

GREGORY ROWLAND EVANS

Nagual

for Flute, Guitar, Percussion, & Violin

2021

Alto/Bass Flute

FOREWORD

The *Nagual* is a shapeshifting magician, commonly taking the form of a Jaguar. While some native North American cultures have mythology surrounding the transmutation from human to animal, evidence suggests that this Mesoamerican analog to the European werewolf was, in fact, a cultural import, although this is contested. The Nagual may exhibit traits of either good or evil and is sometimes used as a generic term for “wizard.” Carlos Castaneda, whose work is regarded as primarily fictional, defines the Nagual as “the teacher who becomes the gateway, the doorway, the intermediate between the world of the ‘seeker’ or apprentice, and the world of the spirit.” (GRE)

PERFORMANCE NOTES

Tempi : Nearly all tempi in the score are related to one another by metric modulation. It is not the case that every modulation is prepared by the rhythmic key written in the modulation symbol. Rarely are continuous, equidistant beats presented across the modulation boundaries. When the resultant tempo of a modulation is prepared in the preceding section, it is highlighted by the use of a *hauptstimme* bracket. The intention of this notation is not to raise the dynamic level of these passages, but merely to draw attention to their location. Accelerandi and ritardandi are notated by arrows spanning between the starting and ending metronome marks.

Repeats : Two unusual repeats are given in the score: one overlapping repeat and one nested repeat. The units of these complex repeats are distinguished by the color of the repeat-bar symbol.

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.

Nagual was composed for Ensemble Dal Niente as part of the 2021 Summer Residency for New Music at DePaul University.

duration: c. 7'

for Flute, Guitar, Percussion, & Violin

Gregory Rowland Evans (*1995)

♩ = 40

Alto Flute

A

tone + air

mp

$$\text{♩} = 66\frac{2}{3} \text{ [♩}^{5:3-} = \text{♩]} \quad \text{♩}$$

$\text{J} = 40$

B

normale

 $\equiv m.f$

$\bullet = 100$

$\text{♩} = 100$

C

$$\frac{1}{mp} - 5:3 - \frac{1}{p}$$

—5:7

6

alt. fl.

10

alt. fl.

15

alt. fl.

(♩ = 100)

(♩ = 100)

22

alt. fl.

alt. fl. musical notation for measure 22. The staff shows a sequence of notes with various articulations and dynamics. A box labeled "tone + air" is placed above the staff. Below the staff, there are three measures of notation with dynamics *p* and *ff*. The first measure is marked with a 3:2 ratio and a tempo of $\text{♩} = 66 \frac{2}{3}$ [$\text{♩} = \text{♩}^{3:2}$]. The second measure is marked with a 5:4 ratio and a tempo of $\text{c. } \text{♩} = 50$ [$\text{♩} = \text{♩}$]. The third measure is marked with a 5:3 ratio and a tempo of $\text{♩} = 50$ [$\text{♩} = \text{♩}$].

D

28

alt. fl.

alt. fl. musical notation for measure 28. The staff shows a sequence of notes with various articulations and dynamics. A box labeled "normale" is placed above the staff. Below the staff, there are three measures of notation with dynamics *mp* and *mf*. The first measure is marked with a 3:2 ratio and a tempo of $\text{♩} = 100$ [$\text{♩} = \text{♩}$]. The second measure is marked with a 3:2 ratio and a tempo of $\text{♩} = 100$ [$\text{♩} = \text{♩}$]. The third measure is marked with a 3:2 ratio and a tempo of $\text{♩} = 100$ [$\text{♩} = \text{♩}$].

35

alt. fl.

alt. fl. musical notation for measure 35. The staff shows a sequence of notes with various articulations and dynamics. Below the staff, there are two measures of notation with dynamics *mp* and *mf*. The first measure is marked with a 3:2 ratio and a tempo of $\text{♩} = 100$ [$\text{♩} = \text{♩}$]. The second measure is marked with a 3:2 ratio and a tempo of $\text{♩} = 100$ [$\text{♩} = \text{♩}$].

$\text{♩} = 100$ [$\text{♩} = \text{♩}$]

39

alt. fl.

alt. fl. musical notation for measure 39. The staff shows a sequence of notes with various articulations and dynamics. Below the staff, there are two measures of notation with dynamics *ff*. The first measure is marked with a 3:2 ratio and a tempo of $\text{♩} = 120$ [$\text{♩}^{6:5} = \text{♩}$]. The second measure is marked with a 3:2 ratio and a tempo of $\text{♩} = 60$ [$\text{♩} = \text{♩}$].

$\text{♩} = 120$ [$\text{♩}^{6:5} = \text{♩}$]

$\text{♩} = 60$ [$\text{♩} = \text{♩}$]

E

44

alt. fl.

alt. fl. musical notation for measure 44. The staff shows a sequence of notes with various articulations and dynamics. A box labeled "tone + air" is placed above the staff. Below the staff, there are three measures of notation with dynamics *mf* and *f*. The first measure is marked with a 3:2 ratio and a tempo of $\text{♩} = 120$ [$\text{♩}^{6:5} = \text{♩}$]. The second measure is marked with a 3:2 ratio and a tempo of $\text{♩} = 60$ [$\text{♩} = \text{♩}$]. The third measure is marked with a 3:2 ratio and a tempo of $\text{♩} = 60$ [$\text{♩} = \text{♩}$].

49

$\text{♩} = 120$ [$\text{♩} = \text{♩}$]

F

alt. fl.

alt. fl. musical staff with notes, rests, and dynamic markings *pp* and *3:2*.

c. $\text{♩} = 40$ [$\text{♩} = \text{♩}^{r5.3^-}$]

$\text{♩} = 66 \frac{2}{3}$ [$\text{♩}^{r5.3^-} = \text{♩}$]

$\text{♩} = 66 \frac{2}{3}$ [$\text{♩} = \text{♩}^{r9.5^-}$]

G

normale

c. $\text{♩} = 100$ [$\text{♩}^{r3.2^-} = \text{♩}$]

55

alt. fl.

alt. fl. musical staff with notes, rests, and dynamic markings *mf* and *f*.

H

$\text{♩} = 100$ -----

61

alt. fl.

alt. fl. musical staff with notes, rests, and dynamic marking *ff*.

----- $\text{♩} = 120$

$\text{♩} = 100$ [$\text{♩} = \text{♩}^{r6.5^-}$]

65

alt. fl.

alt. fl. musical staff with notes, rests, and dynamic marking *ff*.

K

change to Bass Flute

71

bs. fl.

bs. fl. musical staff with notes, rests, and dynamic marking *ff*.

$\text{♩} = 80$ [$\text{♩}^{4:5^-} = \text{♩}$]

L

76

bs. fl.

Musical notation for measure 76, bass flute. The measure is divided into four parts with different time signatures: 6/8, 3/8, 8/8, and 4/8. The first part has a piano (*p*) dynamic and a complex melodic line with many sharps. The second part is a whole rest. The third part has a mezzo-piano (*mp*) dynamic and a melodic line with many sharps. The fourth part has a mezzo-forte (*mf*) dynamic and a melodic line with many flats. The measure ends with a piano (*p*) dynamic and a whole note B-flat.

83

bs. fl.

Musical notation for measure 83, bass flute. The measure is divided into four parts with different time signatures: 3/4, 2/4, 4/4, and 4/4. The first part has a forte (*f*) dynamic and a melodic line with many flats. The second part has a piano (*p*) dynamic and a whole note A. The third part is a whole rest. The fourth part has a piano (*p*) dynamic and a whole note A.

$\text{♩} = 100$ [$\text{♩} = \text{♩}^{4:5^-}$]

M

88

bs. fl.

Musical notation for measure 88, bass flute. The measure is divided into two parts. The first part has a forte (*f*) dynamic and a complex melodic line with many sharps. The second part has a piano (*p*) dynamic and a melodic line with many flats. The measure ends with a piano (*p*) dynamic and a whole note B-flat.

94

bs. fl.

Musical notation for measure 94, bass flute. The measure is divided into six parts with different time signatures: 6/8, 6/8, 4/8, 3/8, 6/8, and 6/8. The first part is a whole rest. The second part has a mezzo-piano (*mp*) dynamic and a whole note B-flat. The third part is a whole rest. The fourth part has a mezzo-forte (*mf*) dynamic and a whole note B-flat. The fifth part has a mezzo-forte (*mf*) dynamic and a whole note B-flat. The sixth part has a mezzo-forte (*mf*) dynamic and a whole note B-flat.

$\text{♩} = 80$ [$\text{♩}^{4:5^-} = \text{♩}$]

$\text{♩} = 100$ [$\text{♩} = \text{♩}^{4:5^-}$]

$\text{♩} = 80$ [$\text{♩}^{4:5^-} = \text{♩}$]

100

bs. fl.

Musical notation for measure 100, bass flute. The measure is divided into six parts with different time signatures: 4/8, 3/8, 3/8, 8/8, 3/8, and 7/8. The first part has a forte (*f*) dynamic and a whole note B-flat. The second part has a forte (*f*) dynamic and a whole note B-flat. The third part has a forte (*f*) dynamic and a whole note B-flat. The fourth part has a forte (*f*) dynamic and a whole note B-flat. The fifth part has a forte (*f*) dynamic and a whole note B-flat. The sixth part has a forte (*f*) dynamic and a whole note B-flat. The measure ends with a forte (*f*) dynamic and a whole note B-flat.

♩ = 130 [^{13:8}♩ = ♩]

N

106

bs. fl.

mf pp

♩ = 130

112

bs. fl.

mf p f

♩ = 60

♩ = 40 [^{r3:2}♩ = ♩]

O

116

bs. fl.

p f

123

bs. fl.

tone + air

p mf

130

bs. fl.

p mf

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

LARGE ENSEMBLE

Metamorphoses (orchestra) 2018

GUERRERO (21 saxophones) 2018

Tourbillon (string ensemble) 2019-20