

Stefano Giannotti

LA CITTA' SONORA

For different groups of instruments, tapes and electronics

1997

Stefano Giannotti

LA CITTA' SONORA

("The City Of Sounds")

I Senza Titolo (parte prima)

("Untitled" - Part I)

II Armonie Urbane

("Urban Harmony")

III Megaphono

IV Senza Titolo (parte seconda)

("Untitled" - Part Two)

A production by Stefano Giannotti for il Teatro del Giglio, Lucca 1997 and Sender Freies Berlin
1998

Translations by Lia Stefani



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I

The city. Meeting place, escape and refuge. City as centre, division and the whole world. City as counterpoint of infinite social spaces. There is no "crescendo", but continuity and suspension, a stream of information, the idea of a simple, primitive listening without asking why. Opening ourselves to the urban harmony, to the sound-map which originates from the stratification of events inside the community. City as addition and subtraction. As a concert. A feast.

II

Lucca, 1st of May 1997. A mixed orchestra formed by a pop group, a saxophone jazz band, oboe, cello, accordion, voices, tapes, pedestrians. The church bells of S. Michele. A project in which everybody can play: professionals, students, "non-musicians", without any age limitation, mixing into the same context blues, rap, trash, improvisation, didactics and radio-art.

III

A big empty square with columns and flights of steps, as in De Chirico's pictures or in Greenaway's scenographies. A lonely passerby seems to be running away. A strange unusual machine is moving slowly towards the middle of the space, disturbing the peace with a constant flow of noise, loops of sound garbage, electroacoustic informations. A delirium of amplification through the sounds of broken records, melodies out of tune, hysterical fragments, guitars avoiding heavy-metal riffs, small and big loudspeakers everywhere. A sort of solemn "Concertato" among Russolo, Cage and Purcell. We are losing ourselves in a "web" of DJ programs, radio waves, jingles and signals from abroad. "E' fantastico!"

Enrico Giannotti 1997





In 1997 I was asked by "Il Teatro del Giglio" of Lucca to compose a piece to be performed in a city square for Labour Day (May the 1st). The piece should have been structured partly as a traditional concert, with the musicians located on the stage, partly as a roaming sound event, a sort of feast, employing the audience too as part of the performance.

I started looking for something which could sound very popular but at the same time learned. As I started working on the project, I realized that I needed to move on the edge, to use pre-defined genres, to explore them and to take them away from their usual context. I decided to create a sort of elaborated counterpoint frame where to combine materials which really sound "contemporary"; especially taken from youth context; like blues, rap, trash and teen-agers' slang; in the background the city was resounding like a big loudspeaker. The idea of bringing metropolitan chaos inside Lucca which is a little medioeval town, where people are not used to big dimensions and remote landscapes fascinated me very much, like a sort of devil's temptation. The piece would have developed on the border between rigorous structure and chance, written and improvised music, classic and popular; a sort of "controlled anarchy" ironic and vaguely irritating which would have involved not only the music itself, but also the performing space. A radical order which degenerates into disorder, and back to order again. Constantly. As our lives. Through this elastic process we would have been able "to hear people"; a melancholic melody, a shout, a bell ringing, a looped text, a tribe and a smile.

At the same time I felt that the strength of such a project dwelt as well inside the idea of creating a sort of didactical laboratory for young musicians. Since 1994 I was leading a pop orchestra of students (named Panta Rei) at the "Civica Scuola di Musica" in Capannori, a small but very active town in the outskirts of Lucca; the group (which successively changed its name into "Vaga Orchestra") was made up from 10 to 15 people of different age (at that time Mirko and Alessandro were respectively 12 and 13 years old). "Saxophonia" was another orchestra in the school (a jazz saxophone ensemble led by the alto-sax player Giancarlo Rizzardi, also artistic director of the well known Italian Festival "Barga Jazz"). I gathered these two groups of students together with "Il Teatro del Faro", my actual ensemble, made up from 3 to 5 contemporary music professional musicians whom I decided to employ just as soloists. Thus, I had got an odd, unconventional large ensemble playing 7 electric guitars, 9 saxophones, 2 flutes, oboe, bass tuba, trombone, cello, bass guitar, keyboards and accordion; I also asked friends and passers-by to walk in the square playing tape-recorders. The priest of the church of S.Michele was happy to play the churchbells in the middle of the piece. What's more, everybody was enthusiastic and ready for everything. The atmosphere was joyous and tribal. There was space for everybody.

After the premiere, a first recording of the piece was produced in studio between 1997 and 1998, with the support of Sender Freies Berlin (the radio of Berlin). In 1998 this version was published by the Italian CD Label "MØRE MUSIC", in a limited edition of only 500 copies. Peculiar characteristic of this recording was the mixing of studio settings and live materials taken from this first concert (well recorded sounds together with "occasional recordings"). Separated parts of "LA CITTA' SONORA" have been successively played several times on stage by "Vaga Orchestra", and by "Il Teatro del Faro" sometimes elaborated in different versions. The piece was first broadcasted (entirely) by SFB in July 2000.

I want to thank all those who have collaborated in the project: Manfred Mixner (the head of the Drama Department of Sender Freies Berlin), Martin Nimbach, Tullio Angelini, Il Teatro del Giglio of Lucca, Civica Scuola di Musica di Capannori, and especially my students for their enthusiasm and their energy.

S.G. 2000

General idea

"LA CITTA' SONORA" ("The City Of Sounds") is a music piece on the theme of the city and its stratification of human events; far from being a representation of good and bad aspects of the metropolis, the piece is a sort of big counterpoint between urban rhythms and noise, metropolitan atmospheres and languages, ethnic chaos and electronic landscapes; all these elements are harmonized into a sort of symphonic frame arranged for an unusual orchestra of musicians, "non-musicians", people walking and speaking, loudspeakers and churchbells. The piece develops through a series of excursions into popular genres like blues, rap, heavy-metal, and learned explorations in the fields of sound-research, radio-art, electro-acoustic music, acousmatic spaces, etc.

Performing area

Though it is not indispensable, it's advisable to perform the piece in a city square, possibly with a belfry playing its churchbells. In any case the elastic structure of the piece consents its performance also in more conventional spaces, like theatres or concert-halls. (in that case the churchbells can be pre-recorded only)
The performing area should be a space delimited by an installation of 8 loudspeakers located all around the audience. Every loudspeaker is part of a 8-channel tape recorder system ADAT (the system can be also built with 8 different tape-recorders or CD-players), from which the tape-parts of the piece are diffused. In front of the audience there is the stage with a supplementary amplification system (2 loudspeakers, monitors, etc.) necessary to amplify the musicians. A simpler arrangement consists of having only one amplification system (the stage one) in such case the tape parts are recorded on one audio-cd played by one cd-player.

Instrumentation

The piece is divided into 4 movements. Every movement is orchestrated for a different group of instruments. Every instrument is amplified.

1st movement: "Senza Titolo" - parte I ("Untitled" - Part I): for tape (or person walking).

2nd movement: "Armonie Urbane" ("Urban Harmony"): for a large ensemble formed by different groups of instruments and soloists:

- (1) 4 soloists: oboe, alto sax, bass tuba and cello
- (2) A contemporary music male singer
- (3) 1 blues male singer (possibly playing harmonica as well)
- (4) A pop orchestra playing: 2 flutes, accordion, harmonium, 5 electric guitars (1 lead guitar + 4 group guitars, also playing tapes on little cassette-players), bass guitar, keyboards, drums, 1 rap-singer
- (5) A jazz wind ensemble which can be a saxophone consort (2 sopranos, 3 altos, 3 tenors, 1 baritone) or a brass consort (2 trumpets in Eb, 3 in Bb, 3 trombones in Bb, 1 tuba). The following score is orchestrated for a saxophone ensemble.

Furthermore, in this movement the belfry playing churchbells is required (in case the piece is performed in a city-square)

3rd movement: "Megaphono": for trombone, electric guitar, pop-orchestra (live or on tape), tapes and live electronics

4th movement: "Senza Titolo" - parte II ("Untitled" - part II) for tape (pre-recorded female voice) and 4 cellos.

The score

The final score is organized partly as a sort of scheme based on minutes and seconds, partly as a real traditional score, according to the different characteristics of the single movements.

The scheme based on minutes and seconds (noted on millimetre paper) represents the global organization of the several sound-sources employed in the piece (written parts, improvisations, electronics, etc.) and their way to relate to each other. Time indications are approximated.

For the 2nd movement, which is the nucleus of the entire composition, there are some pages left of presentation and explanation of the music parts played by the single instruments or groups; in the following pages these instrumental events are noted on millimetre paper.

To Franco and Silvia

SENZA TITOLO

(Parte I)

for tape or person walking

Tape Score

"Fade in" on city noise in the distance. A person walking is slowly approaching, while kicking a tin and whistling the following old Polish popular theme:

The musical score is written on two staves in G major (one sharp) and 6/8 time. The tempo is indicated as quarter note = 56. The melody is written on the upper staff, and the bass line is on the lower staff. The piece begins with a 'fade in' on city noise. The melody is a simple, folk-like tune with a mix of eighth and quarter notes, often beamed together. The bass line provides a steady accompaniment with a mix of eighth and quarter notes. The piece ends with a double bar line and repeat dots.

slowly, still whistling and kicking the tin, he goes away.

For the stage version the oboist is required to approach the stage walking, whistling and kicking the tin through the performing area.

Duration: about 45"

Public Domain

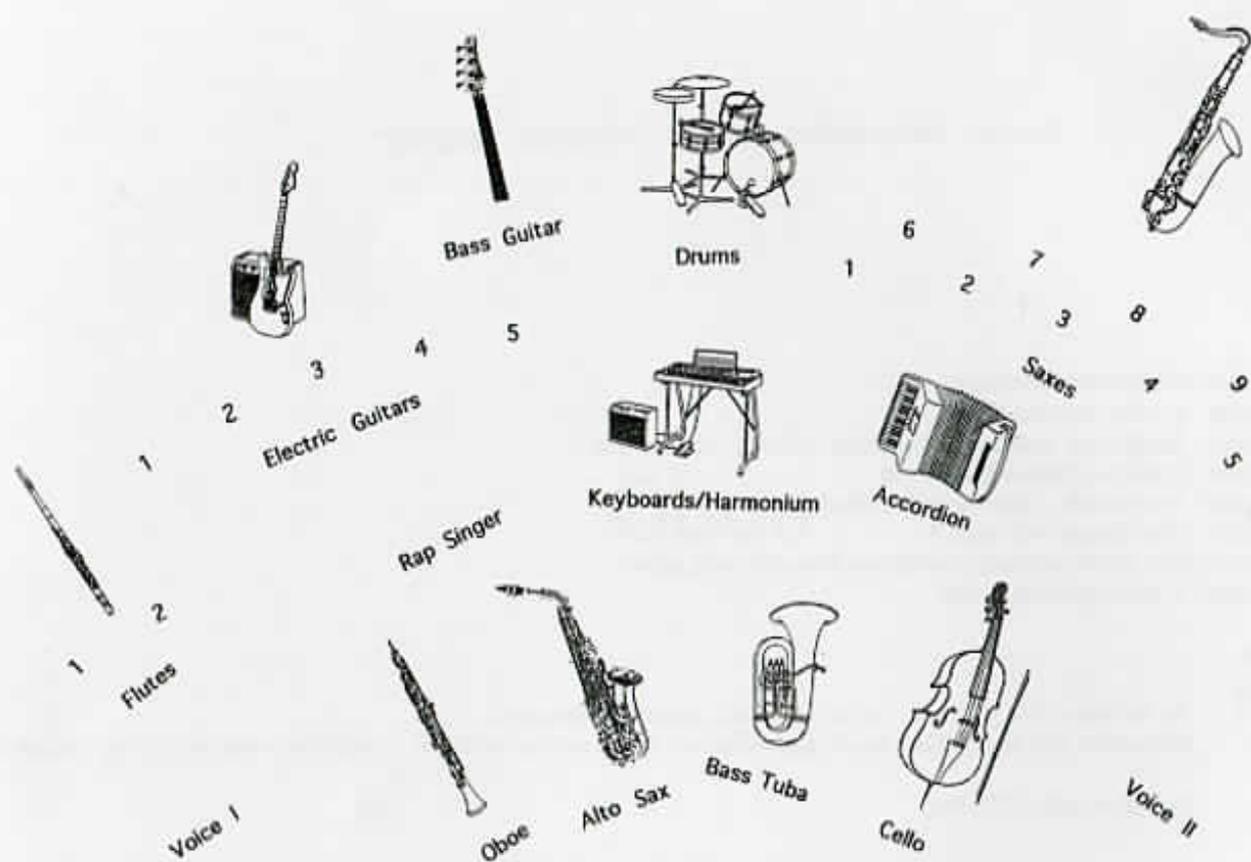
Elaboration by: S. Giannotti

ARMONIE URBANE

for a large ensemble

ARMONIE LIBANE

ARMONIE URBANE



The Orchestra

Oboe
Alto sax
Bass Tuba
Cello

2 Flutes
5 Electric guitars
Bass guitar
Keyboards/Harmonium
Accordion
Drums

9 Saxes
(2 sopranos, 3 altos, 3 tenors, 1 baritone)

Voice I (contemporary music male singer)
Voice II (male blues singer also playing harmonica)
Rap singer (male)

Conductor

Conductor



Amplification

All the instruments are amplified

General information about "ARMONIE URBANE"

The piece is divided into 7 sections.

- 1st Section 4 solos and pop group
- 2nd Section Saxophone ensemble, pop group, soloists, voices I and II
- 3rd Section Collective improvisation, rap
- 4th Section Promenade, tapes and churchbells
- 5th Section Slow theme and voice II
- 6th Section Pop group, soloists, saxophone ensemble and tapes
- 7th Section 4 solos and pop group

Symbols



As the time (4/4, 2/4 etc.) is not specified, triplets, quintuplets, sextuplets etc. have to be played approximately and in relation with the context or frame which they are put into.



Drums notation (Hit-Hat)

Oboe

Oboe A

The musical score for Oboe A consists of seven staves of music. It begins with a tempo marking of $\text{♩} = 80$ and a dynamic marking of mf . The first staff contains a triplet of eighth notes, a sixteenth-note run of six notes, and a sixteenth-note run of eleven notes. The second staff features a triplet of eighth notes, a sixteenth-note run of seven notes, and a quarter-note melody. The third staff includes a sixteenth-note run of twelve notes, a quarter-note melody, and a sixteenth-note run of ten notes. The fourth staff shows a sixteenth-note run of three notes, a quarter-note melody, and a sixteenth-note run of five notes. The fifth staff contains a triplet of eighth notes, a quarter-note melody, and a quarter-note melody. The sixth staff features a sixteenth-note run of eleven notes, a triplet of eighth notes, and a quarter-note melody. The seventh staff includes a sixteenth-note run of twelve notes, a quarter-note melody, and a quarter-note melody.

This solo has to be played for 4 minutes. If shorter than the length noted on the score, the solo will be repeated more than once. At the end of the fourth minute the piece will be interrupted suddenly. Successively, some shorter parts of this solo will be presented again twice, signed as Oboe A1 and Oboe A2. The oboist is allowed to choose which fragment of the solo to play.

Oboe B

The oboe plays together with the pop group (see the Pop Group Score)

Oboe C

Free collective improvisation: fragmented sounds, single notes on different pitches with a nervous style, making a dialogue with the other instruments.

Oboe D

Rap. Rhythmical improvisation. The style of the previous section synchronized with the rhythmical base of the drum-machine.

Oboe E

Short improvised solo, very free and aggressive. Fast notes, noise and double-sounds can be employed as well.

Oboe F

Slow theme. If shorter than the length noted on the score, the theme will be repeated more than once

Handwritten musical score for Oboe F, consisting of four staves of music in treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 56. The music features a slow, melodic theme with various note values and rests, connected by long horizontal lines indicating phrasing.

Alto Sax

Alto Sax A

(In Eb)

$\text{♩} = 72$

mf

7

8

10

improvisation

this solo has to be played for 2 minutes (it starts about 2 minutes after the beginning of the oboe). If shorter than the length noted on the score, the theme will be repeated more than once. At the end of the fourth minute (on the score), the piece will be interrupted suddenly.

In the orchestral sax sections the soloist plays together with the other saxes

Alto Sax B

Improvised solo (cantabile)

Alto Sax C

Short improvised solo, very free and aggressive. Fast notes, noise and other sounds can be employed as well.

Alto Sax D

Slow theme. If shorter than the length noted on the score, the theme will be repeated more than once

Handwritten musical notation for Alto Sax D, consisting of two staves of music in treble clef with a common time signature. The first staff contains a melodic line with a slur over the first six notes and a fermata over the last two. The second staff continues the melody with a slur over the first four notes and a fermata over the last two.

Bass Tuba

Bass Tuba A

$\text{♩} = 84$

(In C)

The musical score consists of five staves of music in bass clef. The tempo is marked as quarter note = 84. The music begins with a dynamic marking of *mf*. The first staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The second staff continues the melodic line with similar rhythmic values and a triplet. The third and fourth staves feature a steady eighth-note accompaniment. The fifth staff concludes the piece with a final melodic phrase and a double bar line.

this solo has to be played for 1 minutes (it starts about 3 minutes after the beginning of the oboe). If shorter than the length noted on the score, the theme will be repeated more than once. At the end of the fourth minute (on the score), the piece will be interrupted suddenly.

Bass Tuba B

The bass tuba plays together with the pop group (see the Pop Group Score)

Bass Tuba C

Free collective improvisation: fragmented sounds, single notes on different pitches with a nervous style, making a dialogue with the other instruments.

Bass Tuba D

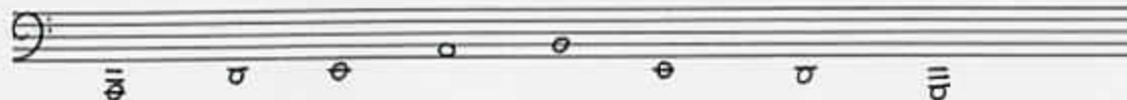
Rap. Improvised solo on very high tones, where the instrument sounds like an elephant. The performer will play very fast, producing noise as well, synchronized with the drum-machine.

Bass Tuba E

Short improvised solo, very free and aggressive. Fast notes noise and other sounds can be employed as well

Bass Tuba F

Repeat the following series of notes, slowly and (p) for the time indicated on the score



Cello

Cello A

The musical score is written on six staves. The first staff begins with a tempo marking of $\text{♩} = 66$. The second staff is marked *Pizzicato* and contains a sixteenth-note scale starting on the 6th fret. The third staff includes a *Gliss.* (glissando) instruction. The fourth staff is marked *Accelerando* and features a five-note scale starting on the 5th fret. The fifth staff contains several triplet markings (3). The sixth staff includes markings for 9, 12, and 8 notes, likely indicating fingerings or specific rhythmic patterns.

this solo has to be played for 3 minutes (it starts about 1 minute after the beginning of the oboe). At the end of the fourth minute the piece will be interrupted suddenly. Successively, some shorter parts of this solo will be presented again twice, signed as Cello A1 and Cello A2. The celloist is allowed to choose which fragment of the solo to play.

Cello B

The cello plays together with the pop group (see the Pop Group Score)

Cello C

Free collective improvisation (with the bow): fragmented sounds, single notes on different pitches with a nervous style, making a dialogue with the other instruments.

Cello D

Rap. Rhythmical improvisation. The style of the previous section synchronized with the rhythmical base of the drum-machine.

Cello E

Short improvised solo, very free and aggressive. Fast notes (both with the bow and pizzicato) noise and other sounds can be employed as well.

Cello F

Repeat this series of notes with the bow, slowly and (p) for the time indicated on the score



Cello G

Slow theme. If shorter than the length noted on the score, the theme will be repeated more than once.



Pop Group

Pop Group A

Pop Group B-1

Pop Group B-2

Flutes 1-2

Accordion

Keyboards
(piano)

Electric guitars

Bass guitar

Hit-Hat
Drums Snare drum
Bass drum

Electric guitars

Bass guitar

Hit-Hat
Drums Snare drum
Bass drum

$\text{♩} = 100$

$\text{♩} = 100$

Pop Group B-3

Pop Group B-4

$\text{♩} = 100$

4

4

$\text{♩} = 100$

8

8

Pop Group B-5

$\downarrow = 100$

Flutes 1-2

Oboe

Bass tuba

Cello

Accordion

Keyboards (piano)

Electric guitars

Bass guitar

Drums

Flutes 1-2

Oboe

Bass tuba

Cello

Accordion

Keyboards (piano)

Electric guitars

Bass guitar

Drums

The musical score on page 39 consists of nine staves. The top four staves (Flutes 1-2, Oboe, Bass tuba, and Cello) are mostly empty, indicating that these instruments are silent for this section. The fifth staff (Accordion) begins with a melodic line in the second measure, featuring eighth notes and slurs. The sixth staff (Keyboards (piano)) plays a rhythmic accompaniment of eighth notes. The seventh staff (Electric guitars) plays a melodic line with slurs. The eighth staff (Bass guitar) plays a bass line with eighth notes and rests. The ninth staff (Drums) is empty, suggesting a drumless section or that the drum part is not written on this page.

Flutes 1-2

Oboe

Bass tuba

Cello

Accordion

Keyboards (piano)

Electric guitars

Bass guitar

Drums

Lead Guitar Solo 2 →

Flutes 1-2

Oboe

Bass tuba

Cello

Accordion

Keyboards (piano)

Electric guitars

Bass guitar

Drums

Lead Guitar Solo 2

The musical score is written for a band. It includes parts for Flutes 1-2, Oboe, Bass tuba, Cello, Accordion, Keyboards (piano), Electric guitars, Bass guitar, and Drums. The electric guitar part features a section labeled "Lead Guitar Solo 2" which is indicated by a box and an arrow pointing to the right. The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings.

Play the last section 3 times

The guitar solo goes on until the end of 3rd time

Pop Group C

Collective improvisation: the drummer is the first one (in the pop group) to start, followed by the other instruments.
fragmented sounds, single notes on different pitches with a nervous style, making a dialogue with the other instruments.
At the end everybody plays freely fast chords and passages ff and in a very aggressive way.

Lead Guitar Solo 1

The musical score is written on six staves in treble clef. It features a variety of guitar techniques and fret numbers:

- Staff 1:** Starts with a half note, followed by eighth-note triplets (fret 3), and then sixteenth-note runs with fret numbers 7, 5, and 3.
- Staff 2:** Continues with sixteenth-note runs (fret 5), a trill (tr) with a wavy line, and more sixteenth-note runs (fret 4, 5, 6).
- Staff 3:** Includes sixteenth-note runs (fret 3), a grace note (grace), and eighth-note patterns (fret 5, 7, 6).
- Staff 4:** Features sixteenth-note runs (fret 5), a grace note (grace), and a whole note chord marked with a Roman numeral VII.
- Staff 5:** Shows eighth-note patterns (fret 5), a grace note (grace), and sixteenth-note runs (fret 3, 9).
- Staff 6:** Concludes with eighth-note patterns (fret 3), a grace note (grace), and sixteenth-note runs (fret 3, 7).

Accordion 1

Repeat the following waltz for the time indicated on the score:

$\text{♩} = 60$

Accordion 2

Repeat the following series of notes, slowly and (p) for the time indicated on the score:

Keyboards A

Collective improvisation. A choice from the following sounds: synthetic sounds like the ones used in Advertising, Techno-Music sounds, "space-sounds", sampled percussions and sampled voices like "robots", sounds of pinball machines, other.

Keyboards B

Rap. Drum-machine programmed on a rap rhythm with some rhythmical "arrangments"

$\text{♩} = 100$

Sax Ensemble

Sax Choir 1

Long sustained tones. Every tune played by the ensemble is about 5 seconds long

Musical score for Sax Choir 1, first system. The score is written for four parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each part is in a different key signature: S (In B), A (In Eb), T (In B), and B (In Eb). The notes are sustained tones, and the dynamic marking is *mf* (mezzo-forte). The notes are as follows:

Part	Staff	Notes (from left to right)
S	(In B)	B \flat , B \flat
A	(In Eb)	B \flat , B \flat
T	(In B)	B \flat , B \flat
B	(In Eb)	B \flat , B \flat

Musical score for Sax Choir 1, second system. The notes are as follows:

Part	Staff	Notes (from left to right)
S	(In B)	B \flat , B \flat
A	(In Eb)	B \flat , B \flat
T	(In B)	B \flat , B \flat
B	(In Eb)	B \flat , B \flat

Voice I

Voice II

Voice I

(A contemporary music male singer)

Phonema ①

The performer says the word: "start"

Phonemas ② ③ ④ ⑤ ⑥ ⑦ ⑧

Phonemas and spoken words in an invented language: these words are simply enounced without any form of declamation.

Phonemas ②a ③a ④a ⑤a ⑥a ⑦a ⑧a

The same words and phonemas declamed and/or sung.

Voice I – Improvisation 1

Collective improvisation. Improvisation halfway between speaking and singing; the performer can use language, sounds, overtone singing, every kind of vocal experimental technique (avoiding Blues and Jazz styles)

Voice I – Improvisation 2

Promenade. The performer walks through the performing area singing and speaking nonsense.

Voice II

(A blues singer, possibly playing harmonica as well)

Blues 1

Improvise a blues fragment (the duration is indicated on the score) in the style of Otis Redding or other singers of that period.

Blues 2

Improvise some blues lines in the style of Robert Plant, alternating harmonica parts

"Fantastic"

The performer says "E' fantastico!" (in a very calm way)

Harmonica

Improvise on the following idea:



Tapes

Churchbells

Tape 1

Churchbell sounds elaborated with pitches, delays, different kinds of reverberation and other effects.

Tape 1a

(in case in the performing area the 8-channel system is installed) A 8 track tape playing 8 different churchbells sounds elaborated with pitches delays, different kinds of reverberation and other effects.

Tape 2

Sounds of the market square

Tape 3 a-3b

The voice of Franco Russo, an Italian jazz composer and conductor explaining in English his idea of orchestral arrangement

Churchbells

A belfry playing its churchbells for about 4 minutes (in case the piece is performed in a city-square).

Score



ARMONIE URBAINE

Section I

0' 1' 2' 3' 4'

Oboe A

Alto sax

Alto Sax A

Bass tuba

Bass Tuba A

Cello

Cello A

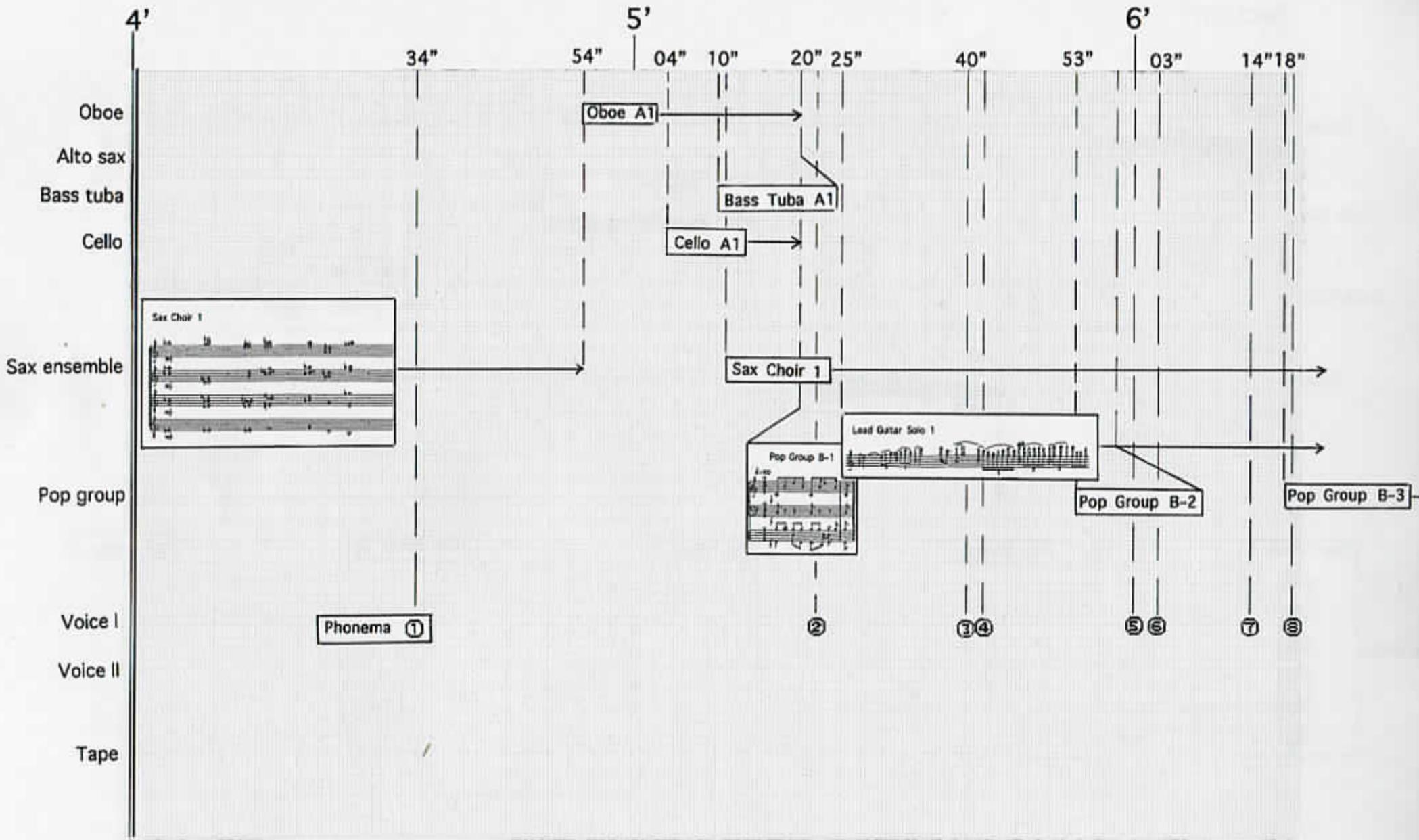
Pop Group A

pop group

Solos

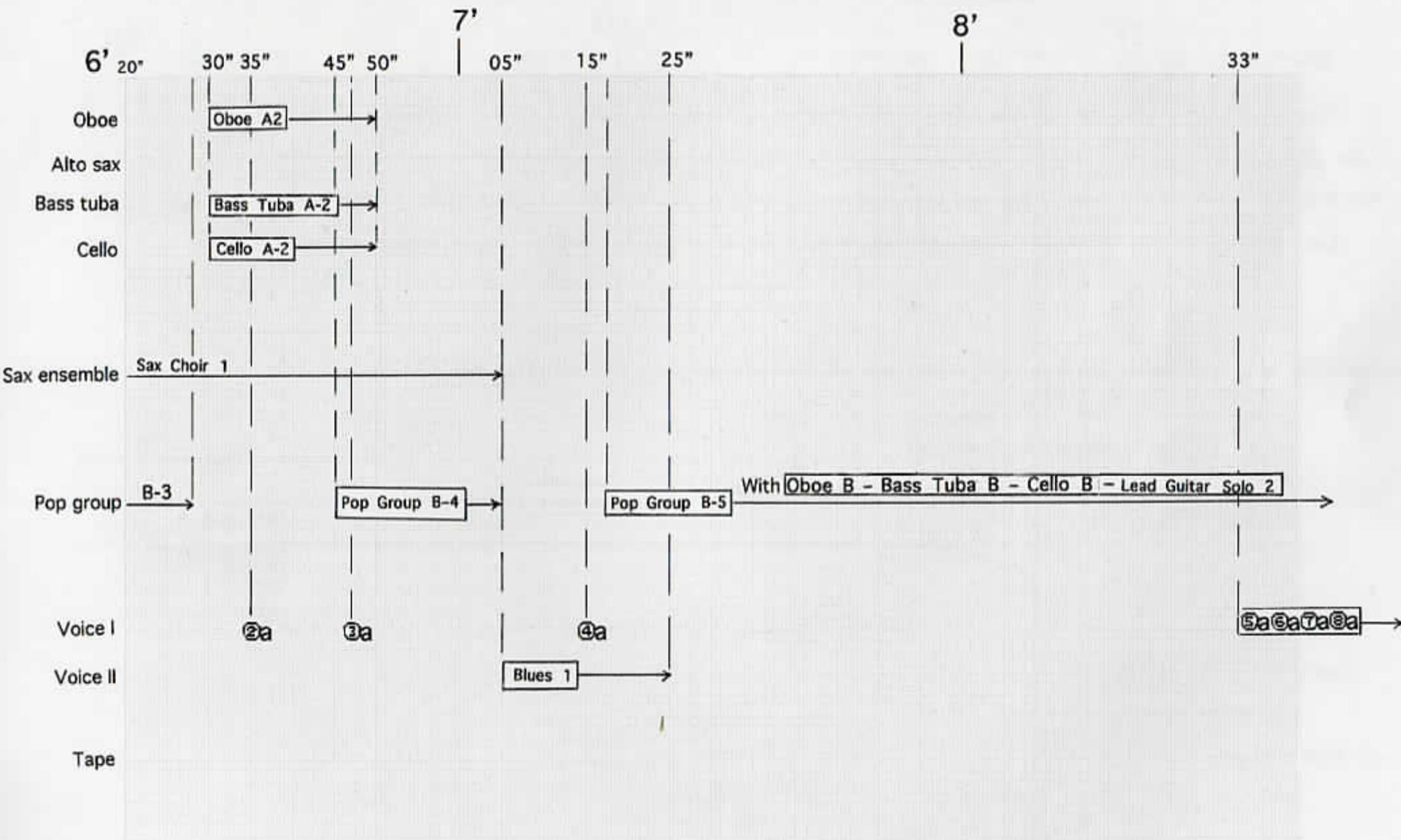
1 minute = 7 cms

Section II

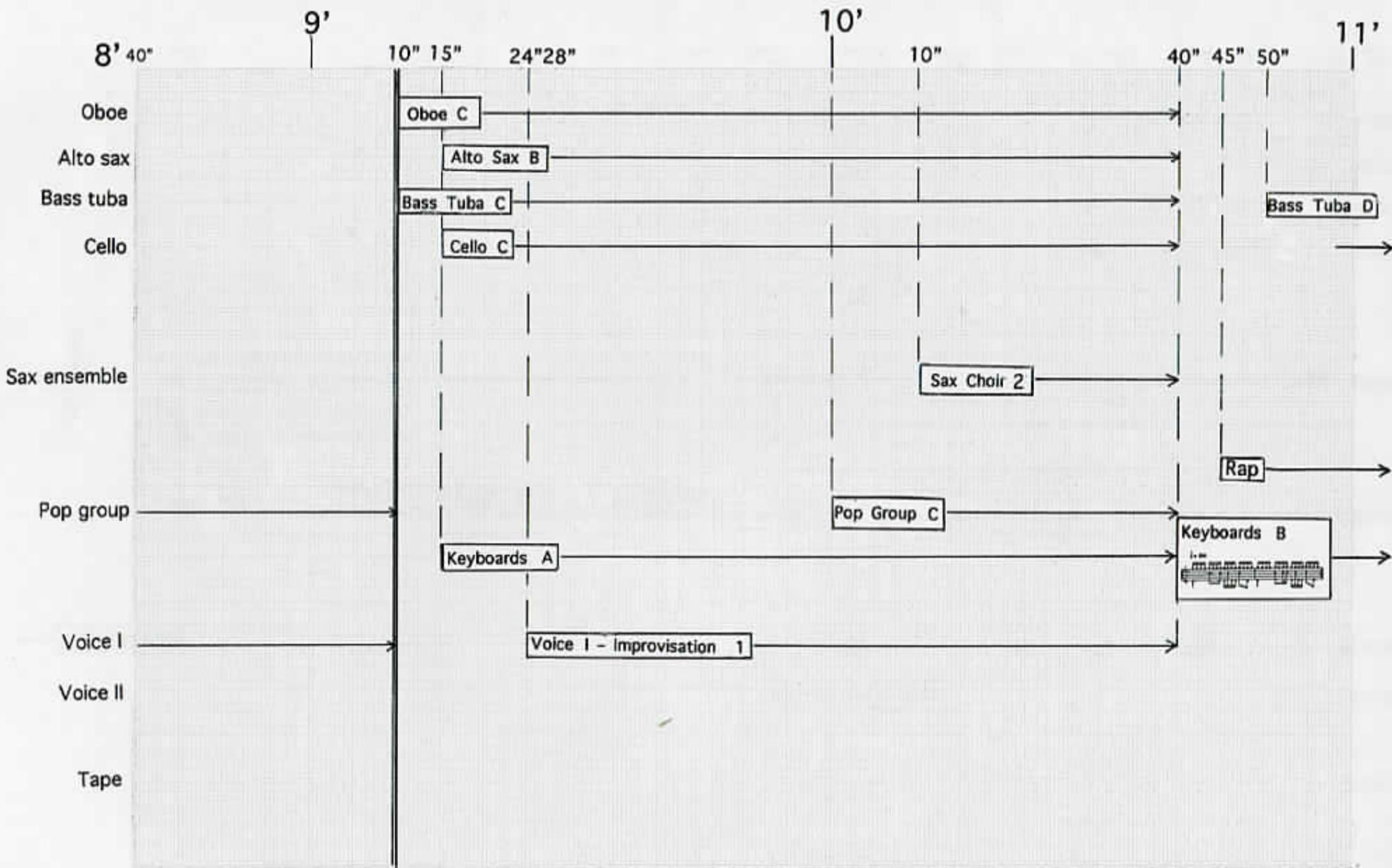


Counterpoint I

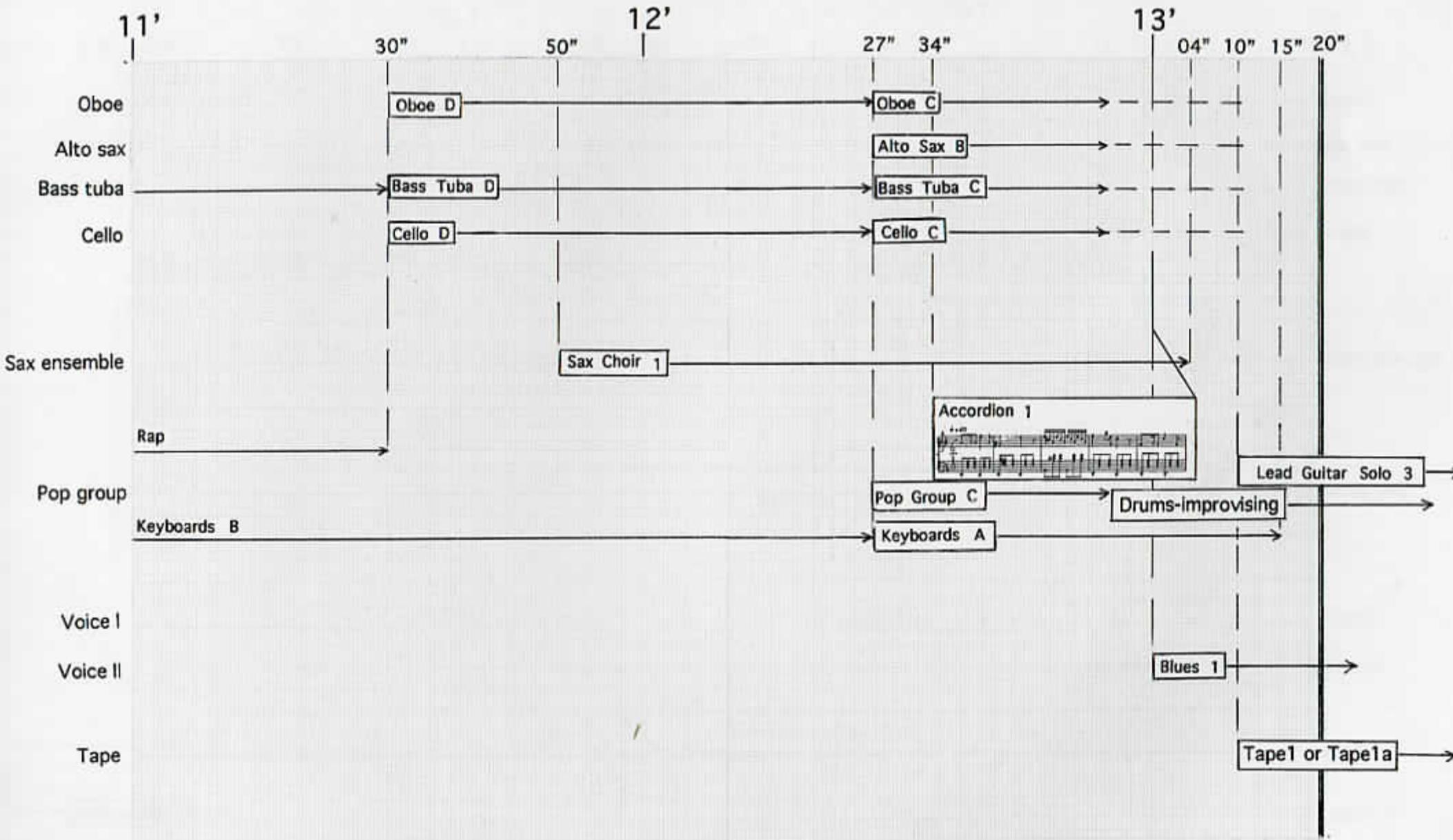
1 minute = 12 cms



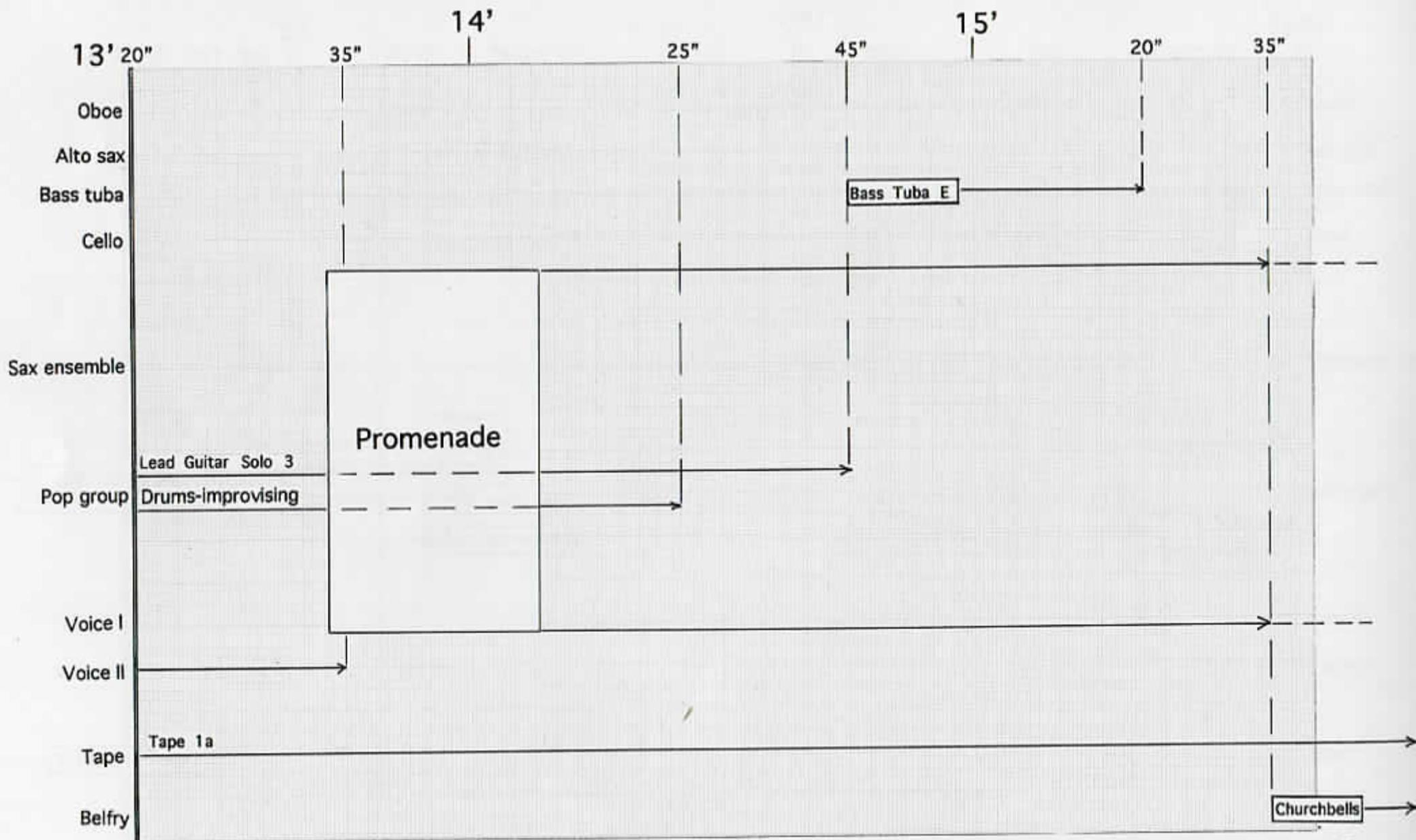
Section III



Collective Improvisation / Rap



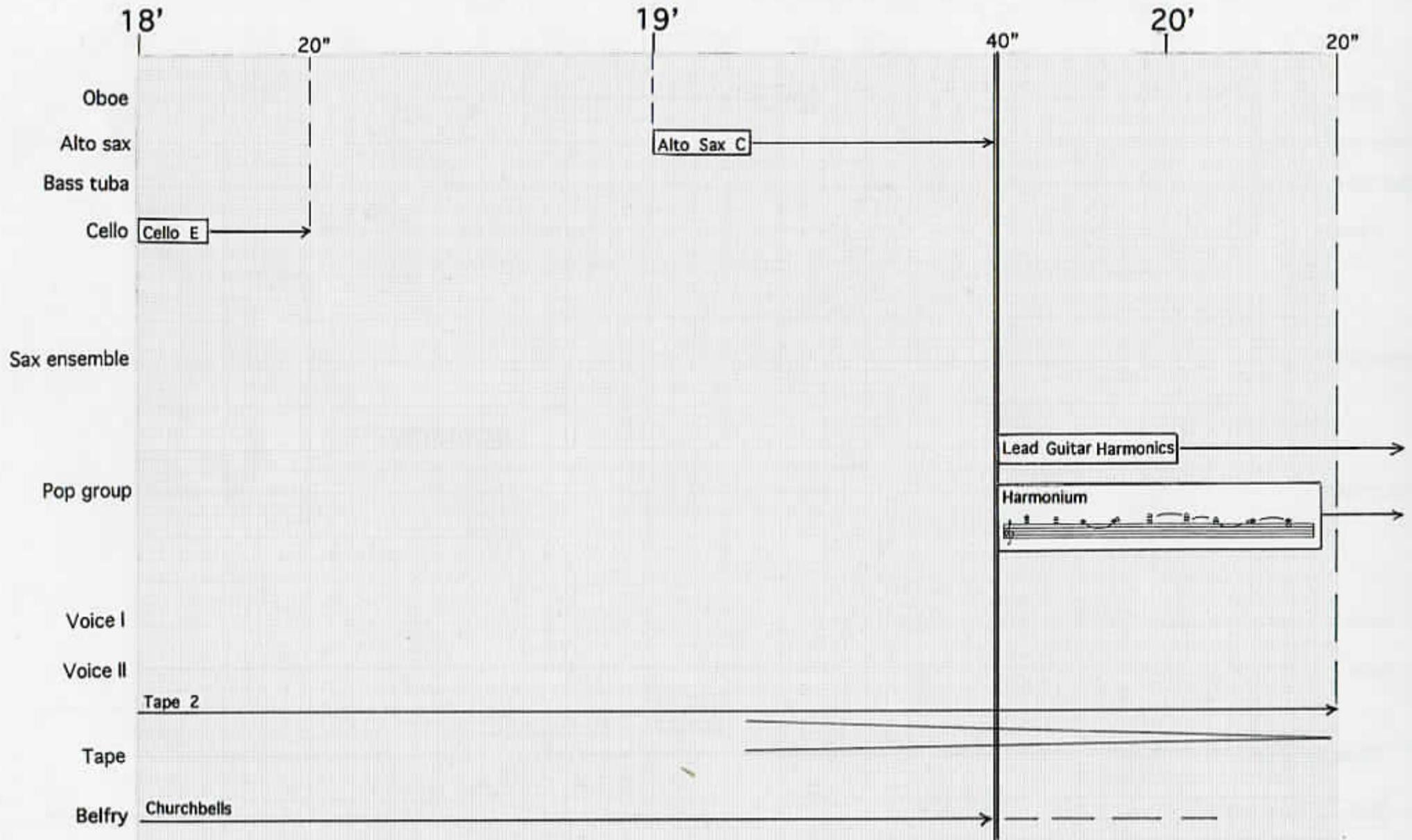
Section IV



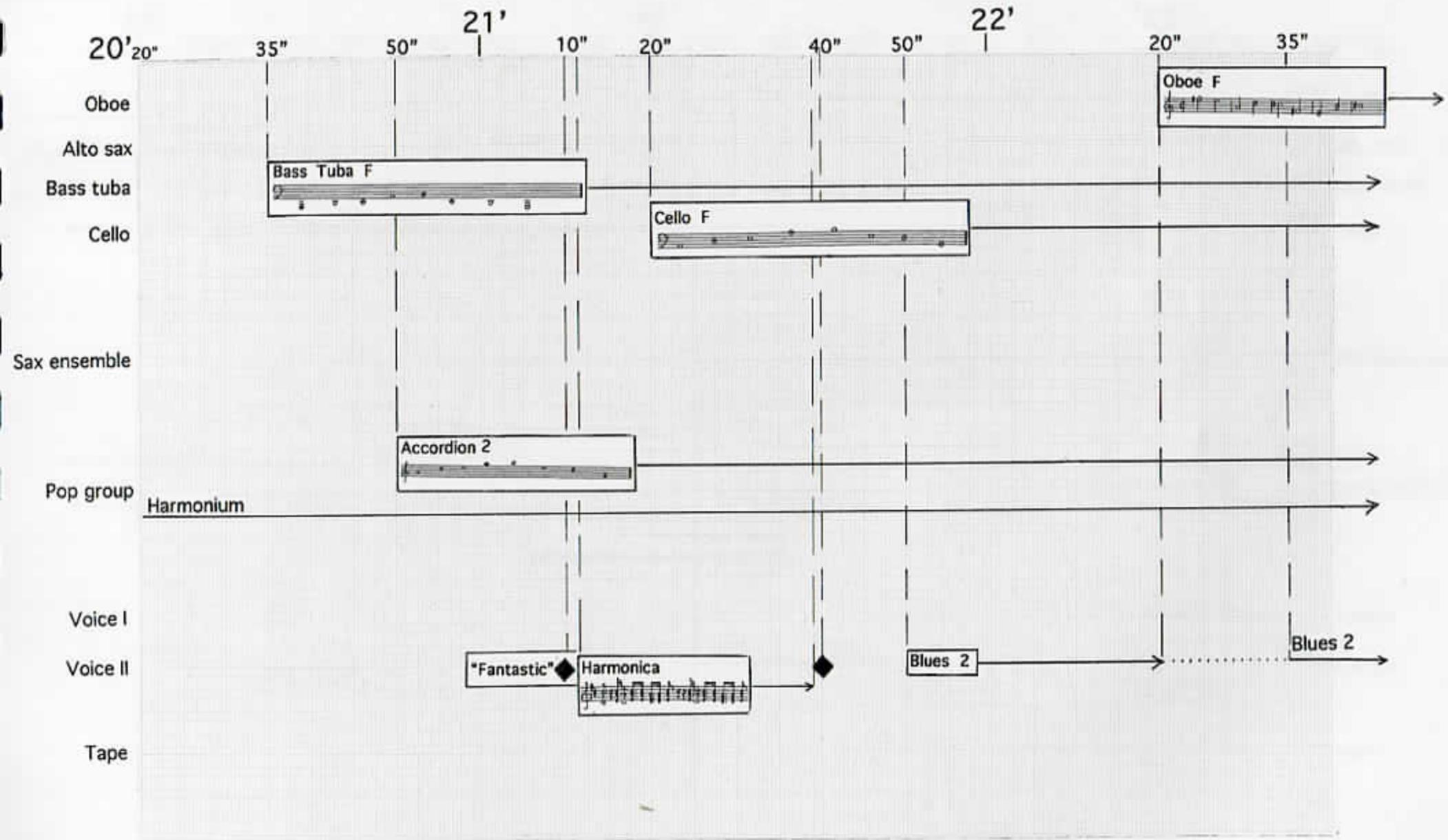
Promenade

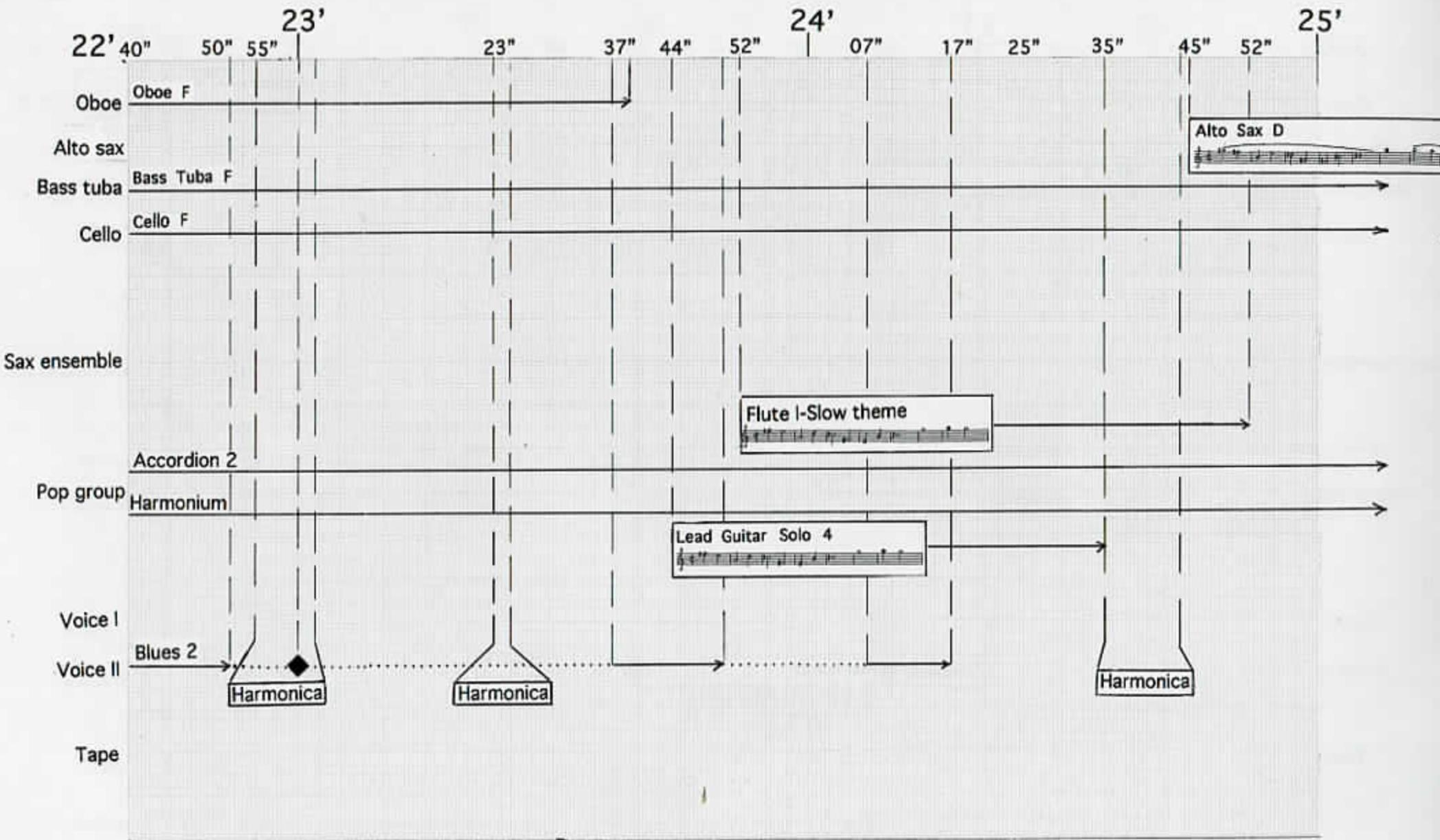
All the musicians (except oboe, alto sax, bass tuba, cello, lead electric guitar and drums) get off the stage and walk through the performing area, playing freely what they like. The guitarists, the bassist and the keyboard-player carry little tape-recorders playing recordings of different ethnic music (Africa, Asia, South America etc.) All the promenade section is 5 to 6 minutes long. The churchbells (live or pre-recorded) start playing about 2 minutes after the beginning of the promenade; as the musicians walking hear the churchbells one by one they stop playing and slowly approach the stage according to the following order: (1) the keyboard player (who will start playing harmonium while the other musicians are still coming back) (2) the accordionist (who will start playing accordion while the other musicians are still coming back) (3) the 2 flutists (4) the guitarists (5) the saxophones. For the time and the general structure of the section see the score.

Section V

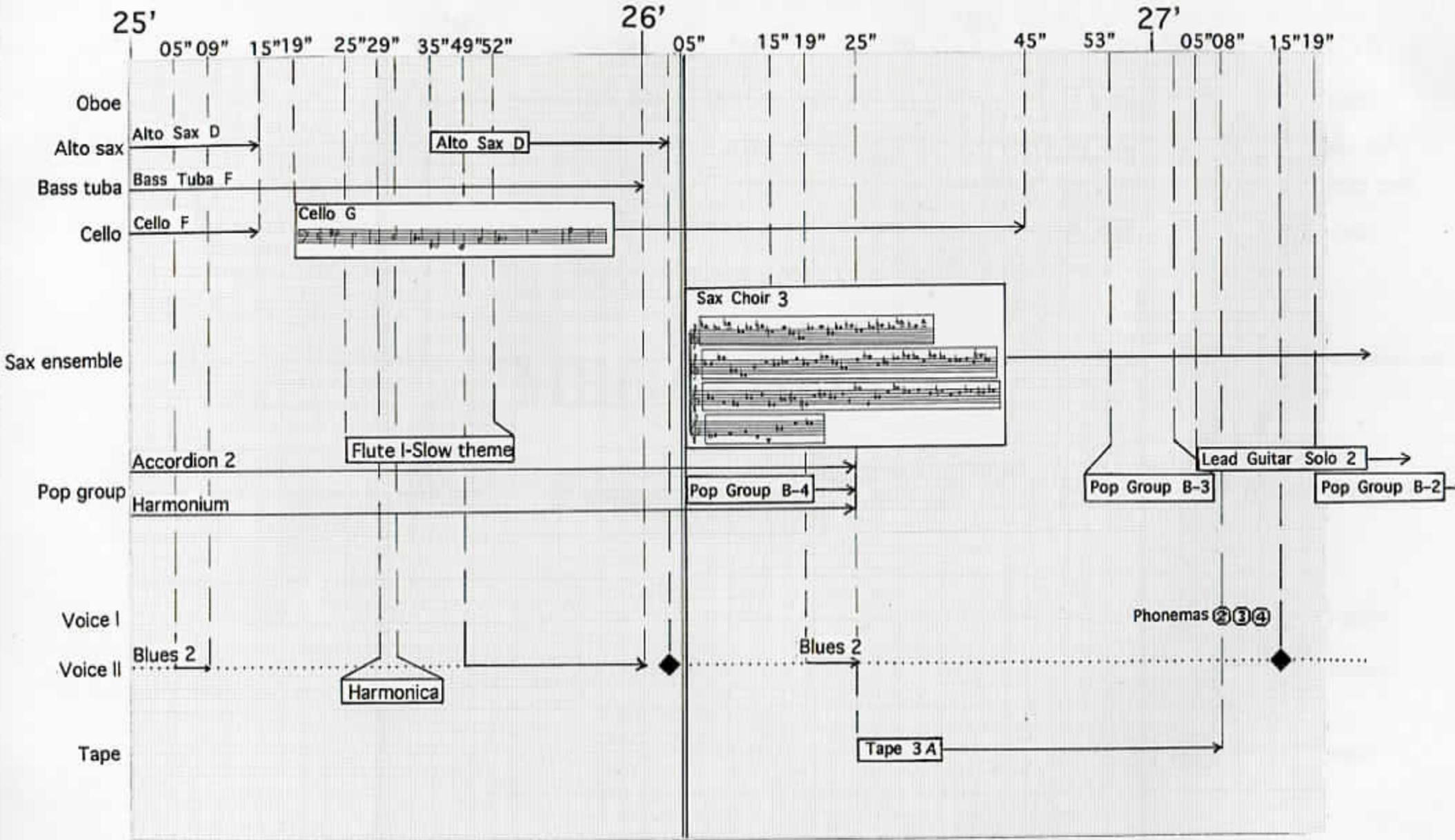


Slow Theme



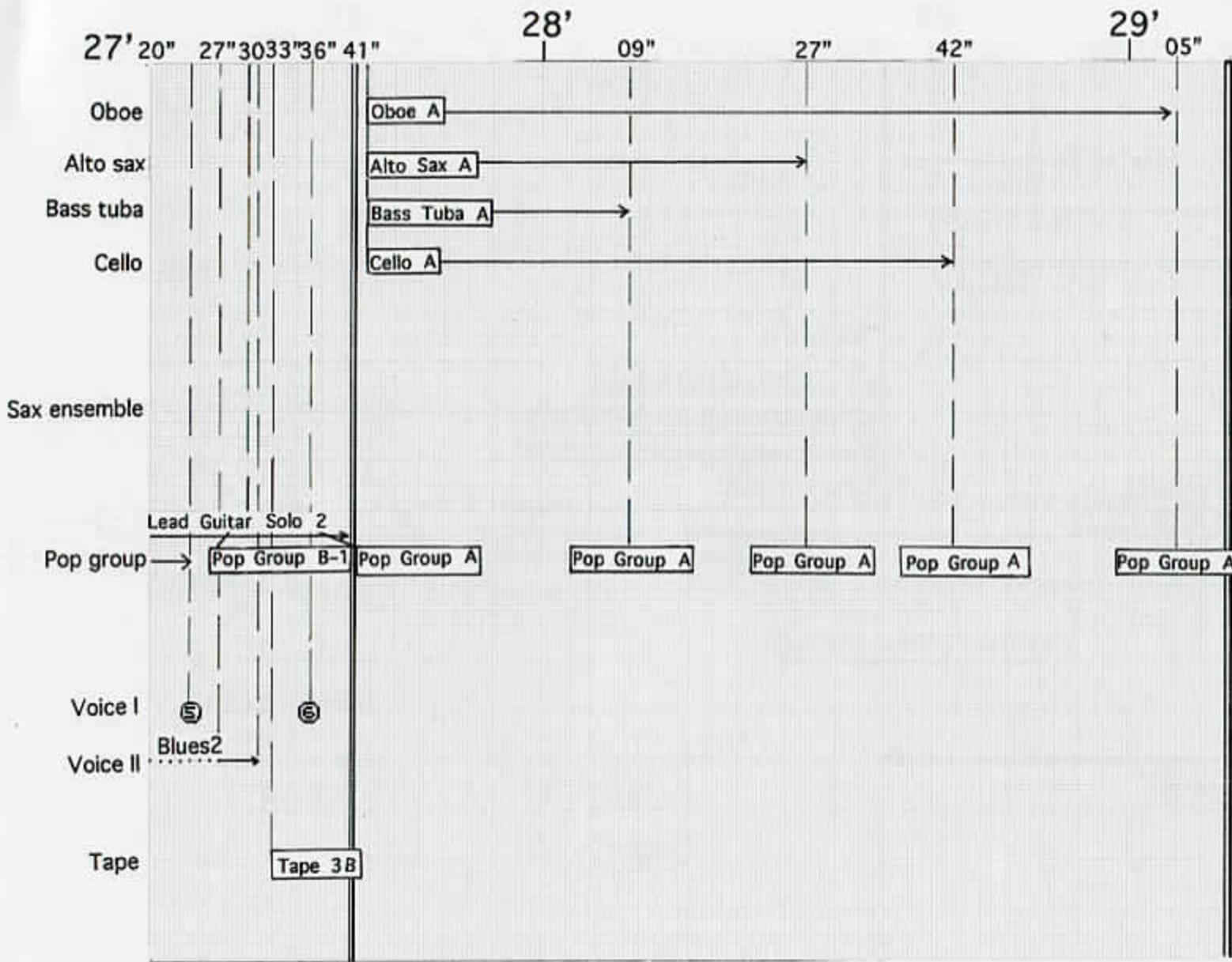


Section VI



Counterpoint II

Section VII

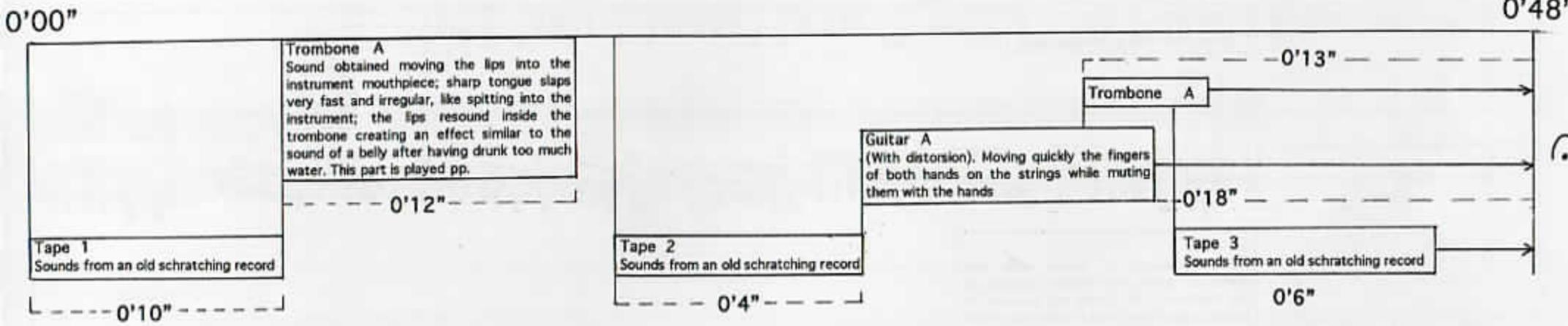


Finale

MEGAPHONO

For electric guitar, trombone, pop group (live or on tape),
tapes and electronics

Section I



Section II

Trombone B

Plunger open close open close open close

$\text{♩} = 100$

ff P ff P ff P mf

accel. *rall.* *tempo*

Section III

0'00"

Trombone C
opening and closing the mute freely

♩ = 84

0'18"

Guitar B
(With distortion). A tempo with the trombone, playing the following sounds on the fret-board with hardly any pressure of the left hand fingers and a heavy right hand pressure; the global effect will sound very sharp and rhythmical.

Tape 4
A loop of 6-7 very short fragments (some of them less than one second) taken from different music (pop, classic, jazz, vocal etc.)

1'00"

Tape 4

Section IV

Guitar B $\downarrow = 84$

0'00"

0'16"

Tape 5
Loop (Tape 3)



0'40"

Trombone D

Guitar B

Tape 5



0'00"

The groups of sounds noted in this way
have to be played fast and freely

1'07"

Improvisation

Little cassette-players
(ad libitum)

Tapes a b c d
Recordings of different
ethnic music

Tape 6
Many different musics listened to all together

Section V

Trombone E 1'15"

♩ = 50

P

♩ = 84

Tapes a b c d

Tape 6 08"

Section VI

0'00" 0'11" 0'20" 1'00"

Trombone F

♩ = 84

Guitar C
Improvisation with distortion and slider-cross the 5th and the 6th string with finger 1, and the 3rd and the 4th string with finger 2 on the VIII fret; wear the slider with finger 4, moving it up and down, while playing with the right hand thumb and forefinger, or the plectrum. After a few seconds you can leave the crossed string position and work only with the slider (very fast up and down towards the highest positions, close to pick-up)

Little cassette-player

Tape e
The same loop recorded on Tape 2

Tape 7
Isolated fragments of Tape 2

1'10"

1'18"

Trombone F

Guitar C

Musical notation for Trombone (F) and Guitar (C) in Section VII. The Trombone part is in bass clef, and the Guitar part is in treble clef. Both parts feature a series of chords and melodic lines.

Tape 8
Bavarian Cadenza

Section VII

0'00"

0'08"

Pop Group

Live or on tape

Musical score for Section VII featuring a Pop Group. The score includes parts for Voice, Flutes 1-2, Guitars, Bass Guitar, and Drums. The tempo is marked as $\text{♩} = 120$. The lyrics are: "Do you really think that I could say a lie? Do you Do you really think that I could".

Tape 9
Sounds from an old scratching record

0'26"

Score for the first system, starting at 0'26". The score includes parts for Voice, Flutes 1-2, Guitars, Bass Guitar, and Drums. The lyrics are: "say a lie? Do you really Do you really think that I could say a lie? Do you really think that I". A "Tape 9" label is present at the bottom left of the system.

Score for the second system, continuing the piece. The score includes parts for Voice, Flutes 1-2, Guitars, Bass Guitar, and Drums. The lyrics are: "Do you really think that I could say a lie? Do you really think that I".

0'47"

0'55"

Guitar D

Rhythmic improvisation on the following scheme—with hardly any pressure of the left hand fingers and a heavy right hand pressure:

♩ = 108



this rhythm, which has the same structure of the riff played by the pop orchestra (live or on tape) has to be played slower than this one. Starting on a different beat it will proceed parallel to the pop orchestra but without synchronization since the beginning.

Pop Group

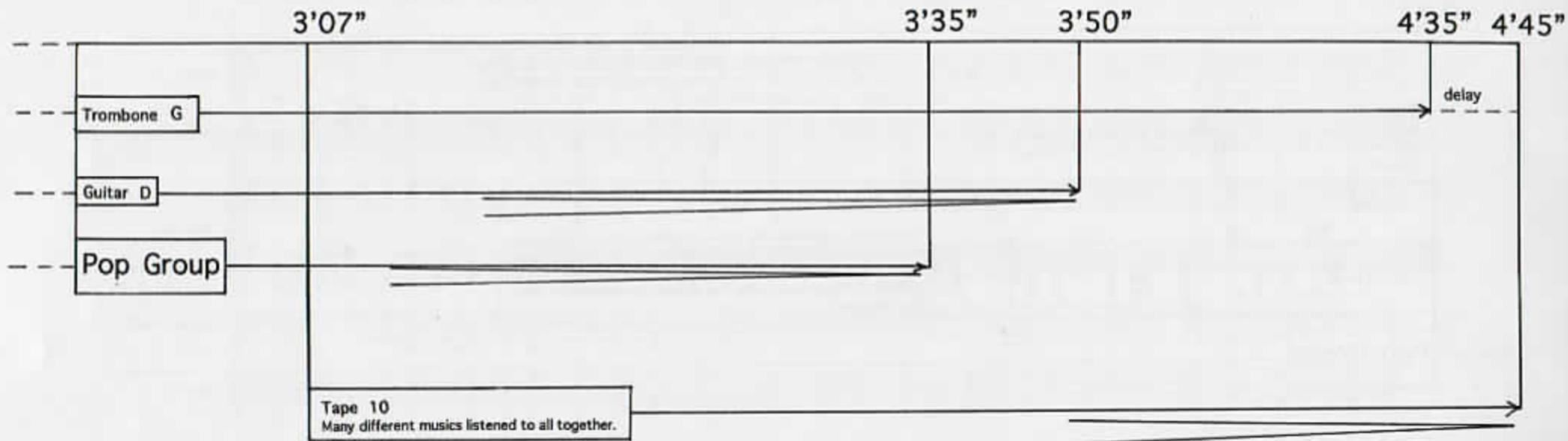
Trombone G With live-electronics: combination of 2 different digital delays :
Delay (a): short (about 1 second long)
Delay (b): long (5 to 8 seconds long)



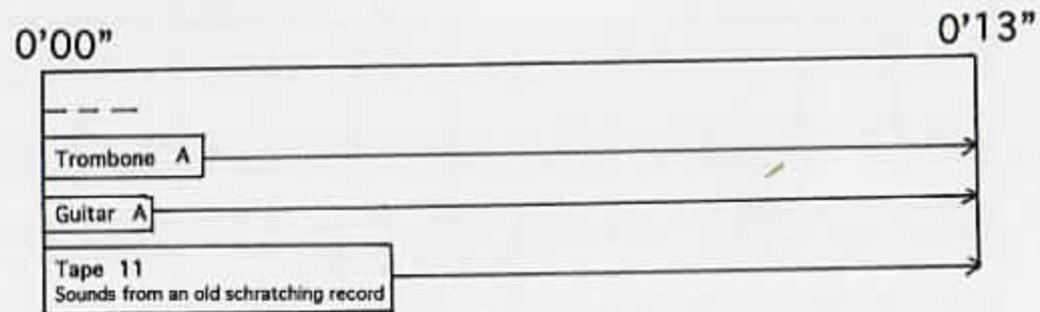
Improvisation

Guitar D

Pop Group



Section VIII



SENZA TITOLO

(Parte II)

for tape and four cellos

Based on an old Polish poular song

♩ = 56

Tape

Zachodźże sfo—neczko sko—ro masz za—cho—dzić, bo nas no—gi bo—lą po tym polu chodźć, bo rias no—gi

pre-recorded female voice: Gabi Lukomska

Cello 1

Cello 2

Cello 3

Cello 4

bo—lą po tym polu chodźć. No—gi bo—lą cho—dzić, rę—ce bo—lą ro—bić za—chodźże sfo—ne—czko

Cello 1

Cello 2

Cello 3

Cello 4

skoro masz za cho-dzić, | za-chodźże sło-ne—czko | skoro masz za-chodzić. | *dropping in pitch* że—byś ty sło—neczko | na — za—robku by—

→ (A) →

♩ = 55
pp

—to, | to byś ty sło—ne—czko | prędzej zacho—dzi—to, | to byś ty sło—ne—czko | prędzej zacho—dzi—to.

♩ = 56

Four staves of musical notation in bass clef, 6/8 time, key of B-flat major. The notation features various rhythmic patterns including eighth and sixteenth notes, often beamed together, and rests. The first two staves have a similar melodic line, while the third and fourth staves have a more rhythmic, accompaniment-like feel.

dropping in pitch

♩ = 56

Tape

mmm

Four staves of musical notation in bass clef, 6/8 time, key of B-flat major. The notation continues from the previous section. The first two staves have a similar melodic line, while the third and fourth staves have a more rhythmic, accompaniment-like feel. The key signature changes to B-flat major (two flats) at the end of the piece.

Za las słońko za las nie wy—glądaj na nas, przyjdiesz do nas Ju—tro jak będzie ra—niutko, przyjdiesz do nas Ju—tro

The first system of the musical score consists of four staves. The top staff is a vocal line in G major with lyrics: "Za las słońko za las nie wy—glądaj na nas, przyjdiesz do nas Ju—tro jak będzie ra—niutko, przyjdiesz do nas Ju—tro". The second staff is a piano accompaniment featuring arpeggiated chords. The third and fourth staves are bass lines with sustained notes and a fermata over the final note.

Jak będzie ra—niutko.

$\text{♩} = 56$

The second system of the musical score begins with a tempo marking of $\text{♩} = 56$. It features a vocal line with the lyrics "Jak będzie ra—niutko." and a piano accompaniment with arpeggiated chords. The bass line includes sustained notes and a fermata over the final note.

Zachodźże słońeczko skoro masz zachodzić,
bo nas nogi boją po tym polu chodzić,
bo nas nogi boją po tym polu chodzić.

Nogi boją chodzić, ręce boją robić
zachodźże słońeczko skoro masz zachodzić,
zachodźże słońeczko skoro masz zachodzić.

Żebyś ty słońeczko na zarobku było,
to byś ty słońeczko prędzej zachodziło,
to byś ty słońeczko prędzej zachodziło.

Za las słońko za las nie wyglądaj na nas,
przyjdiesz do nas Jutro jak będzie raniutko,
przyjdiesz do nas Jutro jak będzie raniutko.

*Set down, o sun if you must,
'cause our legs hurt on this field
'cause our legs hurt on this field*

*Our legs hurt, hurt our hands working
Set down, o sun if you must,
Set down, o sun if you must,*

*If you should work
You'd set down faster, o sun
You'd set down faster, o sun*

*Don't peep out of the wood
Come back early tomorrow
Come back early tomorrow*



