

GREGORY ROWLAND EVANS

# NYCTIVOE II

for violin, & violoncello

2024

SCORE

# FOREWORD

**Nyctivoe** is a compound word comprised of the Greek words for cry or shout and night. A nyctivoe could refer to ceremonial calls to the moon goddess.

# INSTRUMENTATION

Violin

Violoncello

# PERFORMANCE NOTES

**String Contact Points** : The indications of string contact positions such as *sul tastò* (abbreviated as *T*), *sul ponticello* (abbreviated as *P*), *extreme sul tastò* (abbreviated as *XT*), 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. Sometimes an auxiliary staff appears above to indicated position changes. Dashed lines represent the *tastò* region (range ad lib) and solid lines represent the *ordinario* to *ponticello* region.

**Bow Contact Points** : In various passages throughout this piece, there is notation which represents the point at which the bow is touched as it is drawn across the string. 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*.

For the duration of the note to which these fractions are attached, the performer should draw the bow at a constant speed, moving toward the destination point indicated on the following note. Bowings are provided. Passages without these indications should be bowed at the performer's discretion.

**Bow Rotation Indications :** ① *col legno tratto* is abbreviated as *clt.* and ② *col legno batutto* is abbreviated as *clb.* When these abbreviations are not present, the performer should default to ordinary *crine* bowing techniques.

**Spazzolato :** is notated with an arrow attached to the stems with the bowing direction indicated by the angle of the arrow.

**String Crossing :** is sometimes notated on a four line auxiliary staff.

**Miscellaneous :** ① Tremoli 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 Half-harmonic finger pressure is shown with a diamond half-filled with black for short durations and a diamond open on one end for long durations.

**Accidentals :** After temporary accidentals, cancellation marks are printed also in the following measure (for notes in the same octave) and, in the same measure, for notes in other octaves, but they are printed again if the same note appears later in the same measure, except if the note is immediately repeated.

Nyctivoe II was composed for the Antigone Music Collective.

duration: c. 8'

commissioned by the Antigone Music Collective

Νύχτα βροή II

or, beyond gossamer rings

for violin and violoncello

Gregory Rowland Evans (\*1995)

**♩ = 60**

Violin

4/4

gettato

gritato

spazzolato

ppp

Violoncello

13/8

gettato

ppp

vn.

vc.

6

4/4

4/4

4/4

4/4

4/4

spazzolato

spazzolato

spazzolato

spazzolato

tr

tr

tr

tr

gridato

gettato

gridato

gettato

mp

p

mf

p

f

p

7:8

3:4

7:8

5:4

11



16

16

4/4 4/4 4/4 4/4 4/4

vn.

vc.

*f* *fff*

5:4 7:8 3:4

5:4 5:4 7:8 5:4



vn.

vc.

*ff**ff*The musical score is written for Violin (vn.) and Viola (vc.) in 4/4 time. The Violin part (top staff) begins with a treble clef and a key signature of one sharp (F#). It features a series of chords and melodic lines, with a *ff* (fortissimo) dynamic marking. A bracket labeled 3:2 indicates a triplet of eighth notes. A bracket labeled 5:4 indicates a quintuplet of eighth notes. The Viola part (bottom staff) also begins with a treble clef and a key signature of one sharp (F#). It features a series of chords and melodic lines, with a *ff* (fortissimo) dynamic marking. A bracket labeled 3:2 indicates a triplet of eighth notes. A bracket labeled 3:4 indicates a triplet of eighth notes. A bracket labeled 5:4 indicates a quintuplet of eighth notes. The score is divided into measures by vertical bar lines. There are five measures in total. The first measure contains a treble clef and a key signature of one sharp (F#). The second measure contains a treble clef and a key signature of one sharp (F#). The third measure contains a treble clef and a key signature of one sharp (F#). The fourth measure contains a treble clef and a key signature of one sharp (F#). The fifth measure contains a treble clef and a key signature of one sharp (F#). The score is divided into measures by vertical bar lines. There are five measures in total. The first measure contains a treble clef and a key signature of one sharp (F#). The second measure contains a treble clef and a key signature of one sharp (F#). The third measure contains a treble clef and a key signature of one sharp (F#). The fourth measure contains a treble clef and a key signature of one sharp (F#). The fifth measure contains a treble clef and a key signature of one sharp (F#).

26

$\frac{4}{4}$

$\frac{7}{8}$

$\frac{3}{4}$

$\frac{9}{16}$

vn.

vc.

30

$\frac{2}{4}$

$\frac{3}{16}$

$\frac{2}{4}$

$\frac{5}{8}$

vn.

vc.



34

4  
45  
16

vn.

vc.

5:4 3:2 6:5

*p* *ff* *p* *ff* *ff*

36

9  
4

vn.

vc.

5:4 3:2 5:4 5:4 3:2

*fff* *p* *p* *ff* *p* *fff* *p* *p* *ff* *> pff*

*ff*

37

 $\frac{3}{4}$  $\frac{1}{4}$  $\frac{4}{4}$ 

vn.

vc.

$3:2$   $5:4$

$p$   $ff$   $sfz$   $ff$   $p$   $mf$   $p$   $mf$

$pp$   $p$   $mf$   $sfz$

40

 $\frac{4}{4}$  $\frac{7}{16}$  $\frac{3}{16}$ 

vn.

vc.

$8:7$   $4:3$

$p$   $mf$   $p$   $mf$   $p$   $mf$

$f$   $p$   $mf$   $p$   $mf$

43

9  
4

clt.

vn.

vc.

*sfp* *pp* *sf* *pp* *mf* *sfp* *pp* *sf* *pp*

clt<sub>3</sub>

*sfp* *pp* *sf* *pp* *mf* *sfp* *pp* *sf*

44

2  
47  
163  
45  
162  
4

vn.

vc.

*sfp* *ff*

(4) 5 2 6 5 4

T. P. T.

*pp* *mf* *sfp* *pp* *ff* *p* *ff*



56

$\frac{3}{4}$

$\frac{9}{4}$

$\frac{5}{8}$

vn.

*p* ————— *ff* simile

vc.

*p* ————— *ff* simile

59

$\frac{3}{4}$

$\frac{1}{4}$

$\frac{6}{16}$

vn.

T. ————— *P*

vc.

*ff*

62

$\frac{7}{8}$

$\frac{1}{4}$

$\frac{5}{4}$

vn.

vc.

*sfp*

*p*

65

$\frac{9}{16}$

$\frac{4}{4}$

$\frac{7}{4}$

$\frac{6}{16}$

vn.

vc.

→T.

*pp*

69

9  
16

44

316

14

125

74

44

44

44

44

44

vn.

vc.

*ppp*

T  
gridato

non gridato

P

T

*ppp*

1/2 gridato

79

$\frac{4}{4}$

$\frac{4}{4}$

$\frac{4}{4}$

$\frac{4}{4}$

$\frac{4}{4}$

→ non gridato → P → T → 1/2 gridato → P

vn.

vc.



84

$\frac{4}{4}$

$\frac{4}{4}$

$\frac{4}{4}$

$\frac{4}{4}$

$\frac{4}{4}$

→ T → P → gridato

vn.

vc.

→ gridato



89

4/4      2/4      7/8      6/16      9/4

vn.

ff

p

vc.

ff

p

94

4/4      3/8      2/16 5/8      9/16

non gridato

vn.

ff

f

vc.

1/2 clt.

9:10

ff

pp < f > pp

99

8  
4

7  
8

vn.

vc.

*pp*

*f*

*pp*

101

6  
4

5  
8

1  
4

*molto gridato*

vn.

vc.

5:6

*1/2 gridato*

*pp*

*f*

*pp*

*sfp*

104

$\frac{3}{16}$   $\frac{1}{4}$   $\frac{3}{4}$   $\frac{7}{4}$

vn. *P.*

*sf* *> p* *sf* *> p* *sf* *p* *sf* *p*

vc. *P.*

*ff* *f* *p* *sf* *p*

108

$\frac{3}{16}$   $\frac{2}{16}$   $\frac{9}{4}$

vn. *T.* *P.*

*sf* *p* *f* *p* *sf* *p*

vc. *sf* *p* *f* *p* *sf* *p*

111

$\frac{2}{4}$

$\frac{2}{4}$

$\frac{5}{8}$

$\frac{9}{8}$

vn.

vc.

→ T.

115

$\frac{4}{4}$

$\frac{7}{16}$

$\frac{6}{16}$

$\frac{5}{16}$

$\frac{4}{4}$

$\frac{3}{8}$

$\frac{2}{4}$

$\frac{2}{4}$

$\frac{3}{16}$

vn.

vc.

$f$

$mp$

$f$

$f$

$fp$

$f$

44

VC.

F

-9:10

44

VC.

[illegible]
$$\begin{array}{ccccccc} p & \multimap & mf & \multimap & p < f & \multimap & p \\ p & \multimap & mf & \multimap & p \mid f & \multimap & p \mid mf \\ p & \multimap & f & \multimap & p & \multimap & mf \\ p & \multimap & mf & \multimap & p < f & \multimap & p \end{array}$$
[illegible]

Figure 1 consists of four panels, (a) through (d), each showing a schematic of boundary conditions on a horizontal axis. The vertical axis is labeled  $P$  and  $T$ . Panel (a) shows Dirichlet conditions:  $P$  is fixed at 0 at both ends, and  $T$  is fixed at 0 at both ends. Panel (b) shows Neumann conditions:  $P$  has a zero derivative (indicated by a horizontal line) at both ends, and  $T$  has a zero derivative at both ends. Panel (c) shows mixed conditions:  $P$  is fixed at 0 at both ends, and  $T$  has a zero derivative at both ends. Panel (d) shows periodic conditions:  $P$  and  $T$  are periodic with period  $1/2$ , indicated by arrows and the label  $1/2$  on the horizontal axis.

The first system of the musical score for 'The Great Gate of Kiev' is shown. It features a single melodic line on a five-line staff. The notation includes a key signature of one sharp (F#) and a common time signature (C). The melody begins with a quarter note, followed by a series of eighth and sixteenth notes. Above the staff, there are three bracketed intervals labeled '3:2', '5:4', and '3:2', indicating specific frequency ratios. The system ends with a double bar line.

$$p \multimap mf \vdash f \multimap p \multimap mf \vdash p \multimap f \mid p \multimap mf \vdash p \multimap f > p \multimap mf \vdash p \multimap f \mid p \mid mf \vdash p \multimap f \vdash p \multimap f$$

vn.

VC.

[illegible]

July – September 2024.



# FOREWORD

Why composing **Nyctivoe II** it was felt by the composer that some materials could be usefully reimagined in a different context. Thus, a byproduct of the original scenario was produced. This work, while not necessarily part of the "Nyctivoe cycle" or works, may be performed as part of the cycle or alone. If only the works "Nyctivoe II" and "Nyctivoe II: byproduct" are to be performed, it may be preferable not to perform them in direct succession. If only these two works are performed, they may be performed in any order.

# INSTRUMENTATION

Violin

Violoncello

Nyctivoe II: byproduct was composed for the Antigone Music Collective.

duration: c. 3'

commissioned by the Antigone Music Collective

# Nύχτα βοή II: byproduct

for violin and violoncello

Gregory Rowland Evans (\*1995)

♩ = 60

The musical score is for Violin and Violoncello. It begins with a tempo marking of ♩ = 60. The time signature is 4/4, indicated by five 4/4 symbols above the staves. The Violin staff has a treble clef and the Violoncello staff has a bass clef. The score is divided into measures by vertical bar lines. Above the staves, there are markings for 'T' (Tutti) and 'P' (Piano) dynamics, with arrows indicating transitions. The Violin staff includes various musical notations such as eighth notes, sixteenth notes, and rests, with dynamic markings like *ff*, *sfz*, *fff*, *f*, *mp*, and *ff*. The Violoncello staff also includes musical notations like eighth notes, sixteenth notes, and rests, with dynamic markings like *ff*, *sfz*, *fff*, *f*, *mp*, and *ff*. There are also markings for '7:8' and '3:2' time signatures within the measures.

6

$\frac{4}{4}$

$\frac{6}{4}$

$\frac{4}{4}$

vn.

vc.

*mp* *ff* *f* *ff* *fp* *fff* *f* *fff*

T P

7:8 7:8 7:8 7:8 7:8 3:2 7:8

3:2 7:8 5:4 7:8 3:2 7:8 5:4

*mp* *ff* *f* *ff* *fp* *fff* *f* *fff*

9

$\frac{6}{4}$

$\frac{4}{4}$

$\frac{4}{4}$

vn.

vc.

*p* *mp* *f* *fff* *mf* *ff* *f* *fff*

non gridato

5:4 3:2 7:8 5:4 5:4 7:8 3:2

3:2 7:8 5:4 3:2 5:4 7:8 3:2

$\frac{1}{4}$  gridato

12



16

20

 $\frac{4}{4}$  $\frac{4}{4}$  $\frac{2}{4}$  $\frac{4}{4}$ 

$\xrightarrow{\frac{1}{2} \text{ gridato}}$  P - - - - -

vn.  $\frac{7:8}$   $\frac{5:4}$   $\frac{3:2}$   $\frac{5:4}$   $\frac{3:2}$   $\frac{7:8}$

$p < mf > mp < f > p$   $ff$   $mf$

non gridato  $\xrightarrow{\frac{1}{4} \text{ gridato}}$   $\xrightarrow{\frac{1}{2} \text{ gridato}}$

vc.  $\frac{7:8}$   $\frac{3:2}$   $\frac{5:4}$   $\frac{7:8}$   $\frac{5:4}$   $\frac{7:8}$

$mp < f > p < mf > mp < f > p < mf > mp < f$   $mf$

24

 $\frac{4}{4}$  $\frac{4}{4}$  $\frac{4}{4}$  $\frac{4}{4}$ 

vn.  $\frac{3:2}$   $\frac{5:4}$   $\frac{5:4}$   $\frac{3:2}$   $\frac{7:8}$   $\frac{5:4}$   $\frac{3:2}$   $\frac{7:8}$   $\frac{5:4}$   $\frac{7:8}$   $\frac{3:2}$   $\frac{5:4}$   $\frac{7:8}$

vc.  $\frac{5:4}$   $\frac{5:4}$   $\frac{5:4}$   $\frac{5:4}$   $\frac{5:4}$   $\frac{5:4}$

28

 $\frac{4}{4}$  $\frac{2}{4}$  $\frac{4}{4}$ 

non gridato

vn.

vc.

$ff$   $f$   $ff$   $f$

$5:4$   $3:2$   $3:2$   $7:8$

 $fff$ 

31

 $\frac{4}{4}$  $\frac{6}{4}$  $\frac{4}{4}$ 

molto gridato

T

P

$\frac{1}{2}$  T

vn.

vc.

$ff$   $f$   $ff$   $f$   $ff$   $f$   $ff$   $f$

$p$   $mf$

non gridato

molto gridato

T

clt.

$f$   $ff$   $f$   $ff$   $f$   $ff$   $f$   $p$   $mf$

$7:8$

34

$\frac{4}{4}$

$\frac{4}{4}$

$\frac{4}{4}$

vn.  $\xrightarrow{7:8}$   $\xrightarrow{5:4}$   $\xrightarrow{7:8}$   $\xrightarrow{3:2}$   $\xrightarrow{5:4}$   $\xrightarrow{7:8}$   $\xrightarrow{3:2}$

vc.  $\xrightarrow{P}$   $\xrightarrow{\frac{1}{2} T}$   $\xrightarrow{P}$

$pp$   $mp$   $p$   $mf$   $pp$   $mp$

37

$\frac{4}{4}$

$\frac{4}{4}$

$\frac{6}{4}$

vn.  $\xrightarrow{5:4}$   $\xrightarrow{7:8}$   $\xrightarrow{3:2}$   $\xrightarrow{5:4}$   $\xrightarrow{3:2}$   $\xrightarrow{5:4}$   $\xrightarrow{7:8}$   $\xrightarrow{3:2}$   $\xrightarrow{5:4}$   $\xrightarrow{7:8}$

vc.  $\xrightarrow{T}$   $\xrightarrow{\frac{1}{2} P}$   $\xrightarrow{T}$   $\xrightarrow{P}$

$pp$   $mp$   $p$   $mf$   $pp$   $mp$   $p$   $mf$



40

4/4 4/4 4/4

P  $\frac{1}{2}$   $\frac{1}{2}$  P P T

vn.

f

vc.

f

43

4/4 4/4

$\frac{1}{2}$  T  $\frac{1}{2}$  T T  $\frac{1}{2}$  T

vn.

fff

vc.

fff

Spring Valley, Oh. – Panama City, Fl.

September 2024.

## Other scores from Gregory Rowland Evans include:

### UNACCOMPANIED

**Onkos** (contrabass) 2019

**Chalk Line** (flute) 2020

**Birdless, Cloudless, Colourless** (alto saxophone) 2021

**Torlannol** (violoncello) 2023

**Infiorescenze** (alto flute) 2023

**Tupos** (piccolo) 2024

### CHAMBER

**Hamonshu** (string quartet) 2018-20

**Adumbration** (string quartet) 2020

**Zahrat Alearear** (bass flute, guitar) 2021

**Nagual** (mixed quartet) 2021

**Polillas** (string quartet) 2021

**Aspledon Undae** (string quartet) 2022

**ksvedati: a** (prepared violin and violoncello) 2023

**ksvedati: b** (prepared string quartet) 2023

### LARGE ENSEMBLE

**Metamorphoses** (orchestra) 2018

**GUERRERO** (21 saxophones) 2018

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

**Alu** (sinfonietta) 2023-24