

Israel Lai (2019)

Dusk in Chiufen

for symphony orchestra

Dusk in Chiufen was conceived during the composer's one-day trip to the northeastern Taiwanese town of Chiufen (九份), where he was captivated by the literally picturesque sunset. Rather than depicting the sun, the piece paints three elements of the surroundings, framing the heart of the scenery in negative space.

- I Hills
- II Lanterns
- III Horizons

Instrumentation

- 2 flutes (2nd doubling piccolo)
- 2 oboes (2nd doubling English horn)
- 2 clarinets in B \flat (2nd doubling clarinet in E \flat)
- 2 bassoons

- 2 horns in F
- 2 trumpets in B \flat (cup mutes needed)



- 3 timpani (cymbal and bow needed)

- 1 percussionist (bass drum, cymbals)
- 6 1st violins
- 5 2nd violins
- 4 violas
- 4 violoncellos
- 2 double basses

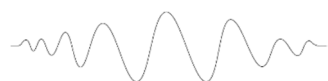
Score in C


Performance notes

CONDUCTOR MARKS

-  Cue for woodwind ensemble (right hand)
 Cue for specific groups of strings to enter (left hand)

WOODWINDS



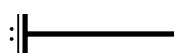
crossed note heads e.g. 

Indicates subtle variations in amount of vibrato.

Wind/air tones.



Dense, random key clicks.

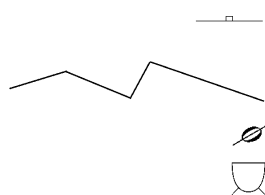


The wind players involved work as an ensemble, independent of the orchestra, to repeat the bar indefinitely at a steady tempo. The beginning and end of this section is marked by conductor signs.

BRASS

- echo horn Stop the horn but not all the way. (Transpose up a semitone.)
 If not possible, play as stopped horn instead.

PERCUSSION



Place cymbal (upside down) on drum head and play on it.

Random glissandos while rolling.

Bow cymbal on timpani.

On drum head, as opposed to cymbal.

STRINGS

«*pp-mp*» Randomly vary between *pp* and *mp*. Free bowing.

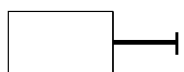


Sustain the pitch; free bowing.

s.t. sul tasto

s.p. sul ponticello

p.o. ordinary bow position



Repeat the pitches in the box indefinitely at arbitrary tempo, but retain their order. Each note can last any duration ranging from a quaver to dotted crotchet; the very first pitch within each instrument part should always be at least a crotchet long. End immediately before the next block.



Same as above, but instead of ending abruptly, transition at your own pace (within approx. one bar) to the next block.

Dusk in Chiufen

I Hills

Israel Lai (2019)

4/4 Statically ♩ = 60

Flutes

Oboes

Clarinet in B \flat

Clarinet in E \flat

Bassoons

Horns in F

Trumpets in B \flat

Timpani

Percussion

4/4 Statically ♩ = 60
con sord.

Violin I
div. *pp^{mp}*
con sord.

Violin II
div. *pp^{mp}*
con sord.

Viola
div. *pp^{mp}*
con sord.

Violoncello
div. *pp^{mp}*
con sord.

Double Bass
pp^{mp}

3 5

Fl. *simile* 9 9 9 9 *simile* 9 9 9 9

Ob.

B♭

Cl.

E♭

Bsn.

Hn. *pp* 3 *pp* 3

Tpt. *pp* cup mute *pp*

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

5

Fl.

Ob.

Bb

Cl.

Eb

Bsn.

Hn.

Tpt.

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

simile

mf

pp

cup mute

9 9 9 9 9

9 9

3

7

Fl.

Ob.

B♭

Cl.

E♭

Bsn.

Hn.

Tpt.

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

f

f

Detailed description: This page of a musical score, numbered 7, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. B♭), Clarinet in E-flat (Cl. E♭), Bassoon (Bsn.), Horn (Hn.), and Trumpet (Tpt.). The percussion section includes Timpani (Timp.) and Percussion (Perc.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Flute and Oboe staves are mostly empty with rests. The Clarinet in B-flat and Clarinet in E-flat staves feature complex, rhythmic passages starting at measure 7, marked with *pp*. The Bassoon and Double Bass staves have long, sustained notes, with the Double Bass marked *f*. The Horn, Trumpet, and Violoncello staves also have long, sustained notes. The Violin I and II, Viola, and Percussion staves are empty with rests.

9

Fl.

Ob.

B \flat

Cl.

E \flat

Bsn.

mf

Hn.

Tpt.

Timp.

Perc.

(la metà)

Vln. I

Vln. II

Vla.

(la metà)

Vc.

Db.

This page of a musical score includes the following parts and details:

- Flute (Fl.):** Part 1 (Fl. I) starts with a *pp* dynamic and a fermata. Part 2 (Fl. II) also starts with *pp* and a fermata.
- Woodwinds:** Oboe (Ob.), Bassoon (Bsn.), Clarinet in Bb (Cl. Bb), and Clarinet in Eb (Cl. Eb) all have rests.
- Brass:** Horns (Hn.), Trumpets (Tpt.), and Trombones (Bsn.) all have rests.
- Drum and Percussion:** Timpani (Timp.) and Percussion (Perc.) have rests.
- Strings:** Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) all have rests.
- Other:** A *tr* (trill) is indicated in the Cl. Bb part.

A

13

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf *p*

Solo *mf* *p*

f *mp*

Clarinet in B \flat *p* *mp*

p *f* *mp* *mf*

mp *pp*

pp *mf* *mp*

Sus. Cymbals *pp* *mf*

p *f* *mp*

p molto legato

p molto legato

p molto legato

p

unis. pizz. arco

Solo senza sord. arco

19

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Db.

flz.

ord.

11

mf

p

f

mf

f

mf

p

mf

p

mf

p

f

p

con sord.

gli altri div.
pizz.

unis.
arco s.p.

unis.

unis.

pizz.

s.t.

s.t.

arco

22

Fl. *mf* flz.

Ob. *f* Solo *pp* *mp*

Cl. *mp* *mf* flz.

Bsn. *ff* *mf* *f*

Hn. *mf* *mp*

Tpt. *mf* *p*

Timp. B-C *mp* *mf*

Cym. *pp* *mf*

Vln. I unis. pizz. arco s.p. *p*

Vln. II p.o. s.t.

Vla.

Vc. *pizz.*

Db.

26 *ord.* **B**

Fl. *Solo* *f* *pp* *p*

Ob. *mf* *pp*

Cl. *ord.* *pp* *mf* *mp*

Bsn. *ff* *mf* *ff*

Hn. *f* *p* *mp*

Tpt. *mp* *p* *mp* senza sord.

Timp. C-B *mp* *mf* *p*

Cym. Bass Drum *mf*

Vln. I *s.t.* **B**

Vln. II *p.o. unis.* *9*

Vla. *p.o. unis.* *9*

Vc. *div.* *p.o. unis.* *f*

Db. *arco* *f*

30

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Db.

f *mp* *mf* *mp* *mp* *cresc.* *mp* *p.o. non div.* *s.t. div.* *n* *s.t. div.* *n* *s.t. div.* *n* *s.t. div.* *n* *s.t. div.* *n*

32

Fl. *mf*

Ob. *f* *mp* *mf*

Cl. *f* *mp* *mf*

Bsn.

Hn.

Tpt. *f*

Timp.

B. D.

Vln. I *pp* *n* *n*

Vln. II *pp* *n* *n*

Vla. *pp* *n* *n*

Vc. *pp* *n* *n*

Db. *ff*

poco allargando Sluggish ♩ = 44

34

Fl. *f* *ff* *n*

Ob. *f* *mp* *ff* *n*

Cl. *f* *mp* *ff* *ppp*

Bsn. *fff* *pp*

Hn. *ff* *ppp*

Tpt. *ff* *ppp*

Timp. *ff* *ppp*

B. D. *f*

Vln. I *pp* *n* *pp* *ff* *ppp sub.*

Vln. II *pp* *n* *pp* *ff* *ppp sub.*

Vla. *pp* *n* *pp* *ff* *ppp sub.*

Vc. *pp* *n* *pp* *ff* *ppp sub.*

Db. *fff* *pp*

p.o. unis. *pp* *ff* *ppp sub.*

p.o. unis. *pp* *ff* *ppp sub.*

p.o. unis. *pp* *ff* *ppp sub.*

p.o. unis. *pp* *ff* *ppp sub.*

37

ord.

pp

5
4

Eng. Horn

p con dolore

4
4

Hn.

Tpt.

ppp

pppp

Timp.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Db.

5
4

div.

div.

div.

ppp

4
4

43 **4/4**

attacca

Fl. *n*

Ob.

Eng. Hn. *ppp*

Cl. *n* Clarinet in E \flat *n* To Clarinet in B \flat *n*

Bsn.

Hn.

Tpt.

Timp. E \flat -F, C-B *n*

B. D. *p pesante*

4/4

Vln. I

Vln. II

Vla.

Vc.

Db.

II Lanterns

49 **5/4** Leisurely but with movement ♩ = 72

Picc. *pp*

Fl. *n* *p*

Ob.

Cl. *mp* *molto* *mp* *simile*

Bsn. *p*

Hn. *p dolce* *p dolce*

Tpt.

Timp. *mf*

B. D. *mf*

5/4 Leisurely but with movement ♩ = 72

Vln. I *senza sord.* *pp*

Vln. II *senza sord.* *n* *p*

Vla.

Vc. *pizz.*

Cb.

52

Picc. *ppp*

Fl. *mf* *f*

Ob. *p*

Cl. *simile*

Bsn.

Hn.

Tpt. *pp*

Timp.

B. D.

Vln. I *p* *pp*

Vln. II *pp*

Vla.

Vc.

Cb.

55 C

Picc.

Fl.

Ob. *pp* *mp*

Cl.

Bsn.

Hn.

Tpt. *p* *mp*

Timp.

B. D. *mf*

C

Vln. I *mp*

Vln. II *mp*
senza sord.

Vla. *p*

Vc.

Cb.

Picc. Fl. Ob. Cl. Bsn. Hn. Tpt. Timp. B. D. Vln. I Vln. II Vla. Vc. Cb.

mp
pp *mp*
mf
mp
senza sord.
mp

Detailed description: This page of a musical score contains measures 58, 59, and 60. The instruments listed on the left are Piccolo, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Timpani, Bass Drum, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in a key signature of one sharp (F#) and a common time signature. The Piccolo and Flute parts are mostly silent, with the Flute playing a single note in measure 60. The Oboe part features a melodic line with a dynamic marking of *pp* in measure 59 and *mp* in measure 60. The Clarinet part has a rhythmic pattern of eighth notes with a dynamic marking of *pp* in measure 59 and *mp* in measure 60. The Bassoon part has a melodic line with a dynamic marking of *pp* in measure 59 and *mp* in measure 60. The Horn and Trumpet parts have melodic lines with dynamic markings of *mf* in measure 59 and *mp* in measure 60. The Violin I and II parts have melodic lines with dynamic markings of *mf* in measure 59 and *mp* in measure 60. The Viola part has a melodic line with a dynamic marking of *mp* in measure 60. The Violoncello part has a melodic line with a dynamic marking of *mp* in measure 60. The Contrabass part has a melodic line with a dynamic marking of *mp* in measure 60. The Timpani and Bass Drum parts are silent throughout the measures.

61

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

pp

div.

Detailed description of the musical score: The score is for page 23, measures 61-63. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.), a brass section with Horn (Hn.), Trumpet (Tpt.), and Timpani (Timp.), and a string section with Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds play sustained notes with various dynamics: Flute starts at *p*, Oboe at *p*, Clarinet at *p*, and Bassoon at *p*. The brass section includes Horns at *pp* and Trumpets at *p*. The strings play sustained notes, with Violin II marked *div.* and *p*. The Clarinet and Bassoon parts include fingering numbers '5' for specific notes. The page number '23' is in the top right, and the measure number '61' is at the start of the first staff.

D

This page of a musical score, numbered 24, features a section labeled 'D'. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpt.), Timpani (Timp.), Bass Drum (B. D.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The score includes various dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo), along with articulation like slurs and accents. The Clarinet and Violin I parts feature prominent five-finger patterns. The Bassoon and Contrabass parts include *unis. arco* markings. The section 'D' is marked with a box containing the letter 'D' at the top of the page.

67

Fl. *mp*

Ob. *mp* 3

Cl. 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Bsn. *ff* *f*

Hn. *ff* *mp* T13 3 + without stopping valve *mp*

Tpt. *mp*

Timp. *p*

B. D. *mf* *p*

6 4

Vln. I *mp* *mf* *mp* 3

Vln. II 7 3 *f*

Vla. *f* *mp*

Vc. *ff* *f*

Cb. *ff* *f*

5 4

5E
4

69

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff* *mf*

Bsn. *fff*

Hn. *ff*

Tpt. *ff*

Timp. *f* B-C

B. D. *f*

Vln. I *ff* unis.

Vln. II *ff*

Vla. *ff*

Vc. *fff*

Cb. *fff*

Detailed description: This page of a musical score, numbered 26, contains measures 69 and 70. It features a woodwind and brass section with parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Horn, and Trumpet. The woodwinds play melodic lines with various articulations like slurs and accents, while the brass section provides harmonic support with sustained notes. The percussion section includes Timpani and Bass Drum. The string section (Violin I, Violin II, Viola, Violoncello, and Contrabass) plays sustained harmonic lines. The score is marked with dynamic levels such as *ff* (fortissimo), *mf* (mezzo-forte), and *fff* (fortississimo). A rehearsal mark '5E' is placed above the first measure of each system. The key signature has one sharp (F#) and the time signature is 4/4.

71

Picc. *mf* *f*

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn. *f* *ff*

Hn. *mf* *f* *gliss.*

Tpt. *mf* *f*

Timp.

B. D. **H**

Vln. I *mf* *mf*

Vln. II *mf* *mf*

Vla. *mf* *f*

Vc. *f*

Cb. *f*

36
24

5
4

Picc. *mp sub.* *fff* *pp* *f*
bisbig.

Fl. *mp sub.* *fff* *pp* *f*

Ob. *mp sub.* *ff* *fff* *pp* *f*

Cl. *mp sub.* *fff* *pp* *f*

Bsn. *f* *fff* *pp* *f*
Solo

Hn. *p sub.* *ff* *mp* *ff* *mf* *fff*
Solo

Tpt. *p sub.* *ff* *mf* *cup mute*

Timp. *ffmp* *Crash Cymbals*

B. D. *ff*

36
24

5
4

Vln. I *mp sub.* *fff*

Vln. II *mp sub.* *fff*

Vla. *mp sub.* *fff* *Tutti soli*

Vc. *mp sub.* *fff* *pp* *f*

Cb. *f* *fff*

84

Picc. *pp*

Fl. *pp* *port.* *port.*

Ob. *pp*

Cl. *pp* *port.* *port.*

Bsn.

Hn.

Tpt.

Timp. F-C#, II-A *n* *mp*

Cym.

Vln. I

Vln. II

Vla. *p* *arco poco s.p.*

Vc. *p* *arco poco s.p.*

Cb. *f*

G

97 **2/3** In time **4/4** **3/2** **4/4**

Picc. *mp*

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *ff*

Hn. *f* *pp* *p* *mf*

Tpt. *f* *pp* *p* *mf*

Timp. A-A#, E-Eb *f* *p*

G

2/3 **4/4** **3/2** **4/4**

Vln. I *mp*

Vln. II *mp*

Vla. *mp* p.o.

Vc. *f*

Cb.

94 **4/4**

Picc. *mf* *ff*

Fl. *ff*

Ob. *pp* *ff*

Cl. *pp* *ff*

Bsn. *pp* *ff*

Hn. *f* *f*

Tpt. *mp*

Timp. *mf* *ff* Eb-D

Cym. *p* Sus. Cymbals

Vln. I *mf* *ff* p.o.

Vln. II *mf* *ff* p.o.

Vla. *mf* *ff* p.o.

Vc. *fff*

Cb. *fff*

96

Picc. *p sub.* *9* *9* *9* *9*

Fl. *mp* *9* *9* *9* *9* *p*

Ob. *p sub.*

Cl. *p sub.*

Bsn. *p sub.*

Hn. *pp*

Tpt. *pp*

Timp. *p sub.*

Cym. *f*

Vln. I *pp-mp* div.

Vln. II *pp-mp* div.

Vla. *pp-mp*

Vc. *p*

Cb. *p*

98

Picc.

Fl. *p* *quasi solo*

Ob. *p*

Cl. *pp*

Bsn.

Hn. *ppp* *echo horn*

Tpt. *ppp*

Timp. *n*

Cym.

Vln. I

Vln. II

Vla. *div.*

Vc. *div.* *pp-mp*

Cb. *pp-mp* *mp*

100

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

7 7 7 7 5 5 5 5

quasi solo

p

pp

pp

pp

pp

pp

n

n

n

n

bow