

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

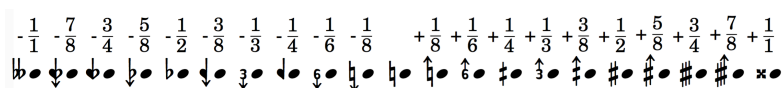
SCORE

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.)

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.

H A M O N S H Ū
波紋集

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Gregory Rowland Evans

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

Violin I

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

Violin II

pp $\frac{6:7}{p}$

Viola

p $\frac{17:16}{p}$

Violoncello

$\frac{5:4}{f}$ $\frac{mp}{p}$ $\frac{mf}{ff}$ $\frac{3:2}{p}$

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

vln. I

p $\frac{17:18}{mf}$

vln. II

$\frac{5:3}{f}$ $\frac{3:2}{p}$ $\frac{mf}{p}$

vla.

$\frac{5:4}{mf}$ $\frac{5:4}{ff}$ $\frac{f}{f}$

vc.

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

34

Violin I

Violin II

Viola

Violoncello

3:4

15:14

ff

152

Violin I

Violin II

Viola

Violoncello

3:4

15:16

9:8

5:6

25:24

7:6

3:4

23:24

p

mf

ff

f

mp

11

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

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

13

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

vln. I $\frac{3:2}{ff > f mp}$ p mf $\frac{3:2}{ff}$ f
 vln. II $\frac{3:4}$ $\frac{5:4}{f}$
 vla. p $\frac{3:4}{mf}$
 vc. $\frac{5:7}{ff}$ f mp p mf $\frac{3:2}{3}$

Violin I

Violin II

Viola

Violoncello

7:8

13:12

5:4

3:2

15:16

3:2

5:4

mf

mp

p

ff

pp

21

 $\frac{3}{4}$ $\frac{1}{4}$ $\frac{2}{4}$

vln. I mf $5:4$ pp f $5:4$ p
 vln. II mf pp $7:6$
 vla. mf ff
 vc. f $5:4$ $3:4$ p

24

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

vln. I mf mp p $6:5$ mf ff f
 vln. II $5:6$ f p mf $17:16$
 vla. $9:8$ $11:12$ f mp $7:8$
 vc. mf mp $11:12$ f mp p

vln. I $\frac{5}{4}$ $\frac{15}{16}$ mp p mf
 vln. II $\frac{3}{4}$ $\frac{9}{8}$ ff f
 vla. $\frac{13}{12}$ p mf
 vc. $\frac{5}{4}$ mf ff f mp p

vln. I $\frac{5}{4}$ $\frac{15}{16}$
 vln. II $\frac{3}{2}$ $\frac{15}{16}$ mp
 vla. ff
 vc. $\frac{5}{4}$ mf ff $f > mp$ p $\frac{3}{2}$ mf

31

$\text{♩} = 40$



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

clt. _____
msp. _____

vln. I *ff* *mp* *p* 3:2 3:2 7:5 17:10

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

vla. *p* 5:4 5:3 7:6 3:2 3:2 7:5 11:10 5:4 7:5 13:12 17:14 7:4

vc. ord. $\frac{1}{7}$ $\frac{3}{7}$ sp. $\frac{4}{7}$ $\frac{3}{7}$ 4:5 *mf*

33



st. $\frac{4}{4}$ ord. _____

vln. I 11:10 5:4 7:5 21:20 *p* st. $\frac{4}{4}$ ord. _____

vln. II *mp* *p* < *mf* *f* sp. $\frac{3}{7}$ msp. $\frac{3}{7}$ st. $\frac{2}{7}$ ord. $\frac{7}{7}$

vla. 11:6 6:5 9:5 3:2 *mf* { *f* *mp* st. _____ ord. $\frac{3}{7}$ sp. $\frac{4}{7}$

vc. msp. $\frac{2}{7}$ ord. $\frac{7}{7}$ st. _____ 6:7 ord. $\frac{5}{7}$ *f* *mp* *p*

36

5
47
8

ord. $\frac{1}{4}$ $\frac{1}{7}$ sp. $\frac{3}{7}$ $\frac{4}{7}$ msp. $\frac{3}{7}$ $\frac{2}{7}$

vln. I $5:3$ "mf" $4:3$ "f"

vln. II ord. $\frac{6}{7}$ $\frac{5}{7}$ 1/2 clt. st. $11:6$ $6:5$ $9:5$ $13:7$ ppp

vla. msp. $\frac{3}{7}$ $\frac{2}{7}$ clt. ord. sp. $\frac{7}{7}$ st. $\frac{7}{7}$ $11:6$ $4:5$ $3:2$ "p" ppppp

vc. $\frac{6}{7}$ $\frac{1}{2}$ $\frac{1}{4}$ ord. $\frac{3}{4}$ $\frac{3}{4}$ "mf"

38

2
47
82
4

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

vln. I "mp" "p" "mf" $5:3$

vln. II ord. $11:6$ $29:24$ $4:5$ ppppp $5:4$ "mf" "mp" mst. $\frac{6}{7}$ $\frac{1}{2}$

vla. $3:2$ "mf"

vc. st. $\frac{4}{4}$ $\frac{1}{4}$ ord. $\frac{1}{7}$ $\frac{3}{7}$ "f" "mp"

47

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

vln. I pp $5:4$ mf f $3:2$ $3:2$ $7:5$ $17:10$
 vln. II $7:6$ $6:7$
 vla. $11:6$ $4:5$ mf $3:2$ p $5:3$ mp
 vc. mp $5:4$ pp $3:2$ mf p

49

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

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

51

34

44

53

24

150

24

3

Violin I

Violin II

Viola

Violoncello

pp mf

p mp

f

3:4

11:10 5:4 7:5

21:16

3:2

5:4

57

5/4 C

♩ = 120

2/4

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

59

3/4

4/4

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

61

54

24

vln. I

vln. II

vla.

VC.

63

34

54

24

vln. I

vln. II

vla.

VC.

66

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

vln. I
 vln. II
 vla.
 vc.

69

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

vln. I
 vln. II
 vla.
 vc.

71 $\frac{5}{4}$

vln. I
 vln. II
 vla.
 vc.

p
mp
mp
mf

72 $\frac{2}{4}$ $\frac{3}{4}$

vln. I
 vln. II
 vla.
 vc.

mp
mp
pp | *mf* 3:2 *p*
mp 3:2 *pp*

74

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

vln. I

vln. II

vla.

vc.

*pp**mf*

6:5

*p**mp**pp*

3:2

76

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

vln. I

vln. II

vla.

vc.

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

3:2

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

3:2

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

79

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

vln. I *mf*
 vln. II *mf* $\frac{3:2$ *p* *mp*
 vla. *mf*
 vc. *mf*

82

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

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

88

5
42
4

vln. I

vln. II

vla.

vc.

9:8

*mp**f* *mp* *pp*

90

3
45
4

vln. I

vln. II

vla.

vc.

mp *pp**mf**pp* 3:2 *mf* *p**mp* 4:3*mf**p**mp* *pp* 3:2*mf*

3:2

mp

92

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

vln. I
 vln. II
 vla.
 vc.

5:3
 mf f mf

p mp 3:2 pp
 mp mf 3:2 f
 pp mf 3:2 p

94

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

vln. I
 vln. II
 vla.
 vc.

7:8
 mf 3:2 mp
 mp mf p

96

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

vln. I
 vln. II
 vla.
 vc.

vln. I: mf , 5:4
 vln. II: mp , 3:4
 vla.: mp , pp , 3:2, f , mf , 3:2, mp , mf , f
 vc.: mf , 7:8, mp

98

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

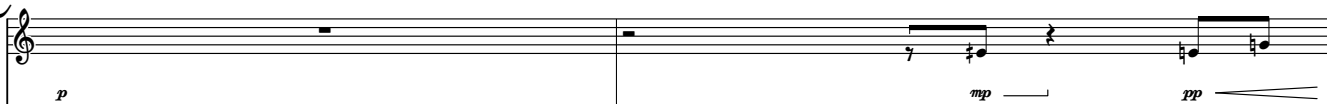
vln. I
 vln. II
 vla.
 vc.

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

100

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

vln. I



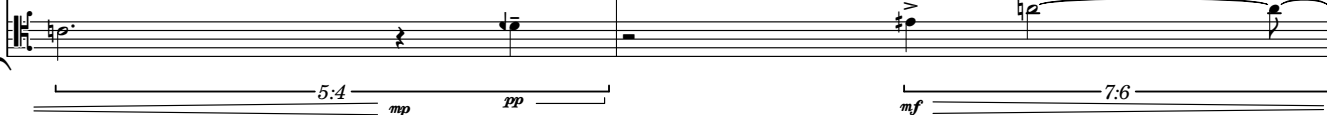
vln. II



vla.



vc.



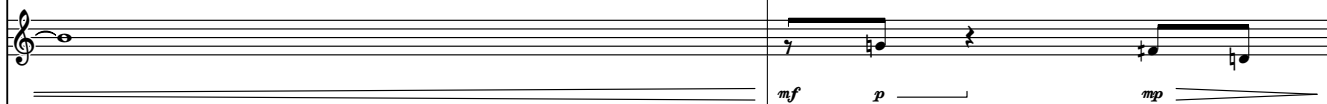
102

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

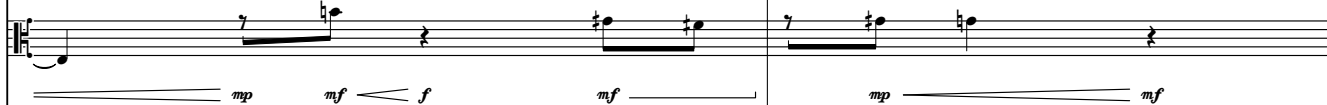
vln. I



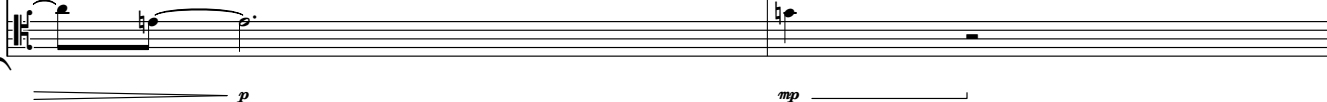
vln. II



vla.



vc.



vln. I *mf* *f* *mf* *mp* *mf* *f* *mf* *mp*

vln. II *pp* *mf* *pp* *mf* *pp* *mf* *pp*

vla. *f* *mf* *mp* *pp*

vc. *pp*

vln. I *mf* *mp* *mf* *pp* *mp* *pp*

vln. II *mf* *p*

vla. *pp*

vc. *mf* *p* *mp*

vln. I
 vln. II
 vla.
 vc.

pp *mf* 3:2

vln. I
 vln. II
 vla.
 vc.

p *f* *mf*
pp *ff*
p *ff*
pp

112

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

vn. I

ff

vn. II

5:4

3:4 *mf*

vla.

vc.

mf

114

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

vn. I

vn. II

5:4

vla.

mf

5:3

vc.

3:4 *mf*

116

5
43
4

vln. I *mp* *pp*
 vln. II *p* *mp*
 vla. *p* *mp*
 vc. *p* *mp*

118

2
45
4

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

34

24

Violin I: $3:2$

Violin II: pp

Viola: $7:8$

Violoncello: $3:4$, $3:2$

124

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

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

126

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

vln. I
 vln. II *4:5* *mf* *mp* *9:8*
 vla. *4:5* *pp* *mp*
 vc. *mf* *p*

128

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

vln. I

vln. II

vla.

vc.

ff

130

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

vln. I

vln. II

vla.

vc.

mp

4:5

mp

3:2

132

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

vn. I

vn. II

vla.

vc.

pp

f

p

ff

mf

2:3

3:2

135

 $\frac{5}{4}$

vn. I

vn. II

vla.

vc.

mp

7:5

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

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

vln. I *mf*
 vln. II 7:5 *pp* *mf*
 vla. *ff* 6:5 *mp* *pp*
 vc. 7:5 *mf* *ff*

140

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

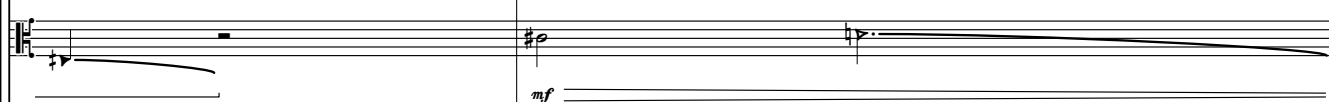
vln. I



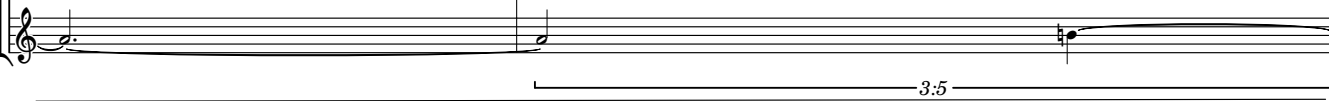
vln. II



vla.



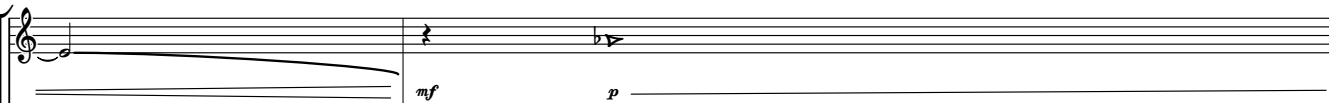
vc.



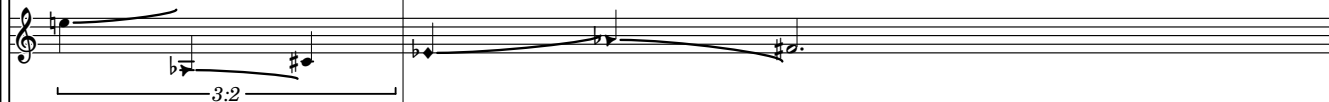
142

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

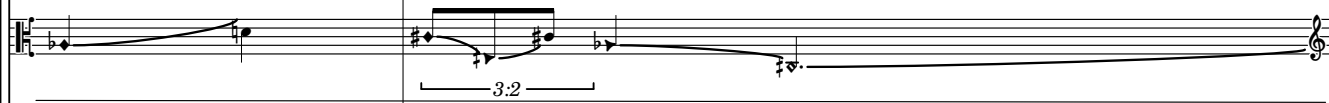
vln. I



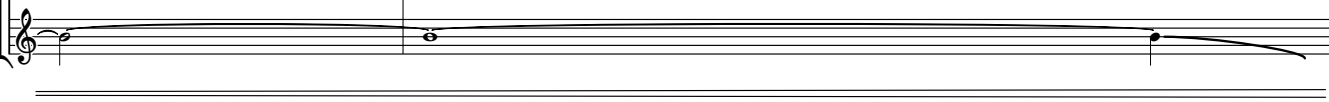
vln. II



vla.



vc.



144

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

vln. I

vln. II

vla.

vc.

p

3:2

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

5:4

146

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

vln. I

vln. II

vla.

vc.

*mp**pp*

5:3

mf

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

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

vln. I

vln. II

vla.

vc.

6:5

*mf**p*

154

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

vln. I

vln. II

vla.

vc.

pp

5:4

160

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

Score for measures 160-161, featuring Violin I (vln. I), Violin II (vln. II), Viola (vla.), and Violoncello (vc.).

Measure 160 (4/4):

- vln. I: Sustained note, *mp* to *p* dynamic.
- vln. II: *mp* to *mf* dynamic.
- vla.: *mf* dynamic.
- vc.: *p* dynamic, marked with a 5:4 ratio.

Measure 161 (3/4):

- vln. I: Sustained note, *p* dynamic.
- vln. II: Sustained note, *p* dynamic.
- vla.: Sustained note.
- vc.: Sustained note, marked with a 3:2 ratio.

162

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

Score for measures 162-163, featuring Violin I (vln. I), Violin II (vln. II), Viola (vla.), and Violoncello (vc.).

Measure 162 (2/4):

- vln. I: *mp* dynamic.
- vln. II: Sustained note.
- vla.: Sustained note.
- vc.: Sustained note.

Measure 163 (3/4):

- vln. I: *mp* dynamic.
- vln. II: Sustained note.
- vla.: Sustained note, marked with a 3:4 ratio.
- vc.: Sustained note, *mp* dynamic.

164

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

musical score for measures 164-165, measures 164 and 165 are in $\frac{2}{4}$ time, measure 165 is in $\frac{5}{4}$ time.

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

measure 164 (2/4):

- vln. I: 3:2 ratio, notes: G4, F#4, E4, D4.
- vln. II: notes: G4, F#4, E4, D4.
- vla.: notes: G4, F#4, E4, D4.
- vc.: notes: G4, F#4, E4, D4.

measure 165 (5/4):

- vln. I: 9:10 ratio, notes: G4, F#4, E4, D4, C4.
- vln. II: notes: G4, F#4, E4, D4, C4.
- vla.: *p* 5:4 ratio, notes: G4, F#4, E4, D4, C4.
- vc.: 4:5 ratio, notes: G4, F#4, E4, D4, C4.

166

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

musical score for measures 166-167, measures 166 and 167 are in $\frac{2}{4}$ time, measure 167 is in $\frac{5}{4}$ time.

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

measure 166 (2/4):

- vln. I: 3:2 ratio, notes: G4, F#4, E4, D4.
- vln. II: notes: G4, F#4, E4, D4.
- vla.: notes: G4, F#4, E4, D4.
- vc.: notes: G4, F#4, E4, D4.

measure 167 (5/4):

- vln. I: notes: G4, F#4, E4, D4, C4.
- vln. II: 3:2 ratio, notes: G4, F#4, E4, D4, C4.
- vla.: 6:5 ratio, notes: G4, F#4, E4, D4, C4.
- vc.: notes: G4, F#4, E4, D4, C4.

168

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

vln. I

vln. II

vla.

vc.

170

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

vln. I

vln. II

vla.

vc.

172

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

vn. I

vn. II

vla.

vc.

3:2

2:3

p

2:3

5:6

174

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

vn. I

vn. II

vla.

vc.

p

f

3:4

p

mf

3:2

f

176

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

vln. I $\frac{5:4$ mp
 vln. II mp mf
 vla. ff
 vc. mf $\frac{3:4}$ p

178

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

vln. I $\frac{3:2$
 vln. II ff pp
 vla. mp $\frac{5:4}$
 vc. $\frac{5:4$ mp

vn. I

vn. II

vla.

vc.

mp

mf

5:4

3:2

vn. I

vn. II

vla.

vc.

ff

mp

mp

f

3:2

184

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

Score for measures 184-185, featuring Violin I (vln. I), Violin II (vln. II), Viola (vla.), and Violoncello (vc.).

Measure 184 (3/4 time):

- vln. I: Rest.
- vln. II: Quarter note G4, quarter note F#4, quarter note E4. (3:2)
- vla.: Quarter note Bb4, quarter note A4, quarter note G4. (3:2)
- vc.: Quarter note G3, quarter note F3, quarter note E3. (3:2)

Measure 185 (4/4 time):

- vln. I: Half note Bb4, half note A4. (3:4) *pp*
- vln. II: Half note G4, half note F#4. (3:4) *mf*
- vla.: Half note G4, half note F#4. (3:4) *mf* then *pp*
- vc.: Half note G3, half note F3. (3:2) *mf*

186

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

Score for measures 186-187, featuring Violin I (vln. I), Violin II (vln. II), Viola (vla.), and Violoncello (vc.).

Measure 186 (2/4 time):

- vln. I: Quarter note Bb4. *mf*
- vln. II: Rest. *p*
- vla.: Quarter note G4, quarter note F#4. *mf*
- vc.: Quarter note G3, quarter note F3. *p*

Measure 187 (3/4 time):

- vln. I: Rest. *mf*
- vln. II: Quarter note G4, quarter note F#4, quarter note E4. *mp*
- vla.: Quarter note G4, quarter note F#4, quarter note E4. *mf* then *ff*
- vc.: Quarter note G3, quarter note F3, quarter note E3. *mp*

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

vln. I
 vln. II *p* 5:4
 vla. *f* *p* 3:2
 vc. 5:4

44

24

Violin I

Violin II

Viola

Violoncello

11:10

5:4

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

200

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

vln. I

vln. II

vla.

vc.

7:5

9:8

mp

202

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

vln. I

vln. II

vla.

vc.

3:4

3:2

3:2

*pp**mf*

vln. I
 vln. II
 vla.
 vc.

mp
p
p 3:2

vln. I
 vln. II
 vla.
 vc.

mp
mp 9:10

208

$\text{♩} = 90$
 $\frac{2}{4}$ (E)

 $\frac{5}{4}$

vln. I *mp*
 vln. II
 vla. *pp*
 vc. *mp*

V $\frac{4}{4}$ → $\frac{0}{4}$ → V $\frac{1}{2}$
 $\frac{0}{4}$

210

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

vln. I *p* → *mf*
 vln. II *mf*
 vla. *mp*
 vc.

V $\frac{1}{2}$ → $\frac{1}{4}$ → $\frac{3}{4}$ → $\frac{4}{4}$
 $\frac{3}{4}$ → V $\frac{4}{4}$ → $\frac{1}{4}$ → $\frac{3}{4}$ → V $\frac{1}{2}$

9:8

5:4

213

 $\frac{1}{4}$ $\frac{5}{4}$ $\frac{0}{4}$ $\frac{V}{\frac{1}{2}}$

vln. I

vln. II

vla.

vc.

pp $\frac{0}{4}$ $\frac{4}{4}$ $\frac{0}{4}$ $\frac{V}{\frac{1}{2}}$ *8va**p*

9:8

 $\frac{1}{4}$

215

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

vln. I

vln. II

vla.

vc.

 $\frac{V}{\frac{1}{2}}$ $\frac{1}{4}$ $\frac{1}{4}$ *8va*

1

vln. I
 vln. II
 vla.
 vc.

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

mp
mf

clt. _____
 msp. - - - - - ord. - - - - -

vln. I
 vln. II
 vla.
 vc.

$\frac{4}{4}$
 $\frac{4}{4}$
 $\frac{4}{4}$
 7:6

p
pppp
pp
pp

223

$\frac{2}{4}$

1/2 clt. _____

st. - - - - -

$\frac{1}{4}$

$\frac{3}{4}$

$\frac{1}{4}$

vln. I

mp _____ 2:3 _____

clt. _____

ord. - - - - -

sp. - - - - -

clt. _____

msp. - - - - -

vln. II

_____ p _____ mpp _____

1/2 clt. _____

sp. - - - - -

vla.

8va _____ mp _____ 2:3 _____

clt. _____

msp. - - - - -

vc.

_____ mp _____

227

$\frac{2}{4}$

$\frac{5}{4}$

ord. - - - - -

vln. I

vln. II

vla.

8va _____

vc.

229

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

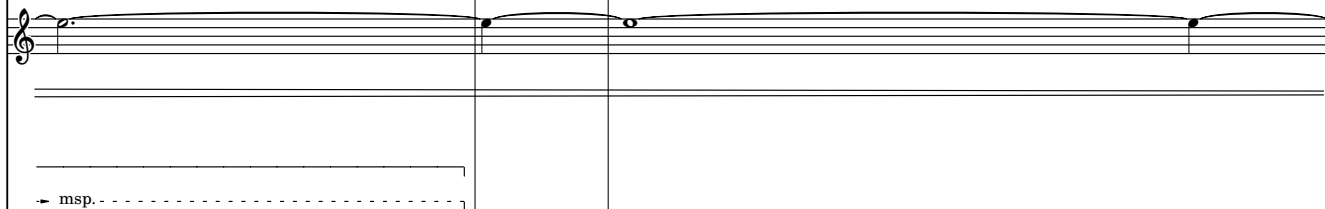
1/2 clt. _____

sp. - - - - - msp. - - - - -

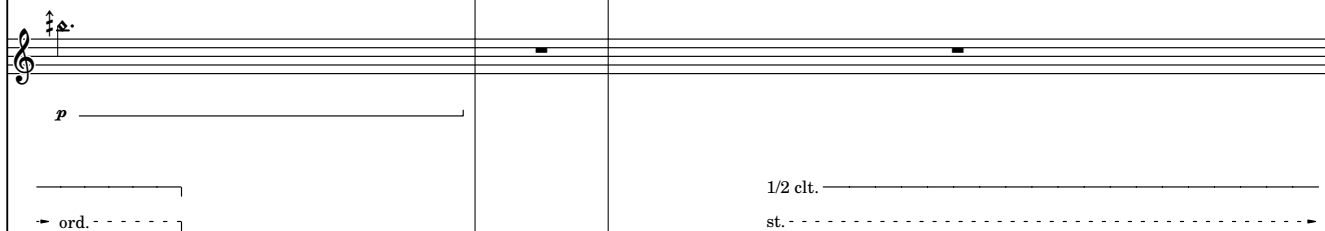
vln. I



vln. II



vla.



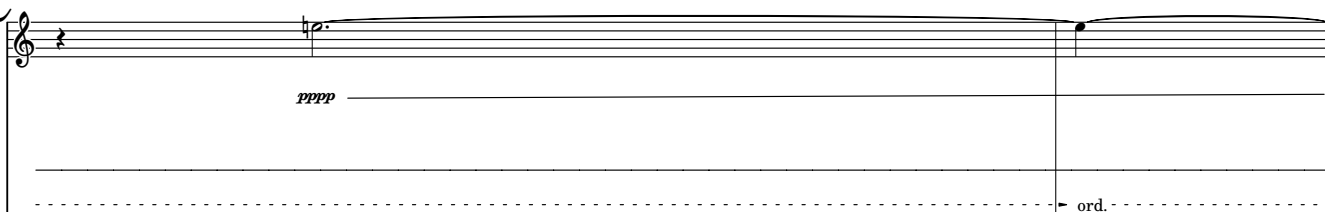
vc.



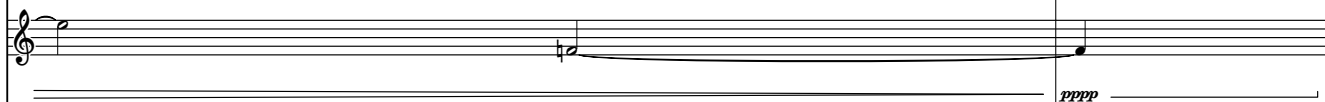
232

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

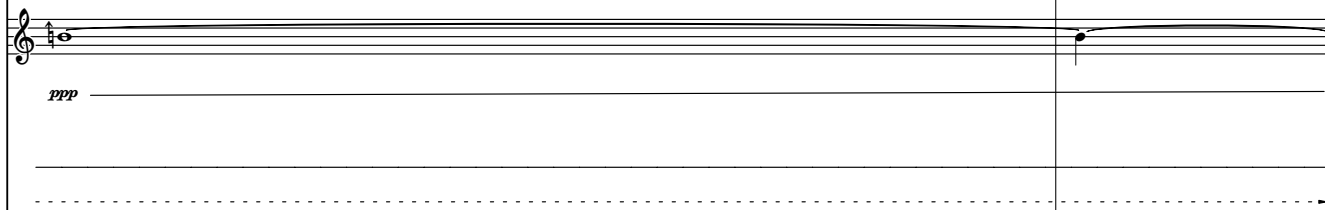
vln. I



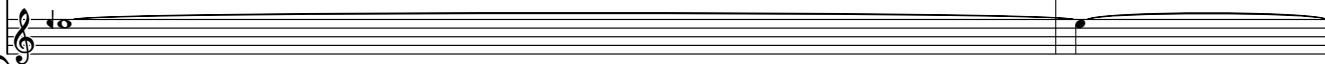
vln. II



vla.



vc.



234

 $\frac{5}{4}$

vln. I

vln. II

vla.

vc.

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

7:5

*pp*V
 $\frac{1}{2}$ *pp*

2:3

236

 $\frac{4}{4}$

vln. I

vln. II

vla.

vc.

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

7:8

p $\frac{1}{4}$

3:2

V
 $\frac{1}{4}$

ord.

*ppp**ppp*

238

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

vln. I

vln. II

vla.

vc.

 $\frac{3}{7}$ V $\frac{4}{7}$ V $\frac{3}{7}$

11:10

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

8va

3:5

240

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

vln. I

vln. II

vla.

vc.

 $\frac{2}{7}$ V $\frac{7}{7}$ V $\frac{4}{7}$ V $\frac{3}{7}$

8va

11:10

242

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

vln. I

vln. II

vla.

vc.

244

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

vln. I

vln. II

vla.

vc.

mp $\frac{5}{7}$ $\frac{6}{7}$

3:5

 $\frac{6}{7}$ $\frac{5}{7}$ $\frac{6}{7}$

3:2

p

247

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

clt.

ord.

vln. I

vln. II

vla.

vc.

ppp

3:2

pp

2:3

clt.

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

st.

*mp**pp**pppp*

250

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

vln. I

vln. II

vla.

vc.

1/2 clt.

st.

pp

9:10

clt.

ord.

pppp

1/2 clt.

sp.

7:5

252

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

vln. I

vln. II

vla.

vc.

ord.

3:2

msp.

254

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

vln. I

vln. II

vla.

vc.

st.

A

A

A

A

mp

sp.

pp

257

$\frac{4}{4}$

F

$\text{♩} = 40$

$\frac{2}{4}$

vln. I

appena udibile al fine

vln. II

appena udibile al fine

vla.

appena udibile al fine

vc.

appena udibile al fine

col legno tratto al fine

col legno tratto al fine

col legno tratto al fine

col legno tratto al fine

3:2

5:4

259

$\frac{4}{4}$

vln. I

vln. II

vla.

vc.

3:4

260

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

vln. I

vln. II

vla.

vc.

262

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

vln. I

vln. II

vla.

vc.

264

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

vln. I

vln. II

vla.

vc.

3:4

5:6

7:6

266

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

vln. I

vln. II

vla.

vc.

9:8

5:4

268

9

4

vn. I

vn. II

vla.

vc.

8:7

3:4

270

5

2

vn. I

vn. II

vla.

vc.

4:5

272

5
4

musical score for measures 272-273, featuring four staves: vln. I, vln. II, vla., and vc. The key signature is one flat (B-flat). The time signature is 5/4. The score includes a 4:5 ratio marking between measures 272 and 273.

vln. I

vln. II

vla.

vc.

4:5

273

3
42
45
8

musical score for measures 273-275, featuring four staves: vln. I, vln. II, vla., and vc. The key signature is one flat (B-flat). The time signature is 3/4. The score includes a 3:2 ratio marking between measures 273 and 274.

vln. I

vln. II

vla.

vc.

3:2

vln. I

vln. II

vla.

vc.

vln. I

vln. II

vla.

vc.

Miami, Fl. - Iowa City, Ia.
August 2018 - February 2020

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 : Ohrenqualen (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>	