

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

FLUTE

# 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

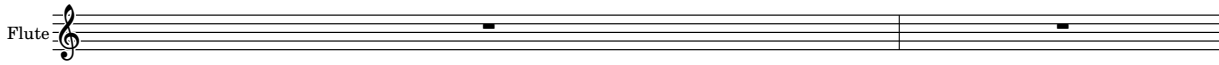
; or, mad writings in a Book from the Sky

Gregory Rowland Evans

♩ = 108

5  
4

2  
4



3

4  
4

3  
4



*p*

5

4  
4

4  
4



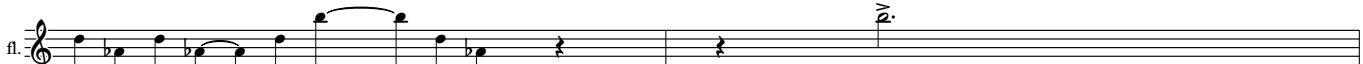
*fff* *mf*

7

4  
4

4  
4

Ⓐ



*mp* *ff*

*p*

9

5  
4



*mp*

10

5  
4

17:16



*fff* *mf*

11

3  
4

3  
4

5:4



*mp* *ff*

*p*

13

4  
4

4  
4



*mp*

Tianshū - Evans



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

44

fl.

3:4

$mf$

$p$

54

4

f.

*mp* *p*


44

34


54 [illegible]

54

-5:4

fl. 

54

fl. 

54

fl.

44

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

fl.

*mp* *ff*

11:12

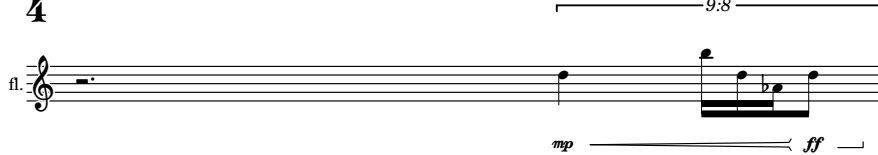
41

5/4



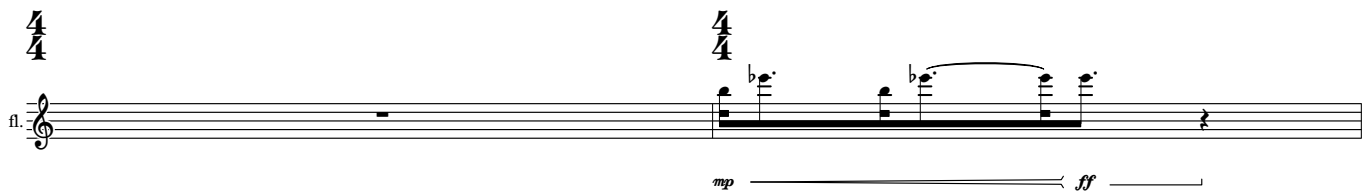
42

5/4



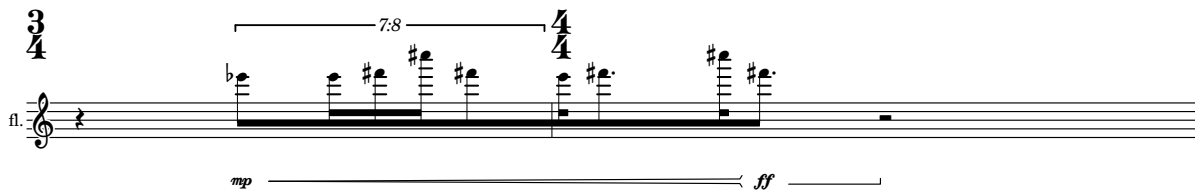
43

4/4



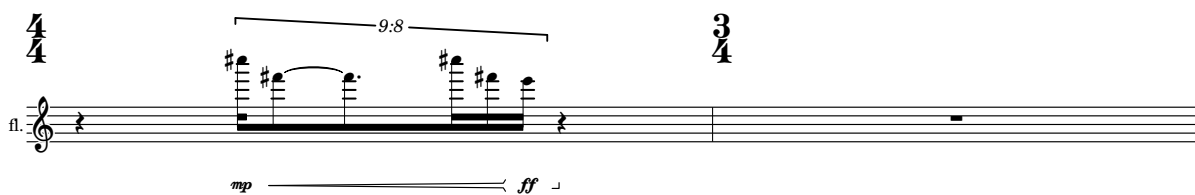
45

3/4



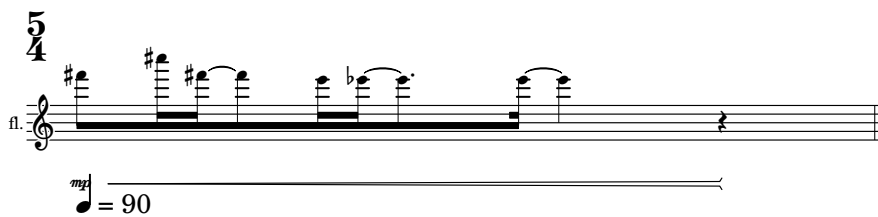
47

4/4



49

5/4



50

5/4

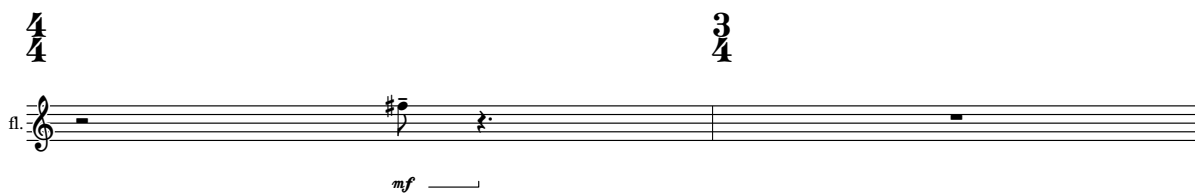
2/4



52

4/4

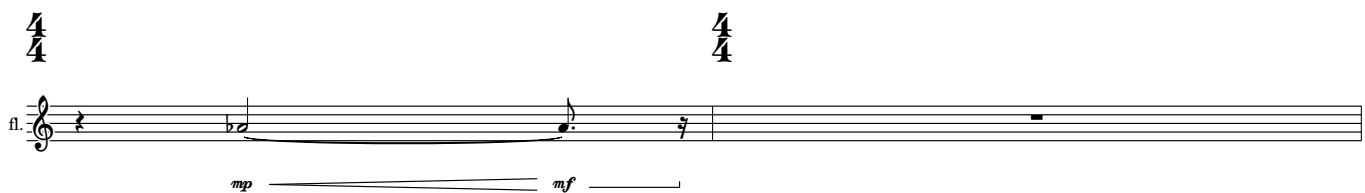
3/4



54

4/4

4/4



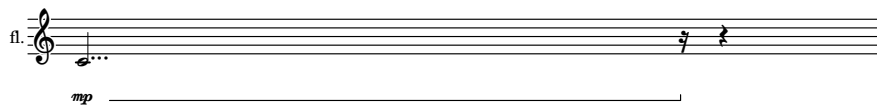
56

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

58

 $\frac{5}{4}$ 

59

 $\frac{5}{4}$ 

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

 $\frac{3}{4}$  $\frac{4}{4}$  ①

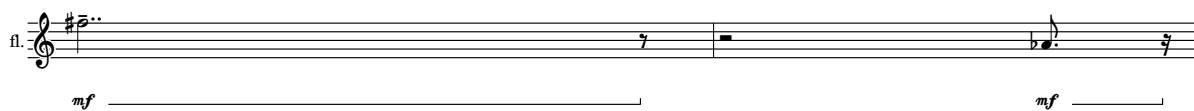
73

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

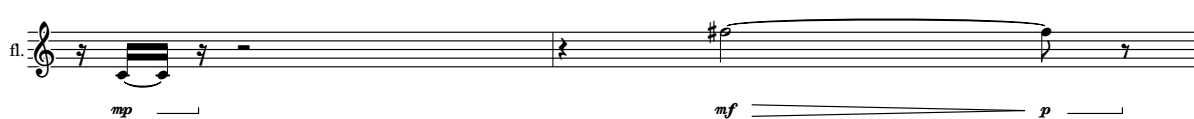
75

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

77

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

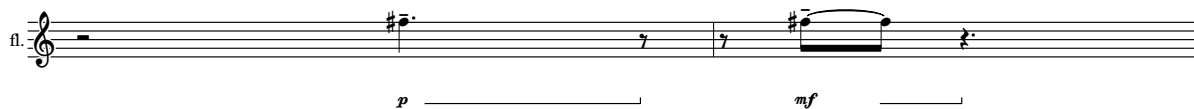
79

 $\frac{3}{4}$  ② $\frac{4}{4}$ 

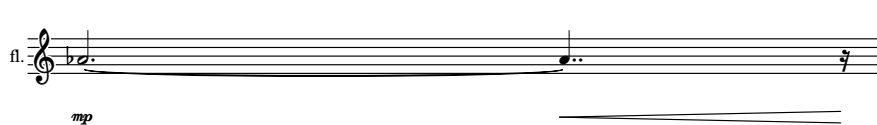
81

 $\frac{5}{4}$ 

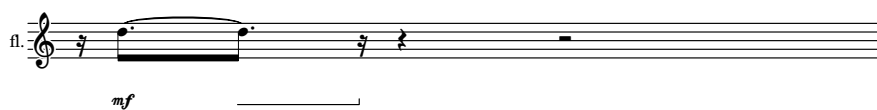
82

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

84

 $\frac{5}{4}$  ③

85

 $\frac{5}{4}$ 



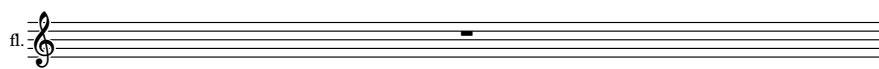
86

5/4



87

5/4



88

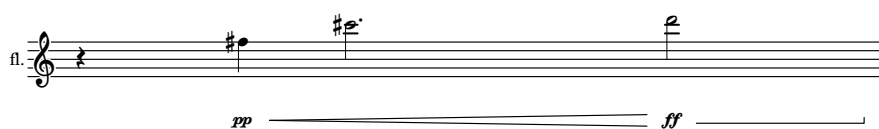
4/4

4/4 L



90

5/4



91

5/4



92

4/4

4/4



94

3/4

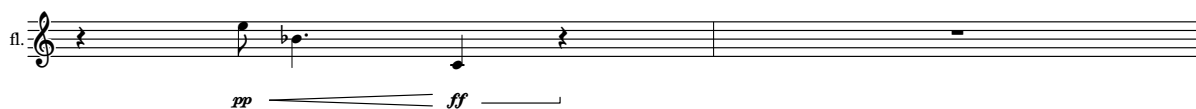
4/4



96

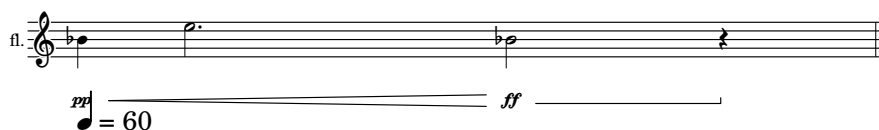
4/4

3/4



98

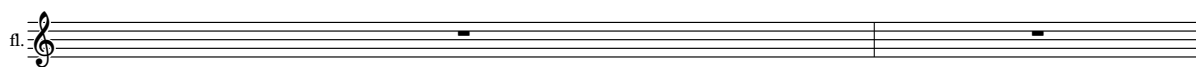
5/4



99

5/4

2/4



101

4/4 3/4

fl. *mp*

103

4/4 4/4

fl. *mp*

105

4/4 4/4 (M)

fl. *mf* *f* *mp* *f*

107

5/4

fl. *f*

108

5/4

fl. *mf*

109

3/4 3/4

fl. *mf* *f* *mp*

111

4/4 4/4

fl. *f*

113

5/4

fl. *mp*

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

mf mp

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

f mp

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

mf f

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

mp mp

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

mf mf

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

f

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

f mp mp

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

mf mp f

130

5  
4


fl.  $f$   $mp$

131

[illegible]


133


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

fl. 

134

5  
4

fl. 

*mf* 

135


5  
4

fl.

*mp*

136

5  
4

f. 

137

**4**/**4**


**4**/**4** (R)

fz.

*mp* *mf* *f*

139

5  
4

fl.   
*mf*


140

5/4

fl.

*f*


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

fl. 

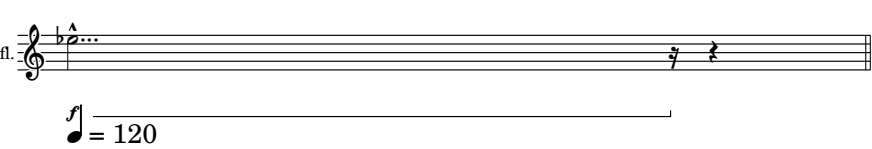
143  $\frac{3}{4}$   $\frac{4}{4}$

fl. 

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

fl. 

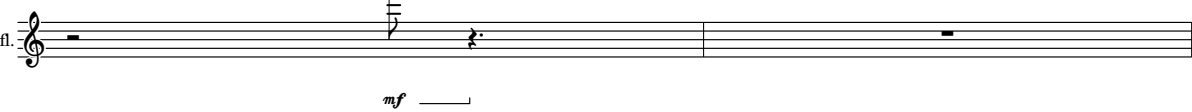
147  $\frac{5}{4}$

fl. 


148  $\frac{5}{4}$   $\frac{2}{4}$

fl. 

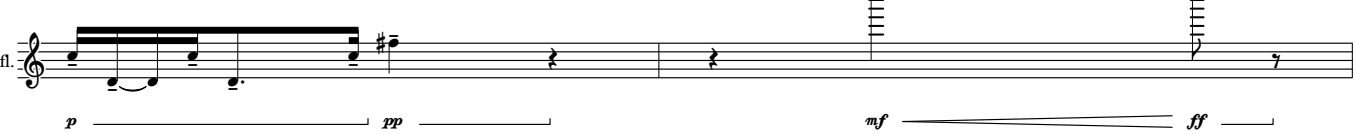
150  $\frac{4}{4}$   $\frac{3}{4}$

fl. 


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

fl. 

154  $\frac{4}{4}$   $\frac{4}{4}$  (S)

fl. 

156  $\frac{5}{4}$

fl. 

157

5/4 17:16

*ff* *mf*

158

3/4 5:4 3/4

*p* *pp* *mf*

160

4/4 4/4

*ff* *mf*

162

5/4

*ff* *mf*

163

5/4 3:4 3/4 Ⓟ

*p* *pp* *mf*

165

3/4 2/4 7:8

*ff* *ff* *mf*

167

3/4 4/4

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

169

3/4 4/4 Ⓡ

*mf* *mf*

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

ff mf p

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

pp

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

ff mf ff > mf

177  $\frac{3}{4}$   $\frac{4}{4}$  (V)

mf ff

179  $\frac{5}{4}$

ff mf

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

mf ff mf

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

ff mf

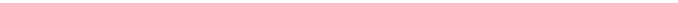
183  $\frac{5}{4}$   $\frac{9:8}{}$

ff > mf

54

ff mf

54

fl. 

44

The image shows a musical score for the piece 'The Swan' by Camille Saint-Saëns. The score is for a flute (fl.) and is in 4/4 time. The tempo is marked 'Allegretto' with a metronome marking of 78. The key signature is one flat (B-flat). The score includes a dynamic marking of *ff* (fortissimo) and a crescendo leading to *mf* (mezzo-forte). There is a tempo change to 'Andante' marked with a large 'X' over the tempo marking. The score also includes a dynamic marking of *p* (piano) and a decrescendo leading to *pp* (pianissimo). The score is divided into two sections: a 7:8 section and an 11:12 section. The 7:8 section contains a melodic line with a slur and a fermata. The 11:12 section contains a melodic line with a slur and a fermata. The score is written on a single staff with a treble clef.

54

54

[illegible]

44

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a whole note G4, followed by a half note A4, and then a quarter note B4. The second system continues the melody with a quarter note A4, a quarter note G4, and a quarter note F4. The piece concludes with a final whole note G4. The tempo is marked 'Allegretto' and the dynamics are 'p' (piano).

34

The musical score for 'The Rose Tree' is written for a single melodic line on a treble clef staff. The key signature has one flat (B-flat), and the time signature is 3/4. The melody begins with a quarter rest, followed by a series of eighth and quarter notes. A bracket above the staff indicates a 7:8 ratio for a specific phrase. The piece concludes with a final quarter rest. The dynamics are marked with a piano (*p*) and a fortissimo (*ff*) section.

44

28



