

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

SCORE

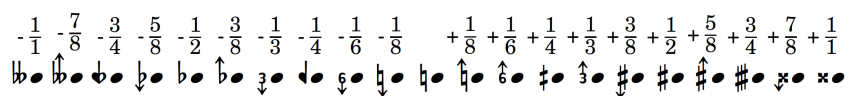
FOREWORD

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:



Accidentals apply only to the pitch which they immediately precede.

INSTRUMENTATION

Flute
Clarinet in Bb
Bassoon
Horn in F
Trumpet in Bb
Trombone
Tuba
2 Violins
Viola
Violoncello
Contrabass

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

f o r t w e l v e p l a y e r s
; o r , m a d w r i t i n g s i n a B o o k f r o m t h e S k y

Gregory Rowland Evans

54

24

Flute

Clarinet

Bassoon

54

24

Horn

Trumpet

Trombone

Tuba

54

24

Violin I

Violin II

Viola

Violoncello

Contrabass

3

fl.

cl.

bssn.

hr.

trp.

trmb.

tb.

vln.I

vln.II

vla.

vc.

cb.

p

mp

fff

mf

fff

mf

fff

mf

p

mf

3:4

3:4

5:4

9:8

3:4

8va₁

8va₁

4/4

fl.

mp *ff* *p*

cl.

mp

bssn.

ff *p*

4/4

hr.

mp

trp.

mp *ff* *p*

trmb.

ff *mp*

3:2

tb.

mp *mf*

4/4

vln.I

mp *ff* *mp*

vln.II

mp

vla.

mp *fff* *8va₁*

vc.

ff *mp*

cb.

mp

14

4
4

fl.



cl.



bssn.



14

4
4

hr.



trp.



trmb.



tb.



14

4
4

vln.I



vln.II



vla.



vc.



cb.



5
4

Flute part in 5/4 time, measures 14-15. Dynamics: *fff* to *mf*. Includes a crescendo hairpin.

Clarinet part in 5/4 time, measures 14-15. Dynamics: *p*. Includes a dynamic marking *p*.

Bassoon part in 5/4 time, measures 14-15. Dynamics: *fff*. Includes a crescendo hairpin.

5
4

Horn part in 5/4 time, measures 14-15. Dynamics: *mp* to *ff*. Includes a crescendo hairpin.

Trumpet part in 5/4 time, measures 14-15. Dynamics: *fff* to *mf*. Includes a crescendo hairpin.

Trumpet/Bass part in 5/4 time, measures 14-15. Dynamics: *fff*. Includes a crescendo hairpin.

Tuba part in 5/4 time, measures 14-15. Dynamics: *mp* to *ff*. Includes a crescendo hairpin.

5
4

Violin I part in 5/4 time, measures 14-15. Dynamics: *fff* to *mf*. Includes a crescendo hairpin.

Violin II part in 5/4 time, measures 14-15. Dynamics: *mp*. Includes a dynamic marking *mp*.

Viola part in 5/4 time, measures 14-15. Dynamics: *mp*. Includes a dynamic marking *mp*.

Violoncello part in 5/4 time, measures 14-15. Dynamics: *fff*. Includes a crescendo hairpin.

Contrabass part in 5/4 time, measures 14-15. Dynamics: *fff*. Includes a crescendo hairpin.

16

[illegible]

16

16

5/4

hr.

trp.

trmb.

tb.

3/4

B

p

mp

ff

mf

3:4

16

16

5/4

3/4 (B)

vln. I

ff

p

vln. II

7:8

fff *mf*

mp

vla.

8va-----1 7:8

fff *mf*

mp

8va1 8va-----1

vc.

8va-----1 8va1

mf

mp

cb.

p *mp*

18

fl.

mp

fff

mf

cl.

ff

mf

bssn.

mp

ff

mp

18

hr.

trp.

trmb.

tb.

3/4

2/4

3/4

mp

ff

fff

mf

mp

ff

p

mp

mp

ff

mf

8va

8va₁

5:6

3:4

18

3/4

2/4

3/4

3:4

vln. I

mp

fff

mf

8va₁

vln. II

11:12

ff

mp

fff

vla.

11:12

8va₁

8va₁.....₁

ff

mp < *ff*

fff

8va₁

8va₁.....₁

13:12

8va₁

vc.

mp

ff

p

mp

3:4

cb.

mp

ff

fff

mf

21

4/4

3/4

4/4 C

fl.

cl.

bssn.

mp *ff*

p *mp*

fff *mf* *mp* *ff*

13:12

21

4/4

3/4

4/4 (C)

hr.

trp.

trmb.

tb.

mp *fff* *mf* *mp* *fff* *mf* *mp* *fff* *mf*

p

8va₁ 7:6 8va₁ 5:4

21

4/4

3/4

4/4 C

mp *fff* *mf*

vln.I

mp *ff* *p* *mp*

vln.II

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

vla.

3:2 *mf* *p* *mp*

vc.

5:6 *fff* *mf* *mp* *ff* 8va *b*

cb.

mp *ff* *fff* *mf*

fl.

cl.

bsn.

24

3/4

5/4

fff

mf

mp

5:4

8va₁

24

3/4

hr.

trp.

trmb.

tb.

5/4

p

fff | *mf*

mp

5:4

fff | *mf*

p

24

3/4

5/4

vln. I

vln. II

vla.

vc.

cb.

8va₁

7:8

8va₁

fff

mf

mp

13:12

8va₁

5:4

8va₁

fff

mf

mp

p

34

fl.

34

cl.

34

bssn.

44

44

cl.

44

bssn.

26

34

hr.

34

trp.

34

trmb.

34

tb.

44

hr.

44

trp.

44

trmb.

34

vln.I

34

vln.II

34

vla.

34

vc.

44

vln.I

44

vln.II

44

vla.

44

vc.

44

cb.

[illegible]

32

5

4

4

4

hr.

trp.

trmb.

tb.

hr.

trp.

trmb.

tb.

[illegible]

36

5/4

fl.

5:4

mf

8va

5:6

cl.

mf

bsn.

5/4

fff

mf

8va₁ 8va₁ 8va₁ 13:12

fff

mf

36

hr.

trp.

trmb.

tb.

8va

9:8

7:6

7:6

fff

mf

fff

mf

fff

mf

[illegible]

38

5
4

4
4

fl.

cl.

bssn.

fff

mf

3:4

38

5
4

4
4

hr.

trp.

trmb.

tb.

fff

mf

8va₁

5:4

8va

3:4

38

5
4

4
4

vln.I

vln.II

vla.

vc.

cb.

fff

mf

8va₁

7:8

8va₁

5:6

11:12

8va

3:2

$\frac{4}{4}$ $\textcircled{\text{F}}$

$\frac{5}{4}$

fl. $\overbrace{\hspace{10em}}^{11:12}$ mp $\hspace{10em}$ ff

cl. mp $\hspace{10em}$ ff

bssn. $8va_1$ $8va_1$ $8va$ mp $\hspace{10em}$ ff

$\frac{4}{4}$ $\textcircled{\text{F}}$

$\frac{5}{4}$

hr. mp $\hspace{10em}$ ff $\overbrace{\hspace{10em}}^{3:2}$

trp. $\overbrace{\hspace{10em}}^{15:16}$ mp $\hspace{10em}$ ff mp $\hspace{10em}$ ff

trmb. $8va_1$ $7:8$ $8va_1$ mp $\hspace{10em}$ ff mp $\hspace{10em}$ ff

tb. $\overbrace{\hspace{10em}}^{7:6}$ mp $\hspace{10em}$ ff

$\frac{4}{4}$ $\textcircled{\text{F}}$

$\frac{5}{4}$

vln.I $\overbrace{\hspace{10em}}^{7:8}$ mp $\hspace{10em}$ ff mp

vln.II $\overbrace{\hspace{10em}}^{11:12}$ mp $\hspace{10em}$ ff

vla. mp $\hspace{10em}$ ff $8va_1$ $\overbrace{\hspace{10em}}^{13:12}$ mp

vc. mp $\hspace{10em}$ ff $\overbrace{\hspace{10em}}^{5:4}$ mp $\hspace{10em}$ ff

cb. $\overbrace{\hspace{10em}}^{3:4}$ mp $\hspace{10em}$ ff

42

5/4

fl.

cl.

bssn.

9:8

7:8

5:4

mp *ff* *mp*

8va *8va*

42

5/4

hr.

5:6

mp

ff

4/4

8va

trp.

5:4

mp

ff

trmb.

9:8

mp

ff

tb.

3:4

mp

ff

44

4/4

fl.

mp

ff

9:8

cl.

ff

mp

bssn.

mp

ff

8va₁

7:8

3/4

hr.

mp

ff

3:2

trp.

mp

ff

15:16

trmb.

mp

ff

8va₁

5:6

ff

tb.

mp

ff

44

4/4

vln.I

mp

ff

8va₁

7:8

8va₁

vln.II

ff

mp

ff

7:8

vla.

mp

ff

8va₁

8va₁

vc.

mp

ff

5:4

mp

ff

3:4

cb.

mp

ff

48

3
4

5
4

fl.

cl.

bssn.

48

3
4

5
4

hr.

trp.

trmb.

tb.

48

3
4

5
4

vln.I

vln.II

vla.

vc.

cb.

22

Tiānshū - Evans

5/4

2/4

fl.

cl.

bssn.

Detailed description: This block contains the first three staves of the musical score. The first staff is for flute (fl.), the second for clarinet (cl.), and the third for bassoon (bssn.). The time signature changes from 5/4 to 2/4. The clarinet part features a melodic line starting at measure 50, marked with a mezzo-forte (mf) dynamic, consisting of a half note followed by a dotted half note, tied across the measure change. The flute and bassoon parts are mostly rests, with some measure rests indicated by a 'z' symbol.

5/4

2/4

hr.

trp.

trmb.

tb.

Detailed description: This block contains the next four staves of the musical score. The staves are for horn (hr.), trumpet (trp.), trombone (trmb.), and tuba (tb.). The time signature changes from 5/4 to 2/4. The horn and tuba parts have melodic lines starting at measure 50, marked with a mezzo-forte (mf) dynamic, consisting of a half note followed by a dotted half note, tied across the measure change. The trumpet and trombone parts are mostly rests.

5/4

2/4

vln.I

vln.II

vla.

vc.

cb.

Detailed description: This block contains the final five staves of the musical score. The staves are for violin I (vln.I), violin II (vln.II), viola (vla.), violoncello (vc.), and double bass (cb.). The time signature changes from 5/4 to 2/4. The violin II, viola, and double bass parts have melodic lines starting at measure 50. The violin II and double bass parts are marked with a mezzo-forte (mf) dynamic and a decrescendo hairpin leading to a piano (p) dynamic. The viola part is marked with a mezzo-forte (mf) dynamic and a decrescendo hairpin leading to a piano (p) dynamic. The violin I and violoncello parts are mostly rests.

4
4

3
4

fl.

cl.

bssn.

mf

mf

mp

4
4

3
4

hr.

trp.

trmb.

tb.

mp

mf

p

mp

4
4

3
4

vln.I

vln.II

vla.

vc.

cb.

mf | *p*

mp

mf

mp

mf

mf

p

mf

54

$\frac{4}{4}$

fl.

mp mf

cl.

pp ff p

bssn.

mf pp

54

$\frac{4}{4}$

hr.

pp ff mf

trp.

mf

trmb.

mf pp

tb.

pp ff mf

54

$\frac{4}{4}$

vln.I

mp

vln.II

pp ff $mf > p$

vla.

pp ff

vc.

mp pp

cb.

pp ff p

4
4

4
4

Ⓒ
G

fl. *pp* *ff* *mf* *p*

cl. *mf* 3:2

bssn. *ff* *mf* *p*

4
4

4
4

Ⓒ
G

hr.

trp. *pp* *ff* *mf* *p* 3:2

trmb. *ff* *mf*

tb. *mf*

4
4

4
4

Ⓒ
G

vln.I *pp* *ff* *mf* *p* 13:12

vln.II

vla. *mf* *p* *mp*

vc. *ff* *mf* *p* 11:12

cb.

5/4

fl. *p*

cl.

bssn. *mp*

5/4

hr.

trp. *p*

trmb. *pp* *ff* *mp*

tb. *mp*

5/4

vln.I *mf*

vln.II *mf* *p*

vla. *mf* *p*

vc. *pp* *ff* *mp*

cb. *mp*

Tiānshū - Evans

63

4
4

fl.



cl.



bssn.



63

4
4

hr.



trp.



trmb.



tb.



63

4
4

vln.I



vln.II



vla.



vc.



cb.



5
4

5
4

5
4

65

5/4

3/4 (H)

3/4

fl.

cl.

bssn.

hr.

trp.

trmb.

tb.

65

5/4

3/4 (H)

3/4

vln. I

vln. II

vla.

vc.

cb.

[illegible]

72

fl.

cl.

bssn.

$\frac{4}{4}$ ①

$\frac{3}{4}$

$\frac{5}{4}$

p

mp

pp

p

mp

pp

8va

3:2

3:2

pp

ff

mp

mp

72

$\frac{4}{4}$ ① $\frac{3}{4}$ $\frac{5}{4}$

hr.

mp *mf*

trp.

p *mp* *pp* 3:2

trmb.

pp *ff* *mp* *mp*

tb.

mp *mf* *mf*

75

$\frac{3}{4}$

3:2

$\frac{3}{4}$

$\frac{4}{4}$

fl.

cl.

bssn.

hr.

trp.

trmb.

tb.

vln.I

vln.II

vla.

vc.

cb.

ff

*8va*₁ 3:2

ff

mf

mf

mf

mp

mf

3:2

mf

3:2

ff

$\frac{3}{4}$

$\frac{4}{4}$

pp

ff

mf

p

mp

mf

3:2

mp

pp

ff

75

$\frac{3}{4}$

*8va*₁ 3:2

$\frac{3}{4}$

$\frac{4}{4}$

17:16

mf

mp

mp

mf

mp

mf

pp

ff

78

fl.

cl.

bssn.

$\frac{3}{4}$

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

$\frac{4}{4}$

mf

mp

p

mf

p

pp

ff

mf

p

[illegible]

78

3/4

3/4

4/4

vln. I

vln. II

vla.

vc.

cb.

3:2

9:8

5:4

5:4

15:16

9:8

3:2

p

mp

mf

mf

p

mf

p

p

pp

ff

mf

p

mf

mf

81

5/4

4/4

fl.

mf

p

cl.

p

mf

p

bssn.

mf

p

mf

81

5/4 4/4

hr.

trp.

trmb.

tb.

p *mf* *p* *mf*

mf *p* *mf* *p*

mf *p* *mf* *p*

p *mf* *p* *mf*

81 82 83 84

5/4 4/4

vln. I

vln. II

vla.

vc.

cb.

mf *p* *mf*

mf *p* *mf*

mf *p* *mf*

mf *p* *mf*

mf *p* *mf*

3:2 7:8 5:6 13:12 5:6

83

3
4

5
4

K

fl. *mf* *mp*

cl. *mp* *mf*

bssn. *p* *mp*

83

3
4

p

5
4

mp K

hr.

trp.

trmb.

tb.

mp

mp

mp

mp

83

3
4

p

5
4 K

Violin I (vln. I): Measure 83: Treble clef, 8 notes (quarter, eighth, quarter, quarter, eighth, quarter, quarter, quarter), piano (*p*). Measure 84: Treble clef, whole note, mezzo-piano (*mp*).

Violin II (vln. II): Measure 83: Treble clef, 4 notes (quarter, quarter, quarter, quarter), piano (*p*). Measure 84: Treble clef, whole note, mezzo-piano (*mp*).

Viola (vla.): Measure 83: Alto clef, 4 notes (quarter, quarter, quarter, quarter), piano (*p*). Measure 84: Alto clef, whole note, mezzo-piano (*mp*).

Violoncello (vc.): Measure 83: Bass clef, 8 notes (quarter, quarter, quarter, quarter, eighth, quarter, quarter, quarter), mezzo-forte (*mf*) to piano (*p*). Measure 84: Bass clef, whole note, mezzo-piano (*mp*).

Contrabasso (cb.): Measure 83: Bass clef, 4 notes (quarter, quarter, quarter, quarter), mezzo-forte (*mf*) to piano (*p*). Measure 84: Bass clef, whole note, mezzo-piano (*mp*).

fl. *mf*

cl. *mp*

bssn.

mp

hr. *mp*

trp. *mf*

trmb. *mp*

tb. *mp*

vln.I *mp*

vln.II *mp*

vla. *mp*

vc. *mp*

cb. *mp*

5
4

4
4

fl.

cl.

bssn.

fl. measure 87: whole rest. measure 88: half note G4, dynamic *mp*.

cl. measure 87: half note G4, dynamic *mp*; half note A4, dynamic *mf*. measure 88: whole rest, dynamic *mp*.

bssn. measure 87: whole rest. measure 88: half note G2, dynamic *mf*.

5
4

4
4

hr.

trp.

trmb.

tb.

hr. measure 87: half note G2, dynamic *mf*. measure 88: half note G2, dynamic *mp*.

trp. measure 87: whole rest. measure 88: half note G4, dynamic *mp*.

trmb. measure 87: whole rest. measure 88: half note G2, dynamic *mf*.

tb. measure 87: half note G2, dynamic *mp*. measure 88: half note G2, dynamic *mf*.

5
4

4
4

vln.I

vln.II

vla.

vc.

cb.

vln.I measure 87: whole rest. measure 88: half note G4, dynamic *mf*.

vln.II measure 87: half note G4, dynamic *mp*; half note A4, dynamic *mf*. measure 88: half note G4, dynamic *mf*.

vla. measure 87: half note G4, dynamic *mp*; half note A4, dynamic *mf*. measure 88: half note G4, dynamic *mf*.

vc. measure 87: whole rest. measure 88: half note G2, dynamic *mp*.

cb. measure 87: half note G2, dynamic *mp*. measure 88: half note G2, dynamic *mf*.

4/4 L

fl.

pp

ff

3:2

3:2

cl.

pp

ff

bssn.

3:2

8va₁

3:2

4/4 L

hr.

pp

ff

3:2

3:2

trp.

pp

ff

3:2

3:2

trmb.

pp

ff

pp

ff

tb.

4/4 L

vln.I

pp

ff

3:2

vln.II

pp

ff

vla.

8va

3:2

3:2

pp

ff

pp

vc.

pp

ff

pp

ff

3:2

3:2

cb.

pp

ff

91

fl.

cl.

bssn.

5/4

3:2

4/4

pp

ff

pp

ff

pp

ff

pp

ff

8va₁

91

5/4

hr.

trp.

trmb.

tb.

pp

ff

3:2

pp

ff

3:2

pp

ff

3:2

pp

ff

3:2

[illegible]

95

4/4

fl.

3:2

ff

pp

3:2

ff

cl.

3:2

ff

8va₁

3:2

pp

ff

bssn.

3:2

pp

ff

pp

3:2

ff

hr.

3:2

pp

ff

pp

3:2

trp.

pp

ff

pp

3:2

trmb.

pp

3:2

tb.

pp

ff

95

4/4

4/4

vln.I

3:2

8va₁

ff

pp

ff

vln.II

3:2

8va

pp

ff

vla.

3:2

8va

pp

ff

vc.

3:2

ff

pp

ff

cb.

3:2

pp

ff

97

3
4

5
4

3:2

fl.

cl.

bssn.

97

3
4

5
4

3:2

hr.

trp.

trmb.

tb.

97

3
4

5
4

3:2

vln.I

vln.II

vla.

vc.

cb.

pp

5
4

2
4

fl.

cl.

bssn.

5
4

2
4

hr.

trp.

trmb.

tb.

5
4

2
4

vln.I

vln.II

vla.

vc.

cb.

101

4
4

3
4

fl. *mp*

cl. *mp* *mf*

bssn. *f*

101

4
4

3
4

hr. *mp*

trp. *f*

trmb. *mp*

tb. *mp*

101

4
4

3
4

vln.I *f*

vln.II *mp* *mf*

vla. *mp* *mf*

vc. *mp* *f*

cb. *mf*

4
4

fl. *mp*

cl. *mf* *f*

bssn. *mf* *mf* *f*

4
4

hr. *f* *mp*

trp. *mf*

trmb. *mp* *mf* *f*

tb. *f* *mp*

4
4

vln.I *mp*

vln.II *mf* *mp* 5:4

vla. *mf* *mp*

vc. *mf* *mf*

cb. *mf* *mp* 3:2

105

4
4

4
4

M

fl.

cl.

bssn.

mf

f

mp

f

mp

f

mp

f

105

4
4

4
4

M

hr.

trp.

f

mf

mp

f

mf

f

tb.

f

mf

105

4
4

4
4

M

vln.I

mf

f

mp

f

13:12

vln.II

f

11:12

vla.

f

mp

vc.

f

mp

f

11:12

cb.

f

fl.

fl. *f*

cl.

bssn. *mp* *mf* *mp*

hr.

hr. *mf*

trp. *mp* *mp*

trmb. *f* *mp*

tb. *mp*

vln.I

vln.I *mf*

vln.II *mp* *f* *19:20*

vla. *mf* *mp* *f*

vc. *mf* *mp*

cb. *mp*

109

3
4

3
4

4
4

fl.

cl.

bssn.

hr.

trp.

trmb.

tb.

109

3
4

3
4

4
4

vln.I

vln.II

vla.

vc.

cb.

fl.

cl.

bssn.

hr.

trp.

trmb.

tb.

vln.I

vln.II

vla.

vc.

cb.

114

5
4

3
4

N

fl.

cl.

bssn.

114

5
4

3
4

N

hr.

trp.

trmb.

tb.

114

5
4

3
4

N

vln.I

vln.II

vla.

vc.

cb.

116

fl.

cl.

bsn.

f

mp

mf

f

mp

116

hr.

trp.

trmb.

tb.

116

3/4 2/4 3/4

9:8

vln.I

vln.II

vla.

vc.

cb.

mf *f* *mp* *mf*

mf *f* *mp*

mf *f* *mp*

mf *f* *mp*

f *mp* *mf*

119

$\frac{4}{4}$

$\frac{3}{4}$

\sharp

fl.

cl.

bssn.

119

$\frac{4}{4}$

$\frac{3}{4}$

hr.

trp.

trmb.

tb.

119

$\frac{4}{4}$

$\frac{3}{4}$

vln.I

vln.II

vla.

vc.

cb.

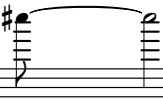
9:8

121

4/4 

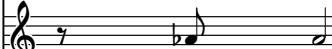
3/4

fl.



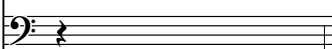
mp

cl.



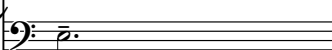
mp

bssn.



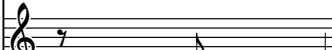
mf

hr.



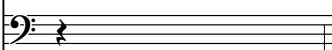
mf

trp.



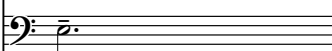
mp

trmb.



f

tb.

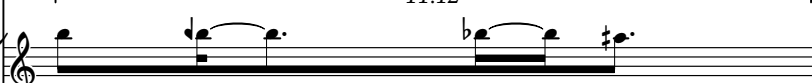


121

4/4 

3/4

vln.I



11:12

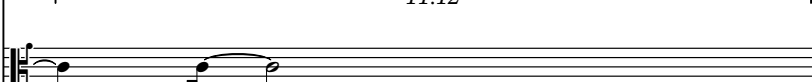
f

vln.II



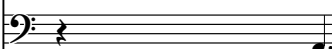
f

vla.



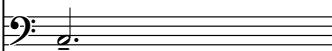
11:12

vc.



mf

cb.



mp

5
4

3
4

fl.

cl.

bssn.

mf

mf

f

mf

5
4

3
4

hr.

trp.

trmb.

tb.

mp

mp

f

mf

mp

mf

5
4

3
4

vln.I

vln.II

vla.

vc.

cb.

mf

f

mf

mf

9:10

mp

f

mf

3
4

4
4

fl.

cl.

bssn.

f

mf

3
4

4
4

hr.

trp.

trmb.

f

mf

tb.

3
4

4
4

vln.I

vln.II

vla.

vc.

cb.

mp

f

mp

f

127

3/4

3/4 (P)

4/4

4/4

fl.

cl.

bsn.

mp

mp

mf

mp

f

f

mp

mf

f

mp

f

127

3/4

3/4 (P)

4/4

hr.

trp.

trmb.

tb.

f *mp* *f* *mp* *f*

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

mf *f* *mp* *f*

mp *mp* *f*

127

3/4

5:4

mp

mf

3/4 (P)

4/4

mp

f

17:16

9:8

f

mp

f

9:8

5:4

mp

mp

mp

54

fl.

Musical staff for flute (fl.). The staff is in 5/4 time. It features a melody starting with a quarter rest, followed by a quarter note G#4, a quarter rest, and a dotted quarter note G#4. The dynamics are *f* and *mp*.

44

cl.

Musical staff for clarinet (cl.). The staff is in 4/4 time. It features a melody starting with a quarter rest, followed by a half note Bb3, and a dotted half note Bb3. The dynamics are *f* and *mp*.

bssn.

Musical staff for bassoon (bssn.). The staff is in 5/4 time. It features a melody starting with a quarter rest, followed by a quarter note Bb3, and a dotted quarter note Bb3. The dynamics are *mp* and *f*.

54

hr.

Musical staff for horn (hr.). The staff is in 5/4 time. It features a melody starting with a quarter rest, followed by a quarter note Bb3, a quarter rest, and a dotted quarter note Bb3. The dynamics are *mp* and *f*.

44

trp.

Musical staff for trumpet (trp.). The staff is in 4/4 time. It features a melody starting with a quarter rest, followed by a quarter note G#4, a quarter rest, and a dotted quarter note G#4. The dynamics are *mp* and *f*.

trmb.

Musical staff for trombone (trmb.). The staff is in 5/4 time. It features a melody starting with a quarter rest, followed by a quarter note Bb3, and a dotted quarter note Bb3. The dynamics are *mp* and *f*.

tb.

Musical staff for tuba (tb.). The staff is in 4/4 time. It features a melody starting with a quarter rest, followed by a half note Bb3, and a dotted half note Bb3. The dynamics are *mp* and *f*.

54

vln.I

Musical staff for violin I (vln.I). The staff is in 5/4 time. It features a melody starting with a quarter rest, followed by a quarter note G#4, a quarter rest, and a dotted quarter note G#4. The dynamics are *f* and *mp*. There are also markings for 3:4 and 5:4.

44

vln.II

Musical staff for violin II (vln.II). The staff is in 4/4 time. It features a melody starting with a quarter rest, followed by a half note Bb3, and a dotted half note Bb3. The dynamics are *mp* and *f*. There is also a marking for 11:12.

vla.

Musical staff for viola (vla.). The staff is in 5/4 time. It features a melody starting with a quarter rest, followed by a quarter note Bb3, and a dotted quarter note Bb3. The dynamics are *mp* and *f*. There is also a marking for 15:16.

vc.

Musical staff for cello (vc.). The staff is in 4/4 time. It features a melody starting with a quarter rest, followed by a half note Bb3, and a dotted half note Bb3. The dynamics are *mp* and *f*. There is also a marking for 11:12.

cb.

Musical staff for double bass (cb.). The staff is in 5/4 time. It features a melody starting with a quarter rest, followed by a quarter note Bb3, and a dotted quarter note Bb3. The dynamics are *f* and *mp*. There is also a marking for 13:12.

132

$\frac{3}{4}$

$\frac{5}{4}$ $\textcircled{\text{Q}}$

fl.

cl.

bssn.

132

$\frac{3}{4}$

$\frac{5}{4}$ $\textcircled{\text{Q}}$

hr.

trp.

trmb.

tb.

132

$\frac{3}{4}$

$\frac{5}{4}$ $\textcircled{\text{Q}}$

vln.I

vln.II

vla.

vc.

cb.

5
4

4
4

fl.

cl.

bssn.

5
4

mf
4
4

hr.

trp.

trmb.

tb.

5
4

mf
4
4

vln.I

vln.II

vla.

vc.

cb.

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

$\frac{5}{4}$

fl. *mf* *f* *mf*

cl. *f*

bssn. *f* *mf*

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

$\frac{5}{4}$

hr. *f* *mf*

trp. *f* *mf*

trmb. *mf* *f*

tb. *mf* *f*

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

$\frac{5}{4}$

vln.I *f* *mf*

vln.II *mf* *f*

vla. *f* *mf* *mf*

vc. *mf* *f* *f*

cb. *mf* *f*

5
4

4
4

fl.

cl.

bssn.

f

mf

f

mf

f

5
4

4
4

hr.

trp.

trmb.

tb.

mf

f

f

mf

f

f

mf

5
4

4
4

vln.I

vln.II

vla.

vc.

cb.

mf

f

mf

f

mf

mf

f

mf

f

4
4

3
4

fl. *mf* *f* *mf*

cl. *f* *mf*

bssn. *mf* *f*

4
4

3
4

hr. *mf* *f*

trp. *f*

trmb. *mf* *f* *mf*

tb. *mf* *f*

4
4

3
4

vln.I *f* *mf*

vln.II *mf* *f*

vla. *mf*

vc. *f* *mf* *mf*

cb. *f* *mf*

144

$\frac{4}{4}$

fl. f mf

cl. f mf

bssn. mf mf f

144

$\frac{4}{4}$

hr. mf f mf

trp. mf f

trmb. mf f

tb. f mf

144

$\frac{4}{4}$

vln.I f mf

vln.II mf f

vla. mf f f

vc. f mf f

cb. f

3
4

5
4

fl.

cl.

bssn.

f

f

mf

f

mf

3
4

5
4

hr.

trp.

trmb.

tb.

mf

f

f

mf

f

mf

f

mf

3
4

5
4

vln.I

vln.II

vla.

vc.

cb.

f

mf

f

mf

f

mf

f

mf

f

mf

148

5
4

2
4

fl.

cl.

bssn.

148

5
4

2
4

hr.

trp.

trmb.

tb.

148

5
4

2
4

vln.I

vln.II

vla.

vc.

cb.

150

fl.

cl.

bsn.

mf

$ff > mf$

ff

mf

9:8

150

hr.

trp.

trmb.

tb.

ff

mf

ff

mf

8va₁

3/4

[illegible]

152

4
4

fl. *ff* *mf*

cl. *p* *pp* 7:8 *ff*

bssn. *ff* *mf* *p* 11:12

152

4
4

hr. *p* *mp* *mf*

trp. *ff* *mf*

trmb. *ff* *mf* *p* 3:4

tb. *p* *pp* *mf*

152

4
4

vln.I *ff* *mf*

vln.II *p* *pp* *mf*

vla. *p* *pp* *mf* 3:2

vc. *ff* *mf* *p* 5:4

cb. *p* *pp* *mf* 9:8 3:2

154

4/4

fl.

p *pp*

cl.

mf

bssn.

pp

4/4 (S)

mf *ff*

mf *ff*

154

4/4

hr.

trp.

trmb.

tb.

ff

p *pp*

mf *ff*

ff *pp*

ff *mf*

3:2

9:8

(S)

154

Violin I (vln. I): *p* (first half), *pp* (second half), *mf* (third half), *ff* (fourth half)

Violin II (vln. II): *ff* (first half), *mf* (third half)

Viola (vla.): *ff* (first half), *mf* (third half)

Violoncello (vc.): *pp* (first half), *mf* (third half), *ff* (fourth half)

Contrabasso (cb.): *ff* (first half)

7:6

156

5
4

fl.

b *♮*

ff

cl.

bssn.

156

5
4

hr.

trp.

mf

trmb.

tb.

156

5
4

vln.I

vln.II

vla.

9:8

ff

mf

vc.

cb.

5
4

17:16

ff

mf

mf

11:12

5:4

ff

mf

5
4

p

pp

ff

5:4

ff

mf

17:16

ff

mf

pp

ff

mf

ff

mf

17:16

8va⁻⁻⁻₁

ff

mf

mf

ff

mf

ff

3:4

11:12

8va₁

p

pp

ff

mf

5:4

ff

>

mf

158

fl.

cl.

bssn.

3/4

3/4

4/4

5:4

3:4

9:8

p

pp

mf

ff

ff

mf

ff

mf

p

pp

ff

mf

mf

ff

[illegible]

158

The musical score for measures 158-161 is written for five instruments: Violin I (vln. I), Violin II (vln. II), Viola (vla.), Violoncello (vc.), and Contrabasso (cb.). The score is divided into four measures by vertical bar lines. Measure 158 (first system) shows the beginning of the piece with a key signature of one sharp (F#) and a 3/4 time signature. The Violin I part has a melodic line starting on G4, moving to A4, B4, and C#5, with a 5:4 ratio indicated above the first four notes. The Violin II part has a melodic line starting on G4, moving to A4, B4, and C#5, with a 5:4 ratio indicated above the first four notes. The Viola part has a melodic line starting on G4, moving to A4, B4, and C#5, with a 5:4 ratio indicated above the first four notes. The Violoncello part has a melodic line starting on G3, moving to A3, B3, and C#4, with a 3:4 ratio indicated above the first four notes. The Contrabasso part has a melodic line starting on G2, moving to A2, B2, and C#3, with a 3:4 ratio indicated above the first four notes. Measure 159 (second system) shows the continuation of the melodic lines. The Violin I part has a melodic line starting on G4, moving to A4, B4, and C#5, with a 5:4 ratio indicated above the first four notes. The Violin II part has a melodic line starting on G4, moving to A4, B4, and C#5, with a 5:4 ratio indicated above the first four notes. The Viola part has a melodic line starting on G4, moving to A4, B4, and C#5, with a 5:4 ratio indicated above the first four notes. The Violoncello part has a melodic line starting on G3, moving to A3, B3, and C#4, with a 3:4 ratio indicated above the first four notes. The Contrabasso part has a melodic line starting on G2, moving to A2, B2, and C#3, with a 3:4 ratio indicated above the first four notes. Measure 160 (third system) shows the continuation of the melodic lines. The Violin I part has a melodic line starting on G4, moving to A4, B4, and C#5, with a 5:4 ratio indicated above the first four notes. The Violin II part has a melodic line starting on G4, moving to A4, B4, and C#5, with a 5:4 ratio indicated above the first four notes. The Viola part has a melodic line starting on G4, moving to A4, B4, and C#5, with a 5:4 ratio indicated above the first four notes. The Violoncello part has a melodic line starting on G3, moving to A3, B3, and C#4, with a 3:4 ratio indicated above the first four notes. The Contrabasso part has a melodic line starting on G2, moving to A2, B2, and C#3, with a 3:4 ratio indicated above the first four notes. Measure 161 (fourth system) shows the continuation of the melodic lines. The Violin I part has a melodic line starting on G4, moving to A4, B4, and C#5, with a 5:4 ratio indicated above the first four notes. The Violin II part has a melodic line starting on G4, moving to A4, B4, and C#5, with a 5:4 ratio indicated above the first four notes. The Viola part has a melodic line starting on G4, moving to A4, B4, and C#5, with a 5:4 ratio indicated above the first four notes. The Violoncello part has a melodic line starting on G3, moving to A3, B3, and C#4, with a 3:4 ratio indicated above the first four notes. The Contrabasso part has a melodic line starting on G2, moving to A2, B2, and C#3, with a 3:4 ratio indicated above the first four notes.

161

4
4

5
4

fl.

cl.

bssn.

hr.

trp.

trmb.

tb.

vln.I

vln.II

vla.

vc.

cb.

161

4
4

5
4

hr.

trp.

trmb.

tb.

161

4
4

5
4

vln.I

vln.II

vla.

vc.

cb.

163

5/4

fl.

p *pp*

3:4

cl.

ff *mf*

9:8

p

8va₁ 7:8 8va₁

bssn.

ff *mf*

3/4 (T)

mf

[illegible]

163

5/4

mf

3/4 (T)

ff

vln.I

p

vln.II

ff *mf*

vla.

ff *mf* 8va₁

vc.

ff | *mf* 8va₁

7:6

cb.

mf *ff*

5:4

[illegible]

4
4

3
4

b

fl.

cl.

bssn.

8va

8va₁

8va₁
13:12

ff

mf

ff

mf

4
4

3
4

hr.

trp.

p

pp

ff

trmb.

ff

mf

ff

mf

tb.

4
4

3
4

vln.I

p

pp

mf

vln.II

ff

mf

vla.

ff > mf

mf

vc.

8va₁

8va

7:8

8va₁

8va₁

ff

ff

mf

cb.

p

5
4

3
4

fl. *ff* | *mf* *p* *pp*

cl. *p* *pp*

bssn. *ff* *mf* *8va*₁

5
4

3
4

hr. *mf* *mf*

trp. *ff* *mf* *p* *pp*

trmb. *ff*

tb. *mf* *ff* *mf*

5
4

3
4

vln.I *ff* *mf* *p* *pp* *8va*₁

vln.II *p* *pp* *13:12*

vla. *p* *pp* *13:12* *8va*₁

vc. *ff* *mf*

cb. *mf* *ff* *ff* *mf*

174

3
4

4
4

b2...

fl.

cl.

bssn.

174

3
4

4
4

hr.

trp.

trmb.

tb.

174

3
4

4
4

vln.I

vln.II

vla.

vc.

cb.

ff

ff *mf*

mf

8va₁ 8va₁ 8va₁

ff

p *pp*

mf

8va₁ 8va₁
ff *mf*

p *pp*

7:8
mf

ff *mf*

mf

ff > *mf*

mf

11:12 8va₁

ff *mf*

9:8

p *pp*

176 177 178

fl. *mf* *ff* *mf*

cl. *ff* *mf*

bssn. *13:12* *8va₁*

hr. *p* *mf* *ff*

trp. *ff* *ff* *mf* *mf* *ff*

trmb. *p* *pp* *mf* *ff*

tb. *ff* *mf* *ff*

176 177 178

vln.I *ff* *ff* *mf* *ff* *mf* *mf* *7:6*

vln.II *ff* *mf* *ff* *9:8*

vla. *ff* *mf* *ff* *7:8*

vc. *p* *pp* *mf* *mf* *8va₁ 11:12* *8va₁*

cb. *mf* *ff* *mf*

3/4

5/4

W

fl.

mf

ff

mf

cl.

mf

ff *mf*

ff *mf*

bssn.

ff

ff *mf*

8va

21:20

3/4

5/4

W

hr.

mf

trp.

ff

ff

trmb.

ff

ff *mf*

8va

11:10

tb.

mf

3/4

5/4

W

vln.I

ff

ff *mf*

8va

vln.II

ff

ff *mf*

ff *mf*

vla.

ff

ff *mf*

ff *mf*

3:2

8va₁ 5:4

vc.

mf *ff*

ff *mf*

8va

cb.

ff

185

5
4

4
4

fl.

fl. staff with notes and dynamics: *ff* to *mf*, 7:8 ratio.

cl.

cl. staff with notes and dynamics: *ff* to *mf*, 5:4 ratio.

bssn.

bssn. staff with notes and dynamics: *ff* to *mf*, 15:16 ratio.

185

5
4

4
4

hr.

hr. staff with notes and dynamics: *ff* to *mf*, 8va₁ and 9:8 ratio.

trp.

trp. staff with notes and dynamics: *ff* to *mf*, 7:8 ratio.

trmb.

trmb. staff with notes and dynamics: *ff* to *mf*, 8va₁ and 7:8 ratio.

tb.

tb. staff with notes and dynamics: *ff* to *mf*, 7:8 ratio.

185

5
4

4
4

vln.I

vln.I staff with notes and dynamics: *ff* to *mf*, 8va₁ and 7:8 ratio.

vln.II

vln.II staff with notes and dynamics: *ff* to *mf*, 5:4 ratio.

vla.

vla. staff with notes and dynamics: *ff* to *mf*, 5:4 ratio.

vc.

vc. staff with notes and dynamics: *ff* to *mf*.

cb.

cb. staff with notes and dynamics: *ff* to *mf*, 9:8 ratio.



fl. *11:12*
p *pp*
p *pp*

cl.

bssn. *8va₁*



hr. *p* *pp*

trp. *15:16*
p *pp* *p* *pp*

trmb. *7:8*
p *pp* *pp*

tb. *7:6*
pp



vln.I *7:8*
p *pp* *p* *pp* *8va₁*

vln.II *11:12*
p *pp*

vla. *3:4* *13:12*
p *pp* *p*

vc. *5:4*
p *pp*

cb. *p* *pp*

189

5/4

fl.

cl.

bssn.

9:8

7:8

8va₁

5:4

p *pp* *p* *pp* *p* *pp*

5/4

189

hr.

trp.

trmb.

tb.

5:6

5:4

9:8

3:4

p *pp* *p* *pp* *p* *pp* *p* *pp*

189

Violin I (vln. I) and Violoncello (vc.) parts feature a melodic line in measure 189, marked *p* and *pp*. The Violoncello part includes an interval of *8va* and *8va₁*. The Violin II (vln. II) part has a melodic line in measure 190, marked *p* and *pp*. The Viola (vla.) part has a melodic line in measure 190, marked *p* and *pp*. The Contrabass (cb.) part has a melodic line in measure 190, marked *p* and *pp*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (*p*, *pp*). Above the staves, there are labels for intervals: *8va*, *8va₁*, *13:12*, *11:12*, and *7:6*.

191

44

fl.

p

p *pp*

34

cl.

pp

p *pp*

44

bssn.

p *pp*

p *pp*

191

44

hr.

p *pp*

p

34

trp.

p *pp*

p *pp*

44

trmb.

p *pp*

p

44

tb.

pp

p

191

44

vln.I

p *pp*

p *pp*

34

vln.II

pp

p *pp*

44

vla.

p *pp*

p

44

vc.

p *pp*

p *pp*

44

cb.

p *pp*

p *pp*

4
4

3
4

9
8

fl.

cl.

bssn.

9:8

5:4

13:12

15:16

p

pp

p

pp

194

4
4

3
4

9
8

hr.

trp.

trmb.

tb.

3:2

9:8

7:6

3:4

7:8

15:16

pp

p

pp

p

pp

p

pp

p

pp

194

4
4

3
4

9
8

vln.I

vln.II

vla.

vc.

cb.

5:4

7:8

5:4

7:6

8va.....1

15:16

15:16

8va.....1

8va₁

8va₁

p

pp

p

pp

p

pp

p

pp

p

pp

p

pp

p

pp

p

pp

p

pp

88

Tiānshū - Evans

Other scores from Gregory Rowland Evans include:

UNACCOMPANIED	CHAMBER	ELECTROACOUSTIC	ORCHESTRAL
Five Excuses (cello alone)	Violin Concerto	Bewegt die Erde: <i>B.E.vi : Ohrenquallen (for violin)</i> <i>B.E.vii : Staub (for laptop ensemble)</i> <i>B.E.i : NGC 3370 (for percussion trio)</i> <i>B.E.ii : Carinanebel (for viola)</i> <i>B.E.iv : Arborealkartographie (for cello)</i>	Metamorphoses (after Illouz)
Epiphora (solo cello)	Five Excuses (string trio)		GUERRERO (sax. ens.)
Five Excuses (xiao alone)	Adumbration (string trio)		Tiānshū (twelve players)
Onkos (viola alone)	Hamon shū (string quartet)		Passagenwerk (string ens.)
Simbelmynë (piano alone)	Cthar (two cellos)		
	Four Ages of Sand (fl, sx, vc)		