

GREGORY ROWLAND EVANS

TOURBILLON

for string ensemble

2021

SCORE

FOREWORD

The *Tourbillon* is a mechanism in mobile timepieces which oscillates a rotation back and forth around the watch spring, providing an even distribution of gravitational force across the mechanism. This very precise and costly mechanism allows for the maintenance of time precision in both wrist and pocket watches regardless of their orientation relative to the Earth's gravitational pull. (G.R.E.)

PERFORMANCE NOTES

Microtones:

$-\frac{3}{4}$ $-\frac{1}{2}$ $-\frac{1}{4}$ -0 $+\frac{1}{4}$ $+\frac{1}{2}$ $+\frac{3}{4}$
♭♭ ♭ ♮ ♯♯ ♯♯♯

Techniques : ① Tremoli should be performed as fast as possible, rather than a measured subdivision of the duration to which they are attached. ② Accidentals apply only to the pitch which they immediately precede, but persist through ties. ③ The performers are asked to lightly tap the faces of their instruments. These passages are clearly notated with text indications and a “whiteout” staff devoid of the inner lines. While the overall tempo remains stable in these passages, the tapping-tremolo itself is shown to accelerate and decelerate with textual indications.

INSTRUMENTATION

Listed below is the minimum personnel required, although larger forces are preferable.

4 Violins

2 Violas

2 Violoncelli

1 Contrabass

c.5'10"

9 $\frac{5}{4}$

$\frac{5}{4}$

$\frac{3}{4}$ ^A

vln. I-1 *poco sul ponticello*
p $\text{—} \frac{3}{2} \text{—}$
arco
poco sul ponticello
 vln. I-2 *p*
 vln. II-1 *poco sul ponticello*
p $\text{—} \frac{3}{2} \text{—}$
arco
poco sul ponticello
 vln. II-2 *p*
 vla.-1 *poco sul ponticello*
p
arco
poco sul ponticello
 vla.-2 *p*
 vc.-1 *poco sul ponticello*
p $\text{—} \frac{3}{2} \text{—}$
arco
poco sul ponticello
 vc.-2 *p*
 cb. *poco sul ponticello*
mf

12 $\frac{5}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

vln. I-1 *pizz.*
arco
poco sul ponticello
p $\text{—} \frac{3}{2} \text{—}$ $\text{—} \frac{3}{2} \text{—}$ $\text{—} \frac{3}{2} \text{—}$ $\text{—} \frac{3}{2} \text{—}$
 vln. I-2 *mf* $\text{—} \frac{3}{2} \text{—}$ $\text{—} \frac{5}{4} \text{—}$ *p* $\text{—} \frac{3}{2} \text{—}$ $\text{—} \frac{3}{2} \text{—}$
 vln. II-1 *pizz.*
arco
poco sul ponticello
p $\text{—} \frac{3}{2} \text{—}$ $\text{—} \frac{3}{2} \text{—}$ $\text{—} \frac{3}{2} \text{—}$ $\text{—} \frac{3}{2} \text{—}$
 vln. II-2 *mf* $\text{—} \frac{5}{4} \text{—}$ $\text{—} \frac{3}{2} \text{—}$ *p* $\text{—} \frac{3}{2} \text{—}$ $\text{—} \frac{3}{2} \text{—}$ $\text{—} \frac{3}{2} \text{—}$ $\text{—} \frac{3}{2} \text{—}$
 vla.-1 *pizz.*
arco
poco sul ponticello
p $\text{—} \frac{3}{2} \text{—}$ $\text{—} \frac{3}{2} \text{—}$
 vla.-2 *mf* $\text{—} \frac{5}{4} \text{—}$ *p* $\text{—} \frac{3}{2} \text{—}$ $\text{—} \frac{3}{2} \text{—}$
 vc.-1 *pizz.*
arco
poco sul ponticello
p $\text{—} \frac{3}{2} \text{—}$ $\text{—} \frac{3}{2} \text{—}$
 vc.-2 *mf* $\text{—} \frac{3}{2} \text{—}$ *p* $\text{—} \frac{3}{2} \text{—}$
 cb. *normale* *sf* $\text{—} \frac{3}{2} \text{—}$ *ff* *poco sul ponticello* *mf*

Orchestral score for measures 17-19. The score includes parts for Violins I-2, Violas I-2, Violas I-2, Violas I-2, Violas I-2, and Cello. It features complex rhythmic patterns with 3:2 and 5:4 time signatures. Dynamics include *mf* and *pizz.* (pizzicato).

Orchestral score for measures 20-22. The score includes parts for Violins I-2, Violas I-2, Violas I-2, Violas I-2, Violas I-2, and Cello. It features complex rhythmic patterns with 3:2 and 5:4 time signatures. Dynamics include *mp*, *f*, *ff*, and *mf*. The instruction *sul tasto* is present in the string parts.

Orchestral score for measures 24-26. The score includes parts for Violins I-2, Violas I-2, Cellos, and Double Basses. It features complex rhythmic patterns with 3:2 and 3:4 ratios and dynamic markings such as *mf*, *mp*, *f*, *ff*, and *sfz*.

Orchestral score for measures 27-29. This section includes performance instructions like *normale* and *scratch*. The score continues with Violins I-2, Violas I-2, Cellos, and Double Basses, maintaining the 5/4 time signature and dynamic range.

Score for measures 30-32, 5/4 time signature.

Instrument parts include:

- vln. I-1
- vln. I-2
- vln. II-1
- vln. II-2
- vla.-1
- vla.-2
- vc.-1
- vc.-2
- cb.

Dynamic markings include *f*, *ff*, *mf*, *mp*, *sfz*, and *normale*. Performance instructions include *scratch*.

Score for measures 33-35, 5/4 time signature.

Instrument parts include:

- vln. I-1
- vln. I-2
- vln. II-1
- vln. II-2
- vla.-1
- vla.-2
- vc.-1
- vc.-2
- cb.

Dynamic markings include *sfz*, *f*, *ff*, *mf*, *mp*, and *normale*. Performance instructions include *scratch*.

vn. I-1

vn. I-2 *normale* *sp* *scratch* *f*

vn. II-1 *scratch* *f*

vn. II-2 *normale* *scratch* *sp < ff* *f*

vla.-1 *sp* *sp* *ff*

vla.-2

vc.-1 *sp < ff* *scratch* *f*

vc.-2 *scratch* *f*

cb. *sp* *ff*

3:2 *ff* 3:2 *mf*

vn. I-1 *scratch* *f* *sp* *ff* *sp*

vn. I-2

vn. II-1 *sp < ff*

vn. II-2

vla.-1 *scratch* *f*

vla.-2 *sp* *f* *sp* *ff*

vc.-1 *sp < ff* *scratch*

vc.-2 *sp* *ff* *f* *sp*

cb. *scratch* *f*

42 5/4

3/4 = 45

3/4

3/4

3/4

Score for measures 42-47. The score includes parts for Violins I-2, Violas I-2, Cellos, and Double Basses. The key signature is one sharp (F#). The tempo is marked as 3/4 = 45. The score features various dynamics (p, mf, f, ff) and performance instructions such as "scratch" and "tap instrument face softly, like rain". The time signature changes from 5/4 to 3/4 at measure 45. The score concludes with a double bar line at measure 47.

48 3/4

3/4

3/4

3/4

5/4 = 90

Score for measures 48-52. The score includes parts for Violins I-2, Violas I-2, Cellos, and Double Basses. The key signature is one sharp (F#). The tempo is marked as 5/4 = 90. The score features various dynamics (p, mp, mf, f, ff) and performance instructions such as "tap instrument face softly, like rain" and "scratch". The time signature changes from 3/4 to 5/4 at measure 50. The score concludes with a double bar line at measure 52.

vn. I-1

vn. I-2

vn. II-1

vn. II-2

vla.-1

vla.-2

vc.-1

vc.-2

cb.

vn. I-1

vn. I-2

vn. II-1

vn. II-2

vla.-1

vla.-2

vc.-1

vc.-2

cb.

vn. I-1

vn. I-2

vn. II-1

vn. II-2

vla.-1

vla.-2

vc.-1

vc.-2

cb.

vn. I-1

vn. I-2

vn. II-1

vn. II-2

vla.-1

vla.-2

vc.-1

vc.-2

cb.

69

4

4 $\text{♩} = 115$

4

4

col legno

p

pizz.

pp

col legno

p

pizz.

pp

col legno

p

pizz.

pp

sul tasto

mp < *f* *ff*

p

pizz.

p

col legno

f *ff* *mf* *p*

73

4

5 $\text{♩} = 108$

5

f

ff

f

ff

f

ff

f

f

f

f

f

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

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

5:4 3:2 3:2

5:4 5:4 3:2

f

77 $\frac{3}{4}$ $\text{♩} = 108$

Violin I-1, Violin I-2, Violin II-1, Violin II-2, Viola-1, Viola-2, Violoncello-1, Violoncello-2, Contrabasso

arco, pp

83 $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\text{♩} = 120$ $\frac{4}{4}$

Violin I-1, Violin I-2, Violin II-1, Violin II-2, Viola-1, Viola-2, Violoncello-1, Violoncello-2, Contrabasso

arco, s

vln. I-1
 vln. I-2
 vln. II-1
 vln. II-2
 vla.-1
 vla.-2
 vc.-1
 vc.-2
 cb.

vln. I-1
 vln. I-2
 vln. II-1
 vln. II-2
 vla.-1
 vla.-2
 vc.-1
 vc.-2
 cb.

96 $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

tap instrument face softly, like rain
slow (accel.) - - - - - mod. (accel.) - - - - - fast (rit.) - - - - - mod. (rit.)

vln. I-1 *p* *mf* *f* *mp* $5:4$ *mp*

vln. I-2 *p* *mf* *f*

vln. II-1 *mp* *p* *mf* *f* $3:2$ $5:4$

vln. II-2 *mp* *p* *mf* *f* $5:4$ $3:4$ *mp*

vla.-1

vla.-2

vc.-1

vc.-2

cb.

100 $\frac{5}{4}$ $\text{♩} = 108$ $\frac{5}{4}$ $\text{♩} = 90$ $\frac{5}{4}$

vln. I-1 *f*

vln. I-2 *pizz.* *mf* $3:2$ $5:4$ $3:2$

vln. II-1

vln. II-2 *pizz.* *mf* $3:2$ $5:4$

vla.-1

vla.-2 *pizz.* *mf* $5:4$ $5:4$

vc.-1 *fp* *ff* *fp < ff*

vc.-2 *pizz.* *mf* $5:4$ $3:2$ *arco* *fp* *ff* *fp* *ff*

cb. *fp* *ff* *fp* *ff*

vn. I-1

vn. I-2 *pizz.* *mf* 5:4 3:2 5:4 3:2 5:4

vn. II-1

vn. II-2 *pizz.* *mf* 5:4 3:2 3:2 *arco* *fp*

vla.-1

vla.-2 *pizz.* *mf* 3:2 3:2 5:4 *arco* *fp* *ff*

vc.-1

vc.-2 *pizz.* *mf* 5:4 3:2 5:4 3:2 5:4 *arco* *sul tasto* *mp* *f* *ff*

cb. *sul tasto* *mf > mp* *f*

vn. I-1 *fp* *ff*

vn. I-2 *arco* *fp* *ff*

vn. II-1 *fp* *ff* *fp*

vn. II-2 *ff*

vla.-1 *fp* *ff*

vla.-2 *fp < ff*

vc.-1

vc.-2 3:2 *mf* *mp* *f* *ff* *mf* *mp* *f* *ff* *mf*

cb. *ff* 3:2 *mf* *mp* 3:2 *f* *ff* 3:2 *mf* *mp* 3:2 *f*

tap instrument face softly, like rain
slow (accel.) - mod. (accel.) - fast (rit.) - mod. (rit.)

vln. I-1 *sp* *ff* *p* *mf* *f* *mp*

vln. I-2 *sp* *ff* *p* *mf* *f* *mp*

vln. II-1 *mf* *f* *mp*

vln. II-2 *mf* *f* *mp*

vla.-1

vla.-2 *f* *ff* *mf* *mp* *f* *ff*

ve.-1 *f* *ff* *mp* *f* *ff* *mp*

ve.-2 *mp* *f* *ff* *mp*

cb. *ff* *mf* *mp* *f* *mp* *f* *ff* *mf* *mp* *f* *ff*

sul tasto

normale

slow (accel.) - mod. (accel.) - fast (rit.) - mod. (rit.)

vln. I-1 *p* *mf* *f* *mp*

vln. I-2 *p* *mf* *f* *mp* *p*

vln. II-1 *p* *mf* *f* *mp* *p*

vln. II-2 *p* *mf* *f* *mp* *p*

vla.-1

vla.-2 *mf* *mp*

ve.-1 *mp*

ve.-2

cb. *mf* *mp* *f* *ff* *mf* *mp*

normale

119 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\text{♩} = 115$ $\frac{4}{4}$ $\frac{4}{4}$

vln. I-1 *col legno* *mp*

vln. I-2 *col legno* *mp*

vln. II-1 *col legno* *mp*

vln. II-2 *col legno* *mp*

vla.-1 *col legno* *mp*

vla.-2 *col legno* *mp*

vc.-1 *col legno* *mp*

vc.-2 *col legno* *mp*

cb. *col legno* *mp*

124 $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

vln. I-1 *pp*

vln. I-2 *pp*

vln. II-1 *pp*

vln. II-2 *pp*

vla.-1 *pp*

vla.-2 *pp*

vc.-1 *pp*

vc.-2 *pp*

cb. *pp*

Panama City Beach, Fl. - Spring Valley, Oh.
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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

CHAMBER

Hamonshū (string quartet) 2018-20

Adumbration (string quartet) 2020

Zahrat Alearear (bfl. gt.) 2021

LARGE ENSEMBLE

Metamorphoses (orchestra) 2018

GUERRERO (21 saxophones) 2018

Tourbillon (string ensemble) 2021