

GUERRERO

Tenor 1

2018

Gregory Rowland Evans

FOREWORD

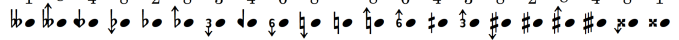
GUERRERO is a Spanish word that means “Warrior.” This piece is intended, in part, to be an homage to the surname of composer Francisco Guerrero Marín and to his work *Rhea* for twelve saxophones, but the piece is primarily inspired by the figurative notions of reflection, refraction, and illumination. *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

Tenor 1

2

44

34

ten.1

4

54

ten.1

5

44

34

ten.1

7

34

44

ten.1

9

54

34

ten.1

11

44

98

ten.1

13

54

A

ten.1

14

44

34

ten.1

16

44

34

ten.1

18

44

54

ten.1

20

5/4

ten.1

p *mp* *mp*

21

4/4 3/4

ten.1

mf *pp* *mf* *pp*

23

4/4 3/4

ten.1

p *p* *mp* *f*

25

4/4 5/4

ten.1

mf *pp* *mf* *pp*

27

5/4 4/4

ten.1

p *p* *mp* *f*

29

3/4 4/4

ten.1

mp *mp*

31

3/4 4/4

ten.1

mf *pp* *mf* *pp*

33

4/4 4/4 B

ten.1

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

35

4/4 4/4

ten.1

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

37

4/4 4/4

ten.1

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

39

4/4 4/4

ten.1

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

41

4/4 4/4

ten.1

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

43

$\frac{4}{4}$

$\frac{4}{4}$

ten.1

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

45

$\frac{4}{4}$

$\frac{4}{4}$

ten.1

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

47

$\frac{4}{4}$ C

$\frac{4}{4}$

ten.1

mf *mf* *f* *p* *pp* *mf* *mf*

49

$\frac{4}{4}$

$\frac{4}{4}$

ten.1

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

51

$\frac{4}{4}$ D

$\text{♩} = 108$

$\frac{4}{4}$

ten.1

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

53

$\frac{4}{4}$

$\frac{4}{4}$

ten.1

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

55

$\frac{4}{4}$

$\frac{4}{4}$

ten.1

p *p*

57

$\frac{4}{4}$

$\frac{4}{4}$

ten.1

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

59

$\frac{4}{4}$

$\frac{4}{4}$

ten.1

p *mp* *ppp* *p*

61

$\frac{4}{4}$

$\frac{4}{4}$

ten.1

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

63

$\frac{4}{4}$

$\frac{4}{4}$

ten.1

mp *ppp* *p* *p*

65

$\frac{4}{4}$

$\frac{4}{4}$ E

$\text{♩} = 90$

ten.1

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

67

4/4

ten.1

pp

f

5:4

mp

mf

p

69

4/4

ten.1

pp

mf

f

f

mp

mf

pp

71

4/4

ten.1

mf

f

5:4

mp

f

3:4

mp

f > mp

mf

p

73

4/4

ten.1

pp

p

mf

f

3:4

mp

pp

f

3:2

mp

5:4

75

4/4

ten.1

pp

f

3:4

mp

f

5:4

mp

f

3:4

mp

f

mp

mf

3:4

77

4/4

ten.1

p

mf

p

f

mp

f

5:4

79

4/4

ten.1

mp

f

5:4

mp

mf

pp

mf

p

81

4/4

ten.1

mf

mf

f

3:4

mp

f

3:2

mp

f

3:2

83

4/4

ten.1

mp

f

p

mf

p

pp

f

3:4

mp

f

5:4

85

4/4

ten.1

mp

mf

mf

pp

mf

f

5:4

87

4/4

ten.1

mp

f

mp

mf

p

mf

p

pp

f

mp

5:4

f

89

4/4

ten.1

mp

f

mp

f > mp

mf

mp

91

4/4

F

ten.1

93

4/4

ten.1

95

4/4

ten.1

97

4/4

ten.1

99

4/4

ten.1

101

4/4

ten.1

103

4/4

ten.1

105

4/4

ten.1

106

4/4

ten.1

108

4/4

ten.1

110

ten.1

ff > *p* *pp* < *f* *sf* *p* *pp*

112

ten.1

f

p *pp* *f* *ff* *pp*

114 $\frac{4}{4}$

ten.1

$\frac{4}{4}$

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

ff *p* *pp*

116 $\frac{4}{4}$ G

ten.1

pp *mp* *mf* *ppp* *mp* *pp*

3:2

[illegible]

120

4/4

ten.1

mp

mf

pp

mf

pp

3:2

3:2

122

4/4

ten.1

Ø

mp

ppp

Ø

pp

mp

124

4/4

ten.1

mf 3:2 ppp pp 3:2

mf 3:2 pp mp

126

ten.1

mp *pp* *mp* *mf* *ppp* *mf* *ppp*

128 $\frac{5}{4}$ $\frac{4}{4}$ $\text{H} = 60$

ten.1

mp $mp < mf$

3:2

130

$\frac{3}{4}$ **$\frac{5}{4}$**


ten.1

mf p

3:4 5:4

mf p

132 $\frac{4}{4}$ $\frac{3}{4}$

ten.1 

134

$\frac{3}{4}$

$\frac{4}{4}$

ten.1

mf *p*

136

$\frac{5}{4}$

$\frac{3}{4}$

ten.1

mp *mf* *mp* *mf*

138

$\frac{4}{4}$

$\frac{5}{4}$

ten.1

p *5:4*

140

$\frac{4}{4}$

$\text{♩} = 90$

I

$\frac{4}{4}$

ten.1

mf *p* *mf* *mp*

142

$\frac{4}{4}$

$\frac{4}{4}$

ten.1

p *mf* *mp* *mf*

144

$\frac{4}{4}$

$\frac{4}{4}$

ten.1

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

146

$\frac{4}{4}$

$\frac{4}{4}$

ten.1

mf *mp* *p* *mf*

148

$\frac{4}{4}$

$\frac{4}{4}$

ten.1

p *mf* *mp* *mf*

150

$\frac{4}{4}$

$\frac{4}{4}$

ten.1

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

152

$\frac{4}{4}$

$\frac{4}{4}$

ten.1

mf *mf* *mp* *mp*

154

$\frac{4}{4}$

J

$\frac{4}{4}$

ten.1

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

156

$\frac{4}{4}$

$\frac{4}{4}$

ten.1

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

158

$\frac{4}{4}$

$\frac{4}{4}$

ten.1

ff

f

3:2

Detailed description: This block contains the musical notation for measures 158, 159, and 160. Measure 158 begins with a treble clef and a 'ten.1' marking. It contains a half note G4, followed by two measures of whole rests. Measure 159 contains two measures of whole rests. Measure 160 contains a half note G4, a half note A4, and a half note B4, all beamed together. The notation includes dynamic markings 'ff' at the start of measure 158 and 'f' at the start of measure 160. A 3:2 ratio is indicated below the final measure.

160

$\frac{9}{8}$

ten.1

ff

p

Detailed description: This block contains the musical notation for measure 160 in 9/8 time. It begins with a treble clef and a 'ten.1' marking. The measure contains a quarter note G4, followed by a quarter rest, an eighth rest, and a dotted quarter note G4. The notation includes dynamic markings 'ff' at the start and 'p' below the dotted quarter note. The measure ends with a double bar line.

