

Daddy

I. Sylvia Plath

for flute, clarinet, piano, violin, violoncello & electronics

Fernanda Aoki Navarro

June 2017

Daddy

I. Sylvia Plath

Fernanda Aoki Navarro

Stanza 1

♩=50

As if chanting in a military march

Flute

Clarinet in B \flat

f

Distant

pp

Violin

Violoncello

As if simulating a snare drum.
Oppressive

Distant

pp

gliss.

col legno bat. -

ff

6

R.H.: hit strings IV and III with the wood part of the bow
L.H.: press all strings with finger 1, as close as possible to the beginning of fingerboard, and evenly slide it towards the middle fingerboard

Piano

f

Ped.

It's important to keep the pedal down even if not playing the keys; the pedal down makes the piano strings vibrate when excited by the speakers inside the piano

Electronics

4/4

[1]

[#] = inside speakers
]#[] = outside speakers
][#][= inside & outside speakers

Musical score for measures 2-6. The score includes staves for Flute (Fl.), Clarinet (Cl.), Violin 1 (Vln. 1), Violoncello (Vc.), Piano (Pno.), and Electric guitar (Elect.).

- Fl.:** Measures 2-6. Starts with a triplet of eighth notes (G4, A4, B4) in measure 2, followed by a whole note G4 in measure 3. A *ppp* dynamic marking is present in measure 3. A long slur covers measures 4-6.
- Cl.:** Measures 2-6. A long slur covers the entire measure range.
- Vln. 1:** Measures 2-6. A long slur covers the entire measure range.
- Vc.:** Measures 2-6. A long slur covers the entire measure range. A *gliss.* marking is present in measure 3. A '6' is written below the staff in measure 6.
- Pno.:** Measures 2-6. Features triplet chords in measures 2, 3, 4, and 5. The left hand has a *Ped.* marking in measures 2 and 5.
- Elect.:** Measures 2-6. A solid black bar covers the entire measure range.

Musical score for measures 7-10. The score includes staves for Flute (Fl.), Clarinet (Cl.), Violin 1 (Vln. 1), Violoncello (Vc.), Piano (Pno.), and Electric guitar (Elect.).

- Fl.:** Measures 7-10. A long slur covers measures 7-9, ending with a quarter rest in measure 10. The time signature changes to 10/4 at the end of measure 10.
- Cl.:** Measures 7-10. A long slur covers measures 7-9, ending with a quarter rest in measure 10. The time signature changes to 10/4 at the end of measure 10.
- Vln. 1:** Measures 7-10. A long slur covers measures 7-9, ending with a quarter rest in measure 10. The time signature changes to 10/4 at the end of measure 10.
- Vc.:** Measures 7-10. A long slur covers the entire measure range. A *gliss.* marking is present in measure 7. A '6' is written below the staff in measure 8. The time signature changes to 10/4 at the end of measure 10.
- Pno.:** Measures 7-10. Features triplet chords in measures 7, 8, 9, and 10. The left hand has a *Ped.* marking in measures 8 and 10. The time signature changes to 10/4 at the end of measure 10.
- Elect.:** Measures 7-10. A solid black bar covers the entire measure range. A '2' is written below the staff in measure 10. The time signature changes to 10/4 at the end of measure 10.

Silence 1 Stanza 2

♩=60 ♩=50

5 3

Fl. *f*

Cl.

Vln. 1 *ppp*

Vc. *ppp* *gliss.*

col legno bat. *ff*

Pno. *f*

Elect. $\text{H} \frac{10}{4} \text{---} \frac{4}{4} [3] \text{---}$

8 10/4

Fl. *ppp*

Cl. *ppp*

Vln. 1 *gliss.* *leggero* *gliss.*

Vc. *gliss.*

col legno bat. *ff*

Pno. *f*

Elect. $\text{H} \text{---} \frac{10}{4} \text{---} \frac{4}{4} [3] \text{---} \frac{10}{4}$

Silence 2

Stanza 3

♩=60

♩=72

Fl. $\frac{10}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Cl. $\frac{10}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vln. 1 $\frac{10}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vc. $\frac{10}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Pno. $\frac{10}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Elect. $\frac{10}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

legatissimo

f *f* *f* *p*

quasi sul pont.

Red. *Red.*

Fl. $\frac{12}{4}$ $\frac{4}{4}$ $\frac{10}{4}$

Cl. $\frac{12}{4}$ $\frac{4}{4}$ $\frac{10}{4}$

Vln. 1 $\frac{12}{4}$ $\frac{4}{4}$ $\frac{10}{4}$

Vc. $\frac{12}{4}$ $\frac{4}{4}$ $\frac{10}{4}$

Pno. $\frac{12}{4}$ $\frac{4}{4}$ $\frac{10}{4}$

Elect. $\frac{12}{4}$ $\frac{4}{4}$ $\frac{10}{4}$

Intensely sul tasto

quasi sul pont.

ff *fp* *fp* *p*

8va

Red.

15 Silence 3 Stanza 4

$\text{♩} = 60$ $\text{♩} = 70$

Fl. *mf* *f* 3 3 5

Cl.

Vln. 1 *f* 3 3

Vc. *f* *fp* *f*

Pno. *Ped.*

Elect. $\frac{10}{4}$ $\frac{9}{8}$ [6]

18

Fl. 3 3

Cl. *fp*

Vln. 1 3

Vc. *fp* *f*

Pno. *Ped.*

Elect.

19

Fl.

Cl.

Vln. 1

Vc.

Pno.

Elect.

21

Fl.

Cl.

Vln. 1

Vc.

Pno.

Elect.

10/4

Silence 4

Stanza 5

7

22 $\text{♩} = 60$

Fl. 10/4

Cl. 10/4

Vln. 1 10/4

Vc. 10/4

Pno. 10/4

Elect. 10/4 [7] []

9/8 70

mf

f

fp

f

9/8 [8]

24

Fl. 10/4

Cl. 10/4

Vln. 1 10/4

Vc. 10/4

Pno. 10/4

Elect. 10/4 [] []

fp

fp

f

10

36

Silence 7

$\text{♩} = 60$

Fl.

Cl.

Vln. 1

Vc.

Pno.

Elect.

Stanza 8

39

$\text{♩} = 72$

Fl.

Cl.

Vln. 1

Vc.

Pno.

Elect.

pp

legatissimo

quasi sul pont.

Intensely sul tasto

f

p

f

pp

Ped.

47

Fl.

Cl.

Vln. 1

Vc.

Pno.

Elect.

48

Fl.

Cl.

Vln. 1

Vc.

Pno.

Elect.

Silence 9

50

Fl.

Cl.

Vln. 1

Vc.

Pno.

Elect.

Stanza 10

52

Fl.

Cl.

Vln. 1

Vc.

Pno.

Elect.

Silence 10

Stanza 11

59

Fl. *fpp*

Cl. *fpp*

Vln. 1 *fpp*

Vc. *fpp*

Pno.

Elect. **■**

10/4

Silence 11

Stanza 12

68

♩=60

♩=85

Fl. *f* *sff*

Cl. *f* *sff*

Vln. 1 *fff* guitar slide guitar pick

Vc. *fff*

Pno. *f* *ff*

Elect. **■** 10/4 **■** 4/4 [16] **■** 5/4 **■** 4/4

71

Fl. f 5 6 5 3 5 6

Cl. f 6 7 7

Vln. 1 guitar pick fff guitar slide

Vc.

Pno. ff 3 Ped.

Elect. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ 15

73

Fl. Silence 12 $\text{♩} = 60$

Cl. 7 7

Vln. 1

Vc.

Pno. Ped.

Elect. $\frac{2}{4}$ $\frac{10}{4}$ 17 $\frac{4}{4}$

Stanza 13

75 $\text{♩} = 50$

Fl. *f* *ppp* *8va*

Cl.

Vln. 1 *ppp*

Vc. *ff* *gliss.*

Pno. *f* 3 3 3 3

Elect. $\text{H} \frac{4}{4} [18]$

Silence 13

Stanza 14

77 $\text{♩} = 60$ $\text{♩} = 90$

Fl.

Cl.

Vln. 1

Vc.

Pno. *f* 6 6 7 7 6

Elect. $\text{H} \frac{10}{4} [19]$ $\frac{4}{4} [20]$

80

Fl.

Cl.

Vln. 1

Vc.

Pno.

Elect.

Silence 14 Stanza 15

♩=60 ♩=90

83

Fl.

Cl.

Vln. 1

Vc.

Pno.

Elect.

Musical score for measures 88-91. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin 1 (Vln. 1), Violoncello (Vc.), Piano (Pno.), and Electric guitar (Elect.).

- Fl.:** Starts at measure 88 with a *mf* dynamic. Features a triplet of eighth notes, followed by a five-measure rest, and then a series of sixteenth-note runs with fingerings 6, 7, 7, 7.
- Cl.:** Starts at measure 88 with a *mf* dynamic. Features a five-measure rest, followed by a *mp* dynamic, then a *mf* dynamic with a five-measure rest, and finally a *f* dynamic.
- Vln. 1:** Remains silent throughout this section.
- Vc.:** Starts at measure 88 with a *f* dynamic. Features a long glissando across the measures.
- Pno.:** Remains silent throughout this section.
- Elect.:** Remains silent throughout this section.

Musical score for measures 90-93. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin 1 (Vln. 1), Violoncello (Vc.), Piano (Pno.), and Electric guitar (Elect.).

- Fl.:** Starts at measure 90 with a series of sixteenth-note runs with fingerings 7, 6, 6, 6, 7, 7, 7, 7.
- Cl.:** Starts at measure 90 with a *mf* dynamic. Features a five-measure rest, followed by a *mf* dynamic with a five-measure rest, then a *mp* dynamic.
- Vln. 1:** Starts at measure 90 with a *mf* dynamic. Features a long glissando across the measures.
- Vc.:** Starts at measure 90 with a *f* dynamic. Features a long glissando across the measures.
- Pno.:** Remains silent throughout this section.
- Elect.:** Remains silent throughout this section.

92

Fl. *mf* *f* *rall.*

Cl. *mf* *f*

Vln. 1 *mf* *f*

Vc. *mp* *f*

Pno. *mf* *f* *rall.*

Elect. **■**

94 $\text{♩} = 50$ *Playful* $\text{♩} = 80$

Fl. *mp* *fff* *mp*

Cl. *mp* *fff* *mp* *gliss.*

Vln. 1 *mp* *fff* *mp*

Vc. *mp* *fff* *mp*

Pno. *fff*

Elect. **■**

20

96

Fl. *mf* *mp* *mf*

Cl. *f* *mf*

Vln. 1 *f* *mf*

Vc. *f sempre*

x notehead: hit the strings with the wood part of the bow (col legno bat.) between the end of fingerboard and bridge

diagonal notehead: hit the 4 strings with the palm of left hand, around the middle of the fingerboard, producing a loud percussive sound that is immediately dampened by the weight of left hand on the strings

triangle notehead: hit the strings with the wood part of the bow (col legno bat.) between the tailpiece and the bridge

Pno. *mf* *f*

Elect. $\frac{2}{4}$

101

Fl. *mf*

Cl. *mf*

Vln. 1 *mf*

Vc. *f*

Pno. *ff*

Elect. $\frac{2}{4}$

104

Fl. *mf* 3 3 3 3 *mp* 5 *accel.* 3

Cl.

Vln. 1

Vc. *jété* *accel.*

Pno. *fff*

Elect.

Place violin on your lap.
Grab guitar slide
and guitar pick

107

Fl. *mf* 5

Cl.

Vln. 1

Vc. *jété*

Pno. *with palm of the hand*

Elect.

22 110

Fl. *3* *5* *3*

Cl.

f *mf*

R.H.: strum the strings up and down with guitar pick
 L.H.: (1) beginning, (2) middle (3) end of fingerboard
 pressure the guitar slide against all strings and gradually slide it
 according to the positions (1), (2), (3)

Vln. 1

Vc. *jété*

Pno. *with forearm*

Elect.

113

Fl. *5* *3* *5*

Cl.

Vln. 1

Vc. *jété*

Pno. *ff*

Elect.

116

Fl.

Cl.

Vln. 1

Vc.

Pno.

Elect.

120

Fl.

Cl.

Vln. 1

Vc.

Pno.

Elect.