

GUERRERO

Bass 1

2018

Gregory Rowland Evans

FOREWORD

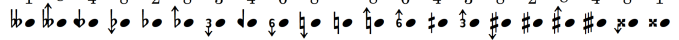
GUERRERO is a Spanish word that means “Warrior.” This piece is intended, in part, to be an homage to the surname of composer Francisco Guerrero Marín and to his work *Rhea* for twelve saxophones, but the piece is primarily inspired by the figurative notions of reflection, refraction, and illumination. *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 “o” 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 o 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

Invocation

♩ = 60

Bass 1

② $\frac{4}{4}$ $\frac{3}{4}$

bs.1

④ $\frac{5}{4}$

bs.1

⑤ $\frac{4}{4}$ $\frac{3}{4}$

bs.1

⑦ $\frac{3}{4}$ $\frac{4}{4}$

bs.1

⑨ $\frac{5}{4}$ $\frac{3}{4}$

bs.1

⑪ $\frac{4}{4}$ $\frac{9}{8}$

bs.1

⑬ $\frac{5}{4}$ **A** $\frac{4}{4}$

bs.1

⑮ $\frac{3}{4}$ $\frac{4}{4}$

bs.1

⑰ $\frac{3}{4}$ $\frac{4}{4}$

bs.1

⑲ $\frac{5}{4}$

bs.1

⑳ $\frac{5}{4}$ $\frac{4}{4}$

bs.1

㉒ $\frac{3}{4}$ $\frac{4}{4}$

bs.1

The musical score for 'Invocation' is written for a bass line (Bass 1) and a soloist (bs.1). The tempo is marked as ♩ = 60. The score consists of 22 measures, each with a circled measure number. The time signatures are: 5/4 (measures 1, 4, 19, 20), 4/4 (measures 2, 5, 7, 11, 13, 15, 17, 22), 3/4 (measures 3, 6, 9, 12, 16, 21), 3/4 (measure 10), 9/8 (measure 11), and 5/4 (measure 18). Dynamics include mp, mf, f, ff, p, and pp. The score includes various musical notations such as rests, eighth notes, quarter notes, half notes, and full notes, as well as slurs, ties, and accents. A section labeled 'A' begins at measure 13.

24

3/4 4/4

bs.1

f *pp* *mf* *p*

3:4

26

5/4

bs.1

mp *f* *mp*

27

5/4 4/4

bs.1

p *mp* *p* *mp*

29

3/4 4/4

bs.1

mp *f* *mp*

31

3/4 4/4

bs.1

mf *pp* *p* *mp*

33

4/4 4/4 $\text{♩} = 90$ B

bs.1

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

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

35

4/4 4/4

bs.1

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

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

37

4/4 4/4

bs.1

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

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

39

4/4 4/4

bs.1

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

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

41

4/4 4/4

bs.1

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

5:4 3:4 9:8 3:4

43

4/4 4/4

bs.1

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

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

45

4/4 4/4

bs.1

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

5:4 5:4 5:4 5:4

47

4/4 C 4/4

bs.1

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

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

49

4/4

bs.1

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

5:4 3:4 3:4

51

4/4

$\text{♩} = 108$ **D**

bs.1

mp *ppp* *mp* *p* *mp* *ppp*

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

53

4/4

bs.1

mp *ppp* *p* *mp* *ppp* *p*

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

55

4/4

bs.1

mp *ppp*

5:4

57

4/4

bs.1

p *mp* *ppp* *p* *mp* *ppp* *mp* *ppp*

3:4 5:4 3:4

59

4/4

bs.1

mp *mp* *ppp* *p* *mp*

5:4 3:4

61

4/4

bs.1

ppp *p* *p* *ppp* *p* *mp*

5:4 5:4 3:4

63

4/4

bs.1

ppp *mp* *ppp* *mp* *p* *mp* *ppp*

5:4 5:4 3:4

65

4/4

$\text{♩} = 90$ **E**

bs.1

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

5:4

67

4/4

bs.1

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

5:4 3:4

69

4/4

bs.1

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

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

71

4/4

bs.1

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

3:4 5:4 3:4

73

4/4

bs.1

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

5:4 9:8

75

77

79

81

83

85

87

89

91

93

94

96

98

100

102

104

4/4 4/4

bs.1

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

3:4

106

4/4 4/4

bs.1

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

3:4

108

4/4 4/4

bs.1

pp *f* *ff* *pp*

3:4 3:4

110

4/4 4/4

bs.1

f *f* *p* *pp*

112

4/4 4/4

bs.1

f *ff* *p* *pp*

5:4

114

4/4 4/4

bs.1

ff *pp* *ff*

116

4/4 G 4/4

bs.1

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

3:2

118

4/4 4/4

bs.1

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

3:2 3:2

120

4/4 4/4

bs.1

mp *pp* *mf*

3:2 3:2

122

4/4 4/4

bs.1

mf *ppp* *ppp* *pp*

3:2 3:2

124

4/4 4/4

bs.1

mp *pp* *mp* *mf*

5:4 3:2 3:2

126

4/4 4/4

bs.1

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

3:2 3:2

128

$\frac{5}{4}$ $\text{♩} = 60$ H

$\frac{4}{4}$

bs.1

130

$\frac{3}{4}$

$\frac{5}{4}$

bs.1

132

$\frac{4}{4}$

$\frac{3}{4}$

bs.1

134

$\frac{3}{4}$

$\frac{4}{4}$

bs.1

136

$\frac{5}{4}$

$\frac{3}{4}$

bs.1

138

$\frac{4}{4}$

$\frac{5}{4}$

bs.1

140

$\frac{4}{4}$ $\text{♩} = 90$ I

$\frac{4}{4}$

bs.1

142

$\frac{4}{4}$

$\frac{4}{4}$

bs.1

144

$\frac{4}{4}$

$\frac{4}{4}$

bs.1

146

$\frac{4}{4}$

$\frac{4}{4}$

bs.1

148

$\frac{4}{4}$

$\frac{4}{4}$

bs.1

150

$\frac{4}{4}$

$\frac{4}{4}$

bs.1

152

$\frac{4}{4}$

bs.1

bs.1

Musical notation for measure 152. The staff is in 4/4 time. The first half of the measure contains a quarter rest, a quarter note G4, a quarter note F4, and a quarter rest. The second half contains a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The first half is marked *mf* and the second half is marked *p*. There are two bracketed groups: one over the first half and one over the second half. The first bracket is labeled *mf* and the second is labeled *p*. There are also two bracketed groups: one over the first half and one over the second half. The first bracket is labeled *mf* and the second is labeled *p*. There are also two bracketed groups: one over the first half and one over the second half. The first bracket is labeled *mf* and the second is labeled *p*.

154

$\frac{4}{4}$ J

bs.1

bs.1

Musical notation for measure 154. The staff is in 4/4 time. The first half of the measure contains a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The second half contains a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The first half is marked *p* and the second half is marked *mp*. There are two bracketed groups: one over the first half and one over the second half. The first bracket is labeled *p* and the second is labeled *mp*. There are also two bracketed groups: one over the first half and one over the second half. The first bracket is labeled *p* and the second is labeled *mp*. There are also two bracketed groups: one over the first half and one over the second half. The first bracket is labeled *p* and the second is labeled *mp*.

156

$\frac{4}{4}$

bs.1

bs.1

Musical notation for measure 156. The staff is in 4/4 time. The first half of the measure contains a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The second half contains a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The first half is marked *mf* and the second half is marked *ff*. There are two bracketed groups: one over the first half and one over the second half. The first bracket is labeled *mf* and the second is labeled *ff*. There are also two bracketed groups: one over the first half and one over the second half. The first bracket is labeled *mf* and the second is labeled *ff*. There are also two bracketed groups: one over the first half and one over the second half. The first bracket is labeled *mf* and the second is labeled *ff*.

158

$\frac{4}{4}$

bs.1

bs.1

Musical notation for measure 158. The staff is in 4/4 time. The first half of the measure contains a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The second half contains a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The first half is marked *f* and the second half is marked *p*. There are two bracketed groups: one over the first half and one over the second half. The first bracket is labeled *f* and the second is labeled *p*. There are also two bracketed groups: one over the first half and one over the second half. The first bracket is labeled *f* and the second is labeled *p*. There are also two bracketed groups: one over the first half and one over the second half. The first bracket is labeled *f* and the second is labeled *p*.

160

$\frac{9}{8}$

bs.1

bs.1

Musical notation for measure 160. The staff is in 9/8 time. The first half of the measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The second half contains a quarter note G4, a quarter note F4, and a quarter note E4. The first half is marked *mp* and the second half is marked *mp*. There are two bracketed groups: one over the first half and one over the second half. The first bracket is labeled *mp* and the second is labeled *mp*. There are also two bracketed groups: one over the first half and one over the second half. The first bracket is labeled *mp* and the second is labeled *mp*. There are also two bracketed groups: one over the first half and one over the second half. The first bracket is labeled *mp* and the second is labeled *mp*.

