

GREGORY ROWLAND EVANS

# Œ Y K O S

for contrabass alone

2019

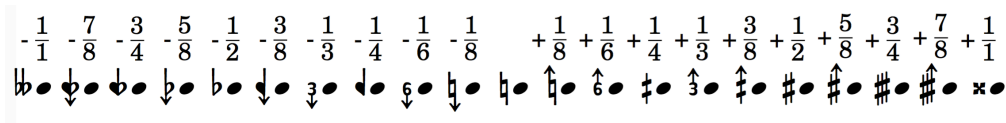
SCORE

# FOREWORD

$\acute{\omicron}\gamma\kappa\omicron\varsigma$  (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-demarkated 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  $\frac{0}{4}$  represent *au talon* and  $\frac{7}{7}$  and  $\frac{4}{4}$  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

to Will Yager

# ὈΥΚΟΣ

for contrabass alone

in memory of Janice Evans

Gregory Rowland Evans

$\text{♩} = 63 - 72$

**3**

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

clt.  
msp. ----- ord.

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

7:8 3:2 17:16 3:2 7:5

Contrabass

*mf* *mp* “*ppp*” *ff*

**3**

1/2 clt.  
st. ----- sp.

clt.  
msp. ----- ord.

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

9:8 11:10 5:4 7:5 5:6

*mf* *mp* *pppp* *fff* “*ppp*” *ff* *mf* *mp*

**6**

3/4 hair  
sp. ----- msp.

st. ----- ord.

ord.

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

13:12 11:6 6:5 9:5 5:4 11:6 29:18 4:5

“*ppp*” *ff* “*mp*” “*pppp*” “*ppp*” *ff*

**9**

sp. ----- msp.

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

clt.  
msp. ----- ord.

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

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

3:4 5:4 5:4

“*mp*” “*pppp*” *mf* *mp* *mf* *mp*

Ὀγκος ~1~ GR Evans

12

$\frac{1}{1}$

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

$\frac{4}{5} \xrightarrow{\quad} \frac{5}{5} \xrightarrow{\quad} \frac{1}{5}$

clt. - - - - -> sp. - - - - -

$\frac{V}{\frac{7}{7}} \xrightarrow{\quad} \frac{\square}{\frac{6}{7}} \xrightarrow{\quad} \frac{V}{\frac{7}{7}} \xrightarrow{\quad} \frac{V}{\frac{5}{7}} \xrightarrow{\quad} \frac{\square}{\frac{1}{7}} \xrightarrow{\quad} \frac{V}{\frac{7}{7}} \xrightarrow{\quad} \frac{V}{\frac{4}{7}} \xrightarrow{\quad} \frac{V}{\frac{3}{7}} \xrightarrow{\quad} \frac{1}{\frac{7}{7}}$

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

$\text{st.} \xrightarrow{\quad} \text{ord.}$

$\text{15:8}$

$\text{4:3}$

$\text{“mp”}$

$\text{“pppp”}$

$\text{“ppp”}$

$\text{“ff”}$

$\text{ff}$

15

$\frac{3}{4}$

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

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

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

$\frac{V}{\frac{4}{5}} \xrightarrow{\quad} \frac{\square}{\frac{2}{5}} \xrightarrow{\quad} \frac{V}{\frac{3}{5}} \xrightarrow{\quad} \frac{1}{\frac{5}{5}}$

$\text{7:8}$

$\text{9:8}$

$\text{5:4}$

$\text{mf}$

$\text{mp}$

$\text{“mp”}$

18

$\frac{5}{4}$

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

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

clt. - - - - -> flat hair - - - - -

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

$\frac{V}{\frac{2}{5}} \xrightarrow{\quad} \frac{\square}{\frac{1}{5}} \xrightarrow{\quad} \frac{\square}{\frac{2}{5}} \xrightarrow{\quad} \frac{3}{\frac{5}{5}}$

$\text{6:5}$

$\text{7:8}$

$\text{“pppp”}$

$\text{“mp”}$

$\text{“pppp”}$

$\text{mf}$

$\text{mp}$

$\text{ff}$

20

$\frac{1}{2}$

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

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

1/2 clt. - - - - -> sp. - - - - -

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

$\frac{V}{\frac{6}{7}} \xrightarrow{\quad} \frac{\square}{\frac{2}{7}} \xrightarrow{\quad} \frac{5}{\frac{7}{7}} \xrightarrow{\quad} \frac{V}{\frac{7}{7}} \xrightarrow{\quad} \frac{\square}{\frac{6}{7}} \xrightarrow{\quad} \frac{V}{\frac{7}{7}} \xrightarrow{\quad} \frac{V}{\frac{5}{7}} \xrightarrow{\quad} \frac{\square}{\frac{1}{7}} \xrightarrow{\quad} \frac{7}{\frac{7}{7}}$

$\text{13:12}$

$\text{5:3}$

$\text{7:6}$

$\text{7:6}$

$\text{“ppp”}$

$\text{“ff”}$

$\text{mf}$

$\text{mp}$

23

1  
1

3/4 hair  
st. ord.  
V 4 3 1 V 6 2 5 V 7 6 7 V 5 1 7 V 7 4 3 1 6 2 5  
7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7  
3:2 17:16 3:2 7:5 11:10 5:4 7:5 3:4

*ppp* *ff* *mf* *mp* *ppp* *fff*

26

9  
8

1/2 clt.  
sp. msp.  
V 6 7 V 5 1 7 V 4 3 1  
7 7 7 7 7 7 7 7 7  
11:6 13:9 9:5

flat hair  
ord. st.  
clt.  
ord. st.  
V 6 2 5 V 7 6 7 V 5 1 7  
7 7 7 7 7 7 7 7 7  
11:6 29:16 4:5

*ppp* *ff* *ff* *ppp* *ff*

29

7  
8

st. ord.  
2 3 4  
5 5 5  
3:2 5:4

1/2 clt.  
st. ord.  
flat hair  
ord. sp.

*mp* *ppppp* *mf* *mp* *ff*

32

7  
8

flat hair  
sp. msp. ord.  
1/2 clt.  
ord. sp.  
V 4 3 1 V 6 2 5 V 7 6 7  
7 7 7 7 7 7 7 7 7  
15:8 3:2

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

35

3  
4

7  
8

1  
2

clt. \_\_\_\_\_  
st. -----> sp. -----

msp. -----  
V 5/5 → 1/5 → V 4/5 → 2/5 →

7:8 ♪ 3:4 ♪

*mf* *mp* “*mp*”

38

5  
4

5  
4

1/2 clt. \_\_\_\_\_ flat hair \_\_\_\_\_  
msp. -----> ord. -----> ord. -----> sp. ----->

V 2/5 → 1/5 → V 2/5 → 1/5 → ord.

6:5 ♪ 3:4 ♪

“*pppp*” *mf* *mp* *ff*

40

1  
2

3  
4

7  
8

Ⓒ

msp. ----->

3/4 hair  
msp. -----  
V 5/7 → 1/7 → V 7/7 → V 4/7 → 3/7 → 1/7 → V 6/7 → 2/7 → 5/7 → V 7/7 → 6/7 → V 7/7 → V 5/7 → 1/7 → V 7/7 → V 4/7 → V 3/7 → 1/7 →

15:4 ♪ 13:12 ♪ 5:3 ♪ 7:6 ♪ 15:4 ♪ 13:7 ♪ 5:3 ♪ 7:6 ♪

*pppp* *fff* “*ppp*”

43

9  
8

7  
8

1/2 hair \_\_\_\_\_  
st. -----> ord. -----> ord. ----->

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

17:9 ♪ 3:2 ♪ 3:2 ♪ 7:5 ♪ 5:4 ♪ 5:6 ♪

“*ff*” *mf* *mp*

45

The musical score for "The Great Wall" by John Cage is presented in a single system. It features a complex rhythmic structure with multiple time signatures and dynamic markings. The score is divided into three main sections, each with its own time signature and key signature.

**Section 1: 1/1**  
 The first section is in 1/1 time. It begins with a key signature of one flat (B-flat). The tempo is marked "mp" (mezzo-piano). The score includes a series of notes and rests, with a dynamic marking of "pppp" (pianissimo) and a final "ff" (fortissimo) marking. A "flat hair" (flat hair) marking is also present.

**Section 2: 1/1**  
 The second section is in 1/1 time. It begins with a key signature of one flat (B-flat). The tempo is marked "ppp" (pianissimo). The score includes a series of notes and rests, with a dynamic marking of "ff" (fortissimo). A "flat hair" (flat hair) marking is also present.

**Section 3: 5/8**  
 The third section is in 5/8 time. It begins with a key signature of one flat (B-flat). The tempo is marked "ff" (fortissimo). The score includes a series of notes and rests, with a dynamic marking of "ff" (fortissimo). A "flat hair" (flat hair) marking is also present.

The score is written for a single melodic line, likely for a flute or a similar instrument. The notation includes various rhythmic values, including eighth notes, quarter notes, and half notes, as well as rests and dynamic markings. The overall structure is highly complex and experimental, reflecting Cage's characteristic style.

48

1

clt. \_\_\_\_\_

sp. \_\_\_\_\_

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

11:6

13:8

9:5

2

flat hair \_\_\_\_\_

msp. \_\_\_\_\_

ord. \_\_\_\_\_

3

1/2 clt. \_\_\_\_\_

st. \_\_\_\_\_

*ppp* *fff* *ff* *mf*

51

7/8

1/2

5/4

sp.

mp

4:5

54

5/4

1/2

3/8

clt. \_\_\_\_\_

msp. \_\_\_\_\_

flat hair \_\_\_\_\_

ord. \_\_\_\_\_

st. \_\_\_\_\_

ord. \_\_\_\_\_

ord. \_\_\_\_\_

1/2 clt. \_\_\_\_\_

st. \_\_\_\_\_

7 6 7 5 1 7 4 3 1

7 7 7 7 7 7 7 7

11:6

29:20

4:5

3:2

7:8

ppppp

mf

mp

ff

ppppp

ppp

fff

57

The musical score is written for a piano and a string quartet. The piano part is in 2/5 time and features a series of chords and melodic lines. The string quartet part is in 2/5 time and features a series of chords and melodic lines. The score includes a piano introduction with a 3:2 ratio, a string quartet introduction with a 9:8 ratio, and a main section with a 1/2 c.t. ratio. The score is written in 2/5 time and includes dynamic markings such as mp, ppppp, ff, and mf.

60

3/4 hair

ord.

sp.

3

5:3

ppp

ff

63

**1**

1/2 clt. \_\_\_\_\_  
msp. ----- ord.

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

r 5:4 ♪ 1 13:7 ♪ 5:3 ♪ 7:6 ♪

*ppp* *ff*

65

3/4

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

4:3 ♩ ————

*ff* ————

flat hair ————  
st. - - - - -

*ff* ————



68

7  
8

1  
1

ord.

♩ = 83 – 95

1/4 **E** 3/8 -

♩ =

3  
8

A

73

1  
2

5  
8

3  
4

7  
8

77

1  
1

9  
8

8va<sub>1</sub>

5:4

8va-.....<sub>1</sub>

79

5  
4

9  
8



Other scores from Gregory Rowland Evans include:

UNACCOMPANIED

**Onkos** (viola alone)

CHAMBER

**Hamonshū** (str qt)

ELECTROACOUSTIC

**Arborealkartographie** (vc and live electronics)

ORCHESTRAL

**Metamorphoses**

**GUERRERO** (21 sx)

**Tiānshū** (twelve players)

**Passagenwerk** (string ens.)