

GREGORY ROWLAND EVANS

Nagual

for Flute, Guitar, Percussion, & Violin

2021

Violin/Viola

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.

① The damp sign means three fingers placed harmonic-lightly on the string. The sound is ‘white’ and damped, but with a pitch center to the band of white noise still very much discernible. ② The diamond symbols refer to two (or more depending on the number of diamonds) fingers placed harmonic-lightly on the string. ③ The parenthetical-diamond spanners are trills between the single-, double- and triple-harmonic-damping techniques. That is: a double-diamond spanner with the top of the two diamonds parenthesized means to place two harmonic-light fingers on the string and then repeatedly lift-and-replace the finger closest to the nut on and off the string; this will effectively trill between vanilla-harmonic and the complex sound the double-harmonic will produce. Likewise, the triple-diamond spanner with the bottom two of the three diamonds parenthesized means to place three harmonic-light fingers on the string and then repeatedly lift-and-replace the

bridgemoſt fingers on and off the ſtring; this will effectively trill between the harmonic and the white-damped ſound. ④ The chopped bowing is eſſentially a very ſhort ſpazzolato motion, traditionally near the frog.

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

Violin

spazzolato

mp *mf* *mp* *mf* *p* *f* 2:3

A

vn.

ordinario + col legno tratto

9:5 *f* *mf* *f*

vn.

mf *f* *mf* *f*

B

vn.

♩=40 ----- ♩=100

vn.

♩ = 100

C

(♩ = 100)

($\bullet = 100$)

vn.

$p \xrightarrow{5:4} ff$

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

c. ♩=50 [♩=♩.]

28

vn.

D
normale

p

 m_f

—3:2—

‘5:4’

$$= ff$$

34

vn.

♩ = 100 [♩ = ♩]

38

poco noise

vn.

⌋

— 1

15.41

mf \leq

 \mathbb{F} \mathbb{F}

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

E

42

vn.

mp

$$mf$$
$$f$$

mf

$$f$$

♩ = 100 ♩ = 120

63

vn.

Musical notation for measure 63. The staff is in treble clef. The first part of the measure is in 5/4 time, with four groups of two eighth notes beamed together, each marked *sfz*. The second part is in 4/4 time, with two groups of two eighth notes beamed together, each marked *sfz*. The measure ends with a whole note in 3/4 time, marked *ff* and labeled *spazzolato* in a box.

67

vn.

J

normale

Musical notation for measure 67. The staff is in treble clef. The first part is in 4/4 time, marked *fp*. The second part is in 5/4 time, marked *fff*. The third part is in 6/4 time, marked *fp*. The measure ends with a whole note in 4/4 time.

70

vn.

Musical notation for measure 70. The staff is in treble clef. The first part is in 3/4 time, marked *fff*. The second part is in 7/4 time, marked *fp*. The third part is in 6/4 time, marked *fff*. The fourth part is in 4/4 time, marked *fp*. The measure ends with a whole note in 4/4 time, marked *fff*.

♩ = 100 [♩ = ^{6:5}♩]

73

vn.

K

change to Viola

Musical notation for measure 73. The staff is in treble clef. The first part is in 5/4 time, marked *fff*. The second part is in 4/4 time, marked *fp*. The measure ends with a whole note in 3/4 time, marked *fff*.

78

va.

p

82

va.

mp *mf* *pp*

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

L

88

va.

f *mf* *f*

94

va.

mf *f*

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

va.

Φ ----- \sim $\left(\begin{smallmatrix} \circ \\ \circ \end{smallmatrix} \right) \sim$ $\left(\begin{smallmatrix} \circ \\ \circ \end{smallmatrix} \right) \left(\begin{smallmatrix} \circ \\ \circ \end{smallmatrix} \right) \left(\begin{smallmatrix} \circ \\ \circ \end{smallmatrix} \right) \sim$ $\left(\begin{smallmatrix} \circ \\ \circ \end{smallmatrix} \right) \sim$ $\left(\begin{smallmatrix} \circ \\ \circ \end{smallmatrix} \right) \left(\begin{smallmatrix} \circ \\ \circ \end{smallmatrix} \right) \left(\begin{smallmatrix} \circ \\ \circ \end{smallmatrix} \right) \sim$ $\left(\begin{smallmatrix} \circ \\ \circ \end{smallmatrix} \right) \sim$ $\left(\begin{smallmatrix} \circ \\ \circ \end{smallmatrix} \right) \Phi$ -----

mf $4:3$ $5:4$ $3:2$ $5:4$ $3:2$ $5:4$ $3:2$

va.

[illegible]

va.

The musical score for the piano part of 'L'Espresso' is divided into three sections, each with a specific texture indicated by a box above the staff:

- normale**: The first section, marked with a forte (*f*) dynamic, features a continuous, rapid sixteenth-note melody. A slur is placed over the first few notes, and a fermata is placed over the last few notes.
- col legno tratto**: The second section, marked with a mezzo-forte (*mf*) dynamic, features a melody played on the strings with the bow lifted, creating a percussive, wood-like sound. The notes are marked with a 'b' (bowed) and a 't' (tratto). A slur is placed over the first few notes, and a fermata is placed over the last few notes.
- crine**: The third section, marked with a mezzo-forte (*mf*) dynamic, features a melody played on the strings with the bow, creating a hair-like sound. The notes are marked with a 'b' (bowed) and a 't' (tratto). A slur is placed over the first few notes, and a fermata is placed over the last few notes.

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

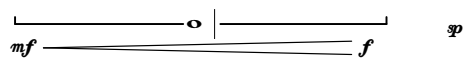
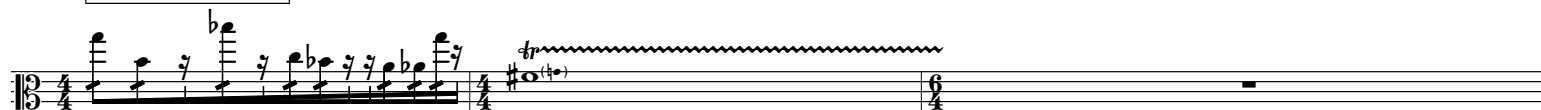
115

[illegible]

119

flautando + tasto

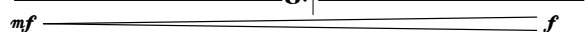
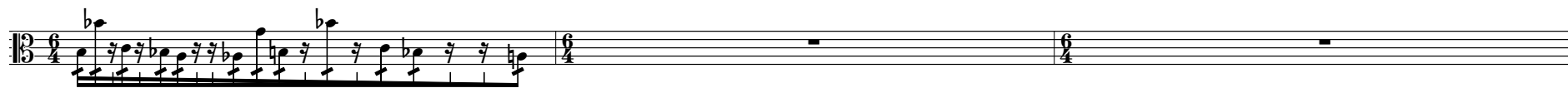
va.



♩ = 130

122

va.



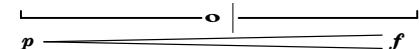
♩ = 60

♩ = 40 [♩ = ♩^{3:2}]

125

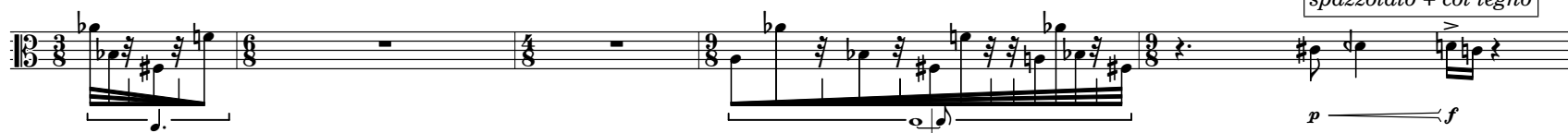
va.

O

col legno tratto

131

va.

spazzolato + col legno

136

va.

crine + chop

Iowa City, Ia. - Spring Valley, Oh.
June - July 2021

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