

T i ā n s h ū

# 天書

析世鑒—世紀末卷

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

Gregory Rowland Evans

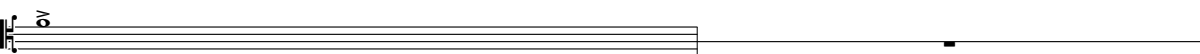
5  
4

Trombone 

3

4  
4

3  
4

trmb. 

5

4  
4

4  
4

trmb.  

7

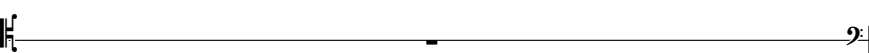
4  
4

4  
4

trmb.  


9

5  
4

trmb. 

10

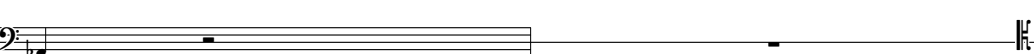
5  
4

trmb. 

11

3  
4

3  
4

trmb. 

13

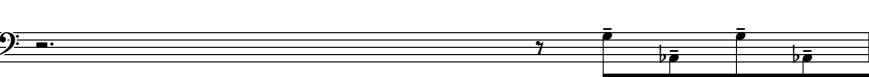
4  
4

4  
4

trmb. 

15

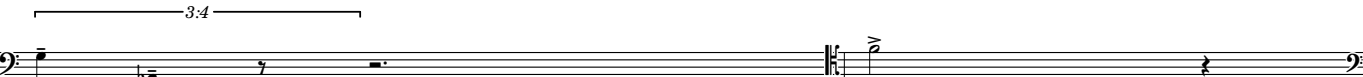
5  
4

trmb. 

16

5  
4

3  
4

trmb. 

18  $\frac{3}{4}$   $\frac{2}{4}$  *8va* *mp* *ff* *p*

trmb.

20  $\frac{3}{4}$   $\frac{4}{4}$  *8va* *mp* *fff*

trmb.

22  $\frac{3}{4}$   $\frac{4}{4}$   $\textcircled{C}$  *8va* *7:6* *8va* *5:4* *mf* *mp*

trmb.

24  $\frac{3}{4}$   $\frac{5}{4}$  *8va* *fff* *mf*

trmb.

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

trmb.

28  $\frac{4}{4}$   $\frac{3}{4}$  *p*

trmb.

30  $\frac{3}{4}$   $\textcircled{D}$   $\frac{4}{4}$  *8va* *mp* *ff* *mp* *p*

trmb.

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

trmb.

33  $\frac{4}{4}$   $\frac{3}{4}$  *mp* *p*

trmb.

35  $\frac{5}{4}$   $\textcircled{E}$  *8va* *fff* *mf*

trmb.

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

trmb.

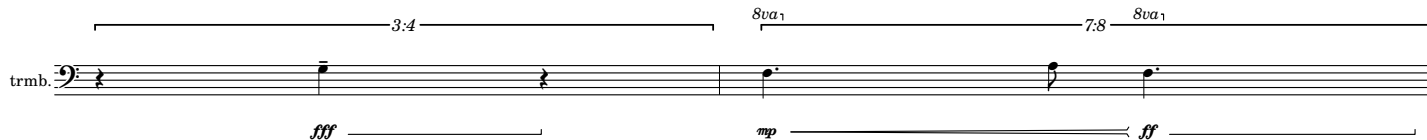
37  $\frac{5}{4}$  *7:6* *fff* *mf*

trmb.

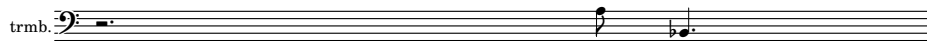
38

5  
4

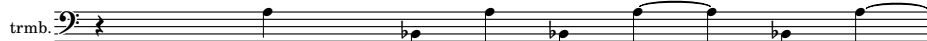
39

4  
44  
4 (F)

41

5  
4

42

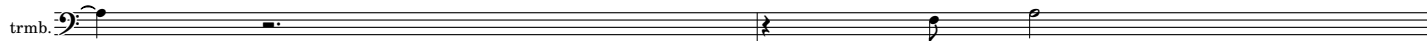
5  
4

43

4  
44  
4

8va1

5:6



45

3  
44  
4

47

4  
43  
4

49

5  
4

8va1

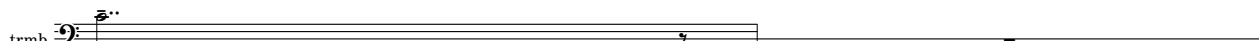
7:8



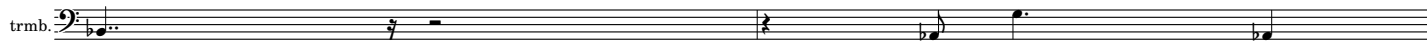
50

5  
42  
4

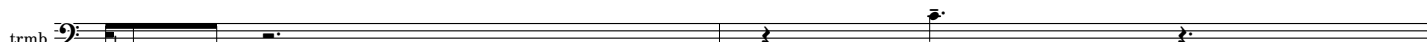
52

4  
43  
4

54

4  
44  
4

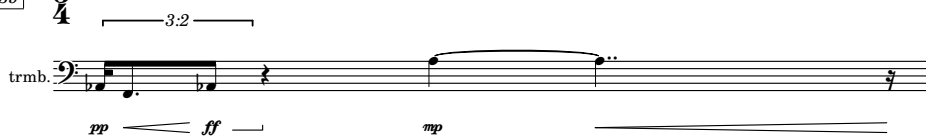
56

4  
44  
4 (G)

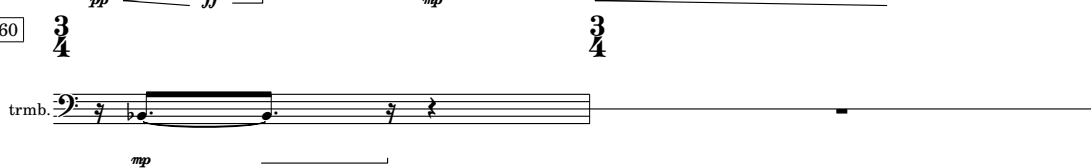
58

 $\frac{5}{4}$ 

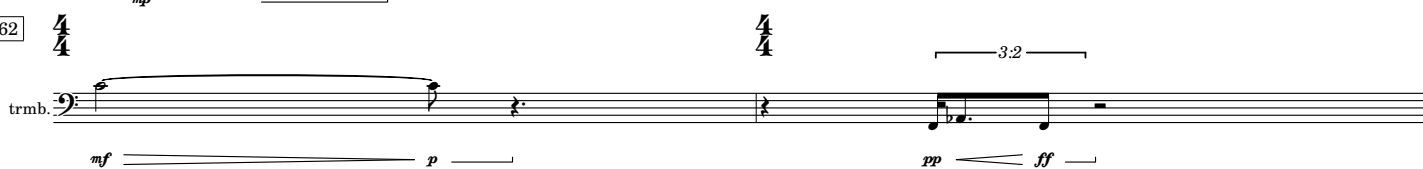
59

 $\frac{5}{4}$ 

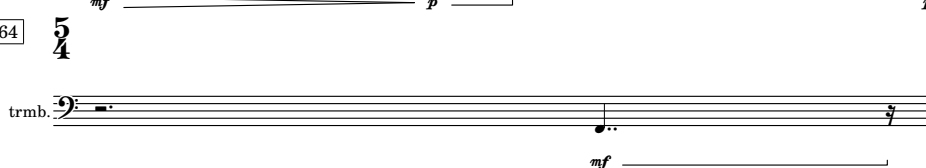
60

 $\frac{3}{4}$ 

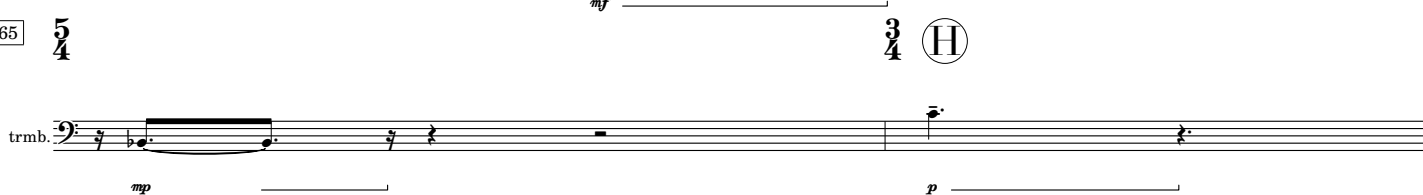
62

 $\frac{4}{4}$ 

64

 $\frac{5}{4}$ 

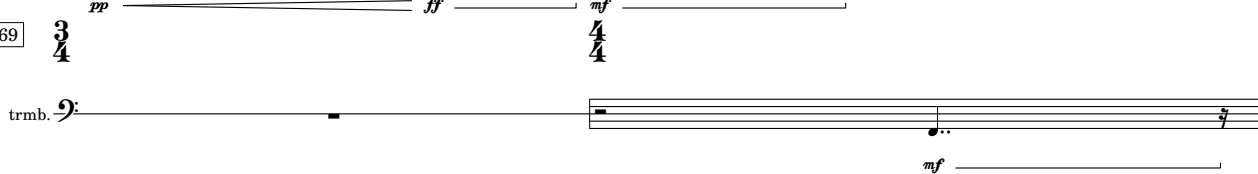
65

 $\frac{5}{4}$ 

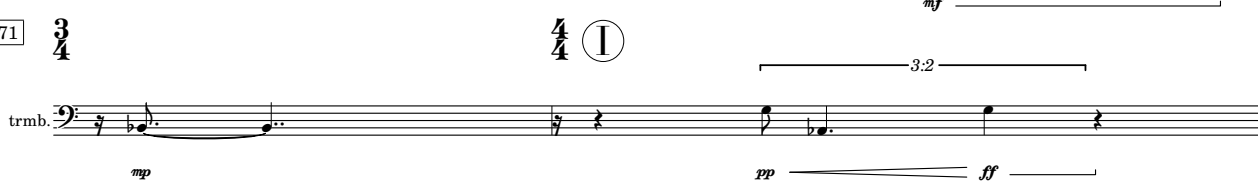
67

 $\frac{3}{4}$ 

69

 $\frac{3}{4}$ 

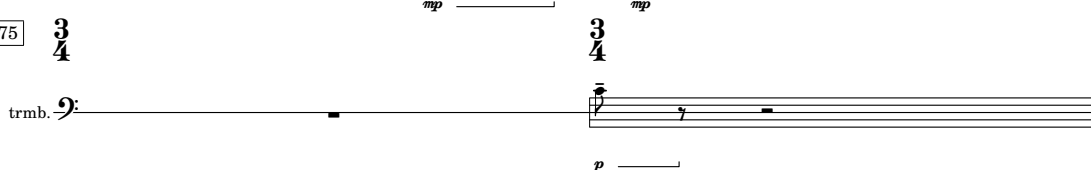
71

 $\frac{3}{4}$ 

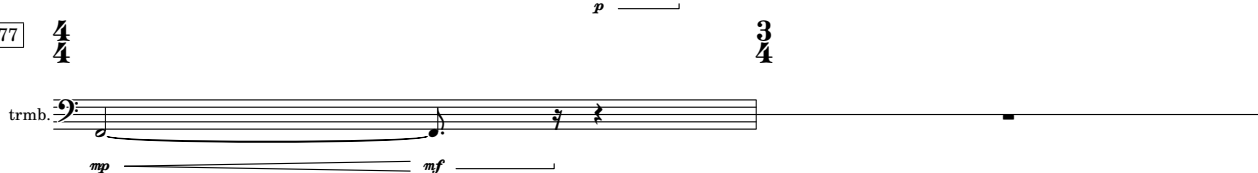
73

 $\frac{3}{4}$ 

75

 $\frac{3}{4}$ 

77

 $\frac{4}{4}$ 

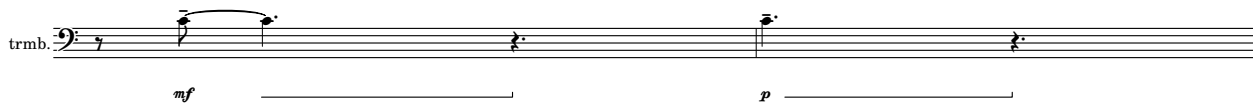
79

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

81

 $\frac{5}{4}$ 

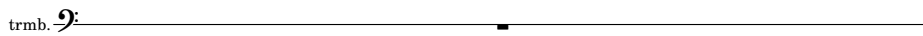
82

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

84

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

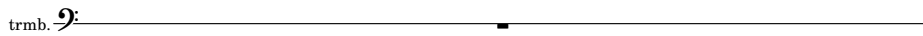
85

 $\frac{5}{4}$ 

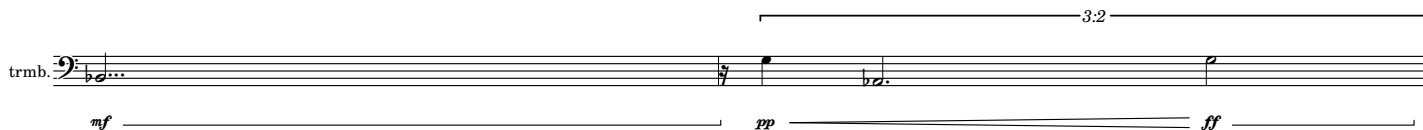
86

 $\frac{5}{4}$ 

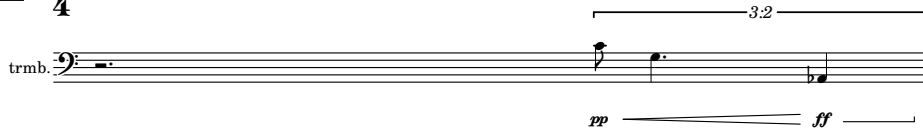
87

 $\frac{5}{4}$ 

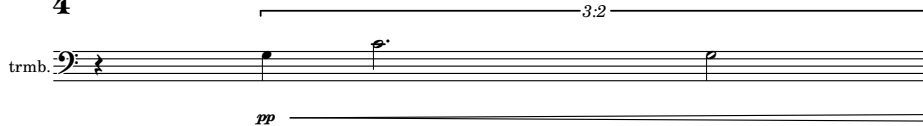
88

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

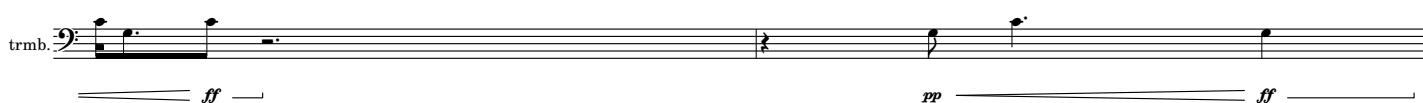
90

 $\frac{5}{4}$ 

91

 $\frac{5}{4}$ 

92

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

94

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

trmb.

3:2

*pp**ff*

96

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

3:2

trmb.

*pp**ff*

98

 $\frac{5}{4}$ 

3:2

trmb.

*pp**ff*

99

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

trmb.

101

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

trmb.

*mp*

103

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

trmb.

*mp**mf**f*

105

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

(M)

trmb.

*mf**f*

107

 $\frac{5}{4}$ 

trmb.

108

 $\frac{5}{4}$ 

trmb.

*f**mp*

109

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

trmb.

*mf*

111

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

trmb.

*mp**f**mf*

113

 $\frac{5}{4}$ 

trmb.

*mp*

114

5  
4

3  
4

Ⓝ

trmb.   
*mf* \_\_\_\_\_ *mp* \_\_\_\_\_

116

3  
4

2  
4

trmb.   
*mf* \_\_\_\_\_ *f* \_\_\_\_\_ *f* \_\_\_\_\_

118

3  
4

4  
4

trmb.   
*mp* \_\_\_\_\_ *mp* \_\_\_\_\_

120

3  
4

4  
4

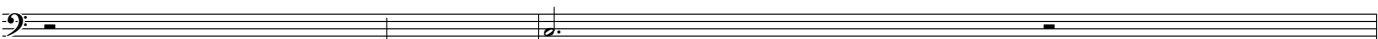
⓪

trmb.   
*mf* \_\_\_\_\_ *f* \_\_\_\_\_

122

3  
4

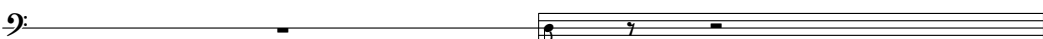
5  
4

trmb.   
*mp* \_\_\_\_\_ *mf* \_\_\_\_\_

124

3  
4

3  
4

trmb.   
*f* \_\_\_\_\_

126

4  
4

3  
4

trmb.   
*mf* \_\_\_\_\_

128

3  
4

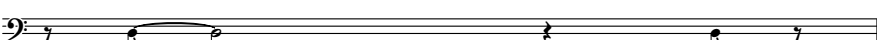
Ⓟ

4  
4

trmb.   
*mf* \_\_\_\_\_ *f* \_\_\_\_\_ *mp* \_\_\_\_\_ *f* \_\_\_\_\_

130

5  
4

trmb.   
*mp* \_\_\_\_\_ *mp* \_\_\_\_\_

131

4  
4

3  
4

trmb.   
*mp* \_\_\_\_\_ *f* \_\_\_\_\_

133

5  
4

Ⓠ

trmb.   
*mp* \_\_\_\_\_

134

5  
4

trmb.

135

5  
4

trmb.

*mp*

136

5  
4

trmb.

137

4  
4

4  
4

®

trmb.

*mf* *mf*

139

5  
4

trmb.

*f*

140

5  
4

trmb.

*mf*

141

4  
4

4  
4

trmb.

*f* *mf* *f*

143

3  
4

4  
4

trmb.

*mf*

145

4  
4

3  
4

trmb.

*mf* *f* *f*

147

5  
4

trmb.

*mf*

148

5  
4

2  
4

trmb.

150

4  
4

3  
4

trmb.

*mf*



Tiānshū - Evans

173

$\frac{3}{4}$

$\frac{3}{4}$

trmb.

*ff*

175

$\frac{4}{4}$

$\frac{3}{4}$

trmb.

*ff* *mf*

177

$\frac{3}{4}$

Ⓥ

$\frac{4}{4}$

trmb.

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

179

$\frac{5}{4}$

trmb.

*mf* *mf*

180

$\frac{4}{4}$

$\frac{3}{4}$

trmb.

*mf* *ff*

182

$\frac{5}{4}$

Ⓦ

trmb.

*ff* *mf*

183

$\frac{5}{4}$

trmb.

184

$\frac{5}{4}$

trmb.

*ff* *mf*

185

$\frac{5}{4}$

trmb.

186

$\frac{4}{4}$

$\frac{4}{4}$

ⓧ

trmb.

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

188

$\frac{5}{4}$

trmb.

*pp*

189

$\frac{5}{4}$

trmb.

9:8

*p*

Detailed description: This block contains the musical notation for measure 189. It is written on a single staff in bass clef. The time signature is 5/4. The notation begins with a whole rest. This is followed by a group of six eighth notes, all beamed together. The notes are G2, A2, B2, C3, D3, and E3. Above the staff, a horizontal line with a brace underneath spans the duration of these six eighth notes, with the ratio '9:8' centered above it. Below the staff, the dynamic marking '*p*' is centered under the first eighth note of the beamed group.

190

$\frac{4}{4}$

trmb.

5:6

*p*

*pp*

Detailed description: This block contains the musical notation for measure 190. It is written on a single staff in bass clef. The time signature is 4/4. The notation begins with a half note G2, followed by a half rest. This is followed by a whole rest. Then, there is a half note G2, followed by a half rest. Above the staff, a horizontal line with a brace underneath spans the duration of the final half note and the following half rest, with the ratio '5:6' centered above it. Below the staff, the dynamic marking '*p*' is centered under the first half note, and '*pp*' is centered under the second half note.

192

$\frac{3}{4}$

trmb.

*p*

Detailed description: This block contains the musical notation for measure 192. It is written on a single staff in bass clef. The time signature is 3/4. The notation begins with a whole rest. This is followed by a half note G2, followed by a quarter rest. Above the staff, a horizontal line with a brace underneath spans the duration of the half note and the following quarter rest, with the dynamic marking '*p*' centered below it.

194

$\frac{4}{4}$

trmb.

7:6

*p*

*pp*

Detailed description: This block contains the musical notation for measure 194. It is written on a single staff in bass clef. The time signature is 4/4. The notation begins with a whole rest. This is followed by a group of seven eighth notes, all beamed together. The notes are G2, A2, B2, C3, D3, E3, and F3. Above the staff, a horizontal line with a brace underneath spans the duration of these seven eighth notes, with the ratio '7:6' centered above it. Below the staff, the dynamic marking '*p*' is centered under the first eighth note, and '*pp*' is centered under the last eighth note.

196

$\frac{9}{8}$

trmb.

7:8

*p*

*pp*

Detailed description: This block contains the musical notation for measure 196. It is written on a single staff in bass clef. The time signature is 9/8. The notation begins with a half note G2, followed by a quarter note A2, followed by a quarter note B2. This is followed by a half note C3, followed by a quarter note D3. Above the staff, a horizontal line with a brace underneath spans the duration of the first five notes, with the ratio '7:8' centered above it. Below the staff, the dynamic marking '*p*' is centered under the first half note, and '*pp*' is centered under the second half note.