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Title

Wayfinding

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JIYOUNG KO

Wayfinding

for Piano Quartet
(2014)

PROGRAM NOTE:

Wayfinding can refer to the traditional navigation method used by indigenous peoples of Polynesia. Recently, wayfinding has been used in the context of architecture to refer to the user experience of orientation and choosing a path within the built environment. It can also refer to the set of architectural or design elements that aid orientation. This piece is my interpretation of wayfinding.

At the beginning of the first movement, the melody embarks with solo cello and solo violin. The movement of each instrument is transfigured into different textures, conveying the feeling of “a missed destination” and then finally alights at the main melody, expressed by different resonances.

In the second movement, the main motif is the first four notes voiced by the piano, moving ubiquitously within their confines, but maintaining a consistent presence.

In Two Movements:

I.

II.

Instrumentation :

Violin

Viola

Cello

Piano

Duration : 10minutes

Performance materials available from the composer: composerkojy@gmail.com
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*selected by the 2018 Civic Orchestra of Chicago's New Music Workshop
with the International Contemporary Ensemble*

JIYOUNG KO
(2014)[illegible]

A Gathering force

Wayfinding-I

16

Vln. *poco f* *f* *p* *pizz.*

Vla. *mf* *mf* *f* *mp*

Vc. *mf* *f* *mf* *pizz.*

Pno. *mf* *f* *mp* *ped.*

tr

3

3

3

3

B Flexible, Lightly

18

Vln. *> pp mp > p* *p < > p* *p* *mp*

Vla. *arco* *mp* *mf* *mp* *p* *p*

Vc. *arco* *mf* *p*

Pno. *mp* *mf* *ped.*

tr

3

3

3

5

3

4

4

4

4

Wayfinding-I

4

22

Vln. *mp* *mf* *f* *f* *poco vib.* *8va*

Vla. *tr* *mf*

Vc. *p* *pocof* *tr*

Pno. *p* *mf* *tr* *mp* *mf* *Ped.*

25

Vln. *>mf* *f* *mf* *f* *gliss.* *3* *3* *3* *3*

Vla. *tr* *pocof* *f*

Vc. *tr* *3* *f*

Pno. *tr* *3* *pocof* *3* *f* *f* *Ped.*

Detailed description: This musical score is for a piece titled 'Wayfinding-I'. It consists of two systems of staves. The first system (measures 22-24) includes staves for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), Piano (Pno.), and Pedal (Ped.). The Violin part features a melodic line with a triplet of eighth notes, a trill, and a crescendo leading to a forte section with vibrato and an octave rise. The Viola and Violoncello parts provide harmonic support with sustained notes and trills. The Piano part has a complex texture with triplets and a crescendo. The Pedal part is active with triplets and a crescendo. The second system (measures 25-27) continues the themes. The Violin part has a more rhythmic, staccato feel with accents and a glissando. The Viola and Violoncello parts continue with sustained notes and trills. The Piano part features triplets and a crescendo. The Pedal part is active with triplets and a crescendo. The score is written in a key with one flat (B-flat) and a common time signature.

27

Vln. *cresc.* 3 3 3 3 *gliss.*

Vla. *cresc.* *tr*

Vc. *cresc.*

Pno. *cresc.* Ped. Ped. Ped.

C Broader, Precipitoso

29

Vln. *sfz* *ff*

Vla. *sfz* *ff*

Vc. *sfz* *ff*

Pno. *ff* 3 3 Ped.

6

A tempo **Broader, Precipitoso**

30

Vln. *ff*

Vla. *ff*

Vc. *ff*

Pno. *f*

Ped.

32 **accel.** **A tempo**

Vln. *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

Pno. *ff* *p* *pp*

Ped.

Wayfinding-I

36

Vln. *p*

Vla. *p*

Vc. *p*

Pno. (tr) *p* *pp*

7

gliss.

39

Vln.

Vla.

Vc.

Pno.

p *pp*

p *pp*

Wayfinding-I

8

42 **poco rall.**

Vln.

Vla.

Vc.

Pno.

p $\longrightarrow$ *pp*

45 **D** **A tempo**

Vln.

Vla.

Vc.

Pno.

48

Vln.

Vla.

Vc.

Pno.

49

50

51

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501

53 (tr) *pp*

Vln. *pp*

Vla. *pp* *ff* *gliss.*

Vc. *pp* *ff* *gliss.*

Pno. *mp* *f* *ff* *8va*

11

[illegible]

4

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

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

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

Pno. *mf* *mf* *mp* *5:4* *mp*

Wayfinding-II

12 8 accel. ♩=68 A tempo(♩=48)

Vln. I

Vln. II

Vla.

Vc.

Pno.

3:2 5:4 5:4 3:2 5:4 5:4 3:2

8va

mf f mp

f

13 **A** ♩=56 Slightly faster (in strict time)

Vln. 4/4 3/4 4/4 *pp* *p*

Vla. 4/4 3/4 4/4 *pp*

Vc. 4/4 3/4 4/4 *pp* *p* *pp*

Pno. 4/4 3/4 4/4 *f* *p* *mp* *mf* *Red.*

18

Vln.

Vla.

Vc.

Pno.

p

mp

pp

7:4

3

3

Ped.

Measures 18-19. The score features a Viola part with a long, sustained note that transitions from *p* to *mp* to *pp*. The Piano part includes a melodic line with triplets and a *7:4* ratio marking. The Violin and Violoncello parts are mostly rests. A Pedal line is indicated at the bottom.

20

Vln.

Vla.

Vc.

Pno.

p

p

3

3

3

5:4

5:4

7:4

f

3:2

sul pont.

sul pont.

Measures 20-21. The score continues with the Viola part's long note and the Piano part's complex melodic line. The Violin and Violoncello parts have rests. In measure 21, the Violin and Viola parts have *sul pont.* markings. The Piano part includes triplets and *5:4* and *7:4* ratio markings. A *f* dynamic is present in measure 21. A *3:2* ratio marking is also visible. The Pedal line is a single note.

Wayfinding-II

14

22

Vln.

Vla.

Vc.

Pno.

f *mp* *mf* *f* *fp*

p *sfz* *f*

mf *f* *fp*

mf

Red.

26 *(tr)* *accel.* $\text{♩} = 72$

Vln. *f*

Vla. *f*

Vc. *f* *p* *tr*

Pno. *f* *tr* *mf* *sfz*

B

[illegible]

Wayfinding-II

16 34

Vln.

Vla.

Vc.

Pno.

Ped.

Violin, Viola, and Violoncello parts are mostly rests. Piano part features a complex rhythmic pattern with 5:4 and 7:4 time signatures. Pedal point is marked.

35

Vln. *molto vib.* *ord.* *tr*

Vla. *molto vib.* *ord.* *tr* 3

Vc. *molto vib.* *ord.* *tr* 5

Pno. *f* *p* *f* *mp* 3 5

Ped. *8vb*

Violin, Viola, and Violoncello parts feature long notes with vibrato and trills. Piano part features a complex rhythmic pattern with 3 and 5 measures. Pedal point is marked.

37 (tr)

Vln.

Vla.

Vc.

Pno.

subpp

f

5 6 6 7

Detailed description: This block contains the musical notation for measures 37 through 40. The Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) parts are marked with a trill (tr) and a *subpp* (sub-pianissimo) dynamic. The Piano (Pno.) part consists of two staves. The right hand has a series of eighth notes with fingerings 5, 6, 6, 7 and a forte (*f*) dynamic. The left hand has a corresponding eighth-note pattern with fingerings 6, 7, 7, 7 and a *subpp* dynamic. A repeat sign is at the end of the piano part.

38 ord.

Vln.

Vla.

Vc.

Pno.

fpp

f

p

7 *fpp*

Detailed description: This block contains the musical notation for measures 38 through 41. The Violin (Vln.) and Viola (Vla.) parts are marked with a trill (tr) and a *fpp* (fortissimo-pianissimo) dynamic. The Violoncello (Vc.) part is marked with a forte (*f*) dynamic and a *p* (piano) dynamic. The Piano (Pno.) part consists of two staves. The right hand has a series of eighth notes with a forte (*f*) dynamic. The left hand has a corresponding eighth-note pattern with a *fpp* dynamic. A repeat sign is at the end of the piano part.

Wayfinding-II

18

39

Vln. *sul pont.*

Vla. *sul pont.*

Vc. *f subpp poco cresc.*

Pno. *f subpp poco cresc.*

f mp

f p poco cresc.

40

Vln. *poco cresc.*

Vla. *f*

Vc. *f*

Pno. *f*

19

Vln. ord. *ffp* *ff* *f* *ff*

Vla. ord. *ffp* *ff* *f* *ff*

Vc. ord. *ffp* *ff* *f* *mf* *ff*

Pno. *ff* *p* *p* *ff*

Ped. *f*

46

Vln. *fp* *fp* *f* *p*

Vla. *pp* *fp* *fp* *f*

Vc. *fp* *fp* *f*

Pno. hold pedal down until sound decays
l.v. *sempre*

Ped. *f*

Wayfinding-II

20

50

Vln.

Vla.

Vc.

Pno.

ppp

p

gliss.

gliss.

ppp

p

ppp

Solo

mp

Red. —

Detailed description: This block contains measures 50 through 53 of the score. The Violin (Vln.) part consists of sustained notes with glissandi. The Viola (Vla.) and Violoncello (Vc.) parts also feature sustained notes with glissandi. The Piano (Pno.) part is mostly silent until measure 53, where it has a solo marked 'Solo' and 'mp'. Dynamics include 'ppp' for the strings and 'p' for the piano. The key signature has one sharp (F#) and the time signature changes from 3/4 to 4/4.

Freely

54

Vln.

Vla.

Vc.

Pno.

pp

p

ppp

pp

p

ppp

pp

p

ppp

f

8va

Detailed description: This block contains measures 54 through 56. The Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) parts continue with sustained notes. The Piano (Pno.) part features a more active melodic line with triplets and an octave shift indicated by '8va'. Dynamics range from 'pp' to 'f'. The key signature has one sharp (F#) and the time signature changes from 3/4 to 4/4.