

GUERRERO

Alto 5

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

Alto 5




2

44

34

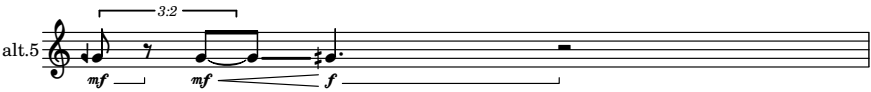
alt.5



4

54

alt.5




5

44

34

alt.5




7

34

44

alt.5




9

54

34

alt.5




11

44

98

alt.5

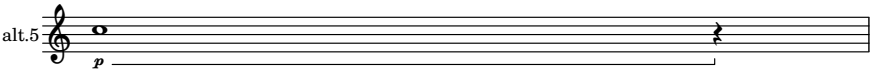


13

54

A

alt.5




14

44

34

alt.5

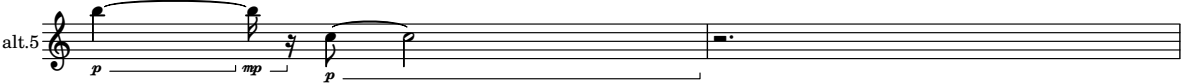


16

44

34

alt.5




18

44

54

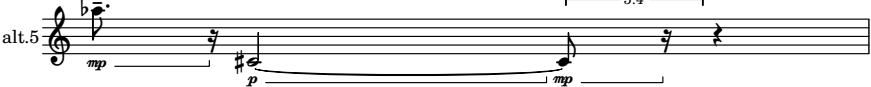
alt.5



20

54

alt.5



21

4/4 3/4

alt.5

mp *mf* *pp* 3:4

23

4/4 3/4

alt.5

p *5:4* *p* *mp*

25

4/4 5/4

alt.5

mp *mf* *pp* *5:4* *mf* *pp*

27

5/4 4/4

alt.5

p *mp* *p* *p*

29

3/4 4/4

alt.5

mp *mp*

31

3/4 4/4

alt.5

pp *mf*

33

4/4 4/4 B $\text{♩} = 90$

alt.5

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

35

4/4 4/4

alt.5

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

37

4/4 4/4

alt.5

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

39

4/4 4/4

alt.5

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

41

4/4 4/4

alt.5

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

43

4/4 4/4

alt.5

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

45

4/4 4/4

alt.5

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

47

4/4 C 4/4

alt.5

f *mf* *pp* *f* *pp* *mf* *5:4*

49 

51 

53 

55 

57 

59 

61 

63 

65 

67 

69 

71 

73

75

alt.5

mf

p

pp

5:4

f

3:2

pp

p

3:4

f

77

alt.5

mp

f

5:4

mp

f

mp

mf

79

alt.5

p

pp

p

pp

mf

p

pp

f

mp

f

81

alt.5

mp

f

5:4

mp

mf

pp

5:4

p

mf

f

83

alt.5

mp

pp

f

5:4

mp

pp

f

3:2

f

mp

p

mf

85

alt.5

pp

5:4

p

pp

f

3:2

mp

f

87

alt.5

p

5:4

pp

f

mp

f

3:2

mp

89

alt.5

mp

mf

p

pp

mp

3:4

f

91

alt.5

pp

ff

p

pp

f

ff

p

93

alt.5

pp

ff

p

pp

f

ff

p

94

alt.5

pp

f

ff

f

ff

96

alt.5

pp

f

ff

f

ff

98

alt.5

p

pp

5:4

p

100

alt.5

ff

5:4

p

pp

f

ff

5:4

p

102

alt.5

p

pp

5:4

ff

5:4

p

ff

5:4

p

104

4/4

alt.5

pp (f ff p pp

5:4 5:4 5:4

106

4/4

alt.5

f p

5:4

108

4/4

alt.5

f ff f ff pp

110

4/4

alt.5

f ff p

5:4

112

4/4

alt.5

pp f ff > p pp ff p

3:4

114

4/4

alt.5

pp p f

116

4/4

G

alt.5

mf pp mp

ppp mf > ppp pp

3:2

118

4/4

alt.5

mp mf ppp pp

3:2 3:2

120

4/4

alt.5

mp pp mp mf

3:2 3:2

122

4/4

alt.5

ppp mf mf > ppp pp mp

3:2 3:2

124

4/4

alt.5

pp mp ppp mf

3:2 3:2

126

4/4

alt.5

mf pp mp

3:2 3:2

[illegible][illegible]

132

4/4

3/4


alt. 5

mf

134

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

alt. 5



136

5/4

3/4

alt.5

mf

p

3:4

The musical score for Example 136 is written for an alto saxophone (alt.5). It begins with a 5/4 time signature, which changes to 3/4. The melody starts with a half note (fermata), followed by a quarter note, and then a half note. The dynamics are marked *mf* and *p*. A 3:4 ratio is indicated above the staff, suggesting a tempo or meter change.

138

4/4

5/4

alt.5

mp

mf

3:2

The image shows a musical score for the song 'The Rose Tree'. It consists of two staves. The first staff is for the vocal part, labeled 'alt.5' (alto 5). It begins with a treble clef and a 4/4 time signature. The key signature has one flat (B-flat). The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A bracket above the last two notes indicates a 3:2 ratio. The second staff is for the piano accompaniment. It begins with a 5/4 time signature. The key signature has one flat. The piano part starts with a half note G3, followed by a half note A3, and a half note B3. The dynamics are marked 'mp' (mezzo-piano) for the vocal part and 'mf' (mezzo-forte) for the piano part. The score ends with a double bar line.

140 $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

alt. 5

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

3:4

\flat

142

alt. 5

mod.to

mp *mf*

5:4

144

146

alt. 5

5:4

3:4

mf *mp* *p*

mf *p* 5:4

148

alt.5

mf *mp*

p *mf* *mp*

5:4

150

4/4 4/4

alt.5

p *mf* *p* *3:4* *p* *mf* *mp* *p* *mf* *3:4*

152

4/4 4/4

alt.5

mp *mp* *p* *3:4* *5:4* *mf* *p* *3:4* *mp*

154

4/4 J 4/4

alt.5

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

156

4/4 4/4

alt.5

ff *mf* *p* *mp* *mp* *mf* *mp* *3:2*

158

4/4 4/4

alt.5

mp *3:2* *f* *p* *mp*

160

9/8

alt.5

mf *p*

