Niki Zohdi

Beyond Borrowed Time
2021

for piano trio
As the title suggests, this piece deals with the aspect of borrowed time in more than one way. This is tangential to typical forms of musical borrowing that usually contain pitch and rhythmic borrowings. First, the time signatures are directly borrowed from Karlheinz Stockhausen's Klavierstück I, constructing the whole temporal framework for the piece. Second, within this temporal framework, the form is loosely based on sonata form where the pitch and rhythmic material form gestural 'themes' which develop and transform into new gestural 'themes' throughout the piece within a three-section formal structure. These aspects of borrowed material show my dyadic approach to borrowed time: the direct borrowing of musical time from Stockhausen, and the borrowing of structural material from a historical practice, and thus examples of borrowing from a past time. The formal structure is also developed through a process of structural superimposition of multiple pre-constructed 'microstructures' to construct internal polyphony or monophonic polyphony on a micro-level, shown in the simultaneous tuplet rhythms on a single staff.
Performance Directions for strings

General

- 1/4 & 3/4 tones

- non-tempered pitch inflections in direction of arrow

Appoggiaturas are always on the beat

- gradual change from one state to another

Vibrato, trills & tremolandi

All tremolandi as fast as possible

- uneven tremolo

h.tr - harmonic trill

- uneven vibrato

Assume non vibrato throughout unless stated otherwise.

Glissandi

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

- glissando following the vague direction of the line

Fermatas & commas

- slight gap after a phrase or before an entrance

- long pause of no determinate length before a new section.

Pizzicato

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

- slap/"Bartok" pizz.

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
**Bow pressure & technique**

clb - col legno battuto

clt - col legno tratto

arco - return to normal bow technique

- circular bow from 'ord.' to 'ob.' f.=fast bow, s.=slow bow

- continuously shaky bow

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

ric. - ricochet

flaut. - flautando

- heavy bow pressure

- light bow pressure

norm. bow pres. - cancels out previous bow pressure marking. Return to normal bow pressure

**Bow positions**

msp - molto sul pont.

sp - sul pont.

st - sul tasto

mst - molto sul tasto

ob. + cross notehead - on bridge, minimal pitch

- trem. between ob. & sp.

ord. - cancels out any bow position.

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

*All other relevant directions are noted on the score*
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\[ \text{\( J = 23 \)} \]

**Violin**

\[ \text{ppp} \]

**Violoncello**

\[ \text{ppp} \]

**Piano**

\[ \text{Mid.} \]

\[ \text{Depress middle pedal on upbeat to the first bar.} \]

\[ \text{Depress the chord only when middle pedal is down.} \]

\[ \text{Change chord before depressing middle pedal to ensure a smooth transition.} \]
\[ \text{Vln.} \quad \text{Vc.} \quad \text{Pno.} \]

\[ \text{ppp} \rightarrow p \rightarrow \text{ppp} \rightarrow p \quad \text{etc., sim.} * \]

\[ \text{h. tr.} \quad \text{h. tr.} \quad \text{h. tr.} \]

\[ \text{PPP} \quad \text{mp} \quad \text{fff} \]

\[ \text{ord.} \quad \text{norm. bow pres.} \]

\[ \text{LH1/2} \quad \text{gliss.} \quad \text{ord.} \quad \text{norm bow pres.} \]

\[ \text{J} = 113 \ (\ \text{q} = 56) \]

\[ \text{mp} \quad \text{mp} \quad \text{fff} \]

\[ \text{ord.} \quad \text{norm bow pres.} \]

\[ \text{fff} \quad \text{fff} \quad \text{fff} \]

\[ \text{ord.} \quad \text{norm bow pres.} \]

\[ \text{J} = 113 \ (\ \text{q} = 56) \]

* ascends on downward movement of circular motion; descends on upward movement.