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Komorebi

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Komorebi

for baroque string trio



Program Note

Komorebi (2020), written for baroque string trio, was inspired by one of my daily walks from my home in Ann Arbor to the music school. It was in the fall, and Michigan had not yet been engulfed by the thick dreary clouds that descend upon us every winter. The warm sun was shining through the leaves which scattered and reflected the light, shades of orchid yellow and green sparkling like the most beautiful sequin dress — a phenomenon coined "*Komorebi*" by the Japanese. The wind was gently caressing the tree as it rocked the branches side to side, rustling and whispering as it passes through the leaves. It was a genuine, beautiful moment in a semester racked with anxiety and stress, a rare flash of unadulterated joy.

Komorebi was written for the 2020 University of Michigan CoLab Concert.

Duration

c. 7'00"

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Komorebi

for baroque string trio

Adrian Wong

Meditative ♩ = 60

ca. 15"-18" ca. 7" **A** ca. 15" **B** ca. 5"

Baroque violin Baroque viola Baroque violoncello

* Create a rustling white noise by lightly touching the strings while bowing.
** Start to intermittently produce pitch amidst the rustling noise, gradually increase the proportion of pitch to noise until only pitch remains at **C**.

C non vib. tremolo accel. e rit. ad lib.

Vln. Vla. Vc.

2 tremolo accel. e rit. ad lib.

11

Vln. Vla. Vc.

8va non vib.

D

rit.

a tempo

norm.

18 Vln. poco a poco vib.
Vla. poco a poco vib.
Vc. *p*

mf norm. *mp*

26 Vln. *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

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

Vc. *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

molto rall. . . a tempo

rall. . . a tempo

32 Vln. *mp* *mf* *molto espr.* *f* *ff*

Vla. *mf* *molto espr.* *f* *ff* *mp*

Vc. *mf* *molto espr.* *f* < *ff* *morendo*

Musical score for orchestra, page 3, section E. The score includes parts for Violin (Vln.), Viola (Vla.), and Cello/Bass (Vc.). The Violin part features a melodic line with dynamic markings *mp*, *mf*, *mp*, *p*, and *mf*. The Viola part has dynamic markings *mf*, *mp*, *mf*, *mp*, *p*, and *mf*. The Cello/Bass part starts with *ppp* and then has dynamic markings *p*, *mp*, *p*, *mp*, *p*, and *p*. The section concludes with a tremolo instruction: *tremolo accel. e rit. ad lib.*

Musical score for strings (Violin, Viola, Cello) showing measures 46-47. The score includes dynamics (mp, mf), articulations (trills, grace notes), and performance instructions (accel. al.). Measure 46 starts with a dynamic of *p*, followed by *mp* and *mf*. Measure 47 begins with *mp* and *mf*. The strings play eighth-note patterns with various dynamics and articulations.

Musical score for strings (Violin, Viola, Cello) in 2/4 time, key signature of one sharp. The score consists of four staves. The Violin (Vln.) staff shows eighth-note patterns with grace notes. The Viola (Vla.) staff shows sixteenth-note patterns with grace notes, with a measure repeat sign and three measures of '3' below the staff. The Cello (Vc.) staff shows eighth-note patterns with grace notes.

F

4

Bursting with excitement $\text{♩} = 69$

53

Vln. ff 5 5 5 p 3 3 f 6 6

Vla. f 6 6 6 ff

Vc. f 6 6 6 ff sfp 6 5 5 f

This section features three staves for strings. The top staff (Violin) has a treble clef and consists of six measures. It starts with a forte dynamic (ff) followed by three measures of eighth-note pairs (5 5 5). A dynamic marking 'p' follows, leading into a measure of eighth-note pairs (3 3) with a dynamic 'f'. The final measure ends with a dynamic 'f' and a sixteenth-note pattern (6 6). The middle staff (Viola) has a bass clef and consists of four measures. It begins with a dynamic 'f' followed by three measures of eighth-note pairs (6 6 6). The dynamic changes to ff in the fourth measure. The bottom staff (Cello) has a bass clef and consists of five measures. It starts with a dynamic 'f' followed by three measures of eighth-note pairs (6 6 6). The dynamic changes to ff in the fourth measure, followed by a dynamic sfp (soft forte) and a sixteenth-note pattern (6 5 5). The final measure ends with a dynamic 'f'.

56

Vln. 6 ff p 3 6 6 f

Vla. p 3 f 5 5 ff

Vc. 5 ff 5 5 sfp 6 f

This section continues with three staves for strings. The top staff (Violin) has a treble clef and consists of three measures. It starts with a dynamic ff followed by a dynamic p and a measure of eighth-note pairs (3). The dynamic changes to f in the third measure. The middle staff (Viola) has a bass clef and consists of four measures. It begins with a dynamic p followed by three measures of eighth-note pairs (6 6 6). The dynamic changes to ff in the fourth measure. The bottom staff (Cello) has a bass clef and consists of four measures. It starts with a dynamic 5 followed by three measures of eighth-note pairs (5 5 5). The dynamic changes to ff in the fourth measure, followed by a dynamic sfp and a sixteenth-note pattern (6 f).

59

Vln. 6 ff 5 5 6 sfp 6

Vla. 5 p 3 6 6 6 6

Vc. ff sfp 5 5 5 5

This section concludes with three staves for strings. The top staff (Violin) has a treble clef and consists of four measures. It starts with a dynamic 6 followed by three measures of eighth-note pairs (ff 5 5 6). The dynamic changes to sfp in the fourth measure. The middle staff (Viola) has a bass clef and consists of four measures. It begins with a dynamic 5 followed by three measures of eighth-note pairs (3 6 6 6). The dynamic changes to ff in the fourth measure. The bottom staff (Cello) has a bass clef and consists of four measures. It starts with a dynamic ff followed by three measures of eighth-note pairs (sfp 5 5 5). The dynamic changes to f in the fourth measure.

62

Vln. ***ff sempre***

Vla. ***sfp*** — ***f*** — ***ff sempre***

Vc. ***ff sempre***

65

Vln.

Vla.

Vc.

68

Vln.

Vla. ***tremolo accel. e rit. ad lib.***

Vc.

G

Tempo primo ♩ = 60
non vib.

tremolo accel. e rit. ad lib.

pp

3

4

p

gliss.

pp

* start to introduce more and more white noise tremolo rit.

pp

ca. 10"

81

* start to introduce more and more white noise tremolo rit.

pp

Vln.

Vla.

Vc.

** rit. e dim. al fine

ca. 15"

** rit. e dim. al fine

ca. 20"

** rit. e dim. al fine

ppp < pp >

ppp < pp >

ppp < pp >

Ann Arbor, MI, February 2020

* Start to intermittently produce a rustling white noise by lightly touching the strings, gradually increase the proportion of noise to pitch until only noise remains at where there are crossed noteheads in the part.

** Create a rustling white noise by lightly touching the strings while bowing.