

Niki Zohdi

[inter]r[e]act II

...Formosa filiae Ierusalem

2022

for solo contrabass

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(2022)

for

solo contrabass

Duration: c.5 minutes

[inter]r[e]act II is the second piece in a (currently) ongoing cycle of pieces that explore the reaction, interaction, fusion, and fission of two or more disparate elements using different approaches, methods, and perspectives towards material. This piece follows *[inter]r[e]act I* for solo B-flat clarinet completed in 2021.


The subtitle of this piece, *...Formosa filiae Ierusalem*, alludes to the Song of Solomon 'Nigra Sum'. Many composers in the past have set this text to music including Palestrina, Victoria, Casals, and perhaps most famously, Monteverdi in his 1610 *Vespers*. Being a singer as well as a composer, the tenor solos in Monteverdi's *Vespers* are standard repertoire for me and pieces I greatly enjoy singing as well as listening to. In addition to this, the musical material in *Nigra Sum* contains multiple elements which can be adapted into the context of my compositional approach and methodology. The solo vocal line from Monteverdi's *Nigra Sum* is used as a *cantus firmus* in various passages throughout the piece and additional layers of polyphony (of varying different rhythmic and textural densities) surround the *cantus firmus*.

The polyphonic material makes up half of the piece's material. The other half of the material contrasts the polyphonic material and focusses on more 'noise'-based techniques. The structure of the piece is based on a morphing of interaction to reaction between the two types of material. I constructed two semi-independent pieces (one with the polyphonic material and one with the noise material) both beginning with the same metrical structure and slowly transitioning into two independent metrical structures both with their own musical material. The piece is formed by colliding or 'superimposing' the two structures together so, at the beginning of the final piece, the two types of material interact (or fit) with one another. As the piece progresses, the metrical structures change and the material reacts with each other producing quick changes between the material types.

This piece was completed in November 2022 for Shaya Feldman and the 2023 CEME Festival in Tel Aviv.

Performance directions:

Light bow pressure for length of bracket - 

Heavy bow pressure for length of bracket - 

MSP. - molto sul pont.

SP. - sul pont.

ST. - sul tasto

MST. - molto sul tasto

O.B. - bow on bridge

Sub P. - bow behind bridge

t.p. - bow on tail piece

All of above for length of bracket

C.L.T. - col leg. tratto

1/2 C.L.T. - half bow, half wood

All of above for length of bracket

Ord. - return to ordinario


Arrows signify a gradual change of states

All **grace notes** come before the beat

All **tremolandi, trills** and **grace notes** played as fast as possible

All other relevant directions are noted on the score

Diagonal bowing - 


Vertical bowing - 
trem. from sp-st


Fingernail pizz. - 

Left finger pizz. - +

Contour glissando - 
glissando follows the contour of the line

Getatto - 

Excessive/wide vibrato - 
assume senza vib.
throughout apart from passages with this sign

Highest possible pitch - 

SCORE SOUNDS AN OCTAVE LOWER THAN WRITTEN

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

For Shaya Feldman

[inter]r[e]act II

...Formosa filiae Ierusalem

Niki Zohdi (1997-)

♩ = 38 *accel.* → ♩ = 45 (♩ = 360)

Contrabass

3

mp *f* mp *f*

gliss.

♩ = 38 (♩ = 152)

♩ = 30 (♩ = 60)

Cb.

3

mp *fff* *fff* *fff* sp. gliss. *ppp* *p*

5

Cb.

mp *f* mp *f*

♩ = 45

6

Cb.

f *f* *f* mp

1/2 c.l.t. sp.

8

Cb.

>ppp *ppp* *p* *ppp* dampen strings with palm of l.h. *f*

♩ = 75

10

Cb.

sp. *ppp* *f* *p > ppp* pizz. *mp*

12 arco

Cb.

mf *fff*

dampen strings with palm of l.h., unpitched c.l.t., IV

14 mst.

Cb.

ppp *ppp* *ppp* *f*

gliss. msp.

♩ = 140
→ ord.

16

Cb.

f *p* *f* *mf* *ff* *mf*

18

Cb.

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

sp. 7:8 6:5 5:3 5:4

21

Cb.

ppp *ppp*

st. msp. I

24

Cb.

mp *ppp*

msp. I gliss.

♩ = 68

27

Cb.

ppp *mp* *ppp* *mp* *ppp* *p* *ppp* *sim., etc*

gliss. gliss. gliss.

msp. I

♩ = 52

30

Cb.

mp $7:16$ f p f fff f p mf pp mp

glist.

34

Cb.

f p f p

37

Cb.

mp (unpitched) mp

sp. ob. ob. sub p. sub p. t.p. ord.

♩ = 104

39

Cb.

f p f mp f

rit. → ♩ = 68

♩ = 75

42

Cb.

p ppp (unpitched) p p mp mf f

arco. p f mf mp p

15:10

pizz.

rit. → (♩ = 60)

45

Cb.

ppp mp f mp f fff mp

♩ = 52

47

Cb.

f mp f mp

gliss. mst. 14:8

♩ = 45

49 Cb. *p* *pp* *ppp* *mp* *p* *mp*

51 Cb. *fff* *f* *ff* *5:3* *fp* *f* *p*

54 Cb. *ppp* *ppp* *mp* *p* *f* *f*

57 Cb. *p* *mp* *f* *mp* *mf*

♩ = 60

60 Cb. *mp* *ppp* *sp.* *1/2 c.l.t.*

♩ = 45

62 Cb. *st.* *ppp* *p* *mf* *ppp* *f* *ppp* *f*

64 Cb. *p* *mp* *mf* *8:7* *9:8* *mf* *8:5* *fff* *mp* *7:4*

66 Cb. *ff* *accel.* *p* *f*

69 Cb. *ff* *f* *fff*

71 Cb. *ffff* *rit.* *mp* *ffff*