

GREGORY ROWLAND EVANS

T I Ā N S H Ū

天書
析世鑒—世紀末卷

; or, mad writings in a Book from the Sky

for twelve players

2018/19

CONTRABASS

FOREWORD

Tiānshū is the name of an art installation in the form of a book by artist Xu Bing filled with meaningless glyphs in the style of traditional Chinese characters, referred to in English as “A Book from the Sky.” The term *tiān shū*, which can be translated to mean “divine writing,” originally referred to religious texts but is now used to mean “gibberish.” A possible alternative title could be “Nonsense Writing.” The first title of this installation, and the Chinese subtitle of this piece, can be translated to “Mirror to Analyze the World: The Century’s Final Volume.” I have elected to typeset the Chinese title and subtitle of this piece in traditional Chinese characters rather than simplified characters in the spirit of the traditional nature of Xu Bing’s woodcut printing used in the making of *Tiānshū*, although it is possible that this is not the correct choice. (G.R.E.)

PERFORMANCE NOTES

Score is transposed.

Microtones:

$\begin{array}{cccccccccccccccccccc} -\frac{1}{8} & -\frac{7}{8} & -\frac{3}{4} & -\frac{5}{8} & -\frac{1}{2} & -\frac{3}{8} & -\frac{1}{3} & -\frac{1}{4} & -\frac{1}{6} & -\frac{1}{8} & +\frac{1}{8} & +\frac{1}{6} & +\frac{1}{4} & +\frac{1}{3} & +\frac{3}{8} & +\frac{1}{2} & +\frac{5}{8} & +\frac{3}{4} & +\frac{7}{8} & +\frac{1}{8} \end{array}$

Accidentals apply only to the pitch which they immediately precede.

c.8'

Tianshu is dedicated in admiration and friendship to Trevor Bača, Josiah Wolf Oberholtzer, and Jeffrey Treviño from whom I have learned so much.

T i ā n s h ū

天書

析世鑒—世紀末卷

for twelve players

; or, mad writings in a Book from the Sky

Gregory Rowland Evans

♩ = 108

5
4

2
4

Contrabass

p

3

4
4

3
4

cb.

mf

5

4
4

4
4

cb.

mp

ff

p

7

4
4

4
4

Ⓐ

cb.

mp

9

5
4

cb.

10

5
4

cb.

11

3
4

3
4

cb.

p

mp

13

4
4

4
4

cb.

mp

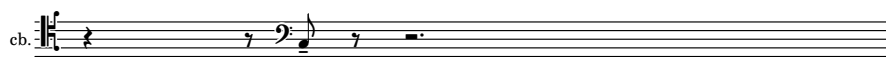
ff

Tianshū - Evans

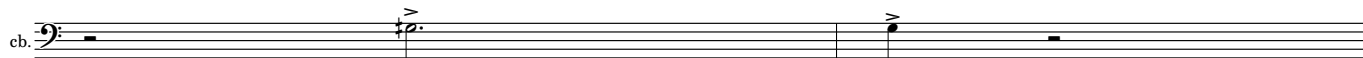
15

 $\frac{5}{4}$

3:2

*fff*

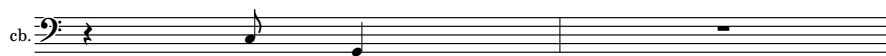
16

 $\frac{5}{4}$ $\frac{3}{4}$ (B)*p**mp*

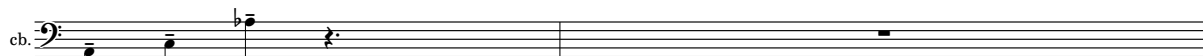
18

 $\frac{3}{4}$ $\frac{2}{4}$

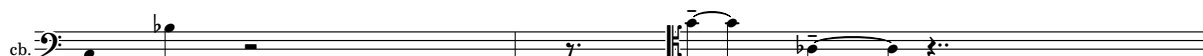
3:4

*mp**ff*

20

 $\frac{3}{4}$ $\frac{4}{4}$ *fff**mf*

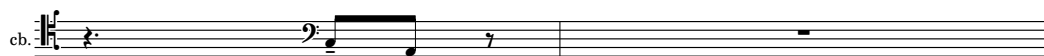
22

 $\frac{3}{4}$ $\frac{4}{4}$ (C)*mp**ff**fff**mf*

24

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

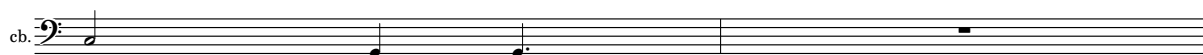
26

 $\frac{3}{4}$ $\frac{3}{4}$ *fff**mf*

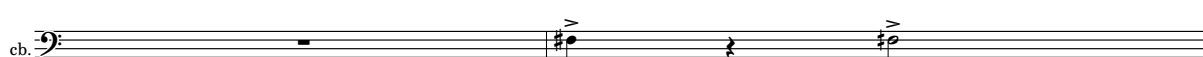
28

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

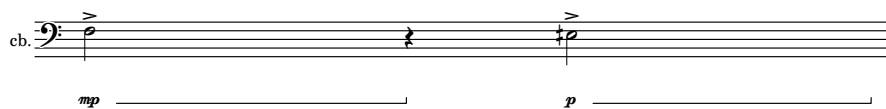
9:8

*mp*

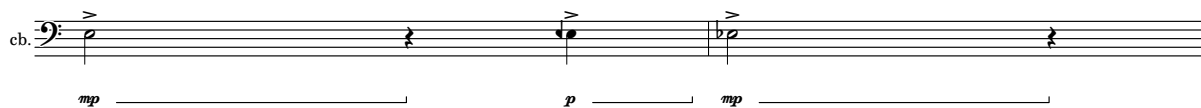
30

 $\frac{3}{4}$ (D) $\frac{4}{4}$ *mp**p*

32

 $\frac{5}{4}$ 

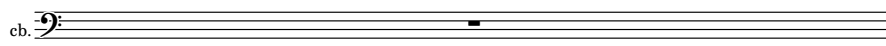
33

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

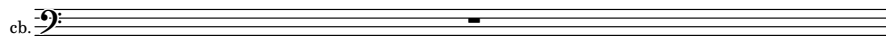
35

 $\frac{5}{4}$

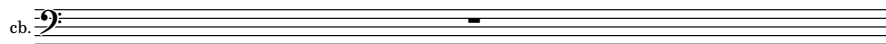
Ⓔ



36

 $\frac{5}{4}$ 

37

 $\frac{5}{4}$ 

38

 $\frac{5}{4}$ 

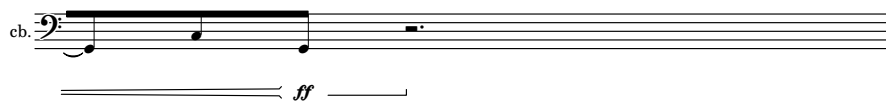
39

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

Ⓕ



41

 $\frac{5}{4}$ 

42

 $\frac{5}{4}$ 

43 $\frac{4}{4}$ $\frac{7:6}{\text{—}}$ $\frac{4}{4}$

cb. mp ff mp

45 $\frac{3}{4}$ $\frac{3:4}{\text{—}}$ $\frac{4}{4}$

cb. ff mp ff

47 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{7:6}{\text{—}}$

cb. mp

49 $\frac{5}{4}$

cb. ff ff

$\text{♩} = 90$

50 $\frac{5}{4}$ $\frac{11:10}{\text{—}}$ $\frac{2}{4}$

cb. mf p

52 $\frac{4}{4}$ $\frac{3}{4}$

cb. mf

54 $\frac{4}{4}$ $\frac{3:2}{\text{—}}$ $\frac{4}{4}$ $\frac{3:2}{\text{—}}$

cb. pp ff p

56 $\frac{4}{4}$ $\frac{4}{4}$ (G)

cb. mp

58 $\frac{5}{4}$

cb.

59 $\frac{5}{4}$

cb. mp

60

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

cb.

mf

62

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

cb.

pp *ff*

64

$\frac{5}{4}$

cb.

mf

65

$\frac{5}{4}$
 $\xrightarrow{7:6}$
 $\frac{3}{4}$

Ⓜ

cb.

mf *p*

67

$\frac{3}{4}$
 $\xrightarrow{3:2}$
 $\frac{2}{4}$

cb.

pp *ff* *mp*

69

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

cb.

mf

71

$\frac{3}{4}$
 $\xrightarrow{3:2}$
 $\frac{4}{4}$

Ⓜ

cb.

pp *ff* *mp* *mf*

73

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

cb.

mf *p*

75

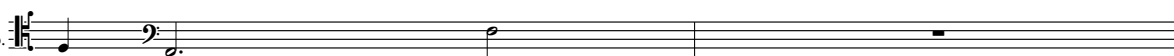
$\frac{3}{4}$
 $\frac{3}{4}$

cb.

mp

77

$\frac{4}{4}$ $\overset{3:2}{\rule{10cm}{0.4pt}}$ $\frac{3}{4}$

cb. 
pp $\rule{10cm}{0.4pt}$ *ff* $\rule{10cm}{0.4pt}$

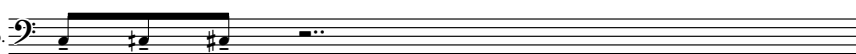
79

$\frac{3}{4}$ (J) $\frac{4}{4}$ $\overset{3:2}{\rule{10cm}{0.4pt}}$

cb. 
mf $\rule{5cm}{0.4pt}$ *mf* $\rule{5cm}{0.4pt}$

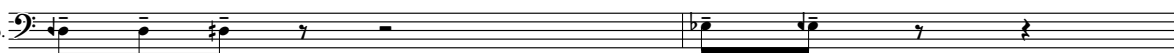
81

$\frac{5}{4}$
 $\rule{10cm}{0.4pt}$ *p* $\rule{5cm}{0.4pt}$

cb. 

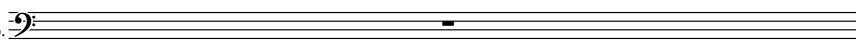
82

$\frac{4}{4}$ $\frac{3}{4}$ $\overset{3:4}{\rule{10cm}{0.4pt}}$

cb. 
mf $\rule{5cm}{0.4pt}$ *p* $\rule{5cm}{0.4pt}$ *mf* $\rule{5cm}{0.4pt}$ *p* $\rule{5cm}{0.4pt}$

84

$\frac{5}{4}$ (K)

cb. 

85

$\frac{5}{4}$
mp $\rule{10cm}{0.4pt}$

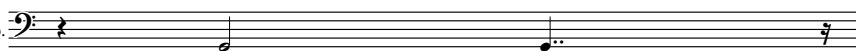
cb. 

86

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

87

$\frac{5}{4}$
mp $\rule{10cm}{0.4pt}$

cb. 

88

$\frac{4}{4}$ $\frac{4}{4}$ (L) $\overset{3:2}{\rule{10cm}{0.4pt}}$

cb. 
mf $\rule{10cm}{0.4pt}$ *pp* $\rule{10cm}{0.4pt}$

90

5/4 $\overbrace{\hspace{10em}}^{3:2}$

cb.

91

5/4 $\overbrace{\hspace{10em}}^{3:2}$ *ff*

cb.

92

4/4 *pp* $\overbrace{\hspace{10em}}^{ff}$ 4/4 $\overbrace{\hspace{10em}}^{3:2}$

cb.

94

3/4 $\overbrace{\hspace{10em}}^{3:2}$ *pp* $\overbrace{\hspace{10em}}^{ff}$ 4/4 *pp* $\overbrace{\hspace{10em}}^{3:2}$

cb.

96

4/4 *ff* 3/4 *pp* $\overbrace{\hspace{10em}}^{ff}$

cb.

98

5/4 $\overbrace{\hspace{10em}}^{3:2}$

cb.

$\text{♩} = 60$ *ff*

99

5/4 2/4

cb.

101

4/4 *mp* $\overbrace{\hspace{10em}}^{f}$ 3/4

cb.

103

4/4 *mf* 4/4 $\overbrace{\hspace{10em}}^{3:2}$

cb.

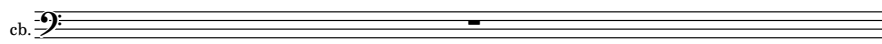
105

4/4 *mf* 4/4 $\textcircled{\text{M}}$ *mp*

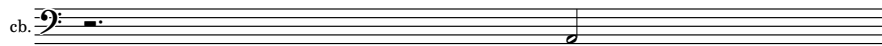
cb.

f

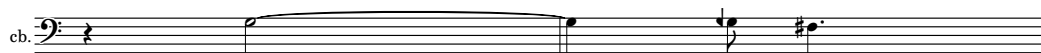
107

5
4

108

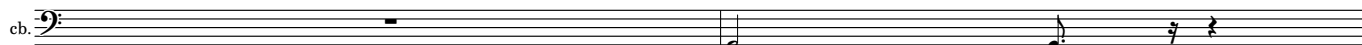
5
4

109

3
4

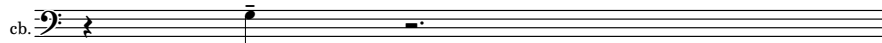
mp *f*

111

4
4

mf *f*

113

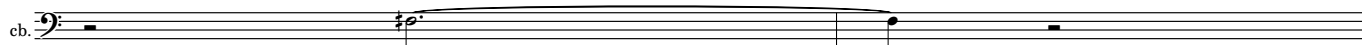
5
4

mf

114

5
43
4

N



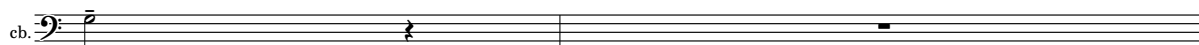
mp *f*

116

3
42
4

f *mp*

118

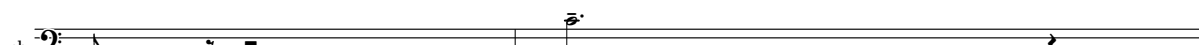
3
44
4

mf

120

3
44
4

O



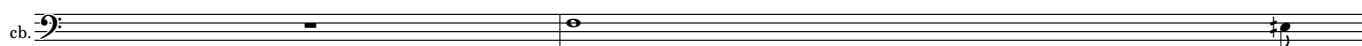
mf

mp

122

3
45
4

9:10



mp *f*

124

34

34

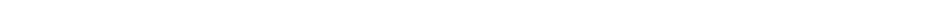
cb.

The musical notation for the cello part consists of two measures. The first measure contains a quarter rest followed by a half note G₂. The second measure contains a whole note G₂. A dynamic marking of *mf* is placed below the first measure, with a bracket extending over both measures.

126

44

34

cb. 
f _____

128

34

P

44

-5:4.

cb. 

130

54

[illegible]

131

44

34

[illegible]

133

54

Q

cb.


134

54

cb.  *mf*


135

54

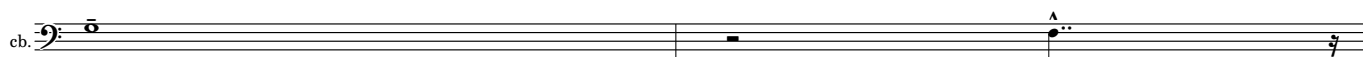
cb. 

136

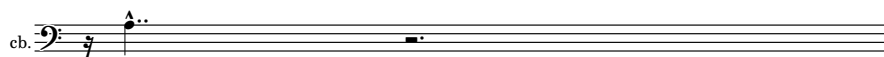
54

cb. 

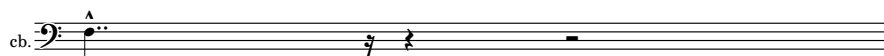
137

 $\frac{4}{4}$ $\frac{4}{4}$ (R)*mf**mf*

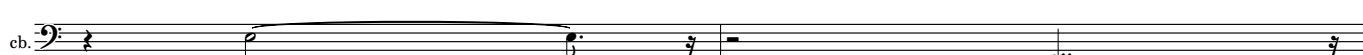
139

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

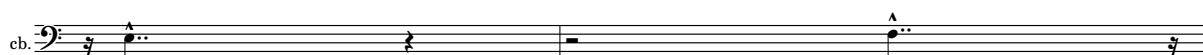
140

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

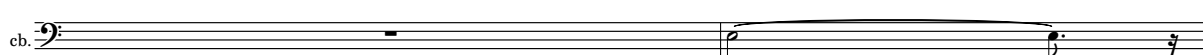
141

 $\frac{4}{4}$ $\frac{4}{4}$ *mf**f**f*

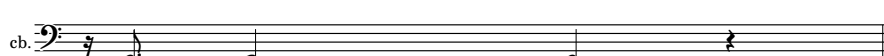
143

 $\frac{3}{4}$ $\frac{4}{4}$ *mf**f*

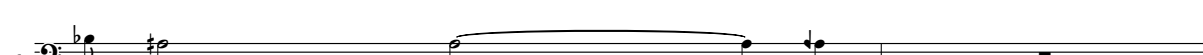
145

 $\frac{4}{4}$ $\frac{3}{4}$ *mf**f*

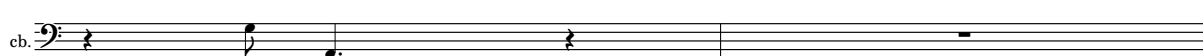
147

 $\frac{5}{4}$  $\text{♩} = \text{♩} 120$

148

 $\frac{5}{4}$ $\frac{2}{4}$ *mf**ff*

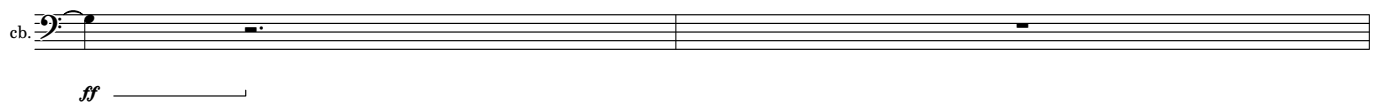
150

 $\frac{4}{4}$ $\frac{3}{4}$ *ff**mf*

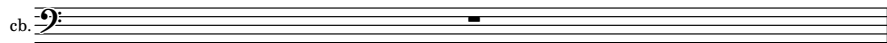
152

 $\frac{4}{4}$ $\frac{4}{4}$ *p**pp**mf*

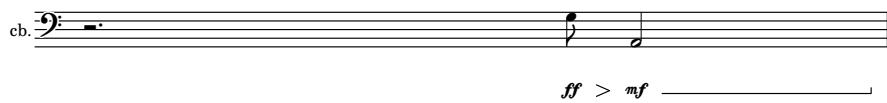
154

 $\frac{4}{4}$ $\frac{4}{4}$ (S)

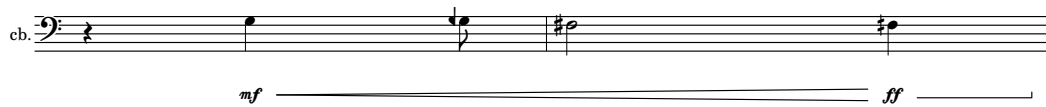
156

 $\frac{5}{4}$ 

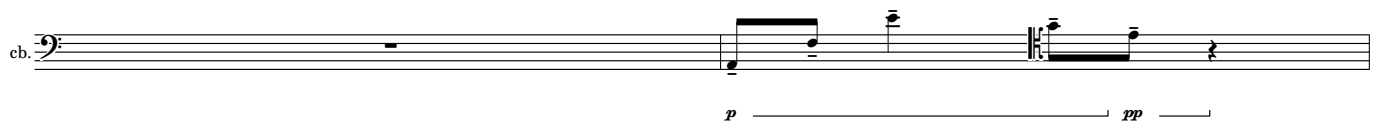
157

 $\frac{5}{4}$ 

158

 $\frac{3}{4}$ 

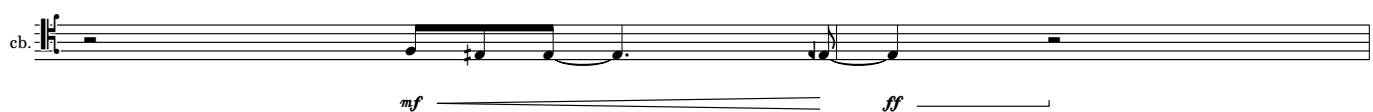
160

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

162

 $\frac{5}{4}$ 

163

 $\frac{5}{4}$ $\frac{3}{4}$ (T)

165

 $\frac{3}{4}$ 

167

 $\frac{3}{4}$ 

169

$\frac{3}{4}$

$\frac{4}{4}$ (U)

cb. $\frac{3}{4}$ $\frac{4}{4}$ 7:6

cb. $\frac{3}{4}$ $\frac{4}{4}$ 7:6

p *ff* *mf*

Detailed description: This block contains the musical notation for measure 169. It features a single staff in bass clef. The first part of the measure is in 3/4 time and contains a whole note with a flat. The second part is in 4/4 time and contains a half note with a flat, followed by a quarter note, and then a half note. A slur above the staff spans from the beginning of the 4/4 section to the end of the measure. Dynamic markings include *p* at the start, *ff* at the beginning of the 4/4 section, and *mf* at the end.

171

$\frac{3}{4}$

$\frac{5}{4}$

cb. $\frac{3}{4}$ $\frac{5}{4}$

cb. $\frac{3}{4}$ $\frac{5}{4}$

mf *ff*

Detailed description: This block contains the musical notation for measure 171. It features a single staff in bass clef. The first part of the measure is in 3/4 time and contains a whole note with a flat. The second part is in 5/4 time and contains a half note with a flat, followed by a quarter note, and then a half note. A slur above the staff spans from the beginning of the 5/4 section to the end of the measure. Dynamic markings include *mf* at the start and *ff* at the end.

173

$\frac{3}{4}$

$\frac{3}{4}$

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

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

ff *mf*

Detailed description: This block contains the musical notation for measure 173. It features a single staff in bass clef. The first part of the measure is in 3/4 time and contains a whole note with a flat. The second part is in 3/4 time and contains a half note with a flat, followed by a quarter note, and then a half note. A slur above the staff spans from the beginning of the 3/4 section to the end of the measure. Dynamic markings include *ff* at the start and *mf* at the end.

175

$\frac{4}{4}$

$\frac{3}{4}$

cb. $\frac{4}{4}$ $\frac{3}{4}$ 9:8

cb. $\frac{4}{4}$ $\frac{3}{4}$ 9:8

p *pp*

Detailed description: This block contains the musical notation for measure 175. It features a single staff in bass clef. The first part of the measure is in 4/4 time and contains a whole note with a flat. The second part is in 3/4 time and contains a half note with a flat, followed by a quarter note, and then a half note. A slur above the staff spans from the beginning of the 3/4 section to the end of the measure. Dynamic markings include *p* at the start and *pp* at the end.

177

$\frac{3}{4}$ (V)

$\frac{4}{4}$

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

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

mf *ff* *mf*

Detailed description: This block contains the musical notation for measure 177. It features a single staff in bass clef. The first part of the measure is in 3/4 time and contains a whole note with a flat. The second part is in 4/4 time and contains a half note with a flat, followed by a quarter note, and then a half note. A slur above the staff spans from the beginning of the 4/4 section to the end of the measure. Dynamic markings include *mf* at the start, *ff* in the middle, and *mf* at the end.

179

$\frac{5}{4}$

cb. $\frac{5}{4}$ $\frac{5}{4}$ 5:4 5:4

cb. $\frac{5}{4}$ $\frac{5}{4}$ 5:4 5:4

ff *mf*

Detailed description: This block contains the musical notation for measure 179. It features a single staff in bass clef. The first part of the measure is in 5/4 time and contains a half note with a flat, followed by a quarter note, and then a half note. The second part is also in 5/4 time and contains a half note with a flat, followed by a quarter note, and then a half note. A slur above the staff spans from the beginning of the first 5/4 section to the end of the second 5/4 section. Dynamic markings include *ff* at the start and *mf* at the end.

180

$\frac{4}{4}$

$\frac{3}{4}$

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

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

ff *mf* *ff*

Detailed description: This block contains the musical notation for measure 180. It features a single staff in bass clef. The first part of the measure is in 4/4 time and contains a whole note with a flat. The second part is in 3/4 time and contains a half note with a flat, followed by a quarter note, and then a half note. A slur above the staff spans from the beginning of the 3/4 section to the end of the measure. Dynamic markings include *ff* at the start, *mf* in the middle, and *ff* at the end.

182

$\frac{5}{4}$ (W)

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

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

Detailed description: This block contains the musical notation for measure 182. It features a single staff in bass clef. The measure is in 5/4 time and contains a whole note with a flat.

183

$\frac{5}{4}$

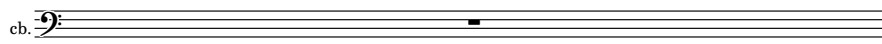
cb. $\frac{5}{4}$

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

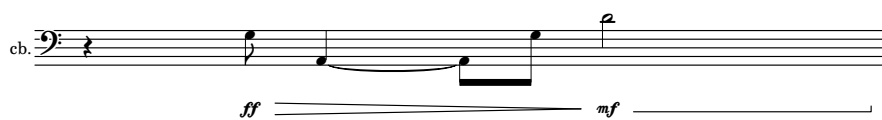
ff *mf*

Detailed description: This block contains the musical notation for measure 183. It features a single staff in bass clef. The measure is in 5/4 time and contains a whole note with a flat. Dynamic markings include *ff* at the start and *mf* at the end.

184

5
4

185

5
4

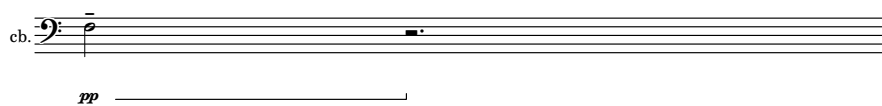
186

4
44
4

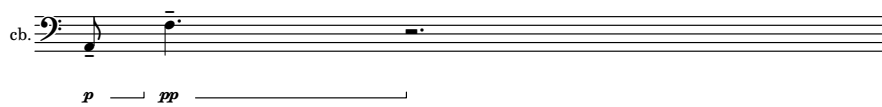
X



188

5
4

189

5
4

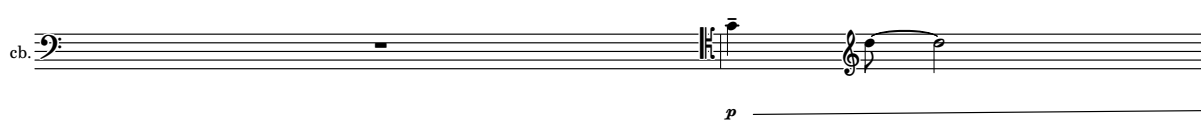
190

4
44
4

192

3
44
4

194

4
43
4

196

9
8