

GUERRERO

Tenor 4

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:

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

Microtones may be achieved either through the embouchure or fingerings.

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

The symbol “ \emptyset ” represents a tone-color that is halfway between a normal playing technique and the \circ technique.

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

to the Frost Saxophone Ensemble

GUERRERO

for twenty - one saxophones

Gregory Rowland Evans

54

Invocation

Tenor 4

2

44

34

ten.4

4

54

3:2

ten.4

5

44

34

ten.4

7

34

5:4

44

ten.4

9

54

3:2

34

ten.4

11

44

98

ten.4

13

54

A

ten.4

14

44

34

ten.4

16

44

34

ten.4

18

$\frac{4}{4}$

$\frac{5}{4}$

ten.4

20

$\frac{5}{4}$

ten.4

21

$\frac{4}{4}$

$\frac{3}{4}$

ten.4

23

$\frac{4}{4}$

$\frac{3}{4}$

ten.4

25

$\frac{4}{4}$

$\frac{5}{4}$

ten.4

27

$\frac{5}{4}$

$\frac{4}{4}$

ten.4

29

$\frac{3}{4}$

$\frac{4}{4}$

ten.4

31

$\frac{3}{4}$

$\frac{4}{4}$

ten.4

33

$\frac{4}{4}$

$\frac{4}{4}$ $\text{♩} = 90$ **B**

ten.4

35

$\frac{4}{4}$

$\frac{4}{4}$

ten.4

37

$\frac{4}{4}$

$\frac{4}{4}$

ten.4

39

$\frac{4}{4}$

$\frac{4}{4}$

ten.4

41

$\frac{4}{4}$

$\frac{4}{4}$

ten.4

43

$\frac{4}{4}$

$\frac{4}{4}$

ten.4

45

$\frac{4}{4}$

$\frac{4}{4}$

ten.4

47

$\frac{4}{4}$ C

$\frac{4}{4}$

ten.4

49

$\frac{4}{4}$

$\frac{4}{4}$

ten.4

51

$\frac{4}{4}$ D

$\frac{4}{4}$

ten.4

53

$\frac{4}{4}$

$\frac{4}{4}$

ten.4

55

$\frac{4}{4}$

$\frac{4}{4}$

ten.4

57

$\frac{4}{4}$

$\frac{4}{4}$

ten.4

59

$\frac{4}{4}$

$\frac{4}{4}$

ten.4

61 $\frac{4}{4}$ $\frac{4}{4}$

ten.4 p mp ppp p mp mp

63 $\frac{4}{4}$ $\frac{4}{4}$

ten.4 ppp p mp ppp p mp ppp

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

ten.4 mp ppp p p mp ppp p pp $3:4$ mf p

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

ten.4 $3:4$ f mp f

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

ten.4 mp f mp f mp mf p mf

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

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

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

ten.4 mp $f > mp$ mf pp $5:4$ p mf p pp

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

ten.4 f mp f $3:4$ mp f $5:4$ mp ppp

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

ten.4 mf p mf f mp $f > mp$ p pp f

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

ten.4 mp mf pp p mf f $5:4$

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

ten.4 mp f mp pp mf mf p mf

83

4/4 4/4

ten.4

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

3:2 3:4 3:2 3:4

85

4/4 4/4

ten.4

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

3:4 3:4 5:4 3:4

87

4/4 4/4

ten.4

mp *f* *mp* *mf*

5:4 5:4

89

4/4 4/4

ten.4

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

3:4 5:4 5:4 3:2

91

4/4 **F** 4/4

ten.4

f *ff* *p* *pp*

3:4 3:4

93

4/4 4/4

ten.4

f *ff* *pp*

95

4/4 4/4

ten.4

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

5:4

97

4/4 4/4

ten.4

f *ff* *p* *pp*

3:4 5:4 5:4

99

4/4 4/4

ten.4

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

3:4

101

$\frac{4}{4}$

$\frac{4}{4}$

ten.4

5:4 pp ff pp f p pp

103

$\frac{4}{4}$

$\frac{4}{4}$

ten.4

f ff p pp pp

105

$\frac{4}{4}$

$\frac{4}{4}$

ten.4

f ff pp f ff p pp f

107

$\frac{4}{4}$

$\frac{4}{4}$

ten.4

p pp f ff f p pp

109

$\frac{4}{4}$

$\frac{4}{4}$

ten.4

pp f ff f p pp f ff

111

$\frac{4}{4}$

$\frac{4}{4}$

ten.4

p pp f ff pp p

113

$\frac{4}{4}$

$\frac{4}{4}$

ten.4

ff p f ff pp

115

$\frac{4}{4}$

$\frac{4}{4}$ G

ten.4

f ff pp mf ppp

117

$\frac{4}{4}$

$\frac{4}{4}$

ten.4

mf ppp pp

119

$\frac{4}{4}$

$\frac{4}{4}$

ten.4

mp pp mf

121

$\frac{4}{4}$

$\frac{4}{4}$

ten.4

mf ppp mf pp mp

123

$\frac{4}{4}$

$\frac{4}{4}$

ten.4

pp *mf* *ppp*

125

$\frac{4}{4}$

$\frac{4}{4}$

ten.4

ppp *pp* *mp* *pp* *mp* *mf* *ppp*

127

$\frac{4}{4}$

$\frac{5}{4}$ $\text{♩} = 60$ $\boxed{\text{H}}$

ten.4

mf *ppp* *pp* *mp*

129

$\frac{4}{4}$

$\frac{3}{4}$

ten.4

p *mp* *mf*

131

$\frac{5}{4}$

ten.4

mf

132

$\frac{4}{4}$

$\frac{3}{4}$

ten.4

p *mp*

134

$\frac{3}{4}$

$\frac{4}{4}$

ten.4

mf *mf* *mf*

136

$\frac{5}{4}$

$\frac{3}{4}$

ten.4

p *mp* *mf*

138

$\frac{4}{4}$

$\frac{5}{4}$

ten.4

p *mf*

140

$\frac{4}{4}$

$\frac{4}{4}$

ten.4

p *p* *p*

142

$\frac{4}{4}$

$\frac{4}{4}$

ten.4

mf

144

$\frac{4}{4}$

$\frac{4}{4}$

ten.4

p *p* *p*

146

ten.4

5:4

mf *mp* *mf* *mp*

148 $\frac{4}{4}$ $\frac{4}{4}$

ten.4

The musical score for tenor 4 consists of four measures. Measure 148 begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure contains a quarter rest, followed by a half note F#4, and a half note G4. The second measure contains a half note A4 and a half note B4. Measure 149 contains a half note C5 and a half note D5. Measure 150 contains a half note E5 and a half note F#5. Measure 151 contains a half note G5 and a half note A5. The score includes dynamic markings of *p* (piano) at the beginning of measure 148 and *mf* (mezzo-forte) at the beginning of measure 151. A slur with a 3:4 ratio is placed over measures 150 and 151.

150 $\frac{4}{4}$

ten. 4

mp p p mf

3:4 5:4

152

4/4

ten.4

mp

mp

p 5:4 *mf* *p*

154 $\frac{4}{4}$ J $\frac{4}{4}$

ten.4

p *mp* *ff* *p* *mp*

156

ten.4

f

ff

mf > *mp*

f

ff

158

$\frac{4}{4}$

ten.4

p *mp* *mf* *mp* *p*

160

ten. 4

$3:2$

f ff

