

FOUR STILLS ON EVAPORATION  
IN THIRTY-ONE FRAGMENTS

for string quartet

Aaron Gervais

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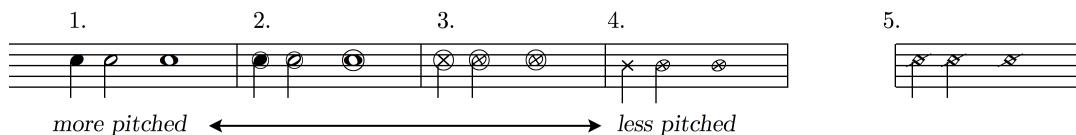
Duration: approx. 9'00

Aaron Gervais  
December 2006

## QUARTERTONE NOTATION:

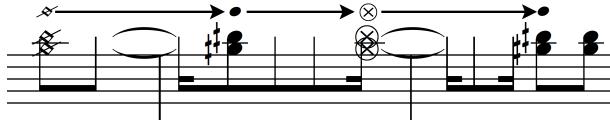


## OTHER NOTATION:



1. Regular playing technique.
2. Increase bow pressure slightly in order to create a gritty tone, but without completely obscuring the pitch of the written note.
3. Increase bow pressure greatly in order to create a scratchy and largely non-pitched tone, with only the faintest hint of the written note.
4. A percussive non-pitched sound. For

- each instance, the technique will be described directly in the score.
5. Touch the string as if playing a harmonic, but do not adjust bow or finger position to make the harmonic come out. In fact, it is preferable if the performer adjusts the bow and finger positions to *avoid* creating a pure harmonic sound. The result should be a muddled unstable sonority, or bow noise.



In the above example, the performer should change gradually from one technique to the other. The headless stems underneath the arrows represent a continuation of the same pitch while the technique is changing.

- **Dynamic markings** in quotations (e.g. “*fff*”) represent the effort to be exerted while employing a non-conventional technique. They do not give any indication of the volume of the sound.
- **Wavy lines** above the staff in mm.165–170 indicate changes in vibrato. The default mode of playing throughout is *senza vibrato*.
- **Sharp jagged lines** in the staff, moving up and down, are rapid unmeasured glissandos of approximately a sixth, played as quickly as possible. These should begin and end at the notated starting pitch(es), but the pitch(es) of the outer extremity need not be exact. Furthermore, as employed at mm.1–6 and 39–47, this technique is unlikely to produce a highly pitched sound. The performers should use the written noteheads as a kind of tablature for finger position instead of as an indication of the desired pitch.
- ord. – this refers *only* to the placement of the bow, and does not cancel techniques like pizzicato or col legno.
- S.T. – sul tasto
- S.P. – sul ponticello, fairly close to the bridge so that some of the upper partials become prominent.
- p.S.P. – poco sul ponticello, only somewhat sharper in tone than ordinario, without emphasizing the upper partials of the sound unduly.
- C.L.T./C.L.B. – col legno tratto, col legno battuto; canceled by the indication *crini*
- C.+L. – crini e legno; turn the bow sideways and play with both the hairs and the wood.

All other non-standard notation is explained in the score.

#### INTERPRETATIONAL ISSUES:

- **Page turning** has been used as a compositional element, and it is therefore important that the performers turn pages only where indicated. The individual sheets of the parts should not be bound; they should be slid from right to left on the stand, producing an audible noise.
- **Empty measures** containing text but no notes or rests are not in tempo and should be performed as quickly as possible, *attacca*. When an approximate time value in seconds is given over the mea-
- sure, the measure should last approximately that length.
- **Foot shuffling** at several points in the piece should be performed by placing sheets of paper under the players’ feet, producing an audible rubbing noise. For the forte passages, the performers should slide both feet back and forth. For the mezzo passages, the performers should use a smaller foot motion, such as a twisting of the ankle.

# Four Stills on Evaporation

in thirty-one fragments

Aaron Gervais

Fairly fast ♩ = 126

This section of the musical score consists of four staves of music. The first three staves are in common time (♩) and the fourth staff is in 6/8 time (♩). The key signature changes between common time staves. The music features various rhythmic patterns, including eighth-note pairs and sixteenth-note groups. The notation includes dynamic markings such as ***fff*** with intensity, ***sempre senza vib.***, and ***shuffle feet***. The tempo is indicated as Fairly fast with a tempo marking of ♩ = 126.

This section of the musical score continues the four-staff format. The first three staves remain in common time (♩), while the fourth staff switches to 6/8 time (♩). The key signature changes between common time staves. The music maintains its rhythmic complexity and dynamic intensity, with multiple ***fff*** markings and ***p*** markings. The score concludes with a final dynamic instruction of ***fff***.

Suddenly slower ♩ = 96

8

3 5 3 5

5 3 5

5 5 5 5

solo

3 3 3 3

(fff)

5 3

(fff)

11

3 3 5 5 5 5 5 5

5 5 5 5 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3 3 3

15

5 5 5 5 5 5 5 5

5 5 5 5 5 5 5 5

3 3 3 3 3 3 3 3

5 5 5 6 5 5 5

3 6 5 5

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

19

Suddenly slower still  $\text{♩} = 69$

*f* driving but less aggressive

*f* driving but less aggressive  
solo p.S.P. ord.

*f* driving but less aggressive

driving but less aggressive *f* 3

23

S.T. 5 5 5

*fff* sub.

S.T. 5 5 3 3

*fff* sub.

S.T. 3 3 3

*fff* sub.

S.T. 3 3 3 6

*fff* sub.

26

7 6 5

6 5 3

3 3 7

5 5 5

5 7 3 5

**Still slower ♩ = 52**

28

S.P. ord. p.S.P. S.T.  
*measured, forceful*  
*fff*

ord. S.P. 7 ord.  
*measured, forceful*

ord. S.T. S.P. S.T.  
*fff measured, forceful*

S.T. ord. S.P.  
*fff measured, forceful*

**Slightly faster ♩ = 60**

31

ord. II III IV II III IV sim.  
*(fff)*

S.T. S.P. p.S.P. ord. 6 II III IV II III IV sim.  
*(fff)*

p.S.P. ord. S.T. II III III I III III sim.  
*(fff)*

pizz. ord. S.T. 3 p.S.P. ord. S.T. II III III I III III sim.  
*(fff)*

35

*Turn pages ...and then sit silently without moving, ready to play.*

*mf*

*Turn pages ...and then sit silently without moving, ready to play.*

*mf*

*Turn pages ...and then sit silently without moving, ready to play.*

*mf*

*Turn pages ...and then sit silently without moving, ready to play.*

*mf*

**7"-10"**

**Moderately fast  $\text{♩} = 69 / \text{♪} = 138$**

39

*f light, energetic*

*f light, energetic*

*f light, energetic*

*f light, energetic*

42

*shuffle feet*

*ff*

*shuffle feet*

*ff*

*shuffle feet*

*ff*

6

**46**

Slightly faster  $\text{♩} = 76 / \text{♪} = 152$

(*f*) slightly staccato, on the string

slightly (*f*) staccato, on the string

(*f*) slightly staccato, on the string

(*f*) slightly staccato, on the string

**50**

molto accel.

a tempo  $\text{♩} = 76$ 

**56**

*pp* *f*

*pp* *f*

*pp* *f*

*pp* *f*

**molto accel.**

**a tempo**  $\text{♩} = 76$

**ppp**

**f**

**ppp**

**f**

**ppp**

**f**

**ppp f**

**68**

**Slightly faster still**  $\text{♩} = 84 / \text{♪} = 168$

**shuffle feet**

**'ff'**

**shuffle feet**

**'ff'**

**shuffle feet**

**'ff'**

**shuffle feet**

**'ff'**

**74**

**f** **tumbling, playful**

**5**      **9**      **5**      **6**      **3**

**f** **tumbling, playful**

**7**      **6**      **5**      **5**

**f** **tumbling, playful**

**7**      **6**

**f** **tumbling, playful**

**5**      **6**

78

shuffle feet

"ff"

shuffle feet

"ff"

shuffle feet

"ff"

shuffle feet

"ff"

v x v x f

v x v x "ff"

v x v x f 5

v x v x "ff"

Even slightly faster  $\text{♩} = 92 / \text{♪} = 184$

82

v x v x f "ff"

building energy

f "ff"

v x v x f "ff"

building energy

f "ff"

v x v x f "ff"

building energy

f "ff"

v x v x f "ff"

v x v x f "ff"

v x v x f "ff"

87

accel.

93 Very fast  $\text{♩} = 100 / \text{♩} = 200$

col legno battuto

*"mf"* playful, reckless

*"mf"* playful, reckless

*"mf"* playful, reckless

*"mf"* playful, reckless

*"f"* col legno battuto

*"f"* col legno battuto

*"f"* col legno battuto

*"f"* col legno battuto

(8)

pizz. C.L.B.

(8)

pizz. C.L.B.

(8)

(8)

Suddenly slower  $\text{♩} = 76$   
accel.

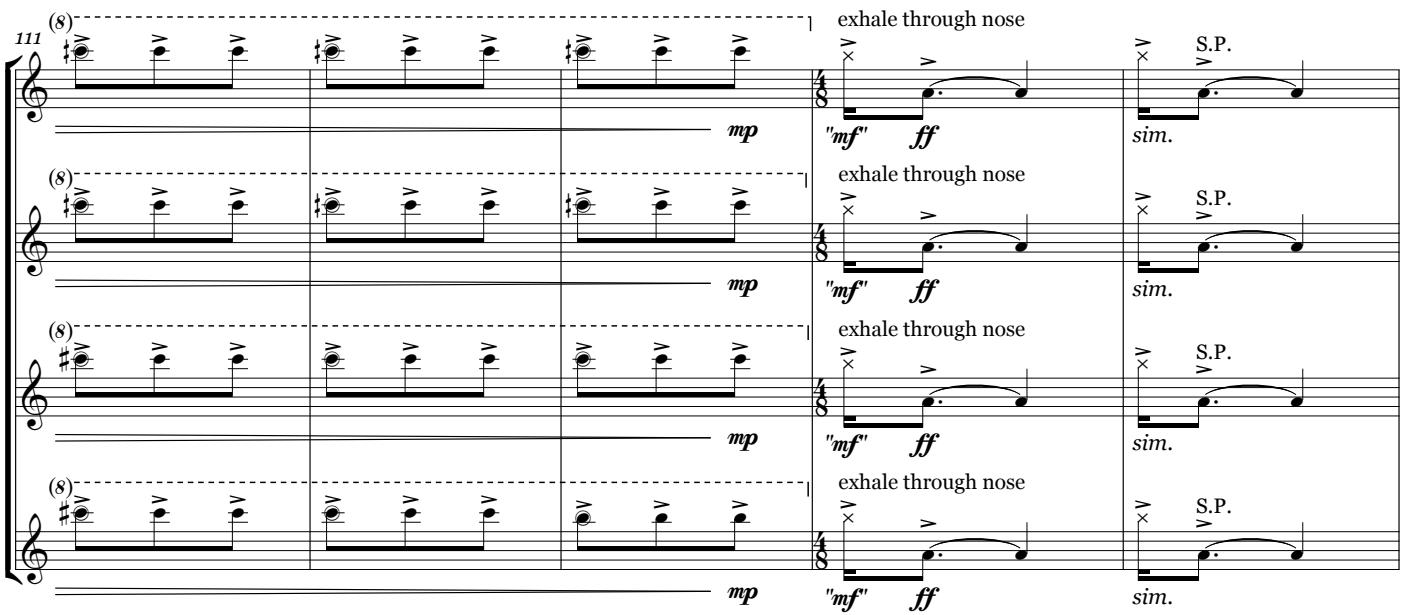
a tempo  $\text{♩} = 200$

104 (8)

crini

*f*orceful, marcato

ff

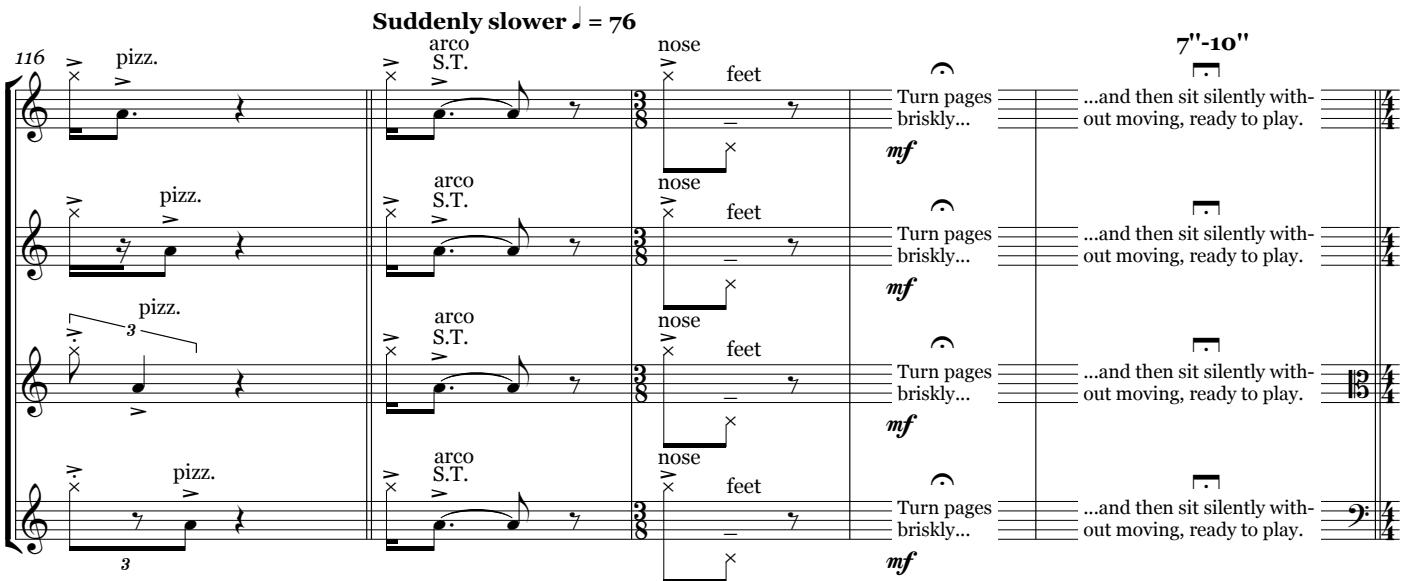
111 (8) 

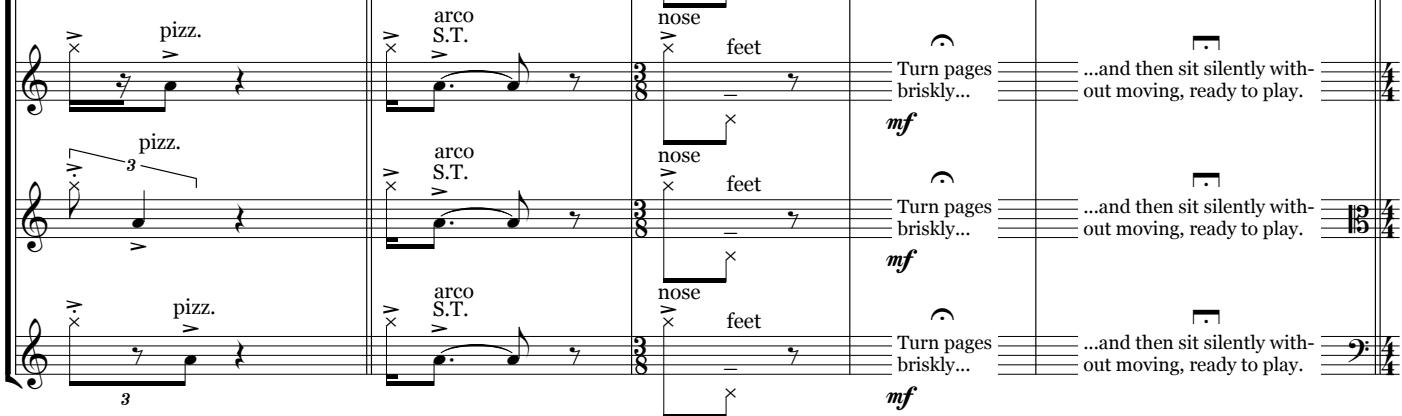
(8) 

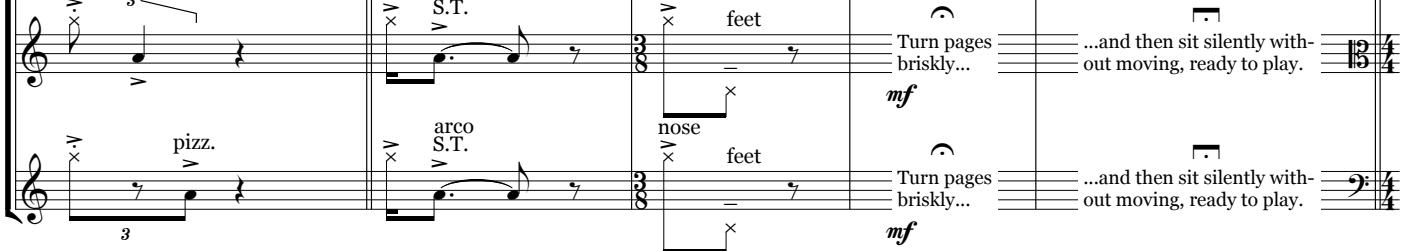
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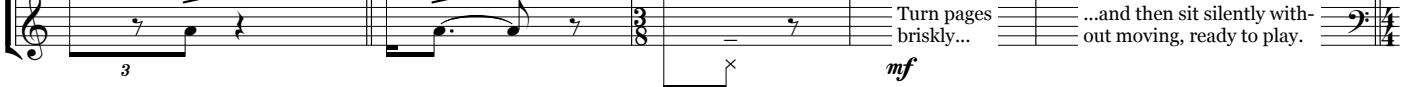
(8) 

**Suddenly slower**  $\text{♩} = 76$

116 pizz. 

pizz. 

pizz. 

pizz. 

**7"-10"**

Turn pages briskly... ...and sit silently without moving, ready to play.

Turn pages briskly... ...and sit silently without moving, ready to play.

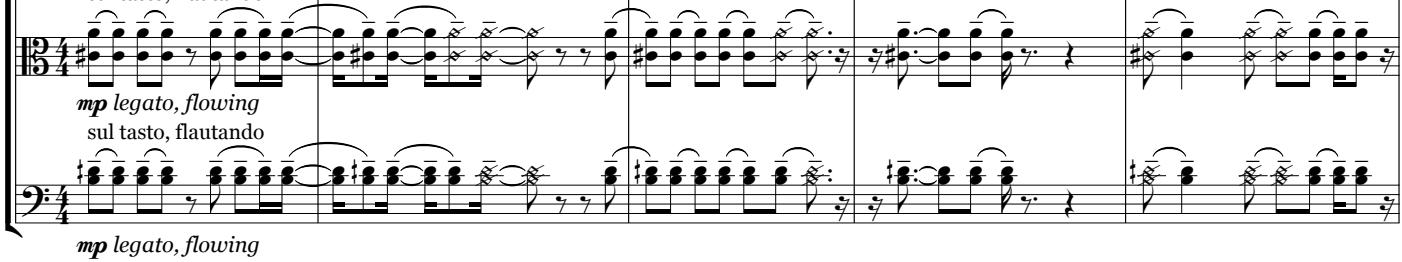
Turn pages briskly... ...and sit silently without moving, ready to play.

Turn pages briskly... ...and sit silently without moving, ready to play.

**Moderate**  $\text{♩} = 84$

121 sul tasto, flautando 

mp legato, flowing sul tasto, flautando 

mp legato, flowing sul tasto, flautando 

mp legato, flowing 

126

C.+L. → C.L.T.

C.+L. → C.L.T.

C.+L. C.L.T.

C.L.T.

130

ord. crini      **Slower**  $\text{♩} = 72$

ord. crini

$p>p>p>p>p$   
steady, calm

ord. crini

$p>p>p$   
steady, calm

$p>p>p>p>p$   
steady, calm

ord. crini

$p>p>p>p>p>p>p>p$   
steady, calm

sim.

sim.

sim.

133

Faster, a tempo  $\text{♩} = 84$

p.S.P.      S.T.  
flaut.

p.S.P.

$p>p>p>p>p$   
flowing  
S.T.  
flaut.

p.S.P.

$p>p>p>p>p$   
flowing  
 $mp$  (non-dim.)

p.S.P.

$p>p>p>p>p$   
flowing  $mp$  (non-dim.)

p.S.P.      S.T.  
flaut.

$p>p>p>p>p$   
flowing  $mp$  (non-dim.)

sim.

137

141

144 Slower  $\text{♩} = 72$

*steady p*

*p steady*

*p steady*

ord.

ord.

ord. p.S.P.

S.P.

147

**Even slower**  $\text{♩} = 63$

**Slightly faster**  $\text{♩} = 72$

151

**Slightly faster still**  $\text{♩} = 84$       **shuffle feet**      **Even faster**  $\text{♩} = 96$       **poco accel.**

156

161

**7"-10"**

Turn pages briskly ...and then sit silently without moving, ready to play.

Turn pages briskly ...and then sit silently without moving, ready to play.

Turn pages briskly ...and then sit silently without moving, ready to play.

Turn pages briskly ...and then sit silently without moving, ready to play.

Turn pages briskly ...and then sit silently without moving, ready to play.

Turn pages briskly ...and then sit silently without moving, ready to play.

mf

mf

mf

mf

mf

mf

mf

**Fairly Slow ♩ = 60**

con sord.

165 solo *espres.* 5 3 5 3

*sfs pp*

con sord.

distant 3 <ppp> <pp> 3 <ppp> 3 <ppp>

con sord.

distant 3 <ppp> <pp> 5 <ppp> 5 <ppp>

con sord.

distant 3 <ppp> <pp> <pp> 5 <ppp>

166

Turn pages briskly ...and then sit silently without moving, ready to play.

mf

169

*non-cres.*

*ppp* *non-cres.* 3

*ppp* *non-cres.*

*ppp* *non-cres.* 5

*ppp* *fragile, still*

*(senza vib.)*

*ppp* *fragile, still*

*(senza vib.)*

*ppp* *fragile, still*

*(senza vib.)*

*ppp* *fragile, still*

Faster ♩ = 79  
(senza vib.)

174

*poco rit.* (♩ = 69) attacca

*non-dim.*

*non-dim.*

*non-dim.*

*non-dim.*

remove mute suddenly and put down bow

\* Hold the sonority of each normal-sized notehead for a split second before proceeding with the glissando. Use the small noteheads only as markers for when to change direction. The aural effect should be that of a series of sonorities in quarter notes, but with a glissando trailing each sonority.

**Slower, a tempo ♩ = 60**

\*\*

178

"f" delicate

"f" delicate

delicate "f"

delicate "f"

183

attacca **Faster ♩ = 79**

bow on the wood

pick up bow swiftly and silently

"p" calm

bow on the wood

pick up bow swiftly and silently

"p" calm

bow on the wood

pick up bow swiftly and silently

"p" calm

bow on the wood

pick up bow swiftly and silently

"p" calm

\*\* Rapidly tap all four strings, one at a time, with the fingers of the right hand near the end of the fingerboard. Tap in random patterns, as quickly and arrhythmically as possible. The left hand slowly glissandos downward, changing the pitch. Try to maintain tuning approximately, but perfect intonation is not necessary for the effect.

188

solos (l.v.) C.L.T. crini C.L.T. crini \*\*\* 10"-15"

*pppp* (wood) "p" *pppp* "p"

move pages on stand as if preparing to play another section

move pages on stand as if preparing to play another section

move pages on stand as if preparing to play another section

move pages on stand as if preparing to play another section

\*\*\*

*p*

\*\*\*

*p*

\*\*\*

*p*

\*\*\*

*p*

\*\*\* Try to make the sound of the page turns as normal as possible. Over the course of the 10"-15", gradually decrease the frequency and speed of the page turns, as if the sheets were almost in place for an imaginary next section. This "diminuendo" continues until silence.