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Oblivion

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WONG Ching Yin

2018.4

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

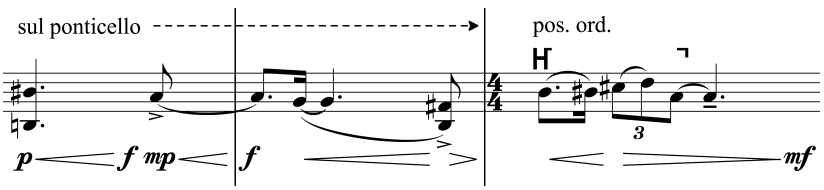
1 Violoncello

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 $C_{\sharp}$.

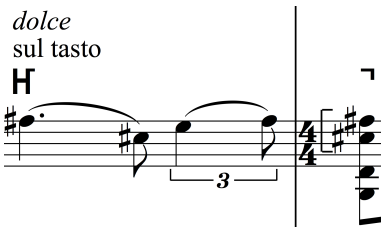
Duration of Piece ca. 4' 30"

Performance Instruction

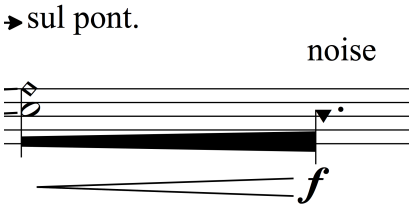
1. Dotted arrows are marked to signify gradual change of effect. In the example below, the notes in the first and second measure are to be played gradually moving from sul ponticello bowing position to ordinary bowing position (pos. ord.).



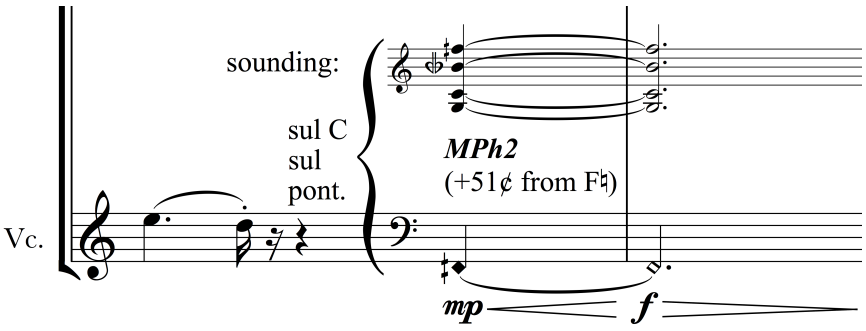
2. Notes marked with capital H together with bracket (indicating the end) represent *Hauptstimme*, meaning the contours have to be outstood so that it is of highest importance in that particular time.



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 𝄲 or 𝄳. Lowering three quarter-tones is notated as 𝄬. Raising one quarter-tone is notated as 𝄰. Ordinary half-step deviations are notated using conventional symbols.

Oblivion

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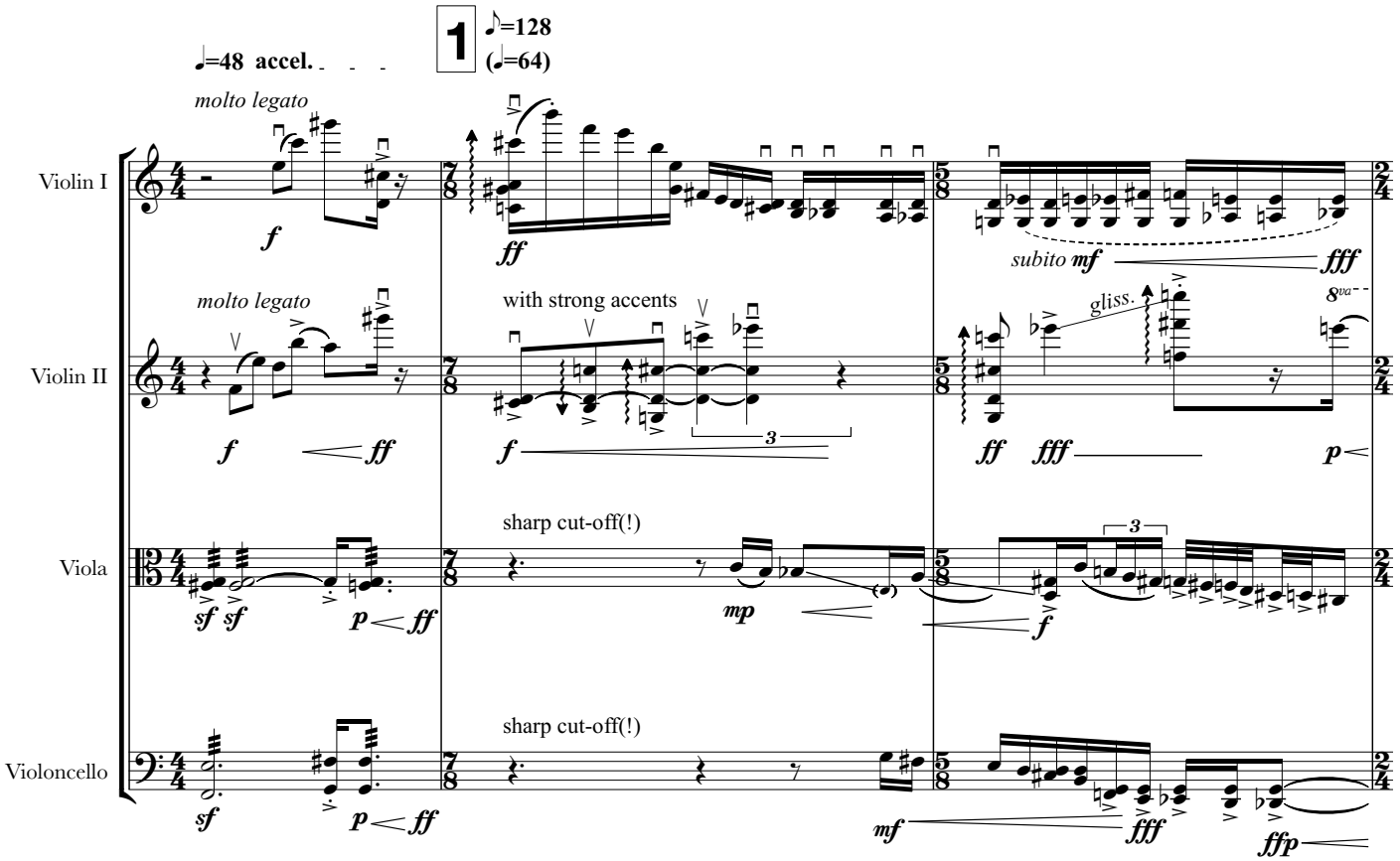
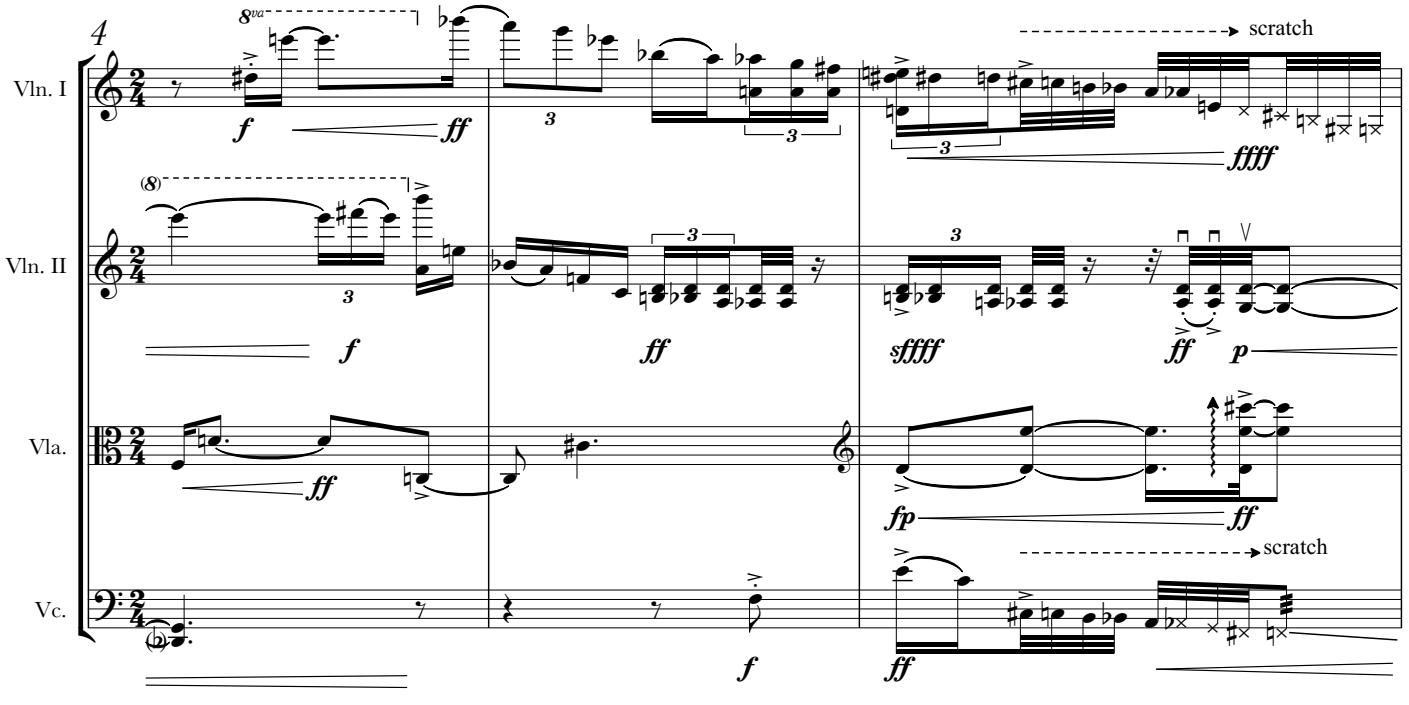
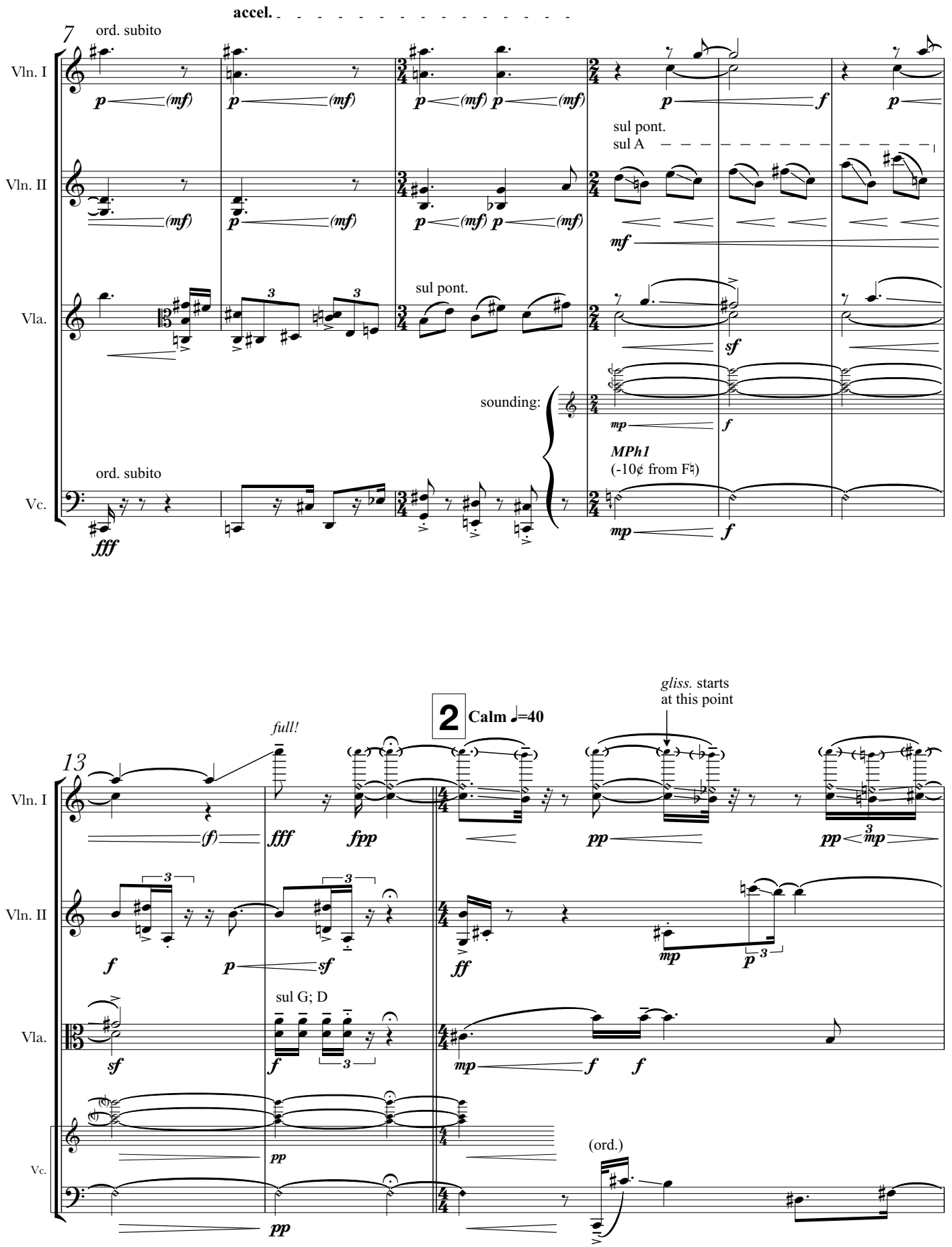
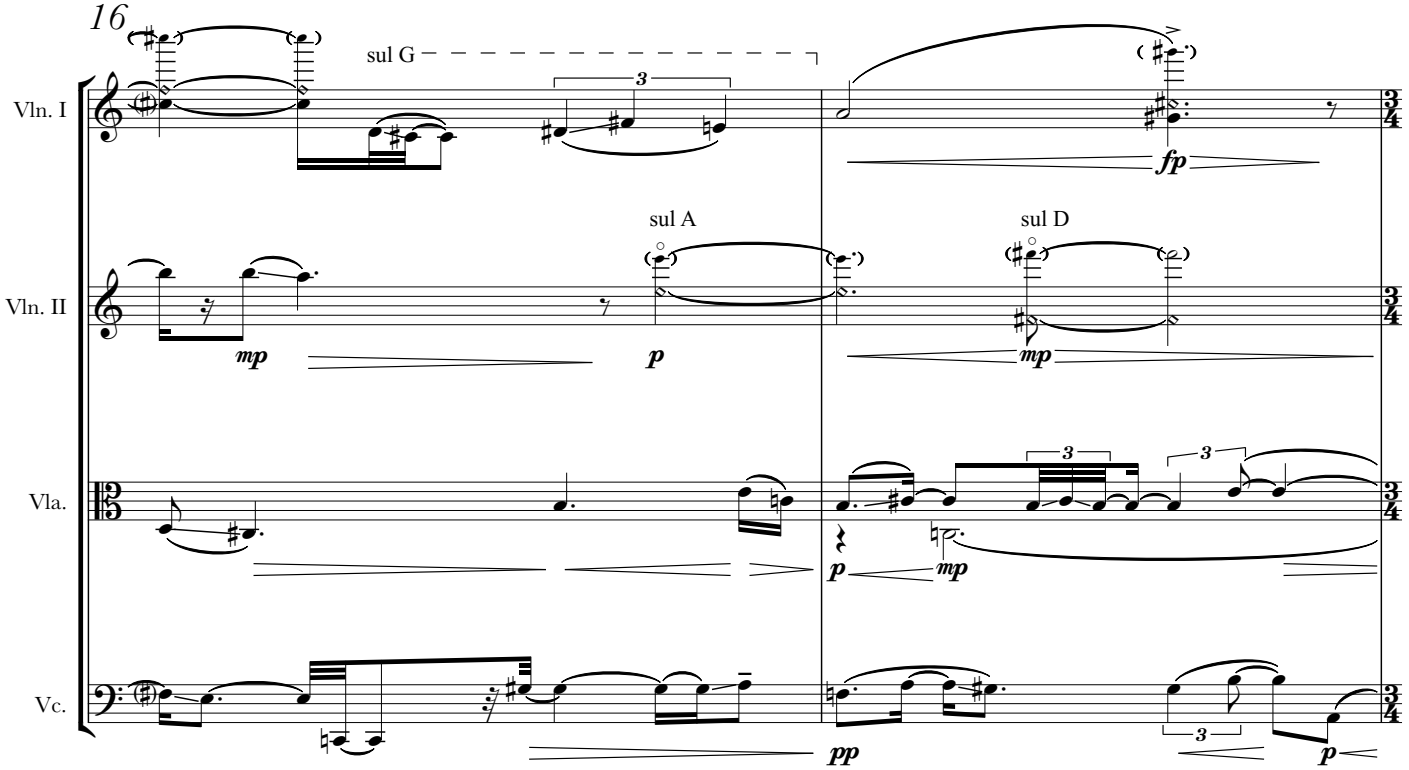
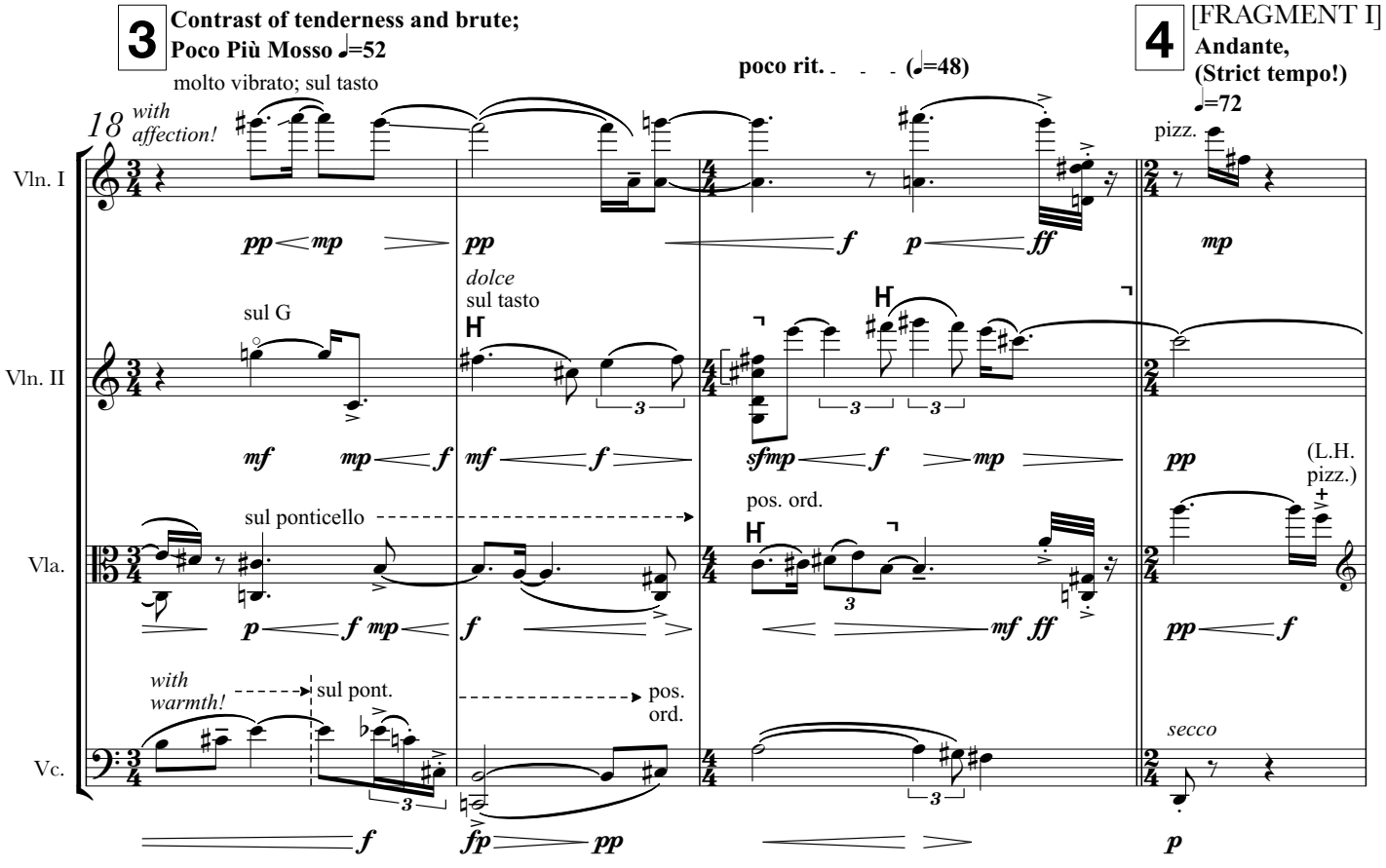
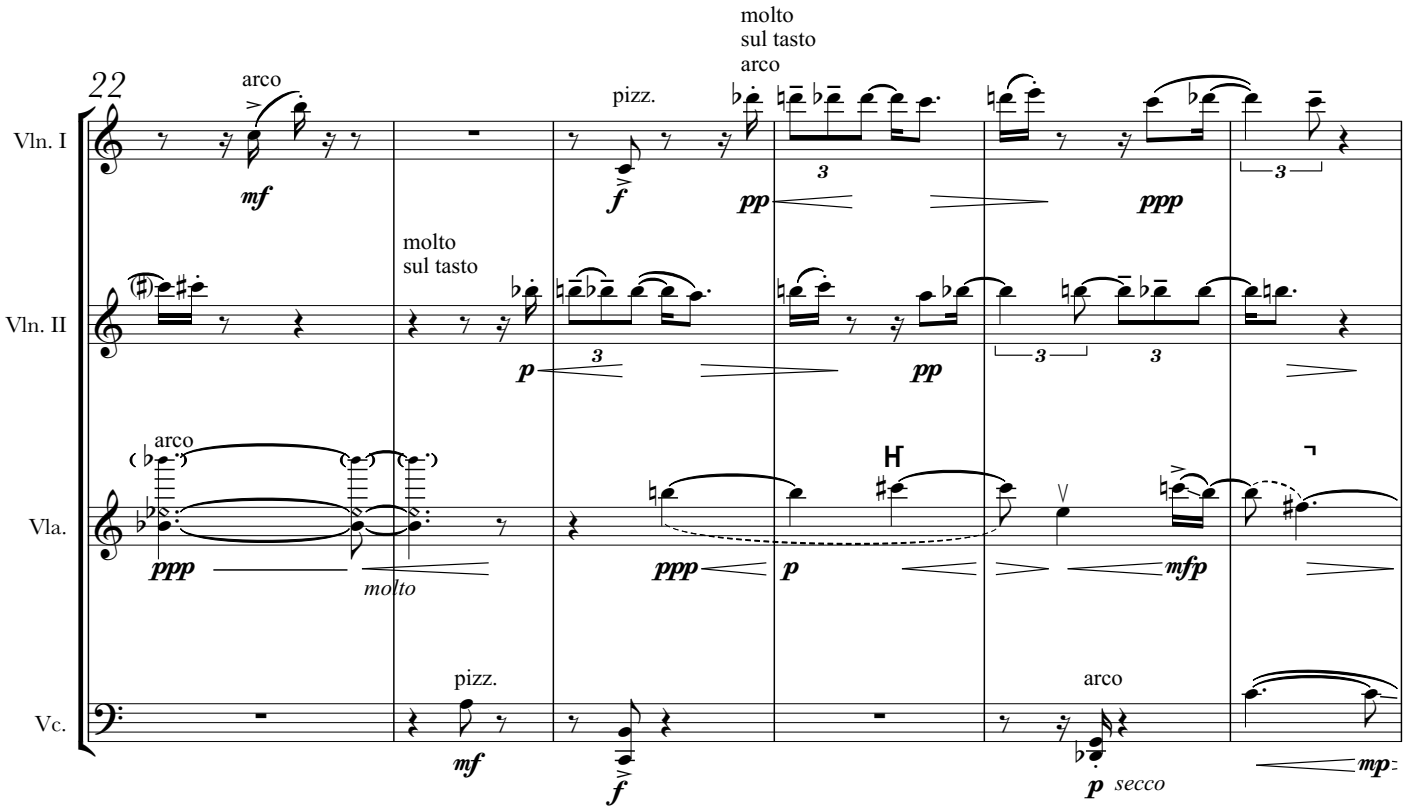


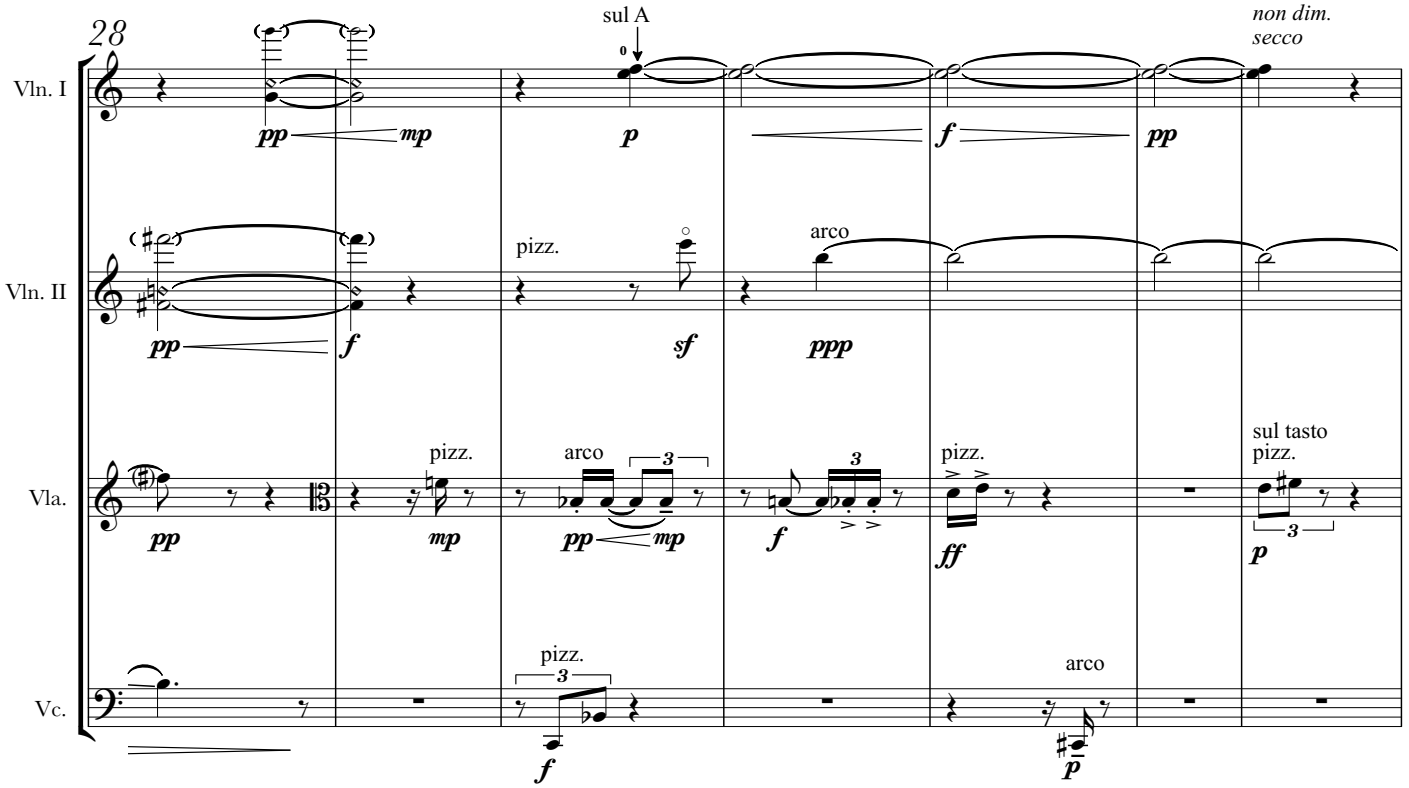


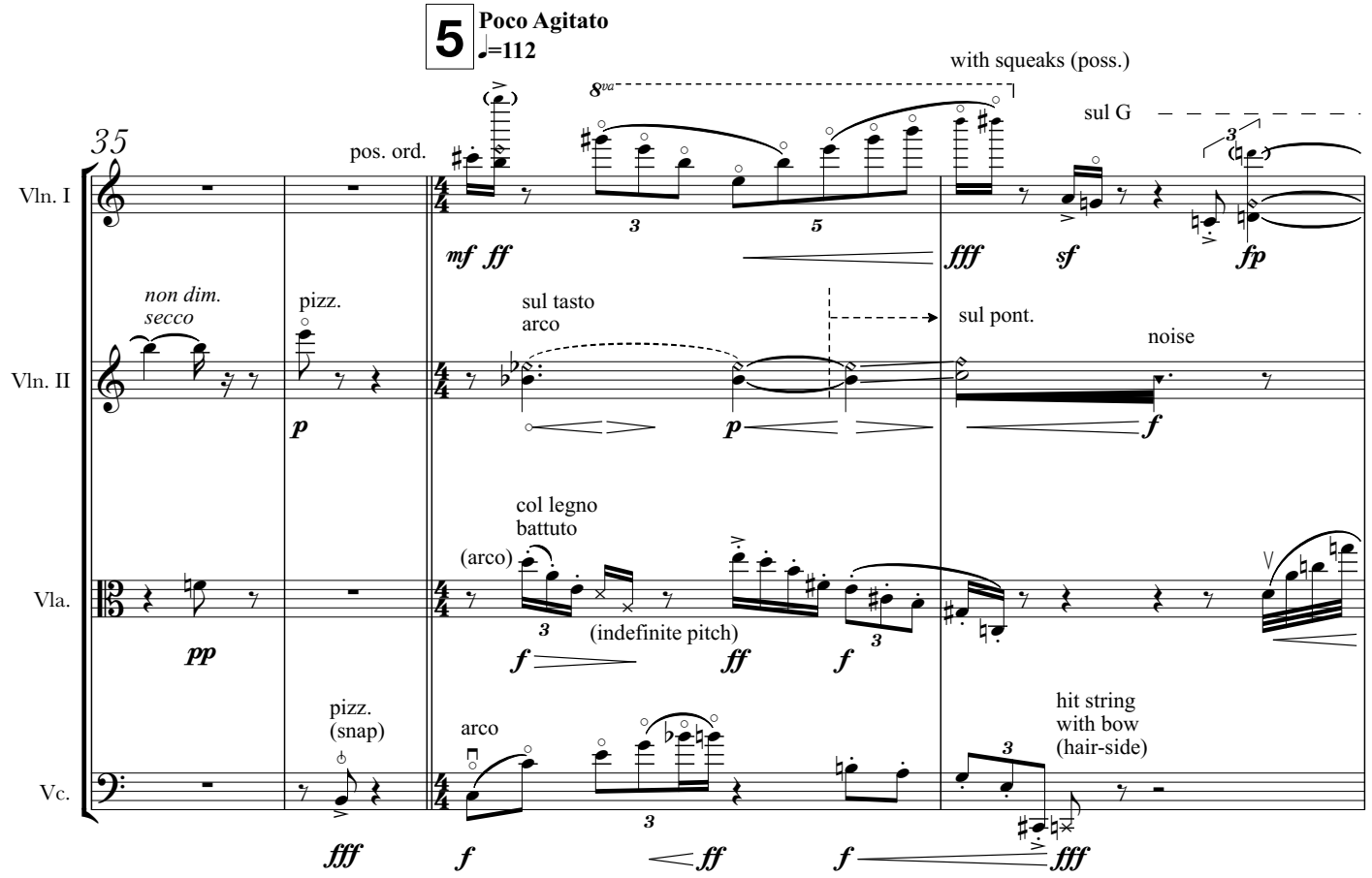

accel.
7
ord. subito
Vln. I
Vln. II
Vla.
Vc.
sul pont.
sul A
sul pont.
sounding:
MPh1
(-10¢ from F♮)
ord. subito
2
Calm ♩=40
gliss. starts at this point
full!
13
sul G; D
(ord.)

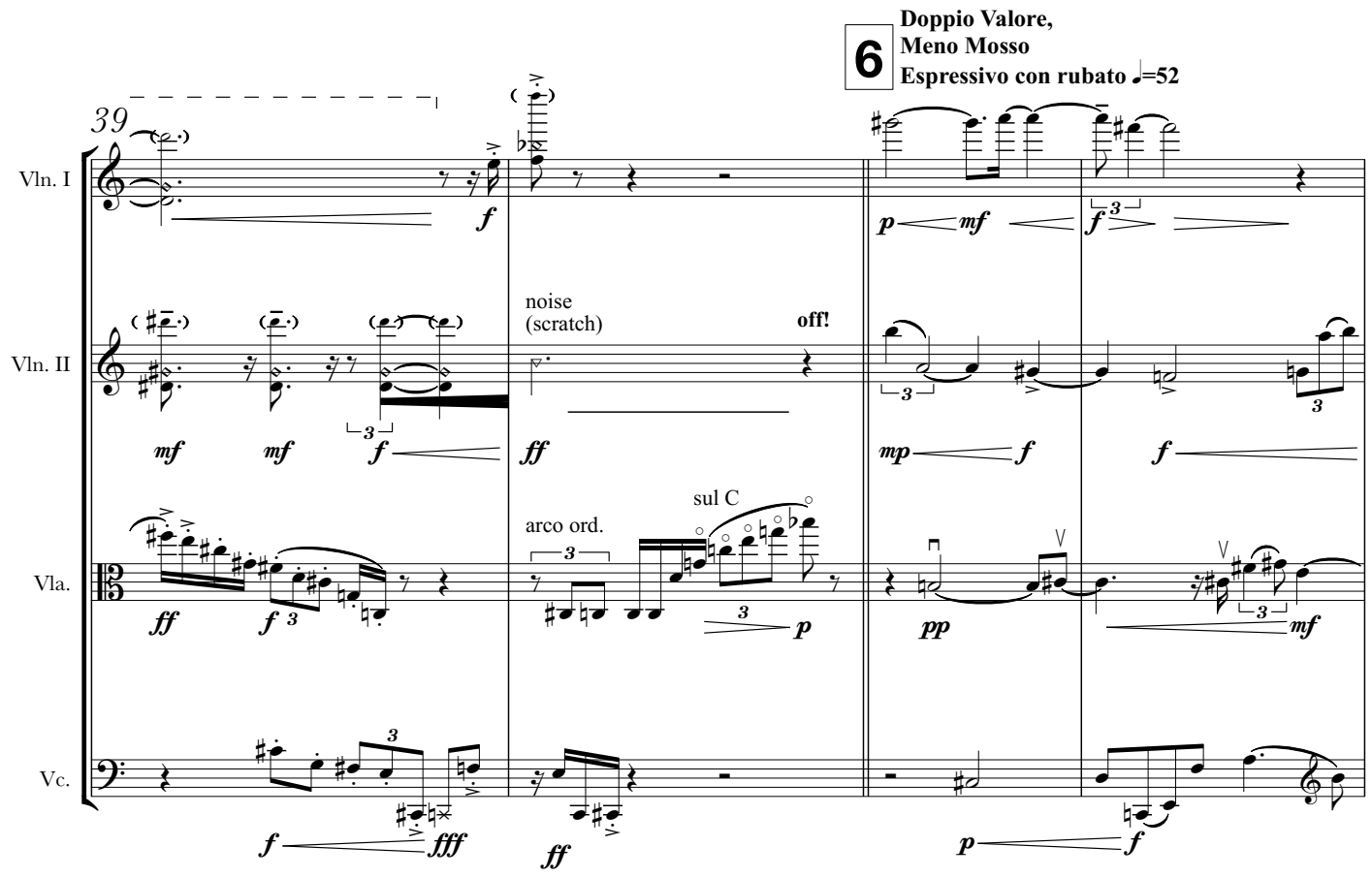

16
Vln. I
Vln. II
Vla.
Vc.
sul G
sul A
sul D
fp
mp
p
pp

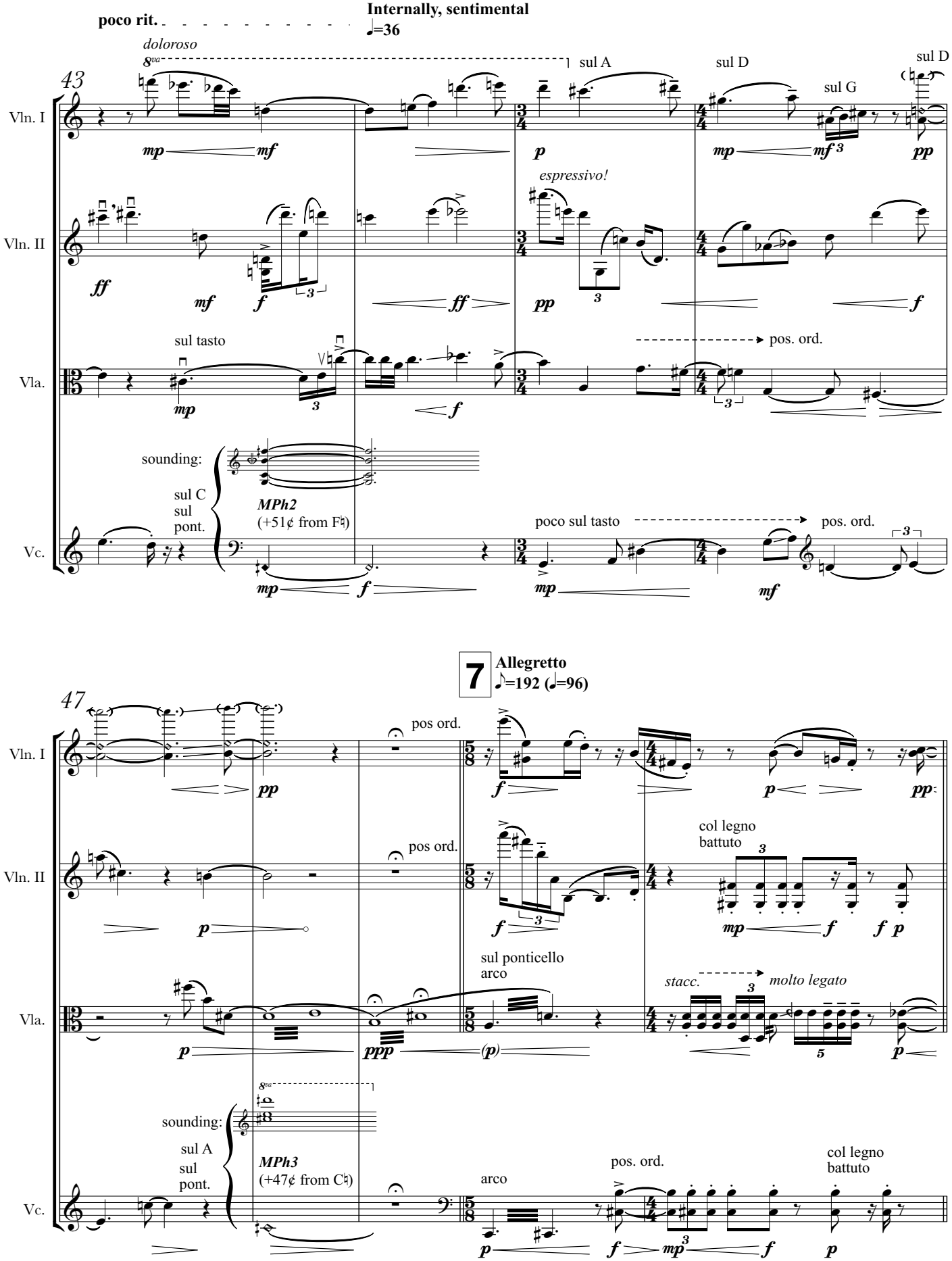

3
Contrast of tenderness and brute;
Poco Più Mosso ♩=52
molto vibrato; sul tasto
poco rit.
(♩=48)
4
[FRAGMENT I]
Andante,
(Strict tempo!)
♩=72
18
with affection!
pizz.
Vln. I
Vln. II
Vla.
Vc.
sul G
dolce
sul tasto
sul ponticello
pos. ord.
(L.H. pizz.)
with warmth!
sul pont.
pos. ord.
secco

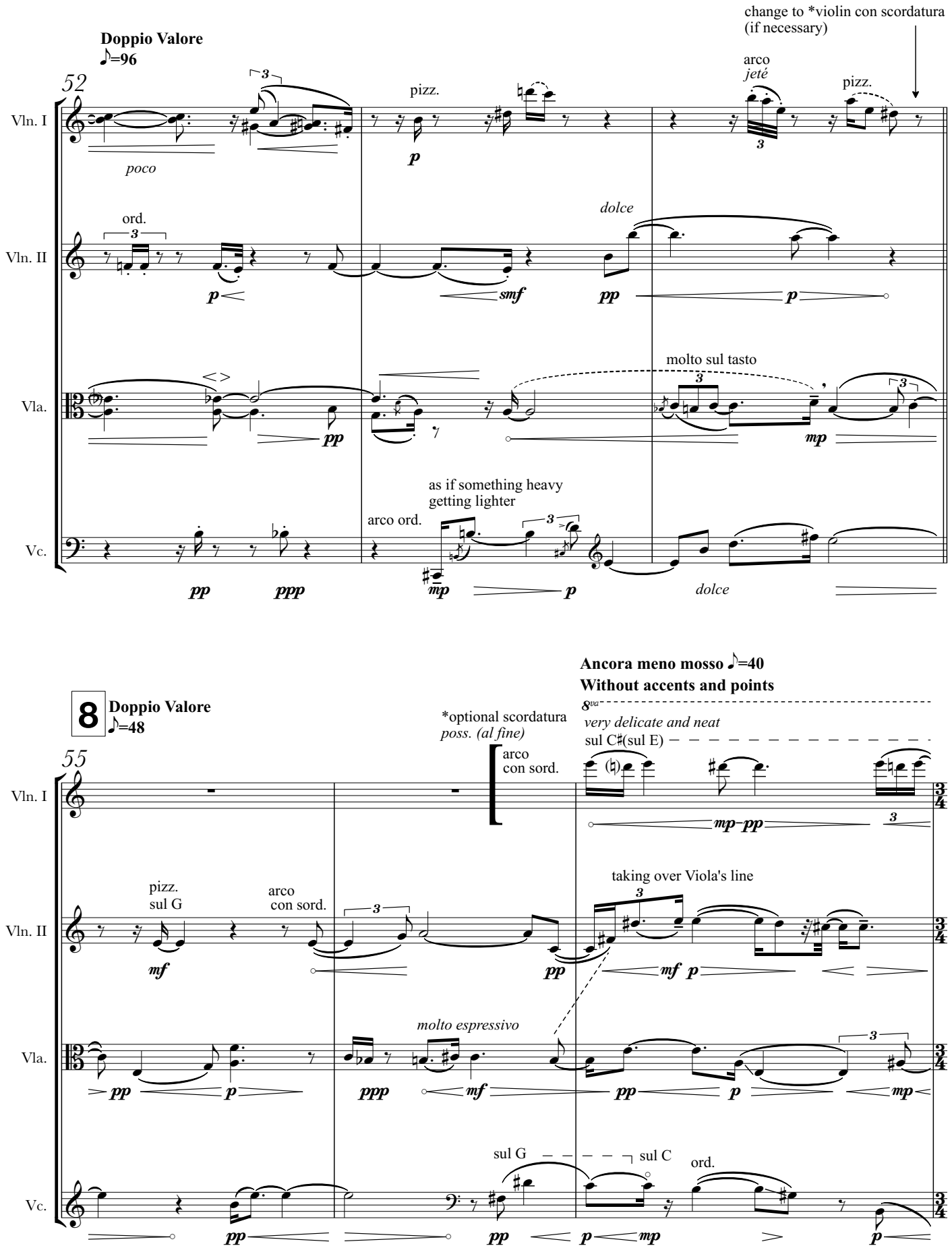

22
Vln. I
Vln. II
Vla.
Vc.
arco
pizz.
molto
sul tasto
arco
molto
sul tasto
arco
molto
pizz.
arco
secco

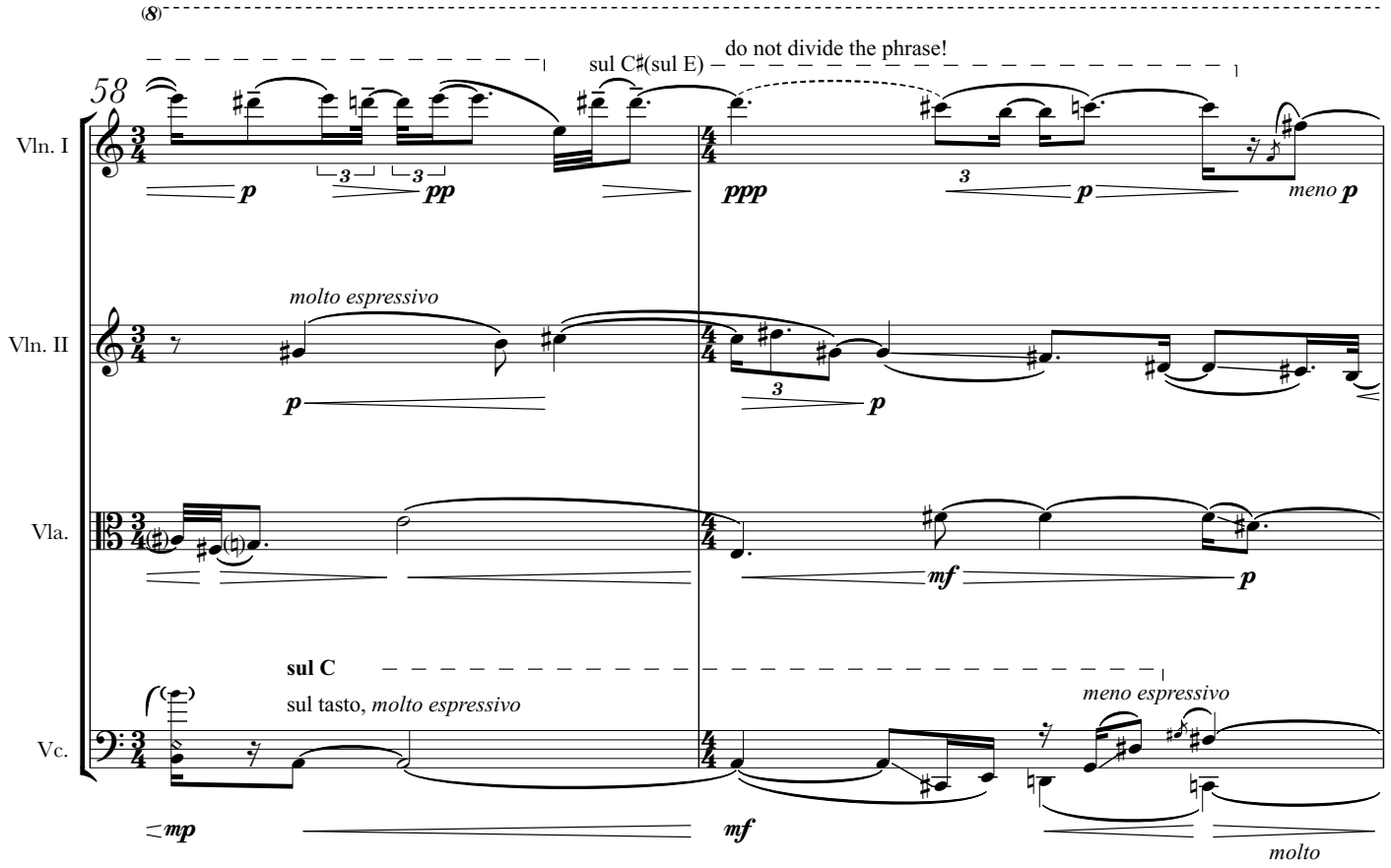

28
Vln. I
Vln. II
Vla.
Vc.
sul A
non dim.
secco
pizz.
arco
pizz.
arco
pizz.
sul tasto
pizz.
pizz.
arco

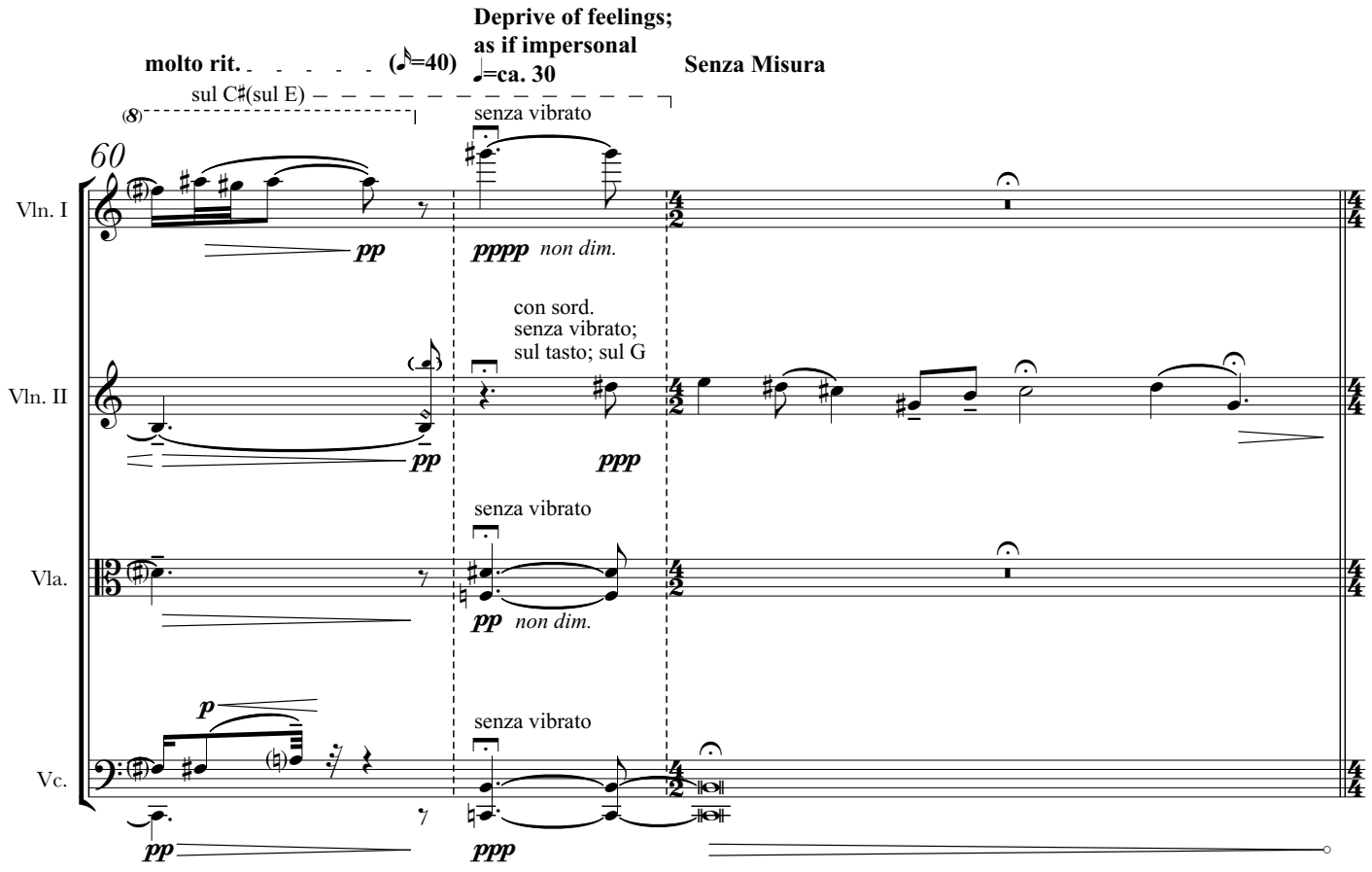

5
Poco Agitato
♩=112
35
Vln. I
Vln. II
Vla.
Vc.
pos. ord.
with squeaks (poss.)
8va
sul G
mf ff
fff
sf
fp
non dim.
secco
pizz.
sul tasto
arco
sul pont.
noise
p
p
f
col legno
battuto
(arco)
(indefinite pitch)
pp
f
ff
f
pizz.
(snap)
arco
hit string
with bow
(hair-side)
fff
f
ff
f
fff

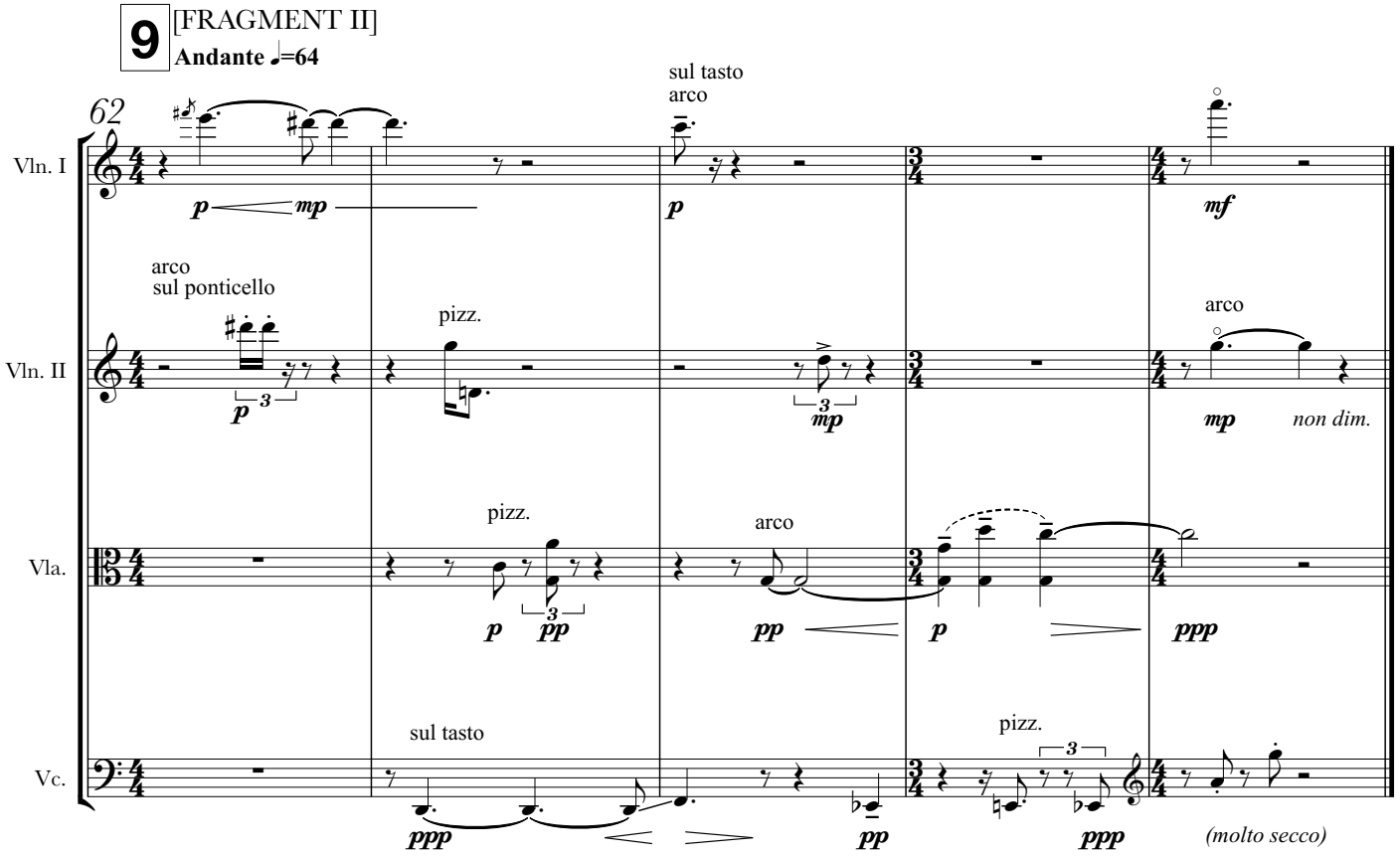

6
Doppio Valore,
Meno Mosso
Espressivo con rubato ♩=52
39
Vln. I
Vln. II
Vla.
Vc.
f
p
mf
f
noise
(scratch)
off!
mf
mf
f
ff
mp
f
f
sul C
arco ord.
ff
f
fff
p
pp
mf
f
ff
p
f


poco rit.
Internally, sentimental
♩=36
doloroso
43
sul A
sul D
sul G
sul D
Vln. I
Vln. II
Vla.
Vc.
espressivo!
sul tasto
pos. ord.
sounding:
sul C
sul
pont.
MPh2
(+51¢ from F♮)
poco sul tasto
pos. ord.
7
Allegretto
♪=192 (♩=96)
47
pos. ord.
pos. ord.
col legno
battuto
sul ponticello
arco
stacc.
molto legato
sounding:
sul A
sul
pont.
MPh3
(+47¢ from C♮)
arco
pos. ord.
col legno
battuto


Doppio Valore
♪=96
52
change to *violin con scordatura
(if necessary)
Vln. I
Vln. II
Vla.
Vc.
poco
pizz.
arco
jeté
ord.
dolce
molto sul tasto
as if something heavy
getting lighter
arco ord.
8
Doppio Valore
♪=48
55
*optional scordatura
poss. (al fine)
arco
con sord.
Ancora meno mosso ♪=40
Without accents and points
very delicate and neat
sul C♯(sul E)
pizz.
sul G
taking over Viola's line
molto espressivo
sul G
sul C
ord.


(8)
do not divide the phrase!
sul C♯(sul E)
58
Vln. I
Vln. II
Vla.
Vc.
molto espressivo
sul C
sul tasto, molto espressivo
meno espressivo
meno p
molto


Deprive of feelings;
as if impersonal
molto rit.
(𝅗𝅥=40)
♩=ca. 30
Senza Misura
sul C♯(sul E)
(8)
60
Vln. I
Vln. II
Vla.
Vc.
senza vibrato
non dim.
con sord.
senza vibrato;
sul tasto; sul G


9
[FRAGMENT II]
Andante ♩=64
62
Vln. I
Vln. II
Vla.
Vc.
sul tasto
arco
arco
sul ponticello
pizz.
pizz.
arco
sul tasto
pizz.
non dim.
(molto secco)