

Niki Zohdi

[inter]r[e]act III

trptych

2023

for flutes and clarinets

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[inter]r[e]act III

Triptych
(2023)

for
flute (+bass flute) and clarinet in B-flat (+bass clarinet & contrabass clarinet)

Duration: c.5'

[inter]r[e]act III is the third piece in my *[inter]r[e]act* cycle. The previous two pieces have both been written for solo instruments (the first for B-flat clarinet and the second for double bass). The purpose of this cycle is to explore how two contrasting elements react and interact with each other in both process and the final composition. *[inter]r[e]act III* is the first piece in this cycle for more than a single instrument. The piece takes fragments of the two previous pieces in the cycle in addition to my bass clarinet solo, *Occulta Scientia Siderum* (2021). Each fragment used in *[inter]r[e]act III* is a mono-polyphonic fragment from either of the other three pieces. These fragments are then joined together and split amongst both flute and clarinet creating actual polyphony.

The subtitle 'triptych' refers to the three pieces the fragments are derived from and appear in the piece almost like panels. Each of these panels uses material from one of the three previous pieces and connect together with transitional material.

Performance directions:

Noteheads:

◆ - 1/2 breath tone; 1/2 normal tone

◇ - full breath tone

× - key clicks



Overblow:

Overblow pitch with excessive breath to uncover upper partials

Growl:

Vocalise into instrument with a vocal growl

Slap tongue:



Transition between sounds/states: →

All **gracenotes** before the beat
All **trills, tremolandi and gracenotes** as fast as possible

SCORE IS TRANSPOSED

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

All other relevant directions are noted on the score

x

[inter]r[e]act III

triptych

♩ = 120

Flute

Clarinet in B \flat

mp

pp *mp*

mp

pp *mp*

♩ = 90 (♩ = 180)

Fl.

Cl.

p

p

p

pp

mf *p*

mf

Fl. 8

Cl. 8

7:4

5:4

3

mf *p* *mf*

ppp

p *mf*

ppp

16

16

Detailed description: This system of music covers measures 8 to 16. The Flute part (top staff) begins with a triplet of eighth notes (measures 8-9) marked *mf* and *p*, followed by a 7:4 ratio bracket over measures 10-11 marked *mf*. The Clarinet part (bottom staff) has a triplet of eighth notes (measures 8-9) marked *p* and *mf*. Both parts feature a long, sustained note in measures 12-16, with the Flute marked *ppp* and the Clarinet marked *ppp*. The time signature changes from 2/8 to 3/4 at measure 10 and back to 2/8 at measure 14.

Fl. 11

Cl. 11

3

mf *p* *gliss.*

mf *p* *mf* *p*

10:7

7:6

6:7

mf *p*

16

16

Detailed description: This system of music covers measures 11 to 16. The Flute part (top staff) starts with a triplet of eighth notes (measures 11-12) marked *mf* and *p*, followed by a glissando (measures 12-13) marked *gliss.*. The Clarinet part (bottom staff) has a triplet of eighth notes (measures 11-12) marked *mf* and *p*, followed by a glissando (measures 12-13) marked *gliss.*. Both parts feature a long, sustained note in measures 14-16, with the Flute marked *mf* and *p*, and the Clarinet marked *p*, *mf*, and *p*. The time signature changes from 2/8 to 3/4 at measure 11 and back to 2/8 at measure 14.

♩ = 60

Musical score for Flute (Fl.) and Clarinet (Cl.) parts, measures 15-16. The tempo is marked as ♩ = 60. The Flute part starts at measure 15 with a treble clef and a 3/4 time signature. The Clarinet part starts at measure 15 with a treble clef and a 3/4 time signature. Both parts transition to a 9/8 time signature at measure 16. The Flute part features a melodic line with a slur over measures 15 and 16, and a dynamic marking of *ppp*. The Clarinet part features a melodic line with a slur over measures 15 and 16, and a dynamic marking of *ppp*. Interval markings are present: 8:5 for the Flute and 5:3 for the Clarinet in measure 15, and 10:7 for both in measure 16. A measure rest of 16 is indicated in the Clarinet part at the start of measure 16.

♩ = 120

Musical score for Flute (Fl.) and Clarinet (Cl.) parts, measures 19-20. The tempo is marked as ♩ = 120. The Flute part starts at measure 19 with a treble clef and a 3/4 time signature. The Clarinet part starts at measure 19 with a treble clef and a 3/4 time signature. Both parts transition to a 9/8 time signature at measure 20. The Flute part features a melodic line with a slur over measures 19 and 20, and dynamic markings of *mp* and *sfp*. The Clarinet part features a melodic line with a slur over measures 19 and 20, and a dynamic marking of *mp*. Interval markings are present: 10:9 for the Flute and 7:9 for the Clarinet in measure 20. A measure rest of 19 is indicated in the Clarinet part at the start of measure 20.

21

Fl.

f

p

ppp

p

ppp

p

7:4

5:4

16

Cl.

f

p

8:7

ppp

3

ppp

p

16

24

Fl.

ppp

p

mp

f

8:7

7:5

5:4

Overblow

f

f

16

6:7

ppp

p

f

16

Cl.

Fl. $\text{♩} = 150$ rit. $\text{♩} = 120$

Cl.

Measures 28-32. Flute part includes dynamics *f* and *fff*. Clarinet part includes dynamics *f* and *fff*. Intervallic markings: 8:7, 5:3, 9:7, 5:4. Tempo markings: $\text{♩} = 150$, rit., $\text{♩} = 120$. A *gliss.* marking is present in the flute part.

Fl. $\text{♩} = 120$

Cl.

Measures 33-36. Flute part includes dynamics *f*. Clarinet part includes dynamics *ff* and *p*. Intervallic markings: 6:5, 5:4, 3, 5:4, 4. Tempo marking: $\text{♩} = 120$.

35

Fl.

Cl.

fff *mp* *fff*

fff *mp* *fff* *sf*

5:4 5:4 9:8 9:7 6:5

36

Fl.

Cl.

fff *f* *fff* *f* *fff*

f *fff* *f* *fff* *f*

f *fff* *f* *fff* *f*

4 5:4 7:6 3 3 3 5:3 7:6 gliss.

Fl. 39

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

$f < fff$ $f < fff$

5:4 7:6 7:5

mp sfp

Cl. 5:3

fff $f < fff$ $f < fff$

7:5 6:5

mp sfp

Fl. 43

ff mp p

Bass Clarinet in B \flat

Transition seamlessly between sounds

5:4 3 9:8

pppp

♩ = 80

46

Fl.

pp

p

mf

ppp

mf

p

ppp

B. Cl.

p

ppp

3

7:6

6:5

7:5

8:6

5:3

5:4

5:3

5:4

49

Fl.

mf

p

mf

p

mf

p < mf

p < mf < f

B. Cl.

lip gliss.

gliss.

p

mp

p

mf

10:7

13:7

3

11:7

5:3

$\text{♩} = 90$ ($\text{♩} = 180$)

51

Fl.

B. Cl.

ff *ff* *ff* *mf* *ff*

ff *ff* *ff*

54

Fl.

B. Cl.

ff

fp *ff* *ff*

57

Fl.

Whistle

15:9

ppp

B. Cl.

Overblow

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

p *mf* *p* *mf* *p* *f* *pp*

60

Fl.

ff *mf* *ff* *mf* *ff* *f* *fff*

3 $6:4$ $5:4$ 3 $5:4$ $5:3$ $6:4$ $7:4$ $5:3$ $5:3$ 3

B. Cl.

ff $9:10$ $7:6$

♩ = 52 (♩ = 104)

62

Fl.

7:5

11:9

3

5:3

6:5

9:8

p

ppp

p

ppp

mf

p

mf

f

B. Cl.

subtone

9:7

5:3

7:6

subtone

8:5

ppp

p

ppp

p

mf

p

mf

p

mf

f

64

Fl.

8:5

fff

f

p

ff

7:6

5:3

9:7

B. Cl.

9:8

Overblow

mp

fff

f

5:3

3

11:9

7:5

p

ff

66

Fl.

B. Cl.

fff

Overblow

fff

$\text{♩} = 60$

68 Bass Flute

B. Fl.

B. Cl.

p

ppp

Contrabass Clarinet in B \flat

♩ = 98

B. Fl. 71

Cb. Cl. 71

5:3

7:4

p

p

mp

p

gliss.

gliss.

16

7

B. Fl. 74

Cb. Cl. 74

8:5

3

7:6

p

p

f

mp

pp

p

mf

p

mf

p

f

pp

mp

p

pp

mf

pp

16

11

16

3

4

B. Fl. *sf* > *mp* *mf* *f* *mp* *f* *mp* *f* *ppp*

Cb. Cl. *ppp* *ppp* *p* *mp* *f*

♩ = 90

Transition seamlessly between sounds

B. Fl. *p* *ppp*

Cb. Cl. *p* *ppp*

Musical score for B. Fl. and Cb. Cl. measures 81-82. The B. Fl. part features a melodic line with three measures of 6:4 time signature, followed by a 3/4 measure and a 9/16 measure. The Cb. Cl. part features a melodic line with three measures of 5:4 time signature, followed by a 3/4 measure and a 9/16 measure. Both parts have a fermata over the final note of the 9/16 measure.

Musical score for B. Fl. and Cb. Cl. measures 83-84. The tempo is marked $\text{♩} = 120$ ($\text{♩} = 240$). The B. Fl. part starts with a mf dynamic, followed by a p dynamic. It includes a triplet of eighth notes and an 8:5 interval. The Cb. Cl. part starts with a p dynamic and includes a 5:3 interval. Both parts have a fermata over the final note of the 9/16 measure.

86

B. Fl.

11:7

7:4

mp *p* *mf* *p* *mf* *mp* *f*

Cb. Cl.

Transition seamlessly between sounds

ppp *f*

♩ = 105

88 Flute

Fl.

ff

9:8

3

8:5

growl

7:4

Cb. Cl.

ff *v* *v* *v*

91

Fl.

Cb. Cl.

7:4

growl

3

3

5:4

sf

sf

93

Fl.

Cb. Cl.

ff

p

ff

p