

GUERRERO

Contrabass

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

♩ = 60

Invocation

Contrabass

2

44

34

cbs.

4

54

cbs.

5

44

34

cbs.

7

34

44

cbs.

9

54

34

cbs.

11

44

98

cbs.

13

54

A

cbs.

14

44

34

cbs.

16

44

34

cbs.

18

44

54

cbs.

20

5
4

4
4

musical staff with notes, rests, and dynamics (p, mp, p, mp, mp)

22

3
4

4
4

musical staff with notes, rests, and dynamics (mf, pp, mf, pp, p)

24

3
4

4
4

musical staff with notes, rests, and dynamics (mp, mp, f)

26

5
4

musical staff with notes, rests, and dynamics (mf, pp)

27

5
4

4
4

musical staff with notes, rests, and dynamics (p, mp, p, mp, mp, p, mp, mp)

29

3
4

4
4

musical staff with notes, rests, and dynamics (mp, f, mp, mp)

31

3
4

4
4

musical staff with notes, rests, and dynamics (mf, pp, mf)

33

4
4

4
4 $\text{♩} = 90$ B

musical staff with notes, rests, and dynamics (pp, mf, pp, mp, f, mp, f, mp, mf)

35

4
4

4
4

musical staff with notes, rests, and dynamics (pp, mp, f, mp, f, f, mp, f, mp)

37

4
4

4
4

musical staff with notes, rests, and dynamics (f, mp, f, mf, pp, mf, pp, mf, pp)

39

4
4

4
4

musical staff with notes, rests, and dynamics (mf, pp, mp, f, mp, f, mp)

41

4
4

4
4

musical staff with notes, rests, and dynamics (f, mp, mf, pp, mf, pp, mf, pp, mf)

43

4/4 4/4

cbs.

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

pp mp f mp f mp f

45

4/4 4/4

cbs.

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

pp mf pp mf pp mf pp f mp f

47

4/4 C 4/4

cbs.

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

p f p mp mf f

49

4/4 4/4

cbs.

3:4 5:4 3:4

p pp p f p mf

51

4/4 D 4/4

♩ = 108

cbs.

p p mp ppp mp ppp p ppp

53

4/4 4/4

cbs.

mp ppp mp ppp mp ppp

55

4/4 4/4

cbs.

3:2

p mp ppp mp ppp p mp

57

4/4 4/4

cbs.

5:4 3:4 5:4

ppp p mp ppp mp ppp

59

4/4 4/4

cbs.

5:4 5:4 3:4

mp ppp mp ppp p mp ppp mp

61

4/4 4/4

cbs.

5:4 3:4

p mp ppp p

63

4/4 4/4

cbs.

5:4 3:4

mp ppp p ppp

65

4/4 E 4/4

♩ = 90

cbs.

3:2

p mp p pp f mp

67 $\frac{4}{4}$

cbs. f mp pp mf p f mp pp

69 $\frac{4}{4}$

cbs. mf p mf f mp f mp

71 $\frac{4}{4}$

cbs. f mp mp mf p pp mf

73 $\frac{4}{4}$

cbs. pp f mp f mp f mp

75 $\frac{4}{4}$

cbs. mf p pp p mf p pp

77 $\frac{4}{4}$

cbs. f mp f mp f

79 $\frac{4}{4}$

cbs. mp $f > mp$ p mf f mp pp f

81 $\frac{4}{4}$

cbs. mp f mp f mp mf mf

83 $\frac{4}{4}$

cbs. f mp f mp f mp

85 $\frac{4}{4}$

cbs. f mp mf pp p pp mf mf

87 $\frac{4}{4}$

cbs. p pp f mp f mp f

89 $\frac{4}{4}$

cbs. f mp mf p $f > mp$ f mp

91

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

Example 91 is a musical score for a cello (cbs.) in 4/4 time. The score is divided into two measures. The first measure starts with a piano (*pp*) dynamic and contains a half note F. The second measure starts with a fortissimo (*ff*) dynamic and contains a half note F. A bracket above the second measure indicates a 5:4 ratio. The score is written on a single staff with a treble clef and a key signature of one sharp (F#).

93

cbs.

f *ff* *pp*

95

4/4

cbs.

5:4

f

pp

97

4/4

4/4

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

cbs.

[illegible]

101

4/4

4/4

cbs.

5:4

5:4

f

pp

5:4

[illegible]

105

cbs.

ff *p* *pp* *p*

106

cbs.

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

108

Example 108 is a 4/4 piece in C major. The score is for a cello (cbs.) and features a dynamic range from fortissimo (ff) to pianissimo (pp). The melody is in the right hand, and the bass line is in the left hand. The piece includes a 5:4 time signature change at the end.

110

4/4

cbs.

pp sf p f

3:4

112

4/4 4/4

cbs.

ff 5:4 p pp 5:4 f p

114

4/4 4/4

cbs.

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

116

4/4 G 4/4

cbs.

mf > ppp 3:2 ppp pp mp mf ppp

118

4/4 4/4

cbs.

mf 3:2 pp mp mf ppp mf pp

120

4/4 4/4

cbs.

mp 3:2 pp mp 3:2 pp mp

122

4/4 4/4

cbs.

mf 3:2 mf ppp pp mp 3:2

124

4/4 4/4

cbs.

3:4 pp mp mp ppp mf

126

4/4 4/4

cbs.

3:2 ppp pp 3:2 pp < mp

128

5/4 H 4/4

cbs.

5:4 mp mf mp 3:2 mp < mf

130

3/4 5/4

cbs.

3:4 mf p

132

4/4 3/4

cbs.

mp mf

134

3/4 4/4

cbs.

mf p

136

5/4

3/4

cbs. 

138

4/4

5/4

cbs. 

140

4/4

 = 90

4/4

cbs. 

142

4/4

4/4

cbs. 

144

4/4

4/4

cbs. 

146

4/4

4/4

cbs. 

148

4/4

4/4

cbs. 

150

4/4

4/4

cbs. 

152

4/4

4/4

cbs. 

154

4/4



4/4

cbs. 

156

4/4

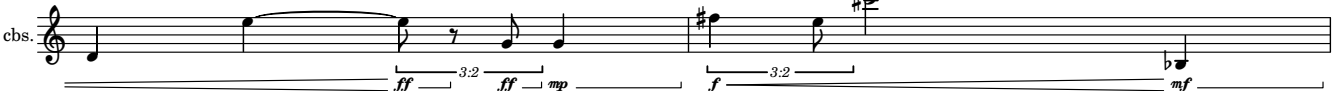
4/4

cbs. 

158

4/4

4/4

cbs. 

chs.

p *mp*

