Niki Zohdi

Intolerance

2025

for contrabass clarinet in B-flat

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Duration: c. 8'

The structure and application of material in *Intolerance* is inspired by the 1916 film of the same title directed by D.W. Griffith. In this three-an-a-half epic film, four parallel storylines are intertwined together, each of which separated by several centuries and linked together by shots of a figure representing Eternal Motherhood, rocking a candle.

I have always been drawn to early Renaissance laments, especially those which composers wrote in memory of other composers and use the plainchant *Requiem Aeternam* as a *cantus firmus*. These pieces, especially in the 15th and 16th centuries, use polyphony which really symbolises a lament and are, to my mind, the most heart-wrenching laments ever written. In *Intolerance*, I use the idea of the structure from the film to combine three laments written in memory of other composers (Ockeghem's *Mort, tu as navré* in memoriam Binchois; Obrecht's *Mille quingentis* in memoriam his father; and, van Vaet's *Continuo Lacrimas* in memoriam Clemens non Papa, with the plainchant *Requiem* separating each iteration of material relating to either a combination of the three pieces, a combination of two of the pieces, or just a singular piece. This means that multiple sources are combined in multiple different ways throughout and are linked together by small iterations of the plainchant *Requiem.* The quotations vary in different levels of textual obscuration and are hidden within the texture throughout. They are, however, always present - a little like the polyphony of the 15th and 16th century in my practice as a musician.

Performance notes

Instrument

- 1/2 breath tone; 1/2 normal tone

- full breath tone

- key click

- slap tongue

- embouchure trill

- gradual change between tone qualities

M - multiphonic

Score is **TRANSPOSED**
Accidentals only apply to the note they are next to unless that note is immediately repeated
All other directions are noted on the score

Vocalisation

- gradual increase from normal tone to growl/shout

- gradual decrease from growl/shout to normal tone

- prolonged growl/shout

- constant changes between vocal tones

- rhythmic shout into instrument

The bigger the block = shout/growl
The smaller the block = normal vocal tone

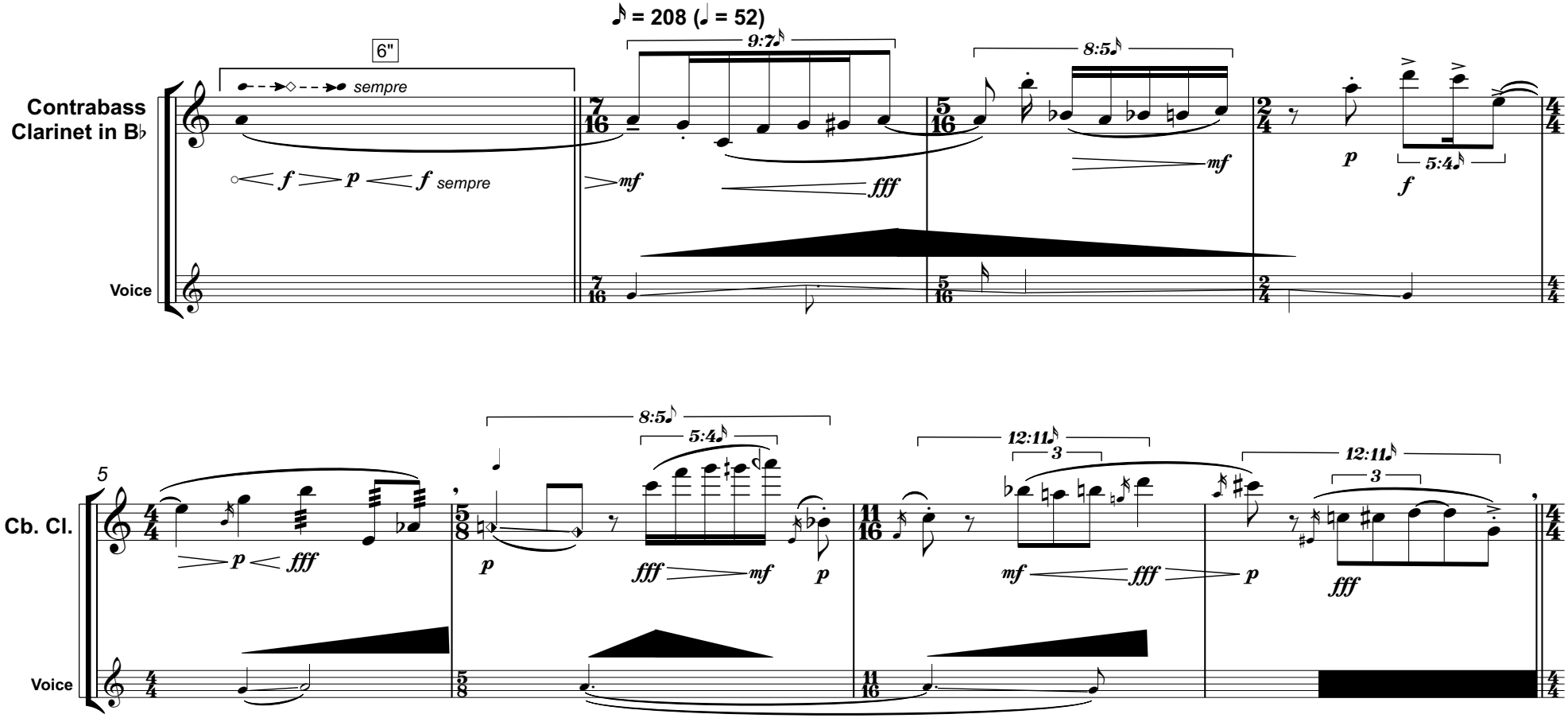
If pitch is not notated, the vocalisation can be on any pitch. If the pitch is notated, always follow the pitches in relation to the vocal tone.

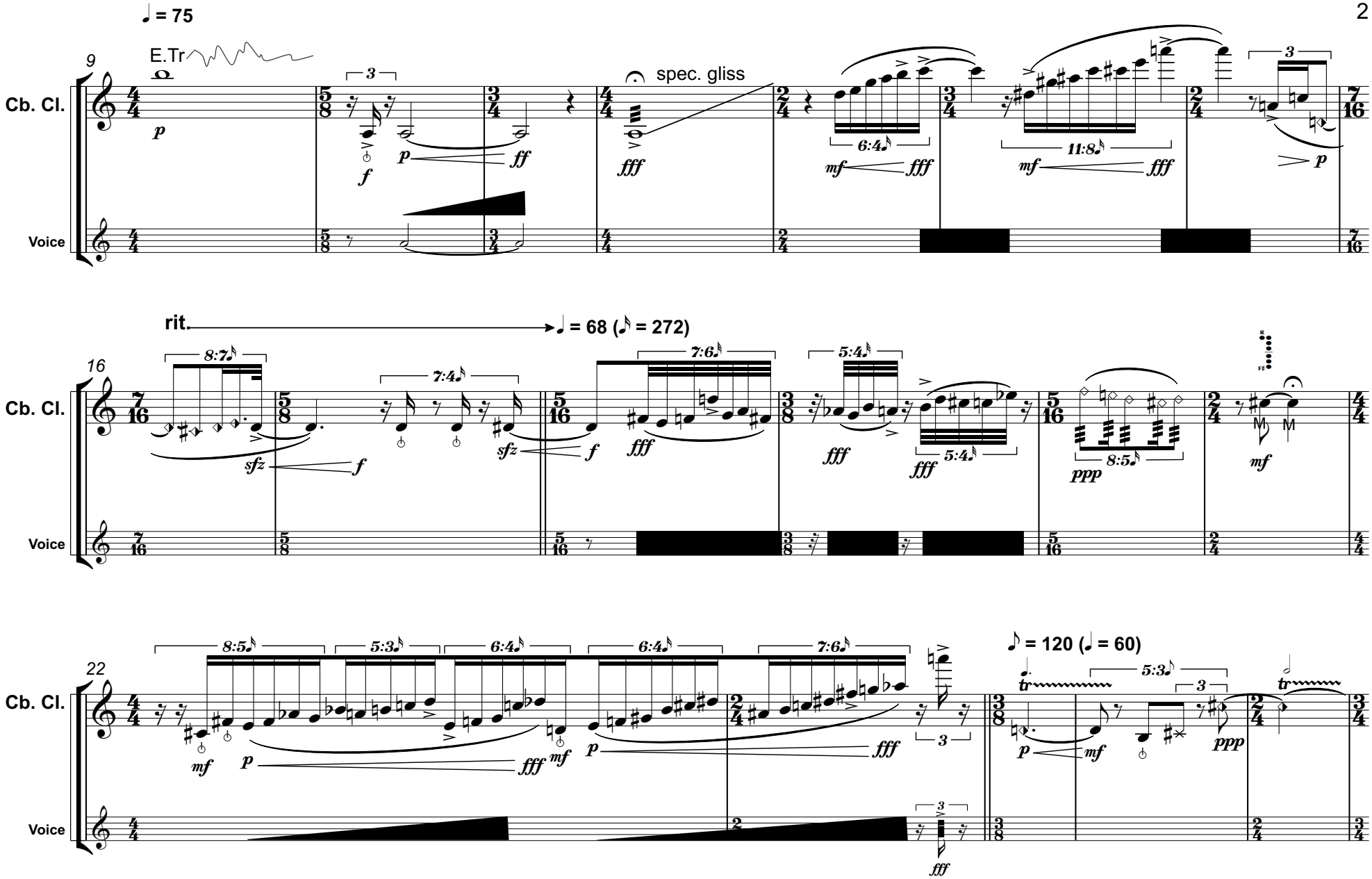
The dynamics are relative to the contrabass clarinet unless otherwise stated.

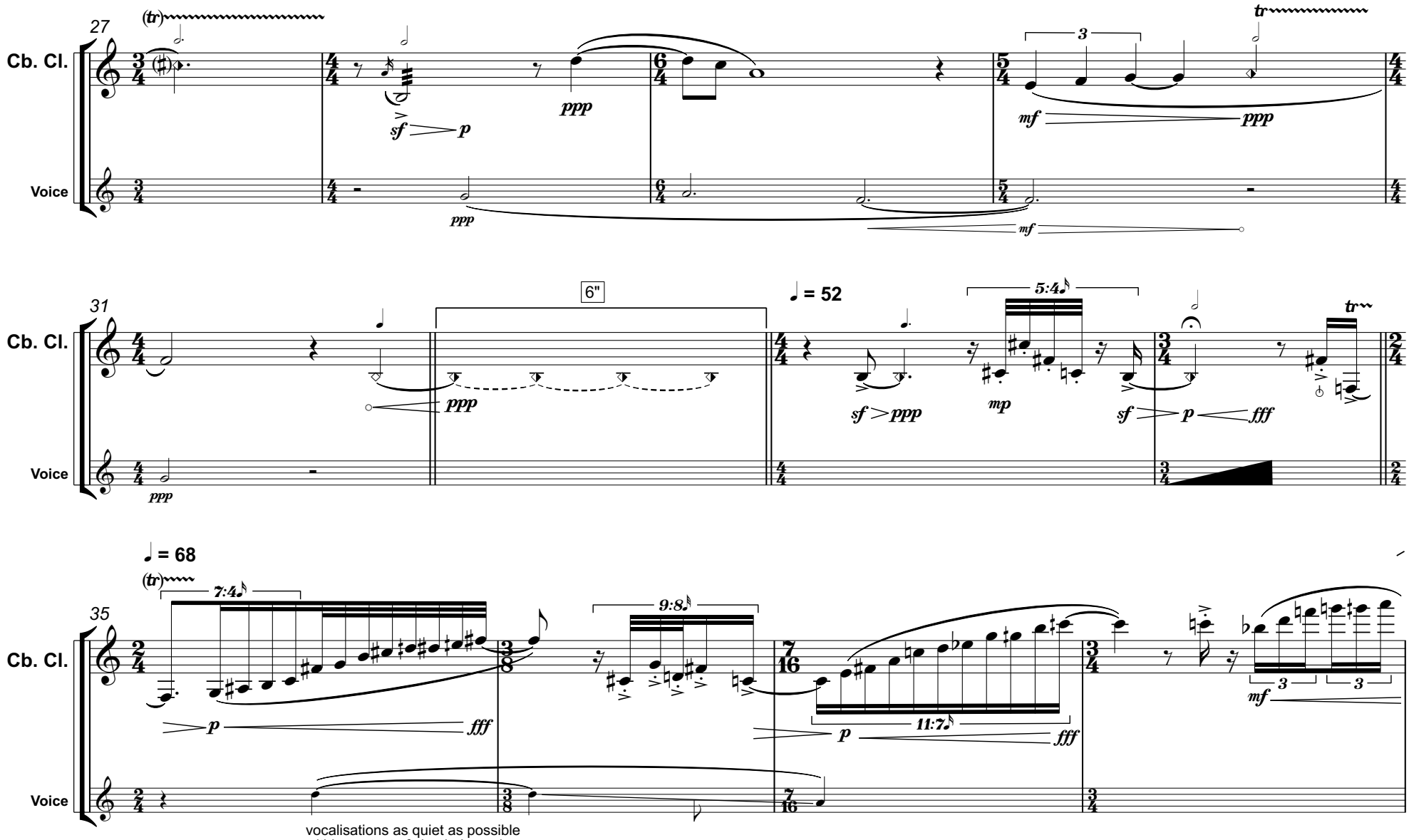
For Carlos Cordeiro

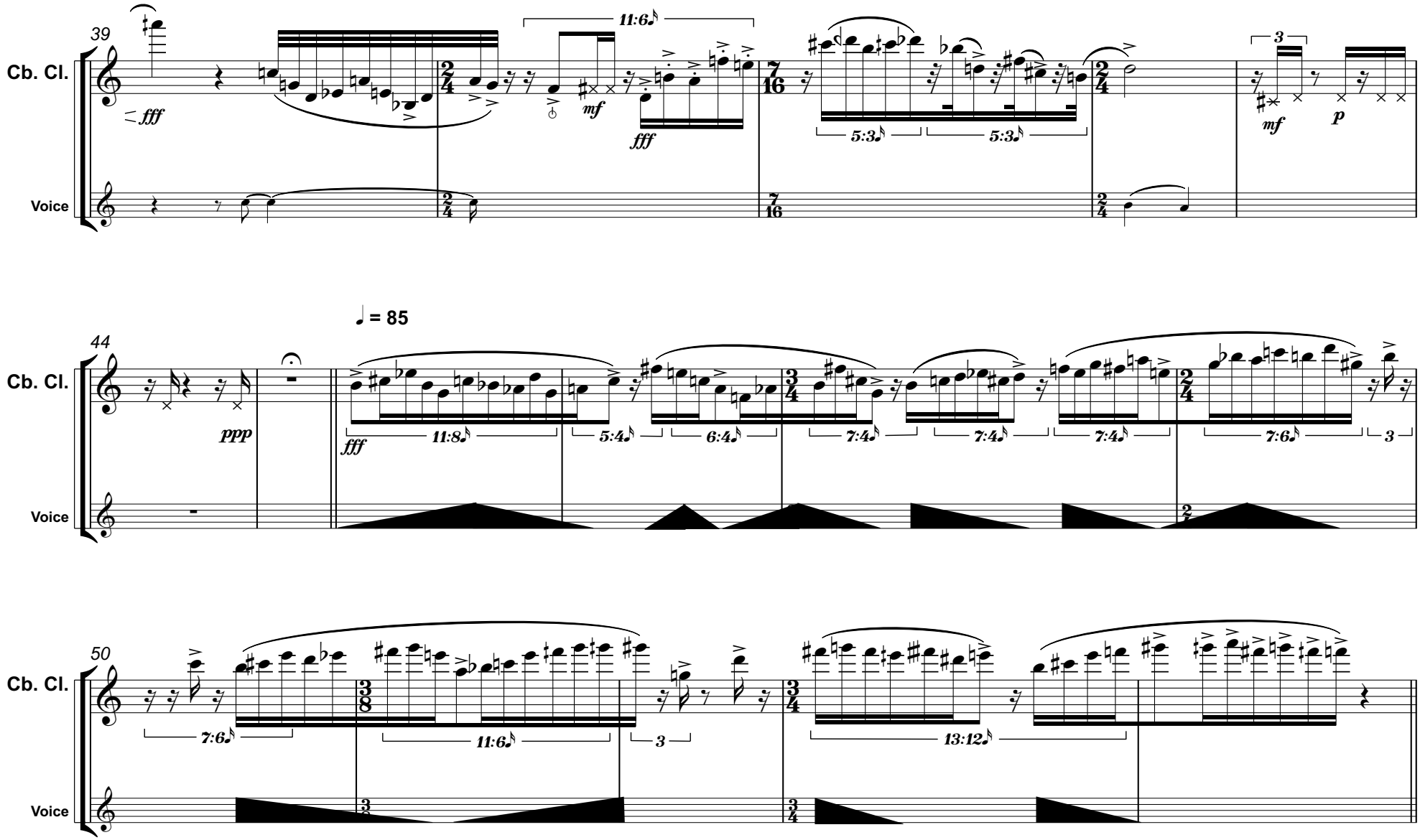
Intolerance

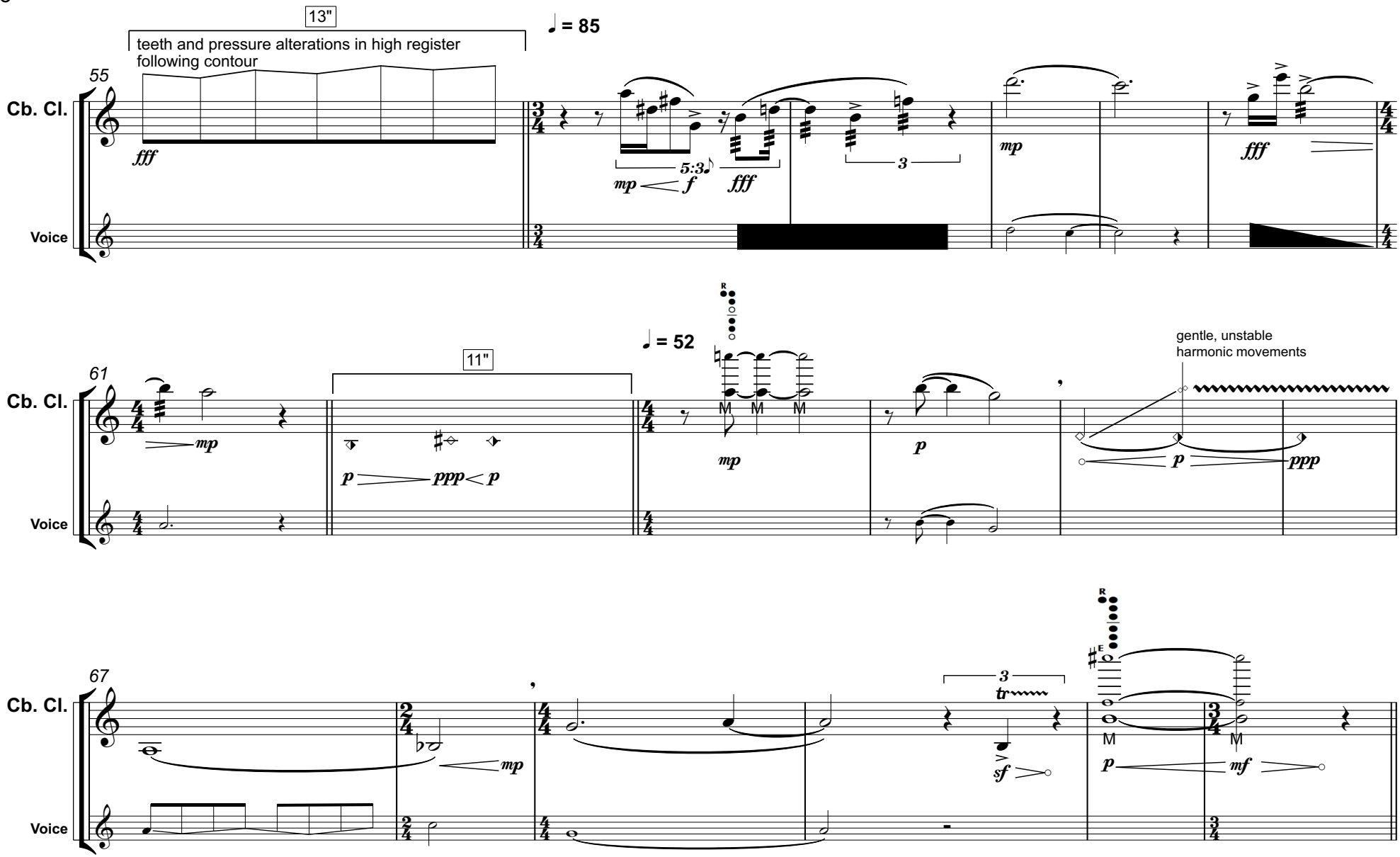
Niki Zohdi

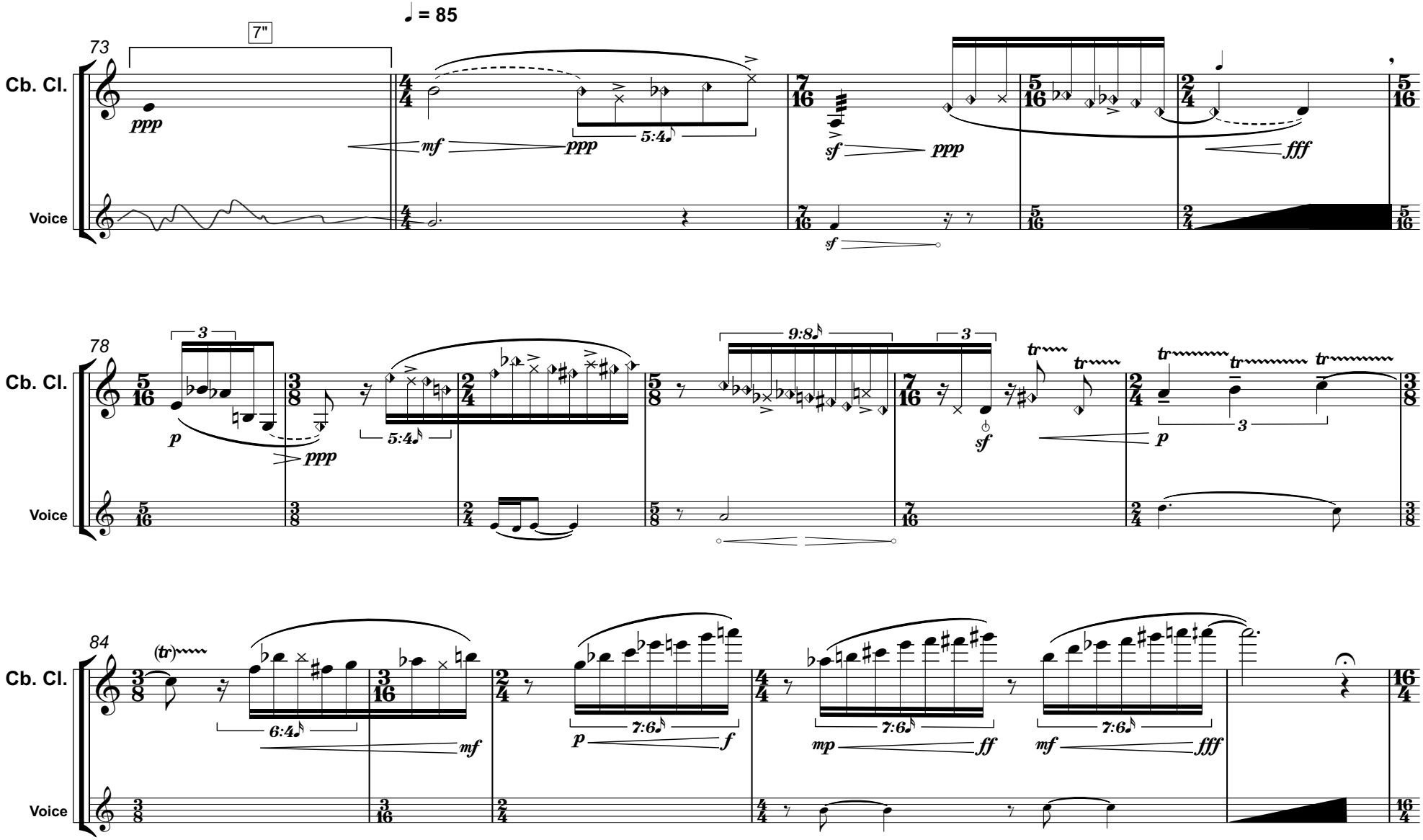


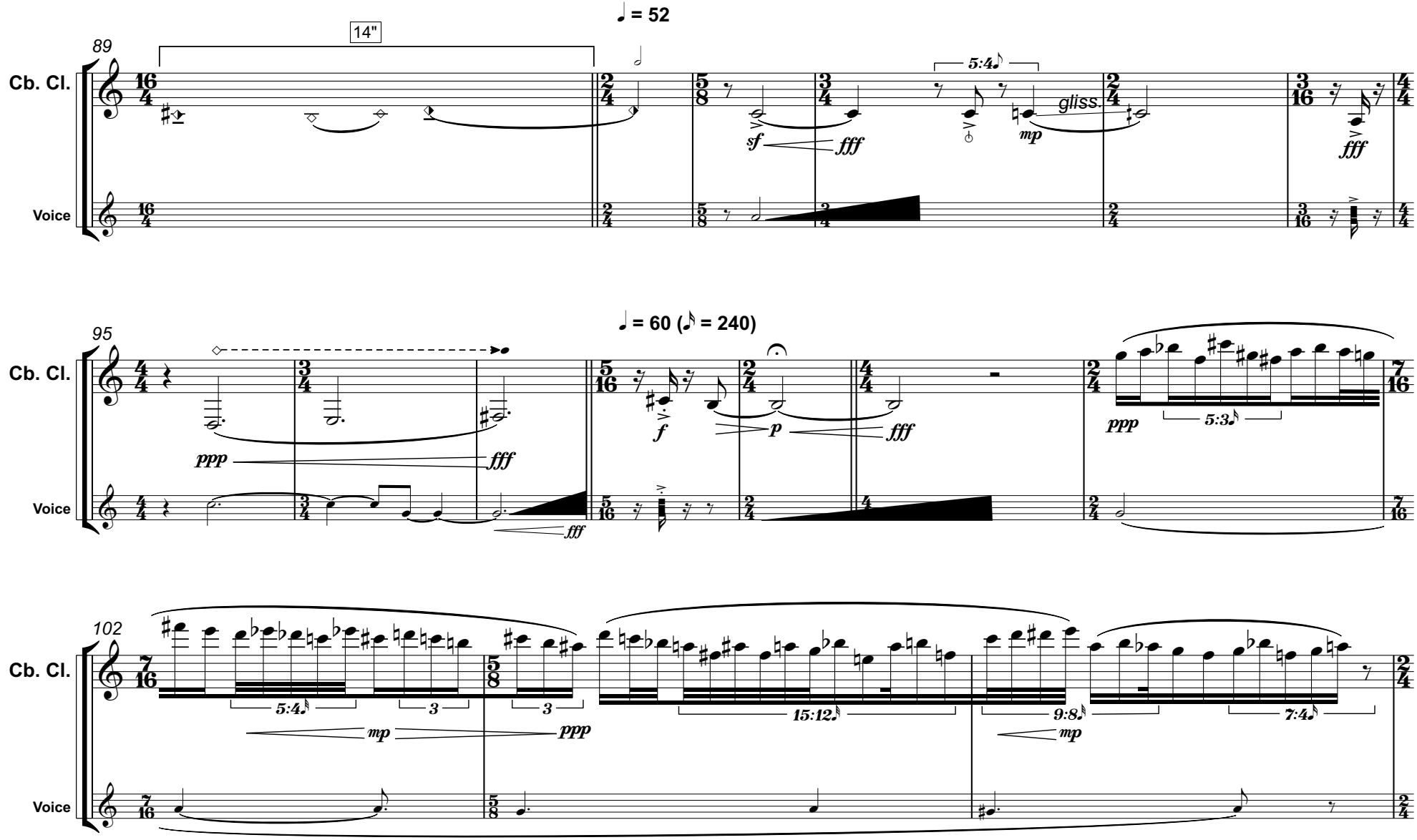

♩ = 75
9
E.Tr
Cb. Cl.
Voice
spec. gliss
rit.
♩ = 68 (♪ = 272)
16
22
♪ = 120 (♩ = 60)

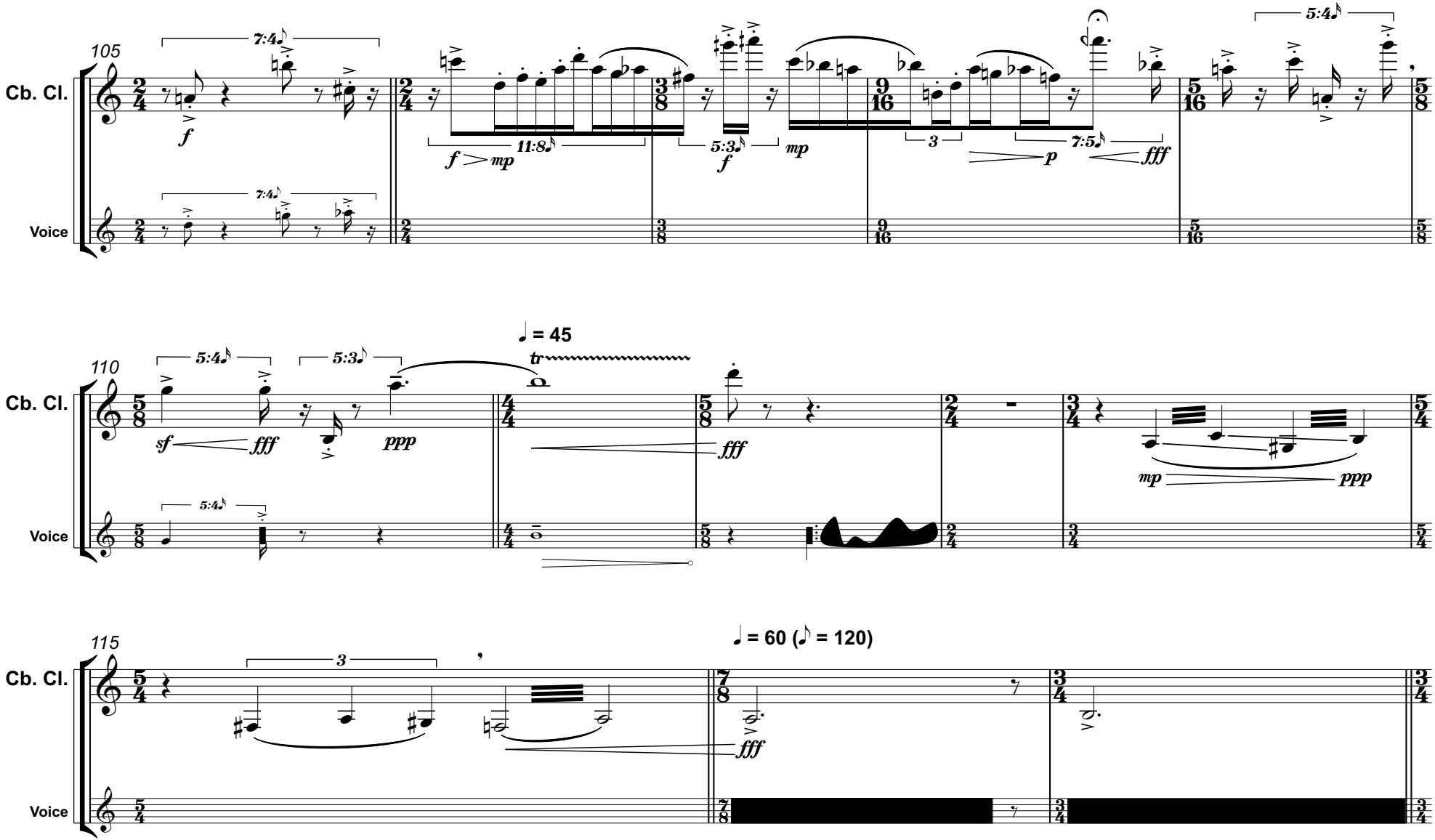

27
Cb. Cl.
Voice
(tr)
sf p
ppp
ppp
3
mf ppp
mf
tr
31
Cb. Cl.
Voice
ppp
ppp
6"
♩ = 52
sf > ppp
5:4
mp
sf p fff
tr
♩ = 68
35
Cb. Cl.
Voice
(tr)
7:4
p fff
9:8
11:7
p fff
3 3
mf
vocalisations as quiet as possible
within context of cb. cl. dynamics

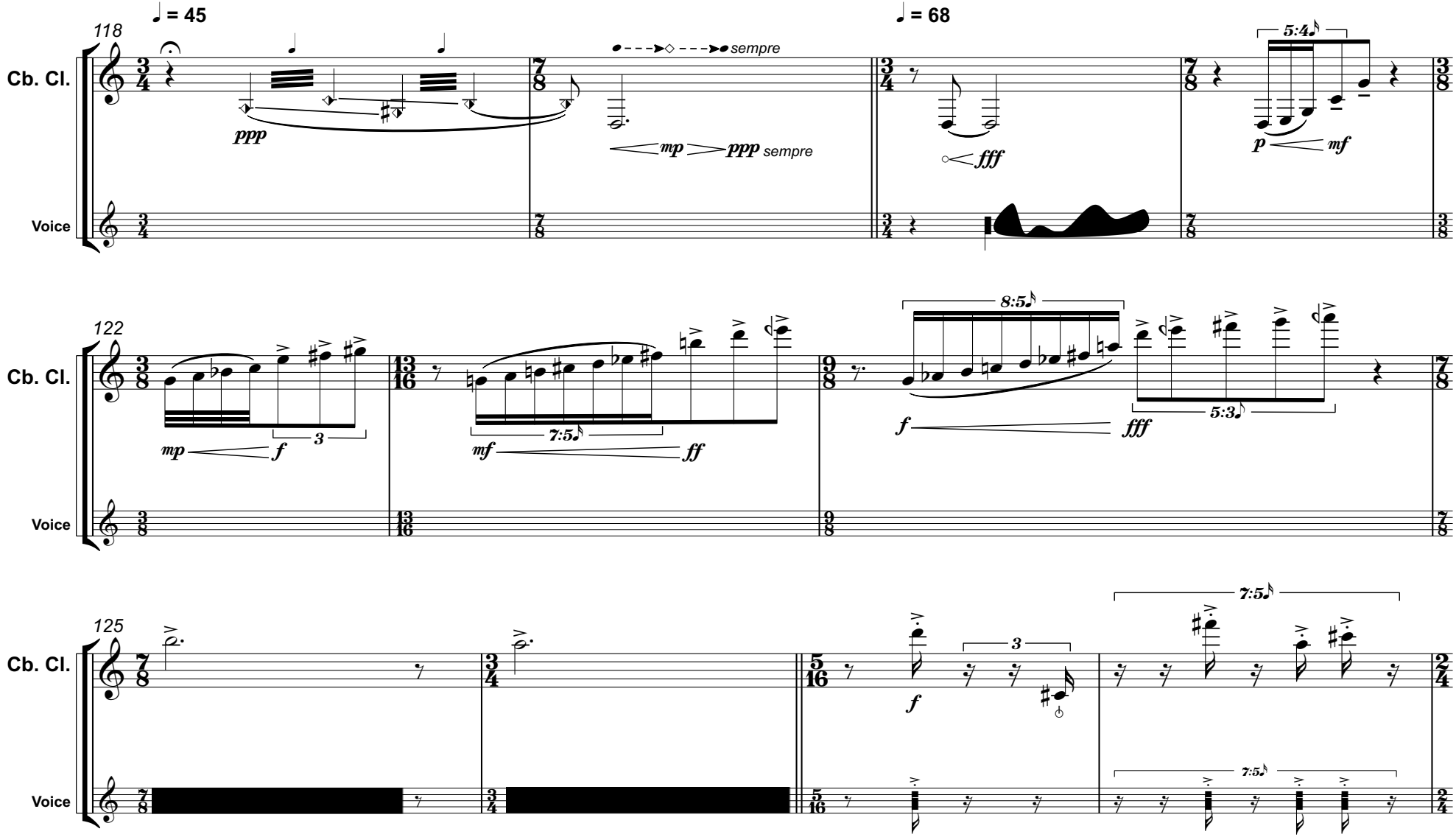

39
Cb. Cl.
Voice
fff
11:6
mf
fff
5:3
5:3
3
mf
p
44
♩ = 85
ppp
fff
11:8
5:4
6:4
7:4
7:4
7:4
7:6
3
50
7:6
11:6
3
13:12

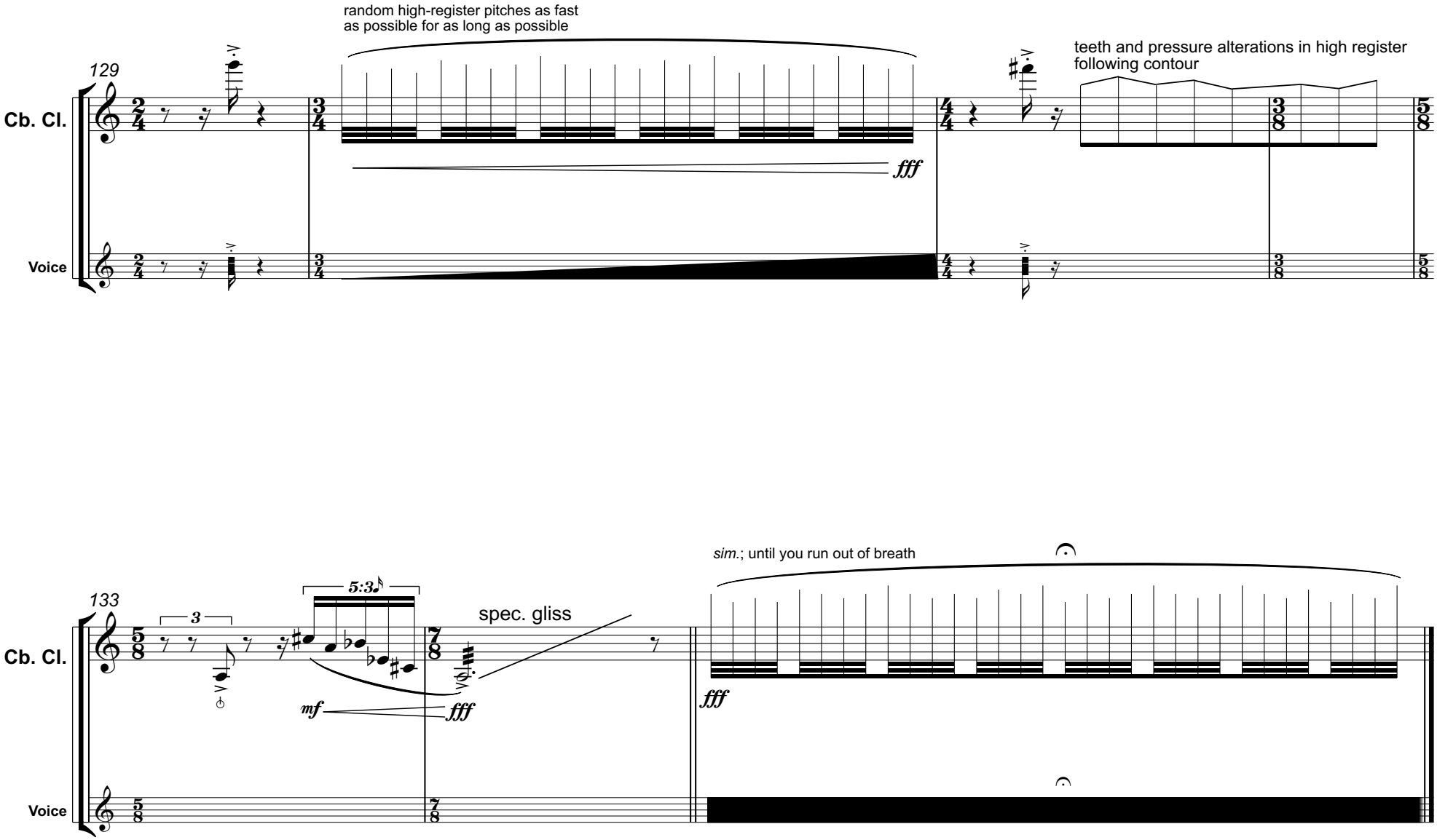

13"
teeth and pressure alterations in high register
following contour
♩ = 85
55
Cb. Cl.
Voice
fff
mp
f
fff
5:3
3
mp
fff
♩ = 52
11"
61
Cb. Cl.
Voice
mp
p
ppp
p
mp
p
gentle, unstable
harmonic movements
p
ppp
67
Cb. Cl.
Voice
mp
3
tr
sf
p
mf


73
7"
♩ = 85
Cb. Cl.
Voice
ppp
mf
ppp
5:4
sf
ppp
sf
fff
78
3
p
ppp
5:4
9:8
3
sf
tr
p
3
84
(tr)
6:4
mf
p
7:6
f
mp
ff
mf
7:6
fff


89
14"
♩ = 52
Cb. Cl.
Voice
5:4
sf
fff
mp
gliss.
fff
95
♩ = 60 (♪ = 240)
ppp
fff
fff
f
p
fff
ppp
5:3
102
5:4
3
3
mp
ppp
15:12
9:8
mp
7:4


105
Cb. Cl.
Voice
7:4
f
11:8
mp
5:3
p
fff
5:4
110
sf
ppp
tr
♩ = 45
mp
115
3
♩ = 60 (♪ = 120)


118
♩ = 45
Cb. Cl.
Voice
ppp
mp
ppp sempre
sempre
♩ = 68
fff
5:4
p
mf
122
mp
f
3
mf
7:5
ff
8:5
f
fff
5:3
125
f
3
7:5


129
Cb. Cl.
Voice
random high-register pitches as fast
as possible for as long as possible
fff
teeth and pressure alterations in high register
following contour
133
3
5:3
spec. gliss
mf
fff
sim.; until you run out of breath
fff