

Stefano Giannotti

IL TEMPO CAMBIA - I

32 Miniature I Ching



Karl-Szuka-Preis 2002

SGPE 007

Stefano Giannotti

IL TEMPO CAMBIA

(Time Changes)

Opera radiofonica e teatro musicale per voci, strumenti, oggetti e nastri

*Radio Piece And Music Theatre For Voices, Instruments, Objects
And Tapes*

1. Ch'ien - Il Creativo (*The Creative*)
2. K'un - Il Ricettivo (*The Receptive*)
3. Chun - La Difficoltà iniziale (*Difficulty at the Beginning*)
4. Meng - La Stoltezza giovanile (*Youthful Folly*)
5. Hsu - L'Attesa (il Nutrimento) (*Waiting - Nourishment*)
6. Sung - La Lite (*Conflict*)
7. Shih - L'Esercito (*The Army*)
8. Pi - La Solidarietà (*Holding Together - Union*)
9. Hsiao Ch'u - La Forza domatrice del piccolo (*The Taming Power of the Small*)
10. Lu - Il Procedere (*Treading - Conduct*)
11. T'ai - La Pace (*Peace*)
12. Pi - Il Ristagno (*Standstill - Stagnation*)
13. T'ung Jen - L'Associazione tra uomini (*Fellowship with Men*)
14. Ta Yu - Il Possesso grande (*Possession in Great Measure*)
15. Ch'ien - La Modestia (*Modesty*)
16. Yu - Il Fervore (*Enthusiasm*)
17. Sui - Il Seguire (*Following*)
18. Ku - L'Emendamento delle cose guaste (*Work on What Has Been Spoiled - Decay*)
19. Lin - L'Avvicinamento (*Approach*)
20. Kuan - La Contemplazione (la Visione) (*Contemplation - View*)
21. Shih Ho - Il Morso che spezza (*Biting Through*)
22. Pi - L'Avvenenza (*Grace*)
23. Po - La Frantumazione (*Splitting Apart*)
24. Fu - Il Ritorno (la Svolta) (*Return - The Turning Point*)
25. Wu Wang - L'Innocenza (l'Inaspettato) (*Innocence - The Unexpected*)
26. Ta Ch'u - La Forza domatrice del grande (*The Taming Power of the Great*)
27. I - Gli Angoli della bocca (il Sostentamento) (*The Corners of the Mouth - Providing Nourishment*)
28. Ta Kuo - La Preponderanza del grande (*Preponderance of the Great*)
29. K'an - L'Abissale (l'Acqua) (*The Abysmal - Water*)
30. Li - L'aderente (il Fuoco) (*The Clinging - Fire*)
31. Hsien - La Stimolazione (la Domanda di matrimonio) (*Influence - Wooing*)
32. Heng - La Durata (*Duration*)

TT: 55'22"

Prodotto da Stefano Giannotti fra il 1997 e il 2001
Produced by Stefano Giannotti between 1997 and 2001

© Copyrights by Stefano Giannotti / S.I.A.E. 1997/2002



Stefano Giannotti

IL TEMPO CAMBIA

Karl-Szuka-Preis 2002

Die Begründung der Jury

Die unabhängige Jury unter Vorsitz des Literaturwissenschaftlers Klaus Ramm gab für ihre Entscheidung folgende Begründung:

"'Il tempo cambia' (Time Changes) geht aus von den Bedeutungsfeldern der ersten Zeichen des 'I Ging'. In einer Folge von 32 kurzen Hörzenen verwandelt Stefano Giannotti sie in eine leichfüßig von Klangaktion zu Klangaktion hüpfende Annäherung an das undurchsichtige und widersprüchliche Geheimnis der Zeit. Das Vexierspiel der radiophonen spots ist - bei allem hintergründigen Traditionszug - unmittelbar eingängig. Mit surrealem Witz und lebhafter Ironie weitet Giannotti elementare Alltagserfahrungen ins Allgemeine und Archetypische."

Die unabhängige Jury

Klaus Ramm (Vorsitzender; Literaturwissenschaftler)
Heinrich Vormweg (Literaturkritiker und Juryvorsitzender 1985-98)
Christina Weiss (Literaturkritikerin)
Monika Lichtenfeld (Kritikerin)
Johann-Georg Schaarschmidt (Musiktheater-Regisseur und früherer Freiburger
Musikhochschulrektor)

Il giudizio della giuria

La giuria indipendente presieduta da Klaus Ramm (Studioso di Letteratura) ha basato la sua decisione sulle seguenti ragioni:

"Punto di partenza de IL TEMPO CAMBIA è il campo semantico dei primi segni dell' I CHING. In una sequenza di 32 miniature, Stefano Giannotti li trasforma in un approccio all'opaco e contraddittorio segreto del tempo - un approccio che agilmente salta da un evento acustico all'altro. L'illusoria azione reciproca fra i vari spot radiofonici, a dispetto di tutti i riferimenti nascosti alla tradizione, è immediatamente comprensibile. Giannotti usa un distorto senso dell'umorismo e un a vivida ironia per estendere le esperienze quotidiane alla sfera del generale e dell'archetipo."

Klaus Ramm (President della Giuria, studioso di letteratura)
Heinrich Vormweg (Critico letterario e Presidente della Giuria 1985-98)
Christina Weiss (Critico letterario)
Monika Lichtenfeld (Critico musicale)
Johann-Georg Schaarschmidt (Produttore di teatro musicale e Rettore dell'Accademia di Musica di Friburgo)

The Jury's Response

The independent jury - with the literary scholar Klaus Ramm in the chair - bases its decision on the following reasons:

*The independent jury - with the literary scholar Klaus Ramm in the chair - bases its decision on the following reasons:
'Il tempo cambia' (Time changes) takes the semantic fields of the first characters of the 'I Ging' as a starting point. In a sequence of 32 short sound units, Stefano Giannotti transforms them into an approach to the opaque and contradictory secret of time – an approach, that nimbly hops from one acoustic action to the other. The deceiving interplay of the radiophonic spots is – in spite of all hidden reference to tradition – immediately comprehensible. Giannotti uses a distorting sense of humour and vivid irony to stretch basic everyday experiences into the general and archetypal sphere.'
Other members of the jury – besides Klaus Ramm – were: the literary critics Heinrich Vormweg and Christina Weiss, and as music experts the critic Monika Lichtenfeld and the music theatre-producer Johann-Georg Schaarschmidt, former rector of the Academy of Music in Freiburg.*

*Klaus Ramm (Chairman)
Heinrich Vormweg (literary critic and Chairman 1985-98)
Christina Weiss (literary critic)
Monika Lichtenfeld (music expert)
Johann-Georg Schaarschmidt (music-theatre producer and former rector of the Academy of Music in Freiburg)*

Nel 1997 il coreografo italiano Roberto Castello chiese a me e a Giorgio Lazzarini (un altro compositore di Lucca), di comporre 32 quadri sonori sui temi dell'I CHING, per la sua performance 64 VARIAZIONI SUL TEMPO (parte I). Roberto voleva creare una serie di brevi coreografie per tre danzatori, da rappresentarsi all'interno di una scatola di 8m X 4m X 25m, in una piazza della nostra città. La scatola sarebbe stata completamente chiusa su tutti i lati ad eccezione di alcuni fori praticati qua e là, attraverso cui lo spettatore avrebbe osservato la performance come in un peep-show. Il pubblico non sarebbe stato informato sull'ispirazione dell'I CHING. la particolare lunghezza di ogni miniatura (2 minuti) avrebbe marcato il ritmo della performance come una specie di orologio musicale. Composi una serie di 14 brani che intitolai IL TEMPO CAMBIA. Giorgio compose altri 14 brani. Insieme componemmo i rimanenti 4. Tirando a sorte decidemmo quali pezzi ognuno di noi avrebbe dovuto comporre. La performance fu rappresentata la prima volta il 5 Settembre in Piazza dell'Anfiteatro a Lucca.

Lavorando a questo progetto ebbi la sensazione che la mia serie di 14 brani si sarebbe potuta trasformare in un lavoro autonomo, da potersi realizzare in un teatro. Un anno più tardi mi fu offerta questa possibilità in Berlino; l'Ensemble Zwischentöne, diretto da Peter Ablinger mi commissionò un pezzo. Decisi di arrangiare le miniature I CHING; la nuova versione includeva voci, 2 flauti, sassofono, marimba, vibrafono, piano, bandoneon e nastri, e fu rappresentata al Ballhaus Naunynstrasse, una delle sale da concerto alternative più importanti di Berlino. Il carattere ironico della performance era enfatizzato da un'azione scenica minimale, per lo più basata sull'alternanza di luce e oscurità; alcune lunghezze erano cambiate; l'opera risultava una specie di cabaret surrealista post-industriale, al confine fra vita quotidiana e archetipo, mitologia e comunicazione.

Una versione successiva - composta di 16 miniature - fu successivamente realizzata per il mio gruppo IL TEATRO DEL FARO, per "The Listening Room" (ABC Radio) nel 2000. Questa nuova versione è caratterizzata da un'impronta prettamente radiofonica, attraverso l'inserimento di paesaggi sonori e di una redefinizione dell'azione sonora; alcune miniature sono state trasformate in veri e propri mini radio dramma acustici. Il carattere polifonico coincide con quello della precedente versione, sebbene alcuni brani siano stati arrangiati per strumenti diversi (flauto, fagotto, tastiere, altri tipi di voci, ecc.). Questa versione è stata trasmessa per la prima volta il 16 di Luglio 2001.

Da allora, cominciò ad assillarmi l'idea di comporre tutti i rimanenti segni dell'I CHING. Decisi di lavorare anche sui segni a cui Giorgio Lazzarini aveva lavorato quattro anni prima e a quelli composti insieme.. Un primo blocco di 32 brani (il Primo Libro dell'I CHING) fu completato nell'ottobre 2001.

l'I CHING non è solo un oracolo. La sua saggezza affronta tutte le branche del sapere. La drammaturgia acustica che ho costruito sui segni dell'I CHING si basa soprattutto su di una interpretazione spontanea delle immagini suggerite dai titoli, trasferendo generalmente tali immagini in quadri sonori. Come 64 sogni diversi che si rivelano come pure immagini e allo stesso tempo nascondono significati più profondi riferentesi agli archetipi dell'uomo. Penso che tali quadri risultino familiari ad ognuno (come le immagini dell'I CHING); ma come spesso accade nei sogni, gli elementi sono confusi, mescolati, crudelmente chiari, o mescolati in modo oscuro. Ironia, dramma, nonsense, gioco, morte, finzione, disturbo, incantesimo, linguaggio; tutti questi elementi stilistici prendono parte nel carosello sonoro de IL TEMPO CAMBIA, così come nel nostro cammino.

S.G., Worpswede, Agosto 2002.

In 1997 the Italian choreographer Roberto Castello asked me and Giorgio Lazzarini (another composer from Lucca) to compose 32 sound pictures on the themes of the I CHING for his performance 64 VARIATIONS ON TIME (1st Part). Roberto wanted to create a series of short choreographies to be performed by three dancers in a box of 8m X 4m X 2,5m in a square of our city. The box was to be completely closed on all sides except for some holes settled in different positions through which the spectator could watch the performance like in a peep-show. Nobody of the audience would be told that the pieces were inspired by the I CHING. The particular length of every miniature (2 minutes) would mark the rhythm of the performance like a sort of musical clock. I composed a sequence of 14 pieces, which I called IL TEMPO CAMBIA, which means TIME CHANGES but also WEATHER CHANGES. Giorgio composed 14 pieces as well. Together we composed the remaining 4. By chance calculation we decided, which of the pieces each of us had to compose. The performance was premiered in September the 5th in Piazza dell'Anfiteatro in Lucca.

While working at this project, I felt that this series of 14 pieces might transform into an autonomous piece to be performed in a theatre. A year later, I was offered the chance to do this in Berlin: the ensemble Zwischentöne, lead by Peter Ablinger, asked me to compose a piece for them. I decided to re-arrange the I CHING miniatures; the new version included voices, 2 flutes, saxophone, marimba, vibraphone, piano, bandoneon and tapes and was premiered in Ballhaus Naunynstrasse, one of the most important alternative concert-halls in Berlin. The ironic character of the performance was emphasized by minimalistic scenic action mostly based on the inter-play of light and darkness; some lengths changed; the result was a sort of surrealistic post-industrial cabaret on the border between everyday life and archetypes, mythology and communication.

A successive version - made up of 16 miniatures – was arranged for my group IL TEATRO DEL FARO for 'The Listening Room' (ABC Radio) in 2000. A peculiar element of this new version was the radiophonic character, which was created by the insertion of landscape sounds and a new definition of the acoustic action; some miniatures were transformed into real acoustic mini radio-dramas. The polyphonic character of the previous version was respected, although some miniatures were arranged for different instruments (flute, bassoon, synth, other kinds of voices, etc.). This version was first broadcast on July the 16th 2001.

From then on, the idea of composing all the remaining characters of the I CHING started growing in my mind. I decided to also work on the characters, which Giorgio Lazzarini had worked on four years before and on those we had done together. A first block of 32 pieces (the 1st book of I CHING) was completed in October 2001. I CHING is not only a oracle. Its wisdom comprises all branches of learning. The acoustic dramaturgy I have built on the I CHING characters is mostly based on a sudden interpretation of the images suggested by the titles, basically changing their literary images into sound paintings. In other cases I have tried to go deeper into the meaning of the characters. My aim is to obtain a sort of monument of mankind through the representation of 64 brief acoustic pictures. Like 64 different dreams which reveal themselves as pure images and at the same time hide deeper meanings referring to human archetypes. My idea is that these sound images must be familiar to everybody (as the I CHING images are); but as it happens in dreams, the elements are sometimes mixed or confused, cruelly clear or mysteriously combined. Irony, drama, nonsense, game, death, fiction, disturbance, charm, language all these stylistic elements take part in the acoustic carousel of IL TEMPO CAMBIA just as they do in our path.

S.G., Worpswede, August 2002

STRUMENTAZIONE

Orchestration

Soprano

Varie voci - *Several Voices*

3 Flauti - *3 Flutes*

Fagotto - *Bassoon*

Violoncello - *Cello*

Pianoforte - *Piano*

Harmonium

Clavicembalo - *Harpsichord*

Vibrafono - *Vibraphone*

Sintetizzatore - *Synth*

Chitarra elettrica - *Electric Guitar*

Chitarra classica - *Classic Guitar*

Basso elettrico - *Electric Bass*

Percussioni - *Percussion*

Armonica a bocca - *Harmonica*

Flauti dolci - *Recorders*

Scacciapensieri - *Jew's Harp*

Giocattoli - *Toys*

Oggetti - *Objects*

PARTITURA
Score

1. Ch'ien - Il Creativo

The Creative

Applausi. La musica inizia: alcuni brani orchestrali di musica classica, accordi e cadenze di pianoforte vengono suonati simultaneamente. Una voce femminile legge la seguente ricetta in Tedesco:

Applauses. the music starts: some classic orchestral pieces (Adagios), piano chords and cadenzas are played simultaneously. A female voice reads the following recipe:

“Etwas Öl in die Pfanne geben und erhitzen.

Man nehme zwei frische Eier und schlägt diese in die Pfanne;
zirka drei Minuten im Öl braten lassen
etwas salz und Pfeffer hinzufügen.

Möglichst warm servieren und als Beilage empfehlen wir bunten Salat.” *

La musica si ferma. Applausi.
The music stops. Applauses

Dur. 1'50”

* “Mettete dell’olio in una padella e riscaldatelo. Prendete 2 uova fresche di giornata, rompete il guscio e friggetele per circa tre minuti, aggiungendo un pizzico di sale e un pizzico di pepe. Servitele ben calde, possibilmente con contorno di insalata fresca.”

“Put some oil into a frying pan and warm it. Take two new-laid eggs, break the shells and fry them for about three minutes, adding a pinch of salt and a pinch of pepper. Serve them hot, if possible with mixed salad.”

2. K'un - Il Ricettivo

The Receptive

Un violoncello scordato (con le quattro corde completamente allentate) suona note e bicordi tenuti. Periodicamente, crepitii generati da errori digitali dialogano con il violoncello.

A cello out of tune (with the four string completely loosened) plays long sustained tones and bichords; cyclically some digital scratchings dialogue with the cello.

Dur. 2'44"

3. Chun - La Difficoltà iniziale

Difficulty At The Beginning

Un banjo suona una scala con difficoltà. Una voce femminile (diversa da quella de “Il Creativo”, cerca senza successo di pronunciare la frase “adding a pinch of salt and a pinch of pepper”, dalla precedente ricetta (la performer non conosce affatto l’Inglese)

A banjo plays a scale with some difficulty A female voice different from the one of “The Creative”, tries unsuccessfully to pronounce the sentence “adding a pinch of salt and a pinch of pepper”, from the previous recipe (the performer can't speak English at all).

Dur. 0'46"

4. Mëng - La Stoltezza giovanile

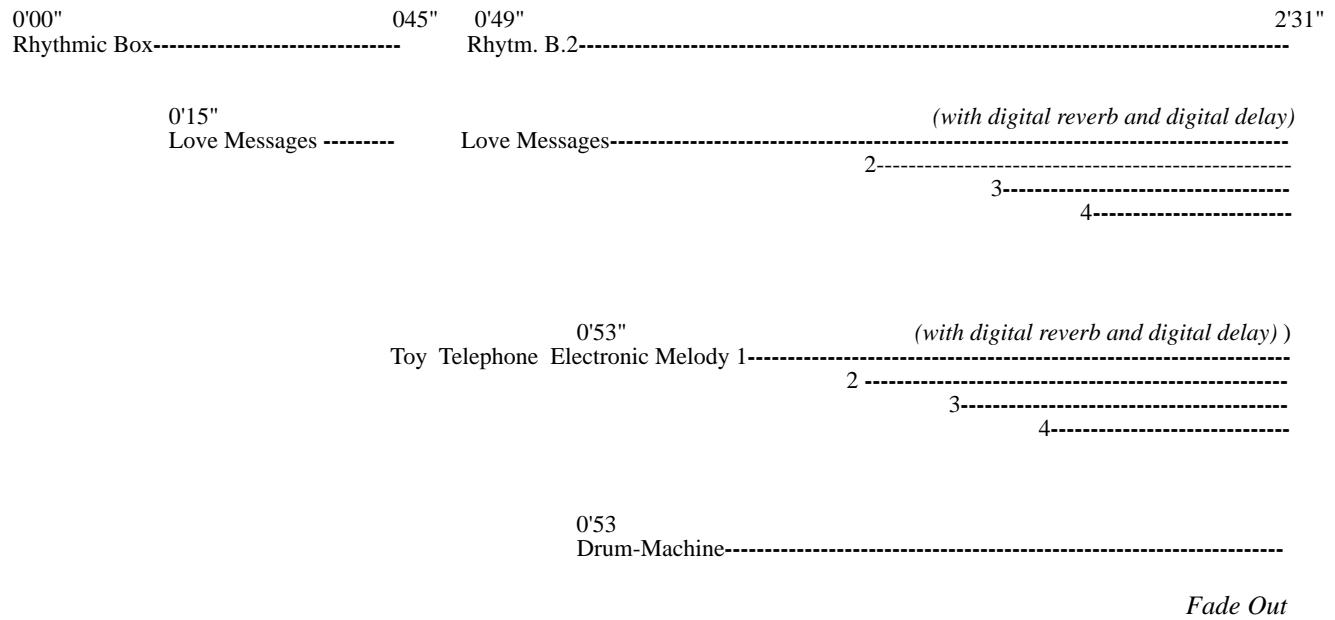
Youthful Folly

Una piccola batteria elettronica per bambini con messaggi d'amore s'incanta e si sovrappone ripetendosi al ritmo-disco di una tastiera, e ad un'orchestra di altre piccole batterie elettroniche-giocattolo.

A rhythmic box for children with electronic love messages jams and loops moving parallel with a disco-synthesized rhythm and an orchestra of other toy-rhythmic boxes.

Dur. 2'31"

Schema del brano: (*Structure*)



5. Hsü - L'Attesa (il Nutrimento)

Waiting (Nourishment)

Un orologio scandisce il tempo. Qualcuno tamburella le dita su di un tavolo aspettando, annoiato. pochi suoni di harmonium.

A clock is beating. Somebody is tapping his fingers on the table waiting, annoyed. Few sounds of harmonium..

Dur. 0'39"

6. Sung - La Lite

Conflict

Una donna mangia una mela ed esclama la parola "Amore". Due uomini lottano in sottofondo.

A woman is eating an apple while exclamating the word “Amore”. Two men are fighting in the background.

Dur. 0'40"

7. Shih - L'Esercito

(The Army)

Una voce maschile imita i suoni della guerra (tamburi militari, trombe, sparo del cannone, esplosione). Alcuni aereoplani militari si avvicinano e cominciano a bombardare. Il brano termina consuoni di sirene (ottenute con la voce)

A male voice imitates the sounds of war (military drums, trumpets, a cannon shooting, an explosion). Some military airplanes approach bombing. The piece ends with sounds of sirens (made with the voice).

Dur. 2'23"

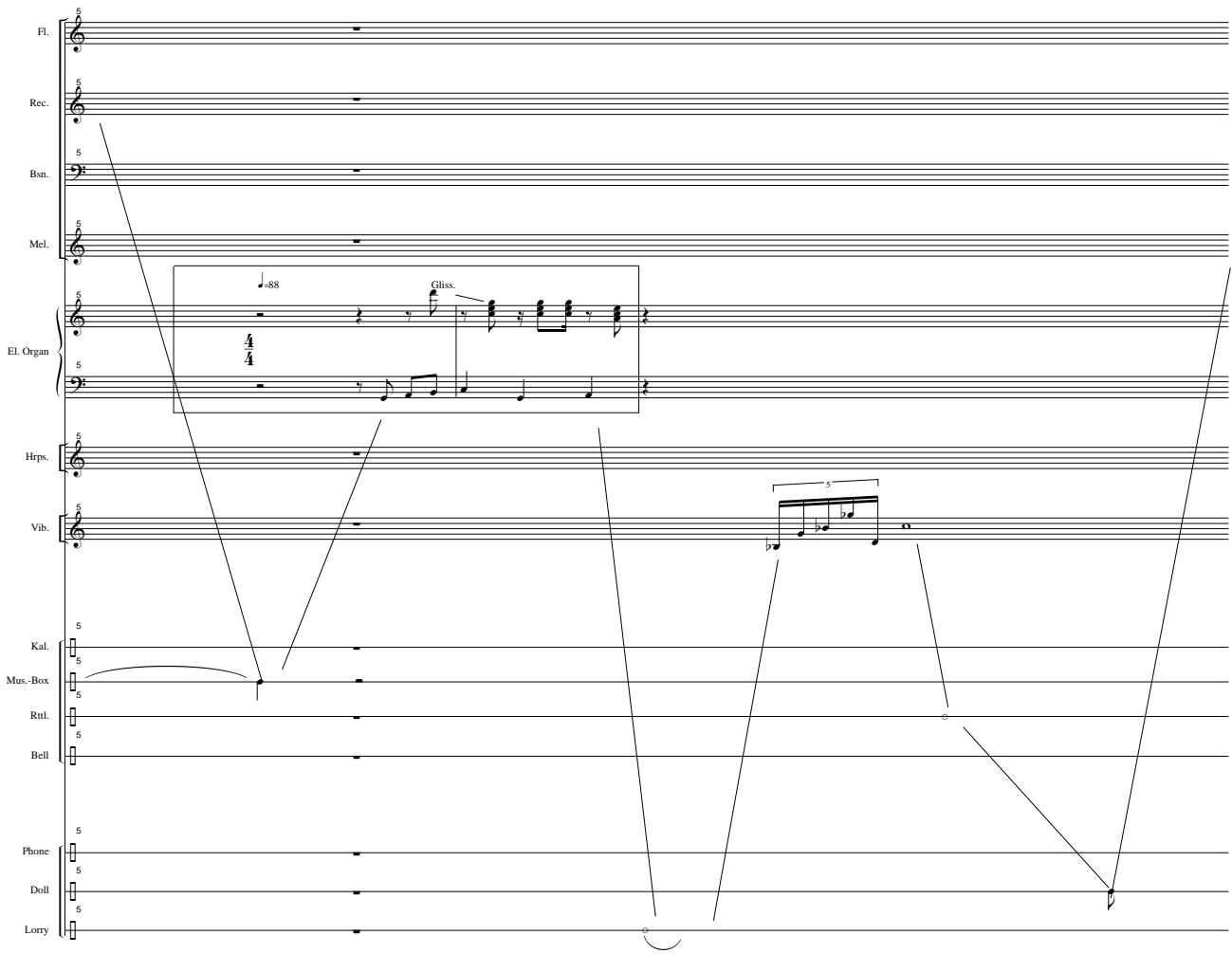
8. Pi - La Solidarietà

Holding Together (Union)

Diversi suoni dialogano fra di loro (poche linee di vibrafono e clavicembalo, flauto, telefono, kalimba, fagotto, una campana, una bambola che piange, un flauto dolce, un carillon, pochi accordi di organo in stile anni 60, un camion, una raganella, una fisarmonica, la bambola che chiama la mamma).

Many different sounds dialogues together (few lines of s vibraphone and harpsichord, a flute, a telephone, a kalimba, a bassoon, a bell, a doll's crying, a recorder, a music-box, few tunes in the style of a 60s Hammond Organ riff, a lorry, a rattle, a puppet, an accordion, the doll looking for her mummy).

The musical score for 'Pi - La Solidarietà' is a complex arrangement of 15 staves, each representing a different instrument or sound source. The instruments listed on the left are: Flute, Recorder, Bassoon, Melodica, Electric Organ, Harpsichord, Vibraphone, kalimba, Music-Box, Rattle, Bell, Telephone, Doll, and Lorry. The score features various musical elements such as dynamic markings (f, ff, p), performance instructions (5, 3), and specific note heads. The music is composed of short, repetitive patterns and sustained notes, creating a dialogue between the different sounds.



Fl. 11
 Rec. 11
 Bsn.
 Mel. 11 3
 El. Organ 11
 Hrps. 11
 Vib. 11
 Kal.
 Mus.-Box 11
 Rttl.
 Bell
 Phone 11
 Doll 11
 Lorry 11

$\downarrow = 54$

Fl. 17

Rec. 17

Bsn. 17

Mel. 17

El. Organ 17

Hrps. 17

Vib. 17

Kal. 17

Mus.-Box 17

Rittl. 17

Bell 17

Phone 17

Doll 17

Lorry 17

Dur. 1'06"

9. Hsiao Ch'u - La Forza domatrice del piccolo

The Taming Power of the Small

Un paesaggio immaginario fatto di vento e leggere pulsazioni ritmiche costanti in sottofondo, create con percussioni campionate (come il cigolio di strutture mosse dal vento). A tratti si odono segnali radio, come foglie trasportate dal vento.

An imaginary landscape made of wind sounds and soft constant rhythmical pulses in the background, made with sampled percussion (reminding us of rattling structures moved by the wind). Some radio signals appear here and there like leaves brought by the wind.

Dur. 3'51"

10. Lü - Il Procedere

Treading (Conduct)

Una serie di passaggi errati in una danza bavarese, ottenuti montando casualmente frammenti dello stesso brano (in modo da rispettare comunque la pulsazione ritmica).

A series of wrong passages in a Bavarian dance, rebuilding some fragments of the same piece by chance (anyway respecting the rhythmical pulse).

Dur. 0'16"

11. Ta - La Pace

Peace

Una voce femminile canta una dolce melodia senza parole, mentre uccelli sintetici ricamano ritmi asimmetrici sulla risonanza di una campana.

A female voice is singing a sweet textless melody while synthetic birds are embroidering asymmetrical rhythms on a bell resonance.

Dur. 1'29"

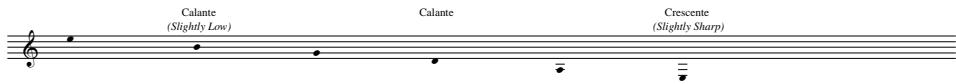
12. P'i - Il Ristagno

(Standstill - Stagnation)

Una chitarra elettrica leggermente scordata suona alcuni arpegi e accordi, in una sorta di quieto paesaggio.

An electric guitar out of tune plays some arpeggios and chords which create a sort of still and quiet landscape.

Accordatura della chitarra - guitar Tuning:



Liberamente (Freely)
 $\bullet = 69$

accel.
rit.
Bending

Bending

13. T'ung Jëng - L'Associazione tra uomini

(*Fellowship with Men*)

Un contrappunto per tre flauti si combina con le risate di persone di diversa età.

A 3 flute counterpoint mixes with different aged people laughing

Inizio risate-People start laughing

This musical score section starts at measure 1. It features three staves for Flute 1, Flute 2, and Flute 3. The key signature is common time (indicated by 'C'). The tempo is marked as quarter note = 74. The first measure consists of eighth-note patterns. From measure 2 onwards, the parts begin to play more complex rhythms, including sixteenth-note patterns and rests. Measure 3 shows a transition where Flute 1 and Flute 2 play eighth-note patterns while Flute 3 rests. Measures 4 and 5 continue with similar patterns, with Flute 3 joining in again in measure 5. The music ends with a short melodic line in measure 6.

This section continues from the previous one, starting at measure 10. The instrumentation remains the same: Flute 1, Flute 2, and Flute 3. The key signature changes to A major (two sharps). The music consists of eighth-note patterns. Measure 10 starts with a sixteenth-note pattern in Flute 1. Measures 11 and 12 show eighth-note patterns. Measure 13 begins with a sixteenth-note pattern in Flute 3. Measures 14 and 15 continue with eighth-note patterns. The section concludes with a short melodic line in measure 16.

lentamente svanendo - slowly fading out

This section continues from the previous one, starting at measure 15. The instrumentation remains the same: Flute 1, Flute 2, and Flute 3. The key signature changes to A major (two sharps). The music consists of eighth-note patterns. Measure 15 starts with a sixteenth-note pattern in Flute 1. Measures 16 and 17 show eighth-note patterns. Measure 18 begins with a sixteenth-note pattern in Flute 3. Measures 19 and 20 continue with eighth-note patterns. The section concludes with a short melodic line in measure 21.

Dur. 1'27"

14. Ta Yu - Il Possesso grande

Possession In Great measure

Un tagliente solo per violoncello dialoga con percussioni campionate. Ciclicamente la voce di una bambina esclama: "E' mio!" in diverse lingue.

A rough solo for cello dialogues with sampled percussion. Ciclically, we hear a little girl's voice saying "it's mine!" in several different languages.

Musical score for Cello, Percussion, and Child's Voice. The score consists of three staves. The Cello staff starts with a 7/8 time signature, followed by a 5/8 section, and then a 2/4 section. The Percussion staff has a 7/8 time signature. The Child's Voice staff has a 7/8 time signature. A bracket labeled "Libera improvvisazione" covers the first two measures of the Cello part. A bracket labeled "Free improvisation" covers the first measure of the Child's Voice part. Measure numbers 1, 2, and 3 are indicated above the staves.

Musical score for Violin (Vc), Percussion (Perc.), and Child's Voice (C.'s V.). The Violin and Percussion staves both have a 4/4 time signature. The Child's Voice staff has a 4/4 time signature. The score includes a vocal line with the text "'E' mio!'". Measure numbers 4, 5, and 6 are indicated above the staves.

Musical score for Violin (Vc), Percussion (Perc.), and Child's Voice (C.'s V.). The Violin and Percussion staves both have a 7/8 time signature. The Child's Voice staff has a 7/8 time signature. Measure numbers 7, 8, and 9 are indicated above the staves.

Vc 10
 Perc. 10
 C.'s V. 10 "It's mine!" $\frac{5}{4}$ $\frac{3}{4}$ $\frac{6}{4}$

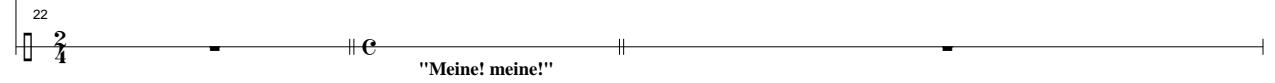
Vc 13
 Perc. 13
 C.'s V. 13 $\frac{6}{4}$ $\frac{2}{4}$ $\frac{C}{4}$

Vc 16
 Perc. 16
 C.'s V. 16 "E' mio!" $\frac{7}{16}$ $\frac{C}{16}$

Vc 19
 Perc. 19
 C.'s V. 19 "To jest moje!" $\frac{2}{4}$

Vc 22

 Perc. 22

 C.'s V. 22


"Meine! meine!"

Vc 25

 Perc. 25

 C.'s V. 25


Dur. 1'18"

15. Ch'ien - La Modestia

Modesty

Una "modesta" melodia è suonata all'unisono da 5 strumenti (clavicembalo, harmonium, vibrafono, banjo e basso elettrico), con alcuni momenti di "amnesia". Alla fine tutti cercano di accordarsi con una campana.

A “modest” melody is played by 5 instruments at unison (harpsichord, harmonium, vibraphone, banjo and bass guitar) with some moments of “amnesia”. At the end all of them try to get in tune with a bell.

♩ = 60

Harpsichord

harmonium

Vibraphone

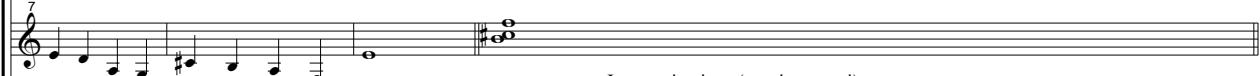
Bell

Banjo

Bass Guitar

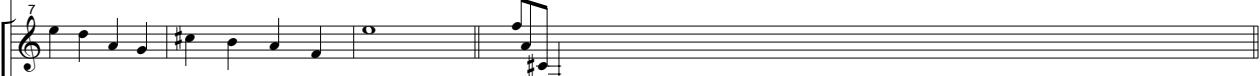
Improvvisazione (suoni e rumori)

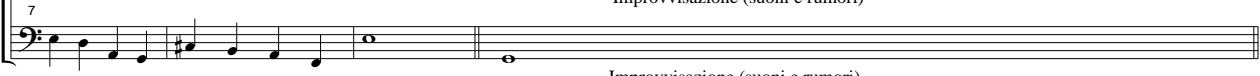
Hrps. 
 Improvvisazione (suoni e rumori)

Harm. 
 Improvvisazione (suoni e rumori)

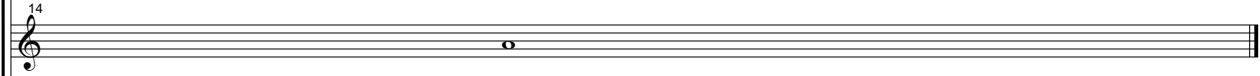
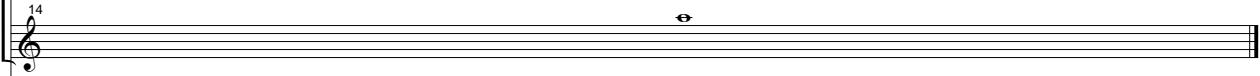
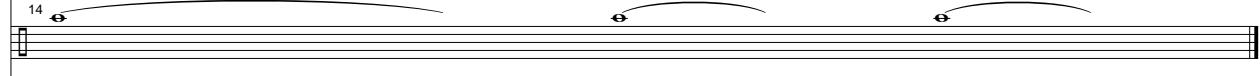
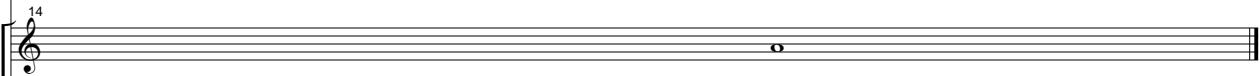
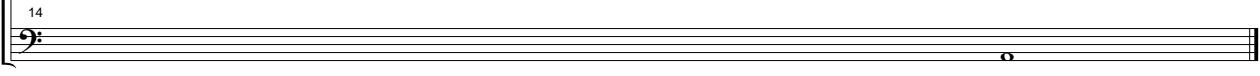
Vib. 
 Improvvisazione (suoni e rumori)

Bell 

Banjo 
 Improvvisazione (suoni e rumori)

B.Guit. 
 Improvvisazione (suoni e rumori)

Tutti provano ad accordarsi con il La della campana
Everybody tries to get in tune with the bell

Hrps. 
 Harm. 
 Vib. 
 Bell 
 Banjo 
 B.Guit. 

Dur. 1'22"

16. Yü - Il Fervore

(Enthusiasm)

Un altro dialogo complementare al segno Pi (La Solidarietà); una voce femminile (soprano) canta una specie di melodia religiosa, in contrasto con la realtà intorno.

Another dialogue complementar to the sign Pi (Holding Together), with a female voice (a soprano) singing a sort of religious melody, in contrast with the reality around

The musical score consists of eight staves, each representing a different instrument or vocal part. From top to bottom, the parts are:

- Female Voice: Soprano part, indicated by a treble clef and a soprano range.
- Male Voice: Indicated by a square symbol and a low range.
- Flute: Indicated by a treble clef and a middle range.
- Bassoon: Indicated by a bass clef and a low range.
- Harmonium: Indicated by a treble clef and a middle range.
- Vibraphone: Indicated by a treble clef and a middle range.
- Wood-Block Vibra-Slap: Indicated by a square symbol and a low range.
- Drums: Indicated by a square symbol and a low range.
- Piano: Indicated by a bass clef and a low range, with two staves shown.

Musical notation includes various vocal techniques and dynamics:

- Female Voice:** Starts with a sustained note followed by "Alllllll".
- Male Voice:** A single short note.
- Flute:** "Sssssrrrr".
- Bassoon:** A dynamic section labeled **f**.
- Harmonium:** A dynamic section labeled **mf**.
- Vibraphone:** A dynamic section labeled **mf**.
- Wood-Block Vibra-Slap:** A dynamic section labeled **mf**.
- Drums:** Several short notes.
- Piano:** Two staves, both empty.

Musical score for orchestra and choir, page 6.

F. Voice: Treble clef, key signature of 6. Measures 1-4: Rest. Measure 5: Rest. Measures 6-7: "Sha-la-pik" (repeated twice). Measures 8-9: "Sha - Sha - Sha-la-pik". Measure 10: Rest.

M. Voice: Treble clef, key signature of 6. Measures 1-4: Rest. Measures 5-6: "Sha-la-pik" (repeated twice). Measures 7-8: "Sha - Sha - Sha-la-pik". Measure 9: Rest.

Fl.: Treble clef, key signature of 6. Measures 1-4: Rest. Measures 5-6: Rest. Measures 7-8: "Frull." (trill-like pattern). Measures 9-10: "sfz" (staccato dynamic).

Bsn.: Bass clef, key signature of 6. Measures 1-4: Rest. Measures 5-6: Rest. Measures 7-8: "p" (piano dynamic). Measures 9-10: "p" (piano dynamic).

Harm.: Treble clef, key signature of 6. Measures 1-4: Rest. Measures 5-6: Rest. Measures 7-8: "p" (piano dynamic). Measures 9-10: "p" (piano dynamic).

Vib.: Treble clef, key signature of 6. Measures 1-4: Rest. Measures 5-6: Rest. Measures 7-8: "p" (piano dynamic). Measures 9-10: "p" (piano dynamic).

W.-block V.-Slap: Treble clef, key signature of 6. Measures 1-4: Rest. Measures 5-6: Rest. Measures 7-8: Rest. Measures 9-10: Rest.

Drums: Treble clef, key signature of 6. Measures 1-4: Rest. Measures 5-6: Rest. Measures 7-8: Rest. Measures 9-10: Rest.

Piano: Treble and Bass clefs, key signature of 6. Measures 1-4: Rest. Measures 5-6: Rest. Measures 7-8: Rest. Measures 9-10: "mf" (mezzo-forte dynamic).

12

F. Voice

M. Voice

12

Ooooh

mf

12

Fl.

Bsn.

12

Harm.

Vib.

12

W.-block
V.-Slap

12 *p*

Drums

12

Piano

f

f

fz

f

f

f

f

F. Voice

M. Voice

Loudly speaking inside a microphone.....

Oooh *mf*

Salam-pik-gna Salam-pik-gna Pro-va, pro-va, u-no du-e tre pro-va Sniak!

Fl.

Bsn.

Harm.

Vib.

W.-block V.-Slap

Drums

Piano

1'35"

17. Sui - Il Seguire (*Following*)

Qualcuno cammina, sempre più velocemente, finché raggiunge un posto al sicuro (chiude la porta a chiave).

Somebody is walking faster and faster until he reaches a safe place (he locks the door).

Dur. 1'05"

18. Ku - L'Emendamento delle cose guaste (*Work on What Has Been Spoiled - Decay*)

Qualcuno si sforza di accordare una chitarra, ma alla fine suona scordato.

Somebody is making efforts to tune a guitar, but at the end he will play out of tune.

Dur. 1'18"

19. Lin - L'Avvicinamento (*Approach*)

Una specie di ritmo etnico viene suonato su di un teponatzli (uno strumento azteco) e su dei bicchieri. Il fagotto suona una lunga melodia articolata. In sottofondo si odono in crescendo i rumori di una città.

A sort of ethnic rhythm is played on teponatzli (an aztec instrument) and glasses. A bassoon is playing a long and articulated melody. In the background city sounds approach in a total crescendo.



Glasses

Tep.ztli

5 6 7 8

5 6 7 8

Improvisare su questo schema fino alla fine del brano
Improvise on this scheme until the end of the piece

Il nastro con i suoni della città inizia ppp dopo circa 25 secondi dall'inizio del brano e cresce fino alla fine del pezzo. Il fagotto attacca dopo circa 50 sec. dall'inizio del brano.

The tape with city sounds starts ppp after 25 seconds about, from the beginning of the piece with a slow crescendo until the end. The bassoon starts playing after 50seconds about, from the beginning of the piece

In crescendo fino alla fine - *Crescendo until the end*

8

11

13

17

21

25

The musical score consists of five staves of music. Staff 1 (Bass clef) starts at measure 29 with a bass note followed by rests. Staff 2 (Bass clef) starts at measure 32 with a bass note followed by a series of eighth notes. Staff 3 (Treble clef) starts at measure 42 with a series of eighth notes. Staff 4 (Treble clef) starts at measure 51 with a bass note followed by a sustained note. Staff 5 (Treble clef) starts at measure 54 with a bass note followed by a sustained note. Measure numbers 29, 32, 42, 51, and 54 are indicated above their respective staves. Measure 57 is indicated at the beginning of the fifth staff. Measure times are marked with '3' over some measures and '1' over others. Measure 57 features a unique sawtooth-like pattern of eighth notes.

Dur. 4'55"

20. Kuan - La Contemplazione (la Visione)

(Contemplation - View)

Un aereoplano passa casualmente su di una foresta dove si odono gli aghi di pino che scricchiano.

An airplane is passing by chance over a forest where we hear pine-tree needles rattling.

Dur. 0'33"

21. Shih Ho - Il Morso che spezza

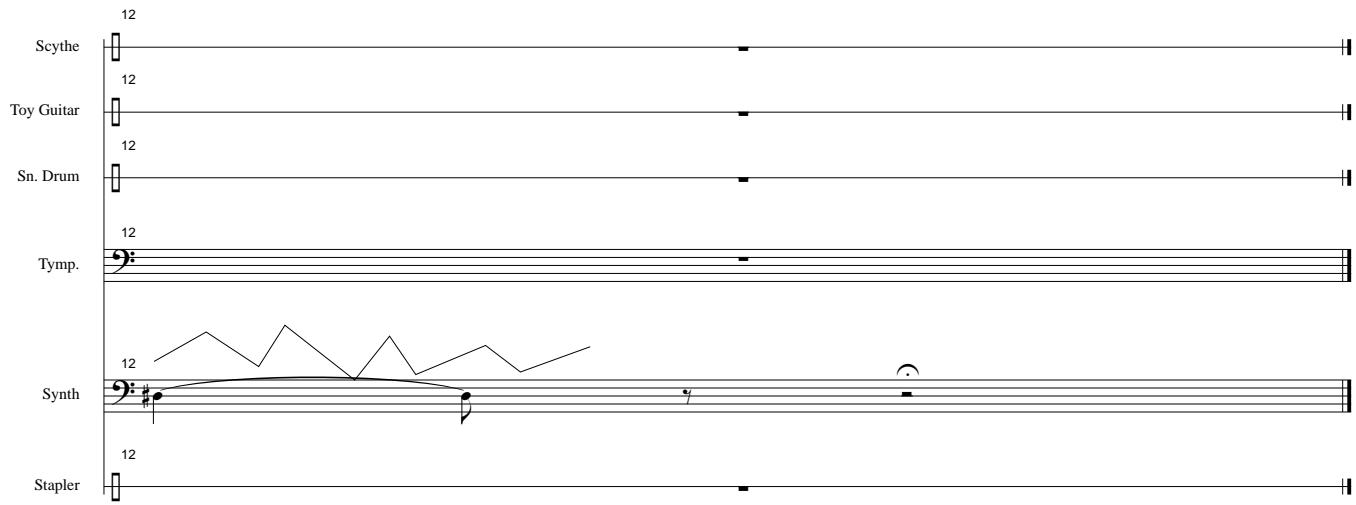
(*Biting Through*)

Una mano affila una falce. Suoni elettronici taglienti, improvvise rullate di tamburo, una chitarra giocattolo completano questo quadro horror; la morte arriva nei panni di una spillatrice.

A hand is sharpening a scythe. Sharp electronic sounds, sudden drummings, and a toy guitar complete this horror picture; death is coming in the shoes of a stapler.

The musical score consists of six staves, each representing a different instrument or sound effect. The instruments are: Scythe, Toy Guitar, Snare Drum, Tympani, Synthesizer, and Stapler. The score is set in common time (indicated by '♩ = 44') throughout. The Scythe staff uses square note heads. The Toy Guitar staff has a single note on the first beat. The Snare Drum staff features a sustained note followed by a dynamic 'f' and a grace note. The Tympani staff includes a dynamic 'f' and a grace note. The Synthesizer staff shows a sustained note with a dynamic '8va' (octave up) and a grace note. The Stapler staff has a single note on the first beat. Various performance techniques are indicated, such as slurs, grace notes, and dynamic markings like 'f' and '8va'.

Scythe 4 |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | <img alt="



Dur. 2'04"

22. Pi - L'Avvenenza

(Grace)

Una piccola orchestra suona un valzer. Il telefono squilla. Una giovane donna risponde in un linguaggio inventato. Sembra molto compiaciuta. Ma ad un certo punto si arrabbia moltissimo e rompe la conversazione gridando e gettando via il telefono.

A Waltz is played by a little orchestra. The telephone rings. A young woman answers in an invented language. She seems very pleased in talking. But at a certain point she gets angry, very angry and she breaks the conversation shouting and throwing away the telephone.

$\downarrow = 66$

Flute 1

Flute 2

Bassoon

Harmonium

Electric Guitar

Vibraphone

Synth

Harpsichord

Fl.1
 Fl.2
 Bsn.
 Harm.
 El. Guit.
 Vib.
 Synth
 Harps.

5

5

5

5

5

5

5

5

Squillo di telefono; una voce femminile
 risponde amabilmente
*The telephone rings; a lovely female
 voice answers*

Fl.1

Fl.2

Bsn.

Harm.

El. Guit.

Vib.

Synth

Harps.

Musical score for orchestra and electronics, page 13. The score includes parts for Flute 1, Flute 2, Bassoon, Harmonica, Electric Guitar, Vibraphone, Synth (two staves), and Harps. The score shows various musical patterns across the staves, with measures 13 and 14 indicated by measure numbers above the staves.

Fl.1

Fl.2

Bsn.

Harm.

El. Guit.

Vib.

Synth

Harps.

Fl.1 17
 Fl.2 17
 Bsn. 17
 Harm. 17
 El. Guit. 17
 Vib. 17
 Synth 17
 Harps. 17

La voce cambia tono; la donna si arrabbia moltissimo e alla fine chiude brutalmente la conversazione

The voice changes its sound. The woman gets very angry, and at the end she stops the conversation brutally.

Musical score for orchestra and electronics, page 21. The score consists of eight staves:

- Fl.1**: Flute 1, Treble clef, key signature of one sharp. Playing eighth-note patterns.
- Fl.2**: Flute 2, Treble clef, key signature of one sharp. Playing eighth-note patterns.
- Bsn.**: Bassoon, Bass clef. Rests throughout.
- Harm.**: Harp, Treble clef. Rests throughout.
- El. Guit.**: Electric Guitar, Treble clef. Rests throughout.
- Vib.**: Vibraphone, Treble clef. Playing sixteenth-note patterns.
- Synth**: Synthesizer, Treble and Bass clefs. Playing eighth-note chords and sixteenth-note patterns.
- Harps.**: Harps, Bass clef. Playing eighth-note patterns.

Performance instructions:

- Fl.1, Fl.2, Vib., Synth, Harps.**: *Libero - improvvisando con suoni corti e nervosi, clusters e dissonanze (pochi interventi)*
Freely improvising with short and nervous sounds, clusters and dissonances (few events)
- El. Guit., Harm.**: *Libero - improvvisando con suoni corti e nervosi, clusters e dissonanze (pochi interventi)*
Freely improvising with short and nervous sounds, clusters and dissonances (few events)
- Synth**: *Libero - improvvisando con suoni corti e nervosi, clusters e dissonanze (pochi interventi) - Freely improvising with short and nervous sounds, clusters and dissonances (few events)*

Fl.1
 Fl.2
 Bsn.
 Harm.
 El. Guit.
 Vib.
 Synth
 Harps.

25
 26
 27
 28
 10
 10
 10
 10
 10
 10
 10
 10
 10
 10
 10

Fl.1 28
 Fl.2 28
 Bsn. 28
 Harm. 28
 El. Guit. 28
 Vib. 28
 Synth 28
 Harps. 28

Fl.1
 Fl.2
 Bsn.
 Harm.
 El. Guit.
 Vib.
 Synth
 Harps.

Dur. 2'14"

23. Po - La Frantumazione

(*Splitting Apart*)

Melodie e oggetti cadono progressivamente come un armadio che si fracassa crollando sul pavimento (fagotto, clavicembalo, vibrafono, oggetti)

Melodies and objects are falling down progressively, like a wardrobe crashing on the floor (bassoon, harpsichord and vibraphone, objects).

Dur. 0'27"

24. Fu - Il Ritorno (la Svolta)

(*Return - The Turning Point*)

Flute 1

Harmonium

Harpsichord

Glockenspiel

Vibraphone

Piano

Percussion

mf

Tom 2 Tom 1 Tom 3

Fl.1

Harm.

Harps.

Glock.

Vib.

Piano

Perc.

5

5

5

5

5

5

5

Fl.1

Harm.

Harps.

Glock.

Vib.

Piano

Perc.

9

9

9

9

9

9

9

Fl.1

Harm.

Harps.

Glock.

Vib. *p*

Piano *p*

Perc.

This section contains six staves. The first four staves (Flute 1, Harp, Harps, Glockenspiel) are silent. The Vibraphone starts with eighth-note pairs at measure 13, followed by eighth-note pairs with rests at measure 14, eighth-note pairs with rests at measure 15, and eighth-note pairs with rests at measure 16. The Piano starts with eighth-note pairs at measure 13, followed by eighth-note pairs with rests at measure 14, eighth-note pairs with rests at measure 15, and eighth-note pairs with rests at measure 16. The Percussion staff shows eighth-note pairs at measure 13, eighth-note pairs with rests at measure 14, eighth-note pairs with rests at measure 15, and eighth-note pairs with rests at measure 16.

Fl.1

Harm.

Harps.

Glock.

Vib. *c*

Piano *c*

Perc. *c*

This section contains six staves. The first four staves (Flute 1, Harp, Harps, Glockenspiel) are silent. The Vibraphone starts with eighth-note pairs at measure 17, followed by eighth-note pairs with rests at measure 18, eighth-note pairs with rests at measure 19, and eighth-note pairs with rests at measure 20. The Piano starts with eighth-note pairs at measure 17, followed by eighth-note pairs with rests at measure 18, eighth-note pairs with rests at measure 19, and eighth-note pairs with rests at measure 20. The Percussion staff shows eighth-note pairs at measure 17, eighth-note pairs with rests at measure 18, eighth-note pairs with rests at measure 19, and eighth-note pairs with rests at measure 20.

Fl.1

21

Harm.

Harps.

Glock.

Vib.

Piano

Perc.

Fl.1

25

Harm.

Harps.

Glock.

Vib.

Piano

Perc.

Fl.1

29

Harm.

Harps.

Glock.

Vib.

Piano

Perc.

Fl.1

33

Harm.

Harps.

Glock.

Vib.

Piano

Perc.

Fl.1

37

Harm.

Harps.

Glock.

Vib.

Piano

Perc.

Fl.1

41

Harm.

Harps.

Glock.

Vib.

Piano

Perc.

Fl.1

45

Harm.

Harps.

Glock.

Vib.

Piano

Perc.

Fl.1

49

Harm.

Harps.

Glock.

Vib.

Piano

Perc.

Fl.1

53

Harm.

53

Harps.

53

Glock.

53

Vib.

53

Piano

53

Perc.

53

Fl.1

57

Harm.

57

Harps.

57

Glock.

57

Vib.

57

Piano

57

Perc.

57

Fl.1 61

 Harm. 61 -

 Harps. 61

 Glock. 61 -

 Vib. 61

 Piano 61

 Perc. 61

Fl.1 65 -

 Harm. 65 -

 Harps. 65 -

 Glock. 65 -

 Vib. 65 -

 Piano 65 -

 Perc. 65

25. Wu Wang - L'Innocenza (l'Inaspettato)

(Innocence - The Unexpected)

Un'orchestra di flauti dolci, scacciapensieri e armoniche a bocca evoca un antico paesaggio bucolico.

An orchestra of recorders, with jew's harps and harmonicas evocates an ancient bucolic landscape.

Dur. 3'16"

26. Ta Ch'u - La forza domatrice del grande

(The Taming Power of the Great)

Un paesaggio post-industriale prodotto con suoni di applausi trattati.

A post-industrial landscape produced with sounds of applauses treated.

Dur. 0'56"

27. I - Gli Angoli della bocca (il Sostentamento)

(The Corners of the Mouth - Providing Nourishment)

Una voce femminile domanda (in Italiano): "E dopo si va a mangiare?,si va a mangiare?"

Una bambina imita con la voce il lupo che mangia i bambini. Alcuni cani abbaiano. Un soprano canta "Oddio, vorrei morir!"

A female voice asks (in Italian): “When are we going to eat?”. A little girl imitates with her voice the wolf eating children. Some dogs are barking. A soprano sings “Oddio, vorrei morir!” (Oh God, I'd like to die!)

Dur. 0'44"

28. Ta Kuo - La Preponderanza del grande *(Preponderance Of The Great)*

Un frammento ripetuto, preso da un Adagio in un melodramma barocco, entra pian piano, procede per alcuni secondi e svanisce.

A loop taken from an Adagio in Baroque Melodrama fades in, goes on for few seconds and then fades out.

Dur. 1'58"

29. K'an - L'Abissale (l'Acqua) *(The Abyssal - Water)*

La stessa melodia di P'i (Il Ristagno), suonata dal flauto con suoni elettronici "liquidi" in sottofondo, generati automaticamente dalla spettrografia della melodia.

The same melody of P'i (Standstill), is played by the flute with electronic liquid sounds in the background generated automatically by the spectrography of the melody.

Flute

1

Freely $\text{♩} = 60$

mf dolce

4

8

Dur. 1'29"

30. Li L'Aderente (il Fuoco)

(*The Clinging - Fire*)

Un fiammifero viene acceso e dopo pochi secondi viene spento (soffiando). Suoni di trombe lontane, che si avvicinano. Si attende invano per una guerra che non scoppierà mai.

A match is lit and immediately after it is blown out. Sounds of trumpets in the distance approach and then supposing that a war is breaking out. But it never does.

Dur. 2'10"

31. Hsien - La Stimolazione (la Domanda di Matrimonio)

Influence (Wooing)

Qualcuno suona alla porta. L'inno nuziale è arrivato.

A door bell is rung. The wedding hymn has arrived.

Lento Slow

$\downarrow = 63$

Harmonica

Metallophone

Piano

Scordato
Out Of Tune

Door bell

Liberamente - Freely

Harmonica

Metal.:

Piano

D. bell

Harmonica 17
 Metall.
 Piano
 D. bell

accell. rall.

Harmonica 18
 Metall.
 Piano
 D. bell

accell. rall.

Harmonica 21
 Metall.
 Piano
 D. bell

Harmonica

Metall.

Piano

D. bell

24

c

Harmonica

Metall.

Piano

D. bell

25

Veloce - Fast

rall.

Veloce - Fast

rall.

Veloce - Fast

rall.

c

Dur. 1'50"

32. Heng - La Durata

(Duration)

Molti orologi che battono il tempo simultaneamente

Many clocks beating altogether .

Dur.1'21"

Stefano Giannotti – Private Edition

FUGA (1991)

- Saxophone Quartet
SGPE 001a
- Flute, Oboe, Clarinet, Bassoon (October 2003)
SGPE 001b
- Clarinet Quartet (October 2003)
SGPE 001c
- String Quartet (October 2003)
SGPE 001d

BOLERO (1994/98)

Violin, Cello and Piano
SGPE 002

CADUTA MASSI (1999/2003)

Orchestra
SGPE 003

MIGRAZIONI (2002)

Flute, Oboe, Clarinet, Bassoon
SGPE 004

TRE CASI PER L'ISPETTORE G.

Clarinet and Orchestra
SGPE 005

UNA GIORNATA QUALSIASI NELLA VITA DI UN BAMBINO

- Piano (for children)
SGPE 006a
- Flute, Bassoon, Harmonium (or Cembalo)
SGPE 006b

IL TEMPO CAMBIA - I (1997/2003)

Music Theatre
Voices, instruments, objects, toys and tapes
10 to 13 performers
SGPE 007

Contact:

Stefano Giannotti
Via del Garbini 65a
55050 Gattaiola, Lucca
Italia
Tel./Fax 39/0583/512710
e-mail: stegia@supereva.it
[http:// www.stefanogianotti.com](http://www.stefanogianotti.com)

