

GUERRERO

Tenor 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:

$$-\frac{1}{1} \uparrow -\frac{7}{8} -\frac{3}{4} -\frac{5}{8} -\frac{1}{2} -\frac{3}{8} -\frac{1}{3} -\frac{1}{4} -\frac{1}{6} -\frac{1}{8} +\frac{1}{8} +\frac{1}{6} +\frac{1}{4} +\frac{1}{3} +\frac{3}{8} +\frac{1}{2} +\frac{5}{8} +\frac{3}{4} +\frac{7}{8} +\frac{1}{1}$$

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

Tenor 3

2

44

34

ten.3

4

54

ten.3

5

44

34

ten.3

7

34

44

ten.3

9

54

34

ten.3

11

44

98

ten.3

13

54

A

44

ten.3

15

34

44

ten.3

17

34

44

ten.3

19

54

ten.3

20

5
4

ten.3

p *p* *mp* *mp*

22

3
4

4
4

ten.3

mf > *pp* *p* *mp* *p*

24

3
4

4
4

ten.3

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

26

5
4

ten.3

mp *f* *mp* *f*

27

5
4

ten.3

p *mp* *p*

28

4
4

3
4

ten.3

mp *mp*

30

4
4

3
4

ten.3

mp *mf* *pp*

32

4
4

4
4

ten.3

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

34

4
4

$\text{♩} = 90$
B

4
4

ten.3

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

36

4
4

4
4

ten.3

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

38

4
4

4
4

ten.3

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

40

4/4 4/4

ten.3

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

pp mf pp mp f mp mp (f mp f pp mf

42

4/4 4/4

ten.3

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

pp mf pp mf pp mp < f f mp f

44

4/4 4/4

ten.3

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

mp f mp < f mf > pp mf mp mf mp

46

4/4 4/4 C

ten.3

3:4 5:4 3:4

f mp mp (f mp mp mf pp mf

48

4/4 4/4

ten.3

mp f p pp f 5:4 3:4

50

4/4 4/4 $\text{♩} = 108$ D

ten.3

mf mf 5:4 mp ppp mp ppp f > p

52

4/4 4/4

ten.3

3:4 5:4

mp ppp mp > ppp

54

4/4 4/4

ten.3

3:4

mp

56

4/4 4/4

ten.3

5:4

p

58

4/4 4/4

ten.3

5:4

p ppp p p

60

4/4 4/4

ten.3

5:4

mp ppp

62

4/4 4/4

ten.3

3:4 5:4

p mp 3:4 ppp

64

ten.3

66 $\frac{4}{4}$ $\boxed{\text{E}}$ $\text{♩} = 90$ $\frac{4}{4}$

ten.3

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

3:2

The image shows a musical score for a tenor part. It begins with a tempo marking of 90 beats per minute and a key signature of one sharp (F#). The time signature is 4/4. The score is written on a single staff for 'ten.3'. The music starts with a half note E, followed by a quarter rest, then a quarter note F#, a quarter note G, and a quarter note A. This is followed by a half note rest, then a half note F#, and a half note G. The next measure contains a half note F# and a half note G. This is followed by a half note rest, then a half note F#, and a half note G. The final measure contains a half note F# and a half note G. The score includes dynamic markings of *f* (forte), *mp* (mezzo-piano), and *p* (piano). A 3:2 time signature change is indicated above the final measure.

68

ten.3

mf p 3:4 pp f mp f > mp p

[illegible]

72

ten.3

4/4

f *mp* *mf*

3:4 5:4 3:4

74

ten.3

f *mp*

f *mp* *pp*

5:4

76

ten.3

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

(78)

ten.3

mp

f > mp *p* *pp*

5:4

f *3:2* *mp* *3:4* *f*

3:2

(80) 

82

ten.3

4/4

5:4

3:4

mp

f

mp

p

mp

f

(84)

ten.3

pp *f* *mp* *p* *pp* *f* *mp* *f* *5:4* *mp*

86

ten.3

p

mf

f

mp

3:4

3:2

mp

88 $\frac{4}{4}$

ten.3 f $3:2$ mp f $3:4$ mp mf $3:4$ mf

90 $\frac{4}{4}$ $\frac{4}{4}$ [F]

ten.3 pp f $3:2$ mp pp ff

92 $\frac{4}{4}$

ten.3 pp ff p pp

93 $\frac{4}{4}$ $\frac{4}{4}$

ten.3 f $3:4$ ff

95 $\frac{4}{4}$ $\frac{4}{4}$

ten.3 pp ff p pp

97 $\frac{4}{4}$ $\frac{4}{4}$

ten.3 f $3:4$ p pp $3:4$

99 $\frac{4}{4}$ $\frac{4}{4}$

ten.3 ff $5:4$ p pp f f ff

101 $\frac{4}{4}$ $\frac{4}{4}$

ten.3 pp $3:4$ f ff pp f ff pp $5:4$

103 $\frac{4}{4}$ $\frac{4}{4}$

ten.3 f ff $3:4$ p pp p pp $5:4$

105 $\frac{4}{4}$ $\frac{4}{4}$

ten.3 f ff p pp $5:4$ f ff $3:4$

107

4/4

ten.3

5:4

pp

f

ff

p

f

pp < f

109

4/4

ten.3

5:4

ff

p

pp

f

ff

111

4/4

ten.3

5:4

p

pp

f

ff

113

4/4

ten.3

p

pp

f

ff

pp

5:4

f

115

4/4

ten.3

5:4

ff

p

pp

p

pp

f

pp

3:2

mp

pp

G

117

4/4

ten.3

3:2

mp

mf

ppp

3:2

mf

ppp

119

4/4

ten.3

3:2

mp

pp < mp

mf

pp

121

4/4

ten.3

3:2

pp

mp

pp

mf

123

4/4

ten.3

3:2

ppp

mf

pp < mp

pp

mp

125

4/4

ten.3

3:2

mf

ppp

ppp

pp

127

4/4

ten.3

3:2

mp

mp

mf

5/4

H

mp

mf

♩ = 60

153

ten.3

mf mp

mf mp


mp f mf f

5:4


3:4

4/4 J

155

5) 

157

7) 

159

9

