

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

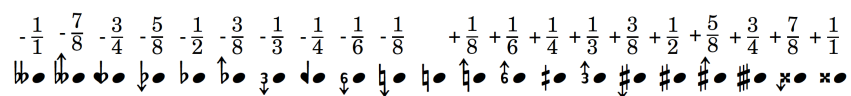
FOREWORD

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.

天書

f o r t w e l v e p l a y e r s ; o r , mad writings in a Book from the Sky

Gregory Rowland Evans

Tiānshū^p - Evans

[illegible]

3

4/4

3/4

hr.

trp.

trmb.

tb.

fff > *mf*

mp

p

3

4/4

3/4

vln.I

vln.II

vla.

vc.

cb.

p

fff

mf

fff

mf

p

mf

5:4

9:8

3:4

3:4

7

4/4

fl.

mp *ff*

cl.

mp

bsn.

ff

8

4/4

p *ff*

7

4/4

4/4 A

hr.

mp

trp.

mp

ff

3:2

trmb.

ff

mp

3:2

tb.

mp

mf

7

4/4

4/4 A

vln.I

vln.II

vla.

vc.

cb.

mp

ff

mp

mp

mp

ff

mp

fff

mp

mp

9 5/4

fl.

mp

cl.

p

5:4

11:12

bssn.

fff

mf

mp

9 5/4

hr.

fff

mf

5:4

trp.

mp

fff

mf

9:8

trmb.

mp

ff

fff

5:6

tb.

fff

mf

9 5/4

vln.I

fff

mf

vln.II

p

vla.

3:2

mf

p

3:4

vc.

mp

ff

fff

cb.

11

fl.

cl.

bsn.

3/4

5:4

3/4

4/4

mp

ff

p

mp

9:8

3:4

fff

mf

mp

ff

mf

mp

11

hr.

trp.

trmb.

tb.

3/4

3/4

4/4

mf

p

mp

5:4

mp

ff

p

mp

mf

p

mp

11

3/4

3/4

4/4

vln.I

vln.II

vla.

vc.

cb.

p

mp

ff

fff

mf

p

mp

ff

5:4

5:4

5:4

14

4
4

5
4

fl.

cl.

bssn.

mp *ff* *fff* *mf* *p* *fff*

7:6 5:4

14

4
4

5
4

hr.

trp.

trmb.

tb.

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

7:6 5:4 7:6

14

4
4

5
4

vln.I

vln.II

vla.

vc.

cb.

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

13:12 5:4 3:2

16

5/4

3:4

fl.

mp < *ff*

cl.

fff > *mf*

7:8

bssn.

mf

3/4

(B)

p

9:8

mp

p

16

5/4

3/4 (B)

hr.

trp.

trmb.

tb.

mf

p

mp

ff

3:4

mf

p

mp

mp

16

5/4

3/4 (B)

vln.I

ff

p

vln.II

7:8

fff

mf

mp

vla.

7:8

fff

mf

mp

vc.

mf

mp

cb.

p

mp

18

3/4 2/4 3/4

fl. *mp* *fff* *mf*

cl. *ff* *mp* *fff* *mf*

bssn. *mp* *ff* *p* *mp*

11:12 3:4 9:8

18

3/4

hr.

trp.

trmb.

tb.

ff

fff

mf

mp

5:6

3:4

18

3/4

2/4

3/4

vln. I

mp

fff

mf

11:12

3:4

vln. II

ff

mp

fff

11:12

vla.

ff

mp fff

fff

13:12

3:4

vc.

mp

ff

p

mp

3:4

cb.

mp

fff

mf

21

4/4

3/4

fl.

cl.

bssn.

mp *ff* *p*

p

fff *mf*

13:12

21

4/4

hr.

trp.

trmb.

tb.

mp

ff

p

7:6

mf

21

4/4

3/4

mp

vln. I

mp

ff

p

5:4

vln. II

mf

p

3:2

vla.

mf

p

5:6

vc.

fff

mf

cb.

mp

ff

4/4 C

3/4

fl. *mp*

cl. *mp* *fff* *mf*

bssn. *mp* *ff* *fff*

4/4 C

3/4

hr. *fff* *mf*

trp. *mp*

trmb. *mp*

tb. *fff* *mf*

4/4 C

3/4

vln.I *mp*

vln.II *mp* *fff* *mf*

vla. *mp* *fff* *mf*

vc. *mp* *ff* *fff*

cb. *fff* *mf*

Tiānshū - Evans

27

3
4

4
4

3
4

3:2

fl.

cl.

bssn.

27

3
4

4
4

3
4

hr.

trp.

trmb.

tb.

27

3
4

4
4

3
4

vln.I

vln.II

vla.

vc.

cb.

3/4 (D)

4/4

fl. 3:4 mf p

cl. mp

bssn. 13:12 mp ff p p

3/4 (D)

4/4

hr. p p

trp. 3:4 fff | mf p

trmb. mp ff mp p

tb. mp p

3/4 (D)

4/4

vln.I mf p

vln.II p

vla. p

vc. 11:12 mp ff mp p

cb. mp p

32

fl.

cl.

bssn.

32

hr.

trp.

trmb.

tb.

32

vln.I

vln.II

vla.

vc.

cb.

mp *p* *mp* *p*

4

4

4

3/4

5/4 (E)

fl. *mp* *fff* 9:8

cl. *mp* *fff* *mf* *fff*

bssn. *mp* *fff* *mf*

3/4

5/4 (E)

hr. *mp*

trp. *mp* *fff*

trmb. *p* *fff* *mf*

tb. *mp*

3/4

5/4 (E)

vln.I *mp* *fff* 4:5

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

vla. *mp* *fff* *mf* *fff* 5:4

vc. *p* *fff* *mf*

cb. *mp*

36

5/4

fl.

5:4

mf

cl.

5:6

mf

bssn.

36

5/4

hr.

9:8

mf

trp.

mf

trmb.

7:6

tb.

7:6

36

5/4

vln.I

mf

vln.II

mf

vla.

mf

vc.

13:12

cb.

5/4

fff

mf

13:12

fff

mf

7:6

fff

mf

5/4

11:10

fff

mf

13:12

fff

mf

5
4

4
4

fl.

cl.

bssn.

fff *mf*

3:4

5
4

4
4

hr.

trp.

trmb.

tb.

fff *mf*

5:4

fff *mf*

3:4

fff *mf*

5
4

4
4

vln.I

vln.II

vla.

vc.

cb.

fff *mf*

5:6

11:12

fff *mf*

7:8

fff *mf*

fff *mf*

3:2

fff *mf*

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

$\frac{5}{4}$

fl. *mp* $\xrightarrow{11:12}$ *ff*

cl. *mp* $\xrightarrow{\quad\quad\quad}$ *ff*

bssn. *mp* $\xrightarrow{\quad\quad\quad}$ *ff*

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

3:2

$\frac{5}{4}$

hr. *mp* $\xrightarrow{\quad\quad\quad}$ *ff*

trp. *mp* $\xrightarrow{15:16}$ *ff* *mp* $\xrightarrow{\quad\quad\quad}$ *ff*

trmb. *mp* $\xrightarrow{7:8}$ *ff* *mp* $\xrightarrow{\quad\quad\quad}$ *ff*

tb. *mp* $\xrightarrow{7:6}$ *ff*

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

$\frac{5}{4}$

vln.I *mp* $\xrightarrow{7:8}$ *ff* *mp* $\xrightarrow{\quad\quad\quad}$

vln.II *mp* $\xrightarrow{11:12}$ *ff*

vla. *mp* $\xrightarrow{\quad\quad\quad}$ *ff* *mp* $\xrightarrow{13:12}$

vc. *mp* $\xrightarrow{\quad\quad\quad}$ *ff* *mp* $\xrightarrow{5:4}$ *ff*

cb. *mp* $\xrightarrow{3:4}$ *ff*

5
4

4
4

fl. *mp* *ff* 9:8

cl. *mp* *ff* 7:8 *mp* 5:4

bssn. *mp* *ff* 5:4

5
4

4
4

hr. *mp* *ff* 5:6

trp. *mp* *ff* 5:4

trmb. *mp* *ff* 9:8

tb. *mp* *ff* 3:4

5
4

4
4

vln.I *mp* *ff* 13:12

vln.II *mp* *ff* 13:12

vla. *ff* 11:12 *mp* *ff*

vc. *mp* *ff* 7:6

cb. *mp* *ff*

[illegible]

46

fl.

cl.

bssn.

4/4

4/4

7:8

9:8

ff

mp

ff

mp

ff

13:12

mp

46

hr.

trp.

trmb.

tb.

4/4

4/4

3:4

3:2

9:8

7:6

5:4

mp

ff

mp

mp

ff

46

vln.I

vln.II

vla.

vc.

cb.

4/4

4/4

9:8

5:4

13:12

3:4

mp

ff

mp

ff

mp

ff

48

3
4

fl.

cl.

bssn.

48

3
4

hr.

trp.

trmb.

tb.

48

3
4

vln.I

vln.II

vla.

vc.

cb.

5
4

5
4

5
4

5
4

2
4

fl.

cl.

bssn.

mf

5
4

2
4

hr.

trp.

trmb.

tb.

mf

5
4

2
4

vln.I

vln.II

vla.

vc.

cb.

7:6

13:12

11:10

mf

p

52

4
4

3
4

fl.

mf

cl.

mf

mp

bssn.

mf

52

4
4

3
4

hr.

mp

trp.

mf

trmb.

p

tb.

mp

52

4
4

3
4

vln.I

mf p

vln.II

mp

mf

vla.

mp

mf

vc.

mf p

cb.

mf

54

4
4

fl.

fl. staff: mp mf 3:2

cl. staff: mp ff p

bssn. staff: mf pp

54

4
4

hr.

hr. staff: mp ff mf 3:2

trp. staff: mf

trmb. staff: mf pp 3:2

tb. staff: pp ff mf

54

4
4

vln.I

vln.I staff: mp

vln.II staff: pp ff $mf > p$ 3:2 5:4

vla. staff: mp ff 3:2

vc. staff: mp pp 3:2 3:2

cb. staff: pp ff p

56

4
4

4
4

Ⓒ

fl.

pp *ff*

mf *p*

cl.

mf

3:2

bssn.

ff

mf *p*

56

4
4

4
4

Ⓒ

hr.

3:2

trp.

pp *ff*

mf *p*

3:2

trmb.

ff

mf

tb.

56

4
4

4
4

Ⓒ

vln.I

pp *ff*

mf *p*

13:12

vln.II

vla.

mf *p*

mp

3:2

11:12

vc.

ff

mf *p*

cb.

5
4

fl. *p*

cl.

bssn. *mp*

mp *3:2*

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*

19:20

6:5

3:2

60

3
4

3
4

4
4

fl.

cl.

bssn.

60

3
4

3
4

4
4

hr.

trp.

trmb.

tb.

60

3
4

3
4

4
4

vln.I

vln.II

vla.

vc.

cb.

44

fl.

54

mp *mf*

44

cl.

54

p

44

bssn.

54

pp *ff* *mf*

44

hr.

54

pp *ff* *mp*

44

trp.

54

mp *mf*

44

trmb.

54

pp *ff* *mf*

44

tb.

54

pp *ff* *mf*

44

vln.I

54

mp *mf*

44

vln.II

54

mf *p*

44

vla.

54

mf *p*

44

vc.

54

pp *ff* *mp*

44

cb.

54

pp *ff* *mf*

65

5/4 3:2

3/4 H

fl. pp < ff mf 3:2

cl. mf pp

bssn. mp p

65

5/4

3/4 H

hr. mf

trp. pp < ff mf 3:2

trmb. mp p

tb. mf

65

5/4 3:2

3/4 H

vln.I pp < ff

vln.II mp pp 3:2

vla. mp pp 3:2

vc. mf 9:8 p 7:6

cb. mf p

67

3
4

2
4

3
4

fl.

p

mf

mp

3:2

ff

mp

cl.

bsn.

67

3/4

2/4

3/4

3:2

hr.

trp.

trmb.

tb.

pp *ff* *mf* *mp* *p* *mf* *pp* *ff* *mf* *mp*

3:2

67

3/4

9:8

vln.I

mf *p*

vln.II

3:2

ff

3:2

vla.

ff

3:2

vc.

pp *ff*

mf *p*

cb.

3:2

pp *ff* *mp* *mf*

70

4/4

3:2

3/4

fl.

cl.

bssn.

70

4/4

3/4

3:2

hr.

trp.

trmb.

tb.

70

4/4

3:2

3/4

vln.I

vln.II

vla.

vc.

cb.

pp

ff

mf

mp

9:8

4/4 I

3/4

fl.

p

cl.

p

mp

bssn.

pp *ff* *mp*

3:2

4/4 I

3/4

hr.

mp *mf*

trp.

p

mp

trmb.

pp *ff* *mp*

tb.

mp *mf*

3:2

4/4 I

3/4

vln.I

mf *p*

11:12

vln.II

p *mf*

11:12

vla.

p *mf*

3:2

vc.

pp *ff* *mf*

cb.

mp *mf*

74

5
4

3
4

fl.

mp *pp* *ff*

cl.

mp *ff*

bssn.

mp

74

5
4

3
4

hr.

mf *mf*

trp.

mp *pp* *ff*

trmb.

mp

tb.

mf *mp*

74

5
4

3
4

vln.I

mf *pp* *ff*

vln.II

pp *ff*

vla.

pp *ff*

vc.

mp

cb.

mf *p* *mp*

3
4

4
4

fl.

cl.

bssn.

mf

mf

mf

3
4

4
4

hr.

trp.

trmb.

tb.

p

pp

ff

mf

mp

mf

3:2

3:2

3
4

4
4

vln.I

vln.II

vla.

vc.

cb.

mf

mp

mf

mf

pp

ff

17:16

3:2

78

3
4

3
4

ⓐ

4
4

fl.

mf

mp

mf

p

cl.

p

mf

bssn.

pp

ff

mf

p

78

3
4

3
4

ⓐ

4
4

hr.

mp

p

mf

trp.

mf

mp

mf

p

trmb.

pp

ff

mf

p

tb.

mf

p

mf

78

3
4

3
4

ⓐ

4
4

vln.I

3:2

p

mp

mf

mf

p

vln.II

9:8

mf

p

5:4

mf

p

vla.

p

mf

p

9:8

vc.

pp

ff

mf

p

mf

3:2

cb.

mf

mf

5
4

4
4

fl. *mf* *p*

cl. *p* *mf* *p*

bssn. *mf* *p* *mf*

5
4

4
4

hr. *p* *mf* *p* *mf*

trp. *mf* *p*

trmb. *mf* *p* *mf*

tb. *p* *mf* *p* *mf*

5
4

4
4

vln.I *mf* *p* *mf* 3:2 7:8

vln.II *mf* *p* *mf* 5:6

vla. *mf* *mf* 13:12

vc. *p* *mf* *p* 5:6

cb. *p* *mf* *p*

3
4

5
4

Ⓚ

fl. *mf* *mp*

cl. *mp* *mf*

bssn. *p* *mp*

3
4

5
4

Ⓚ

hr. *p*

trp. *mf* *mp*

trmb. *p* *mp*

tb. *p*

3
4

5
4

Ⓚ

vln.I *p* *mp*

vln.II *p* *mf* *mp* 3:2

vla. *p* *mf* *mp* 7:8

vc. *mf* *p* *mp* 3:4

cb. *mf* *p*

85

5/4

fl.

mf

mp

cl.

mp

bssn.

mp

85

5/4

hr.

trp.

trmb.

tb.

hr.

trp.

trmb.

tb.

85

54

54

Violin I

Violin II

Viola

Violoncello

Contrabasso

mp

mp

mp

mp

mp

87

5
4

4
4

fl.

cl.

bssn.

mp

mf

mp

87

5
4

4
4

hr.

trp.

trmb.

tb.

mf

mp

mp

mf

mf

87

5
4

4
4

vln.I

vln.II

vla.

vc.

cb.

mp

mf

mf

mf

mp

mf

4/4 L

5/4

fl.

cl.

bssn.

pp

ff

3:2

3:2

3:2

4/4 L

5/4

hr.

trp.

trmb.

tb.

pp

ff

3:2

3:2

3:2

3:2

4/4 L

5/4

vln.I

vln.II

vla.

vc.

cb.

pp

ff

3:2

3:2

3:2

3:2

3:2

3:2

5
4

4
4

fl.

cl.

bssn.

mp *ff*

mp *ff*

mp *ff*

5
4

4
4

hr.

trp.

trmb.

tb.

mp *ff*

mp *ff*

mp *ff*

mp *ff*

mp *ff*

5
4

4
4

vln.I

vln.II

vla.

vc.

cb.

pp *ff*

pp *ff*

pp *ff*

pp *ff*

pp *ff*

93

4/4

3/4

fl.

pp

ff

3:2

3:2

cl.

ff

pp

3:2

3:2

bssn.

pp

ff

[illegible][illegible]

95

4/4

fl.

3:2

ff

pp

ff

cl.

3:2

ff

pp

ff

bssn.

3:2

pp

ff

pp

95

4/4

hr.

3:2

pp

ff

pp

trp.

3:2

pp

ff

pp

trmb.

3:2

pp

3:2

tb.

3:2

pp

ff

95

4/4

vln.I

3:2

ff

pp

ff

vln.II

3:2

pp

ff

3:2

vla.

3:2

pp

ff

vc.

3:2

ff

pp

ff

cb.

3:2

pp

ff

97

3/4

5/4

fl.

cl.

bsn.

pp

ff

3:2

3:2

3:2

3:2

ff

pp

ff

[illegible][illegible]

99

5
4

2
4

fl.

cl.

bssn.

99

5
4

2
4

hr.

trp.

trmb.

tb.

99

5
4

2
4

vln.I

vln.II

vla.

vc.

cb.

101

4/4

3/4

fl.

cl.

bssn.

mp

mp

mf

7

fl.

cl.

bssn.

mp

mp

mf

7

[illegible]

101

4/4

3/4

vln.I

vln.II

vla.

vc.

cb.

f

mp

mf

mp

f

mf

103

$\frac{4}{4}$

$\frac{4}{4}$

fl. *mp*

cl. *mf* *f*

bssn. *mf* *mf* *f*

103

$\frac{4}{4}$

$\frac{4}{4}$

hr. *f* *mp*

trp. *mf*

trmb. *mp* *mf* *f*

tb. *f* *mp*

103

$\frac{4}{4}$

$\frac{4}{4}$

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.

bsn.

mf

f

mp

f

mp

f

105

4/4

4/4 (M)

hr.

trp.

trmb.

tb.

f

mf

mf

f

mp

f

f

mf

105

4/4

4/4 (M)

vln.I

mf *f*

mp *f*

13:12

vln.II

f

11:12

vla.

f *mp*

11:12

vc.

f *mp* *f*

11:12

cb.

f

fl.

cl.

bssn.

hr.

trp.

trmb.

tb.

vln.I

vln.II

vla.

vc.

cb.

109

fl.

cl.

bsn.

mf

f

mp

f

mf

f

mp

f

109

3
4

3
4

4
4

hr.

Musical score for horn (hr.) in 3/4 and 4/4 time. The staff shows a melodic line starting with a half note G4, followed by a quarter rest, then a half note F#4. The dynamics are marked *mp* and *f*.

trp.

Musical score for trumpet (trp.) in 3/4 and 4/4 time. The staff shows a melodic line starting with a half note G4, followed by a quarter rest, then a half note F#4. The dynamics are marked *f*, *mf*, and *mp*.

trmb.

Musical score for trombone (trmb.) in 3/4 and 4/4 time. The staff shows a melodic line starting with a half note G3, followed by a quarter rest, then a half note F#3. The dynamics are marked *mf* and *f*.

tb.

Musical score for tuba (tb.) in 3/4 and 4/4 time. The staff shows a melodic line starting with a half note G2, followed by a quarter rest, then a half note F#2. The dynamics are marked *mp* and *f*.

[illegible]

112

4/4

fl.

cl.

bsn.

mp

f

5/4

mp

112

4/4

hr.

mf *f*

trp.

trmb.

mf *mp*

tb.

mf *f* *mf*

5/4

112

4/4

vln.I

vln.II

vla.

vc.

cb.

mp

f

mf

17:16

5
4

3
4



fl.

cl.

bssn.

5
4

3
4



hr.

trp.

trmb.

tb.

5
4

3
4



vln.I

vln.II

vla.

vc.

cb.

116

3/4

fl.

f

2/4

mp

3/4

mf

cl.

mf

f

mp

bssn.

mf

f

mp

116

3/4 2/4 3/4

hr.

trp.

trmb.

tb.

hr. *mf* *mp* *mf*

trp. *mp* *mp* *mf*

trmb. *mf* *f* *f* *mp*

tb. *mf* *mp* *mf*

116

3/4 2/4 3/4

9:8

vln.I

vln.II

vla.

vc.

cb.

f *mp* *mf*

119

4
4

3
4

fl.

cl.

bsn.

f

mp

mf

f

mp

mf

119

4/4

hr.

trp.

trmb.

tb.

3/4

119

4/4

3/4

vln.I

vln.II

vla.

vc.

cb.

mf

mp

9:8

121

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

$\frac{3}{4}$

fl.

mp

cl.

mp

bssn.

mf

mp

121

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

$\frac{3}{4}$

hr.

mf

trp.

mp

trmb.

f

mp

tb.

121

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

$\frac{3}{4}$

mp

11:12

vln.I

f

vln.II

f

11:12

vla.

mp

vc.

mf

mp

cb.

mp

5
4

3
4

fl.

mf

mf

f

cl.

mf

mf

bssn.

mf

5
4

3
4

hr.

mp

mp

trp.

mp

f

mf

trmb.

mf

tb.

mp

mf

5
4

3
4

vln.I

mf

f

mf

vln.II

mf

mf

vla.

mf

mf

vc.

mf

9:10

cb.

mp

f

mf

125

3/4

4/4

fl.

cl.

bssn.

f

mf

mp

125

3/4

4/4

hr.

trp.

trmb.

tb.

hr. *mf*

trp. *mp*

trmb. *f* *mf*

tb. *mf*

125

3/4

4/4

vln.I

vln.II

vla.

vc.

cb.

mp

mf

mp

mp

f

f

127

3/4 3/4 (P) 4/4

fl.

cl.

bssn.

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

127

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

hr.

trp.

trmb.

tb.

127

3/4

5:4

3/4 (P)

4/4

vln.I

mp

mf

mp

vln.II

f

9:8

mp

f

vla.

f

mp

f

9:8

vc.

mf

f

mp

mp

5:4

cb.

mp

mp

mp

130

5
4

4
4

fl.

cl.

bssn.

130

5
4

4
4

hr.

trp.

trmb.

tb.

130

5
4

4
4

vln.I

vln.II

vla.

vc.

cb.

132

3
4

5
4

Q

fl.

cl.

bssn.

mp

f

mp

132

3

4

5

4

Q

hr. *f* *mp*

trp. *f* *mp*

trmb. *f* *mp*

tb. *f* *mp*

mp

132

3/4

7:8

vln.I

f

mp

vln.II

f

mp

mp

vla.

5:4

f

mp

mp

vc.

mp

mp

cb.

f

5/4

Q

134

5

4

5

4

fl.

mf

cl.

mf

bssn.

mf

134

5/4

5/4

hr.

trp.

trmb.

tb.

mp

134

5

4

5

4

Violin I

mf *mp*

Violin II

mf

Viola

mf

Violoncello

mf

Contrabasso

mf

136

5

4

4

4

fl.

cl.

bssn.

mf

mp

mp

mp

136

5

4

4

4

hr.

trp.

trmb.

tb.

mf

[illegible]

138

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

$\frac{5}{4}$

fl. *mf* *f* *mf*

cl. *f*

bssn. *f* *mf*

138

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

$\frac{5}{4}$

hr. *f* *mf*

trp. *f* *mf*

trmb. *mf* *f*

tb. *mf* *f*

138

$\frac{4}{4}$ (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. *f*

cl. *mf* *f*

bssn. *mf* *f* *f*

5
4

4
4

hr. *mf* *f* *f*

trp. *f* *mf*

trmb. *mf* *f*

tb. *f* *mf*

5
4

4
4

vln.I *mf* *mf*

vln.II *f* *mf* *f*

vla. *f* *mf* *f*

vc. *mf* *mf*

cb. *mf* *mf* *f*

$\frac{4}{4}$

$\frac{3}{4}$

fl.

cl.

bssn.

mf *f* *mf* *f*

$\frac{4}{4}$

$\frac{3}{4}$

hr.

trp.

trmb.

tb.

mf *f* *mf* *f*

$\frac{4}{4}$

$\frac{3}{4}$

vln.I

vln.II

vla.

vc.

cb.

f *mf* *f* *mf* *f* *mf* *f* *mf*

4
4

4
4

fl. *f* *mf*

cl. *f* *mf*

bssn. *mf* *mf* *f*

4
4

4
4

hr. *mf* *f* *mf*

trp. *mf* *f*

trmb. *mf* *f*

tb. *f* *mf*

4
4

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

mf

3
4

5
4

hr.

trp.

trmb.

tb.

mf

f

f

mf

f

mf

3
4

5
4

vln.I

vln.II

vla.

vc.

cb.

mf

f

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

4/4

3/4

fl.

mf

cl.

ff

mf

9:8

bssn.

ff

mf

ff

mf

9:8

ff

mf

150

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

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

hr.

ff mf

trp.

ff

trmb.

mf

tb.

mf

150

3/4

3:2

mf \triangleleft *ff*

9:8

ff \triangleright *mf*

7:8

ff \triangleright *mf*

mf \longrightarrow *ff*

ff \triangleright *mf*

152

4/4

fl.

ff

mf

cl.

p

pp

ff

7:8

11:12

bssn.

ff

mf

p

152

hr.

trp.

trmb.

tb.

3:4

p *pp* *mf* *ff* *p* *mf* *pp* *mf*

152

4/4

vln.I

ff *mf*

vln.II

p *pp* *mf*

vla.

p *pp* *mf*

vc.

ff *mf* *p*

9:8 3:2

cb.

p *pp* *mf*

4/4

154

4
4

4
4

Ⓢ

fl.

cl.

bssn.

hr.

trp.

trmb.

tb.

154

4
4

4
4

Ⓢ

vln.I

vln.II

vla.

vc.

cb.

5
4

5
4

17:16

fl.

ff

ff

mf

cl.

mf

bssn.

ff

mf

5
4

p

pp

ff

5
4

5:4

hr.

ff

mf

trp.

mf

ff

mf

trmb.

pp

ff

mf

tb.

ff

mf

5
4

5
4

17:16

vln.I

ff

mf

vln.II

mf

ff

vla.

9:8

ff

mf

mf

ff

vc.

p

pp

ff

mf

cb.

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

158

3/4

3/4

4/4

hr.

trp.

trmb.

tb.

mf

mf

p

pp

ff

mf

ff

mf

mf

5:4

5:4

Musical score for measures 158-160. The score includes staves for Violin I (vln.I), Violin II (vln.II), Viola (vla.), Violoncello (vc.), and Contrabasso (cb.).

- Measure 158:** Features a complex time signature change from 3/4 to 5/4. Dynamics include *p*, *pp*, and *mf*. A 5:4 ratio is indicated above the staff.
- Measure 159:** Continues the 5/4 time signature. Dynamics include *ff* and *mf*.
- Measure 160:** Changes to 4/4 time. Dynamics include *ff* and *mf*. A 7:8 ratio is indicated above the staff.

The score also includes various musical notations such as notes, rests, beams, and dynamic markings (*p*, *pp*, *mf*, *ff*) throughout the measures.

4
4

5
4

fl.

cl.

bssn.

p

pp

ff

mf

ff

mf

4
4

5
4

hr.

trp.

trmb.

tb.

7:6

7:6

p

pp

ff

ff

mf

4
4

5
4

vln.I

vln.II

vla.

vc.

cb.

p

pp

ff

ff

mf

p

pp

ff

>

mf

163

3/4 3:4

fl.

p *pp*

cl.

ff *mf*

bssn.

ff *mf*

3/4 9:8

mf *p*

163

5/4

3/4 (T)

hr.

trp.

trmb.

tb.

mf

ff

p

pp

ff

mf

ff

3:4

3:4

163

5/4

3/4 (T)

vln.I

p

vln.II

ff *mf*

vla.

ff *mf*

vc.

ff *mf*

5:4

7:6

cb.

mf *ff*

165

fl.

cl.

bssn.

ff

pp

p

mf

7:8

9:8

11:12

165

3/4 2/4 3/4

hr.

trp.

trmb.

tb.

p *pp* *ff* *mf*

mf *ff* *mf* *ff* *mf*

p *pp* *ff* *mf*

p *pp* *mf* *ff* *mf*

3:4 7:8 5:4

165

5:4 7:8

vln.I

ff

11:12

vln.II

pp p pp

9:8

ff mf

11:12

vla.

pp

9:8

ff mf

13:12

vc.

p pp mf ff

3:4

cb.

p pp mf ff

168

4
4

3
4

b

fl.

cl.

bssn.

168

4
4

3
4

hr.

trp.

trmb.

tb.

168

4
4

3
4

pp

vln.I

vln.II

vla.

vc.

cb.

p

170

4/4

U

3/4

fl.

mf

cl.

mf

7:8

ff

bsn.

p

pp

ff

mf

170

$\frac{4}{4}$ $\textcircled{\text{U}}$ $\frac{3}{4}$

hr.

trp.

trmb.

tb.

7:6

5:4

ff *mf*

mf

p *pp* *mf*

ff *mf*

Musical score for measures 170-171. The score is written for five staves: vln.I, vln.II, vla., vc., and cb.

- vln.I:** Measure 170 has notes G4 (quarter), F#4 (quarter), E4 (quarter), and D4 (half). Measure 171 is a whole rest. Dynamics: *ff*.
- vln.II:** Measure 170 has notes G4 (quarter), F#4 (quarter), E4 (quarter), and D4 (half). Measure 171 has notes G4 (quarter), F#4 (quarter), E4 (quarter), and D4 (half). Dynamics: *ff* in measure 170, *ff* to *mf* in measure 171. Ratios: 7:8 between measures.
- vla.:** Measure 170 has notes G4 (quarter), F#4 (quarter), E4 (quarter), and D4 (half). Measure 171 has notes G4 (quarter), F#4 (quarter), E4 (quarter), and D4 (half). Dynamics: *ff* in measure 170, *ff* to *mf* in measure 171. Ratios: 7:6 between measures.
- vc.:** Measure 170 has notes G4 (quarter), F#4 (quarter), E4 (quarter), and D4 (half). Measure 171 has notes G4 (quarter), F#4 (quarter), E4 (quarter), and D4 (half). Dynamics: *p* in measure 170, *pp* in measure 171. Ratios: 7:6 between measures.
- cb.:** Measure 170 has notes G4 (quarter), F#4 (quarter), E4 (quarter), and D4 (half). Measure 171 has notes G4 (quarter), F#4 (quarter), E4 (quarter), and D4 (half). Dynamics: *ff* in measure 170, *mf* in measure 171. Ratios: 5:4 between measures.

172

5
4

3
4

fl.

cl.

bssn.

hr.

trp.

trmb.

tb.

172

5
4

3
4

vln.I

vln.II

vla.

vc.

cb.

3
4

4
4

3
4

fl.

cl.

bssn.

3
4

4
4

3
4

hr.

trp.

trmb.

tb.

3
4

4
4

3
4

vln.I

vln.II

vla.

vc.

cb.

82

177

$\frac{3}{4}$ $\textcircled{\text{V}}$

$\frac{4}{4}$

fl.

cl.

bssn.

$13:12$

mf ff

p mf ff

177

$\frac{3}{4}$ $\textcircled{\text{V}}$

$\frac{4}{4}$

hr.

trp.

trmb.

tb.

ff mf ff

p pp mf ff

ff mf ff

177

$\frac{3}{4}$ $\textcircled{\text{V}}$

$\frac{4}{4}$

vln.I

vln.II

vla.

vc.

cb.

$3:4$ $7:6$ $9:8$ $7:8$ $11:12$

ff mf mf ff mf ff mf mf mf

5
4

4
4

fl.

cl.

bssn.

fl. staff: *ff* *mf*

fl. staff: *mf* *ff*

cl. staff: *ff*

cl. staff: *mf* *ff*

bssn. staff: *mf* *mf*

bssn. staff: *mf*

5
4

4
4

hr.

trp.

trmb.

tb.

hr. staff: *mf* *ff*

hr. staff: *mf* *ff*

trp. staff: *mf* *mf*

trp. staff: *ff* *mf*

trmb. staff: *mf* *mf*

trmb. staff: *mf*

tb. staff: *mf* *ff*

tb. staff: *mf* *ff*

5
4

4
4

vln.I

vln.II

vla.

vc.

cb.

3:2

9:8

7:6

7:6

5:6

5:4

5:4

vln.I staff: *ff* *mf* *ff* *mf*

181

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

fl. mf ff mf

cl. mf ff mf ff mf

bssn. ff ff mf

5:4 21:20

181

3/4

5/4 (W)

hr.

trp.

trmb.

tb.

mf

ff

ff

mf

11:10

181

3/4

5/4 (W)

vln.I

5:4

ff

ff

mf

vln.II

5:4

ff

ff

mf

ff

mf

vla.

3:2

5:4

ff

ff

mf

ff

mf

vc.

mf

ff

ff

mf

cb.

ff

183

5

4

5

4

fl. $9:8$ ff $>$ mf

cl. $11:12$ ff cresc. mf

bsn. ff cresc. mf

183

54

54

hr.

trp.

trmb.

tb.

hr.

trp.

trmb.

tb.

9:8

7:6

ff

mf

ff

mf

ff

mf

183

5
4

5
4

Violin I: *ff* crescendo *mf*

Violin II: *ff* crescendo

Viola: *ff* crescendo *mf*

Violoncello: *ff* crescendo *mf*

Contrabasso: *ff* crescendo *mf*

185

5
4

4
4

fl.

cl.

bssn.

185

5
4

4
4

hr.

trp.

trmb.

tb.

185

5
4

4
4

vln.I

vln.II

vla.

vc.

cb.



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

cl.
p *pp*

bssn.
p *pp*



hr.
p *pp*

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

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

tb. *7:6*
p *pp*



vln.I *7:8*
p *pp* *p* *pp*

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

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

vc. *5:4*
p *pp* *p* *pp*

cb. *p* *pp*

5
4

4
4

fl.

cl.

bssn.

hr.

trp.

trmb.

tb.

5
4

4
4

vln.I

vln.II

vla.

vc.

cb.

191

4/4

3/4

fl.

p

7:8

cl.

9:8

pp

p

bsn.

7:8

p

pp

191

4/4

3/4

hr.

trp.

trmb.

tb.

p

pp

15:16

5:6

p

pp

p

pp

191

4/4

3/4

vln.I

p *pp* *p*

7:8

vln.II

pp *p* *pp*

7:8

vla.

p *pp*

5:4

vc.

p *pp* *p* *pp*

3:4

cb.

p *pp*

193

4
4

fl.

cl.

bssn.

193

4
4

hr.

trp.

trmb.

tb.

193

4
4

vln.I

vln.II

vla.

vc.

cb.

3
4

9
8

fl.

cl.

bssn.

3
4

9
8

hr.

trp.

trmb.

tb.

3
4

9
8

vln.I

vln.II

vla.

vc.

cb.

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)		