

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'

NAGUAL

for *Flute, Guitar, Percussion, & Violin*

Gregory Rowland Evans (*1995)

♩=40

Alto Flute

5

alt. fl.

A

tone + air

mp

8

alt. fl.

5.6

$$\text{♩} = 66 \frac{2}{3} [\text{♩}^{5.3} = \text{♩}]$$

B

10

alt. fl.

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

C

14

alt. fl.

$$(\text{♩} = 100)$$

20

alt. fl.

$$(\text{♩} = 100) \quad \text{♩} = 66 \frac{2}{3} [\text{♩}^{3.2} = \text{♩}]$$

25

alt. fl.

30

c. ♩ = 50 [♩ = ♩.]

D

alt. fl.

mp *mf* *pp* *normale* 3:2 3:2 3:2

35

♩ = 100 [♩ = ♩]

alt. fl.

3:2

38

♩ = 120 [♩ = ♩]

E

alt. fl.

ff *mf* *f*

42

$$[r=60] [r=]$$
$$J=120 \text{ [J=J]}$$

F

47

alt. fl.

tone + air

$$\begin{array}{c} p \\ \hline f \end{array}$$
 ∂t
$$[99]_{\frac{2}{3}} = [9]_{\frac{2}{3}} = [9.5]_{\frac{2}{3}}$$

51

alt. fl.

normale

3.2

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

$$J=662\frac{2}{3}[\text{r}^{5.3}]=1$$

55

alt. fl.

$$mf$$
 f

c. ♩ = 100 [r^{3.2-} ♩ = ♩]

H

60

alt. fl.

tone + air

$$\mathcal{H} = \left[\frac{\mathfrak{f}_2}{\mathfrak{f}_2} \frac{5 \cdot 4}{\mathfrak{f}_2} \right] \left[\frac{\mathfrak{f}_2}{\mathfrak{f}_2} \frac{3 \cdot 2}{\mathfrak{f}_2} \right]$$
$$\frac{\mathfrak{f}_z}{\mathfrak{f}_z} \quad \frac{5.4}{\mathfrak{f}_z} \quad \frac{\mathfrak{f}_z}{\mathfrak{f}_z} \quad \frac{3.2}{\mathfrak{f}_z} \quad \frac{\mathfrak{f}_z}{\mathfrak{f}_z}$$
$$\frac{3:2}{sfz}$$
 \mathcal{H}

$\text{♩} = 100$ $\text{♩} = 120$

63

alt. fl.

67

alt. fl.

J

normale

70

alt. fl.

$\text{♩} = 100$ [$\text{♩} = \text{♩}^{6:5}$]

K

73

alt. fl.

77

bs. fl.

81

bs. fl.

p _____

$\text{♩} = 80$ [$\text{♩}^{\text{r4:5-}} = \text{♩}$]

L

mp _____

mf _____

p

91

bs. fl.

f

p

95

bs. fl.

$\text{♩} = 100 \text{ } [\text{♩} = \overset{r4:5}{\text{♩}} -]$

M

\wedge

99

bs. fl.

p

mp

104

bs. fl.

mf

$\text{♩} = 80 \text{ } [\overset{r4:5}{\text{♩}} = \text{♩}]$

$\text{♩} = 100 \text{ } [\text{♩} = \overset{r4:5}{\text{♩}} -]$

108

bs. fl.

f

112

bs. fl.

$\text{♩} = 80$ [$\text{♩}^{4.5-} = \text{♩}$]

$\text{♩} = 130$ [$\text{♩}^{13.8-} = \text{♩}$]

N

116

bs. fl.

$\text{♩} = 130$

120

bs. fl.

$\text{♩} = 60$

123

bs. fl.

$\text{♩} = 40$ [$\text{♩} = \text{♩}^{\text{r}3.2-}$]

O

126

bs. fl.

musical staff with treble clef, 3/8 time signature, and notes. A box labeled "tone + air" is placed over the final notes. A dynamic marking *p* is at the end.

133

bs. fl.

musical staff with treble clef, 3/8 time signature, and notes. A dynamic marking *mf* is at the end.

138

bs. fl.

musical staff with treble clef, 3/8 time signature, and notes. A dynamic marking *mf* is at the end.

Other scores from Gregory Rowland Evans include:

UNACCOMPANIED	CHAMBER	LARGE ENSEMBLE
Onkos (contrabass) 2019	Hamonshu (string quartet) 2018-20	Metamorphoses (orchestra) 2018
Simbelmyné (piano) 2019-20	Adumbration (string quartet) 2020	GUERRERO (21 saxophones) 2018
Chalk Line (flute) 2020	Zahrat Alearear (bass flute, guitar) 2021	Tourbillon (string ensemble) 2019-20
redbud blossom, blueberry bee (cello) 2020		
Birdless, Cloudless, Colourless (alto saxophone) 2021		