

**AMORE MIO  
LOVE SONGS UND ANDERER KRAM**

**HÖRSTÜCK VON STEFANO GIANNOTTI**

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**13. AMORE MIO (Reprise) ..... S.**  
**211.I LOVE YOU**

Stefano Giannotti: Gesang und Sampling  
Isabelle Demey: Computerstimme

I love you  
Because you are my family  
I love you  
Because you are my wife  
I love you because you are my daughter  
*You love me because I am your computer*  
I love you  
*Computer*

## 2. FAQs

Valentina Cinquini: Gesang

Henrik von Holtum: Gesang

Stefano Giannotti: Gesang und Sampling

Frank Thomé: Udu

What Should I Do If My Baby Bites Me?

Is it a form of meditation or positive thinking?

Is it OK to try the practice even if I'm not sure I believe in it?

I have a problem not described here. Where can I find the right answer?

I followed most of your suggestions, now I should check whether this solved my problem or not.

Thanks again for the most useful information.

How can I change country and language?

I get an error message when I try to confirm it.

And is there an age limit to take part?

*Küsse auf biedereren Teilen, wie auf der Hand oder auf der Backe, sind nicht an sich böse Sachen, obgleich zwischen Leuten unterschiedlichen Geschlechts. Das ist die Meinung der Menschen, die von der universellen Erfahrung bestätigt wird.*

Where can I find a list of questions and answers of my own and my friends?

*Obgleich bieder, sind Küsse Todsünde, wenn sie zwischen Leuten gleichen Geschlechts aus Lüsterheit gegeben oder bekommen werden.*

Do I need to have any particular educational qualifications to be a participant?

*Küsse auf ungewöhnlichen Teilen des Leibes, zum Beispiel auf der Brust oder auf den Brüsten oder solche, bei denen - wie unter den Tauben - die Zunge in den Mund des anderen eingesteckt wird, sind mit libidinösem Zweck vermutet, und deshalb nicht von Todsünde frei.*

Can anyone give me an explanation, why this happens?

*Es ist sicher, dass Küsse, obwohl bieder, die bei den anderen zur Gefahr von Samenerguss oder von heftigen Erschütterungen durch die Lüsterheit führen, für Todsünde zu halten sind.*

Did you ever have such an experience?

*Es sei denn, dass es einen ernsten Grund gibt, um solche Küsse zu geben oder sie auf sich zu erlauben. Sich dieser Gefahr ohne Grund zu exponieren ist Todsünde.*

What do you feel if someone tells you so?

*Dagegen ist es zweifellos, dass biedere Küsse, die man ohne Gefahr von Begierde gibt, sozusagen als Zeichen von Anstand, Gunst oder Freundlichkeit, zum Beispiel beim Abreisen oder Ankommen, auf keinen Fall Sünde sind: So denkt man überall.*

How do I delete a question I asked?

*An sich biedere Küsse, die wie vom Brauch erlaubt gegeben werden, aber mit Leichtsinnigkeit oder als Spiel, sind nur lässliche Sünde, wenn keine ernste Gefahr von Begierde besteht.*

What's the basis of balance?

*Weil sie für biedere Küsse gehalten werden, können sie keine böse Sache sein.*

How do we have fun?

*Ihre Sündhaftigkeit ist mit der Gefahr von Begierde verbündet, aber in unserem Falle sollte diese Gefahr fast nichtig sein.*

I've failed the Theory test. When can I apply to take the test again?

What motivates people to think in stereotypes?

*Obiettivi formativi*

*La struttura della frase e del periodo musicale; Suoni armonici; Semitono cromatico e diatonico; Scala pitagorica, naturale e temperata; Introduzione all'organologia; Esempi di sistemi di notazione non tradizionali; Conoscenza dei criteri per la lettura della partitura di compagini strumentali e/o vocali.*

*Esame per l'accertamento delle competenze del II livello*

*Lettura parlata a prima vista di un solfeggio in chiave di sol con combinazioni ritmiche difficili.*

*Lettura cantata a prima vista un solfeggio difficile senza accompagnamento.*

*Dar prova di saper scrivere sotto dettatura un semplice brano polifonico a 2 voci.*

*Dar prova di saper scrivere sotto dettatura una melodia con le relative armonie.*

*Analisi ritmico-strutturale di un brano del repertorio contemporaneo che possa presentare aspetti significativi inerenti l'ambito ritmico, melodico e semiografico.*

*Prova di cultura: Rispondere a domande sulla teoria.*

Which technique should I use?

Text by Stefano Giannotti / Excerpts from *Manuale del Confessore* by Jean-Baptiste Bouvier (1885, P.D.)

### 3. GIROTONDO

Henrik von Holtum: Gesang  
Stefano Giannotti: Gesang und Sampling  
Frank Thomé: Drums und Pandero  
O-Ton: Matilde, Sara, Rachele

#### **Political shouter:**

Non si deve e non si può giudicare  
un programma di riqualificazione del territorio  
come quello dell'ex Officina Lenzi  
che prevede 5300 m2 di parcheggio privato  
senza nemmeno prendere in considerazione  
il problema idrogeologico...

#### **Frank:**

Ich stelle mir den Ring wie eine Partitur vor.  
Ein Notensystem das in automatischer Schrift spielt:  
die täglichen Gifte,  
die Fehlritte,  
die Liebe, die Scham und all den Rest.  
Die echte Stadt ist überall. Scheiße,  
Marcello muss mich nach Italien zurückbringen, er meldet sich aber nicht.  
Alan erwartet von mir diszipliniert zu werden.  
Peter scheint unbesorgt zu sein - ich habe gesagt er „scheint“.  
Andreas ist gestresst.  
Seit Monaten lese ich keine italienische Zeitung,  
ich weiß nicht mal ob das Heilige Römische Reich des Südens noch existiert  
oder sich in die Blase geschossen,  
sich gelöscht oder sich einfach eingefroren hat.  
Es sollte aber noch existieren,  
weil meine Frau mich heute Früh angerufen hat,  
wegen des Problems der Bezahlung der Rechnungen,  
während ich das Problem des Meisterwerks habe.

#### *Girotondo*

Der weiße und graue Schnee ist überall.  
Es fängt wieder an zu schneien, über Berlin,  
das ganze Kindergeld,  
das Erziehungsgeld,  
die Kebabs,  
die Wälder,  
die privaten Grundstücke.

*Casca il mondo*

Bei Alan isst man nur Fleisch,  
es gibt keine Chance ihn an Gemüse zu gewöhnen.

Bei Johanna isst man nur Obst.

Bei Andreas isst man die besten neapolitanischen Nudeln.

Patrick hat immer den Tisch gedeckt

mit Käse,

Süßigkeiten,

Zeitschriften,

Klopapier-Rollen,

Lupen, sauberen und schmutzigen Tellern,

Bonbons.

Und ich verhungere weiter.

*Casca la terra*

#### 4. AMORE MIO

O-Ton/Gesang: Mariola

Stefano Giannotti: Geige und Sampling

Amore mio

Ti amo tanto

Amore mio

Ti voglio sposar

Senza di te

Son' tanto povera

Senza di te

Io dormo male

Senza di te

Io sto a dieta

Senza di te

Senza di te

Amore mio

Ti penso sempre

Amore mio

Torna da me

Senza di me

Cosa farai

Senza di me

Que mangerai

Senza di me

Que tempo fa

Senza di me

Senza di me

## **5. CLAUDIA RIDE**

O-Ton: Claudia

Henrik von Holtum: Gesang

Stefano Giannotti: Harmonica und Sampling

Come to me  
my little darling  
come to me  
into my arms  
come to me  
'cause I'm lonely...



## 6. HOW MY FAMILY CAME TO AMERICA

O-Ton: Jerry

Valentina Cinquini: Harfe

Stefano Giannotti: Banjo und Sampling

Ok

how my family came to America

my grandfather

was born in Segromigno in Monte, Lucca.

my grandfather

when he was fifteen years old

he was one of three sons to

Armando Luigi Vellutini and Sara Giannini.

The three boys,

my grandfather, my grandfather,

the three boys,

Armando, his brother Giorgio and Bill

left to America in 1906

with their father

they landed in Ellis Island, New York

and from there they emigrated across the country

to S. Francisco, California, to S. Francisco

and from there emigrated across the country

they arrived in S.Francisco in April

the day before the great earthquake

they left with just a cloth in their bag

all their possessions were either

buried or burned

from there they walked the way north

north-west

from there they walked the way north-north-west

to the Nappa Valley

Nappa Sonoma Valley

to a small town called Healdsburg

in which just out of Healdsburg

they were able to

take plots of land as their own

take plots of land as their own

and started their life there  
take plots of land as their own  
take plots of land as their own  
once they got established  
they got established  
take  
plots of land  
then they sent for Sara to come back  
as their own  
to the United States and meet them  
and then they had two daughters in America  
Lena and Mary  
which were my aunts  
and so on their land  
all the crop they grew  
was what we call sustenance  
they grew what they could eat  
from the ground  
and then as far as they didn't eat any meat, *carne*,  
they shot rabbit  
they shot squirrel  
they also trapped beaver and raccoon  
for their pelts for their fur  
which they were take to town  
and trade for things they couldn't grow  
sugar  
flour  
yeast  
the things that they needed for making their pasta  
and so basically they didn't grow crops to sell  
they grew crops that they could eat  
and they could put up in the winter  
when they wouldn't grow  
and then from the rivers and the lakes  
they would get fish  
to eat  
and then again like I told you about the trapping the beaver and the raccoon for their fur.

## 7. ALMOST A FRENCH SONG

Stefano Giannotti: Componium, Harmonium, Gesang und Sampling

Valentina Cinquini: Harfe und Gesang

Frank Thomé: Drums

Streichquintett: Felix Borel: 1. Geige

Sharon Jaari: 2. Geige

Rahel Krämer: Cello

Raphael Sachs: Bratsche

Lars Olaf Schaper: Kontrabass

Ma le grange frela stira hu veghen,

ma la frejeita la jilempeu vegron.

*Je tui be le po vengron.*

*Je le trui vegon be vran.*

ma la tuan shei non vrä mei ningron.

Alamamur, alamamur, alamamur

la vetri de shelabü lamour

amantro va jide bere

coba di je monajede

vada tur mamour mamour.

## 8. ET OÙ E' LUIGI?

O-Ton: Maura

Stefano Giannotti: Ukulele und Sampling

Streichquintett: Felix Borel: 1. Geige  
Sharon Jaari: 2. Geige  
Rahel Krämer: Cello  
Raphael Sachs: Bratsche  
Lars Olaf Schaper: Kontrabass

Et, eh oh, eeeeh et, eh oh ,eeeh, ah, eh, eh oh, eeeeh ah...

Voilà, j'avais un troupeau, de brebis, et ma mère me disait d'aller les faire paître, et j'emmenais mon petit frère, qui avait 5 ans de moins que moi. Et nous allons aller dans la montagne, et bon, ben moi j'étais très attirée par les nids des petits oiseaux. Et je me suis attardée à regarder ces oiseaux qui volaient d'un côté de l'autre, et je suis ...heu... partie spontanément dans la direction des oiseaux, et je ne me suis plus occupée de mon frère, ni des brebis.

Après je me suis dit "mais où est passé ce petit?" Alors je suis retournée vite au village, donc il doit y avoir 3 ou 4 km, et je rentre à la maison et je dis à maman:

"Et où est Luigi, et, et, Et où est Luigi, et, et, eh oh, et, Et où est Luigi, eeeeh et, où est, eh oh, oui voilà, eeeeh ah, et re, et, eh oh, oui, et, eeeeh voilà, eh oh, et eeeeh ah, re, et, et, eh oh, oui voilà et re, eeeeh et, oui, eh oh, et, eeeeh, voilà, et..."

Alors elle me dit "Mais ton petit frère il est pas là ! Mais où tu l'as laissé ?" Je dis : "Ben je faisais ça et ça, je m'occupais des oiseaux, je m'occupais pas des brebis et je l'ai égaré."

"Tu retournes vite parce que si ton père le sait, il risque de te faire du mal !"

Alors qu'est-ce que j'ai fait, en pleurant, je suis retournée à... au troupeau, voir si je retrouvais mon frère... Et j'entendais, un peu plus loin, deux personnes, deux femmes d'un certain âge, qui disaient à ce petit gamin:

"Si tu n'as personne petit garçon, et ben nous nous sommes seules, nous sommes ...heu... femmes sans maris, on peut te recueillir, on t'amènera chez nous et tu seras heureux."

Et quand j'ai entendu ça, je me suis précipitée vers ces personnes, et elles m'ont rendu mon frère. Je suis allée prendre les brebis et je suis retournée au village. Et tout le monde quand on est arrivé, était heureux de nous revoir tous les trois, tous les deux, et avec le troupeau.

"Et où est Luigi, où est Luigi, oh eh oh,eeeh, Et où est Luigi, où est Luigi, oh eh oh,eeeh, Et où est Luigi, où est Luigi, oh eh oh,eeeh, Et où est Luigi, où est Luigi, oh eh oh,eeeh, eh oh ah, eh oh ..."

## 9.I FEEL BAD

Stefano Giannotti: Gesang und Sampling

Valentina Cinquini: Harfe

Isabelle Demey: Computerstimme

Streichquintett: Felix Borel: 1. Geige

Sharon Jaari: 2. Geige

Rahel Krämer: Cello

Raphael Sachs: Bratsche

Lars Olaf Schaper: Kontrabass

I feel bad

I feel bad

'cause you love somebody else

I feel blue

feel much blue

without you my room's so sad.

I have strange sounds in my ears

and my eyes are full of tears

I'm tired to lay down lonely in my bed.

Need to find another girl,

maybe two or even three

just to show you what I can

a.s.a.p.

*As soon as possible*

## 10. OUR HONEYMOON

Henrik von Holtum: Gesang  
Valentina Cinquini: Gesang  
Stefano Giannotti: Sampling

Streichquintett: Felix Borel: 1. Geige  
Sharon Jaari: 2. Geige  
Rahel Krämer: Cello  
Raphael Sachs: Bratsche  
Lars Olaf Schaper: Kontrabass

Excuse me...  
excuse me...  
could you do me a favor?  
Would you like to marry me?  
Yes?  
Would you like to?  
What?  
I can't hear you.  
Oh, yes, now yes.  
Where would you like to spend our honeymoon?  
In a magic place  
near the seaside.  
With many flowers and...  
I go crazy for the vanilla pudding.  
Yes?  
Would you like to marry me?  
Can you hear me?  
My sweet love.  
My sweetie.  
We need to take the car,  
it's very far there.  
We don't have the car.  
We take the plane.  
Crossing the oceans  
to reach a place  
near the seaside.  
With many flowers  
and vanilla puddings  
everywhere.  
I love you  
I love you as you are.

Do you love me?

Yes?

I can't hear you.

Speak louder.

Loudspeakers.

We need to find a hotel.

On the internet.

Would you like to marry me?

On the internet.

Feet cold. Come closer.

Have you brought the blankets to the laundry?

Would you like to marry me?

Would you like to marry me?

Would you like to?

*Computer: As soon as possible*

## 11. HIS NAME IS MAX

O-Ton/Gesang: Matilde und Stefano

Stefano Giannotti: Geige, Gesang und Sampling

Frank Thomé: Drums

### *Stefano (at the age of 13):*

This is a song dedicated to a girl  
who was named Zannie  
I knew her by one mountain  
during the holidays,  
she's a beautiful girl and I love her  
and now I tell you this story...

### *Matilde (Stefano's daughter) at the age of 13:*

Ok

last Saturday I went to Lucca with my bicycle  
because

me and Max had to meet each other  
and in a moment I didn't see him  
and I got worried little  
and after

my phone is ringing

and: oh, hi!

oh, hi, I'm Max, where are you?

I'm here, and you?

I am here.

ok, I come to you.

I found him

but there were my friends

which said: oh, Matilde has boyfriend, ouu...

and then me and Max

go to the mura

and we try to find a place to stay

and we walk

we walk

and

*His name is Max*

there are the sky

*He's 16 years old*

pink sky

pink and purple sky

*His smile is perfect*

and there is a star

*He makes me dream*

*his eyes*

we started to talk

16



and he come near to me  
and kissed me  
*Usually we see each other*  
*He doesn't live near to me*  
*He takes a bus and come to me*  
and I get afraid  
*We talk, we talk, we kiss*  
*We are happy*  
*His smile, his eyes*  
because it is really cool things  
when a boy and a girl kissed  
*Everything is good*  
*when we are together*  
*and when evening comes we must*  
*go back home*  
*and we dream each other*  
After it was evening then night  
there are a lot of stars  
*In the night*  
and we watched the sky  
and it is really beautiful  
really exciting  
we continued to talk  
and I asked: what time is it?  
and he: it's late  
we must turn  
*Everything is perfekt*  
*when we are together*  
*and when evening comes*  
*we must go back home*  
*and we dream each other*  
*in the night*  
*in the night*  
ok  
we go  
*in the night*  
at bus-stop  
and he say: ok  
i must go  
i have to go  
maybe tomorrow we will  
chat on facebook  
and i: yes  
of course

and then he kissed me  
again  
and I wait  
but my father is coming  
and we must go to home

***Stefano:***

Zannie oh Zannie,  
sweet my girl  
Zannie oh Zannie  
eight beauty of the world  
Zannie oh Zannie  
I'll never change you  
Zannie oh Zannie  
you are beautiful

***Matilde:***

and I have a stupid smile  
on my mouth  
and I think always  
everything we did  
last saturday

## 12.I HATE YOU

Stefano Giannotti: Gesang und Samplings  
Valentina Cinquini: Gesang und Harfe  
Isabelle Demey: Computerstimme  
Frank Thomé: Drums und Säge

kill your father kill your mother  
kill your daughter  
kill your neighbor's dog  
kill your sex kill my seven  
yeah  
kill Luigi kill Luigi  
kill kill kill  
kill the sun kill the rain  
falling  
on our love  
bastard bastard  
beast beast  
*kill yourself kill myself*  
beast  
*kill your door kill your windows kill your mac*  
please don't kill me don't kill me  
*mac mac mac*  
I will destroy myself  
on March 22<sup>nd</sup> 1963  
at 7 p.m.  
*windows windows windows*  
at 7 p.m.  
kill your life kill your life  
at  
kill my wife  
*mac mac mac*  
kill your neighbor's dog  
dog  
dog  
*kill your teddy bear*  
yeah

*I hate you*  
*I hate you*  
You love me  
You love me  
You love me

*kill yourself  
kill myself  
kill your door  
your windows  
your  
windows  
and  
your mac  
mac mac mac  
windows  
windows  
windows  
I hate you  
I hate you  
I hate  
you.*

### **13. AMORE MIO (Reprise)**

O-Ton/Gesang: Vito

Stefano Giannotti: Sampling

Amore mio  
ho perso tutto  
amore mio  
io torno da te  
senza di te  
son tanto triste  
senza di te  
son tanto stanco  
senza di te  
non trovo i piatti  
non so dove è il pane  
senza di te  
senza di te.