

**UCLA**  
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**Title**

Yūgen

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**Author**

Kampylis, Stathis

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Stathis Kampylis

# Yūgen

for flute, clarinet, piano, and cello

2017



*for my parents*



Yūgen suggests that which is beyond of what can be said, but it is not an allusion to another world. It is about this world, this experience.

It describes the subtle profundity of things.

**Instructions:**

- All performers read from the main score.
- Each system lasts approximately 20 seconds, if there is no fermata. A fermata may extend the total duration beyond 20 seconds.
- The performers are placed on various spots on stage (A relatively large stage would be ideal), as far as possible from each other, and not in a typical formation.
- Muted piano notes should be pitched but dull.



# Yūgen

2017

Transposing score

Stathis Kampylis

Meditative ♩ = 60 / Each system c. 20 seconds

Flute *p* *sf* 6

Clarinet in B $\flat$

Piano *p*

Violoncello *p*

rit. . . . . A tempo → breath tone

3 *p* *f* *p* breath tone

3

8<sup>va</sup> *p* *sf*



depress keys  
silently

*fff*

pizz. *f* < *ff*

pizz. *f* < *ff*

Detailed description: This system contains five staves. The top two staves are treble clefs. The third and fourth staves are a grand staff (treble and bass clefs). The bottom staff is a bass clef. The music includes notes with fermatas, dynamic markings like *fff*, and pizzicato (pizz.) markings. A vertical dashed line connects the *fff* marking to the first pizzicato measure.

*mf* 3

5 → flz.

*ff*

*mf*

*ff*

arco behind the bridge

*f*

molto rit. . . . .

molto vib. → no vib.

Detailed description: This system contains five staves. The top staff is a treble clef. The second staff is a treble clef. The third and fourth staves are a grand staff. The bottom staff is a bass clef. The music includes triplets, a fermata, a five-measure rest, and dynamic markings like *mf*, *ff*, and *f*. Performance instructions include 'molto rit.', 'molto vib.', and 'no vib.'. A vertical dashed line connects the *ff* marking to the *mf* marking in the second staff.

A tempo

muted

*mf*

*mf*

*pizz.* *arco*

*fff*

*mp*

*f* *sfz*

*fff*

*mp*

*f* *sfz*

*pizz.*

*fff*

*mf*

*muted*

*p*

*8vb*

*Led.*

*p*

**A tempo**

rit. . . . .

The first system of the score consists of four staves. The top two staves are for Violin I and Violin II. The bottom two staves are for Piano and Cello/Bass. The Violin parts feature a triplet of eighth notes, starting with a *rit.* marking and transitioning to *A tempo*. The Piano part is marked *p* and *muted*, with a series of descending eighth notes. The Cello/Bass part starts with a *ppp* dynamic and a long note, then transitions to *fff* and *sul ponticello* for the triplet. A dashed vertical line indicates the transition point from *rit.* to *A tempo*.

The second system of the score consists of four staves. The top two staves are empty. The bottom two staves are for Piano and Cello/Bass. The Piano part features a *pp* dynamic and a series of chords. The Cello/Bass part is empty.

*p*

*p*

ord.

*pp*

pizz.

*p*

col legno battuto

*mp*

Detailed description: This system contains five staves. The top two staves are treble clefs, each starting with a piano (*p*) dynamic and a hairpin indicating a gradual decrease in volume. The third and fourth staves are grouped by a brace and represent the piano part. The third staff has an *ord.* (ordine) marking above a pair of notes, with a *pp* dynamic below. The fourth staff has a *pizz.* (pizzicato) marking above a note, a *p* dynamic below, and a vertical dashed line labeled 'col legno battuto' indicating the use of the mallet. The fifth staff has an *mp* dynamic below a note.

*mp*

*espress.*  
*mf* > *f*

pizz.

*mp*

ord.

*mp* < *f*

*Red.*

Detailed description: This system contains five staves. The top staff has a triplet of notes with an *mp* dynamic below. The second staff has a triplet of notes, followed by a passage with a crescendo from *mf* to *f*, marked 'espress.'. It includes a triplet of sixteenth notes and a quintuplet of sixteenth notes. The third staff has a *pizz.* marking above a note, with an *mp* dynamic below. The fourth staff has an *ord.* marking above a note. The fifth staff has an *ord.* marking above a note, with a hairpin indicating a crescendo from *mp* to *f*. The text 'Red.' is written at the end of the system.

key slaps with embouchure  
hole closed

*f*

Play the fundamental and subsequently touch the appropriate node on the string to produce the harmonic.

*f*

col legno battuto

*mf < sf*      *mf < sf*

humming

breath tone      ord.      breath tone

*p*

alternate between 2-3 slow timbral trills of variable rate

*p*

on the strings glissando

*pp*

Ped.

slow quarter-tone vibrato of variable rate

*pp*

(tr)

*p*

*p*

*fp*

*mp*

*f*

*fff*

*flz*

*mp*

*mf*

pizz.

*mf*

flz → ord.

*mf* 3

*f* 3

pizz. 8<sup>va</sup>

ord. *sf* *p*

arco *mp*

*p* *ff*

slowly *f*

muted *sf*

The first system of the musical score consists of five staves. The top staff is a violin part in treble clef with a key signature of one sharp (F#) and a dynamic marking of *f*. The second staff is a viola part in treble clef. The third and fourth staves are the piano part, with the right hand in treble clef and the left hand in bass clef. The piano part includes a *ped.* (pedal) marking, a *sul ponticello* instruction, a *sf* (sforzando) dynamic marking, and a *pizz.* (pizzicato) marking with a *mp* (mezzo-piano) dynamic marking. The bottom staff is a bass line in bass clef with a *f* dynamic marking. A diagram of a violin body is shown at the top of the system.

The second system of the musical score consists of five staves. The top four staves (violin, viola, piano right hand, and piano left hand) are mostly empty, with a *muted* instruction in the piano right hand staff. The bottom staff is a bass line in bass clef with a *pizz.* (pizzicato) marking and a *p* (piano) dynamic marking. A *pp* (pianissimo) dynamic marking is also present in the piano left hand staff.