

GREGORY ROWLAND EVANS

NYCTIVOE

for 2 saxophones, percussion, viola, & violoncello

2023

Baritone Saxophone

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

Tenor Saxophone
Baritone Saxophone
Percussion

Instruments:

Brake Drum + stone (always scrape brake drum with stone)

Bass Drum

Log Drums [x4 pitches]

“Gongs” [x4] (preferably 1 large tam tam, 1 medium tam tam, 1 large gong, 1 medium

gong)

Low Timpani + Cymbal, inverted, resting on skin (always strike cymbal)

Implements:

Mallets suitable for all drums

Superball Mallet

Viola
Violoncello

PERFORMANCE NOTES

Saxophones

Son fendu : Split-tone / overtone multiphonics for the Baritone Saxophone are notated with a green underlay. The width of the underlay represents the height of partials achieved.

Slap Tongue : is notated with an accent note head.

Key Clicks : are notated with X noteheads.

Singing + Playing : Sometimes vocalization while playing is notated on an auxiliary staff of three lines. The vocalizations should be in the modal register of the voice.

Miscellaneous : ① Diamond note heads represent a very airy tone. ② Half-airy tone is shown with a diamond half-filled with black for short durations and a diamond open on one end for long durations.

Strings

String Contact Points : The indications of string contact positions such as *sul tasto* (abbreviated as *T*), *sul ponticello* (abbreviated as *P*), *extreme sul tasto* (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 tasto 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 Contact Points : The indications of string contact positions such as *sul tasto* (abbreviated as *T*), *sul ponticello* (abbreviated as *P*), *extreme sul tasto* (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.

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.

All

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 was composed for the Steph Tamas.

duration: c. 13'

Νύχτα βόη

or, beyond gossamer rings

Gregory Rowland Evans (*1995)

♩ = 60

Baritone Saxophone

p

6

br. sx.

p

10

br. sx.

ff

♩ = 92

15

br. sx.

ff

♩ = 40 ————— ×3 ————— ♩ = 92

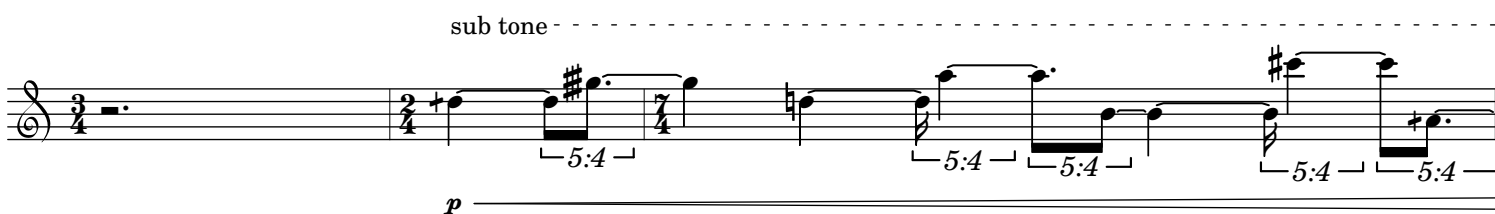
19

br. sx.



23

br. sx.



♩ = 40

26

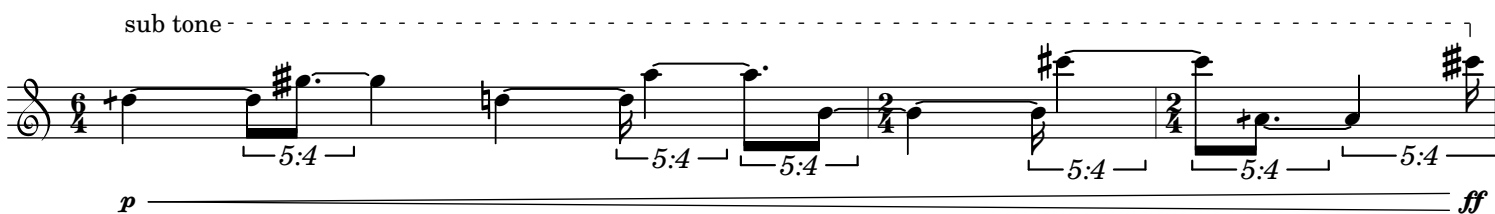
br. sx.



♩ = 92

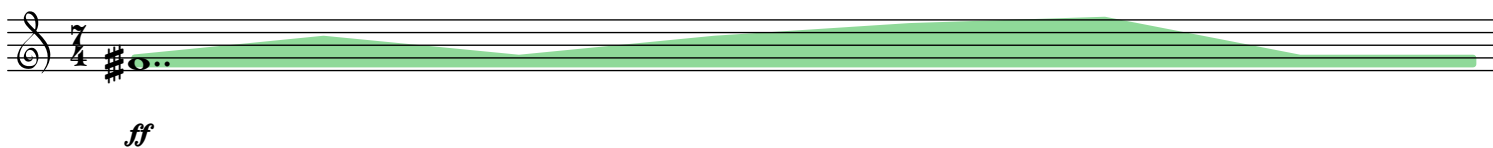
29

br. sx.



32

br. sx.



33

br. sx.



br. sx.



$p < mf > p < f | p < mf |$

35

br. sx.



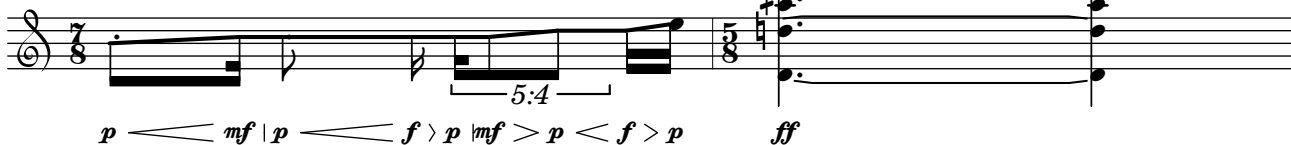
$p | f | p < mf > p < f > p | mf | p < f > p < mf p < f >$

♩ = 40

lowA

37

br. sx.

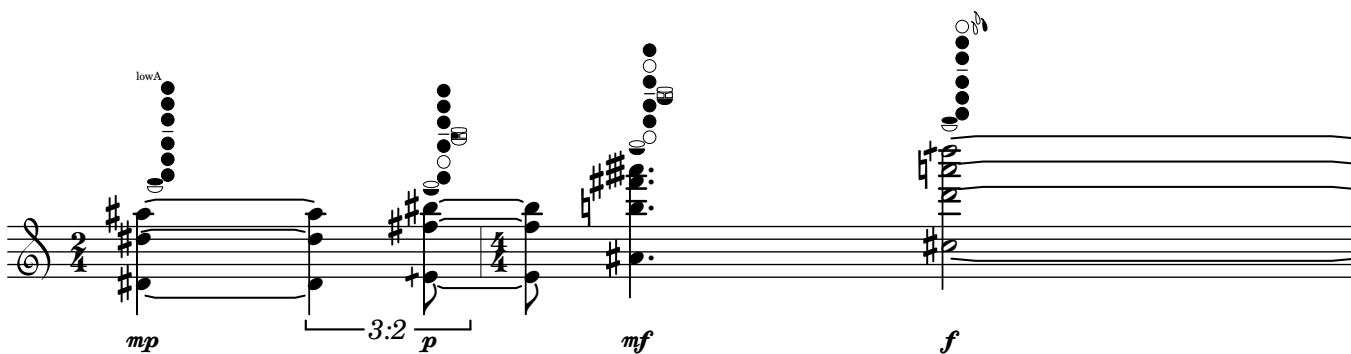


$p < mf | p < f > p | mf > p < f > p$

ff

39

br. sx.



mp

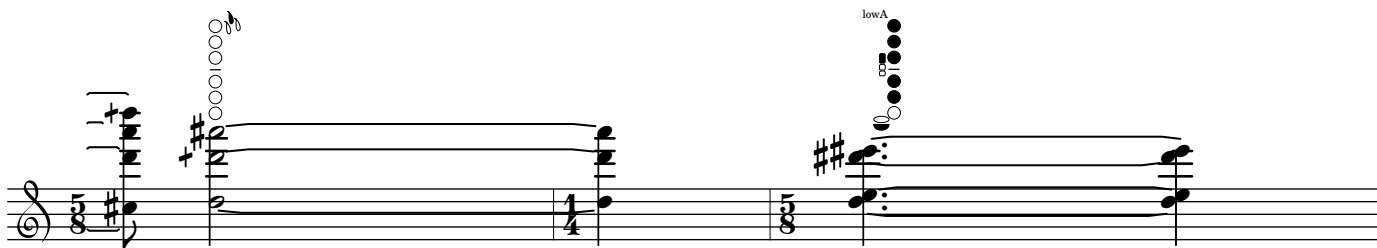
p

mf

f

41

br. sx.



mf

p

44

br. sx.

lowA

lowA

lowA

lowA

mp

f

ff 3:2

mp

♩ = 75

46

br. sx.

lowA

lowA

p 3:2

fff 5:4

49

br. sx.

lowA

lowA

lowA

lowA

p

p

ff

ff

52

br. sx.

lowA

lowA

lowA

lowA

fff

p

55

br. sx.

lowA

lowA

lowA

lowA

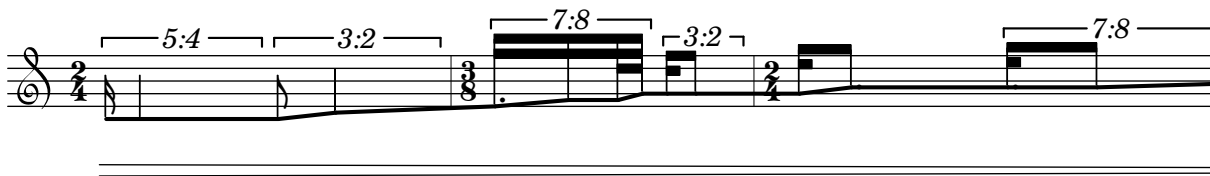
p

ff

fff

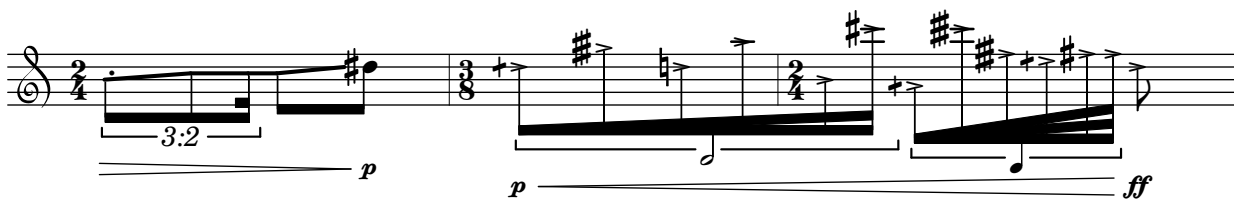
58

br. sx.



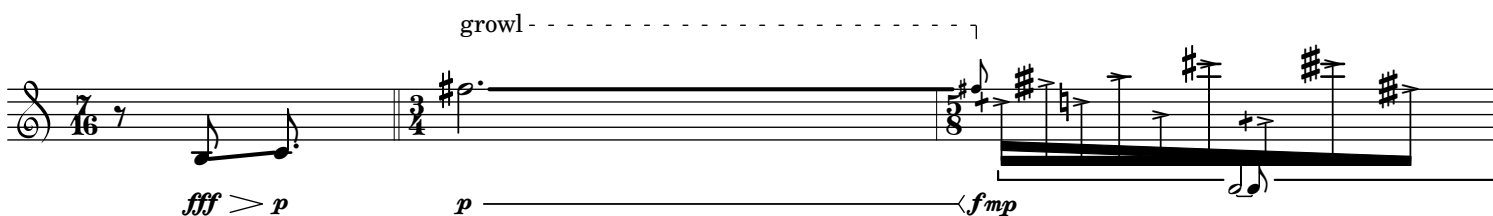
61

br. sx.



64

br. sx.



67

br. sx.



70

br. sx.



♩ = 120

72

br. sx.

Measure 72: Treble clef, 2/4 time signature. The melody starts on a sharp (F#) and has a 5:4 ratio bracketed under the first two notes. A dynamic marking of *mf* is followed by a crescendo to *f* and then a decrescendo to *p*. A 7:8 ratio bracket is shown over a triplet of eighth notes in the middle of the measure.

74

br. sx.

Measure 74: Treble clef, 4/4 time signature. The melody has several ratio brackets: 3:2, 7:8, 5:4, 3:2, and 7:8. Dynamic markings include *ff*, *mp*, *f*, *mf*, and *f* with various crescendos and decrescendos.

76

br. sx.

Measure 76: Treble clef, 4/4 time signature. The melody has ratio brackets of 3:2, 3:2, 5:4, and 7:8. Dynamic markings include *p*, *ff*, and *mp* with crescendos and decrescendos.

78

br. sx.

Measure 78: Treble clef, 2/4 time signature. The melody has ratio brackets of 3:2, 7:8, 3:2, 5:4, 3:2, 5:4, and 7:8. Dynamic markings include *f*, *mf*, *f*, *p*, *ff*, and *mp* with various crescendos and decrescendos.

80

br. sx.

Measure 80: Treble clef, 6/4 time signature. The melody has ratio brackets of 5:4, 3:2, 7:8, 3:2, and 5:4. Dynamic markings include *f*, *mf*, *f*, and *p* with crescendos and decrescendos.

♩ = 92

82

br. sx.

ff *mp* *ff*

7:8 5:4 5:4

85

br. sx.

5:4 5:4 5:4

88

br. sx.

5:4 5:4 5:4

91

br. sx.

5:4 5:4 3:2

94

br. sx.

5:4 5:4 5:4

97

br. sx.

100

br. sx.

♩ = 120

103

br. sx.

106

br. sx.

109

br. sx.

♩ = 66

111

br. sx.

```
nrm. - - - - -> vx.nrm. - - - - -> vx.nrm. - - - - -> vx. nrm. - - - - -> vx. nrm. - - - - -> vx. nrm. - - - - ->
```

$$p \text{ --- } f \text{ --- } mp \text{ --- } \langle ff \text{ --- } p$$

112

br. sx.

----->vx. nrm. 7.8----->vx. nrm.----->vx. nrm.----->vx. nrm.----->vx. nrm.----->

$$\begin{array}{c} \text{---} f \text{---} m_p \text{---} \langle ff \text{---} p \text{---} f \text{---} \end{array}$$

114

br. sx.

- \rightarrow vx. nrm. - - - - \rightarrow vx.nrm. - - - - \rightarrow vx. nrm. 7.6 - - \rightarrow vx. nrm. - - - - \rightarrow vx.nrm. - - - - \rightarrow vx.nrm. - - - - \rightarrow

[illegible]

116

br. sx.

►VX. nrm. - - - - ►VX. nrm. - - - - ►VX.nrm. - - - - - ►VX. nrm._{7.8} - - - - ►VXnrm. - - - - ►VX.nrm. - - - - ►

$$\text{====} \langle ff \rangle \text{====} p \text{====} f \text{====} mp \text{====} \langle ff \rangle \text{====}$$

118

br. sx.

►VX.nrm. - - - - - ►VX. nrm. - - - - - ►

$$\begin{array}{c} \text{---} \\ \text{---} \end{array} p \begin{array}{c} \text{---} \\ \text{---} \end{array} f \begin{array}{c} \text{---} \\ \text{---} \end{array}$$

119

br. sx.

```

- ▶vx. nrm. - - - - - ▶vx. nrm. - - - - - ▶vx. nrm. 7.0 - - - - - ▶vxnrm. - - - - - ▶vx.nrm. - - - - - ▶vx.nrm. - - - - - ▶

```

$$\text{---} mp \text{---} \langle ff \rangle \text{---} p \text{---} f \text{---} mp \text{---}$$

120

br. sx.

- vx. nrm. - - - - - vx. nrm. - - - - - vx. nrm. - - - - - vx. nrm. - - - - - vx. nrm. - - - - - vx.

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

ff *p* *f* *mp* *ff*

122

br. sx.

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

pp

124

br. sx.

nrm. - - - - - vx. nrm. - - - - - vx. nrm. - - - - - vx. nrm. - - - - - vx.

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

p *f* *mp* *ff*

126

br. sx.

nrm. - - - - - vx. nrm. - - - - - vx. nrm. - - - - - vx. nrm. - - - - - vx. nrm. - - - - - vx. nrm. - - - - - vx.

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

p *f* *mp* *ff* *p*

127

br. sx.

nrm. - - - - - vx. nrm. - - - - - vx. nrm. - - - - - vx. nrm. - - - - - vx. nrm. - - - - - vx. nrm. - - - - - vx.

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

f *mp* *ff* *p* *f*

129

br. sx.

- - - - - vx. nrm. - - - - - vx. nrm. - - - - - vx. nrm. - - - - -

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

mp *ff* *p*

130

br. sx.

---vx.nrm.---vx.nrm.---vx.nrm.---vx.nrm.---vx.

f *mp* *ff* *p* *ff* *pp*

$\text{♩} = 75$

133

br. sx.

f

136

br. sx.

ppp

139

br. sx.

p

142

br. sx.

$\text{♩} = 75$

lowA

f *ff*

145

1/2 air tone

br. sx.

p

148

br. sx.

ff *fp*

151

1/2 air tone

br. sx.

p

154

br. sx.

ff

♩ = 66

157

br. sx.

p *f*

159

br. sx.

f *p*

160

br. sx.

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

f *p* *f* *p* *f* *p*

163

br. sx.

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

f *p* *f* *p* *f* *p* *f*

166

br. sx.

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

p *f* *p* *f* *p*

♩ = 120

168

br. sx.

3:2 3:2

f

169

br. sx.

3:2 3:2

172

br. sx.

5:4 7:8

ff

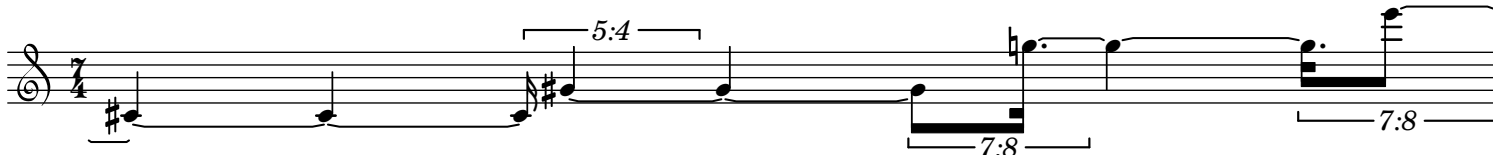
175

br. sx.



177

br. sx.



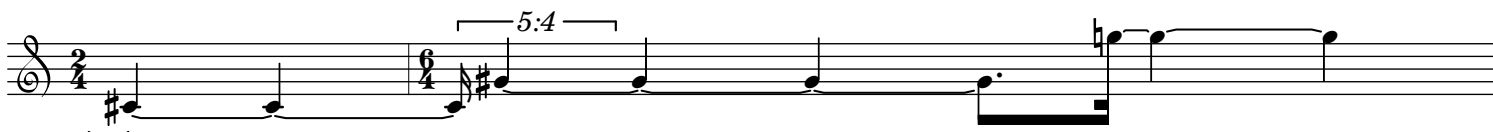
178

br. sx.



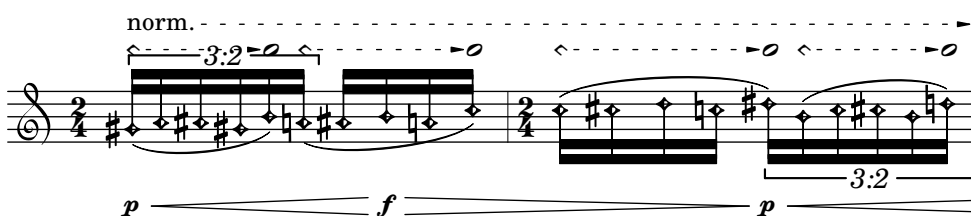
180

br. sx.



182

br. sx.



184

br. sx.

VOX.

f *p* *f* *p* *f*

5:4 7:8 3:2

185

br. sx.

p *mf* *p* *f* *p* *mf* *p* *f* *p* *mf* *p* *f* *p* *mf* *p* *f*

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

187

br. sx.

$\text{♩} = 40$

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

3:2

lowA

189

br. sx.

mf *p* *mp* *f*

3:2

lowA

191

br. sx.

$\text{♩} = 66$

ff *mp* *p*

3:2 3:2

lowA

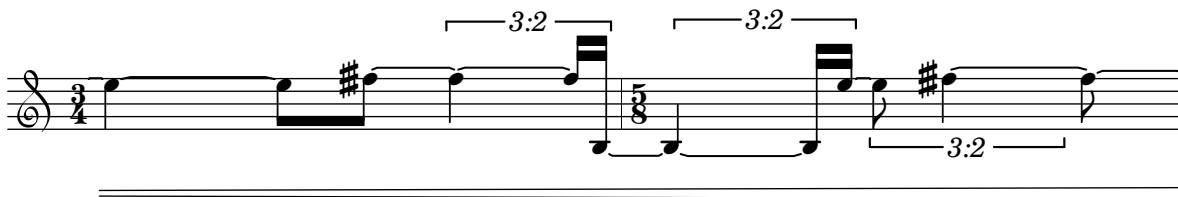
193

br. sx.



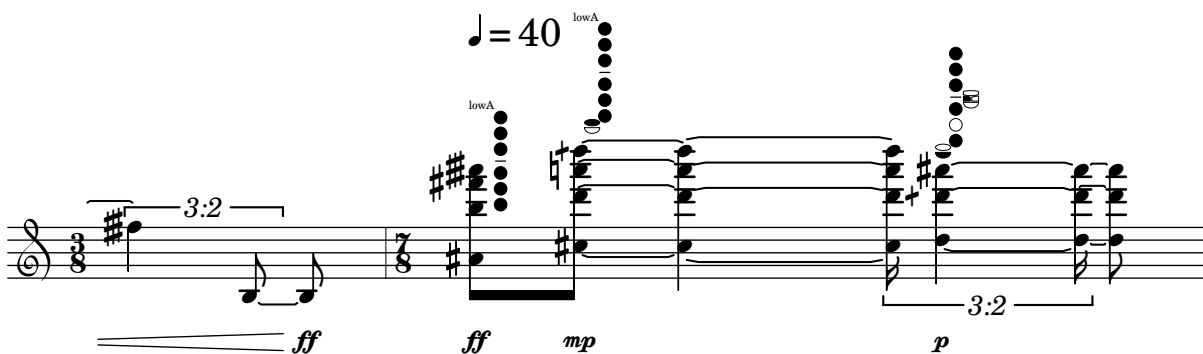
195

br. sx.



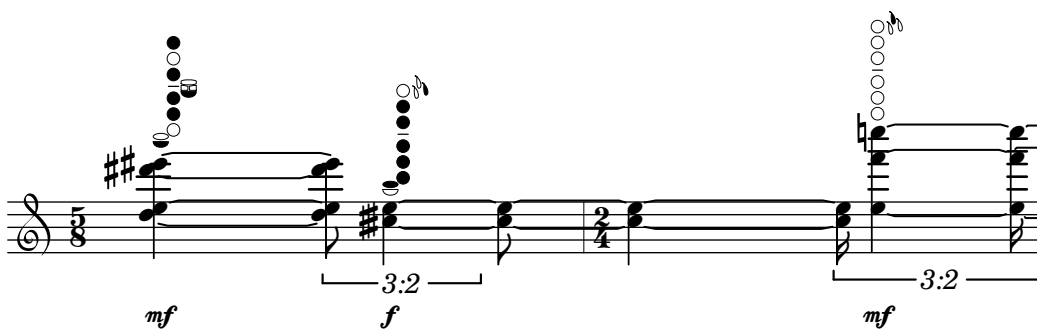
197

br. sx.



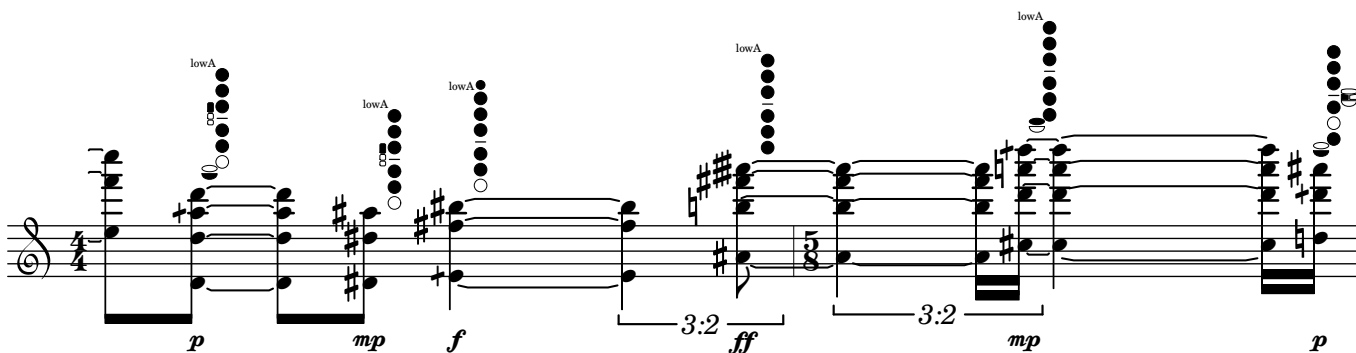
199

br. sx.



201

br. sx.



♩ = 92

203

br. sx.

f *pp*

206

br. sx.

p *f* *p* *p* *mf* *p* *f* *p* *mf*

209

br. sx.

p *f* *p* *mf* *p* *f* *p* *f*

212

br. sx.

pp

215

br. sx.

p *f* *p* *p* *mf* *p* *f*

218

br. sx.



♩ = 120

221

br. sx.



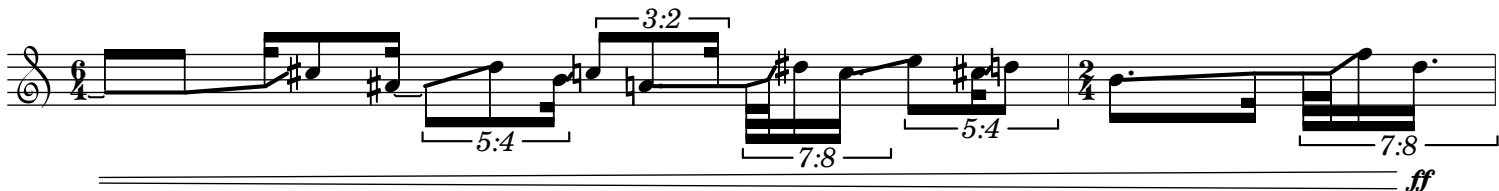
223

br. sx.



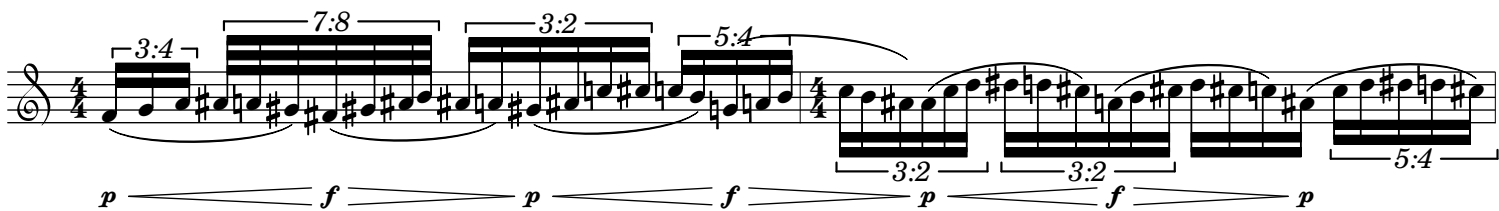
224

br. sx.



226

br. sx.



228

br. sx.

mp *ff* *p* *f* *p* *f*

230

br. sx.

p *f* *p* *f*

232

br. sx.

mp

233

br. sx.

mp

234

br. sx.

ff *p*

236

br. sx.

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

f *p* *f*

238

br. sx.

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

p *f* *p*

240

br. sx.

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

f *p*

♩ = 92

242

br. sx.

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

f *p* *p* *f*

244

br. sx.

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

p *f* *p* *f* *p* *f* *p* *f*

246

br. sx.

low A low A

ff *1/2 air tone* *mp* *p* *mf* *f* *mf*

3:2 3:2 3:2 3:2

248

br. sx.

p

46 3:2 6:7

251

br. sx.

----- ord.

ff *mf* *p*

46 3:2 5:4 3:2

254

br. sx.

1/2 air tone ----- ord.

p *ff* *mf* *p*

3/8 5:4 3:2

257

br. sx.

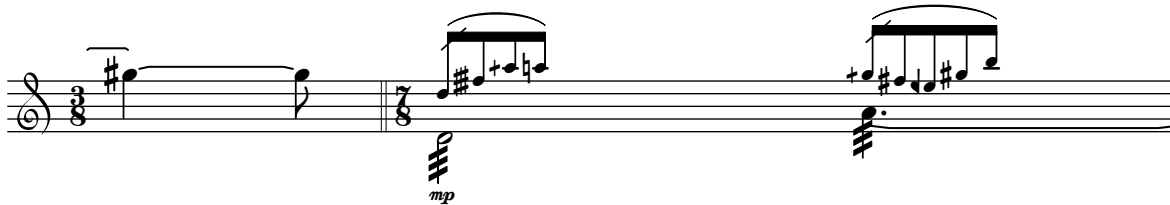
p *f* *mf* *p*

3:2

♩ = 60

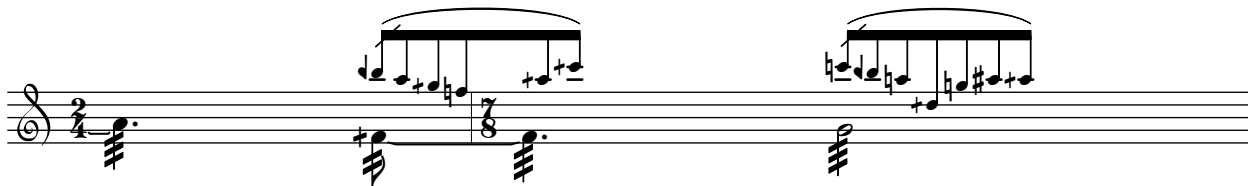
260

br. sx.



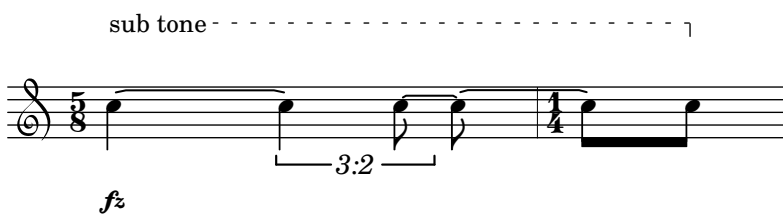
262

br. sx.



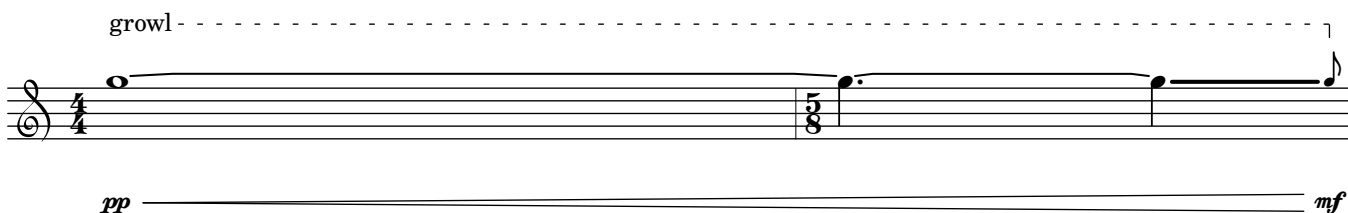
264

br. sx.



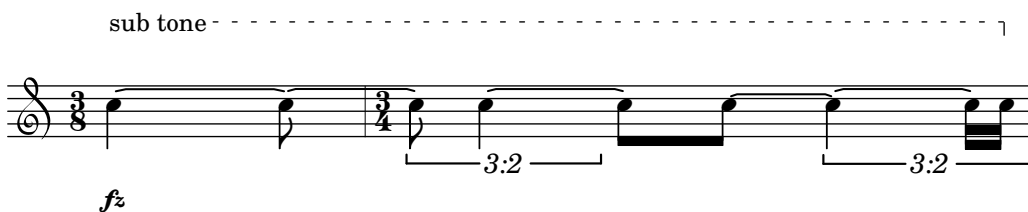
266

br. sx.



268

br. sx.



270

br. sx.

norm.

p *f* *p* *f*

272

br. sx.

vox. sub tone

p *f* *fz*

274

br. sx.

mp *ff*

276

br. sx.

mp *ff*

$\text{♩} = 40$

278

br. sx.

p *mf* *p* *f* *p* *mf* *p* *f*

280

br. sx.

p < *mf* > *p* | *f* > *p* < *mf* | *p* < *f* > *p* < *mf* > *p* | *f* | *p* | *mf* > *p* < *f* | *p* < *mf* > *p* | *f* > *p* | *mf* > *p* < *f* >

$\text{♩} = 75$

282

br. sx.

p < *mf* > *p* < *f* > *p* < *mf* > *p* | *f* > *p* < *mf* > *f* | *p* < *mf* >

p ————— *f*

norm. ————— vox.

284

br. sx.

p < *mf* > *p* < *f* > *p* < *mf* > *p* < *f* > *p* < *mf* > *p* < *f* > *p* < *mf* > *p* < *f* > *p* < *mf* >

286

br. sx.

ord. ————— 1/2 air tone

mf ————— *pp* *mp*

288

br. sx.

p ————— *p* < *mf* >

290

br. sx.

ord. - - - - - 1/2 a

mp
♩ = 66
mf *pp*

293

br. sx.

ff

296

br. sx.

ff

299

br. sx.

ff *ff*

♩ = 92

302

br. sx.

ff *p*

305

br. sx.

Musical notation for exercise 305. The staff is in treble clef with a 3/4 time signature. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5. The third measure contains a quarter note D5. The fourth measure contains a quarter note E5. The fifth measure contains a quarter note F5. The sixth measure contains a quarter note G5. The seventh measure contains a quarter note A5. The eighth measure contains a quarter note B5. The ninth measure contains a quarter note C6. The tenth measure contains a quarter note D6. The eleventh measure contains a quarter note E6. The twelfth measure contains a quarter note F6. The thirteenth measure contains a quarter note G6. The fourteenth measure contains a quarter note A6. The fifteenth measure contains a quarter note B6. The sixteenth measure contains a quarter note C7. The dynamic markings are *mf* for the first measure, *fff* for the second measure, *p* for the third measure, and *mf* for the fourth measure. A 3:2 ratio is indicated for the last two measures.

307

br. sx.

Musical notation for exercise 307. The staff is in treble clef with a 2/4 time signature. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5. The third measure contains a quarter note D5. The fourth measure contains a quarter note E5. The fifth measure contains a quarter note F5. The sixth measure contains a quarter note G5. The seventh measure contains a quarter note A5. The eighth measure contains a quarter note B5. The ninth measure contains a quarter note C6. The tenth measure contains a quarter note D6. The eleventh measure contains a quarter note E6. The twelfth measure contains a quarter note F6. The thirteenth measure contains a quarter note G6. The fourteenth measure contains a quarter note A6. The fifteenth measure contains a quarter note B6. The sixteenth measure contains a quarter note C7. The dynamic markings are *p* for the first measure, *f* for the second measure, *p* for the third measure, *mf* for the fourth measure, *p* for the fifth measure, and *f* for the sixth measure. A 3:2 ratio is indicated for the last two measures.

309

br. sx.

Musical notation for exercise 309. The staff is in treble clef with a 2/4 time signature. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5. The third measure contains a quarter note D5. The fourth measure contains a quarter note E5. The fifth measure contains a quarter note F5. The sixth measure contains a quarter note G5. The seventh measure contains a quarter note A5. The eighth measure contains a quarter note B5. The ninth measure contains a quarter note C6. The tenth measure contains a quarter note D6. The eleventh measure contains a quarter note E6. The twelfth measure contains a quarter note F6. The thirteenth measure contains a quarter note G6. The fourteenth measure contains a quarter note A6. The fifteenth measure contains a quarter note B6. The sixteenth measure contains a quarter note C7. The dynamic markings are *p* for the first measure, *mf* for the second measure, *p* for the third measure, *f* for the fourth measure, and *p* for the fifth measure. A 3:2 ratio is indicated for the last two measures.

311

br. sx.

Musical notation for exercise 311. The staff is in treble clef with a 5/8 time signature. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5. The third measure contains a quarter note D5. The fourth measure contains a quarter note E5. The fifth measure contains a quarter note F5. The sixth measure contains a quarter note G5. The seventh measure contains a quarter note A5. The eighth measure contains a quarter note B5. The ninth measure contains a quarter note C6. The tenth measure contains a quarter note D6. The eleventh measure contains a quarter note E6. The twelfth measure contains a quarter note F6. The thirteenth measure contains a quarter note G6. The fourteenth measure contains a quarter note A6. The fifteenth measure contains a quarter note B6. The sixteenth measure contains a quarter note C7. The dynamic markings are *p* for the first measure, *mf* for the second measure, and *mp* for the third measure. A 3:2 ratio is indicated for the last two measures. Above the staff, the notation "nrm. - - - - - vx. nrm. - - - - - vx. nrm. - - - - - vx." is written. Below the staff, the tempo marking "♩ = 60" is present.

313

br. sx.

Musical notation for exercise 313. The staff is in treble clef with a 4/4 time signature. The first measure contains a whole note G4. The second measure contains a whole note A4. The third measure contains a whole note B4. The fourth measure contains a whole note C5. The fifth measure contains a whole note D5. The sixth measure contains a whole note E5. The seventh measure contains a whole note F5. The eighth measure contains a whole note G5. The ninth measure contains a whole note A5. The tenth measure contains a whole note B5. The eleventh measure contains a whole note C6. The twelfth measure contains a whole note D6. The thirteenth measure contains a whole note E6. The fourteenth measure contains a whole note F6. The fifteenth measure contains a whole note G6. The sixteenth measure contains a whole note A6. The seventeenth measure contains a whole note B6. The eighteenth measure contains a whole note C7. The dynamic markings are *p* for the first measure, *mf* for the second measure, and *mp* for the third measure.

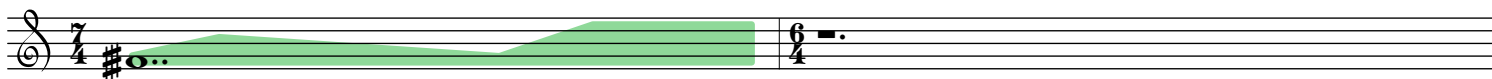
315

br. sx.



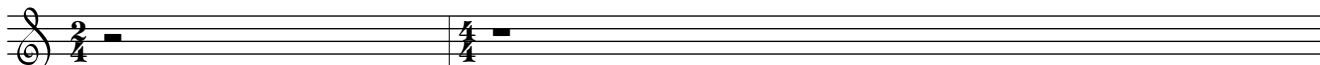
317

br. sx.

*ff*

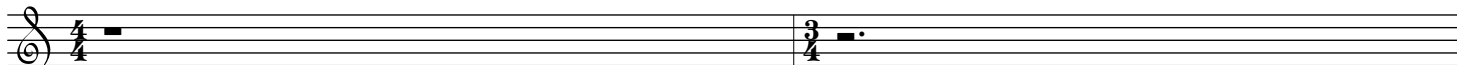
319

br. sx.



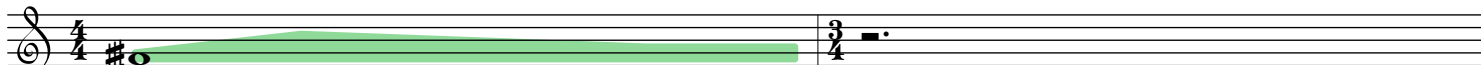
321

br. sx.



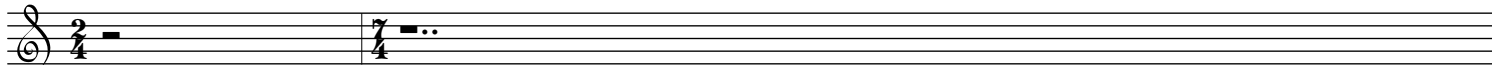
323

br. sx.

*ff*

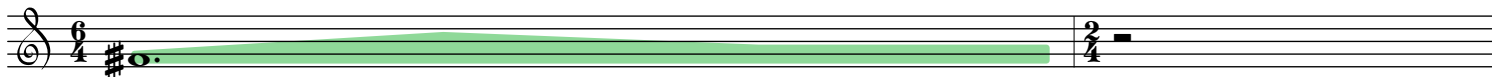
325

br. sx.



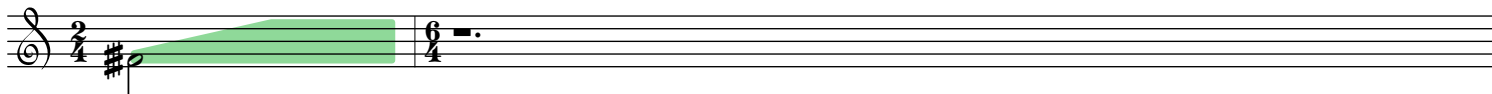
327

br. sx.

*ff*

329

br. sx.

*ff*

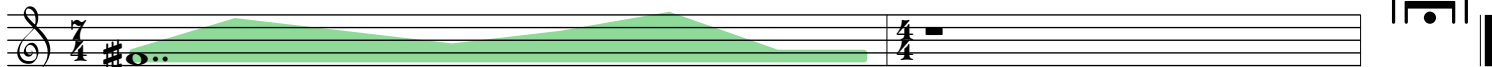
331

br. sx.

*ff*

333

br. sx.

*ff*

Other scores from Gregory Rowland Evans include:

UNACCOMPANIED

Onkos (contrabass) 2019

Simbelmynë (piano) 2019-20

Chalk Line (flute) 2020

redbud blossom, blueberry bee (cello) 2020

Birdless, Cloudless, Colourless (alto
saxophone) 2021

CHAMBER

Hamonshu (string quartet) 2018-20

Adumbration (string quartet) 2020

Zahrat Alearear (bass flute, guitar) 2021

Nagual (mixed quartet) 2021

LARGE ENSEMBLE

Metamorphoses (orchestra) 2018

GUERRERO (21 saxophones) 2018

Tourbillon (string ensemble) 2019-20