

GUERRERO

for 21 saxophones

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:

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

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 “o” 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 o technique.

A “+” over a note indicates a “tongue slap” or “tongue pizz.” technique.

INSTRUMENTATION

1 Sopranino Saxophone

3 Soprano Saxophones

6 Alto Saxophones

5 Tenor Saxophones

3 Baritone Saxophones

2 Bass Saxophones

1 Contrabass Saxophone

c.5’30”

to the Frost Saxophone Ensemble
GUERRERO
for twenty - one saxophones

Gregory Rowland Evans

[illegible]

GUERRERO ~2~ Evans

3/4

4/4

5/4

3/4

musical score with staves labeled spr.0, spr.1, spr.2, spr.3, alt.1, alt.2, alt.3, alt.4, alt.5, alt.6, ten.1, ten.2, ten.3, ten.4, ten.5, bar.1, bar.2, bar.3, bs.1, bs.2, cbs.

musical score for 20 instruments: spr. (soprano), spr.1, spr.2, spr.3, alt.1, alt.2, alt.3, alt.4, alt.5, alt.6, ten.1, ten.2, ten.3, ten.4, ten.5, bar.1, bar.2, bar.3, bs.1, bs.2, cbs.

musical notation including notes, rests, dynamics (mp, mf, ff, p, f), and articulation marks.

musical notation including notes, rests, dynamics (mp, mf, ff, p, f), and articulation marks.

musical notation including notes, rests, dynamics (mp, mf, ff, p, f), and articulation marks.

musical notation including notes, rests, dynamics (mp, mf, ff, p, f), and articulation marks.

musical notation including notes, rests, dynamics (mp, mf, ff, p, f), and articulation marks.

musical notation including notes, rests, dynamics (mp, mf, ff, p, f), and articulation marks.

musical notation including notes, rests, dynamics (mp, mf, ff, p, f), and articulation marks.

musical notation including notes, rests, dynamics (mp, mf, ff, p, f), and articulation marks.

musical notation including notes, rests, dynamics (mp, mf, ff, p, f), and articulation marks.

musical notation including notes, rests, dynamics (mp, mf, ff, p, f), and articulation marks.

musical notation including notes, rests, dynamics (mp, mf, ff, p, f), and articulation marks.

musical notation including notes, rests, dynamics (mp, mf, ff, p, f), and articulation marks.

musical notation including notes, rests, dynamics (mp, mf, ff, p, f), and articulation marks.

musical notation including notes, rests, dynamics (mp, mf, ff, p, f), and articulation marks.

musical notation including notes, rests, dynamics (mp, mf, ff, p, f), and articulation marks.

musical notation including notes, rests, dynamics (mp, mf, ff, p, f), and articulation marks.

musical notation including notes, rests, dynamics (mp, mf, ff, p, f), and articulation marks.

musical notation including notes, rests, dynamics (mp, mf, ff, p, f), and articulation marks.

musical notation including notes, rests, dynamics (mp, mf, ff, p, f), and articulation marks.

musical notation including notes, rests, dynamics (mp, mf, ff, p, f), and articulation marks.

musical notation including notes, rests, dynamics (mp, mf, ff, p, f), and articulation marks.

GUERRERO ~5~ Evans

4
4

5
4

5
4

musical score with staves spr. (soprano), spr.1, spr.2, spr.3, alt.1, alt.2, alt.3, alt.4, alt.5, alt.6, ten.1, ten.2, ten.3, ten.4, ten.5, bar.1, bar.2, bar.3, bs.1, bs.2, cbs.

musical notation including notes, rests, dynamics (p, mp, f), and articulation marks.

mf  *pp*  *p* 

GUERRERO ~7~ Evar

4
4

5
4

5
4

musical score with staves labeled spro., spr.1, spr.2, spr.3, alt.1, alt.2, alt.3, alt.4, alt.5, alt.6, ten.1, ten.2, ten.3, ten.4, ten.5, bar.1, bar.2, bar.3, bs.1, bs.2, and cbs.

4/4

3/4

4/4

3/4

musical score for spr. (soprano), spr.1, spr.2, spr.3, alt.1, alt.2, alt.3, alt.4, alt.5, alt.6, ten.1, ten.2, ten.3, ten.4, ten.5, bar.1, bar.2, bar.3, bs.1, bs.2, and cbs. (contrabass).

The score is divided into four measures, each with a specific time signature: 4/4, 3/4, 4/4, and 3/4.

Key musical elements include:

- Dynamic markings: *mp* (mezzo-piano), *p* (piano), *f* (forte), *mf* (mezzo-forte), *pp* (pianissimo).
- Articulation: accents, slurs, and phrasing marks.
- Rehearsal marks: 5:4, 3:4, and 5:4.

musical score with staves spr.0, spr.1, spr.2, spr.3, alt.1, alt.2, alt.3, alt.4, alt.5, alt.6, ten.1, ten.2, ten.3, ten.4, ten.5, bar.1, bar.2, bar.3, bs.1, bs.2, cbs.

4/4

4/4

4/4

musical score with staves spr. through cbs.

GUERRERO ~12~ Evans

4/4

4/4

4/4

musical score for spr., spr.1, spr.2, spr.3, alt.1, alt.2, alt.3, alt.4, alt.5, alt.6, ten.1, ten.2, ten.3, ten.4, ten.5, bar.1, bar.2, bar.3, bs.1, bs.2, cbs.

GUERRERO ~14~ Evans

musical score for spr., spr.1, spr.2, spr.3, alt.1, alt.2, alt.3, alt.4, alt.5, alt.6, ten.1, ten.2, ten.3, ten.4, ten.5, bar.1, bar.2, bar.3, bs.1, bs.2, cbs.

4/4

4/4 $\text{♩} = 108$ **D**

4/4

musical score with staves spr. through cbs.

GUERRERO ~17~ Evans

GUERRERO ~18~ Evans

GUERRERO ~19~ Evans

4/4

4/4

4/4

musical score for spr., alt., ten., bar., bs., and cbs. parts, featuring various musical notations, dynamics (mp, p, f, pp, ppp), and articulation marks.

GUERRERO ~21~ Evans

4/4

4/4

4/4

musical score for spr., spr.1, spr.2, spr.3, alt.1, alt.2, alt.3, alt.4, alt.5, alt.6, ten.1, ten.2, ten.3, ten.4, ten.5, bar.1, bar.2, bar.3, bs.1, bs.2, cbs.

GUERRERO ~23~ Evans

4/4

4/4

4/4

Full orchestral score page 74, measures 1-3. The score includes parts for Sprung Horns (spr.), Alto Saxophones (alt.), Tenor Saxophones (ten.), Baritone Saxophones (bar.), Bass Saxophones (bs.), and Contrabass (chs.). The music is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *f*, *mp*, *pp*, and *mf*.

GUERRERO ~25~ Evans

GUERRERO ~27~ Evans

GUERRERO ~28~ Evans

This image shows a page from a musical score, likely for a large orchestra and choir. The score is written in a single system with multiple staves. The staves are labeled on the left side: spr.1, spr.2, spr.3, alt.1, alt.2, alt.3, alt.4, alt.5, alt.6, ten.1, ten.2, ten.3, ten.4, ten.5, bar.1, bar.2, bar.3, bs.1, bs.2, and cbs. The music is written in a single system with multiple staves. The score includes various musical notations such as notes, rests, and dynamic markings like f, mp, and pp. The staves are arranged in a vertical column, and the music is written in a single system. The score is a page from a musical score, likely for a large orchestra and choir. The staves are labeled on the left side: spr.1, spr.2, spr.3, alt.1, alt.2, alt.3, alt.4, alt.5, alt.6, ten.1, ten.2, ten.3, ten.4, ten.5, bar.1, bar.2, bar.3, bs.1, bs.2, and cbs. The music is written in a single system with multiple staves. The score includes various musical notations such as notes, rests, and dynamic markings like f, mp, and pp. The staves are arranged in a vertical column, and the music is written in a single system. The score is a page from a musical score, likely for a large orchestra and choir. The staves are labeled on the left side: spr.1, spr.2, spr.3, alt.1, alt.2, alt.3, alt.4, alt.5, alt.6, ten.1, ten.2, ten.3, ten.4, ten.5, bar.1, bar.2, bar.3, bs.1, bs.2, and cbs. The music is written in a single system with multiple staves. The score includes various musical notations such as notes, rests, and dynamic markings like f, mp, and pp. The staves are arranged in a vertical column, and the music is written in a single system.

GUERRERO ~30~ Evans

4/4

4/4

4/4

musical score for spr. (soprano), spr.1, spr.2, spr.3, alt.1, alt.2, alt.3, alt.4, alt.5, alt.6, ten.1, ten.2, ten.3, ten.4, ten.5, bar.1, bar.2, bar.3, bs.1, bs.2, cbs.

musical notation including notes, rests, dynamics (pp, f, ff, p, ff > p, pp < f), and articulation (accents, slurs, ties).

GUERRERO ~32~ Evans

pp GUERRERO ~33~ Evans

4/4

4/4

4/4

musical score for various instruments including spr., alt., ten., bar., bs., and cbs., featuring complex notation, dynamics, and articulation marks.

4/4 4/4 4/4

musical score for various instruments including spr., alt., ten., bar., and cbs. The score is divided into three systems, each marked with a 4/4 time signature. The notation includes notes, rests, and dynamic markings such as *f*, *pp*, *ff*, and *p*. The instruments are arranged in a vertical stack, with spr. at the top and cbs. at the bottom. The score is written in a standard musical notation with a key signature of one flat (B-flat).

GUERRERO ~36~ Evans

4/4

4/4

4/4

musical score for spr., spr.1, spr.2, spr.3, alt.1, alt.2, alt.3, alt.4, alt.5, alt.6, ten.1, ten.2, ten.3, ten.4, ten.5, bar.1, bar.2, bar.3, bs.1, bs.2, cbs.

GUERRERO ~39~ Evans

musical score for spr., alt., ten., bar., bs., and cbs. parts, featuring various dynamics (mp, mf, pp, ppp) and articulation marks (accents, slurs, ties).

Instrument parts include:

- spr. (Soprano)
- spr.1 (Soprano 1)
- spr.2 (Soprano 2)
- spr.3 (Soprano 3)
- alt.1 (Alto 1)
- alt.2 (Alto 2)
- alt.3 (Alto 3)
- alt.4 (Alto 4)
- alt.5 (Alto 5)
- alt.6 (Alto 6)
- ten.1 (Tenor 1)
- ten.2 (Tenor 2)
- ten.3 (Tenor 3)
- ten.4 (Tenor 4)
- ten.5 (Tenor 5)
- bar.1 (Baritone 1)
- bar.2 (Baritone 2)
- bar.3 (Baritone 3)
- bs.1 (Bass 1)
- bs.2 (Bass 2)
- cbs. (Cello/Bass)

GUERRERO ~41~ Evans

GUERRERO ~42~ Evans

5
4

4
4

3
4

musical score with staves labeled: spro., spr.1, spr.2, spr.3, alt.1, alt.2, alt.3, alt.4, alt.5, alt.6, ten.1, ten.2, ten.3, ten.4, ten.5, bar.1, bar.2, bar.3, bs.1, bs.2, cbs.

musical notation includes notes, rests, dynamics (mf, p, mp), and articulation marks (accents, slurs).

Rehearsal marks with time signatures: 5/4, 4/4, 3/4.

3
4

4
4

5
4

musical score for 18 instruments: spr., spr.1, spr.2, spr.3, alt.1, alt.2, alt.3, alt.4, alt.5, alt.6, ten.1, ten.2, ten.3, ten.4, ten.5, bar.1, bar.2, bar.3, bs.1, bs.2, cbs.

musical notation includes notes, rests, dynamics (mf, mp, p), and articulation marks (accents, slurs).

GUERRERO ~45~ Evans

4
4 **I** ♩ = 90

4
4

4
4

spr. *p* *mf* *mp* *p* *mf* *p* *mf* *mp* *p*

spr.1 *p* *mf* *mp* *p* *mf* *p* *mf* *mp* *p*

spr.2 *mf* *mp* *p* *mf* *mp* *p* *mf* *mp* *p*

spr.3 *mf* *mp* *p* *mf* *mp* *p* *mf* *mp* *p*

alt.1 *mf* *mp* *p* *mf* *mp* *p* *mf* *mp* *p*

alt.2 *mf* *mp* *p* *mf* *mp* *p* *mf* *mp* *p*

alt.3 *p* *mf* *p* *mp* *p* *mf* *p* *mf* *p*

alt.4 *p* *p* *mf* *mp* *mp* *p* *mf* *mp* *p*

alt.5 *p* *mf* *p* *p* *mf* *mp* *p* *mp* *mf*

alt.6 *mf* *mp* *p* *mf* *mp* *p* *p* *mf* *mp* *p*

ten.1 *mf* *p* *mf* *mp* *p* *mf* *mp* *p*

ten.2 *p* *mp* *mf* *mp* *p* *mp* *p* *p*

ten.3 *mf* *mp* *mp* *mf* *mp* *p* *p* *mf* *mp*

ten.4 *p* *p* *mf* *mp* *p* *mf* *mp* *p*

ten.5 *p* *mf* *mp* *p* *mf* *mp* *p* *p* *mf* *mp*

bar.1 *p* *p* *mf* *mp* *p* *mf* *mp* *p*

bar.2 *mf* *p* *mf* *mp* *p* *mf* *mp* *p*

bar.3 *mf* *mf* *mp* *p* *p* *mf* *mp* *p*

bs.1 *p* *p* *mf* *mp* *p* *mf* *mp* *p*

bs.2 *p* *mf* *mp* *p* *p* *p* *p* *p*

chs. *p* *p* *mp* *p* *p* *p* *mf* *mp* *p*

4/4

4/4

4/4

musical score for spr., alt., ten., bar., bs., and cbs. parts, measures 143-145.

Parts include: spr., spr.1, spr.2, spr.3, alt.1, alt.2, alt.3, alt.4, alt.5, alt.6, ten.1, ten.2, ten.3, ten.4, ten.5, bar.1, bar.2, bar.3, bs.1, bs.2, cbs.

Measure 143: spr. starts with *mf* and *mp* dynamics. alt.1 starts with *p*. alt.2 starts with *p* and *mf*. alt.3 starts with *mp* and *p*. alt.4 starts with *p*. alt.5 starts with *p* and *mp*. alt.6 starts with *mf* and *p*. ten.1 starts with *mf* and *mp*. ten.2 starts with *mf*. ten.3 starts with *mf* and *mp*. ten.4 starts with *mf*. ten.5 starts with *mp* and *mf*. bar.1 starts with *mp* and *p*. bar.2 starts with *mf*. bar.3 starts with *p*. bs.1 starts with *mf*. bs.2 starts with *p* and *mp*. cbs. starts with *p* and *mf*.

Measure 144: spr. starts with *p* and *mf*. alt.1 starts with *p* and *mf*. alt.2 starts with *p* and *mf*. alt.3 starts with *mf* and *mp*. alt.4 starts with *p* and *mf*. alt.5 starts with *mf* and *mp*. alt.6 starts with *p* and *mf*. ten.1 starts with *mf* and *p*. ten.2 starts with *mf* and *mp*. ten.3 starts with *p* and *mf*. ten.4 starts with *p* and *mf*. ten.5 starts with *p* and *mp*. bar.1 starts with *p* and *mf*. bar.2 starts with *mf* and *mp*. bar.3 starts with *mf* and *mp*. bs.1 starts with *mf*. bs.2 starts with *mf* and *mp*. cbs. starts with *mp* and *mf*.

Measure 145: spr. starts with *p* and *mf*. alt.1 starts with *p* and *mp*. alt.2 starts with *p* and *mf*. alt.3 starts with *mp* and *p*. alt.4 starts with *mf* and *mp*. alt.5 starts with *mp* and *p*. alt.6 starts with *mp* and *p*. ten.1 starts with *p* and *mf*. ten.2 starts with *mp* and *p*. ten.3 starts with *mf* and *mp*. ten.4 starts with *p* and *mf*. ten.5 starts with *mp* and *p*. bar.1 starts with *mp* and *p*. bar.2 starts with *p* and *mf*. bar.3 starts with *p* and *mf*. bs.1 starts with *mp*. bs.2 starts with *mp* and *mf*. cbs. starts with *mp* and *p*.

4/4

4/4

4/4

musical score with staves spr., spr.1, spr.2, spr.3, alt.1, alt.2, alt.3, alt.4, alt.5, alt.6, ten.1, ten.2, ten.3, ten.4, ten.5, bar.1, bar.2, bar.3, bs.1, bs.2, cbs.

GUERRERO ~49~ Evans

GUERRERO ~50~ Evans

4/4

4/4

4/4

musical score with staves labeled spr., spr.1, spr.2, spr.3, alt.1, alt.2, alt.3, alt.4, alt.5, alt.6, ten.1, ten.2, ten.3, ten.4, ten.5, bar.1, bar.2, bar.3, bs.1, bs.2, cbs.

4/4

4/4

8/8

musical score for spr., spr.1, spr.2, spr.3, alt.1, alt.2, alt.3, alt.4, alt.5, alt.6, ten.1, ten.2, ten.3, ten.4, ten.5, bar.1, bar.2, bar.3, bs.1, bs.2, cbs.

Other scores from Gregory Rowland Evans include:

UNACCOMPANIED	CHAMBER	ELECTROACOUSTIC	ORCHESTRAL
Five Excuses (for cello alone)	String Trio no.1	Bewegt die Erde:	Arquitectura 11611
Five Excuses (for piano alone)	Violin Concerto	<i>B.E.vi : Ohrenquallen (for violin)</i>	Metamorphoses (after Illouz)
Epiphora (for solo cello)	Five Excuses (for string trio)	<i>B.E.vii : Staub (for laptop ensemble)</i>	GUERRERO (21 saxophones)
Five Excuses (for xiao alone)	Adumbration "String Trio 2"	<i>B.E.i : NGC 3370 (for percussion trio)</i>	Tianshū (12 players)
soNOTina (for solo piano)	Hamon shū "String Quartet 1"	<i>B.E.ii : Carinanebel (for viola)</i>	
	Cthar (for two cellos)	<i>B.E.iv : Arborealkartographie (for cello)</i>	
	Four Ages of Sand (fl asax vc)	Sidereus Nuncius (for oboe)	
		Bar Do (for bassoon)	