GREGORY ROWLAND EVANS

NYCTIVOE

for 2 saxophones, percussion, viola, & violoncello

2023

Viola

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.

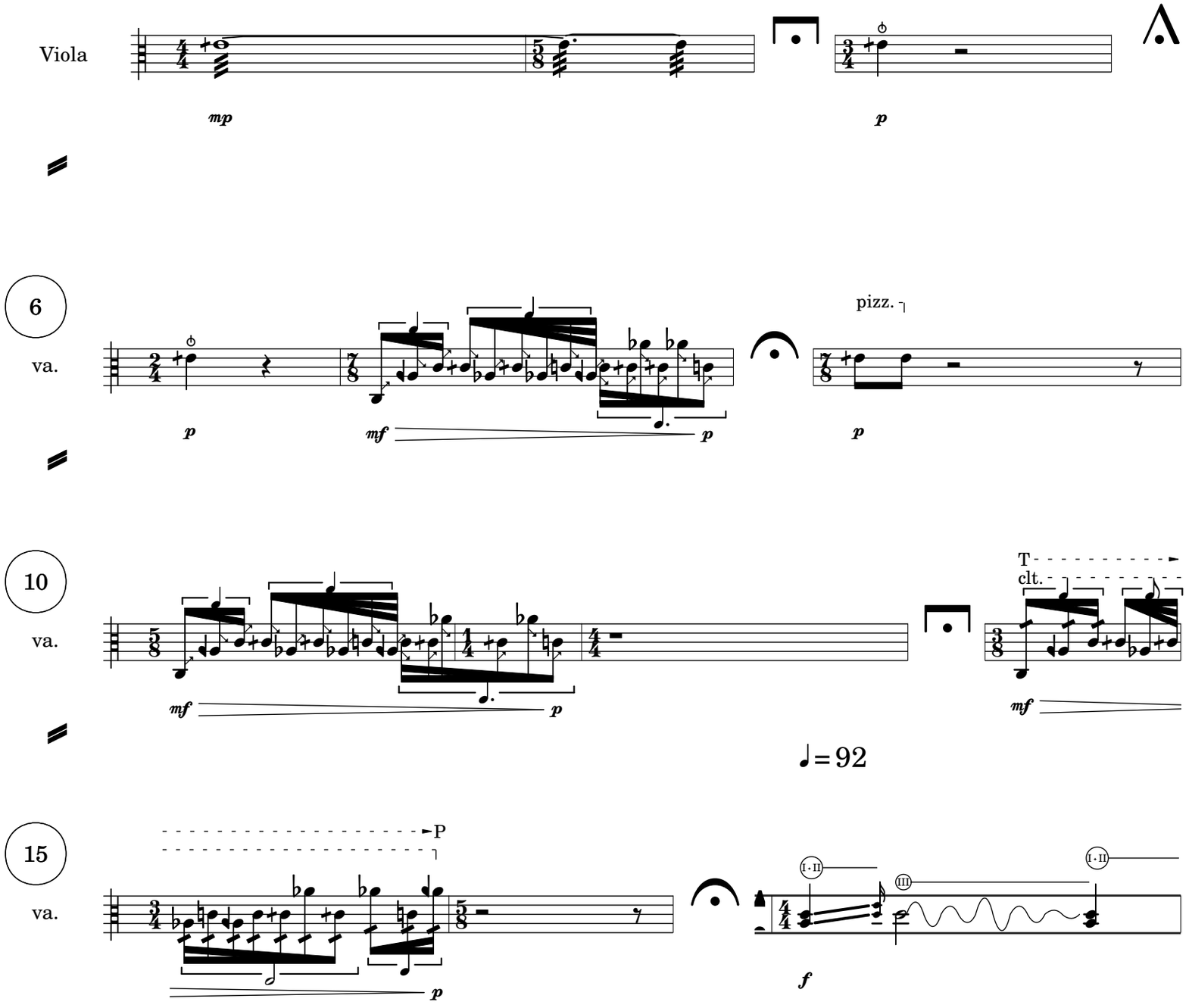
duration: c. 13’

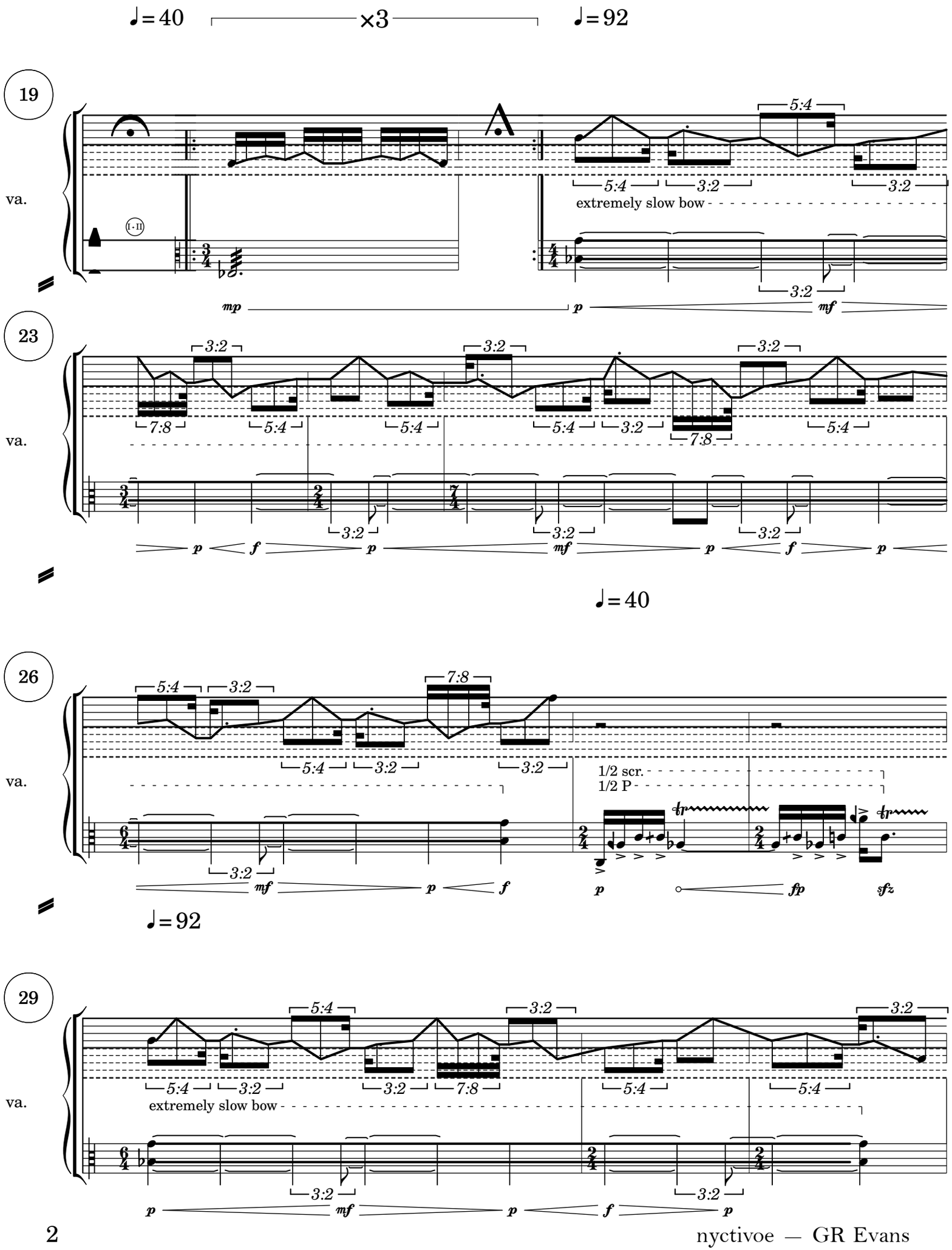
Νύχταβοή

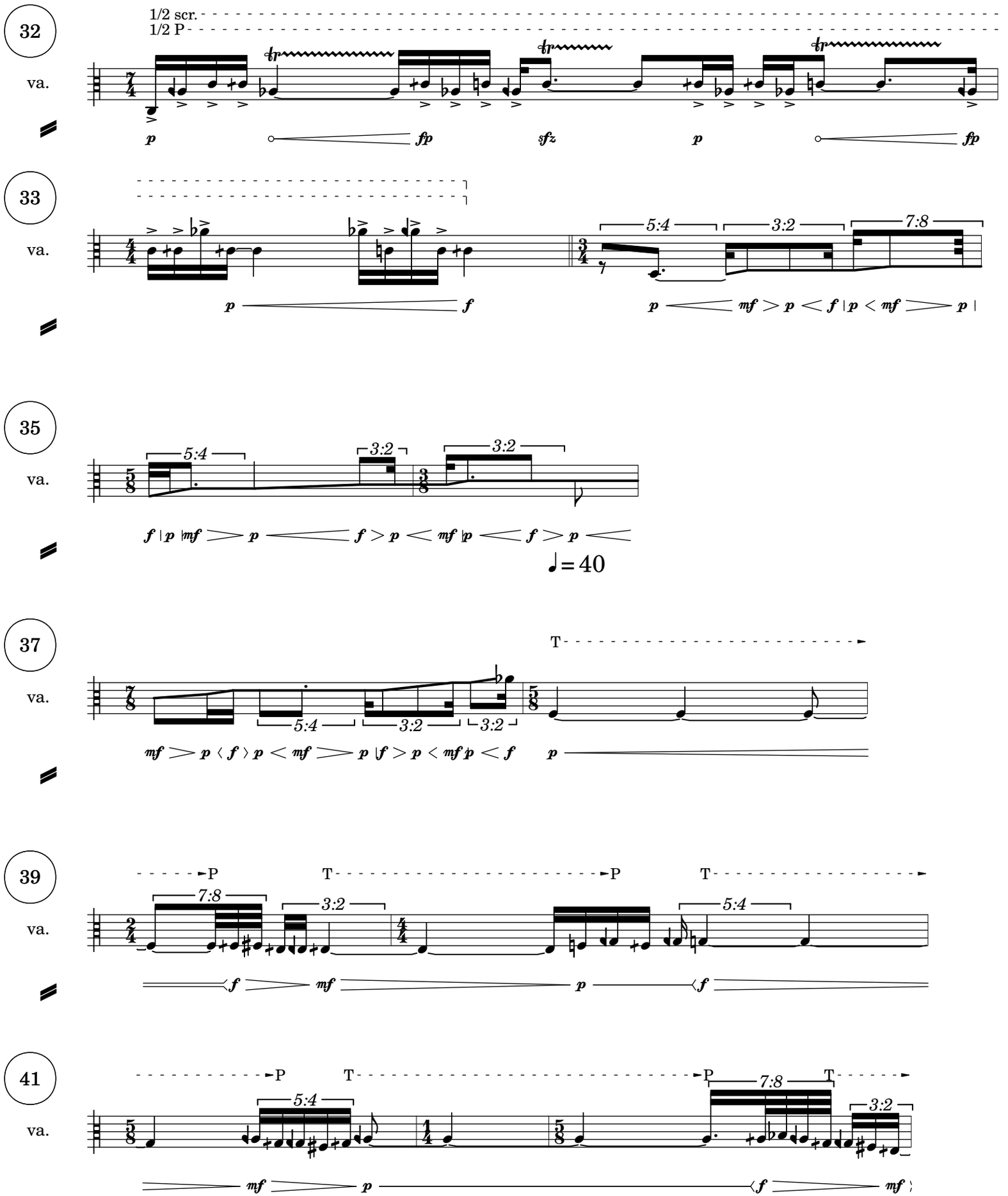
or, beyond gossamer rings

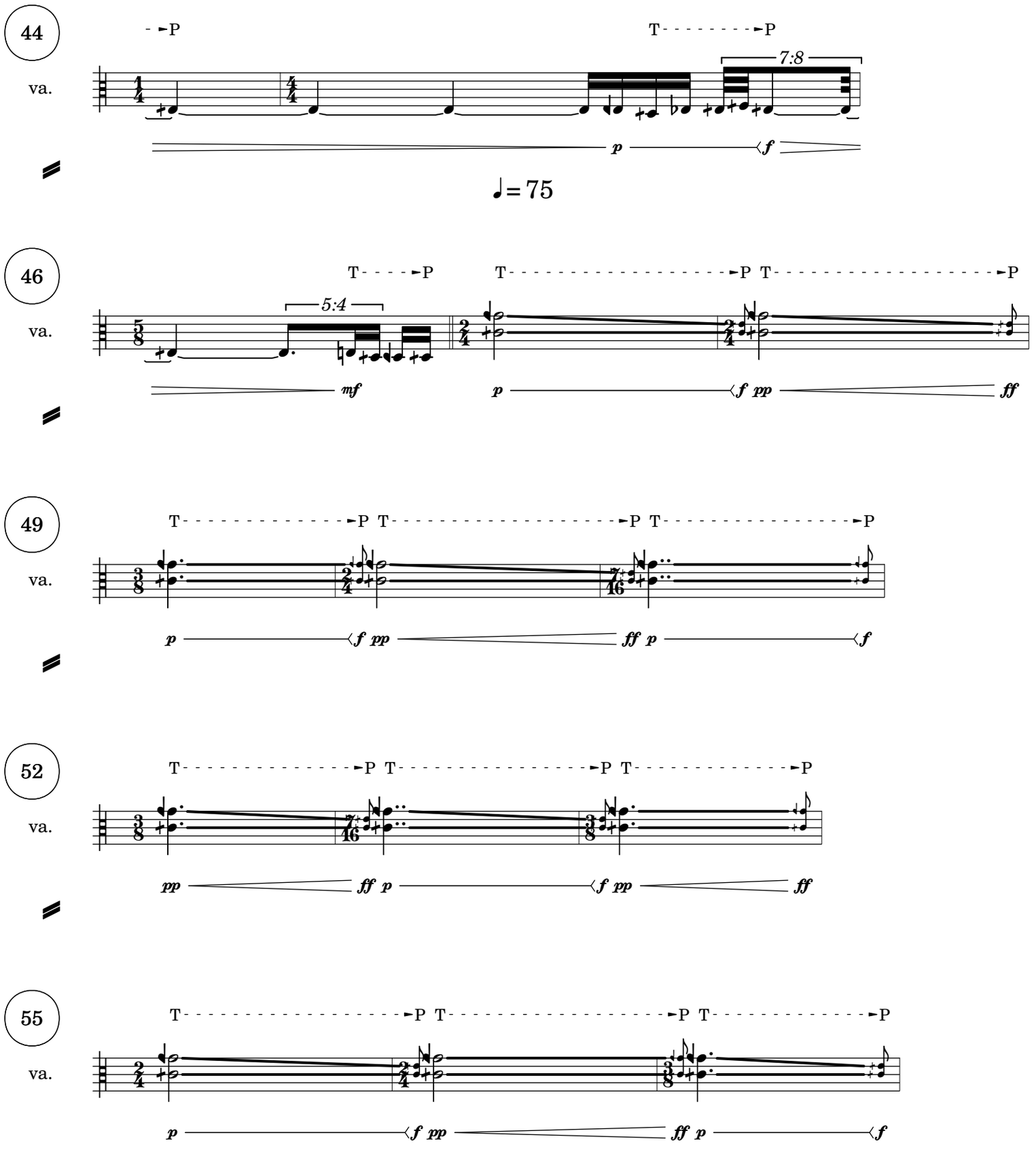
Gregory Rowland Evans (*1995)

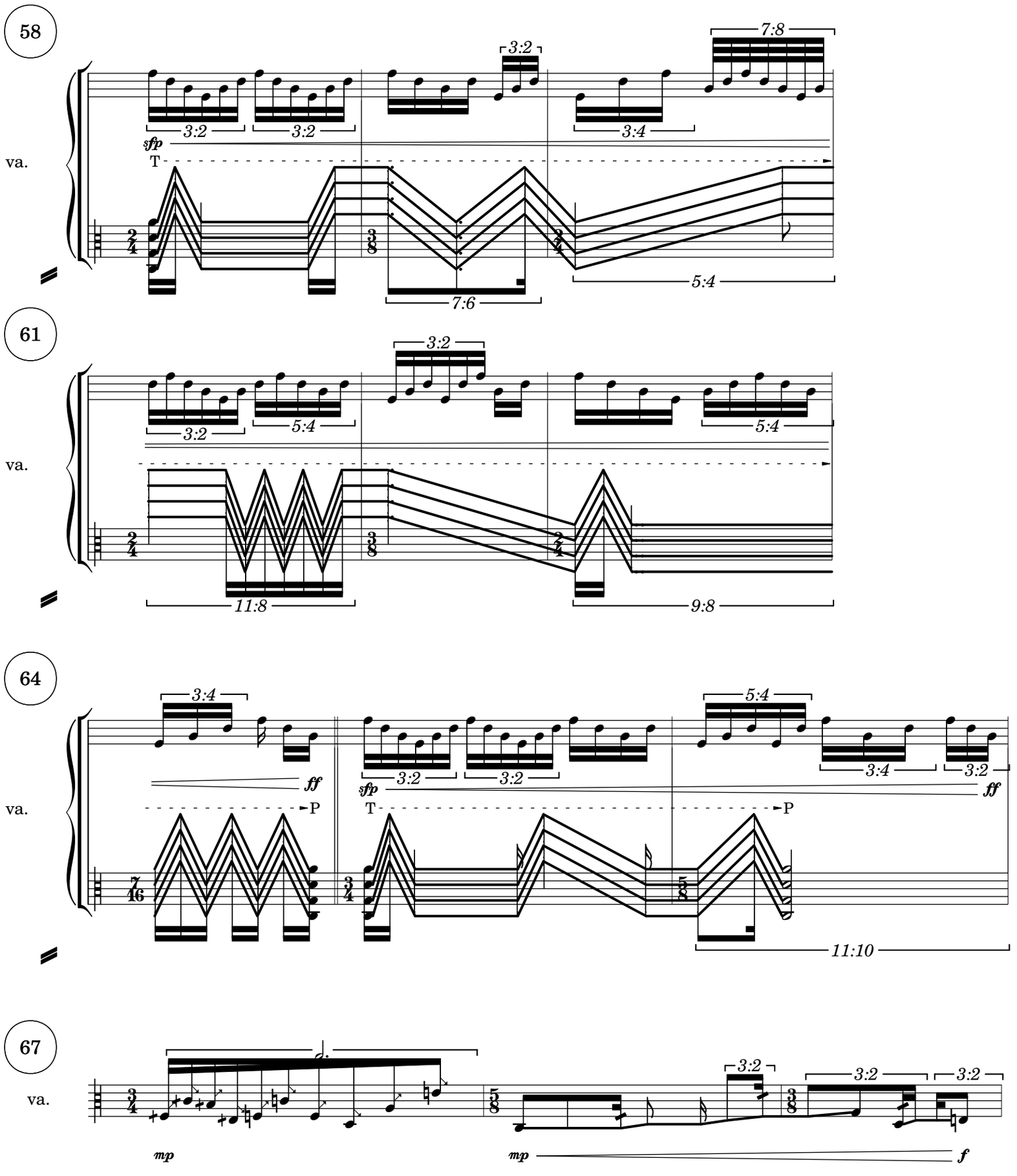
♩= 60

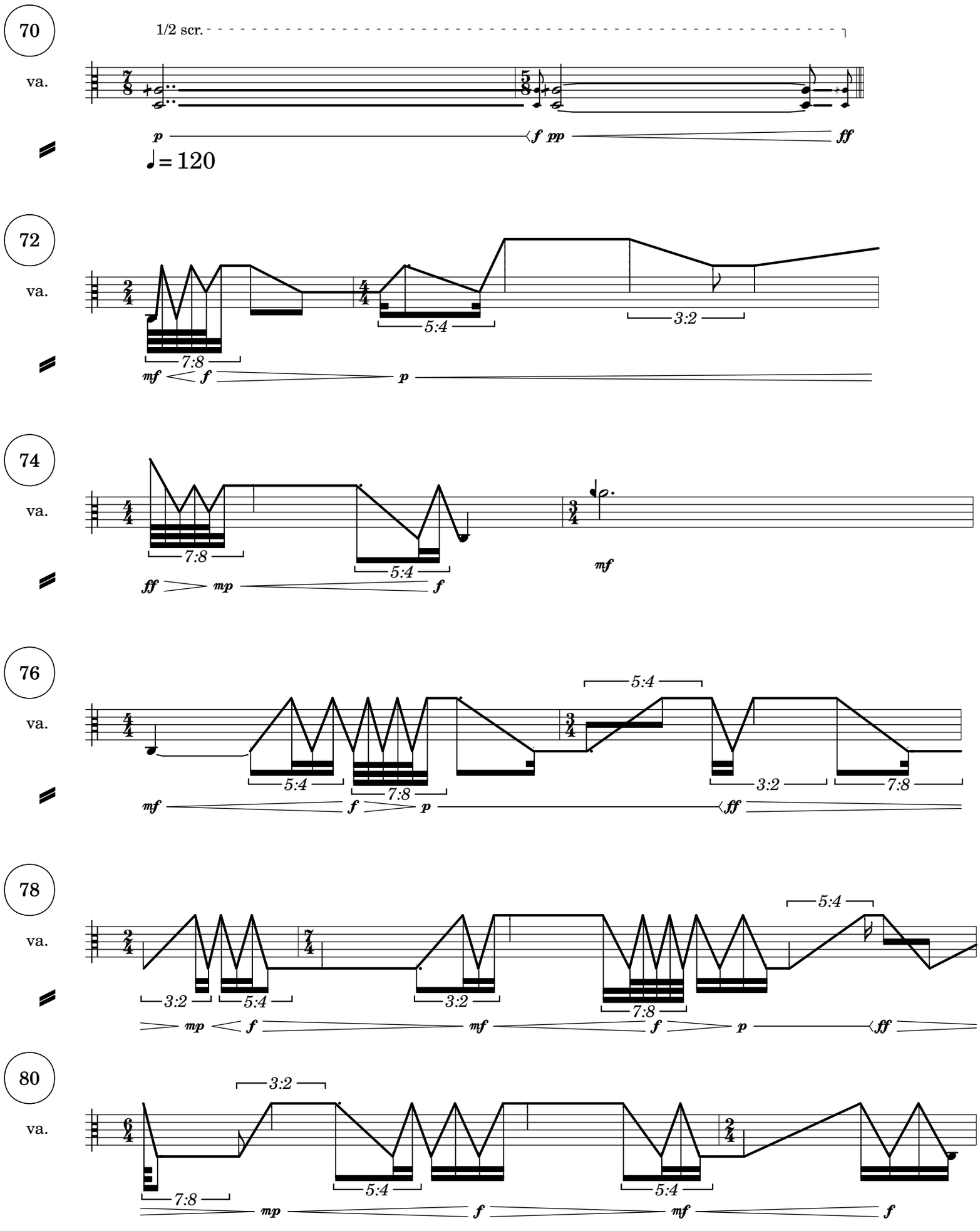



♩= 40
×3
♩= 92
19
va.
5:4
5:4
3:2
3:2
extremely slow bow
3:2
mp
p
mf
23
va.
3:2
3:2
3:2
7:8
5:4
5:4
5:4
3:2
7:8
5:4
3:2
3:2
3:2
p
f
p
mf
p
f
p
♩= 40
26
va.
5:4
3:2
7:8
5:4
3:2
3:2
1/2 scr.
1/2 P
3:2
mf
p
f
p
fp
sfz
♩= 92
29
va.
5:4
3:2
3:2
5:4
3:2
3:2
7:8
5:4
5:4
extremely slow bow
3:2
3:2
p
mf
p
f
p


32
1/2 scr.
1/2 P
va.
p
fp
sfz
p
fp
33
va.
p
f
5:4
3:2
7:8
p
mf
p
f
p
mf
p
35
va.
5:4
3:2
3:2
f
p
mf
p
f
p
mf
p
f
p
♩= 40
37
va.
T
5:4
3:2
3:2
mf
p
f
p
mf
p
f
p
mf
p
f
p
39
va.
P
T
P
T
7:8
3:2
5:4
f
mf
p
f
41
va.
P
T
P
T
5:4
7:8
3:2
mf
p
f
mf


44
va.
P
T P
7:8
p f
♩= 75
46
va.
T P
T P T P
5:4
mf
p f pp ff
49
va.
T P T P T P
p f pp ff p f
52
va.
T P T P T P
pp ff p f pp ff
55
va.
T P T P T P
p f pp ff p f

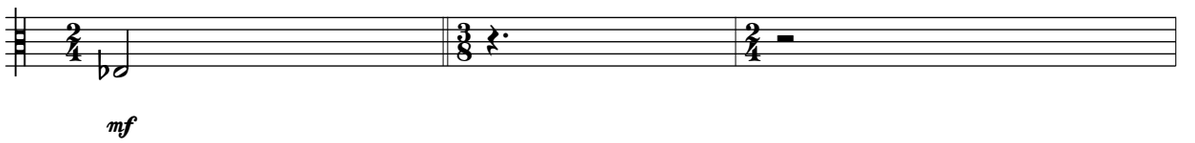

58
va.
3:2
3:2
3:2
3:4
7:8
sfp
T
7:6
5:4
61
va.
3:2
3:2
5:4
5:4
11:8
9:8
64
va.
3:4
ff
P
sfp
T
3:2
3:2
5:4
3:4
3:2
ff
P
11:10
67
va.
mp
mp
3:2
3:2
3:2
f


70
va.
1/2 scr.
p
f pp
ff
♩= 120
72
va.
5:4
3:2
7:8
mf
f
p
74
va.
7:8
5:4
ff
mp
f
mf
76
va.
5:4
5:4
7:8
3:2
7:8
mf
f
p
ff
78
va.
5:4
3:2
5:4
3:2
7:8
mp
f
mf
f
p
ff
80
va.
3:2
7:8
5:4
5:4
mp
f
mf
f

♩= 92

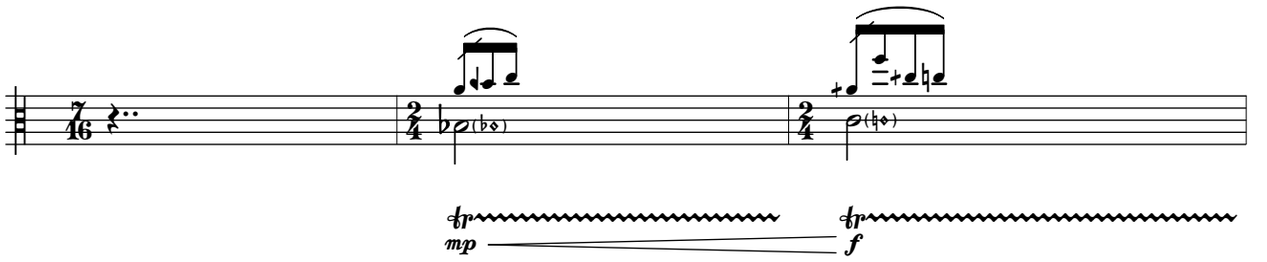
82

va.



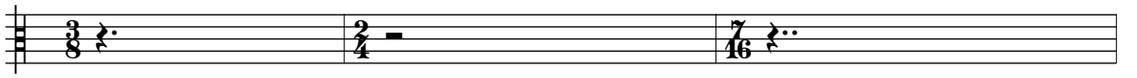
85

va.



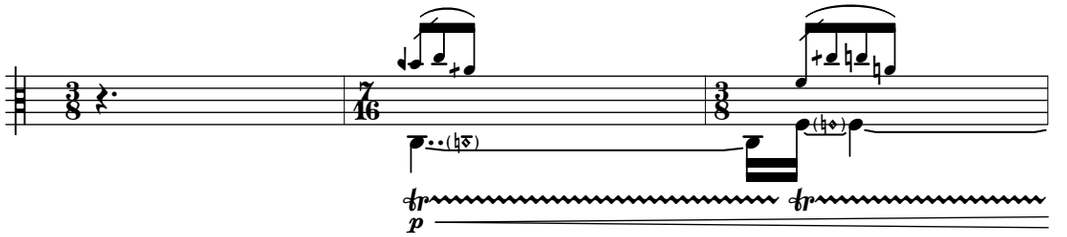
88

va.



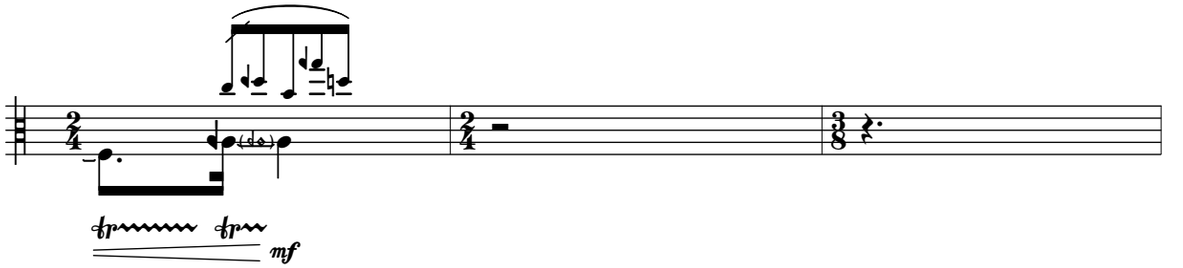
91

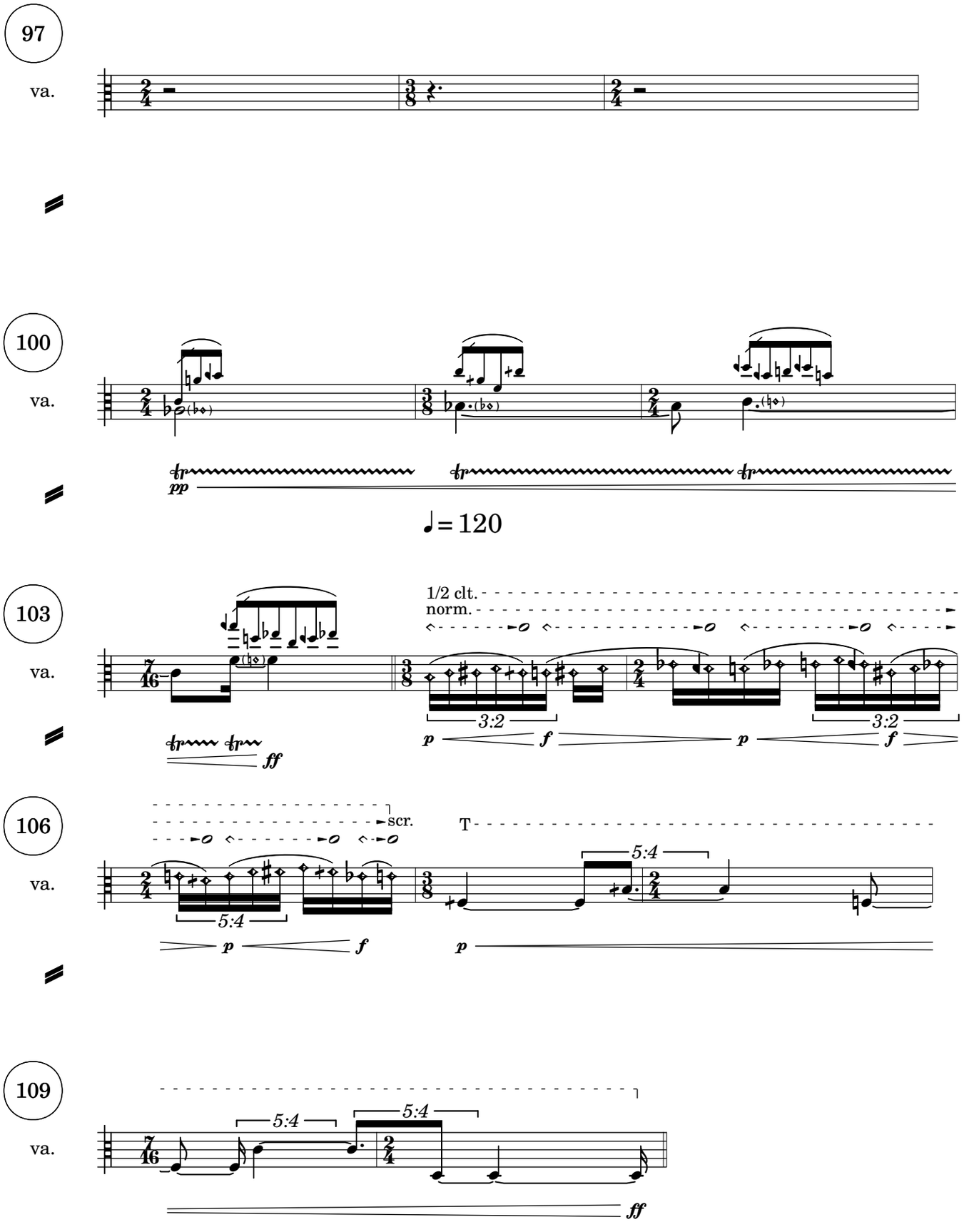
va.



94

va.

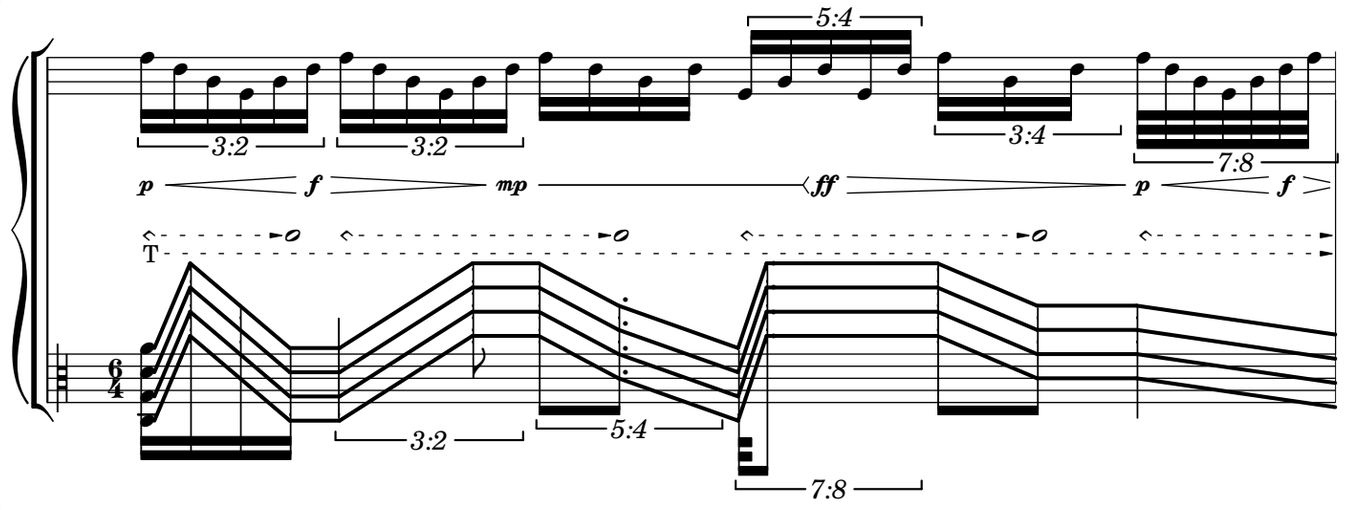



97
va.
100
va.
pp
♩= 120
103
va.
1/2 clt.
norm.
3:2
3:2
ff
106
va.
scr.
T
5:4
5:4
109
va.
5:4
5:4
ff

♩= 66

111

va.



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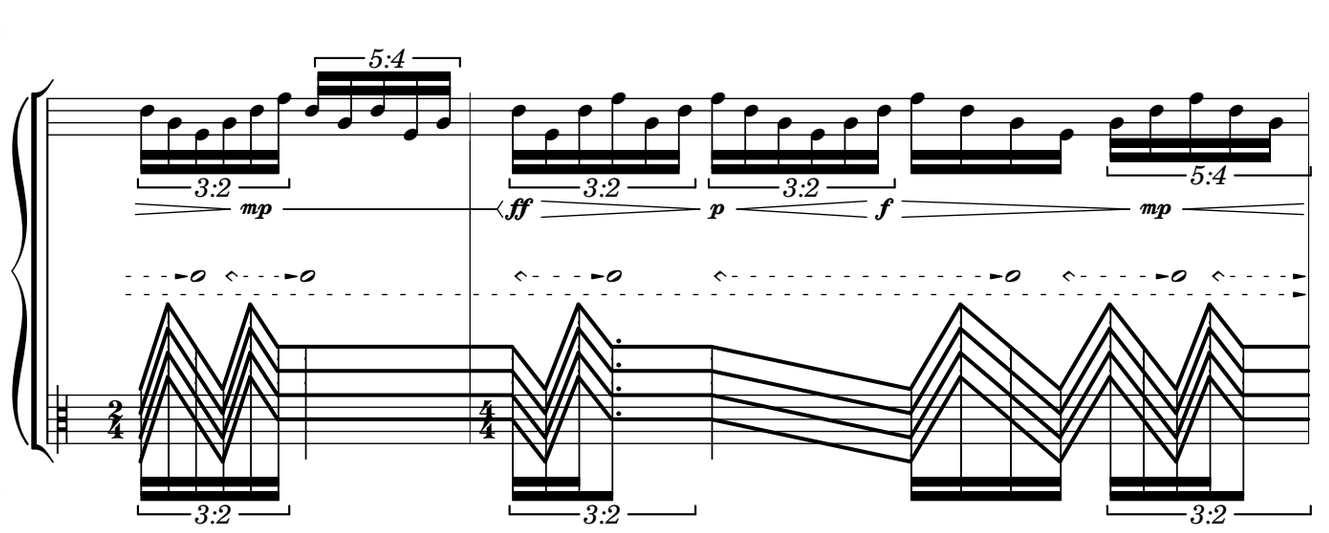
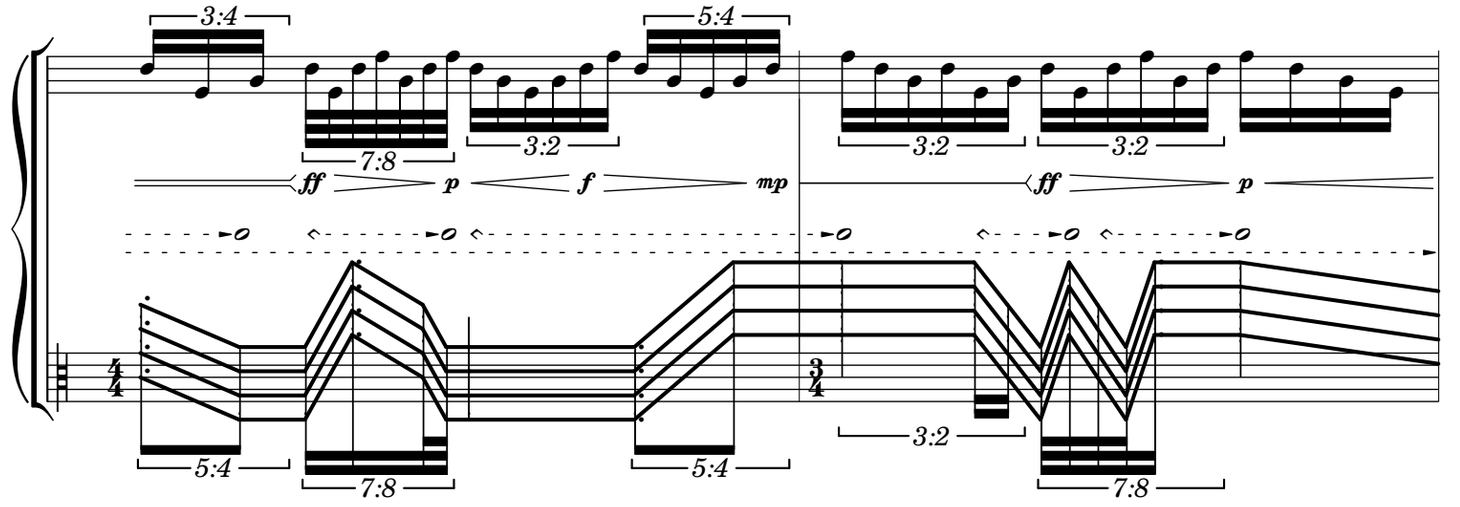
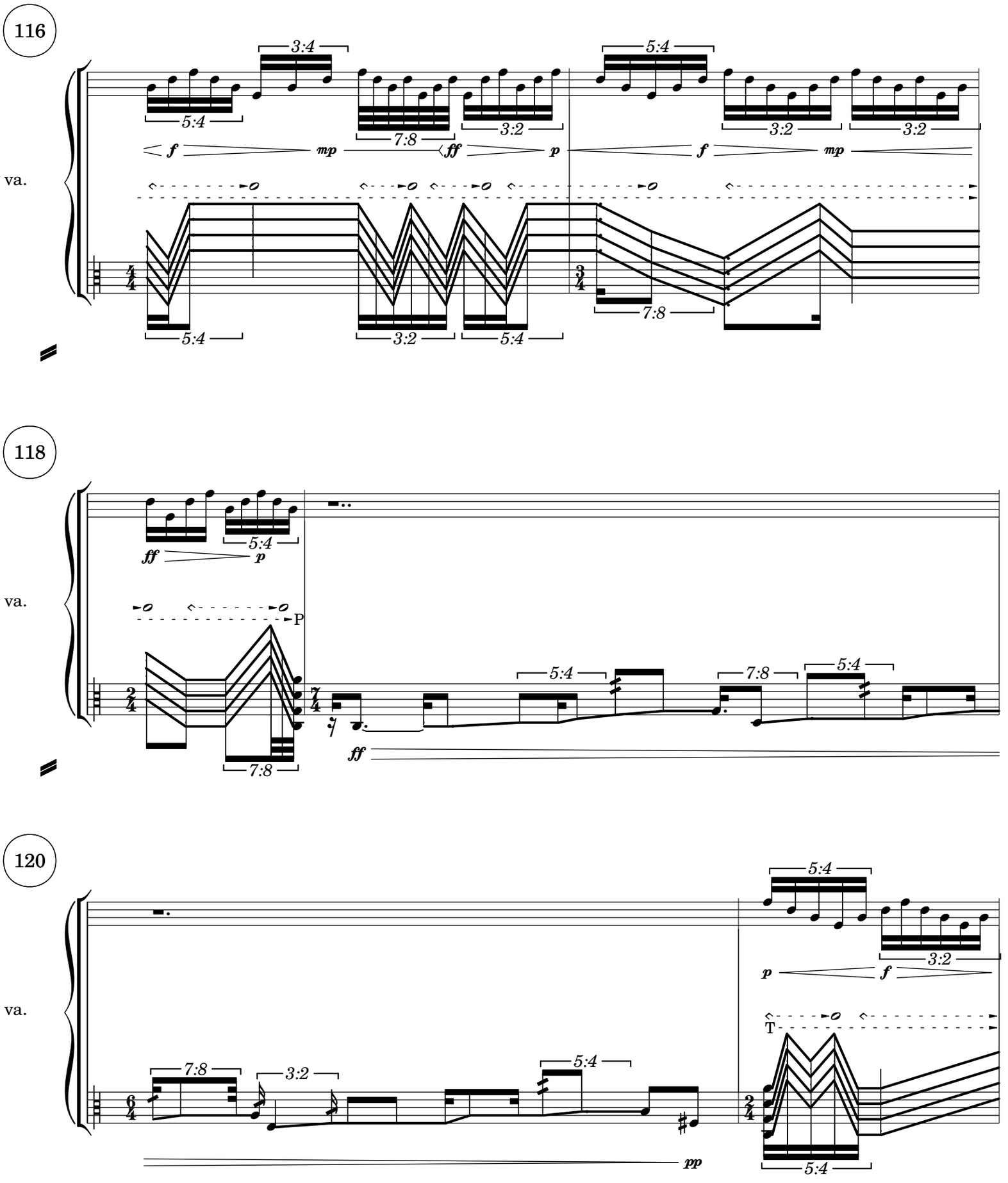
va.

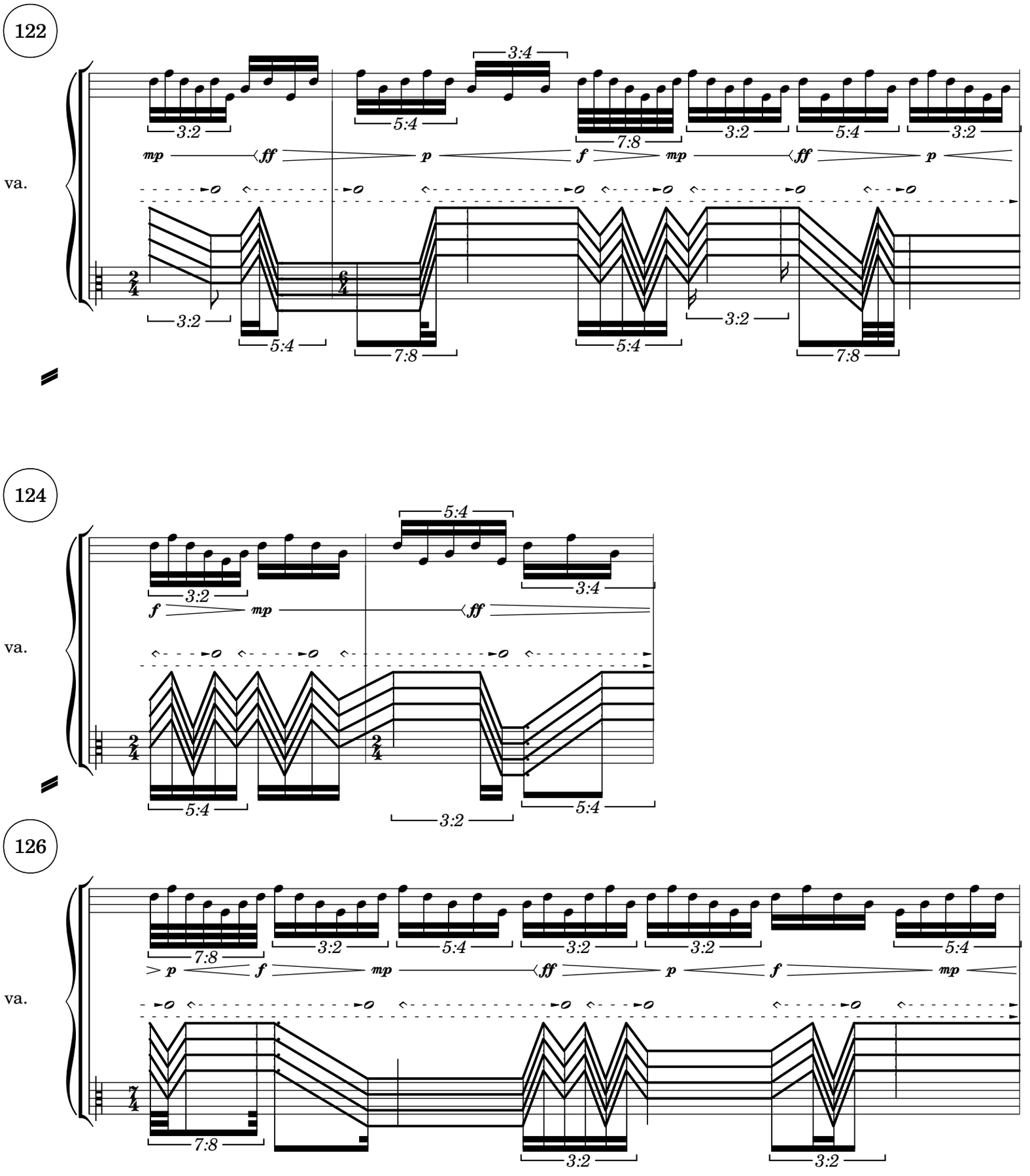


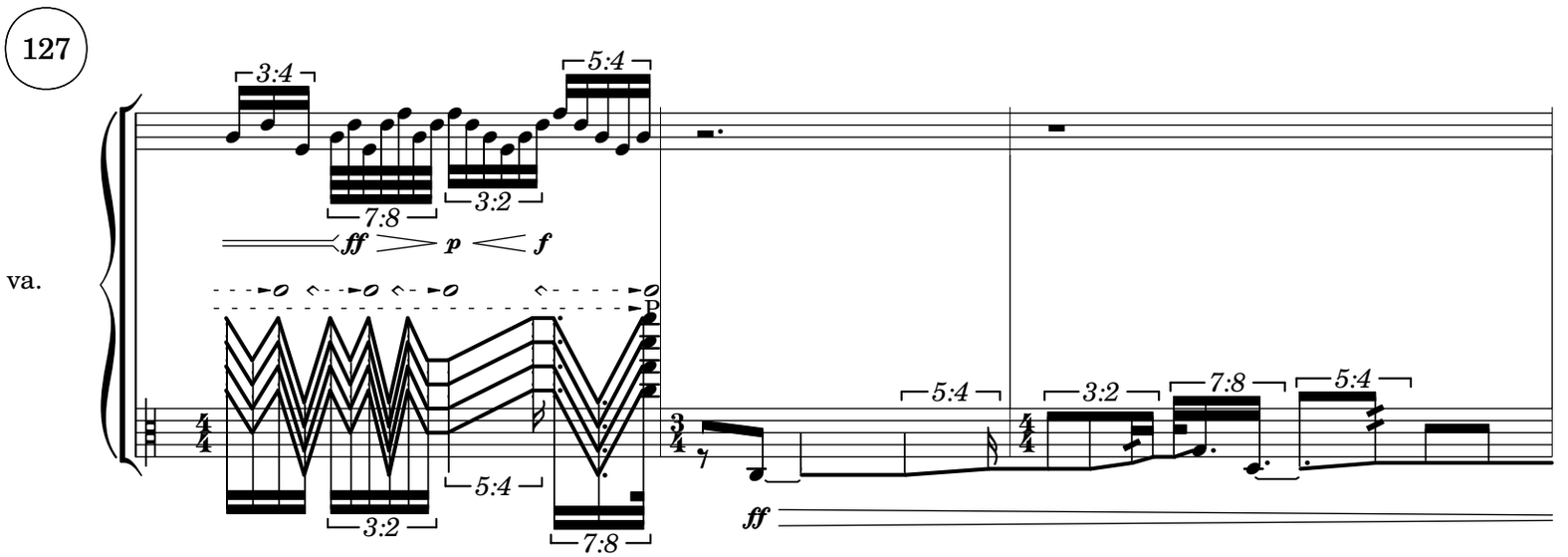
114

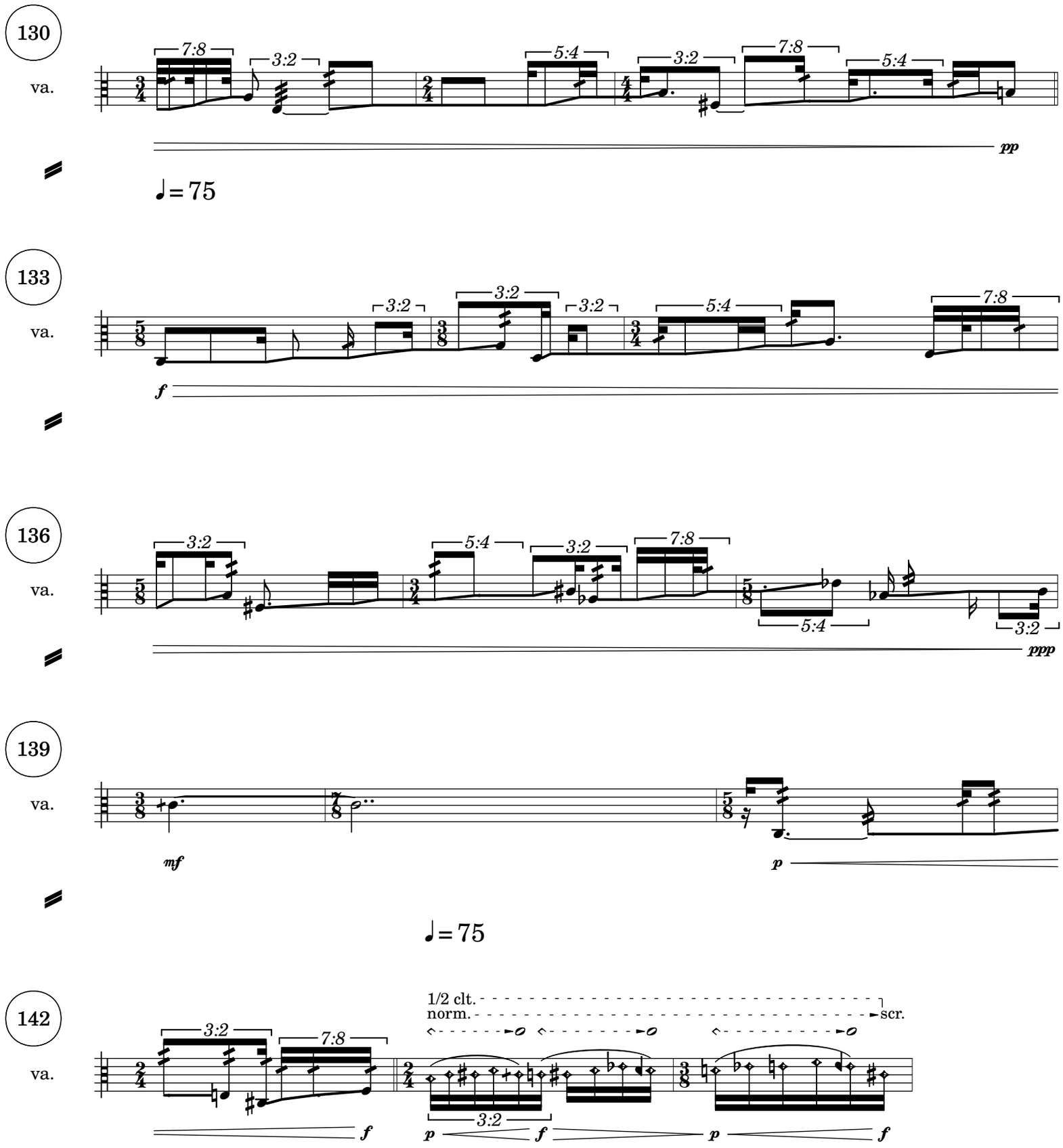
va.

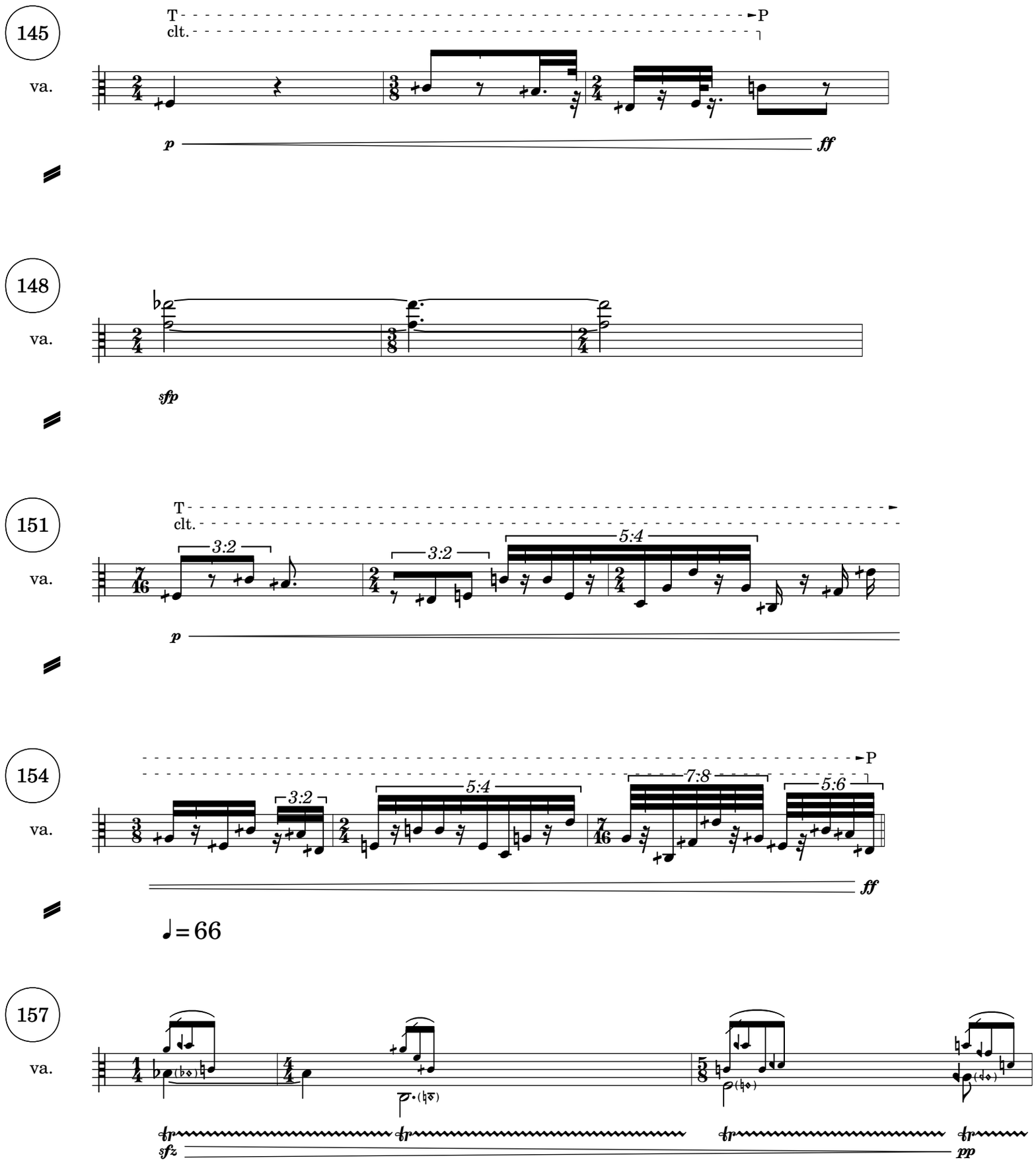


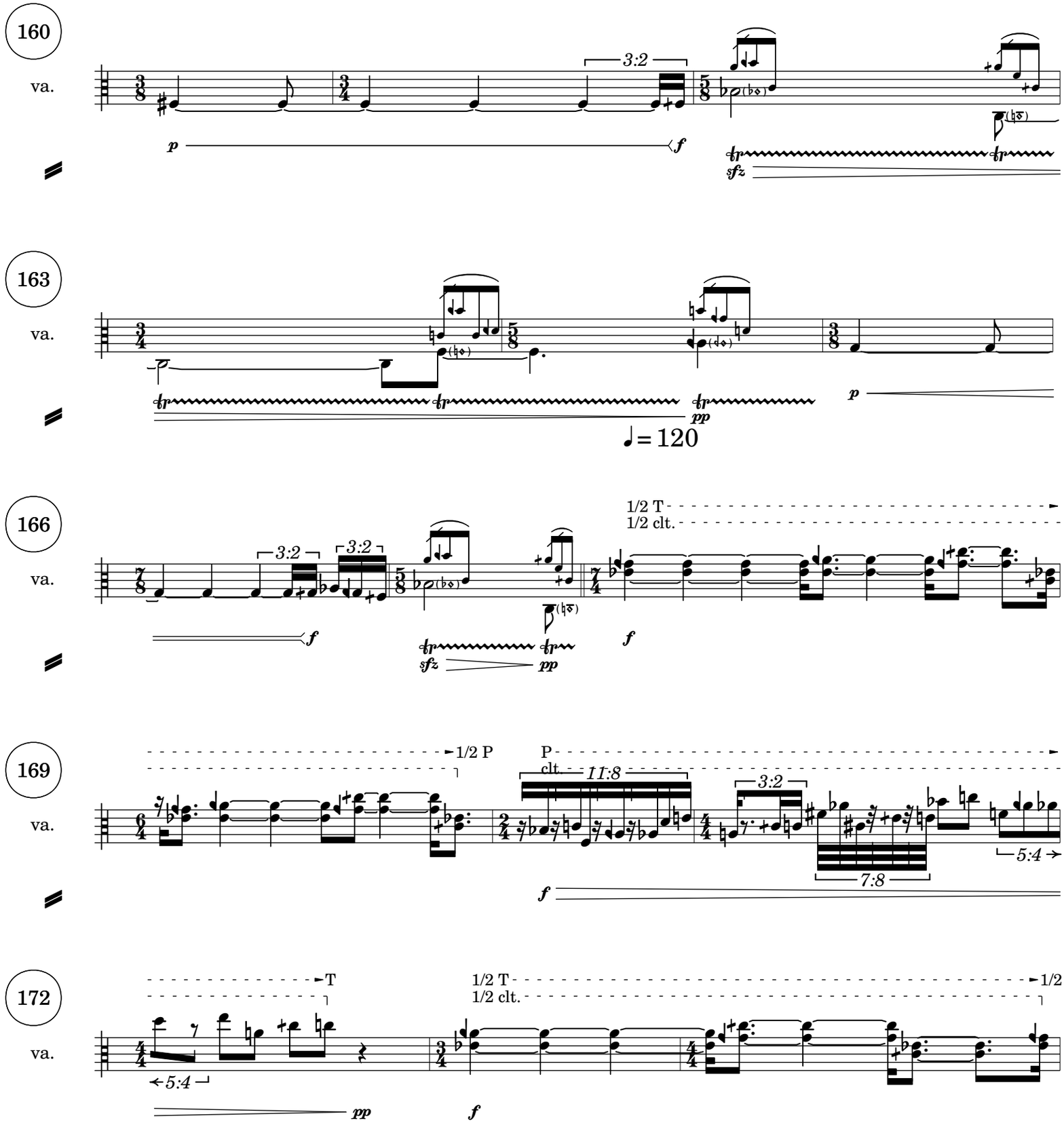

116
va.
3:4
5:4
7:8
3:2
5:4
f
mp
ff
p
f
mp
4/4
3/4
5:4
3:2
5:4
7:8
118
va.
5:4
ff
p
P
2/4
7/4
7:8
5:4
7:8
5:4
ff
120
va.
5:4
3:2
p
f
T
7:8
3:2
5:4
6/4
2/4
pp
5:4

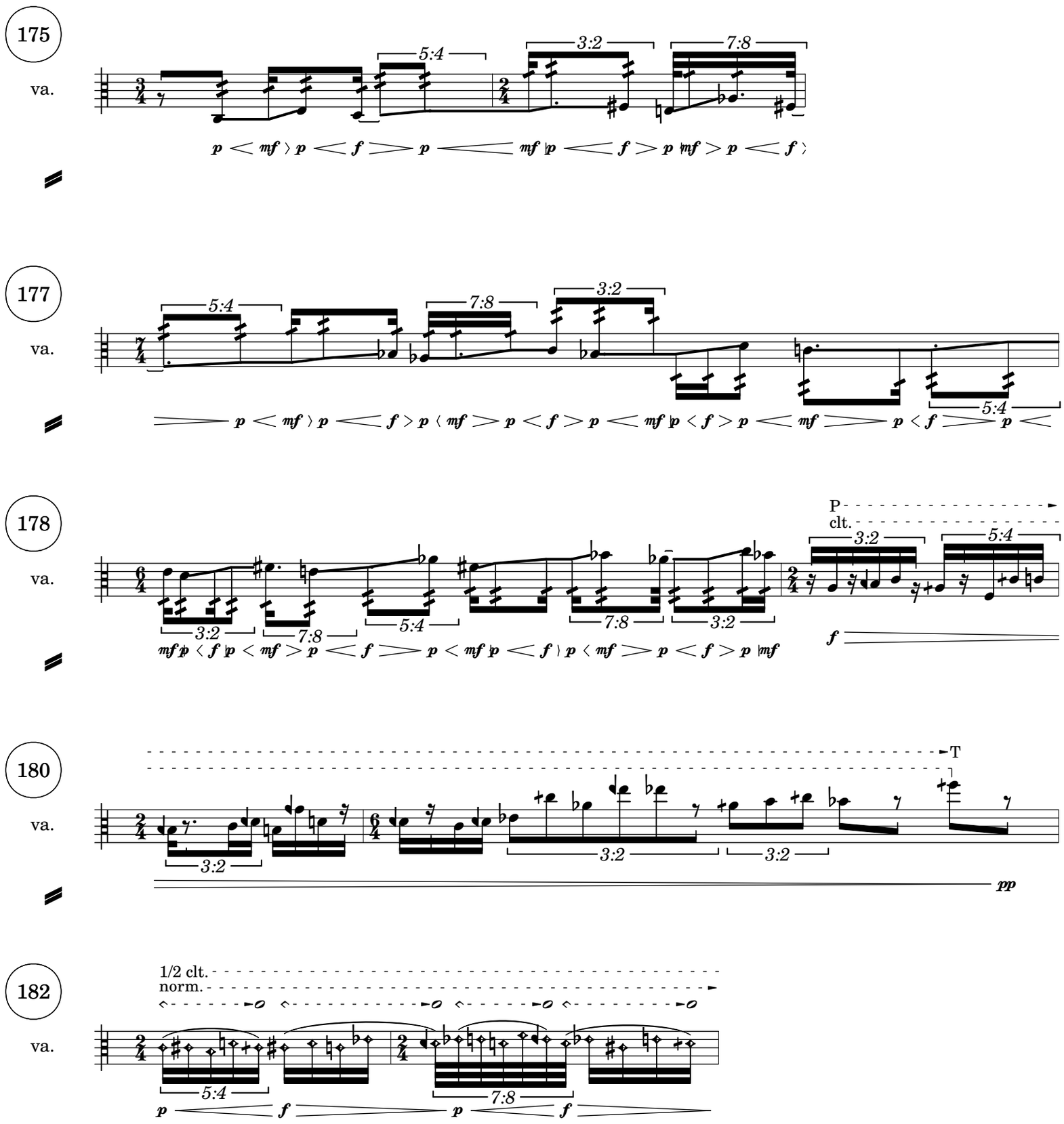

122
va.
3:2
5:4
3:4
7:8
3:2
5:4
3:2
mp
ff
p
f
mp
ff
p
3:2
5:4
7:8
5:4
3:2
7:8
124
va.
5:4
3:2
3:4
f
mp
ff
5:4
3:2
5:4
126
va.
7:8
3:2
5:4
3:2
3:2
5:4
p
f
mp
ff
p
f
mp
7:8
3:2
3:2


127
va.
3:4
5:4
7:8
3:2
ff
p
f
P
5:4
3:2
7:8
5:4
ff


130
va.
7:8
3:2
5:4
3:2
7:8
5:4
pp
♩= 75
133
va.
3:2
3:2
3:2
5:4
7:8
f
136
va.
3:2
5:4
3:2
7:8
5:4
3:2
ppp
139
va.
mf
p
♩= 75
142
va.
3:2
7:8
1/2 clt.
norm.
scr.
3:2
f
p
f
p
f


145
T
clt.
P
va.
p
ff
148
va.
sfp
151
T
clt.
va.
3:2
3:2
5:4
p
154
P
va.
3:2
5:4
7:8
5:6
ff
♩= 66
157
va.
sfz
pp


160
va.
3:2
p
f
sfz
163
va.
pp
p
♩ = 120
166
va.
3:2
3:2
f
sfz
pp
1/2 T
1/2 clt.
f
169
va.
1/2 P
P
clt.
11:8
3:2
7:8
5:4
f
172
va.
T
5:4
pp
1/2 T
1/2 clt.
f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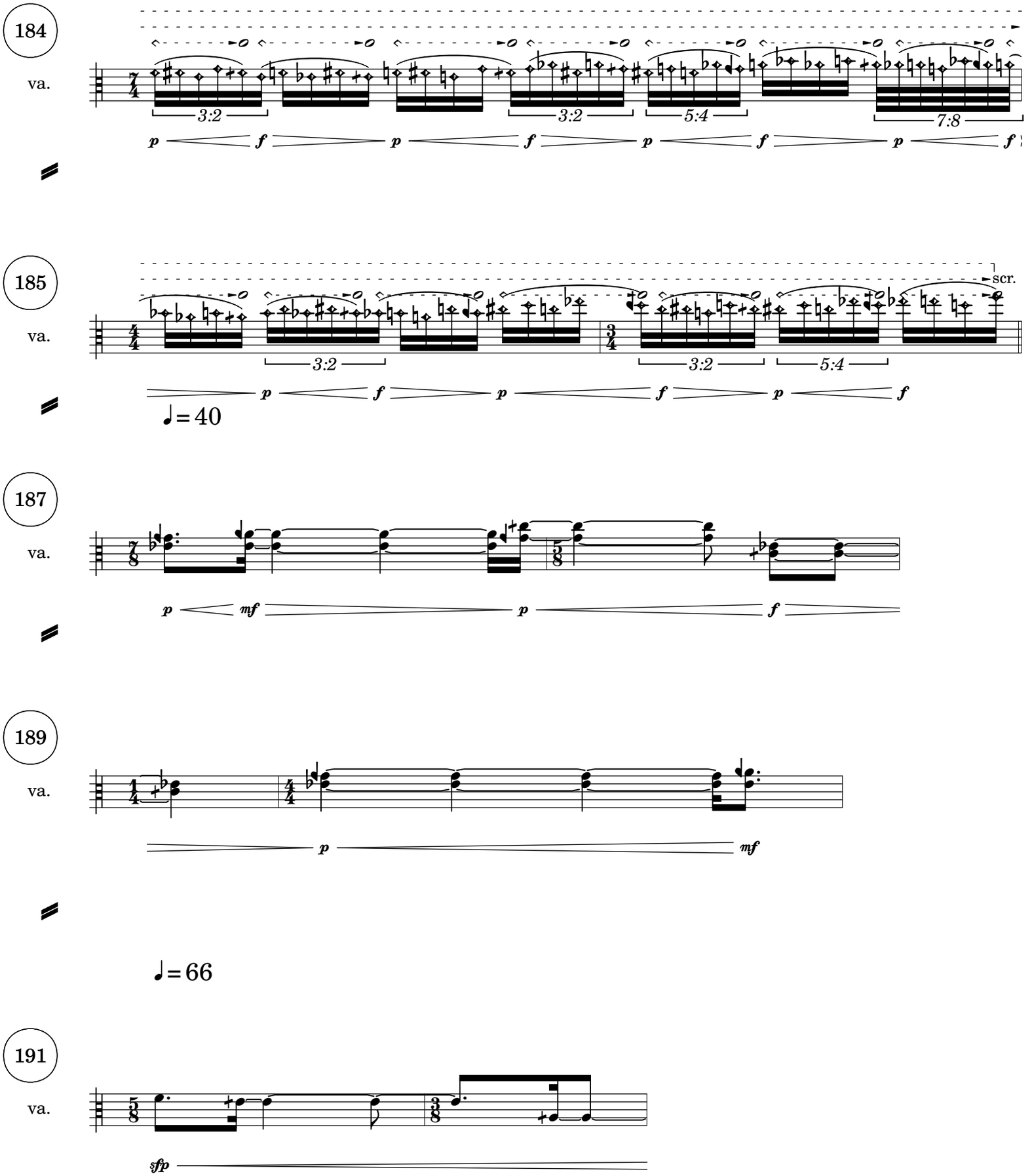
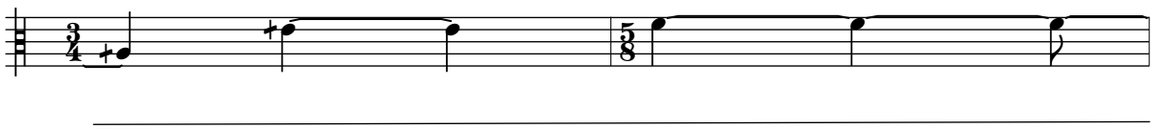
va.
5:4
3:2
7:8
177
va.
5:4
7:8
3:2
5:4
178
va.
P
clt.
3:2
5:4
3:2
7:8
5:4
7:8
3:2
3:2
f
180
va.
T
3:2
3:2
3:2
pp
182
va.
1/2 clt.
norm.
5:4
7:8


184
va.
3:2
3:2
5:4
7:8
p
f
185
va.
scr.
3:2
3:2
5:4
♩= 40
187
va.
mf
189
va.
♩= 66
191
va.
sfp

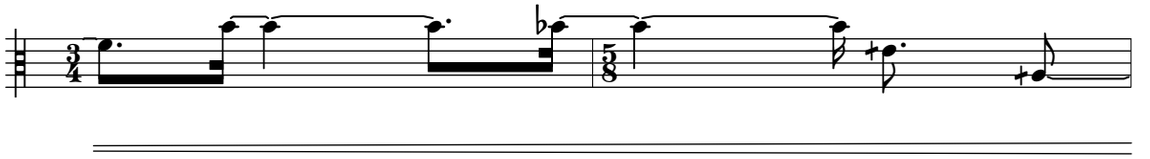
193

va.



195

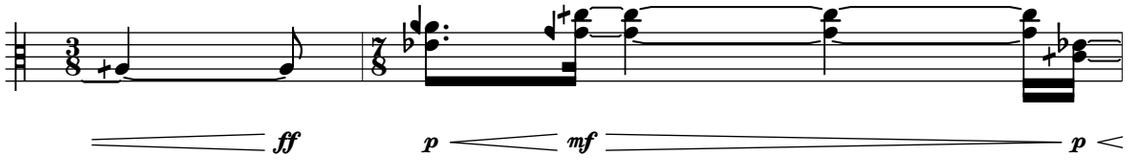
va.



♩ = 40

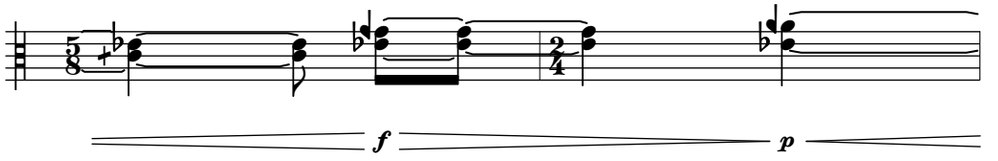
197

va.



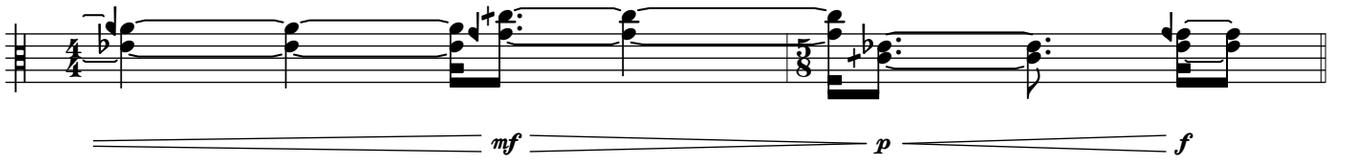
199

va.



201

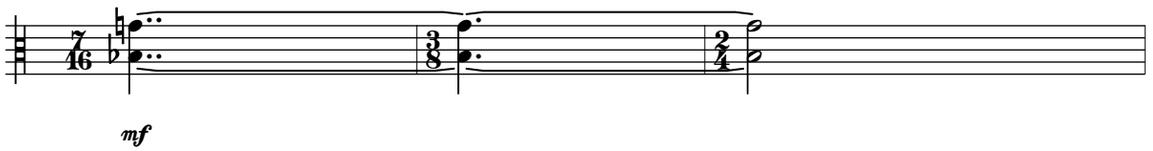
va.



♩ = 92

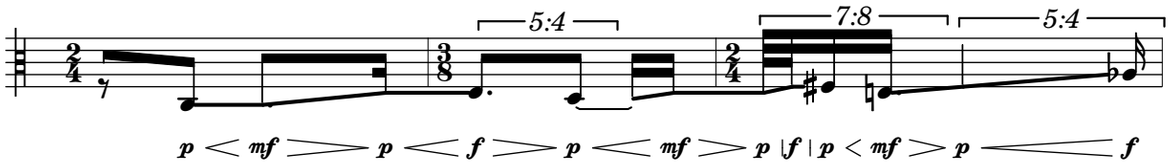
203

va.



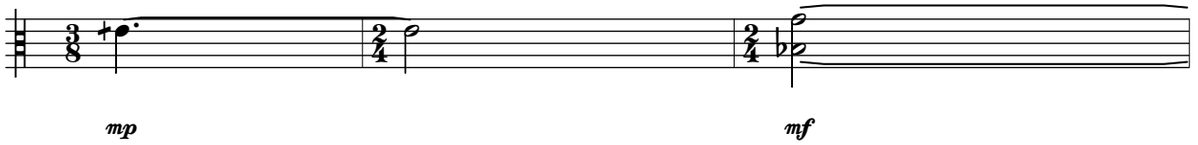
206

va.



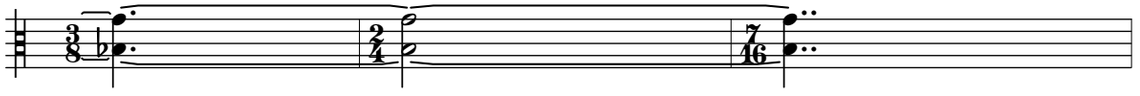
209

va.



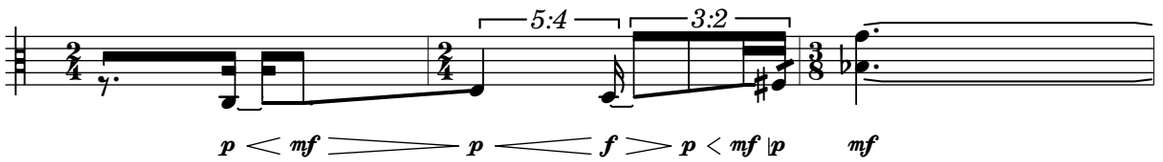
212

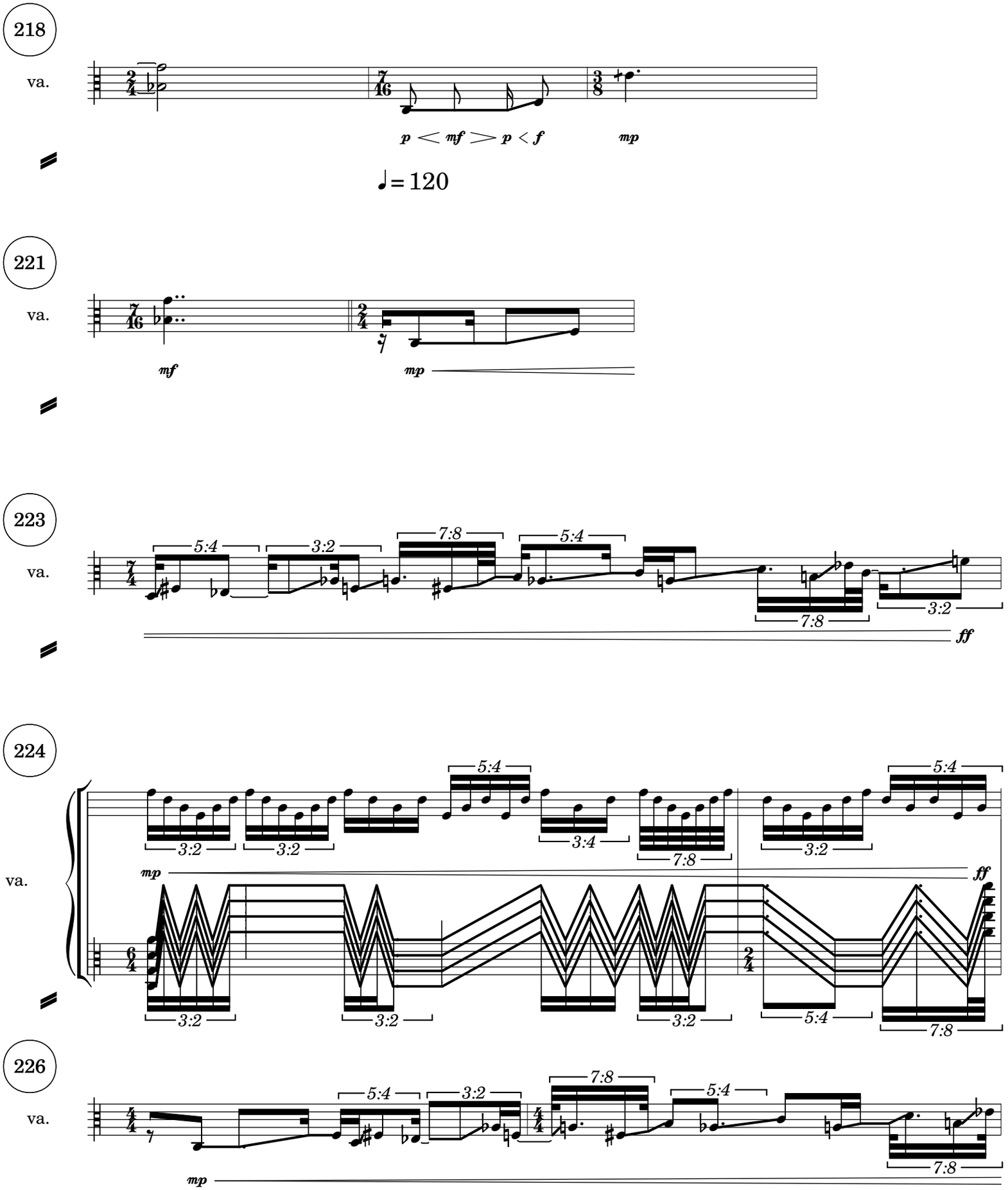
va.

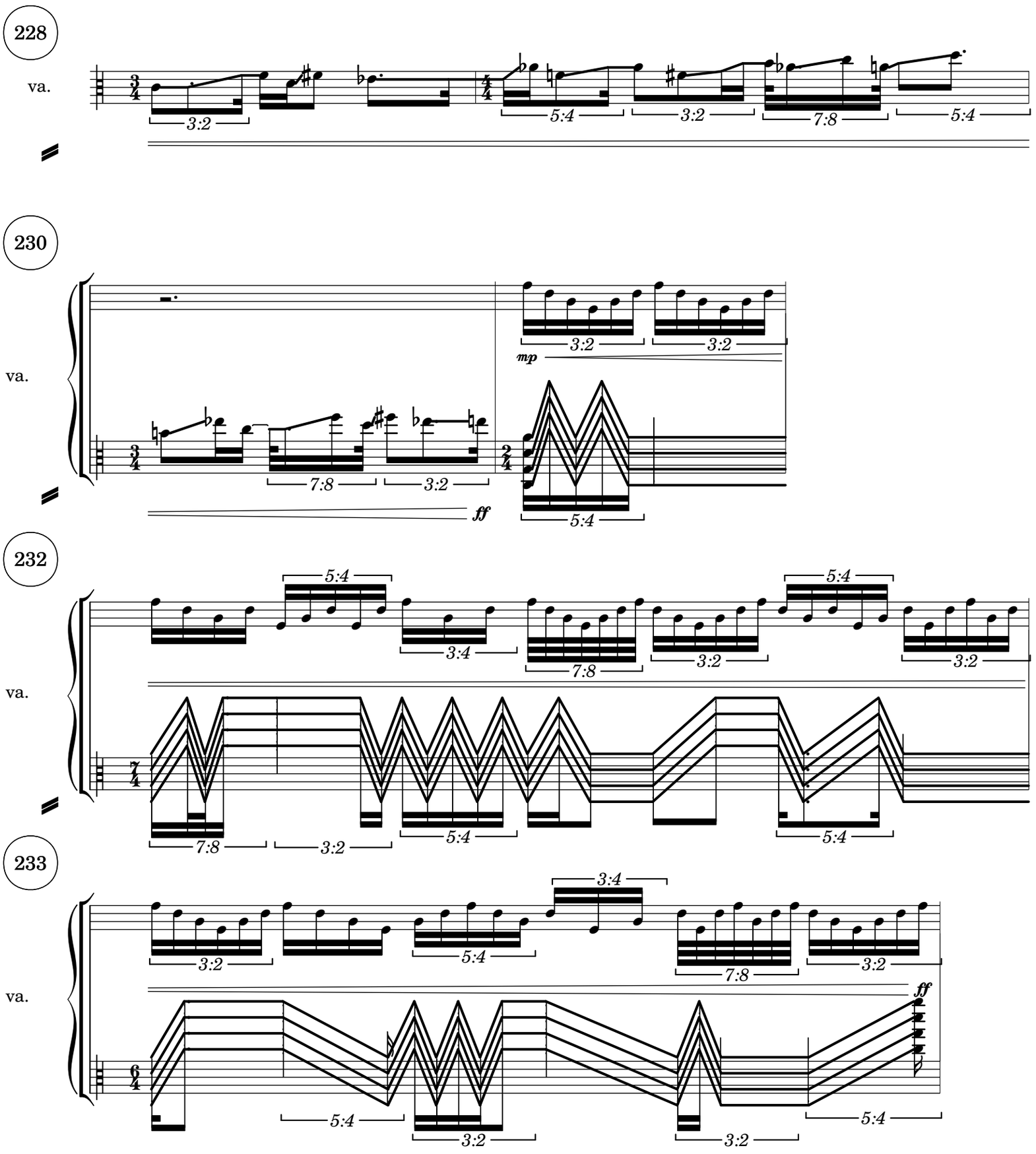


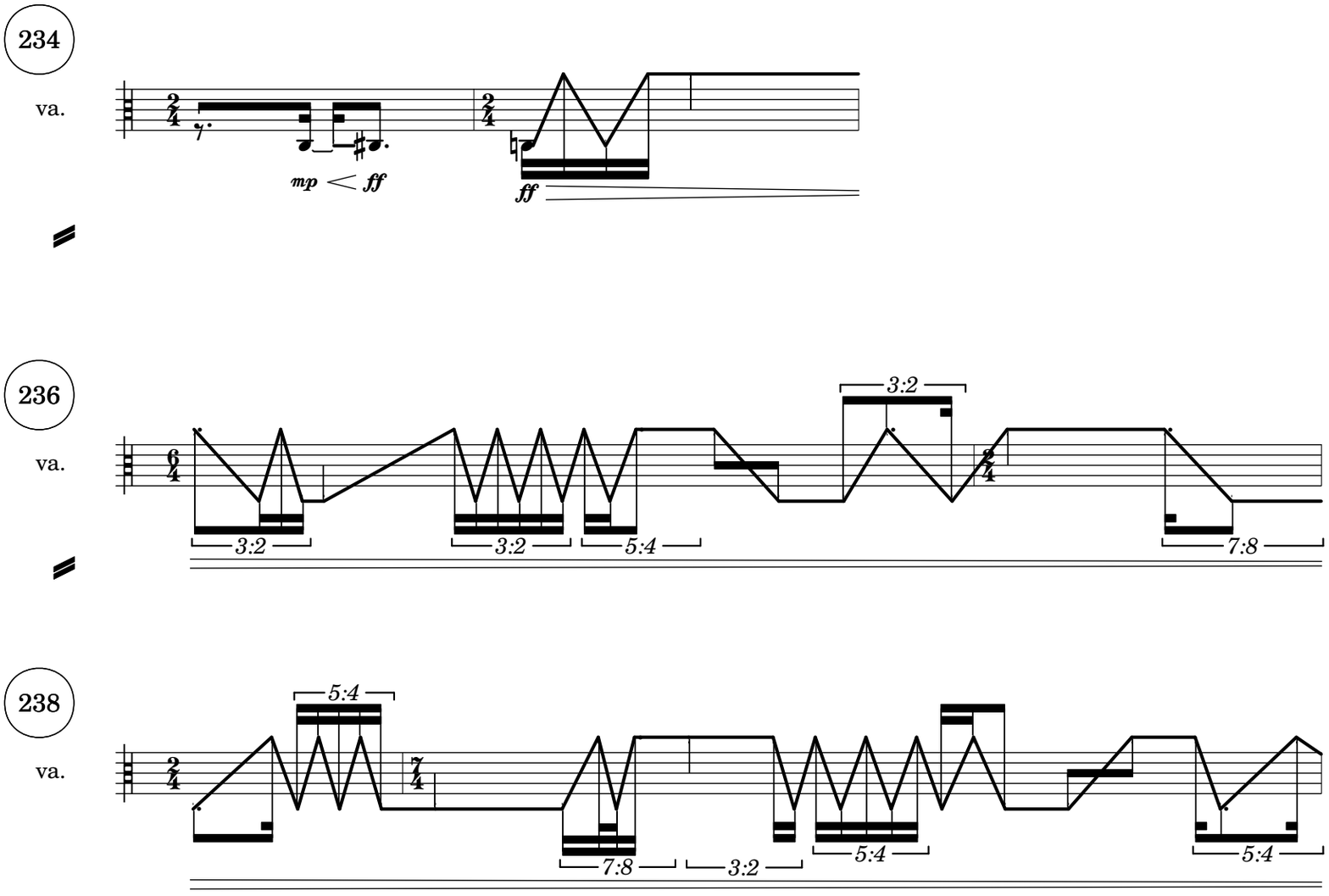
215

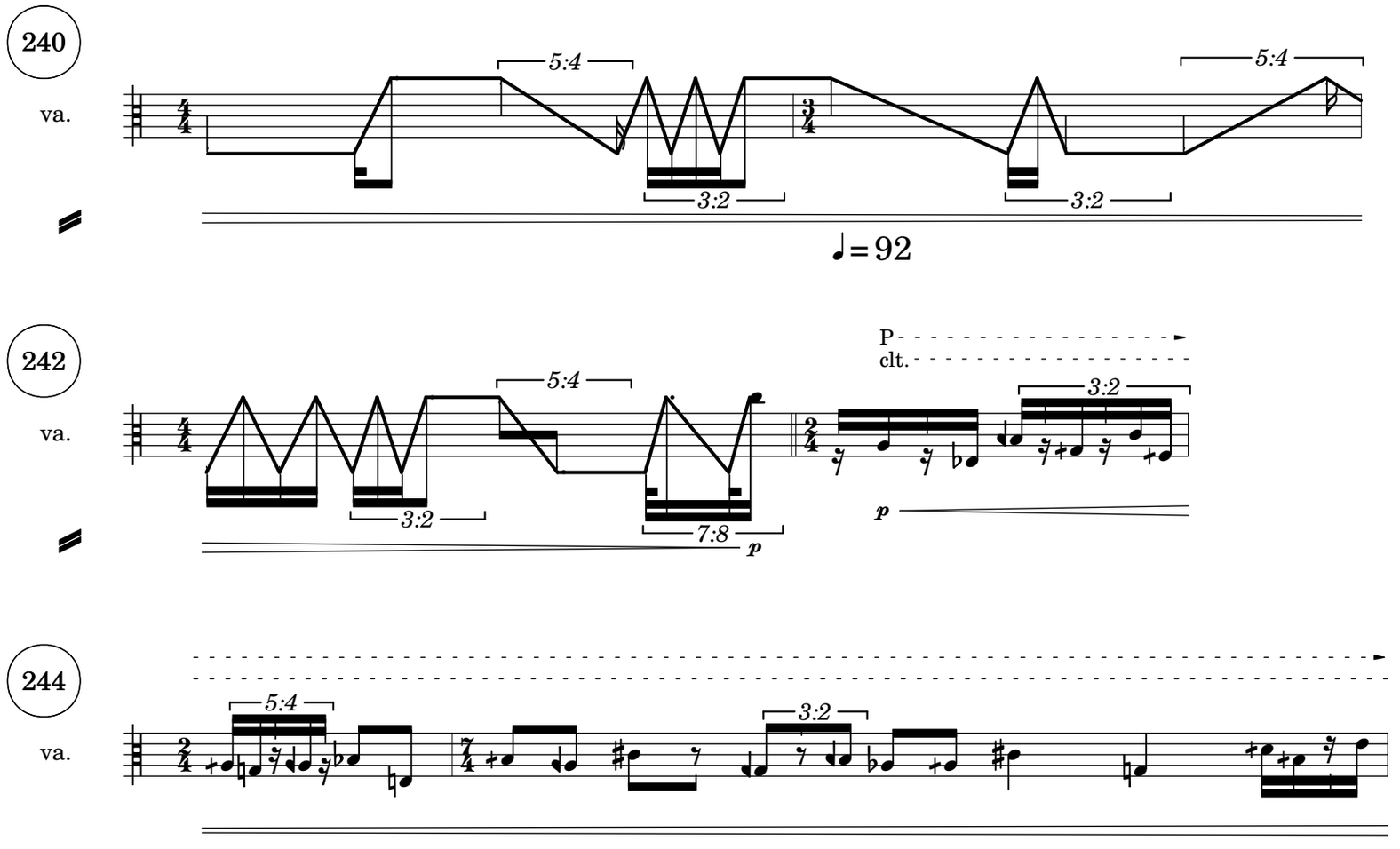
va.

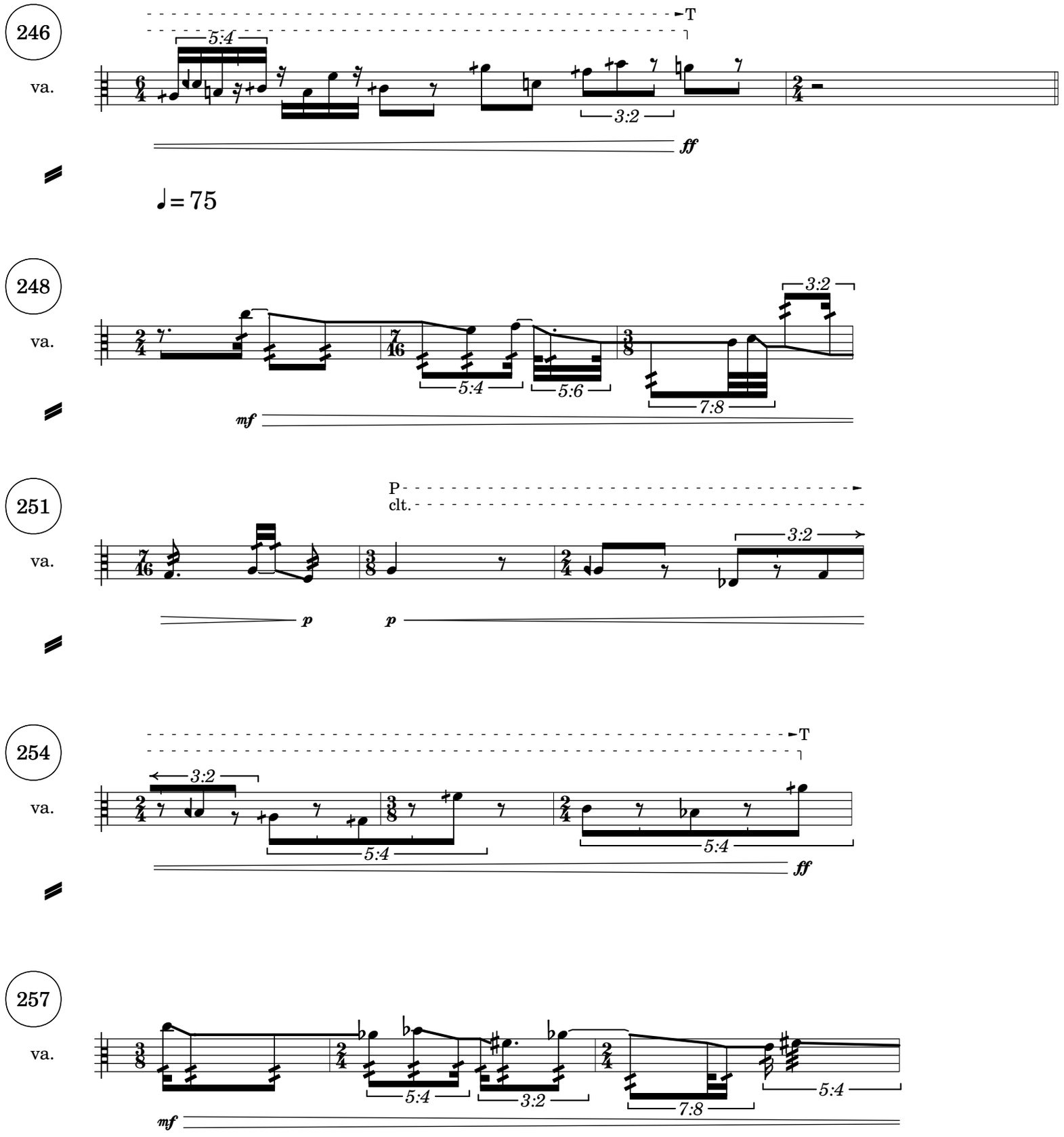


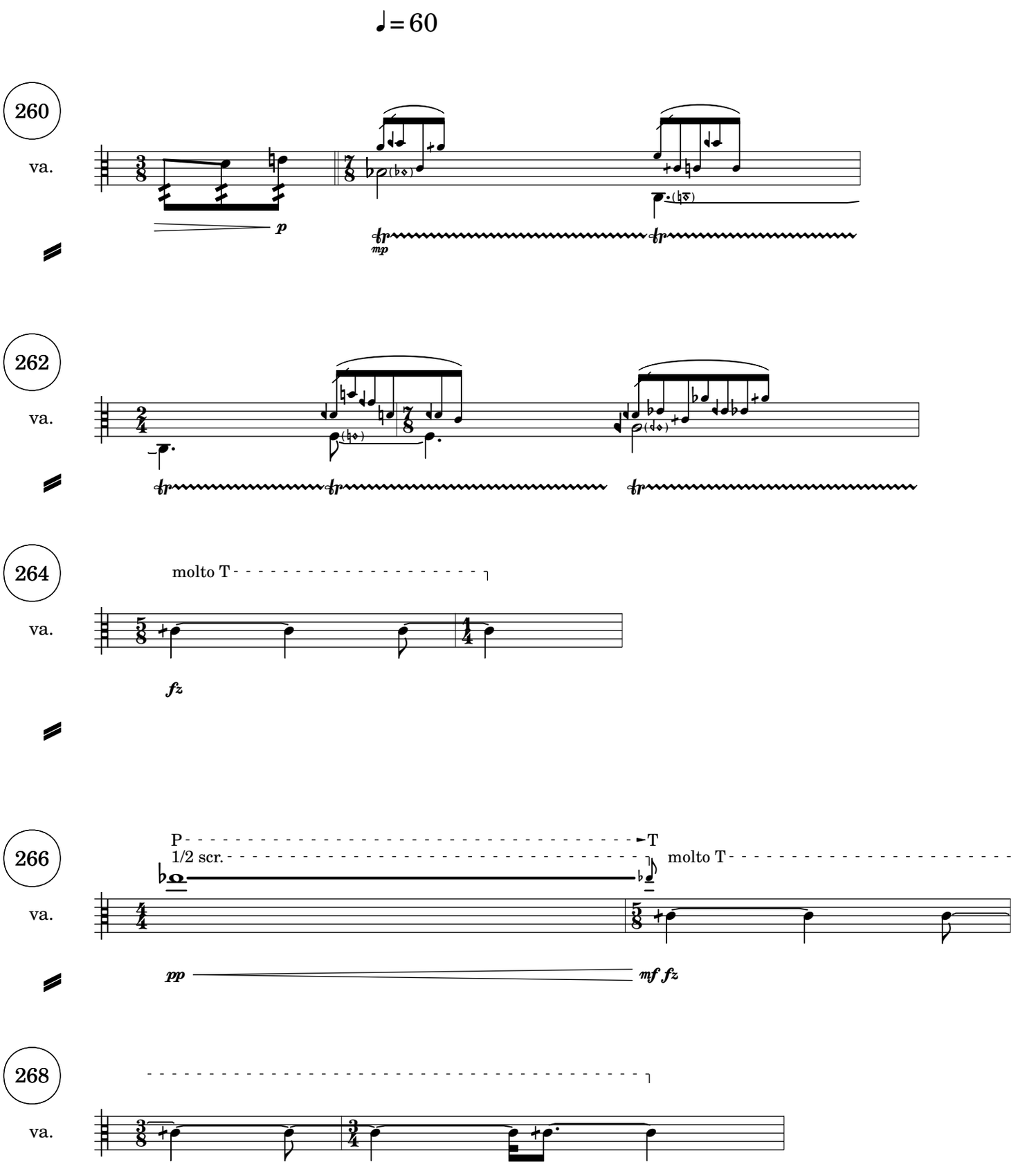

218
va.
p < mf > p < f
mp
♩= 120
221
va.
mf
mp
223
va.
5:4
3:2
7:8
5:4
7:8
3:2
ff
224
va.
mp
3:2
3:2
5:4
3:4
7:8
3:2
5:4
ff
3:2
3:2
3:2
5:4
7:8
226
va.
mp
5:4
3:2
7:8
5:4
7:8

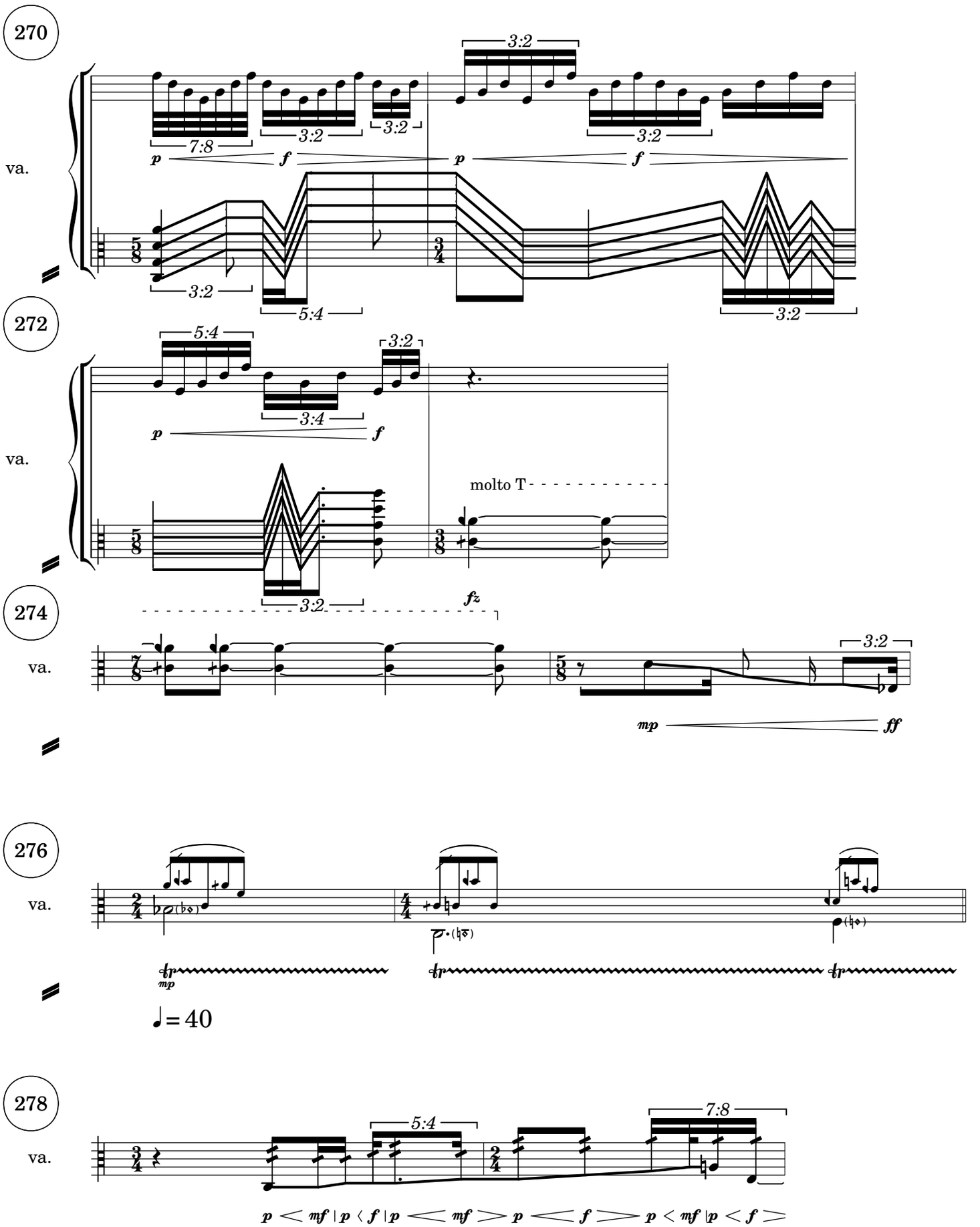

228
va.
3:2
5:4
3:2
7:8
5:4
230
va.
3:2
3:2
mp
7:8
3:2
ff
5:4
232
va.
5:4
3:4
7:8
3:2
5:4
3:2
7:8
3:2
5:4
5:4
233
va.
3:4
3:2
5:4
7:8
3:2
ff
5:4
5:4
3:2
3:2

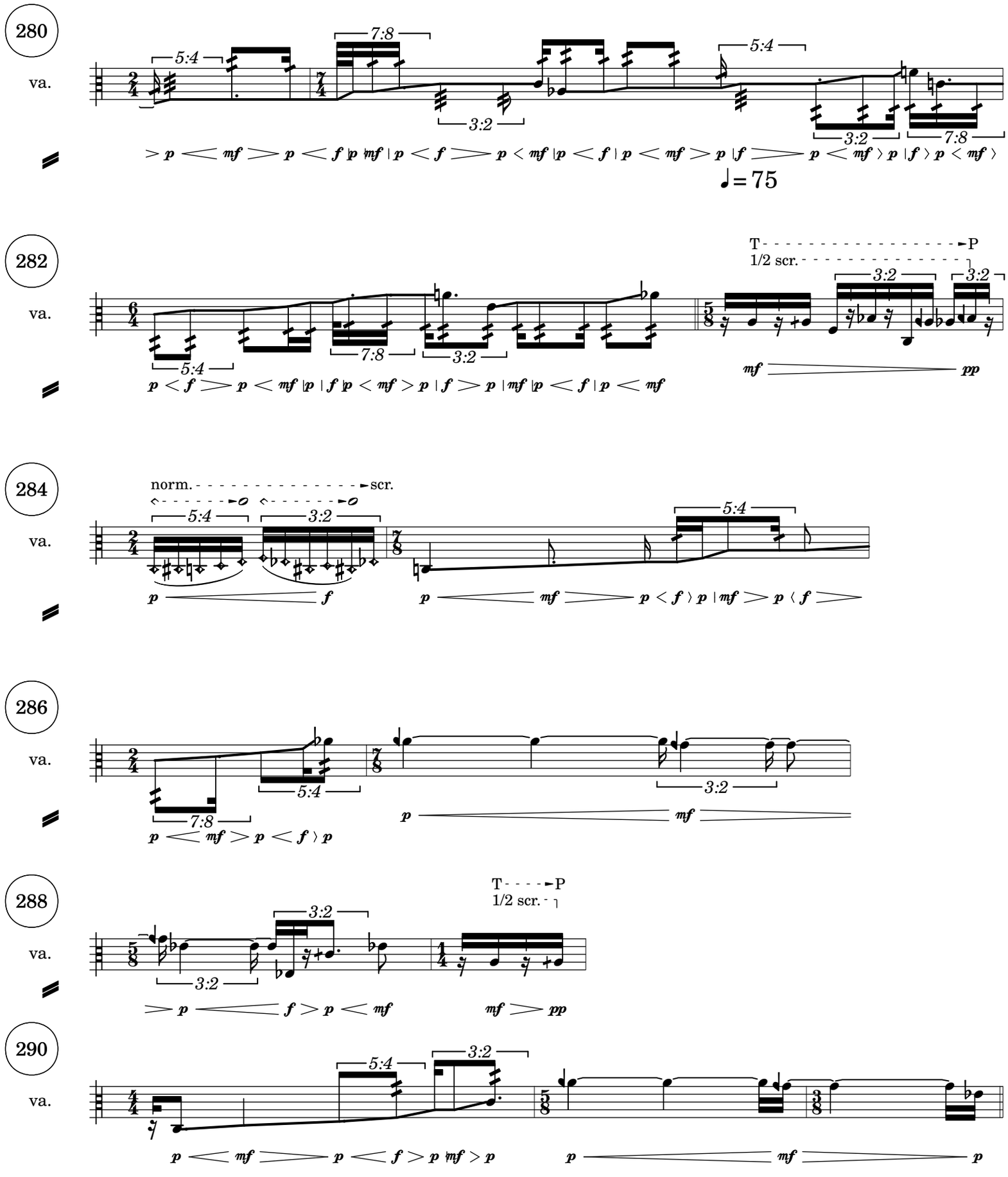

234
va.
mp
ff
ff
236
va.
3:2
3:2
3:2
5:4
7:8
238
va.
5:4
7:8
3:2
5:4
5:4

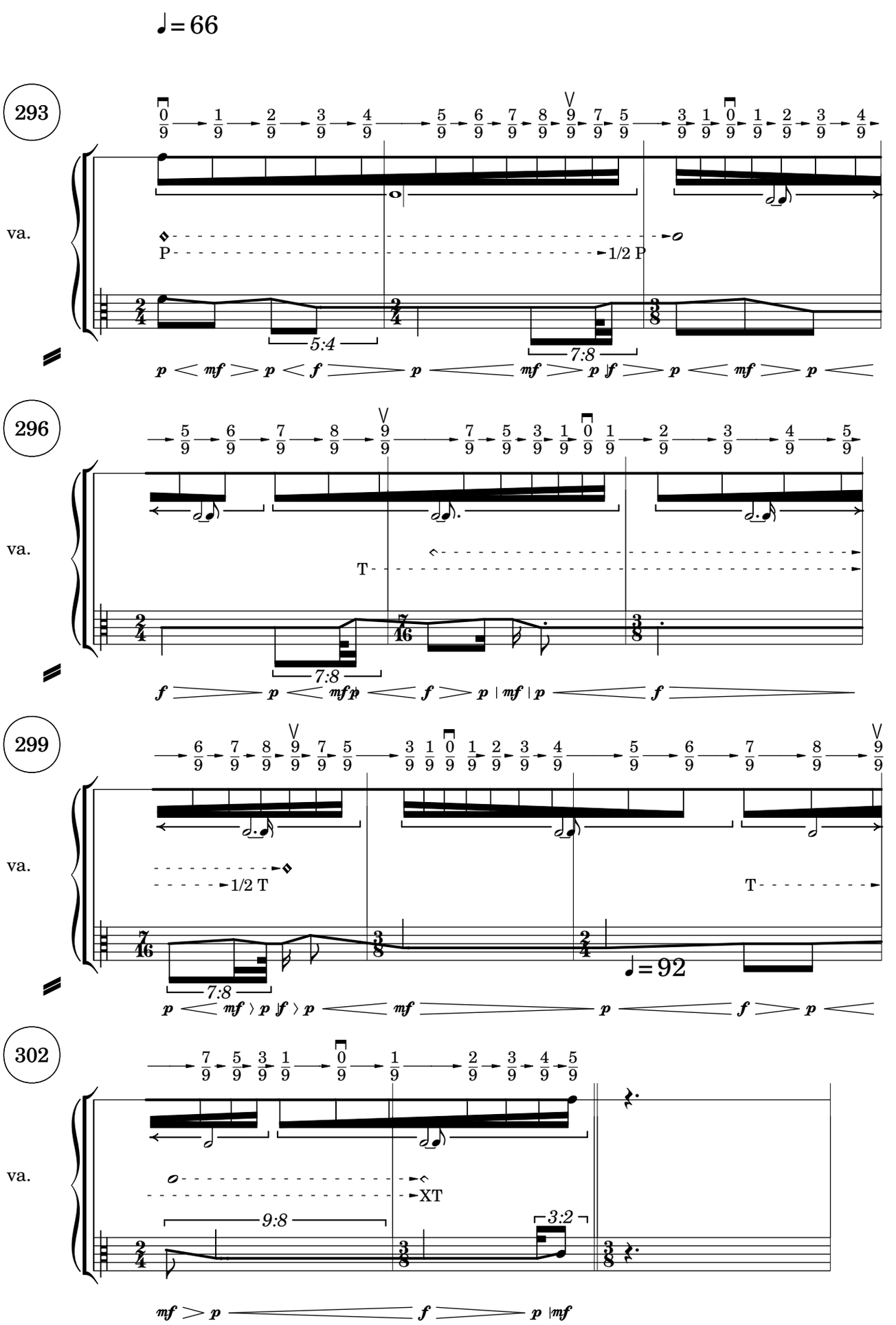

240
va.
5:4
3:2
5:4
3:2
♩= 92
242
va.
5:4
3:2
7:8
p
P
clt.
3:2
p
244
va.
5:4
3:2


246
va.
T
5:4
3:2
ff
♩= 75
248
va.
3:2
5:4
5:6
7:8
mf
251
va.
P
clt.
3:2
p
p
254
va.
T
3:2
5:4
5:4
ff
257
va.
5:4
3:2
7:8
5:4
mf


♩= 60
260
va.
p
mp
262
va.
264
molto T
va.
fz
266
P
T
1/2 scr.
molto T
va.
pp
mf fz
268
va.

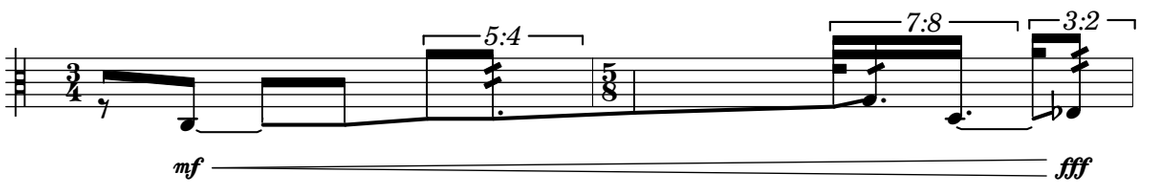

270
va.
3:2
7:8
3:2
3:2
3:2
p
f
p
f
3:2
5:4
3:2
272
va.
5:4
3:2
3:4
p
f
molto T
fz
3:2
274
va.
3:2
mp
ff
276
va.
mp
♩ = 40
278
va.
5:4
7:8
p < mf | p < f | p < mf > p < f > p < mf | p < f >


280
va.
5:4
7:8
3:2
5:4
3:2
7:8
♩= 75
282
va.
T
P
1/2 scr.
3:2
3:2
5:4
7:8
3:2
mf
pp
284
va.
norm.
scr.
5:4
3:2
5:4
286
va.
5:4
3:2
7:8
288
va.
T
P
1/2 scr.
3:2
3:2
290
va.
5:4
3:2


♩= 66
293
va.
P
1/2 P
5:4
7:8
296
va.
T
7:8
299
va.
1/2 T
T
7:8
♩= 92
302
va.
XT
9:8
3:2

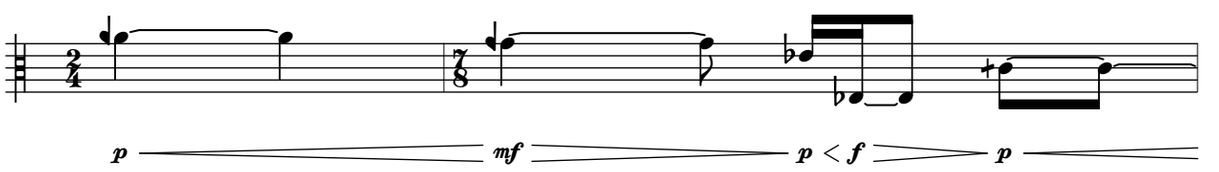
305

va.



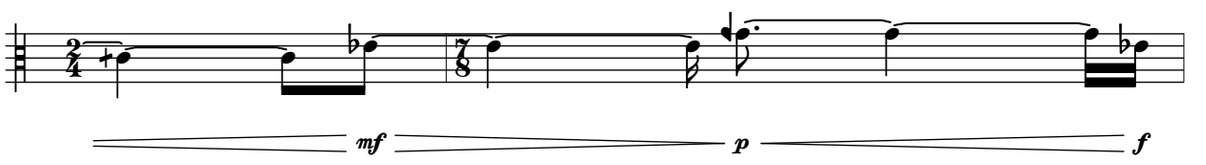
307

va.



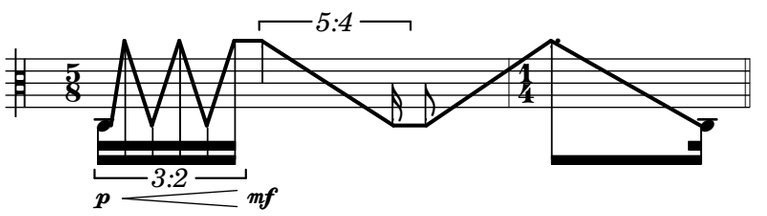
309

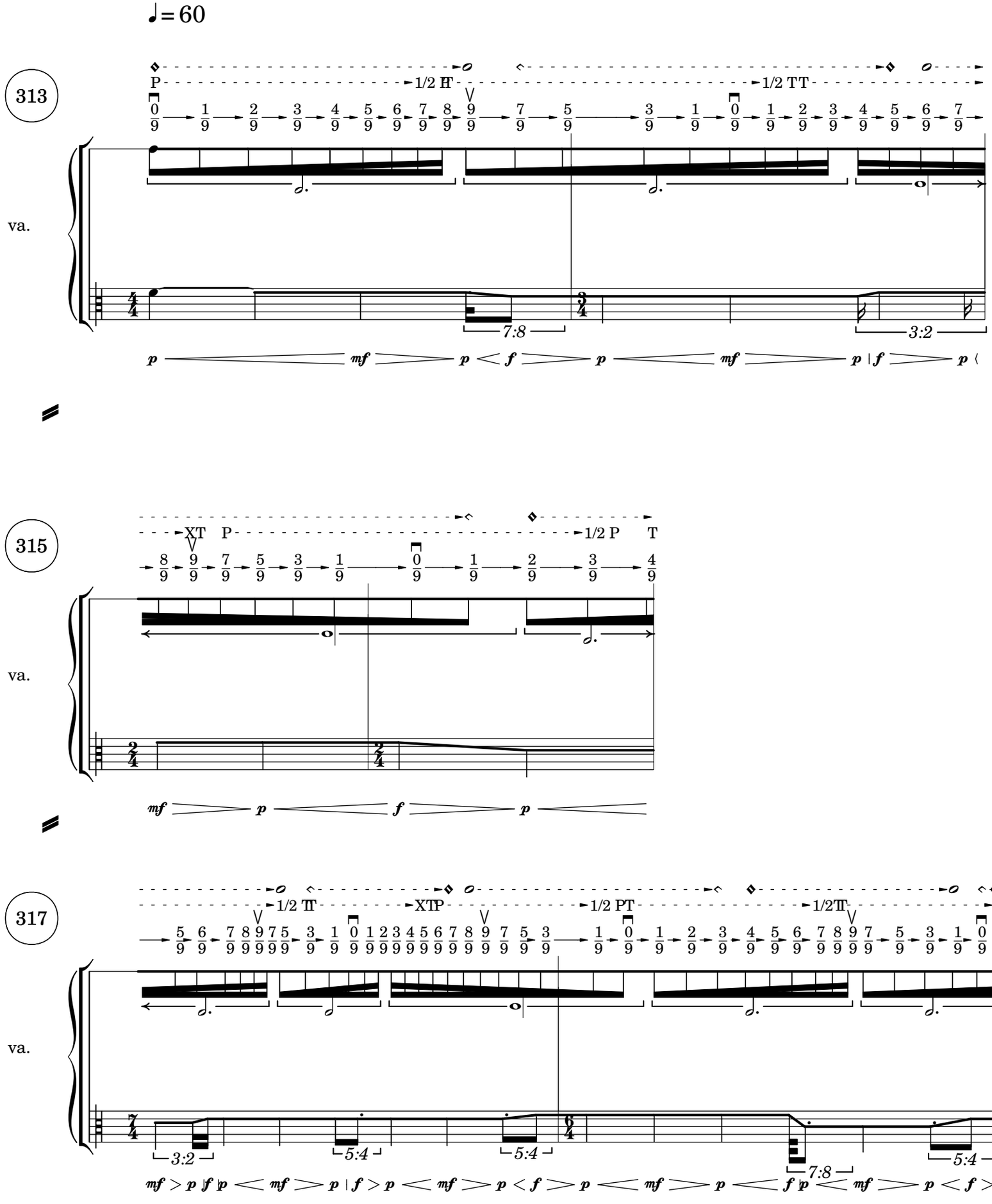
va.

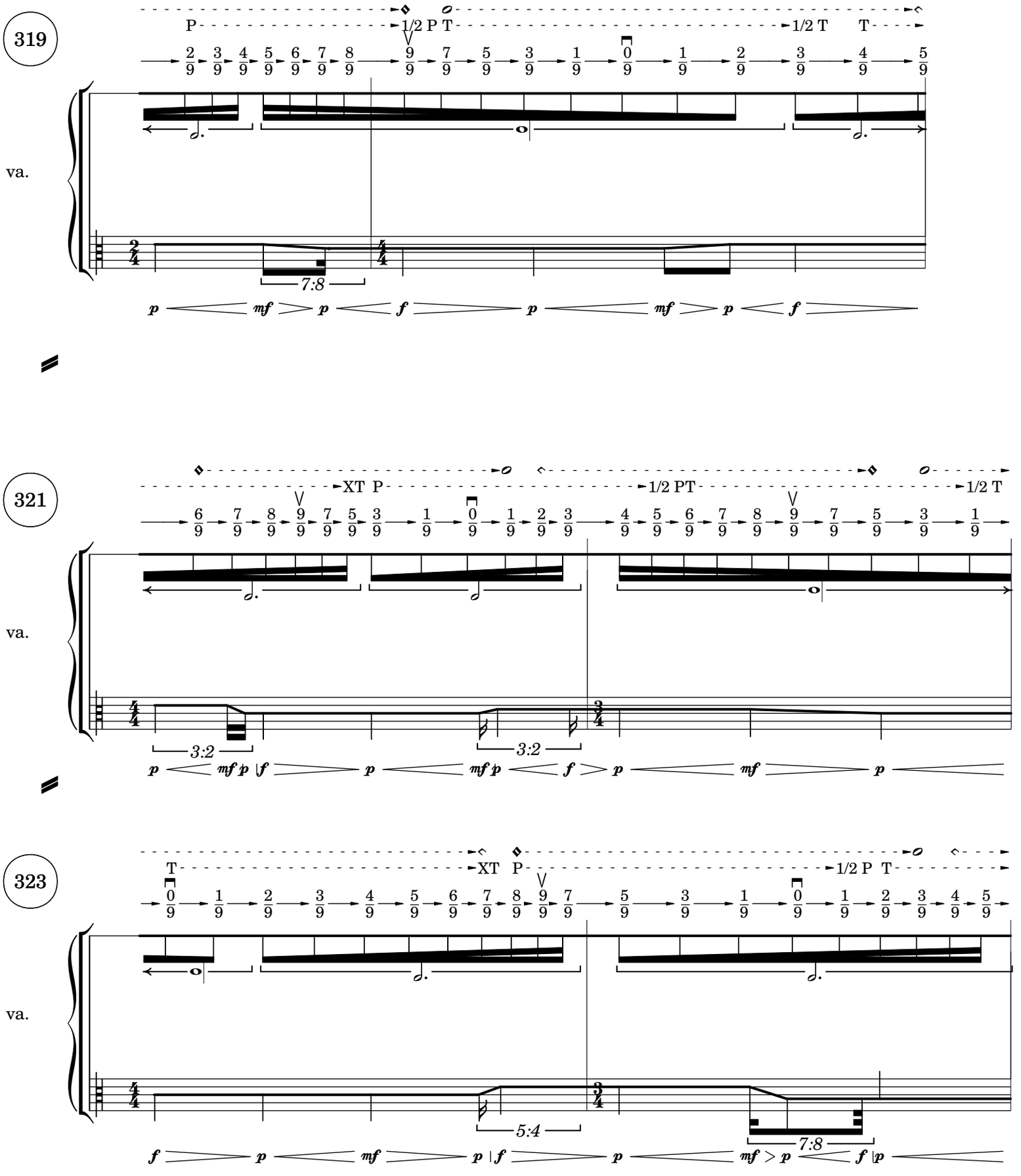


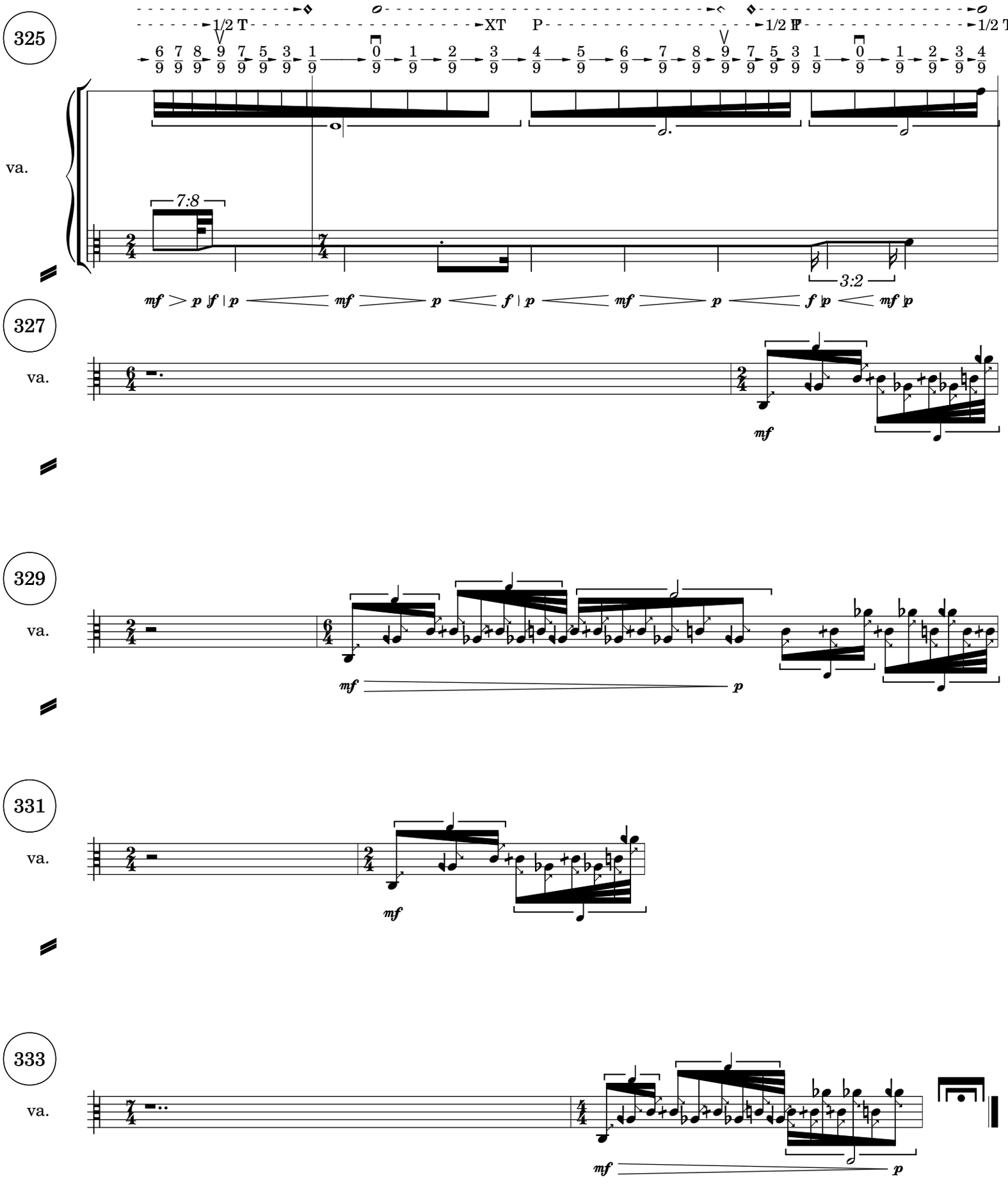
311

va.




♩= 60
313
P
1/2 H
1/2 TT
va.
7:8
3:2
315
XT P
1/2 P T
va.
317
1/2 TT
XTP
1/2 PT
1/2TT
XT
va.
3:2
5:4
5:4
7:8
5:4


319
P
1/2 P T
1/2 T
T
va.
7:8
321
XT P
1/2 PT
1/2 T
va.
3:2
3:2
323
T
XT
P
1/2 P T
va.
5:4
7:8


325
va.
1/2 T
XT
P
1/2 T
7:8
3:2
mf p f p mf p f p mf p f p mf p
327
va.
mf
329
va.
mf p
331
va.
mf
333
va.
mf p

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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