

Stefano Giannotti

DIALOGHI

01 - 50



50 Radio Miniatures (2007/2008)

SWR

DIALOGHI is a series of speeches and acoustic talkings between elements, people, materials and other. A sort of modular sound-metaphors monument organized like a clock, a perfect mechanism made of several 1 minute pieces (dialogues).

This series of pieces are sorts of surrealistic and abstract dialogues between noise, music instruments, between different concepts and meanings; going deeply into this process we could say that what's happening is a metaphysical discussion about nothing and everything, a conversation between acoustic images. Some of these images combine into a sort of evolutive process, showing a moral of the story; other constructions develop in a more hermetic direction, appearing thus as pure actions. In this way the dialogue between white and pink becomes a simple game between two sound-waves (pink noise and white noise), while the dialogue between the artist and the society shows a cock singing in a poultry-yard with its audience making ovations (all chickens and successively, all animals of the farm and then of the world): Ulysses (a bass tuba launching invocations) meets the sirens (police and ambulance) while some pigeons on the wing discuss with a broken microphone. The 118 elements introduce themselves, then combine and react giving birth to Chemistry; on the other side two, three, four melodic lines create classic counterpoints, fugue and double choir. The West dialogues with The Far West...

The whole series of dialogues alternates and combine bass tuba and percussion with natural and electronic sounds sampled instruments, assorted noise and voices; the final result is a sort of large hybrid orchestra trying to include in an utopian way all sounds of the world.



Stefano Scintu

DIALOGHI

- 01 - Dialogue between a Male Computer and a Female Computer
- 02 - A Writer speaks with His Paper
- 03 - Dialogue between Shadows and Lights
- 04 - A Broken Microphone chats with some Pidgeons on the Wing
- 05 - A Conversation between Waking an Sleeping
- 06 - Waking and Sleeping converse in Reverse
- 07 - The Male Computer and the Female Computer go on talking in a distorted way
- 08 - The Writer fights with His Paper (dedicated to Alan Charchessov)
- 09 - A Doctor has a Discussion with His Sick Patient
- 10 - An Interesting Argument between White and Pink
- 11 - Ulysses meets the Sirens
- 12 - Inner Dialogue
- 13 - The Shepherd gives a Lesson to His Flock
- 14 - Dia-Monologue (without Interferences)
- 15 - Counterpoint for two voices (with a few Interferences)
- 16 - Counterpoint for three voices (with some Interferences)
- 17 - Fugue for four voices (with many Interferences)
- 18 - Conversation between Interferences
- 19 - Dialogue between the Artist and Society
- 20 - Dialogue between two Generations
- 21 - A Square spits in the Eye of a Triangle
- 22 - Ulysses meets Penelopes
- 23 - Conversation amongst Frequencies
- 24 - Conversation among Waves
- 25 - Conversation among the 118 Elements
- 26 - The 118 Elements combine: the Birth of Chemistry
- 27 - A Wet Glass moves in a Digital Landscape (dedicated to Roberto Castello)
- 28 - Clouds observe the Directions of Winds
- 29 - Meditation between two Angels
(the Male Computer's and Female Computer's Guardians)
- 30 - Chat between two Lonely Hearts
- 31 - The Writer provokes Opinion
- 32 - Discussion between White globules and Red globules
- 33 - The Doctor tries to cure the Artist by using the Broken Microphone
- 34 - Duel between winged creatures
- 35 - The shepherd celebrates the marriage between waking and sleeping
- 36 - Dialogue between consciousness and its ghosts
- 37 - Choir of ghosts
- 38 - Jam-Session
(or an interesting Jam-Session between a Cowboy, His Heart, Calves and Goats,
a Parrot, a Monkey and a Sea-Lion)
- 39 - Dialogue between the West and the Far West (dedicated to Simon Jeffes)
- 40 - Skyscrapers dream together
- 41 - Old Pots oscillate together
- 42 - The Wet Glass holds a Heroic Speech
- 43 - Battle among Glass, Leather and Brass
- 44 - Choir of Sick Patients
- 45 - Dialogue between the East and the Middle East
- 46 - A Siren evokes the Spirit of Her Ancestor
- 47 - The Triangle and the Square create the Double Entente
- 48 - Old Pots grow-up (dedicated to Maurice Ravel)
- 49 - The Male Computer and the Female Computer react
- 50 - The Death of Chemistry

Concept, music and texts by **Stefano Giannotti**
2007/2008

Marco Fagioli: bass tuba, trumpet, water tubes

Frank Thomè: percussion (vibraphone, glockenspiel,
marimba, tympani, tubular bells, fog-horn and drums

Stefano Giannotti: guitar, banjo, bass guitar, keyboards,
objects, samplings and electronics

Sarah Palmer: female speaker

Anthony Gibbs: male speaker

Choir of Friends from SWR

Manfred Seiler: sound-engineer at SWR T1 Studio

Giampaolo Antoni: sound-engineer at Euphonic Studio
(Migliarino Pisano, Italy)

Production for **SWR Hörspiel Abteilung**

Redaction: **Hans-Burkhard Schlichting** and **Frank Halbig**

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Complete Score

Notice: every piece lasts exactly 1 minute, without the reading of the titles, each of them lasting 5 to 15 seconds

Dialogue No.01

Male Speaker:

Number 1: Dialogue between a Male Computer and a Female Computer

Victoria: *Things work in this way sometimes. I wonder if you did see it. On my side I can't complain about the fridge. By the way have you heard about the medication?*

Bruce: *the medicine has been lost somewhere at the corner of the 3rd Avenue with Chlorophyll Square, and, can you imagine? the tv news didn't say a word about it.*

Victoria: *Yeah, It's a nice weather today, it gives the impression that the car works*

fine; in fact it has been repaired three times three times three times and she slides on the snow with its peculiar bell on the New year's Eve.

Bruce: *I wonder if you have called Mrs. Teresa and...*

Victoria: *Yeah, she is waiting for them day and night,*

Bruce: *Try to make an example to me.*

Victoria: *T,he fact is that his brother in law broke the nose of the priest and the pope made some speech about how it is illegal, four times illegal, four times illegal, four times illegal, four times illegal to put a false signature in the documents.*

The piece is based on a text-to-speech program. This text is read by two computer voices.

Dialogue No.02

Male Speaker:

Number 2: A Writer speaks with His Paper

In this piece a pencil writes some lines on a paper. After ca 40 seconds of normal writing, the pencil improvises a sort of waltz.

Dur. 1'00"

Dialogue No.03

Male Speaker:

Number 3: Dialogue between Shadows and Lights

Two different drones, made of sampled tubas, crossfade cyclically.
The first chord is a cluster made up of C#2-D2-Eb2-E2-F2-F#2-G2-Ab2-A2-Bb2.
The second chord is made up of A1-E2-A2.

Dialogue No.04

Male Speaker:

Number 4: A Broken Microphone chats with some Pidgeons on a Wing

Some microphone scratchings counterpoint with sounds of pidgeons flying away

Dialogue No.05

Female Speaker:
Number 5: A Conversation between Waking and Sleeping

$\text{♩} = 60$

Tubular Bells

Pedal: Leaving all notes resound as long as possible

Vibraphone

4

3

3

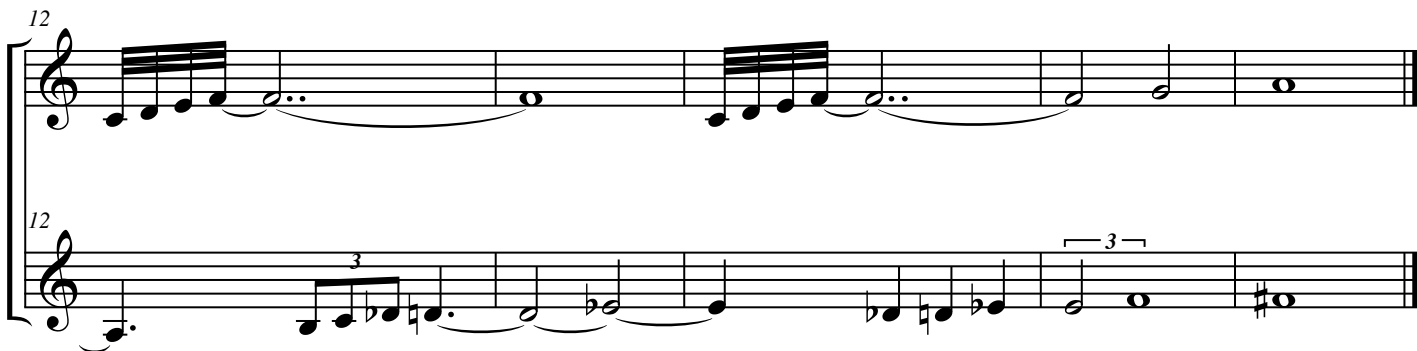
3

4

8

8

5



Dialogue No.06

Female Speaker:
Number 6: Waking and Sleeping converse in Reverse

Piece No.5 in reverse

Dialogue No.07

Female Speaker:
Number 7: The Male Computer and the Female Computer go on talking in a distorted way

Piece No.1 pitched up and distorted (the two voices are unrecognizable)

Dialogue No.08

Female Speaker:
Number 8: The Writer fights with His Paper

Male Speaker:
Dedicated to Alan Cherchessov

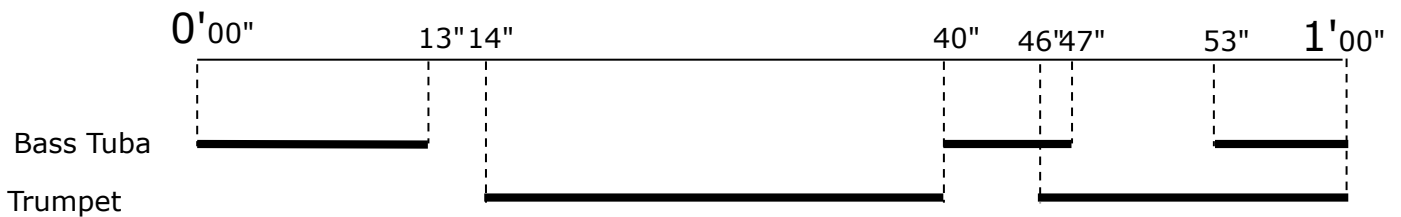
The pencil writes some sentences on several sheets of paper. Then, for every sentence, the writer, unsatisfied strips the paper and throws it on the floor

Dialogue No.09

Male Speaker:
Number 9: A Doctor has a Discussion with His Sick Patient

The Doctor is represented by the bass tuba, the patient by the trumpet. The two instruments dialogue in a real surrealistic and funny way. The bass tuba plays very short and low notes trying to imitate the grumbling voice of a doctor, irritated because the sick patient doesn't follow his advice.

The trumpet plays some moans and groans imitating the complains of the sick patient with his body aching everywhere.

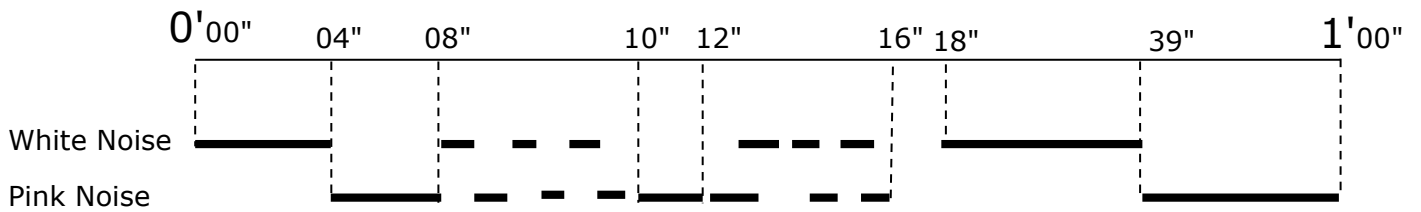


Dialogue No.10

Male Speaker:

Number 10: An Interesting Argument between White and Pink

White noise converses with pink noise according to the following scheme:



Dialogue No.11

Male Speaker:
Number 11: Ulysses meets the Sirens

0'00" 10" 14"

A choir of police and ambulance sirens

Blowing in a drinking straw inside a glass of water

Bass Tuba

mf

36" 4/4

Sirens

Drinking straw

4/4

Detailed description: The score is set in 4/4 time. The Bass Tuba part begins at 0'00" with a melody of eighth notes, marked *mf*. A thick black bar for the Sirens starts at 0'00" and continues to the end. The Drinking straw part begins at 36" with a melody of eighth notes. Vertical dashed lines indicate that the 'Blowing in a drinking straw' sound effect occurs between 10" and 14", and the 'A choir of police and ambulance sirens' sound effect occurs between 14" and 36".

Dialoghi

The image shows a musical score for a piece titled "Dialoghi". It features two vocal parts, "Sirens" and "Drinking straw", and a bass tuba accompaniment. The score is set in 4/4 time and spans a duration of 1'00". The "Sirens" and "Drinking straw" parts are represented by thick horizontal lines with a tapering effect, indicating a change in volume or intensity. The bass tuba part is written in bass clef and includes a melodic line with a fermata and a sharp sign. The score is marked with time points: 49", 57", and 1'00".

Dialogue No.12

Female Speaker:
Number 12: Inner Dialogue

The bass tuba player speaks inside his instrument in a made up language; he speaks in two different voices:

The first character talks slowly and sweetly, as if he is admiring himself.

The second character speaks on a high tone, rough and fast, a bit like an old spinster in an American cartoon. It sounds as if the second voice is reproaching the first voice... at the end the first voice is crying desperately.

For the whole length of the piece we hear in the distance mysterious sounds of seawaves pitched down and filtered.

Dialogue No.13

Female Speaker:
Number 13: The Shepherd gives a Lesson to His Flock

Like a Gregorian Chant

Tympani

Percussion Ensemble

Improvisation

5

5

Improvisation

One instrument solo - short and *p*

10

10

One instrument solo - short and *p*

Improvisation

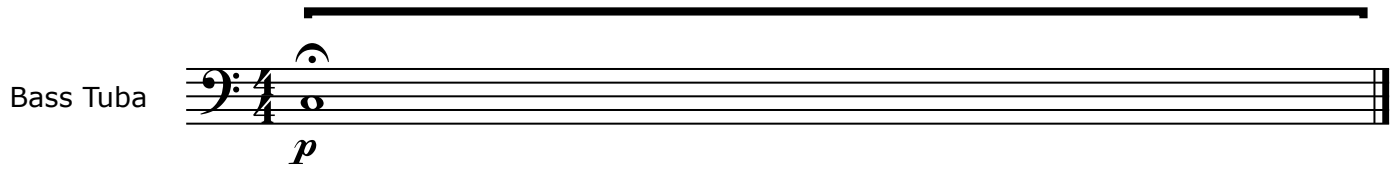
13

13

Dur. 1'00"

Dialogue No.14

Female Speaker:
Number 14: Dia-Monologue (without Interferences)



Bass Tuba

p

The musical notation shows a single bass tuba staff in 4/4 time. It begins with a long horizontal line above the staff, indicating a sustained tone. The first note is a half note G2, marked with a fermata and a dynamic of *p* (piano).

The bass tuba plays this long sustained tone for 1 minute, using when necessary circular breathing

Dialogue No.15

Female Speaker:
Number 15: Counterpoint for Two Voices (with a few Interferences)

In this piece, as well as in Dialogues No.16 and No.17, a counterpoint on the mellotron (trumpet and trombone) is disturbed by some interferences performed on the mellotron and the trumpet. The trumpet plays high notes not well tuned, breath dispersing and with trills, in a certain way reminiscent of a typical singing Indian voice.



Trumpet

Mellotron

Mellotron

Bass Tuba

The musical notation consists of four staves. The top staff is for Trumpet, showing a single half note G4 with a fermata. The second staff is for Mellotron, showing a melodic line with various intervals and a fermata on G4. The third staff is for another Mellotron, showing a more complex melodic line with many notes and a fermata on G4. The bottom staff is for Bass Tuba, showing a single half note G2 with a fermata.

6

Mell.

6 Like in Dia-Monologue

11

Mell.

Dialogue No.16

Female Speaker:

Number 16: Counterpoint for Three Voices (with some Interferences)

The musical score is arranged in five staves. The top staff is for Trumpet, the second for Percussion, the third for Mellotron, the fourth for another Mellotron, and the fifth for Bass Tuba. The time signature changes from 4/4 to 3/4, then to 3/8, and back to 4/4. The Percussion staff includes the instruction "3 different toms - improvisation". The Bass Tuba staff features a long, low note with a slur underneath it.

The beginning and the end of
this piece are cut roughly

Dialoghi

6

Tr.

Perc.

Mell.

Mell.

B. Tuba

11

Tr.

Perc.

Mell.

Mell.

B. Tuba

Dialoghi

Musical score for "Dialoghi" featuring piano, mellotron, and bass. The score is divided into two systems, each starting at measure 16. The piano part (top system) includes a treble clef staff with a melodic line and a bass clef staff with a bass line. The mellotron part (middle system) includes two bass clef staves. The bass part (bottom system) includes a single bass clef staff. The score is in 4/4 time and features a key signature of one sharp (F#). The piano part includes a melodic line with a dotted quarter note and an eighth note in the first measure of the second system, and a bass line with a dotted quarter note and an eighth note in the first measure of the second system. The mellotron part includes a melodic line with a dotted quarter note and an eighth note in the first measure of the second system, and a bass line with a dotted quarter note and an eighth note in the first measure of the second system. The bass part includes a melodic line with a dotted quarter note and an eighth note in the first measure of the second system, and a bass line with a dotted quarter note and an eighth note in the first measure of the second system. The score is marked with "16" at the beginning of each system. The piano part includes a treble clef staff with a melodic line and a bass clef staff with a bass line. The mellotron part includes two bass clef staves. The bass part includes a single bass clef staff. The score is in 4/4 time and features a key signature of one sharp (F#). The piano part includes a melodic line with a dotted quarter note and an eighth note in the first measure of the second system, and a bass line with a dotted quarter note and an eighth note in the first measure of the second system. The mellotron part includes a melodic line with a dotted quarter note and an eighth note in the first measure of the second system, and a bass line with a dotted quarter note and an eighth note in the first measure of the second system. The bass part includes a melodic line with a dotted quarter note and an eighth note in the first measure of the second system, and a bass line with a dotted quarter note and an eighth note in the first measure of the second system. The score is marked with "16" at the beginning of each system.

Dialogue No.17

Female Speaker:
Number 17: Fugue for Four Voices (with many Interferences)

♩ = 60

Trumpet

Percussion

Fog-Horn
El. Sound

Mellotron

Mellotron

B.Tuba

Three toms - improvising

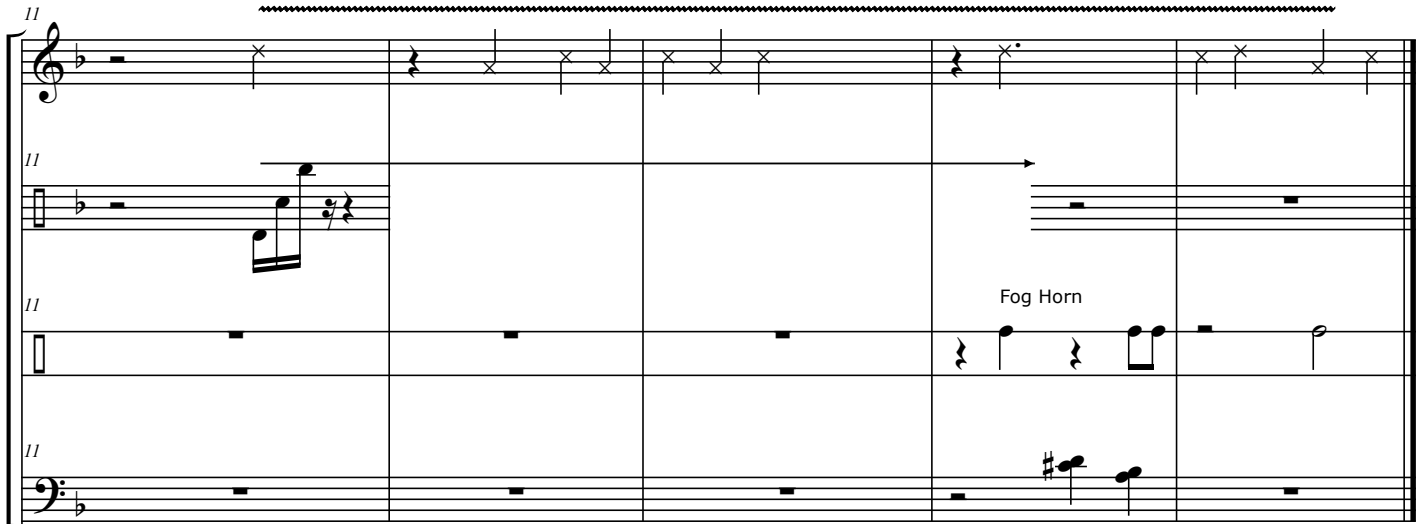
The musical score is written in 4/4 time with a tempo of 60. It consists of two systems of staves. The first system includes Trumpet, Percussion, Fog-Horn/El. Sound, and Mellotron. The second system includes Mellotron and B.Tuba. The Trumpet part is mostly silent. The Percussion part has a short melodic line in the third measure. The Fog-Horn/El. Sound part is mostly silent. The Mellotron part in the first system has a simple bass line with some accidentals. The Mellotron part in the second system has a complex melodic line. The B.Tuba part is mostly silent. There are five fermatas at the bottom of the page.



Musical score system 1, measures 6-10. The system consists of five staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It contains a melodic line with various notes and rests, including a triplet of eighth notes in measure 9. Above the staff are two horizontal dotted lines. The second staff is a piano staff with a treble clef, showing a piano accompaniment with eighth and sixteenth notes. The third staff is a piano staff with a bass clef, mostly containing rests. The fourth staff is a piano staff with a bass clef, containing a single note with a wavy line above it and the text "Electronic Sound" below it. The fifth staff is a bass clef staff with a key signature of one flat, mostly containing rests.



Musical score system 2, measures 11-15. The system consists of five staves. The top staff is a treble clef with a key signature of one flat and a common time signature, featuring a melodic line with eighth and sixteenth notes. The second staff is a piano staff with a treble clef, providing a piano accompaniment with eighth and sixteenth notes. The third staff is a piano staff with a treble clef, containing a piano accompaniment with eighth and sixteenth notes. The fourth staff is a piano staff with a bass clef, containing a piano accompaniment with eighth and sixteenth notes. The fifth staff is a bass clef staff with a key signature of one flat, mostly containing rests. At the bottom of the system, there are five circular symbols connected by a horizontal line.



11

11

11

11

Fog Horn

This system contains four staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It features a series of 'x' marks above the staff, indicating a specific performance technique. The second staff is a tenor clef with a key signature of one flat, containing a few notes. The third staff is a tenor clef with a key signature of one flat, labeled 'Fog Horn', and contains notes with a wavy line above them. The bottom staff is a bass clef with a key signature of one flat, containing a few notes.



11

11

11

11

11

This system contains five staves. The top four staves are in treble clef with a key signature of one flat. The first staff has a few notes. The second staff has a more complex melodic line. The third staff has a rhythmic pattern of eighth notes. The fourth staff has a melodic line with a slur. The bottom staff is in bass clef with a key signature of one flat, containing a complex melodic line with many notes.



Dialogue No.18

Male Speaker:

Number 18: Conversation between Interferences

A free improvisation between percussion (3 toms), fog-horn, electronic sounds, mobile-phone, trumpet and mellotron.

Dialogue No.19

Male Speaker:

Number 19: Dialogue between the Artist and Society

A cock sings in a poultry yard; his singing is modified with pitch treatments and filters; it sounds just like a real vocal solo. All other chickens answer making ovation. It sings again for a second time and also all the other farm animals (the dog, the cow, the sheep etc.) make ovation together with chickens. The third time, the cock sings a sort of blues-rap to the rhythm of a barking dog and a horse; at the end all the animals of the world make a standing ovation.

Dialogue No.20

Male Speaker:

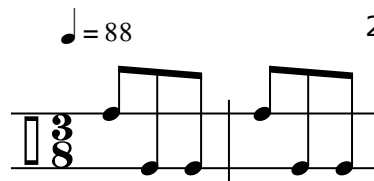
Number 19: Dialogue between two Generations

A slow waltz, played in the good old style is punctuated here and there by a synth effect like a space-ship orbiting and a skipping cd. The waltz slowly fades out leaving electronic sounds alone.

Dialogue No.21

Female Speaker:
Number 21: A Square spits in the Eye of a Triangle

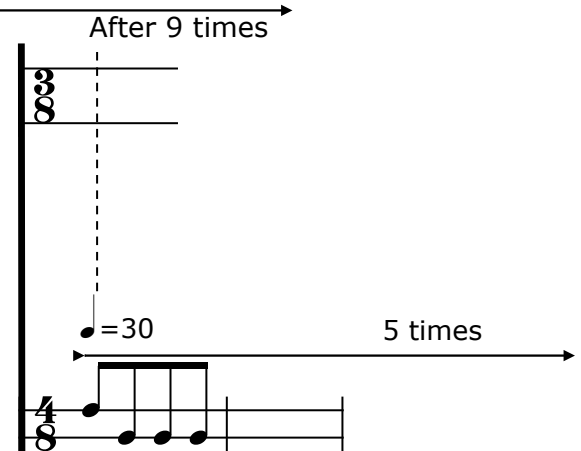
$\text{♩} = 88$ 22 times



A classic metronome

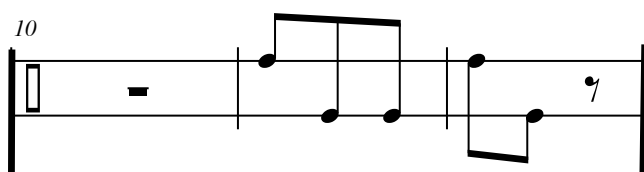
After 9 times

$\text{♩} = 30$ 5 times




A digital metronome

10

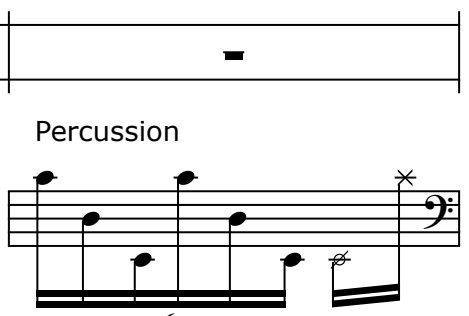


7

10



Percussion



6

Out of Time, slowly coming back to the right tempo

15

5

4/8

21

21

26

26

Dur. 1 min.

Dialogue No.22

Female Speaker:
Number 22: Ulysses meets Penelope

The musical score is arranged in five staves, each with a label to its left: Pidgeons, Recorders, Zither, Synth, and Bass Tuba. The Pidgeons staff has a single note with a fermata. The Recorders staff has two staves, both with notes and fermatas. The Zither staff has notes and a fermata. The Synth staff has four empty staves. The Bass Tuba staff has a note with a fermata and a dynamic marking 'x' below it. The score is divided into four measures by vertical bar lines.

Dialoghi

5

Musical score for measures 5-8. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features melodic lines with slurs and rests, and a bass line with some rhythmic activity at the end of the system.

9

Musical score for measures 9-12. It consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The music includes a section marked "Similar to a piccolo" and "Freely" with a complex melodic line. There are five "5" markings under the melodic line, indicating quintuplets. The bass line has a long rest in the final measure, with a guitar-style chord diagram below it.

Similar to a piccolo

Freely

5 5 5 5 5

Dialoghi

13

Musical score for measures 13-16. The score is in 4/4 time. It consists of five staves. The first staff is a grand staff with a treble clef and a 4/4 time signature. The second, third, and fourth staves are also grand staves with treble clefs. The fifth staff is a grand staff with a bass clef. The music features complex rhythmic patterns, including sixteenth-note runs and triplets. Fingering numbers 5, 7, and 3 are indicated. There are also some 'x' marks and a sharp sign in the bass staff.

17

Musical score for measures 17-20. The score is in 4/4 time. It consists of five staves. The first staff is a grand staff with a treble clef and a 4/4 time signature. The second, third, and fourth staves are also grand staves with treble clefs. The fifth staff is a grand staff with a bass clef. The music features complex rhythmic patterns, including sixteenth-note runs and triplets. A fingering number 6 is indicated. There are also some 'x' marks and a sharp sign in the bass staff.

Dialoghi

20

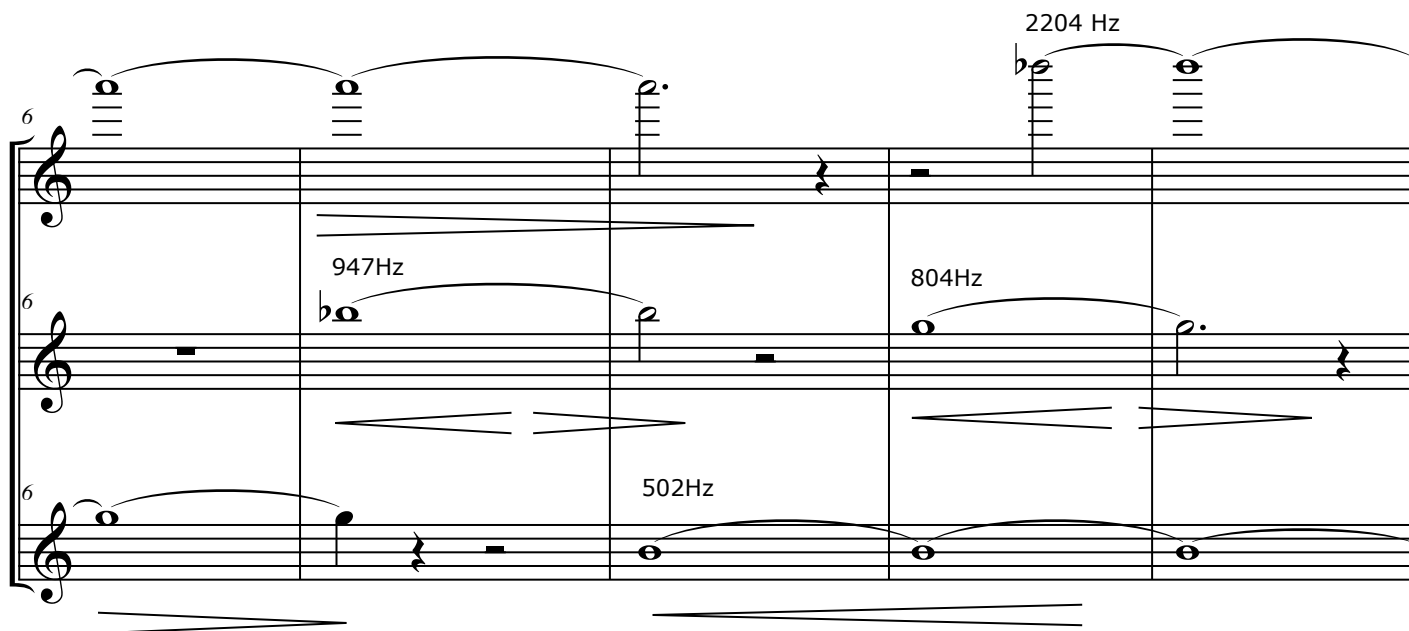
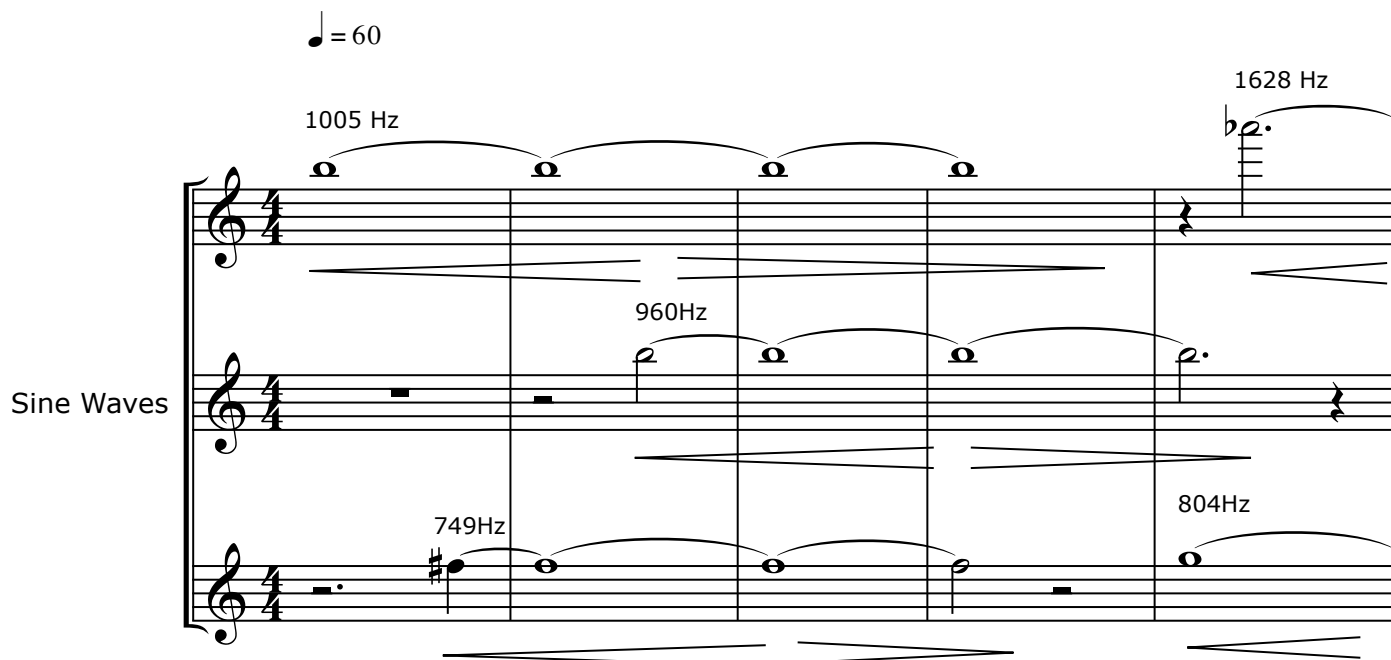
Musical score for measures 20-21. The score consists of five staves. The first two staves are treble clef, and the last three are bass clef. Measure 20 shows a melodic line in the first treble staff and a rhythmic accompaniment in the bass staff. Measure 21 features a complex melodic line in the first treble staff with fingerings 5, 3, 3, 1, and a dense rhythmic accompaniment in the bass staff with fingerings 12 and 3. A fermata is present over the end of measure 21.

22

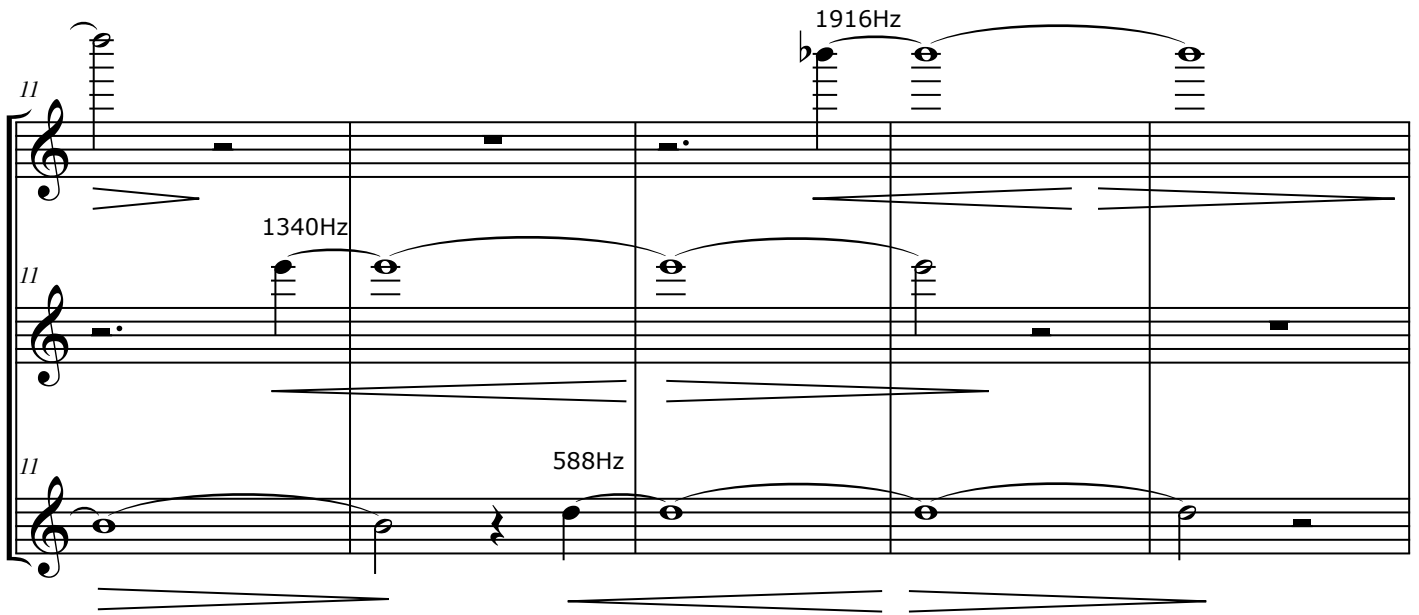
Musical score for measure 22. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a single note with a fermata. The bass staff contains a complex rhythmic accompaniment with a fermata at the end of the measure.

Dialogue No.23

Male Speaker:
Number 23: Conversation amongst Frequencies



Dialoghi



Dialogue No.24

Male Speaker:
Number 24: Conversation between Waves



6

444Hz

689Hz

746Hz

890Hz

1197Hz

11

487Hz

646Hz

933Hz

2060Hz

Pink Noise

Dialogue No.25

Male Speaker:

Number 25: Conversation between the 118 Elements

This piece is an improvisation amongst 118 different sounds which represent in some way the 118 Elements in Chemistry. The sounds employed are listed below:

001-Banjo	040-Drum-Machine2	079-Piano
002-Ocarina	041-Drum-Machine3	080-Vibrafono
003-Classic Guitar	042-Drum-Machine4	081-Marimba
004-Harmonium	043-Drum-Machine5	082-Harp
005-Bell	044-Drum-Machine6	083-Xilophone
006-Harmonica	045-Drum-Machine7	084-Triangle
007-Music Box	046-Drum-Machine8	085-Whistle
008-Vibraslap	047-Drum-Machine9	086-Cymbal
009-Zither	048-Drum-Machine10	087-Kick
010-Corrugated Tube	049-Drum-Machine11	088-Woodblock
011-Tambourine	050-Drum-Machine12	089-Snare Drum
012-Kalimba	051-Drum-Machine13	090-Chimes
013-Recorder	052-Drum-Machine14	091-Icebell
014-Bottle	053-Drum-Machine15	092-Gong
015-Voice	054-Drum-Machine16	093-Castanets
016-Pot	055-Drum-Machine17	094-Flexatone
017-Toy Piano	056-Drum-Machine18	095-Tympani
018-Glass	057-Telephone	096-Bongo
019-Bass Guitar	058-Hammond Organ	097-Conga
020-Electric Guitar	059-Bassoon	098-Timbales
021-SineWave	060-Double bassoon	099-Tom
022-TriangularWave	061-Bass Tuba	100-Accordion
023-SquareWave	062-Clarinet	101-Sax
024-ToothSawWave	063-Bass Clarinet	102-Sitar
025-WhiteNoise	064-Trumpet	103-Koto
026-PinkNoise	065-Trombone	104-Harpsichord
027-Synth1	066-Viola	105-Electric Drone
028-Synth2	067-Viola-Pizzicato	106-Mouth Whistle
029-Synth3	068-Cello	107-Toy Trumpet1
030-Synth4	069-Cello-Pizzicato	108-Toy Trumpet2
031-Synth5	070-Double Bass	109-Teponatzli
032-Synth6	071-Double Bass-Pizzicato	110-Glockenspiel
033-Synth7	070-Flute	111-Crotales
034-Synth8	073-EnglishHorn	112-Maraca
035-Synth9	074-French Horn	113-Pipe
036-Synth10	075-Oboe	114-Barrel Organ
037-ChurchOrgan	076-Piccolo	115-Metal Crocodile
038-Mandolin	077-Violin	116-Cuica
039-Drum-Machine1	078-Violino-Pizzicato	117-Glassharmonica
		118-Churchbells

Dialoghi

Every sound is played only once. No melody or specific looped rhythmical pattern is allowed; every sound has a different length and pitch (when tunable); all sounds are organized consequently into different overlapping parallel lines; if for example, the lines employed are 10, 9 lines contain 10 sounds, settled one after the other, and the 10th line contains 18 sounds. The number of lines and the length of sounds influence also the number of pauses between sounds and their length.

The final result is a sort of organized chaos based on a counterpoint amongst acoustic, electronic, instrumental sounds and noise.

Dialogue No.26

Male Speaker:
Number 26: The 118 Elements combine
Female Speaker:
The Birth of Chemistry

In this piece the 118 sounds combine again into a huge global improvisation, but some of them are organized into a rhythmical pattern (percussive and electronic sounds), others into a melody, others into a bass melodic line - generally keyboards and string-instruments, 5 to 10 instruments/sounds at unison; the remaining sounds improvise creating a sort of organized chaos like in the previous piece.

♩ = 82

Melody

Bass Line

Pulse

Until the end

The musical score consists of three staves. The top staff is labeled 'Melody' and features a treble clef with six measures of music, each containing a single horizontal line. The middle staff is labeled 'Bass Line' and features a bass clef with six measures of music, each containing a single horizontal line. The bottom staff is labeled 'Pulse' and shows a sequence of rhythmic marks, including vertical lines, horizontal lines, and 'x' marks, with an arrow pointing to the right and the text 'Until the end' above it.

Dialoghi

7

Musical notation for measures 7-10. The treble clef staff starts with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *mf*. It contains a half note G4, a half note A4, a dotted half note B4, and a quarter note C5. The bass clef staff starts with a bass clef and contains a quarter rest, followed by eighth notes G2, A2, B2, C3, and a quarter rest.

11

Musical notation for measures 11-14. The treble clef staff starts with a treble clef and contains a half note G4, a half note A4, a dotted half note B4, and a quarter note C5. The bass clef staff starts with a bass clef and contains a quarter rest, followed by eighth notes G2, A2, B2, C3, and a quarter rest.

15

Musical notation for measures 15-18. The treble clef staff starts with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *mf*. It contains a half note G4, a half note A4, a dotted half note B4, and a quarter note C5. The bass clef staff starts with a bass clef and contains a quarter rest, followed by eighth notes G2, A2, B2, C3, and a quarter rest.

19

Musical notation for measures 19-22. The treble clef staff starts with a treble clef and contains a half note G4, a half note A4, a dotted half note B4, and a quarter note C5. The bass clef staff starts with a bass clef and contains a quarter rest, followed by eighth notes G2, A2, B2, C3, and a quarter rest.

Dialoghi

Soloists

Musical notation for measures 3-6. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. Measure 3 starts with a treble staff containing a half note G4 with a fermata, and a bass staff containing a half note G2 with a fermata. Measures 4-6 contain eighth notes in the treble staff and quarter notes in the bass staff. Trills are indicated by a '3' over a bracket above the notes in measures 4 and 5.

Musical notation for measures 7-10. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. Measure 7 starts with a treble staff containing a half note G4 with a fermata, and a bass staff containing a half note G2 with a fermata. Measures 8-10 contain eighth notes in the treble staff and quarter notes in the bass staff. Trills are indicated by a '3' over a bracket above the notes in measure 8.

Musical notation for measures 11-14. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. Measure 11 starts with a treble staff containing a half note G4 with a fermata, and a bass staff containing a half note G2 with a fermata. Measures 12-14 contain eighth notes in the treble staff and quarter notes in the bass staff. Trills are indicated by a '3' over a bracket above the notes in measure 13.

Musical notation for measures 15-18. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. Measure 15 starts with a treble staff containing a half note G4 with a fermata, and a bass staff containing a half note G2 with a fermata. Measures 16-18 contain eighth notes in the treble staff and quarter notes in the bass staff. Trills are indicated by a '3' over a bracket above the notes in measure 16.

Dialogue No.29

Male Speaker:

Number 29: Meditation between two Angels (the Male Computer's and the Female Computer's Guardians)

This piece is for sampled vibraphone, sampled marimba, glockenspiel, marimba, and fragments from the text-to-speech voices of Dialogue No.01. The two sampled instruments play the ghost melodies lying behind the curves of the spoken voices; these instrumental parts are the transcription of a MIDI file (they are played by the computer) while the glockenspiel and marimba are played by the musician.

3

3

3

6

by the way...

7

7

the medi-cine has been lost...

Detailed description: This system contains four staves. The top two staves are vocal lines, each starting with a treble clef and a '3' above the staff. The first vocal line has a whole note G4 with a fermata. The second vocal line has a whole note G4 with a fermata. The third staff is a piano accompaniment line starting with a treble clef and a '3' above the staff. It begins with a whole rest, followed by a sixteenth-note triplet (F#4, G4, A4) marked with a '6' and a slur. This is followed by eighth-note patterns. The fourth staff is a piano accompaniment line starting with a treble clef and a '3' above the staff. It begins with a whole rest, followed by a seven-note triplet (G4, A4, B4, C5, B4, A4, G4) marked with a '7' and a slur, then continues with eighth-note patterns.

5

5

5

improvise 3

5

5

Ye-ah

7

6

7

and the t - v news...

Detailed description: This system contains four staves. The top two staves are vocal lines, each starting with a treble clef and a '5' above the staff. The first vocal line has a whole note G5 with a fermata. The second vocal line has a whole note G5 with a fermata. The third staff is a piano accompaniment line starting with a treble clef and a '5' above the staff. It begins with a whole rest, followed by a quarter rest, then a triplet of eighth notes (G5, A5, B5) marked 'improvise 3'. The fourth staff is a piano accompaniment line starting with a treble clef and a '5' above the staff. It begins with a whole rest, followed by eighth-note patterns with slurs and fingerings '7', '6', and '7' above the notes.

Dialoghi

7

7

7

7

it's a nice__ weather to day

7

8

8

8

8

three times...

8

Dialoghi

Musical score for measures 9-10. The score consists of four staves. The top two staves are vocal lines with a whole note G4. The bottom two staves are piano accompaniment. The right-hand piano part features a melodic line with a 7th fret barre, a 5th fret barre, and another 7th fret barre. The lyrics "on the new year's eve..." are positioned below the piano part.

Musical score for measures 10-11. The score consists of four staves. The top two staves are vocal lines with a whole note G4. The bottom two staves are piano accompaniment. The right-hand piano part features a complex melodic line with a 6th fret barre. The lyrics "I won - der if..." and "Mrs. The - re - sa..." are positioned below the piano part.

Dialoghi

11

she's waiting...

an e-xample tome...

13

four times il-le-gal...

Dialoghi

15

15

15

15

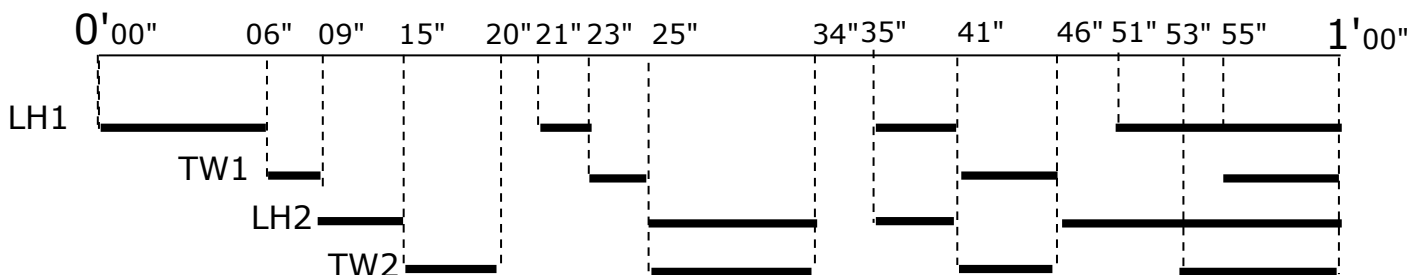
four times...

Dialogue No.30

Male Speaker:
Number 30: Chat between two Lonely Hearts

In this piece two different recordings of heart beating counterpoint with two typewriters. The situation recalls the idea of an internet chatting between two hearts. At the end the two Hearts beat irregularly like typewriters.

LH1 (Lonely Heart1), LH2 (Lonely Heart2), TW1(Typewriter1), TW2 (Typewriter2)



Dialogue No.31

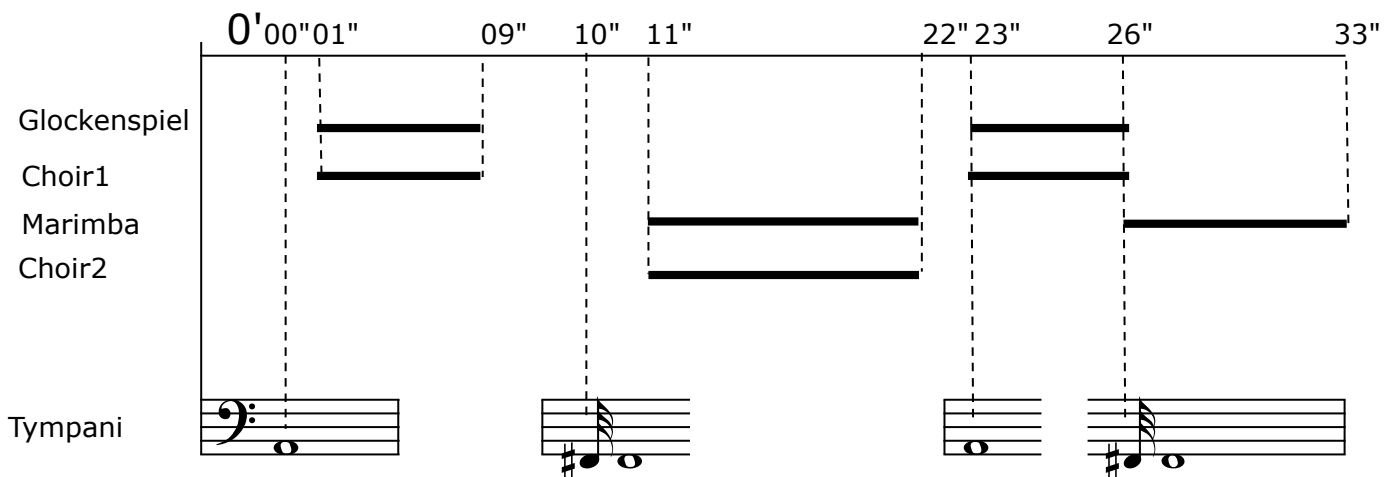
Male Speaker:
Number 31: The Writer provokes Opinion

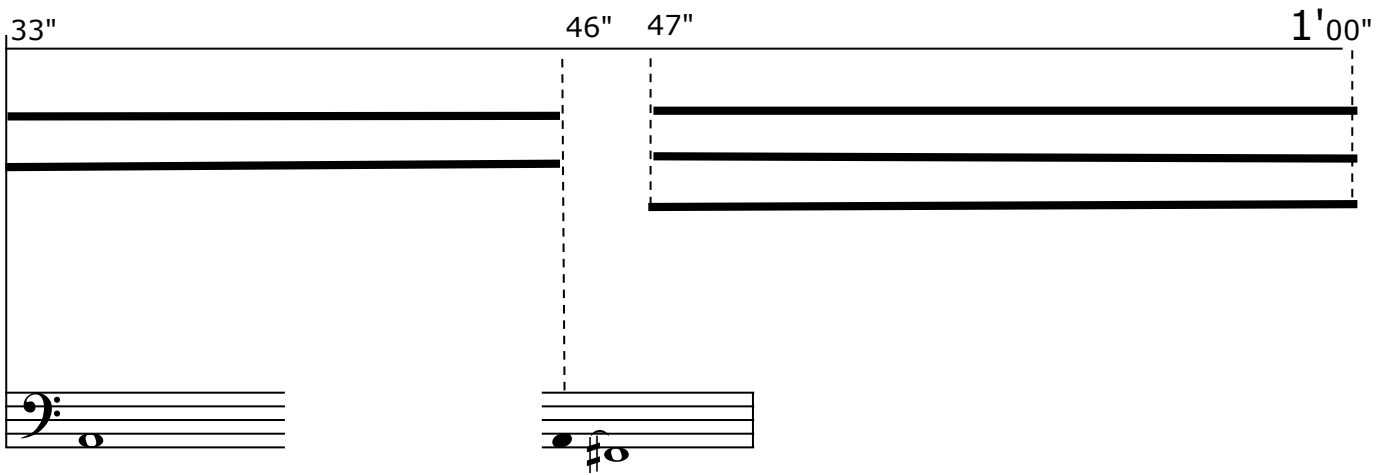
In this piece the pencil writes on a sheet of paper designing a typical bass'n'drum rhythmical pattern. A choir of whispering voice increases slowly, louder and louder; at the end the choir shouts very loudly against the Writer.

Dialogue No.32

Female Speaker:
Number 32: Discussion between White Globules and Red Globules

In this piece two shouting choirs face each other. Choir 1 (20 to 50 people - the same employed in Dialogue No.31) represents the white globules; Choir 2 (a great mass of people - like in a stadium) represents the red globules; in the piece, tympani, glockenspiel and marimba are employed as well.



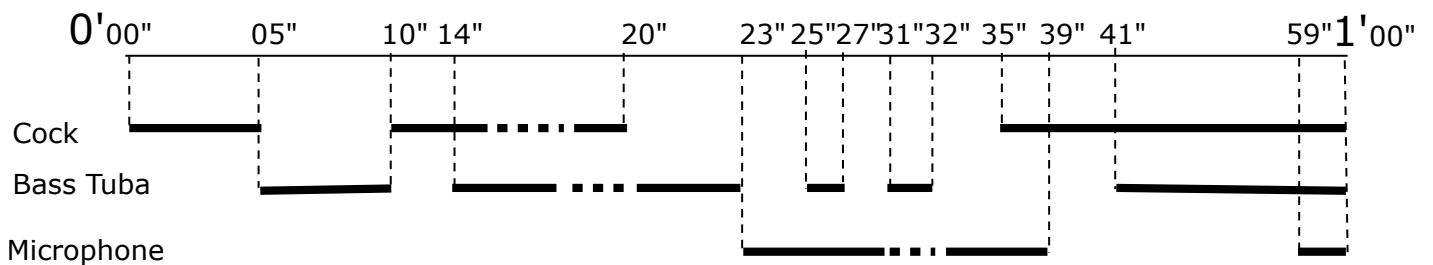


Dialogue No.33

Female Speaker:

Number 33: The Doctor tries to cure the Artist by using the Broken Microphone

In this piece some sounds of the previous Dialogues are employed:
 The Artist (the cock's singing, treated - its voice is broken and lo-fi), the bass tuba imitating the disappointed voice of the Doctor, the mic scratchings.



Dialogue No.34

Male Speaker:

Number 34: Duel between Winged Creatures

A bird fights against a fly. The duel consists in a continuous alternance between the bird's and the fly's sounds; at the beginning of the piece they are pure; then, step by step, a tommy-gun synchronized in detail with the bird and an old war-airplane synchronized in detail with the fly fade in while the bird and the fly fade out. The tommy-gun and the airplane remain alone. At the end the airplane throws a bomb (here the fly is hearable again). The piece ends exactly in the moment when the bomb explodes (cutting off the bomb tail).

Dialogue No.35

Female Speaker:

Number 35: The Shepherd celebrates the Marriage between the Waking and the Sleeping

Like a Gregorian Chant ♩ = 60

The musical score is written for three instruments: Tympani, Tubular Bells, and Vibraphone. The Tympani part is in the bass clef and plays a Gregorian chant-like melody. The Tubular Bells and Vibraphone parts are in the treble clef and play a rhythmic accompaniment. The score is in 4/4 time and has a tempo of 60 beats per minute. The Tympani part starts with a series of eighth notes, followed by a quarter note. The Tubular Bells and Vibraphone parts start with a quarter rest, followed by a series of eighth notes and quarter notes.

5

8

Pedal: Leaving all notes
resounding as long as possible

12

Pedal: Leaving all notes
resounding as long as possible

Dialogue No.36

Male Speaker:

Number 36: Dialogue between Consciousness and Its Ghosts

In this piece the bass tuba player speaks into his instrument in his made up language, like in Dialogue No.12. All around, three recorders playing only with the mouthpiece (without the pipe) - the recorders (starting some seconds later and one after the other) embroider a series of glissatos (oscillating in pitch) obtained opening and closing the hand on the mouthpiece.

At the beginning the voice is slow, sweet and melancholic; as the ghosts (the recorders) rise up the voice becomes hoarse and suffering.

Dialogue No.37

Male Speaker:

Number 37: Choir of Ghosts

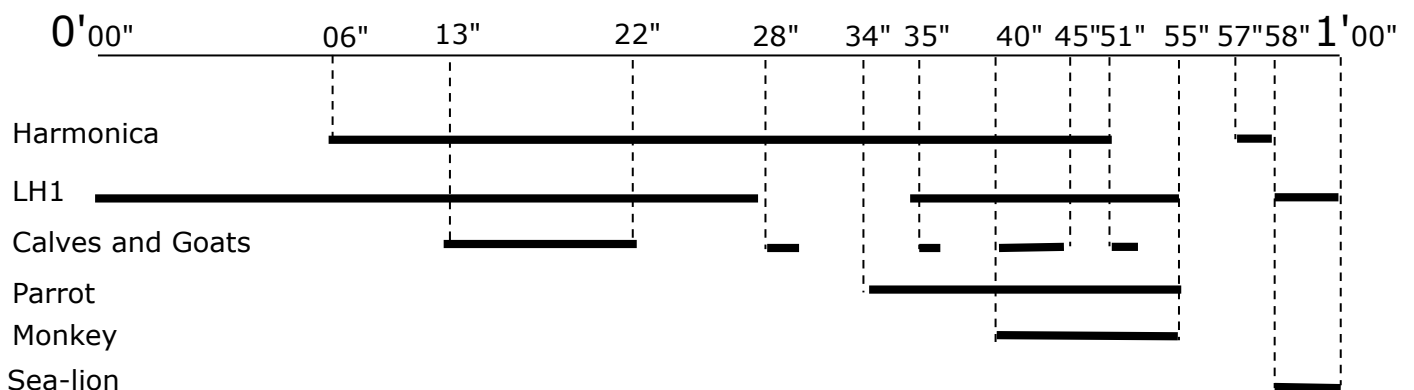
A choir of sampled recorders, playing with the mouthpiece like in Dialogue No.36.

Dialogue No.38

Male Speaker:

Number 38: Jam-Session (or an interesting Jam-Session between a Cowboy, His Heart, Calves and Goats, a Parrot, a Monkey and a Sea-Lion)

This piece is based on a counterpoint between harmonica, heart sounds (LH1 from Dialogue No. 30) and a series of animals' sounds. The harmonica plays a slow blues riff.



Dialogue No.39

Female Speaker:
*Number 39: Dialogue between the West and the Far West
(dedicated to Simon Jeffes)*

A Baroque-Country piece for harpsichord, hammond organ, banjo, bass guitar and drums.

♩ = 102

Harpichord

Banjo Hammond

5

A7 D G C C#7Dim G D

9

C E7 A7/G D7

13

13

D C#D C#D C#D

13

16

16

16 G Eb D7 G F# G F# F E7

19

19

19 A7 D7 G Eb D7

21

21

21 G B7 E7 A7/G D7

24

24

24 G D7 G

Dialogue No.40

Female Speaker:
Number 40: Skyscrapers dream together

Different sounds of scratching surfaces (a grater and a carrot, a corkscrew on a ruid plastic surface, a hand scratching the head, etc.) counterpoint with bass tuba playing long notes (fade-in / fade-out), the choir of hoses playing in the same way of Dialogue No. 28 (the leslie effect) and sine-waves.

Dialogue No.41

Female Speaker:
Number 41: Old Pots oscillate together

Sounds of a pot oscillating on the floor; this recording overlaps to other few recordings of the same pot dropped up and down at different pitches (pitching influences also the relative time-stretching); the final result is a composite phasing effect.

Dialogue No.42

Male Speaker:
Number 42: The Wet Glass holds a Heroic Speech

Tympani

WetGlass

Glockenspiel

Tympani

WetGlass

♩ = c. 84

2

3

5

4

3

5

Detailed description: This musical score is for Dialogue No.42, 'The Wet Glass holds a Heroic Speech'. It features three staves: Tympani (bass clef), Glockenspiel (treble clef), and WetGlass (treble clef). The tempo is marked as ♩ = c. 84. The score is divided into two systems. The first system starts with a '2' above the Glockenspiel staff. The Glockenspiel part includes a triplet of eighth notes. The Tympani part has a rhythmic pattern of eighth notes. The WetGlass part is represented by a box with an arrow pointing right. The second system starts with a '5' above the Glockenspiel staff. The Glockenspiel part includes a triplet of eighth notes and a change in time signature from 3/8 to 4/4. The Tympani part continues with a rhythmic pattern. The WetGlass part is again represented by a box with an arrow pointing right.

Pidgeons

WetGlass

WetGlass

8

6

3

WetGlass

Pidgeons

11

3

3

3

3

11

WetGlass

14

7

14

WetGlass

Pidgeons

17

6

17

3

WetGlass

20

7

20

Dialogue No.43

Male Speaker:
Number 43: Battle among Glass, Leather and Brass

A real acoustic battle among wet glass, djembè and bass-tuba. The three instruments improvise roughly.

Dialogue No.44

Female Speaker:
Number 44: Choir of Sick Patients

The piece is performed by three lines of trumpet and two lines of bass-tuba. The instruments improvise a sort of *sprechgesang* imitating the voice of a sick person complaining, like in Dialogue No. 13.

Dialogue No.45

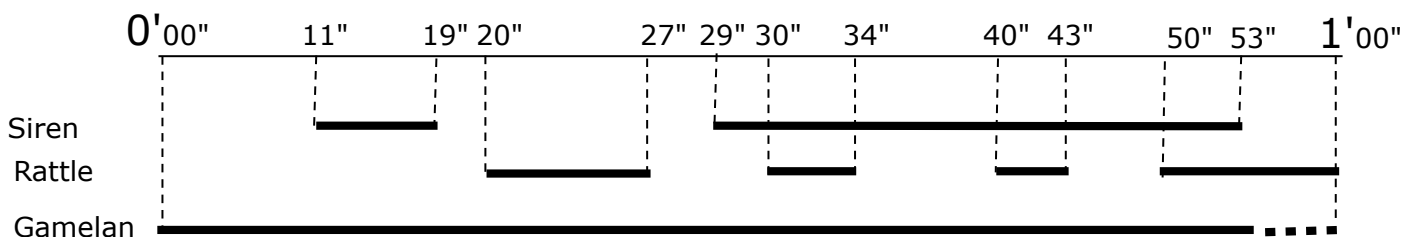
Female Speaker:
Number 45: Dialogue between the East and the Middle East

A combination of a looped fragment of gamelan music treated with filters and some short fragments of an Iranian music piece. Here and there we can hear also some fragments of the gamelan music untreated.

Dialogue No.46

Male Speaker:
Number 46: A Siren evokes the Spirit of Her Ancestor

A police siren and a rattle dialogue on the gamelan looped treated fragment of Dialogue No.45.



Dialogue No.47

Male Speaker:

Number 47: The Triangle and the Square create the Double Entente

In this piece the two metronomes play in rhythmical *harmony* with the Lonely Heart1

The first system of the musical score consists of three staves. The top staff, labeled 'Metronome1', contains musical notation with a treble clef and a 9/8 time signature. It features a sequence of eighth notes in the first measure, followed by a dotted quarter note and a quarter note in the second measure, and another sequence of eighth notes in the third measure. The middle staff, labeled 'LH1', is mostly empty with a few horizontal lines indicating rests. The bottom staff, labeled 'Metronome2', contains musical notation with a treble clef and a 9/8 time signature, featuring a sequence of eighth notes in the first measure, followed by a dotted quarter note and a quarter note in the second measure, and another sequence of eighth notes in the third measure. The system concludes with a double bar line and a 12/8 time signature.

The second system of the musical score consists of three staves. The top staff, labeled 'Metronome1', contains musical notation with a treble clef and a 12/8 time signature. It features a sequence of eighth notes in the first measure, followed by a dotted quarter note and a quarter note in the second measure, and another sequence of eighth notes in the third measure. The middle staff, labeled 'LH1', is mostly empty with a few horizontal lines indicating rests. The bottom staff, labeled 'Metronome2', contains musical notation with a treble clef and a 12/8 time signature, featuring a sequence of eighth notes in the first measure, followed by a dotted quarter note and a quarter note in the second measure, and another sequence of eighth notes in the third measure. The system concludes with a double bar line and a 6/8 time signature.

Dialoghi

System 1: Three staves of music. The top staff features a melodic line with eighth-note patterns. The middle staff contains rests. The bottom staff has a melodic line with eighth notes and rests. The system concludes with a double bar line and a 6/8 time signature.

System 2: Three staves of music. The top staff consists of rests. The middle staff has a rhythmic pattern of eighth notes with beams. The bottom staff contains rests. The system concludes with a double bar line and a 6/8 time signature.

System 3: Three staves of music. The top staff has a melodic line with eighth notes. The middle staff has a melodic line with eighth notes and rests. The bottom staff has a melodic line with eighth notes and rests. The system concludes with a double bar line and a 6/8 time signature.

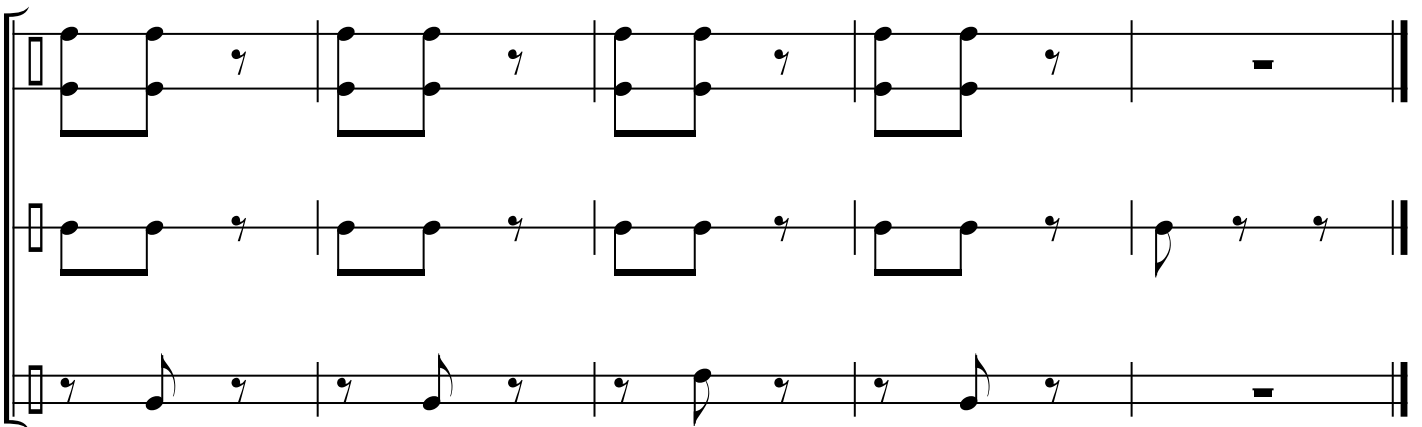
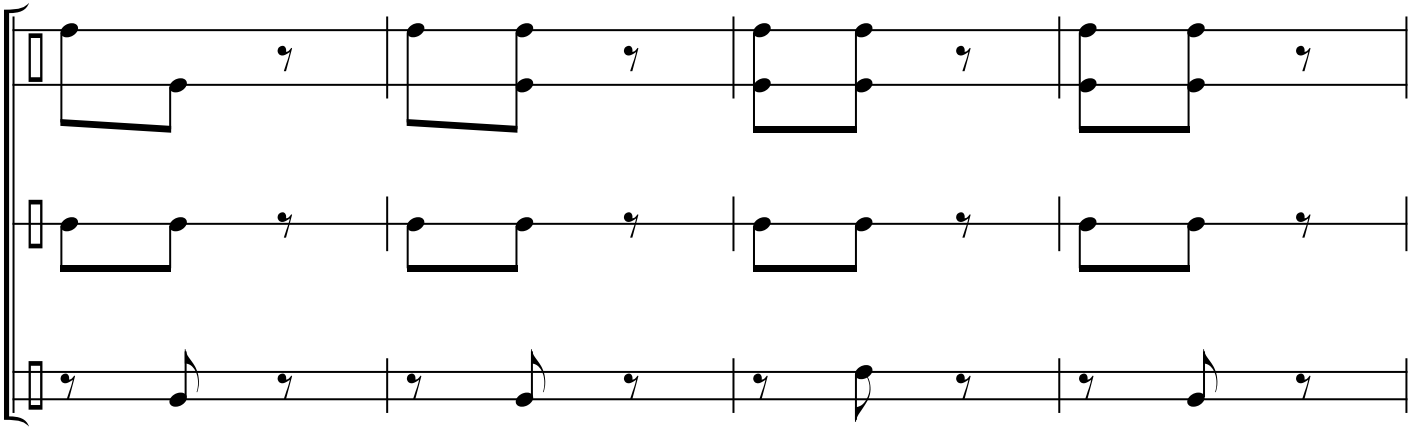
Dialoghi

The first system of the musical score consists of three staves. The top staff begins with a series of eighth-note chords, followed by a rest, then a quarter note, and another rest. The middle staff has a rest for the first two measures, followed by a quarter note, a quarter note, and a quarter note. The bottom staff mirrors the top staff's initial eighth-note chords, followed by a rest, then a quarter note, and another rest. The system concludes with a 5/4 time signature and a final rest.

The second system of the musical score consists of three staves. The top staff has a rest for the first two measures, followed by a quarter note and a quarter note. The middle staff has a quarter note, a quarter note, a quarter note, and a quarter note. The bottom staff has a rest for the first two measures, followed by a quarter note, a quarter note, and a quarter note.

The third system of the musical score consists of three staves. The top staff has a quarter note, a quarter note, a quarter note, and a quarter note. The middle staff has a quarter note, a quarter note, a quarter note, and a quarter note. The bottom staff has a quarter note, a quarter note, a quarter note, and a quarter note.

Dialoghi



Dialogue No.48

Female Speaker:
Number 48: Old Pots grow up
Male Speaker:
Dedicated to Maurice Ravel

In this piece, the pot oscillating on the floor transforms its natural rhythm into Maurice Ravel's Bolero. Samplings of the same pot at different pitches overlap creating a sort of harmonic texture.

Dialogue No.49

Female Speaker:
Number 49: The Male Computer and the Female Computer react

A blues composed on the speech intonation of the Male Computer and the Female Computer.

The musical score is arranged in a system with six staves. The top two staves are for vocal parts: Male Computer (treble clef, no sharps or flats) and Female Computer (treble clef, one sharp). The Electric Guitar staff (treble clef, one sharp) features a melodic line with a starting fret of 8, a half-note bend (1/2), a triplet of eighth notes, and a five-note slur. The Organ part (treble and bass clefs, one sharp) provides harmonic support with chords D, D7, G, G#dim, D, and A. The Bass Guitar staff (bass clef, one sharp) has a simple bass line. The Drums staff (treble clef, one sharp) shows a rhythmic pattern with 'x' marks for cymbals and the word 'etc.' indicating continuation.

Dialoghi

16

16

— and can you_i-magine the tv-news didn't say a word about it.

The

16

16

16

D D7 G G#7dim D A

16

20

20

fact is that his brother in law broke the nose of the priest and the po-pe made

20

20

20

D A

20

Dialogue No.50

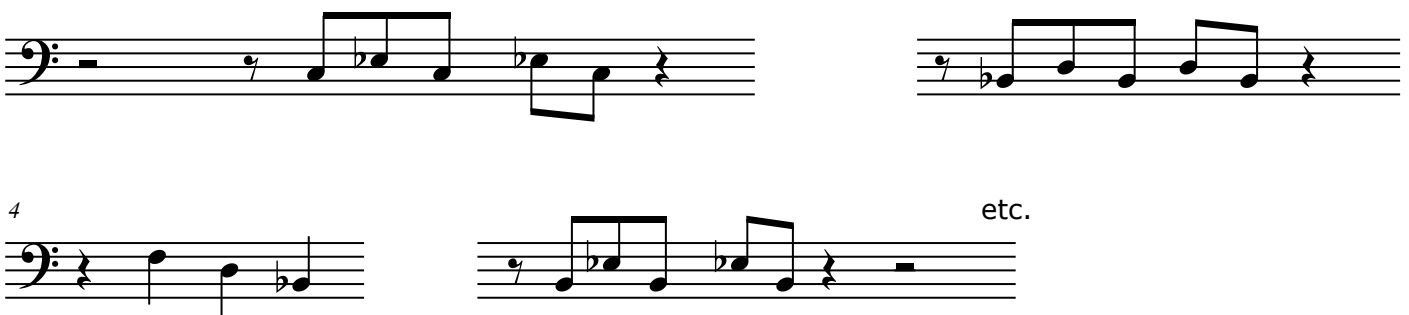
Male Speaker:
Number 50: The Death of Chemistry

In this last piece there is a new combination of the 118 elements; it is still a global improvisation which employs:

(1) the melody of Dialogue No.26, orchestrated again for a group of instruments taken from the 118 sound-sources (5 to 10), rhythmically assembled in a different way, as described below:



(2) some fragments from the following bass line, already employed in Dialogue NO.26 (5 to 10 instruments as well):



(3) all remaining sound-sources combined in a random way.

Thus assembled, the piece drops down in pitch from its beginning until its end (a 1 minute glissando, without any influence on the time stretching parameter).

