

GREGORY ROWLAND EVANS

Nagual

for Flute, Guitar, Percussion, & Violin

2021

Guitar

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.

Guitar : The choice of either acoustic or electric guitar (clean, without effects) may significantly alter the sounding quality of the piece. The **spazzolato** technique refers to a “sweeping” motion of the fingers along the length of the string and **tremolo** notation on a chord refers to rasgueado. The characteristic tension and material of nylon strings on the acoustic guitar provide the unique character of the rasgueado technique, however spazzolato performed on an acoustic guitar may not have sufficient loudness to be heard above the ensemble. This can be solved either by amplification of the acoustic guitar or by the use of an electric guitar, whose strings may produce a more textured sound.

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'

NAGUAL

for Flute, Guitar, Percussion, & Violin

Gregory Rowland Evans (*1995)

♩ = 40

Guitar

musical notation for guitar

spazzolato

mp ————— mf p

A

gt.

musical notation for guitar

————— f

gt.

musical notation for guitar

pizz + ponticello

mp —————

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

B

10

gt.

musical notation for guitar (gt.) starting at measure 10, featuring a *normale* section with a 5:4 ratio and various dynamics including *ff*.

$$\text{♩} = 40 \text{ ----- } \text{♩} = 100$$

$$\text{♩} = 100$$

C

14

gt.

musical notation for guitar (gt.) starting at measure 14, featuring a *pp* section and a *tr* (trill) section.

$$(\text{♩} = 100)$$

20

gt.

musical notation for guitar (gt.) starting at measure 20, featuring a *tr* (trill) section and a *ff* section.

$$(\text{♩} = 100) \quad \text{♩} = 66 \frac{2}{3} \text{ [} \text{♩}^{3:2-} \text{]}$$

25

gt.

musical notation for guitar (gt.) starting at measure 25, featuring a *ff* section, a *mf* section, and a *p* section with a *spazzolato* section.

c. ♩ = 50 [♩ = ♩.]

D

normale

30

gt.

pp 5:4 5:4 5:4 5:4

35

gt.

5:3 5:3 5:3

♩ = 100 [♩ = ♩]

38

gt.

5:4 ff

♩ = 120 [♩^{6:5} = ♩]

E

41

gt.

5:3 mf

♩=60 [♩=♩]

46

gt.

The musical score for 'L'Espresso' by Francesco Schiavone is presented in a single system. The time signature is 3/8. The score begins with a piano introduction marked with a forte (*f*) dynamic. This is followed by a section labeled 'spazzolato' with a 2:3 ratio, where the dynamics shift from *f* to *p*. The final section is marked 'pizz + dolce' with a mezzo-piano (*mp*) dynamic. The melody is written in treble clef, and the bass line is indicated by a single bass clef at the beginning.

♩ = 120 [♩ = ♩]

$$\text{♩} = 66\frac{2}{3} \quad [\text{♩} = \overset{r}{\underset{5}{\text{♩}}} -]$$

50

F

spazzolato

G

normale

pp 3:2

3:4

c. $\text{♩} = 40$ [$\text{♩} = \text{♩}^{5:3-}$]

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

54

gt.

The musical score for 'The Rose Tree' is written for a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into several measures, with some measures containing triplets. The dynamics are marked as *sfz* (sforzando), *mf* (mezzo-forte), and *f* (forte). The score includes a repeat sign and a key signature change to one sharp (F#) for a brief section.

c. $\text{♩} = 100$ [$\text{♩}^{3:2-} = \text{♩}$]

H

58

gt.

Example 1: Musical notation for a sequence of chords. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The sequence consists of several chords, some of which are beamed together. Below the notation, figured bass notation is provided for each chord: sfz , sfz , sfz , sfz , sfz , $3:4$, sfz , sfz , $3:2$, sfz , $5:4$, sfz , sfz , sfz , sfz .

♩ = 100 -----

62

gt.

Measures 62-64 of guitar notation. Measure 62 is in 4/4 time and contains five chords: F#m, Gm, F#m, Gm, and F#m, each marked *sfz*. Measure 63 is in 5/4 time and contains a melodic line starting on G4, marked *p*. Measure 64 is in 4/4 time and contains a whole rest, marked *f*.

----- ♩ = 120

65

gt.

Measures 65-68 of guitar notation. Measure 65 is in 4/4 time and contains a melodic line starting on G4, marked *p*. Measure 66 is in 3/4 time and contains a melodic line starting on A4, marked *f*. Measure 67 is in 4/4 time and contains a whole rest, marked *sfz*. Measure 68 is in 5/4 time and contains a whole rest, marked *fff*.

J

69

gt.

Measures 69-71 of guitar notation. Measure 69 is in 4/4 time and contains a whole rest, marked *sfz*. Measure 70 is in 3/4 time and contains a whole rest, marked *fff*. Measure 71 is in 4/4 time and contains a whole rest, marked *sfz*.

72

gt.

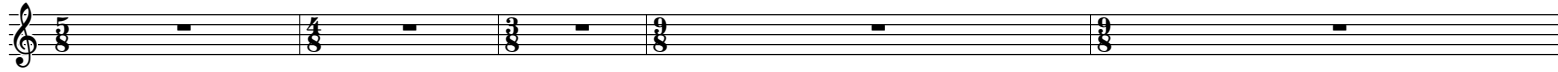
Measures 72-74 of guitar notation. Measure 72 is in 4/4 time and contains a whole rest, marked *fff*. Measure 73 is in 5/4 time and contains a whole rest, marked *sfz*. Measure 74 is in 4/4 time and contains a whole rest, marked *fff*.

♩ = 100 [♩ = ♩^{6:5-}]

K

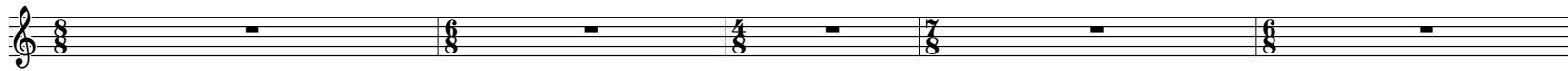
75

gt.



80

gt.



♩ = 80 [♩^{4:5-} = ♩]

L

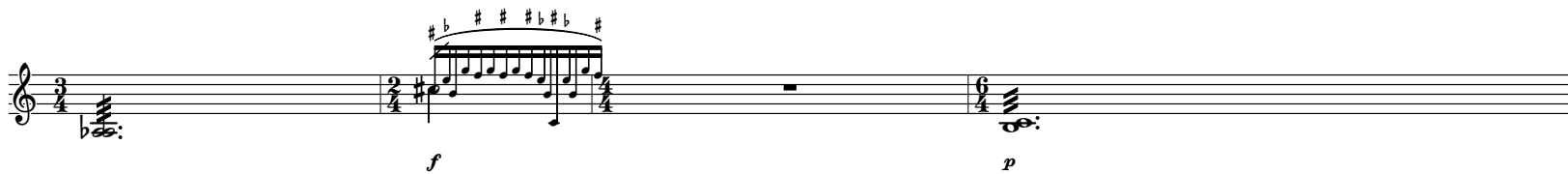
85

gt.



91

gt.



95

gt.

The musical score for 'The Rose Tree' is presented in two systems. The first system begins with a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The melody is written on a single staff. The second system continues the melody, featuring a 6/4 time signature change. The score includes various musical notations such as notes, rests, and a fermata. The lyrics 'The Rose Tree' are written below the melody. The score is labeled 'f' for forte and 'A' for allegro.

99

gt.

The musical score is written on a single staff in 3/8 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'p' (piano). The score consists of three measures of whole rests, followed by a measure with a half note G4, and a final measure with a half note G4. The word 'spazzolato' is written above the staff in a box.

104

gt.

The first staff of music is in treble clef with a key signature of one sharp (F#). It begins with a 4/8 time signature, followed by a 3/8 time signature. The melody consists of a quarter note G4 (with a sharp sign above it), a quarter note A4, and a quarter note B4. This is followed by a 3/8 time signature and a quarter note G4. The staff then has a 3/8 time signature and a quarter note F#4. The staff ends with a 3/8 time signature and a quarter note E4. The dynamic marking *mp* is at the end of the staff.

♩ = 80 [♩^{4:5-} = ♩]

$\text{♩} = 100$ [$\text{♩} = \overset{r}{\underset{4:5}{\text{♩}}}$]

108

gt.

[illegible]

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

$\text{♩} = 130$ [$\text{♩}^{13:8} = \text{♩}$]

N

112

gt.

116

gt.

♩ = 130

120

gt.

 m_f

♩ = 60

123

gt.

pizz + dolce

p

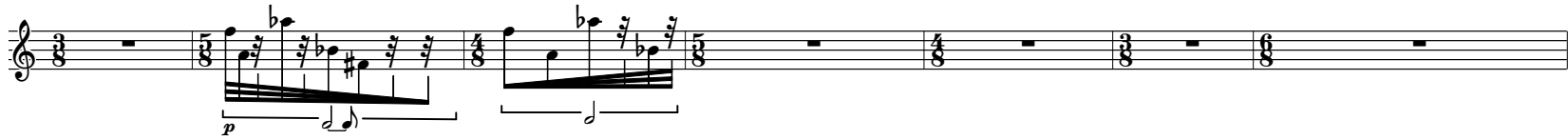
 \mathbf{f}

$\text{♩} = 40$ [$\text{♩} = \text{♩}^{\text{r}3:2^-}$]

O

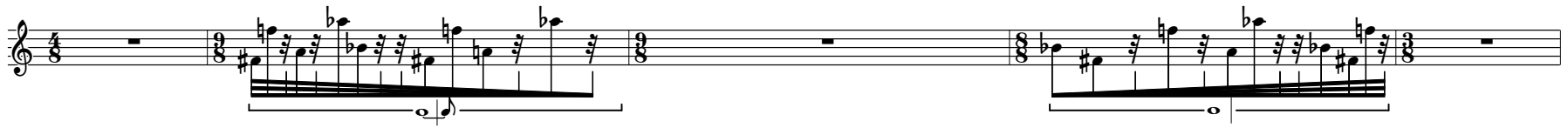
126

gt.



133

gt.



138

gt.



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