# GREGORY ROWLAND EVANS

# NYCTIVOE

for 2 saxophones, percussion, viola, & violoncello

2023

SCORE

### **FOREWORD**

Nyctivoe is a compound word comprised of the Greek words for cry or shout and night. A nyctivoe could refer to ceremonial calls to the moon goddess.

# **INSTRUMENTATION**

```
Tenor Saxophone
Baritone Saxophone
Percussion
Instruments:
Brake Drum + stone (always scrape brake drum with stone)
Bass Drum
Log Drums [x4 pitches]
"Gongs" [x4] (preferably 1 large tam tam, 1 medium tam tam, 1 large gong, 1 medium gong)
Low Timpani + Cymbal, inverted, resting on skin (always strike cymbal)
Implements:
Mallets suitable for all drums
Superball Mallet
Viola
```

# 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.

Violoncello

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.

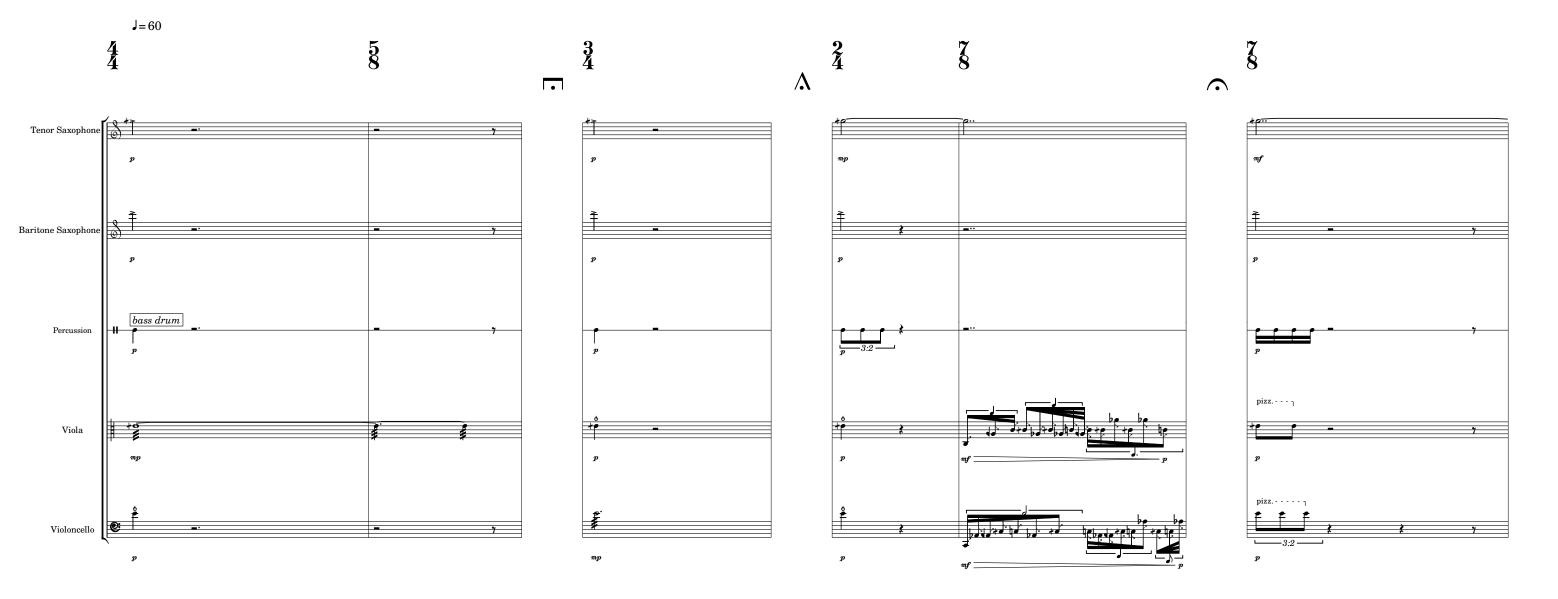
Nyctivoe was composed for the Steph Tamas.

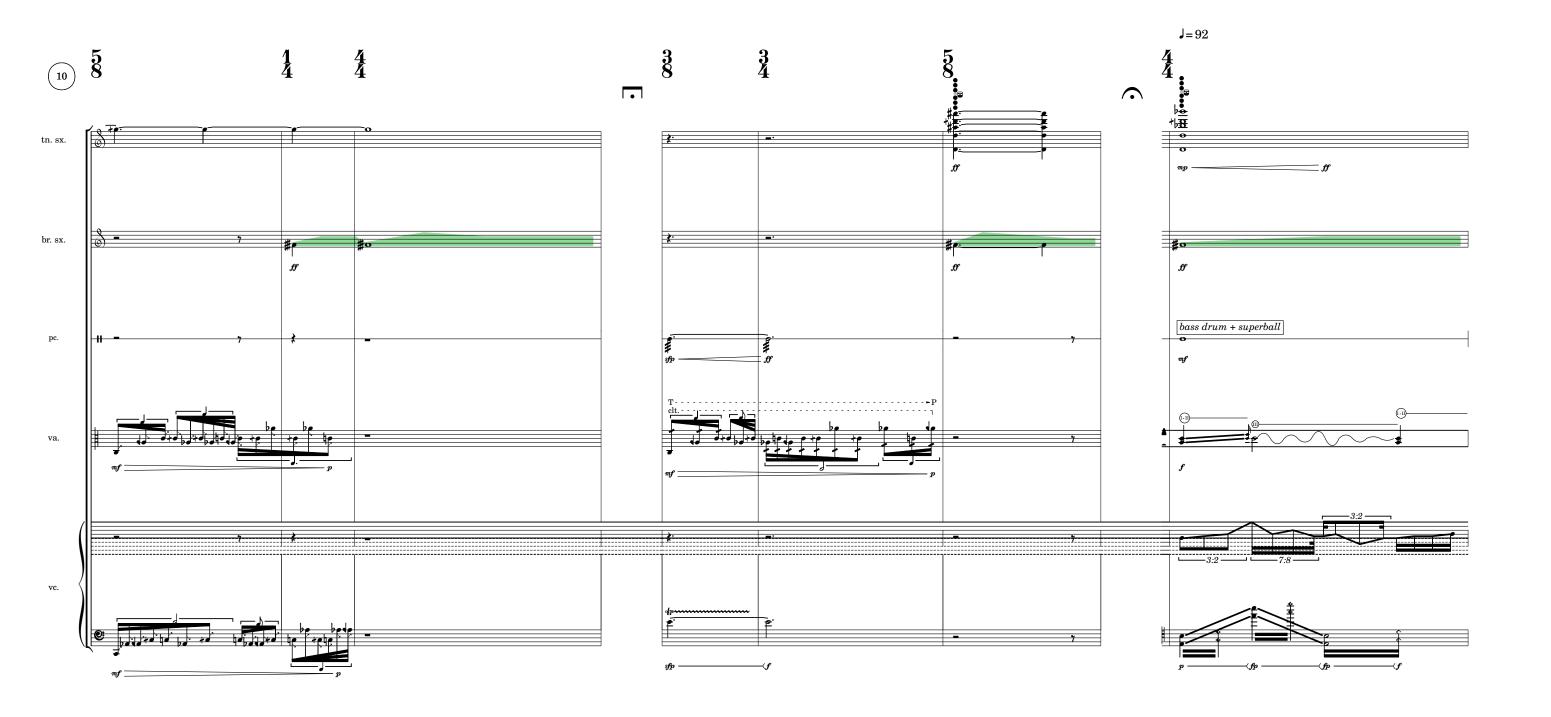
duration: c. 13'

# Nύχταβοή or, beyond gossamer rings

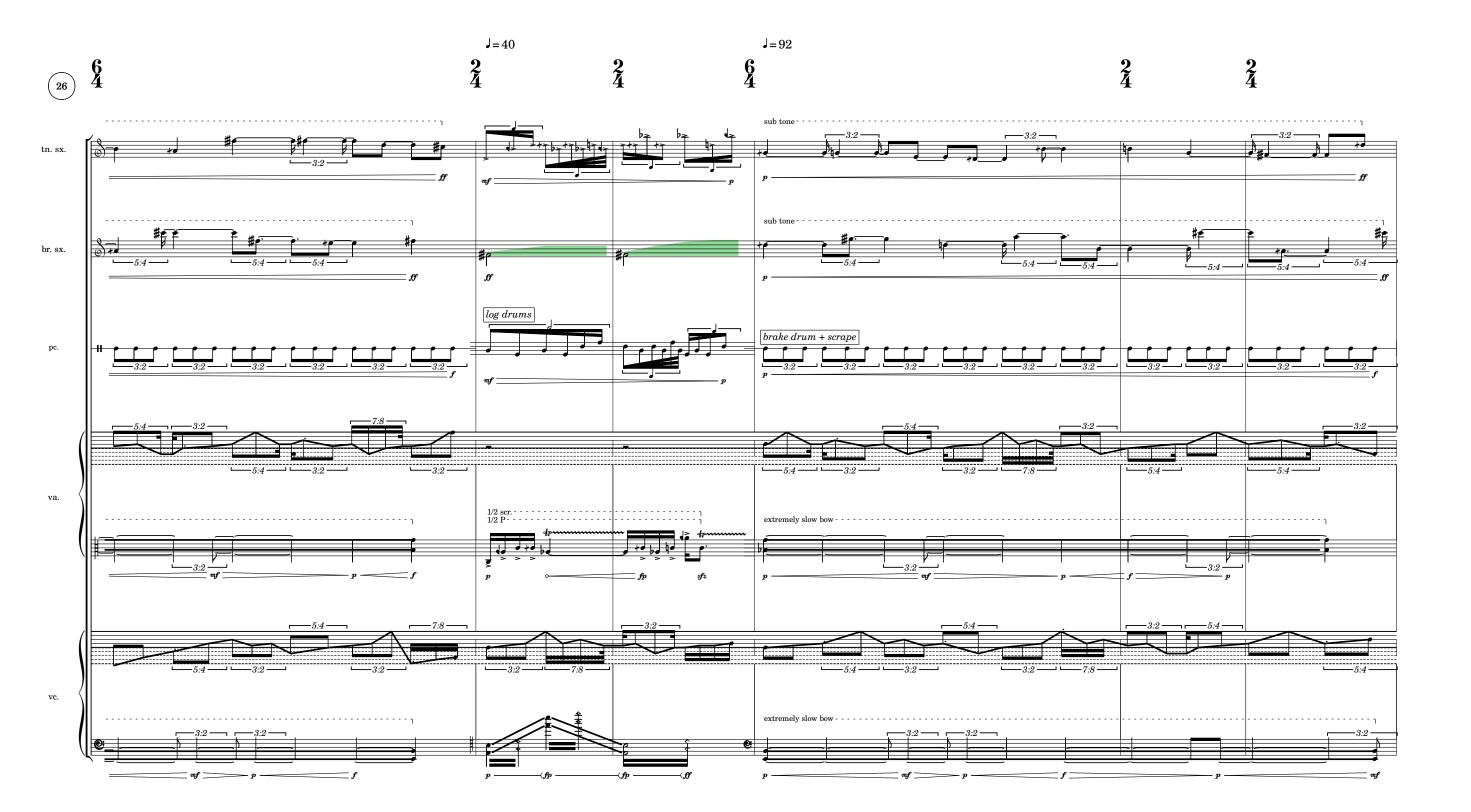
for two saxophones, percussion, viola, and violoncello

Gregory Rowland Evans (\*1995)





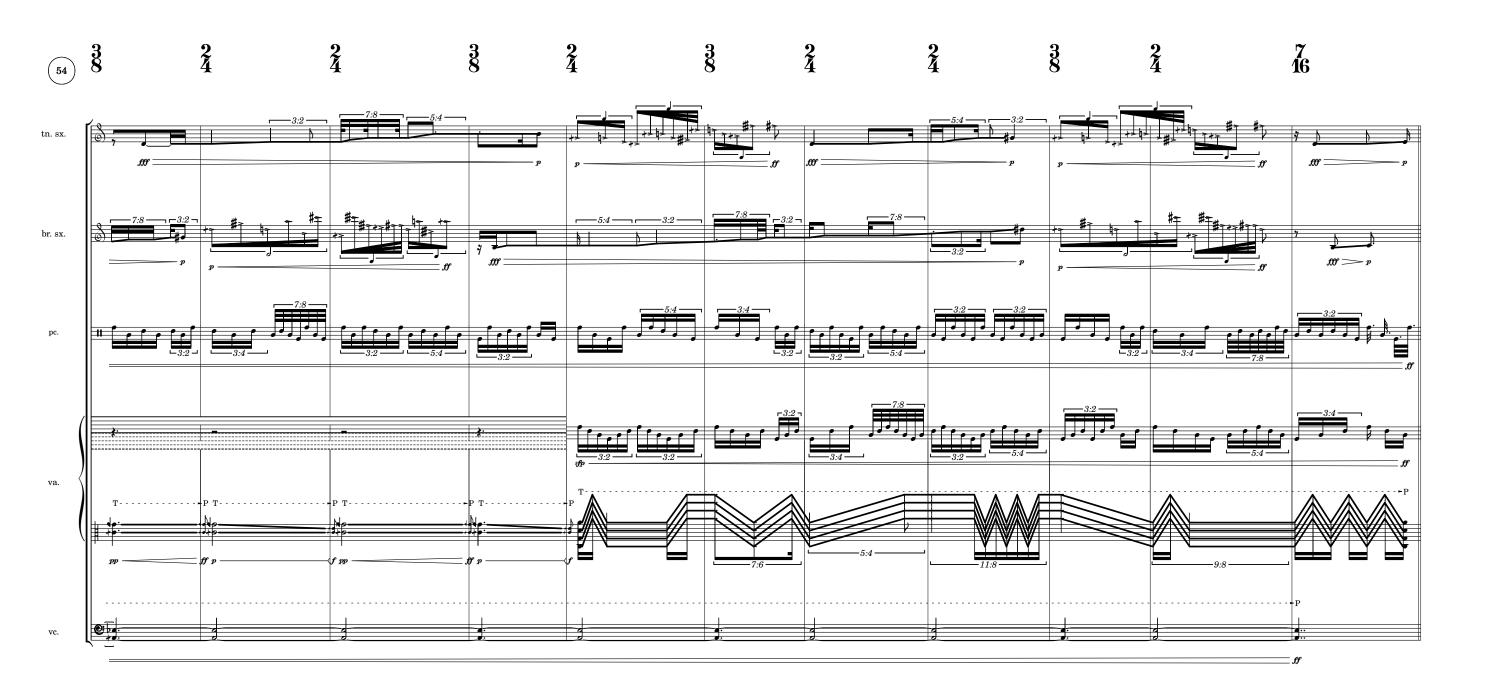


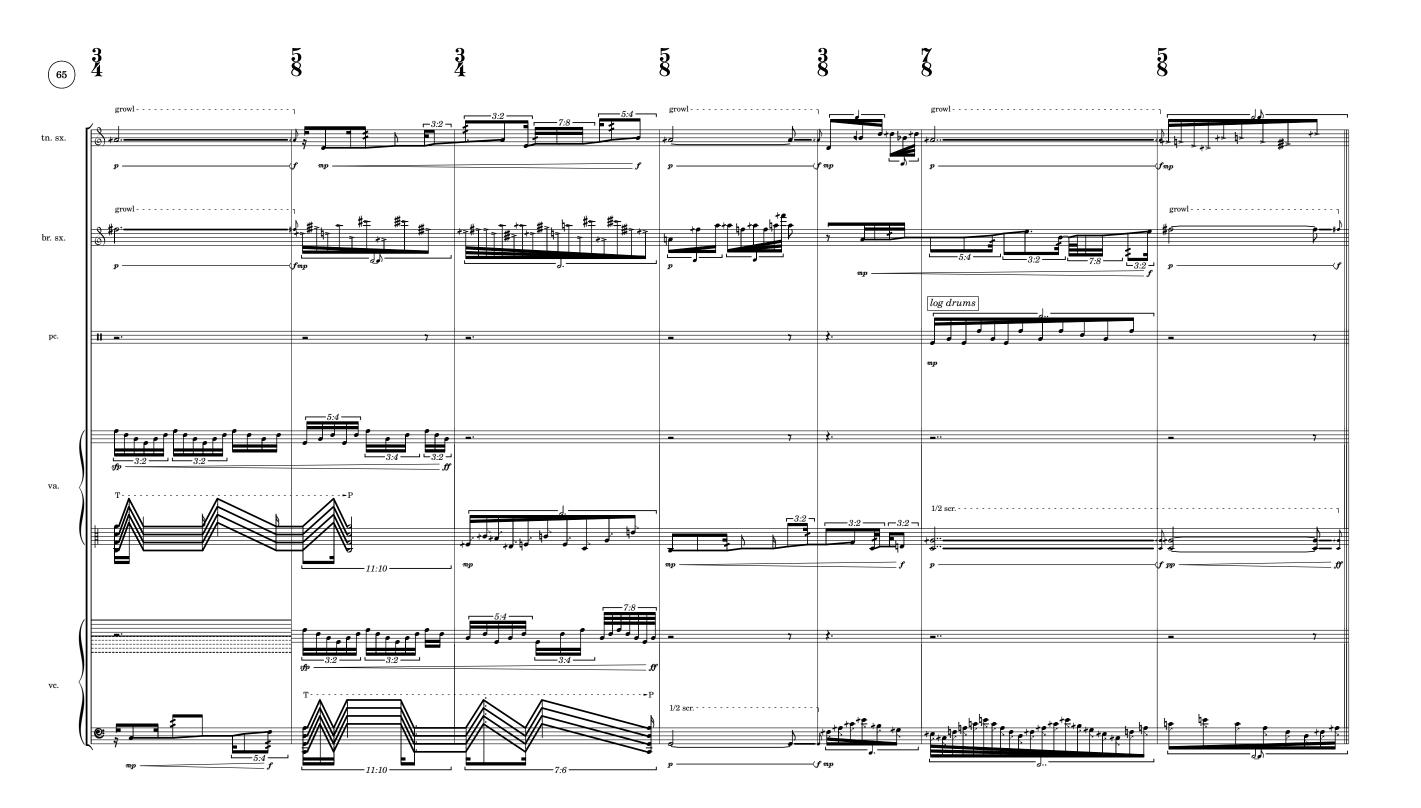


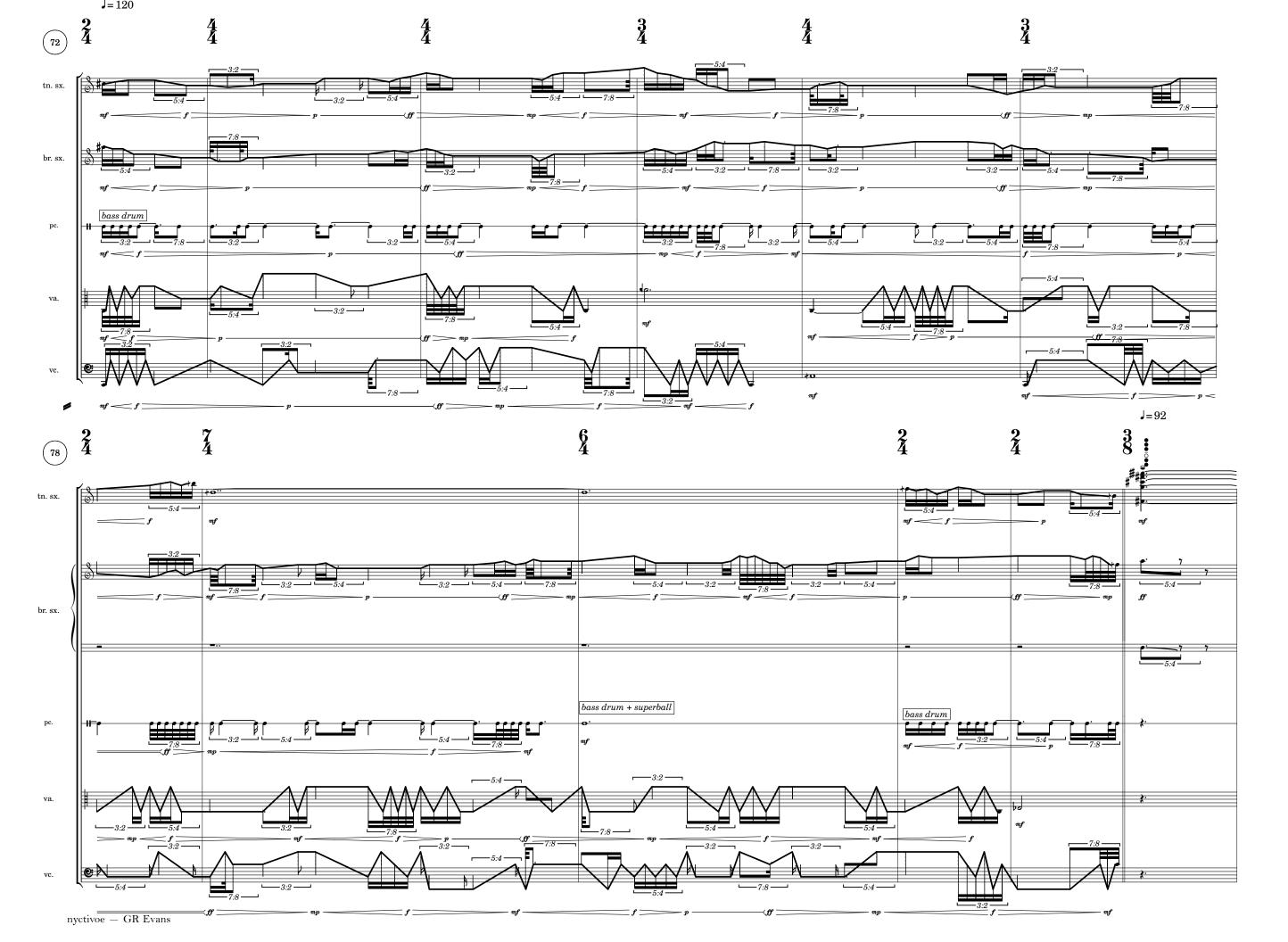
 $\operatorname{nyctivoe} - \operatorname{GR} \operatorname{Evans}$ 

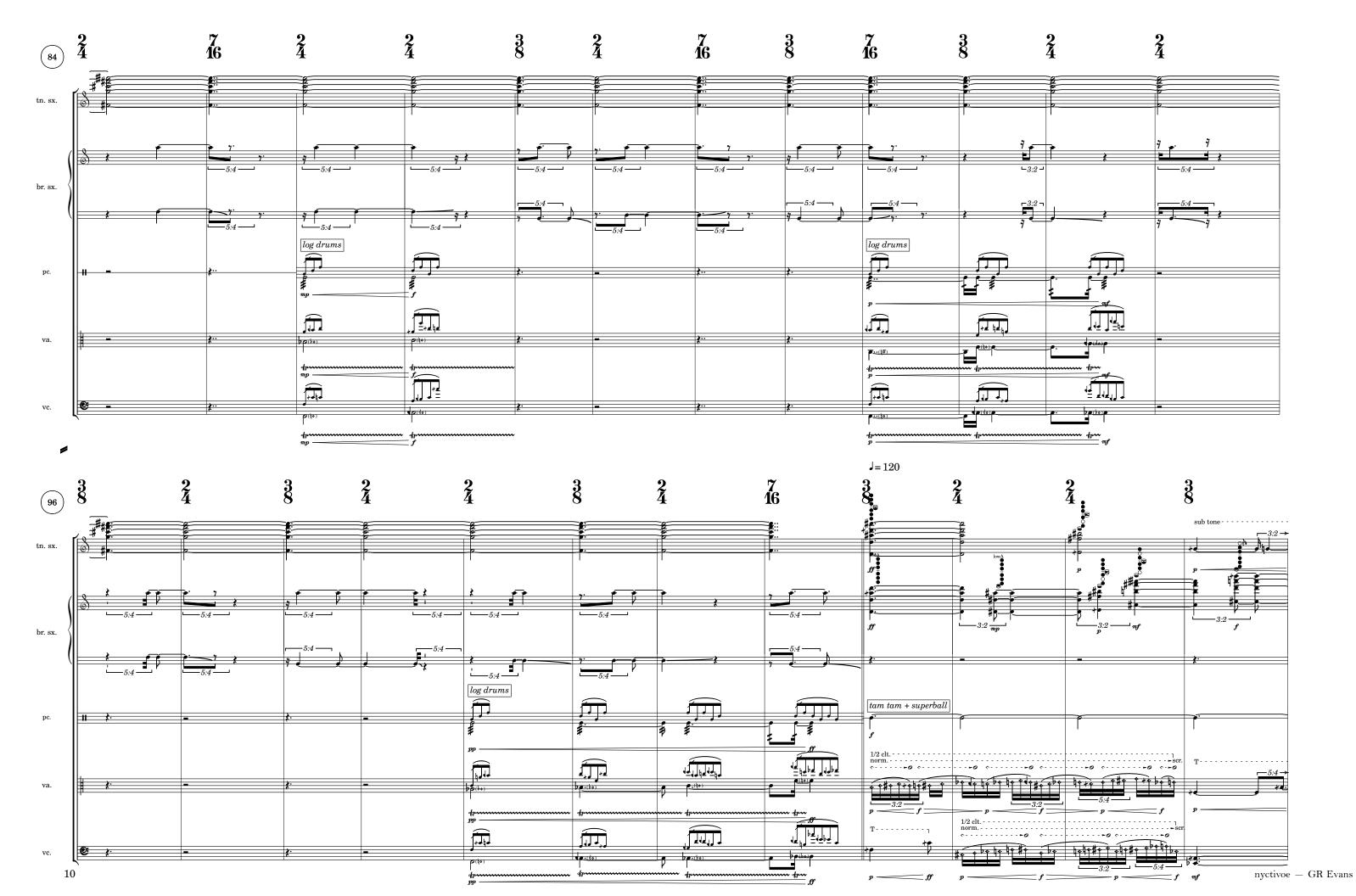


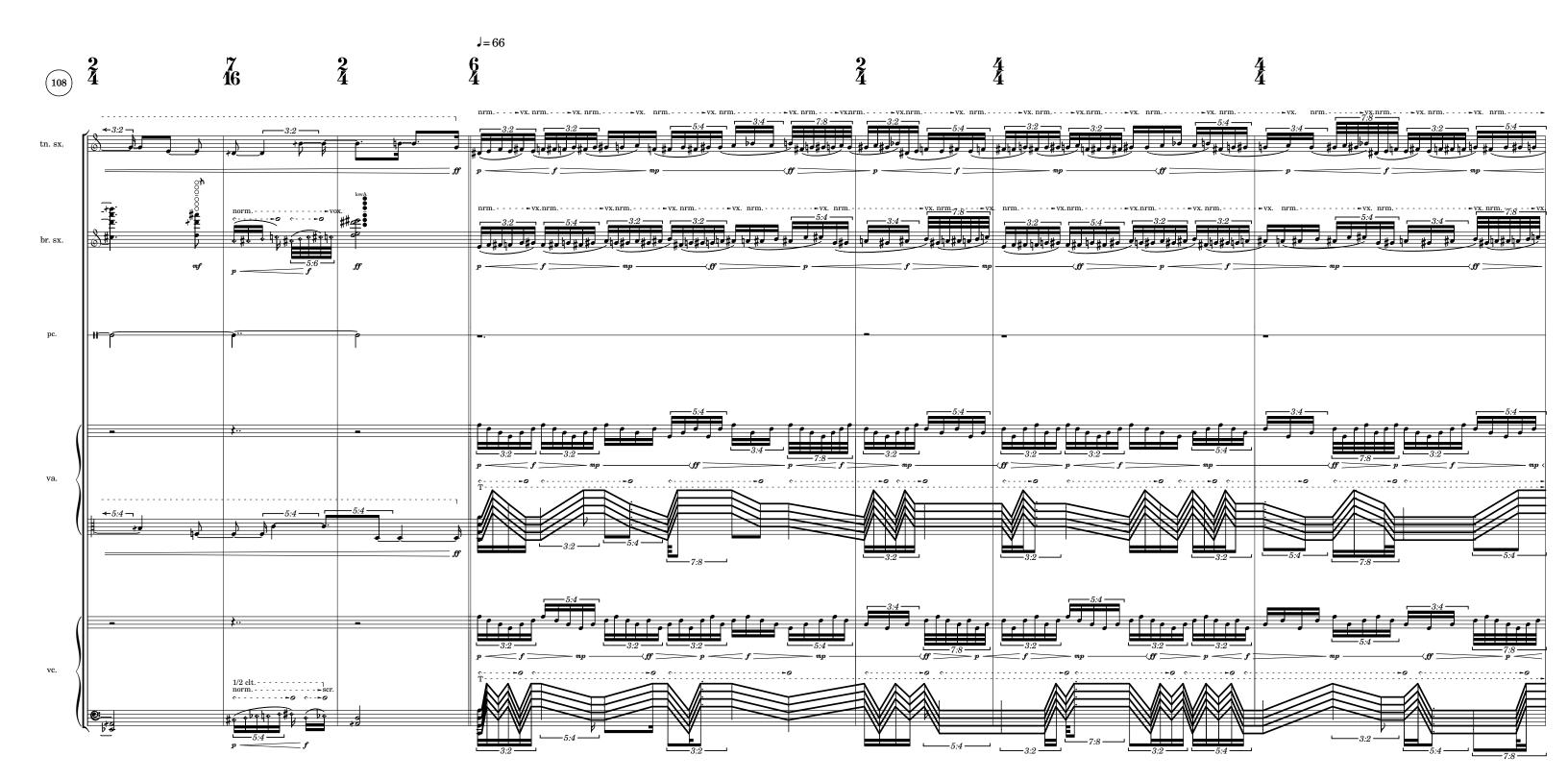


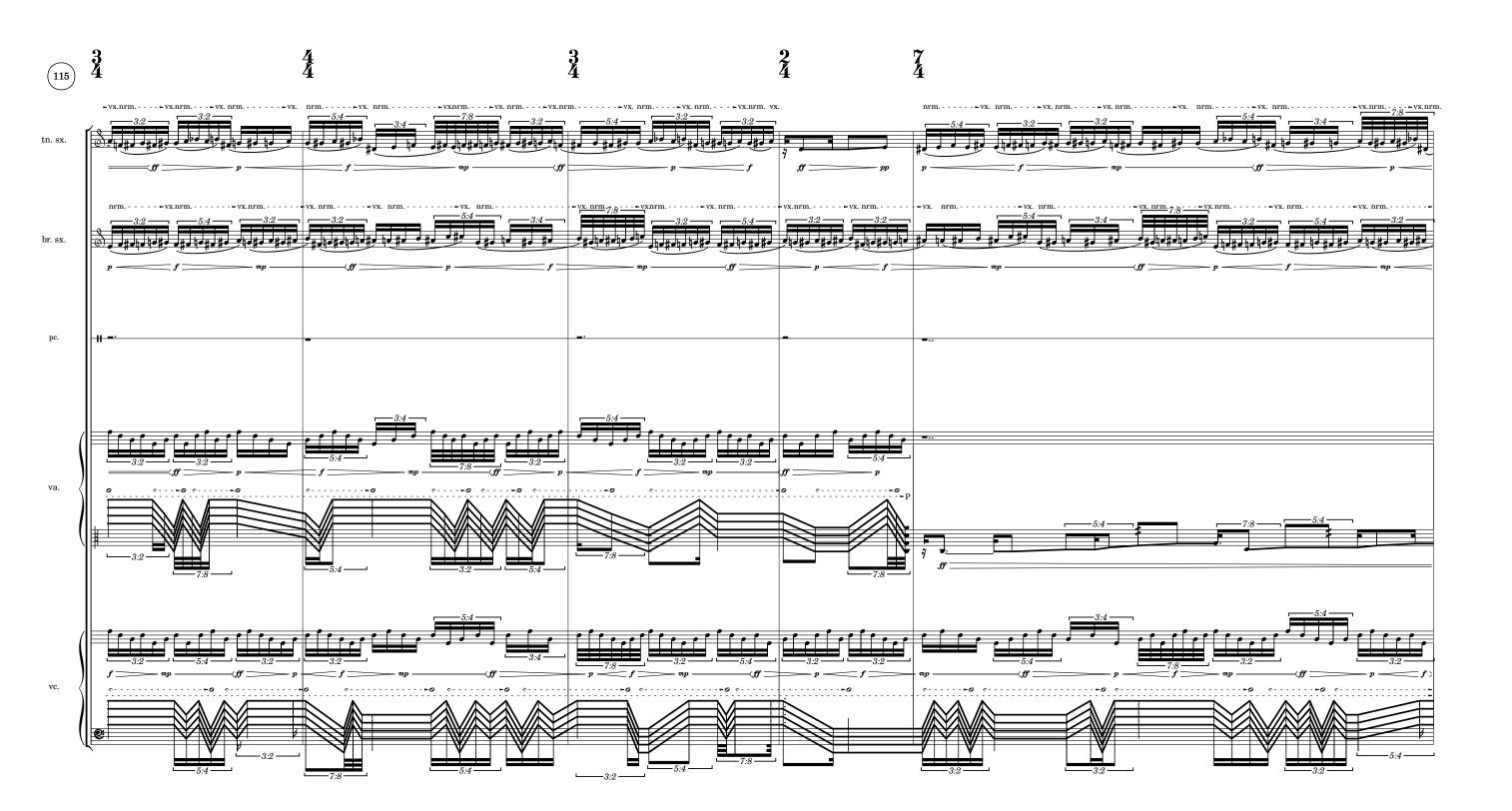


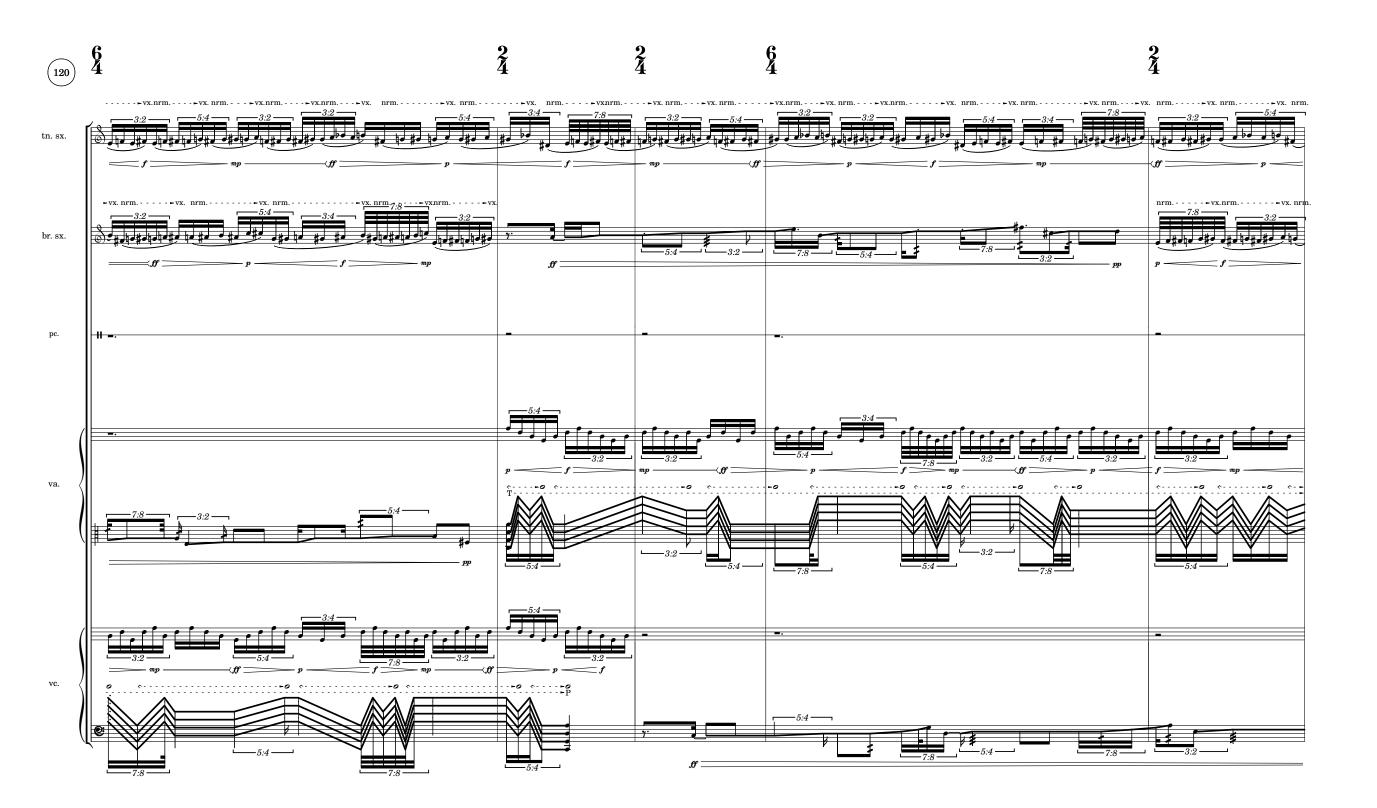


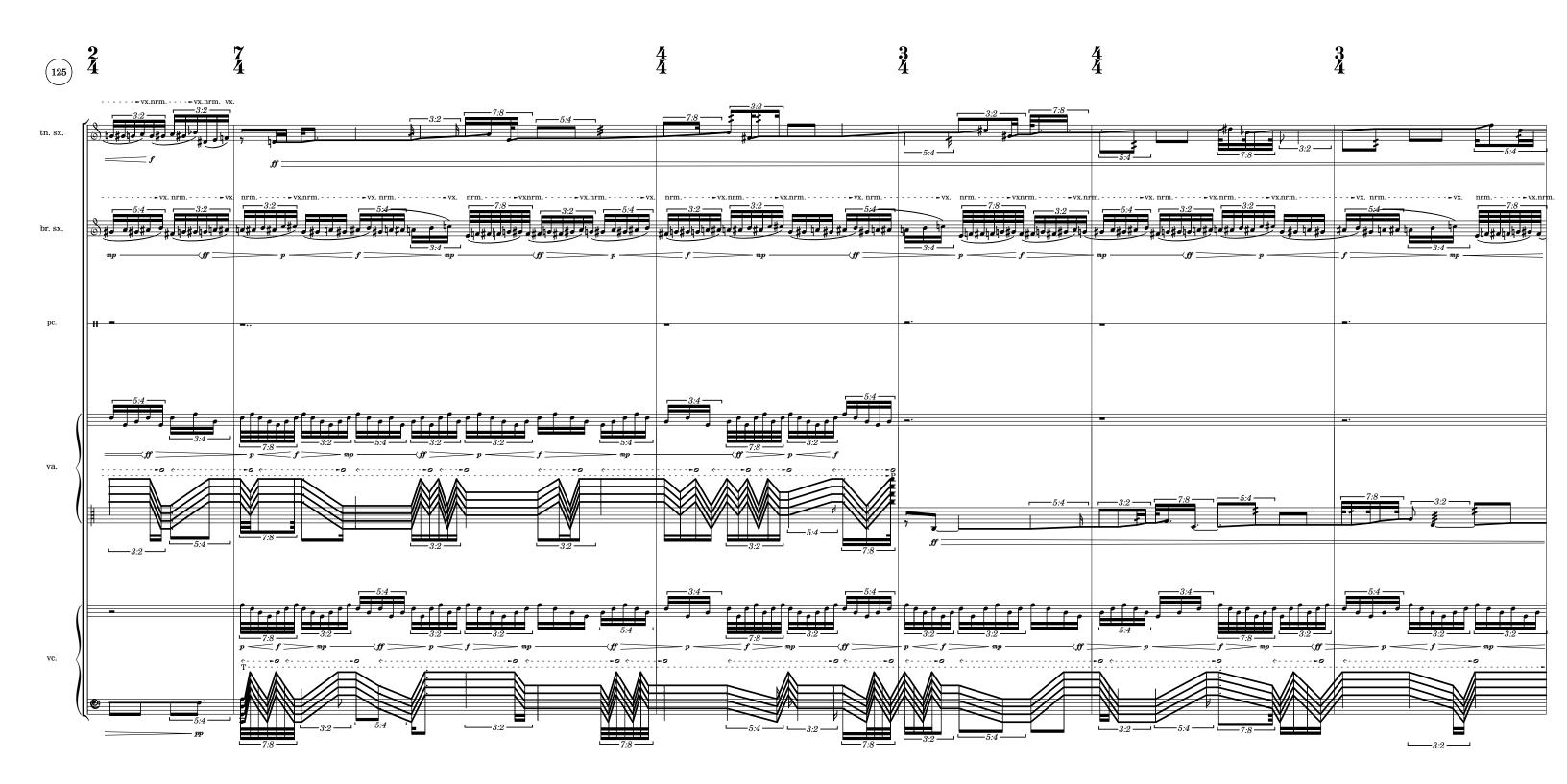




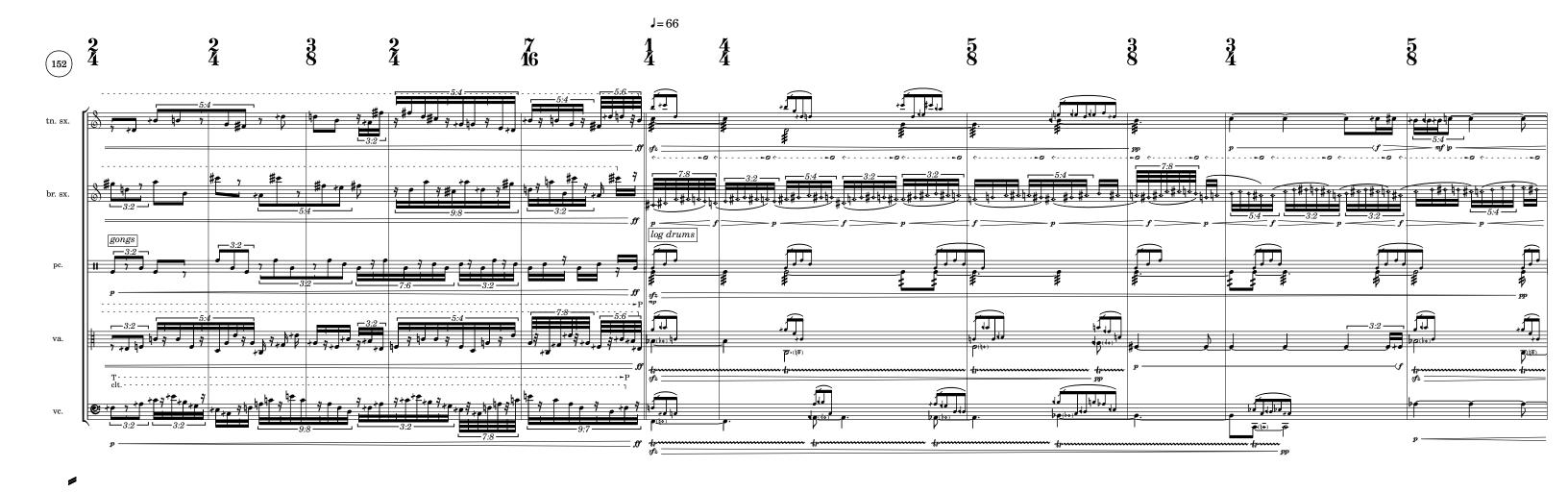


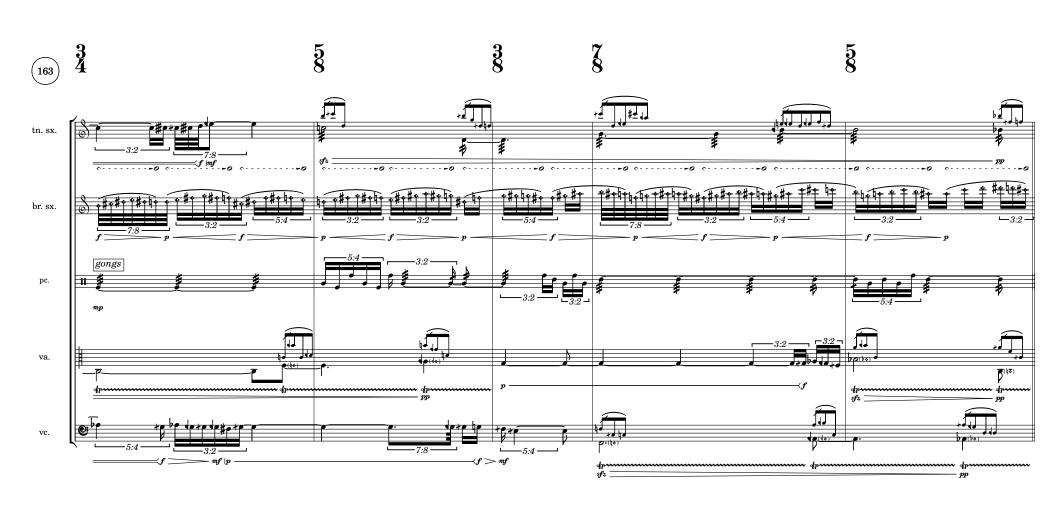


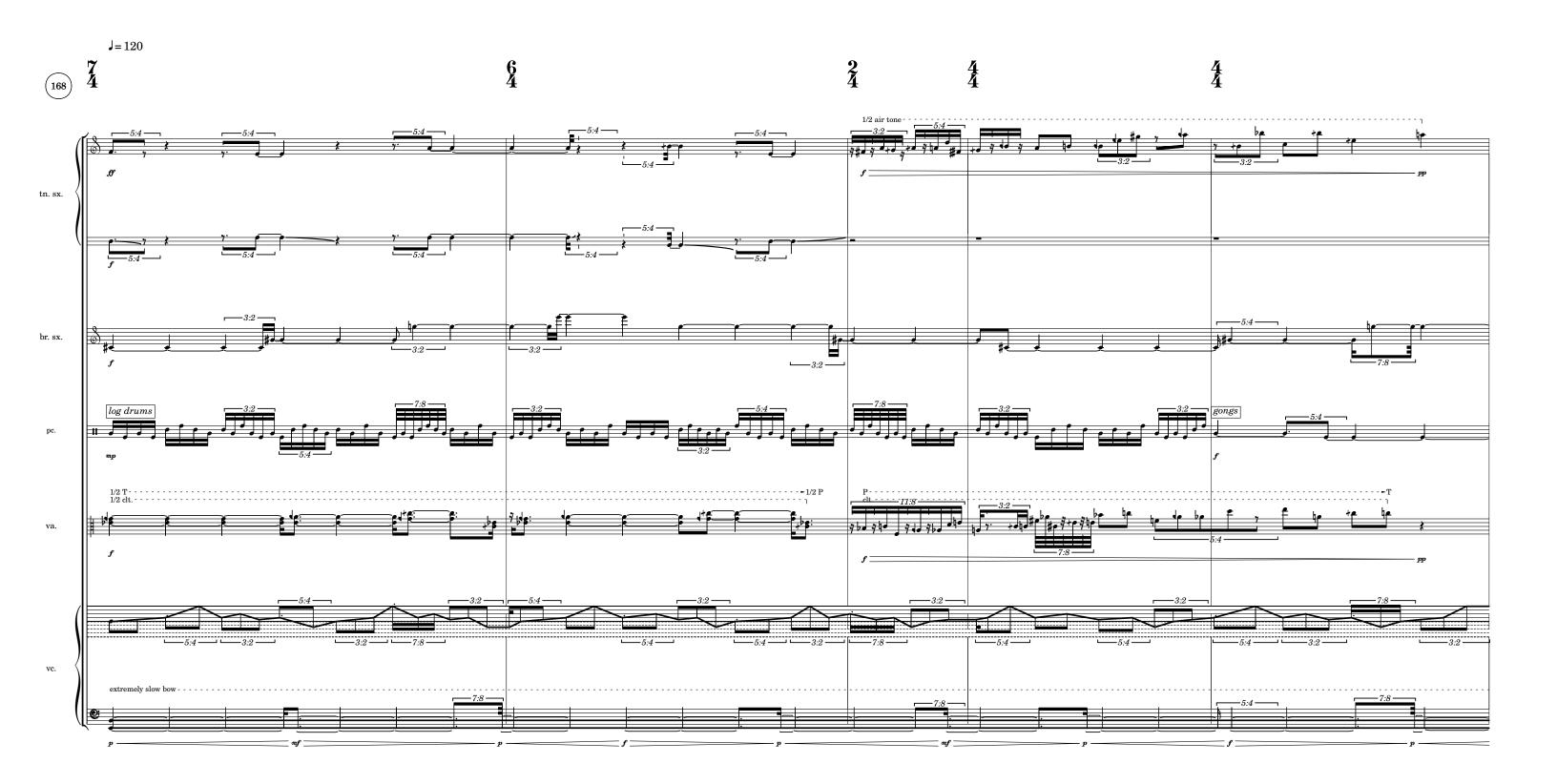






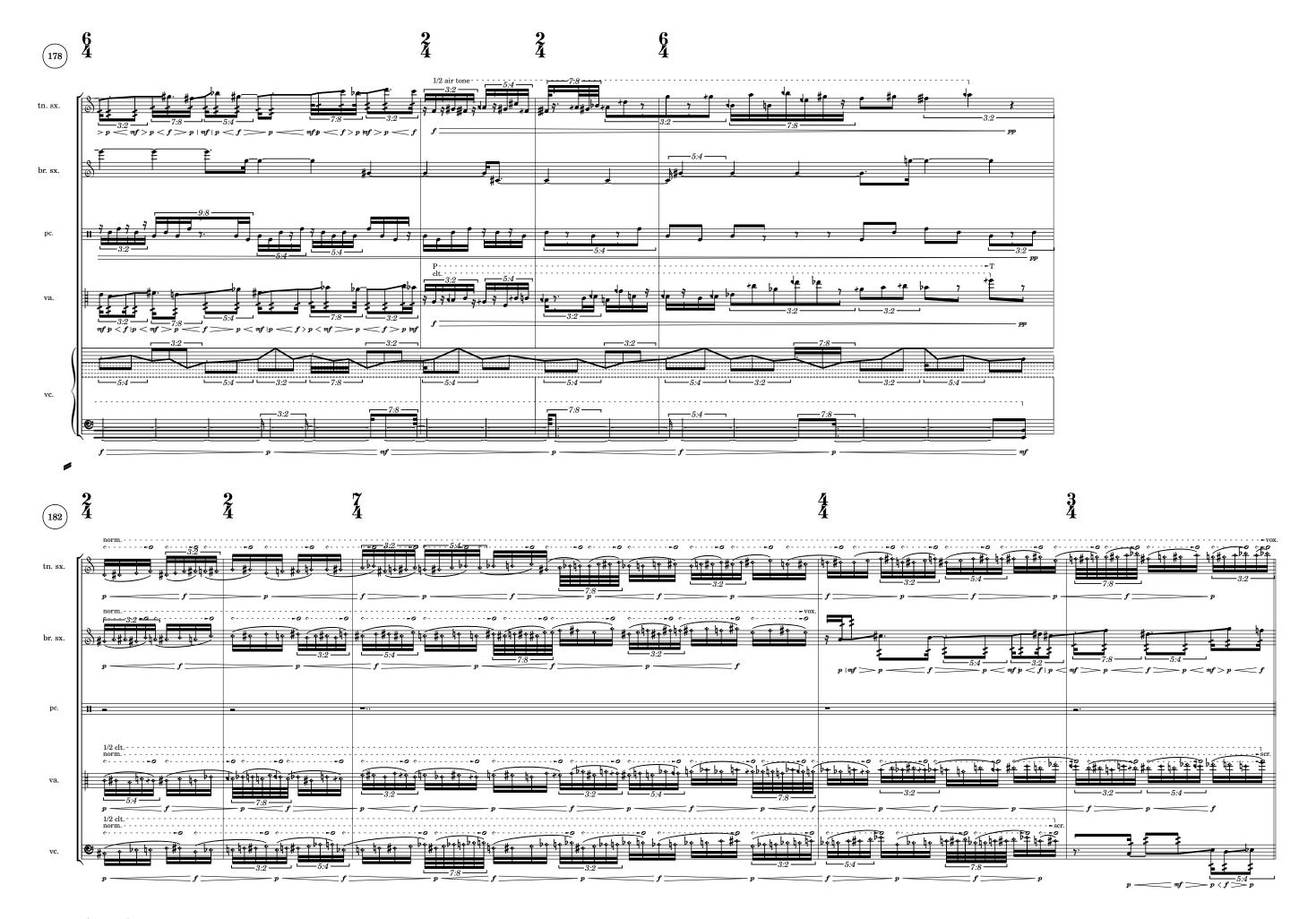


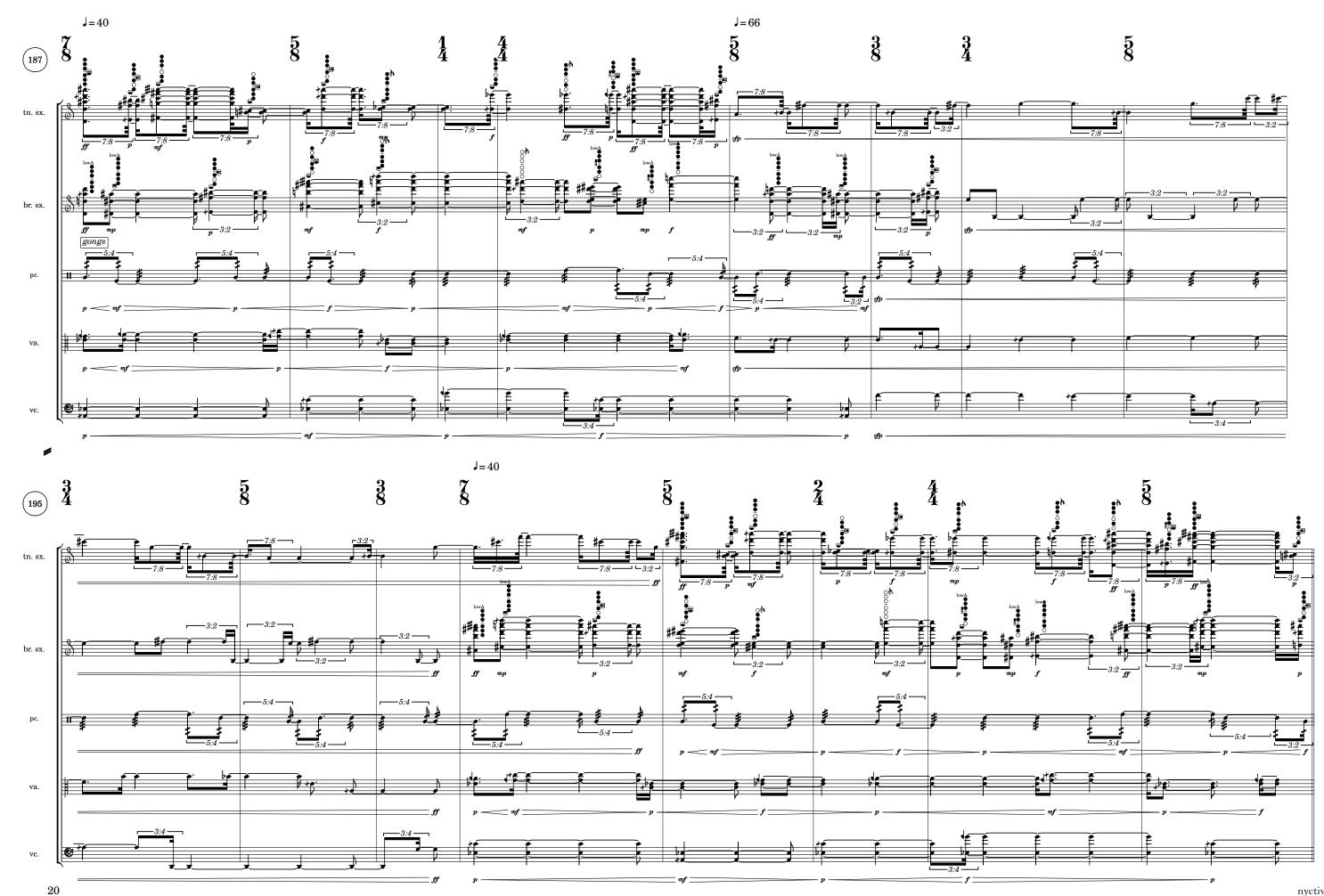






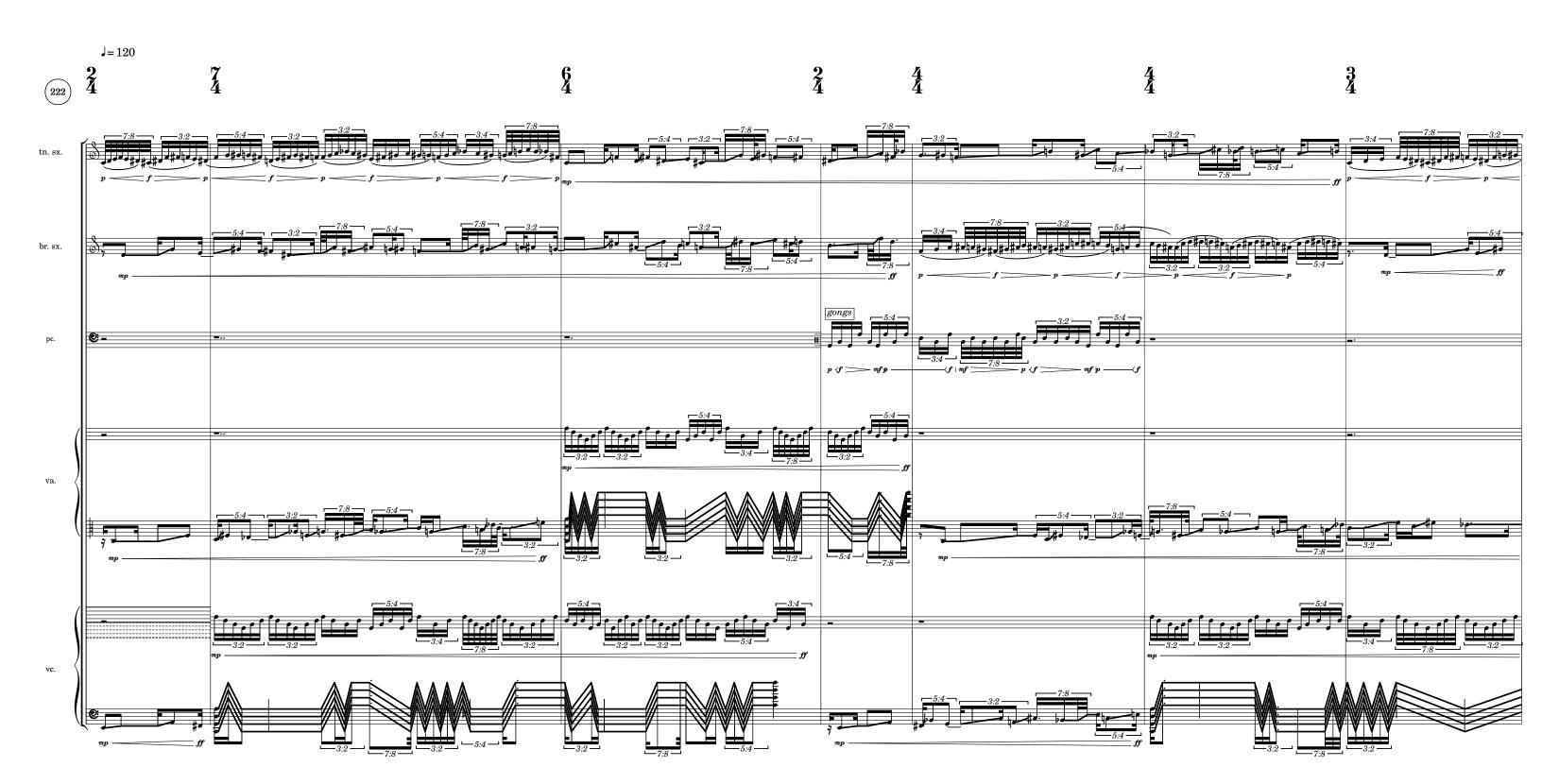
18

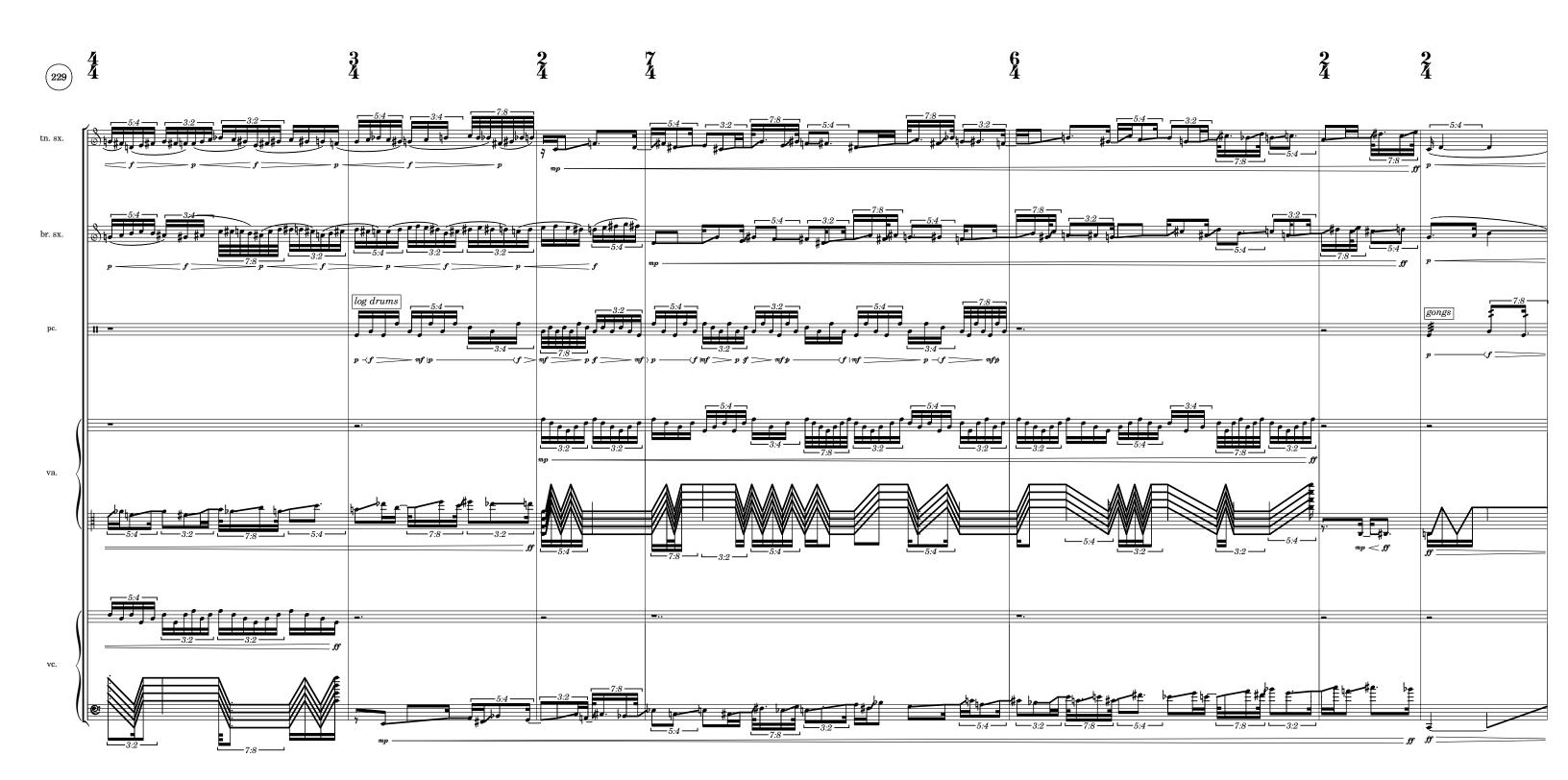


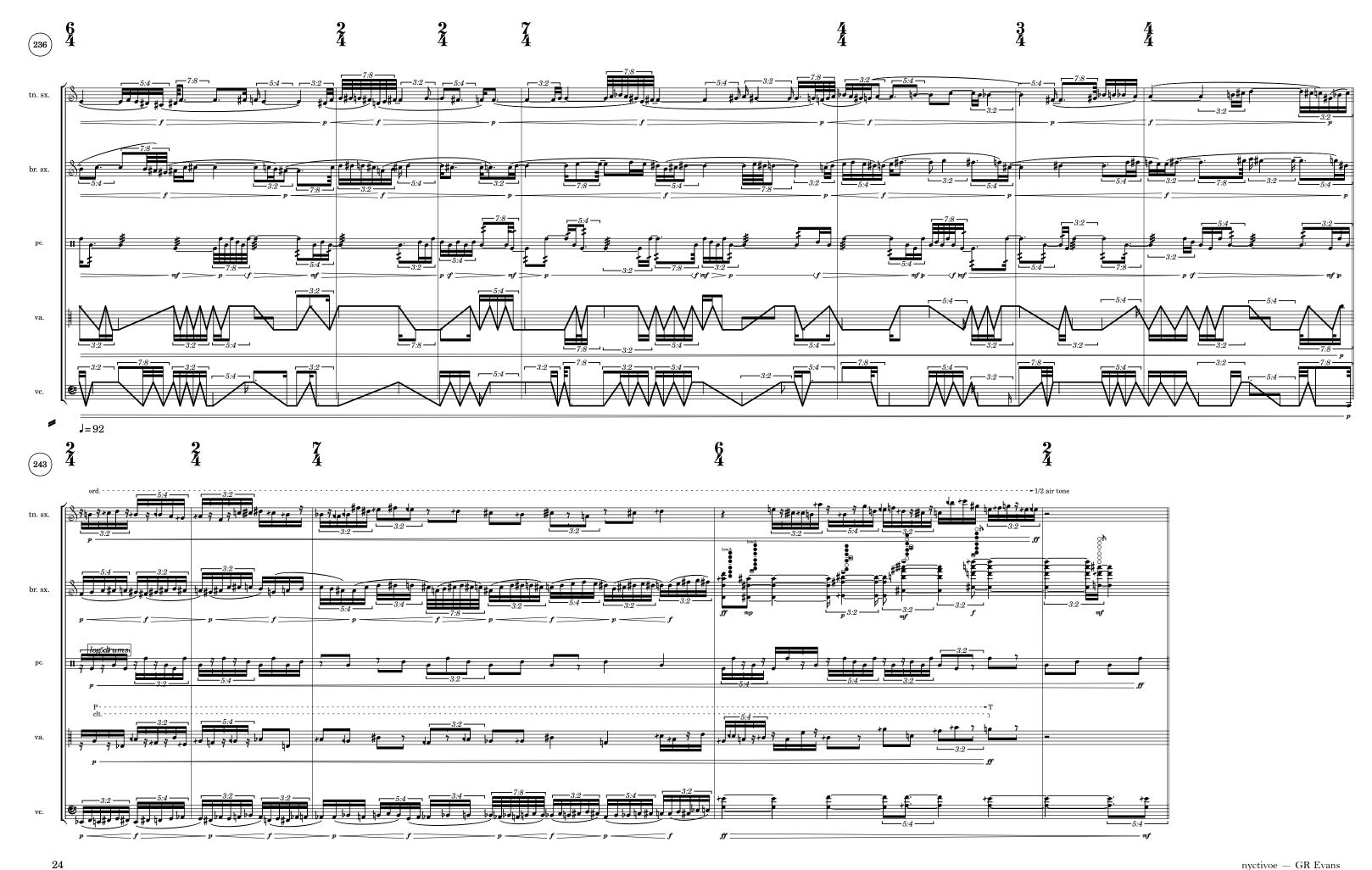




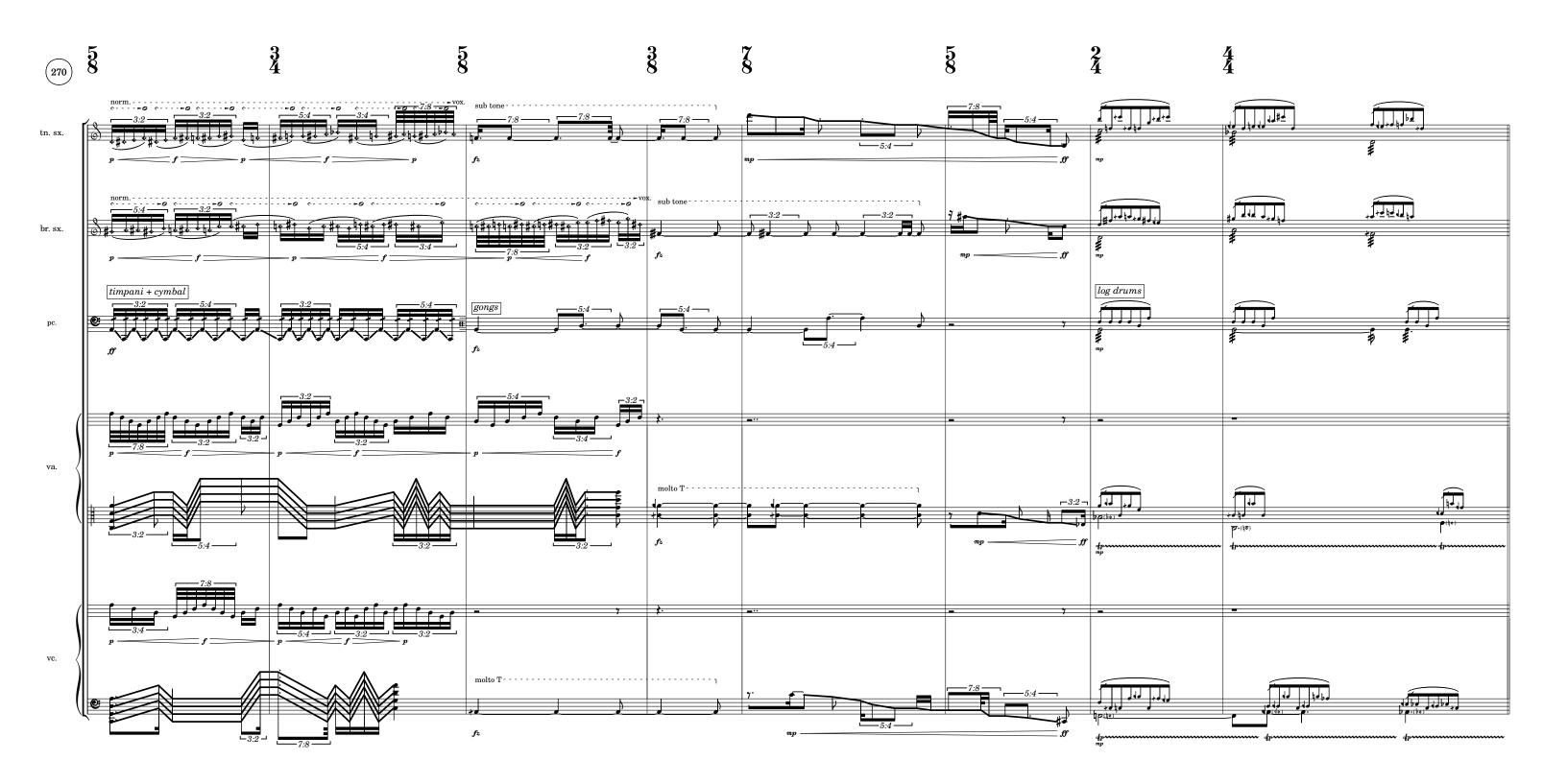
nyctivoe-GR Evans

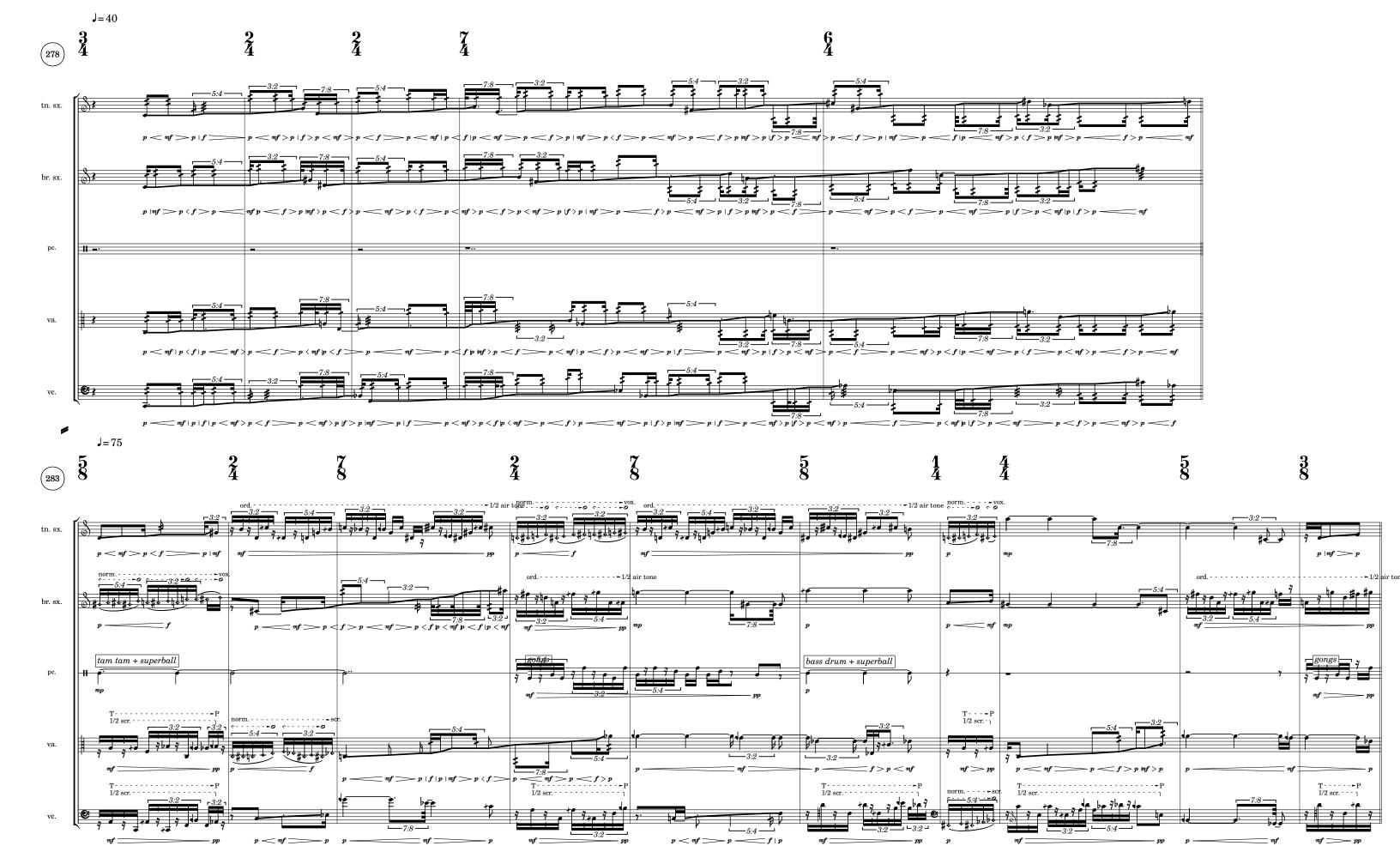




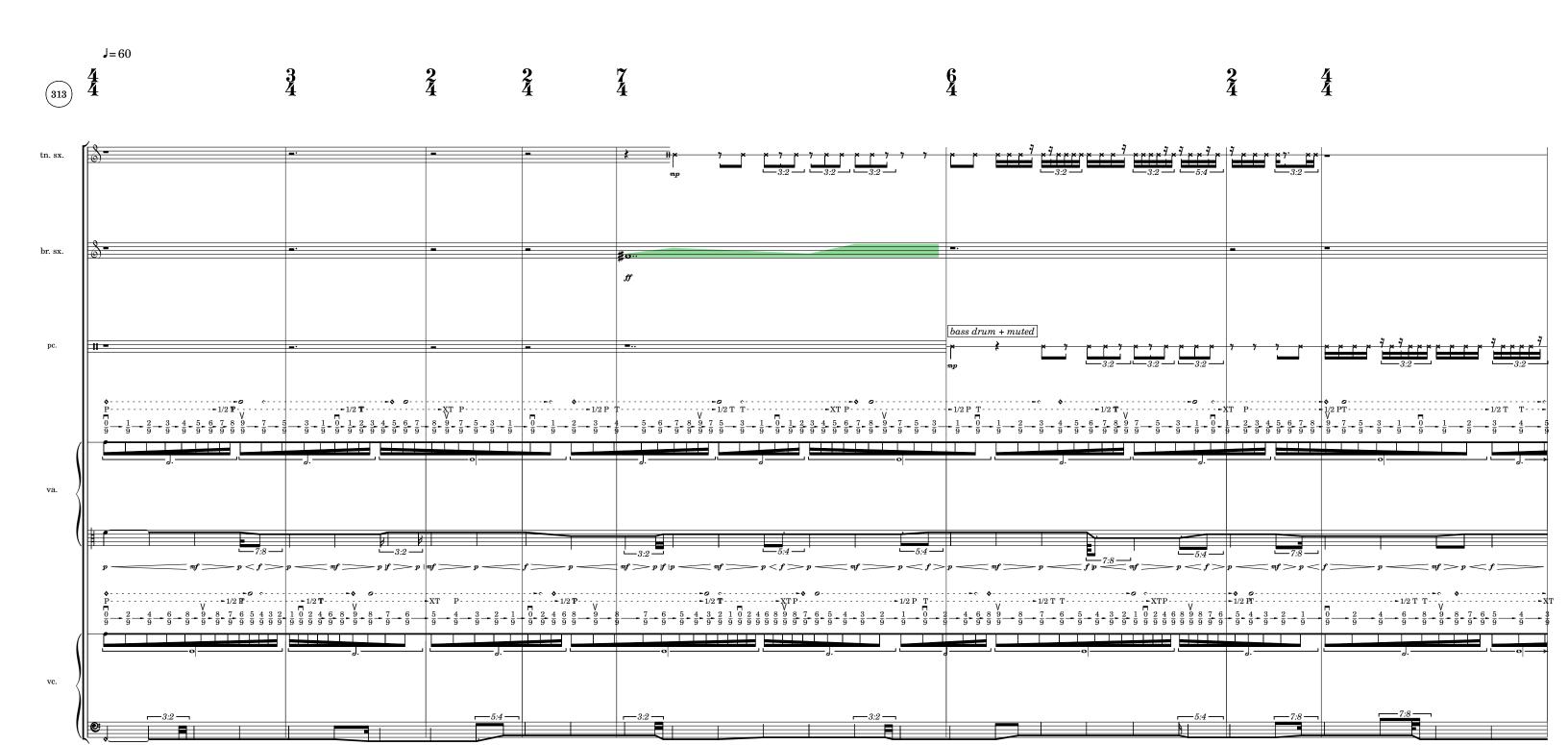


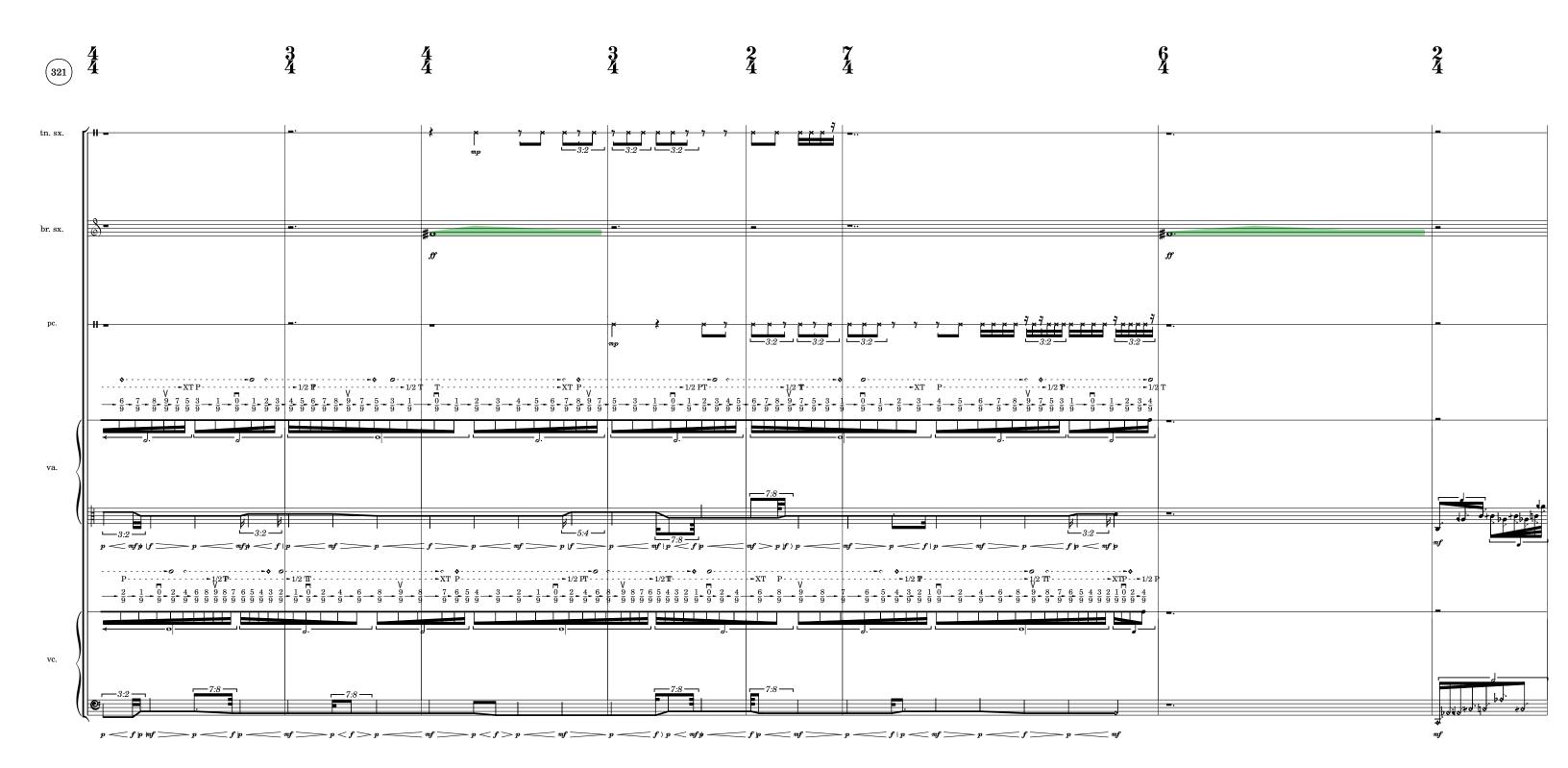




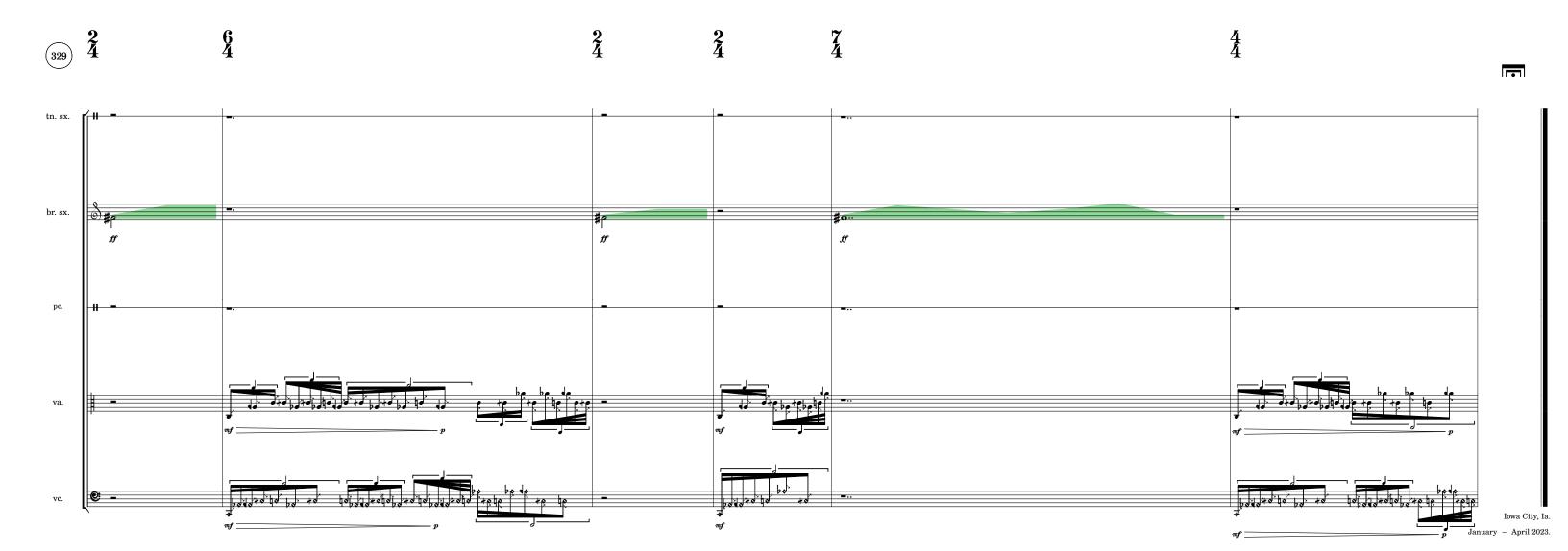








 $\operatorname{nyctivoe} - \operatorname{GR} \operatorname{Evans}$ 



# 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