

GREGORY ROWLAND EVANS

Ó Y K O S

for contrabass alone

2019

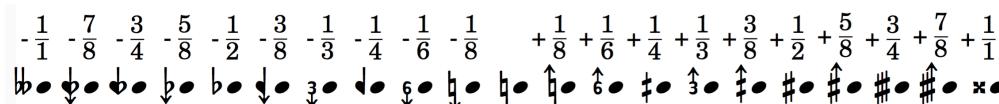
SCORE

# 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  $\frac{0}{4}$  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 Franklin Rowland and Janice Evans.

to Will Yager

# Ó Y K O S

for contrabass alone

in memory of Franklin Rowland and Janice Evans

Gregory Rowland Evans (\*1995)

$\text{♩} = 63 - 72$

$\frac{3}{2}$

1/2 hair  
st. - - -

ord. - - -

Contrabass

**[2]**

clt. - - - - - ord. - - - - - sp. - - - - -  
 $\frac{V}{7} \rightarrow \frac{6}{7} \rightarrow \frac{V}{7} \rightarrow \frac{V}{5} \rightarrow \frac{1}{7} \rightarrow \frac{V}{7} \rightarrow \frac{V}{4} \rightarrow \frac{V}{3} \rightarrow \frac{1}{7}$   
17:16 ♩.  
3.2 ♩. 3.2 ♩. 7.5 ♩. 9.8 ♩. ♩.  
"ppp" "ff" "mf" "mp" "ppp" "fff"  
**[4]**

**7** **8** **3** **4**

1/2 clt. - - - - - ord. - - - - - msp. - - - - -  
 $\frac{V}{6} \rightarrow \frac{2}{7} \rightarrow \frac{5}{7} \rightarrow \frac{V}{7} \rightarrow \frac{6}{7} \rightarrow \frac{V}{7} \rightarrow \frac{V}{5} \rightarrow \frac{1}{7} \rightarrow \frac{7}{7}$   
3.2 ♩. 5.4 ♩. 7.5 ♩. 5.6 ♩. 11.6 ♩. 6.5 ♩. 9.5 ♩.  
"ppp" "ff" "mf" "mp" "ppp" "ff"  
**[7]** **7** **8** **9** **8**

st. - - - - - ord. - - - - - 1/2 clt. - - - - - st. - - - - -  
 $\frac{1}{5} \rightarrow \frac{V}{2} \rightarrow \frac{1}{5}$   
5.4 ♩. 11.6 ♩. 29:18 ♩. 4.5 ♩.  
"mp" "pppp" "pp" "ff"  
ογκος - GR Evans

**9**  $\frac{1}{1}$

1 sp.  $\xrightarrow{\frac{2}{5}} \frac{3}{5} \xrightarrow{\frac{2}{5}} \frac{3}{5}$  7 8 1/2 clt. msp. st. ord.

$\frac{3}{4} \text{ J}$   $\frac{5}{4} \text{ J}$   $\frac{5}{4} \text{ J}$

$\text{mp}$  "ppppp"  $mf$   $mp$

**11**  $\frac{5}{8}$  1

1/2 hair st. sp. 1 ord.  $\frac{4}{5} \xrightarrow{\frac{5}{5}} \frac{1}{5}$  st.

$mf$   $mp$  "mp" "ppppp"

**13** 1 5 8

clt. 15:8 J flat hair st. ord.

$\frac{V}{7} \xrightarrow{\frac{6}{7}} \frac{V}{7} \xrightarrow{\frac{5}{7}} \frac{V}{7} \xrightarrow{\frac{1}{7}} \frac{V}{7} \xrightarrow{\frac{4}{7}} \frac{V}{7} \xrightarrow{\frac{3}{7}} \frac{V}{7}$  4:3 J

"ppp" ff ff

**15**  $\frac{3}{4}$  7 8

1/2 clt. ord. 1 ord.  $\frac{V}{4} \xrightarrow{\frac{2}{5}} \frac{V}{5}$

msp. 7:8 J 9:8 J ord.  $\frac{V}{5} \xrightarrow{\frac{2}{5}} \frac{V}{5}$

$mf$  mp "mp"

**17**  $\frac{1}{2}$  5 4

sp.  $\frac{1}{5}$  msp.  $\frac{2}{5} \xrightarrow{\frac{1}{5}}$

$5:4 \text{ J}$  6:5 J

"pppp" "mp"

19

5  
4

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

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

7:8

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

1  
2

21

3  
4

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

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

13:12 *5:4* 5:3 7:6 7:6

"ppp" "ff" *mf* *mp*

A

23

1  
8

3/4 hair st. ord.

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

17:16 *3:2* 3:2 7:5 11:10 *3:2* 5:4 7:5

"ppp" "ff"

25

1  
2

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

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

13:9 *3:4* 11:6 6:5 9:5 "ff" "ff" "ff" "ff"

*mf* *mp* *pppp* *ffff* *ppp* "ff" "ff" "ff" "ff"

28

**B**

clt.

ord. - - - - -

V 6 → 2 7 → 5 7 → 7 7 → 6 7 → 7 7 → 5 7 → 1 7 → 7 7 → st. 1 1 st. 2 5 → 3 5 →

11:6 ♩ 29:16 ♩ 4:5 ♩

“*ppp*” “*ff*” “*mp*”

30

3  
4

1/2 clt. - - - - -

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

→ 4 5

3:2 ♩ 5:4 ♩

“*ppppp*” “*mf*” “*mp*” “*ff*”

32

7  
8

flat hair - - - - -

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

1/2 clt. - - - - -

ord. - - - - - V 4 → 3 7 → 1 7 → 6 7 → 2 7 → 5 7 → 7 7 → 6 7 → 7 7 → sp. - - - - -

15:8 ♩

“*mp*” “*ff*” “*ppp*” “*ff*”

34

5  
8

3  
4

flat hair - - - - -

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

clt. - - - - -

st. - - - - -

1/2 clt. - - - - -

ord. - - - - - V 5 → 1 5 → 4 5 →

3:2 ♩ 7:8 ♩ 3:4 ♩

“*ff*” “*mf*” “*ff*” “*mp*” “*mp*”

37

1  
2

5  
4

→ 2 5 → 3 5 → 1 5 → 2 5 → 1 5

6:5 ♩

“*ff*”

39

5  
4

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

1

Musical score for measure 39. The top staff shows a bass clef and a 5/4 time signature. The bottom staff shows a bass clef and a 4/4 time signature. The score includes dynamic markings: "ppppp" (pianississimo), *mf*, *mp*, *ff*, *pppp*, and *fff*. There are also performance instructions like "flat hair" and "sp.".

41

3  
4

3/4 hair — msp. —

Musical score for measure 41. The top staff shows a bass clef and a 3/4 time signature. The bottom staff shows a bass clef and a 4/4 time signature. The score includes a complex rhythmic pattern with various note heads and stems, and dynamic markings: "ppp".

43

9  
8

7  
8 1/2 hair — ord. — st. — ord. —

Musical score for measure 43. The top staff shows a bass clef and a 9/8 time signature. The bottom staff shows a bass clef and a 8/8 time signature. The score includes a complex rhythmic pattern with various note heads and stems, and dynamic markings: *ff*, *mf*, and *mp*.

45

1

1 flat hair — ord. — st. — ord. — st. —

Musical score for measure 45. The top staff shows a bass clef and a 1/1 time signature. The bottom staff shows a bass clef and a 4/4 time signature. The score includes a complex rhythmic pattern with various note heads and stems, and dynamic markings: "mp", "ppppp", *ff*, and "ppp".

1/2 clt. — st. — ord. —

Continuation of the musical score for measure 45. The top staff shows a bass clef and a 1/2 time signature. The bottom staff shows a bass clef and a 16/16 time signature. The score includes a complex rhythmic pattern with various note heads and stems, and dynamic markings: "ppp" and *ff*.

47

5  
8

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

Musical score for measure 47. The top staff shows a bass clef and a 5/8 time signature. The bottom staff shows a bass clef and a 8/8 time signature. The score includes a complex rhythmic pattern with various note heads and stems, and dynamic markings: *ff*, *ppp*, and *ff*.

Musical score page 49, measures 5, 6, and 7. The score consists of three staves. Measure 5 (4/4 time) starts with a fermata over a bass note, followed by eighth-note pairs in the treble and bass staves. Measure 6 (3/4 time) begins with a bass note, followed by eighth-note pairs. Measure 7 (2/4 time) starts with a bass note, followed by eighth-note pairs. The score includes dynamic markings like 'flat hair' and 'ord.', and performance instructions like '1/2 clt.' and 'sp.'. Measure 7 concludes with a repeat sign and a key signature change.

52 2

5  
4

$\rightarrow \frac{4}{5}$   $\rightarrow \frac{V}{5}$   $\rightarrow \frac{1}{5}$   $\rightarrow \frac{V}{4}$

4:5  $\downarrow$

Bass clef, sharp sign, eighth notes, >

54

54

1  
2

clt. ————— flat hair —————

msp. ————— ord. ————— st. ————— ord. ————— ord. —————

→  $\frac{2}{5}$  →  $\frac{3}{5}$

3:2 ♩ ————— 7:8 ♩ —————

<—> >

“ppppp” ————— *mf* ————— *mp* ————— *ff* ————— “ppppp” —————

56 8 9/8 (D)

1/2 clt. —

prd. — st. — ord. —

$\begin{matrix} \vee \\ 7 \end{matrix} \longrightarrow \begin{matrix} 6 \\ 7 \end{matrix} \longrightarrow \begin{matrix} 7 \\ 7 \end{matrix} \longrightarrow \begin{matrix} \vee \\ 5 \end{matrix} \longrightarrow \begin{matrix} 1 \\ \bar{7} \end{matrix} \longrightarrow \begin{matrix} \vee \\ 7 \end{matrix} \longrightarrow \begin{matrix} \vee \\ 4 \end{matrix} \longrightarrow \begin{matrix} \vee \\ 3 \end{matrix} \longrightarrow \begin{matrix} 1 \\ 7 \end{matrix}$

$\begin{matrix} \square \\ 1 \\ 5 \end{matrix} \longrightarrow \begin{matrix} 2 \\ 5 \end{matrix} \longrightarrow \begin{matrix} 1 \\ 5 \end{matrix}$

29.20 — 11:6 ♩ — 4:5 ♩ — 3:4 ♩ —

Bass clef, 4 sharps. Measures 56-57.

“*ppp*” — “*ff*” — “*mp*” — “*ppppp*” —

Musical score page 58, measures 5 and 8. The score includes dynamic markings, time signatures, and performance instructions like "flat hair" and "1/2 clt.". Measure 5 starts with a 2/5 time signature, followed by a 3/5 time signature. Measure 8 starts with a 9:8 time signature, followed by a 3:4 time signature. The score also includes a bass clef and various performance techniques indicated by symbols above the staff.

**61**  $\frac{1}{8}$

flat hair  
msp. - ord. - sp.

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

$9:8$   $\frac{9}{8}$  3/4 hair

$9:8$   $\frac{9}{8}$  5:3  $\frac{5}{3}$

$ff$  "ppp" "ff"

**63**  $\frac{1}{8}$

flat hair  
st. - ord. -

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

$3:4$   $\frac{3}{4}$  13:7  $\frac{13}{7}$  5:3  $\frac{5}{3}$  7:6  $\frac{7}{6}$

$ff$  "ppp" "ff"

**65**  $\frac{1}{2}$

flat hair  
sp. - prd. - st. - msp. - ord. -

$\frac{2}{5} \rightarrow \frac{3}{5} \rightarrow \frac{4}{5}$

$4:5$   $\frac{4}{5}$  4:3  $\frac{4}{3}$

$ff$  "mp" "ppppp" "ff" "ff"

**68**  $\frac{7}{8}$

flat hair  
st. -

$1$  ord. -

$5:4$   $\frac{5}{4}$  3:2  $\frac{3}{2}$

$ff$

$\frac{1}{4}$  (E)  $\text{r}_{3:2}$   $\text{d} = \text{d}$

**72**  $\frac{3}{8}$   $\frac{1}{2}$   $\frac{5}{8}$   $\frac{3}{4}$

$\frac{3}{8}$   $\frac{1}{2}$   $\frac{5}{8}$   $\frac{3}{4}$

$ff$  "fff"  $f$   $mp$  "fff"  $f$   $mp$  "fff"  $f$   $mp$  "fff"  $f$   $mp$

$8va_1$  5:6  $\frac{5}{6}$

$\gamma\kappa\sigma$  - GR Evans

76 7  
8

1

Musical score for page 76, measures 7 and 8. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 7 starts with a dynamic *pppp*. Measure 8 begins with a dynamic *fff*, followed by *f*, *mp*, and ends with a dynamic *fff*. Various slurs and grace notes are present, along with dynamic markings *8va*, *5:4*, and *8va*.

78 9  
8

5  
4

Musical score for page 78, measures 9 and 8. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 9 starts with a dynamic *pppp*. Measure 8 begins with a dynamic *fff*, followed by *pppp*, and ends with a dynamic *fff*. Slurs and grace notes are present.

80 9  
8

Musical score for page 80, measure 9. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The dynamic *f* is indicated at the beginning. The score concludes with a dynamic *fff* and a final dynamic *fff*.

Miami, Fl.  
April 2019

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.** (alto saxophone alone) 2020

CHAMBER

**Hamonshū** (string quartet) 2018-20

**Adumbration** (string quartet) 2020

LARGE ENSEMBLE

**Metamorphoses** (orchestra) 2018

**GUERRERO** (21 saxophones) 2018

**Passagenwerk** (string ensemble) 2019-20