

CHOU WEN-CHUNG

TWILIGHT COLORS

Double Trio for Winds and Strings



duration: approximately 16 minutes

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EDITION PETERS

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## Program Note:

*Twilight Colors* is a double trio for woodwinds and strings, specifically for: Flute, Oboe and Clarinet in one trio; and Violin, Viola, and Violoncello in the other. The woodwind trio is by itself a double trio with some movements written for Alto Flute, English Horn and Bass Clarinet played by the same performers as a separate entity. Therefore the movements of the work consist of a string trio in combination with one of two woodwind trios, which offers changing color combinations from movement to movement.

The work is inspired by the exceptional colors of the changing sky over the Hudson River Valley which attracted American painters who initiated a school of true landscape painting not dominated by the human figure. In composing the piece I was influenced by the Chinese brush painters of the early 17th century who developed subtle brushstrokes and their sophisticated organization for landscape painting by adopting fundamental brush stroke technique from Chinese calligraphy. The result was an extremely terse and abstract expression of the subject portrayed, and conceivably anticipated much of the abstract and the expressionist development in Western painting of the 20th century, which presumably evolved out of a different esthetic orientation.

The piece consists of a series of vignettes, in four movements, each with a descriptive phrase: “in the darkness, a thread of light,” “through the clouds, colors of dawn,” “trees and rocks in the mist,” and “over the horizon, mountain peaks rising.” There is also a coda, “their silhouettes neither parallel nor contrary.”

-Chou Wen-chung

## Notes for the Performers:

“Contrapunctus variabilis” signifies a movement with strict contrapuntal procedures according to the principles of my “variable (pien) modes” theory, as the earlier contrapunctus I through IV of my String Quartet No. 2, *Streams*.

Contrapunctus variabilis V, *A Thread of Light*, is a prelude consisting of the subject and its variants in the transformation and juxtaposition.

Contrapunctus variabilis VI, *Colors of Dawn*, is a three part *fugato* in the woodwind with a subject and answers in *stretto*, accompanied by a countersubject, its variants and free counterpoint presented in the string trio.

Contrapunctus variabilis VII, *In the Mist*, is a series of episodes with six subject-variants presented in an admixture of contrapuntal and harmonic progressions.

Contrapunctus variabilis VIII, *Mountain Peaks Rising*, consists of a brief introduction with short subject-variants leading to a sequence of canons of various nature.

Contrapunctus variabilis IX, *Coda*, concludes the Double Trio with six subject-variants in *stretto* followed by three pairs of one variant from each trio, also in *stretto*.

## General Performance Notes:

v = pronounced vibrato

nv = non vibrato (use of vibrato at the performers' discretion if neither sign is given)

Arrows are sometimes used to indicate transitions from non vibrato to vibrato and vice versa.

With both vibrato and trills, speeds are sometimes indicated by the use of notes in parenthesis; these speeds are relative to themselves and each other and are not derived from the overall tempo indications in the work; v(♩) and v(♩♩) denote the slowest and fastest controllable vibrato respectively. Arrows are also used here to indicate transitions from one to another.

More specific notes are found in the music as footnotes.

in fond memory of Olga Koussevitzky  
**TWILIGHT COLORS**

I. A Thread of Light  
(Contrapunctus Variabilis Va)

Chou Wen-chung

**Allegretto gracioso (variable tempo)**

senza misura ♩ = ca. 48

alla misura, più mosso poco a poco

lunga poco, Alto Flute lunga v ♩ = ca. 48, ♩ = ca. 72 ♩ = ca. 56, ♩ = ca. 84

Flute (Alto Flute in G)

Oboe (English Horn)

Clarinet in Bb (Bass Clarinet)

Violin

Viola

Violoncello

musical notation with dynamics: *pp*, *poch.*, *con sord.*, *pizz.*, *arco*, *ppp*, *poch.*, *p*, *mp*

8

♩ = ca. 66, ♩ = ca. 96

*poco*

♩ = ca. 69, ♩ = ca. 104

musical notation with dynamics: *mp*, *mf*, *poch.*, *poch.*, *arco*, *(con sord.)*, *p*, *mp*, *p cresc. poco a poco*

17

♩ = ca. 76, ♩ = ca. 114

*poco*

♩ = ca. 84, ♩ = ca. 126

musical notation with dynamics: *mp*, *mf*, *poch.*, *poch.*, *arco*, *(con sord.)*, *mf*, *poco poco fp*, *pp*

\* mute as needed  
\*\* all dynamic levels in this movement to be adjusted according to the use of mutes and the low register of the low woodwinds.

Subito meno mosso

25 poco accel.

, ♩ = ca. 92, ♩ = ca. 138 ancora accel. ♩ = ca. 69

Musical score for measures 25-32. The score is in 8/8 time and features a complex rhythmic structure with frequent changes in meter (7/8, 6/8, 6/4, 5/4). The music is written for three staves (treble, middle, and bass clefs). Dynamics include *mf*, *mp*, *p*, and *ppp*. There are various articulations such as accents and slurs. A *ppp* dynamic is marked in the bass staff at the end of the section.

Musical score for measures 33-39. The score continues with the same three-staff format. Dynamics range from *pp* to *ppp*. The music features a variety of rhythmic patterns and articulations, including slurs and accents. The tempo is indicated as *Subito meno mosso*.

Musical score for measures 40-47. The score continues with the same three-staff format. Dynamics range from *p* to *sf*. The music features a variety of rhythmic patterns and articulations, including slurs and accents. The tempo is indicated as *Subito meno mosso*.

Con moto

48  $\bullet = \text{ca. } 96$   $\bullet = \text{ca. } 84$   $\bullet = \text{ca. } 72$

*p* *mp* *mf* *sf* *p* *poco f*

52  $\bullet = \text{ca. } 72$   $\bullet = \text{ca. } 84$  ( $\bullet = \text{ca. } 168$ ) *accel.*

*espr. p* *mf* *mp* *morendo* *pp* *mf* *poco* *morendo* *pp* *mp* *morendo* *pp* *mf* *morendo* *pp* *p* *morendo* *pp* *f* *poco*

59 *rall.*  $\bullet = \text{ca. } 72$  *a tempo*

*p* *poco f* *mf* *morendo* *p* *mf* *morendo* *p* *poco* *p* *più* *mf*

*via sord.* *via sord.* *(con sord.)*

69

senza sord.  
sempre sul tasto\*

*p* *poch.* *poch.* *mf* *poco f* *ff*

senza sord.  
sempre sul tasto\*

*p* *poch.* *poch.* *mf* *poco f*

via sord.

*p* *mp*

Più mosso ♩ = ca. 192  
(♩ = ca. 96)

77\*\*

*mp* *pp* *mp* *pp* *mp* *pp*

*sf* *v* *sf* *v* *v*

senza sord.  
sempre sul tasto\*

*poco f* *ff* *sf* *v*

*p* *poch.* *p* *poch.*

*p* *poch.* *p* *poch.*

84 *poco a poco meno mosso*

*mp* *mf* *p* *f* *mp* *mf*

*mp* *mf* *p* *f* *mp* *mf*

*mp* *mp* *più* *f* *mp* *mf*

\* sul tasto except for *f* and *sf*.  
\*\* fast, unsynchronized trills

Largo ♩ = ca. 66, ♪ = ca. 132

91 *poco*

*pp* *poch.* *pp* *mp* *p* *mf* *mp*

*p* *mp*

*pp* *p* *morendo*

98 *poco* *rall. poco a poco*

*f* *sempre sul tasto* *niente poss.* *p*

*mf* *p* *mp* *pp*

*mf* *p* *mp* *pp* *mp* *pp* *poch.*

105 (*rall.*) *lunga* *lunga*

*morendo* *niente poss.* *poco* *poch.* *n*

*mp* *mf* *pp* *poch. f* *pp* *poco* *n*

*attacca subito (opt.)*

II. Colors of Dawn  
(Contrapunctus Variabilis VI)

Andante con moto, molto espressivo

♩ = ca. 76     Alto Flute

English Horn

Bass Clarinet  
nv → v

*ppp* *poch.* *pp* *p* *mp*

*ppp* *mp* *pp* *p* *poco più* *p* *pp*

al punta, sul tasto

al punta, sul tasto

sul tasto (non trem.)

*pp* *mp* *p* *poch.* *ppp*

*p* *mp* *meno* *p*

*ppp* *poco* *pp* *p* *mp*

*mp* *mp* *meno* *pp* *p*

*meno* *p* *pp* *mp*

*ord.* *poco* *più* *poco f* *ord.*

al punta, sul tasto

*p* *poco f*

*mp* *poco* *più* *mf* *pp*

*pp* *mp* *mf* *mp* *mf* *p* *poco* *p*

*pp* *mp* *mp* *mf* *p* *mf* *p* *mp*

*pp* *poco* *p* *mp* *mf* *mp* *p*

*p sub.* *f* *più* *mf* *p* *mp* *mf* *mp* *mf* *fp* *f*

*fp* *poco* *mf* *poco f* *mf* *p* *mp*

sul tasto

*p sub., delicato* *poco* *poco più*





III. In the Mist  
(Contrapunctus Variabilis VII)

Molto lento e misterioso

♩ = ca. 48-56

Flute

Oboe

Clarinet in Bb

*poco*

al punta, sul pont.

*ppp* *p* *pp* *mp* *p* *mf* *mp* *f* *p* *f* *morendo*

*ppp* *p* *pp* *mp* *p* *mf* *mp* *f* *p* *f* *morendo*

*ppp* *p* *pp* *mp* *p* *mf* *mp* *f* *p* *f* *morendo*

3

*pp* *mp* *pp* *mf* *p* *f* *p* *f* *p* *f*

*pp* *mp* *pp* *mf* *p* *f* *p* *f* *p* *f*

*pp* *mf* *p* *f* *pp* *mp* *p* *mf* *p* *f*

*pp* *mf* *p* *f* *pp* *mp* *p* *mf* *p* *f*

*pp* *mf* *p* *f* *pp* *mp* *p* *mf* *p* *f*

15

*mf* *mf*

*mp* *f*

*p* *f*

*ord., non vib.* *pp* *p* *mp* *p* *mf* *p* *mp* *p* *mf*

*ord., non vib.* *pp* *p* *mp* *p* *mf* *p* *mp* *p* *mf*

*ord., non vib.* *pp* *p* *mp* *p* *mf* *p* *mp* *p* *mf*

*vib.* *non vib.* *vib.* *non vib.* *vib.*

*molto accel.* Subito a tempo ♩. = ca. 60-69

21 *p* *f* *mp* *ff* *mp* *f*

ord. ord. ord.

*f* *sf* *sf* *p < mp* *p < mp*

sul pont., al punta *pp* *mp*

*rall.* A tempo primo (♩. = ca. 48-56)

26 *mf* *p* *f* *mf*

15/8 15/8 15/8

*pp < p* (*p*) *p < mp* *pp* *mp* *pp* *p* *p*

jeté, sul tasto\* jeté, sul tasto\* trem., sul pont. jeté, sul tasto\*

sul pont., al punta

30 *mf* *mp* *mf* *mf* *f* *mp* *mf*

*mf* *più* *meno* *mf* *più* *meno*

12/8 12/8 12/8

*sim.* *come sopra* *mp* *mf* *mf* *f* *mp* *mf*

*sim.* *mf* *mf* *mf* *f* *mp* *mf* *pp*

sul pont. (trem) *come sopra* *mp* *molto*

sul pont. (trem) *come sopra* *pos. ord.*

\* asynchronous

Più lento e espressivo

accel.

poco poco più mosso

34

pp < mf > f

pp < mf > p < mf >

p < mf >

pos. ord. p < mf > mp < f >

pos. ord. pp < mp > p < mf > f

p < mf >

f < ff >

f < ff >

f < ff >

f < ff >

f < ff >

f < ff >

39

fff < f > ff < p >

fff < p > f < p >

fff < p >

mf < pp >

jeté, sul tasto mp n

jeté, sul tasto mp n

jeté, sul tasto mp n

mp cant. < f >

mp cant. < f >

mp cant. < f >

mp cant. < f >

mp cant. < f >

mp cant. < f >

44

rall. poco a poco

molto tranquillo e lento

nv\* > v > nv > v lunga

f

f

f

p < mf >

p < mf >

p < mf >

p < mf >

poch. f

poch. f

poch. f

flaut.\*\*

flaut.\*\*

flaut.\*\*

poch. f

poch. f

poch. f

pp

pp

pp

più f

più f

più f

p

p

p

poco

poco

poco

\* slow, asynchronous vibrato; change speed and amplitude *ad lib.*  
 \*\* asynchronous flautando tremolo; vary speed and pressure *ad lib.*

IV. Mountain Peaks Rising  
(Contrapunctus Variabilis VIII)

Lento assai

(♩ = ca. 48-56, ♩ = ca. 72-84)  
senza misura, molto tranquillo e espr.

*poco* *poco* *poco* *poch.* *poch.*

Alto Flute *p* < > *mp*

English Horn *mp*

Bass Clarinet *pp* *poch.*

*ppp* *poch.* *p* < > *mf*

*pp* < *poch.* > < *più* >

Lento, ma non troppo (♩ = ca. 66)

*alla misura*

*accel.*

♩ = ca. 84 *rall.*

*mf* < *poco* > < *più* >

*f* < *poco* > < *più* >

*p* < *poco* > < *più* >

*mp* < *poch.* > < *più* >

*pp* < *poch.* > < *più* >

*ppp* < *poch.* > < *più* >

♩ = ca. 72-84, *accel.*

♩ = ca. 96-104, *molto rall.*

Lento assai,  
tempo ad libitum

*mf* < > < >

*f* < > < >

*mp* < > < >

*mf* < > < >

*mp* < >

*f* < > < >

*nv* *p* < >

*nv* *p* < *mp* >

*nv* *p* < *mp* > *p* < *poco* >

*non vib.*

*p* < *mp* > *p* < *poco* >

14 *poco*

*mp > p < poco* *p < mf > p < poco* *mp < f > p < meno* *mf < sf* *sf*

*p < poco* *p < mf > p < poco* *mp < f > p < meno* *mf < sf* *sf*

*p < mf > p < poco* *mp < f* *mp < meno* *mf < sf* *sf*

*non vib.* *p < mp > p < poco* *p < mf > p < poco* *mp < f > p < meno* *mf < sf >* *sf*

*p < mp > p < poco* *p < mf > p < poco* *mp < f >* *p < meno* *mf < sf* *sf*

*p < mf > p < poco* *mp < f* *mp < meno* *mf < sf* *sf*

**A tempo primo** (♩ = ca. 48-56)

*\*senza misura, molto legato, accel. poco a poco*

21

*p* *mp* *mf* *f*

*p* *mp* *mf* *f*

*p* *mp* *mf* *f*

*p* *mp* *mf* *f*

*p* *mp* *mf* *f*

21a (♩ = ca. 72-84) *ancora accel.*

21a

*mp* *mf* *cresc. poco a poco* *ff*

*mp* *mf* *cresc. poco a poco* *ff*

*mp* *mf* *cresc. poco a poco* *ff*

*mp* *mf* *cresc. poco a poco* *ff*

*mp* *mf* *cresc. poco a poco* *ff*

\* each line enters and leaves approx. 1/16 beat behind the previous, strict synchronicity is not required

(♩. = ca. 96-104) *più accel. poco a poco*

21b

to Flute  
to Oboe  
to Clarinet

*mf* *f* *più f* *cresc.* *ff*

*mf* *f* *più f* *cresc.* *ff*

*mf* *f* *più f* *cresc.* *ff*

*mf* *f* *più f* *cresc.* *ff*

*mf* *f* *più f* *cresc.* *ff*

**Maestoso** ♩. = 69-80

22 *lunga* *accel.* *rall.* *a tempo*

*p* *poco* *poco* *mp sub.* *mf* *f* *poco* *f* *mf*

*p* *poco* *più* *mp sub.* *poco*

28 *accel.* *rall.* *a tempo* *accel.* *rall.* *a tempo*

*f* *più f* *p* *f* *mp sub.* *mf* *f*

*mf* *mp* *f* *più f* *poco* *f*

33 Flute

38

Clarinet in Bb

Oboe

8va

al tallone

ord.

pp cresc.

mf

mp

molto

mp

sfz

sfz

sfz

p cresc.

mf dim.

ppp cresc.

mf

molto

p

p

poco

più

p

mp

p

poco

poco f

meno

f

p

poco f

pp

ff

pp

mp

poco

p sub.

mf

più

p

molto

meno

al tallone

ord.

mp

f

p

mp

poco f

meno

pp

mp

\* grace notes are to be played at the end of the note value and with increasing speed  
 \*\* trills are played with increasing or decreasing speed as indicated by the arrow



50 (rall.) ancora rall.

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

*p* *f*

*p* *f*

*p*

*mf* *mp* *poco f* *più* *f* *molto* *pp*

Coda: Their Silhouettes neither parallel nor contrary  
(Contrapunctus Variabilis IX)

Allegretto giacioso  
e espressivo

57 *senza misura\** *rall.*

*p* *mf* *f* *più f*

*p* *f* *< meno >*

*pp* *mp* *mf* *p* *più* *< f >*

61 **Allegro non troppo** *rall.* *a tempo* *rall.*

*mp* *poco f* *mf* *più* *f* *ff* *< meno >* *più*

*mf* *più* *f* *< ff >* *< meno >* *più*

*mf* *più*

*mf* *f* *più*

\* Each measure consists of 18 16th notes; note values are relative, not proportional.  
Execute flexibly using the bar lines as reference points only; rhythmic synchronization is not intended.

*molto rall.* *poco* **Allegro assai**  
*alla misura*

64

*mp* *ff* *fff* *fff*

*f* *f* *fff* *f*

*f* *fff* *fff* *f*

*f* *fff* *fff* *f*

*f* *fff* *fff* *f*

*f* *fff* *fff* *f*

*molto accel.* *a tempo, rall.* *poco*

68

*ff* *fff* *f* *fff*

*fff* *fff* *f* *fff*

*ff* *fff* *f* *fff*

*ff* *fff* *f* *fff*

*ff* *fff* *f* *fff*

*ff* *fff* *f* *fff*