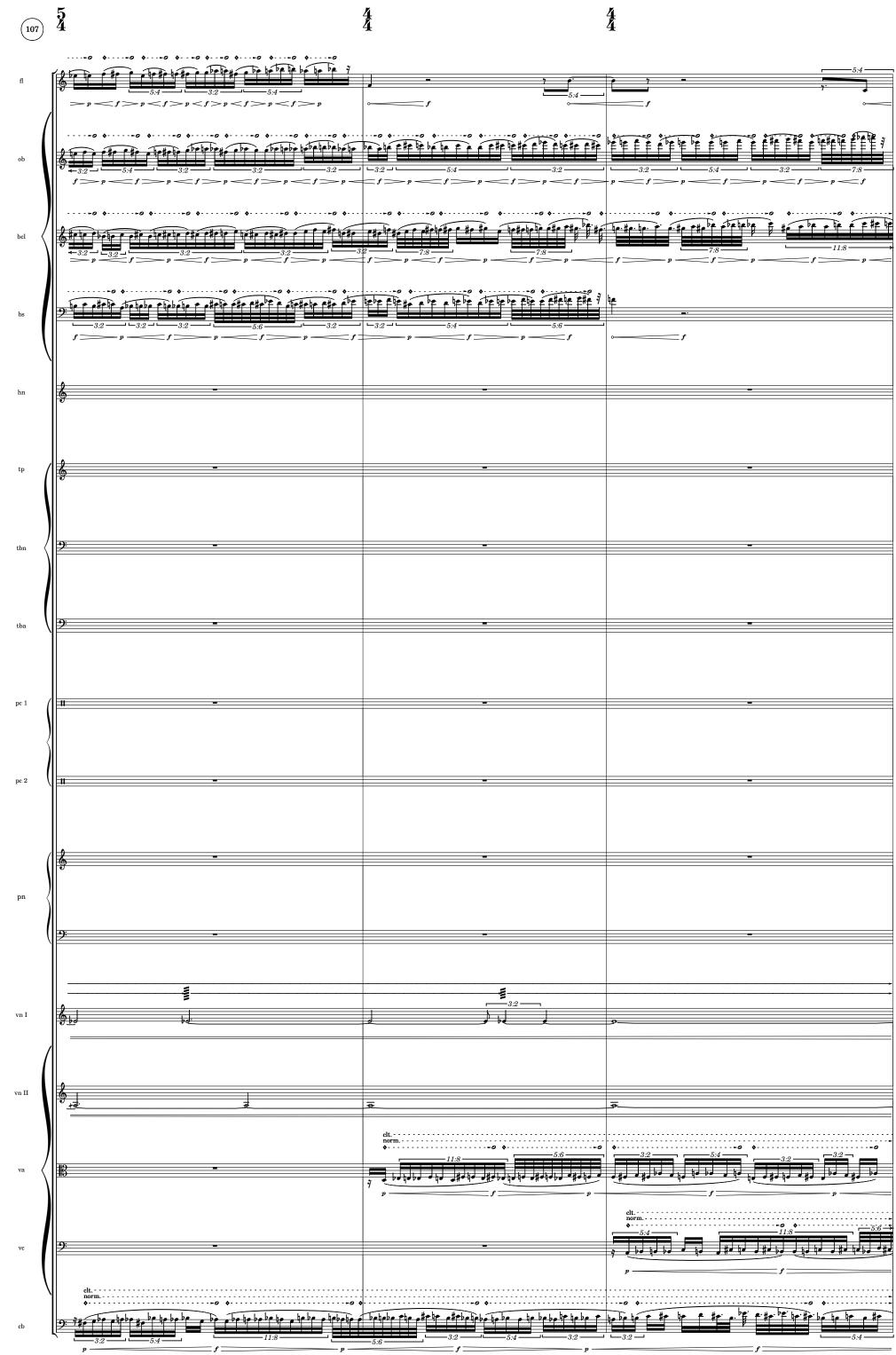




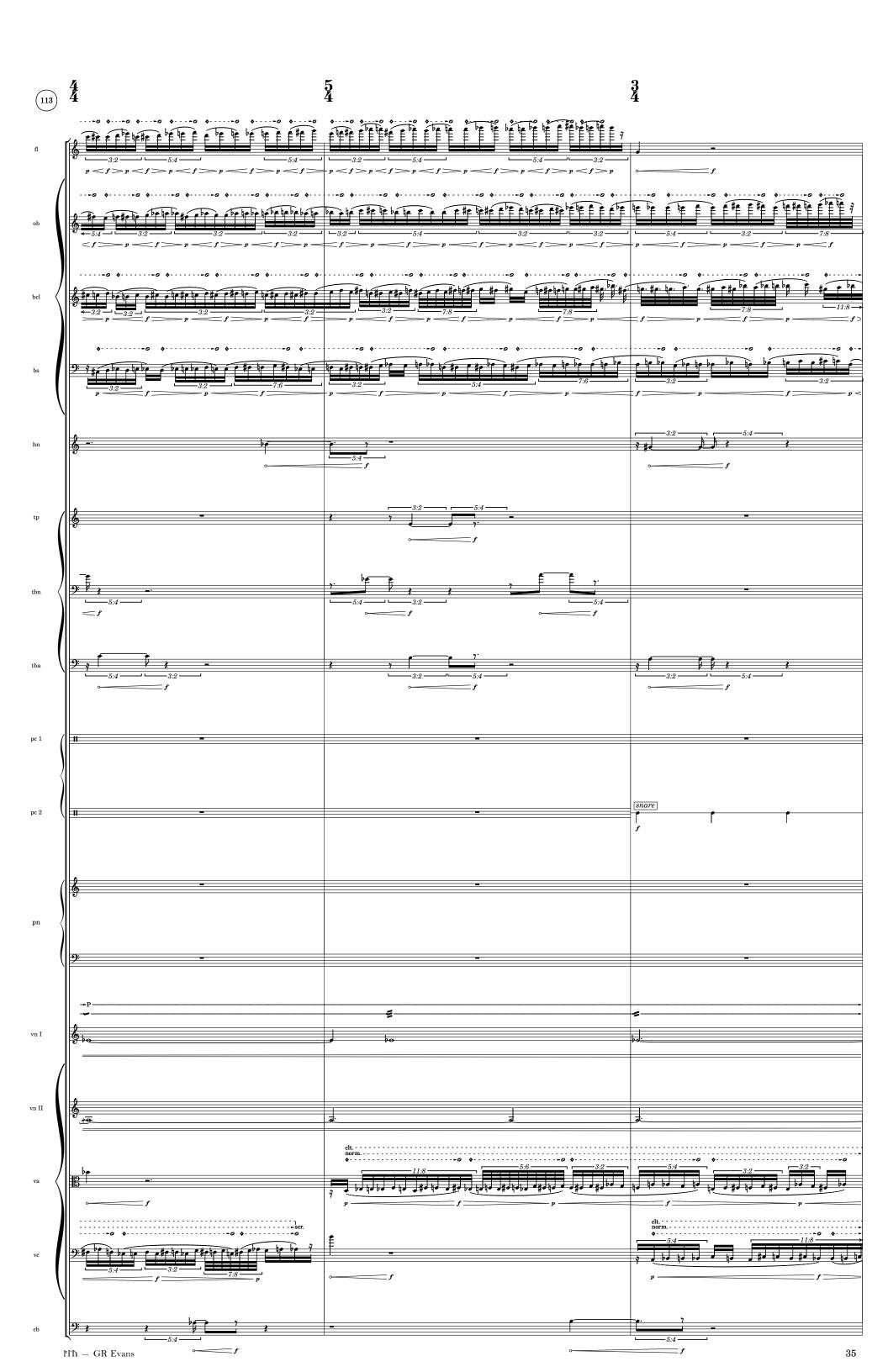


















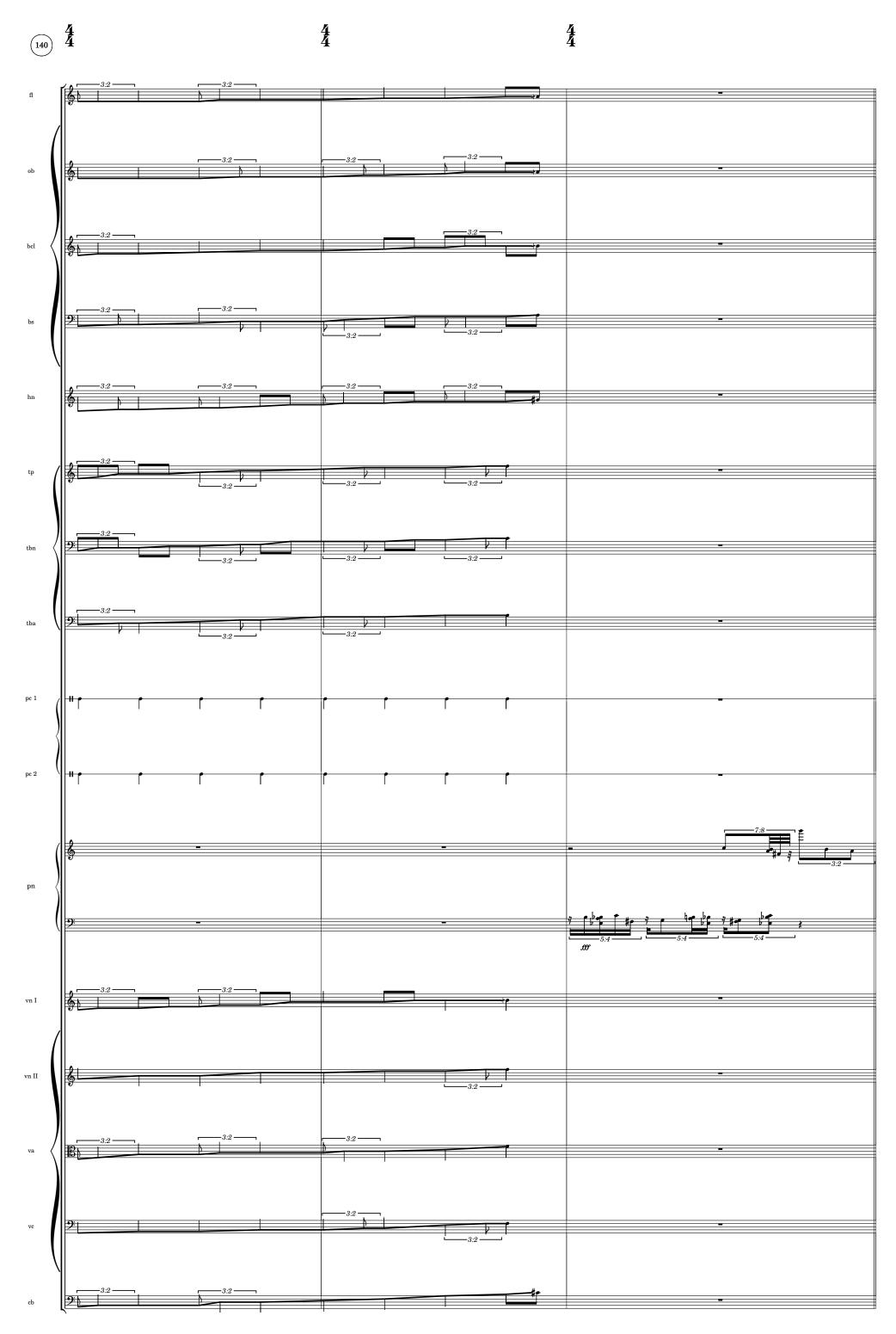


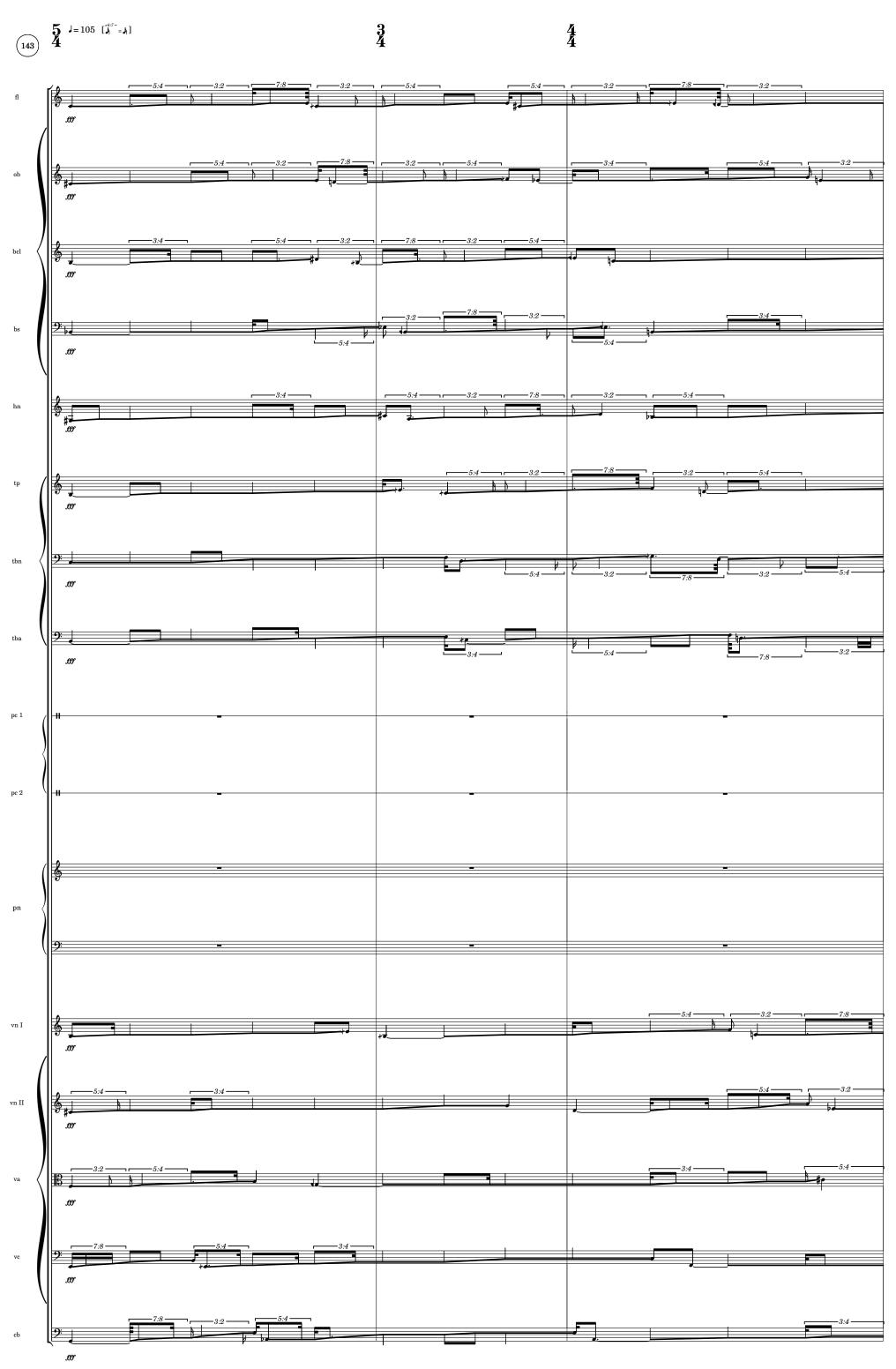


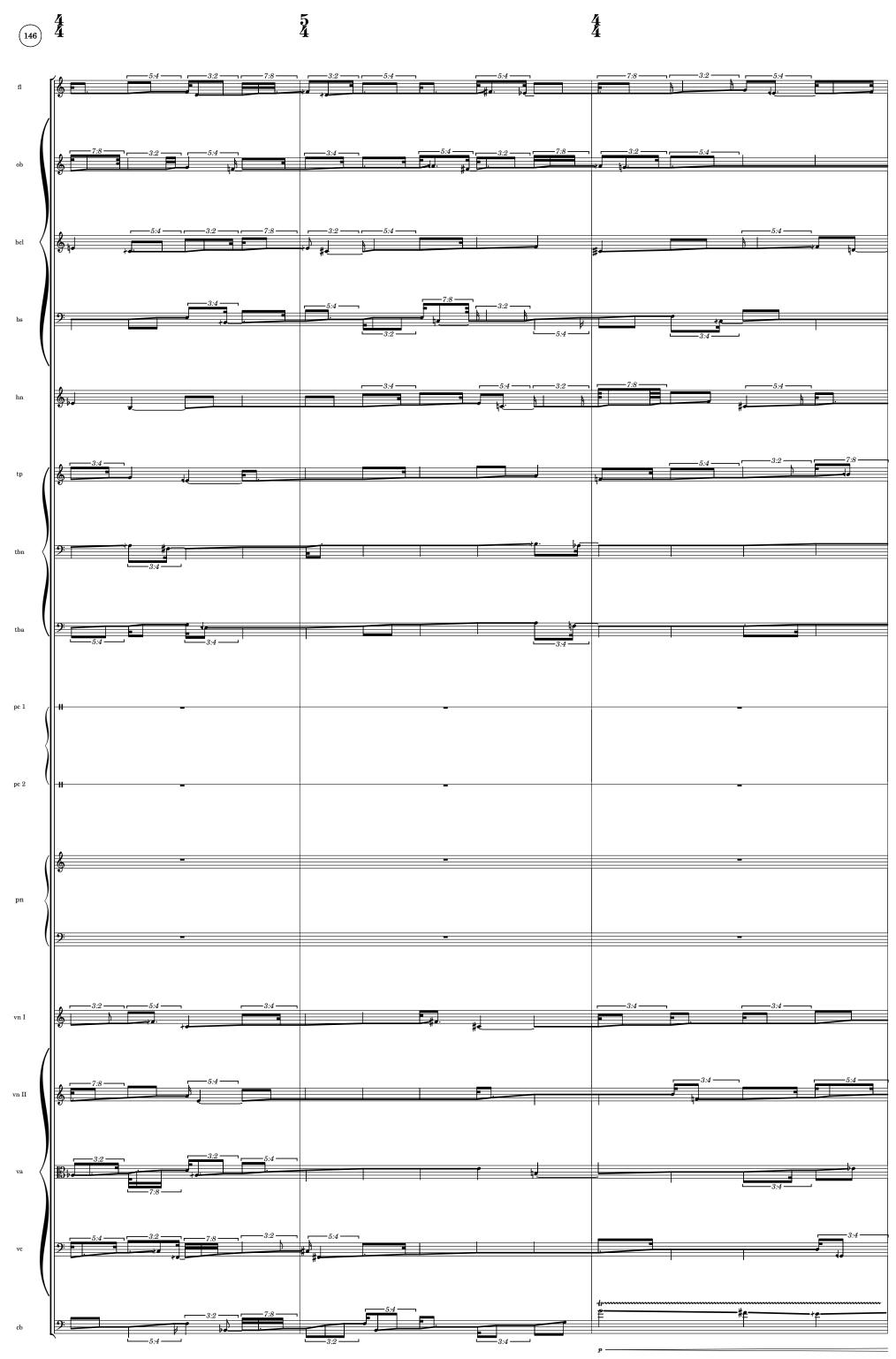






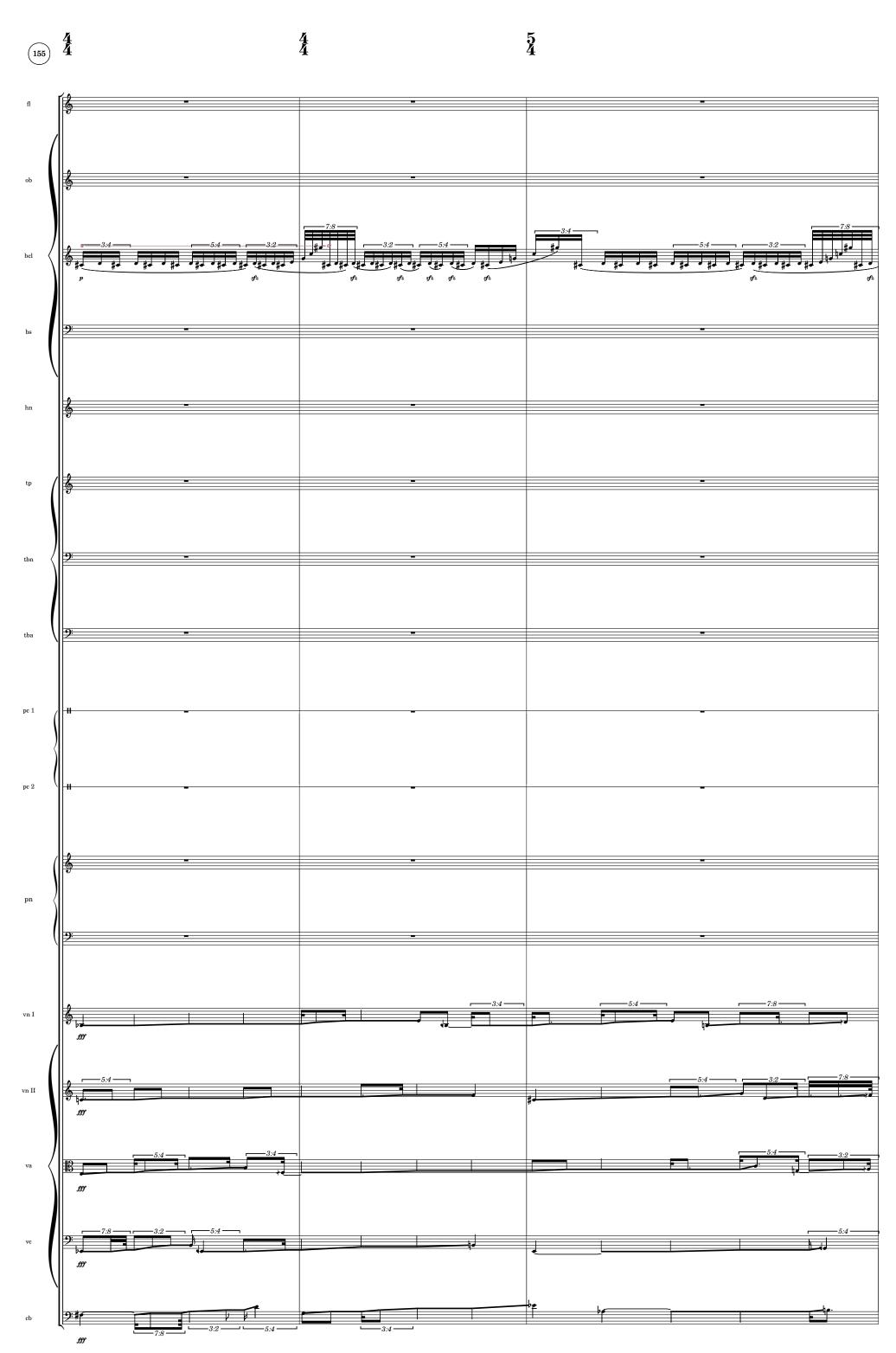




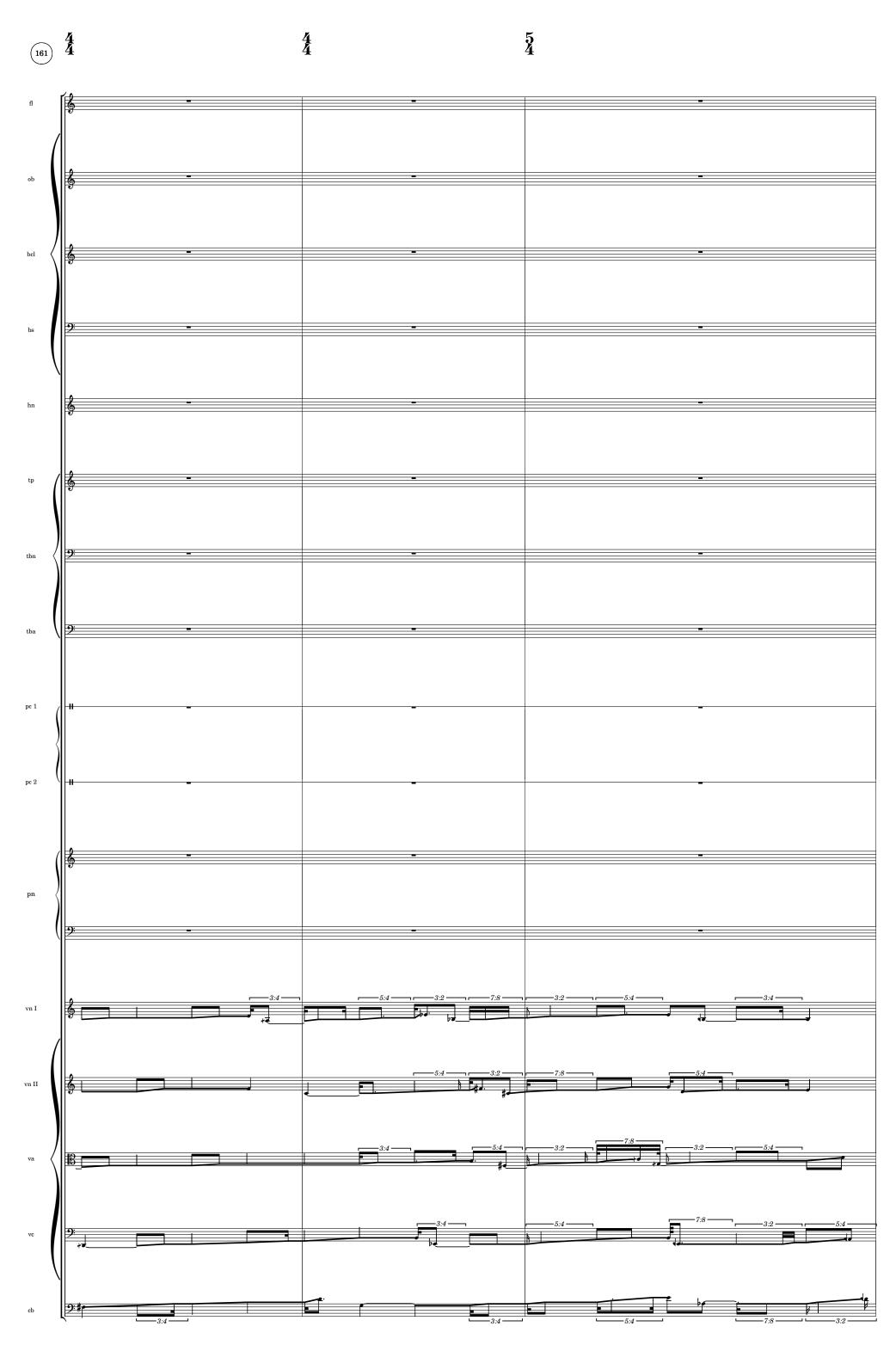


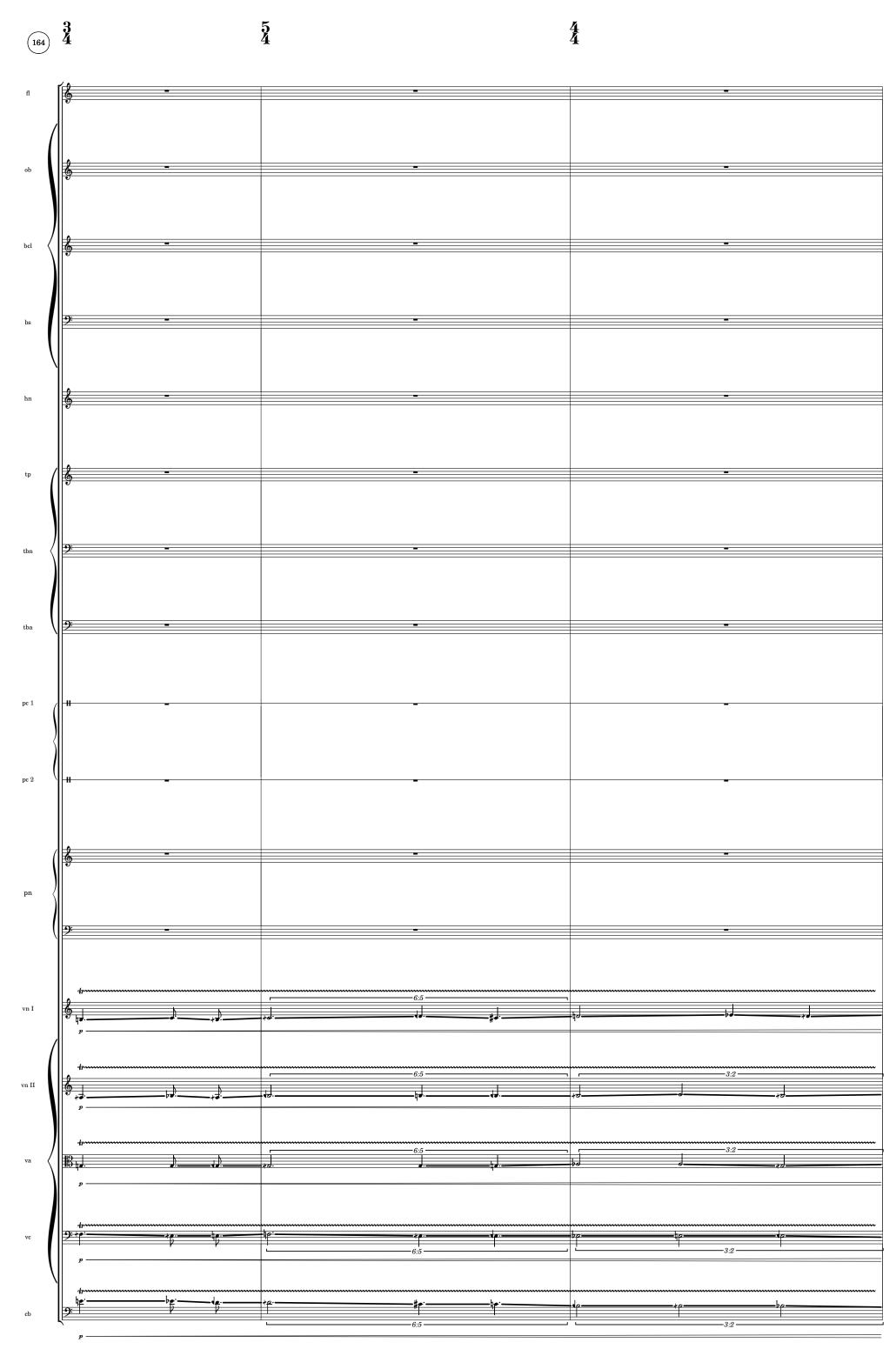




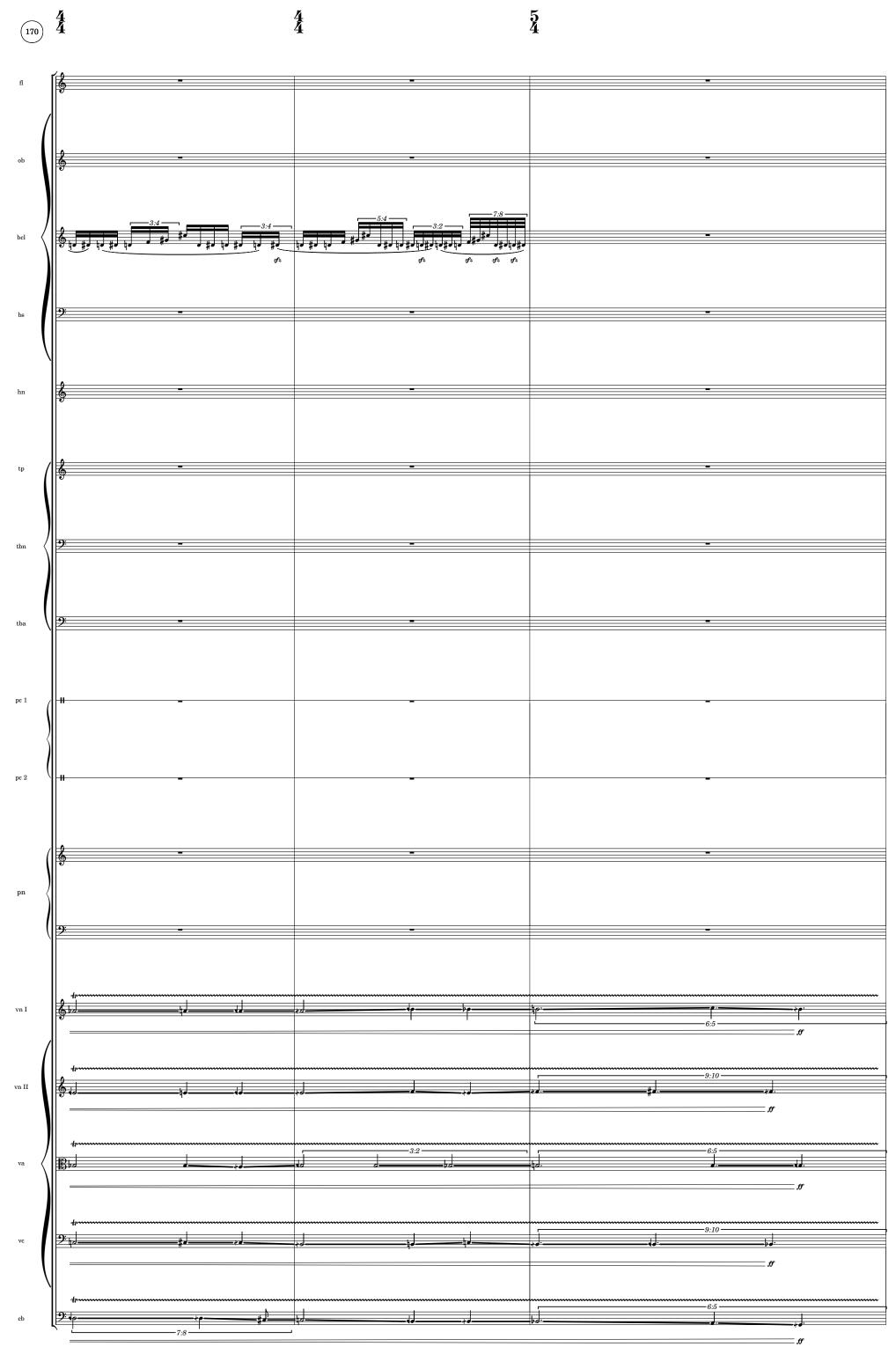


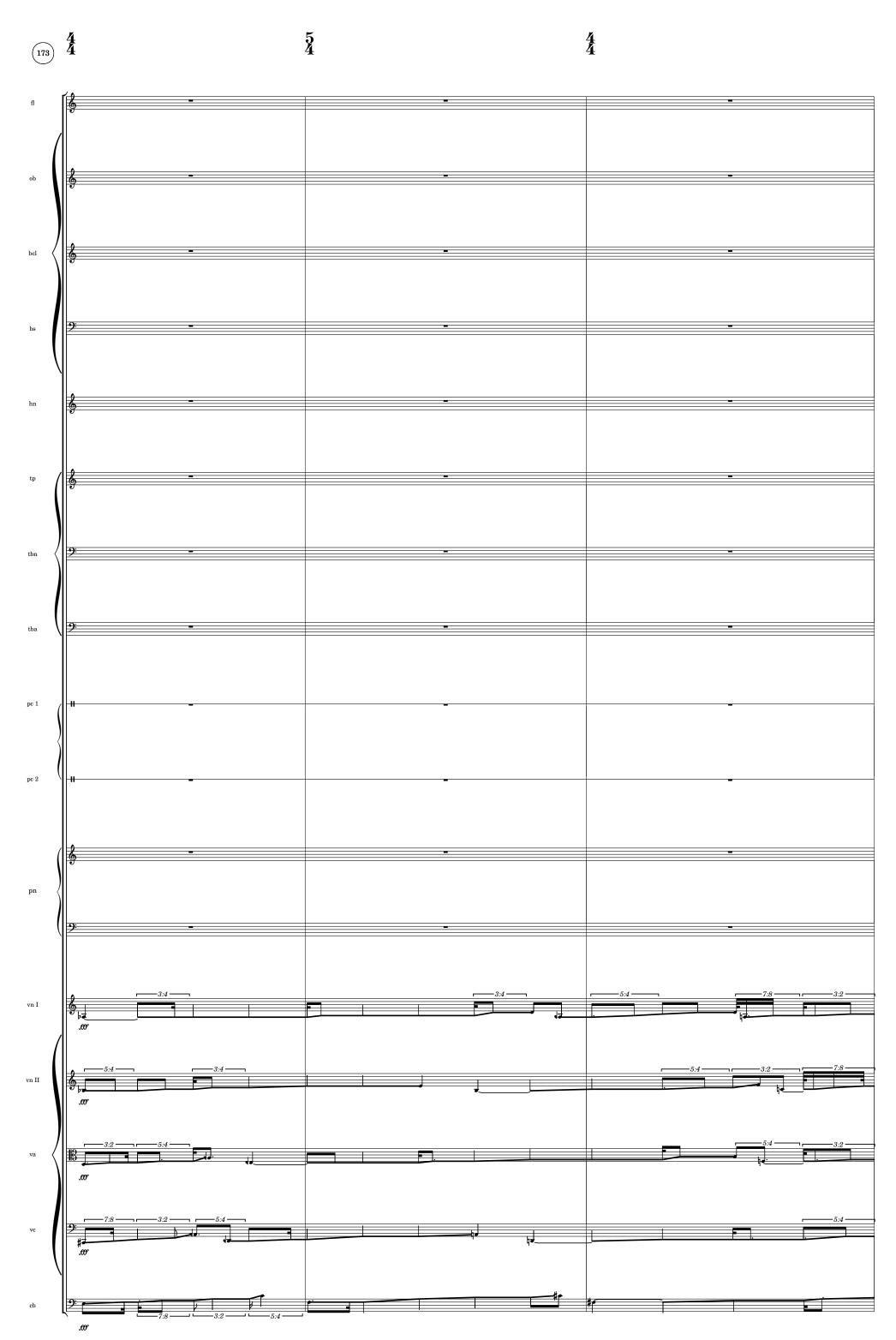


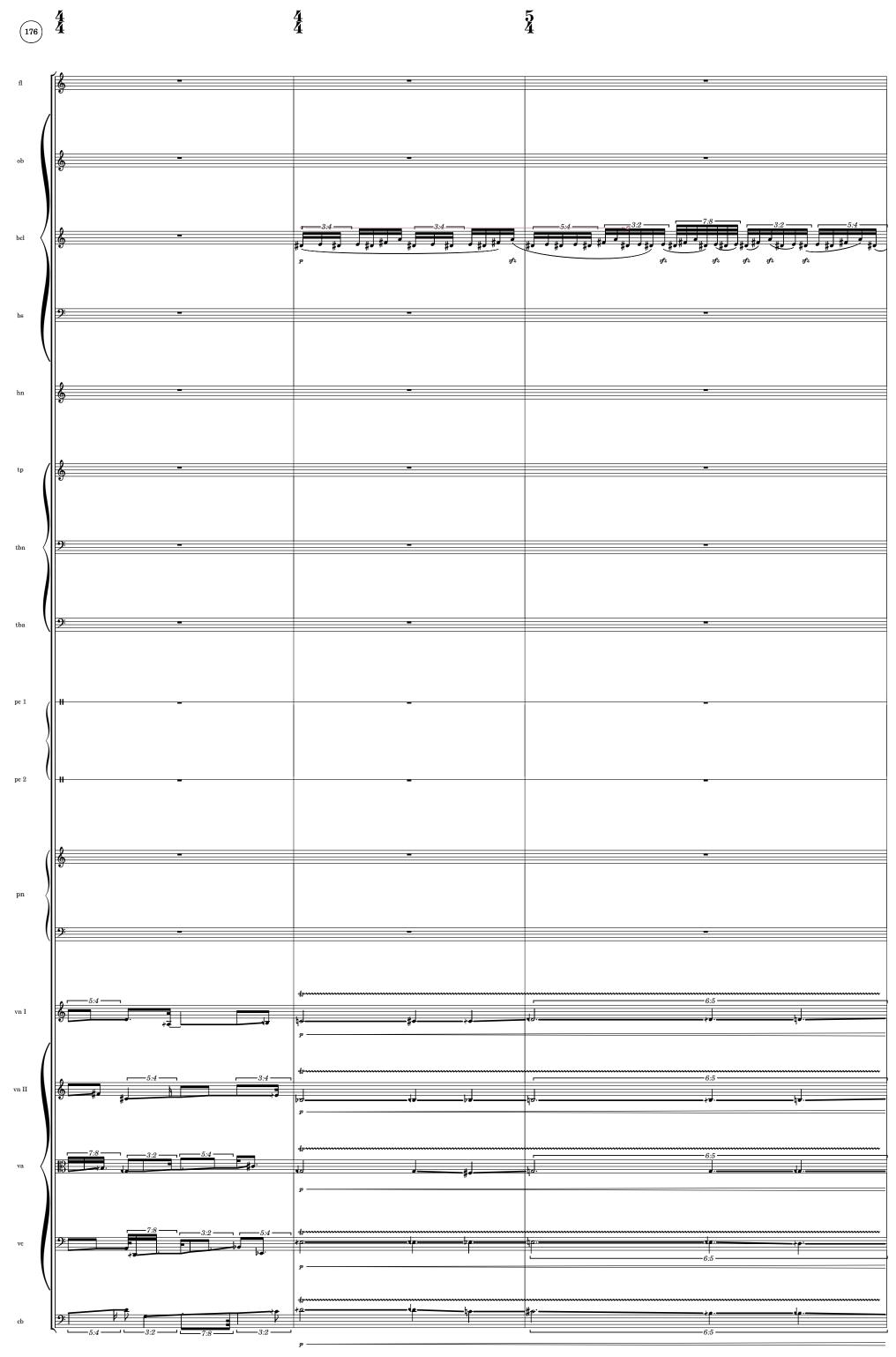




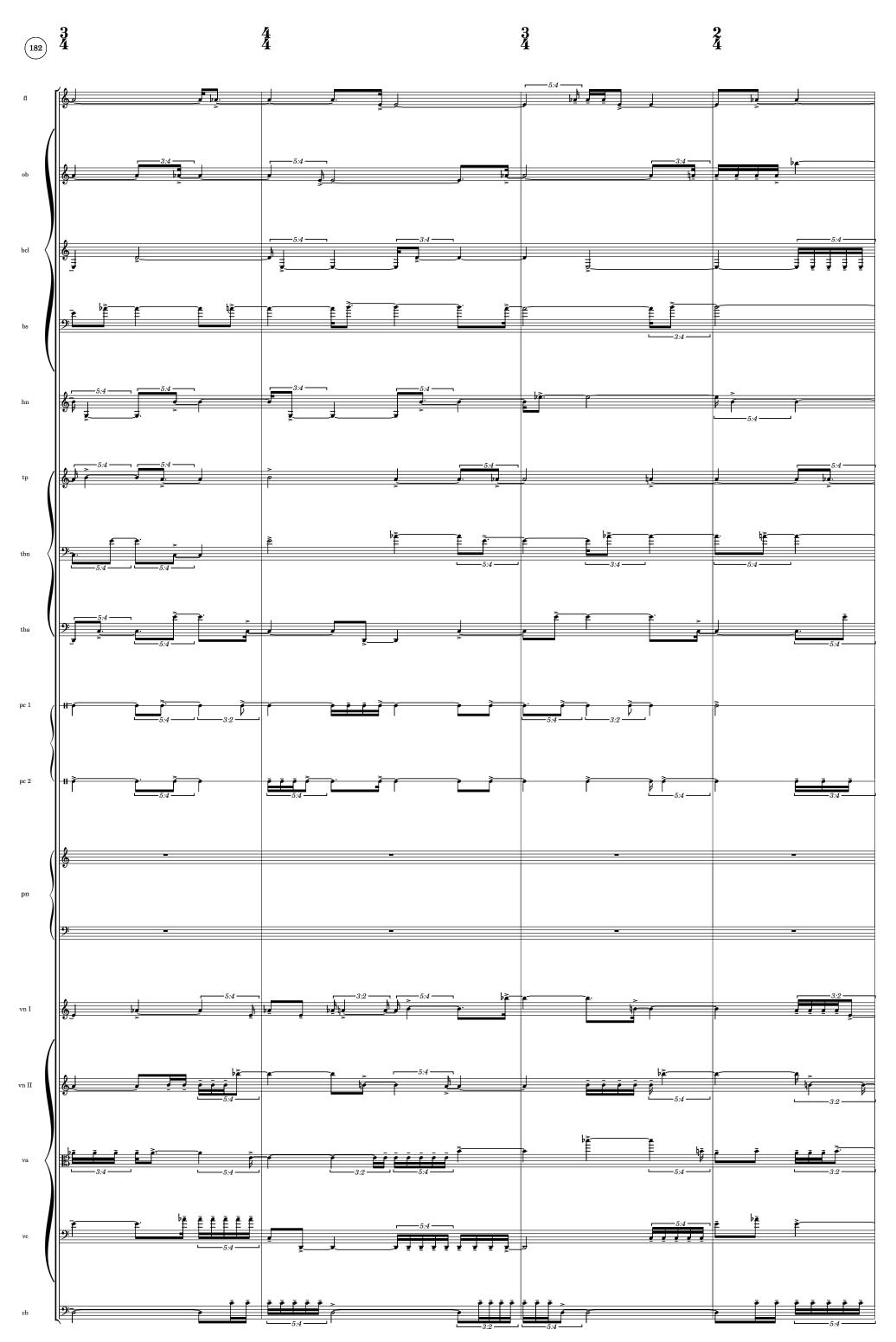




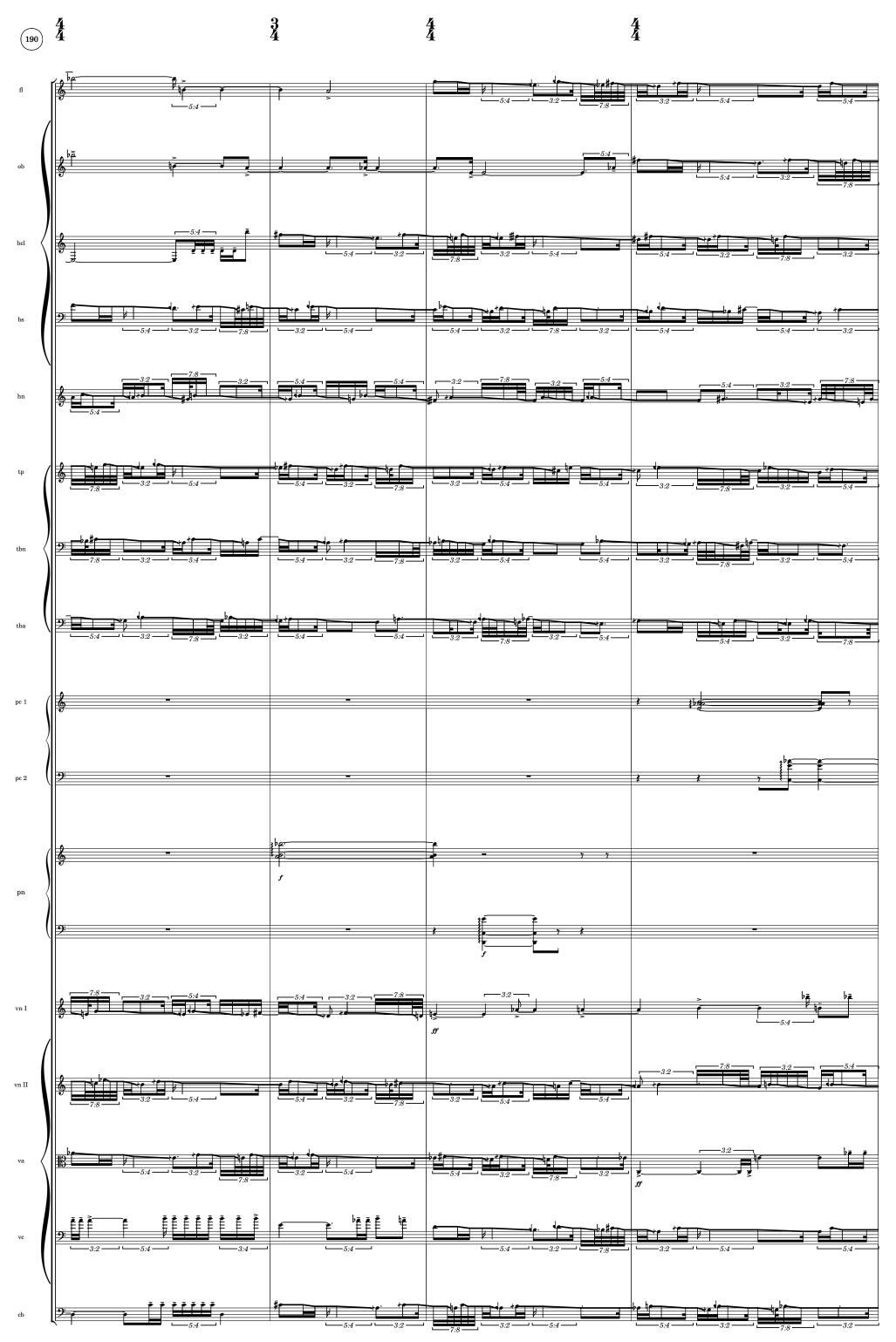


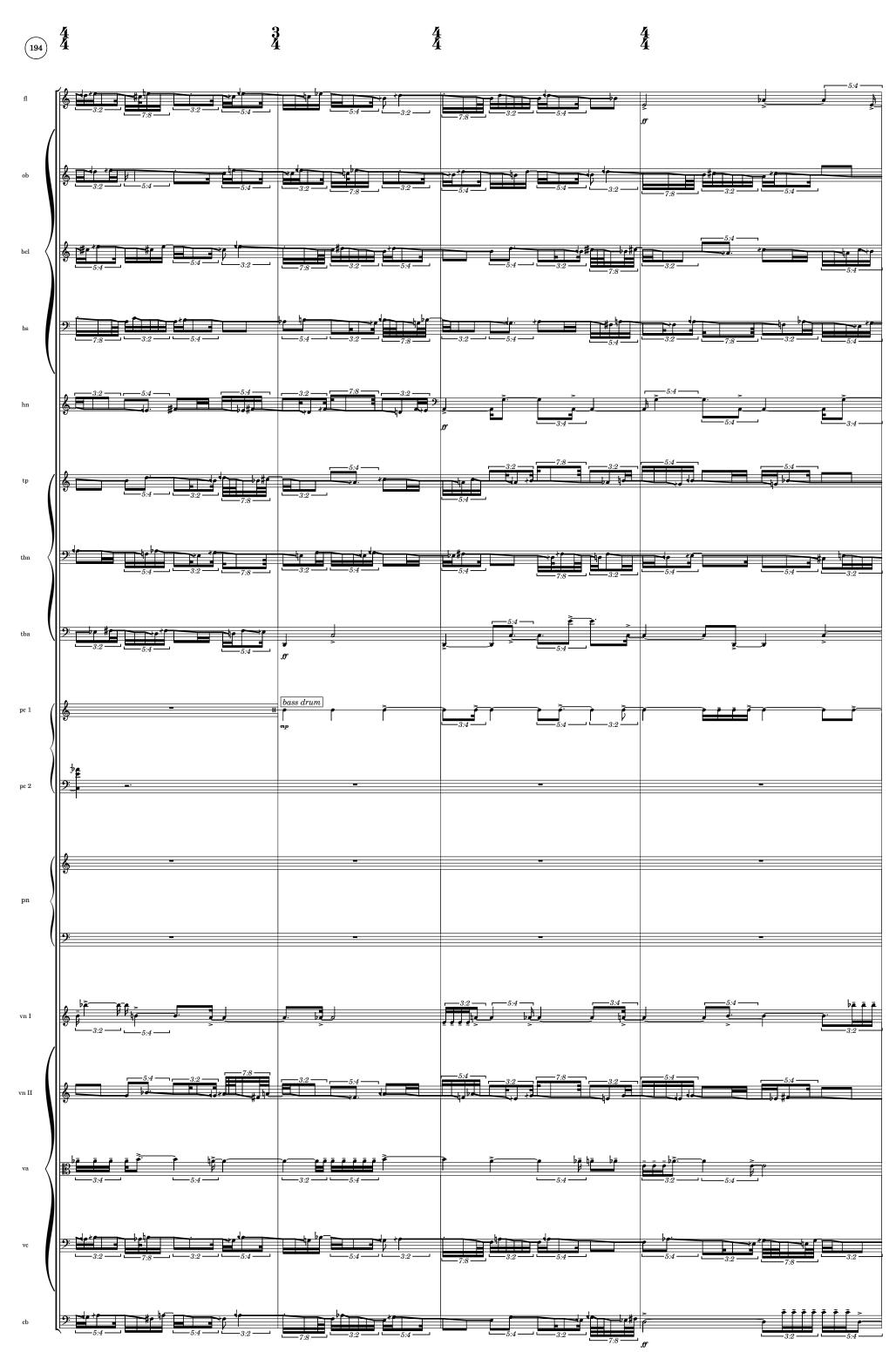


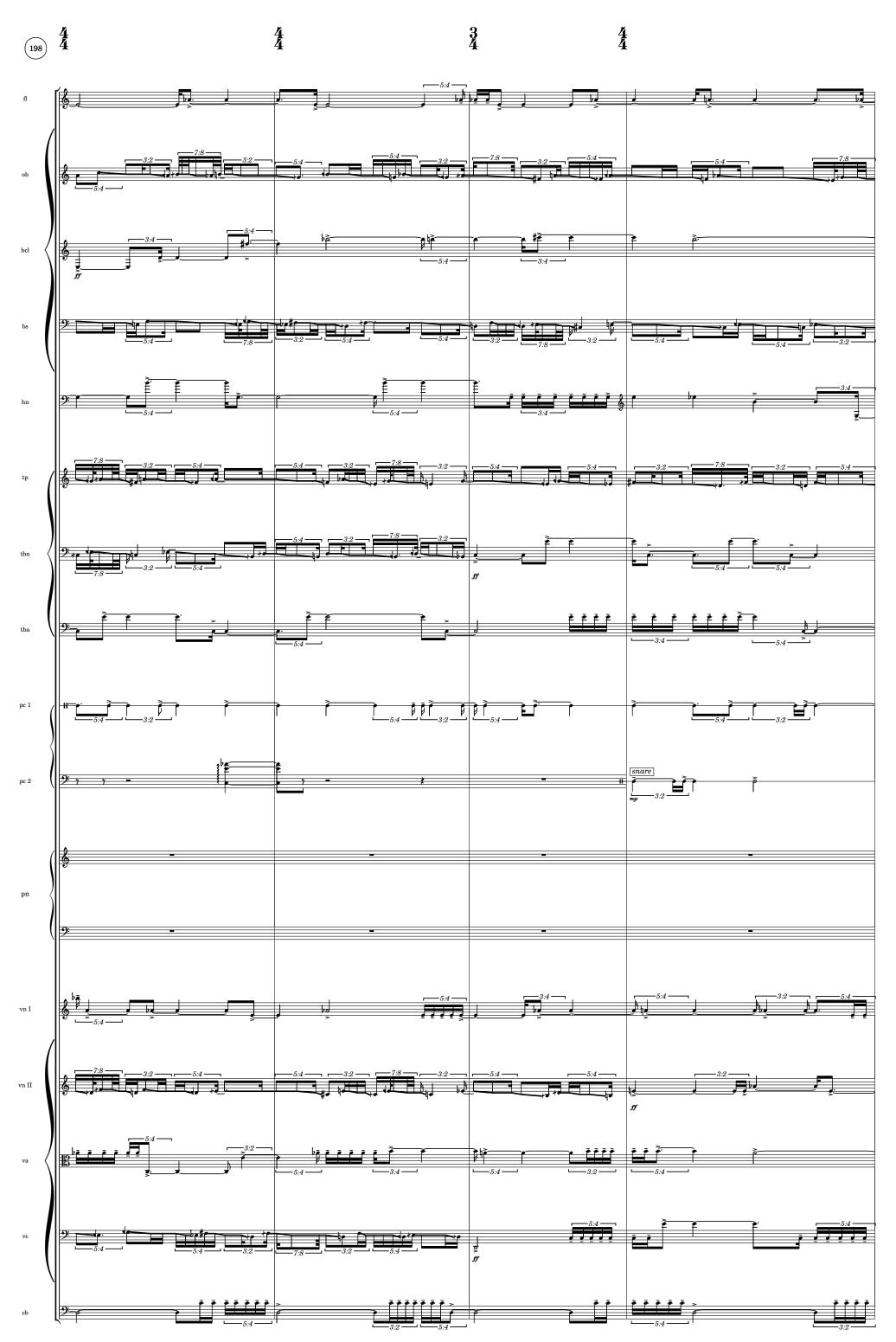






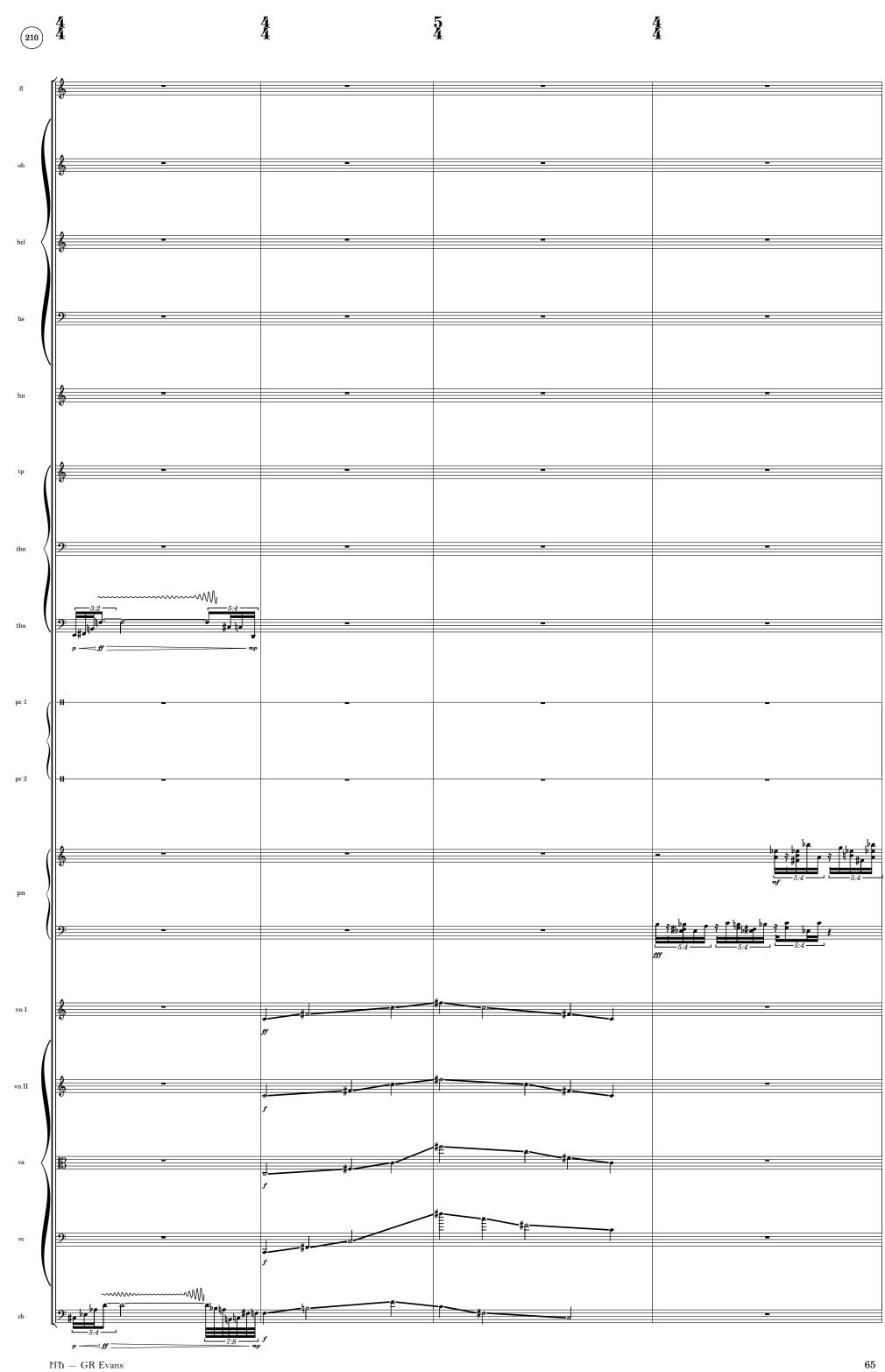


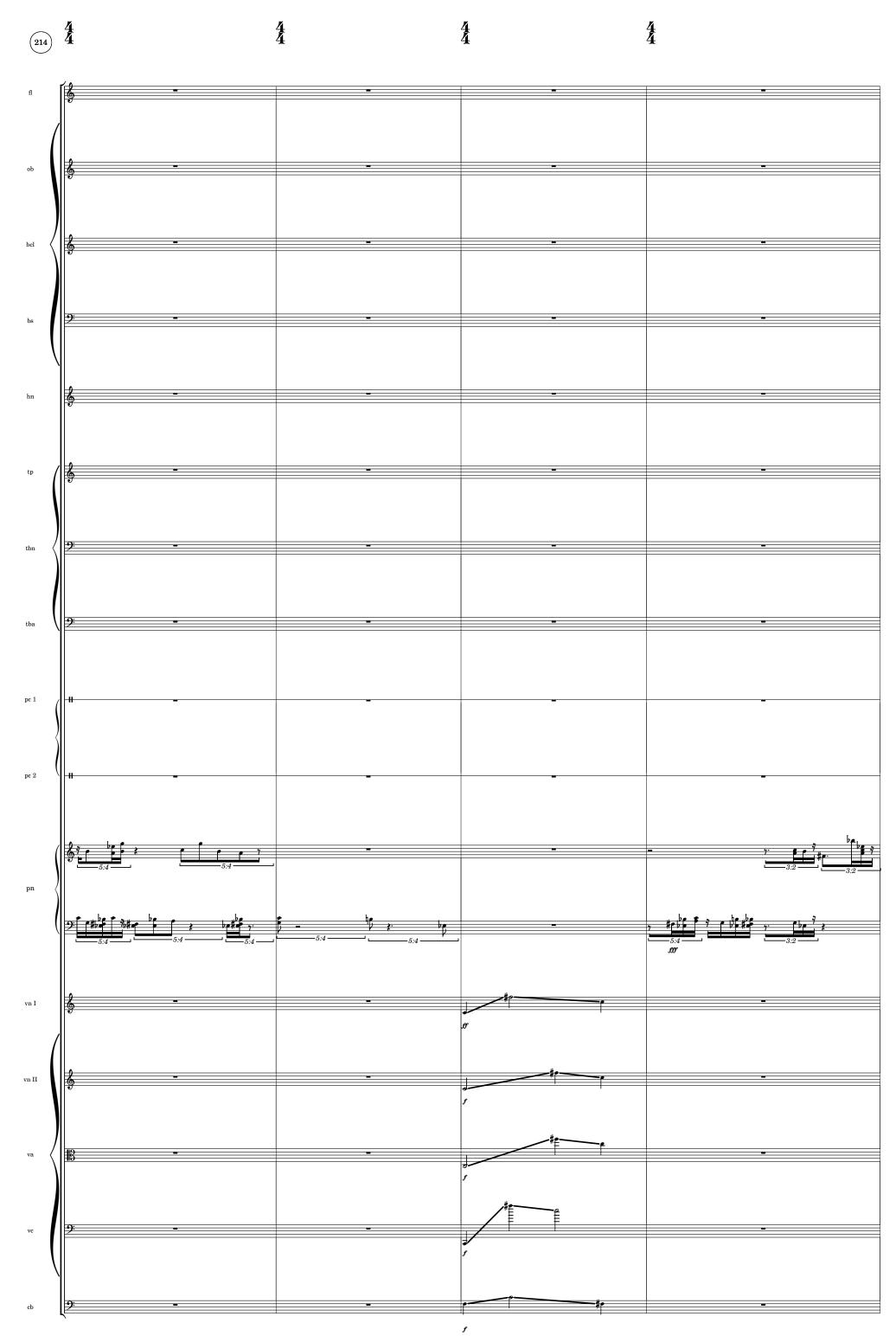










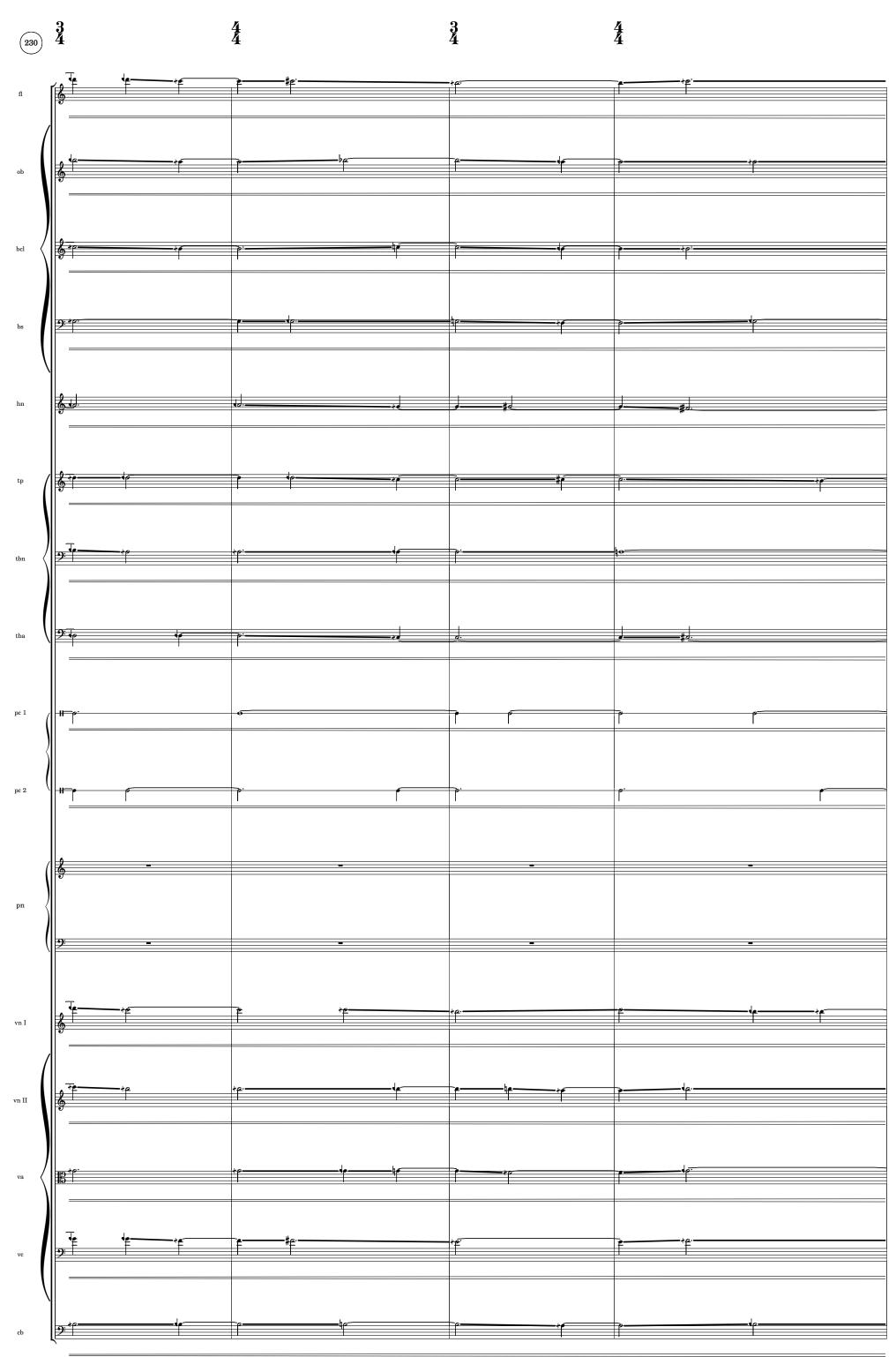


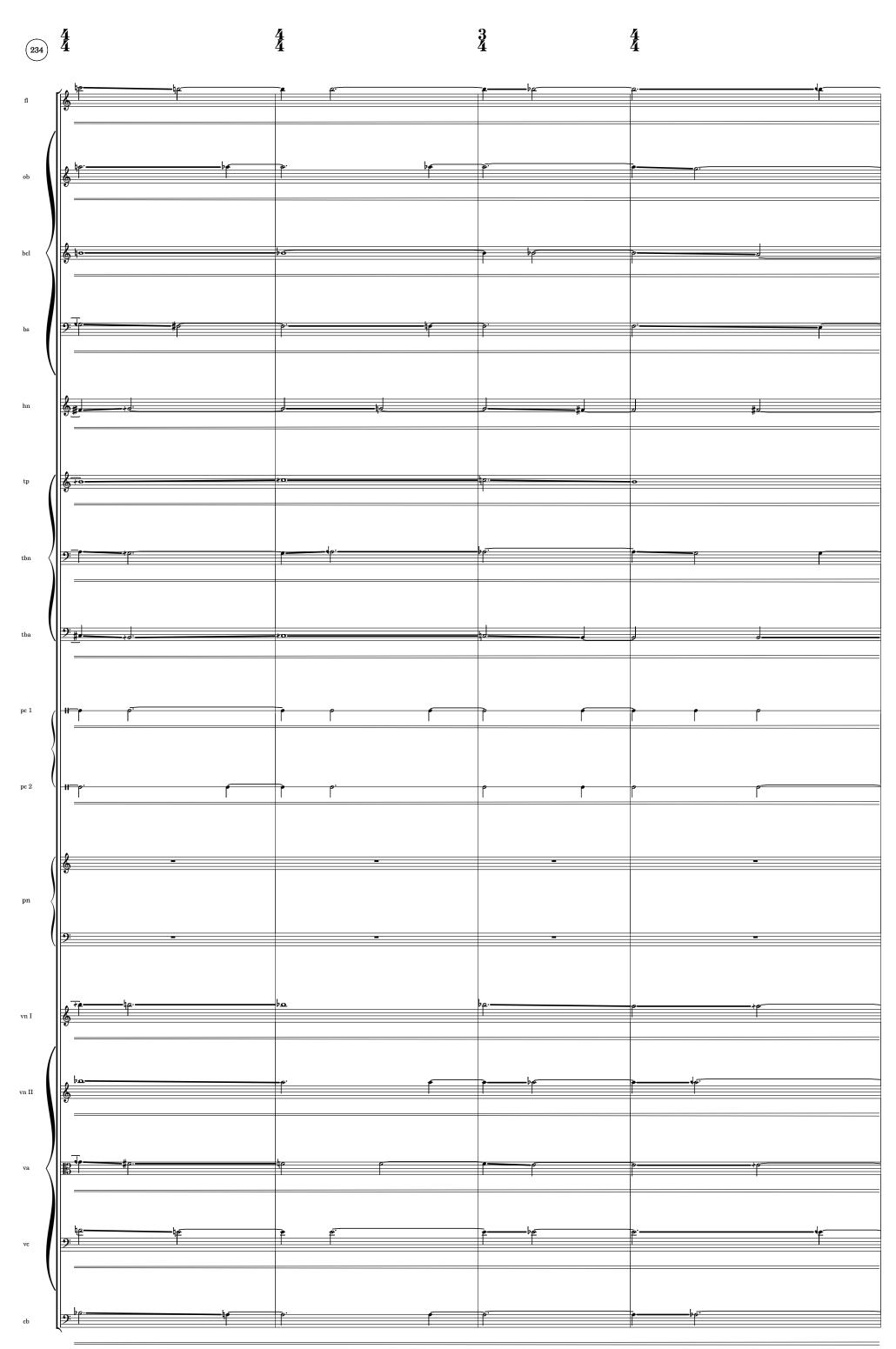


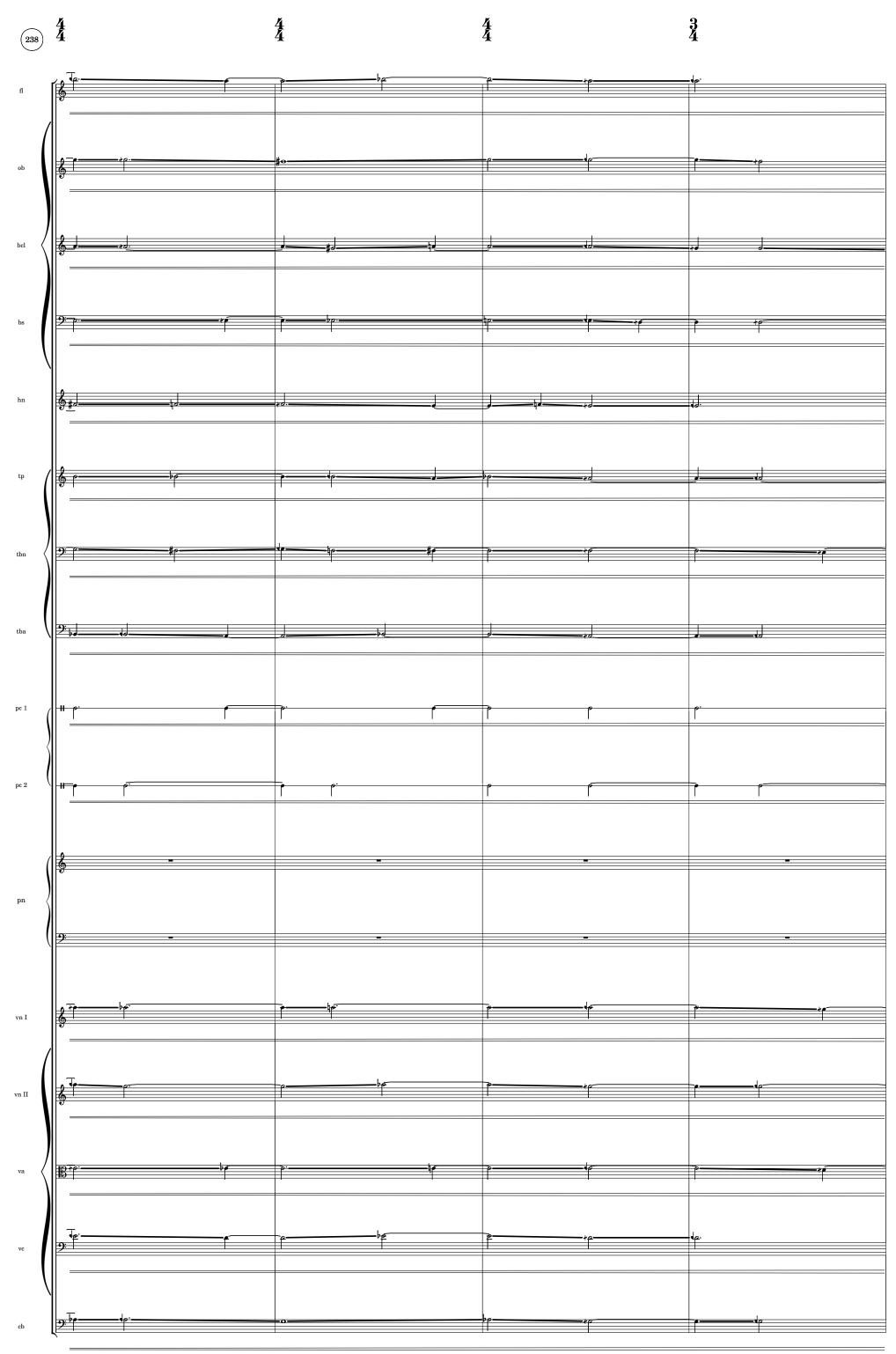


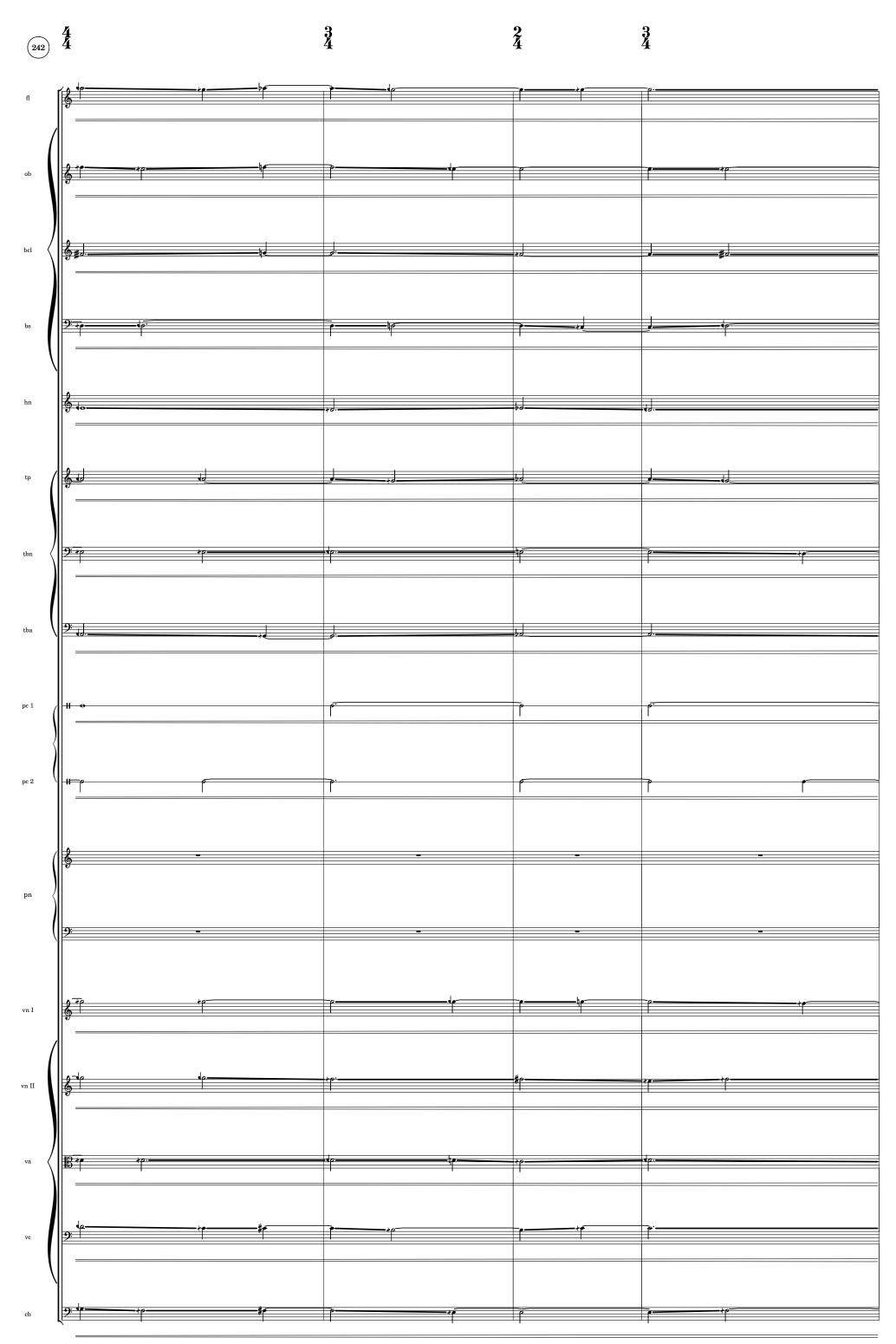
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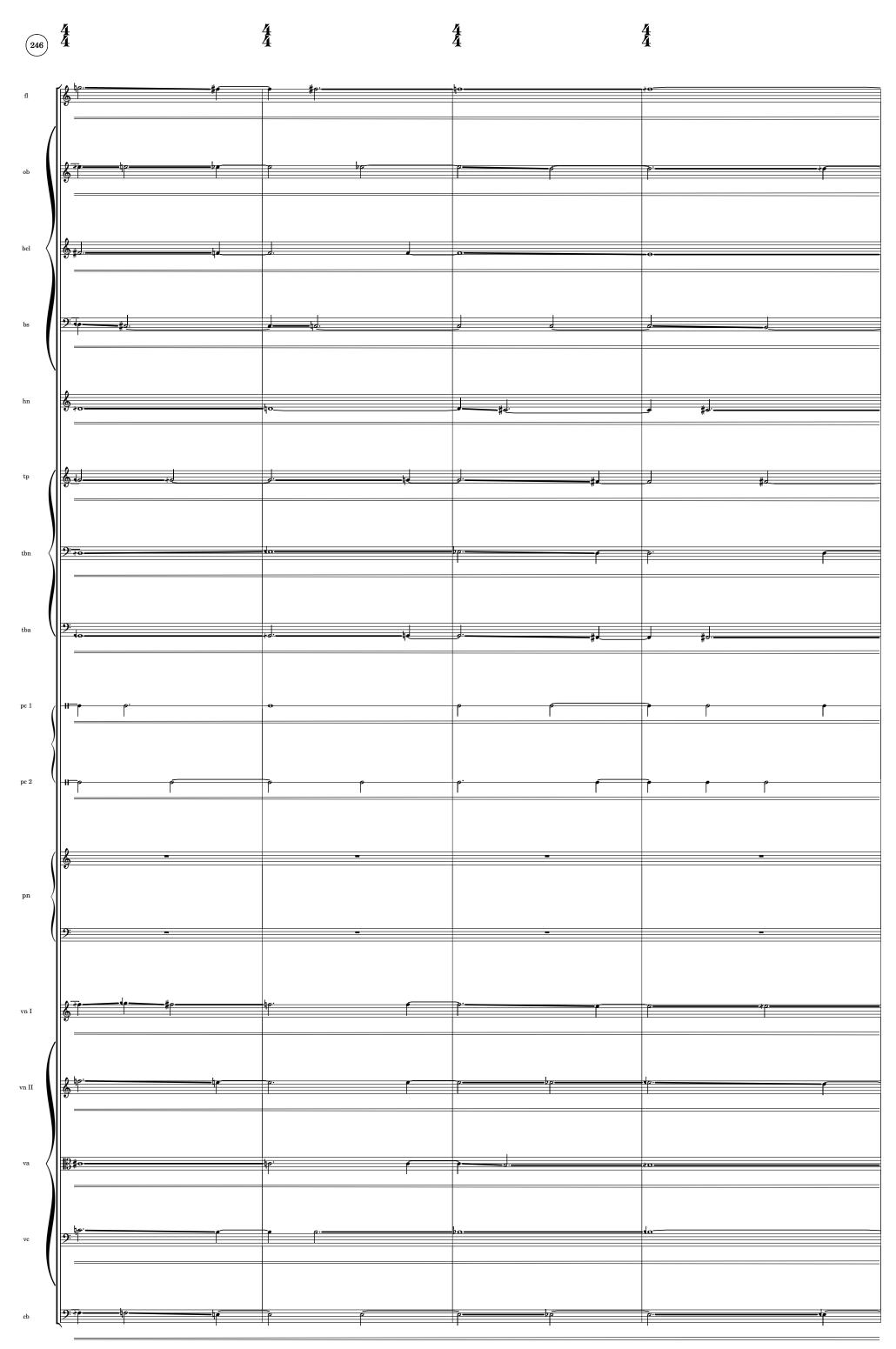


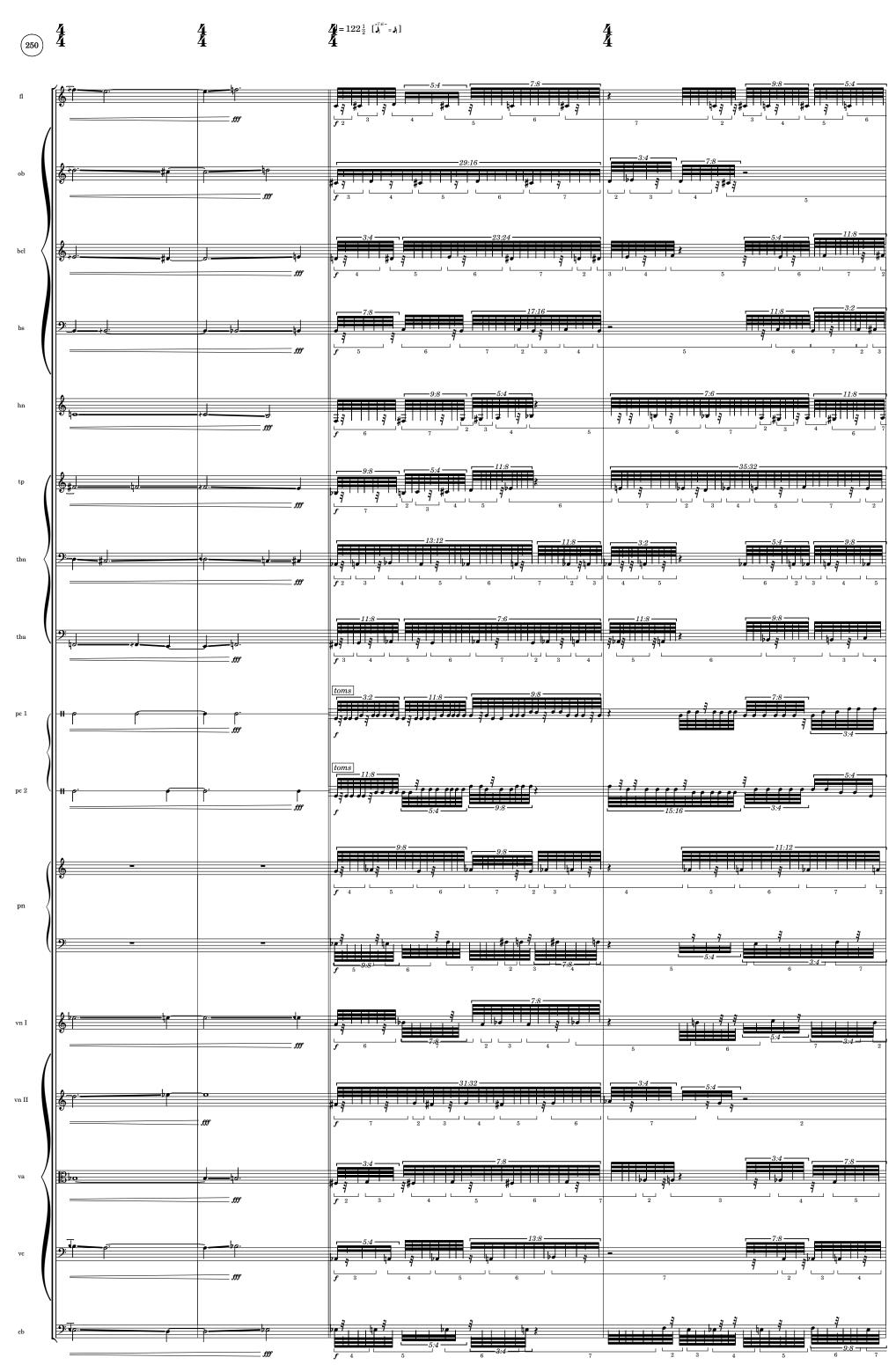


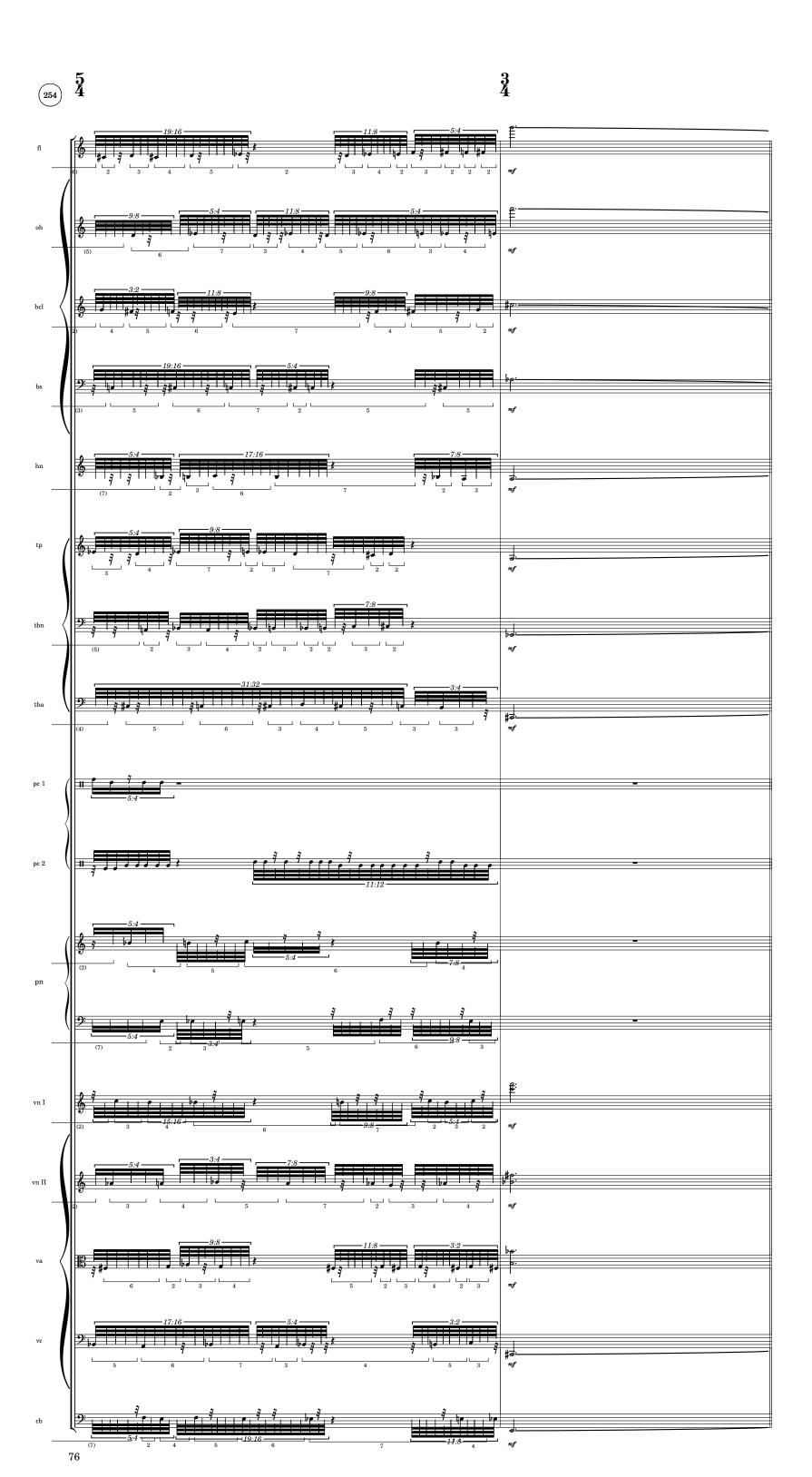




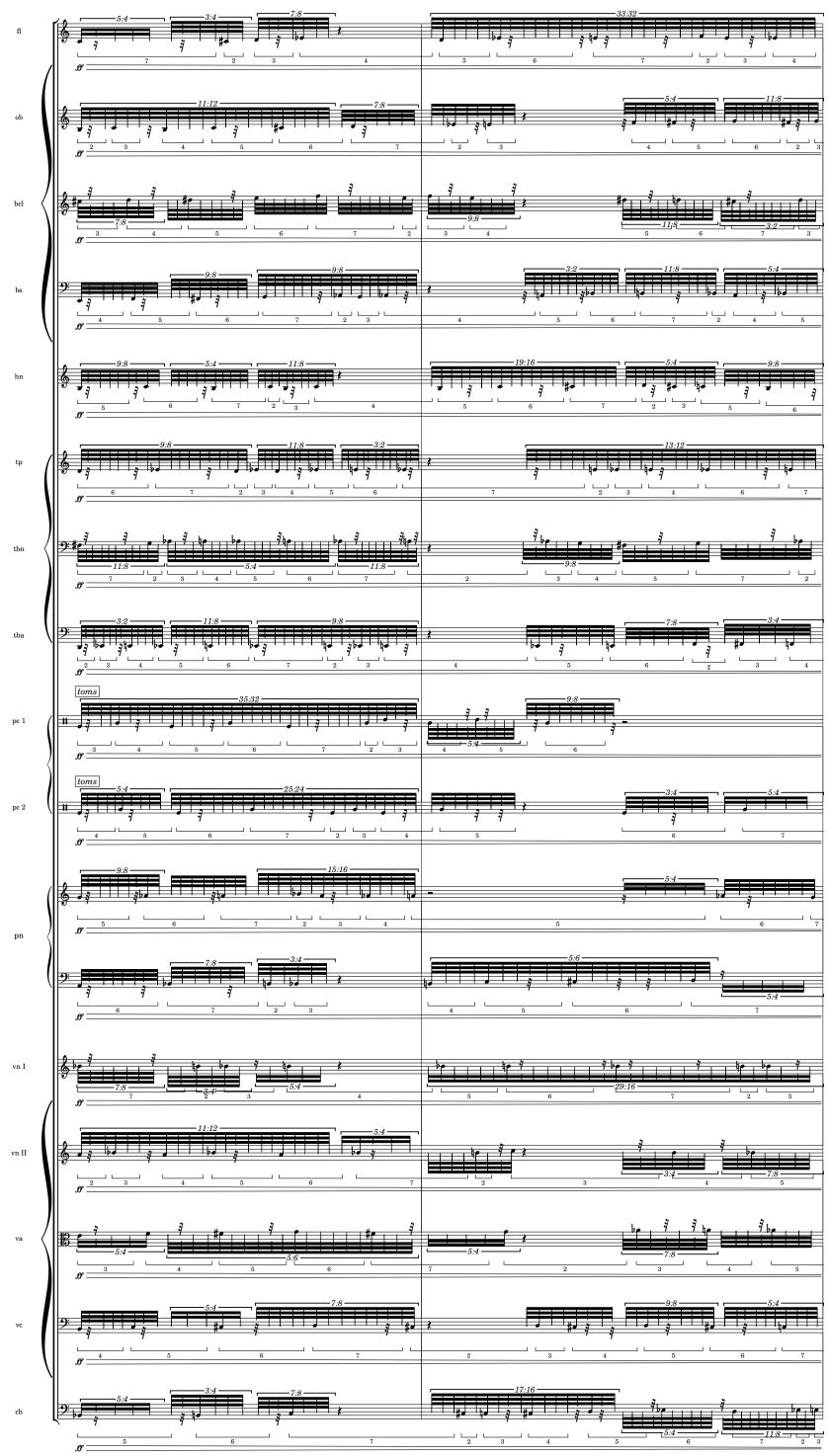


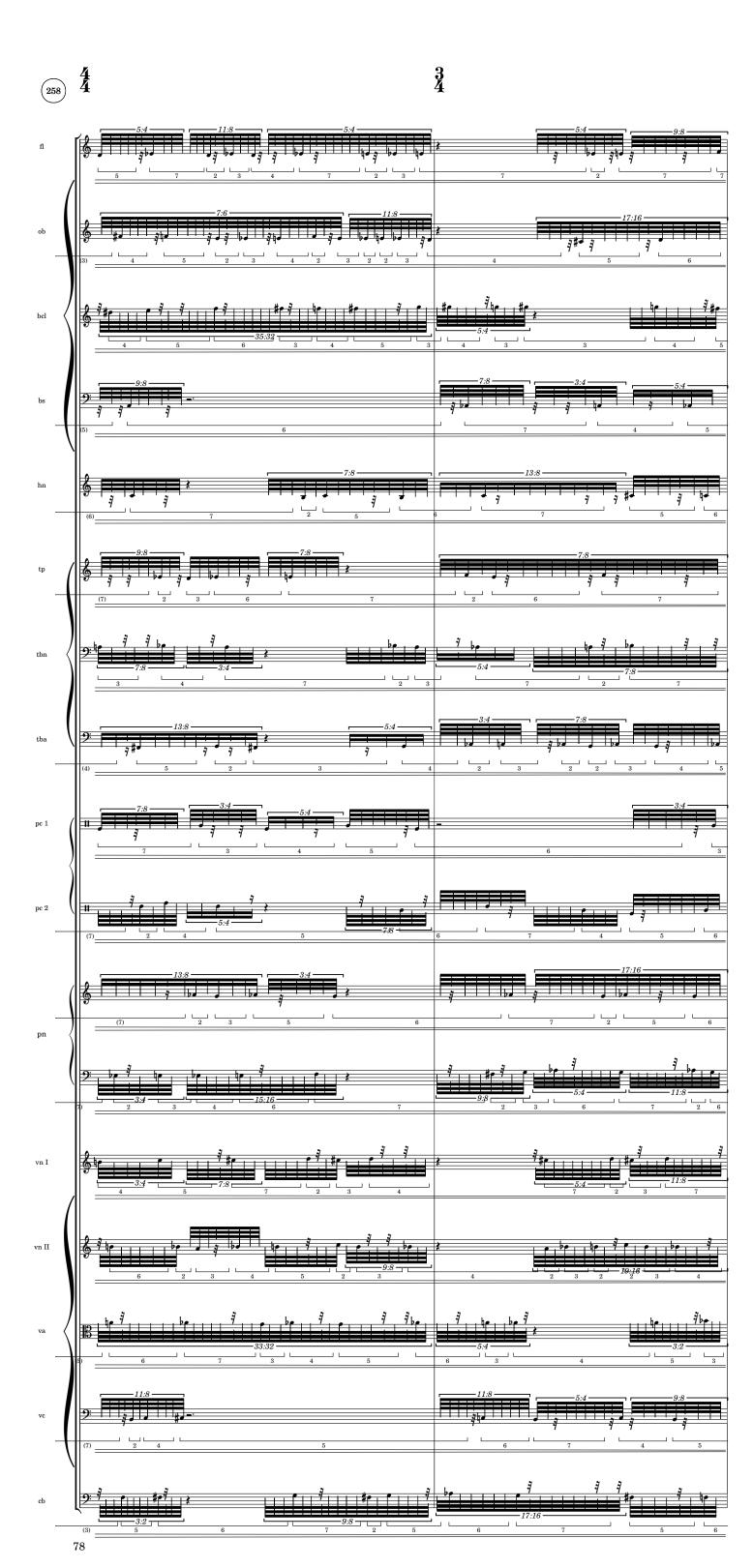


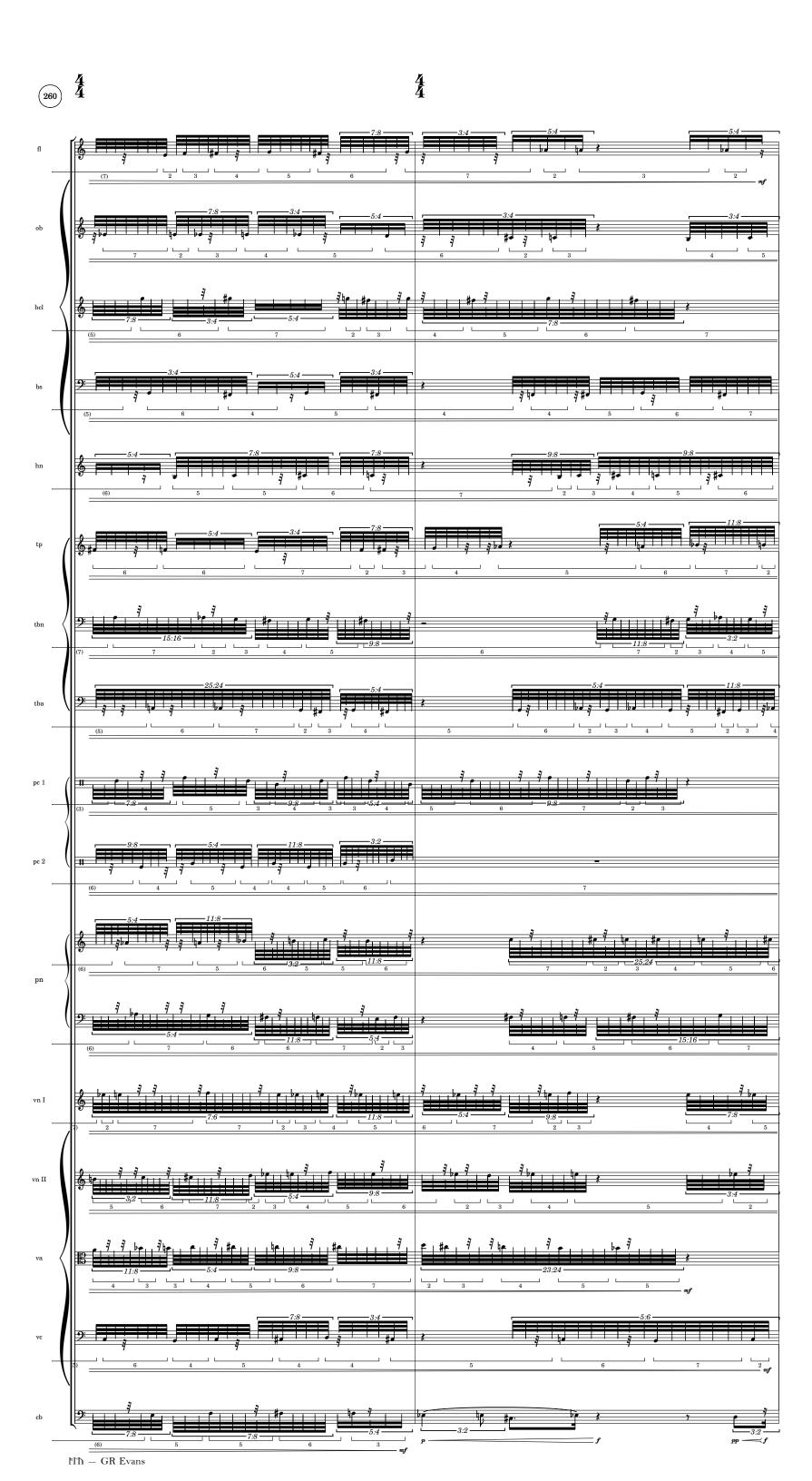




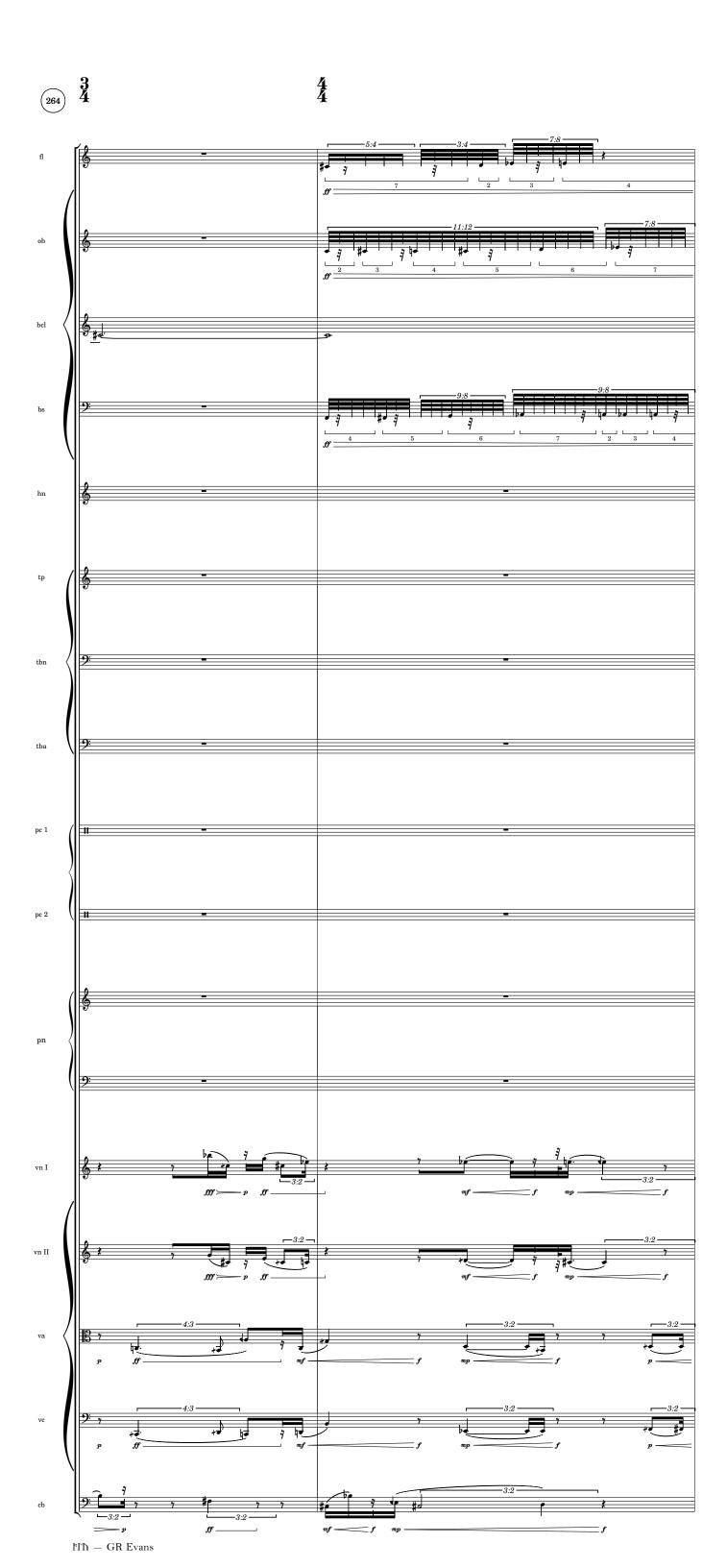


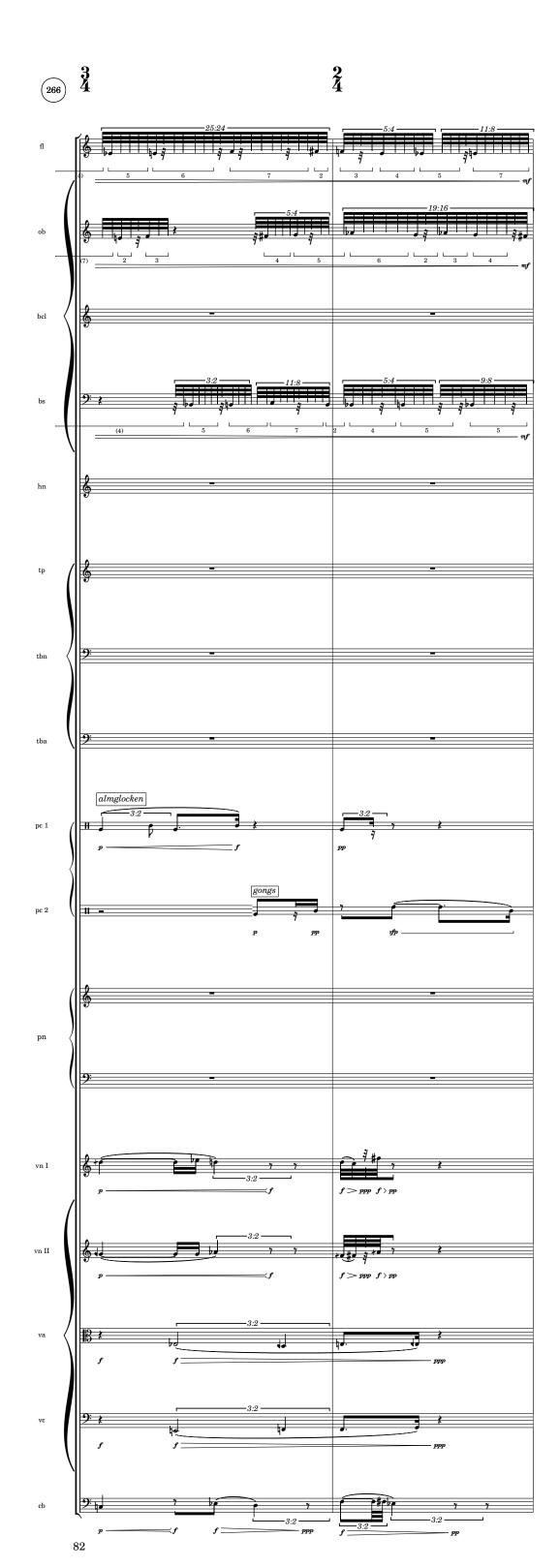


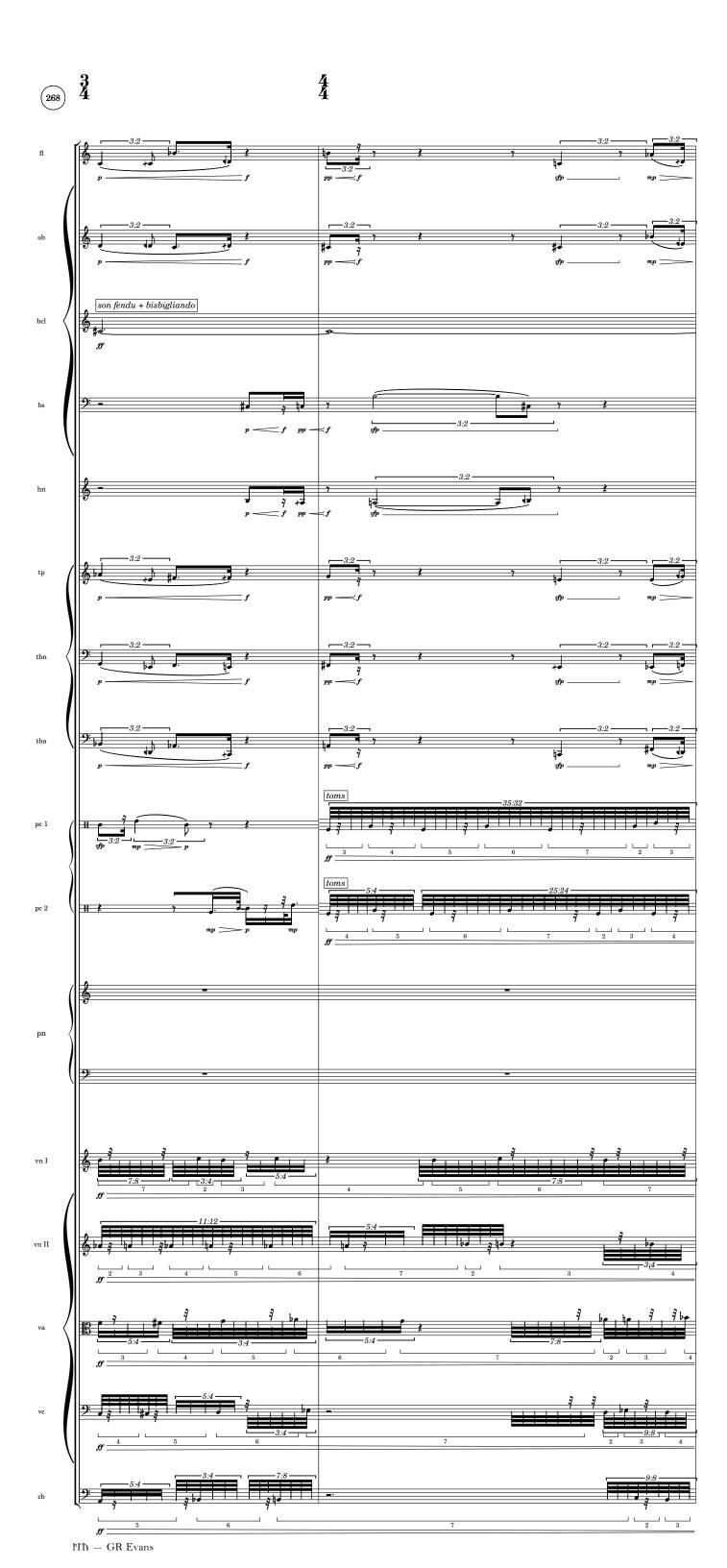


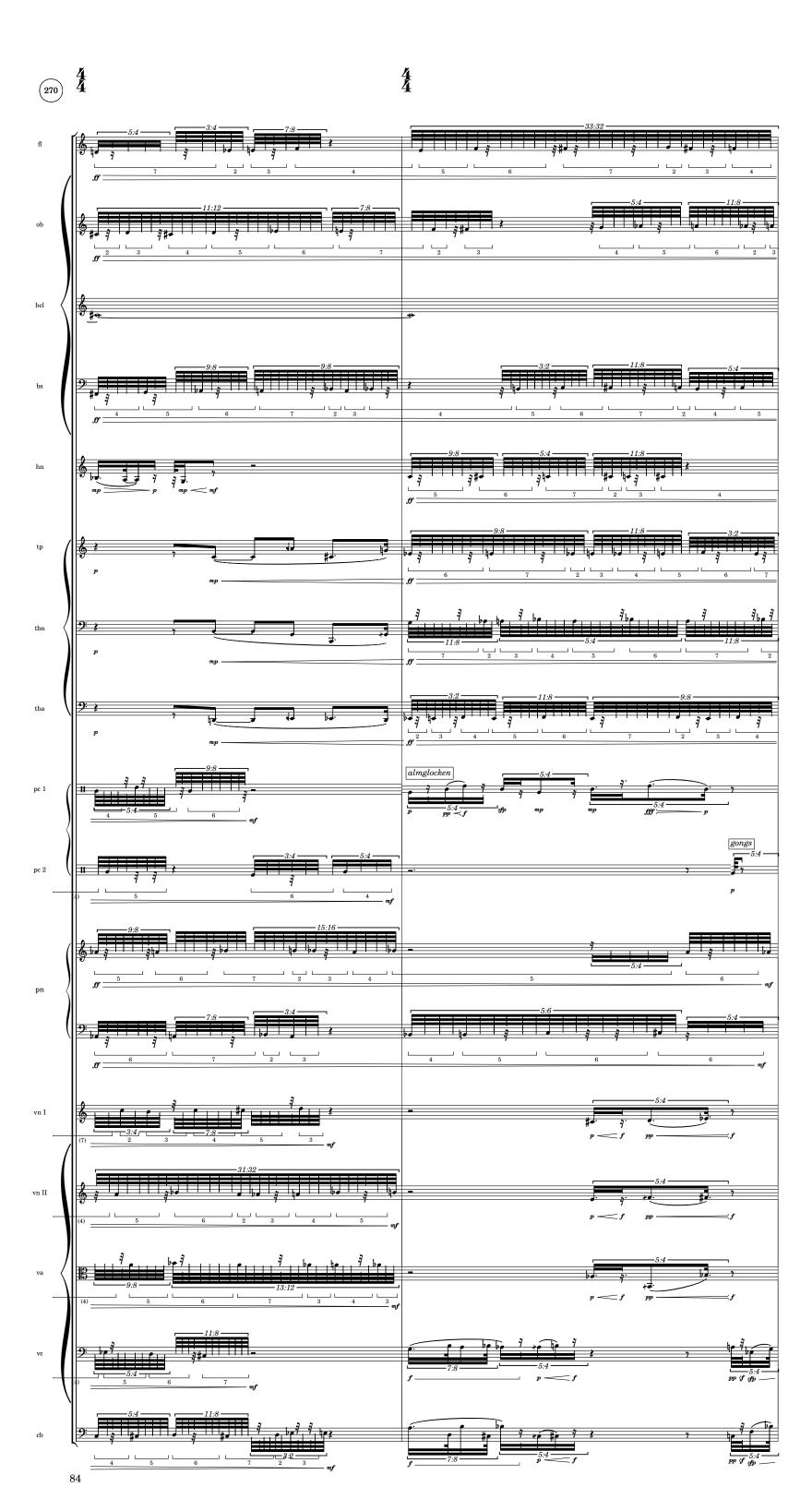




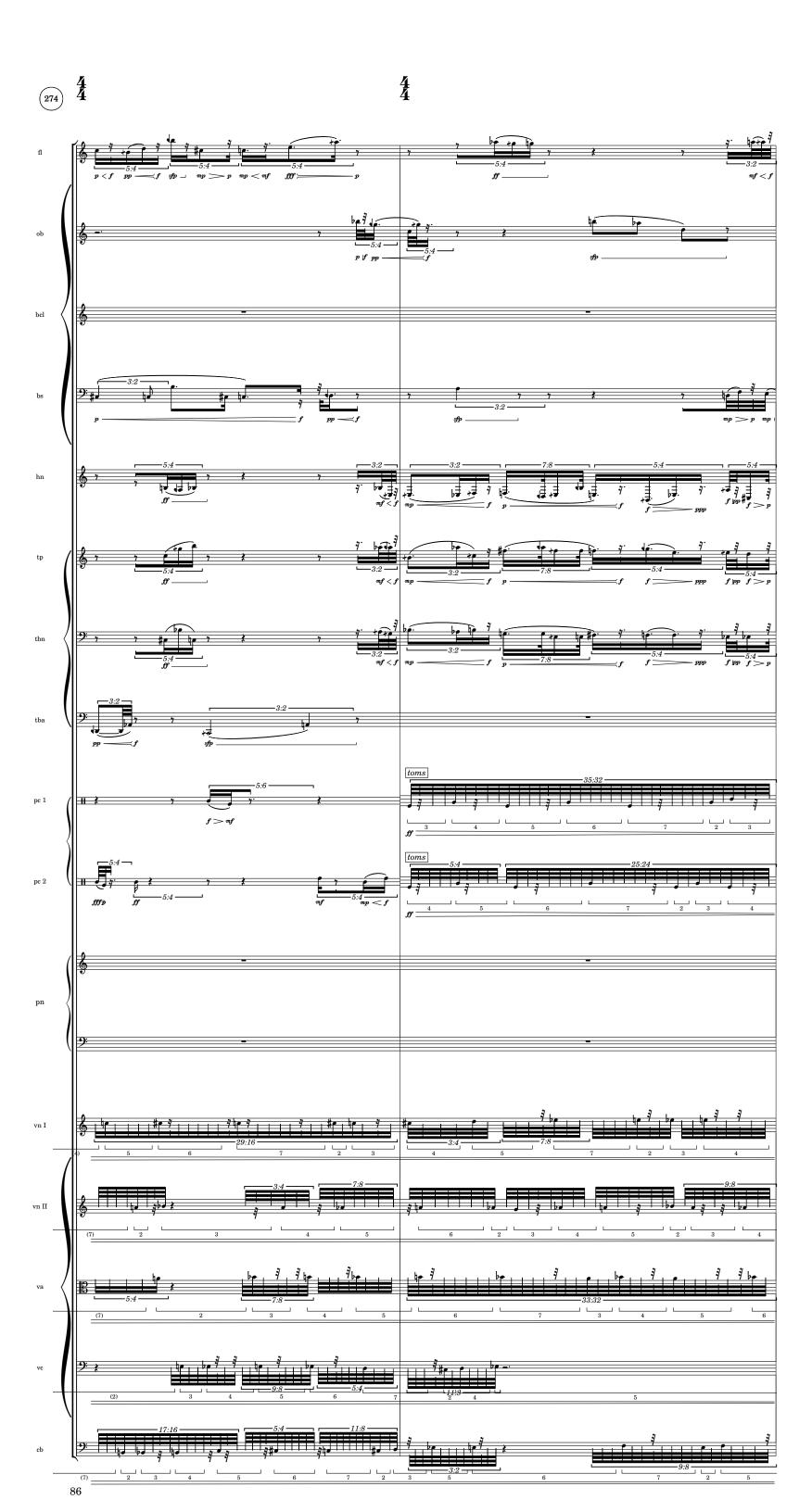




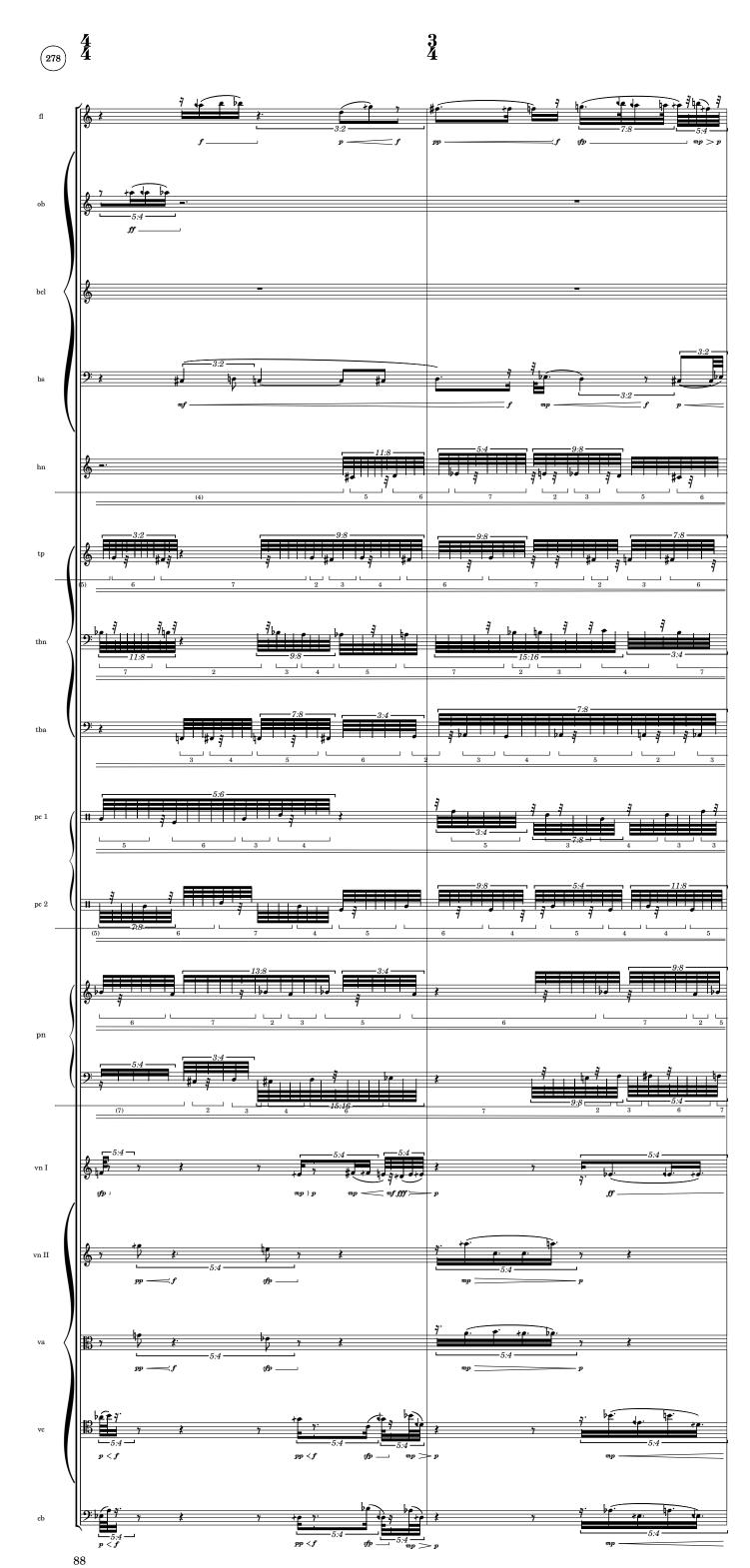




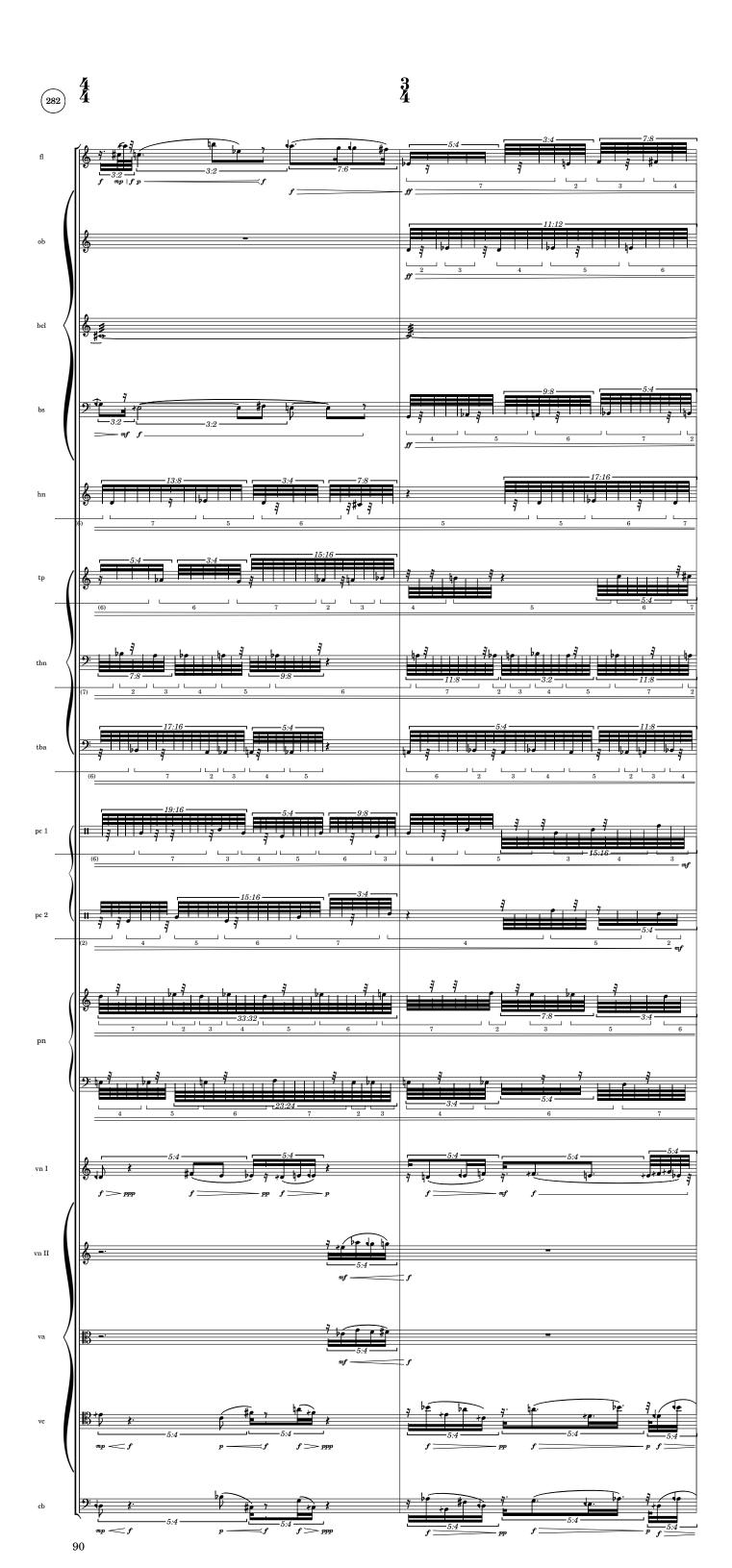


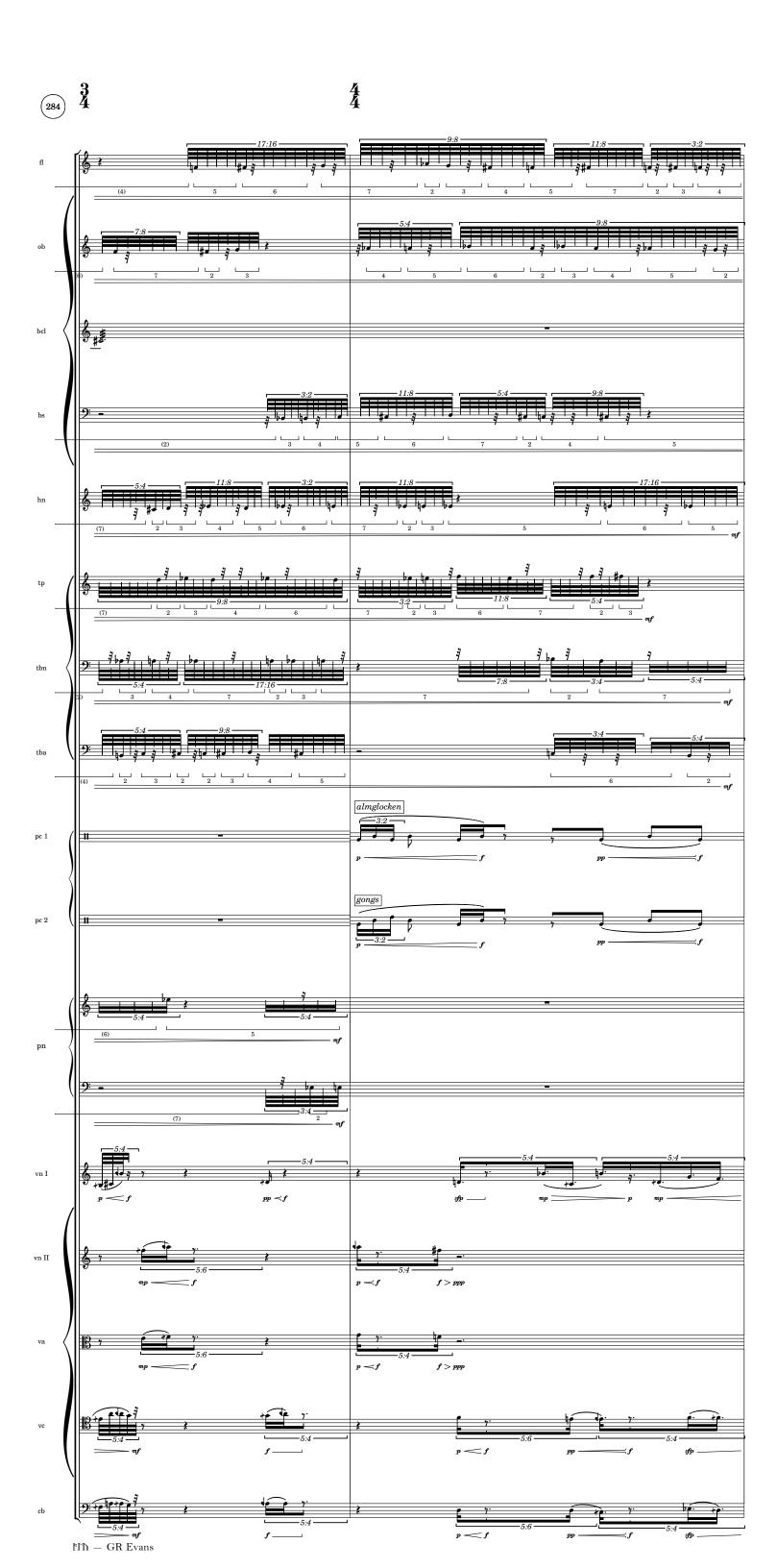




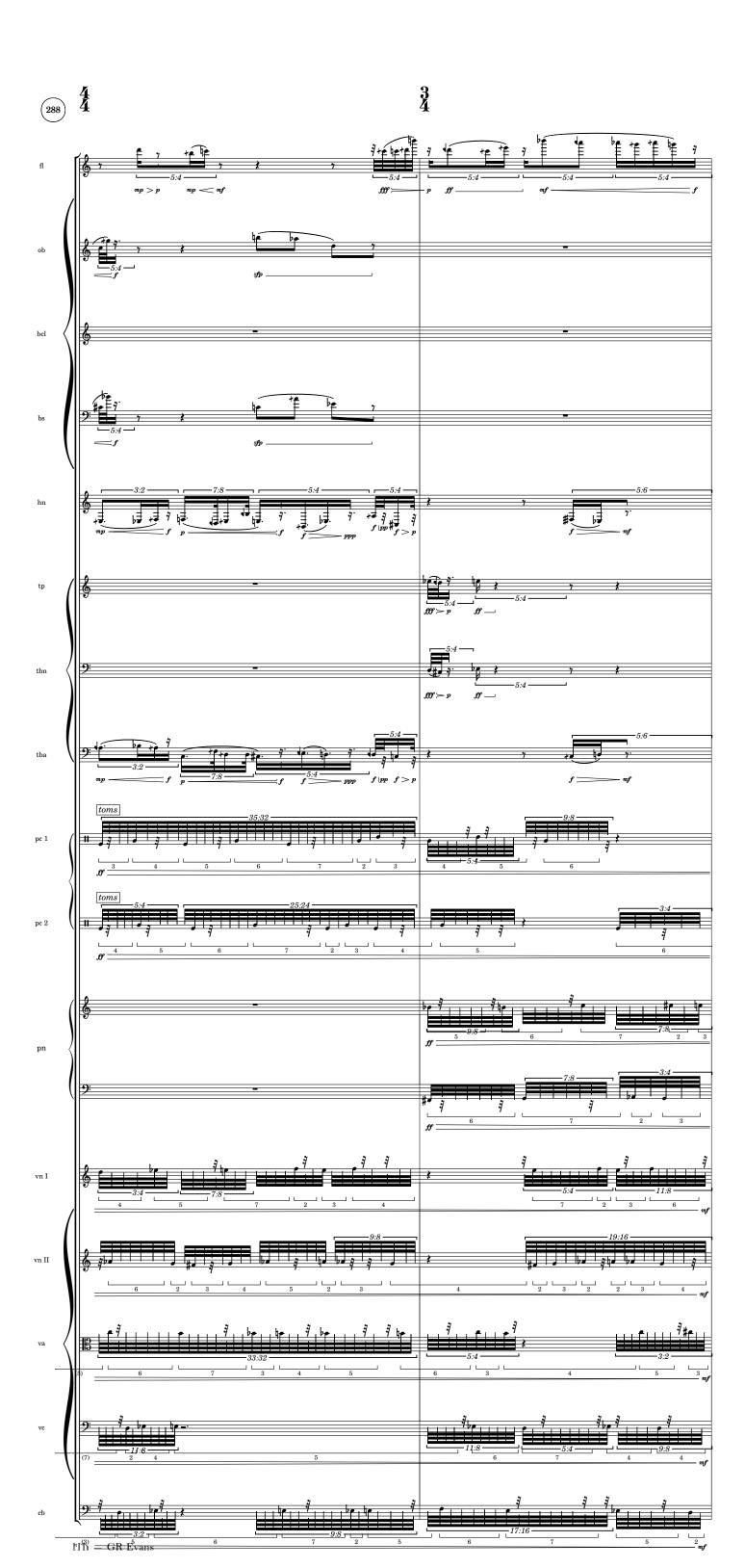


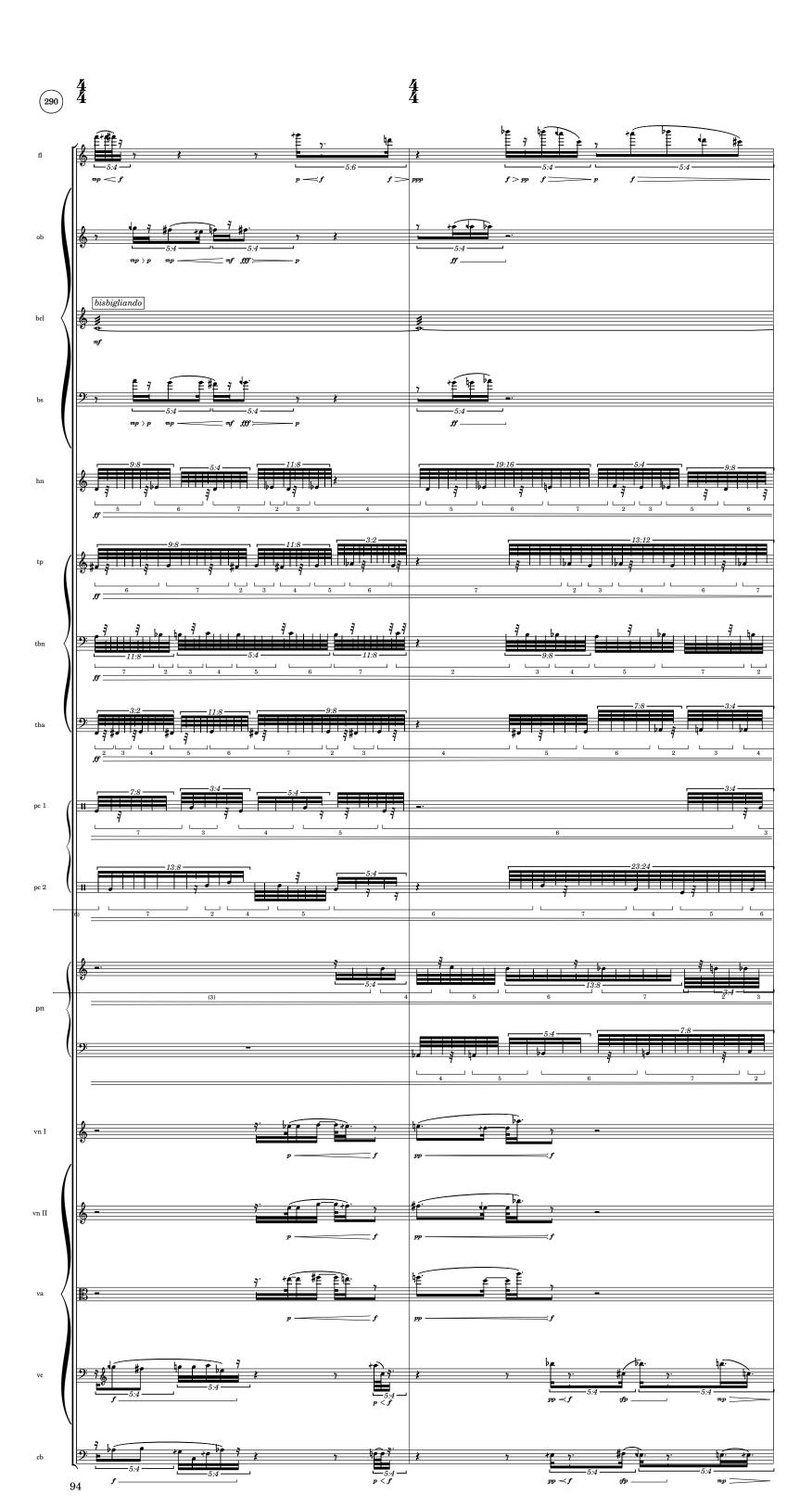


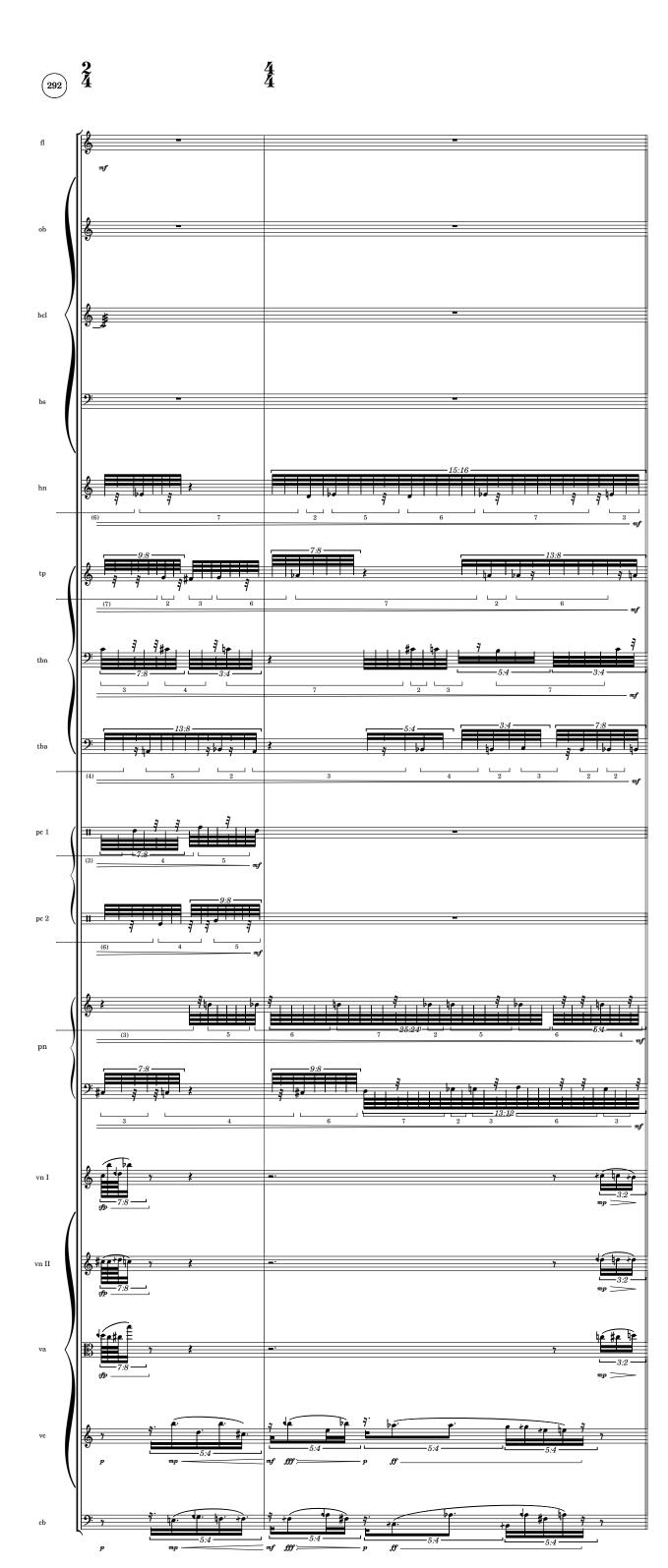






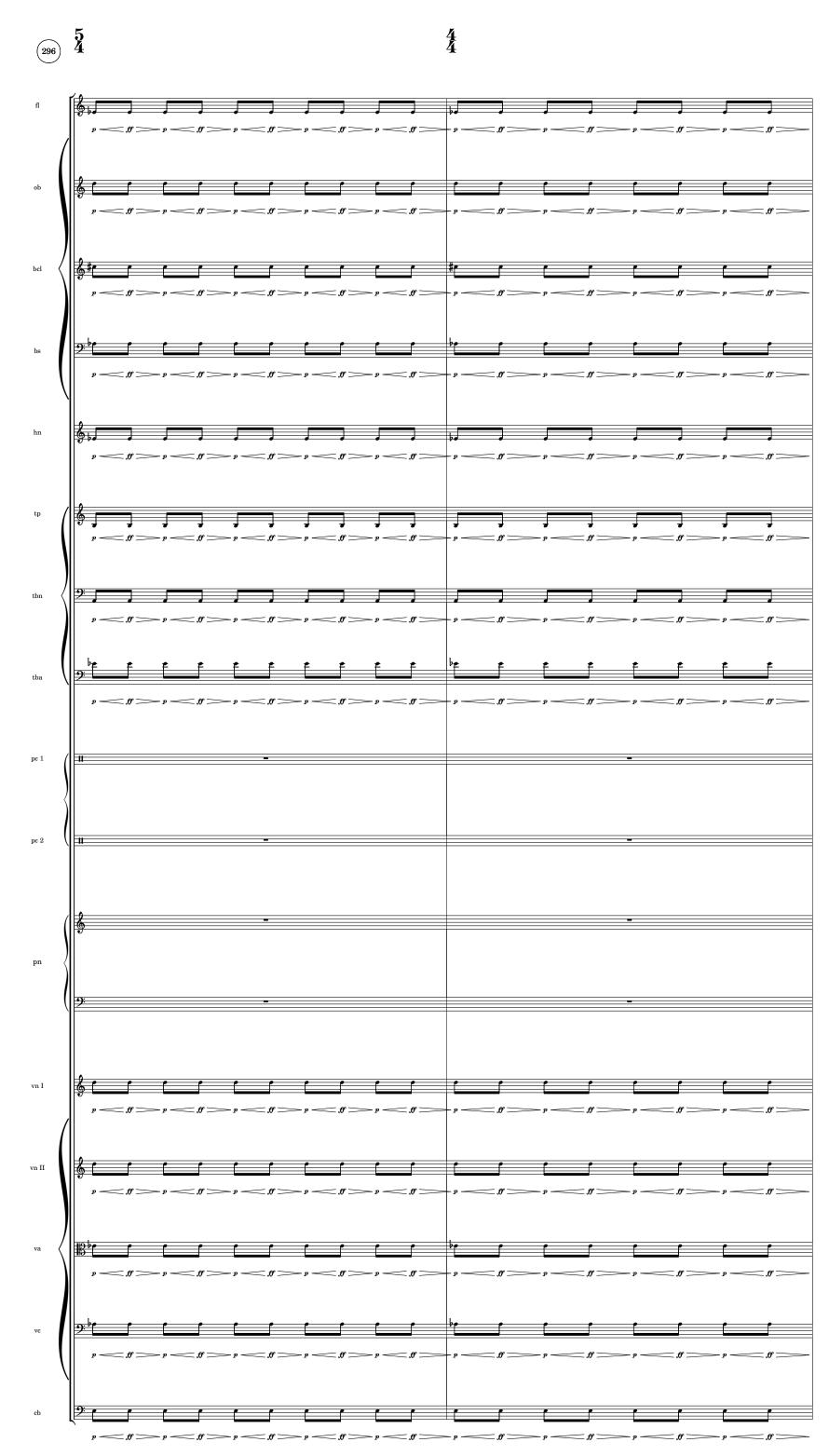


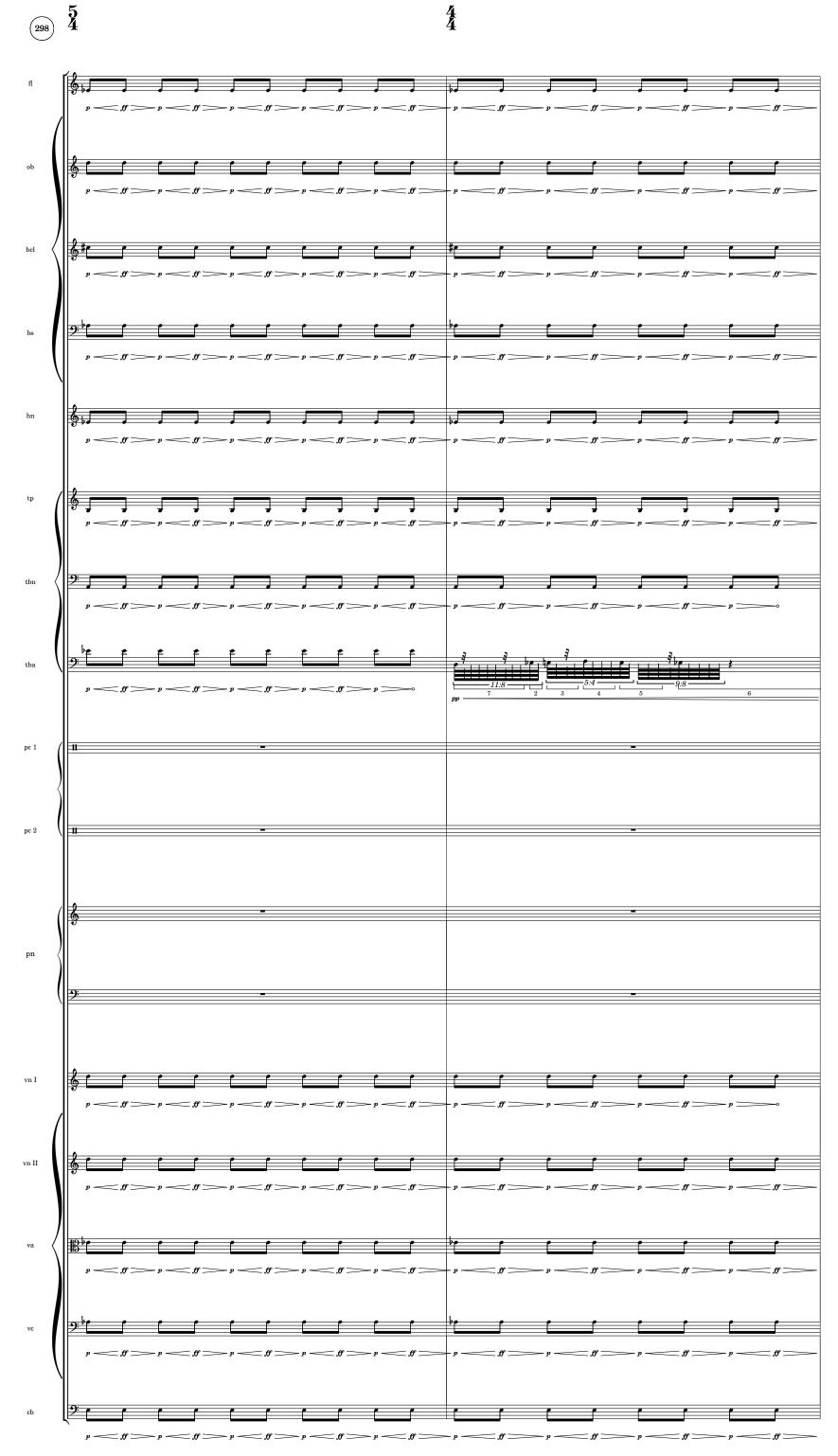








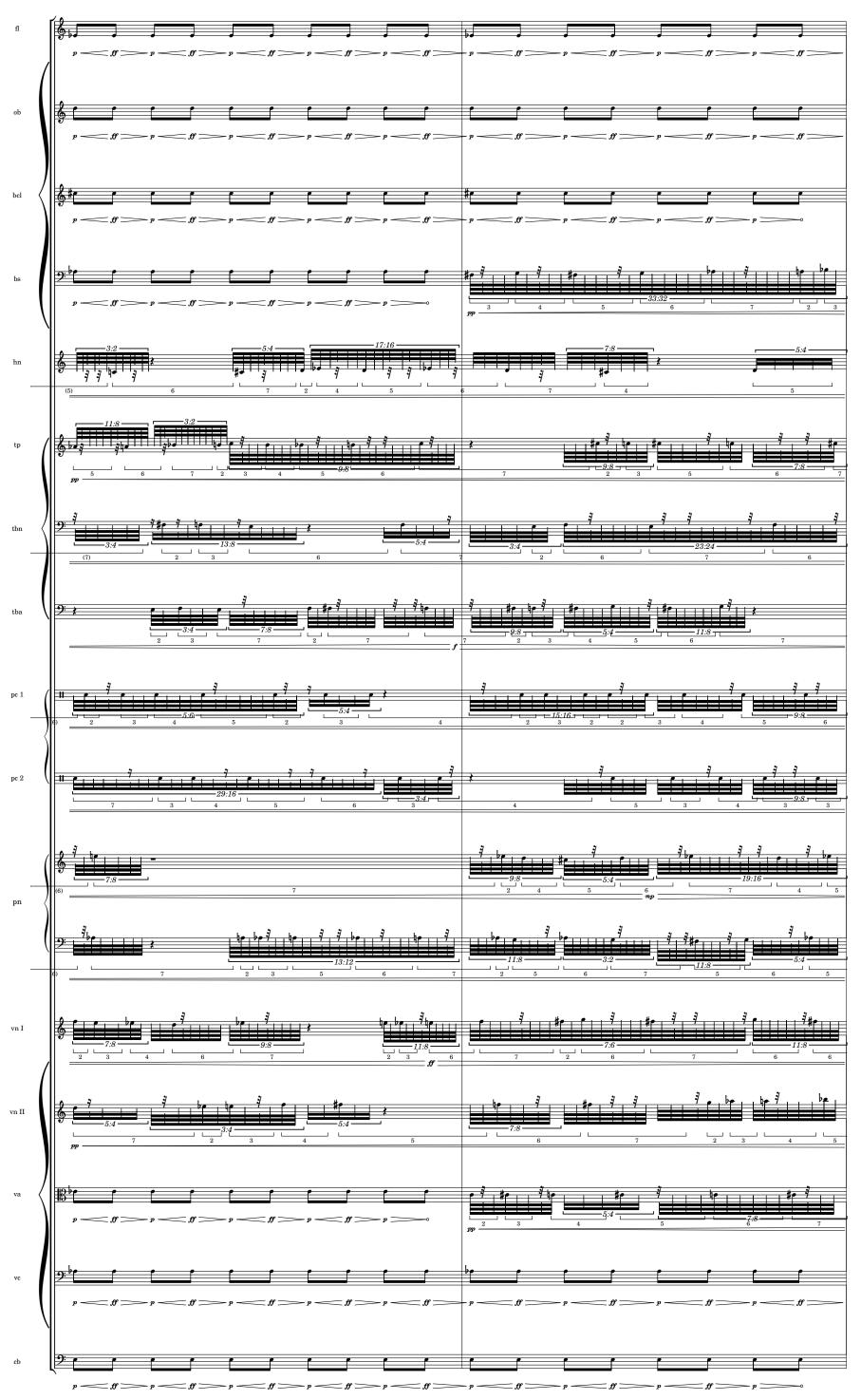


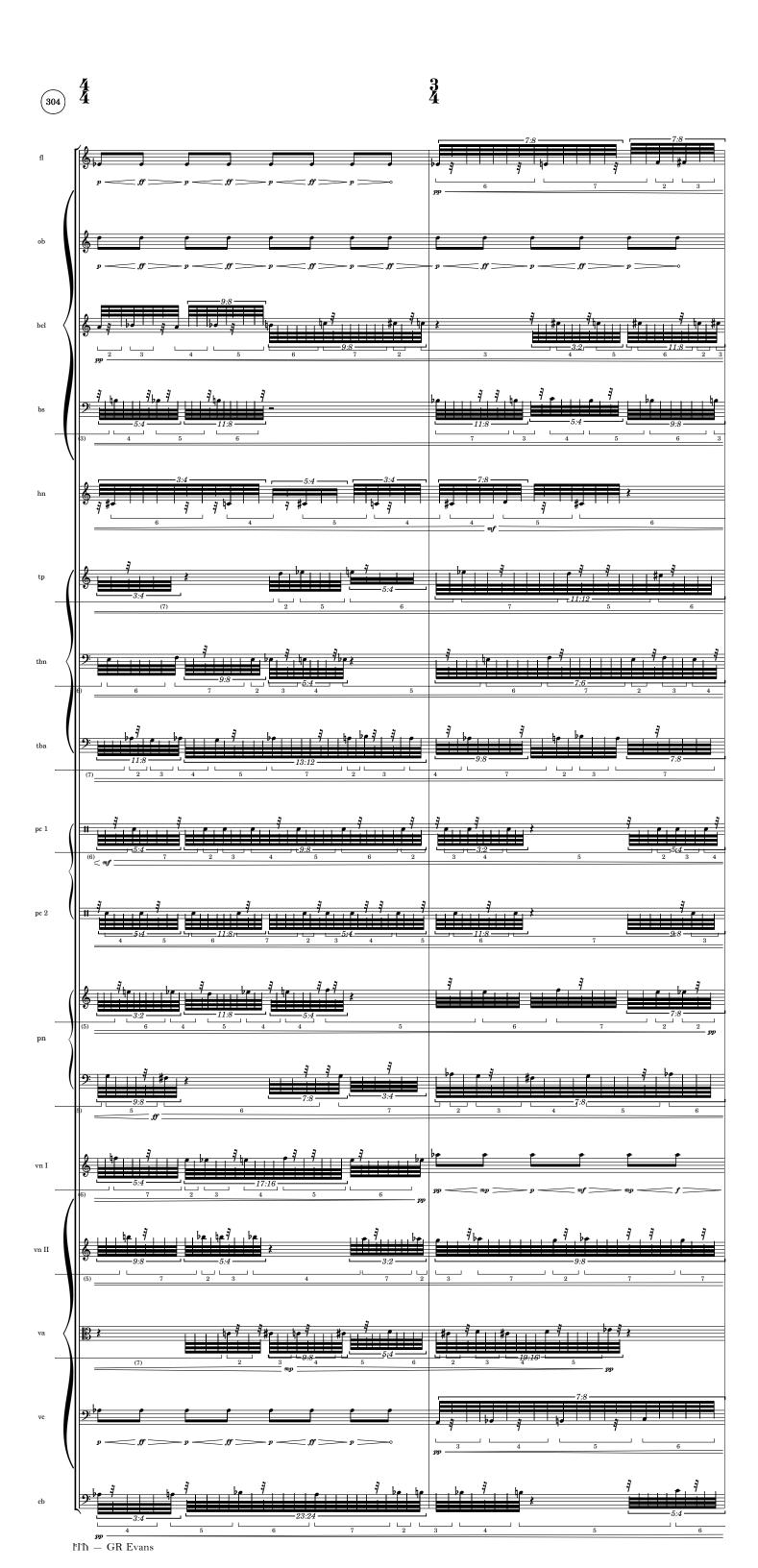


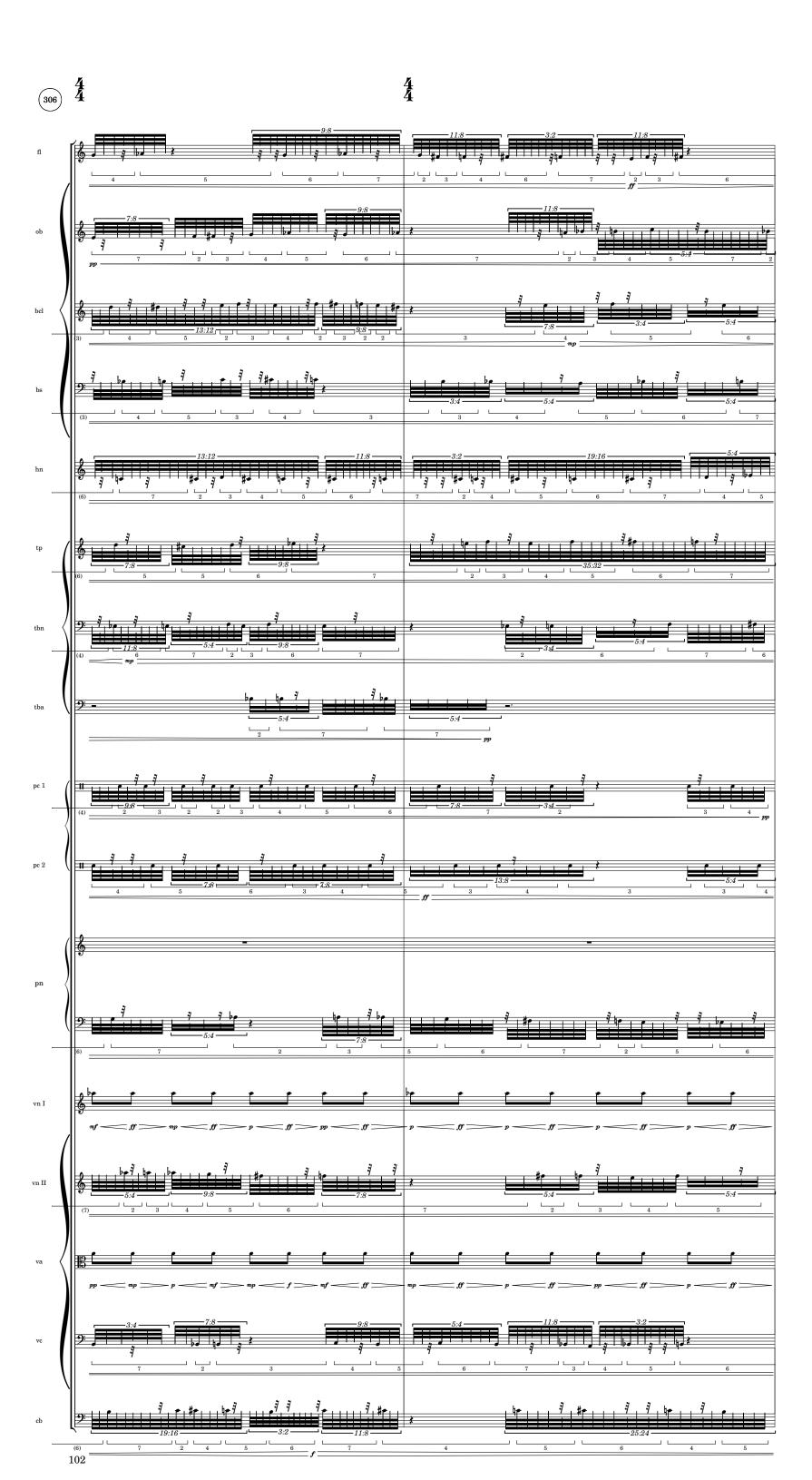


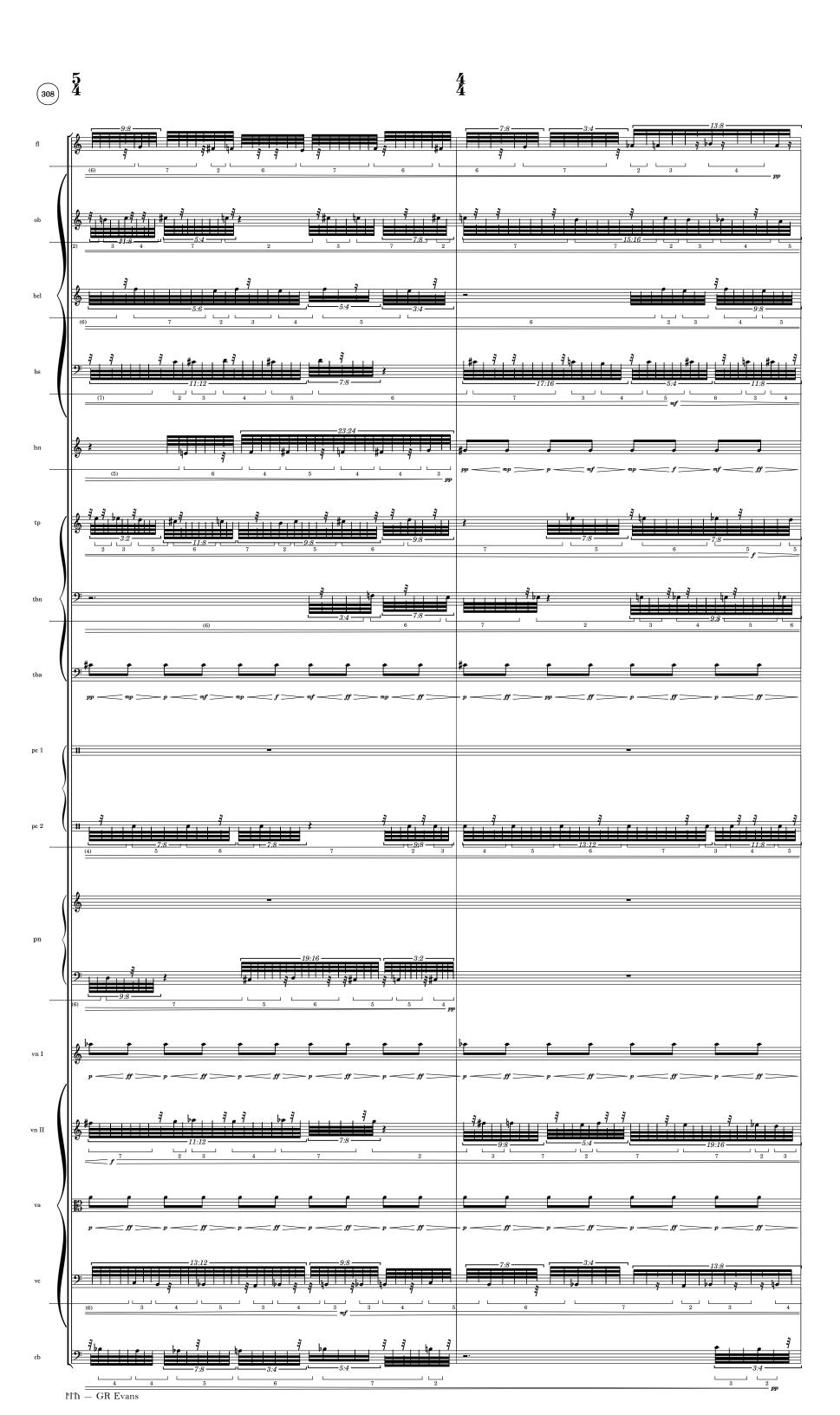


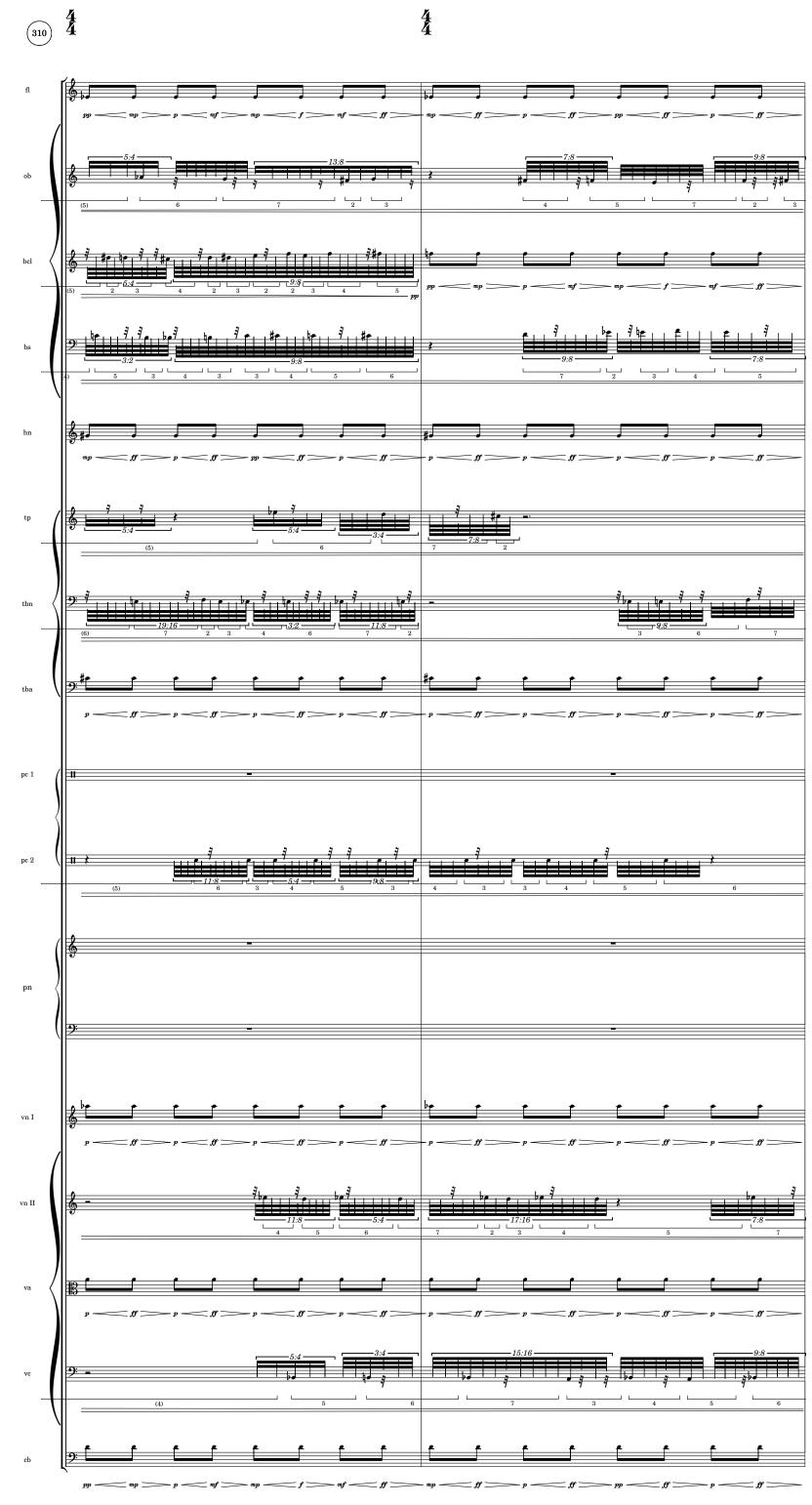




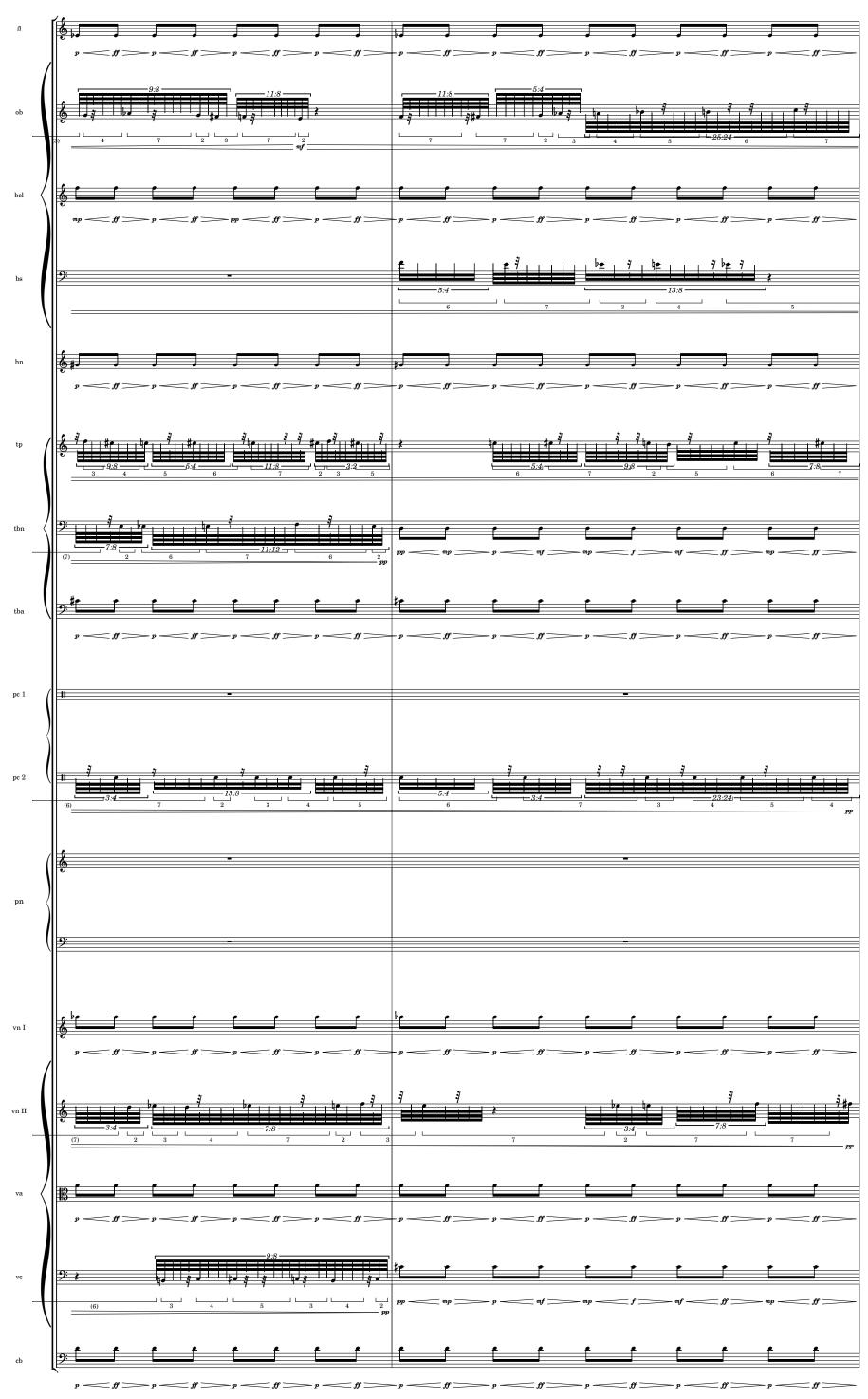


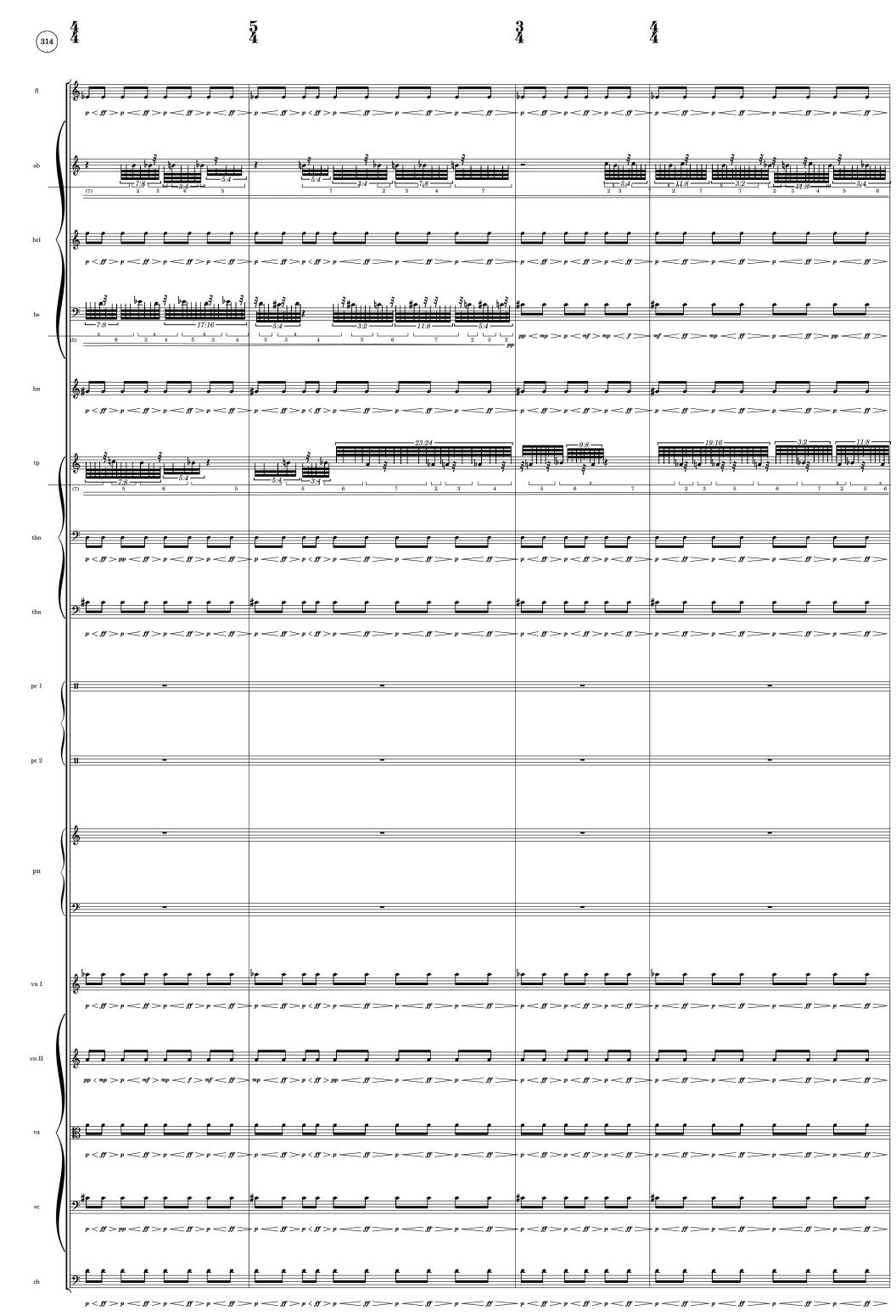


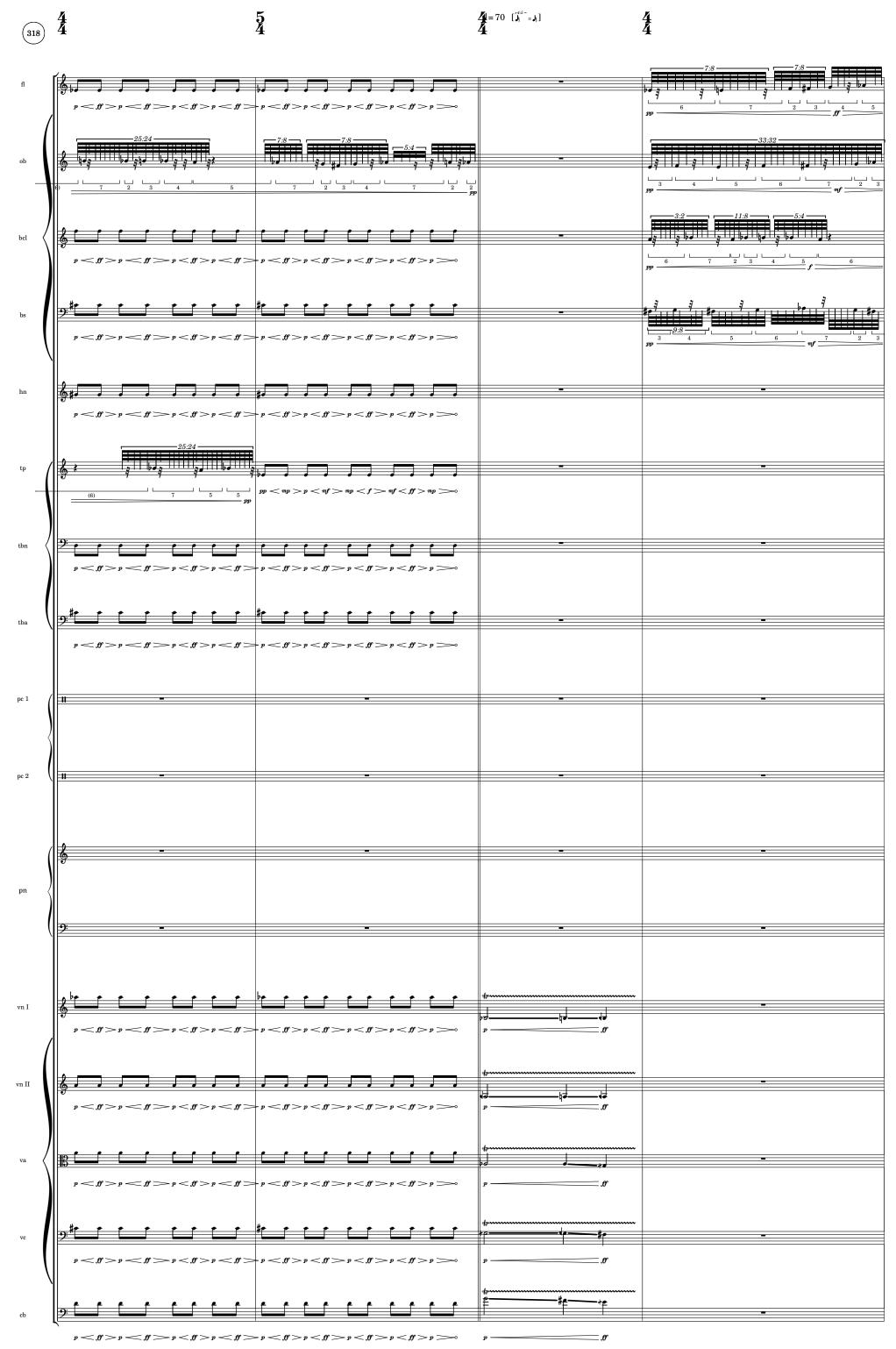


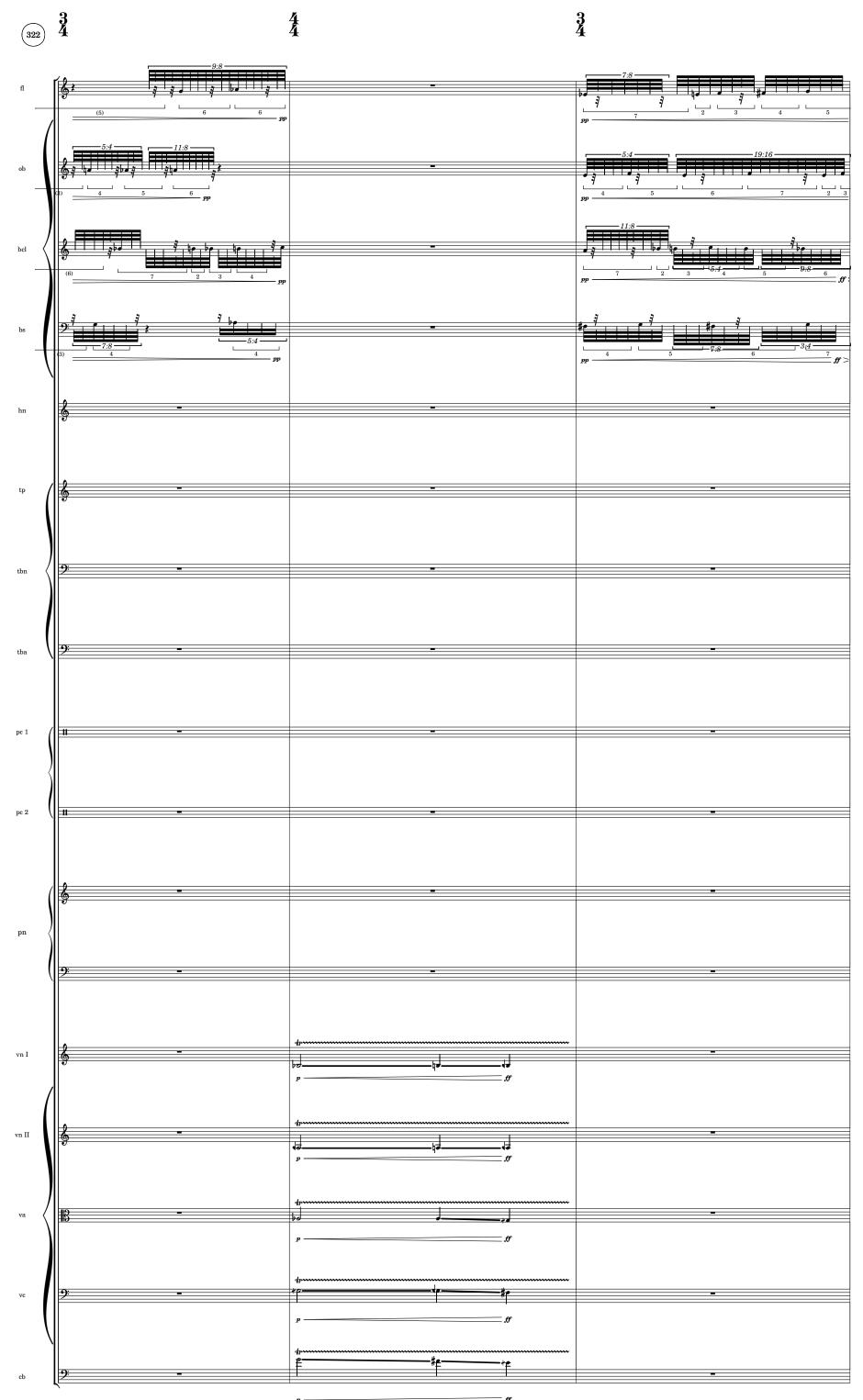


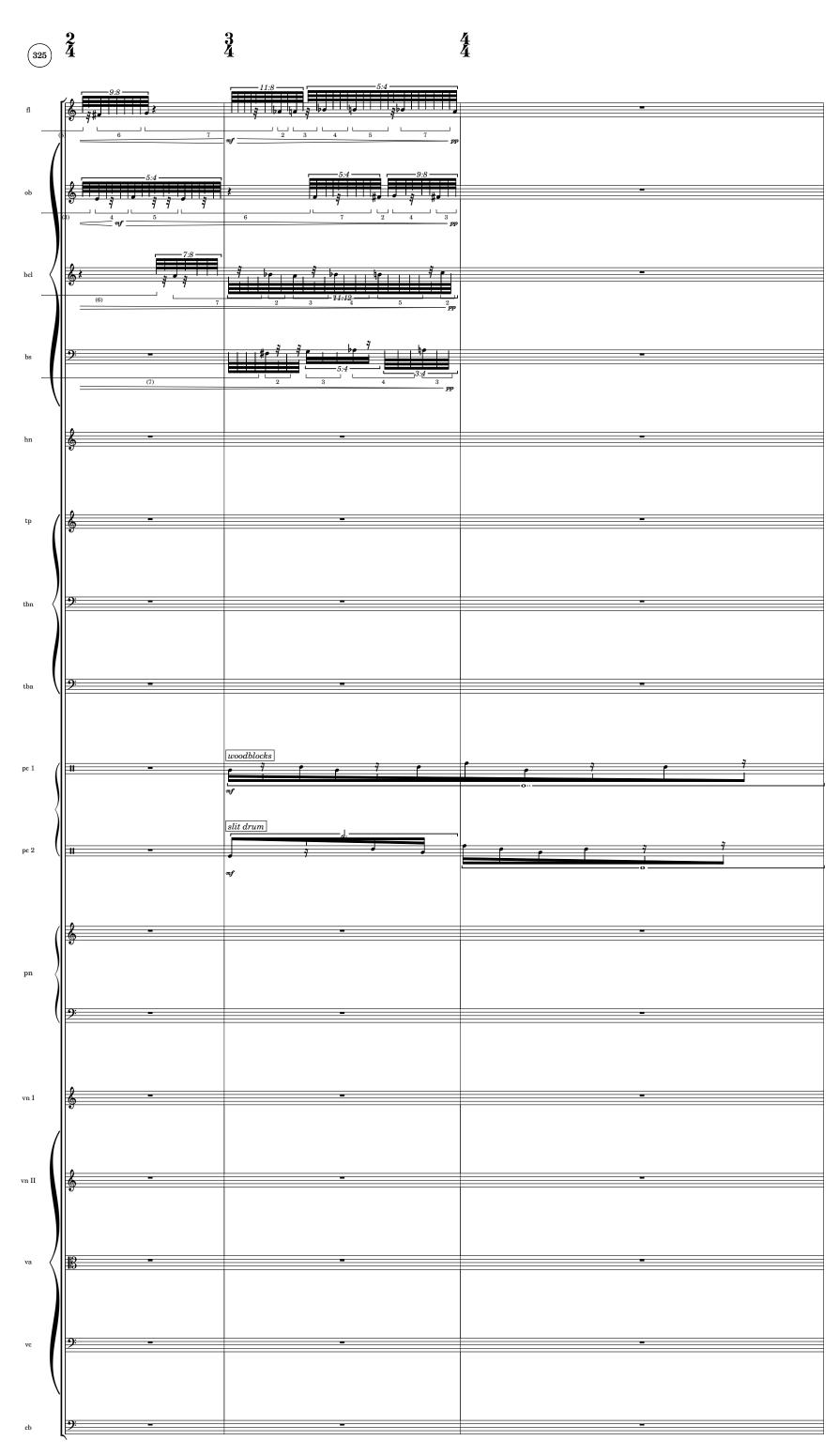


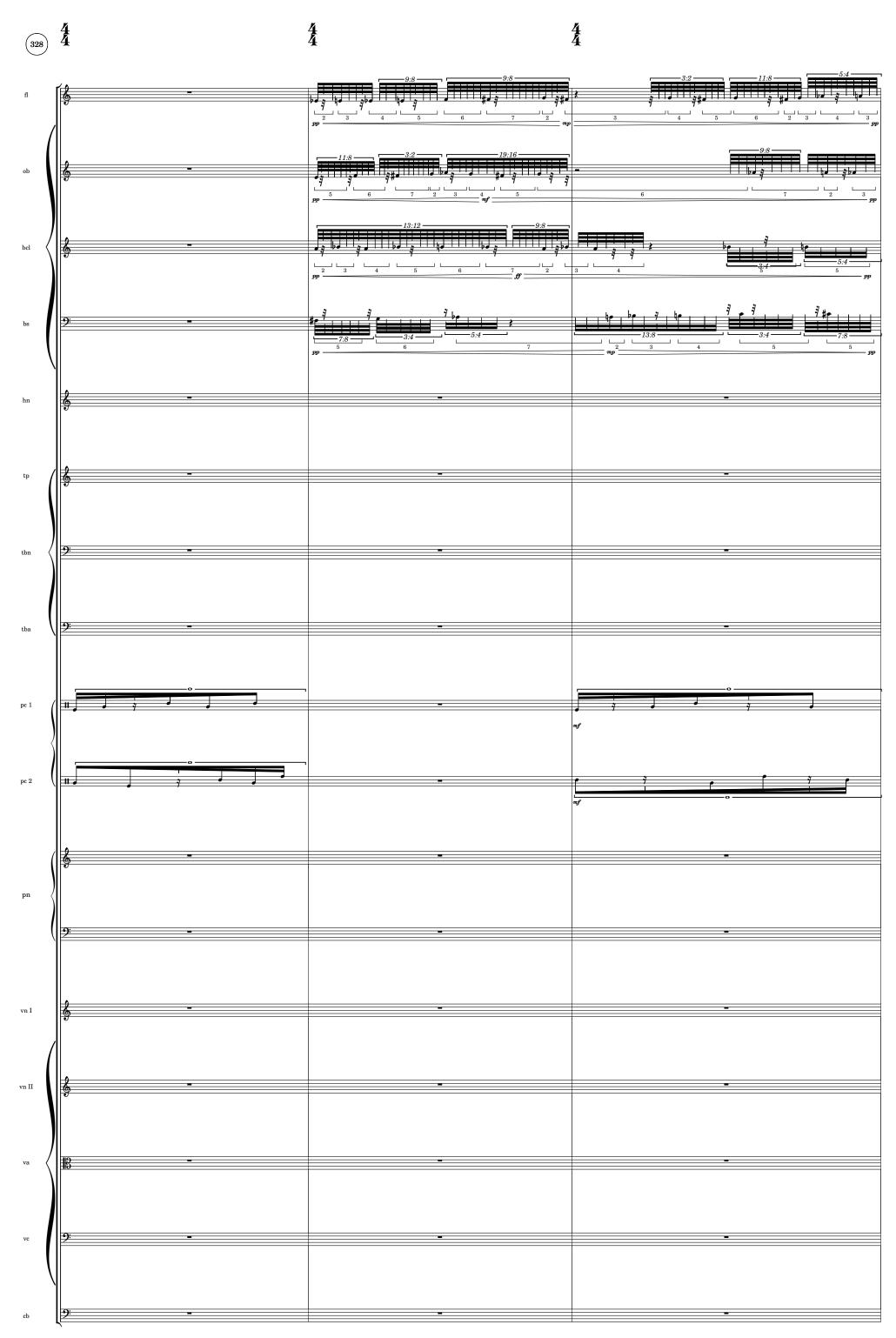


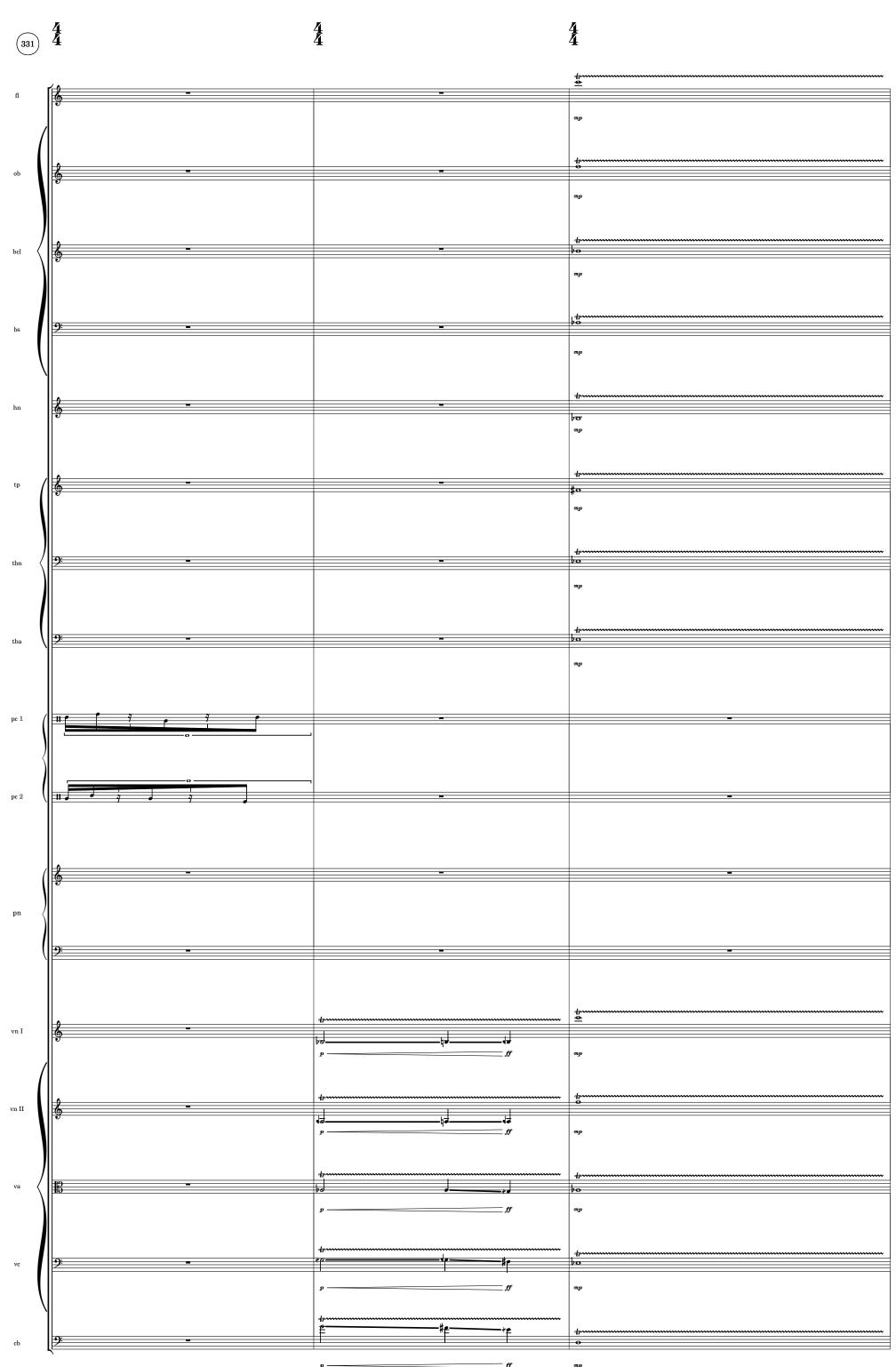


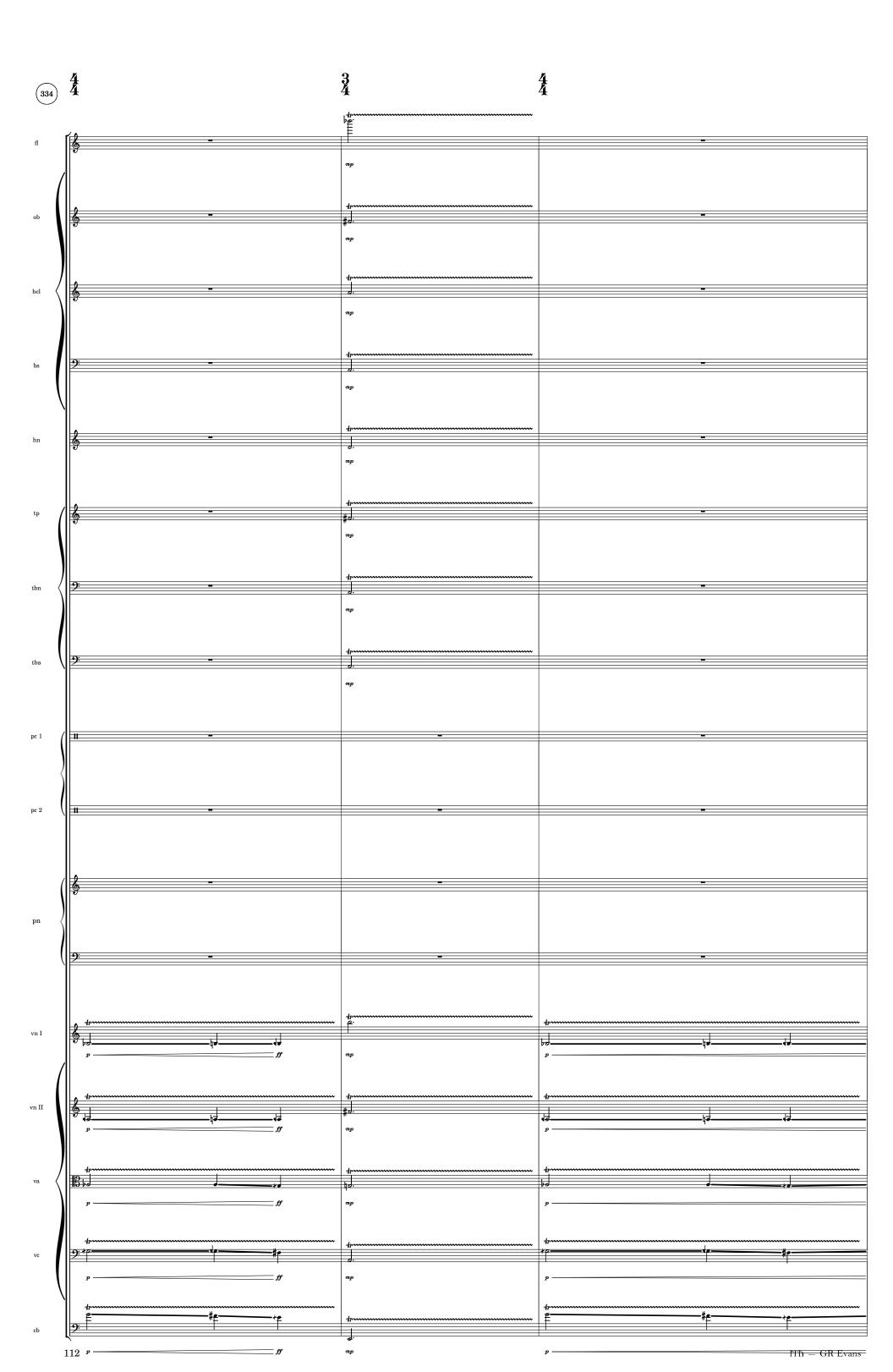


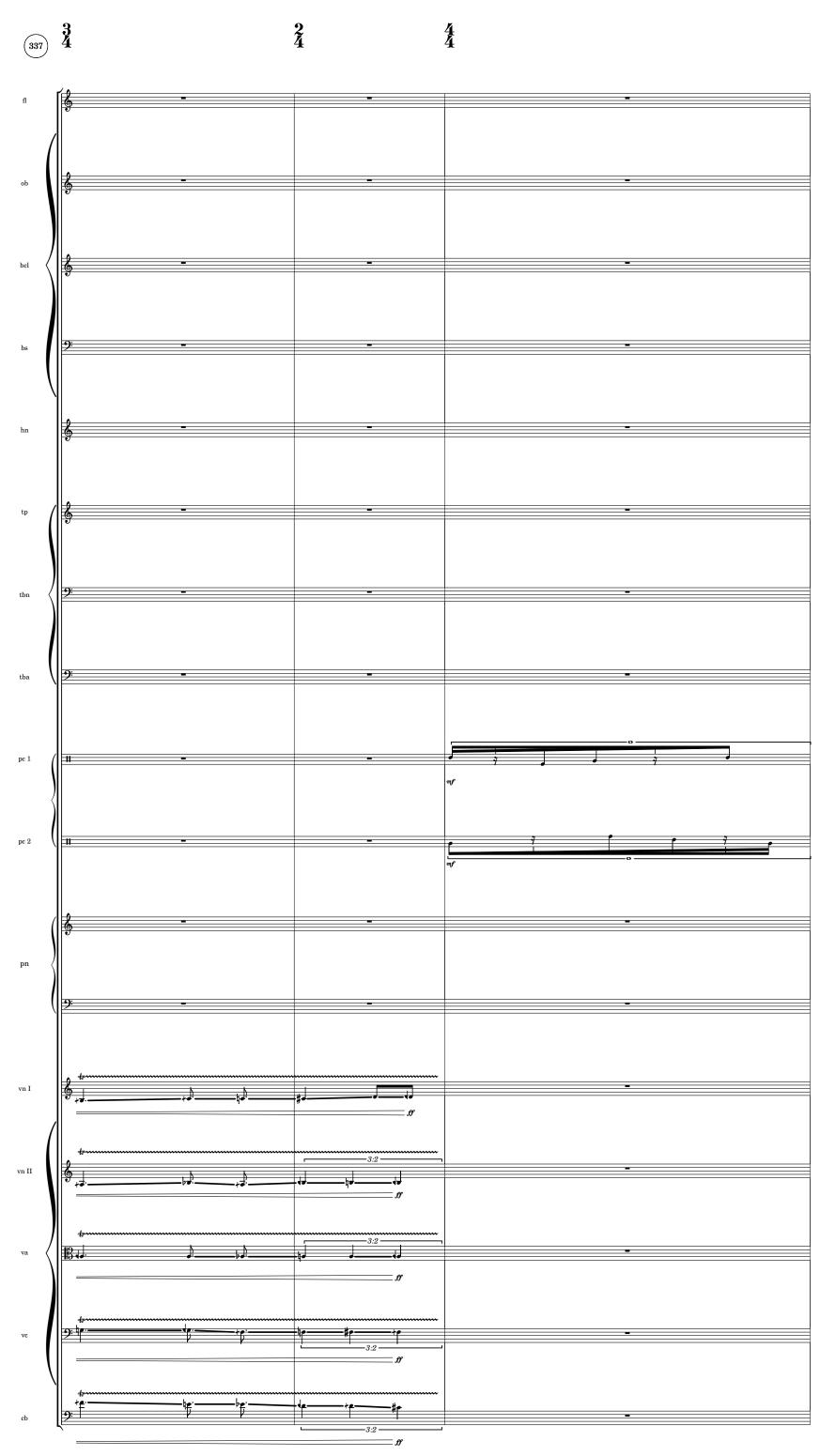


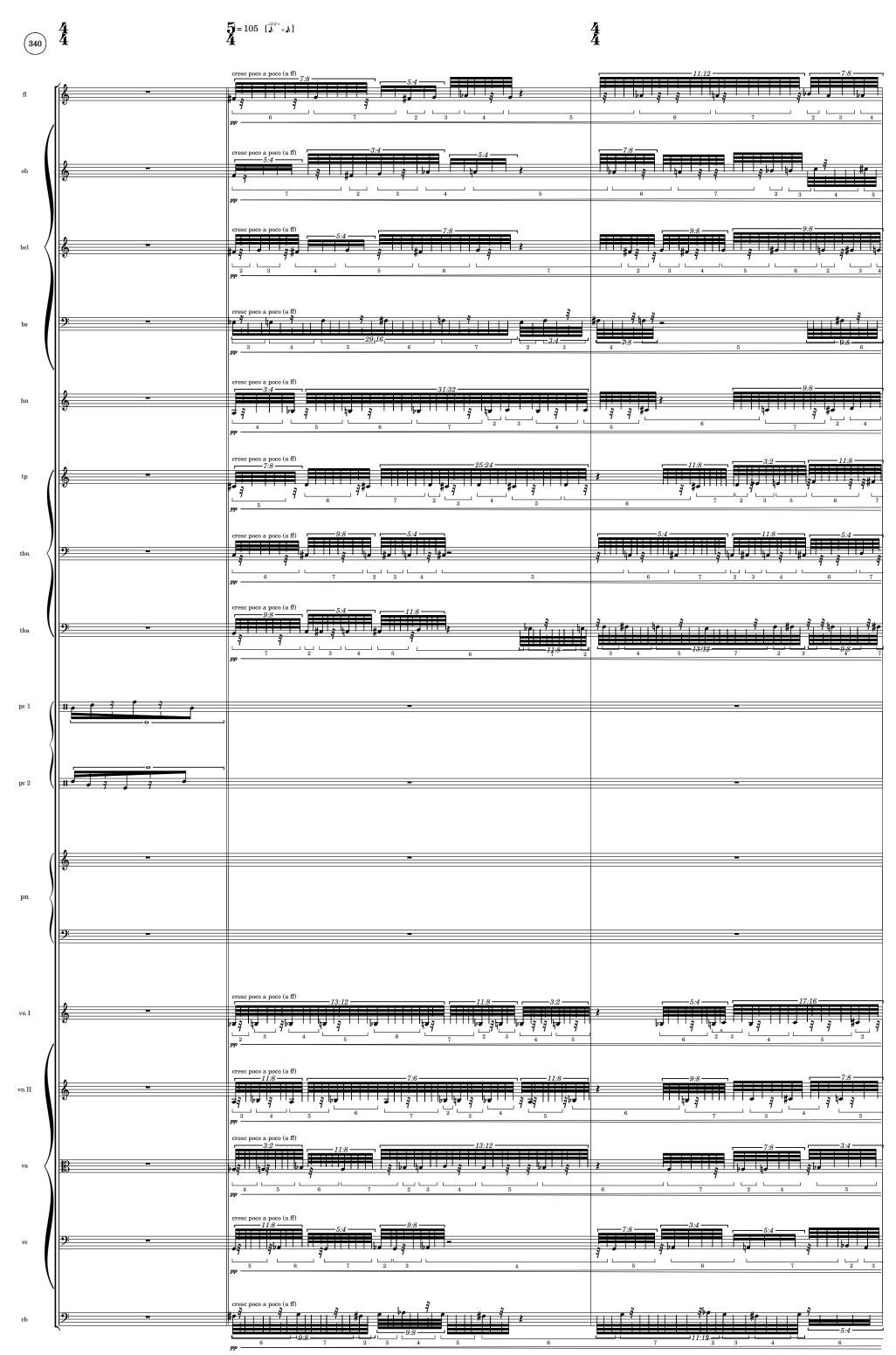




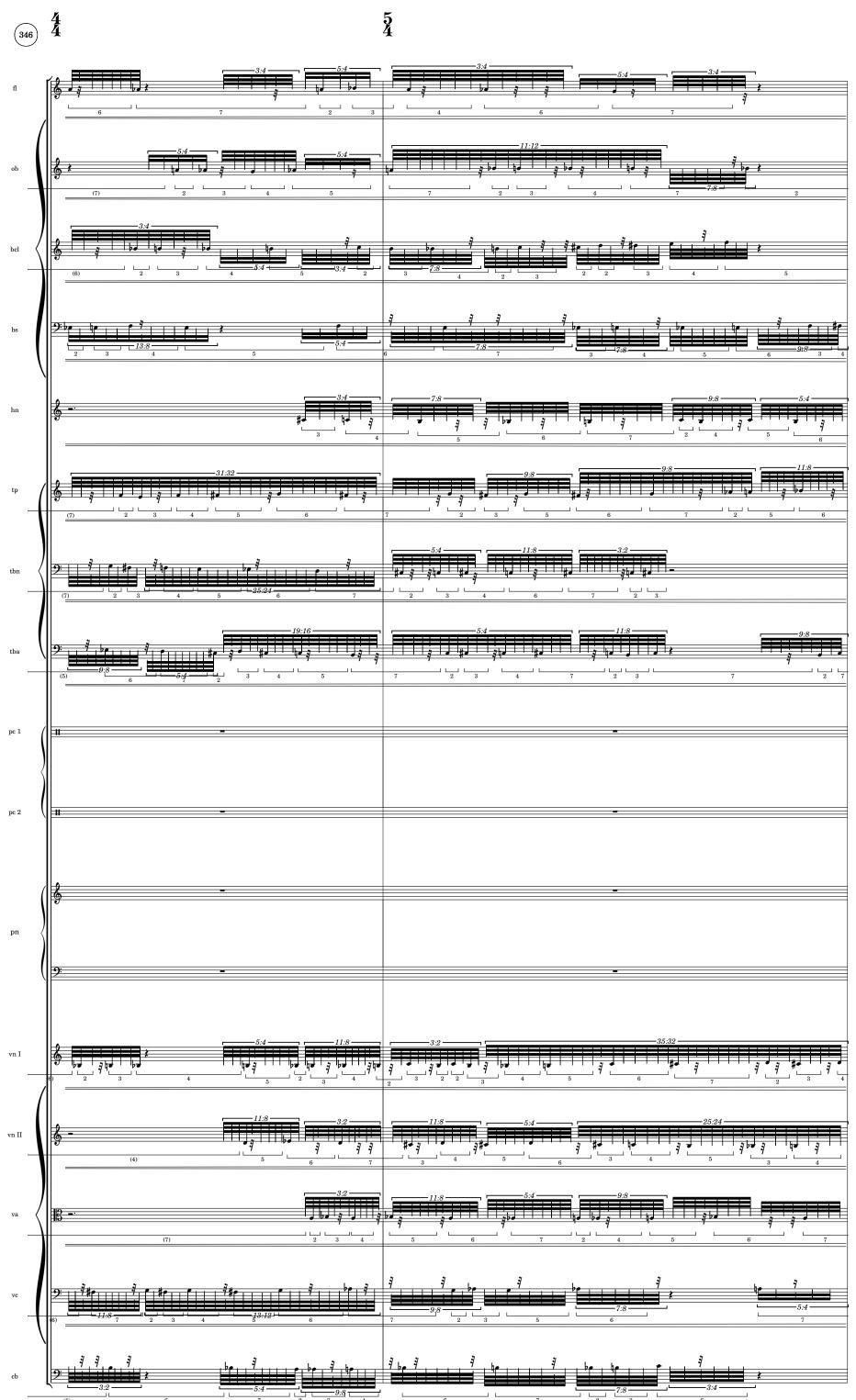




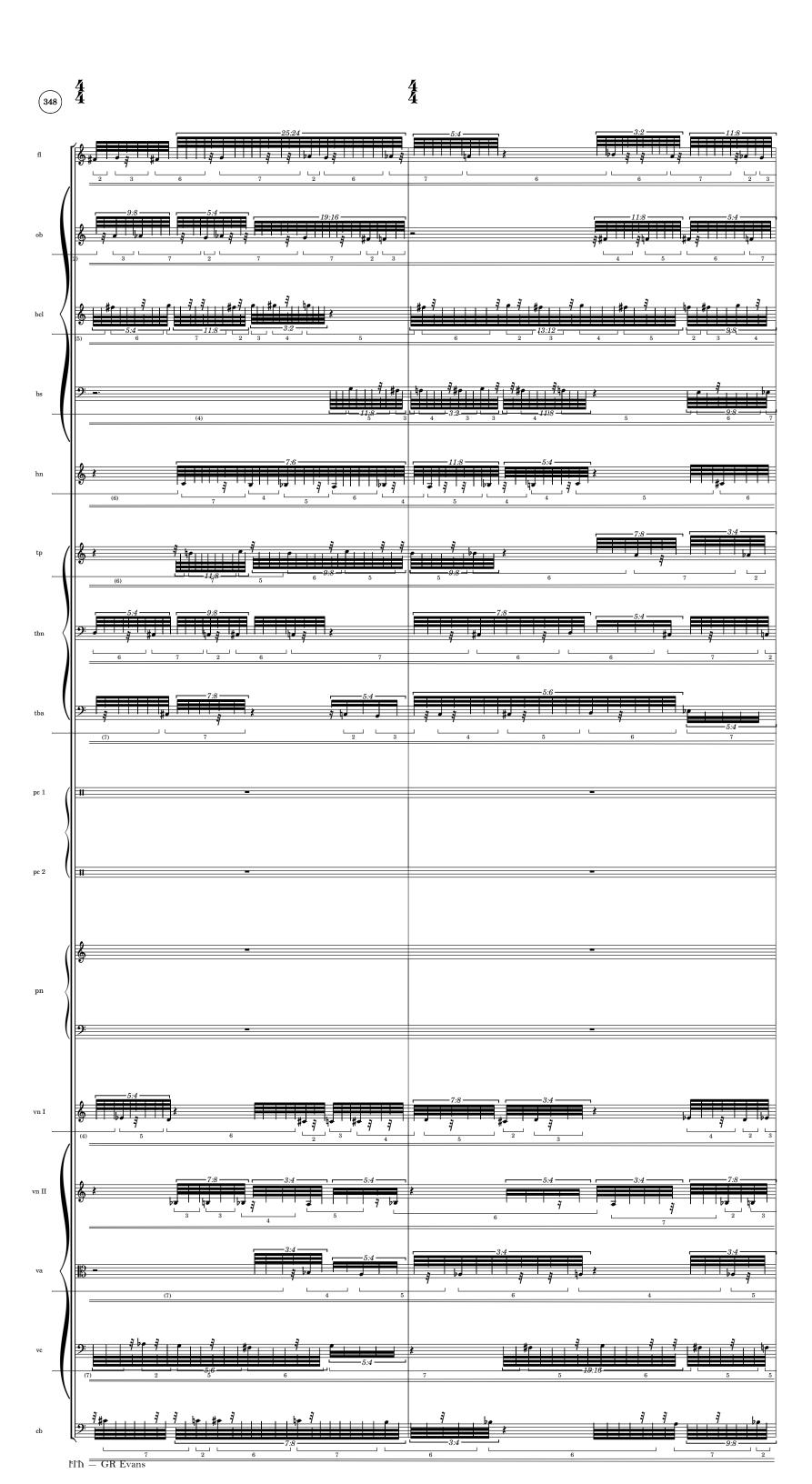


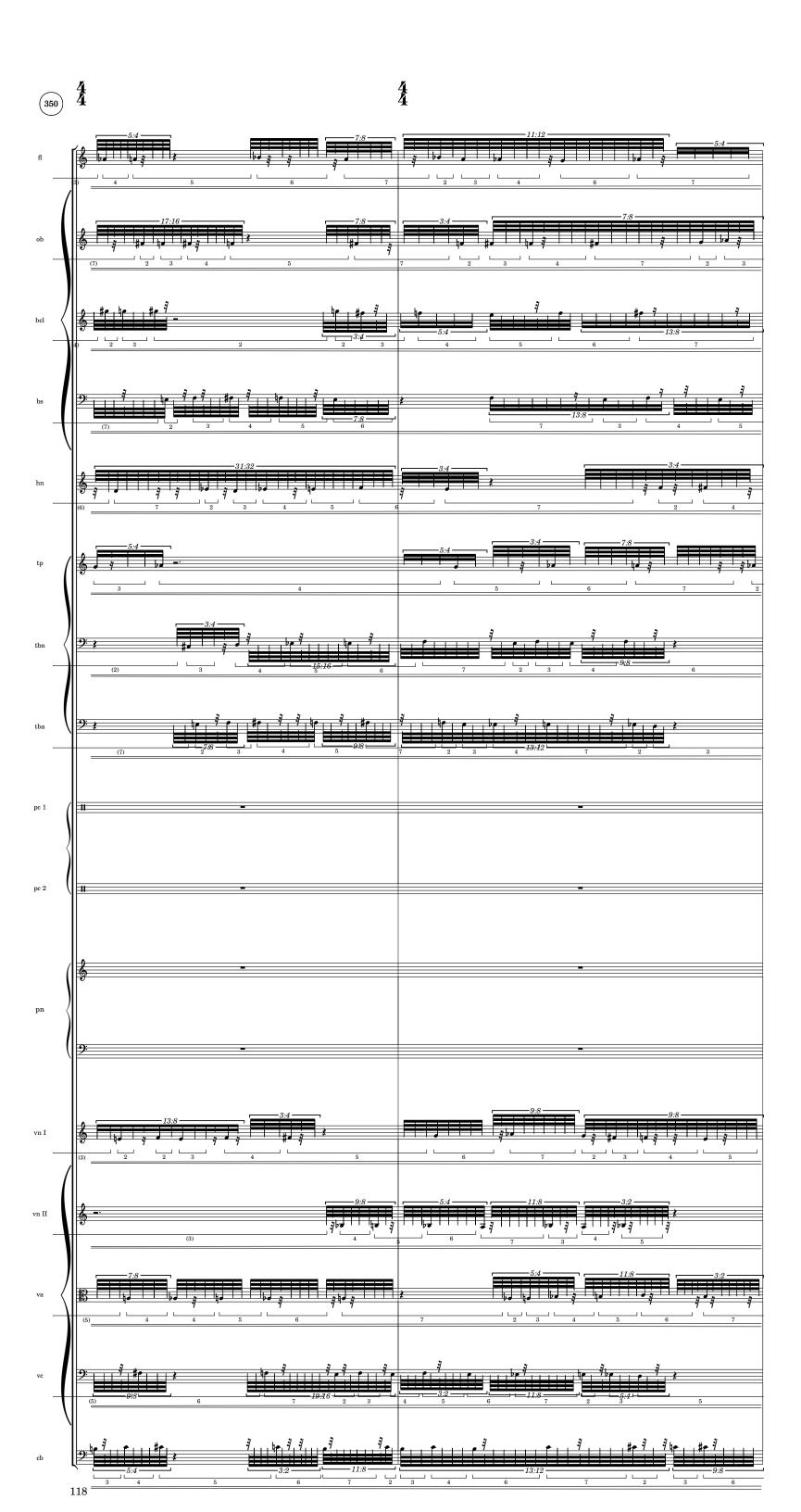


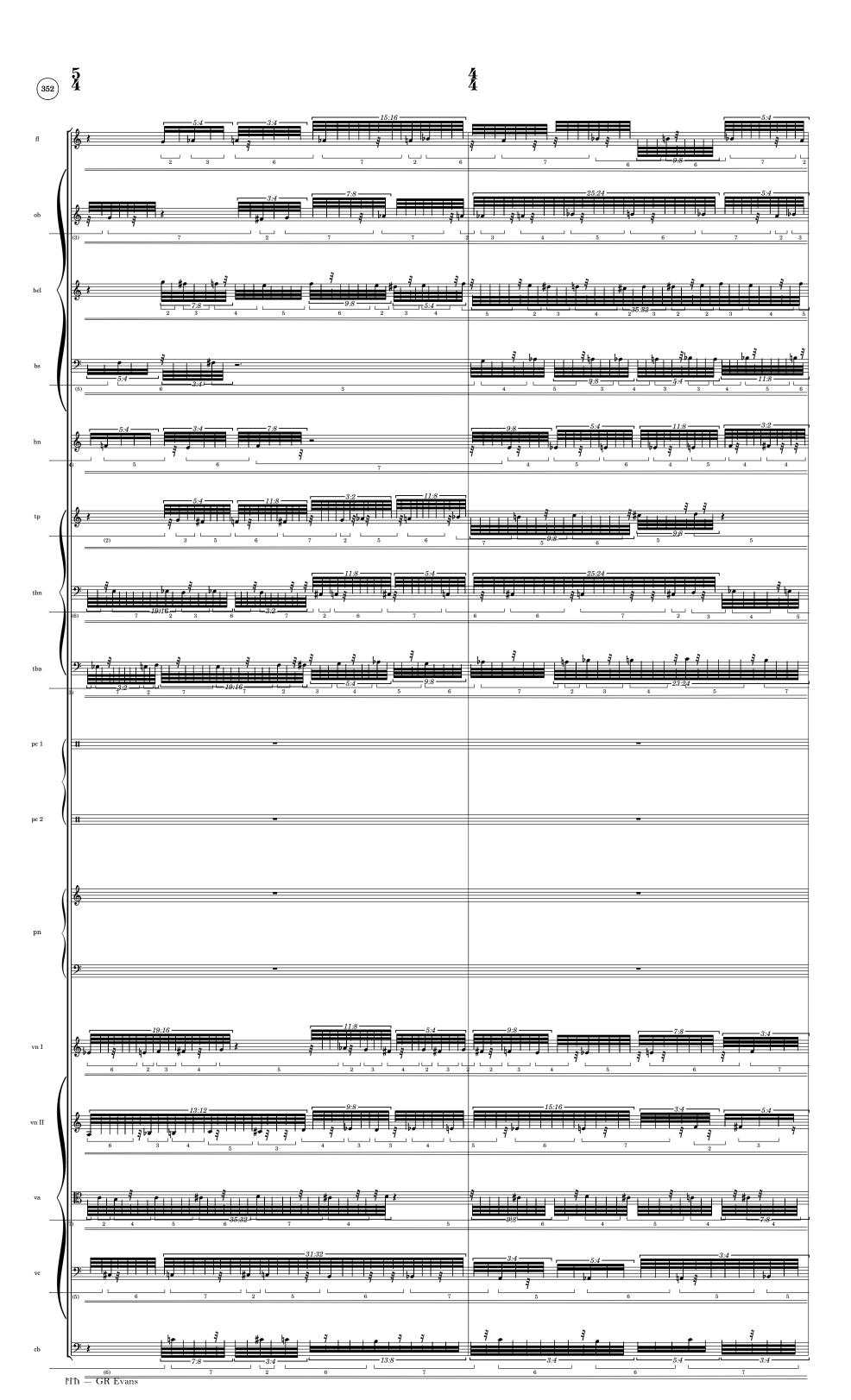


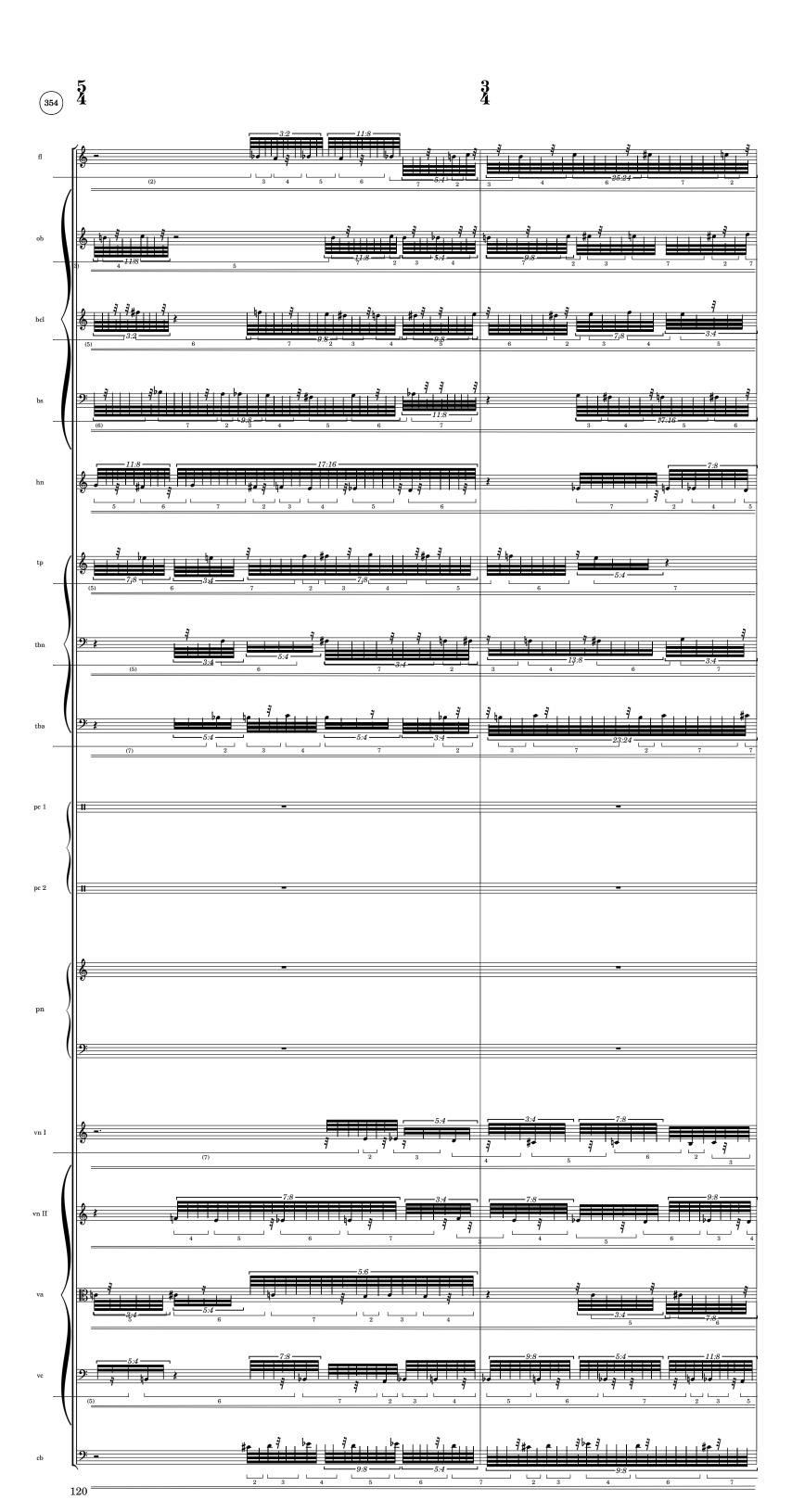


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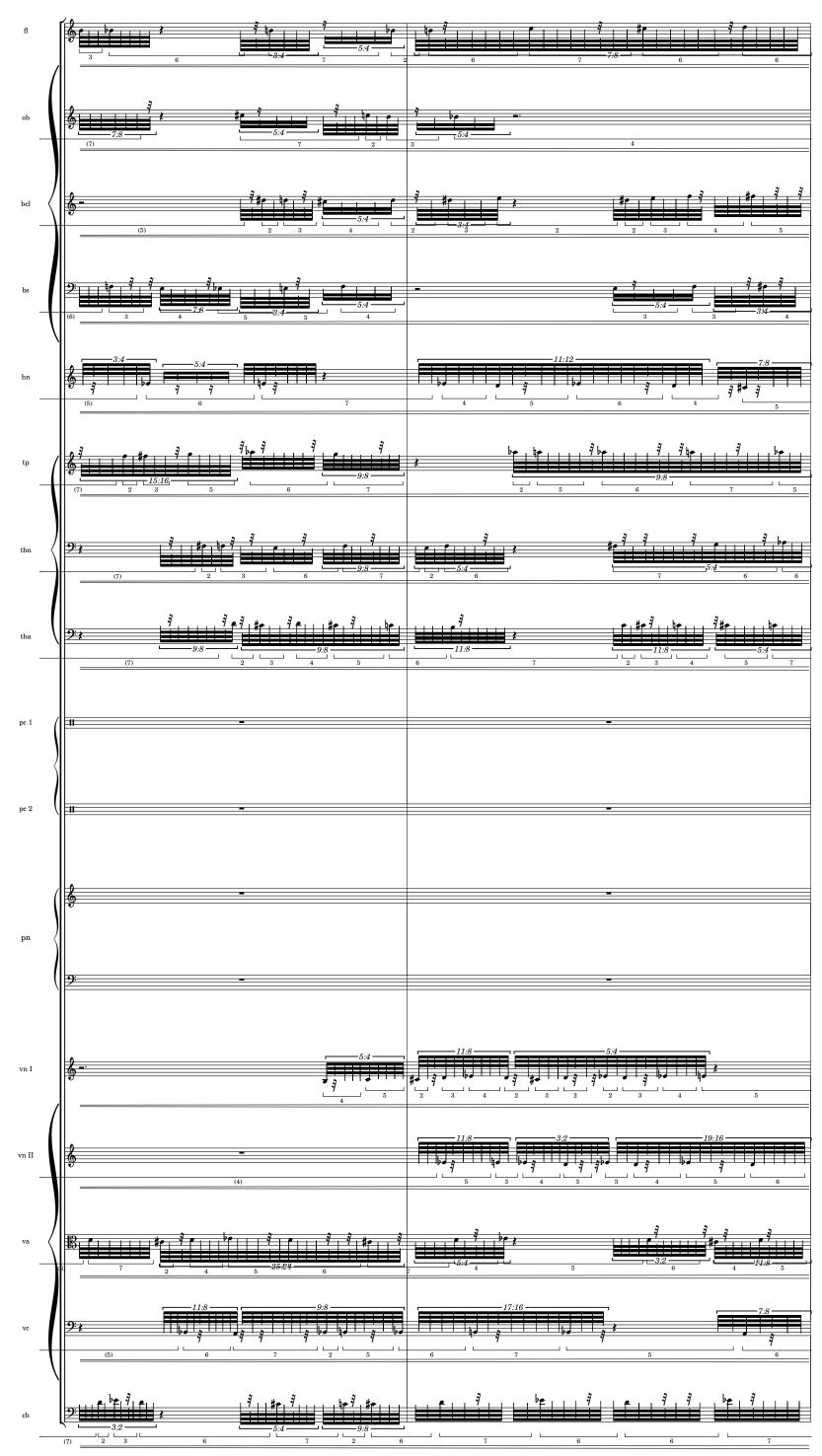


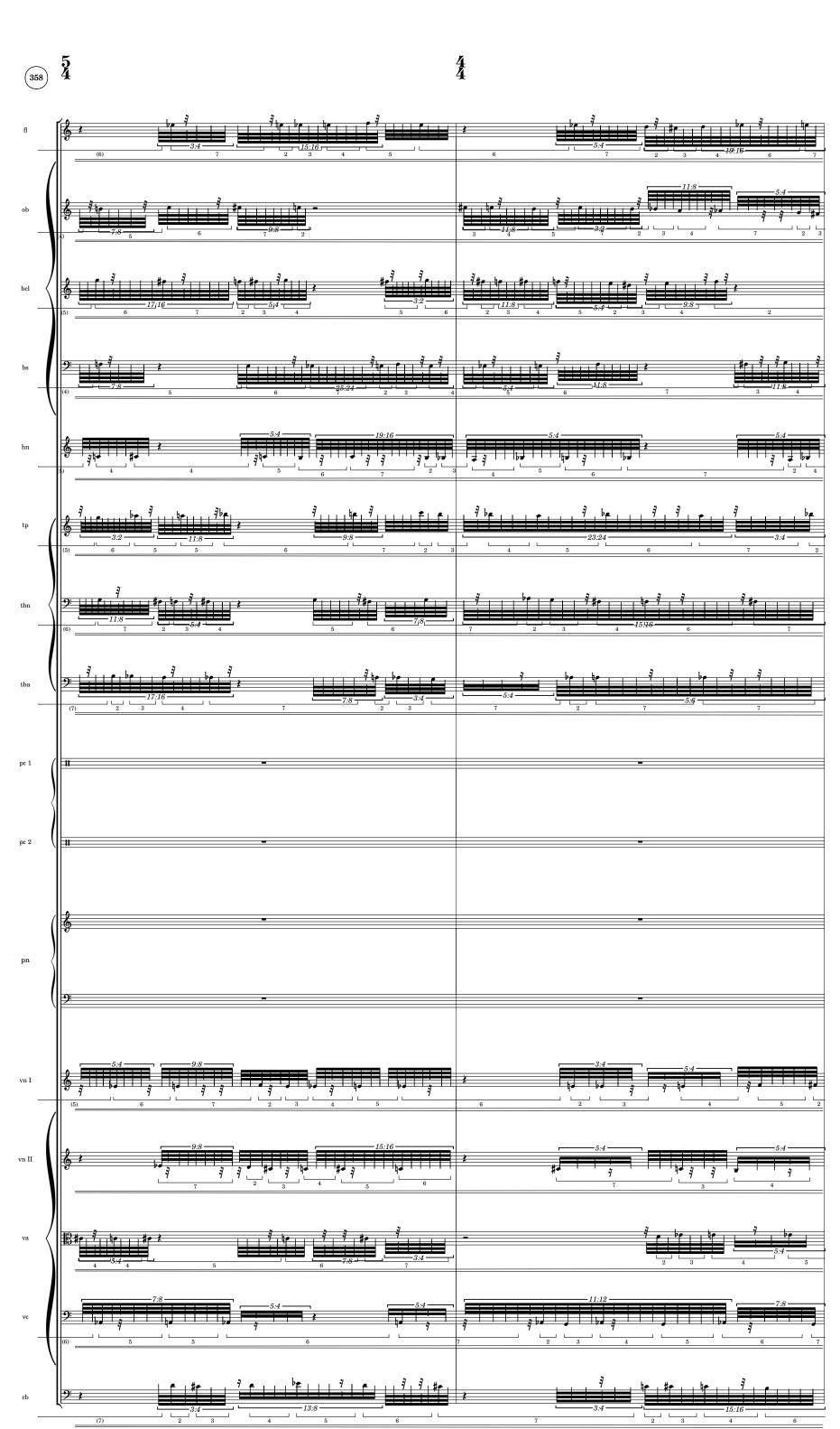


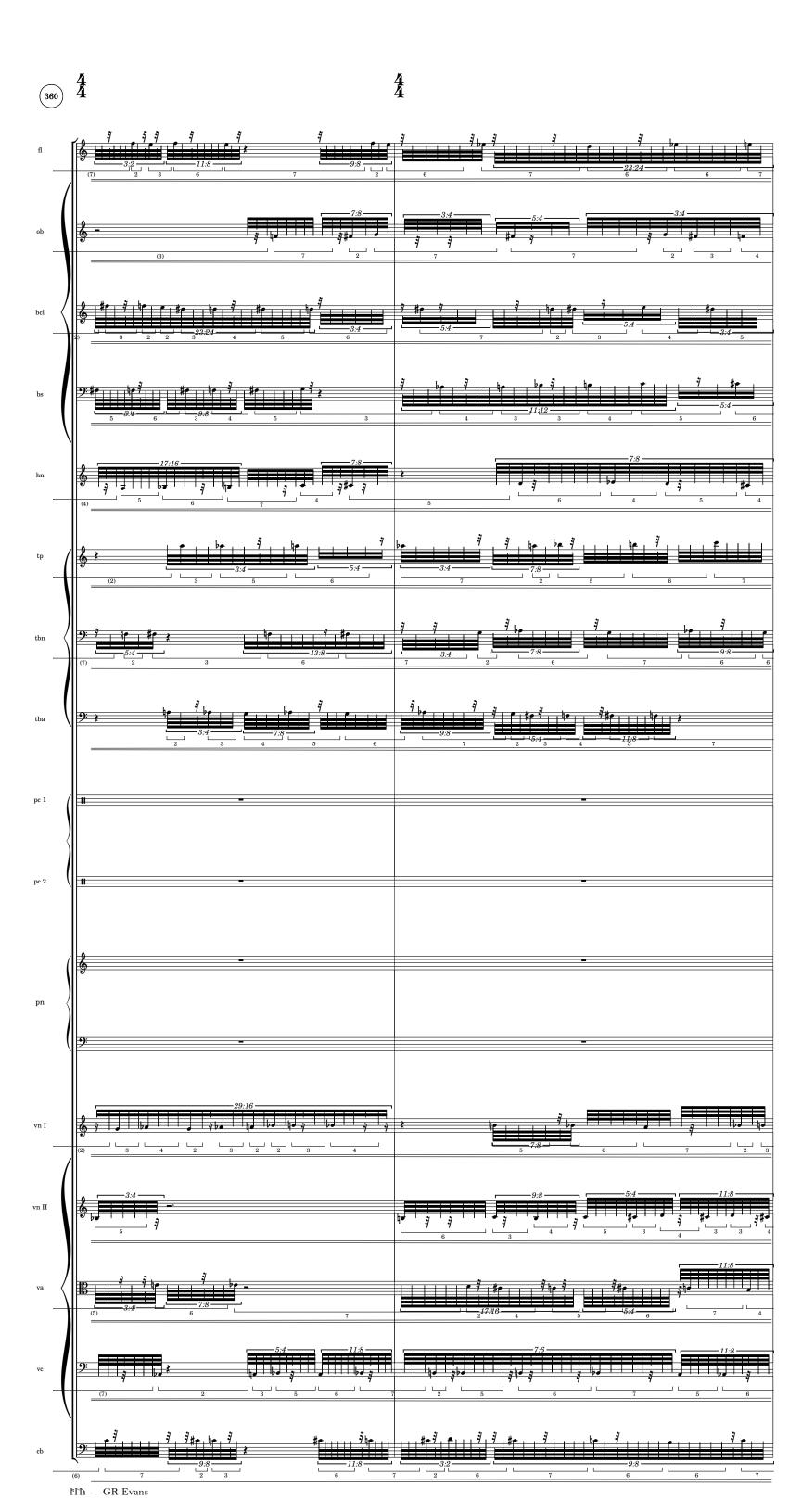


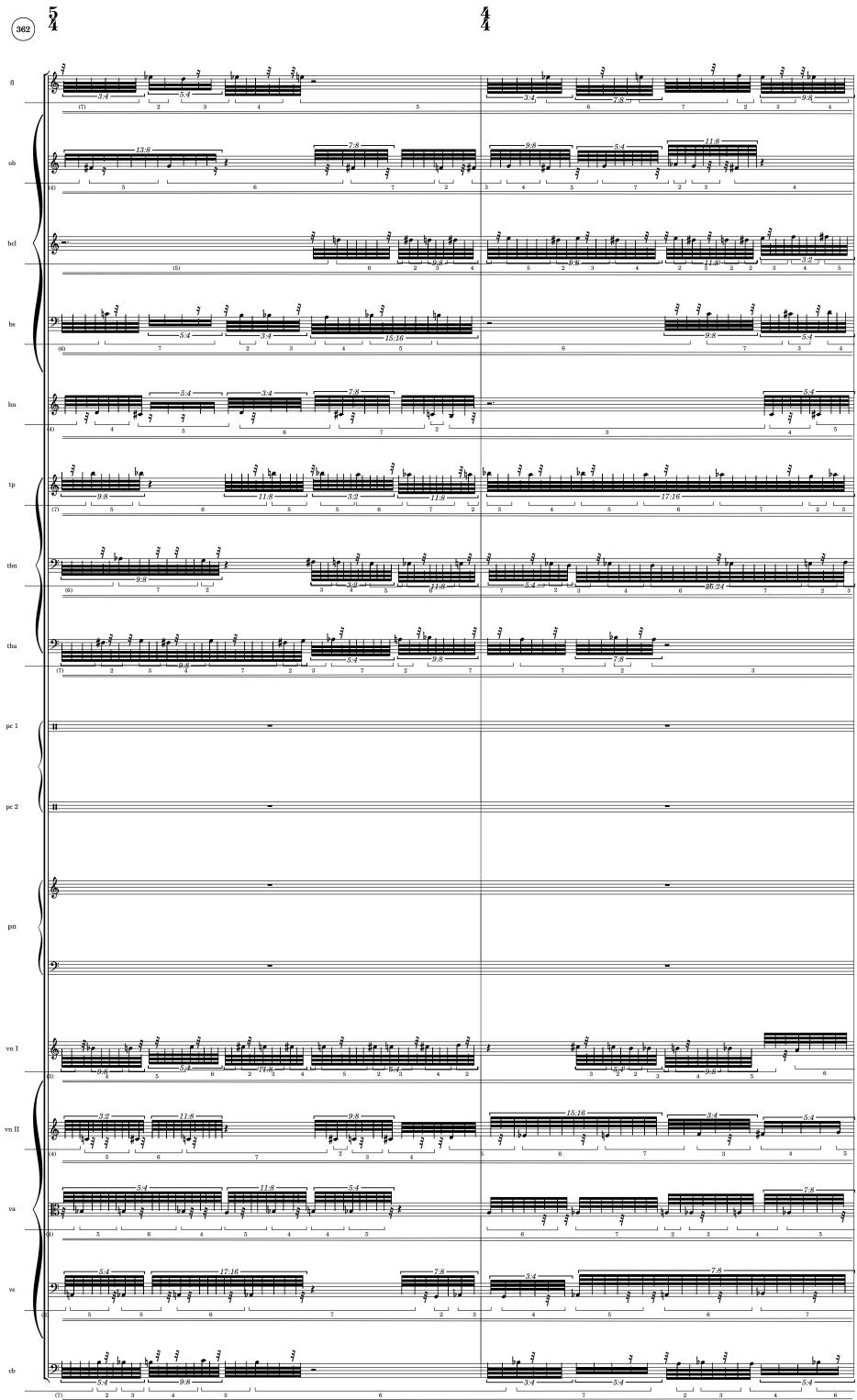




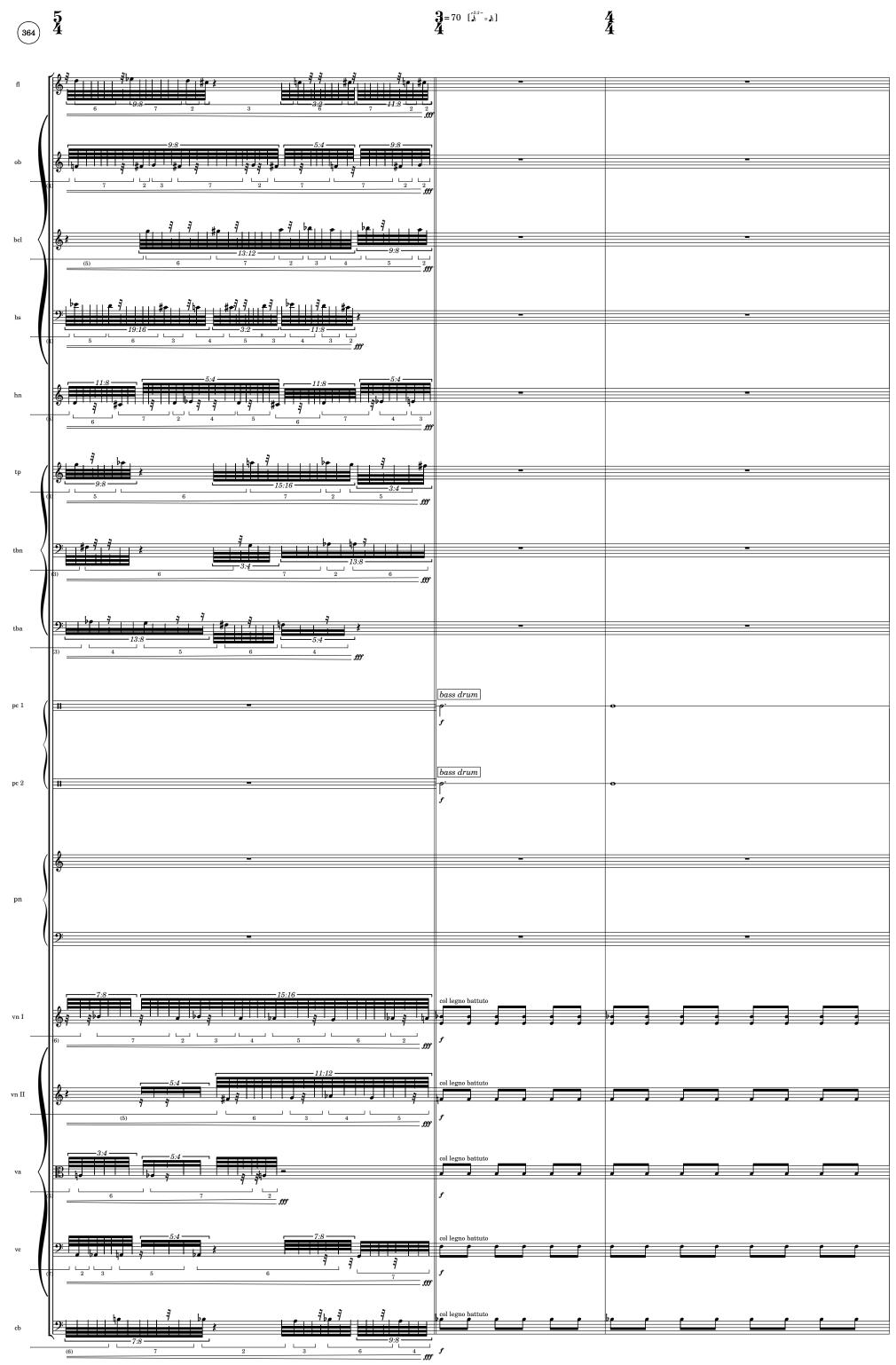


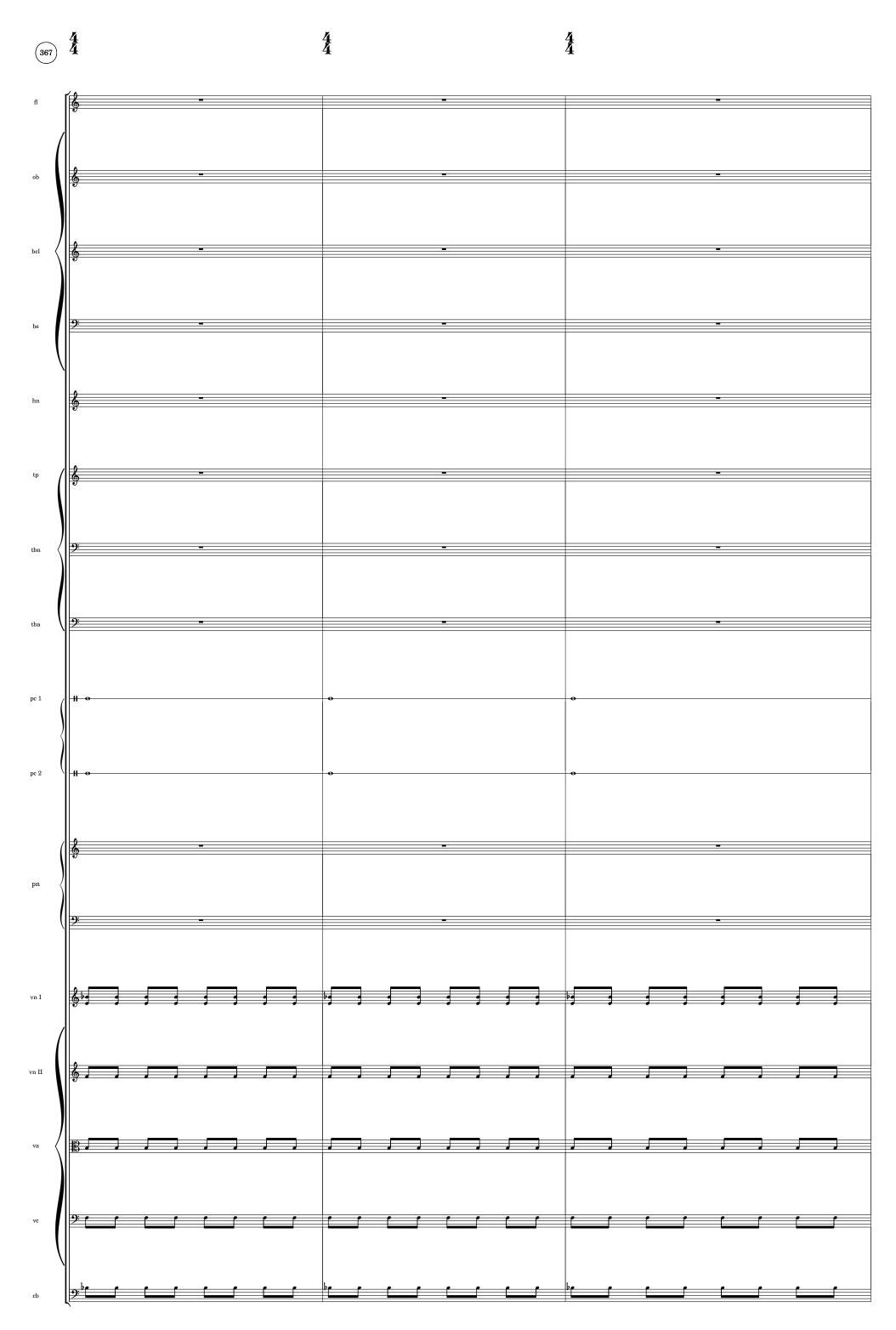


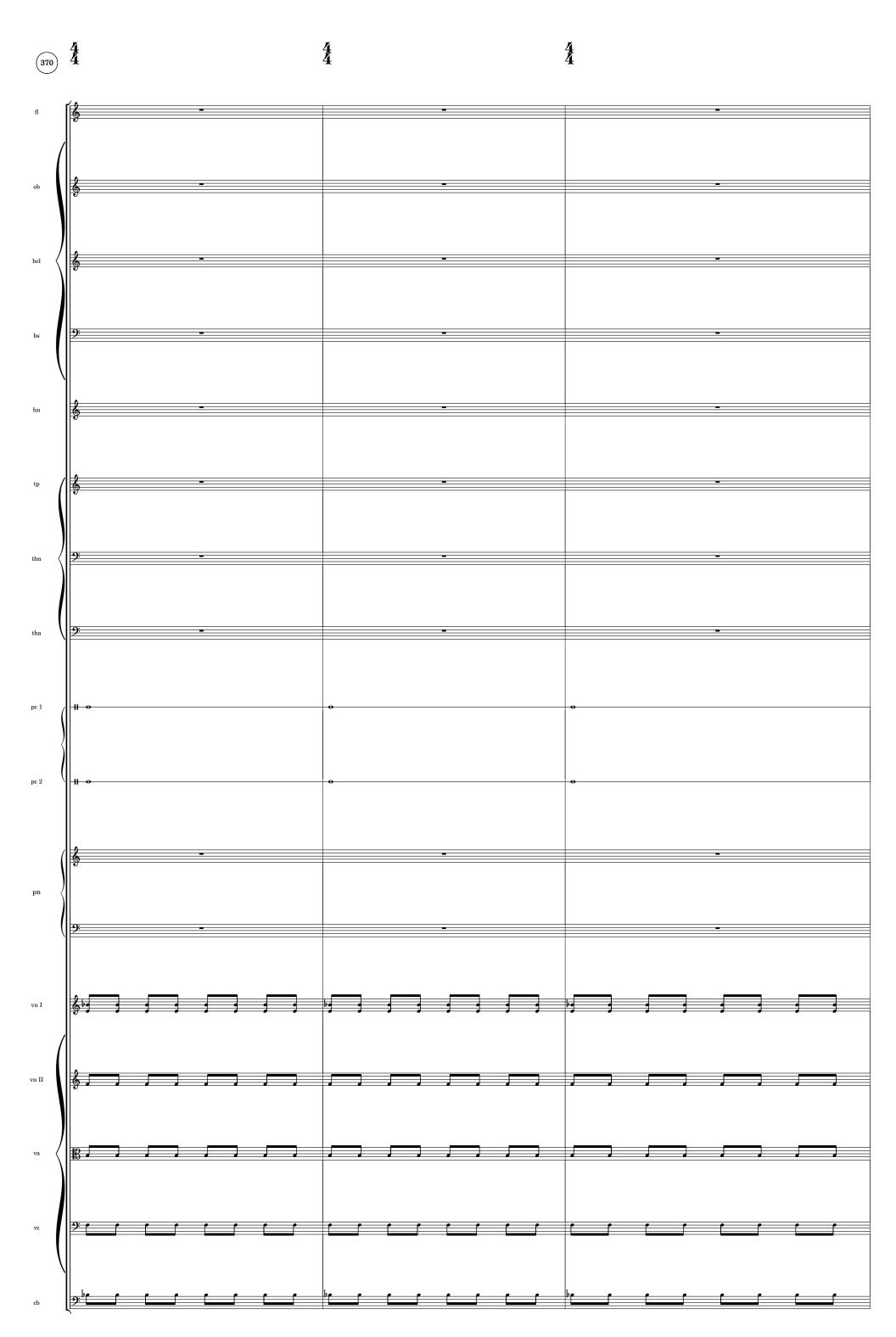


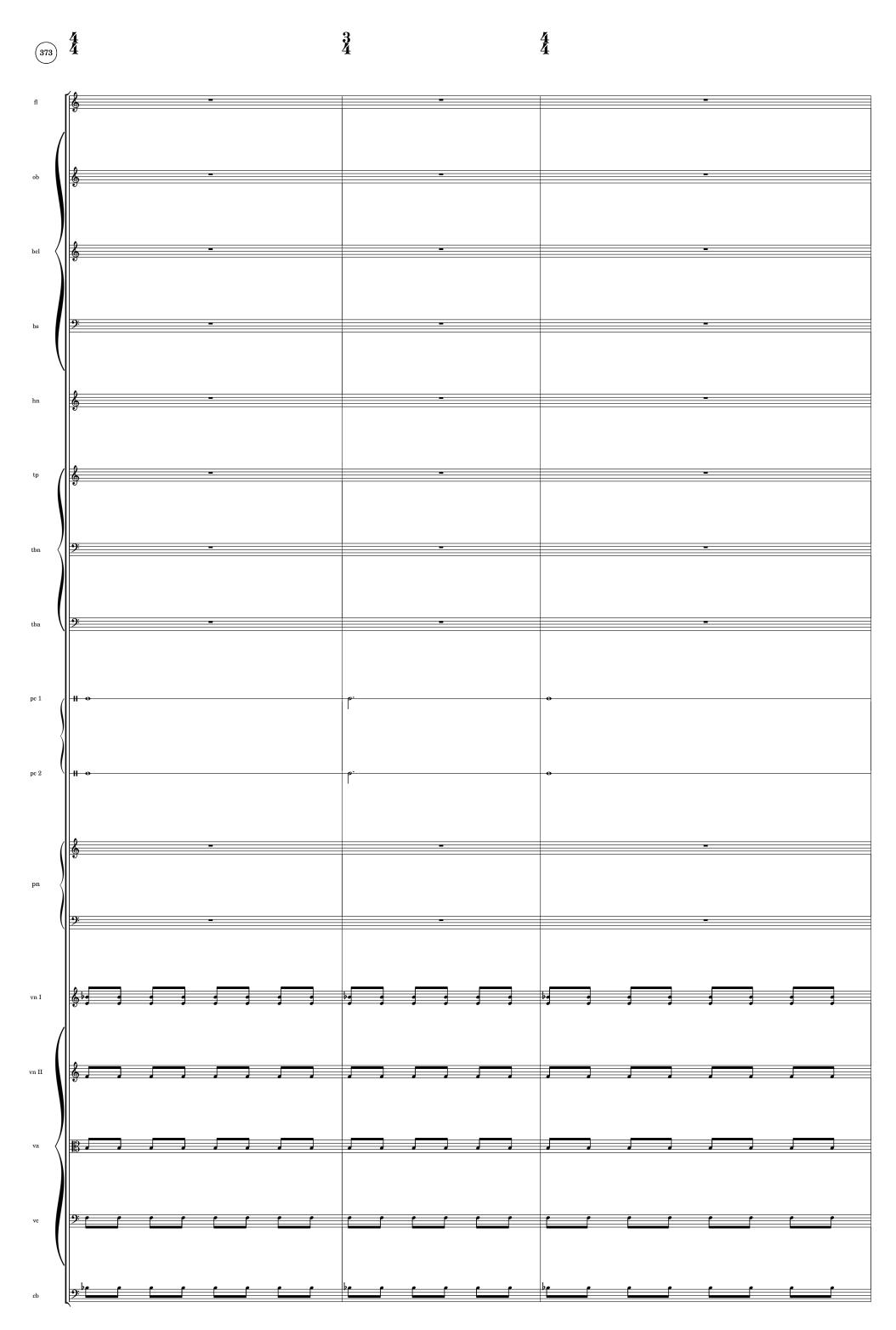


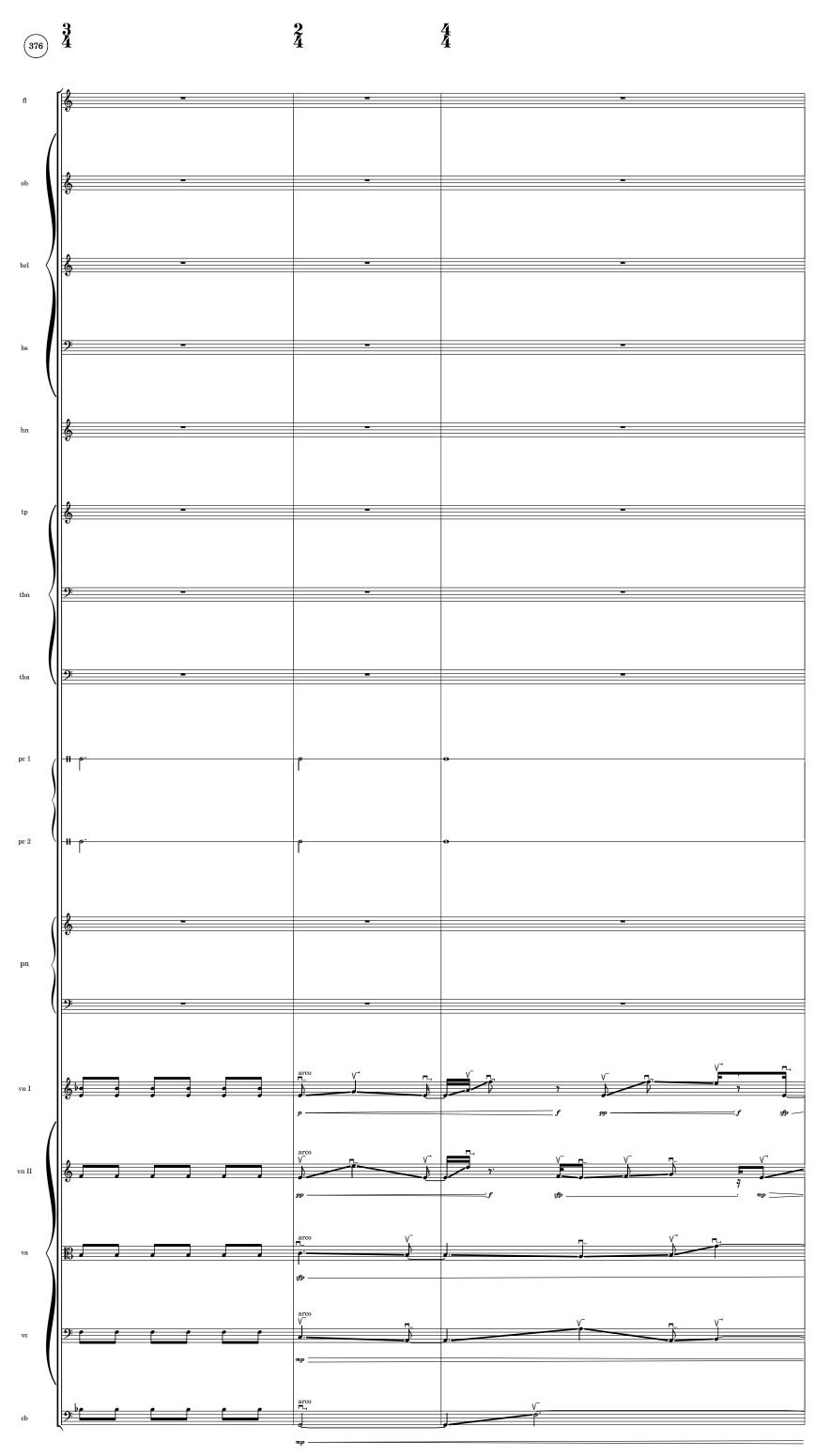
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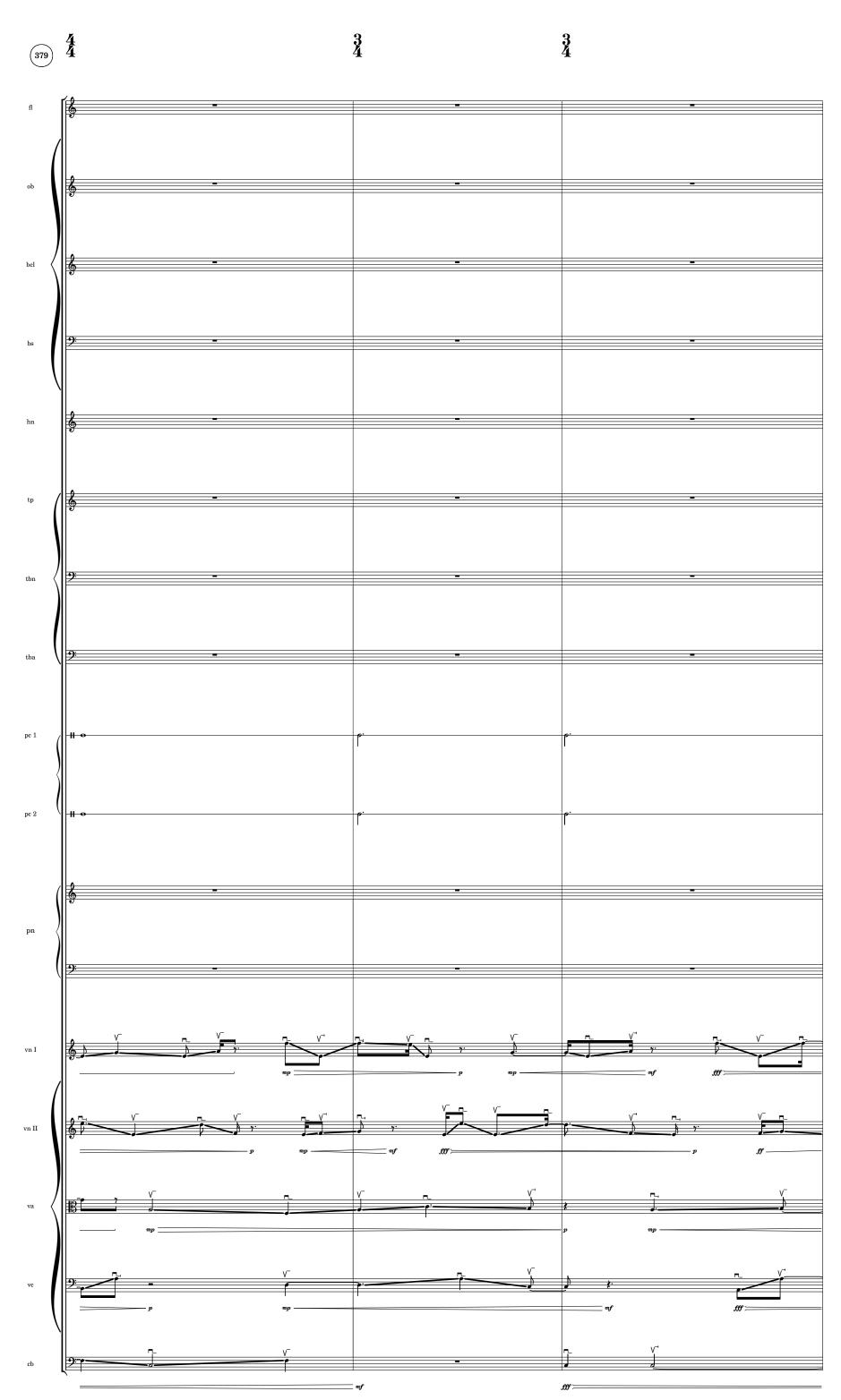


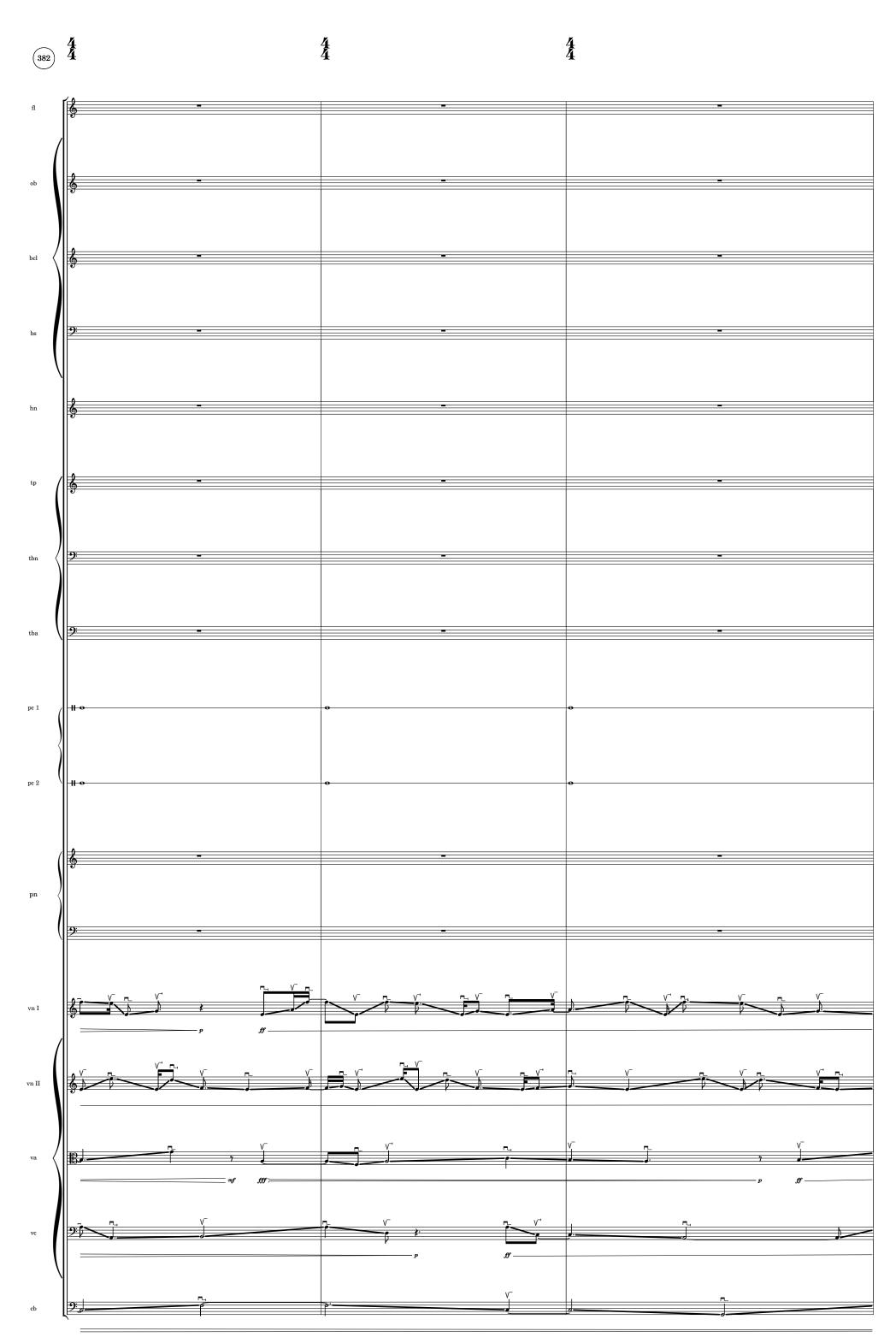


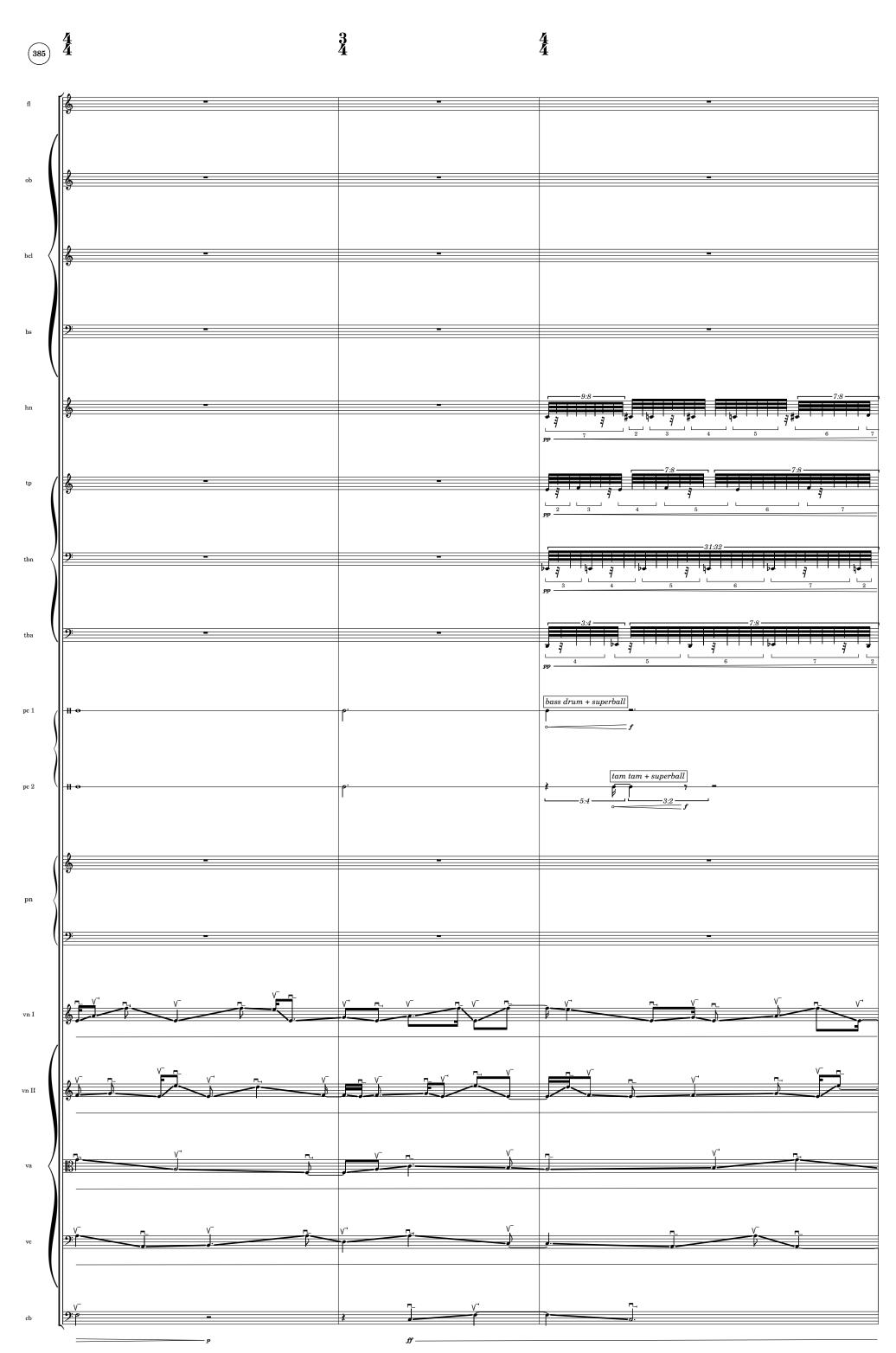


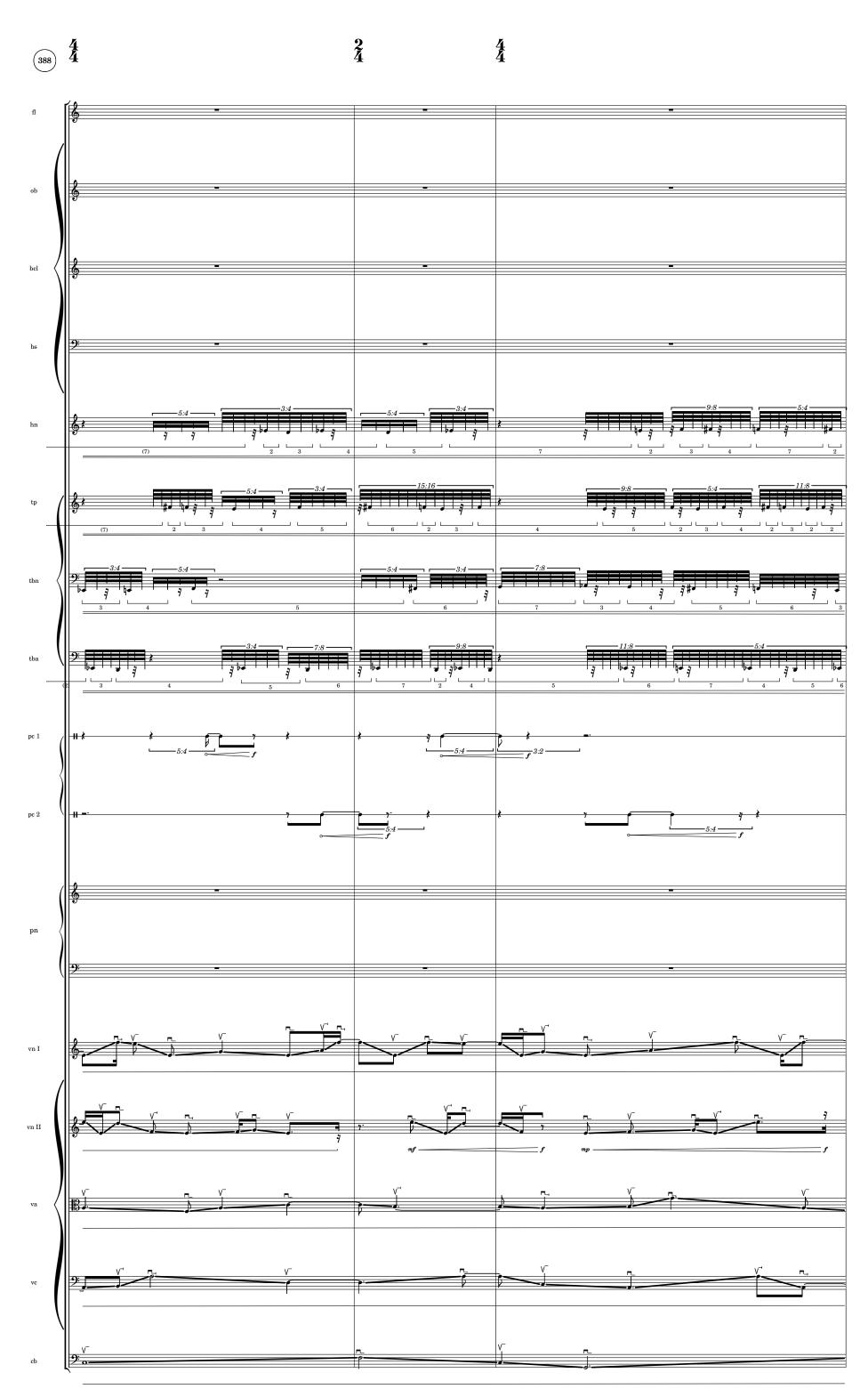


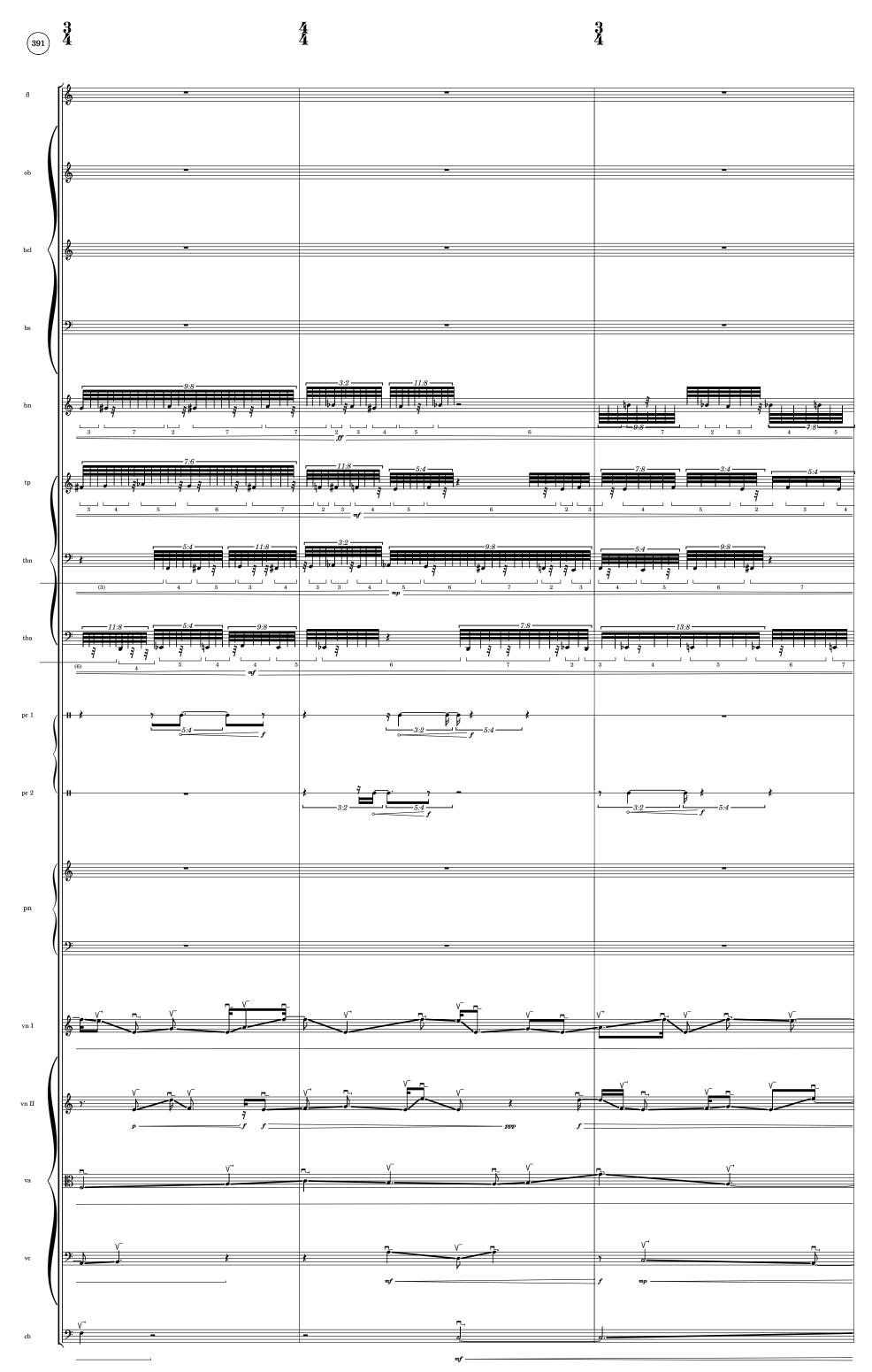


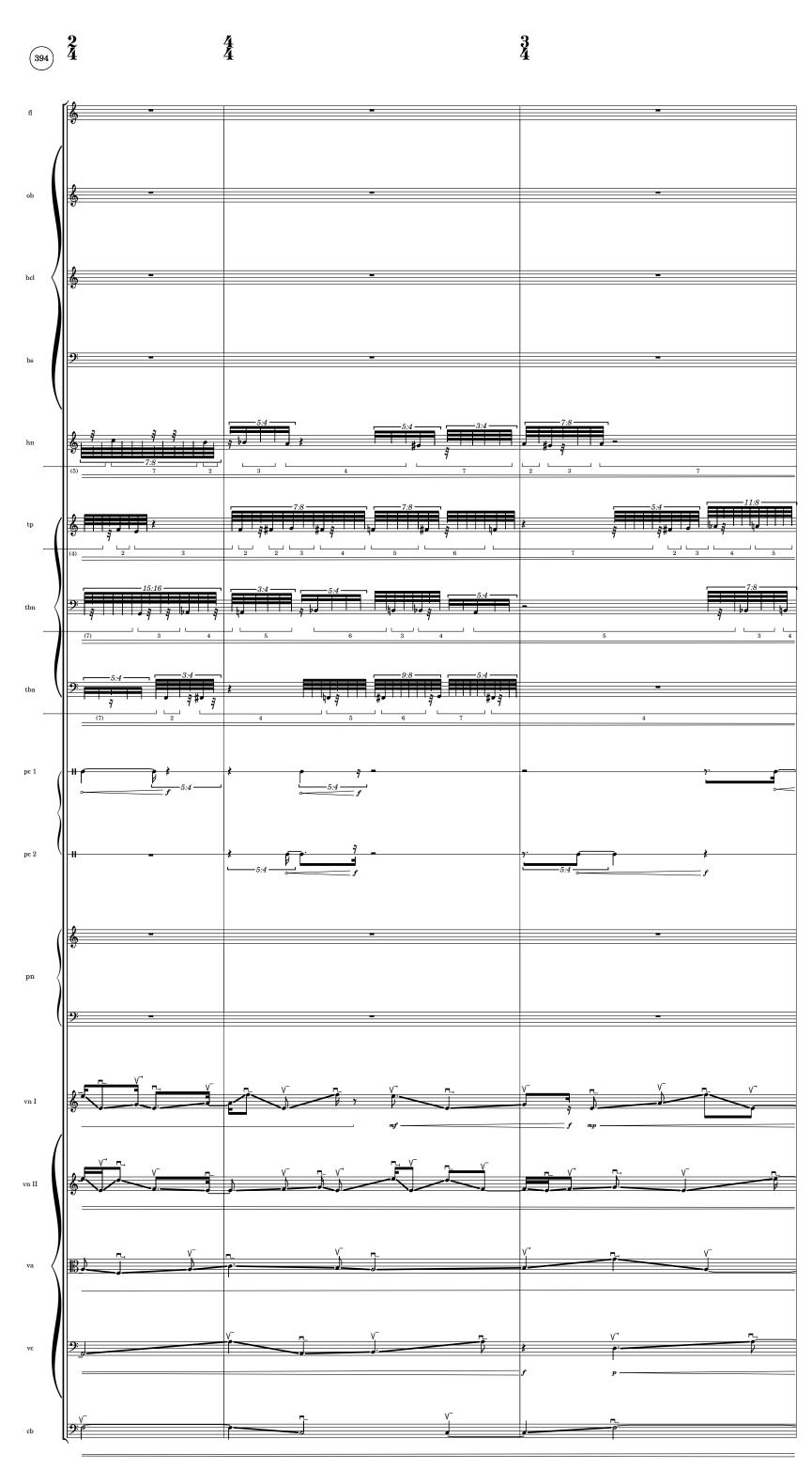




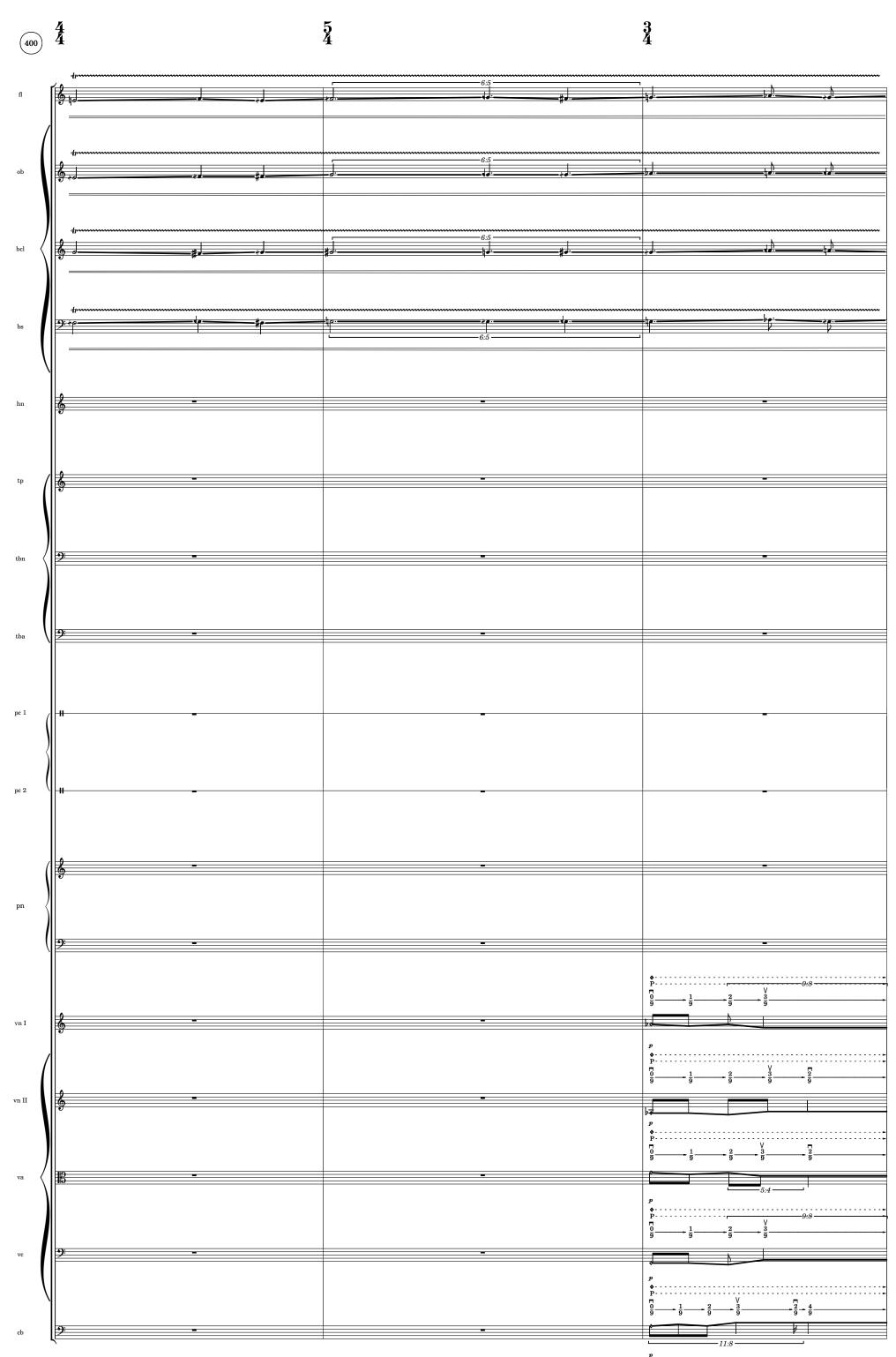


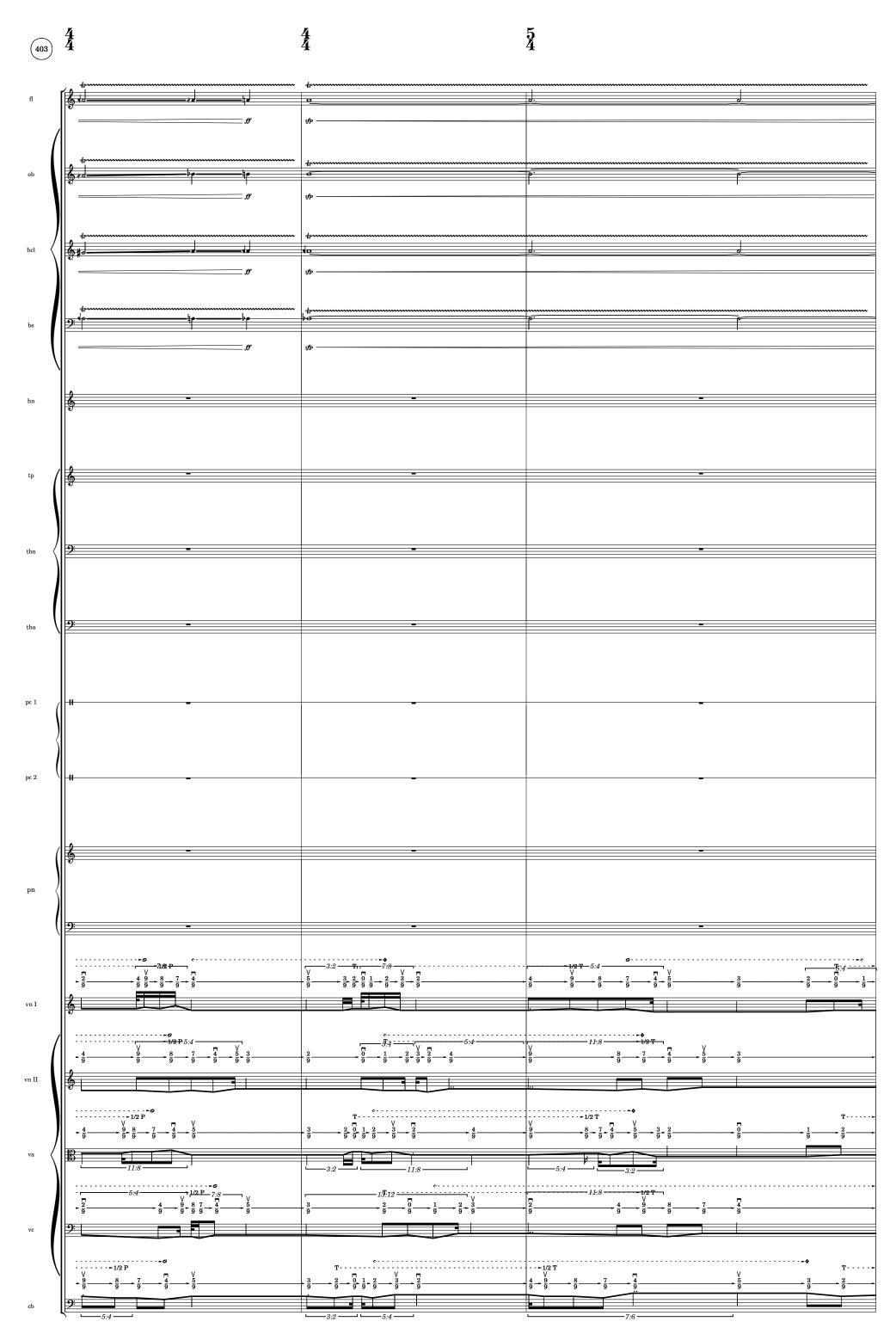




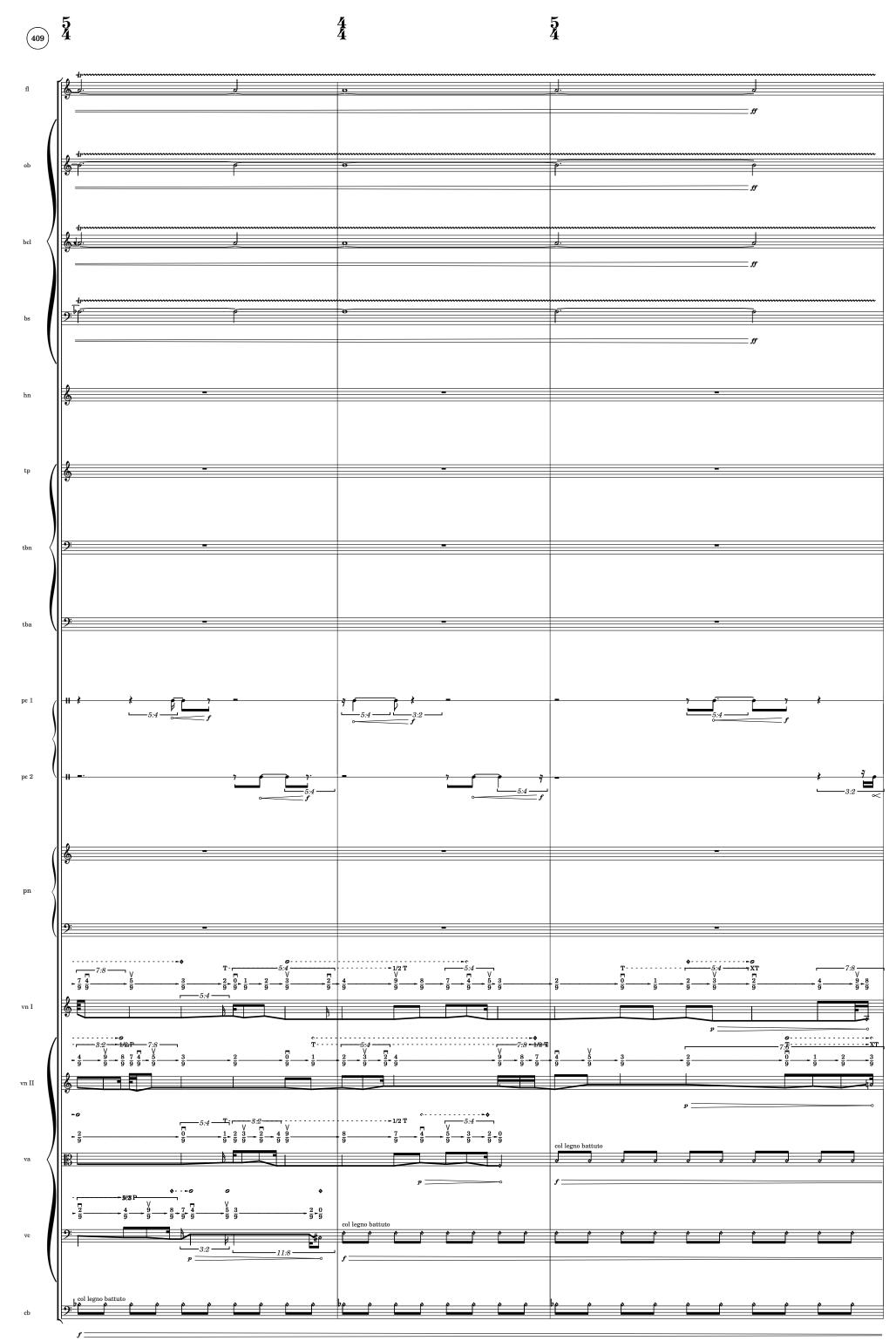


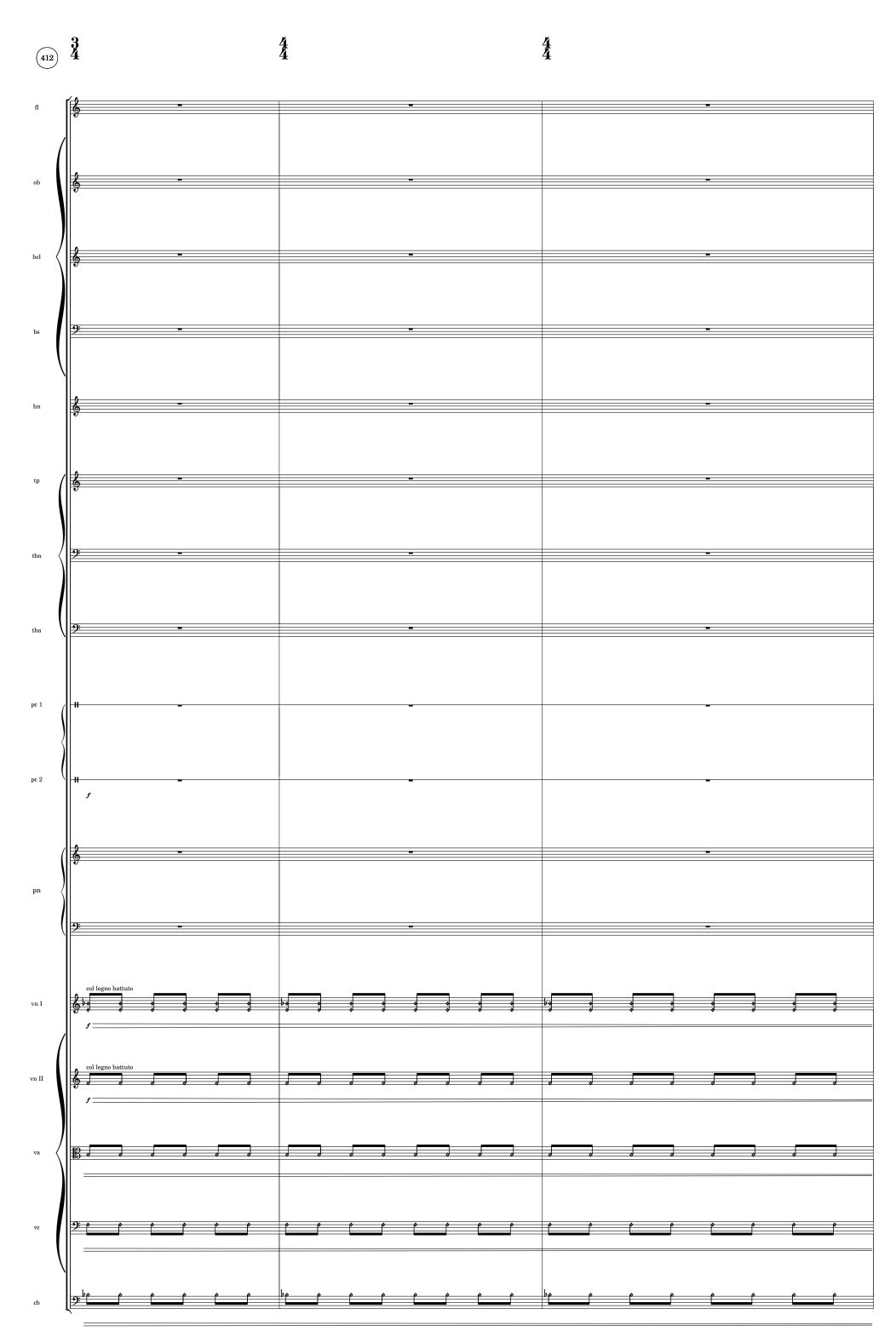


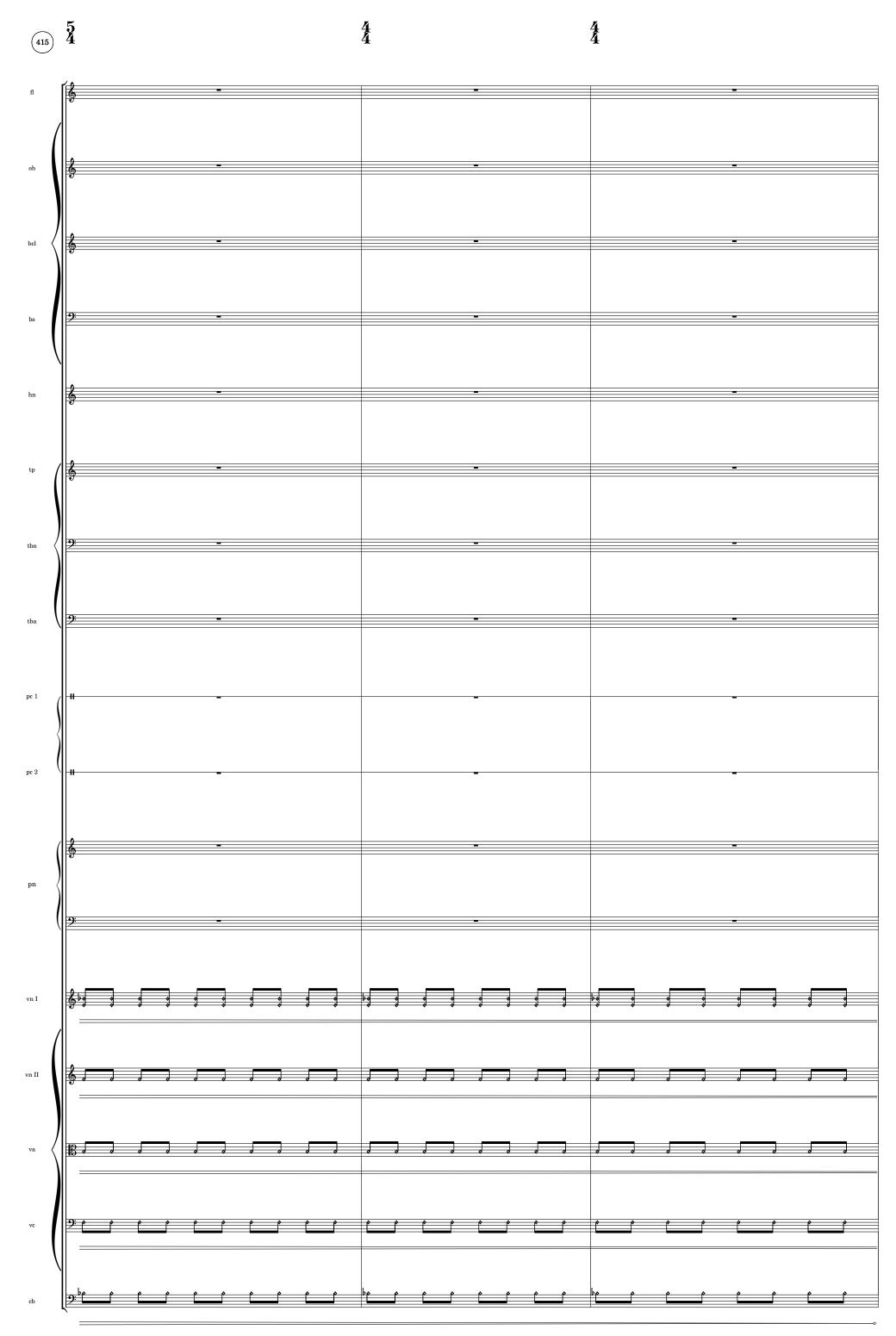


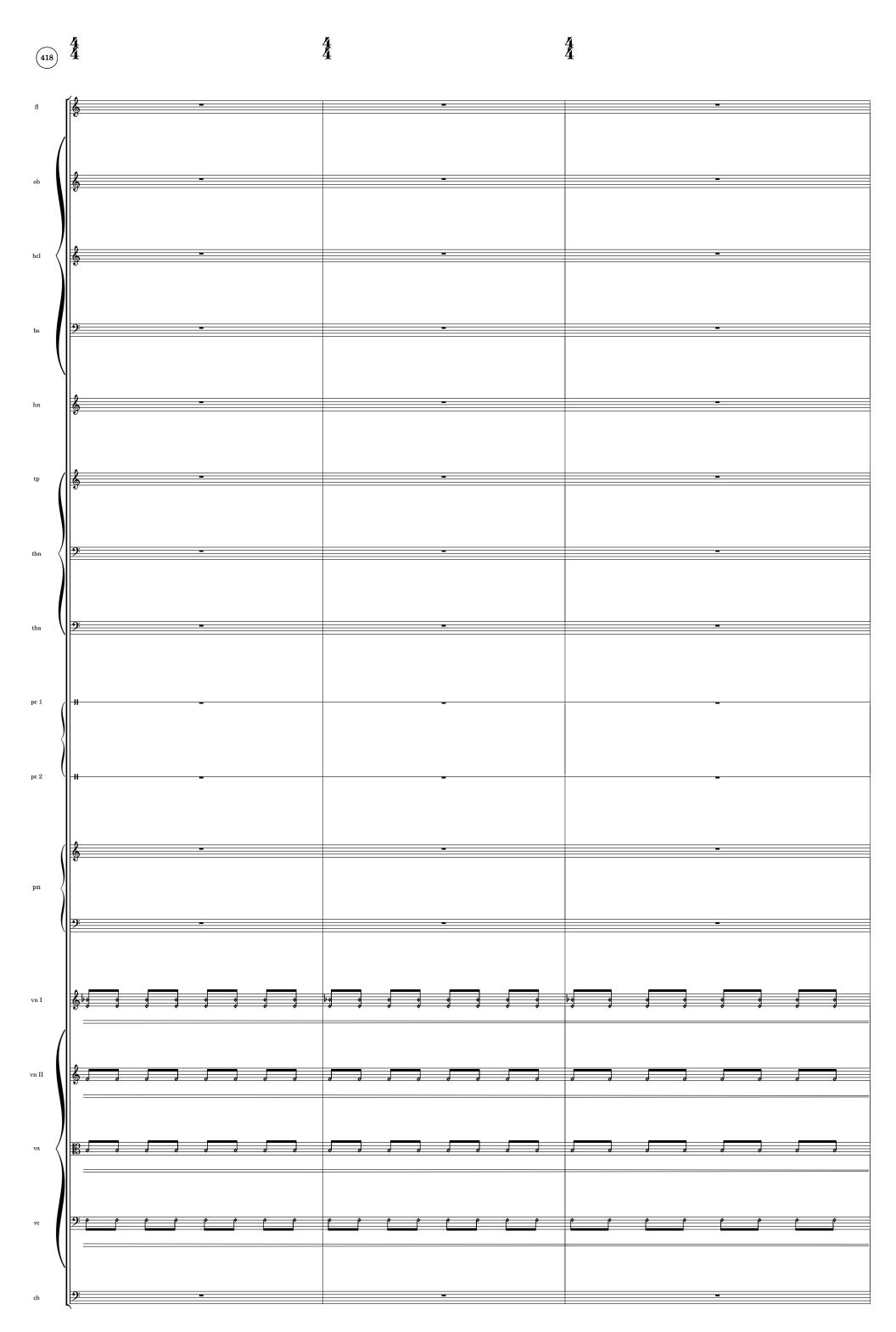


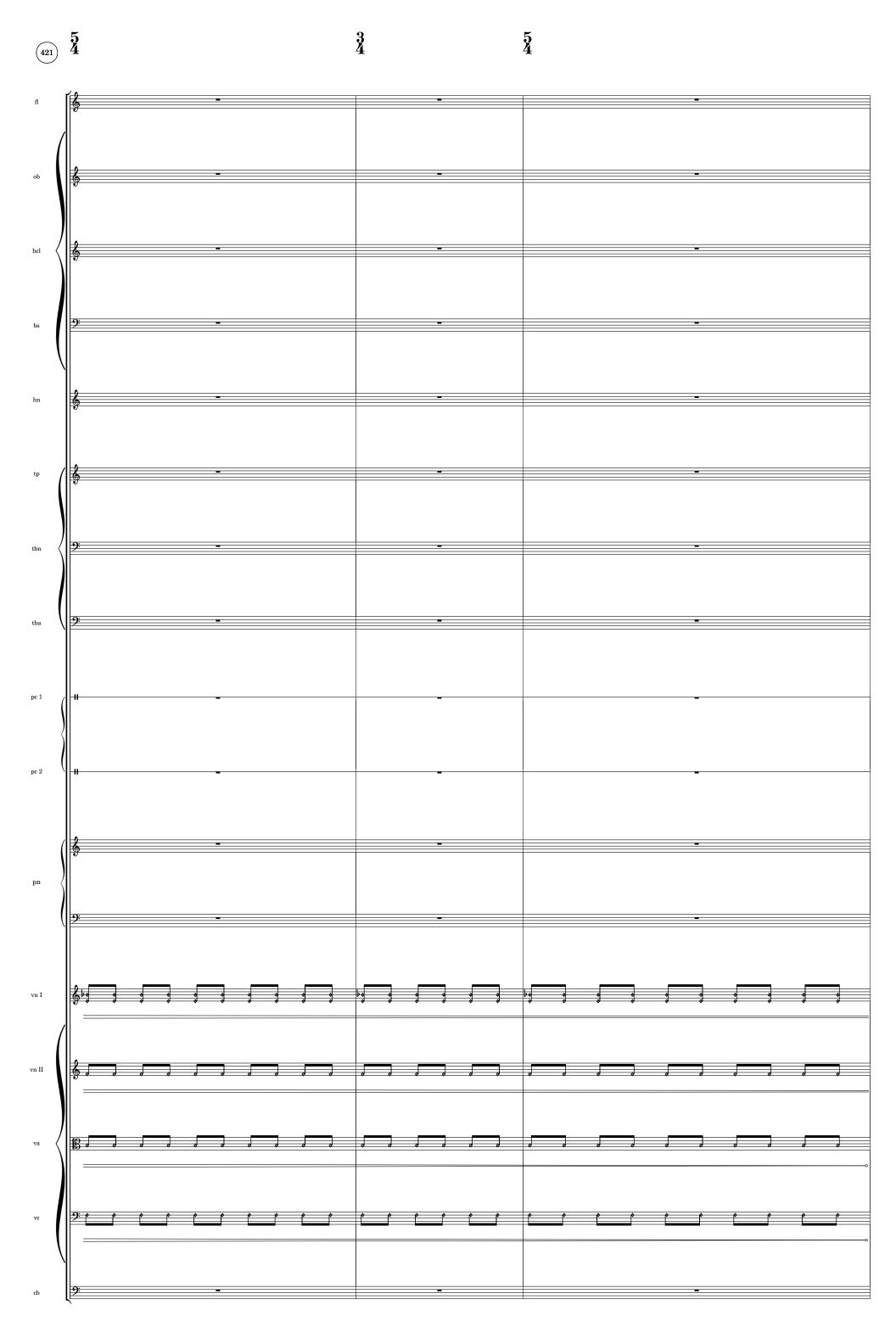


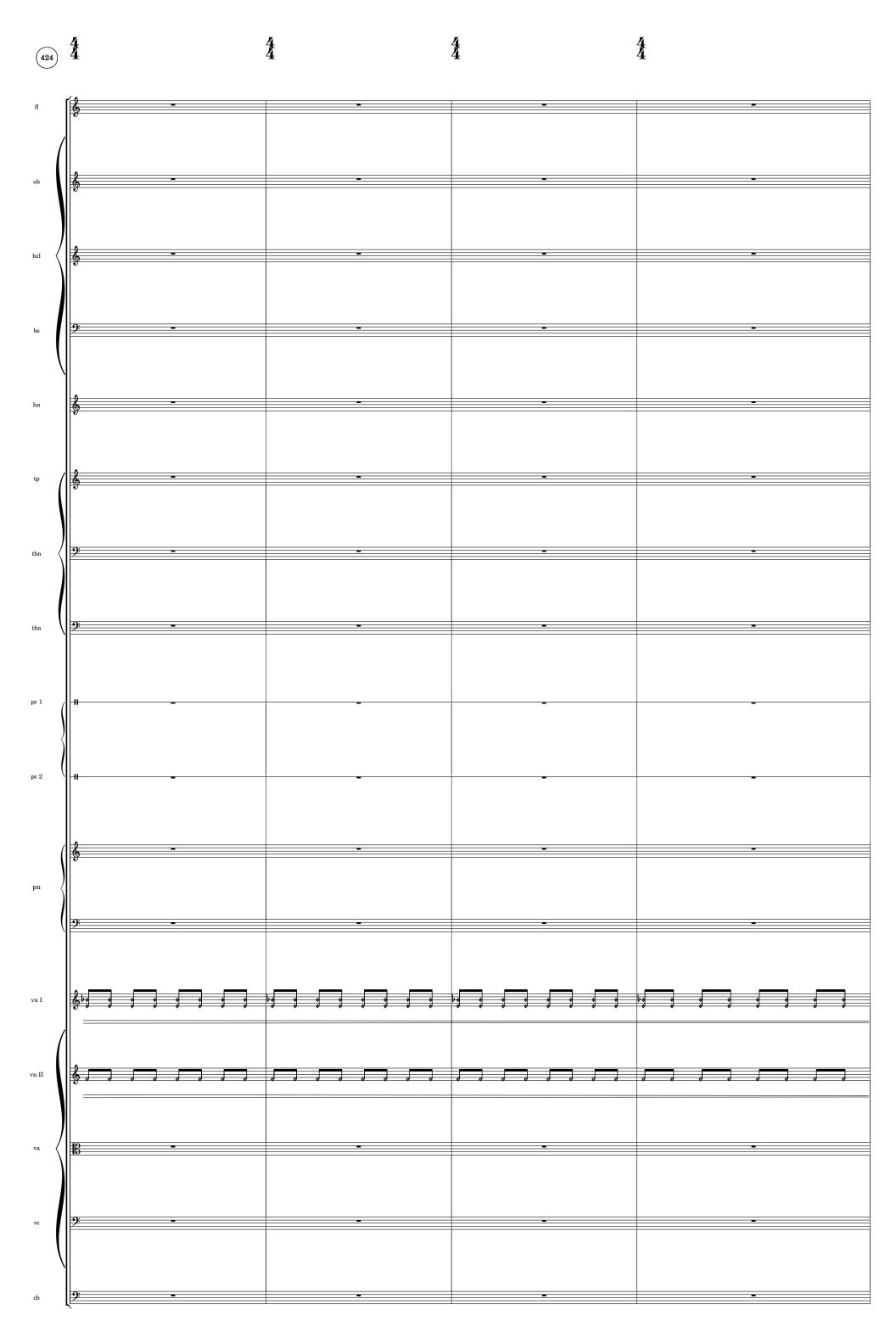


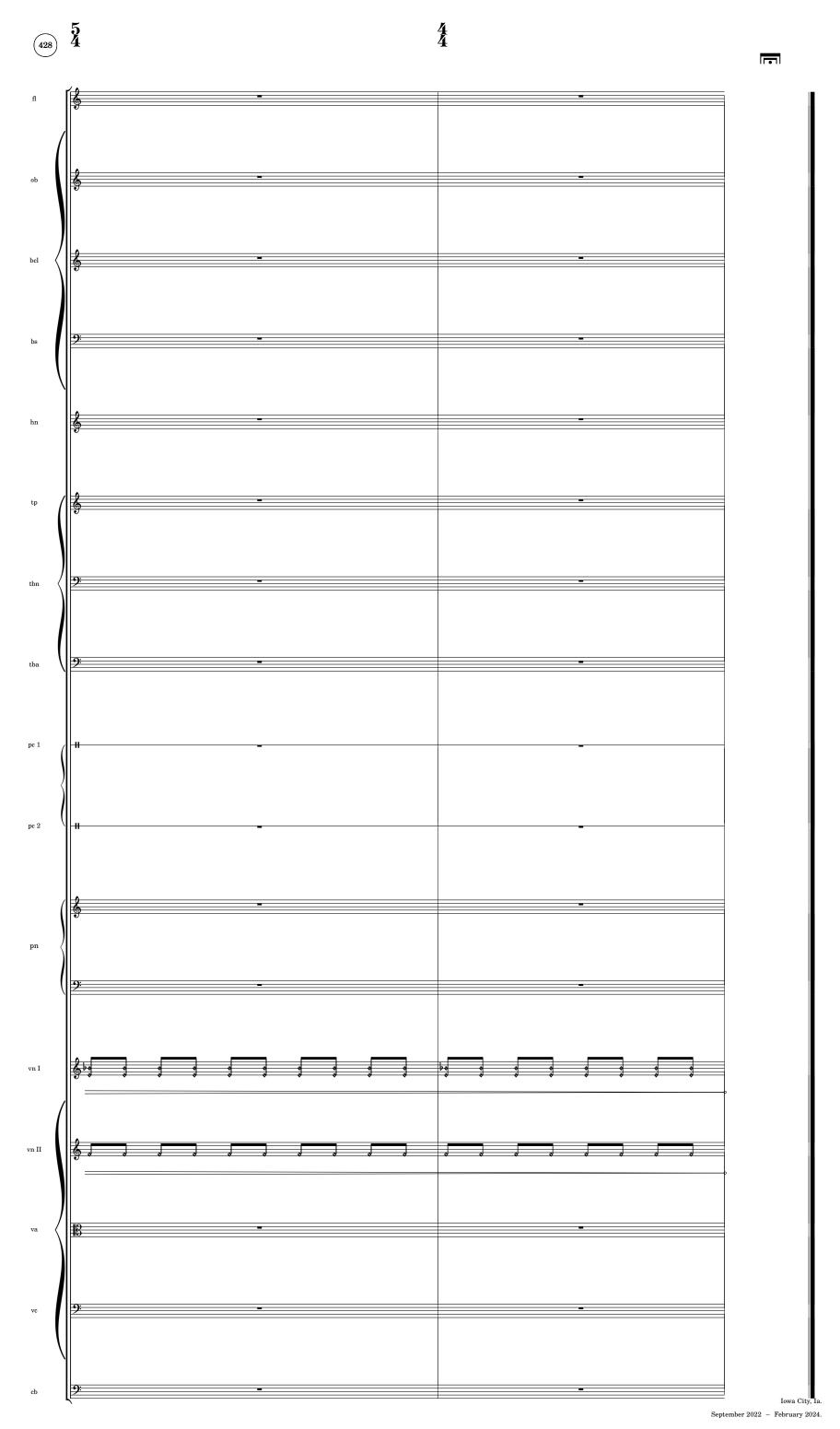












Other scores from Gregory Rowland Evans include:

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

 $\textbf{Nagual} \ (\text{mixed quartet}) \ 2021$

LARGE ENSEMBLE

Metamorphoses (orchestra) 2018

GUERRERO (21 saxophones) 2018

 $\textbf{Tourbillon} \ (\text{string ensemble}) \ 2019\text{--}20$