

GREGORY ROWLAND EVANS

Birdless, Cloudless, Colourless

for alto saxophone

2021

SCORE

FOREWORD

When at last she went away he felt that something had gone out from him, something he could not spare, but still less could grudge, something of the desire to live, something of the unreasonable tenacity with which he shrank from dissolution. So each evening, in contemplation and absorption of this woman, he lost a part of his essential animality: so that the water rose, terrifying him. Still he fought on all day, hopelessly, mechanically, only relaxing with twilight, to listen for her coming to loosen yet another stone in the clumsy dam set up and sustained by him, frightened and corruptible. Until at last, for the first time, he was unconditioned by the Satanic dimensional Trinity, he was released, achieved, the blue flower, Vega, GOD.... After a timeless parenthesis he found himself alone in his room, spent with ecstasy, torn by the bitter loathing of that which he had condemned to the humanity of silence. Thus each night he died and was God, each night revived and was torn, torn and battered with increasing grievousness, so that he hungered to be irretrievably engulfed in the light of eternity, one with the birdless cloudless colourless skies, in infinite fulfillment. Then it happened. While the woman was contemplating the face that she had overlaid with death, she was swept aside by a great storm of sound, shaking the very house with its prolonged, triumphant vehemence, climbing in a dizzy, bubbling scale, until, dispersed, it fused into the breath of the forest and the throbbing cry of the sea. They found her caressing his wild dead hair.

(Assumption – Samuel Beckett)

At last I find in my confused soul,
Dark with the dark flame of the cypresses,
The certitude that I cannot be whole,
Consummate, finally achieved, unless

—

I be consumed and fused in the white heat
Of her sad finite essence, so that none
Shall sever us who are at last complete
Eternally, irrevocably one,

—

One with the birdless, cloudless, colourless skies,
One with the bright purity of the fire
Of which we are and for which we must die
A rapturous strange death and be entire,

—

Like syzygetic stars, supernely bright,
Conjoined in One and in the Infinite!

(At Last I Find – Samuel Beckett)

PERFORMANCE NOTES

Teeth On Reed : During passages where the teeth are to be placed on the reed, a glissando is used to indicate approximate pitch contours.

Alternate Timbres : Rhythmicized timbre alterations are notated as a circled number above a note (such as ①, ②, or ③), where higher numbers refer to a greater deviation in timbre and pitch.

Accidentals : Accidentals apply only to the pitch which they immediately precede, but persist through ties.

to Stephen F. Tamas

Birdless, Cloudless, Colourless

or, bats in Ohio

for alto saxophone

Gregory Rowland Evans (*1995)

♩ = 108

Alto Saxophone

teeth on reed

tone - - - - - air |

normale

3:2

mp *fp* *pp* *mp*

5

♩ = 60

c.2'

sf *sf* *sf*

9

♩ = 40

c.3'

mf *fff*

13

mf *fff* *ff* *p* *pp*

17

♩ = 84

p *pp* *pp*

20

p *pp* *pp*

p

5:3

5:4

12:7

[illegible][illegible]

38

39

The musical score is written on a single staff with a treble clef. It begins with a 4/4 time signature and a key signature of one flat (B-flat). The first section, labeled "teeth on reed", consists of a series of eighth notes with stems pointing down, creating a rhythmic pattern. This is followed by a 5/4 time signature change. The second section, labeled "normale", starts with a 5/4 time signature and a key signature of one flat. It features a series of eighth notes with stems pointing down, followed by a 3/4 time signature change. The "normale" section includes a series of eighth notes with stems pointing down, followed by a 3/4 time signature change. The score concludes with a 3/4 time signature and a key signature of one flat. The dynamics are marked *pp* (pianissimo) and *mp* (mezzo-piano). The tempo is marked *And.* (Andante). The score includes a series of eighth notes with stems pointing down, followed by a 3/4 time signature change. The "normale" section includes a series of eighth notes with stems pointing down, followed by a 3/4 time signature change. The score concludes with a 3/4 time signature and a key signature of one flat. The dynamics are marked *pp* (pianissimo) and *mp* (mezzo-piano). The tempo is marked *And.* (Andante).

41

42

46 ♩=75

♩ = 75

normale

mf

5:4

ff

8:9

48

A musical score for the song "The Rose Tree". The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is 2/4. The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The lyrics are written below the staff, aligned with the notes. The song consists of two lines of music, each ending with a double bar line. The first line is marked with a "9:7" time signature, and the second line is marked with a "2:4" time signature.

52

The musical score for "Teeth on Reed" by John Cage is presented on a grand staff. The piano part is in 2/4 time, starting with a forte (*f*) dynamic. The prepared piano part is in 3/8 time, starting with a fortissimo (*ff*) dynamic. The score includes various musical notations such as notes, rests, and slurs. Performance instructions are provided in boxes: "teeth on reed" for the piano part and "normale" for the prepared piano part. Dynamic markings include *f*, *ff*, *p*, and *pp*. Time signatures 2/4 and 3/8 are used. The score is divided into sections by brackets with ratios 5:3 and 10:7.

56

♩ = 90

58

59

61

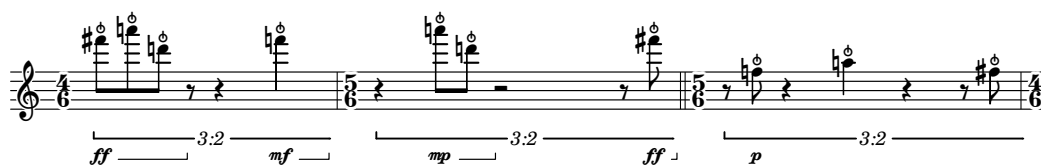
64

67

69

71

♩ = 130

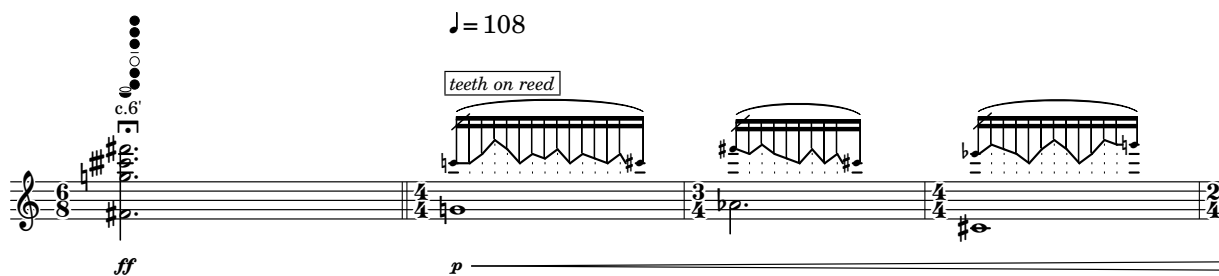


74



78

♩ = 108

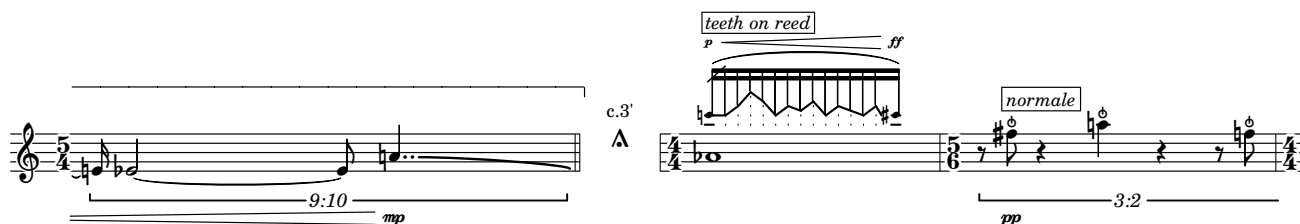


82

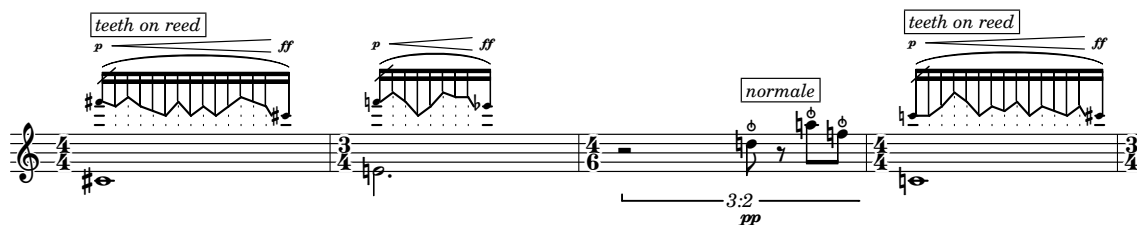


87

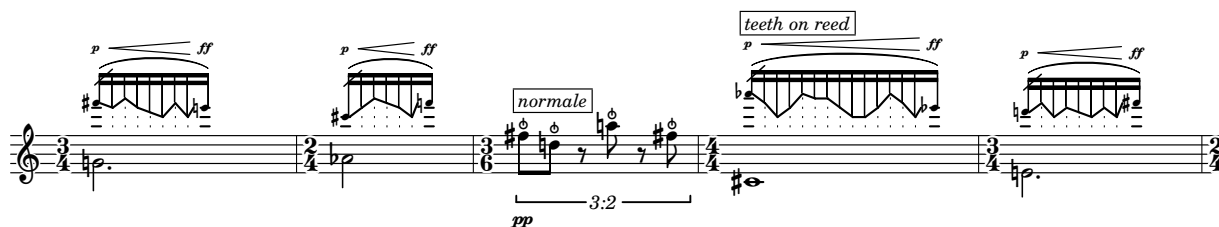
♩ = 130



91



95



100

$\text{♩} = 120$
x5

c.2' Δ

p

104

25:24

105

17:16

106

23:20

107

$\text{♩} = 45$

15:14

ff

109

$\text{♩} = 30$

c.2' Δ

113

ff

Iowa City, Ia.
May 2021

Other scores from Gregory Rowland Evans include:

UNACCOMPANIED

Onkos (contrabass alone) 2019

Simbelmynë (piano alone) 2019-20

Chalk Line (solo flute) 2020

redbud blossom, blueberry bee (cello)
2020

CHAMBER

Hamonshū (string quartet) 2018-20

Adumbration (string quartet) 2020

Zahrat Alearear (bass flute, guitar) 2021

LARGE ENSEMBLE

Metamorphoses (orchestra) 2018

GUERRERO (21 saxophones) 2018

Tourbillon (string ensemble) 2019-20