

Ŏ Ÿ K O S

for viola alone

2019

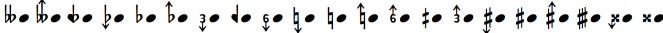
Gregory Rowland Evans

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:

$-\frac{1}{1} \quad -\frac{7}{8} \quad -\frac{3}{4} \quad -\frac{5}{8} \quad -\frac{1}{2} \quad -\frac{3}{8} \quad -\frac{1}{3} \quad -\frac{1}{4} \quad -\frac{1}{6} \quad -\frac{1}{8} \quad +\frac{1}{8} \quad +\frac{1}{6} \quad +\frac{1}{4} \quad +\frac{1}{3} \quad +\frac{3}{8} \quad +\frac{1}{2} \quad +\frac{5}{8} \quad +\frac{3}{4} \quad +\frac{7}{8} \quad +1$


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.

Œ Ÿ K O §

for viola alone

in memory of Janice Evans

Gregory Rowland Evans

♩ = 63 – 72

1/2 hair
st. ———— ord. ————

clt. ————
msp. ————

7:8

3:2

17:16

3:2

7:5

mf ———— *mp* ———— “*ppp*” ———— “*ff*” ————

3

1

1/2 clt. _____

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

9:8

mf _____ mp _____

pppp _____ fff "ppp" _____ "ff" _____ mf _____ mp _____

8

1/2 clt. _____

st. _____

6/7 → 2/7 → 5/7 → 7/7 → 6/7 → 7/7 → 5/7 → 1/7 → 7/7

ord. - - - - -

msp. - - - - - ord. - - - - -

11:10

3:2

5:4

7:5

5:6

[illegible]

The musical score for "The Great Wall" by John Adams is presented on a single staff. The piece begins with a 9-measure rest, followed by a 1-measure rest. The time signature is 1/1. The score is divided into three main sections by large vertical bar lines. The first section contains a 7-measure rest, followed by a 1-measure rest. The second section contains an 8-measure rest, followed by a 1-measure rest. The third section contains a 1-measure rest, followed by a 1-measure rest. The score is marked with various dynamics, including *ppp*, *pppp*, *mf*, *mp*, and *mf*. The piece concludes with a 1-measure rest.

12

1
1

ord. $\frac{4}{5}$ $\xrightarrow{\frac{5}{5}}$ st. $\frac{1}{5}$

clt. ord. $\frac{7}{7}$ $\xrightarrow{\frac{6}{7}}$ $\frac{7}{7}$ $\xrightarrow{\frac{5}{7}}$ $\frac{1}{7}$ $\frac{7}{7}$ $\frac{4}{7}$ $\frac{3}{7}$ $\frac{1}{7}$ sp. flat hair ord. st.

$\frac{15:8}{3:2}$ $\frac{4:3}$

mp *pppp* *ppp* *ff* *ff*

15

3
4

1/2 clt. msp. ord.

ord. $\frac{4}{5}$ $\xrightarrow{\frac{2}{5}}$ $\frac{3}{5}$ $\frac{1}{5}$

$\frac{7:8}{9:8}$ $\frac{5:4}$

mf *mp* *mp*

18

5
4

sp. msp. ord. clt. flat hair ord. sp.

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

$\frac{6:5}{7:8}$

pppp *mp* *pppp* *mf* *mp* *ff*

20

1
2

msp. 1/2 clt. msp. ord. 1/2 clt. sp.

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

$\frac{13:12}{5:3}$ $\frac{7:6}{7:6}$

8va *ppp* *ff* *mf* *mp*

23

1

1

3/4 hair

st.

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

ord.

1

2

1/2 hair

msp.

ord.

rit.

3:2

17:16

3:2

7:5

11:10

3:2

5:4

7:5

3:4

5:4

“ppp”

“ff”

mf

mp

pppp

fff

26

9

8

1/2 clt.

sp.

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

msp.

1

2

flat hair

ord.

st.

1

1

B

clt.

ord.

6/7 → 2/7 → 5/7 → 7/7 → 6/7 → 7/7 → 5/7 → 1/7 → 7/7

st.

11:6

13:9

9:5

9:5

11:6

29:16

3:2

6:5

“ppp”

“ff”

ff

“ppp”

“ff”

29

7

8

st.

2/5 → 3/5 → 4/5

ord.

1/2 clt.

st.

ord.

3

4

flat hair

ord.

sp.

3:2

5:4

“mp”

“pppp”

mf

mp

ff

32

7

8

flat hair

sp.

msp.

ord.

1

1

1/2 clt.

ord.

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

sp.

3

5

flat hair

st.

ord.

15:8

3:2

3:2

8va

“mp”

ff

“ppp”

“ff”

ff

35

3
4

7
8

1
2

clt. _____
st. -----> sp. -----

msp. -----
5/5 → 1/5 → 4/5 → 2/5 →

7:8 9:8

mf *mp* “ *mp* ”

38

5
4

5
4

1/2 clt. _____
msp. -----> ord. -----

flat hair _____
sp. ----->

3/5 1/5 2/5 1/5

6:5 3:4

pppp *mf* *mp* *ff*

40

1
2

3
4

7
8

Ⓒ

3/4 hair _____
msp. -----> accel. -----

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

13:12 5:3 7:6 13:7 5:3 7:6

pppp *fff* “ *ppp* ”

43

9
8

7
8

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

6/7 2/7 5/7 7/7 6/7 7/7 5/7 1/7 7/7

17:9 3:2 3:2 7:5 5:4 5:6

fff *mf* *mp*

45

1
1

st. $\frac{2}{5}$ → ord. $\frac{3}{5}$ flat hair ord. st.

5:4 8va 4:3

mp *ppppp* *ff*

1
1

1/2 clt. st. $\frac{4}{7}$ → $\frac{3}{7}$ → $\frac{1}{7}$ → $\frac{6}{7}$ → $\frac{2}{7}$ → $\frac{5}{7}$ → $\frac{7}{7}$ → $\frac{6}{7}$ → $\frac{7}{7}$ ord. sp.

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

ppp *fff* *ff*

5
8

flat hair ord. st.

ff

48

1
1

clt. sp. $\frac{5}{7}$ → $\frac{1}{7}$ → $\frac{7}{7}$ → $\frac{4}{7}$ → $\frac{3}{7}$ → $\frac{1}{7}$ → $\frac{6}{7}$ → $\frac{2}{7}$ → $\frac{5}{7}$ msp.

11:6 13:8 9:5 9:5

ppp *ff* *ff*

5
8

flat hair msp. ord.

ff

3
4

1/2 clt. st.

mf

51

7
8

sp.

mp *mp*

1
2

sp. $\frac{2}{5}$ → $\frac{3}{5}$ → $\frac{4}{5}$ → $\frac{5}{5}$ → $\frac{1}{5}$ → $\frac{4}{5}$

mp

5
4

4:5

mp

54

5
4

clt. msp. $\frac{2}{5}$ → $\frac{3}{5}$ ord. flat hair st. ord. ord.

3:2 7:8 8va

ppppp *mf* *mp* *ff*

1
2

ord. *ppppp*

5
8

1/2 clt. ord. $\frac{7}{7}$ → $\frac{6}{7}$ → $\frac{7}{7}$ → $\frac{5}{7}$ → $\frac{1}{7}$ → $\frac{7}{7}$ → $\frac{4}{7}$ → $\frac{3}{7}$ → $\frac{1}{7}$ st.

11:6 29:20 3:2 6:5

ppp *ff*

57

st. $\frac{1}{5}$ $\frac{2}{5}$ $\frac{1}{5}$ ord.

3:4

“mp” “pppp”

sp. $\frac{2}{5}$ $\frac{3}{5}$ msp. sp. 1/2 c.t. st.

3:2 9:8

“mp” | “pppp” ff mf

60

flat hair

ord.

msp.

ord.

3/4 hair

ord.

6/7 → 2/7 → 5/7 → 7/7 → 6/7 → 7/7 → 5/7 → 1/7 → 7/7 sp.

3:4

9:8

5:3

3:2

mp

ff

“ppp”

“ff”

63

11
8

flat hair _____

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

8va₁ 3:4

ff _____

11
1

1/2 clt. _____

msp. - - - - - ord. - - - - -

4 3 1 6 2 5 7 6 7
7 7 7 7 7 7 7 7 7

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

ppp _____ *ff* _____

65

68

7
8

1
1

1
4

♩ = 83 – 95
E_{r3:2} -
♩ = ♩

3
8

8va 5:4

3:2

73

1
2

5
8

3
4

7
8

5:6

77

1
1

9
8

5:4

79

5
4

9
8

E ||

Other scores from Gregory Rowland Evans include:

UNACCOMPANIED

Five Excuses (for cello alone)
Five Excuses (for piano alone)
Epiphora (for solo cello)
Five Excuses (for xiao alone)
soNOTina (for solo piano)

CHAMBER

String Trio no.1
Violin Concerto
Five Excuses (for string trio)
Adumbration "String Trio 2"
Hamon shū "String Quartet 1"
Cthar (for two cellos)
Four Ages of Sand (fl, alt sx, vc)

ELECTROACOUSTIC

Bewegt die Erde:
B.E.vi : Ohrenquallen (for violin)
B.E.vii : Staub (for laptop ensemble)
B.E.i : NGC 3370 (for percussion trio)
B.E.ii : Carinanebel (for viola)
B.E.iv : Arborealkartographie (for cello)
Sidereus Nuncius (for oboe)
Bar Do (for bassoon)

ORCHESTRAL

Arquitectura 11611
Metamorphoses (after Illouz)
GUERRERO (21 saxophones)
Tianshū (12 players)