

Niki Zohdi

'...a mist fell from my eyes...'  
2021

for string quartet

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(2021)

*for*  
string quartet

Duration: c.4'30"

The title of the piece, '*...a mist fell from my eyes...*' alludes to the first half of a quote by Edvard Grieg in reference to Johannes Brahms. The piece contains obscured quotations of various motifs from both suites of *Peer Gynt* (1875) and structural references to Brahms's *Geistliches Lied* (1856) through the use of sporadic fragments of double canons written at the minor ninth. The quotations of Grieg's material are rather fluid throughout the piece and fluctuate in levels of obscurity and are always obscured by dense polyphony that surrounds each quotation. The textures that obscure these quotations also work within the single instrument, meaning that the polyphony works on two levels: monophonically (polyphony within the single line), and globally (polyphony throughout the ensemble). The fluctuating textures create a fleeting nature of the quotations which alludes to a mist falling away.

## 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

All cancelled by **nat.**

**Arrows** signify a gradual change of states

**Heavy vibrato** (senza vib throughout other than sections with this symbol) - 

**1/2 left hand pressure** (between harmonic pressure and normal pressure) - 

All **grace notes** and **tremolandi** as fast as possible

*All other relevant directions are noted on the score*

# '...a mist fell from my eyes...'

Niki Zohdi

$\text{♪} = 80$

Violin I

Violin II

Viola

Violoncello

accel.

$\text{♪} = 45$

Vln. I

Vln. II

Vla.

Vc.

5

Vln. I

Vln. II

Vla.

Vc.

7 → msp.

$\text{♩} = 34$

Vln. I

Vln. II

Vla.

Vc.

ord. 3 5:4  
mst. p

(msp.)

ord. 7:4 5:4  
 $\ll\text{mf}$   $\gg\text{f}$   $\gg\text{fff}$

5:4 7:6  
 $\text{mp} \ll\text{f}$

*ppp*

Vln. I

Vln. II

Vla.

Vc.

msp.  
1/2 clt

5:3

*ppp*

Vln. I

Vln. II

Vla.

Vc.

ord.  
nat.

7:6

nat. → ob  
8:5

sp

5:3

5:3

5:3

5:4

5:4

5:4

5:4

p

*mf*

*mf*

*mf*

*mf*

*f*

*f*

*f*

*f*

*f*

*f*

*p*

*p*

*p*

*p*

*p*

$\text{♩} = 218$

15

Vln. I

Vln. II

Vla.

Vc.

18

Vln. I

Vln. II

Vla.

Vc.

♩ = 60

20

Vln. I

Vln. II

Vla.

Vc.

5:4      ord.      5:4

f

9:8

ord.      p — f

23

Vln. I

gliss.      gliss.

5:3      3

5:3      3

Vln. II

ord.      7:6

mp      f      ff

Vla.

ord.      f      mp      f

ff

Vc.

11:8      3

ff

7:5      3

mf      ff

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing measures 26-29. The score is in 3/4 time, with key signatures changing between measures. Measure 26: Vln. I and Vla. play eighth-note chords at ***fff***. Measure 27: Vln. II and Vc. play eighth-note chords at ***fff***. Measures 28-29: All four instruments play eighth-note chords in groups of three, followed by sustained notes with grace notes and dynamic markings ***ff***, ***p***, and ***fff***. Measure 29 concludes with a measure of ***7:4*** followed by ***5:4***.

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) on four staves. Measure 29 starts with a rest followed by a dynamic *f* and a crescendo to *fff*. The section ends with a fermata over a measure of 6:4 time. Measure 30 begins with a measure of 7:6 time, indicated by a bracket above the first six measures. The section then changes to 5:4 time. The Vln. I part consists of eighth-note patterns with grace notes. The Vln. II part has sustained notes with slurs and dynamics *fff* and *f*. The Vla. and Vc. parts are mostly rests. Measure 31 starts with a measure of 5:4 time, indicated by a bracket above the first four measures. The Vln. I part continues with eighth-note patterns. The Vln. II part has sustained notes with slurs and dynamics *fff* and *f*. The Vla. and Vc. parts are mostly rests.

32

Vln. I (senza vib.)

Vln. II (senza vib.)

Vla.

Vc.

34

Vln. I

Vln. II

Vla.

Vc.

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing measures 36-45. The score is in common time (indicated by '4'). Measure 36 starts at tempo = 15. Measures 37-45 start at tempo = 45.

- Vln. I:** Starts with a dynamic ffffff. Measures 37-45 feature sixteenth-note patterns with grace notes and dynamic markings ffffff and ff.
- Vln. II:** Measures 37-45 feature sixteenth-note patterns with ff dynamics.
- Vla.:** Measures 37-45 feature sixteenth-note patterns with ff dynamics.
- Vc.:** Measures 37-45 feature sixteenth-note patterns with ff dynamics.

The score includes various performance instructions such as grace notes, sixteenth-note figures, and dynamic markings (ffffff, ff, ff). Measure 45 concludes with a ff dynamic.

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing measures 38-40. The score is in common time (indicated by '2'). Measure 38 starts with a 5:4 measure, followed by a 6:4 measure, and ends with a 3 measure. Measure 39 begins with a 5:4 measure, followed by a 3 measure. Measure 40 begins with a 3 measure. Various dynamics (mp, f, fff) and performance instructions (gliss.) are included.

Measure 38:

- 5:4
- 6:4
- 3
- 5:4
- 3
- fff

Measure 39:

- 5:4
- 3
- gliss.
- 3

Measure 40:

- f
- fff
- gliss.
- fff

Measure 41:

- 5:4
- 3
- fff
- mf
- fff

40

Vln. I

Vln. II

Vla.

Vc.

3  
5:4  
p  
3  
ffff

*p*

*f*

*ffff*

*p*

*ffff*

*ffff*

42

Vln. I

Vln. II

Vla.

Vc.

32  
3  
f  
3  
ffff  
3  
13:12  
6:4  
3  
7:4  
7:5  
5:4  
3  
ffff

*f*

*ffff*

*f*

*ffff*

*f*

*ffff*

*f*

*ffff*

*f*

*ffff*

44

Vln. I

$\frac{5}{32}$

7:5 5:3 5:4 5:4

$\text{♩} = 108$

Vln. II

$\frac{5}{32}$

7:5 7:6

Vla.

$\frac{5}{32}$  3 5:4

Vc.

$\frac{5}{32}$  3 5:3

50

Vln. I

$\frac{3}{8}$

msp clb ord. nat. 3 7:6 7:6 msp 3

Vln. II

$\frac{3}{8}$

5:3 st 5:4 msp

Vla.

$\frac{3}{8}$

msp 5:3 3 7:6 7:6 msp 3

Vc.

$\frac{3}{8}$

8:6 st 5:4 msp

52

Vln. I

Vln. II

Vla.

Vc.

3

3

3

3

5:4

3

p

56

Vln. I

Vln. II

Vla.

Vc.

sp

13:12

pppp

7:6

sp

pppp

58

Vln. I

Vln. II (sp)

Vla.

Vc.

*pppp*

*11:8*

*sp*

*pppp*

*13:8*

59

Vln. I

Vln. II

Vla.

Vc.

*ppppp*

*7:6*

*msp, 1/2 clt*

*3*

*msp, 1/2 clt*

*ppppp*

*5:4*

*msp, 1/2 clt*

*ppppp*

*5:4*

*msp, 1/2 clt*

*ppppp*