

Mohammad H. Javaheri

“Obsession”

for String Quartet

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(Written for NeoQuartet)

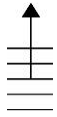
Mohammad H. Javaheri

2018

Obsession is inspired by OCD (Obsessive Compulsive Disorder) which contains blocks in order to show the distractions of human behaving while encountering with obsession.

Obsessive Behaviors might change from one type to another, but it remains with the same root in its own endless cycle and it could affect all the emotions, acts and decisions in daily life. This phenomenon inspired me about the form of the piece and having a specific harmony in order to work with transformative blocks and repetitive intervals which try to illustrate the concept with sonic world in this case.

General abbreviation and Symbols



Highest note on the indicated string



Lowest note on the indicated string (which is not an open string)



Accelerando; Ritardando



Change gradually from the indicated technique with tie to the next one

m.v. , n.v.

molto vibrato; none vibrato

s.p. , m.s.p. , s.t. , m.s.t

sul ponticello; molto sul ponticello; sul tasto; molto sul tasto



Crescendo dal niente; Diminuendo al niente



Quick crescendo at the very end of versa

p sub. ; sub. **f**

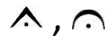
Subbito piano, subbito forte

p poss. ; **f** poss

As piano as possible; as forte as possible

“**fff**”

The dynamics in quotation marks are used to designate the effort to be made in order to produce the right sound.



short fermata, normal fermata



Harmonic sound



from/to highest note possible



nail pizzicato



scratched note – Increase bow pressure to get distorted sound



Change freely between indicated dynamics



Change freely between indicated playing techniques



Change gradually from the indicated technique to the next one



Repeat and continue the gesture



Glissando with molto vibrato

I



Behind the bridge flautando on the indicated string

b.b.

Behind the bridge flautando

o.b.

On the bridge with a little bit pitch sound

♯, ♭, \flat , \sharp

$\frac{1}{4}$ tone higher; $\frac{1}{4}$ tone lower; $\frac{3}{4}$ tone lower, $\frac{3}{4}$ tone higher

h.p

Hard Pizzicato

^, n.p.

Nail Pizzicato

+

Left hand Pizzicato

s.p. , m.s.p. , s.t. , m.s.t.

sul ponticello; molto sul ponticello; sul tasto; molto sul tasto

o.p.

Ordinario Pizzicato

b.b.

behind the bridge with a little bit of pitch

o.b.

Toneless bowing on the bridge

o.body

Toneless bowing on the side of the instrument's body

c.l.

Col legno

c.l.b.

Col legno battuto

c.l.t.

Col legno tratto

c.l.c.

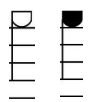
Col legno crini (half wood, half hair)

///

Fast unmeasured tremolo

//

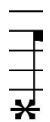
Slower speed tremolo but always unmeasured



Toneless bowing (on the side wood of the bridge)



Fast and short glissando to quarter tone lower



Mute the strings with left hand

Obsession

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♩ = 30 **accel.**

♩ = 120

Violin I

Violin II

Viola

Violoncello

ppp

p

sub. ff

start using 2 fingers as it gets faster

with 2 fingers

pp

p

sub. ff

5

pizz. ord.

arco m.s.t.

m.s.p.

Finish the last gesture with E natural and tie it to the next measure

f

ff

fff pos.

pizz. ord.

arco m.s.t.

m.s.p.

Finish the last gesture with E natural and tie it to the next measure

f

ff

fff pos.

pizz. ord.

arco m.s.t.

m.s.p.

Finish the last gesture with E natural and tie it to the next measure

f

ff

fff pos.

pizz. ord.

arco m.s.t.

m.s.p.

Finish the last gesture with E natural and tie it to the next measure

f

ff

fff pos.

♩ = ca. 72

arco Half pressure
s.t. n.v. → s.p. m.v.

rit.

♩ = 66

2 10

arco s.t. jéte ord. non trem. sul E A D G sul E A D

pp fpp mf f p mp pp ppp mp p p p p p

ppp ff sub.mp - mf p pp p

(always trill with second major upper note)

17

sul A D sul D G G sul C G D A sul C G D sul C G D

pp mp pp p mp p mp

mp

poco accel.

Musical score for measures 31-34, marked "poco accel.". The score is in 4/4 time and consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measure 31 starts with a *mp* dynamic. The Violin I staff features a trill on E4, with *sul* E A D G chords indicated above. The Violin II staff has a trill on G4, with *sul* D G G D chords. The Viola staff has a trill on C3, with *sul* C G D A chords. The Cello/Double Bass staff has a trill on B2, with *m.s.p* and *m.s.t* markings. Dynamics range from *mp* to *ff*. Performance instructions include *tr*, *gliss.*, and *arco.*

accel.

Musical score for measures 35-38, marked "accel.". The score continues with four staves. Measure 35 starts with a *f* dynamic. The Violin I staff features a *col legno* attack on E4, with *arco* E A D G chords indicated above. The Violin II staff has a *col legno* attack on G4, with *arco* D G G D chords. The Viola staff has a trill on C3, with *sul* C G D A chords. The Cello/Double Bass staff has a trill on B2, with *m.s.p* and *m.s.t* markings. Dynamics range from *f* to *mp*. Performance instructions include *col legno*, *arco*, and *tr*.

rit.

Musical score for measures 38-39, featuring four staves. The first staff (treble clef) includes dynamics *f*, *ff*, *mp*, *ff*, *ff*, *sub.p*, and *mp*, with markings for *col legno*, *arco*, and *sul*. The second staff (treble clef) includes dynamics *mp*, *ff*, *f*, *ff*, *mp*, *ff*, *sub.p*, and *ff*, with markings for *sul* and *col legno*. The third staff (bass clef) includes dynamics *mp*, *ff*, *f*, *mp*, *ff*, and *sub.p*, with markings for *arco*, *sul*, and triplets. The fourth staff (bass clef) includes dynamics *mp*, *f*, *f*, and *sub.p*, with markings for *tr*, *m.v.*, and *gliss.*. A double bar line is present between measures 38 and 39.

Musical score for measures 40-41, featuring four staves. The first staff (treble clef) includes dynamics *ff*, *ff*, *sub.p*, *mp*, *ff*, *sub.p*, and *mp*, with markings for *arco*, *col legno*, and *gliss.*. The second staff (treble clef) includes dynamics *mp*, *ff*, *sub.p*, *ff*, *ff*, *sub.p*, and *mp*, with markings for *sul*, *col legno*, and *gliss.*. The third staff (bass clef) includes dynamics *ff*, *mp*, *ff*, *sub.p*, *ff*, *ff*, *sub.p*, and *col legno*, with markings for *sul arco*, *gliss.*, and triplets. The fourth staff (bass clef) includes dynamics *ff*, *mp*, *ff*, *ff*, *sub.p*, *sf*, and *mf*, with markings for *tr*, *gliss.*, *ord.*, and triplets. A double bar line is present between measures 40 and 41.

8 65

arco b.b. *p* *pp* *ppp*

col legno *pp* *pp* *ppp* *ppp*

arco b.b. *p* *ppp*

col legno on the side of the bridge without touching any strings arco o.b. o.b. o.b. *pp* *p < mf* *pp < p* *pp*



73

pp arco o.b. *pp* col legno *p* pizz. ord. col legno *pp* pizz. ord. Hard Pizz. arco s.t. half pressure *ppp*

mp arco o.b. *p* pizz. ord. o.b. arco pizz. ord. Hard Pizz. *pp* pizz. ord. *f*

ppp arco o.b. *p* col legno pizz. ord. col legno *pp* o.b. col legno *pp*

arco o.b. col legno arco o.b. *p* *mf* col legno pizz. ord. *pp* col legno pizz. ord. Hard Pizz. *pp*

78 pizz. ord. col legno Hard Pizz. nail pizz. arco pizz. ord. nail pizz. 9

o.b. pizz. ord. f mf f "mf" sffz ff

col legno pizz. ord. Hard Pizz. c.l.b. pizz. ord. sffz ff

o.b. pizz. ord. col legno Hard Pizz. c.l.b. pp mf f sffz

82 Hard pizz. arco s.p. → tromolo Hard pizz. c.l.b. Ord. pizz. arco poco accel. ord pizz. arco hard pizz.

mp f mp pp f mf pp sf f

nail pizz. arco → tromolo Hard pizz. c.l.b. Ord. pizz. c.l.b. c.l.c. ord pizz. c.l.b. c.l.c. c.l.b. sf f

c.l.b. arco s.p. → tromolo Hard pizz. c.l.b. 3 f mf pp ord pizz. c.l.b. pp arco s.p. →

Hard pizz. c.l.b. arco s.p. → tromolo Hard pizz. 3 Ord pizz. arco pp p

pp p sf f mf sf f mf pp p

♩ = 92

arco

12⁹⁸

ff *fff* *p* *p*

ff *fff* *p* *p*

arco

f *fff* *p* *p*

ord.

sfz *mf* *f* *ff* *p* *f* *mp* *p* *f* *p* *f* *mp* *p* *f* *f*



♩ = 72 rit. poco rit. ♩ = 67 accel. molto accel. ♩ = 96 accel. ♩ = 116

104

p *mf* *f espress.* *nonespress.* *p* *mf* *f* *ff*

p *mf* *f espress.* *nonespress.* *p* *f* *ff*

p *mf* *f espress.* *nonespress.* *p* *ff*

arco

+ pizz. jéte ord.

+ pizz.

pizz.

arco

m.s.t. → s.t. pizz. jéte

mp *p* *ffp* *p* *mp* *p* *p espress.* *mp* *p* *mp* *p* *p* *nonespress.* *p* *mp* *p* *mf* *f* *f* *ff*

14 18 $\text{♩} = 140$ $\text{♩} = 112$

ff *f* *f* *mp* *mf* *mp* *mf* *f*

jéte *ord.* *c.l.b.* *ord.* *8va* *8va* *8va* *8va*

m.s.t. *jéte* *ord.* *m.s.p.* *ord.* *m.s.t.* *s.t.* *s.p.* *m.s.p.*

3 3 3 3

121

arco *8va* *jéte* *pizz.* *3* *sub.p.* *3* *3* *mf* *f* *f* *3*

arco *m.s.p.* *pizz.* *arco.* *3* *sub.p.* *mf* *f* *f* *f* *f*

m.s.t. *8va* *3* *sub.p.* *mf* *f* *f* *f* *f*

m.s.t. *8va* *m.s.p.* *m.s.p.* *ord.* *3* *f* *f* *mf* *mf* *f* *mf* *p* *mp* *p* *p* *mp*

16-36

p *pp* *ppp* *pppp* *ppp* *p* *ppp* *ppp* *ppp* *sfz sub. p*
p *pp* *ppp* *pppp* *ppp* *p* *ppp* *ppp* *ppp* *sfz sub. p* *ppp*
p *pp* *ppp* *pppp* *ppp* *p* *ppp* *ppp* *ppp* *sfz sub. p*
p *pp* *ppp* *pppp* *ppp* *p* *ppp* *ppp* *ppp* *sfz sub. p* *sfz sub. p* *f*



148

p *p* *p* *p* *gliss.* *ppp* *p* *p*
p *ppp p* *ppp p* *ppp* *p*
p *p* *p* *ppp* *p* *p* *p*
sfz sub. p *f* *sfz sub. p* *f* *sub. p* *sub. p* *f* *sfz sub. p* *f* *sub. p* *ppp* *p* *f*

Musical score for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The score is divided into three measures with different tempo markings: $\text{♩} = 66$, $\text{♩} = 126$, and $\text{♩} = 76$. The first measure is marked *poco rit.*.

Staff 1 (Violin I): Starts with *arco ord.* and *m.v.*. Dynamics range from *f* to *fff*. Includes *gliss.* markings.

Staff 2 (Violin II): Starts with *ord.* and *m.v.*. Dynamics range from *f* to *fff*. Includes *gliss.* markings.

Staff 3 (Viola): Starts with *m.v.*. Dynamics range from *f* to *fff*. Includes *gliss.* markings.

Staff 4 (Cello/Double Bass): Starts with *m.v.*. Dynamics range from *f* to *fff*. Includes *gliss.* markings.

The second measure is marked $\text{♩} = 126$ and the third measure is marked $\text{♩} = 76$ with *poco rit.*.

Musical score for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The score is divided into three measures with a tempo marking of $\text{♩} = 69$ *rit.*.

Staff 1 (Violin I): Dynamics range from *fff* to *ff*. Includes *pos.* and *ord.* markings.

Staff 2 (Violin II): Dynamics range from *fff* to *ff*. Includes *pos.* and *ord.* markings.

Staff 3 (Viola): Dynamics range from *fff* to *ff*. Includes *pos.* and *ord.* markings.

Staff 4 (Cello/Double Bass): Dynamics range from *fff* to *ff*. Includes *pos.* and *ord.* markings.

The score includes *Gliss.* markings and *col legno* instructions in the final measure.

♩=50

169

col legno *f* *mf* *pp*

pizz. ord.

f *mf* *pp*

col legno *f* *mf* *pp*

col legno *f* *mf* *pp*

col legno *f* *mf* *pp*

col legno *mf* *pp*

pizz. ord. *pp*

rit.

♩=44

174

arco b.b. *p* *pp*

col legno *ppp* *ppp* *p* " *pppp* "

arco b.b. 3 *ppp* *ppp* *p* *ppp*

col legno *pp* *pp* *p* *ppp*

arco b.b. 3 *pp* *pp* *p* *ppp*

o.b. *pp* *pp* *p* *mf*

arco o.b. *p* *mf*

on the side of the bridge without any strings

20178 arco o.b. *p* *mf* arco b.b. *p* *pp*

arco s.t. half pressure *pp*

arco o.b. *ppp* arco s.t. half pressure *ppp* o.b. *p*



180 half pressure arco s.t. *ppp*

on the side of the bridge without touching any strings *mp*

on the side of the bridge without touching any strings *pppp* *mp*

o.b. *pp* *mp*

♩ = 60 accel.

♩ = 120

184

start using 2 fingers as it gets faster

p *ppp* *p* *mf* *ff sub.*

with 2 fingers

with 2 fingers

with 2 fingers

with 2 fingers



188

pizz. arco m.s.t. → m.s.p. Finish the last gesture with F natural and glissando it to Db

f *ff* *fff pos.*

pizz. arco m.s.t. → m.s.p. Finish the last gesture with F natural and glissando it to Db

f *ff* *fff pos.*

pizz. arco m.s.t. → m.s.p. Finish the last gesture with F natural and glissando it to Db

f *ff* *fff pos.*

pizz. arco m.s.t. → m.s.p. Finish the last gesture with F natural and glissando it to Db

f *ff* *fff pos.*

gliss.

gliss.

gliss.

gliss.