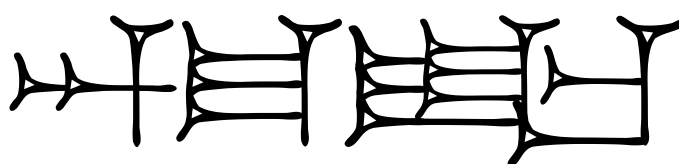


GREGORY ROWLAND EVANS

M A M U



for solo violin

2024

SCORE

FOREWORD

𒌦𒍪𒍪𒍪(Mamu) is the name of a Mesopotamian goddess of dreams.

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. Sometimes an auxiliary staff appears above to indicated position changes. Dashed lines represent the tasto region (range ad lib) and solid lines represent the ordinario to ponticello region.

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.

String Crossing : is sometimes notated on a four line auxiliary staff.

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.

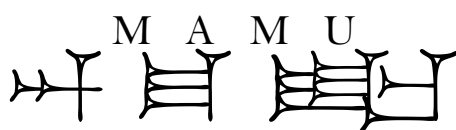
Accidentals : After temporary accidentals, cancellation marks are printed also in the following measure (for notes in the same octave) and, in the same measure, for notes in other octaves, but they are printed again if the same note appears later in the same measure, except if the note is

immediately repeated.

Mamu was composed for the Amelia Korbitz.

duration: c. 11'

to Amelia Korbitz

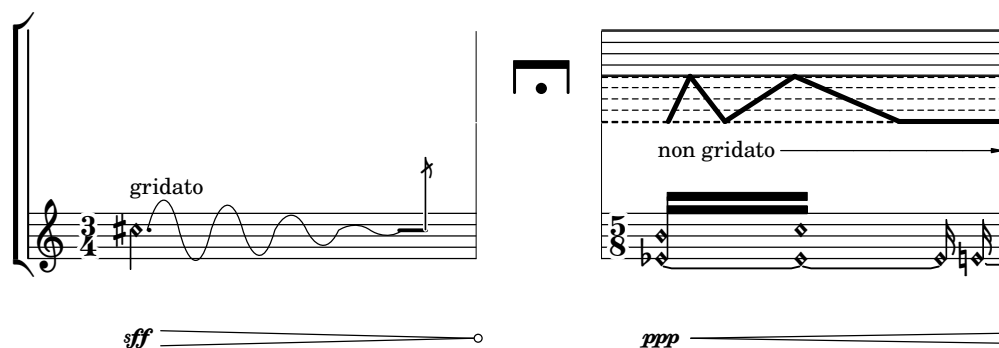


or, Νύχταβοή: prologue
for solo violin

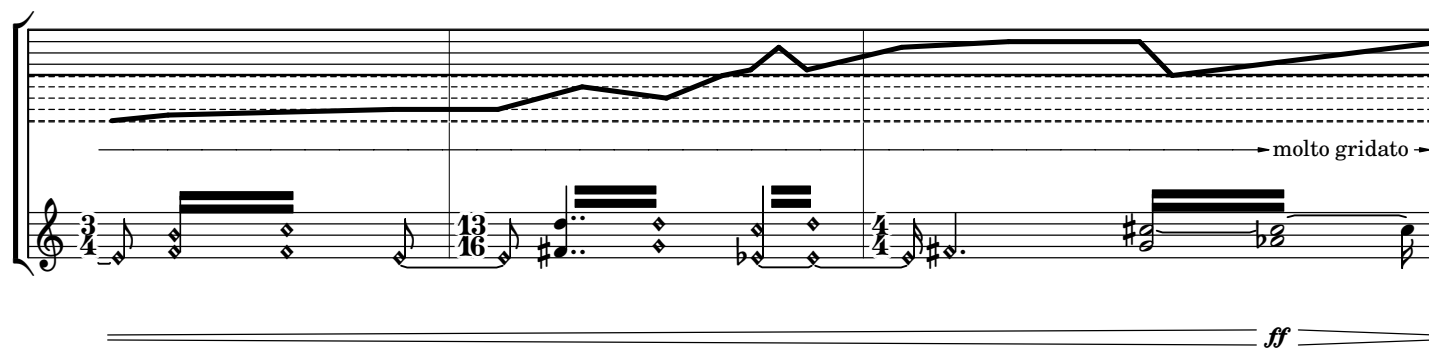
Gregory Rowland Evans (*1995)

♩ = 60

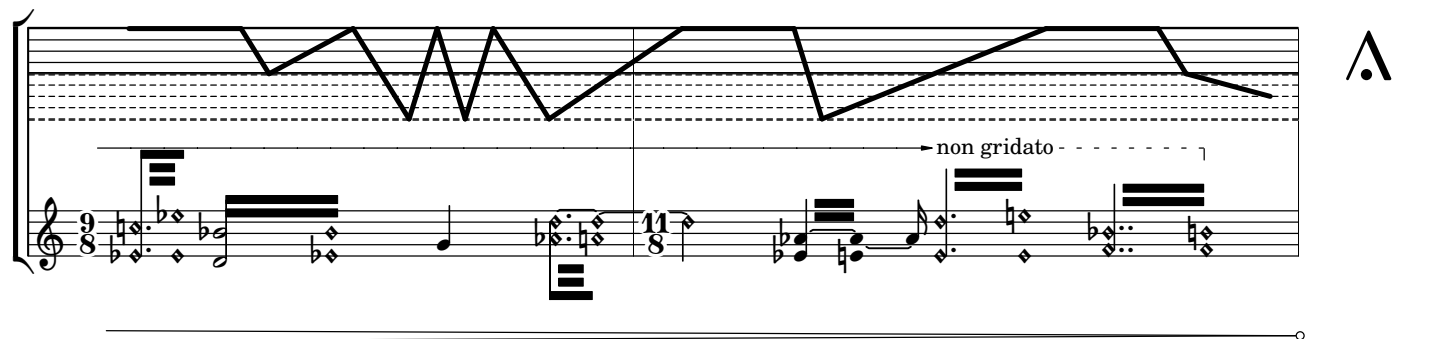
SCP



4
SCP



7
SCP



10

ff *mp*

13

ff *mp*

16

mp *mp*

19

p *mf* *p* *f* *p*

archi

22

archi

mf

$p < mf > p < f > p$

$p < mf > p$

TN

PT NP

TN P

11:8

3:4

5:4

3:4

25

archi

$p < mf > p < f > p$

p

$p < mf > p < f$

T NP TN PT

NP

TN PT N

11:8

7:8

3:2

3:4

3:4

28

mf

ff

mf

ff

mf

3:4

34

The musical score for 'The Rose Tree' is presented on a single staff. It begins with a treble clef and a 9/16 time signature. The melody is written in a single line, with a key signature of one flat (B-flat). The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and a final double bar line. A dynamic marking of *ff* (fortissimo) is placed below the staff, indicating a loud volume. The score is labeled with the number 34 in a circle at the top left.

[illegible]

40

Exercise 40 is a short piece in 3/4 time, featuring a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, often grouped with slurs and ornaments (accents, staccato, and slurs). The piece concludes with a double bar line and repeat dots.

43

archi

13/16

p *mf* *p*

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

46

archi

49

BCP

52

BCP

55

BCP

58

BCP

$\frac{4}{9} \frac{3}{9} \frac{2}{9} \frac{1}{9} \frac{0}{9} \frac{1}{9} \frac{2}{9} \frac{3}{9} \frac{4}{9} \frac{5}{9} \frac{6}{9} \frac{7}{9} \frac{8}{9} \frac{9}{9} \frac{8}{9} \frac{7}{9} \frac{6}{9} \frac{5}{9} \frac{4}{9} \frac{3}{9} \frac{2}{9} \frac{1}{9} \frac{0}{9}$

$\frac{1}{2} T$ T XT P

$\frac{4}{3}$ $\frac{3}{2}$ $\frac{7}{8}$ $\frac{3}{2}$ $\frac{7}{8}$ $\frac{3}{2}$

$p < mf p < f > p mf > p f > p mf p < f > p mf > p < f > p < mf p <$

61

BCP

$\frac{1}{9} \frac{2}{9} \frac{3}{9} \frac{4}{9} \frac{5}{9} \frac{6}{9} \frac{7}{9} \frac{8}{9} \frac{9}{9} \frac{8}{9} \frac{7}{9} \frac{6}{9} \frac{5}{9} \frac{4}{9} \frac{3}{9} \frac{2}{9} \frac{1}{9} \frac{0}{9} \frac{1}{9} \frac{2}{9} \frac{3}{9} \frac{4}{9} \frac{5}{9} \frac{6}{9} \frac{7}{9}$

$\frac{1}{2} P$ T $\frac{1}{2} T$ T XTP

$\frac{7}{8}$ $\frac{5}{4}$ $\frac{7}{8}$ $\frac{7}{8}$

$f > p < mf p < f > p mf > p < f > p mf > p < f > p < mf > p < f > p < mf > p < f > p < mf >$

64

BCP

$\frac{8}{9} \frac{9}{9} \frac{8}{9} \frac{7}{9} \frac{6}{9} \frac{5}{9} \frac{4}{9} \frac{3}{9} \frac{2}{9} \frac{1}{9} \frac{0}{9} \frac{1}{9} \frac{2}{9} \frac{3}{9} \frac{4}{9} \frac{5}{9} \frac{6}{9} \frac{7}{9} \frac{8}{9} \frac{9}{9} \frac{8}{9} \frac{7}{9} \frac{6}{9} \frac{5}{9} \frac{4}{9} \frac{3}{9} \frac{2}{9} \frac{1}{9} \frac{0}{9} \frac{1}{9} \frac{2}{9} \frac{3}{9} \frac{4}{9}$

$\frac{1}{2} P$ T $\frac{1}{2} T$ T

$\frac{3}{2}$ $\frac{7}{8}$ $\frac{3}{2}$

$mf > p f > p mf > p < f > p mf > p < f > p < mf > p < f > p < mf > p < f > p < mf >$

67

BCP

$\frac{5}{9} \frac{6}{9} \frac{7}{9} \frac{8}{9} \frac{9}{9} \frac{8}{9} \frac{7}{9} \frac{6}{9} \frac{5}{9} \frac{4}{9} \frac{3}{9} \frac{2}{9} \frac{1}{9} \frac{0}{9} \frac{1}{9} \frac{2}{9} \frac{3}{9} \frac{4}{9} \frac{5}{9} \frac{6}{9} \frac{7}{9} \frac{8}{9} \frac{9}{9} \frac{8}{9} \frac{7}{9} \frac{6}{9} \frac{5}{9} \frac{4}{9} \frac{3}{9} \frac{2}{9} \frac{1}{9}$

XT P $\frac{1}{2} P$ T

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

$p < f > p < mf > p < f > p < mf > p < f > p < mf > p < f > p < mf > p < f > p < mf > p < f >$

101

non gridato
T. —————→

ff

flautando
molto P

7:8 3:2 5:4

pp

103

molto gridato

gridato

4:3

ff

106

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

p

108

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

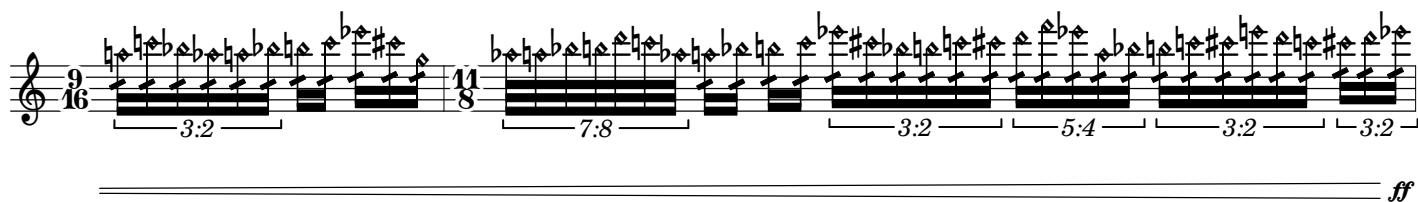
109



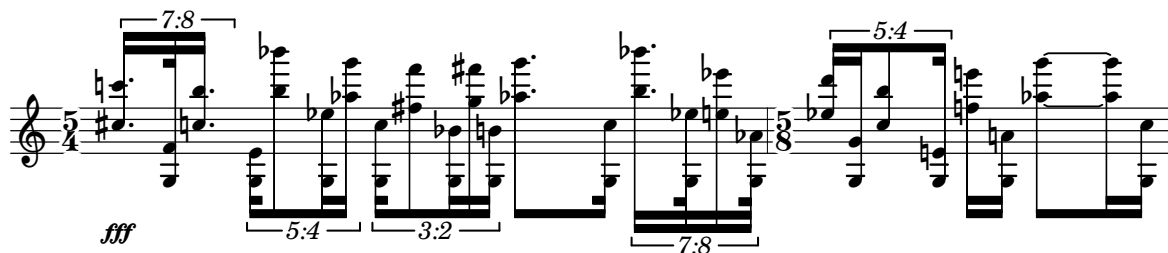
110



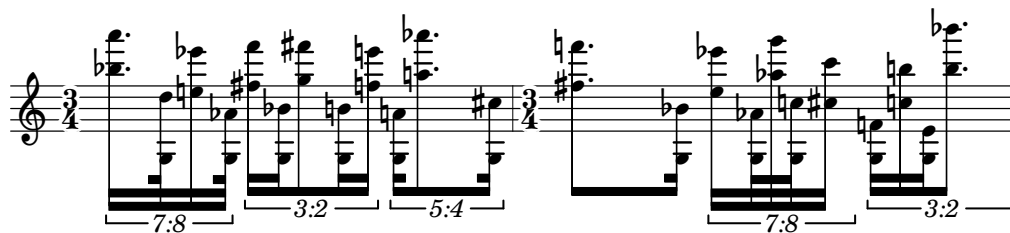
112



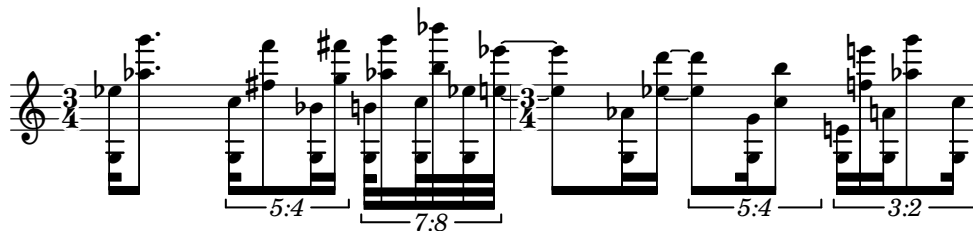
114



116



118



120

122

124

fff *mp*

126

fp *p* *ff*

128

ff *mp*

130

fp *f*

132

3:2 6:5 7:8 5:4 3:2 7:8 3:2

mp *ff*

134

BCP

3:2 1/9 2/9 3/9 9/9 0/9

fff *mp*

136

BCP

3:2 1/9 2/9 3/9 9/9

fff *f*

138

3:2 3/4 3:2

140

f *mp* *fp*

142

mf *ff* *mf*

144

mf *ff*

146

mf *mp*

148

mp

150

fp *f*

152

BCP

7:8 5:4 3:2

f ff fff

$\frac{0}{9} \rightarrow \frac{1}{9} \rightarrow \frac{2}{9} \rightarrow \frac{3}{9}$

154

BCP

$\frac{V}{9} \frac{9}{9} \frac{0}{9} \frac{9}{9} \frac{0}{9} \frac{1}{9} \frac{2}{9}$

fff

156

BCP

$\frac{3}{9} \frac{V}{9} \frac{9}{9} \frac{0}{9} \frac{V}{9} \frac{9}{9} \frac{0}{9} \frac{V}{9} \frac{9}{9} \frac{8}{9} \frac{7}{9} \frac{6}{9}$

158

BCP

0/9 → 1/9 → 2/9 → 3/9 → V/9 → 0/9 → V/9 → 0/9

sp

160

BCP

V/9 → 8/9 → 7/9 → 6/9 → 0/9

fp

non gridato

ff

163

165

Spring Valley, Oh. – Panama City, Fl.

September 2024.

ffff

Other scores from Gregory Rowland Evans include:

UNACCOMPANIED

Onkos (contrabass) 2019

Chalk Line (flute) 2020

Birdless, Cloudless, Colourless (alto saxophone) 2021

Torlannol (violoncello) 2023

Infiorescenze (alto flute) 2023

Tupos (piccolo) 2024

CHAMBER

Hamonshu (string quartet) 2018-20

Adumbration (string quartet) 2020

Zahrat Alearear (bass flute, guitar) 2021

Nagual (mixed quartet) 2021

Polillas (string quartet) 2021

Aspledon Undae (string quartet) 2022

ksvedati: a (prepared violin and violoncello) 2023

ksvedati: b (prepared string quartet) 2023

LARGE ENSEMBLE

Metamorphoses (orchestra) 2018

GUERRERO (21 saxophones) 2018

Tourbillon (string ensemble) 2019-20

Alu (sinfonietta) 2023-24