

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

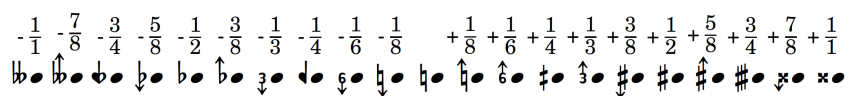
FOREWORD

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 , 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

24

p
Tiānshū - Evans

7

4/4

4/4

A

5/4

fl.

cl.

bssn.

hr.

trp.

trmb.

tb.

7

4/4

4/4

A

5/4

vln.I

vln.II

vla.

vc.

cb.

10

54

34

34

fl.

cl.

bssn.

10

54

34

34

hr.

trp.

trmb.

tb.

10

54

34

34

vln.I

vln.II

vla.

vc.

cb.

16

5/4

3/4 (B)

3/4

fl.

cl.

bssn.

mp < *ff*

fff > *mf*

mf

p

mp

ff

3:4

8va₁

7:8

8va₁

9:8

11:12

16

5/4

3/4 (B)

3/4

hr.

trp.

trmb.

tb.

8va1

p

mp

ff

ff

p

mp

mp

ff

p

mp

mp

ff

29

3/4

3/4 (D)

4/4

fl.

mp

fff

mf

p

cl.

mp

mp

bssn.

mp

ff

p

p

3:2

3:4

8va₁

8va₁ 13:12

[illegible]

29

3/4

3/4 D

4/4

vln. I

vln. II

vla.

vc.

cb.

mp

fff

mf

p

8va₁

8va₁

11:12

8va₁

mp

ff

mp

p

mp

p

[illegible]

34 3/4 5/4 (E)

fl. *mp* *fff*

cl. *mp* *fff* *mf* *fff* 9:8 8va-----

bssn. *mp* *fff* 8va₁ *mf*

34 3/4 5/4 (E)

hr. *mp*

trp. *mp* *fff*

trmb. *p* *fff* 8va₁ *mf*

tb. *mp*

34 3/4 5/4 (E)

vln.I *mp* *fff* 8va₁ 4:5

vln.II *mp* *fff* 5:4 8va₁ *mf* *fff* 8va-----

vla. *mp* *fff* 5:4 *mf* *fff* 8va₁

vc. *p* *fff* *mf*

cb. *mp*

36

5/4

fl.

36

5/4

cl.

36

5/4

bssn.

36

5/4

hr.

36

5/4

trp.

36

5/4

trmb.

36

5/4

tb.

36

5/4

vln.I

36

5/4

vln.II

36

5/4

vla.

36

5/4

vc.

36

5/4

cb.

36

5/4

fl.

36

5/4

cl.

36

5/4

bssn.

36

5/4

hr.

36

5/4

trp.

36

5/4

trmb.

36

5/4

tb.

36

5/4

vln.I

[illegible]

[illegible]

53

fl.

cl.

bssn.

hr.

trp.

trmb.

tb.

53

vln.I

vln.II

vla.

vc.

cb.

56

$\frac{4}{4}$

$\frac{4}{4}$ G

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

cl. *mf*

bssn. *ff* *mf* *p*

56

$\frac{4}{4}$

$\frac{4}{4}$ G

hr.

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

trmb. *ff* *mf*

tb. *mf*

56

$\frac{4}{4}$

$\frac{4}{4}$ G

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

vln.II

vla. *mf* *p* *mp*

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

cb.

58

5/4

fl.

p

cl.

mf

bssn.

mp

pp *ff* *mp*

3:2

58

5/4

hr.

trp.

trmb.

tb.

p

mf

mp

pp *ff* *mp*

3:2

58

5/4

vln. I

vln. II

vla.

vc.

cb.

mf

19:20

6:5

3:2

pp

ff

mp

mf

p

mp

60
3/4
3/4
4/4

fl.
3/4
3/4
4/4

cl.
3/4
3/4
4/4

bssn.
3/4
3/4
4/4

hr.
3/4
3/4
4/4

trp.
3/4
3/4
4/4

trmb.
3/4
3/4
4/4

tb.
3/4
3/4
4/4

vln.I
3/4
3/4
4/4

vln.II
3/4
3/4
4/4

vla.
3/4
3/4
4/4

vc.
3/4
3/4
4/4

cb.
3/4
3/4
4/4

63 4/4 5/4

fl.

cl.

bssn.

hr.

trp.

trmb.

tb.

63 4/4 5/4

vln.I

vln.II

vla.

vc.

cb.

3:2

3:2

17:16

pp

ff

mp

mf

p

65

5/4 3:2

3/4 (H)

3/4

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

cl. *mf* *pp* *8va₁*

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

65

5/4

3/4 (H)

3/4

hr. *mf* *pp* *ff*

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

trmb. *mp* *p* *pp* *ff*

tb. *mf* *pp* *ff*

65

5/4

3/4 (H)

3/4

vln.I *pp* *ff* *mf* *p* *9:8* *8va₁*

vln.II *mp* *pp*

vla. *mp* *pp* *8va₁* *3:2* *8va₁*

vc. *mf* *mf* *p* *pp* *ff*

cb. *mf* *p* *pp* *ff*

68

fl.

mf

mp

pp

ff

mf

cl.

ff

mp

mf

mf

bsn.

mf

mf

mp

3:2

3:2

68

hr.

trp.

trmb.

tb.

8va

mf

mp

pp

ff

mf

mp

mf

mp

pp

ff

3:2

3:2

3:2

68 69 70 71

vln. I

vln. II

vla.

vc.

cb.

8va₁ 3:2 8va₁

3:2 9:8

mp

mf

ff

pp

ff

mf

mp

ff

mf

mp

mf

mp

mp

pp

ff

75

3/4

3/4

4/4

fl.

cl.

bssn.

8va₁

3:2

3:2

ff

ff

mp

75

3/4

3/4

4/4

hr.

trp.

trmb.

tb.

3:2

3:2

3:2

3:2

mf

ff

p

mp

75

3/4

3/4

4/4

8va₁

3:2

3:2

ff

ff

mp

75

3/4

3/4

4/4

vln.I

vln.II

vla.

vc.

cb.

8va₁

3:2

3:2

3:2

ff

ff

ff

mp

17:16

3:2

3:2

3:2

mf

mp

mp

mp

78 $\frac{3}{4}$ $\frac{3}{4}$ J $\frac{4}{4}$

fl. mf mp mf p

cl. p mf

bssn. pp ff mf p

hr. mp p mf

trp. mf mp mf p

trmb. pp ff mf p

tb. mf p mf

78 $\frac{3}{4}$ $\frac{3}{4}$ J $\frac{4}{4}$

vln.I p mp mf mf p

vln.II mf p mf p

vla. p mf p

vc. pp ff mf p mf

cb. mf mf

81

54

44

34

fl.

cl.

bssn.

hr.

trp.

trmb.

tb.

81

54

44

34

vln.I

vln.II

vla.

vc.

cb.

84 $\frac{5}{4}$ K

fl.

mp

mf

cl.

mf

mp

bsn.

mp

84

5/4 K

hr.

trp.

trmb.

tb.

mp

mp

mf

mp

5/4

[illegible]

[illegible]

88

$\frac{4}{4}$

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

fl.

cl.

bssn.

hr.

trp.

trmb.

tb.

vln.I

vln.II

vla.

vc.

cb.

90 5/4

fl. *mp* *ff* *mp* *ff*

cl. *mp* *ff* *mp* *ff*

bssn. *ff* *mp* *ff* *8va1*

hr. *ff* *mp* *ff*

trp. *mp* *ff* *mp*

trmb. *mp* *ff* *mp*

tb. *mp* *ff* *mp* *ff*

90 5/4

vln.I *mp* *ff* *mp*

vln.II *mp* *ff* *mp* *ff*

vla. *8va1* *ff* *mp* *ff*

vc. *mp* *ff* *mp*

cb. *ff* *mp* *ff*

98

5/4

5/4

2/4

fl.

cl.

bssn.

hr.

trp.

trmb.

tb.

vln.I

vln.II

vla.

vc.

cb.

101

4/4

3/4

4/4

fl.

cl.

bssn.

101

4/4

3/4

4/4

hr.

trp.

trmb.

tb.

101

4/4

3/4

4/4

vln.I

vln.II

vla.

vc.

cb.

104

fl.

cl.

bsn.

mf *f* *mp* *f*

[illegible]

104

4/4

vln. I

mf *f*

5:4

mp *f*

vln. II

11:12

mp *f*

vla.

3:2

mp *f*

vc.

11:12

mp *f*

cb.

13:12

mp *f*

M

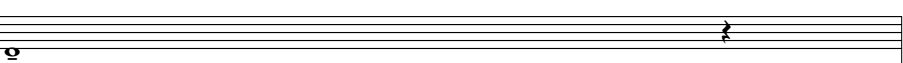
5/4

fl.



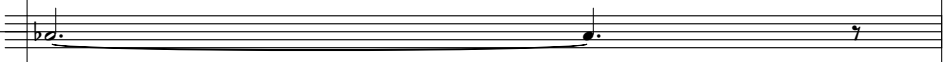
f

5/4



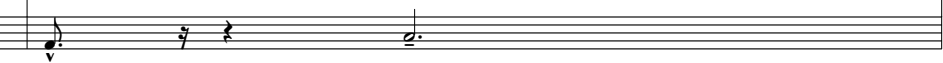
mf

cl.



mp

bssn.

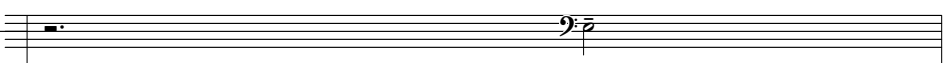


mf

mp

5/4

hr.

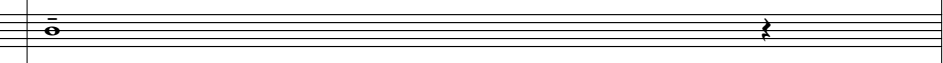


mf

trp.

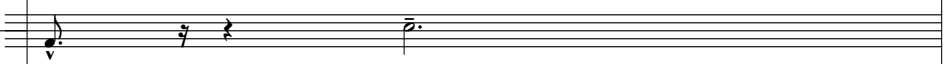


mp



mp

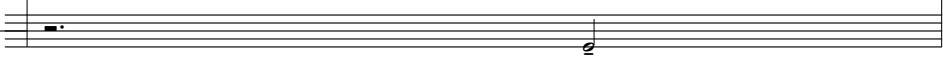
trmb.



f

mp

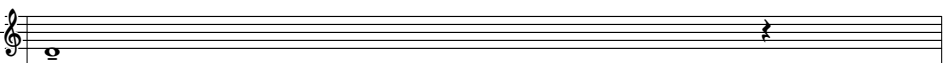
tb.



mp

5/4

vln.I



mf

vln.II



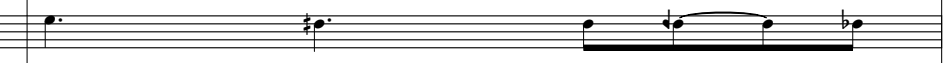
mp

f

vla.



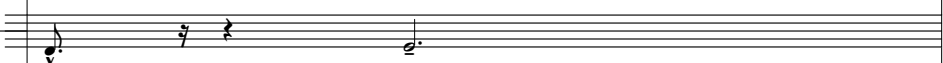
mf



mp

f

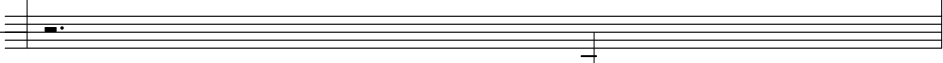
vc.



mf

mp

cb.



mp

[illegible]

4
4

5
4

fl.

cl.

bssn.

f

mp

4
4

5
4

hr.

trp.

trmb.

tb.

mf

f

mp

4
4

5
4

vln.I

vln.II

vla.

vc.

cb.

f

mp

17:16

114

114

5/4

fl.

mf

mp

f

cl.

mf

mf

mf

bsn.

mf

mp

mf

f

N

114

114

5/4

3/4 N

3/4

hr.

trp.

trmb.

tb.

mp

f

mf

f

mp

mf

f

mp

f

mf

114

114

5/4

3/4 (N)

3/4

9:8

vln.I

f

mp

f

vln.II

mf

mf

mf

vla.

mf

mf

mf

vc.

mf

mp

f

mf

f

cb.

mp

f

f

117

24

34

44

34

fl.

cl.

bssn.

mp *mf* *f* *mp*

f *mp* *mf* *f*

f *mp* *mp* *mf*

117

24

34

44

34

hr.

trp.

trmb.

tb.

mp *mf* *f*

117

24

34

44

34

Violin I (vln. I) part: Treble clef, key signature of one flat (B-flat), 4/4 time. The part consists of four measures. Measure 1: Quarter note G4, dynamic *mp*. Measure 2: Quarter note A4, dynamic *mf*. Measure 3: Quarter rest, then eighth note B4 with a fermata, dynamic *mf*. Measure 4: Quarter rest, then eighth note B4 with a fermata, dynamic *mp*.

Violin II (vln. II) part: Treble clef, key signature of one flat (B-flat), 4/4 time. The part consists of four measures. Measure 1: Quarter note G4, dynamic *f*. Measure 2: Quarter note A4, dynamic *mp*. Measure 3: Quarter note B4, dynamic *mf*. Measure 4: Quarter note B4, dynamic *mp*, with a 9:8 ratio indicated above the note.

Viola (vla.) part: Alto clef, key signature of one flat (B-flat), 4/4 time. The part consists of four measures. Measure 1: Quarter note G4, dynamic *f*. Measure 2: Quarter note A4, dynamic *mp*. Measure 3: Quarter note B4, dynamic *mf*. Measure 4: Quarter note B4, dynamic *mp*.

Violoncello (vc.) part: Bass clef, key signature of one flat (B-flat), 4/4 time. The part consists of four measures. Measure 1: Quarter note G3, dynamic *mp*. Measure 2: Quarter note A3, dynamic *f*. Measure 3: Quarter note B3, dynamic *mp*. Measure 4: Quarter note B3, dynamic *mf*.

Contrabasso (cb.) part: Bass clef, key signature of one flat (B-flat), 4/4 time. The part consists of four measures. Measure 1: Quarter note G2, dynamic *mp*. Measure 2: Quarter note A2, dynamic *mf*. Measure 3: Quarter note B2, dynamic *mf*. Measure 4: Quarter note B2, dynamic *mf*.

44

121

4/4 

3/4

5/4

fl.

cl.

bssn.

mp

mf

mf

mf

mp

mp

mf

mf

121

4/4 

3/4

5/4

hr.

trp.

trmb.

tb.

mf

mp

f

mp

mf

mp

mf

f

mp

mp

121

4/4 

3/4

5/4

vln.I

vln.II

vla.

vc.

cb.

11:12

11:12

9:10

f

mp

mf

mf

mp

mf

mp

mp

f

124

3/4

hr.

trp.

trmb.

tb.

3/4

4/4

mp

mf

f

mf

mf

[illegible]

127

127

fl.

cl.

bssn.

3/4

3/4 (P)

4/4

mp

mp

mf

f

f

mp

f

127

127

hr.

trp.

trmb.

tb.

3/4

3/4 (P)

4/4

f

mp

mf

127

127

3/4

3/4 (P)

4/4

vln. I

vln. II

vla.

vc.

cb.

5:4

17:16

9:8

9:8

5:4

mp

mf

f

mp

f

mp

f

mp

f

mp

f

54

fl.

44

cl.

44

bssn.

54

hr.

44

trp.

44

trmb.

44

tb.

54

vln.I

44

vln.II

44

vla.

44

vc.

44

cb.

132

34

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

Q

f.

cl.

bssn.

132

34

 $\frac{5}{4}Q$

Q

hr.

trp.

| trmb. |

tb.

132

34

 $5_4 Q$

Q

vln.I

vln.II

vla.

VC.

cb.

5/4

fl. *mf* *mp*

cl. *mf*

bssn. *mp*

5/4

hr. *mp*

trp. *mf* *mp*

trmb. *mp*

tb. *mf*

5/4

vln.I *mf* *mp*

vln.II *mf*

vla. *mf*

vc. *mf*

cb. *mf*

5
4

4
4

fl.

cl.

bssn.

5
4

4
4

hr.

trp.

trmb.

tb.

5
4

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.

fl. part: Treble clef, 5/4 time. Measure 140: whole rest, then half note Bb with accent and fermata. Measure 141: whole rest.

cl. part: Treble clef, 5/4 time. Measure 140: whole rest, then half note Bb with accent and fermata. Measure 141: whole rest, then half note Bb with accent and fermata, then half note A with accent and fermata.

bssn. part: Bass clef, 5/4 time. Measure 140: half note G with accent and fermata, then half note F with accent and fermata. Measure 141: half note G with accent and fermata, then half note F with accent and fermata.

5
4

4
4

hr.

trp.

trmb.

tb.

hr. part: Treble clef, 5/4 time. Measure 140: half note A# with accent and fermata, then half note G with accent and fermata. Measure 141: whole rest, then half note A# with accent and fermata.

trp. part: Treble clef, 5/4 time. Measure 140: whole rest, then half note G with accent and fermata. Measure 141: whole rest, then half note A# with accent and fermata.

trmb. part: Bass clef, 5/4 time. Measure 140: whole rest, then half note G with accent and fermata. Measure 141: whole rest, then half note A# with accent and fermata.

tb. part: Bass clef, 5/4 time. Measure 140: whole rest, then half note G with accent and fermata. Measure 141: whole rest, then half note A# with accent and fermata.

5
4

4
4

vln.I

vln.II

vla.

vc.

cb.

vln.I part: Treble clef, 5/4 time. Measure 140: whole rest, then half note Bb with accent and fermata. Measure 141: whole rest, then half note Bb with accent and fermata.

vln.II part: Treble clef, 5/4 time. Measure 140: whole rest, then half note Bb with accent and fermata. Measure 141: whole rest, then half note Bb with accent and fermata.

vla. part: Treble clef, 5/4 time. Measure 140: whole rest, then half note Bb with accent and fermata. Measure 141: whole rest, then half note Bb with accent and fermata.

vc. part: Bass clef, 5/4 time. Measure 140: whole rest, then half note G with accent and fermata. Measure 141: whole rest, then half note G with accent and fermata.

cb. part: Bass clef, 5/4 time. Measure 140: whole rest, then half note G with accent and fermata. Measure 141: whole rest, then half note G with accent and fermata.

142

fl.

cl.

bsn.

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

fl. mf f mf f

cl. f mf f

bsn. mf f mf

142

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

hr.

Musical notation for horn (hr.) across three measures. Measure 1: Rest. Measure 2: Quarter note G4 (sharp), dynamic *mf*. Measure 3: Quarter rest, dynamic *f*. Measure 4: Quarter note G4 (sharp), dynamic *mf*. Measure 5: Quarter rest.

trp.

Musical notation for trumpet (trp.) across three measures. Measure 1: Quarter note G4 (sharp), dynamic *f*. Measure 2: Rest. Measure 3: Quarter note G4 (sharp), dynamic *mf*. Measure 4: Quarter rest. Measure 5: Quarter note G4 (sharp).

trmb.

Musical notation for trombone (trmb.) across three measures. Measure 1: Quarter note G3, dynamic *mf*. Measure 2: Quarter note G3, dynamic *f*. Measure 3: Quarter rest. Measure 4: Quarter note G3, dynamic *mf*. Measure 5: Quarter rest.

tb.

Musical notation for tuba (tb.) across three measures. Measure 1: Rest. Measure 2: Quarter note G2, dynamic *mf*. Measure 3: Quarter note G2, dynamic *f*. Measure 4: Quarter rest. Measure 5: Quarter note G2, dynamic *f*.

142

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

Violin I (vln. I): *f* (half note), *mf* (half note), *f* (half note)

Violin II (vln. II): *mf* (quarter note), *f* (half note), *mf* (half note)

Viola (vla.): *mf* (half note), *f* (half note), *mf* (half note), *f* (half note)

Violoncello (vc.): *f* (half note), *mf* (half note), *mf* (half note), *f* (half note)

Contrabasso (cb.): *f* (half note), *mf* (half note), *f* (half note)

145

4/4

3/4

5/4

fl.

cl.

bssn.

hr.

trp.

trmb.

tb.

145

4/4

3/4

5/4

vln.I

vln.II

vla.

vc.

cb.

5/4

2/4

4/4

fl.

cl.

bssn.

5/4

2/4

4/4

hr.

trp.

trmb.

tb.

5/4

2/4

4/4

vln.I

vln.II

vla.

vc.

cb.

151

3
4

4
4

4
4

fl.

cl.

bssn.

ff

mf

9:8

7:8

11:12

ff

p

pp

mf

151

3
4

4
4

4
4

hr.

trp.

trmb.

tb.

p

pp

mf

3:4

ff

mf

p

pp

mf

151

3
4

4
4

4
4

vln.I

vln.II

vla.

vc.

cb.

ff

mf

9:8

7:8

3:2

5:4

3:2

9:8

p

pp

mf

154

154

4/4

fl.

p *pp*

cl.

mf

bssn.

pp

4/4 (S)

mf *ff*

mf *ff*

154

154

4/4

hr.

ff

trp.

p *pp*

trmb.

3:2

pp

tb.

ff

9:8

ff *mf*

154

154

4/4

vln. I

p *pp*

vln. II

ff

vla.

7:6 *ff*

vc.

pp

cb.

ff

4/4 (S)

7:6

5:6 *mf* *ff*

156

5/4

fl.

cl.

bsn.

hr.

trp.

trmb.

tb.

156

5/4

vln.I

vln.II

vla.

vc.

cb.

b.

ff

5/4

17:16

ff

mf

mf

ff

mf

p

pp

ff

5/4

5:4

ff

mf

17:16

ff

mf

pp

ff

mf

ff

mf

5/4

17:16

8va

ff

mf

mf

ff

mf

ff

p

pp

ff

mf

ff

>

mf

158

3/4

fl.

5:4

p *pp* *mf* *ff*

3/4

4/4

cl.

3:4

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

9:8

bssn.

ff *mf* *mf* *ff*

158

hr.

trp.

trmb.

tb.

3/4 3/4 4/4

mf

mf

5:4

p pp ff mf

5:4

ff > mf

mf

mf

[illegible]

161

4/4

fl.

5/4

cl.

bsn.

161

4/4

hr.

trp.

trmb.

tb.

161

4/4

vln.I

vln.II

vla.

vc.

cb.

5/4

5/4

54

34

34

fl.

cl.

bssn.

3:4

p

pp

ff

mf

9:8

p

pp

8va₁7:88va₁

ff

mf

11:12

p

pp

54

34

34

hr.

trp.

trmb.

tb.

mf

ff

3:4

p

pp

3:4

ff

mf

8va₁

p

pp

54

34

34

vln.I

vln.II

vla.

vc.

cb.

p

mf

ff

5:4

mf

ff

11:12

p

pp

ff

mf

8va₁

ff

mf

11:12

p

pp

ff

mf

5:4

mf

ff

13:12

p

pp

7:6

mf

ff

3:4

p

pp

166 167 168 169

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

cl. *ff* *mf* *ff*

bssn. *ff* *mf* *ff* *mf* *ff* *mf*

hr. *ff* *mf* *pp*

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

trmb. *ff* *mf* *ff* *mf* *ff* *mf*

tb. *mf* *ff* *mf* *pp*

vln.I *ff* *mf* *ff* *mf* *p* *pp* *mf*

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

vla. *pp* *ff* *mf* *ff* *mf* *mf*

vc. *mf* *ff* *ff* *mf* *ff* *mf*

cb. *mf* *ff* *p*

170

fl.

mf

U

cl.

mf

ff

7:8

bsn.

p

pp

8va₁

ff

mf

11:12

8va₁

ff

mf

5:4

5:4

170

4/4

U

hr.

8va₁ 7:6

ff mf

trp.

mf

5:4

ff > mf p

trmb.

5:4

p pp mf ff

5:6

tb.

ff mf

5/4

[illegible]

176

176

fl.

mf

ff

mf

cl.

ff

mf

bsn.

13:12

8va₁

p

mf

ff

176

176

3/4

3/4

4/4

hr.

trp.

trmb.

tb.

ff

ff

mf

pp

mf

ff

mf

ff

176

176

3/4

3/4 V

4/4

vln. I

ff

ff

mf

ff > mf

3:4

7:6

mf

vln. II

ff

9:8

mf

ff

vla.

ff

7:8

mf

ff

vc.

8va₁

11:12

8va₁

p

pp

mf

mf

cb.

mf

ff

mf

181

3/4

5/4 (W)

hr.

mf

trp.

ff

ff

8va 11:10

trmb.

ff

ff

mf

tb.

mf

68 Tiānshū - Evans

183

183

5/4

9:8

fl.

ff *mf*

cl.

11:12

ff *mf*

bsn.

5/4

ff *mf*

8va₁ 8va₁

183

183

5/4

hr.

trp.

trmb.

tb.

9:8

7:6

8va₁

ff

mf

183

183

vln. I

vln. II

vla.

vc.

cb.

5
4

4
4

fl.

cl.

bssn.

ff

mf

7:8

5:4

15:16

ff

mf

5
4

4
4

hr.

trp.

trmb.

tb.

8va₁

9:8

8va₁

ff

mf

7:8

8va₁

7:8

8va₁

ff

mf

7:8

ff

mf

5
4

4
4

vln.I

vln.II

vla.

vc.

cb.

8va₁

7:8

8va₁

ff

mf

5:4

ff

mf

5:4

ff

mf

9:8

ff

mf

ff

mf



fl.

11:12

p

pp

p

pp

cl.

p

pp

bsn.

8va₁

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

8va₁

vln.II

11:12

p

pp

vla.

3:4

p

pp

p

13:12

p

vc.

5:4

p

pp

p

pp

cb.

p

pp

5
4

4
4

fl. *p* *pp* 9:8

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

bssn. *p* *pp* 8va₁ 5:4 *p* *pp*

5
4

4
4

hr. *p* *pp* 5:6 *p* *pp* 8va₁

trp. *p* *pp* 5:4

trmb. *p* *pp* 9:8

tb. *p* *pp* 3:4

5
4

4
4

vln.I *p* *pp* 8va₁ 13:12

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

vla. *p* *pp* 8va₁ 11:12

vc. *p* *pp* 8va

cb. *p* *pp* 7:6

[illegible]

191

4/4

7:8

vln.I

p *pp*

3/4

7:8

vln.II

p *pp*

4/4

9:8

vla.

p *pp*

13:12

vc.

p *pp*

5:4

3:4

cb.

p *pp*

194

fl.

cl.

bssn.

4/4

3/4

9:8

5:4

13:12

15:16

p

pp

[illegible]

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)		