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**Title**

Oblivion

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# Oblivion

for string quartet





## Programme Note

*Oblivion*, describes both the state of being unconscious and the state of being forgotten as faded memories. The piece scored for string quartet begins with trauma-like atmosphere and a corresponding aftermath. Through some kind of metamorphosis, the trauma resolves into other forms, which represents the faded memories, or the state of oblivion. The lyrical sense hidden in multiple parts of the piece represents the unconsciousness, which is unreal but transcends us to another land of peace and heal ourselves. The music shifts rapidly between the lyrical fragments and the cruel reality where we are 'forced' to forget the past.

## Instrumentation

- 1 \*Violin I (opt.: with extra violin in scordatura)
- 1 Violin II
- 1 Viola
- 1 Violoncello

Violin I and II are equipped with mutes. Violin I, if possible, to be equipped with scordatura of tuning the (highest) E-string down a minor third to C $\sharp$ .

Duration of Piece                      ca. 4' 30''

## Performance Instruction

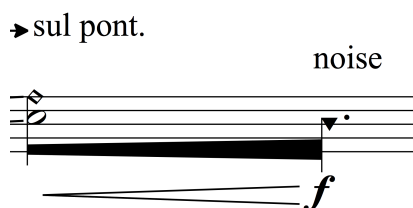
1. Dotted arrows are marked to signify gradual change of effect. In the example below, the notes in the first and second measure are to be played gradually moving from sul ponticello bowing position to ordinary bowing position (pos. ord.).

The image shows a musical staff with two measures. The first measure is in 4/4 time and contains a half note G $\sharp$ 4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C $\sharp$ 5, a quarter note B4, and a quarter note A4. A dotted arrow above the staff spans from the first measure to the second, labeled 'sul ponticello' at the start and 'pos. ord.' at the end. Below the staff, dynamic markings are indicated with arrows: *p* under the first note, *f* under the second note, *mp* under the third note, *f* under the first note of the second measure, and *mf* under the last note of the second measure. The second measure also features a triplet of notes (B4, C $\sharp$ 5, B4) and a fermata over the final A4 note.

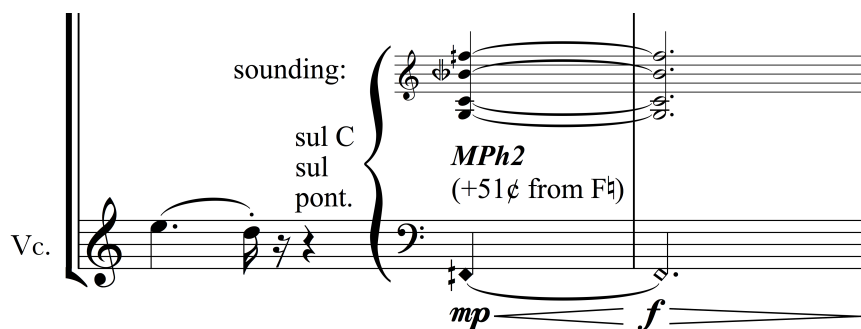
2. Notes marked with capital **H** together with bracket (indicating the end) represent *Hauptstimme*, meaning the contours have to be outstood so that it is of highest importance in that particular time.



3. Black wedges indicate an increase in bowing pressure (in this example is the first minim beats at *sul ponticello* position, and increasing towards the end, at the note marked with noise (scratch-tone)



4. For Violoncello, there are multiphonics notated. Multiphonics possibilities are selected online from the webpage: <http://www.cellomap.com/index/the-string/multiphonics-and-other-multiple-sounds.html>. They are notated in two staves. The lower writing out how the multiphonics are to be pressed on the string indicated. The strings are to be pressed like harmonics with fingers lightly touching the strings with precision, and the bow drawing at *poco sul ponticello position* (unless otherwise stated) The upper staff writes out what is the approximate sound of the resultant multiphonics. Example is as below.



5. Microtonal deviations are notated as follows. Lowering about one quarter-tone is notated as  $\flat\sharp$  or  $\sharp\flat$ . Lowering three quarter-tones is notated as  $\flat\flat\flat$ . Raising one quarter-tone is notated as  $\sharp$ . Ordinary half-step deviations are notated using conventional symbols.

# Oblivion

for string quartet

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**1** ♩=128 (♩=64)

♩=48 accel. . . .

*molto legato*

Violin I

*f* *ff* *subito mf* *fff*

Violin II

*molto legato* *f* *ff* *f* *ff* *fff* *p*

with strong accents

gliss.

Violola

*sf sf* *p < ff* *mp* *f*

sharp cut-off(!)

Violoncello

*sf* *p < ff* *mf* *fff* *ffp*

sharp cut-off(!)

4

Vln. I

*f* *ff* *fff* *scratch*

Vln. II

*f* *ff* *ffff* *ff* *p*

Vla.

*ff* *fp* *ff* *scratch*

Vc.

*f* *ff* *scratch*

Oblivion - for string quartet  
Full Score

7 ord. subito accel. -----

Vln. I *p* *(mf)* *p* *(mf)* *p* *(mf)* *p* *(mf)* *p* *f* *p*

Vln. II *(mf)* *p* *(mf)* *p* *(mf)* *p* *(mf)* *mf*

Vla. *sf*

Vc. ord. subito *fff* *mp* *f*

sounding: *mp* *f*  
*MPh1*  
(-10¢ from F<sup>♯</sup>)

13 *full!* **2** Calm ♩=40 *gliss. starts at this point*

Vln. I *(f)* *fff* *fpp* *pp* *pp* *mp*

Vln. II *f* *p* *sf* *ff* *mp* *p* *3*

Vla. *sf* *f* *mp* *f* *f*

Vc. *pp* *pp* (ord.)

Musical score for measures 16-24 of Oblivion, for string quartet. The score is in 3/4 time and features four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#). Measure 16 starts with a first violin part marked 'sul G' and a dynamic of *mp*. The second violin part has a dynamic of *mp*. The viola part has a dynamic of *p*. The cello part has a dynamic of *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings like *fp*, *p*, and *mp*. There are also triplets and a fermata in measure 24.

**3** Contrast of tenderness and brute;  
Poco Più Mosso ♩=52  
molto vibrato; sul tasto

poco rit. . . . (♩=48)

**4** [FRAGMENT I]  
Andante,  
(Strict tempo!)  
♩=72

Musical score for measures 18-24 of Oblivion, for string quartet. The score is in 3/4 time and features four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#). Measure 18 starts with a first violin part marked 'with affection!' and a dynamic of *pp*. The second violin part has a dynamic of *mf*. The viola part has a dynamic of *p*. The cello part has a dynamic of *f*. The score includes various musical notations such as slurs, accents, and dynamic markings like *pp*, *mp*, *f*, *ff*, *mf*, *p*, and *pp*. There are also triplets and a fermata in measure 24. The score is divided into two sections: '3' (measures 18-23) and '4' (measures 24-24). The first section is marked 'poco rit.' and the second section is marked 'Andante, (Strict tempo!)'. The score includes various musical notations such as slurs, accents, and dynamic markings like *pp*, *mp*, *f*, *ff*, *mf*, *p*, and *pp*. There are also triplets and a fermata in measure 24. The score is divided into two sections: '3' (measures 18-23) and '4' (measures 24-24). The first section is marked 'poco rit.' and the second section is marked 'Andante, (Strict tempo!)'. The score includes various musical notations such as slurs, accents, and dynamic markings like *pp*, *mp*, *f*, *ff*, *mf*, *p*, and *pp*. There are also triplets and a fermata in measure 24.



Oblivion - for string quartet  
Full Score

Musical score for measures 22-27, featuring four staves: Vln. I, Vln. II, Vla., and Vc. The score includes various dynamics such as *mf*, *f*, *pp*, *ppp*, *p*, *mp*, and *mp:mp*. Performance instructions include *arco*, *pizz.*, *molto sul tasto*, and *molto sul tasto arco*. The Vln. I staff has a *3* triplet in measure 25. The Vln. II staff has *3* triplets in measures 23, 25, and 26. The Vla. staff has *arco* markings in measures 22 and 23, and *H* and *7* markings in measures 25 and 26. The Vc. staff has *pizz.* markings in measures 23 and 24, and *arco* markings in measures 25 and 26.

Musical score for measures 28-33, featuring four staves: Vln. I, Vln. II, Vla., and Vc. The score includes various dynamics such as *pp*, *mp*, *p*, *f*, *pp*, *sf*, *ppp*, *pp*, *mp*, *f*, *ff*, *p*, and *mp:mp*. Performance instructions include *arco*, *pizz.*, *sul A*, *non dim. secco*, and *sul tasto pizz.*. The Vln. I staff has *sul A* markings in measures 29 and 30, and *non dim. secco* in measure 33. The Vln. II staff has *pizz.* markings in measures 29 and 30, and *arco* markings in measures 31 and 32. The Vla. staff has *pizz.* markings in measures 29 and 30, *arco* markings in measures 31 and 32, and *sul tasto pizz.* in measure 33. The Vc. staff has *pizz.* markings in measures 29 and 30, and *arco* markings in measures 31 and 32.

**5** Poco Agitato  
♩=112

35

Vln. I: pos. ord. *mf ff* *fff* *f* *fp* with squeaks (poss.) sul G

Vln. II: *non dim. secco* pizz. *p* sul tasto arco *p* sul pont. *f* noise

Vla.: *pp* col legno battuto (arco) *f* (indefinite pitch) *ff* *f*

Vc.: pizz. (snap) *fff* arco *f* *ff* *f* hit string with bow (hair-side) *fff*

**6** Doppio Valore,  
Meno Mosso  
Espressivo con rubato ♩=52

39

Vln. I: *f* *p* *mf* *f*

Vln. II: *mf* *mf* *f* noise (scratch) *ff* off! *mp* *f* *f*

Vla.: *ff* *f* arco ord. sul C *p* *pp* *mf*

Vc.: *f* *fff* *ff* *p* *f*

Oblivion - for string quartet  
Full Score

poco rit.

Internally, sentimental

$\text{♩} = 36$

43

*doloroso*  
8va

Vln. I: *mp* — *mf* | *p* *espressivo!* | *mp* — *mf*<sup>3</sup> | *pp*

Vln. II: *ff* | *mf* | *f* [3] | *ff* | *pp* [3] | *f*

Vla.: *mp* | *f* | *f* | *f* | *f* | *f*

Vc.: *mp* — *f* — *mp* — *mf*

Annotations: *sul A*, *sul D*, *sul G*, *sul D*, *sul C*, *sul pont.*, *sul C*, *sul pont.*, *pos. ord.*, *pos. ord.*, *pos. ord.*

Technical: *3*, *3*, *3*, *3*

Soundings: *MPh2 (+51¢ from F<sup>♯</sup>)*

7 Allegretto  
 $\text{♩} = 192$  ( $\text{♩} = 96$ )

47

Vln. I: *pp* | *f* | *p* | *pp*

Vln. II: *p* | *f* | *mp* — *f* | *f* *p*

Vla.: *p* | *ppp* — *(p)* | *stacc.* *molto legato* | *p*

Vc.: *p* | *f* | *mp*<sup>3</sup> — *f* | *p*

Annotations: *pos. ord.*, *pos. ord.*, *pos. ord.*, *pos. ord.*, *col legno battuto*, *col legno battuto*

Technical: *3*, *3*, *3*, *5*

Soundings: *MPh3 (+47¢ from C<sup>♯</sup>)*

**Doppio Valore**  
♩=96

52

Vln. I: *poco*, *pizz.* *p*, *arco jeté*, *pizz.* *p*, *change to \*violin con scordatura (if necessary)*

Vln. II: *ord.* *p*, *smf*, *dolce* *pp*, *p*

Vla.: *pp*, *molto sul tasto* *mp*

Vc.: *pp*, *ppp*, *arco ord.* *mp*, *p*, *dolce*

as if something heavy getting lighter

**8 Doppio Valore**  
♩=48

**Ancora meno mosso** ♩=40  
**Without accents and points**

8<sup>va</sup> *very delicate and neat*  
sul C#(sul E)

55

Vln. I: *arco con sord.*, *mp-pp*, *3*

Vln. II: *pizz. sul G* *mf*, *arco con sord.* *pp*, *mf p*, *taking over Viola's line*

Vla.: *pp*, *p*, *ppp*, *mf*, *pp*, *p*, *mp*, *molto espressivo*

Vc.: *pp*, *pp*, *p*, *mp*, *ord.*, *p*, *sul G*, *sul C*

Oblivion - for string quartet  
Full Score

(8)

do not divide the phrase!

58

Vln. I

*p* *pp* *ppp* *p* *meno p*

Vln. II

*molto espressivo*  
*p* *p*

Vla.

*mf* *p*

Vc.

*mp* *mf* *meno espressivo* *molto*

musical notation for strings I, II, Viola, and Cello

Deprive of feelings;  
as if impersonal

molto rit. . . . . (♩=40) ♩=ca. 30

Senza Misura

(8)

60

Vln. I

*pp* *pppp non dim.*

Vln. II

*pp* *ppp*

Vla.

*pp non dim.*

Vc.

*p* *ppp*

musical notation for strings I, II, Viola, and Cello

con sord. senza vibrato; sul tasto; sul G

senza vibrato

**9** [FRAGMENT II]  
Andante ♩=64

62

Vln. I *p* *mp* *p* *mf*

Vln. II arco sul ponticello *p* *pizz.* *mp* *mp non dim.*

Vla. *pizz.* *p* *pp* *arco* *pp* *p* *ppp*

Vc. sul tasto *ppp* *pp* *pizz.* *ppp* (*molto secco*)

Annotations: *sul tasto*, *arco*, *arco sul ponticello*, *pizz.*, *mp*, *mf*, *pp*, *ppp*, *non dim.*, *(molto secco)*

Measures 62-65 are shown with various time signatures: 4/4, 3/4, and 4/4.