

Lost Touch With Oneself

for string quartet

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Performance note

ST = Sul Tasto.

SP = Sul Ponticello. Play with the bow as close to the bridge as possible.

Flaut. = Flautando. Play with the bow close to the fingerboard for a flutelike quality.



= Jeté.



= Alternating between the indicated pitches for the indicated length.
Play with light bow weight and change bow freely.



= Gliss natural harmonics up and down throughout the full length of the note value.

Program note

I had a conversation with my teacher about one of American painter Jackson Pollock's famous quotes: "It is only when I lose contact with the painting that the result is a mess. Otherwise there is pure harmony, an easy give and take, and the painting comes out well." My teacher disagreed with it, because he thought in music it is different. In music, one can always go back and retrace oneself, but in painting you can't. What interested me was "what if the work itself is just about getting lost?"

In this piece, new sounds/materials/ideas keep penetrating the already established sound world and eventually taking over of it. This process happens over and over again; instead of following directions on the map, it is more like one is really 'lost' and being taken by what comes next.

Duration: ca' 10 minutes

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$\text{♩} = 52$

Violin I

Violin II

Viola

Violoncello

Vln. I

Vln. II

Vla.

Vc.

8

Vln. I ord. *tr* *tr* *fpp*

Vln. II *(tr)* ord. → SP → ord. *tr*

Vla. *tr* *mf/p*

Vc. *tr* *mp/pp*

8^{va} pizz. arco II III

Vln. I *p* *mf* *pp* < *mp* *p* <

Vln. II *mf/p* *pp*

Vla. pizz. + arco *tr*

Vc. *arco SP tr*

12

Vln. I *fpp*

Vln. II 5 5 5 5 5 5 6 5 5

Vla. *tr* *tr* *fpp* *f*

Vc. *tr* *sul A* *f*

pizz. *p* *mf*

15

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

Vln. II

Vla. ord. *mf*

Vc.

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing measures 17-20. The score is in common time (indicated by '4'). The instrumentation includes Violin I, Violin II, Cello, and Double Bass. The music consists of six measures. Measures 17-19 show rhythmic patterns with eighth and sixteenth notes, primarily in 5/4 time. Measure 20 begins in 3/4 time and transitions back to 5/4. Dynamics include *p*, *mf*, *pp*, and *mp*. The cello and double bass provide harmonic support with sustained notes.

19

Vln. I

Vln. II

Vla.

Vc.

21

Vln. I

Vln. II

Vla.

Vc.

23

Vln. I

Vln. II

Vla.

Vc.

25

Vln. I

Vln. II

Vla.

Vc.

27

Vln. I

Vln. II

Vla.

Vc.

f *mf*

III 3 II I

IV 3

mf

29

Vln. I

Vln. II

Vla.

Vc.

III II I

3

5

31

Vln. I

Vln. II

Vla.

Vc.

mf

sempre legato

sempre legato

33

Vln. I

Vln. II

Vla.

Vc.

sempre legato

sempre legato

35

Vln. I

p *mp* *pp*

Vln. II

Vla.

Vc.

37

Vln. I

9 *9* *9* *9* *3* *p* *mp*

Vln. II

3 *p* *mp* *pp* *3* *7* *7* *p*

Vla.

pp

Vc.

6 *6* *6* *6* *3* *p* *mp* *pp* *6*

39

Vln. I Vln. II Vla. Vc.

pp 3 9 9 9 mp p
pp 3 7 7 7 7
p 3 pp mp
6 6 6 3 mp pp 6

41

Vln. I Vln. II Vla. Vc.

pp 9 9 9 9
7 p mp pp
p pp 3 mp p
6 p mp pp pizz. 3 arco mp p pp

43

Vln. I

Vln. II

Vla.

Vc.

mp — *pp*

pp 7 *pp* *mp* *pp* *pp*

pp *pp* — *mp* *pp* *pp*

pp *pp* — *mp* *p* — *mp* *pp*

45

Vln. I

Vln. II

Vla.

Vc.

pp *mf* — *p* — *mf* *pp*

— *mp* *pp* *mf* — *p* — *mf* *p* — *f* *f*

— *mp* — *pp* — *mf* *mf* — *f*

pp — *f* *pp* *tr* *(#)* *mp* — *f*

47

Vln. I *f* *f* *sub.p* *f* *p*

Vln. II *f* *p* *f*

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

Vc. *f* *p* *fp* *f* *p*

This section of the musical score shows four staves for string instruments.
 - Vln. I starts with a six-note scale-like run followed by eighth-note patterns.
 - Vln. II has sustained notes with grace notes.
 - Vla. features slurs and dynamic changes between *mf*, *f*, *mp*, and *mf*.
 - Vc. has sustained notes with grace notes and dynamic changes between *f*, *p*, *fp*, and *f*.
 Measure 47 ends with a trill over a sustained note.

50

Vln. I *f* *p* < *f* *mf* < *f* *mf* *f* SP *tr*

Vln. II *p* *mf*

Vla. *fp* *f*

Vc. *tr* III IV III V *fp* *f* *p*

This section continues with four staves.
 - Vln. I includes dynamics *f*, *p*, *mf*, *mf*, *f*, and a dynamic marking "SP" followed by a trill.
 - Vln. II has dynamics *p* and *mf*.
 - Vla. has dynamics *fp* and *f*.
 - Vc. includes dynamic markings *tr*, III, IV, III, V, *fp*, *f*, and *p*.
 Measures 50-53 show various rhythmic patterns and dynamic shifts, with some measure lines continuing across the page.

53

Vln. I *sempre legato*
 $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{3}}$
 $\geq p$ *sub. pp*
 f *fp*

Vln. II *sempre legato*
 $\overbrace{\text{3}}$ $\overbrace{\text{6}}$
 p *sub. pp*
 f *fp*

Vla. *sempre legato*
 mp $\overbrace{\text{f}}$ *sub. pp*
 f *fp*

Vc. *(tr).....* *sempre legato*
 $\overbrace{\text{mf}}$ f *sub. pp*
 f *fp*

56

Vln. I $<f$ *pp* $<f$ *mf* $\overbrace{\text{f}}$ *p*
 $\overbrace{\text{3}}$ $\overbrace{\text{3}}$

Vln. II $<f$ *pp* $<f$ *mf* $\overbrace{\text{f}}$

Vla. $\overbrace{\text{6}}$ *pizz. arco* f *mp* $\overbrace{\text{f}}$ *f*
 f *ff*

Vc. $<f$ *pp* f *mp* $\overbrace{\text{f}}$ *f* *ff*

60

Vln. I

Vln. II SP tr. pp

Vla.

Vc. f mp pizz. f arco II III mp < mf

ord.

Vln. I fp f mp > mp fp fp fp fp

Vln. II arco ord. 3 p f mp > mp = f fp fp

Vla. arco fp f mp > mp fp fp fp

Vc. - 4 p < mf arco pizz. + II III 3/4 4/4 III IV p < f fp fp

poco accel.

67

Vln. I

<f

sub.*p* *ff*

Vln. II

<f

sub.*p* *ff*

Vla.

fp *f*

fp *f*

SP
tr

sub.*p* *ff*

Vc.

fp *f*

sub.*p* *ff*

A Tempo $\text{♩} = 52$ *Raw, crude, unpolished, meditating*

70

Vln. I

sfffz *fff* *fff* *ffffp* *fff* *ffffp*

Vln. II

sfffz *fff* *ffffp* *fff* *ffffp* *fff* *ffffp*

Vla.

sfffzp *fff* *fff* *ffffp* *fff* *fff*

Vc.

sfffzp *ffffp* *ffffp* *ffffp* *ffffp* *ffff*

76

flaut. 8va
3 b

Vln. I

Vln. II

Vla.

Vc.

This musical score page shows four staves for string instruments (Violin I, Violin II, Cello, Bass) and one staff for Flute. The time signature is common time (4/4) throughout. Measure 76 begins with dynamic ***ffffp***. The first two measures feature Violin I and Violin II playing eighth-note patterns with slurs and grace notes, while the Cello and Bass provide harmonic support. Measures 3 and 4 continue this pattern, with the addition of a flute part that enters in measure 4. Measures 5 and 6 show the instruments transitioning to pizzicato (pizz.) and arco techniques. The flute part continues to play eighth-note patterns. Measures 7 and 8 conclude the section with sustained notes and dynamics ***ffffp***.

(flaut.)

(8)

Musical score for strings and woodwind. The score consists of four staves: Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Cello). The key signature is A major (no sharps or flats). The time signature is common time. Measure 81 starts with a dynamic of ***fff***. The Vln. I part has sixteenth-note patterns. The Vln. II part includes dynamics ***ppp*** and ***flaut.***, and a performance instruction ***15ma***. The Vla. and Vc. parts provide harmonic support with sustained notes and eighth-note patterns. Measures 82-83 show a continuation of the rhythmic patterns with some rests and dynamic markings like ***pp***.

*) alternating between G and A; light bow weight; change bow freely

(flaut.) - - - - -

(8)

Vln. I 87

(flaut.) - - - - -

(15)

Vln. II pp

Vla. pizz.

Vc. pizz. pp

mp

Vln. I 92 mp SP mp

(flaut.) - - - - -

Vln. II

Vla. arco SP tr pizz. mp

Vc. mp ppp <mf>p <mf>

5:4

95

Vln. I *mf* *f*

Vln. II *mf* *mp* *f*

Vla. arco
SP
tr.....
arco
SP
tr.....
arco
SP

Vc. *ppp* *f*

II V...
mf *f*

mf

mf

mf

mf

mf

98

Vln. I *mf* *f*

Vln. II *f*

Vla. pizz.
arco
SP
tr.....
pizz.

Vc. *f*

fp *f*

fp *f*

fp *f*

fp *f*

accel. arco
SP
pizz.
fp *f*

(accel.)

102

Vln. I *pizz.* *f*

Vln. II *pizz.* *arco* *ord.*

Vla. *SP* *ord.* *pizz.* *arco*

Vc. *f* *fp* *f*

— 3 — *pizz.*

arco
ord.

105

Vln. I *pizz.* *arco* *SP* *tr.*

Vln. II *f*

Vla. *pizz.* *arco* *ord.*

Vc. *f*

ord.

f

p

$\bullet = 72$

108 ord.

Vln. I *sfp* — *fp* — *fp* — *f* *mf* — *f*

Vln. II *sfp* — *f* *fp* — *f* *f* > *p*

Vla. *sfp* — *f* *fp* — *f* *mp* — *f*

Vc. — *f*

III

Vln. I *p* — *fp* — *fp* — *f* — *p* — *f*

Vln. II *f* — *p* — *f* — *p* — *f* — *p*

Vla. *p* — *f* — *p* — *f* — *p* — *f*

Vc. — *fp* — *f*

114

Vln. I

Vln. II

Vla.

Vc.

fp — *f*

p — *f* — *mp*

mf

f — *ff*

f

ff

fp — *f* — *ff*

117

Vln. I

Vln. II

Vla.

Vc.

6

6

6

6

fff

120 ord.

Vln. I $\text{G} \frac{6}{4}$ # $=\text{ffff}$

Vln. II $\text{G} \frac{6}{4}$ SP # $\text{mp} < f$ p

Vla. $\text{B} \frac{6}{4}$ # tr ord.

Vc. $\text{C} \frac{6}{4}$ # $=\text{ffff}$ sul G non-vib. p pp $\text{**})$

124 sul D

Vln. I G p

Vln. II G

Vla. B SP tr ord. $\text{mp} \text{ pp}$

Vc. C $\text{mp} \text{ p}$

$\text{**})$ Gliss natural harmonics up and down throughout the full length of the note value

129

String quartet parts:

- Vln. I:** Treble clef, key signature of one sharp. Dynamics: *p*, *p*.
- Vln. II:** Treble clef, key signature of one sharp. Dynamics: *ppp*.
- Vla. (Viola):** Bass clef, key signature of one sharp. Dynamics: *(tr)*, *ST*, *mp*.
- Vc. (Cello):** Bass clef, key signature of one sharp. Dynamics: *flaut.*, *d.*

A small box in the lower right corner shows a piano-roll style representation of a melodic line with dynamics *ppp*.

132

String quartet parts:

- Vln. I:** Treble clef, key signature of one sharp. Dynamics: *ppp*.
- Vln. II:** Treble clef, key signature of one sharp. Dynamics: *flaut.*
- Vla. (Viola):** Bass clef, key signature of one sharp. Dynamics: *ppp*.
- Vc. (Cello):** Bass clef, key signature of one sharp. Dynamics: *o*, *o*, *o*, *o*.