GREGORY ROWLAND EVANS

NYCTIVOE

for 2 saxophones, percussion, viola, & violoncello

2023

Percussion

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.

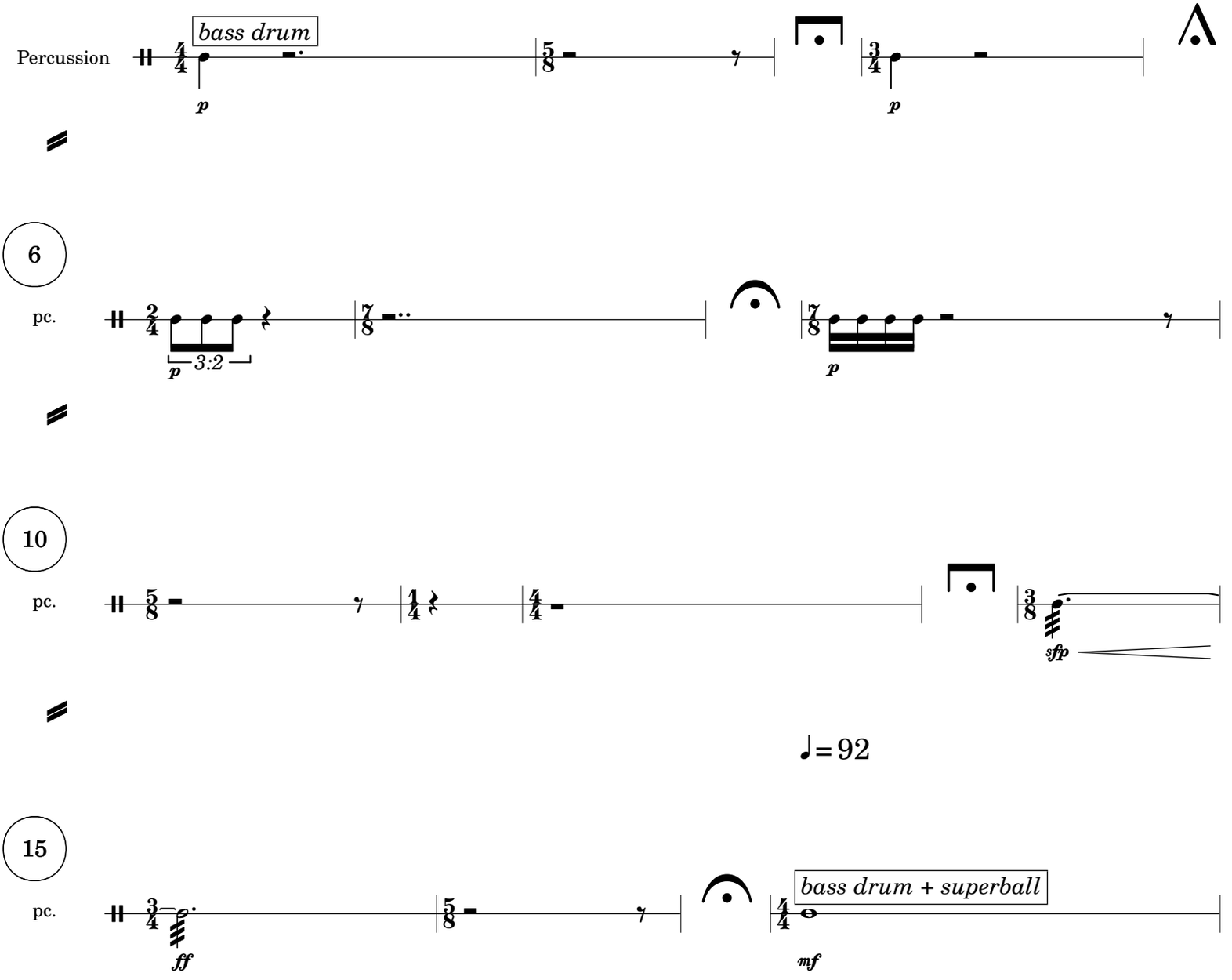
duration: c. 13’

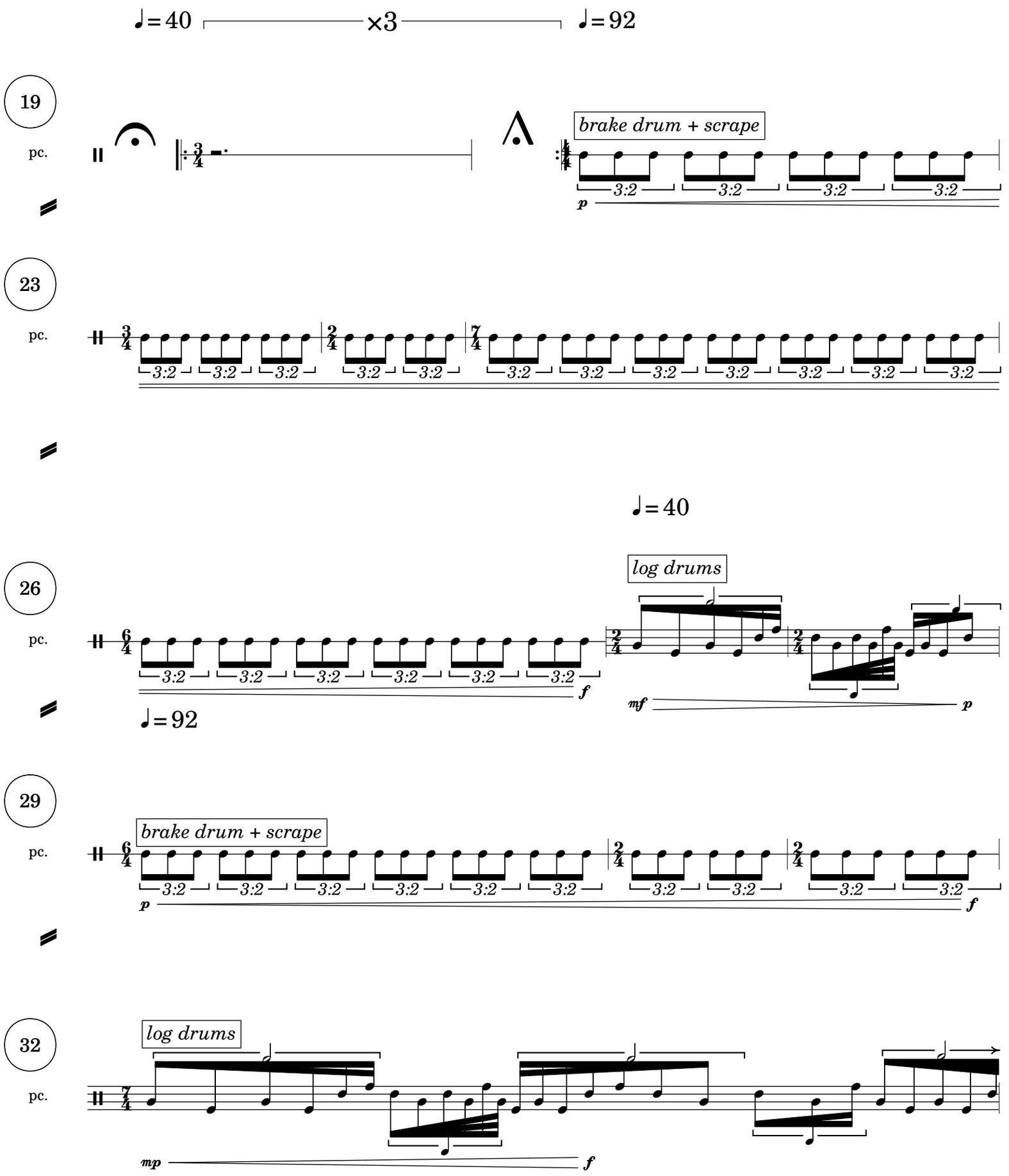
Νύχταβοή

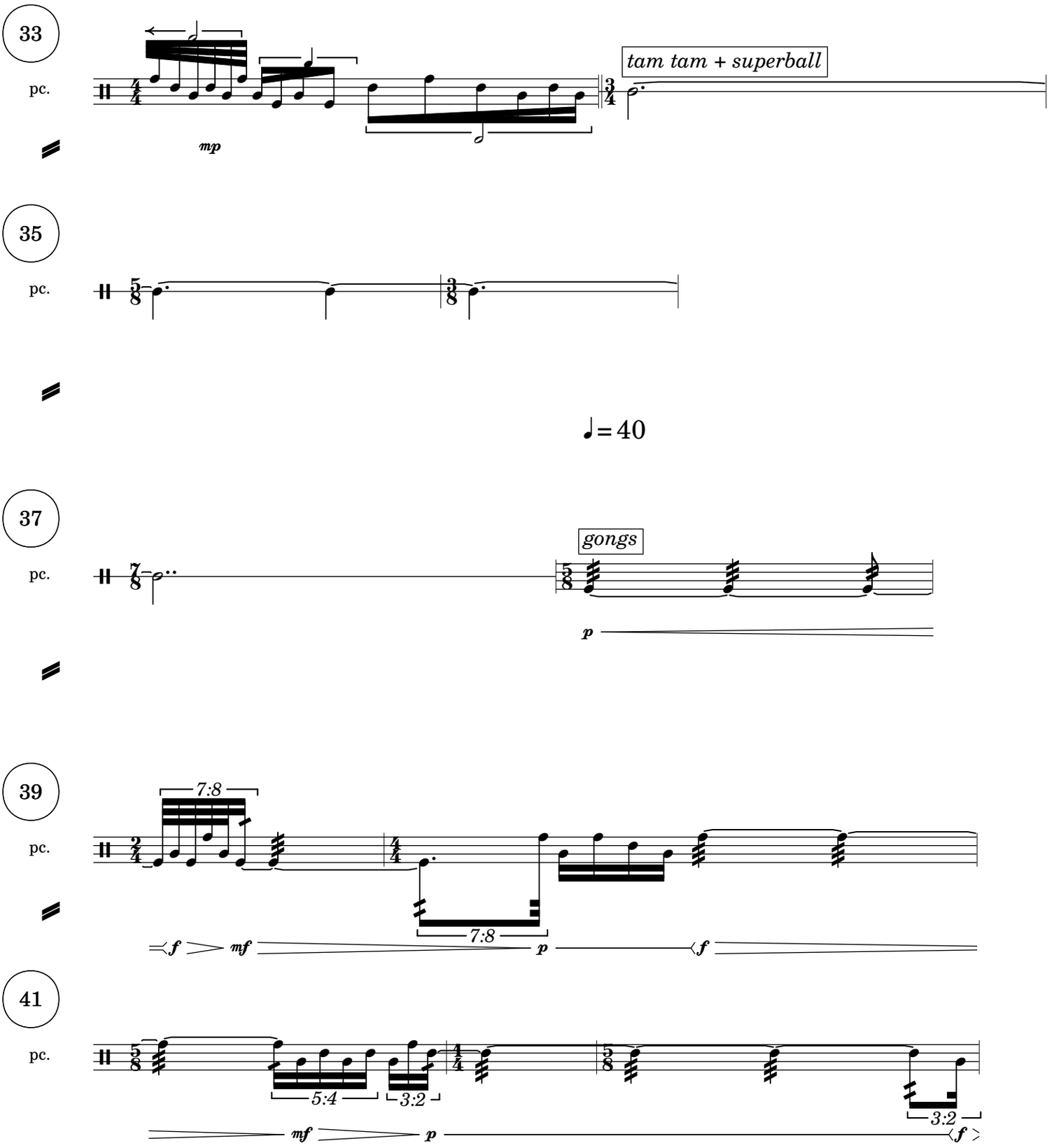
or, beyond gossamer rings

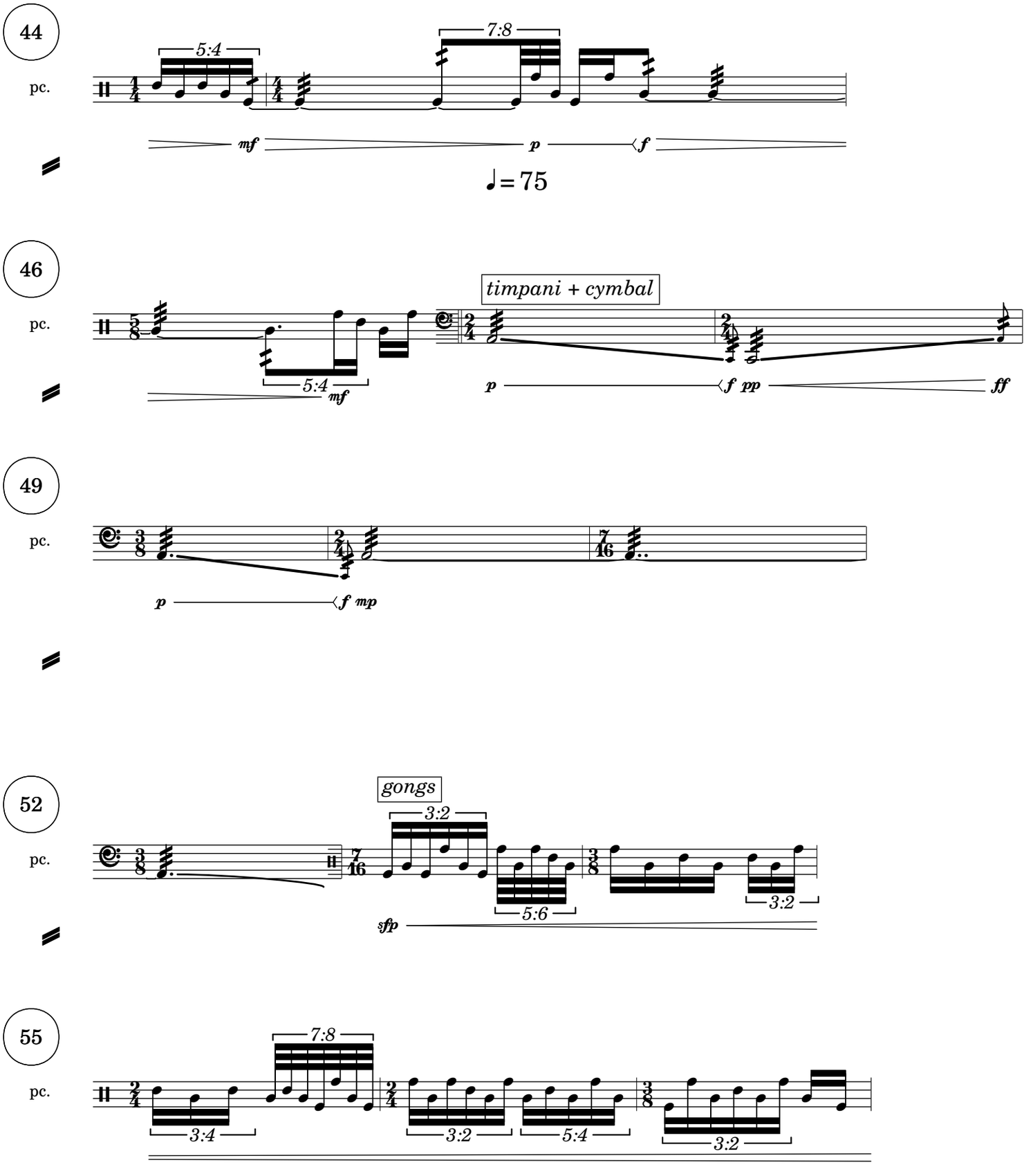
Gregory Rowland Evans (*1995)

♩= 60



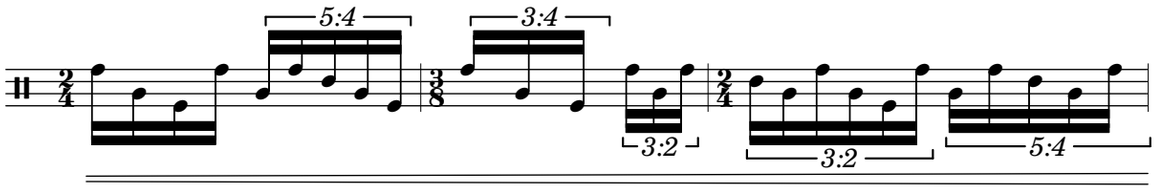

♩= 40
×3
♩= 92
19
pc.
brake drum + scrape
3:2
p
23
pc.
3:2
♩= 40
26
pc.
log drums
f
mf
p
♩= 92
29
pc.
brake drum + scrape
p
f
32
pc.
log drums
mp
f


33
pc.
mp
tam tam + superball
35
pc.
♩= 40
37
pc.
gongs
p
39
pc.
7:8
f
mf
7:8
p
f
41
pc.
5:4
3:2
mf
p
3:2
f


44
pc.
5:4
7:8
mf
p
f
♩= 75
46
pc.
timpani + cymbal
5:4
mf
p
f pp
ff
49
pc.
p
f mp
52
pc.
gongs
3:2
5:6
3:2
sfp
55
pc.
7:8
3:4
3:2
5:4
3:2

58

pc.



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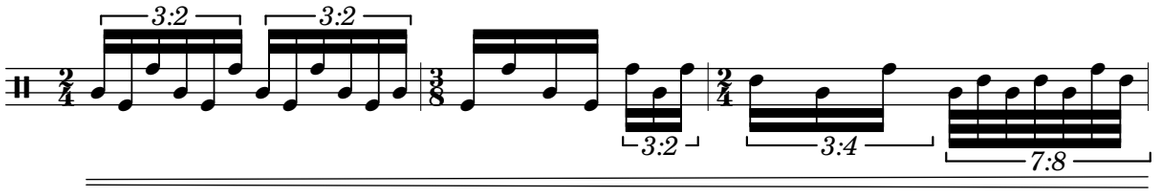

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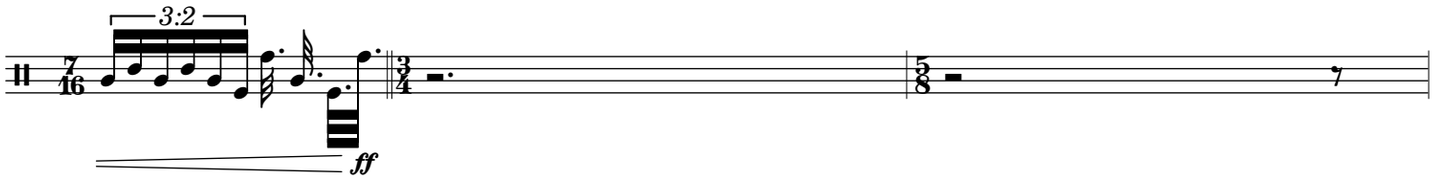

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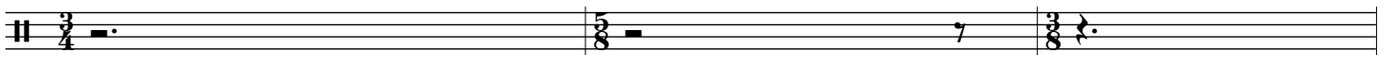

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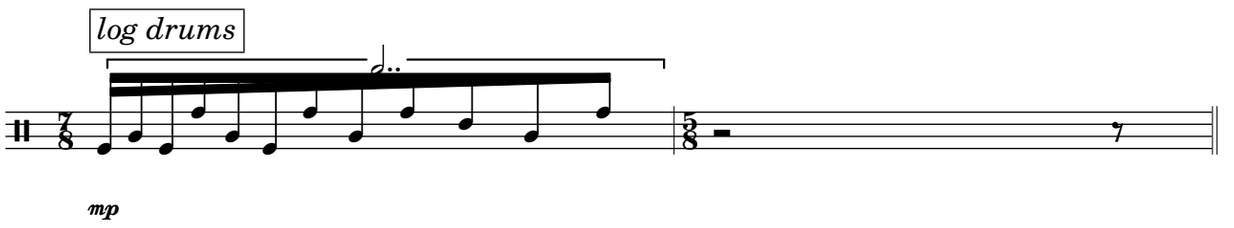
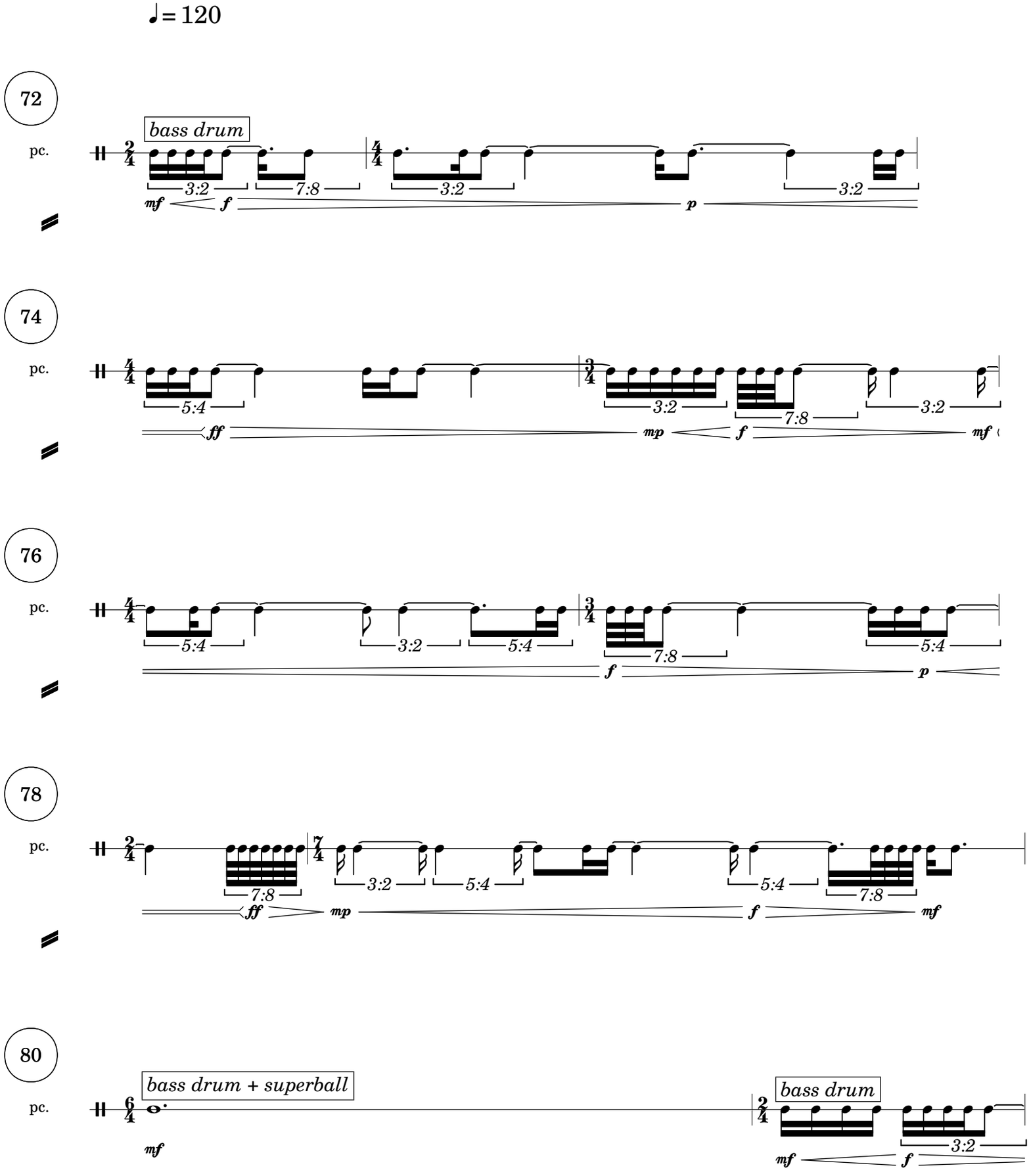
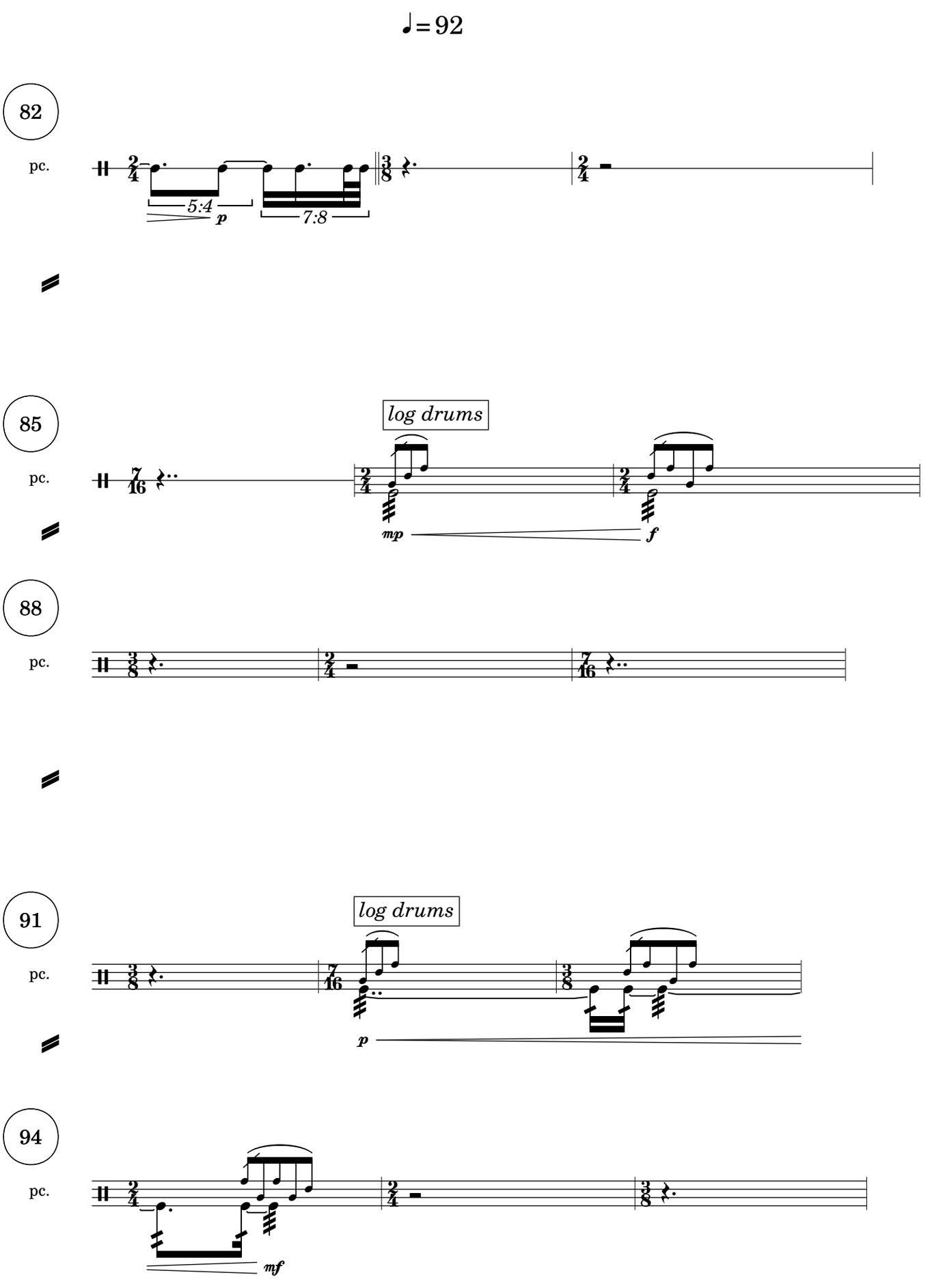
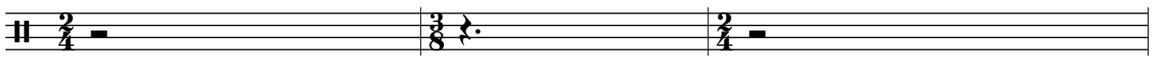



♩= 120
72
pc.
bass drum
3:2
7:8
3:2
3:2
mf
f
p
74
pc.
5:4
3:2
7:8
3:2
ff
mp
f
mf
76
pc.
5:4
3:2
5:4
7:8
5:4
f
p
78
pc.
7:8
3:2
5:4
5:4
7:8
ff
mp
f
mf
80
pc.
bass drum + superball
mf
bass drum
3:2
mf
f


♩= 92
82
pc.
5:4
p
7:8
85
pc.
log drums
mp
f
88
pc.
91
pc.
log drums
p
94
pc.
mf

97

pc.



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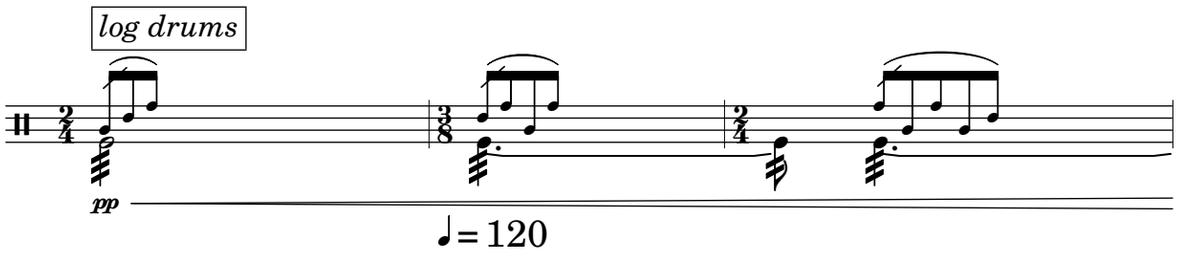
pc.



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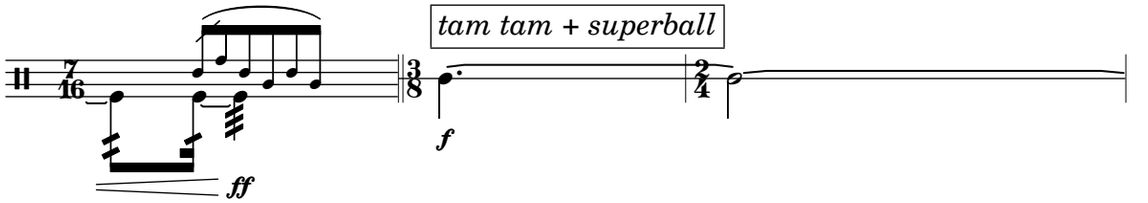

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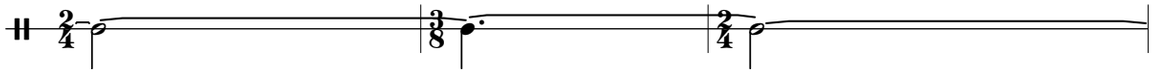

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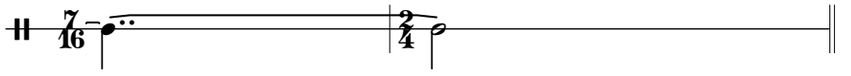


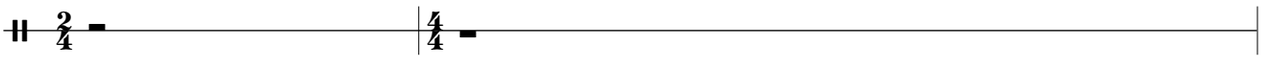
♩= 66

111

pc.

112

pc.



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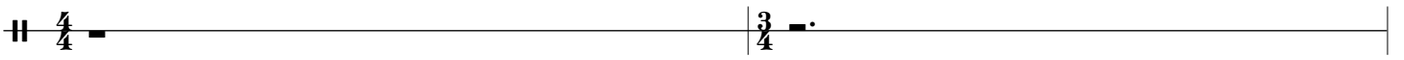

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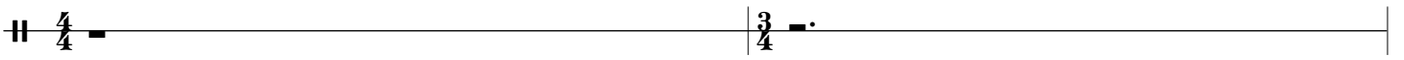

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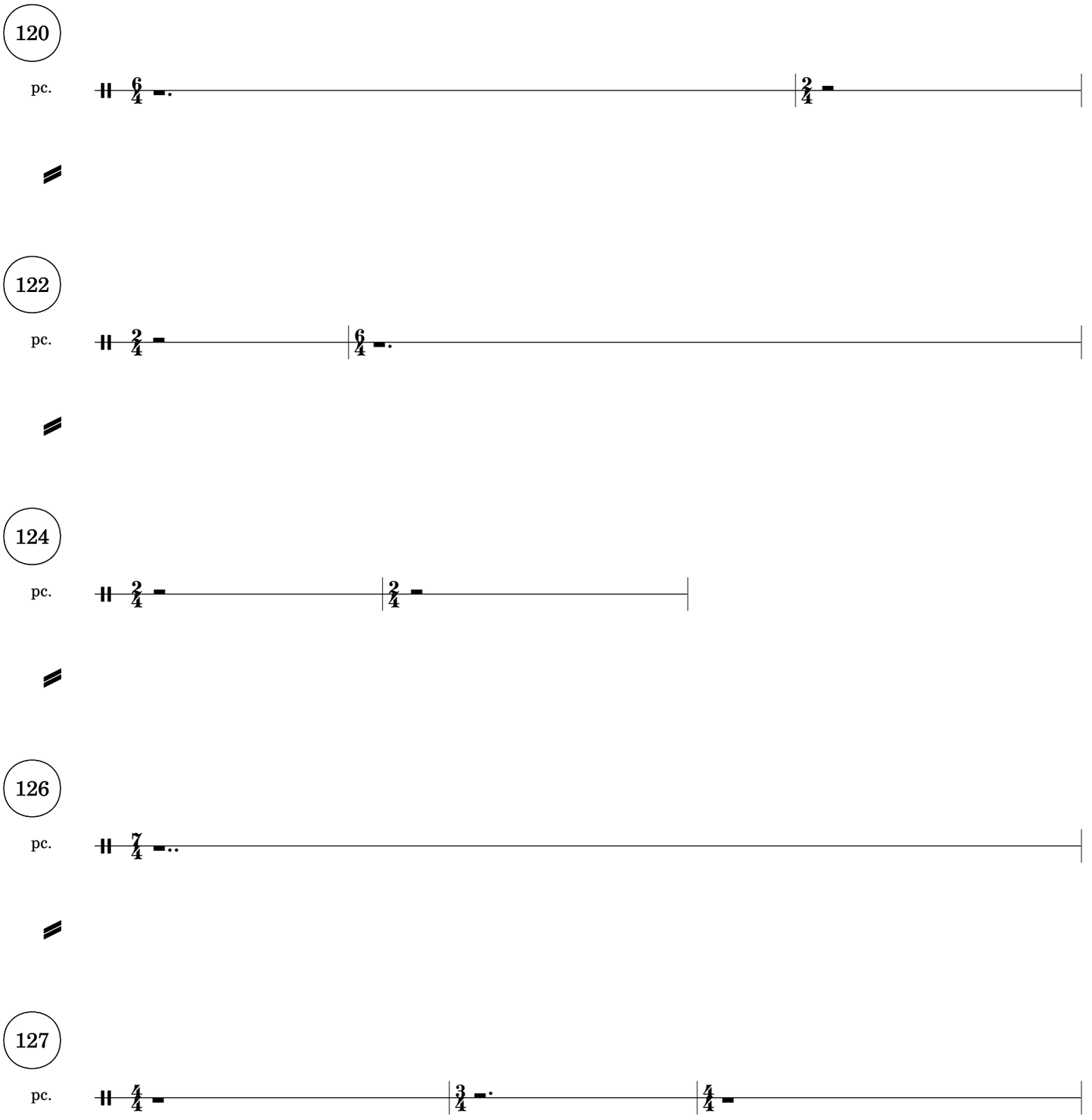
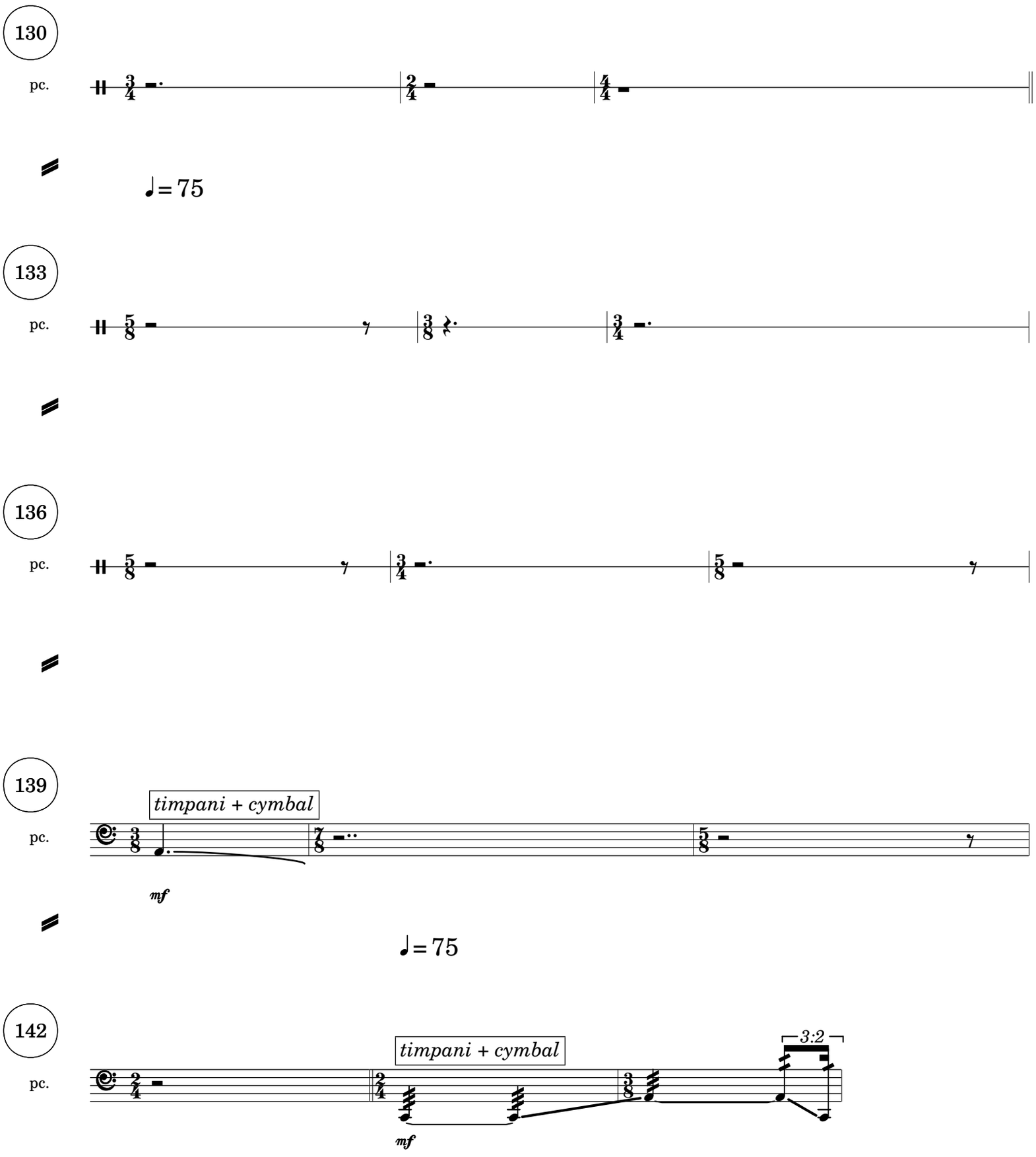
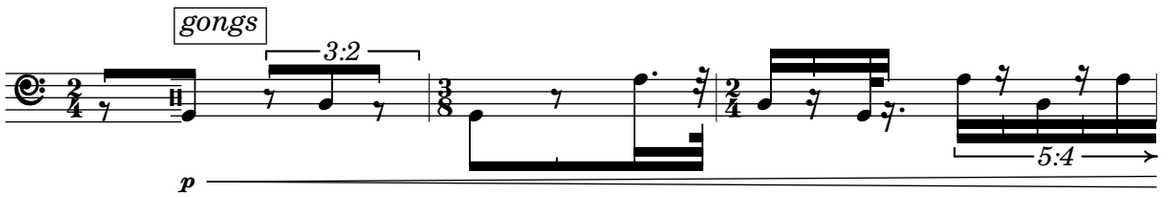

120
pc.
122
pc.
124
pc.
126
pc.
127
pc.


130
pc.
♩= 75
133
pc.
136
pc.
139
pc.
timpani + cymbal
mf
♩= 75
142
pc.
timpani + cymbal
3:2
mf

145

pc.



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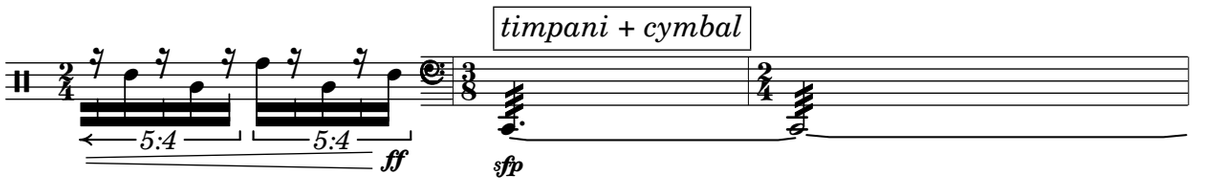

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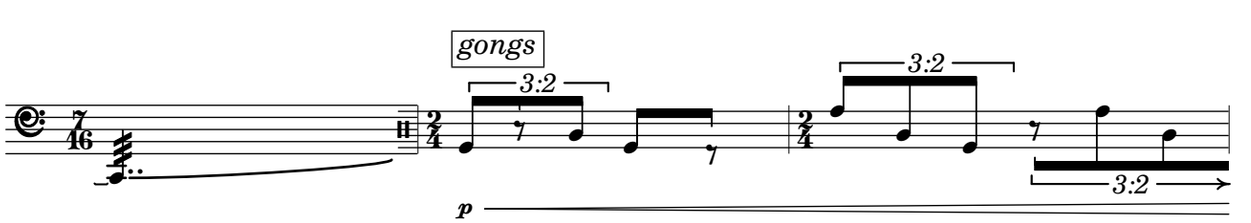

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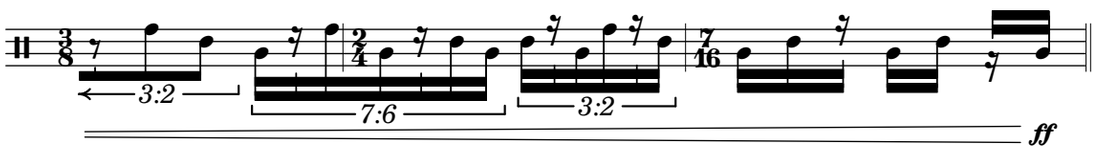
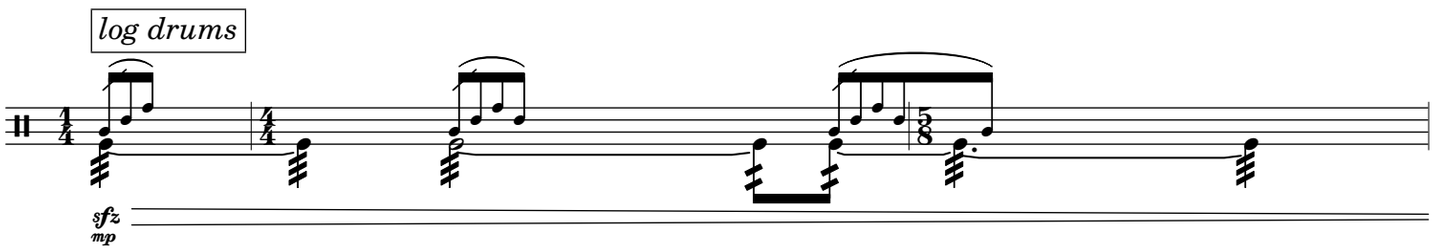
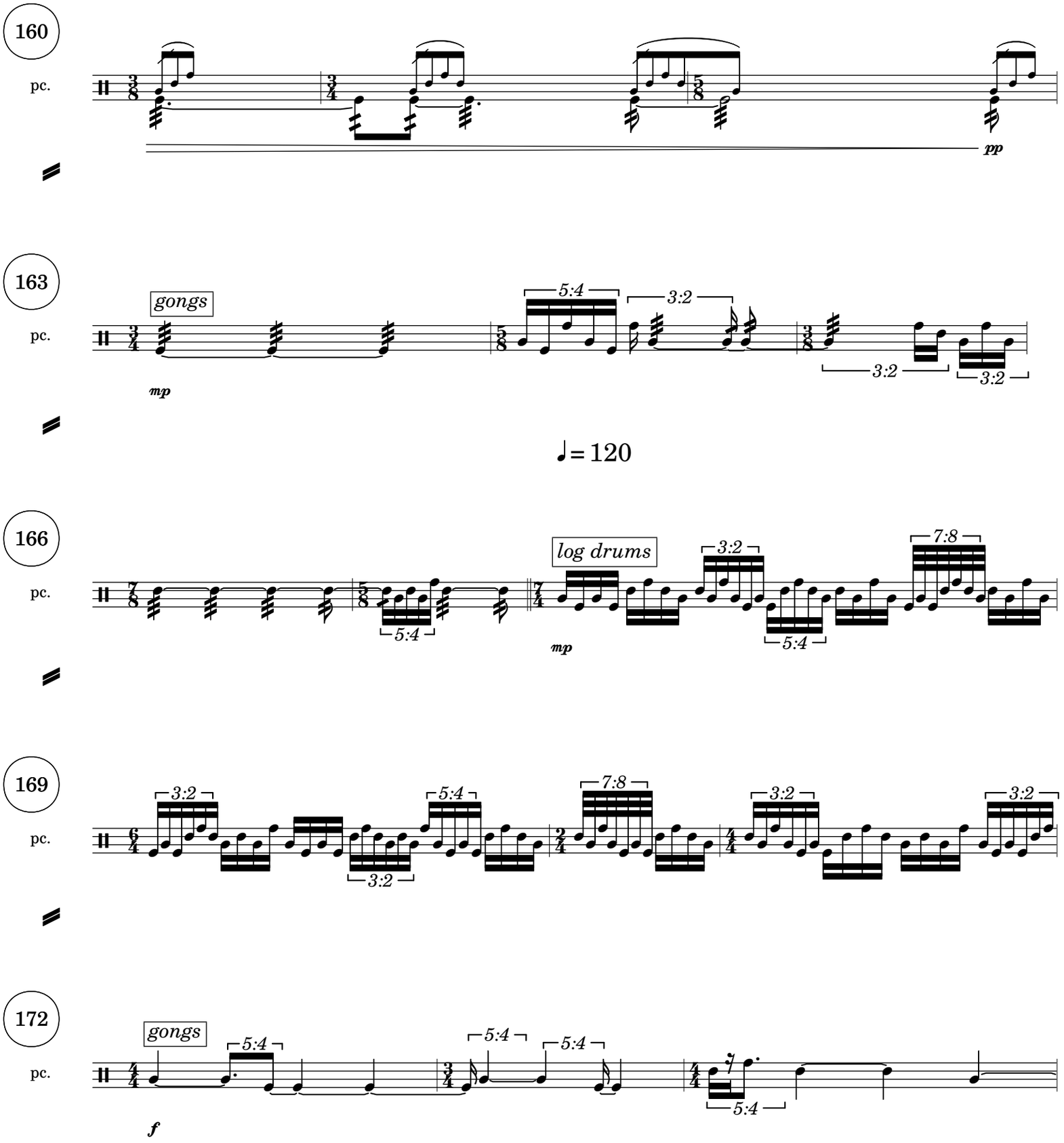


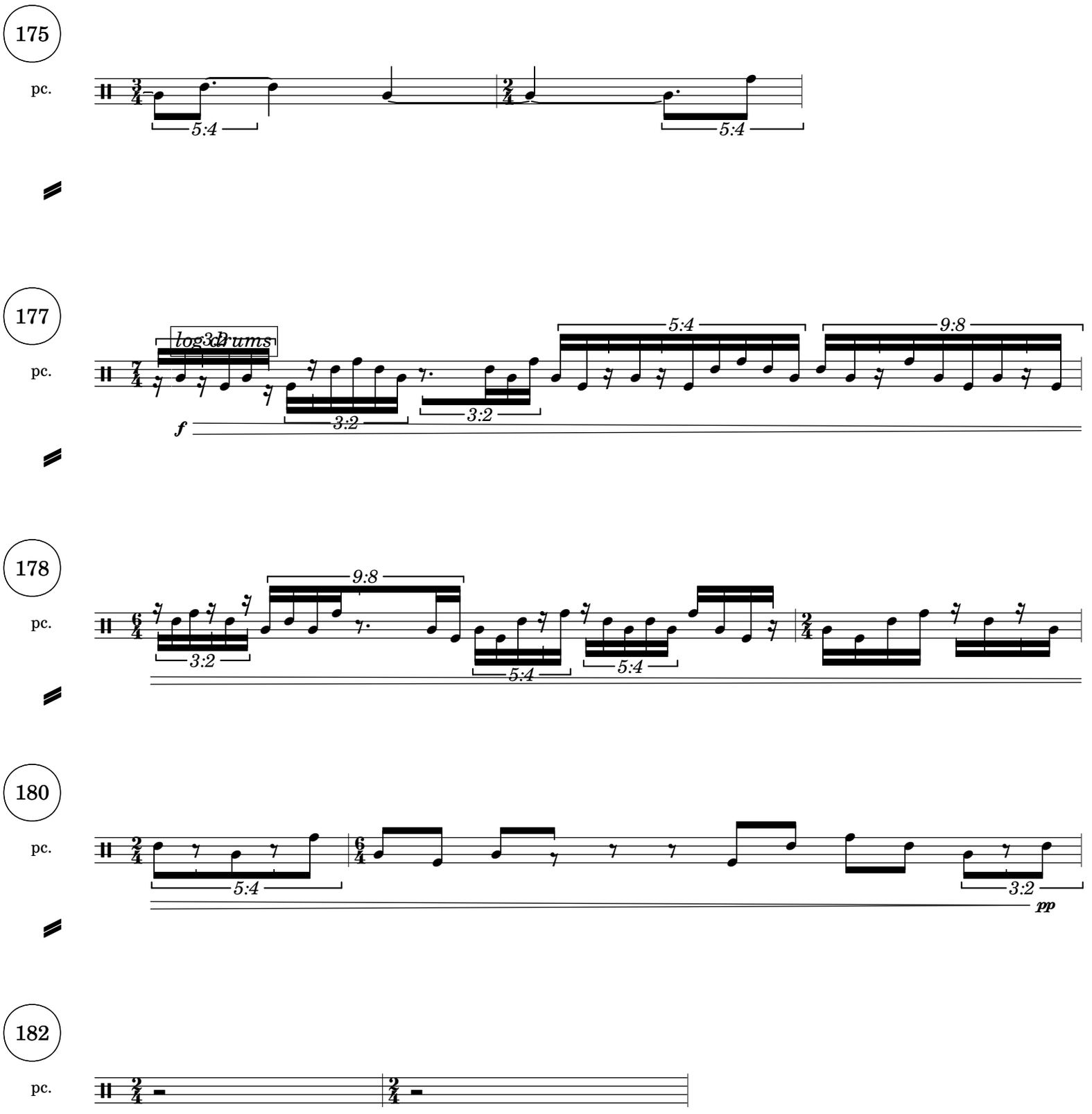
♩= 66

157

pc.

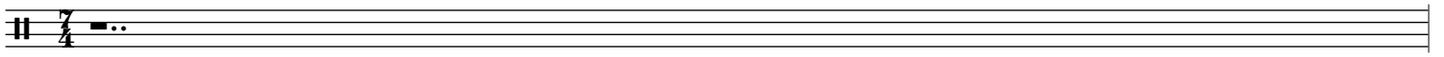



160
pc.
pp
163
pc.
gongs
mp
5:4
3:2
3:2
3:2
♩= 120
166
pc.
log drums
mp
5:4
3:2
5:4
7:8
169
pc.
3:2
3:2
5:4
7:8
3:2
3:2
172
pc.
gongs
f
5:4
5:4
5:4
5:4


175
pc.
5:4
5:4
177
pc.
log drums
3:2
3:2
5:4
9:8
f
178
pc.
3:2
9:8
5:4
5:4
180
pc.
5:4
3:2
pp
182
pc.

184

pc.



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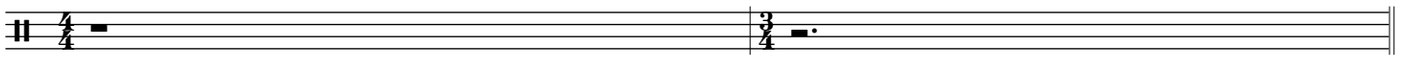
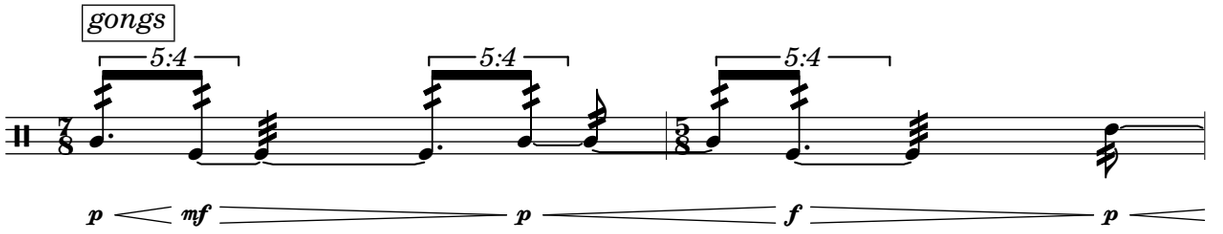


♩= 40

187

pc.



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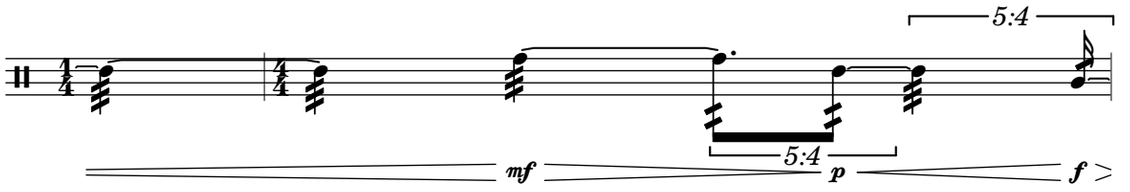
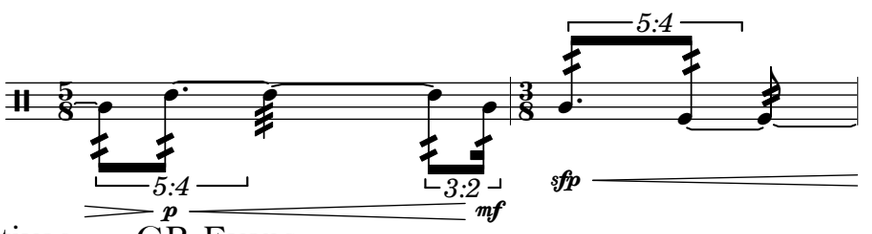
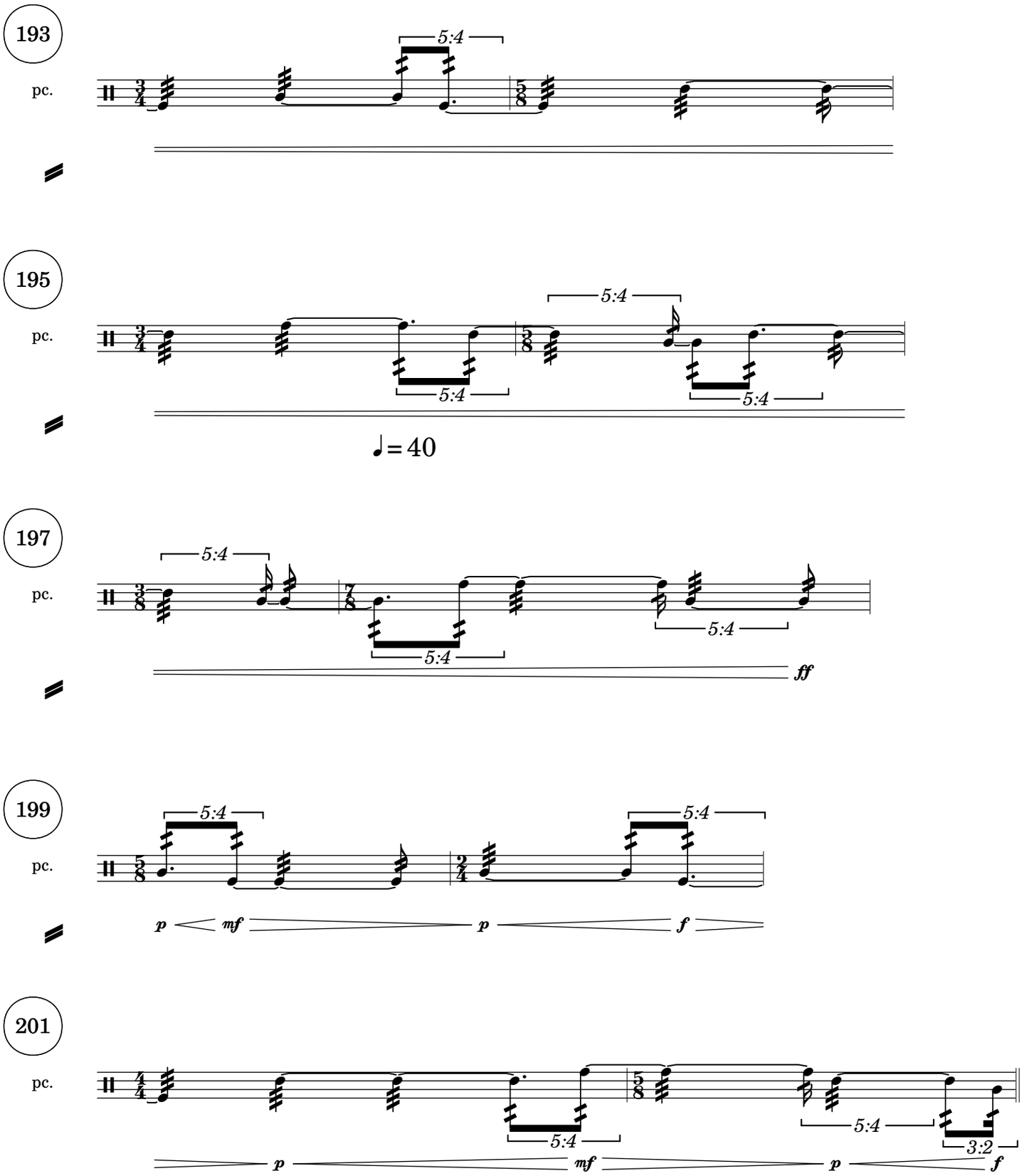


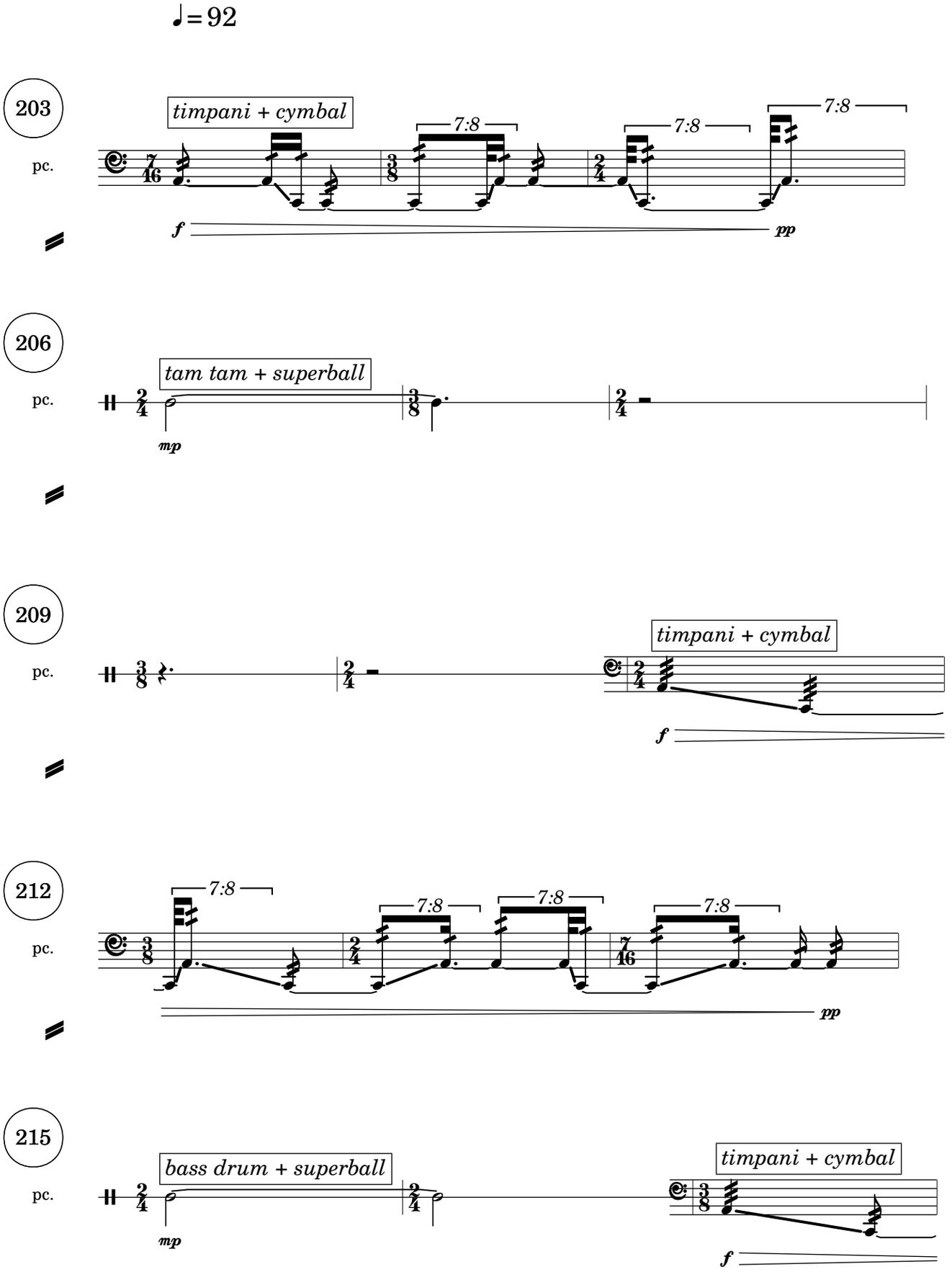
♩= 66

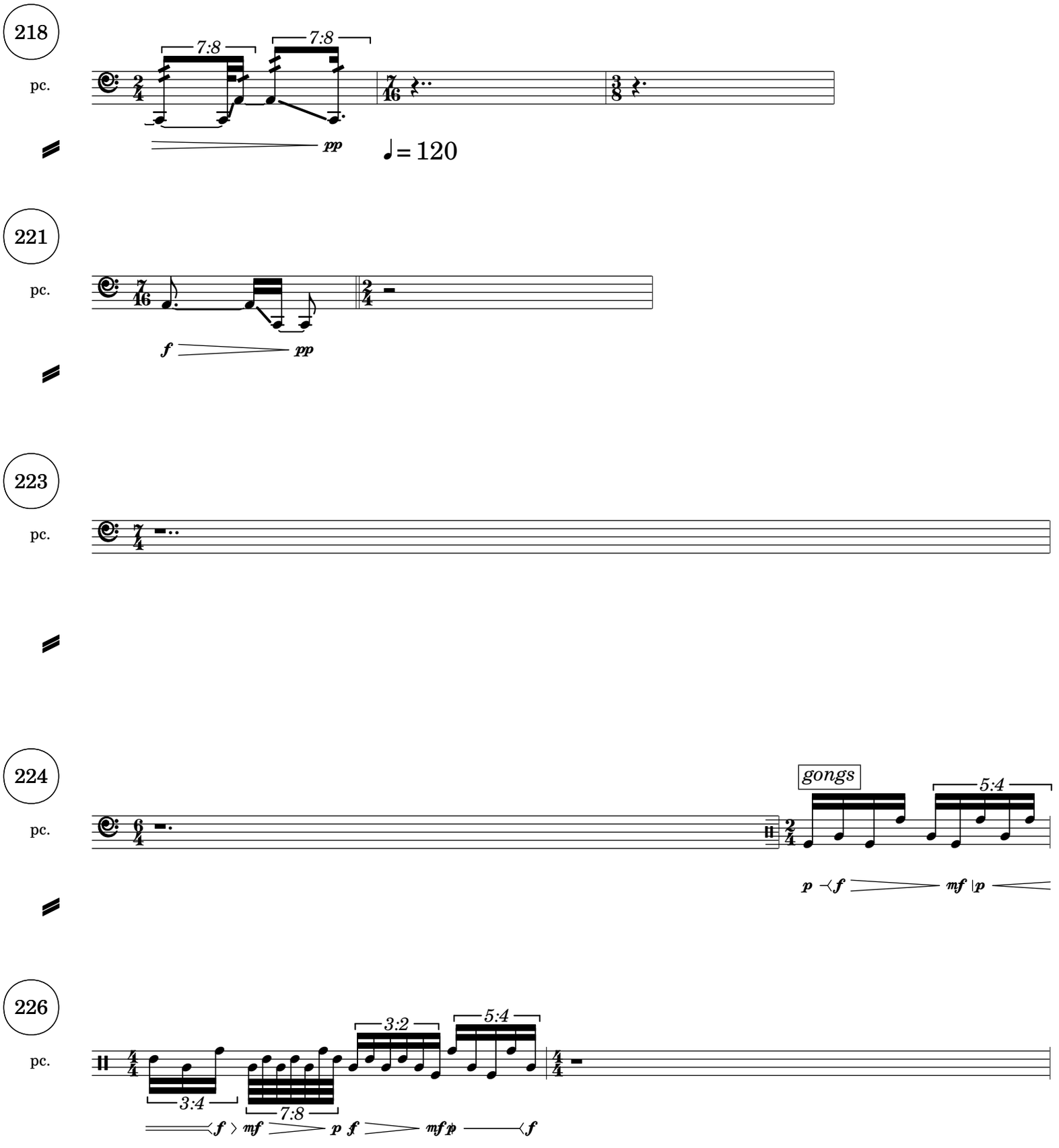
191

pc.



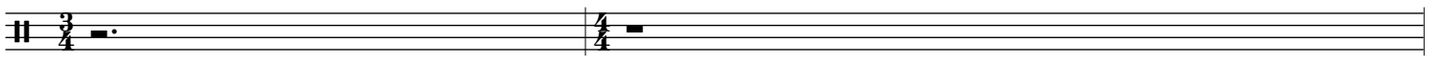

193
pc.
5:4
195
pc.
5:4
5:4
5:4
♩= 40
197
pc.
5:4
5:4
5:4
ff
199
pc.
5:4
5:4
p
mf
p
f
201
pc.
5:4
5:4
3:2
p
mf
p
f


♩= 92
203
pc.
timpani + cymbal
7:8
7:8
7:8
f
pp
206
pc.
tam tam + superball
mp
209
pc.
timpani + cymbal
f
212
pc.
7:8
7:8
7:8
7:8
pp
215
pc.
bass drum + superball
mp
timpani + cymbal
f


218
pc.
7:8
7:8
pp
♩= 120
221
pc.
f
pp
223
pc.
224
pc.
gongs
5:4
p
f
mf
p
226
pc.
3:4
7:8
3:2
5:4
f
mf
p
f
mf
p
f

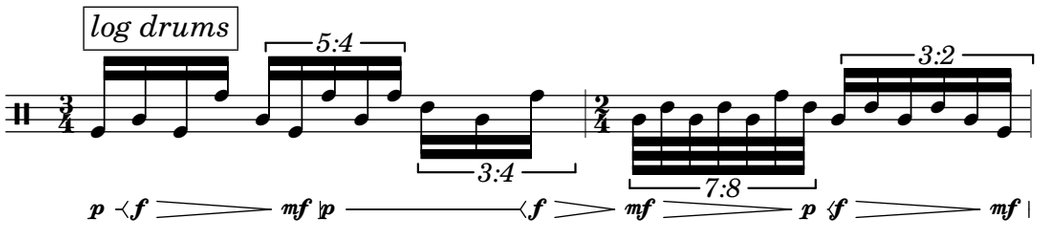
228

pc.



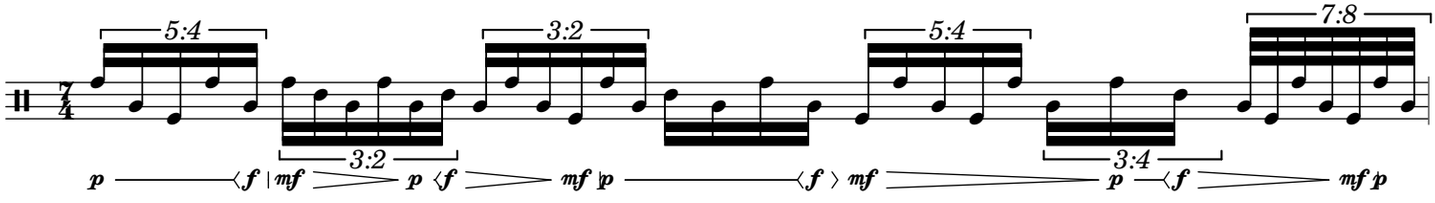
230

pc.



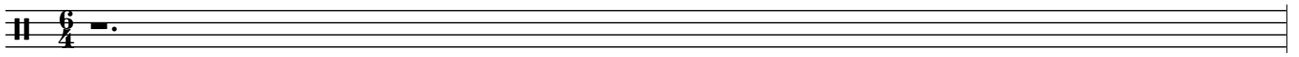
232

pc.



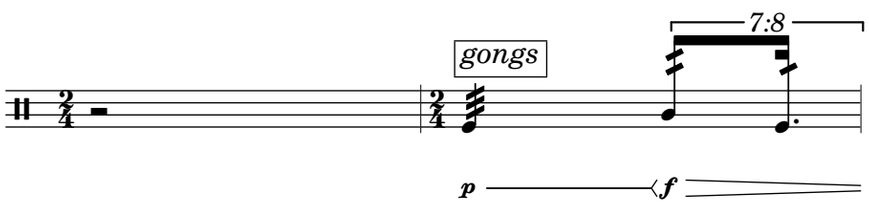
233

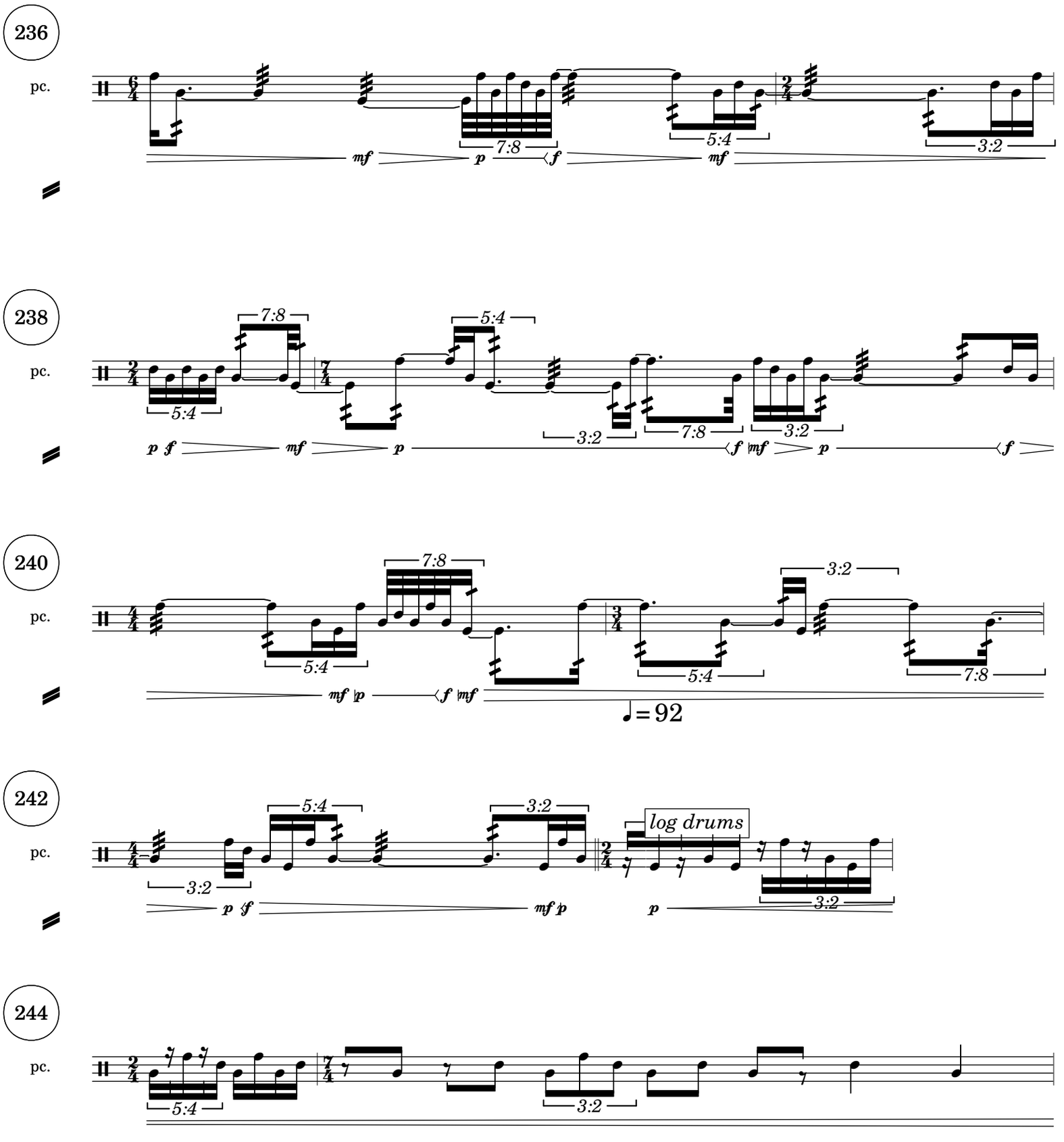
pc.

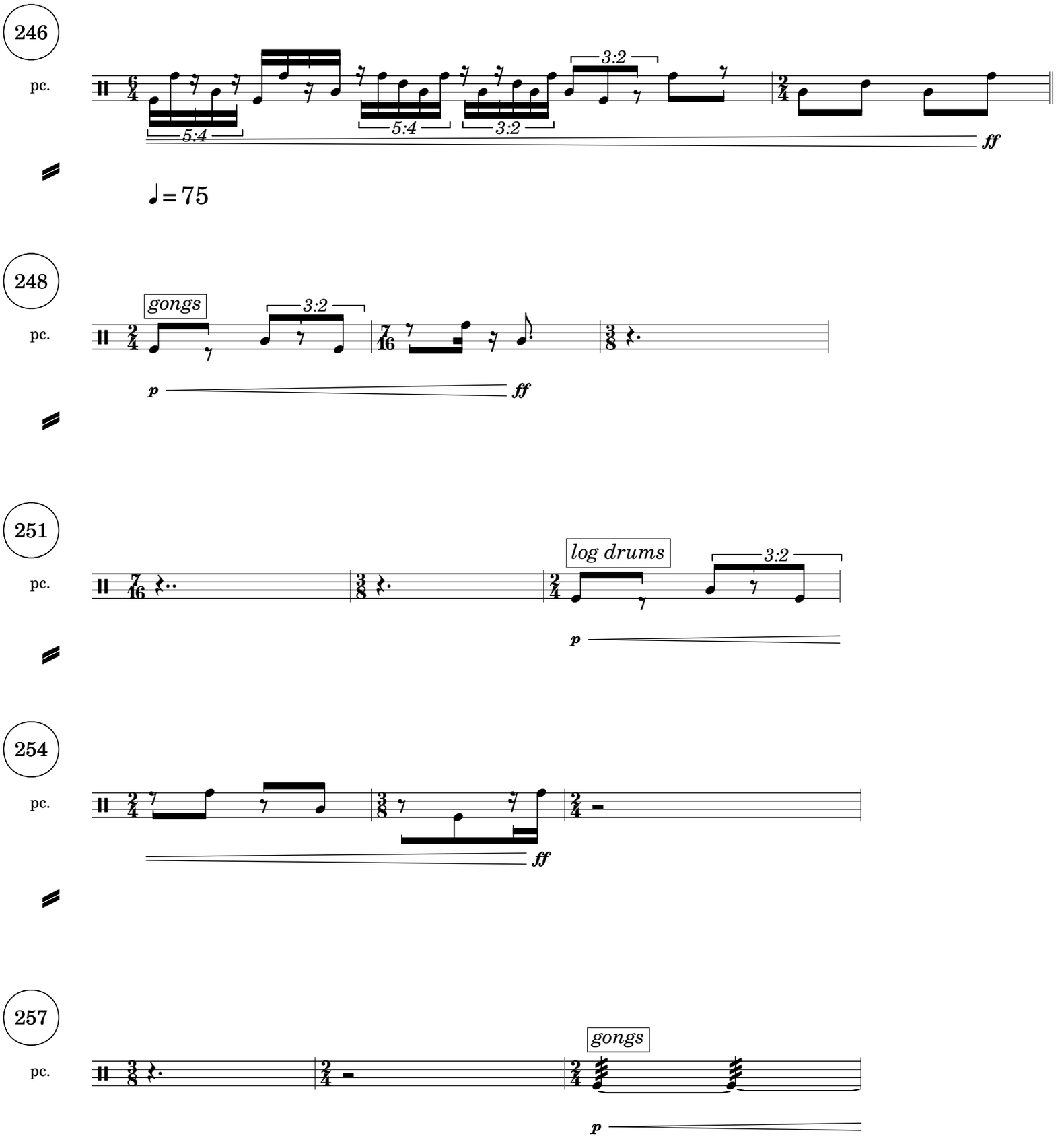


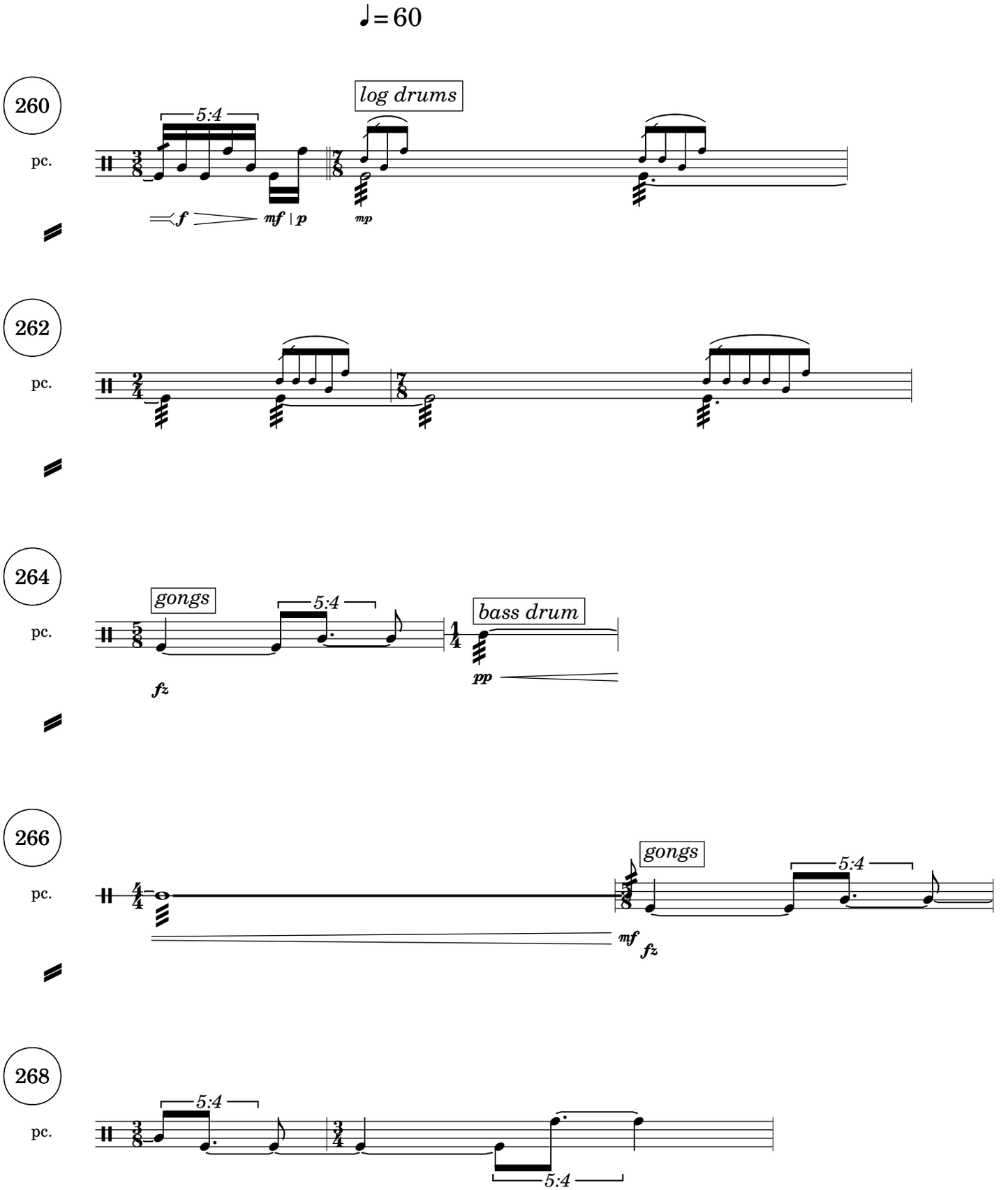
234

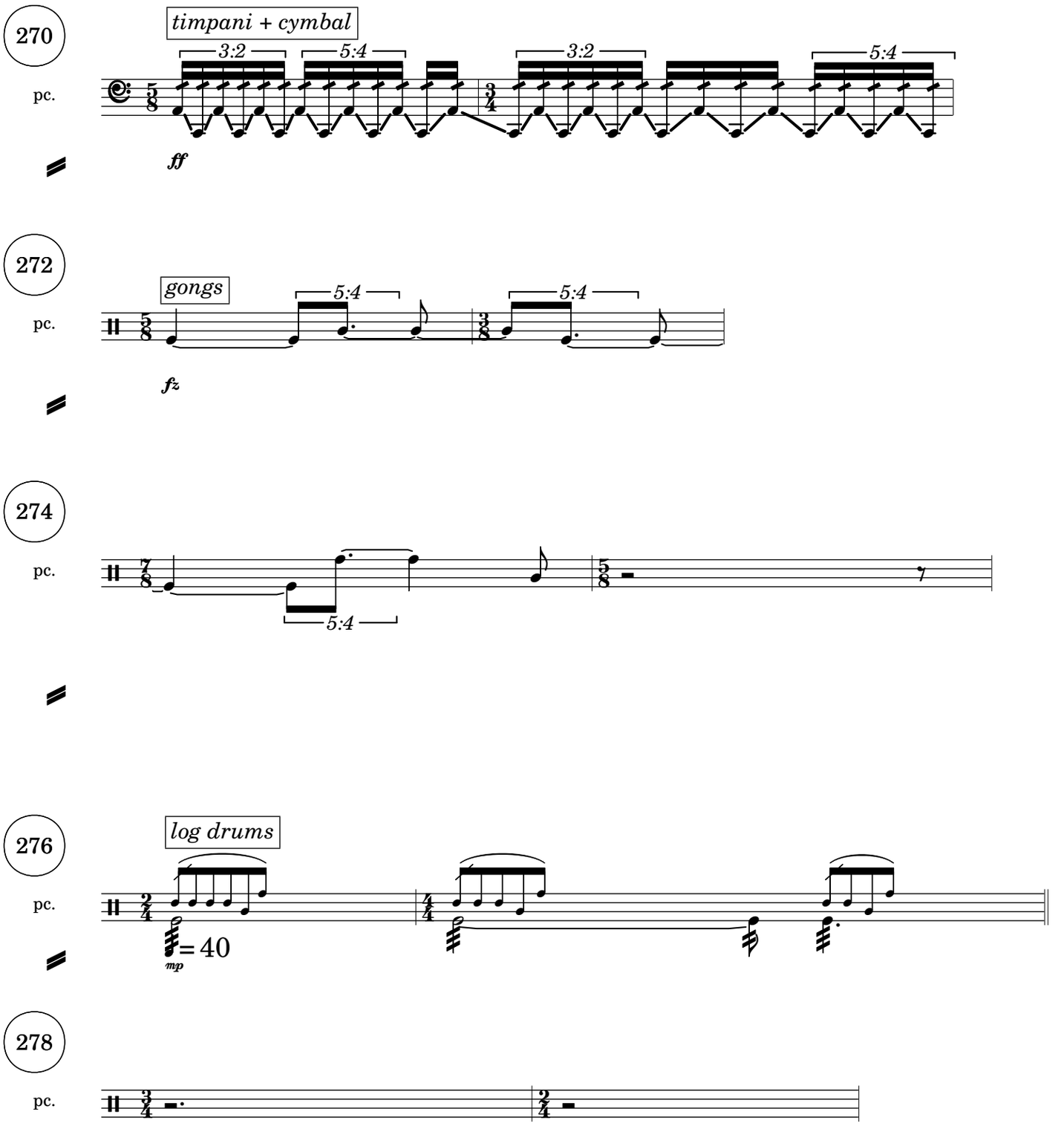
pc.

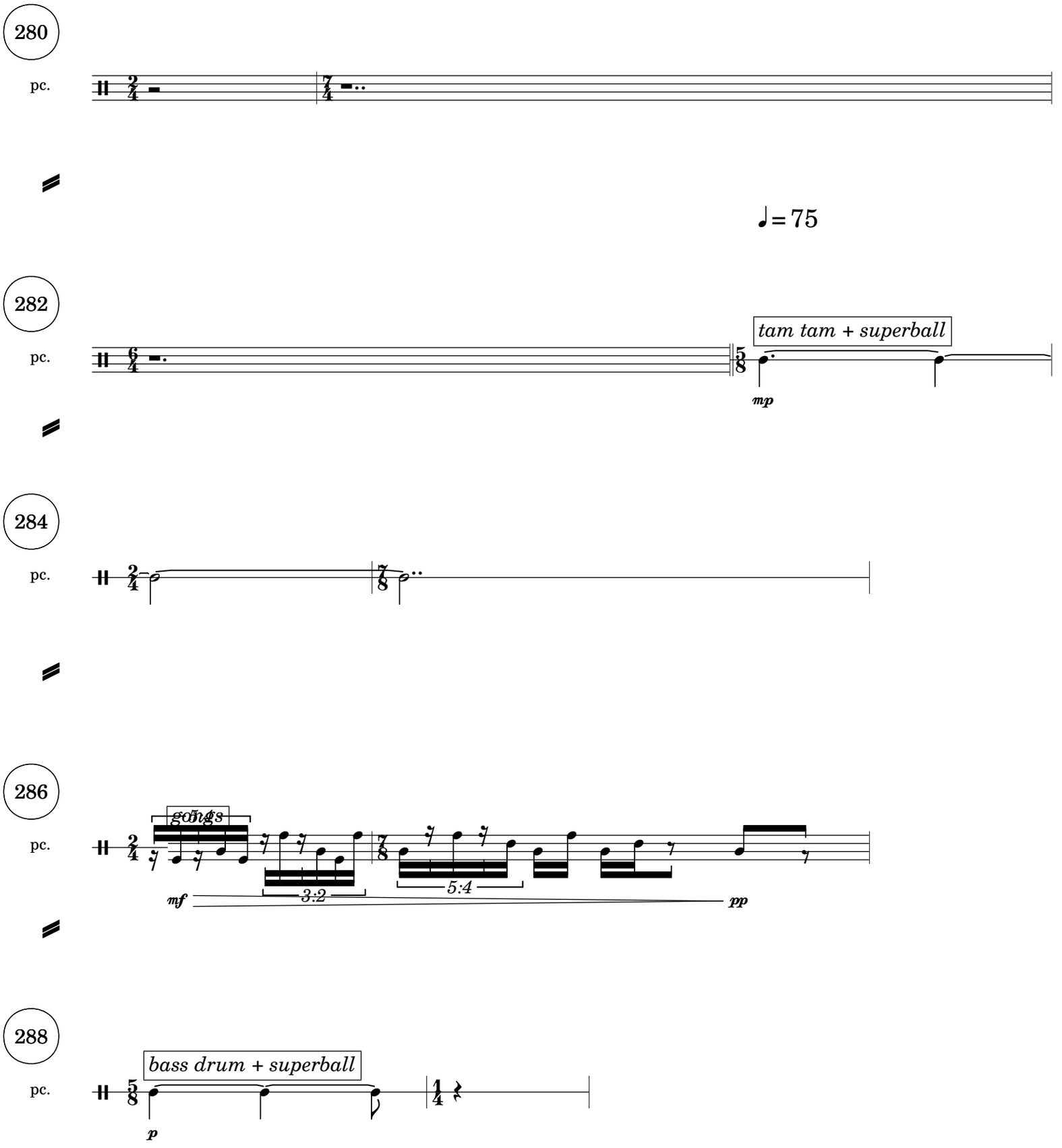



236
pc.
7:8
5:4
3:2
238
pc.
7:8
5:4
5:4
3:2
7:8
3:2
240
pc.
7:8
3:2
5:4
5:4
7:8
♩= 92
242
pc.
5:4
3:2
3:2
log drums
3:2
244
pc.
5:4
3:2


246
pc.
5:4
5:4
3:2
3:2
ff
♩= 75
248
pc.
gongs
3:2
p
ff
251
pc.
log drums
3:2
p
254
pc.
ff
257
pc.
gongs
p

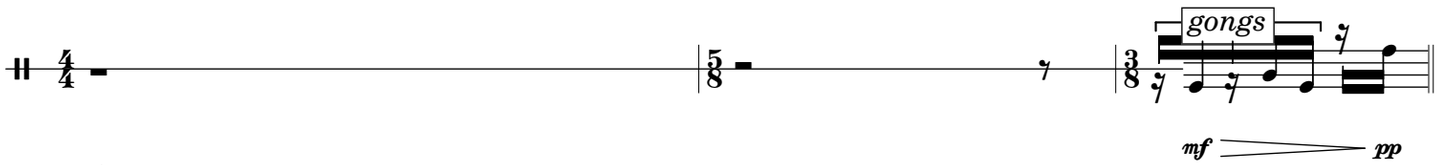

♩= 60
260
pc.
5:4
log drums
f
mf | p
mp
262
pc.
264
pc.
gongs
5:4
bass drum
fz
pp
266
pc.
gongs
5:4
mf
fz
268
pc.
5:4
5:4


270
timpani + cymbal
3:2
5:4
3:2
5:4
pc.
ff
272
gongs
5:4
5:4
pc.
fz
274
5:4
pc.
276
log drums
pc.
= 40
mp
278
pc.


280
pc.
♩= 75
282
pc.
tam tam + superball
mp
284
pc.
286
pc.
gongs
mf
3:2
5:4
pp
288
pc.
bass drum + superball
p

290

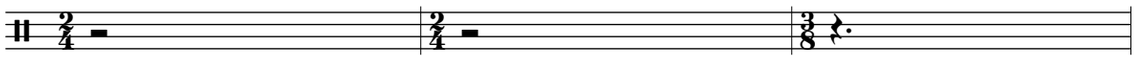
pc.



♩= 66

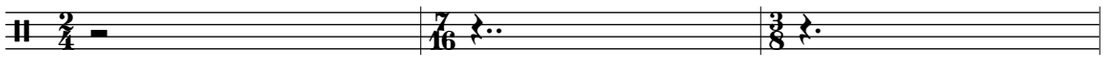
293

pc.



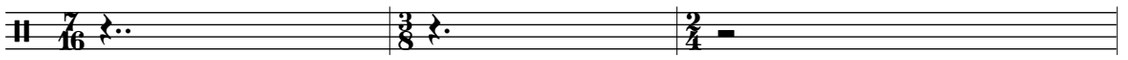
296

pc.



299

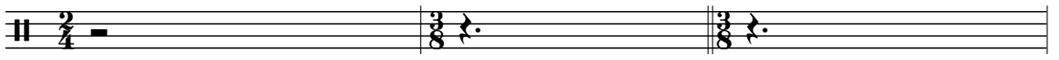
pc.



♩= 92

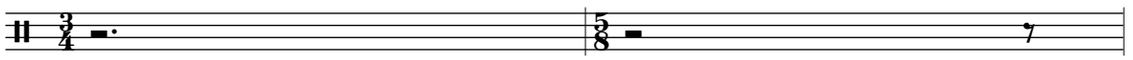
302

pc.



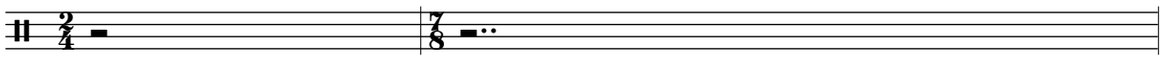
305

pc.



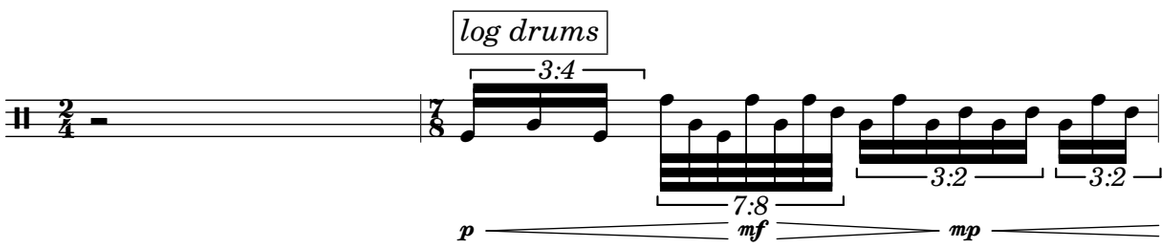
307

pc.



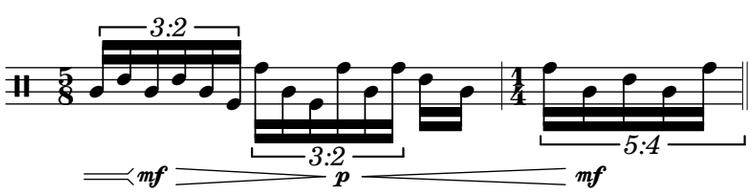
309

pc.



311

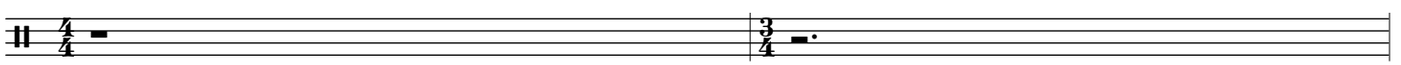
pc.

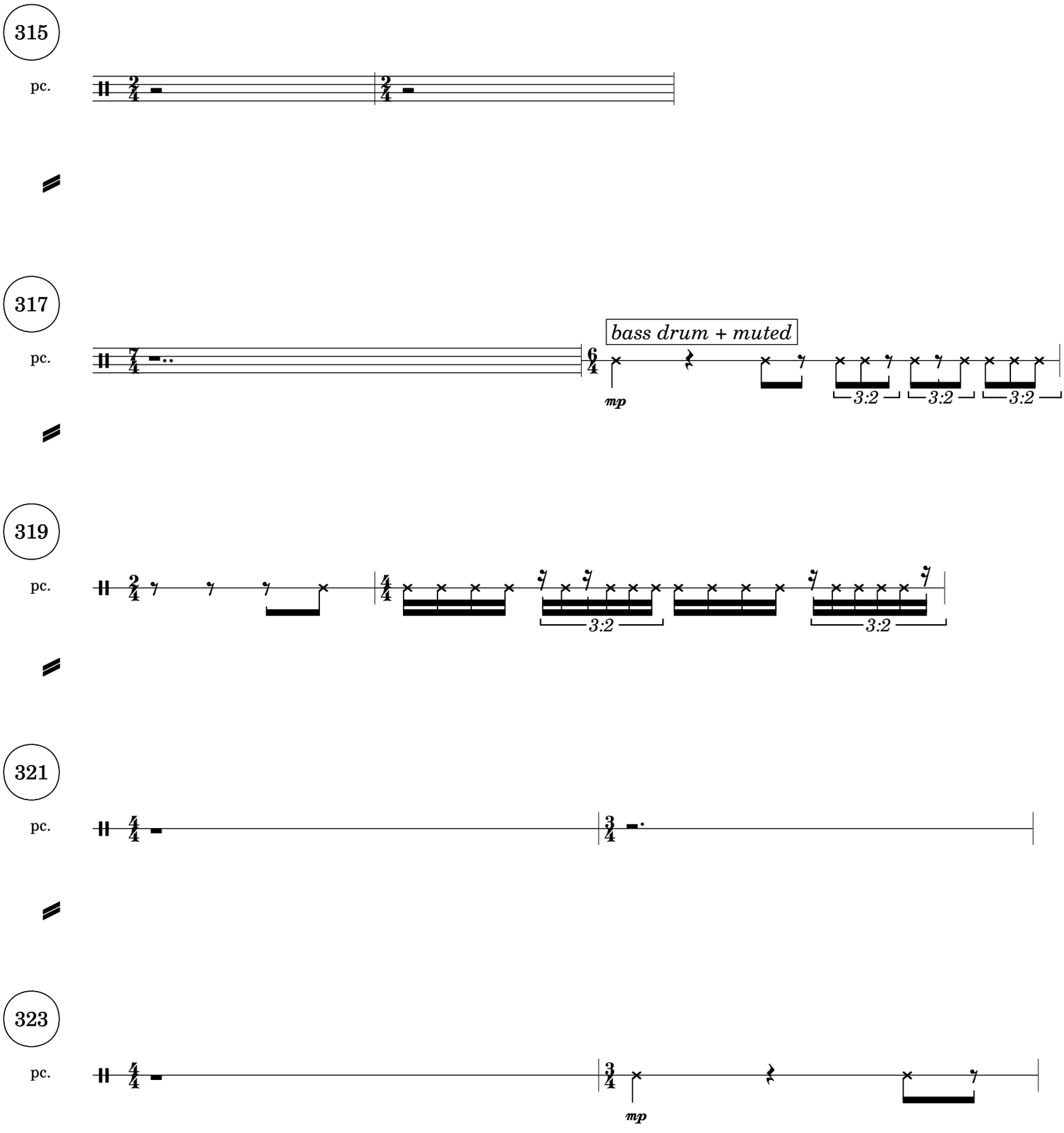


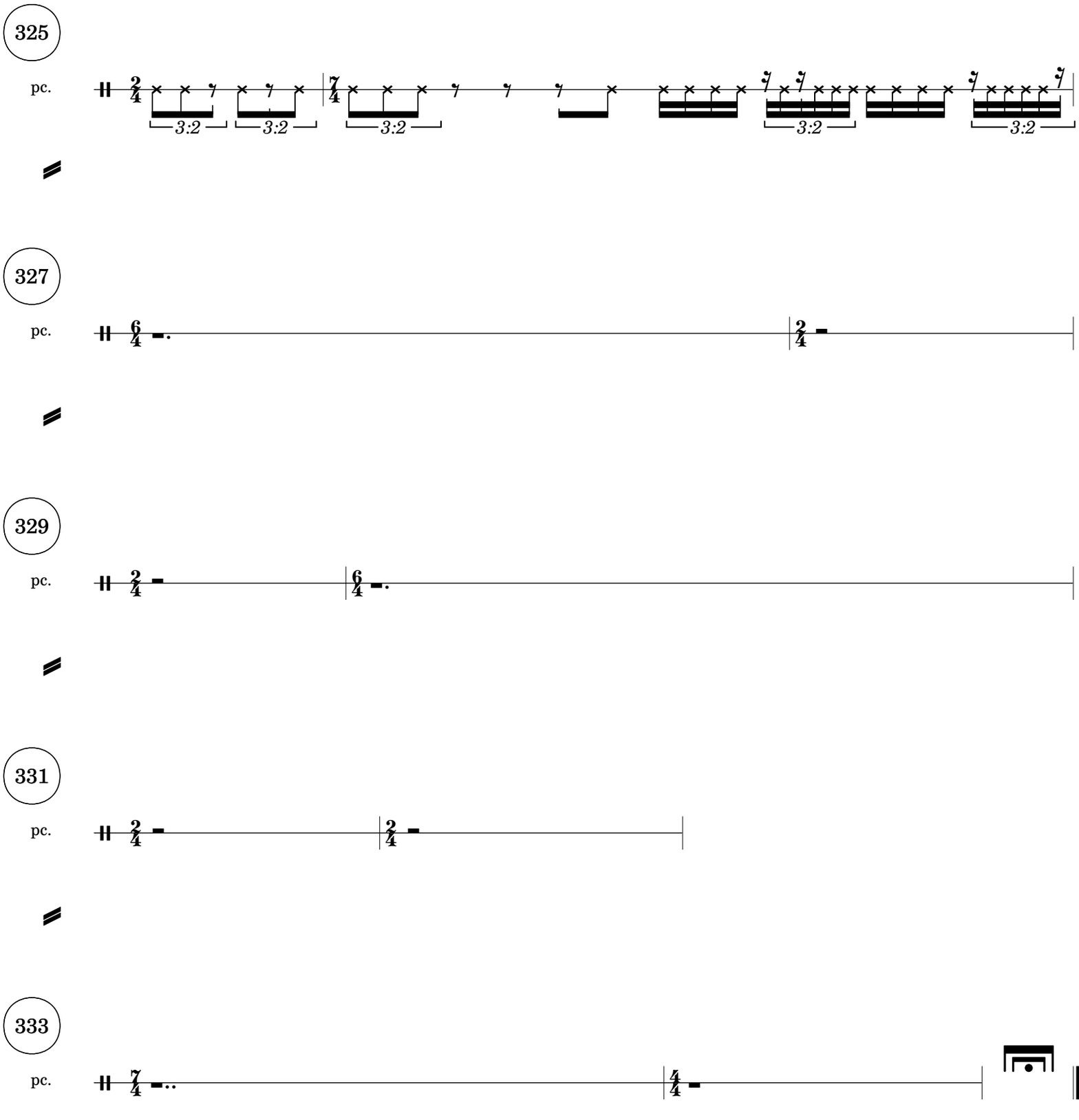
♩= 60

313

pc.




315
pc.
317
pc.
bass drum + muted
mp
3:2
3:2
3:2
319
pc.
3:2
3:2
321
pc.
323
pc.
mp


325
pc.
3:2
3:2
3:2
3:2
3:2
327
pc.
329
pc.
331
pc.
333
pc.

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