

GUERRERO

Soprano 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

GUERRERO

for twenty - one saxophones

Gregory Rowland Evans

54

♩ = 60

Invocation

Soprano 3

2

44

34

spr.3

4

54

spr.3

5

44

34

spr.3

7

34

44

spr.3

9

54

34

spr.3

11

44

98

spr.3

13

54

A

spr.3

14

44

34

spr.3

16

44

34

spr.3

18

44

54

spr.3

mp mp mp p 3:4

20

54

spr.3

p mp

21

44

34

spr.3

f 3:4

23

44

34

spr.3

mf 5:4 pp mf pp 3:4 pp p

25

44

54

spr.3

mp mf pp mp

27

54

spr.3

p p

28

44

34

spr.3

mp

30

44

34

spr.3

mp f mp f

32

44

44

spr.3

mf 5:4 pp mf > pp p mp

34

44

44

spr.3

mp f mp 5:4 f 3:4 mf 5:4 pp 3:4 mf pp

36

44

44

spr.3

mp 5:4 f mp 3:4 f pp mf 5:4 f mf 3:4

38

$\frac{4}{4}$

$\frac{4}{4}$

spr.3

pp mf mp f f mf pp mf pp mp

40

$\frac{4}{4}$

$\frac{4}{4}$

spr.3

f mp f mp f pp mf pp

42

$\frac{4}{4}$

$\frac{4}{4}$

spr.3

mf pp mp f pp mf f

44

$\frac{4}{4}$

$\frac{4}{4}$

spr.3

f mp mf pp mf pp f

46

$\frac{4}{4}$

$\frac{4}{4}$

C

spr.3

mf pp mp f mf f p mp

48

$\frac{4}{4}$

$\frac{4}{4}$

spr.3

mf mp mf pp f p f p mp

50

$\frac{4}{4}$

$\frac{4}{4}$

D

$\text{♩} = 108$

spr.3

f f p pp mp pp pp

52

$\frac{4}{4}$

$\frac{4}{4}$

spr.3

mp ppp

54

$\frac{4}{4}$

$\frac{4}{4}$

spr.3

p

56

$\frac{4}{4}$

$\frac{4}{4}$

spr.3

p mp ppp

58

$\frac{4}{4}$

$\frac{4}{4}$

spr.3

mp ppp

60

4/4 4/4

spr.3

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

62

4/4 4/4

spr.3

p *ppp*

64

4/4 4/4

spr.3

mp *ppp* *p*

66

4/4 4/4

spr.3

$\text{♩} = 90$

E

f *mp* *p* *f*

68

4/4 4/4

spr.3

mp *p* *f* *mp*

70

4/4 4/4

spr.3

mp *f* *mp*

72

4/4 4/4

spr.3

f *mp* *p*

74

4/4 4/4

spr.3

f *mp* *mf*

76

4/4 4/4

spr.3

mf *pp* *f* *mp*

78

4/4 4/4

spr.3

mp *f* *p*

GUERRERO ~5.

98

4/4

4/4

spr.3

pp f ff p pp

5:4 5:4

100

4/4

4/4

spr.3

f p ff pp

5:4 5:4

102

4/4

4/4

spr.3

ff p

5:4 5:4

103

4/4

4/4

spr.3

pp ff p pp ff f

5:4 5:4

105

4/4

4/4

spr.3

ff p pp p pp f ff pp

5:4 5:4

107

4/4

4/4

spr.3

f ff p pp p p

5:4 5:4

109

4/4

4/4

spr.3

pp ff

3:4 3:4

111

4/4

4/4

spr.3

pp ff p pp

3:4 3:4

113

4/4

4/4

spr.3

f ff p pp f ff


3:4 3:4

115


117

7

119

9 

121

1 

123

125

5

spr.3

mf *pp*

3:2

127

7 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{1}{2}$ = 60 \boxed{H}

spr.3

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

129

9 $\frac{4}{4}$ $\frac{3}{4}$

spr.3

mf *p*

131

(1) $\frac{5}{4}$

spr.3

The musical score for spr.3 consists of two measures. The first measure is in 5/4 time and contains a quarter note G4 (marked mp), followed by a half note A4 (marked mf), and a whole rest. The second measure is in 4/4 time and contains a whole note G4 (marked mf) and a quarter note A4.

133

135

5) $\frac{4}{4}$ $\frac{5}{4}$

spr.3

mf mp mf mf

137

7 $\frac{3}{4}$ $\frac{4}{4}$

spr.3

mod.to allegro

mf *p*

139

5/4

4/4

♩ = 90

1

spr.3

musical score for exercise 139, 5/4 to 4/4, spr.3, with various dynamics and articulations.

141

4/4

4/4

spr.3

musical score for exercise 141, 4/4 to 4/4, spr.3, with various dynamics and articulations.

143

4/4

4/4

spr.3

musical score for exercise 143, 4/4 to 4/4, spr.3, with various dynamics and articulations.

145

4/4

4/4

spr.3

musical score for exercise 145, 4/4 to 4/4, spr.3, with various dynamics and articulations.

147

4/4

4/4

spr.3

musical score for exercise 147, 4/4 to 4/4, spr.3, with various dynamics and articulations.

149

4/4

4/4

spr.3

musical score for exercise 149, 4/4 to 4/4, spr.3, with various dynamics and articulations.

151

4/4

4/4

spr.3

musical score for exercise 151, 4/4 to 4/4, spr.3, with various dynamics and articulations.

153

4/4

4/4

J

spr.3

musical score for exercise 153, 4/4 to 4/4, spr.3, with various dynamics and articulations.

155

4/4

4/4

spr.3

musical score for exercise 155, 4/4 to 4/4, spr.3, with various dynamics and articulations.

157

4/4

4/4

spr.3

musical score for exercise 157, 4/4 to 4/4, spr.3, with various dynamics and articulations.

159

4/4

9/8

spr.3

musical score for exercise 159, 4/4 to 9/8, spr.3, with various dynamics and articulations.

