

Niki Zohdi

Beyond Borrowed Time

2021

for piano trio

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(2021)

for

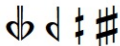
piano trio

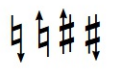
Duration: c.10 minutes

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

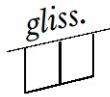
 - 1/4 & 3/4 tones


 - non-tempered pitch inflections in direction of arrow

Appoggiaturas are always on the beat

 - gradual change from one state to another

Glissandi

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

 - glissando following the vague direction of the line


Pizzicato

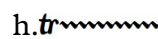
nail pizz. - two finger nail pizz. + tremolo. Touch string with middle of nail


 - slap/"Bartok" pizz.

Vibrato, trills & tremolandi

All tremolandi as fast as possible


 - uneven tremolo


 - harmonic trill

 - uneven vibrato

Assume non vibrato throughout unless stated otherwise.

Fermatas & commas


 - slight gap after a phrase or before an entrance

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

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


mst - molto sul pont.

sp - sul pont.

st - sul tasto

mst - molto sul tasto

ob. + cross notehead - on bridge,
minimal pitch

ord.  sp. - 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

Beyond Borrowed Time

Niki Zohdi

♩ = 23

Violin

Violoncello

Piano

msp.

7:6

3

9:6

ppp

msp.

13:10

6:5

5:4

ord.

msp.

p

ppp

Mid. Ped.

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



Vln.

Vc.

Pno.

ord.

7:6

11:8

(ord.)

10:6

gliss.

msp.

s.

p

ppp

13:8

ord.

10:6

p

ppp

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

accel.

7

Vln.

ord. sp.

3

sp.

LH1/2, msp

LH norm

IV

5:3

f

Vc.

gliss.

7:6

gliss.

f

ppp

sp.

3

1/2 clt → norm.

ord.

norm. bow

Pno.

accel.

==

10

Vln.

III

ppp

7:5

Vc.

norm. bow pres.

f

ppp

Pno.

pp

pp

pp

pp

5:4

5:4

5:4

5:4

ff

ff

ff

♩ = 45

♩ = 45

Ped.

11 (s.)

Vln. *ppp* < *p* > *ppp* < *p* etc, sim.*

Vc. *ppp* *mp* *ppp*

Pno. *mp* *mp* *mp* *mp* *ff* *ff* *ff* *ff*

7:6 7:6 7:6

h. tr (s) 3 (#s) 3 (s)

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



12

Vln. *mp* *fff* *mp* *fff* *f* *fff* *p*

Vc. *gliss.* *LH1/2* *ord., norm bow pres.* *f* *fff*

Pno. *mp* *mp* *mp* *Red.*

5:4 5:4 5:6 5:4 5:4 5:6 5:4 5:4 5:6 5:6 5:3 5:3 13:12

11:8 5:4 5:4 5:4 5:4 5:4 9:8 9:8

$\text{♩} = 113 (\text{♩} = 56)$

ord. norm. bow pres.

msp II/III

14

Vln. $13:12$ $5:4$ ob.

Vc. h. tr. ric., III gliss.

Pno. $13:12$ $7:6$ $8:6$ $5:3$ $5:3$ $5:3$ fff



15

Vln. norm. bow pres., ord. $5:4$ $5:4$ fff

Vc. norm. bow pres. $9:8$ $9:8$ fff

Pno. $5:6$ $7:6$ $5:6$ $5:3$ fff fff

♩ = 23 accel.

Vln. ¹⁶ *fff* *sf* *fff*

Vc. *fff* *f* *fff* *f* *fff* *f* *fff*

Pno. *fff*

Ped.



♩ = 30

Vln. ¹⁷ *f* *f > mp* *f > mp* *f* *fff* *mf* *f* *fff*

Vc. *f* *mp* *fff*

Pno. *f* *fff*

Ped.

norm. bow pres.

19

Vln. *f* *fff* *mf* *fff*

Vc. *f* *fff* *f* *fff* *f* *fff* *f*

Pno. *mf* *f* *ff* *fff* *mf* *fff* *mf* *fff*

13:10 5:4 5:3 3 6:5 8:5 4 7:5 5:4 6:5 11:10 10:9 6:5 6:5 7:5



22

Vln. *f* *ff* *fff*

Vc. *fff* *mf* *f*

Pno. *mf* *fff* *fff*

4:5 II/III 3 III/IV 7:4 5:4 7:5 3 (E) 4:5

norm. bow pres.

Musical score for Violin (Vln.), Viola (Vc.), and Piano (Pno.) from measures 24 to 31. The time signature is 3/4. The key signature has one sharp (F#). The Vln. part starts at measure 24 with a dynamic of *f* and a performance instruction of "norm. bow pres.". It features a 5:4 ratio and a 7:6 ratio. The Vc. part has a 5:3 ratio and a 13:12 ratio, with dynamics *fff* and *f*. The Pno. part has a 11:8 ratio, a 6:5 ratio, a 13:12 ratio, and a triplet of 3 notes, with dynamics *f* and *fff*. Measure numbers 24, 25, 26, 27, 28, 29, 30, and 31 are indicated.



Musical score for Violin (Vln.) from measures 25 to 31. The time signature is 2/4. The key signature has one sharp (F#). The tempo is marked as ♩ = 75. The Vln. part starts at measure 25 with a dynamic of *f* and a performance instruction of "norm. bow pres.". It features a 7:4 ratio and a 13:10 ratio. The dynamics *fff* and *f* are used. The tempo changes to ♩ = 90 at measure 28. Measure numbers 25, 26, 27, 28, 29, 30, and 31 are indicated.



Musical score for Violin (Vln.) and Viola (Vc.) from measures 28 to 31. The time signature is 6/8. The key signature has one sharp (F#). The tempo is marked as ♩ = 63. The Vln. part starts at measure 28 with a dynamic of *f* and a performance instruction of "norm. bow pres.". It features a 4:5 ratio, a 5:3 ratio, a 6:5 ratio, and another 5:3 ratio. The dynamics *f*, *p*, and *fff* are used. An acceleration marking "accel." is present, leading to a tempo of ♩ = 76. The Vc. part has a 11:6 ratio and a triplet of 3 notes, with dynamics *f* and *fff*. Measure numbers 28, 29, 30, and 31 are indicated.

31 Vln. *mf* *sf* *p* *fff* *p* *mf* *fff*

norm. bow pres. 5:3 7:6 9:8 5:6



32 Vln. *pp* *mf* *mf*

st, flaut. 7:4 ric. 5:4 3 3

ord. II/III = 30



34 Vln. *p* *p* *ppp* *p* *fff*

5:4 7:6 sp gliss. gliss. accel. ord.



36 Vln. *mf* *fff*

norm. bow press. 10:9 5:4

→ = 210



37 Vln. *pp* *sf* *p* *ff* *mf* *ff* *p* *ff*

ob. 7:6 5:4 norm. bow press. 5:4 3 tr

Vc. *pp* *sf* *p* *ff*

ob. 5:3 3 ord. norm. bow press. 3 tr

= 150

39

Vln. *pp* *mf* *p* *ff* *pp* *mf*

Vc. *mf* *ff* *p* *ff* *pp* *mf* *p* *ff*

11:8 5:4 7:8 ric. gliss. tr

40

Vln. *ff* *fff* *pp* *ff* *p* *mf*

Vc. *pp* *mf* *ff* *pp* *fff*

13:10 4:5 (A)

42

Vln. *fff* *p*

Vc. *pp* *ff* *pp* *ff* *pp*

rit. *ord.* *msp* *st. flaut.* *ord., norm bow press* *st. flaut.* *ord., norm bow press* *st. flaut.*

♩ = 30

44

Vln. *mf* *ff*

Vc. *mf* *ff* *p* *pp* *mf* *f* *ff* *mf*

Pno. *pp* *pp*

ord., norm bow press *5:4* *(ord.) → msp ord.* *5:4* *5:4* *5:4* *(ord.) → msp* *13:8* *5:3*

47

Vc.

st. flaut. $5:4$

ord., norm bow press

clb

arco

$5:4$ $5:4$ $5:4$ $5:4$ $5:4$ $5:4$ $5:4$ $5:4$ $5:4$

ff *mf* *pp* *mp* *mf* *ff* *mf* *ff*

Pno.

$\text{♩} = 23$

pp *pp*



accel.

48

Vc.

(ord.) $5:4$ $5:4$ $5:4$ $5:4$ $5:4$ $5:4$ $5:4$

mp *f* *mf* *ff* *mp* *pp*

msp

ord.

pp



rit. $\text{♩} = 23$ $\text{♩} = 30$

50 $\text{♩} = 30$

Vln.

ppp

Vc.

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

mp *pp*

$\text{♩} = 30$ rit. $\text{♩} = 23$ $\text{♩} = 30$

Pno.

pp *pp*

$5:4$

53

Vln.

Vc.

Pno.

8:5

7:5

5:4

5:4

6:5

5:4

5:4

17:10

5:4

3

4:5

3

pp

pp

mp

f

mp

f

pp

pp

Red.



56

Vln.

Vc.

Pno.

poco vib., msp

ppp

poco vib., msp

ppp

5:4

5:4

5:4

11:8

3

5:4

3

3

5:4

3

3

3

5:4

3

3

ppp

pp

mf

mp

mf

p

p

mf

p

Musical score for measures 58-65. The score is divided into two systems. The first system (measures 58-65) features Violin (Vln.), Viola (Vc.), and Piano (Pno.) parts. The Vln. part has a melodic line with slurs and a fermata at the end. The Vc. part has a similar melodic line. The Pno. part consists of multiple staves with complex rhythmic patterns, including triplets and various intervals (3, 5:3, 6:7, 7:9, 8:9, 10:9). Dynamics include *mp*, *p*, *mf*, and *mf*. The second system (measures 60-65) shows the Vln. and Vc. parts with long slurs and a final *f* dynamic. The Pno. part continues with complex rhythmic patterns and dynamics like *p*, *mf*, *pp*, and *mf*.



Musical score for measures 60-65. This system continues the Pno. part from the previous system. It features complex rhythmic patterns with intervals like 7:6, 13:8, 5:4, 7:4, and 5:4. Dynamics include *p*, *mf*, *pp*, and *mf*. The Vln. and Vc. parts are shown with long slurs and a final *f* dynamic. The Pno. part ends with a *mf* dynamic.

accel. \rightarrow ($\text{♩} = 38$)

Vln. f 5:4 ff 3 3 fff

Vc. f 3 ff 7:4 fff

Pno. fff 3 5:4 pp 7:6 3 17:16 fff



$\text{♩} = 30$

Vln. 5:4 p 3 3

Vc. 5:4 ff

Pno. 3 7:6 mf

18

Musical score for measures 64-66. The score is for Violin (Vln.), Violoncello (Vc.), and Piano (Pno.).

- Violin (Vln.):** Measure 64 starts with a *sf* dynamic. A slur covers measures 64-66. Above the slur, the ratios $13:12$ and $7:6$ are indicated. The dynamics transition from *sf* to *p* and back to *sf*.
- Violoncello (Vc.):** Starts with *msp*. A slur covers measures 64-66. Dynamics transition from *f* to *p* to *f* to *p* etc. *sim.*
- Piano (Pno.):** Measure 64 is a whole rest. Measure 65 has a *ff* dynamic. A slur covers measures 65-66. The right hand has a *fff* dynamic. The left hand has a *Red.* marking.



Musical score for measures 65-67. The score is for Violin (Vln.), Violoncello (Vc.), and Piano (Pno.).

- Violin (Vln.):** Measure 65 is a whole rest. Measure 66 has a *f* dynamic. A slur covers measures 66-67. Above the slur, the ratios $7:5$ and $10:9$ are indicated. Dynamics transition from *f* to *p* to *mf*. A triplet of three notes is marked with a 3 .
- Violoncello (Vc.):** Measure 65 has a *f* dynamic. A slur covers measures 65-67. Above the slur, the ratios $7:6$, $13:12$, $5:4$, 3 , and $13:10$ are indicated. Dynamics transition from *f* to *mp* to *sf* to *p* to *mf*. A triplet of three notes is marked with a 3 .
- Piano (Pno.):** Measure 65 has a *Red.* marking. A slur covers measures 65-67. Above the slur, the ratios $5:6$ and 7 are indicated. The right hand has a *fff* dynamic. The left hand has a *Red.* marking.

Musical score for measures 67-74, featuring Violin (Vln.), Viola (Vc.), and Piano (Pno.) parts. The score includes various dynamics such as *p*, *f*, *ff*, *mf*, and *mp*, and includes time signature changes from 6/4 to 5/16 and back to 6/4. It also features complex rhythmic markings like 13:10, 3, 7:4, 6:5, 13:8, 5:4, 13:10, and 7:5.



Musical score for measures 70-74, featuring Violin (Vln.), Viola (Vc.), and Piano (Pno.) parts. The score includes dynamics such as *mp*, *p*, *mf*, *p*, and *ff*, and includes time signature changes from 6/4 to 3/4. It also features complex rhythmic markings like 15:12, 17:16, 11:12, 5:4, and 8^{uw}.

rit.

Vln. 71 $\frac{5:4}{5:3}$ $\frac{13:10}$ *f* *p* *mf* *gliss.*

Vc. *>p* *mf* *gliss.*

Pno. *p* $\frac{5:3}$ *mf* *Red.*



$\rightarrow \text{♩} = 23$

Vln. 72 $\frac{13:10}$ $\frac{7:5}$ $\frac{4:5}$ *fff* *mf* *fff*

Vc. $\frac{6:5}$ *fff*

Pno. $\rightarrow \text{♩} = 23$ *fff*

75

Vln.

Vc.

Pno.

13:10

7:5

13:10

5:4

sf *p* *f* *fff* *fff* *p* *fff*

II/III



♩ = 58

79

Vln.

Vc.

Pno.

3

5:4

7:4

7:4

13:12

sf *p* *sf* *mp* *mp* *fff*

♩ = 58

Musical score for measures 81-82. The score is in 2/4 time and features three staves: Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Vln.:** Measure 81 starts with a forte (*f*) chord marked III/IV. Measure 82 features a piano (*p*) chord marked 5:6, which then transitions to mezzo-forte (*mf*).
- Vc.:** Measure 81 has a fortissimo (*fff*) chord. Measure 82 has a forte (*f*) chord. Rhythmic markings include 11:6 and 5:6.
- Pno.:** The piano part is marked mezzo-piano (*mp*) and fortissimo (*fff*). It includes complex rhythmic markings such as 5:4, 8:6, 5:4, 5:4, 5:4, 5:6, and 7:6.



Musical score for measures 83-84. The score is in 2/4 time and features three staves: Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Vln.:** Measure 83 contains triplets of eighth notes with dynamics *ff*, *f*, *mf*, and *mp*. Measure 84 has a *ppp* chord marked sp I.
- Vc.:** Measure 83 has a fortissimo (*sf*) chord and a pizzicato (*pizz.*) section. Measure 84 has a *ppp* chord. Rhythmic markings include 3, 7:4, 13:10, and 5:4.
- Pno.:** Measure 83 has a mezzo-forte (*mf*) chord. Measure 84 has a *ppp* chord. Rhythmic markings include 7:4, 8^{va}, 4:5, and 3.

85

Vln. *ppp* *p* 5:4 III III I III

Vc. *msp* *p* *ppp* 7:5

Pno. *ppp* 5:4 7:4 7:8 9:8 *Red.*

8va

85

86

87

88

89

90

91

92



87

Vln. *msp* *ppp* *p* *ppp* *p* *sim., etc.* *p* 3 5:4 1/2clt 3

Vc. *nail pizz.* *gliss.* *p* *ppp* *mp* *p* *pp* *p* *mp* *mp* arco, *msp*, 1/2clt 7:4 5:3 7:4 norm. bow 3

Pno. *ppp* *p* *ppp* *p* 5:4 17:10 13:8 *ppp* *p* 5:4 3 8va

87

88

89

90

91

92

93

94

rit.

89 Vln. *ppp* *sf* *p* *ppp* *mp* *pp* *mp*

Vc. *p* *ppp* *p* *mp* *ppp* *mp*

Pno. *p* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp*

89 4:3 5:6

7:6 3 arco, msp, flaut 3 clb

7:6 13:12 9:7 5:4 7:6 6:5 7:6 8:6 5:4



→ ♩ = 23

91 Vln. *ppp* *p* *sf* *p* *ppp*

Vc. *pp* *mp* *pp* *mp* *ppp* *mp*

Pno. *mp* *ppp*

91 13:8 5:3 23:20 5:3

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

Musical score for measures 93-100. The score is for Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Violin (Vln.):** Measures 93-100. Dynamics: *p*, *ppp*, *p*, *sf*, *p*, *ppp*. Rhythmic markings: 3, 13:12, 13:11, 5:4, 5:4. Performance instruction: *ric.*
- Viola (Vc.):** Measures 93-100. Dynamics: *ppp*, *p*, *ppp*. Performance instructions: (st. flaut.), norm. bow, pizz., arco, st. flaut.
- Piano (Pno.):** Measures 93-100. Dynamics: *ppp*, *p*, *ppp*, *mp*. Rhythmic markings: 5:3, 11:6, 7:4, 4, 7:5.



Musical score for measures 95-100. The score is for Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Violin (Vln.):** Measures 95-100. Dynamics: *p*. Performance instruction: *rit.*
- Viola (Vc.):** Measures 95-100. Dynamics: *mp*, *p*. Performance instruction: ord, non flaut.
- Piano (Pno.):** Measures 95-100. Dynamics: *ppp*. Performance instruction: *rit.*