

SEBASTIANO
DESSANAY ■

On D

for ensemble

Birmingham, Sept.-Dec. 2010

Instrumentation

Clarinet in Bb

Percussion (1 player)

Classical Guitar

Soprano

Violin

Viola

Cello

Double bass + Looper

General notation

Score is in C

Guitar and double bass sounding an octave lower than written

All instruments except pitched percussion should play the microtones, notated as follows:

♭ quarter flat

♯ quarter sharp

^ } Short pause (no longer than two bars)

▭ } Long pause (longer than two bars)



Loop repeats

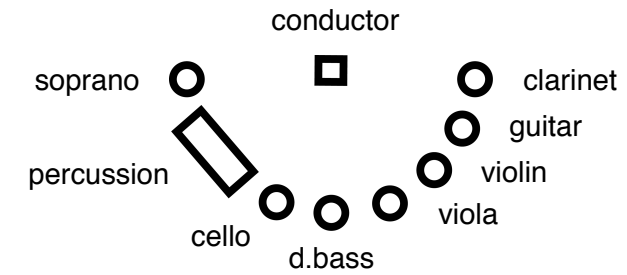
They should always be played at their independent speed (roughly indicated)



Improvisation boxes at page 15

Players should improvise on the given pitches unevenly and randomly, at a fast rate, going towards the highest or lowest pitches as indicated, with a gradual crescendo and accelerando

Suggested spatial setting



Performance notes

The piece is a big collective crescendo gesture. No instrument should prevail over the others.

The double bass amplification should be use in a very limited way, enough to hear the played back loops but not to cover the other instruments.

Additional amplification with a microphone for the classical guitar is advised.

If needed, the other instruments can be lightly amplified.

The amplification should only turned on and off when indicated on score.

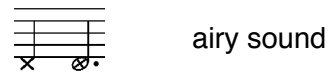
Conductor notation

Big arrows labelled with *instrument name* cue single or multiple entrances (or exits).

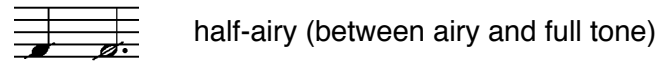
Big arrows labelled with *stop* cue general strings stop.

Cue label at bar 96 cues the upbeat to bar 96 for the improvising instruments.

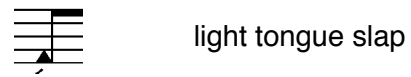
Bb Clarinet



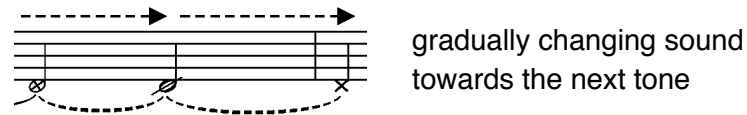
airy sound



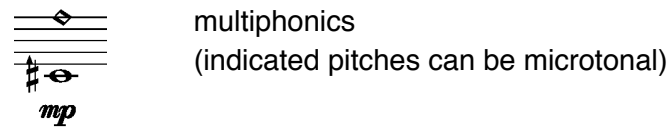
half-airy (between airy and full tone)



light tongue slap



gradually changing sound towards the next tone



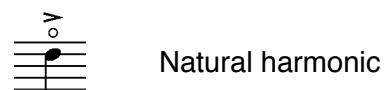
multiphonics (indicated pitches can be microtonal)

Classical guitar

Guitar tuned as follows:

D A D G B E
⑥ ⑤ ④ ③ ② ①

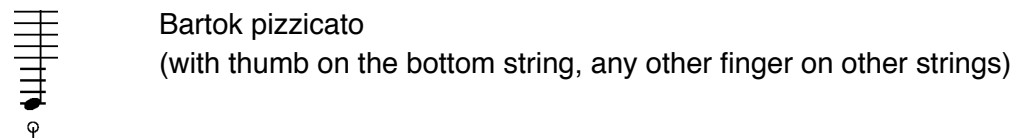
the use of a soft/medium plectrum is required where indicated



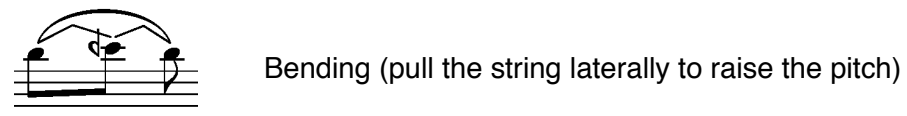
Natural harmonic



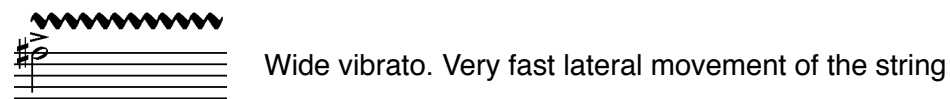
Artificial harmonic



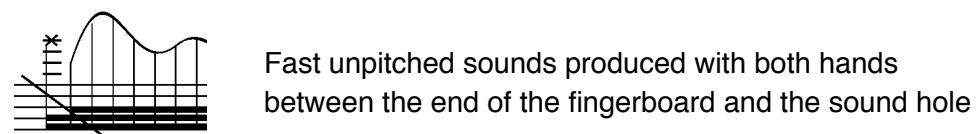
Bartok pizzicato (with thumb on the bottom string, any other finger on other strings)



Bending (pull the string laterally to raise the pitch)



Wide vibrato. Very fast lateral movement of the string



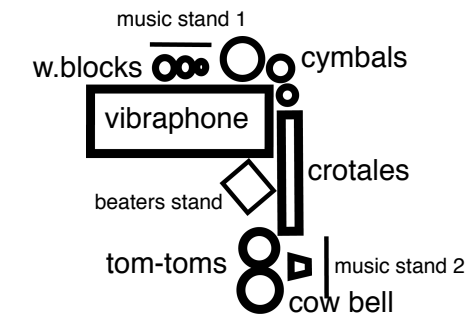
Fast unpitched sounds produced with both hands between the end of the fingerboard and the sound hole

Percussion (1 player)

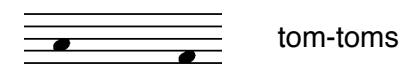
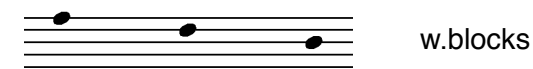
The percussion set is constituted by the following instruments:

- crotales (D3 to G#4)
- vibraphone
- suspended cymbals:
 - 1 ride (possibly 20" sized),
 - 2 splash (two different sizes possibly between 8" and 12")
- 3 Woodblocks (high, medium, low)
- 1 cowbell (medium/high tone)
- 2 Tom-toms (1 medium possibly 14" sized, 1 low possibly 18" sized)

The percussionist can decide for the best spatial setting according to the score requests. A possible setting is:



Notation:



Soprano

In addition to the normal tone three other types of sound are required:

murmured gibberish. They are fast quiet low-register non-pitched sounds, notated as follows:



humming. Pitched sounds with the closed mouth using the consonant [m].

hoarse. Pitched loud screamed sound.

Pronunciation *

[a] as in *apple*
 [o] as in *orange*
 [e] as in *bed*
 [ya] as in *Yasmine*
 [yo] as in *yogurt*



gradually changing sound
towards the next tone

Strings

The sul pont. sound is of two types:

non troppo = towards the bridge but still a full pitched sound
 molto = very close to the bridge, to produce a non-pitched hiss



gradually changing sound
towards the next tone



Loop repeats

They should always be played at their independent speed (roughly indicated).
 Entrances and stops are cued by conductor.

Double bass

Tuned as follows:

D A D G
 IV III II I



natural harmonics (sounding an octave lower than written)



Bartok pizzicato with the left hand



soft circular rubbing on the top of the instrument



little cow bell attached to the bow tip through means of a peg

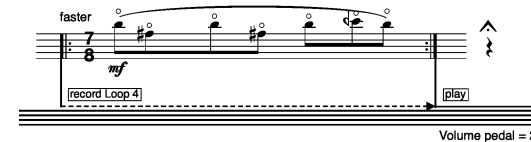
The double bass should be lightly amplified with a pick-up (microphone is less suitable as it would pick up the other instruments), connected to a bass amplifier placed closed to the bass player.

The double bass part includes the use of the following electronic devices:

a loop-pedal or loop-station with the 'reverse' function (recommened Digitech JamMan Stereo or Roland Boss RC-20XL);

a volume pedal;

Loops recording, play-back, reverse and volume pedal use are notated on a staff below the double bass staff.



Volume pedal has 4 values:

0 = volume off
 1 = minimum volume
 2 = medium volume
 3 = maximum volume

On D

Sebastiano Dessanay

4
4

Tranquillo ♩ = 66

airy, like a breeze

Clarinet in B \flat

Crotales

hard plastic mallet

Vibraphone Percussion

Vibraphone

motor off

arco

i.v.

Cymbals

with bow frog end

Guitar

beyond fingerboard

Soprano

gibberish, in the low register

4
4

Tranquillo ♩ = 66

Violin

mute on

Viola

mute on

Violoncello

mute on

Double Bass

mute on, bell attached

sul pont. molto

norm.

Looper

4
4

A

airy, like a breeze

G.P.
3"

airy sound -----> to half pitched -----

Cl. *pp* *p*

Crot. *pp* *pp*

Vib. i.v. Cymbals *pp* *p* with bow frog end

Vibraphone *p* arco 3

Gtr. *pp* *p*

S. *pp* *p*

4
4

A

G.P.
3"

con sord. sul pont. non troppo

Vc. *pp* *p*

Db. sul pont. molto *pp* *p* detach bell norm.

4
4

15 → to airy → → → to pitched →

Cl. *pp* *p* *pp* *p* *pp*

Crot. *p*

Vib. *pp* *poco* *pp* with bow frog end

Gtr. *p* *pp* let ring

S. *pp* *p*

Annotations: i.v., Cymbals, soft mallets, let resonate

4
4

Double Bass

Double Bass OUT

Double Bass

Vc. *p* norm. 2 3 4 5

Db. *pp* its own tempo ♩ = 68 ca. attach bell

4/4

Cl. ²² *p* *poco* tongue slap *pp* *p* *pp*

Crot. *p*

Cymb. *p*

Vibraphone *p* arco

Gtr. *p* l.v. *p*

S.

4/4 Double Bass

Vla. *pp* con sord. sul pont. non troppo

Vc. *pp* its own tempo ♩ = 64 ca.

Db. sul pont. molto detach bell

G.P. 5" **B** Cello

28

Cl. *p* *mp* *p* *p* *poco* *subito* *mp* tongue slap *tr* *tr* tongue slap

Crot.

Vib. *p* arco *p* 5 5 5 5 3 3

Gtr. *p* 3 3 3 3 3 3 *mp* *p* 7 7 let ring-----

S. humming *pp* *p* [m] [m]

Double Bass

Vln. con sord. sul pont. non troppo *pp*

Vla. *p*

Vc. *cresc. poco*

Db. *p* norm. $\text{♩} = 72 \text{ ca.}$ x 2

4
4

C

34

Cl. *p* *mp* *p* *p* *mp* *gliss.*

tongue slap

Crot. *p* *mp* *mp* *mf*

very short change to metal mallet

Vib. *mp* *mf* *mp*

mallet l.v. Cymbals mallets let resonate Vibraphone arco

Gtr. *mp* *pp* *p* *mf* *f* *mp*

S. [m] *pp* *p* *p* *mp*

4
4

C

Cello

Double Bass

Vln. *pp* *cresc. poco a poco* *norm.*

sul pont. non troppo

Vla. *p* *p*

Vc. *p* *cresc. poco*

Db. *p* *x 2*

$\text{♩} = 70 \text{ ca.}$

$\text{♩} = 76 \text{ ca.}$

41

Cl. *tr* *gliss.* *gliss.* *tr*
cresc. poco a poco

Crot. *mf* *mf*

Vib. mallets l.v. arco mallets l.v. (drop bow) take medium mallets mallets
mf *mp* *mf* *mf*

Gtr. *cresc. poco a poco* *mf* *cresc. poco a poco*

S. [m] gradually into [a] [a] *mp* *mf*

Cello
Double Bass

5

Vln. *cresc. poco a poco* *mp* *mf*

Vla. *cresc. poco a poco* *mp* *cresc. poco a poco*

Vc. *mf* *possibly same tempo as cello*

Db. *mf*

$\text{♩} = 84 \text{ ca.}$

4
4

2
4 4
4

46 *trm* *(b)* *cresc. poco a poco* *3* *3* *3* *trm* *(b)* *3* *3* *mf* *7* *cresc. poco a poco* *f*

Crot. *Cymbals mallets* *Vibraphone* *Cymbals* *Vibraphone* *I.v.* *Cymbals*

Cymb. *p* *mp* *mf* *3* *mp* *mf* *mf* *mp* *mf*

Gtr. *cresc. poco a poco* *f* *5* *ff*

S. *[a]* *[a]* *[a]* *[a]* *[a]* *[a]* *[a - yo]* *f* *cresc. poco a poco* *ff*

4
4

2
4 4
4

Double Bass
Cello OUT
Cello
Double Bass

Vln. *mute off* *0* *mf* *f* *ff*

Vla. *3* *3* *3* *mf* *f* *6* *6* *6* *6* *6* *6* *ff* *mute off*

Vc. *mute off* *f* *ff*

Db. *f* *ff*

♩ = 92 ca. *8va* *x 2*

4/4 **D** 5/4 4/4 5/4 4/4

Poco più mosso ♩ = 72

Cl. *p* *mp* *cresc. poco a poco* *mp* *cresc. poco a poco*

Crot. *mf* *p* *p* *mp* *cresc. poco a poco* *cresc. poco a poco*

Cymb. *mf* *p* *p* *mp* *cresc. poco a poco* *cresc. poco a poco*

Gtr. *mf* *f* *mp* *cresc. poco a poco* *f*

S. *sfz subito p* *p* *cresc. poco a poco* *mf* *cresc. poco a poco*

4/4 **D** 5/4 4/4 **Double Bass** 5/4 **Cello** 4/4 **Viola**

Poco più mosso ♩ = 72

Vln. *sfz subito p* *pp* *mf* *mf* *mf* *mf*

Vla. *sfz subito p* *pp* *mf* *mf* *mf* *mf*

Vc. *sfz subito p* *pp* *mf* *mf* *mf* *mf*

Db. *sfz subito p* *mf* *mf* *mf* *mf* *mf*

Annotations: *gliss.*, *horizontal vib.*, *with plectrum*, *8^{va}*, *♩ = 100 ca.*, *♩ = 84 ca.*, *♩ = 92 ca.*, *cresc. poco a poco*

4/4

2/4

4/4

E

Poco più mosso ♩ = 80

61

Cl. *mf* 3 3 3 *f* 5 5 *mp* *mp* *tr* 3

Crot.

Vib. 6 6 *mf* *mp* *f* *f* *mp* *mp* Cymbals Wood Blocks Vibraphone

Gtr. *ff* *mf* 5 5 5 5 *f* *mf* horizontal vib. with plectrum

S. *gliss.* *f* *gliss.* *gliss.* *gliss.* 3 *ff* *sfz subito mp* *mp* 3 3 [a] [a] [a - - yo] [e] [e] [ya] [e]

4/4

2/4

Stop

4/4

E

Poco più mosso ♩ = 80

Double Bass

Vln. 3 *cresc. poco a poco* 7 6 6 *f* *sfz subito mp* *p* *gliss.* *gliss.* *gliss.* *cresc. poco a poco*

Vla. *cresc. e accel. poco a poco* *f* *sfz subito mp* *p* 5 5 *cresc. poco a poco* 5 5

Vc. *cresc. e accel. poco a poco* *f* *sfz subito mp* *p* 5 5 *mf*

Db. *cresc. e accel. poco a poco* *f* *sfz subito mp* *mf* *♩ = 120 ca.* 8^{va} 3 4

4/4

5/4

3/4

4/4

F

Poco più mosso ♩ = 88

Cl. *mf* *f* *mf*

69 *tr* *tr* *mf* *f* *mf*

Crot. *f*

Vib. *mf* *f* *mp* *f* *f* *mf*

Cymbals *mp* *f*

Wood Blocks *mf*

Gtr. *f* *ff* *mf* *5* *5* *5*

norm.

S. *mf* *f* *ff* *sfz subito mf* *gliss.*

[ya] [e] [ya] [e - ya] [e - ya] [e - ya] [e - ya] [a] [e] [ya]

4/4

Cello

5/4

Stop

3/4

4/4

F

Poco più mosso ♩ = 88

Vln. *cresc. poco a poco* *mf* *f* *sfz subito mf* *gliss.*

Vla. *cresc. poco a poco* *mf* *f* *sfz subito mf* *3* *3*

Vc. *mf* *cresc. poco a poco* *f* *sfz subito mf* *3* *3*

Db. *cresc. poco a poco* *ff* *sfz subito mf*

♩ = 100 ca.

12 **4**
4

75

Cl. *mf* *f* rough

Crot.

W.B. *mf* *f* *mf* **Vibraphone** **Wood Blocks**

Gtr. *f* *f* with plectrum

S. *cresc. poco a poco* *gliss.* *f* [e] [ya] [e - ya] [e - ya] [e - ya] [e - ya] [a] [yo] [a] [yo] [a]

4
4

Double Bass

Cello

Double Bass

Vln. *cresc. poco a poco* *f* *ff* its own tempo ♩ = 140 ca.

Vla. *cresc. poco a poco* *f* *ff*

Vc. ♩ = 120 ca. *mf*

Db. ♩ = 140 ca. *ff*

Lp. **record Loop 8** **play** **record Loop 7** **play**

Volume pedal = 1

* possible amplification for guitar and other instruments ON

4
4

G

Cl. *80 norm.* *f* *rough* *f* *3* *3*

Crot.

W.B. *f* *mf* *f* *f* **Vibraphone** **Wood Blocks**

Gtr. *norm.* *ff* *with plectrum* *f* *ff*

S. *5* *3* *3* *3* *ff*
 [yo] [a - yo] [e- ya] [e- ya] [e - ya] [a]

4
4

G

Violin **Viola** **Violin** **Cello** **Viola** **Violin** **Cello** **Viola** **G**

Vln. *faster* *mf* *faster* *mf* *faster* *mf*

Vla. *mf* *faster* *mf* *faster* *mf*

Vc. *faster* *mf* *faster* *mf*

Db. *faster* *f* *faster* *f*

Lp. **record Loop 6** **play** **record Loop 5** **play**

♩ = 120 ca.

14

4
4

3
4

86

Cl. *norm.*
f

Crot.

W.B. *f* *ff* *f*

Vibraphone

Wood Blocks

Gtr. *norm.*
ff

S. *f* *ff*
[a]

4
4

3
4

Vln. *cresc. poco a poco* *f*

Vla. *cresc. poco a poco* *f*

Vc. *cresc. poco a poco* *f*

Db. *faster* *mf*

Lp. *faster* *mf*

record Loop 4 play

record Loop 3 play

Volume pedal = 2

3
4

4
4

6
4

4
4¹⁵

accel.

Cl. *f* *90* *f* *ff* *pp* *ff* *fff*

Vib. *f* *ff* *pp* *ff* *fff*

Crot. *fff*

Vibraphone *f* *ff* *pp* *ff* *fff*

take hot-rods Cymbals let resonate Tom-toms

improvise on pitches in random order as fast as possible going towards the higher register

improvise on pitches in random order as fast as possible going towards the lower register

Cue Cue

Gtr. *ff* *ff* *ff* *ff* *ff*

S. *f* *ff* *ff* *ff* *ff*

[a] [a] gradually into [o] [a] [o] [a]

low but not the lowest high but not the highest lowest possible highest possible

improvise on pitches in random order as fast as possible going towards the higher register

improvise on pitches in random order as fast as possible going towards the lower register

Cue Cue

3
4

4
4

6
4

4
4

Cue progressive start of improvisation sections

accel.

Vln. *cresc. poco a poco* *ff* *ff* *ff* *ff* *ff*

Vla. *cresc. poco a poco* *ff* *ff* *ff* *ff* *ff*

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

Db. *faster* *mf* *faster* *mf*

Lp. *mf* *mf*

record Loop 2 play record Loop 1 play

improvise on pitches in random order as fast as possible going towards the higher register

improvise on pitches in random order as fast as possible going towards the lower register

improvise on pitches in random order as fast as possible going towards the lower register

Cue Cue Cue Cue

16 **4/4** **H** **Feroce** ♩ = 100

97

Cl. *sfz f* *sfz f* *f* *tr*

Crot.

Tom-t. *sfz f* *ff* *f*

Gtr. *sfz ff* *sfz* *sfz* *sfz* *sfz*

S. *sfz ff* [bom] [bom] [bom]

4/4 **H** **Feroce** ♩ = 100

Vln. *sfz f* *sfz* *sfz* *sfz* *sfz*

Vla. *sfz f* *sfz* *sfz* *sfz* *sfz*

Vc. *sfz f* *sfz* *sfz* *sfz* *sfz*

Db. *sfz* *f* *sfz* *sfz* *sfz*

Bartok pizz. l.h. *sfz* *f* *sfz* *sfz* *sfz*

Lp.

4
4

5
8

4
4

3
4

Cl. *f* 102 *f* 6 6 (h) tr

Crot.
Tom-t. *ff* Cow Bell *f* Tom-toms

Gtr. *sfz* *sfz*

S. [bom] [bom] [bom] [bom]

4
4

5
8

4
4

3
4

Vln. *sfz*
Vla. *sfz*
Vc. *sfz*
Db. *sfz* 3 3 3 3
Lp. *sfz* 3 7 7

18

3
4

6
4

106 *tr* *(b)*

Cl.

Crot.

Tom-t.

cresc. poco a poco

Gtr.

sfz *sfz* *cresc. poco a poco*

S.

cresc. poco a poco

[bom] [bom]

3
4

6
4

Vln.

Vla.

Vc.

Db.

sfz *sfz* *sfz*

3 3 3 3 3 3 3 3 3 3

sfz *sfz*

6 6 6

6
4

4
4

Tempo I Tranquillo

as high as possible

gliss.

110

Cl. *ff*

Crot.

Tom-t. *cresc. poco a poco* *ff* niente subito damp Cymbals with hot-rod *pp* *p*

Gtr. *fff* *pp* *p*

S. *fff* niente subito murmur *pp*

6
4

4
4

Tempo I Tranquillo

niente subito
sul pont. molto

Vln. *ff* *ppp* *poco*

Vla. *ff* *ppp* *poco*

Vc. *ff* *ppp* *poco*

Db. *ff* niente subito *ppp* *poco* rubbing the top of the instrument

Lp. *ff* niente subito *ppp* *poco* like a wave *poco* *poco*

Volume pedal = 0 Insert reverse Volume pedal *poco*

* possible amplification for guitar and other instruments OFF

20
4
4

114

Cl. *pp* *poco* *morendo...*

Crot. take hard plastic mallet *pp* with brush *ppp* *pp* *morendo...* soft mallet *ppp*

Cymb. *ppp* *pp*

Gtr. *ppp* *pp*

S. *p* *ppp* *pp*

4
4

Vln. *morendo...*

Vla. *morendo...*

Vc. *morendo...*

Db. *morendo...*

Lp. *sim.* *poco* *poco* *poco*