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Elegance in Emptiness

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Publication Date

2020



Stephen Yip

Elegance in Emptiness

《空. 雅》

For flute and harp

(2018)

Score

Elegance in Emptiness (2018) for flute and harp

This Duet piece is dedicated to inFLUX, a duo for flute and harp. Composer would like to use the number of “two” as the major element in this new piece. The Chinese title of this piece was constructed by two single words in context: state of mind and elegant beauty.

One of the beauties of wabi-sabi, (a Japanese aesthetic), “elegant poverty” is a perceptual insight; it refers to a mindset of an invisible substances, or not fixed concepts. In the Buddhist concept, “emptiness” can refer to a feature of reality; also can be described as metaphors of illusions, dreams or mirages. In this piece, composer tried to “read” fragments of short stories in its imagination through the sound. There were three repeated musical short sections signified some kinds of unforgettable past moments in fragments. Each of the fragments is emptiness as a meditative state of “non-attachment”. It might not reach or attend to any subjects or related objects.

Performing Notes

Stephen Yip

For Flute:

strobass effect

■ tongue in the mouthpiece

A musical staff in treble clef with a key signature of one sharp (F#). A solid black rectangle is placed above the staff, indicating the tongue is in the mouthpiece. Below the staff, a small triangle points upwards towards the staff.

Air tone: very breathy (*smorzato*)

∪ turned outwards

A musical staff in treble clef with a key signature of one sharp (F#). The notation includes wavy lines above the staff, a '3' indicating a triplet, and a '∞' symbol. A small '∪' symbol is placed above the staff, and a larger '∪' symbol is placed below the staff, indicating the mouthpiece is turned outwards.

□ normal position

A musical staff in treble clef with a key signature of one sharp (F#). A dashed line below the staff indicates a glissando. Above the staff, a series of notes with stems pointing upwards are shown, representing a 'whistle-tone' sweep.

Tongue Ram

mf

A musical staff in treble clef with a key signature of one sharp (F#). The notation shows a sharp attack on a note, with a small triangle pointing upwards below the staff.

f

A musical staff in treble clef with a key signature of one sharp (F#). The notation shows a series of notes with stems pointing downwards, indicating a lip pizzicato effect. A '5' above the staff indicates a quintuplet.

sfz

A musical staff in treble clef with a key signature of one sharp (F#). The notation shows a sharp attack on a note, with a large triangle pointing upwards below the staff, indicating a 'jet whistle' effect.

Mouthpiece position: Tongue in the mouthpiece;
upper diamond shape: fingering
lower solid triangle shape: approximate pitch

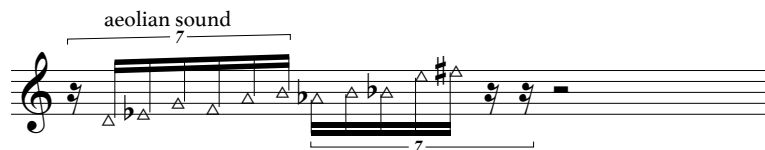
Airy tone with very strong air, breathy sound, but less flute tone.
Mouthpiece position: turned outwards, a bit away from the embouchure
"smorzato" exert pressure of variable intensity and frequency of the lower lip on the upper lip. It is particularly interesting on account of the very perceptible change produced in tone color.

"Whistle-tone", to produce a "sweep" of the sound spectrum on a single fingering
Mouthpiece position: in a normal way

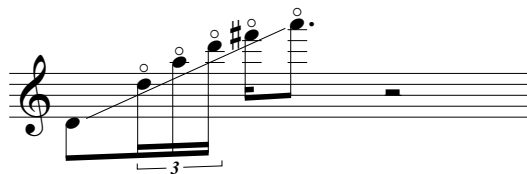
"Tongue Ram":
the tongue is propelled forward with a strong thrust of air and suddenly stopped on the roof of the mouth [hut]. It produces a sound of seventh below

lip pizzicato: violent tongue action without following sustained breath. The lips are first pressed tightly together, then explosively ripped apart by a strong jet of air. There might include some other noise sounds. The "kissing" sound is one of the modification of this effect.

"jet whistle": covering the whole mouthpiece with the lips and holding it between the teeth as far inside as possible, blow a violent glissando as if warming up the instrument.



"aeolian sound": resonates with the air that is blown over the bouchure hole. No pure flute tones are sounded.

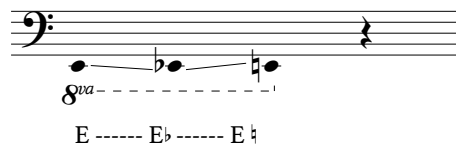


Overtone played by overblowing the fundamental pitch. This is based on one single fingering with a basic sound spectrum to reach the harmonic series



key click sound (with pitch) + air noise (no pitch)
The key click sound is percussive noise with some pitches as indicated; air noise is almost like pure noise sound and without flute sound nor pitch

For Harp:



Sliding of pedals:
Playing the note(s) with the fingers as usual and changing the pedal as smooth as possible in order to create sort of sliding effect, or glissando sound like.



Finger nails glissando:
playing glissando by using finger nails to create sort of "falling hail" sound effect. Noise sound is heard from the finger nails.



Bartok pizz is the sound with a percussive tap effect after a single played string. It is produced by letting the finger snap from the lower end of the string onto soundboard.

knocking on
soundboard

mf

This musical notation shows a bass clef staff with a single eighth note followed by a quarter rest. A small 'x' is placed below the notehead, and a curved line connects it to the text 'knocking on soundboard' above the staff. The dynamic marking *mf* is centered below the staff.

"Knocking on soundboard"

It is a percussive sound effect. It can be knocked, snapped, hit with fist, palm, fingers on different parts of the instrument. More resonance part of the instrument is suggested.

sons xylo

p *mf*

This musical notation shows a treble clef staff with a sequence of notes: a quarter note, an eighth note, a sixteenth note, and a triplet of eighth notes. A box labeled 'sons xylo' is positioned above the first two notes. A curved line connects the first two notes to the dynamic marking *p* below the staff, and another curved line connects the triplet to the dynamic marking *mf* below the staff.

Sons xylophoniques or xylophonic sounds:

The finger-tips firmly pressed on the lowest part of the strings at the soundboard. The other hand plays the notes as usual. It gives a muted, "wooden" sound effect in different timbre

sons metalliques

D 1/2
D# 1/2

This musical notation shows a bass clef staff with a single eighth note followed by a quarter rest. A box labeled 'sons metalliques' is positioned above the note, with a line connecting it to the notehead. Below the staff, two small musical diagrams are shown: the first is a half note with a sharp sign above it, labeled 'D 1/2'; the second is a half note with a sharp sign above it, labeled 'D# 1/2'.

Sons metalliques or metallic sounds:

It is produced by holding the pedal halfway between two notches.

Thunder effect

sfz

This musical notation shows a bass clef staff with a single eighth note followed by a quarter rest. A jagged, lightning-bolt-like symbol is placed above the note, with a line connecting it to the text 'Thunder effect' above the staff. The dynamic marking *sfz* is centered below the staff.

Thunder effect:

It is produced by playing on the wire strings violently with finger(s) and let the string strick to other strings. The buzzing sound effect would be heard

arco Bowing

fp

This musical notation shows a bass clef staff with a single eighth note followed by a quarter rest. A curved line above the staff indicates a bow stroke, with the text 'arco Bowing' above it. The dynamic marking *fp* is centered below the staff.

Special bowing technique:

Bowing the string with standard string bow (cello bow is suggested)

Tone Cluster
(low range)

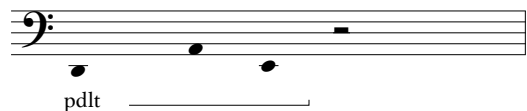
f

This musical notation shows a bass clef staff with a single eighth note followed by a quarter rest. A vertical bar is placed below the notehead, with the text 'Tone Cluster (low range)' to its right. The dynamic marking *f* is centered below the staff.

Tone cluster:

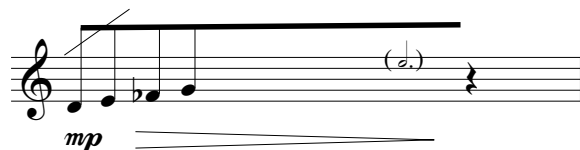
It is played by smacking the lower strings violently with a flat hand. The volume depends on the power of the attack. It can be muffled the strings or let ring.

Performing Notes



pdlt.....

Près de la table: play close to the soundboard. it is a sound color effect, more dry and guitar like.



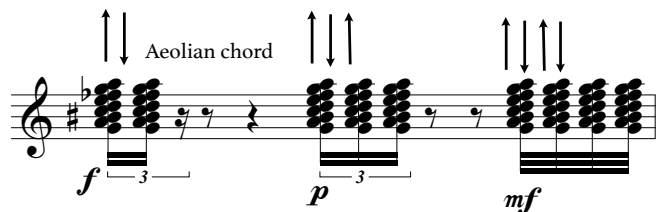
repeat the indicated note pattern and play as fast as possible



Bisbigliando:

It is a specific harp technique to play tremolo using both hands in different strings, but same note.

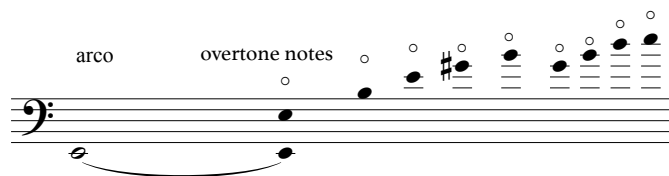
It creates a continuous sound in different timbres



It is played by both hands in the certain range as indicated.

One hand plays rapidly by sliding ascending or descending, but the other hand plays in different direction simultaneously.

Somehow, it sounds a bit like strumming chords on guitar



Bowing the string and playing overtone notes:

bowing on a single note and meanwhile slightly touch the string in different position with the other hand. These all are natural harmonics. It could be played by touching different length fraction of the strings such as:

1/2: octave

1/3, or 2/3: octave + P 5

1/4, or 3/4: two octaves

1/5, or 4/5: two octaves + M 3

1/6, or 5/6: two octaves + P 5

1/7, or 6/7: two octaves + m 7

1/8, or 7/8: three octavesetc.

Elegance in Emptiness 《空. 雅》 for flute and harp

Stephen Yip

(2018)

Senza Misura $\bullet = 46$ Air tone: very breathy (*smorzato*)
turned outwards

Flute: tongue in the mouthpiece, strohbass effect, *ppp*, ca. 6'-7", *pp*, ca. 4'-5", *pp*, *pp*, *pp*, *pp*, strohbass effect, tongue in the mouthpiece

Harp: *sfz*, *sfz*, *p*, *p*, *p*, *p*, *loco*, *loco*, *pdlt*, *sfz*, *sfz*, *pp*, finger nails gliss.

6 Air tone: very breathy (*smorzato*), turned outwards, normal position, whistle-tone: to produce a "sweep" of the sound spectrum on a single fingering, Tongue Ram (A), Air tone: very breathy (*smorzato*)

Fl. *pp*, *pp*, *mp*, *ppp*, *p*, *mf*, *p*, *mf*

Harp. *mp*, *pp*, finger nails gliss. 10:8, *sfz*, *mp*, *p*, *mf*, *mf*, *mf*, sons xylo, knocking on soundboard

9 closed, blocked by lips, tongue in the mouthpiece, closed, blocked by lips, Tongue Ram (B), lip pizzicato: violent tongue action without following sustained breath

Fl. *ppp*, *p*, *pp*, *p*, *pp*, *sf*, *p*, *pp*, *mf*, *mf*, *mf*, *f*, *f*

Harp. *sfz*, *pp*, finger nails gliss., *ppp*, *mf*, *p*, *pp*, *mf*, *p*, *mf*, *f*, *f*, sons metalliques, knocking on soundboard, sons xylo

D $1/2$, D# $1/2$, *loco*, *loco*, *pdlt*, *sfz*, *pp*, *p*, *pp*, *mf*, *p*, *pp*, *mf*, *p*, *mf*, *f*, *f*, *sfz*, *sfz*

E ----- E \flat ----- E \flat , E ----- E \flat ----- E \flat , D ----- D# ----- D \flat

Elegance in Emptiness

*whistle-tone: to produce a "sweep" of the sound spectrum on a single fingering.

Fl. *fp* *pp* *mp* *p* *mf* *pp* *f* *pp* *p* *pp* *mf*

Hp. *sfz* *pp* *mp* *pp* *mp* *sfz* *p* *pp* *mf* *pdlt*

Tongue Ram *stroh bass effect* tongue in the mouthpiece normal position lip pizzicato

finger nails gliss. *Bisbigliando* *Bisbigliando*

Fb --- F# --- Fb

* jet whistle: covering the whole mouthpiece with the lips and holding it between the teeth as far inside as possible, blow a violent glissando as if warming up the instrument.

Fl. *pp* *p* *pp* *pp* *p* *pp* *sfz*

Hp. *pp* *pp* *p* *pp* *sfz*

finger nails gliss. *Bisbigliando*

C# - C#

Fl. *pp* *p* *pp* *pp* *pp* *pp*

Hp. *mp* *mp* *pp*

Air tone: very breathy (*smorzato*) *turned outwards*

** repeat the pattern and play as fast as possible

Elegance in Emptiness

1 (3) 4
 aeolian sound: resonates with the air that is blown over the bouchure hole. No pure flute tones are sounded.

Air tone: very breathy (*smorzato*)
 * jet whistle

aeolian sound

normal position tongue in the mouthpiece

Fl. *pp* *fp* *mf* *fp* *f* *sfz* *pp* *f* *fp* *mf*

Hp. *mp* *f* take bow (string bow)

Thunder effect

arco Bowing *sfz* *fp* *mp*

normal position

29

aeolian sound

whistle-tone

turned outwards

finger nails gliss.

Thunder effect

arco Bowing

Fl. *pp* *mp* *pp* *pp* *f* *fp* *fp* *f*

Hp. *sfz* *mf* *8va* *mp* *p* *pp* *sfz* *fp* *f*

E

Tongue Ram

strobass effect

lip pizzicato

key click sound (with pitch) + air noise (no pitch)

Tongue Ram

Thunder effect

overtone notes

Tone Cluster (low range)

overtone notes

Fl. *mf* *pp* *f* *sfz* *f* *pp* *f* *mf* *p* *pp*

Hp. *sfz* *sfz* *fp* *f* *p* *sfz* *sfz*

F tongue in the mouthpiece
normal position

Fl. *pp* *f* *pp* *fp* *f* *p* *f* *sfz* *p* *ff* *f* *pp* *p* *pp*

Hp. *sfz* *sfz* *fp* *f* *p* *mf* *ff* *f* *pp* *fp*

loco *sfz* *sfz* *f* *sfz* *f* *mf* *ff* *f* *pp* *fp*

knocking on soundboard *sfz* *f* Tone Cluster (low range)

aeolian sound *lip pizzicato* *aeolian sound* *lip pizzicato*

*** repeat the pattern and play as fast as possible*

Aeolian chord

Bisbigliando

G

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

Hp. *f* *p* *f* *sfz* *p* *mp*

sons xylo

C - C#
G - G#

lip pizzicato

H

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

Hp. *f* *p* *sfz* *f* *mf* *f* *f*

sons xylo *sons metalliques* *knocking on soundboard* *Tone Cluster (low range)* *Aeolian chord* *gliss.*

lip pizzicato *Air tone: very breathy (smorzato)* *lip pizzicato*

E 1/2
E# 1/2

Elegance in Emptiness

51 *jet whistle

Fl. *sffz* *p* *f* *pp* *mp* *pp* *mf*

Hp. *sfz* *mf* *f* *p* *mf*

sva - - - *loco*

1

tongue in the mouthpiece

54

Fl. *pp* *p* *pp* *p* *f* *p* *espress.* *mp* *pp*

Hp. *p* *f* *p* *espress.* *mp* *sfz* *p*

sons xylo

** repeat the pattern and play as fast as possible

aeolian sound

J

Air tone: very breathy (*smorzato*)

lip pizzicato

pdt

57 Tongue Ram

Fl. *mp* *p* *pp* *pp* *pp*

Hp. *p* *mp* *p* *Bisbigliando* *pp*

sva - - -

Fl. *pp* *pp* *pp*

Hp. *p* *pp* *mf* arco *sfz* *mp* *p* *pp* *ppp*

G# *pp* *mp* *pp*

8va

6i

pdlt *sons xylo*

Fl. *mp* *pp* *sfz* *pp* *sfz* *fp* *pp* *p* *pp*

Hp. *sons metalliques* *sfz* *mf* *sfz* *p* *p*

D 1/2 D \flat 1/2 *8va-1* *mf* D \flat C \sharp

stroh bass effect *tongue in the mouthpiece*

Tongue Ram *Bisbigliando*

Fl. *lip pizzicato* *Air sound attack* *mp* *sfz* *pp* *p* *cantabile* *pp* *mp* *pp*

Hp. *p* *pp* *p* *cantabile* *C#* *espress.* *mp*

L *8va-1* *8va-1*

♩ = 46

M

Fl.

pp

p

pp

Hp.

mp

mp

arco

Bowing

pp

pp

mp

pp

77

N

Fl.

ppp

pp

Hp.

mp

pp

p

pp

8r

Senza Misura

whistle-tone

♩ = 36

key click sound (with pitch) + air noise (no pitch)

Fl.

pp

p

pp

Hp.

p

pp

ppp

pp