

Israel Lai (2017)

嵐山

Arashiyama

---

for string orchestra

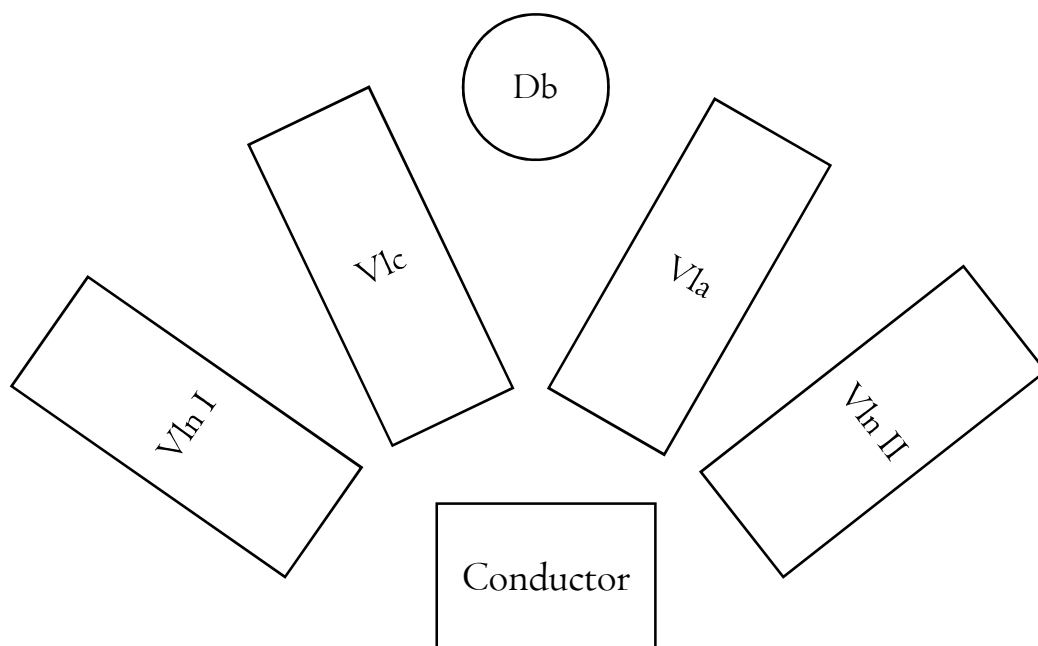
In early 2017, I travelled to Japan with a composer friend, and it was the mountain right outside Kyoto, Arashiyama (*Storm Mountain*), that left a lasting impression on me. This prompted me to paint my memory and imagination of the scenery with music, translating its vastly different backdrops into one climax after another.

Apart from subtly evoking the sound and aesthetic of the Japanese *samisen* at one part, the distinct sound of the piece comes from the Japanese pentatonic scale it is based on. Five transpositions of the scale that contain the centric tone A (which stands for *Arashiyama*) are chosen and assigned to the five syllables, *a*, *ra*, *shi*, *ya*, and *ma*. After the timeless, sustained *prelude*, the piece is divided into four sections: *ashi* (foot), *rashii* (seeming), *yama* (mountain), and *shima* (island), with each section being based on the two scales in its name. Sometimes the music switches between the two scales, while other times it pits them against each other, in a bi-pentatonic setting that reflects the mountain-water duality in the scenery.

The *foot* section depicts trudging along the outskirts of the mountain, while slowly building up in rhythmic intensity to the quirky *seeming* - the Japanese 'dry landscape'. The *mountain* section uses clashing wooden sounds to evoke imagery of the steely, imposing bamboo forest in the heart of the scenic area. The irregular rhythms are actually derived from the intervals in the scale itself. As we arrive by the water, where the waves surround a couple of isolated boats, or *island*, we come full circle to the entrance bridge. In a Zen-inspired manner, we revisit hints reminiscent of the prelude, but this time bringing home new impressions of the mountain.

*Arashiyama* is scored for an orchestra of minimum 4 first violins, 4 second violins, 3 violas, 3 cellos and 1 double bass, and ideally 8 first violins, 8 second violins, 6 violas, 5 cellos and 2 double basses.

To achieve the ideal acoustic effect, the following seating is recommended:



# Performance notes

In this score, individual strings are denoted with Roman numerals.

Arrows are placed between instructions on bow position (sul tasto, sul pont., ord.) to denote a gradual shift of the bow along the string.

In bar 115-7, a square bracket on top of the staff is used to clarify the 'cell' of repetition

From bar 147 onwards, a crossed note head instructs the players to hit the face of the cello, very close to the rim, with upper half of their palms, instead of playing on the strings.

In bar 228, violinists are instructed to first play a regular note, then immediately switch to a natural harmonic, while also abruptly lowering the volume.

# 嵐山 Arashiyama

Israel Lai (Jul 2017)

4 Timelessly ♩ = 60

Violin I  
Violin II  
Viola  
Violoncello  
Double Bass

ppp  
senza vib.  
pp mf  
senza vib.  
pp mf  
senza vib.  
p mf

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

7  
Solo pizz.  
mp  
tutti arco sul tasto gliss.  
p  
gliss.  
mp  
gliss.  
mp  
p  
A  
(II)  
p  
ord. (con vib.)  
div.  
mp  
p  
mp

Vln. I  
Vln. II  
Solo  
Vla.  
gli altri  
Vc.  
Db.

12  
p  
poco ad lib.  
mf  
pp  
mf  
p  
pp senza espressione  
unis. (I)  
pp senza espressione  
tr  
mp  
pp senza espressione  
p  
mp  
p  
mp

2

17 (II)

Vln. I

Vln. II

Vla. *f espr.*

Vc.

Db.

**5**  
**4**

**3**  
**4**

*ppp*

*pp senza espressione*

*mp*

*p*

3

4

Vln. I

Vln. II

Vla. tutti

Vc.

Db.

**3**  
**4**

**4**  
**4**

*p*

*pp*

*p*

*pp*

*p*

*pp*

*pp*

*mf*

24

Vln. I

Solo

Vln. II

gli altri

Solo

Vla.

gli altri

Solo

Vc.

gli altri

Db.

**4**  
**4**

**3**  
**4**

*p*

*f*

*p*

*p*

*f*

*mp*

*pp*

*p*

*mp*

*pp*

*pp*

*pp*

*mf*

*f*

*mp*

*pp*

*pp*

**C** con sord. **3/8** **3/4** **3/8** **3/4** **3/8** **4/4**<sup>3</sup>

Vln. I *mf*

Vln. II tutti con sord. *mf*

Vla. tutti (con vib.) *mp quasi legato*

Vc. tutti (con vib.) *mp*

Db.

**4/4** **3/8** **7/8** senza sord. pizz. **6/8** **7/8** **2/4**

Vln. I *f* senza sord. pizz. *p* *mp marcato*

Vln. II *f* senza sord. pizz. *p* *mp marcato*

Vla. div. *mf* unis. *mp* pizz. *mf*

Vc. *mf* pizz. *mf*

Db. arco *f* pizz. *mf*

**2/4** **D** arco sul pont. *pp* sul pont. *pp*

Solo Vln. I *mp* arco *pp* sul pont. *pp*

gli altri arco *pp* sul pont. *pp*

Solo Vln. II *mp* arco *pp* sul pont. *pp*

gli altri arco *pp* sul pont. *pp*

Vla. *p*

Vc. *p*

Db. arco *p*

4

46

Vln. I tutti

arco sul pont.

*mp sub. e quasi legato*

ord.

Vln. II tutti

*pp*

pizz.

arco

*mp sub.*

Solo

arco

*mf*

Vla.

arco sul pont.

ord.

*mf*

gli altri

ord.

*mf*

Solo

ord.

*mf*

Vc.

arco sul pont.

ord. molto vib.

*mf*

gli altri

sul pont.

ord. molto vib. pizz.

*mf*

Db.

*mf*

3/4 ord.

3/8

3/4

3/8

6/8

60

Vln. I

*mf*

*f*

*mf*

Vln. II

*f* *mf sub.*

*f*

*mf*

Vla. tutti

(Soli)

(ord.)

sul pont.

ord.

*mp*

*fp*

*f*

*mp*

Vc.

*mp*

*mf*

*f*

*mf*

*mp*

*mf*

Db.

*f*

*mf*

*f*

*mf*

60

Vln. I

*f*

*mp*

Vln. II

*f*

*mp*

Vla.

(ord.)

sul pont.

poco sul pont.

*fp*

*f*

*p*

*mp*

Vc. tutti

*mf*

*f*

*p*

tutti poco sul pont.

arco poco sul pont.

Db.

*f*

*mf*

*p*

poco accel.

div.

allargando subito (♩ = 120)

3/4 = ♩ Double time

Vln. I *f* *ff* unis.

Vln. II *f* pizz. *ff* arco pizz. *f* arco *ff*

Vla. *f* ord. non div. pizz. *ff* arco *f* pizz. *ff* arco *f*

Vc. *f* ord. div. unis. pizz. *ff* arco *f* pizz. *ff* arco *f*

Db. *f* ord. pizz. *ff* arco *f* *ff* arco *f*



72 78 (II) 85 (II)

Vln. I *fff* *p sub.*

Vln. II pizz. *ff* *mf*

Vla. pizz. *ff* *f* *mf*

Vc. pizz. *ff* *mf*

Db. *fff* *p sub.*



78 **F** spiccato *p* spiccato *p*

Vln. I *mf* *p*

Vln. II arco *p* spiccato *p*

Vla. *p*

Vc. *pizz.*

Db. *pizz.*



83

Solo *f*

Vln. I *p*

gli altri

Vln. II

Vla. arco

Vc.

Db.



91

Vln. I *tutti*

Vln. II

Vla. pizz. arco

Solo *f* *ff*

Vc.

gli altri

Db.



**G**

Solo *pizz.* *p*

Vln. I *col legno*

gli altri *p*

Vln. II *mf*

Vla. *mf* *mp*

Vc. *pizz.* *p*

(1) *pp*

Db.

106 **5/4** (♩ = ♩)

**5/8** **H** pizz.

**2/4**

Vln. I *p* pizz.

Vln. II *p* *mf* *p*

Vla. *mf* *p* *mf* *p* *mf* *p*

Vc. tutti *p*

Db.

**Scherzando**  
114 (l'istesso tempo)

arco half

*mp doloroso*

Solo sul pont. *p*

Vln. II col legno *p*

gli altri sul pont. *p*

Solo sul pont. *p*

Vla. col legno *p*

gli altri sul pont. *p*

Solo (arco) sul pont. *p*

Vc. arco col legno *p*

gli altri arco spiccato *p*

Db.

122

Vln. I

Vln. II

Vla.

Vc.

Db.

129

Vln. I

Vln. II

Vla.

Vc.

Db.

*pp*



**I** tutti *mp* **155** **166** **24** *molto rall.*  $\text{♩} = 60$

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp* *f* *pp*

ord. *f* *pp*

poco gliss.

*fp* *f*

*fp* *f*

*mp*

**2/4** Desolately

146

Vln. I

Vln. II

Vla. *tutti*  
*f*

Solo I *espr. ma pp*

Vc. Solo II *pizz.*  
*mp*  
*simile*

gli altri *hit the rim of the cello*

Db.

154

Vln. I

Vln. II

Vla.

Vc. *ppp*

Db.

**J**

Vln. I *pizz. non div.*  
*f*

Vln. II *pizz. non div.*  
*mf*  
*f*

Vla.

Vc. *(sul tasto)*  
*simile*  
*mf*  
*f*

Db. *pizz.*  
*f*

167 arco *ff*

Vln. I  
Vln. II  
Vla.  
Vc. tutti  
Db.

171

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

175 **K** ord.

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

178 *f* 6 6

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

180

Vln. I *p* 6 6

Vln. II *f* 5

Vla. *f* ord. 5

Vc.

Db.

182

Vln. I 6 6

Vln. II *mf* 5

Vla. *mf* 5

Vc. *mp pesante* sul tasto div. a 2

Db. sul tasto

184

Vln. I 6 6

Vln. II 5

Vla. 5

Vc. *mf* *mp* *mf* *mp*

Db.

186

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

This system contains measures 186 and 187. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I part has sixteenth-note patterns with sixteenth rests, marked with a '6'. The Violin II part has sixteenth-note patterns with sixteenth rests, marked with a '5'. The Viola part has sixteenth-note patterns with sixteenth rests, marked with a '5'. The Violoncello part has a melodic line with a '3' marking. The Double Bass part has a melodic line with a '3' marking. A dynamic marking of *mf* is present in the Violoncello part.



188

Vln. I

Vln. II

Vla.

Vc.

Db.

(sul tasto)

(sul tasto)

This system contains measures 188 and 189. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I part has sixteenth-note patterns with sixteenth rests, marked with a '6'. The Violin II part has sixteenth-note patterns with sixteenth rests, marked with a '5'. The Viola part has sixteenth-note patterns with sixteenth rests, marked with a '5'. The Violoncello part has a melodic line with a '3' marking. The Double Bass part has a melodic line with a '3' marking. The dynamic marking *mf* is present in the Violoncello part. The text "(sul tasto)" appears in the Violoncello and Double Bass parts.



190

Vln. I

Vln. II

Vla.

Vc.

Db.

ord.

ord.

*f*

**L**

This system contains measures 190 and 191. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I part has sixteenth-note patterns with sixteenth rests, marked with a '6'. The Violin II part has sixteenth-note patterns with sixteenth rests, marked with a '5'. The Viola part has sixteenth-note patterns with sixteenth rests, marked with a '5'. The Violoncello part has a melodic line with a '3' marking. The Double Bass part has a melodic line with a '3' marking. The dynamic marking *f* is present in the Violoncello part. The text "ord." appears in the Violoncello and Double Bass parts. A box containing the letter "L" is positioned above the Violin I staff.

192

Vln. I

Vln. II

Vla.

Vc.

Db.

6

6

6

6

*mf*

3



194

Vln. I

Vln. II

Vla.

Vc.

Db.

6

6

6

6

*f*



196

Vln. I

Vln. II

Vla.

Vc.

Db.

6

6

6

6

*ff*

*ff*

4/4





**3**  
**4** **M**

203

Vln. I *gliss.*

Vln. II *3 3* *ffmf*

Vla. *ffmf* *mp* *mf*

Vc. *3 3* *ffmf* *div.* *mp* *mf*

Db. *3 3* *ffmf* *mp* *mf*



**4**  
**4**

207

Vln. I *sul tasto* *mf* *ord.* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *unis.* *mp* *mf* *div.*

Db. *mp* *mf*



211

Vln. I *ff*

Vln. II *f* *mf* *f*

Vla. *f* *mf* *f*

Vc. *f* *mf* *f*

Db. *f*

214

Solo *fff*

Vln. I *fff*

gli altri *ffmp*

Vln. II *ff* *f* *molto* *ppp*

Vla. *ff* *f* *molto* *ppp*

Vc. *ff*

Db. *ff*

ricochet → spiccato

ricochet → spiccato



**N**

tutti (IV)

Vln. I *p*

Vln. II (IV) *p*

Vla. (IV) *pp* *gliss.* *div.* *pp*

Vc. (IV) unis. *p*

Db. (III) *gliss.* *p*



225

Vln. I *f p sub.* (I)

Vln. II *f mp sub.* (II)

Vla. unis. *pp*

Solo *p*

Vc. *p*

gli altri *p*

Db.

5/4

4/4