

John Arrigo-Nelson

frammenti di recitativo
2013

*for flute, clarinet, violin, violoncello,
piano, percussion, and guitar*

frammenti di recitativo

I wrote *frammenti di recitativo* (“recitative fragments”) as a work to accompany the 2014 tour of Ricardo Zohn-Muldoon’s stunning cantata *Comala*. It is scored for the same ensemble as the centerpiece of the program, but without voice. This led me to consider a kind of music that is not immediately “vocal”, but that uses certain vocal technique and style as more of a poetic starting point. Recitative – with its typically constrained pitch and flexible rhythm – was the primary idea that kept coming back to me, and its typical features are abstracted and exhibited as isolated elements in this work. Harmonically, brief sections centering on a single pitch emerge from, and disappear back into diffuse, noise-based textures (white noise, percussive effects, quick harmonic glissandi). Flexible, less predictable rhythms are crosscut with moments of rhythmic regularity (repeating tabor chords in the guitar, pulsing articulations in the percussion), presenting a fractured whole. One of the voice’s many expressive mechanisms – portamento – finds its place in this piece in the string glissandi and in the guitar solo’s tuning portamenti (detuning a pitch while it is still ringing). Throughout, the flute hints at a kind of vocalicity, with hissing sounds and syllabic articulation (articulating a pitch on a specified plosive and vowel). This suggestion reaches its fruition in the closing moments of the work, as the flutist sings a descending glissando against her sustained pitch.

frammenti di recitativo

Instrumentation:

Flute

Clarinet in B \flat (doubling Bass Clarinet)

Violin

Violoncello

Percussion I

guiro, castanets (one pair, mounted),
two toms (low, and mid),
sandpaper blocks, wood chimes,
low woodblock, brake drum

Percussion II

guiro, claves, high woodblock, 2 bongos,
suspended cymbal, vibraphone, crotales:
G 4 , A 4 , B \flat 4 , D 5 , E \flat 5 , F 5

Guitar

Piano

Score in C

Guitar - notated on a sub-octave treble clef - sounds one octave lower than written. Crotales sound two octaves higher than written.

Duration: ca. 5'30"

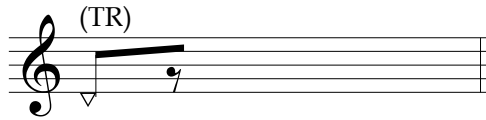
frammenti di recitativo

Performance Notes

Performance notes are included throughout the score, where the item in question occurs, but a complete list is also included here for reference.

FLUTE/CLARINET

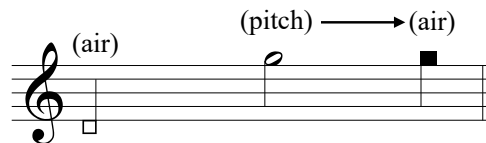
Tongue Ram



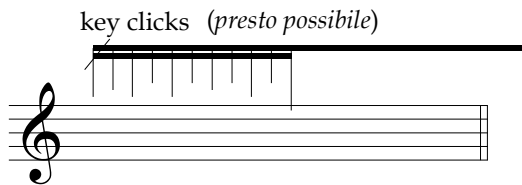
Syllabic articulation: Articulate the indicated pitch using the syllable in brackets (unvoiced).



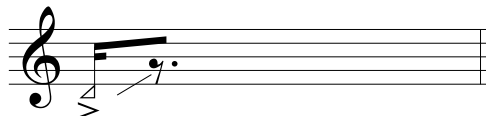
Air sounds: The default notation for air sounds is a square notehead on the bottom of the staff. If a normal pitched tone turns immediately into an air sound, the square notehead will be placed in the same position on the staff as the pitched tone.



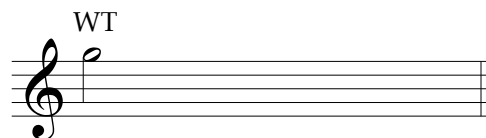
A beam extending to the right indicates that the figure should be continued.



Jet Whistle

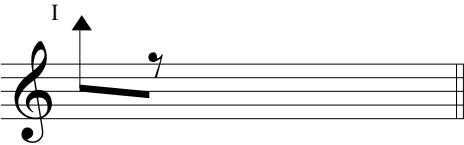


Whistle Tone

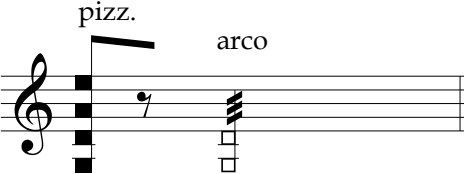


VIOLIN/CELLO

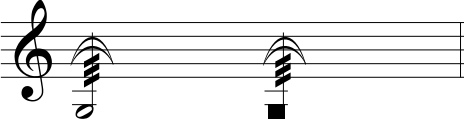
Highest note on indicated string.



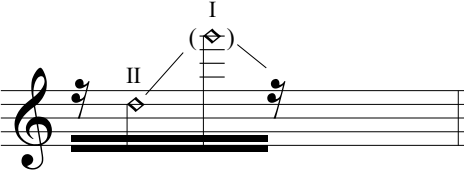
Blocked Strings (square notehead):
Use left hand to cover strings to prevent any specific pitch from sounding. Used in combination with ordinary bowing, on-bridge bowing, and pizzicato.



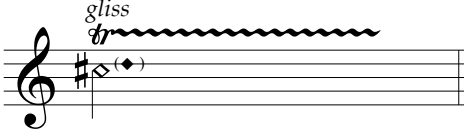
On-bridge bowing (open arch placed on stem):
If used with open strings or traditional stopped notes, some pitch will still come through. If used with blocked strings, only an airy white noise should result.



Parenthetical diamond noteheads indicate that the starting point of a natural harmonic glissando does not need to be precise. The notehead serves simply as a guide as to the approximate starting point of the glissando.



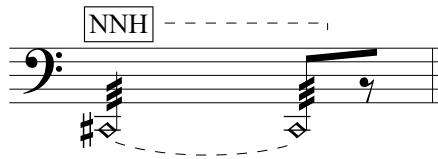
Harmonic gliss trill: slide finger, using harmonic pressure, between indicated notes.



Brushing. Quickly slide bow along string
(on the plane parallel to string, not perpendicular),
at the tip, back and forth between sul pont and sul tasto.



Non-Node Harmonics (NNH): The same technique and pressure used for traditional natural harmonics are applied to the specified non-nodal point on the string, resulting in a pitch-obscured sound that is somewhere between ord. and harmonic. No specific pitch is desired, and any resulting pitch may vary from one performance to another.



△ = Underpressure: Very light bow; lighter than flautando.

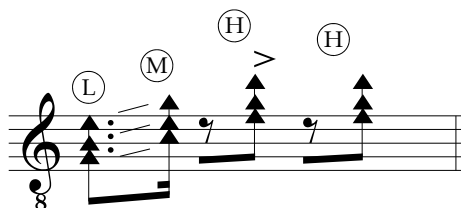
⚡ = Cancellation of underpressure; return to ordinary bow pressure.

s.p. = sul pont

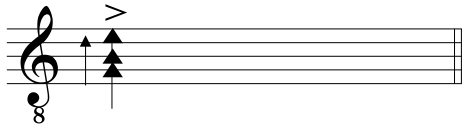
s.t. = sul tasto

GUITAR

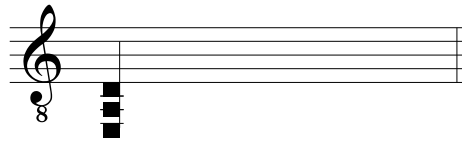
Indeterminate high notes (triangle noteheads): Push left hand fingers into 1st, 2nd, 3rd strings between end of fingerboard and bridge, applying enough pressure to place the strings in contact with the end of the fingerboard. Circled L, M, and H symbols indicate the relative horizontal position (low, middle, high). Diagonal lines between chords indicate that the fingers should be pushed into the strings such that some of the finger nail is also in contact, creating an audible glissando from one chord to the next.



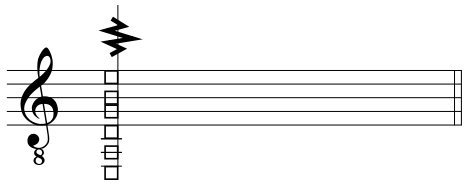
An upward vertical arrow before a chord indicates that the chord should be arpeggiated as fast as possible (as opposed to $\}$). Use back of *i* nail to quickly strum through the strings.



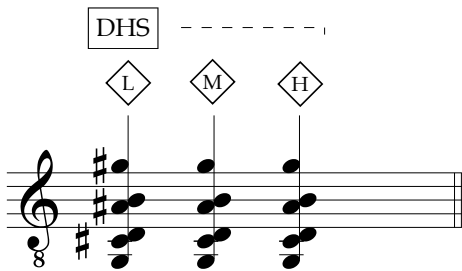
Blocked Strings (square notehead): Use left hand to cover strings to prevent any specific pitch from sounding.



Manual tremolo: Rub right hand palm/fingers quickly and continuously over the indicated strings (blocking strings with LH).

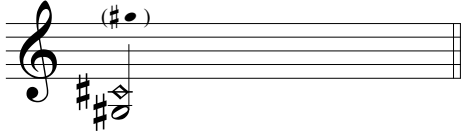


Descending Harmonic Strum (DHS): While the left hand fingers the indicated chord, lay the right hand *i* finger across all strings. Using a technique similar to artificial harmonics, the *a* finger nail is applied to the first string (to the right of the extended *i* finger). The hand is then pulled back, dragging the *a* nail across the strings (from 1 to 6) behind the extended *i* finger. Relative position of the right hand is indicated with H, M, or L (high, mid, low) in a diamond enclosure above the chord. "H" indicates a position closer to the bridge; "L" indicates a position closer to the finger board (even over the last couple of frets). The resulting sound should be a mixture of aleatoric harmonics, the percussive attack of non-resonating strings, and the occasional open string.

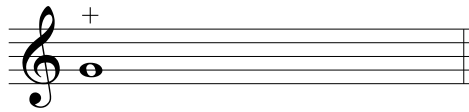


PIANO

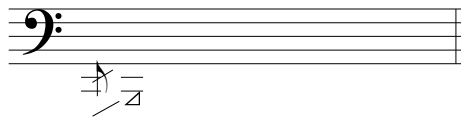
Harmonics: Bottom notehead indicates key to be played. Diamond notehead indicates node to be touched on the corresponding string. Parenthetical notehead indicates sounding pitch. The player is free to use any other string/node combination to produce the indicated sounding pitch, should it be easier to do so.



Pluck indicated string inside piano.



Depress indicated key with one hand. With other hand, push fingers into corresponding string. Maintaining pressure, slide fingers along string briefly (grace note), before removing fingers and allowing string to resonate.



GENERAL

The dynamic mark "*f*" indicates that the particular gesture to which it is applied should be played with the effort and intensity of a forte marking, but that the audible result will not actually be loud.

score in C

frammenti di recitativo

John Arrigo-Nelson (2013)

$\text{♩} = 80$

(TR) (tongue ram)

Flute

Clarinet

Violin

Violoncello

Percussion 1

Percussion 2

Guitar

Piano

$\text{♩} = 80$

triangle notehead = highest pitch possible on indicated string

pizz. 5:4 3 3

square notehead = blocked strings. LH covers strings to prevent any specific pitch from sounding

flaut.

s.p.

n *mp* *sf* *f* *pp* *sf* *f* *p* (*p*)

1 2 3 4

*) Push left hand fingers into 1st, 2nd, 3rd strings between end of fingerboard and bridge, applying enough pressure to place the strings in contact with the end of the fingerboard. Circled L, M, and H symbols indicate the relative horizontal position (low, middle, high). Diagonal lines between chords indicate that the fingers should be pushed into the strings such that some of the finger nail is also in contact, creating an audible glissando from one chord to the next.

frammenti di recitativo
score in C

The score is for a recitative fragment in C major, spanning measures 5 to 8. The instrumentation includes Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Guitar (Gtr.), and Piano (Pno.).

- Fl. and Cl.:** Both parts are silent throughout the passage.
- Vln.:** Starts in measure 5 with a forte (*f*) dynamic. It features a triplet of eighth notes with upward bowing strokes, followed by a quarter note with a triangle notehead. In measure 6, it plays a triplet of eighth notes and a quarter note with a triangle notehead. In measure 7, it has a quarter rest.
- Vc.:** Starts in measure 5 with a forte (*f*) dynamic. It features a quarter note with a triangle notehead, followed by a quarter rest. In measure 6, it plays a triplet of eighth notes and a quarter note with a triangle notehead. In measure 7, it has a quarter rest.
- Perc. 1 and 2:** Both parts play a guiro rhythm, indicated by a box labeled "guiro". The notes are marked *pw* (pizzicato woodblock) and have a dashed line above them indicating a sustained effect. The notes are in the 2/4 and 3/4 time signatures.
- Gtr.:** Starts in measure 5 with a forte (*f*) dynamic. It features a triplet of eighth notes with upward bowing strokes, followed by a quarter note with a triangle notehead. In measure 6, it plays a triplet of eighth notes and a quarter note with a triangle notehead. In measure 7, it has a quarter rest.
- Pno.:** Starts in measure 5 with a piano (*p*) dynamic. It features a triplet of eighth notes with upward bowing strokes, followed by a quarter note with a triangle notehead. In measure 6, it plays a triplet of eighth notes and a quarter note with a triangle notehead. In measure 7, it has a quarter rest.

Measure numbers 5, 6, 7, and 8 are indicated at the bottom of the score.

*) ↑ Indicates that the chord should be arpeggiated as fast as possible (as opposed to $\}$). Use back of *i* nail to quickly strum through the strings.

frammenti di recitativo
score in C

A

Articulate indicated pitch
using the syllable in brackets
[sa] (unvoiced).

Fl. *ppp* *sf*

Cl. *n*

Vln. *arco ppp* *p* *3 pizz.*

Vc. *arco ppp* *p*

A

Perc. 1 (guiro) *fff* *p*

Perc. 2 (guiro) *fff* *p*

Gtr. *s.p. (sounding)* *f*

Harmonics: Bottom notehead indicates key to be played. Diamond notehead indicates node to be touched on the corresponding string. Parenthetical notehead indicates sounding pitch. The player is free to use any other string/node combination to produce the indicated pitch, should it be easier to do so.

Pno. *loco* *mf* *L.V.* *sf* *15^{ma}* *f* *15^{ma}* *f* *15^{ma}* *(Red.)*

9

10

11

12

frammenti di recitativo
score in C

B

Fl. (TR) *sf* *f* *p* *f* *p*

Cl. *mp* *f* ("f")***

Vln. (strings blocked with LH) *f* *mf* *pizz.*

Vc. *sf* *f* *arco* *s.t.* *mp*****

Perc. 1 *p* *castanets* *5:4*

Perc. 2 *p* *pp* *claves*

Gtr. *f* *mf* *f* *s.p.*

Pno. *pp*

13 14 15 16

*) "manual tremolo":
Rub right hand palm/fingers quickly
and continuously over the indicated
strings (blocking strings with LH).

***) The dynamic mark "f" indicates that the particular gesture
to which it is applied should be played with the effort and
intensity of a forte marking, but that the audible result will
not actually be loud.

**) *Air sounds*. The default notation for air sounds in the flute and
clarinet is a square notehead on the bottom of the staff. However,
if a normal pitched tone turns immediately into an air sound, the
square notehead will be placed in the same position on the staff
as the pitched tone.

****) An open arch placed on a stem indicates *on-bridge
bowing*. If used with open strings or traditional stopped
notes, some pitch will still come through. If used with
blocked strings, only an airy white noise should result.

frammenti di recitativo
score in C

Fl. [sa] (pitch) *f* *p*

Cl. *p*

Vln. *f* *sf* *pp* arco ^{*}Δ s.p.

Vc. *mp* *p* *sf* *pp* arco ^{*}Δ s.p.

Perc. 1 low tom yarn *pp* *mp* low and mid tom 3 3

Perc. 2 claves *p* *mp* *pp*

Gtr. (M) (H) *p* *f*

Pno. *f* *f* *p* 6 ^{8va} ^{8va}

17 18 19 20

*) Δ Underpressure: Very light bow; lighter than *flautando*.

frammenti di recitativo
score in C

C *subito meno mosso* ♩ = 63

Fl. (air) *f* [su] (air) *fp*

Cl. *mf*

Vln. (blocked strings, tremolo on bridge) *p* *f*

Vc. (on bridge) *pp* *fp* *f*

Perc. 1 (low and mid tom) *mp*

Perc. 2 (claves) *mp* *pp*

Gtr. s.p. tambora s.h. *mf*

Pno. *mf*

Do not apply pedal. Hold each key down through duration of phrase.

21 22 23 24

frammenti di recitativo
score in C

agitato (♩ = 63)

Fl. *sf* *p* *f* *mf* *mf* *p* *f*

Cl. *n* *f* *fp* *f* *ppp*

Vln. *pp* *fp* *sf* *p*

Vc. *pp* *mf* *p* *fp* *mf* *pp*

Perc. 1

Perc. 2

Gtr. *f*

Pno.

25 26 27

*) Parenthetical diamond noteheads indicate that the starting point of a natural harmonic glissando does not need to be precise. The notehead serves simply as a guide as to the approximate starting point of the glissando.

**) *Descending Harmonic Strum*. While the left hand fingers the indicated chord, lay the right hand *i* finger across all strings. Using a technique similar to artificial harmonics, the *a* finger nail is applied to the first string (to the right of the extended *i* finger). The hand is then pulled back, dragging the *a* nail across the strings (from 1 to 6) behind the extended *i* finger. Relative position of the right hand is indicated with H, M, or L (high, mid, low) in a diamond enclosure above the chord. "H" indicates a position closer to the bridge; "L" indicates a position closer to the finger board (even over the last couple of frets). The resulting sound should be a mixture of aleatoric harmonics, the percussive attack of non-resonating strings, and the occasional open string.

frammenti di recitativo
score in C

D

Fl. *f* [sa] jet whistle *f* *fp*

Cl. *mf*

Vln. *pp* harmonic gliss trill: slide finger, using harmonic pressure, between indicated notes *ppp* (non-cresc.)

Vc. *ppp* *p* *ppp*

Perc. 1

Perc. 2 *pp* *Lea.*

Gtr. DHS L M H 3:2 *f*

Pno. (ord) *p* (ord) *mp* 15^{ma} *mp* + (pluck string inside piano) *mp* *Lea.*

28 30 31

frammenti di recitativo
score in C

E

(air) WT (whistle tone)

Fl. *f* *ppp*

Cl. *n* *pp* *n* *pp*

Vln. (ord) s.p. (s.p.) *ppp* gradually lift finger to harmonic pressure

Vc. *f* *n*

Perc. 1 *pp* sandpaper blocks

Perc. 2 [to bongos] *(ppp)*

Gtr. manual tremolo *f*

Pno. *(p)* *

35

36

37

38

frammenti di recitativo
score in C

The score is divided into three measures: 39, 40, and 41. The instruments and their parts are as follows:

- Flute (Fl.):** Measure 39: *p* (ord.) with a triplet of eighth notes, *sffp* with a triplet of eighth notes and a vocal syllable [sa], and *mf* with a triplet of eighth notes and a vocal syllable [sa].
- Clarinet (Cl.):** Measure 39: *pp* with a wavy line, *f* with a wavy line and a vocal syllable "f", and *mf* with a wavy line and a vocal syllable [sa].
- Violin (Vln.):** Measure 39: *p* with a wavy line and a vocal syllable (s.p.), *pp* with a wavy line and a vocal syllable (non-tr), and *mf* with a wavy line and a vocal syllable (ord.).
- Viola (Vc.):** Measure 39: *fp* with a wavy line and a vocal syllable (ord.), *sf* with a wavy line and a vocal syllable (ord.), and *p* with a wavy line and a vocal syllable (ord.).
- Percussion 1 (Perc. 1):** Measure 39: [to castanets], *p* with a triplet of eighth notes, and *sf* with a wavy line.
- Percussion 2 (Perc. 2):** Measure 39: 2 bongos hands, *p* with a wavy line, *f* with a wavy line, and *ppp* with a wavy line.
- Guitar (Gtr.):** Measure 39: *mf* with a wavy line.
- Piano (Pno.):** Measure 39: *mf* with a wavy line, *p* with a wavy line, and *mf* with a wavy line.

Additional performance instructions include: "place mute", "con sord. s.t.", "gradually lift finger to harmonic pressure", "key clicks (presto possibile)", "castanets", "wood chimes", "secco, staccatissimo", "3:2", "8vb", and "tre corda".

39

40

41

frammenti di recitativo
score in C

Fl.

Cl.

Vln.

Vc.

Perc. 1

Perc. 2

Gtr.

Pno.

[to toms]

[sa] [tu]

"f" "mf" "f"

punta d'arco
* s.t. s.p.

arco
punta d'arco
* s.t. s.p.

[F]

[F]

rub bongo heads with hands in continuous circular pattern (speed of pattern is indicated above symbol)

fast

vibraphone
3 w/finger

tambora

s.p. → s.h.

DHS

mf

f

** mf

42 43 44 45

*) **Brushing.** Quickly slide bow along string (on the plane parallel to string, not perpendicular), at the tip, back and forth between sul pont and sul tasto.

**) Depress indicated key with one hand. With other hand, push fingers into corresponding string. Maintaining pressure, slide fingers along string briefly (grace note), before removing fingers and allowing string to resonate.

frammenti di recitativo
score in C

key clicks (*presto possibile*)

Fl.

Cl.

Vln.

Vc.

Perc. 1

Perc. 2

Gtr.

Pno.

46 47 48

*) With one hand muting the drum head (square notehead), the other hand taps finger tips on head continuously and steadily. Sound should be very dry, with no resonance, the tapping blending with the flute key clicks.

**) *Non-Node Harmonics* are indicated NNH. The same technique and pressure used for traditional natural harmonics are applied to the specified non-nodal point on the string, resulting in a pitch-obscured sound that is somewhere between *ord.* and harmonic. No specific pitch is desired, and any resulting pitch may vary from one performance to another.

frammenti di recitativo
score in C

Fl. *f* > *p* *mf* (air) *subito p* < *f* > *p* *mf* *fp* < *mf*

Cl. *n* < *p* "f" (air)

Vln. remove mute *f* s.p. III (IV) 3 *ord.* *fp*

Vc. *f* *pizz.* *mf*

Perc. 1 low tom drum sticks by rim rim shot [to wood chimes] *ppp* < *p* > *sf*

Perc. 2 [to crotales (bow)]

Gtr. *mf*

Pno. *mf* *secco, staccatissimo* *ff*

49

50

51

frammenti di recitativo
score in C

G

← ♩ = ♩ → ♩ = 126 *ben ritmico*

Fl. *mp* *f*

Cl. *tr* *ppp* [to bass]

Vln. *ppp*

Vc. (finger and bow tremolo) *mf*

Perc. 1

Perc. 2 *ppp* crotales (sounding 15ma) arco [to woodblock]

Gtr. *sf* *mf* tambora s.h.

Pno. *loco* *fff* *f* *secco, staccatissimo*

52

53

54

55

frammenti di recitativo
score in C

Fl.

Cl.

Vln.

Vc.

Perc. 1

Perc. 2

Gtr.

Pno.

mf

p

fp

sf

fp

f

f

f

f

fff

s.p.

ord.

pizz.

wood chimes
choke

high woodblock

8^{va} (both hands)

15^{ma} (both hands)

3

3

3

F C A D B F

56

57

58

*) Chromatic cluster, using indicated pitches as outer extremes.

frammenti di recitativo
score in C

H *tenebroso* (♩ = 126)

The score consists of seven staves:

- Fl.:** Treble clef, 3/4 time. Measure 59: *f*, (air), [sa]. Measure 60: *mf*, [sss].
- Cl.:** Bass clef, 3/4 time. Measure 59: *pp*, continuous eighth-note pattern.
- Vln.:** Treble clef, 3/4 time. Measure 59: *fp*, (♩), slow harmonic gliss *. Measure 60: *fp*, (♩). Measure 61: *fp*, (♩).
- Vc.:** Bass clef, 3/4 time. Measure 59: *f*, (pizz.). Measure 60: *f*, (pizz.). Measure 61: *f*, (pizz.).
- Perc. 1:** Percussion clef, 3/4 time. Measure 59: *f*, (woodchimes). Measure 60: *ppp*, sandpaper blocks. Measure 61: *ppp*, sandpaper blocks.
- Perc. 2:** Percussion clef, 3/4 time. Measure 59: *f*, (woodblock). Measure 60: *p*, [to vibraphone]. Measure 61: *p*, [to vibraphone].
- Gtr.:** Treble clef, 3/4 time. Measure 59: *f*, (H), (L). Measure 60: *f*, (L). Measure 61: *f*, (L).
- Pno.:** Grand staff, 3/4 time. Measure 59: *fff*, (15^{ma}). Measure 60: *p*. Measure 61: *p*.

*) Slow, continuous harmonic gliss on IV. The *fp* articulations need not occur on any particular pitch, but should, however, occur where rhythmically indicated. The glissando should end on the G4 indicated in measure 62.

frammenti di recitativo
score in C

Fl. [sa] *f*

Cl. [to Bb] (*pp*)

Vln. *fp* *fp* *fp* *mf* *fp* *fp*

Vc. *f* *fp* *mf* *fp* *fp*
arco s.p. slow harmonic gliss *

Perc. 1 (sandpaper) (*ppp*)

Perc. 2 vibraphone
w/ finger
mf
Led.

Gtr.

Pno.

62

63

64

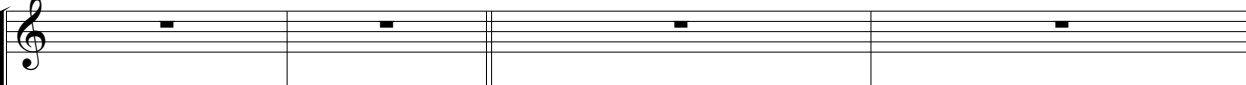
65

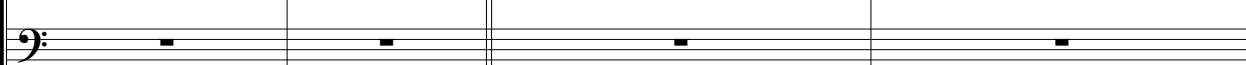
*) Slow, continuous harmonic glissando. The *fp* articulations need not occur on any particular pitch, but should, however, occur where rhythmically indicated. The glissando should end on the G-natural indicated in measure 67.

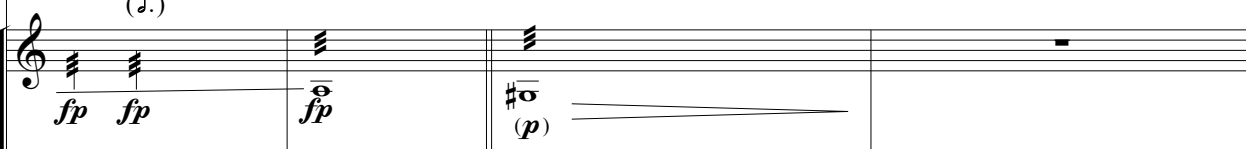
frammenti di recitativo
score in C


I

allarg. (♩ = 100) ♩ = 56

Fl. 


Cl. 

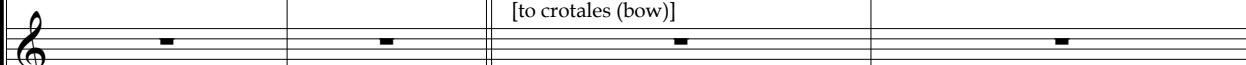
Vln. 

Vc. 

I


allarg. (♩ = 100) ♩ = 56

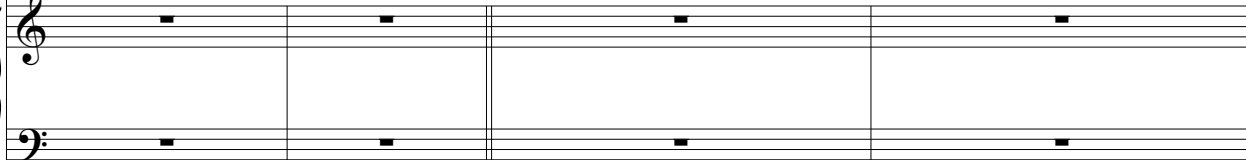
Perc. 1 

Perc. 2 

*
[guitar harmonics sounding pitches]



Gtr. 

Pno. 

66

67

68

69

frammenti di recitativo
score in C

a tempo, ma liberamente
(♩ = 56)

Fl. *p* WT

Cl.

Vln. *punta d'arco*
s.t. *s.p.*
pp

Vc.

Perc. 1 *low and mid tom*
medium
p
rub drum heads with hands in continuous circular pattern (speed of pattern is indicated above symbol)

Perc. 2

Gtr. *adjust tuning; match piano*
7th
p *f*

Pno. *mf*
mf
Red.

70

71

72

73

frammenti di recitativo
score in C

J

rit. ----- *a tempo*

Fl.

Cl. Bb clar
n ----- *f p*

Vln. (s.t. s.p.)
(pp)

Vc.
ppp ----- *mf*

Perc. 1 J
(low and mid tom)
(rubbing with hands)
(p)
rit. ----- *a tempo*
[to sandpaper blocks]

Perc. 2 crotales
(sounding 15ma)
arco
L.V.
p

Gtr.
f
5th ① ②
4th ① ②
5th ① ②
④ ③ ②
④ ②
detune ④

Pno.

74

75

76

77

frammenti di recitativo
score in C

L

← ♩ = ♩ → (♩ = 112)

Fl.

Cl.

Vln. (s.p.) *ppp* ord. *f* ord.

Vc. (s.p.) *ppp* *f*

Perc. 1 (sandpaper) *pp* L brake drum *f*

Perc. 2 vibraphone *f*

Gtr. *p* 6 5 4 3 3 5 4 6 *f* end solo L.V.

Pno. *mf* *f*

86

87

88

89

*) Depress indicated key with one hand. With other hand, push fingers into corresponding string. Maintaining pressure, slide fingers along string briefly (grace note), before removing fingers and allowing string to resonate.

frammenti di recitativo
score in C

Fl. *f* [sss] [sa] *p* *f*

Cl. *f*

Vln. *f*

Vc. *f*

Perc. 1 [to woodblock] *f* low woodblock *pp* [to brake]

Perc. 2 [to guiro] *f*

Gtr.

Pno. *f*

90

91

92

93

frammenti di recitativo
score in C

The score is divided into measures 94, 95, 96, and 97. A large 'M' in a box is placed above measures 94 and 95. Percussion 1 includes 'brake drum' and 'wood chimes' instructions. Percussion 2 includes 'guiro' and 'sus cymbal' instructions. The Guitar part features a 'DHS' (Descending Harmonic Strum) at the 19th fret, marked with a diamond and '19th*'. The Piano part includes a 'key clicks (presto possibile)' instruction in measure 97. Dynamics range from *f* (forte) to *pp* (pianissimo).

*) Descending Harmonic Strum at the 19th fret.

frammenti di recitativo
score in C

The score is divided into four measures across four pages (98-101). The instruments and their parts are as follows:

- Flute (Fl.):** Starts with a *p* dynamic and a series of key clicks (*presto possibile*). A bracket labeled "key clicks" spans the first two measures. A dashed line labeled "slow down key clicks" spans the last two measures. The Flute part includes a long note with a slur and a breath mark labeled "(air) *p*".
- Clarinet (Cl.):** Mirrors the Flute's key clicks and has a long note with a slur and a breath mark labeled "(key clicks)".
- Violin (Vln.):** Plays a sustained note with a slur, marked "sempre *p*". It includes dynamic markings "s.p." (sotto piano) and performance instructions "(on bridge)".
- Viola (Vc.):** Mirrors the Violin's part with a slur and "sempre *p*". It also includes "s.p." and "(on bridge)" markings.
- Percussion 1 (Perc. 1):** Features a box labeled "sandpaper blocks" and a *pp* dynamic marking.
- Percussion 2 (Perc. 2):** Includes a "sus cymbal" L.V. (left valve) with a *mf* dynamic, "crotales arco" with a *mf* dynamic, and another "sus cymbal" L.V. with a *p* dynamic.
- Guitar (Gtr.):** Features a "manual tremolo" effect with a *p* dynamic.
- Piano (Pno.):** Remains silent throughout the score.

98

99

100

101

frammenti di recitativo
score in C

(key clicks) N

Fl.

Cl. [to Bb]

Vln. (on bridge) *(p)*

Vc. (s.p.) (on bridge) s.p. (s.p.)

Perc. 1 (sandpaper) *(pp)*

Perc. 2 (sus cymbal) L.V. crotales arco L.V.

Gtr. *(p)*

Pno.

With sustain pedal depressed, use one hand to block any string within the piano's lowest fifth. Strike the corresponding key and allow piano strings to resonate. The attack should be purely percussive, with no actual pitch.

mf *n* *mf* *ff* *Leg.*

102

103

104

105

frammenti di recitativo
score in C

O

Fl. *p* < *mf* *p* (play) (vocal gliss) sing

Cl.

Vln. *pizz.* *mf* *arco s.p.* *p* gradually to standard pressure gradually lift finger to harmonic pressure

Vc. (s.p.) (o) (o) (o) (o) gradually lift finger to harmonic pressure gradually to standard pressure

Perc. 1

Perc. 2

Gtr.

Pno. *mf* (lev.)

106

107

108

109

110

111

frammenti di recitativo
score in C

Fl. (flute)

(voice)

Cl. Bb clar

Vln. (Δ) (s.p.) (p) n

Vc. (Δ) (s.p.) (p) n

Perc. 1

Perc. 2 (crotales) arco n p

Gtr. presto possibile ① ② ③ ④ * n mf n V

Pno. 8vb p (Tea.) *

112 113 114 115 116

*) Harmonic pressure, but keep finger on strings throughout passage.
Repeat pitches in order. Regular, periodic pattern.