

GREGORY ROWLAND EVANS

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

वेडता :β

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 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-demarked 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.

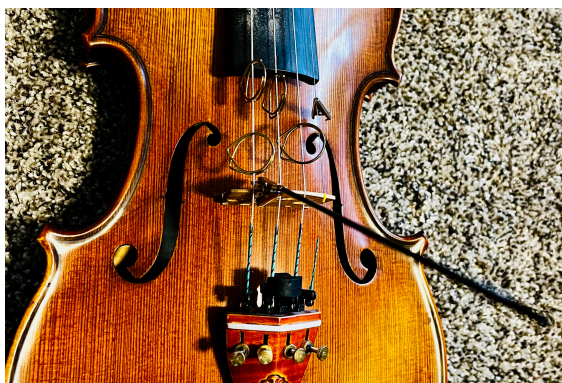
**Preparations** : Each instrument is uniquely prepared, but a shared common element is the addition of weights to each string in order to distort the overtones of the strings. This piece was composed with circular paperclips in mind, but the effect can be reproduced with Blu Tack of the same weight 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.

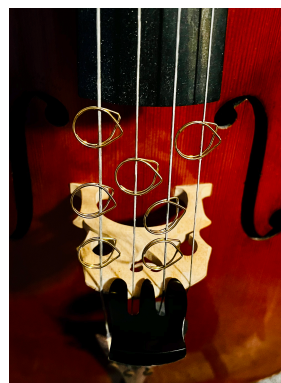


Violin 2 prepa-

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

KSVEDATI: beta

# वेडति: $\beta$

a miniature in farewell to Iowa

for two violins, viola, & violoncello

$\text{♩} = 30$

Gregory Rowland Evans (\*1995)

Violin I

Violin II

Viola

Violoncello

*bow on spike*

*p*

5:4

*bow on mute col legno*

*f*

*bow on mute with hair*

*mp*

6

vn. I

guiro (legno)

*p* *f*

vn. II

va.

vc.

non-guiro

norm. -

slow bow

*p* *f* *p* *f*

5:4

3:2

*pp* *mf* *pp* *mf*

bow on mute col legno

*mf*

msp. - st.

11

vn. I

*p* *f* *p* *f* *p* *f* *p* *f*

5:4 3:4

norm. - msp. - st.

slow bow

*p* *f* *p* *f* *p* *f* *p* *f*

5:4

va.

*pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

3:2 3:2 3:2 3:2

vc.

norm. - msp. -

slow bow

*p* *f* *p* *f*

5:4

guiro (hair)

non-guiro

vn.16

vn. II

va.

vc.

*p* ———— *st.*

norm. ———— *msp.* ———— *f* ———— *st.*

slow bow

*p* 3:4

*p* ———— *f* > *p* ———— *f* > *p* 5:4

*p* 3:2 *f* 5:4 *mp* 5:4 *mf* 3:2 *mf* 5:4 3:4

*mp* 5:4 *ff* 5:4 3:2 *p* 5:4 3:4 *f* >

*p* 3:2 *f* 5:4 *mp* 3:2 *mf* > *pp* 5:4 3:4 3:2 *mf*

3:2 5:4 3:2 5:4 *ff* 5:4 3:2 *p* *f* 3:4

vn.21

vn. II

va.

vc.

*p* 3:2 *f* 5:4 *mp* 5:4 5:4 *pp* 5:4 3:4

*pp* 3:2 *mf* > *pp* | *mf*

*p* 3:2 *f* > *mp* 3:4 *mf* 3:2 5:4 *pp* *mf*

3:2 *pp* < *mf* > *pp* < *mf* >

*mp* 5:4 3:2 5:4 *mf* 3:2 *pp* 3:4 *mf* > *mp* 5:4 3:2 *ff* 3:2 *p* 5:4 3:4

*f* > *mp* 5:4 3:2 5:4

> *mp* 3:2 *mf* 5:4 *pp* 3:2 5:4 *mf* 3:2 *mp* 5:4 3:2 *ff*

3:2 *p* 5:4 *f* 3:2 5:4 *mp* 3:2 5:4 *mf*



*guiro (hair) scratch poco a poco*

vn. I

vn. II

va.

vc.

The musical score is for measures 1 through 5 of a piece. It features four string staves (vn. I, vn. II, va., vc.) and a guiro part. The time signature is 4/4. The guiro part is marked *p* and consists of a series of eighth notes with a 'scratch' effect indicated by a wavy line. The string parts are marked with various dynamics and articulations.

**vn. I:** Measures 1-5. Dynamics: *p*. Rhythmic patterns: 7:8, 3:2, 3:2, 3:2, 7:8, 7:8.

**vn. II:** Measures 1-5. Dynamics: *p*, *f*, *mp*, *mf*. Rhythmic patterns: 5:4, 3:2, 5:4, 3:4, 3:2, 3:2, 5:4, 5:4.

**va.:** Measures 1-5. Dynamics: *mp*, *ff*, *p*, *f*, *mp*, *mf*. Rhythmic patterns: 3:2, 3:2, 3:2, 5:4, 5:4, 3:2, 5:4, 3:2.

**vc.:** Measures 1-5. Dynamics: *sfp*, *f*, *sfp*, *f*, *sfp*, *f*, *p*, *f*, *mp*, *mf*. Rhythmic patterns: 5:4, 3:2, 3:2, 3:2, 5:4, 3:2, 5:4, 3:2.

wn. I

vn. I

vn. II

va.

vc.

norm. - - - - - msp. - - - - -

slow bow

*p* < *f* *p* < *f* *p* < *f*

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

norm. - - - - - msp. - - - - -

slow bow

*p* *f* *p* *f* *p* *f* *p* *f*

5:4 5:4 5:4

norm. - - - - - msp. - - - - -

slow bow

*p* *f* *p* *f* *p* *f* *p* *f*

5:4 5:4 5:4

*p* *f* *p* *f* *p* *f* *p* *f*

5:4 5:4 5:4

-----st.



vn. I

vn. II

va.

vc.

*p*  $\swarrow$   $\searrow$  *f* 5:4

5:4 3:2

-----st.

*p*  $\swarrow$   $\searrow$  *f* 5:4 *p*

-----st.

*p*  $\swarrow$   $\searrow$  *f* *p*

Iowa City, Ia.

September 29, 2023.



## 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