

GREGORY ROWLAND EVANS

ὈΥΚΟΣ

version for violoncello

2019

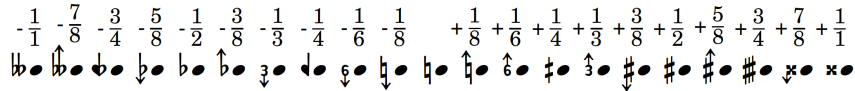
SCORE

FOREWORD

ὄγκος (Onkos) is a Greek word that means “volume,” or “mass,” and has come to also mean “tumor.” This word is the source of the derivation of such words as *Oncology*: the study and treatment of tumors. (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 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. 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.

c.4'30"

This piece is dedicated to the memory of Janice Evans.

5

3

3

4

clt. ————— 3/4 hair —————

msp. -----> ord. ----- sp. -----> msp. -----

$\frac{4}{7} \rightarrow \frac{3}{7} \rightarrow \frac{1}{7} \rightarrow \frac{6}{7} \rightarrow \frac{2}{7} \rightarrow \frac{5}{7} \rightarrow \frac{7}{7} \rightarrow \frac{6}{7} \rightarrow \frac{7}{7}$

5:6 11:6 13:12 9:5 9:5

mf *mp* "ppp" *ff*

7

7

st. -----> ord. -----

$\frac{1}{5} \rightarrow \frac{2}{5} \rightarrow \frac{1}{5}$

5:4

"mp" "pppp"

8

9

1/2 clt. -----

ord. -----> st. -----

$\frac{5}{7} \rightarrow \frac{1}{7} \rightarrow \frac{7}{7} \rightarrow \frac{4}{7} \rightarrow \frac{3}{7} \rightarrow \frac{1}{7} \rightarrow \frac{6}{7} \rightarrow \frac{2}{7} \rightarrow \frac{5}{7}$

11:6 29:18 3:2 6:5

"ppp" *ff*

9

1

sp. -----> msp. -----

$\frac{2}{5} \rightarrow \frac{3}{5} \rightarrow \frac{2}{5} \rightarrow \frac{3}{5}$

3:4 5:4

"mp" "pppp"

10

7
8

1/2 clt. —————
st. - - - - - ord. - - - - -

mf ————— *mp*

11

5
8

1/2 hair —————
st. - - - - - sp. - - - - -

mf ————— *mp*

12

1
1

ord. ————— st. —————
4/5 ————— 5/5 ————— 1/5

mp ————— *pppp*

13

1
1

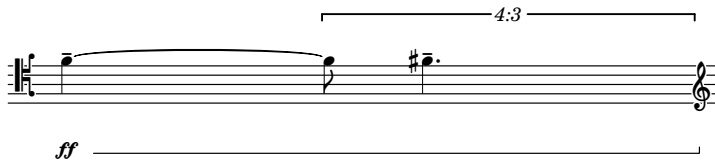
clt. —————
ord. ————— sp. —————
7/7 ————— 6/7 ————— 7/7 ————— 5/7 ————— 1/7 ————— 7/7 ————— 4/7 ————— 3/7 ————— 1/7
15:8
3:2

ppp ————— *ff*

14

$\frac{5}{8}$

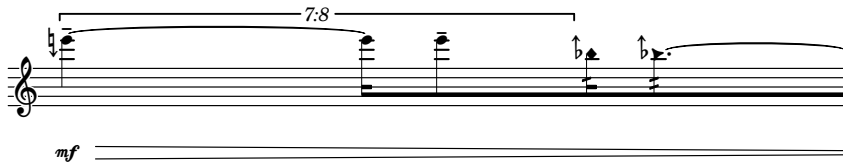
flat hair —————
st. - - - - - ord. - - - - -



15

$\frac{3}{4}$

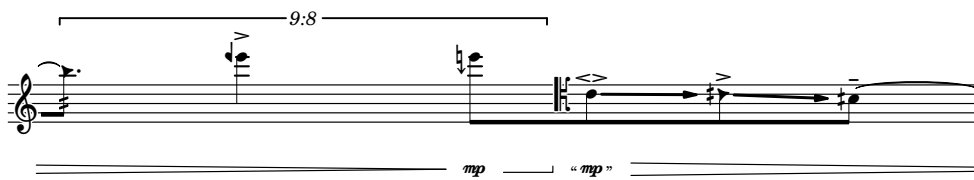
1/2 clt. —————
msp. - - - - -



16

$\frac{7}{8}$

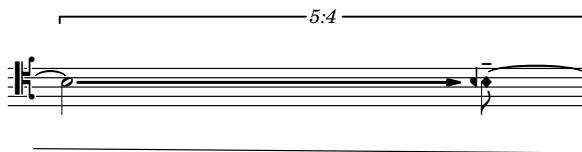
ord. - - - - -
ord. $\frac{4}{5}$ $\frac{2}{5}$ $\frac{3}{5}$



17

$\frac{1}{2}$

$\frac{1}{5}$



18

5
4

sp. -----

msp. -----
 $\frac{2}{5} \rightarrow \frac{1}{5}$
 ----- 6:5 -----

"ppppp" -----

"mp" -----

19

5
4

clt. -----

ord. -----

st. -----

flat hair -----

sp. -----

$\frac{2}{5} \rightarrow \frac{3}{5}$ -----

7:8

"ppppp" -----

mf -----

mp -----

ff -----

20

1
2

msp. -----

1/2 clt. -----

msp. -----

ord. -----

$\frac{6}{7} \frac{2}{7} \frac{5}{7} \rightarrow \frac{7}{7} \rightarrow \frac{6}{7} \frac{7}{7} \frac{5}{7} \rightarrow \frac{1}{7} \frac{7}{7} \rightarrow \frac{7}{7}$

13:12

5:4

5:3

7:6

"ppp" -----

"ff" -----

22

1
1

A

1/2 clt. -----

st. -----

sp. -----

7:6

mf -----

mp -----

23

1

3/4 hair

st. ————

4/7 → 3/7 → 1/7 → 6/7 → 2/7 → 5/7 → 7/7 → 6/7 → 7/7

3:2 17:16 3:2 7:5

ppp

24

7

5/7 → 1/7 → 7/7 → 4/7 → 3/7 → 1/7 → 6/7 → 2/7 → 5/7

ord.

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

ff

25

1

1/2 hair

msp. ———— ord. ————

rit. ————

3:4 5:4

mf *mp* *ppp* *fff*

26

9

1/2 clt.

sp. ———— msp. ————

7/7 → 6/7 → 7/7 → 5/7 → 1/7 → 7/7 → 4/7 → 3/7 → 1/7

11:6 13:9 9:5 9:5

ppp *ff*

27

$\frac{1}{2}$

flat hair
ord. -----> st. -----

8va

ff

28

$\frac{1}{1}$ B

clt.
ord. -----> st. -----
6 2 5 7 6 7 5 1 st.
7 7 7 7 7 7 7 7
11:6 29:16 3:2 6:5

ppp *ff*

29

$\frac{7}{8}$

st. -----> 2 3
5 5

mp

30

$\frac{3}{4}$

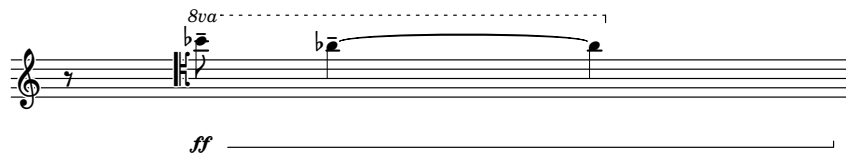
1/2 clt.
ord. -----> st. -----> ord. -----
4 4
5 5
3:2 5:4

pppp *mf* *mp*

31

$\frac{3}{4}$

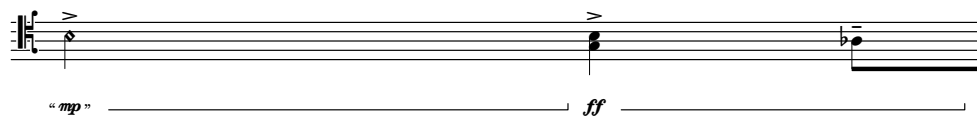
flat hair _____
ord. - - - - - ► sp. - - - - -



32

$\frac{7}{8}$

flat hair _____
sp. - - - - - ► msp. - - - - - ► ord. - - - - -



33

$\frac{1}{1}$

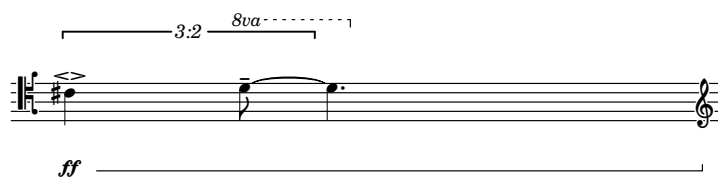
1/2 clt. _____
ord. - - - - - ► sp. - - - - -
 $\frac{4}{7} \rightarrow \frac{3}{7} \rightarrow \frac{1}{7} \rightarrow \frac{6}{7} \rightarrow \frac{2}{7} \rightarrow \frac{5}{7} \rightarrow \frac{7}{7} \rightarrow \frac{6}{7} \rightarrow \frac{7}{7}$
15:8
3:2



34

$\frac{5}{8}$

flat hair _____
st. - - - - - ► ord. - - - - -



35

$\frac{3}{4}$

clt. —————
st. - - - - -

7:8

mf

36

$\frac{7}{8}$

sp. ————— msp. —————
 $\frac{5}{5} \rightarrow \frac{1}{5} \rightarrow \frac{4}{5}$

9:8

mp "mp"

37

$\frac{1}{2}$

$\frac{2}{5}$

38

$\frac{5}{4}$

$\frac{3}{5} \rightarrow \frac{1}{5} \rightarrow \frac{2}{5} \rightarrow \frac{1}{5}$

6:5

mp

39

5
4

1/2 clt. ————— flat hair —————
 ord. ————— msp. ————— ord. ————— sp. —————

“pppp” ————— *mf* ————— *mp* ————— *ff* —————

40

1
23
4

msp. ————— accel. ————— 3/4 hair —————
 msp. —————

pppp ————— *fff* ————— *“ppp”* —————

42

7
8

C

7/7 6/7 7/7 ————— 5/7 1/7 7/7 4/7 3/7 1/7 —————
 5:4 13:7 5:3 7:6

43

9
8

6/7 2/7 5/7 ————— 7/7 6/7 7/7 5/7 ————— 1/7 7/7 ————— ord. —————
 3:2 17:9 3:2 7:5

“ff” —————

44

$\frac{7}{8}$

1/2 hair
st. - - - - - ord.

mf *mp*

45

$\frac{1}{1}$

flat hair
st. - - - - - ord. flat hair
2 3
5 5

mp *pppp* *ff*

46

$\frac{1}{1}$

1/2 clt.
st. - - - - - ord.
4 3 1 6 2 5 7 6
7 7 7 7 7 7 7 7

pp *ff*

47

$\frac{5}{8}$

flat hair
ord. - - - - - sp. - - - - -

ff

48

1
1

clt. —————
 sp. - - - - - msp. - - - - -
 $\frac{5}{7} \rightarrow \frac{1}{7} \rightarrow \frac{7}{7} \rightarrow \frac{4}{7} \rightarrow \frac{3}{7} \rightarrow \frac{1}{7} \rightarrow \frac{6}{7} \rightarrow \frac{2}{7} \rightarrow \frac{5}{7}$
 11:6 13:8 9:5 9:5
 “ppp” ————— “ff” —————

49

5
8

flat hair —————
 msp. - - - - - ord. - - - - -
 ff —————

50

3
4

1/2 clt. —————
 st. - - - - -
 mf —————

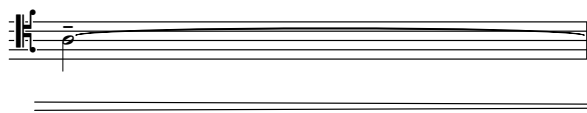
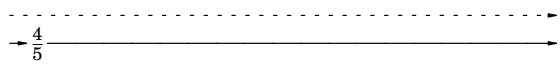
51

7
8

sp. - - - - -
 $\frac{2}{5} \rightarrow \frac{3}{5}$
 mp ————— “mp” —————

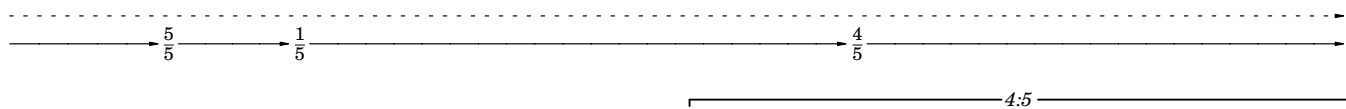
52

$\frac{1}{2}$



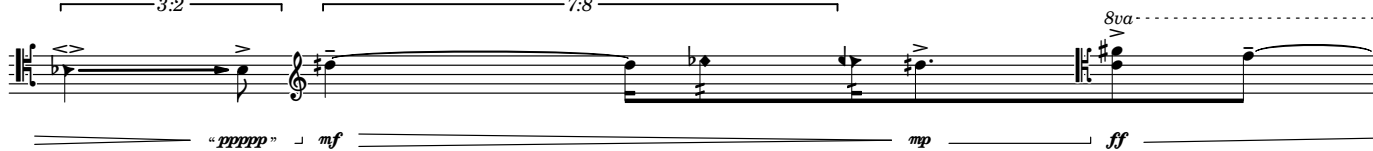
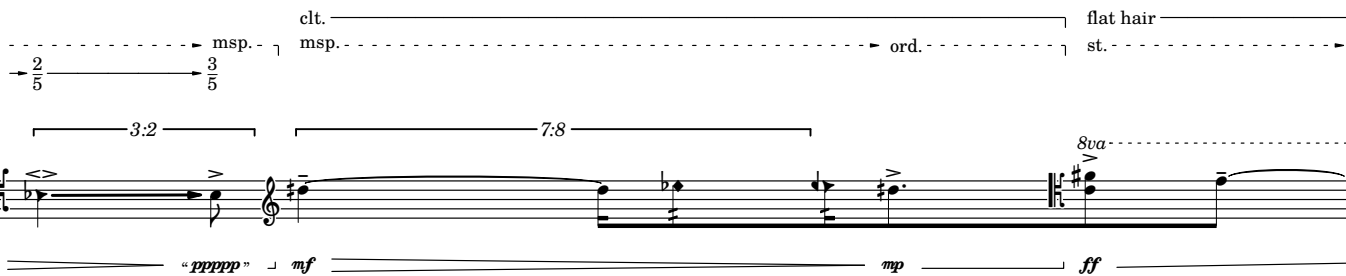
53

$\frac{5}{4}$



54

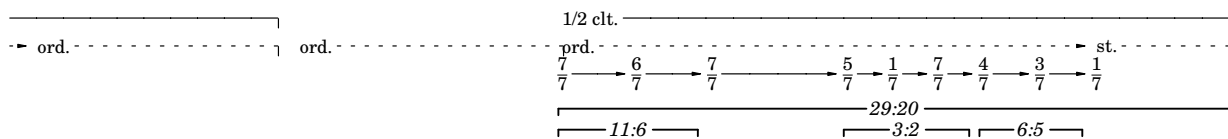
$\frac{5}{4}$



55

$\frac{1}{2}$

$\frac{5}{8}$



57



st. --- ord.

$\frac{1}{5}$ $\frac{2}{5}$ $\frac{1}{5}$

3:4

mp *ppppp*

58

flat hair 1/2 clt.

sp. --- msp. --- sp. --- st.

$\frac{2}{5}$ $\frac{3}{5}$

3:2 8va 1 9:8

62

9
8

3/4 hair —————

ord. —————

6 — 2 — 5 — 7 — 6 — 7 — 5 — 1 — 7 sp. —

7 — 7 — 7 — 7 — 7 — 7 — 7 — 7 — 7

5:3

3:2

“ppp” ————— “ff” —————

63

11
8

flat hair —————

st. ————— ord. —————

8va₁ ————— 3:4 —————

ff —————

64

1
1

1/2 clt. —————

msp. —————

4 — 3 — 1 — 6 — 2 — 5 — 7 — 6 — ord. —

7 — 7 — 7 — 7 — 7 — 7 — 7 — 7 — 7

5:4 ————— 13:7 ————— 5:3 ————— 7:6 —————

“ppp” ————— “ff” —————

65

1
2

flat hair —————

sp. —————

8va₁ —————

ff —————

66

1
1

prd. $\frac{2}{5}$ $\frac{3}{5}$ $\frac{4}{5}$ st. flat hair msp. ord.

4:5 4:3

mp *ppppp* *ff*

67

3
4

flat hair st.

ff

68

7
8

ff

69

1
1

ord.

8va 5:4

ff

$\text{♩} = 83 - 95$
 $\frac{1}{4}$ $\textcircled{\text{E}}$ $\text{♩}_{3:2}$ $\frac{3}{8}$
 $\text{♩} = \text{♩}$

Musical score for 'The Rose Tree'. The score is in G major (one sharp) and 3/2 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. The first measure is a half note G4, followed by a half note A4. The second measure is a half note B4, followed by a half note C5. The third measure is a half note D5, followed by a half note E5. The fourth measure is a half note F#5, followed by a half note G5. The fifth measure is a half note A5, followed by a half note B5. The sixth measure is a half note C6, followed by a half note B5. The seventh measure is a half note A5, followed by a half note G5. The eighth measure is a half note F#5, followed by a half note E5. The ninth measure is a half note D5, followed by a half note C5. The tenth measure is a half note B4, followed by a half note A4. The eleventh measure is a half note G4, followed by a half note F#4. The twelfth measure is a half note E4, followed by a half note D4. The thirteenth measure is a half note C4, followed by a half note B3. The fourteenth measure is a half note A3, followed by a half note G3. The fifteenth measure is a half note F#3, followed by a half note E3. The sixteenth measure is a half note D3, followed by a half note C3. The seventeenth measure is a half note B2, followed by a half note A2. The eighteenth measure is a half note G2, followed by a half note F#2. The nineteenth measure is a half note E2, followed by a half note D2. The twentieth measure is a half note C2, followed by a half note B1. The twenty-first measure is a half note A1, followed by a half note G1. The twenty-second measure is a half note F#1, followed by a half note E1. The twenty-third measure is a half note D1, followed by a half note C1. The twenty-four measure is a half note B0, followed by a half note A0. The score ends with a double bar line.

128

The musical score for 'The Rose Tree' is presented on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter note G4, followed by a quarter rest, then a half note F#4. A dynamic marking of *f* (forte) is placed below the first note, and a crescendo hairpin leads to a *mp* (mezzo-piano) marking. The melody continues with a quarter note E4, a quarter note D4, and a quarter note C4. A repeat sign follows, with a first ending bracket over the next four notes: D4, E4, F#4, and G4. A second ending bracket covers the final four notes: A4, Bb4, A4, and G4. The piece concludes with a final G4. Dynamic markings include *pppp* (pianissimo) and *fff* (fortissimo) at the end of the piece.

3
4

7

5:6

f *mp*

7
8

accel. _____

_____ 5:6 _____

pppp _____ *fff* _____

11

98

rit. _____

54

rit. _____

98

f mp

