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 diamondhalf-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.

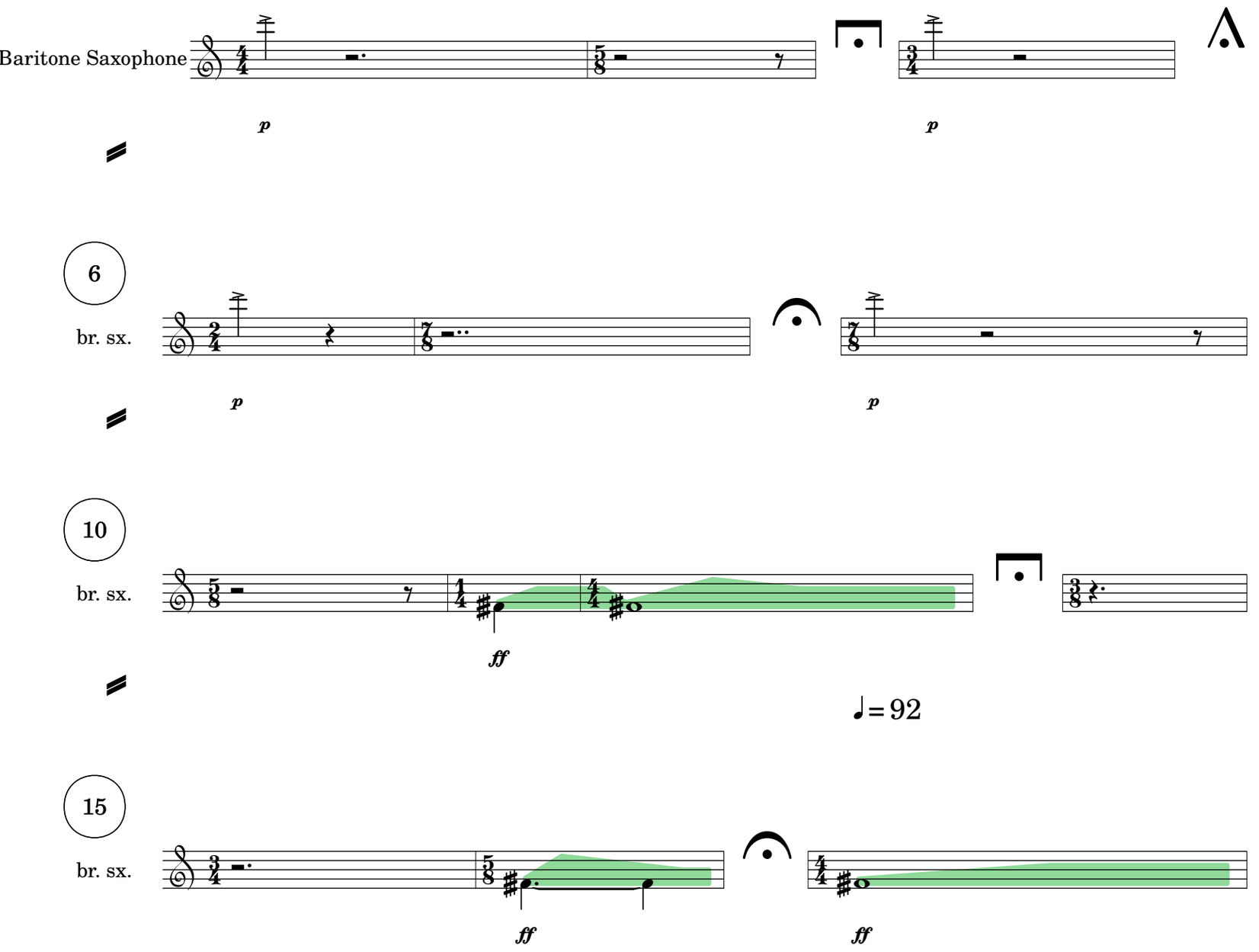
duration: c. 13’

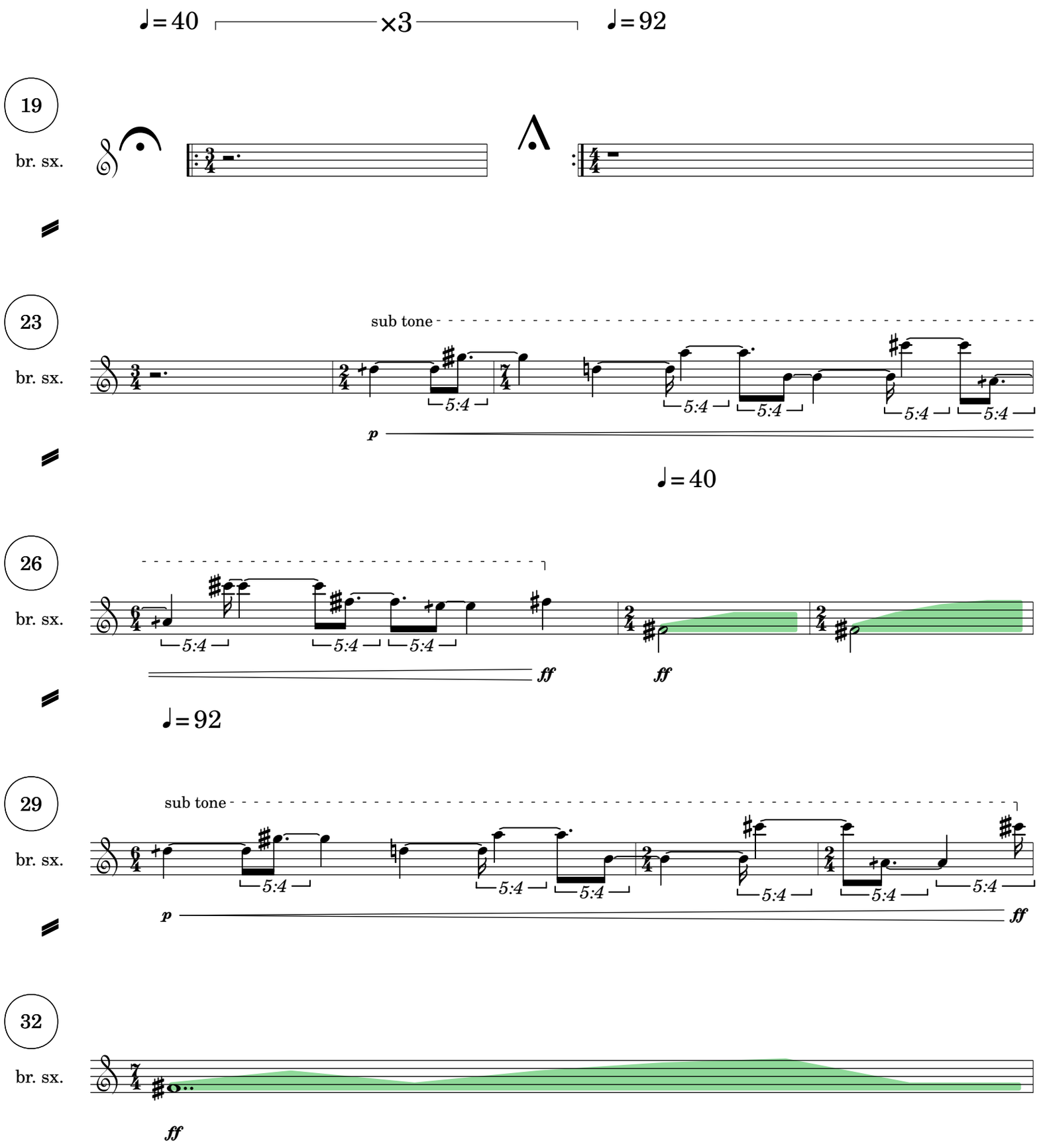
# Νύχταβοή

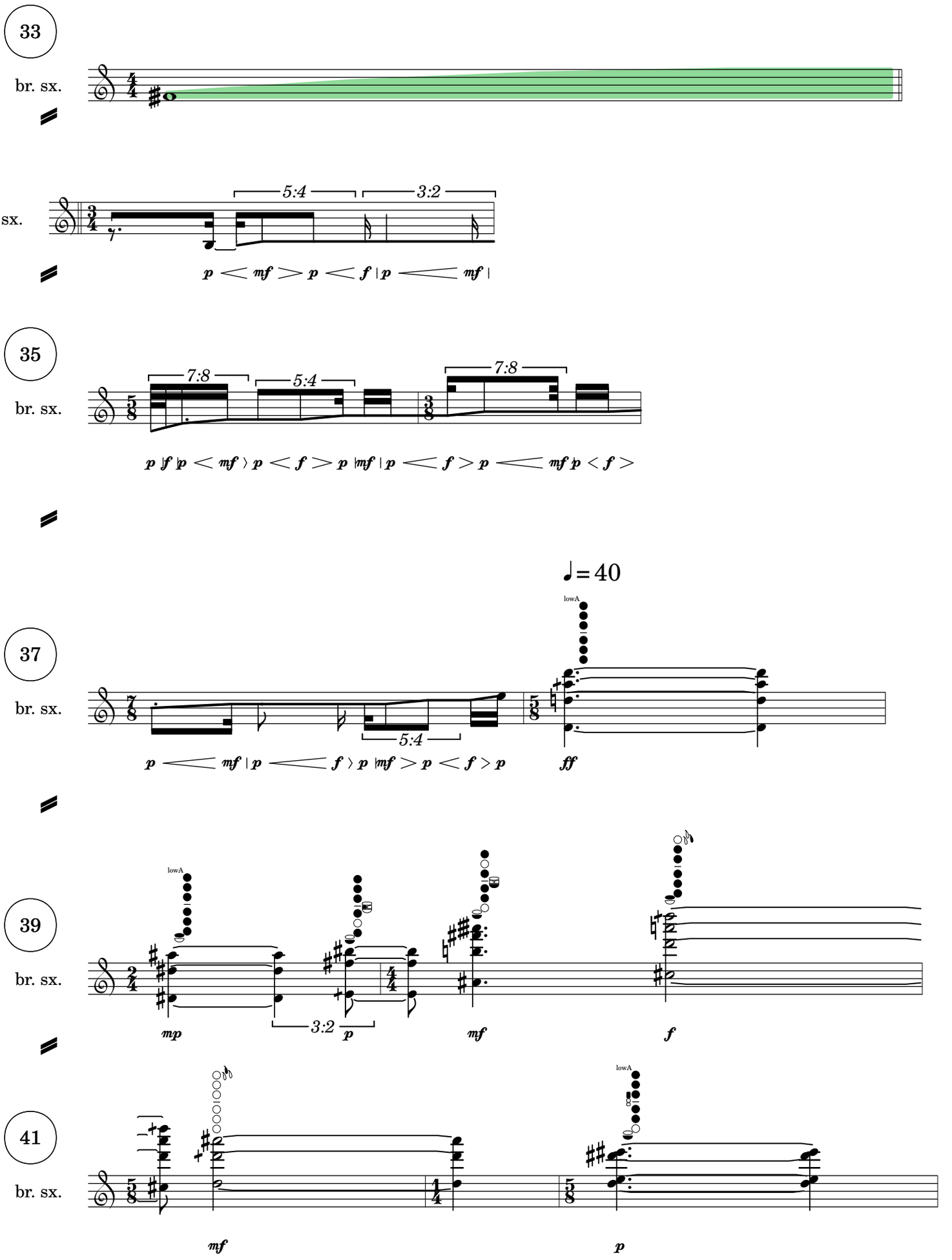
or, beyond gossamer rings

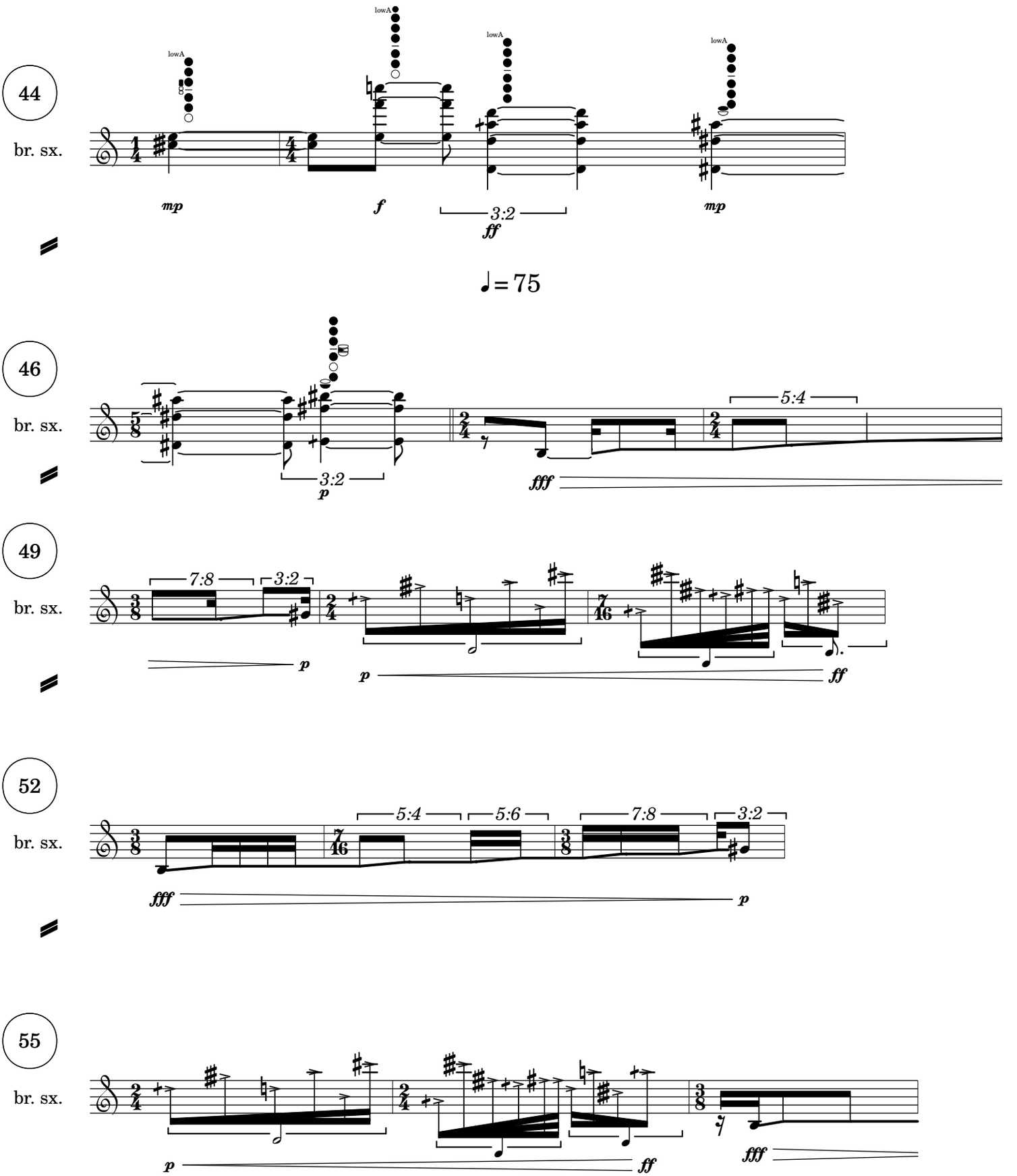
Gregory Rowland Evans (*1995)

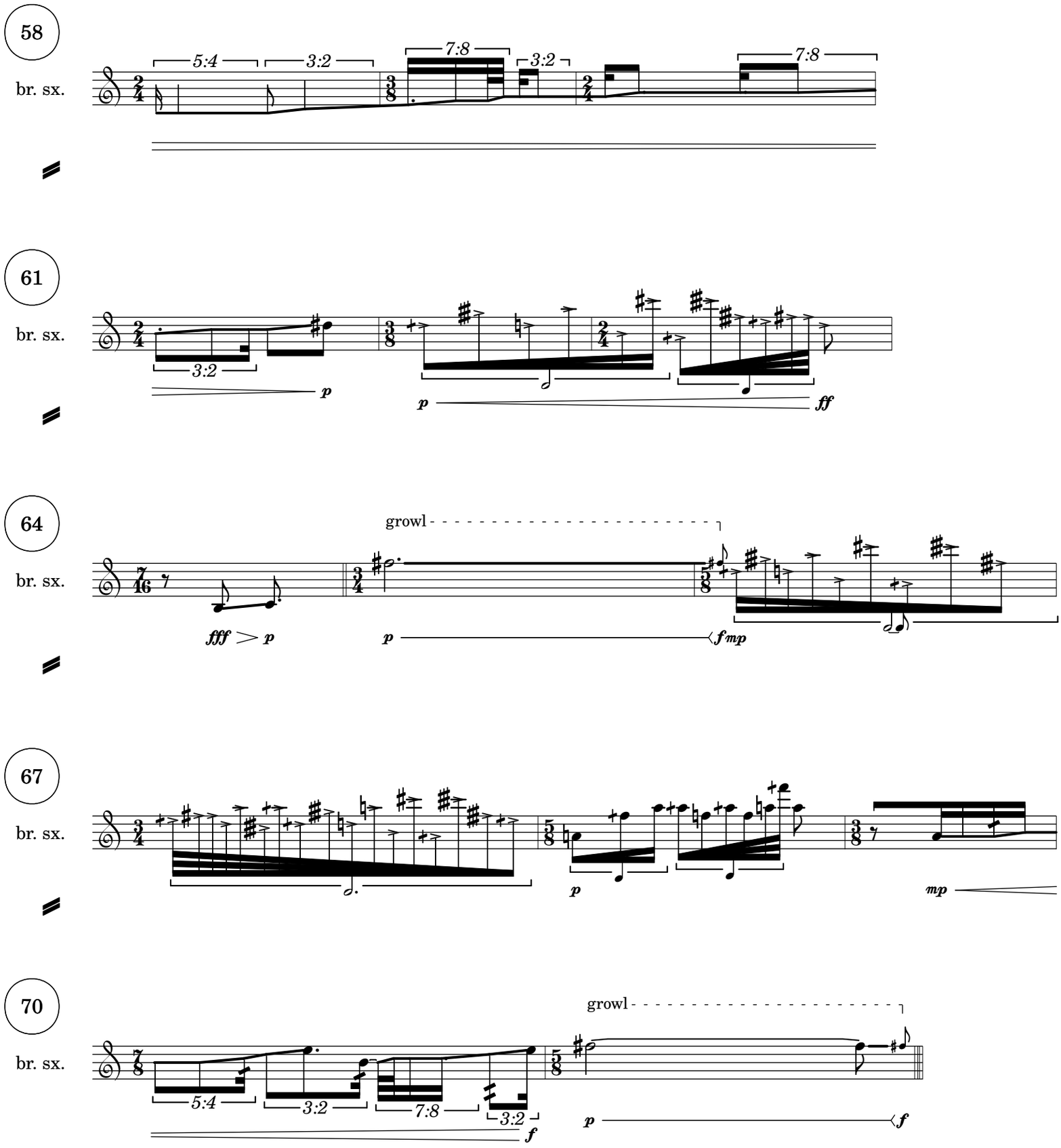
♩= 60




♩= 40
×3
♩= 92
19
br. sx.
23
br. sx.
sub tone
5:4
p
♩= 40
26
br. sx.
ff
ff
♩= 92
29
br. sx.
sub tone
p
ff
32
br. sx.
ff


33
br. sx.
35
br. sx.
37
br. sx.
39
br. sx.
41
br. sx.
5:4
3:2
7:8
5:4
7:8
5:4
3:2
lowA
lowA
lowA

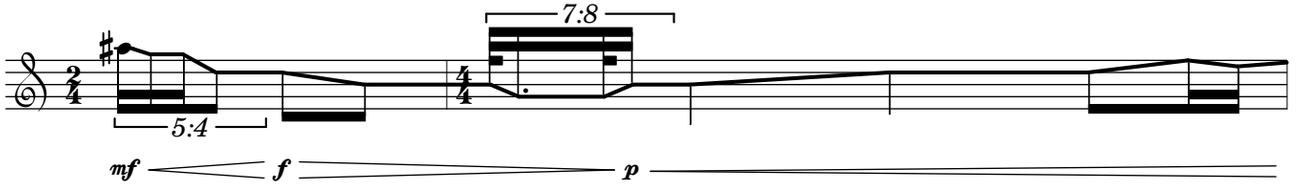

44
br. sx.
lowA
lowA
lowA
mp
f
3:2
ff
mp
♩= 75
46
br. sx.
3:2
p
5:4
fff
49
br. sx.
7:8
3:2
p
p
ff
52
br. sx.
5:4
5:6
7:8
3:2
fff
p
55
br. sx.
p
ff
fff


58
br. sx.
5:4
3:2
7:8
3:2
7:8
61
br. sx.
3:2
p
p
ff
64
br. sx.
growl
fff
p
p
fmp
67
br. sx.
p
mp
70
br. sx.
5:4
3:2
7:8
3:2
f
growl
p
f

♩= 120

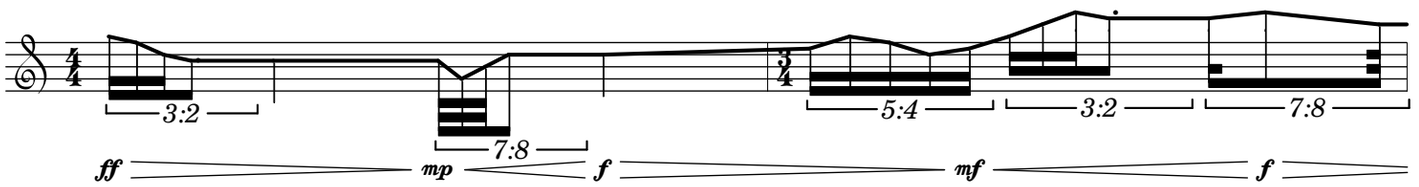
72

br. sx.



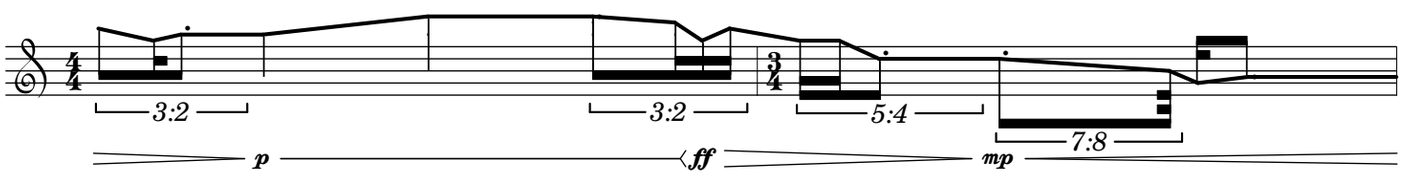

74

br. sx.



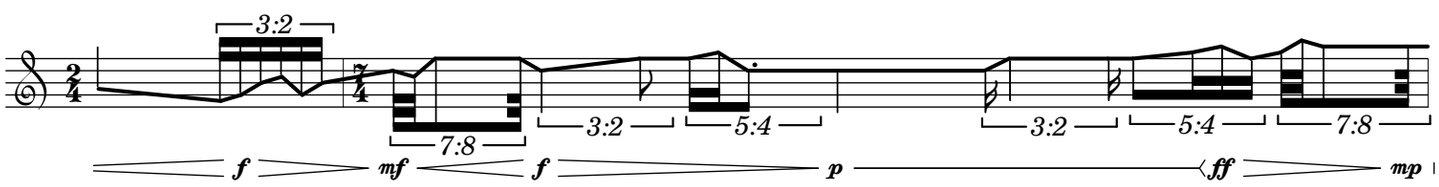

76

br. sx.



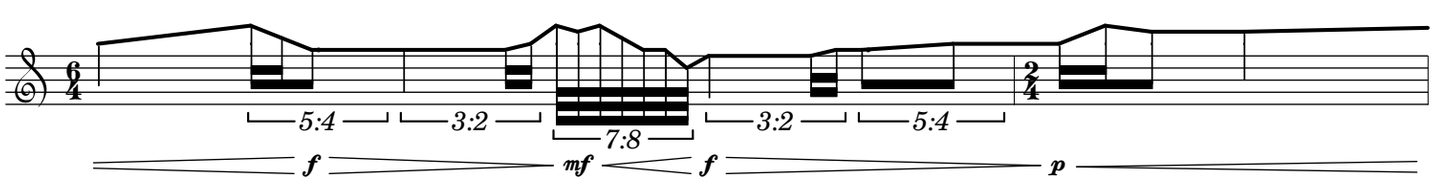

78

br. sx.




80

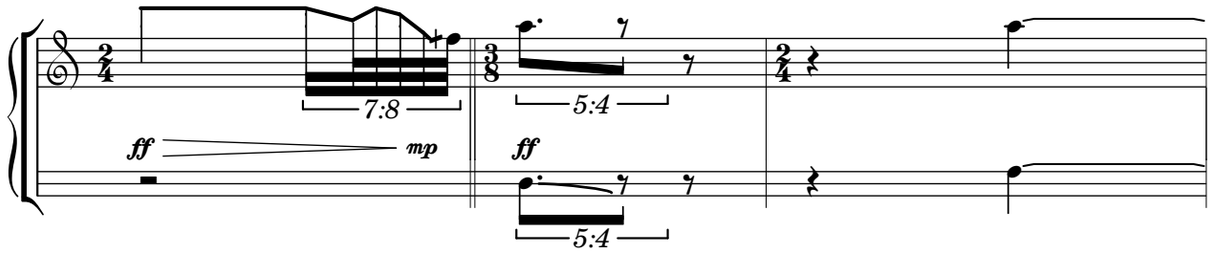
br. sx.



♩ = 92

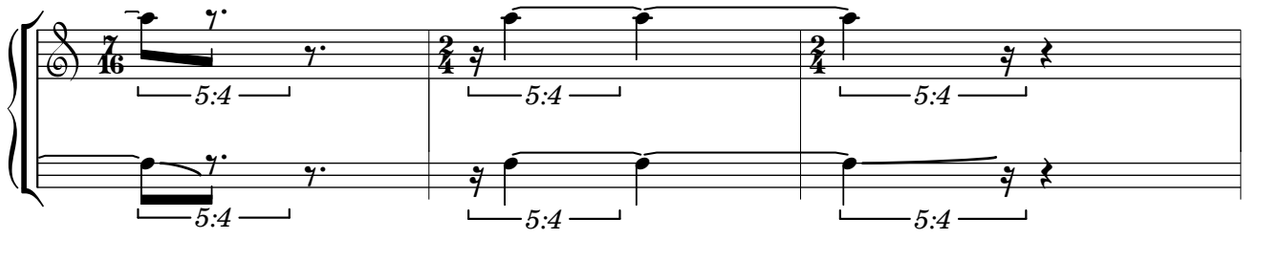
82

br. sx.



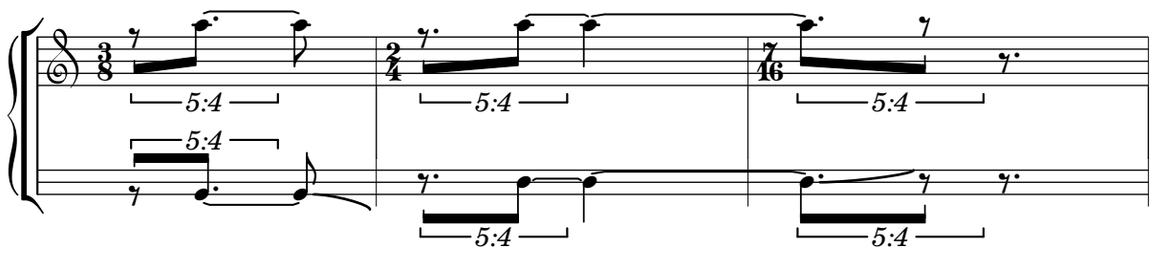

85

br. sx.



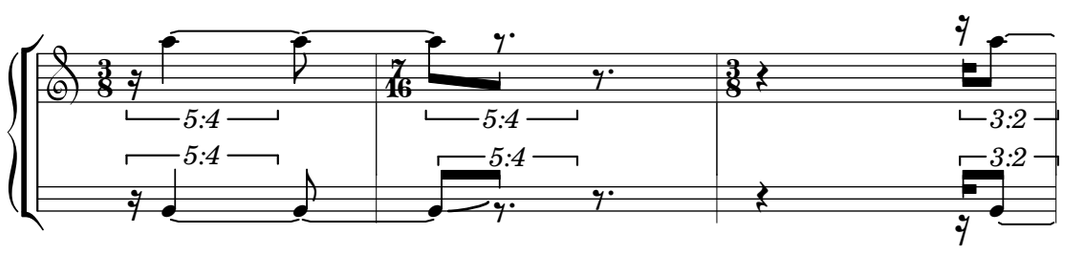

88

br. sx.



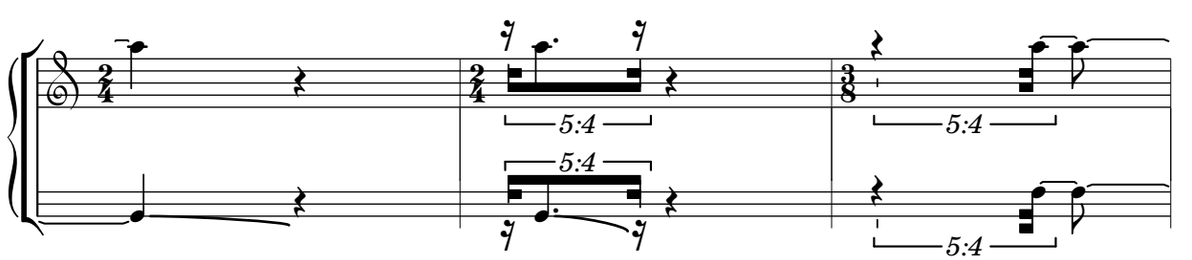

91

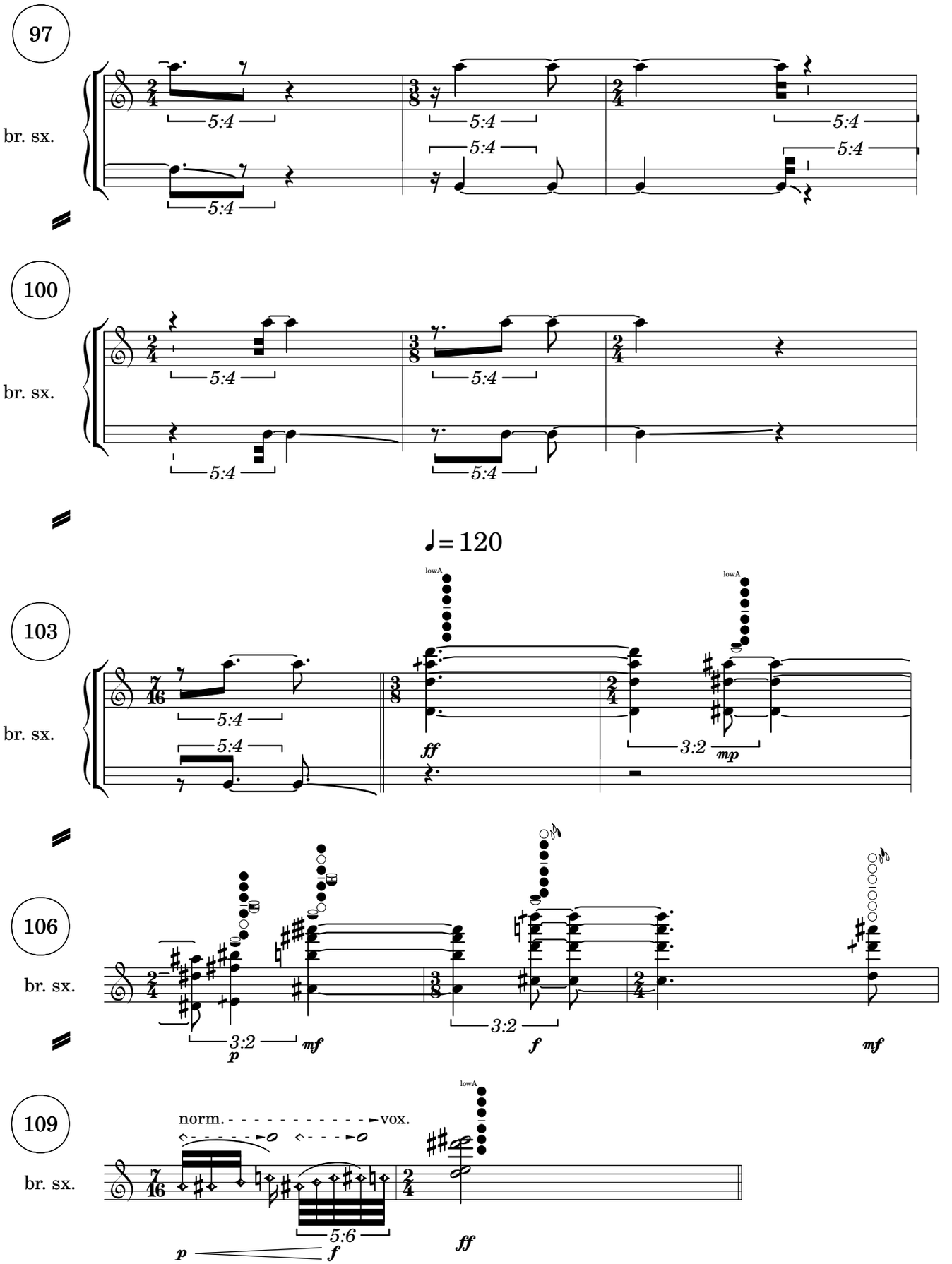
br. sx.




94

br. sx.

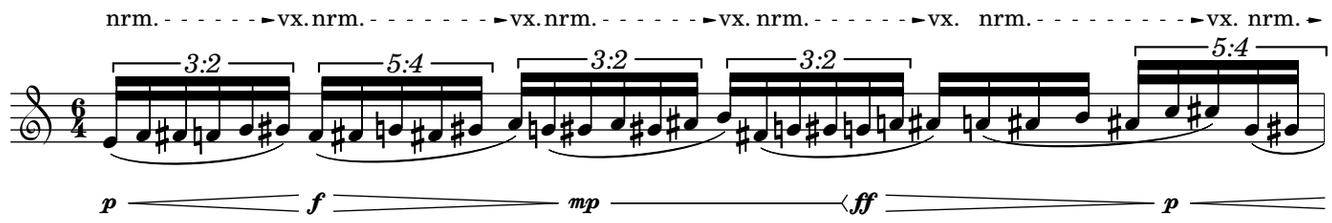



97
br. sx.
5:4
100
br. sx.
5:4
♩= 120
103
br. sx.
lowA
ff
3:2
mp
106
br. sx.
3:2
p
mf
f
109
br. sx.
norm.
vox.
5:6
p
f
ff

♩= 66

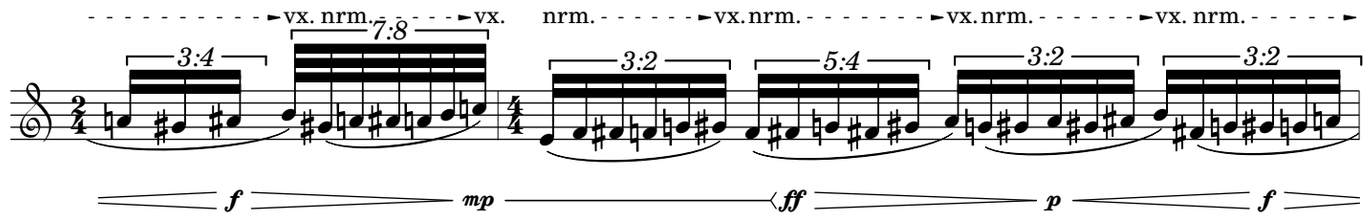
111

br. sx.



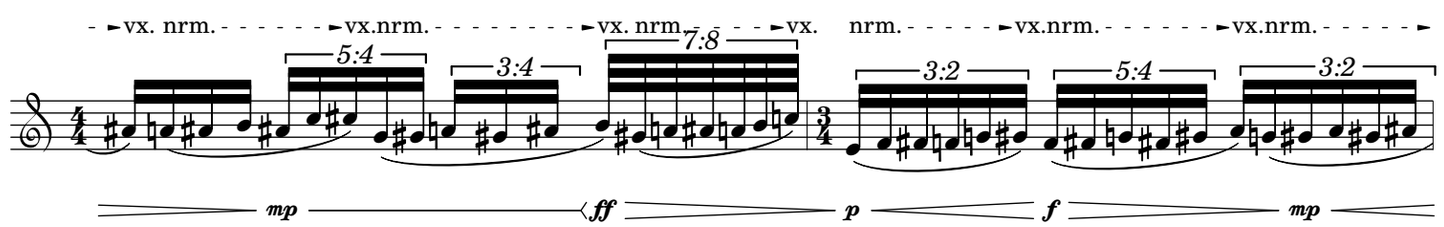

112

br. sx.



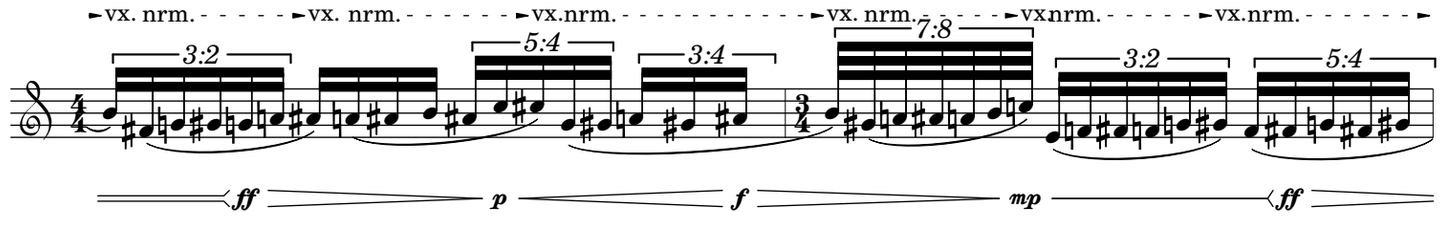

114

br. sx.



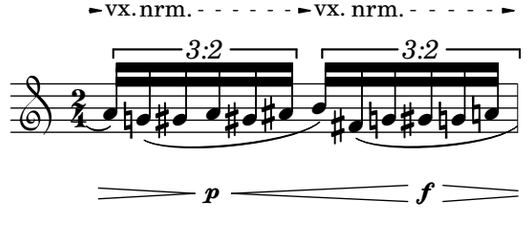

116

br. sx.



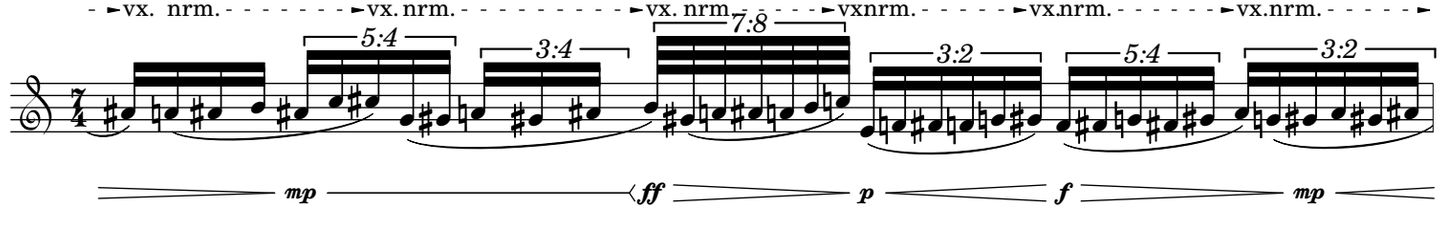

118

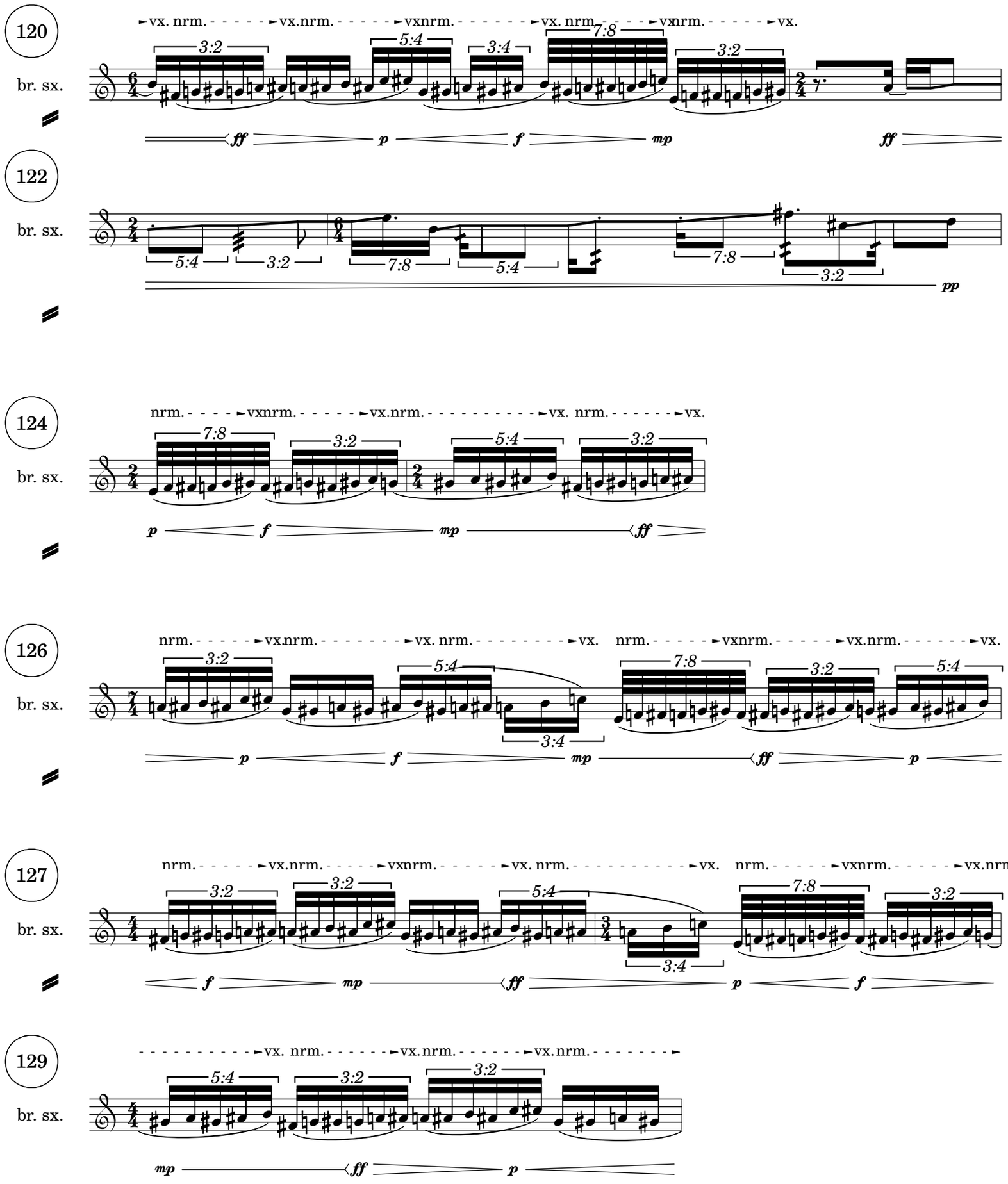
br. sx.

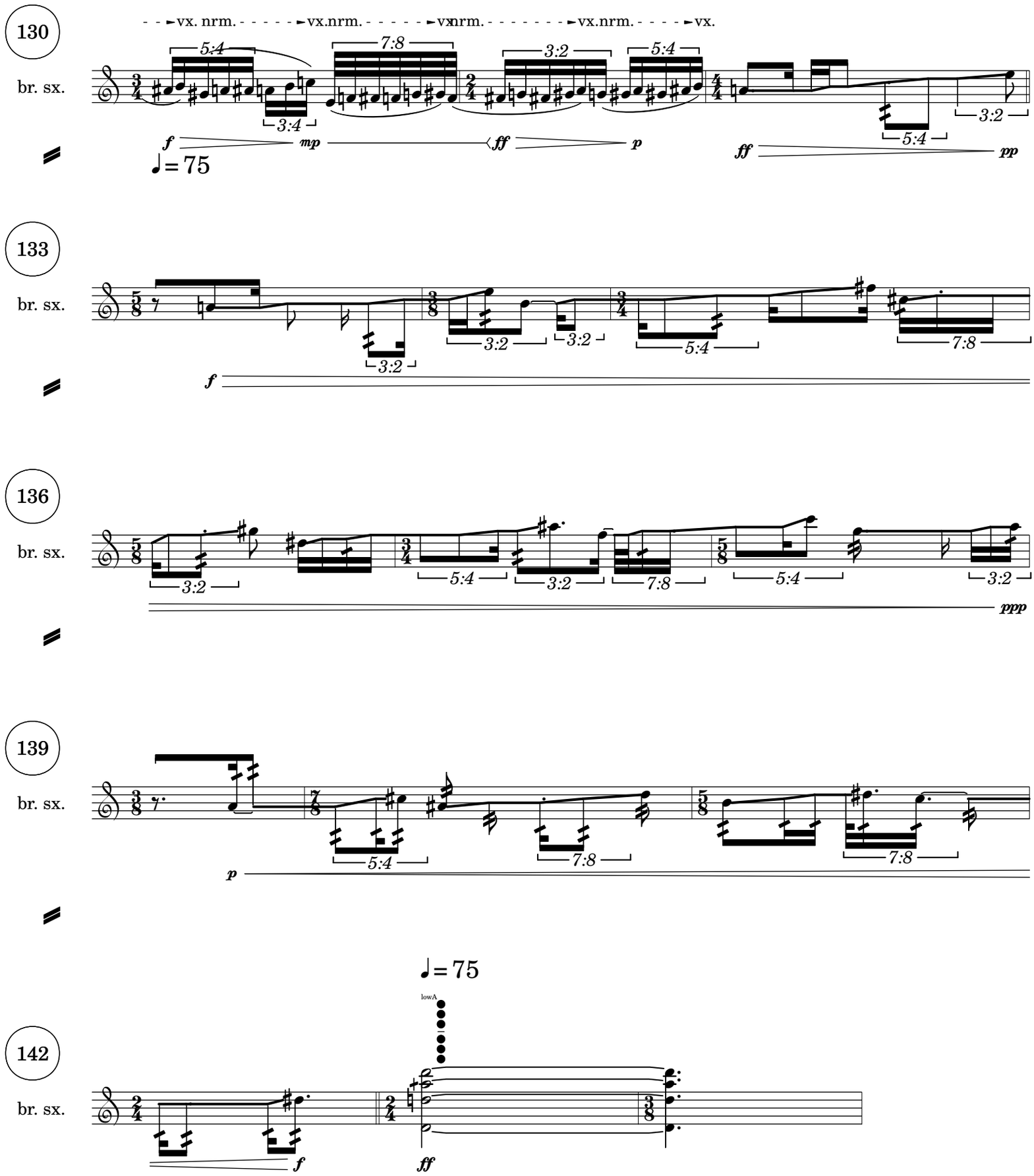


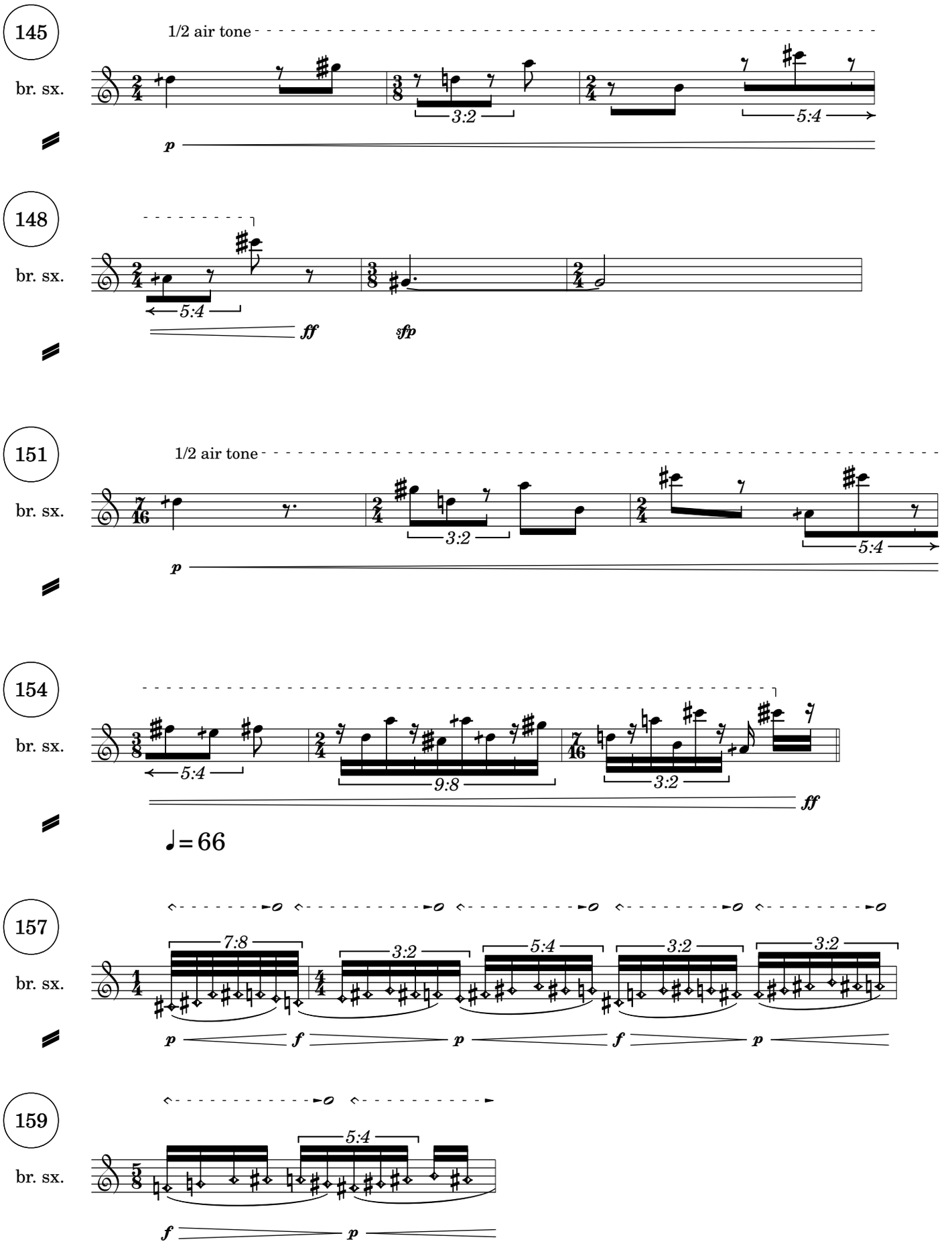

119

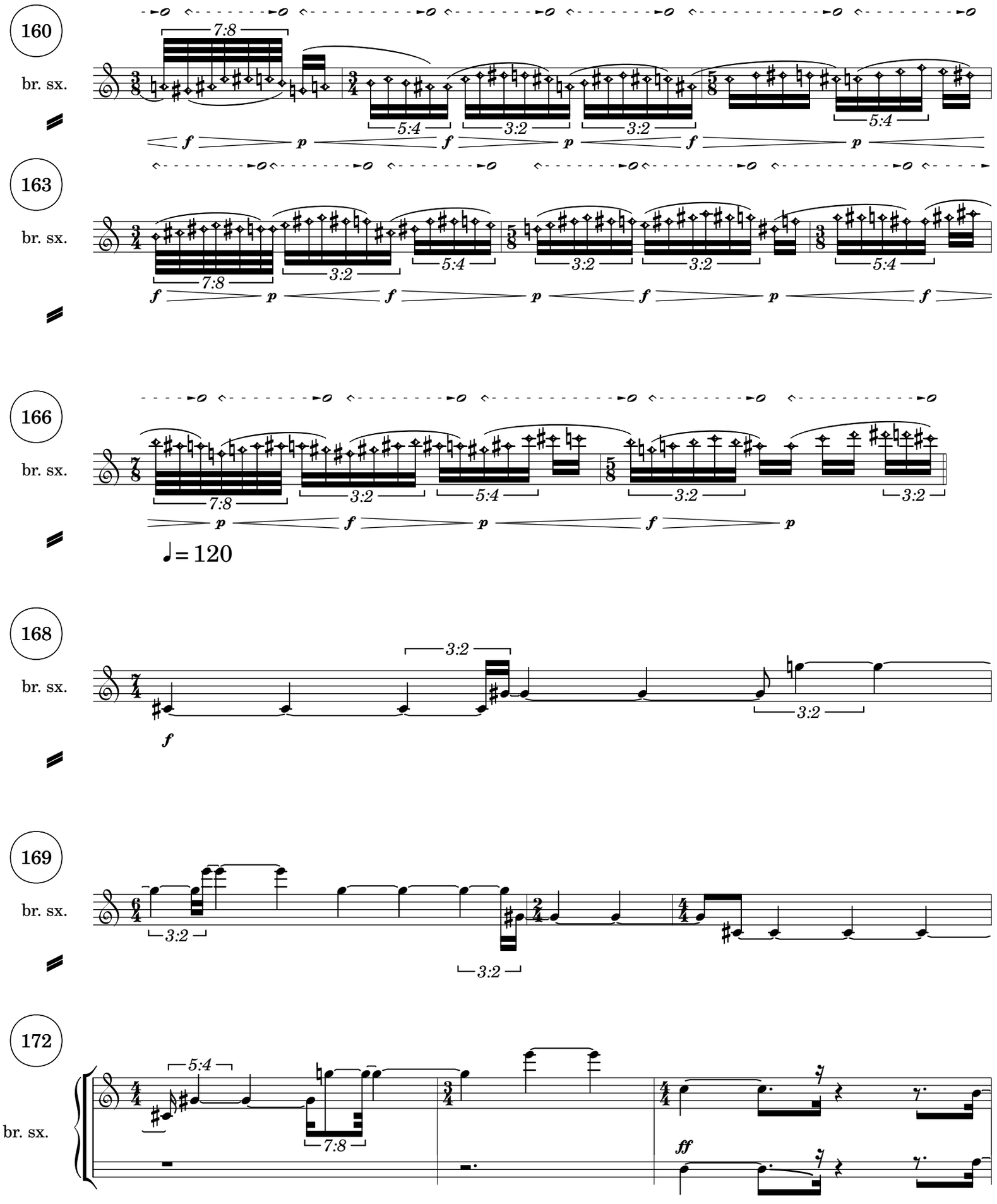
br. sx.

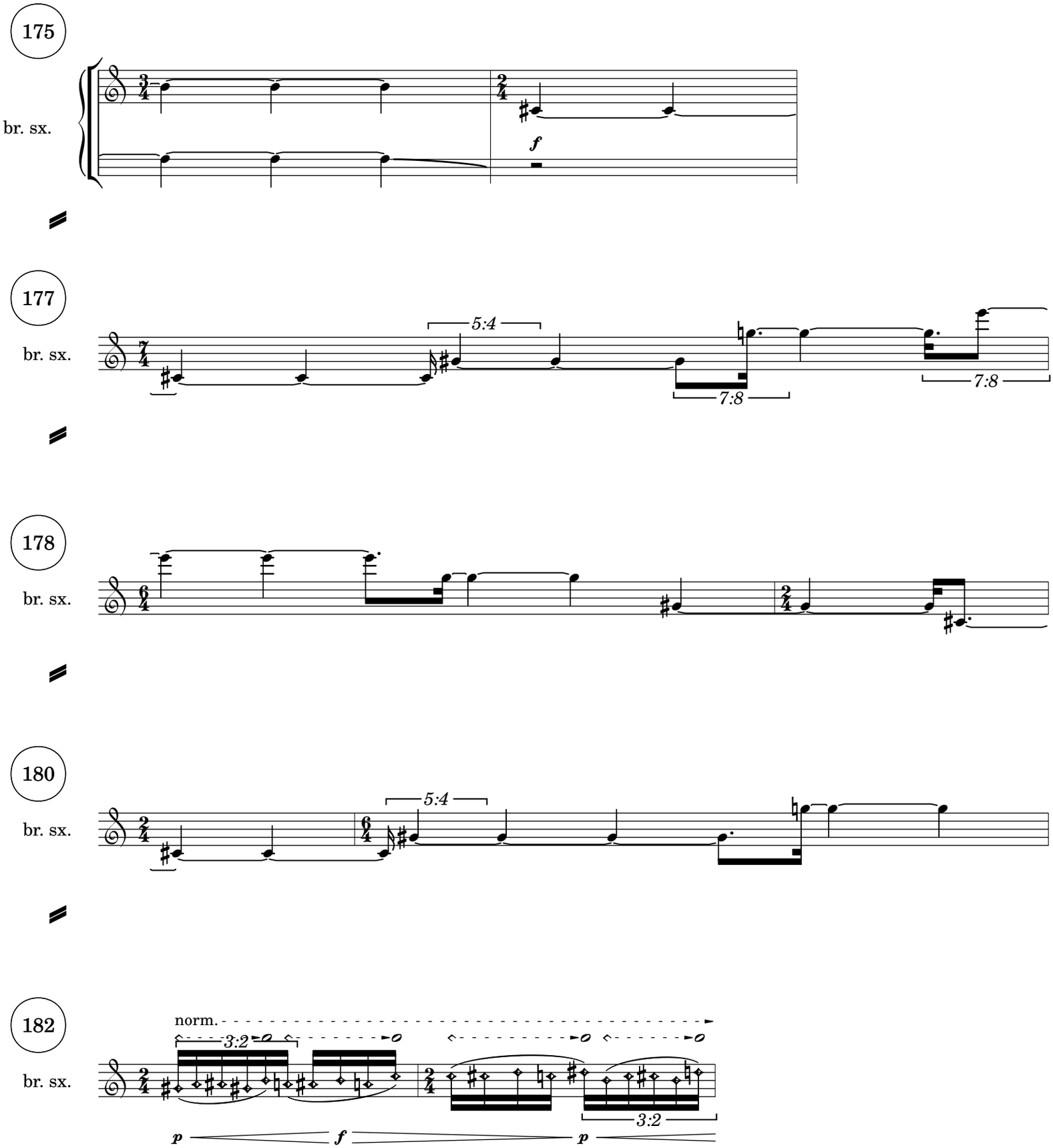


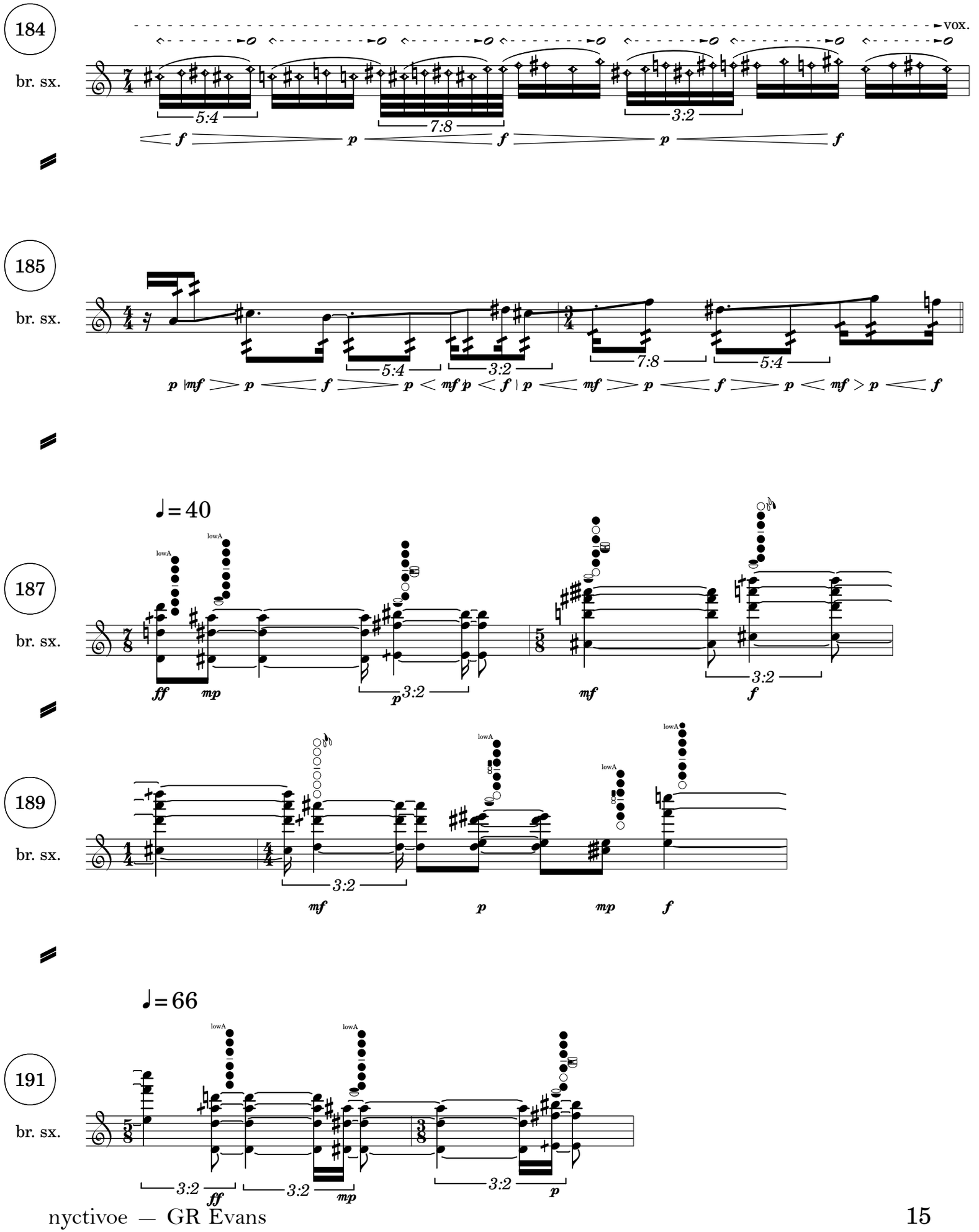

120
br. sx.
►vx. nrm. - - - - - ►vx.nrm. - - - - - ►vxnrm. - - - - - ►vx. nrm. - - - - - ►vxnrm. - - - - - ►vx.
3:2
5:4
3:4
7:8
3:2
ff
p
f
mp
ff
122
br. sx.
5:4
3:2
7:8
5:4
7:8
3:2
pp
124
br. sx.
nrm. - - - - - ►vxnrm. - - - - - ►vx.nrm. - - - - - ►vx. nrm. - - - - - ►vx.
7:8
3:2
5:4
3:2
p
f
mp
ff
126
br. sx.
nrm. - - - - - ►vx.nrm. - - - - - ►vx. nrm. - - - - - ►vx.
nrm. - - - - - ►vxnrm. - - - - - ►vx.nrm. - - - - - ►vx.
3:2
5:4
3:4
7:8
3:2
5:4
p
f
mp
ff
p
127
br. sx.
nrm. - - - - - ►vx.nrm. - - - - - ►vxnrm. - - - - - ►vx. nrm. - - - - - ►vx.
nrm. - - - - - ►vxnrm. - - - - - ►vx.nrm
3:2
3:2
5:4
3:4
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.
vxnrm.
vx.nrm.
vx.
5:4
7:8
3:2
5:4
3:4
3:2
5:4
f
mp
ff
p
ff
pp
♩= 75
133
br. sx.
3:2
3:2
3:2
5:4
7:8
f
136
br. sx.
3:2
5:4
3:2
7:8
5:4
3:2
ppp
139
br. sx.
5:4
7:8
7:8
p
♩= 75
142
br. sx.
lowA
f
ff


145
1/2 air tone
br. sx.
3:2
5:4
p
148
br. sx.
5:4
ff
sfp
151
1/2 air tone
br. sx.
3:2
5:4
p
154
br. sx.
5:4
9:8
3:2
ff
♩= 66
157
br. sx.
7:8
3:2
5:4
3:2
3:2
p
f
p
f
p
159
br. sx.
5:4
f
p

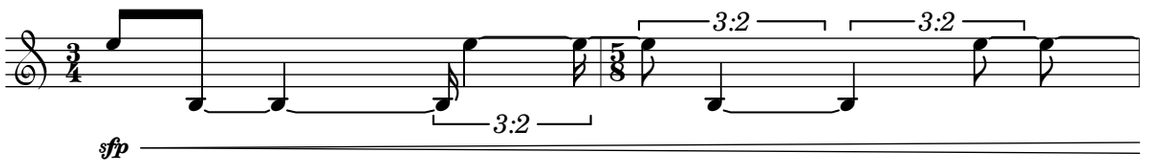

160
br. sx.
7:8
5:4
3:2
3:2
5:4
f
p
f
p
f
p
163
br. sx.
7:8
3:2
5:4
3:2
3:2
5:4
f
p
f
p
f
p
f
166
br. sx.
7:8
3:2
5:4
3:2
3:2
p
f
p
f
p
♩= 120
168
br. sx.
3:2
3:2
f
169
br. sx.
3:2
3:2
172
br. sx.
5:4
7:8
ff


175
br. sx.
f
177
br. sx.
5:4
7:8
7:8
178
br. sx.
180
br. sx.
5:4
182
br. sx.
norm.
3:2
3:2
p
f
p


184
br. sx.
vox.
5:4
7:8
3:2
185
br. sx.
5:4
3:2
7:8
5:4
187
br. sx.
♩= 40
lowA
3:2
3:2
189
br. sx.
3:2
191
br. sx.
♩= 66
lowA
3:2
3:2
3:2

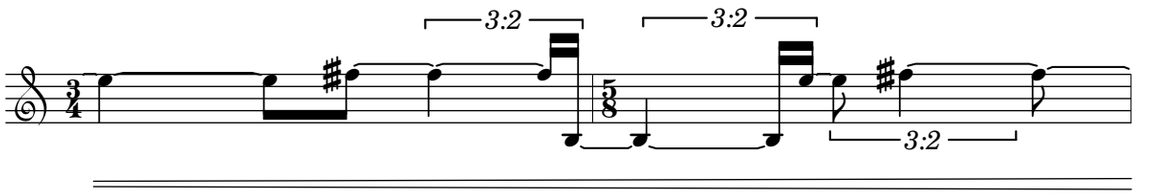
193

br. sx.



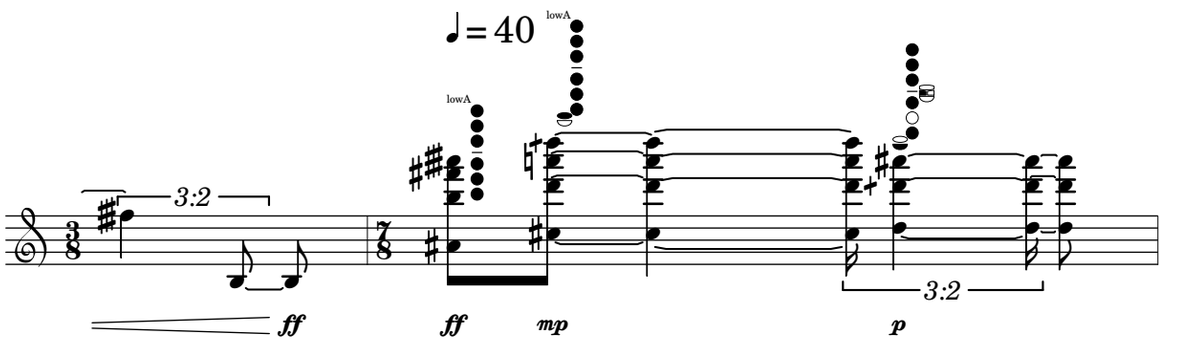

195

br. sx.



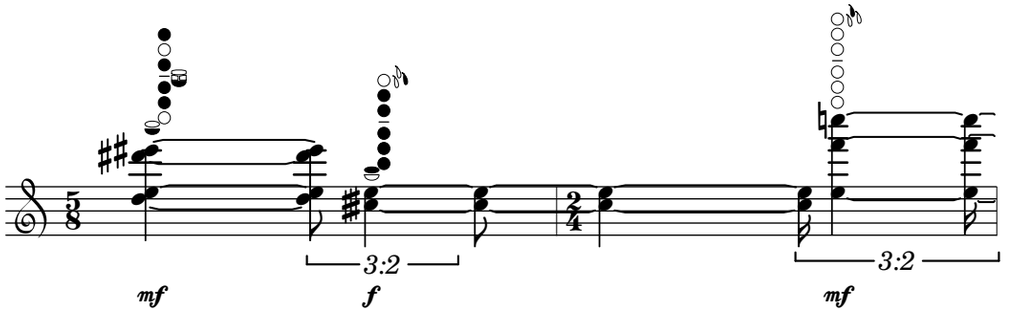

197

br. sx.



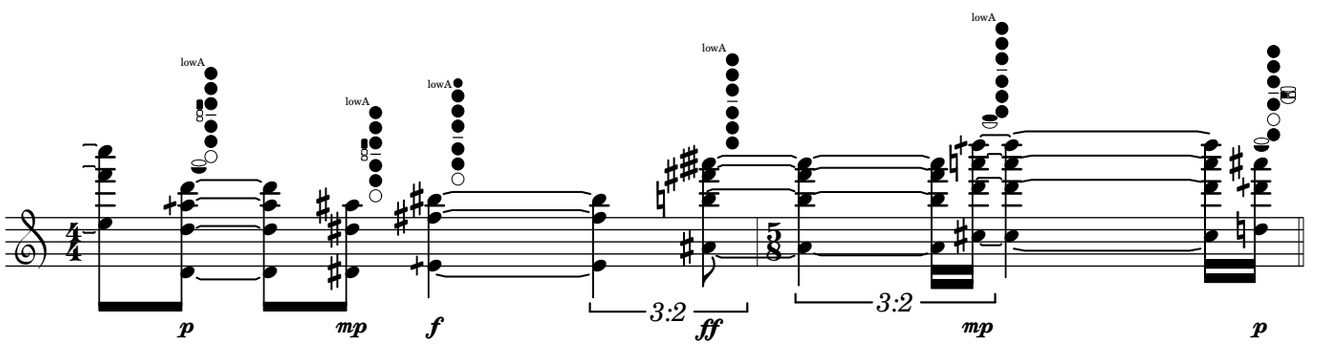

199

br. sx.




201

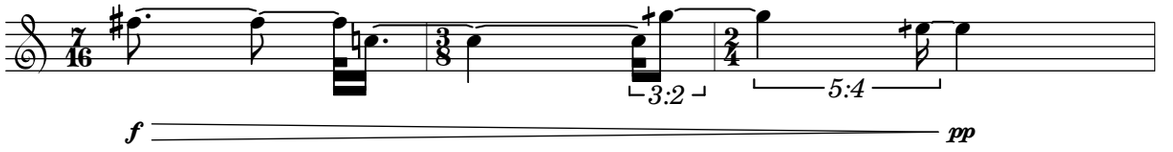
br. sx.



♩ = 92

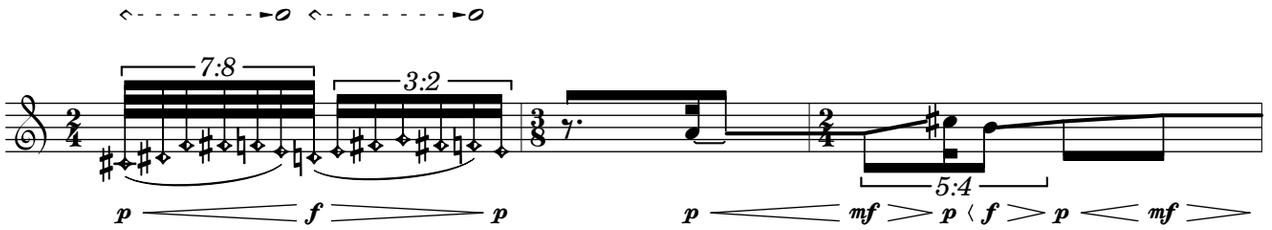
203

br. sx.



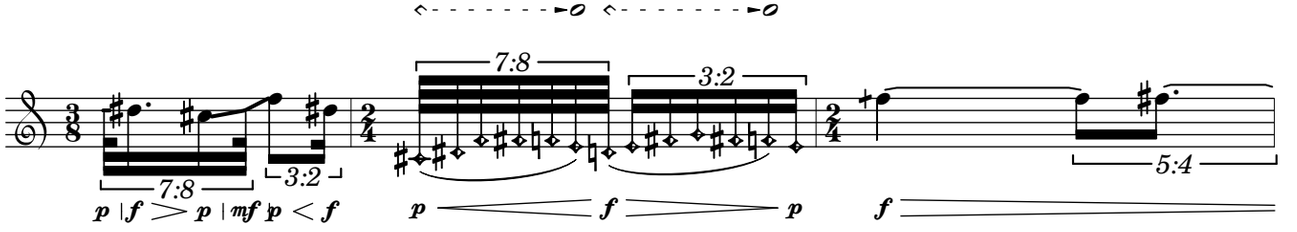

206

br. sx.



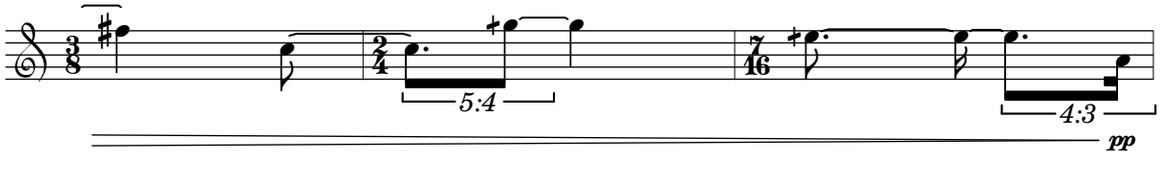

209

br. sx.



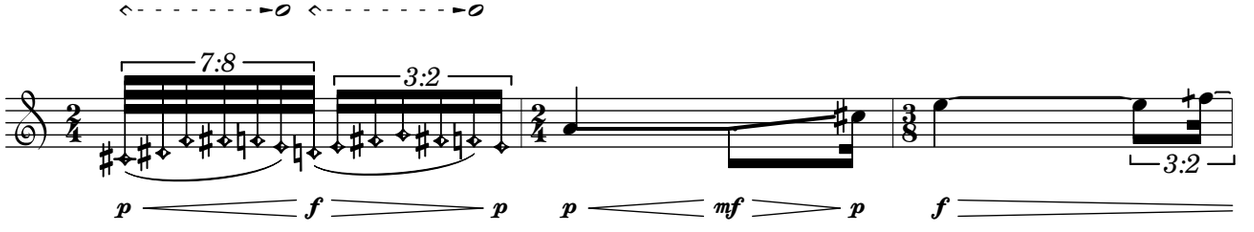

212

br. sx.



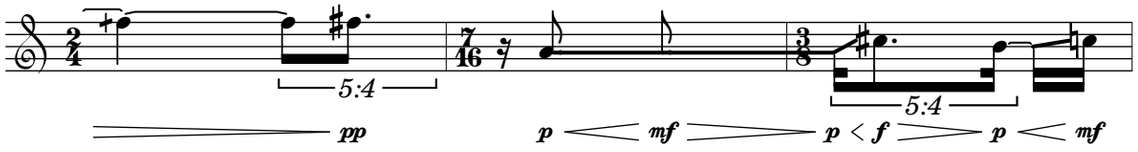

215

br. sx.



218

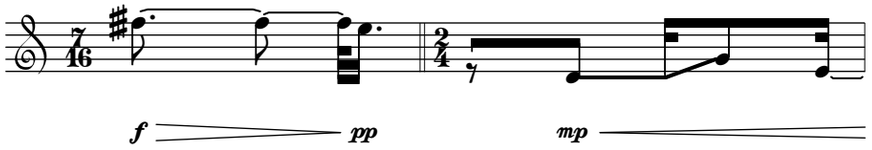
br. sx.




♩= 120

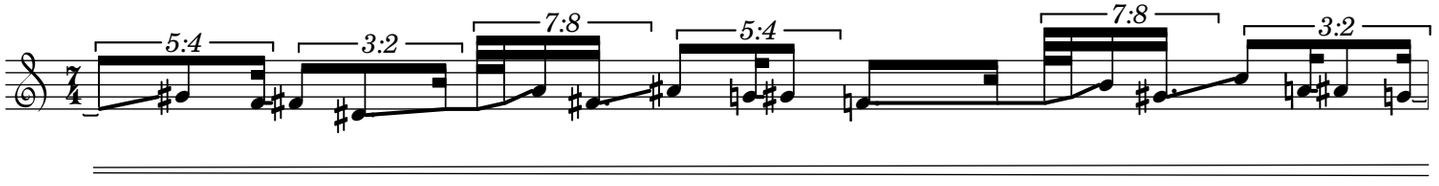
221

br. sx.



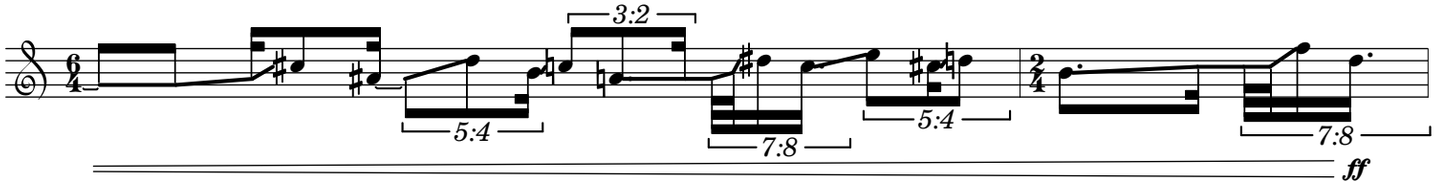

223

br. sx.



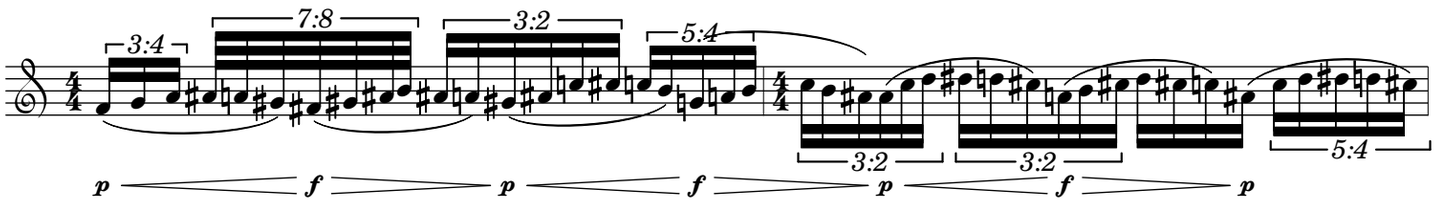

224

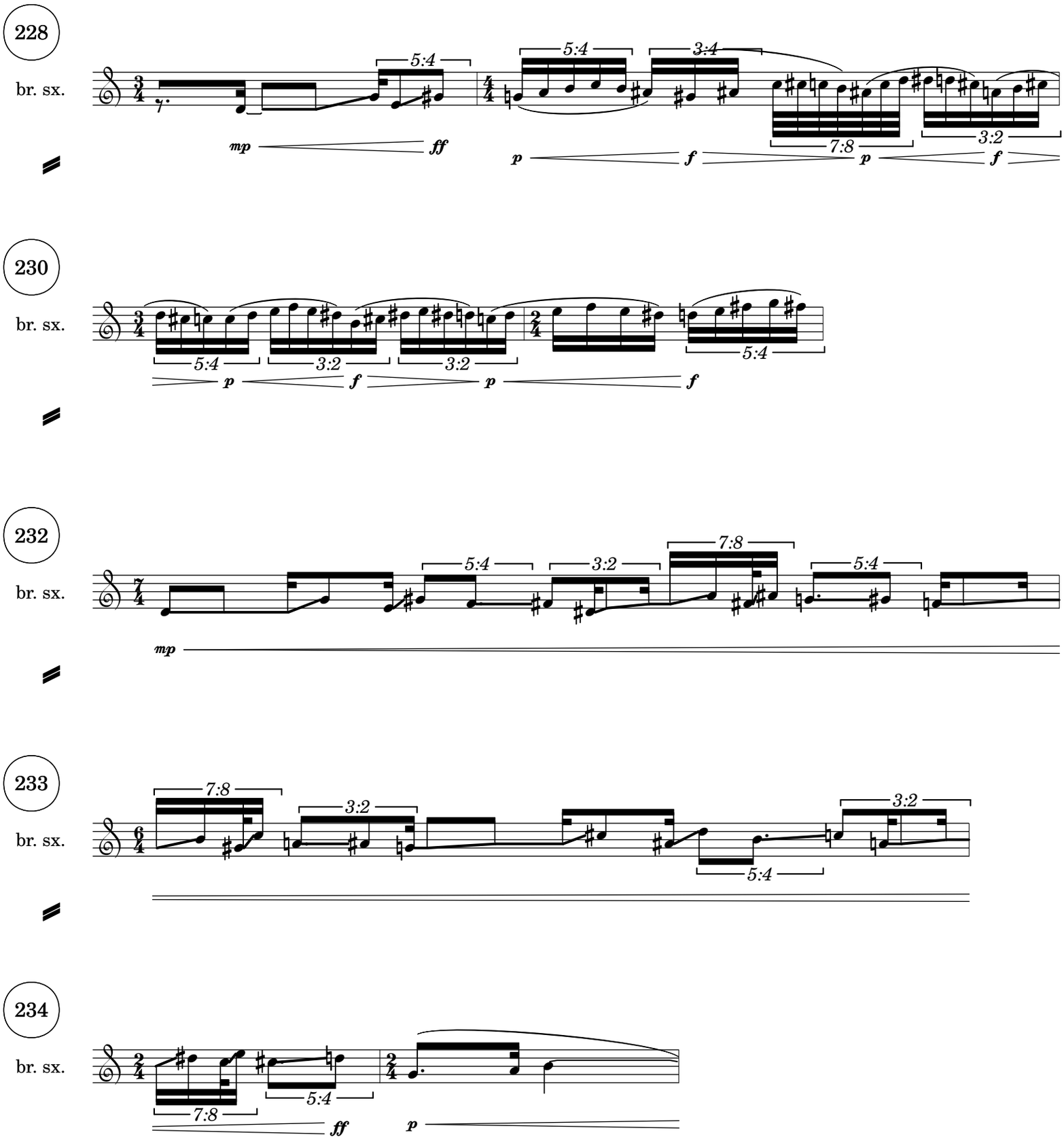
br. sx.

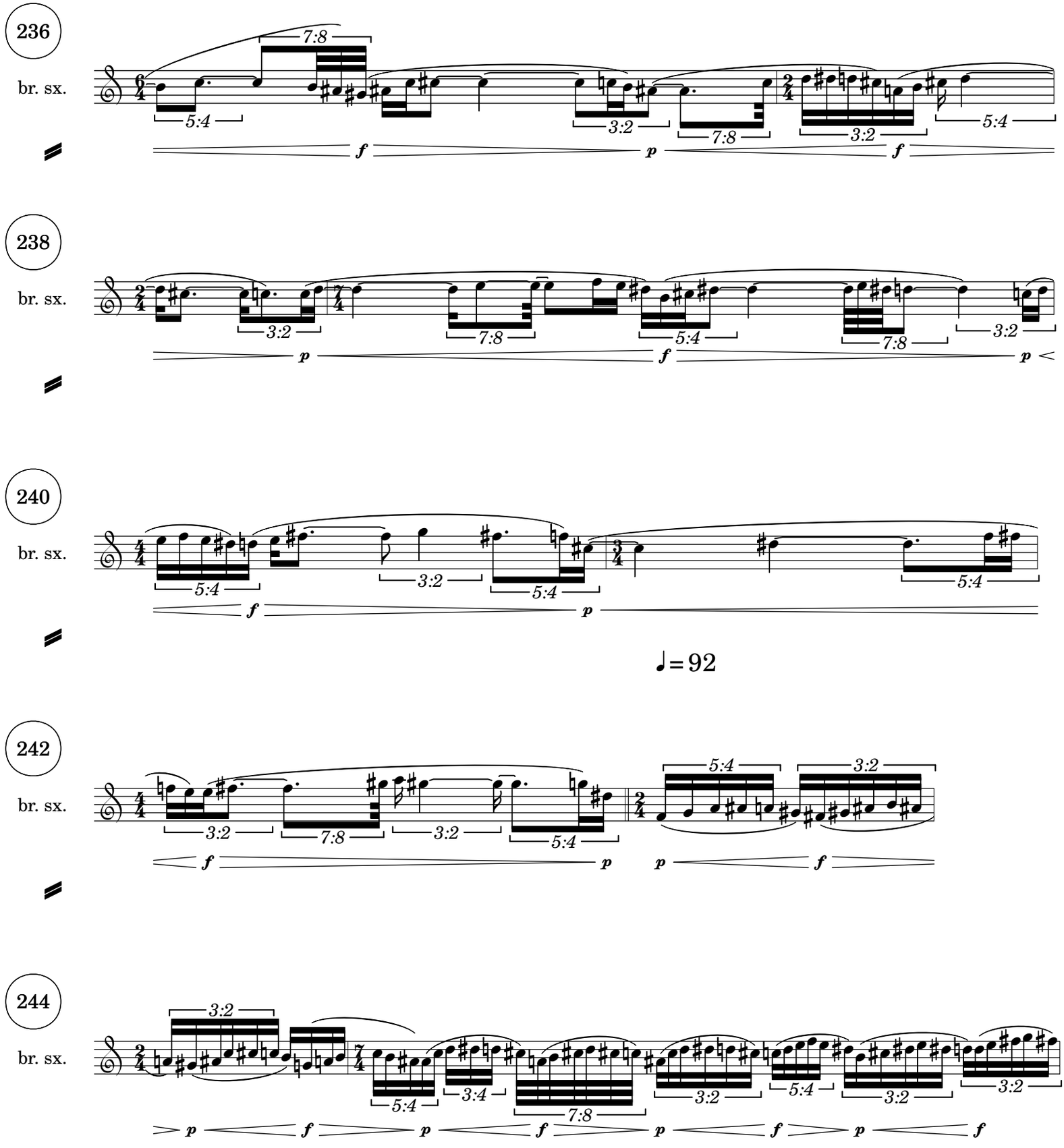


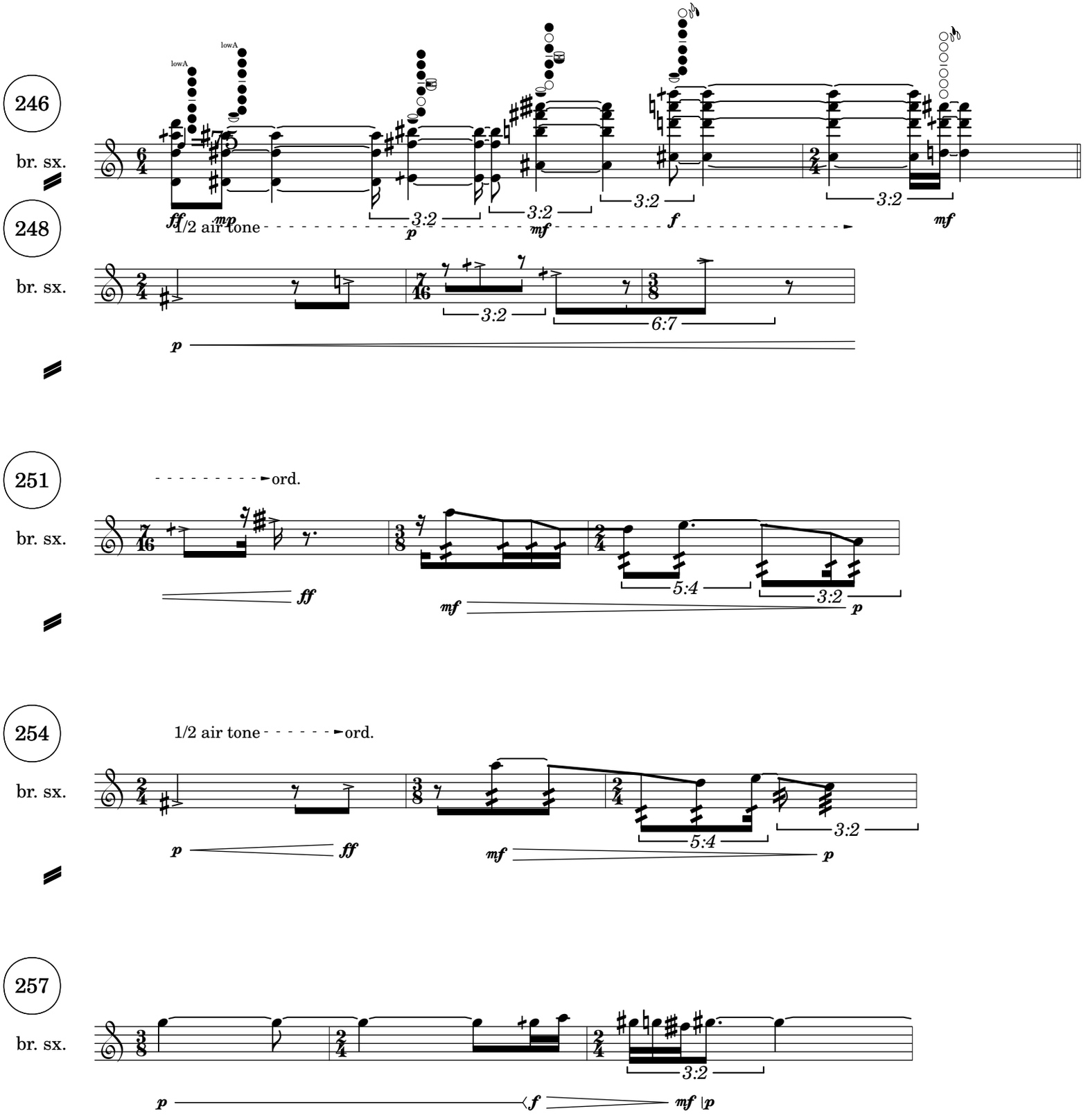

226

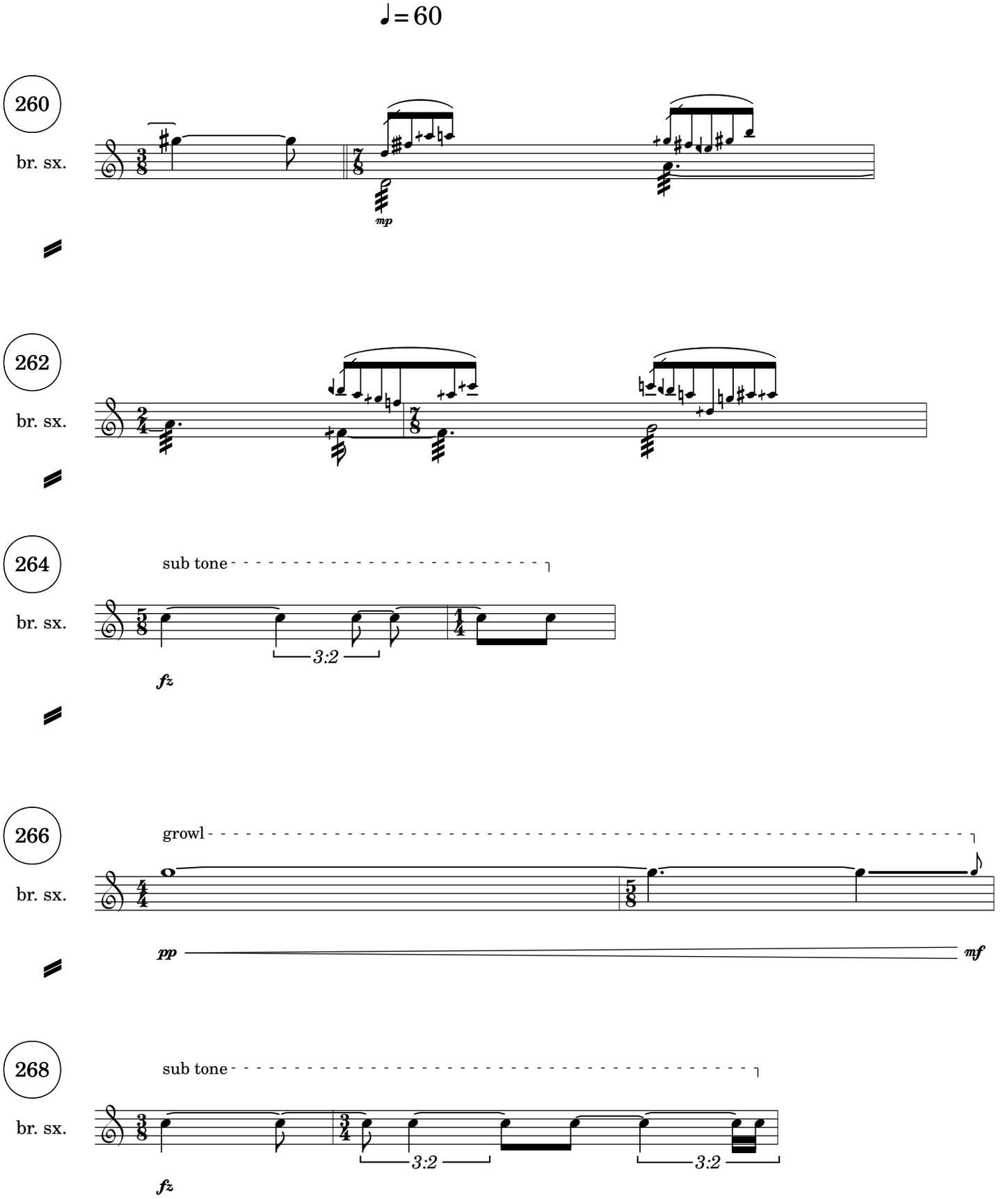
br. sx.

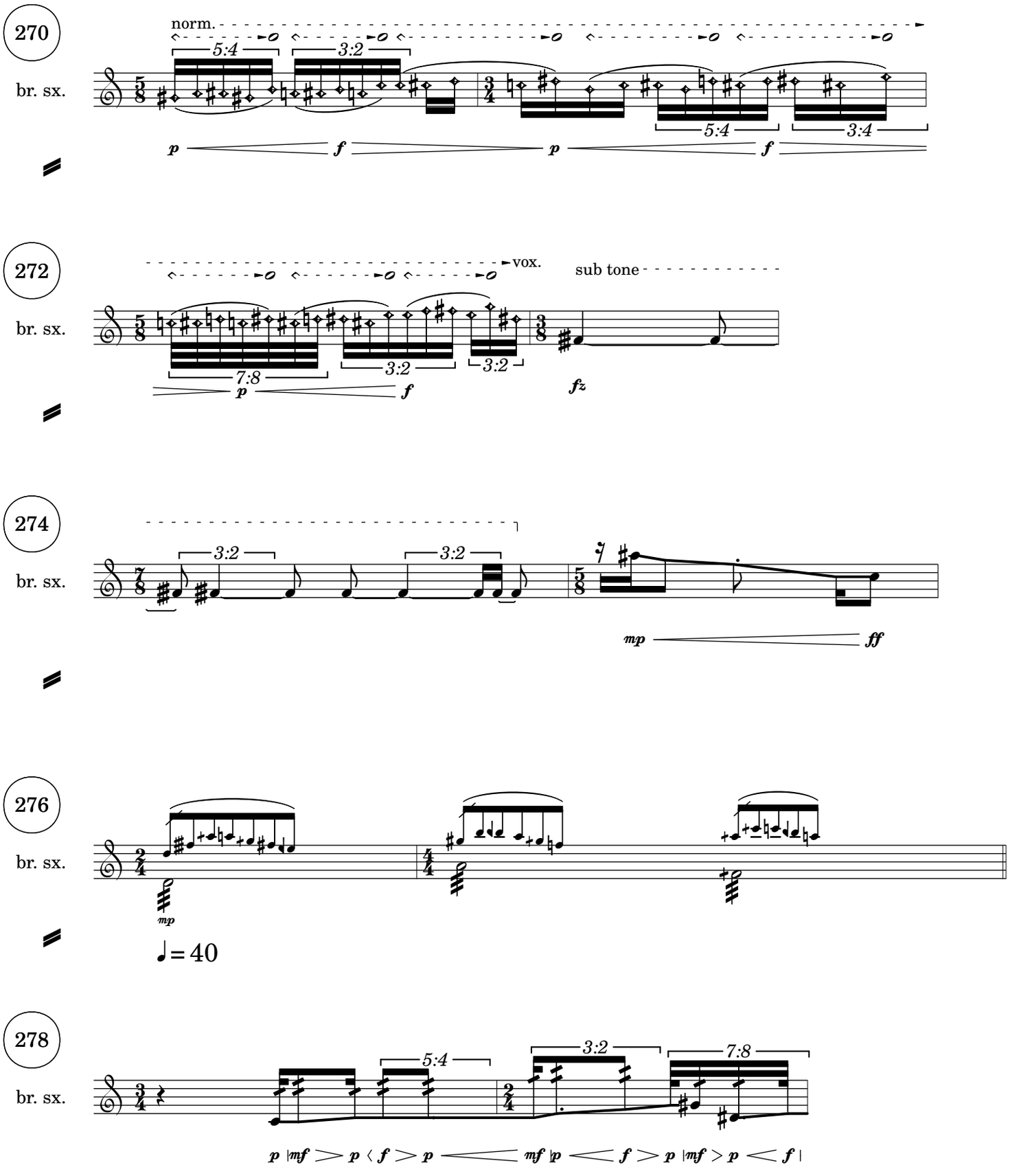


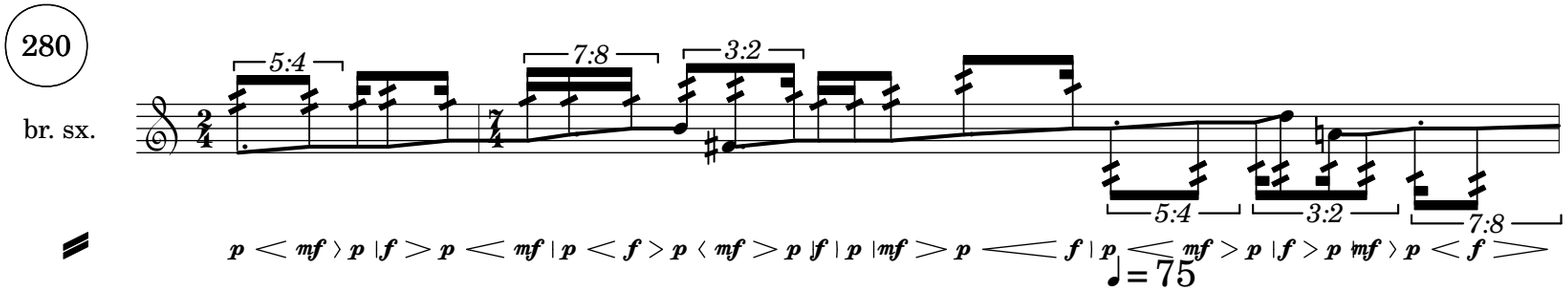

228
br. sx.
5:4
5:4
3:4
7:8
3:2
mp
ff
p
f
p
f
230
br. sx.
5:4
3:2
3:2
5:4
p
f
p
f
232
br. sx.
5:4
3:2
7:8
5:4
mp
233
br. sx.
7:8
3:2
3:2
5:4
234
br. sx.
7:8
5:4
ff
p

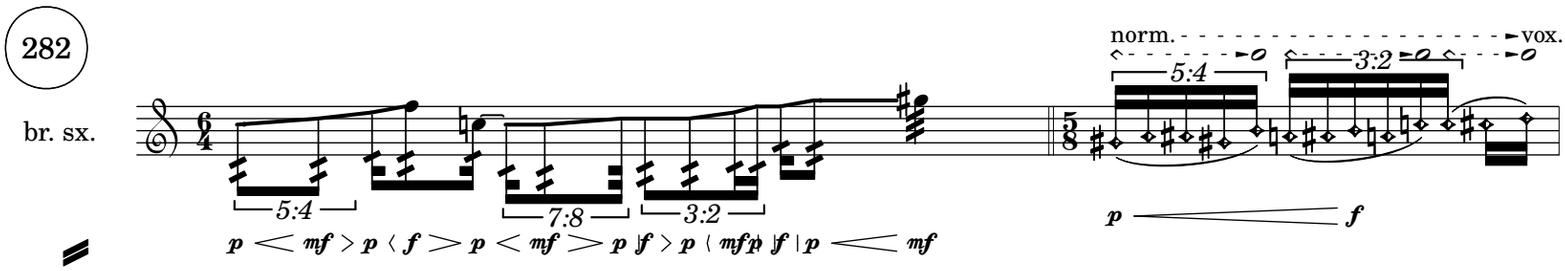

236
br. sx.
7:8
5:4
3:2
7:8
3:2
5:4
f
p
f
238
br. sx.
3:2
7:8
5:4
7:8
3:2
p
f
p
240
br. sx.
5:4
3:2
5:4
5:4
f
p
♩= 92
242
br. sx.
3:2
7:8
3:2
5:4
5:4
3:2
f
p
p
f
244
br. sx.
3:2
5:4
3:4
7:8
3:2
5:4
3:2
3:2
p
f
p
f
p
f
p
f

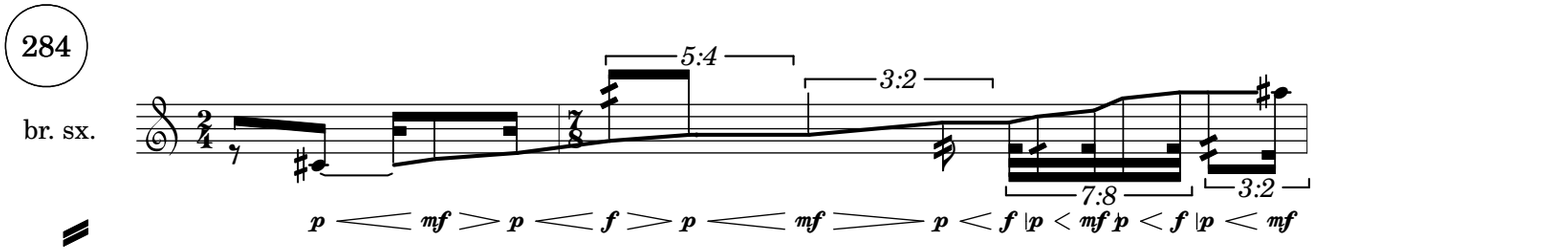

246
br. sx.
lowA
lowA
ff
mp
1/2 air tone
3:2
3:2
3:2
3:2
p
mf
f
mf
248
br. sx.
3:2
6:7
p
251
br. sx.
ord.
ff
5:4
3:2
mf
p
254
br. sx.
1/2 air tone
ord.
p
ff
5:4
3:2
mf
p
257
br. sx.
3:2
p
f
mf
p

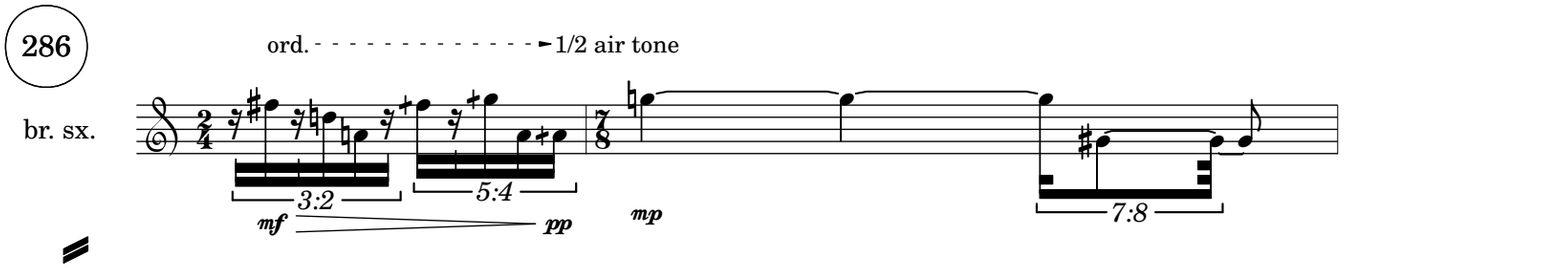

♩ = 60
260
br. sx.
mp
262
br. sx.
264
sub tone
br. sx.
3:2
fz
266
growl
br. sx.
pp
mf
268
sub tone
br. sx.
3:2
3:2
fz

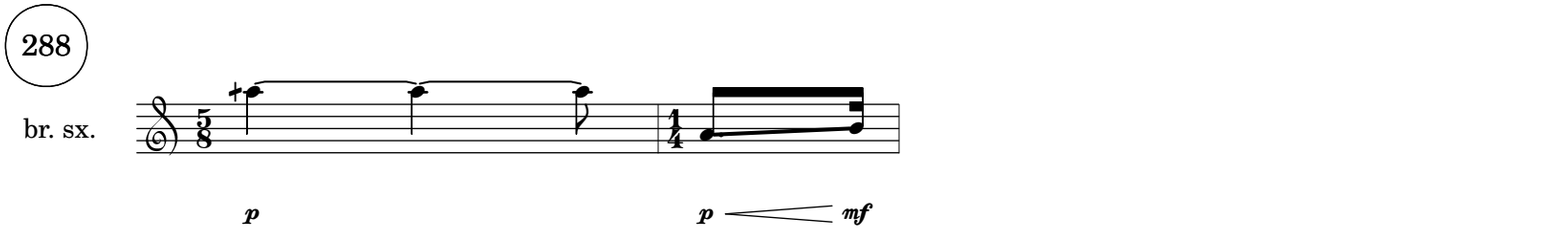

270
br. sx.
norm.
5:4
3:2
5:4
3:4
272
br. sx.
vox.
sub tone
7:8
3:2
3:2
274
br. sx.
3:2
3:2
276
br. sx.
♩= 40
278
br. sx.
5:4
3:2
7:8

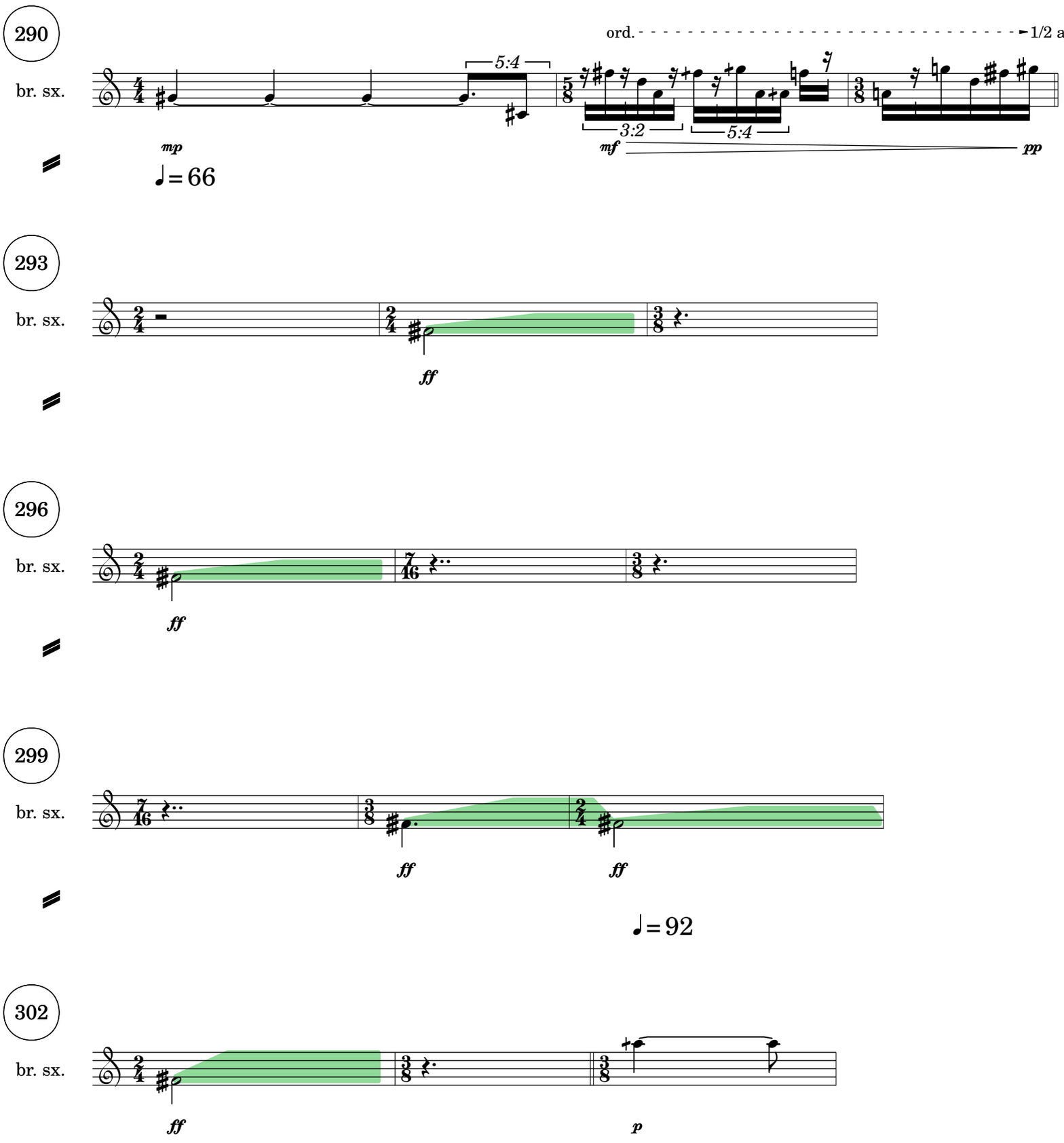

280
br. sx.
5:4
7:8
3:2
5:4
3:2
7:8
p < mf > p | f > p < mf | p < f > p ( mf > p | f | p | mf > p < f | p < mf > p | f > p | mf ) p < f >
♩= 75

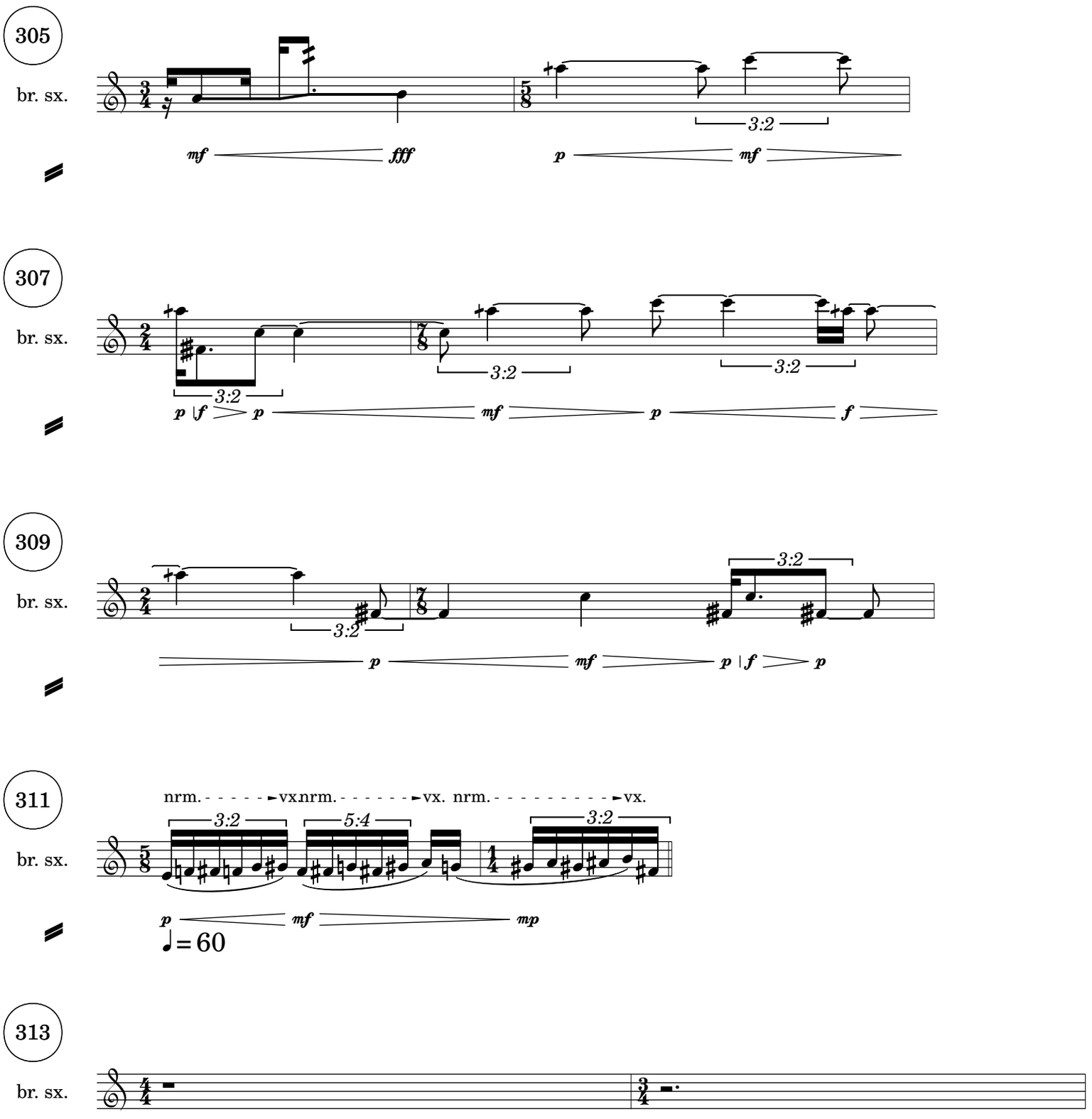

282
br. sx.
norm.
vox.
5:4
3:2
5:4
7:8
3:2
p < mf > p ( f > p < mf > p | f > p ( mf p | f | p < mf
p
f


284
br. sx.
5:4
3:2
7:8
3:2
p < mf > p < f > p < mf > p < f | p < mf p < f | p < mf


286
br. sx.
ord.
1/2 air tone
3:2
5:4
7:8
mf
pp
mp


288
br. sx.
p
p
mf


290
br. sx.
ord.
1/2 ai
5:4
3:2
5:4
mp
mf
pp
♩= 66
293
br. sx.
ff
296
br. sx.
ff
299
br. sx.
ff
ff
♩= 92
302
br. sx.
ff
p


305
br. sx.
3:2
mf
fff
p
mf
307
br. sx.
3:2
3:2
3:2
p
f
p
mf
p
f
309
br. sx.
3:2
3:2
p
mf
p
f
p
311
br. sx.
nrm.
vx
nrm.
vx.
nrm.
vx.
3:2
5:4
3:2
p
mf
mp
♩= 60
313
br. sx.

315

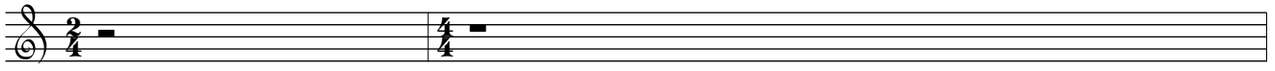
br. sx.

317

br. sx.

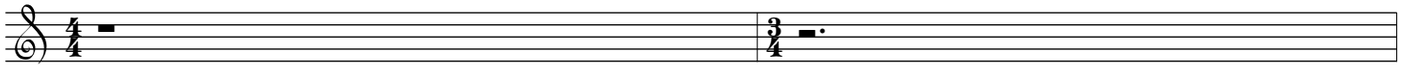
319

br. sx.



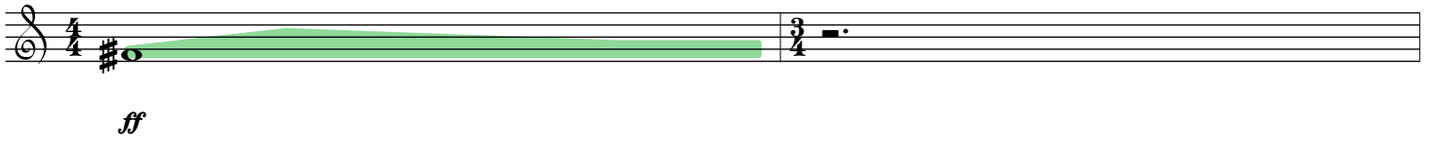
321

br. sx.



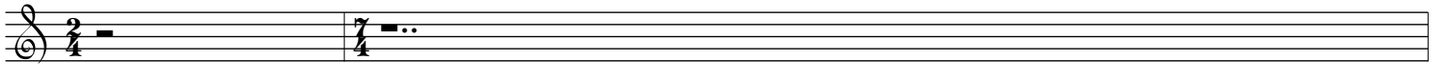
323

br. sx.



325

br. sx.

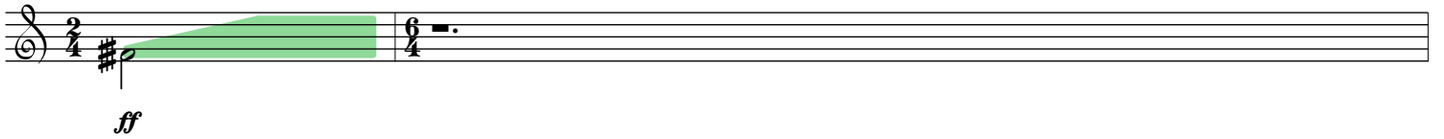


327

br. sx.

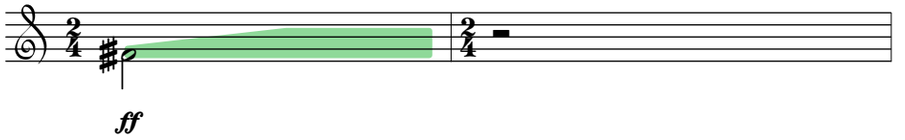
329

br. sx.



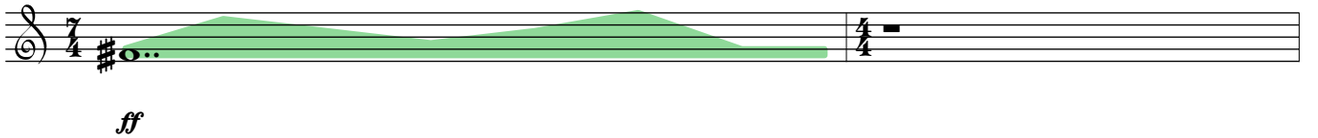

331

br. sx.




333

br. sx.



# 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

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Scores available for purchase at www.gregoryrowlandevans.com

$30