GREGORY ROWLAND EVANS

# NYCTIVOE

for 2 saxophones, percussion, viola, & violoncello

*2023*

Violoncello

# 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

Violoncello

*p* *mp*

6

vc.

*p* *mf* *p*

pizz. -

3:2

*p*

10

vc.

*mf* *p*

*sfp*

♩=92

15

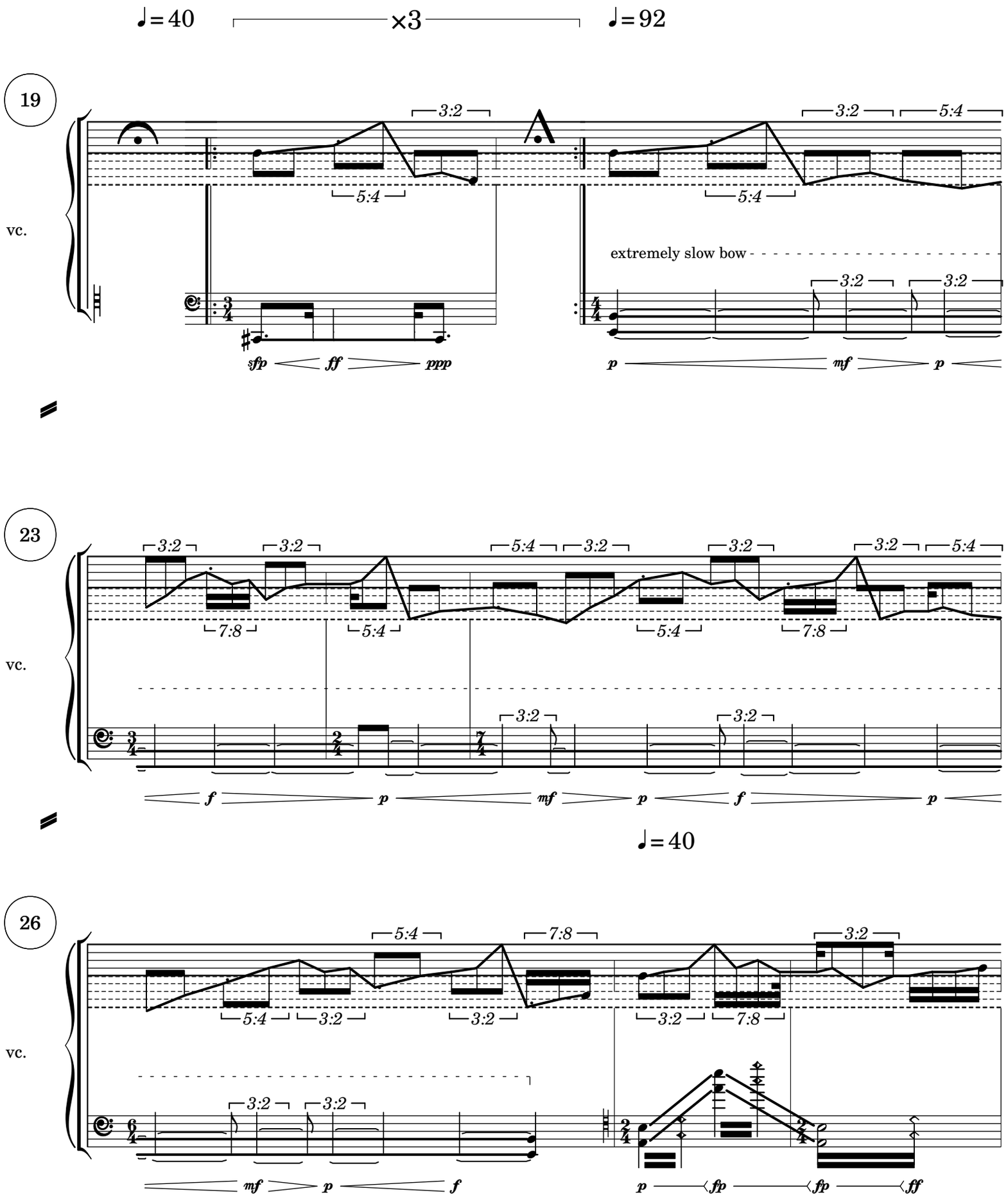
vc.

3:2

3:2 7:8

*f*

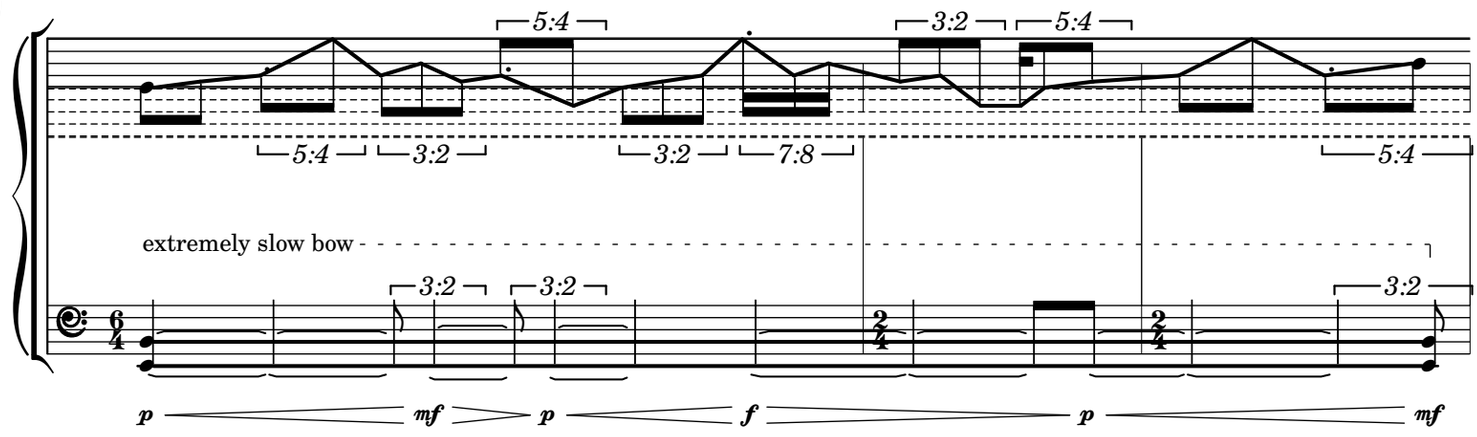
*p* *fp* *fp* *f*


♩= 40
×3
♩= 92
19
vc.
3:2
5:4
extremely slow bow
sfp
ff
ppp
p
mf
23
7:8
f
♩= 40
26
sfz

♩= 92

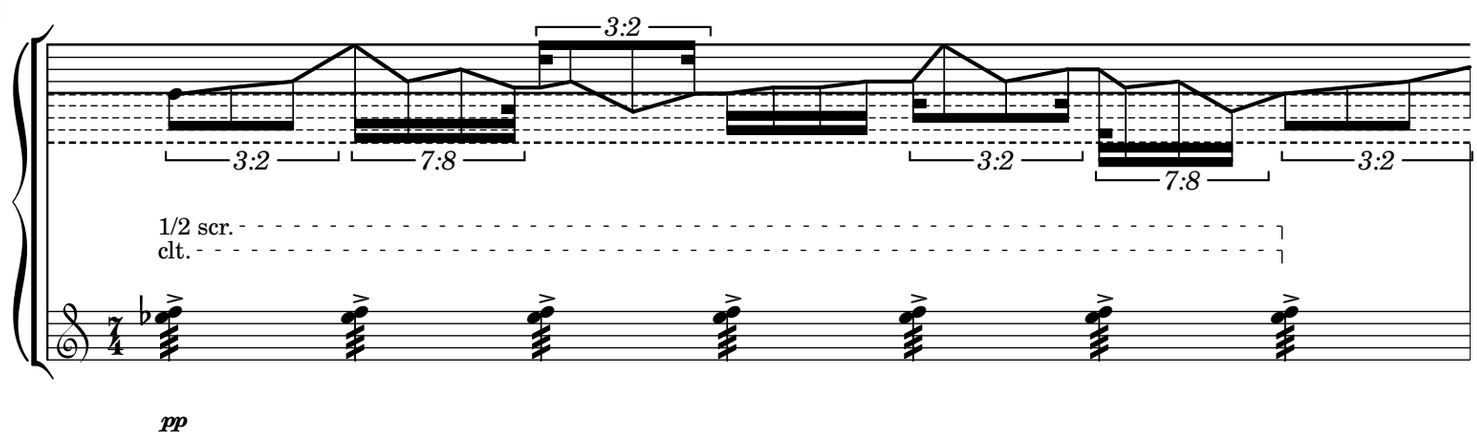
29

vc.



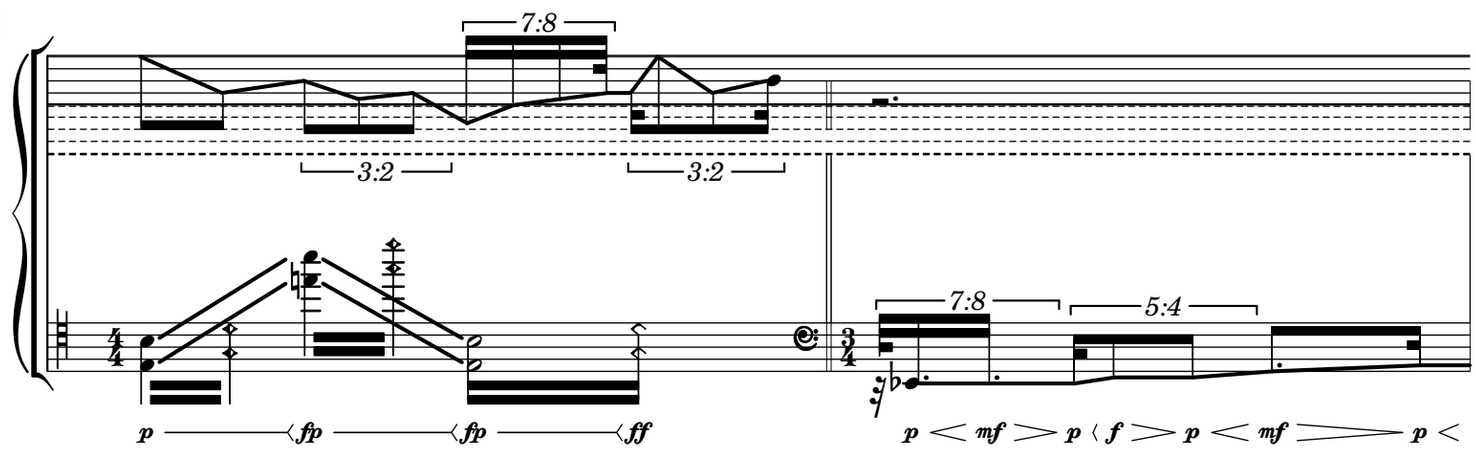

32

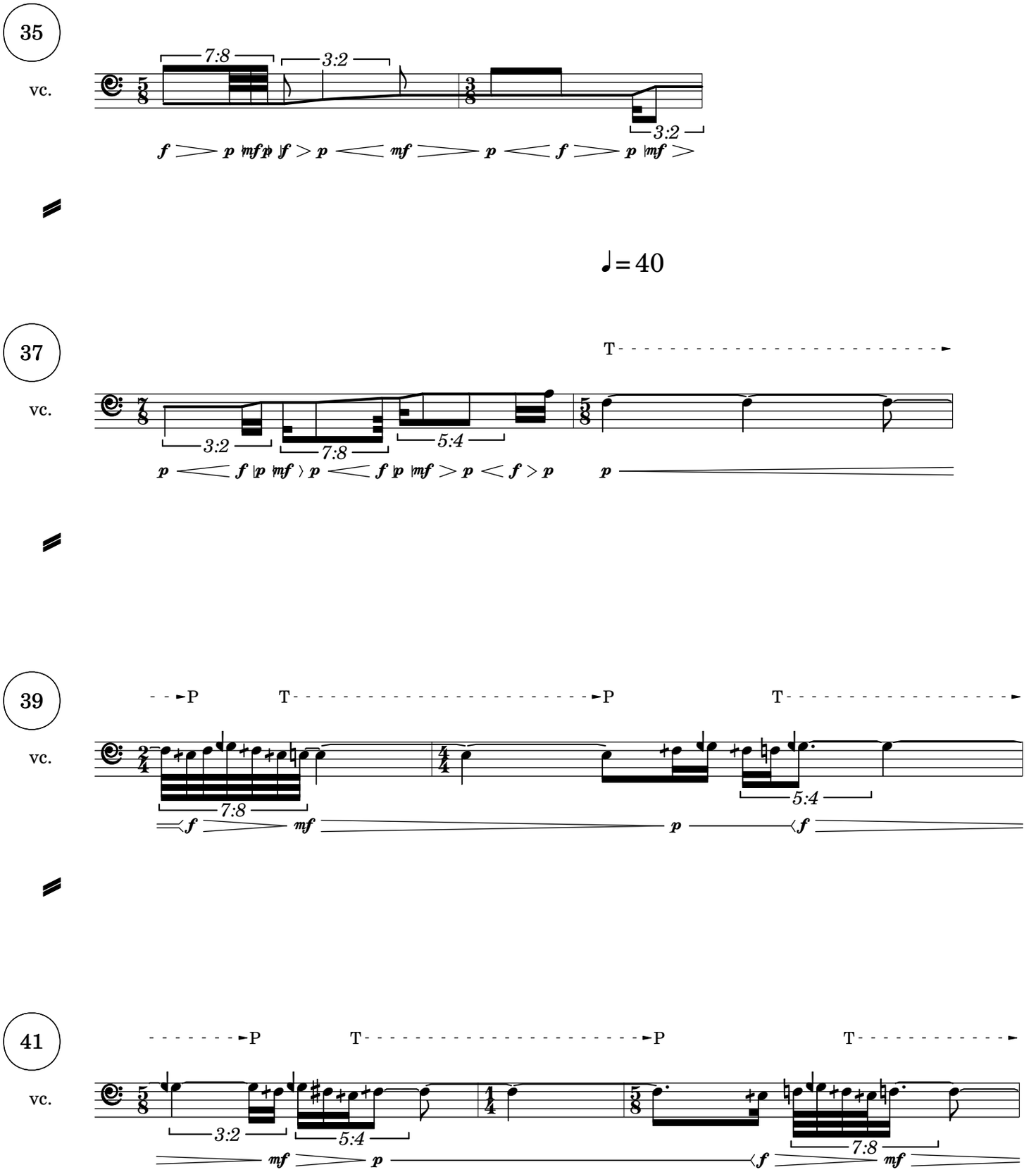
vc.

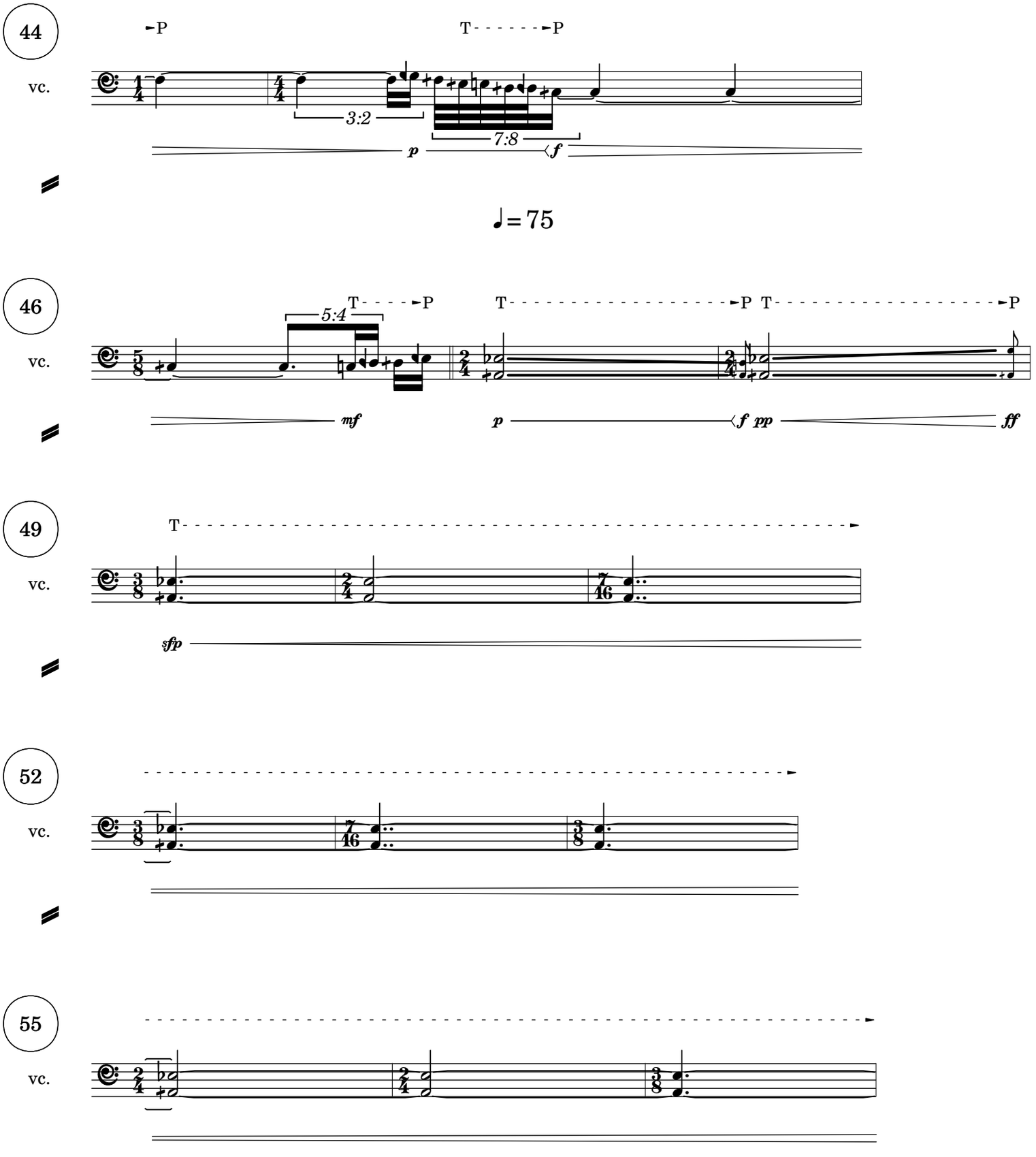


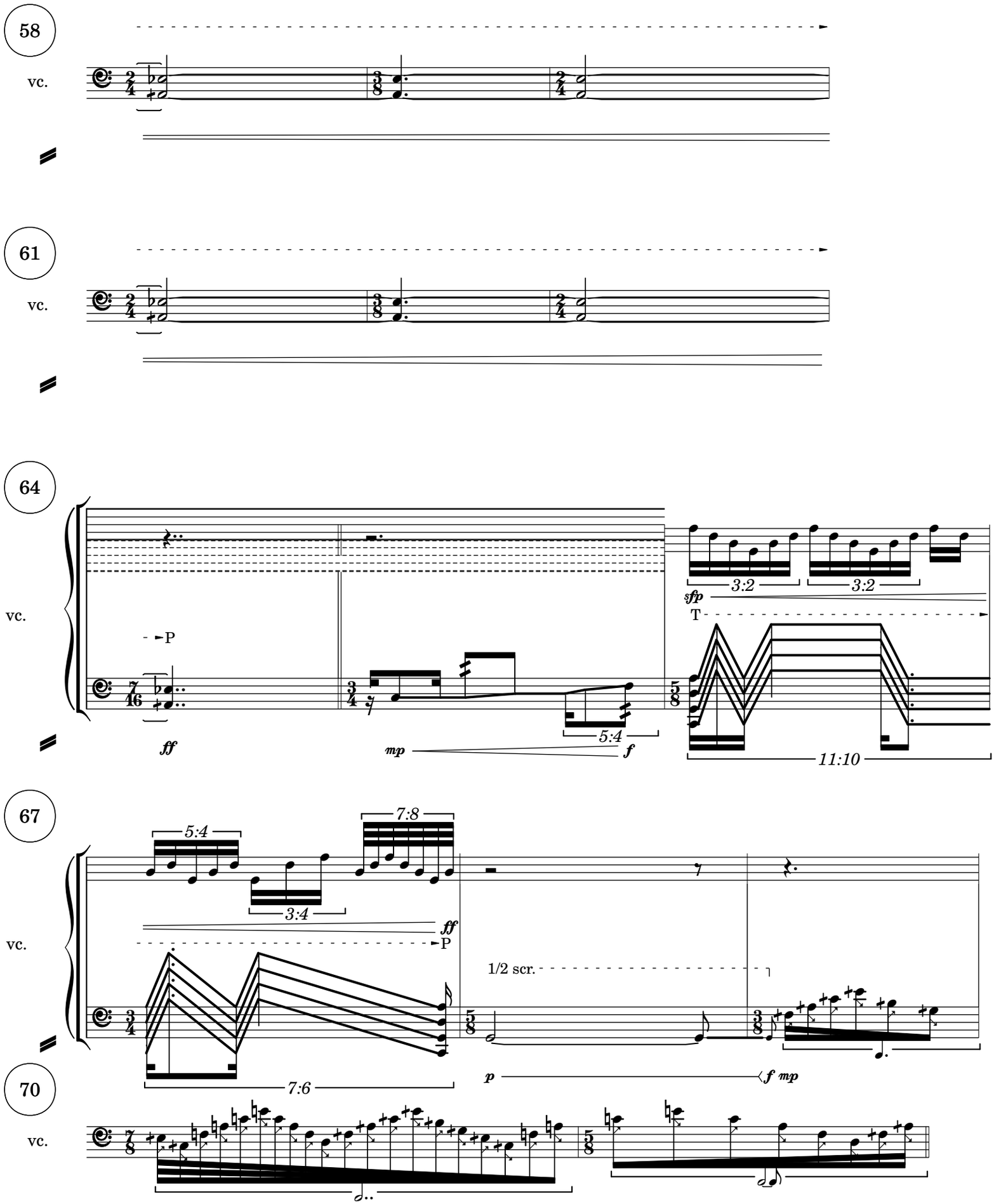

33

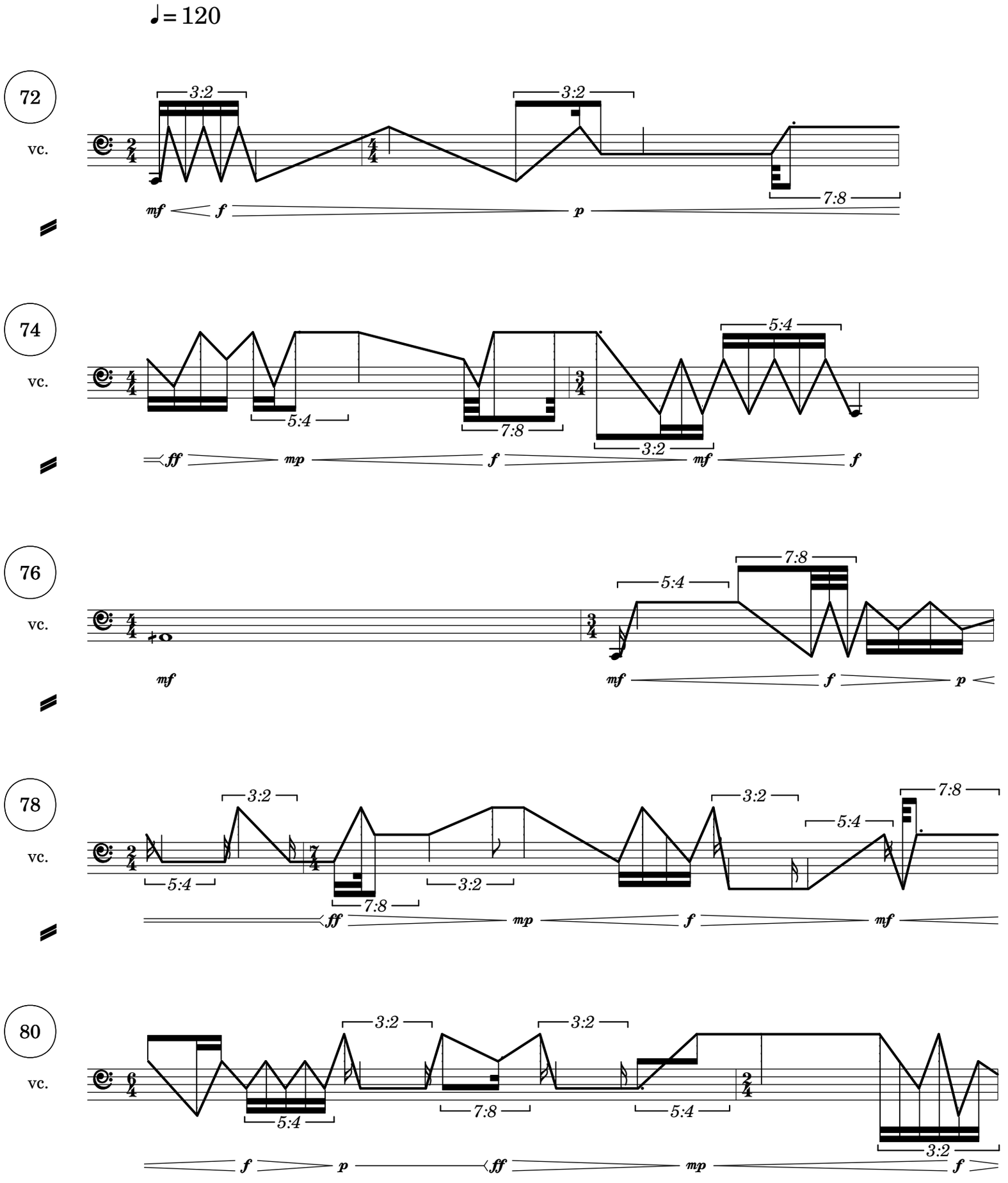
vc.




35
vc.
7:8
3:2
3:2
37
vc.
3:2
7:8
5:4
T
39
vc.
P
T
P
T
7:8
5:4
41
vc.
P
T
P
T
3:2
5:4
7:8


44
vc.
P
T
P
3:2
7:8
p
f
♩= 75
46
vc.
T
P
5:4
T
P
T
P
mf
p
f pp
ff
49
vc.
T
sfp
52
vc.
55
vc.

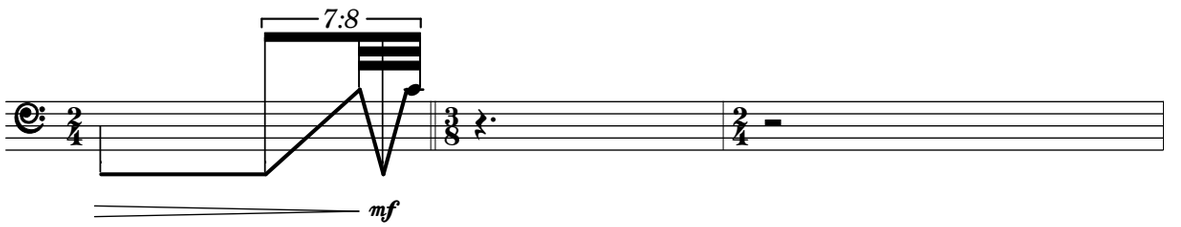

58
vc.
61
vc.
64
vc.
P
ff
mp
f
3:2
3:2
sfp
T
5:4
11:10
67
vc.
5:4
3:4
7:8
ff
P
7:6
1/2 scr.
p
f mp
70
vc.


♩= 120
72
vc.
3:2
3:2
7:8
mf
f
p
74
vc.
5:4
5:4
7:8
3:2
ff
mp
f
mf
f
76
vc.
7:8
5:4
mf
mf
f
p
78
vc.
3:2
3:2
7:8
5:4
5:4
3:2
7:8
ff
mp
f
mf
80
vc.
3:2
3:2
5:4
7:8
5:4
3:2
f
p
ff
mp
f

♩ = 92

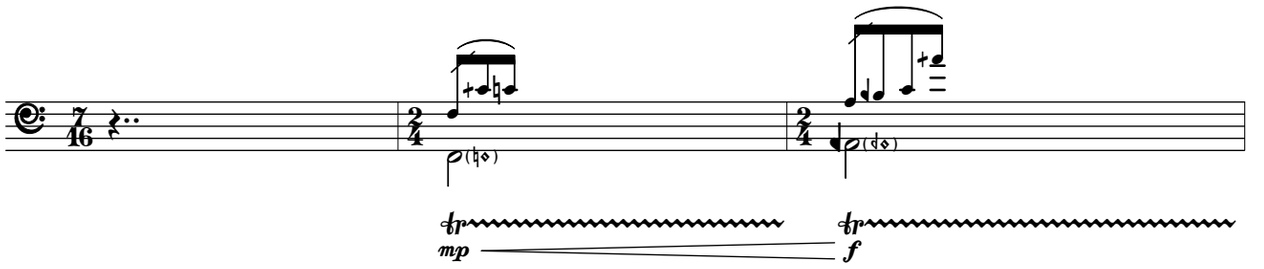
82

vc.



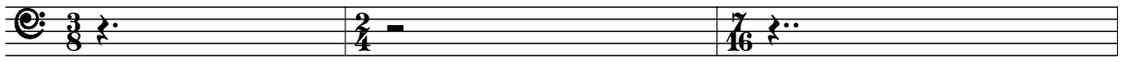

85

vc.



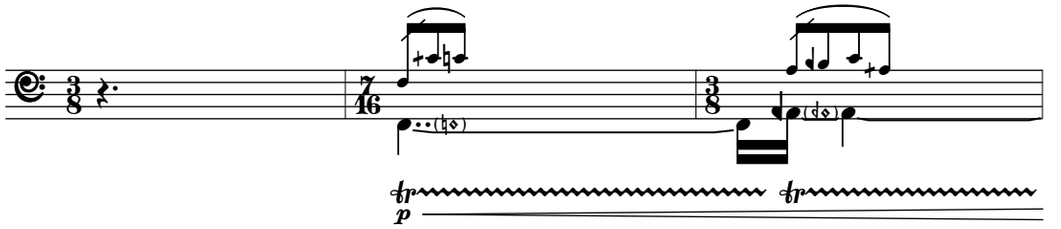

88

vc.



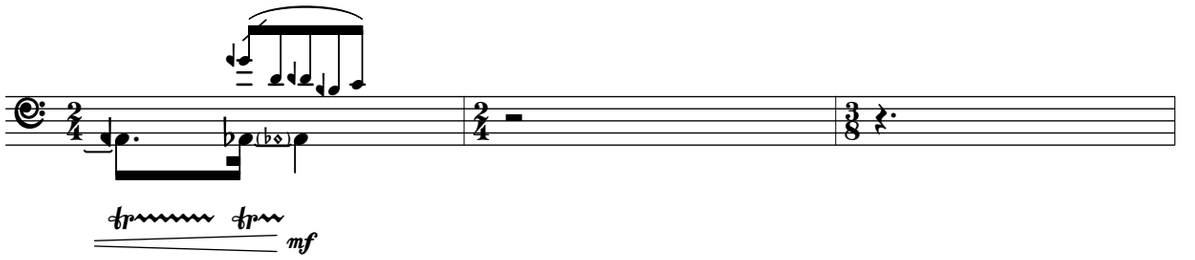
91

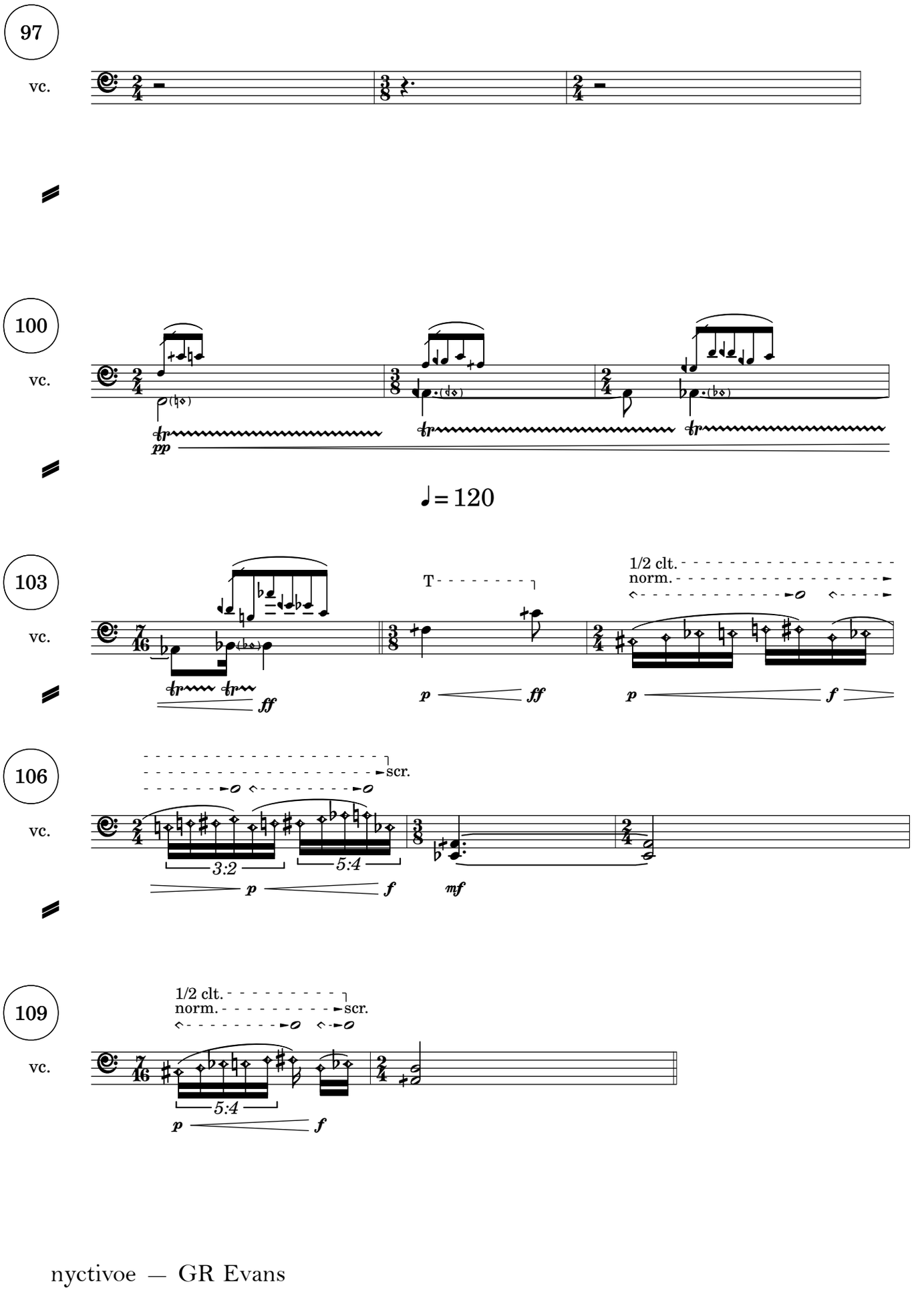
vc.




94

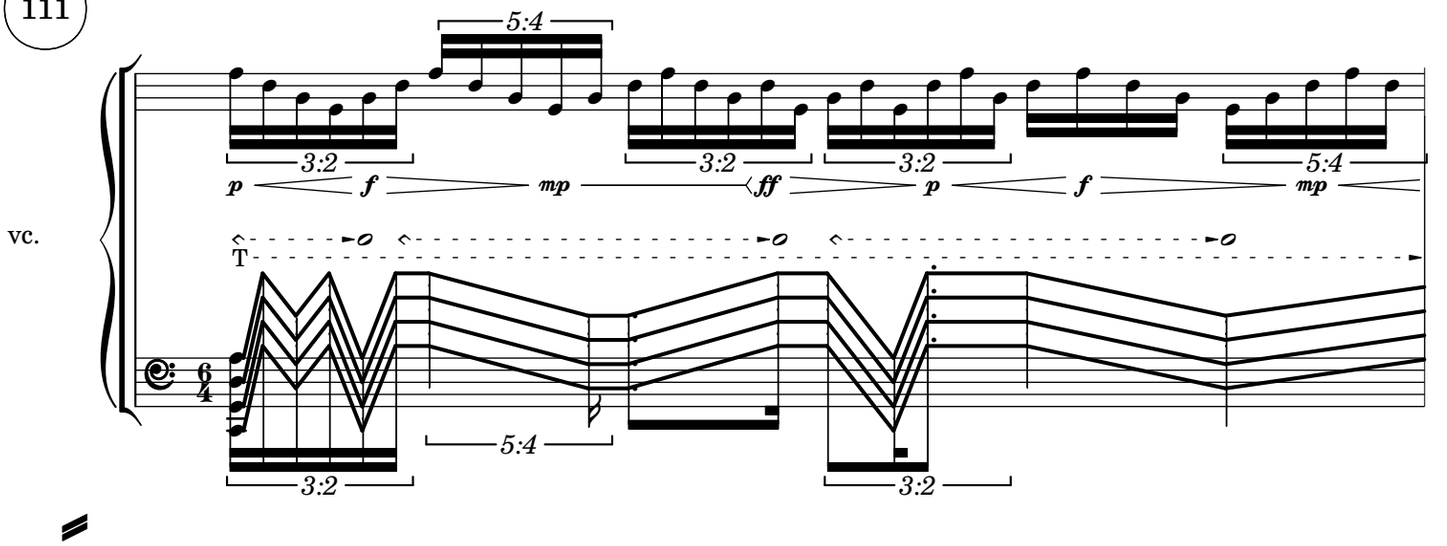
vc.



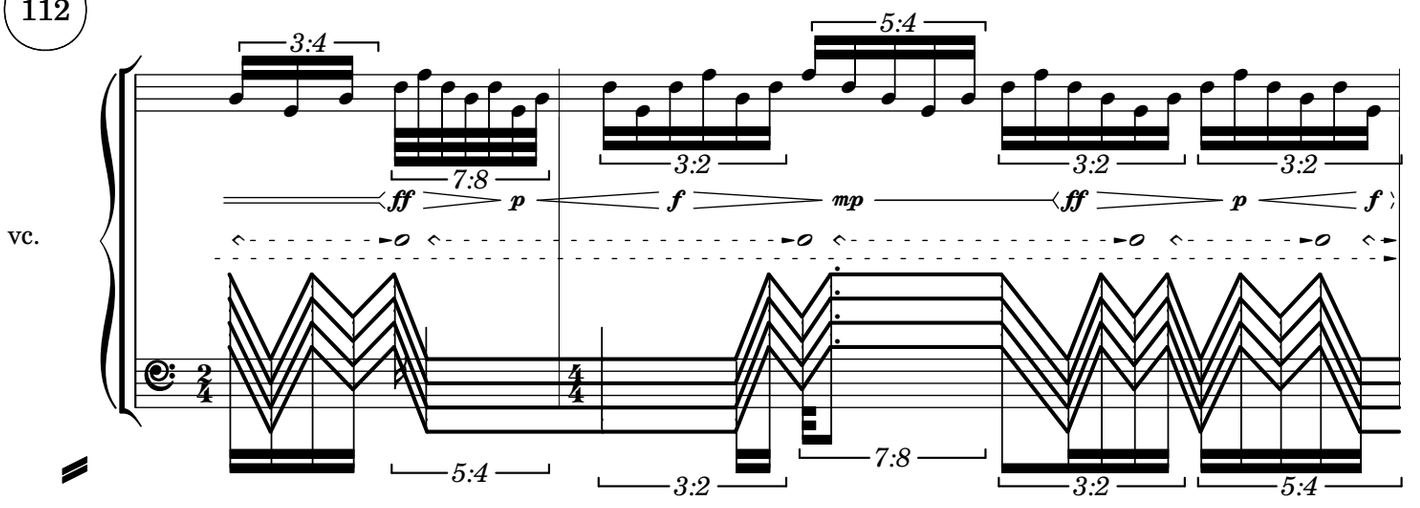

97
vc.
100
vc.
pp
♩= 120
103
vc.
T
1/2 clt.
norm.
ff
p
ff
p
f
106
vc.
scr.
3:2
5:4
p
f
mf
109
vc.
1/2 clt.
norm.
scr.
5:4
p
f

♩= 66

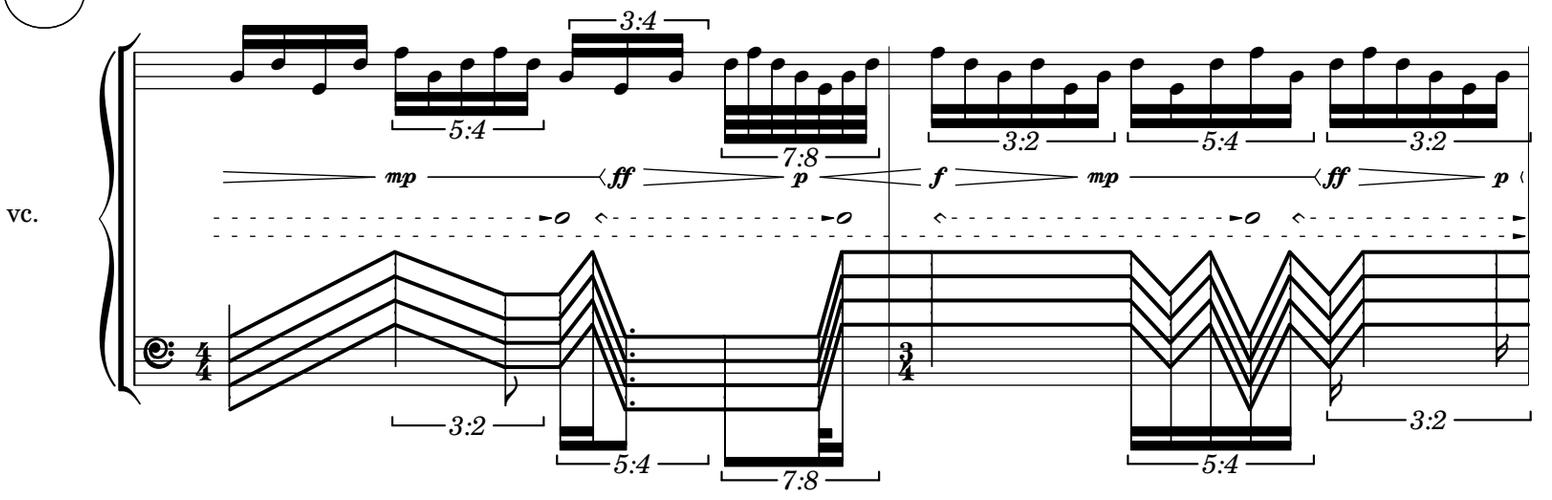
111

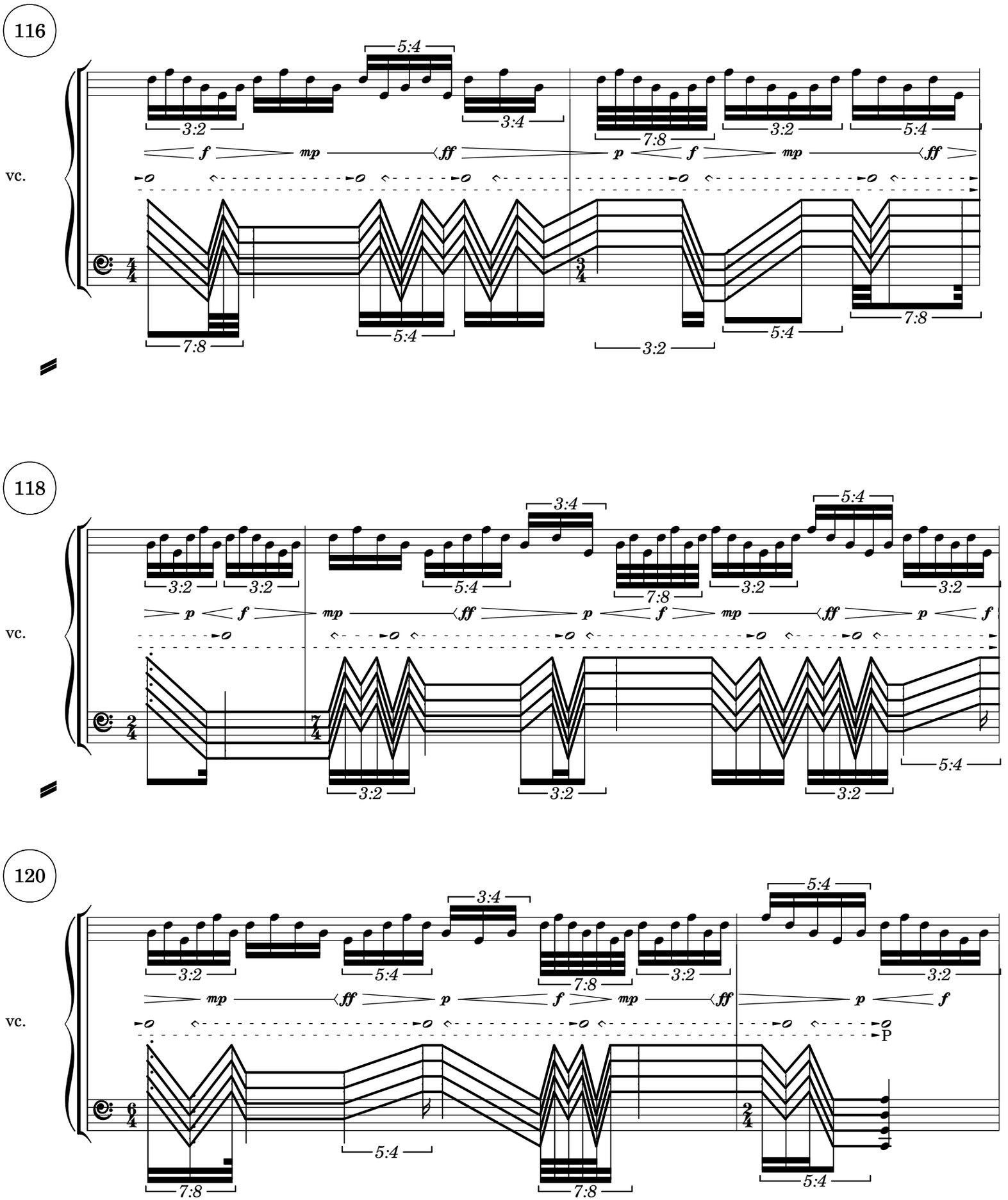


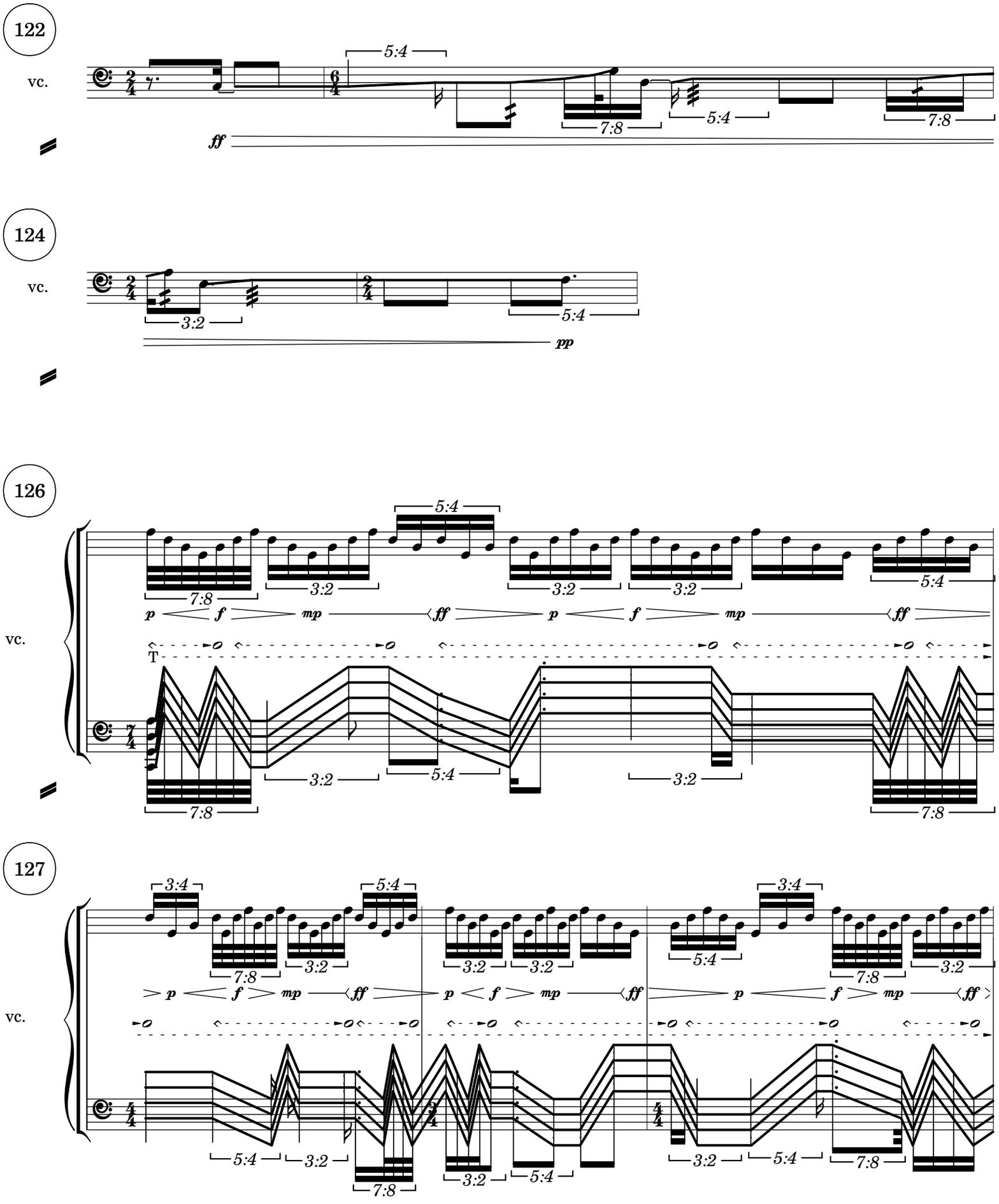

112

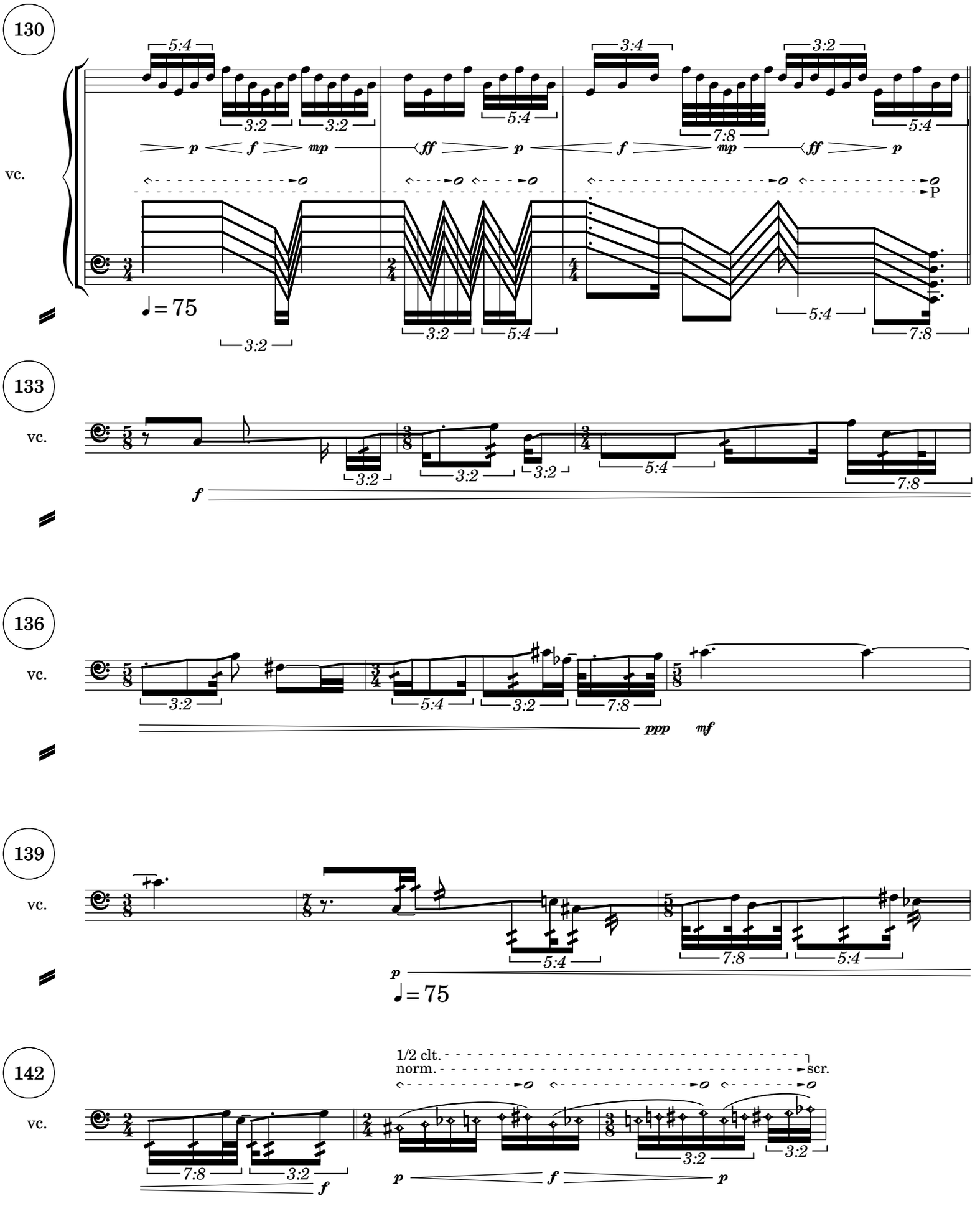


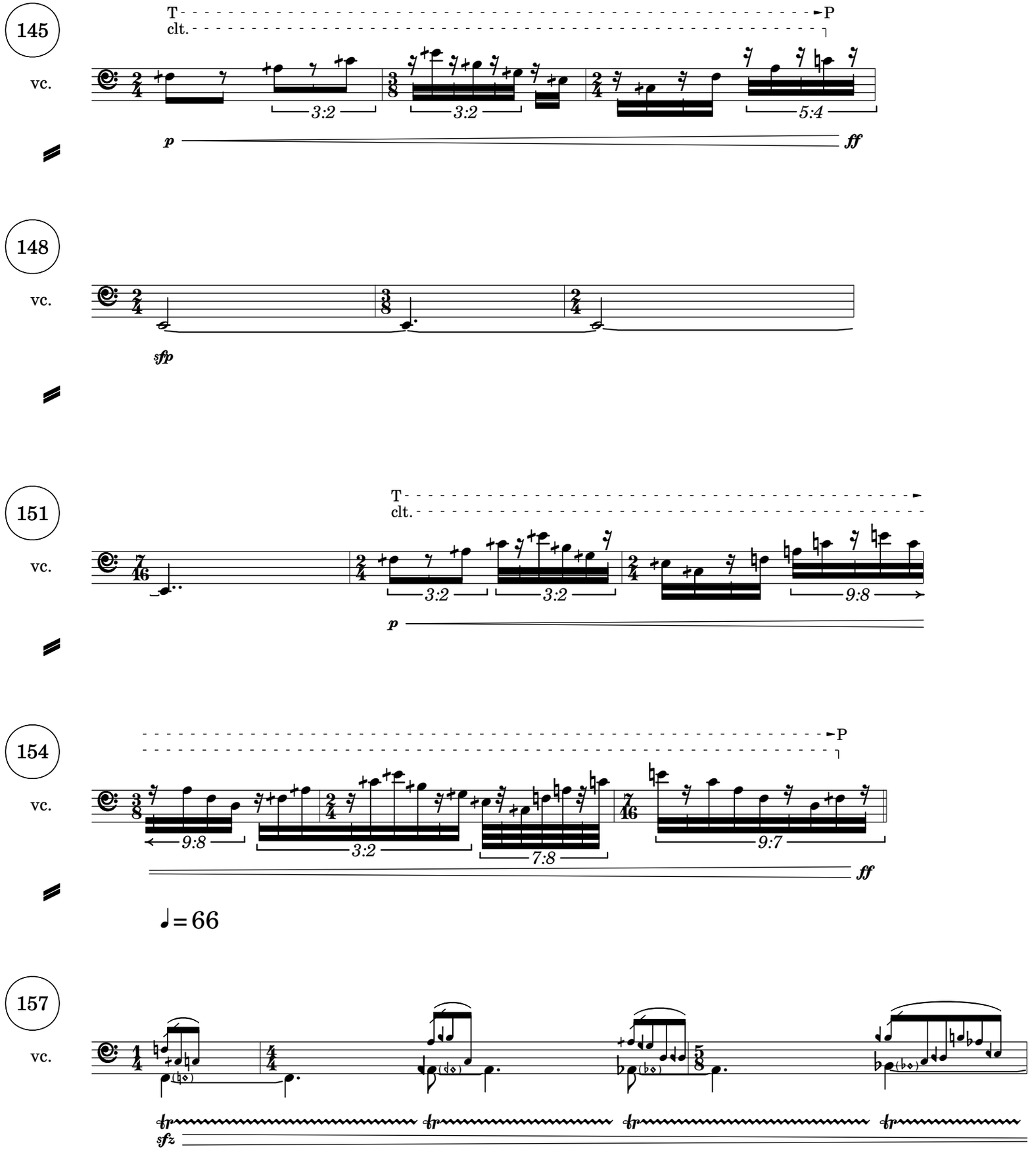

114

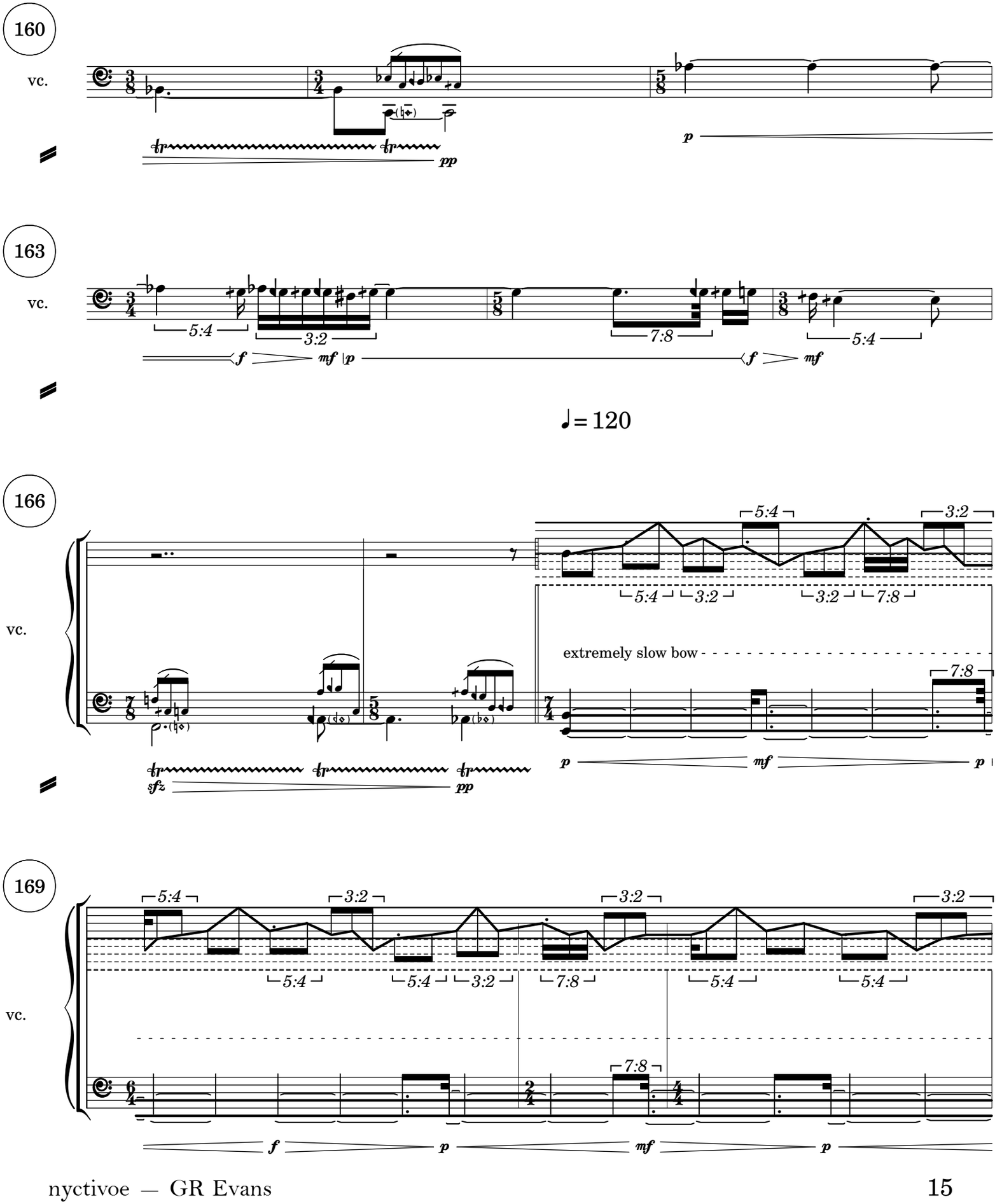


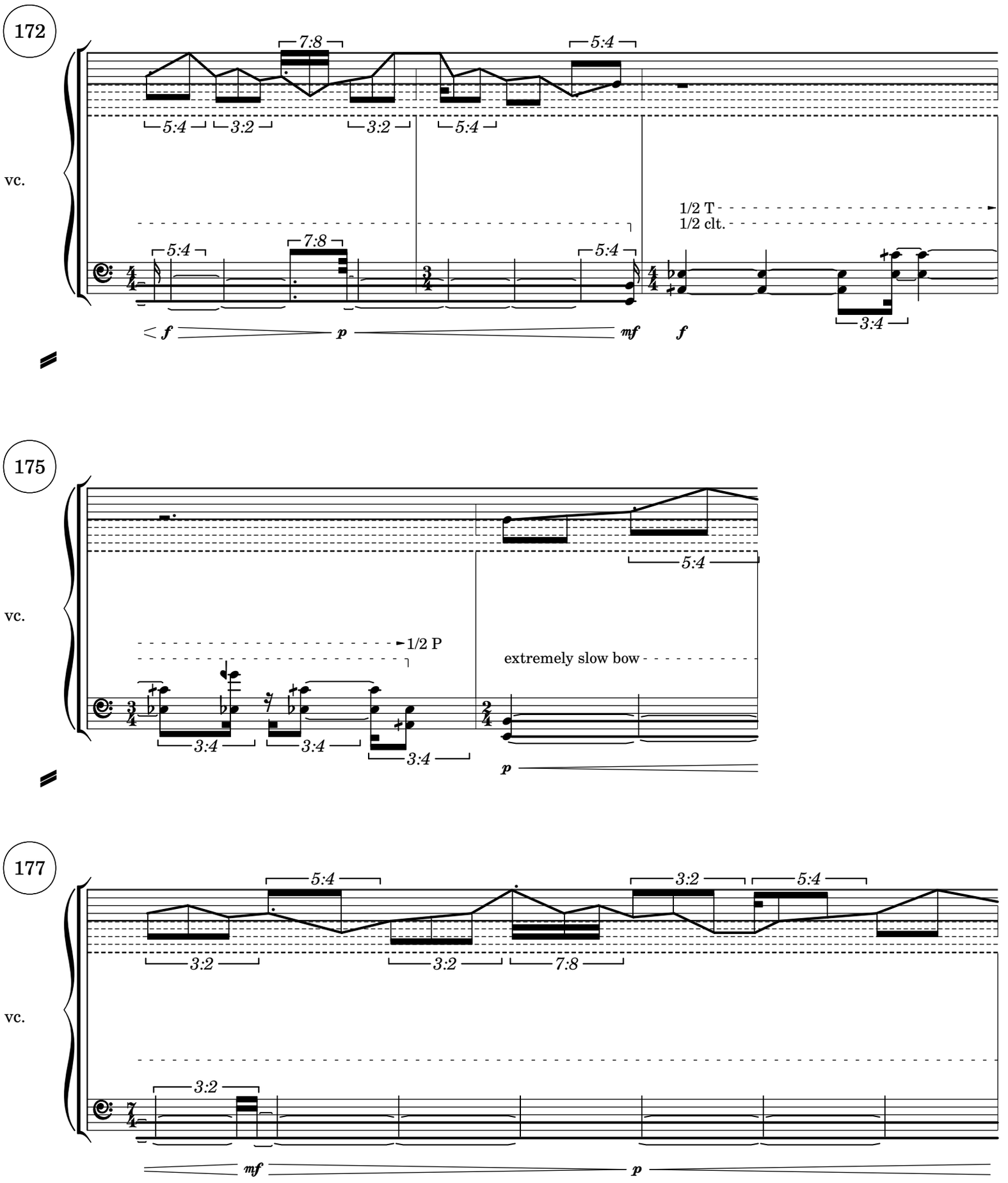

116
vc.
118
vc.
120
vc.
P

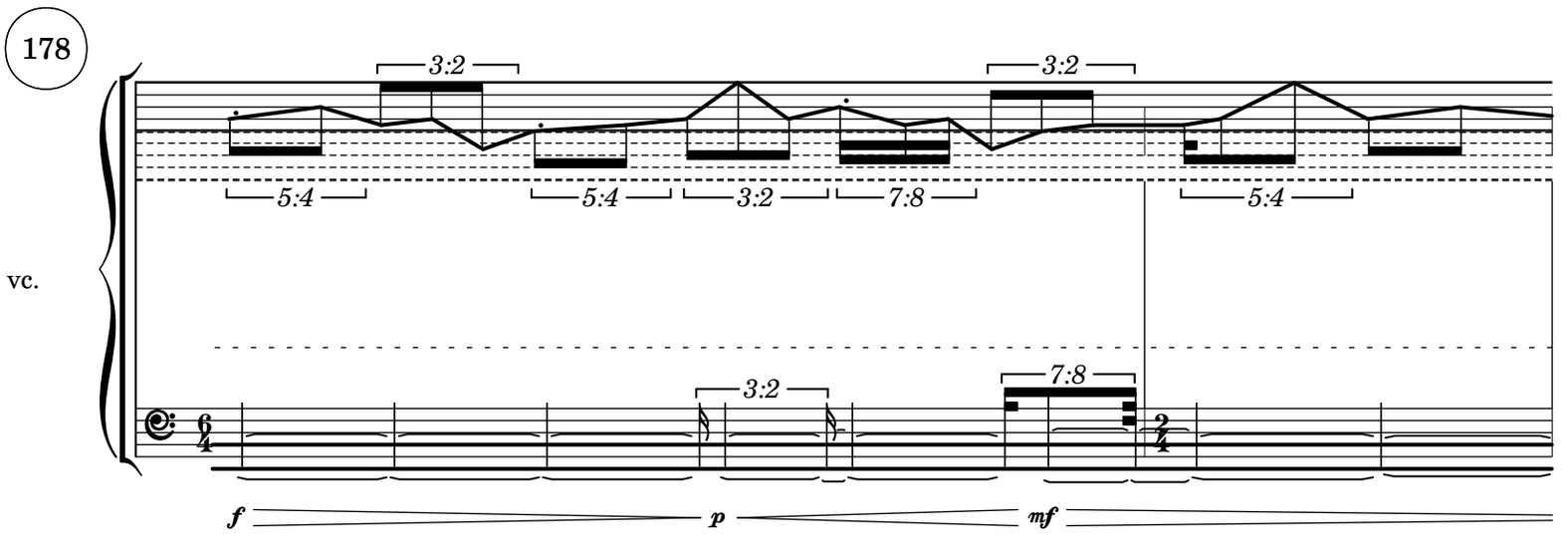

122
vc.
5:4
7:8
5:4
7:8
ff
124
vc.
3:2
5:4
pp
126
vc.
5:4
7:8
3:2
3:2
3:2
5:4
p
f
mp
ff
p
f
mp
ff
T
3:2
5:4
3:2
7:8
7:8
127
vc.
3:4
5:4
7:8
3:2
3:2
3:2
5:4
3:4
7:8
3:2
p
f
mp
ff
p
f
mp
ff
p
f
mp
ff
5:4
3:2
7:8
3:2
5:4
3:2
5:4
7:8

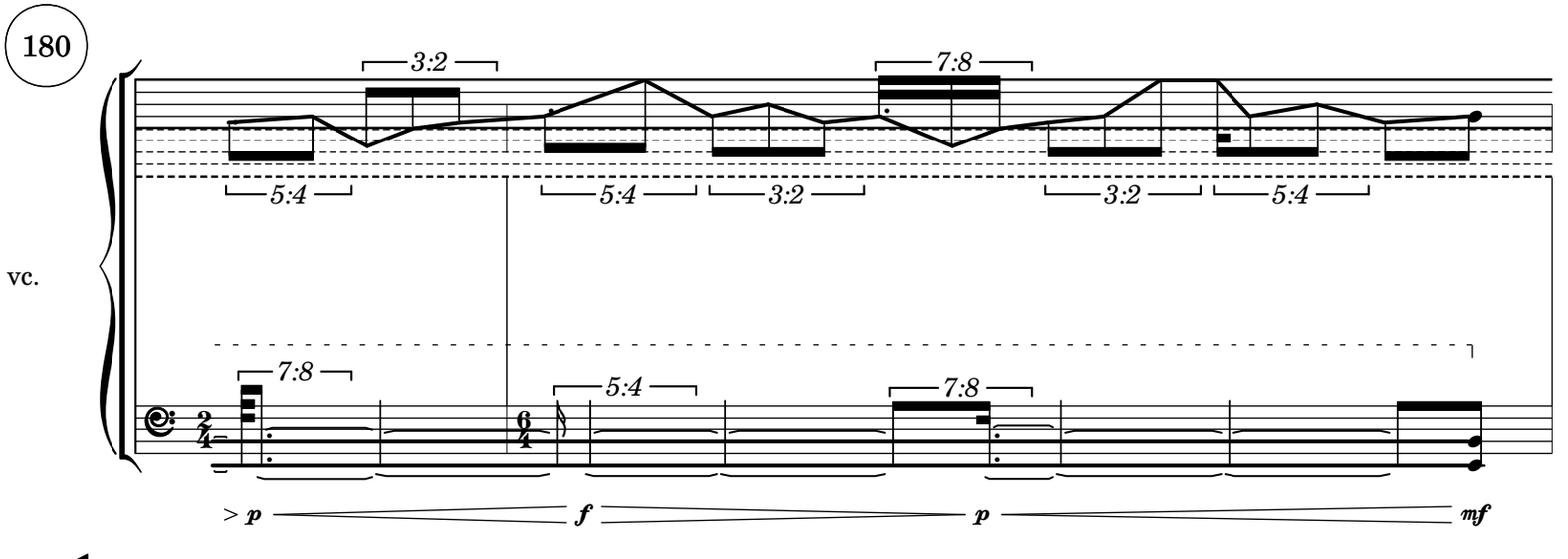

130
vc.
5:4
3:2
3:2
5:4
3:4
7:8
3:2
5:4
p
f
mp
ff
p
f
mp
ff
p
P
♩= 75
3:2
3:2
5:4
5:4
7:8
133
vc.
3:2
3:2
3:2
5:4
7:8
f
136
vc.
3:2
5:4
3:2
7:8
ppp
mf
139
vc.
5:4
7:8
5:4
p
♩= 75
142
vc.
7:8
3:2
f
1/2 clt.
norm.
scr.
3:2
3:2
p
f
p

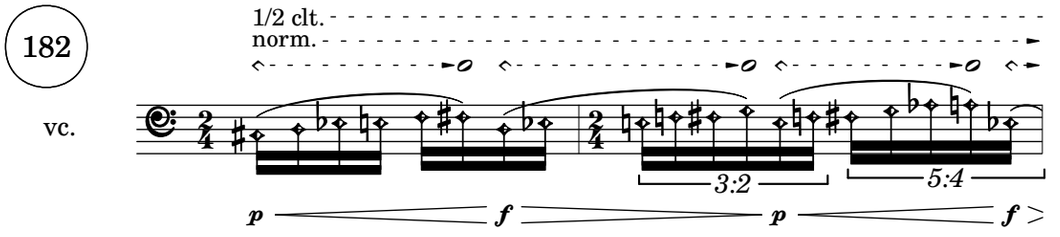

145
T
clt.
P
vc.
3:2
3:2
5:4
p
ff
148
vc.
sfp
151
T
clt.
vc.
3:2
3:2
9:8
p
154
P
vc.
9:8
3:2
7:8
9:7
ff
♩= 66
157
vc.
tr
sfz

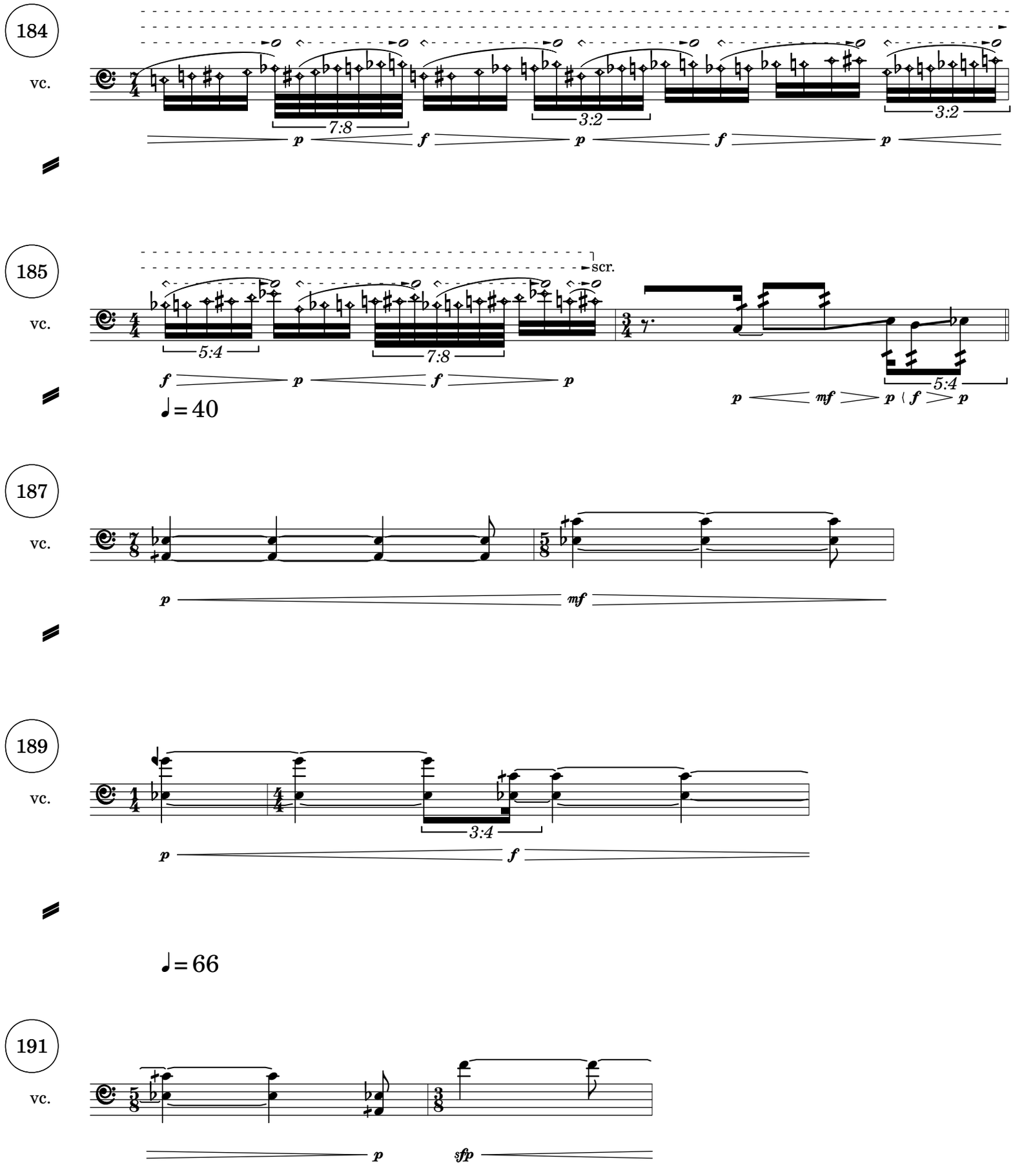

160
vc.
pp
p
163
vc.
5:4
3:2
7:8
5:4
f
mf
p
f
mf
♩= 120
166
vc.
5:4
3:2
5:4
3:2
3:2
7:8
extremely slow bow
7:8
sfz
pp
p
mf
p
169
vc.
5:4
3:2
3:2
3:2
5:4
5:4
3:2
7:8
5:4
5:4
7:8
f
p
mf
p


172
vc.
7:8
5:4
5:4
3:2
3:2
5:4
1/2 T
1/2 clt.
5:4
7:8
5:4
3:4
f
p
mf
f
175
vc.
5:4
1/2 P
extremely slow bow
3:4
3:4
3:4
p
177
vc.
5:4
3:2
5:4
3:2
3:2
7:8
3:2
mf
p


178
vc.
3:2
3:2
5:4
5:4
3:2
7:8
5:4
3:2
7:8
f
p
mf

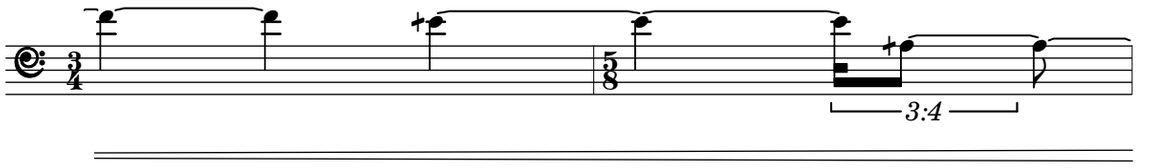

180
vc.
3:2
7:8
5:4
5:4
3:2
3:2
5:4
7:8
5:4
7:8
> p
f
p
mf


182
vc.
1/2 clt.
norm.
3:2
5:4
p
f
p
f >


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

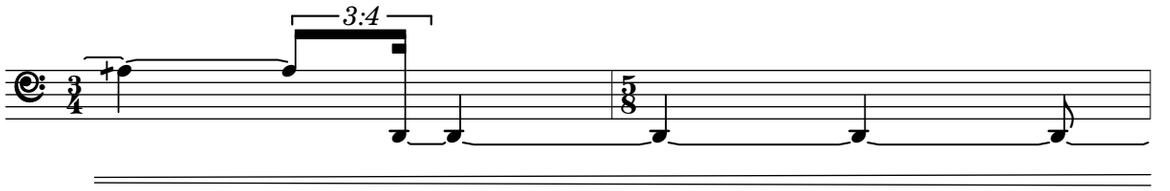
193

vc.




195

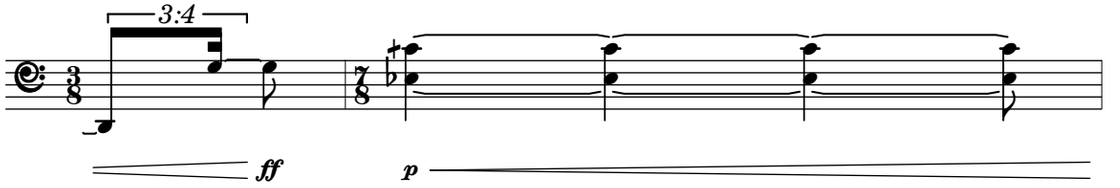
vc.




♩= 40

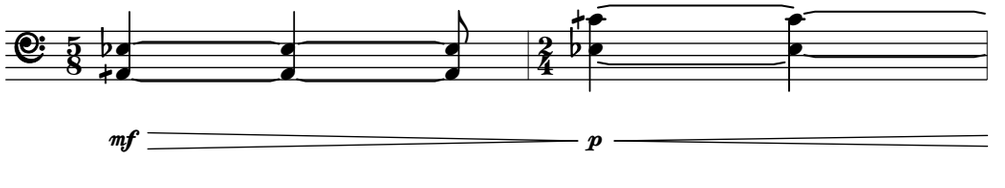
197

vc.



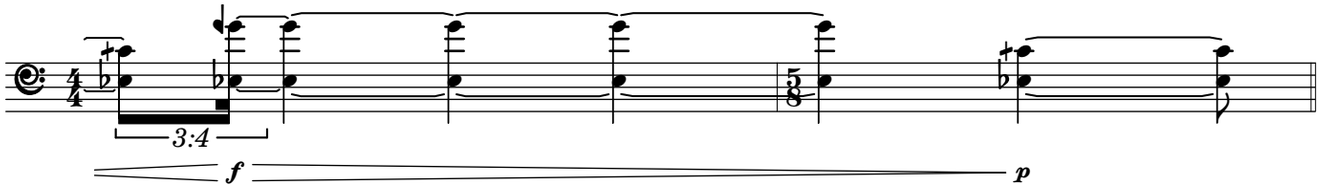

199

vc.




201

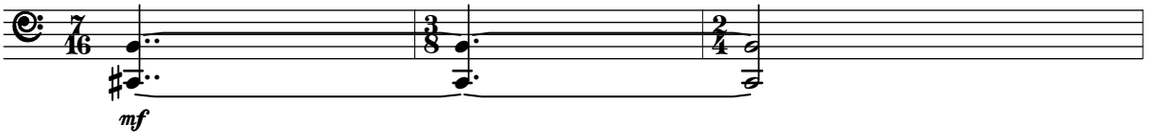
vc.



♩= 92

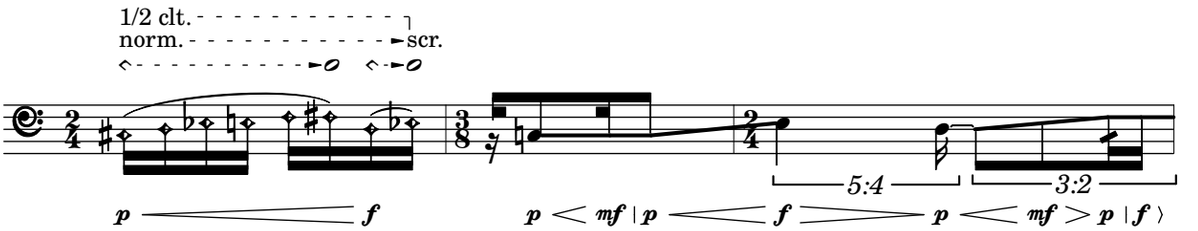
203

vc.



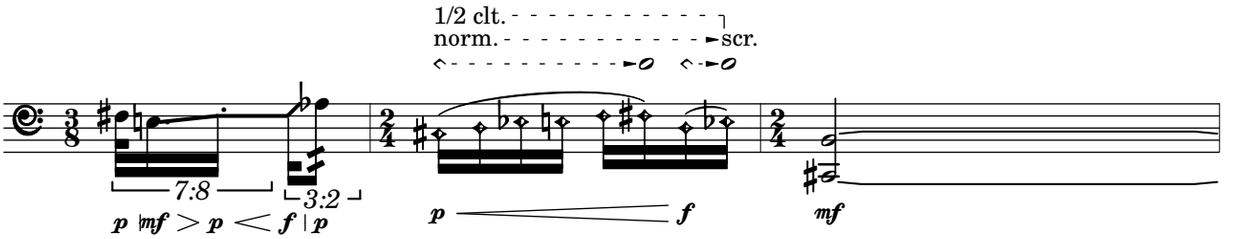

206

vc.



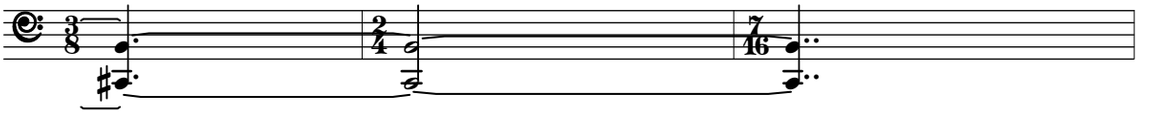

209

vc.



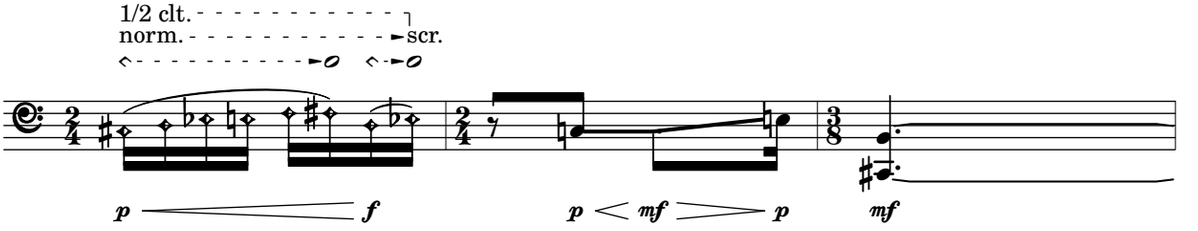

212

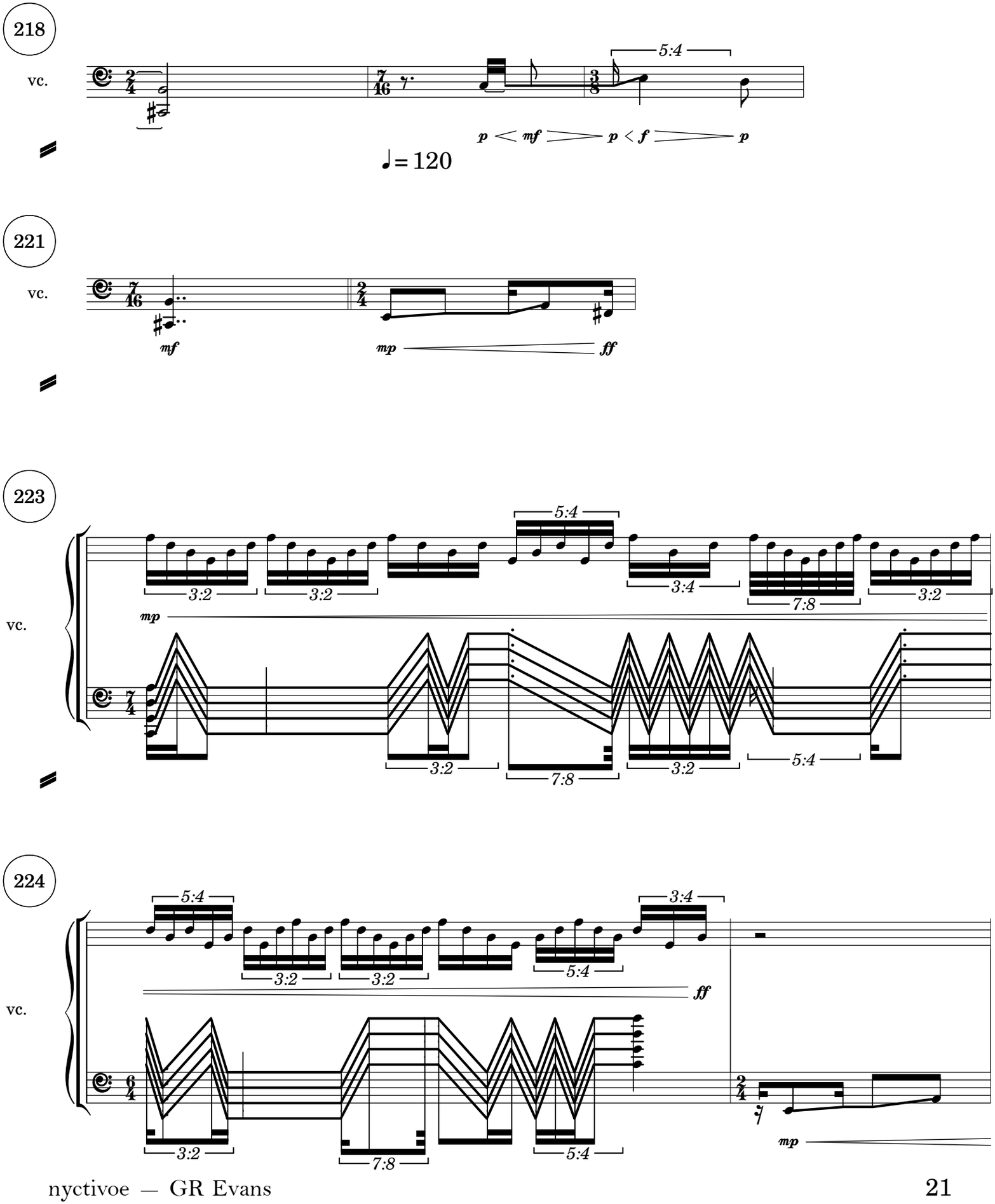
vc.

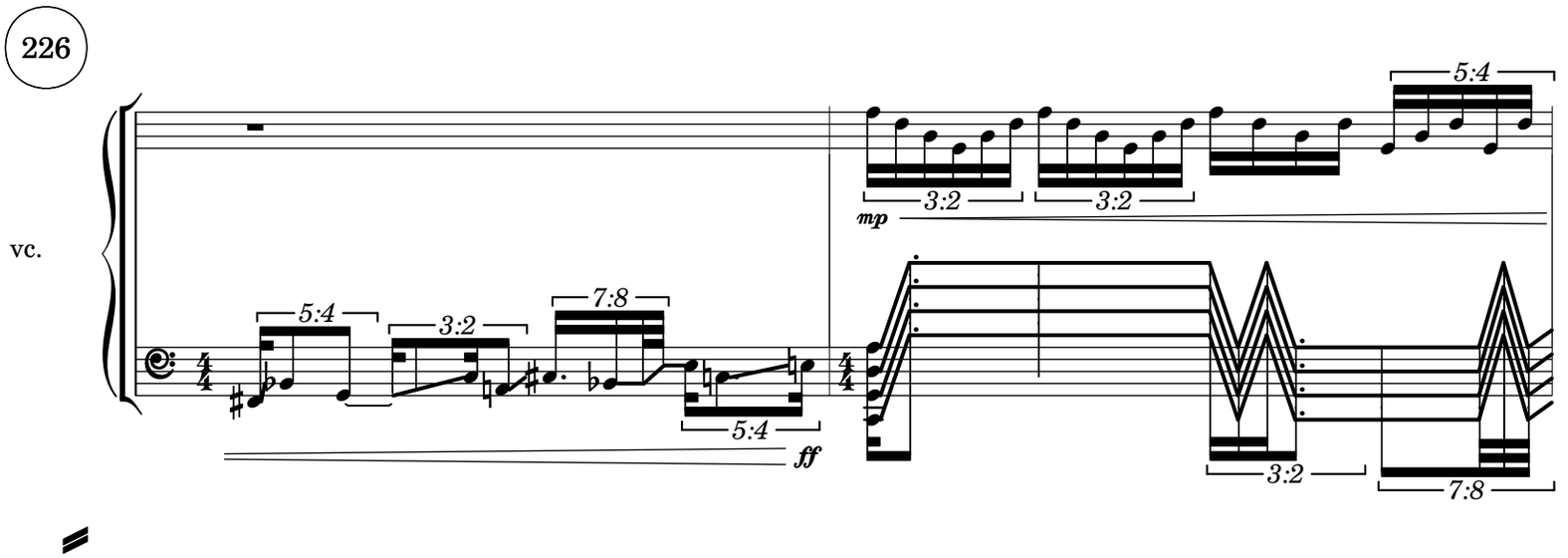


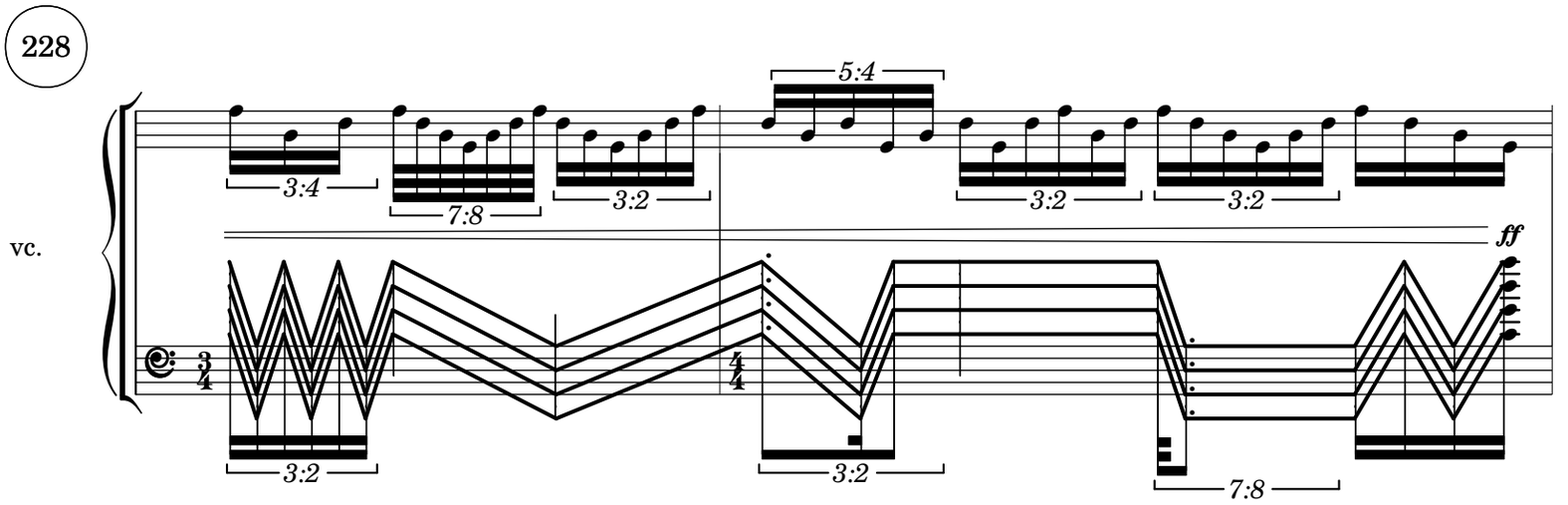
215

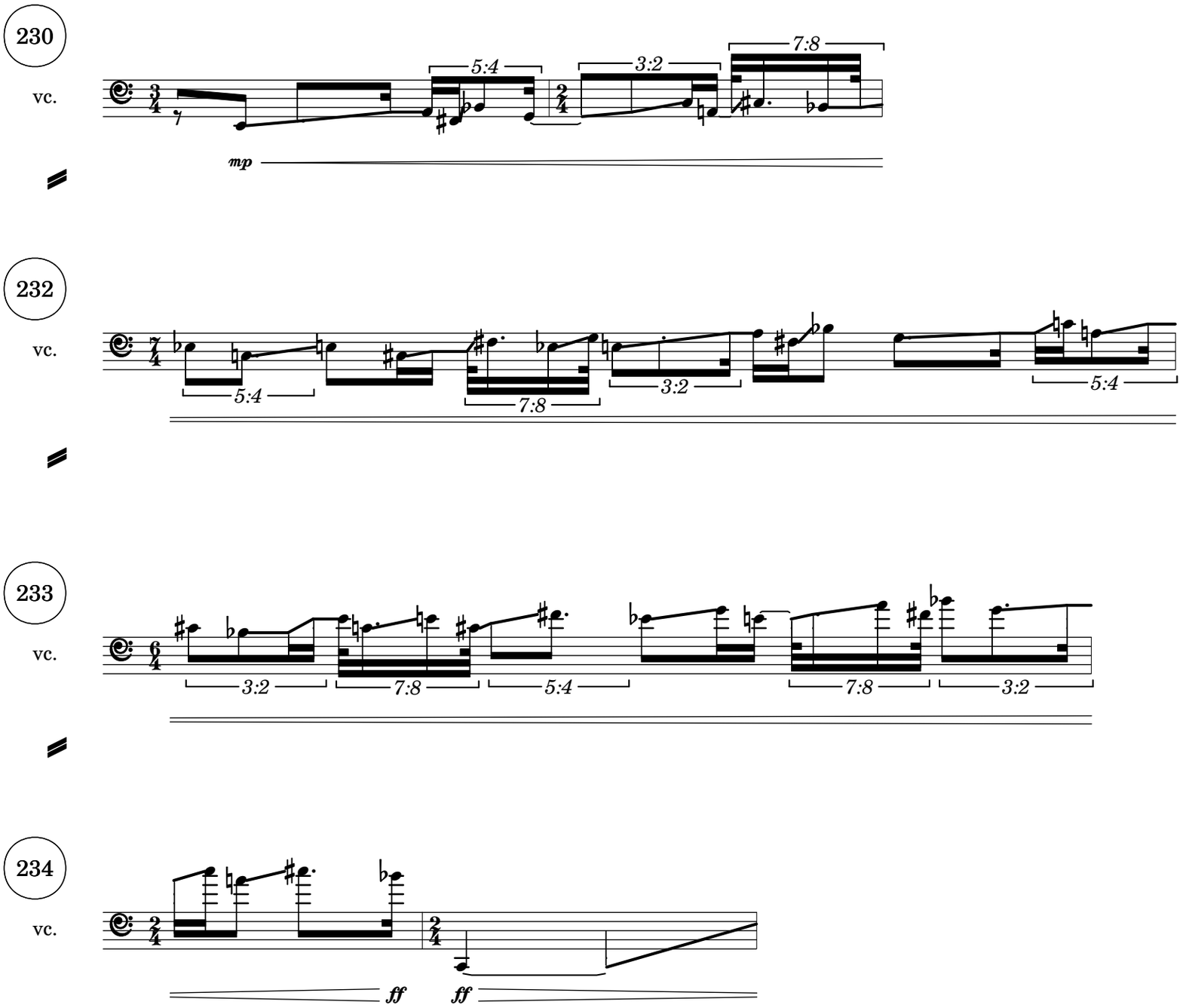
vc.

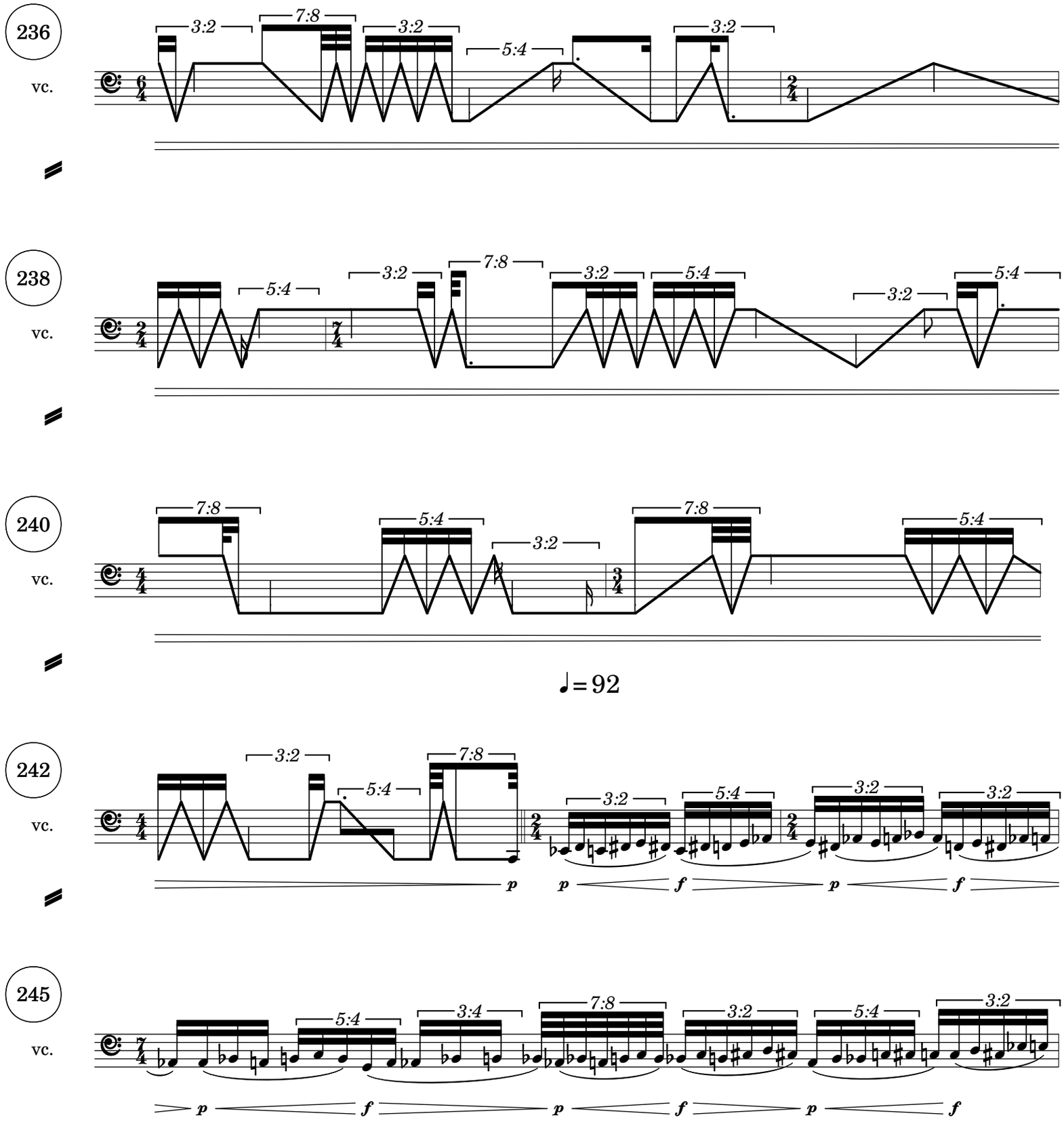


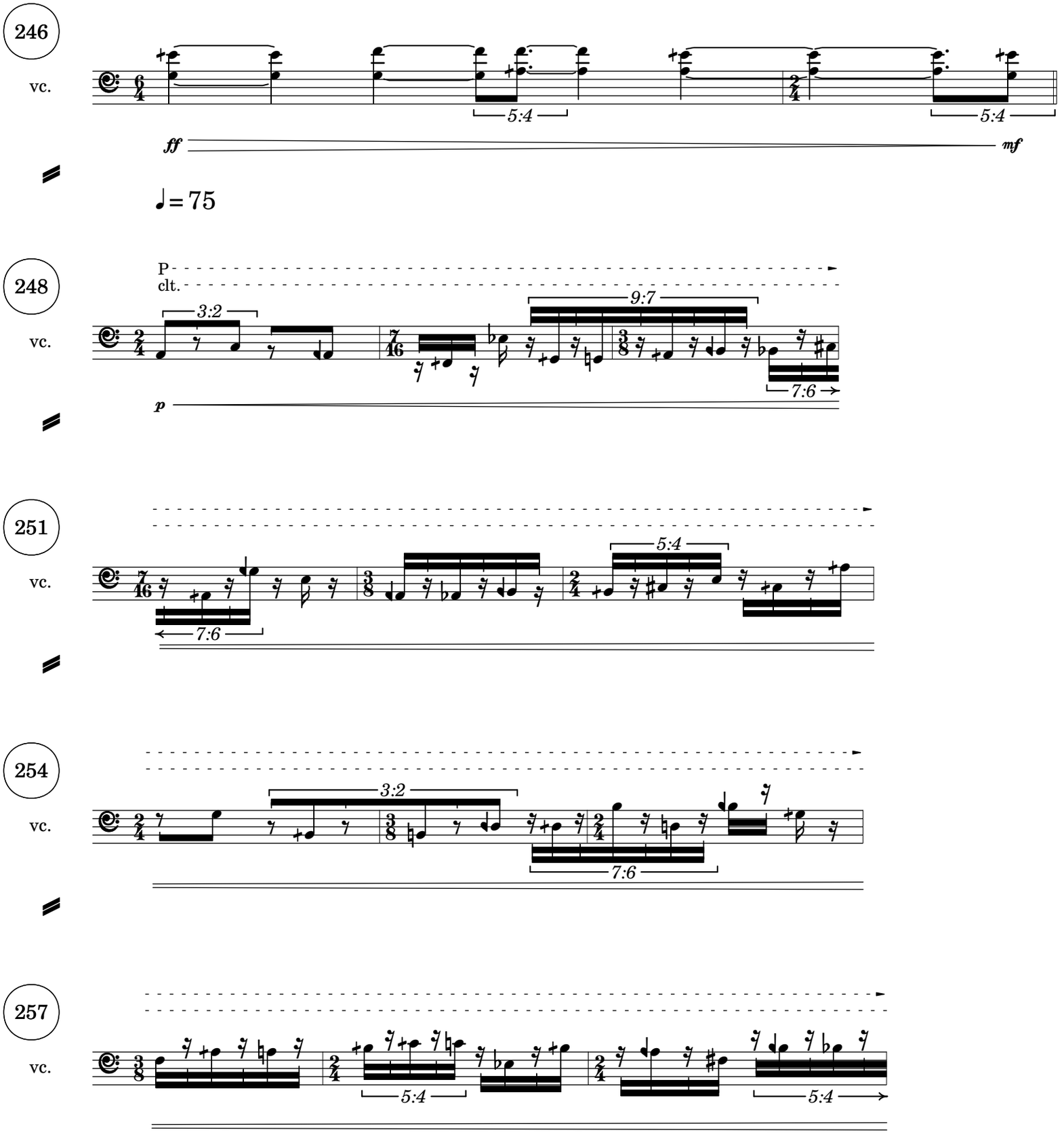

218
vc.
5:4
p mf p f p
♩= 120
221
vc.
mf
mp ff
223
vc.
5:4
3:2
3:2
3:4
7:8
3:2
mp
3:2
7:8
3:2
5:4
224
vc.
5:4
3:4
3:2
3:2
5:4
ff
3:2
7:8
5:4
mp

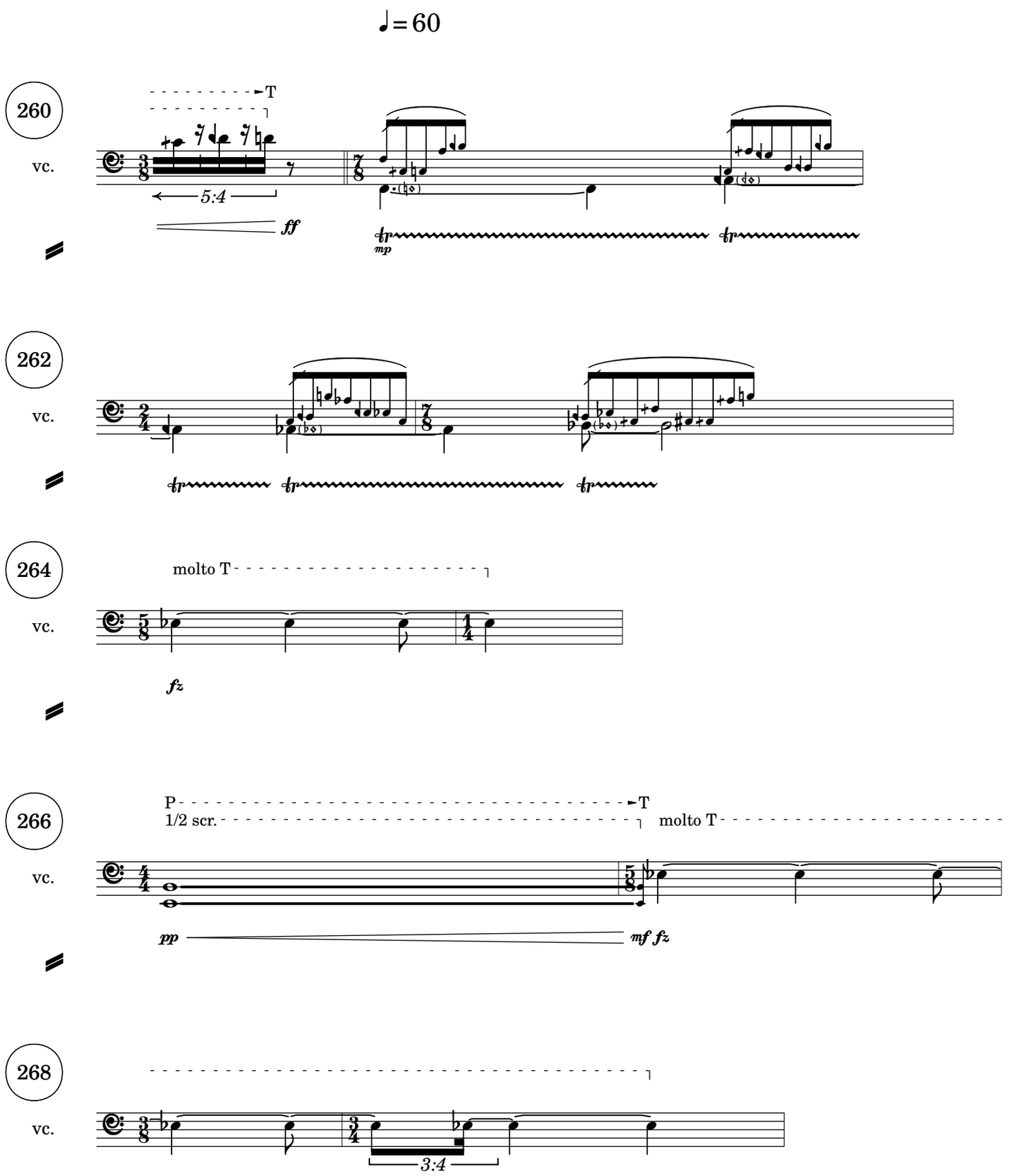

226
vc.
5:4
3:2
7:8
5:4
ff
mp
3:2
3:2
5:4
3:2
7:8

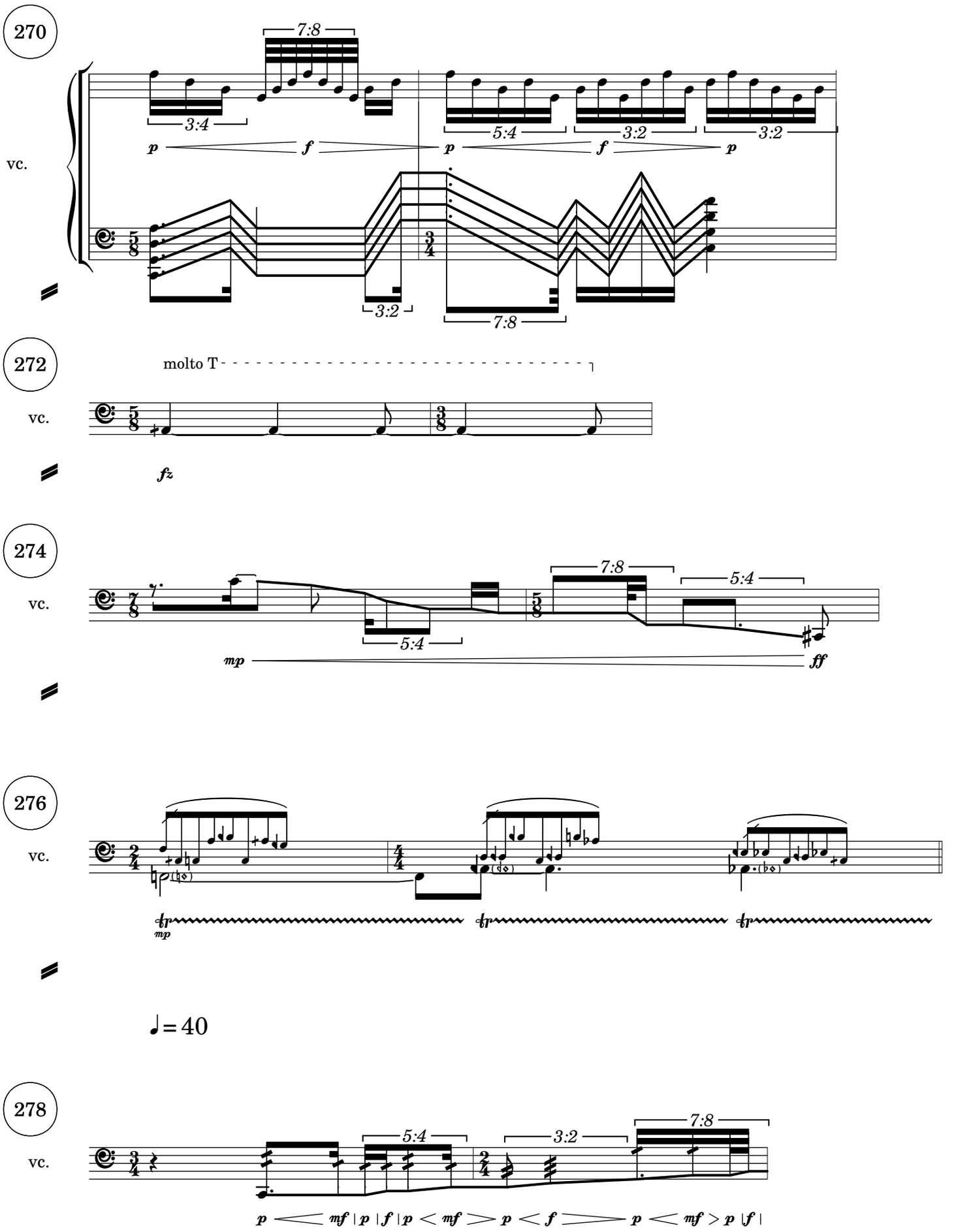

228
vc.
3:4
7:8
3:2
5:4
3:2
3:2
ff
3:2
3:2
7:8

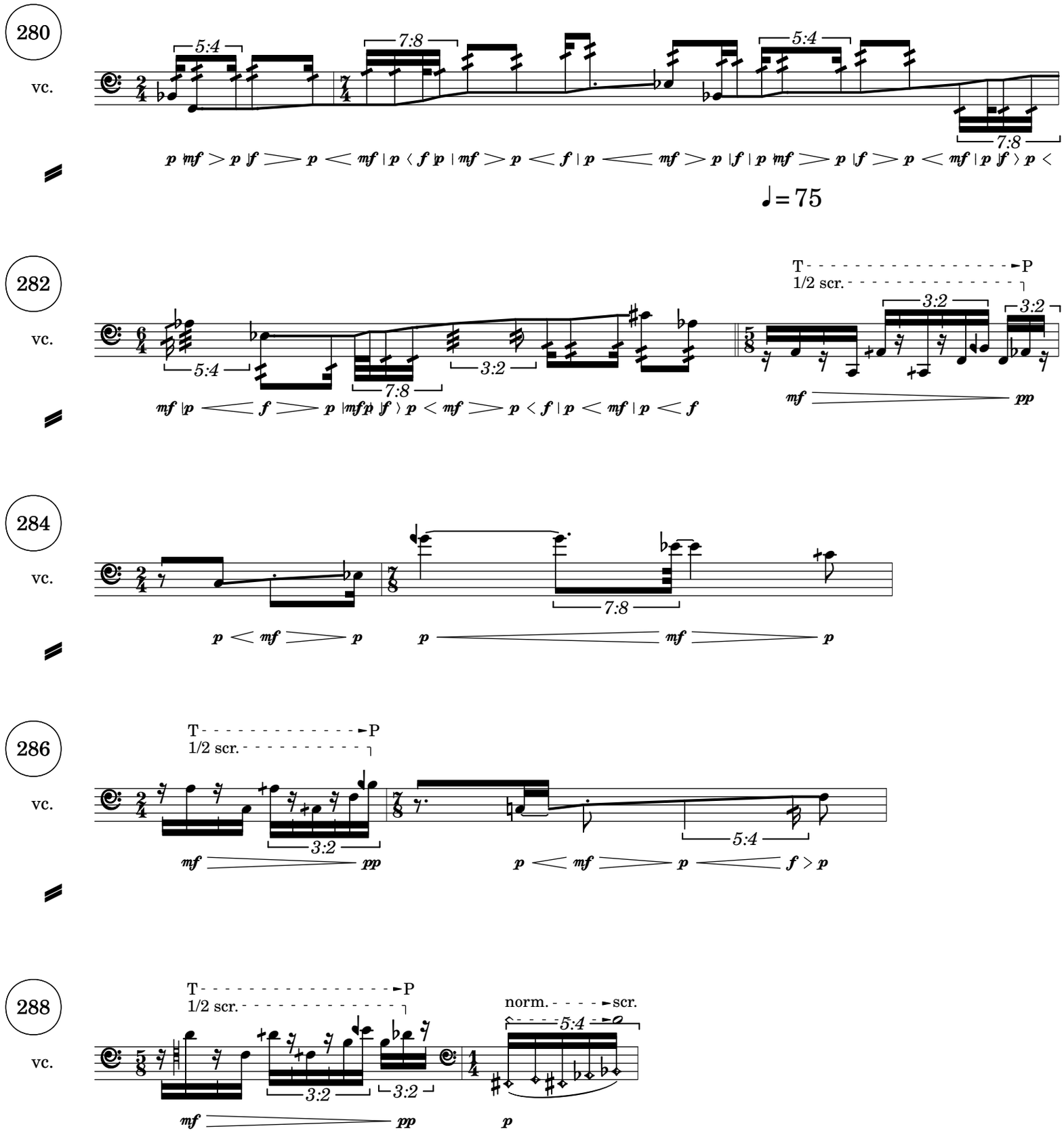

230
vc.
5:4
3:2
7:8
mp
232
vc.
5:4
7:8
3:2
5:4
233
vc.
3:2
7:8
5:4
7:8
3:2
234
vc.
ff
ff

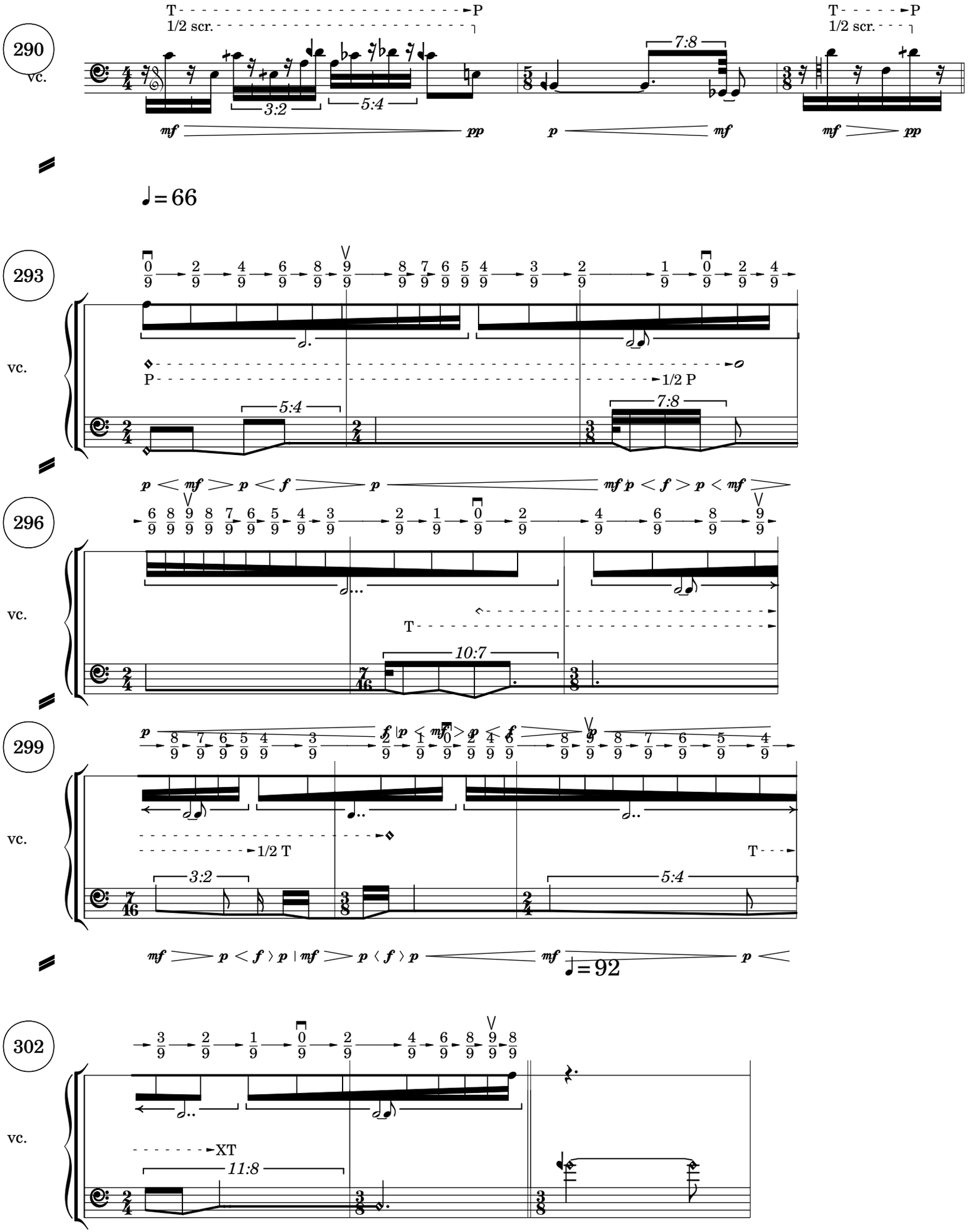

236
vc.
3:2
7:8
3:2
5:4
3:2
238
vc.
5:4
3:2
7:8
3:2
5:4
3:2
5:4
240
vc.
7:8
5:4
3:2
7:8
5:4
♩= 92
242
vc.
3:2
5:4
7:8
3:2
5:4
3:2
3:2
p
p
f
p
f
245
vc.
5:4
3:4
7:8
3:2
5:4
3:2
p
f
p
f
p
f

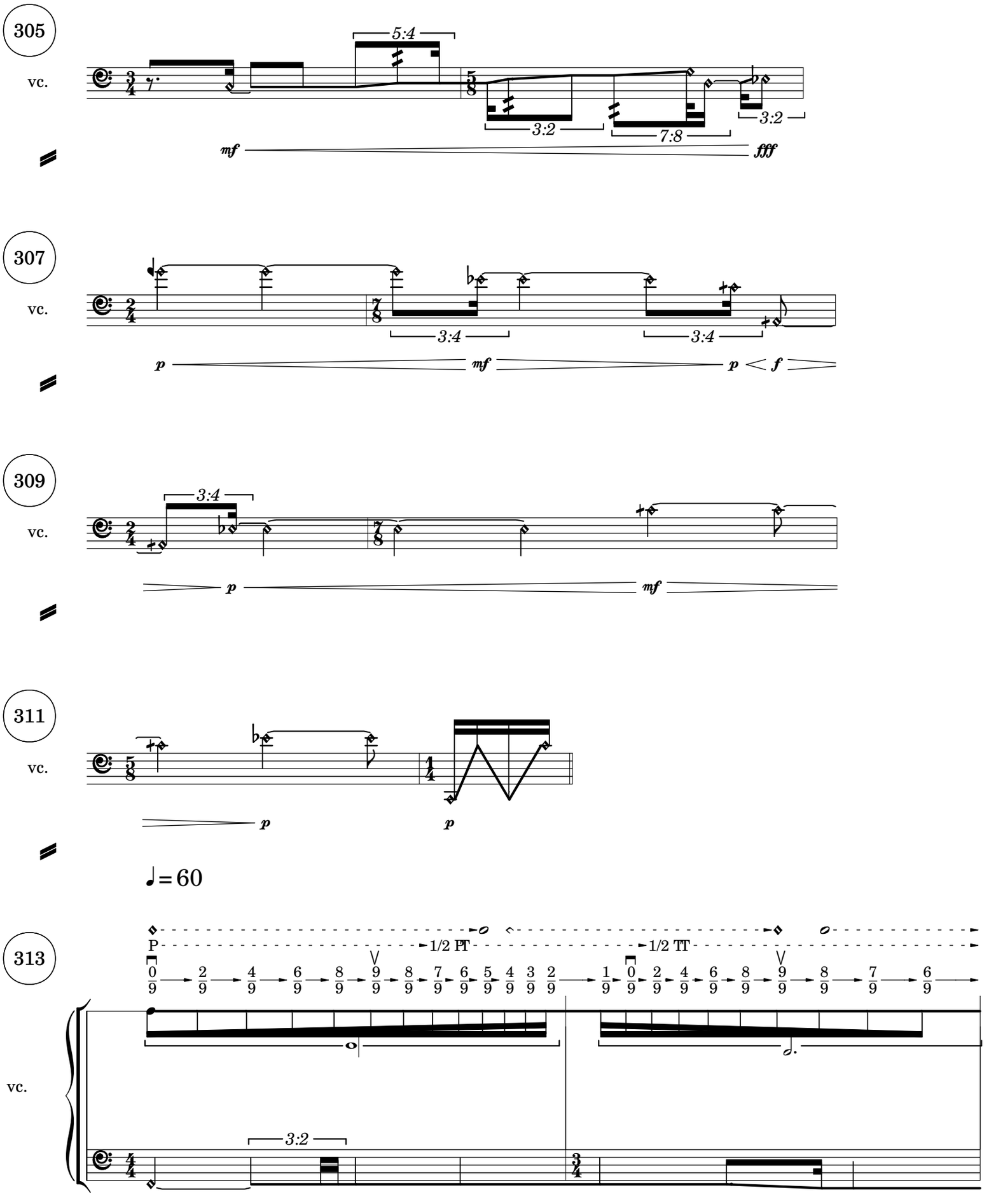

246
vc.
5:4
5:4
ff
mf
♩= 75
248
P
clt.
vc.
3:2
9:7
7:6
p
251
vc.
5:4
7:6
254
vc.
3:2
7:6
257
vc.
5:4
5:4

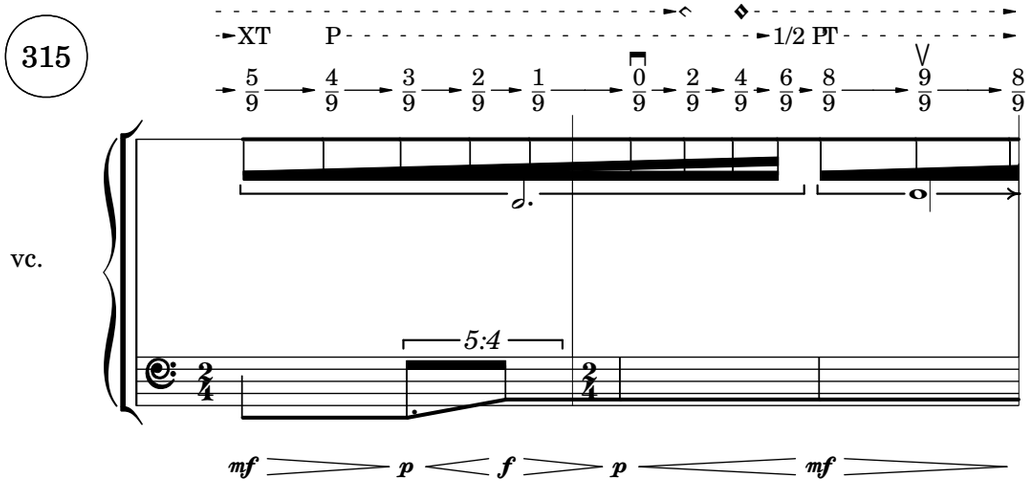

♩= 60
260
vc.
T
5:4
ff
mp
262
vc.
264
vc.
molto T
fz
266
vc.
P
1/2 scr.
T
molto T
pp
mf fz
268
vc.
3:4

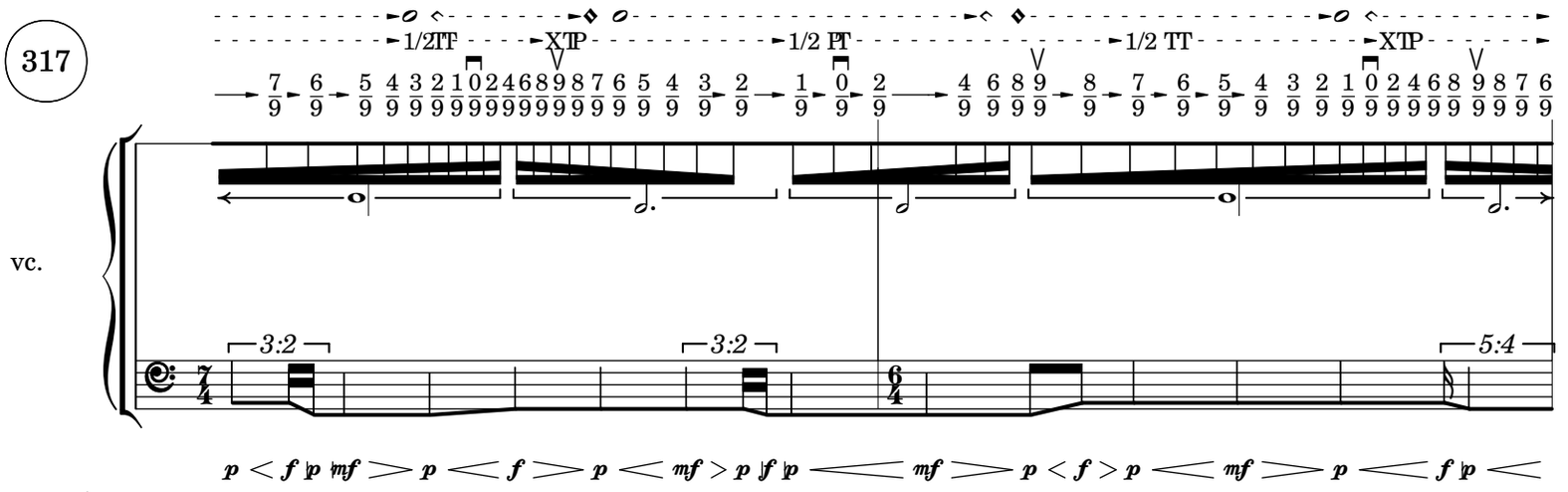

270
vc.
7:8
3:4
5:4
3:2
3:2
3:2
7:8
p
f
p
f
p
272
molto T
vc.
fz
274
vc.
7:8
5:4
5:4
mp
ff
276
vc.
mp
♩= 40
278
vc.
5:4
3:2
7:8
p mf p f p mf p f p mf p f

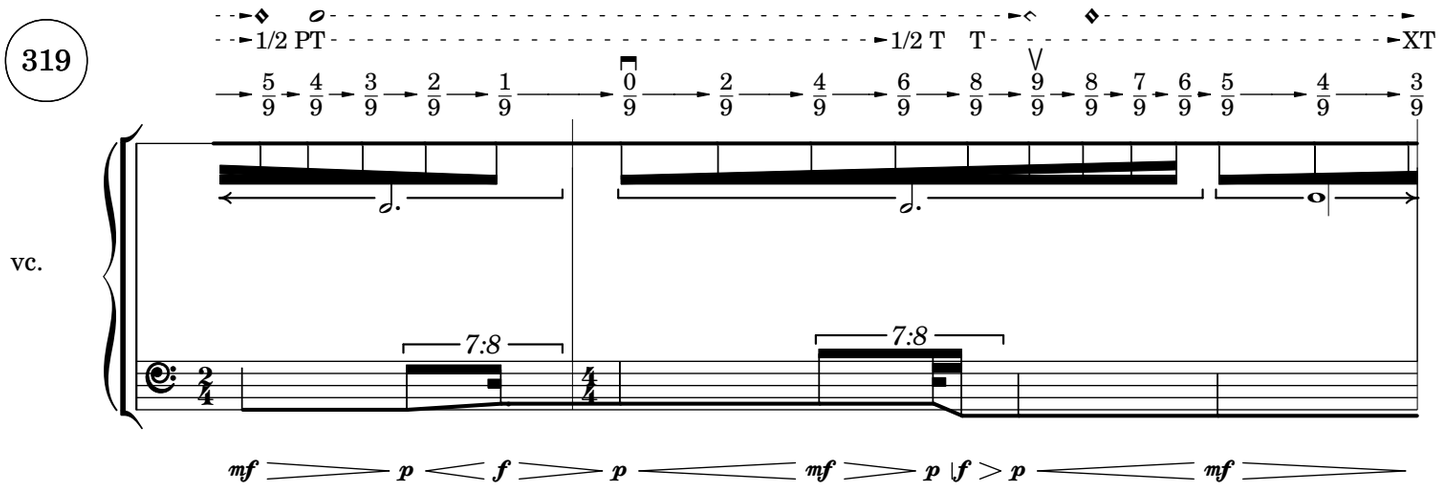

280
vc.
5:4
7:8
5:4
7:8
p mf > p f > p < mf | p < f p | mf > p < f | p < mf > p | f | p mf > p | f > p < mf | p f > p <
♩= 75
282
vc.
T
P
1/2 scr.
5:4
7:8
3:2
3:2
3:2
mf | p < f > p | mf p f > p < mf > p < f | p < mf | p < f
mf
pp
284
vc.
7:8
p < mf > p
p
mf
p
286
vc.
T
P
1/2 scr.
3:2
5:4
mf
pp
p < mf > p < f > p
288
vc.
T
P
1/2 scr.
norm.
scr.
5:4
3:2
3:2
mf
pp
p

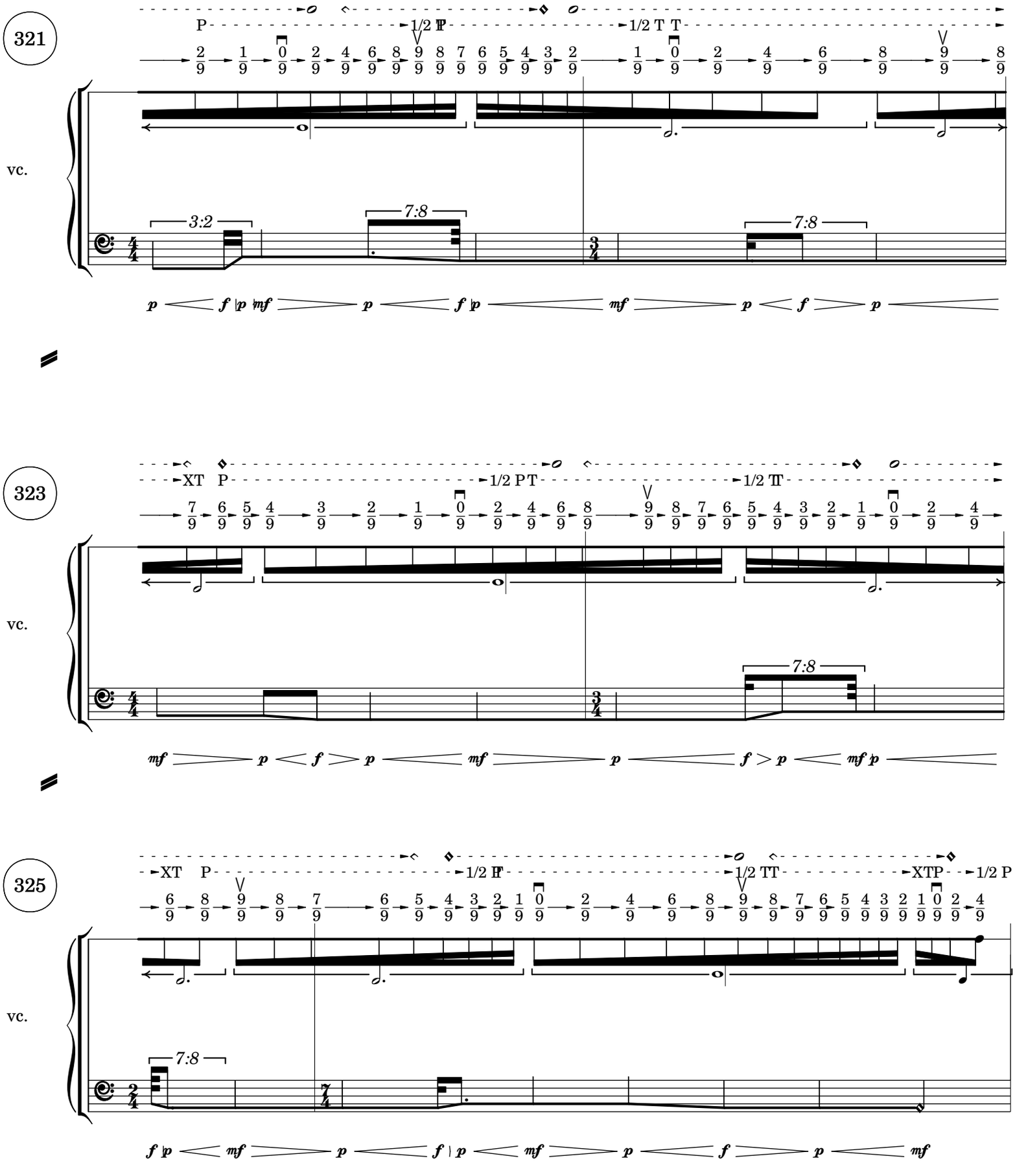

290
vc.
T
P
1/2 scr.
3:2
5:4
7:8
mf
pp
p
mf
mf
pp
♩= 66
293
vc.
P
1/2 P
5:4
7:8
p
mf
p
f
p
mf
p
f
p
mf
296
vc.
T
10:7
299
vc.
1/2 T
T
3:2
5:4
mf
p
f
p
mf
p
f
p
mf
p
♩= 92
302
vc.
XT
11:8
f
p
mf
p
p

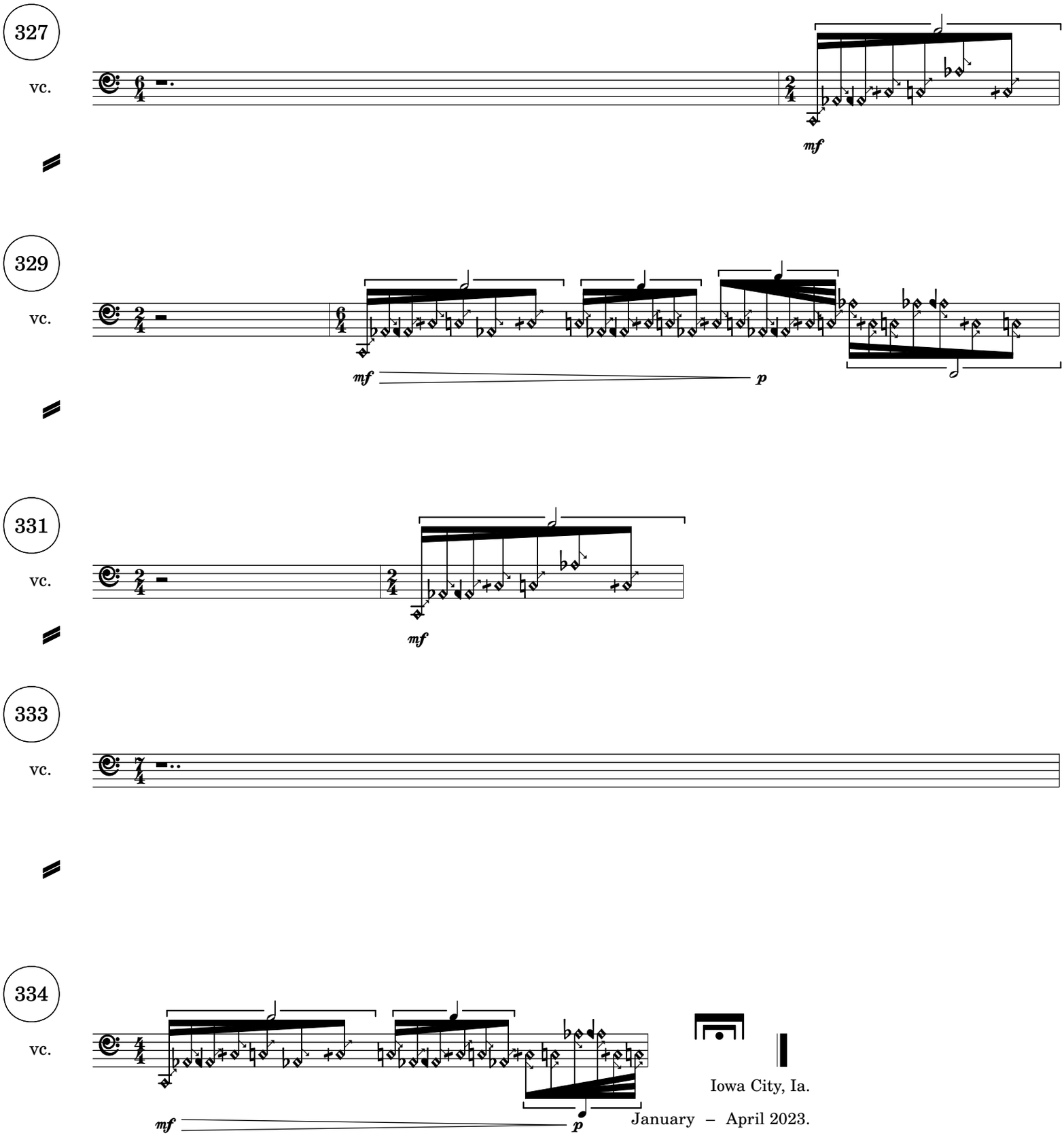

305
vc.
5:4
3:2
7:8
3:2
mf
fff
307
vc.
3:4
3:4
p
mf
p
f
309
vc.
3:4
p
mf
311
vc.
p
p
♩= 60
313
P
1/2 PT
1/2 TT
vc.
3:2
p
mf p f
p
mf
p
f > p


315
XT
P
1/2 PT
vc.
5:4
mf p f p mf


317
1/2 TT
XTP
1/2 PT
1/2 TT
XTP
vc.
3:2
3:2
5:4


319
1/2 PT
1/2 T
T
XT
vc.
7:8
7:8


321
P
1/2 T
1/2 T
vc.
3:2
7:8
7:8
323
XT
P
1/2 PT
1/2 TT
vc.
7:8
325
XT
P
1/2 T
1/2 TT
XTP
1/2 P
vc.
7:8




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

©04-2023

Scores available for purchase at www.gregoryrowlandevans.com

$30