

GREGORY ROWLAND EVANS

C T H A R

for two cellos

2018/19

SCORE

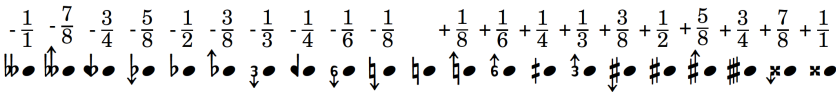
FOREWORD

Cthar is an Aramaic word, pronounced “seth-ar” meaning “to hide” or “to disassemble.”

(G.R.E.)

PERFORMANCE NOTES

Microtones:



Accidentals apply only to the pitch which they immediately precede.

Bow Position Staff ↓: The upper staff for each instrument notates the horizontal contact point at which the bow touches the string. These positions are written as fractions where $\frac{0}{1}$ represents *au talon* and $\frac{1}{1}$ represents *punta d'arco*.

String Positions: “ord.” stands for ordinario, “st.” stands for sul tasto, “sp.” stands for sul ponticello, and “msp.” stands for molto sul ponticello. An attempt should be made to smoothly transition from one to the next as indicated by the dashed line connecting the two positions.

Dynamics: The dynamics indicated should be considered “effort dynamics.” As such, the combination of bow speed and effort will often make the cello produce both “flautando” and “scratch” tones. These are the effects desired.

Right Hand Techniques: Throughout this piece, various techniques are required for the right hand. In the opening there are two distinct bowing techniques. ① First there is the marking “throw.” This means to actively propel the bow toward the string and to let it bounce for the duration of the note. This should result in fast bounces that slow down over time. ② The second technique is marked “drop.” This means to hold the bow above the string and to passively let it fall to the string. This should result in slow bounces that speed up over time. (These first two bowing techniques may require some lengthwise motion of the bow to be affective. Down bows are suggested by the composer, but varied bowing directions are also affective.) ③ In passages marked with bowing tablature, a **solid line** represents a smooth “normale” bowing, a **dotted line** represents a “battuto” bowing where the bow hair is repeatedly struck against the string, and a **wavy line** represents a subtle motion of the bow across the length of the string between the bridge and the fingerboard (care should be taken so that this motion should not affect the transition between bow contact points). When the bowing tablature is not present, “normale” bowing should be the default technique. ④ When the staff is reduced to a single line and the clef is changed to a percussion clef, the left hand should be used anywhere on the face of the instrument. A **cross notehead** represents a striking of the wood with the flesh of the fingers or palm, a **diamond notehead** represents a striking of the wood with the fingernails, a **rhomboid notehead** represents a dragging of the fingernails along the wood, and finally a **normal notehead** represents a dragging of the flesh of the fingers or palm along the wood of the instrument face. Ocaissonally, crescendi and diminuendi are notated at times where the instrument face is struck and can therefore not be continued after the initial attack. In these instances the performer should imagine that they have the power to transform the resonance of their strike beyond this sudden moment. The performer should feel as if they are attempting to force the dynamic of the sounds they are producing to bend to their will in the air, but failing to do so.

C t h a r

for two cellos

Gregory Rowland Evans

78

4

7

9

11

54

34

B.H.

vc.I

L.H.

V

1

2

4

4

1

1

4

2

7:6

msp.

B.H.

vc.II

L.H.

3

4

1

4

ord.

sp.

5:6

fff

mf

13

44

44

B.H.

vc.I

L.H.

V

4

1

3

1

3

1

0

1

1

1

1

0

1

1

5:4

st.

7:6

fff

mf

p

mp

fff

mf

B.H.

vc.II

L.H.

V

1

4

1

1

1

4

3

3:4

ord.

7:8

p

mp

15

54

44

B.H.

vc.I

L.H.

3

1

0

1

0

1

1

ord.

sp.

B.H.

vc.II

L.H.

V

4

3

2

2

3

3

1

4

1

5:4

9:8

fff

mf

p

mp

17

44

44

B.H.

vc.I

L.H.

V

3

1

4

4

2

4

2

2

4

4

3:2

9:8

3:2

fff

mf

B.H.

vc.II

L.H.

4

3

2

ord.

7:6

fff

mf

27

34

B.H.

vc.I

L.H.

V

45

11

25

45

5:4

V

15

35

35

15

45

7:6

sp.

8va₁

8va₁

8va

fff

mf

mp

5:6

ff

B.H.

vc.II

L.H.

V

01

15

3:2

ord.

V

25

15

01

15

25

15

7:8

st.

8va

mp

ff

34

B.H.

vc.I

L.H.

V

15

35

35

15

45

7:6

ord.

8va

mp

ff

B.H.

vc.II

L.H.

V

25

15

01

15

25

15

7:8

st.

8va

mp

ff

34

B.H.

vc.I

L.H.

V

15

35

35

15

45

7:6

ord.

8va

mp

ff

B.H.

vc.II

L.H.

V

25

15

01

15

25

15

7:8

st.

8va

mp

ff

30

34

B.H.

vc.I

L.H.

V

11

01

3:4

ord.

9:8

mp

ff

B.H.

vc.II

L.H.

V

35

45

35

25

35

45

7:6

st.

8va

mp

ff

B.H.

vc.II

L.H.

V

35

45

5:4

8va₁

mp

ff

54

B.H.

vc.I

L.H.

V

11

35

15

45

45

25

25

7:8

st.

8va

mp

ff

B.H.

vc.II

L.H.

V

11

45

3:4

ord.

8va

mp

ff

B.H.

vc.II

L.H.

V

11

45

3:4

ord.

8va

mp

ff

32

44

B.H.

vc.I

L.H.

V

45

25

11

45

35

35

45

7:6

sp.

8va

p

mp

B.H.

vc.II

L.H.

V

35

45

35

25

35

45

7:6

st.

8va

p

mp

34

B.H.

vc.I

L.H.

V

35

45

35

25

35

45

7:6

st.

8va

p

mp

B.H.

vc.II

L.H.

V

35

45

35

25

35

45

7:6

st.

8va

p

mp

34

44

B.H.

vc.I

L.H.

V

25

01

11

35

15

45

15

9:8

st.

8va₁

8va₁

8va

mp

ff

B.H.

vc.II

L.H.

V

25

15

01

15

25

15

9:8

st.

8va

mp

ff

44

B.H.

vc.I

L.H.

V

45

25

11

7:8

ord.

8va

mp

ff

B.H.

vc.II

L.H.

V

25

15

01

15

25

15

9:8

st.

8va

mp

ff

B.H.

vc.II

L.H.

V

25

15

01

15

25

15

9:8

st.

8va

mp

ff

4

Cthar - Evans

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45

44

B.H.

vc.I

L.H.

B.H.

vc.II

L.H.

msp. - - - - - ord.

st. - - - - -

8va₁ 8va₁ 7:6 mp ff fff mf

V 1 1 4 5 V 1 1 4 5 3 5 2 5 1 5

9:8 ord.

st.

5:4 p mp mp

47

54

44

B.H.

vc.I

L.H.

B.H.

vc.II

L.H.

V 1 1 3 5 1 5 3 5 1 1

ord.

8va₁ 8va₁ 7:8 8va₁ mp ff

0 1 1 5 0 1 1 5

ord.

8va₁ 8va₁ 3:4 fff

V 2 5 1 5 0 1 1 5

sp. 5:4 7:6 5:6

8va₁ 8va₁ fff

49

54

44

B.H.

vc.I

L.H.

B.H.

vc.II

L.H.

2 5 3 5 4 5 5:4 msp.

ord.

8va₁ 8va₁ mf mp ff

0 1 1 5 5:4 msp.

ord.

8va₁ mf

V 2 5 1 5 2 5 1 5 2 5

ord. 3:2 3:4 st.

mp ff p mp

51

44

54

B.H.

vc.I

L.H.

B.H.

vc.II

L.H.

4 5 st.

5:4 p mp

ord.

8va₁ 8va₁ 9:8 fff mf

1 5 2 5 3 5 3 5 4 5 3 5 3 5 4 5

ord. 7:6 sp.

8va₁ 8va₁ 7:8 7:6 p mp ff mf

53

54

B.H.

vc.I

L.H.

B.H.

vc.II

L.H.

3
5

1

3:2

sp.

8va

3:2

mp

ff

V

1
1

4
5

1
1

4
5

3
5

2
5

1
5

msp.

9:8

ord.

9:8

mp

ppp

9:8

ppppp

mp

pp

5:6

mp

3:2

ppp

ppppp

55

54

34

vc.I

vc.II

pp

5:4

mp

ppppp

pp

ppppp

57

74

vc.I

vc.II

ppp

3:4

ppppp

pp

mp

pp

5:4

58

44

54

vc.I

vc.II

mp

ppp

ppppp

ppp

pp

3:4

ppppp

60

54

vc.I

vc.II

mp

ppppp

61

64

vc.I

vc.II

pp

5:4

mp

3:4

ppp

pp

62

64

vc.I

vc.II

mp

ppp

5:4

ppp

63

64

vc.I

vc.II

5:4

ppp

ppppp

pp

ppp

7:6

mp

64

64

vc.I

vc.II

ppppp

7:8

pp

mp

ppp

ppp

9:8

mp

 = 80

Other scores from Gregory Rowland Evans include:

UNACCOMPANIED	CHAMBER	ELECTROACOUSTIC	ORCHESTRAL
Five Excuses (cello alone)	Violin Concerto	Bewegt die Erde: <i>B.E.vi : Ohrenquallen (for violin)</i> <i>B.E.vii : Staub (for laptop ensemble)</i> <i>B.E.i : NGC 3370 (for percussion trio)</i> <i>B.E.ii : Carinanebel (for viola)</i> <i>B.E.iv : Arborealkartographie (for cello)</i>	Metamorphoses (after Illouz)
Epiphora (solo cello)	Five Excuses (string trio)		GUERRERO (sax. ens.)
Five Excuses (xiao alone)	Adumbration (string trio)		Tiānshū (twelve players)
Onkos (viola alone)	Hamon shū (string quartet)		Passagenwerk (string ens.)
Simbelmynë (piano alone)	Cthar (two cellos)		
	Four Ages of Sand (fl, sx, vc)		