

SHIWEI LIU

# An obsession I can't contain

f o r s t r i n g q u a r t e t

2020

Violin II

Viola

Violin I

Violoncello

# Notes on performance and notation

- Tone only
- ▣ Combination of tone and noisy
- Noisy only

pizz. Pizzicato with nails

Pizzicato with small slices

ppp [3]

Bartók pizzicato

normal trill with small bow changing

flautando

T 3 P

flautando

3 3 P

The small circle under the flautando and the fade-in and fade-out symbols indicate the change in the performance of the note between flautando and normal.

T P

T means sul tasto and P means sul ponticello here.

ord.

3

bow changing

T P T P T

bow changing with extremely emotional.

**A.s.p**=alto sul ponticello, means play very near - almost on - the bridge, for a metallic sound effect. / bedeutet, sehr nahe - fast auf - der Brücke zu spielen, für einen metallischen Soundeffekt.

**A.s.t**=alto sul tasto, means play very high over fingerboard, very near left hand for a reedy sound effect. / bedeutet, sehr hoch über dem Griffbrett zu spielen, sehr nah an der linken Hand für einen schilfartigen Klangeffekt.

**P**=sul ponticello

**T**=sul tasto

**Rauten-Notenköpfe** = natural harmonic with fingering notation. / Flageolette mit Fingersatznotation.

**Wellenlinie** = normal trill with small bow changing. / normaler Triller mit kleinem Bogenwechsel.

**Pizzicato mit Verbindung** (z.b. 1.Geige in Takt 94, Bratsche in Takt 85/90/93, Cello in Takt 90) : Eine großzügige Menge Pizzicato, so dass es seine Akustik etwas länger behält als das normale Pizzicato.

**Pizzicato mit Triller** (z.b. Bratsche in Takt 49/50) : Pizzicato beim Triller in der anderen Hand.

**Pizzicato mit Glissando** (z.b. 1.Geige & 2.Geige in Takt 77) : Pizzicato beim Glissando in der anderen Hand.  
(Ist beides möglich? Oder gibt es einen anderen Weg, diese Klangeffekt zu machen?)

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## for String Quartet

♩ = 68

The score is written for Violin I, Violin II, Viola, and Violoncello. It is in 4/4 time with a tempo of quarter note = 68. The music is divided into two systems. The first system features a dense texture of sixteenth-note patterns in all parts, with dynamic markings of *fff* and *pp*. The second system continues this texture but introduces *col legno. ord.* and *arco.* markings for some parts. The third system begins with a measure marked '3' and features *pppp* dynamics, *ord.* markings, and a '5' (quintuplet) over the first two measures. The final system continues with *pppp*, *pp*, and *pppp* dynamics, and includes *pizz.* (pizzicato) markings for the first, second, and fourth parts. The score concludes with *ppp* and *pp* dynamics.

**Violin I:** *fff*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*

**Violin II:** *fff*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*

**Viola:** *fff*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*

**Violoncello:** *fff*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*

**Violin I (Third System):** *pppp*, *pppp*, *pppp*, *pppp*, *pppp*, *pppp*, *pppp*

**Violin II (Third System):** *pppp*, *pppp*, *pppp*, *pppp*, *pppp*, *pppp*, *pppp*

**Violin II (Fourth System):** *pppp*, *pp*, *pppp*, *pppp*, *pppp*, *pppp*, *pppp*

**Violoncello (Fourth System):** *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *pp*

Musical score for measures 7-8. The score consists of four staves. The top three staves are for strings, each marked "arco. a.s.p.". The bottom staff is for the woodwinds, marked "arco. col legno.". The music features complex rhythmic patterns with many sixteenth notes. Dynamic markings include *ppp*, *p*, *fpp*, *f*, and *mp*. Performance instructions include *a.s.p.*, *a.s.t.*, and *s.p.*. There are also markings for *3* and *7*.

Musical score for measures 9-10. The score consists of four staves. The top three staves are for strings, each marked "arco. a.s.p.". The bottom staff is for the woodwinds, marked "arco. col legno.". The music continues with complex rhythmic patterns. Dynamic markings include *ppp*, *p*, *fpp*, *f*, and *pppp*. Performance instructions include *a.s.p.*, *a.s.t.*, *s.p.*, and *ord.*. There are also markings for *3*.

11

s.p. .... s.t. .... s.p. .... a.s.p. .... a.s.t. .... a.s.p. .... s.p. .... s.t. .... a.s.p.

fpp < pp < pp < ppp < pppp < pppp < pppp < pppp

s.p. .... s.t. .... s.p. .... a.s.p. .... a.s.t. .... a.s.p. .... s.p. .... s.t. .... a.s.p.

p 5 < pppp < pp < fpp < ppp < fppp < p < pppp < 3 < ppppp

s.p. .... s.t. .... s.p. .... s.t. .... s.p. .... s.t. .... s.p. .... s.t. .... s.p. .... s.t. .... s.p. .... s.t. .... a.s.p. .... a.s.p.

pp < < ppp < > ppp < p < 3 < ppp < p > ppp < pppp < p < 3 < p < p < p < ppp

ord. .... s.p. .... s.t. .... s.p. .... ord. .... s.p. .... ord. .... a.s.p. .... a.s.t. .... a.s.p.

ppp < p > ppp < p < fpp < fpp < ppp < fpp < 3 < ppp < ppppp

14

con sordino  
ord.  
col legno.

pppp < p < ppp

ord. .... con sordino .... s.t. .... ord. .... ord. .... col legno. .... a.s.t. .... ord.

pppp < p < pppp < pppp < 3 < p < pppp

a.s.p. .... pppp

a.s.t. .... arco. .... a.s.p. .... a.s.t.

ppp < > ppp < 3 < ppp

18

a.s.t. col legno. *ppp*

ord. flautanto

*ppp* *f* *fpp*

*pp* *p* *pp* *fpp* *fp*

20

col legno. pizz. *pp*

pizz. *pp*

pizz. *pp*

pizz. *pp*

*mf* *> p* *fp* *< mf* *fp* *fp* *< f* *ppp* *pppp* *pp* *mp* *fff*

*pp* *mp* *fff*



23

Musical score for measures 23-27, featuring four staves. The top two staves are treble clef, and the bottom two are bass clef. The music includes complex rhythmic patterns with triplets and sixteenth notes. Dynamics range from *ppp* to *f*. Performance instructions include *pizz.* and *arco.* with a *5* fingering indicated in the final measure.

28

Musical score for measures 28-32, featuring four staves. The top two staves are treble clef, and the bottom two are bass clef. The music consists of rapid sixteenth-note passages with frequent slurs and accents. Dynamics range from *fff* to *pp*. Performance instructions include *flautando* and *5* fingering. The notation includes many slurs and accents over the notes.

6 32

ord. P T P

flau. a.s.t

ord. T a.s.t

flau. P

a.s.p.....t.....p a.s.p

p pp

fppp fppp 3 p

p

fp 3 f p mp p 3 ppp ppp

T P TP T a.s.p ord. T P T P TP

pp <> ppp

p < fp p mp p 3 p fp f pp ppp

a.s.p a.s.t P T ord. P a.s.p a.s.t a.s.p

T P T P T a.s.p P T a.s.p

< f > ppp

fp f p fp 3 p < mf p' 3 pp mp pp mp pp

P a.s.p a.s.t a.s.p

a.s.p a.s.t T a.s.p a.s.t T a.s.p a.s.t T a.s.p a.s.t

f > p < f ppp p p 3 ppp p < p 3 pp fp > pp fp < p > ppp ppp ppp

38

ord. P P T a.s.p

pppp

a.s.p a.s.p a.s.p

ppp < p > ppp ppp ppppp

mp ppp pppp pppp

con sordino col legno

arco. a.s.p a.s.t

fpp > pp p < fpp p 5 pp a.s.t

pizz. ord. arco. a.s.p ord.

pp 3 mp pp 3 pppp

T a.s.t T a.s.t

pppp pppp

pizz. gliss. ord.

fp

45

Violin I: *pizz. ord.* *mf*, *p*, *f*, *p*, *pizz.*, *arco. col legno gett.* *pp*, *arco. col legno gett.* *p*

Violin II: *pizz. gliss. ord.* *mf >*, *pizz.* *f*, *pizz. gliss.* *p*, *a.s.p arco.* *pppp*

Viola: *pizz. gliss.* *pp*, *pizz.* *f*, *pizz.* *p*, *pizz.* *mf*, *pizz.* *pp*

Cello/Double Bass: *pizz. gliss.* *mf*, *pizz. gliss.* *f >*, *pizz.* *p*, *pizz. gliss.* *p*, *pizz.* *mf*, *pizz.* *mf 3*

50

Violin I: *pizz. gliss.* *fpp* (6, 5), *col legno gett.* *mp*, *ff*, *pizz. gliss.* *mf*, *pizz. 5* *p* — *mf*

Violin II: *pizz. gliss.* *p*, *p*, *pizz.* *f*, *col legno gett.* *mp*, *ff*, *pizz.* *mf*

Viola: *pizz.* *f*, *col legno gett.* *mp*, *ff*, *pizz.* *f*, *pizz.* *p* (6)

Cello/Double Bass: *pizz.* *mf*, *pizz.* *f*, *col legno gett.* *mp*, *ff*, *pizz.* *mf*, *pizz. gliss.* *ppp*, *a.s.p T P* *p* (3)

55

Musical score for measures 55-58, featuring four staves. The first three staves are for the violin, viola, and cello/bass, and the fourth is for the double bass. The score includes various performance instructions such as *pizz.*, *arco.*, *col legno. Tratto*, and dynamic markings like *p*, *mf*, *f*, *fff*, and *fp*. It also contains articulation marks like accents and slurs, and specific techniques like *c. l. gett.* and *3* (triplets).

59

Musical score for measures 59-62, featuring four staves. The first three staves are for the violin, viola, and cello/bass, and the fourth is for the double bass. The score includes various performance instructions such as *ord.*, *c.l.T*, *s.t*, and dynamic markings like *f*, *ff*, and *fff*. It also contains articulation marks like accents and slurs, and specific techniques like *3* (triplets) and *6*, *7* (fingerings).

61

Musical score for measures 61-62, consisting of four staves. The notation includes various articulations such as *s.t.* (staccato) and *ord.* (accented), and dynamic markings including *f*, *ff*, and *fff*. The music is written in a complex rhythmic style with many sixteenth notes.

63

Musical score for measures 63-64, consisting of four staves. The notation includes dynamic markings such as *fff* and *ff*, and articulation markings like *T* (trill) and *P* (pizzicato). The music continues with complex rhythmic patterns and includes some wavy lines in the upper staves.

66 ord.

This system contains measures 66 through 69. It features four staves, each labeled 'ord.' at the beginning. The notation is highly complex, with many notes beamed together and wavy lines drawn over the notes, suggesting a fast, intricate rhythmic texture. The staves are arranged in a grand staff format (treble and bass clefs).

70 tr

This system contains measures 70 through 73. It features four staves. The notation is complex, with many notes beamed together and trills indicated by 'tr' with wavy lines above the notes. The staves are arranged in a grand staff format (treble and bass clefs).

74

*pizz. ppp* *col legno ppp* *pizz. f* *pizz. ppp* *pizz. gliss. f* *pizz. f*

*pizz. ppp* *col legno ppp* *arco. 7 pp* *pizz. ppp* *pizz. gliss. f* *col legno pp* *arco. 7 pp*

*ppp* *pizz. f* *pizz. gliss. mf* *pizz. gliss. f* *pizz. sec. bruiteux f* *pizz. f*

*f* *f* *ppp* *p*

79

*f* *pizz. ppp* *arco. a.s.p. pp* *a.s.f. pp*

*pizz. ppp* *f* *pizz. ppp* *f*

*pizz. f* *arco. mf* *col legno fp* *ord. p* *f* *fp* *ff mf < f ff*

*ppp* *ppp* *p* *ppp* *p* *ppp* *mp* *ppp* *pppp*

85  $\text{♩} = 90$   $\text{♩} = 68$

*p* *f* *pppp* *arco.* *pizz.* *f* *pp* *fff* *p* *pppp* *pppp* *pp* *a.s.p* *pp* *pp* *pp* *pizz.* *f* *f* *f* *p* *f* *p* *p* *f* *p*

90 *col legno.* *ord. a.s.t.* *a.s.t.*

*pp* *arco.* *ord. a.s.t.* *a.s.t.* *s.t.* *ppp* *ppp* *f* *fp* *ppp* *ppp* *pizz.* *f* *f* *pizz.* *f* *f* *pizz.* *f* *f* *pp* *p* *pp*



94

Violin I: pizz. *f*, arco. ord. *f*, arco. a.s.p. *f*, ord. *f*, *fp*, *p*, *ppp*

Violin II: arco. ord. *p*, arco. a.s.p. *f*, ord. *f*, *f*, *f*, *f*, *f*, *p*

Cello: arco. a.s.p. *ppp*, arco. ord. *f*, *f*, *f*, *f*, *f*, *fp*

Bass: arco. *f*, *f*, *f*, *f*, *f*, *f*

99

Violin I: *ppp*, *ppp*, *ppp*, *pppp*, ord. *P*, *s.p*, a.s.p.

Violin II: pizz. *f*, *f*, pizz. *f*, *f*

Cello: col legno. *p*, col legno. *p*, pizz. *f*, pizz. *f*

Bass: *p*, *f*, *p*, *p*, *f*, *f*, *f*