

**UCLA**  
**Contemporary Music Score Collection**

**Title**

Odyssey

**Permalink**

<https://escholarship.org/uc/item/8qf4v475>

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**Publication Date**

2020

Violin

Lee Jia Yi

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Odyssey  
*for solo violin*

(2018)

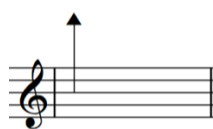
### Programme notes:

*Odyssey* explores the movement of string crossing on the violin, as well as the upward and downward motion of the bow and fingers from the fingerboard to behind the bridge. This idea of movement is present throughout the piece as the material develops and transforms, as if on a long and exciting journey.

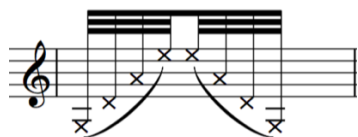
There are three sections in the piece: the first one focuses on glissandi (the motion of the fingers up and down the fingerboard), the second one on arpeggiated chords (the motion of string crossing and bow moving from fingerboard to behind the bridge) and the third one features *ricochet* (bouncing of the bow on the string) combined with glissandi. On a broader level, there is movement in the shifting of timbres and in the feeling of tension and release.

*Odyssey* is written for and dedicated to my dear friend Natalie Koh.

### Performance notes:



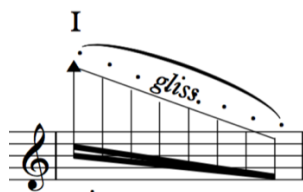
: highest note possible



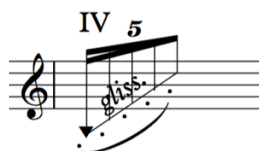
: behind the bridge



: gliss. while muting strings, producing undefined pitches



: ricochet from highest note possible



: ricochet from any undefined pitch (string number indicated)



: trill between actual note and harmonic note (harmonic indicated in brackets)

**Duration:** ca. 7' 00"

For Natalie Koh  
**Odyssey**  
for solo violin

Lee Jia Yi (2018)

With conviction ♩ = 80

*ffp* *f* *ffp* *f* *p* *f* *mp*

*f* *fp* *f*

*ppp* *f* *p* *mf* *p* *mf*

*ffp* *f* *ff* *mp* *pp* *mf* *f* *mp*

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

*p* *mf* *p* *mf*

26 *IV* (*d.*) *IV* (*d.*) *gliss.* *p* *p* *mf*

30 *IV* (*d.*) *gliss.* *f* *p* *gliss.* *gliss.*

34 *mf* *gliss.* *gliss.* *IV* *IV*

37 *f* *ff* *IV* *III*

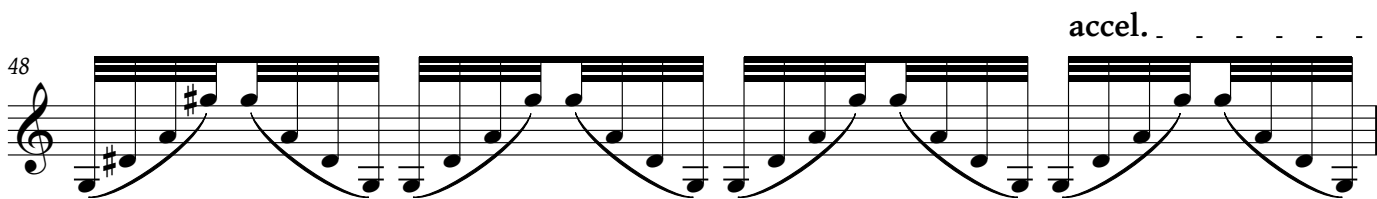
40 *IV* *arpeggiate as fast as possible* *f*

43 *I* (*d.*) *sul pont.* *ord.* *sul pont.* *ord.* *mp* *f* *pp* *mf* *pp*

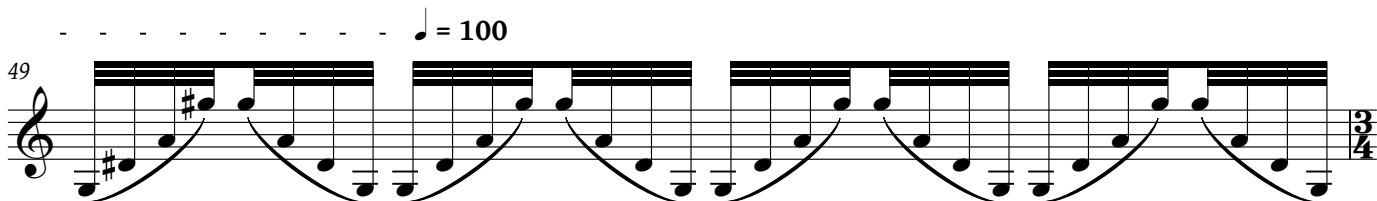
Capricious

46 *sul pont.* *ord.* *fff* *ppp*

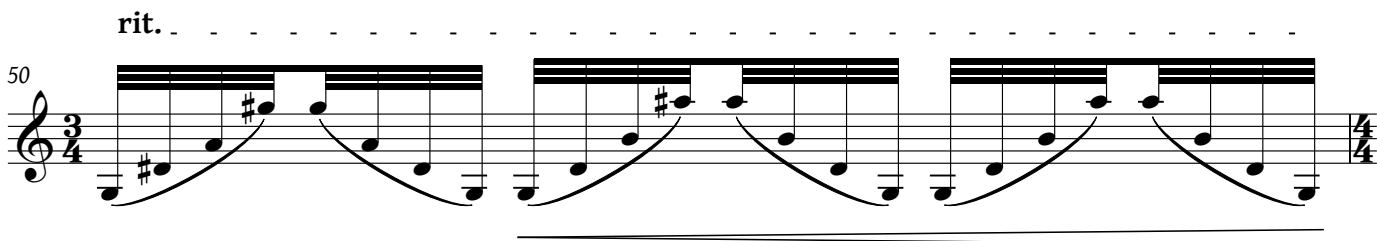
48 *accel.*



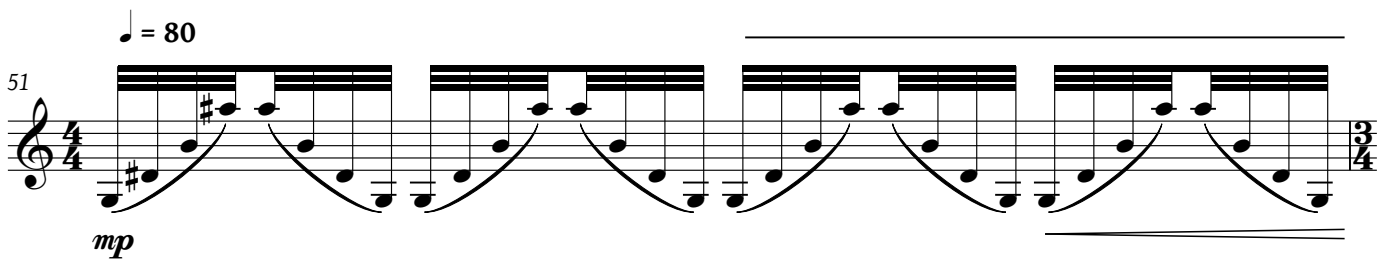
49  $\text{♩} = 100$



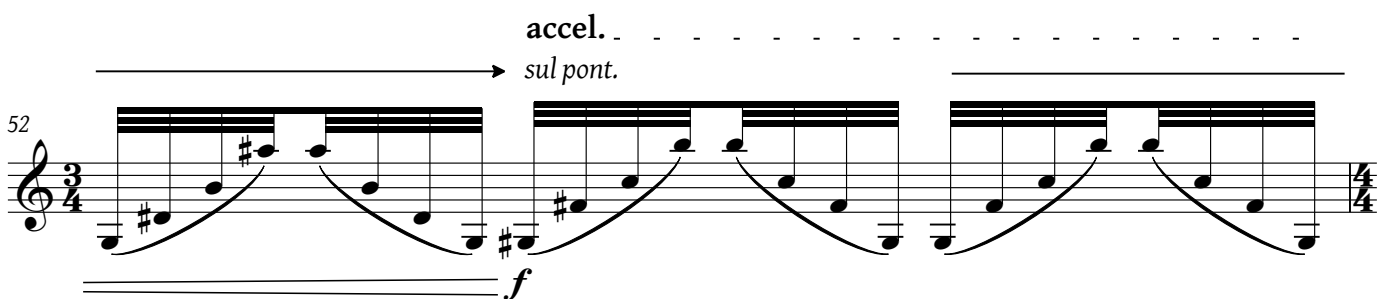
50 *rit.*



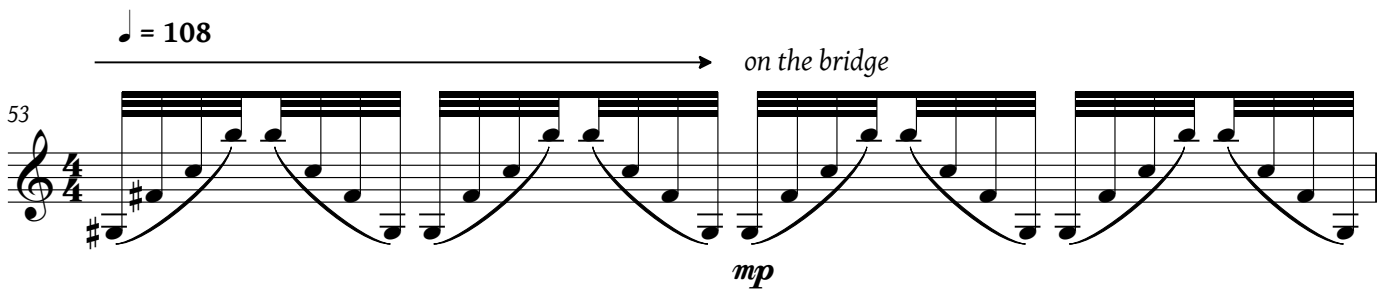
51  $\text{♩} = 80$   
*mp*



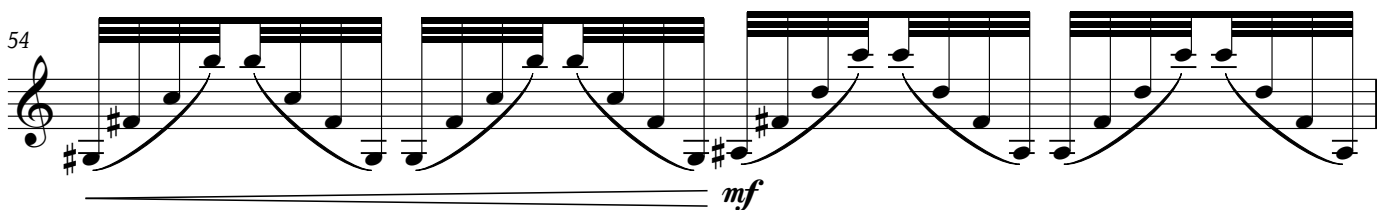
52 *accel.*  
*sul pont.*  
*f*



53  $\text{♩} = 108$   
*on the bridge*  
*mp*



54 *mf*



55

56

rit. . . . .

*f*

♩ = 72

57

58

sul tasto

*pp*

accel. . . . .

59

♩ = 108

*mf*

60

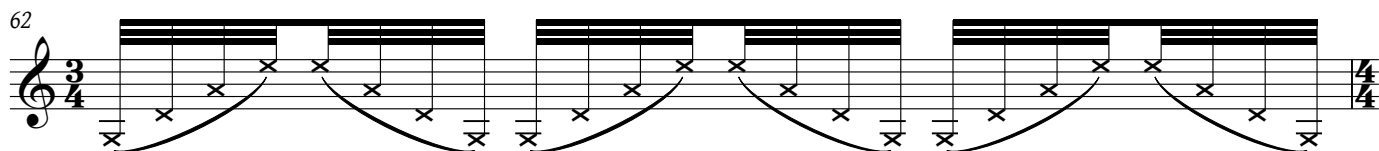
on the bridge

61

behind the bridge

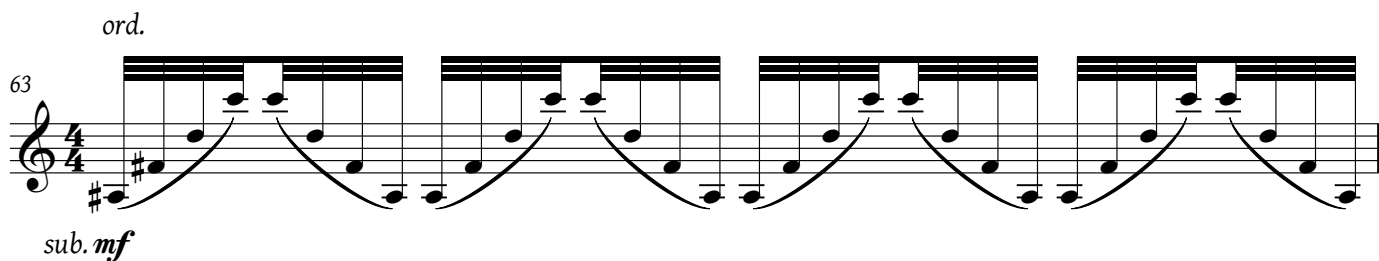
*pp*

62



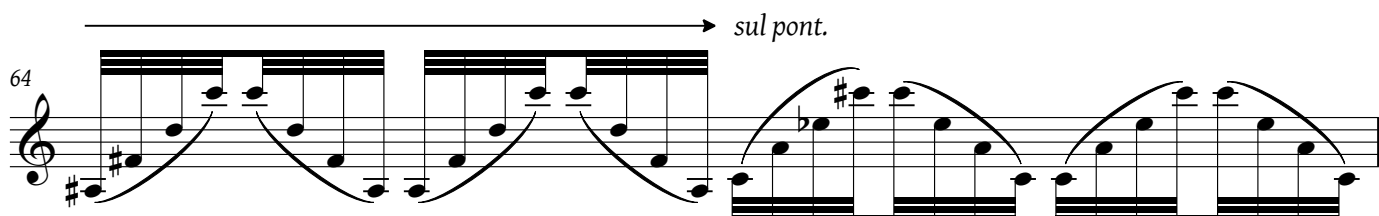
ord.

63



sub. *mf*

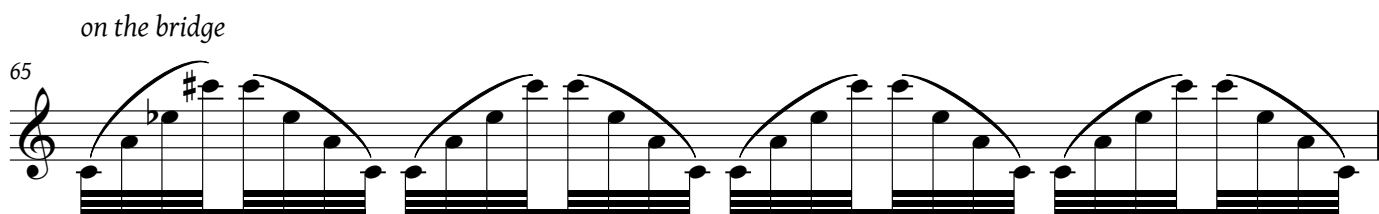
64



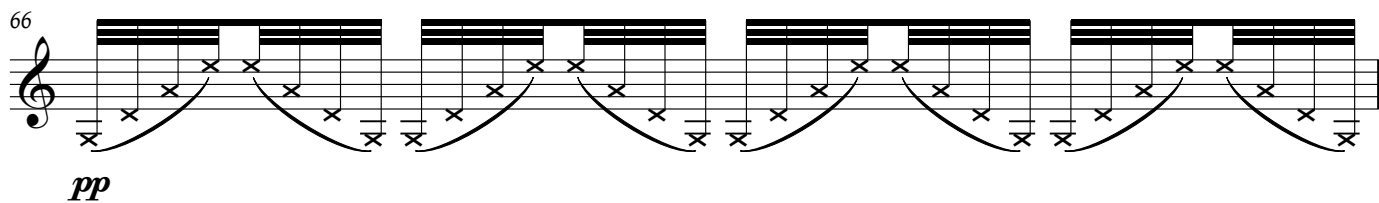
sul pont.

on the bridge

65

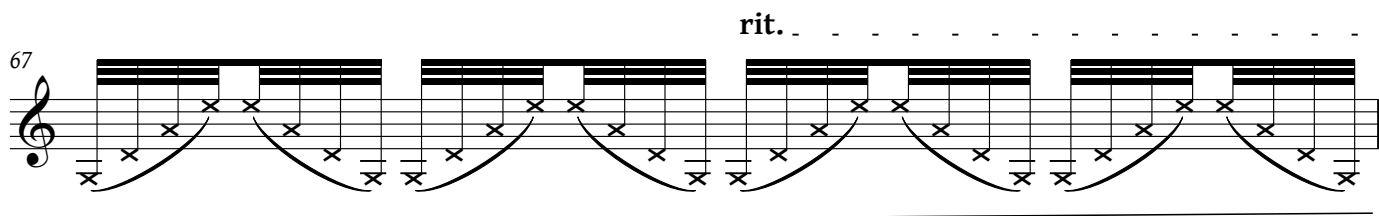


66



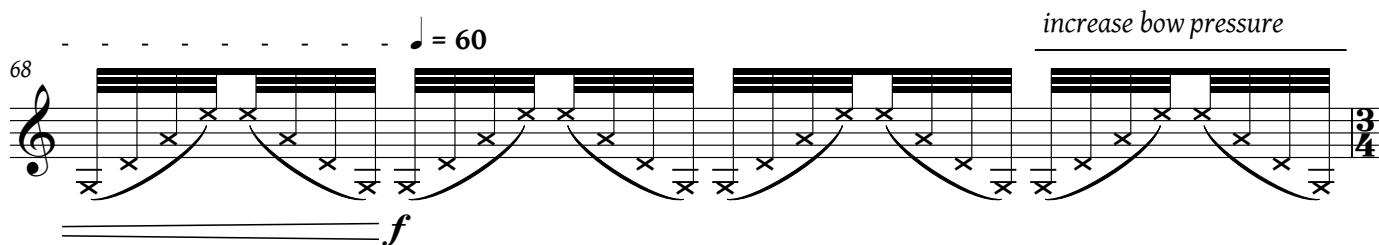
*pp*

67



rit. . . . .

68



♩ = 60

increase bow pressure

*f*



Frantically ♩ = 120, or as fast as possible

69

overpressure →

ord. bow pressure →

*fff* *ppp*

72

sul pont.

left hand gliss. down, while muting strings

gliss

74

undefined pitches

Calmly ♩ = 80

ord. gliss.

*f* *ff* *p ric.*

78

gliss.

tr

gliss.

*mp* *mf*

82

gliss.

5

gliss.

5

gliss.

5

gliss.

5

*p* *mf* *f*

85

gliss.

5

*f* *mp* *f* *mp*

87

IV 5 gliss. I 5 gliss. I 5 gliss. tr mf

91

Gaining momentum

I 5 gliss. II 5 gliss. III 5 gliss. IV 5 gliss. p

93

mf

94

p

95

mf

accel.

96

p

97

→ sul pont. f

ric.  
ord.

98

*sub. p*

*poco cresc.*

99

100

101

F# D B G

F# D# C G#

102

*f*

ord.  
undefined pitches

103

*ff*

104

*mp*

105

*ff* *mf* *gliss.*

107

*fff*

Whimsically ♩ = 72

109

*f* *p* *mf*

111

*f* *mp*

113

*f* *mf* *mp*

115

*p* *fff* *f*

117

*p* *mf*

119

*f* *mp*

121

*f* *p*

123

*mf* *p* *mp*

126

*f* *p* *mp*

128

*p*

130

*f*

131

*mp* *f* *sub.p*

132

*f* *ff sub.p*

134 **Firmly**

*ffp* *f* *ff* *mp* *pp* *mf*

138

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

142

*f* *mp*

144

*fff*

overpressure  
gliss.