

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.

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

$\mathcal{J} = 111$

[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

62

vn. I

vn. II

va.

vc.

13:21

6:5

clt.

sp

5:4

mf

mp

-14

-33

+0

+2

-16

1/8

8/8

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 mf mf mf mf mf mf mf

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

mf mf mf mf mf mf mf mf

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

mf mf mf mf mf mf mf 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 mf mf mf mf mf mf mf mf 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

170

vn. I

vn. II

va.

vc.

P - - - - T

T - - - - P

P - - - - T

T - - - - P

3:4

3:2

5:4

3:4

3:4

3:2

5:4

P - - - - T

T - - - - P

P - - - - T

T - - - - P

3:2

5:4

3:4

3:4

mf

p

mf

p

mf

clt.

T - - - - P

+39

337.2

p

clt.

T - - - - P

P - - - - T

T - - - - P

P - - - - T

T - - - - P

3:4

3:4

3:2

5:4

3:4

3:4

3:2

174

vn. I

vn. II

va.

vc.

+8

417.2

p

mf

P - - - - T

T - - - - P

P - - - - T

T - - - - P

clt.

T - - - - P

P - - - - T

T - - - - P

P - - - - T

T - - - - P

3:2

9:8

mf

p

mf

p

3:4

3:4

3:2

5:4

3:4

+23

375.0

p

clt.

T - - - - P

P - - - - T

T - - - - P

P - - - - T

T - - - - P

3:4

3:4

3:2

5:4

3:4

3:4

3:2

5:4

-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

vn. I

vn. II

va.

VC.

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