

GREGORY ROWLAND EVANS

NYCTIVOE

for 2 saxophones, percussion, viola, & violoncello

2023

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

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'

for two saxophones, percussion, viola, and violoncello

[illegible]

10

$\text{♩} = 40$ $\text{---} \times 3 \text{---}$ $\text{♩} = 92$

$$\left. \vphantom{\int_0^1} \right\}$$

<i>tam tam + superball</i>

tn. sx.

br. sx.

pc.

va.

VC.

72 $\text{♩} = 120$

tn. sx.

br. sx.

pc. *bass drum*

va.

vc.

$\text{♩} = 92$

78 $\text{♩} = 92$

tn. sx.

br. sx.

pc. *bass drum + superball*

va.

vc.

[illegible]



This musical score is for the piece "The Great Wall" by John Williams. It is written for a large ensemble, including strings, brass, and woodwinds. The score is in 3/4 time and features a variety of musical notations, including notes, rests, and dynamic markings. The score is divided into five systems, each containing multiple staves for different instruments. The first system includes staves for strings (vn. sx., vn. sr., vc.), brass (br. sx., br. sr.), and woodwinds (pc.). The second system includes staves for strings (va., vc.), brass (br. sx., br. sr.), and woodwinds (pc.). The third system includes staves for strings (va., vc.), brass (br. sx., br. sr.), and woodwinds (pc.). The fourth system includes staves for strings (va., vc.), brass (br. sx., br. sr.), and woodwinds (pc.). The fifth system includes staves for strings (va., vc.), brass (br. sx., br. sr.), and woodwinds (pc.). The score is written in a standard musical notation style, with notes, rests, and dynamic markings clearly visible. The overall structure of the score is complex, with many different musical elements and a high level of detail.

tn. sx.

br. sx.

pc.

va.

VC.

tn. sx. *vx.nrm.* *vx.nrm.* *vx.*

br. sx. *vx. nrm.* *vx.* *nrm.* *vx.nrm.* *vx. nrm.* *vx.* *nrm.* *vx.nrm.* *vx. nrm.* *vx.* *nrm.* *vx.nrm.* *vx. nrm.* *vx.* *nrm.* *vx.nrm.* *vx. nrm.* *vx.* *nrm.* *vx.nrm.*

pc.

va. *ff* *p* *f* *mp* *ff* *p* *f* *mp* *ff* *p* *f* *mp* *ff* *p* *f* *mp* *ff* *p* *f* *mp*

vc. *pp* *p* *f* *mp* *ff* *p* *f* *mp* *ff* *p* *f* *mp* *ff* *p* *f* *mp* *ff* *p* *f* *mp*

[illegible]

The musical score for 'The Great Wall' by Tan Dun is a complex orchestral work. It features a variety of instruments, including strings (violin, viola, cello, double bass), woodwinds (flute, oboe, clarinet, bassoon), brass (trumpet, trombone, tuba), and percussion (gongs, log drums, cymbals). The score is written in a single system with multiple staves. The key signature is one sharp (F#), and the time signature is 5/4. The score is divided into two main sections, each with a 5/4 time signature. The first section is marked 'p' (piano) and the second section is marked 'f' (forte). The score includes a variety of musical notation, including notes, rests, and dynamic markings. The percussion section is particularly prominent, with gongs and log drums playing a central role in the composition. The overall mood is dramatic and powerful, reflecting the historical and cultural significance of the Great Wall of China.

[illegible]

$p \quad m_f^f \quad p \quad f \quad m_f^f \quad p \quad m_f^f \quad p \quad f \quad p$

[illegible]

203

$\text{♩} = 92$

7/16 3/8 2/4 2/4 3/8 2/4 3/8 2/4 2/4 3/8

tn. sx.

br. sx.

pc. *timpani + cymbal*

va.

vc.

tam tam + superbball

1/2 clt. norm. scr.

1/2 clt. norm. scr.

213

2/4 7/16 2/4 2/4 3/8 2/4 7/16 3/8 7/16

tn. sx.

br. sx.

pc. *bass drum + superbball*

va.

vc.

timpani + cymbal

1/2 clt. norm. scr.

♩ = 120

2
4

7
4

6
4

2
4

4
4

4
4

3
4

tn. sx.

br. sx.

pc.

va.

vc.

gongs

Sheet music for a percussion ensemble, featuring tenor saxophone (tn. sx.), baritone saxophone (br. sx.), and various percussion instruments (pc., va., vc.). The score is written in 2/4, 7/4, 6/4, 2/4, 4/4, 4/4, and 3/4 time signatures. The tempo is marked as ♩ = 120. The music includes complex rhythmic patterns, dynamic markings (p, f, mp, ff), and articulation (accents, slurs). The percussion section includes a gong part. The score is divided into measures, with some measures containing multiple staves for different instruments.

4
4

3
4

2
4

7
4

6
4

2
4

2
4

tn. sx.

br. sx.

pc.

va.

vc.

nyctivoe — GR Evans

23

6/4

2/4

2/4

7/4

4/4

3/4

4/4

tn. sx.

br. sx.

pc.

va.

vc.

♩ = 92

2/4

2/4

7/4

6/4

2/4

tn. sx.

br. sx.

pc.

va.

vc.

ord. — 1/2 air tone

lowA

log drums

P. clt. — T

248

24

7
16

38

7
16

38

24

24

38

24

38

24

24

38

261

78

24

78

125

14

44

125

3

34

VC.

(283)

nyctivoe — GR Evans

304

28

nyctivoe — GR Evans

30

tn. sx.

br. sx.

pc.

va.

vc.

mf p

mf p

mf p

mf p

Iowa City, Ia.
January – April 2023.

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