

GREGORY ROWLAND EVANS

K S V E D A T I : b e t a

वेदतिःβ

for prepared string quartet

2023

SCORE

FOREWORD

ksvedati is a Sanskrit word that means rustling or murmuring.

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 of the 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. Because the instrumental preparations are near the bridge, all indications of *sul tasto* and *sul ponticello* should be considered to be shifted up the length of the string so that *sul ponticello* is near the highest preparation.

Preparations : Each instrument is uniquely prepared, but a shared common element is the addition of weights to each string in order to distort the overtones of the strings. This piece was composed with circular paperclips in mind, but the effect can be reproduced with Blu Tack of the same weight distributed over the same area of the string. In fact, Blu Tack may be more stable, as paperclips have a tendency to drift off the strings. ① Violin 1 features bowing **directly on** a wooden practice mute with both hair and legno. In addition to a traditional bow, it also makes use of a specialized “guiro” bow where fishing line has been wrapped around the bow hair and legno. In absence of a wooden mute, bowing on the scroll is an acceptable substitute. ② Violin 2 should attach a carbon fiber “sign clip” rod to the bridge. The teeth of the alligator clamp may leave a slight indentation on the wood of the bridge, but it is possible to add a protective layer if desired, while slightly muffling the desired sound effect. ③ Viola only features the paperclip harmonic distortion. ④ Violoncello will be asked to bow directly on a wooden practice mute with both hair and legno. In absence of a wooden mute, bowing on the tailpiece is an acceptable substitute. **All preparations will be provided to JACK by the composer.**



Violin 1 preparations.



Guiro Bow.



Violin 2 prepa-

rations.



Viola preparations.



Violoncello preparations.

Miscellaneous : ① Tremoli should accelerate and decelerate as indicated by the black bars above the staff. 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 Bisbigliando trills are performed by alternating between normal finger-pressure and harmonic finger-pressure. ⑤ When Violin 2 is meant to bow on the spike attached to the bridge, the position is indicated graphically.

ksvedati was composed for the JACK Quartet as part of the 2023 residency at the University of Iowa.

duration: c. 7'

to the JACK quartet

K S V E D A T I: beta

वेदति: भ

a miniature in farewell to Iowa

for two violins, viola, & violoncello

Gregory Rowland Evans (*1995)

♩=30

Violin I

Violin II

Viola

Violoncello

bow on spike

p

5:4

bow on mute col legno

f

bow on mute with hair

mp

vn. I
guiro (legno)
 6

vn. II
 va.
 vc.

norm.
slow bow

bow on mute col legno
 "mf"

msp. st.

vn. I
 11

vn. II
 va.
 vc.

norm.
slow bow

msp. st.

vn.16

guiro (hair)

vn. II

va.

vc.

vn.21

vn. II

va.

vc.

This image shows two staves of a musical score for strings and guiro. The top staff (measures 16) includes a guiro part (marked 'guiro (hair)') with sixteenth-note patterns and dynamic markings like *p*, *st.*, *norm.*, *msp.*, and *slow bow*. It also includes parts for violin II, viola, and cello. The bottom staff (measure 21) continues with similar instrumentation and includes dynamics like *f*, *mp*, *pp*, *mf*, and *ff*. Measure 21 concludes with a fermata over the strings.

vn.26

vn. II

va.

vc.

Musical score for measures 26-30. The score includes parts for vn. II, va., and vc. Measure 26 starts with a dynamic of $> pp < mf > pp < mf$. Measures 27-28 show repeating patterns of $> pp < mf > pp < mf$ and $> pp < mf > pp < mf$. Measure 29 begins with mf , followed by pp , then $3:4$, then mf , then mp , then $3:2$, then $5:4$. Measure 30 begins with pp , then mf , then mp , then $5:4$, then $3:2$, then ff .

bisbigliando

Continuation of the musical score from measure 26. It consists of six staves, each labeled *bisbigliando*. The first staff starts with $\# \text{F}(\#)$ and ends with $\# \text{G}(\#)$. The second staff starts with $\# \text{A}(\#)$ and ends with $\# \text{C}(\#)$. The third staff starts with $\# \text{D}(\#)$ and ends with $\# \text{E}(\#)$. The fourth staff starts with $\# \text{F}(\#)$ and ends with $\# \text{G}(\#)$. The fifth staff starts with $\# \text{A}(\#)$ and ends with $\# \text{C}(\#)$. The sixth staff starts with $\# \text{D}(\#)$ and ends with $\# \text{E}(\#)$. Each staff has a dynamic of sf followed by f .

vn.31

vn. II

va.

vc.

Musical score for measures 31-35. The score includes parts for vn. II, va., and vc. Measure 31 starts with $pp < mf > pp < mf$, followed by $3:2$, then sf , then f . Measure 32 starts with pp , then mf , then $> pp$, followed by $3:2$, then sf , then f . Measure 33 starts with pp , then mf , then $> pp < mf$, followed by $3:2$, then sf , then f . Measure 34 starts with pp , then mf , then $> pp < mf$, followed by $3:2$, then sf , then f . Measure 35 starts with $pp < mf > pp < mf > pp$, followed by $3:2$, then sf , then f .

Continuation of the musical score from measure 31. It consists of six staves. The first staff starts with p and ends with $5:4$. The second staff starts with $5:4$ and ends with $5:4$. The third staff starts with $5:4$ and ends with $3:2$. The fourth staff starts with $3:2$, then f , then mp , then $3:2$, then mf , then $5:4$, then pp , then $5:4$, then mf , then $3:2$. The fifth staff starts with $5:4$ and ends with $5:4$. The sixth staff starts with $5:4$ and ends with $3:2$. The score includes a label "bow on spike" with a dynamic of " p ". Each staff has a dynamic of sf followed by f .

guiro (hair) scratch poco a poco

vn. I

vn. II

va.

vc.

36

Musical score for measures 36-40. The score includes parts for vn. I, vn. II, va., and vc. Measure 36 starts with a guiro (hair) scratch poco a poco instruction for vn. I. Measures 37-40 show various rhythmic patterns and dynamics for the strings, including slurs, grace notes, and dynamic markings like *p*, *f*, and *ff*. Measure 40 concludes with a dynamic *p*.

vn. I

vn. II

va.

vc.

41

bow on mute col legno

mf

bow on mute with hair

f

bow on mute with hair

f

bisbigliando

<i

vn. II

vn. II

va.

vc.

vn. II

vn. II

va.

vc.

vn. 51

vn. II

va.

vc.

Bar 51: $p \leftarrow f \rightarrow p$

Bar 52: $p \leftarrow f \rightarrow p$

Bar 53: $p \leftarrow f \rightarrow p$

Barcelona - Iowa City, Ia.

October 2023.

Other scores from Gregory Rowland Evans include:

UNACCOMPANIED

Onkos (contrabass) 2019

Simbelmynë (piano) 2019-20

Chalk Line (flute) 2020

rebdub 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