

GREGORY ROWLAND EVANS

H A M O N S H Ū

波紋集

; or , the many ways of drawing water

for string quartet

2018/19

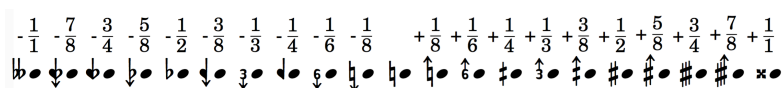
SCORE

FOREWORD

Hamonshū is the title of a series of three volumes of artwork by Mori Yuzan. The artwork consist of many drawings of waves and ripples, possibly as a catalogue of designs to be engraved on lacquerware boxes, among other items. The title of the books can be translated as “Book of Ripple Designs.” (G.R.E.)

PERFORMANCE NOTES

Microtones:



Bow Angle Indications : The upper bracket above the staff is filled with information regarding the angle at which the bow is to be held such as *col legno tratto* (abbreviated as *clt.*), *1/2 col legno tratto* (abbreviated as *1/2 clt.*), *1/2 hair*, *3/4 hair*, and *flat hair*. These angles should be maintained at a constant level for the duration of the bracket-demarcated passage. When this bracket is not present, the performer should default to *ordinario* bowing techniques.

String Contact Points : The indications of string contact positions such as *sul tasto* (abbreviated as *st.*), *sul ponticello* (abbreviated as *sp.*), *molto sul ponticello* (abbreviated as *msp.*), 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-demarkated 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. These positions are written as fractions where $\frac{0}{7}$ and $\frac{0}{4}$ represent *au talon* and $\frac{7}{7}$ and $\frac{4}{4}$ represent *punta d'arco*. Passages without these indications should be bowed at the performer's discretion.

Dynamic Indications : Dynamics within quotation marks should be considered “effort dynamics.” As such, *forte* represents a heavy bow pressure rather than a “loud” resultant sound. Likewise, *piano* represents a light bow pressure as opposed to a “quiet” resultant sound. These indications will often result in unusual bowing timbres when combined with the Bow Contact Points, the String Contact Points, and finger pressure alterations. These are the desired effects. Dynamics without quotations should be performed as usual.

Miscellaneous : ① Tremolos 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 while a triangle note head indicates a finger pressure in between harmonic and *normale*. ④ Glissandi with arrows attached represent a pitched glissando where the finger pressure should also smoothly transition from one indication to the next. ⑤ In passages marked with Bow Contact points, articulations should be played as subtle variations of *bow pressure* rather than *bow speed*. ⑥ Accidentals apply only to the pitch which they immediately precede, but persist through ties.

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Gregory Rowland Evans

$\text{♩} = 90$
 $\frac{1}{4}$ $\frac{4}{4}$

Violin I

f $5:4$ *mp*

Violin II

pp $6:7$

Viola

p $17:16$

Violoncello

$5:4$ *f* *mp* *p* *mf* *ff* $3:2$

3 $\frac{9}{8}$

vln. I

p $17:18$ *mf*

vln. II

$5:3$ *f*

vla.

$5:4$ *mf*

vc.

f *mp* *p* $5:4$ *mf* $5:4$

5

1
45
87
8

vln. I
 vln. II
 vla.
 vc.

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

3:2 6:5 7:6 5:4 5:6 3:4 15:14

8

3
49
8

vln. I
 vln. II
 vla.
 vc.

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

13:12 3:2 15:16 25:24 23:24

10

5

4

4

vln. I *mf* 3:4 *ff* 5:4
 vln. II 9:8 5:6 *f*
 vla. 7:6 3:4
 vc. *p* 3:4

12

5

4

vln. I *f* 5:4 *mp* *mf*
 vln. II *mp* *p* *pp*
 vla. *mp* *mp*
 vc. *mf*

13

 $\frac{1}{4}$ $\frac{7}{8}$ $\frac{1}{4}$

vln. I
 vln. II
 vla.
 vc.

16

 $\frac{9}{8}$ $\frac{2}{4}$

vln. I
 vln. II
 vla.
 vc.

18

 $\frac{1}{4}$ $\frac{5}{4}$

vln. I *p* *mf* 7:8 *mp* 13:12
 vln. II *f* 3:2 *p* 5:4 *mf mp*
 vla. *p* 3:2 *p*
 vc. *ff* *f* *mp* 3:2 *p* *mf* 3:2 *ff* *mf* 5:4

20

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

vln. I *p* 5:4 *mf*
 vln. II *p* 13:14 *mf*
 vla. 15:16 *mf*
 vc. *pp*

22

 $\frac{1}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

vln. I *pp* *f* *5:4* *p* *mf* *mp* *p* *6:5* *mf*
 vln. II *pp* *7:6* *f* *5:6* *f* *p*
 vla. *ff* *9:8* *11:12* *f*
 vc. *f* *5:4* *3:4* *p* *mf* *mp* *11:12*

25

 $\frac{4}{4}$ $\frac{5}{4}$

vln. I *ff* *f* *15:16* *mp* *p*
 vln. II *mf* *17:16* *3:4* *9:8* *ff*
 vla. *mp* *7:8* *13:12* *p*
 vc. *f* *mp* *p* *5:4* *mf*

27

 $\frac{3}{4}$ $\frac{1}{4}$ $\frac{4}{4}$ $\frac{1}{4}$

vln. I *mf* $\frac{3:2}{5:4}$ $\frac{15:16}{15:16}$

vln. II *f* $\frac{3:2}{15:16}$ *mp*

vla. *mf* *ff*

vc. *ff* *mp* *p* $\frac{3:2}{5:4}$ *mf*

31

 $\frac{5}{8}$

♩ = 40

 $\frac{5}{4}$

mst. $\frac{1}{2} \rightarrow \frac{1}{4}$ ord. $\frac{1}{4} \rightarrow \frac{3}{4}$

clt. _____

msp. _____

vln. I *ff* *mp* $\frac{3:2}{17:10}$ $\frac{7:5}{17:10}$

vln. II *f* $\frac{1}{4}$ $\frac{1}{7}$

vla. $\frac{5:4}{13:12}$ $\frac{5:3}{17:14}$ $\frac{7:6}{7:5}$ $\frac{11:10}{7:4}$ $\frac{5:4}{7:5}$

vc. $\frac{1}{7}$ $\frac{3}{7}$ $\frac{4}{7}$ $\frac{3}{7}$

p $\frac{4:5}{mp}$

38

2
47
8

st. $\frac{V}{7}$ ord. $\frac{6}{7}$ mst. $\frac{5}{7}$ $\frac{V}{6}$ $\frac{5}{7}$

vln. I *mp* *p* *mf* 5:3

1/2 clt. sp. msp.

vln. II 11:6 29:24 4:5 *ppppp* *mp* 5:4 *mf*

vla. 3:2

st. $\frac{V}{4}$ $\frac{1}{4}$ ord. $\frac{1}{7}$ $\frac{3}{7}$

vc. *f* *mp*

40

2
43
82
4

mst. $\frac{V}{6}$ $\frac{1}{2}$ $\frac{1}{4}$ $\frac{3}{4}$ ord. $\frac{4}{4}$

vln. I 3:2

vln. II *mp* *p*

ord. $\frac{6}{7}$ mst. $\frac{V}{2}$ $\frac{1}{4}$

vla. *mf* *f*

vc. $\frac{V}{7}$ $\frac{3}{7}$ $\frac{2}{7}$ 5:4

43

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

(B)

 $\text{♩} = 60$

vln. I

vln. II

vla.

vc.

ord. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

ord. $\frac{3}{4}$ st. $\frac{1}{4}$

"mp"

sp.

msp.

"p"

"mf"

mf

p

47

 $\frac{3}{4}$ $\frac{5}{4}$

vln. I

vln. II

vla.

vc.

pp 5:4 mf

f 3:2 3:2 7:5 17:10

7:6 6:7

11:6 4:5 3:2 5:3 mp

mp 5:4 pp 3:2 mf p mp

49

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

vln. I *mf*
 vln. II *mp* $\frac{3:2}{pp \text{ } mf >}$ $\frac{5:4}{p \text{ } mp}$
 vla. $\frac{3:2}{pp \text{ } mf \text{ } p}$ $\frac{5:4}{mp}$ $\frac{15:8}{}$
 vc. *pp* *mf* *ff* *mp* *f* $\frac{3:2}{}$

52

 $\frac{4}{4}$ $\frac{2}{4}$

vln. I $\frac{5:4}{}$
 vln. II $\frac{3:2}{pp < mf \text{ } p}$ $\frac{5:3}{mp}$ *pp* *mf*
 vla. *pp* *ff* *mp*
 vc. $\frac{5:4}{mf < ff}$ *p* *mp* $\frac{3:2}{}$

54

5/8

2/4

3/8

vln. I
 3:4
 vln. II
 11:10 5:4 7:5 21:16
 p mp
 vla.
 f
 vc.
 pp 5:4 mf

57

5/4 (C)

♩ = 120

2/4

vln. I
 p mp pp
 vln. II
 mf 4:5
 vla.
 p mp
 vc.
 mf 3:2 pp 3:2 mf

59

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

vln. I *mf* *mp*
 vln. II *p* *mp* *pp* *mf* *p* 3:2
 vla. *pp* *mf* *p* 3:2 *mp* *pp* *mf* *p* *mp*
 vc. *p*

61

 $\frac{5}{4}$ $\frac{2}{4}$

vln. I
 vln. II *mp* 11:10
 vla. 5:4 *pp* *mf*
 vc. *mp* *pp* 3:2 *mf* *p* *mp* *pp* 3:2 *mf*

68

 $\frac{2}{4}$ $\frac{5}{4}$

musical score for measures 68-69, featuring four staves: vln. I, vln. II, vla., and vc.

Measure 68 (2/4 time):

- vln. I: mf (half note), p (half note), mp (quarter note), pp (quarter note), mf (quarter note).
- vln. II: mf (half note).
- vla.: (half note).
- vc.: (half note).

Measure 69 (5/4 time):

- vln. I: mf (half note), pp (half note), mf (half note).
- vln. II: (half note).
- vla.: (half note).
- vc.: (half note).

70

 $\frac{4}{4}$ $\frac{5}{4}$

musical score for measures 70-71, featuring four staves: vln. I, vln. II, vla., and vc.

Measure 70 (4/4 time):

- vln. I: (half note).
- vln. II: (half note).
- vla.: (half note).
- vc.: (half note).

Measure 71 (5/4 time):

- vln. I: p (half note).
- vln. II: p (half note), mf (half note).
- vla.: f (half note).
- vc.: mp (half note).

72

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

vln. I

mp

vln. II

f

vla.

*mf**mp**pp**mf**p*

vc.

*p**mp**pp*

6:5

mf

75

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

vln. I

pp

vln. II

*mf**mp*

vla.

mf< *f**mf*

vc.

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

83

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

vln. I mf p 3:2 mp pp 3:2 mf mf f mf
 vln. II pp mf 3:2 p mp 3:2 pp mf 3:2 p
 vla. mf
 vc. mf 5:4

86

 $\frac{5}{4}$ $\frac{4}{4}$

vln. I p 7:8
 vln. II 9:8 mp 5:6 pp
 vla.
 vc. 6:5 p mp 3:2 pp

88

5
42
4

vln. I
 vln. II
 vla.
 vc.

mf *p*

9:8

90

3
45
4

vln. I
 vln. II
 vla.
 vc.

mp *pp* *mf*
mf *p* *mp*
p *mp*
mp *pp* *mf* *p* *mp* *pp* *mf*

3:2 4:3 3:2

92

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

vln. I
 vln. II
 vla.
 vc.

3:2
p mp pp

7:8
mp pp

3:2
pp mf p

3:2
mp pp

3:2
pp mf p

5:3
p mp pp

95

 $\frac{3}{4}$ $\frac{5}{4}$

vln. I
 vln. II
 vla.
 vc.

mf

mf

3:2
mp pp

mf

p

97

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

vln. I
 vln. II
 vla.
 vc.

100

 $\frac{4}{4}$ $\frac{5}{4}$

vln. I
 vln. II
 vla.
 vc.

vln. I *mf p* 3:2 *mp* *pp* *mp*
 vln. II
 vla. *mf*
 vc. *mp*

vln. I *mf f* 3:2 *mf* *mp* *mf* 3:2 *f*
 vln. II 3:2
 vla. 3:2
 vc.

106

 $\frac{4}{4}$ $\frac{2}{4}$

musical score for measures 106-107, featuring four staves: vln. I, vln. II, vla., and vc.

Measure 106 (4/4):

- vln. I: mf (first half), mp (second half), 3:2 ratio.
- vln. II: 3:2 ratio.
- vla.: sustained note.
- vc.: sustained note.

Measure 107 (2/4):

- vln. I: 3:2 ratio.
- vln. II: sustained note.
- vla.: sustained note.
- vc.: 3:2 ratio.

108

 $\frac{4}{4}$ $\frac{2}{4}$

musical score for measures 108-109, featuring four staves: vln. I, vln. II, vla., and vc.

Measure 108 (4/4):

- vln. I: sustained note.
- vln. II: sustained note.
- vla.: sustained note.
- vc.: sustained note.

Measure 109 (2/4):

- vln. I: sustained note.
- vln. II: sustained note.
- vla.: 3:2 ratio.
- vc.: 3:2 ratio.

110

5
4♩ = 108
D3
4

Score for measures 110-111, 5/4 time signature, key of D major.

Tempo: ♩ = 108.

Instrument parts and dynamics:

- vln. I:** *p* (first measure), *f* (second measure), *mf* (third measure).
- vln. II:** *pp* (first measure), *ff* (second measure).
- vla.:** *pp* (first measure), *ff* (second measure).
- vc.:** *pp* (first measure).

Measure 110 contains a fermata over the first measure. Measure 111 contains a fermata over the second measure.

112

4
42
4

Score for measures 112-113, 4/4 time signature, key of D major.

Tempo: ♩ = 108.

Instrument parts and dynamics:

- vln. I:** *ff* (first measure), *mf* (second measure).
- vln. II:** *5:4* (first measure), *3:4* (second measure), *mf* (third measure).
- vla.:** *ff* (first measure), *mf* (second measure).
- vc.:** *ff* (first measure), *mf* (second measure).

Measure 112 contains a fermata over the first measure. Measure 113 contains a fermata over the second measure.

114

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

vln. I

vln. II

vla.

vc.

mf

3:4

5:4

5:3

116

 $\frac{5}{4}$ $\frac{3}{4}$

vln. I

vln. II

vla.

vc.

*mp**pp**p**mp**p**mp**p**mp*

118

 $\frac{2}{4}$ $\frac{5}{4}$

vln. I *mf* $11:10$
 vln. II
 vla.
 vc. $3:4$ $6:5$

120

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

vln. I
 vln. II $3:2$
 vla. *pp* *mf* *p*
 vc.

122

 $\frac{4}{4}$ $\frac{2}{4}$

vn. I

vn. II

vla.

vc.

p 3:2

pp 7:8 3:2

3:4 3:2

124

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

vn. I

vn. II

vla.

vc.

mp *pp* 5:4

mp

126

 $\frac{5}{4}$

vln. I

vln. II

vla.

vc.

mf

127

 $\frac{4}{4}$ $\frac{2}{4}$

vln. I

vln. II

vla.

vc.

*mf**mp*

9:8

*pp**mp**p*

129

 $\frac{3}{4}$ $\frac{5}{4}$

vln. I
 vln. II
 vla.
 vc.

f
mf
f
mf 7:5 J
ff
mp
 4:5 J
mp

131

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

vln. I
 vln. II
 vla.
 vc.

mf
p
 3:2 J
 2:3 J
 3:2 J
 3:2 J
pp

134

 $\frac{2}{4}$ $\frac{5}{4}$

vln. I *p* *mp*
 vln. II *ff* 7:5
 vla. *mf* 3:2
 vc. *f*

136

 $\frac{3}{4}$ $\frac{5}{4}$

vln. I *f* *mp* 6:5
 vln. II *mp* *mp*
 vla. *p* 5:4 *mp*
 vc. *mf* 7:5

138

 $\frac{2}{4}$ $\frac{5}{4}$

musical score for measures 138-139, featuring four staves: vln. I, vln. II, vla., and vc. The key signature is one flat (B-flat). The time signature changes from 2/4 to 5/4 at measure 139.

Measure 138 (2/4):

- vln. I:** *mf* (mezzo-forte), half note G2, tied to the next measure.
- vln. II:** *mf* (mezzo-forte), half note G2, tied to the next measure.
- vla.:** *ff* (fortissimo), eighth notes: G2, A2, Bb2, C3, D3, E3, F3, G3, tied to the next measure.
- vc.:** *mf* (mezzo-forte), half note G2, tied to the next measure.

Measure 139 (5/4):

- vln. I:** *mf* (mezzo-forte), half note G#2, tied to the next measure.
- vln. II:** *pp* (pianissimo) for 7.5 measures, then *mf* (mezzo-forte) for the final half note G2.
- vla.:** *mp* (mezzo-piano) for 6.5 measures, then *pp* (pianissimo) for the final half note G2.
- vc.:** *mf* (mezzo-forte) for 7.5 measures, then *ff* (fortissimo) for the final half note G2.

140

 $\frac{3}{4}$ $\frac{5}{4}$

musical score for measures 140-141, featuring four staves: vln. I, vln. II, vla., and vc. The key signature is one sharp (F-sharp). The time signature changes from 3/4 to 5/4 at measure 141.

Measure 140 (3/4):

- vln. I:** *pp* (pianissimo), half note G#2, tied to the next measure.
- vln. II:** eighth notes: G#2, A2, B2, C3, D3, E3, F#3, G#3, tied to the next measure.
- vla.:** *mf* (mezzo-forte), half note G#2, tied to the next measure.
- vc.:** *mf* (mezzo-forte), half note G#2, tied to the next measure.

Measure 141 (5/4):

- vln. I:** *pp* (pianissimo), half note G#2, tied to the next measure.
- vln. II:** eighth notes: G#2, A2, B2, C3, D3, E3, F#3, G#3, tied to the next measure.
- vla.:** *mf* (mezzo-forte), half note G#2, tied to the next measure.
- vc.:** *mf* (mezzo-forte), half note G#2, tied to the next measure.

142

 $\frac{2}{4}$ $\frac{5}{4}$

vln. I
 vln. II
 vla.
 vc.

144

 $\frac{2}{4}$ $\frac{4}{4}$

vln. I
 vln. II
 vla.
 vc.

146

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

vn. I

vn. II

vla.

vc.

mp

pp

mf

5:3

148

 $\frac{2}{4}$ $\frac{5}{4}$

vn. I

vn. II

vla.

vc.

mf

11:10

11:10

150

 $\frac{4}{4}$ $\frac{2}{4}$

vn. I

vn. II

vla.

vc.

p *mp*

3:4 3:2

152

 $\frac{3}{4}$ $\frac{5}{4}$

vn. I

vn. II

vla.

vc.

mf *p*

6:5

154

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

vln. I
 vln. II
 vla.
 vc.

pp
 5:4
pp

156

 $\frac{5}{4}$ $\frac{3}{4}$

vln. I
 vln. II
 vla.
 vc.

mf
p
 9:10
mp
f
mp
 5:3
pp
pp

158

 $\frac{2}{4}$ $\frac{5}{4}$

vln. I
 vln. II
 vla.
 vc.

mf *mp* 4:5

160

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

vln. I
 vln. II
 vla.
 vc.

pp *mf* *mp* *p*

mf *p* 5:4 3:2

162

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

musical score for measures 162-164, featuring four staves: vln. I, vln. II, vla., and vc. The time signatures are $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{2}{4}$. Dynamics include *mp* and *pp*. Rhythmic markings include $3:2$ and $3:4$.

165

 $\frac{5}{4}$ $\frac{2}{4}$

musical score for measures 165-166, featuring four staves: vln. I, vln. II, vla., and vc. The time signatures are $\frac{5}{4}$ and $\frac{2}{4}$. Dynamics include *p*. Rhythmic markings include $9:10$, $3:2$, $5:4$, and $4:5$.

167

 $\frac{5}{4}$ $\frac{3}{4}$

vn. I

vn. II

vla.

vc.

3:2

6:5

mf

mp

pp

169

 $\frac{2}{4}$ $\frac{5}{4}$

vn. I

vn. II

vla.

vc.

pp

mf

pp

mf

171

 $\frac{2}{4}$ $\frac{4}{4}$

musical score for measures 171-172, featuring four staves: vln. I, vln. II, vla., and vc.

Measure 171 (2/4):

- vln. I: Treble clef, whole note G4, tied to measure 172.
- vln. II: Treble clef, half note G4, tied to measure 172. Dynamic: *mf*.
- vla.: Bass clef, half note G4, tied to measure 172.
- vc.: Bass clef, half note G2, tied to measure 172.

Measure 172 (4/4):

- vln. I: Treble clef, whole note G4, tied from measure 171. Duration: 3:2.
- vln. II: Treble clef, whole note G4, tied from measure 171. Dynamic: *p*. Duration: 2:3.
- vla.: Bass clef, whole note G4, tied from measure 171.
- vc.: Bass clef, whole note G2, tied from measure 171.

173

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

musical score for measures 173-174, featuring four staves: vln. I, vln. II, vla., and vc.

Measure 173 (3/4):

- vln. I: Treble clef, half note G4, tied to measure 174. Duration: 2:3.
- vln. II: Treble clef, half note G4, tied to measure 174.
- vla.: Bass clef, half note G4, tied to measure 174.
- vc.: Bass clef, half note G2, tied to measure 174.

Measure 174 (2/4):

- vln. I: Treble clef, whole note G4, tied from measure 173.
- vln. II: Treble clef, whole note G4, tied from measure 173.
- vla.: Bass clef, whole note G4, tied from measure 173.
- vc.: Bass clef, whole note G2, tied from measure 173. Duration: 5:6.

175

5
42
4

vln. I *p* *f* 3:4 5:4
 vln. II
 vla. *p* *mf*
 vc. *f*

177

4
42
4

vln. I *mp* 3:2
 vln. II *mp* *mf* *ff* *pp*
 vla. *ff* *mp*
 vc. *mf* 3:4 *p* 5:4

179

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

vln. I
 vln. II
 vla.
 vc.

mp *pp*

5:4 5:4

181

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

vln. I
 vln. II
 vla.
 vc.

mf *ff* *mp* *mp* *f* *ff*

3:2 3:2

184

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

vln. I
 vln. II
 vla.
 vc.

Musical score for measures 184-186. The score is divided into three measures with time signatures $\frac{3}{4}$, $\frac{4}{4}$, and $\frac{2}{4}$. Instruments include Violin I, Violin II, Viola, and Violoncello. Dynamics include *pp*, *mf*, and *p*. Rhythmic markings include $3:2$ and $3:4$.

187

 $\frac{3}{4}$ $\frac{5}{4}$

vln. I
 vln. II
 vla.
 vc.

Musical score for measures 187-190. The score is divided into four measures with time signatures $\frac{3}{4}$, $\frac{5}{4}$, and $\frac{6}{5}$. Instruments include Violin I, Violin II, Viola, and Violoncello. Dynamics include *mf*, *f*, *p*, *mp*, and *ff*. Rhythmic markings include $6:5$.

189

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

vln. I
 vln. II
 vla.
 vc.

mf
p
f
p

5:4
 3:2
 5:4

192

 $\frac{2}{4}$ $\frac{4}{4}$

vln. I
 vln. II
 vla.
 vc.

mp

2:3
 3:2

194

 $\frac{5}{4}$ $\frac{2}{4}$

vn. I

vn. II

vla.

vc.

mp *pp* *mf* 11:10

mp *mf* 5:4

196

 $\frac{3}{4}$ $\frac{5}{4}$

vn. I

vn. II

vla.

vc.

pp *mf*

p *mf* 3:2 6:5

198

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

vln. I

p

vln. II

vla.

3:2

vc.

201

 $\frac{5}{4}$ $\frac{4}{4}$

vln. I

7:5

vln. II

9:8

3:4

vla.

3:2

vc.

*mp**pp*

203

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

vln. I

vln. II

vla.

vc.

*mf**mp**p*

3:2

206

 $\frac{5}{4}$ $\frac{2}{4}$

vln. I

vln. II

vla.

vc.

mp

7:5

9:10

mp

208

$\text{♩} = 90$
 $\frac{2}{4}$ (E)

 $\frac{5}{4}$

vln. I *mp*

vln. II

vla. $\frac{V}{\frac{4}{4}}$ *p*

vc. $\frac{V}{\frac{6}{7}}$ $\frac{5}{7}$ *ppp*

210

 $\frac{9}{8}$
 $\frac{3}{8}$
 $\frac{1}{4}$

vln. I $\frac{V}{\frac{1}{8va}}$ $\frac{1}{4}$ $\frac{3}{4}$ $\frac{1}{4}$ *p* *mf*

vln. II $\frac{V}{\frac{1}{4}}$ $\frac{1}{7}$ *p* 4:3

vla. $\frac{0}{4}$ $\frac{V}{\frac{1}{2}}$ $\frac{1}{4}$ 11:9

vc. $\frac{V}{\frac{6}{7}}$ *p*

213

34

54

Violin I (vln. I) part: Treble clef, 4/4 time, key signature of one flat. Measure 1: whole rest. Measure 2: half note B-flat. Measure 3: half note B-flat. Measure 4: half note B-flat. Dynamic marking: *pp*.

Violin II (vln. II) part: Treble clef, 4/4 time, key signature of one flat. Measure 1: whole note B-flat. Measure 2: whole note B-flat. Measure 3: whole note B-flat. Measure 4: whole note B-flat. Dynamic marking: *pp*.

Viola (vla.) part: Treble clef, 4/4 time, key signature of one flat. Measure 1: whole note B-flat. Measure 2: whole note B-flat. Measure 3: whole note B-flat. Measure 4: whole note B-flat. Dynamic marking: *pp*.

Violoncello (vc.) part: Bass clef, 4/4 time, key signature of one flat. Measure 1: whole rest. Measure 2: half note B-flat. Measure 3: half note B-flat. Measure 4: half note B-flat. Dynamic marking: *pp*.

215

44

14

54

Violin I

Violin II

Viola

Violoncello

4/4

3/4

4/4

3/4

3:2

3:5

8va₁

218

 $\frac{4}{4}$ $\frac{1}{4}$ $\frac{5}{4}$

vln. I *mp* *p*
 1/2 clt.
 st.
 vln. II *pp* 11:10 *8va*
 1/2 clt.
 sp.
 vla. *mf* *pp* 11:10
 4/4
 vc.

221

 $\frac{1}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

clt.
 msp.
 vln. I *pppp* 5:6
 ord.
 vln. II *8va*
 msp.
 vla. *mp*
 clt.
 st.
 vc. *mp* 7:6

224

 $\frac{1}{4}$ $\frac{5}{4}$ $\frac{1}{4}$

1/2 clt.

st.

ord.

vln. I

*pp**mp*

1/2 clt.

sp.

vln. II

mp

8va

clt.

ord.

st.

vla.

p

9:10

ord.

vc.

p

227

 $\frac{2}{4}$ $\frac{1}{4}$ $\frac{5}{4}$

ord.

vln. I

clt.

ord.

msp.

vln. II

8va

*p**ppp*

clt.

ord.

vla.

ppp

7:5

clt.

sp.

vc.

ppp

4:5

230

 $\frac{1}{4}$ $\frac{3}{4}$ $\frac{5}{8}$

vln. I 8va
 p 5:3
 vln. II st. $\frac{1}{4}$
 vla. msp.
 vc.

233

 $\frac{7}{8}$ $\frac{3}{4}$ $\frac{1}{4}$

vln. I 8va
 0 $\frac{1}{4}$
 vln. II $\frac{1}{2}$
 sp. 1 $\frac{1}{4}$
 vla. 11:7 2:3
 pppp p
 vc. pppp

vln. I *8va*
 vln. II
 vla.
 vc.

ppp *pp* 3:2 $\frac{1}{4}$ $\frac{3}{4}$
pp
 $\frac{3}{4}$ $\frac{V}{4}$ $\frac{V}{4}$
 11:10 $\frac{V}{2}$
pp *mp* *p* 2:3

vln. I
 vln. II
 vla.
 vc.

$\frac{V}{4}$ $\frac{0}{4}$
mp
 $\frac{1}{7}$ $\frac{3}{7}$
 4:3 $\frac{1}{4}$ $\frac{3}{4}$
mf

243

 $\frac{5}{4}$ $\frac{1}{4}$ $\frac{2}{4}$

$\frac{3}{4}$ $\frac{4}{4}$
 vln. I $2:5$
 $\frac{1}{2}$ $\frac{1}{4}$ $\frac{3}{4}$
 vln. II $11:10$
 $\frac{4}{7}$ $\frac{3}{7}$ $\frac{2}{7}$
 vla.
 $\frac{4}{4}$
 vc.

246

 $\frac{1}{4}$ $\frac{5}{4}$ $\frac{2}{4}$

vln. I *mp* *ppp*
 8va $7:8$
 clt.
 ord.
 vln. II *ppp*
 clt.
 msp.
 vla. $\frac{7}{7}$ *pp* *mp* $7:6$ *pp*
 $\frac{0}{4}$ $\frac{1}{2}$
 vc. $5:6$ *pp*

249

 $\frac{1}{4}$ $\frac{5}{4}$ $\frac{1}{4}$

1/2 clt. _____

sp. - - - - -

vln. I

pppp

vln. II

7:5

vla.

4:5

vc.

1/2 clt. _____

ord. - - - - -

"mp"

mp

252

 $\frac{4}{4}$ $\frac{2}{4}$

vln. I

vln. II

vla.

vc.

st.

7:8

254

 $\frac{4}{4}$ $\frac{2}{4}$

vln. I

vln. II

vla.

vc.

sp.

pp

256

 $\frac{5}{4}$ $\frac{1}{4}$

msp.

clt.

ord.

vln. I

vln. II

vla.

vc.

clt.

msp.

mp

3:2

8va₁*pp*

1/2 clt.

ord.

p

vln. I

vln. II

vla.

vc.

ord.

ord.

7.5

st.

vln. I

vln. II

vla.

vc.

8va

2.3

sp.

ppp

264

24

14

54

Violin I

Violin II

Viola

Violoncello

8va

mf

pp

mp

7:5

11:10

267

44

14

44

Violin I

Violin II

Viola

Violoncello

Key signature: G major (one sharp) / E major (three sharps)

Time signature: 4/7

Measure 1: G major, 4/7

Measure 2: E major, 4/7, *ppp*

270

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

vln. I

vln. II

vla.

vc.

$\frac{1}{4}$
 $\frac{5}{7}$
 $\frac{6}{7}$
 $\frac{4}{4}$
 $\frac{3}{7}$
 $\frac{2}{7}$
 3:4

272

 $\frac{1}{4}$ $\frac{5}{4}$ $\rightarrow \frac{3}{4}$

vln. I

vln. II

vla.

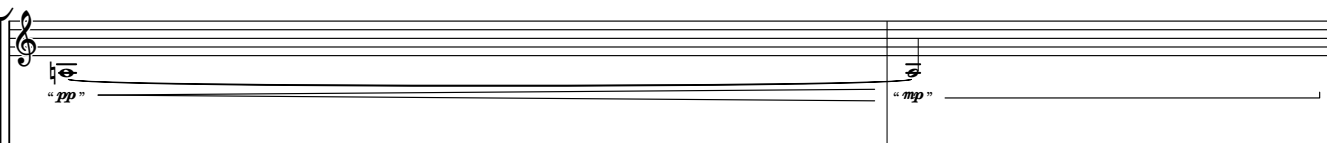
vc.

$\frac{1}{2}$
 $\frac{0}{4}$
 $\frac{7}{7}$
 $\frac{6}{7}$
 "ppp"

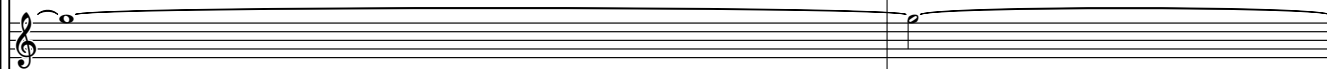
274

 $\frac{4}{4}$ $\frac{2}{4}$

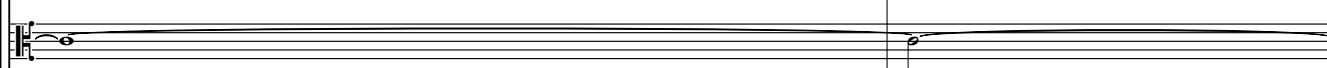
vln. I



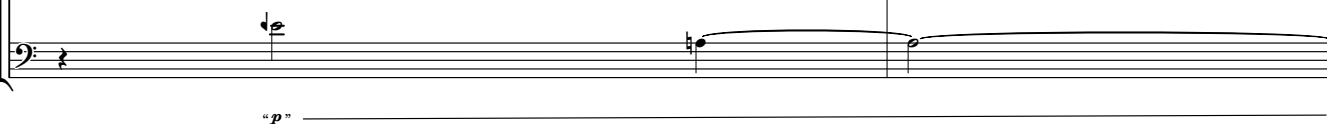
vln. II



vla.



vc.



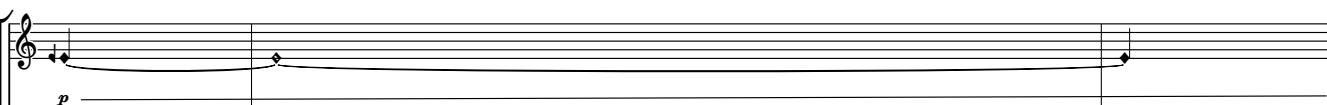
276

 $\frac{1}{4}$ $\frac{4}{4}$ $\frac{1}{4}$

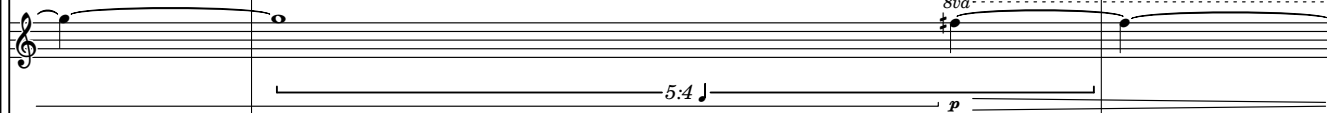
clt. _____

ord. - - - - -

vln. I



vln. II



vla.



vc.



vln. I

vln. II

vla.

vc.

7:5

5:3

pppp

2:3

clt.

msp.

vln. I

vln. II

vla.

vc.

clt.

msp.

ord.

9:8

5:4

285

 $\frac{5}{4}$ $\frac{2}{4}$ $\frac{1}{4}$

vln. I

vln. II

vla.

vc.

8va

ord.

11:10

ord.

ppp

pppp

clt.

st.

pp

288

 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{1}{4}$

vln. I

vln. II

vla.

vc.

pppp

mp

291

$\text{♩} = 40$
 $\frac{4}{4}$ **F**

$\frac{2}{4}$

sempre col legno tratto

8va -

vln. I

sempre appena udibile

3:2

vln. II

sempre col legno tratto

sempre appena udibile

5:4

vla.

sempre col legno tratto

sempre appena udibile

vc.

sempre col legno tratto

sempre appena udibile

8va -

294

$\frac{4}{4}$

$\frac{3}{4}$

vln. I

vln. II

8va -

vla.

vc.

3:4

296

 $\frac{5}{4}$ $\frac{2}{4}$

vn. I

vn. II

vla.

vc.

5:4

298

 $\frac{5}{4}$ $\frac{3}{4}$

vn. I

vn. II

vla.

vc.

7:5

3:4

5:6

11:10

7:6

8va

300

 $\frac{2}{4}$ $\frac{4}{4}$

8va

vln. I

9:8

vln. II

8va

8va₁

5:4

vla.

vc.

302

 $\frac{5}{4}$ $\frac{8}{8}$

vln. I

vln. II

8va

8:7

vla.

vc.

304

 $\frac{4}{4}$ $\frac{5}{8}$ $\frac{2}{4}$

vn. I

vn. II

vla.

vc.

8va₁

8va₁

4:5

3:4

307

 $\frac{5}{4}$ $\frac{3}{4}$

vn. I

vn. II

vla.

vc.

8va₁

4:5

vln. I

vln. II

vla.

vc.

vln. I

vln. II

vla.

vc.

Miami, FL - Iowa City, Ia.
August 2018 - November 2019

Hamonshū - GR Evans

Other scores from Gregory Rowland Evans include:

UNACCOMPANIED	CHAMBER	ELECTROACOUSTIC	ORCHESTRAL
Onkos (viola alone)	Violin Concerto	Bewegt die Erde:	Metamorphoses
Simbelmynë (piano alone)	Adumbration (str tr)	<i>B.E.vi : Ohrenquellen (vln)</i>	GUERRERO (21 sx)
	Hamonshū (str qt)	<i>B.E.vii : Staub (laptop ens)</i>	Tianshū (twelve players)
	Cthar (2 vc)	<i>B.E.i : NGC 3370 (perc tr)</i>	Passagenwerk (string ens.)
	Four Ages of Sand (fl, sx, vc)	<i>B.E.ii : Carinanebel (vla)</i>	
		<i>B.E.iv : Arborealkartographie (vc)</i>	