

# GUERRERO

Baritone 2

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:**

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

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

♩ = 60

Invocation

Baritone 2




2

44

34

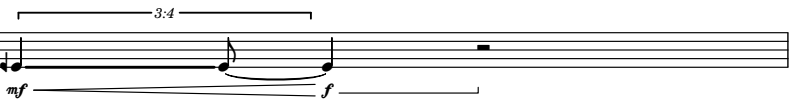
bar.2



4

54

bar.2

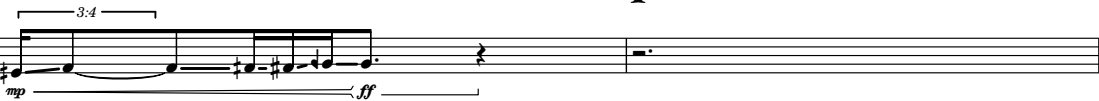


5

44

34

bar.2

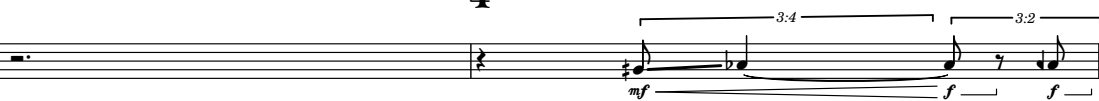


7

34

44

bar.2

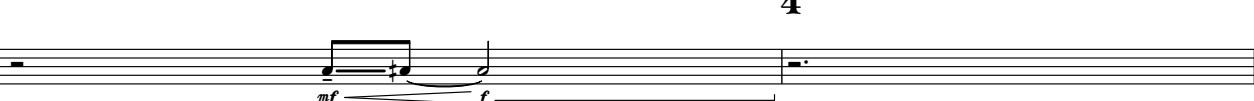


9

54

34

bar.2




11

44

98

bar.2

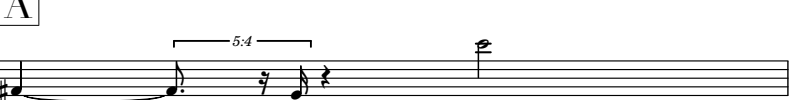


13

54

A

bar.2

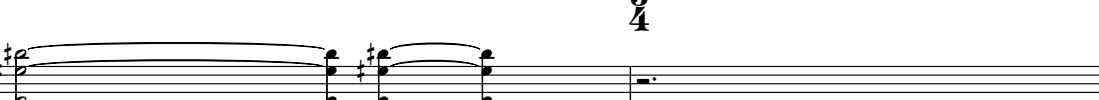


14

44

34

bar.2




16

44

34

bar.2




18

44

54


bar.2



20

54

bar.2



21

$\frac{4}{4}$

$\frac{3}{4}$

bar.2

23

$\frac{4}{4}$

$\frac{3}{4}$

bar.2

25

$\frac{4}{4}$

$\frac{5}{4}$

bar.2

27

$\frac{5}{4}$

bar.2

28

$\frac{4}{4}$

$\frac{3}{4}$

bar.2

30

$\frac{4}{4}$

$\frac{3}{4}$

bar.2

32

$\frac{4}{4}$

$\frac{4}{4}$

bar.2

34

$\frac{4}{4}$

$\text{♩} = 90$   
**B**

$\frac{4}{4}$

bar.2

36

$\frac{4}{4}$

$\frac{4}{4}$

bar.2

38

$\frac{4}{4}$

$\frac{4}{4}$

bar.2

40

$\frac{4}{4}$

$\frac{4}{4}$

bar.2

42

$\frac{4}{4}$

$\frac{4}{4}$

bar.2

44  $\frac{4}{4}$

bar.2  $\text{mp}$   $\frac{5}{4}$   $f$   $\text{pp}$   $\frac{3}{4}$   $\text{mf}$   $\frac{5}{4}$   $\text{pp}$   $\frac{3}{4}$   $\text{mf}$   $\frac{5}{4}$   $\text{pp}$   $\frac{3}{4}$   $\text{mf}$

46  $\frac{4}{4}$  C

bar.2  $\text{mp}$   $\frac{5}{4}$   $f$   $\text{mp}$   $\text{mp} < f$   $\text{mf}$   $\frac{5}{4}$   $f > p$

48  $\frac{4}{4}$

bar.2  $\frac{3}{4}$   $p$   $\text{mp}$   $\text{mf}$   $\frac{3}{4}$   $\text{mf}$   $\frac{5}{4}$

50  $\frac{4}{4}$  D  $\text{♩} = 108$

bar.2  $\frac{3}{4}$   $p$   $\text{pp}$   $\text{mf}$   $\frac{5}{4}$   $\text{ppp}$   $\text{mp}$

52  $\frac{4}{4}$

bar.2  $\frac{3}{2}$   $p$   $\text{mp}$   $\text{ppp}$   $p$   $\text{mp}$   $\text{ppp}$   $p$

54  $\frac{4}{4}$

bar.2  $\frac{5}{4}$   $\text{mp}$   $\text{ppp}$   $p$   $\text{mp}$   $\text{ppp}$

56  $\frac{4}{4}$

bar.2  $\frac{5}{4}$   $\text{ppp}$   $p$   $p$   $\text{mp}$   $\text{ppp}$   $p$

58  $\frac{4}{4}$

bar.2  $\text{mp}$   $p$   $\text{ppp}$   $p$   $\text{mp}$   $\text{ppp}$

60  $\frac{4}{4}$

bar.2  $p$   $p$   $\text{mp}$   $\frac{5}{4}$   $\text{ppp}$   $p$   $\frac{3}{4}$

62  $\frac{4}{4}$

bar.2  $\text{mp}$   $\text{ppp}$   $p$   $\frac{3}{4}$   $\text{mp}$   $p$   $\text{mp}$   $\frac{5}{4}$   $\text{ppp}$   $p$   $\frac{3}{4}$

64  $\frac{4}{4}$

bar.2  $\text{ppp}$   $p$   $\text{mp}$   $\frac{3}{4}$   $\text{ppp}$   $p$   $\frac{5}{4}$

66  $\frac{4}{4}$  E  $\text{♩} = 90$

bar.2  $f > \text{mp}$   $f$   $p$   $\frac{3}{4}$   $\text{mf}$   $\text{pp}$   $f$   $\text{mp}$   $\frac{5}{4}$

68  $\frac{4}{4}$

bar.2  $\frac{3}{4}$   $\text{mp}$   $p$   $\text{pp}$   $\text{mf}$   $p$   $\text{pp}$   $f$   $\text{mp}$   $\frac{5}{4}$   $f$

70

4/4

bar.2

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

72

4/4

bar.2

*pp* *f* *mp*

74

4/4

bar.2

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

76

4/4

bar.2

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

78

4/4

bar.2

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

80

4/4

bar.2

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

82

4/4

bar.2

*f* *mp*

83

4/4

bar.2

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

85

4/4

bar.2

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

87

$\frac{4}{4}$

$\frac{4}{4}$

bar.2

$p$   $f$   $mp$   $f$   $mp$   $pp$

89

$\frac{4}{4}$

$\frac{4}{4}$

bar.2

$mf$   $f$   $mp$   $f$   $mp$   $p$

91

$\frac{4}{4}$  F

$\frac{4}{4}$

bar.2

$pp$   $f$   $ff$   $pp$   $f$   $ff$   $p$

93

$\frac{4}{4}$

$\frac{4}{4}$

bar.2

$f$   $p$   $pp$   $ff$

95

$\frac{4}{4}$

$\frac{4}{4}$

bar.2

$f$   $ff$   $p$   $f$   $ff$   $p$

97

$\frac{4}{4}$

$\frac{4}{4}$

bar.2

$pp$   $pp$   $f$   $ff$

99

$\frac{4}{4}$

$\frac{4}{4}$

bar.2

$p$   $f$   $ff$   $pp$   $ff$

101

$\frac{4}{4}$

$\frac{4}{4}$

bar.2

$ff$   $p$   $pp$   $ff$   $p$   $pp$   $f$

103

$\frac{4}{4}$

$\frac{4}{4}$

bar.2

$ff$   $p$   $f$   $p$   $pp < f$   $ff$

105

4/4

4/4

bar.2

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

107

4/4

4/4

bar.2

*f* *ff* *p* *pp* *f* 5:4

109

4/4

4/4

bar.2

*ff* *pp* *ff* > *p* *pp* *f* *ff* *p* 5:4 3:4

111

4/4

4/4

bar.2

*f* *ff* *p* *pp* *p* *pp* 5:4 3:4

113

4/4

4/4

bar.2

*f* *ff* > *p* *pp* *f* *ff* *p* *pp* *ff* 5:4 3:4

115

4/4

4/4 G

bar.2

*f* *p* *pp* *f* *ff* *pp* *pp* *mf* *ppp* 5:4 3:2

117

4/4

4/4

bar.2

*pp* *mp* *mf* *ppp* *mf* 3:2

119

4/4

4/4

bar.2

*ppp* *mp* *pp* 3:2

121

4/4

4/4

bar.2

*mf* *ppp* 3:2

123

4/4

4/4

bar.2

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

125

4/4

4/4

bar.2

*ppp* *mf* *ppp* *pp* 3:2

127

4/4

5/4 H

♩ = 60

bar.2

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



129

$\frac{4}{4}$   $\frac{3}{4}$

5:4

bar.2

*mf*

The musical score for Example 129 is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4, indicated by a large '4' over and under the staff. A bracket above the staff spans the first four measures, with the ratio '5:4' written above it. The first measure contains a quarter rest. The second measure contains a dotted quarter note. The third measure contains a half note, with the dynamic marking '*mf*' (mezzo-forte) written below it. The fourth measure contains a quarter rest. The fifth measure contains a dotted half note. The time signature changes to 3/4, indicated by a large '3' over and under the staff. The sixth measure contains a dotted half note. The staff is labeled 'bar.2' at the beginning.

131

5/4

4/4

bar.2

mf

mp

mf

133

**3**  
**4**

**3**  
**4**

bar.2



135  $\frac{4}{4}$   $\frac{5}{4}$

bar.2

The musical notation for bar 2 is shown on a single staff. The time signature is 4/4, and the key signature has one flat (B-flat). The notation includes a whole rest, followed by a half note G4 (p), a whole note F#4 (mf), and a half note E4 (p). A bracket above the last two notes indicates a 3:4 ratio. The bar is labeled 'bar.2'.

137

$\frac{3}{4}$

$\frac{4}{4}$

bar.2

$\emptyset$

$5:4$

*mp*

*mf*

139  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{1}{1}$   $\text{♩} = 90$

bar.2

*mf* *mf* *p*

141

bar.2


*mf* *mp* *p*

5:4

143

$\frac{4}{4}$

bar.2



$\frac{4}{4}$

$mf$

$mp$

5:4

3:4

145

bar.2

4/4

5:4

3:4

*p*

*mf*

147

bar.2

*mp*

*mp*


*mf*

*mp*

*p*

3:4

149



bar.2

*p*

*mf*

151

bar.2

*mf* *mp* *p*

5:4

153

$\frac{4}{4}$

$\frac{4}{4}$  J

bar.2

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

155

$\frac{4}{4}$

$\frac{4}{4}$

bar.2

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

157

$\frac{4}{4}$

$\frac{4}{4}$

bar.2

*mp* *mf* *f* *ff* *p*

159

$\frac{4}{4}$

$\frac{9}{8}$

bar.2

*p* *mp* *p* *mp* *mp*

