Niki Zohdi

String Quartet No. 1

Farey

2019

for string quartet

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Farey
(2021)

for
string quartet

Duration: c.5'

The subtitle of the piece, *Farey*, alludes to the mathematical sequence of the same name which is a sequence of completely reduced fractions, attributed to the British geologist John Farey, Sr. in 1816. The string quartet contains multiple different references to the farey sequence in the construction of each musical parameter. I use constantly transforming number sequences derived from the farey sequence to construct a time signature network for the piece as well as to construct the formal structure. The rhythmic and pitch material for the piece is also generated using numbers from the farey sequence. In addition to the generated pitch and rhythmic material historical musical techniques are used throughout, such as mensural canons and isorhythmic notation. These references, however, are highly obscured and intentionally difficult to identify. The formal structure, which, incidentally, is palindromic, works in a way which allows for a constant ebb and flow of the texture, timbre and colour showcasing not only textural variation, but the vast array of colours the four string instruments are able to produce.

Performance directions:

Light bow pressure for length of bracket, or cancelled by /ord./ -

Heavy bow pressure for length of bracket, or cancelled by /ord./ -

MSP - molto sul pont.
SP - sul pont.
ST - sul tasto
MST - molto sul tasto
OB - bow on bridge
All cancelled by **ord.**

CLT - col leg. tratto
CLB - col leg. batutto
1/2 CLT - half bow, half wood
Glissando to highest possible note in given rhythmic value -
LH1/2 - left hand half pressure
All cancelled by **nat.**

Arrows signify a gradual change of states

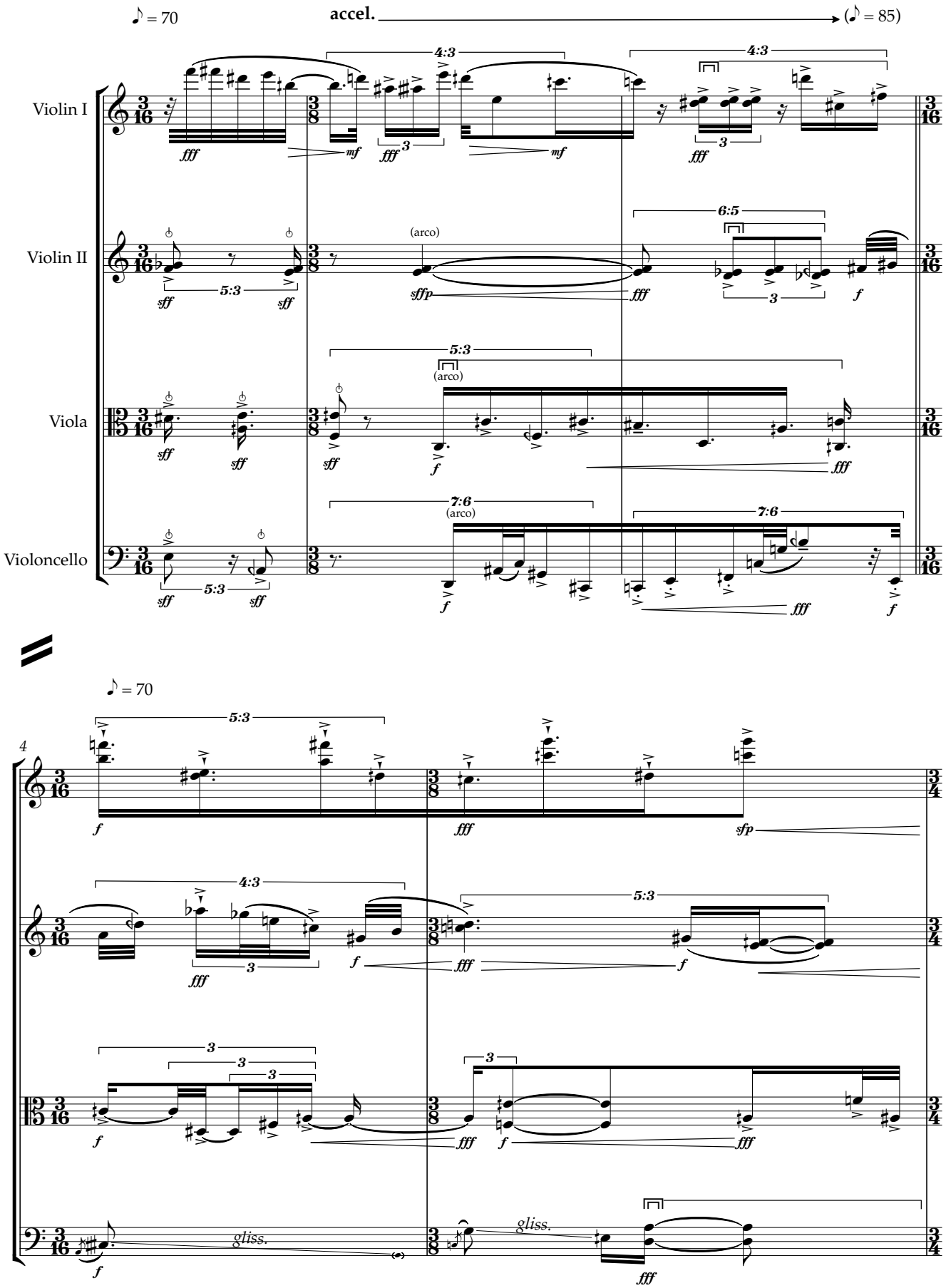
All **grace notes** and t**remolandi** as fast as possible

All other relevant directions are noted on the score

String Quartet No. 1 (2019)

Farey

Niki Zohdi



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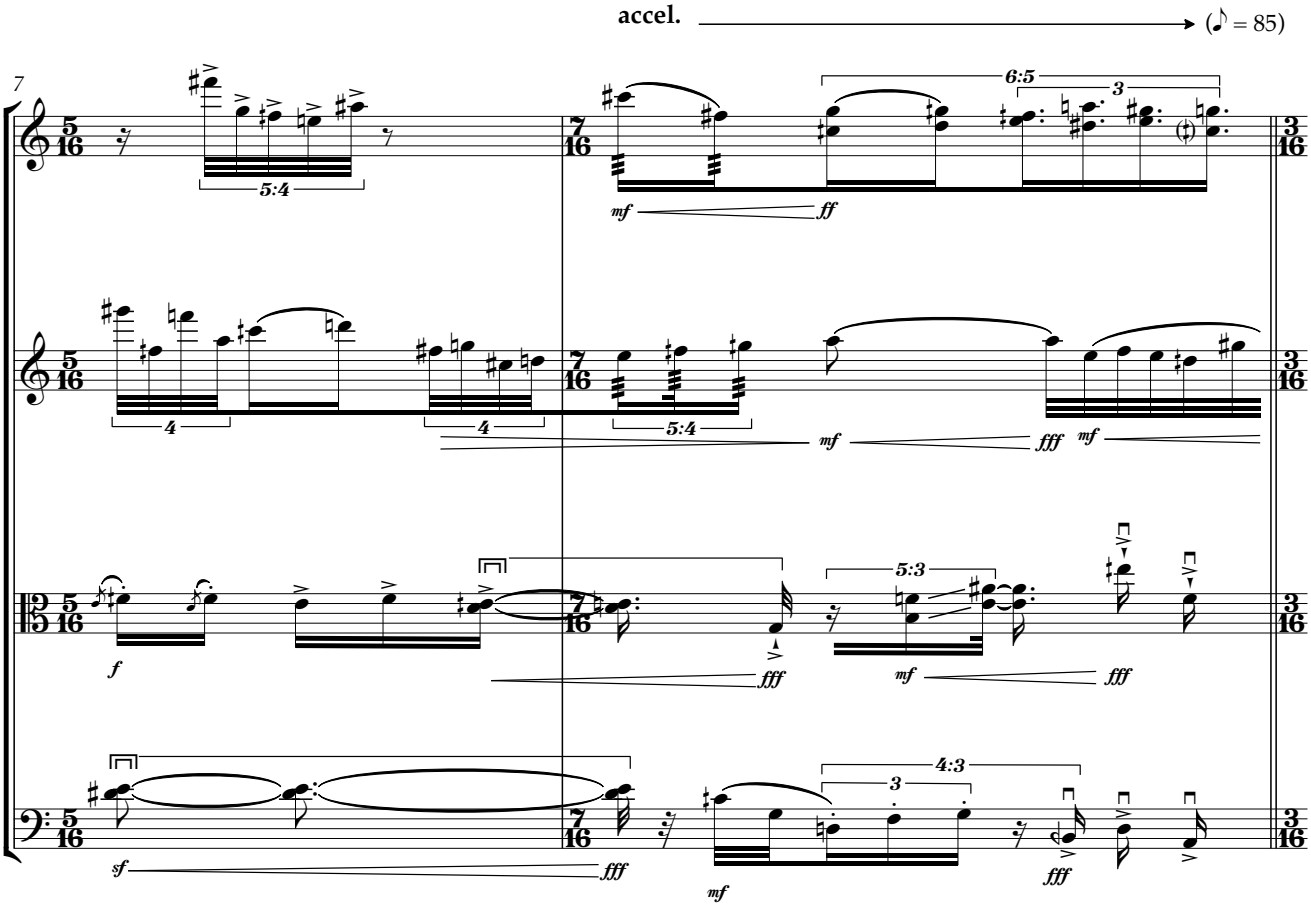
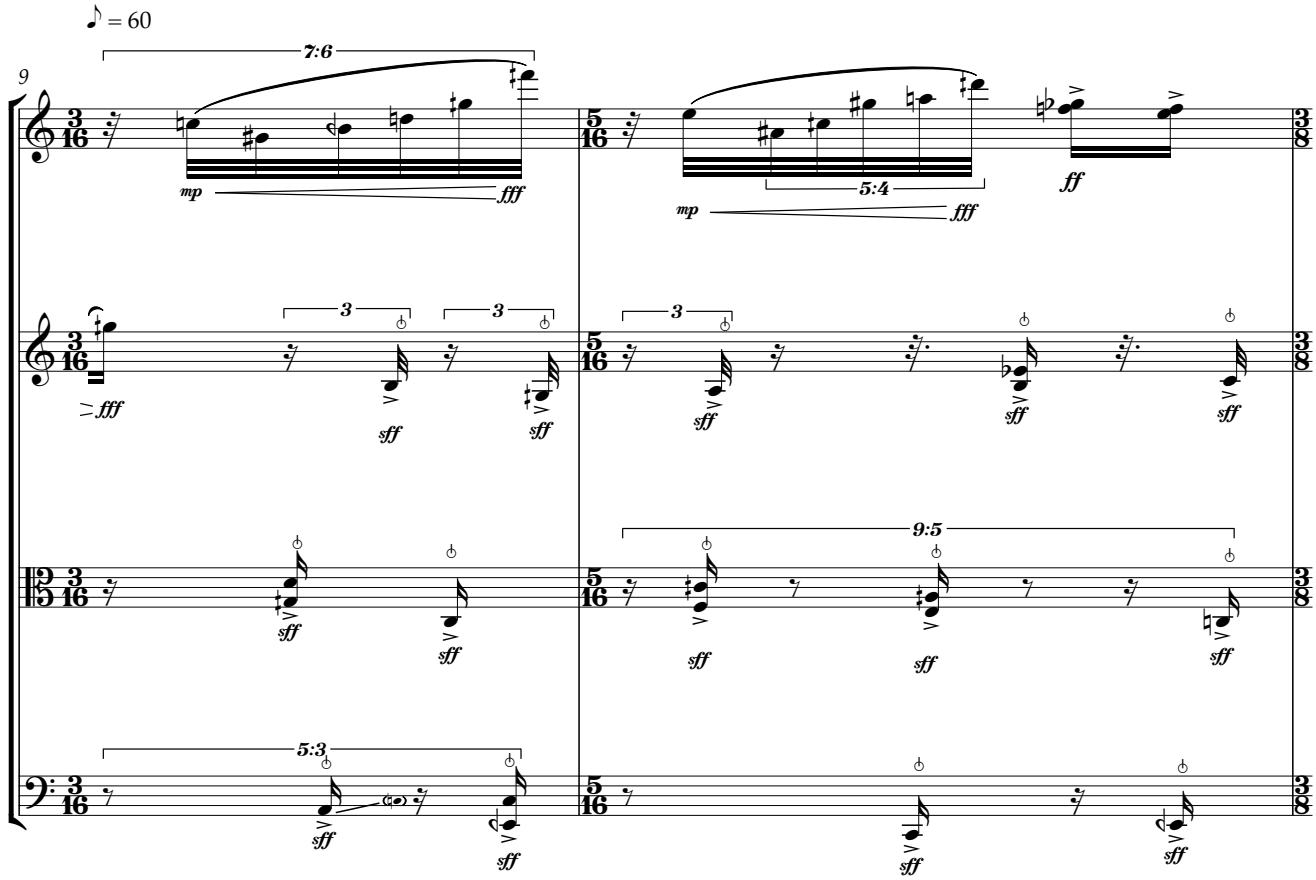
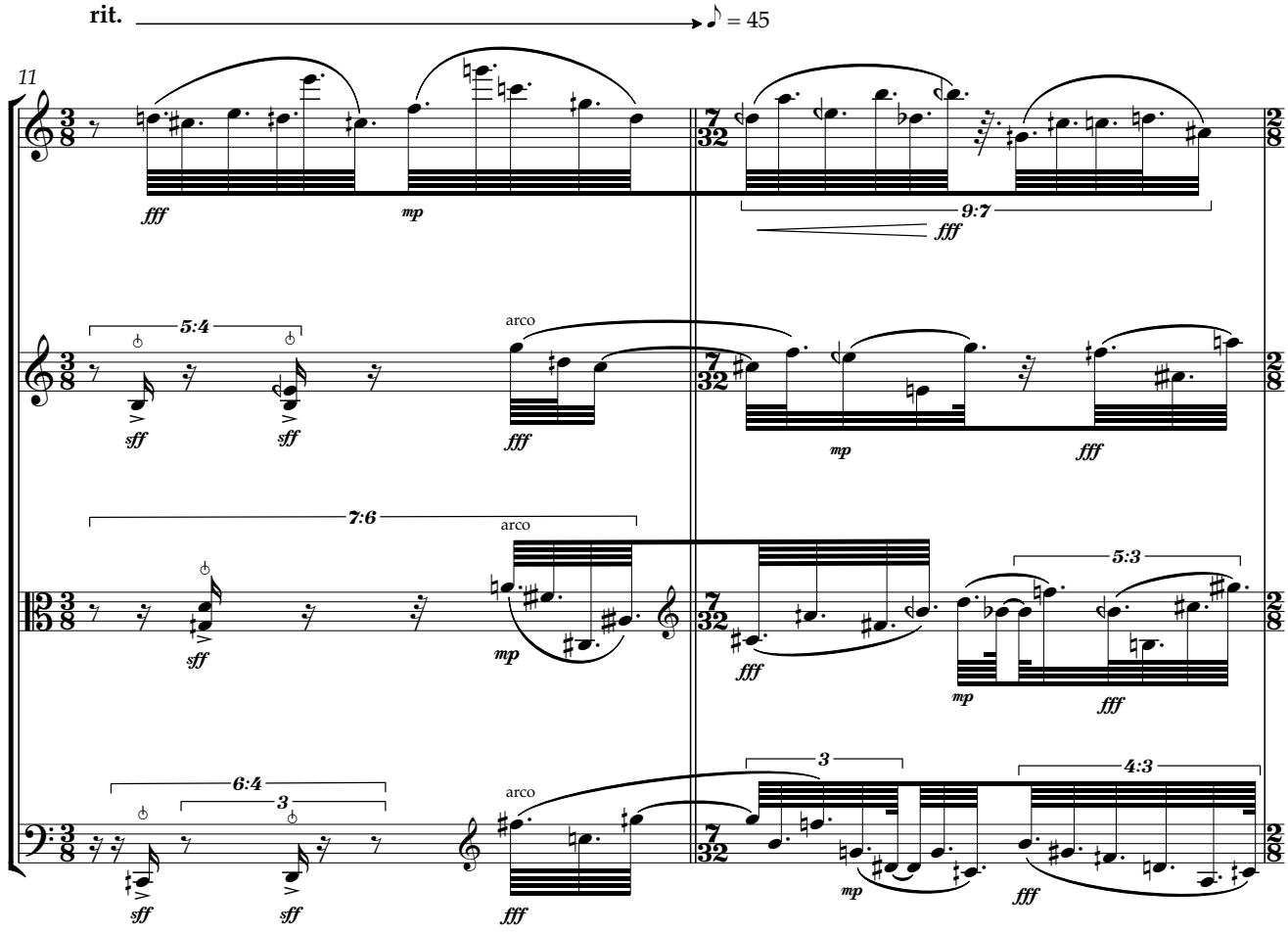
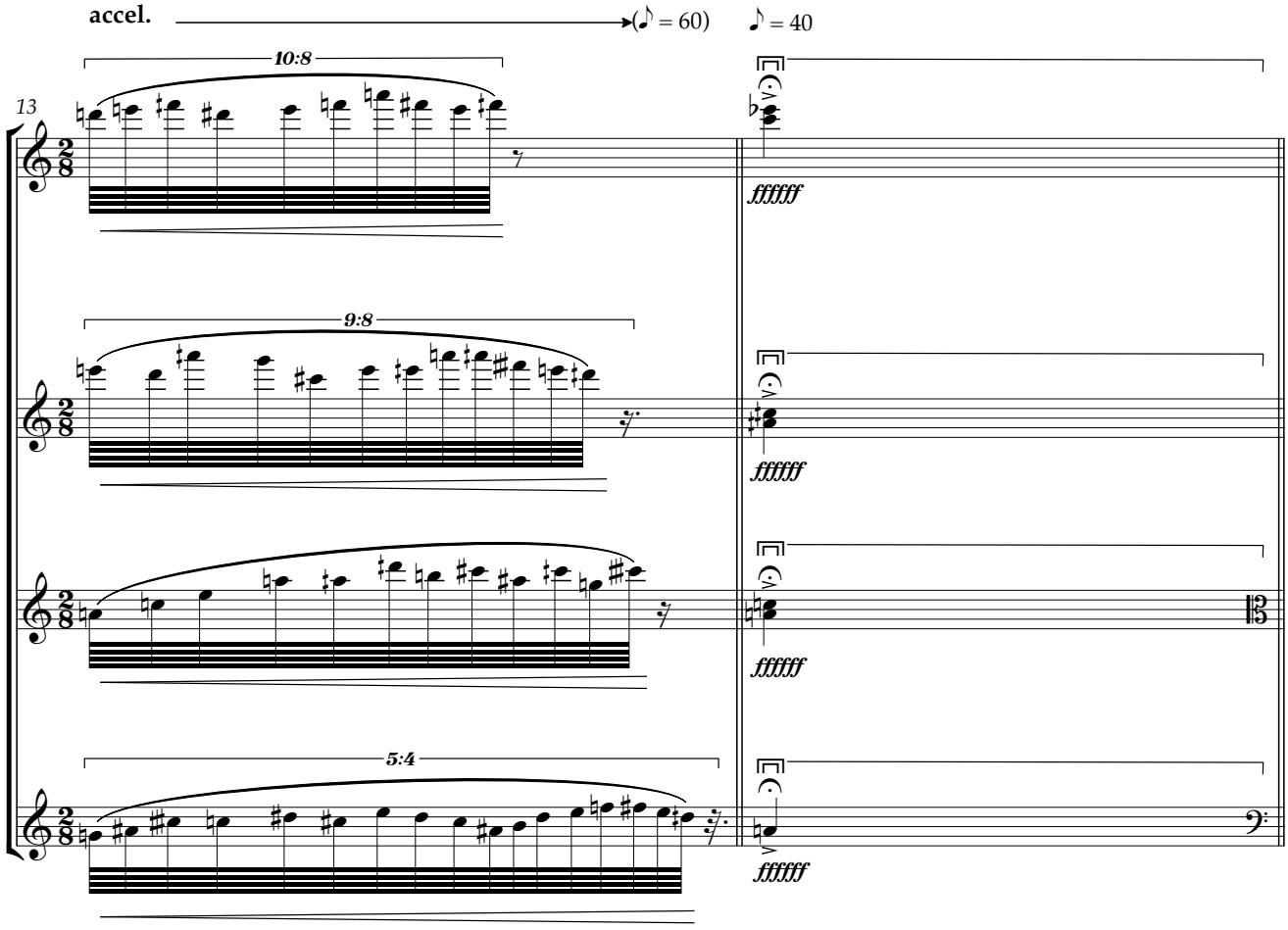
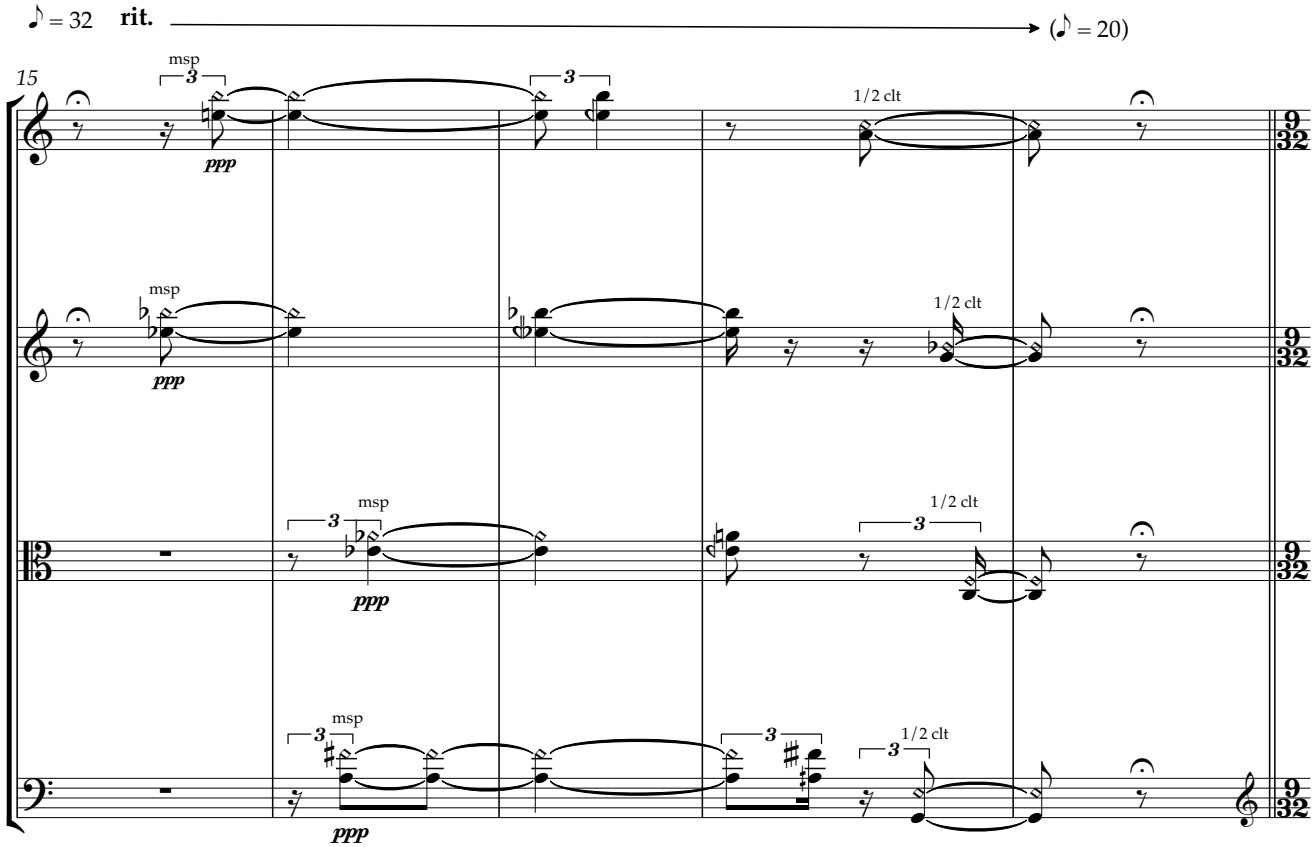
6
gliss.
gliss.
gliss.
5:3
5:4
5:4
f
fff
mf

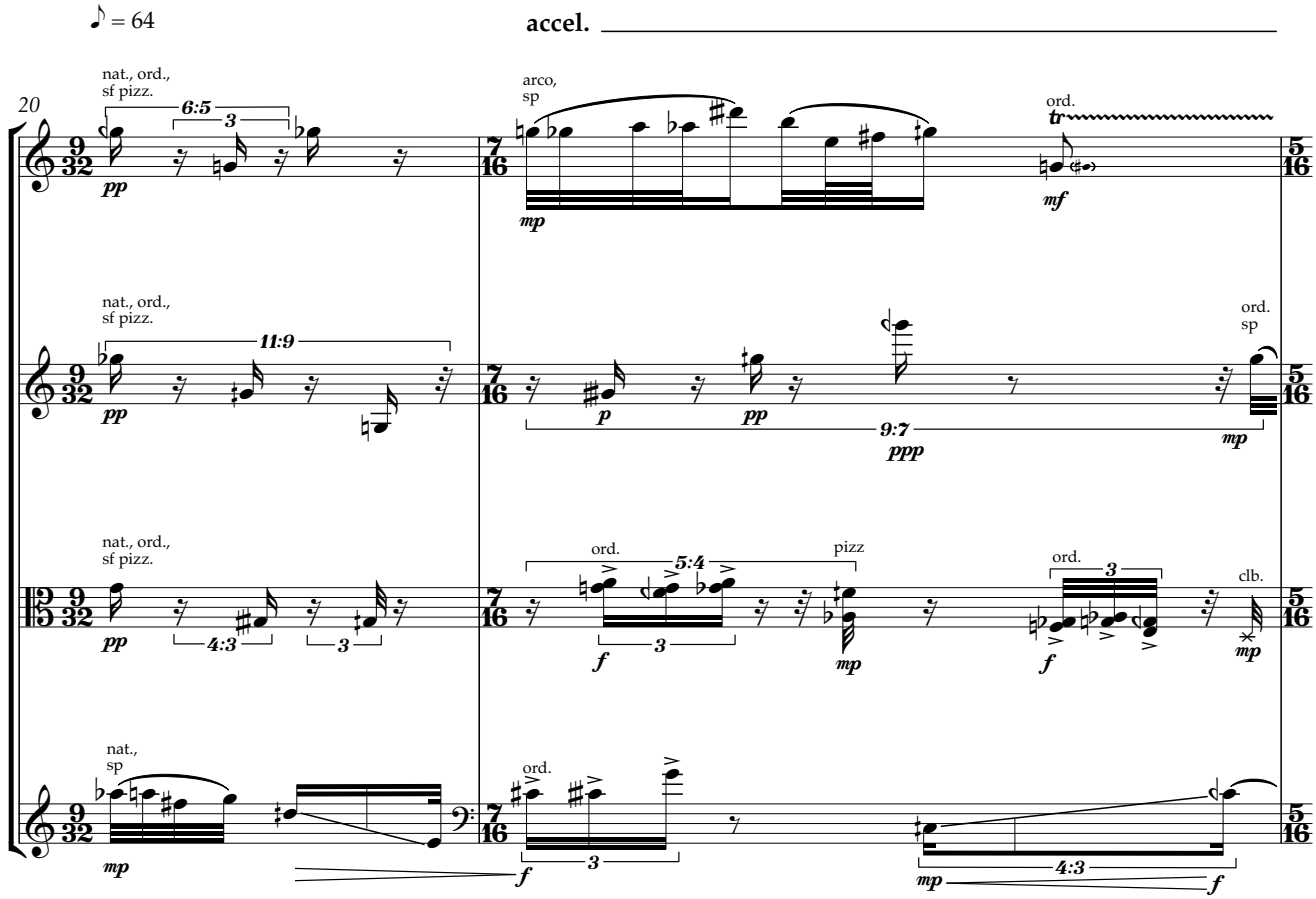

accel.
(♪ = 85)
7
6:5
5:4
5:3
4:3
mf
ff
fff
f
sf

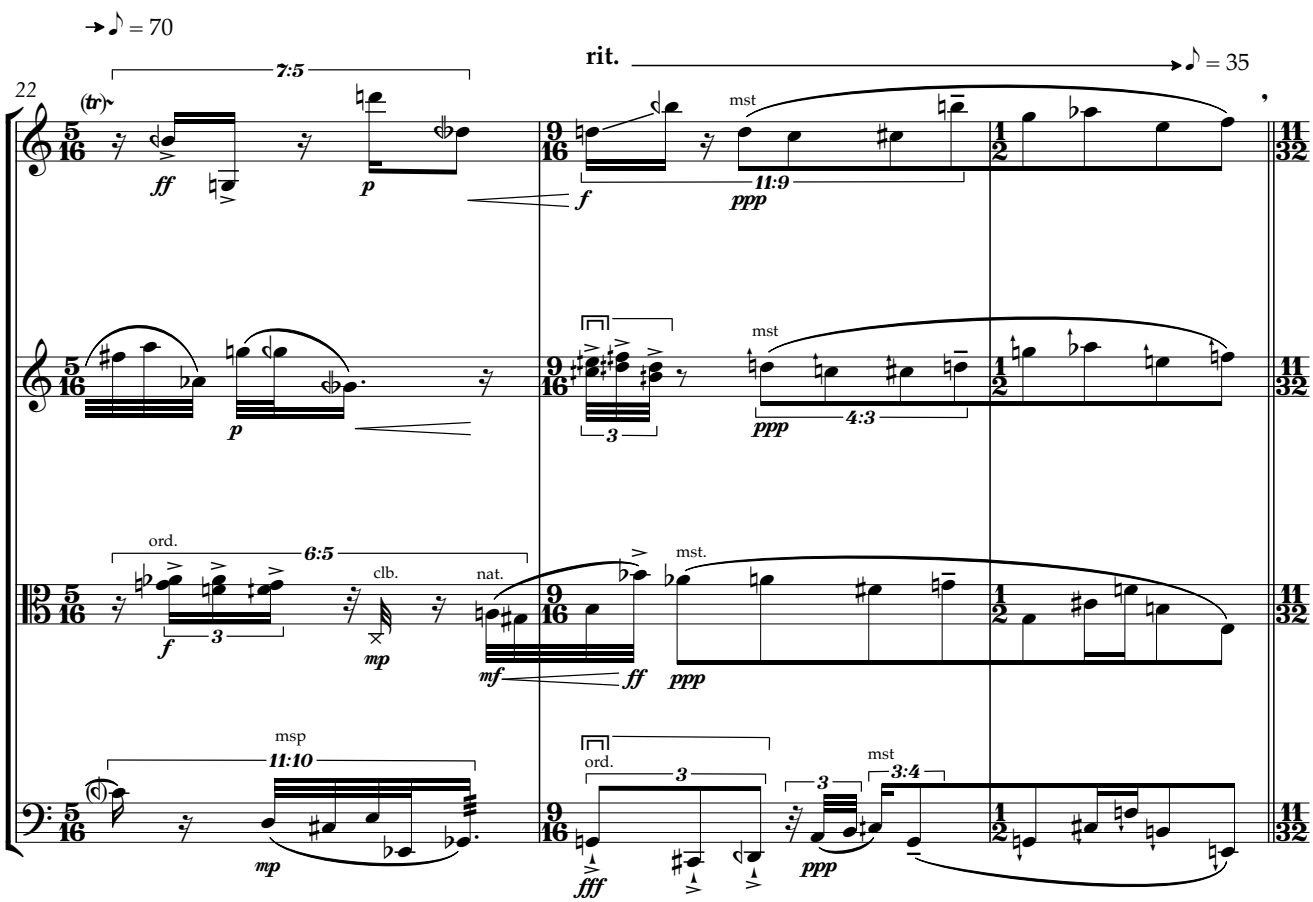

♪ = 60
9
7:6
mp
fff
5:4
ff
3
sff
9:5
5:3

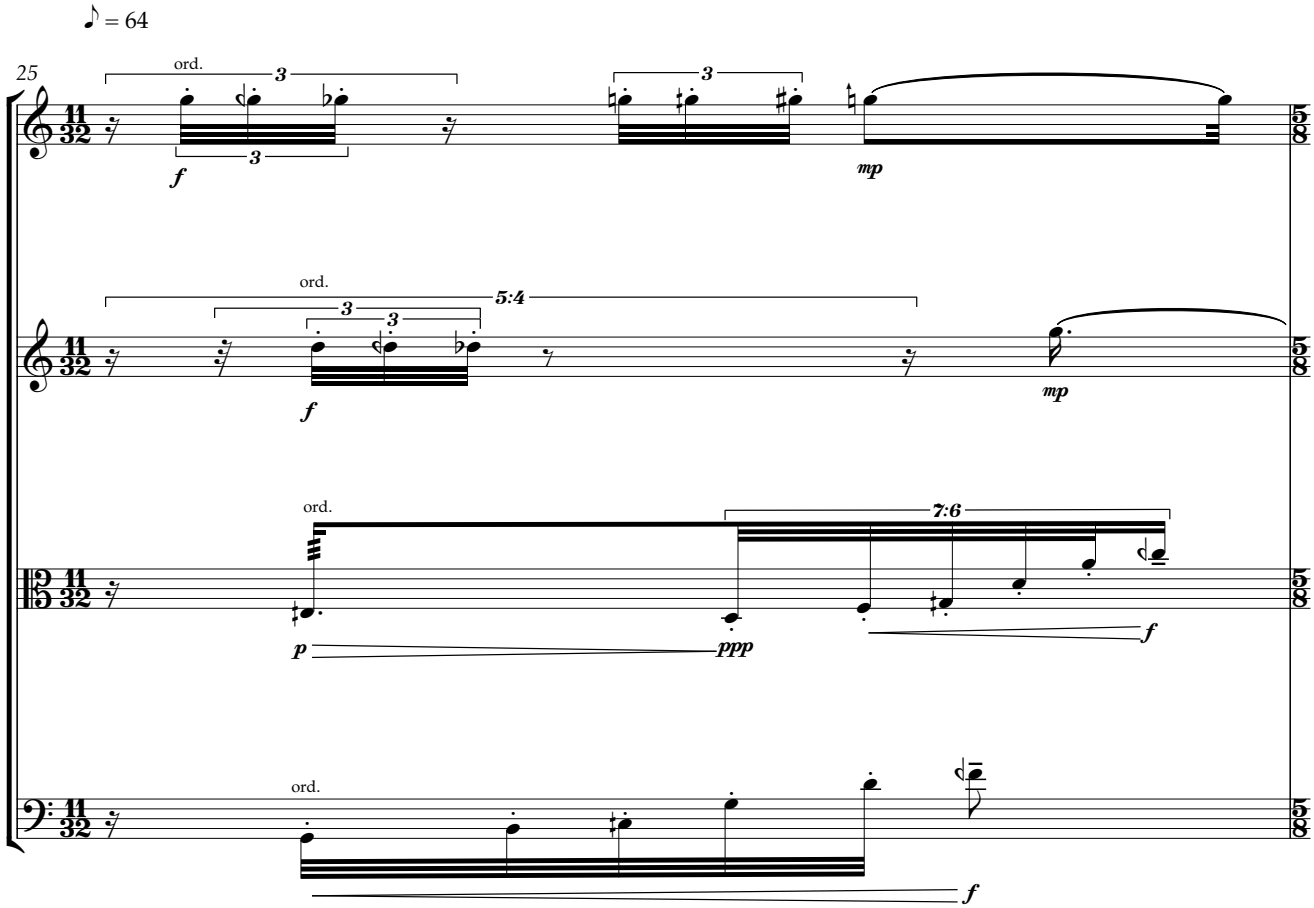

rit.
♪ = 45
11
fff
mp
9:7
5:4
arco
7:6
5:3
6:4
3
4:3

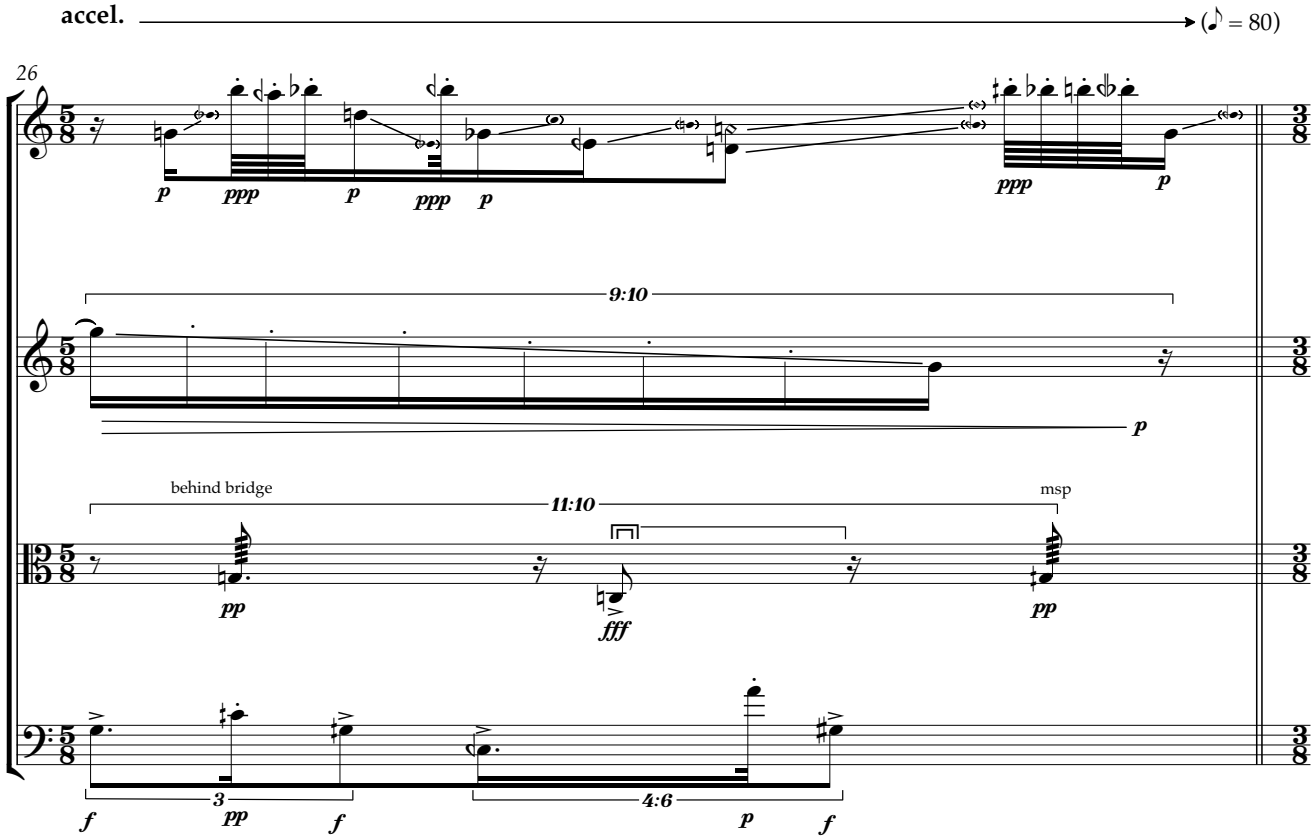

accel.
(♪ = 60)
♪ = 40
13
10:8
9:8
5:4
fffffff
fffffff
fffffff
fffffff

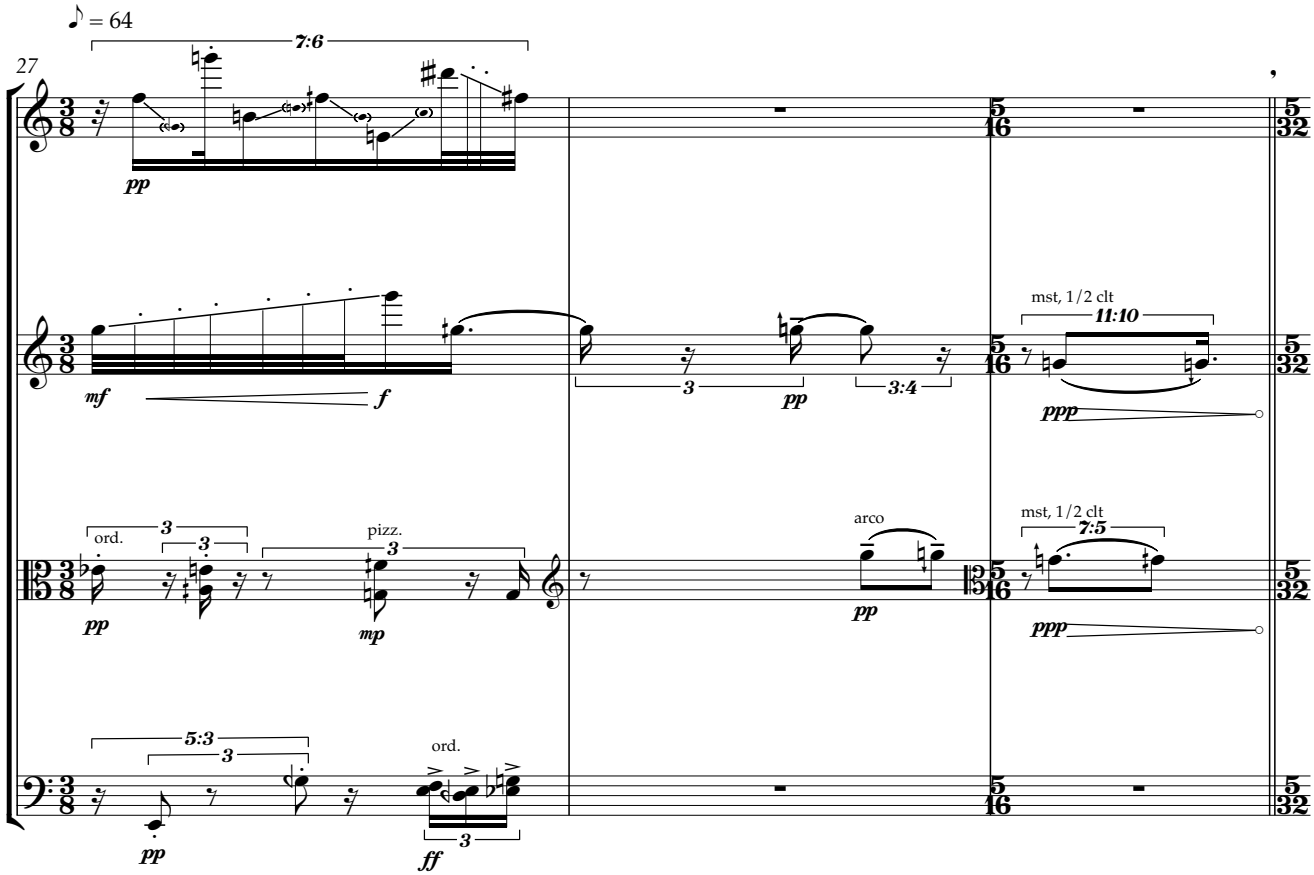

♪ = 32
rit.
(♪ = 20)
15
msp
ppp
1/2 clt

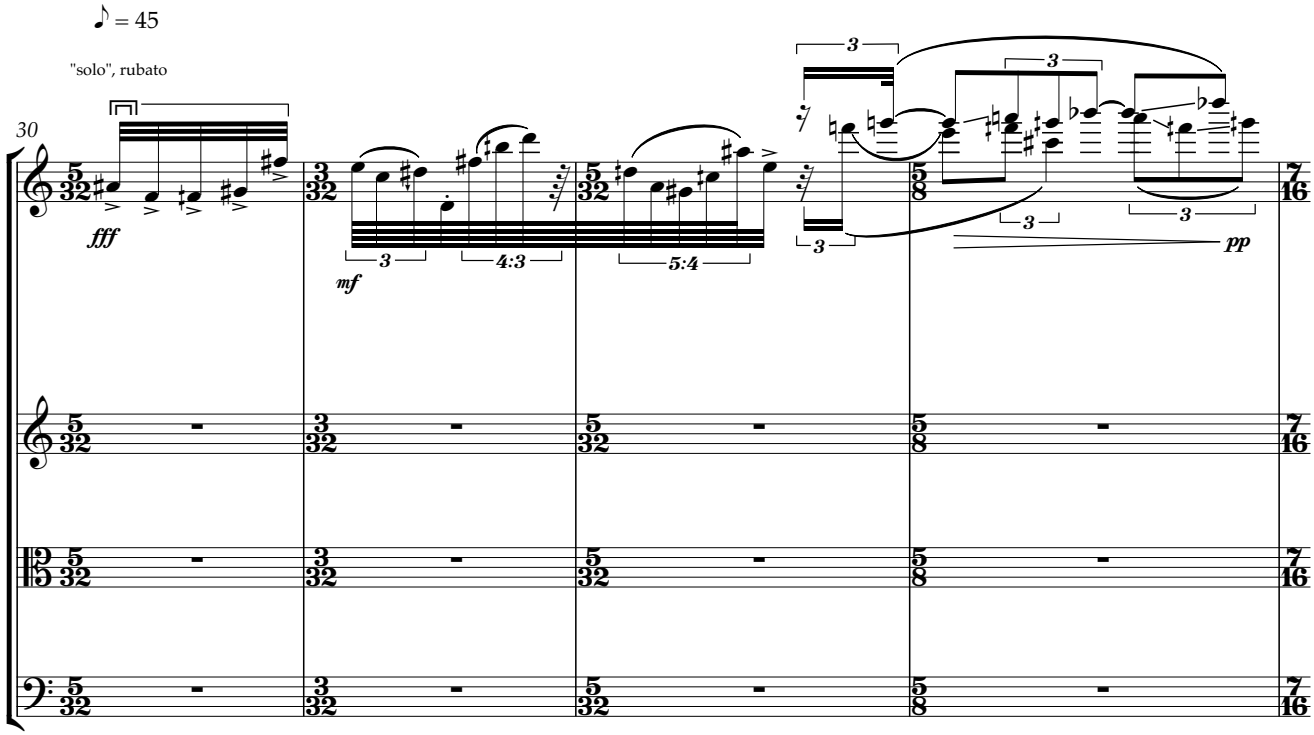

♪ = 64
accel.
20
nat., ord., sf pizz.
6:5
3
pp
arco, sp
mp
ord.
tr
mf
nat., ord., sf pizz.
11:9
pp
p
pp
9:7
ppp
ord. sp
mp
nat., ord., sf pizz.
pp
4:3
3
ord.
5:4
f
3
pizz
mp
ord.
3
f
clb.
mp
nat., sp
mp
ord.
f
3
mp
4:3
f

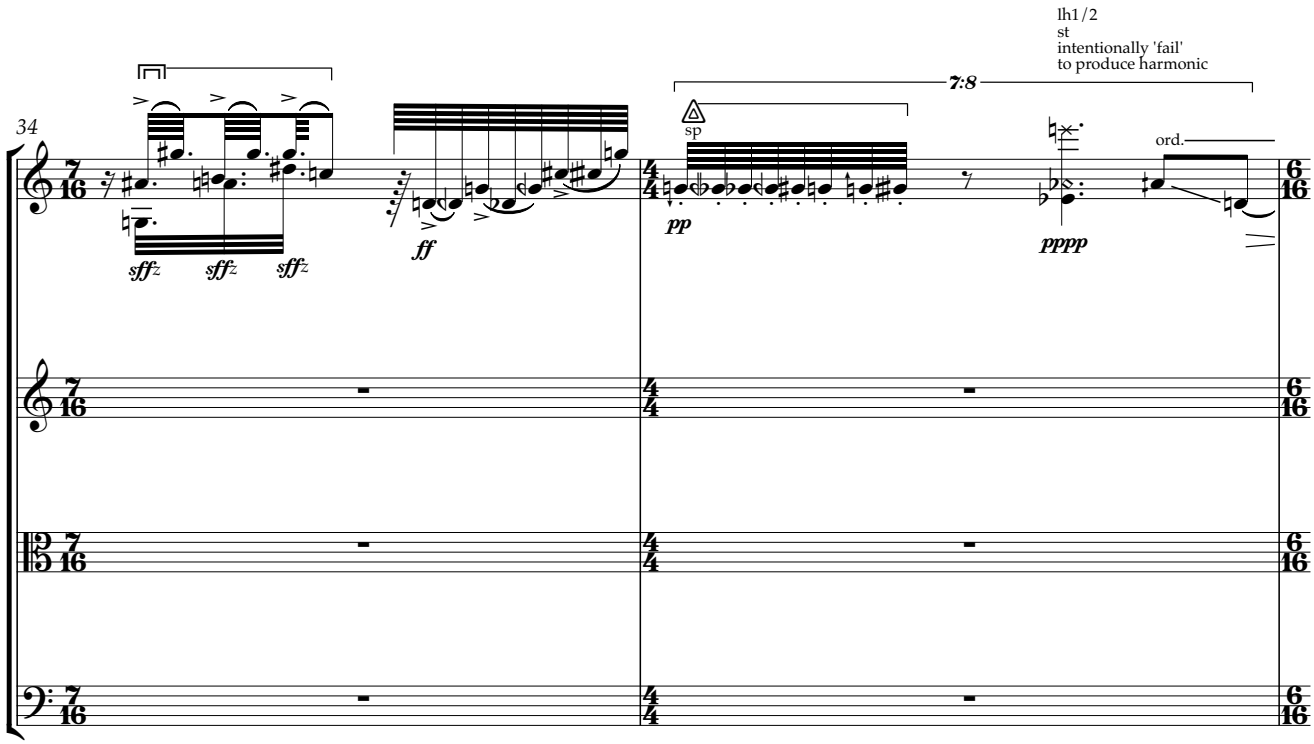

→ ♪ = 70
rit.
→ ♪ = 35
22
(tr)
7:5
ff
p
f
mst
11:9
ppp
p
3
mst
ppp
4:3
ord.
6:5
f
3
clb.
mp
nat.
mf
ff
mst.
ppp
msp
11:10
mp
ord.
3
fff
3
mst
3:4
ppp

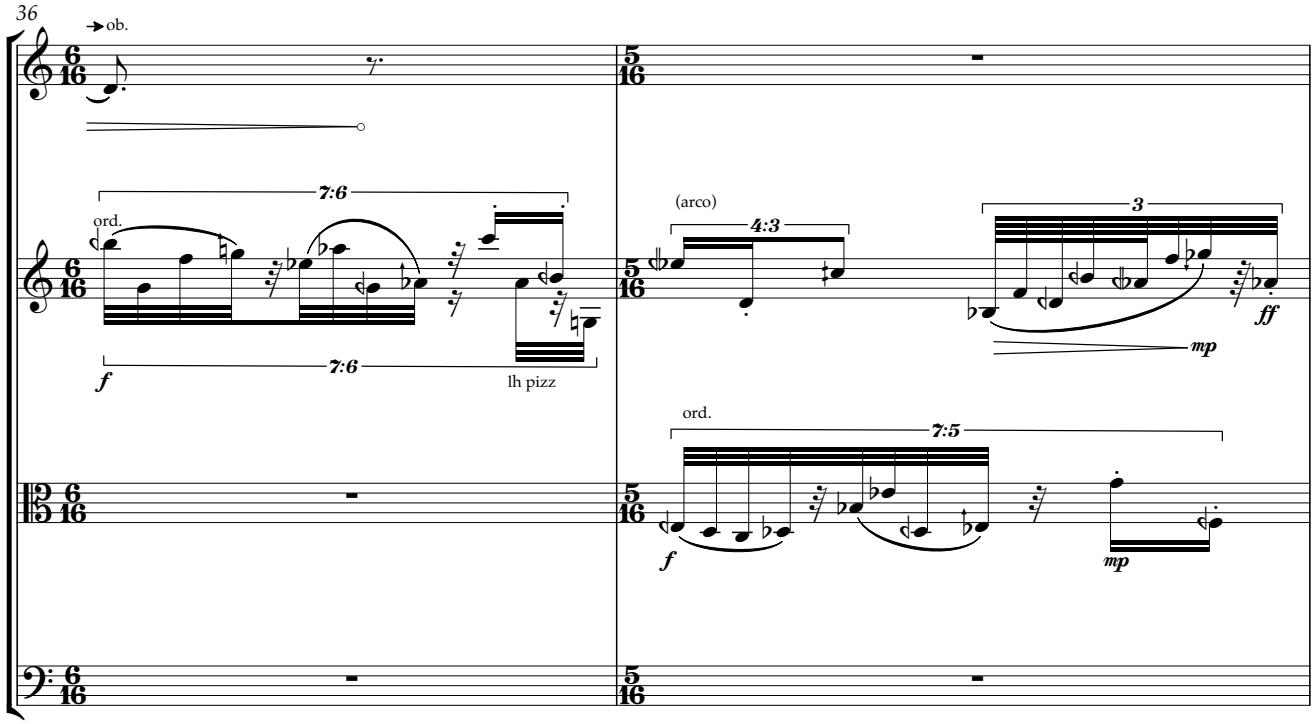

♪ = 64
25
ord.
3
3
f
mp
ord.
3
3
5:4
f
mp
ord.
7:6
p
ppp
f
ord.
f

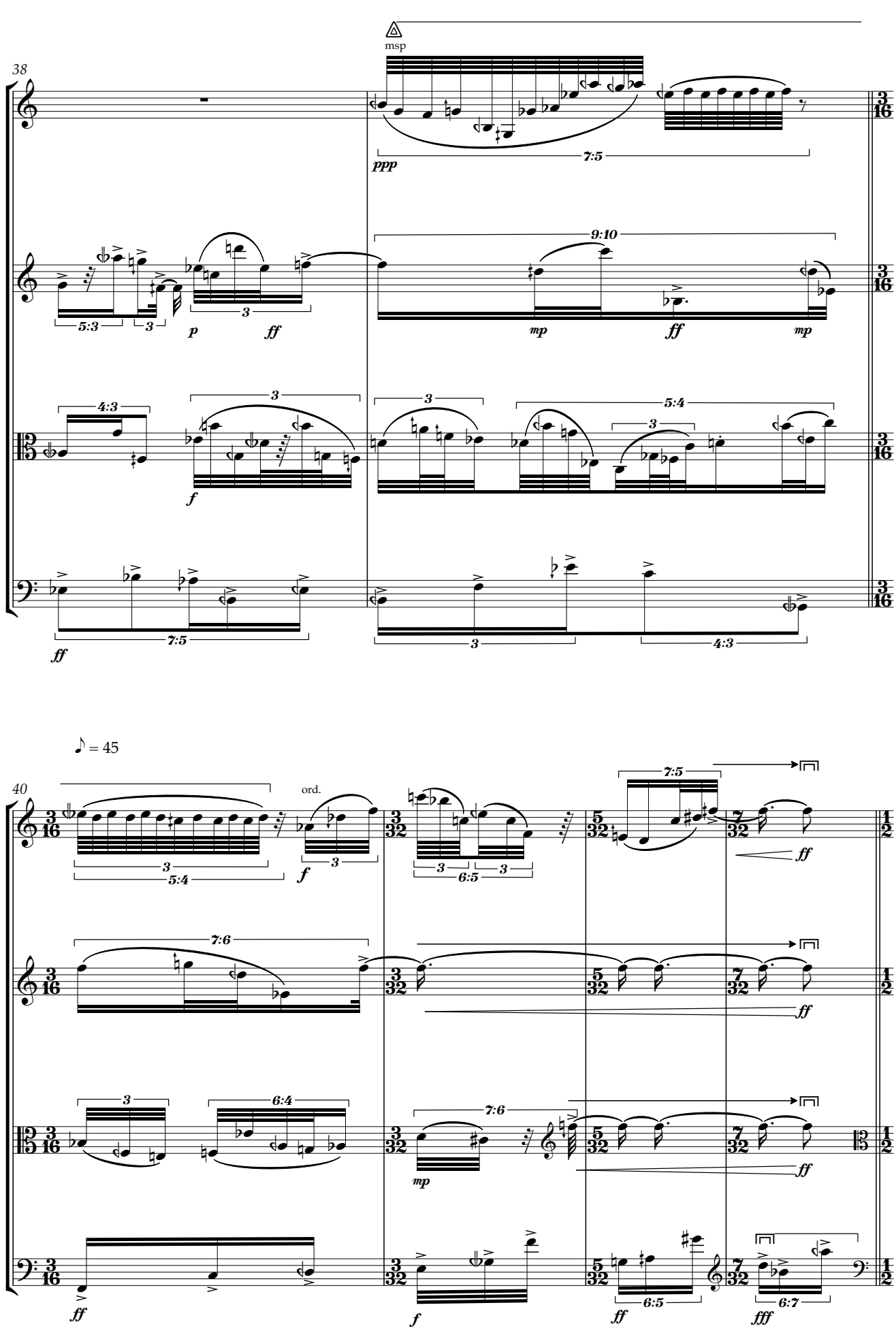

accel.
(♪ = 80)
26
p
ppp
p
ppp
p
ppp
p
9:10
p
behind bridge
11:10
msp
pp
fff
pp
3
f
pp
f
4:6
p
f

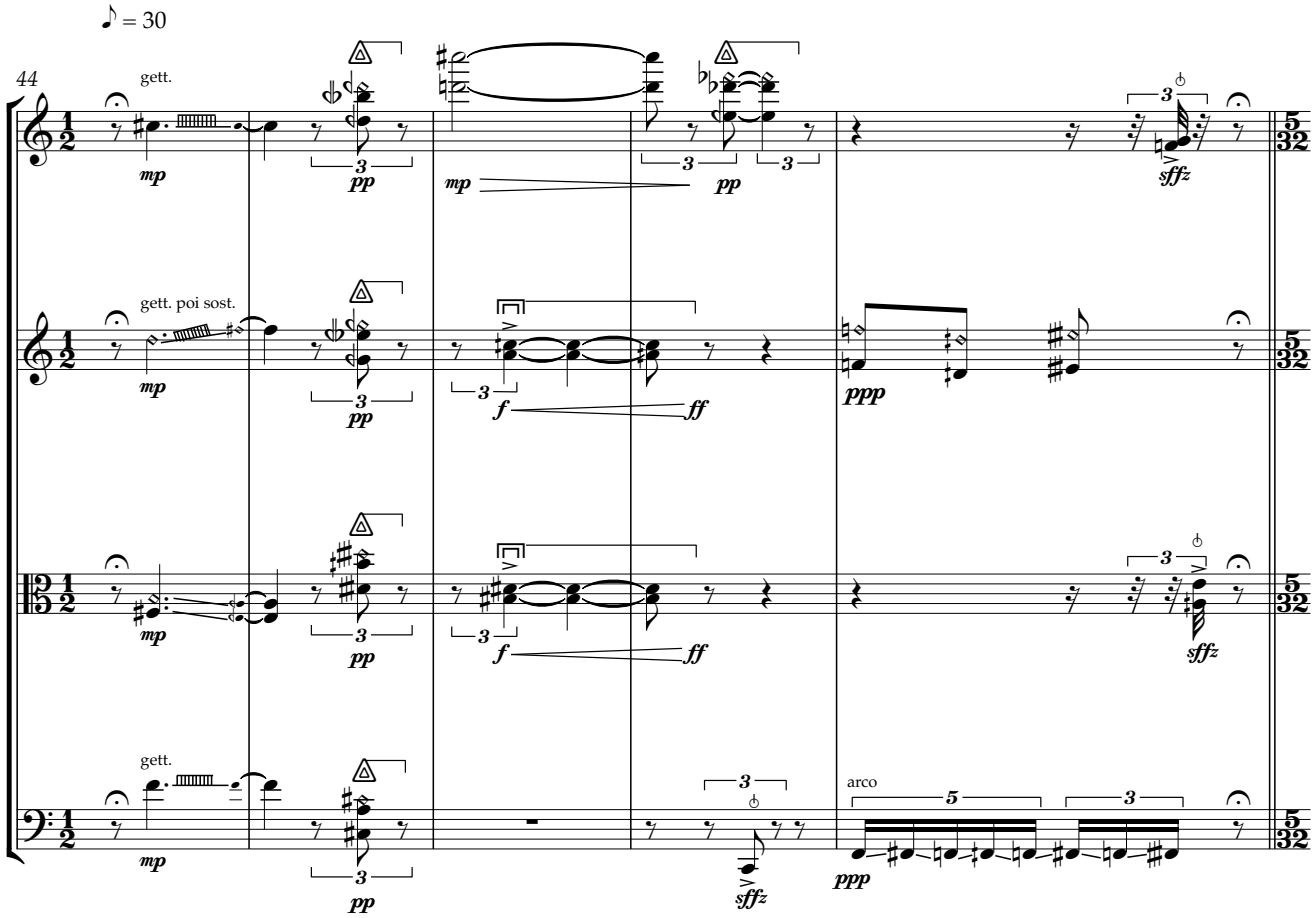

♪ = 64
27
7:6
pp
mf
f
3
pp
3:4
mst, 1/2 clt
11:10
ppp
ord.
3
pizz.
mp
arco
pp
mst, 1/2 clt
7:5
ppp
5:3
ord.
pp
ff

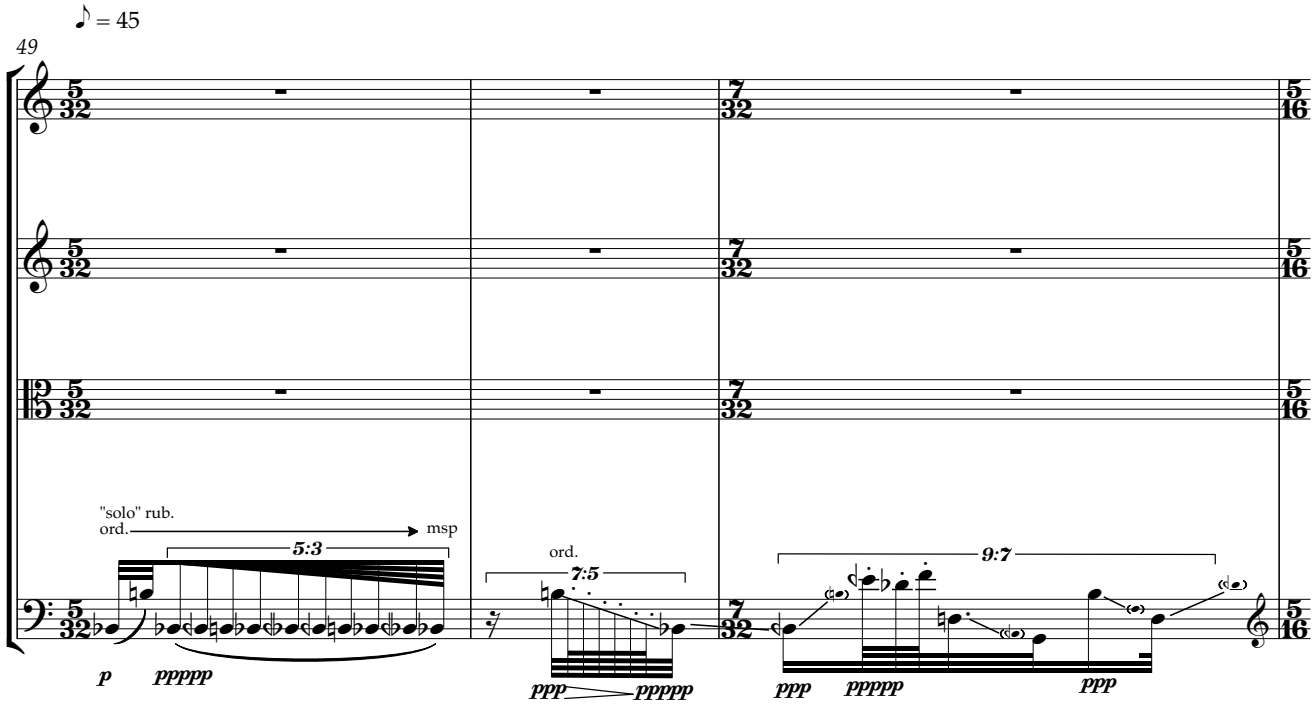

♪ = 45
"solo", rubato
30
fff
mf
4:3
5:4
pp

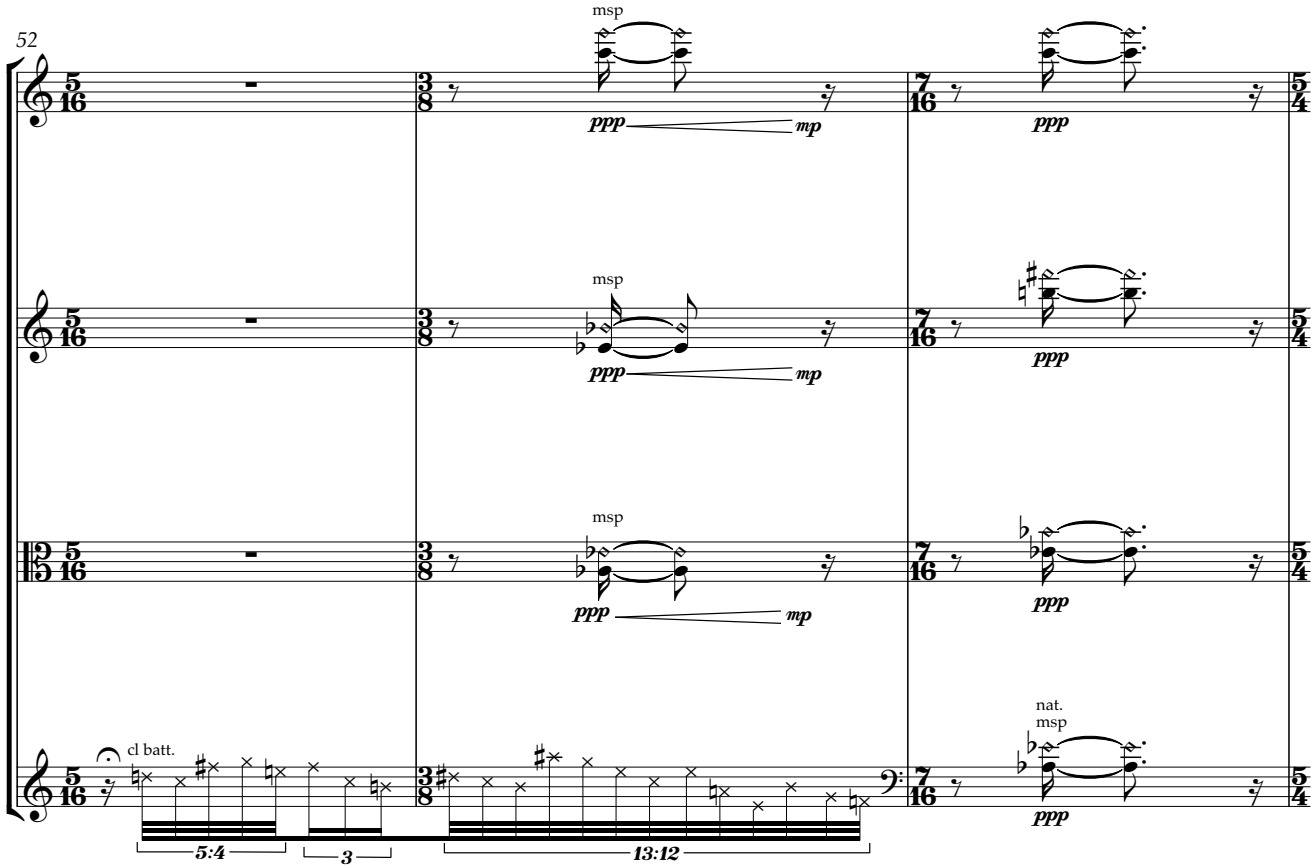

34
lh1/2
st
intentionally 'fail'
to produce harmonic
7:8
sp
ord.
sffz
sffz
sffz
ff
pp
pppp

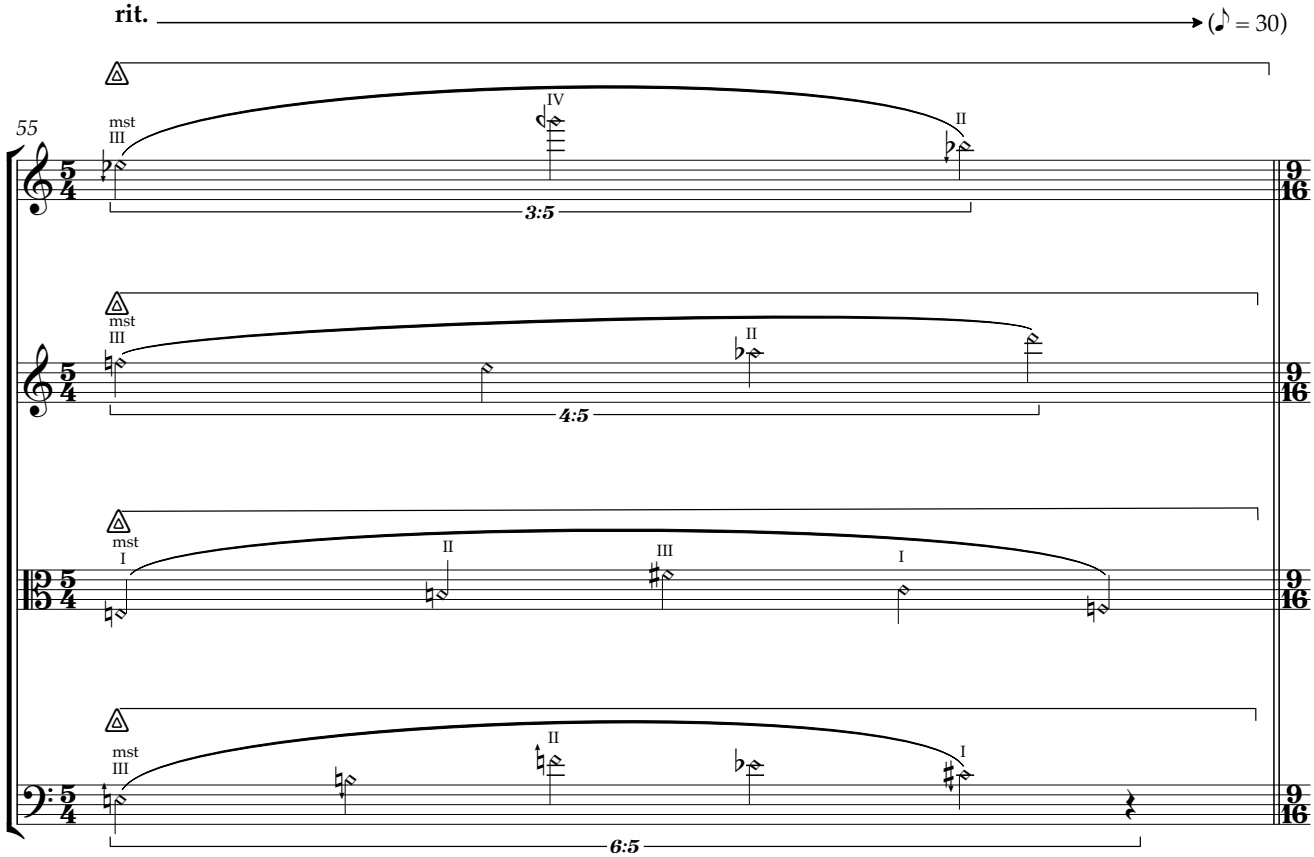

36
ob.
7:6
ord.
f
7:6
lh pizz
(arco)
4:3
3
mp
ff
ord.
7:5
f
mp

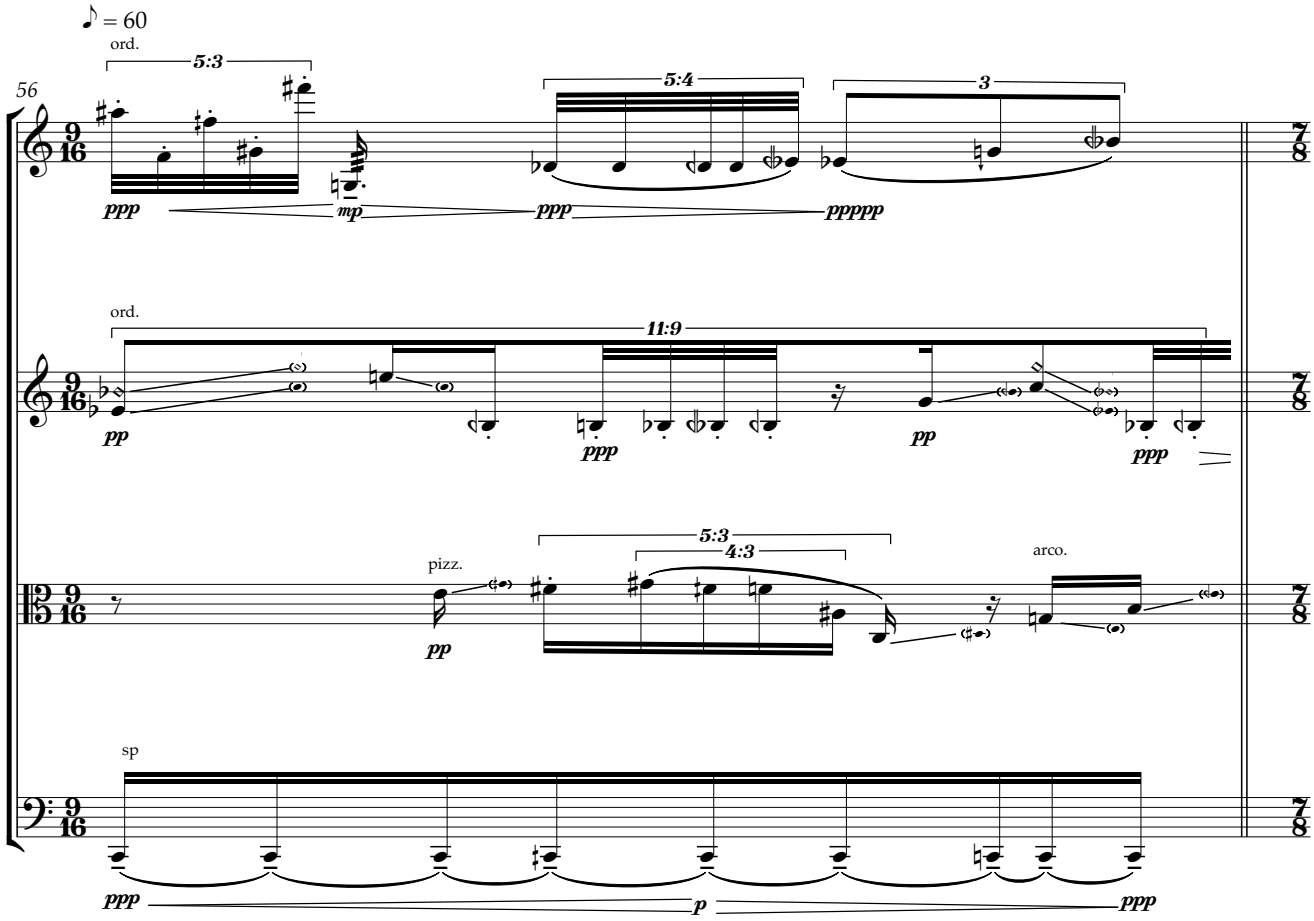

rit.
(♪ = 30)
38
msp
ppp
7:5
9:10
5:3
3
p
ff
mp
ff
mp
4:3
3
3
5:4
3
f
ff
7:5
3
4:3
♪ = 45
40
ord.
3
5:4
f
3
3
6:5
3
7:5
ff
7:6
ff
3
6:4
7:6
mp
ff
ff
f
ff
6:5
fff
6:7

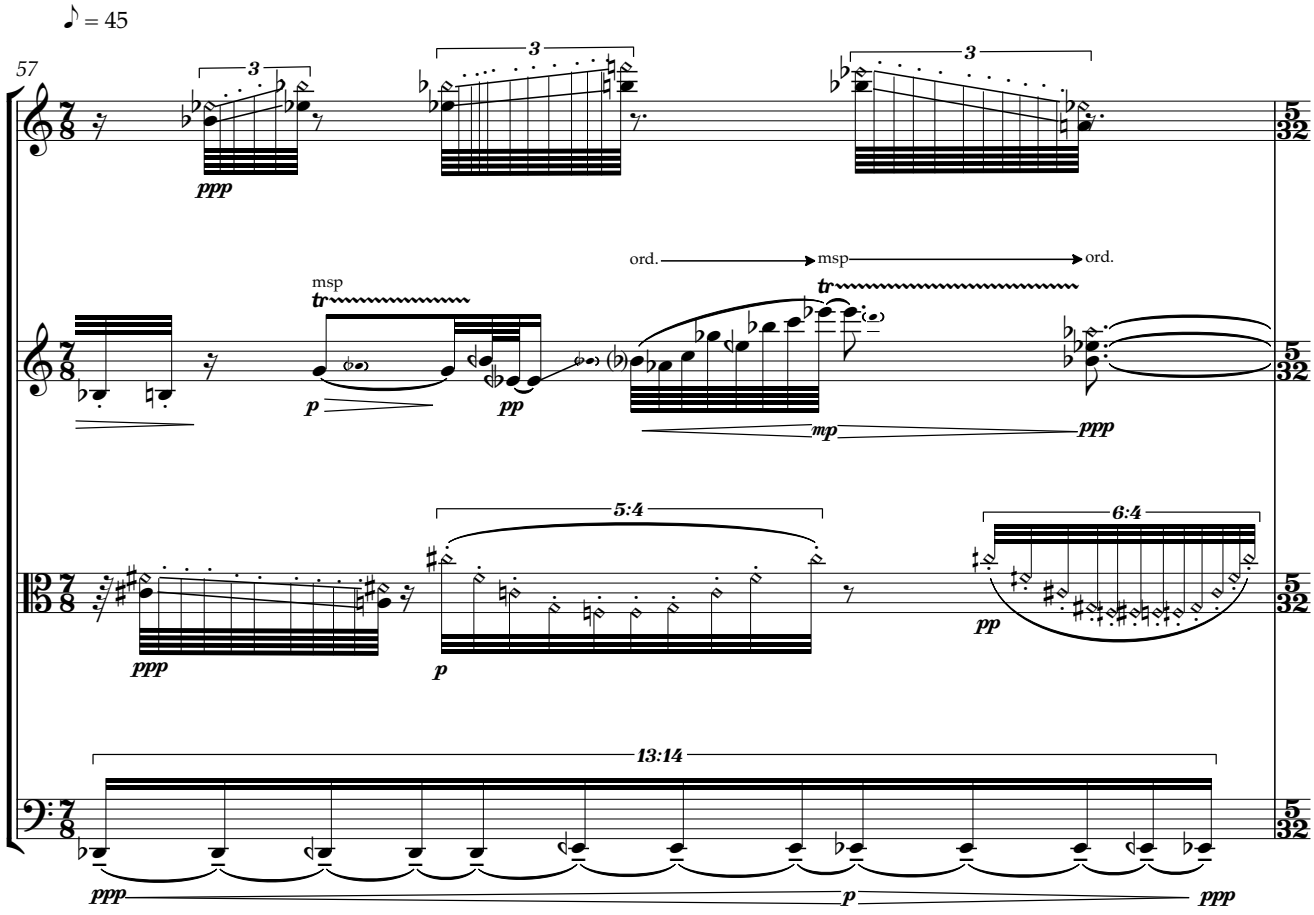

♪ = 30
44
gett.
gett. poi sost.
gett.
arco
mp
pp
f
ff
ppp
sffz

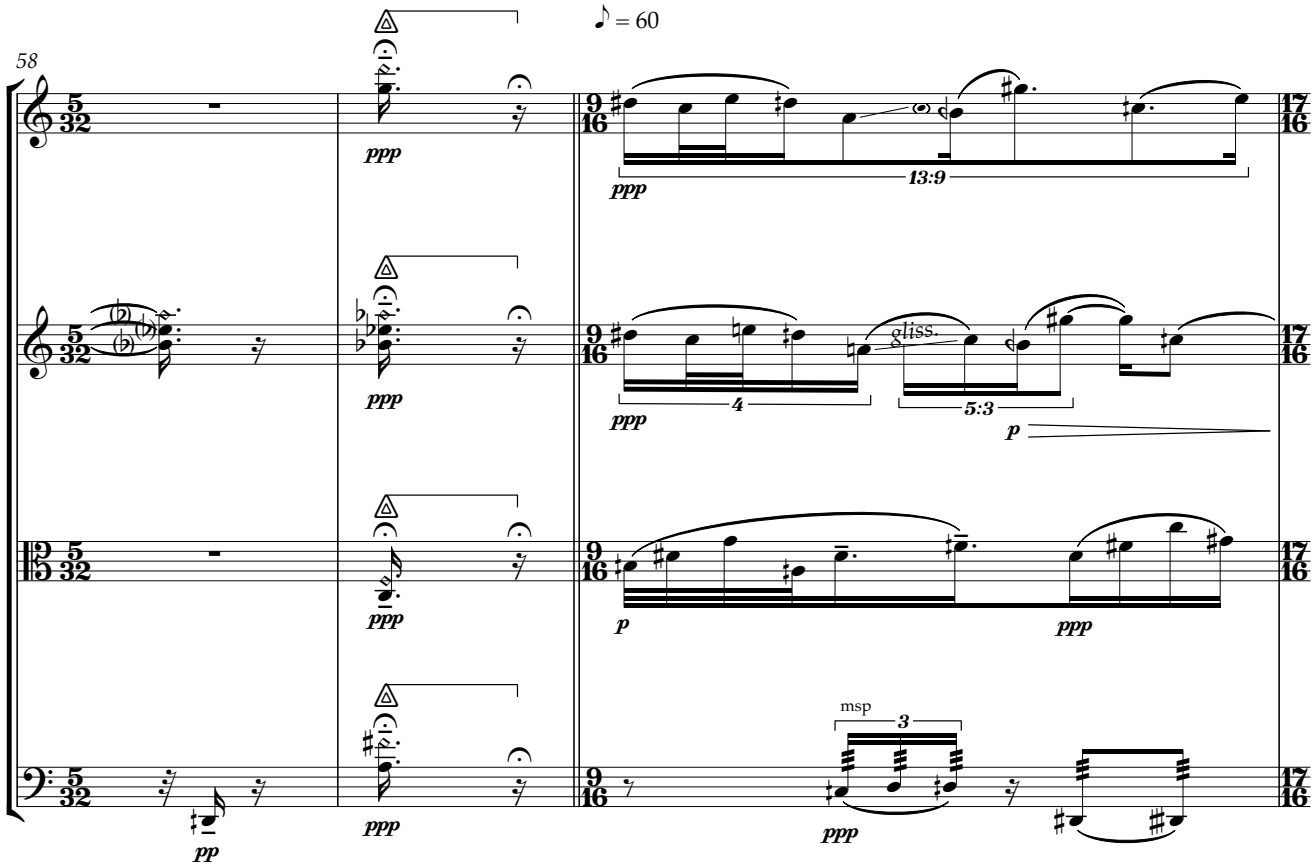

♪ = 45
49
"solo" rub.
ord.
msp
5:3
ord.
7:5
9:7
p
ppppp
ppp
pppppp

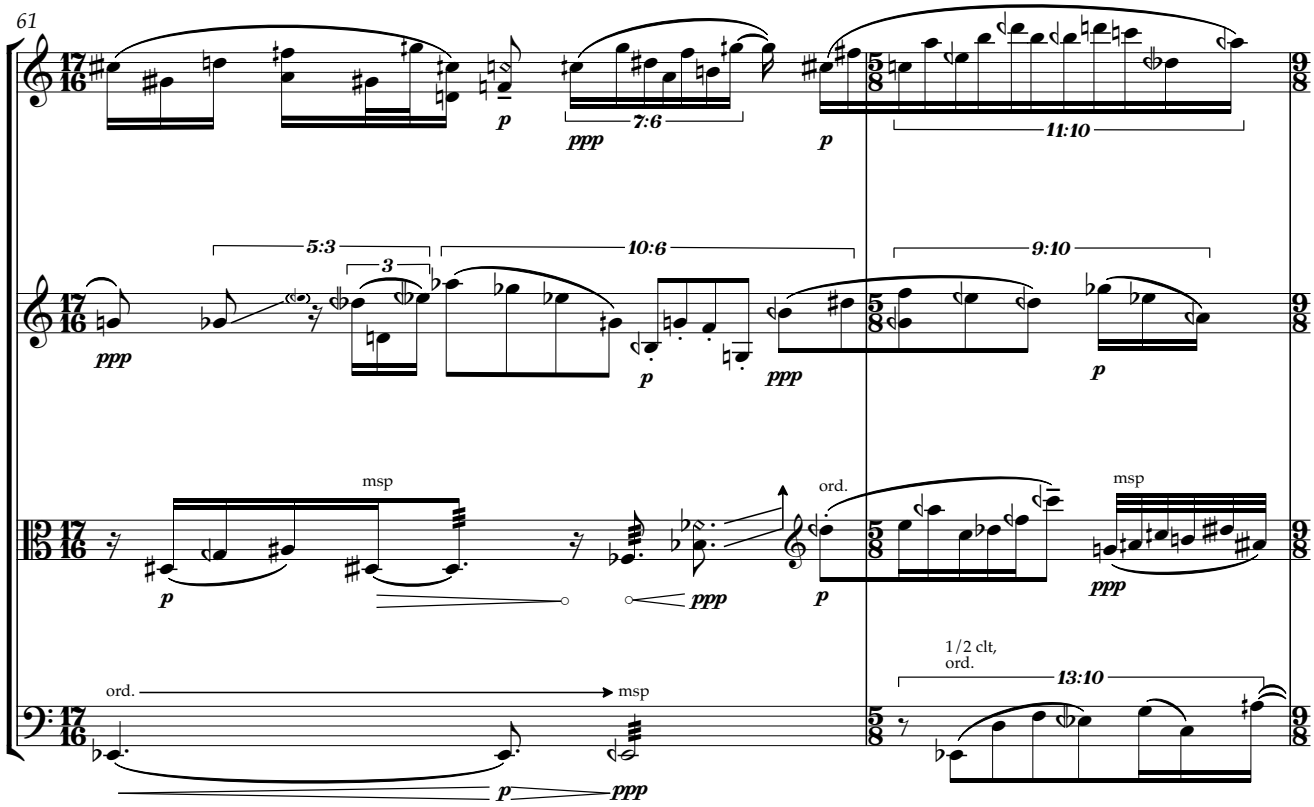

52
msp
ppp
mp
cl batt.
nat.
5:4
3
13:12

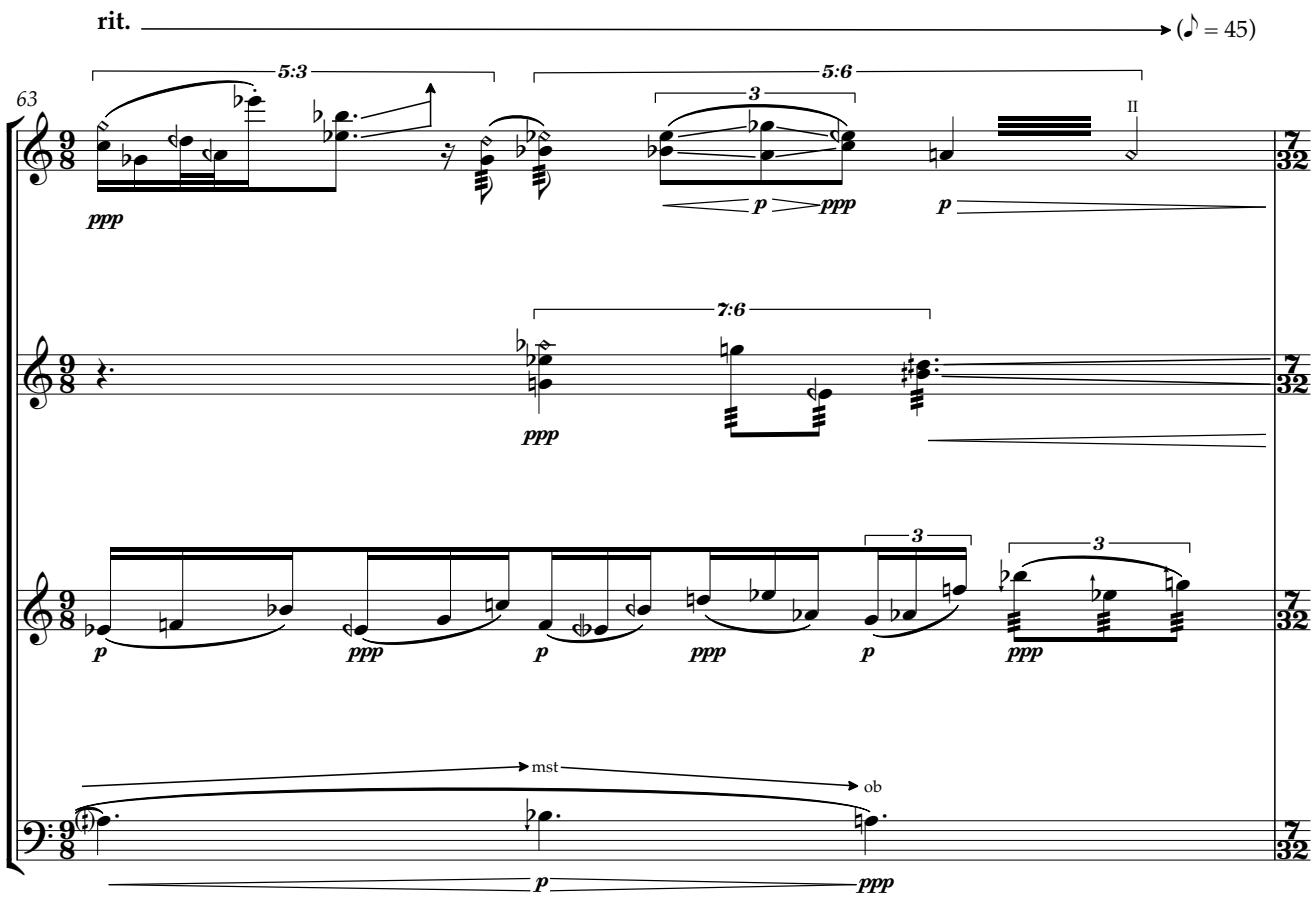

rit.
(♪ = 30)
55
mst
III
IV
II
3:5
4:5
I
III
6:5

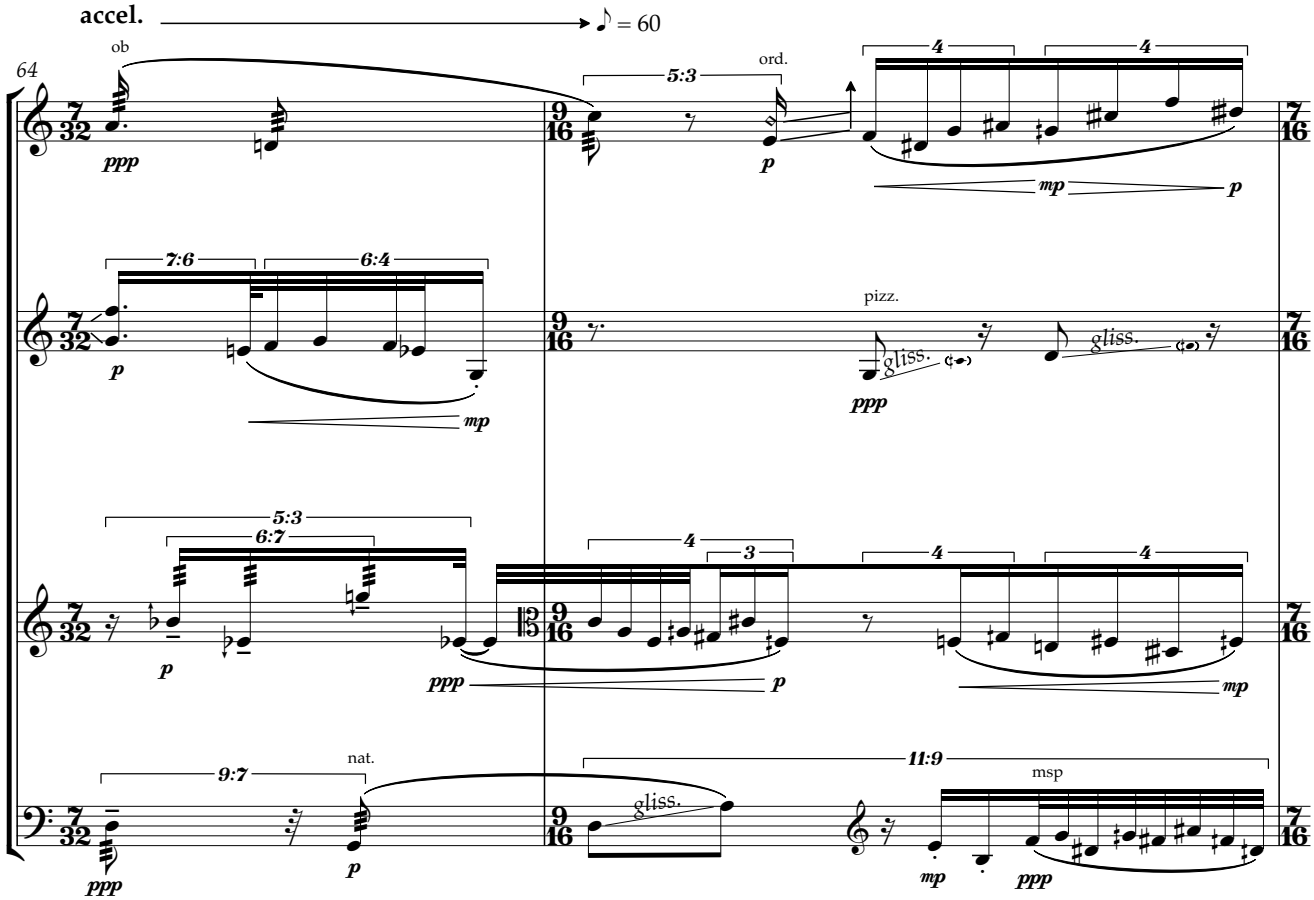

♪ = 60
56
ord.
5:3
5:4
3
ppp
mp
ppp
ppppp
ord.
11:9
pp
ppp
pp
ppp
5:3
4:3
pizz.
arco.
pp
sp
ppp
p
ppp

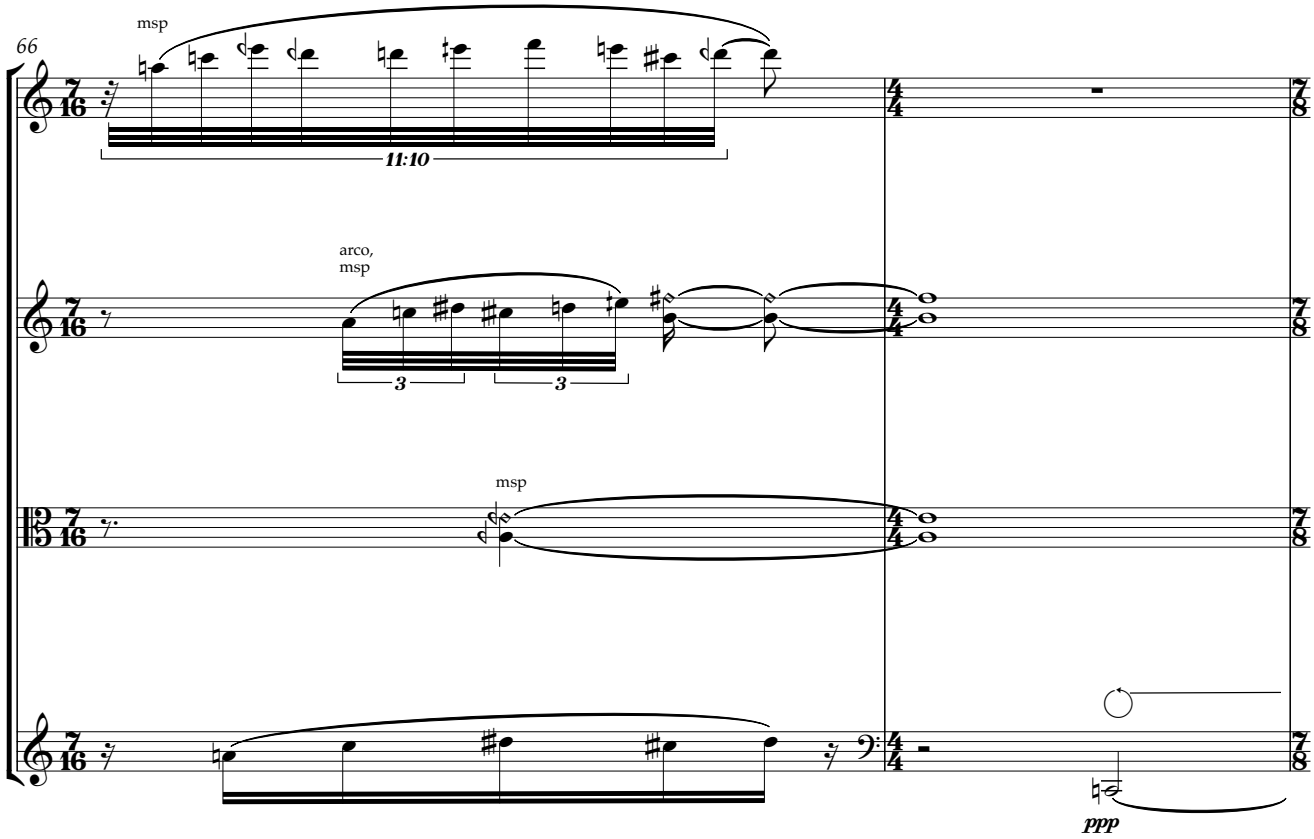

♪ = 45
57
3
3
3
ppp
msp
ord.
msp
ord.
p
pp
mp
ppp
5:4
6:4
ppp
p
pp
13:14
ppp
p
ppp

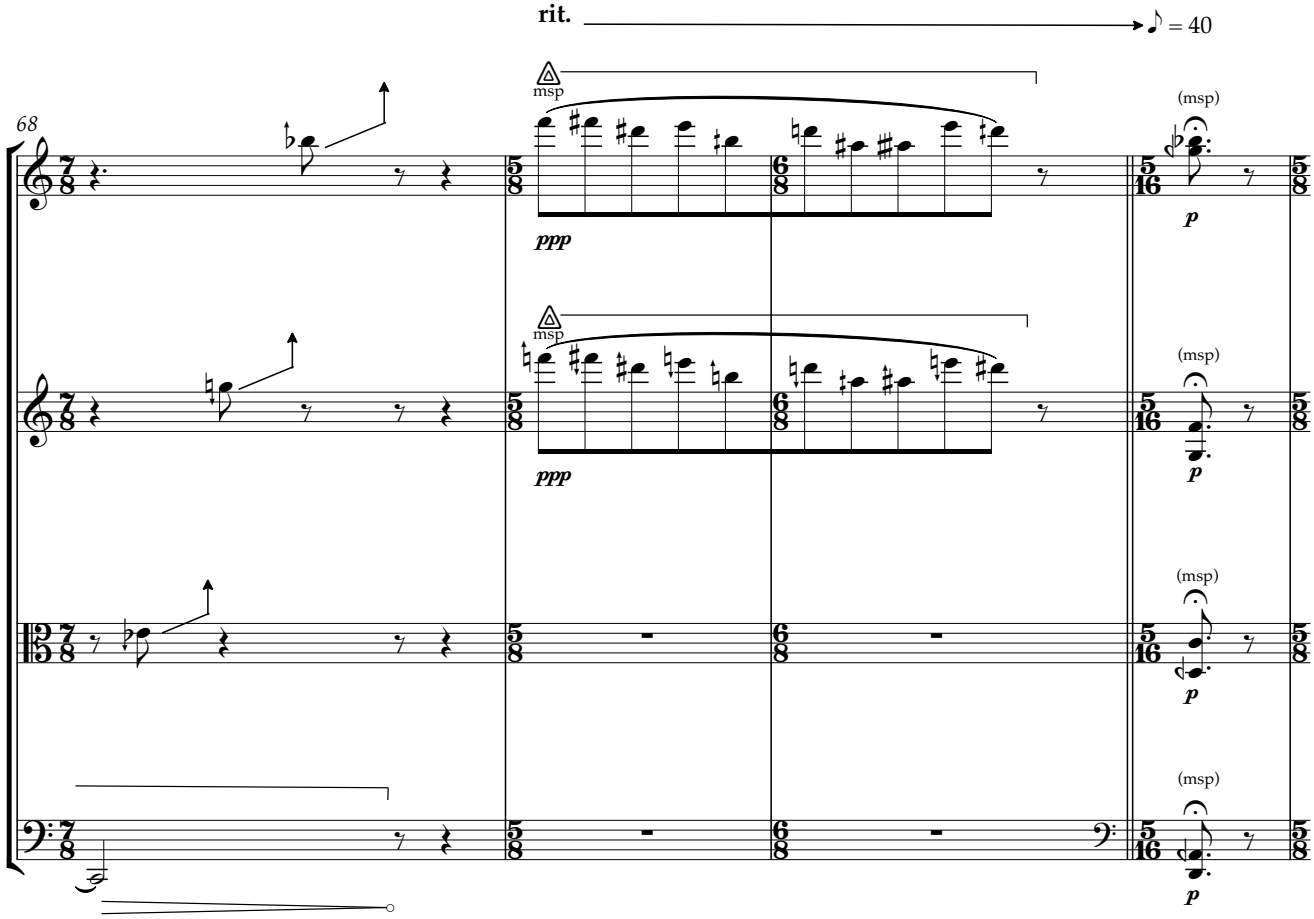

58
♪ = 60
ppp
13:9
gliss.
4
5:3
p
pp
msp
3

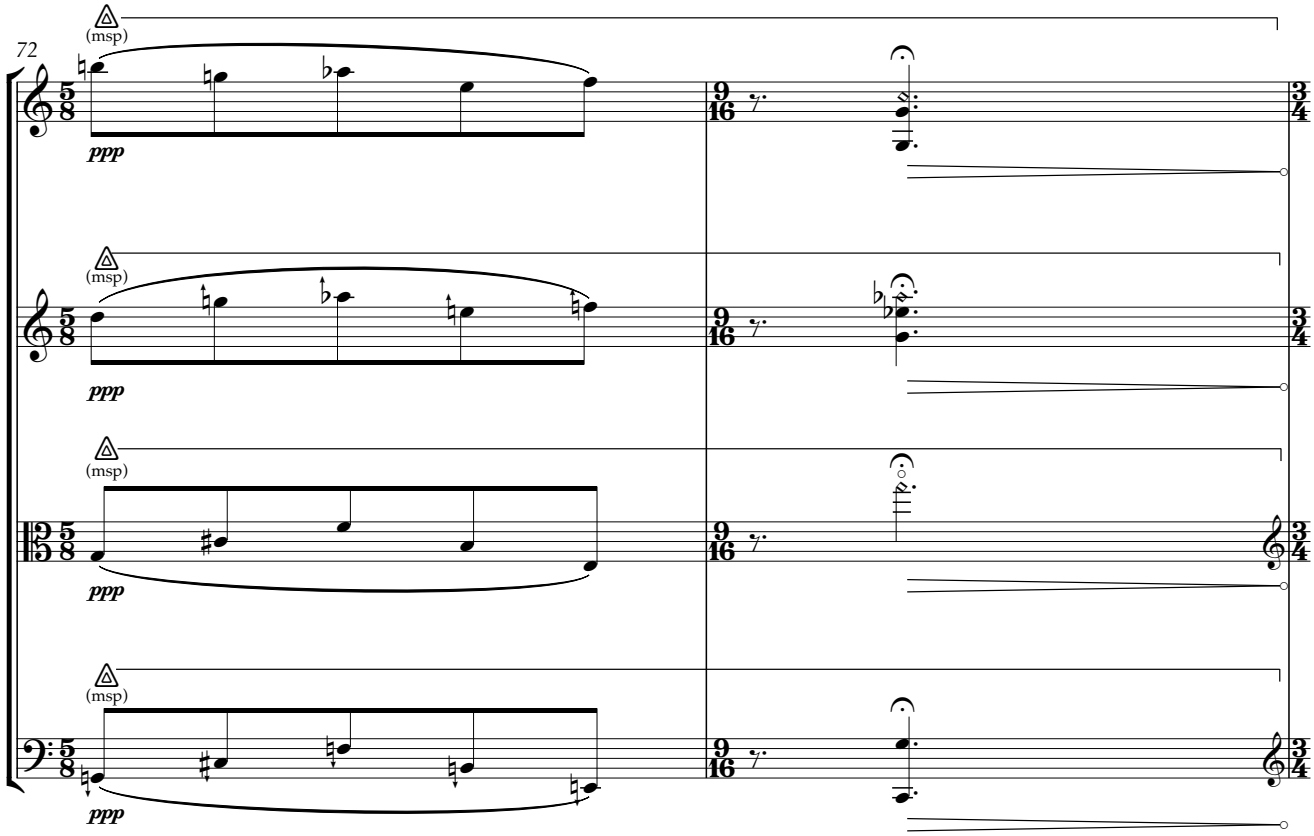

61
7:6
11:10
5:3
3
10:6
9:10
msp
ord.
1/2 clt,
ord.
13:10

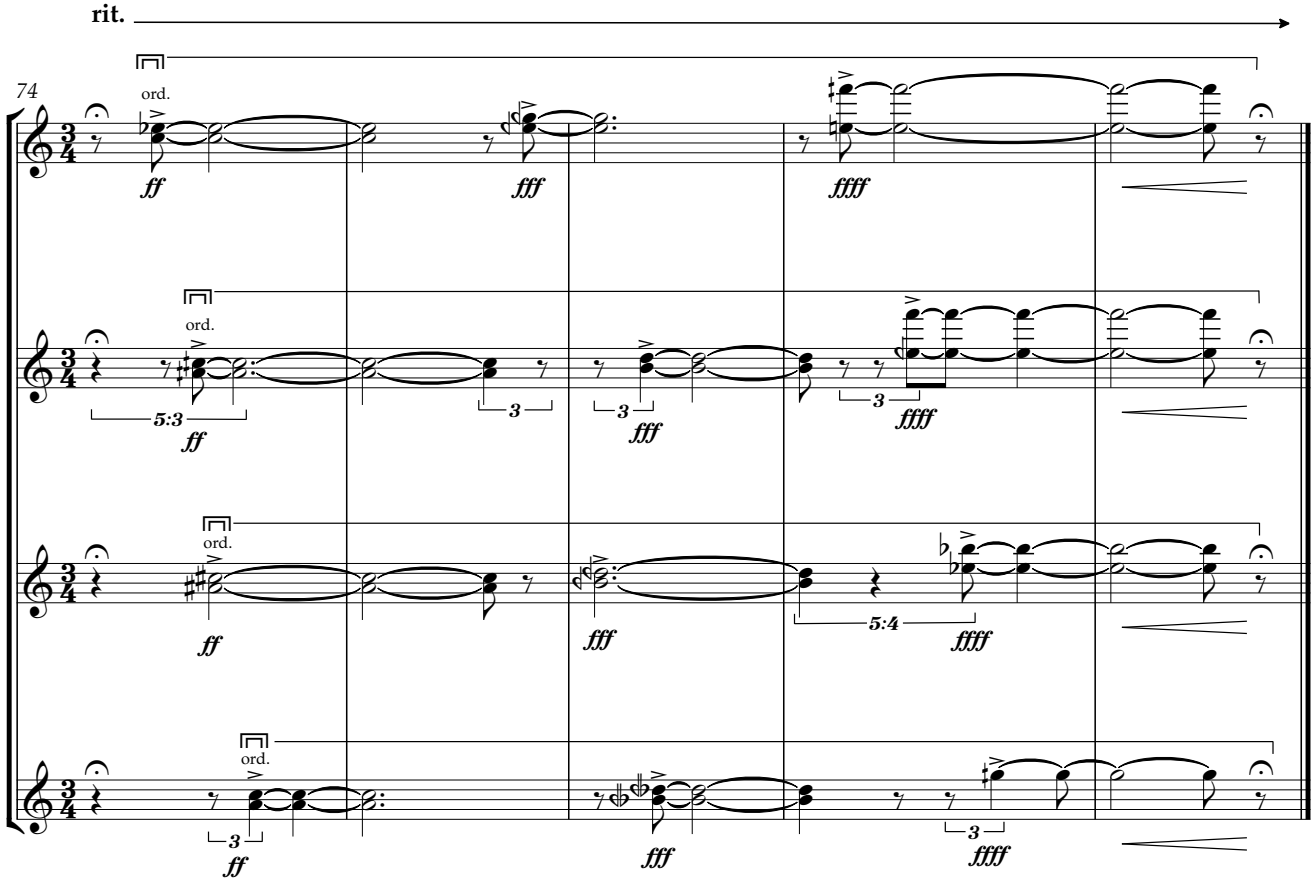

rit.
(♪ = 45)
63
5:3
5:6
3
II
7:6
3
3
mst
ob


accel.
♪ = 60
64
ob
ord.
4
4
7:6
6:4
pizz.
gliss.
gliss.
5:3
6:7
4
3
4
4
9:7
nat.
11:9
gliss.
msp


66
msp
11:10
arco,
msp
3
3
msp
ppp


rit.
♪ = 40
68
msp
ppp
(msp)
p
msp
ppp
(msp)
p
(msp)
p
(msp)
p


72
(msp)
ppp
(msp)
ppp
(msp)
ppp
(msp)
ppp


rit.
74
ord.
ff
fff
ffff
ord.
5:3
3
ff
fff
ffff
ord.
ff
fff
5:4
ffff
ord.
3
ff
fff
3
ffff