

GREGORY ROWLAND EVANS

H A M O N S H Ū

波紋集

; or , the many ways of drawing water

for string quartet

2018/20

SCORE

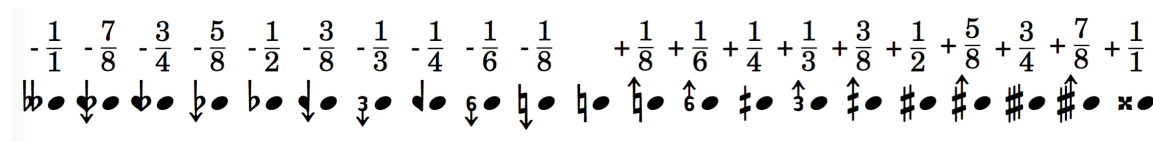
FOREWORD

Hamonshū is the title of a series of three volumes of artwork by Mori Yuzan. The artwork consists 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.)

Hamonshū was premiered by the JACK quartet on March 11, 2020 on the campus of the University of Iowa. (G.R.E.)

PERFORMANCE NOTES

Microtones:



Bow Angle Indications : The upper bracket above the staff is filled with information regarding the rotational 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 as it is drawn across the string. 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*. For the duration of the note to which these fractions are attached, the performer should draw the bow at a constant speed, moving toward the destination point indicated on the following note. Bowings are provided. Passages without these indications should be bowed at the performer's discretion.

Dynamic Indications : Dynamics 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.

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*, which often results in a multiphonic. 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. ⑦ The choice to perform this piece either *senza vibrato* or *con vibrato* is left to the performers.

H A M O N S H Ū
波紋集
for string quartet
; or, the many ways of drawing water

Gregory Rowland Evans (*1995)

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♩ = 90

1/4 4/4 8/8 3/8 1/4 5/8

Violin I

f *5:4* *mp* *p* *17:18* *mf* *ff*

Violin II

pp *6:7* *f* *5:3* *p* *3:2* *mf* *mp* *p* *6:5* *mf*

Viola

p *17:16* *5:4* *mf* *ff* *5:4* *f* *mp*

Violoncello

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

7/8 3/4 9/8 5/8

vln. I

f *7:6* *mp* *13:12* *p* *3:4* *mf*

vln. II

f *mp* *p* *3:2* *mf* *ff* *15:16* *9:8* *5:6*

vla.

p *5:6* *mf* *ff* *f* *25:24* *7:6* *3:4*

vc.

ff *15:14* *f* *23:24* *mp* *p*

11

$\frac{4}{4}$

$\frac{5}{4}$

$\frac{1}{4}$

$\frac{7}{8}$

$\frac{1}{4}$

vln. I

vln. II

vla.

vc.



16

$\frac{9}{8}$

$\frac{2}{4}$

$\frac{1}{4}$

$\frac{5}{4}$

$\frac{4}{4}$

vln. I

vln. II

vla.

vc.

21

$\frac{3}{4}$

$\frac{1}{4}$

$\frac{2}{4}$

$\frac{5}{4}$

$\frac{4}{4}$

musical score for measures 21-25, featuring staves for vln. I, vln. II, vla., and vc. with various time signatures and dynamics.

Measure 21: vln. I (5:4, mf), vln. II (mf), vla. (mf), vc. (5:4, f).

Measure 22: vln. I (5:4, f), vln. II (7:6, pp), vla. (ff), vc. (3:4, p).

Measure 23: vln. I (6:5, mp), vln. II (5:6, f), vla. (9:8, f), vc. (11:12, mp).

Measure 24: vln. I (ff), vln. II (p), vla. (11:12, f), vc. (f).

Measure 25: vln. I (f), vln. II (17:16, mf), vla. (7:8, mp), vc. (p).

26

$\frac{5}{4}$

$\frac{3}{4}$

$\frac{1}{4}$

$\frac{4}{4}$

$\frac{1}{4}$

musical score for measures 26-30, featuring staves for vln. I, vln. II, vla., and vc. with various time signatures and dynamics.

Measure 26: vln. I (15:16, mp), vln. II (3:4, ff), vla. (13:12, p), vc. (5:4, mf).

Measure 27: vln. I (mf), vln. II (f), vla. (mf), vc. (3:2, ff).

Measure 28: vln. I (5:4, mp), vln. II (3:2, f), vla. (ff), vc. (5:4, ff).

Measure 29: vln. I (15:16, mp), vln. II (15:16, mp), vla. (ff), vc. (f).

Measure 30: vln. I (p), vln. II (mp), vla. (ff), vc. (3:2, p).

31

5/8 A 5/4 3/8 2/4 3/8

mst. V 1/2 → 1/4 → ord. 3/4

clt. msp. ord.

vln. I *ff* *mp* *p* 3:2 3:2 7:5 11:10 5:4 7:5 21:20 *p*

vln. II *f* *mp* *p* *mf* *f*

vla. *p* 5:4 5:3 7:6 3:2 3:2 7:5 11:10 5:4 7:5 11:6 6:5 9:5 13:10 3:2 *mf* *f* *mp*

vc. *p* 4:5 *mf* *f* *mp* *p*

st. V 1/4 → ord. 1/7 → 3/7

sp. msp. 3/7

st. V 1/4 → ord. 1/7 → 3/7

sp. V 4/7

ord. 6/7

36

5/4 7/8 2/4 7/8

ord. V 1/4 → 1/7

sp. 3/7 V 4/7 msp. 3/7 2/7

st. V 7/7 ord. 6/7

mst. 5/7 V 6/7

vln. I 5:3 *mf* 4:3 *f* *mp* *p* *mf* 5:3

vln. II *ppp* 11:6 6:5 9:5 13:7 11:6 29:24 4:5 *ppppp* 5:4 *mf*

vla. *ppp* 11:6 29:20 4:5 *p* 3:2 *ppppp* 3:2

vc. *ppp* 6/7 V 1/2 → 1/4 ord. 3/4 4/4 1/4 st. V 3/4 → 1/4 ord. 1/7 3/7

clt. 1/2 clt. st. ord. sp. V 7/7 6/7 5/7

sp. msp. 1/2 clt. sp. msp.

[illegible]

47 $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

vln. I

vln. II

vla.

vc.

5:4 3:2 3:2 7:5 17:10 5:3 3:2 5:4

pp mf f mf mp pp mf p mp pp mf

51

3
4

4
4

2
4

3
8

vln. I

vln. II

vla.

vc.

51

3/4 4/4 2/4 3/8

vln. I

vln. II

vla.

vc.

ff > mp f 3:2 5:4 mf < ff p mp 3:2 pp 5:4 mf 7:5

5:4 3:4 11:10 5:4 7:5 21:16

pp mp

55

2
4

3
8

5
4

♩ = 120
C

2
4

vln. I

vln. II

vla.

vc.

55

2/4 3/8 5/4 C 2/4

vln. I

vln. II

vla.

vc.

mp p mp pp 4:5 p

mf 3:2 pp < mf p 3:2

f

59

3
4

4
4

5
4

vln. I

vln. II

vla.

vc.

||

62

2
4

3
4

5
4

2
4

vln. I

vln. II

vla.

vc.

musical score for measures 66-69

measures 66-69

measures 66-69

measures 66-69

measures 66-69

musical score for measures 70-73

measures 70-73

measures 70-73

measures 70-73

measures 70-73

74

5
4

2
4

3
4

5
4

vln. I

vln. II

vla.

vc.

78

2
4

3
4

4
4

3
4

vln. I

vln. II

vla.

vc.

82

5
4

4
4

2
4

3
4

vln. I

vln. II

vla.

vc.

86

5
4

4
4

5
4

vln. I

vln. II

vla.

vc.

89

2
4

3
4

5
4

3
4

vln. I

vln. II

vla.

vc.

mf

p

mp

pp

mf

mp

mf

f

93

2
4

4
4

3
4

5
4

vln. I

vln. II

vla.

vc.

p

mp

pp

mf

mp

mf

mp

pp

mf

p

mf

mp

mf

p

mf

vln. I

vln. II

vla.

vc.

vln. I

vln. II

vla.

vc.

musical score for measures 104-107

measures 104-107

measures 104-107

measures 104-107

measures 104-107

musical score for measures 108-111

measures 108-111

measures 108-111

measures 108-111

measures 108-111

111

3
4

4
4

2
4

4
4

vln. I

vln. II

vla.

vc.

115

3
4

5
4

3
4

vln. I

vln. II

vla.

vc.

118

2/4

5/4

2/4

3/4

musical score for measures 118-121

instruments: vln. I, vln. II, vla., vc.

measures 118-121

time signatures: 2/4, 5/4, 2/4, 3/4

musical notation includes notes, rests, and dynamic markings (mf, pp, mf, p, pp).

measure durations: 3:4, 6:5, 3:2.

122

4/4

2/4

3/4

4/4

musical score for measures 122-125

instruments: vln. I, vln. II, vla., vc.

measures 122-125

time signatures: 4/4, 2/4, 3/4, 4/4

musical notation includes notes, rests, and dynamic markings (p, mp, pp, mp).

measure durations: 3:2, 7:8, 3:2, 5:4, 3:4, 3:2.

vln. I

vln. II

vla.

vc.

vln. I

vln. II

vla.

vc.

134

2
4

5
4

3
4

5
4

vln. I

vln. II

vla.

vc.

p

mp

f

mp

6:5

ff

7:5

mp

mp

mf

3:2

p

5:4

mp

f

mf

7:5

138

2
4

5
4

3
4

5
4

vln. I

vln. II

vla.

vc.

mf

pp

7:5

pp

mf

ff

6:5

mp

pp

mf

mf

7:5

ff

3:5

142

$\frac{2}{4}$

$\frac{5}{4}$

$\frac{2}{4}$

$\frac{4}{4}$

$\frac{2}{4}$

vln. I

vln. II

vla.

vc.

147

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{5}{4}$

$\frac{4}{4}$

vln. I

vln. II

vla.

vc.

151

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{5}{4}$

$\frac{3}{4}$

vln. I

vln. II

vla.

vc.

155

$\frac{4}{4}$

$\frac{5}{4}$

$\frac{3}{4}$

$\frac{2}{4}$

vln. I

vln. II

vla.

vc.

musical score for measures 159-161

instruments: vln. I, vln. II, vla., vc.

measures 159-161

time signatures: 5/4, 4/4, 3/4

tempo markings: *mp*, *pp*, *mf*, *p*

measure durations: 4:5, 5:4, 3:2

musical score for measures 162-165

instruments: vln. I, vln. II, vla., vc.

measures 162-165

time signatures: 2/4, 3/4, 2/4, 5/4

tempo markings: *mp*, *pp*, *p*

measure durations: 3:2, 9:10, 3:4, 5:4, 4:5

musical score for measures 166-170, measures 1-4 of the system

musical score for measures 170-174, measures 5-8 of the system

vln. I

vln. II

vla.

vc.

vln. I

vln. II

vla.

vc.

183

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{2}{4}$

$\frac{3}{4}$

vln. I

vln. II

vla.

vc.

188

$\frac{5}{4}$

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{4}{4}$

vln. I

vln. II

vla.

vc.

(192)

24

44

54

24

(196)

34

54

24

34

Violin I (vln. I) and Violin II (vln. II) parts are in treble clef. Viola (vla.) and Violoncello (vc.) parts are in bass clef. The score is divided into two systems. The first system covers measures 1 to 4, and the second system covers measures 5 to 8. Dynamics include *pp*, *mf*, and *p*. A 3:2 ratio is indicated in measures 4 and 7, and a 6:5 ratio is indicated in measures 5 and 6.

200

2
4

5
4

4
4

2
4

vln. I

vln. II

vla.

vc.

mp

pp

mf

204

3
4

2
4

5
4

2
4

vln. I

vln. II

vla.

vc.

p

mp

mp

p

mp

$$\rightarrow \frac{4}{4}$$

VC.

217

1
4

5
4

2
4

3
4

4
4

clt. _____
msp. ord.

→ 1
4

vln. I

vln. II

vla.

vc.

7:6

222

1
4

2
4

1
4

3
4

1
4

2
4

5
4

1/2 clt. _____
st. ord.

vln. I

vln. II

vla.

vc.

clt. _____
ord. sp.

clt. _____
msp.

1/2 clt. _____
sp.

8va

8va

clt. _____
msp.

mp

229

$\frac{3}{4}$

$\frac{1}{4}$

$\frac{5}{4}$

$\frac{4}{4}$

$\frac{1}{4}$

1/2 clt. _____
sp. - - - - - msp. - - - - -

vln. I

vln. II

vla.

vc.

ord.

pppp

ppp

p

1/2 clt.
st. - - - - -

234

$\frac{5}{4}$

$\frac{1}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

V
 $\frac{1}{2}$

$\frac{1}{4}$

vln. I

vln. II

vla.

vc.

V
 $\frac{1}{4}$

$\frac{1}{7}$

V
 $\frac{1}{2}$

$\frac{1}{4}$

V
 $\frac{1}{4}$

7:5

pp

7:8

p

3:2

pp

ord.

ppp

ppp

vln. I

vln. II

vla.

vc.

vln. I

vln. II

vla.

vc.

1/4

3/4

4/4

1/4

5/4

clt.
ord.

vln. I

vln. II

vla.

vc.

1/2 clt.
st.

clt.
ord.

1/2 clt.
sp.

4/4

1/4

3/4

1/4

4/4

F

♩ = 40

col legno tratto al fino

vln. I

vln. II

vla.

vc.

Λ

Λ

Λ

Λ

appena udibile al fino

col legno tratto al fino

appena udibile al fino

col legno tratto al fino

appena udibile al fino

col legno tratto al fino

appena udibile al fino

258

2
4

4
4

3
4

5
4

vln. I

vln. II

vla.

vc.

3:2

3:4

262

2
4

5
4

3
4

2
4

vln. I

vln. II

vla.

vc.

5:4

7:5

3:4

5:6

11:10

7:6

vln. I

vln. II

vla.

vc.

vln. I

vln. II

vla.

vc.

(273)

34

24

158

155

155

A musical score for four instruments: Violin I (vln. I), Violin II (vln. II), Viola (vla.), and Cello (vc.). The score is written on five staves. Violin I has whole rests throughout. Violin II plays a half note G4, followed by a triplet of eighth notes (F#4, E4, D4) spanning two measures, then another half note G4. Viola plays a half note G3, followed by a long melodic line consisting of several eighth and sixteenth notes across the remaining measures. Cello has whole rests throughout. The key signature has one flat (B-flat), and the time signature is common time (C).

(278)

98

Violin I and Violin II parts are marked with a 'v' and a 'c' respectively, indicating they are playing the same part. The Viola and Violoncello parts are marked with a 'v' and a 'c' respectively, indicating they are playing the same part.

Miami, FL. - Iowa City, Ia.
August 2018 - March 2020

Other scores from Gregory Rowland Evans include:

UNACCOMPANIED

Onkos (viola alone)

Simbelmynë (piano alone)

CHAMBER

Violin Concerto

Adumbration (str tr)

Hamonshū (str qt)

Cthar (2 vc)

Four Ages of Sand (fl, sx, vc)

ELECTROACOUSTIC

Bewegt die Erde:

B.E.vi : Ohrenquallen (vln)

B.E.vii : Staub (laptop ens)

B.E.i : NGC 3370 (perc tr)

B.E.ii : Carinanebel (vla)

B.E.iv : Arborealkartographie (vc)

ORCHESTRAL

Metamorphoses

GUERRERO (21 sx)

Tiānshū (twelve players)

Passagenwerk (string ens.)