



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, tempo change to ♩ = 72. Time signatures: 4/4, 6/8, 9/16, 6/8. Dynamics: *sfz*, *p*, *sfz*, *p*, *mp*. Includes a 2:3 ratio marking.

obsession

tone:air = 1:0, to m. 279
d-d# sim.

Musical staff 219-221, 6/8 time signature. Dynamics: *p*. Includes trills and a *d-d# alt.* marking.

Musical staff 222-224, 6/8 time signature. Includes trills and a *d-d# alt.* marking.

Musical staff 225-228, 6/8 time signature. Dynamics: *mp*, *p*. Includes trills and a *d-d# sim.* marking.

Musical staff 229-233, 6/8 time signature. Dynamics: *f*, *p*. Includes trills and a *d-d# sim.* marking.

Musical staff 234-238, 6/8 time signature. Dynamics: *f*, *p*, *f*. Includes trills and a *d-d# alt.* marking.

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)

Musical notation for measures 277-284. The staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of dotted half notes. A dynamic marking *p* is at the start, and a hairpin crescendo leads to a dynamic marking *f* at the end of the first system. A fermata is placed over the final note of the first system. The second system continues the melody with a *rall.* marking above it.

285

Musical notation for measures 285-292. The staff continues the melody from the previous system. The notes are dotted half notes, with a key signature change to one flat (Bb) in the final measure. The piece concludes with a double bar line.