

Stefano Giannotti

IL TEMPO CAMBIA - I

32 Miniature I Ching

1997/2003



Karl-Sczuka-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. P'i - **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

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Stefano Giannotti

IL TEMPO CAMBIA

Karl-Sczuka-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 Hörscenes verwandelt Stefano Giannotti sie in eine leichtfüßig von Klangaktion zu Klangaktion hüpfende Annäherung an das undurchsichtige und widersprüchliche Geheimnis der Zeit. Das Vexierspiel der radiophonen spots ist - bei allem hintergründigen Traditionsbezug - 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 surrealistico 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 ridefinizione 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, cominciai 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 surrealist 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., Worpsswede, 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 Eir 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 frigatele 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; ciclycally 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 receipe (the performer can’t speak English at all).

Dur. 0'46"

4. Mëng - La Stoltrezza giovanile

Youthful Folly

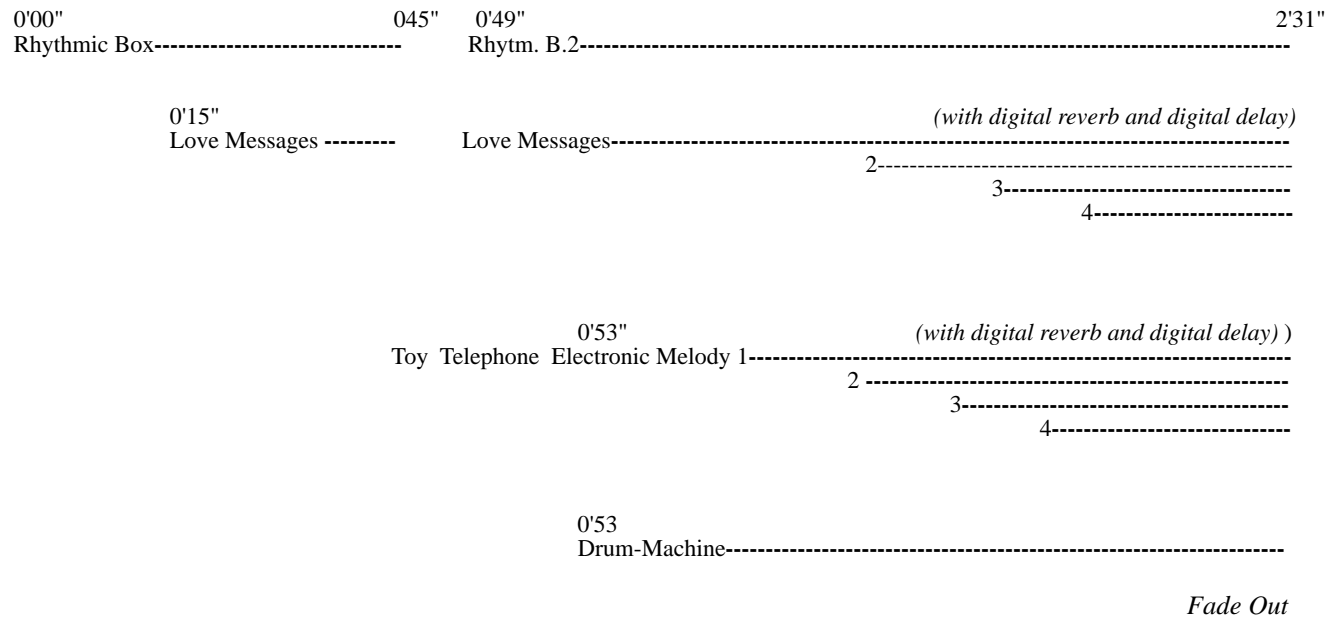
Una piccola batteria elettronica per bambini con messaggi d'amore s'incanta e si sovrappone ripetendosi al ritmo-disco di una tastiera, e ad un'orchestra di altre piccole batterie elettroniche-giocattolo.

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 exclaiming 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 con suoni 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 is arranged in a vertical stack of staves. From top to bottom, the instruments are: Flute, Recorder, Bassoon, Melodica, Electric Organ (grand staff), Harpsichord, Vibraphone, Kalimba, Music-Box, Rattle, Bell, Telephone, Doll, and Lorry. The score includes various musical notations such as notes, rests, and articulation marks. A prominent feature is the use of long, thin lines that connect specific notes or rests across different staves, illustrating the 'dialogue' between the instruments. For example, a line connects a note in the Flute staff to a note in the Telephone staff, and another line connects a note in the Recorder staff to a note in the Doll staff. The Vibraphone staff features a complex rhythmic pattern with a '5' above it, and the Bassoon staff has a '3' above it. The Electric Organ staff shows a 60s Hammond Organ riff style. The Kalimba, Music-Box, Rattle, Bell, Telephone, Doll, and Lorry staves have simple, rhythmic patterns. The Recorder staff has a jagged, oscillating line at the end of the piece.

This musical score page, numbered 16, features a variety of instruments. The instruments listed on the left are: Fl. (Flute), Rec. (Recorder), Bsn. (Bassoon), Mel. (Melodica), El Organ (Electric Organ), Hrps. (Harpsichord), Vib. (Vibraphone), Kal. (Kalimba), Mus.-Box (Music Box), Rttl. (Rattles), Bell (Bells), Phone (Phone), Doll (Doll), and Lute. The El Organ part includes a boxed section with a 4/4 time signature, a 'J-ss' marking, and a 'Gliss.' marking. The Vib. part has a five-measure phrase. The Lute part has a circled note. Lines connect specific notes and markings across different staves, indicating relationships or performance techniques.

11

Fl.

11

Rec. $\text{♩} = 54$

11

Bsn.

11

Mel.

11

El Organ

11

Hrps.

11

Vib.

11

Kal.

11

Mus.-Box

11

Rttl.

11

Bell.

11

Phone

11

Doll.

11

Lorry

Detailed description: This is a page of a musical score, page 17. It features a vertical staff layout with 14 instrument parts. From top to bottom: Flute (Fl.), Recorder (Rec.), Bassoon (Bsn.), Melodica (Mel.), El Organ (consisting of two staves), Harpsichord (Hrps.), Vibraphone (Vib.), and a Percussion section (Kal., Mus.-Box, Rttl., Bell., Phone, Doll., Lorry). The Recorder part begins at measure 11 with a tempo marking of quarter note = 54. The Melodica part has a triplet of eighth notes starting at measure 11. The Vibraphone part has a melodic line starting at measure 11. The Percussion parts are mostly empty, with a long, thin horizontal line drawn across the bottom staves (Phone, Doll., Lorry) starting at measure 11. There are several thin lines connecting notes in the Recorder, Melodica, and Vibraphone parts to the Percussion section, likely indicating specific effects or triggers.

Musical score for various instruments. The score is organized into staves for each instrument, with a measure number '17' at the beginning of each staff. The instruments listed are:

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

The Recorder part contains a melodic line starting with a quarter rest, followed by a series of eighth and quarter notes. The other instruments have rests or are silent.

Dur. 1'06''

12. P'i - Il Ristagno (Standstill - Stagnation)

Una chitarra elettrica leggermente scordata suona alcuni arpeggi 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)

♩ = 69

The main musical score consists of seven staves of music. The first staff shows a melodic line with a slur and a fermata. The second staff continues the melodic line with a slur and a fermata. The third staff shows a melodic line with a slur and a fermata. The fourth staff shows a melodic line with a slur and a fermata. The fifth staff shows a melodic line with a slur and a fermata. The sixth staff shows a melodic line with a slur and a fermata, with the word 'Bending' written below. The seventh staff shows a melodic line with a slur and a fermata, with the word 'Bending' written below.

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

(Fellowship with Men)

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

A 3 flute counterpoint mixes with different aged people laughing

Inizio risate-People start laughing

Flute1
Flute2
Flute3

Fl.1
Fl.2
Fl.3

Fl.1
Fl.2
Fl.3

lentamente svanendo - *slowly fading out*

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.

The musical score is divided into three systems, each with three staves: Cello (Cello), Percussion (Perc.), and Child's Voice (C.'s V.).

- System 1:** Cello starts with a melodic line in 7/8 time, marked with a '1'. Percussion and Child's Voice are marked with 'Libera improvvisazione' and 'Free improvisation' respectively, with a '1' above the staff. The time signature changes to 5/8 and then 2/4.
- System 2:** Cello continues with a melodic line in 3/4 time, marked with a '4'. Percussion and Child's Voice are marked with a '4'. The Child's Voice staff contains the text "'E' mio!" in 3/4 time.
- System 3:** Cello continues with a melodic line in 2/4 time, marked with a '7'. Percussion and Child's Voice are marked with a '7'. The Child's Voice staff contains a whole note in 2/4 time.

10

Vc

Perc.

C.'s V.

"It's mine!"

13

Vc

Perc.

C.'s V.

16

Vc

Perc.

C.'s V.

"E' mio!"

19


Vc

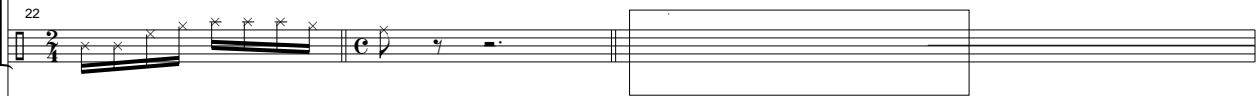
Perc.

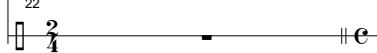
C.'s V.

"To jest moje!"

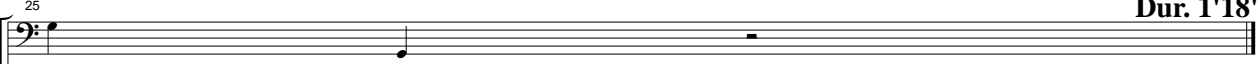
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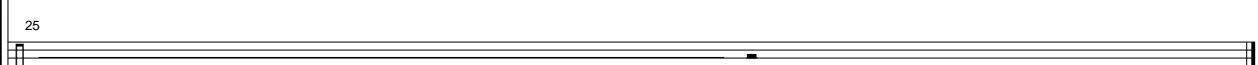
Vc. 


Perc. 

C.'s V.  "Meine! meine!"

25

Vc.  **Dur. 1'18''**

Perc. 

C.'s V. 

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.

The musical score is arranged in six staves, each representing a different instrument. The tempo is marked as quarter note = 60. The key signature has one sharp (F#). The score begins with a unison melody for all instruments. The Harpsichord, Harmonium, Vibraphone, and Bass Guitar parts include the instruction "Improvvisazione (suoni e rumori)" (Improvisation (sounds and noises)) after the initial melody. The Banjo part includes a triplet and a slur over five notes. The Bell part is mostly silent, with a final note marked with a circled sharp sign (#) at the end of the piece.

7

Hrps. *Improvvisazione (suoni e rumori)*

Harm. *Improvvisazione (suoni e rumori)*

Vib. *Improvvisazione (suoni e rumori)*

Bell. 7

Banjo *Improvvisazione (suoni e rumori)*

B.Guit. *Improvvisazione (suoni e rumori)*

Detailed description: This section contains six staves for Hrps., Harm., Vib., Bell., Banjo, and B.Guit. Measures 7-13 show rhythmic patterns for Hrps., Harm., Vib., Banjo, and B.Guit. The Bell staff is mostly empty, with a few notes in measure 13. The text 'Improvvisazione (suoni e rumori)' is written below each staff.

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

14

Hrps.

Harm.

Vib.

Bell. 14

Banjo 14

B.Guit. 14

Detailed description: This section contains six staves for Hrps., Harm., Vib., Bell., Banjo, and B.Guit. Measures 14-15 show a single note (La) on each staff, with a fermata over it. The text 'Tutti provano ad accordarsi con il La della campana' and its English translation are above the staves.

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 is arranged in a vertical stack of staves. From top to bottom, the instruments are: Female Voice, Male Voice, Flute, Bassoon, Harmonium, Vibraphone, Wood-Block/Vibra-Slap, Drums, and Piano. The Female Voice part features a melodic line with notes marked with 'A' and 'I' symbols, and dynamic markings of *sfz* and *p*. The Male Voice part includes a vocal line with a 'Ssssrrrr' effect and a dynamic marking of *mf*. The Flute and Bassoon parts have melodic lines with dynamic markings of *f* and *mf*. The Wood-Block/Vibra-Slap part has a rhythmic pattern with a dynamic marking of *mf*. The Piano part is currently empty.

6

F. Voice

6

M. Voice

Sha- la- pik Sha- la- pik Sha - Sha - Sha- la- pik

6

Fl.

Frull.

6

Bsn.

p

6

Harm.

p

6

Vib.

6

W.-block
V.-Slap

6

Drums

6

Piano

mf

Detailed description: This is a page of a musical score, numbered 28. It contains ten staves for different instruments and voices. From top to bottom, the staves are: F. Voice (Female Voice), M. Voice (Male Voice), Fl. (Flute), Bsn. (Bassoon), Harm. (Harp), Vib. (Vibraphone), W.-block/V.-Slap (Woodblock/Slap), Drums, and Piano. The F. Voice staff has a measure with a whole note G4. The M. Voice staff has three measures with lyrics: 'Sha- la- pik', 'Sha- la- pik', and 'Sha - Sha - Sha- la- pik'. The Fl. staff has a measure with a whole note chord and the instruction 'Frull.'. The Bsn. staff has a measure with a whole note chord and the instruction '*p*'. The Harm. staff has a measure with a whole note chord and the instruction '*p*'. The Vib. staff has a measure with a whole note chord. The W.-block/V.-Slap staff has a measure with a whole note chord. The Drums staff has a measure with a whole note chord. The Piano staff has a measure with a whole note chord and the instruction '*mf*'. There are also some dynamics and articulation marks like '*sfz*' and '*p*' scattered throughout the score.

12

F. Voice

Ooooh

mf

M. Voice

12

Fl.

Bsn.

Harm.

sfz

Vib.

f

W.-block

V.-Slap

Drums

p

f

Piano

f

f

Detailed description: This is a page of a musical score for a 12-measure section. The score is arranged in a grand staff format with multiple staves. The instruments and parts are: F. Voice (Female Voice), M. Voice (Male Voice), Fl. (Flute), Bsn. (Bassoon), Harm. (Harp), Vib. (Vibraphone), W.-block (Woodblock), V.-Slap (Vibraphone Slap), Drums, and Piano. The score begins at measure 12. The F. Voice part has a melodic line starting with a quarter rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The M. Voice part has a whole note G3. The Fl. part has a whole note G4. The Bsn. part has a whole note G3. The Harm. part has a whole note G4. The Vib. part has a whole note G4. The W.-block part has a quarter note G4. The V.-Slap part has a quarter note G4. The Drums part has a quarter note G4. The Piano part has a whole note G3. Dynamics include *mf* for the F. Voice, *f* for the Vib., *p* for the Drums, and *sfz* for the Harm. The score ends at measure 15.

19

F. Voice

19

M. Voice

Loudly speaking inside a microphone.....

Oooh
mf

Sa- lam- pik - gna Sa- lam- 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

Improvvisare 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

29

32

42

51

54

57

Dur. 4'55"

20. Kuan - La Contemplazione (la Visione) *(Contemplation - View)*

Un aereo passa casualmente su di una foresta dove si odono gli aghi di pino che scricchiolano.

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 seven staves, each representing a different sound effect:

- Scythe:** A single melodic line in 4/4 time, starting with a quarter note followed by eighth notes. It includes dynamic markings like *f* and *sw*.
- Toy Guitar:** A staff with a treble clef, mostly containing rests.
- Snare Drum:** A staff with a treble clef, featuring a triplet of eighth notes and a final triplet of eighth notes with a *f* dynamic marking.
- Tympani:** A staff with a bass clef, featuring triplet eighth notes and a *f* dynamic marking.
- Synthesizer:** A staff with a treble clef, featuring a sharp sound with vibrato, indicated by a wavy line and the text "Suono tagliente, vibrato" and "Sharp Sound, Vibrato".
- Stapler:** A staff with a treble clef, mostly containing rests.

Scythe 4 4

Toy Guitar 4 4

Sn. Drum 4 4

Tymp. *ppp* *f* *ppp*

Synth 4 8va

Stapler 4 4

Scythe 8

Toy Guitar 8

Sn. Drum 8

Tymp. *f* *ppp*

Synth *Suono elettrico vibrato*
Electric Sound, Vibrato

Stapler 8

12
Scythe

12
Toy Guitar

12
Sn. Drum

12
Tymp.

12
Synth

12
Stapler

Detailed description: This is a musical score for a piece titled "Dur. 2'04''". The score is arranged in six staves, each representing a different instrument. From top to bottom, the instruments are: Scythe, Toy Guitar, Sn. Drum, Tymp. (Tympani), Synth, and Stapler. Each staff begins with a vertical bar line and a small box containing the number "12". The Scythe, Toy Guitar, Sn. Drum, and Stapler staves are mostly empty, with a few small vertical tick marks. The Tymp. staff has a few horizontal lines. The Synth staff is the most active, featuring a complex melodic line with a jagged, sawtooth-like pattern in the first half, followed by a few notes and a fermata. The number "12" is written above the Synth staff at the beginning.

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.

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Flute 1:** Rests throughout the piece.
- Flute 2:** Rests throughout the piece.
- Bassoon:** Rests throughout the piece.
- Harmonium:** Plays a melodic line with a tempo marking of ♩ = 66.
- Electric Guitar:** Plays a rhythmic accompaniment with a tempo marking of ♩ = 66 and a "Pizzicato" instruction.
- Vibraphone:** Rests throughout the piece.
- Synth:** Rests throughout the piece.
- Harpsichord:** Plays a melodic line with a tempo marking of ♩ = 66.

The score is written in 12/8 time and the key signature has one sharp (F#).

Fl.1

Fl.2

Bsn.

Harm.

El. Guit.

Vib.

Synth

Harps.

The musical score is arranged in a system of staves. The top three staves (Fl.1, Fl.2, Bsn.) are mostly empty, indicating rests for these instruments. The Harp (Harm.) staff contains a melodic line with eighth and sixteenth notes. The Electric Guitar (El. Guit.) staff features a complex rhythmic pattern with many beamed notes. The Vibraphone (Vib.) staff is empty. The Synth staff is also empty. The Harpsichord (Harps.) staff has a melodic line in the right hand and rests in the left hand. The key signature is one sharp (F#) and the time signature is 5/4.

Squillo di telefono; una voce femminile
risponde amabilmente

*The telephone rings; a lovely female
voice answers*

The musical score is arranged in a system with the following parts from top to bottom:

- Fl.1** and **Fl.2**: Flute parts, mostly silent with rests.
- Bsn.**: Bassoon part with a melodic line in the second and third measures.
- Harm.**: Horn part with a melodic line in the first measure.
- El. Guit.**: Electric guitar part with a rhythmic accompaniment of chords and eighth notes.
- Vib.**: Vibraphone part, silent.
- Synth**: Synthesizer part, silent.
- Harps.**: Harp part with a rhythmic accompaniment of chords and eighth notes.

The score is divided into four measures by bar lines. The key signature has one sharp (F#), and the time signature is 4/4. The first measure is marked with a '9' in a circle.

Musical score for measures 13-16, starting at measure 13. The score is arranged in a system with eight staves: Fl.1, Fl.2, Bsn., Harm., El. Guit., Vib., Synth, and Harps. The key signature is one sharp (F#) and the time signature is 4/4. Measure 13 begins with a key signature change to one sharp. Fl.1 and Fl.2 play melodic lines, with Fl.1 featuring a long note in measure 14. Bsn. plays a rhythmic pattern in measure 13. Harm. is silent. El. Guit. plays a rhythmic pattern in measure 13. Vib. plays a melodic line. Synth consists of two staves: the upper staff plays a rhythmic pattern, and the lower staff plays a rhythmic pattern. Harps. consists of two staves: the upper staff plays a rhythmic pattern, and the lower staff plays a rhythmic pattern.

Musical score for measures 17-20, featuring the following instruments:

- Fl.1:** Melodic line with eighth and quarter notes.
- Fl.2:** Melodic line with quarter and eighth notes.
- Bsn.:** Rested.
- Harm.:** Rested.
- El. Guit.:** Rested.
- Vib.:** Melodic line with eighth notes and sixteenth-note runs.
- Synth:** Two staves with rhythmic accompaniment using eighth and sixteenth notes.
- Harps.:** Rested.

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.

21

Fl. 1

Fl. 2

Bsn.

Harm.

El. Guit.

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)

Libero - improvvisando con suoni corti e nervosi, clusters e dissonanze (pochi interventi)

Freely improvising with short and nervous sounds, clusters and dissonances (few events)

Libero - improvvisando con suoni corti e nervosi, clusters e dissonanze (pochi interventi) - *Freely improvising with short and nervous sounds, clusters and dissonances (few events)*

Musical score for multiple instruments, including Fl.1, Fl.2, Bsn., Harm., El. Guit., Vib., Synth, and Harps. The score is divided into measures 25, 12, and 10. The key signature is one sharp (F#) and the time signature is 8/8. The instruments are arranged in a grand staff format. Fl.1 and Fl.2 play melodic lines with eighth notes. Bsn. is silent. Harm. plays a melodic line with eighth notes. El. Guit. plays a rhythmic pattern of eighth notes. Vib. is silent. Synth is silent. Harps. plays a melodic line with eighth notes. The score is divided into measures 25, 12, and 10.

The image shows a musical score for a multi-instrument ensemble. The score is organized into two systems, each containing two measures. The first measure of each system is in 10/8 time, and the second measure is in 12/8 time. The instruments and their parts are as follows:

- Fl.1:** Flute 1, playing a melodic line with eighth notes.
- Fl.2:** Flute 2, playing a similar melodic line to Fl.1.
- Bsn.:** Bassoon, with a whole rest in both measures.
- Harm.:** Harp, playing a melodic line with eighth notes.
- El. Guit.:** Electric guitar, playing a rhythmic accompaniment of eighth notes.
- Vib.:** Vibraphone, with a whole rest in both measures.
- Synth:** Synthesizer, with a whole rest in both measures.
- Harps.:** Harp, playing a rhythmic accompaniment of eighth notes.

The score is written in G major (one sharp) and includes measure numbers 28 and 29. The time signatures change from 10/8 to 12/8 between the two measures of each system.

Musical score for measures 31-33, featuring the following instruments:

- Fl.1:** Treble clef, key signature of one sharp (F#). Measure 31: quarter notes G4, A4, B4, C5. Measure 32: quarter notes B4, A4, G4, F#4. Measure 33: quarter notes E4, D4, C4, B3.
- Fl.2:** Treble clef, key signature of one sharp (F#). Measure 31: quarter notes G4, A4, B4, C5. Measure 32: quarter notes B4, A4, G4, F#4. Measure 33: quarter notes E4, D4, C4, B3.
- Bsn.:** Bass clef, key signature of one sharp (F#). Measures 31-33: whole rests.
- Harm.:** Treble clef, key signature of one sharp (F#). Measure 31: quarter notes G4, A4, B4, C5. Measure 32: quarter notes B4, A4, G4, F#4. Measure 33: quarter notes E4, D4, C4, B3.
- El. Guit.:** Treble clef, key signature of one sharp (F#). Measure 31: eighth notes G4, A4, B4, C5. Measure 32: eighth notes B4, A4, G4, F#4. Measure 33: eighth notes E4, D4, C4, B3.
- Vib.:** Treble clef, key signature of one sharp (F#). Measures 31-33: whole rests.
- Synth:** Treble and Bass clefs, key signature of one sharp (F#). Measures 31-33: whole rests.
- Harps.:** Treble and Bass clefs, key signature of one sharp (F#). Measure 31: quarter notes G4, A4, B4, C5. Measure 32: quarter notes B4, A4, G4, F#4. Measure 33: quarter notes E4, D4, C4, B3.

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)

Musical score for '24. Fu - Il Ritorno (la Svolta)'. The score is for a full orchestra and includes the following parts:

- Flute 1
- Harmonium
- Harpsichord
- Glockenspiel
- Vibraphone
- Piano (Grand Piano)
- Percussion (Tom 2, Tom 1, Tom 3)

The score is in common time (C) with a tempo marking of 92. The dynamic marking is *mf*. The percussion part includes specific instructions for Tom 2, Tom 1, and Tom 3.

5

Fl.1

Harm.

Harps.

Glock.

Vib.

Piano

Perc.

9

Fl.1

Harm.

Harps.

Glock.

Vib.

Piano

Perc.

13

Fl. I

Harm.

Harp.

Glock.

Vib.

Piano

Perc.

p

17

Fl. I

Harm.

Harp.

Glock.

Vib.

Piano

Perc.

$\frac{2}{4}$

21

Fl.1

Harm.

Harp.

Glock.

Vib.

Piano

Perc.

25

Fl.1

Harm.

Harp.

Glock.

Vib.

Piano

Perc.

29

Fl.1

Harm.

Harp.

Glock.

Vib.

Piano

Perc.

33

Fl.1

Harm.

Harp.

Glock.

Vib.

Piano

Perc.

37

Fl.1

Harm.

Harp.

Glock.

Vib.

Piano

Perc.

41

Fl.1

Harm.

Harp.

Glock.

Vib.

Piano

Perc.

45

Fl.1

Harm.

Harp.

Glock.

Vib.

Piano

Perc.

49

Fl.1

Harm.

Harp.

Glock.

Vib.

Piano

Perc.

53

Fl.1

Harm.

Harps.

Glock.

Vib.

Piano

Perc.

57

Fl.1

Harm.

Harps.

Glock.

Vib.

Piano

Perc.

61

Fl.1

Harm.

Harp.

Glock.

Vib.

Piano

Perc.

65

Fl.1

Harm.

Harp.

Glock.

Vib.

Piano

Perc.

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 applause 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 Abysmal - 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

Freely ♩ = 60
1
mf dolce
4
8

10

13

accel. rall.

15

19

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*

♩ = 63

Musical score for the first section, "Lento Slow". The score is written for four instruments: Harmonica, Metallophone, Piano, and Door bell. The tempo is marked "Lento Slow" with a quarter note equal to 63 beats per minute. The music is in common time (C). The Harmonica, Metallophone, and Piano parts play a melodic line with a sequence of notes: A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The Door bell part plays a single note, A4, at the beginning of the piece.

Liberamente - Freely

Musical score for the second section, "Liberamente - Freely". The score is written for four instruments: Harmonica, Metall., Piano, and D. bell. The tempo is marked "Liberamente - Freely". The music is in common time (C). The Harmonica part plays a series of chords: A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The Metall. part plays a melodic line with a sequence of notes: A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The Piano part plays a melodic line with a sequence of notes: A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The D. bell part plays a single note, A4, at the beginning of the piece.

17

Harmonica

Metall.

Piano

D. bell

accell. rall.

18

Harmonica

Metall.

Piano

D. bell

accell. rall.

21

Harmonica

Metall.

Piano

D. bell

24

Harmonica

Metall.

Piano

D. bell

25

Harmonica

Metall.

Piano

D. bell

Veloce - Fast

rall.

Veloce - Fast

rall.

Veloce - Fast

rall.

Dur. 1'50''

32. Heng - La Durata *(Duration)*

Molti orologi che battono il tempo simultaneamente

Many clocks beating altogether .

Dur.1'21"

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Contact:

Stefano Giannotti

Via del Garbini 65a

55050 Gattaiola, Lucca

Italia

Tel./Fax 39/0583/512710

e-mail: stegia@supereva.it

[http:// www.stefanogiannotti.com](http://www.stefanogiannotti.com)

