

Oblivion

(2025)

Nicole Ehr

Duration: Approximately 9 minutes

Program Notes

Oblivion is a piece inspired by both reality and fantasy. Each instrument is a physical representation of these concepts. The piece opens with the piano, which represents a dark and dissonant reality. This reality is portrayed through nebulous timing and harmonies. It appears lost and uncertain. As the anxious undertones intensify, the violin gradually emerges, bringing about a more fantastical element. It begins softly with pizzicato and builds into a free and rich melody. In the next section, fantasy overtakes reality and brings about a lighter, almost floating quality. While at first it may seem more mechanical and orderly through the use of a piano ostinato, the violin and piano eventually interact to settle into a more dream-like state. In the end, reality creeps back in as the fantasy fades away to nothing. However, reality also begins to fade nebulously until a certain stillness is brought about, and there is truly nothing left but oblivion.

- Nicole Ehr

Oblivion

Nicole Ehr

$\text{♩} = 80$ *Nebulous*

Violin

Piano

Measures 1-4. Violin part is mostly silent. Piano part features complex textures with triplets and dynamic markings *p*, *ppp*, and *mp*. The key signature has one flat and the time signature changes from 4/4 to 5/4 and back to 4/4.

5

Vln.

Pno.

Measures 5-7. Violin part has some notes in measure 7. Piano part continues with complex textures, triplets, and dynamic markings *pp*, *mf*, and *mp*. The time signature changes from 4/4 to 5/4 and back to 4/4.

8

Vln.

Pno.

Measures 8-11. Violin part has a *pizz.* section in measure 10. Piano part features complex textures, triplets, and dynamic markings *p* and *mp*. The time signature changes from 4/4 to 5/4 and back to 4/4.

12

Vln.

Pno.

mf *f* *mp* *f*

ppp *f* *mp*

3

14

Vln.

Pno.

mf *f* *mp*

f *mp*

3 3

16

Vln.

Pno.

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

f *mp* *p*

3 3 8 8

Freely

19

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

Pno.

24

Vln. *f* *mf* *mp* *pp*

Pno. *pp*

30

Vln. *p*

Pno. *p*

33

Vln. *mf*

Pno. *mf* *mp*

34

35

Vln. *f* *f*

Pno. *f* *mp* *f*

36

37

Vln. *p*

Pno. *p* *mp* *ppp* *mp*

38

39

41

Vln.

mp

3

3

Pno.

45

Vln.

mf

p

7

Pno.

pp

p

7

48

Vln.

7

Pno.

7

7

51

Vln.

Pno.

7 3 3 3

53

accel. -----

Vln.

Pno.

7 3 7 3

56

(accel.) -----

$\text{♩} = 110$ Wave-like

Vln.

Pno.

pp ----- *mp*

7 7 7

58

Vln.

Pno.

p *mp* *pp* *mp*

7 7 7 7

60

Vln.

Pno.

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

7 7 7 7

62

Vln.

Pno.

f *f*

7 7 7 7

64

Vln. pizz. *mf*

Pno. *pp*

66

Vln.

Pno.

68

Vln. arco *mp*

Pno. *mp*

70

Vln.

Pno.

pp *mp*

8 7 7 7 7

72

Vln.

Pno.

f *mp*

8 7 7 7

74

Vln.

Pno.

pp *mp*

8 7 7 7 7

76

Vln.

Pno.

f

ff

78

Vln.

Pno.

80

Vln.

Pno.

pp

mp

82

Vln.

Pno.

pp *mp*

7 7 7 7

84

Vln.

Pno.

f *mp* *pp* *mp*

7 8 7 7

86

Vln.

Pno.

8 7 7 7

88

Vln.

Pno.

f

7

7

7

90

Vln.

Pno.

7

7

7

92

Vln.

Pno.

rit.

$\text{♩} = 80$ *Freely*

p

8

7

7

7

96

Vln.

Pno.

mf

p

101

Vln.

Pno.

p

ppp

ppp

mp

ppp

mp

ppp

3

108

Vln.

Pno.

mf

p

mf

mp

3

111

Vln.

Pno.

3

f

f

mp

3

113

Vln.

Pno.

f

p

f

mp

mp

3

116

Vln.

Pno.

n

ppp

mp

ppp

mp

3

121

Vln.

Pno.

pp

f

mp

3

3

3

124

Vln.

Pno.

mp

ppp

n

3