

GREGORY ROWLAND EVANS

# ASPLEDON UNDAE

for string quartet

*2022*

SCORE

# FOREWORD

The Aspledon Undae is a dune sea on the planet Mars near the Martian North Pole. Its name is taken from Aspledon, the son of Poseidon.

je suis ce cours de sable qui glisse  
entre le galet et la dune  
la pluie d'été pleut sur ma vie  
sur moi ma vie qui me fuit me poursuit  
et finira le jour de son commencement

cher instant je te vois  
dans ce rideau de brume qui recule  
où je n'aurai plus à fouler ces longs seuils mouvants  
et vivrai le temps d'une porte  
qui s'ouvre et se referme

my way is in the sand flowing  
between the shingle and the dune  
the summer rain rains on my life  
on me my life harrying fleeing  
to its beginning to its end

my peace is there in the receding mist  
when I may cease from treading these long shifting thresholds  
and live the space of a door  
that opens and shuts

(Samuel Beckett)

Dark faces, voices fraying in bitter carnival, their heads changing animal heads, the lamb's body ends in the head of a man with eyes shut. They put someone between two windows and he raises his hands, tall and broad, they bind him by the wrists to the bars, left right. Lamb's head, they put on his head the skin from its flayed head. They speak to him. He sings. Slow, disjointed song. Dark cross of the man as day breaks.

(Dimitris Lyacos – Poena Damni, Z213: ΕΞΟΔΟΣ)

# PERFORMANCE NOTES

**String Contact Points** : The indications of string contact positions such as *sul tasto* (abbreviated as *T*), *sul ponticello* (abbreviated as *P*), *extreme sul tasto* (abbreviated as *XT*), 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-demarcated 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  $\frac{0}{5}$  represent *au talon* and  $\frac{7}{7}$  and  $\frac{5}{5}$  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.

**Bow Rotation Indications** : ① *col legno tratto* is abbreviated as *clt.* and ② *col legno batutto* is abbreviated as *clb.*. When these abbreviations are not present, the performer should default to ordinary *crine* bowing techniques.

**Repeats** : Two unusual repeats are given in the score: one overlapping repeat and one nested repeat. The units of these complex repeats are distinguished by the color of the repeat-bar symbol. The nested repeat should be performed in its entirety each time the outer repeat is played. The overlapped repeat should only be played once, without triggering the repeat which immediately precedes it.

**Accidentals** : ① After temporary accidentals, cancellation marks are printed also in the following measure (for notes in the same octave) and, in the same measure, for notes in other octaves, but they are printed again if the same note appears later in the same measure, except if the note is immediately repeated. ② At times throughout the score, justly tuned intervals are indicated by the use of Helmholtz-Ellis notation combined with cent deviations from equal temperament for use with an electronic tuner. When no example pitch is given with the cent deviation, the mark is a deviation of the nearest “standard” accidental. If the performers wish to interpret the score without cent-tuning, the approximation of pitches to the nearest semi-tone is acceptable. When Helmholtz-Ellis notation is not given, the pitches are to be played as usual. The accidentals for Justly-intoned pitches are always present before the note head. ③ Some pitch content is derived from non-octaving equal tempered scales (for instance, 9 even divisions of the ratio  $7/2$ ). When these pitches are to be played, deviation from 12-Tone-Equal-Temperament is given in cents above with the frequency in hertz shown below.

**Miscellaneous :** ① Tremoli 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 Half-harmonic finger pressure is shown with a diamond half-filled with black for short durations and a diamond open on one end for long durations. ④ Vibrato is indicated with a wavy line above the staff. ⑤ A wavy line next to a note head indicates extreme, tight, glissando.

ASPLEDON UNDAE was composed for the JACK Quartet as part of the 2022 residency at the University of Iowa.

duration: c. 11'

to the JACK quartet

# ASPLEDON UNDAE

or AYKAIA in the erg

$\text{♩} = 40$

for two violins, viola, & violoncello

Gregory Rowland Evans (\*1995)

Violin I

Violin II

Viola

Violoncello

Violin 2  $\frac{32}{29}$

violin 2  $\frac{1}{1}$

viola  $\frac{1}{1}$

cello  $\frac{1}{1}$

Violin 1  $\frac{29}{32}$

violin 1  $\frac{28}{29}$

violin 1  $\frac{5}{6}$

violin 2  $\frac{8}{7}$

violin 2  $\frac{23}{20}$

violin 1  $\frac{1}{1}$

violin 2  $\frac{99}{80}$

E+38

F-45

E+38

Violin 2  $\frac{49}{40}$

*mf*

6

vn. I

vn. II

va.

vc.

cello  $\frac{1}{1}$

violin 2  $\frac{15}{16}$

viola  $\frac{3}{2}$

viola  $\frac{11}{12}$

cello  $\frac{1}{1}$

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

cello  $\frac{5}{7}$

cello  $\frac{2}{3}$

violin 1  $\frac{32}{33}$

violin 2  $\frac{15}{16}$

viola  $\frac{12}{11}$

Violin 1  $\frac{32}{29}$

11

vn. I

vn. II

va.

vc.

Bb-47

cello  $\frac{11}{4}$

-31

cello  $\frac{7}{3}$

F+41

cello  $\frac{13}{6}$

+2

viola  $\frac{3}{8}$

-29

violin 2  $\frac{3}{8}$

♩ = 66

16

vn. I

vn. II

va.

vc.

-14

cello  $\frac{1}{1}$

mf

ff

+4

violin 1  $\frac{3}{11}$

mf

ff

+5

violin 2  $\frac{17}{18}$

mf

ff

+4

violin 1  $\frac{3}{11}$

violin 1  $\frac{1}{3}$

viola  $\frac{1}{1}$

violin 2  $\frac{10}{9}$

violin 2  $\frac{11}{9}$

mf

ff

Eb-49

-14

Eb-49







♩ = 93

39

45  
vn. I



$\mathbb{J} = 111$

[illegible]

58

vn. I

vn. II

va.

vc.

Andante

12/16

3:2 7:6

5:4

7:8 3:2

12:7

7:8 3:2

7:8 8:5 3:2

5:4

3:2 3:2

3:2

20:11

gett.

pizz.

gett.

P.

T.

clt.

sp

clt.

sp

clt.

sp

[illegible]

69

vn. I

vn. II

va.

vc.



ASPLEDON UNDAE — 10 — GR Evans

89

vn. I

Ab-49

viola  $\frac{11}{21}$

+4

cello  $\frac{3}{2}$

+0

cello  $\frac{4}{3}$

-12

violin 2  $\frac{15}{17}$

vn. II

+4

viola  $\frac{6}{7}$

-12

violin 1  $\frac{15}{11}$

Bb+41

cello  $\frac{13}{12}$

+5

violin 1  $\frac{17}{16}$

va.

-29

violin 1  $\frac{7}{11}$

-14

violin 1  $\frac{10}{11}$

vc.

-12

viola  $\frac{10}{7}$

+2

violin 1  $\frac{12}{11}$

10/8

1/8

9

sf











138

vn. I

1/2 clt. - - - - - T

P - - - - - T

7:8 3:2 3:2 5:4 3:2

mf p

vn. II

va.

vc.

1/2 clt. - - - - - T

P - - - - - T

7:8 3:2 3:2 3:2

p mf ff

143

vn. I

+0

440.0

mp

mf ff

vn. II

+44

506.6

mp

mf ff

va.

-44

382.1

mp

mf ff

vc.

+12

331.9

mp

mf ff

-22

410.1

mp

-22

410.1

mp

-10

309.3

mp

-42

202.6

mp

+34

356.1

mp

+22

472.1

mp

+46

268.6

mp

+2

233.3

mp

149

vn. I

3/4

-44

382.1

*mp*

3/4

+12

331.9

7/8

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

3/4

3:2

5:4

vn. II

3/4

+12

331.9

*mp*

3/4

-32

288.3

7/8

*f*

3/4

va.

3/4

-10

309.3

*mp*

3/4

-32

288.3

7/8

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

3/4

3:2

9:8

vc.

3/4

+46

268.6

*mp*

3/4

+24

250.4

7/8

*f*

3/4

153

vn. I

5/8

*f* *pp* *ff* *p* *f* *pp* *mp*

2/4

4/4

gett.

vn. II

5/8

2/4

4/4

va.

5/8

2/4

4/4

vc.

5/8

2/4

4/4

9:8

3:2

*pp* *ff* *p* *p*

[illegible]

161

vn. I

vn. II

va.

vc.

gett.

*p*

*f*

*p > pp*

♩ = 66

165

vn. I

vn. II

va.

vc.

mf  $\text{mf}$   $\text{mf}$   $\text{mf}$   $\text{mf}$   $\text{mf}$   $\text{mf}$   $\text{mf}$

3:2 3:2 3:2 5:4 7:8 7:8

mf  $\text{mf}$   $\text{mf}$   $\text{mf}$   $\text{mf}$   $\text{mf}$   $\text{mf}$   $\text{mf}$

3:2 3:2 5:4 7:8 7:8

mf  $\text{mf}$   $\text{mf}$   $\text{mf}$   $\text{mf}$   $\text{mf}$   $\text{mf}$   $\text{mf}$

3:2 9:8 3:2 5:4 5:4 5:4

167

vn. I

vn. II

va.

vc.

3:4 3:4 3:2 5:4 3:4 3:4 3:2 5:4 3:4

mf  $\text{mf}$   $\text{mf}$   $\text{mf}$   $\text{mf}$   $\text{mf}$   $\text{mf}$   $\text{mf}$   $\text{mf}$   $\text{mf}$

3:2 3:2 5:4 7:8 3:2 3:4

3:4 3:2 5:4 3:4 3:4 3:2 3:2

3:4 3:2 5:4 5:4 5:4

♩ = 111

170

vn. I

vn. II

va.

vc.

3:4 3:2 5:4 3:4 3:4 3:2 5:4

3:2 5:4 3:4 3:4

3:4

3:4 3:4 3:2 5:4 3:4 3:4 3:2

337.2

*p*

clt. T- -P

clt. T- -P P- -T T- -P

mf *p* mf *p* mf

174

vn. I

vn. II

va.

vc.

417.2

*p*

mf

3:2 9:8 7:8 3:4 3:4 3:2 5:4 3:4

mf *p* mf *p*

clt. T- -P P- -T T- -P

clt. T- -P P- -T T- -P

mf

3:4 3:4 3:2 5:4 3:4

3:4 3:2 5:4

375.0

*p*

-30

272.5

*p*

♩ = 66

178

vn. I

clt. T-----P P-----T T-----P P-----T T-----P P-----T T-----P P-----T

3:4 3:4 3:2 5:4 3:4 3:4 3:2 5:4 3:4 3:4

vn. II

mf

3:4 3:4 3:2 5:4

va.

-45  
303.1  
p mf

vc.

♩ = 40

182

vn. I

T-----P

3:2

-6 -22 -37 +47 +39 +31

232.3 258.4 287.4 319.7 337.2 355.6

mp

vn. II

T-----T-P

3:4

+0 +47 -37 -45 -30

440.0 319.7 287.4 303.1 272.5

mp

va.

clt. T-----P

3:4

-28 -36 -43 +41 +25 +33

136.4 143.8 151.7 168.7 187.7 178.0

mp

vc.

-12 +3 -4 +3 +19

122.6 110.2 116.2 110.2 99.1

mf mp



[illegible]

**rall.**

190

vn. I

vn. II

va.

vc.

544.4

516.2

489.4

272.5

464.1

417.2

258.4

208.8

136.4

143.8

151.7

110.2

99.1

122.6

*f*

*f*

*f*

*f*

-31

-23

-16

-30

-8

+8

-22

+10

-28

-36

-43

+3

+19

-12

♩ = 30

*p* — 9:8 —

*p* — 5:4 —

*p* — 13:12 —

*p* — 3:2 — 7:8 —

vn. I

vn. II

va.

vc.

3:2 7:8 5:4 3:2 5:4 5:4 5:4 7:8

13:12 3:2 7:8 5:4 5:4 5:4 5:4

3:2 7:8 5:4 3:2 5:4 7:8

5:4 5:4 7:8 5:4 3:2

vn. I

vn. II

va.

vc.

1/2 P

T

1/2 T

T

XT

5:4

7:8

5:4

3:2

5:4

3:2

5:4

11:8

7:8

3:2

7:8

9:8

3:2

9:8

5:4

11:8

7:6

13:12

p

Iowa City, Ia.

September – November 2022.

## Other scores from Gregory Rowland Evans include:

### UNACCOMPANIED

**Onkos** (contrabass) 2019

**Simbelmynë** (piano) 2019-20

**Chalk Line** (flute) 2020

**redbud blossom, blueberry bee** (cello) 2020

**Birdless, Cloudless, Colourless** (alto saxophone) 2021

### CHAMBER

**Hamonshu** (string quartet) 2018-20

**Adumbration** (string quartet) 2020

**Zahrat Alearear** (bass flute, guitar) 2021

**Nagual** (mixed quartet) 2021

### LARGE ENSEMBLE

**Metamorphoses** (orchestra) 2018

**GUERRERO** (21 saxophones) 2018

**Tourbillon** (string ensemble) 2019-20