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♭ (2nd doubling clarinet in E♭)
2 bassoons

2 horns in F
2 trumpets in B♭ (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)

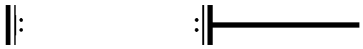
WOODWINDS

Indicates subtle variations in amount of vibrato.

crossed note heads e.g.

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.

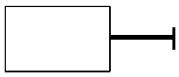
On drum head, as opposed to cymbal.

STRINGS

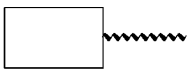
«***pp-mp***» — Randomly vary between ***pp*** and ***mp***. Free bowing.

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.

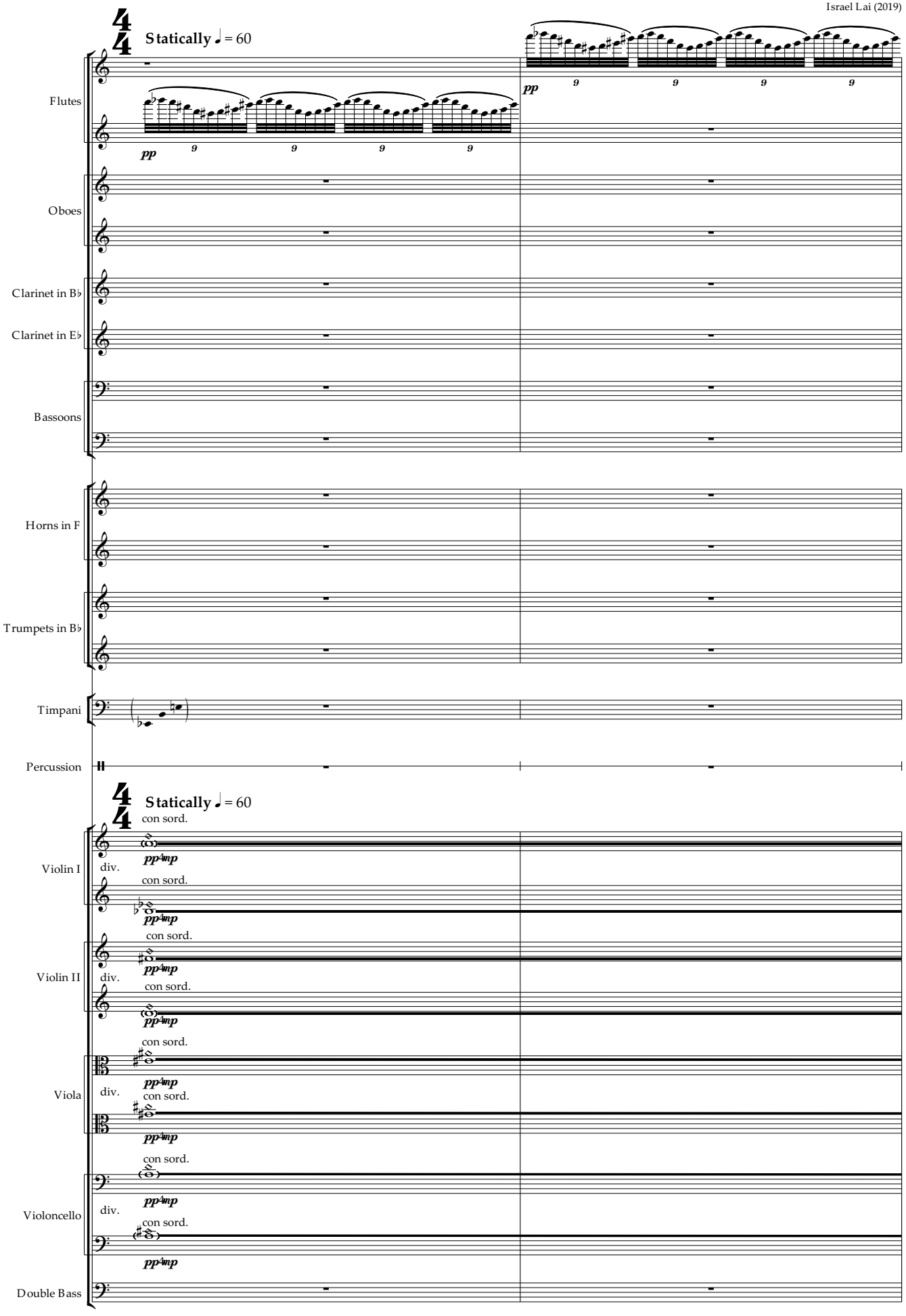


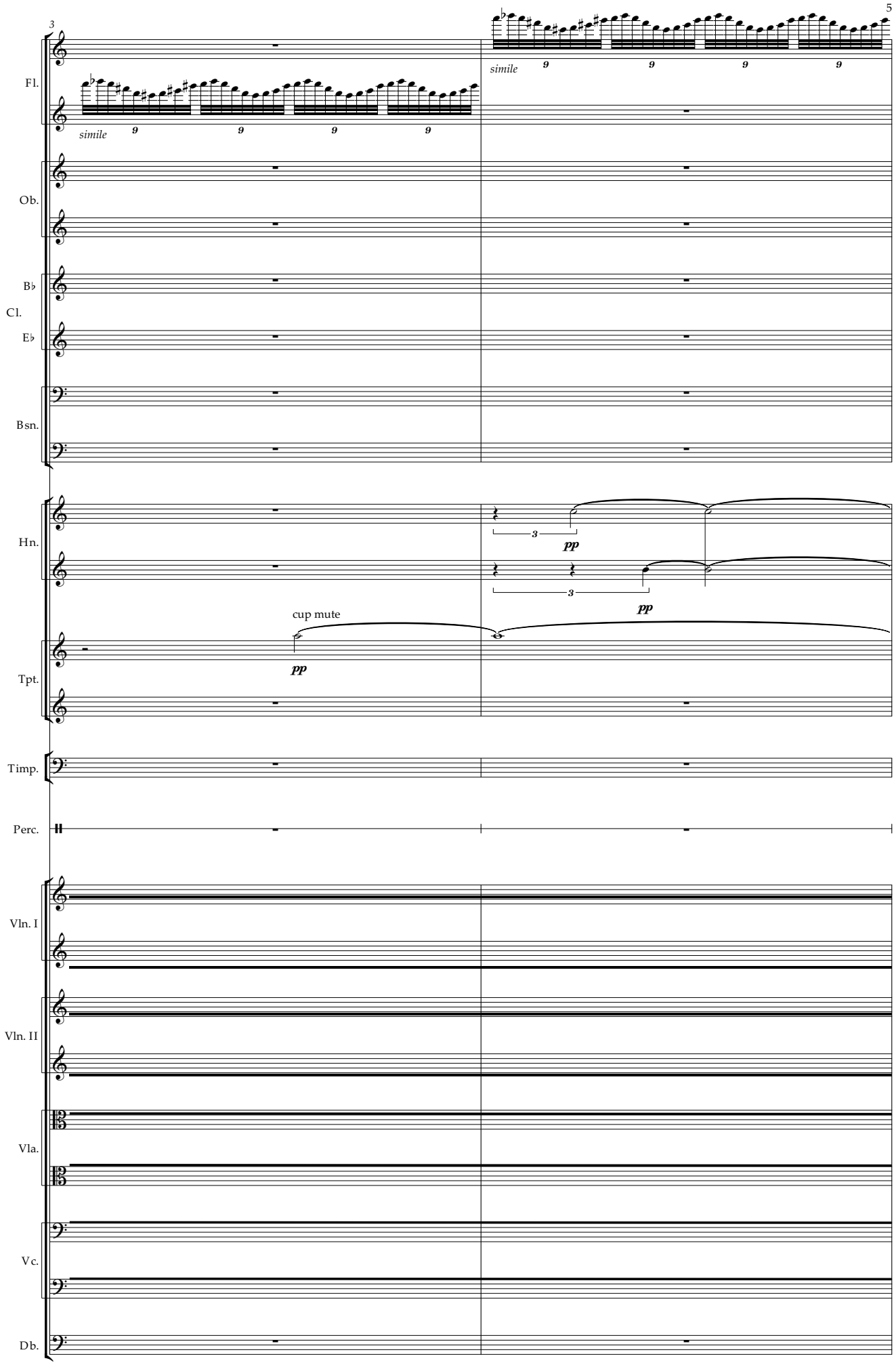
Same as above, but instead of ending abruptly, transition at your own pace (within approx. one bar) to the next block.

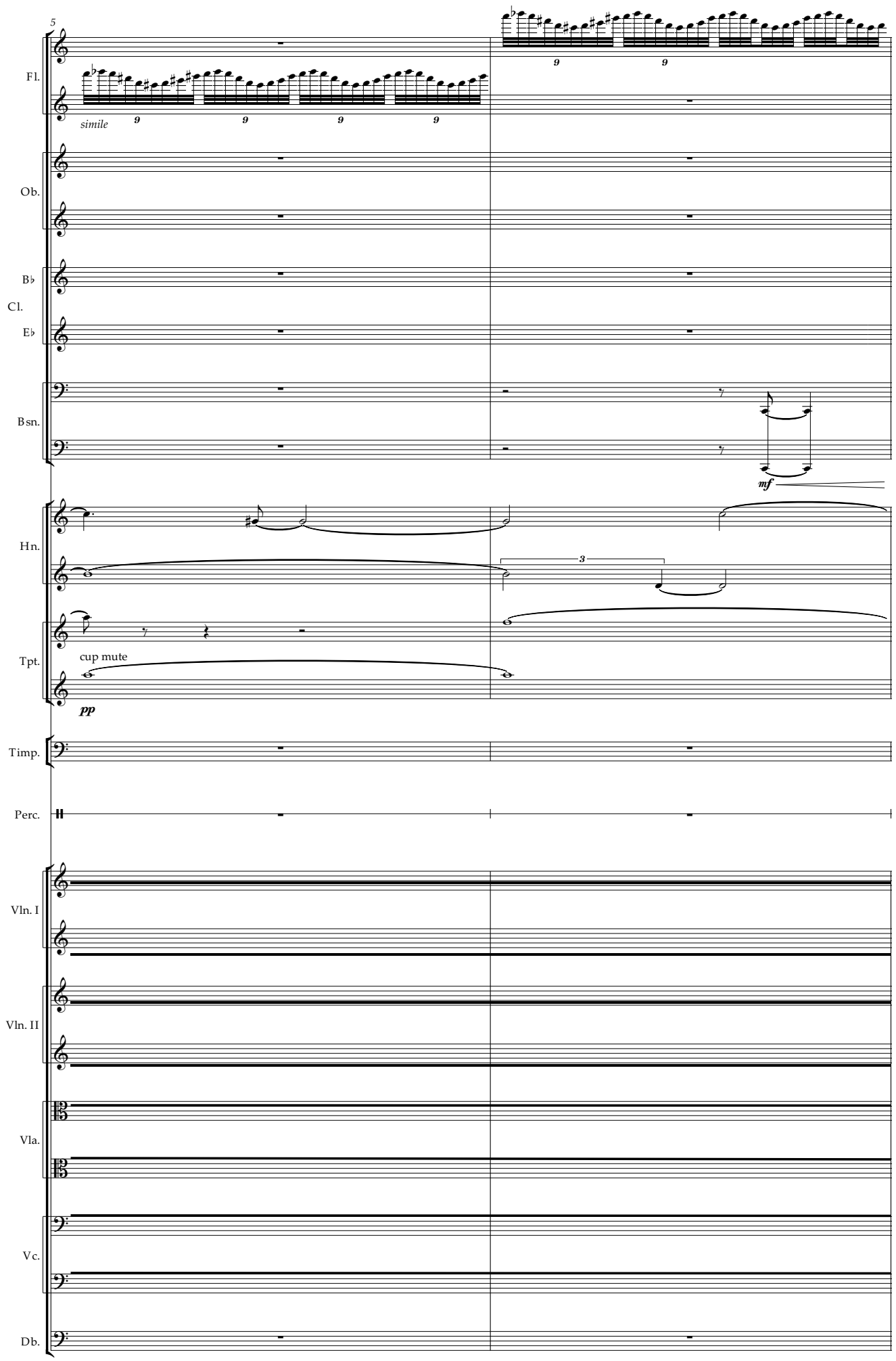
Dusk in Chiufen

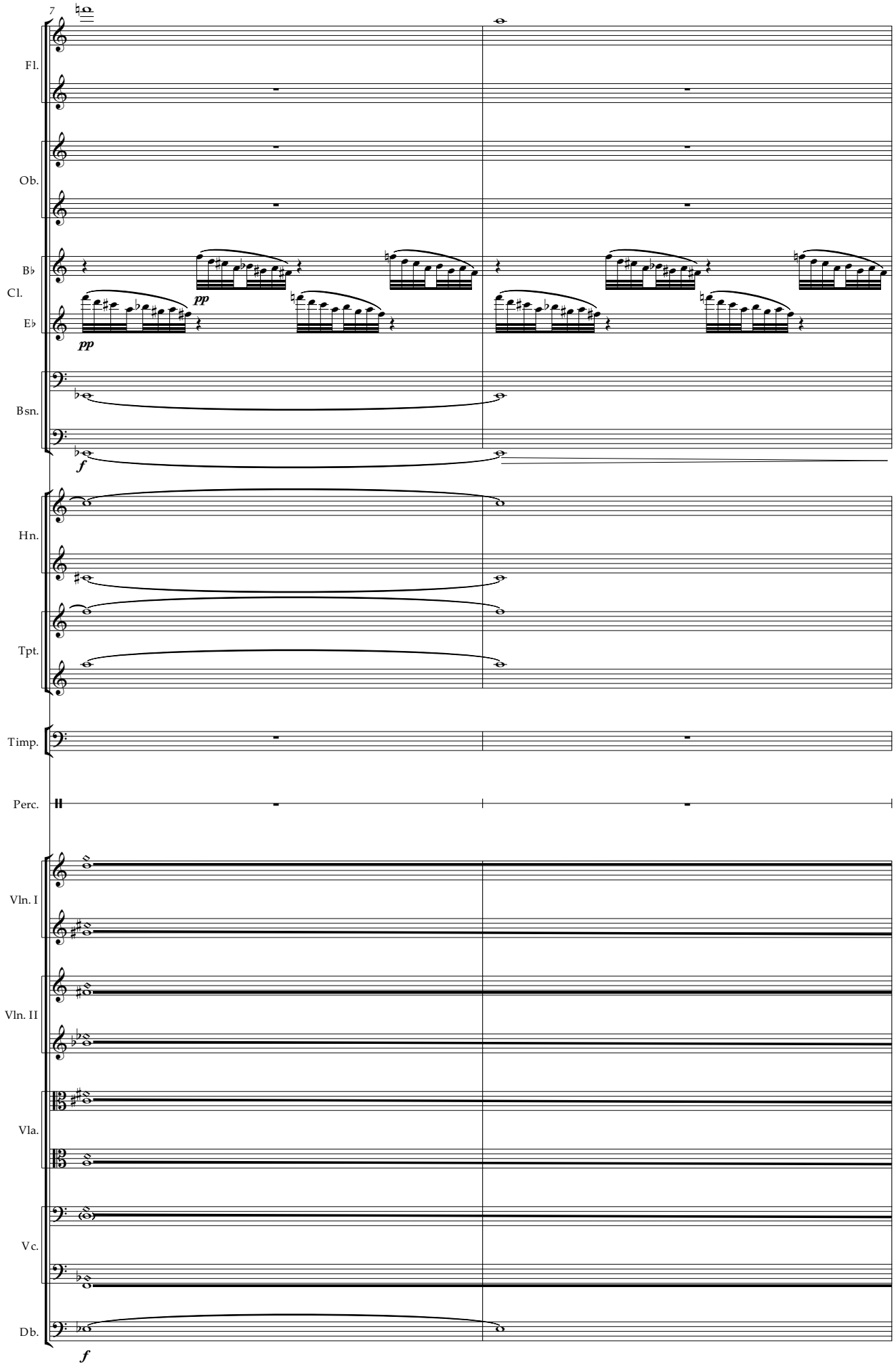
I Hills

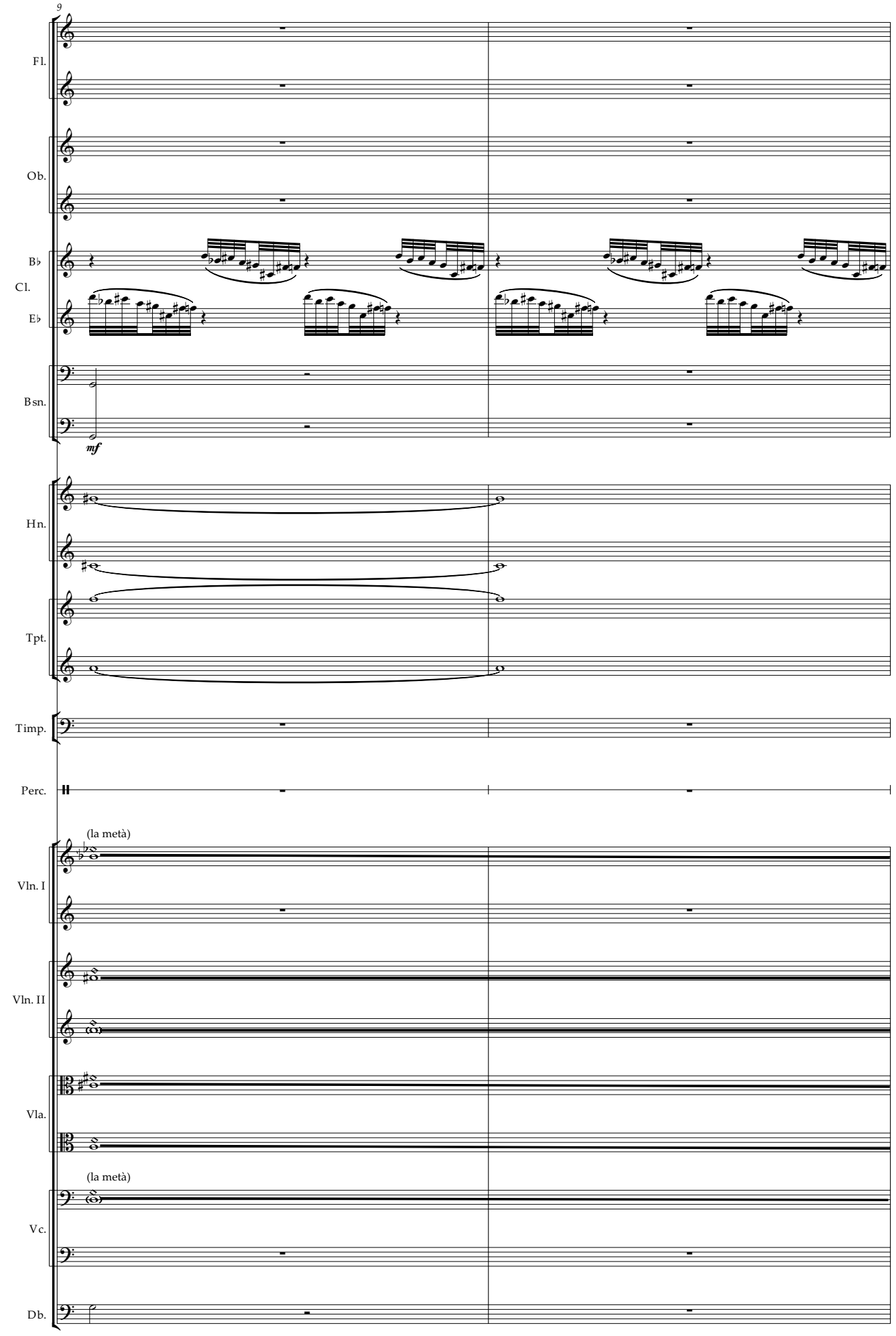
Israel Lai (2019)

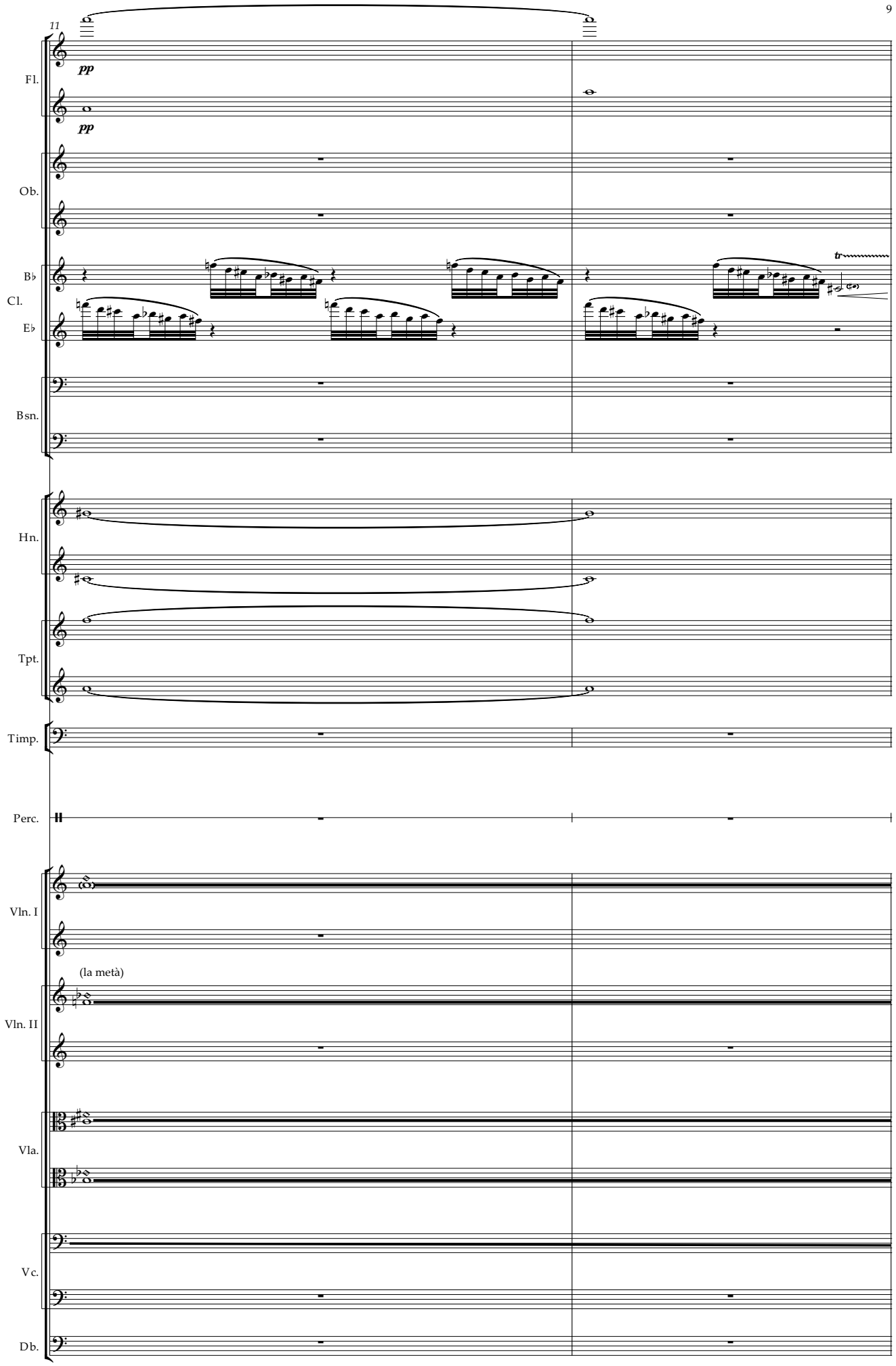


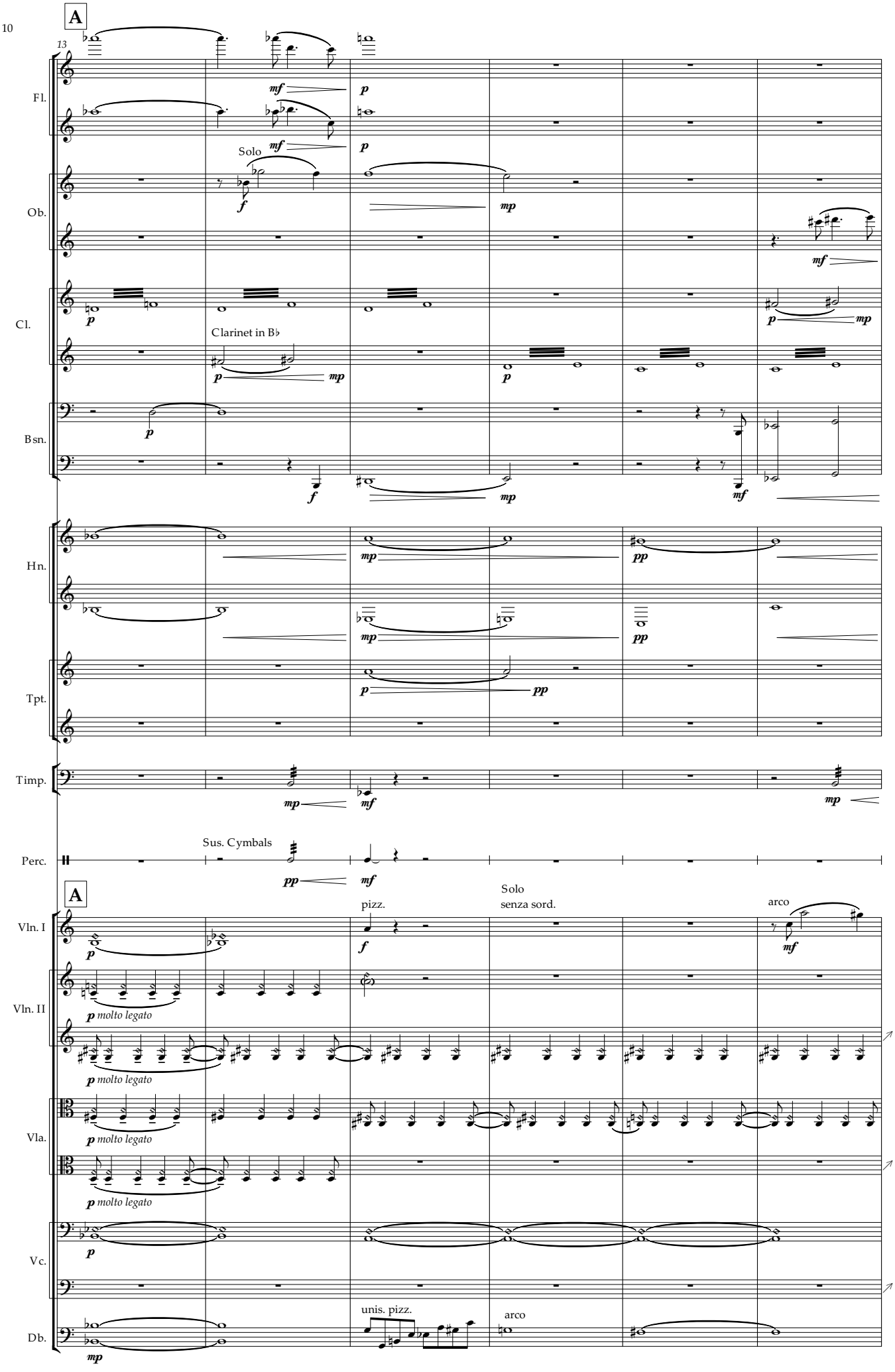

3
Fl.
simile
simile
Ob.
B♭
Cl.
E♭
Bsn.
Hn.
3
pp
3
pp
cup mute
pp
Tpt.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Db.

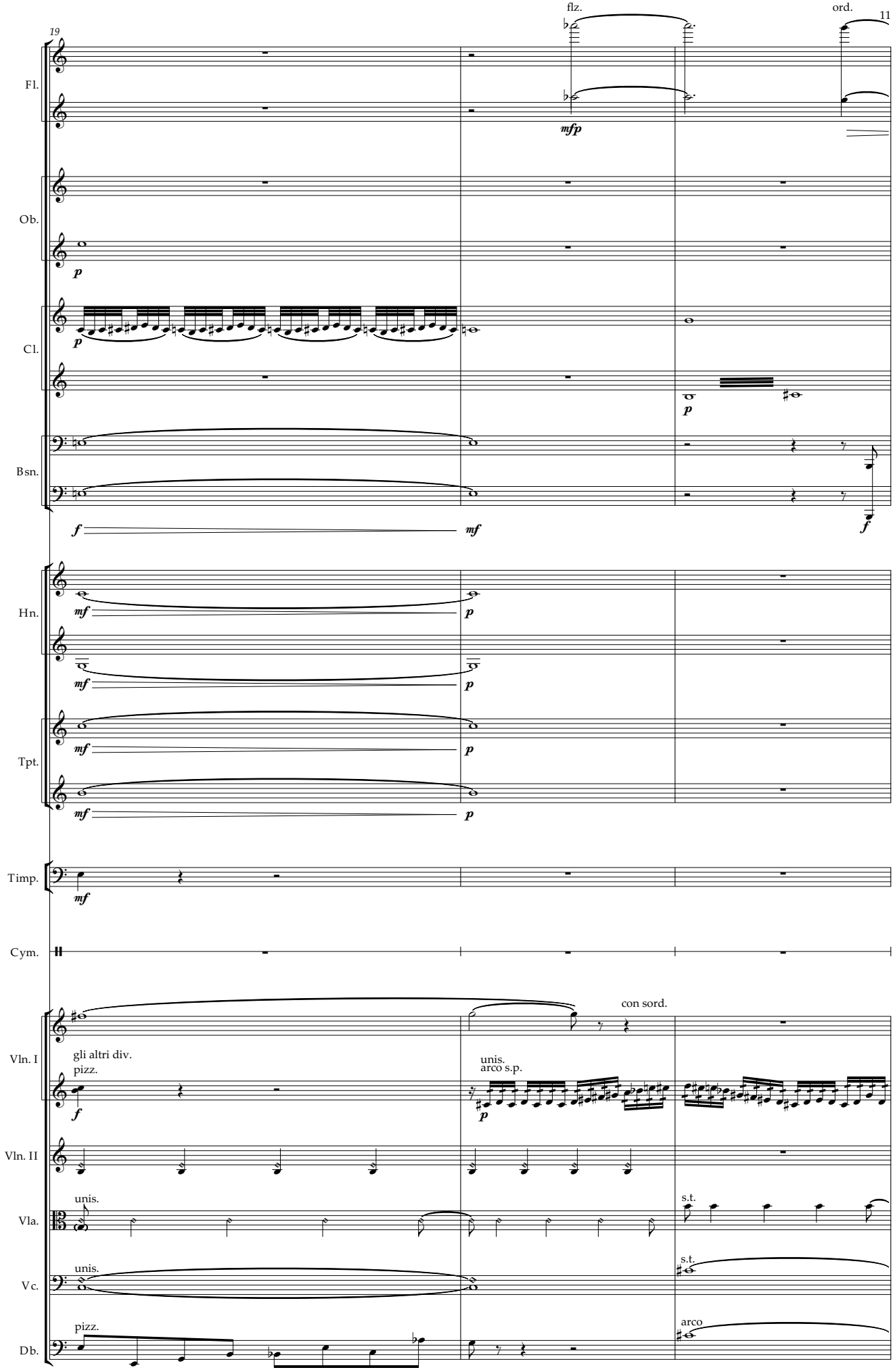

5
Fl.
simile
Ob.
B♭
Cl.
E♭
B sn.
mf
Hn.
3
Tpt.
cup mute
pp
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Db.

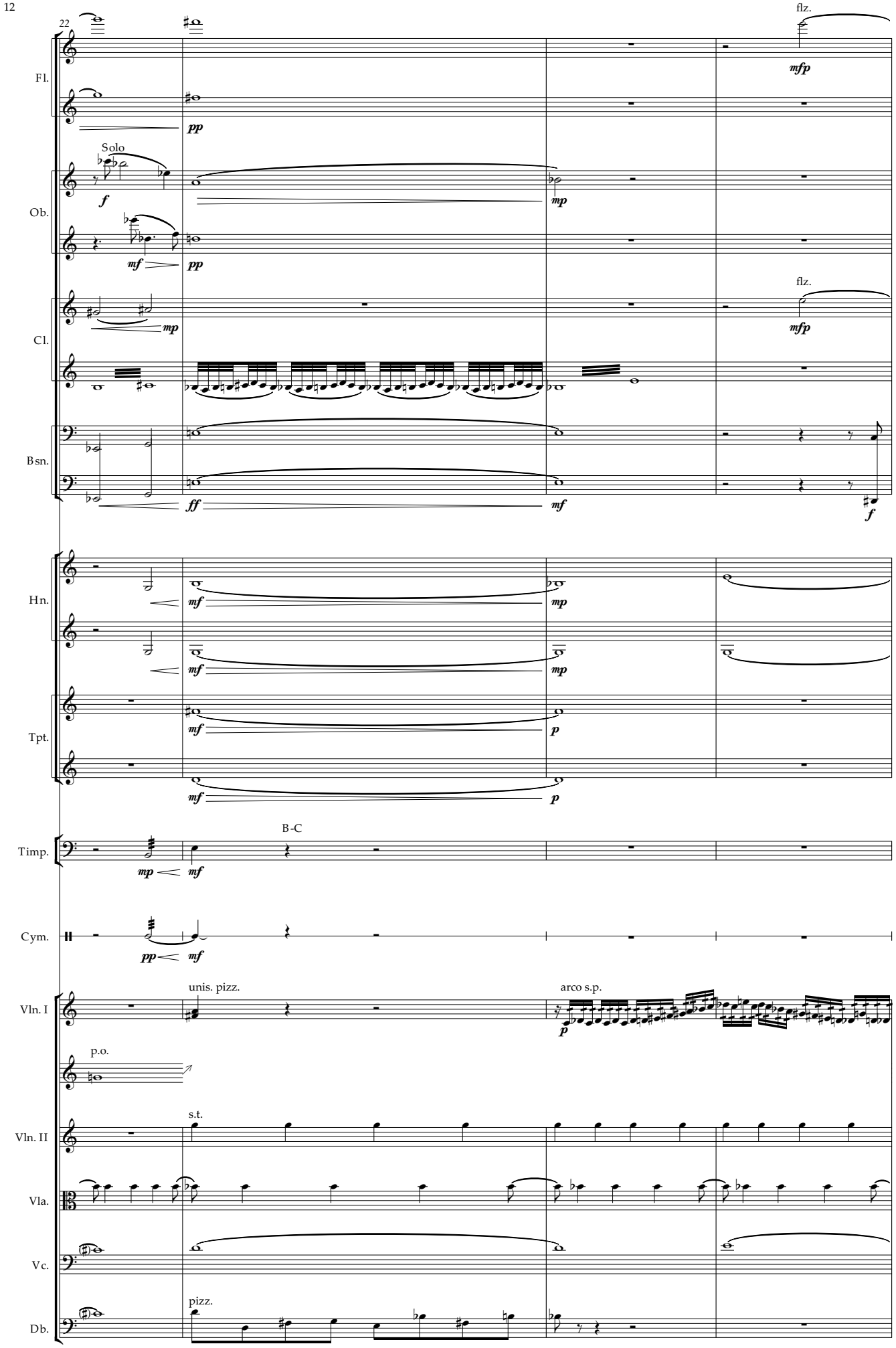

7
Fl.
Ob.
B♭ Cl.
E♭
pp
pp
Bsn.
f
Hn.
Tpt.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Db.
f

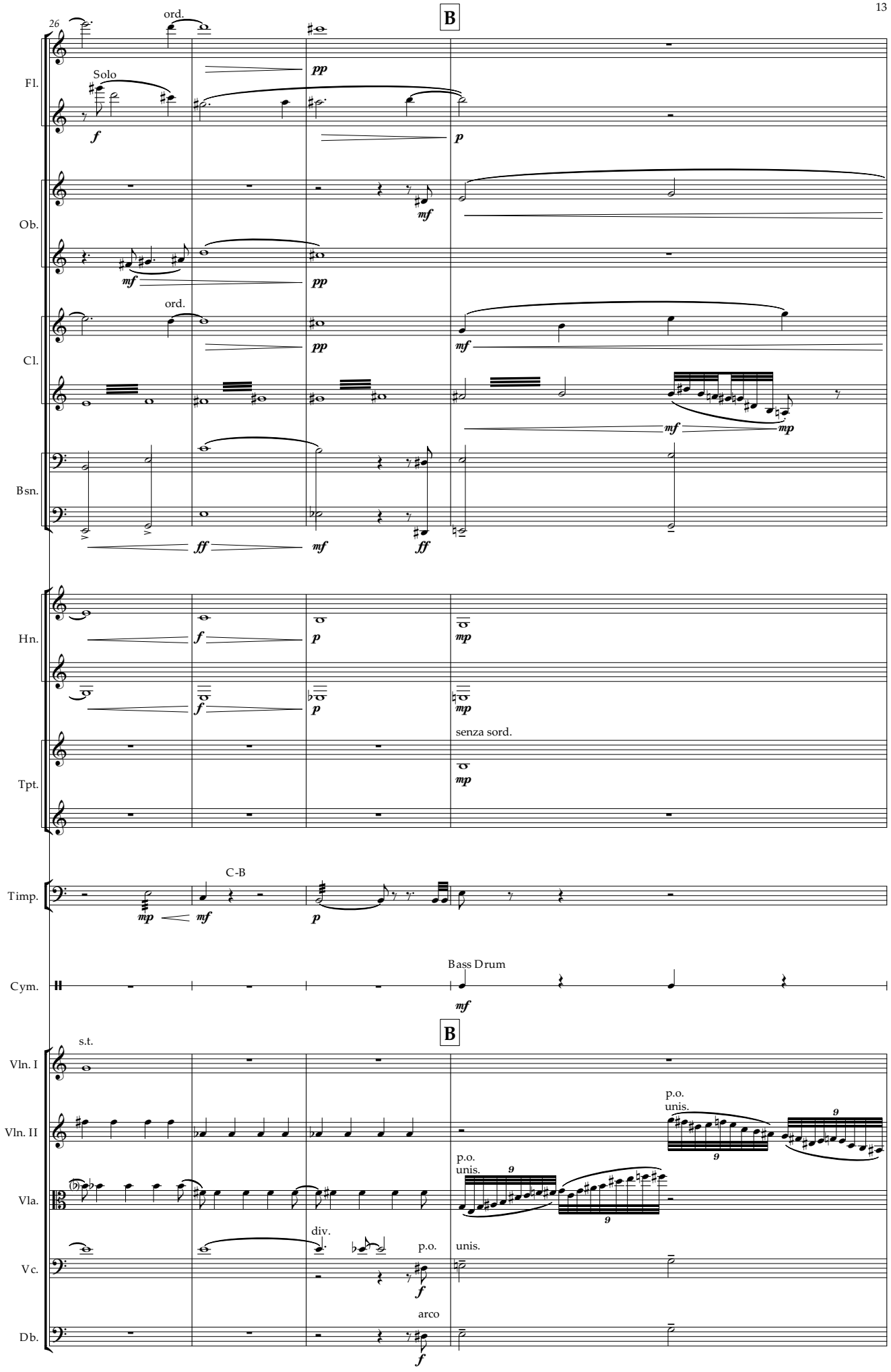

9
Fl.
Ob.
B♭ Cl.
E♭
B sn.
mf
Hn.
Tpt.
Timp.
Perc.
(la metà)
Vln. I
Vln. II
Vla.
(la metà)
Vc.
Db.

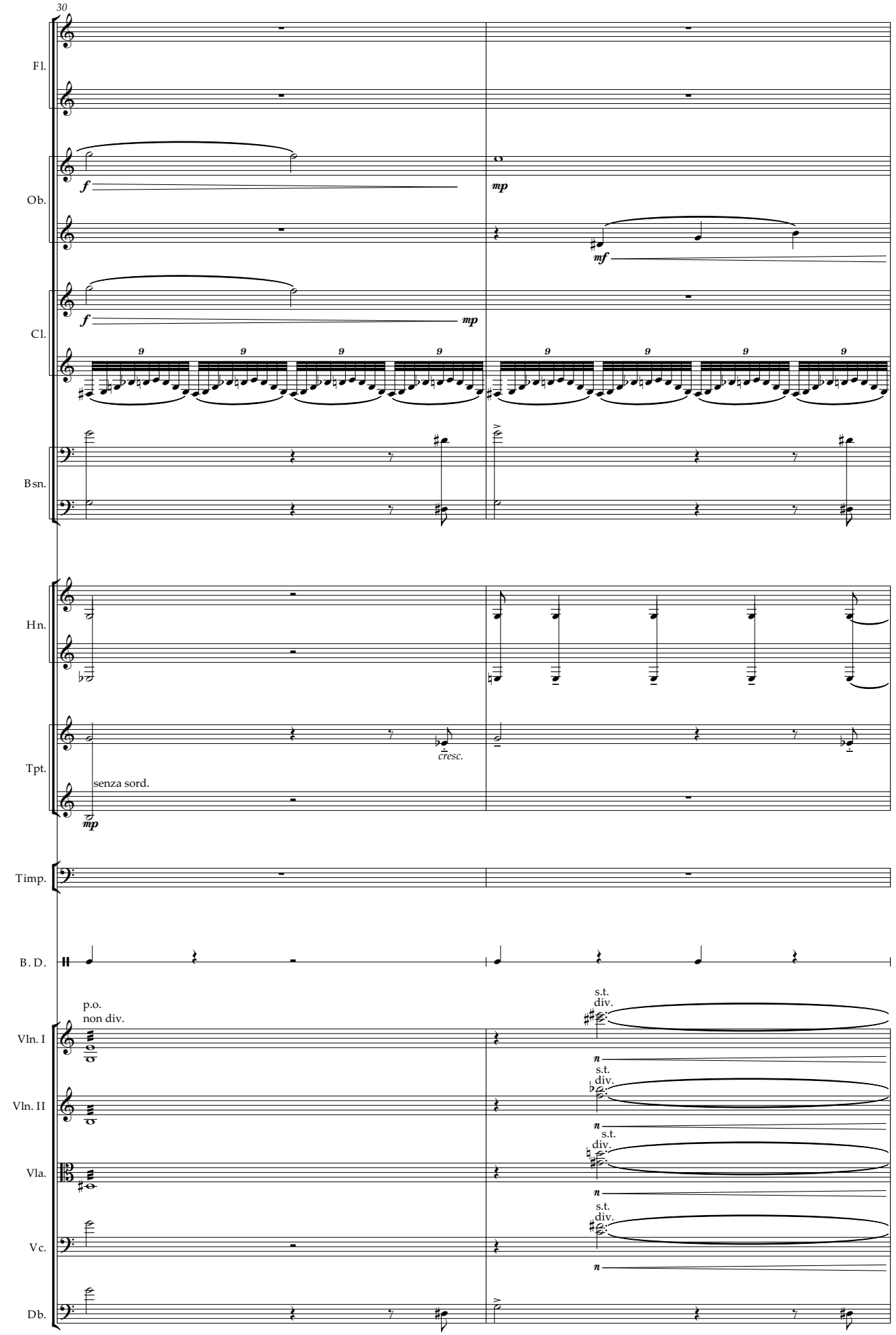

11
Fl.
pp
pp
Ob.
B♭
Cl.
E♭
tr
Bsn.
Hn.
Tpt.
Timp.
Perc.
Vln. I
(la metà)
Vln. II
Vla.
Vc.
Db.

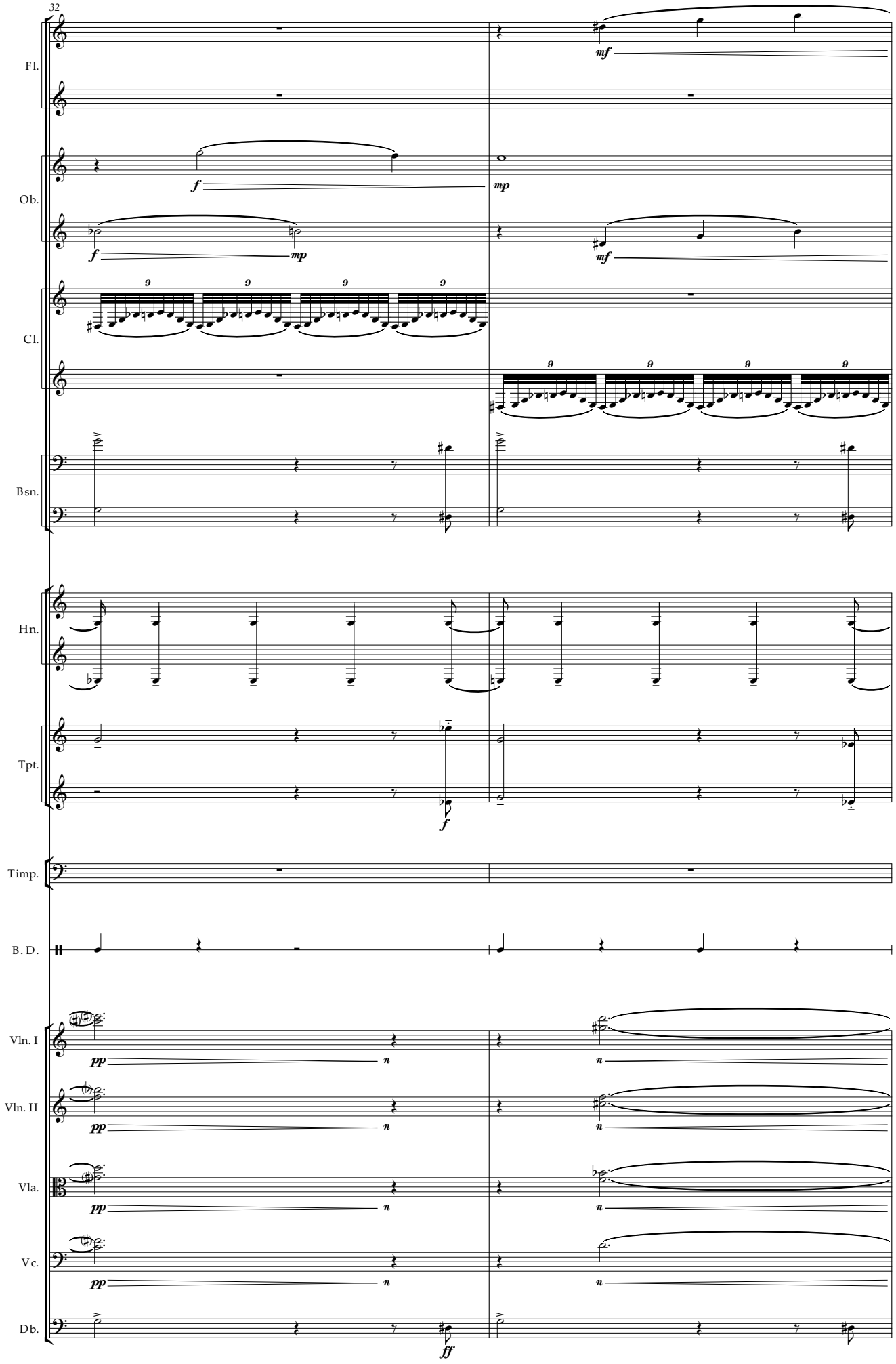

A
13
Fl.
Ob.
Cl.
Clarinet in B♭
Bsn.
Hn.
Tpt.
Timp.
Perc.
Sus. Cymbals
A
Vln. I
Vln. II
Vla.
Vc.
Db.
Solo
pizz.
Solo
senza sord.
arco
unis. pizz.
arco
molto legato

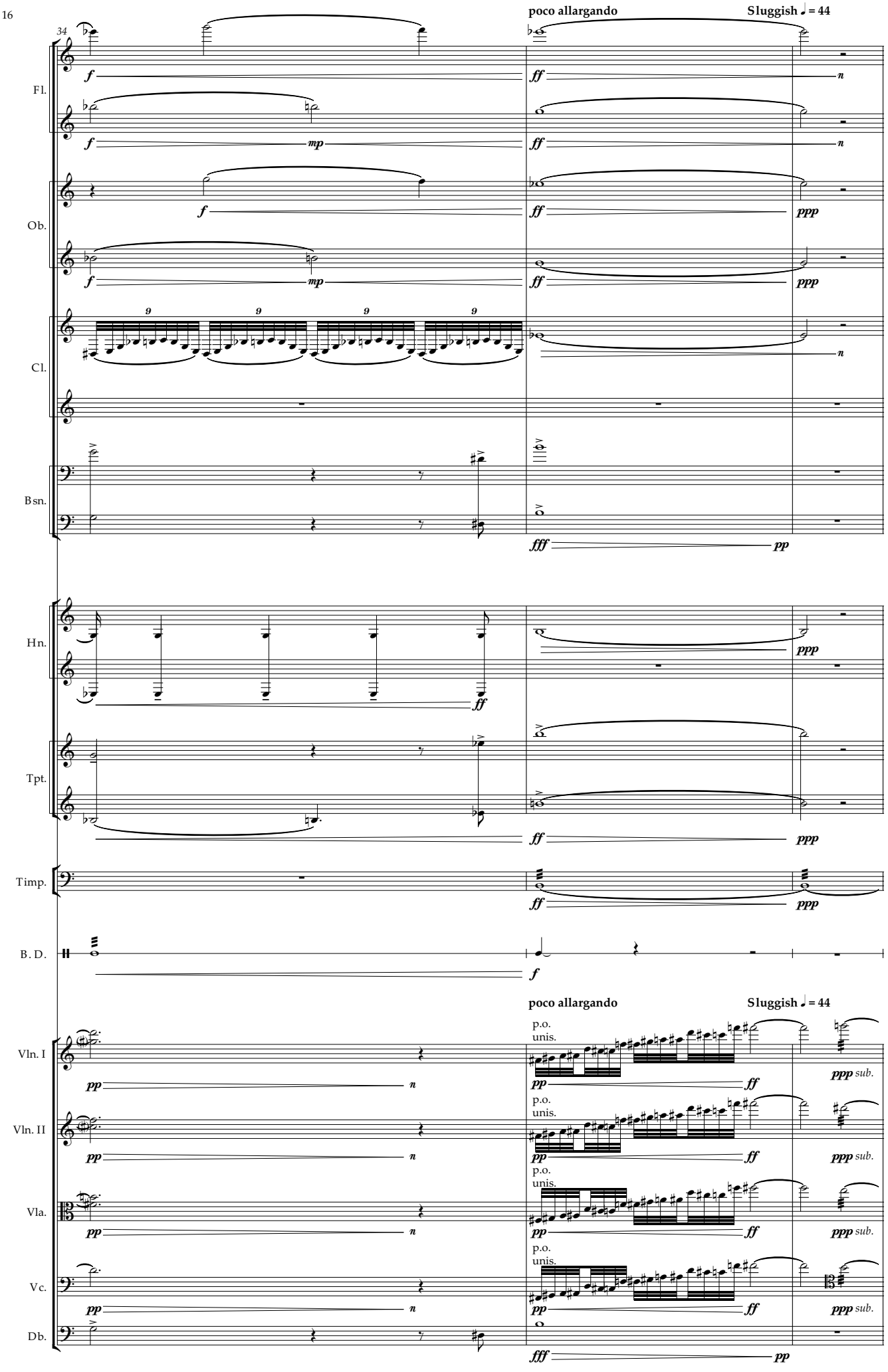

19
flz.
ord.
Fl.
mfp
Ob.
p
Cl.
p
p
Bsn.
f
mf
f
Hn.
mf
p
mf
p
Tpt.
mf
p
mf
p
Timp.
mf
Cym.
con sord.
Vln. I
gli altri div.
pizz.
f
unis.
arco s.p.
p
Vln. II
unis.
Vla.
s.t.
unis.
Vc.
s.t.
pizz.
arco
Db.

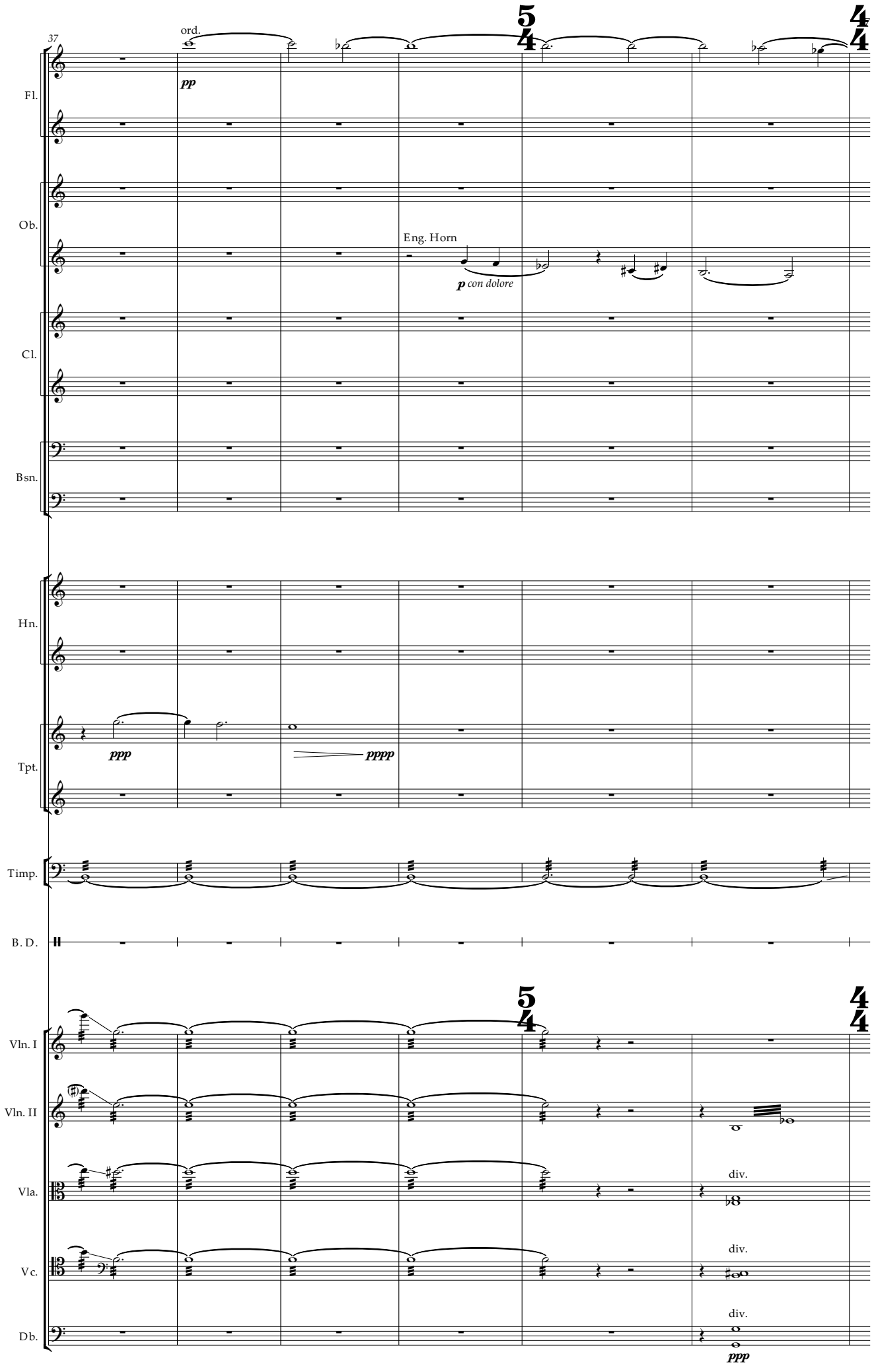

22
Fl.
flz.
pp
mfp
Solo
Ob.
f
mp
mf
pp
Cl.
flz.
mp
mfp
Bsn.
ff
mf
f
Hn.
mf
mp
Tpt.
mf
p
Timp.
B-C
mp
mf
Cym.
pp
mf
Vln. I
unis. pizz.
arco s.p.
p
p.o.
Vln. II
s.t.
Vla.
Vc.
Db.
pizz.


26
ord.
B
Fl.
Solo
Ob.
Cl.
ord.
Bsn.
Hn.
Tpt.
senza sord.
Timp.
C-B
Cym.
Bass Drum
B
s.t.
Vln. I
Vln. II
p.o.
unis.
Vla.
p.o.
unis.
div.
p.o.
unis.
Vc.
arco
Db.


30
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Timp.
B. D.
Vln. I
Vln. II
Vla.
Vc.
Db.
f
mp
mf
cresc.
senza sord.
p.o.
non div.
s.t.
div.
n


32
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Timp.
B. D.
Vln. I
Vln. II
Vla.
Vc.
Db.
mf
f
mp
pp
n
ff


poco allargando
Sluggish ♩ = 44
34
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Timp.
B. D.
Vln. I
Vln. II
Vla.
Vc.
Db.
p.o.
unis.
sub.


37
ord.
pp
Fl.
Ob.
Eng. Horn
p con dolore
Cl.
Bsn.
Hn.
ppp
pppp
Tpt.
Timp.
B. D.
Vln. I
Vln. II
Vla.
div.
Vc.
div.
Db.
div.
ppp

43

attacca

Fl.

Ob.

Eng. Hn.

To Ob.

ppp

Cl.

Clarinet in E♭

To Clarinet in B♭

Bsn.

Hn.

Tpt.

Timp.

E♭-F, C-B

B. D.

p pesante

Vln. I

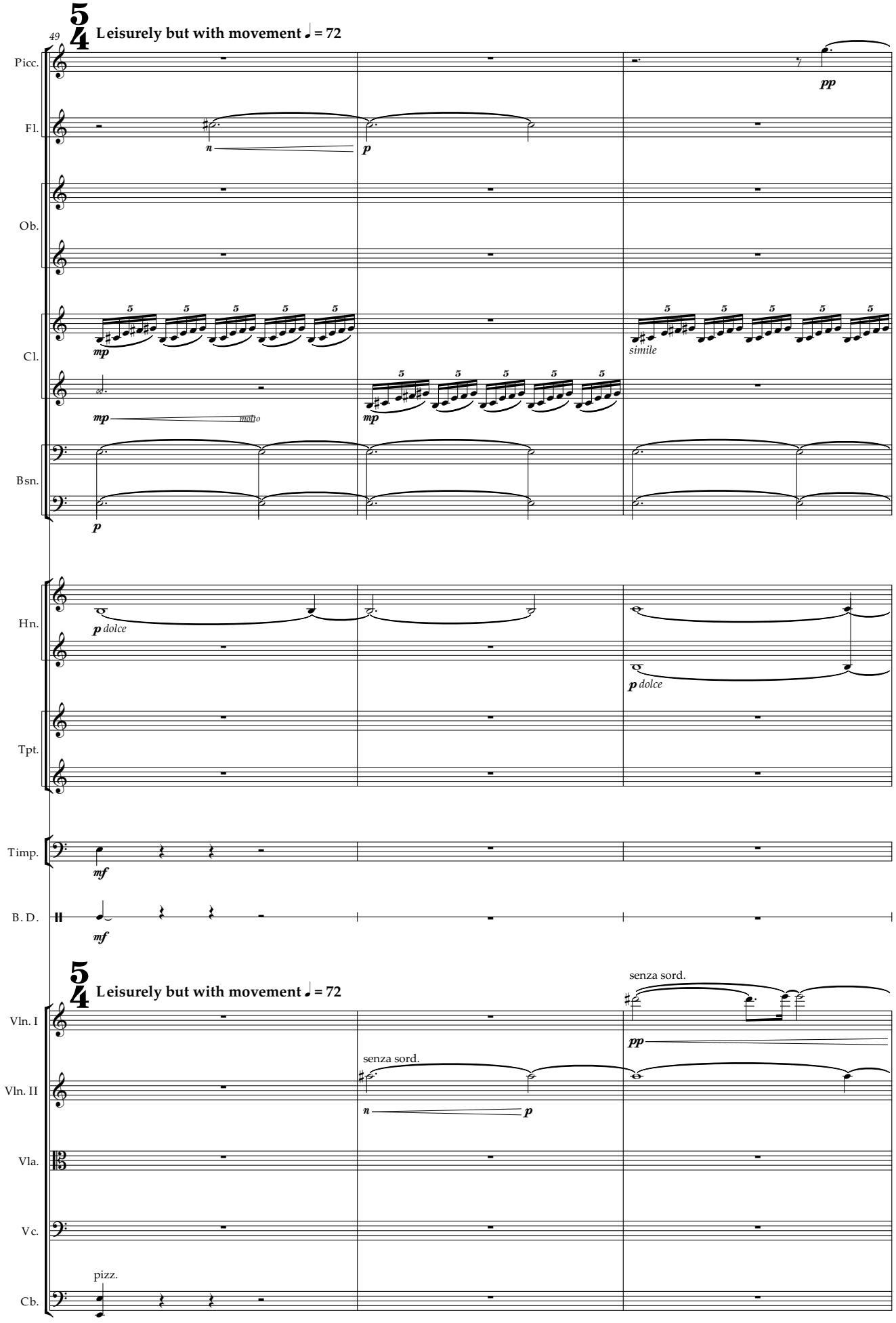
Vln. II

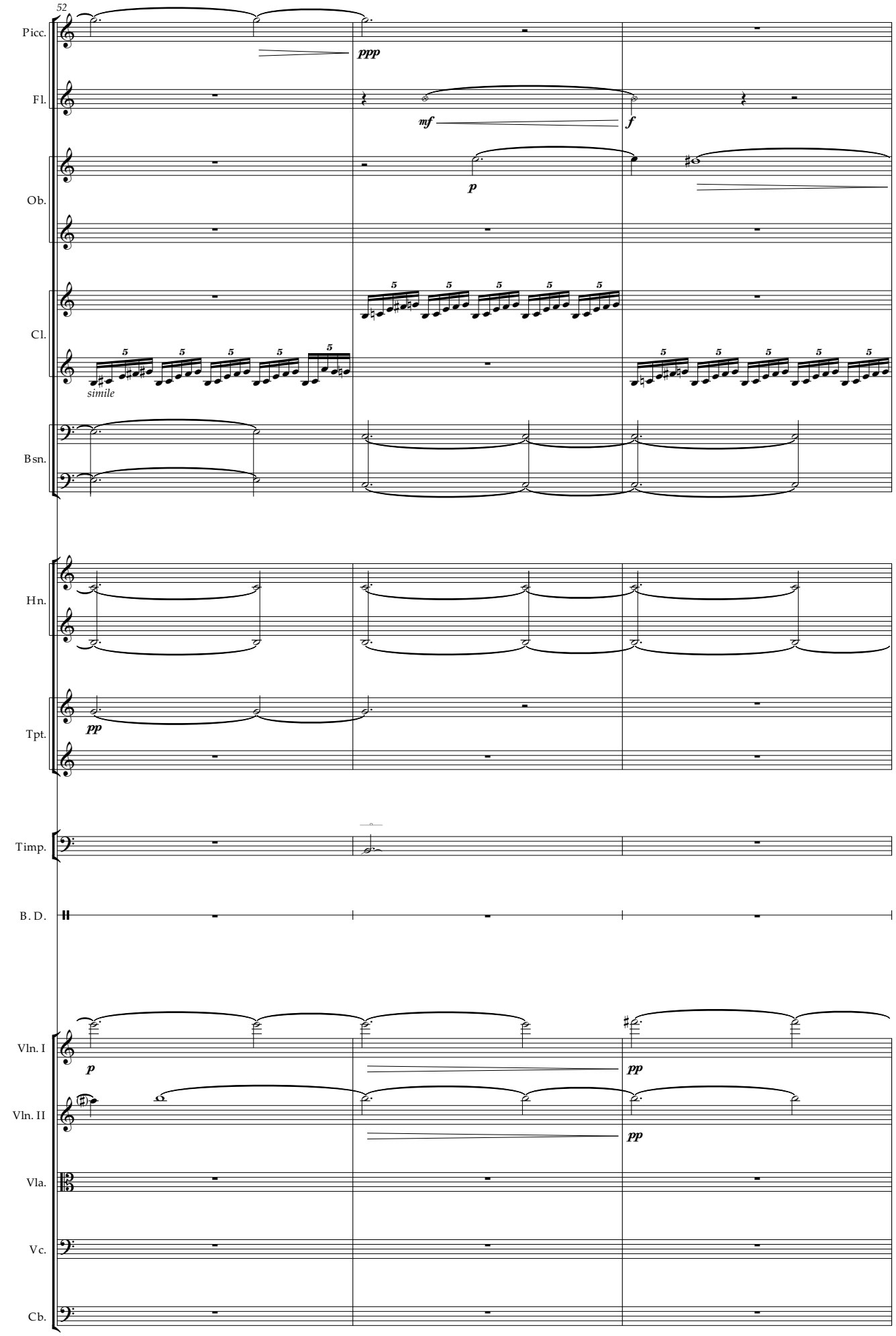
Vla.

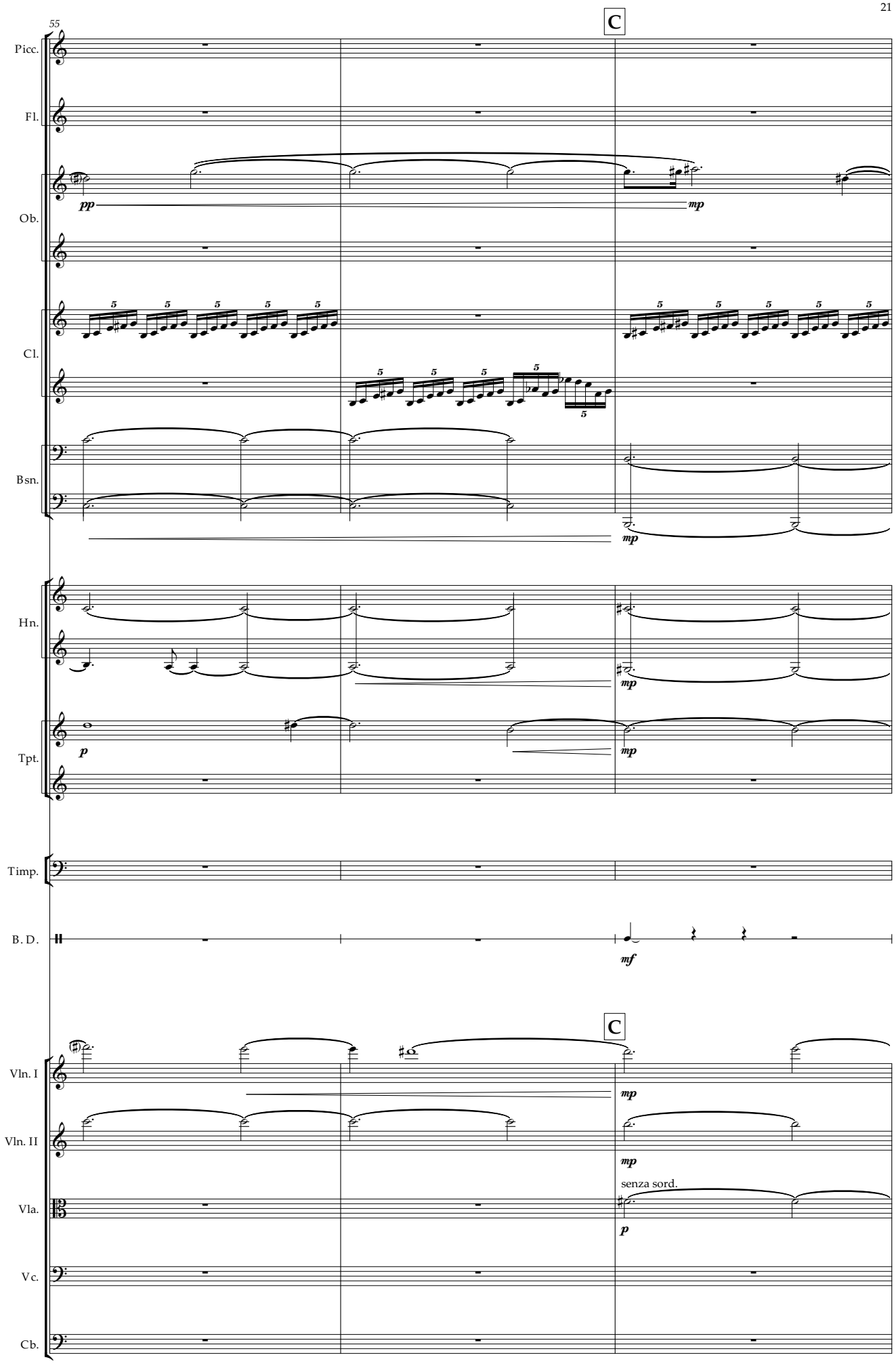
Vc.

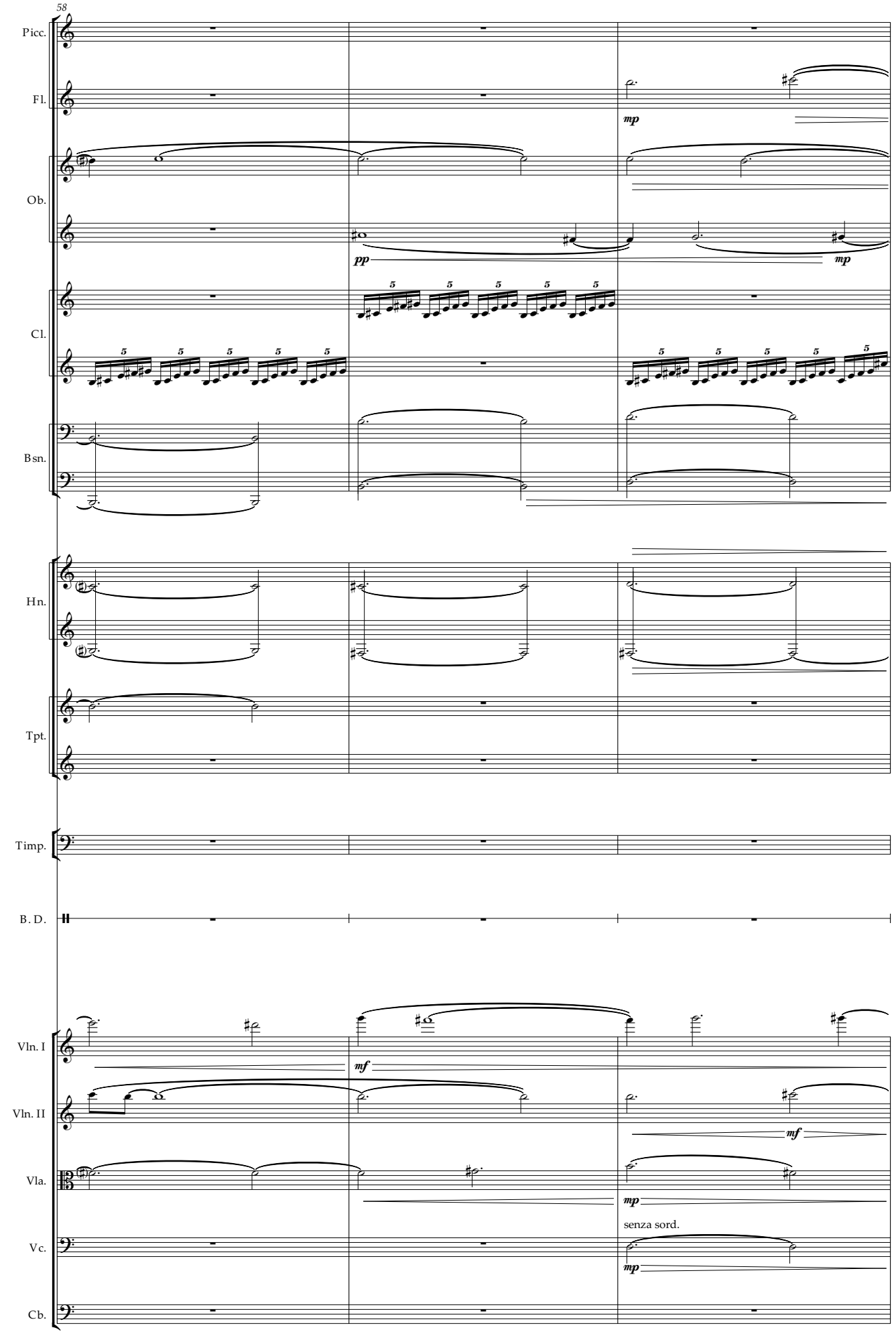
Db.

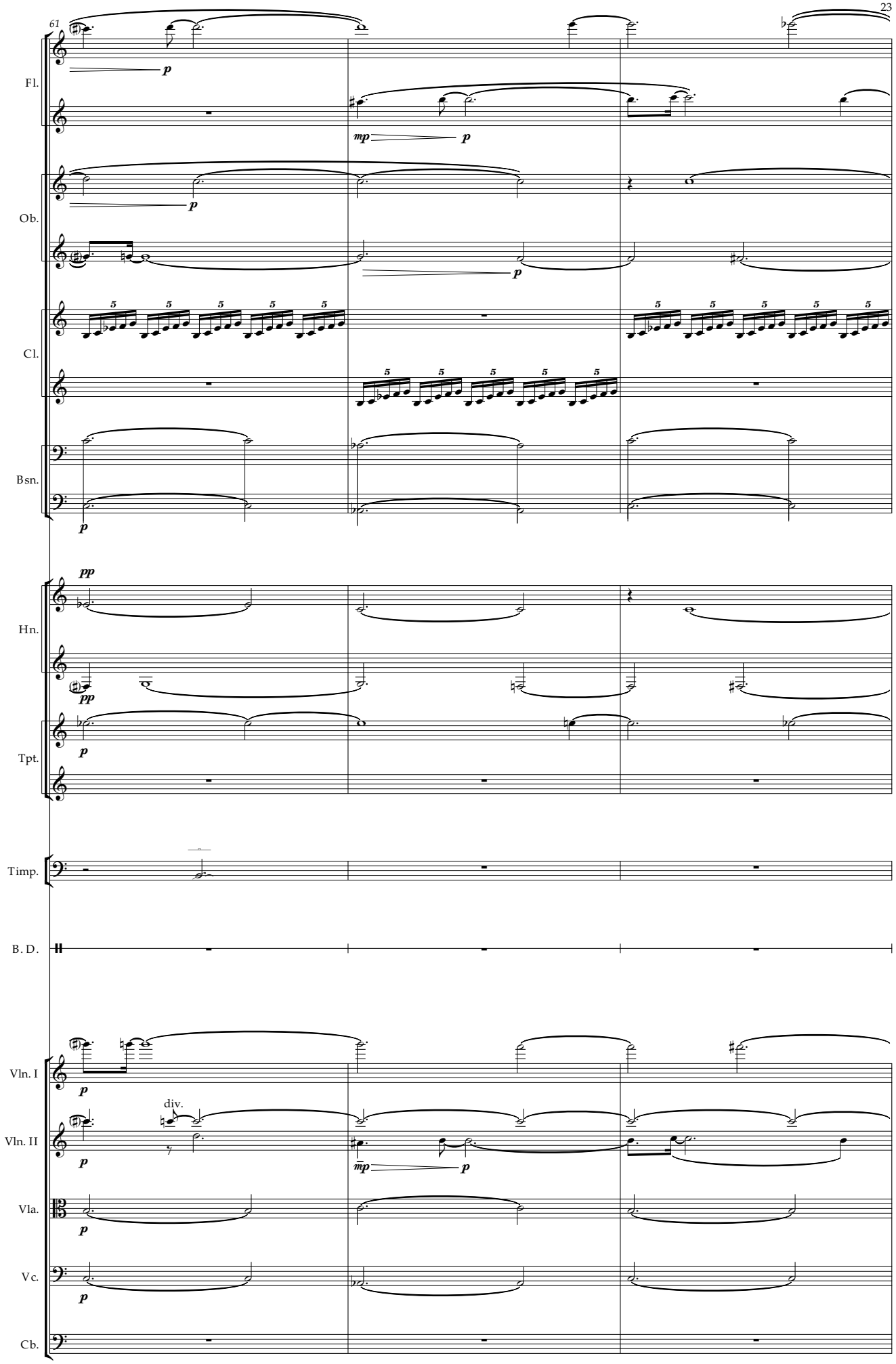
II Lanterns

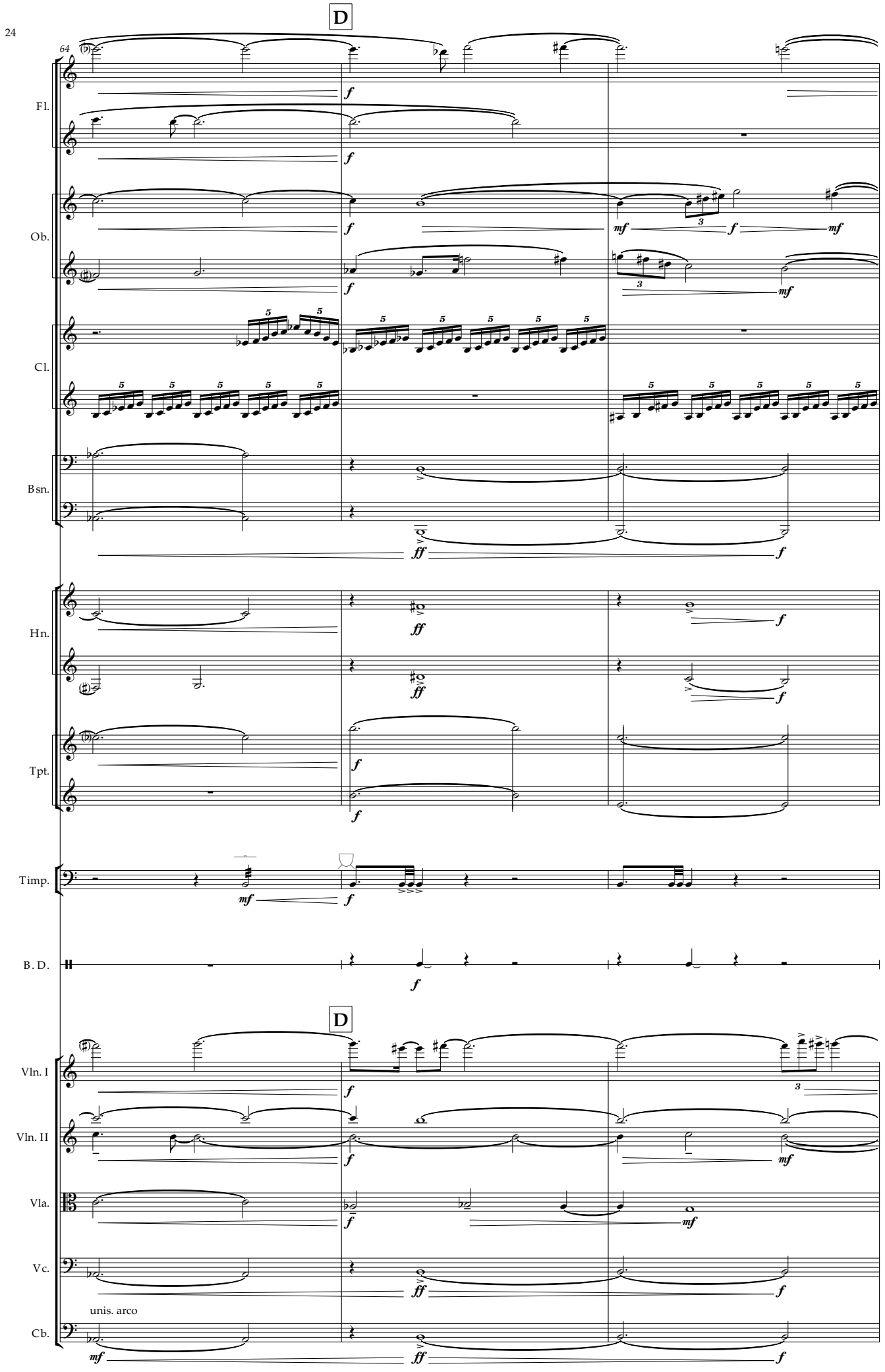

49
Leisurely but with movement ♩ = 72
Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Timp.
B. D.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
n
p
mp
molto
simile
p dolce
mf
senza sord.
pizz.

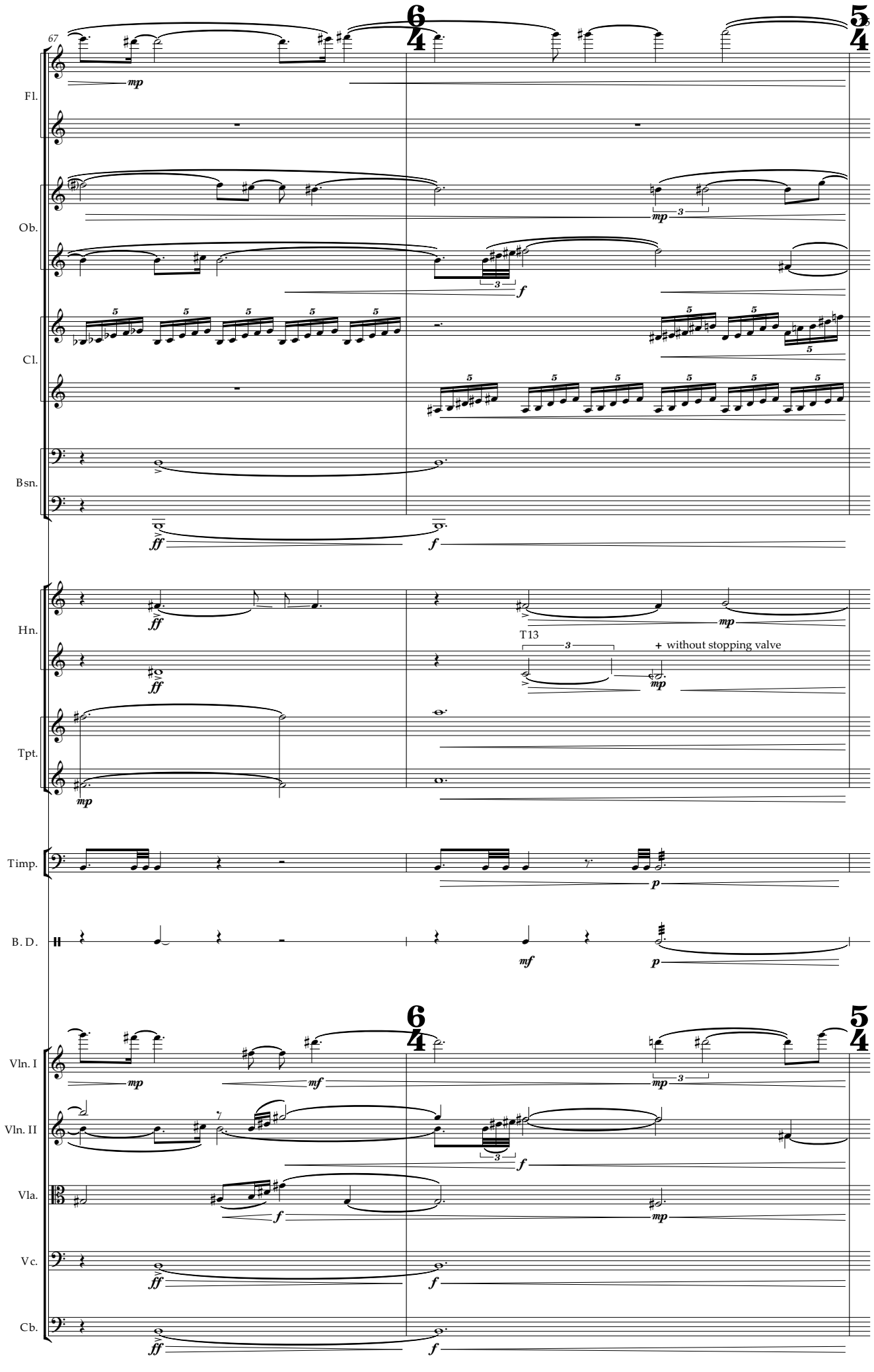

52
Picc.
ppp
Fl.
mf
f
p
Ob.
Cl.
simile
Bsn.
Hn.
Tpt.
pp
Timp.
B. D.
Vln. I
p
pp
Vln. II
pp
Vla.
Vc.
Cb.

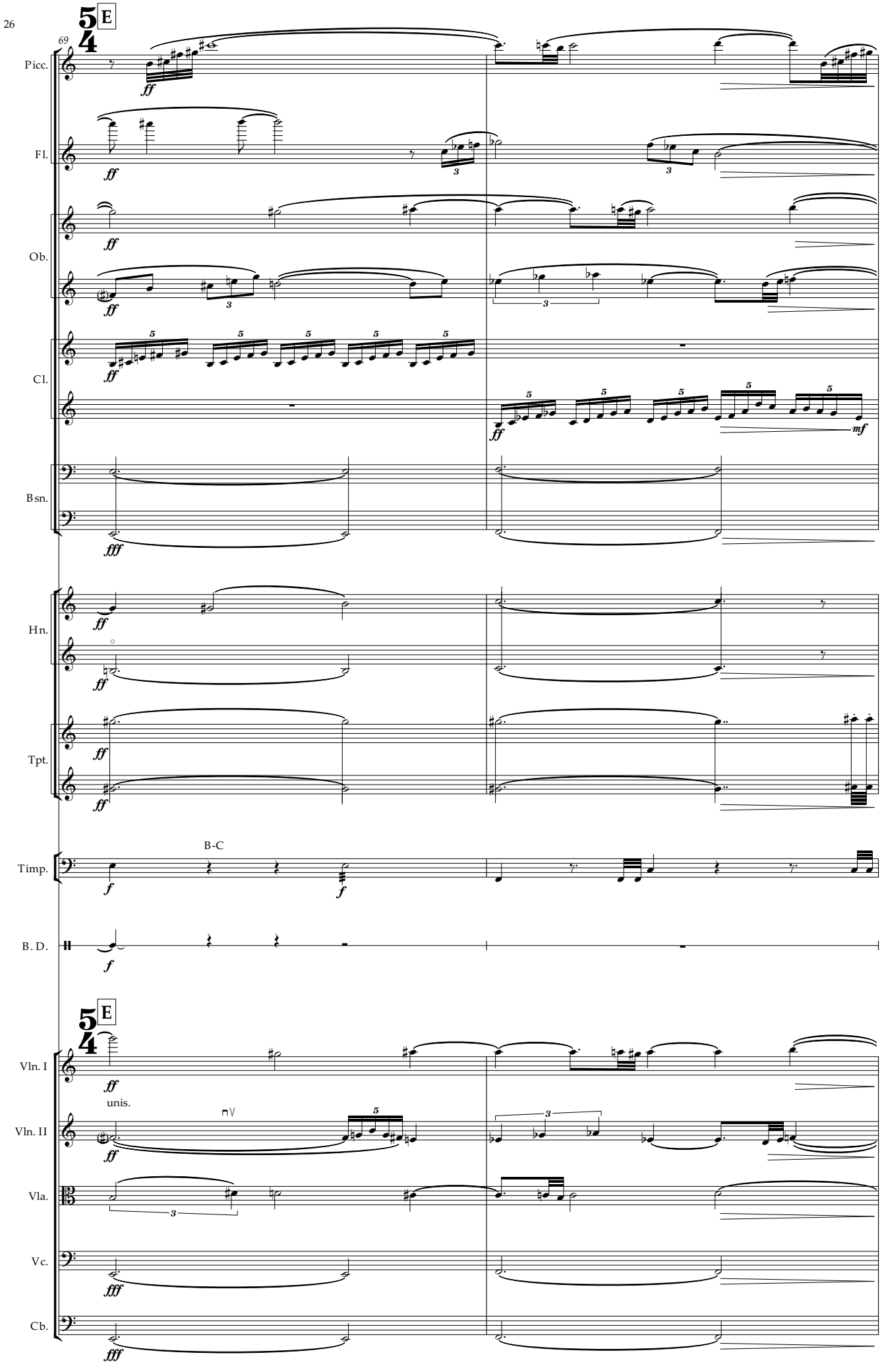

55
C
Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Timp.
B. D.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
mp
mf
p
senza sord.

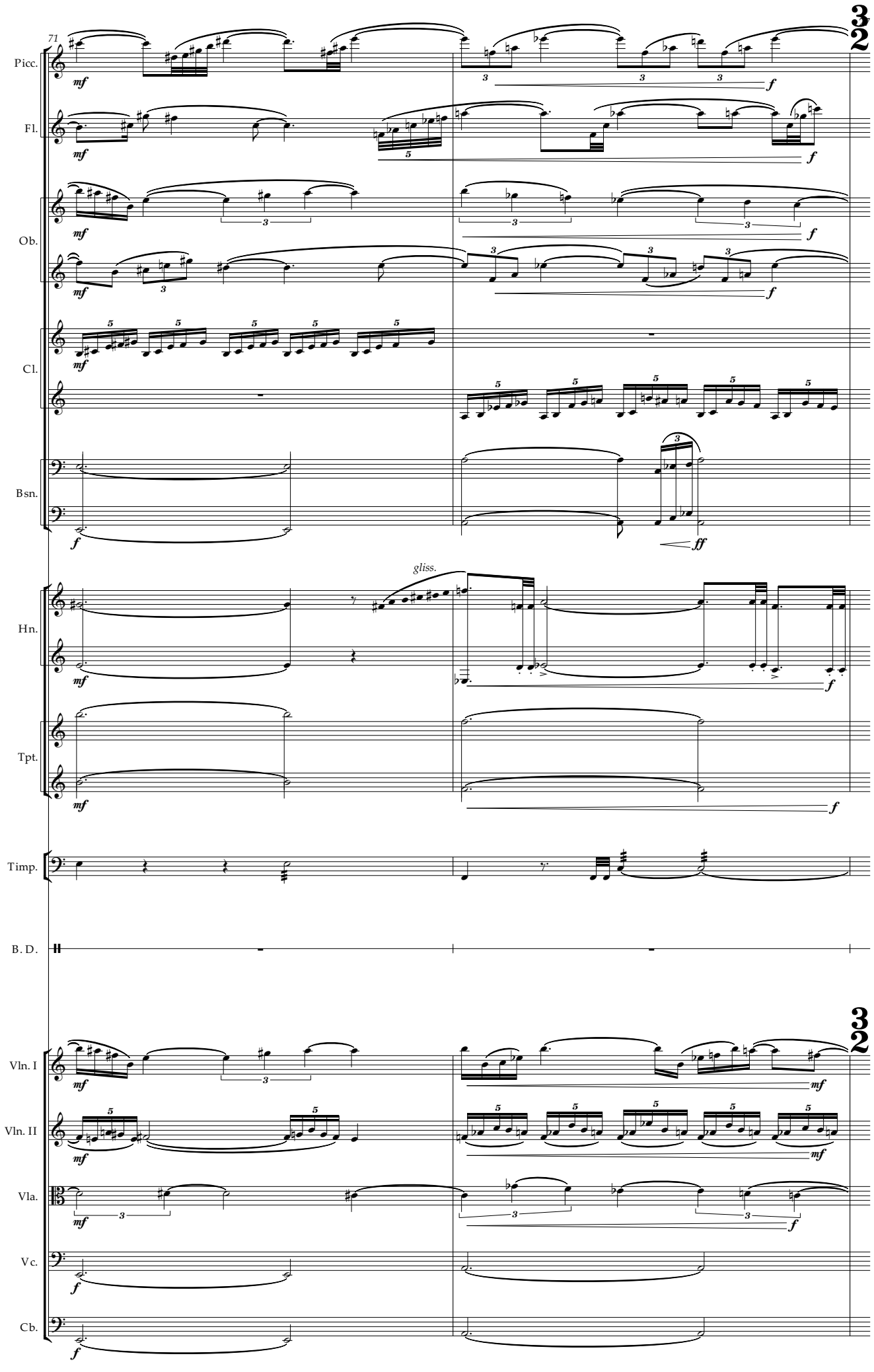

58
Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Timp.
B. D.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
pp
mp
mf
mf
mp
senza sord.
mp

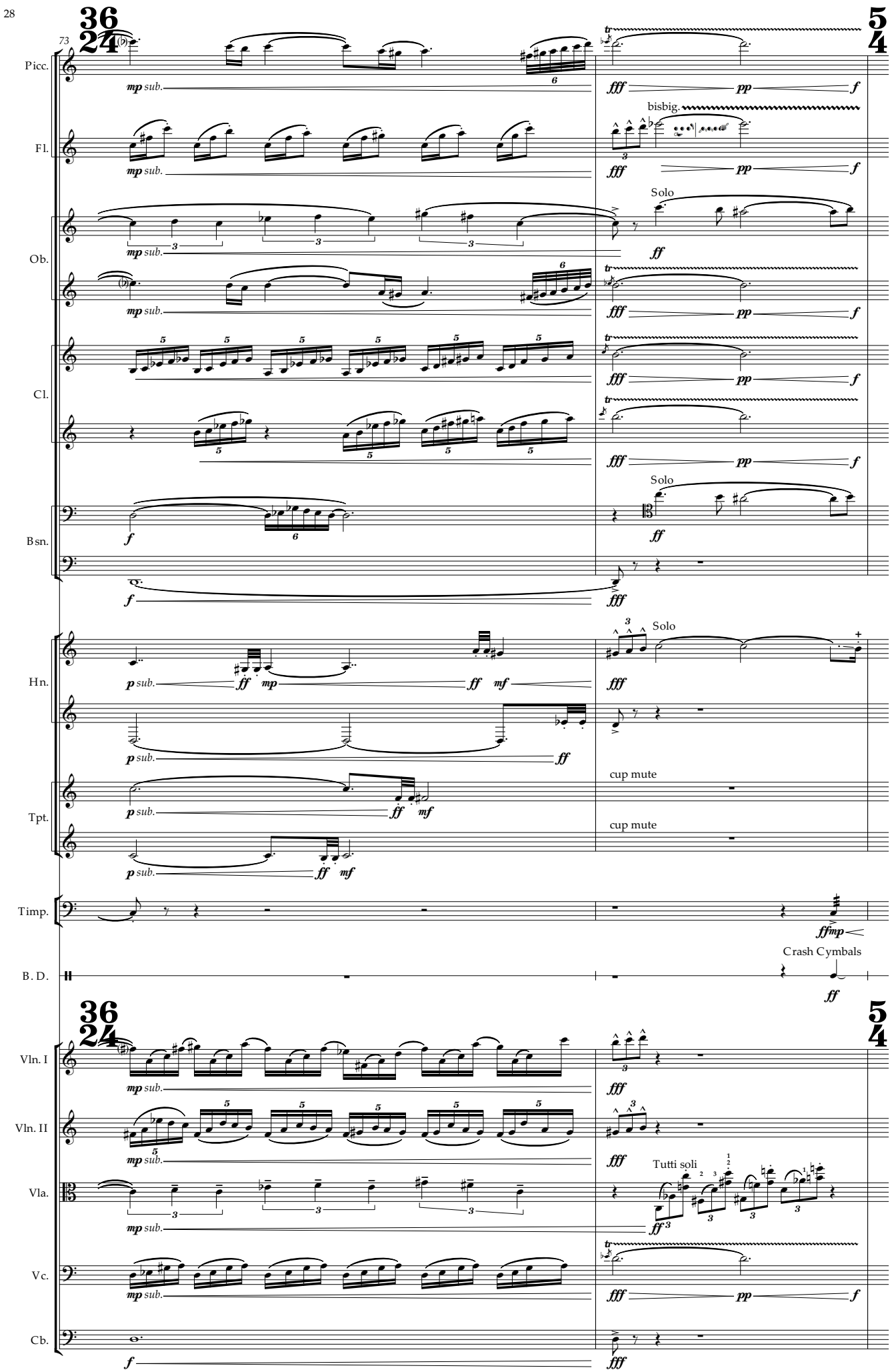

61
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Timp.
B. D.
Vln. I
Vln. II
Vla.
Vc.
Cb.
div.


D
64
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Timp.
B. D.
D
Vln. I
Vln. II
Vla.
Vc.
unis. arco
Cb.

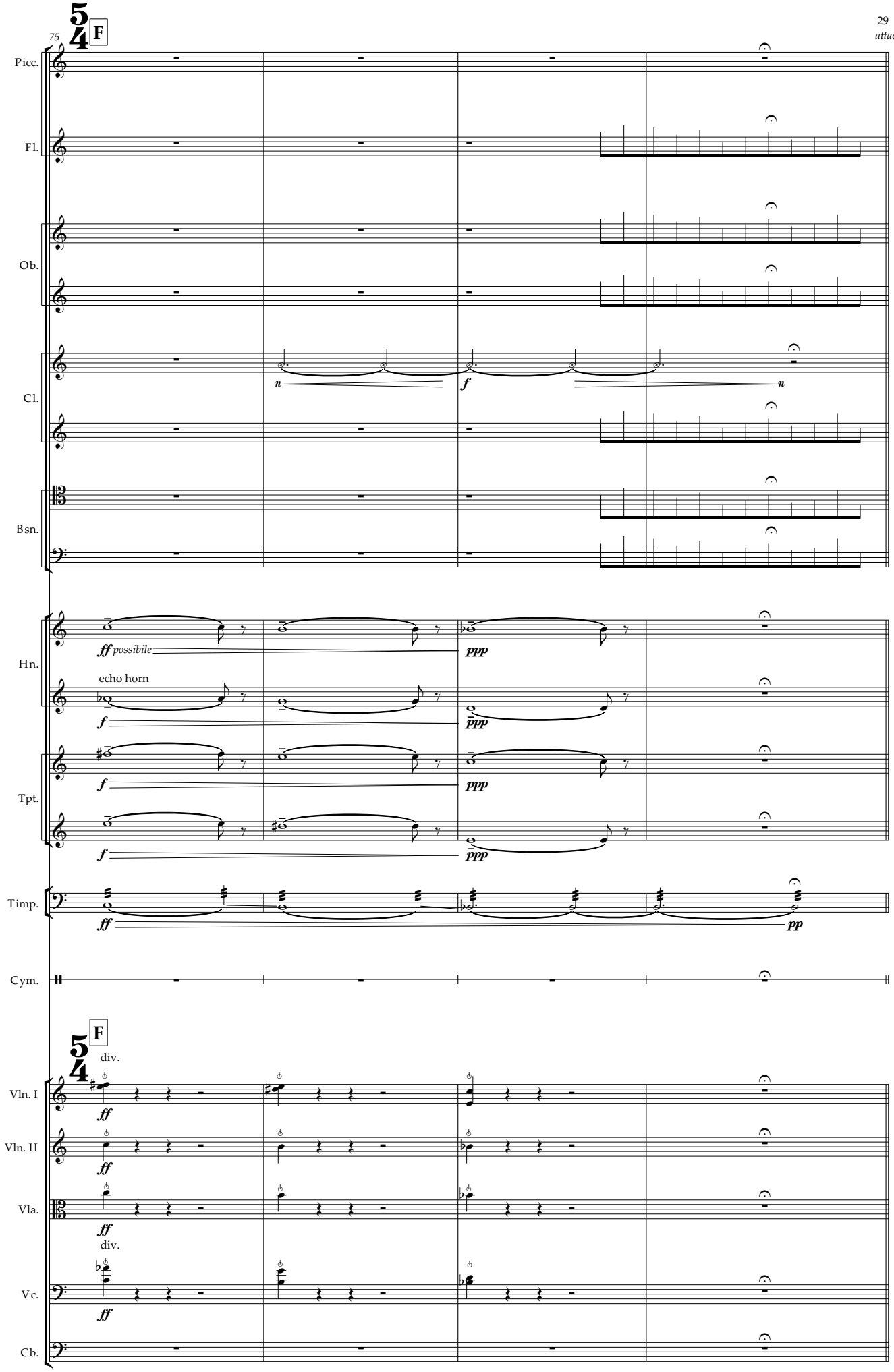

67
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Timp.
B. D.
Vln. I
Vln. II
Vla.
Vc.
Cb.
T13
+ without stopping valve


E
69
Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Timp.
B-C
B. D.
E
Vln. I
unis.
Vln. II
Vla.
Vc.
Cb.

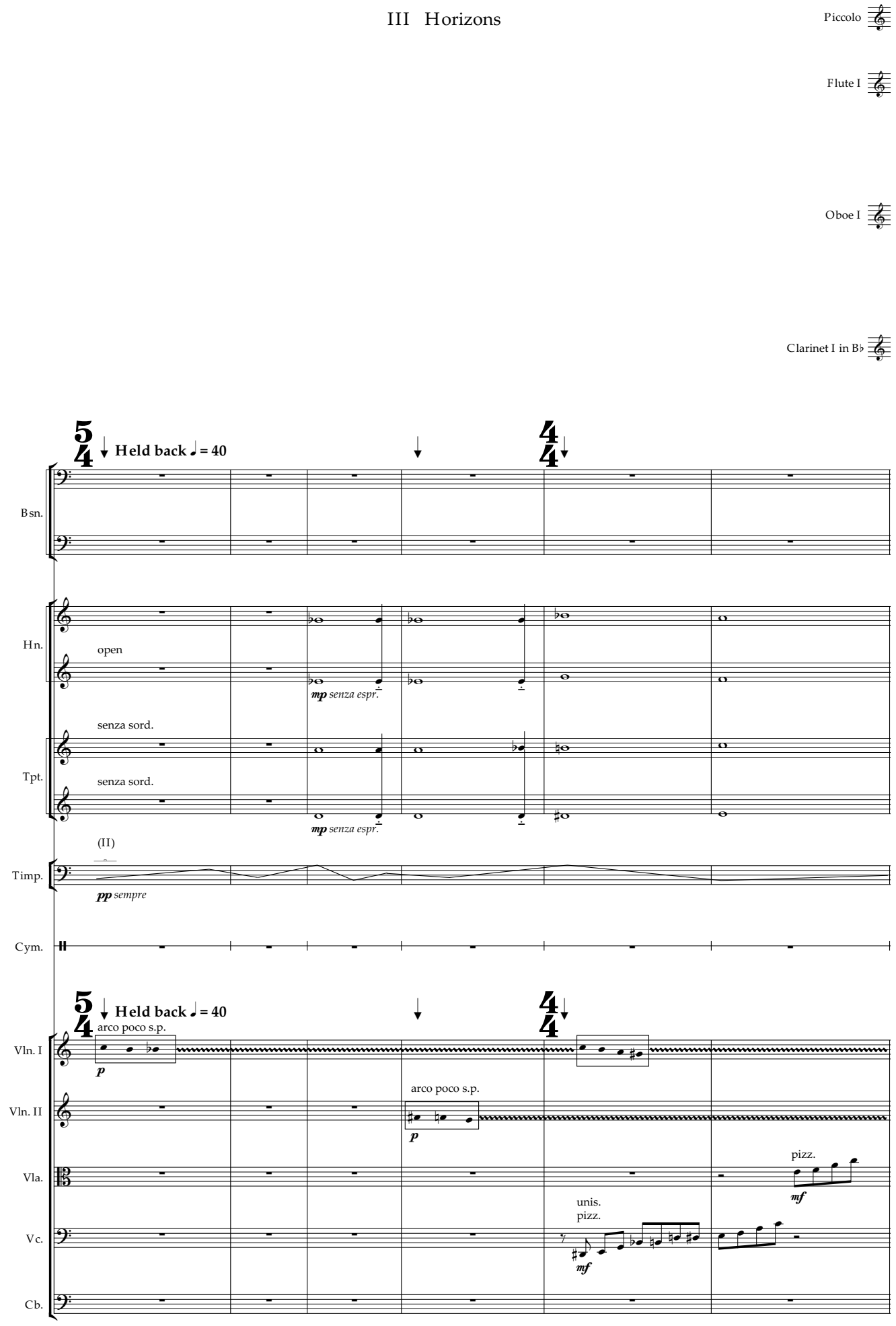

71
Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Timp.
B. D.
Vln. I
Vln. II
Vla.
Vc.
Cb.
gliss.
mf
f
ff

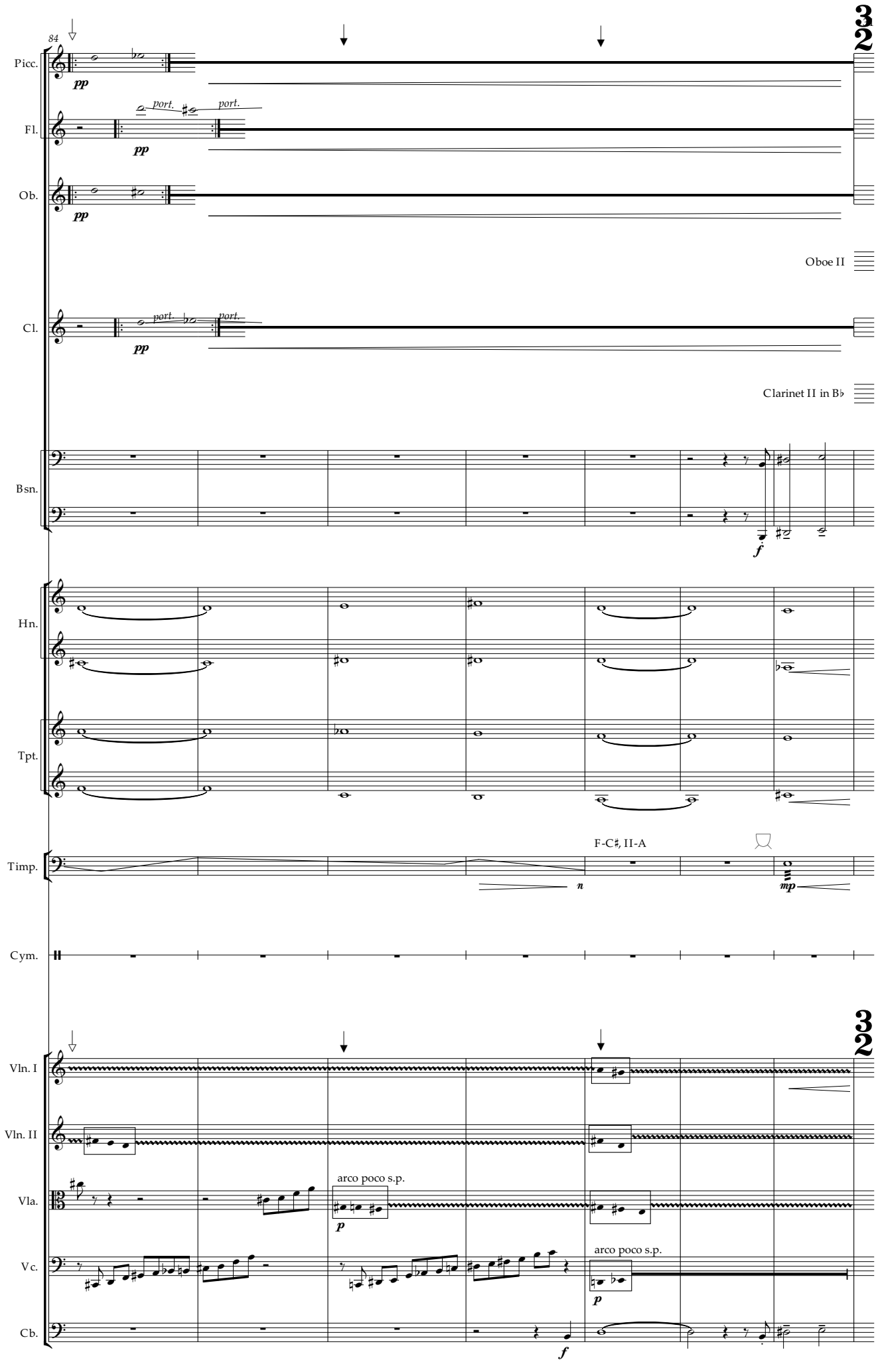

73
36/24
5/4
Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Timp.
B. D.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp sub.
fff
pp
f
bisbig.
Solo
ff
cup mute
ffmp
Crash Cymbals
Tutti soli

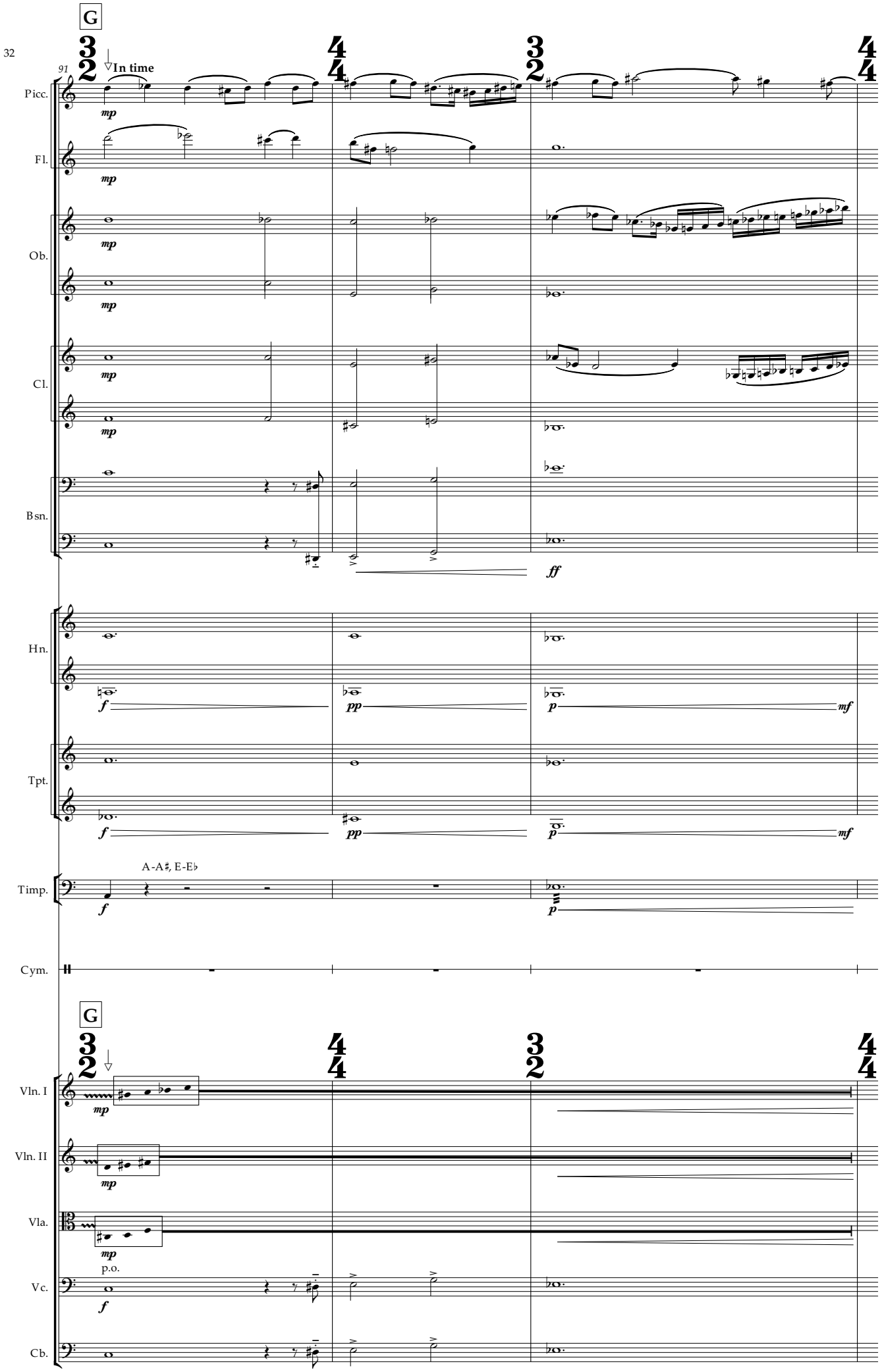
attacca

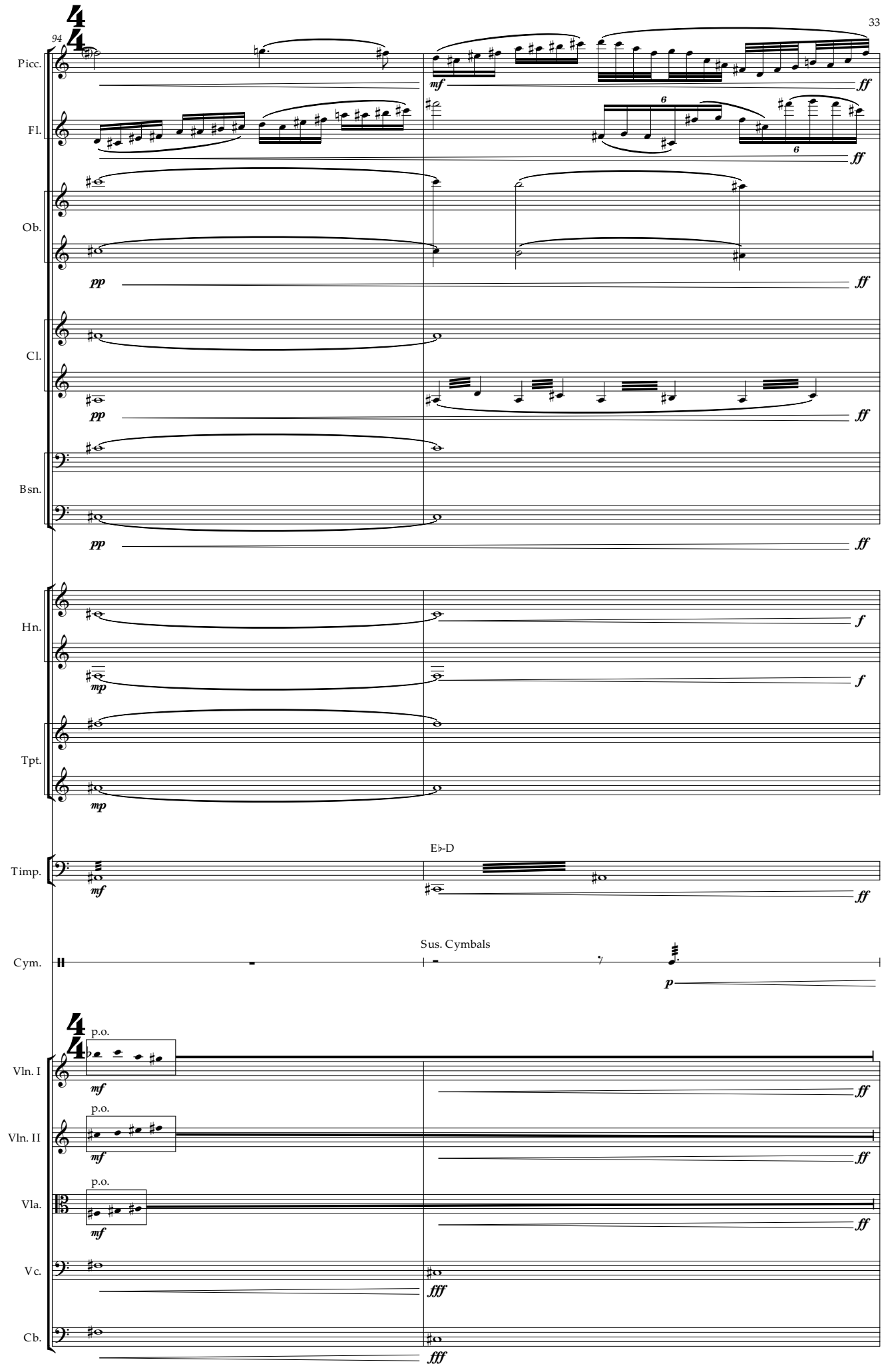

75
5/4
F
Picc.
Fl.
Ob.
Cl.
Bsn.
n
f
n
Hn.
ff possibile
ppp
echo horn
f
ppp
Tpt.
f
ppp
f
ppp
Timp.
ff
pp
Cym.
5/4
F
div.
Vln. I
ff
Vln. II
ff
Vla.
ff
div.
Vc.
ff
Cb.

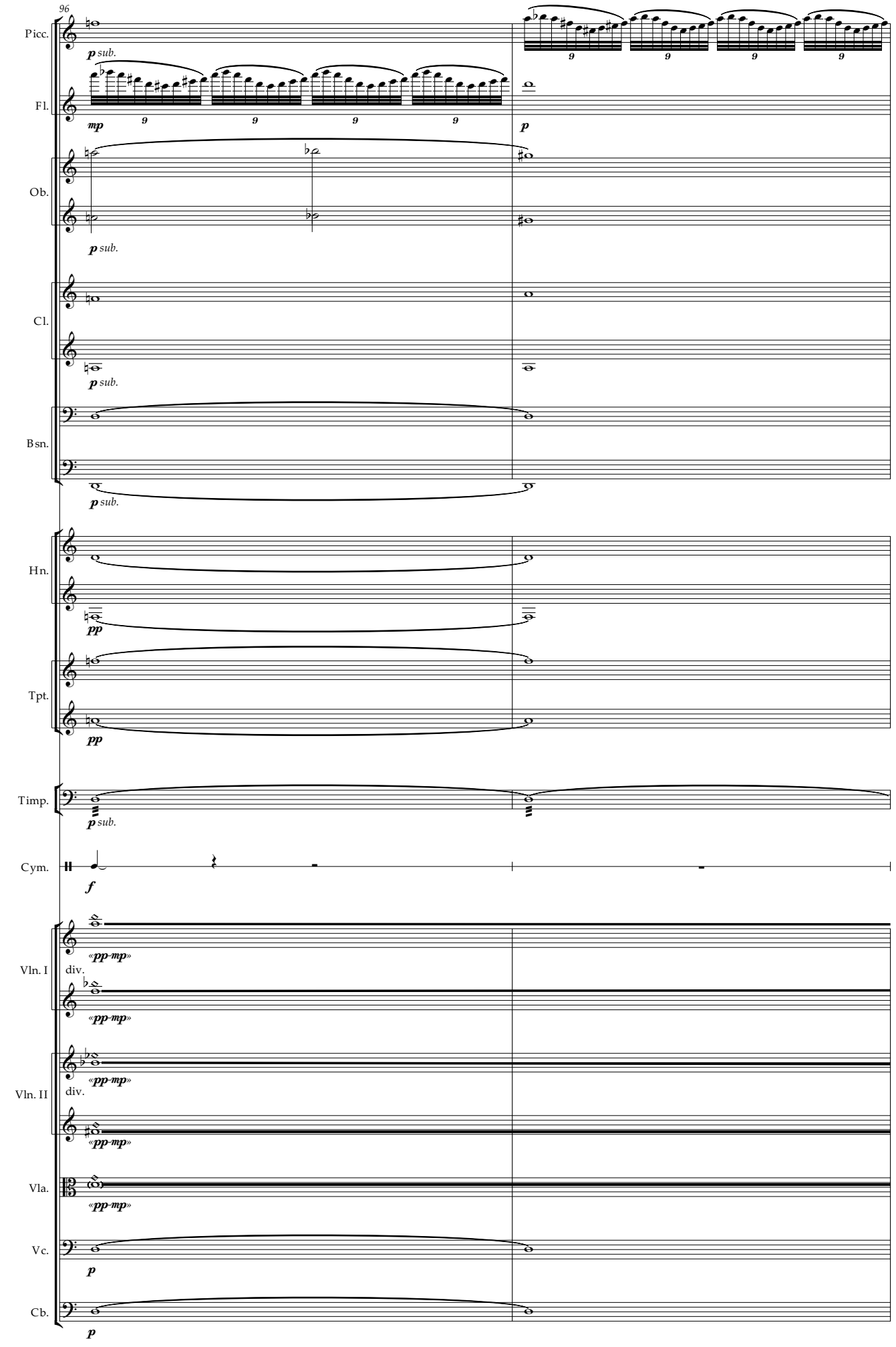
III Horizons

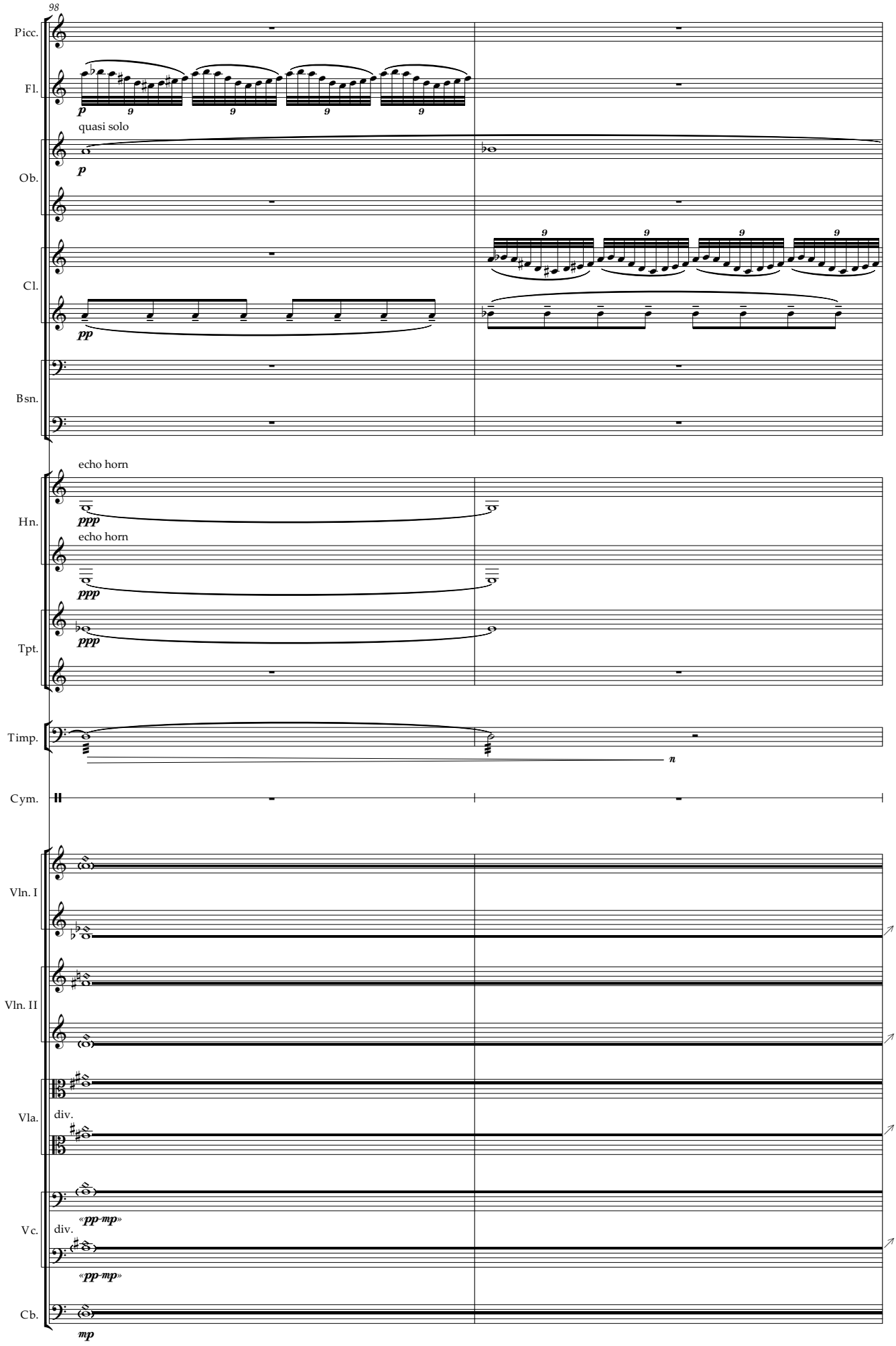


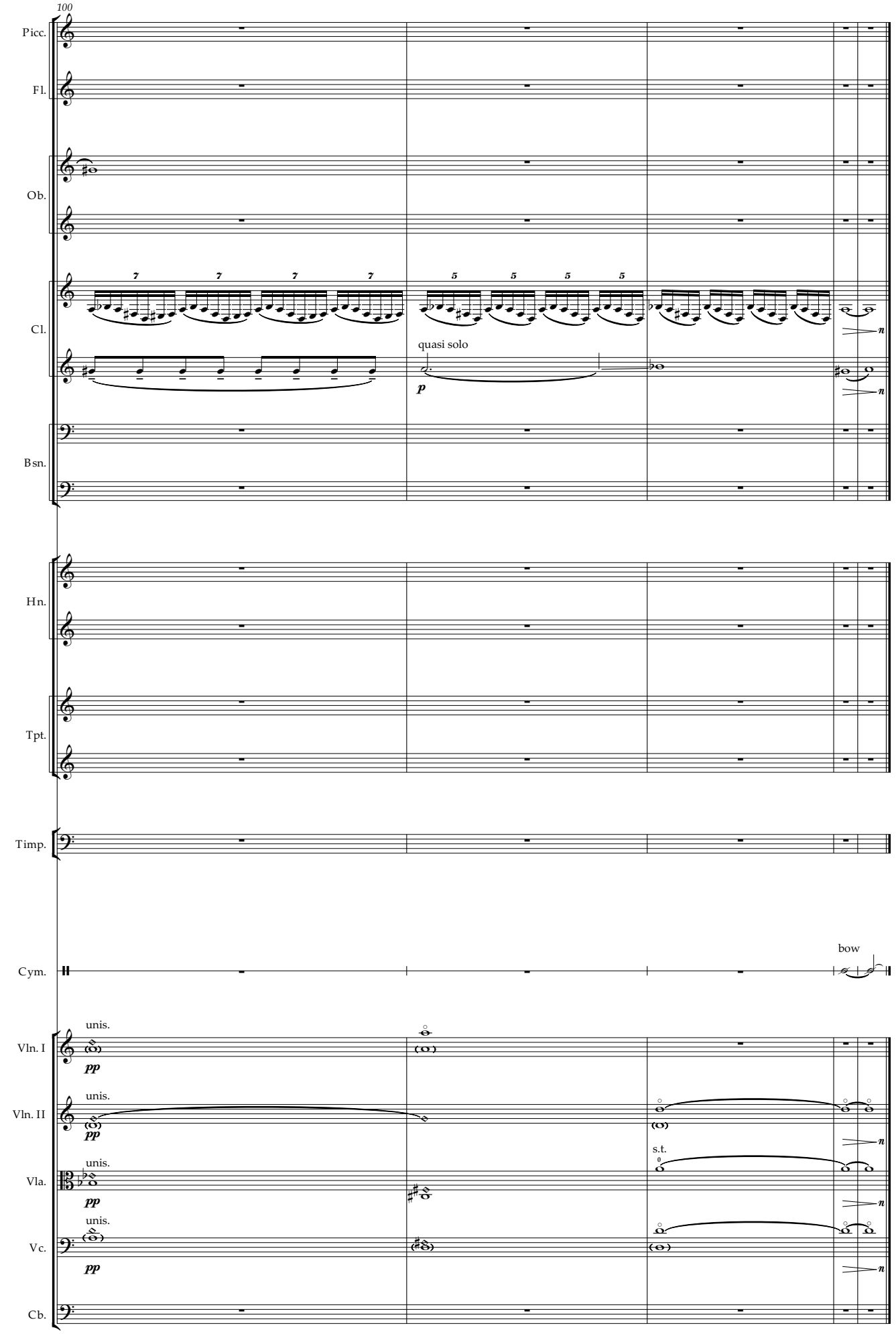

84
Picc.
Fl.
Ob.
Oboe II
Cl.
Clarinet II in B♭
Bsn.
Hn.
Tpt.
F-C♯, II-A
Timp.
Cym.
Vln. I
Vln. II
Vla.
arco poco s.p.
Vc.
arco poco s.p.
Cb.


G
91
In time
Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
A-A♯, E-E♭
Timp.
Cym.
G
Vln. I
Vln. II
Vla.
p.o.
Vc.
Cb.


94
Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Timp.
Cym.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
ff
pp
f
mp
fff
p
p.o.
6
E♭-D
Sus. Cymbals


96
Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Timp.
Cym.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p sub.
mp
p
pp
f
«pp-mp»
div.


98
Picc.
Fl.
quasi solo
Ob.
Cl.
Bsn.
echo horn
Hn.
echo horn
Tpt.
Timp.
Cym.
Vln. I
Vln. II
Vla.
div.
Vc.
div.
Cb.



Duration 9 min.
Oxford, Jan 2019