

Niki Zohdi

[inter]r[e]act III  
*triptych*  
2023

for flutes and clarinets

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# [inter]r[e]act III

*Triptych*  
(2023)

*for*  
flute (+bass flute) and clarinet in B-flat (+bass clarinet &  
contrabass clarinet)

Duration: c.5'

*[inter]r[e]act III* is the third piece in my *[inter]r[e]act* cycle. The previous two pieces have both been written for solo instruments (the first for B-flat clarinet and the second for double bass). The purpose of this cycle is to explore how two contrasting elements react and interact with each other in both process and the final composition. *[inter]r[e]act III* is the first piece in this cycle for more than a single instrument. The piece takes fragments of the two previous pieces in the cycle in addition to my bass clarinet solo, *Occulta Scientia Siderum* (2021). Each fragment used in *[inter]r[e]act III* is a mono-polyphonic fragment from either of the other three pieces. These fragments are then joined together and split amongst both flute and clarinet creating actual polyphony.

The subtitle 'triptych' refers to the three pieces the fragments are derived from and appear in the piece almost like panels. Each of these panels uses material from one of the three previous pieces and connect together with transitional material.

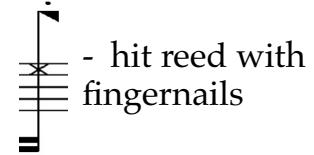
## Performance directions:

### Noteheads:

◆ - 1/2 breath tone; 1/2 normal tone

◇ - full breath tone

✗ - key clicks



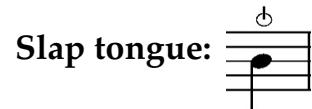
- hit reed with  
fingernails

### Overblow:

Overblow pitch with excessive breath to uncover upper partials

### Growl:

Vocalise into instrument with a vocal growl



Transition between sounds/states: →

## SCORE IS TRANSPOSED

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

All gracenotes before the beat  
All trills, tremolandi and gracenotes as fast as possible

All other relevant directions are noted on the score

x

# [inter]r[e]act III

## *triptych*

 $\text{♪} = 120$ 

Flute

Clarinet in B♭

$\text{♪} = 120$

 $\text{♪} = 90 (\text{♪} = 180)$ 

Fl.

Cl.

$\text{♪} = 90 (\text{♪} = 180)$

Fl. 8 7:4 5:4  
Fl. 2 7 16  
Cl. 7 16  
*p* *mf*

Fl. 7 16  
*ppp*

Cl. 7 16  
*ppp*

Fl. 11 3 7 16  
Fl. 2 7 16  
*mf* *p* *gliss.* *3* 4  
*mf* *p* *mf* *p*

Cl. 10:7 7:6 6:7 3 4  
Cl. 7 16  
*mf* *p* *gliss.* *3* 4  
*mf* *p* *mf* *p*

Musical score for Flute (Fl.) and Clarinet (Cl.) in 3/4 time. The tempo is indicated as ♩ = 60. Measure 15 starts with a dynamic of **f**. The Flute has a sustained note with a fermata, followed by a grace note and a sixteenth-note pattern. The Clarinet has a sustained note with a fermata, followed by a grace note and a sixteenth-note pattern. Measure 16 begins with a dynamic of **ppp**. The Flute has a sustained note with a fermata, followed by a grace note and a sixteenth-note pattern. The Clarinet has a sustained note with a fermata, followed by a grace note and a sixteenth-note pattern. Measure 17 concludes with a dynamic of **ppp**. The Flute has a sustained note with a fermata, followed by a grace note and a sixteenth-note pattern. The Clarinet has a sustained note with a fermata, followed by a grace note and a sixteenth-note pattern.

Musical score for Flute (Fl.) and Clarinet (Cl.). The score consists of two staves. The Flute staff starts at measure 19 in 5/8 time with a key signature of one sharp. It plays a sustained note followed by a grace note. The Clarinet staff starts at measure 5 in 5/8 time with a key signature of one sharp. It plays a sustained note followed by a grace note. Both instruments play eighth-note patterns starting from measure 9. The Flute's pattern is: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note. The Clarinet's pattern is: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note. Measure 10 starts with a 9/8 time signature. The Flute plays eighth notes with dynamics *mp*, *sf*, and *v*. The Clarinet plays eighth notes with dynamics *mp* and *v*. Measure 11 starts with a 7/9 time signature. The Flute and Clarinet play eighth-note patterns. Measure 12 starts with a 10/9 time signature. The Flute and Clarinet play eighth-note patterns.

Fl.  $f$   $p$   $ppp$

Cl.  $f$   $p$   $ppp$   $p$

Fl.  $7:16$   $ppp$   $p$   $mp$   $f$

Cl.  $7:16$   $6:7$   $ppp$   $p$   $<f$   $Overblow$   $sf$

Fl. 28  $\text{♩} = 150$   
*f*

Cl. 16  $\text{♩} = 120$   
*f*

rit.

Fl. 33  $\text{♩} = 120$   
*fff*

Cl. 16  $\text{♩} = 120$   
*fff*

Fl. 33  $\text{♩} = 120$   
*f*

Cl. 33  $\text{♩} = 120$   
*ff* *p* *fff* *f*

Musical score for Flute (Fl.) and Clarinet (Cl.) on page 168, measures 35-40.

**Flute (Fl.)**

- Measure 35: Rest.
- Measure 36: 5:4 time signature. Dynamics: ***fff***. Notes: B, A, G, F#.
- Measure 37: 5:4 time signature. Dynamics: ***mp***. Notes: G, F#, E, D, C.
- Measure 38: 9:8 time signature. Dynamics: ***fff***. Notes: B, A, G, F#, E, D, C.

**Clarinet (Cl.)**

- Measure 35: Rest.
- Measure 36: 9:7 time signature. Dynamics: ***fff***. Notes: B, A, G, F#, E, D, C.
- Measure 37: 6:5 time signature. Dynamics: ***mp***. Notes: G, F#, E, D, C.
- Measure 38: 6:5 time signature. Dynamics: ***fff***. Notes: B, A, G, F#, E, D, C.
- Measure 39: Dynamics: ***sf***.

Musical score for Flute (Fl.) and Clarinet (Cl.) in 3/4 time. The score shows two staves. The Flute staff starts with a rest, followed by a dynamic *f*, a melodic line with grace notes, and a dynamic *fff*. The Clarinet staff begins with a melodic line featuring grace notes and a dynamic *f*. Measures 36-37 conclude with a dynamic *fff* for both instruments.

Musical score for Flute (Fl.) and Clarinet (Cl.) on page 39. The score consists of two staves. The Flute staff starts with a measure in 12/8, featuring a complex rhythmic pattern with sixteenth-note figures and grace notes. The first dynamic instruction is *f* followed by *fff*. The second dynamic instruction is *f* followed by *fff*. The Clarinet staff begins with a measure in 12/8, also featuring a complex rhythmic pattern. The first dynamic instruction is *fff*. The second dynamic instruction is *f* followed by *fff*. Both staves then transition to measures in 5:3, 5:4, 7:4, and 5:4 time signatures. The Flute staff concludes with measures in 3:8, 16, and 3:4. The Clarinet staff concludes with measures in 7:5 and 6:5.

Fl. 46 ♩ = 80

Fl. 46 ♩ = 80

B. Cl.

*pp*

*p* *mf* *ppp*

*mf* *p* *ppp*

*3* *7:6* *6:5*

*p* *ppp*

Fl. 49 13:7

Fl. 49 13:7

B. Cl.

*mf* *p* *mf* *p* *<mf*

*p*

*lip gliss.*

*gliss.*

*mp* *p* *mf*

$\text{♩} = 90 (\text{♪} = 180)$ 

Fl. 51  $\frac{5}{16}$   $\text{ff}$   $\begin{array}{c} 5:4 \\ \text{v} \end{array}$   $\begin{array}{c} 6:4 \\ \text{v} \end{array}$   $\begin{array}{c} 5:3 \\ \text{v} \\ -3 \end{array}$   $\begin{array}{c} 7:5 \\ \text{v} \\ -3 \end{array}$   $\begin{array}{c} 5:4 \\ \text{v} \\ -3 \end{array}$   $\begin{array}{c} 5 \\ \text{ff} \end{array}$

B. Cl.  $\frac{5}{16} \text{ff}$   $\begin{array}{c} 9:5 \\ \text{v} \end{array}$   $\begin{array}{c} 7:5 \\ \text{v} \end{array}$   $\begin{array}{c} 9:5 \\ \text{v} \end{array}$   $\begin{array}{c} 9:11 \\ \text{v} \end{array}$   $\begin{array}{c} 5 \\ \text{ff} \end{array}$

Fl. 54  $\frac{5}{16}$   $\text{v}$   $\begin{array}{c} 3 \\ \text{v} \end{array}$   $\begin{array}{c} 2 \\ \text{v} \end{array}$   $\begin{array}{c} 9 \\ \text{v} \\ \text{v} \\ \text{v} \end{array}$   $\begin{array}{c} 32 \\ \text{v} \\ \text{v} \\ \text{v} \end{array}$   $\begin{array}{c} 3 \\ \text{v} \end{array}$

B. Cl.  $\frac{5}{16}$   $\begin{array}{c} 5:3 \\ \text{v} \\ \text{v} \end{array}$   $\begin{array}{c} 3 \\ \text{v} \\ \text{v} \end{array}$   $\begin{array}{c} 2 \\ \text{v} \end{array}$   $\begin{array}{c} 5:6 \\ \text{v} \\ \text{v} \\ \text{v} \end{array}$   $\begin{array}{c} 9 \\ \text{v} \\ \text{v} \\ \text{v} \end{array}$   $\begin{array}{c} 32 \\ \text{v} \\ \text{v} \\ \text{v} \end{array}$   $\begin{array}{c} 3 \\ \text{v} \end{array}$   $\text{ff}$

Fl. 57

B. Cl. Overblow

Whistle 15:9

*ppp*

Fl. 60

B. Cl.

9:10

5:4 5:3 5:4 7:5 5:3

*p* *mf* *p* *mf* *p* *f* *> pp*

6:4 5:4 5:3 7:4 5:3

*ff* *mf* *ff* *mf* *ff* *f* *> fff*

3 5:3 3 5:3 3

*ff* *ff* *ff* *ff* *ff* *ff* *ff*

7:6 3 7:6 3

*ff* *ff* *ff* *ff* *ff* *ff* *ff*

$\downarrow = 52$  ( $\downarrow = 104$ )

Fl. 62  $\frac{3}{4}$

B. Cl.

subtone

$p$   $ppp$   $p$   $ppp$   $p$   $mf$   $p$   $mf$   $f$

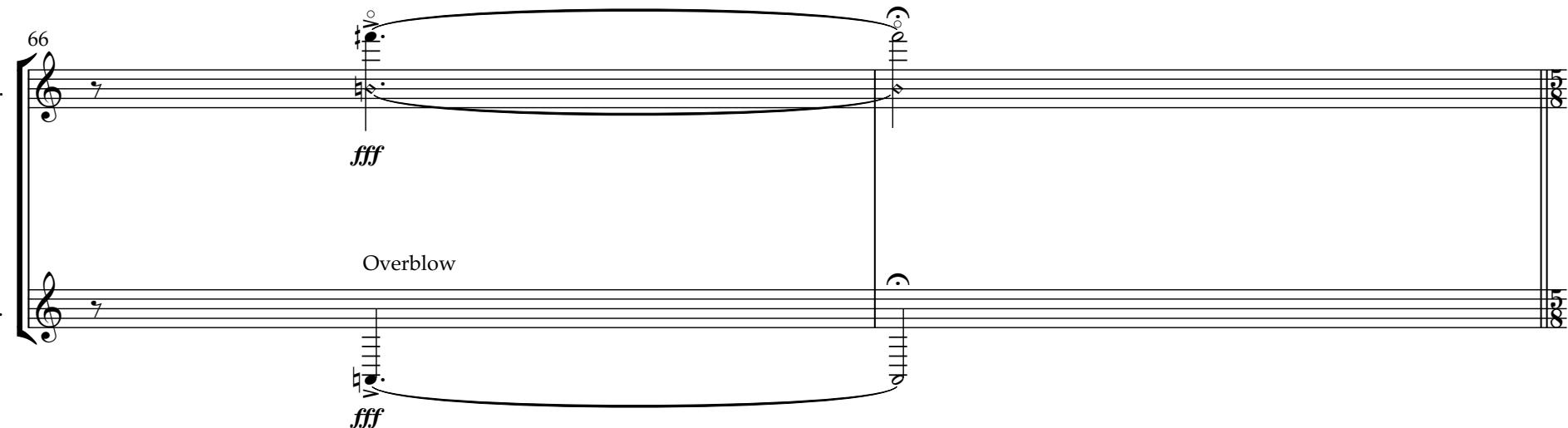
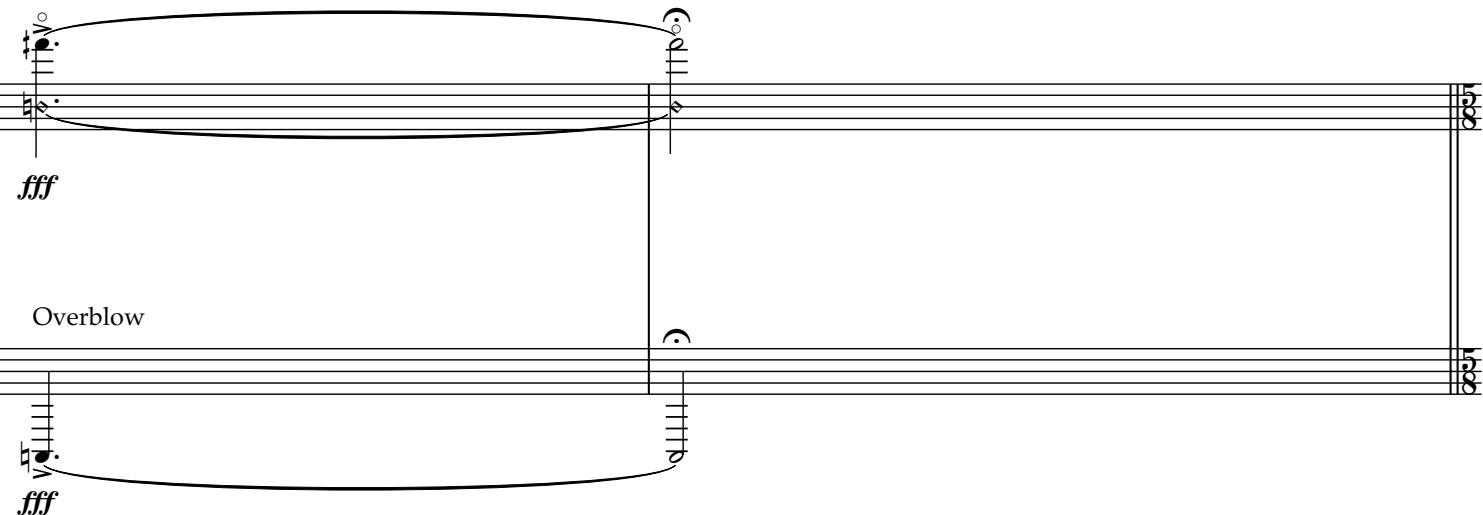
Fl. 64  $\frac{3}{4}$

B. Cl.

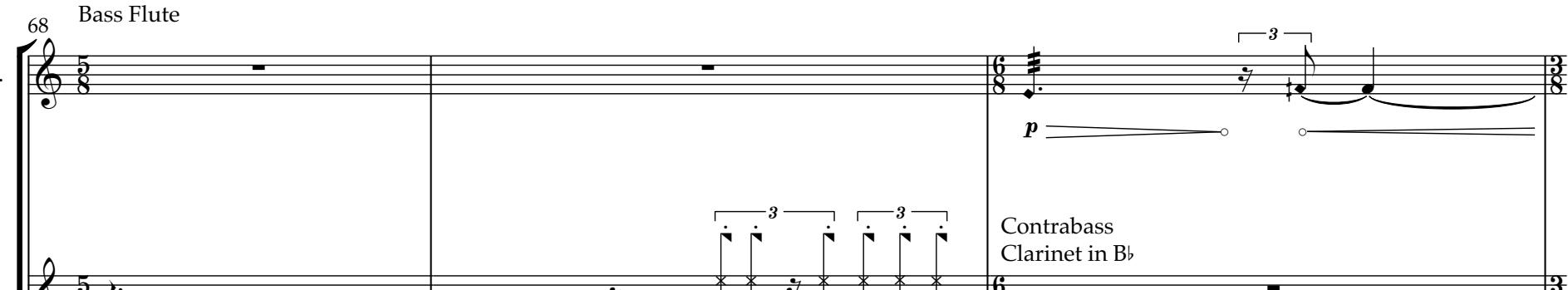
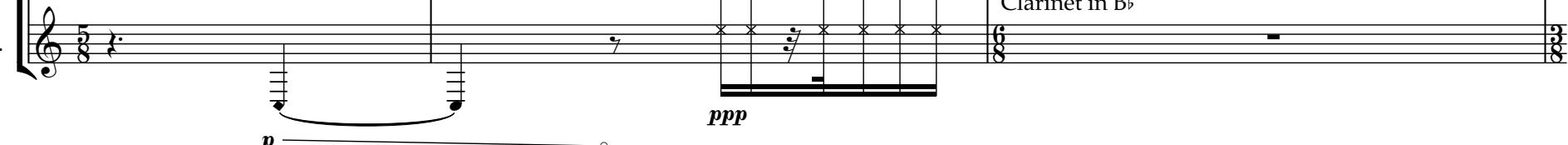
Overblow

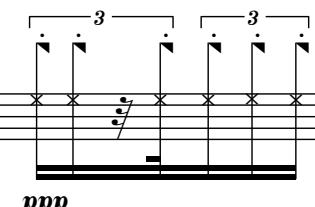
$ff$   $f$   $p$   $ff$

$mp$   $fff$   $f$   $p$   $ff$

Fl. 66   
B. Cl. Overblow 

$\text{♩} = 60$

B. Fl. 68 Bass Flute   
B. Cl. 

Contrabass Clarinet in B $\flat$  

$\text{♪} = 98$

B. Fl.

71  $\frac{3}{8}$  ♯  $p$   $\frac{5}{8}$   $p$  5:3  $\frac{7}{4}$   $mp$  gliss.  $\frac{7}{16}$

Cb. Cl.

$p$   $p$   $p$  gliss.  $p$  gliss.  $\frac{7}{16}$

B. Fl.

74  $\frac{16}{7}$  ♯  $p$   $p$   $f$   $mp$   $pp$   $p$   $mf$   $p$   $mf$   $p$   $f$   $\frac{3}{4}$

Cb. Cl.

$pp$   $mp$   $p$   $pp$   $mp$   $3$   $mf$   $mp$   $pp$   $p$   $mf$   $pp$   $pp$   $\frac{3}{4}$

B. Fl.

77

*sf > mp*

*< mf*

*f*

*mp*

*f*

*mp*

*f*

*ppp*

*ppp*

*p*

*mp*

*f*

*ppp*

Cb. Cl.

$\text{♩} = 90$

Transition seemlessly between sounds

B. Fl.

79

*p*

*ppp*

Transition seemlessly between sounds

Cb. Cl.

Musical score for Bassoon (B. Fl.) and Clarinet (Cb. Cl.) showing measures 81 through 91. The score consists of two staves. The top staff is for the Bassoon (B. Fl.), and the bottom staff is for the Clarinet (Cb. Cl.). Both staves use treble clef. Measure 81 starts with a 6:4 time signature. The Bassoon has a melodic line with various note heads and stems, some with accidentals like sharps and flats. The Clarinet has a similar melodic line below it. Measures 82-83 continue with 6:4 time. Measures 84-85 show a transition to 5:4 time, indicated by a bracket above the staff. Measures 86-87 continue with 5:4 time. Measures 88-89 show another transition, indicated by a bracket above the staff. Measure 90 begins with a 3:4 time signature, followed by a measure of 9:16, and then another measure of 9:16. The bassoon's line ends with a fermata over the first note of the 9:16 section. The clarinet's line continues with a sustained note and a fermata over the first note of the 9:16 section.

$\text{♩} = 120$  ( $\text{♪} = 240$ )

Musical score for Bassoon (B. Fl.) and Clarinet (Cb. Cl.) showing measures 83-85. The score is in common time (indicated by '4'). The key signature changes between measures: B. Fl. starts with one sharp (F#), then has two sharps (#), then one sharp (#) and one flat (B-flat), then one sharp (#). Cb. Cl. starts with one sharp (F#), then has two sharps (#), then one sharp (#) and one flat (B-flat), then one sharp (#). Measure 83: B. Fl. plays eighth-note pairs (mf dynamic). Cb. Cl. rests. Measure 84: B. Fl. plays eighth-note pairs. Cb. Cl. plays eighth-note pairs (p dynamic). Measure 85: B. Fl. plays eighth-note pairs. Cb. Cl. plays eighth-note pairs.

B. Fl.

86

*mp*      *p*      *mf*

*p*      *mf*      *mp*      *f*

Transition seemlessly between sounds

Cb. Cl.

*ppp*

*f*

87

88

$\text{♪} = 105$

Flute

Fl.

88

Flute

*ff*

89

*ff*

90

9:8

3

growl

8:5

7:4

91

*ff*

Cb. Cl.

91

Fl.

3 8

Flute part: Measures 1-4 show sustained notes with grace marks. Measure 5 starts with a rest followed by a melodic line. Measure 6 ends with a dynamic *sfp*.

Cb. Cl.

3 8

Cb. Cl. part: Measures 1-4 show eighth-note patterns with grace marks. Measure 5 starts with a rest followed by a melodic line labeled "growl". Measure 6 ends with a dynamic *sfp*.

93

Fl.

4

Flute part: Measures 1-3 show sustained notes with grace marks. Measures 4-5 show a melodic line. Measures 6-7 show sustained notes with grace marks. Dynamics: *ff*, *p*.

Cb. Cl.

4

Cb. Cl. part: Measures 1-3 show sustained notes with grace marks. Measures 4-5 show a melodic line. Measures 6-7 show sustained notes with grace marks. Dynamics: *ff*, *p*.