

# GUERRERO

Alto 4

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

Alto 4

2

44

34

alt.4

4

54

alt.4

5

44

34

alt.4

7

34

44

alt.4

9

54

34

alt.4

11

44

98

alt.4

13

54

A

alt.4

14

44

34

alt.4

16

44

34

alt.4

18

44

54

alt.4

20

54

44

alt.4

22

alt.4  $\frac{3}{4}$   $\frac{4}{4}$

*mp* *mf* *pp*

24

alt.4  $\frac{3}{4}$   $\frac{4}{4}$

*mp* *p*

26

alt.4  $\frac{5}{4}$

*mp* *f*

27

alt.4  $\frac{5}{4}$   $\frac{4}{4}$

*p* *mp* *p*

29

alt.4  $\frac{3}{4}$   $\frac{4}{4}$

*p* *3:4* *mp* *f*

31

alt.4  $\frac{3}{4}$   $\frac{4}{4}$

*mp* *f* *3:4*

33

alt.4  $\frac{4}{4}$   $\frac{4}{4}$   $\text{♩} = 90$  **B**

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

35

alt.4  $\frac{4}{4}$   $\frac{4}{4}$

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

37

alt.4  $\frac{4}{4}$   $\frac{4}{4}$

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

39

alt.4  $\frac{4}{4}$   $\frac{4}{4}$

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

41

alt.4  $\frac{4}{4}$   $\frac{4}{4}$

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

43

alt.4  $\frac{4}{4}$   $\frac{4}{4}$

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

45

alt.4  $\frac{4}{4}$   $\frac{4}{4}$

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

47  $\frac{4}{4}$  **C**

alt.4  $f$   $\frac{5}{4}$   $p$   $\frac{3}{4}$   $f$   $>$   $p$   $mf$   $\frac{3}{4}$   $\frac{5}{4}$   $mf$   $f$   $\frac{5}{4}$   $p$

49  $\frac{4}{4}$

alt.4  $f$   $>$   $p$   $\frac{5}{4}$   $p$   $mf$   $\frac{3}{4}$   $mf$   $\frac{3}{4}$   $f$   $\frac{3}{4}$   $p$

51  $\frac{4}{4}$   $\text{♩} = 108$  **D**

alt.4  $mp$   $\frac{3}{2}$   $p$   $\frac{3}{2}$   $p$   $mp$   $ppp$

53  $\frac{4}{4}$

alt.4  $ppp$   $p$   $\frac{3}{2}$   $p$   $\frac{3}{2}$   $mp$   $>$   $ppp$   $p$

55  $\frac{4}{4}$

alt.4  $p$   $mp$   $mp$   $ppp$   $p$   $\frac{3}{2}$   $p$   $\frac{3}{2}$   $p$

57  $\frac{4}{4}$

alt.4  $p$   $\frac{3}{4}$   $mp$   $ppp$   $p$

59  $\frac{4}{4}$

alt.4  $p$   $\frac{3}{4}$   $\frac{5}{4}$   $mp$   $ppp$   $p$   $\frac{3}{4}$   $ppp$   $p$

61  $\frac{4}{4}$

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

63  $\frac{4}{4}$

alt.4  $p$   $mp$   $ppp$   $\frac{5}{4}$   $mp$   $\frac{5}{4}$   $ppp$   $p$   $\frac{3}{4}$

65  $\frac{4}{4}$   $\text{♩} = 90$  **E**

alt.4  $mp$   $>$   $ppp$   $p$   $\frac{5}{4}$   $p$   $\frac{5}{4}$   $pp$

67  $\frac{4}{4}$

alt.4  $f$   $\frac{5}{4}$   $f$   $mp$   $f$   $>$   $p$   $pp$   $mf$   $\frac{5}{4}$   $f$   $>$   $mp$   $p$

69  $\frac{4}{4}$

alt.4  $f$   $\frac{3}{4}$   $mp$   $f$   $>$   $mp$   $p$   $pp$   $f$

71  $\frac{4}{4}$

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

73

alt. 4

75

alt. 4

77

alt. 4

79

alt. 4

81

alt. 4

83

alt. 4

85

alt. 4

87

alt. 4

89

alt. 4

91

alt. 4

93

alt. 4

95

alt. 4

97

alt. 4

GUERRERO ~5.

123

4/4 4/4

alt.4

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

Detailed description: This musical staff for measure 123 is in 4/4 time. It begins with a 3:2 tuplet of eighth notes (G4, A4, B4) marked *mp*. This is followed by a whole note (C#5) marked *pp*. The next two measures contain a 3:2 tuplet of eighth notes (D5, E5, F#5) marked *mp*, followed by a whole note (G5) marked *mf*. The final measure contains a 3:2 tuplet of eighth notes (A5, B5, C6) marked *ppp*, followed by a whole note (D6) marked *mf*.

125

4/4 4/4

alt.4

3:2 ppp mp pp

Detailed description: This musical staff for measure 125 is in 4/4 time. It begins with a 3:2 tuplet of eighth notes (G4, A4, B4) marked *ppp*. This is followed by a whole note (C#5) marked *mp*. The next measure contains a whole rest. The final measure contains a whole note (D5) marked *pp*.

127

4/4 5/4  $\text{♩} = 60$  H

alt.4

3:2 mp 3:2 mf > ppp

Detailed description: This musical staff for measure 127 is in 5/4 time. It begins with a 3:2 tuplet of eighth notes (G4, A4, B4) marked *mp*. This is followed by a whole note (C#5) marked *mf*. The next measure contains a 3:2 tuplet of eighth notes (D5, E5, F#5) marked *ppp*. The staff then continues with a whole rest for the remainder of the measure.

129

4/4 3/4

alt.4

p

Detailed description: This musical staff for measure 129 is in 4/4 time. It begins with a whole rest. The next measure contains a whole rest. The final measure contains a half note (D5) marked *p*.

131

5/4

alt.4

mp

Detailed description: This musical staff for measure 131 is in 5/4 time. It begins with a whole rest. The next measure contains a half note (G4) marked *mp*. The staff then continues with a whole rest for the remainder of the measure.

132

4/4 3/4

alt.4

mf p

Detailed description: This musical staff for measure 132 is in 4/4 time. It begins with a whole rest. The next measure contains a half note (G4) marked *mf*. The next measure contains a 3:2 tuplet of eighth notes (A4, B4, C5) marked *p*. The staff then continues with a whole rest for the remainder of the measure.

134

3/4 4/4

alt.4

mp mf mp

Detailed description: This musical staff for measure 134 is in 3/4 time. It begins with a whole rest. The next measure contains a 3:2 tuplet of eighth notes (G4, A4, B4) marked *mp*. This is followed by a whole note (C#5) marked *mf*. The next measure contains a whole rest. The final measure contains a whole note (D5) marked *mp*.

136

5/4 3/4

alt.4

mp mf

Detailed description: This musical staff for measure 136 is in 5/4 time. It begins with a whole rest. The next measure contains a half note (G4) marked *mp*. The next measure contains a whole rest. The final measure contains a half note (D5) marked *mf*.

138

4/4 5/4

alt.4

p 3:2 mp

Detailed description: This musical staff for measure 138 is in 4/4 time. It begins with a half note (G4) marked *p*. The next measure contains a whole rest. The next measure contains a whole rest. The final measure contains a 3:2 tuplet of eighth notes (A4, B4, C5) marked *mp*.

140

4/4 4/4  $\text{♩} = 90$  I

alt.4

p 3:4 mf 5:4 mp

Detailed description: This musical staff for measure 140 is in 4/4 time. It begins with a half note (G4) marked *p*. The next measure contains a 3:4 tuplet of eighth notes (A4, B4, C5) marked *p*. The next measure contains a 5:4 tuplet of eighth notes (D5, E5, F#5) marked *mf*. The next measure contains a whole note (G5) marked *mp*. The staff then continues with a whole rest for the remainder of the measure.

142

4/4 4/4

alt.4

mf 5:4 mp p

Detailed description: This musical staff for measure 142 is in 4/4 time. It begins with a whole rest. The next measure contains a 5:4 tuplet of eighth notes (G4, A4, B4) marked *mf*. The next measure contains a whole note (C#5) marked *mp*. The next measure contains a whole rest. The final measure contains a half note (D5) marked *p*.

144

4/4 4/4

alt.4

p mf > 5:4 mp 3:4 mf mp p

Detailed description: This musical staff for measure 144 is in 4/4 time. It begins with a half note (G4) marked *p*. The next measure contains a 5:4 tuplet of eighth notes (A4, B4, C5) marked *mf*. The next measure contains a whole note (D5) marked *mp*. The next measure contains a 3:4 tuplet of eighth notes (E5, F#5, G5) marked *mf*. The next measure contains a whole note (A5) marked *mp*. The staff then continues with a whole rest for the remainder of the measure.




146

alt. 4

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

[illegible]

150



alt. 4

4/4

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

[illegible]

154  $\frac{4}{4}$  J

alt. 4

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

156

alt. 4

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

158

alt. 4.

mf f ff mf p mp

160

alt. 4

