

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:

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

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.7'

to the Frost Saxophone Ensemble
GUERRERO

Gregory Rowland Evans

[illegible]

GUERRERO ~2~ Evans

3/4

4/4

5/4

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 ~4~ 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

3/4

4/4

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.

54

musical score for spr., alt., ten., bar., bs., and cbs. parts, measures 19-20.

Measures 19-20 are shown. The score includes parts 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).

Dynamic markings include *mp* (mezzo-piano), *f* (forte), and *p* (piano). Articulation markings include *acc.* (accents).

Measure 19 features complex textures with multiple spr. parts, alt.1, alt.3, alt.4, alt.5, alt.6, ten.1, ten.3, ten.4, ten.5, bar.1, bar.2, bs.1, bs.2, and cbs. Measure 20 continues the textures with spr., spr.1, spr.2, spr.3, alt.1, alt.3, alt.4, alt.5, alt.6, ten.1, ten.3, ten.4, ten.5, bar.1, bar.2, bs.1, bs.2, and cbs.

54

4/4

3/4

4/4

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

3/4

4/4

5/4

musical score for spr., alt., ten., bar., bs., and cbs. parts across three measures.

Measure 1 (3/4):

- spr.: f (half note), mf (quarter), pp (quarter), p (half), mp (half).
- spr.1: p (half).
- spr.2: mp (half), f (half), mp (half), pp (half), mf (half), pp (half).
- spr.3: p (half).
- alt.1: mp (half), mf (half), pp (half).
- alt.2: mp (half), p (half).
- alt.3: mp (half), pp (half), p (half).
- alt.4: mp (half), p (half).
- alt.5: mp (half), mf (half), pp (half).
- alt.6: mp (half), p (half).
- ten.1: mp (half), mf (half), pp (half).
- ten.2: p (half), mp (half).
- ten.3: f (half), mf (half), pp (half).
- ten.4: p (half).
- ten.5: mp (half), mf (half), pp (half).
- bar.1: p (half).
- bar.2: mp (half).
- bar.3: p (half), mp (half), p (half).
- bs.1: f (half), pp (half), mf (half), p (half).
- bs.2: p (half), p (half).
- cbs.: mp (half), mp (half), f (half).

Measure 2 (4/4):

- spr.: mp (half), f (half), mp (half).
- spr.1: p (half), mp (half), f (half), pp (half).
- spr.2: mp (half), f (half), mp (half), pp (half), mf (half), pp (half).
- spr.3: mp (half), mf (half), pp (half), mp (half).
- alt.1: mp (half), p (half), mp (half).
- alt.2: mp (half).
- alt.3: mp (half), p (half).
- alt.4: mp (half), p (half).
- alt.5: mp (half), mf (half), pp (half).
- alt.6: mp (half), mf (half), pp (half).
- ten.1: mp (half), mf (half), pp (half).
- ten.2: mp (half).
- ten.3: mp (half), f (half), mp (half), f (half).
- ten.4: p (half).
- ten.5: mp (half), mf (half), pp (half).
- bar.1: mp (half), pp (half), mf (half).
- bar.2: mp (half), mf (half), pp (half), pp (half).
- bar.3: f (half).
- bs.1: p (half), f (half), mp (half).
- bs.2: p (half), p (half).
- cbs.: mp (half), mp (half), f (half).

Measure 3 (5/4):

- spr.: mp (half), f (half), mp (half).
- spr.1: mp (half), f (half), pp (half).
- spr.2: mp (half), f (half), pp (half).
- spr.3: mp (half), mf (half), pp (half), mp (half).
- alt.1: mp (half), p (half), mp (half).
- alt.2: mp (half).
- alt.3: mp (half), p (half).
- alt.4: mp (half), f (half).
- alt.5: mp (half), mf (half), pp (half).
- alt.6: mp (half), mf (half), pp (half).
- ten.1: mp (half), p (half).
- ten.2: mp (half).
- ten.3: mp (half), f (half), mp (half), f (half).
- ten.4: p (half), mp (half).
- ten.5: mp (half), mf (half), pp (half).
- bar.1: pp (half), mf (half), mp (half), p (half).
- bar.2: p (half), mp (half).
- bar.3: mp (half).
- bs.1: mp (half), f (half), mp (half).
- bs.2: f (half), mp (half).
- cbs.: mf (half), pp (half).

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 (p, mp, f), and articulation marks.

4/4

3/4

4/4

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

Instrument 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.

Key musical elements include:

- Dynamic markings: *f*, *mp*, *mf*, *pp*, *p*.
- Articulations: accents, slurs, ties, and phrasing slurs.
- Time signatures: 4/4 and 3/4.
- Rehearsal mark 30.

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.

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.

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.

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.

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.

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

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.

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

4/4

4/4 $\text{♩} = 108$ **D**

4/4

Score for Sprites (spro, spr.1, spr.2, spr.3), Alts (alt.1, alt.2, alt.3, alt.4, alt.5, alt.6), Tens (ten.1, ten.2, ten.3, ten.4, ten.5), Bars (bar.1, bar.2, bar.3), and Bsns (bs.1, bs.2, cbs).

Key signature: D major (one sharp). Tempo: 108 BPM. Time signature: 4/4.

The score is divided into three measures. Dynamics include *mp*, *f*, *p*, *pp*, *ppp*, *mf*, and *ppp*. Articulation includes accents and slurs. Rhythmic markings include 3:4 and 5:4 ratios.

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

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

Instrument 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.

Key features include dynamic markings (mp, p, f, pp, ppp) and articulation marks (accents, slurs) throughout the score.

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.

4/4

4/4 $\text{♩} = 90$ **E**

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.

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 ~28~ 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.

musical notation including notes, rests, dynamics (f, mp, pp, mf, p, f), and articulation (accents, slurs, ties).

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 ~31~ Evans

4/4

spro.

4/4

spr.1

4/4

spr.2

4/4

spr.3

4/4

alt.1

4/4

alt.2

4/4

alt.3

4/4

alt.4

4/4

alt.5

4/4

alt.6

4/4

ten.1

4/4

ten.2

4/4

ten.3

4/4

ten.4

4/4

ten.5

4/4

bar.1

4/4

bar.2

4/4

bar.3

4/4

bs.1

4/4

bs.2

4/4

chs.

GUERRERO ~33~ Evans

4/4

4/4

4/4 F

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.

GUERRERO ~35~ Evans

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.

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

pp _____
GUERRERO ~38~ Evans

GUERRERO ~39~ Evans

$\frac{4}{4}$

$\frac{4}{4}$

$\frac{4}{4}$

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

chs.

GUERRERO ~41~ Evans

4/4

4/4

4/4

musical score for various instruments including 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, and cbs.

4/4 G

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.

musical score for spr., alt., ten., bar., bs., and cbs. parts, featuring dynamic markings (ppp, mf, mp, pp) and articulation (accents, slurs).

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.

44

44

44

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

chs.

This musical score is for a 135-measure piece, divided into three systems of 44 measures each. The notation is for a large ensemble, including soprano, spruce (soprano 1, 2, 3), alto (1-6), tenor (1-5), baritone (1-3), bass (1-2), and chorus. The score is written in 4/4 time and features a variety of musical elements:

- Dynamics:** The score includes a wide range of dynamic markings such as *pp* (pianissimo), *mp* (mezzo-piano), *mf* (mezzo-forte), *ppp* (pianississimo), and *fff* (fortississimo).
- Articulation:** Notes are often marked with accents (*acc.*) or staccato (*stacc.*) articulation.
- Phrasing:** Brackets and slurs are used to group notes into phrases, with some phrases marked with a 3:2 ratio, possibly indicating a tempo or breath change.
- Timbre:** The use of different instruments (soprano, spruce, alto, tenor, baritone, bass, chorus) creates a rich, textured sound.
- Structure:** The score is organized into three systems, each containing 44 measures, with a total of 135 measures.

GUERRERO ~47~ Evans

4
4

4
4

5
4 H $\text{♩} = 60$

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.

4/4

3/4

5/4

musical score for 18 instruments: 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 (mp, mf, p, sf), articulation (accents, breath marks), and phrasing slurs.

4/4

3/4

3/4

musical score with staves labeled spr.o, 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

5
4

musical score for 20 instruments: 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, mp, p), articulation (accents, staccato), and phrasing slurs with time signatures (3:2, 3:4, 5:4).

3
4

4
4

5
4

musical score for spr., alt., ten., bar., bs., and cbs. instruments across three measures.

Measure 1 (3/4):

- spr.: Rest.
- spr.1: mp (3.2), mf (3.2).
- spr.2: Rest.
- spr.3: mf , p .
- alt.1: Rest.
- alt.2: mf (3.2), mp , mf .
- alt.3: mp (3.2), mf .
- alt.4: mf , p .
- alt.5: Rest.
- alt.6: mp (5.4), mf .
- ten.1: mp , mf (5.4), mp , mf .
- ten.2: Rest.
- ten.3: Rest.
- ten.4: mp , mf .
- ten.5: mf (5.4).
- bar.1: Rest.
- bar.2: Rest.
- bar.3: mp (5.4), mf .
- bs.1: mp , mf .
- bs.2: Rest.
- cbs.: Rest.

Measure 2 (4/4):

- spr.: mp , mp .
- spr.1: mf (3.2).
- spr.2: Rest.
- spr.3: Rest.
- alt.1: mp .
- alt.2: mf , p .
- alt.3: Rest.
- alt.4: p .
- alt.5: mp (3.2).
- alt.6: mf .
- ten.1: Rest.
- ten.2: Rest.
- ten.3: mp , mf .
- ten.4: mp , mf , p .
- ten.5: Rest.
- bar.1: mf , p .
- bar.2: mp (5.4), mf .
- bar.3: mf (5.4), mf .
- bs.1: Rest.
- bs.2: mf , p .
- cbs.: mp , mf (5.4).

Measure 3 (5/4):

- spr.: mf .
- spr.1: p .
- spr.2: mf (3.2).
- spr.3: mp , mf .
- alt.1: mf (3.2), p .
- alt.2: p .
- alt.3: mf .
- alt.4: mp (3.2).
- alt.5: mf .
- alt.6: p .
- ten.1: p (5.4).
- ten.2: mp .
- ten.3: mf , p .
- ten.4: mf .
- ten.5: mf , p .
- bar.1: mp .
- bar.2: mf .
- bar.3: p .
- bs.1: mf .
- bs.2: Rest.
- cbs.: mf .

GUERRERO ~53~ Evans

4/4

4/4

4/4

musical score for spr., alt., ten., bar., bs., and cbs. parts, featuring various dynamics (mf, mp, p, mf) and articulations (accents, slurs, ties).

Instrument 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.

GUERRERO ~55~ Evans

GUERRERO ~56~ Evans

GUERRERO ~57~ Evans

GUERRERO ~58~ 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.

4/4

4/4

8/8

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.

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 : Ohrenqualen (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)	