

Durme, durme
for sextet and playback

José del Avellanal Carreño
2023

Composer's Note

The inspiration for this piece came to me at a record store in Madrid, where I came across a second hand vinyl from the 1960s, a collection of arrangements of Sephardic ballads sung by Yehoram Gaon, which I ended up buying. This album caught my attention since I knew very little of the Sephardic culture other than its history of diaspora and the fact that one of its languages, Judaeo-Spanish or Ladino (which was also the language of the songs in the album), derives from Old Spanish and is mostly intelligible by Spanish speakers.

I was very touched by the content of the songs in this album, ranging from love songs to laments to lullabies. Inspired by the theme of the night (which was the main theme of the concert for which this work was written) I made some experiments playing the lullabies of the album in a turntable with a particular fixation in the words 'Durme, durme' - meaning 'sleep, sleep'. Fragments of these experiments became the content of my electronic part, and its interactions with the ensemble aim to provide a reflection on cultural transmission through time, its resulting erasure and loss, and its constant reinvention and reactualisation.

Instrumentation

Alto Flute

Bass Clarinet in B \flat

Percussion (bass drum, 2 crotales [high A, high A \sharp])

Piano

Violin

Violoncello

Performance Notes

It is recommended that the piece is performed with a conductor.

The playback consists of an Ableton Live file with a series of audios, to be triggered through locators at the moment specified in the score. This may be done by the conductor or by an assistant offstage. For the reproduction of the playback, a pair of speakers in stereo position should be positioned either on the sides or behind the ensemble.


When playing alongside the playback (or tape) the ensemble, unless indicated otherwise, should follow the tempo of the playback (indicated approximately between square brackets). If no additional tempo indication is given, the ensemble should keep the tempo of the playback after it stops.

There are instances in which a player should play in a different tempo independent from the ensemble, this has been indicated through a smaller tempo indication and specific instructions in each specific stave.


Notation

 : Quarter-tones

 : Non-specific microtonal accidentals

 [Piano] : Play note while firmly damping the string and the strings of surrounding notes with the palm of the hand

 [Piano] : Hold pedal, until a later indication to lift or until the sound dies away

 [Piano] : Slam pedal

[Woodwinds] : In specific trills, there is no indication of the note to be trilled but, instead, the finger or key to trill (i.e. LH2, meaning left hand, 2nd finger)

Written in 2023 for the Nightshifts project, led by Andreas Bäuml and Cassandra Hutsteiner

Duration: c. 7'

Durme, durme

José del Avellanal Carreño

[1] Starting the vinyl c. 15" [♩ = c. 63] Harp

The score is for a piece titled "Durme, durme" by José del Avellanal Carreño. It features a Tape track at the top, which begins with a vinyl start (indicated by a box with the number 1) and a tempo marking of approximately 63 beats per minute. The melody on the Tape track starts with a half note followed by eighth notes, then quarter notes, and ends with a half note. The lyrics "Dur - me, dur - me, mi" are written below the Tape track. Below the Tape track are staves for Alto Flute, Bass Clarinet in Bb, Percussion, Piano, Violin, and Violoncello. The Alto Flute and Bass Clarinet in Bb staves have a half rest in the first measure. The Percussion staff has a half rest in the first measure. The Piano staff has a half rest in the first measure. The Violin and Violoncello staves have a half rest in the first measure. The tempo marking [♩ = c. 63] is repeated below the Violin staff.

8

Tape

al - ma don - ze - lla, dur - me, dur-me, sin an - sia y do - lor, Dur-me, dur -

senza vib (sempre)

ppp \longleftarrow *mf*

(trill key 1)

ppp \longleftarrow *mf*

Perc. Bass Drum *mp*

Pno. *p*

$\text{Red } \frac{1}{2} \rightarrow$

Vln. senza vib (sempre) [$\text{♩} = \text{c. } 69$]

Vc. senza vib (sempre) [$\text{♩} = \text{c. } 69$]

ppp \longleftarrow *mf*

ppp \longleftarrow *mf*

Needle noises c. 4"

c. 5"

2 Needle + false start c. 4" [♩ = c. 62]

18

Tape

- me, _____ Dur - me, dur

A. Fl.

p *ppp*

B. Cl.

ppp *pp*

Perc.

♩ = c. 42 (follow piano)

Crotales

p

Pno.

♩ = c. 42 (own tempo)

ppp *lontanissimo, like distant raindrops*

mf

Vln.

ppp *sf*

Vc.

ppp *sf*

let note die out organically (free duration) and wait for the next tape cue

(C key RH)

bisb.

Red. 1/2 →

[♩ = c. 66] rit. . . . A tempo

24

3

Needle

Cello

Hay dos an - yos_ que su-fre mi al - ma por ti_

A. Fl.

p \curvearrowright *pp*

ppp \leftarrow *p* \rightarrow *ppp*

B. Cl.

pp \leftarrow *mp* \rightarrow *ppp*
poss.

(trill key 2)

(sliver key)

ppp \leftarrow *p* \rightarrow *ppp* \leftarrow

Perc.

(connect with the end of the violin note, play earlier if needed)
scrape

ppp
ma sonore

Pno.

[♩ = c. 66] rit. . . . A tempo

Vln.

ppp \leftarrow *p* \rightarrow *pp*

pp

Vc.

pp \leftarrow *mp* \rightarrow

ppp \leftarrow *p* \rightarrow

33

rit.

Tape
jo - ya, mi lin - da da - ma, por ti_ jo - ya, mi lin - da da - ma.

A. Fl. c. 6" A tempo (♩ = c. 66)

B. Cl. c. 6" bisb. (LH1)
pp

Perc. c. 6"
Bass Drum
scrape, with finger
pp

Pno. c. 6"
with depth, resonance
should last until the fermata!
pp mp pp

Vln. rit. c. 6" A tempo (♩ = c. 66)
p ppp

Vc. c. 6" sul tasto
pp

43

Tape

A. Fl. *vib. ord.* *non vib.* (LH4) *tr*

B. Cl. *tr*

Perc.

Pno. *♩ = c. 42 (own tempo)* *♩ = c. 66 (return to ensemble tempo)* *ppp* *lontanissimo* *Red.*

Vln. *tr* *ord.*

Vc. *tr*

Detailed description of the musical score: The score is for measures 43-48. It includes parts for Tape, A. Flute, B. Clarinet, Percussion, Piano, Violin, and Viola. The A. Flute part has a dynamic range from ppp to mf, with a 'poco espress.' marking and a vibrato instruction that changes from 'vib. ord.' to 'non vib.' over a slur. The B. Clarinet part has dynamics from ppp to mp and p, with a 'poco espress.' marking and a trill. The Percussion part has a single note marked 'mp' in measure 45. The Piano part has a section from measure 43 to 45 marked 'ppp lontanissimo' with a tempo change to 'c. 42 (own tempo)', and a section from measure 46 to 48 marked 'c. 66 (return to ensemble tempo)'. The Violin part has dynamics from ppp to sfp and p, with a trill and a 'poco' marking. The Viola part has dynamics from ppp to sfp and p, with a trill. The score uses various time signatures: 3/4, 4/4, 3/4, 4/4, 3/4, 4/4, 3/4, 4/4, 3/4, 4/4, 3/4, 4/4.

52 Needle noises c. 3" [4]

5 rit. [A tempo (♩ = c. 66)]

Tape

Dur - me, dur - me, _____

A. Fl. (both RH trill keys) *pp* *ppp < p* *p < f* *p < mf*

B. Cl. *pp* *f* *pp* *mp*

Perc. with a different mallet *p*

Pno. *f* *pp* *ped 1/2*

Vln. *pp* *ppp < p* *ord.* *sf* *p* *mf*

Vc. *pp* *ppp < p* *ord.* *sf* *mp*

hidden under the ensemble texture

62

Tape

A. Fl.

B. Cl.

Perc.

Pno.

Vln.

Vc.

accidental overblow is welcome!

p *f* *p* *f* *poco* *pp* *f* *mp* *sf*

pp *f* *p* *mf* *p* *f* *pp* *mf* *sf*

f

pp *f* *sf* *p* *mf* *pp* *f* *mp* *sf*

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

(reg. key)

bisb.

[♩ = c. 72]

78

Tape

5 Needle c. 2"

Flute

Que tu 'scla - vo__ que tan - to de - se - a__ ver tu_ suen-yo

A. Fl.

B. Cl.

Perc.

Pno.

Vln.

Vc.

ord. *tr*

poco *sub.* *poco*

mp *pp* *sf* *mf* *ppp* *mp*

p *pp* *poco* *sf* *pp* *poco* *ppp*

pp *8^{va}* *red.* →

sf *p* *ppp* *mp*

86 [♩ = c. 66]

Scratch + Vinyl end c. 5"

Click Sweep

Click Sweep

x 5

A. Fl. c. 9" ♩ = c. 72

B. Cl. c. 9"

Perc. c. 9"

Pno. c. 9"

Vln. [♩ = c. 66] c. 9" ♩ = c. 72 sul tasto

Vc. c. 9"

ord. *tr*

ppp *p* *ppp* *pp* *mf* *ppp*

ppp *p* *ppp* *pp* *mf* *ppp*

p

mp

ppp *p* *ppp* *ppp* *mf* *pp* *mp*

ppp *p* *ppp* *ppp* *mf*

red. 1/2

97

Tape

A. Fl.

B. Cl.

Perc.

Pno.

Vln.

Vc.

The score consists of seven staves. The top staff is labeled 'Tape' and shows a sequence of time signatures: 4/4, 3/4, 2/4, 5/4, 4/4, 2/4, 5/4, 4/4, 5/4. The A. Fl. staff begins with a trill and includes dynamics *pp*, *ppp* < *pp*, *ppp* < *p* > *ppp*, and *ppp* *poco*. The B. Cl. staff includes dynamics *p*, *ppp*, *mp*, *pp*, *ppp* < *p* > *ppp*, and *ppp* *poco*. The Perc. staff has a *pp* dynamic. The Pno. staff has a *pp* dynamic. The Vln. staff includes dynamics *pp*, *ppp*, *mp*, *pp*, *ppp* < *p* > *ppp*, and *ppp* *poco*. The Vc. staff includes dynamics *p*, *ppp*, *mp*, *pp*, *ppp* < *p* > *ppp*, and *ppp* *poco*. The Vln. staff also includes the instruction 'sul tasto' and 'ord.'. The Vc. staff includes the instruction 'sul tasto' and a trill.

105

Tape

A. Fl.

B. Cl.

Perc.

Pno.

Vln.

Vc.

Poco meno mosso (♩ = c. 66)

> pp sub.

p

ppp

pp < p

pp

> pp sub.

ppp < p

ppp

pp

p

15

> pp sub.

ord.

ppp < p

ppp

pp

sul tasto

(sul tasto)

< pp sub.

p

ppp

pp

20.

v

112

Score for measures 112-116, featuring Tape, A. Fl., B. Cl., Perc., Pno., Vln., and Vc.

Tempo/Performance Markings: *pp*, *poco*, *più pp*, *Sost.*

Measure 112: A. Fl. and Vc. start with *pp*. B. Cl. has *pp* and *poco*. Perc. has *pp*. Vln. has *pp*.

Measure 113: A. Fl. and Vc. have *più pp*. B. Cl. has *più pp*. Perc. has *pp*.

Measure 114: A. Fl. and Vc. have *più pp*. B. Cl. has *più pp*. Perc. has *pp*. Pno. has *Sost.* marking.

Measure 115: A. Fl. and Vc. have *più pp*. B. Cl. has *più pp*. Perc. has *pp*. Pno. has *Sost.* marking.

Measure 116: A. Fl. and Vc. have *più pp*. B. Cl. has *più pp*. Perc. has *pp*. Pno. has *Sost.* marking.