Niki Zohdi

NORIBERGHENSIVM 1699

2021 (rev. 2022)

for flute, bass clarinet, violin, 'cello & piano

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flute, bass clarinet, violin, 'cello & piano

Duration: c.10 minutes

The title of the piece alludes to an inscription in the front matter of Johann Pachelbel's *Hexachordum Apollinis* of 1699. The whole inscription is 'JOHANNES PACHELBELIVS ORGANISTA NORIBERGHENSIVM' which uses an alphabet by Johann Beer. The inscription, using the alphabet, translates into the number '1699' which is the year of publication. The meaning of the inscription is 'Johannes Pachelbel organist of Nuremburg'.

NORIBERGHENSIVM 1699 is split into six short movements, following the vague structure of the Pachelbel piece which is split into six arias and variations. In this piece, each movement contains ether one, six or nine references to the Aria in the original Pachelbel material in various ways ranging from direct quotation, to filtered quotations, to structural/technical references and adaptations. These references of Pachelbel's material become slightly more potent as the piece develops, but are never explicitly on the surface at any time.

This piece was initially completed in 2021 and was written for piano trio. The piece did not contain any references to the Pachelbel at first - the inclusion of the Pachelbel material came when I decided to revise the piece and add the flute and bass clarinet into the instrumentation. The original rhythmic material from the 2021 version has largely stayed the same apart from some additional material in the flute and bass clarinet. The pitch material, on the other hand, has been completely transformed throughout using Pachelbel's material as a starting point.

Performance Directions

Strings

Pizzicato

nail pizz. - two finger nail pizz. + tremolo. Touch string with middle of nail

 - slap/"Bartok" pizz.

Bow positions

msp - molto sul pont.

sp - sul pont.

Above for duration of bracket

ob. + cross notehead - on bridge, minimal pitch

- vertical bowing

ord. - cancels out any bow position

Left Hand

LH1/2 - Left hand flaut. Half pressure in the left hand

LHnorm - cancels out LH1/2

- harmonic pressure

ord. - return to normal left hand

Vibrato, trills & tremolandi

All tremolandi as fast as possible

- uneven tremolo

uneven - uneven vibrato

Assume non vibrato throughout unless stated otherwise.

Bow pressure & technique

clb - col legno battuto

clt - col legno tratto

arco - return to normal bow technique

- circular bow from 'ord.' to 'ob.'

- continuously shaky bow

norm. bow - cancels out previous bow technique (this does not cancel previous bow pressure, see below)

gett./ - gettato

- heavy bow pressure

- light bow pressure

bow pressures for duration of bracket. Assume normal bow pressure otherwise

Woodwind

- minimal air pressure (breath tone)

- normal pressure/tone

- half breath tone, half normal tone

- pitch bend in direction of gliss.

- tongue ram

- multiphonic

spectral gliss. - overblow lowest note to produce overtones

General

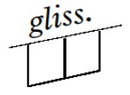
- 1/4 & 3/4 tones

Appoggiaturas are always before the beat

- gradual change from one state to another

- slight gap after a phrase or before an entrance

All tremolandi & fluttler tongues are as fast as possible



- glissando for duration of stems. Start gliss. right away

- glissando following the vague direction of the line

Accidentals are only valid for the note they precede, unless that note is immediately repeated

All other relevant directions are noted on the score

NORIBERGHENSIVM 1699

I

Niki Zohdi

♩ = 30

Flute

Bass Clarinet in B♭

Violin

Violoncello

Piano

7:6 3 9:6 6:5 5:4

ppp p ppp ppp p ppp

msp., 1/2 clt.

ord. msp.

Mid. Ped.

Depress middle pedal on upbeat to the first bar.
Depress the chord only when middle pedal is down.

4

Fl.

B. Cl.

Vln.

Vc.

Pno.

11:8

p

ppp

10:6

gliss.

(ord.)

msp.

13:8

Change chord before depressing middle pedal
to ensure a smooth transition.

accel.

7

Fl.

B. Cl.

7:4

pp

mf

Vln.

p

3

ord.

ppp

LH1/2

LH
norm

I

3

mf

p

Vc.

7:6

gliss.

mp

pp

sp.

1/2 clt

norm.

3

p

ppp

ppp

Pno.

♩ = 45

10

Fl.

B. Cl.

p

p

Vln.

II

7:5

ppp

crescendo on downward movement of circular motion;
decrescendo on upward movement,

ppp p ppp p etc, sim.

Vc.

norm. bow

norm.
bow pres.

ppp mf ppp

17:10

5:4 5:4 5:4 5:4

Pno.

pp pp pp

Ped.

11

Fl.

B. Cl.

p *mf*

Vln.

mf

Vc.

3 3

pp *pp* *mp*

Pno.

7:4 7:6 7:6 7:6

pp *p* *mp*

12

♪ = 113 (♩ = 56)

Fl.

B. Cl.

Vln.

Vc.

Pno.

norm. bow

LH1/2 → ord.

gliss.

msp
II/III

14

Fl.

B. Cl.

Vln.

13:12

5:4

mf

ob.

p

Vc.

gliss.

Pno.

13:12

gliss.

f

7:6

8:6

5:3

f

5:3

5:3

Ped.

Ped.

15

Fl.

B. Cl.

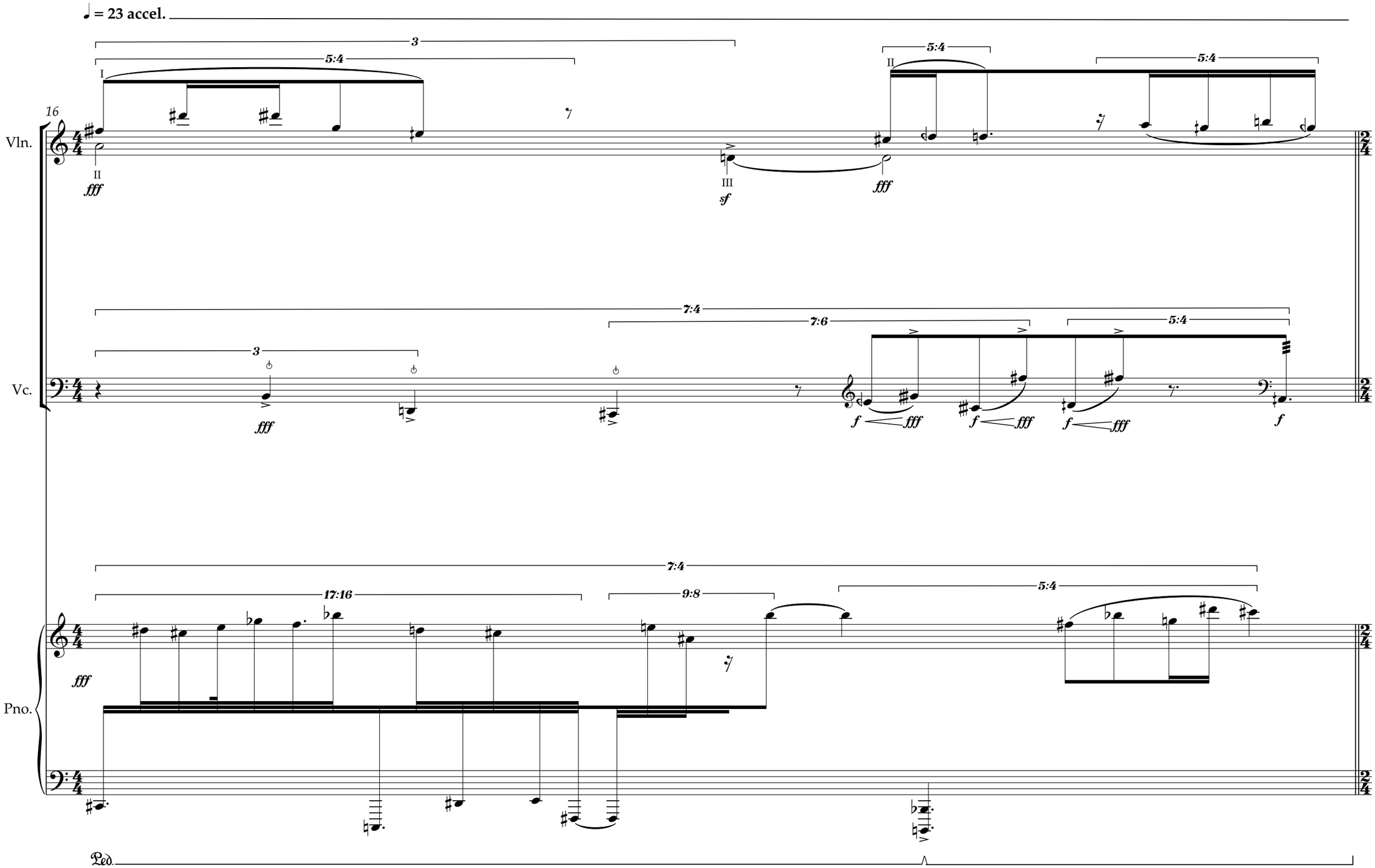
Spectral gliss.

Vln.

Vc.

Pno.

II



♩ = 30

17

Fl.

B. Cl.

Vln.

Vc.

Pno.

19

Fl.

B. Cl.

Vln.

Vc.

Pno.

Ped.

22

Fl.

B. Cl.

Vln.

Vc.

Pno.

sf *p*

ff *p*

3

II/III I/II

f *ff* *fff*

7:4 5:4

f *mf* *f*

= *fff*

7:5

mf *fff*

fff

4:5

(E)

3

24

Fl.

B. Cl.

13:12

6:5

3

f

fff

Vln.

7:6

5:4

(ord.)

f

fff

f

fff

Vc.

5:3

(ord.)

fff

13:12

(ord.)

f

fff

Pno.

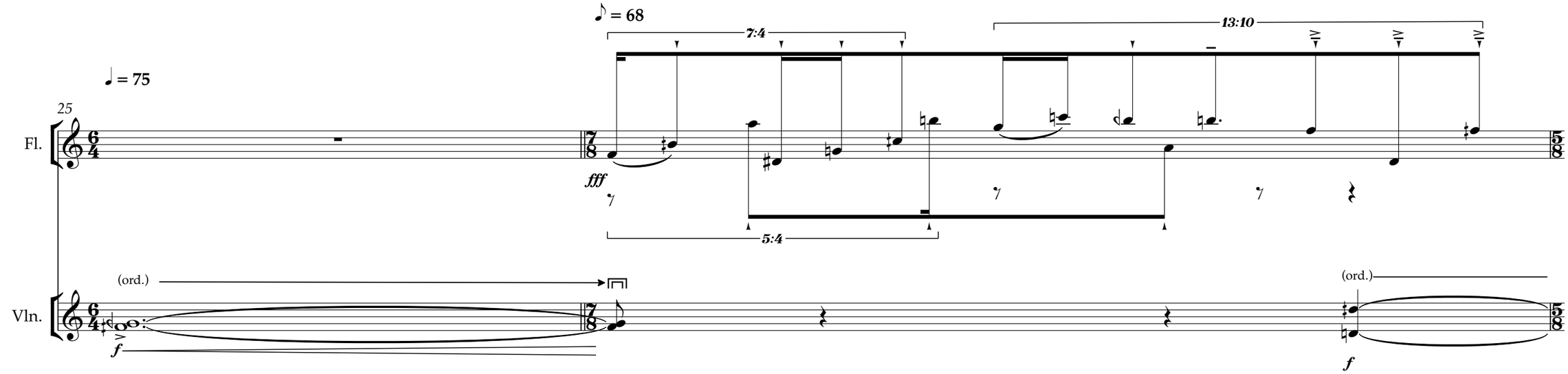
11:8

5:3

f

fff

III


♪ = 68
7:4
13:10
♩ = 75
25
Fl.
fff
5:4
Vln.
(ord.)
f
(ord.)
f
accel.
♪ = 75
6:5
5:3
5:3
27
Fl.
4:5
fff
Vln.
11:6
3
fff
sf
p
fff
Vc.
fff

30

Vln.

7:6

9:8

5:3

fff

p

mf

fff

gliss.

sf

p

fff

fff

5:6

♩ = 30

mf

5:4

II/III

3

7:4

31

Vln.

gett.

pp

3

mf

3

accel.

♪ = 210 (♪ = 105)

5:4

7:6

10:9

33

Vln.

sp

p

7:4

gliss.

gliss.

p

ppp

p

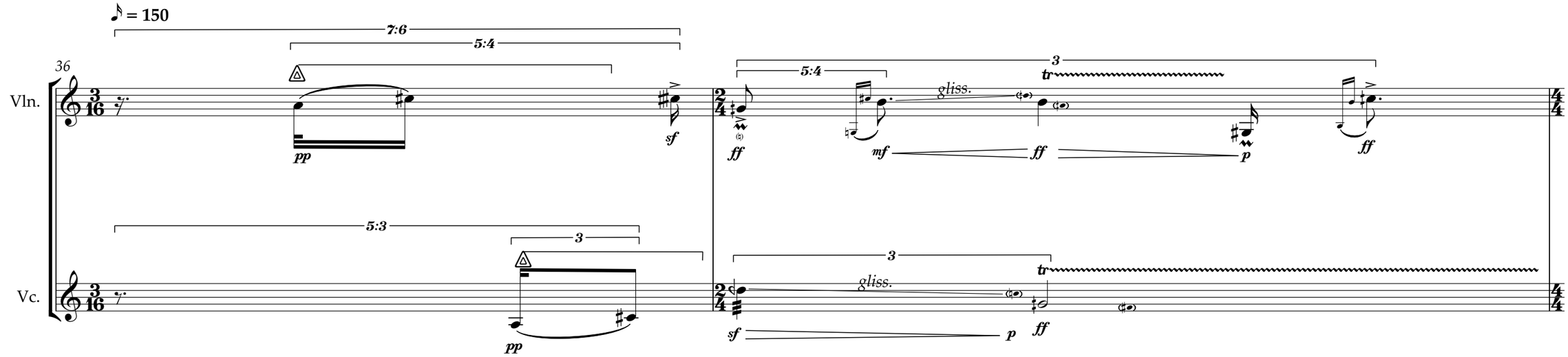
ord.

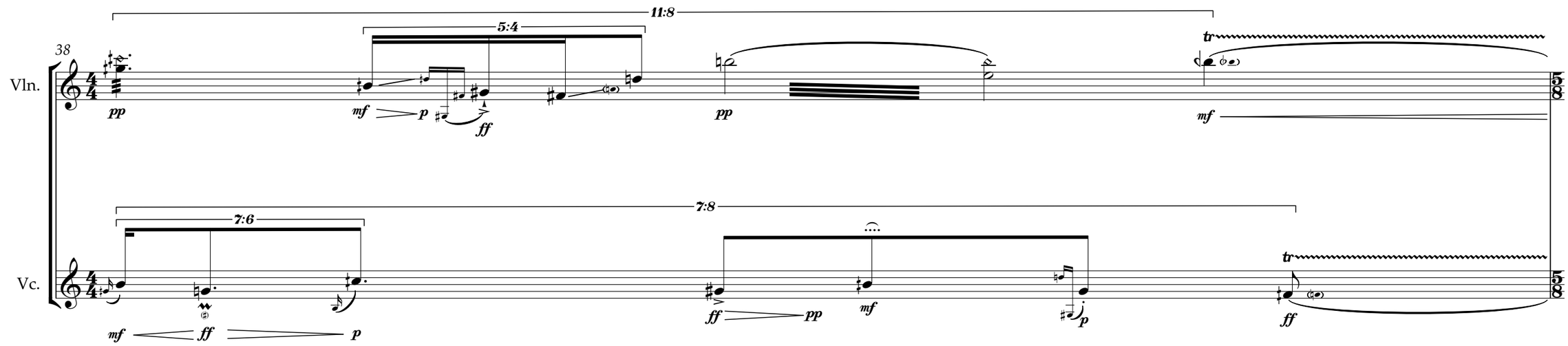
fff

5:4

mf

fff


♪ = 150
36
Vln.
Vc.
7:6
5:4
5:3
3
pp
sf
ff
mf
p
tr
gliss.


38
Vln.
Vc.
11:8
5:4
7:8
7:6
pp
mf
p
ff
tr

39

Vln.

Vc.

(tr)

ff

fff

pp

tr

13:10

ff

p

mf

(tr)

4:5

pp

mf

ff

pp

(A)

fff

41

rit.

(ord.)

msp

= 30

Vln.

Vc.

fff

p

5:4

5:4

pp

mf

pp

43

Fl.

B. Cl.

Vln.

Vc.

Pno.

pp

mf

p

(ord.) msp ord.

46

♩ = 23

Fl.

B. Cl.

Vln.

Vc.

Pno.

gett.,
clb., st

3

pp

mf

mp

5:4

Ped.

accel.

47

Fl.

B. Cl.

Vln.

Vc.

Pno.

3

5:4

mp

pp

Ped.

♩ = 30

rit.

(♩ = 23)

49

Fl.

B. Cl.

5:4

7:4

mp

3

3

pp

ppp

Vln.

Vc.

Pno.

pp

pp

5:4

IV

♩ = 30

51

Fl.

B. Cl.

Pno.

7:5 5:4 6:5 5:4 5:4

pp mf p mp

17:10 5:4

pp mf pp mp

8:5

pp mp mp

4:5 3 3

mp mp

pp mp

Ped.

53

Fl.

B. Cl.

Pno.

gliss.

57

accel. (♩. = 38)

Fl.

B. Cl.

Pno.

V

♩ = 38

60

Fl.

B. Cl.

Vln.

Vc.

Pno.

Ped.

ff

sfff

Spectral gliss.

pizz.

5:3

5:3

mp

ff

mp

5:4

5:4

mp

ff

3

9:8

11:8

7:6

3

61

Vln.

Vc.

Pno.

13:12

7:6

7:6

7:6

msp

msp

11:8

15:12

5:4

13:12

19:18

f

p

ff

fff

mp

sfp

fff

ff

fff

62

Vln.

Vc.

Pno.

arco

mp

sf

f

ff

13:12

7:6

5:3

7:5

3

5:4

13:10

3

5:6

5:4

8va

7:4

64

Vln.

13:10 3 13:12 7:5 3 5:3 7:4

sfp ff mf ff mf ff gliss.

Vc.

18:12 7:5 3 5:3

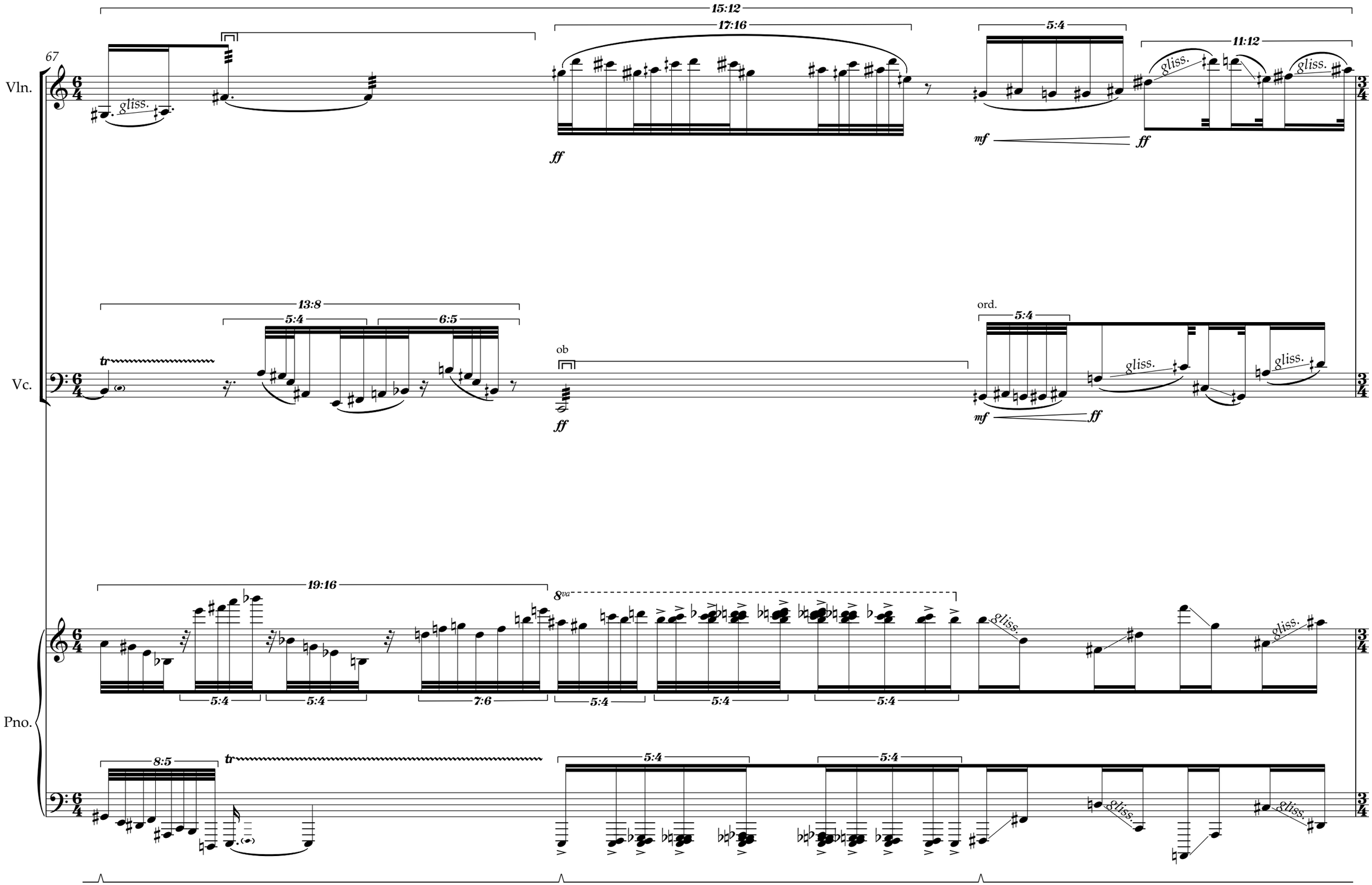
sfp ff mf ff mf ff gliss.

Pno.

6:5 13:8 7:6 13:10 6:5 7:5 7:4 5:3

ff ff 5:4 ff 5:4

Ped.


67
Vln.
Vc.
Pno.
15:12
17:16
5:4
11:12
13:8
6:5
ob
ord.
19:16
8va
7:6
8:5
gliss.
ff
mf
tr

rit.

♩ = 23

68

Fl.

B. Cl.

Vln.

Vc.

Pno.

fff

gliss.

5:3

3

f

mf

Ped.

70

Fl.

13:10

fff

B. Cl.

6:5

fff

Vln.

7:5

4:5

Vc.

6:5

Pno.

72

Fl.

B. Cl.

Vln.

Vc.

Pno.

13:10

3

p

fff

5:4

II/III

13:10

p

fff

7:5

sf

p

13:10

f

fff

♪ = 58

76

Fl.

B. Cl.

Vln.

Vc.

Pno.

13:12

pp

f

III/IV

3

mf

p

5:4

ff

7:4

7:4

mp

13:12

mp

f

78

Fl.

B. Cl.

pp

Vln.

I/II

mf

pp

5:6

I

Vc.

11:6

mf

p

mf

pp

5:6

pizz.

Pno.

8va

8:6

5:4

5:4

5:4

5:4

5:6

mp

pp

mf

pp

mp

7:6

ppp

80

Vln.

Vc.

Pno.

ppp

3

sp

(sp)

ppp

arco

p

7:4

pizz.

arco, sp,
1/2 clt

13:10

5:4

ppp

7:4

pp

8va

4:5

ppp

pp

3

8vb

ppp

82

Vln.

Vc.

Pno.

VI

♩ = 30

83

Fl.

B. Cl.

Vln.

Vc.

Pno.

ppp

pizz.

(pizz.)

5:4

gett.,
clb., st

7:5

arco,
msp

p

8va

7:4

9:8

7:8

Ped.

84

Fl.

B. Cl.

Vln.

Vc.

Pno.

arco, msp

1/2clt

clt, msp.

nail pizz.

gliss.

arco, msp, 1/2clt

(msp) → norm. bow

sim., etc.

(8)

8vb

Ped.

rit.

86

Fl.

B. Cl.

Vln.

Vc.

Pno.

clt
msp.

(ord.)

4:3

sp

5:6

gliss.

1/2 clt,
msp

ob

pizz.

7:6

3

arco,
msp

clb

(8)

5:4

6:5

13:12

9:7

8:6

♩ = 23

88

Fl.

B. Cl.

Vln.

Vc.

Pno.

ord.

clb

13:8 5:3 7:4 5:3 5:4 5:3 9:8 3

ppp p mp pp

90

Fl.

B. Cl.

Vln.

Vc.

Pno.

13:12

13:11

3

arco

clb

arco

5:4

pizz.

gliss.

arco.

11:6

5:3

7:4

4

7:5

ppp

p

mp

92

rit.

Fl.

B. Cl.

Vln.

p

9:8

Vc.

gliss.

p *ppp*

Pno.

ppp

Ped.