

GREGORY ROWLAND EVANS

PASSAGENWERK

for string ensemble

2019

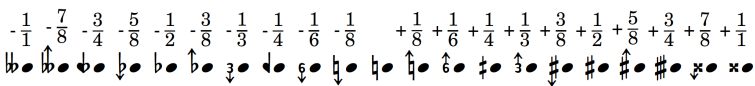
SCORE

FOREWORD

Das Passagen-werk was an unfinished document by Walter Benjamin focusing on the city life of Paris as seen primarily through interactions in the Parisian arcades.
(G.R.E.)

PERFORMANCE NOTES

Microtones:



Bow Angle Indications : The upper bracket above the staff is filled with information regarding the 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 tastò* (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. These positions are written as fractions where $\frac{0}{7}$ and $\frac{0}{5}$ represent *au talon* and $\frac{7}{7}$ and $\frac{5}{5}$ represent *punta d'arco*. Passages without these indications should be bowed at the performer's discretion.

Dynamic Indications : Dynamics within quotation 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. Dynamics without quotations should be performed as usual.

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*. 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.

INSTRUMENTATION

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

4 Violins

2 Violas

2 Violoncelli

1 Contrabass

c.4'30"

From Walter Benjamin.

Passagenwerk

from Walter Benjamin

3

78

158

Passagenwerk

4

38

34

34

This musical score is for the piece "The Great Wall" by Tan Dun. It features a variety of instruments and dynamic markings. The instruments listed on the left are:

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

The score includes several dynamic markings and performance instructions:

- Dynamic Markings:** *fp*, *ff*, *f*, *p*, *mf*, *mp*, *ppppp*.
- Performance Instructions:** *mf*, *mp*, *ppppp*.
- Time Signatures:** 5:4, 3:4, 13:8, 5:3, 7:6, 11:6, 29:24, 15:8, 3:2, 6:5, 7:6, 7:8, 17:16, 3:2, 7:5, 5:6, 5:4.

The score is written for a large ensemble, including strings, woodwinds, and percussion. The dynamics range from *ppppp* (very, very, very, very, very soft) to *ff* (fortissimo, very loud). The time signatures are complex, indicating a non-standard meter.

7

34

44-

Violin I-1

Violin I-2

Violin II-1

Violin II-2

Viola-1

Viola-2

Violoncello-1

Violoncello-2

Cello

3:2 3:2 7:5 11:10 5:4 7:5

7:6 8:7

pppp mp

mf

pppp

mf

f p

5:4

sfz ff

5:6

p

7:6

ff

f

21:16 11:10 5:4 7:5

mf 13:10 7:6 17:16 3:2 3:2 7:5

5:4

p

9:8 15:16

f p sfz

9

2/4

9:8

5:6

7:6

vln. I-1

mf

mf

f

ff

ff

17:16

3:2

3:2

7:5

vln. I-2

mp

7:6

5:6

f

p

vln. II-1

mf

ppppp

mp

f

p

5:4

vln. II-2

ppppp

mp

f

vla.-1

mf

p

ff

ff

vla.-2

p

13:8

9:5

9:5

11:6

29:24

3:2

6:5

mf

15:8

3:2

vc.-1

mf

f

11:10

5:4

7:4

7:5

vc.-2

f

p

cb.

ff

ppppp

mp

11

12

8

2
4

4:5

vln. I-1

f

11:10

21:20

5:4

7:5

p

vln. I-2

mf

vln. II-1

mf

vln. II-2

p

vla.-1

mf

vla.-2

vc.-1

11:6

13:10

9:5

9:5

11:6

29:16

3:2

6:5

vc.-2

mf

cb.

Other scores from Gregory Rowland Evans include:

UNACCOMPANIED	CHAMBER	ELECTROACOUSTIC	ORCHESTRAL
Five Excuses (cello alone)	Violin Concerto	Bewegt die Erde: <small>B.E.vi : Ohrenquallen (for violin)</small> <small>B.E.vii : Staub (for laptop ensemble)</small> <small>B.E.i : NGC 3370 (for percussion trio)</small> <small>B.E.ii : Carinanebel (for viola)</small> <small>B.E.iv : Arborealkartographie (for cello)</small>	Metamorphoses (after Illouz)
Epiphora (solo cello)	Five Excuses (string trio)		GUERRERO (sax. ens.)
Five Excuses (xiao alone)	Adumbration (string trio)		Tiānshū (twelve players)
Onkos (viola alone)	Hamon shū (string quartet)		Passagenwerk (string ens.)
Simbelmynë (piano alone)	Cthar (two cellos)		
	Four Ages of Sand (fl, sx, vc)		