

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 diamond half-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'

Νύχτα βοή

or, beyond gossamer rings

Gregory Rowland Evans (*1995)

♩ = 60

Violoncello

p

mp

6
vc.

p

mf

p

10
vc.

mf

p

sf

♩ = 92

15
vc.

f

p

fp

fp

f

nyctivoe — GR Evans

♩ = 40 $\times 3$ ♩ = 92

19

vc.

extremely slow bow - - -

sfz *ff* *ppp* *p* *mf* *p*

23

vc.

f *p* *mf* *p* *f* *p*

♩ = 40

26

vc.

mf *p* *f* *p* *fp* *fp* *ff*

♩ = 92

29

vc.

extremely slow bow

p *mf* *p* *f* *p* *mf*

5:4 3:2 3:2 7:8 3:2 5:4 5:4 3:2 3:2 7:8 5:4

32

vc.

1/2 scr.
clt.

pp

3:2 7:8 3:2 7:8 3:2

33

vc.

p *fp* *fp* *ff*

p *mf* *p* *f* *p* *mf* *p*

7:8 3:2 3:2 7:8 5:4

35

vc.

f > *p* *mf* *p* *f* > *p* < *mf* > *p* < *f* > *p* *mf* >



♩ = 40

37

vc.

p < *f* *p* *mf* > *p* < *f* *p* *mf* > *p* < *f* > *p* *p*



39

vc.

f < *mf* > *p* < *f* > *p* < *f* >



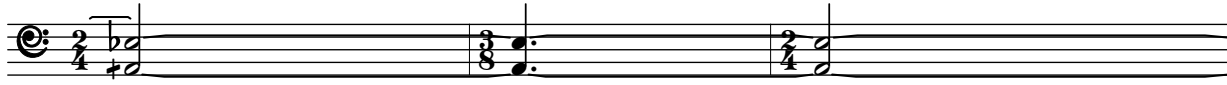
41

vc.

mf > *p* < *f* > *mf* >

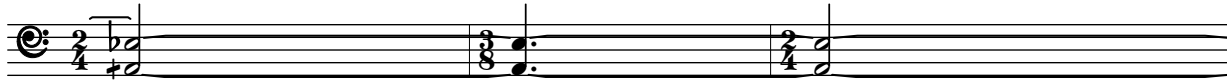
58

vc.



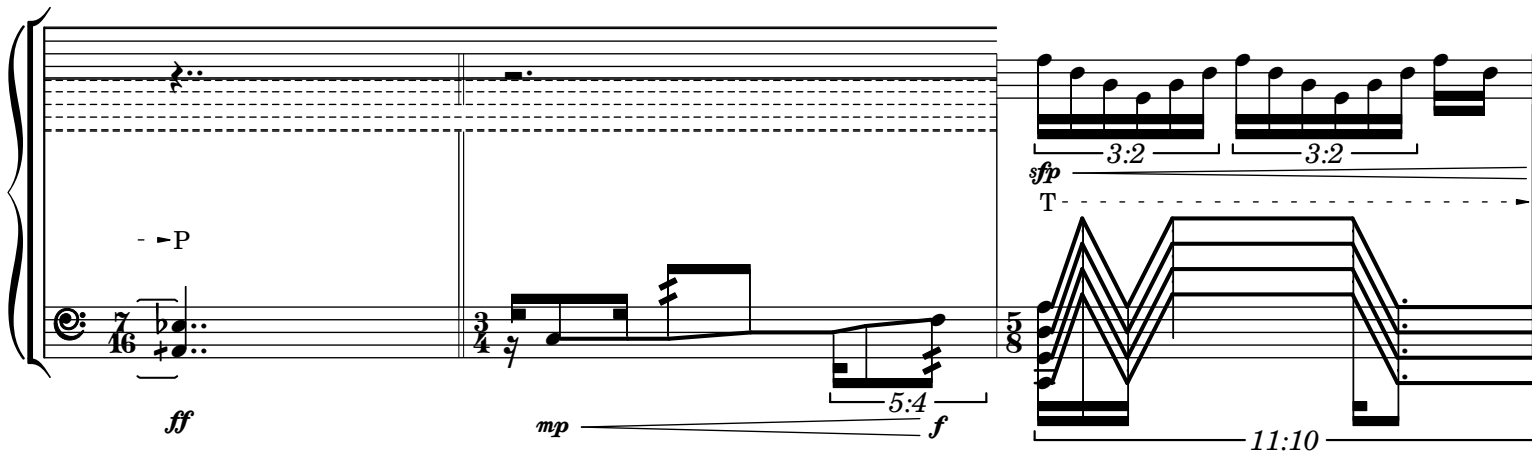
61

vc.



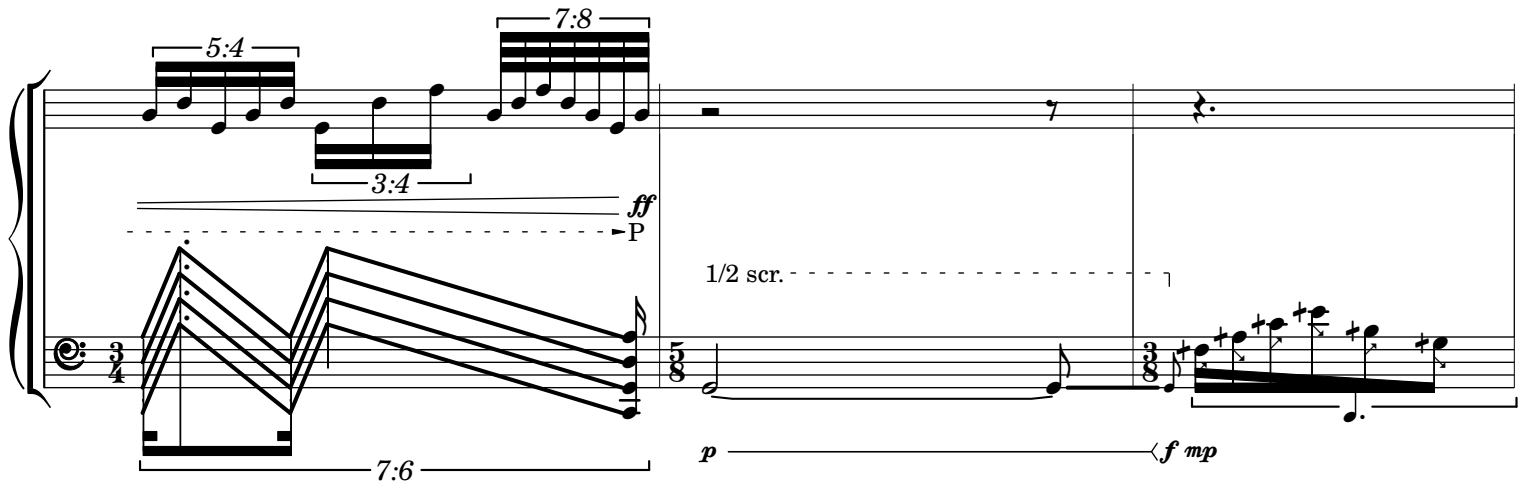
64

vc.



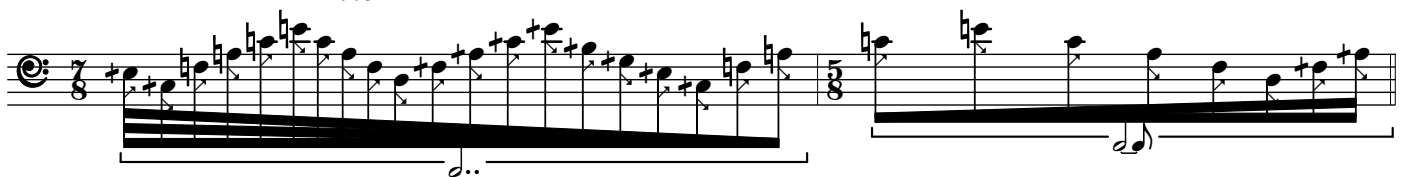
67

vc.



70

vc.



♩ = 120

72
vc.

 $mf < f$ p 7:8

74
vc.

 ff mp f mf f 5:4

76
vc.

 mf mf f p 5:4 7:8

78
vc.

 ff mp f mf 3:2 3:2 3:2 5:4 7:8

80
vc.

 f p ff mp f 5:4 7:8 5:4 3:2

♩ = 92

82

vc.

Musical notation for measure 82. The staff is in C major, 2/4 time. It begins with a whole rest. A bracket above the staff indicates a 7:8 ratio. The notation shows a series of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The notes are connected by a slur. The measure ends with a whole rest. The dynamic marking *mf* is written below the staff.

85

vc.

Musical notation for measure 85. The staff is in C major, 2/4 time. It begins with a whole rest. The notation shows a series of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The notes are connected by a slur. The measure ends with a whole rest. The dynamic marking *mp* is written below the staff. A wavy line with a slur above it is written below the staff, indicating a tremolo effect.

88

vc.

Musical notation for measure 88. The staff is in C major, 2/4 time. It begins with a whole rest. The notation shows a series of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The notes are connected by a slur. The measure ends with a whole rest.

91

vc.

Musical notation for measure 91. The staff is in C major, 2/4 time. It begins with a whole rest. The notation shows a series of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The notes are connected by a slur. The measure ends with a whole rest. The dynamic marking *p* is written below the staff. A wavy line with a slur above it is written below the staff, indicating a tremolo effect.

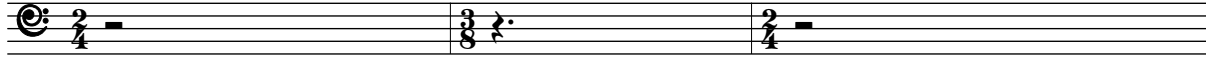
94

vc.

Musical notation for measure 94. The staff is in C major, 2/4 time. It begins with a whole rest. The notation shows a series of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The notes are connected by a slur. The measure ends with a whole rest. The dynamic marking *mf* is written below the staff. A wavy line with a slur above it is written below the staff, indicating a tremolo effect.

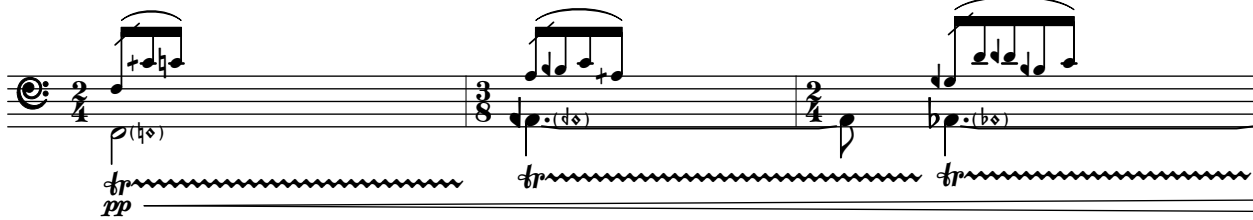
97

vc.



100

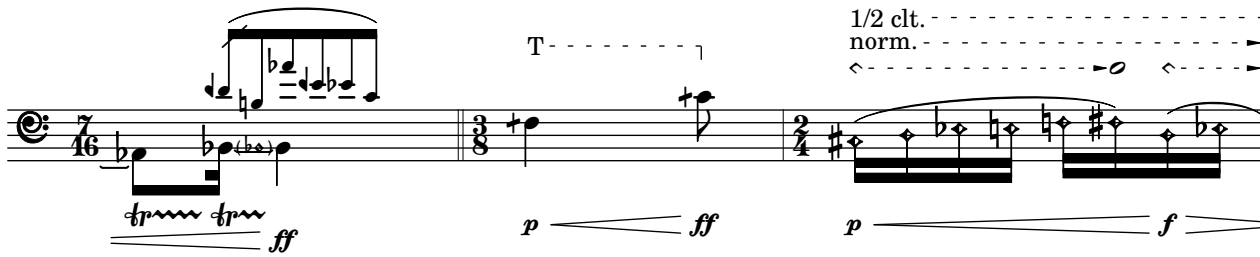
vc.



♩ = 120

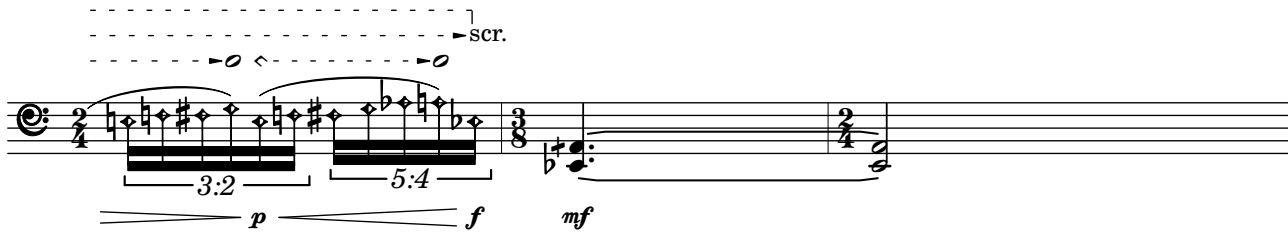
103

vc.



106

vc.



109

vc.



111

vc.

3:2 5:4 3:2 3:2 3:2 5:4

p *f* *mp* *ff* *p* *f* *mp*

3:2 5:4 3:2

112

vc.

3:4 5:4 7:8 3:2 3:2 3:2

ff *p* *f* *mp* *ff* *p* *f*

5:4 3:2 7:8 3:2 5:4

114

vc.

3:4 5:4 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

116

vc.

3:2 5:4 3:4 7:8 3:2 5:4

f *mp* *ff* *p* *f* *mp* *ff*

7:8 5:4 3:2 5:4 7:8

118

vc.

3:2 3:2 5:4 7:8 3:2 5:4 3:2

p *f* *mp* *ff* *p* *f* *mp* *ff* *p* *f*

3:2 3:2 3:2 3:2 5:4

120

vc.

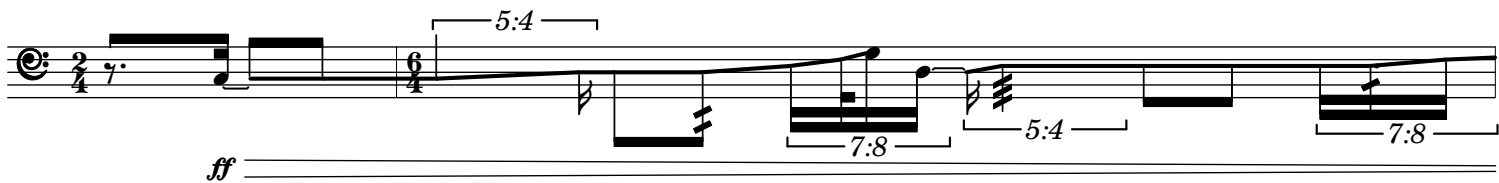
3:2 5:4 7:8 3:2 5:4 3:2

mp *ff* *p* *f* *mp* *ff* *p* *f*

7:8 5:4 7:8 5:4

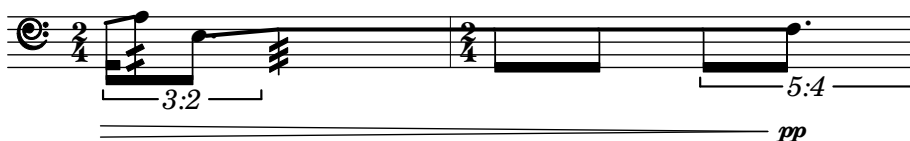
122

VC.



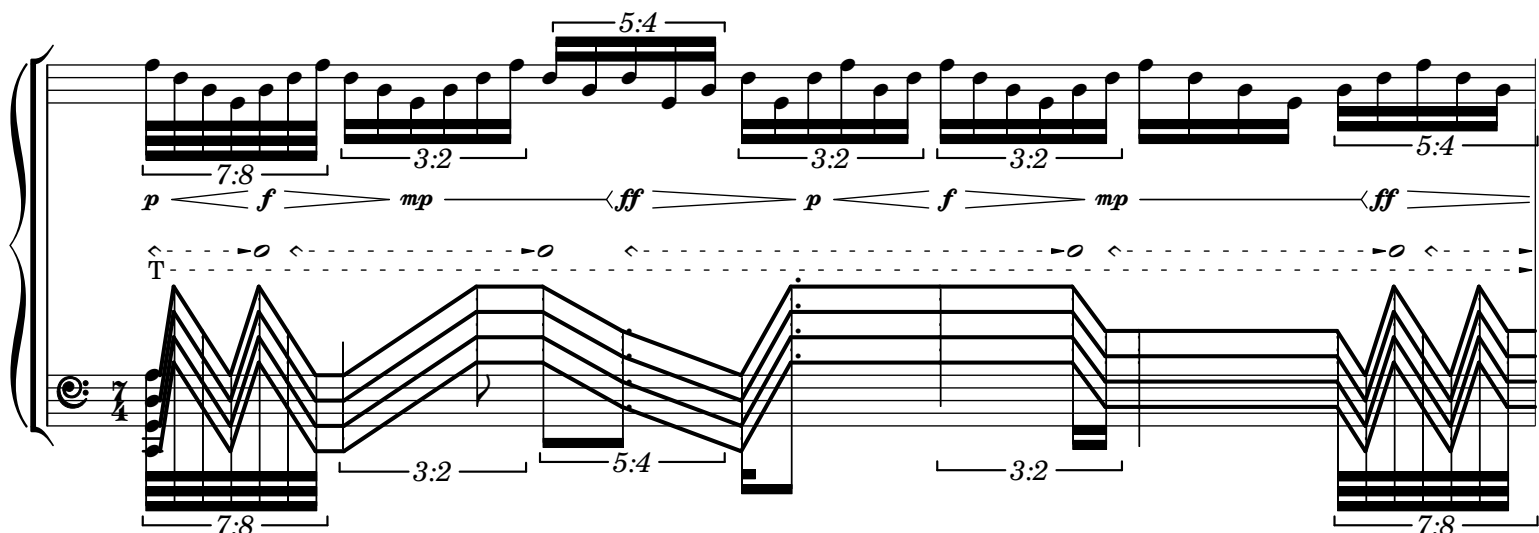
124

VC.



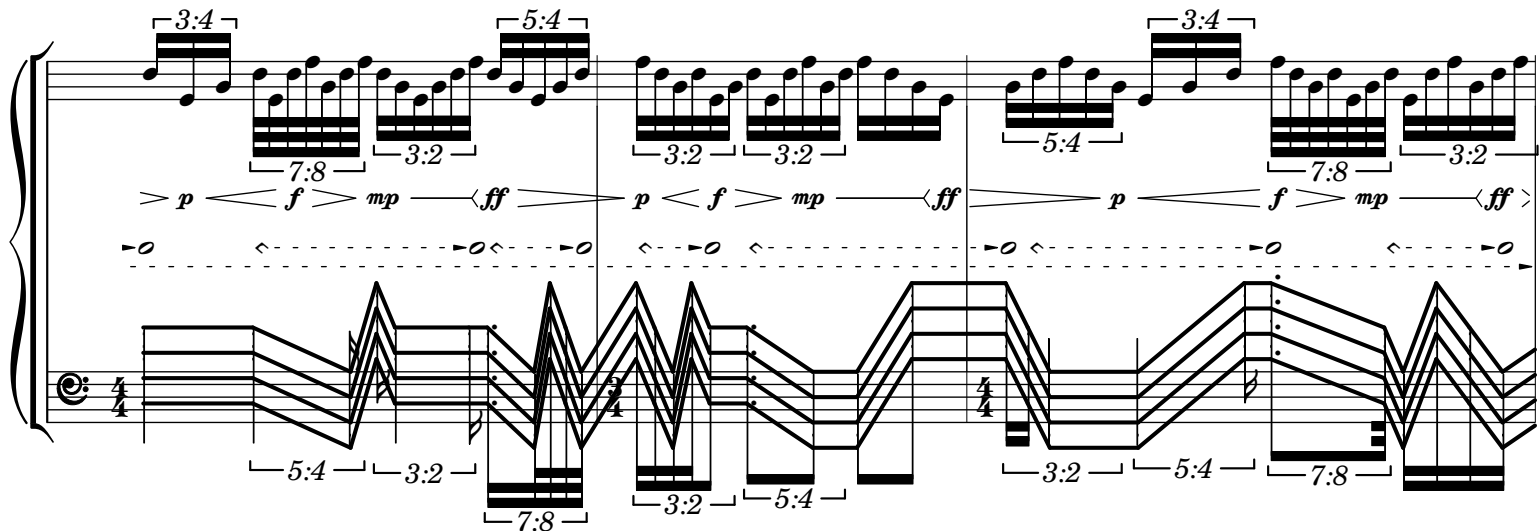
126

VC.



127

VC.



130

vc.

$\text{♩} = 75$

3:2 5:4 3:2 5:4 7:8

133

vc.

f

3:2 5:4 7:8

136

vc.

ppp mf

3:2 5:4 7:8

139

vc.

p

$\text{♩} = 75$

5:4 7:8 5:4

142

vc.

1/2 clt. norm. scr.

p f p

7:8 3:2 3:2

145

vc.

T-
clt.-----P

p ----- *ff*

148

vc.

sfz ----- *ff*

151

vc.

T-
clt.-----P

p ----- *ff*

154

vc.

T-
clt.-----P

p ----- *ff*

♩ = 66

157

vc.

sfz ----- *ff*

VC.

[illegible]

VC.

The musical score for 'The Rose Tree' is written on a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is 3/4. The melody consists of several measures, with some measures containing multiple notes beamed together. The score includes dynamic markings: *f* (forte) and *mf* (mezzo-forte). The tempo is marked 'Allegretto'. The score is divided into two systems by a double bar line. The first system contains measures 1 through 6, and the second system contains measures 7 through 10. The melody is as follows: Measure 1: B-flat, D, F, A-flat, B-flat. Measure 2: B-flat, D, F, A-flat, B-flat. Measure 3: B-flat, D, F, A-flat, B-flat. Measure 4: B-flat, D, F, A-flat, B-flat. Measure 5: B-flat, D, F, A-flat, B-flat. Measure 6: B-flat, D, F, A-flat, B-flat. Measure 7: B-flat, D, F, A-flat, B-flat. Measure 8: B-flat, D, F, A-flat, B-flat. Measure 9: B-flat, D, F, A-flat, B-flat. Measure 10: B-flat, D, F, A-flat, B-flat.

♩ = 120

VC.

The musical score for 'The Great Wall of China' by Tan Dun is presented in two systems. The first system shows the beginning of the piece, with a violin part on the right and a large ensemble of instruments on the left. The violin part starts with a series of notes, including a half note G4, a quarter note A4, and a half note B4, followed by a series of eighth notes. The ensemble part features a variety of instruments, including a large drum, a gong, and a series of bells. The second system continues the violin part, which now includes a series of sixteenth notes and a final half note G4. The ensemble part continues with a series of notes, including a half note G4, a quarter note A4, and a half note B4, followed by a series of eighth notes. The score is written in a complex, multi-measure format, with various time signatures and key signatures. The violin part is written in a single staff, while the ensemble part is written in multiple staves, each representing a different instrument. The overall style is a blend of traditional Chinese music and modern Western orchestration.

VC.

The image shows a musical score for 'The Swan' by Camille Saint-Saëns. It consists of a vocal line (Soprano) and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one flat and a time signature of 6/4. The score includes dynamic markings: *f* (forte), *p* (piano), and *mf* (mezzo-forte). The tempo is marked 'Andante'. The score is divided into measures by vertical bar lines, and some measures contain multiple notes or rests. The vocal line features a melodic line with various intervals and a bass line with sustained notes. The piano accompaniment provides a harmonic and rhythmic foundation for the vocal melody.

172

vc.

$< f$ p mf f

1/2 T -
1/2 clt.

3:4

175

vc.

5:4

1/2 P

extremely slow bow

3:4 3:4 3:4

p

177

vc.

3:2 5:4 3:2 7:8 3:2 5:4

3:2

mf p

178

vc.

f *p* *mf*

180

vc.

> p *f* *p* *mf*

182

vc.

1/2 clt. -
norm. -

p *f* *p* *f*

184

vc.

7:8 3:2 3:2

p *f* *p* *f* *p*

185

vc.

5:4 7:8 5:4

f *p* *f* *p* *p* *mf* *p* *f* *p*

♩ = 40

scr.

187

vc.

p *mf*

189

vc.

p *f*

♩ = 66

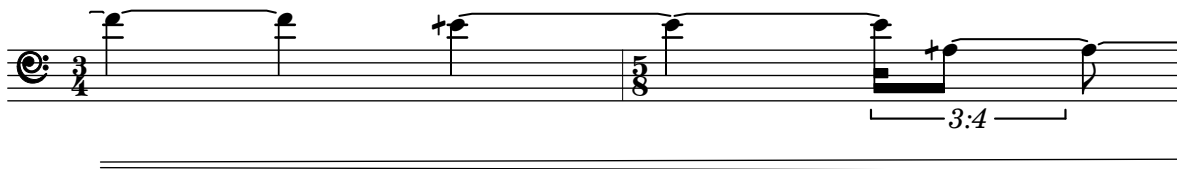
191

vc.

p *sf*

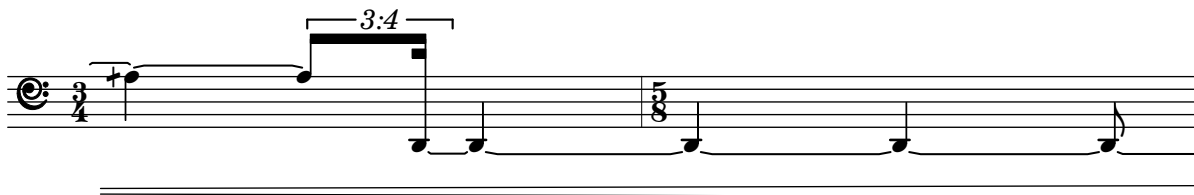
193

vc.



195

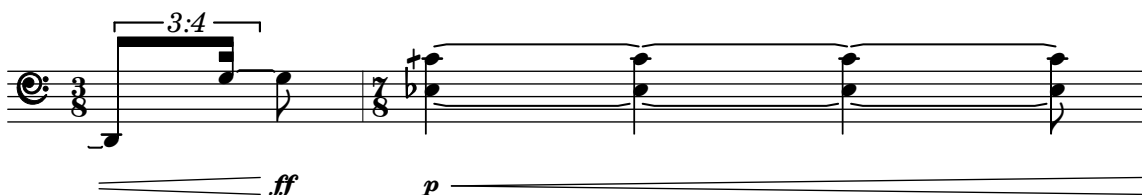
vc.



♩ = 40

197

vc.



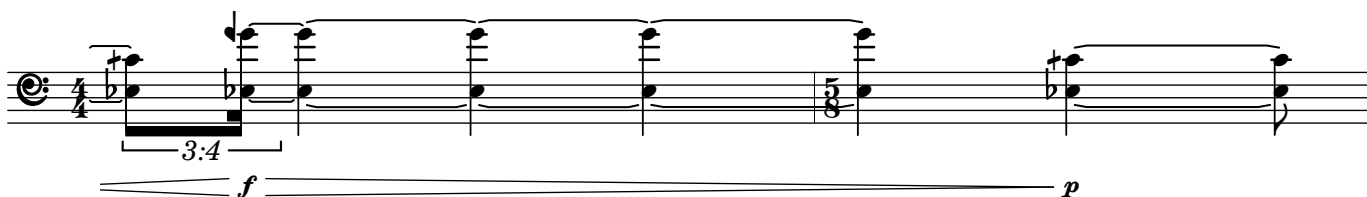
199

vc.



201

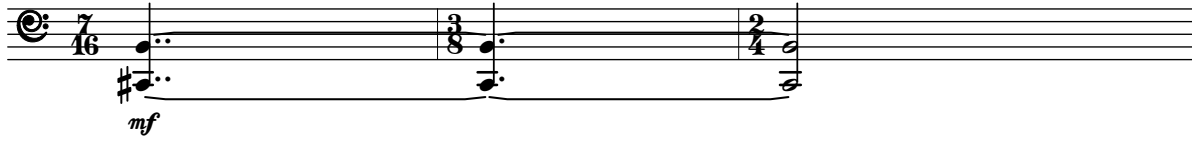
vc.



♩ = 92

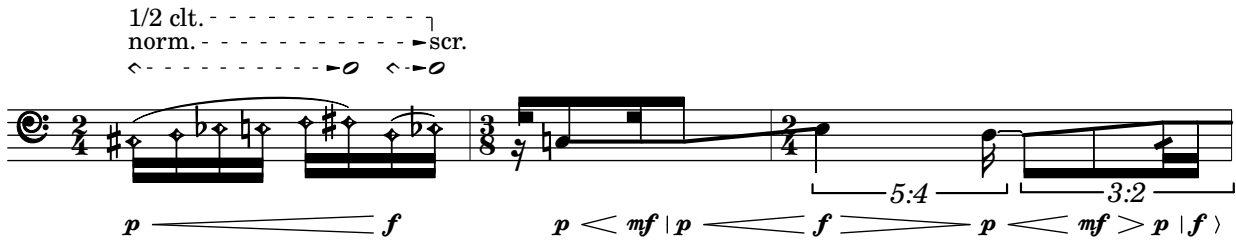
203

vc.



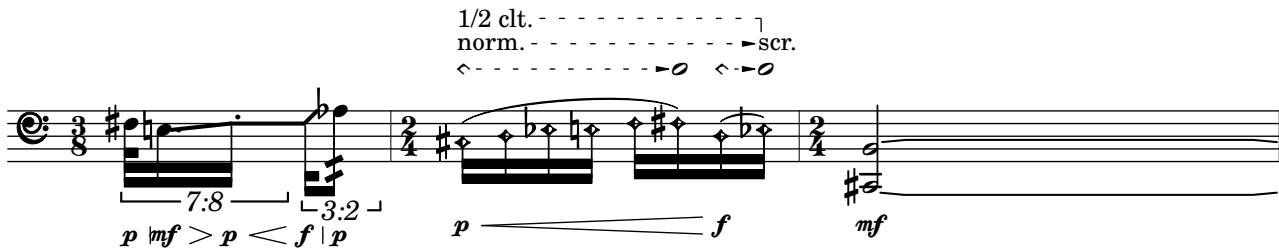
206

vc.



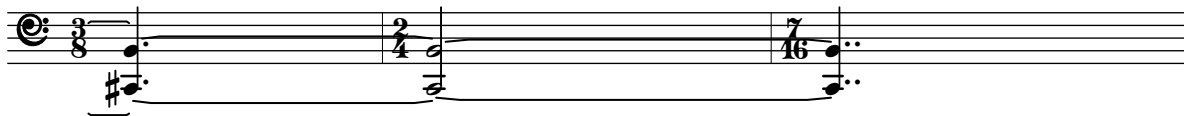
209

vc.



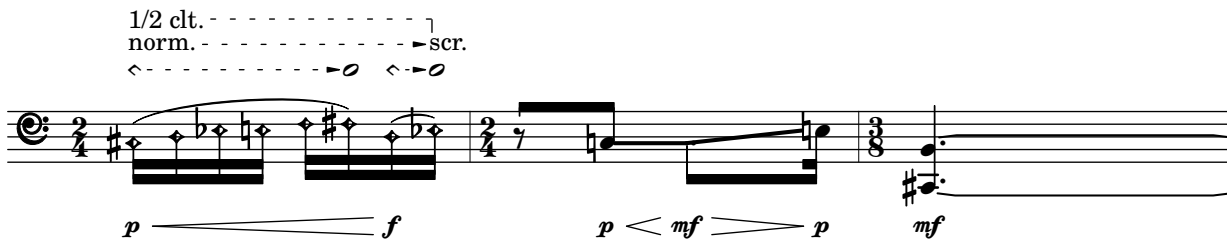
212

vc.



215

vc.



218

vc.

$\text{♩} = 120$

$p < mf > p < f > p$

221

vc.

mf mp ff

223

vc.

mp ff

$3:2$ $5:4$ $3:4$ $7:8$ $3:2$ $3:2$ $5:4$ $3:2$

224

vc.

ff mp

$3:2$ $5:4$ $3:4$ $7:8$ $5:4$ $3:2$ $5:4$ $3:2$

226

vc.

Musical score for measures 226-227. The score is for a single instrument, labeled 'vc.'. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system (measures 226-227) features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, with a 5:4 ratio indicated. The bass line features a 3:2 ratio and a 7:8 ratio. The second system (measures 228-229) features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, with a 5:4 ratio indicated. The bass line features a 3:2 ratio and a 7:8 ratio. The dynamics are marked *mp* (mezzo-piano) and *ff* (fortissimo).

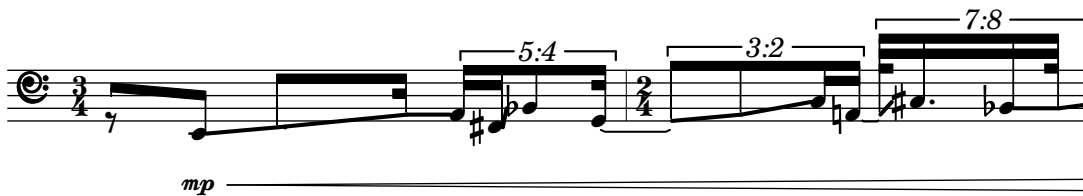
228

vc.

Musical score for measures 228-229. The score is for a single instrument, labeled 'vc.'. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system (measures 228-229) features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, with a 5:4 ratio indicated. The bass line features a 3:2 ratio and a 7:8 ratio. The second system (measures 230-231) features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, with a 5:4 ratio indicated. The bass line features a 3:2 ratio and a 7:8 ratio. The dynamics are marked *ff* (fortissimo).

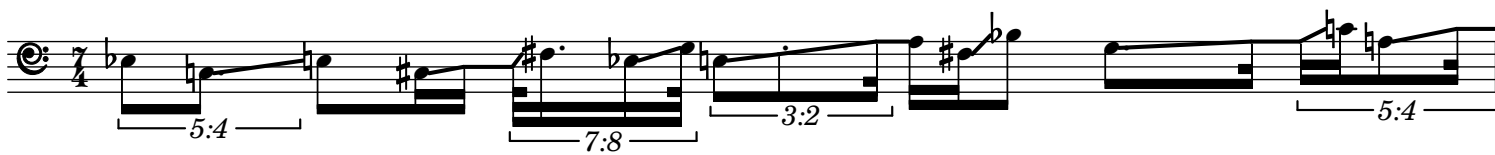
230

vc.



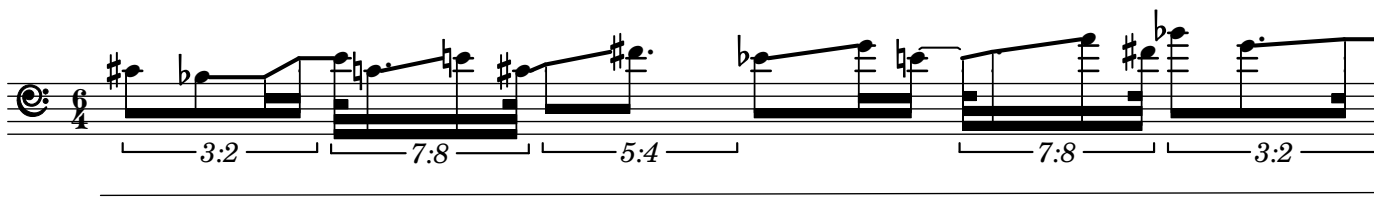
232

vc.



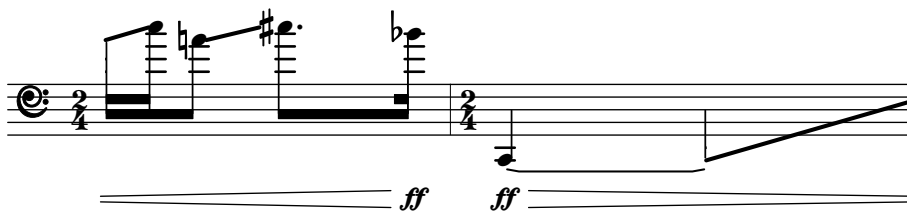
233

vc.



234

vc.



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.


$$ff$$
 $\cdot m_f$

$\text{♩} = 75$

248

P -
clt.

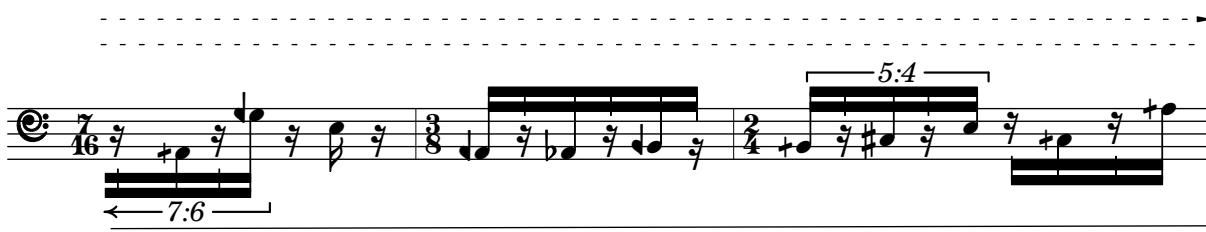
VC.



p

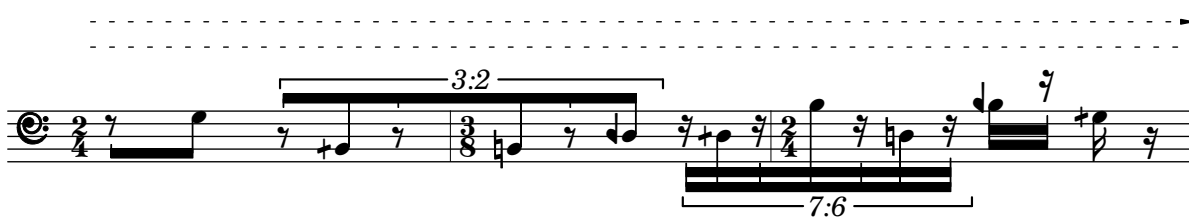
251

VC.



254

VC.



257

VC.



♩ = 60

260

vc.

5:4

ff

mp

262

vc.

ff

mp

264

vc.

molto T

fz

266

vc.

P - - - - - T

1/2 scr. - - - - - 1/2 scr. - - - - -

molto T

pp

mf fz

268

vc.

3:4

mp

mf fz

270

vc.

3:4 *p* *f* *p* *f* *p* 7:8 5:4 3:2 3:2

272

vc.

molto T - - - - -

fz

274

vc.

mp *ff* 5:4 7:8 5:4

276

vc.

mp

♩ = 40

278

vc.

p *mf* *p* *f* *p* *mf* *p* *f* *p* *mf* *p* *f*

280

vc.

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.

mf $|$ p $<$ f $>$ p $|$ mf p f $>$ p $<$ mf $>$ p $<$ f $|$ p $<$ mf $|$ p $<$ f

T - - - - - P
 1/2 scr. - - - - -

284

vc.

p $<$ mf $>$ p p $<$ mf $>$ p

286

vc.

mf $<$ pp p $<$ mf $>$ p $<$ f $>$ p

T - - - - - P
 1/2 scr. - - - - -

288

vc.

mf $<$ pp p

T - - - - - P
 1/2 scr. - - - - -

norm. - - - - - scr.

290

vc.

T - - - - - P
1/2 scr. - - - - -

mf *pp* *p* *mf* *mf* *pp*

3:2 5:4 7:8

♩ = 66

293

vc.

0 → 2 → 4 → 6 → 8 → 9 → 8 → 7 → 6 → 5 → 4 → 3 → 2 → 1 → 0 → 2 → 4 → 9

P - - - - - 1/2 P

5:4 7:8

296

vc.

p < *mf* > *p* < *f* > *p* *mf* *p* < *f* > *p* < *mf* >

6 → 8 → 9 → 8 → 7 → 6 → 5 → 4 → 3 → 2 → 1 → 0 → 2 → 4 → 6 → 8 → 9 → 9

T - - - - -

10:7

299

vc.

p 8 → 7 → 6 → 5 → 4 → 3 → 2 → 1 → 0 → 2 → 4 → 6 → 8 → 9 → 9

f *p* < *mf* > *p* < *f* > 8 → 7 → 6 → 5 → 4 → 3 → 2 → 1 → 0 → 2 → 4 → 6 → 8 → 9 → 9

1/2 T T - - - - -

3:2 5:4

mf > *p* < *f* > *p* | *mf* > *p* < *f* > *p* *mf* ♩ = 92 *p* <

302

vc.

3 → 2 → 1 → 0 → 2 → 4 → 6 → 8 → 9 → 8 → 9

XT

11:8

nyctivoe *f* > GR < Evans *p*

p

305

vc.

mf *fff*

307

vc.

p *mf* *p < f*

309

vc.

p *mf*

311

vc.

p

♩ = 60

313

vc.

p *mf* *p* *f* *p* *mf* *p* *f > p*

321

P- $\frac{1}{2}$ P- $\frac{1}{2}$ T T

$\frac{2}{9} \rightarrow \frac{1}{9} \rightarrow \frac{0}{9} \rightarrow \frac{2}{9} \rightarrow \frac{4}{9} \rightarrow \frac{6}{9} \rightarrow \frac{8}{9} \rightarrow \frac{9}{9} \rightarrow \frac{8}{9} \rightarrow \frac{7}{9} \rightarrow \frac{6}{9} \rightarrow \frac{5}{9} \rightarrow \frac{4}{9} \rightarrow \frac{3}{9} \rightarrow \frac{2}{9} \rightarrow \frac{1}{9} \rightarrow \frac{0}{9} \rightarrow \frac{2}{9} \rightarrow \frac{4}{9} \rightarrow \frac{6}{9} \rightarrow \frac{8}{9} \rightarrow \frac{9}{9} \rightarrow \frac{8}{9}$

vc.

3:2 7:8 7:8

$p \triangleleft f \mid p \text{ } mf \triangleright p \triangleleft f \mid p \triangleleft mf \triangleright p \triangleleft f \triangleright p \triangleleft$

323

XT P- $\frac{1}{2}$ PT- $\frac{1}{2}$ TT-

$\frac{7}{9} \rightarrow \frac{6}{9} \rightarrow \frac{5}{9} \rightarrow \frac{4}{9} \rightarrow \frac{3}{9} \rightarrow \frac{2}{9} \rightarrow \frac{1}{9} \rightarrow \frac{0}{9} \rightarrow \frac{2}{9} \rightarrow \frac{4}{9} \rightarrow \frac{6}{9} \rightarrow \frac{8}{9} \rightarrow \frac{9}{9} \rightarrow \frac{8}{9} \rightarrow \frac{7}{9} \rightarrow \frac{6}{9} \rightarrow \frac{5}{9} \rightarrow \frac{4}{9} \rightarrow \frac{3}{9} \rightarrow \frac{2}{9} \rightarrow \frac{1}{9} \rightarrow \frac{0}{9} \rightarrow \frac{2}{9} \rightarrow \frac{4}{9}$

vc.

7:8

$mf \triangleright p \triangleleft f \triangleright p \triangleleft mf \triangleright p \triangleleft f \triangleright p \triangleleft mf \mid p \triangleleft$

325

XT P- $\frac{1}{2}$ P- $\frac{1}{2}$ TT- XT P- $\frac{1}{2}$ P

$\frac{6}{9} \rightarrow \frac{8}{9} \rightarrow \frac{9}{9} \rightarrow \frac{8}{9} \rightarrow \frac{7}{9} \rightarrow \frac{6}{9} \rightarrow \frac{5}{9} \rightarrow \frac{4}{9} \rightarrow \frac{3}{9} \rightarrow \frac{2}{9} \rightarrow \frac{1}{9} \rightarrow \frac{0}{9} \rightarrow \frac{2}{9} \rightarrow \frac{4}{9} \rightarrow \frac{6}{9} \rightarrow \frac{8}{9} \rightarrow \frac{9}{9} \rightarrow \frac{8}{9} \rightarrow \frac{7}{9} \rightarrow \frac{6}{9} \rightarrow \frac{5}{9} \rightarrow \frac{4}{9} \rightarrow \frac{3}{9} \rightarrow \frac{2}{9} \rightarrow \frac{1}{9} \rightarrow \frac{0}{9} \rightarrow \frac{2}{9} \rightarrow \frac{4}{9}$

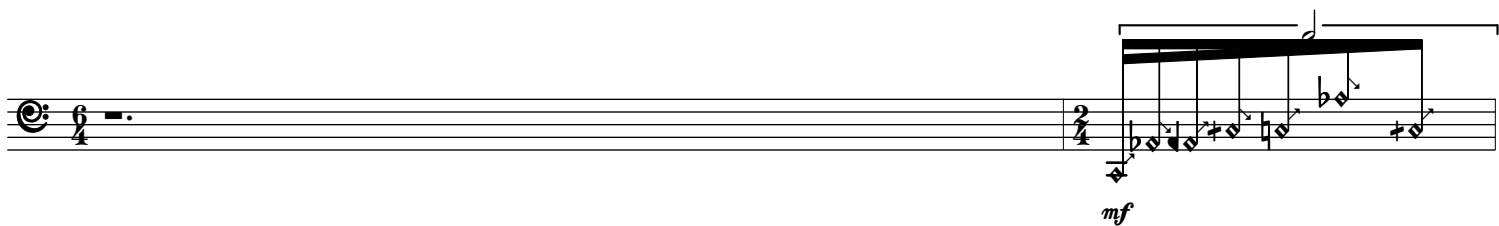
vc.

7:8

$f \mid p \triangleleft mf \triangleright p \triangleleft f \mid p \triangleleft mf \triangleright p \triangleleft f \triangleright p \triangleleft mf$

327

vc.



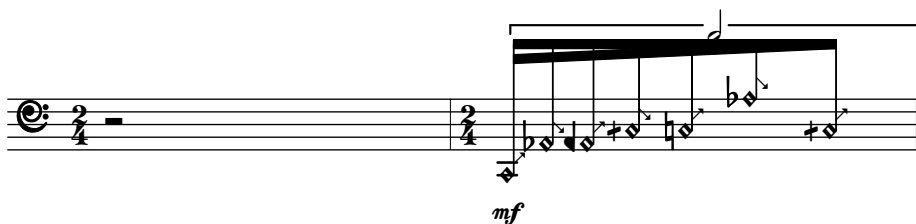
329

vc.



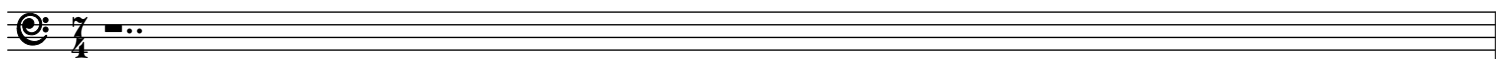
331

vc.



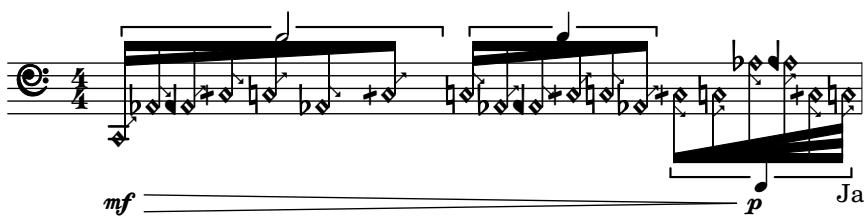
333

vc.



334

vc.



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