

GUERRERO

Alto 3

2018

Gregory Rowland Evans

FOREWORD

GUERRERO is a Spanish word that means “Warrior.” This piece is intended, in part, to be an homage to the surname of composer Francisco Guerrero Marín and to his work *Rhea* for twelve saxophones, but the piece is primarily inspired by the figurative notions of reflection, refraction, and illumination. *GUERRERO* begins with an *Invocation* to its musical forerunner and to the muses of the epic mythology that led to the names of many stars, planets, and moons, before setting off on a journey of electric metamorphosis. (G.R.E.)

Sailing on an ocean of time and memory, the Warrior matches measured combinations with breath and æther, neither hot nor cold, neither wet nor dry. Where once there was nothing is now the electromagnetic scintillation of particulate light, pulsing through the circulation where sight is now known. Whirlpools of stellar, parallactic aberration help mark the distance as the Warrior drifts away. The iron sea is a preface to a violent birth. (G.R.E.)

PERFORMANCE NOTES

Score is transposed.

Microtones:

$-\frac{1}{1} \quad -\frac{7}{8} \quad -\frac{3}{4} \quad -\frac{5}{8} \quad -\frac{1}{2} \quad -\frac{3}{8} \quad -\frac{1}{3} \quad -\frac{1}{4} \quad -\frac{1}{6} \quad -\frac{1}{8} \quad +\frac{1}{8} \quad +\frac{1}{6} \quad +\frac{1}{4} \quad +\frac{1}{3} \quad +\frac{3}{8} \quad +\frac{1}{2} \quad +\frac{5}{8} \quad +\frac{3}{4} \quad +\frac{7}{8} \quad +1$

Accidentals apply only to the pitch which they immediately precede, but persist through ties.
Microtones may be achieved either through the embouchure or fingerings.

The symbol “◦” over a note represents a mostly airy tone-color that still retains some pitch.

The symbol “ø” represents a tone-color that is halfway between a normal playing technique and the ◦ technique.

A “+” over a note indicates a “tongue slap” or “tongue pizz.” technique.

to the Frost Saxophone Ensemble

Gregory Rowland Evans

Invocation

Alto 3

②

alt.3

④

alt.3

⑤

alt.3

⑦

alt.3

⑨

alt.3

⑪

alt.3

⑬

alt.3

⑭

alt.3

⑯

alt.3

⑱

alt.3

20

5
4

alt.3

p 3:4

21

4
4

alt.3

f 3:4

22

3
4

4
4

alt.3

mf *pp* *p*

24

3
4

4
4

alt.3

mp *pp* *p*

26

5
4

alt.3

mp 3:4

27

5
4

4
4

alt.3

mp *p* *mp*

29

3
4

4
4

alt.3

mp *f*

31

3
4

4
4

alt.3

mf *pp* *p*

33

4
4

4
4

♩ = 90

B

alt.3

mp *f* *mp*

35

4
4

4
4

alt.3

f *mp* *pp*

37

4
4

4
4

alt.3

mp *f* *pp*

GUERRERO ~3~ Evans

63 $\frac{4}{4}$

alt.3 p $5:4$ $3:4$ mp $5:4$ ppp p $3:4$ ppp

65 $\frac{4}{4}$ $\frac{4}{4}$ E $\text{♩} = 90$

alt.3 p f $5:4$ mp f pp

67 $\frac{4}{4}$ $\frac{4}{4}$

alt.3 mf f mp f mp p

69 $\frac{4}{4}$ $\frac{4}{4}$

alt.3 mp $5:4$ f mp p pp mf $3:4$ f mp

71 $\frac{4}{4}$ $\frac{4}{4}$

alt.3 mp mf pp p mf pp f

73 $\frac{4}{4}$ $\frac{4}{4}$

alt.3 $3:2$ mp $3:4$ f mp p pp f mp $3:2$ f mp p p $3:4$ p

75 $\frac{4}{4}$ $\frac{4}{4}$

alt.3 pp f mp pp mf f $3:4$ mp

77 $\frac{4}{4}$ $\frac{4}{4}$

alt.3 p $5:4$ pp f p f $5:4$ mp f mp mp f

79 $\frac{4}{4}$ $\frac{4}{4}$

alt.3 mp mf p pp $5:4$ p mf mp f $5:4$ mp

81 $\frac{4}{4}$ $\frac{4}{4}$

alt.3 p f mp $3:4$ f mp p pp pp f mp $3:2$ f mp

83 $\frac{4}{4}$ $\frac{4}{4}$

alt.3 p $5:4$ pp f $3:4$ mp mf p mf p

85 $\frac{4}{4}$ $\frac{4}{4}$

alt.3 pp $3:2$ f $3:4$ mp mf p pp

(87)

alt.3

mf *f* *mp* *ppp* *f* *mp* *p*

5:4 3:4

(89)

alt.3

f *mp* *f* *mp* *mf* *pp* *mf* *f* *mp*

5:4 3:4

91 $\frac{4}{4}$ **F**

alt. 3

pp *f* 3:4 *p* *pp* *ff* *p* *pp*

[illegible]

95

alt.3

f *ff* *pp* *f* *p*

3:4

97

alt. 3

pp

ff > p

pp

pp

f

99

alt.3

4/4

ff *f* *p* *pp* *ff* *p* *pp*

3:4

101

alt.3

f *ff* *p* *f* *ff* *pp* *f* *pp*

5:4

103

alt.3 $\frac{4}{4}$ $\frac{4}{4}$

f ff p pp f ff p

105

alt.3 $\frac{4}{4}$ $\frac{4}{4}$

f ff pp f p pp

107

alt.3 $\frac{4}{4}$ $\frac{4}{4}$

pp f ff pp f p pp

109

alt.3 $\frac{4}{4}$ $\frac{4}{4}$

f ff p pp f

111

alt.3 $\frac{4}{4}$ $\frac{4}{4}$

ff pp ff p f

113

alt.3 $\frac{4}{4}$ $\frac{4}{4}$

p pp

115

alt.3 $\frac{4}{4}$ $\frac{4}{4}$ G

ff pp ff mf

117

alt.3 $\frac{4}{4}$ $\frac{4}{4}$

ppp pp mp ppp mp pp mp mf

119

alt.3 $\frac{4}{4}$ $\frac{4}{4}$

mf ppp pp

121

alt.3 $\frac{4}{4}$ $\frac{4}{4}$

pp ppp mf ppp mf ppp

123

alt.3 $\frac{4}{4}$ $\frac{4}{4}$

pp mp mp mf mf ppp

125

4/4 4/4

alt.3

pp pp ppp

3:2

127

4/4 5/4 $\text{♩} = 60$ H

alt.3

mf ppp mf mp

3:2

129

4/4 3/4

alt.3

mf

131

5/4 4/4

alt.3

mf p

133

3/4 3/4

alt.3

mp mf

135

4/4 5/4

alt.3

mf mp < mf

3:2

137

3/4 4/4

alt.3

mp mf

139

5/4 4/4 $\text{♩} = 90$ I

alt.3

mf p mf p

5:4

141

4/4 4/4

alt.3

mp p mf p

5:4

143

4/4 4/4

alt.3

mp p mf mp p mf

5:4

145

4/4 4/4

alt.3

mp p mf mp p

5:4

147

4/4 4/4

alt.3

mf p mf p

5:4

149

$\frac{4}{4}$

$\frac{4}{4}$

alt.3

musical notation for measure 149, featuring a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The notation includes a series of notes and rests, with dynamic markings *mf*, *mp*, and *p*. A 5:4 ratio is indicated above the staff.

151

$\frac{4}{4}$

$\frac{4}{4}$

alt.3

musical notation for measure 151, featuring a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The notation includes a series of notes and rests, with dynamic markings *p*, *mf*, and *mp*. A 3:4 ratio is indicated above the staff.

153

$\frac{4}{4}$

$\frac{4}{4}$ J

alt.3

musical notation for measure 153, featuring a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The notation includes a series of notes and rests, with dynamic markings *p*, *mf*, and *mp*. A \emptyset symbol is present above the staff.

155

$\frac{4}{4}$

$\frac{4}{4}$

alt.3

musical notation for measure 155, featuring a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The notation includes a series of notes and rests, with dynamic markings *mp*, *p*, *f*, *ff*, and *mf*. A 3:2 ratio is indicated above the staff.

157

$\frac{4}{4}$

$\frac{4}{4}$

alt.3

musical notation for measure 157, featuring a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The notation includes a series of notes and rests, with dynamic markings *mp*, *f*, *ff*, and *mp*. A 3:2 ratio is indicated above the staff.

159

$\frac{4}{4}$

$\frac{9}{8}$

alt.3

musical notation for measure 159, featuring a treble clef, a 9/8 time signature, and a key signature of one sharp (F#). The notation includes a series of notes and rests, with dynamic markings *p*, *mp*, and *mf*. A \emptyset symbol is present above the staff.

