

CHOU WEN-CHUNG

YÜN

for Flute, Clarinet in B $\flat$ , Bassoon, Horn, Trumpet in B $\flat$ ,  
Trombone, Percussion (2 players), and Piano



duration: approximately 15 minutes

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## INSTRUMENTATION

Flute  
Clarinet in B♭  
Bassoon  
Horn  
Trumpet in B♭  
Trombone  
Percussion (2 players)  
Piano

Commissioned by Wisconsin State University at River Falls (1968)

*Yün*, from the expression *ch'i yün*, foremost principle in Chinese art and poetry, means “reverberations in nature.”

**Performance material is available from the publisher on definite order.**

**Yün** is based on the Chinese philosophic concept of art as the moment when “the universe and the individual merge as one” (*tien jen he yi*). That is when macrocosm and microcosm resonate in sympathy.

The title, **Yün**, is taken from the expression *ch’i yün*, the foremost principle in Chinese art, which means “reverberation (*yün*) of the vitalizing force in nature (*ch’i*).”

Some natural resonances are audible, such as: wind and thunder, rain drops and cascades, frogs and cicadas, waterfalls and tidal waves. Other reverberations are not. The Taoist philosopher, Chuang Tzu said: “when it cannot be heard by the ear, listen with the mind; that is when nature and art merge as one.”

Another concept that is responsible for the structure of **Yün** is *yin/yang*, which is best understood as “the intertwining of positive and negative.” Born of the same source, the two opposites entwine--complement, reflect, reshape and replace each other--to become the whole.

In **Yün** all the pitched instruments join in one single continuous line. The pitch succession follows the unfolding of a mode in perpetual transformation in accordance with *I Ching* principles, through permutations of *yang* (a single interval of a minor third) and *yin* (a succession of the component intervals of the minor third--a major and a minor second).

Each new pitch in the progression is articulated on a single instrument and given nuances by means of repeated attacks, pitch inflections, slow vibratos, tremolos, or crescendo-diminuendos. This pitch is then sustained or rearticulated to resonate with other pitches.

The percussion instruments join each other to form another line that interacts with the pitched line, again in a *yin/yang* relationship.

The durations and the rhythmic figures in both the lines are temporal reflections of the intervals, in ratios of 3:2:1 and their permutations.

The directions and relative motions in the registral space within each line or between the two lines are also in the same *yin/yang* relationship.

## NOTES ON PERFORMANCE

1. There are only six dynamic levels: *pp*, *p*, *mp*, *mf*, *f*, *ff*. These levels should be evenly spaced from the same softest to the same loudest output available on all instruments.

*ppp* indicates the beginning of a crescendo from *niente*.

*Poco f* is an intermediate level between *mf* and *f*. It is indicated only when a level is required to give the impression of being “powerful” but not “overpowering.”

2. *sf* and *sff* are to be executed at the level indicated, but with a strong accent.

In mm. 97-131, there are three degrees of staccato: (a) the double 16th-note figure is to be played with very short and light staccatos; (b) the 8th-note triplet is to be played with normal staccatos; (c) the double 8th-note figure with a slur is to be played with a shade of tenuto, but with a clean break in between.

In mm. 80-94, all staccatos should be as light as possible and matched between the piano and the percussion.

3. Pitch inflections and vibratos should be matched among all instruments. The execution should be deliberate, noticeable, but subtle and never exaggerated.

4. On each percussion instrument, the best contact location for producing the most resonant but focused sound (namely, the most sonorous with the least undesirable overtones or noise) should be located and clearly marked before rehearsals. This is particularly necessary on claves, cow bells, temple blocks and wood blocks.

Sticks indicated are suggestions only; they may be substituted if desired.

## Symbology:

*v*

Slow and wide vibrato (no synchronization among parts).

*v* (♪)

Measured slow and wide vibrato with speed indicated (synchronization required).

*nv*

No vibrato.

*nv* → *v*

Gradually and evenly change from non-vibrato to vibrato or vice versa.

*v* → *nv*

If no vibrato is indicated, the use of normal vibrato is at the performers' discretion.



Start the pitch around a semi-tone higher and lip down immediately, but smoothly, to the given pitch.



The opposite of the above, lipping up to the given pitch from below.



Lip to just above or below the neighboring semi-tone evenly throughout the duration of the note.



For flute and trombone, an even *gliss.* up or down about a semi-tone and back.

*tr* ◦ 

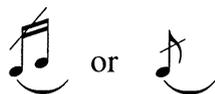
For flute, a slow trill on the given pitch with an alternate fingering.

(♪)  → *tr* 

Start the trill or tremolo very slowly with the indicated speed, then gradually and evenly increase the speed until a true trill or tremolo is arrived at the sign.

(♪)  → (♪)

For trombone, gradually and evenly change the speed of the *gliss.* from one specified speed to another.



Grace notes or notes to be played on the beat (not before).



Grace notes to be played immediately after the attack of the measured note.



For percussion, a fast roll.



For percussion, gradually and evenly move from one specified location on the instrument to another.

+

For piano, stop the string very close to the agrafe.

◦

For piano, stop the string lightly in the middle.



For piano, pluck the string with the fingernail very close to the agrafe.

## PERCUSSION INSTRUMENTS:

### Percussion 1:

W.B. 1, 2	low and high wood blocks
T.B. 1 – 5	lowest to highest temple blocks
Tam. 1, 2	low and medium tam-tams
Clav. 1, 2	low and high claves
Sz.C.	small sizzle cymbal
Bon. 1, 2	low and high bongos
Tim. 1, 2	low and medium timbales
Tom. 1, 2	very low and low tom-toms

### Percussion 2:

Anv. 1, 2, 3	low, medium, high anvils; pipes made of copper preferred
C.B. 1, 2, 3	low, medium, high cow bells; to be clamped on stand
S.C. 1, 2, 3	low, medium, high suspended cymbals; crash cymbals preferred
Sm.C.	small Chinese theater cymbal (7") to be suspended
Sz.C.	large sizzle cymbal
G.	22" gong with deep rim
S.D. 1, 2	low and high snare drums
F.D. 1, 2	low and high field drums, with snares
B.D.	low bass drum

Always let the instruments vibrate and fade out without damping unless otherwise indicated.

### Sticks:

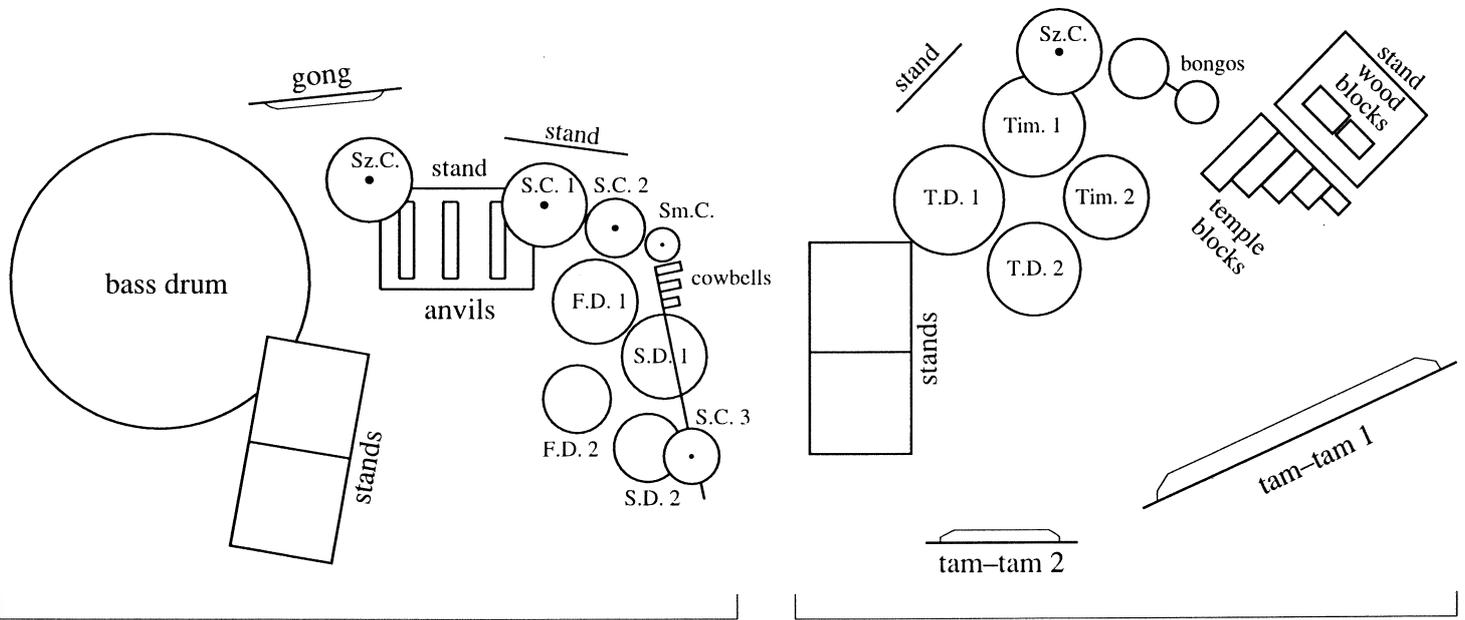
sR	soft rubber
mR	medium rubber
$\frac{3}{4}$ R	three-quarter hard rubber
hR	hard rubber
sY	soft yarn
msY	medium soft yarn
shY	semi-hard yarn
hY	hard yarn
steel	steel drum sticks
brush	wire brush
hand	with the hand
felt	felt sticks of appropriate sizes for S.C., Tam. and B.D.
wool	wool sticks of appropriate weight for G. and Tam.

# Percussion 1

Musical notation for Percussion 1, consisting of two staves. The top staff has notes corresponding to Tam. 1, 2, W.B. 1, 2, and T.B. 1, 2, 3, 4, 5. The bottom staff has notes corresponding to Tom. 1, 2, Tim. 1, 2, Bon. 1, 2, Sz.C. 1, 2, and Clav. 1, 2.

# Percussion 2

Musical notation for Percussion 2, consisting of two staves. The top staff has notes corresponding to C.B. 1, 2, 3, S.C. 1, 2, 3, and Anv. 1, 2, 3. The bottom staff has notes corresponding to B.D., F.D. 1, 2, S.D. 1, 2, G., Sz.C., and Sm.C.



Percussion 2

Percussion 1

(BACKSTAGE)

# YÜN

Chou Wen-chung  
(1969)

♩ = 69

Fl. *v*(♩) *pp* *pp*

Cl. in B♭

Bsn.

Hrn. in F

Trp. in B♭

Trb.

Perc. 1  
Tom. 1,2 Bon. 1,2  
Tim. 1,2  
R  
*pp* *sff* *mf* *pp*  
Tom. 2, shY

Perc. 2  
Anv. 1,2,3  
S.C. 1,2,3 steel  
*sff* *pp*  
S.C. 3, brush

Pf.