

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

VIOLIN I

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

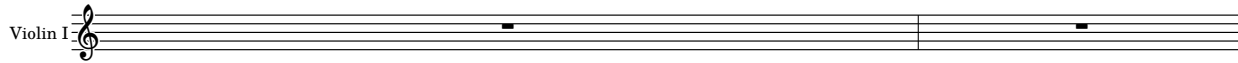
; or, mad writings in a Book from the Sky

Gregory Rowland Evans

♩ = 108

5
4

2
4



3

4
4

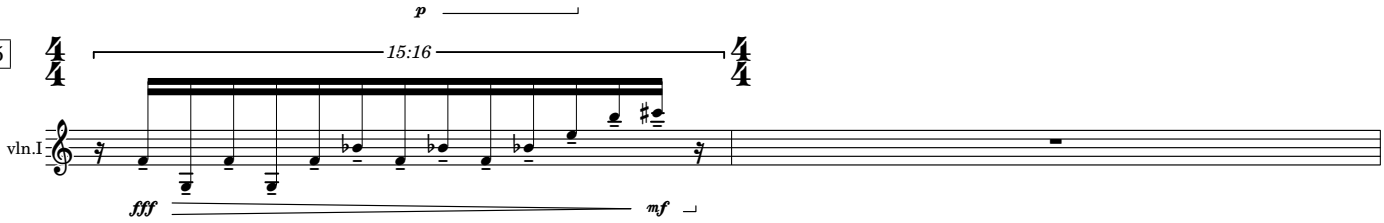
3
4



5

4
4

4
4



7

4
4

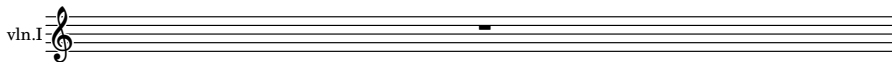
4
4

Ⓐ



9

5
4



10

5
4



11

3
4

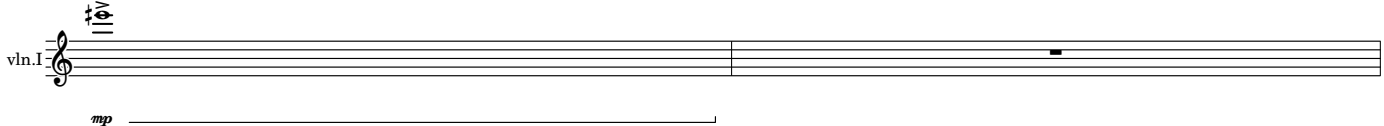
3
4



13

4
4

4
4



15

$\frac{5}{4}$

13:12

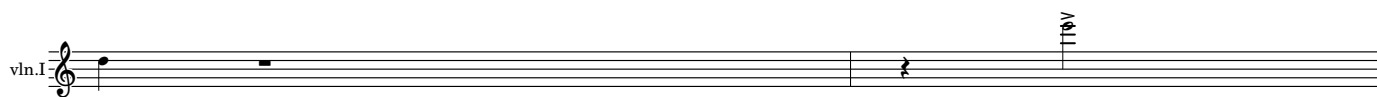


fff *mf*

16

$\frac{5}{4}$

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



ff *p*

18

$\frac{3}{4}$

$\frac{2}{4}$

3:4



mp *fff*

20

$\frac{3}{4}$

$\frac{4}{4}$



mf *mp* *ff*

22

$\frac{3}{4}$

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



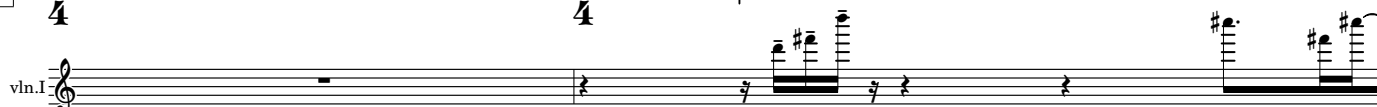
p *mp*

24

$\frac{3}{4}$

$\frac{5}{4}$

5:4

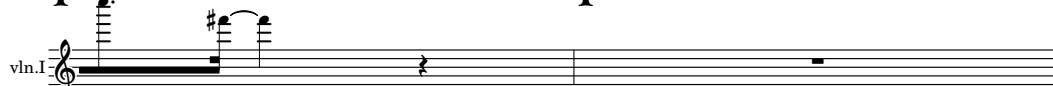


fff *mf* *mp*

26

$\frac{3}{4}$

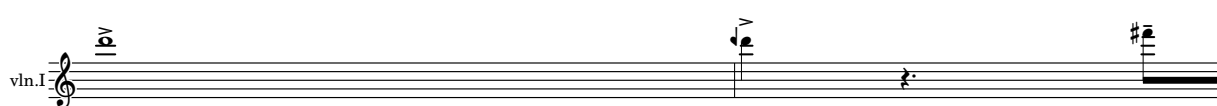
$\frac{3}{4}$



28

$\frac{4}{4}$

$\frac{3}{4}$



p *mp* *fff*

30

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

 $\frac{4}{4}$

vln.I

mf *p*

32

 $\frac{5}{4}$

vln.I

mp *p*

33

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

vln.I

mp *p* *mp*

35

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

vln.I

fff

36

 $\frac{5}{4}$

vln.I

mf

37

 $\frac{5}{4}$

vln.I

fff *mf*

38

 $\frac{5}{4}$

vln.I

fff *mf*

39

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

vln.I

fff *mf* *mp* *ff*

41

5/4

vln.I

mp

42

5/4

vln.I

mp

43

4/4

vln.I

mp

45

3/4

vln.I

mp

47

4/4

vln.I

mp

49

5/4

vln.I

mp

50

5/4

vln.I

mp

52

4/4

vln.I

mp

54

4/4

vln.I

mp

56

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

G

13:12

Violin I staff for measure 56. The staff shows a melodic line starting with a half note G4, followed by a quarter note A4, and then a half note B4. The dynamics are marked *pp* (pianissimo) and *ff* (fortissimo). A bracket above the staff indicates a 13:12 ratio. The staff ends with a half note G4.

58

 $\frac{5}{4}$

Violin I staff for measure 58. The staff shows a whole note G4.

59

 $\frac{5}{4}$

Violin I staff for measure 59. The staff shows a whole note G4, followed by a half note A4, and then a half note B4. The dynamics are marked *mf* (mezzo-forte).

60

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

Violin I staff for measure 60. The staff shows a half note G4, followed by a quarter note A4, and then a quarter note B4. The dynamics are marked *pp* (pianissimo) and *ff* (fortissimo). A bracket above the staff indicates a 3:2 ratio.

62

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

Violin I staff for measure 62. The staff shows a half note G4, followed by a quarter note A4, and then a quarter note B4. The dynamics are marked *mf* (mezzo-forte) and *p* (piano). A bracket above the staff indicates a 15:16 ratio.

64

 $\frac{5}{4}$

Violin I staff for measure 64. The staff shows a whole note G4, followed by a half note A4, and then a half note B4. The dynamics are marked *mp* (mezzo-piano) and *mf* (mezzo-forte).

65

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

H

Violin I staff for measure 65. The staff shows a half note G4, followed by a quarter note A4, and then a quarter note B4. The dynamics are marked *pp* (pianissimo) and *ff* (fortissimo). A bracket above the staff indicates a 3:2 ratio.

67

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

Violin I staff for measure 67. The staff shows a half note G4, followed by a quarter note A4, and then a quarter note B4. The dynamics are marked *mf* (mezzo-forte) and *p* (piano). A bracket above the staff indicates a 9:8 ratio.

69

3/4 4/4 3:2

vln.I

mp *pp* *ff*

71

3/4 4/4 I

vln.I

mf *p*

73

3/4 5/4 3:2

vln.I

mf *pp*

75

3/4 3/4 3:2

vln.I

ff

77

4/4 17:16 3/4 3:2

vln.I

mf *p* *mp*

79

3/4 J 4/4

vln.I

mf *mf* *p*

81

5/4

vln.I

mf

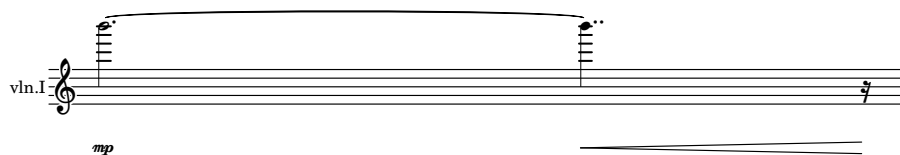
82

4/4 3:2 7:8 3/4

vln.I

p *mf* *p*

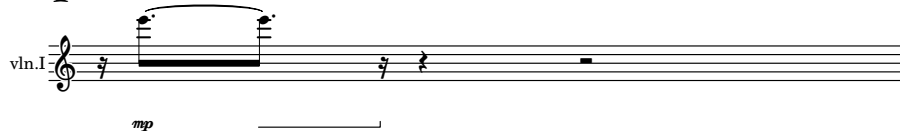
84 $\frac{5}{4}$ K

vln.I 

mp

85

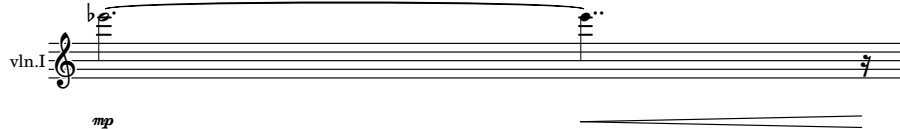
$\frac{5}{4}$

vln.I 

mp

86


$\frac{5}{4}$

vln.I 

mp

87

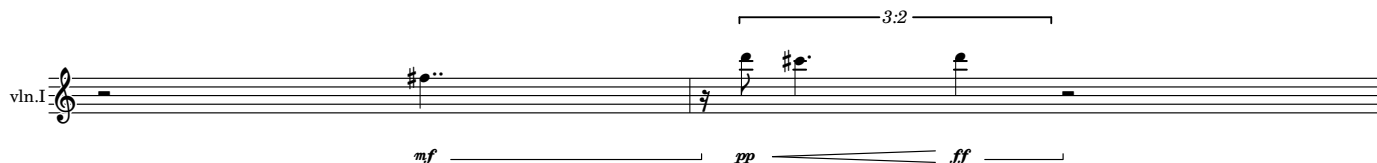
$\frac{5}{4}$

vln.I 

88

$\frac{4}{4}$

$\frac{4}{4}$ L

vln.I 

mf *pp* *ff*

90

$\frac{5}{4}$

vln.I 

pp *ff*

91

$\frac{5}{4}$

vln.I 

pp

92

$\frac{4}{4}$

vln.I 

ff *pp* *ff*

94

$\frac{3}{4}$

vln.I 

pp *ff*

96

4/4 3:2 3/4

vln.I

mp *ff*

98

5/4 3:2

vln.I

mp = 60 *ff*

99

5/4 2/4

vln.I

101

4/4 3/4

vln.I

f

103

4/4 4/4

vln.I

mp

105

4/4 4/4 (M)

vln.I

mf *f* *mp* *f*

13:12

107

5/4

vln.I

108

5/4

vln.I

mf

109

3/4 3/4

vln.I

f *mf* *mp*

111 $\frac{4}{4}$ $\frac{4}{4}$ 15:16

vln.I

f

113 $\frac{5}{4}$

vln.I

mp

114 $\frac{5}{4}$ $\frac{3}{4}$ (N)

vln.I

f

mp

116 $\frac{3}{4}$ 9:8 $\frac{2}{4}$

vln.I

f

mp

118 $\frac{3}{4}$ $\frac{4}{4}$

vln.I

mf

mf

120 $\frac{3}{4}$ $\frac{4}{4}$ (O)

vln.I

mp

f

122 $\frac{3}{4}$ $\frac{5}{4}$

vln.I

mf

f

124 $\frac{3}{4}$ $\frac{3}{4}$

vln.I

mf

126 $\frac{4}{4}$ $\frac{3}{4}$ 5:4

vln.I

mp

mp

$\frac{3}{4}$ P

8 $\frac{3}{4}$ (P) $\frac{4}{4}$

vln.I

mf *mp*

$$\frac{5}{4} \quad \text{---} 3:4 \text{---}$$

5
4


3:4

vln. I

f


mp

$$\frac{4}{4} \quad \overbrace{\hspace{1.5cm}}^{5:4}$$

1. 

 $5_4 Q$

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

vln. I 

54

4
5
4

vln. I

mf

54

5
4


vln. I

mp

54

8 **5**
4

vln. I



Measure 8: G4 (whole note)
Measure 9: Whole rest

44

7 $\frac{4}{4}$ $\frac{4}{4}$ (R)

vln. I

mp *f*

54

9

$\frac{5}{4}$

vln.I

f

140

5/4

vln.I

mf

141

4/4

4/4

vln.I

mf *f*

143

3/4

4/4

vln.I

mf *f*

145

4/4

3/4

vln.I

mf

147

5/4

vln.I

mf = 120

148

5/4

2/4

vln.I

150

4/4

3/4

vln.I

mf *ff*

152

4/4

4/4

vln.I

ff *mf*

154

4/4

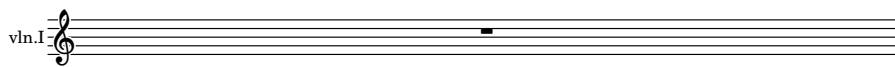
4/4 (S)

vln.I

p *pp* *mf* *ff*

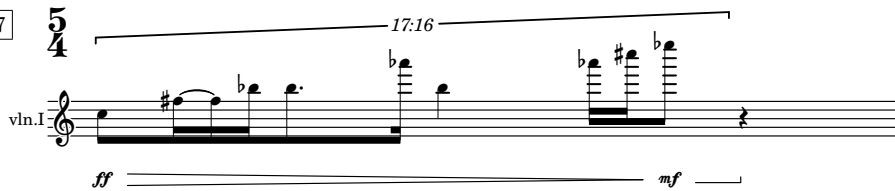
156

5/4



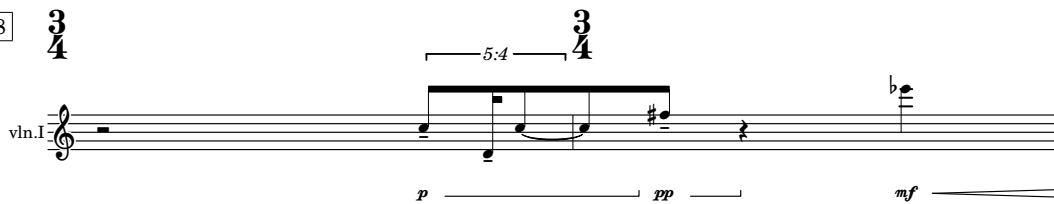
157

5/4



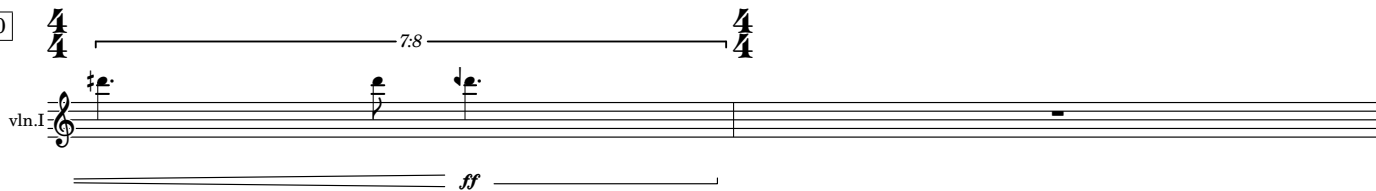
158

3/4



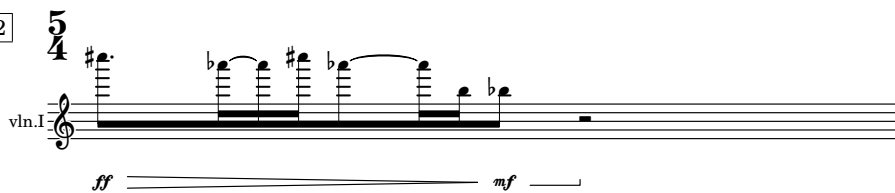
160

4/4



162

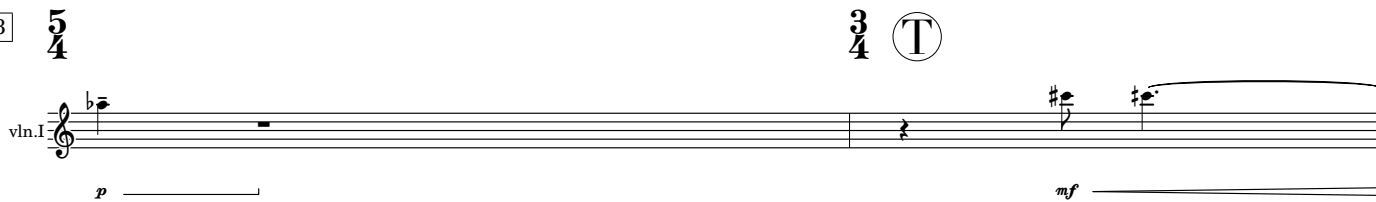
5/4



163

5/4

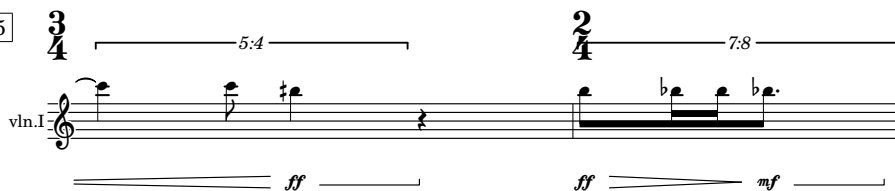
3/4 (T)



165

3/4

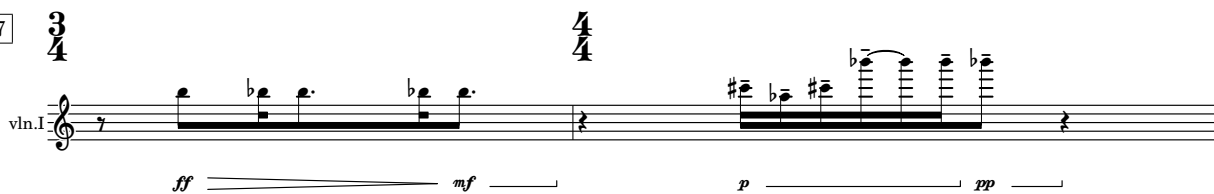
2/4



167

3/4

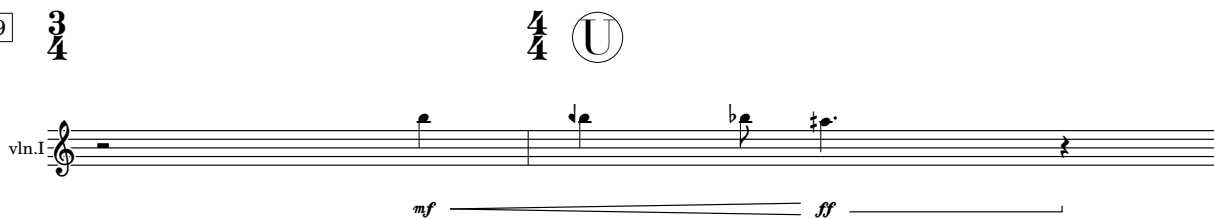
4/4



169

3/4

4/4 (U)



171 $\frac{3}{4}$ $\frac{5}{4}$ $\frac{5:4}{}$ $\frac{5:4}{}$

vln.I

ff > *mf* — *p* —

173 $\frac{3}{4}$ $\frac{3}{4}$

vln.I

pp —

175 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{7:8}{}$

vln.I

mf — *ff* — *ff* > *mf* —

177 $\frac{3}{4}$ V $\frac{4}{4}$ $\frac{3:4}{}$ $\frac{7:6}{}$

vln.I

ff > *mf* — *mf* —

179 $\frac{5}{4}$ $\frac{3:2}{}$

vln.I

ff — *mf* —

180 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5:4}{}$

vln.I

ff — *mf* — *ff* —

182 $\frac{5}{4}$ W

vln.I

ff — *mf* —

183 $\frac{5}{4}$ $\frac{9:8}{}$

vln.I

ff — *mf* —

184

5/4

vln.I

ff *mf*

185

5/4

vln.I

186

4/4

4/4 X

vln.I

ff *mf* *p* *pp*

188

5/4

vln.I

p *pp*

189

5/4

vln.I

p

190

4/4

4/4

vln.I

pp *p* *pp*

192

3/4

4/4

vln.I

p *pp*

194

4/4

3/4

vln.I

p *pp*

196

9/8

vln.I

p *pp*

