

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'

to Ensemble Dal Niente

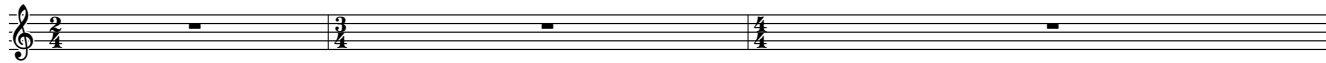
# NAGUAL

*for Flute, Guitar, Percussion, & Violin*

Gregory Rowland Evans (\*1995)

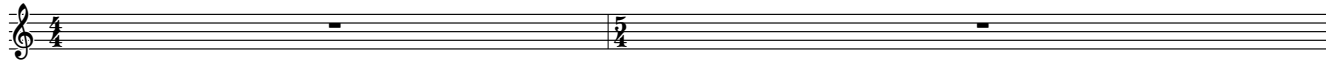
♩ = 40

Alto Flute



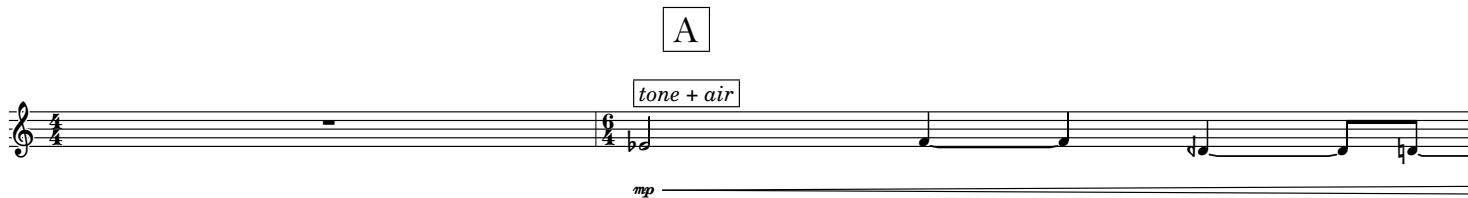
4

alt. fl.



6

alt. fl.



8

alt. fl.



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

B

10

alt. fl.

$\text{♩} = 40$  ----->

12

alt. fl.

----->  $\text{♩} = 100$

$\text{♩} = 100$

C

15

alt. fl.

19

alt. fl.

(♩ = 100 )

23

alt. fl.

The musical score for 'The Wind' by Gustav Mahler, showing the first staff. The score is in 2/4 time and features a key signature of one flat (B-flat). The first staff contains a series of notes, including a half note G4, a quarter note F4, and a quarter note E4. The notes are marked with a 'p' (piano) dynamic. The staff is divided into two sections by a double bar line. The first section is marked with a 5:4 ratio, and the second section is marked with a 5:3 ratio. The notes are written on a single staff, and the dynamics are indicated by 'p' and 'ff' (fortissimo).

(J=100)      J=66 $\frac{2}{3}$  [J=J<sup>r3:2-</sup>]

26

alt. fl.

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The first measure contains a whole rest. The second measure contains a double bar line followed by a 3/8 time signature. The third measure contains a whole rest. The fourth measure contains a double bar line followed by a 4/8 time signature. The fifth measure contains a whole rest. The sixth measure contains a double bar line followed by a 5/8 time signature. The seventh measure contains a whole rest.

c. ♩=50 [♩=♩.]

D

30

alt. fl.

[illegible]

33

alt. fl.

36

alt. fl.

3:2

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

38

alt. fl.

3:2 *ff*

40

alt. fl.

$\text{♩} = 120$  [ $\text{♩}^{\text{r6:5-}} = \text{♩}$ ]

E

43

alt. fl.

*mf*

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

46

alt. fl.

*f* *tone + air* *f* *p*

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

F

49

alt. fl.

*pp* 3:2

$\text{♩} = 66\frac{2}{3}$  [ $\text{♩} = \text{♩}^{9:5^-}$ ]

G

53

alt. fl.

*normale* *sfz* 5:4 *sfz* 5:4 *sfz* *mf*

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

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

56

alt. fl.

*f* *sfz* 5:4 *sfz* 5:4

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

H

60

alt. fl.

*sfz* *sfz* *sfz* *5:4* *sfz* *3:2* *sfz* *ff* *tone + air*

62

alt. fl.

♩ = 100 ..... ♩ = 120

64

alt. fl.

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

K

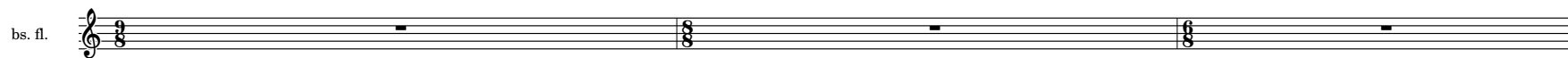
67

bs. fl.

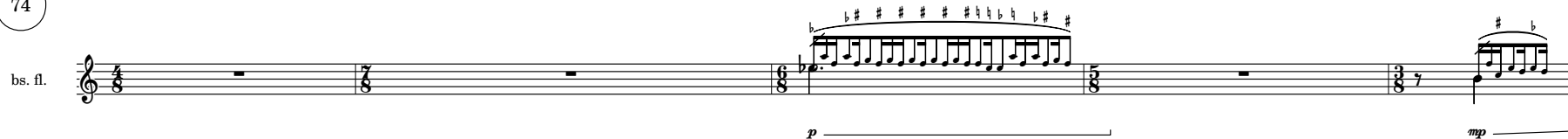
*change to Bass Flute*



71



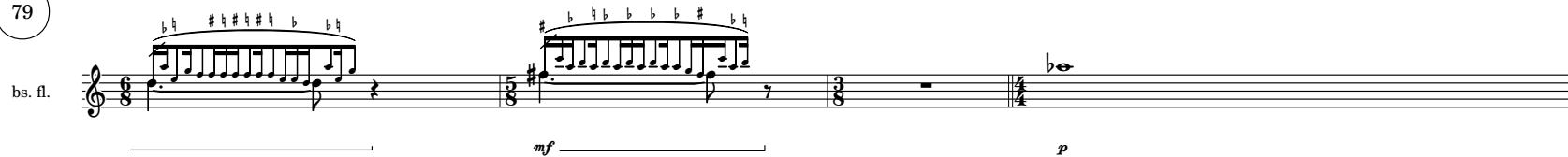
74



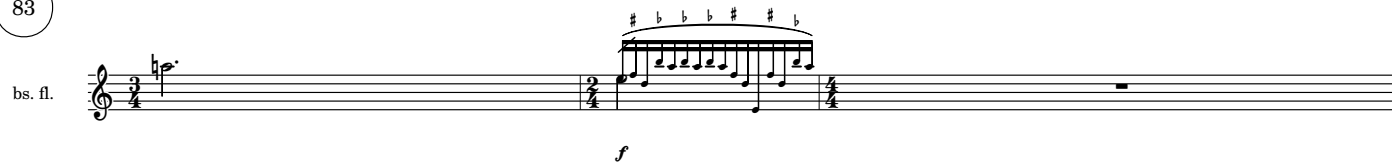
$\text{♩} = 80$  [ $\text{♩}^{4:5} = \text{♩}$ ]

L

79



83



86

bs. fl.

*p*

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

M

88

bs. fl.

*f*

A

*p*

93

bs. fl.

*mp*

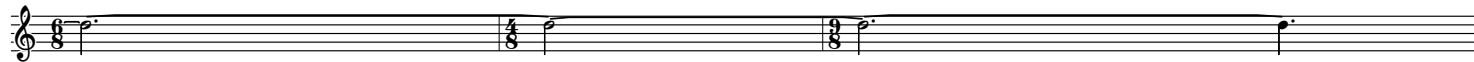
96

bs. fl.

*mf*

99

bs. fl.



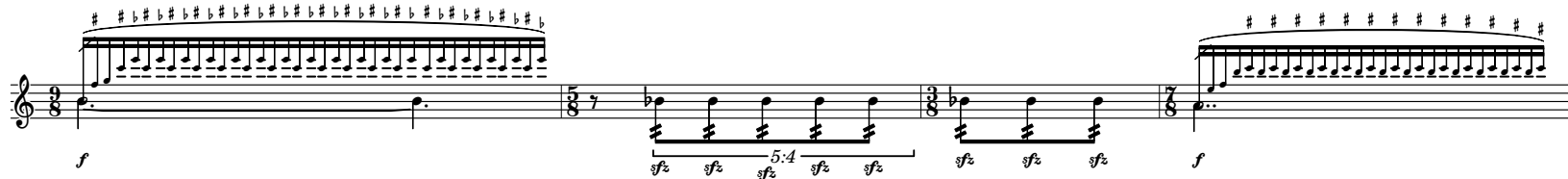
♩ = 80 [ $\overset{r}{\underset{4:5}{\overset{-}{\text{♩}}}}$  = ♩]

♩ = 100 [♩ = ♩<sup>4:5</sup>]

♩ = 80 [♩<sup>r4:5-</sup> = ♩]

102

bs. fl.

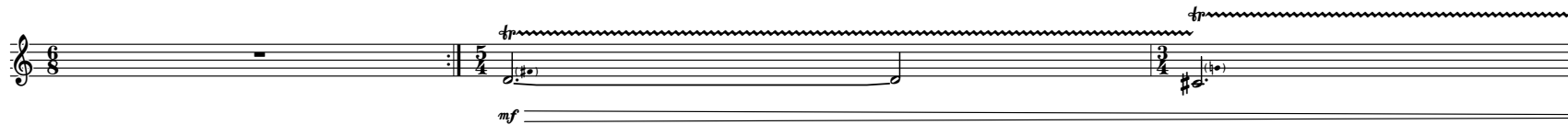


$\text{♩} = 130$  [ $\text{♩}^{13:8} = \text{♩}$ ]

**N**

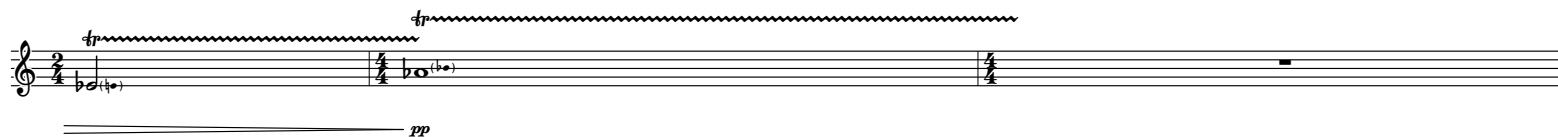
106

bs. fl.



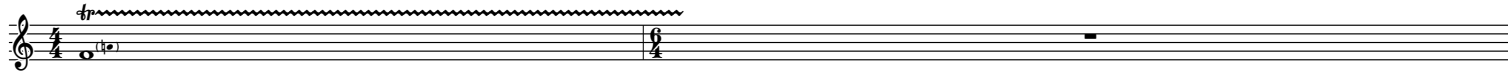
109

bs. fl.



112

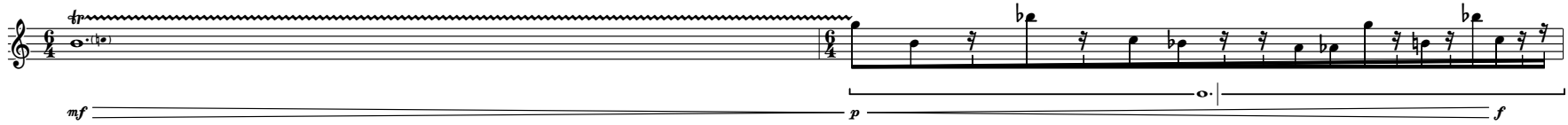
bs. fl.



♩ = 130

114

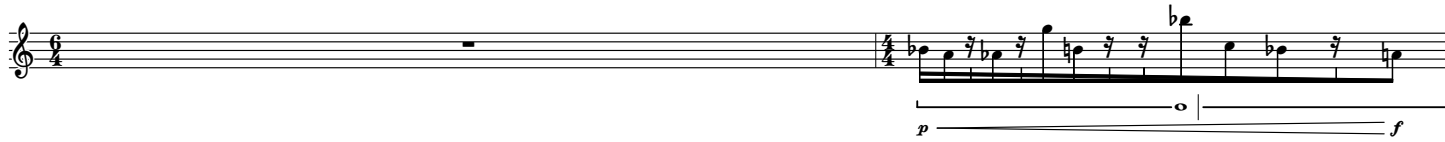
bs. fl.



♩ = 60

116

bs. fl.



♩ = 40 [♩ = ♩<sup>3:2</sup>]

O

118

bs. fl.



123

bs. fl.

*tone + air*

*p* ————— *mf*

127

bs. fl.

## 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