

GREGORY ROWLAND EVANS

Zahrat Alearear

for bass flute and guitar

2021

Guitar

FOREWORD

The word *Zahrat Alearear* translates to *Juniper Flower*. The Juniper tree is likely best known for swirling trunks, dense bush-like branches, meaty and spined leaves, and its fragrance. It has often been used in the concoction of liquors and perfumes, as well as serving a ceremonial purification purpose when burned. However, it is also the bearer of small flowers with starkly pointed petals.

(G.R.E.)

PERFORMANCE NOTES

At times, strings are required to be retuned as part of a glissando. These strings should remain detuned as a scordatura for the remainder of the piece. A variety of tremolo types are required: ① a normal tremolo abbreviated as “norm.”, ② a tamburo tremolo where the strings are struck rather than plucked abbreviated as “tamb.”, ③ a rasgueado tremolo using any number of fingers abbreviated as “ras.”, and ④ a bisbigliando tremolo similar to that of the harp where the strings are to be individually plucked in any random order abbreviated as “bis.”.

Time Signatures : Some passages make use of unusual time signatures with a denominator which is not a power of 2. Just as a metric change from $\frac{4}{4}$ to $\frac{6}{8}$ should not change the prolation of the contained notes, neither should these unusual time signatures. A signature of $\frac{5}{6}$ represents a measure which lasts for the duration of five triplet quarter notes, relative to the established metronome mark. Prolations within these unusual measures are notated with the standard tuplet brackets.

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 Accidentals apply only to the pitch which they immediately precede, but persist through ties, as such, natural signs do not appear. ③ At times throughout the piece, a “flat glissando” notation is used between notes of the same pitch. This is done to show the rhythmic locations of dynamic events.

c. 4'

زهرة العرعر

Zahrat Alearear

for bass flute and guitar

Gregory Rowland Evans (*1995)

$\text{♩} = 135$
INTRODUCTION

Guitar

15 $\frac{15}{16}$ bis. $\frac{14}{16}$ $\frac{12}{16}$
 p f p

4 17 $\frac{17}{16}$ bis. $\frac{16}{16}$
 p f

6 15 $\frac{15}{16}$ $\frac{13}{16}$
 p

8 19 $\frac{19}{16}$ ras. $\frac{18}{16}$
 mf

10 17 $\frac{17}{16}$ norm. $\frac{16}{16}$
 p f $< ff$

12 15 $\frac{15}{16}$ ras. $\frac{13}{16}$
 ff 8:5

14 17 $\frac{17}{16}$ tamb. $\frac{16}{16}$
 mp ff 7:4 p

16 $\frac{15}{16}$ $\frac{14}{16}$

gt. ras.

pp $17:15$ ff

18 $\frac{13}{16}$ $\frac{12}{16}$ $\frac{4}{4}$ $\text{♩} = 98$

gt. ras. detune string 5

mf $15:13$ fp p

21 $\frac{5}{6}$ $\frac{2}{3}$ $\frac{2}{4}$ $\frac{1}{4}$

gt. keep scord.

25 $\frac{21}{16}$ $\text{♩} = 135$ $\frac{20}{16}$

gt. tamb.

f $10:7$ $7:5$ p

27 $\frac{19}{16}$ $\frac{18}{16}$

gt. ras.

f $34:19$

29 $\frac{17}{16}$ $\frac{16}{16}$

gt. ras.

p $30:17$ pp $19:16$

31 $\frac{15}{16}$ $\frac{3}{4}$ $\text{♩} = 85$

gt. Δ

f $6:5$ ff p f mp

34 $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

gt. ff mf f $5:3$ mp ff p $5:3$

37 $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

gt. $\frac{7:6}{mp}$ p $\frac{7:6}{mf}$ p f p $\frac{3:2}{f}$ mp

40 $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

gt. f p $\frac{3:2}{}$ $\frac{4:3}{}$ $\frac{4:3}{}$

43 $\frac{5}{4}$ $\frac{13}{12}$

$\text{♩} = 98$
 C
 detune string 6

gt. p

45 $\frac{11}{12}$ $\frac{3}{4}$ $\frac{7}{12}$

gt.

48 $\frac{5}{12}$ $\frac{3}{4}$ $\frac{4}{4}$ D

$\text{♩} = 150$
 keep scord. Δ detune string 4

gt. p $\frac{5:3}{}$ $\frac{5:3}{}$

52 $\frac{4}{4}$ $\frac{4}{4}$

gt. $\frac{5:3}{}$ $\frac{5:3}{}$ $\frac{5:3}{}$

54 $\frac{4}{4}$ $\frac{4}{4}$

gt. $\frac{5:3}{}$ $\frac{5:3}{}$ $\frac{5:3}{}$

56 $\frac{4}{4}$ $\frac{4}{4}$

gt. $\frac{5:3}{}$ $\frac{5:3}{}$ $\frac{5:3}{}$ $\frac{5:3}{}$

58 $\frac{4}{4}$ $\frac{4}{4}$

gt. keep scord. $\frac{5:3}{}$ $\frac{5:3}{}$ $\frac{5:3}{}$

60 $\text{♩} = 80$
 3/4 4/4
 gt. Λ *sfp* 5:3 *ff* *sfp* *ff*

63 5/4 4/4
 gt. *pp* 8:5 *sfp* *f* 3:2 *p*

65 3/4 2/4 3/4
 gt. *mp* bis. *f* 5:4

68 4/4 5/4
 gt. *p* 7:4 *f* 17:10 bis.

70 6/4
 gt. *p*

71 5/4 4/4
 gt. *mf* 6:5 *p* *ff* *p* 3:2

73 3/4 2/4 3/4
 gt. *mf* 5:3 *p* *ff* 5:4 *p* *sfp*

76 4/4 5/4
 gt. 5:4 *p* 8:5 *f*

78 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

gt. p f $p f$ mf f

7:6 7:4

81 $\frac{3}{4}$ $\frac{4}{4}$

gt. mp p

3:2 3:2

83 $\frac{5}{4}$ $\frac{20}{16}$ $\text{♩} = 135$

gt. pp ras.

6:5

85 $\frac{19}{16}$ $\frac{18}{16}$

gt. f p pp ras.

28:19 17:9

87 $\frac{17}{16}$ $\frac{16}{16}$

gt. f p mf

15:8

89 $\frac{15}{16}$ $\frac{14}{16}$ $\frac{13}{16}$

gt. pp f p pp $f >$ tamb.

19:15 9:7 17:13

92 $\frac{12}{16}$ $\frac{11}{16}$ $\frac{10}{16}$

gt. p mf mp pp f mp norm.

4:3 12:11 17:10

95 $\frac{4}{4}$ $\frac{5}{6}$ $\frac{2}{3}$

gt. p detune string 1

$\text{♩} = 106$

98 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

gt. keep scord.

mf

101 $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

gt. *ff* *f* *mf* 5:3 *ff* *mp* 5:3

104 $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

gt. *f* 7:6 *p* detune string 2

107 $\frac{5}{6}$ $\frac{2}{3}$ $\frac{3}{4}$

gt. keep scord.

110 $\frac{4}{4}$ $\frac{5}{6}$ $\frac{2}{3}$

gt. detune string 3 *p*

113 $\frac{2}{4}$ $\frac{2}{3}$ $\frac{5}{6}$

gt. keep scord. Λ

117 $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

gt. H $\text{J} = 70$ *ff* 5:4 3:2 3:2 5:3

120 $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

gt. 3:2 3:2 3:2 3:2

123 $\frac{3}{4}$

$\frac{3}{4}$

gt.



Iowa City, Ia.
January - March 2021

Other scores from Gregory Rowland Evans include:

UNACCOMPANIED

Onkos (contrabass alone) 2019

Simbelmynë (piano alone) 2019-20

Chalk Line (solo flute) 2020

Frost on Magnolia 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

Tourbillon (string ensemble) 2019-20