



GREGORY LEE NEWSOME

*Avarice*

for solo flute

Gregory Lee Newsome

*Avarice*

## Acknowledgment

This piece was commissioned by Mark Takeshi McGregor with funding from the Ontario Arts Council, and is dedicated to him in friendship and admiration.



## Duration

7:00

## Instrumentation

C flute with B foot

## Performance Instructions and Abbreviations

- The four dynamic levels present, *p*, *mp*, *mf*, and *f*, should be very distinct, i.e. somewhat exaggerated.
- A precise rhythmic interpretation is preferred, i.e. minimal rubato.
- No vibrato whatsoever.
  
- d-d# alt. = alternate between trill keys
- d-d# sim. = simultaneously open and close both trill keys
- s.t. = slap tongue
- t.r. = tongue ram

## Premiere

This piece was premiered by Mark Takeshi McGregor on June 16th, 2011 at the Vancouver East Cultural Centre on the programme *Seven Deadly Sins*. The Ontario premiere, also by Mr. McGregor, was on March 9th, 2013 at the National Arts Centre in Ottawa.

## Programme Note

Avarice, or extreme greed, is a sin of condition (excess wealth) and a sin of emotion (desire). Although the idea of sin is value-laden, it is difficult to argue that excess wealth is ethical in an unequal, unfair world. It is less clear, though, that desire is a sin – when does it become wrong to want more of something? This music is a descent from innocent desire to consuming obsession, moving through longing, confusion, and anguish, gathering garish wealth, forfeiting humanity.

Support for *Avarice* was provided by the Ontario Arts Council, an agency of the Government of Ontario.

for Mark Takeshi McGregor

# Avarice

Gregory Lee Newsome

♩ = 60, desire  
tone:air = 1:0, to m. 84  
no vibrato

Flute

8

16

24

32

40

48

56

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2  
64

*p* *mf* *p*

s.t.

71  $\text{♩} = 72$

*mp* *mf* *mp*

74

*mf* *mf*

77

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

$\text{♩} = 60$ , longing  
tone:air = 3:1, to m.134

84

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

91

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

98

*mp* *p* *mf < f*

105

*mf* *p* *mf < f* *mf* *p*

112

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

119 *p* *mp* *p* *mf < f*

♩. = 72

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

♩. = 60, confusion  
tone: air = 1:1, to m. 181

132 *mf* *mf* *p* *sfz* *p* *mf* *p*

141 *sfz* *p* *mf* *p* *sfz*

150 *p* *sfz* *p* *mf* *p* *sfz*

160 *p* *mf* *p* *sfz* *p* *mf*

♩. = 72

168 *mf* *mp* *mf*

171 *mp* *mp*

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

4 ♩ = 60, anguish  
181 tone:air = 1:3, to m. 219

Musical staff 181-190, 4/4 time signature. Dynamics: *sfz*, *p*, *sfz*, *p*, *sfz*, *p*, *sfz*, *p*.

Musical staff 191-201, 4/4 time signature. Dynamics: *sfz*, *p*, *sfz*, *p*, *sfz*, *p*.

Musical staff 202-211, 4/4 time signature. Dynamics: *sfz*, *p*, *sfz*, *p*, *sfz*, *p*.

Musical staff 212-218, 4/4 time signature. Tempo: ♩ = 72. Time signatures: 4/4, 6/8, 9/16, 6/8. Dynamics: *sfz*, *p*, *sfz*, *p*, *mp*. Performance markings: 2:3, 2:3.

obsession

tone:air = 1:0, to m. 279

d-d# sim.

d-d# alt.

Musical staff 219-221, 6/8 time signature. Dynamics: *p*. Performance markings: *tr*, *tr*.

d-d# sim.

d-d# alt.

Musical staff 222-224, 6/8 time signature. Performance markings: *tr*, *tr*.

d-d# sim.

Musical staff 225-228, 6/8 time signature. Dynamics: *mp*, *p*. Performance markings: *tr*.

d-d# alt.

d-d# sim.

Musical staff 229-233, 6/8 time signature. Dynamics: *f*, *p*. Performance markings: *tr*, *tr*.

d-d# alt.

Musical staff 234-238, 6/8 time signature. Dynamics: *f*, *p*, *f*. Performance markings: *tr*.

239 *d-d# sim.*  
*tr*  
*p* *f*

243 *d-d# alt.* *d-d# sim.*  
*tr* *tr*  
*p* *f*

248 *d-d# alt.* *d-d# sim.* *d-d# alt.*  
*tr* *tr* *tr*  
*p*

252 *d-d# sim.*  
*tr*  
*p* *f*

256 *d-d# alt.*  
*tr*  
*mp* *p* *f*

261 *d-d# sim.*  
*tr*  
*p* *mp*

265 *d-d# alt.* *d-d# sim.*  
*tr* *tr*  
*p* *f*

270 *d-d# alt.* *d-d# sim.* *d-d# alt.*  
*tr* *tr* *tr*  
*p*

274 *d-d# sim.* *d-d# alt.*  
*tr* *tr*



6 punishment  
277

tone:air = 0:1, to end  
(desperate, grotesque)

*p* *f*

rall.