

Wet-on-wet

For String Quartet

YuJung Jeon

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Program notes

Inspired by the "wet-on-wet" painting technique, *Wet-on-wet* for String Quartet explores the interplay of layered textures and tonal variations, mirroring the process of adding new layers of paint before the previous ones fully dry. This approach naturally blends colors and creates unexpected, organic textures that enhance the overall composition. In this piece, each instrument and section contributes its own distinct "color," while collectively forming a cohesive and unified musical expression.

Drawing influences from visual art, such as Morton Feldman's use of repetition and the tonal subtleties found in the works of Park Seo-bo and Mark Rothko, I aimed to translate visual elements into sound. The brightness and darkness of color inspired variations in timbre, while repetition was employed to evoke emotional resonance. Through the continuous layering of bow techniques, percussive sounds, and diverse timbres, the composition evolves with a sense of natural fluidity, allowing for unexpected musical effects to emerge.

This project reflects my ongoing fascination with the deep connection between visual art and music. By emphasizing texture, tonal blending, and repetition, *Wet-on-wet* for String Quartet seeks to evoke introspection and emotional depth, uniting individual instrumental voices into a singular, expressive whole.



Work by [Park Seo-bo](#)

Performance notes

n.v. - Non vibrato

msp. - Molto sul ponticello

s.v. - Senza vibrato

m.v. - Molto vibrato

osc. (*oscillation*) - Exaggerated wide and slow vibrato

△ : Highest note

+ : Fingering pitches with the left hand without bowing or plucking the strings. Very quiet.

X : Tapping, slapping

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Scratch & Sustain ♩ = 82

Violin I

Violin II

Viola

Cello

solo

p

accel.

a tempo

f

pizz.

arco

pizz.



Vln. I

Vln. II

Vla.

Vc.

ff

n.v. msp.

f

arco

pizz.

ff

n.v. msp.

f

13

ord.

Vln. I *f* *p* *ppp* *f*

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

Vla. *f* *p* *ppp* *f*

Vc. *f* *p* *ppp* *f*

A Filling and Pulling ♩ = 52

21

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

pizz. arco

23

Vln. I *sub. p* *ff*

Vln. II *sub. p* *ff*

Vla. *sub. p* *ff*

Vc. *sub. p* *ff*

B Small dots ♩ = 66

25

Vln. I *pp* *f*

Vln. II *pp* *f*

Vla. *pp* *f*

Vc. *pp* *f*

29

Vln. I *pp* *f* *pp*

Vln. II *pp* *f* *pp*

Vla. *pp* *f* *pp*

Vc. *pp* *f* *pp*

33

Vln. I *f* *pp* *f*

Vln. II *f* *pp* *f*

Vla. *f* *pp* *f*

Vc. *f* *pp* *f*

4
C Rewind ♩ = 48-52

Vln. I
pp
ord.
3

Vln. II
pp
ord.
3

Vla.
pp
ord.
col legno

Vc.
pp
col legno

Vln. I
pp
3

Vln. II
pp
3

Vla.
ord.
col legno
sfpp

Vc.
pizz.
arco+col legno
p
pizz.
sfz

Vln. I
f
3

Vln. II
f
3

Vla.
ord.
f
col legno
sfpp

Vc.
sfz
arco+col legno
p

43

Vln. I *sub. p*

Vln. II *sub. p*

Vla. *ord.* *col legno* *sfpp*

Vc. *pizz.* *arco+col legno* *sfz* *p*

f *sub. p*

ord. *col legno* *sfpp*

sub. p *arco+col legno* *pp*

46

Vln. I *pp* *f* *pp*

Vln. II *pp* *f* *pp*

Vla. *ord.* *pp* *f* *pp* *col legno*

Vc. *f* *pp*

49

Vln. I

Vln. II

Vla. *ord.* *col legno* *sfpp*

Vc. *pizz.* *arco+col legno* *sfz* *p* *sfz*

6

52

Vln. I *f* *sub. p*

Vln. II *f* *sub. p*

Vla. *ord.* *col legno* *f* *sfpp* *ord.* *col legno* *sfpp* *ord.* *col legno* *sfpp*

Vc. *arco+col legno* *sfz* *p* *sub. p* *pizz.* *arco+col legno* *sfz* *p*

55

Vln. I *f* *sub. p*

Vln. II *f* *sub. p*

Vla. *ord.* *col legno* *f* *sfpp* *ord.* *col legno* *sub. p* *sfpp*

Vc. *arco+col legno* *pizz.* *f* *arco+col legno* *pp*

57

Vln. I *pp* *f*

Vln. II *pp* *f*

Vla. *ord.* *pp* *f*

Vc. *p* *pizz.* *ff*

D Exaggerate, Delay, Slow & Free ♩ = 30

60

Vln. I Enter after Vln. II osc. *sf* *p* m.v.

Vln. II Enter after Viola osc. *sf* *p* m.v. *f*

Vla. Enter after Cello osc. *sf* *p* m.v. *f*

Vc. Enter first arco osc. *sf* *p* m.v. *f* s.v. *pp*

61

Vln. I s.v. sul pont. *pp* *f* ord. *ff* *sub. p* *f*

Vln. II s.v. sul pont. *pp* *f* ord. *ff* *sub. p* *f*

Vla. s.v. sul pont. *pp* *f* ord. *ff* *sub. p* *f*

Vc. sul pont. *f* ord. *ff* *sub. p* *f*

63

Vln. I *f* *fff*

Vln. II *f* *fff*

Vla. *f* *fff* *pp*

Vc. *f* *fff* *pp*

accel.

Vln. I
Vln. II
Vla.
Vc.

64

pp *p* *p*

s.v.

Detailed description: This system contains measures 64 and 65. It features four staves: Violin I, Violin II, Viola, and Cello. Measures 64 and 65 are marked with *pp* and *p* dynamics. The strings play a rhythmic pattern of eighth notes in measures 64 and 65, followed by a sustained note in measure 66. A 's.v.' (sul ponticello) marking is present above the first two notes of measure 64 in all parts.

Vln. I
Vln. II
Vla.
Vc.

66

f *sf* *p* *f*

Enter after Vln. II osc. *m.v.*

Enter after Viola osc. *m.v.*

Enter after Cello osc. *m.v.*

Enter first osc. *m.v.*

s.v.

Detailed description: This system contains measures 66 and 67. It features four staves: Violin I, Violin II, Viola, and Cello. Measures 66 and 67 are marked with *f* and *sf* dynamics. Measures 68 and 69 are marked with *p* and *f* dynamics. The strings play a rhythmic pattern of eighth notes in measures 66 and 67, followed by a sustained note in measure 68 and a rhythmic pattern in measure 69. 'Enter after' markings with 'osc.' and 'm.v.' (mezzo-vivace) are present above the first notes of measures 68 and 69 in all parts. A 's.v.' marking is present above the first note of measure 69 in the Cello part.

Vln. I
Vln. II
Vla.
Vc.

68

f *pp* *f* *ff* *sub. p* *f*

s.v. sul pont. ord. *sub. p*

s.v. sul pont. ord. *sub. p*

s.v. sul pont. ord. *sub. p*

sul pont. ord. *sub. p*

Detailed description: This system contains measures 68 and 69. It features four staves: Violin I, Violin II, Viola, and Cello. Measures 68 and 69 are marked with *f*, *pp*, *f*, *ff*, *sub. p*, and *f* dynamics. The strings play a rhythmic pattern of eighth notes in measure 68, followed by a sustained note in measure 69. 's.v.' (sul ponticello) markings are present above the first two notes of measure 68 in all parts. 'ord.' (ordine) markings are present above the first notes of measures 68 and 69 in all parts. A 'sul pont.' marking is present above the first note of measure 69 in the Cello part.

70 *accel.*

Vln. I *f* *fff*

Vln. II *fff*

Vla. *f* *fff* *pp*

Vc. *fff* *pp*

71

Vln. I *pp* *p* *f*

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

Vla. *p* *f*

Vc. *p* *f*

s.v.

E Bouncy & Percussive ♩ = 55

74

Vln. I *p* *f* *ff* *p* *f* *ff* *p* *f*

Vln. II *p* *f* *ff* *p* *f* *ff* *p* *f* *pp*

Vla. *p* *f* *ff* *p* *f* *ff* *p* *f* *pp*

Vc. *p* *f* *ff* *p* *f* *ff* *p* *f* *pp* *fff* *pp*

Enter after Vln. II

Enter after Viola

Enter after Cello

Enter first

pizz.

Let it ring

arco sul pont.

78

Vln. I *arco* *pp* *sffz* *pp* *f* *ff* *sffz*

Vln. II *pizz.* *sffz* *pp* *f* *ff* *sffz*

Vla. *pizz.* *sffz* *pp* *f* *ff* *sffz*

Vc. *f* *ff* *sffz*

F Suddenly ♩ = 82

81

Vln. I *arco* *f*

Vln. II *arco* *f*

Vla. *arco* *f*

Vc. *arco* *f* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

G Confusion ♩ = 55

85

Vln. I *p* *f* *ff* *p* *Let it ring* *arco sul pont.*

Vln. II *p* *f* *ff* *p* *f* *Let it ring* *arco sul pont.*

Vla. *p* *f* *ff* *p* *f* *ff* *Let it ring* *arco sul pont.*

Vc. *p* *f* *ff* *p* *f* *ff* *Let it ring* *arco sul pont.*

Enter after Vln. II

Enter after Viola

Enter after Cello

Enter first ord.

88

Vln. I *ff* *p* *f* *pp* *sfz* *pp*

Vln. II *ff* *p* *f* *pp* *sfz* *pp*

Vla. *p* *f* *pp* *sfz* *pp*

Vc. *p* *f* *pp* *sfz* *pp* *f*

ord. pizz. arco

90

Vln. I *f* *ff* *sfz*

Vln. II *f* *ff* *sfz*

Vla. *f* *ff* *sfz*

Vc. *f* *ff* *sfz*

H With the Energy ♩ = 82

92

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. arco pizz. arco

12
96

Vln. I

Vln. II

Vla.

Vc.

fff

fff

fff

fff