

De Musica

Dominick DeStefano

(2024)

Full Score

De Musica

Written for Kitchen Sink

Duration: approx. 10'

Instrumentation:

Flute	Trombone
Clarinet in Bb	Synthesizer
Soprano Saxophone (doubling tenor saxophone)	Piano
Bassoon	Bass
Bb Trumpets 1 & 2	Drums
Horn in F	

Program Notes:

“De Musica” is based on my exploration of Platonic views on music. In *The Republic*, Plato discusses his views of music and how music and the arts would function in his perfect society. Plato advocates for the strict regulation of the arts and music as he feels that music that is improper can be detrimental to the functioning of a well-ordered society.

Another author that this piece takes inspiration from is the fifth century writer St. Augustine. In his music treatise, from which this piece takes its namesake, Augustine discusses his views of music and its role in society. Building on the ideas of Plato, he viewed music as a scientific discipline. He believed that music was meant to be studied by scholars and that the performance of music was inherently lesser than its study.

“De Musica” is built around exploring some of these ideas, particularly the move away from musical perfection. The main choral theme of the piece becomes corrupted as the piece progresses. The piece explores the tritone in various forms. In antiquity, the tritone was considered to be one of the ultimate dissonances. The piece does so both through the use of improvised melodic tritones as well as the bitonal dissonance between F major and B major.

Finally, “De Musica” is meant to serve as a vehicle for improvisation. Every member of the ensemble is given the opportunity to improvise through solo sections and moments of group improvisation and aleatory. This piece has featured solos for the drums, trumpet, synthesizer, and saxophone.

De Musica

For Kitchen Sink

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Transposed Score

$\text{♩} = 66$

Flute

Clarinet in Bb

Soprano Saxophone

Bassoon

Trumpet in Bb 1

Trumpet in Bb 2

Horn in F

Trombone

Synthesizer

Piano

Double Bass

Drum Set

pp

pp

Melody

pp

pp

mute

bucket mute

pp

F

C

pp

pizz.

F

C

Very sparse, with mallets

14 **A**

Fl. Use primarily tritones

Cl. in Bb Use primarily tritones

S. Sax. Use primarily tritones

Bsn. Use primarily tritones

Tpt in Bb 1 open *mp*

Tpt in Bb 2 open *mp*

Hn in F open *mp*

Tbn. open *mp*

Synth. Use primarily tritones

Pno *mp*

D. B. $\frac{F}{B}$ Free

Free solo,
Slowly build intensity

Dr.

19

Fl.

Cl. in Bb

S. Sax.

Bsn

Tpt in Bb 1

Tpt in Bb 2

Hn in F

Tbn.

Synth.

Pno

D. B.

Dr.

The score is written for measures 19 through 22. The woodwind section (Flute, Clarinet in Bb, Saxophone, Bassoon) and the Synth part have a boxed-in note in measures 19 and 20. The brass section (Trumpets in Bb 1 & 2, Horn in F, Trombone) and the Piano part have melodic lines. The Percussion section (Drum Bass and Drums) provides a rhythmic accompaniment. The time signature changes from 5/4 to 3/4 to 4/4 across the measures.

Random, fast runs
Somewhat sporadic

23

Fl.

Cl. in Bb

S. Sax.

Bsn.

Tpt in Bb 1

Tpt in Bb 2

Hn in F

Tbn.

Synth.

Pno

D. B.

Dr.

28

Building intensity

Dying out

Fl.

Cl. in Bb

S. Sax.

Bsn.

Tpt in Bb 1

Tpt in Bb 2

Hn in F

Tbn.

Synth.

Pno

D. B.

Dr.

33 **B**

Fl. *f*

Cl. in Bb *f*

T. Sax. *f*

Bsn. *f*

G Sparse long notes
C# Slowly build intensity

Tpt in Bb 1 mute

G Solo, free
C#

Tpt in Bb 2

C
F#
mute

Hn in F

F
B
mute

Tbn.

Synth. Doubling flute *f*

F
B
Comp trumpet solo

Pno

F
B
Comp trumpet solo

D. B.

Comp Time, fast double time feel

Dr.

37

Fl.

Cl. in Bb

T. Sax.

Bsn.

Tpt in Bb 1

Tpt in Bb 2

Hn in F

Tbn.

Synth. Interact with trumpet

Pno

D. B.

Dr.

This musical score page, numbered 41 at the beginning, features a variety of instruments. The top section includes Flute (Fl.), Clarinet in Bb (Cl. in Bb), Tenor Saxophone (T. Sax.), and Bassoon (Bsn.), all with melodic lines. Below these are the brass instruments: Trumpet in Bb 1 (Tpt in Bb 1), Trumpet in Bb 2 (Tpt in Bb 2), Horn in F (Hn in F), and Tuba (Tbn.), which are mostly playing sustained notes. The Synthesizer (Synth.) has a melodic line similar to the flute. The bottom section consists of the Piano (Pno), Double Bass (D. B.), and Drums (Dr.), all providing a rhythmic accompaniment with slash marks indicating specific patterns.

46

Fl.

Cl. in Bb

T. Sax.

Bsn.

Tpt in Bb 1

Tpt in Bb 2

Hn in F

Tbn.

Synth.

Pno

D. B.

Dr.

51 C

Fl. *f*

Cl. in Bb *f*

T. Sax. *f*

Bsn. *f*

Tpt in Bb 1 *f* open

Tpt in Bb 2 *f*

Hn in F *f* open

Tbn. *f* open

Synth. Solo, free

Pno. *f*

D. B. Synth solo, comp

Dr. Synth solo, comp

56

Fl.

Cl. in Bb

T. Sax.

Bsn

Tpt in Bb 1

Tpt in Bb 2

Hn in F

Tbn.

Synth.

Pno

D. B.

Dr.

61

Fl.

Cl. in Bb

T. Sax.

Bsn.

Tpt in Bb 1

Tpt in Bb 2

Hn in F

Tbn.

Synth.

Pno

D. B.

Dr.

66

Chaos

Fl.

Cl. in Bb

T. Sax.

Bsn.

Tpt in Bb 1

Tpt in Bb 2

Hn in F

Tbn.

Synth.

Pno.

D. B.

Dr.

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

Fade out

71 **D** Slower

Fl. *pp* Start together, slowly desynchronize
Move to next measure after cue

Cl. in Bb *pp*

S. Sax. *G*
C# Solo, freely

Bsn *pp* Slowly fade out

Tpt in Bb 1 *pp*

Tpt in Bb 2 *pp*

Hn in F *pp*

Tbn. *pp*

Synth.

Pno $\frac{F}{B}$ Free, soprano saxophone solo

D. B. $\frac{F}{B}$ Free, soprano saxophone solo

Dr. Free, soprano saxophone solo

74

Fl.

Cl. in Bb

S. Sax.

Bsn.

Tpt in Bb 1

Tpt in Bb 2

Hn in F

Tbn.

Synth.

Pno

D. B.

Dr.

Free, based around G as the tonic pitch. Fade out to nothing.