

GREGORY ROWLAND EVANS

# SQUONK

for prepared violin

2020

SCORE

# FOREWORD

The squonk is of a very retiring disposition, generally traveling about at twilight and dusk. Because of its misfitting skin, which is covered with warts and moles, it is always unhappy [...] Hunters who are good at tracking are able to follow a squonk by its tear-stained trail, for the animal weeps constantly. When cornered and escape seems impossible, or when surprised and frightened, it may even dissolve itself in tears.

–William T. Cox

“The Squonk”, Fearsome Creatures of the Lumberwoods (1910)

# PERFORMANCE NOTES

**Preparation :** Six circular paper clips should be placed on the strings of the violin. One on IV near the fingerboard, two on III near the fingerboard and bridge respectively, two on II near the fingerboard and bridge respectively, and one on I near the bridge. A heavy practice mute, either metal or rubber, should be placed on the bridge. Amplification may be used if desired.



**Bow Rotation Indications :** ① *crine* (used to cancel *col legno*) and ② *col legno tratto* (abbreviated as *clt.*). When these abbreviations are not present, the performer should default to *ordinario* bowing techniques.

**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  $\frac{0}{7}$  represents *au talon* and  $\frac{7}{7}$  represents *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.

**Miscellaneous :** ① Tremoli should be performed as fast as possible and not as a measured subdivision. ② *XSB* stands for *extremely slow bow* which refers to a bow speed so slow that intermittent clicks occur. Clicks should be somewhat irregular. ③ Accidentals apply only to the pitch which they immediately precede, but persist through ties.

c. 3'



# SQUONK

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Gregory Rowland Evans (\*1995)

Violin

$\text{♩} = 50$   
 IV V  
*mf* *mp* *p*

c.3'  $\Delta$  c.5'

gritato  
 IV V  
*pp*

$\text{♩} = 90$   
 c.2'  $\Delta$   $\odot$  (accel.)  
*p*

$\text{♩} = 120$

c.4'  $\odot$  c.2'  $\Delta$  I clt.  
*f* *p* *mp* 13:21 11:12

$\text{♩} = 90$   
 $\boxed{\times 4}$   
 II  
 III  
 crine  
*mf* *p* *mf*

*p* *mp* *pp* *p*

c.3'  $\odot$   $\text{♩} = 50$  IV V c.2'  $\Delta$  III  
*mf* *f* *mp* *mf*

$\boxed{\times 3}$   
 I  
 clt.  
 V V V V V V V V  
 0 7 6 7 5 6 7 0 6 01  
 7 7 7 7 7 7 7 7 7 77  
 IV  
 XSB.crine  
*mf*  $\text{5:4}$  *p*

## Other scores from Gregory Rowland Evans include:

### UNACCOMPANIED

**Onkos** (contrabass alone) 2019

**Simbelmynë** (piano alone) 2019-20

**Chalk Line** (solo flute) 2020

**Frost on Magnolia Petals** (saxophone) 2020

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

**Squonk** (prepared violin) 2020

**Funeral Mountain Terrashot**  
(Mandoloncello) 2020

### CHAMBER

**Hamonshū** (string quartet) 2018-20

**Adumbration** (string quartet) 2020

**Arar** (bass flute and guitar) 2021

### LARGE ENSEMBLE

**Metamorphoses** (orchestra) 2018

**GUERRERO** (21 saxophones) 2018

**Tourbillon** (string ensemble) 2019-21