GREGORY ROWLAND EVANS

H A M O N S H Ū
波紋集

; or , the many ways of drawing water

for string quartet

2018/20

SCORE

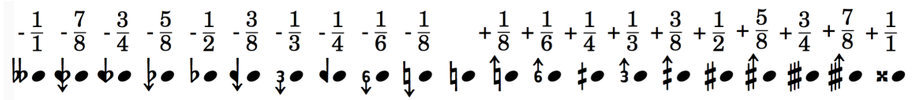
FOREWORD

Hamonshū is the title of a series of three volumes of artwork by Mori Yuzan. The artwork consists of many drawings of waves and ripples, possibly as a catalogue of designs to be engraved on lacquerware boxes, among other items. The title of the books can be translated as "Book of Ripple Designs." (G.R.E.)

Hamonshū was premiered by the JACK quartet on March 11, 2020 on the campus of the University of Iowa. (G.R.E.)

PERFORMANCE NOTES

Microtones:



Bow Angle Indications : The upper bracket above the staff is filled with information regarding the rotational angle at which the bow is to be held such as *col legno tratto* (abbreviated as *clt.*), 1/2 *col legno tratto* (abbreviated as 1/2 *clt.*), 1/2 *hair*, 3/4 *hair*, and *flat hair*. These angles should be maintained at a constant level for the duration of the bracket-demarcated passage. When this bracket is not present, the performer should default to *ordinario* bowing techniques.

String Contact Points : The indications of string contact positions such as *sul tasto* (abbreviated as *st.*), *sul ponticello* (abbreviated as *sp.*), *molto sul ponticello* (abbreviated as *msp.*), 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 $\frac{0}{4}$ represent *au talon* and $\frac{7}{7}$ and $\frac{4}{4}$ 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.

Dynamic Indications : Dynamics marks should be considered "effort dynamics." As such, *forte* represents a heavy bow pressure rather than a "loud" resultant sound. Likewise, *piano* represents a light bow pressure as opposed to a "quiet" resultant sound. These indications will often result in unusual bowing timbres when combined with the Bow Contact Points, the String Contact Points, and finger pressure alterations. These are the desired effects.

Miscellaneous : ① Tremolos 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 while a triangle note head indicates a finger pressure in between harmonic and *normale*, which often results in a multiphonic. ④ Glissandi with arrows attached represent a pitched glissando where the finger pressure should also smoothly transition from one indication to the next. ⑤ In passages marked with Bow Contact points, articulations should be played as subtle variations of *bow pressure* rather than *bow speed*. ⑥ Accidentals apply only to the pitch which they immediately precede, but persist through ties. ⑦ The choice to perform this piece either *senza vibrato* or *con vibrato* is left to the performers.

c. 11’

HAMONSHŪ
波紋集
for string quartet
; or , the many ways of drawing water

Gregory Rowland Evans (*1995)

♩ = 90

Violin I
Violin II
Viola
Violoncello

vln. I
vln. II
vla.
vc.

⑦

(11)

vln. I

vln. II

vla.

vc.

(16)

vln. I

vln. II

vla.

vc.

21

vln. I

vln. II

vla.

vc.

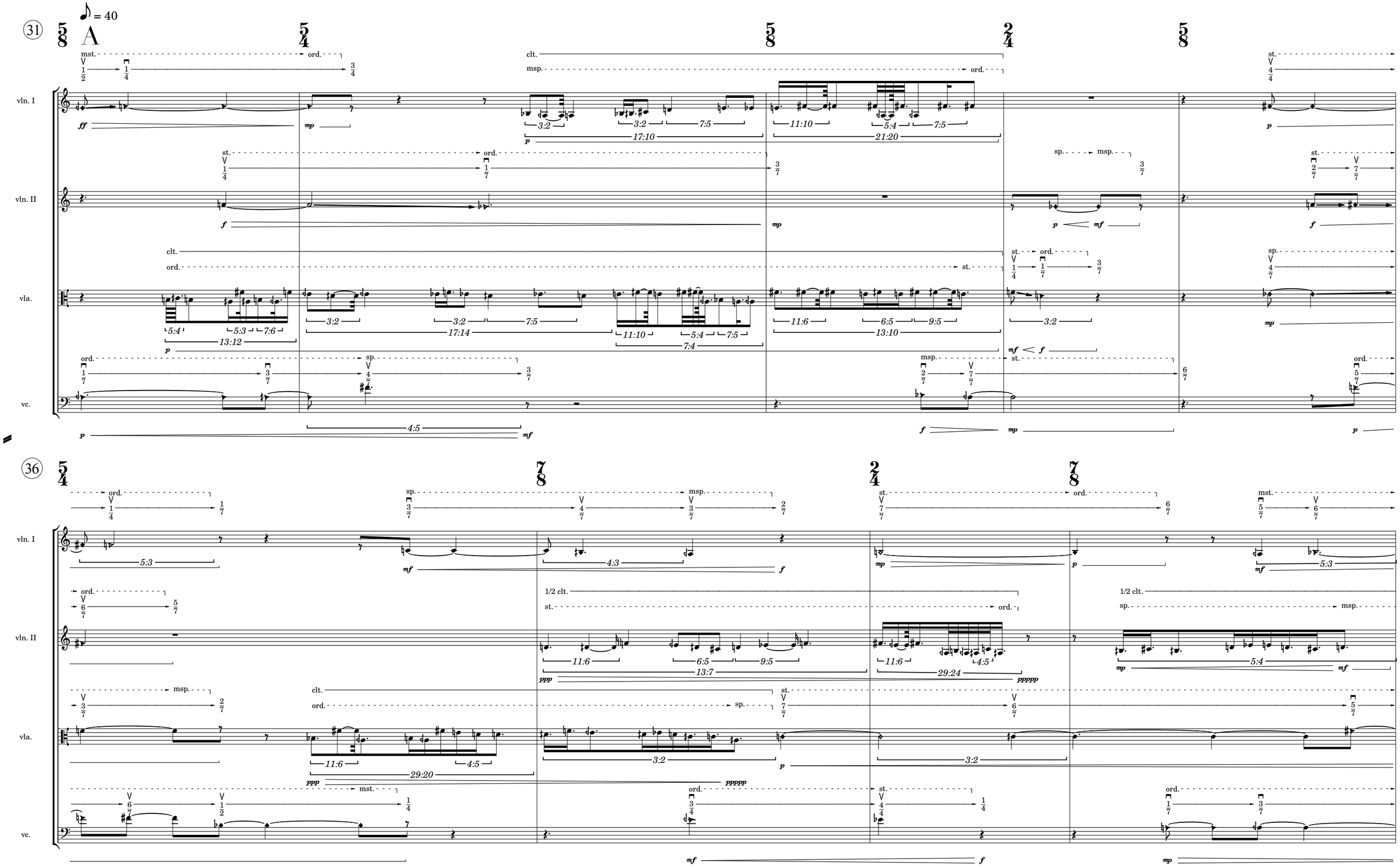
26

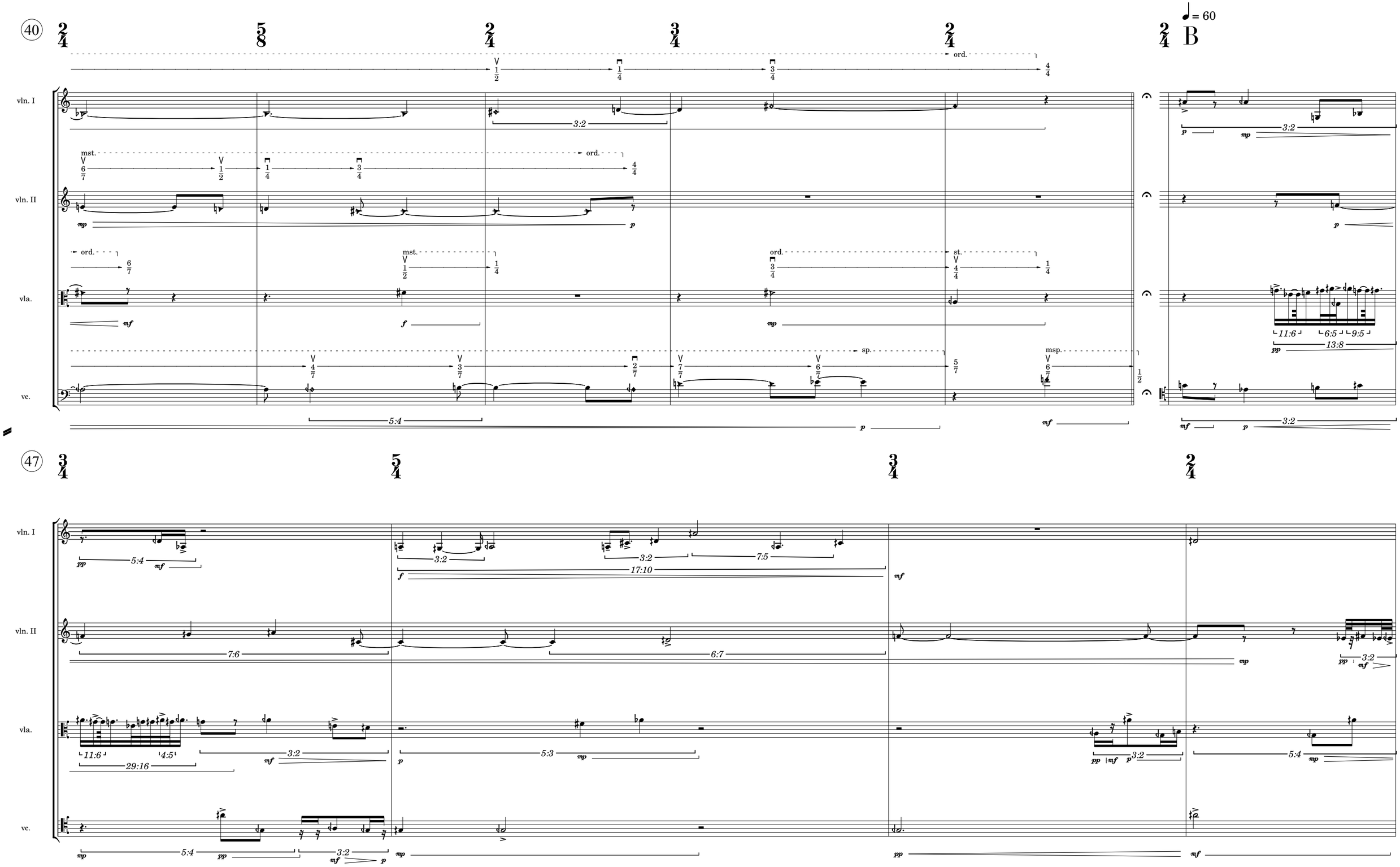
vln. I

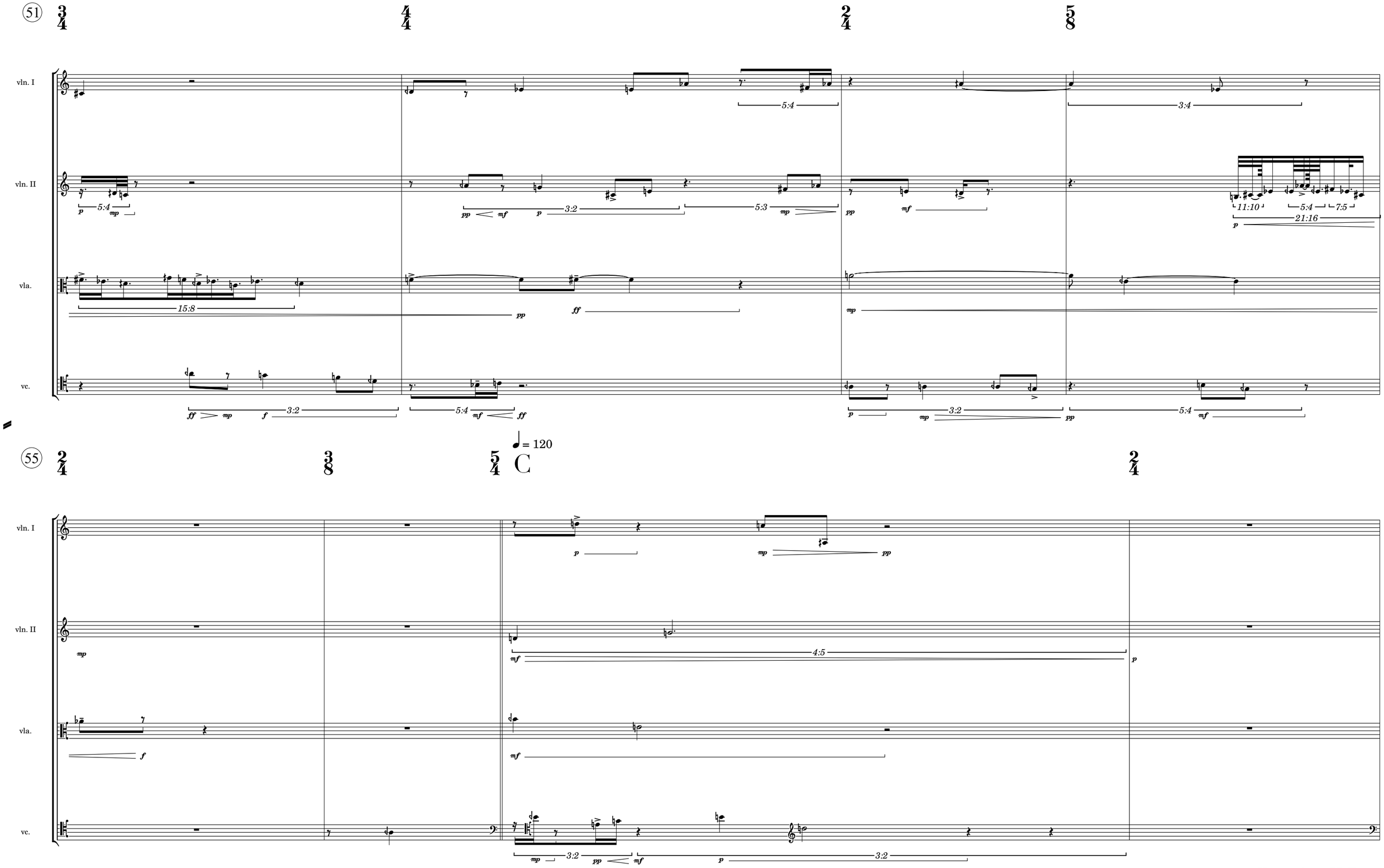
vln. II

vla.

vc.


31
A
♪ = 40
vln. I
vln. II
vla.
vc.
36


40
♩= 60
B
vln. I
vln. II
vla.
vc.
ord.
mst.
st.
sp.
msp.
3:2
5:4
11:6
6:5
9:5
13:8
47
5:4
3:2
7:5
17:10
7:6
6:7
11:6
4:5
29:16
5:3
5:4


51
vln. I
vln. II
vla.
vc.
5:4
3:4
3:2
5:3
11:10
7:5
21:16
15:8
55
= 120
C
4:5

59

vln. I

vln. II

vla.

vc.

62

vln. I

vln. II

vla.

vc.

66

vln. I

vln. II

vla.

vc.

70

74

vln. I

vln. II

vla.

vc.

78

82

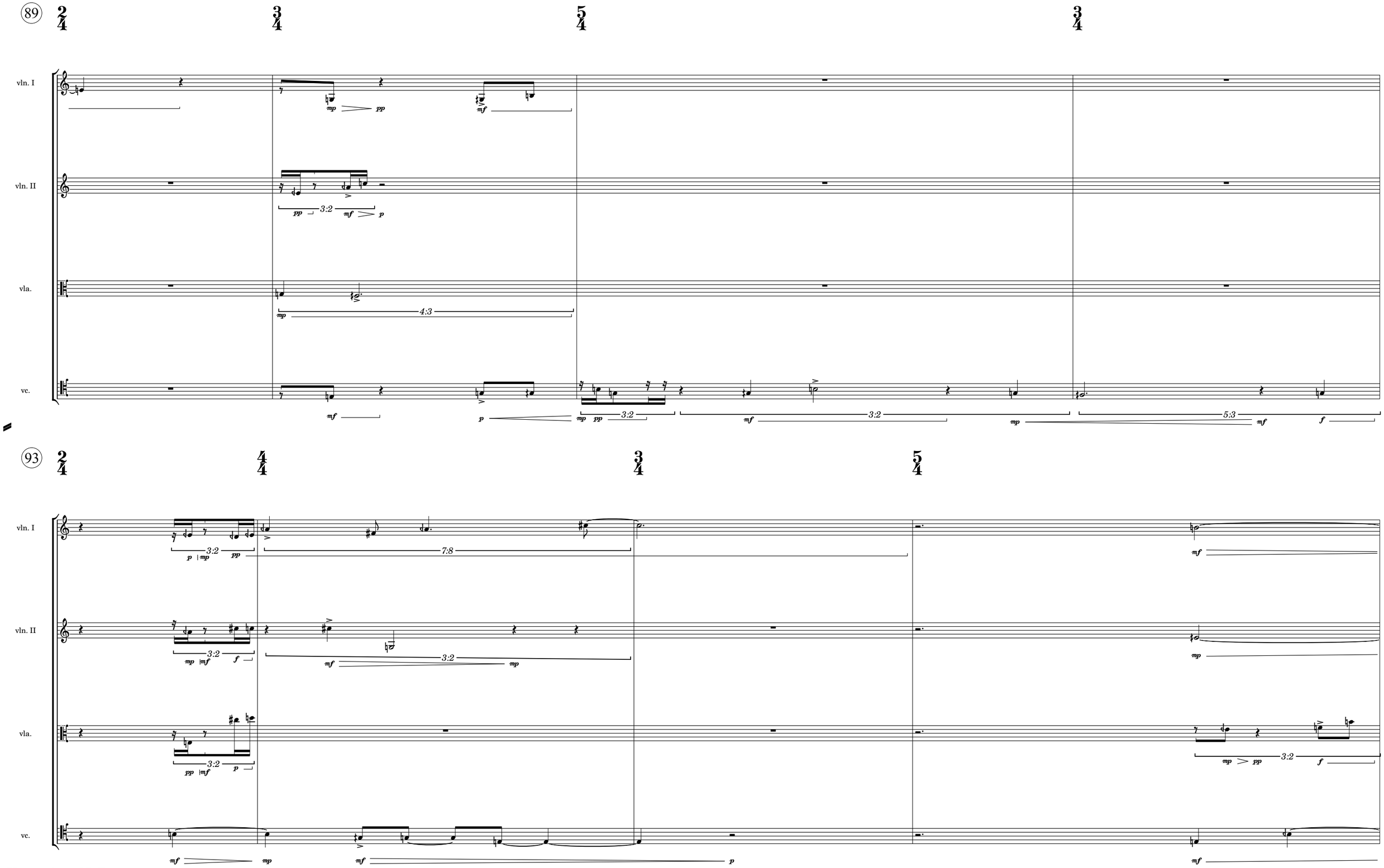
vln. I

vln. II

vla.

vc.

86


89
vln. I
vln. II
vla.
vc.
93
vln. I
vln. II
vla.
vc.

97

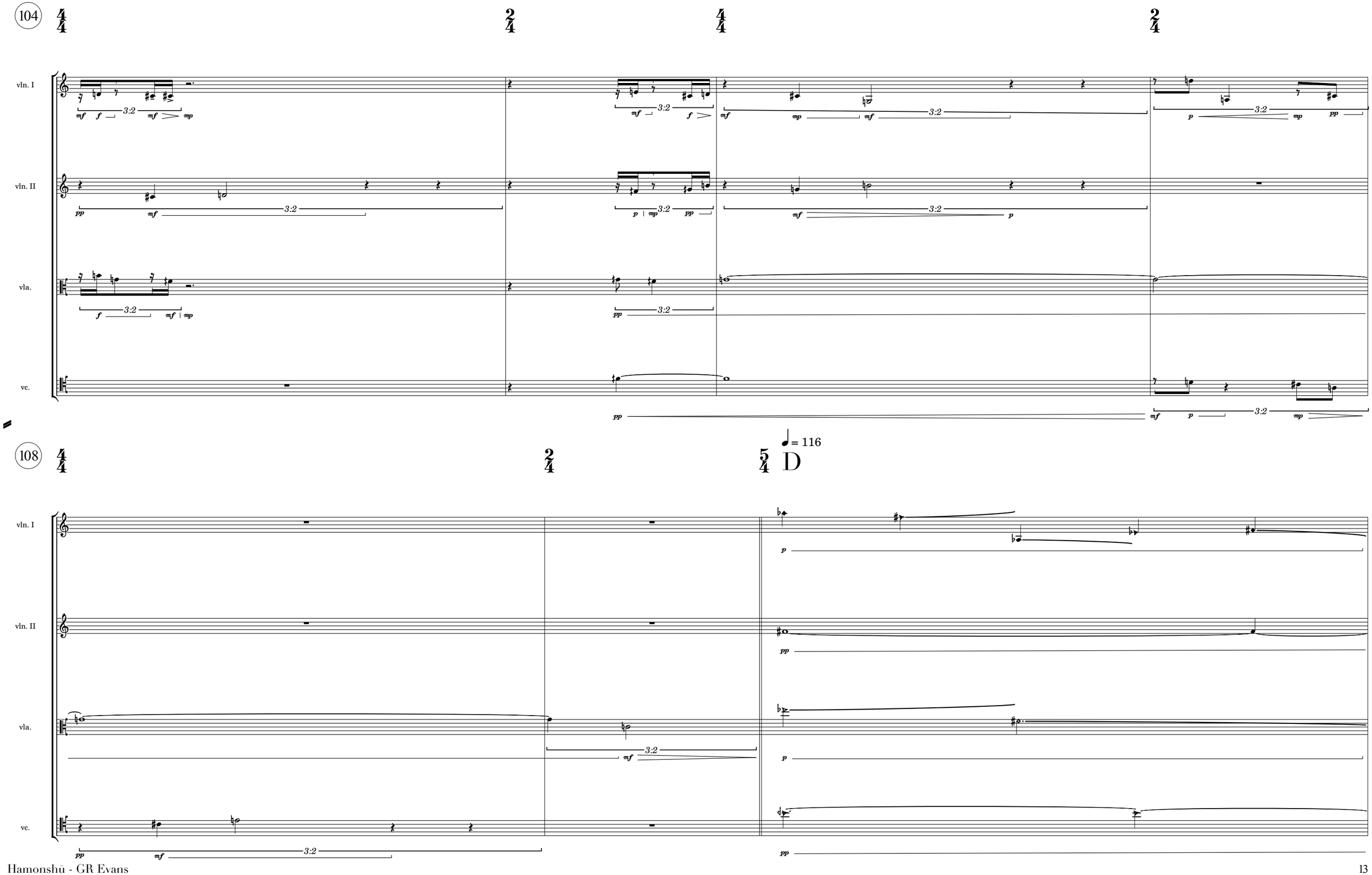
vln. I

vln. II

vla.

vc.

101


104
vln. I
vln. II
vla.
vc.
108
♩= 116
D

111

vln. I

vln. II

vla.

vc.

f *mf*

ff

ff

5:4

3:4

mf

ff

mf

mf

3:4

115

vln. I

vln. II

vla.

vc.

mp

pp

p

mp

5:3

p

mp

p

mp

118

vln. I

vln. II

vla.

vc.

11:10

3:2

3:4

6:5

122

3:2

7:8

3:2

3:4

3:2

5:4

126

vln. I

vln. II

vla.

vc.

4:5

9:8

mf

mp

f

pp

mp

mf

p

ff

130

vln. I

vln. II

vla.

vc.

mf

p

2:3

mf

7:5

3:2

4:5

3:2

mp

pp

134

vln. I

vln. II

vla.

vc.

138

vln. I

vln. II

vla.

vc.

142

vln. I

vln. II

vla.

vc.

3:2

3:2

3:2

5:4

147

vln. I

vln. II

vla.

vc.

11:10

3:4

5:3

11:10

151

vln. I

vln. II

vla.

vc.

3:2

6:5

mf

p

155

pp

mf

5:4

p

mp

9:10

f

5:3

mp

pp

pp

mf

159

vln. I

vln. II

vla.

vc.

ff

mp

p

pp

mf

4:5

5:4

3:2

162

3:4

9:10

166

vln. I

vln. II

vla.

vc.

3:2

3:2

6:5

mf

mp

mp

pp

170

vln. I

vln. II

vla.

vc.

pp

mf

mf

3:2

2:3

p

2:3

5:6

174

vln. I

vln. II

vla.

vc.

3:4

5:4

3:2

178

3:2

5:4

5:4

3:2

183

vln. I

vln. II

vla.

vc.

188

vln. I

vln. II

vla.

vc.

192

vln. I

vln. II

vla.

vc.

11:10

2:3

3:2

5:4

196

6:5

200

vln. I

vln. II

vla.

vc.

7:5

9:8

3:4

3:2

3:2

mp

pp

mf

204

vln. I

vln. II

vla.

vc.

7:5

p

mp

mp

3:2

9:10

p

mp

208

♩ = 90

E

vln. I

vln. II

vla.

vc.

mp

9:8

p

mf

pp

5:4

212

8va

217

vln. I

vln. II

vla.

vc.

clt.
msp.
ord.

mp
p
pppp
pp
mf

7:6

222

1/2 clt.
st.
ord.

clt.
ord.
sp.

clt.
msp.

1/2 clt.
sp.

8va

229

vln. I

vln. II

vla.

vc.

1/2 clt.
sp.

msp.

5:3

p

ppp

pppp

ord.

msp.

p

ppp

ord.

1/2 clt.
st.

p

234

vln. I

vln. II

vla.

vc.

7:5

pp

7:8

p

3:2

pp

ord.

ppp

ppp

238

vln. I

vln. II

vla.

vc.

11:10

8va

3:5

11:10

242

vln. I

vln. II

vla.

vc.

mp

3:5

3:2

p

247

clt.
ord.

vln. I

3:2
ppp
pp

vln. II

1/2 clt.
st.
9:10
pp

clt.
ord.
st.

vla.

mp

clt.
ord.
pppp

1/2 clt.
sp.

vc.

pp

pppp

7:5

252

= 40

F

st.

vln. I

mp

ord.

vln. II

3:2

sp.

vla.

pp

msp.

vc.

col legno tratto al fino
appena udibile al fino

col legno tratto al fino
appena udibile al fino
5:4

col legno tratto al fino
appena udibile al fino

col legno tratto al fino
appena udibile al fino

258

vln. I

vln. II

vla.

vc.

3:2

3:4

262

vln. I

vln. II

vla.

vc.

7:5

3:4

5:4

5:6

11:10

7:6

266

vln. I

vln. II

vla.

vc.

9:8

5:4

8:7

269

4:5

4:5

3:4

273

vln. I

vln. II

vla.

vc.

3:2

278

Miami, Fl. - Iowa City, Ia.
August 2018 - March 2020

Other scores from Gregory Rowland Evans include:

UNACCOMPANIED

Onkos (viola alone)

Simbelmynë (piano alone)

CHAMBER

Violin Concerto

Adumbration (str tr)

Hamonshū (str qt)

Cthar (2 vc)

Four Ages of Sand (fl, sx, vc)

ELECTROACOUSTIC

Bewegt die Erde:

B.E.vi : Ohrenquallen (vln)

B.E.vii : Staub (laptop ens)

B.E.i : NGC 3370 (perc tr)

B.E.ii : Carinanebel (vla)

B.E.iv : Arborealkartographie (vc)

ORCHESTRAL

Metamorphoses

GUERRERO (21 sx)

Tiānshū (twelve players)

Passagenwerk (string ens.)

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