GREGORY ROWLAND EVANS

NYCTIVOE

for 2 saxophones, percussion, viola, & violoncello

2023

Tenor 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.

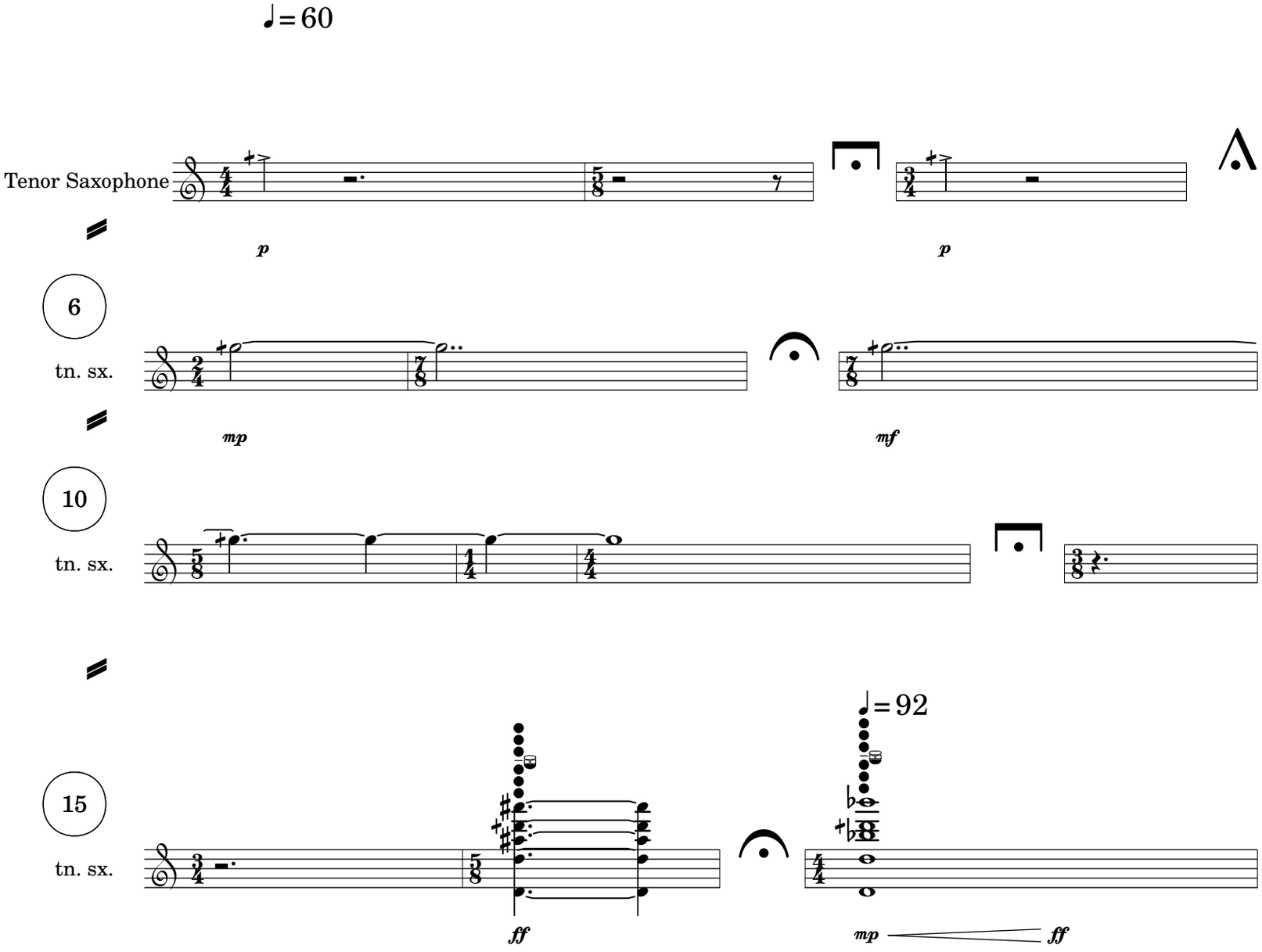
Nyctivoe was composed for the Steph Tamas.

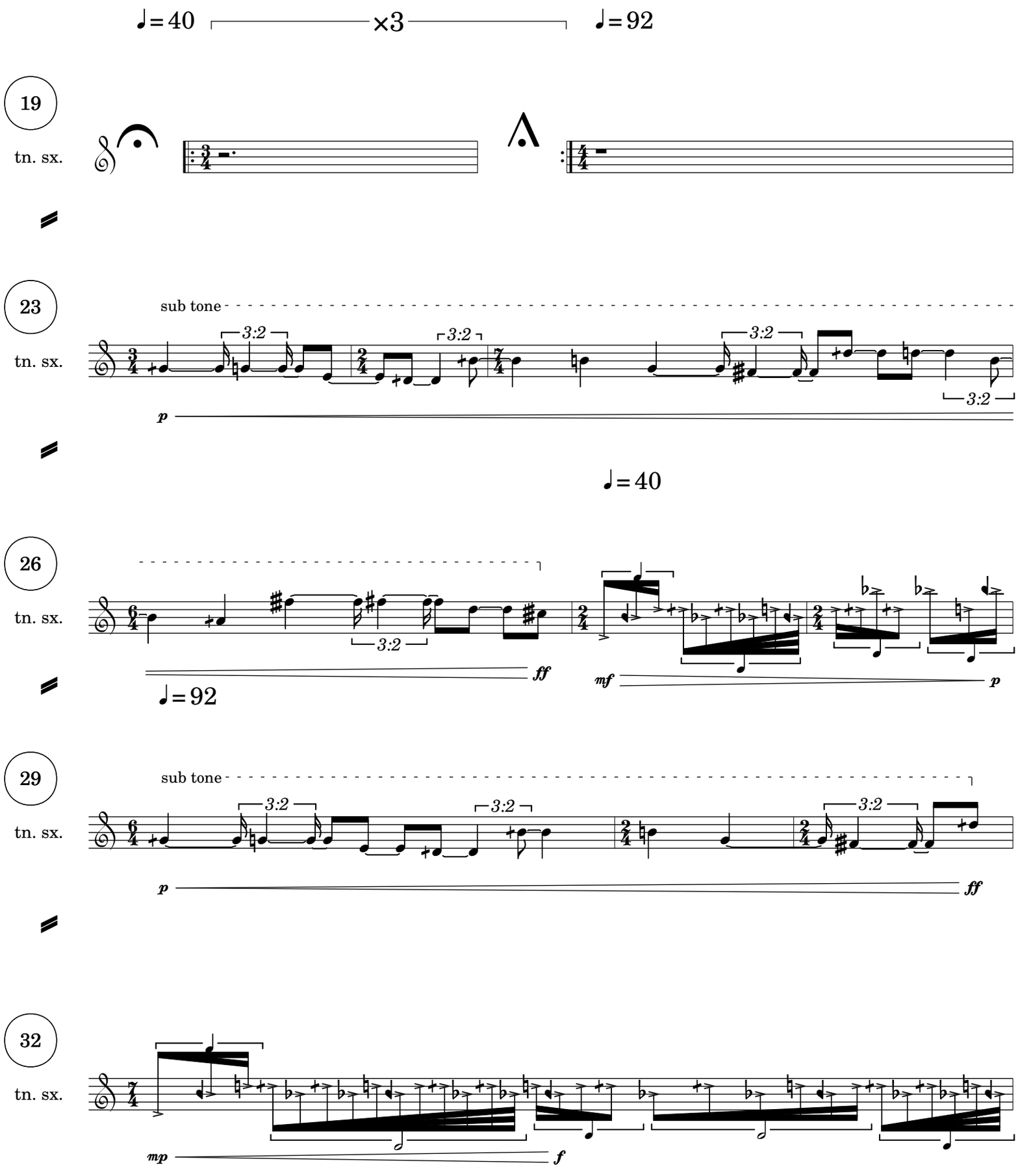
duration: c. 13’

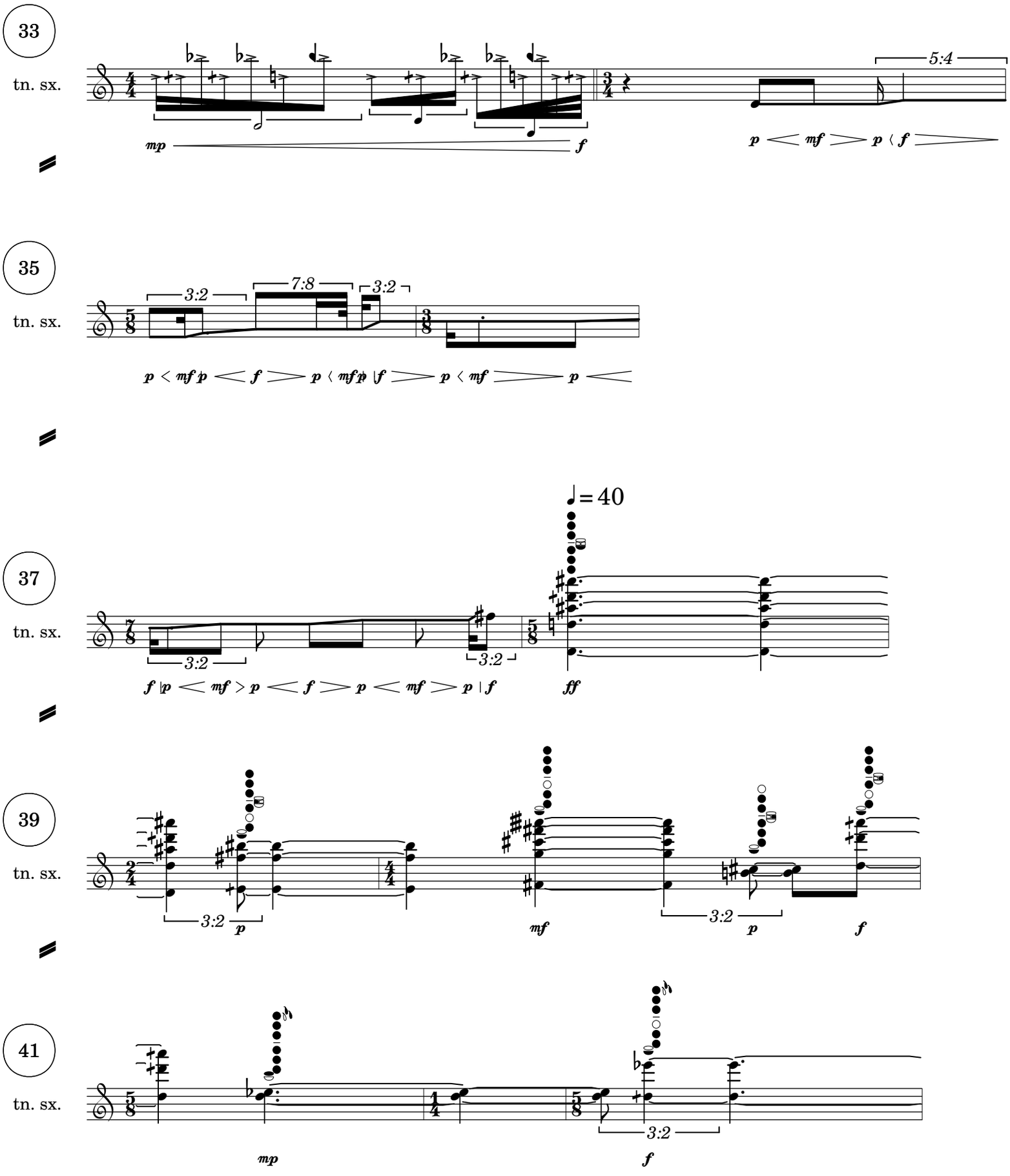
Νύχταβοή

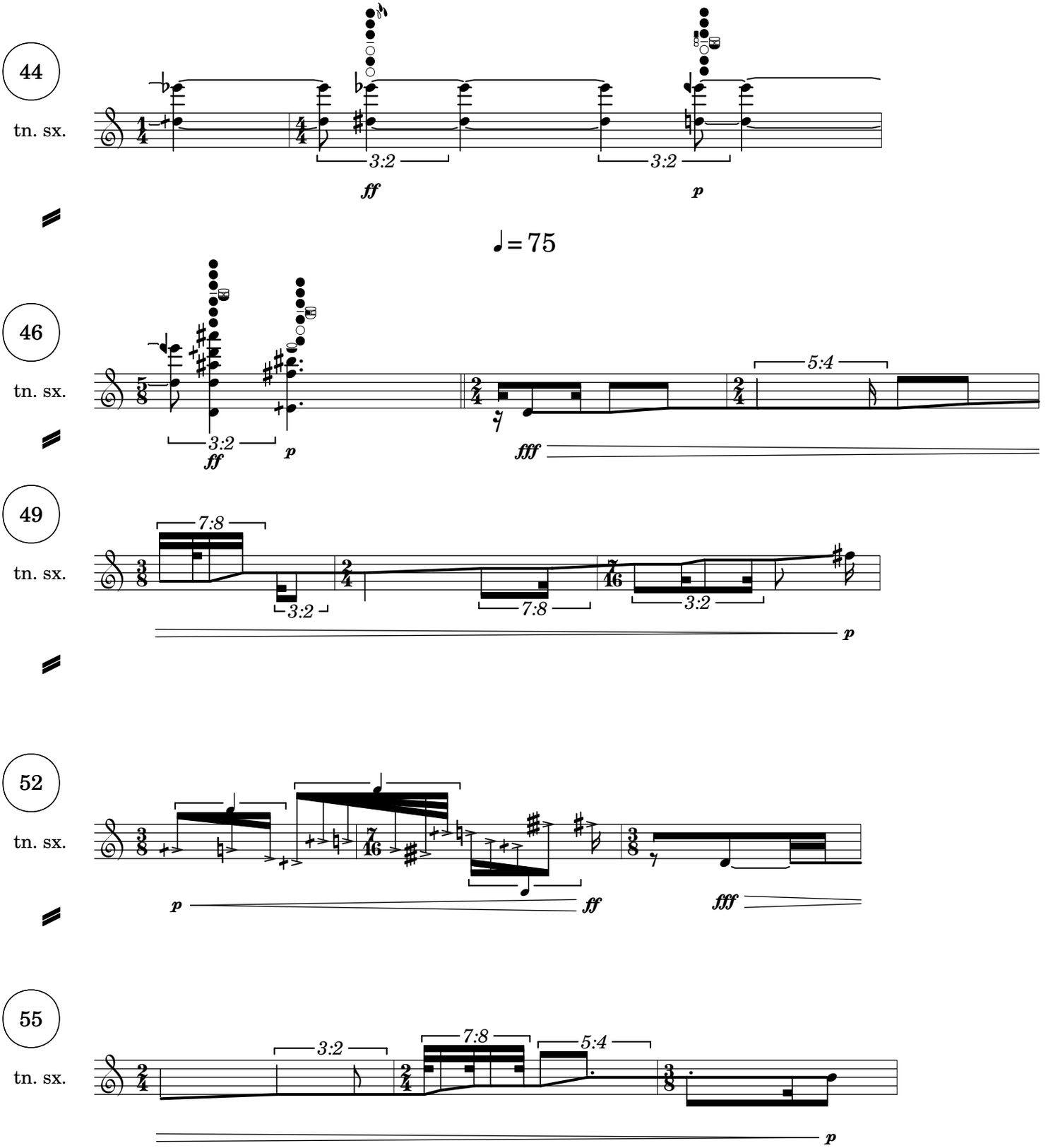
or, beyond gossamer rings

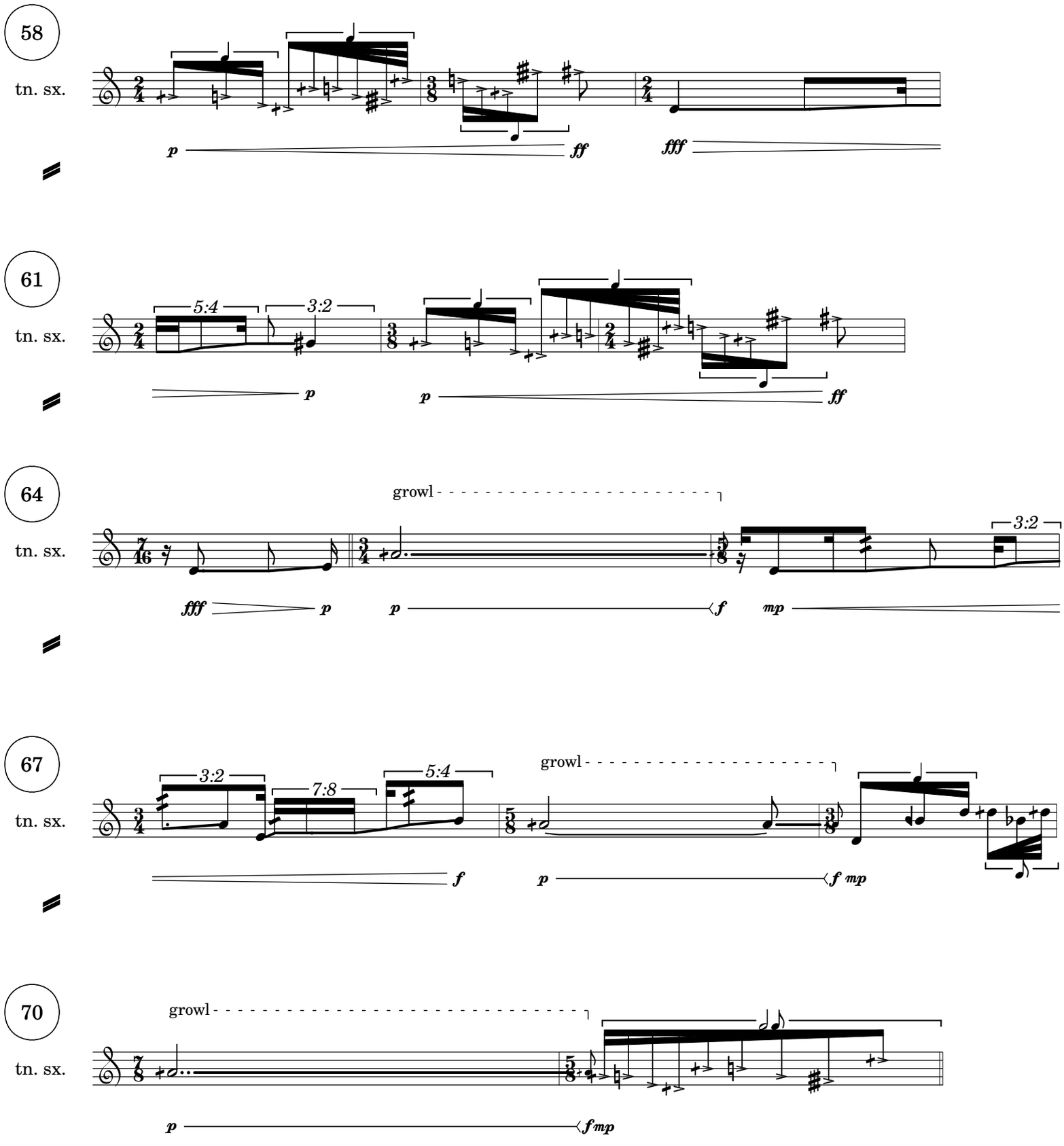
Gregory Rowland Evans (*1995)




♩= 40
×3
♩= 92
19
tn. sx.
23
sub tone
3:2
tn. sx.
p
♩= 40
26
tn. sx.
3:2
ff
mf
p
♩= 92
29
sub tone
3:2
tn. sx.
p
ff
32
tn. sx.
mp
f


33
tn. sx.
5:4
35
tn. sx.
3:2
7:8
3:2
37
tn. sx.
♩= 40
3:2
3:2
39
tn. sx.
3:2
3:2
41
tn. sx.
3:2

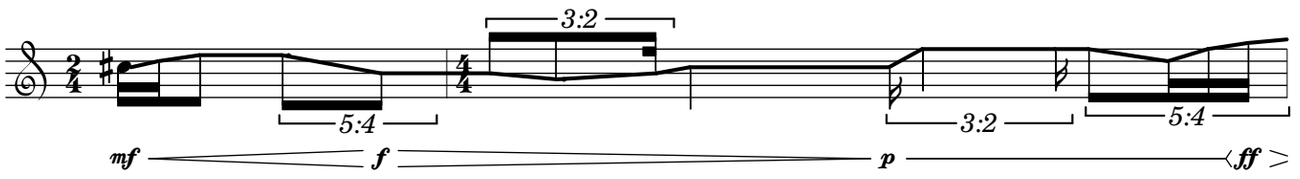

44
tn. sx.
3:2
3:2
ff
p
♩ = 75
46
tn. sx.
3:2
ff
p
5:4
fff
49
tn. sx.
7:8
3:2
7:8
3:2
p
52
tn. sx.
p
ff
fff
55
tn. sx.
3:2
7:8
5:4
p


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

♩= 120

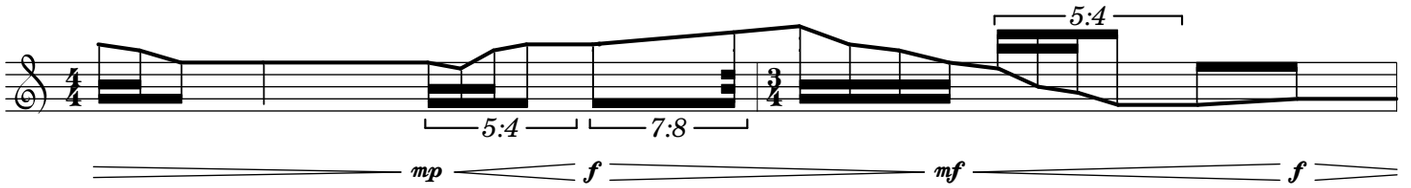
72

tn. sx.



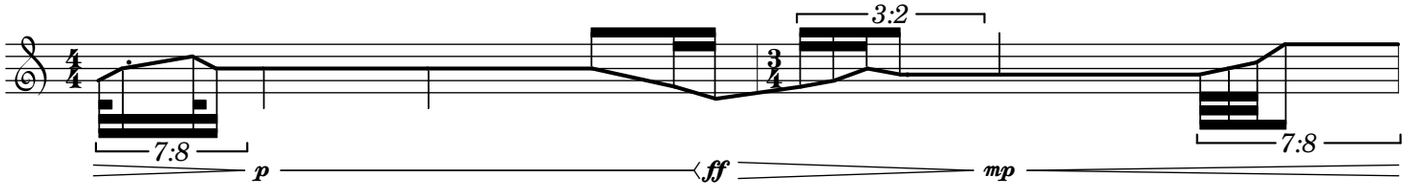
74

tn. sx.



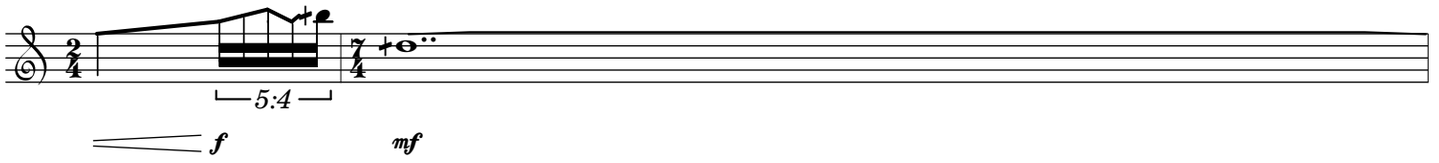
76

tn. sx.



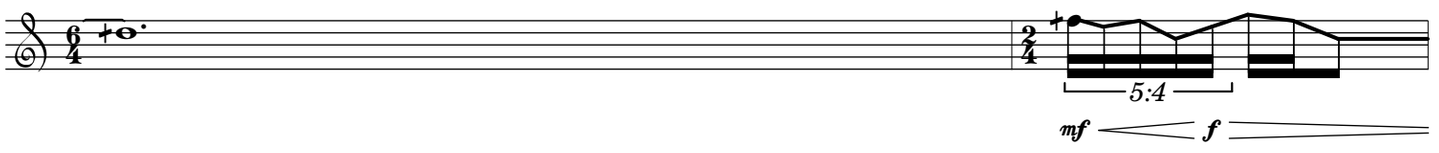
78

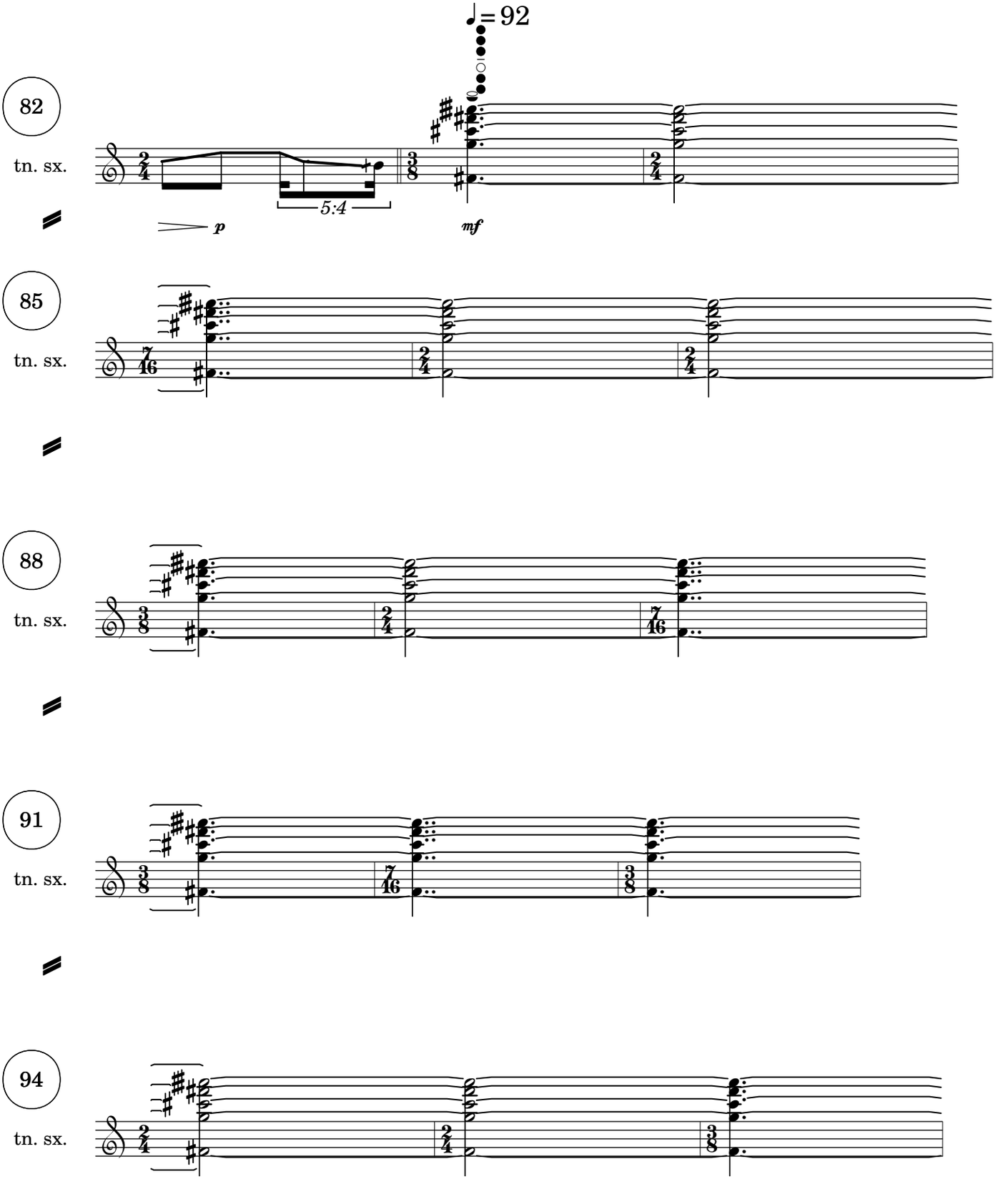
tn. sx.

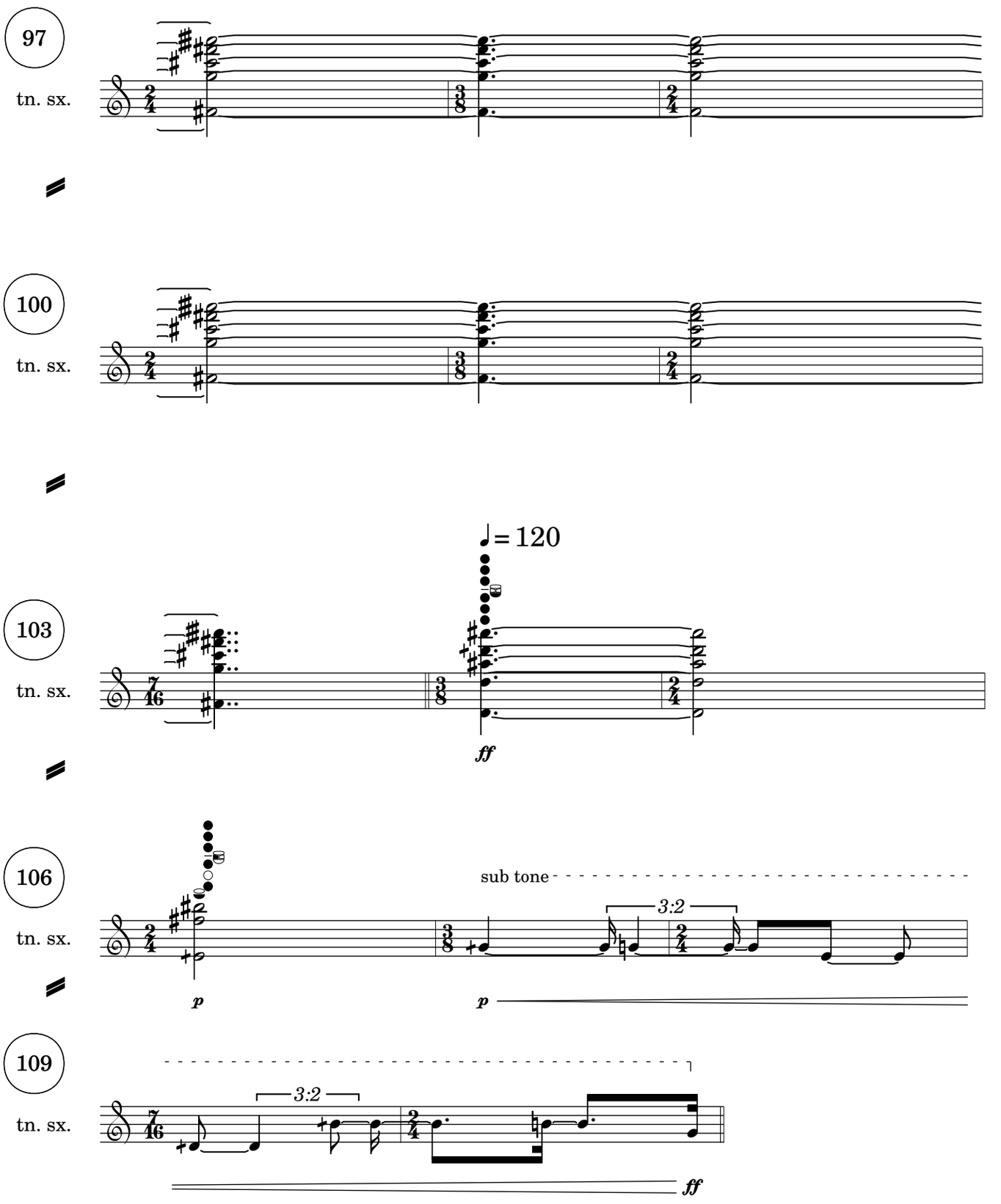


80

tn. sx.



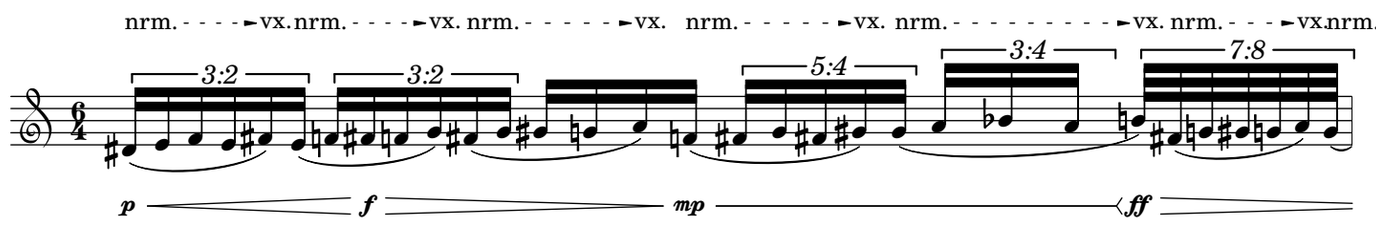

82
tn. sx.
♩= 92
5:4
p
mf
85
tn. sx.
88
tn. sx.
91
tn. sx.
94
tn. sx.


97
tn. sx.
100
tn. sx.
103
tn. sx.
♩= 120
ff
106
tn. sx.
sub tone
3:2
p
p
109
tn. sx.
3:2
ff

♩= 66

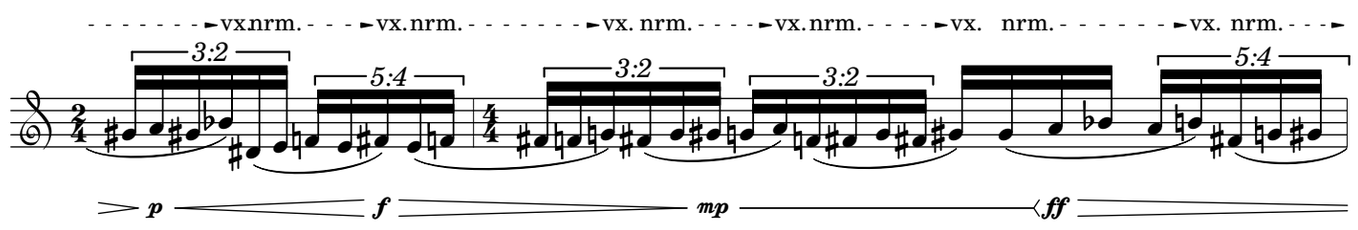
111

tn. sx.



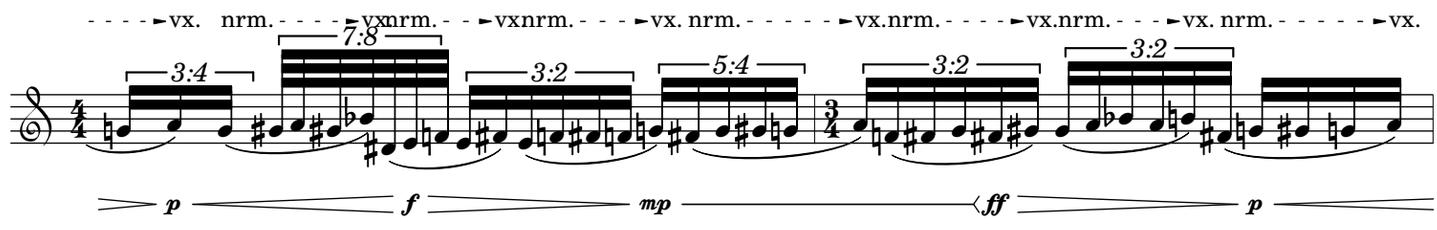
112

tn. sx.



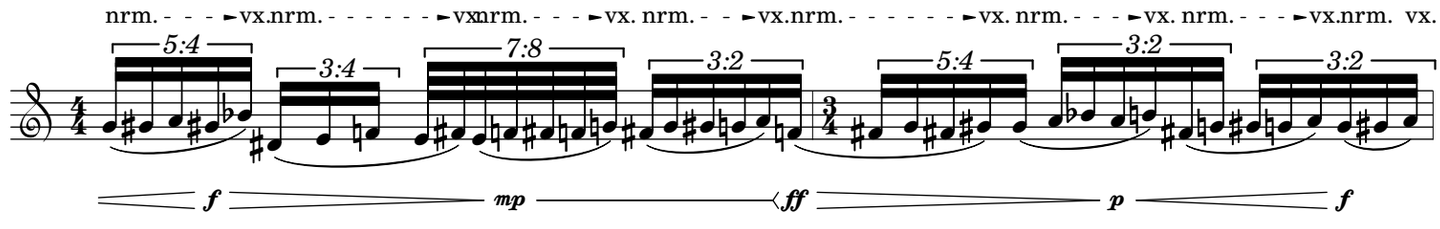
114

tn. sx.



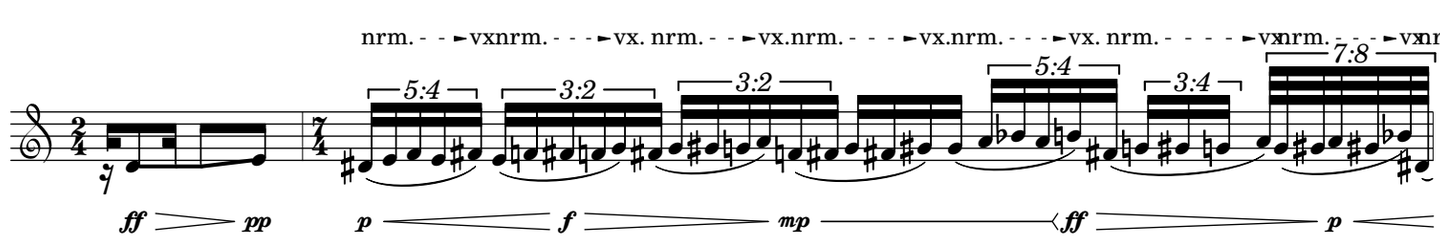
116

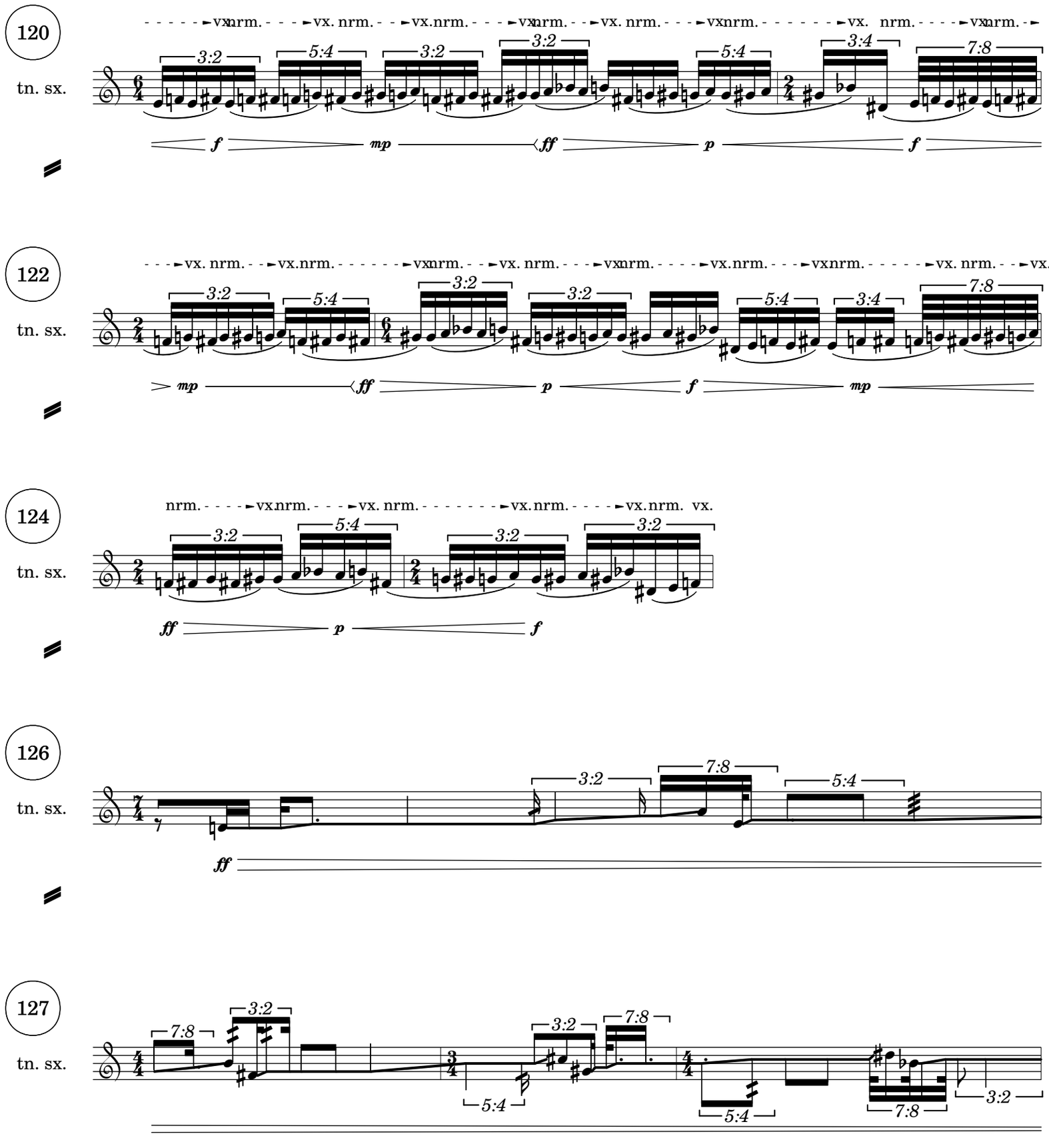
tn. sx.

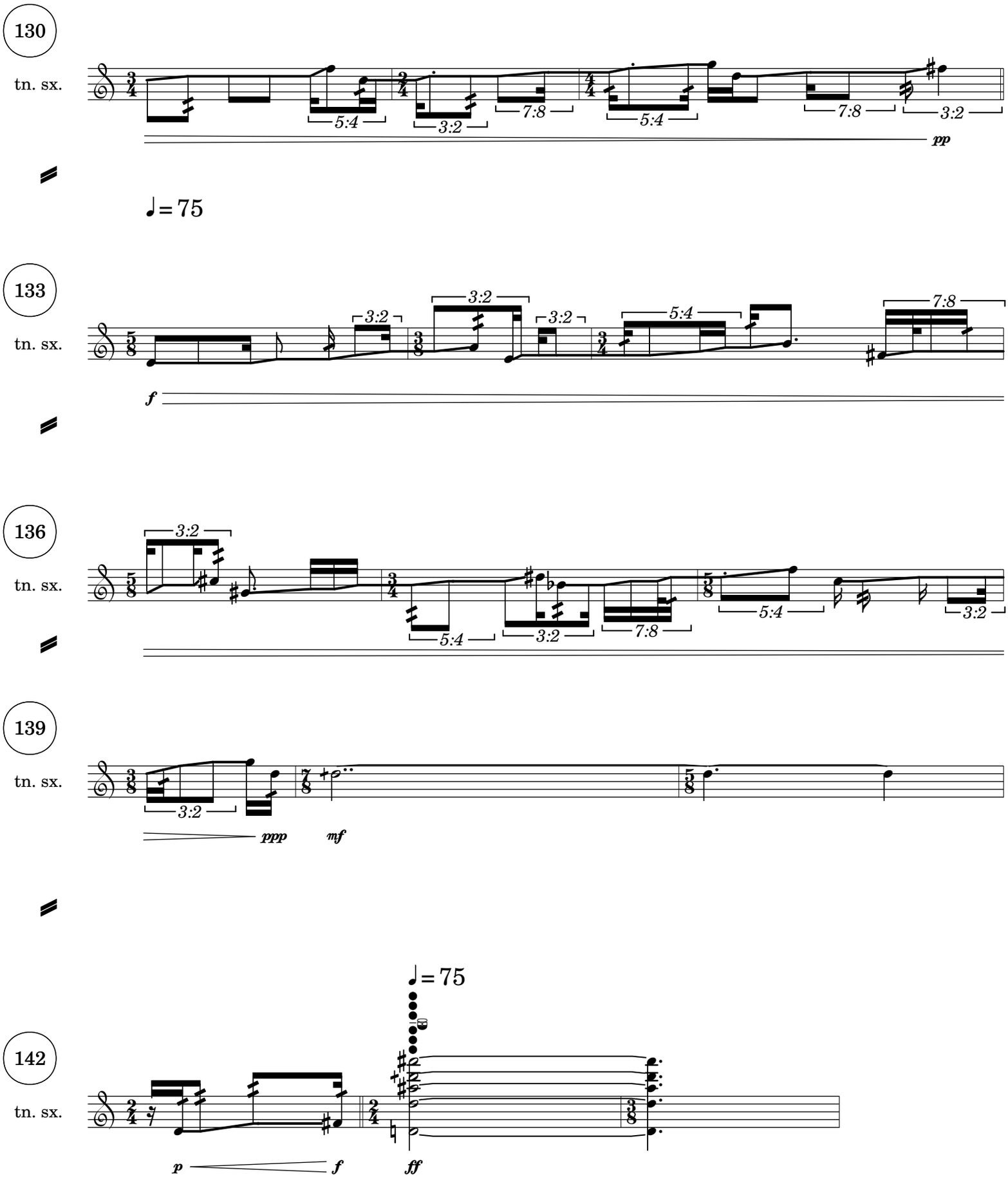


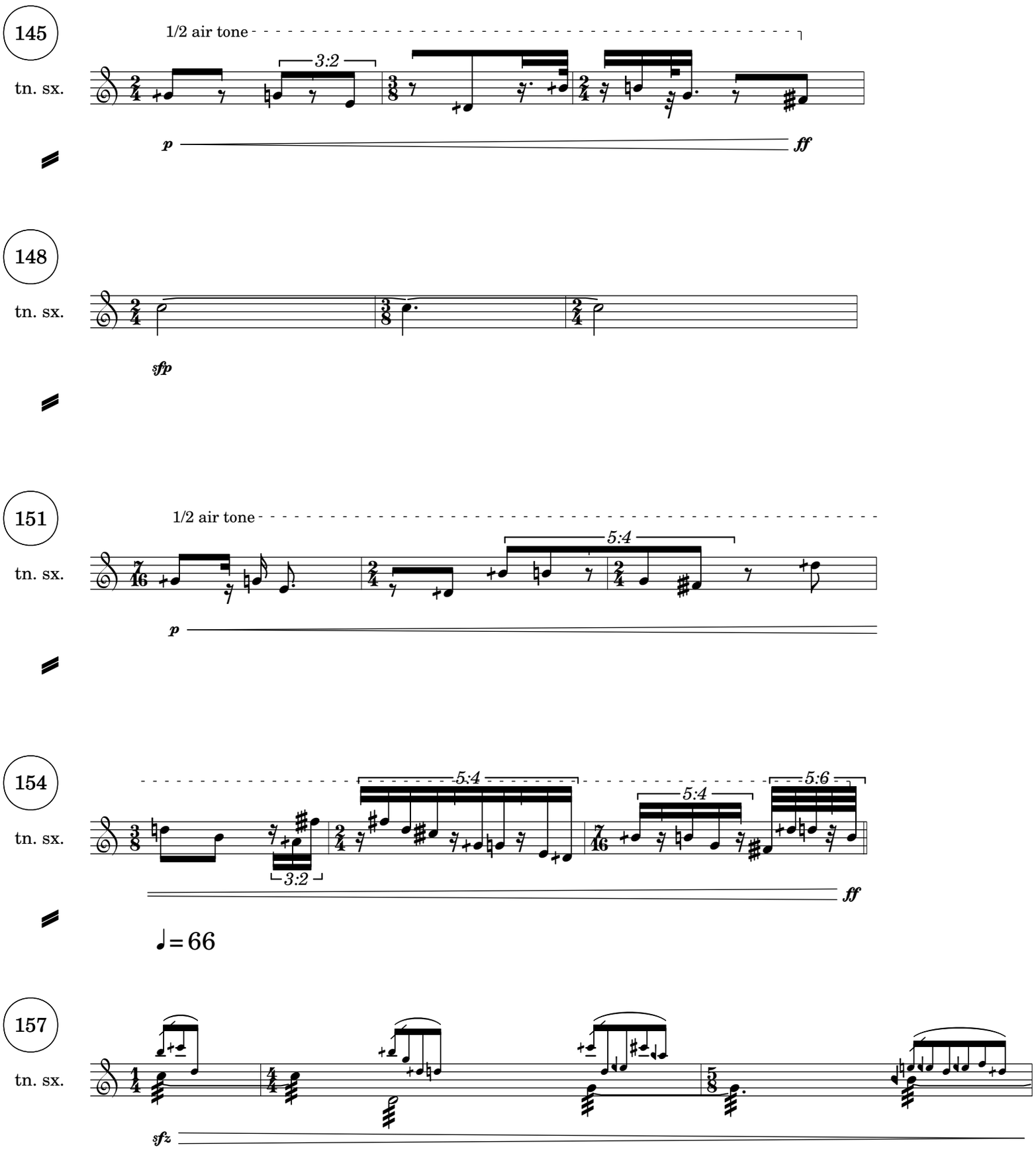
118

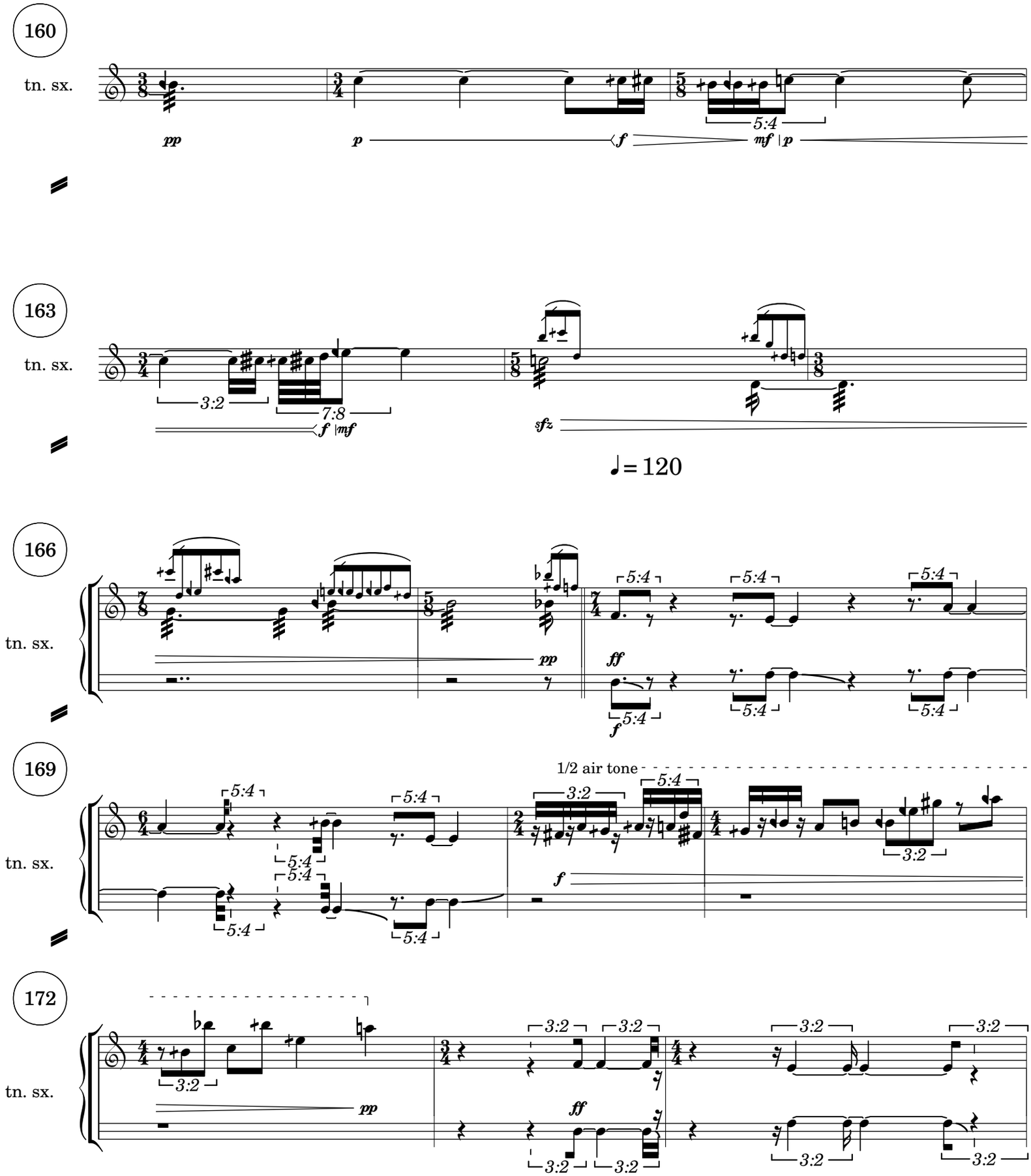
tn. sx.

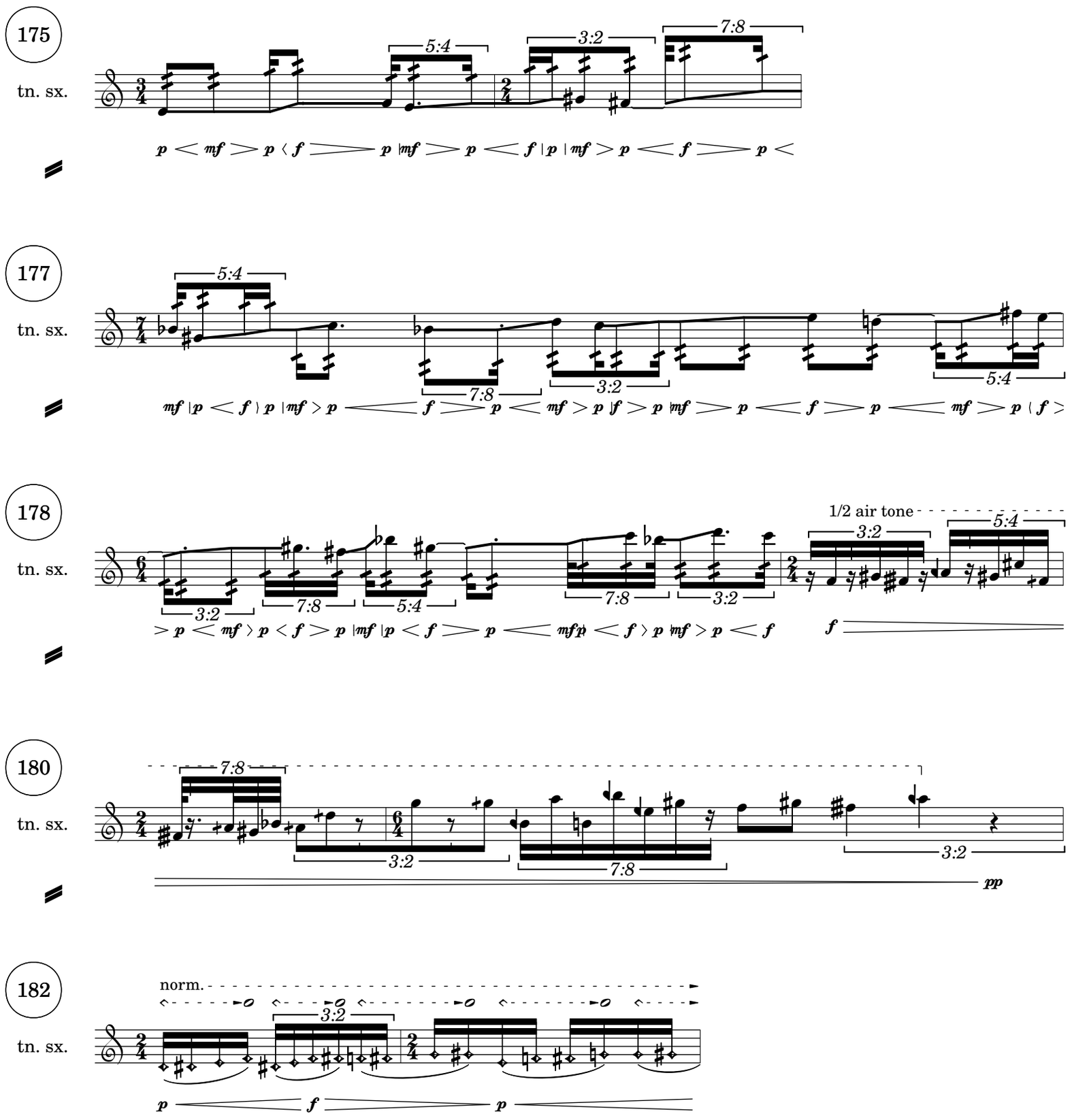



120
tn. sx.
122
tn. sx.
124
tn. sx.
126
tn. sx.
127
tn. sx.


130
tn. sx.
5:4
3:2
7:8
5:4
7:8
3:2
pp
♩= 75
133
tn. sx.
3:2
3:2
3:2
5:4
7:8
f
136
tn. sx.
3:2
5:4
3:2
7:8
5:4
3:2
139
tn. sx.
3:2
ppp
mf
142
tn. sx.
♩= 75
p
f
ff

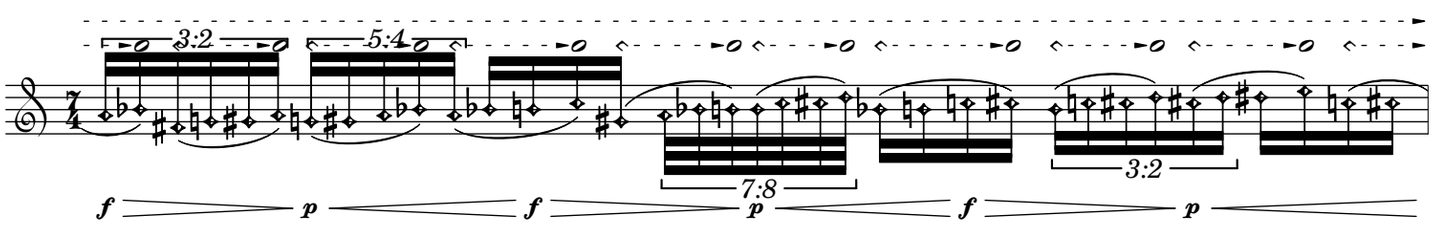

145
tn. sx.
1/2 air tone
3:2
p
ff
148
tn. sx.
sfp
151
tn. sx.
1/2 air tone
5:4
p
154
tn. sx.
5:4
5:4
5:6
3:2
ff
♩= 66
157
tn. sx.
sfz


160
tn. sx.
pp
p
f
mf
p
5:4
163
tn. sx.
3:2
7:8
f
mf
sfz
♩= 120
166
tn. sx.
pp
ff
f
5:4
169
tn. sx.
1/2 air tone
f
3:2
172
tn. sx.
pp
ff
3:2


175
tn. sx.
5:4
3:2
7:8
177
tn. sx.
5:4
7:8
3:2
5:4
178
tn. sx.
1/2 air tone
3:2
5:4
3:2
7:8
5:4
7:8
3:2
180
tn. sx.
7:8
3:2
7:8
3:2
pp
182
tn. sx.
norm.
3:2

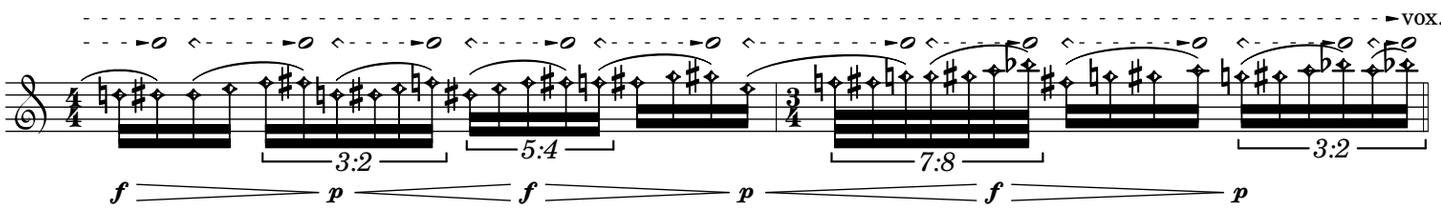
184

tn. sx.



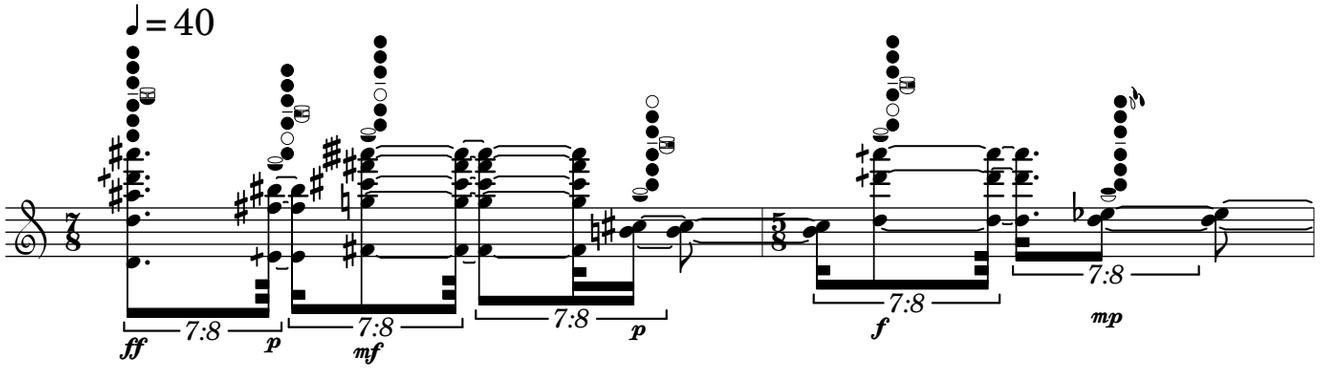
185

tn. sx.



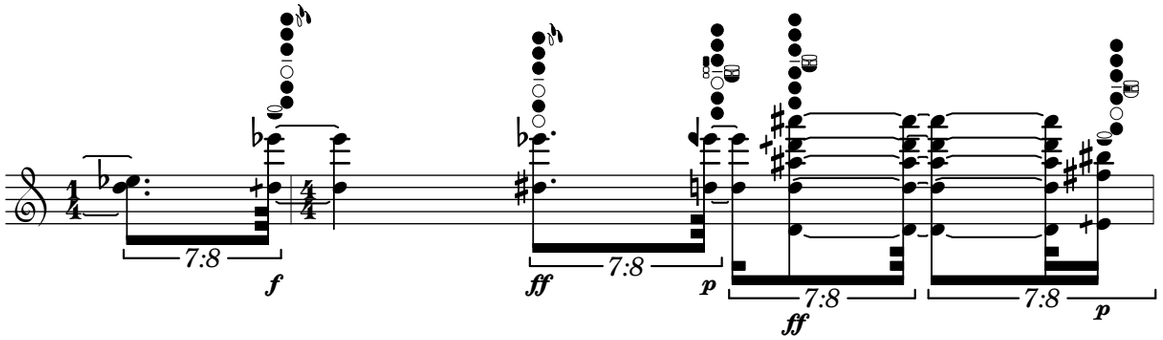
187

tn. sx.



189

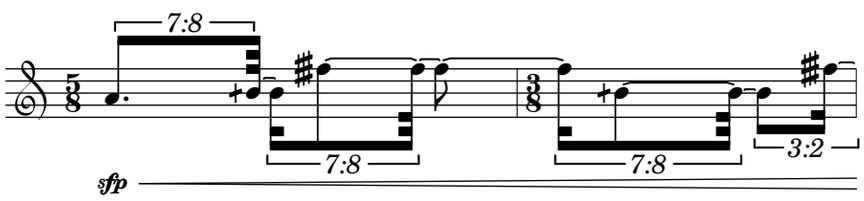
tn. sx.



♩= 66

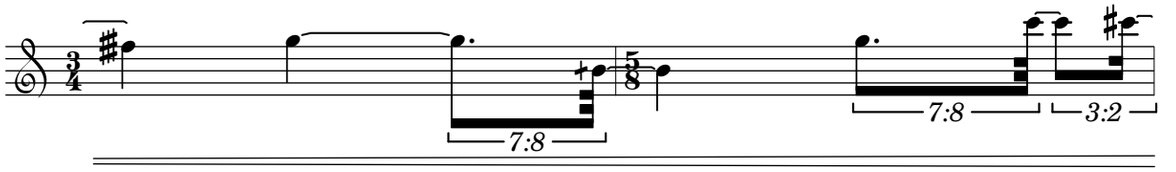
191

tn. sx.



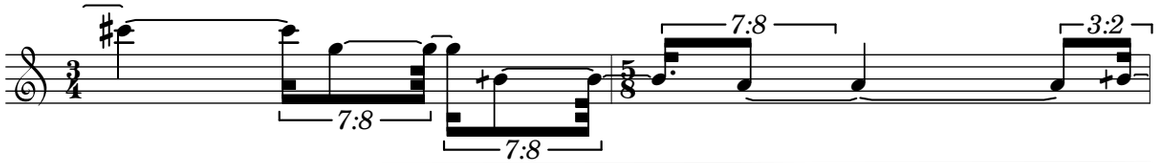
193

tn. sx.



195

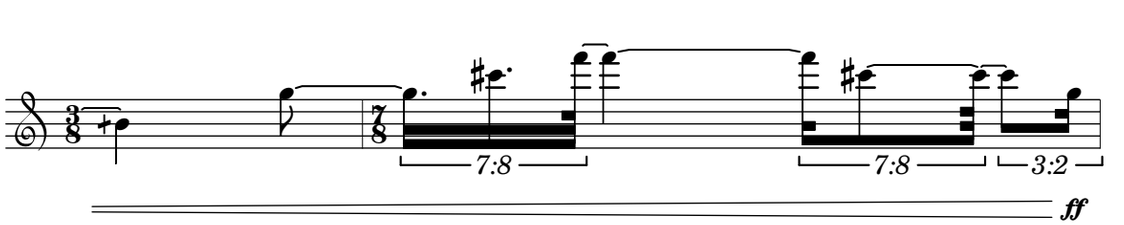
tn. sx.



♩ = 40

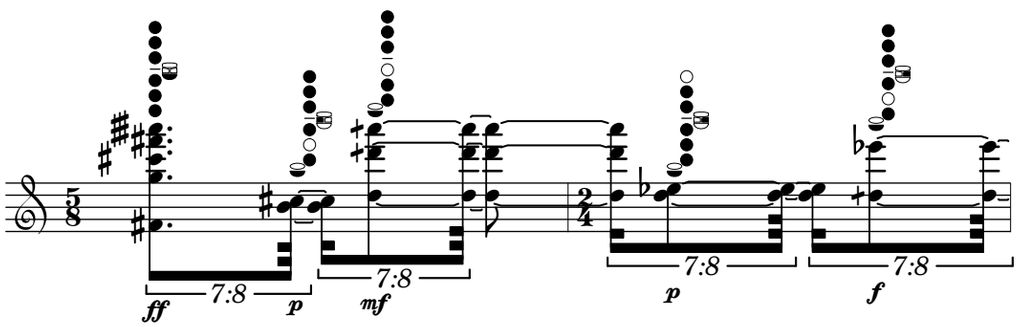
197

tn. sx.



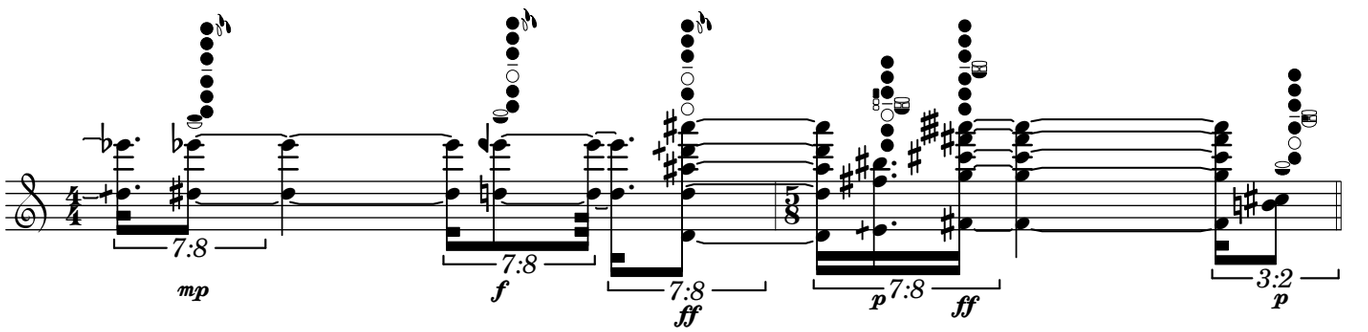
199

tn. sx.



201

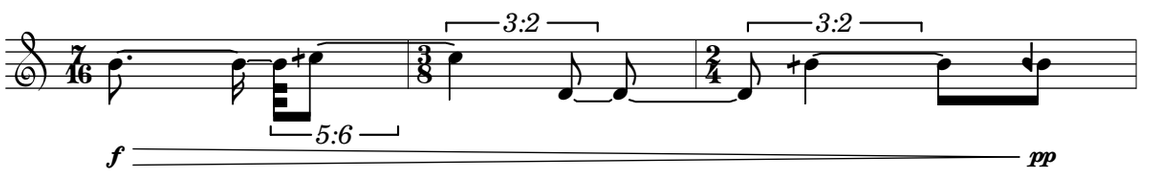
tn. sx.



♩= 92

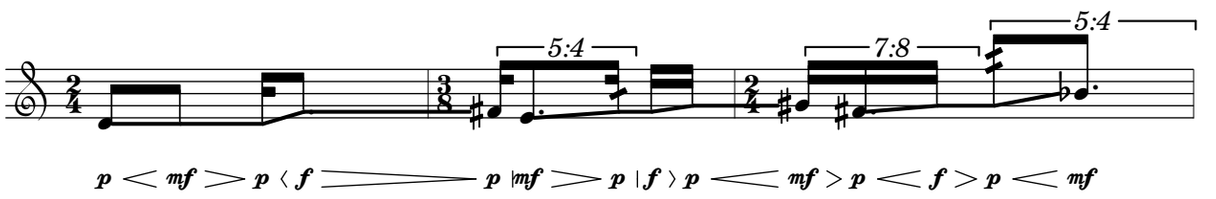
203

tn. sx.



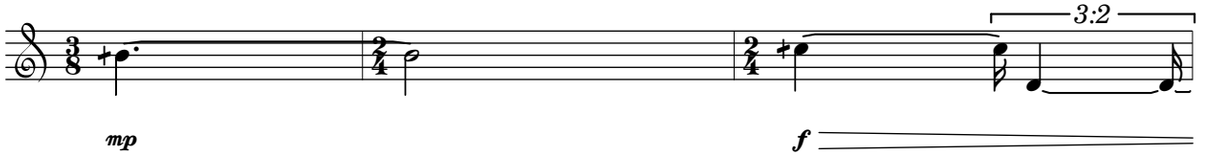
206

tn. sx.



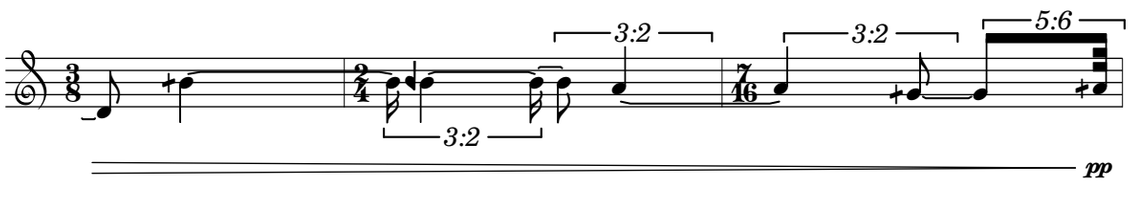
209

tn. sx.



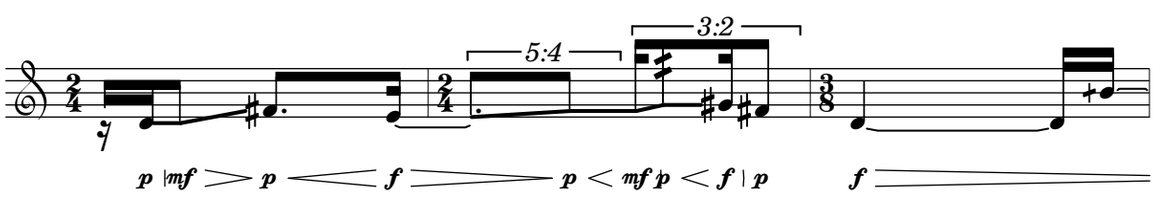
212

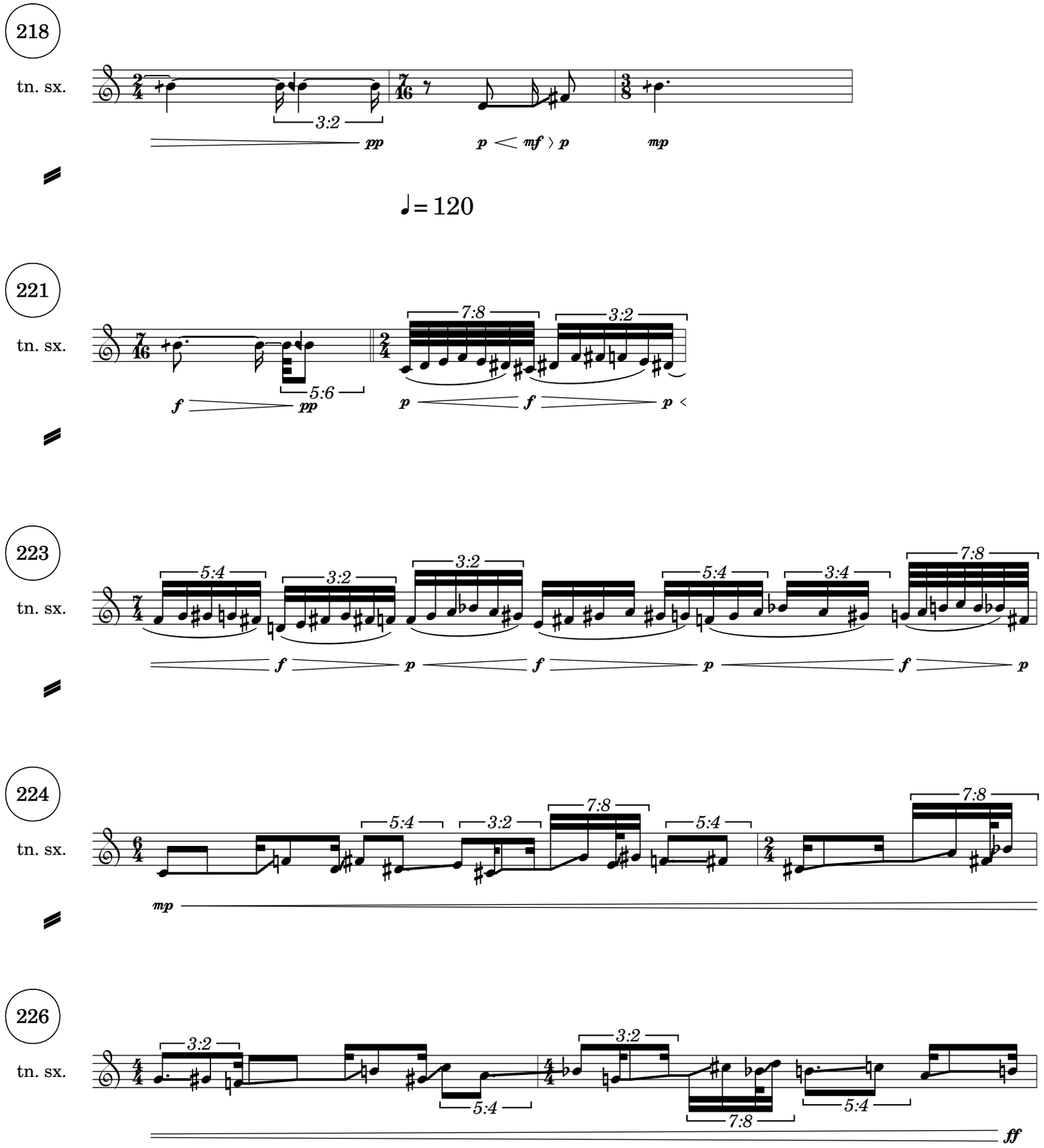
tn. sx.



215

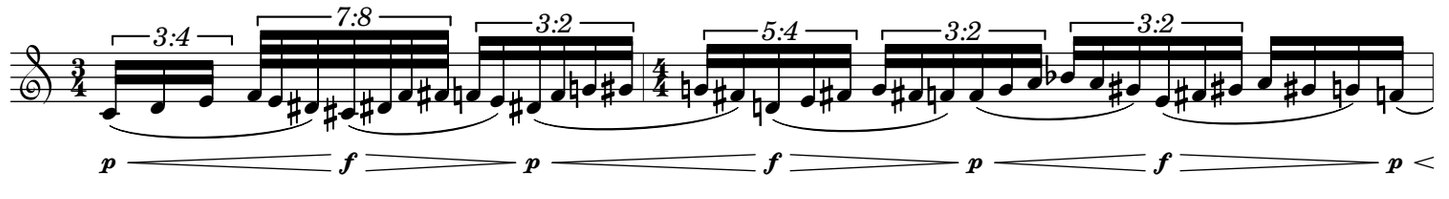
tn. sx.




218
tn. sx.
3:2
pp
p < mf > p
mp
♩= 120
221
tn. sx.
7:8
3:2
5:6
f
pp
p
f
p <
223
tn. sx.
5:4
3:2
3:2
5:4
3:4
7:8
f
p
f
p
f
p
224
tn. sx.
5:4
3:2
7:8
5:4
7:8
mp
226
tn. sx.
3:2
5:4
3:2
7:8
5:4
ff

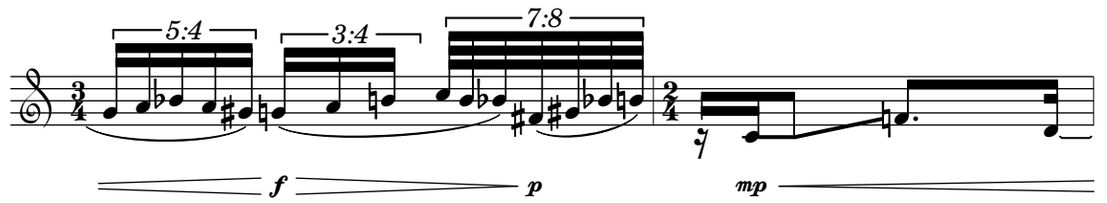
228

tn. sx.



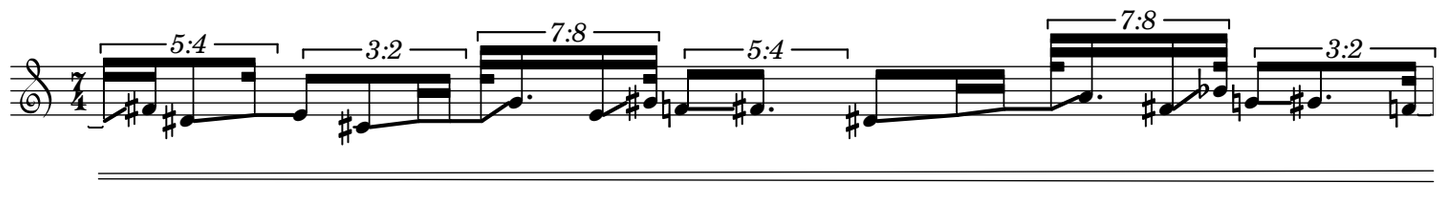
230

tn. sx.



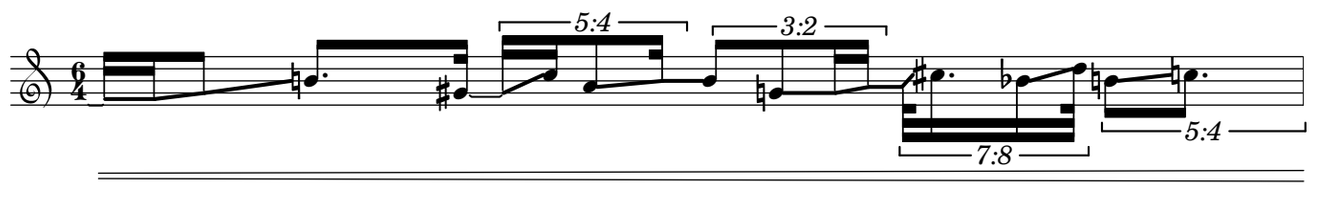
232

tn. sx.



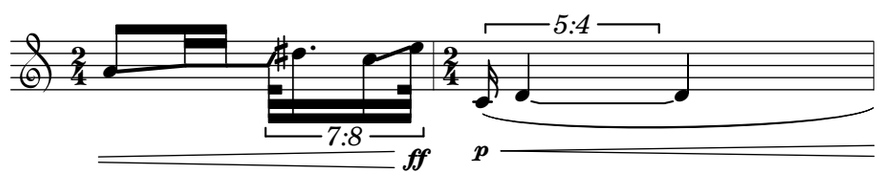
233

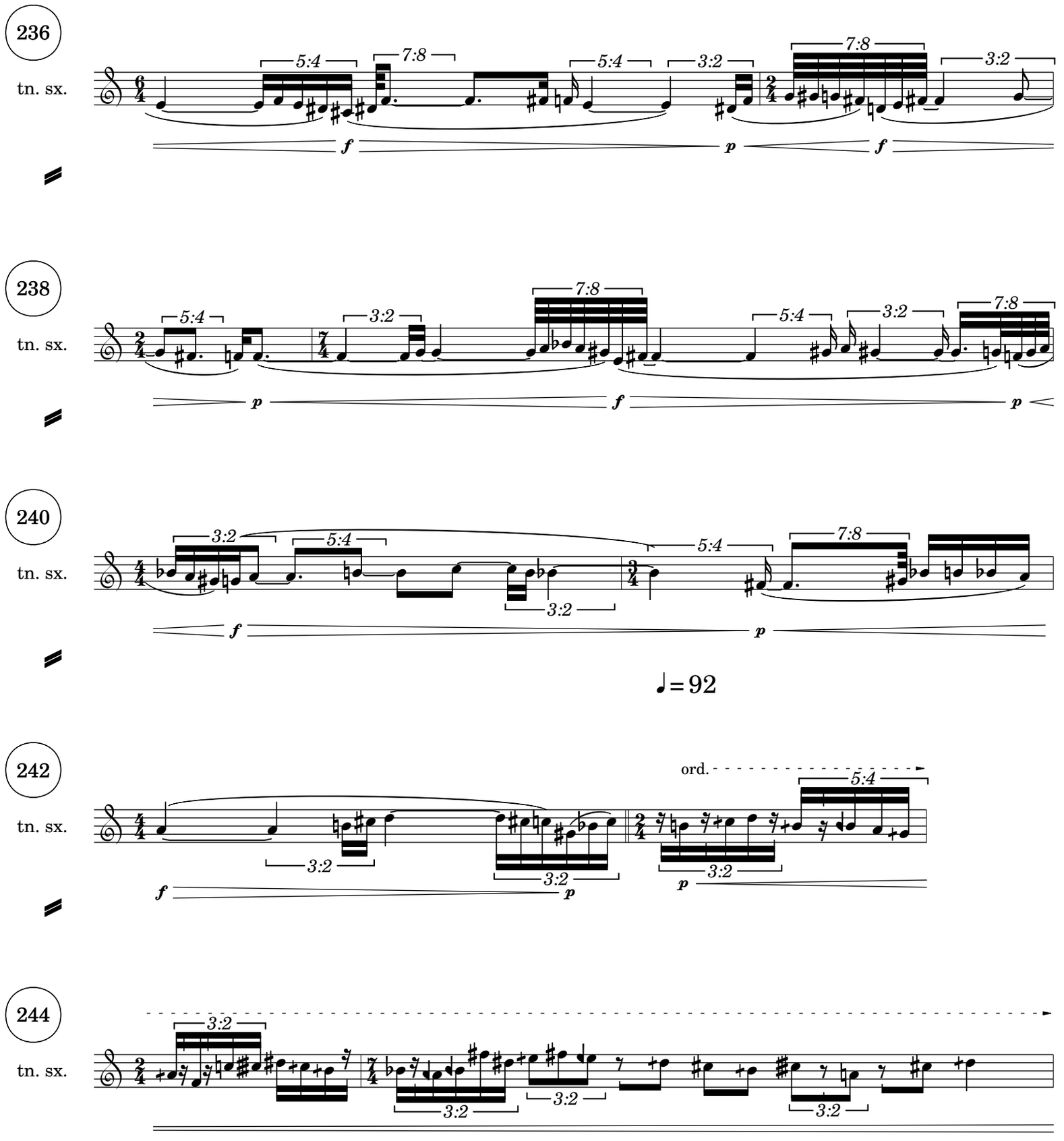
tn. sx.

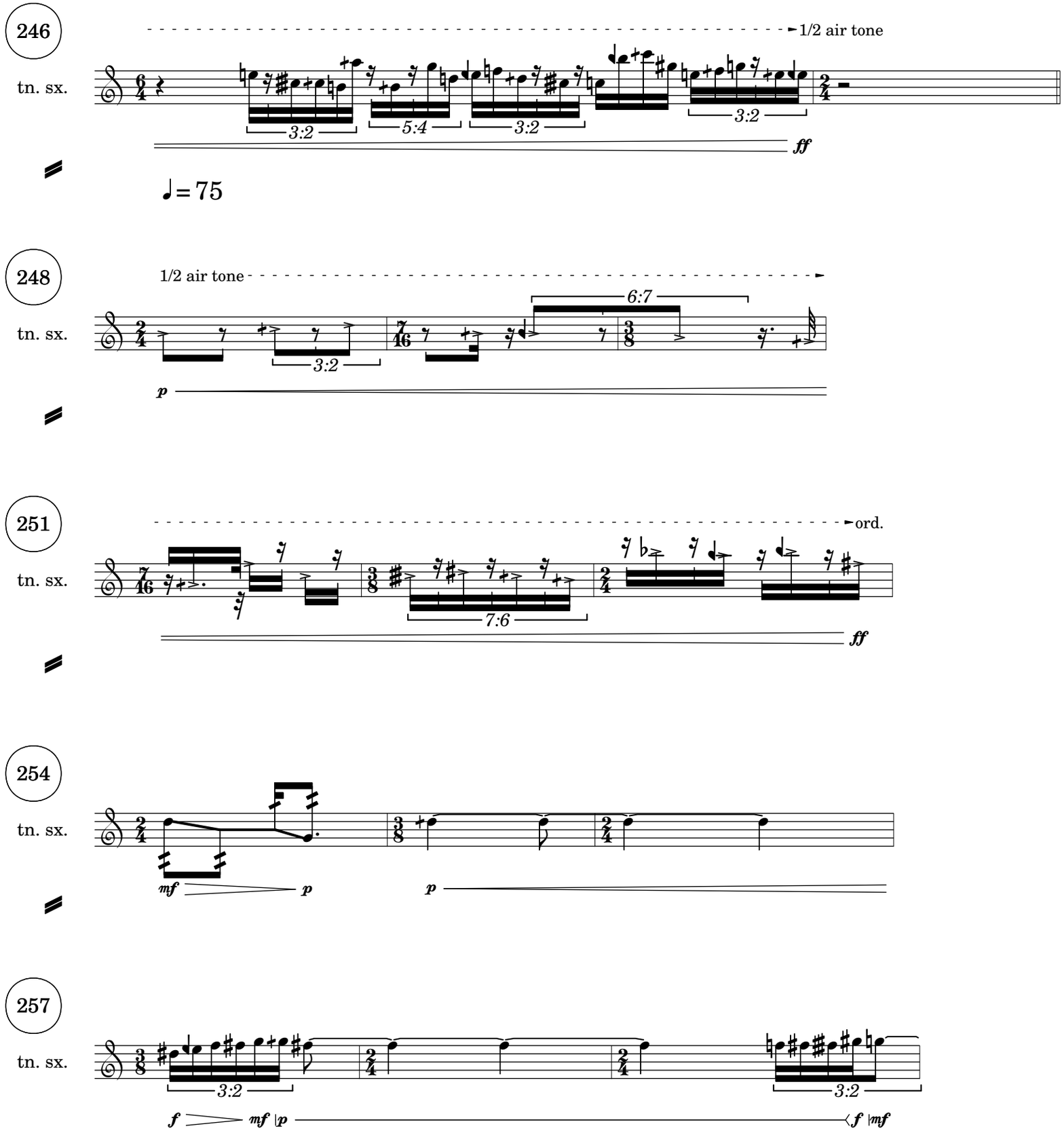


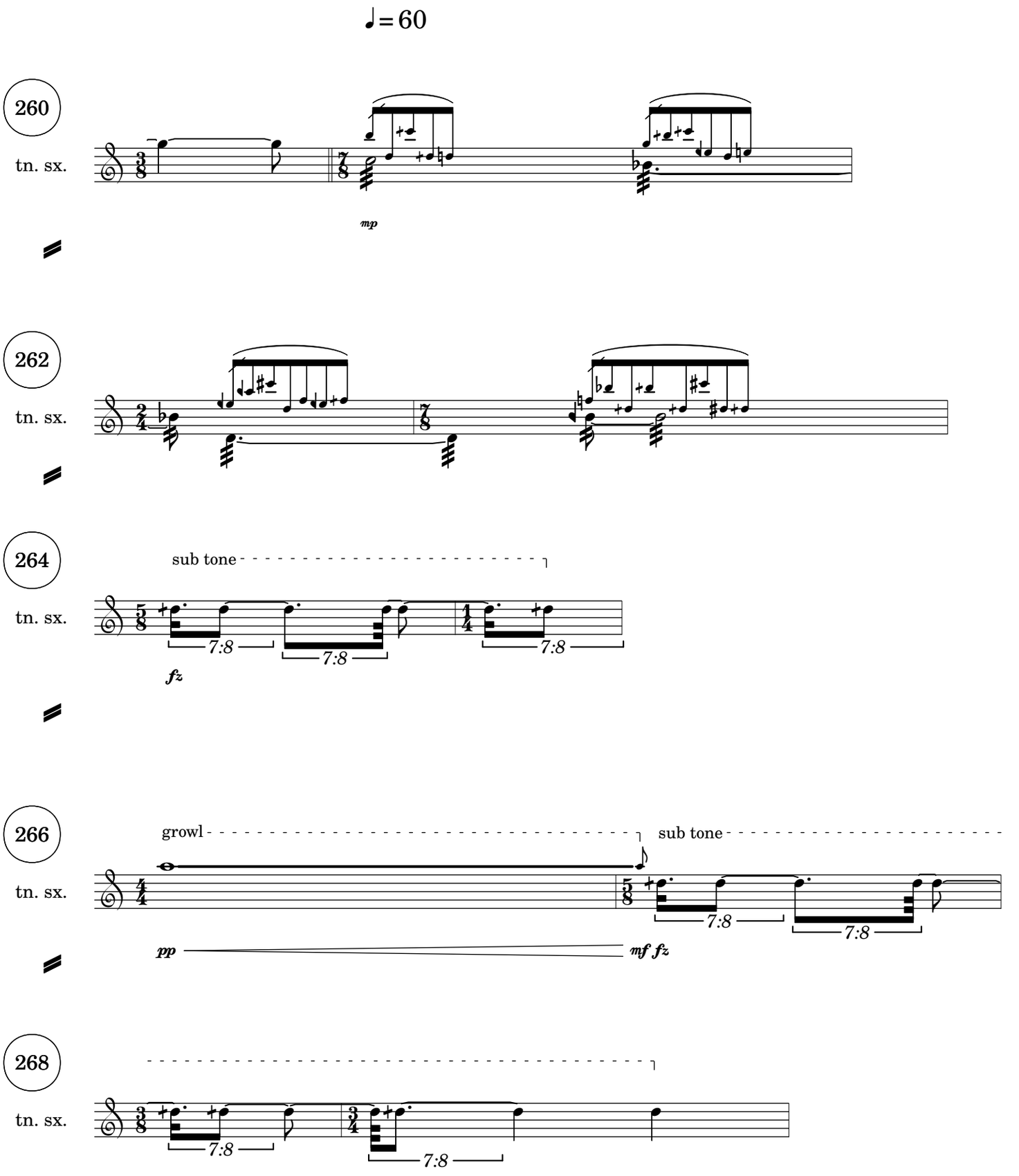
234

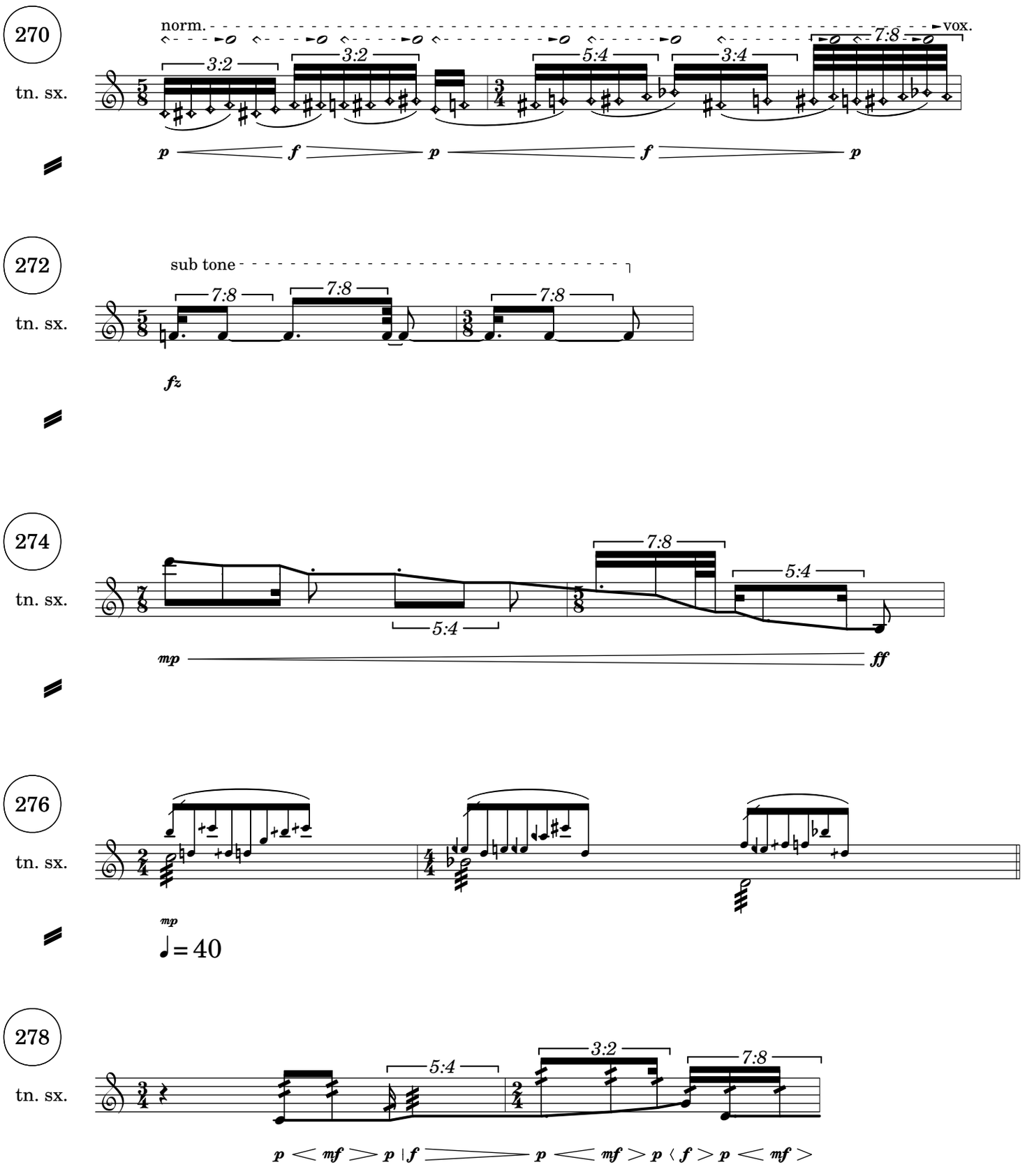
tn. sx.

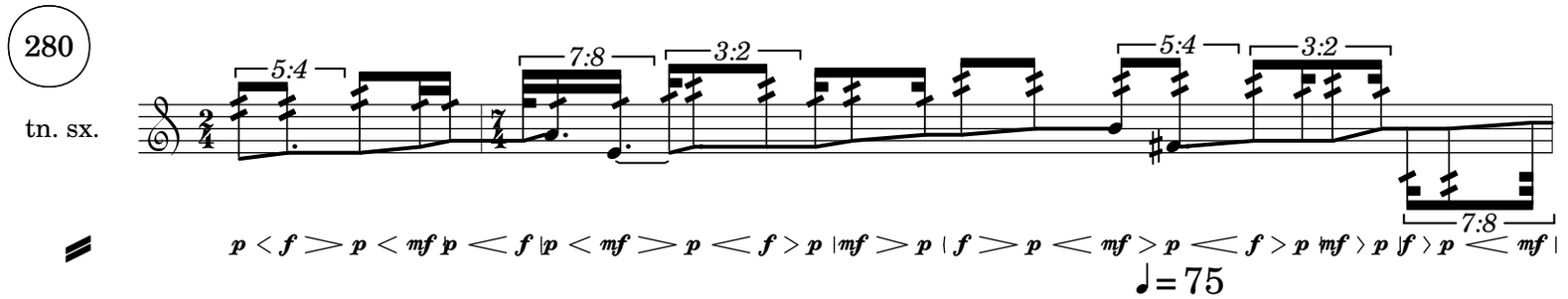


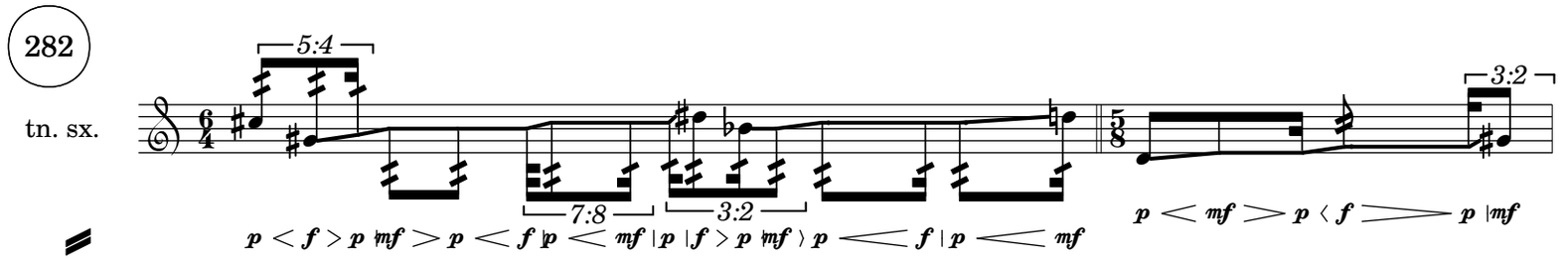

236
tn. sx.
5:4
7:8
5:4
3:2
7:8
3:2
f
p
f
238
tn. sx.
5:4
3:2
7:8
5:4
3:2
7:8
p
f
p
240
tn. sx.
3:2
5:4
3:2
5:4
7:8
f
p
♩= 92
242
tn. sx.
ord.
5:4
3:2
3:2
3:2
f
p
p
244
tn. sx.
3:2
3:2
3:2
3:2

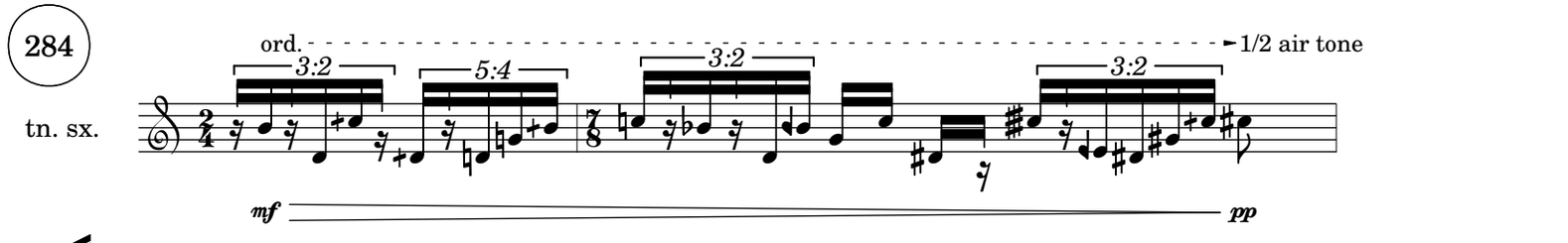

246
tn. sx.
1/2 air tone
3:2
5:4
3:2
3:2
ff
♩= 75
248
tn. sx.
1/2 air tone
6:7
3:2
p
251
tn. sx.
ord.
7:6
ff
254
tn. sx.
mf
p
p
257
tn. sx.
3:2
3:2
f
mf
p
f
mf

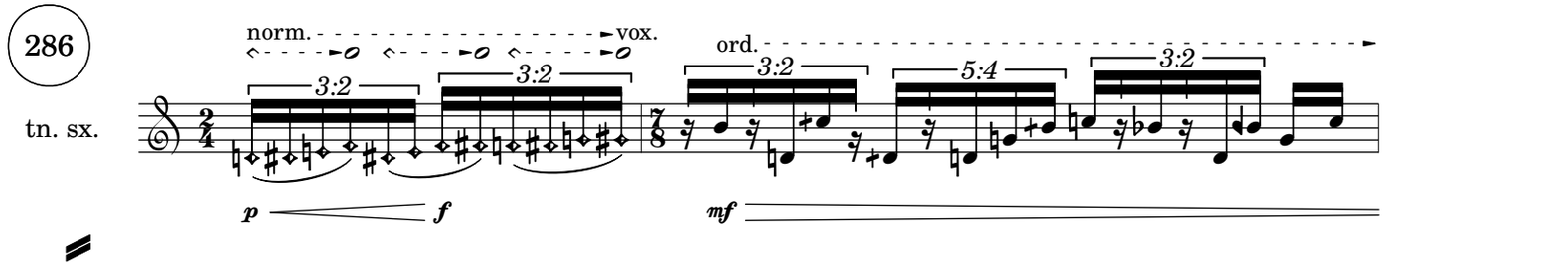

♩= 60
260
tn. sx.
mp
262
tn. sx.
264
sub tone
tn. sx.
7:8
7:8
7:8
fz
266
growl
sub tone
tn. sx.
7:8
7:8
pp
mf fz
268
tn. sx.
7:8
7:8

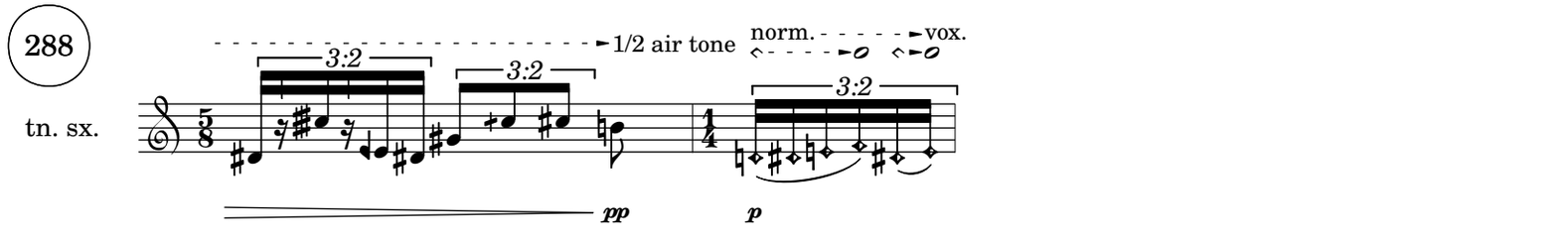

270
tn. sx.
norm.
vox.
3:2
3:2
5:4
3:4
7:8
p
f
p
f
p
272
tn. sx.
sub tone
7:8
7:8
7:8
fz
274
tn. sx.
7:8
5:4
5:4
mp
ff
276
tn. sx.
mp
♩= 40
278
tn. sx.
5:4
3:2
7:8
p < mf > p | f p < mf > p ⟨ f > p < mf >

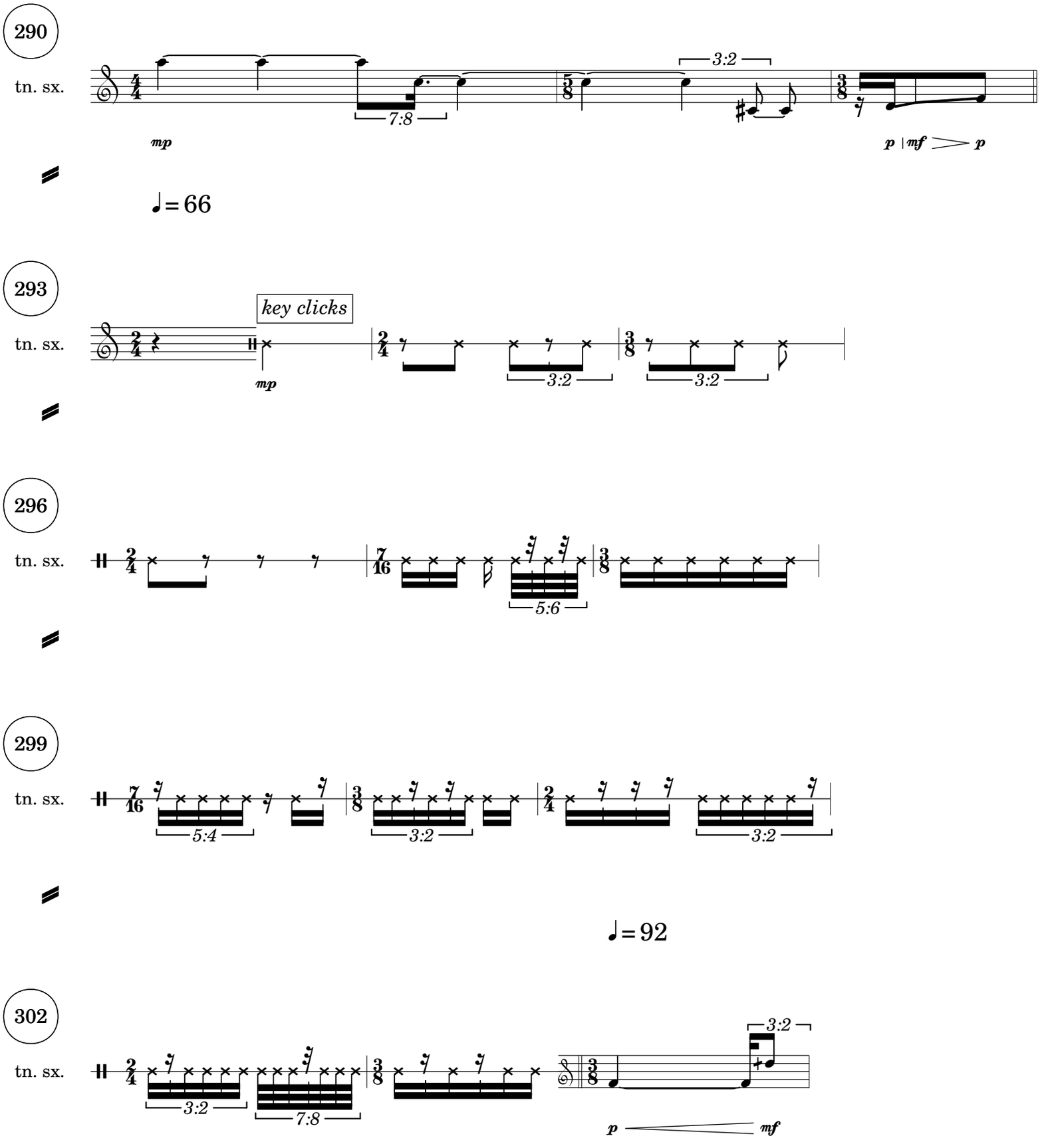

280
tn. sx.
5:4
7:8
3:2
5:4
3:2
7:8
♩= 75


282
tn. sx.
5:4
3:2
7:8
3:2


284
tn. sx.
ord.
1/2 air tone
3:2
5:4
3:2
3:2
mf
pp

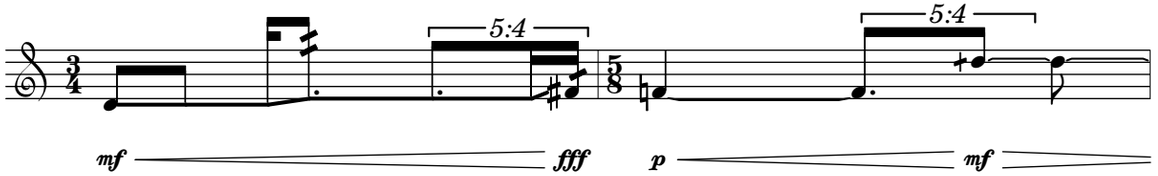

286
tn. sx.
norm.
vox.
3:2
3:2
ord.
3:2
5:4
3:2
p
f
mf


288
tn. sx.
1/2 air tone
norm.
vox.
3:2
3:2
3:2
pp
p


290
tn. sx.
7:8
3:2
mp
p | mf p
♩= 66
293
tn. sx.
key clicks
mp
3:2
3:2
296
tn. sx.
5:6
299
tn. sx.
5:4
3:2
3:2
♩= 92
302
tn. sx.
3:2
7:8
3:2
p mf

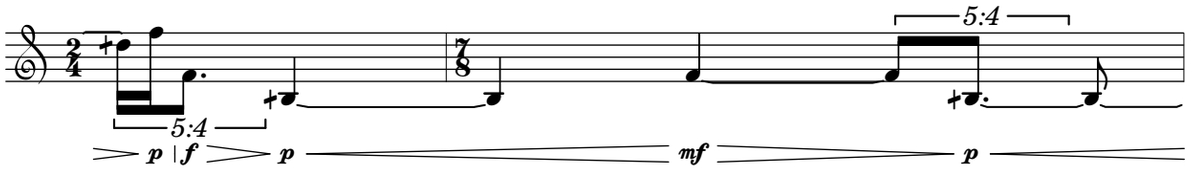
305

tn. sx.



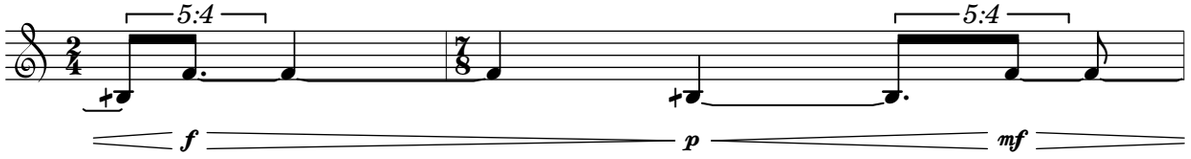
307

tn. sx.



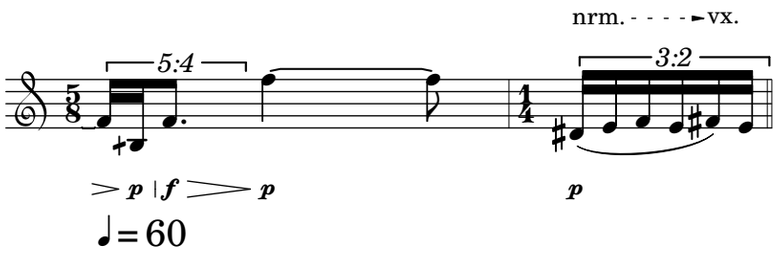
309

tn. sx.



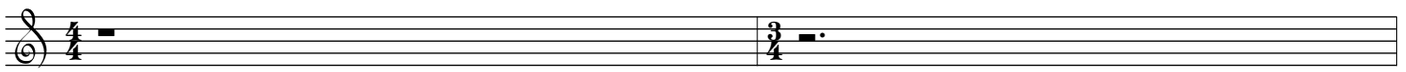
311

tn. sx.



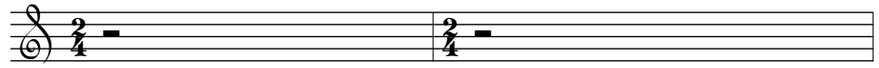
313

tn. sx.



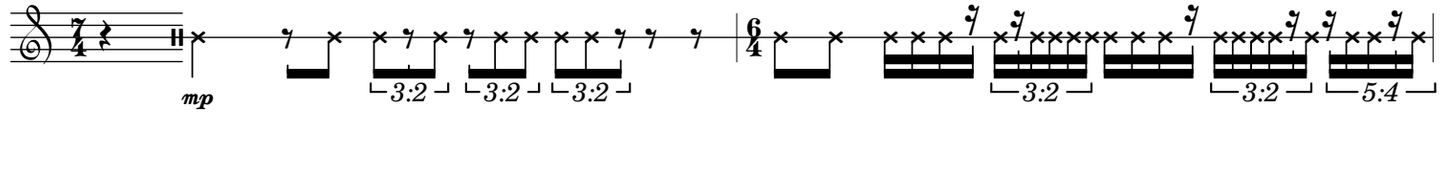
315

tn. sx.



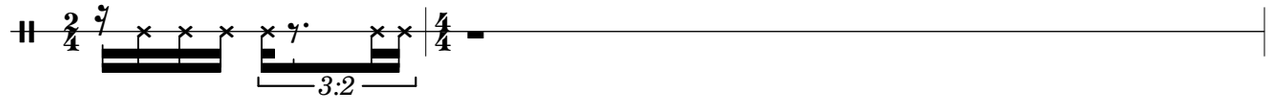
317

tn. sx.



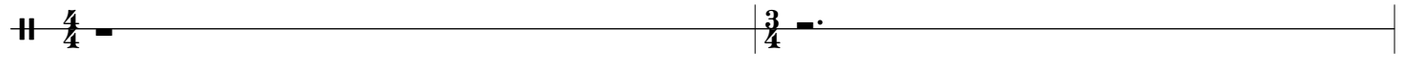
319

tn. sx.



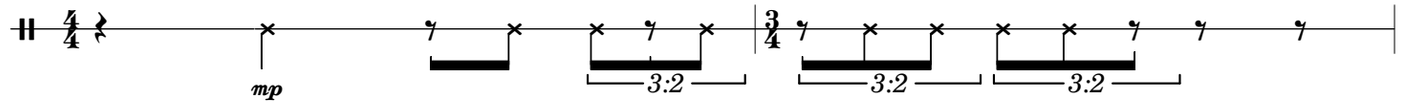
321

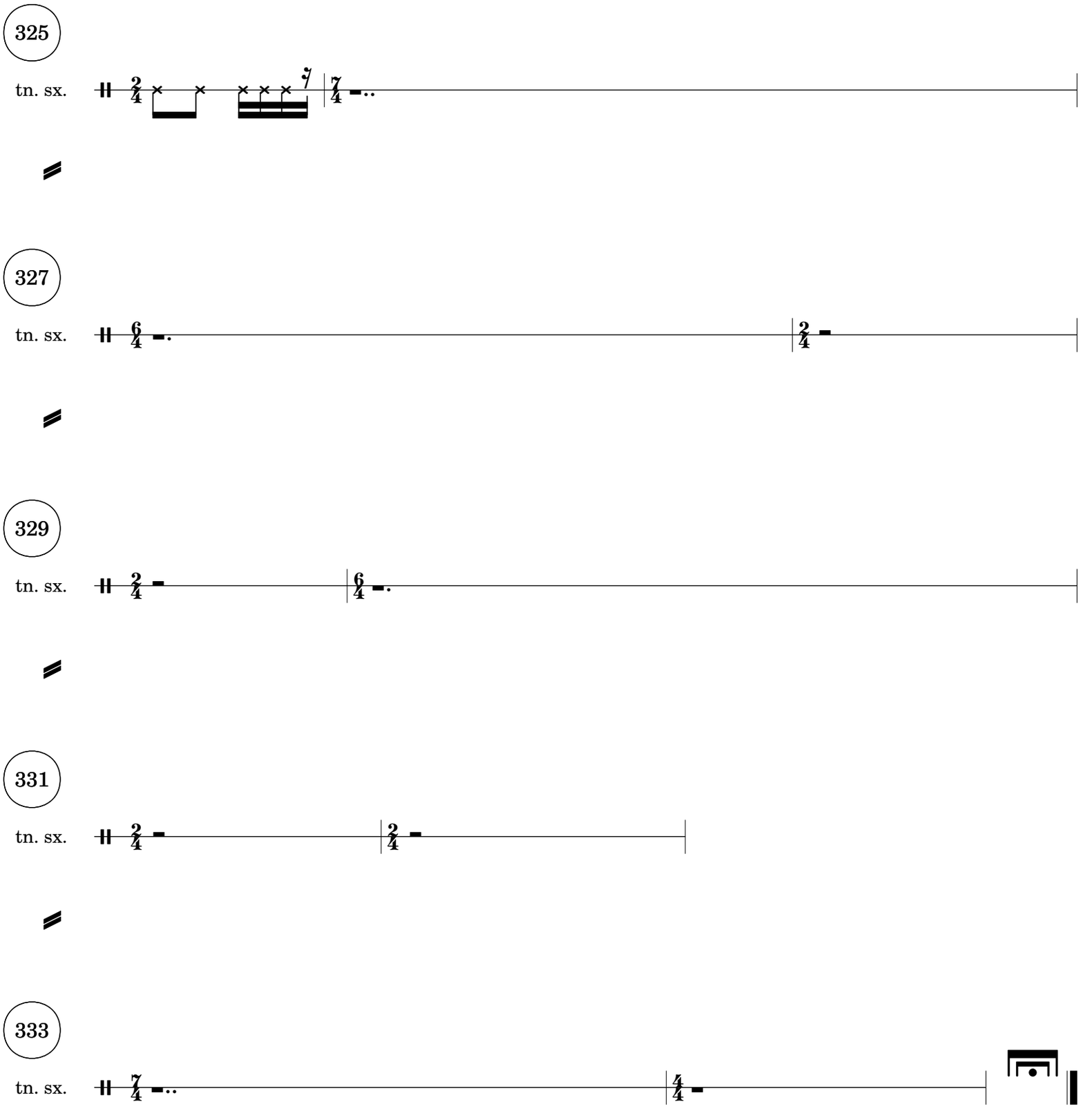
tn. sx.



323

tn. sx.




325
tn. sx.
7
327
tn. sx.
329
tn. sx.
331
tn. sx.
333
tn. 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

©04-2023

Scores available for purchase at www.gregoryrowlandevans.com

$30