Niki Zohdi

NORIBERGHENSIVM 1699
2021 (rev. 2022)

for flute, bass clarinet, violin, ’cello & piano
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 either 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

\[ \text{- vertical bowing} \]

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
- 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

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\[ j = 30 \]

\[ \text{Flute} \]

\[ \text{Bass Clarinet in B} \]

\[ \text{Violin} \]

\[ \text{Violoncello} \]

\[ \text{Piano} \]

Mid. \( \text{PPPP} \)

Depress middle pedal on upbeat to the first bar.
Depress the chord only when middle pedal is down.
Change chord before depressing middle pedal to ensure a smooth transition.
accel.

Fl. 

B. Cl.

Vln.

Vc.

Pno.
rit. → \( J = 23 \)

Fl.

B. Cl.

Vln.

Vc.

Pno.