

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

TROMBONE

# 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.

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

Trombone

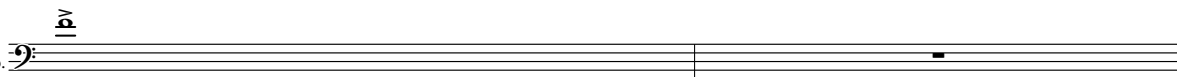


3

4/4

3/4

trmb.



*p* \_\_\_\_\_

5

4/4

4/4

trmb.



*mp* \_\_\_\_\_

7

4/4

4/4 (A)

trmb.



*ff* \_\_\_\_\_

*mp* \_\_\_\_\_

9

5/4

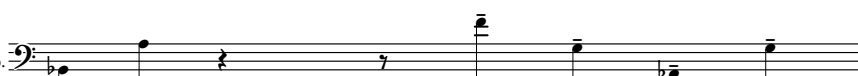
trmb.



10

5/4

trmb.



*mp* < *ff* \_\_\_\_\_

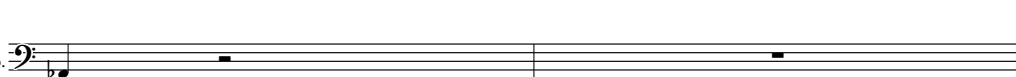
*fff* \_\_\_\_\_

11

3/4

3/4

trmb.



*mf* \_\_\_\_\_

13

4/4

4/4

trmb.



*p* \_\_\_\_\_

*mp* \_\_\_\_\_

Tianshū - Evans

15

 $\frac{5}{4}$ 

trmb.

$5:4$

*fff*

16

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

trmb.

$3:4$

*mf*

*mp*

18

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

trmb.

*mp*

*ff*

*p*

20

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

trmb.

*mp*

*fff*

22

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

trmb.

$7:6$

$5:4$

*mf*

*mp*

24

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

trmb.

*fff*

*mf*

26

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

trmb.

*p*

28

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

trmb.

30

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

trmb.

*mp*

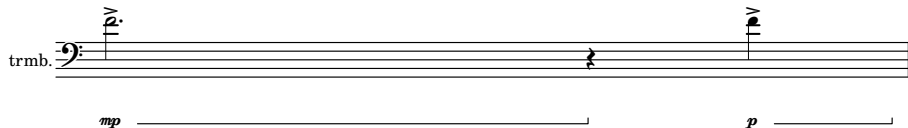
*ff*

*mp*

*p*

32

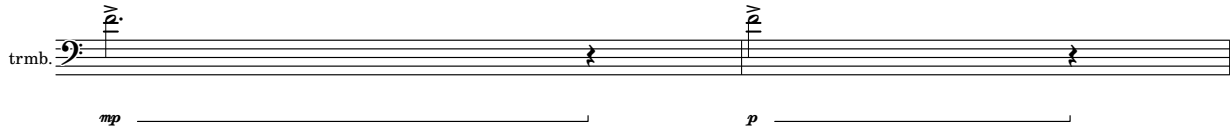
5  
4

trmb. 

33

4  
4

3  
4

trmb. 

35

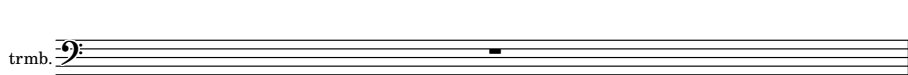
5  
4

Ⓔ

trmb. 

36

5  
4

trmb. 

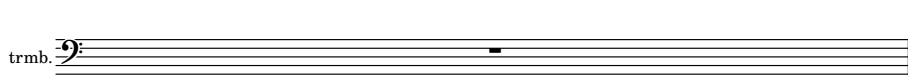
37

5  
4

trmb. 

38

5  
4

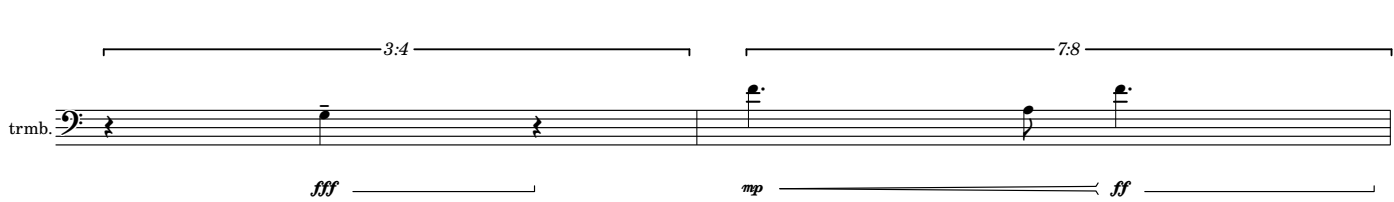
trmb. 

39

4  
4

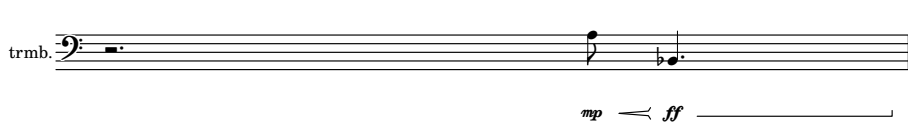
4  
4

Ⓕ

trmb. 

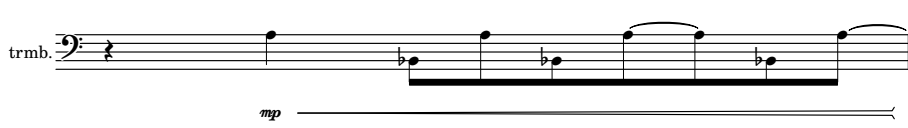
41

5  
4

trmb. 

42

5  
4

trmb. 

4

60

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

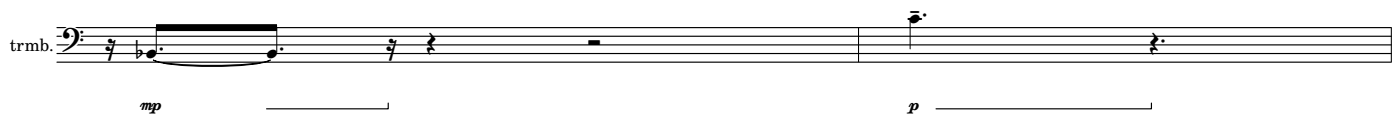
62

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

64

 $\frac{5}{4}$ 

65

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

67

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

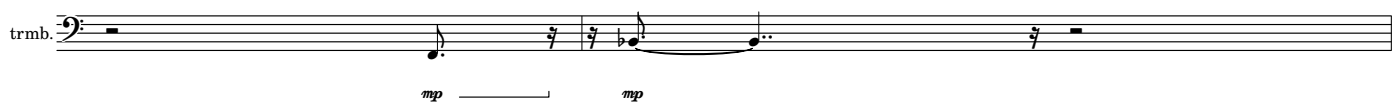
69

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

71

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

73

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

75

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

77

$\frac{4}{4}$

$\frac{3}{4}$

trmb. 

79

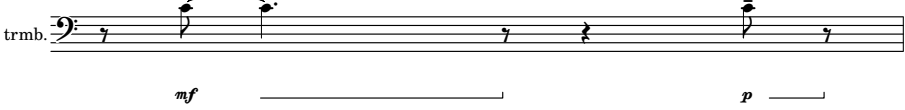
$\frac{3}{4}$  (J)

$\frac{4}{4}$

trmb. 

81

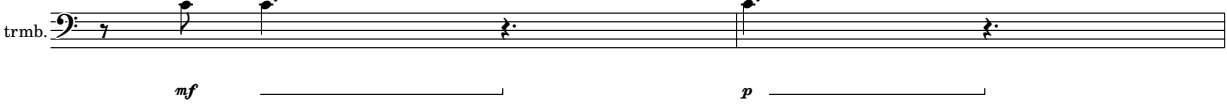
$\frac{5}{4}$

trmb. 

82

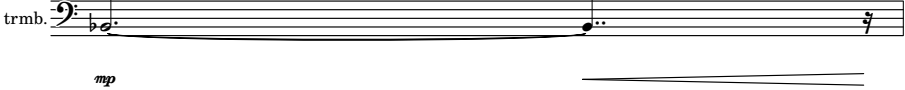
$\frac{4}{4}$

$\frac{3}{4}$

trmb. 

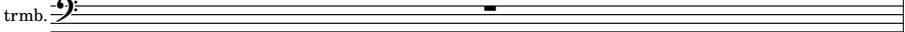
84

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

trmb. 

85

$\frac{5}{4}$

trmb. 

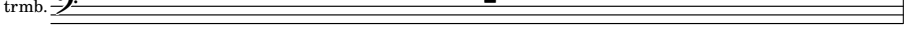
86

$\frac{5}{4}$

trmb. 

87

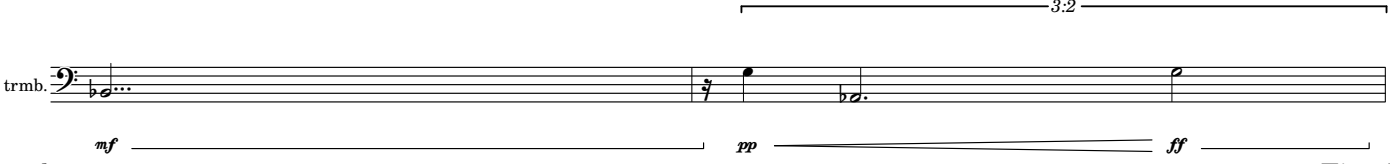
$\frac{5}{4}$

trmb. 

88

$\frac{4}{4}$

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

trmb. 



90

5/4

trmb.

Measure 90: Bass clef, 5/4 time signature. The staff contains a whole rest followed by a dotted half note G2, a dotted half note F2, and a dotted half note E2. A 3:2 ratio bracket is placed above the staff.

91

5/4

trmb.

Measure 91: Bass clef, 5/4 time signature. The staff contains a whole rest, a dotted half note G2, a dotted half note F2, and a dotted half note E2. A 3:2 ratio bracket is placed above the staff.

92

4/4

trmb.

Measure 92: Bass clef, 4/4 time signature. The staff contains a dotted half note G2, a dotted half note F2, and a dotted half note E2. A 3:2 ratio bracket is placed above the staff.

94

3/4

trmb.

Measure 94: Bass clef, 3/4 time signature. The staff contains a whole rest, a dotted half note G2, a dotted half note F2, and a dotted half note E2. A 3:2 ratio bracket is placed above the staff.

96

4/4

trmb.

Measure 96: Bass clef, 4/4 time signature. The staff contains a whole rest, a dotted half note G2, a dotted half note F2, and a dotted half note E2. A 3:2 ratio bracket is placed above the staff.

98

5/4

trmb.

Measure 98: Bass clef, 5/4 time signature. The staff contains a whole rest, a dotted half note G2, a dotted half note F2, and a dotted half note E2. A 3:2 ratio bracket is placed above the staff.

99

5/4

trmb.

Measure 99: Bass clef, 5/4 time signature. The staff contains a whole rest, a dotted half note G2, a dotted half note F2, and a dotted half note E2. A 3:2 ratio bracket is placed above the staff.

101

4/4

trmb.

Measure 101: Bass clef, 4/4 time signature. The staff contains a whole rest, a dotted half note G2, a dotted half note F2, and a dotted half note E2. A 3:2 ratio bracket is placed above the staff.

103

4/4

trmb.

Measure 103: Bass clef, 4/4 time signature. The staff contains a whole rest, a dotted half note G2, a dotted half note F2, and a dotted half note E2. A 3:2 ratio bracket is placed above the staff.

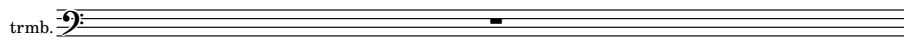
105

4/4

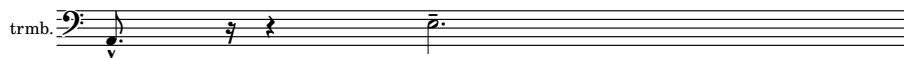
trmb.

Measure 105: Bass clef, 4/4 time signature. The staff contains a whole rest, a dotted half note G2, a dotted half note F2, and a dotted half note E2. A 3:2 ratio bracket is placed above the staff.

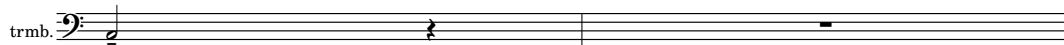
107

5  
4

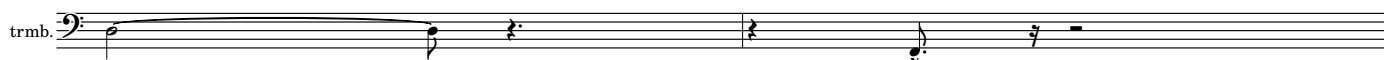
108

5  
4*f**mp*

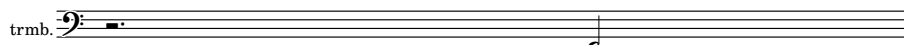
109

3  
43  
4*mf*

111

4  
44  
4*mp**f**mf*

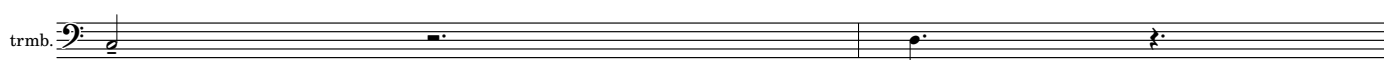
113

5  
4*mp*

114

5  
43  
4

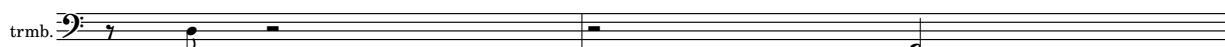
N

*mf**mp*

116

3  
42  
4*mf**f**f*

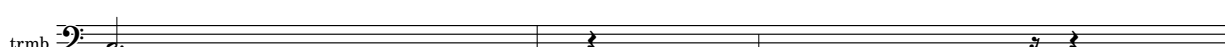
118

3  
44  
4*mp**mp*

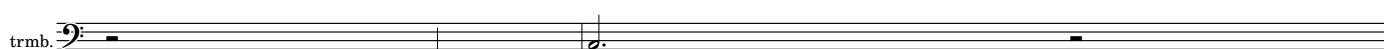
120

3  
44  
4

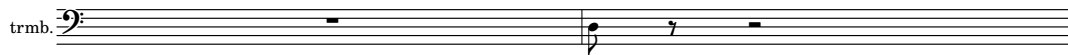
O

*mf**f*

122

3  
45  
4*mp**mf*

124

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

126

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

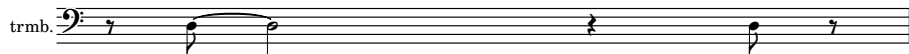
128

 $\frac{3}{4}$ 

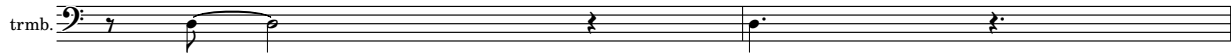
P

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

130

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

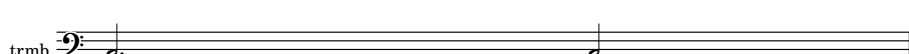
131

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

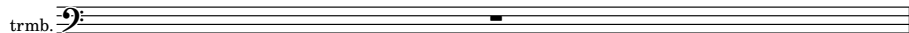
133

 $\frac{5}{4}$ 

Q

*mp*

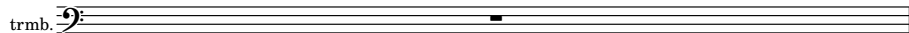
134

 $\frac{5}{4}$ 

135

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

136

 $\frac{5}{4}$ 

137

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

R

*mf**mf*


139

5/4

trmb. 

140

5/4

trmb. 

141

4/4

trmb. 

143

3/4

trmb. 

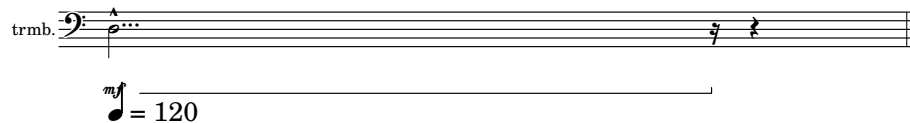
145

4/4

trmb. 

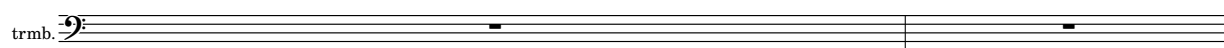
147

5/4

trmb. 

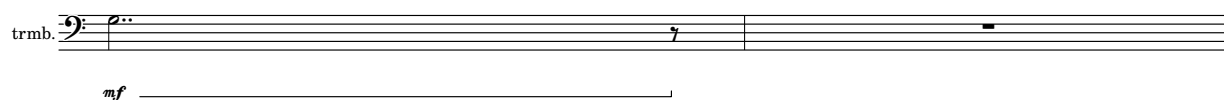
148

5/4

trmb. 

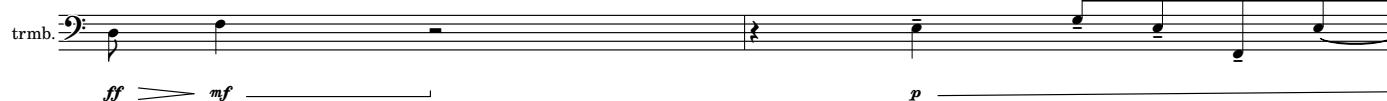
150

4/4

trmb. 

152

4/4

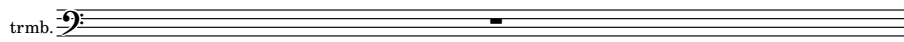
trmb. 

154

4/4

trmb. 

156

5  
4

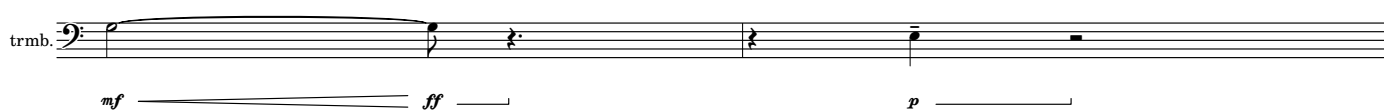
157

5  
4

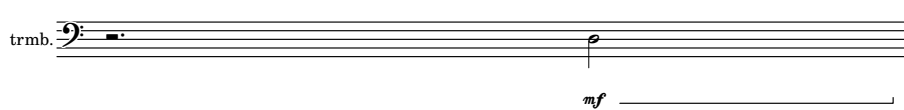
158

3  
4

160

4  
4

162

5  
4

163

5  
4

165

3  
4

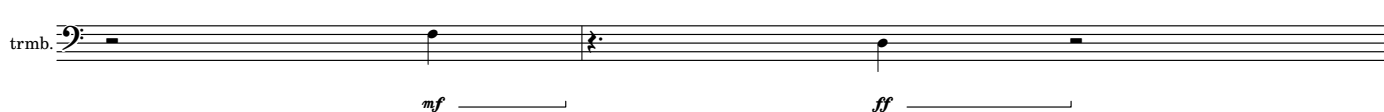
167

3  
4

169

3  
4

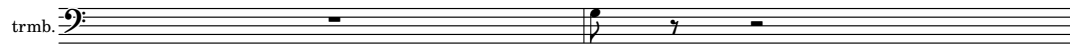
171

3  
4

173

$\frac{3}{4}$

$\frac{3}{4}$

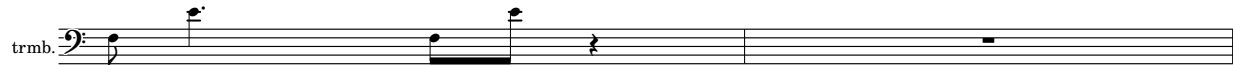


*ff* —

175

$\frac{4}{4}$

$\frac{3}{4}$



*ff* — *mf* —

177

$\frac{3}{4}$

Ⓥ

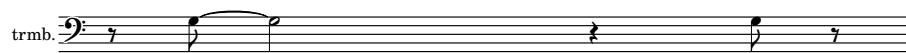
$\frac{4}{4}$



*p* — *pp* — *mf* — *ff* —

179

$\frac{5}{4}$



*mf* — *mf* —

180

$\frac{4}{4}$

$\frac{3}{4}$

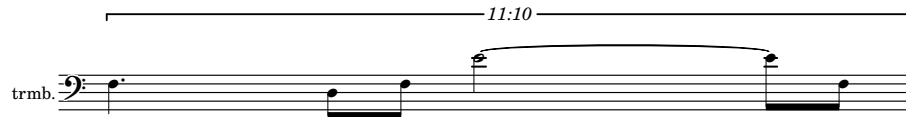


*mf* — *ff* —

182

$\frac{5}{4}$

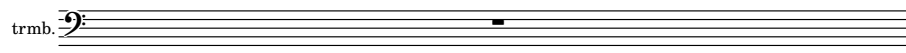
Ⓦ



*ff* — *mf* —

183

$\frac{5}{4}$



184

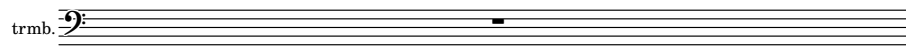
$\frac{5}{4}$



*ff* — *mf* —

185

$\frac{5}{4}$



186

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

X

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

188

 $\frac{5}{4}$ 

trmb. 
  
*pp*

189

 $\frac{5}{4}$ 

trmb. 
  
*p*

190

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

trmb. 
  
*pp* *p* *pp*

192

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

trmb. 
  
*p*

194

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

trmb. 
  
*p* *pp*

196

 $\frac{9}{8}$ 

trmb. 
  
*p* *pp*

