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Each tale chases another

Metaphorical representations, non-linearity and openness of narrative structure in Italian Opera from post-WWII to *It makes no difference*

Thesis for:
Degree of Doctor of Philosophy
at Trinity Laban Conservatoire of Music and Dance
for Ph.D. in Creative Practice, Music

Author name:
Simone Spagnolo

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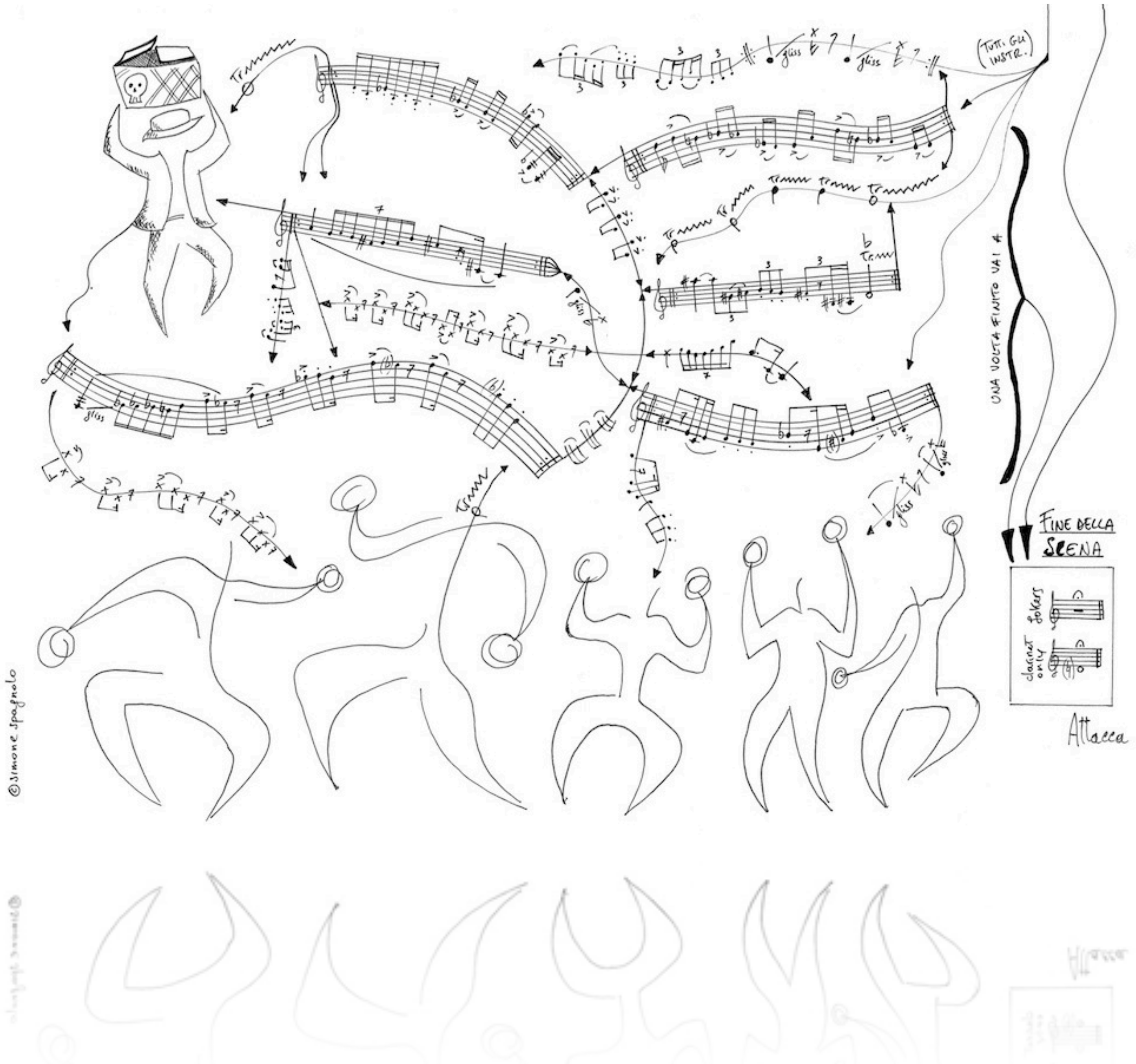
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Metaphorical representations, non-linearity and openness of narrative structure in Italian Opera from post-WWII to *It makes no difference*

Abstract

This work addresses the demands of framing a theoretical problem and practice-based research and it therefore comprises two parts: a thesis and a composition. The thesis discusses the narrative structure of post-WWII Italian avant-garde opera in conceptual terms and demonstrates how it develops on three principal features: the metaphorical representation of socio-political conditions, the non-linearity of the dramaturgy, and openness to a plurality of interpretations. My composition *It makes no difference* contributes both as a new musico-theatrical work and an outcome of the discussion presented in the thesis.

The main text is composed of three main chapters, each respectively dedicated to the features of socio-political representation, non-linearity and openness. Each chapter is in turn divided into two sub-chapters: the first presents the contextualisation and analysis of post-WWII Italian experimental operas, the second explores *It makes no difference* in relation to both these operas and the above three features.

The discussion examines those works that have most significantly experimented with socio-political representations, non-linearity and openness. These include Luigi Nono's *Intolleranza 1960* (1961), Sylvano Bussotti's *La Passion selon Sade* (1966) and Luciano Berio's *Opera* (1977). At the same time, it omits both those operas relying on traditional operatic principles and those others that, although being experimental, do not focus on the three features this thesis puts forward. This study considers post-WWII Italian avant-garde opera in cross-disciplinary terms and highlights the necessity of discussing it in relation to disciplines other than those proper to the genre of opera, including prose-theatre, literature, politics and philosophy.

The composition, on the other hand, provides a synthesis of the above three features: *It makes no difference* develops a multi-narrative structure whilst providing a representation of contemporary Italian socio-political life and epitomising the concept of openness. At the same time, it integrates theatrical and literary elements and combines traditional notation and graphic scores.

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Mrs. Martin: What is the moral?
Fire Chief: That's for you to find out.

Mme. Martin: Quelle est la morale?
Le Pompier: C'est à vous de la trouver.

Eugene Ionesco, from *La cantatrice Chauve*

Introduction

This work discusses the principal features on which the narrative structure of post-WWII Italian avant-garde opera is based. It comprises two parts as it addresses the twofold demands of framing a theoretical problem and practice-based research. My composition *It makes no difference* constitutes an initial contribution, both as a musico-theatrical work and an outcome of the discussion presented in this thesis. In the main text, I suggest a consideration of post-WWII Italian opera in thematic terms, whilst including my composition in the discussion. In pursuit of comprehensive research, I will also include a number of non-Italian writers and works that have been influential on post-WWII avant-garde Italian opera.

I have observed that composers such as Luigi Nono, Luciano Berio and Sylvano Bussotti have predominantly cultivated their interests in a number of narrative elements that can be summarised as follows: the metaphorical representation of socio-political conditions, the non-linearity of the dramaturgy, and openness to a plurality of interpretations. These three features constitute the innovations and experimentations in Italian opera since 1945, leading this genre to unique creative trends. Following this line of argument, the analysis of *It makes no difference* highlights some innovative aspects and demonstrates how this work develops these three features. *It makes no difference* is an opera based on multi-narrativic principles that aims to represent metaphorically today's Italian socio-political conditions. At the same time, it also represents an evolution of post-WWII Italian operatic experiments. Moreover, its structure draws from the concept of *opera aperta* (open work), which maintains that a 'work of art [constitutes] an *open* product on account of its susceptibility to countless different interpretations'.[1]

Current academic literature on metaphorical representations, non-linearity and openness in post-WWII Italian Opera is not only modest, but also fragmented in discussions of either individual authors or works. At present, the sole text about contemporary Italian opera (Raymond Fearn's *Italian opera since 1945*), highlights 'the absence, up to the present moment, of any study of the musico-theatrical developments which have taken place during the period in question' (from 1945 onward),[2] an absence that Fearn partly addresses. Although Fearn's work is a valuable source of scholarship, the author presents Italian post-WWII opera *in toto*, providing a chronological overview that places together both experimental works (as for example operas by Luciano Berio and Sylvano Bussotti), and those based upon traditional operatic principles (such as the operas of Nino Rota, Luciano Chailly and Camillo Togni). Secondary literature and related research material is found in texts such as Luciano Berio's *Un ricordo al futuro* (Remembering the Future, The Charles Eliot Norton Lectures, 2006) and Alessandra Lucioli's *Sylvano Bussotti* (1988), among others. Still, these works are about individual composers, therefore they do not specifically discuss Italian opera in general and they do not contextualise the composers' creative trends within their broader historical and artistic context. Consequently, my work here differs from the aforementioned, in that my attention is directed towards the consideration of post-WWII Italian opera in conceptual, rather than chronological terms.

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[1] Umberto Eco, *The Open Work*. trans. Anna Cancogni. (Cambridge, Mass: Harvard University Press, 1989), 4.

[2] Raymond Fearn, *Italian Opera since 1945* (Amsterdam: Harwood Academic Publishers, 1997), xiii.

The works I choose to include in this discussion are exclusively drawn from those that have most significantly experimented with metaphorical representations, non-linearity and openness. These include Luigi Nono's *Intolleranza 1960* (1961), Sylvano Bussotti's *La Passion selon Sade* (1966) and Luciano Berio's *Opera* (1977). At the same time, I leave outside the discussion those works that have not manifested an interest in the three features this thesis puts forward. Such works include those operas relying on the traditional operatic principles of linearity and entertainment,[3] as for example Nino Rota's *Il cappello di paglia di Firenze* (1955), Luciano Chailly's *Ferrovia soprelevata* (1955) and Lorenzo Ferrero's *Mare nostro* (1985). In addition, this thesis does not take into account those other works that, although being experimental, do not focus on the three features this thesis discusses. Examples of these works are Salvatore Sciarrino's *Perseo e Andromeda* (1991) and *Luci mie traditrici* (1998), operas that base their experimentations on musical and sonorous parameters.

Structurally, this thesis is composed of three main chapters, each respectively dedicated to the features of metaphorical representation, non-linearity and openness. Each chapter is in turn divided into two sub-chapters. The first is dedicated to the historical context and analysis of the aforementioned operas, the second explores *It makes no difference* in relation to these three features. However, although the overall discussion is confined to contemporary Italy, this work does not examine the issues of Italianness or nationalism in Italian post-WWII opera. It instead provides a line of argument that highlights a conceptual creative trend.

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[3] The term 'entertainment' refers to those operas that do not intend to metaphorically represent socio-political conditions, but rather base their dramaturgical creativity on themes unanimously considered frivolous. Examples include works in the style of Rossini and more generally the genre of *opera buffa*.

A well rounded discussion of metaphorical representations, non-linearity and openness within opera necessitated extending my research into a number of fields and disciplines. These not only include the interdisciplinary topics proper to the genre of opera, such as music, theatre, performance and design, but also prose-theatre, literature, politics and philosophy. Such topics are indeed vital for discussing post-WWII Italian opera and *It makes no difference*. Thus, this thesis is the outcome of cross-disciplinary research in that it provides a discussion that touches on and merges a number of topics. Similarly, *It makes no difference* has to be considered as a multi-disciplinary work.

CHAPTER ONE: metaphorical representations of socio-political conditions

1.1 Opera as socio-political vehicle

Composer Luigi Dallapiccola, writing in the 1970's, described with the following words his feelings when conceiving his second opera *Il Prigioniero* (The Prisoner, 1950): [1]

> More compelling than ever I saw the necessity of writing an opera that could be at once moving and contemporary despite its historical setting, an opera that would depict the tragedy of our time - the tragedy of the persecution felt and suffered by the millions and tens of millions. [2]

Il Prigioniero was conceived in the 1940s, during the central and final years of the Second World War, a period during which Dallapiccola experienced the atrocities of the war and racial-political persecution. It should not be too hard to realise the composer's necessity to denounce, through his art, the human condition of that time. However what is interesting here is that Dallapiccola intended to externalise such a necessity through operatic means, and that, at the same time, he wished to write a 'contemporary' opera 'despite its historical setting'.[3] He alluded to the idea of writing an opera depicting events from another era that could evoke similarities with his own time: an opera that could metaphorically represent his present.

This feature certainly does not only belong to *Il Prigioniero*, but, as we will see, it is a recurring element of the genre of opera. This first chapter will discuss opera as a platform for composers to present social conditions (both human condition and political ideology) and as metaphorical representations of their contemporary socio-political conditions. I shall begin with a brief historical outline, and subsequently focus on post-WWII Italian opera.

---

[1] *Il Prigioniero* is an opera in a prologue and one act, based on the short story *La Torture par l'Espérance* (Torture by Hope) by French writer Auguste Villiers de l'Isle-Adam and on *La Légende d'Ulenspiegel et de Lamme Goedzak* (The Legend of Thyl Ulenspiegel and Lamme Goedzak) by Belgian novelist Charles de Coster.

[2] Luigi Dallapiccola, *On opera: Selected Writings of Luigi Dallapiccola Vol.I,* tr. and ed. Rudy Shackelford (Gloucestr: Toccata Press, 1987), 51-52.

[3] Ibid., 51-52

1.1.1 From *L'incoronazione di Poppea* to *Satyricon*

Opera, throughout its historical evolution and diversity of themes, has always functioned as a medium for composers to express their thoughts and concerns regarding the socio-political conditions within which they were operating. Operatic social-political applications have been manifold: they for example celebrated historical and cultural origins, or protested against oppressive socio-political conditions, or represented the masses' hearts and minds united by collective feelings. There are endless examples of this aspect of the genre of opera: Monteverdi's *L'incoronazione di Poppea* (1642) denounces the seventeenth-century autocratic papal ruling of Rome which was perceived by republican Venetians as a direct threat to their liberties; John Gay and Johann Christoph Pepusch's ballad opera *The Beggar's Opera* (1728) satirised politics, poverty, injustice and opera itself, whilst focusing on the theme of corruption within society; Verdi's *Nabucco* (1842) and its renowned chorus *Va, pensiero, sull'ali dorate* (Fly, thought, on wings of gold, also known as Chorus of the Hebrew Slaves) represented, and still does, the anthem for Italian patriots who were seeking to unify their country in the years up to 1861; almost all of Wagner's operas can be said to be celebrating the grandiosity of German culture and traditions through the staging of Germanic mythological characters; Bizet's *Carmen* (1875) depicted and denounced proletarian life, immorality and lawlessness; Shostakovich's satirical opera *The Nose* (1928) used Gogol's surreal story to represent the ineptitude and absurdity of Russian bureaucracy; Hindemith's *Neues von Tage* (News of the day, 1929) and Weill's *Die Bürgschaft* (The Bourgeoisie, 1932) portrayed the condition of contemporary life through the means of social satire; Dallapiccola's *Il Prigioniero* (1949) depicted the horror of human persecution as a result of the Fascist and Nazi regimes; Manzoni's *La Sentenza* (1960) and Nono's *Intolleranza 1960* (1961) raised the political issues of the Italian post-WWII *Resistenza*.

All these examples demonstrate how the genre of opera has been a platform for socio-political thoughts. However, composers (and librettists of course) rarely inserted explicit elements of actuality in their works.[4] They instead made great use of historical analogies, mythological tropes and semiotic symbols in order to present and represent the issues they were concerned with. In short, they used metaphors to epitomise their socio-political ideas. The aforementioned operas are an example of this: Monteverdi represented the ancient story of Nerone and Poppea as a metaphor for contemporary political tensions; Verdi set the historical event of the plight and exile of the Jews in order to establish an analogy with the Italian *Risorgimento*; Wagner adopted characters and settings from mythology to celebrate his country; Manzoni brought on stage the story of a partisan in a Chinese village, at the time of the Japanese invasion, as a symbol of the Italian end-of-WWII *Resistenza*; and so on.

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[4] The exceptions that this sentence alludes to include a number of works, principally American, composed within the second half of the twentieth-century as for example John Adams's *Nixon in China* (1987) and *The Death of Klinghoffer* (1991) (discussed later in this essay), and Philip Glass's *Satyagraha* (1979).

Metaphorical representation is certainly a common aspect in opera (and music theatre). Particularly in recent times, as this thesis will discuss, metaphor, as a figure of speech, is used extensively to great effect by composers - and arguably by artists in general. The origin of such typology of representation is to be searched for within duality and the dialectical relationship between reality and representation, that is to say between the external-real world we experience as human beings and its representation provided by artists through their works. As a result of such dialectics metaphor earns a special place in contraposition with other symbolic figures of speech. As scholar Edward Cone says ‘the richest novel or drama is the one whose metaphorical elements are integrally and indissolubly bound up with the manifest subject - as opposed to conventional allegory on the one hand, in which the two strands run parallel without cogent connection, and to pure narrative on the other hand, in which the symbolic dimension is completely lacking’.[5] This line of argument reveals that the enjoyment of a work of art resides in the inseparable connection and tension between the symbolic elements and its manifest aspects of tangible reality.

Although such a metaphorico-representational system is true of the majority of operas, it has to be pointed out that from the modern period onward, particularly from the years between the two world wars, composers aimed to present their socio-political dramas through the insertion and dramatisation of elements belonging to their contemporary world. Such elements ranged from settings to characters, from environments to topics. For instance, in Goffredo Petrassi’s *Morte dell’aria* (Death of the air, 1950), an inventor, wishing to challenge the ability of the man to fly, leaps from the highest terrace of the Eiffel Tower - the most powerful icon of modernism at his time - surrounded by reporters and observers. Petrassi, in order to make a statement about the human wish to ‘discover the limits of the possible, however disastrous the result might be’,[6] stages modern characters, instead of historical ones, through a metaphoric plot. A further example is Giacomo

---

[5] Edward Cone, *Music: a View from Delft* ed. Robert P. Morgan (Chicago: University of Chicago Press, 1989), 15.

[6] Fearn, *Italian Opera since 1945*, 38.

Manzoni's *Atomtod* (1965).[7] This opera portrays 'events immediately before and after the atomic disaster and represents on stage the dehumanisation of individuals facing the catastrophe'.[8] The realisation and fear that humankind was starting to live in a nuclear age was crucial during the first half of the 1960s, and *Atomtod* presented this issue not only through metaphors, but also by incorporating settings and characters directly related to that matter. Finally, John Adams's *The Death of Klinghoffer* (1991) should be mentioned, probably the most performed socio-political opera of our times. Adams himself defined his opera a 'dramatic meditation' or 'reflection'.[9] This work's plot narrates the hijacking of passenger liner Achille Lauro by the Palestine Liberation Front in 1985, and the resulting murder of Leon Klinghoffer, a Jewish-American passenger. In this opera, through the usage of a real story of his time, Adams made strong political statements, almost without incorporating any historical metaphor.

The inclination to insert in the dramaturgy explicit facts or topics of current socio-political life has never been the ultimate concern of Italian composers, neither in the past nor after the Second World War. Their concern has always relied on the usage of historical metaphors and/or fictional parallelisms, avoiding any attempt at explicit linkage between the on-stage action and real socio-political life. It is as if Italian composers have always agreed with Cone's idea of 'the richest drama',[10] which, as mentioned above, believes in the indissolubility between the metaphorical element and the aspects of experienceable reality. An explicit symbolic dimension, for Italian composers, has always been felt as essential for the construction of dramatic representation. It could be argued that they have never been willing to bend their dramaturgical creativity in favour of practices narrating explicit real stories related to real socio-political conditions, as in John Adams' works mentioned above.

Such a symbolic dimension arguably reaches its apex with Bruno Maderna's *Satyricon* (1973). Although the composer wrote his opera hastily and under conditions of rapidly failing health,[11] his work has a strong metaphorical intent and a lucid wish to depict the socio-political condition of his time. The metaphorical intent is related to the choice of the text: *Satyricon* is based on the Roman classic homonym by Petronius. This work is not only the first example of novelistic writing[12] but also, and most importantly, a portrayal of the decadent Roman society of its time (first-century AD). Maderna's choice to adopt this text shows a clear link with his wish to create a socio-political opera.[13] As Raymond Fearn explains, *Satyricon*'s principal intent is that of 'containing at its heart a metaphor, a picture of later Roman decadence and depravity which represents, at the same time, a grotesque image of present-day society, with its money-grubbing materialism, capitalism, and corrupt self-serving'.[14] Maderna himself underlined this point in an interview on Dutch Radio after *Satyricon*'s première: [15]

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[7] It is interesting to notice that the title *Atomtod* (Atomic Death) was given in German, as it explicitly references the nuclear annihilation and the Nazi holocaust.

[8] Fearn, *Italian Opera since 1945*, 81.

[9] For further reference see the following articles:
1) Andrew Clements, 'The Death of Klinghoffer', *The Guardian* <http://www.guardian.co.uk/music/2012/feb/26/death-of-klinghoffer-review> (accessed 10 September 2012).
2) John Ginman, 'Opera as 'Information': The Dramaturgy of The Death of Klighoffer', *Goldsmiths, University of London*, <http://www.gold.ac.uk/theatre-performance/research/historyandtheoryofthetheatre/drama/research/opera-information/> (accessed 10 September 2012).

[10] Cone, *Music: a View from Delft*, 15.

> I chose the *Satyricon* text some time ago. In it a society is portrayed which, in many ways, is neither better nor worse than ours. [ ] I believe it would be difficult to find an image as close to our own reality as that given by Petronius in his description of Roman decadence, [ ] my aim is to make for the theatre a political act, and it was for this reason that I was drawn to this text. [16]

1.1.2 *Zeitoper* and the representation of actuality

In order to focus our attention on post-WWII Italian opera, I shall now examine the dramaturgy of mid-twentieth-century socio-political operatic works. I shall begin by discussing a number of non-Italian works and creative trends that have been influential for Italian composers. In doing so I shall frame the musico-theatrical context from which Italian opera developed its main features.

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[11] Bruno Maderna died on the 13th of November 1973 in Darmstadt.

[12] *Satyricon* is a *prosimetrum* novel of the Latin literature. The term *prosimetrum* indicates a rare literary genre in which prose and verse alternate in a balanced manner.

[13] It is interesting to note that such a metaphor of Roman decadence and Petronius' work itself, has also been explored by Italian film director Federico Fellini in his cinematographic masterpiece *Satyricon* (1969). This work, like Maderna's opera, depicted the Italian socio-political condition through a historical parallelism. *Satyricon* was also an acclaimed Italian satirical television show broadcast in 2001 and conducted by Daniele Luttazzi. It was characterised by a long initial monologue featuring satirical lines and jokes covering the whole political spectrum.

[14] Fearn, *Italian Opera since 1945*, 139.

[15] *Satyricon* was premiered in Scheveningen, Holland, during the 1973 Holland Festival.

[16] Raymond Fearn, *Bruno Maderna* (Chur: Harwood Academic Publishers, 1990), 324-326.

As hinted above, the composers' trend of inserting explicit elements of actuality within the framework of their operas began in the period of transition between the end of romanticism and modernity. Although composers reacted differently to such artistic evolution - reactions that depended on their cultural and musical background - it is possible to spot a precise stylistic genre that channeled composers' wishes to talk about their contemporary times by using facts of actuality.[17] This genre is known as *Zeitoper*.[18]

In general terms, the word *Zeitoper* refers to those works based upon the application of newspaper documentary techniques to the music-theatre, in the form of both opera and musical theatre. These works presented themes of actuality regarding current events and topicality. Eric Salzman and Thomas Desi call the *Zeitoper* works '«anti-opera» operas that traded on the political and social issues of the days'.[19] In this way the so-called *Zeitoper* remodulated the metaphorical function of the dramaturgy and made innovations in the intrinsic narrativic process of music-theatre. Writer and theatre practitioner Bertold Brecht, who worked extensively on this genre with composer Kurt Weill, intended the *Zeitoper* as a didactic opportunity capable of generating socio-political awareness. It was Brecht, in fact, who coined the term *Lehrstück*,[20] an essential theatrical principle exploring the possibilities of learning through acting, playing roles, presenting postures and attitudes. With the *Zeitoper*, actuality became the strongest means of socio-political representation. As a result the figure of speech of metaphor resettled from a historical axis to a present reality.

At the same time, the *Zeitoper* is the result of the radical development that was taking place in theatrical art forms at the time. Theatre was rapidly changing to a more realistic representation of daily contemporary life, particularly bourgeois families and environments.[21] This significantly affected the idea of drama and narrative. Authors such as Samuel Beckett and Eugene Ionesco, among others, not only led a radical rethinking of the dramaturgical concepts within theatre and opera, but also stimulated composers towards new thematic and structural visions. In Italy - where composers working in the period after Puccini, particularly those operating from the 1940s onward, were strongly determined to regenerate the genre of opera - there had been attempts in the world of theatre to bring portrayals of real life on stage even a few decades earlier. For instance think of Luigi Pirandello's works and his 'Theatre of Absurd, which [Pirandello] had been pre-figured in many [of his] plays'.[22] Other authors who worked in this direction include playwrights Edoardo de Filippo and Dario Fo, who delivered 'theatrical innovation [...] with realistic portrayal of bourgeois family-life at its most frenetic'.[23]

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[17] Here, the term actuality has to be intended as current events, existing conditions or facts.

[18] The word *Zeitoper* translates literally from German as *Time Opera*, meaning therefore *Opera of its Time* (or better *Opera of the Now*). *Zeitoper* is a term that, in the 1920s and 30s, defined a kind of theatrical work inspired by the norms of the New Objectivity (*Neue Sachlichkeit*). It was based on documentary techniques, used in newspapers and illustrated magazines (*Zeitung* or *Zeitschrift*), being applied to musical theatre and it was markedly anti-romantic and ironically irreverent with regards to the aesthetic idealism. The *Zeitoper* presented its subjects within contemporary daily urban life, among the symbols of the new bourgeois comfort, and the purpose of its dramas was social satire. In musical terms the *Zeitoper* was characterized by a sharp neoclassical and estranged language, with elements deriving from jazz, parade and dance music. Significant examples include Ernst Křenek's *Jonny spielt auf* (1927), Paul Hindemith's *Hin und zurück* (1927) and *Neues von Tage* (1929), and Kurt Weill's *Die Bürgschaft* (1932).

[19] Eric Salzman and Thomas Desi, *The New Music Theatre: Seeing the Voice, Hearing the Body* (New York: Oxford University Press, 2008), 9.

[20] The term *Lehrstück* was translated by Brecht himself as *learning-play*. This translation emphasises the aspect of learning through participation, whereas the German term could also be literally understood as *teaching-play*.
For further reference see: Reiner Steinweg, ed., *Brechts Modell der Lehrstücke. Zeugnisse, Discussionen, Erfahrungen* (Frankfurt: Suhrkamp, 1976), 140.

Giorgio Strehler's production of Brecht's *Threepenny Opera* at Milan's Piccolo Teatro in 1955 can be said to mark the beginning of a radical rethinking, at least in Italy, of the genre of opera.[24] After this, Strehler undertook a process of dramaturgical elaboration both in Zeitoperistic terms and with regards to theatrical experimentation. From the mid-fifties in Italy there was virtually no avant-garde or experimental composer whose operas, and music theatre, was not affected by the dramaturgical transformations elaborated by the world of theatre.

In a few cases it is even possible to notice seemingly explicit literary allusions between theatre and opera. Sylvano Bussotti's provocative work *La Passion selon Sade* (1966) begins with an *ouverture* that sees the presentation of the three characters: *Justine-Juliette*, a female voice, the *Figurina* (Figurine), described as either a male or female child or a doll, and the *Comparsa* (Extra), a mime.[25] Here *Justine-Juliette* enters the performance space while drawn on by a chain held by the *Figurina*. They are followed by the *Comparsa* who holds a whip. An echo of the 'appearance of

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[21] The most significant theatre works that move in this direction were initially those by Bertolt Brecht written after 1920 and subsequently those by the proponents of the Theatre of the Absurd, who included Samuel Beckett, Eugene Ionesco, Arthur Adamov and Jean Genet. These authors' works addressed the social issues of their time and centred on the absurd meaning of life. Their work primarily focuses on a mistrust of language as a means to convey the human situation.

[22] Fearn, *Italian Opera since 1945*, 60.

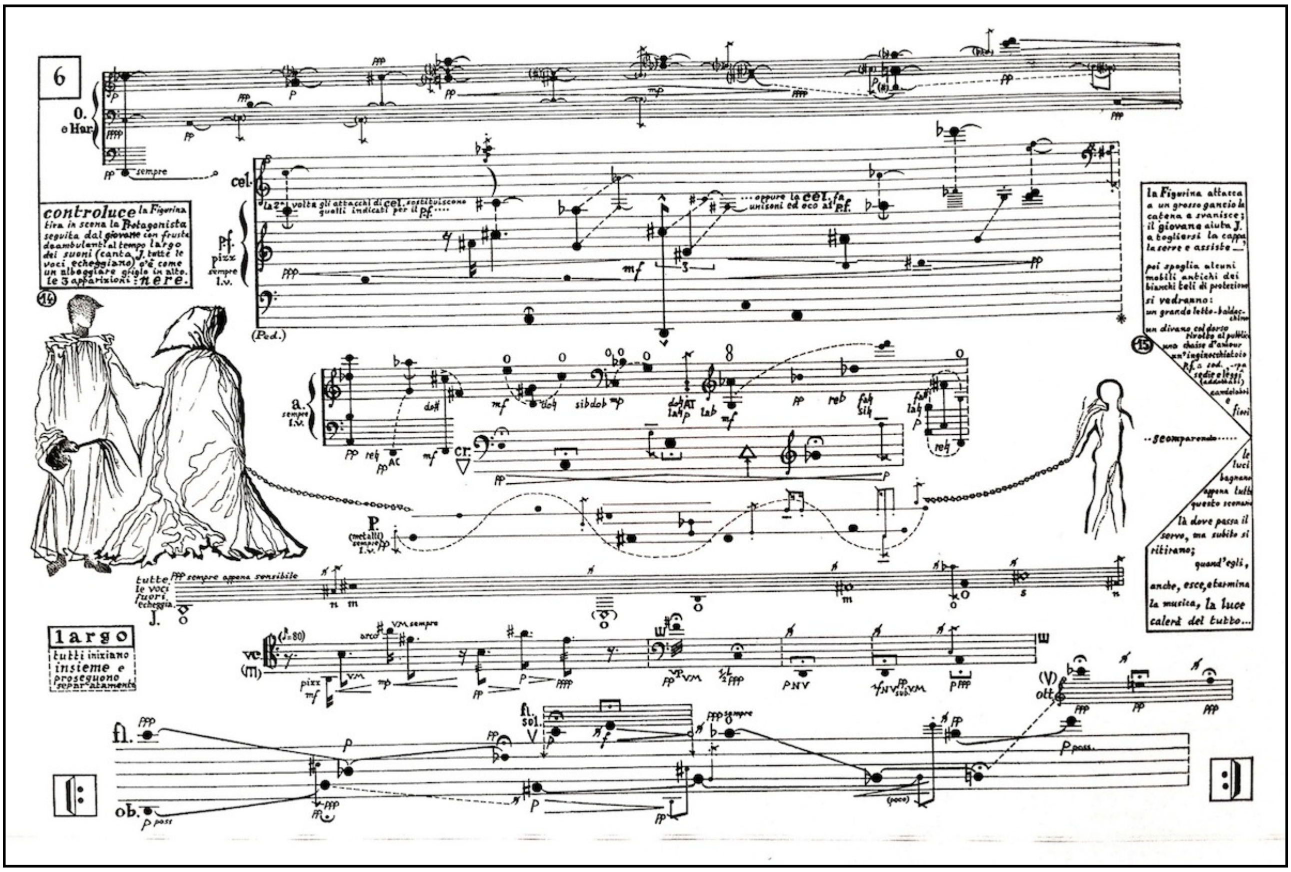
[23] Ibid., 59

[24] It should be noted that some passages of *Threepenny Opera*'s text are taken from John Gay's original text of *The Beggar's Opera* (1728), on which Brecht's work is based.

[25] Information about the characters of Bussotti's *La Passion selon Sade* can be found in the score, published by Ricordi Italia, or on Casa Ricordi's website at this link: http://www.ricordi.it/catalogue/products/la-passion-selon-sade/ (accessed on 4 April 2012)

Pozzo and Lucky in Beckett's *Waiting for Godot*,[26] linked by a rope and also driven on by a whip',[27] is evident. In addition it is interesting to notice how Bussotti expressed such action not only through musical material and written instructions. As Example 1 shows, the composer encapsulated the whole theatricality within a graphic-score that presents the visual depiction of the action and its embodiment within the score.

Example 1: Page 6 from Sylvano Bussotti's *La Passion selon Sade* (1966) [28]


6
0.
o Har.
sempre
cel.
la 2a volta gli attacchi di cel. sostituiscono quelli indicati per il pf.....
...oppure la cel. fa unisoni ed eco al pf.
pf.
pizz
sempre
l.v.
(Ped.)
controluce la Figurina tira in scena la Protagonista seguita dal giovane con fruste deambulanti al tempo largo dei suoni (canta J. tutte le voci echeggiano) c'è come un albeggiare grigio in alto. le 3 apparizioni: nere.
14
a.
sempre
l.v.
cr.
P.
(metalli)
sempre
l.v.
tutte le voci fuori echeggia.
sempre appena sensibile
J.
largo
tutti iniziano insieme e proseguono separatamente
ve.
(m)
pizz
arco
fl.
sol.
ob.
la Figurina attacca a un grosso gancio la catena e svanisce; il giovane aiuta J. a togliersi la cappa la serve e assiste...
poi spoglia alcuni mobili antichi dei bianchi teli di protezione
si vedranno:
un grande letto-baldacchino
un divano col dorso rivolto al pubblico
una chaise d'amour
un'inginocchiatoio
pf. a cod.
sedie e leggii
candelabri
e
fiori
15
..scomparendo.....
le luci bagnano appena tutto questo scenario
là dove passa il servo, ma subito si ritirano;
quand'egli, anche, esce, e termina la musica, la luce calerà del tutto...

Bussotti's *La Passion selon Sade* will be discussed in more detail in Chapter Two. If we consider the term *Zeitoper* in its literal meaning of Opera-of-its-Time and disassociate it from the aesthetic movement it is connected to (that of anti-romantic and anti-idealist New Objectivity), it is possible to state that all socio-political operas, despite their metaphorical application, can be defined as *Zeitoper*. This allows us to use the term *Zeitoper* to indicate those operas that document and represent the *Zeit* (the Now), and consequently a particular time's conditions and ideology. It is evident that the concept of *Zeitoper* is being slightly forced here - with a forced rupture between its literal meaning and aesthetic implication - in order to recycle a term having a precise meaning to describe an aspect common to all socio-political operatic works: that of being historical documents. Such a terminological twist demonstrates that there is no exact term describing the common quality of socio-political operas as historical documents. Hence, we could choose to adopt the word *Zeitoper* as a term able to describe the mutual aspect that all socio-political operas possess, that of being historically descriptive. Moreover the need to apply a terminological twist demonstrates that socio-political operas are indeed not unanimously considered historical docu-representations.

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[26] The original French text of *Waiting for Godot* was composed between the 9th of October 1948 and 29th of January 1949; though the première took place on the 5th of January 1953 at the Théâtre de Babylone, Paris.

[27] Fearn, *Italian Opera since 1945*, 103.

[28] Sylvano Bussotti, *La Passion Selon Sade, Mystère de Chambre avec Tableaux Vivant* (Milano: G. Ricordi & C. s.p.a., 1966).

These considerations imply a considerable number of observations[29] and possibly objections, but the central point should be clear: all socio-political operas are historical docu-representations and, as a term defining such properties has not yet been coined,[30] we could suggest the possibility of adopting the term *Zeitoper*, independently from whether these operas present historically displaced metaphors or facts of actuality.

Although the genre of *Zeitoper* is not widely considered to be a crucial step within the evolution of opera, it has had a considerably strong, yet implicit impact on mid- and late-twentieth-century Italian composers and operatic development. Still, it has to be highlighted that the aspect of the *Zeitoper* that generated interest and influence does not lie in the musical language. It instead resides in the theatrical peculiarities and dramaturgical visions, elements that enhanced the roles of librettists and/or theatre authors. It is on these aspects that I shall now continue our discussion.

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[29] Such as 'what elements determine an opera to be representative of a time?' or 'can an operatic representation objectively represent a time?', or 'can the composer (and librettist) be considered as historians, to some extent?'.

[30] A term defining opera as historical docu-representation has been coined. This is 'docu-opera', or 'documentary opera'. An example of this is the aforementioned opera, *Nixon in China* by John Adams. This work is an artistico-dramatic 'representation of a historical event, depicting heads of state and/or leaders of a nation, who were still alive when the opera was written and first performed. (Nixon was still alive when the opera was premiered).' [Anthony J. Elia, 'Nixon and Books at the Opera', *On Books and Biblios: a Blog About Books and Their Semiotic Functions in the World*, <http://onbooksandbiblios.blogspot.co.uk/2011/02/nixon-and-books-at-opera.html> (accessed 9 May 2013)]. Further discussion about other examples of 'docu-operas' (such as Mark-Anthony Turnage's *Anna Nicole* and *Jerry Springer: The Opera*, Thomas Adès's *Powder Her Face* and Jonathan Dove's *When She Died*) can be found on: Andrew Clark 'Access new arias', *Financial Times*, <http://www.ft.com/cms/s/2/3e553dbc-2fe3-11e0-a7c6-00144feabdc0.html?ftcamp=rss#axzz1D8w2qWpB> (accessed 9 May 2013).
However the term 'docu-opera', as these examples demonstrate, solely refers to representations of historical events taking place when the opera was written. Their representation of actuality is fully explicit, and it does not rely on metaphorical elements that create historical analogies or dramatic tropes.

1.1.3 The influence of expressionist and epic theatre on Italian post-WWII opera

As suggested above, the theatre works of Bertold Brecht, Samuel Beckett, and other experimental theatre writers had a significant impact on Italian composers. This became a phenomenon which had its most visible consequences on post-WWII Italian stages and in opera houses. In Italy this historical period was characterised by patriotic, anti-war and anti-persecution feelings. As Raymond Fearn explains, 'Brecht's form of political theatre fitted easily with the *Resistenza* element in Italian post-war culture, that is to say with the social and political concerns which had been the dynamo of "Neo-Realist" literature, art and film, [...] and this combination proved enormously powerful in the forms of "political" opera which Manzoni and Nono developed'.[31]

In 'Alcune precisazioni su Intolleranza 1960'[32] Luigi Nono discussed the text he set to music in his opera and explained how he drew from a number of sources. These include an extract from Brecht's *An die Nachgeborenen* (To Posterity, 1934-1938), which the composer used for *Intolleranza 1960*'s final chorus. Although Brecht was a vital author for Nono's artistic vision, the composer maintained that the musico-theatrical experience Brecht and the *Zeitoper* composers proposed resided in the dramaturgical content, rather than the musical language. In his essay 'Possibilità e necessità di un nuovo teatro musicale' Nono articulates this idea as follows: [33]

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[31] Fearn, *Italian Opera since 1945*, 61.

[32] 'Alcune precisazioni su Intolleranza 1960' (Some clarifications about Intolleranza 1960) is an essay by Luigi Nono written in 1962. It can be found in:
1) Luigi Nono, *La Nostalgia del Futuro: Scritti Scelti 1948-1986*, ed. Angela Ida De Benedectis and Veniero Rizzardi (Milano: Il Saggiatore, 2007), 97-110.
2) Luigi Nono, 'Alcune precisazioni su Intolleranza 1960', in *Intolleranza 1960, Programma di Sala* (Teatro La Fenice di Venezia), ed. Angela Ida De Benedictis (Venezia: Marsilio Editori, 2011).

[33] 'Possibilità e necessità di un nuovo teatro musicale' (Possibility and necessity for a new musical theatre) is an essay by Luigi Nono written in 1962. It can be found in:
Luigi Nono, *La Nostalgia del Futuro: Scritti Scelti 1948-1986*, ed. Angela Ida De Benedectis and Veniero Rizzardi (Milano: Il Saggiatore, 2007), 111-123.

> Other musicians[34] gave life to a particular experience, not so much important for technical-musical language matters, but instead for the modernity of ideas and fight for their theatre: Bertold Brecht was its fulcrum.[35]

The aspect of Brecht's epic theatre that principally influenced Nono was the 'non-Aristotelian conception [...], experience, in its relationship with the audience, illuminated by a precise human and social commitment'.[36] Similarly, Luciano Berio recognised the extraordinary power of Brecht's theatre in both dramaturgical and political terms. His interest was addressed to two peculiar aspects. The first is Brecht's conception of on-stage action, an element able to evoke ideas and messages that contradict the final dramaturgical outcome. The second is Brecht's ability to construct dramaturgical events capable of generating non-literal citations. These had the purpose of awaking memories and references. Berio himself highlights these aspects as follows:

> Text, music, costumes, settings, lights: all have a citational character, and together they produce a performance made up of a series of separate situations and tableaux, leading to an epic dilation of the whole, and creating in the spectator - in Brecht's own words - a tension directed not toward the outcome but toward the development of the action, which, as we know, was meant to be politically instructive.[37]

However Berio never centred his works on explicit socio-political ideas. He instead predominantly dedicated his theatrical attention to narrative manipulations (a point discussed in Chapter Two).

A further aspect of Brecht's theatre that was crucial to Berio, Nono and other avant-garde Italian composers, was the relationship between the drama and the audience. Brecht maintained the idea that actors, and particularly choruses, should 'appeal to the pragmatist in the spectator. They call on spectators to free themselves from the world represented on stage and from the representation itself'.[38] In discussing his *Die Dreigroschenoper* (The Threepenny Opera, 1928), Brecht wrote the following instruction for the actors:

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[34] The 'other musicians' Nono refers to are Kurt Weill, Paul Hindemith, Hans Eisler and Paul Dessau.

[35] Luigi Nono, 'Possibilità e necessità di un nuovo teatro musicale' in *La Nostalgia del Futuro, Scritti scelti 1948-1986*, ed. Angela Ida De Benedectis and Veniero Rizzardi, trans. Simone Spagnolo (Milano: Il Saggiatore, 2007), 118.
Original quote in Italian:
'*Altri musicisti diedero vita ad un'esperienza particolare, importante non tanto per questioni di linguaggio tecnico-musicale, quanto per la modernità di idee e di lotta del loro teatro: Bertold Brecht ne era il fulcro.*'
In this thesis there are numerous quotes from Italian sources which I have translated into English myself. In some cases, when such quotes are poetically written or linguistically complex, I cite the original Italian version too.

[36] Luigi Nono, 'Gioco e verità nel nuovo teatro musicale' in *La Nostalgia del Futuro, Scritti scelti 1948-1986*, ed. Angela Ida De Benedectis and Veniero Rizzardi, trans. Simone Spagnolo (Milano: Il Saggiatore, 2007), 127.

[37] Luciano Berio, *Remembering the Future* (Cambridge & London: Harvard University Press, 2006), 108.

> As for the communication of this material, the spectator must not be made to adopt the empathetic approach. There must be a process of exchange between spectator and actor, with the latter at bottom addressing himself directly to the spectator despite all the strangeness and detachment. [39]

Brecht's theatre-of-ideas, through real-life representations, had the implicit task of stimulating audience awareness toward the evoked themes. It is possible to find an example of this praxis in *Mother Courage and Her Children* (1939), when in Scene Seven Mother Courage sings: 'What else is war but competition, / a profit-building enterprise? / [...] / War isn't nice, you hope to shirk it, / you hope you'll find someplace to hide. / But if you've courage you can work it, / and put a tidy sum aside'.[40] This passage's statements and the use of the generic you create the double function of providing comments on the represented action and stimulating the audience's opinions. Such novelty resulted in a synthesis that provided both a superimposition of expressive elements and the independence of the parameters composing the drama. Berio, again, highlights such aspects:

> The kind of critical rationalism that Brecht's epic theatre imposes on the stage and the stage/audience relationship, against the idea of illusionistic and consolatory theatre, implies the autonomy of the various level of expression and of all the elements that make up the representation. [41]

As a result of these observations composers incorporated such scene-audience relationship in their works. This operation served the purpose of disassociating the dramaturgical images, texts, sounds, etc, from the authors' voices. In so doing the audience experiences the authors' points of view and also the voice of the audience itself, which is implicitly staged through the operatic medium. The 'appeal to the pragmatist in the spectator',[42] thus, puts the audience actively within the drama.

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[38] Bertold Brecht, *Brecht on Theatre*, 3rd ed. trans. John Willett. ed. Marc Silberman, Steve Giles and Tom Kuhn. (London: Bloomsbury Mathuen Drama, 2014), 90.

[39] Bertold Brecht, 'On The Threepenny Opera' in *Brecht, Collected Plays: Two*, ed. John Willet and Ralph Manheim, trans. Eyre Methuen Ltd. (London: Methuen Drama, 1998), 313.

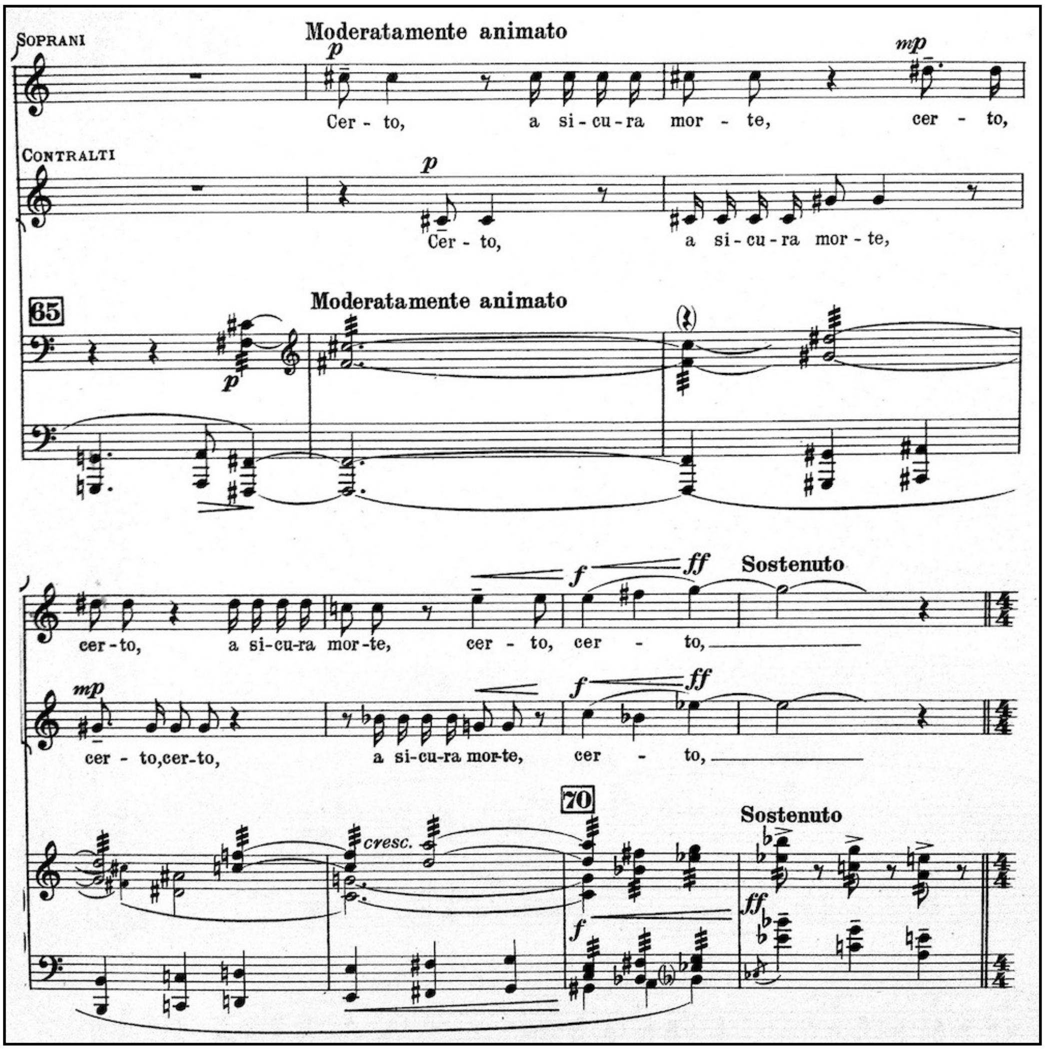
[40] Bertold Brecht, *Mother Courage and Her Children*, trans. Tony Kushner (London: Methuen Drama, 2009), 70.

[41] Berio, *Remembering the Future*, 107.

[42] Brecht, *Brecht on Theatre*, 90.

At the same time the spectators represent the masses, the population, and therefore the general opinion. It is this human category that composers, through their socio-political operas, aim to give voice to. Let us consider a couple of examples: Goffredo Petrassi's *Morte dell'Aria*[43] features a small off-stage female chorus, which almost constantly comments upon what happens on stage and describes with the words *"Certo a sicura morte!"* (Certain, for a certain death!) the danger to the Inventor of leaping in the air (Example 2).

Example 2: Bars 65-71 from Goffredo Petrassi's *Morte dell'aria* (1950) (vocal score) [44]


Soprani
Moderatamente animato
p
Cer - to, a si - cu - ra mor - te, cer - to,
mp
Contralti
p
Cer - to, a si - cu - ra mor - te,
65
Moderatamente animato
p
cer - to, a si - cu - ra mor - te, cer - to, cer - to,
f
ff
Sostenuto
mp
cer - to, cer - to, a si - cu - ra mor - te, cer - to,
70
cresc.
f
ff
Sostenuto

---

[43] *Morte dell'Aria* is a one act opera by Goffredo Petrassi. It is based on a libretto by Toti Scialoja and was first performed at Rome's Teatro Eliseo in 1950.

[44] Goffredo Petrassi, *Morte dell'Aria* (vocal score by Vieri Tosatti), (Milano: Edizioni Suvini Zerboni, 1951).

In these passages the choir's suggestive off-stage non-presence, acts as the voice of the masses' conscience, hinting to the protagonist not to challenge human possibilities. Such a feature recalls Brecht's ideological conception of the choruses, as these had 'to reveal to the spectator the right manner of behaviour, to exhort him to form an opinion, to avail himself of his own experience, to control'.[45] It is only through such a process that the audience indirectly becomes part of the dramaturgy. A further example is to be found in Manzoni's *La Sentenza* (1960). This opera explores the representation of the individual and the mass through the musical analogies of solo and choral singing, epitomising the relationship between these two identities. As Fearn explains 'the heart of the dramatic action in *La Sentenza* lay in the conception of individual and collective responsibilities, and the musical distinctions between the sections of solo-singing and of choral utterance were therefore crucial in the work's overall effectiveness. Whether individual or collective, the characters in the opera inevitably become symbols of the human conscience'.[46]

These two works, which stand as examples for many others, demonstrate how the audio-visual impact of the choir functions as a medium of significant metaphorical strength. The choir is able to give life to the voice of conscience, through which spectators recognise themselves and their common ideals.

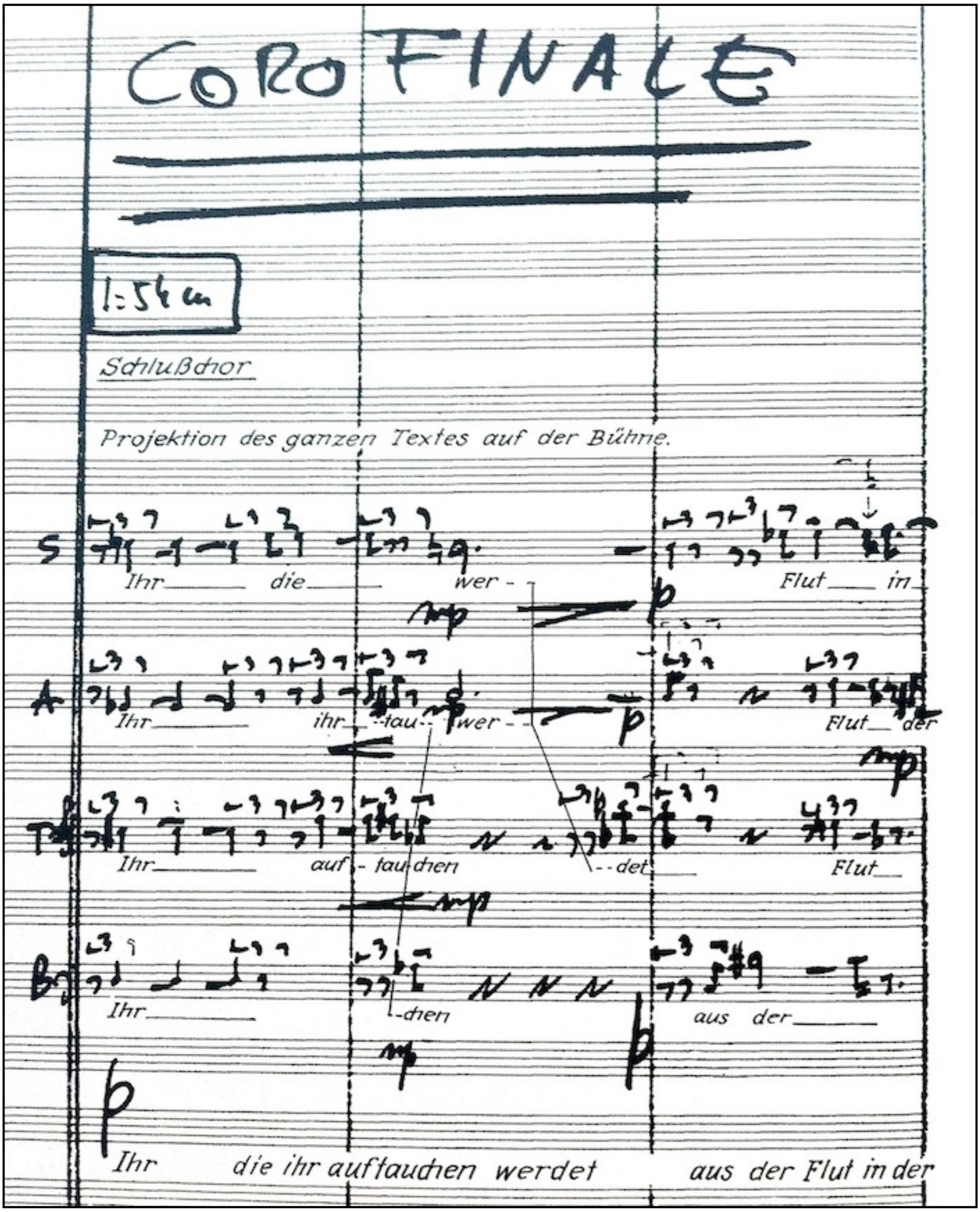
However, it can be argued that the most evocative example of such choir-audience metaphorical representation is to be found in the aforementioned *Coro Finale* from *Intolleranza 1960* (Example 3a and 3b). In this passage Nono presents the final moral of his opera by indeed employing the choir, which, through a Brechtian procedure, epitomises the silent voice of our human conscience - or at least what the composer believes human conscience should be.

---

[45] Brecht, *Scritti Teatrali,* 50-51.

[46] Fearn, *Italian Opera since 1945*, 63.

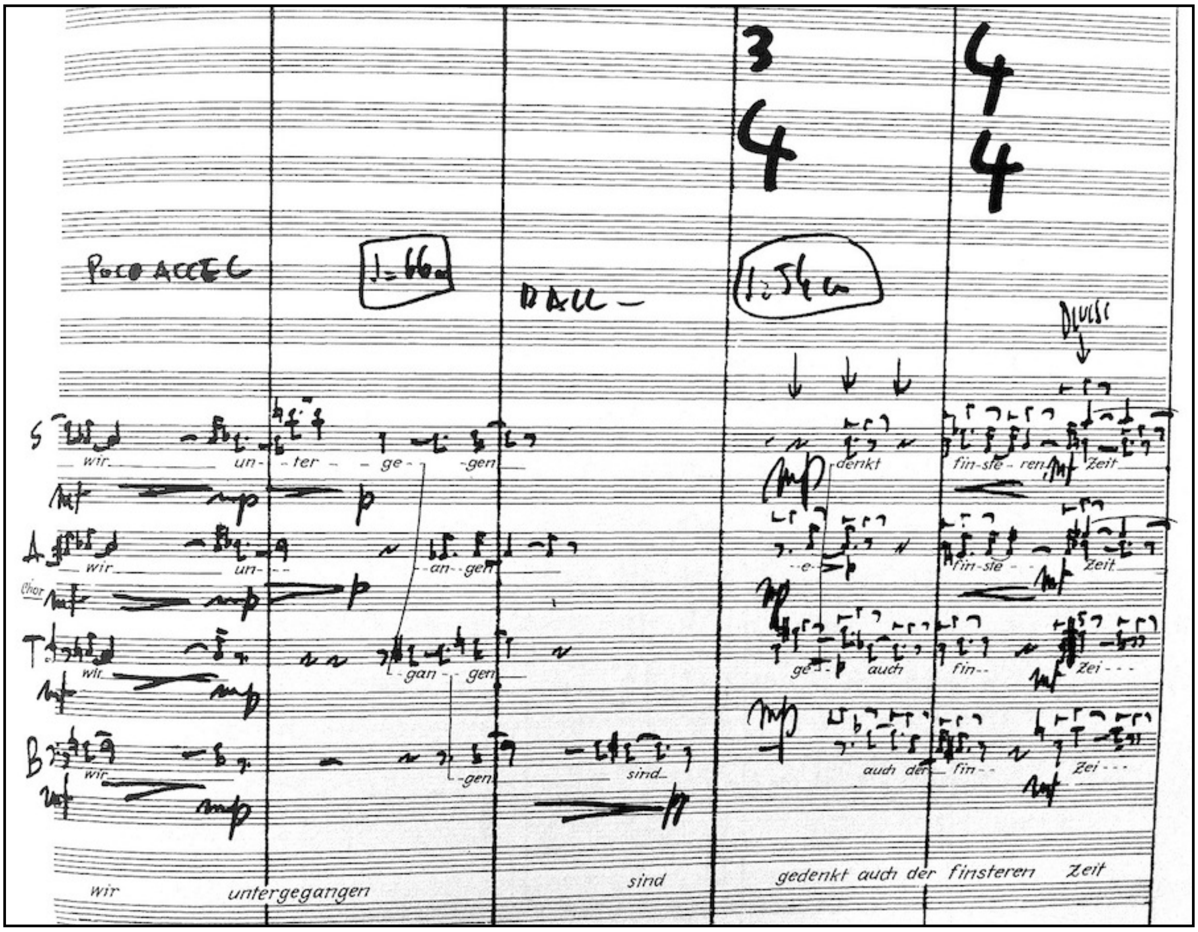
Example 3a: *Coro Finale* (bars 577-579) from Luigi Nono's *Intolleranza 1960* (1950) (full score) [47]


CORO FINALE
1:54 cm
Schlußchor
Projektion des ganzen Textes auf der Bühne.
S
Ihr die wer- Flut in
A
Ihr ihr tau- wer- Flut der
T
Ihr auf- tau-chen -det Flut
B
Ihr -chen aus der
mp
p
Ihr die ihr auftauchen werdet aus der Flut in der

---

[47] Luigi Nono, *Intolleranza 1960* (Studien-Partitur), (Mainz: Ars Viva Verlag, 1962), 242-243.

Example 3b: *Coro Finale* (bars 580-584) from Luigi Nono’s *Intolleranza 1960* (1950) (full score)


3
4
4
4
Poco accel
♩= 66
Rall –
♩= 54
Divisi
S
A
Chor
T
B
mf
mp
p
wir
un- ter – ge – gen
an- gen
gan – gen
gen
sind
denkt
fin-ste- ren
Zeit
e
ge-
auch
fin--
Zei---
auch der
wir
untergegangen
sind
gedenkt auch der finsteren Zeit

Example 3a and 3b show how the whole sonorous effect of *Coro Finale* is assigned to the choir: it performs the whole finale without any orchestral or instrumental accompaniment until the very end of the opera. Furthermore, as hinted earlier, the lyrics of *Coro Finale* come from Brecht’s *An die Nachgeborenen*.[48] They read as follows:

> TO POSTERITY
>
> You, who shall emerge from the flood
> In which we are sinking,
> Think -
> When you speak of our weaknesses,
> Also of the dark time
> that brought them forth.
>
> For we went, changing our country
> more often than our shoes,
> In the class war, despairing
> When there was only injustice.

---

[48] It may be important to notice that Nono did not use the entire text of *An die Nachgeborenen*, but selected and set to music only a portion of Brecht’s poem. The original text comprises three parts, from which Nono used only about half of the third; more precisely the first strophe, the beginning of the second, and the last four lines.
An die Nachgeborenen has also been set to music by Hanns Eisler (1937).

But you, when at last it comes to pass
That man can help his fellow man,
Do not judge us
Too harshly. [49]

The allusions to the wickedness of war and class war, to injustice and to fraternal collaboration between men are unequivocal, and are common to both *An die Nachgeborenen* and *Intolleranza 1960*. In contrast to *Morte dell'Aria*, *Coro Finale*'s choir is not off-stage, but Nono equally provides it with the function of symbolising the voice of human conscience. The choir of *Coro Finale* is a *Chor der Bauern* (Chorus of Peasants), epitomising the voice of the population, a lower social stratum.[50]

Aside from the social themes of fraternity and intolerance for the war, Nono's choice of using Brecht's text also has some political implications: 'from the 1930s Brecht's theatrical, poetic and literary production adopted a character of implacable condemnation of Nazism',[51] and *An die Nachgeborenen* belongs to that exact poetic phase.[52] Thus, the origins of this poem demonstrate the parallel link between Nono's antifascist *Resistenza* feeling - a specifically Italian end-of-WWII sentiment - and Brecht’s literary fight against the spread of Nazism - a German, and possibly universal feeling.

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[49] The text quoted here does not represent the entire poem *An die Nachgeborenen*. It is only the section of the text that Nono used for his *Intolleranza 1960*'s *Coro Finale*.
The original German text (below) and the English translation (above) are taken from the website *Antiwar Songs* http://www.antiwarsongs.org/canzone.php?lang=en&id=4683 (accessed on 16 April 2012). As indicated on *Antiwar Songs* website, the English translation is by H. R. Hays and it is quoted from the website *Modernist Poetry Tribe*, http://modernistpoetry.tribe.net/thread/e4bc64d6-5ba4-46a2-bfd9-486e758427be.
The Italian translation (below) is quoted from: Bertolt Brecht, *Poesie Scelte*, trans. Roberto Fertonani (Milano: Oscar Mondadori, 1971), 95-96.

Original German text: *An die Nachgeborenen*:
Ihr, die ihr auftauchen werdet aus der Flut / In der wir untergegangen sind Gedenkt / Wenn ihr von unseren Schwächen sprecht / Auch der finsteren Zeit / Der ihr entronnen seid. / Gingen wir doch, öfter als die Schuhe die Länder wechselnd / Durch die Kriege der Klassen, verzweifelt / Wenn da nur Unrecht war. / Ihr aber, wenn es soweit sein wird / Daß der Mensch dem Menschen ein Helfer ist / Gedenkt unsrer / Mit Nachsicht.

Italian translation: *A coloro che verranno*:
Voi che sarete emersi dai gorghi / dove fummo travolti / pensate / quando parlate delle nostre debolezze / anche ai tempi bui / cui voi siete scampati. / Andammo noi, più spesso cambiando paese che scarpe, / attraverso le guerre di classe, disperati / quando solo ingiustizia c'era. / Ma voi, quando sarà venuta l'ora / che all'uomo un aiuto sia l'uomo, / pensate a noi / con indulgenza.

[50] In addition, it is interesting to notice that Nono added an extra musico-theatrical effect to *Coro Finale*: on the score, at the beginning of the final scene, he wrote a note saying *Projektion des ganzen Textes auf der Bühne* (projection of all the texts on the stage). These projections, composed of socio-political statements, had the purpose of enhancing and supporting the fight against injustice.

[51] Luciano Canfora, 'Prefazione' (preface) in: Bertold Brecht, *Poesie*. ed. Guido Davico Bonino. trans. Emilio Castellani (Milano: RCS Quotidiani, 2004), XIII. This quote is translated in English by the author.

[52] Brecht expressed his feeling of condemnation agains Nazism in two collections of poems. These are *Lieder, Gedichte, Chöre* (Songs, poetries, choruses) and *Svendborger Gedichte*. *Lieder, Gedichte, Chöre*, published in 1934, critically outlined Germany's path towards national-socialism and showed the continuity between the military Prussian tradition and Nazism. *Svendborger Gedichte*, written between 1933 and 1938, and published in 1939, showed an even stronger condemnation of Hitlerian politics.

1.2 *It makes no difference* and socio-political representations

One of the principal features of *It makes no difference* is that it aims to provide a socio-political representation of the current Italian condition. The following paragraphs will both discuss this feature and highlight the most important elements functioning as socio-political metaphors. However, in order to discuss such tropes, it is necessary to present the socio-political context in which *It makes no difference* is conceived. The following description of present day Italy may seem very detailed but it is designed to touch on the principal factors that influenced the constructs in *It makes no difference*, as for example the current political instability, its scandals and sentiments of precariousness.

1.2.1 Today's Italian socio-political condition

The socio-political condition of today's Italy is characterised by a number of aspects related to both national and international matters. On an international level, Italy is undergoing the repercussions of a global economic crisis that, since 2008,[53] has expanded to almost all western countries. On a national level, numerous events reveal that political parties suffer from a structural and ideological crisis, which has generated a status of ideological confusion within Italian society. At the same time this condition reflects a reality that is not necessarily only Italian, but that can be found in a number of European countries, particularly the Mediterranean ones. I am here referring to those slow countries of the so-called two-speed Europe,[54] which have also been recently given the acronym PIGS (Portugal, Italy, Greece, Spain) - an acronym that somehow shows the image of these countries in the rest of Europe's eyes. The principal mutual features of these countries, for the last few years and the time being, can be summarised as follows: high levels of unemployment, low gross domestic product,[55] high levels of corruption, high levels of social injustice, and most importantly high level of political instability. To get an idea about such unstable socio-political condition one could simply browse thorough the principal national newspapers, for example:

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[53] On the 15th of September 2008 the American financial services firm Lehman Brothers declared bankruptcy (the largest bankruptcy filing in U.S. history). This event is considered to be the beginning of the so-called Global Financial Crisis, also known as the 2008 Financial Crisis. This crisis is considered by many economists to have been the 'worst financial crisis since Great Depression' [David Pendery, 'Three Top Economists Agree 2009 Worst Financial Crisis Since Great Depression; Risks Increase if Right Steps are Not Taken', *Reuters*, <http://www.reuters.com/article/2009/02/27/idUS193520+27-Feb-2009+BW20090227> (accessed 11 May 2013)].

[54] The phrase 'two-speed Europe', also called variable-geometry Europe, encapsulates the idea that different parts of Europe should integrate at different levels depending on the political situation of each country. Further reference to this subject can be found in: The Economist, 'Coalitions for the willing."Multi-speed Europe" is making a comeback, along with the constitution', <http://www.economist.com/node/8629365?story_id=8629365> (accessed 22 April 2013).

> *Il corriere della sera*:
>
> - The electoral results deliver a situation that places the country in a state of deep institutional instability, for this reason we can only be seriously worried. [56]
>
> *La Repubblica*:
>
> - Sad records suffocate Italy [...]. In the Washington Newseum's freedom of press map Italy is the only western European country coloured in yellow as "partially free". According to Transparency International, Italy is one of the three most corrupt countries in Europe (with Greece and Bulgaria), worse than Ghana, Namibia, Rwanda. According to Ocse, Italy is third in the world for fiscal evasion, preceded only by Turkey and Mexico. We treat these and other problems as if they do not have anything to do with the crisis, with the social instability, unemployment, impoverishment of middle classes, dramatic growth of inequality. [57]
>
> *Il Fatto Quotidiano*:
>
> - A picture that cannot give anything else than an image of deep political instability, of a country searching for a turning point, but with a political class totally incapable of applying it. [58]

The number of crucial episodes that have characterised contemporary Italian socio-political history are many, and they all, in different ways, constitute the background to *It makes no*

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[55] In some cases the gross domestic product is negative, which indicates that a country is in recession. The case of Greece's bankruptcy is an evident example.

[56] Andrea Priante, 'Appello delle imprese «Un patto per governare o l'economia crolla»', *Il Corriere della Sera Online*, <http://corrieredelveneto.corriere.it/veneto/notizie/politica/2013/27-febbraio-2013/appello-imprese-un-patto-governare-o-l-economia-crolla-2114236963589.shtml> (accessed 22 April 2013).
Original quote in Italian:
«I risultati elettorali ci consegnano una situazione che pone il Paese in uno stato di profonda instabilità istituzionale, per questo motivo non possiamo che essere seriamente preoccupati»

[57] Salvatore Settis, 'Rimettere in circolo la speranza', *La Repubblica Online*, <http://ricerca.repubblica.it/repubblica/archivio/repubblica/2013/04/08/rimettere-in-circolo-la-speranza.html?ref=search> (accessed 22 April 2013).
Original quote in Italian:
«Tristi primati soffocano l'Italia [...]*. Nella mappa sulla libertà di stampa del Newseum di Washington l'Italia è il solo Paese dell'Europa occidentale colorato in giallo come "parzialmente libero". Secondo Transparency International, l'Italia è uno dei tre Paesi più corrotti d'Europa (con Grecia e Bulgaria), peggio di Ghana, Namibia, Ruanda. Secondo dati Ocse, l'Italia è al terzo posto al mondo per evasione fiscale, preceduto solo da Turchia e Messico. Trattiamo questi ed altri problemi* [ ] *come non avessero niente a che fare con la crisi, con l'instabilità sociale, la disoccupazione, l'impo-verimento delle classi medie, la drammatica crescita delle disuguaglianze.»*

[58] Sara Nicoli, 'Il ritorno di Berlusconi e l'instabilità politica. Il dopo Monti spaventa i mercati', *Il Fatto Quotidiano Online*, <http://www.ilfattoquotidiano.it/2012/07/13/ritorno-di-berlusconi-e-linstabilita-politica-dopo-monti-spaventa-mercati/292881/> (accessed 22 April 2013).
Original quote in Italian:
«Un quadro che non può che dare un'immagine di profonda instabilità politica, di un Paese in cerca di una svolta, ma con una classe politica del tutto incapace di imprimerla.»

difference. In order to illustrate my opera's socio-political framework, I will provide an overview of this history. However I do not intend to dispense a full and analytical list of events - it would be an adventurous and inappropriate task for this thesis. I will instead chronologically summarise the principal episodes of the past few years with a bullet point list, whilst providing a more detailed discussion in the note below:

- 2008: Global Financial Crisis
- May 2008-Nov 2011: the centre-right wing government headed by Silvio Berlusconi lead the country
- Nov 2011: government/political crisis
- Dec 2011-February 2013: temporary technical government, which imposed the so-called politics of austerity
- From the Global Financial Crisis to nowadays:
    - Growth of impoverishment and increase of social inequalities
    - Rapid growth of the *Movimento Cinque Stelle*, a new political party with strong anti-political instincts
- Feb 2013: national elections, co-won by all three major parties, which each received about 30% of the vote.
- From Feb 2013: the country is governed by a coalition government which incorporated both right- and left-wing views [59]

The latest national elections (held in February 2013) show how the entire population is not only evenly split by opposing views, it is also unable to choose which ideals to follow. In addition, the last few years have been marked by an incredible number of scandals, all linked to corruption, theft of public money and events of an unethical nature. [60]

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[59] From May 2008 to November 2011 the centre-right wing government, lead by businessman Silvio Berlusconi, governed the country. Fallen into a political crisis, and worsened by a global (particularly European) crisis, the Berlusconi government resigned on the 16th of November 2011. Subsequently the President of the Republic, Giorgio Napolitano, formed a temporary technical government led by the former Dean of Bocconi University, Mario Monti. Having to face critical national conditions, an unstable number of international relationships and a dangerously growing spread, the Monti government opted to apply the so-called *politica dell'austerità* (politics of austerity). This consisted of raising the national income (by raising the taxes) and cutting public expenditure. Such measures unavoidably led to growing impoverishment and an increase in social inequalities. During the Monti government all other parties, instead of working toward a political cooperation, fought each other to win back the country's leadership. At the same time, a new political movement called *Movimento Cinque Stelle*, characterised by strong anti-political feelings, rapidly grew and found growing consensus among citizens. As result, the socio-political condition ended up into a state of confusion, where no charismatic figure, or party, managed to gain control of the country; alongside, the majority of people, suffering because of the national and global crisis, did not feel represented by any political coalition. The prime expression of such feelings was the result of the last national elections (24th and 25th of February 2013), which sought to find the Monti government's successor: the left wing (lead by *Partito Democratico*) obtained 29,55%, the right wing (lead by *Il Popolo della Libertà*) obtained 29,18%, and the *Movimento Cinque Stelle* obtained 25,55% [These figures are taken from the Italian Home Office website: Italian Home Office, 'Elezioni 2013 politiche e regionali del 24 e 25 Febbraio', <http://elezioni.interno.it/camera/scrutini/20130224/C000000000.htm> (accessed 22 April 2013).] This result shows how the votes are almost evenly distributed between the three parties. From these elections the country is governed by a coalition government which sees both the right and left wings in power together.

1.2.2 The representation of stable-instability

The link between *It makes no difference* and the current Italian socio-political condition relies upon a number of elements. The principal one regards an incapacity to understand the origin of conflicts and the respective responsibilities. *It makes no difference* reflects this aspect in that its characters are not assigned precise connotations and roles: they all appear struggling with individual or group conflicts. Neither the origins nor the consequences of these conflicts are shown within the frame of the narrative. All the characters seem to be attempting to solve their problems, but they plan actions that are never accomplished within the course of the work. As in Berio's *Un re in ascolto* (1981-1983), there is no previous history establishing the nature and origin of characters and events. According to this vision, my intentions are to present a succession of events that not only do not lead to a development of the protagonists' conflicts, but also avoid such conflicts resolving within the characters' relationships. In every scene the protagonists seem to allude to the other scenes' characters and events, yet there are no facts confirming the truth of such allusions. These, therefore, remain only possible, virtual connections. The whole work is governed by a constant and precarious stability relying on a sensation of perpetual instability. This was the starting point that generated the main concept of its socio-political representation. It is through the paradox of stable-instability that the social, institutional and political instability of today's Italy is represented on the stage.

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[60] Some of these scandals include:
- The former head of Lazio's *Il Popolo della Libertà*, Franco Fiorito, was arrested for the theft of one million, three-hundred thousand euros stolen from public money. For further reference see: Laura Bogliolo, 'Scandalo fondi Pdl, arrestato Franco Fiorito «In cella gente migliore che in Pdl»', *Il Messaggero*, <http://www.ilmessaggero.it/roma/campidoglio/arrestato_franco_fiorito_scandalo_fondi_pdl_regione_lazio_peculato/notizie/222890.shtml> (accessed 23 April 2013).
- Millions of euros allocated to L'Aquila's reconstruction after 2009's earthquake disappeared. For further reference see: Giuseppe Caporale, 'L'Aquila, dopo la tragedia lo spreco. Milioni di euro inghiottiti nell'emergenza', *La repubblica Inchieste*, <http://inchieste.repubblica.it/it/repubblica/rep-it/2012/04/05/news/l_aquila_terremoto-32812845/> (accessed 23 April 2013).
- The former *Italia dei Valori* councillor, Vincenzo Maruccio, was arrested for having stolen one million euros from his party's public funds and spent them on video-poker. For further reference see: Giovanna Sfregasso, 'Altro scandalo nel Lazio: l'ex consigliere dell'IDV Vincenzo Maruccio, arrestato per aver distratto 1 milione di euro dalle casse del partito', *Il Corriere Laziale*, <http://ilcorrierelaziale.it/tags/news/altro-scandalo-nel-lazio-lex-consigliere-dellidv-vincenzo-maruccio-arrestato-aver-distratt> (accessed 23 April 2013).
- The numerous and secretive State-Mafia relationships. For further reference see: Marco Travaglio and Saverio Lodato, *Intoccabili. Perché la Mafia è al Potere: dai Processi Andreotti, Dell'Utri & C. alla Normalizzazione. Le Verità Occultate sui Complici di Cosa Nostra nella Politica e nello Stato*, (Milano: BUR, 2005).
- The managers of the third largest Italian bank, *Monte dei Paschi di Siena*, are accused of financial market and stock manipulation, preventing security authorities' functions, and fraud at the expenses of shareholders and the public. For further reference see: Davide Maria de Luca, 'Tutti i guai del Monte dei Paschi', *Il Post*, < http://www.ilpost.it/2013/01/26/tutti-i-guai-del-monte-dei-paschi/> (accessed 23 April 2013).
- Former prime minister Silvio Berlusconi was accused of bribery and juvenile prostitution with regards to *Ruby Rubacuori*'s case and the '*Bunga Bunga*' scandal. For further reference see: Marco Marsili, *Onorevole Bunga Bunga: Berlusconi, Ruby e le Notti a Luci Rosse di Arcore*, (Lecce: Bepress, 2011).

This aspect is evident from the first scene, in which the Narrator is seen to be incapable of understanding the meaning of the story she reads. Similarly, in the following scenes, mafioso-like characters discuss the vile actions they intend to carry out and groups of ordinary people look for someone to blame. None of them, by the end of the work, manage to finalise their intentions. It is as if their stories and wills are left abandoned to their present conditions, incapable of seeing or aspiring to any future. Moreover, there is no sensation of temporality across the alternation of events, in the sense that the *fabula*[61] does not show any past nor future: every action is inescapably locked within the on-going stasis. It is in such an impasse, in this form of perennial *stallo*,[62] that the Italian contemporary condition is represented. *It makes no difference* depicts a state of industriousness without purpose, within which individuals are unable to define what is good or bad, what is right or wrong. And so is the audience: the spectator is left without a precise opinion about the nature of individual characters, as s/he is unable to sympathise with any of the figures, independently from their actions. However, such a process does not occur because the characters' profiles are neutral, but instead because they all show an essentially bivalent personality: they are both good and bad, right and wrong. All characters are both the cause and the effect of their own dramaturgical status, an aspect that further reflects the Italian society.

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[61] *Fabula* (from the Latin fable, discourse) is a term employed in narratology. It originated in Russian Formalism and indicates the chronological order of the narrated events, the story.

[62] *Stallo*, meaning stalemate (impasse), is a term very often used in today's Italy to describe the unmovable, blocked state of the country from a social and particularly political point of view.

1.2.3 Three aspects of socio-political representations: characters' bivalence,[63] guilt and perpetual questioning

Within this representational framework, *It makes no difference* presents three further metaphors: characters' bivalence, guilt and perpetual questioning. These are applied to both the characters and the lyrics. The different protagonists reflect the range of Italian society: they set up a number of stereotypes that encapsulate the essential characteristics of Italian contemporary life in accordance with the *tipi plautini*, the Roman author's theatrical models. Such *tipi* are exemplified by the figures of the mafioso characters and the choir. There are three mafioso characters and they are named after the legendary ancestors of the Italian Mafia: Osso, Mastrosso and Carcagnosso.[64] In *It makes no difference* these three characters act as metaphors for bad Italians, the corrupted ones (those directly and indirectly mentioned above). However, for compositional and dramaturgical reasons, they are not presented as a trio, but are divided into a duo (Osso and Mastrosso) and a solo (Carcagnosso). Their bad profiles are instantly set as they appear on stage in Scene Two: here Osso and Mastrosso, handling respectively a knife and a gun, call each other names in a Totó-like[65] manner, showing the audience who they are (or better who they represent). Scenes Two and Seven are dedicated to Osso and Mastrosso, and Scenes Four and Nine to Carcagnosso. Scenes Three, Five, Eight and Fourteen feature the choir. This is named Common People and represents the mass, that portion of the country outside of illegality and corruption. The Common People somehow represent the good Italians, who suffer because of their precarious condition and perpetually seek someone to condemn.

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[63] According to the Oxford Dictionary, the term bivalence, from the Latin *bi-* (meaning *two*) and *-valere* (meaning *being strong*) signifies 'the existence of only two states or truth values (e.g. true and false)' [Oxford Dictionary Online, <http://oxforddictionaries.com/definition/english/bivalence?q=bivalence> (accessed 3 July 2013]. This term, in its adjectival form *bivalent*, is also used in biology to indicate a pair of homologous chromosomes.
I make use of the word bivalence (and bivalent) to recall its Italian twofold meaning. *Bivalente* (the Italian for bivalent) has both a figurative and linguistic meaning. The first indicates the quality of having 'two possibilities of development or interpretation' [Dizionario di Italiano del Corriere della Sera, <http://dizionari.corriere.it/dizionario_italiano/B/bivalente.shtml> (accessed 3 July 2013]. The second is a term used in linguistics and syntax. It indicates, according to French linguist Lucien Tesnière's classifications of verbs, those verbs that need two elements (a subject-argument and a second argument) in order to constitute their meanings.

[64] Osso, Mastrosso and Carcagnosso are three characters originated from a fifteenth-century legend, which apparently has a seed of truth. This legend says that they were three brothers from Toledo in Spain, who, having to pay a debt with justice, were sent to prison on the island of Favignana (a small island opposite Sicily's west coast), which at that time was Spanish territory. After about thirty years in prison, the three brothers left Favignana and separated. They each founded one of the three Italian mafias. Osso remained in Sicily, where he laid the foundations for *Cosa Nostra* (also known as Sicilian Mafia), Mastrosso crossed the strait of Messina to found the *'Ndrangheta* in Calabria, and Carcagnosso went up to the ancient land of *Campania felix* (the modern Campania), where he set up the *Camorra*.
For further reference see: Enzo Ciconte, Vincenzo Macrì and Francesco Forgione, *Osso, Mastrosso, Carcagnosso: Immagini, Miti e Misteri della 'Ndrangheta*, (Catanzaro: Rubbettino, 2010).

[65] Totò is the stage name of Italian comedian, film and theatre actor, writer, singer and songwriter Antonio De Curtis (1898-1967) - whose real name is Prince Antonio Focas Flavio Angelo Ducas Comneno De Curtis di Bisanzio Gagliardi. Totò was also nicknamed *il principe della risata* (the prince of laughter), and he is considered one of the greatest Italian artists of the twentieth century.

However, both the mafioso characters and the Common People epitomise a crucial paradox: they are neither good or bad, their profiles own both qualities. The mafiosos allude to planning and committing bad actions in the name of good values (dreams, honour, virtue, pleasing superiors, etc.). Such allusions happen when for instance Mastrosso sings in Scene Two ‘You can do badly in your studies and have no talent, but if you will be able to please your superior you will make your way and overcome everyone’, or when Carcagnosso, in Scene Four, handles a bomb and sings ‘There is a virtue to defend, there is an honour to protect. There are dreams to bring to life!’. On the contrary the Common People, looking for those responsible for their unhappy condition (a good action), end up accusing and fighting each other (a bad action). Such a fight takes place twice, in Scenes Eight and Fifteen. In these scenes, supported by an orchestral tutti, they shout at each other epithets such as ‘selfish, fool, arrogant, idiot, cow, pig, dump, moron, stupid, retard, animal!’. It is within such bivalence that the metaphorical representation takes place: these characters epitomise a society in which distinguishing the good from the bad is impossible. Everyone could indeed appear either right or wrong, and everyone embodies the origin and cause of his/her own troubles. Finding someone responsible, then, becomes a utopia.

At the same time the Common People also personify another matter: guilt. This is expressed in both their lyrics and actions. They continuously repeat these lines: ‘Where is he?’, ‘Look over here, look over there!’, ‘We’ll find him! We’ll get him!’. They essentially constantly seek someone ‘to blame’, the ‘guilty’[66] person. However, despite their efforts, they do not find anyone, nor is it ever revealed who this person is. This is because there simply is no guilty person able to embody all the responsibilities of a disastrous condition. All the characters, as said earlier, are the origin and cause of their own troubles, exactly as the real socio-political condition demonstrates. The Common People somehow represent McLendon and Weinberg’s ‘blaming culture’,[67] a culture where individuals need someone to blame but the web of responsibilities is so intricate that truth rarely, possibly never, surfaces. It can be argued that in Berio’s opera *La vera storia* this subject is brought up, even if the composer never touched upon it. In the description of the setting of this opera Italo

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[66] Simone Spagnolo, *It makes no difference* (libretto). It is possible to find these lines throughout Scenes Three, Five, Eight and Nine.

[67] Jean McLendon and Gerald M. Weinberg, ‘Beyond blaming’, *The AYE Conference Exploring Human Systems in Action*, <http://www.ayeconference.com/beyondblaming/> (accessed 24 April 2013).

Calvino (the librettist) writes 'among the crowd snake some martinets looking for a guilty person'.[68] Though, while Berio and Calvino's martinets eventually find someone, in *It makes no difference* there is no hint whatsoever about who this person could possibly be.

Hence, the Common People represent not only the incapacity, but also the impotence of finding someone to blame. Their condition is unchanging and perpetual. Similarly to Nono's *Chor der Bauern* and Petrassi's off-stage female choir, the Common People Brechtianly represent the masses and the people's voice of conscience. However, differently from *Intolleranza 1960* and *Morte dell'aria*, in *It makes no difference* the Common People exemplify a disillusioned and confused mass unable to assign guilts and responsibilities. They are not a population able to indicate an ethical path or narrate a final moral. Nono and Brecht's image of the 'man [that] helps his fellow man'[69] does not exist in *It makes no difference*, which instead leads to a sort of implicit self-condemnation. The Common People are not exactly a population, but a mass: they are composed of manifold autonomous individuals (an element epitomised in Scene Fifteen's vocal counterpoint). They do not represent the masses' conscience in the eyes of the audience. They instead recall the idea of man in the sense of Aristotle's 'social animal'.[70] If Berio attempts to eliminate any psychological profile in '*Lei*', *Passaggio*'s protagonist (an opera that will be discussed in Chapter Two), *It makes no difference* aims to annul the identity of the mass itself - an operation that anyhow, as in *Passaggio*, intends to provide a socio-political representation. The Common People do not own the characteristic of uniqueness, of being different from each other, of Paul Ricoeur's *ipséité*.[71] In fact, the individuals of the choir are not 'the smallest unit to which it is still possible to confer the quality of «humanity»': [72] they objectify the mass' indivisibility as 'social herd'.[73] They somehow resemble Zygmunt Bauman's 'liquid society'.[74] The Common People, differently from the choruses in other Italian operas, represent individuality in its etymological meaning of *individuus,* that in Latin stands for indivisible, word composed by *in* and *dividuus*, meaning not-separable (exactly as *atom*, from the Greek ἄ-τομος, meaning not-divisible). Because of this characterisation of *It makes no difference*'s chorus, I found necessary to invent my own text, which consists of a few words such as 'Where is he? Where is he?' and occurs alongside the appropriated text I used across the opera. Thus, when the Common People mechanically sing the lines 'Where is he?', their mass-unity - the herd - tends to objectify a social state of perpetual questioning about the origins of the guilt. This is a state that remains unceasing and unchanged, indeed because of their incapacity of providing an answer: a state recalling Marco Travaglio's *Anestesia totale* (Total anaesthesia), a journalistic-theatrical show that 'traces the portrait of an apocalyptic scenery, of a country left without memory or courage',[75] as indeed in total anaesthesia.

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[68] Italo Calvino, 'Testi per musica' (libretto for *La vera storia*) in *Italo Calvino: Romanzi e Racconti*, ed. Claudio Milanini, trans. Simone Spagnolo (Milano: Palomar S.r.l. e Arnoldo Mondadiri Editore, 1994), 691.
Original quote:
'*Tra la folla serpeggiano dei gendarmi che cercano un colpevole*'

[69] Bertolt Brecht, 'An die Nachgeborenen' in *Poesie Scelte*, trans. Roberto Fertonani, eng. trans. H. R. Hays (Milano: Oscar Mondadori, 1971), 96.

[70] In his political-philosophical work *Politics*, Aristotle wrote that 'it follows that the state belongs to the class of objects which exist by nature, and that man is by nature a political animal.' [Aristotle, *The Politics*, rev. ed. 1981, trans. T. A. Sinclaire (London: Penguin Books, 1981), 59]
Aristotle's term 'political' has to be understood in the sense of *Politikon zoon* (political animal), animal whose nature is to live in and as part of a *polis* (state).

[71] With the term *ipséité* French philosopher Paul Ricoeur indicated the concept of 'own identity', of what makes a person unique and absolutely distinct from another. This is discussed in: Paul Ricoeur, *Soi-même Comme un Autre* (Paris: Éditions du Seuil, 1990). The concept of *ipséité* is also presented by scholar Jean-François Gignac in: Jean-François Gignac, *Ipséité narrative et identité morale dans la philosophie de Paul Ricoeur* (Montréal: Université de Montréal, 2009).

1.2.4 Metaphorical relationship between the micro- and the macro-structure

A further metaphorical element is provided by the Narrator. This is a mezzo-soprano whose principal action consists of speaking. Although her function is predominantly connected to narrativic principles (discussed in Chapter Two), she also embodies a representation. The text she reads - an elaboration of a short fable by Italo Calvino - is at first sight completely unrelated to all other characters' events. It narrates a paradoxical story about someone who mistakes his lover for another woman and eventually discovers that he is himself someone else.[76] The figure of the Narrator acts as a metaphor for the external, unengaged observer. She goes through her story several times, but never manages to understand its sense. The Narrator, in fact, appears to be lost within the contradictions and paradoxes of her story. She seems not to comprehend the intrinsic logic of personalities' exchange - which in turn is a metaphor for the other characters' bivalent good-bad/ right-wrong profiles. In this sense it is the Narrator who metaphorically represents the audience's conscience (not that of the chorus): she does not find a logical path through the stable-instability governing the entire work.

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[72] Zygmunt Bauman, *Vita Liquida*, 8th ed., trans. Marco Cupellaro, trans. by the author from Italian to English (Roma-Bari: Edizioni Laterza, 2012), 8.

[73] The term herd society, also know as herd behavior or mob mentality, is used in philosophy, psychology and sociology. It describes how people are influenced by their peers to adopt certain behaviors (and follow trends) which lets them take actions (and think thoughts) without asking themselves the reasons why they do so.
Philosophers Friedrich Nietzsche and Søren Kierkegaard were among the first to discuss such a human phenomenon, which they referred to as 'the crowd' and 'herd morality'. Further research from a psychological point of view was undertaken by Sigmund Freud in his *Group Psychology and the Analysis of the Ego* (New York: Liveright, 1959) in which he referred to this phenomenon as 'crowd psychology'. In the field of sociology George Simmel referred to it as the impulse to sociability in man.
Recent writing on this matter include:
- Howard Bloom, *The Global Brain: The Evolution of Mass Mind from the Big Bang to the 21st Century* (New York: John Wiley & Sons, 2000)
- Gustave Le Bon, *The Crowd: A Study of the Popular Mind* (Project Gutenberg, 1895), <http://www.gutenberg.org/catalog/world/readfile?fk_files=1442451> (accessed 3 July 2013).

[74] The concept of 'liquid society' is discussed in: Zygmunt Bauman, *Vita Liquida*, 8th ed., trans. Marco Cupellaro (Roma-Bari: Edizioni Laterza, 2012).

[75] Marco Travaglio, programme note on *Anestesia Totale*, trans. Simone Spagnolo (Union Chapel-Islington, London, 26 September 2012), 2.

Moreover, she (and her text) also represents the entire opera: she personifies the contradictory and perpetual trend taking place throughout the other scenes. The Narrator therefore embodies a double-representation: she is the interpretative key for both the whole work and the socio-political representation. Her scenes somehow enclose the miniature version of the whole work and consequently establish a link between the macro- and the micro-structure, at both a metaphorical and narrativic level. They are the detail, generating and reflecting the overall dramaturgy. It is as if Osso, Mastrosso, Carcagnosso and the Common People are the large-scale representation of Ferruccio, Michele, Teresa and Bianchina (the characters featured in the Narrator's story), exactly as these latter are the small-scale representation of the mafiosos and the chorus. Hence, the Narrator's story generates a theatre-in-the-theatre: not in the *a*-temporal and referential manner of Bussotti's *La Passion selon Sade* (discussed in Chapter Two), but in a kaleidoscopic sense. The Narrator's story and its characters function as the loose, coloured objects of a kaleidoscope: these, through reflections, create the patterns that compose the whole macro-structure of *It makes no difference*.

In addition to the issues related to metaphorical representation, Italian post-WWII avant-garde opera (and *It makes no difference*) was significantly characterised by a dramaturgical rethinking of the structure and role of the narrative. This aspect will be discussed in the following chapter.

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[76] One may think of an analogy between this story and Oliver Sacks' *The Man Who Mistook His Wife for a Hat*, on which composer Michael Nyman based his eponymous one-act chamber opera. However, there is no explicit link between the two.

CHAPTER TWO: how can dramaturgy be non-linear?

2.1 The dismantling of narrativity's linearity: reasons and outcomes

In order to provide a comprehensive and precise overview of post-WWII avant-garde Italian opera it is indispensable to discuss the matter of narrative. The inclusion of explicit socio-political themes and ideologies was not the only aspect of experimental theatre that influenced Italian opera. Narrative, in fact, was the theatrical parameter that underwent the most significant transformations. This occurred in structural terms, resulting in a rethinking of both story-telling and dramaturgical vision. These transformations generated a number of works that fragmented the traditional unity of narrative and developed operas based on concepts of non-linearity. At the same time, as we will see, such evolution became cross-disciplinary and permeated not only opera, but also literature.

However, as with socio-political representations, non-linearity was inspired by prose theatre, particularly by the works of Beckett and Brecht. I shall therefore continue by discussing certain aspects of prose theatre and their relationship with post-WWII Italian Opera. Subsequently, I shall analyse a number of specific Italian cases.

2.1.1 The rejection of Aristotelian norms

A crucial shift of theatrical values occurred during the so-called expressionist period. This involved the introduction of dramaturgical novelties within the theatrical and operatic craft. With authors such as Karl Sternheim (1878-1942), Ernst Toller (1893-1939) and Ferdinand Bruckner (1891-1958), the expressionist theatre reworked, and to a certain extend abolished, the fundamental concepts of classical theatre. Such concepts placed the dramaturgical unities of *time*, *place* and *action* as essential cornerstones. The anti-romantic outcome epitomised by Beckett's 'existentialist theatre' and Brecht's 'epic theatre' is indeed the ideal of estrangement from these three norms. As scholar Salvatore Guielmino explains, the term epic has to be understood in an Aristotelian sense: 'the term synthesises the characteristics that a narration of events (ἔπος, *epos*) has, narration that is not subject to those laws of the unities of time, place and action, which are instead essential, within the classical aesthetics, for the drama, and for the theatre work'.[1] Further novelties expressionist theatre introduced, following Guielmino's schematisation, can be summarised as follows:

> 1. A conscious refusal of an underlying characteristic of bourgeois and traditional theatre [...], that is to say the psychological development of characters within the course of the represented action. Expressionists, partly because convinced of the destruction of personal individuality conducted by modern society, and partly [...] because of the pronounced mystical and metahistorical element, bring on stage characters lacking any individual psychological connotation, lacking name, that is to say individual personalities: we thus have *the* Father, *the* Young, *the* Banker.
> 2. Breaking a rule of naturalistic likelihood, expressionists proceed in their theatrical works by «stations», by scenes unlinked one to the other, or by multiple scenes (on the stage the audience simultaneously sees two or more scenes). Also these proceedings contribute to eliminating any traditional exigency of psychological development and portrayal of characters and events. [2]

The first of these two points underlines the crucial relationship between expressionist theatre and archetypical figures. Archetypes are a 'primitive mental image inherited from the earliest human ancestors, and supposed to be present in the collective unconscious'.[3] As scholar Richard M. Rychman explains they 'are themes that have existed in all cultures throughout history'.[4] In theatrical practice, according to theatre practitioner Michael Chekhov, the archetype 'is something which embraces all things of the kind'.[5] In his *Lessons for the professional actor*, Chekhov maintains that the actor's physicality has to be constructed on the archetype of the object or idea the actor has to represent, and therefore, in his vision, 'the archetype leads to the gesture'.[6] In its effort to create characters lacking individual connotations, expressionist theatre captures the archetypes,[7] and uses them as emblems of what Carl Gustav Jung[8] defined as the 'collective unconscious'.[9] Thus, expressionist theatre abstracts the psychological features from the characters and lets these features represent collective ideas. In this way expressionist plays are 'about collective and personal armageddon'.[10] The second of Guielmino's points, on the other hand, highlights the expressionistic form of *Stationendramen* (Station-drama).[11] Such a form, that substituted scenes with stations, is exemplified in Berio's *Passaggio*, a work that we will discuss in Paragraph 2.1.2.

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[1] Salvatore Guielmino, *Guida al Novecento*, trans. Simone Spagnolo (Milano: Principato Editore, 1971), 237 / I.

[2] Ibid., 233 / I

[3] Oxford dictionaries online, *Oxford University Press*, <http://oxforddictionaries.com/definition/english/archetype?q=archetype> (accessed 13 May 2013).

[4] Richard M. Rychman, *Theories of personality*, 9th ed. (Belmont CA: Thomson Wadsworth, 2008), 82.

[5] Michael Chekhov, *Lessons for the Professional Actor*, ed. Deirdre Hurst Du Prey (New York: Performing Art Journal Publications, 1985), 112.

[6] Ibid., 114.

[7] These archetypes, in a pragmatic sense, can be identified in Guielmino's figures of '*the* Father, *the* Young, *the* Banker'. An example of expressionist theatre that represents such *de*-personalised characters is Ernst Toller's *Hoppla, Wir Leben!* (Hoppla, we're alive!). This play features numerous characters including indeed The Banker, The Son of the Banker, The Student and The Elector, among others.

Alongside such novelties, Brecht also sympathised with the dispute with bourgeois values,[12] yet he detached himself from the 'religious sublimation the revolutionary spirit of expressionism frequently came to, which thus ended up getting lost in apocalyptic prophesying, [...] in yearning for a «good» humanity'.[13] From such assents and discords with the expressionist movement, Brecht generated his own peculiar vision of art, which he incorporated in his theatre, poetry and writings. Guielmino summaries Brecht's conception of art as follows:

> Brecht conceives an art in anti-romantic, anti-lyrical terms, he elaborates a new idea of art as total and active fruition of history: not as lyrical contemplation of things, neither as subtle withdrawal from one's own *private* subjectivity, but on human and moral choices, on verification of traditional values, a protest against the in-crisis structures of the bourgeois world, and a design of a new presence of poetry within society. [14]

Such a vision of art found rich soil among Italian postwar opera writers, and was particularly influential for avant-garde composers. This conception, which 'makes of the spectator an observer' and ‘stimulates his activity’,[15] became crucial for future generations. However, Italian opera composers did not embrace it in its entirety, instead each one selected certain aspects and developed them within their own individual artistic language. The aspects they primarily focused on are the aforementioned two: the first relies on socio-political and anti-bourgeois (para-communist) engagement, and the second concerns the alteration, and ultimately destruction, of the classical sense of narrative. While Luigi Nono principally sympathised with the first aspect,[16] Luciano Berio focused on the elaboration and development of the second. Berio, in fact, conceptualised in his stage works the subversion of the norms of time, place and action.

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[8] Carl Gustav Jung was a Swiss psychotherapist and psychiatrist, and the founder of analytical psychology. Among his influential theories, Jung developed the concepts of archetypes and collective unconscious.

[9] Collective unconscious is a term used by Carl Gustav Jung in his analytical psychology studies. With this term Jung indicated the existence of an unconscious, collective mind which, as he theorised, belong to the whole humanity and all life forms with nervous systems.

[10] Hellmut Hal Rennert, ed., *Essays on Twentieth-Century German Drama and Theatre: an American Reception 1977-1999* (New York: Peter Lang Publishing, 2004), 91.

[11] Expressionist theatre plays are often referred to as *Stationendramen*, translating from German as Station-dramas. These were inspired by and were modelled on the episodic presentation of Jesus' *Via Crucis* (Stations of the Cross). Swedish playwright and novelist August Strindberg pioneered the *Stationendramen* form in his trilogy *Till Damaskus* (The Road to Damascus, 1898-1904).

[12] Brecht presented a number of works related to the problems of the society surrounding the author about a decade earlier than his mature works. I refer to early-1920s works such as *Trommeln in der Nacht* (Drums in the night, 1922) and *Im Dickicht der Städte* (In the jungle of cities, 1923).

[13] Guielmino, *Guida al Novecento*, 235 / I.

[14] Ibid., 236 / I

2.1.2 The rejection of linear-narrative and the case of Berio’s *Passaggio*

Excluding *Allez Hop* (1959) and the vocal and mimic compositional experiments prior to it, Berio never presented a music-theatre work with a linear-narrative. This feature was certainly influenced by a number of authors, particularly in the field of literature. Berio was fascinated by the literary element of the ‘non-finished’,[17] an element inextricably connected with the matter of non-linearity. In his essays *Un ricordo al futuro* he claims ‘the great literary works[18] open-ended as far as an amazing number of questions and layers of meaning are concerned, [because they] suspend or develop various [and mutually woven] narrative tempos'.[19] For Berio - as for Brecht's epic/didactic theatre - the sense of non-linearity was crucial to generate, in the spectator's mind, consciousness of the subjects and ideas presented within dramaturgies. The composer believed that 'listeners, performers and even composers must be able to pass through a sort of alchemic transformation in which the recognition and awareness of the conceptual connections - that is to say the fruits of their relationships with the Texts - are spontaneously transformed in a living being'.[20] Joyce's *Ulysses* (1918-1922) and Beckett's *The unnamable* (1953), among others, featured such recognition and awareness, and this was the aspect Berio admired the most.[21]

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[15] These two quotes are taken from Brecht’s diagram of the differences between the *dramatic* and *epi*c forms. See: Bertold Brecht, *Scritti Teatrali*, trans. Emilio Castellani, Roberto Fertonani and Renata Mertens (Torino: Giulio Einaudi Edtore, 2001), 30.

[16] *Intolleranza 1960,* as discussed in the Chapter One, is an evident example of this.

[17] Berio discusses the concept of the ‘non-finished’ in literature in his collection of essays *Un ricordo al futuro: Lezioni Americane* (Remembering the Future). These essays also demonstrate the composer’s interest and appreciation for his colleague and writer Umberto Eco’s *Opera Apera*, a book that discusses and analyses the concepts of non-linearity and openness in literature and art.

[18] The great literary works Berio refers to include Proust, Joyce, Musil, Faulkner and Beckett’s writings.

His stage works never abandoned their essential element of provocation, and were enriched and complemented by other theatrical works. Among these are Samuel Beckett's works, which revealed to Berio the unfolding dramaturgical possibilities theatre could offer. From *Waiting for Godot* (1953 [22]) onward the canons of linear narrative receded and 'in the plays of Beckett, the composer [Berio] could observe how a narrative could be unfolded, turned upon itself, creating repetitions, memories and presentiments which could not easily be contained within the confines of traditional dramatic conception'.[23] With *Passaggio* (1963), written in collaboration with poet

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[19] Luciano Berio, *Remembering the Future* (Cambridge & London: Harvard University Press, 2006), 89.
The words in brackets 'and mutually woven' are taken from the original Italian version *Un ricordo al futuro* (Torino: Giulio Einaudi Editore, 2006), which I have self-translated. In the English version *Remembering the Future* these words have been elaborated as follows: 'suspend or develop various narrative tempos (themselves open-ended and interwoven one with another)' [*Remembering the Future*, 89].
Although this quote (and all essays of *Remembering the Future*) is part of Berio's Harvard Charles Eliot Norton lectures, which were delivered in English, the composer had originally written the text partly in Italian and partly in English. In addition, the process of writing and revising was accompanied by several collaborators, including David Osmond-Smith, Luciana Galliano and Anthony Oldcorn. This is indicated in the Preface of the English version *Remembering the Future*, in which musicologist Talia Pecker Berio (the composer's second wife) writes: 'the final revision of the Norton Lectures was constantly delayed, yet work on them was never entirely abandoned. Periodically, between a composition and another, Berio would go back to them, introducing minor changes, pointing out passages in need or revision, taking notes for further developments. This "work in progress" [...] involved both the Italian and English texts. As a result there were often multiple versions of each lecture, none of which, at the moment of the author's death, could be declared as "definite"; nor it possible to establish the chronological order of the variants.' [Talia Pecker Berio, 'Preface' in: Luciano Berio, *Remembering the Future* (Cambridge & London: Harvard University Press, 2006), VIII.]

[20] Ibid., 8

[21] In his essays and interviews, Berio extensively discussed Joyce and Beckett's work. In his writings, the composer demonstrated his admiration for these authors and discussed how their works were a source of inspiration for him. Examples can be found in:
- Luciano Berio, *Intervista sulla Musica*, ed. Rossana Dalmonte (Roma-Bari: Editori Laterza, 2007), 56-57, 100,123;
- Luciano Berio, *Un Ricordo al Futuro*, 8, 33, 68, 72, 94.

[22] *Waiting for Godot*'s was premiered on the 5th of January 1953 at the Théâtre de Babylone, Paris. However, the original French text was composed between the 9th of October 1948 and the 29th of January 1949.

[23] Fearn, *Italian Opera since 1945*, 55.

Edoardo Sanguineti and premiered at Milan's Piccola Scala,[24] Berio demonstrated the legacy of such ideas.

Let us consider the principal theatrical features of *Passaggio*. Firstly the composer does not call this work *opera*, but *messa in scena*, translating as both *put on scene* or *Staged Mass*. As Raymond Fearn points out, 'the dual meaning of the subtitle, interpretable in both a theatrical and a religious sense, emphasises the fact that narrative has here to be replaced by ritual as the dramatic focus of the piece'.[25] This work features one female singer on stage, who, following the principles of *de*-personalisation, does not have a name and is simply referred as *Lei* (She). Her action is based upon simple movements that consist of slowly crossing the stage in order to reach five pre-decided 'stations' (Example 4).[26] It is interesting to notice how Berio himself uses the word *stazione* (station), as if he were consciously embracing this expressionist term.

Each station is characterized by vocal expressions of contrasting kinds. A narrative is only vaguely hinted at. In the text she conveys and alludes to arrest, interrogation, abuse and final release. *Lei*, however, is not the only voice in the piece: there are two Choruses, A and B. Chorus A is positioned in the orchestral pit, where the audience cannot see it. Its dramaturgical role consists of commenting upon the narrativic images evoked by the soloist on stage. Chorus B, on the contrary, is composed of five speaking-groups distributed among the audience. Its role provides the vital provocation of the piece: it consists of instructions to hear comments made by the public about the work and repeat them loudly during the performance as the work progresses, and 'needless to say the result was uproar in the theatre'.[27]

The way Sanguineti set the text is also of great importance. He designed '*Lei*' and both Choruses' lyrics in a way that they superimpose each other, so that all three seem to comment on or describe the others. Moreover all lyrics only allude to and describe different sensations approximately. The outcome could be described as a multi-narrative, as it outlines various facets of the same account, a sort of tridimensional-narrative.

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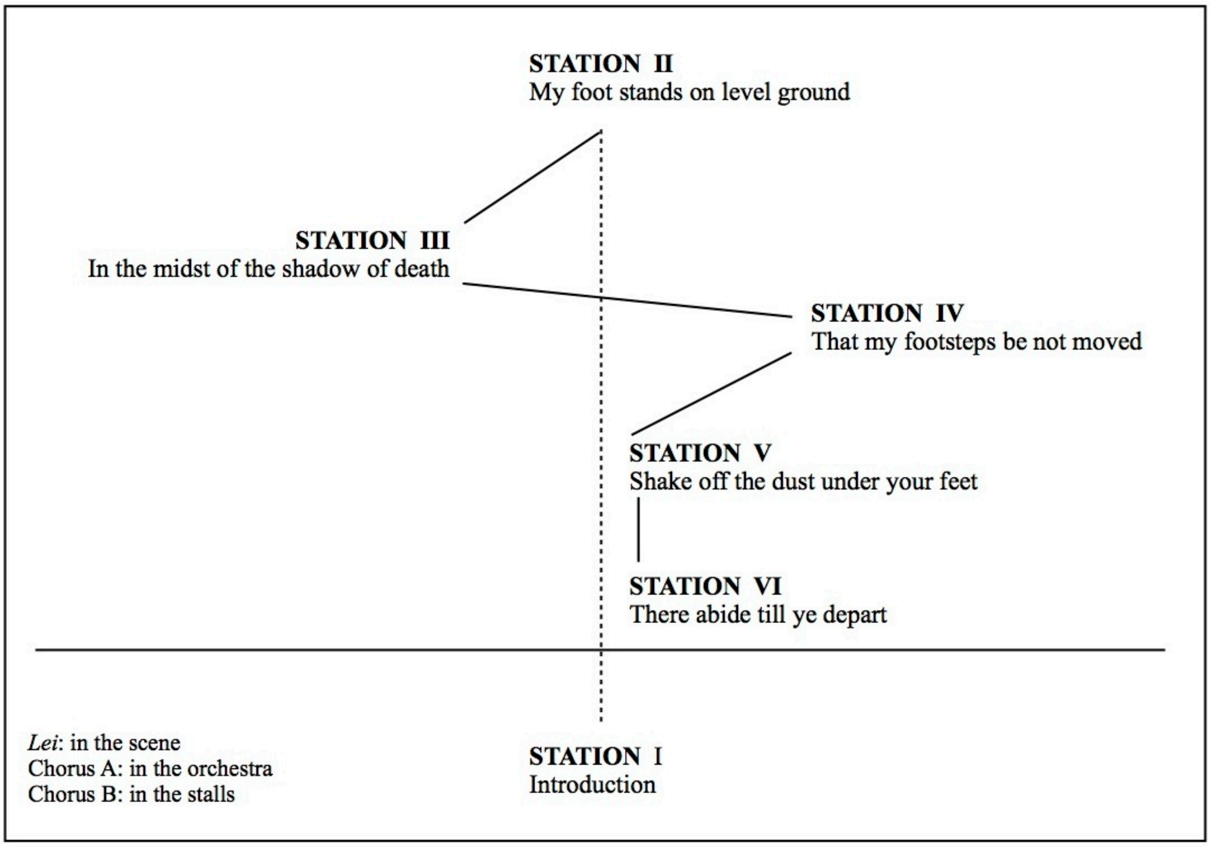
[24] Milan's Piccola Scala was a small theatre annexed to La Scala, subsequently demolished in 2000.

[25] Fearn, *Italian Opera since 1945*, 91.

[26] Such stations are outlined in *Passaggio*'s 'diagram of stage-movements' (Example 4), a drawing placed at the beginning of the score.

[27] Fearn, *Italian Opera since 1945*, 94.

Example 4: Diagram of stage-movements from Luciano Berio and Edoardo Sanguineti's *Passaggio* (libretto) [28]


STATION II
My foot stands on level ground
STATION III
In the midst of the shadow of death
STATION IV
That my footsteps be not moved
STATION V
Shake off the dust under your feet
STATION VI
There abide till ye depart
Lei: in the scene
Chorus A: in the orchestra
Chorus B: in the stalls
STATION I
Introduction

Passaggio certainly is not the benchmark of narrative rethinking in opera, but it is the starting point of a journey that Berio and other composers, such as Maderna and Bussotti, traveled in order to explore the possibilities the stage can offer in a modern world. It is through this journey,

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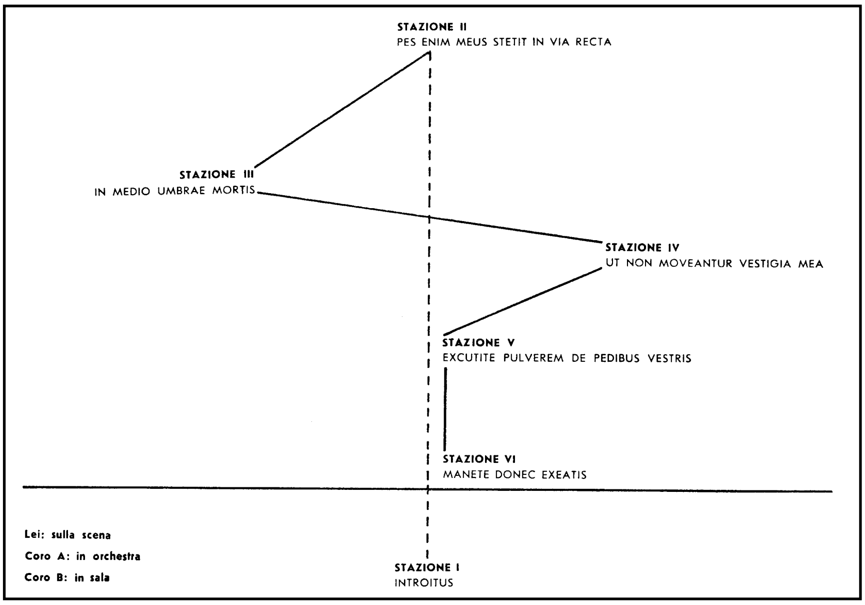
[28] Luciano Berio and Edoardo Sanguineti, *Passaggio* (libretto, UE 13702 Mi) trans. Simone Spagnolo (Milano: Universal Edition, 1963), inside-front. Below is the original diagram, written in Italian and Latin.


STAZIONE II
PES ENIM MEUS STETIT IN VIA RECTA
STAZIONE III
IN MEDIO UMBRAE MORTIS
STAZIONE IV
UT NON MOVEANTUR VESTIGIA MEA
STAZIONE V
EXCUTITE PULVEREM DE PEDIBUS VESTRIS
STAZIONE VI
MANETE DONEC EXEATIS
Lei: sulla scena
Coro A: in orchestra
Coro B: in sala
STAZIONE I
INTROITUS

made of dream-sequence and memory-theatre,[29] that ‘the composer was able to place on stage a complex and often bewildering array of dramatic actions and narratives through which the active listener must somehow find a path, an *opera aperta* in which the listener’s perception of the work were to be guided rather than determined by the composer’.[30] The expression *opera aperta* (open work) is not poetic license, but an artistic principle and an inescapable property of the art-work.[31] This was theorised by the writer Umberto Eco, a close colleague of Berio from the 1950s. Eco describes the term ‘open’ with these words:

> The work is “open” in the same sense that a debate is “open”. A solution is seen as desirable and is actually anticipated, but it must come from the collective enterprise of the audience. In this case the “openness” is converted into an instrument of revolutionary pedagogics. [32]

If with Beckett we face a definite shift from a theatre-of-characters to a theatre-of-ideas, with Berio we find the ideological application of Beckett’s principles within the operatic context. In so doing Berio also contributed to generating the provocative genre of *anti-opera*, which the composer himself theorised. Such an operatic evolution twisted the cardinal elements on which opera was erected - a genre that, unlike theatre, is only a few centuries old and cannot find its epic Aristotelian grip.[33]

2.1.3 Spatio-temporal dilation

In avant-garde works such as *Passaggio* and *Intolleranza 1960* the manipulation of the narrative process acts from a necessary and ideological need. It was only through an abrupt rupture with the dramaturgical Aristotelian norms that the medium of opera could enhance these representational possibilities. These had to shift from a theatre-of-characters/action to a theatre-of-ideas/narration, so as to evoke a dimensionality of introspection detached from the parameters of time, place and action. Such dimensionality had to be addressed toward an *a*-temporal and *a*-spatial representation able to generate a theatre-of-thought. In other words, the dimensionality of the Now (the *Zeit*) - the on-stage representational moment - assumed a characteristic of dilation: the on-stage presence was not chronologically framable neither in a period of time nor within a succession of actions. Events then become independent from any cause-effect principle: they are neither the cause for the happening of a narrativic occurrence, nor the effect resulting from a prior event. In so doing, actions acquire a mere quality of evoking phenomenon, of metaphorico-representational audio-visual image. This, in turn, mirrors an internal thought, internal to the audience's mind. An example of such metaphorical evocation occurs in *Intolleranza 1960*'s *Coro Finale*, when the *Chor der Bauern* sings 'You, who shall emerge from the flood / In which we are sinking, / Think'.[34] Another occurs at the very end of *Passaggio*, when *Lei* screams to the audience '*via! uscite! andate via! tutti!*'[35] ('*out! leave! get out! everybody!*'). It is in that 'You', in that 'we are sinking', in the usage of the imperative tense '*via!*', '*uscite!*', 'think', that the temporal and spatial action is uprooted from any form of dramaturgical contextualisation and elevated to mere thought, to mere mental stimulus addressed to the audience's intellect. In this sense the action, although composed of visual, musical and gestural inputs, abandons the spatio-temporal dimension. It replaces the spectator's sensible perception with intellectual activity: it gives life to internal thought rather than external perception.

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[29] Dream-sequence and memory-theatre were essential and recurring elements of Berio’s imagery, from *Tre modi per sopportare la vita* (Three ways of making life bearable, 1952-1955) to *Un re in ascolto* (A listening king, 1981-1983). This thesis discusses these features in greater detail in the following paragraphs.

[30] Fearn, *Italian Opera since 1945*, 90.

[31] The concept of *opera aperta*, as mentioned in the Introduction, maintains that a ‘work of art [constitutes] an *open* product on account of its susceptibility to countless different interpretations’. (Eco, *The Open Work*, 4)

[32] Eco, *The Open Work*. trans. Anna Cancogni. (Cambridge, Mass: Harvard University Press, 1989), 11.

[33] The term ‘epic’, as quoted from Guielmino in Footnote 1 of Chapter 2, has to be intended in an Aristotelian sense, not antithetically: ‘the term synthesises the characteristics that a narration of events (ἔπος, *epos*) has, narration that is not subject to those laws of the unities of time, place and action, which are instead essential, within the classical aesthetics, for the drama, and for the theatre work’. [Salvatore Guielmino, *Guida al Novecento*, 237 / I.]

Curiously enough such an *a*-temporal and *a*-spatial dilation can be found even earlier than *Intolleranza 1960* and *Passaggio*. It can already be grasped in Puccini's masterpieces, which undoubtedly are works of a very different aesthetic. In Puccini's operas the spatio-temporal dilation acts in favour of a reality that goes beyond the continuity of the action. In his most cathartic passages he stretched the narrativic linearity and gave space to *a*-temporal actions that produce nothing else than mere thought.[36] Musicologist Lorenzo Bianconi, referring to Puccini's *Manon Lescaut* (1892), highlights this point:

> If on one side Puccini breaks the narrative continuity, on the other he moderates Verdian metrical stereotypes into fluctuating melodic profiles, [...] and he aims to dissolve the

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[34] Brecht, *An die Nachgeborenen*, eng. trans. H. R. Hays from *Antiwar Songs* http://www.antiwarsongs.org/canzone.php?lang=en&id=4683 (accessed on 16 April 2012). For further reference see Note 48 in Chapter One.

[35] Berio and Sanguineti, *Passaggio* (libretto), 16.

[36] However, such a thought has to be intended within its *verismo* frame, unlike those of Nono, Berio and the authors we are discussing in this thesis.

> standardised forms of singing in propulsive musical prose, when these are not justifiable as scene or ambient music: in other words, he aims to catch reality naturalistically as an ongoing process. [37]

Thus, post-WWII Italian composers anticipated the possibility for a new operatic theatre that could also be erected upon the spatio-temporal manipulation presaged by Puccini.

2.1.4 Triple-narrative: *Opera*

One of the most intriguing and advanced examples of narrative manipulation is Berio's *Opera* (1969-1977). This work presents three layers of constantly interweaving narrative, which are disconnected from each other in both chronological and narrativic terms. They essentially are three separate stories juxtaposed with each other and sharing the common theme of Death. The first layer presents the libretto of Monteverdi's *Orfeo* (1607) by Alessandro Striggio; the second is constructed upon a documentary on the subject of the sinking of the Titanic; and the third is built on Terminal,[38] a spoken play regarding the treatment of the terminally ill. These three narratives travel separately across the whole work and eventually meet at the end, when the audience is brought face-to-face with the reality of Death.[39] It is interesting to notice how in this final passage, where the narratives converge, Berio forcefully emphases the sensation of *a*-temporality and *a*-spatiality: hidden voices from the orchestral pit sing an *Agnus Dei*, while on stage a mezzo-soprano grabs one of the killed children's dolls and sings a Sicilian lullaby saying the words '*E vò*' ('And I go'). These seem to recall another place and time, maybe the ones that reside in the spectator's imagination.

Opera's triple-narrative can arguably be considered the first substantial multi-narrative opera. Although being united by a common theme (in this specific case that of Death), it presents neither one narrative nor do its juxtaposed numbers provide any sense of linearity. It could be argued that Death functions as the narrative of the drama, which anyhow rejects any narration-of-actions in favour of a narration-of-ideas. The multi-narrative structure, therefore, becomes a tool able to disintegrate Aristotelian linearity and invites the spectators to find the thread that lies at the basis of the stations, although such thread does not provide a spatio-chronological linearity but a conceptual one. The title *Opera* itself, as Berio explains, must be interpreted as the plural noun of the Latin word *opus* (work).[40]

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[37] Lorenzo Bianconi, *Il Teatro d'Opera in Italia*, trans. Simone Spagnolo (Bologna: Il Mulino, 1993), 87.
Original quote in Italian:
'*Se da un lato Puccini squarcia la continuità narrativa, dall'altro stempera gli stereotipi metrici verdiani in profili melodici fluttuanti, ampi nel loro respiro perlopiù diatonico, e punta a dissolvere in prosa musicale propulsiva le forme canore standardizzate, quando queste non siano giustificabili come musiche di scena o d'ambiente: punta, in altre parole, a cogliere, naturalisticamente, la realtà come processo in atto.*'

[38] *Terminal* was a production by Jo Chaikin's *Open Theatre*. It was presented in New York shortly before Berio's initial sketches of *Opera*.

[39] In this moment two panic-stricken children are hunted down in a glare of searchlights and killed.

The organisation of *Opera*'s structure appears deliberately casual, and such dramaturgical randomness seems to be also reflected in the musical structure, which moves from one style to another and makes use of specific musical allusions - an aspect that also expresses the arbitrary choice of the composer. These allusions are of two kinds: in some scenes Berio quotes specific works, as for instance his own *Tempi Concertanti* (1958-1959) in the scenes titled *Concerto I* and *II*, and Igor Stravinsky's *Feux d'artifice* (1908) in *Scena*; in other cases he revisits certain musical materials belonging to *Opera* itself, as for instance in *Air*, *Memoria* and *Concerto*. These latter, in fact, come back during the course of the work, recalling those principles of variation Berio adopted in his many *Sequenze*. Such a mechanism of references creates a double perspective: on one hand, the historical references (*Orfeo*'s libretto, Stravinsky's *Feux d'artifice*, etc.) demonstrate the wish to encapsulate an ideology related to 'the poetic metaphor of change and of journeying'[41] (already expressed in Striggio's words 'Behold a traveller, behold a traveller / for whom, only a short time ago, / sighs were food and tears were drink'[42]). This ideology fully accords with the composer's postmodernist vision, which reaches its apex in the same years as *Sinfonia* (1968-1969). On the other hand, the *Sequenz*-istic revisiting of musical and verbal material internal to the work highlights a theme dear to Berio, that of memory. This, together with the theme of Death, is the element that connects *Opera*'s juxtaposed narratives. It creates a path of *análēpsis* and *prolepsis*[43] able to unify the various events of the multi-narrative. This aspect is exemplified in the three scenes called *Memoria* (Memory) - a self-explanatory title - and in the initial *Air*, where a soprano sings Striggio's words 'Do you / Do you remember? / Remember'. Hence, *Opera*'s multi-narrative is not a mere tool of rebellion against Aristotelian linearity, but also is a dramaturgical structure guided by mnemonic and referential principles, which, in a postmodern manner, creates a 'kaleidoscope of references and of *pastiche*, from the popular to the cultivated, from the banal to the abstruse'.[44]

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[40] Consequently the word *Opera* means *works* (more than one *opus*).

[41] Fearn, *Italian Opera since 1945*, 122.

[42] These verses, originally from Monteverdi's *Orfeo* and written by Alessandro Striggio, are used by Berio in *Air*, *Opera*'s initial scene.

[43] The *Análēpsis*, from Greek, is a figure of speech belonging to literary and cinematographic narration. It indicates the rewind of the chronological order of the plot, or those narrated events that place before their natural chronological position. It is often referred to as 'flashback'. The *prolepsis,* also a narrative figure of speech, consists of evoking an event that follows the moment of the story in which it appears. The *prolepsis* is the opposite of a flashback and it is referred to as a 'flash-forward'.

2.1.5 Theatre-of-references: *La Passion selon Sade*

Another opera based upon the principle of references, allusions and mnemonic implications is Sylvano Bussotti's *La Passion selon Sade* (1966),[45] in which the vocal narration is almost entirely assigned to a mezzo-soprano.[46] The piece is unequivocally avant-garde and its drama is 'inextricably rooted in its relationship with the historical past'.[47] The references to the past are interspersed across all aspects of the work, from the text to the on-stage objects, from the characters to the score. *La Passion selon Sade* develops this referential system on principally three levels: firstly, the text is based on a Sonnet by French poet Louise Labé (c.1520-1566); secondly, in the stage-action, Bussotti bases his direction on the writings of the Marquis de Sade;[48] and thirdly, on a personal level, the work presents frequent autobiographical reference to the composer himself. At the same time, the stage is filled with objects referencing operas of the past. This feature, as Example 5 shows, is set out in a detailed stage plan, which indicates that 'the furniture and the scenic elements must be taken from standard operatic repertoire'. [49]

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[44] Fearn, *Italian Opera since 1945*, 123.

[45] *La Passion selon Sade*'s subtitle is a very long yet highly picturesque description. The original subtitle is in French and reads as follows: *Mystère de chambre avec Tableaux vivants, précédé de Solo, avec un couple Rara et suivi d'un autre Phrase a trois* (Chamber mystery with living Tableaux, preceded by a Solo, with a Rara couple and followed by another trio Phrase).
The word 'Rara', as scholar Alessandra Lucioli explains, is an abbreviation 'born with an autobiographical reference from the initials of [Bussotti's] friend Romano Amidei' [Alessandra Lucioli, *Sylvano Bussotti*, trans. Simone Spagnolo (Milano: Targa Italiana, 1988), 38]. Bussotti himself says that Rara has 'a romantic uncontrollable content: it symbolises the Muse, the Inspiring, the Loved and the Lover in a totally eighteen-century sense' [Sylvano Bussotti, 'Autoritratto' in *Sylvano Bussotti e il suo Teatro*, ed. Francesco Degrada, trans. Simone Spagnolo (Milano: Ricordi, 1976), 17]. Bussotti dedicated numerous works to the word/symbol 'Rara'. These, although musically different, are connected by autobiographical inspirations. Some examples include *Rara, eco sierologico* (1964-1967), *The Rara Requiem* (1969-1979), *Raramente* (1971) and *Raragramma* (1982).

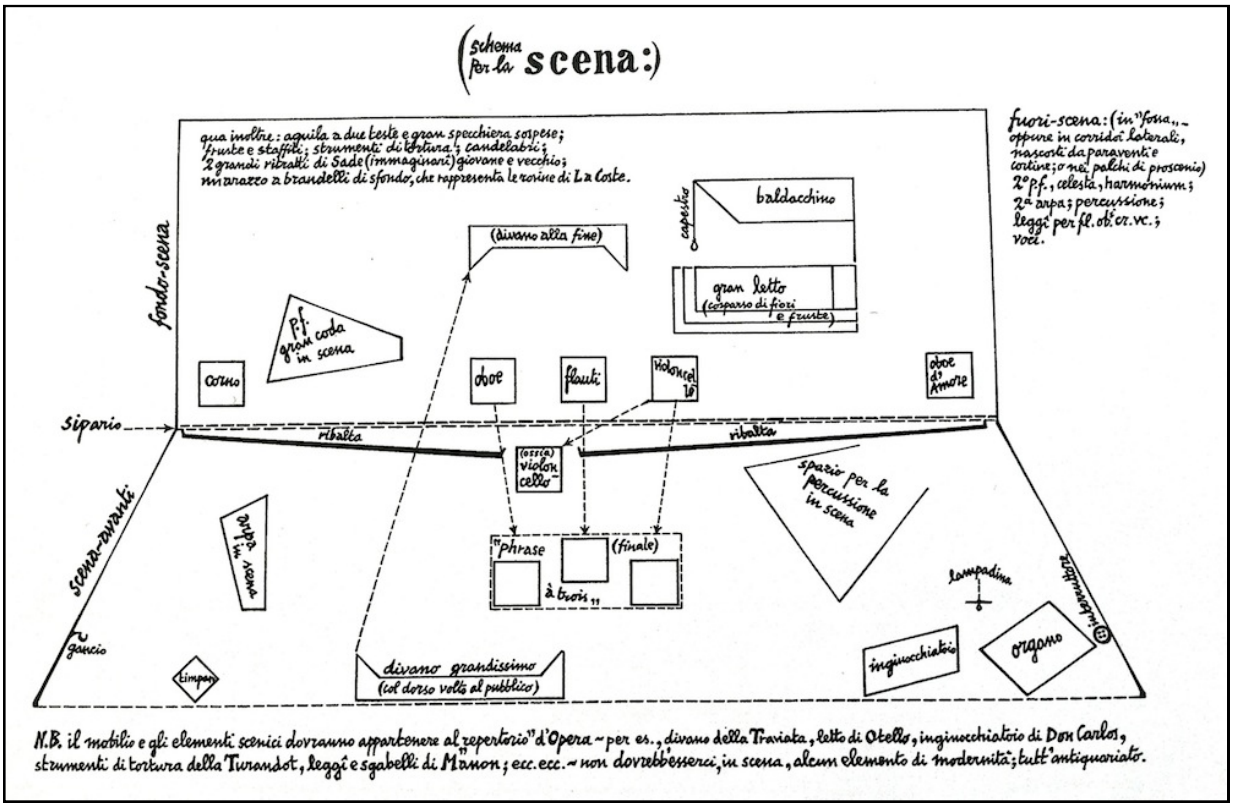
[46] The voice and characteristics of the mezzo-soprano was originally inspired by singer Cathy Berberian, who first interpreted the work.

[47] Fearn, *Italian Opera since 1945*, 101.

[48] The Marquis de Sade (1740-1814), whose actual name was Donatien Alphonse François, was a French aristocrat, philosopher, writer and revolutionary politician. He also was well known for his libertine sexuality, a feature that inspired *La Passion selon Sade* and that Bussotti embedded in many of his works.

[49] The original instruction that Bussotti wrote on the Scene's diagram (at the bottom of Example 5) reads as follows: '*il mobilio e gli elementi scenici dovranno appartenere al repertorio d'Opera*'.

Example 5: *Schema per la scene* (Scene's diagram) from Sylvano Bussotti's *La Passion selon Sade* (1966) [50]


(schema per la scena:)
qua inoltre: aquila a due teste e gran specchiera sospese; fruste e staffili; strumenti di tortura; candelabri; 2 grandi ritratti di Sade (immaginari) giovane e vecchio; un arazzo a brandelli di sfondo, che rappresenta le rovine di La Coste.
fuori-scena: (in "fossa" - oppure in corridoi laterali, nascosti da paraventi e cortine; o nei palchi di proscenio) 2° p.f., celesta, harmonium; 2ª arpa; percussione; leggi per fl. ob. cr. vc.; voci.
fondo-scena
capestro
baldacchino
(divano alla fine)
gran letto (cosparso di fiori e fruste)
p.f. gran coda in scena
corno
oboe
flauti
violoncello
oboe d'Amore
sipario
ribalta
ribalta
(ossia) violoncello
spazio per la percussione in scena
scena-avanti
arpa in scena
"phrase
(finale)
à trois"
lampadina
interruttore
gancio
timpani
divano grandissimo (col dorso volto al pubblico)
inginocchiatoio
organo
N.B. il mobilio e gli elementi scenici dovranno appartenere al "repertorio" d'Opera - per es., divano della Traviata, letto di Otello, inginocchiatoio di Don Carlos, strumenti di tortura della Turandot, leggi e sgabelli di Manon; ecc. ecc. - non dovrebb'esserci, in scena, alcun elemento di "modernità"; tutt'antiquariato.

These objects include the divan from *La Traviata*, the whips from *Turandot*, the bed from *Otello*, the kneeling-stool from *Don Carlos*, etc. The name of the protagonist *Justine-Juliette* is taken from the Marquis de Sade's first works *Justine, ou les malheurs de la vertu* and *Juliette, ou les prospérités du vice*. Furthermore *La Passion* is explicitly inspired by 'the themes of sadomasochism, [...] [which] are camouflaged within the fervid chamber echo of Bach's passions'.[51] From an instrumental point of view the ensemble 'draws inspiration from the voice of the oboe, the oboe d'amore, the flutes and then the horn and the violoncello; it uses the organ and the harmonium, but the specific timbre of a theatricality of the present occurs with a pair of grand pianos and the use of abundant percussion'.[52]

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[50] Bussotti, *La Passion Selon Sade* (score) (Milano: G. Ricordi & C. s.p.a., 1966).

[51] Sylvano Bussotti, La Passion selon Sade-Le bal Miro', trans. S. Hastings (CD, Edizioni Casa Ricordi, Milano, CRMCD 1002, 1987), 7.
Original Italian quote by Bussotti:
I temi del sodomasochismo, [...] *si assommano sotto le mentite speglie di un'eco cameratistica infervorata dalle passioni bachiane.*

[52] Bussotti, La Passion selon Sade-Le bal Miro', trans. Simone Spagnolo, CD, 4.
Original Italian quote by Bussotti:
L'organico strumentale si rifà alle voci dell'oboe, dell'oboe d'amore, dei flauti e poi del corno e del violoncello; utilizza organo e armonium, ma è con con una coppia di pianoforti a gran coda e con l'uso di abbondanti percussioni, che si realizza il timbro specifico di una teatralità del presente.

In this opera Bussotti expresses theatricality through an inseparable relationship between visual elements in the score, the actions of both singers and musicians, and all the audio-visual references. This work is a remarkable achievement of a multi-, or perhaps trans-disciplinary[53] synthesis between musical, theatrical and visual languages. The score, as Example 1 (and partly Example 5) demonstrates, embodies an indissoluble amalgam of text, music and action, from which the narration emerges as allusions that create a theatre-of-gestures. It is within the proxemic element, of both singers and musicians (including the conductor), that the narrative takes place: everybody acts, at the same time, as musicians and actors. However the narrative is not the outcome of a chronological or logical series of events, but the fruit of a constant interpretation of the score's dense symbolism. As scholar Andrea Lanza explains , the drama is brought to light 'through a kaleidoscope of cultural seductions and highly cultivated idiosyncrasies, continuously stimulated by a capricious sensuality that sparks up within the voluble game of intellectual symbolism, of precious perversions and of finest erotic symbolisms'.[54] It is the gesture that determines the operatic poetry and lyricism, whilst providing through a succession of unrelated events the story-of-the-historical-past: a contemplative exposition of the cultivated past. However, Bussotti's relationship with the past is not to be read in postmodernist terms, as in Berio's *Opera*. It instead has to be intended as 'the musical transposition of a literary process'.[55] As Andrea Lanza maintains, Bussotti's score recalls 'those long sentences dear to Marcel Proust, which disentangle themselves across entire pages without continuous progress, in subtle and changeable articulations'.[56] *La Passion selon Sade* somehow reminisces that literary process contained in Proust's *La recherche du temps perdu* (In Search of Lost Time, 1909-1922), in which the writer spends 'thirty pages to describe how [he] toss and turns in bed before falling asleep'.[57] In his work Proust, like Bussotti in *La Passion*, dilates chronological-time so as to highlight and expand experiential-time. Similarly to *Opera*, Bussotti makes great use of *análēpsis* and *prolepsis*, which constantly shift the sense of the present moment and travel across the whole historical past. *La Passion selon Sade*, to make a further analogy, adopts the same process Gérard de Nerval employed in *Sylvie* (1853), a novel in which 'at every moment [the reader is obliged] to go back [...] to check where he is, if it is the present or a return to the past'.[58] In *La Passion*, as well as other Bussotti's works,[59] the performing gesture is the key aspect generating the drama: it 'appears as a spontaneous excrescence of the sound, an extrinsication [objectification] over the auditive level of implications embedded in the compositional act'.[60] Such process puts into effect 'that liquefaction of the form in the content that has been constitutive of the new theatrical poetics of those years'.[61]

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[53] According to Romanian theoretical physicist Basarab Nicolescu, the term 'transdisciplinarity concerns that which is at once between the disciplines, across the different disciplines, and beyond all disciplines. Its goal is the understanding of the present world, of which one of the imperatives is the unity of knowledge.' [Basarab Nicolescu, 'Methodology of transdisciplinarity - Levels of reality, logic of the included middle and complexity' *Transdisciplinary Journal of Engineering & Science* 1/1 (2010), 22.]

[54] Andrea Lanza, 'Il Secondo Novecento', in *Storia della Musica*. 2nd ed. ed. Società Italiana di Musicologia, tr. Simone Spagnolo (Torino: EDT, 1991), 157-158.

[55] Ibid., 159

[56] Ibid., 159

[57] Umberto Eco, *Six Walks in the fictional woods: The Charles Eliot Norton Lectures* (Cambridge: Harvard University Press, 1995), 49.

Although *La Passion selon Sade* is not based on a narrative linearity, we cannot simply define it as a multi- or non-linear-narrative (as on the contrary we can for *Opera* and *Intolleranza 1960*). It is neither based on a number of superimposed or interwoven narratives, nor does it develop a succession of actions distinguishable as present or past events. It instead epitomises an 'amorphous paste', a '*continuum*'[62] - as Umberto Eco likes to say - of *análēpsis* and *prolepsis* that fully relies on our historical background, in which past and present appear as one. It is within its system of references and allusions that a narrative materialises as a *unicum* and shows itself to the audience, whose only narrativic handhold takes shape within an *a*-temporal past. Therefore, with *La Passion* we do not have a mere theatre-of-ideas, as for Berio and Nono, but a theatre-of-references. All theatrical parameters merge into a representational experience that Raymond Fearn calls 'total theatre'.[63] Or, as Alessandra Luccioli suggests, a 'theatre in the theatre':

> Total theatre, thus, but also theatre in the theatre: from the antique operatic furniture to the projection of slides related to the ongoing spectacle and to the role-exchange between the audience and the "actors" - the audience can go on the scene, the "actors" enjoy the performance; from the open-curtain interval to the Pirandellian characters, like

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[58] Marcel Proust, 'Gérard de Nerval' in *Contre Sainte-Beuve*, trans. Paolo Serini (Torino: Einaudi, 1958), 178.

[59] Such as for instance *Les Petits Plaisirs* (1957), *Tableaux Vivants* (1964), *Ancora Odono i Colli* (1967/68), and *Lorenzaccio* (1968/72).

[60] Lanza, 'Il Secondo Novecento', 158.

[61] Ibid., 158

[62] 'Amorphous paste' and '*continuum*' are terms adopted by Umberto Eco in:
Umberto Eco, 'Il senso del continuum' in *Kant e l'Ornitorinco*, 5th ed. (Milano: Bompiani, 2008), 38-41.

[63] Fearn, *Italian Opera since 1945*, 101.

> the “renowned *Direttore d’orchestra*” and the *Maestro di Cappella*, who first of all “act” themselves. [64]

2.1.6 Anti-opera and meta-opera

It has been hinted at earlier that Berio wished to create the genre of *anti-opera*, and his stage works, particularly *Opera* and *Un re in ascolto*, are examples of this. By subverting classical narrative principles, Berio aimed to provide an *anti-opera* statement, establishing a theatre that could reject, in aesthetic terms, the works of the past. Similarly, it is possible to say that also *La Passion selon Sade*, *Intolleranza 1960*, *Satyricon*, *Atomtod*, *Passaggio*, and so on, are also works that provide *anti-opera* statements. They all subvert the traditional canons. However these works did not result in a destruction of the genre, as the term *anti-opera* would seem to suggest. The avant-gardistic approach these composers undertook did not seek to literally destroy the genre of opera. If they were not interested in the validity of this genre they could have simply not written it, as for instance Boulez did.[65] Their productions, on the contrary, tended to regenerate the medium of opera and intended to make an operatic-comment about opera itself: it is as if they wrote operas about Opera. In fact, post-WWII Italian composers did not literally produce *anti-operas*, they rather composed what Eric Salzman and Thomas Desi call *meta-operas*,[66] meaning operas-about-Opera. Is Berio’s *Passaggio* not a statement about the unexplored dimensionalities of the genre of opera? Is *Opera* not the demonstration that operatic narratives can be unfolded and superimposed? Is *La Passion selon Sade* not the proof that an opera’s narrative can contain in itself all the narratives of the operas of the past? These questions are rhetorical. What matters here is the fact that Italian post-

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[64] Alessandra Lucioli, *Sylvano Bussotti*, trans. Simone Spagnolo (Milano: Targa Italiana, 1988), 48.
Original Italian quote:
Teatro totale, dunque, ma anche teatro nel teatro: dal mobilio di antiquariato operistico alla proiezione di diapositive relative allo spettacolo in corso e allo scambio di ruoli tra il pubblico, che può salire sulla scena, e gli “attori”, che assistono al concerto; dalla pausa a sipario aperto ai personaggi di pirandelliana memoria, come il “noto Direttore d’orchestra” e il Maestro di Cappella, che “recitano” in primo luogo se stessi.

[65] Composer Pierre Boulez, coherently with his formalist vision of music, maintained the idea that music does not generate meaning, nor drama of any kind. Therefore, following his own ideological values, he rejects opera as a musical genre that could pay justice to the art form of music itself. Formalism, and the other twentieth century hedonistic schools of thought, repudiated opera and any kind of stage music. Boulez himself said in his 1967 *Der Spiegel* interview that ‘the most elegant solution would be to explode the opera houses’ (Pierre Boulez, ‘SPRENGT DIE OPERNHÄUSER IN DIE LUFT!’, Der Spiegel, 25 September 1967, Der Spiegel 40/1967): they were just totally incompatible with his formalistic vision of music

[66] Eric Salzman and Thomas Desi describe with the term *meta-opera* those operas about opera, saying that ‘in effect [they are] a whole subgenre self-reflexive of contemporary opera’ (Salzman and Desi, *The New Music Theatre*, 9).

WWII opera has at its heart the need for commentary about opera itself,[67] without denigrating or abandoning it. The person who, on the contrary, composed a proper *anti-opera* is the American composer John Cage (1912-1992), a non-Italian who has always rejected the validity of opera *in toto*. It is well known how Cage, 'when asked what operas he had heard in his youth, he [Cage] answered, «the only one I heard was Aida…that's Verdi, isn't it?»'.[68] Cage's *Europeras*[69] (1987-1991), are indeed intended as *anti-operas*. As scholar Herbert Lindenberger explains, Cage 'takes the whole history and scope of an art form - European opera - and shows how ridiculous it is and says goodbye to it, like putting a period at the end of the sentence'.[70] It is hard to imagine that a similar attempt could have come from Italian composers, despite their avant-gardistic styles. Their background was too pregnant with European opera to 'says goodbye to it'.[71] They did not intend this. Their productions, in fact, demonstrate a desire for regeneration of the genre, which had to unavoidably begin from exploring the unforeseen possibilities of opera itself. We can thus say that they wrote *meta-operas*, not *anti-operas*.

2.1.7 Non-linear-narrative in Italian post-WWII literature: *Le città invisibili* and *Se una notte d'inverno un viaggiatore*

The above considerations prove that non-linear-narrative does not solely regard a revolutionary approach as one aiming to subvert the canons of classical theatre. It also exemplifies a powerful tool reflecting on 'what opera is' and 'what story-telling is'. And it is important to point out that the matter of narrative and story-telling has been explored by composers as much as writers. Italo Calvino (1923-1985) is certainly the author that has most painstakingly contributed to this field. It is crucial to mention him in this discussion as he has also been an important collaborator for Berio, for whom he wrote the librettos of *La vera storia* (1977-1981) and *Un re in ascolto*.[72] In his novels *Le città invisibili* (Invisible cities, 1972) and *Se una notte d'inverno un viaggiatore* (If on a winter's night a traveler, 1979) he arguably reached his richest narrative manipulations, sophisticated yet apparently simple structures that share numerous similarities with the narrative structures of Italian post-WWII operas. As film director and writer Pier Paolo Pasolini comments, Calvino's narratives hold a 'completely visionary relativism, confronted with infinitely different possibilities'.[73]

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[67] Such operatic comments, for historical and aesthetic reasons, have regarded not only the genre of opera, but also the opera house, as an institution and as a structure. Italian post-WWII composers were concerned with the opera house as both a bureaucratic mechanism and a performance space. Their concerns were addressed toward the visual and auditory limits of the opera house, which confined the musico-theatrical elements to specific locations, so as to prevent their theatrical exploitation and trans-disciplinarity.

[68] Herbert Lindenberger, *Opera in History* (Stanford: Stanford University Press, 1998), 249.

[69] *Europeras*, commissioned by the Frankfurt Staatsoper is a series of five operas which apply the technique of indeterminacy to plot, stage directions, lighting, costuming, props and sets, as well as to the music, juxtaposing traditional operatic episodes drawn from fragments of the 18th and 19th century repertoire and intermittently drowned out by a taped Opera Mix.

[70] Lindenberger, *Opera in History*, 241.

[71] Ibid., 241

Le città invisibili is composed of essentially two narrativic objects: on one side, it narrates a series of travel reports Marco Polo makes to the Tartars' emperor Kublai Khan; on the other, it presents descriptions of a number of cities. These latter are not 'recognisable cities; they are all invented; [...] [and each of them] should offer food for thought on each city or for the city in general'.[74] The narrative structure is composed by a constant alternation of Marco Polo and Kublai Khan's conversation and the descriptions of the fictional cities. Between each Polo-Khan's conversation, the cities are presented in groups of five or ten. Moreover, on a plot-level, each city's description is completely unrelated to that of the other cities and to the chapters dedicated to the protagonists. This narrative structure is evidently not linear, but multi-narrative. Each city is implicitly interwoven with the others and with Polo-Khan's dialogues. At the same time, the logic of the cities' exposition is *a*-chronological, whilst Marco Polo and Kublai Khan's chapters are positioned in chronological order. The succession of the events, thus, becomes irrelevant: it is rather that, through our individual interpretation, we find a narrativic path. Moreover, *Le città invisibili* does not have a beginning or an end. As Calvino himself says 'this is a book made as a prism, and it has conclusions a bit everywhere, written along all its corners'.[75] In this sense the chapters of *Le città invisibili* could almost be shuffled, exactly as Marc Saporta's novel *Composition N.1*, which 'invites the reader to shuffle the pages as a deck of cards'.[76]

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[72] In addition to *La vera storia* and *Un re in ascolto*, Calvino also wrote texts for other *azioni musicali* including Berio's *Allez-hop*, Sergio Liberovici's *La panchina* and *Lo spaventapasseri e il poeta*, Bruno Gillet's *Arie per l'opera buffa* for *Il visconte dimezzato*, and lyrics for songs by Sergio Liberovici, Fiorenzo Carpi, Piero Santi and Mario Peragallo.

[73] Pier Paolo Pasolini, 'Postfazione' in *Le città invisibili*, trans. Simone Spagnolo (Milano: Oscar Mondadori, 2012), 164.

[74] Italo Calvino, 'Presentazione' in *Le città invisibili*, trans. Simone Spagnolo (Milano: Oscar Mondadori, 2012), V.

[75] Ibid., X

[76] Marc Saporta, *Composizione N.1. Romanzo*, trans. Simone Spagnolo (Milano: Lerici Editori, 1962), cover page.

Similarly, *Se una notte d'inverno un viaggiatore* develops a multi-narrative. It presents ten different stories, all clearly unrelated. More precisely, they are ten beginnings of stories, all of which are interrupted as soon as they start to take shape. At the same time, these ten stories alternate with the story of a reader, who, as Calvino imposes, is the actual reader, 'you':[77] 'the Reader is the protagonist, who begins reading a book ten times; however, due to circumstances, he does not manage to finish it'.[78] Although the Reader's story is exposed in chronological order, the ten different beginnings constantly interrupt it, so that the narrative linearity is fragmented and the whole novel operates through a multi-narrativic logic.[79] However, *Se una notte d'inverno un viaggiatore*'s structure does not intend to provide narrativic confusion, as it may superficially suggest. It shows at its heart a clear and noble theme: each story is the product of other stories, and all books' narratives are starting points that unavoidably lead to many, possibly infinite narratives. These would all depend on the reader's point of view, who, eventually, is the person self-composing his own narrative. Calvino maintains this point as follows: 'I tried to give evidence of the fact that every book arises in the presence of other books, in relation and comparison to other books'.[80] It can be argued that such a reader-book relationship is connected with the concept of *opera aperta*, which asserts that any art work is open to the reader's interpretation. This perspective reveals that the crucial aspect of Calvino's interrupted and juxtaposed stories manifests within the void that exists between them, in the words that are not-said. It is in those missing words that a narrative is created: a narrative that becomes inescapably personal to each reader. It is in such a void that 'the lazy mechanism'[81] of a book - as Umberto Eco calls it - resides: a mechanism 'that lives on the surplus of sense introduced into it by the receiver'.[82] Eco clarifies this point as follows: 'the text is thus woven of white spaces, of interstices to be filled, and the person who created it predicted that they were going to be filled and left them blank'.[83]

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[77] The actual reader, 'you', is referred to throughout the whole *Se una notte d'inverno un viaggiatore*. All chapters dedicated to the Reader's story are, in fact, narrated in the second person, 'you'.

[78] This quote is paraphrased by the author from: Italo Calvino, *Se una notte d'inverno un viaggitore*, trans. Simone Spagnolo (Milano: Oscar Opere di Italo Calvino, 1994), back-cover page.
Original text in Italian:
Protagonista è il lettore, che per dieci volte comincia a leggere un libro che per vicissitudini estranee alla sua volontà non riesce a finire.

[79] Such multi-narrativic logic is arguably exemplified in chapter VIII, which presents a series of apparently unrelated pages from Silas Flannery's diary, one of the characters.

[80] Calvino, *Se una notte d'inverno un viaggitore*, back-cover page.

[81] Umberto Eco, *Lector in Fabula: La Cooperazione Interpretativa nei Testi Narrativi*, 11th ed. trans. Simone Spagnolo (Milano: Bompiani, 2010), 52.
A full English translation of this work has never been published. However, it is possible to find some passages of it translated in English in: Umberto Eco, *The Role of the Reader: Explorations in the Semiotics of Texts* (Bloomington: Indiana University Press, 1979.

[82] Ibid., 52

Hence, the interrupted narratives in *Se una notte d'inverno un viaggiatore* combine to compose a structure that self-develops toward a possibly infinite narrative: each story leads to another story, which in turn leads to another story, which in turn leads to another story, and so on. The narrative structure of this book can be summarised, as Calvino writes in the preface, through the system of binary alternatives used by Plato in his *Sophist* (360 B.C.). This system implies that every time an alternative is excluded the other, in turn, divides into two alternatives. By following such a system every interrupted story, then, unavoidably leads to two further stories, one of which is excluded and the other continues its endless ramification.

The diagram in Example 6 shows Plato's system of binary alternatives applied to *Se una notte d'inverno un viaggiatore*. Each novel leads to bifurcations, until reaching the last path showing that 'the world continues'.[84] Such an open structure achieves a *teatro polidittico* (poly-dictic theatre),[85] a theatre of specular images alluded to in the chapter 'In una rete di linee che s'intersecano': [86]

> My intent is to rebuild the museum put together by the Jesuit Athanasius Kircher, author of the *Ars magna lucis et umbrae* (1646) and inventor of the «polydictic theatre» in which about sixty small mirrors plastering the inside of a big box transform a branch into a forest, a tin soldier into an army, a little book into a library. [87]

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[83] Ibid., 52

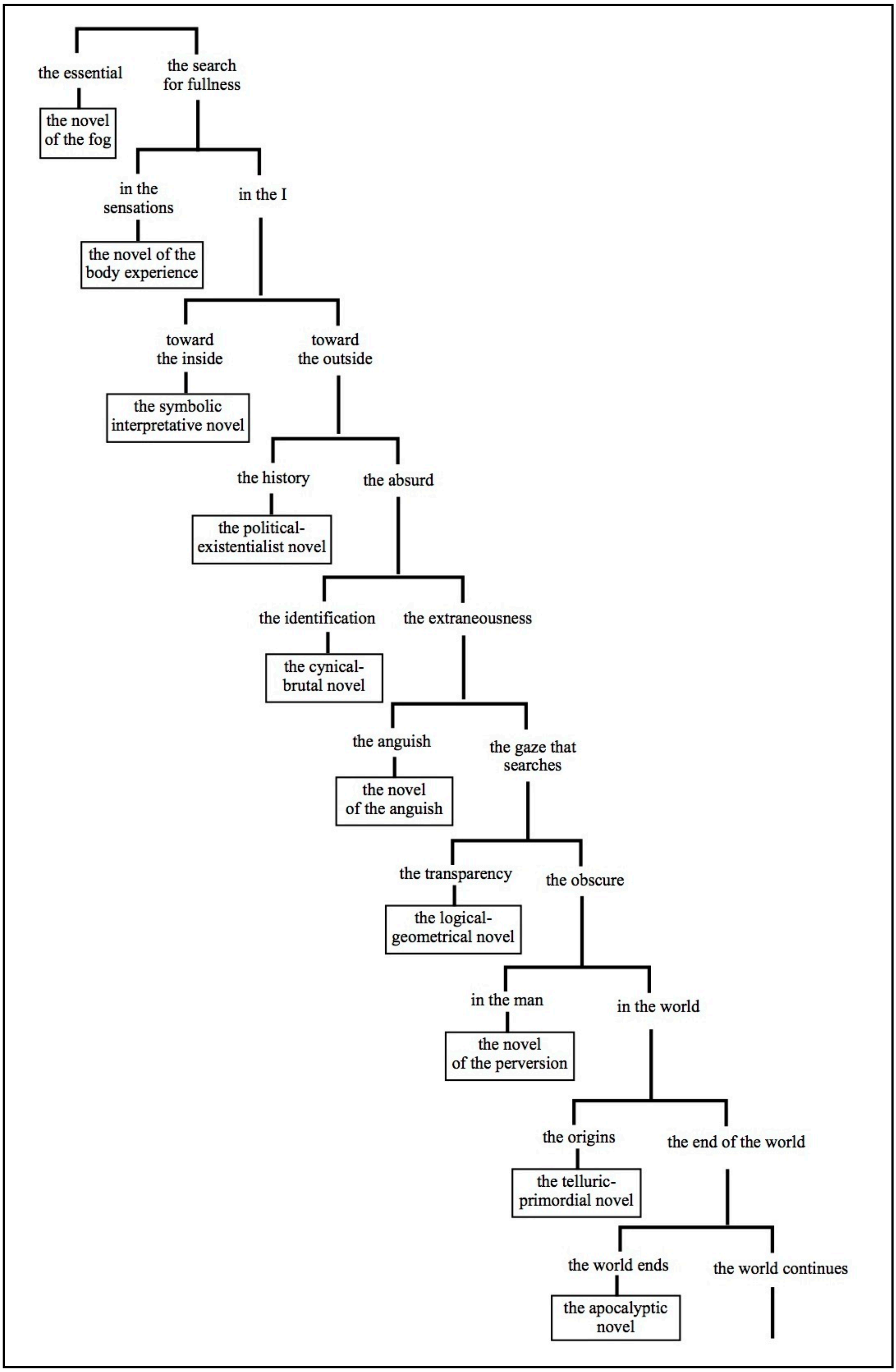
[84] See the bottom right corner of Example 6's *Diagram of binary alternatives*.

[85] This singular term does not exist in dictionaries and can be defined as a neologism. It etymologically comes from the Greek words *poly* (many) and *dicticos* (to show, to demonstrate, to reveal). The expression 'poly-dictic theatre' can therefore be translated as 'theatre that shows multiple things', or 'theatre able to reveal multiples facets of one (the same) thing'.

[86] 'In una rete di linee che s'intersecano' (In a web of intersecting lines) is a chapter of *Se una notte d'inverno un viaggiatore*, placed between the seventh and the eighth chapter.

[87] Calvino, *Se una notte d'inverno un viaggitore*, 161.

Example 6: *Diagram of binary alternatives* from Italo Calvino's *Se una notte d'inverno un viaggiatore*'s [88]


the essential
the search for fullness
the novel of the fog
in the sensations
in the I
the novel of the body experience
toward the inside
toward the outside
the symbolic interpretative novel
the history
the absurd
the political-existentialist novel
the identification
the extraneousness
the cynical-brutal novel
the anguish
the gaze that searches
the novel of the anguish
the transparency
the obscure
the logical-geometrical novel
in the man
in the world
the novel of the perversion
the origins
the end of the world
the telluric-primordial novel
the world ends
the world continues
the apocalyptic novel

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[88] Italo Calvino, 'Presentazione' in *Se una notte d'inverno un viaggitore*, trans. Simone Spagnolo (Milano: Oscar Opere di Italo Calvino, 1994), XV.

2.1.8 Polydictic-theatre and theatre-of-the-imagination: *La vera storia* and *Un re in ascolto*

Calvino's works demonstrate the widespread interest, during the 1970s and 80s, in the use of multi-narrative at a cross-disciplinary level,[89] and such an interest is reflected in Berio's later operas *La vera storia* and *Un re in ascolto*. *La vera storia* (The true story) differs from the works discussed earlier in its structural organisation. This opera indeed presents multiple narratives, but they are not unrelated: it narrates the same story twice from two different perspectives, so that the fulcrum of the work resides in the relationships between them. The *fabula*[90] is essentially the same, but the points of view determining its sense greatly subverted it. The drama at the basis of the work narrates the execution of a nameless offender by a firing-squad, and subsequently the kidnapping of the city governor's son. This opera's double perspective creates a sort of bi-dimensional object, or, as Raymond Fearn says, a 'reflection which is seen in a kind of distorting-mirror'.[91] The entire opera, therefore, appears as an enormous theme and variation. Berio himself comments on this:

> Part I is an opera, Part II is not. Parts I and II show the same thing in different ways, as if two ballad-singers were suggesting different versions of the same narrative structure. One could think of one of the two Parts as a 'varied ritornello' - even as a parody - of the other. In Part I, made up of closed numbers, scenic action predominates; in Part II musical action predominates. In Part I there are protagonists, in Part II only their echo remains. Part I is real and concrete, Part II is dreamt. [92]

La vera storia's double-perspective seems to state that every story, depending on points of view, unavoidably implies another story - almost like Calvino's idea that 'every book arises in the presence of other books'.[93] As Berio wrote 'we wanted to suggest that behind a «true story» there always is another truer one'.[94] In this opera Berio and Calvino are somehow constrained to present only two perspectives, but the sensation of *teatro polidittico*, transforming 'a branch into a forest',[95] is evident.

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[89] Other examples of this practice include Dario Fo's *Mistero Buffo* (Comical Mystery, 1969), Primo Levi's *Il Sistema Periodico* (The Periodic Table, 1975), Stefano Benni's *Il Bar Sotto il Mare* (The Café Under the Sea, 1987) and Andrea Camilleri's *Il Birraio di Preston* (The Brewer of Preston, 1995).

[90] As mentioned in Chapter One, *fabula* is a term employed in narratology and indicates the chronological order of the narrated events, the story.

[91] Fearn, *Italian Opera since 1945*, 179.

[92] Luciano Berio, 'Opera e no', programme note in *La vera storia*'s première (Milano: La Scala, 1982), 27.

[93] Calvino, *Se una notte d'inverno un viaggitore*, back-cover page.

Moreover, *La vera storia* offers a further narrativic dimension. This is connected to the character of the *Cantastorie* (storyteller),[96] who performs six *Ballate*. These do not belong to the narrative unity of either Part, and provide external comments on the progress of events. Such *Ballate* are spread across the whole opera, and although they are interrupted by (and interrupt) the other scenes, they are ordered according to a logical linearity. Each *Ballata* moves the narrative forward by commenting on both the ongoing scenes and the previous *Ballata*. From this point of view, the function of the *Cantastorie* recalls Polo-Khan's conversations in *Le città invisibili* and the Reader's story in *Se una notte d'inverno un viaggiatore*. He acquires the role of glue, of an invisible link underlying the fragmentation of the narrative. And it is in his words that we can find an openness towards untold perspectives, towards those other stories hiding behind a story:

> But if we go back up from one origin to another
> what can we find?
> A landscape that is certainly no better
> than that promising us
> the ill-omened continuation
> of our story.
> If however we could manage to fix
> anyway a starting point
> for our pains
> there could well be a point in the future
> where direct and indirect consequences will not

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[94] Luciano Berio, *Un ricordo al futuro. Lezioni americane* trans. Simone Spagnolo (Torino: Giulio Einaudi Editore, 2006), 87.
I have translated this quote myself from the original Italian text of *Un ricordo al futuro* as I believe it suggests the concept more effectively and succinctly than the English translation of *Remembering the Future,* which paraphrases the sentence as follows: 'we also wanted to suggest that a "true story" is always different from the way it appears at first sight and that in back of it there may be another story that is even truer' [Berio, *Remembering the Future*, 109].
As mentioned in Footnote 19 of Chapter 2, Berio wrote his Harvard Charles Eliot Norton lectures partly in Italian and partly in English, and as a result there were multiple versions of each lecture. For further details see:
- This thesis' Footnote 19 of Chapter 2.
- Talia Pecker Berio, 'Preface' in: Luciano Berio, *Remembering the Future* (Cambridge & London: Harvard University Press, 2006).

[95] Calvino, *Se una notte d'inverno un viaggitore*, 161.

[96] *La vera storia*'s *Cantastorie* was inspired by the Sicilian story teller and ballad singer of folkloristic tradition.

be felt anymore... [97]

The *Cantastorie* hints at allusions, makes comments about past events and future possibilities, and signals the importance of addressing thoughts to 'consequences'. He does not talk about the protagonists, nor about their conflicts. *La vera storia* does not explore any of the protagonists' profiles. As Berio says 'there is a general air of indifference with regard to the characters - who are not really characters - but a great deal of attention, on the other hand, is given to the narrative function they explicate'.[98] This aspect exemplifies the refusal of the characters to develop psychologically. These characters, Brechtianly, lose their personality in favour of *off*-stage (*ultra*-stage, *trans*-stage) concepts.[99] And so does the *Cantastorie*, who, accompanied by folkloristic instruments, 'speaks directly to the spectator, or more accurately perhaps, speaks *on behalf of* the spectator, in the manner to which many of Brecht's dramas have accustomed us'.[100] The absence - the roughness - of the characters' profiles allows the narrative to shift and show unexpected perspectives: 'the narrative is treated like an object which changes and in its turn modifies its subject'.[101] It is in this self-transformation and subject-modification that the narrative manifests its poly-dictic properties and all its possible stories. But this process, eventually, leads to an unavoidable question - which Berio asks and answers himself: 'where does the true story of *La vera storia* lie? In the first or in the second part? I don't know. Someone watching and listening might well come up with the hypothesis of a third part, truer than the other two perhaps'.[102] This Third Part, to make an analogy, is that 'garden whose terraces look out only on our mind's lake'.[103]

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[97] Calvino, 'Testi per musica' (libretto for *La vera storia*), trans. Simone Spagnolo, 697.
Original text in Italian:
Ma se risaliamo da un'origine all'altra
che cosa si ritrova?
Un panorama che non è certo meglio
di quello che ci promette
il seguito nefasto
della nostra storia.
Se però riuscissimo a fissare
comunque un punto di partenza
per i nostri mali
ci sarà pure nel futuro un punto
dove conseguenze dirette e indirette non
si facciano più sentire...

[98] Berio, *Remembering the Future*, 110.

[99] Such *off*-stage (*ultra*-stage, *trans*-stage) concepts refer to those archetypal ideas discussed in Paragraph 2.1.1. It can be argued that the lack of psychological connotations characterising *La vera storia*'s protagonists reflects the conceptual idea of representing the elements composing Carl Gustav Jung's collective unconscious.

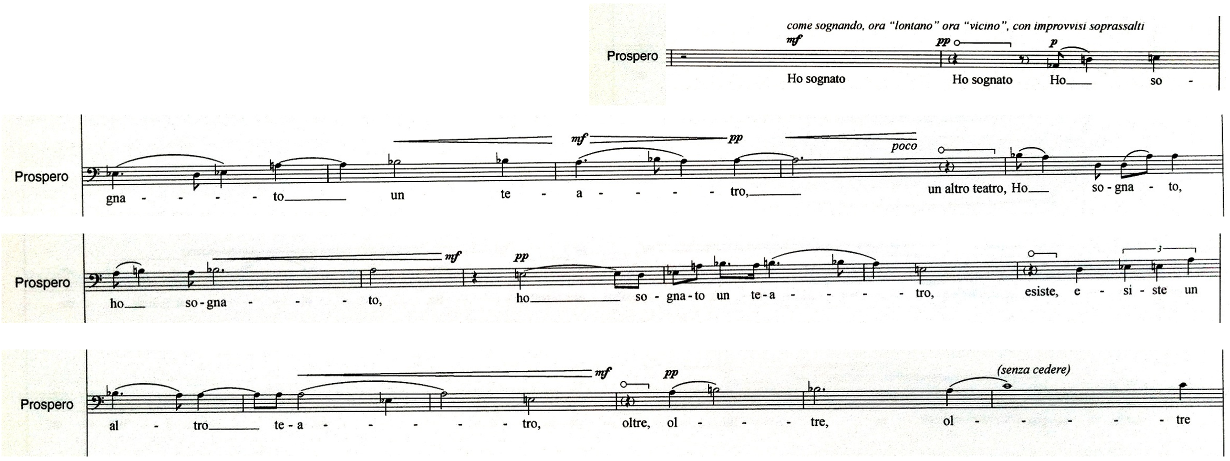
[100] Fearn, *Italian Opera since 1945*, 179.

[101] Berio, *Remembering the Future*, 110.

Similar allusions impregnate *Un re in ascolto* too. In this work both characters and narrative constantly allude to another story, another theatre. Such allusions are introduced right at the beginning of the work (Example 7), when the principal character Prospero sings the following Aria:

> I dreamt a theatre, another theatre, there exists
> another theatre, other than my theatre,
> a theatre, not mine, but that I know,
> I remember, or rather I remember
> having forgotten, only this,
> a theatre where an I whom I do not know sings... [104]

Example 7: Prospero's opening line from Berio's *Un re in ascolto* (bars 3-12) [105]



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[102] Ibid., 112

[103] Italo Calvino, *Le città invisibili*, trans. Simone Spagnolo (Milano: Oscar Mondadori, 2012) p.113.
Arguably, this sentence (said by Marco Polo in *Le città invisibili*) is one of the most remarkable passages of the novel. Through this line Marco Polo reveals to emperor Kublai Khan (and to the reader) that there is a world ('our mind's lake') that exists alongside the real, experienceable world.

[104] Calvino, 'Testi per musica' (libretto for *Un re in ascolo: Arie di Prospero*), trans. Simone Spagnolo, 750.
Original text in Italian:
Ho sognato un teatro, un altro theatro, esiste
un altro theatro oltre il mio teatro
un teatro non mio, che pure io
conosco, io ricordo, ossia ricordo
d'aver dimenticato, solo questo,
un teatro dove un io che non conosco canta...

[105] Luciano Berio, *Un re in ascolto: Azione musicale in due parti* (score) (Vienna: Universal Edition, 1983), 1-4.

The other theatre Prospero refers to is the theatre of his dreams, which adds a further point of view to the imaginary perspectives *La vera storia* had already created. *Un re in ascolto* develops its multi-narrative upon the bivalent appearance of Prospero, who embodies a double character: he is both a king and an old theatrical impresario. The opera centres upon two main, coexisting stories. On one side Prospero acts the role of a king listening to noises coming in various directions from his castle so as to learn about the loyalty of the people surrounding him, eventually finding out that his wife is unfaithful to him and his authority is in decline. On the other side, Prospero acts as an old theatrical impresario who gradually loses control of events during the theatrical rehearsals of Shakespeare's *The Tempest*.[106] The two stories fully intersect: the impresario becomes the protagonist of the play which he is unsuccessfully attempting to put on stage, but the stage itself, in turn, transforms into the king's castle. The multi-narrative is also reflected in the structure of the libretto, which is composed of texts taken from several authors[107] (in the same postmodernist manner Berio adopted for *Opera*). This created a juxtaposition that stretched the narrative's temporality far beyond Prospero's chronological events. As the composer says, 'past, present and future continuously fuse within the scene, the text and the music'.[108] The narrative is therefore not only multiple, but also, and most importantly, *a*-temporal, perhaps *omni*-temporal. In this work the three Aristotelian unities are totally annulled and the *fabula* transforms into Eco's *continuum*.[109] Such narrative fragmentation and *a*-temporality compelled Berio himself to refuse to define his work as an opera.[110] In fact, to the question 'is this an opera?', the composer comments 'I don't think so. There is no previous history, there is neither a network of actions nor a story consisting of events and feelings expressed by persons who by singing come to terms with moral conflicts'.[111]

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[106] The name Prospero deliberately comes from Shakespeare's *The Tempest*.

[107] Prospero's Arias come from Calvino's original texts; the three scenes titled *Audizioni* are derived from Wystan Auden's *The Sea and that Mirror*; various texts from Friedrich Hidebrand von Einsiedel and Friedrich Wilhelm Gotter's *Die Geisterinsel* (The spirit island) are used for the *Concertati* scenes; and, in *Duetto II*, the character of *Regista* quotes from Berio and Calvino's conversations about the work.

[108] Luciano Berio, CD booklet from *Un re in ascolto*, trans. Simone Spagnolo, prod. Wulf Weinmann (CD, Col legno, LC 7989, 1984), 2.

[109] The term and concept of *continuum* is discussed in: Umberto Eco, 'Il senso del *continuum*' in *Kant e l'ornitorinco*, 5th ed. (Milano: Bompiani, 2008), 38-41.

[110] Berio never defined his stage work as Operas, but as *Azioni musicali* (Musical actions), as he wanted to stress upon the fact that, as he says, 'music is the real director' (Berio, *Un re in ascolto*, CD).

[111] Luciano Berio, 'Dialogue between you and me', in programme note of *Un re in ascolto*'s première, ed. Hans Widrich (Salzburg-Mayrwies: coproduction of Salzburger Festspiele and Wiener Staatsoper, 1984).

However, the most significant aspect of *Un re in ascolto* resides in the nature of its theatre, which leads the concept of *teatro polidittico* to further implications: it opens to those perspectives directly related to the dream and the imagination. It shows that Prospero's other theatre lives within dreams ('I dreamt a theatre, another theatre'[112]) and memories ('I remember, or rather I remember having forgotten, only this, a theatre'[113]). The *teatro polidittico* extends toward a *teatro del sogno* (theatre-of-the-dream), and a *teatro dell'immaginazione* (theatre-of-the-imagination). Such an opening of perspectives recalls the father of phenomenology Edmund Husserl's 'kingdom of the possibilities of consciousness' (das Reich der Bewusstseins-möglichkeiten),[114] a kingdom made of all the intangible things, our fantasies, imaginations and dreams. And, to a certain extent, it also recalls philosopher David Kellogg Lewis's theory of the possible worlds.[115] It is in Prospero's words that such intangible fantasies manifest: 'my kingdom is not a visible and tangible land', 'my kingdom is a mobile impalpable expanse, it is the bridge, it is the river, it is the bridge-river of music that flies'.[116] *Un re in ascolto*'s multi-narrative gives life to Eco's 'white spaces' needing to 'be filled':[117] it transforms the ongoing action into a path open to innumerable, possible stories. The *teatro dell'immaginazione*, thus, becomes the *teatro delle possibilità* (theatre-of-possibilities).

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[112] Calvino, 'Testi per musica' (libretto for *Un re in ascolo: Arie di Prospero*), 750

[113] Ibid., 750

[114] The 'kingdom of the possibilities of consciousness' (*das Reich der Bewusstseins-möglichkeiten*) is a concept discussed in Edmund Husserl's *Phänomenologie und Theorie der Erkenntnis* (Phenomenology and Theory of Knowledge, 1901); this writing is part of *Logische Untersuchungen. Zweiter Teil* (Logical Investigations. Vol. 2). The concept indicates the portion of our knowledge composed by both our mental representations of the real experienceable world and everything else that is possible in our minds (imaginations, fantasies, dreams, etc.). For further reference see: Edmund Husserl, *Logical Investigations. Vol 2* (International Library of Philosophy), ed. Dermot Moran, trans. J. N. Findlay (London & New York: Routledge, 2001).

[115] David Kellogg Lewis is an American philosopher who presented in his work, On the plurality of worlds (1986), the thesis that the world we are part of is but one of a plurality of worlds. His theory maintains that all the 'worlds of the if' that could have been, could be and will be able to be, exists somewhere for real.

[116] Calvino, 'Testi per musica' (libretto for *Un re in ascolo: Arie di Prospero*), 760.
These words are sung by *Prospero* in *Aria IV* (fig.44). The original Italian lines respectively read as follows: '*Il mio regno non è un territorio che si vede e si tocca*' and '*Il mio regno è una distesa mobile impalpabile, è il ponte, è il fiume, è il ponte-fiume di musica che vola*'.

[117] Eco, *Lector in Fabula: La Cooperazione Interpretativa nei Testi Narrativi*, 52.

2.2 *It makes no difference* and the non-linear-narrative

I will now discuss *It makes no difference* in relation to non-linear narrative. I will initially provide an outline of my opera's structure and content, and will then highlight similarities and differences with the aforementioned Italian operas.

2.2.1 *It makes no difference*'s multi-narrative outline

It makes no difference's multi-narrative principally develops on two levels: on a text level, the libretto presents a number of juxtaposed extracts taken from various passages of literature; and on the music level, the composition is sectioned into musical scenes (as a number opera) within which the musical material is not determined by the succession of events, but is built on the characters' dramaturgical roles. As mentioned in Chapter One, *It makes no difference* does not present a narrativic evolution, nor a directionality of events leading to possible conclusions (there is no cause-effect mechanism between the events). Similarly, the musical material is not developed so as to lead to and imply a linearity (and/or directionality) and conclusion. As Example 8 shows, it presents a number of fixed musical universes which alternate depending on the protagonists' entries on stage. Such universes are defined by a number of musical parameters (melodies, chords, scales, rhythms, instrumentation, etc.), which are assigned to characters[118] and return every time they appear. However, this is not exact repetition, but an elaboration of fixed musical parameters.

The literary extracts composing the libretto are taken from a variety of books by different authors and short excerpts taken from several contemporary newspapers and magazines.[119] The libretto also includes a number of lines written by myself, which have the function of providing a fluent juxtaposition of the literary extracts and enhance the characters' profiles.

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[118] The Common People (the choir) is here considered as one character. Although being composed by several individuals, it stands for a stereotype, a unified entity.

[119] The libretto's literary extracts include (in alphabetic order): Massimo Cacciari's *Hamletica* (2009); Italo Calvino's fable *Invece era un'altra* (It was another woman instead, 1943-1944) and *Il castello dei destini incrociati* (The castle of crossed destinies, 1973); Tommaso Cerno's *Inferno: La Commedia del Potere* (Hell: the Power's Comedy, 2013); Fyodor Dostoyevsky's *White Nights* (1848); Umberto Eco's *Il Nome della Rosa* (The Name of the Rose, 1980); Dario Fo's *Un Clown vi Seppellirà* (A Clown will Bury You, 2013); Johann Wolfgang von Goethe's *The Sorrows of Young Werther* (1774); Nikolai Vasilievich Gogol's *Dead Souls* (1842); James Joyce's *Finnegans Wake* (1939); Franz Kafka's *Metamorphosis* (1915) and *The Trial* (1914-1915); and several newspapers and magazines. A full list of newspaper quotes can be found in the attached 'Libretto with References'.
All texts, originally written in different languages, have been translated into English.

Example 8: Structure of *It makes no difference*

It makes no difference - Structure			
	Characters	**Vocal Force**	**Musical Material**
SCENE 1 - *Fable: not understood*	Narrator	solo	**A**
SCENE 2 - *Osso and Mastrosso: spiritual poverty and criminality*	Osso and Mastrosso	duo	**B**
SCENE 3 - *Who is to blame? 1*	Common People	choir	**C**
SCENE 4 - *Carcagnosso: sense of dream*	Carcagnosso	solo	**D**
SCENE 5 - *Who is to blame? 2*	Common People	choir	**C**
SCENE 6 - *Fable: still not understood*	Narrator	solo	**A**
SCENE 7 - *Osso and Mastrosso: belonging and model of virtue*	Osso and Mastrosso	duo	**B**
SCENE 8 - *Who is to blame? 3*	Common People	choir	**C**
SCENE 9 - *Carcagnosso: self-moral*	Carcagnosso	solo	**D (C)**
SCENE 10 - *Fable: now it is clear!*	Narrator	solo	**A**
SCENE 11 - *The Jokers: each tale chases another tale*	The Jokers	trio + instr.	**E**
SCENE 12 - *Osso, Mastrosso and Carcagnosso: the men and their conscience*	Osso, Mastrosso and Carcagnosso	trio + instr.	**B+D**
SCENE 13 - *The Jokers: a finite number of elements multiplies by billions of billions*	The Jokers	trio + instr.	**E**
SCENE 14 - *Who is to blame? 4*	Common People	choir	**C**
SCENE 15 - *Everyone against everyone*	Narrator, Osso, Mastrosso, Carcagnosso and Common People	tutti (counter-point)	**A+B+C+D**
SCENE 16 - *The Jokers: the world has to be read upside down*	The Jokers	trio	**E**
SCENE 17 - *Finale: "and we stayed on the grass till night"*	Tutti	tutti (choral)	**A**

None of these extracts are originally dialogues, but they are all extrapolated from passages of prose that do not establish theatrical conversations of any sort. In *It makes no difference* the theatricality is developed either by monologues (the character speaks/sings to himself or the audience), or the combined passages of literature generate conversations made of unrelated quotations (the characters do not ask or reply to each other, they just speak to each other). At the same time, the literary extracts are totally decontextualised from their original sources. None of them refer to the books they are taken from. They therefore function as new texts belonging to a new work. From this perspective such a literary juxtaposition differs from other poly-source librettos (as for instance *Opera* or *La Passion selon Sade*) in that it does not provide either a postmodernist vision, or references to the historical past. Instead, it uses other authors' words to construct a multi-narrative with no precise time and space. Differently from Berio and Bussotti's operas, *It makes no difference* does not allude to the past in order to merge different historical times within one dramatic representation. It instead creates a sort of *omni*-temporal-present, a *semper-praesens* (always-present): all events, although chronologically non-said and non-given, constantly act as a representation of the Now (the *Zeit*) - the current Italian socio-political condition. However, the chosen literary extracts are carefully selected: they all touch on the topics *It makes no difference* puts forward.[120]

2.2.2 From stations to snapshots

I am not referring to *It makes no difference*'s scenes as 'stations'.[121] This is because the term station can be interpreted in two ways, one agreeing with my opera's conception of scene, and the other not. If the term station is intended in its Latin meaning of *stationem* (meaning static, non-moving), it can be used to describe the concept of stable-instability discussed in Chapter One. If, on the contrary, it is intended as a place of arrival and departure, then it goes against what happens in my opera. Therefore, I prefer to adopt the conventional term scene. This however does not have to be understood as the classical framework enclosing the Aristotelian norms, but rather in its etymological meaning of *scaena* (Latin) and *skênê* (Greek), signifying a covered place for actors, stage, pro-*scēnĭum*. *It makes no difference*'s scenes aim to be snapshots, unmoving images depicting a static condition, suggesting a contemporary reportage.

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[120] For example Calvino's works explore the matter of story-telling, Gogol that of unjust bureaucracy, Dostoyevsky the theme of dream, Cacciari the concept of openness, etc.

[121] The concept of station is discussed in Paragraph 2.1.1 The rejection of Aristotelian norms.

2.2.3 Repetitions as forward-motion

A specific narrativic functionality is assigned to the Narrator. Her role consists of reading the same identical text three times,[122] but each time she presents a different relationship between herself and the story she reads. The first time, at the beginning of the opera, she is confused about it; the second time she is frustrated by not understanding it; and the third time she appears confident as she finally comprehends its sense. Therefore, the Narrator's function is that of implicitly suggesting to the audience a key to interpret the other scenes and their undisclosed relationships. Her words 'we always happen to mistake each other', for instance, function as the explanation of the others' behaviour.

Her shifts of mood, thus, move the narrative forward. She is the only character that resembles some sort of evolution (from not-understanding to understanding). While all other characters are inescapably locked within their stable-instability lives, she goes forward and resolves her doubts. She functions, therefore, as the on-stage representation of the audience's mind, which travels her journey with her seeking comprehension. One could make an analogy between her role and Calvino's Reader in *Se una notte d'inverno un viaggiatore*. However, while Calvino's Reader travels forward through diverse and progressive events, the Narrator is constrained to go three times through the same story. Her progression does not reside either in the *fabula* or in the *Syuzhet*:[123] her forward-motion is only intellectual. It is solely through her repetitions that the spectator's thought can be active and evolve. She has the same function as Berio's *Cantastorie*, but while the latter sings about what happened by referring to it, the Narrator bases her relationship with the rest of the opera on allusions and metonymies.

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[122] One may argue that also the other characters repeat the same texts. Osso, Mastrosso and Carcagnosso do repeat a few lines, though these are their 'slogans' ('*How shiny! How sparkly!*' and '*Boom...it's going to explode, Baam...a big explosion*'). These are phrases that mark their profiles and connect their respective scenes. The texts that are relevant about them rely on all the other words they say/sing. The Common People also repeat the same words ('*Where is he? Where is he?*'), but they are inescapably locked within those words, they cannot say anything else. The only thing Common People do is irrationally search for someone to blame. They do not apply any logic or rationality to their actions. On the contrary, the Narrator's repetitions are indeed logical: she does not repeat herself because it is the only thing she is able do, but because she wants to logically and rationally comprehend it. Her repetitions are intentional repetitions; the others' repetitions are identical pictures superimposed in time.

[123] *Syuzhet* is a Russian term that translates as *plot of a narrative* or *subject*. It originated in Russian Formalism and is employed in the study of narratology. This term refers to the manner in which the facts/events of a story (the *fabula*) are put in order by the narrator, who often alters the chronological order of the *fabula* and/or introduces events that do not have a cause-effect relationship with each others, as for instance free digressions or descriptions.

She implicitly creates a prologue and an epilogue that coincide in literary terms, but generate different meanings although the text is the same. She also creates a narrativic entity that could be called *media*-logue - a *logos* taking place in the middle of the work (Scene Six) - which draws from the *pro*-logue and drives toward the *epi*-logue. Thus, the Narrator functions like glue - as in Calvino's Polo-Khan conversations and Berio's *Cantastorie* - but, simultaneously, she is also glued to her own text. It is only through her returns and repetitions that the overall fragmentation of the narrative structure is kept together. In this sense her repetitions do not appear as mere repetitions, but as doors opening further perspectives. This recalls Jorge Luis Borges's analysis of Robert Frost's lines 'And miles to go before I sleep / And miles to go before I sleep',[124] in which he comments: 'the same lines are repeated word for word, twice over, yet the sense is different'.[125] Indeed, the Narrator's repetitions are not identical: their return, unavoidably, demands re-interpretation in the light of the other events. Her line 'it makes no difference' is probably the most explicit phrase in the whole opera: when the Narrator repeats it for the third time all the good-bad/ right-wrong ambiguities of all the other characters are revealed: they are neither good, bad, right, nor wrong. They simultaneously embody all these adjectives and none of them. Any possible evaluation would simply 'make no difference'.

2.2.4 The absence of the set and the sharing of the toy-balls

A further element contributing to the fulfilment of *It makes no difference*'s multi-narrative relies in the absence of any scenic set. All the events of the opera are not set anywhere, nor are they framed within a time - neither historical nor chronological. From a spatial point of view, *It makes no difference*'s scenic contextualisation can be seen in two ways: all scenes appear to share the same space (as if the characters happen to pass by the same place) or take place in various locations (each character generates his own imaginary set). There is no scenic element suggesting whether the scenes happen in the same place, one after the other, or in different locations. The notion of space is deliberately left to the spectators' imagination. So is the notion of time: there is no logical or chronological succession of events, and every scene could be the *análēpsis* and/or *prolepsis*[126] of the others. This mechanism recalls Valentino Bucchi's opera *Una Notte in Paradiso* (A Night in Heaven, 1959-1960), in which 'actors' voices and comments by the chorus anticipate the action, carry it back in time, slow it down, whirl it around, so that the dimension of time is always cancelled out'.[127] However, while Bucchi's opera is stably anchored to one story, *It makes no difference*'s time-displacement occurs across several narratives. My opera does not feature any referential system that internally connects its events (as Berio's *Opera* or *La vera storia*) and there are no historical references recalling a historical contextualisation (as in Bussotti's operas). *It makes no difference* is entirely founded on the notions of *a*-temporality and *a*-spatiality. To some extent, events, characters and their perpetual yearning recall John Wyclif's *omni*-temporal being,[128] an always-existing entity with no time and place.

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[124] Robert Frost, 'The death that is the cold night' in *Stopping by woods on a snowy evening*, Stanza 4, lines 15-16.

[125] Jorge Luis Borges, *This Craft of Verse: The Charles Eliot Norton Lectures 1967-1968* ed. Calin-Andrei Mihailescu (Cambridge, Massachsetts: Harvard University Press, 2000), 31.

[126] For a definition of *análēpsis* and *prolepsis* see Note 43 in Chapter Two.

However, the absence of spatio-temporal elements is partly compensated for by the use of toy-balls. These are the only props that join the different scenes and characters. Their role is unique as it connects the various events through a semiotic principle. It should appear evident that toy-balls have nothing to do with the topics so far discussed. They, in fact, are never used or referred to as toy-balls during the course of the opera. They act as decontextualised objects representing other things - either material objects or ideas.[129] The toy-balls exemplify the semiotization of objects, a principle maintaining that any visible object has the inherent property of being simultaneously signifier and signified. As scholar Keir Elam explains 'the very fact of their [of those objects manifesting the principle of semiotization] appearance on stage suppresses the practical function of phenomena in favour of a symbolic or signifying role, allowing them to participate in dramatic representation'.[130] Thus, the toy-balls are a further metaphorical element: depending on usage and ostention[131] they become symbols creating imaginary relationships across the scenes. They acquire an implicit narrativic function in that they generate a unity of narration across the work and a constant stream of ostentational narration.[132] All characters, through the presence of toy-balls, become a community (although they appear unaware of each other), and all scenes become part of the same *fabula* (although the *syuzhet* does not have a linearity). The toy-balls, as the Narrator's allusions, compose that undetermined *omni*-temporality along which the disconnected events take place.

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[127] Fondazione Valentino Bucchi, 'Valentino Bucchi: who he was, in a few words' in *Fondazione Valentino Bucchi website*, < http://www.premiobucchi.it/chi_era.html > (accessed 7 May 2013).

[128] John Wyclif (c. 1330-1384) was an English Scholastic philosopher, theologian, reformer and university teacher at Oxford. His concept of 'being' is discussed in his *Continuatio Logicae* (Continuation of Logic, dated about 1360-63 according to Thomson) and *De Materia et Forma* (On Matter and Form, dated 1370 and early 1372 according to Thomson).

[129] For instance, the toy-balls epitomise thoughts and individuals when the Narrator holds and shows them to the audience, or weapons when the Common People throw them at each other, or a symbol of frustration when the Narrator lets them fall on the floor in Scene Six.

[130] Keir Elam, *The Semiotics of Theatre and Drama* (Routledge, London, 1988), 8.

[131] The word 'ostention' comes from the Latin *ostendere*, meaning to show. It was used by semiotician Umberto Eco to refer to moments in oral communication when, instead of using words, people substitute actions. E.g. In response to a child's question 'what's a pebble?', instead of replying with a gloss ('it's a small stone worn into a shape by water') one seize the nearest example on the beach or ground and demonstrates it to the child.

Such theatrical matters regarding set and toy-balls demonstrates how much investigation can, and has to be made in terms of collaboration between myself as a composer, the director, actors, and possibly the designer. Such a potential for further investigation can provide some practical and artistic questions for the composer, implying the alteration or modification of the score in order to incorporate within the composition the theatrical object of the toy-balls in a more appropriate manner and depending on the production.

2.2.5 Now and here: *teatro polidittico inverso*

The absence of a set and the presence of the toy-balls create a *teatro dell'immaginazione* in which the audience is stimulated to intellectually and autonomously participate. Their imagination, however, is not asked to establish a chronological order, but a logical one. From this point of view my opera shows a direct legacy with Berio's *Opera* and *Un re in ascolto*, but its implications are different. Berio's application of imagination leads to the intangibility of dreams ('I dreamt a theatre'[133]), whereas *It makes no difference* guides the spectators' imagination to the present, socio-political reality ('It is true - I said - we always happen to mistake each other'[134]). Indeed through the imagination *It makes no difference*'s *a*-temporality and *a*-spatiality create a spatio-temporal restriction that actualises in a representation of the *now* and the *here*. The process that happens is the exact opposite to the manifested one: the represented *a*-temporality reduces to the now (to the present time), and the *a*-spatiality restricts to the here (to today's Italy). If the events of *Un re in*

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[132] With the expression ostentational narration (which I coined for this discussion), I intend to describe a narration made by acts of ostentions. The toy-balls (signifiers), shown to the audience, generate meanings (signifieds) which in turn determine and enrich the narration.

[133] Calvino, 'Testi per musica' (libretto for *Un re in ascolo: Arie di Prospero*), 750.

[134] Simone Spagnolo, *It makes no difference* (libretto). This line is said by the Narrator in Scenes One, Six and Seven, and also by all three mafioso in the *Finale*, Scene Seventeen.

ascolto, *La Passion selon Sade*, etc., lead to a chronological and multi-dimensional openness,[135] *It makes no difference* interrupts such expansion and makes its events channel in a precise time and territory. The poly-dictic process,[136] thus, occurs in an inverted manner: the 'box plastered with small mirrors' decomposes little by little as the opera progresses, until leaving only the 'little book' that composed the 'library'.[137] And it is as if that 'little book', through a logical and inversely proportional process, is to be found exactly in the book from which the Narrator reads her story. Hence, if I could grant myself a licence, I would like to define *It makes no difference* as a *teatro polidittico inverso* (inverted polydictic theatre).

Through such imagination *It makes no difference* exemplifies Berio's idea of music-theatre:

> Music theatre is not always explicit and it does not necessarily produce action but, rather, thought. In practice it tends to be self-referential. When its experience expands beyond the boards of the stage, this does not occur by means of an illusory psychological extension of the stage space, but by means of our processes of thought. [138]

It makes no difference's narration indeed manifests through a mental process and generates active thought rather than passive representation. However an unexpected paradox occurs: the intrinsic process of *It makes no difference*'s inverted-polydictic-theatre, by re-elaborating the events' non-linearity, brings the Aristotelian norms back: time, space and action are born again in the mind, which will be able, at an individual level (of each individual spectator), to generate consequences. In *It makes no difference*, time, place and action do not belong to the dramatic representation, but merely to thought. Hence, the Aristotelian unities, through the inverted-polydictic-theatre, live as mental (internal) consequences, not as theatrical (external) parameters. Somehow, the saying *tempŭs regit actum*[139] (time rules action) transforms into *actŭs regit tempus* (action rules time): the timeless and placeless events determine the spatio-temporal borders of the when and the where, not the opposite.

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[135] The term openness has to be understood in terms of spatio-temporal dilation, as discussed in Paragraph 2.1.3.

[136] As discussed in paragraphs 2.1.8 (Polydictic-theatre and theatre-of-the-imagination: *La vera storia* and *Un re in ascolto*) the term poly-dictic indicates a process through which from a fixed (limited) number of elements the viewer (spectator, reader, contemplator, etc.) is able to spatio-temporally enlarge his/her perception. To describe such a process I quoted a passage from Calvino's *Se una notte d'inverno un viaggiatore*, which recalls Athanasius Kircher's polydictic theatre. This, consisting of a box plastered with about sixty mirrors, was able to multiply, through reflections (like a kaleidoscope), a small object and turn it into a multitude of objects (a 'little book' into a 'library').

[137] Calvino, *Se una notte d'inverno un viaggitore*, 161.

[138] Berio, *Remembering the Future*, 120.

[139] The saying *tempŭs regit actum* is a Latin idiomatic expression. It is still used nowadays in jurisprudence in relation to retrospective principles, and it usually translates as 'time rules action'. I have chosen to adopt this saying, in the context of this essay, to highlight the relationship between *It makes no difference* and the Aristotelian norms of time and place. This idiomatic expression, and the inverted usage I made of it (*actŭs regit tempus*), describes the cause-effect relationship between the two theatrical parameters of time and action (in the sense of represented, on-stage action).

CHAPTER THREE: Openness to a plurality of interpretations

3.1 The concept of openness: origins, developments and influences

This third and final chapter is dedicated to the concept of openness. This term indicates the property that all art works have in being open to manifold interpretations. Such a concept is discussed by the writer Umberto Eco in *Opera Aperta* (The Open Work, 1962). In this work he maintained that any 'work of art is a complete and *closed* form in its uniqueness as a balanced organic whole, while at the same time constituting an *open* product on account of its susceptibility to countless different interpretations which do not impinge on its unadulterable specificity'.[1] The openness is an implicit, innate characteristic that 'tends to encourage the interpreter towards acts of conscious freedom, to place him as the active centre of a web of boundless relations'.[2]

In this chapter I shall argue that such a concept is a crucial and common feature among experimental Italian post-WWII operas. However, the matter of openness transcends operatic and musico-theatrical genres. It is rooted and developed within a number of fields, including philosophy, semiology and literature, among others. My discussion, thus, will both provide a cross-disciplinary investigation into the concept of openness and discuss how it influenced Italian avant-garde opera. In doing so, I will limit my discussion to those disciplines, works and authors (Italian and non-Italian) who have demonstrated a direct influence on Italian opera. At the same time my argument implicitly criticises those other scholarly works that do not put forward the matter of openness as a central feature of this particular genre.

3.1.1 *Opera Aperta* and its influence

In *Opera Aperta* Eco maintains that all art works are open entities that come to life only through a process of cooperation between the spectator (reader, listener, etc.) and the art work itself.[3] Therefore the meaning of an art work is unavoidably manifold, as it depends on each individual's perception. *Opera Aperta* has been very influential for the development of post-WWII Italian opera, particularly for the works of Berio. *Opera*,[4] in fact, was the outcome of a *rappresentazione* that he had previously planned in collaboration with Eco himself and writer Furio Colombo. Such interest in the manifold interpretations that an art work can generate was widely spread across avant-garde composers (and also writers and theatre practitioners).[5] The relationship between the stories they narrated and the audience's intellectual activity demonstrates the composers' curiosity for the open possibilities of narrative. Such openness of interpretations is certainly exemplified by the usage of non-linear narrative, which, together with the various systems of allusions and references, stimulates the spectators to create their own narratives.

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[1] Umberto Eco, *The Open Work*. trans. Anna Cancogni. (Cambridge, Mass: Harvard University Press, 1989), 4.

[2] Umberto Eco, *Opera Aperta. Forma e indeterminazione nelle poetiche contemporanee*. 8th ed. trans. Simone Spagnolo (Milano: Bompiani, 2009), 4.
I have translated this quote myself from the original Italian text of *Opera Aperta* as I believe it suggests Eco's concept more relevantly, within the context of this thesis, than the English translation of *The Open Work,* which translates the sentence as follows: '[openness] tends to encourage "acts of freedom" on the part of the performer and place him at the focal point of a network of limitless interrelations.' [*The Open Work*, 4].

Luciano Berio focuses particular attention on openness. In his 'Dialogo fra te e me' (Dialogue between you and me)[6] the composer simulates an interview between himself and an imaginary interviewer (you, the reader). In this writing Berio discusses his opera *Un re in ascolto* and tries to reveal what its story is about, providing different synopsises and meanings for his work.[7] This text reveals that Berio's intention was not only to create a narrative that could contain several stories, but also, and most importantly, a work that could be open to manifold interpretations. His theatre-of-imagination and -dream indeed aim to stimulate the spectators' interpretations. However such active (mental) participation by the audience does not have to be intended in Brechtian terms, as it is not addressing ideological or political matters. Its ultimate purpose resides in the mere openness to imagination, or perhaps in openness for its own sake.

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[3] This thesis is also discussed in Umberto Eco's *Lector in Fabula*. However this work predominately focuses on literary text, not on art works in general as *Opera Aperta* does. For further reference see: Umberto Eco, *Lector in Fabula: La Cooperazione Interpretativa nei Testi Narrativi.* 11th ed. (Milano: Bompiani, 2010).

[4] The first drafts of Berio's *Opera* indicate that it was originally titled *Opera Aperta*, as Umberto Eco's book.

[5] All the works discussed in the previous Chapters, including both operas and novels, are an example of this.

[6] 'Dialogo fra te e me' can be found in:
- Luciano Berio, booklet from *Un re in ascolto*, CD prod. Wulf Weinmann (CD, Col legno, LC 7989, 1984);
- Luciano Berio, 'Dialogue between you and me', in programme note of *Un re in ascolto*'s première, ed. Hans Widrich (Salzburg-Mayrwies: coproduction of Salzburger Festspiele and Wiener Staatsoper, 1984).

[7] At the beginning of 'Dialogo fra te e me' (Dialogue between you and me) Berio says that his opera *Un re in ascolto* narrates 'the events of a king listening to the building up of accidents around him and impotently witnessing the gradual fall of his kingdom and power'. Subsequently he affirms that his opera is about 'a theatre director who is alone in his office while on the stage nearby a new musical show is being rehearsed. There are many difficulties and there is some confusion. The director dreams another theatre. He feels faint and in the delirium he is overtaken by memories. He dies, alone, on an empty stage'. Then he describes it in a further different way: 'the theme of *Un re in ascolto* is the rehearsal of a show. A powerful theatre man, Prospero, is in trouble. The new show is a remake of Shakespeare's *The tempest*, but there are not enough means to produce it and there is not an agreement with the very ambitious director'.
These quotes are taken from: Luciano Berio, on CD booklet from *Un re in ascolto*, prod. Wulf Weinmann (CD, Col legno, LC 7989, 1984).

To highlight the relationship between Italian contemporary opera and the matter of openness I took *Un re in ascolto* as my example, but the other aforementioned works equally exemplify this feature. Does *La Passion selon Sade* not open the roads of imagination toward manifold interpretations of the intellectual past? Does *La vera storia* not implicitly demand imagining further stories beyond the narrated ones? Such a process of openness somehow recalls the principle of insufficient reason, which states that 'if there is no reason to believe that the possible Statuses of Nature have different probabilities of happening, they are equiprobable'.[8] Similarly, the multi-narratives of the discussed operas lead to 'equiprobable' perspectives. This is to say that all interpretations are equally valid, and a narrative cannot have one 'true story'.[9]

Thus, it can be argued that Italian post-WWII operas transcend the on-stage representations, and, in so doing, tell us that each narration does not end within the representational framework (the on-stage occurrences), but continues in each spectator's mind through individual imagination and interpretation. Openness, hence, is a constant and underlying theme that implicitly acts behind the scenes.

3.1.2 The philosophical legacy

Eco's idea of *opera aperta*[10] is not a new concept that originated with the author's innovative thought. It is the outcome of his analysis of the avant-garde artistic trends that arose during the first half of the twentieth century.[11] The idea that art works are open to a plurality of interpretations finds its roots in the relationship between reality and representation, a matter that goes back to pre-platonic philosophers. Such a relationship establishes that the *phenomena* we experience in the sensible reality become subjective (mental) representations within the act of perception. These representations, in turn, are the fruit of our individual interpretations and influence the meaning of the things we experience in life. It is possible to find this issue as early as Plato's[12] 'Allegory of the cave',[13] where the philosopher writes that:

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[8] Lucio Valerio Spagnolo, *Teoria delle decisioni e analisi economica*, trans. Simone Spagnolo (Liguori Editore, Napoli, 1980), 98.

[9] I quote the title of Berio's *La vera storia*, which translates as 'The true story'.

[10] It is worth pointing out that Umberto Eco's term *opera* does not refer to the *opera lirica* or Opera as a music genre. This word has to be understood in its Italian meaning of work, or Latin of *opus*. Thus, Eco's *opera* indicates all art works.

[11] Eco was fascinated by the structure of a number of musical compositions based on indeterminate or interchangeable forms. Examples include Stockhausen's *Klavierstück*, Berio's *Sequenza per flauto* and Pousseur's *Scambi*. These works offer the performer the freedom to decide how to interpret the details or the structure itself of the piece.

> We must reject the conception of education professed by those who say that they can put into the mind knowledge that was not there before - rather as if they could put sight into blind eyes. [14]

This point is also discussed in DeFleur and Ball-Rokeach's *Theories of Mass Communication*, in the chapter dedicated to the individual differences theory:[15]

> [Individuals'] patterns of behaviour are modified in uncounted ways because of what they learn from their society and culture. Thus to understand people is to understand that each is psychologically distinct. No two people have identical learning experience. Therefore, no two wind up having the same inner patterns of learned modes of adaptation to the world around them. [16]

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[12] The relationship between reality and representation was discussed even before Plato. It is possible to find documentation of this in the words of pre-socratic sophist Gorgias from Lentini (Sicily, about 484-380 BC), arguably the first nihilist. In his *On nature or the non-existent* he states: '1) nothing exists; 2) even if something exists, nothing can be known about it; 3) even if something can be known about it, knowledge can't be communicated to others; and 4) even if it can be communicated, it cannot be understood.' [Nicola Abbagnano, *Storia della filosofia. 1: Il Pensiero Greco e Cristiano: dai Presocratici alla Scuola di Chartres*, trans. Simone Spagnolo (Roma: Gruppo Editoriale L'Espresso, 2006), 97]. *On nature or the non-existent* is a philosophical writing which was lost; however two long fragments have been preserved in philosopher Sextus Empiricus's *Against the Professors* and *On Melissus, Xenophanes, and Gorgias*, written by an anonymous author.
Gorgias' theses aimed at demonstrating that the being is one, unchanging and timeless, and that it does not exist at all. He wrote: 'how can anyone communicate the idea of color by means of words since the ear does not hear colors but only sounds?' [Gorgias, in: Sextus Empiricus, *Against the Professors.* ed. Jeffrey Henderson. trans. R.G. Bury. (London: Harvard University Press, 1949)]. With these words the pre-socratic sophist intended to demonstrate how reality is not communicable and therefore cannot be thought. Thoughts, according to Gorgias' reasoning, do no exist, otherwise all the implausible and absurd things men are able to think would actually exist. This line of argument also leads to the idea that being is not knowable: if it is true that what is thought does not exist, then it is also true that what exists is not thought. As thoughts (and consequently the being) do not exist, they are not able to be communicated; we express ourselves through the word, but the word is not the being: by communicating through words, we do not communicate the being.
'Gorgias' conclusion is opposed to that of Protagoras' doctrine. For Protagora everything is true, for Gorgias everything is false. Though, in practical terms, the significance of both theses is only one: the negation of the *objectivity* of thought' (Abbagnano, *Storia della filosofia. 1*, 98).

[13] 'The Allegory of the Cave' (also known as the 'Analogy of the Cave' or the 'Parable of the Cave') is an allegory presented by Plato in his *The Republic*. In this work, written as a dialogue between Socrates and Plato's brother Glaucon, the philosopher illustrates 'our nature in its education and wish of education' (The Allegory of the Cave, line 514a).

[14] Plato, 'The allegory of the cave' in *The republic (Book VII*) trans. Desmond Lee (London: Penguin Books, 2003), 245.

[15] DeFleur and Ball-Rokeach approach this subject from a modern point of view, in that they take into account the modern sciences that study human knowledge. Such sciences comprise those fields of research that investigate the human mind and its relationship with the world. They are: psychology, the discipline involving scientific study of mental functions and behaviours; sociology, the study of human society and its origins, development, organisations and institutions; anthropology, the so called science-of-humanity, originating from the study of humanities, natural and social sciences, and investigating cross-cultural comparison and cultural relativism; and finally linguistics, the scientific study of human language, the principal (most developed) idiom at the basis of our communication. These four disciplines originally derive from the relationship between *mind* and *knowledge* and have evolved from the clashes, approaches and debates between philosophy and natural-science.

[16] Melvin L. DeFleur and Sandra Ball-Rokeach, *Theories of Mass Communication*, 5th ed. (New York: Longman, 1989), 176.

This passage highlights that human understanding is the product of society and culture. Understanding, thus, is the result of the experiential environment in which each one of us is immersed, or, as philosopher Martin Heidegger would have said, the world in which 'we are thrown'.[17] The reality-representation binomial reveals a dual existence of reality, which manifests under the guise of *being* and *knowledge*: *being* is that that immanently exists and *knowledge* is the mental representation of it. Such difference is essentially what semiotician Ferdinand Saussure's defined as *signified* and *signifier*. [18]

The being-knowledge duality not only provides an openness of perspectives with regards to the matter of interpretation, it also implies the impossibility of defining the meaning of sensible *phenomena*. These latter, in fact, are not objective entities and do not have univocal meanings that are possible to define *a priori* as essential and primary qualities of the *phenomena* themselves. They are perceivable and comprehensible only at a subjective *a posteriori* level.[19] This reasoning reveals that the world's things lack meaning and any *phenomenon* unavoidably epitomises an infinity of meanings and/or no-meaning at all. Arguably, Friedrich W. Nietzsche is the philosopher who brought this matter to its most extreme thinking. He wrote:

> Thus, what is reality? A moving army of metaphors, metonymies, anthropomorphisms, [...] that, after a long usage, appear to people steady, canonical and binding. Truths are illusions which we forgot are illusions. [20]

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[17] The expression 'we are thrown' is used by Martin Heidegger in his *Sein und Zeit* (Being and Time,1927).

[18] The terms *signifier* and *signified* indicate the two-faced entity of a *sign* (the representation of an object that implies a connection between itself and its object). The *signifier* is the audio-visual form that the sign takes, and the *signified* is the meaning that is conveyed. These two concepts where originally put forward by the Swiss linguist and semiotician Ferdinand de Saussure.

[19] *A posteriori*, in this case, is intended to describe a sort of cause-effect process: a *phenomenon* does not own an objective entity (a being of its own) and therefore its meaning (what we initially thought was its objective entity) reveals itself to be an occurrence we individually assign after (*a posteriori*) the *phenomenon* itself. Such an alleged objective entity is therefore not the cause of what we understand as the meaning (effect) - it does not exist as an immanent property of the *phenomenon* itself - but it instead is our understanding of the *phenomenon* that acts as the cause determining its ultimate meaning (effect). Moreover, and most importantly, what we are here calling an objective entity is not objective at all: the fact that we define it through an *a posteriori* process makes it unavoidably subjective.

[20] Friedrich W. Nietzsche, *Verità e Menzogna in Senso Extramorale* (Über Wahrheit und Lüge im aussermoralischen Sinne, 1873), trans. Sossio Giametta, eng. trans. Simone Spagnolo (Milano: BUR, 2009), 131.

Eco's openness is therefore a synonym of Nothingness.[21] It is within openness to interpretations and meanings that the void of an 'unlimited semiosis'[22] comes to the fore. Such a void, which Eco also calls '*segreto ermetico*',[23] composes those 'white spaces and interstices to be filled'[24] by each of our minds. As he explains in his essay *Interpretation and over-interpretation* (2004):

> Any object, be it earthy or celestial, hides a secret. Each time a secret has been discovered, this will lead to another secret in a progressive movement tending to a final secret. The ultimate secret of the hermetic initiation is that everything is secret. It derives that the hermetic secret must be void. [25]

3.1.3 Openness and Nothingness: from the *Accademia degli Incogniti* to Corghi's *Blimunda*

The theatre-of-imagination that post-WWII Italian opera develops is certainly connected to the issue of Nothingness,[26] and we can trace the origins of such interest back to early Venetian operas. Scholar Mauro Calcagno, in his essay 'Signifying nothing: on the aesthetics of pure voice in early Venetian opera' (2003), demonstrates how early Venetian opera composers found inspiration in the doctrines of the *Accademia degli Incogniti*,[27] an intellectual circle that theorised the meaning of Nothing through an elaboration of tropes and philosophical writings. In discussing a melisma on the word *la*[28] that the character Seneca executes in Monteverdi's *L'incoronazione di Poppea*, Calcagno says that 'the melisma on "la" is required by the very meaning of Beauty [the word that follows *la*] in the heterodox aesthetic of the *Accademia degli Incogniti*'.[29] And he demonstrates that Beauty is a 'figure of Nothing',[30] a word that represents the *Incogniti*'s concept of Nothingness. In addition, he highlights that the *Incogniti* counted among its members numerous librettists, including Giovanfrancesco Busenello, author of *L'incoronazione di Poppea*, and Giacomo Badoaro, the librettist of Monteverdi's *Il ritorno d'Ulisse in patria* (1639-1640).

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[21] I capitalise the word Nothingness in order to indicate it as a being (an entity), intended in philosophical terms. In my argument the word Nothingness does not only indicate its non-technical signification of 'absence or cessation of life or existence' and/or of 'worthlessness or insignificance' [Oxford dictionaries online, *Oxford University Press*, <http://oxforddictionaries.com/definition/english/nothingness?q=Nothingness> (accessed 4 July 2013)]. It also, and most importantly, defines the philosophical conception of the state of being nothing, or the property of having nothing. The matter of Nothingness (and of Nothing in general), as an existent or non-existent being, was already discussed by ancient Greek philosophers. According to scholar Cyril Bailey, the atomist Leucippus was the first to maintain that 'Nothing has a reality attached to it' [Cyril Bailey, *The Greek Atomists and Epicurus: A Study* (New York: Russell & Russell, 1964), 75]. In addition, the capitalisation of the word Nothingness also aims to recall the philosophico-artistic theories of the Nothing put forward by the seventeenth-century Venetian *Accademia degli Incogniti* (Academy of the Unknowns), who produced writings such as Marin Dall'Angelo's *Le Glorie del Niente* (The Glories of Nothing,1635) and Luigi Manzini's *Il Niente* (The Nothing, 1634). The members of the *Accademia degli Incogniti* theorised the various forms and representations of the *Nile, Nihil, Nulla* (various Italian and Latin terms meaning Nothing), and listed a number of words and philosophical entities that, according to their theories, function as 'figures of Nothing'. I will discuss the relationship between the *Accademia degli Incogniti*, the matter of Nothingness and Italian Opera in the following paragraphs (particularly in 3.1.3 Openness and Nothingness: from the *Accademia degli Incogniti* to Corghi's Blimunda).

[22] The term 'unlimited semiosis' (*semiosi illimitata*), coined by Umberto Eco, refers to the way in which the signified is endlessly commutable functioning in its turn as a signifier for a further signified.

[23] *Segreto ermetico* literally translates as 'hermetic secret'. The word 'hermetic' has to be understood in its mystical-philosophical meaning derived from *Hermes Trismegistus*'s doctrine, not simply as in its encyclopedic definition of 'obscure', 'inscrutable' - although the two meanings extensively coincide. For further reference see: Umberto Eco, 'Sovrainterpretare i testi' in *Interpretazione e sovrainterpretazione*, ed. Stefan Collini (Milano: Bompiani, 2004), 57-80.

[24] Eco, *Lector in Fabula*, 52.
Original Italian text: *Spazi bianchi e di interstizi da riempire*

[25] Umberto Eco, *Interpretazione e sovrainterpretazione*, trans. Simone Spagnolo (Bompiani, Milano, 2004), 43-44.

[26] Arguably, the concept of non-linearity and the themes their narratives present partly demonstrate this.

Calcagno's writing, thus, provides evidence that the concept of openness and Nothingness constitutes a thread linking early Italian operas to the post-WWII works this thesis discusses.[31] A recent example of a work featuring the theme of openness is composer Azio Corghi's *Blimunda* (1990). This work is based on an 'intermingling of what the composer and author call the "true story" (*vera storia*) and the "tale" (*storia romanzata*)', and 'includes what Corghi calls a "surreal game", often presented as dream-sequences'.[32] *Blimunda*'s scenario comprises three distinct spaces which allow the audience's imagination to explore the possibilities of representation. The composer himself articulates such spaces into three kinds: the acoustic space, the imaginary space and the real space. Each of these spaces represents a typology of narration and serves the purpose of evoking *Blimunda*'s 'true stories' and 'tales', which indeed generate openness and imaginary narrations. Although this polyvalent work recalls numerous aspects from Berio's theatrical works, Fearn says that ‘in *Blimunda*, Corghi has created an opera in which the various elements work remarkably together, whether of fact and fantasy, of reality and dream, of acoustic, imaginary and real spaces’.[33]

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[27] *Accademia degli Incogniti* translates as Academy of the Unknowns, a name that shows how the members of this circle were interested in unknown philosophical matters. As Mauro Calcagno discusses, the *Incogniti* addressed their attentions especially toward the matter of the '*Nihil*, *Nulla*' (Mauro Calcagno, 'Signifying nothing: on the aesthetics of pure voice in early Venetian opera', The journal of musicology 20/4 (2003), 483), Latin and Italian words for Nothing.

[28] *La* is the Italian singular female article for *the*.

[29] Mauro Calcagno, 'Signifying nothing: on the aesthetics of pure voice in early Venetian opera', The journal of musicology 20/4 (2003), 494.

[30] The expression 'figure of Nothing' is used throughout Mauro Calcagno's essay, who writes that 'around the concept of Nothing the Incogniti built a constellation of related meanings, which we called "figures of Nothing." These included Voice, Death, and Beauty, but also Time, Dust, Darkness, Dreams, Silence, Sleep, etc.' (Calcagno 'Signifying nothing: on the aesthetics of pure voice in early Venetian opera', 489).

[31] The connection between early Venetian opera and the matters of openness and Nothingness could arguably explain Berio's choice of employing the text of Monteverdi's *Orfeo* for his *Opera*, although the composer never touched upon this point.

[32] Fearn, *Italian Opera since 1945*, 204.

3.1.3 The semiological legacy

The world of avant-garde Italian opera also had other influences that stimulated interest in the issue of openness. One of these influences came from the proponents of the Prague School’s Structuralism and the Russian Formalists. These contributed theories and research that investigated the relationship between art works and the spectators’ perceptions. On one hand their works analysed in structural (formal) terms the communicative power of theatrical and linguistic signs, and on the other they examined human cognition in relation to perception. Although their scholarship was principally addressed to theatrical and linguistic disciplines, their works indirectly influenced Italian opera, which found great inspiration in both prose theatre and literature.[34]

Some of the principal theories the Prague School put forward are based upon semiological principles. These include the aforementioned semiotization of objects[35] and the property of signs to be representative of classes-of-objects.[36] In addition the Prague School highlighted that it is not necessary for a signified to be represented by its materially related signifier,[37] so that ‘a real object may be substituted on the set by a symbol if this symbol is able to transfer the object’s own signs to itself'.[38] Such properties allow theatrical signs to be 'connotations'.[39] This term indicates that musico-theatrical signs are able to generate what scholar Keir Elam calls secondary-meanings, which are signifieds generated by the specific cultural background spectators have in relation to the contemplated signifiers.[40] The secondary-meanings essentially represent what Russian linguist Petr Bogatyrev defined as 'signs of signs'.[41]

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[33] Fearn, *Italian Opera since 1945*, 205.

[34] The Prague School Structuralism and the Russian Formalists, particularly focused on theatre and literary works. However, these disciplines, as I am discussing in this thesis, are strongly connected with Italian avant-garde opera. The works discussed in both Chapter One and Two, as for example Brecht and Calvino’s works, demonstrate the link and affinity between Italian avant-garde opera and both literature and prose theatre.

[35] The ‘semiotization of objects’ is discussed in Paragraph 2.2.4. Such principle extends to all the other parameters composing the theatrical experience. We therefore have the semiotization of movements, of words, of gestures, of light statuses, etc.

[36] The classes-of-objects representative property indicates that a material stage object, for instance a clock, ‘becomes a semiotic unit standing not directly for another (imaginary) clock but for the intermediary signified “clock”, i.e. for the *class of objects* of which it is a member’ (Elam, *The Semiotics of Theatre and Drama*, 8).

[37] For example the material-object clock may be represented by a painted sign, a linguistic sign, a percussion instrument producing a regular ticking sound, or even an actor acting as a clock, with his arms moving like a clock’s hands. This property determines that a material clock, on stage, is not needed to represent a clock.

These semiological issues come together to demonstrate that any material or audible *phenomenon* comprised within a dramatic representation is able to epitomise or evoke any signified (meaning) whatsoever, be it a material object or a mere thought. A practical example of this is to be found in Shakespeare's *The two gentlemen of Verona* (1589-1592), in which the clown Launce, engaged in a sort of metadramatic monologue, says:

> Nay, I'll show you the manner of it. This
> shoe is my father: no, this left shoe is my father:
> no, no, this left shoe is my mother: nay, that
> cannot be so neither: yes, it is so, it is so, it
> hath the worser sole. This shoe, with the hole in
> it, is my mother, and this my father; a vengeance
> on't! there 'tis: now, sit, this staff is my
> sister, for, look you, she is as white as a lily and
> as small as a wand: this hat is Nan, our maid: I
> am the dog: no, the dog is himself, and I am the

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[38] Karel Brušak, 'Signs in the Chinese theatre' (1938), in *Semiotics of Art. Prague School Contributions*, ed. L. Matejka and J. R. Titunic (Cambridge: MIT Press, 1976), 62.

[39] This term had been adopted and discussed by the Danish linguist Louis Hjelmslev in his *Prolegomena to a Theory of Language* (1943) and subsequently by Keir Elam in *The Semiotics of Theatre and Drama* (1988).
Elam describes the property of connotation as follows: 'connotation is a parasitic semantic function, therefore, whereby the sign-vehicle of one sign-relationship provides the basis for a secondary-order sign-relationship' (Elam, *The Semiotics of Theatre and Drama*, 10-11).

[40] Keir Elam says that 'the theatrical sign inevitably acquires secondary-meanings for the audience, relating it to the social, moral and ideological values operative in the community of which performers and spectators are part' (Elam, *The Semiotics of Theatre and Drama*, 10). Therefore the function of the *sign-vehicle* becomes a carrier of meanings that goes beyond material objects or tangible things, assigning to a sign ulterior cultural significations. For example the costume of an actor/singer dressed as a knight may happen to signify for certain spectators regality or bravery while for others belligerence or intimidation.

[41] The concept of 'signs of signs' is an alternative way to indicate the property of connotation. This is an expression used by the Russian linguist and ethnologist Petr Bogatyrev. For further reference see: Petr Bogatyrev, 'Semiotics in the folk theatre' in *Semiotics of art. Prague school Contributions*, ed. L. Matejka and J. R. Titunic (Cambridge: MIT Press, 1976).
I make a direct use of such a concept in *It makes no difference*. This occurs in Scene 12 - *Osso, Mastrosso and Carcagnosso: the men and their conscience*. In this scene, Mastrosso, overtaken by memories, realises that his previous events (and all the previous narrative fragments) are nothing else than 'signs of signs'. His precise words are 'signs of signs of signs of signs...'.

> dog - Oh! the dog is me, and I am myself. [42]

In this passage Launce not only assigns to the material-object shoe the signification of human beings (father, mother), to the staff that of sister, and to himself that of dog, he also implicitly demonstrates how the meaning of a signifier can be interchangeable.

3.1.4 Openness in prose theatre: Pirandello, Fo and Brecht

The difference between the above passage by Shakespeare and modern Italian theatre (and opera) consists in the latter employing the matter of openness as a central theme. While the interchangeability of signs is an intrinsic feature of Launce's monologue, in twentieth-century works the idea that signs' meanings are interchangeable becomes an underlying theme. When in 'Dialogo fra me e te' Berio describes his opera through various synopses, he precisely articulates the idea that whatever dramatic representation he puts on stage would unavoidably act as a 'sign of [another] sign'.[43] The referential furniture and audience-actors interchangeability in *La Passion selon Sade* place at the centre of the drama the very property of characters' 'role-exchange'.[44]

In Italian prose-theatre we can find earlier examples of this in Luigi Pirandello's works. In his comedy *Così è (se vi pare)* [It is so (if you think so), 1917] - a title that explicitly puts forward the theme of reality-versus-perception - Pirandello represents a hilarious situation in which the characters Laudisi and Signora Sirelli debate about how perspectives determine what is truth and false. Here is a short passage: [45]

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[42] This passage from Shakespeare's *The Two Gentlemen of Verona* is referenced in Keir Elam's *The Semiotics of Theatre and Drama*, in which the author discusses the concept of interchangeability of signifiers. I quote Shakespeare's text directly from this source: Elam, *The Semiotics of Theatre and Drama*, 10.

[43] Petr Bogatyrev, 'Semiotics in the Folk Theatre' in *Semiotics of Art. Prague School Contributions*, ed. L. Matejka and J. R. Titunic (Cambridge: MIT Press, 1976).

[44] Lucioli, *Sylvano Bussotti*, 48.

> LAUDISI: [...] Now, you have touched me, have you not? And you see me? And you are absolutely sure about me, are you not? [...] Though, my dear madam, that does not prevent me from also being really what your husband, my sister, my niece, and Signora Cini take me to be, because they also are absolutely right!
> SIGNORA SIRELLI: In other words you are a different person for each of us.
> LAUDISI: Of course I'm a different person! And you, madam, pretty as you are, aren't you a different person, too? [46]

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[45] It might be interesting to read the whole discussion between *Così è (se vi pare)*'s characters Laudisi and Signora Sirelli. This would better clarify the centrality of the reality-versus-perception theme in Pirandello's work. Below is the entire passage, quoted from: Luigi Pirandello, 'Right You Are! (If You Think So)' in *Luigi Pirandello: Three Plays*, trans. Arthur Livingston and Edward Storer (New York: Dutton, 1922). Act I, Scene 2.

SIGNORA SIRELLI: [*to her husband*]. No dear, he's right, he's right. [*Then turning to AMALIA.*] The real truth, Amalia, is this: for all my husband says he knows, I never manage to keep posted on anything!
SIRELLI: And no wonder! The trouble is, that woman never trusts me! The moment I tell her something she is convinced it is not quite as I say. Then, sooner or later, she claims that it can't be as I say. And at last she is certain it is the exact opposite of what I say!
SIGNORA SIRELLI: Well, you ought to hear all he tells me!
LAUDISI: [*laughing aloud*]. May I speak, madam? Let me answer your husband. My dear Sirelli, how do you expect your wife to be satisfied with things as you explain them to her, if you, as is natural, represent them as they seem to you?
SIGNORA SIRELLI: And that means - as they cannot possibly be!
LAUDISI: Why no, Signora, now you are wrong. From your husband's point of view things are, I assure you, exactly as he represents them.
SIRELLI: As they are in reality!
SIGNORA SIRELLI: Not at all! You are always wrong.
SIRELLI: No, not a bit of it! It is you who are always wrong. I am always right.
LAUDISI: The fact is that neither of you is wrong. May I explain? I will prove it to you. Now here you are, you, Sirelli, and Signora Sirelli, your wife, there; and here I am. You see me, don't you?
SIRELLI: Well... er... yes.
LAUDISI: Do you see me, or do you not?
SIRELLI: Oh, I'll bite! Of course I see you.
LAUDISI: So you see me! But that's not enough. Come here!
SIRELLI: [*smiling, he obeys, but with a puzzled expression on his face as though he fails to understand what LAUDISI is driving at*]. Well, here I am!
LAUDISI: Yes! Now take a better look at me ... Touch me! That's it - that's it! Now you are touching me, are you not? And you see me! You're sure you see me?
SIRELLI: Why, I should say ...
LAUDISI: Yes, but the point is, you're sure! Of course you're sure! Now if you please, Signora Sirelli, you come here -- or rather ... no ... [*Gallantly.*] it is my place to come to you! [*He goes over to SIGNORA SIRELLI and kneels chivalrously on one knee.*] You see me, do you not, madam? Now that hand of yours ... touch me! A pretty hand, on my word! [*He pats her hand.*]
SIRELLI: Easy! Easy!
LAUDISI: Never mind your husband, madam! Now, you have touched me, have you not? And you see me? And you are absolutely sure about me, are you not? Well now, madam, I beg of you; do not tell your husband, nor my sister, nor my niece, nor Signora Cini here, what you think of me; because, if you were to do that, they would all tell you that you are completely wrong. But, you see, you are really right; because I am really what you take me to be; though, my dear madam, that does not prevent me from also being really what your husband, my sister, my niece, and Signora Cini take me to be - because they also are absolutely right!
SIGNORA SIRELLI: In other words you are a different person for each of us.
LAUDISI: Of course I'm a different person! And you, madam, pretty as you are, aren't you a different person, too?

[46] Luigi Pirandello, 'Right You Are! (If You Think So)' in *Luigi Pirandello: Three Plays*, trans. Arthur Livingston and Edward Storer (New York: Dutton, 1922), 8-9.

Another example of prose theatre that features the theme of openness is to be found in the works of Italian actor, director and playwright Dario Fo. However Fo did not embed such a theme within the plot of his works, but made it a linguistic feature through the use of *grammelot*.[47] The nonsense of this onomatopoeic language encapsulates both the concepts of openness to manifold interpretation and the void of meaning. His work *Mistero Buffo* (Comical Mystery, 1969) is an example of this.[48] The passage titled the Neapolitan Grammelot of Razzullo presents the following text: [49]

> Prille, prille! Carabíllu scaratíllu of this tòo Rizúllo! Gaze how is beautiful and cetrúllo scaracàllo... cock strichíllo love zinno... zinne of love you have! Like apples of Aphrodite. Cucca! Cucciàcca! Of heaven sgnàcca... zinne sciollóse, chicken-like jags, mouth of cherry, kiss me or I died here! [50]

It can be argued that the wish to incorporate openness within dramatic representations is also to be found in Brecht's theatre. He, similarly to Fo, embedded it through a dramatic and linguistic feature. His *Verfremdungseffekt* [51] had the twofold purpose of articulating 'the tendency for spellbound audiences to identify emotionally with characters on stage [and intending] to counter the magical associations of stage illusion'.[52] It is such illusion that alienates the spectators from the ongoing representation in order to stimulate their openness of perspective. As scholar Peter Thomson explains 'the whole purpose of the various *Verfremdungseffekt* [...] was to force the audience out of the slipstream of the narrative'.[53] Brecht himself, in fact, maintained that 'showing has to be shown'.[54] We could thus argue that the alienation effect had to lead not only to an active interpretation of the on-stage occurrence, but also to an openness of perception. An example of *Verfremdungseffekt* can be found in Act Three, Scene Nine, of Brecht's *The Threepenny Opera*,[55] where the characters Peachum speaks the following lines: [56]

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[47] The term *grammelot* indicates a style of language used in satirical theatre. It is a nonsense language with macaronic and onomatopoeic elements, often used in association with mimicry and pantomime. The term hails from the 16th century and it was used in the *Commedia dell'arte* to allow actors to both recall the audiences' dialects and avoid censorship.

[48] *Mistero Buffo* consists of a number of comical and tragicomical sketches comprising fifteen Mysteries and five Grammelot. However, it is interesting to notice that Dario Fo brought the use of *grammelot* outside theatrical environments too and often performed speeches in *grammelot* on occasions other than theatrical performances. Among these, it is worth mentioning his Nobel Lecture *Contra Jogulatores Obloquentes* (Against Jesters Who Defame and Insult) that he presented during his Nobel Prize acceptance speech on 7th December 1997. This lecture-speech was partly performed in *grammelot*, and the following passage is an extract from it:
'Gurgle ... gurgle ... splash ... they sink ... houses, men, women, two horses, three donkeys ... heehaw ... gurgle. Undaunted, the priest continued to receive the confession of a nun: 'Te absolvi ... animus ... santi ... guurgle ... Aame ... gurgle ... The tower disappeared, the campanile sank with bells and all: Dong ... ding ... dop ... plock ...' [Dario Fo, *Contra Jogulatores Obloquentes* in 'NobelPrice.org: the official webside of the Nobel Price' trans. Paul Claesson <http://www.nobelprize.org/nobel_prizes/literature/laureates/1997/fo-lecture.html> (accessed 3 July 2013)]

[49] It has to be noted that this passage includes both existing Neapolitan words that make sense and meaningless words in *grammelot*. The words translated into English are those that make sense. The others are left in original *grammelot*.

[50] Dario Fo, 'Grammelot napoletano di Razzullo' in *Mistero Buffo: Giullarata Popolare*, ed. Franca Rame, trans. Simone Spagnolo (Torino: Einaudi, 2003), 357.

[51] *Verfremdungseffekt* translates from German as 'alienation effect' (and also as 'distancing' or 'estrangement effect'). It is a performing art concept coined by playwright Bertold Brecht. He first used the term in his essay titled 'Alienation Effects in Chinese Acting' (1936). In this essay Brecht described the *Verfremdungseffekt* as 'playing in such a way that the audience was hindered from simply identifying itself with the characters in the play. Acceptance or rejection of their actions and utterances was meant to take place on a conscious plane, instead of, as hitherto, in the audience's subconscious' [John Willett ed. and trans., *Brecht on Theatre: The Development of an Aesthetic*, 13th ed. (New York: Hill and Wang, 1977), 91].

Dear audience, we now are coming to
The point where we must hang him by the neck
Because it is the Christian thing to do
Providing that men must pay for what they take.

But as we want to keep our fingers clean
And you're people we can't risk offending
We thought we'd better do without this scene
And substitute instead a different ending.

Since this is opera, not life, you'll see
Justice give way before humanity.
So now, to stop our story in its course
Enter the royal official on his horse. [57]

By explicitly addressing the spectators ('Dear audience'), Peachum's words on the distinction between theatrical representation and reality ('Since this is opera, not life') - and the contrast between the concepts of legality and morals ('you'll see justice give way before humanity')

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[52] Poh Sim Plowright, 'The Birdwoman and the Puppet King: a study of inversion in Chinese Theatre. Puppets, emperors, ancestor-worship - and Bertold Brecht', in Clive Barker and Simone Trussler ed. *New theatre quarterly Vol.XIII N.50* (1997), 106-118. (Cambridge: Cambridge University Press, 1997), 114.

[53] Peter Thomson, *Brecht: Mather Courage and her children* (New York: Cambridge university Press, 1997), 71.

[54] 'Showing has to be shown' is the title of one of Bertold Brecht's Five Theatre Poems. It can be found in: John Willett and Ralph Manheim, ed. *Bertolt Brecht: Poems 1913-1956*, rev.ed. (London: Methuen, 1987), 341.

[55] It has to be noted that the *Verfremdungseffekt*, as explained earlier, is a performing art concept, a distancing performing technique. It occurs through the actors' performance and the sets' dramatisation. It is not mere linguistic technique. Therefore the passage from The Threepenny Opera I quote here, is not representative of the practical, performing use of the *Verfremdungseffekt*. It rather displays a passage within which the *Verfremdungseffekt* is supported by the use of text.

[56] In this scene a sign saying 'first three-penny finale concerning the insecurity of the human condition' appears on stage. This detail is specified in the script of *The Threepenny Opera*: Bertold Brecht, 'The Threepenny Opera' in *Brecht, Collected Plays: Two* ed. John Willet and Ralph Manheim, trans. Eyre Methuen Ltd. (London: Methuen Drama, 1998), 122.

[57] Bertold Brecht, 'The Threepenny Opera' in *Brecht, Collected Plays: Two* ed. John Willet and Ralph Manheim, trans. Eyre Methuen Ltd. (London: Methuen Drama, 1998),168.

- have the purpose of ‘estranging’[58] the spectators from the narration, so that their intellectual engagements detach from the on-stage events and open to wider perspectives. However, while in Brecht’s theatre the dramaturgical alienation evokes ideological and political matters, in Italian avant-garde opera the distancing from the on-stage narration served the purpose of opening to mere imagination.[59] In *Un re in ascolto* Prospero’s allusions to ‘another theatre’[60] and a ‘not visible and tangible kingdom’[61] certainly owe their estranging power to Brecht’s *Verfremdungseffekt*. However such allusions are strengthened by a wider openness that neglects ideologico-political ideas and explores the whole spectrum of the ‘kingdom of the possibilities of consciousness’.[62] A similar reference to imagination can also be found in the aforementioned *Ballata* from *La vera storia*. When the *Cantastorie* asks the audience to ‘fix a starting point for our pains’,[63] he essentially demands each spectator to imagine a beginning for *la vera storia*. In fact, a starting point is not given within the on-stage narration - there is no *antefatto*[64] - but is left to the audience’s imagination.

3.1.5 The literary legacy: from the Middle Ages to Joyce

The matter of openness and Nothingness is also featured within the field of literature. In *Opera aperta* Eco argues that we can observe the use of openness already in the Middle Ages. He says that:

> In the Middle Ages there grew up a theory of allegory which posited the possibility of reading the Scriptures (and eventually poetry, figurative arts) not just in the literal sense but also in three other sense: the moral, the allegorical, and the anagogical. This theory

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[58] I quote the term *Verfremdungseffekt* itself, also translated as ‘estrangement effect’.

[59] Some exceptions, however, have to be mentioned. These principally comprise those works by Luigi Nono that develop ideological and political themes, as for example *Intolleranza 1960* and *Al Gran Sole Carico d’Amore*. Both these operas are the product of Nono's political activism.

[60] Calvino, ‘Testi per musica’ (libretto for *Un re in ascolo: Arie di Prospero*), 750.

[61] Ibid., 760

[62] Edmund Husserl, *Fenomenologia e teoria della conoscenza*, 3rd ed. ed. and trans. Paolo Volonté (Milano: Bompiani, 2000), 187.
In this work Husserl refers to the concept of the ‘kingdom of the possibilities of consciousness’ also as ‘the universe of the possibilities of the pure experienced of the I’ (Husserl, *Fenomenologia e teoria della conoscenza*, 187).

[63] Calvino, ‘Testi per musica’ (libretto for *La vera storia*), 697.

[64] *Antefatto* (literally translating from the Italian as prior event, prior-*fact*) is a dramaturgical preformed situation or status typical of classical theatre. It has the function of providing a cue from which the initial events of the drama begin.

> is well known from a passage in Dante, but its roots go back to Saint Paul ("videmus nunc per speculum in aenigmate, tunc autem facie ad faciem")[65] [...]. A work in this sense is undoubtedly endowed with a measure of "openness". [...] every sentence and every trope is "open" to a multiplicity of meanings.[66]

Subsequently, in the romantic period, the concept of openness found a rich soil in late nineteenth-century symbolism. This idea is expressed by the French poet Stéphane Mallarmé, who says that:

> To name an object is to suppress three-quarters of the enjoyment of the poem, which comes from the happiness of sensing bit by bit: to suggest ... this is the dream.[67]

Mallarmé's openness resides within the act of suggesting rather than naming.[68] Words, and poetry, for Mallarmé, have to incarnate symbols and metaphors. Such incarnation, however, does not intend to mask the words with a cryptic veil, with a symbolism for its own sake. It instead has the purpose of revealing the words' very nature, which is that of being a 'moving army of metaphors'.[69]

Modernist examples of open-works that have been influential for contemporary Italian composers include a number of avant-garde fictions written in the early twentieth century. Among these, the works of Franz Kafka and James Joyce are the most prominent examples. Kafka's *The Metamorphosis* (1915)[70] is an exemplar of openness in that it does not explain within the course of the story why the protagonist Gregor Samsa finds himself transformed into an insect. This mystery embodies a narrativic void that implicitly demands the reader to imagine a reason, an origin of facts. Similarly, *The Trial* (1914-1915)[71] is characterised by the absence of an *antefatto* and subsequent explanation. This generates a fiction-of-imagination which exemplifies openness to the readers' interpretations and imaginations. Joyce's *Finnegans Wake* (1939[72]), on the contrary, is written in an idiosyncratic language, which combines standard English words and neologisms. This work is composed of a dense symbolism that constantly generates manifold references. From this point of view it can be argued that Bussotti's theatre-of-reference is the plastic musico-theatrical representation of Joyce's work. At the same time, the linguistic manipulations of *Finnegans Wake* create a language that often appears to be on the borderline of nonsense,[73] a feature that recalls the matter of Nothingness.[74]

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[65] This Latin sentence by Saint Paul, according to the King James Version of The Holy Bible, translates as follows: 'for now we see through a glass, darkly; but then face to face' [The Holy Bible, King James Version, originally translated in 1611 (Cambridge: Cambridge University Press), I Corinthians, ch.13, v.12].

[66] Eco, *The Open Work*, 5.

[67] M. Stéphane Mallarmé, *Enquête sur l'évolution littéraire: conversations avec mm. Renan, de Goncourt, Emile Zola...* ed. Jules Huret, digitised reprint by University of Michigan (2007) (Bibliothèque Charpentier, 1891), 60.
The translation hereby reported is by the author. The original French quote is:
'*Nommer un objet c'est supprimer les trois quarts de la jouissance du poème qui est faite du bonheur de deviner peu à peu: le suggérer ... voilà le rêve.*'

[68] This concept and artistic vision was also influential for Claude Debussy, who, in order to symbolise the idea of suggesting rather than naming, wrote the titles to his preludes for piano in brackets, with ellipsis and at the end of the each piece. Some examples are: *(...Brouillards)*, *(...Feuilles mortes)* and *(...Bruyères)*.

[69] Nietzsche, *Verità e Menzogna in Senso Extramorale*, 131.

[70] The Metamorphosis (originally titled in German as *Die Verwandlung*) narrates the story of Gregor Samsa, a travelling salesman, who wakes up one day to find himself transformed into a monstrous insect.

These aspects of Joyce's work have been influential for the development of post-WWII Italian opera at a poetic and narrative level. As Berio wrote, 'Joyce knew that relating to eluded or disguised identities was an important dimension of *Ulysses*, as of every poetic and narrativic conception'.[75] Such eluded or disguised identities are to be found precisely in those depersonalised identities that Berio's theatrical works bring to the stage - as for instance *La vera storia*'s protagonists, who, as Berio says, 'are not real characters'.[76] In addition, it can be argued that

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[71] The Trial (originally titled in German as *Der Process*) narrates the story of Josef K., a chief financial officer of a bank, who is unexpectedly arrested for an unspecified crime that the author does not explain.

[72] This year refers to the date of publication. Finnegans Wake was written over a period of seventeen years, from 1932. However, the first drafts go back to the 1922, just after the publication of *Ulysses*.

[73] Luciano Berio makes use of such a feature in his *Thema (Omaggio a Joyce)* (1958-1959), an electroacoustic composition for voice on tape based on an interpretative reading of *Sirens*, a poem from the eleventh chapter of Joyce's *Ulysses*.

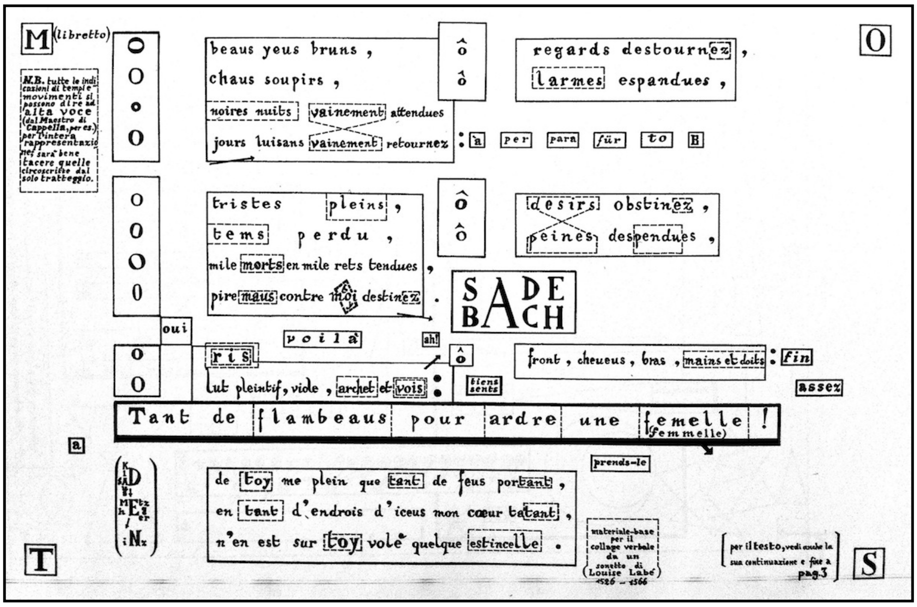
[74] It is has to be highlighted that Joyce's use of multilingual neologisms originated from his idea of adopting a language that had to be heard, and not only read. This aspect, which takes into account the sound of language, justifies Joyce's use of onomatopoeic neologisms. In discussing the linguistic features of Joyce's *Ulysses*, scholar Giorgio Melchiori writes that 'the wordplay, the onomatopoeia, the individual verbal deformation, act as a function of the general semiotic texture', within which, as Melchiori adds, 'the phonic linguistic element constantly predominates, more than the semantic one'. [Giorgio Melghiori, 'L'Ulisse' in *Ulisse: Guida alla Lettura*, ed. Giorgio Melchiori and Giulio de Angelis, trans. Simone Spagnolo (Milano: Oscar Mondadori, Classici Moderni, 2000), 55.]
Thus, Joyce's connection with the matter of Nothingness principally resides within the phonetic elements, which are consequently linked to the listening of his language, rather than the reading.

[75] Berio, *Un Ricordo al Futuro*, 8.
I have translated this quote myself from the original Italian text of *Un ricordo al futuro* as I believe it suggest Berio's comment on Joyce's poetics more relevantly, within the context of this thesis, than the English translation of *Remembering the Future,* which translates the sentence as follows: 'he [Joyce] knew that living with the "half-recognized" and with deceptive identities was an important dimension of *Ulysses* - as it is of any form of poetry' [*Remembering the Future*, 5].
As mentioned in Footnote 19 of Chapter 2, Berio wrote his Harvard Charles Eliot Norton lectures partly in Italian and partly in English, and as a result there were multiple versions of each lecture. For further details see:
- This thesis' Footnote 19 of Chapter 2.
- Talia Pecker Berio, 'Preface' in: Luciano Berio, *Remembering the Future* (Cambridge & London: Harvard University Press, 2006).

[76] Ibid., 87

Joyce's neologisms and symbolism are also reflected in the libretto of *La Passion selon Sade* (Example 9).

Example 9: Libretto of Sylvano Bussotti's *La Passion selon Sade* (first page only) [77]



M (libretto)

N.B. tutte le indicazioni di tempi e movimenti si possono dire ad alta voce (dal Maestro di Cappella, per es.) per l'intera rappresentazione; sarà bene tacere quelle circoscritte dal solo tratteggio.

O O o O

beaus yeus bruns ,
chaus soupirs ,
noires nuits vainement attendues
jours luisans vainement retournez

ô ô

regards destournez ,
larmes espandues ,

: à per para für to B

O

o O O 0

tristes pleins ,
tems perdu ,
mile morts en mile rets tendues ,
pire maus contre moi destinez .

ô ô

desirs obstinez ,
peines despendues ,

SADE
BACH

oui

voilà

ah!

o O

ris
lut pleintif, viole , archet et vois :

ô

tiens sents

front , cheueus , bras , mains et doits : fin

assez

Tant de flambeaus pour ardre une femelle !
(femmelle)

a

prends-le

K D I E N

de toy me plein que tant de feus portant ,
en tant d'endrois d'iceus mon cœur tatant ,
n'en est sur toy volé quelque estincelle .

materiale-base per il collage verbale da un sonetto di (Louise Labé 1526 – 1566)

[per il testo, vedi anche la sua continuazione e fine a pag.3]

T

S

This libretto, which recalls some Dadaist poems,[78] is fully pervaded by symbolic and referential words and letters. This can be noticed, for instance, in the SADE-BACH cryptogram and in the letter ‘O’. The cryptogram encodes a symbolism in that it ‘functions as a Bachian signature, as well as indicating notes to be played’.[79] The letter ‘O’, on the contrary, acts as a threefold reference: it stands for the initial ‘O’ of the first ten lines of Louise Labé’s poem,[80] the initial and concluding letter of the word *organo* (organ, an instrument featured in the opera), and indicates certain percussion playing techniques.

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[77] Sylvano Bussotti, *La Passion selon Sade: Mystère de Chambre avec Tableaux Vivant* (Milano: G. Ricordi & C. s.p.a., 1966).

[78] An example of a Dadaist poem that Bussotti's libretto recalls is *Poème simultané* (Simultaneous poem, 1916). This was co-composed by the members of the Zurich Dada movement Richard Huelsenbeck, Hans Arp, Marcel Janko and Tristan Tzara. The example below is an extract taken from: Hans Richter, *Dada: Art and Anti-Art* (London: Thames & Hudson, 1997), 30.

[redacted]

Joyce and Kafka’s literary techniques and languages, although significantly different, make a conspicuous use of symbols and metaphors, which, in turn, generate an openness to manifold perspectives.[81] Symbols and metaphors, in these authors’ works, confirm the indeterminateness of words and narratives' meaning. In this way Kafka and Joyce's works epitomise the concept of the 'hermetic secret',[82] which Eco explains as follows:

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[79] Fearn, *Italian Opera since 1945*, 102.

[80] As mentioned in Chapter 2.1.5, *La Passion selon Sade* is based on a sonnet by French poet Louise Labé (c.1520-1566). This sonnet presents ambivalence towards love and physical desire, and features the letter ‘O’ at the beginning of almost each line. This letter, within this particular poem, translates from French as the exclamative or evocative interjection ‘oh!’. The first four stanzas of the sonnet read as follows:

Ô beaux yeux bruns, ô regards détournés,
Ô chauds soupirs, ô larmes épandues,
Ô noires nuits vainement attendues,
Ô jours luisants vainement retournée !

Ô tristes plaints, ô désirs obstinés,
Ô temps perdu, ô peines dépendues,
Ô milles morts en mille rets tendues,
Ô pires maux contre moi destiné !

Ô ris, ô front, cheveux bras mains et doigts !
Ô luth plaintif, viole, archet et voix !
Tant de flambeaux pour ardre une femelle !

De toi me plains, que tant de feux portant,
En tant d'endroits d'iceux mon cœur tâtant,
N'en ait sur toi volé quelque étincelle.

[81] The idea that Joyce and Kafka’s writings are open-works, and that such a feature is embedded and manifested through their literary techniques, is highlighted by numerous scholars. I here quote scholar Edmund Wilson and philosopher Massimo Cacciari with regards to Joyce, and Umberto Eco with regards to Kafka.
Wilson states that ‘his force [of Joyce, with regards to his writing of *Ulysses*], instead of following a line, expands itself in every dimension (including that of Time) about a single point. The world of *Ulysses* is animated by a complex inexhaustible life: we revisit it as we do a city, where we come more and more to recognize faces, to understand personalities, to grasp relations, currents and interests. Joyce has exercised considerable technical ingenuity introducing us to the elements of his story in an order which will enable us to find our bearings’. [Edmund Wilson, *Axel’s Castle. A Study on the Imaginative Literature of 1870-1930* (New York: Farrar, Straus and Giroux, 2004), 167].
Cacciari says that ‘the word has to live for itself, make its way through nudges, glow, burn up, or fade to exhaustion. The diverse situations are not to be “put in scene” by the word, but have to be the word itself. This confers to the form that fierce uneasiness that constitutes Joyce’s secret. [...] It is by digging within the etymology of the word, listening to all their resonances in the different idioms, that we find the traces of their origins, preceding every *discourse*, and, together, maybe, the clues about their end. [...] Joyce has perfectly understood how words are not mere gentle symbols, but have to coincide with what they express’. [Massimo Cacciari, *Hamletica*, trans. Simone Spagnolo (Milano: Adelphi Edizione, 2009), 77-78.]
Umberto Eco, on the other hand, writes that ‘it is easy to think of Kafka’s work as “open”: trial, castle, waiting, passing sentence, sickness, metamorphosis, and torture - none of these narrative situations is to be understood in the immediate literal sense. [...] The various existentialist, theological, clinical, and psychoanalytic interpretations of Kafka’s symbols cannot exhaust all the possibilities of his work. The work remains inexhaustible insofar as it is “open”, because in it an ordered world based on universally acknowledged laws is being replaced by a world based on ambiguity’. [Eco, *The Open Work*, 9].

> The hermetic thinking states that the more our language is ambiguous and multivalent, and makes use of symbols and metaphors, the more it is particularly suitable to name a One in which the coincidence of the opposites take place. But where the coincidence of the opposites triumphs, the principle of identity falls into crisis. The consequence is that the interpretation is indefinite. [83]

3.1.6 Openness and Nothingness in Italian post-WWII literature: Calvino and Eco

In Italian post-WWII literature, examples of works exploring the matters of openness and Nothingness are to be found in Italo Calvino and Umberto Eco's novels.[84] The two works by Calvino discussed in Chapter Two, *Le città invisibili* and *Se una notte d'inverno un viaggiatore*, are filled with references to both openness and Nothingness. One may argue that these two themes constitute the fundamentals of Calvino's works. The conversations between Marco Polo and Kublai Khan centre upon imaginary cities that Polo describes without the use of words. He reports to Kublai Khan through gestures, unarticulated words the emperor does not (literally) comprehend and ostented objects. Their communication is made of empty, yet multi-significant words, which change meanings depending on Khan's perceptions. The whole narration(s) of *Le città invisibili* focuses on the idea that verbal, gestural and ostentational communication is open to manifold interpretations. This idea is exemplified in the following passage:

> The links between one element and another of the story did not always prove to be evident to the emperor; the objects could mean different things: a quiver full of arrows showed now the approach of a war, now the abundance of game, or an armorer's shop; an hourglass could mean the passing of time or the one that has passed, or the sand, or an hourglass-making workshop.
> But what was making each fact or news reported by his unarticulated informant precious to Kublai was the space surrounding them, a void unfilled by words. [85]

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[82] As discussed in Note 23 of Chapter Three, the term 'hermetic secret' has been coined and adopted by Umberto Eco in: Umberto Eco, 'Sovrainterpretare i testi' in *Interpretazione e sovrainterpretazione*, ed. Stefan Collini (Milano: Bompiani, 2004), 57-80.

[83] Eco, *Interpretazione e sovrainterpretazione*, 43.

[84] Both Calvino and Eco, as already mentioned, were colleagues, collaborators and friends of Italian composers, particularly of Berio. Their influence on operatic production is therefore obvious.

[85] Calvino, *Le città invisibili*, 37.

This passage not only encloses the thematics of openness and Nothingness, but also demonstrates Calvino's awareness of their being synonyms: in *Le città invisibili* openness and Nothingness co-live and respectively generate each other. While Kublai Khan realises that an hourglass generates a multiplicity of significations, he at the same time understands that it is within that multiplicity that 'a void unfilled by words' opens. The openness of significations is reflected in the Nothingness of the void and vice versa.[86]

A similar concept is enclosed in the vision of Franciscan friar Guglielmo da Baskerville, one of the principal characters of Eco's *Il nome della rosa* (The name of the rose, 1980). Guglielmo preached that 'the beauty of the cosmos is given not only by the unity in the variety, but also by the variety in the unity'.[87] However *Il nome della rosa*, differently from *Le città invisibili*, does not centre upon a narration-of-imagination, but it is 'a novel [...] halfway between a theological and a crime novel'.[88] In this work, the themes of openness and Nothingness govern both the overall narration and the details that compose facts and ideas. The title itself *Il nome della rosa* encloses these themes. It recalls the nominalist[89] motto placed at the end of the novel, when the Benedictine novice Adso da Melk asserts that things exists inasmuch as they are names. His words are:

> I leave this writing, I do not know whom for, I do not anymore know what about: stat rosa pristina nomine, nomina nuda tenemus. [90]

The Latin quote tells us that we cannot grasp the essence of the world's things, because they exist as open-entities that hide behind meaningless names. The idea the names (words) are open-signs that change meaning depending on interpretation is also presented right at the beginning of the novel, when Adso da Melk says 'I set about to leave on this fleece my testimony [...], as if I were to leave to posterity signs of signs, so that on them the prayer of deciphering can be exercised'.[91] In *Il nome della rosa*, openness and Nothingness are not only the thread of the entire work, they also have the purpose of questioning the essence of truth. As Adso says, friar Guglielmo was moved 'by the suspicion [...] that the truth were not that manifesting in the present moment'.[92] Truth, as Eco quotes from Medieval German, is held in the very openness of the Nothing: 'Gott ist ein lautes Nichts, ihn rührt kein Nun noch Hier'.[93] Thus the truth, the essence of things and the openness of *Il nome della rosa*, unavoidably converge in the Nothing, in that no-place that, at the end of the novel, Adso projects himself into:

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[86] For Calvino the open property of the world's things is, however, to be intended in a perspective of idealistic positivism, not of mere indeterminateness. This is to say that his works do not focus on the emptiness of the openness, but on the multiplicity of the void. What matters to him is exploring 'the space surrounding each fact or news' (Calvino, *Le città invisibili*, 37), not defending himself from the 'moving army of metaphors' (Nietzsche, *Verità e Menzogna in Senso Extramorale*, 131). We find such idealistic positivism in the words that conclude the description of the city called *Dorotea*: 'that morning in Dorotea I felt there was no good of life I could not expect. [...] But now I know this is only one of the many ways that opened to myself that morning in Dorotea' (Calvino, *Le città invisibili*, 9).

[87] Umberto Eco, *Il Nome della Rosa*, 63rd ed. trans. Simone Spagnolo (Milano: Bompiani, 2012), 24.

[88] Antonio Gnoli, 'Eco "Così ho dato il nome alla rosa"' in *La Repubblica.it*. <http://ricerca.repubblica.it/repubblica/archivio/repubblica/2006/07/09/eco-cosi-ho-dato-il-nome-alla.html> (accessed 25 May 2013).

[89] Nominalism is a philosophical doctrine maintaining that abstract concepts, general terms, or (Platonic) universals have no independent existence but only exist as names.

[90] Eco, *Il Nome della Rosa*, 503.
The Latin sentence '*stat rosa pristina nomine, nomina nuda tenemus*' translates as 'the primordial rose [by now] exists [merely] inasmuch as name [through its name], naked names are all that we have'.

> I will sink in the divine darkness, in a mute silence and in an ineffable union, and in this sinking every equality and inequality will be lost, and in that abyss my spirit will lose itself [...] I will be in the simple foundation, in the silent desert where one never saw diversity [...]. I will fall in the silent and uninhabited divinity where there is no work [*opus*] nor image. [94]

3.1.7 Non-linearity as the fulfilment of openness

The above excursus not only provides an account of the sources that influenced Italian post-WWII opera, it also demonstrates how the ideas of openness and Nothingness find their roots across several disciplines and historical times. The various kinds of theatre[95] that Italian opera experimented with are therefore the result of cross-disciplinary processes, which took inspiration from ancient Greek philosophy and modern literature, from baroque Venetian intellectual circles and twentieth-century theatrical semiology. We can thus argue that Italian experimental opera placed the reality-versus-knowledge debate at the heart of the operatic craft. It epitomised philosophical statements of openness and asserted the unavoidability of spectator-*opus* cooperation. These features, however, are not merely alluded to by the narratives, but are entrenched in the very structure of the dramas. Openness and Nothingness, in fact, are reflected in the use of non-linear narrative. It is within such a structure that the openness manifests and finds fulfilment. Non-linearity is not a mere form of perpetual *análēpsis* and *prolepsis*, but one of the most fulfilling representations of openness itself. It is the mental act of ordering and assembling the narrative fragments that epitomise and initiate the cooperation between spectator and work. Non-linearity has the precise task of demonstrating that we cannot 'put into the mind knowledge that was not there before',[96] and that therefore our knowledge already lives in our minds. What we perceive (our interpretations) is the fruit of what we already know - or of what Heidegger called the *Dasein*.[97] Berio's Prospero, in the moment of his death, recalls this: 'the non-memory is a cold and black lake'.[98] What we do not know (the non-memory) is a non-existent place (a cold and black lake). Thus, non-linearity is as a door that opens to new stories, or perhaps new beginnings of stories (like in *Se una notte d'inverno un viaggiatore*). As Calvino wrote in the libretto of Berio's *Allez-hop*:

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[91] Ibid., 19.

[92] Ibid., 22.

[93] Ibid., 503.
This phrase is in Medieval German and translates as follows: 'God is a loud Nothing, It is moved neither by the Here nor the Now'.

[94] Ibid., 503.

[95] I am here referring to all the kinds of multi-narrative theatre discussed above, such as the theatre-of-imagination, theatre-of-dream, theatre-of-reference, polydictic-theatre, and so on.

> [...] in the Story it is not written what to do when the Story is finished
> *that is the question* for which it could also be possible to say
> that is after the end of each story that a story begins. [99]

Perhaps, such new stories begin right in the voids that exist between the fragments of non-linear narratives. Hence, the non-linear-narrative, the multi-narrative, the narrative-of-imagination, and so on, are both a philosophical statement regarding the concept of openness and a theatrical contrivance able to epitomise the idea that we all have different perceptions and interpretations.

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[96] Plato, 'The allegory of the cave', 245.

[97] *Dasein* (*Da-sein*) literally translates from German as being-there (there-being), which in Martin Heidegger's philosophy represents the concept of 'being-in-the-world'. In other words the *Dasein* expresses the idea that we are inasmuch as we are part of the world; and therefore what we know, our knowledge, (including our memories) is the product of the world we live in, its history and culture. This concept is expressed and discussed in Heidegger's *Sein und Zeit* (Being and Time, 1927).
From Heidegger and modern philosophy onward the *being* assumes a triple definition which, however, languages are not all able to properly define through existing words or terminologies (yet another demonstration that verbal language is unable to describe reality, even to define *being*). Such a triple quality of the nature of the *being* can be summarized as follows: (i) *being* as a noun describing the fact that a *phenomenon* is, which is to say the fact that is common to all beings, the fact, indeed, of being; (ii) *being* as another noun defining the Scholastic *esse*, a verb intended in its substantivic sense that becomes the subject of a *is*; (iii) *being* as the verb *to be*, expressing both the act of being something (a cat *is* a feline) and also its activity (it is nice *to be* healthy). The linguistic embarrassment occurs because different languages react in different ways to each of these three definitions: in English, as we have just seen, *being* covers both definitions (i) and (ii), and *to be* (iii). Italian and German, on the other hand, have a term for (i), *ente* and *Seiende*, but only one term for (ii) and (iii), *essere* and *Sein*. French, on the contrary, seems to have only one term, *être*, although it sometimes uses *étant*. And finally the Scholastic Latin used *ens* for (i) and *esse* for (iii), but has sometimes confused the terms *ens* and *esse* for (ii).

[98] Calvino, 'Testi per musica' (libretto for *Un re in ascolo: Arie di Prospero*), 760.

[99] Calvino, 'Testi per musica' (libretto for *Allez-hop*), 682.

3.2 *It makes no difference* and the concept of openness

Alongside the socio-political theme(s) presented in Chapter One, *It makes no difference* features the theme of openness. These two themes co-exist and complement each other. The 'snapshots'[100] that epitomise the socio-political condition, in fact, function as a series of *tableaux vivant*[101] stimulating an openness to imagination. Such stimulation is primarily provided by the lack of precise character connotations and the absence of events' origins and consequences. These lacks, unavoidably, demand an imaginative and interpretative effort from the audience. The absence of the *antefatti*[102] and the non-explanation of the protagonists' conflicts implicitly encourage the spectators to imagine hypothetical *antefatti* and explanations. Such dramaturgical absences recall Kafka's *The Metamorphosis* and *The Trial*, inasmuch as the causes of the protagonists' vicissitudes are not explained. Similarly, they also recall Nikolai Vasilievich Gogol's *Dead Souls* (1842),[103] whose plot points problems out without offering solutions or explanations. At the same time, in *It makes no difference*, the mental (imagining) action obliges the spectators to relate the *representatum*[104] to their own lives and knowledges - to the *Dasein*. In other words, the spectator inwardly assigns contexts to the de-contextualised musico-theatrical events, depending on their own individual experiences. In this way the *representata*[105] become different signifieds for each individual spectator, so as to generate a plurality of significations that function as a symbol of openness. However such openness, similarly to the aforementioned works, relies on an indivisible relationship with a void, a Nothing. In fact, it is the absence (void, Nothing) of origins and consequences that leads to the openness of interpretations: the Nothingness, then, converges into the openness. As a result, *It makes no difference*'s lack of *ante-* and *post-fatti*[106] creates Eco's 'white spaces and interstices to be filled'.[107] Furthermore, the characters' incapacity to accomplish actions (for example finding 'someone to blame'[108]) indirectly invites the audience to fulfil such actions at a mental-imaginative level: the spectator, in this way, is the protagonist of the narration(s) in that s/he actively, intellectually imposes explanations, origins and consequences. Such a process, however, merely occurs on a subjective level, that is to say in relation to each spectator's *Dasein*.

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[100] In Paragraph 2.2.2 I define *It makes no difference*'s scenes as snapshots. As discussed, this term provides an adequate description to the vision and function of my opera's scenes.

[101] *Tableaux vivant* is a French term meaning living picture. This term describes a group of actors or models (alive persons, *vivant*, and therefore in opposition to still life) who carefully pose, often in a theatrical manner. The term *Tableaux vivant*, to a certain extent, contributes to define the concept of scenes-as-snapshots discussed in Paragraph 2.2.2.

[102] *Antefatti* is the plural of the Italian term *antefatto*. See Footnote 64 of Chapter 3.

[103] Nikolai Vasilievich Gogol's *Dead Souls* centres on the story of Chichikov, a gentleman of middling social class, who buys dead souls that are still accounted for in property registers. *It makes no difference* is partly inspired by this work and I made use of certain passages of Gogol's novel within my opera's libretto.

[104] The term *representatum* comes from Latin and translates as 'the representing'. It is used as a synonym for the term signifier, and/or sign-vehicle. In the context of this passage it refers precisely to the theatrical signifier.

[105] *Representata* is the plural of the Latin term *representatum*.

[106] The term *post-fatti* is a neologism signifying the opposite of *antefatti*. In this case it refers to the consequences or developments of an event, the facts occurring after (*post*) an event.

In addition to such open-relationship between the narration and imagination, *It makes no difference* features the theme of openness on a number of levels. These principally include a textual level, a musical level and a spatio-visual level. I will discuss such levels in the following paragraphs.

3.2.1 On a textual level: allusions, unexplained words and the Jokers' lyrics

On a textual level the theme of openness manifests in two ways: through textural allusions and passages that explicitly present the concept of openness. The first point is closely related to the above idea regarding the lack of explanation and context. The textural allusions, in fact, occur every time the characters' lyrics allude to elements, facts, or questions, requiring explanations that the opera does not provide. Such allusions are transversal, in the sense that they are featured across all scenes. Arguably, the most noticeable example manifests in the Common People's words. Their lines 'Where is he?' , 'Look over here, look over there!', 'We'll find him!', etc., imply the necessity of an *antefatto* that could explain why they look for someone, who this person is, and what would happen if s/he is found. No scene attempts to provide answers to these points. They remain unexplained for the whole work. The context in which these phrases occur, thus, is totally open to the audience's imagination. Other examples of textural openness are to be found in the mafioso's lyrics. In Scene Two, for instance, an unexplained dialogue-of-allusions occurs between Osso and Mastrosso. It reads as follows:

> Mastrosso: - Don't you feel guilty?
> Osso: - No!
> Mastrosso: - Neither do I... Don't you think you are to blame?

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[107] Eco, *Lector in Fabula*, 52.

[108] Spagnolo, *It makes no difference* (libretto). These words are said by the Common People in Scenes Three, Five, Eight and Nine. The action of seeking for 'someone to blame' is also discussed in Paragraph 1.2.3.

Osso: - No! [109]

The questions Mastrosso asks are mere allusion. They, in fact, would imply a number of counter-questions such as: ‘guilty’ of what?; ‘blame’ for what?; why do they ask each other whether they feel guilty and blameworthy? The answers are not provided, and it is such lack of explanations that demands the spectators to imagine possible *antefatti* and contexts. This passage, thus, can be said to be open, in that it leads to imagining causes and consequences for the characters’ vicissitudes. Similarly, in Scene Four, Carcagnosso’s words function as allusions to unsaid *ante-* and *post-fatti*:

Carcagnosso: - Where are my dreams? Where are their dreams?
Where are your dreams?
There is a virtue to defend, there is a honour to protect.
There are dreams to bring to life! [110]

Some of the counter-questions this passage would imply are: what ‘dreams’ is Carcagnosso talking about?; what ‘virtue’ is to be defended?; what ‘honour’ has to be protected?; how do such dreams, virtue and honour relate to the other scenes?; and what consequences do they imply for the following events? Again, these indirect questions are not answered, but left to the imagination. At the same time, this passage also highlights the active (mental) role of the audience. The question ‘where are your dreams?’ is addressed to the spectators, who are implicitly asked to evoke (imagine or invent) their own ‘dreams’.[111] This phrase recalls Brecht’s *Verfremdungseffekt*, inasmuch as it aims at estranging the spectator from the on-stage narration in order to let him/her identify with the actor’s conflicts: ‘your dreams’ eventually become the spectator’s dreams. The audience’s dreams (virtues and honours) become part of Carcagnosso’s vicissitude, and the character’s non-specified dreams turn out to be the dreams of the spectators. These latter, consequently, empathise with the character through a non-articulated common relationship, an unspecified common dream(s).

On the contrary, the texts that explicitly present the concept of openness are to be found in the Jokers’ lyrics. The Jokers appear in the second half of the work, after several narrative fragments have been presented. They differ from the others characters in that they do not stand for a social class stereotype, but epitomise the idea of openness itself. Their role is to highlight the open properties of the whole work and generate the awareness that the narrative(s) in *It makes no difference* can be seen from various (even opposite) points of view. Such a concept can be found in Scene Eleven, when the Jokers sing the following line:

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[109] Spagnolo, *It makes no difference* (libretto). This passage comes from ‘Scene 2 - Osso and Mastrosso: spiritual poverty and criminality’.

[110] Spagnolo, *It makes no difference* (libretto). This passage comes from ‘Scene 4 - Carcagnosso: sense of dream’.

[111] In order to emphasise Carcagnosso’s theatrical gesture of asking to the audience the question ‘where are your dreams?’ I have inserted on the score the direction ‘*chiedendo esplicitamente al pubblico*’ (explicitly asking to the audience). See: Simone Spagnolo, *It makes no difference* (full score), bars 359-360.

> Each tale chases another tale, and while a diner advances his strip another from the furthest extreme advances in the opposite direction. [112]

'Each tale' represents each narrative fragment of the opera, and the 'diner' represents the spectators. The whole sentence, thus, functions as a metaphor suggesting that, depending on perspectives ('strip' and 'direction'), every story can be linked to all the others ('each tale chases another tale'). This passage is taken from Calvino's *Il castello dei destini incrociati* (The castle of crossed destinies, 1973),[113] in which the writer generated a number of stories by juxtaposing tarot cards. These, depending on combinations and interpretations, gave life to different stories. *It makes no difference*'s narrative fragments recall *Il castello dei destini incrociati*'s tarot cards, in that they both function as a closed, defined number of elements that, in the process of fruition, become open to manifold interpretations. In this way, each spectator's interpretation of such elements gives life to new stories. This concept is enclosed in Scene Thirteen's lyrics, when the Jokers appear for the second time and sing another extract from *Il castello dei destini incrociati*. This reads as follows:

> The world does not exist, there is not a whole given all at once: there is a finite number of elements whose combinations multiply by billions of billions. [114]

In *Il castello dei destini incrociati*, the 'finite number of elements' this passage refers to represents the tarot cards. These function as a source of infinite ('billions of billions') stories, all of which are the result of possible combinations. Similarly, in *It makes no difference*, the 'finite number of elements' represents the narrative fragments. These, depending on the audience's interpretations, generate 'billions of billions' of stories. Such an openness to manifold perspectives recalls Berio's *La vera storia*, in that it highlights the idea that 'behind a «true story» there is another truer one'.[115] However, while *La vera storia* frames two perspectives of the same story, *It makes no difference* presents various fragments of unrelated stories and lets the audience assemble them ('advance strips'[116]). In this way, the Jokers' lyrics capture Eco's idea that a 'complete and *closed* [work] [constitutes] an *open* product':[117] the finite (closed) number of narratives that *It makes no difference* presents becomes a platform for manifold, possibly infinite open-stories.

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[112] Spagnolo, *It makes no difference* (libretto). This line can be found in 'Scene 11 - The Jokers: each tale chases anther tale'.
This sentence may read as ambiguous or unclear; it has, however, to be considered that, as explained later in the Chapter, this line is taken from Calvino's *Il castello dei destini incrociati* (The castle of crossed destinies, 1973) and therefore has been decontextualised from its original sense. In *Il castello dei destini incrociati* the 'tales' are composed of 'strips' of tarot cards placed ('advanced') by the novel's characters, who are the 'diners' of a castle. Hence, the literal sense of this line has to be found in its original source, *Il castello dei destini incrociati*; in *It makes no difference*, on the contrary, the spectator is encouraged to assign it a metaphorical sense.

[113] *Il castello dei destini incrociati* is a work based on the use of 'tarot cards as a combinatory narrating machine' [Italo Calvino, *Il castello dei destini incrociati* trans. Simone Spagnolo (Milano: Oscar Mondadori, 1994), VI].

[114] Spagnolo, *It makes no difference* (libretto). This line can be found in 'Scene 13 - The Jokers: there is a finite number of elements whose combinations multiply by billions of billions'.

Furthermore, the Jokers' lyrics also provide a philosophical statement. This is enclosed in the words 'the world does not exist'.[118] This sentence sets forth the concept that what we experience (which in this case is the opera's narrative fragments) does not objectively exist, but merely manifests through the manifold, infinite interpretations that we (as spectators) assign. The words 'the world does not exist', then, acts as the emblem of both openness and Nothingness: they represent the concept of openness because they highlight that *phenomena* are open to 'billions of billions' of interpretations, and they are a symbol of Nothingness in that such infinity of interpretations ascertains that the 'hermetic secret must be void'.[119]

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[115] Luciano Berio, *Un ricordo al futuro. Lezioni americane* trans. Simone Spagnolo (Torino: Giulio Einaudi Editore, 2006), 87.
As in Chapter 2 Footnote 94, I have translated this quote myself from the original Italian text of *Un ricordo al futuro* as I believe it suggests the concept more effectively and succinctly than the English translation of *Remembering the Future,* which paraphrases the sentence as follows: 'we also wanted to suggest that a "true story" is always different from the way it appears at first sight and that in back of it there may be another story that is even truer' [Berio, *Remembering the Future*, 109].
As mentioned in Footnote 19 of Chapter 2, Berio wrote his Harvard Charles Eliot Norton lectures partly in Italian and partly in English, and as a result there were multiple versions of each lecture. For further details see:
- This thesis' Footnote 19 of Chapter 2.
- Talia Pecker Berio, 'Preface' in: Luciano Berio, *Remembering the Future* (Cambridge & London: Harvard University Press, 2006).

[116] Spagnolo, *It makes no difference* (libretto). This line can be found in 'Scene 11 - The Jokers: each tale chases anther tale'.

[117] Eco, *The Open Work*, 4.

[118] Spagnolo, *It makes no difference* (libretto). This line can be found in 'Scene 13 - The Jokers: there is a finite number of elements whose combinations multiply by billions of billions'.

[119] Eco, *Interpretazione e sovrainterpretazione*, 44.

3.2.2 On a musical level: the augmented triad, the G-A-Ab cell and the Jokers' scenes

On a musical level the theme of openness manifests both in specific harmonic-melodic elements and within the structure of the Jokers' scenes. I will firstly discuss the harmonic-melodic elements, and subsequently the Jokers' scenes.

Within *It makes no difference*'s harmonic language, the theme of openness is primarily encapsulated in a chord. This is the augmented triad D-F#-A#.[120] Such a chord functions as a *leitmotiv*, for every time it appears it serves the purpose of evoking the theme of openness, or better an openness to imagination. In fact, this chord is to be found in conjunction with unanswered questions, allusions, or textural passages requiring non-given explanations. It appears when the narrative and lyrics demand to be complemented by the audience's imagination. The purpose of the augmented triad is to stimulate the spectators to inwardly evoke and imagine the missing *ante-* and *post-fatti*. The use of this triad, similarly to the textural allusions, is transversal and occurs across all scenes.

The choice of using this particular triad to symbolise the concept of openness comes from the nature of the triad itself. This is the only three-note chord that functions specularly, in the sense that any inversion always results as a mirror of the same chord. The intervals composing it (major thirds and minor sixths) remain unvaried when inverted. This chord, somehow, recalls the idea that a 'finite number of elements'[121] is open to manifold perspectives: the three notes composing the chord are open to manifold inversions and applications, without the nature of the chord being altered. In addition, the augmented triad differs from the other kinds of triad in that it does not naturally belong to a diatonic scale.[122] Its peculiarity relies in the capability of providing a tension that does not naturally imply one, but theoretically many resolutions. This aspect makes the augmented triad become the musical symbol of ideas, words and allusions open to manifold interpretations. In addition, this chord is decontextualised from any harmonic functionality. Similarly to the words of the libretto, the toy-balls and the narrative fragments, the augmented triad takes on meaning depending on the context, independently from any structural functionality. This aspect not only creates a thread between *It makes no difference*'s musico-theatrical parameters, but also emphasises how this opera's parameters generate meaning depending on context rather than structure.

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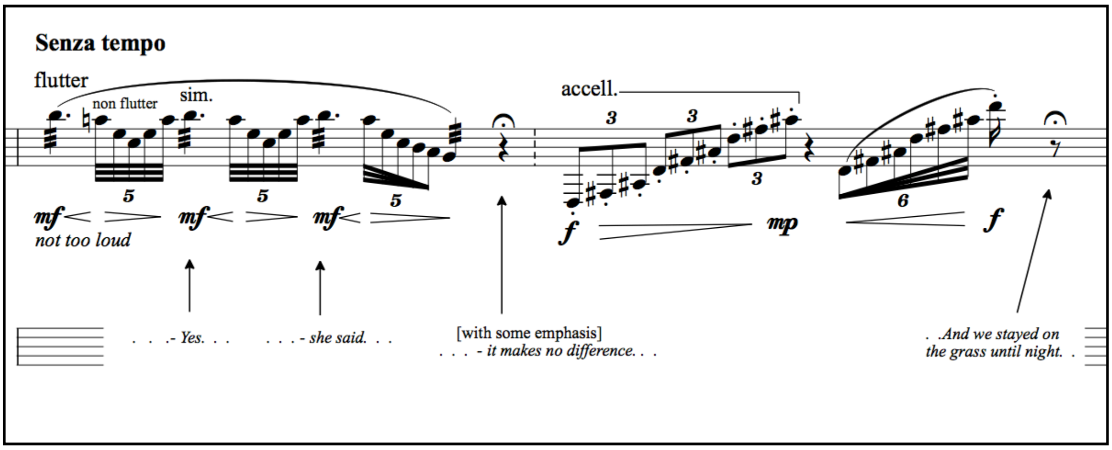
[120] The notes F# and A# are often spelled homophonically (Gb and Bb) depending on the musical context.

[121] Spagnolo, *It makes no difference* (full score). This line can be found in 'Scene 13 - The Jokers: there is a finite number of elements whose combinations multiply by billions of billions'.

[122] Although the augmented triad could be conceptualised as a triad built on the third degree of a melodic minor scale or a harmonic minor scale, it virtually never occurs in this way. This occurs because any chord on the third degree of these scales is itself rare, usually being a new tonic.
The augmented triad also belongs to the hexatonic and other non-diatonic scales. However, because of these scales' nature, the augmented triad does not have a precise, resolution-leading function.

The reason why the augmented triad is assigned to the notes D-F#-A# and leaned on the bass D, is related to the harmonic system governing the whole work. This is based on scales and transpositions that exclude the note D, which, in turn, functions as the fulcrum of the augmented triad and its symbolic role. In my opera there are numerous examples featuring the D-F#-A# triad. I will quote two of them. The first (Example 10) is taken from Scene One, when the Narrator reads the end of her book and the sentence that gives the titles to the opera.

Example 10: Fragment from *It makes no difference* SCENE 1 - *Fable: not understood.* [123] The top line is played by the first clarinet, and the bottom is performed by the Narrator.



In this passage the Narrator is puzzled by the meaning of the text she reads, as it presents the apparently odd idea that the fact that 'we always happen to mistake each other'[124] makes no difference. The augmented triad is here played by the clarinet in the form of two upward arpeggios, which occur just after the words 'it makes no difference' are pronounced. This chord provides such words with a musical unresolved statement, which mirrors and enhances the textural allusion. Both upward arpeggios do not lead to a resolution, but are left open to possible harmonic continuations. In this way, the augmented triad allows the musical details to symbolically open toward harmonic possibilities.

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[123] Spagnolo, *It makes no difference* (full score), 1.

[124] Spagnolo, *It makes no difference* (libretto). This line can be found in 'Scene 1 - Fable: not understood'.

It can be argued that a similar symbolism was already to be found in Wagner's Siegfried Idyll (1869-1870). In this work 'the augmented triad appears in various forms and transpositions, and frequently enough to qualify as the most characteristic dissonant chord-type in the piece'.[125] As scholar Mark Anson-Cartwright argues, in the Siegfried Idyll 'the manifold significance of the augmented triad [...] should remind us that, in Wagner, the most important motive is not necessarily a Leitmotiv in the usual sense'.[126] In fact, in this work, Wagner makes use of the augmented triad as a musical element able to provide a structural significance that links the fore-, middle- and background.

A further example of augmented triad's application is to be found in Scene Two of *It makes no difference*. This occurs in connection with the above mentioned dialogue-of-allusions between Osso and Mastrosso. In this passage (Example 11) the augmented triad is closely associated to both lines 'Don't you feel guilty?' and 'Don't you think you are to blame?'. They, in fact, happen simultaneously.

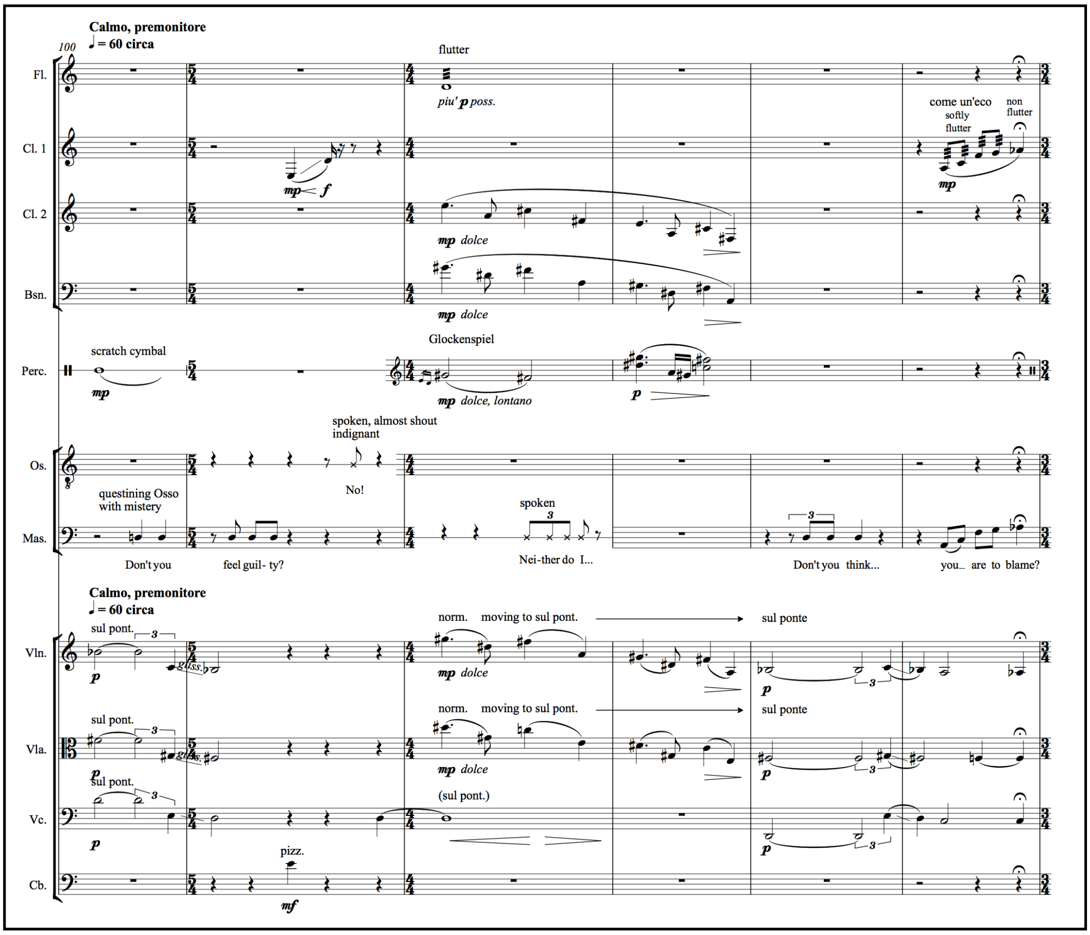
The augmented triad is played by the strings in bars 100-101 and 104-105. Mastrosso, at the same time, sings the pitch D (the fundamental of the D-F#-A# chord). In addition, this passage features the transposition of the D augmented triad to E (last notes of bars 100 and 104). The pitch E, similarly to D, is used as a fulcrum for the augmented triad. The use of these two triads within the same musical phrase further stresses the possibilities for harmonic resolutions, which, consequently, expand the perspectives of harmonic openness. This process, however, operates at a mere symbolic level, in that such perspectives of harmonic openness, exactly as with the lyrics, are and remain allusions across the whole work: as the words are left unexplained, so the possible resolutions of the augmented triads do not actualise.

---

[125] Mark Anson-Cartwright, 'Chord as Motive: The Augmented-Triad Matrix in Wagner's Siegfried Idyll', *Music Analysis* 15/1 (1996), 57.
Mark Anson-Cartwright argues that 'Wagner dramatises, through tonal symbolism, the broadly unfolded motion towards the structural dominant' (Mark Anson-Cartwright, 'Chord as Motive: The Augmented-Triad Matrix in Wagner's Siegfried Idyll', 70), and his praxis involves the exploitation of the augmented triads' natural tension.

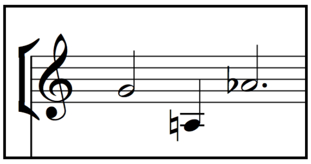
[126] Ibid., 70

Example 11: Bars 100-105 from *It makes no difference* SCENE 2 *Osso and Mastrosso: spiritual poverty and criminality*. [127]


Calmo, premonitore
♩ = 60 circa
100
Fl.
Cl. 1
Cl. 2
Bsn.
Perc.
Os.
Mas.
Vln.
Vla.
Vc.
Cb.
flutter
piu' p poss.
come un'eco
softly flutter
non flutter
mp
f
mp dolce
Glockenspiel
scratch cymbal
mp dolce, lontano
p
spoken, almost shout indignant
No!
questining Osso with mistery
Don't you feel guil- ty?
spoken
Nei-ther do I...
Don't you think...
you_ are to blame?
norm. moving to sul pont.
sul ponte
sul pont.
gliss.
(sul pont.)
pizz.
mf

Another musical element that symbolises openness is to be found in the three-note cell that opens the opera (Example 12). This cell is predominately featured in the Narrator's scenes, but often appears during the course of the opera in conjunction with narrative or textural passages that demand to be interpreted or imagined.

Example 12: The three-note cell opening the opera [128]



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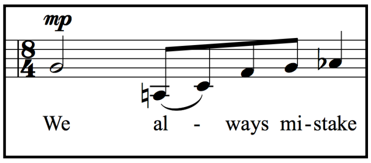
[127] Spagnolo, *It makes no difference* (full score), 17.

[128] Spagnolo, *It makes no difference* (full score), 1.

These three pitches suggest neither a central, gravitational pitch able to provide a resolution, nor do they provide the shape of a chord.[129] These three notes, differently from the augmented triad, provide an intervallic range of a major seventh within which different chords are framed. These, for instance, include the chord the Narrator sings in Scene One over the words ‘we always mistake’. This, as shown in Example 13, is performed in the form of an arpeggio.

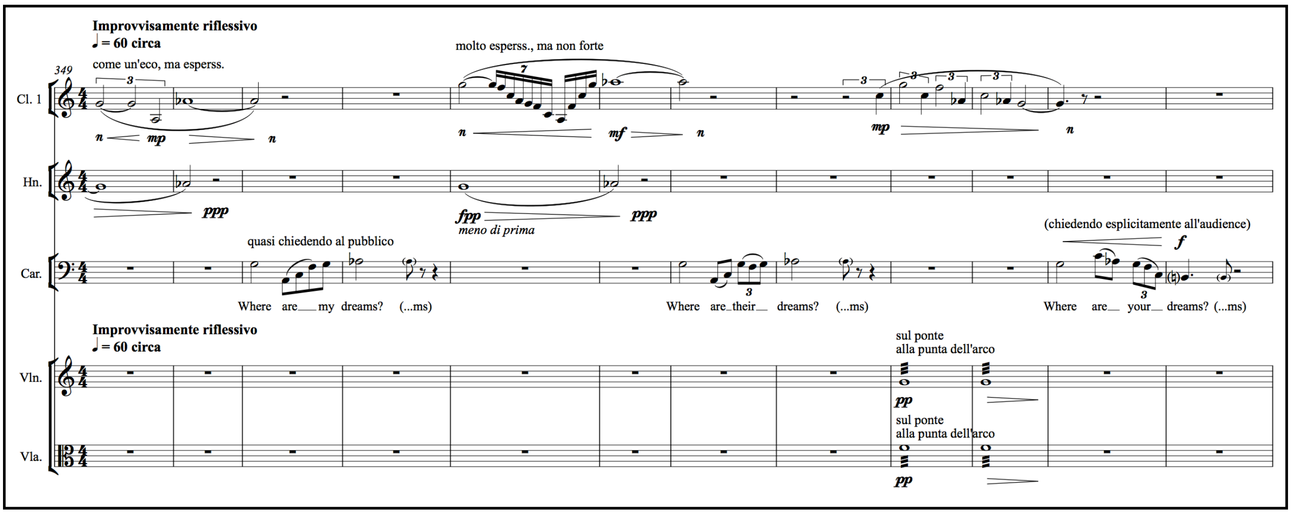
Example 13: Extract from SCENE 1 - *Fable: not understood* [130]


mp
8
4
We al - ways mi-stake

This three-note cell functions as a symbol of openness for two reasons. Firstly, it avoids a central pitch able to provide a resolution, and therefore epitomises the concept of manifold possibilities. Secondly, being associated with allusions and unexplained textural passages, it mirrors them in musical terms.

A further example is to be found in Scene Four, when Carcagnosso sings the lyrics discussed above: ‘Where are my dreams? Where are their dreams? Where are your dreams?’ (Example 14).

Example 14: Bars 349-360 from *It makes no difference*, SCENE 4 - *Carcagnosso: sense of dream*.[131]


Improvvisamente riflessivo
♩ = 60 circa
come un'eco, ma esperss.
349
Cl. 1
Hn.
Car.
Vln.
Vla.
molto esperss., ma non forte
n
mp
mf
ppp
fpp
meno di prima
quasi chiedendo al pubblico
(chiedendo esplicitamente all'audience)
f
Where are my dreams? (...ms)
Where are their dreams? (...ms)
Where are your dreams? (...ms)
sul ponte
alla punta dell'arco
pp

---

[129] This occurs because, by inverting the three notes G-A-Ab in the smallest intervals, they would produce the cluster G-Ab-A.

[130] Spagnolo, *It makes no difference* (full score), 1.

[131] Spagnolo, *It makes no difference* (full score), 67-68.

In this passage the G-A-Ab cell is initially performed by the clarinet (bars 349-350), partly doubled by the horn. Then it is sung by Carcagnosso (bars 351-352), who highlights the same harmonic variation that the Narrator used in Scene One (Example 13). Subsequently the clarinet re-elaborates it in the form of a virtuoso arpeggio (bars 353-354). Then it returns to Carcagnosso who slightly varies the succession of the notes (bars 355-356). The intimate relationship between the G-A-Ab cell and Carcagnosso's words intends to evoke not only literary allusions, but also the audience's 'dreams' and the concept of openness itself.

On a musico-structural level the theme of openness is expressed through the structures of the Jokers' scenes. In these scenes, the concept of openness provided by the lyrics is mirrored in the indeterminacy and flexibility of the musical form. This can be found in Scenes Eleven and Thirteen; example 15 shows the score of Scene Eleven. In this scene the text and music merge into a graphic score that is able to function independently from the parameters of linearity and directionality. The performers, here, have the freedom to choose for themselves routes that imitate that concept of openness. The interweaving and exchangeable staves and musical material have the purpose of emulating the lyrics that most significantly encapsulate the concept of openness. Such interlaced staves visually represent the idea that 'each tale chases another tale',[132] and the possible choices that the performers can make epitomise those 'finite number of elements whose combinations multiply by billions of billions'.[133]

In addition to the Jokers' scenes, I have experimented with the idea of incorporating the concept of openness in three other musical works[134] titled *Told by you*, *Lines* and *Le Tavole del Peccato.*[135] Although they are based on the same underlying concept of openness presented in *It makes no difference*, they develop it in alternative ways. As I composed them almost simultaneously *Told by you* and *Lines* share some material. Examples 16a and 16b are two pages contained in both works.

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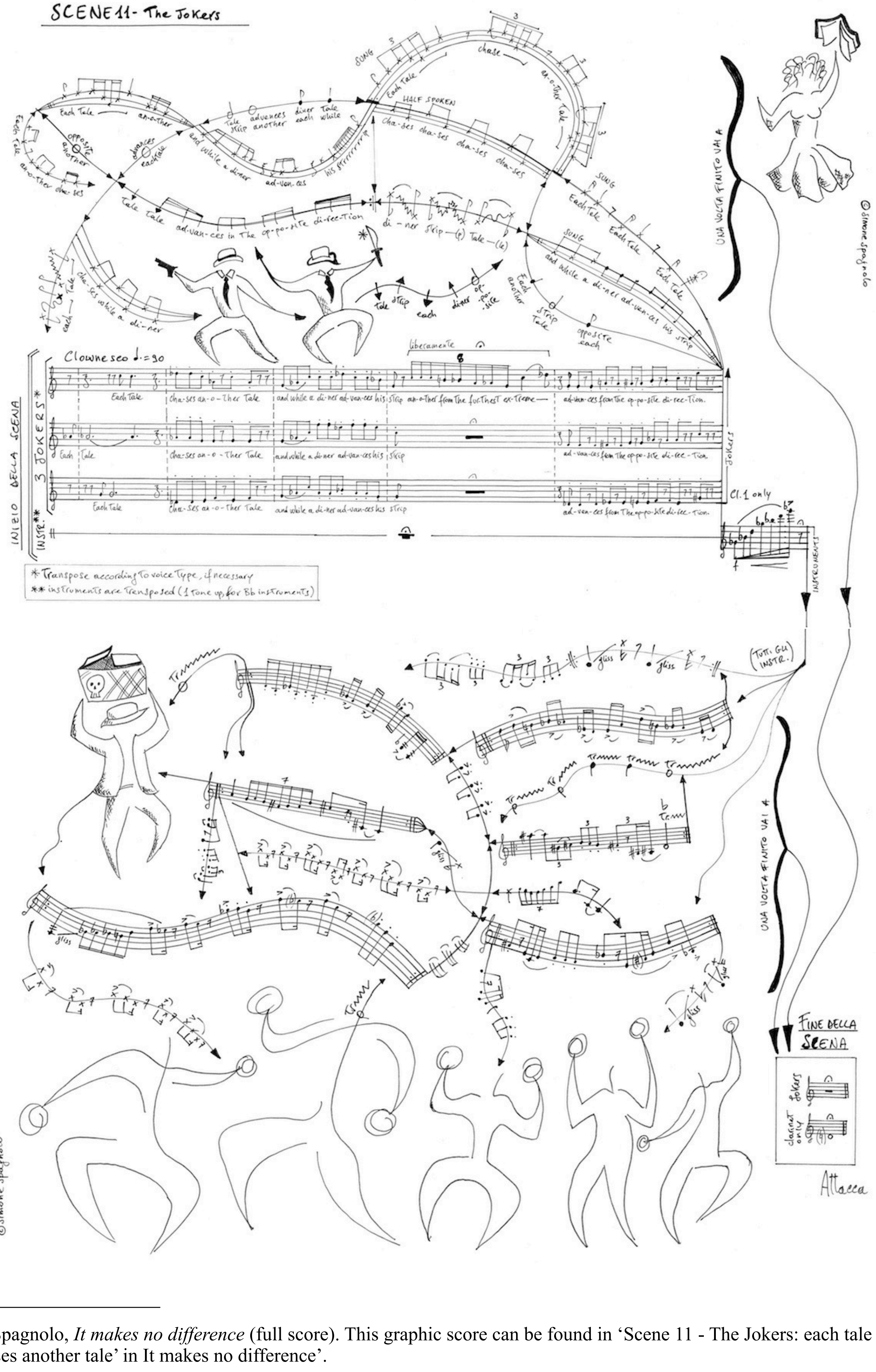
[132] Spagnolo, *It makes no difference* (libretto). This line can be found in 'Scene 11 - The Jokers: each tale chases anther tale'.

[133] Spagnolo, *It makes no difference* (libretto). This line can be found in 'Scene 13 - The Jokers: there is a finite number of elements whose combinations multiply by billions of billions'.

[134] I also experimented with the idea of incorporating the concept of openness in a literary work titled *Multiuniversi* (Multiuniverses). This work is a philosophico-fictional short story, which I include in the Appendix. It is originally written in Italian and, at present, there is no English translation.

[135] These three works, written between February and July 2013, are included in the Appendix.

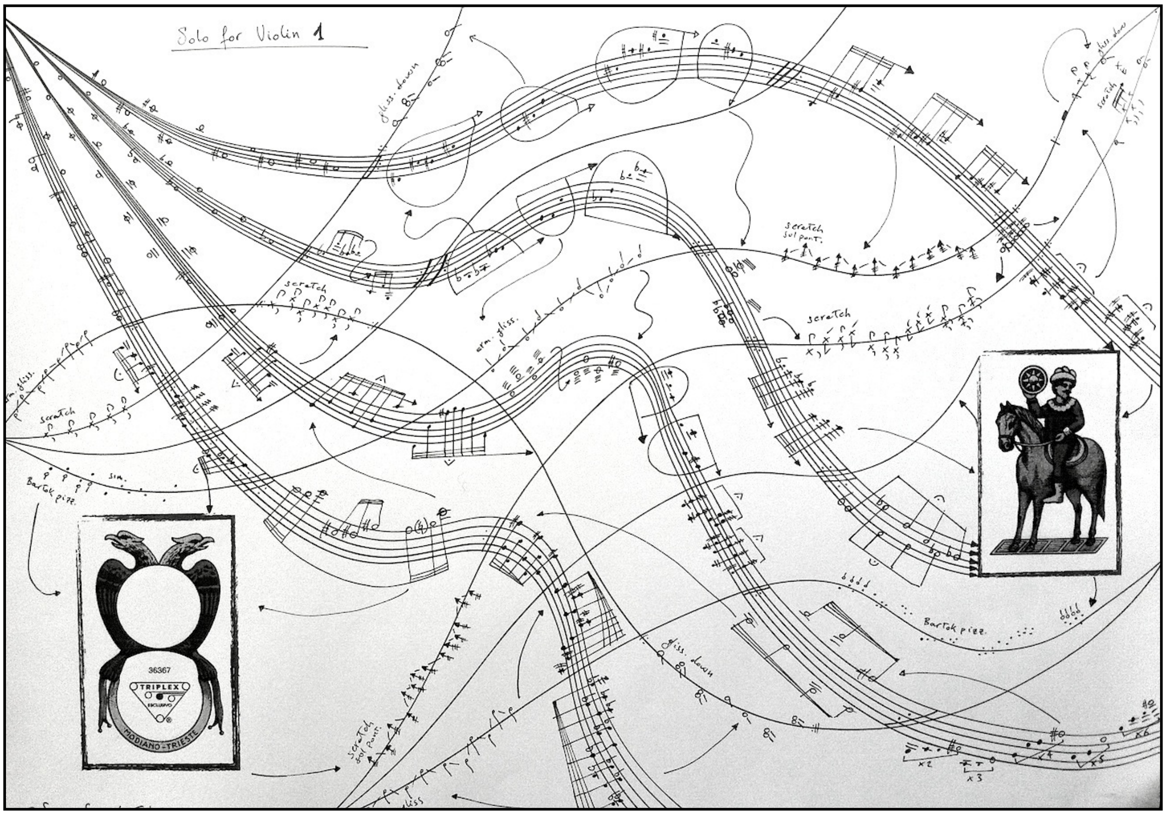
Example 15: Score of *It makes no difference*'s SCENE 11 - *The Jokers: each tale chases another tale* [136]


SCENE 11- The Jokers
SONG
Each Tale
HALF SPOKEN
cha-ses cha-ses cha-ses cha-ses
chase
an-o-ther Tale
Each Tale an-o-ther
Each Tale an-o-ther cha-ses
opposite another
advances each tale
Tale strip advances another
diner each Tale while
and while a di-ner ad-van-ces his strrrrrrrrrip
Tale Tale ad-van-ces in The op-po-site di-rec-Tion
di - ner strip (p) Tale (k)
SONG Each Tale Each Tale Each Tale
SONG and while a di-ner ad-van-ces his strip
Each another strip Tale
opposite each
tale strip each diner op-po-site
each Tale cha-ses while a di-ner
liberamente
Clowneseo ♩.=90
Each Tale | cha-ses an-o-Ther Tale | and while a di-ner ad-van-ces his | strip an-o-Ther from The furThest ex-Treme | ad-van-ces from The op-po-site di-rec-Tion.
Each Tale | cha-ses an-o-Ther Tale | and while a di-ner ad-van-ces his | strip | ad-van-ces from The op-po-site di-rec-Tion.
Each Tale | cha-ses an-o-Ther Tale | and while a di-ner ad-van-ces his | strip | ad-van-ces from The op-po-site di-rec-Tion.
INIZIO DELLA SCENA
3 JOKERS*
INSTR.**
Jokers
Cl.1 only
INSTRUMENTS
f
* Transpose according To voice Type, if necessary
** instruments are Transposed (1 Tone up, for Bb instruments)
UNA VOLTA FINITO VAI A
©simone spagnolo
(TUTTI GLI INSTR.)
gliss
Trrrrr
UNA VOLTA FINITO VAI A
FINE DELLA SCENA
Jokers
clarinet only
Attacca
©simone spagnolo

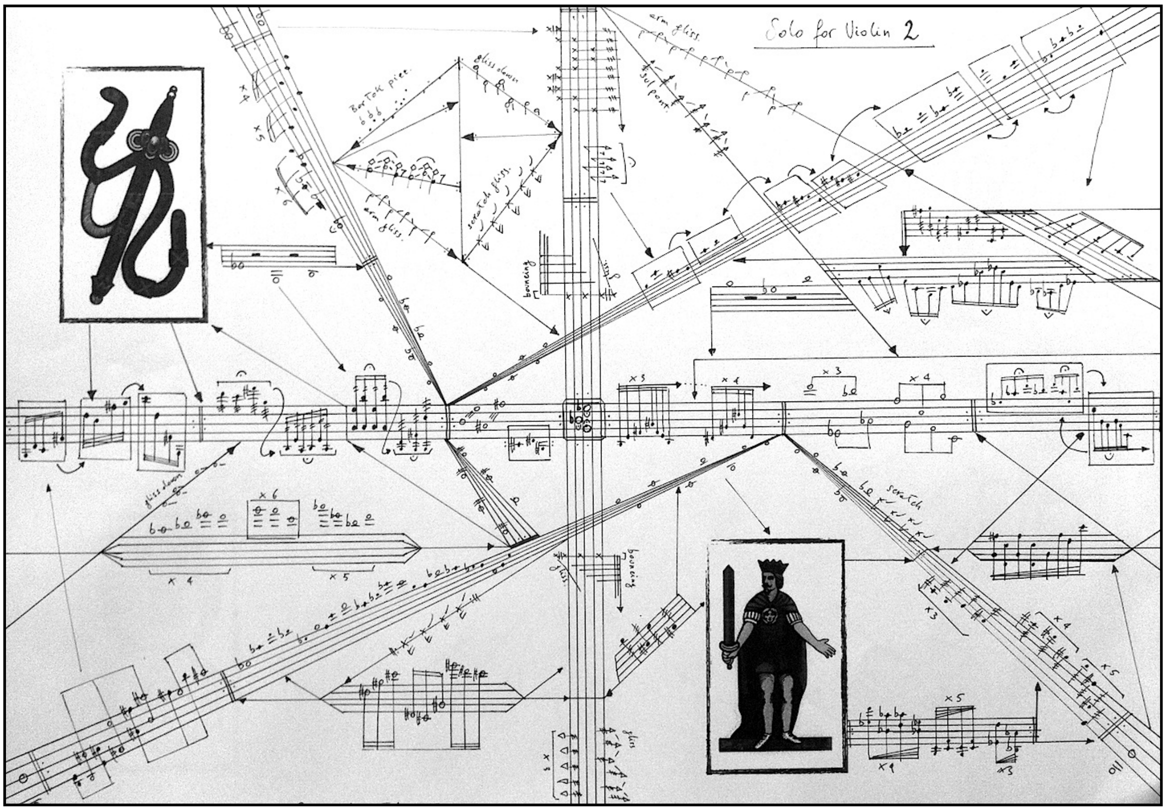
---

[136] Spagnolo, *It makes no difference* (full score). This graphic score can be found in 'Scene 11 - The Jokers: each tale chases another tale' in It makes no difference'.

Example 16a: Solo Violin 1 part from *Told by you* and *Lines*


Solo for Violin 1
gliss. down
scratch
scratch sul pont.
arm gliss.
gliss.
scratch
sim.
Bartok pizz.
36367
TRIPLEX
ESCLUSIVO
MODIANO-TRIESTE
Bartok pizz.
gliss. down
scratch sul pont.
gliss.
x2
x3
x6

Example 16b: Solo Violin 2 part from *Told by you* and *Lines*


Solo for Violin 2
arm gliss.
scratch sul pont.
Bartok pizz.
gliss. down
scratch gliss.
arm gliss.
bouncing
gliss.
x4
x5
x3
x4
x3
x4
gliss. down
x6
x4
x5
scratch
bouncing
gliss.
x3
x4
x5
x5
x4
x3

It makes no difference's Scenes Eleven (Example 15) and Thirteen recall Sylvano Bussotti's *La Passion selen Sade*, as both works are strongly based on a graphic and visual impact. However they differ in intention. While the visual elements of *La Passion selen Sade* serve the purpose of incorporating in a non-separable solution the theatrical and musical action, the Jokers' scenes intend to graphically (notationally) represent the concept of openness. This latter, in fact, is an implicit aspect of Bussotti's work, whilst in *It makes no difference* it represents the underlying concept. At the same time, the Jokers' scenes recall that idea of openness which Berio based his stage works on. His concepts of theatre-of-imagination, of 'truer stories behind a true story',[137] of *opera* as the plural of *opus*, of 'another theatre',[138] and so on, find a continuation and developed in the concepts *It makes no difference* puts forward. Hence, it is possible to argue that the Jokers' scenes bring together Bussotti's interest for the visual elements and Berio's idea of openness. At the same time, it can also be argued that *It makes no difference*'s openness develops Nono's socio-political engagement too. This occurs in that *It makes no difference*'s openness finds its practical application through the socio-political snapshots presented across the opera. Thus, *It makes no difference* not only continues the creative trend of post-WWII Italian opera, but also channels the various features that characterised it.

3.2.3 On a spatio-visual level: the musicians' physical gestures and the performance space

Within the spatio-visual context the theme of openness arises through two aspects: firstly, some musicians' physical gestures complement the ambiguity of the narration, and secondly, the performance space extends to the area assigned to the audience, who, implicitly, becomes part of the performance. These features do not occur during the whole work, but only in some scenes that I strategically chose according to the overall dramaturgy. These aspects function as a symbol of openness in that they contribute to presenting the idea that a story can generate manifold perspectives.

An example of the first aspect occurs at the beginning of the opera. In Scene One the Narrator is joined on stage by the first clarinetist. As Example 17 shows, they perform a duet based on an indivisible relationship. The clarinet's line and the Narrator's words are interlaced in a score that has no precise sense of pulse or metricality. Their parts consist of a symbiotic duet, which allows them to complement each other in musical and theatrical terms. In order to obtain such a theatrical symbiosis I have collaborated with director Luc Mollinger and Anna Gregory who helped me to construct the visual/acting relationship between the two characters.[139] In Scene One, as in Scenes Six and Eleven, the clarinetist walks away from the orchestra and goes on stage, where he physically acts while playing.

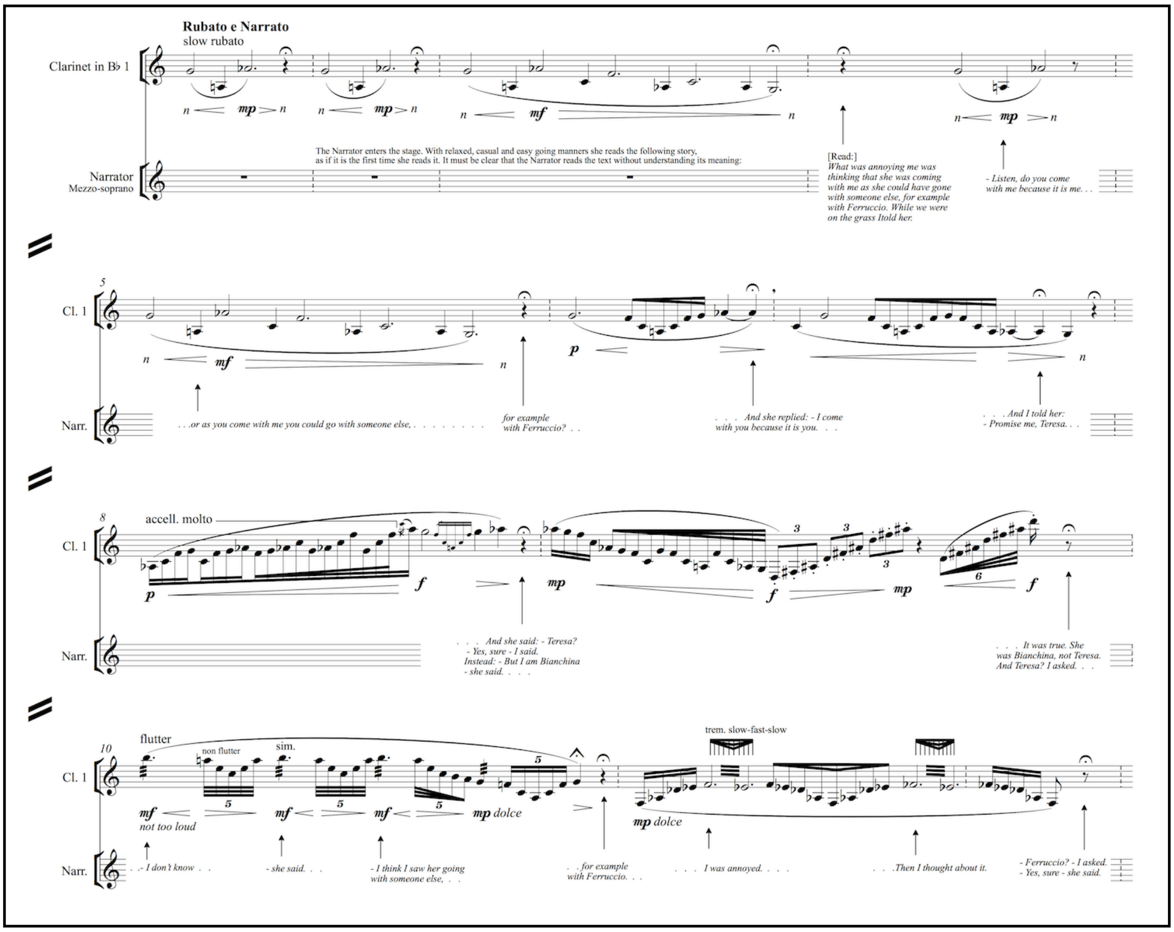
---

[137] I paraphrase from: Berio, *Un ricordo al futuro*, 87.

[138] Calvino, 'Testi per musica' (libretto for *Un re in ascolo: Arie di Prospero*), 750.

His physical gestures are derived from the musical gestures he performs, and at the same time they function as part of the Narrator's text and actions. The clarinetist's on-stage presence is intended to represent the orchestra and the music itself, enhancing the concept that musical gestures contribute to determine the narration. This aspect is particularly relevant in *It makes no difference* if one considers the entire context: as this opera's libretto and dramaturgy are based upon allusions and events lacking *ante*- and *post-fatti*, the signification of events and words are determined, even if only in part, by the musical gestures. These latter, through the on-stage emancipation of the clarinetist, are brought to the fore. In so doing, the acting presence of the musician also epitomises the concept of openness in that s/he highlights the idea that the narration(s) owns multiple perspectives, including that of the musician, that is to say that of the music.

Example 17: First half of SCENE 1 - *Fable: not understood* [140]


Rubato e Narrato
slow rubato
Clarinet in B♭ 1
Narrator
Mezzo-soprano
n
mp
n
mf
The Narrator enters the stage. With relaxed, casual and easy going manners she reads the following story, as if it is the first time she reads it. It must be clear that the Narrator reads the text without understanding its meaning:
[Read:]
What was annoying me was thinking that she was coming with me as she could have gone with someone else, for example with Ferruccio. While we were on the grass Itold her.
- Listen, do you come with me because it is me. . .
5
Cl. 1
Narr.
p
. . .or as you come with me you could go with someone else, ...
for example with Ferruccio? . .
. . . And she replied: - I come with you because it is you. . .
. . . And I told her: - Promise me, Teresa. . .
8
accell. molto
f
3
6
. . . And she said: - Teresa? - Yes, sure - I said. Instead: - But I am Bianchina - she said. . . .
. . . It was true. She was Bianchina, not Teresa. And Teresa? I asked. . .
10
flutter
non flutter
sim.
trem. slow-fast-slow
mf
not too loud
mp dolce
. .- I don't know . .
- she said. . .
- I think I saw her going with someone else, . . .
. . for example with Ferruccio. . .
. . . I was annoyed. . . .
. . .Then I thought about it.
- Ferruccio? - I asked.
- Yes, sure - she said.

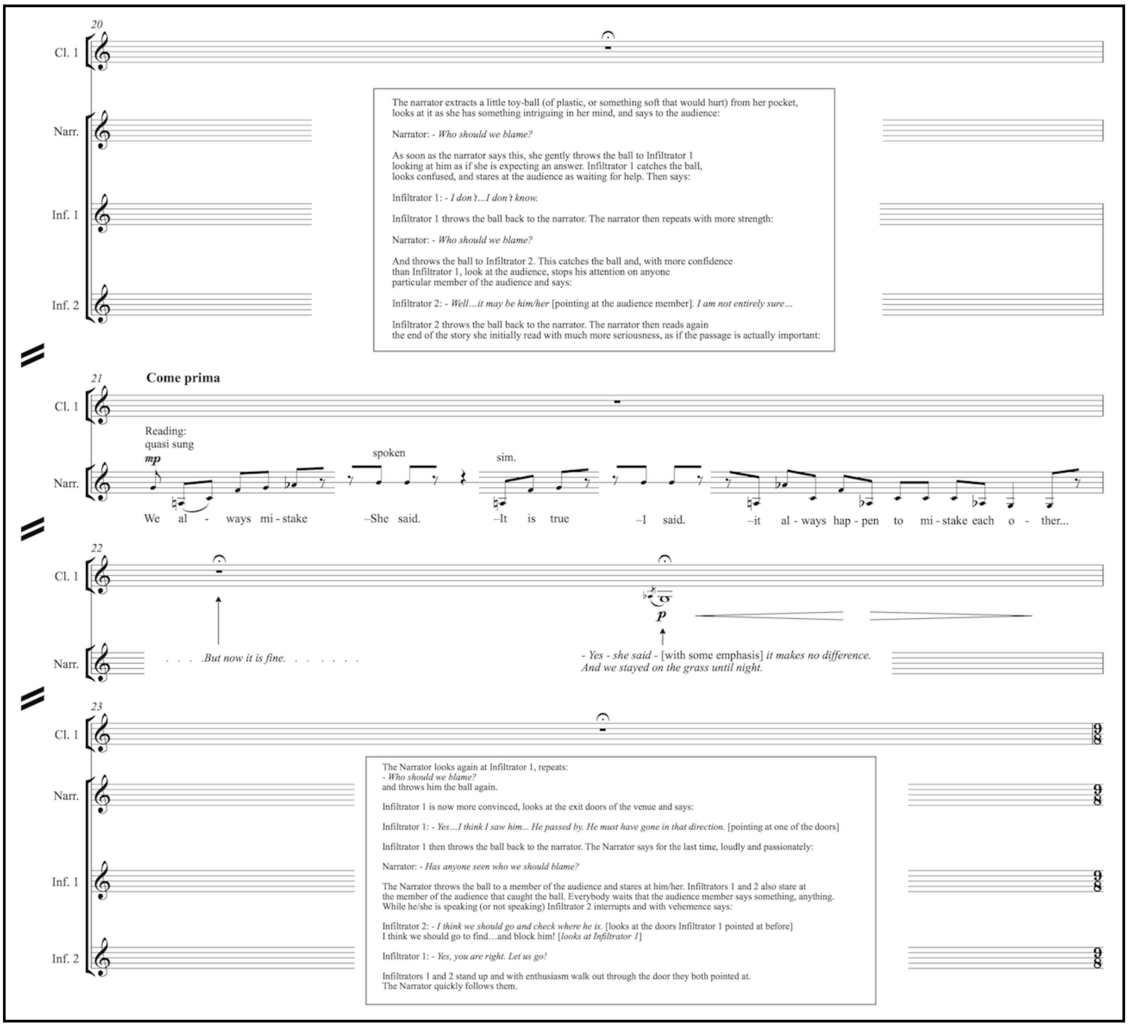
---

[139] It is possible to see this duet in the videos of *It makes no difference* that are included in the Appendix. Although these videos present different performances, and partly different scores, they all feature Scene One, in which the Narrator and the clarinetist duet.

[140] Spagnolo, *It makes no difference* (full score), 1.

At the same time, Scene One is also an example of the merging of the public and performance spaces. In the second part of the scene, as Example 18 shows, the Narrator asks the audience ‘who should we blame?’ and throws a toy-ball to a member of the audience, who, if s/he wants, replies something (anything) and throws the toy-ball back to the Narrator. These actions occur several times and establish an active relationship between the audience and performer. As a result the performance space extends to the audience space, and the spectators themselves become performers: they act (by speaking and throwing toy-balls) and condition the succession of events.[141] In this process the concept of openness manifests in the different actions and spoken replies that the spectators provide. Their answers highlight the multiplicity of points of view, and consequently embed the idea of multiple perspectives.

Example 18: Second half of SCENE 1 - *Fable: not understood* [142]


20
Cl. 1
Narr.
Inf. 1
Inf. 2
21
Come prima
Reading:
quasi sung
mp
spoken
sim.
We al - ways mi - stake –She said. –It is true –I said. –it al - ways hap - pen to mi - stake each o - ther...
22
. . . .But now it is fine. . . . .
p
- Yes - she said - [with some emphasis] it makes no difference.
And we stayed on the grass until night.
23
9
8

The narrator extracts a little toy-ball (of plastic, or something soft that would hurt) from her pocket, looks at it as she has something intriguing in her mind, and says to the audience:

Narrator: - *Who should we blame?*

As soon as the narrator says this, she gently throws the ball to Infiltrator 1 looking at him as if she is expecting an answer. Infiltrator 1 catches the ball, looks confused, and stares at the audience as waiting for help. Then says:

Infiltrator 1: - *I don't…I don't know.*

Infiltrator 1 throws the ball back to the narrator. The narrator then repeats with more strength:

Narrator: - *Who should we blame?*

And throws the ball to Infiltrator 2. This catches the ball and, with more confidence than Infiltrator 1, look at the audience, stops his attention on anyone particular member of the audience and says:

Infiltrator 2: - *Well…it may be him/her* [pointing at the audience member]. *I am not entirely sure…*

Infiltrator 2 throws the ball back to the narrator. The narrator then reads again the end of the story she initially read with much more seriousness, as if the passage is actually important:

The Narrator looks again at Infiltrator 1, repeats:
- *Who should we blame?*
and throws him the ball again.

Infiltrator 1 is now more convinced, looks at the exit doors of the venue and says:

Infiltrator 1: - *Yes…I think I saw him... He passed by. He must have gone in that direction.* [pointing at one of the doors]

Infiltrator 1 then throws the ball back to the narrator. The Narrator says for the last time, loudly and passionately:

Narrator: - *Has anyone seen who we should blame?*

The Narrator throws the ball to a member of the audience and stares at him/her. Infiltrators 1 and 2 also stare at the member of the audience that caught the ball. Everybody waits that the audience member says something, anything. While he/she is speaking (or not speaking) Infiltrator 2 interrupts and with vehemence says:

Infiltrator 2: - *I think we should go and check where he is.* [looks at the doors Infiltrator 1 pointed at before]
I think we should go to find…and block him! [*looks at Infiltrator 1*]

Infiltrator 1: - *Yes, you are right. Let us go!*

Infiltrators 1 and 2 stand up and with enthusiasm walk out through the door they both pointed at.
The Narrator quickly follows them.

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[141] It maybe interesting to notice that in one of the two performances of *It makes no difference* that I presented at 2012 Tete-at-Tete: The Opera Festival the audience-Narrator relationship extended to those spectators that were not asked to interact (to those that were not thrown the toy-balls). These spectators, in fact, spoke different things with the intention of answering the Narrator’s question ‘who should we blame?’. The process of asking a question, throwing a toy-ball and receiving an answer became, in that occasion, a signal for the audience to interact with the opera. This resulted in a rich exchange of lines between the audience and the performers.

[142] Spagnolo, *It makes no difference* (libretto), 2.

The issue of spatiality was already taken into account by Nono, Berio and Bussotti. For instance, *Passaggio* and *La Passion selon Sade* base part of their dramaturgy on the extension of the performance space toward the audience space.[143] The idea of incorporating the audience within the performance space originated from a modern vision of the genre of opera[144] that certainly complied with the concept 'new music theatre',[145] in which, as Salzman and Desi say, 'the space occupied by the public plays a role as well'.[146] Following such a concept, *It makes no difference* explores some interaction possibilities between the performance and audience spaces. My opera, in fact, is not designed to take place in a conventional opera house - the distance between the stage and the public would certainly not allow an easy toy-ball throwing. It is designed to be performed in a one-space location where the audience sits around the performance area. Examples 19a and 19b show one of the potential performance space design.

Such layout highlights the centrality of the role of the audience, who, placed at toy-ball throwing distance from the performers, can easily interact with the performance space. Such interaction also occurs by the end of Scene Fifteen, when two Infiltrators[147] exhort the spectators to grab some toy-balls from the containers placed among the seats and throw them to the performers. In so doing the spectators not only perform a physical action that complements the performance, but also lets the audience area become an *unum*[148] with the performance space. In this scene the public is encouraged to throw the toy-balls depending on how they have perceived and interpreted the narration(s). Their throwing reflects the stories they drew from the fruition of the previous narrative fragments. Each toy-ball throwing, in this way, represents each of those stories (individual interpretations) arising from a story (the opera's multi-narrative), like Calvino's idea that each 'book arises in the presence of other books'.[149] This aspect, thus, functions as a further symbol of openness. Although Nono, Bussotti, and particularly Berio, explored the theme of openness through the audience-performers relationship, they did not explicitly encouraged the spectators' physical action, but only the mental one. *It makes no difference*, on the contrary, brings this element into the dramaturgy and lets it act as a metaphor of the openness itself.

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[143] *Passaggio*'s Choir B is spread among the audience, and *La Passion selon Sade* allows the spectators on the scene while the actors enjoy the performance.

[144] Particularly from the 1950s onward, opera composers tended to renovate the structural layout of the opera houses. They, in fact, rejected the threefold division of the opera house, which, according to the canons of traditional opera, consisted of the singers/actors' space (the stage), the musicians' space (the orchestral pit) and the audience space. Their creative trend was influenced by a *Gesamtkunstwerk* vision addressed toward an amalgamation of such spaces. In so doing, stage, musicians and audience could interact with and complement each other, allowing further musico-theatrical possibilities.

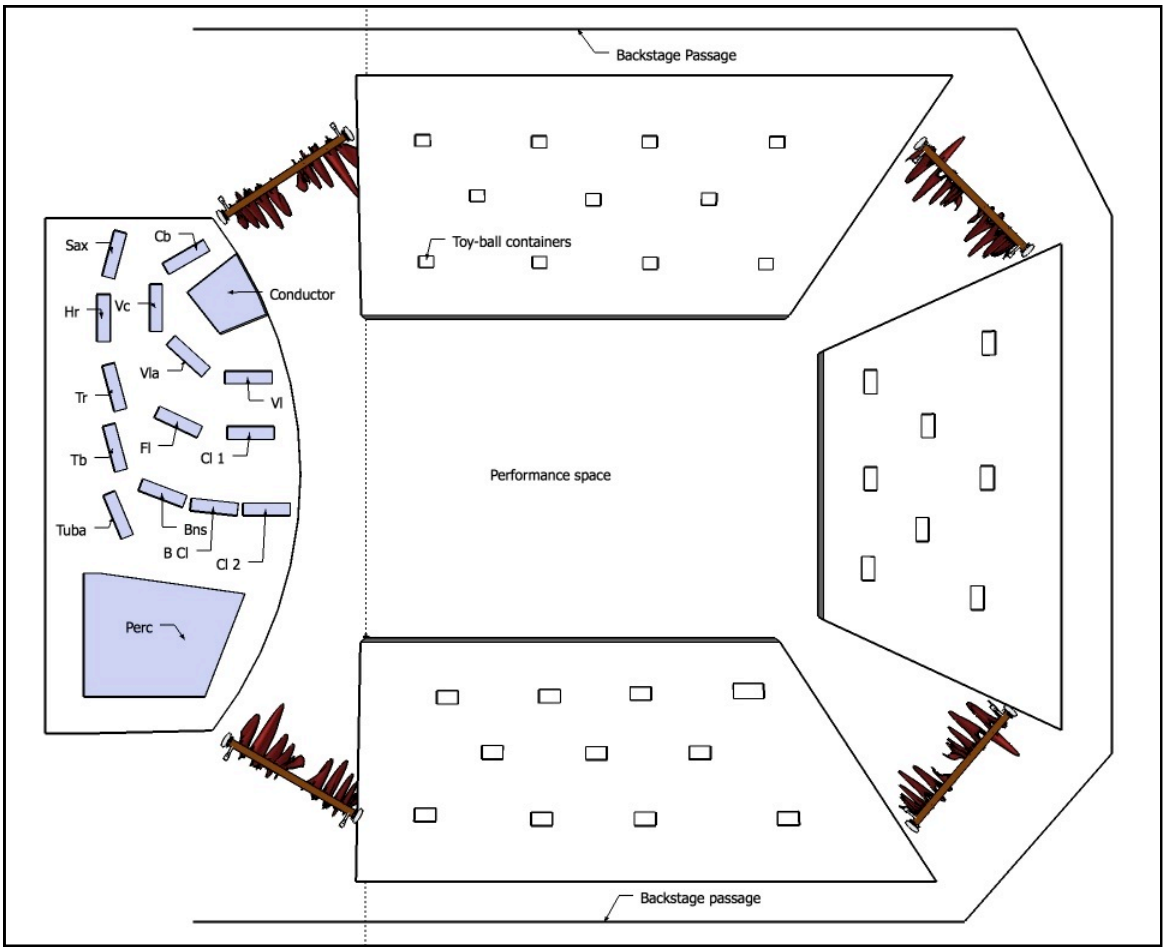
[145] In their *The New Music Theatre* Eric Salzman and Thomas Desi describe the concept of new music theatre as follows: 'new music theatre is theatre that is music driven (i.e., definitely liked to musical timing and organization) where, at the very least, music, language, vocalization, and physical movement exist, interact, or stand side by side in some kind of equality but performed by different performers and in a different social ambiance than works normally categorized as operas (performed by opera singers in opera houses) or musicals (performed by theatre singers in "legitimate" theatres)' (Salzman and Desi, *The New Music Theatre*, 5).
In addition Salzman and Desi also discuss the spatial relationship between opera and new music-theatre, highlighting the disparity of creative visions in relation to space. They say that 'theater, musical or otherwise, is space. In principle this is not a simple unitary space but is split into the performance area (the stage) and the public area (the auditorium). How the space is further divided and how it is used exactly remain in the hands of the designer and the stage director. In this area, we reach a watershed between music theatre and more traditional opera-like productions' (Salzman and Desi, *The new music theatre*, 105).

[146] Salzman and Desi, *The New Music Theatre*, 106.

[147] The Infiltrators are singers/actors infiltrated among the audience. Their dramaturgical role is to create a direct link between the audience and the representation.

[148] *Unum* is a Latin term (neutral declension of *unus*) meaning one, only one, the same one.

Example 19a: *It makes no difference*'s performance space-design: aerial-view [150]



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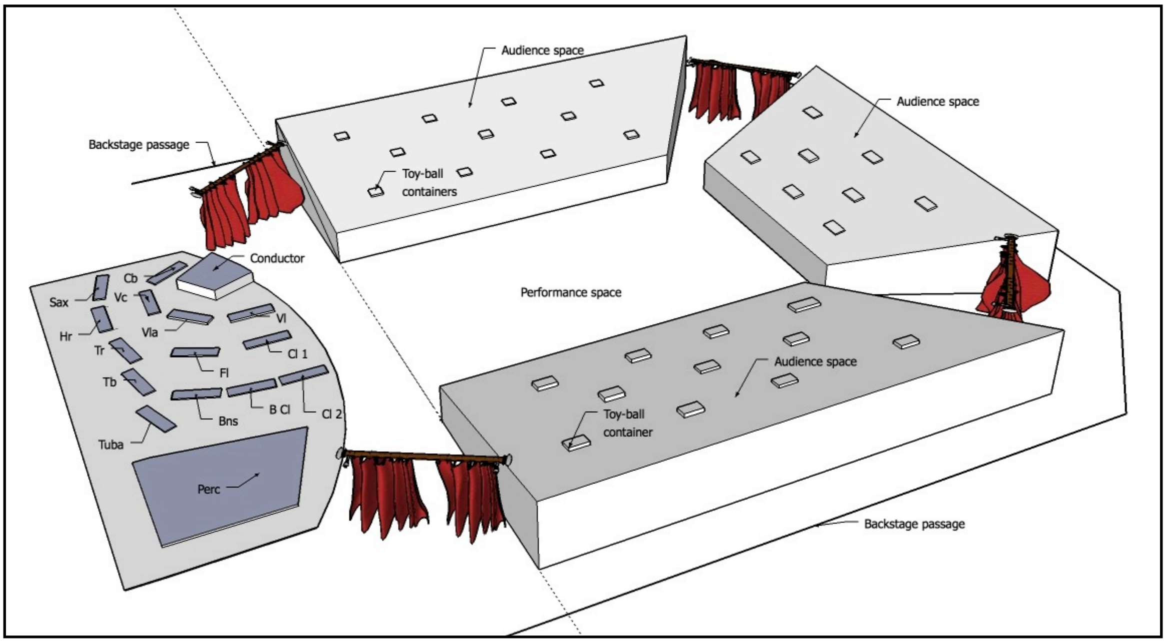
[149] Calvino, *Se una notte d'inverno un viaggitore*, back-cover page.

[150] Spagnolo, *It makes no difference* (libretto). The 'Performance space-design' (aerial-view) can be found among the initial direction.

Example 19b: *It makes no difference*'s performance space-design: side-view [151]


Audience space
Backstage passage
Toy-ball containers
Audience space
Conductor
Cb
Sax
Vc
Hr
Vla
Vl
Tr
Cl 1
Fl
Tb
B Cl
Cl 2
Bns
Tuba
Perc
Performance space
Audience space
Toy-ball container
Backstage passage

3.2.4 Openness as critical experience of reality

The various symbols of openness embedded within this work function as a statement highlighting the necessary and inescapable cooperation between the work and the audience's minds. In *It makes no difference* the spectator is not placed, either practically or ideologically, at the centre of the drama. S/he, instead, acts as a co-author, in that s/he is the only one able to define his/her true story and the truth that lies behind the characters' vicissitudes. The spectator's role is to take those 'finite number of elements'[152] that the real author provides and shape them until they reveal a true story. This process unavoidably turns the spectators into (co-)authors. This idea recalls linguist and philosopher Roland Barthes' 'The Death of the Author',[153] in which he wrote that:

> A text consists of multiple writings, issuing from several cultures and entering into dialogue with each other, into parody, into contestation; but there is one place where this

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[151] Spagnolo, *It makes no difference* (libretto). The 'Performance space-design' (side-view) can be found among the initial direction.

[152] Spagnolo, *It makes no difference* (libretto). This line can be found in 'Scene 13 - The Jokers: there is a finite number of elements whose combinations multiply by billions of billions'.

[153] Roland Barthes, 'The Death of the Author' in *Image Music Text*, trans. Stephen Heath (London: Fontana Press, 1977).
Barthes' ideas regarding the role of the author and reader are also discussed in philosopher Michel Foucault's essay 'What Is an Author?'. It is possible to find this work in: Michel Foucault, *Language, countermemory, practice: Selected Essays and Interviews,* ed. Donald F. Bouchard, trans. Donald F. Bouchard and Sherry Simon (New York: Cornell University Press, 1980).

> multiplicity is collected, united, and this place is not the author, [...] but the reader: the reader is the very space in which are inscribed, without any being lost, all the citations a writing consists of; the unity of a text is not in its origin, it is in its destination. [154]

The non-linear narrative and the openness to manifold perspectives, thus, provide the audience with an implicit freedom of authorship. However, in *It makes no difference*, such authorship establishes a peculiar connection with the socio-political representation. The inverted-polydictic process and the awareness that each spectator is the co-author of imaginary representations of the here and now join together to symbolise an encouragement toward a contemplation on the current socio-political reality. From this perspective *It makes no difference* aims to stimulate two intellectual threads: one is addressed to the superficial necessity of constructing a story out of undefined narrative fragments, the other, on the contrary, demands that the spectators should mentally, possibly critically reflect on the socio-political reality.

Openness, in this way, is not a mere conceptual theme, but a necessary tool able to generate a critical experience of today's reality through artistic means. Arguably, it was Berio who first put this point forward, even if his idea, unlike that of *It makes no difference*, was not directed toward socio-political thoughts, but to a critical experience of the world:

> Even today, music-theatre, with or without staging, with or without stories, can continue to be a terrace on the world; but only on condition of letting it be an open experience. Utopia? Welcome to utopia then! It is a privilege to defend, [...] particularly when we look for things that do not yet exist as they do not yet have a name. [155]

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[154] Barthes, 'The Death of the Author', 148.

[155] Berio, *Un Ricordo al Futuro*, 89.
I have translated this quote myself from the original Italian text of *Un ricordo al futuro* as I believe it suggest Berio's vision more relevantly and precisely, within the context of this thesis, than the English translation of *Remembering the Future,* which translates the passage as follows: 'Leaving the experience responsibly open, it is my hope that the musical theatre can continue to be, also today, a terrace overlooking the world. It this a utopia? Then long live utopia! It is a privilege to be protected, especially [...] when we are searching for things that do not yet exist because they do not have a name' [*Remembering the Future*, 5].
As mentioned in Footnote 19 of Chapter 2, Berio wrote his Harvard Charles Eliot Norton lectures partly in Italian and partly in English, and as a result there were multiple versions of each lecture. For further details see:
- This thesis' Footnote 19 of Chapter 2.
- Talia Pecker Berio, 'Preface' in: Luciano Berio, *Remembering the Future* (Cambridge & London: Harvard University Press, 2006).

Original Italian quote:
Solo a condizione di lasciane aperta l'esperienza il teatro musicale, con o senza palcoscenico, con o senza storie, può continuare ad essere, anche oggi una terrazza sul mondo. Utopia? Ben venga l'utopia! E' un privilegio da difendere, [...] *soprattutto quando cerchiamo cose che non esistono ancora perché non hanno ancora un nome.*

Conclusions

In addition to drawing conclusions, I summarise aspects of originality of both this thesis and *It makes no difference*. Concomitantly, I highlight some points and topics that can lead to further research. This shows how my work, although having fulfilled my initial aims, has opened several paths to further academic and practice based investigation.

With regards to this thesis, the arguments conclude in that my examination reveals the interrelationship, at an interdisciplinary level, between the works I referenced, *It makes no difference* and the three features which I put forward (socio-political representations, non-linearity and openness). My initial aims were to present a contextualisation of post-WWII Italian opera in conceptual and thematic terms, whilst including my opera in the discussion. As a result, this thesis demonstrates both the possibility and necessity of exploring post-WWII Italian opera in thematic terms and in relation to other disciplines. Such a possibility and necessity made this study the initiation of a discussion that places this specific genre along a thematic and cross-disciplinary axis, rather than a chronological or composer-based one. This discussion implicitly criticises those scholars maintaining that contemporary Italian opera lacks unity and uniqueness, as for example Lorenzo Bianconi, who wrote that 'from the 1930s talking about a specifically Italian Opera does not make much sense, [...] [as] a unitary entity that could be named "Italian Opera" does not exist anymore'.[1] Consequently, this thesis implicitly suggests further thematic study on the other Italian post-WWII operatic trends that my work did not discuss. These include those creative trends that produced operas focusing on musical experimentation, such as Luca Lombardi's *Faust, un travestimento* (1991) and the operas of Salvatore Sciarrino, or relying on traditional operatic principles, such as Nino Rota and Vieri Tosatti's works.

The discussion of *It makes no difference*, on the other hand, confirmed that my opera is a work that both continues a specific Italian creative trend and merges the concepts presented in the works I examined. My considerations about *It makes no difference* demonstrated that it provides a synthesis of the three features this theses discussed, whilst making use of them in innovative ways. The originality of my opera essentially resides in two aspects: one regards the socio-political representation, the other the dramaturgical relationship between the non-linearity, the representation of the concept of openness and the spectator.

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[1] Lorenzo Bianconi, *Il Teatro d'Opera in Italia*, trans. Simone Spagnolo (Bologna: Il Mulino, 1993), 93.
Full original quote in Italian:
A partire dagli anni '30, non ha più molto senso parlare di un tradizione specificatamente italiana del teatro d'opera: non mancano certo le opere composte in Italia, ma non esiste più un'entità unitaria che possa denominarsi "opera italiana".

The originality of the first aspect is provided by the singular representation of today's Italian socio-political conditions, which are reflected in the dramaturgy and narrative structure. The Now (the *Zeit*) is depicted through narrative fragments that lack not only any element at all about the conflicts' origins and consequences, but also socio-political ideologies. This is crucial in that it lets *It makes no difference* be an emblem of the Now, a time in which the Italian composer wishing to represent the current socio-political condition is compelled to represent an era lacking in common socio-political ideologies. Nono's idea that the composer should participate in an ideological, socio-political fight[2] is anachronistic nowadays.[3] This occurs because today's Italian composer is constrained within the ideological, socio-political *stallo*[4] that characterises contemporary Italy. Thus, in terms of socio-political representation, *It makes no difference*'s novelty resides in the representation of today's socio-political crisis through a lack of common ideologies able to identify responsibilities and future implications. In this way my opera functions as a metaphor for the 'audience democracy',[5] which, as sociologist Ilvo Diamanti writes, 'has overtaken and substituted the democracy of the parties, [...] [and implies that] ideology and identity decline, in favour of confidence (in the person)'.[6]

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[2] Luigi Nono, as discussed in Chapter One, was (arguably the most) politically active Italian post-WWII composer. In his essay 'Musica e Resistenza' (1963) he wrote that 'the historic choice of the politically active musician only manifests in [...] the socialist fight' and that 'the ideological commitment combines with the commitment of the [artistic, musical] language'. [Luigi Nono 'Musica e Resistenza' in *La Nostalgia del Futuro, Scritti scelti 1948-1986*. ed. Angela Ida De Benedectis and Veniero Rizzardi trans. Simone Spagnolo (Milano: Il Saggiatore, 2007), 159-160.]

[3] I refer to Luigi Nono and his artistico-ideological vision in order to make a comparison between an era in which artists' socio-political activity was oriented toward certain ideologies and today's Italian condition, a time characterised by a lack of specific ideologies, or better an ideological confusion.

[4] As explained in Note 61 of Chapter One, the word *stallo*, meaning stalemate (impasse), is a term often used in today's Italy to describe the unmovable, blocked state of the country from a social and particularly political point of view.

[5] The concept of audience democracy is presented and discussed in political analyst and scholar Bernard Manin's *The Principles of Representative Government*, in which the author explains this concept as follows: 'the electorate appears, above all, as an *audience* which responds to the terms that have been presented on the political stage. Hence, this form of representative government is called here 'audience democracy'. [Bernard Manin, *The Principles of Representative Government* (Cambridge: Cambridge University Press, 1997), 223.]

The originality related to the non-linearity and the representation of the concept of openness manifest themselves through certain dramaturgical elements and their connection with socio-political matters. Dramaturgically, *It makes no difference*'s originalities are to be found in the relationship between the micro- and macro-structures (that is to say between the dramaturgy of individual scenes and the whole) and in the use of repetitions as forward-motion. These two aspects, as discussed in Chapters One and Two, prove to be original within a *syuzhet* that has no *fabula*[7] (as in the case of my opera) as well as within contemporary Italian opera itself. A further dramaturgical novelty is found in the use of toy-balls. Its originality resides not only in the fact that I (the composer) imposed it on the piece,[8] but also, and most importantly, in the fact that it provides a narrative unity to the multi-narrative through theatrical and semiological means. Such dramaturgical aspects combine to create what I defined an inverted polydictic theatre,[9] which, differently from the operas I discussed, uses a-temporal and a-spatial non-linearity to represent the socio-political Now (*Zeit*).

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[6] Ilvo Diamanti, 'Verso una democrazia ibrida' in *La Repubblica.it*. <http://www.repubblica.it/rubriche/bussole/2013/12/13/news/bussola_13_dicembre-73484942/?ref=search> (accessed 15 January 2013).
To better understand Ilvo Diamanti's point of view and associate it with *It makes no difference* socio-political representation I cite the entire passage which I quoted from:
'Today we witness deep transformations, which involve the principles of the leading model of representative democracy - long since. I refer to the "audience democracy", as Bernard Manin defined it. [Such a phenomenon, as discussed in Chapter One, is often referred as Berlusconism.] This is a model that has overtaken and substituted the democracy of the parties (of the mass). As it is known, in the "audience democracy" parties tend to personalise, they indeed become machines at the service of individuals. Mainly, of "one" person. Ideology and identity decline, in favour of confidence (in the person)'.
Original Italian quote:
Oggi assistiamo a trasformazioni profonde, che coinvolgono i principi del modello di democrazia rappresentativa dominante - da molti anni. Mi riferisco alla "democrazia del pubblico", come l'ha definita Bernard Manin. Un modello che, ormai da vent'anni, ha superato e sostituito la "democrazia dei partiti" (di massa). Nella "democrazia del pubblico", com'è noto, i partiti tendono a personalizzarsi, anzi, diventano macchine al servizio delle persone. Perlopiù, di "una" persona. L'ideologia e l'identità declinano, a favore della fiducia (nella persona).

[7] For a definition of *syuzhet* see Note 122 of Chapter Two, for that of *fabula* see Note 60 of Chapter One.

[8] The originality of this point resides in the fact that the use of a specific prop, particularly if it is as important to the piece's dramaturgy as the toy-balls are, has been indicated (and imposed) by myself (the composer), whilst, traditionally, it would be a decision of the director or of the authors (composer, librettist) and the theatre practitioners (director, designer, etc.) together. In *It makes no difference* the use toy-balls is explicitly stated in the instructions that I (the composer only) wrote on the score and libretto. Most importantly, *It makes no difference*'s toy-balls embody a theatrical devise that interposes both an intellectual communication and a physical action (and partly reaction) between the singers/actors and audience. Thus, in this piece, I partly acted as a director, in that I imposed certain directorial choices on the opera. This point, as highlighted later in the conclusions, can and should lead to further investigations into what the role of the opera composer is and what it can be.

[9] The concept of inverted polydictic theatre is discussed in Paragraph 2.2.5 Now and here: *teatro polidittico inverso.*

From a musical point of view, *It makes no difference*'s originality has to be found in the relationship between the representation of the concept of openness and certain specific musical material. As discussed in the last paragraphs of Chapter Three, Openness is represented by the augmented triad, the G-A-Ab cell and, most importantly, the Jokers' scenes. These scenes are crucial for the themes of my opera as they combine the concept of openness and my own representation of today's Italian conditions. The musical representation of infinite possibilities and combinations - as the Jokers' graphic scores epitomise - functions as both a metaphor for the ideological *stallo* and, simultaneously, a possible escape from it. Such a contradiction is integral part of *It makes no difference*'s dramaturgy and philosophy, in that it reflects the apparently contradictory idea that Openness and Nothingness mirror each other. The originality of the Jokers' graphic scores, therefore, manifests in their conceptual application: they encourage the spectator to critically reflect on the *stallo* and the lack of common ideologies through the contemplation of Openness itself. In this way Openness, differently from the visions of the authors I discussed, acts as the emblem of the essential effort that today's Italian citizen must carry out in order to escape from his present condition of stable-instability: Openness acts as the emblem of the person that walks away from weak and confused ideologies in order to pursue a critical experience of the Now that draws from thought and imagination. As Dario Fo says, 'ideologies are dead. In return, however, a thousand ideas are sprouting'.[10]

Although *It makes no difference* combines a theoretical, contextual and practice-based research, it predominantly fulfils its aims at a conceptual level. My opera necessitates further practice-based investigation in terms of production, even though it has been workshopped and performed several times. This point suggests the possibilities of turning my theoretical work into a live representation able to efficiently and successfully convey my conceptual research to the audience through further practice-based exploration, as well as academic study. This aspect also warrants further practice-based research into the collaboration between myself as a composer and opera and theatre practitioners, such as directors, dramaturges and designers.

Finally, my work puts forward a question regarding the role of the composer. In constructing *It makes no difference*, my work involved engaging in various creative activities other than composing music. These for instance include assembling (and partly writing) the libretto, designing and drawing the graphic scores, and making directorial choices, such as letting the graphic scores be part of the set and imposing the use of specific props (the toy-balls). Engaging in such extra-musical activities was essential to fulfil my conceptual aims and create a piece that could be both multi- and trans-disciplinary.[11] This demonstrates that the role of the opera composer has to be cross-disciplinary - an aspect that is not yet fully reflected in music education. This leads to the conclusion that producing new operas demands the composer engage and operate in cross-disciplinary ways. This point can undoubtedly lead to further research - which I shall certainly try to pursue - and possibly to new musico-theatrical genres able to further synthesise and combine various disciplines. It may imply challenges; but, as composer and scholar Paul Barker writes, it could lead to new forms:

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[10] Dario Fo and Giuseppina Manin, *Un clown vi seppellirà* trans. Simone Spagnolo (Parma: Ugo Guanda Editore, 2013), 27.
Original Italian quote:
Le ideologie sono morte. In cambio pero' stanno spuntando mille idee.

> The very act of working with a singer, dancer, or actor presents a composer with [...] challenges. These challenges may inspire fear in the composer [...]. Nonetheless, it was this challenge that originally inspired the Florentine Camerata in the late sixteenth century to create the longest surviving musical form, which still flourishes today: opera.[12]

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[11] The Jokers' scenes provide a clear example of trans-disciplinarity in that they merge within one artistic outcome music, writing, theatre, drawing, design, and possibly philosophy.

[12] Paul Barker, *Composing for Voice. A guide for composers, singers, and teachers* (London: Routledge, 2004), 84.

Appendix

The appendix consists of three compositions, a short story and two DVDs containing video recordings of four performances of *It makes no difference*.

The compositions are:

- *Told by you*. Open score for three string ensembles, three soloists, narrator and audience narrative participation. (Refer to Paragraph 3.2.2, page 105-06)
- *Lines*. Open score for violinist and narrator. (Refer to Paragraph 3.2.2, page 105-06)
- *Le Tavole del Peccato*. *Sette Tavole Musicali dal Peccato Originale secondo la Genesi*; for flute, alto saxophone and harp. (Refer to Paragraph 3.2.2, page 105)

The short story is a philosophico-fictional work titled *Multiuniversi*. It is originally written in Italian and, at present, there is no English translation. This work is referenced in Note 135 of Paragraph 3.2.2 (page 105).

The two DVDs contain the following video-recordings:

DVD 1: Video-recording of *It makes no difference* at Trinity Laban Postgraduate Opera Scenes. Laban Studio Theatre (London), 10th December 2013.

DVD 2: Video-recording of:

- *It makes no difference* at Tête à Tête: the Opera Festival. Riverside Studios (London), 9th and 10th August 2012.
- Miniature version of *It makes no difference* at St George's Bloomsbury (London), 3rd July 2011.
- *It makes no difference*'s extracts for Narrator and Clarinet at Rough for Opera (Second Movement). Cockpit Theatre (London), 22nd April 2012.

The video-recording of Trinity Laban Postgraduate Opera Scenes' performance (DVD 1) contains the following scenes from *It makes no difference* (which are listed according to the performance's order):

SCENE 1 - *Fable: not understood*
SCENE 2 - *Osso and Mastrosso: spiritual poverty and criminality*
SCENE 4 - *Carcagnosso: sense of dream*
SCENE 6 - *Fable: still not understood*
SCENE 11 - *The Jokers: each tale chases another tale*
SCENE 12 - *Osso, Mastrosso and Carcagnosso: the men and their conscience*
SCENE 13 - *The Jokers: a finite number of elements multiplies by billions of billions*
SCENE 10 - *Fable: it is now clear!*

SCENE 15 - *Everyone against everyone*
SCENE 16 - *Finale: "and we stayed on the grass till night"*

The video-recording of Tête à Tête's performance (DVD 2) contains the following scenes from *It makes no difference*:

SCENE 1 - *Fable: not understood*
SCENE 2 - *Osso and Mastrosso: spiritual poverty and criminality*
SCENE 3 - *Who is to blame? 1*
SCENE 4 - *Carcagnosso: sense of dream*
SCENE 5 - *Who is to blame? 2*
SCENE 6 - *Fable: still not understood*
SCENE 7 - *Osso and Mastrosso: belonging and model of virtue*
SCENE 8 - *Who is to blame? 3*
SCENE 9 - *Carcagnosso: self-moral*
SCENE 10 - *Fable: it is now clear!*
SCENE 16 - *Finale: "and we stayed on the grass till night"*

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APPENDIX

The appendix is described above in page cxx.

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Told by you

open score for three string ensembles, three soloists,
narrator and audience narrative participation

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Told by you

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Told by you

open score for three string ensembles, three soloists, narrator and audience narrative participation

This composition is the outcome of a collaboration between composer Simone Spagnolo, conductor Nicholas Pendlebury, director Helen Eastman and Trinity Laban String Ensemble. It was part of CoLab, a collaborative workshop organised and based at Trinity Laban Conservatoire of Music and Dance, and it was held between the 15th and 20th of February 2013.
Told by you was premiered at Trinity Laban Conservatoire's Studio Theatre on the 20th of February 2013.

Introduction, instructions and content

This open score is composed of several musical fragments assigned to three string ensembles (listed below) and three graphic scores to be played by three soloists (as specified below). The parts of each ensemble are scored as trios and quartet: there are no individual parts for the members of the ensembles. Therefore, musician belonging to the same ensemble share the same part. On the other hand, the conductor score comprises the musical material of all three ensemble, but it does not include the soloists' graphic scores (which he does not need to read during the performance).

The conductor has the task of selecting the musical fragments to be played, the order in which they are played, and eventually the structure of the piece. His choices have to be performed live, in real time, as the piece happens: the conductor's performance has to be an improvisation. Such an improvisation, however, has to be inspired by the words of the narrator, who has to read one or more stories (sentences, ideas, etc.) provided by audience. These stories have to be gathered from the audience prior to the performance (they can be gathered in any way, for example by interviewing the audience, or making them writing some lines, or reading their tweeter messages, etc.; any modality of gathering the audience's words can be applied: what is important is that the texts are generated by the spectators). The narrator should read (and possibly act) the stories in real time, without necessarily ordering or arranging them.
Hence, the performance is constituted by the narrator reading the audience's stories while the conductor decides on-the-spot what, how and when musical fragments have to be played (and what superimposition of fragments has to happen). Also, the conductor has to decide when the soloists have to play or not. However, he always has to make his improvisatory choices according to the read texts. Similarly, the soloists have to feel inspired by and play according to the read texts; also, they should use their respective graphic scores as references for musical material. - The soloists may want to discuss and workshop with the narrator the relationship between their instrumental improvisations and the texts. This should help establishing a musical and narrative empathy.

The three ensembles are structured as follows:
  Ensemble 1: 2 violins and 1 violoncello
  Ensemble 2: 1 violin, 1 viola and 1 violoncello
  Ensemble 3: 2 violins, 1 viola and 1 violoncello

The soloists are 2 violins and 1 violoncello. Each of them has to act as the soloist of an ensemble: they do not have to lead the ensembles, but be physically placed in their proximity (in front, behind or within them: anywhere the conductor likes). The soloists-ensembles allocation is as follows:
  Ensemble 1 ↔ 1 violin
  Ensemble 2 ↔ 1 violoncello
  Ensemble 3 ↔ 1 violin
The position of the ensembles is also a decision of the conductor, who should consider the nature of both the performance and venue (e.g. they can be placed next to each other or spread within the venue).

Each ensemble is given three pitched fragments - respectively numbered 1, 2 and 3 (numbers in circles) - and three extended technique effects - marked 4-1, 4-2 and 4-3. These effects (which were generated by the musicians themselves during the composition/collaboration process) intend to represent the feelings indicated on their left. I (the composer) notated these effects as accurate as I could. However, as they are executed through extended techniques, it is important that the conductor agrees with the players an optimal way to perform them. - The emotions marked as *wild* and *fear* present two extended technique fragments: these have to be distributed between players and executed simultaneously.
Once the performers begin to play any fragment (the pitched ones or extended technique effects), this has to be endlessly repeated until the conductor indicates to stop.
The marks **x2** and **x3** above fragments 1 and 2 indicate the number of repetitions for each bar.

Differently, the graphic scores are open to the soloists' interpretations: the aleatoric musical material has to be played as such, whilst the precisely indicated pitches must not be altered.

All pitched fragments distributed between ensembles and soloists are in a major tonality and all twelve tonalities are included among the fragments: each ensemble respectively plays three tonalities (a total of nine) and the other three are distributed within the soloists' scores. As fragments superimpose, such a harmonic organisation generates a polytonal harmony that constantly modulates as fragments are introduced or interrupted. This aspect is relevant for the conductor, who, as pointed out below in *Notes for the conductor*, has to make sure all tonalities are heard.

In order to communicate with the musicians, the conductor can use the following gestures:
  -to indicate who has to play, point at the ensemble or soloist;
  -to indicate to stop playing, make a cut-off or fade-out hand-sign;

-to indicate which fragment has to be played, look at the ensemble and number the desired fragment with the fingers;

These gestures simply are suggestions: the conductor is free to use any gesture he likes and, if necessary, he can invent new gestures (he may even use signalling disks). What is important is that he communicates through gestures, not spoken words.

The score and parts do not indicate any tempo or dynamics: these musical parameters have to be chosen by the conductor and should be an extemporary response to the narrator's words/acting. Therefore, the conductor also has to set some gestures to communicate to the players the desired tempos and dynamics.

Although the pitched fragments are very similar to each other and can easily be superimposed in tempo, they do not have to be performed at the same tempo nor their down-beats have to coincide: the conductor can choose to play them at any different tempo and starting at any moment.

There is no set duration for this composition: it can last how long the conductor, narrator and performers want.

Notes for the conductor

1. The conductor has to make sure that the piece travels through all twelve tonalities: he has to perform all pitched fragments at least once and let each soloist play through their respective tonalities at least once.
2. As the extended techniques represent emotions, the conductor has to make use of them according to the moods expressed by the narrator or texts - this can be done diageticly or non.

Notes for the soloists

1. The soloists should consider all graphical aspects of their parts very freely, letting the curves, lines, arrows, and so on, inspire them: they should, for instance, interpret the lines' rises and falls as dynamics marks, or the curves as levels of intensity, or the arrows as paths towards other musical materials, or the distance between elements as tempo indications, and so on. All musical informations that are not given on the graphic scores should be inspired by those elements that are not conventionally musical.
2. The pitched musical material in the graphic scores, as explained above, is representative of three tonalities, and soloists must carefully perform it as such. The non-pitched material comes from the ensembles' extended techniques, and soloists should execute it (as much as possible) in the manner ensembles do.

Notes for the narrator

1. The narrator has to clearly state, at the beginning of his/her narration, that the story(ies) s/he is going to read are drawn from the audience. His/her opening sentence can for instance be "This story was told me today by a member of the audience" or "One of you has told me this story". The stories can be anonymous, or the narrator can mention the name(s) of the audience member(s) who told them.
2. The narrator is free to move and/or act as s/he likes: s/he can perform in a specific place or walk within musicians and audience. However, it is important that his words clearly reach the conductor and musicians, as they have to affect the performers' improvisatory choices.
3. The narrator can read the texts from anywhere s/he likes: they can be written on paper, or read from a screen, or memorised prior to the performance, etc.

Notes for gathering stories

As explained, there can be one or many stories, and these have to be gathered from the audience prior to the performance. Here is a description of how we gathered them for the premier performance and how we guided the audience to give us the kind of stories we wanted to have. These are not instructions for gathering stories, but an example of how the mechanism could be organised:

We decided to have two stories, of about five lines each, and many short sentences, of about one line. The two stories were gathered by the narrator in the foyer, before the performance. To gather the shorter sentences, we placed on each audience seat three pieces of papers, respectively saying: 1) name... age... I hope that... ; 2) name... age... I fear that... ; 3) my secret is... The audience had to fill the empty spaces and then hand the three papers to the narrator, who eventually read them during the performance. As the messages were naturally divided into themes (hopes, fears and secrets), we used such themes, together with the other two stories, to arrange a narrative structure for the performance: each theme generated a musical and dramatic section.

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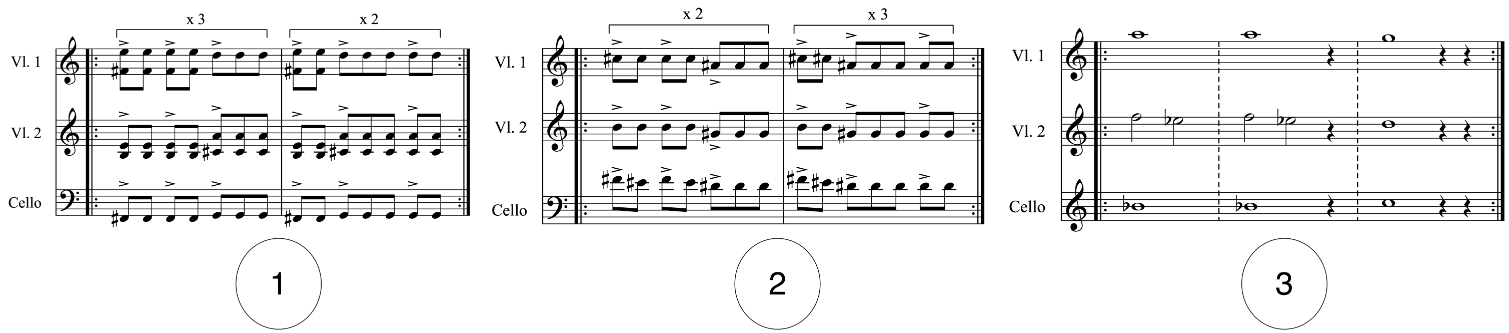
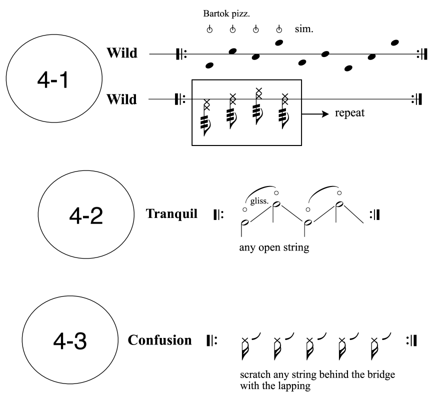
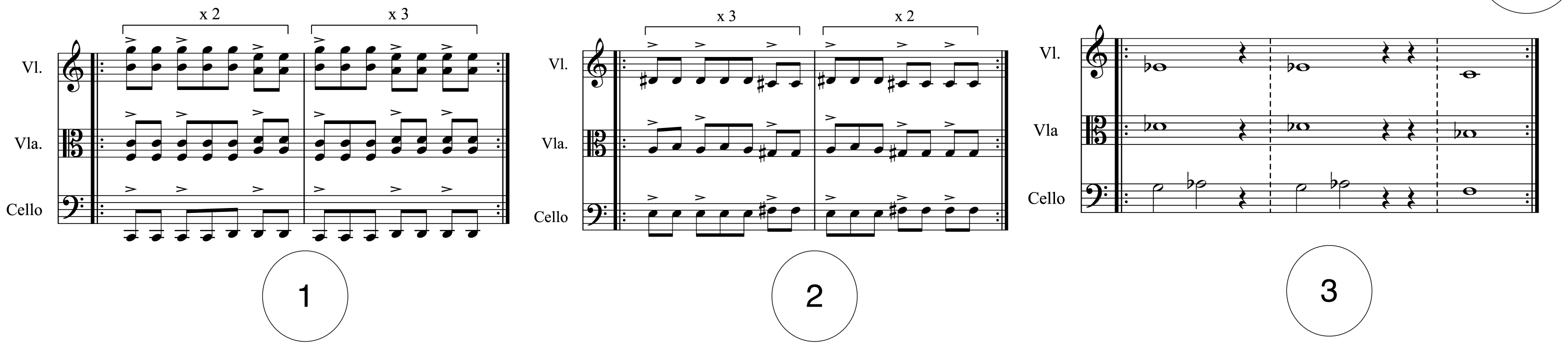
Conductor Score

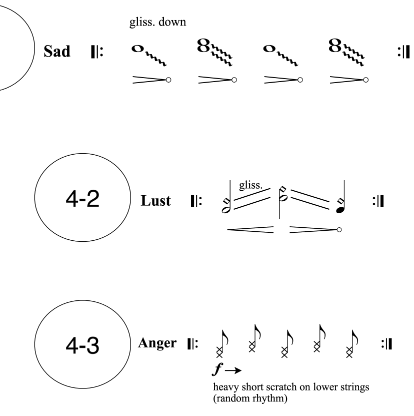
Ensemble 1


x 3
x 2
Vl. 1
Vl. 2
Cello
1
x 2
x 3
Vl. 1
Vl. 2
Cello
2
Vl. 1
Vl. 2
Cello
3

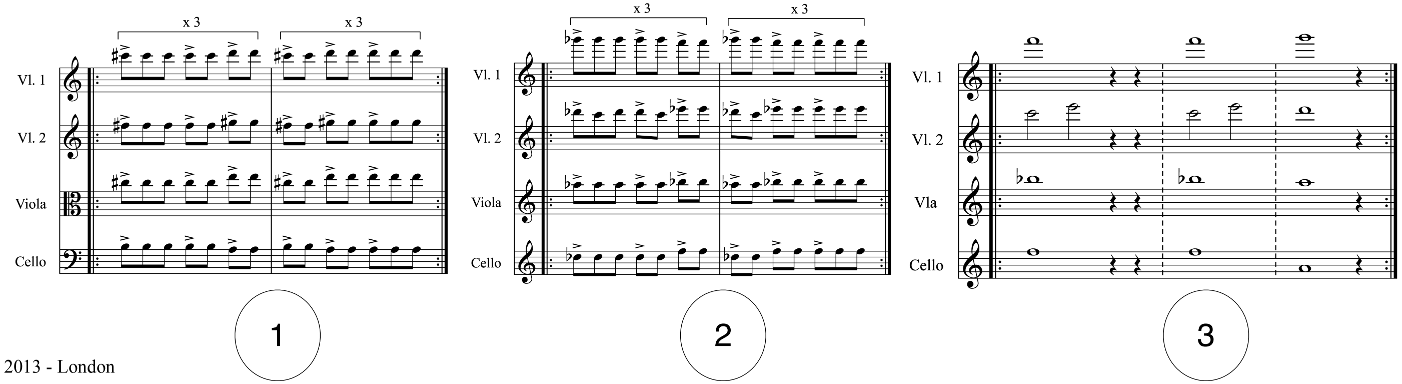

4-1
Wild
Bartok pizz.
sim.
Wild
repeat
4-2
Tranquil
gliss.
any open string
4-3
Confusion
scratch any string behind the bridge with the lapping

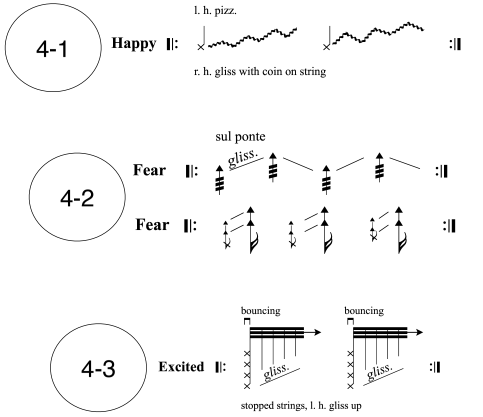
Ensemble 2


x 2
x 3
Vl.
Vla.
Cello
1
x 3
x 2
Vl.
Vla.
Cello
2
Vl.
Vla
Cello
3


4-1
Sad
gliss. down
8
8
4-2
Lust
gliss.
4-3
Anger
f →
heavy short scratch on lower strings (random rhythm)

Ensemble 3


x 3
x 3
Vl. 1
Vl. 2
Viola
Cello
1
x 3
x 3
Vl. 1
Vl. 2
Viola
Cello
2
Vl. 1
Vl. 2
Vla
Cello
3


4-1
Happy
l. h. pizz.
r. h. gliss with coin on string
4-2
Fear
sul ponte
gliss.
Fear
4-3
Excited
bouncing
gliss.
bouncing
gliss.
stopped strings, l. h. gliss up

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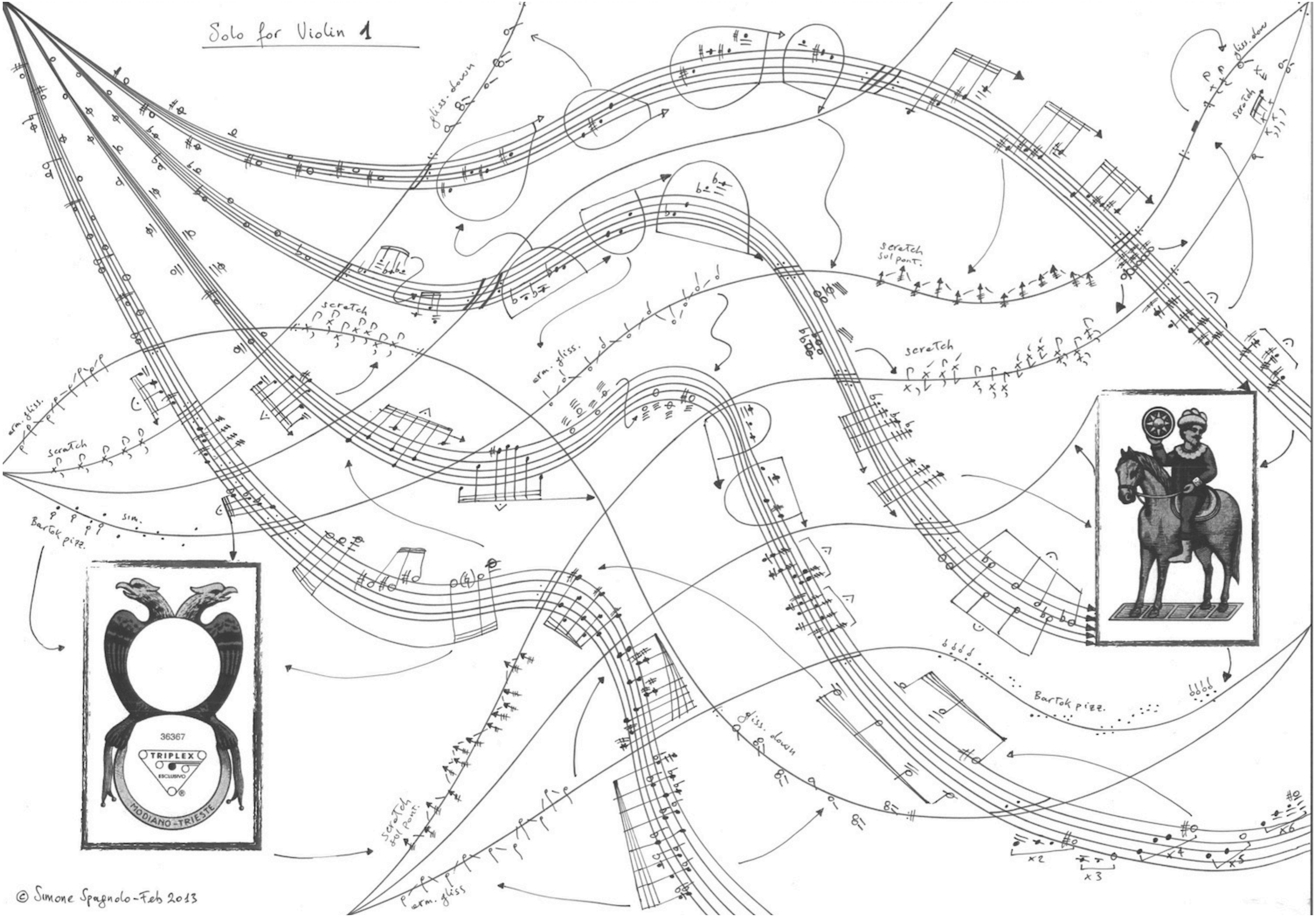
Solo for Violin 1


gliss. down
scratch
scratch sul pont.
scratch
arm. gliss.
scratch
arm. gliss.
Bartok pizz.
sim.
gliss. down
Bartok pizz.
scratch sul pont.
arm. gliss.
x2
x3
x4
x5
x6
36367
TRIPLEX
ESCLUSIVO
MODIANO-TRIESTE

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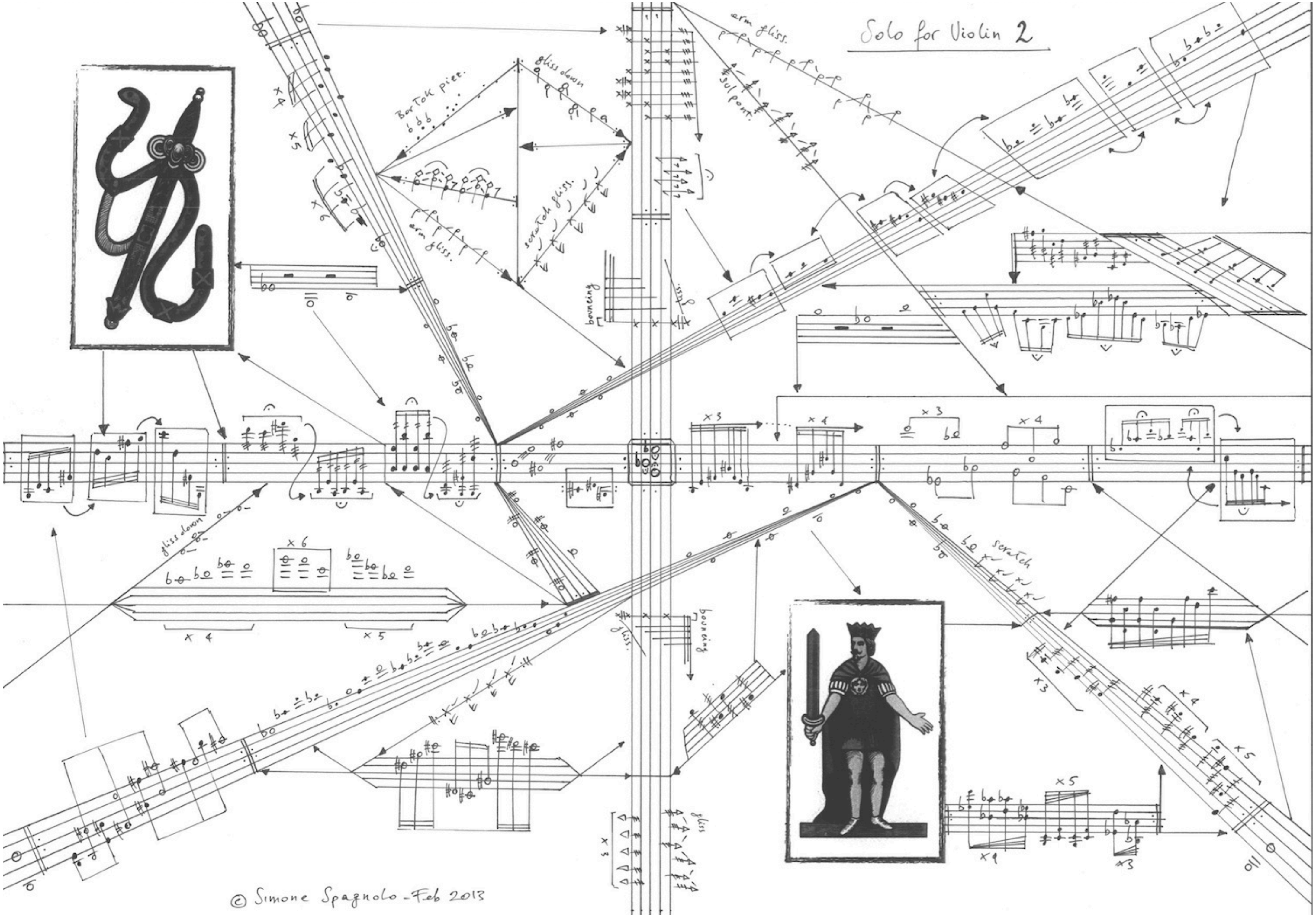
Solo for Violin 2


arm gliss.
sul pont.
Bartok pizz.
gliss down
scratch gliss.
arm gliss.
bouncing
gliss.
x 4
x 5
x 6
x 3
x 4
x 3
x 4
gliss down
x 6
x 4
x 5
scratch
bouncing
gliss.
x 3
x 4
x 5
x 5
x 4
x 3
gliss
x 3

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Solo for Violoncello

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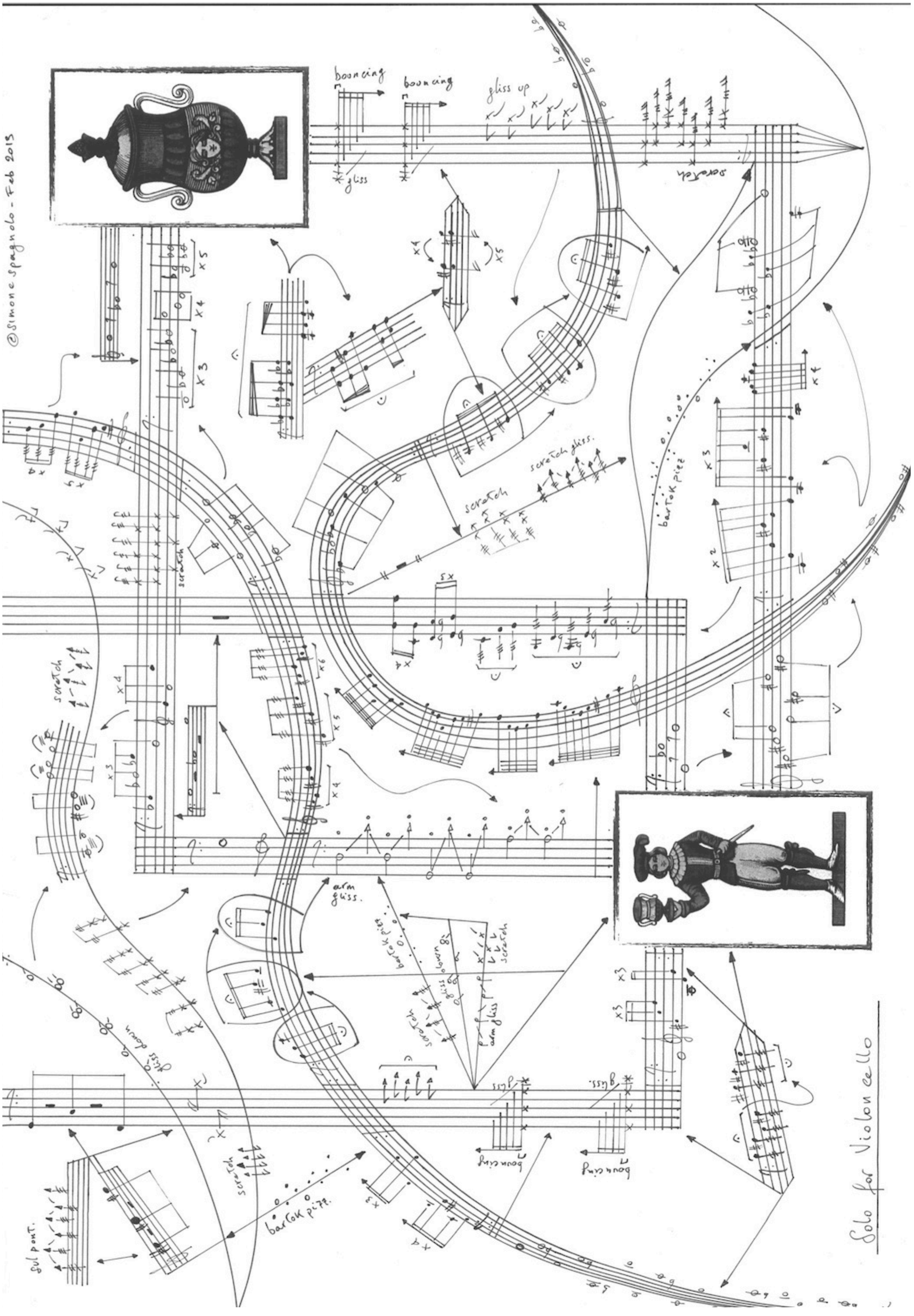

bouncing
bouncing
gliss up
gliss
scratch
x4
x5
x3
x 5
x 4
x 3
scratch gliss.
scratch
scratch
bartok pizz
x 3
x 2
x 4
5 x
x 6
x 5
x 4
x 4
x 3
arm gliss.
bartok pizz.
gliss down
scratch
scratch
arm gliss
bouncing
gliss.
bouncing
gliss.
x3
x3
gliss down
scratch
bartok pizz.
sul pont.
x 3

Simone Spagnolo
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Lines

open score for
violinist and narrator

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Lines

open score for
violinist and narrator

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Lines

open score for violinist and narrator

Introduction:

This composition features a graphic score and a philosophico-novelistic text. It can be performed in any location, including outdoor. The piece's duration is flexible, in that the performers can present the musical and literary material at any speed they like. As this work involves some theatrical instructions, it would be convenient that a director joins the rehearsal process, however this is not necessary.

Instructions:

The graphic score has to be printed/photocopied on a very large paper sheet, ideally A0 size (1189 x 841 mm) or more. It has to be attached on the background wall of the performance space, in a way that it can be clearly watched by the audience. If there is no wall, or the performance takes place outdoor, the graphic score has to be hanged or showed somehow.

The narrator and violinist sit on two chairs, back to back: the narrator faces the audience and the violinist the graphic score.

They begin together: the narrator reads the following text (titled *Lines*) and the violinist plays the graphic score. At the beginning the violinist stays seated, but it has to be clear that he seeks for notes to play on the graphic score. As the narrator gets to the second or third paragraph of *Lines,* the violinist slowly stands up and goes in front of the graphic score. Once there he has to engage in physical movements that reflect the graphic scores: his body and performing gestures have to sinuously follow and get inspired by the graphic elements of the scores. And so is the music: the melodic and rhythmic contours have to imitate the visual material.

The violinist should never play to the audience, but to himself, as if he were a tangible, theatrical extension of the graphic score. On the contrary, the narrator should never stand up. He has to ignore the violinist and the score. The narrator has to read *Lines*'s text as if it were a mixture of his own diary and a story he just found, by chance. They both ignore each other's presence. It has to seem as if one is the representation of the other: as if the violinist were the musical representation of the narrator, and the narrator the verbal representation of the violinist. They have to act as parallel perspectives of the same life, and their performances have to evolve in symbiosis.

The relationship between text and graphic score should be evident (e.g. lines, circles, curves, segments, maps, etc.), and it is on such a relation that the gestural and theatrical organisation of the performance has to be based. It is therefore necessary to construct a coherent theatricality (possibly with help of a director).

By the beginning of the text's last paragraph [*Sometimes I feel as if in this topographic confusion...*] the violinist has to sit back on his chair, still ignoring the narrator. The piece has to end when the narrator reaches his final line [*...where am I going?*]. In this moment the violinist has to produce his last sound.

It is important that both performers emphasise the last sentence of the text [*«but if the roads and destinations are infinite, where am I going?»*], not necessarily by means of volume or loudness, but by creating a sense of ‘question that has no answers’.

Notes for the violinist (and director):

The violinist should consider all graphical aspects of the score very freely, letting the curves, lines, arrows, and so on, inspire him: he should, for instance, interpret the lines’ rises and falls as dynamics marks, or the curves as levels of intensity, or the arrows as paths towards other musical materials, or the distance between elements as tempo indications, and so on. All musical details that are not given on the graphic score should be inspired by all those elements that are not conventionally musical.

Similarly, the graphic material should inspire the body movements and all physical gestures. For example, a rising line may suggest to move arms and head upward, or a falling curve to go down on the knees, or dots may indicate to jump, or a flat line to lie on the floor: the violinist should exploit his body language as much as possible. This, of course, has to happen while playing.

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Lines

The Narrator's text [1]

[*read as if the text were a mixture of your own diary and a story just found by coincidence*]

Sometimes I feel that what matters, the essential, is and must be branching off my thoughts into a multiplicity of streets, secure or unsafe alleys and ways, ultimately leading myself to questions. If this happens one could find himself into a journey rich of choices and optional routes. One would feel projected in a place he never visited, and at the same time already known, but of which none of us had ever travelled its intermediate ways.

[*dreamy*]

Sometimes I feel as if I were sailing on a boat, in the middle of the Tyrrhenian Sea. Like a sailor that, having lost the mainland on the horizon, finds himself in blue water without compass and, in search of his destination, explores three-hundred-and-sixty degrees of directions. He can arrive at Capri as well as Corsica, or at Nice or Tripoli.

Whatever his unexpected destination will be, he will anyway know, once arrived with his feet in the sand, of the existence of that land. Not because the adventure of walking his feet in that sand had necessarily already happened to him, but because he had read of the existence of that place, or because he had already studied the nautical map of the Mediterranean Sea, or simply because he had heard about it from an adventurous friend.

[*as opening the way to a new world*]

It doesn't really matter how that sailor knew of the existence of Nice, Tripoli or of Corsica, and that they were there, somewhere reachable from the Tyrrhenian Sea. What matters is that he is already aware of them because they belong to this world, to the real one. He could have never arrived at a new, imaginary coast. The never-never land, really doesn't exist. What instead exists, is the never-never way.

[*seriously*]

Because for that sailor all the points of the real world exist and are somewhere on the map, be it terrestrial or maritime, but in his mind there is no knowledge of all the routes leading from a vertex to the other. Not because they are not listed somewhere, or because there is no map in the world representing them, but because they are infinite. Not all knowable. The idea of a geographical map reporting all the possible ways joining the cities, bays, all villages of the world is a utopia: it wouldn't be anything else than a paper totally covered by ink segments under which the lands, seas, rivers are not anymore visible.

[*as scared of a possible new world*]

Sometimes I feel as all the journeys of that sailor, as all the streets leading us from a place to another, being infinite, do not belong to our world, the real one, the finite one. I could walk through or sail many, all get out, but for how fast I could go lifetime won't be enough to let me travel all. They are infinite. And anyway one knows, the only concept of infinite is unreachable: whoever tries to think it becomes mad.

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[1] Texts written in square brackets are indications and instructions. It must not be read!

[*encouraging*]

But sometimes I feel destinations are not always pleasant. And even if they were, one would get bored after a while. And therefore without hesitation one would launch himself into the discovery on a new beaten track or airline route.

[*dreamy*]

Sometimes I feel as a pilgrim, arrived at Santiago through one of the many ways. And after having prayed, set again off wishful of the next spiritual destination. That pilgrim knows he will arrive at Lourdes, he knows the destination, but the sense of that journey is still to discover. Maybe, because he has not realised that there isn't only one journey. And every time he will find himself in front of a crossroad he will realise that there isn't a right way, they both are. What will make him choose the one to enter will be the wish to lengthen or fast his stride, pass through a certain village or avoid a channel full of mosquitos, stop at a bakery or run as fast as possible to the destination.

[*same, dreamy*]

Any direction that pilgrim will takes will only be one of the infinite possible. Ways spread like thick spider webs where filaments, although reaching corners and junction with other filaments, compose an endless route made not only of stops, but mainly journeys. The wish of entering a new way, of walking with tiredness or energy, will become the ultimate purpose of the devoted man. And once arrived at Lourdes he will want to set his backpack again, toward Fatima, and from there again, to somewhere else.

[*as the most normal thing*]

And sometimes I feel that along his way that pilgrim will happen to bump into that sailor, which in turn will discover himself to be a traveler, stuck along one of the filaments of the same web. He would also come to realise his most true need is that of discovering one by one the infinite journeys leading himself from a corner to another.

[*visionary*]

But if one day he got bored or for some remote reason he couldn't sail anymore, he would know he can keep travelling, by car or plain, by climbing a mountain or catapulting in the space with an aerospace missile, by walking barefoot in the country or in the saddle of a camel through the desert. His journey wouldn't anymore be called sailing, but anything it became it would anyway be a traveling, which will be as such for the pure purpose of discovering the infinite connections between two points, which in turn will simply transform into stages of a continuous, tireless yearning.

[*as a children fable*]

They say all roads lead to Rome, but it not Rome that at the end matters: who gets there will anyway want to get back travelling, go back in the network towards the new crossroad, and, who knows, maybe end up in Rome again, but through another road, and then leave, again.

[*as opening the way to a new world*]

Sometimes I feel as if in this simple vision of roads and stages the ghost of the infinite projects over. The infinite that so much persecutes us and that so much is what we are at the end looking for. If, thus, there isn't one way, or a somewhat countable number, then we really are travelling the infinite.

[*as scared of a possible new world*]

Sometimes I feel as if that sailor and that pilgrim are inextricably wrapped in this infinity of routes. As if they are in the grip of Knossos' labyrinth, where every corner is a stage, and every line a road. And having become aware that their destiny is that of migrate from a corner to another, they have stopped planning objectives and fixing precise destinations.

[*visionary*]

On their respective topographical maps they hoop with the lead the next villages, peaks, cities and promontories to reach, and once there they re-examine their maps to place new circles. Each circle is linked to another by a series of possible routes, showing not only some of the infinite possible ones, but also signalling what vantages and disadvantages those traced ways can reveal.

[*with fervour, belief in the fantastic, and growing of intensity*]

So day by day they circle new destinations, stretch out new lines, and their map becomes more and more dense of geometries. At times, arrived at a little village, the travellers discover that there exist a little square the map didn't show and a panoramic viewpoint facing southwest, toward the sunset. So in the circle enclosing the village two new circles come to life, because also the secret square and the panoramic viewpoint become new destinations. And unavoidably the new discoveries force the adventurous travellers to recalculate new possible routes, adding further lines of lead to the map. But the more the options, the circles and journeys reveal to exist, the more the sailor and pilgrim lose conscience of the destinations themselves: the number of circles vertiginously increases, they blur with each other, some are close, some far, some big one enclose a multitude of small ones, others are intersected, other ones are small and have even smaller ones inside them. And so for the streets: now they intertwine among themselves, the long are snipped all over by the short ones, the curved touch the angular ones, some cut the entire map and others minutely link all the little circles almost illogically distributed. Some circles are connected by waved lines, others by zigzag segments, at time the pencil traces contiguous and identical lines to the irregular route of the rivers, showing how to walk along them, other times they form spiral drawings superimposed on hills, indicating the easiest centripetal route to the top.

[*calmly, as returning to reality*]

Sometimes I feel as if in this topographic confusion the travellers stop at a bar, for a fresh and sweet drink, and while unwrapping their map, ready to draw a new circle and a bunch of lines connecting it to the previous circle, they freeze up. Disoriented they look up from their map, the pencil falls down breaking the sharp tip, simultaneously their eyebrows curve down and the eyes' orbits dilate showing the shining pupil, and they agape ask themselves:

[*as a question that will never be answered*]

«but if the roads and destinations are infinite, where am I going?»

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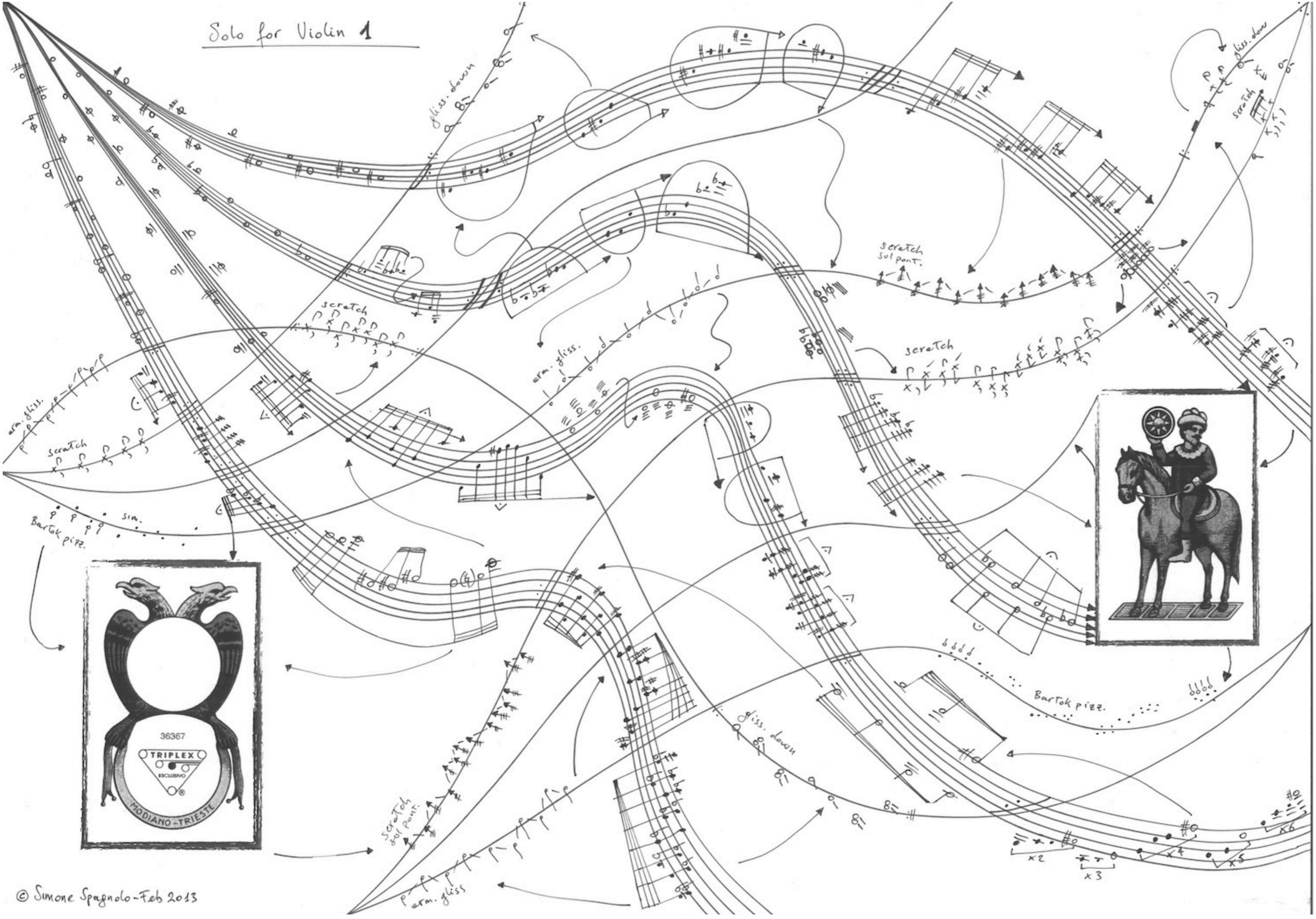
Solo for Violin 1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TRIPLEX
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Multiuniversi

Simone Spagnolo

Multiuniversi

I. *La mappa della terra*
II. *I sensi*
III. *Le emozioni*
IV. *La fantasia*
V. *Imaginor ergo sum*

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I. *La mappa della terra*

D'altronde non ci si può permettere un inizio ruggente, né uno che instauri un'atmosfera di sospetto, a voler trascinare l'interlocutore nelle maglie della trama, e nemmeno uno che disorienti, che appaia disimpegnato, o che ponga da subito domande. Ci sarebbe inevitabilmente da chiedersi se poi a quelle domande si riesca a rispondere, se non nella fabula fittizia almeno nella vita vera. Proprio come L'innominabile, che da subito, come se fosse in confidenza con tutti coloro ai quali pretende, o perlomeno aspira a rivolgersi, spara delle domande: where now? who now? when now? Dove, chi, e come, e ora. Ci si aspetterebbe delle spiegazioni. Non tanto riguardo alle risposte, quanto alle domande. Forse sarebbe più affascinate iniziare con l'augurio di leggerezza di Italo, che da subito ci proietta nel tanto irreale quanto tangibile incontro tra Kublai Kan e Marco Polo, che fin dal loro primo apparire distende una delicata incertezza sul se il racconto sia iniziato o se si sia aperta la pagina sbagliata. Ma nemmeno si può pretendere che l'interlocutore faccia da sé, come vuole Marc. Dà un mazzo di fogli e chiede di mischiarli per poi lasciare a chi mescola, come un croupier, la decisione di scegliere la prima pagina; così la seconda, poi la terza, e via fino all'ultima. Ci si potrebbe trovar nell'eventualità che le pagine già lette ritornino a far parte del mazzo, proprio come in una partita a sette e mezzo, quando l'attesa della mano fortunata viene interrotta del re di denari e il gioco riparte. Oppure si può rischiare di lasciar chi legge, e al contempo gioca, finire con l'avere un racconto dall'intreccio sgradito, o peggio ancora precocemente gradito, quasi da far passar il desiderio o la voglia di completare il viaggio attraverso tutte le carte. O ancora, e questa sarebbe la più ironica, ma al contempo possibile, che chi gioca a fare il croupier non abbia voglia di distribuire le carte, continuando così a giocarsela da sé, senza mai smettere di mischiare le carte. In tal caso è stato Marc a fare le domande a sé stesso. Ma ha accettato di non rispondersi. O semplicemente di rischiare. Verrebbe da pensare che egli stesso voleva sedersi al medesimo tavolo del croupier, ma come giocatore al quale piace investire nel rischio, non come distributore di carte. E per giunta a un tavolo alquanto inusuale, dove di giocatore ce n'è uno, e di croupier un'ipotetica infinità.

Eppure tutti questi inizi solo leciti.

Forse, in realtà, gli inizi sono irrilevanti. Forse ciò che conta è il cosiddetto corpo. Anzi, qualcosa di meglio di un corpo, che è solitamente limitato ad avere solo quattro arti. Magari il vertebrone snodato di un millepiedi, o l'immagine fantasiosa d'un millebraccia. O meglio ancora sarebbe figurarselo come un tronco, che di arti ne ha tanti, sia all'aria che sottoterra. Come la quercia millenaria Jurupa, o la sequoia Hyperion, che distendono i propri rami solennemente. È sui rami che riposano e chiacchierano gli uccelli, così come tra le radici si incurvano e divertono i vermi. Non c'è affatto lo stesso via vai sul tronco. Un tronco, da sé, è blando.
Un tronco senza rami è come un corpo senza storie.

Inutile. Senz'anima.

Un arbusto senza il suo immaginario prefisso:
un busto.

Ma bisognerebbe comunque badare che, almeno se ci si compiace di questa metafora floreale, non è più importante né il tronco, né le radici, né tantomeno i rami, ma piuttosto l'atto stesso del distendere gli arti: la capacita di protendere a una molteplicità di braccia e gambe, ognuna con la propria forma grandezza sinuosità estensione . Da questa prospettiva tutti i tronchi hanno senza alcun dubbio un pregio vitale, una qualità meravigliosa che la maggior parte delle volte, quando il tronco è ridotto a pezzi e tavole, si tramuta in quella sconvenienza che prende il nome di nodo. Ed è lì che si manifesta, ignara, la superficialità dell'uomo, che confonde la piattezza in una condizione di esistenza ottimale, ostinandosi a piallare là dove la sezione di una vecchia protuberanza d'un ramo interseca le venature dell'asse, escludendo così dalle proprie prospettive l'imprevedibile curva che solo un nodo ha la capacità di mutare a seconda del tempo e delle stagioni, come fosse un fastidio anziché uno sprone alla volta di una sana visione d'armonia e molteplicità.

Sarebbe meglio pensarli come arbusti.

Così gli inizi, siano essi incerti, determinati o portatori di quesiti. Ciò che conta, l'essenziale, è diramare il pensiero di chi li intraprende in una molteplicità di strade. Se questo avviene ci si trova a fare un viaggio ricco di scelte e percorsi opzionali. Ci si sente come proiettati in un luogo mai visitato, circondato da vicoli e viuzze che hanno come destinazione un altro luogo mai visitato, e al contempo già conosciuto, ma di cui non avevamo percorso le numerose vie intermedie. Come il navigatore nel Tirreno che, smarrita all'orizzonte la terraferma, si ritrova senza bussola in mare aperto e, alla ricerca della meta, esplora trecentosessanta gradi di direzioni. Può approdare a Capri così come in Corsica, oppure a Nizza o a Tripoli. Quale che sia la sua inaspettata destinazione, conoscerà comunque, una volta giunto coi piedi nella sabbia, dell'esistenza di quella terra. Ma non perché gli era necessariamente già capitata l'avventura di ficcare i propri piedi in quella sabbia, bensì perché ne aveva letto dell'esistenza, o perché aveva già studiato la mappa nautica del Mediterraneo, o semplicemente perché ne aveva sentito parlare da un qualche amico avventuriero. Non importa tanto come il navigatore fosse già a conoscenza che Nizza, Tripoli o la Corsica esistano, e che esse siano siano lì, da qualche parte raggiungibile dal Mar Tirreno. Ciò che importa è che egli ne era già a conoscenza perché appartengono a questo mondo, a quello reale. Non sarebbe mai potuto giungere a una nuova costa immaginaria.

L'isola che non c'è, davvero non c'è.

Ciò che invece c'è, è la strada che non c'è.

Perché per quel navigatore tutti i punti del mondo reale esistono e sono da qualche parte sulla mappa, sia essa terrestre o marittima, ma nella sua mente non c'è conoscenza di tutti i tragitti che portano da un vertice all'altro. Non perché essi non siano stati elencati su una qualche lista, o perché non c'è cartina al modo che li rappresenti, ma perché sono infiniti. Non tutti conoscibili. L'idea di una cartina geografica che riporti tutte le strade possibili che uniscono le città   i paesini   le baie   i borghi tutti del mondo   è un'utopia: non sarebbe altro che un foglio di carta totalmente ricoperto di segmenti d'inchiostro al disotto dei quali le terre

i mari

i fiumi

non

sono più visibili. I percorsi di quel navigatore, come tutte le strade che ci portano da un luogo a un altro, essendo infiniti, non appartengono al nostro mondo, quello reale, finito. Se ne possono percorrere o navigare tanti, tantissimi, ma per quanto si possa andar veloce il tempo della vita non basterà a farceli percorrere tutti. Sono infiniti. D'altro canto, si sa, il solo concetto di infinito è irraggiungibile. Chi prova a pensarlo ne esce pazzo.

E quindi il tronco ideale sarebbe quello predisposto a generare un'infinità di rami, così come l'inizio più affascinante quello che conduce ad un'infinità di storie. E le storie, così come i rami, saranno gli infiniti tragitti che uniscono due estremi, l'origine e il termine di un viaggio. A meno che non si tuffino in mare aperto o in un reticolato infinito.

Se non lo facessero sarebbero busti.

Tuttavia le destinazioni non sono sempre gradevoli. E anche se lo fossero ce ne si annoierebbe dopo un po'. E quindi senza indugio ci si lancerebbe alla scoperta di un nuovo sentiero sterrato o di un tragitto in linea d'aria. Il pellegrinante, consumate le suole per giungere a Santiago attraverso una delle tante vie, dopo aver reso preghiera, si mette nuovamente in cammino, desideroso della prossima meta spirituale. Egli sa che giungerà a Lourdes, conosce la destinazione, ma il senso di quel tragitto è ancora da scoprire. Perché egli forse non si era reso conto del fatto che il tragitto non è uno solo. E ogni qualvolta si troverà dinanzi a un bivio si renderà conto che non c'è una sola strada giusta: entrambe lo sono. A fargli scegliere quale imboccare sarà il desiderio di allungare o far presto, passare attraverso un certo borgo o evitare una canale zeppo di zanzare, fermarsi a una pasticceria o far di tutto per arrivare il più presto possibile a destinazione. Qualsiasi direzione intraprenda sarà solo una dell'infinite possibili. Le strade si distendono come una ragnatela fitta fitta dove i fili, benché giungano a spigoli e intergiunzioni con altri fili, compongono un interminabile tragitto fatto, sì, di tappe, ma soprattutto di strade. Il desiderio d'intraprendere una nuova strada, di camminare con stanchezza o con energia, diventerà lo scopo ultimo del fedele. E una volta giunto a Lourdes vorrà riprepararsi lo zaino, alla volta di Fatima, e da lì, così via. Farà strada come la fanno il rover e la scolte, i quali migrano, sì, da un luogo a un'altro, ma facendo strada per fare strada. Intendendola come percorso emotivo ed educativo, come trampolino di crescita e luogo d'incontro, con gl'altri e con sé stessi.

E lungo la sua via il pellegrinante si troverà a incrociarsi con quel navigatore, il quale si scoprirebbe tale perché in realtà viaggiatore, appiccicato lungo uno dei fili della stessa ragnatela. Verrebbe anch'egli a rendersi conto che il suo bisogno più vero è proprio quello di scoprire uno per uno gli infiniti tragitti che lo portano da uno spigolo all'altro. E capirebbe al contempo che il navigare è solo uno dei tanti modi di viaggiare, magari quello che è a lui più affine. Ma se un giorno si stufasse o per qualche ragione remota non potesse più navigare, saprebbe che potrebbe continuare a viaggiare, in auto o in aereo, scalando una montagna o catapultandosi nello spazio con un missile aerospaziale, camminando a piedi scalzi tra le campagne o in sella a un cammello attraverso il deserto. Il suo itinerare non si chiamerebbe più navigare, ma qualsiasi cosa diventasse sarebbe comunque un viaggiare, al puro scopo di scoprire le infinite connessioni tra due punti, che a loro volta si trasformerebbero semplicemente in tappe di un continuo, instancabile, scoprire. Dicono che tutte le strade portano a Roma, ma non è Roma che alla fine conta: chi ci arriva vorrà comunque tornare in viaggio, rimettendosi nel reticolo alla volta di un nuovo bivio, e chissà, magari ricapitare a Roma, ma attraverso un'altra via, per poi riuscirne.

Sembra quasi che su questa semplice e intrigante visione del corpo, delle strade, dei tronchi e delle tappe si proietti il fantasma dell'infinito, che tanto ci ha perseguitato e tanto è ciò che alla fin fine cerchiamo di svelare. Se dunque di strade non ce ne fosse una, un paio, o un qualche numero calcolabile, allora davvero ci si troverebbe a percorrere l'infinito. Il quale però non ha direzione, né durata; altrimenti non si chiamerebbe di certo infinito. Inoltre non si capisce come gli si possa dare un nome, una definizione. Che lo si chiamasse albero, coi suoi rami e radici, mare aperto senza bussola, o ragnatela di fili e spigoli, in ogni caso non si riuscirebbe a colmare l'estensione numerico-spaziale dell'infinito, che per definizione stessa non ha grandezza. Ma, se non ha o non gli si può assegnare un nome, sarà mica il suo senso proprio quello che è racchiuso nelle domande senza risposta de L'innominabile?

Forse è proprio per ciò che si titola così.

Dunque il navigatore e il pellegrinante, ormai entrambi divenuti viaggiatori, sono inestricabilmente avvolti da quest'infinità di percorsi. Ne sono preda, come d'improvviso caduti nel labirinto di Cnosso, dove ogni angolo è una tappa, e ogni retta una strada. E avendo preso coscienza del fatto che il loro destino è quello di trasmigrare da un angolo a un altro, hanno smesso di porsi obiettivi ultimi e fissare mete precise. Sulle loro rispettive carte topografiche cerchiano con la mina i successivi borghi vette città promontori da raggiungere, e man mano che vi arrivano riesaminano le carte per apporvi nuovi cerchi. Ogni cerchio è unito a un altro da una serie di possibili strade, che non solo mostrano alcune delle infinite possibilità che hanno a disposizione, quanto segnalano loro di quali vantaggi e svantaggi le strade tracciate possano essere rivelatrici.

Così di giorno in giorno si cerchiano nuove tappe, si distendono nuove linee, e le carte diventano sempre più fitte di geometrie. Alle volte, giunti in un paesotto, i viaggiatori scoprono che al suo interno esiste una piazzetta segreta che la mappa non riportava e poi un belvedere che affaccia a sud ovest, verso il tramonto. Così nel cerchio che prima racchiudeva il paesotto di destinazione nascono due nuovi cerchi, giacché anche il belvedere e la piazzetta segreta diventano nuove tappe. E inevitabilmente le nuove scoperte costringono gli avventurosi viaggiatori a ricalcolare nuove possibili strade, aggiungendo ulteriori linee di mina alla cartina. Ma tante più si mostrano essere le opzioni, le destinazioni e i percorsi, tanto più il navigatore e il pellegrinante perdono coscienza delle mete stesse: il numero dei cerchi aumenta vertiginosamente,
si confondono tra loro,
ce ne sono di vicini, di lontani,
di grandi che racchiudono una moltitudine di piccoli,
altri intersecati,
altri piccoli che ne hanno di ancora più piccoli all'interno.
Così le strade: ora s'intrecciano fra loro,
quelle lunghe sono tagliuzzate ovunque da quelle corte,
quelle curve si toccano con quelle spigolose,
alcune tagliano l'intera mappa e altre uniscono minuziosamente tutti i cerchiettini distribuiti quasi illogicamente.
Alcuni cerchi sono collegati da linee ondulate, altri da segmenti a zig zag.
A volte la mina traccia righe contigue e identiche ai percorsi irregolari dei fiumi, mostrando ai viaggiatori come risalirli,
altre volte formano disegni di spirali sovrimposte a montagnole, indicando il tragitto centripeto meno faticoso che conduce alla vetta. In questa confusione topografica i viaggiatori si fermano a un bar, per un bevanda fresca e dolce che ridia loro energia, e mentre scartocciano la mappa, pronti a disegnare un nuovo cerchietto e un gruppetto di tracciati che lo unisca al cerchietto precedente, si immobilizzano. Spaesati alzano gli occhi dalla cartina, la matita cade sul tavolo rompendone l'affilata punta, contemporaneamente i sopraccigli s'incurvano all'ingiù e le orbite degli occhi si dilatano mostrando più luccicante la cornea, e si chiedono a bocca semiaperta: "ma se le strade e le tappe sono infinite, dov'è che sto andando?".

D’un tratto, come dal nulla, provano un’estraniante sensazione che li tramuta in un granello impercettibile lungo un infinito asse temporale senza capo né coda dove esiste solo un omnitemporale presente contenente al suo interno passato e futuro, come l’essere di Wyclif. La mappa improvvisamente non ha più alcun significato, se non un disegnaccio frutto della loro immaginazione, una composizione astratta, quasi freudiana. Una goccia gelida di sudore scivola veloce e senza controllo dall’alta tempia alla mandibola, come li sfiorasse indolore lungo il profilo una stalattite in caduta libera. In pochi attimi la loro mente attraversa tutte le strade battute i sentieri
le vallate le cittadine,
le spiagge
vette
piazze
boschi
locande.
Tutti i luoghi già raggiunti appaiono insulsi, le tappe già affrontate senza senso, i tragitti percorsi nient’altro che fatica senza scopo. Si sentono trasalire per un attimo, mentre un brivido all’altezza delle vertebre cervicali fa accasciar loro la spina dorsale che da ritta si va ad appoggiare lentamente allo schienale della sedia.

In pochi secondi, sbiancati come amanti traditi, si sentono derubati della loro ragion d’essere, quella di viaggiare. Neanche un sottomarino che li proietti su un fondale oceanico inesplorato o una navicella spaziale che in un batter d’occhio li scaraventi sulla luna li rincuorerebbe.

II. *I sensi*

In fondo la domanda imbarazzante è quella che si poneva Leibniz: perché c’è qualcosa piuttosto che niente? Se esistono tutti questi cerchi linee curve perché alla fine ci si accorge della presenza, ma sopratutto incombenza, del nulla? Se si possono vedere panorami tuffarsi nel mare
scalare rocce correre per vicoli in discesa
mangiare torte ai lamponi
andare al teatro dell’opera
saltare con le scarpe sporche sul letto
calciare un pallone oltre la linea del campo
fare una scazzottata con uno sconosciuto,
perché poi le possibilità
il tempo
lo spazio non sono a dimensione di tutto ciò, e si finisce con l’aver a che fare con l’infinito? O perlomeno con quella paradossale situazione per la quale ciò che appare infinito si rivela al contempo esser nulla. L’esperienza del mondo, come c’insegnava già Gorgia e Platone, si manifesta nella nostra mente. Ciò che è intorno a noi, il mondo esterno, quello che esperiamo, esiste in se e per se, ma non è come lo intendiamo noi. O meglio, non è come lo intende ognuno di noi. E ci sarebbe da chiedersi: chi è questo ‘noi’?. Ci sono fin troppi ‘noi’ a questo mondo, e se ce ne fossero di meno si starebbe sicuramente più tranquilli, o perlomeno si vivrebbe più pacificamente, con meno conflitti. Ma se così fosse non sarebbe il ‘nostro’ mondo, ma il ‘mio’ mondo, il ‘tuo’ mondo, il mondo ‘di Tizio’, quello ‘di Sempronio’, e così via. E quindi i cerchi e le linee che ognuno costruisce rispecchiano la propria esperienza delle mappe, o almeno delle tappe e dei sentieri individualmente percorsi in passato, in tempi andati. Ma così facendo ci rendiamo conto che anche lo stesso cerchio e la stessa linea assumono ruoli e significati diversi per ciascuno. I cerchi del navigatore non saranno sicuramente gli stessi che il pellegrinante ha disegnato, così come le linee di quest’ultimo non saranno le stesse del primo. E se uno dei due, per collegare Samarcanda a Il Cairo, avesse tracciato una lunga retta per simboleggiare un passo svelto e regolare che giunga a destinazione nel minor tempo possibile, e poi avesse scambiato la propria mappa con l’altro, possiamo esser sicuri

che nelle mani dell'altro la stessa retta significa tutt'altro, magari il desiderio sconsiderato di saltare tutte le possibili tappe intermedie o un viaggio fatto in linea d'aria con un elicottero.

Sicché tutto ciò che prima aveva un senso si scopre all'improvviso senza senso. O meglio: senza 'un' senso. Perché quando ci troviamo nella caverna insieme ai prigionieri di Platone non è che le ombre non abbiano un significato alcuno, anzi, lo hanno eccome, ma diverso da quello che vien dato loro da chi risiede al di fuori della caverna. E poi chi ci dice che al di fuori della caverna non ce ne sia un'altra, anch'essa con il suo fuoco, con i suoi prigionieri e le sue ombre? E che quindi anche se si riesca a uscire dalla prima caverna, e si riesca ad ambientarsi, non ci si ritrovi nelle stesse condizioni e ci si debba poi svincolare da un'altra caverna, e dopo questa ancora da un'altra, e così via? Anche la caverna potrebbe rivelarsi essere un gioco di matriosche senza fine, come gli infiniti cerchi dei viaggiatori, o, ancor meglio come le infinite interpretazioni delle cose del mondo. Perché è quello il problema: che c'è 'un' mondo, e che esso è esterno. Leibniz lo sapeva bene, perciò si poneva la domanda. Sapeva tanto che 'un' mondo c'è, quello esterno, e tanto che ce n'è un altro che non c'è, quello interno.

Ma siccome a questo mondo non esiste solo Leibniz, e invece siamo davvero in tanti, è chiaro che il mondo che non c'è non è uno, ma un bel po', ipoteticamente infiniti, tanti quanti sono gli esseri umani, quelli che sono oggi, quelli che sono stati e quelli ancora non nati. Ed in tutti questi mondi che non ci sono esiste una versione diversa di quel mondo reale che invece c'è: un'interpretazione difficilmente, o impossibilmente, comunicabile dell'unico mondo che tutti condividiamo. Questo è indubitabilmente il paradosso più virtuoso di tutti: che l'unico mondo che ci unisce come esseri viventi è proprio quello che non riusciamo a condividere nella sua essenza più vera, continuando imperterriti e instancabili a cercare di svelare cosa mai sia l'essere che possa darci la chiave di comprensione universale, l'archetipo più universale di tutti al vertice delle menti dei popoli.

La faccenda potrebbe assumere un profilo più chiaro se tutti in coro ammettessimo che in effetti esistono entrambe le cose, sia il qualcosa che il nulla, e che il qualcosa risiede all'esterno mentre il nulla all'interno, e che il legame ultimo tra il qualcosa e il nulla non solo esiste nella mente di tutti noi, e di lì non può uscire, ma anche, e soprattutto, che sia incomunicabile. I nostri mondi, quelli che non

esistono, - e questa volta per nostri s'intende davvero di tutti quanti noi - sono solo ed esclusivamente interni, siano essi frutto di fantasia o d'esperienza. Così come è interna la concezione di giustizia verità amore, ma forse anche di tempo e spazio. In un certo senso le musiche ateleologiche e le teorie delle dimensioni infinite ci mostrano proprio questo, l'infinità e la soggettività, sia essa del tempo o dello spazio.

In fondo, non è affascinante rendersi conto di come il tempo cronologico sia diverso dal tempo esperienziale, e di come lo spazio assoluto non sia per nulla lo stesso di quello relativo? Anche se ci si è sforzati di inventare il metro il secondo grammo litro , e così via le misure tutte, non ci si è tuttavia potuti liberare del fatto che uno stesso quantitativo, o lunghezza, o energia che sia, non è per tutti noi la medesima, se non a parole, che sarebbe meglio dire, in questo caso, a ciarle.

E dunque non esiste neanche la vera giustizia, o la vera verità, e quelle che si chiamano costituzioni leggi assiomi fatti inconfutabili , non sono altro che prospettive e punti di vista. I quali andrebbero affrontati per quello che sono, anche se, così dicendo, il tutto sembra molto denigrante. E non bisognerebbe nascondersi alle spalle di madre storia, che ci ha plasmato tanto quanto noi abbiamo plasmato lei. È troppo facile svincolarsi da quest'enorme responsabilità proclamando come fa Heidegger che il nostro essere altro non è che la temporalità e la storicità che ci ha preceduto e accompagnato. Egli ha ragione tecnicamente ed idealisticamente, ma non ci libera dal binomio 'qualcosa-nulla', né a quello 'mondo che c'è-mondo che non c'è'. Quindi mettiamola così: la costituzione, per citarne una, è un'insieme di diritti e doveri, anche questi discutibili nella loro essenza, che cercano di accontentare la maggior parte delle persone. Mentre la minor parte, quelli che vengono chiamati delinquenti, o semplicemente anticostituzionalisti, non hanno diritto anche loro ad aver voce nella costituzione? La giustizia, nel mondo che c'è, in realtà non c'è: essa è palesemente un'idea che appartiene ai tanti mondi interni che purtroppo o per fortuna non ci sono. E come si mettono assieme le infinite idee di giustizia che risiedono in tutti i nostri mondi che non ci sono? Ci si può davvero ostinare ad illudersi che possa esistere una giustizia considerata come tale da tutti? Come al solito, dato il modo con cui abbiamo costruito la macchina del mondo che ci illudiamo di condividere, chi ci va bene è la maggioranza: alla fine, se c'è qualcosa che davvero ci unisce tutti, tranne gli eremiti, è che siamo animali sociali capaci di assegnare e distinguere i concetti di maggioranza e minoranza, non certo quelli di giusto e sbagliato. Diciamoci la verità: nessuno bada alla giustizia e alla verità dal punto di vista della minoranza. Essa è ingannata, abbandonata alla propria miseria, succube dei retori più carismatici. E forse l'andazzo della storia sarebbe stato più interessante, magari anche più 'giusto', se la maggioranza fosse stata composta da eremiti. Il più saggio è stato probabilmente Nietzsche, che pareva vaneggiare quando urlava che la verità è un esercito di metafore e metonimie, e che essa altro non è che un'illusione di cui ci si è dimenticato che è un'illusione.

Tutti questi sono stati i pensieri che nel giro di pochi battiti isterici di ciglia sono volati da un emisfero all'altro della mente dei due viaggiatori. Ognuno nel proprio bar, in due punti di passaggio del globo terreste che separano le rispettive destinazioni dai luoghi di soggiorno precedenti. Ognuno, ripiegando la propria mappa e spuntando la matita, riprende coscienza con un sorso fresco e cerca di tirar su le somme su ciò che è fatto e sul da farsi. Quelle domande intanto frastornano il cervello: "se le strade e le tappe sono infinite, dov'è che sto andando?"

"perché c'è qualcosa piuttosto che niente?"

"perché mai le possibilità
il tempo
lo spazio,
non sono a dimensione di tutto ciò, e si finisce con l'aver a che fare con l'infinito?". Esse sono arrivate come un'improvvisa grandinata da un cielo senza nuvole d'agosto, fulminee, inaspettate. E i due viaggiatori non sanno neanche se considerarsi sciocchi o benedetti per l'essersi trovati nel mirino dei proiettili dell'infinito senza alcuna preparazione.

Intanto i conflitti interiori si manifestano perlopiù in due modi, alternandosi: a tratti provano il desiderio spavaldo di voler combattere le probabilità, sicuri che l'idea dell'infinito altro non è che una delle tante creazioni fantasiose del proprio mondo interiore, della propria mente, e che pertanto, essendo stata inconsapevolmente generata da sé stessi, potrebbe anche essere, se non totalmente annientata, almeno temporaneamente taciuta. Ad altri tratti si rassegnano, completamente succubi del nulla, dell'incontrollabile

molteplicità dell'infinito che non lascia loro alcuna traccia né di completezza né di appagamento materiale o spirituale, tornando a proiettare l'immagine dei loro corpi lungo quell'asse infinito che li rende microscopici nell'immensità spazio-temporale, insignificanti. Sono in bilico tra il desiderio di correre più forte di prima e gettare la spugna, tra l'escogitare invenzioni capaci di vincere i limiti fisici dell'infinito e dichiarare il suicidio delle proprie passioni, rinnegando il passato e ammettendo che qualsiasi azione si trasformerebbe inevitabilmente in un gesto risucchiato dal nulla.

Frattanto hanno lasciato il bar, questa volta a passo lento e meditativo. Non si lanciano come prima spensierati alla ricerca del prossimo cerchio, né in direzione della lineetta che lo congiunge alla partenza. Sono ancora in fase analitica e disillusa, per alcuni versi traumatico-emotiva. Nel loro quatto camminare osservano sospettosamente ciò che li circonda, con gli occhi un po' strizzati, e quando possono toccano le cose che credono di vedere: provano la voglia matta di confermare che tutto ciò che è loro attorno, e su cui il loro sguardo può soffermarsi, esiste.

Come due San Tommaso si fidano solo
dell'esperito e proseguono quasi a tentoni alla ricerca della conferma
perduta, della concretezza delle cose, auspicando di sfatare l'incubo
del nulla attraverso una specie di controprova illuministica che
scientificamente assicuri l'esistenza di qualcosa anziché del
niente, indipendentemente dal mondo che lo contenga.

Hanno temporaneamente perduto l'orientamento.

Procedono come un'equilibrista che sfida il vuoto con un sol piede su di
un filo, ma che al di sotto non sa più se ci sia l'arena del circo
appartenente al mondo vero o un canyon senza fondo
originato dal mondo della loro mente.

Traballano sulla siepe spinata che separa la realtà dalla rappresentazione.

L'interno e
l'esterno sembrano fatti della stessa pasta.

La bussola gira all'impazzata senza trovare il nord.

Il velo di Maya pare dissolversi.

L'unica realtà sembra sia il sogno.

Il ciclo di vita del saṃsāra apre le porte al mokṣa, alla condizione
spirituale superiore. La vera essenza della realtà sembra vicina.

Abbandona il letargo conoscitivo.

Rinnega l'ignoranza metafisica.

Turbine trascendentale dell'animo.

Ed ecco che si aggrappano a un passamano che accompagna i gradoni di un passetto
che calciano una lattina accartocciata, abbandonata lì sul ciglio del marciapiedi
che si seggono su una panchina, strisciando prima il palmo delle mani lungo il bordo anteriore e poi allargando le braccia all'indietro, adagiandole sullo schienale
che si passano le mani fra i capelli controllando che ci siano
che bussano ai citofono senza rispondere
che premono il pulsante di un semaforo senza attraversare
che aprono la porta di una panetteria per poi richiuderla, senza entrare
Ogni oggetto che vedono è messo alla prova del tatto, e l'afferrare
stringere
allisciare dà loro conferma che il qualcosa c'è, e che esso si manifesta per mezzo di molteplici consistenze dalle superfici multiformi. Nessun gesto è involontario, bensì mirato a confutare che la realtà esiste: tutte le cose visibili e tangibili vanno asserite nella loro esistenza corporea. Ogni materiale tessuto
densità riapre a suo modo la via che riconduce a credere nell'esistenza. I pali della luce
il dolcevita che indossano
la vetrina d'un negozio l'erbaccia rasa di un'aiuola
lo specchietto di una macchina parcheggiata
la ferraglia sporca dei tombini i raggi delle biciclette
le cartacce nei bidoni della spazzatura: qualunque cosa conferisce speranza nel reale. Il mondo esterno e quello interno ritornano progressivamente a rimischiarsi, a confondersi l'un l'altro. Ma non appena delle certezze vengono afferrate, repentinamente nuovi dubbi riconducono al disorientamento: "e ciò che non vedo e non tocco?"
"Gli odori i profumi il puzzo?"
"Esisteranno anche quelli, o no?".
E via, subito alla ricerca del forno di quartiere per controllare che il profumo del pane caldo

appartiene a questo mondo, per poi catapultarsi da un fioraio con la speranza che l'olezzo di stili
petali
pistilli possa ancora riempire i polmoni,
e di lì dritti senza paura col naso dentro il tubo di scappamento d'un bulldozer che li affumica come camini. Inebriati e intossicati provano una felicità infantile: il mondo davvero si manifesta anche attraverso gli odori, non è un'illusione della mente. Ciò che non si vede e non si tocca c'è, e le narici ormai scombussolate ne sono la prova.
Su di corsa in cima alla cresta di una collinetta, a vedere
toccare
sniffare persino gli odori più impensabili, dove la natura sprigiona i suoi profumi più intensi e nessuno può interrompere la distensione dell'animo.
La voglia d'urlare di felicità è all'ennesima potenza.
Ma lì, dopo un'intensa scarica di euforia, dove nessuno può disturbare l'apoteosi della fiducia nella realtà, si trovano faccia a faccia col silenzio della natura,
persi in un meraviglioso e improvvisamente inquietante panorama.
L'estensione dello spazio percepibile dalla mente che va oltre il perimetro del visibile grida un silenzio stridulo.
Un sordo rumore bianco copre tutte le altezze tonali.
Non si fa distinguere dall'orecchio.
Ripiombano in un nuovo attacco di acuta depressione: "che sciocco!"
"Dov'è il mondo dei suoni?"
"Sono o no anche loro parte di questo mondo?"
"Della mia realtà?"
I due hanno dimenticato che tra l'intangibile e l'invisibile la realtà esiste anche come materia sonora. Affaticati come maratoneti quasi giunti al traguardo riprendono la corsa in discesa dalla collina.
Uno si ficca col capo dentro un trattore in movimento l'altro tenta

di mimetizzarsi tra una mandria di mucche munite di campanacci d’acciaio.

E poi giù, ancora più a valle, a limite di un guardrail per sentire lo sfrecciare delle macchine in corsa
con le orecchie piantate dove un martello pneumatico rimbalza
fuori da un asilo tra scolaresche di mocciosi che strillano
dentro uno stadio nelle urla dei tifosi.

Il mondo invisibile dei suoni e dei rumori s’interconnette con quello tangibile del concreto. Il rombare dei motorini si riflette nel puzzo dello smog, dimostrando che l’ascolto e l’olfatto condividono la stessa realtà. L’insieme dei sensi torna a riallacciarsi, restituendo tridimensionalità ai fenomeni del mondo che riacquistano forma
suono
odore.

Agguantano una raspa, euforicamente la sfregano contro un pezzo amorfo di ciliegio: la materialità dell’attrezzo e del legno generano come magicamente il rumore dell’artigiano e il profumo della falegnameria.

Le sensazioni uniscono i sensi rimbalzano dall’orecchio al naso dalla mano all’occhio.
Il desiderio d’armonia li pervade.
Il nulla non c’è più.
Esiste solo il qualcosa.
E mandano al diavolo Leibniz.

A passo disinvolto e testa alta passeggiano nella musica strumentale:
tra le melodie semplici di Corelli e gli scoppi orchestrali di Stravinsky
tra gli interminabili leitmotiv wagneriani e le dissonanze calcolate di Boulez.
Non soddisfatti si lanciano nelle caleidoscopiche ripetizioni di Reich
per poi inventare testi alle Canzoni senza parole di Mendelssohn.
Un’incontrollabile desiderio li porta a immedesimarsi nelle le trame operistiche di compositori italiani
per poi lasciarsi andare in canti a squarciagola al suono d’arie pucciniane.

Ogni nota è sacra, ogni suono li riporta coi piedi su questa terra. Senza tregua s’infilano in una performance rumoristica di Russolo e in un happening cageiano, chiedendosi se anche quella fosse musica: “ma chi se ne importa!”

“È con le mie orecchie che la sento e a questo mondo appartiene!” si ripetono con soddisfazione, sfidando il nulla e l’infinito. La pace dei sensi appare definitivamente appagata. Tutti gli elementi quadrano nel meccanismo della realtà. La bussola segna di nuovo il nord. Il distaccamento metafisico rapidamente s’affievolisce e l’asse spazio-temporale senza cardini si dissolve. Il vecchio velo di Maya, come un sipario,
torna a calare dinanzi ai loro occhi.
Il mondo c’è.
Le cose suoni profumi esistono.
Il tangibile l’udibile il sensibile appartengono alla mappa dei cerchi e delle linee.
Il pensiero del nulla era solo un brutto sogno.
L’infinito si tramuta in un concetto
unicamente paramatematico, un’invenzione
dell’uomo, un parametro gestibile.

Il panta-rei appartiene alla finzione, non ha ragione d’esistere alla luce delle cose esperibili del mondo,
è pura perversione filosofica.
Giù abbracciati alla terra.
Con braccia e gambe divaricate.
Come abbracciati all’intero globo.
Come l’uomo di Leonardo sdraiato faccia all’ingiù sul suolo terrestre.
Come una galassia geocentrica pilotata dall’uomo.
Come un universo uomocentrico nel cui cervello trovano posto i pianeti stelle
meteore rotazioni centrifughe.
Come un’aldiqua senza un’aldilà.

Il ricredere nei cerchietti e tracciati di matita sembra aver allontanato paure insensate. Ma i tormenti lasciano un vuoto, e i vuoti costringono i pensieri a scansionare ogni angolo delle paure, soprattutto quelle che sembravano superate. La glorificazione delle materialità della realtà

ha portato il navigatore e il pellegrinante al centro della superficie del mondo: nei luoghi più fitti di popolazione, dove i decibel al limite della sopportabilità regnano sovrani, e gli oggetti strabordanti da ogni angolo testimoniano unicamente consumismo e materialità al di fuori di qualsiasi logica sentimentale. Hanno desiderato tutte le cose,
tutte le melodie
tutti gli olezzi
le sostanze
superfici
consistenze
tutti gli strombazzi
gracchiti
fischiettii
sdrangh
oaustbuum

Hanno esperito tutto il sensibile: la realtà a trecentosessanta gradi. Ed è qui che i conti non tornano.

I due girano e rigirano su sé stessi. Lanciano sguardi qua e là. Sniffano nel vuoto. Drizzano le orecchie come sonar. Le mani fremono, pronte per esser sguinzagliate alla volta del palpare qualsiasi cosa. Ma capiscono che non è attraverso i sensi corporei che possono rintracciare il tassello mancante, quella porzione di vuoto che la scansione delle paure ha rilevato, come un sismografo. Sanno bene che l'uomo si sente tale non solamente perché è invitato dalla quotidianità a far uso dei sensi, bensì perché quest'unione di sensi lo conduce ad accorgersi che da qualche parte l'invisibile velo di Maya lo separa dall'essere onnipresente, dalla sostanza di cui esso è generato e che al tempo stesso contribuisce a formare. I ragionamenti si avviluppano su sé stessi. Il navigatore ripercorre con lo sguardo tutti i cerchi che aveva disegnato, alla ricerca dell'intuizione rivelatrice. Il pellegrinante invece si aiuta con le dita, facendole strisciare lungo le linee, mentre lancia occhiate affilate agli spazi vuoti, come nuovamente cercando la soluzione nel nulla.

Il pezzetto perso del puzzle della realtà si avvicina sempre più: arriva dal di dentro.
Il ribollire delle mani rallenta fino a fermarsi
il naso e le orecchie smettono di funzionare.

Si sentono come isolati dall'esterno, rivedendo così, da lontano, il mondo che non c'è, quello dell'interno.

Il fantasma del niente riappare sorridente
l'incubo dell'infinito li schiaccia come sotto un grattacelo del quale non si riesce a intravedere l'ultimo piano.

L'unico modo per sfuggire è
affidarsi alla pianta del fagiolo magico,
ma queste fantasticherie non le vendono
nel mondo dei sensi,
e Giacomo non c'è.

La soluzione emerge allora chiara. Il rebus è risolto. E biascicata dal terrore l'esclamazione giunge spontanea: "ci mancano le emozioni... devo trovarle!".

III. *Le emozioni*

In effetti è là che inciampa l'uomo, sul paradosso che la realtà non è composta da meri elementi sensibili. Il tram tram della vita non si dissolve e complementa nell'interazione che l'essere umano ha con i fenomeni che lo circondano, siano essi materiali, sonori o olfattivi. L'esistenza non si soddisfa con una catena di atti sensoriali che alternano una tastata a un'annusata, un'ascolto a una palpeggiata, una fiutata a una sbirciata. È la dimensione invisibile, intangibile, inconfutabile, che rassicura e al contempo disorienta l'uomo quando pensa di essere una macchina perfettamente funzionante. È ciò che non c'è, quel limbo parallelo dell'animo, che conduce l'uomo a dire «si, son'un uomo!». È la fascia eterea e inspiegabile delle emozioni che grida all'animale dentro di noi di guardare più in là, dove il perimetro del mondo che c'è volge lo sguardo agli infiniti campi del mondo che non c'è. Ma il tranello della realtà è sempre in agguato, ci trascina instancabilmente verso i sensi, rinnegando l'indimostrabile. Diceva bene Churchill quando ironizzava sull'uomo che inciampa nella verità, ma che nella maggior parte dei casi si rialza e continua per la sua strada. Quando si è a corto di emozioni, quando la quotidianità è piatta, e si è avvolti dalla patina appiccicosa della realtà che imperterrita riempie la strada di ostacoli materiali, lì s'inciampa. La forza gravitazionale ci costringe sempre a ripiantare i piedi a terra, anche se si fa di tutto per saltare il più in alto possibile, lontano dal mondo che c'è. E quando s'incespica col muso a terra si realizza la parabola più acuta di presa in giro che la realtà corporea ci possa infliggere, perché essa si fa forte della natura e della sua gravitazione per attrarci il più possibile al suolo, e da lì non farci rialzare. Mentre col naso rotto sull'asfalto e palmi e gomiti sbucciati si sogna che la legge di gravitazione universale venga in salvo, facendo improvvisamente ingrandire un pianeta qualsiasi della galassia, che a sua volta invertirebbe su di sé l'attrazione gravitazionale che ci lieviterebbe dal suolo alla volta dello spazio. Il punto celeste in espansione inizierebbe così ad attrarci con una forza direttamente proporzionale al prodotto tra la massa di quel pianeta venutoci in salvo e quella della nostra terra che ci voleva tutti per sé, costringendo Newton ad autoriesumarsi per riscrivere il suo Philosophiae Naturalis Principia Mathematica. Isaac dovrebbe in tal modo ammettere che i corpi celesti, quelli lontani lontani, che sfuggono anche al cannocchiale più sofisticato, s'ingrandiscono esponenzialmente, inspiegabilmente. E che solo attraverso il loro modulare ci permettono un distacco dalla terra, dal sensibile, verso il mondo che non c'è, quello che può essere trovato solo nello spazio dell'atmosfera extraterrestre, libero da gravitazione, dove l'asse spazio-temporale ci riappare possibile. E il nostro librare lontani dalla materialità sarà calcolabile unicamente attraverso una forza inversamente proporzionale al quadrato della distanza fra i due pianeti in gioco: la terra e la sfera salvifica che non vedremo mai.

I segni zodiacali
muterebbero velocemente in nuove figure che gli astronomi ancora non conoscono e che i profani ancora non hanno nominato.

Nuovi dei e animali mitologici comporrebbero la mappa delle stelle.

I corpi celesti visibili dall'emisfero
boreale si trasformerebbero in quelli che illuminano l'emisfero australe.

Il carro maggiore prenderebbe il posto del minore e viceversa.

Ipparco di Nicea reinventerebbe l'astrolabio,
mostrando stelle e pianeti mai esistiti prima,

mentre gli assi longitudinali intersecherebbero
quelli latitudinali secondo nuove regole multidimensionali.

Ipazia non sarebbe stata
uccisa e Leone l'Africano non sarebbe caduto nelle mani dei corsari
europei che pirateggiavano sulle onde del Mediterraneo per
poi esser venduto come schiavo.

Il braccio e
il micrometro del sestante ruoterebbero all'impazzata.

Mirfak uscirebbe dalla
costellazione di Perseo e le stelle binarie si separerebbero.

L'Acquario cederebbe il posto al Cancro, che a sua volta
lascerebbe espandere il Leone.

Gli specchi dell'ottante
di Hadley e il prisma fisso dell'astroscopio
di Smith non avrebbero più senso d'esistere.

Le regioni dello zodiaco cinese del Seiryu e del Suzaku,
il Dragone azzurro dell'Est e l'Uccello vermiglio del Sud, esploderebbero,
lasciando in vita solo gli Xiu dei Fantasmi del Gui,
del Cuore di Xin e del Vuoto di Xu.

La stella polare
diverrebbe finalmente la più grande
e la Canis Majoris la più piccola.

La Via Lattea si sposerebbe con la Grande Nube di Magellano.

La terra apparterrebbe a un nuovo sistema solare.

Anche le emozioni sono della realtà e dell'uomo. Ma il pellegrinante e il navigatore non riescono a raccapezzarsi rapidamente, perché non trovano la prova della loro esistenza. Le emozioni non si toccano con le mani, né si ascoltano o odorano. L'espressione «ho afferrato un'emozione» appartiene solo alla retorica delle metonimie. Ché se un brivido o una speranza risiedano nel ventre dell'animo, dello spirito o della mente, questo non ci è dato saperlo. Ciò che però possiamo sperare di afferrare è il mondo che non c'è, quel mondo che i viaggiatori si erano illusi di poter rinnegare con un tuffo nella realtà più vera. Solo attraverso una fantasmagorica ricongiunzione possiamo tendere la mano alle emozioni, scoprire in quale porzione di mondo esse vivano, e chissà, magari anche riuscire a controllarle.

Dalla terra, i tentativi che sperano di raggiungere quell'alchimia di cui sono fatte le emozioni sono infiniti. Mandrie di uomini, tonnellate di menti, si spremono giorno per giorno alla ricerca degli ingredienti segreti, sognando di poter compilare prima o poi il ricettario delle trepidazioni, delle commozioni, delle suggestioni.

Poeti incastrano versi, attori si fingono tipi e rappresentazioni
oratori gridano discorsi, generali bombardano popoli
econometristi mischiano numeri e formule, architetti progettano grattaceli di vetro
circensi ficcano il capo nelle fauci dei leoni: tutto per dar vita all'unica cosa che non appartiene a questo mondo, le emozioni. Tutto per gestire quell'imprecisa negoziazione che fa interagire il mondo di ciò che c'è con quello di ciò che non c'è. Tutto come se fosse ovvio e indiscutibile, come se il magma di cui siamo fatti fosse per metà reale e per metà fittizio. Ma la domanda che porta il qualcosa e il niente a sfidarsi è sempre pronta a tormentarci. Il vuoto dell'impercettibile che risiede nell'interno e la consistenza della materialità che pervade l'esterno si contendono l'animo.

È di questa sfida che il navigatore e il pellegrinante non vogliono capacitarsi. Essi non s'accontentano né che il nulla esista né tantomeno che le due forze opposte possano essere complementari, e intento forsennati corrono verso la speranza di poter afferrare con mano un'emozione. I cerchi e le linee sono magicamente tornati ad aver senso, e il mondo dell'esperibile sembra aver colmato tutte le esigenze umane. Il vuoto che ora viene riacceso dalla necessità di confutare l'esistenza delle emozioni genera una voragine nella loro fede materialista. Ma la convinzione che le emozioni possano essere raccattabili attraverso una qualche azione corporea è ciò che fantasticano: in un battibaleno spremono le meningi, cercano di escogitare un'idea che possa condurli ad agguantarne una qualsiasi. Il pellegrino pensa subito alla paura, e con gli occhi illuminati al pari d'un matto si lancia nel mezzo di una strada trafficata, dove le vetture sfrecciano senza semafori. Vede in lontananza un autocarro con un lungo rimorchio sulla corsia di centro. Gli si piazza davanti, col petto all'insù e broncio di sfida, mentre nella proprio animo vorrebbe urlare: "suvvia, fammi provar la paura di finirti sotto!". L'autista lo vede a distanza. Repentino schiaccia il freno fino in fondo. Le gomme svirgolano. Il carro s'arresta a una manciata di centimetri dal naso del pellegrinante.

Sbiancato in viso e nero di veleno, l'autista caccia il capo fuori dal finestrino: "Levati di mezzo, imbecille!"

E, quasi gridando, l'altro: "Fammi paura, ti prego!"

"La paura viene a me che facciamo un tamponamento a catena. Levati da mezzo, mentecatto."

La velocità degli attimi, la brusca frenata, la mente ancora impegnata a sfidare i limiti del qualcosa e del niente: il pellegrinante non ha provato un briciolo di paura. Deluso, ritorna al marciapiede accompagnato da insulti a suon di clacson.

Frattanto, alla ricerca della serenità, il navigatore si precipita nella sabbia infuocata di una spiaggia affollata: bagnanti abbronzati
piedi nell'acqua pronti a tuffarsi ombrelloni
sventolanti gente di tutti i colori supina sdraio
castelli di sabbia fossati pericolanti
ragazzi in canotta scaglie di cocco
lettini gonfiabili sulle onde. Il navigatore si abbandona al desidero di catturare la serenità e, irrequieto, s'affretta verso un gruppetto che gioca a palla sul bagnasciuga:

"Passa qui!" dice. Si lancia nel mezzo del cerchio. Uno di loro ferma la palla, aspetta un attimo, e poi: "e tu chi sei, ah?"

Si fermano le voci, tutti lo puntano, e spavaldamente motteggiano: "smamma!"

Ridono in coro, l'allontanano, e riprendono a palleggiare.

Stranito si avvicina a un tale seduto a cavallo del riverbero delle onde, totalmente immerso nel piacere di un ghiacciolo. La spensieratezza di quell'uomo, gli occhi in direzione del sole, il petto alto, la freschezza del candelotto di ghiaccio: lui tutto esprime un'immensa felicita di vivere.

"Cerco la serenità," gli dice alle spalle il navigatore, "mi dia un po' di ghiacciolo e del suo sorriso."

L'uomo sussulta e urla: "ma è matto? Mi lasci stare!"

Il navigatore se ne va. Su quella spiaggia la serenità non l'ha nemmeno sfiorato.

Dall'altro lato del mondo il pellegrinante cambia strategia e, contrariamente alle sue regole morali, va alla ricerca della voluttuosità. Crede che un tale stato d'animo possa risvegliare il suo senso del reale, dell'appartenenza al mondo che c'è, delle emozioni esterne. Passeggia nei vicoli del quartiere rosso e sbircia tra le finestre illuminate dall'interno. Qua e là donnacce di varie taglie fanno cenni col capo: "Cerchi aiuto caro?" dice una.

"Si, beh" risponde timidamente, "cerco un'emozione."

"Questa ancora non l'avevo sentita!" ride lei.

Dall'altro lato del vicolo si aggiunge un'altra donna con voce raucamente sensuale: "Che emozione cerchi bello? Una svelta o per tutta la sera?"

"Cerco un'emozione che mi faccia credere che un mondo vero c'è, e che basti solo quello."

La risata si estende lungo tutto il vicoletto: "Dí la verità, hai bevuto qualche bicchiere in più, eh?" Scherza la prima donna.

"No, proprio no." Risponde lui "È che non sono sicuro a quale mondo appartengano le emozioni, e ho il timore che esse risiedano in un mondo che non c'è."

Le risate si smorzano improvvisamente: "Mi sa che questo non ha soldi stasera." Dice la seconda donna.

Una terza, dai denti grigiastri, seduta a piedi scalzi sull'uscio affianco si unisce: "Amico qui elemosina non ne facciamo. Se cerchi l'isola che non c'è hai sbagliato strada!" Riscoppia la risata.

L'atmosfera è incomprensibile al pellegrinante: donne dai capelli arruffati, con trucchi sbavati e gonne stropicciate lo circondano e deridono; non sa spiegarsi, né sente di poter essere compreso. Le battute grottesche e l'odore di sudicio lo estraniano. Ma soprattutto il pensiero che quelle donnacce avessero strisciato e mescolato il proprio sudore a quello di chissà quali altri uomini lo

disgusta. Capisce che qui non ci può essere alcuna emozione. L'idea che in quel vicolo un qualcosa di materiale lo conduca alla voluttuosità è semplicemente impossibile.

Nel frattempo, cacciato dalla spiaggia, il navigatore s'ingarbuglia tra i suoi pensieri:

"ma dove diavolo sono le emozioni?"
"Come posso trovarle nei segni della realtà?"

Continua a non capacitarsi. Cerca di fare calcoli e strategie, origlia la gente che passa intorno, alla ricerca di uno spunto, di un segnale che lo indirizzi verso un'emozione sensibile.

La mente insegue i propri appigli emotivi solo al di fuori.

Si rifiuta di credere che le emozioni vivano in un mondo interno, sconosciuto alla realtà visibile e con la quale non condividono alcun elemento di materialità.

Ipotizza che gli dei pagani siano nascosti da qualche parte del globo terrestre e che siano loro il corrispettivo tangibile delle emozioni: ogni dio e ogni dea sarebbero dunque assegnati a una sostanza emotiva e viceversa.

Essi incarnerebbero ciò che egli cerca, e il solo atto di
vederli toccarli ascoltarli contemplarli
risulterebbe sufficiente a colmare il vuoto di fede che ora il mondo che c'è gli impone. Così il navigatore fantastica che essi risiedano agli angoli più reconditi della terra: chi in una grotta, chi su di un'isola mai scoperta, chi sulla vetta dell'Olimpo, chi sul fondo oceanico, chi al polo Sud, chi nel deserto del Gobi.

Le fantasie spaziano e talora consolano. Oppure immagina che le emozioni siano cosparse nelle cose inanimate della realtà, nei tavoli

nel brecciolino nei vestiti
nei tralicci della corrente
nelle cose piccole
negli spilli ceci
acari
atomi,
nelle forme molteplici della natura,
nelle montagne
nel vento
fuoco

oceani
vulcani
nuvole. Oppure

si chiede se invece esse siano segretamente assorbite nelle raffigurazione artistiche, nelle opere d'arte, nei Tiziano,
nei Picasso
Van Gogh
Giorgione Warhol
negli affreschi antichi
nelle mescolanze postmoderne
sculture di bronzo
David di Michelangelo
Alhambra
cappella Sistina
templi Maya
piramidi egizie. O ancora

nell'arte dei suoni
sinfonie
nelle gighe
sarabande
rondò
ritornelli
nelle improvvisazioni quartetti
orchestre
nelle esecuzioni aleatorie. Ogni
fenomeno, sia esso prodotto dall'uomo, dalla natura
o da un dio ignoto, diventa possibile rappresentazione
e nascondiglio di emozioni, incarnate attraverso
manifestazioni riconducibili ai sensi umani.

Il navigatore viaggia con la mente, mentre continua a percorrere le strade della città. Non cessa di sperare che le emozioni appartengano al mondo che c'è, nonostante le ricerche fatte si siano rivelate inconcludenti. Decide dunque di rivolgersi all'emozione più alta, quella che egli crede appartenere per eccellenza all'uomo. Quella che ha accompagnato la storia, che ha fatto erompere brividi e scoppiare guerre, quella che dà la forza di nascere e urlare di gelosia, quella che, se non esistesse, il vivere non avrebbe alcun senso: l'amore.

Ma il navigatore è confuso, non sa come si possa scovare l'amore. Inventa tattiche, pianifica mosse, crea possibili strategie. Ma non trova coerenza. Prepara discorsi, disegna bozze, impianta strutture e geometrie. Ma gioca con l'assurdo. S'accartoccia nei propri pensieri. Si perde nei labirinti mentali. Sobbalza, s'affligge, trasale, s'angoscia, poi s'eccita per nulla.

Respira nello smarrimento.
Baraonda dei pensieri.
Raggiunge il caos cosmico dell'animo.
E lì,
all'apoteosi febbrile dello spirito,
corre verso la prima donna d'aspetto gentile
che gli cade sotto gli occhi
e grida fuori di se:
"Amami! O almeno lascia che io t'ami!"

La donna strilla, di botto. Poi scappa.

IV. *La fantasia*

Bisogna gettare la spugna. La realtà dell'uomo si compone di due mondi, quello che c'è e quello che non c'è. Che le emozioni abitino nell'universo dei sensi, così come le sensazioni e i pensieri tutti, è un'utopia. C'è un mondo fuori che ci circonda e un altro in cui vivono tutti gli elementi extra-sensibili. E la prova inconfutabile che le emozioni non appartengo al mondo che c'è, è appurata dal fatto stesso che, per quanto vogliano cercarle sulle spiagge e nei vicoli, il navigatore e il pellegrinante non le trovano. Esse non sono lì fuori, all'esterno; ma frutto di esperienze, del tempo, di storie
situazioni coincidenze , tutte personali, che giungono inaspettate o previste e che s'accumulano fino ad esplodere in scosse, in brividi
esaltazioni
turbamenti. E quest'incrociarsi di accadimenti non si tramuta in una materialità visibile da una collettività, né può essere condivisa da più individui simultaneamente, con la stessa intensità, secondo gli stessi principi: le emozioni arrivano dal didentro di ognuno di noi, vivono e durano e si dissolvono là, nell'intangibilità e misteriosità dell'animo. Quando il navigatore, esasperato, grida «amami!», sente un vuoto d'incomprensibilità proprio perché cercava al di fuori ciò che si rifiutava di credere esistesse dentro, o perlomeno altrove. Quando il pellegrinante desidera voluttuosità, e spera di ghermirla come da un non nulla tra le luci rosse e le curve femminili, si trova perso, perché s'illude che le emozioni si afferrino come abbracci, come carezze
incastri
baci. Né ci si può illudere che qualcuno o qualcosa trasmetta l'intangibile, come elettroni che saltano da un atomo all'altro del rame o dell'oro. Né tantomeno si può assegnare alle arti il dono supremo di essere l'involucro delle emozioni, il fenomeno che ci innalza all'Alto, il conduttore ultimo che unisce il reale all'a-dimensionale: il trampolino attraverso il quale il corporeo si distacca e s'aliena nel limbo dell'essere a-temporale. Schopenhauer è stato vittima egli stesso di un qualche principio di materialità, se si illudeva che l'arte dei suoni aiutasse l'uomo a scostare il proprio velo, spiarvi oltre, e magari oltrepassarlo. Un dipinto non contiene né trasmette emozioni, né tantomeno è l'incarnazione corporea delle emozioni. Una musica, sia essa pura o programmatica, non può

essere, per il semplice fatto che non la vediamo e tocchiamo, una rappresentazione umana di ciò che non c'è, il recipiente segreto di sensazioni o divinità o di un genio magico che ci dona l'innominabile:

la lampada di Aladdin non esiste.

E L'innominabile ogni tanto
torna, se non altro per continuare a porci
quesiti. Come se davvero potessimo rispondere.

E le emozioni non sono le sole ad appartenere al mondo che non c'è. Esse abitano la realtà tanto quanto la fantasia, i sogni, i ricordi, le predizioni future il linguaggio dei tarocchi le vite dei film mondi dei libri paesaggi sinfonici
e forse anche i mondi paralleli, se essi esistono per davvero. Mitologie, chimere e terre promesse: tutte le invenzioni fantastiche dell'uomo vengono dal mondo che non c'è, si manifestano in esso, e scompaiono senza mai essere esperite con i sensi del corpo. Ogni bestia mai esistita, ogni sogno notturno che sfida i vincoli del possibile, ogni fiaba fatta di orchi
damigelle
dragoni sputa fuoco
zucche con le ruote
gatti con gli stivali
ognuna di queste bizzarrie è aldilà del fossato che circonda il mondo che c'è, è oltre il confine dello stato dei mortali. È in quel bosco senza tempo e senza spazio di Jorge, un bosco che può solo identificarsi con l'infinito.

Quel solito infinito che ci tormenta.

È in quel giardino di cui Italo scriveva, quello che affaccia le sue terrazze sul lago della nostra mente.

Ed è qui, nel concetto che pone la nostra mente al centro dell'incompiutezza dei mondi che ci governano, che l'uomo non si ritrova, ma si riscopre ogni volta diverso.

Perché l'idea che l'infinito e il suo lago non siano altro che dentro la nostra mente ci disorienta.

Perché identifichiamo la nostra mente con il cervello, i neuroni il talamo diencefalo , e così via gli elementi finiti e materiali tutti del corpo umano, quando invece dimentichiamo che è la mente finita, in verità, a contenere la mente infinita: il lago senza temporalità né dimensionalità, con tutte le sue terrazze dalle quali l'uomo ininterrottamente non fa che affacciarsi.

Perché non riusciamo a capacitarci che l'infinito è in realtà racchiuso in quel nulla nascosto dentro di noi. Ed ecco che l'inconcepibilità dell'infinito ritorna inevitabilmente a confrontarsi e identificarsi col nulla:

l'infinito è il nulla, tanto quanto il nulla è l'infinito.

Entrambi si fondono nell'unicità dell'*ens*, in una singolarità che li racchiude. Si sintetizzano nell'*it* asessuato degli inglesi, si coniugano e unificano nell'asse a-temporale che non c'è, sul quale si proiettavano e dal quale tentavano di scappare il navigatore e il pellegrinante.

L'equazione che riusciamo a risolvere è rivelatrice, e ci conduce sempre più vicino alle meccaniche e alle oreficerie del mondo che non c'è. Scopriamo che esso è dentro di noi, in qualche punto ancora segreto del nostro corpo, forse tra i dischi vertebrali, o alla bocca dell'ombelico, o nel midollo spinale, o nel baricentro degli organi vitali: sappiamo che è nell'uomo, in quell'alito di spirito che governa l'animo.

Tali conclusioni, in un primo momento, lasciano una striscia amara, e il navigatore e il pellegrinante provano la delusione più aspra di tutte: il niente e l'infinito sono la stessa cosa, ed entrambi, fusi in una sintesi immateriale, si nascondono dentro di loro. Ogni tentativo di scrutare l'infinito si tradurrebbe in un approdo nel nulla, e qualsiasi sforzo intento a plasmare il nulla si tramuterebbe in un afferrabile infinito. Ma queste dialettiche dell'animo giungono presto a valorizzare altri tragitti e altre cause. Nel giro di frazioni d'istanti l'intero mondo della materialità esplode, si annienta:

lascia il posto a uno spazio che urla di esser riempito.

La mente come d'improvviso
abbandona la realtà del mondo
che c'è per catapultarsi in
quella del mondo che non c'è:
i confini dello stato dei mortali aprono i cancelli
al regno degli immortali,
degli animali senza razza né forma,
delle mitologie che non hanno mai
visitato la terra.

Il navigatore e il pellegrinante visualizzano altre figure,

materializzano corpi
forme
paesaggi
esseri che
non hanno mai vissuto il mondo che c'è. L'universo delle fantasie si apre spontaneo. Il cosmo delle emozioni
pensieri
ricordi
immaginazioni si concretizza
nello spazio chimerico. Essi ne restano incantati.

Brividi di allucinazioni li trafiggono.

Come un passo nel vuoto
delle fantasticherie.

Un'immensità dove la vita non è altro che il sogno
e il sogno non fa altro
che manovrare marionette multiformi a cavallo del limite con la vita.

Ipnotizzati dall'immensità del possibile si scaraventano sui miraggi che li circondano. Cercano di afferrare l'immateriale,
tentano di abbracciare l'illusione:
vogliono baciare la fantasia.

Ma tutto sfugge di mano, nulla ha consistenza, e i baci volano nel vuoto: è qui che una volta per tutte comprendono il potere della fantasia. Ci sono dentro, nel mondo che non c'è, in quel mondo che rinnegavano e non credevano possibile. In quel mondo dove tutto c'è e tutto non c'è. Dove i confini del possibile non esistono e i limiti sono solo un'illusione.

Asteroidi cavalcati da ominidi selvaggi
sfrecciano nell'atmosfera
unicorni celesti scorrazzano
su acque verdiblù
angeli senza ali saltano con trampoli molleggiati
di nuvola in nuvola
visioni multicolori
corrono nello spazio
miraggi d'oasi
con odalische turchesi
appaiono e scompaiono
chimere cingono il capo di leonesse con foglie d'alloro e
petali di ibiscus

cerberi si sposano con meduse

bizzarrie
di tutti i generi
cavalcano i sentieri
utopie su utopie si contendono lo spazio.

E così sfilano dalle tasche le mappe topografiche tappezzate di cerchi e linee: il planisfero e le geometrie sono scomparse. Solo costellazioni amorfe svincolate le une dalle altre ricoprono la cartina, e più la dispiegano, più si accorgono che altre pieghe si aggiungono e si aprono, estendendo il foglio a orizzonti infiniti.

Dimensioni su dimensioni si addizionano
universi su universi spuntano dal nulla
e si moltiplicano esponenzialmente.

La parabola dell'impercettibile s'allunga
e l'iperbole dei sensi prende forma,
senza fine.

Il navigatore spalanca gli occhi, sorride di gioia, e la felicità si tramuta rapidamente in una risata d'euforia che vorrebbe essere ascoltata da tutte le bestie dalla sua immaginazione. Il pellegrinante invece getta la mappa: comprende che non riuscirà mai ad aprirla tutta. Si lancia in salti di felicità che pian piano diventano sempre più alti, rompendo qualsiasi principio fisico e gravitazionale. I balzi raggiungono limiti impensabili e via di lì diventano un volare alto e libero che si divincola in planate

innalzate ascese
avvitamenti strapiombi
curve a spirali

Entrambi capiscono che le emozioni esistono e che scioccamente le hanno cercate nel mondo sbagliato. I pensieri si mescolano e trovano soddisfazione.

Le menti s'innalzano al di sopra delle nuvole e poi
si tuffano nel mare della pace dei sensi.

È proprio così: ciò che non c'è in effetti esiste, ed anch'esso appartiene alla realtà. Ma queste fantasie, è ora chiaro, abitano in un

altro mondo: quello che non c'è. La realtà, dunque, si conferma composta da entrambi i mondi: quello che c'è e quello che non c'è.

Due mondi che convergono nella realtà, che a sua volta
si manifesta come la sintesi suprema del
finito e dell'infinito, del tangibile e dell'intangibile,
del sensibile e dei sentimenti.

L'ippogrifo esiste anche se non l'abbiamo mai visto né toccato. Esso è frutto della nostra fantasia, dello spirito invisibile nascosto nel nostro ventre; esso è l'unione del cavallo, del grifo, delle ali, e di proprietà fisiche care al mondo materiale, che, però, svincolate dalla forza gravitazionale per mezzo del potere del pensiero, volano verso il mondo che non c'è, dove la nostra fantasia le rielabora e le trasforma in una bestia mai esistita.

Cappuccetto rosso c'è, e anche il lupo cattivo che parla c'è: essi sono la sintesi e il concentrato delle nostre percezioni, dei nostri desideri, delle nostre paure, delle nostre fantasie creative.

Cappuccetto e il lupo e la nonna e il cacciatore giocano e si rincorrono senza tempo e senza luogo nel mondo che non c'è. Sono eterni e al contempo senza vita.

Gli alieni esistono: se non davvero su di un qualche pianeta dell'universo che con un missile spaziale possiamo raggiungere, almeno nel mondo che non c'è della nostra fantasia.

Anche Marc c'è:
esiste come croupier e come giocatore.

Anche L'innominabile c'è: è da qualche parte a vagare nella galassia dell'immaginazione.

Anche il velo di Maya
c'è, e anche la caverna di Platone.

C'è tutto, proprio tutto:
anche Dio,
anche l'essere sconosciuto che ci unisce tutti,
anche l'essenza metafisica che governa il
tempo e le leggi della natura.

Ora il pellegrinante e il navigatore sanno che, quando avranno bisogno di afferrare la realtà, dovranno rivolgersi al mondo che c'è, e quando invece vorranno spaziare tra le emozioni e i miraggi della fantasia, così come tra i sogni e i ricordi, dovranno attingere al mondo che non c’è.

L’uomo siede sempre
a cavallo del muretto
che divide i due mondi:
alle volte balza di qua, altre volte di là.

Altre volte ancora attinge da entrambi i lati
inventando nuovi mostri e nuove storie,
ma spesso si confonde: non sa
se cammina i sentieri del mondo che c’è,
o se volteggia alto su un tappeto volante
nei cieli del mondo che non c’è.

V. *Imaginor ergo sum*

Sono abbandonati a braccia aperte sul bagnasciuga, per metà sulla riva della terra sensibile e per metà nel mare della fantasia: il navigatore e il pellegrinante ora giocano a toccare le conchiglie nella sabbia ora a fluttuare nell’impossibile. L’esplorare i desideri e sfidare le paure li ha condotti verso la vera essenza della realtà, che ora appare limpida: come una medaglia che volteggia nell’aria, raffigurando da un lato il volto della materialità e dall’altro il profilo dell’immaginazione, come uno specchio che ha difronte la natura e al didentro un mondo speculare ma inafferrabile.

La fantasia del pellegrinante l’ha trascinato in quel bar, dove, peripezie addietro, l’aveva raggiunto il fantasma dell’infinito, illuminando i limiti dei cerchi e delle linee con fulmini e incertezze. Ma questa volta ha la fronte alta, nessuna domanda lo turba; non ci sono stalattiti pronte a cadere, né strade senza meta. Va prima al bancone, ordina una spremuta con molto ghiaccio e una cannuccia lunga: vuole che duri tanto. Vuole contemplare quel momento di pienezza il più a lungo possibile, finché il ghiaccio non si sciolga, lento. Poi chiede di accomodarsi fuori, ai tavolini della terrazza.

“Certo, vada pure. Non so se c’è un posto libero.” Gli dicono.

L’unico tavolo disponibile è piccolo, per due, accanto alla ringhiera che affaccia giù: sul lago. Vi si siede e, libero da qualsiasi cruccio, fissa lo sguardo all’orizzonte, verso il punto più lontano, dove gli assi della prospettiva si uniscono rivelando l’origine dell'irraggiungibile.

“Mi perdoni, posso sedermi al tavolo con lei?” dice una voce alla sue spalle, “sembra sia l’unico posto libero qui in terrazza.” È il navigatore: anch’egli è stato proiettato al bar che ospitava i suoi, ormai passati, timori.

“Si accomodi” risponde.

I loro sguardi non si incrociano, né si voltano per vedersi in viso. Sono entrambi assorti nello scrutare il punto di fuga dell’orizzonte: i gomiti larghi sui braccioli, il fondoschiena in avanti sul bordo della sedia, il dorso curvo e rilassato sullo schienale.

“Ho visto che ha uno zaino bello pieno. È in viaggio?” chiede il pellegrinante.

“Si. Sono di passaggio. Andrò via stasera.”

La brezza è dolce e leggera. Il pellegrinante tira un sorso. Nel frattempo arriva il succo di ribes e more che l'altro aveva ordinato.

"Dica un po', dov'è diretto?"

"Non ho una meta esatta," risponde il navigatore con un'apparente superficialità, "lascio che i miei pensieri mi portino. Seguivo delle strade. E volevo percorrerle tutte." Poi il tono si carica di entusiasmo: "ma da un po' ho deciso di andare lì giù, vede?"

Il pellegrinante allunga il collo: "Dove?"

"Lì. Lì in fondo. In quel punto dove non si vede se c'è la terra o il vuoto. Dall'altra parte del lago. Lì giù," dice puntando il dito. "E lei? È di queste parti?"

"No, no," accenna con un sorriso l'altro, "anch'io sono in viaggio."

"Che coincidenza! E dove va?"

Il pellegrinante aspetta un attimo prima di rispondere, come se stesse cercando le parole: "ho pensato a lungo di percorrere il sentiero che costeggia il lago. Ma ora penso che mi ci tufferò: voglio farmela a nuoto fino all'orizzonte."

Il cielo si è composto di strisce irregolari rosa e arancione su uno sfondo celeste scuro, dello stesso colore dell'acqua. Sembra una tavolozza senza tempo che si riflette specularmente nel lago, e che non lascia intendere se sia l'alba o il tramonto.

"A volte mi chiedo se non basti starsene seduti qua, o su un'altra terrazza qualsiasi di questo lago," dice il navigatore. "Alla fine si può sempre viaggiare senza necessariamente spostarsi."

"Potrei tuffarmi nel lago col pensiero," dice l'altro, "girarmelo tutto, rincorrere i pesci che mi pare; e ogni tanto potrei andarmene a prendere il fresco sulle terrazze."

"Alla fine è come se ci fossi già arrivato laggiù, lì, nel punto dove il lago s'estende verso l'infinito" continua il primo.

"Se è per questo io mi sono appena tuffato, ho già toccato il fondo, e sono pure risalito a galla" controbatte con un sorriso l'altro.

Le pupille continuano a puntare il fulcro dell'infinito, appoggiato sulla linea dell'orizzonte, al confine fra cielo e lago. Ma gl'occhi della mente sembrano puntare altrove. Smorfie di sorriso s'allungano sulle labbra e le palpebre si strizzano un poco, come se lo sguardo cercasse di mettere a fuoco un'apparizione lontana e confusa.

"Sono appena arrivato sulla vetta dell'Aconcagua!" esclama il navigatore "il freddo si fa sentire, e c'è un bel po' di neve. Ma l'aria è splendida..."

"Ero a mollo nel lago, e ho iniziato a volare, io." Replica quasi istantaneamente il pelleginante. "Vedo gli uccelli dall'alto. E ora vedo la terra piccola piccola, come una biglia; vorrei calciarla! No, no, aspetti; ma che dico? Ora vedo la Via Lattea dall'alto. Troppe biglie... Aspetti, che riscendo in acqua."

"Ma io non sono mica nel lago! Sto danzando con le odalische dell'Oman nei giardini del sultano. Hanno i veli color porpora e gli alberi traboccano di melograni. In cielo ci sono stelle rosse e comete verdi; e al tavolo in fondo al porticato ci sono i quaranta ladroni che mangiano anatra e prugne e bevono vino e miele!"

"Allora me ne vado nel bosco di Hoddmímir," sussulta l'altro, "con Surtr e la sua spada! Vedo tigli e sequoie; ci sono pantere gialle cavalcate da scimmie con cappelli rossi a cilindro!"

"Sono lievitato nello spazio. Giro intorno a un satellite!"

Le visioni si moltiplicano senza logica, al di fuori di qualsiasi legge fisica.

"C'è Geppetto e Pinocchio! Aspetta, che li vado ad acchiappare; voglio fargli dire le bugie!"

"Uh, guarda là: c'è un camaleonte gigante che guida una carrozza."

"Un porcospino viola!"

"Un unicorno in groppa a una formica!"

L'universo della mente s'estende verticalmente sopra al lago e invade lo spazio.

"Un campo di zafferano!"

"Il cavallo di Troia!"

"La nebulosa di Orione sta esplodendo!"

"Il vulcano Akutan sputa birra!"

"Nuoto nel latte!"

“Giro a mulinello!”
“Salto e mi tuffo!”
“Sono su Giove!”
“Un’isola che galleggia!”
“Volo a spirale!”
“Mi moltiplico!”

“Urlo!”
“Grido!”

“Fantastico!”
“Voglio delirare!”

“Schizzo nel vuoto!”
“Sparisco
nel nulla!”
“Corro l’infinito!”
“Esplodo
nel sogno!”

Gli occhi si riaprono lentamente: “che bel viaggio che ho appena fatto!” dice a bocca aperta il navigatore, “sono andato laggiù, vede? Ho toccato l’orizzonte; e sono tornato.”

“Questo lago sul quale affacciamo è proprio infinito,” sussurra l’altro, con gli angoli delle labbra all’insù. “Non riuscirò mai a nuotarlo tutto, fino alla fine. Non penso ci sia, una fine.”

Il cielo resta identico, non ha intenzione di mutare. Sembra che da qui, su questa terrazza, il tempo non passi e il giorno non scorra. Così l’orizzonte: continua a esserci un vuoto immutabile, incorruttibile. Una fetta di lago senza costa, che continua a protendersi a largo, verso l’infinito.

“Mi dica,” chiede il pellegrinante, “non crede anche lei che tutto ciò che è possibile, in realtà esiste? Voglio dire, che tutte le cose possibili non sono altro che enti, faccende davvero esistenti... Insomma, che le possibilità esistano anche loro, nonostante non possiamo toccarle.”

“Se le odalische con le quali ho appena ballato esistano davvero non lo so...” risponde il navigatore, “intendo: non so se esistano per tutti. Ciò che so è che esse esistono per me.” Riflette un attimo; e poi continua: “anch’io spesso mi chiedo se il possibile in effetti esista, se sia realtà. Mi convinco sempre che, insomma, sì, ci sia; e che sia vero. Ma non sarei in grado di dimostrarlo, perché...”

“Perché quelle odalische esistono solo per lei, giusto?” Interrompe l’altro.

“Esatto. Non potrei mai dimostrare, per esempio, a lei, che le odalische che ho conosciuto e il loro ondeggiare sensuale e il colore dei veli che indossano e così via il loro corpo tutto, esistano veramente. Eppure esse ci sono, per me.”

“Le possibilità, allora, sono cose vere, enti della realtà. Ma vivono solo nella mente di ciascuno di noi. Non trova?”

“Sì, è così che la vedo. Le possibilità sono enti veri: realtà pura. Ma la faccenda è che non possono essere condivisibili. È come se le fantasticherie appartenessero a un mondo immortale, che ha però ragione di esistere sono nella mente di ognuno di noi.”

“La pensiamo allo stesso modo, dunque.” Conclude il pellegrinante. “Vediamo entrambi questo lago, di fronte a noi, e vi ci tuffiamo sempre; ma non ci accorgiamo che in verità ci sono due laghi, uno mio e uno suo, e che sono diversi. Anzi, per esser più precisi, di laghi ce ne sono un’infinità: ce ne è uno per ciascuno, anche se ci sembra che sia uno solo per tutti quanti.”

“Sembra che sia proprio così! Ma forse è questo lago che è un’illusione...”

Anche se affacciati allo stesso davanzale, l’impressione è quella di sedere a due terrazze diverse, lontane, addirittura su altri pianeti. Il navigatore, d’improvviso, non può far a meno di proiettare il proprio animo in una visione di solitudine profonda: un luogo immaginario, senza tempo, dove esiste solo una terrazza appesa nel nulla, egli al centro, e tutt’intorno il lago, che s’estende a perdita d’occhio. Non c’è nessun altro umano; e a volerlo cercare, l’unico modo sarebbe tuffarsi: lo si troverebbe là, nel lago. E così quest’immagine surreale apre le porte a uno scorcio ancora inesplorato, una visione delle possibilità e della realtà che ancora non si era fatta strada nella mente.

“Allora anche lei è frutto della mia fantasia,” riattacca il navigatore, “e forse in questo momento sono a bagno nel lago e non faccio altro che immaginare che lei sia qui, affianco a me, e che stiamo parlando.”

“Potrebbe anche darsi,” risponde l’altro, “ma se questo fosse vero, io non sarei altro che un’immaginazione della sua mente.”

“Sfido! Saremmo entrambi immaginazione di noi stessi. Cioè, voglio dire: io sarei l’immaginazione di me stesso e lei l’immaginazione di sé stesso.”

“Beh, certo... e quindi significherebbe che noi stessi, essendo immaginazioni, siamo anche possibilità.”

In un battibaleno i viaggiatori sentono smaterializzare il proprio corpo, e il pellegrinante esclama: “Non è vera allora quella battuta che diceva «cogito ergo sum»; dovrebbe essere «imaginor ergo sum»!”

“Non capisco, cosa intende?”

“Se ciò ch’è possibile è, ed io stesso sono possibile, intendo una possibilità agli occhi di altri, per esempio ai suoi in questo momento, allora io esisto perché sono una possibilità.”

“Si spieghi meglio...” insiste il navigatore.

“Voglio dire che io sono, che esisto, non tanto perché sono capace di pensare, bensì perché so immaginare. O meglio, so immaginarmi. Se tutto ciò che è possibile, la fantasia
i sogni
i ricordi
i mostri
le fate di questo lago
esistono, perché io sono capace di immaginarli, allora io stesso esisto, perché sono un’immaginazione di me stesso: quando sono lì, a bagno nel lago, e mi vedo qui sulla terrazza a parlare con lei, non sono altro che il prodotto della mia immaginazione. Dunque, se non fossi capace di immaginarmi, non potrei esistere: io stesso trovo conferma della mia esistenza e del mondo delle possibilità della mia mente, per il semplice motivo che posso immaginarmi. Se non fossi in grado d’immaginare me stesso non esisterei.”

“Capisco. Allora anche questa terrazza non è altro che un’immaginazione; e, in realtà, siamo costantemente a bagno nel lago.”

“Sì. Non siamo altro che il prodotto del nostro immaginare: noi e la terrazza e il resto che ci circonda.”

La desolata terrazza al centro dell’immenso lago, quella solitaria visione che aveva appena sconfortato il navigatore, si tramuta nuovamente: il pavimento, il davanzale e il navigatore stesso che da lì vi si affacciava, sprofondano nel lago e ne diventano parte. Non resta alcun punto di avvistamento. Niente separa il lago dall’esterno. Non c’è più nulla oltre lo specchio d’acqua e il suo moto centripeto.

Improvvisamente il lago sembra moltiplicarsi e il pellegrinante riprende: “Però, questo lago non può essere il solo calderone che contiene l’universo della nostra mente e tutte le immaginazioni di noi stessi. Se io immagino lei così come la vedo, qui, su questa terrazza, e al contempo, nello stesso attimo, lei si immagina di per sé in un altro modo, come fa questo lago a contenere due immagini diverse della stessa persona?”

“Qui si sbaglia,” l’ammonisce il navigatore, “il lago non ha due me e due lei! L’ha detto lei stesso poco fa’... i laghi sono due: uno mio e uno suo.”

“E quanti laghi ci sono allora?”
“Com’ha detto poc’anzi: un’infinità!”

“E quindi io non sono solo l’immagine che ho di me,” si dice da sé, sottovoce, il pellegrinante, “ma la molteplicità delle immagini che in tutti gli altri laghi ci sono di me.”

“Proprio così: siamo il prodotto di infinite immaginazioni. Ci sono tanti lei e tanti me, tanti quanti sono i laghi. E forse ci sono tanti me e tanti lei persino in ognuno di questi laghi.”

Il pellegrinante fa un lungo respiro, poi sorride e dice: “l’unica cosa che davvero esiste in questa realtà, almeno così sembra, è un universo infinito di soli laghi!”

“Si, pare di si.” Mormora l’altro.

“O forse, ogni lago, è un universo a sé: chissà. Come se abitassimo dei multiuniversi.”

“O forse: come se fossimo abitati da multiuniversi,” conclude l’altro.

“Ora vado però; riprendo il viaggio.”

“Buona fortuna, allora. Magari ci si rivede domani su questa terrazza, per un altro viaggio: chissà.”

“Si, magari,” saluta con un cenno il navigatore,

“o forse su di
un’altra terrazza,

ognuno a mollo nel suo lago.”

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Operatic Spectacle

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Operatic Spectacle

Music & Concept: Simone Spagnolo

Libretto: Texts from writings and speeches by (in alphabetic order) Massimo Cacciari, Italo Calvino, Tommaso Cerno, Fyodor Mikhaylovich Dostoyevsky, Umberto Eco, Dario Fo, Johann Wolfgang von Goethe, Nikolai Vasilievich Gogol, Beppe Grillo, James Joyce, Franz Kafka, Simone Spagnolo, Marco Travaglio, and several newspapers and magazines.
All texts adapted, assembled and translated by Simone Spagnolo.

NOTE: Below I provide two copies of the Libretto: in the first it is possible to find the complete Libretto on its own; in the second I list, in the form of coloured footnotes, all the sources from which the various quotations the Libretto is made of come from. This should provide a detailed insight about *It makes no difference* to anyone interested in its construction and logic of referentiality.

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CHARACTERS

Narrator	Mezzo-soprano
Osso	Tenor
Mastrosso	Bass
Carcagnossso	Baritone
Three Jokers	3 Countertenors (or female singers)
Common Persons	Choir SATB (at least 8 singers, 2 for each voice type)
Five Infiltrators	Any voice (they are actors/singers who join the choir when indicated)

INSTRUMENTATION

Flute (doubling on Piccolo)
2 Bb Clarinet (2nd doubling on Bb Bass Clarinet)
Bb Bass Clarinet
Baritone Saxophone (doubling on Bass Saxophone)
Bassoon
F Horn
Bb Trumpet
Trombone
Tuba
1 Percussionist > Small perc: wood block, cow bell, glockenspiel, wooden whip, viberslap, triangle, ratchet, mouth siren, mechanical metronome.
Large perc: bass drum, suspended cymbal, tam tam (or cymbal), snare drum, 3 toms (high, medium and low), two bongos (high and low).
Violin Solo
Viola Solo
Cello Solo
Contrabass Solo

SCENOGRAPHIC PROPERTY

Many many Toy-balls (of plastic, or something soft that would not hurt. Their size should be about 10cm in diameter).
Some Containers for the Toy-balls (as many as needed for the production)
A Knife (not sharpened)
A Gun (not real)
A Box full of objects and tools (or similar) needed to build a bomb (or similar mass-destruction weapon)
Newspapers (ideally one per Common Person)
A Megaphone
A Police Complaints Desk
A hard copy of Johann Wolfgang von Goethe's *The Sorrows of Young Werther*
Three Small Basins containing some water placed on Three Small Tables

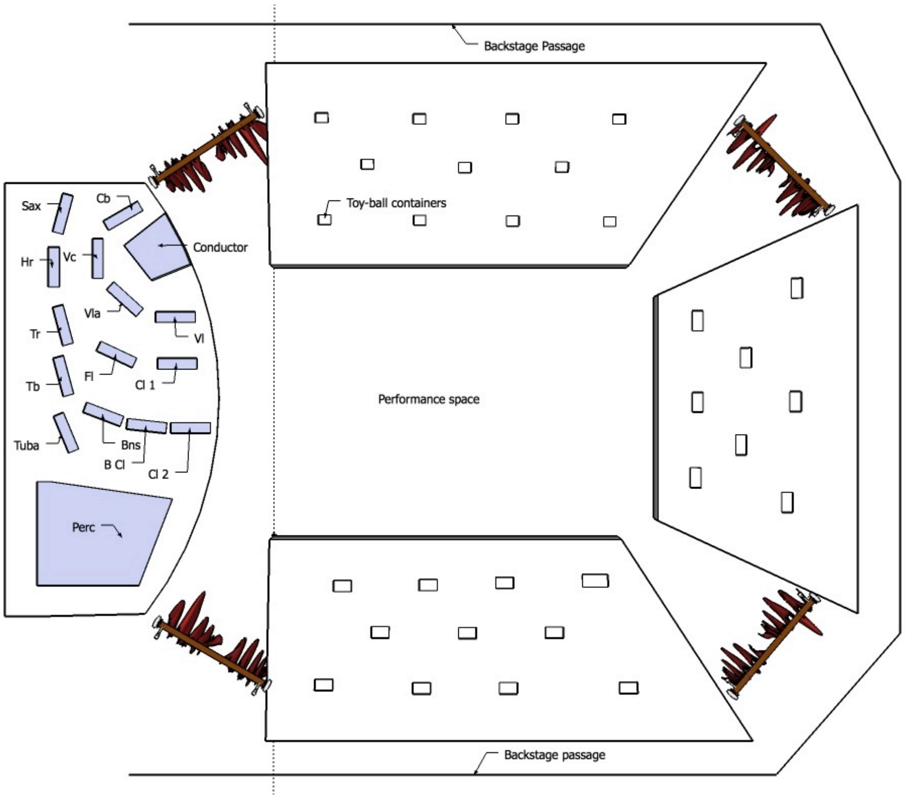
DURATION

Approximately 1 hour and 20 minutes

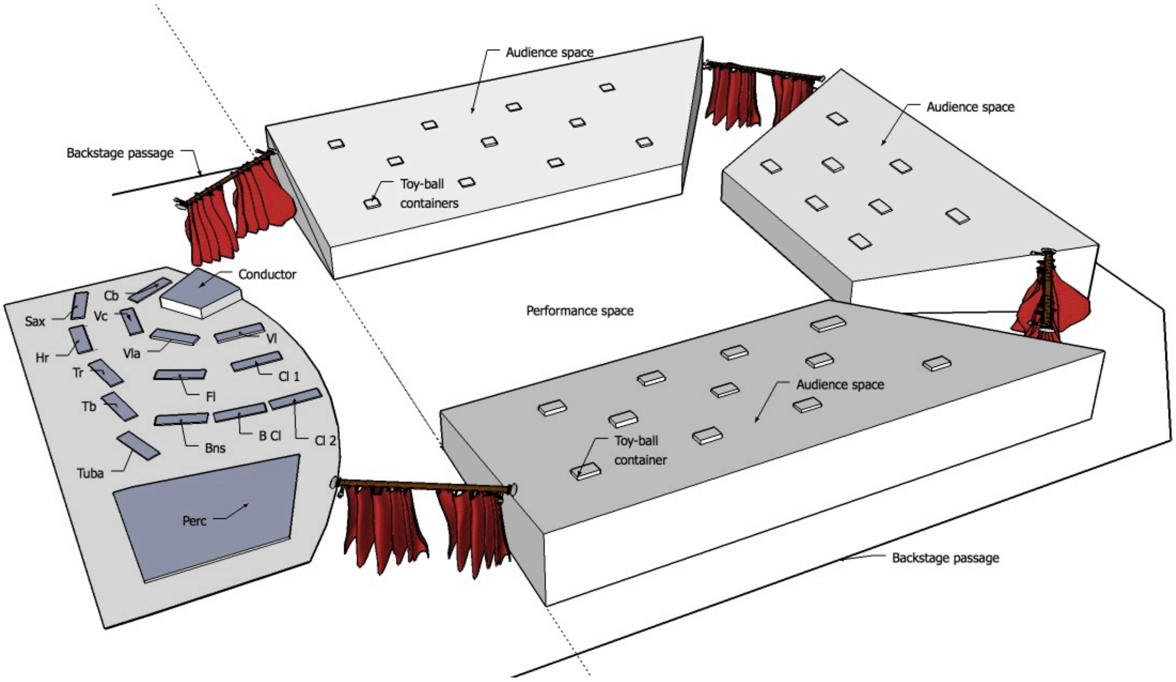
PERFORMANCE SPACE-DESIGN

This is a possible, approximate performance space-design. It can be modified depending on location and production. However, it is necessary that the spectators are placed around the singers/actors' performance space and at a toy-ball throwing distance from the performers.

AERIAL VIEW


Backstage Passage
Toy-ball containers
Sax
Cb
Hr
Vc
Conductor
Vla
Vl
Tr
Fl
Cl 1
Tb
Performance space
Tuba
Bns
B Cl
Cl 2
Perc
Backstage passage

SIDE VIEW


Audience space
Audience space
Backstage passage
Toy-ball containers
Conductor
Cb
Sax
Vc
Vl
Hr
Vla
Tr
Cl 1
Fl
Tb
B Cl
Cl 2
Bns
Tuba
Perc
Performance space
Audience space
Toy-ball container
Backstage passage

Short Synopsis

> *Il filosofo sedeva sul prato. Disse: "I segni formano una lingua, ma non quella che credi di conoscere". Capii che dovevo liberarmi dalle immagini che fin qui m'avevano annunciato le cose che cercavo: solo allora sarei riuscito a intendere il linguaggio di Ipazia.*
>
> *The philosopher was seated on the lawn. He said: "Signs form a language, but not the one you think you know". I realized I had to free myself from the images which in the past had announced to me the things I sought: only then would I succeed in understanding the language of Hypatia.*
>
> Italo Calvino, *Le citta' invisibili* (Milano: Oscar Mondadori, 1993) p.46
> Eng. trans.: Italo Calvino, *Invisible Cities* trans. William Weaver (New York: Harcourt, Inc., 1974) p.48

A Narrator, a book, toy-balls, Jokers, common people and infiltrators: *It makes no difference* is an operatic work developing upon concepts of non-linearity, multi-narrative and plurality of interpretations, ultimately playing with dramaturgical and mnemonic implications. The libretto is composed by extracts from Calvino, Gogol, Dostoyevsky, Goethe, and newspapers, among others.

This work aims to metaphorically represent contemporary socio-political conditions, and at the same time it explores a non-linear narrative structure built upon allusions and references. *It makes no difference* also develops Umberto Eco's concept of *opera aperta* (open work) and presents a dramaturgical language made of non-said words. These have the purpose of letting the audience play with their own individual interpretations and showing how 'the unity of a text is not in its origin, it is in its destination' (Roland Barthes). Furthermore, at a conceptual level, *It makes no difference*'s narrative presents a philosophical idea regarding the matter of existence. The multi-narrative of this opera puts forward the idea that 'the world does not exist, there is not a whole given all at once: there is a finite number of elements whose combinations multiply by billions of billions.' (Calvino)

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Long Synopsis

> *Non sempre le connessioni tra un elemento e l'altro del racconto risultavano evidenti all'imperatore; gli oggetti potevano voler dire cose diverse: un turcasso pieno di frecce indicava ora l'approssimarsi d'una guerra, ora l'abbondanza di cacciagione, oppure la bottega d'un armaiolo; una clessidra poteva significare il tempo che passa o che e' passato, oppure la sabbia, o un'officina in cui si fabbricano clessidre.*
> *Ma ciò che rendeva prezioso a Kublai ogni fatto o notizia riferito dal sua inarticolato informatore era lo spazio che restava loro intorno, un vuoto non riempito di parole. Le descrizioni di città visitate da Marco Polo avevano questa dote: che ci si poteva girare in mezzo col pensiero, perdercisi, fermarsi a prendere il fresco, o scappar via di corsa.*
>
> *The connections between one element of the story and another were not always obvious to the emperor; the objects could have various meanings: a quiver filled with with arrows could indicate the approach of war, or an abundance of game, or else an armorer's shop; an hourglass could mean time passing or time past, or sand, or a place where hourglasses are made.*
> *But what enhanced for Kublai every event or piece of news reported by his inarticulated informer was the space that remained around it, a voind not filled with words. The descriptions of cities Marco Polo visited had this virtue: you could wander through them in thought, become lost, stop and enjoy the cool air, or run off.*
>
> Italo Calvino, *Le citta' invisibili* (Invisible cities) (Oscar Mondadori, Milano, 1993) p.37
> Eng. trans.: Italo Calvino, *Invisible Cities* trans. Harcourt Brace Javanovich (London: Harcourt, Secker & Warburg, 1974) p.32

When people ask me what *It makes no difference* is about I like to answer in different ways, depending on my interlocutor. *It makes no difference* is a multi-narrative work that can be seen and interpreted from multiple points of view, and depending on these one or more meanings and stories can be deduced. Some of the answers I give are: this work is based on the concept of non-liner narrative and presents a number of extracts from different authors; or this is an opera about a woman trying to explore her own identity; or it is a work aiming to metaphorically represent the contemporary socio-political condition; or it is about some bad people doing good things and good people doing bad things, eventually losing the sense of what is good and bad; or it is an opera portraying three mafia characters during the process of preparing an attack; or it is about a group of confused and worried civilians looking for someone to blame; or it is a musico-theatrical work that does not present any narrative, but instead non-evolving actions independent from time and place; or it is a piece exploring the manifold meanings and interpretations a story can have; and so on.

Although these descriptions of the piece seem to be unrelated to each other, they are all truthful interpretations. The spectators are presented with fragments of apparently unrelated and independent narratives, which alternate and come back during the piece. This creates a number of allusions that stimulate the audience's imagination to connect the separate dramatic events, exactly like Calvino's works and Berio's operas. Consequently, this work builds upon manifold narratives, all of which, ultimately, exist in each individual spectator's mind. This latter aspect intends to reflect and develop Umberto Eco's concept of *opera aperta* (open work), which maintains that 'a work of art, complete and *closed* in its perfection of perfectly calibrated organism, is also *open*, it has the possibility to be interpreted in thousands of different ways without the risk that its irreproducible uniqueness is altered' (Umberto Eco). At the same time, such an openness to interpretations has the purpose of letting the audience play with their own individual understanding of the operatic narration: it shows how 'the unity of a text is not in its origin, it is in its destination' (Roland Barthes).

Finally, at a conceptual level, *It makes no difference* presents a philosophical concept regarding the matter of existence. This opera's multi-narrative puts forward the idea that 'the world does not exist, there is not a whole given all at once: there is a finite number of elements whose combinations multiply by billions of billions.' (Calvino)

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LIBRETTO

PART I [1]

SCENE 1 - *Fable: not understood*

All the Infiltrators sit among the audience, at a reasonable distance from each other. Only Infiltrators 1 and 2 sit closer to the performance space. They are all dressed in ordinary clothes: the audience must not know or understand that there are infiltrators among them.

Among the audience there are several containers filled with toy-balls (of plastic, or something soft that would not hurt; their size should be about 10cm in diameter). These are placed at an easy reachable distance for the audience.

The Narrator and the first clarinettist enter the stage. They have to perform as a duet: the clarinettist has to appear not only as a musician, but as the 'musical *alter ego*' of the Narrator; the two have to perform in symbiosis and the clarinettist's musical gestures have to be reflected in his/her physical gestures so as to infer further meaning to the Narrator's words and acting.

The Narrator holds a book (from which she will read the following story) and a bag full of toy-balls. She, with relaxed, casual and easy going manners, reads the following story. This has to look as if she reads it for the first time and as if she does not entirely understand its meaning:

Narrator: What was annoying me was thinking that she was coming with me just as she could have gone with someone else, for example with Ferruccio. While we were on the grass I told her.
- Listen, do you come with me because it is me or as you come with me you could go with someone else, for example with Ferruccio?
And she replied: - I come with you because it is you.
And I told her: - Promise me, Teresa.
And she said: - Teresa?
- Yes, sure - I said.
Instead: - But I am Bianchina – she said.
It was true. She was Bianchina, not Teresa.
And Teresa? - I asked. - I don't know - she said. - I think I saw her going with someone else, for example with Ferruccio.
I was annoyed. Then I thought about it.
- Ferruccio? - I asked. - Yes, sure - she said.
Then I remembered: - But I am Ferruccio.
It was true. I was Ferruccio, not Michele.
- We always mistake - she said.
- It is true - I said - we always happen to mistake each other. But now it is fine.
- Yes - she said - [*with some emphasis*] it makes no difference.
And we stayed on the grass until night.

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[1] This work is conceived as a one-act piece and should not be divided allowing an interval in the middle. However, if a break point is needed, the director should refer to the indicated Parts I and II.

The Narrator extracts a toy-ball from her bag and briefly contemplates it. This action has to reflect her incomprehension of the story: she looks for an explanation within an external object, which she has to handle not as what it is (as a toy-ball), but as an idea. The toy-ball has to be seen as a concept, as an interchangeable idea. No reference to games or playing has to be made. It has to be clear for the audience that the toy-ball is an object able to carry (any) other meaning (and so it has to be treated in all the following scenes: the toy-balls are signifiers standing for various, unrelated signifieds). Then the Narrator says to the audience:

Narrator: - Who should we blame?

As soon as the narrator says this, she gently throws the ball to Infiltrator 1 looking at him/her as if she is expecting an answer. Infiltrator 1 catches the ball: he/she has to look confused, then stares at the audience as waiting for help, and eventually says:

Infiltrator 1: - I don't…I don't know.

Infiltrator 1 throws the ball back to the Narrator, who repeats with more insistence:

Narrator: - Who should we blame?

She throws the ball to Infiltrator 2 who catches the ball. He/she, with more confidence than Infiltrator 1, looks at the audience, places his attention on any particular member of the audience and says:

Infiltrator 2: - Well…it may be him/her [*pointing at the audience member*]. I am not entirely sure…

Infiltrator 2 throws the ball back to the Narrator. She then reads again the end of her story, this time with more seriousness, as if the passage hides an important message that to be grasped and understood:

Narrator: … - We always mistake - she said.
- It is true - I said - we always happen to mistake each other. But now it is fine.
- Yes - she said - it makes no difference.
And we stayed on the grass until night.

The Narrator again throws the toy-ball to Infiltrator 1, and repeats:

- Who should we blame?

Infiltrator 1 is now more confident, looks at one of the exit doors of the performance space and says:

Infiltrator 1: - Yes…I think I saw him... He passed by. He must have gone in that direction. [*pointing at one of the doors*]

Infiltrator 1 then throws the ball back to the Narrator. The Narrator says for the last time, loudly and passionately:

Narrator: - Has anyone seen who we should blame?

She then throws the ball to a member of the audience (anyone). It has to be clear that the Narrator wants to establish a physical/dramatic relationship with that member of the audience and the audience in general.
Everybody waits that the audience member says something, anything. Everybody has to let him/her talk and throw the toy-ball back the Narrator. This action has to be repeated several time and every time the Narrator should ask the same question (who we should blame?). Any answer of the audience has to be welcomed, and the audience themselves have feel they can say anything. However such an exchange does not have to last too long, but enough to let the audience understand that they are part of the performance.
Once such a process is established, while the audience's answers are still taking place, Infiltrator 2 interrupts and says with vehemence:

Infiltrator 2: - I think we should go and check where he is. [*looks at the doors Infiltrator 1 pointed at before*] I think we should go to find…and block him! [*looks at Infiltrator 1*]

Infiltrator 1: - Yes, you are right. Let us go!

Infiltrators 1 and 2 stand up and with enthusiasm walk out through the door they both pointed at. The Narrator quickly follows them, and the clarinettist joins the orchestra.

Attacca

SCENE 2 - *Osso and Mastrosso: spiritual poverty and criminality*

The orchestra begins to play. Osso and Mastrosso walk in from another door holding and contemplating respectively a knife and a gun. Their clothes have to identify them as mafioso characters. They both have some heavy dark-coloured make up on their faces, which providing them with nasty somatic types (e.g. scars). Their physicality and body gestures have to be Totò- or Benigni-like [2].
Osso enters first and sings:

Osso: - [*Looking at and caressing his knife*] How shiny… How sparkly…

Then Mastrosso, calling Osso, follows. Their repeatedly calling each other's names has to recall the manners of the 'commedia napoletana'.

Mastrosso: - [*Sung*. *Looking at and caressing his gun*] Osso!

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[2] Sources of inspirations can be found in movies such as Totò's *L'imperatore di Capri* and *Totò Diabolicus*, and Roberto Benigni's comedies *Johnny Stecchino* and *Il piccolo diavolo*.

Osso: - [*Sung. Looking at and caressing his knife*] Mastrosso?!
Mastrosso: - Osso!
Osso: - Mastrosso?!
Mastrosso: - Osso!
Osso: - What?!
[pause]
Mastrosso: - Nothing...
[pause]
Mastrosso: - Osso!
Osso - Mastrosso?!
Mastrosso: - Osso!
Osso: - What?!
[pause]
Mastrosso: - Don't you feel guilty?
Osso: - No!
Mastrosso: - Neither do I... Don't you think you are to blame?
Osso: - No!
Mastrosso: - Bravo!

Together: - [*Caressing their weapons*] How shiny… How sparkly…

Mastrosso: - Look out, Osso, study, don't play the fool, don't idle away, and mostly strive to please your teachers and superiors. You can do badly in your studies and have no talent, but if you will be able to please you superior you will make your way and overcome everyone. Leave aside your mates, who cannot teach you anything good; if you really have to, go round with the rich ones, who in case of need will be useful. Never offer anything, don't pay drinks to anyone, make instead the others offer you, and mostly spend sparingly: this is the main thing. Your mate, your friend leads you by the nose, and in the need he is the first to betray you, money never betrays you, anything you would need. *[with emphasis]* With money you can do anything, with money you can get anywhere!

[Osso, as a duet, sings 'yes' and noises of approval during Mastrosso's speech]

Together: - [*lifting their weapons*] With money you can do anything, with money you can get anywhere!

Osso: - [*jokey*] And with my shiny knife!
Together: - [*laugh*] Ah! Ah! Ah! Ah!... [*They both walk out from the door they came in from*] How shiny… How sparkly…

Attacca

SCENE 3 - ***Who is to blame? 1***

As Osso and Mastrosso walk out Common Persons (choir) led by Infiltrator 1 and 2 burst in from the other door, from where they left before. They are very agitated and invade the whole performance space (even the audience space).
They all hold one or two toy-balls: this time the toy-balls have to look and be treated as weapons, and the Common Persons, during the entire scene, have to throw them around the performance space. It is important that the ball-throwing is adequate to the venue, and the audience has not to be made the target of the throwing. Leaving the performance and audience space full of toy-balls is good.

Common Persons: - [*Sung, with energy and nervousness*] Where is he? Where is he?
Look over there!
Look over here!

Spare voices shout: Creep! ... Freak! ... Scumbag! ... Monster!

Common Persons: Where is he? Where is he?
He may have come here! [*pointing at a door*]
He may have gone there! [*pointing at the other door*]
He may have gone there! [*same pointing…*]
He may have come here!

[*to an audience member*] Have you seen him?
[*to another audience member*] Did he come here?
Has anyone seen him?

Oh! Where is he?
Let's search over there! [*pointing at a door*]
No! Let's search over here! [*pointing at the other door*]
Let's search over there! [*same pointing…*]
No! Let's search over here!

They burst out from the door where Osso left, while echoing the words 'Where is he?'

____*Attacca*

SCENE 4 - ***Carcagnosso: sense of dream***

Carcagnosso slowly comes in from another door holding a box full of objects and tools (or similar) which he would need to build a bomb (or similar mass-destruction weapon). Similarly to Osso and Mastrosso, he has to wear mafioso-like clothes and have heavy dark-coloured make up on his face. He acts with creepy and dodgy manners. While reaching the centre of the performance space he murmurs the following words, them sings:

Carcagnosso: - [*Murmuring*] Boom...it's going to explode...Baam...a big explosion...
...Pfff...with lots of dust...Arrgh...they're going to cry!

- [*Sung. Pulling out the content of his box and showing it to the audience*]

The dreamer delves in vain between his old dreams, as between the ashes, searching from a little spark. For rising again what before was so dear, what was blazing the blood, what was ripping the tears from the eyes.

[*pause, music only...*
Carcagnosso pulls more objects/weapons out of his box.
Among these there is a book, The Sorrows of Young Werther. He sceptically browse the content of the book, wonders a bit around, then reads the following passage from the book:]

- I do not shudder to seize the cold and horrendous goblet, from which I shall drink the delirium of death!
Your hand presents it to me, and I do not tremble.
This is how all the wishes and hopes of my existence are fulfilled!

[*Carcagnosso stops the reading, and annoyed throws the book away, on the floor, and kicks it. Then says:*]

- "The Sorrows of Young Werther"...bah! I forgot I still had such crap in my box!

[*Then goes back to the box and his original engagements, and sings:*]

Where are my dreams? Where are their dreams?
[looking at the audience] Where are your dreams?
There is a virtue to defend, there is a honour to protect. There are dreams to bring to life!

Attacca

SCENE 5 - *Who is to blame? 2*

While ending his sentence Carcagnosso hears from a distance noises of shouting people about to arrive. They are the Common Persons from off stage. Carcagnosso quickly puts his stuff back into the box and runs away from the door he came in. The Common Persons then enter.
They are very agitated like before and all have a toy-ball in their hands: during this scene the Common Persons have to throw some toy-balls around, again without making the audience the target of the throwing. Leaving more balls around the performance and audience space is good.

One Common Persons: [*From off stage, before entering*]
[*Almost shout*]
- Let's get the freak! He may have gone there!

Carcagnosso runs away. Common Persons burst in.

All Common Persons: [*Singing while bursting in*]

Where is he? Where is he?
Look over there!
Look over here!

Spare voices shout: Creep! ... Freak! ... Scumbag! ... Monster!

All Women of Common Persons:
[*Singing*]
- Where is he? Where is he?
He may have come here! [*pointing at a door*]
He may have gone there! [*pointing at the other door*]
He may have gone there! [*same pointing…*]
He may have come here!

Let's search over there! [*pointing at a door*]
No! Let's search over here! [*pointing at the other door*]
Let's search over there! [*same pointing…*]
No! Let's search over here!

All Men of Common Persons:
[Sung. *Go among the audience, take some Toy-balls placed in the containers and distribute few of them to the audience.*]

- [*Ostending* [3] *the toy-balls*] These are our weapons!
These are our weapons!
We'll find him! We'll get him!
We'll find him! We'll get him!

All Women of Common Persons:
[*Singing*]
Have you seen him? Did he come here?
Have you seen him? Did he come here?

[*to Infiltrator 3!*] Have you seen him? Have you seen him?

[*Pause. All Common Persons stare at Infiltrator 3, who sits among the audience.*]

Infiltrator 3: [*Spoken, confused*]
- Well ... yes ... I think ... I think he went in that way ... [*pointing at a door*]

[*Pause. All Common Persons stare at the door Infiltrator 3 indicated.*]

All Common Persons and Infiltrator 3:

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[3] The word 'ostend' (and 'ostention') comes from the Latin *ostendere*, meaning to show. It was used by semiotician Umberto Eco to refer to moments in oral communication when, instead of using words, people substitute actions. E.g. In response to a child's question 'what's a pebble?', instead of replying with a gloss ('it's a small stone worn into a shape by water') one seize the nearest example on the beach or ground and demonstrates it to the child.

- Where is he? Where is he?
Let’s search over there! [*pointing at a door*]
We’ll find him! We’ll get him!

All Common Persons and Infiltrator 3, who joins them, burst out from the door Infiltrator 3 indicated.

Attacca

SCENE 6 - *Fable: still not understood*

Common Persons left. There is no one on the stage.
The Narrator walks in from another door holding several toy-balls (and/or a bag containing them). Her overall action, during this scene, is to read and walk across the stage with an increasingly stressed and frustrated attitude. She reads the following (a portion of the previous text) as if she is still trying to understand its meaning and looking for it secret message. However, her attempts, during this scene, are unsuccessful and by the end of the scene she is totally frustrated, almost desperate, for not managing to understand the sense of her story.
While reading she throws away all her toy-balls: these, like in Scene One, have to handled as if they were ideas, attempts, she throws away; the toy-balls have to be thrown in acts of liberation. This time she must leave the balls to the audience and not take them back (leaving them on the performance space is good).
Similarly to Scene One she is joined on stage by the clarinettist, who has to perform physical gestures reflecting both the musical gestures and the Narrator’s mood.

Narrator: ……
And she replied: - I come with you because it is you.
[Throws some toy-balls]
And I told her: - Promise me, Teresa.
[Throws some toy-balls]
And she said: - Teresa?
[Throws some toy-balls]
- Yes, sure - I said.
[Throws some toy-balls]
Instead: - But I am Bianchina - she said.
[Throws some toy-balls]
It was true. She was Bianchina, not Teresa.
[Throws some toy-balls]

The Narrator, almost desperate, leaves from the opposite door she came in from.

Attacca

SCENE 7 - *Osso and Mastrosso: belonging and model of virtue*

Osso walk in from another door while singing:

Osso: - [*Caressing his knife*] How shiny… How sparkly…
I'm so glad I'll do it, I'm so glad I'll do it...

Then Mastrosso enters, disturbing Osso's singing:

Mastrosso: - [*To Osso, with upset manners*] You have been ruined by idleness!
And from idleness you must escape.
How can we live in the world without a sense of belonging (that supports us)?
Osso: - [*To Mastrosso*] The model of virtue did not have the role of protagonist. We can also say why. Because it finally is time to treat the poor model of virtue to some rest. Because the expression "model of virtue" bounces from mouth to mouth [*with emphasis*] with no sense!
Mastrosso: - [*To the audience*] Because appealing to the model of virtue is hypocritical!
Together: - [*To the audience*] Because no-one has respect for the model of virtue!

Together: - Well, it's time to look for someone to blame!

Mastrosso: - For a creep!
Osso: - For a freak!
Mastrosso: - For a crook!
Osso: - For a weirdo!
Mastrosso: - For a scumbag!
Osso: - For a monster!

Osso and Mastrosso leave through the door they came in from while cheerily singing:

Together: How can we live in the world without a sense of belonging (that supports us)?
For a creep! for a freak! for a crook! for a weirdo! for a scumbag! for a monster!

Attacca

SCENE 8 - *Who is to blame? 3*

Once Osso and Mastrosso have left, Common Persons enter the performance space. Again, they are very agitated and all carry a few toy-balls. They initially look for someone to blame as earlier, but eventually end up arguing and insulting each other. During this scene the Common Persons have to throw some toy-balls to each other. The target of the throwing, again, must not be the audience. Leaving more balls around the performance and audience space is good.
(The following sung lyrics and dialogues happen simultaneously)

All Common Persons: [*Singing while entering*]
Where is he? Where is he?

Look over there! Look over here!
Where is he? Where is he?
Look over there! Look over here!
Where is he? Where is he?
He may gone there! He may have come here!
Where is he? Where is he?
Look over there! Look over here!
[*Divided into two groups*]
He must have gone there! No, he must have gone there!
Look over there! No, you look over here!

2 Sopranos: [*Spoken, arguing*]
1. I told you to look over there.
2. I don't want to look over there.
1. You're silly and selfish, don't you understand he may have gone there?
2. I don't think he went there, he must have gone that way, you fool!
1. How dare you call me fool?!
2. You just called me silly and selfish!
1. That was because you didn't look over there...
2. And I called you fool because I think he must have gone that way...
1. We will never find who is to blame if you insult us!
2. I didn't insult you! If we haven't found him yet it's because of your manners!
1. What do you mean my manners?!
2. What do I mean? I mean that you always want to teach us how and what to do, but you don't know anything! Yours is simply arrogance!
1. Oh! I have never been treated in this way, you are a cow!
2. Well, if I am a cow, then you are a pig!
1. Don't you understand that we will never find who is to blame if you keep insulting!
2. If you don't want to be insulted, watch out what you're saying!
1. What do you mean what I'm saying?!
2. What do I mean? I mean that you always want to teach us how and what to do, but you don't know anything! You are an arrogant idiot!
1. You're a cow with no brain! I will find him first!
2. No, I will find him first, you selfish pig!
[throw the toy-balls to each other, and keep insulting each other until the end of the scene]
1 and 2. Silly, selfish, fool, arrogant, idiot!

All other Common Persons slowly join the arguments adding their insults.

2 Tenors: [*Spoken, arguing*]
1. If you keep obstructing my way I won't be able to find him!
2. I am not obstructing your way, I am leading the group, idiot!
1. We don't need you leading the group, you're simply useless on this task, dump!
2. You are really exaggerating now! I have as much right as you to find who is to blame, and I'm going to do it with or without your permission!

1. I don’t care if you want to look for who’s to blame, just don’t do it here.
2. I am not taking orders from a rude moron like you!
1. What a dump! We’ll never find him with your slow and childish attitude!
2. We’ll never find him with your rude and arrogant manners!
1. Don’t you understand we don’t need you leading the group! You’re a dump!
2. Without me you won’t be able to find anything, idiot!

[throw the toy-balls to each other, and keep insulting each other until the end of the scene]

1 and 2. Idiot, dump, rude, moron, childish, arrogant!

2 Altos: [*Spoken, arguing*]
1. What are you doing? You should look over there?
2. Mind your business! I look wherever I want.
1. Hey, who do you think you are? I am showing you the right way...
2. I decide myself what the right way is, without my skills you won’t find anything!
1. I don’t need your skills! I will find who is to blame on my own, I will catch him with my hand!
2. You better stay away, stupid idiot, I will find him first!
1. No, you will not, you retarded animal! You have no reason to find him first, shame on you!
2. Oh yes, I have as many as you! You filthy idiot.

[throw the toy-balls to each other, and keep insulting each other until the end of the scene]

1 and 2. Stupid, idiot, retarded, animal, filthy!

All Common Persons throw the toy-balls to and insult each other until the end of the scene:

- Selfish, fool, arrogant, idiot, cow, pig, dump, rude, moron, stupid, retarded, animal!

Then they all leave.

Attacca

SCENE 9 - *Carcagnosso: self-moral*

Carcagnsso slowly comes in, like before, with his box full of objects and tools. He still acts with creepy and dodgy manners. He reaches the centre of the performance space he sings:

Carcagnosso: - [*Pulling out and showing to the audience the content of his box*] Boom...it’s going to explode... Baam...a big explosion... Pfff...with lots of dust... Arrgh...they’re going to cry!

[*To the audience*] Someone, maybe, wishes to complete his definition of myself. That I were not an ideal person, full of virtues, is evident.
So what? Would I be to blame? Why to blame, I say... Why are you so severe with your neighbour?

People to blame do not exist anymore between us…yes and no, maybe two or three, and even those already begin talking about virtue.
Wise is he who doesn’t loathe anyone, but peering with a penetrating eye can discover his deep reasons.

[*as a fairy tale’s moral*] For mankind, everything transforms very fast: you don’t have time to toss and turn that a disgusting warm has already grown inside you!

Suddenly Infiltrators 1, 2 and 3 burst in (announced by Infiltrator 3 off-stage exclamation). They loudly sings the following and Carcagnosso looks confused and scared.

Infiltrator 3: - [*from off-stage while bursting in*] I think I saw him running in that way! Let’s get that freak!
Infiltrators 1 and 2: - [*while bursting in*] Where is he? Where is he?
Let’e get that scumbag! Let’s get that monster!

All 3 Infiltrators: [*pointing at different places/exits*]
Look over there!
No! Let’s search over here!
Look over there!
No! Let’s search over there!

[*to an audience member*] – Have you seen him?
[*to another audience member*] – Did he come here?

All 3 Infiltrators: [*to Carcagnosso*] Have you seem him?
Carcagnosso: Who? [*confused and scared*]
All 3 Infiltrators: [*to Carcagnosso*] That creep we should blame!
Carcagnosso: Who?
All 3 Infiltrators: [*to Carcagnosso*] That monster we must blame!
[*pause*]
Carcagnosso: [*pandering to the Infiltrators*] Yes…I think he went that way…
[*pointing at the door opposite from where the Infiltrators came in*]

All 3 Infiltrators follow Carcagnosso’s suggestion and rapidly go off-stage. Carcagnosso, after having put his stuff back into his box, also walks out, but from another door. While leaving he happily sings:

Carcagnosso: Boom...it’s going to explode...Baam...a big explosion...
...Pfff...with lots of dust...Arrgh...they’re going to cry!

Attacca

SCENE 10 - ***Fable: it is now clear!***

The Narrator enters the stage with an expression of success. She looks like someone who has finally found a solution to her concerns.
The clarinettist, again, joins her on stage and performs physical gestures that enhance the meaning of the Narrators' lines and acting.
The Narrator, with confident and serious manners, reads to the audience the same story. However, this time she has to perform as if she wants to explain its real meaning and secret message. There are many toy-balls left on the performance space's floor from the previous scenes: the Narrator has to interact with them through gestures of ostention. She has to handle them as if they were thoughts, people and ideas: the toy-balls have to be referred to as the characters of the story she reads (Ferruccio, Teresa, etc.) and the ostention of different toy-balls has to show their interchangeability. At the same time, through her interaction with the toy-balls, the Narrator has to implicitly evoke the other characters of the opera, who, like Ferruccio, Teresa, etc. can be exchanged.

Narrator: What was annoying me was thinking that she was coming with me just as she could have gone with someone else, for example with Ferruccio. While we were on the grass I told her.
- Listen, do you come with me because it is me or as you come with me you could go with someone else, for example with Ferruccio?
And she replied: - I come with you because it is you.
And I told her: - Promise me, Teresa.
And she said: - Teresa?
- Yes, sure - I said.
Instead: - But I am Bianchina – she said.
It was true. She was Bianchina, not Teresa.
And Teresa? - I asked. - I don't know - she said. - I think I saw her going with someone else, for example with Ferruccio.
I was annoyed. Then I thought about it.
- Ferruccio? - I asked. - Yes, sure - she said.
Then I remembered: - But I am Ferruccio.
It was true. I was Ferruccio, not Michele.
- We always mistake - she said.
- It is true - I said - we always happen to mistake each other. But now it is fine.
- Yes - she said - [*with some emphasis*] it makes no difference.
And we stayed on the grass until night.

End of PART I

PART II

SCENE 11 - *The Jokers: each tale chases another tale*

The score of this scene consists of a graphic score that equally embodies the music, the lyrics and the theatricality of the scene. Such a graphic score is designed to visually and musico-theatrically represent the Jokers' lyrics: each musical fragment, connected to other musical fragments, visually represents the words 'each tale chases another tale'.

Therefore, it is vital that the director (and designer, scenographer and other visual collaborators) makes the score part of the performance space. It can for instance be projected, or it can be an enormous paper covering the whole floor on which the singers and musicians perform.

The Jokers and the musicians involved in this scene have to perform in such a way to physically imitate the score: if for example the score is printed on a paper covering the entire floor, the performers could walk on it and perform the musical-textural fragments on which they walk onto. Any directorial idea is welcome, as long as the score is treated as an integral visual element of the drama, not simply as the performers' score.

The Three Jokers, once in the performance space, sing the following and move according to the graphic score. The musicians, like the clarinettist in the Narrator's scenes, have to leave the orchestra and join the singers/actors, and their musical gestures have to be reflected in their physical gestures.

Three Jokers: - [*Sung*] Each tale chases another tale, and while a diner advances his strip
another from the furthest extreme advances in the opposite direction.
Each tale chases another tale, each tale chases ... [*repeat ad lib.*]

After having performed the graphic score, the Jokers leave the stage and the musicians go back to the orchestra.

____*Attacca*

SCENE 12 - *Osso, Mastrosso and Carcagnosso: the men and their conscience*

Osso, Mastrosso and Carcagnosso, still carrying their respective weapons, slowly walk on the stage toward three separate tables (or similar) placed in separate locations of the performance area. The three characters do not have to interact with each other: they happen to share the same performance area, but have to appear dramaturgically separate in time and place.

On each table there is a basin containing some water. Lights and other stage devices have to suggest an atmosphere of personal, inner catharsis.

While on their way to their respective tables they simultaneously sing the following passages. Their acting has to be increasingly dramatic until they reach the point in which they throw water on their faces (this point has to recall their personal, inner catharsis).

The characters, during the whole scene, have to seem dominated by memories: their lines, melismas and acting have to implicitly be addressed to their memories, and their words have to appear as considerations and conclusions generated from such memories.

Osso: [*Contemplating his knife, and acting with increasing drama*]
How shiny… How sparkly… How shiny… How sparkly… [*repeat*]
Carcagnosso: [*Contemplating his box of weapons, and acting with increasing drama*]
Boom...it's going to explode... Baam...a big explosion... Pfff...with lots of dust... Arrgh ... they're going to cry! [*repeat*]

Mastrosso: [*Contemplating his gun, and acting with increasing drama*]
With money you can do anything, with money you can get anywhere! [*repeat*]

Once they reach their respective tables the three characters simultaneously sing/speak with a cathartic attitude:

Mastrosso: The previous world has passed together with the words that were images of it, that betrayed it through images. This is not representable anymore, and the words must express its unrepresentability, until transforming into voices, fragments of voices, sounds more that voices, gestures more that sounds. Naked body of those unnamable things, ripped out from any discourse.

Carcagnosso: If men and women begun to live their dreams, every ghost would become a person which one would begin a story of pursuits with, of pretences, of misunderstandings, of oppressions, and the carousel of fantasies would stop.

Osso: Every description shows the truth and shows that it is itself a depiction, and not the truth. So as the lion and the snake are at the same time figure of the Christ and the demon. It's that the justice of the interpretation cannot even be fixed by the fathers' auctoritas, and I burn in the doubt.

Mastrosso: All the imaginable can be dreamt but even the most unexpected dream is a puzzle that hides a wish or a fear. And representations, like dreams, are built of wishes and fears, even if the thread of their discourse is secret, and their rules absurd, and every thing hides another.

Carcagnosso: The unicorns exist in these representations, which if they don't speak about the real being they speak of the possible being. The unicorn of the representations is like a track. If there is a track there must be something of which it is track. Of course. Not always a track has the same shape of the body that impressed it. Sometimes it reproduces the impression that a body left in our mind, it's track of an idea. The idea is sign of thing, and the image is sign of the idea. A sign of a sign.

Osso: Listening and seeing means freeing from every intention, it means being ready to grasp a voice that let itself be heard when one least expects it, a voice that one doesn't know where it comes from, from somewhere beyond the representation, beyond the author: the voice of the non-said, of that that the world hasn't yet said of itself and hasn't yet the words to say.

Mastrosso: Words were in principle near God and our task were to repeat day by day, humbly, the solely unmodifiable event of which the true truth can be asserted. But now we see as through a mirror, in a vague way, and the truth, before than face to face, manifests in the error of the world, so that we have to interpret its signs.

Carcagnosso: As stuttering orators, sad humorists, bald hairdressers exist, so honest politicians could well exist.

Osso, Mastrosso and Carcagnosso simultaneously take some water from their respective basin and repeatedly throw it on their own faces letting their make up melt. They must not wash the make up away, but spread it over their faces in order to create monstrous facial expressions. This passage has to be performed somehow slowly and with contemplation.
From here to the end of the scene Osso, Mastrosso and Carcagnosso have to appear fully overtaken by memories, as if they were only now comprehending the meaning of the words they previously said.
[If during the first half of the piece Osso, Mastrosso and Carcagnosso were depicted as grotesque, Totò-like characters, now they have to look dramatic and serious. This scene has to present their bivalent personality, which has to appear ambiguous: they have to appear neither good nor bad, neither right nor wrong; the audience must not be able to form an opinion about them.]

Attacca

SCENE 13 - *The Jokers: a finite number of elements multiplies by billions of billions*

The Three Jokers come back to the performance space. They overlap and somehow interrupt the previous scene. They do not interact with Osso, Mastrosso and Carcagnosso, but their presence and lyrics have to appear as a detached comment to the mafiosos' previous scene.
Similarly to Scene 11, this scene is composed in the form of a graphic score, and equally to Scene 11 the graphic score has to feature as an integral visual element of the drama and action (it can be projected, printed on the floor, etc.).
The musicians involved in this scene have to leave the orchestra and join the Three Jokers on the stage.

Three Jokers: - [*Sung*] The world does not exist, there is not a whole given all at once: there is a finite number of elements whose combinations multiply by billions of billions, and only a few of these find a shape and a sense and stand out in the middle of this senseless and shapeless dust.
[There is a finite number of elements whose combinations multiply by billions of billions] [*repeat ad lib.*]

After having performed the graphic score, the Jokers leave the stage and the musicians go back to the orchestra. Simultaneously, also Osso, Mastrosso and Carcagnosso leave.

Attacca

SCENE 14 - *Who is to blame? 4*

The Common Persons enter the performance space equipped with several newspapers and toy-balls. They are divided into three Groups. Each of the three Groups gathers around an Infiltrator, as listening for news and/or announcements. The scene has to suggest a grotesque yet worry atmosphere.

The lines the Common Persons read are taken from real newspapers: although they refer to real events there must not be any explicit reference to such events.

(The arrows below provide a rough indication of when the Groups overlap within the score).

Group 1:

One member of Group 1:
- [*Reading from the newspaper. With astonishment*] Today the Head of Police publicly declared that the armed forces may have possibly identified the offender.

The rest of Group 1:
- [*With astonishment*] OH!

Same member of Group 1:
- [*Reading from the newspaper.*] A picture that cannot give anything else than an image of deep instability, of a country searching for a turning point, but with a political class totally incapable of imprinting it.

The rest of Group 1:
- [*With astonishment*] OH!

Same member of Group 1:
- [*simile*] Er Batman jailed for embezzlement: he unlawfully took one point three million. The judge says that he could escape and block the investigations. Public subsidy were considered as his own wallet.

The rest of Group 1:
- [*simile*] OH!

Same member of Group 1:
- [*simile*] While the city was quieter last night, after thousands of police offices were sent on to the streets, conspiracy was spreading.

The rest of Group 1:
- [*simile*] OH!

↓ ↓

Same member of Group 1:
- The government has already spent three billions. And a substantial part of these money have been wasted. The wasting-scandals of the earth-quake has begun on the day of the solemn funerals. Three-hundred-and-nine were the deaths that the crowd cried, but four-hundred-and-seventy-one were instead the coffins bought with public money. An extra hundred-and-sixty-two bier.
The rest of Group 1:
- OH!
Same member of Group 1:
-Yesterday morning the former region’s head was arrested: he’s accused of embezzlement for illegal appropriation. The provision also mentions his obsession for video-pokers, with which he would have lost hundred-thousand of public money.
The rest of Group 1:
- OH!
One member of Group 1:
The rest of Group 1:
- OH!

Group 2:

One member of Group 2:
- [[*Reading from the newspaper. With astonishment*] And now they are looking for a pen-drive containing secret documents about the investigation on the State-Mafia negotiation. The judge had stored it in a safe place, ma someone last thursday stole it. It contained the depositions on the dialogue between Cosa Nostra and the institutions. It has disappeared into thin air.
The rest of Group 2: -[*With astonishment*] OH!
Same member of Group 2:
- [*simile*] The magistrature is looking into a two billions bribe payed in occasion of the operation that started the crisis of the bank.
The rest of Group 2: - [*simile*] OH!
Same member of Group 2:
-Moreover there has been a tremendous stress to find someone to blame. That was the ideal character to achieve their theory. Has been described as a horrible monster.
The rest of Group 2: - [*simile*] OH!
Same member of Group 2:
- [V*ery seriously*] A bomb has been placed in the Court’s parking space. Together with a photo of the magistrate. Then have left undisturbed, as nothing happened, in the most controlled building of the city.
The rest of Group 2: - OH!
Same member of Group 2:
-The five day promised to clean Naples up are ending and the city is submerged under two-thousand tons of garbage.
The rest of Group 2: - OH!
One member of Group 2:
-The president had no hesitation to say: creep! freak! weirdo and monster!
The rest of Group 2: - OH!

Group 3:

One member of Group 3:
- [V*ery seriously*] From the bunga bunga to the spread, from the Pimp to the Professor, from the Olgettine dressed as nurses and Ruby niece of Mubarak to the bankers dressed like technicians. A turnaround that more cannot be.
The rest of Group 3: - OH!
One member of Group 3:
-Sad burlesque competitions: politics has fun wasting time while everything crumbles.
The rest of Group 3: - OH!
One member of Group 3:
- The electoral results deliver a situation that places the country in a state of deep institutional instability, for this reason we can only be seriously worried..
The rest of Group 3: - OH!
One member of Group 3:
- It’s certified that the weirdo is in circulation, and has been described by witnesses as a creep!
The rest of Group 3: - OH!

Common Persons invade the performance space all over, looking with fervour for someone to blame. They have to demonstrate a certain cruelty.
The three Groups break and all Common Persons are distributed in a conventional SATB layout, as before:

All Infiltrators: - [*with fear and anger*] It’s time to look for someone to blame!
Common Persons: - [*singing, with fear and anger*] Where is he? Where is he?
Where is the creep!

Where is the freak!
Where is the crook!
Where is the weirdo!
Where is the scumbag!
Where is the monster!

Once Common Persons spread all over the performance space, they initially attempt to find someone to blame (like before), and then, eventually, they all leave.
Throwing toy-balls and leaving them on the performance space is good. (Leaving bits of newspapers around could be an interesting idea).

Attacca

SCENE 15 - *Everyone against everyone*

A police complaints desk (or similar) is brought on stage. It has to look clear that it is a desk to which individuals file their complains against unknown persons.
All Common Persons (including the Infiltrators) go to this desk one by one, or in groups (as indicated below and on the score), to file their complains and accusations; Osso, Mastrosso and Carcagnosso join them too.
There is no one at the desk, and when the characters go to file their complains they have no interlocutor. It is important that they state their accusations and suspicions as if they do have an interlocutor, although they are left unheard. No irony should be made about the fact there is no police staff; it needs to look as if it is normal praxis that there is nobody at a police complain desk (the director should somehow stress this point).
All the characters performing in this scene must carry (maybe in small bags) numerous toy-balls.

1 Common Person (1 alto): [*To the police complain desk. As an accusation, and with evident worry*]
-My lord, what is the purpose of this vast organisation? It involves arresting innocent people and preparing a senseless case against them. How will it be possible to avoid the most serious corruption? We must find him!
[*Go away from desk, repeating the same words obsessively*]

1 Common Person (1 tenor): [*To the police complain desk. As an accusation, and with evident worry*]
-Mister Officer! I bought two shares and have already lost thirty-five euros. The damage they made is this transition where the party becomes the bank and the bank becomes the party. They're scumbags! Monsters!
[*Go away from desk, repeating the same words obsessively*]

Common Persons (all soprano minus 1):
[*To the police complain desk. As an accusation, and with evident worry*]
-It may not or maybe a no concern. That the fright of his light
in tribalbalbutience hides aback in the doom.
[*Go away from desk, repeating the same words obsessively*]

Osso: [*Holding his knife. Simile to Common Persons: to the police complain desk. As an accusation, and with evident worry]*
- Police! Police! I lost my ‘model of virtue’! A scumbag must have stolen my ‘model of virtue’! It’s time to look for someone to blame!
[*Go away from desk, repeating the same words obsessively*]

Common Persons (all tenors minus 1):
[*To the police complain desk. As an accusation, and with evident worry*]
-Now the situation is the following: we have no job and cannot find one; we have no benefit that could help us.We have no money, and must find the monster!
[*Go away from desk, repeating the same words obsessively*]

1 Common Person (1 bass): *[Simile all others]*
-“But it’s absurd”, I said, “Can I phone him?”. “Sure” the inspector replied, “but I don’t understand what sense it could have”. “What sense?” dismayed and grumpy I shouted out. “But who are you? Do you expect a sense and you do the most senseless things!”
[*Go away from desk, repeating the same words obsessively*]

Common Persons (all altos minus 1): *[Simile all others]*
-They steal that growing treasure, and not to make their party giant, but to split it as if they were gangs! Oh my politics, you are so dwarf!
[*Go away from desk, repeating the same words obsessively*]

Mastrosso: [*Holding his gun. Simile to Common Persons*: t*o the police complain desk. As an accusation, and with evident worry*]
- Someone kidnapped my ‘sense of belonging’! It was a crook! I cannot live without a ‘sense of belonging’!
[*Go away from desk, repeating the same words obsessively*]

1 Common Person (1 soprano): *[Simile all others]*
-Mister Officer! One day, waking up from anxious dreams, I found myself, in my bed, turned into a monstrous vermin! It’s certainly that creep’s fault!
[*Go away from desk, repeating the same words obsessively*]

Carcagnosso: [*Holding his bomb/box. Simile to Common Persons*: t*o the police complain desk. As an accusation, and with evident worry*]
- Please help me! Help me! I was about to place my wonderful bomb when a freak came...! Do you understand? I have a virtue to defend, I have dreams to bring to life!
[*Go away from desk, repeating the same words obsessively*]

Common Persons (all basses minus 1):

-It was so that the crowd was lively, protesting in squares and streets, with whom more than gentleman seemed urchin. Oh soul, that see so bitter things!
[*Go away from desk, repeating the same words obsessively*]

[*Silence: pausa rivelatrice*]

Suddenly all characters on stage violently begin to accuse each other - “It’s your fault!” -, shouting the following insults. Their accusations are addressed to both themselves and random members of the audience. All characters in the performance space extract their toy-balls from their pockets and bags, and throw them to both each other and the audience members that are being accused.
Infiltrators 4 and 5, who are still sitting among the audience, stand up and respond to the accusations by accusing the singers back and insulting them with the indicated words. At the same time Infiltrators 4 and 5 vehemently exhort the audience to grab the toy-balls from the container placed among the audience and throw them to both the singers and the audience themselves.
A ‘toy-ball-throwing war’ must start! (All balls that fall on the floor must be taken and thrown back)
From this moment onward it needs to appear as if both the characters and the audience are the same entity: the audience have to somehow naturally become part of the narrative, and the narrative, although being a representation, has to reflect a non-theatrical reality, but a phenomenon of real life.

Everybody against everybody, and agains the audience:

- It’s your fault!
- No, it’s your fault!
- Creep!
- Freak!
- Crook!
- Weirdo!
- Scumbag!
- Monster!

The Narrator suddenly enters with a megaphone and her book in the middle of the toy-ball-throwing and reads out loudly the following passage. During her declamation all the characters, who ignore her and keep fighting, fall one by one on the floor, as injured by the toy-balls. Once on the floor they remain laying, as injured or almost dying.

Narrator: - [*Reading from the book. As a declamation, with fervour. Act as if you finally discovered on the book a moral that you must communicate to everybody. This reading has to be addressed to both the other characters and the audience: to the other characters your text has to be read as if it is a solution to their own personal conflicts, and to the audience as key to interpret the previous events.*]

I know that there is no way, nor threat, nor punishment that could extirpate the injustice: too deep are its roots.
Everything will be destined to failure until each one of us will not feel that today he must rebel against injustice. I am addressing those of you who have an idea of what nobleness of thought means. I invite you to fulfil that duty which everywhere waits for mankind. I invite you to better consider this

duty, the responsibility of your earthly mission, because we all imagine it to be weak, and only in part...

Once finished reading the Narrator walks among the others who are lying on the floor, as among dead bodies. She has to act as if her words arrived too late.

Attacca

SCENE 16 - *Finale: "and we stayed on the grass till night"*

While the whole cast motionlessly lays on the floor the Narrator remains on stage and stares at the almost dead bodies with a contemplating attitude. In this moment, the first clarinetist, as for Scene 1 and 10, leaves the orchestra and joins the singers on stage. He/she has to physically interact with the scene while playing.

The Three Jokers, meanwhile, return on stage. They also walk between the laying bodies, as if what happened is the confirmation of what they had previously said/sung. The Narrator, however, ignores the presence of the Jokers, as if they were entities that only the audience could see.

After a moment of contemplation, the Narrator leaves the megaphone and sings the following lyrics (the Jokers maybe sit between the motionless laying bodies).

The following passage comes from her initial story, however this time she must not read it, but sing it as if she read it so many times that she now knows it by memory.

Her manner (and those of the other characters that join her) has to be disillusioned and at the same time carefree. This final scene has to appear as if all conflicts, passions, battles, absurdities, troubles, and all previous events, do not really matter. The words 'staying on the grass till night' have to appear as synonyms of two elements: as an attitude of negligence with regards to own and other's conflicts, and as an incapacity to fulfil own actions and wishes (as for instance finding someone to blame, or defending virtues, or understanding the reason and consequences of absurd facts).

(The orchestra is silent for the whole scene, and it has to slowly disappear from the set. This can for instance be done by turning the lights that illuminated the orchestra off).

Narrator: - [*Sung*] We always mistake...

Osso, Mastrosso and Carcagnosso stand up from the floor and join the Narrator:

Narrator, Osso, Mastrosso and Carcagnosso:
- [*Sung*] We always mistake...
It is true. We always happen to mistake each other.
But now it is fine.

The Narrator, Osso, Mastrosso and Carcagnosso look at the clarinetist.
The clarinetist, with a disillusioned and carefree smile, says:

Clarinetist: - [*Spoken*] It makes no difference.

The Narrator, Osso, Mastrosso and Carcagnosso sing:

> - And we stayed on the grass till night... and we stayed on the grass till night... [*ad libitum*]

The rest of the characters - Common Persons, Infiltrators and the Three Jokers - who are still laying on the floor slowly turn their back towards the floor, in a supine position. Then they all join the Narrator, Osso, Mastrosso and Carcagnosso in their chant:

Everybody:

> And we stayed on the grass till night… and we stayed on the grass till night… and we stayed on the grass till night… [*ad libitum*]

____ *End*

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LIBRETTO with list of References

NOTE: All texts taken from other authors are highlighted in different colours and their respective sources are indicated in the footnotes (the *Ibid.* is used in a conventional way, not in relation to colours). A few passages have been paraphrased rather than cited as originally written; this is indicated in the relevant footnotes. All translations are by myself: however, it should be noted that the translations of a few passages are not literal but have occasionally been slightly paraphrased, or freely translated, depending on *It makes no difference*'s dramaturgy and its overall textural structure. The rest of the text, printed in normal black, is originally written by myself.

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PART I

SCENE 1 - *Fable: not understood*

All the Infiltrators sit among the audience, at a reasonable distance from each other. Only Infiltrators 1 and 2 sit closer to the performance space. They are all dressed in ordinary clothes: the audience must not know or understand that there are infiltrators among them.

Among the audience there are several containers filled with toy-balls (of plastic, or something soft that would not hurt; their size should be about 10cm in diameter). These are placed at an easy reachable distance for the audience.

The Narrator and the first clarinettist enter the stage. They have to perform as a duet: the clarinettist has to appear not only as a musician, but as the 'musical *alter ego*' of the Narrator; the two have to perform in symbiosis and the clarinettist's musical gestures have to be reflected in his/her physical gestures so as to infer further meaning to the Narrator's words and acting.

The Narrator holds a book (from which she will read the following story) and a bag full of toy-balls. She, with relaxed, casual and easy going manners, reads the following story. This has to look as if she reads it for the first time and as if she does not entirely understand its meaning:

Narrator: What was annoying me was thinking that she was coming with me just as she could have gone with someone else, for example with Ferruccio. While we were on the grass I told her.
- Listen, do you come with me because it is me or as you come with me you could go with someone else, for example with Ferruccio?
And she replied: - I come with you because it is you.
And I told her: - Promise me, Teresa.
And she said: - Teresa?
- Yes, sure - I said.
Instead: - But I am Bianchina – she said.
It was true. She was Bianchina, not Teresa.
And Teresa? - I asked. - I don't know - she said. - I think I saw her going with someone else, for example with Ferruccio.
I was annoyed. Then I thought about it.
- Ferruccio? - I asked. - Yes, sure - she said.
Then I remembered: - But I am Ferruccio.
It was true. I was Ferruccio, not Michele.
- We always mistake - she said.

- It is true - I said - we always happen to mistake each other. But now it is fine.
- Yes - she said - [*with some emphasis*] it makes no difference.
And we stayed on the grass until night. [4]

The Narrator extracts a toy-ball from her bag and briefly contemplates it. This action has to reflect her incomprehension of the story: she looks for an explanation within an external object, which she has to handle not as what it is (as a toy-ball), but as an idea. The toy-ball has to be seen as a concept, as an interchangeable idea. No reference to games or playing has to be made. It has to be clear for the audience that the toy-ball is an object able to carry (any) other meaning (and so it has to be treated in all the following scenes: the toy-balls are signifiers standing for various, unrelated signifieds). Then the Narrator says to the audience:

Narrator: - Who should we blame?

As soon as the narrator says this, she gently throws the ball to Infiltrator 1 looking at him/her as if she is expecting an answer. Infiltrator 1 catches the ball: he/she has to look confused, then stares at the audience as waiting for help, and eventually says:

Infiltrator 1: - I don't…I don't know.

Infiltrator 1 throws the ball back to the Narrator, who repeats with more insistence:

Narrator: - Who should we blame?

She throws the ball to Infiltrator 2 who catches the ball. He/she, with more confidence than Infiltrator 1, looks at the audience, places his attention on any particular member of the audience and says:

Infiltrator 2: - Well…it may be him/her [*pointing at the audience member*]. I am not entirely sure…

Infiltrator 2 throws the ball back to the Narrator. She then reads again the end of her story, this time with more seriousness, as if the passage hides an important message that to be grasped and understood:

Narrator: … - We always mistake - she said.
- It is true - I said - we always happen to mistake each other. But now it is fine.
- Yes - she said - it makes no difference.
And we stayed on the grass until night. [5]

The Narrator again throws the toy-ball to Infiltrator 1, and repeats:
- Who should we blame?

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[4] Italo Calvino, 'Invece era un'altra' in *Italo Calvino Romanzi e Racconti, Vol.3*. ed. dir. Claudio Milanini, ed. Mario Barenghi and Bruno Falcetto. trans. by the author (Milano: Palomar Srl and Arnoldo Mondadori Editore: 2004), 772.

[5] Ibid. 772.

Infiltrator 1 is now more confident, looks at one of the exit doors of the performance space and says:

Infiltrator 1: - Yes…I think I saw him... He passed by. He must have gone in that direction. [*pointing at one of the doors*]

Infiltrator 1 then throws the ball back to the Narrator. The Narrator says for the last time, loudly and passionately:

Narrator: - Has anyone seen who we should blame?

She then throws the ball to a member of the audience (anyone). It has to be clear that the Narrator wants to establish a physical/dramatic relationship with that member of the audience and the audience in general.
Everybody waits that the audience member says something, anything. Everybody has to let him/her talk and throw the toy-ball back the Narrator. This action has to be repeated several time and every time the Narrator should ask the same question (who we should blame?). Any answer of the audience has to be welcomed, and the audience themselves have feel they can say anything. However such an exchange does not have to last too long, but enough to let the audience understand that they are part of the performance.
Once such a process is established, while the audience's answers are still taking place, Infiltrator 2 interrupts and says with vehemence:

Infiltrator 2: - I think we should go and check where he is. [*looks at the doors Infiltrator 1 pointed at before*] I think we should go to find…and block him! [*looks at Infiltrator 1*]

Infiltrator 1: - Yes, you are right. Let us go!

Infiltrators 1 and 2 stand up and with enthusiasm walk out through the door they both pointed at. The Narrator quickly follows them, and the clarinettist joins the orchestra.

______________________________ *Attacca*

SCENE 2 - *Osso and Mastrosso: spiritual poverty and criminality*

The orchestra begins to play. Osso and Mastrosso walk in from another door holding and contemplating respectively a knife and a gun. Their clothes have to identify them as mafioso characters. They both have some heavy dark-coloured make up on their faces, which providing them with nasty somatic types (e.g. scars). Their physicality and body gestures have to be Totò- or Benigni-like [6].
Osso enters first and sings:

Osso: - [*Looking at and caressing his knife*] How shiny… How sparkly…

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[6] Sources of inspirations can be found in movies such as Totò's *L'imperatore di Capri* and *Totò Diabolicus*, and Roberto Benigni's comedies *Johnny Stecchino* and *Il piccolo diavolo*.

Then Mastrosso, calling Osso, follows. Their repeatedly calling each other’s names has to recall the manners of the ‘commedia napoletana’.

Mastrosso: - [*Sung. Looking at and caressing his gun*] Osso!
Osso: - [*Sung. Looking at and caressing his knife*] Mastrosso?!
Mastrosso: - Osso!
Osso: - Mastrosso?!
Mastrosso: - Osso!
Osso: - What?!
[pause]
Mastrosso: - Nothing...
[pause]
Mastrosso: - Osso!
Osso - Mastrosso?!
Mastrosso: - Osso!
Osso: - What?!
[pause]
Mastrosso: - Don’t you feel guilty?
Osso: - No!
Mastrosso: - Neither do I... Don’t you think you are to blame?
Osso: - No!
Mastrosso: - Bravo!

Together: - [*Caressing their weapons*] How shiny… How sparkly…

Mastrosso: - Look out, Osso, study, don’t play the fool, don’t idle away, and mostly strive to please your teachers and superiors. You can do badly in your studies and have no talent, but if you will be able to please you superior you will make your way and overcome everyone. Leave aside your mates, who cannot teach you anything good; if you really have to, go round with the rich ones, who in case of need will be useful. Never offer anything, don’t pay drinks to anyone, make instead the others offer you, and mostly spend sparingly: this is the main thing. Your mate, your friend leads you by the nose, and in the need he is the first to betray you, money never betrays you, anything you would need. *[with emphasis]* With money you can do anything, with money you can get anywhere! [7]

[Osso, as a duet, sings ‘yes’ and noises of approval during Mastrosso’s speech]

Together: - [*lifting their weapons*] With money you can do anything, with money you can get anywhere! [8]

Osso: - [*jokey*] And with my shiny knife!

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[7] Nicolay V. Gogol’, *Le Anime Morte* (Dead Souls) trans. Nicoletta Marcialis, eng trans. by the author (Roma: Gruppo Editoriale L’Espresso, 2004), 270-71.

[8] Ibid., 271.

Together: - [*laugh*] Ah! Ah! Ah! Ah!... [*They both walk out from the door they came in from*] How shiny… How sparkly…

Attacca

SCENE 3 - *Who is to blame? 1*

As Osso and Mastrosso walk out Common Persons (choir) led by Infiltrator 1 and 2 burst in from the other door, from where they left before. They are very agitated and invade the whole performance space (even the audience space).
They all hold one or two toy-balls: this time the toy-balls have to look and be treated as weapons, and the Common Persons, during the entire scene, have to throw them around the performance space. It is important that the ball-throwing is adequate to the venue, and the audience has not to be made the target of the throwing. Leaving the performance and audience space full of toy-balls is good.

Common Persons: - [*Sung, with energy and nervousness*] Where is he? Where is he?
Look over there!
Look over here!

Spare voices shout: Creep! ... Freak! ... Scumbag! ... Monster! [9]

Common Persons: Where is he? Where is he?
He may have come here! [*pointing at a door*]
He may have gone there! [*pointing at the other door*]
He may have gone there! [*same pointing…*]
He may have come here!

[*to an audience member*] Have you seen him?
[*to another audience member*] Did he come here?
Has anyone seen him?

Oh! Where is he?
Let's search over there! [*pointing at a door*]
No! Let's search over here! [*pointing at the other door*]
Let's search over there! [*same pointing…*]
No! Let's search over here!

They burst out from the door where Osso left, while echoing the words 'Where is he?'

Attacca

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[9] Unrelated words extrapolated from various tabloids and gossip magazines.

SCENE 4 - *Carcagnosso: sense of dream*

Carcagnosso slowly comes in from another door holding a box full of objects and tools (or similar) which he would need to build a bomb (or similar mass-destruction weapon). Similarly to Osso and Mastrosso, he has to wear mafioso-like clothes and have heavy dark-coloured make up on his face. He acts with creepy and dodgy manners. While reaching the centre of the performance space he murmurs the following words, them sings:

Carcagnosso: - [*Murmuring*] Boom...it's going to explode...Baam...a big explosion...
...Pfff...with lots of dust...Arrgh...they're going to cry!

- [*Sung*. *Pulling out the content of his box and showing it to the audience*]
The dreamer delves in vain between his old dreams, as between the
ashes, searching from a little spark. For rising again what before was so dear,
what was blazing the blood, what was ripping the tears from the eyes. [10]

[*pause, music only...*
Carcagnosso pulls more objects/weapons out of his box.
Among these there is a book, The Sorrows of Young Werther. He sceptically browse the content of the book, wonders a bit around, then reads the following passage from the book:]

- I do not shudder to seize the cold and horrendous goblet, from which I shall drink the delirium of death!
Your hand presents it to me, and I do not tremble.
This is how all the wishes and hopes of my existence are fulfilled! [11]

[*Carcagnosso stops the reading, and annoyed throws the book away, on the floor, and kicks it. Then says:*]

- "The Sorrows of Young Werther"...bah! I forgot I still had such crap in my box!

[*Then goes back to the box and his original engagements, and sings:*]

Where are my dreams? Where are their dreams?
[looking at the audience] Where are your dreams? [12]
There is a virtue to defend, there is a honour to protect. There are dreams to bring to life!

Attacca

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[10] Fëdor Dostoevskij, *Le notti bianche* (White Nights) 3rd ed., trans. Vittoria de Gavardo, eng. trans. by the author (Torino: Einaudi, 1991), 32.

[11] Johann Wolfgang von Goethe, *I Dolori del Giovane Werther* (The Sorrows of Young Werther), trans. Giuseppe Antonio Borgese, eng. trans. by the author (Milano: Arnoldo Mondadori Spa, 1989), 136.

[12] Fëdor Dostoevskij, *Le notti bianche* (White Nights) 3rd ed., trans. Vittoria de Gavardo, eng. trans. by the author (Torino: Einaudi, 1991), 32.

SCENE 5 - *Who is to blame? 2*

While ending his sentence Carcagnosso hears from a distance noises of shouting people about to arrive. They are the Common Persons from off stage. Carcagnosso quickly puts his stuff back into the box and runs away from the door he came in. The Common Persons then enter.
They are very agitated like before and all have a toy-ball in their hands: during this scene the Common Persons have to throw some toy-balls around, again without making the audience the target of the throwing. Leaving more balls around the performance and audience space is good.

One Common Persons: [*From off stage, before entering*]
[*Almost shout*]
- Let's get the freak! [13] He may have gone there!

Carcagnosso runs away. Common Persons burst in.

All Common Persons: [*Singing while bursting in*]
Where is he? Where is he?
Look over there!
Look over here!

Spare voices shout: Creep! ... Freak! ... Scumbag! ... Monster! [14]

All Women of Common Persons:
[*Singing*]
- Where is he? Where is he?
He may have come here! [*pointing at a door*]
He may have gone there! [*pointing at the other door*]
He may have gone there! [*same pointing…*]
He may have come here!

Let's search over there! [*pointing at a door*]
No! Let's search over here! [*pointing at the other door*]
Let's search over there! [*same pointing…*]
No! Let's search over here!

All Men of Common Persons:
[Sung. *Go among the audience, take some Toy-balls placed in the containers and distribute few of them to the audience.*]

- [*Ostending the toy-balls*] These are our weapons!
These are our weapons!
We'll find him! We'll get him!
We'll find him! We'll get him!

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[13] Words paraphrased from various tabloids and gossip magazines.

[14] Unrelated words extrapolated from various tabloids and gossip magazines.

All Women of Common Persons:

[*Singing*]
Have you seen him? Did he come here?
Have you seen him? Did he come here?

[*to Infiltrator 3!*] Have you seen him? Have you seen him?

[*Pause. All Common Persons stare at Infiltrator 3, who sits among the audience.*]

Infiltrator 3: [*Spoken, confused*]
- Well, yes... I think... I think he went in that way... [*pointing at a door*]

[*Pause. All Common Persons stare at the door Infiltrator 3 indicated.*]

All Common Persons and Infiltrator 3:
- Where is he? Where is he?
Let's search over there! [*pointing at a door*]
We'll find him! We'll get him!

All Common Persons and Infiltrator 3, who joins them, burst out from the door Infiltrator 3 indicated.

Attacca

SCENE 6 - *Fable: still not understood*

Common Persons left. There is no one on the stage.
The Narrator walks in from another door holding several toy-balls (and/or a bag containing them). Her overall action, during this scene, is to read and walk across the stage with an increasingly stressed and frustrated attitude. She reads the following (a portion of the previous text) as if she is still trying to understand its meaning and looking for it secret message. However, her attempts, during this scene, are unsuccessful and by the end of the scene she is totally frustrated, almost desperate, for not managing to understand the sense of her story.
While reading she throws away all her toy-balls: these, like in Scene One, have to handled as if they were ideas, attempts, she throws away; the toy-balls have to be thrown in acts of liberation. This time she must leave the balls to the audience and not take them back (leaving them on the performance space is good).
Similarly to Scene One she is joined on stage by the clarinettist, who has to perform physical gestures reflecting both the musical gestures and the Narrator's mood.

Narrator: ……
And she replied: - I come with you because it is you.
[Throws some toy-balls]
And I told her: - Promise me, Teresa.
[Throws some toy-balls]
And she said: - Teresa?

[Throws some toy-balls]
- Yes, sure - I said.
[Throws some toy-balls]
Instead: - But I am Bianchina - she said.
[Throws some toy-balls]
It was true. She was Bianchina, not Teresa. [15]
[Throws some toy-balls]

The Narrator, almost desperate, leaves from the opposite door she came in from.

______________________________*Attacca*

SCENE 7 - *Osso and Mastrosso: belonging and model of virtue*

Osso walk in from another door while singing:

Osso: - [*Caressing his knife*] How shiny… How sparkly…
I'm so glad I'll do it, I'm so glad I'll do it...

Then Mastrosso enters, disturbing Osso's singing:

Mastrosso: - [*To Osso, with upset manners*] You have been ruined by idleness!
And from idleness you must escape.
How can we live in the world without a sense of belonging (that supports us) [16]
Osso: - [*To Mastrosso*] The model of virtue did not have the role of protagonist. We can also say why. Because it finally is time to treat the poor model of virtue to some rest. Because the expression "model of virtue" bounces from mouth to mouth [*with emphasis*] with no sense!
Mastrosso: - [*To the audience*] Because appealing to the model of virtue is hypocritical!
Together: - [*To the audience*] Because no-one has respect for the model of virtue!

Together: - Well, it's time to look for someone to blame! [17]

Mastrosso: - For a creep! magazines
Osso: - For a freak!
Mastrosso: - For a crook!
Osso: - For a weirdo!
Mastrosso: - For a scumbag!

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[15] Italo Calvino, 'Invece era un'altra' in *Italo Calvino Romanzi e Racconti, Vol.3*. ed. dir. Claudio Milanini, ed. Mario Barenghi and Bruno Falcetto. trans. by the author (Milano: Palomar Srl and Arnoldo Mondadori Editore: 2004), 772.

[16] Nicolay V. Gogol', *Le Anime Morte* (Dead Souls) trans. Nicoletta Marcialis, eng trans. by the author (Roma: Gruppo Editoriale L'Espresso, 2004), 422-23.

[17] Nicolay V. Gogol', *Le Anime Morte* (Dead Souls) trans. Nicoletta Marcialis, eng trans. by the author (Roma: Gruppo Editoriale L'Espresso, 2004), 268.

Osso: - For a monster! [18]

Osso and Mastrosso leave through the door they came in from while cheerily singing:

Together: How can we live in the world without a sense of belonging (that supports us)? [19]
For a creep! for a freak! for a crook! for a weirdo! for a scumbag! for a monster! [20]

Attacca

SCENE 8 - *Who is to blame? 3*

Once Osso and Mastrosso have left, Common Persons enter the performance space. Again, they are very agitated and all carry a few toy-balls. They initially look for someone to blame as earlier, but eventually end up arguing and insulting each other. During this scene the Common Persons have to throw some toy-balls to each other. The target of the throwing, again, must not be the audience. Leaving more balls around the performance and audience space is good.
(The following sung lyrics and dialogues happen simultaneously)

All Common Persons: [*Singing while entering*]
Where is he? Where is he?
Look over there! Look over here!
Where is he? Where is he?
Look over there! Look over here!
Where is he? Where is he?
He may gone there! He may have come here!
Where is he? Where is he?
Look over there! Look over here!
[*Divided into two groups*]
He must have gone there! No, he must have gone there!
Look over there! No, you look over here!

2 Sopranos: [*Spoken, arguing*]
1. I told you to look over there.
2. I don't want to look over there.
1. You're silly and selfish, don't you understand he may have gone there?
2. I don't think he went there, he must have gone that way, you fool!
1. How dare you call me fool?!

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[18] Unrelated words extrapolated and paraphrased from various tabloids and gossip magazines.

[19] Nicolay V. Gogol', *Le Anime Morte* (Dead Souls) trans. Nicoletta Marcialis, eng trans. by the author (Roma: Gruppo Editoriale L'Espresso, 2004), 423.

[20] Unrelated words extrapolated and paraphrased from various tabloids and gossip magazines.

2. You just called me silly and selfish!
1. That was because you didn’t look over there...
2. And I called you fool because I think he must have gone that way...
1. We will never find who is to blame if you insult us!
2. I didn’t insult you! If we haven’t found him yet it’s because of your manners!
1. What do you mean my manners?!
2. What do I mean? I mean that you always want to teach us how and what to do, but you don’t know anything! Yours is simply arrogance!
1. Oh! I have never been treated in this way, you are a cow!
2. Well, if I am a cow, then you are a pig!
1. Don’t you understand that we will never find who is to blame if you keep insulting!
2. If you don’t want to be insulted, watch out what you’re saying!
1. What do you mean what I’m saying?!
2. What do I mean? I mean that you always want to teach us how and what to do, but you don’t know anything! You are an arrogant idiot!
1. You’re a cow with no brain! I will find him first!
2. No, I will find him first, you selfish pig!
[throw the toy-balls to each other, and keep insulting each other until the end of the scene]
1 and 2. Silly, selfish, fool, arrogant, idiot! [21]

All other Common Persons slowly join the arguments adding their insults.

2 Tenors: [*Spoken, arguing*]
1. If you keep obstructing my way I won’t be able to find him!
2. I am not obstructing your way, I am leading the group, idiot!
1. We don’t need you leading the group, you’re simply useless on this task, dump!
2. You are really exaggerating now! I have as much right as you to find who is to blame, and I’m going to do it with or without your permission!
1. I don’t care if you want to look for who’s to blame, just don’t do it here.
2. I am not taking orders from a rude moron like you!
1. What a dump! We’ll never find him with your slow and childish attitude!
2. We’ll never find him with your rude and arrogant manners!
1. Don’t you understand we don’t need you leading the group! You’re a dump!
2. Without me you won’t be able to find anything, idiot!
[throw the toy-balls to each other, and keep insulting each other until the end of the scene]
1 and 2. Idiot, dump, rude, moron, childish, arrogant! [22]

2 Altos: [*Spoken, arguing*]
1. What are you doing? You should look over there?
2. Mind your business! I look wherever I want.
1. Hey, who do you think you are? I am showing you the right way...
2. I decide myself what the right way is, without my skills you won’t find anything!

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[21] Unrelated words extrapolated from various tabloids and gossip magazines.

[22] Ibid.

1. I don’t need your skills! I will find who is to blame on my own, I will catch him with my hand!
2. You better stay away, stupid idiot, I will find him first!
1. No, you will not, you retarded animal! You have no reason to find him first, shame on you!
2. Oh yes, I have as many as you! You filthy idiot.

[throw the toy-balls to each other, and keep insulting each other until the end of the scene]

1 and 2. Stupid, idiot, retarded, animal, filthy! [23]

All Common Persons throw the toy-balls to and insult each other until the end of the scene:

- Selfish, fool, arrogant, idiot, cow, pig, dump, rude, moron, stupid, retarded, animal! [24]

Then they all leave.

Attacca

SCENE 9 - *Carcagnosso: self-moral*

Carcagnsso slowly comes in, like before, with his box full of objects and tools. He still acts with creepy and dodgy manners. He reaches the centre of the performance space he sings:

Carcagnosso: - [*Pulling out and showing to the audience the content of his box*] Boom...it’s going to explode... Baam...a big explosion... Pfff...with lots of dust... Arrgh...they’re going to cry!

[*To the audience*] Someone, maybe, wishes to complete his definition of myself. That I were not an ideal person, full of virtues, is evident.
So what? Would I be to blame? Why to blame, I say... Why are you so severe with your neighbour?
People to blame do not exist anymore between us…yes and no, maybe two or three, and even those already begin talking about virtue.
Wise is he who doesn’t loathe anyone, but peering with a penetrating eye can discover his deep reasons.

[*as a fairy tale’s moral*] For mankind, everything transforms very fast: you don’t have time to toss and turn that a disgusting warm has already grown inside you! [25]

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[23] Ibid.

[24] Ibid.

[25] Nicolay V. Gogol’, *Le Anime Morte* (Dead Souls) trans. Nicoletta Marcialis, eng trans. by the author (Roma: Gruppo Editoriale L’Espresso, 2004), 292.
The words “Would I be to blame? Why to blame, I say...” and “People to blame” have been slightly paraphrased.

Suddenly Infiltrators 1, 2 and 3 burst in (announced by Infiltrator 3 off-stage exclamation). They loudly sings the following and Carcagnosso looks confused and scared.

Infiltrator 3: - [*from off-stage while bursting in*] I think I saw him running in that way! Let's get that freak!
Infiltrators 1 and 2: - [*while bursting in*] Where is he? Where is he?
Let'e get that scumbag! Let's get that monster!

All 3 Infiltrators: [*pointing at different places/exits*]
Look over there!
No! Let's search over here!
Look over there!
No! Let's search over there!

[*to an audience member*] – Have you seen him?
[*to another audience member*] – Did he come here?

All 3 Infiltrators: [*to Carcagnosso*] Have you seem him?
Carcagnosso: Who? [*confused and scared*]
All 3 Infiltrators: [*to Carcagnosso*] That creep we should blame!
Carcagnosso: Who?
All 3 Infiltrators: [*to Carcagnosso*] That monster we must blame! [26]
[*pause*]
Carcagnosso: [*pandering to the Infiltrators*] Yes…I think he went that way…
[*pointing at the door opposite from where the Infiltrators came in*]

All 3 Infiltrators follow Carcagnosso's suggestion and rapidly go off-stage. Carcagnosso, after having put his stuff back into his box, also walks out, but from another door. While leaving he happily sings:

Carcagnosso: Boom...it's going to explode...Baam...a big explosion...
...Pfff...with lots of dust...Arrgh...they're going to cry!

Attacca

SCENE 10 - *Fable: it is now clear!*

The Narrator enters the stage with an expression of success. She looks like someone who has finally found a solution to her concerns.
The clarinettist, again, joins her on stage and performs physical gestures that enhance the meaning of the Narrators' lines and acting.
The Narrator, with confident and serious manners, reads to the audience the same story. However, this time she has to perform as if she wants to explain its real meaning and secret message. There

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[26] Words extrapolated and paraphrased from various tabloids and gossip magazines.

are many toy-balls left on the performance space's floor from the previous scenes: the Narrator has to interact with them through gestures of ostention. She has to handle them as if they were thoughts, people and ideas: the toy-balls have to be referred to as the characters of the story she reads (Ferruccio, Teresa, etc.) and the ostention of different toy-balls has to show their interchangeability. At the same time, through her interaction with the toy-balls, the Narrator has to implicitly evoke the other characters of the opera, who, like Ferruccio, Teresa, etc. can be exchanged.

Narrator: What was annoying me was thinking that she was coming with me just as she could have gone with someone else, for example with Ferruccio. While we were on the grass I told her.
- Listen, do you come with me because it is me or as you come with me you could go with someone else, for example with Ferruccio?
And she replied: - I come with you because it is you.
And I told her: - Promise me, Teresa.
And she said: - Teresa?
- Yes, sure - I said.
Instead: - But I am Bianchina – she said.
It was true. She was Bianchina, not Teresa.
And Teresa? - I asked. - I don't know - she said. - I think I saw her going with someone else, for example with Ferruccio.
I was annoyed. Then I thought about it.
- Ferruccio? - I asked. - Yes, sure - she said.
Then I remembered: - But I am Ferruccio.
It was true. I was Ferruccio, not Michele.
- We always mistake - she said.
- It is true - I said - we always happen to mistake each other. But now it is fine.
- Yes - she said - [*with some emphasis*] it makes no difference.
And we stayed on the grass until night. [27]

End of PART I

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[27] Italo Calvino, 'Invece era un'altra' in *Italo Calvino Romanzi e Racconti, Vol.3*. ed. dir. Claudio Milanini, ed. Mario Barenghi and Bruno Falcetto. trans. by the author (Milano: Palomar Srl and Arnoldo Mondadori Editore: 2004), 772.

PART II

SCENE 11 - *The Jokers: each tale chases another tale*

The score of this scene consists of a graphic score that equally embodies the music, the lyrics and the theatricality of the scene. Such a graphic score is designed to visually and musico-theatrically represent the Jokers' lyrics: each musical fragment, connected to other musical fragments, visually represents the words 'each tale chases another tale'.

Therefore, it is vital that the director (and designer, scenographer and other visual collaborators) makes the score part of the performance space. It can for instance be projected, or it can be an enormous paper covering the whole floor on which the singers and musicians perform.

The Jokers and the musicians involved in this scene have to perform in such a way to physically imitate the score: if for example the score is printed on a paper covering the entire floor, the performers could walk on it and perform the musical-textural fragments on which they walk onto. Any directorial idea is welcome, as long as the score is treated as an integral visual element of the drama, not simply as the performers' score.

The Three Jokers, once in the performance space, sing the following and move according to the graphic score. The musicians, like the clarinettist in the Narrator's scenes, have to leave the orchestra and join the singers/actors, and their musical gestures have to be reflected in their physical gestures.

Three Jokers: - [*Sung*] Each tale chases another tale, and while a diner advances his strip
another from the furthest extreme advances in the opposite direction.
Each tale chases another tale, each tale chases... [28] [*repeat ad lib.*]

After having performed the graphic score, the Jokers leave the stage and the musicians go back to the orchestra.

Attacca

SCENE 12 - *Osso, Mastrosso and Carcagnosso: the men and their conscience*

Osso, Mastrosso and Carcagnosso, still carrying their respective weapons, slowly walk on the stage toward three separate tables (or similar) placed in separate locations of the performance area. The three characters do not have to interact with each other: they happen to share the same performance area, but have to appear dramaturgically separate in time and place.

On each table there is a basin containing some water. Lights and other stage devices have to suggest an atmosphere of personal, inner catharsis.

While on their way to their respective tables they simultaneously sing the following passages. Their acting has to be increasingly dramatic until they reach the point in which they throw water on their faces (this point has to recall their personal, inner catharsis).

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[28] Italo Calvino, *Il castello dei destini incrociati* (The castle of crossed destinies) trans. by the author (Milano: Oscar Mondadori, 1994), 41.

The characters, during the whole scene, have to seem dominated by memories: their lines, melismas and acting have to implicitly be addressed to their memories, and their words have to appear as considerations and conclusions generated from such memories.

Osso: [*Contemplating his knife, and acting with increasing drama*]
How shiny… How sparkly… How shiny… How sparkly… [*repeat*]
Carcagnosso: [*Contemplating his box of weapons, and acting with increasing drama*]
Boom...it's going to explode... Baam...a big explosion... Pfff...with lots of dust... Arrgh ... they're going to cry! [*repeat*]

Mastrosso: [*Contemplating his gun, and acting with increasing drama*]
With money you can do anything, with money you can get anywhere! [29]
[*repeat*]

Once they reach their respective tables the three characters simultaneously sing/speak with a cathartic attitude:

Mastrosso: The previous world has passed together with the words that were images of it, that betrayed it through images. This is not representable anymore, and the words must express its unrepresentability, until transforming into voices, fragments of voices, sounds more that voices, gestures more that sounds. Naked body of those unnamable things, ripped out from any discourse. [30]

Carcagnosso: If men and women begun to live their dreams, every ghost would become a person which one would begin a story of pursuits with, of pretences, of misunderstandings, of oppressions, and the carousel of fantasies would stop. [31]

Osso: Every description shows the truth and shows that it is itself a depiction, and not the truth. So as the lion and the snake are at the same time figure of the Christ and the demon. It's that the justice of the interpretation cannot even be fixed by the fathers' auctoritas, and I burn in the doubt. [32]

Mastrosso: All the imaginable can be dreamt but even the most unexpected dream is a puzzle that hides a wish or a fear. And representations, like dreams, are built of wishes and fears, even if the thread of their discourse is secret, and their rules absurd, and every thing hides another. [33]

Carcagnosso: The unicorns exist in these representations, which if they don't speak about the real being they speak of the possible being. The unicorn of the representations is like a track. If there is a track there must be something of which it is track. Of course. Not always a track has the same shape of the body that impressed it. Sometimes it reproduces the impression that a body left in our mind, it's track of an idea. The idea is sign of thing, and the image is sign of the idea. A sign of a sign. [34]

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[29] Nicolay V. Gogol', *Le Anime Morte* (Dead Souls), trans. Nicoletta Marcialis, eng trans. by the author (Roma: Gruppo Editoriale L'Espresso, 2004), 271.

[30] Massimo Cacciari, *Hamletica,* trans. by the author (Milano: Adelphi Edizione, 2009), 76.

[31] Italo Calvino, *Le città invisibili* trans. by the author (Milano: Oscar Mondadori, 2012), 50.

[32] Umberto Eco, *Il nome della rosa*, 63rd ed. trans. by the author (Milano: Bompiani, 2012), 251-52.

[33] Italo Calvino, *Le città invisibili* trans. by the author (Milano: Oscar Mondadori, 2012), 42.

[34] Umberto Eco, *Il nome della rosa*, 63rd ed. trans. by the author (Milano: Bompiani, 2012), 319.

Osso: Listening and seeing means freeing from every intention, it means being ready to grasp a voice that let itself be heard when one least expects it, a voice that one doesn't know where it comes from, from somewhere beyond the representation, beyond the author: the voice of the non-said, of that that the world hasn't yet said of itself and hasn't yet the words to say. [35]

Mastrosso: Words were in principle near God and our task were to repeat day by day, humbly, the solely unmodifiable event of which the true truth can be asserted. But now we see as through a mirror, in a vague way, and the truth, before than face to face, manifests in the error of the world, so that we have to interpret its signs. [36]

Carcagnosso: As stuttering orators, sad humorists, bald hairdressers exist, so honest politicians could well exist. [37]

Osso, Mastrosso and Carcagnosso simultaneously take some water from their respective basin and repeatedly throw it on their own faces letting their make up melt. They must not wash the make up away, but spread it over their faces in order to create monstrous facial expressions. This passage has to be performed somehow slowly and with contemplation.
From here to the end of the scene Osso, Mastrosso and Carcagnosso have to appear fully overtaken by memories, as if they were only now comprehending the meaning of the words they previously said.
[If during the first half of the piece Osso, Mastrosso and Carcagnosso were depicted as grotesque, Totò-like characters, now they have to look dramatic and serious. This scene has to present their bivalent personality, which has to appear ambiguous: they have to appear neither good nor bad, neither right nor wrong; the audience must not be able to form an opinion about them.]

Attacca

SCENE 13 - *The Jokers: a finite number of elements multiplies by billions of billions*

The Three Jokers come back to the performance space. They overlap and somehow interrupt the previous scene. They do not interact with Osso, Mastrosso and Carcagnosso, but their presence and lyrics have to appear as a detached comment to the mafiosos' previous scene.
Similarly to Scene 11, this scene is composed in the form of a graphic score, and equally to Scene 11 the graphic score has to feature as an integral visual element of the drama and action (it can be projected, printed on the floor, etc.).
The musicians involved in this scene have to leave the orchestra and join the Three Jokers on the stage.

Three Jokers: - [*Sung*] The world does not exist, there is not a whole given all at once: there is a finite number of elements whose combinations multiply by billions of billions, and only a few of these find a shape and a sense and stand out in the middle of this senseless and shapeless dust.

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[35] Italo Calvino, *Se una notte d'inverno un viaggiatore* (If on a winter's night a traveler), trans. by the author (Milano: Oscar Opere di Italo Calvino, 1994), 239.

[36] Umberto Eco, *Il nome della rosa*, 63rd ed. trans. by the author (Milano: Bompiani, 2012), 19.

[37] Dario Fo and Giuseppina Manin. *Un clown vi seppellirà.* trans. by the author (Parma: Ugo Guanda Editore, 2013), 8.

> [There is a finite number of elements whose combinations multiply by billions of billions] [38] [*repeat ad lib.*]

After having performed the graphic score, the Jokers leave the stage and the musicians go back to the orchestra. Simultaneously, also Osso, Mastrosso and Carcagnosso leave.

Attacca

SCENE 14 - *Who is to blame? 4*

The Common Persons enter the performance space equipped with several newspapers and toy-balls. They are divided into three Groups. Each of the three Groups gathers around an Infiltrator, as listening for news and/or announcements. The scene has to suggest a grotesque yet worry atmosphere.

The lines the Common Persons read are taken from real newspapers: although they refer to real events there must not be any explicit reference to such events.

GROUP 1:

One member of Group 1:
- [*Reading from the newspaper. With astonishment*] Today the Head of Police publicly declared that the armed forces may have possibly identified the offender.

The rest of Group 1:
- [*With astonishment*] OH!

Same member of Group 1:
- [*Reading from the newspaper.*] A picture that cannot give anything else than an image of deep instability, of a country searching for a turning point, but with a political class totally incapable of imprinting it. [39]

The rest of Group 1:
- [*With astonishment*] OH!

Same member of Group 1:
- [*simile*] Er Batman jailed for embezzlement: he unlawfully took one point three million. The judge says that he could escape and block the investigations. Public subsidy were considered as his own wallet. [40]

The rest of Group 1:
- [*simile*] OH!

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[38] Italo Calvino, *Il castello dei destini incrociati* (The castle of crossed destinies) trans. by the author (Milano: Oscar Mondadori, 1994), 91.

[39] Sara Nicoli, ‘Il ritorno di Berlusconi e l’instabilità politica. Il dopo Monti spaventa i mercati’ in *Il Fatto Quotidiano Online*, trans. by the author <http://www.ilfattoquotidiano.it/2012/07/13/ritorno-di-berlusconi-e-linstabilita-politica-dopo-monti-spaventa-mercati/292881/> (accessed 22 April 2013).

[40] Laura Bogliolo, ‘Scandalo fondi Pdl, arrestato Franco Fiorito «In cella gente migliore che in Pdl»’ in *Il Messaggero*, trans. by the author <http://www.ilmessaggero.it/roma/campidoglio/arrestato_franco_fiorito_scandalo_fondi_pdl_regione_lazio_peculato/notizie/222890.shtml> (accessed 23 April 2013).

Same member of Group 1:

- [*simile*] While the city was quieter last night, after thousands of police offices were sent on to the streets, conspiracy was spreading.

The rest of Group 1:

- [*simile*] OH!

Same member of Group 1:

- The government has already spent three billions. And a substantial part of these money have been wasted. The wasting-scandals of the earth-quake has begun on the day of the solemn funerals. Three-hundred-and-nine were the deaths that the crowd cried, but four-hundred-and-seventy-one were instead the coffins bought with public money. An extra hundred-and-sixty-two bier. [41]

The rest of Group 1:

- OH!

Same member of Group 1:

-Yesterday morning the former region's head was arrested: he's accused of embezzlement for illegal appropriation. The provision also mentions his obsession for video-pokers, with which he would have lost hundred-thousand of public money. [42]

The rest of Group 1:

- OH! OH! OH!

GROUP 2:

One member of Group 2:

- [[*Reading from the newspaper. With astonishment*] And now they are looking for a pen-drive containing secret documents about the investigation on the State-Mafia negotiation. The judge had stored it in a safe place, ma someone last thursday stole it. It contained the depositions on the dialogue between Cosa Nostra and the institutions. It has disappeared into thin air. [43]

The rest of Group 2:

-[*With astonishment*] OH!

Same member of Group 2:

- [*simile*] The magistrature is looking into a two billions bribe payed in occasion of the operation that started the crisis of the bank. [44]

The rest of Group 2:

- [*simile*] OH!

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[41] Giuseppe Caporale, 'L'Aquila, dopo la tragedia lo spreco. Milioni di euro inghiottiti nell'emergenza' in *La repubblica Inchieste*, trans. by the author <http://inchieste.repubblica.it/it/repubblica/rep-it/2012/04/05/news/l_aquila_terremoto-32812845/> (accessed 23 April 2013).

[42] Giovanna Sfregasso, 'Altro scandalo nel Lazio: l'ex consigliere dell'IDV Vincenzo Maruccio, arrestato per aver distratto 1 milione di euro dalle casse del partito' in *Il Corriere Laziale*, trans. by the author <http://ilcorrierelaziale.it/tags/news/altro-scandalo-nel-lazio-lex-consigliere-dellidv-vincenzo-maruccio-arrestato-aver-distratt> (accessed 23 April 2013).

[43] Giuseppe Lo Bianco e Sandra Rizza, 'Trattativa Stato-Mafia, furto di verbali nella casa del magistrato' in *Il Fatto Quotidiano*, trans. by the author <http://www.ilfattoquotidiano.it/2013/07/01/trattativa-stato-mafia-furto-di-verbali-nella-casa-del-magistrato/643344/> (accessed 20 August 2013).

[44] Davide Maria de Luca, 'Tutti i guai del Monte dei Paschi' in *Il Post*, trans. by the author < http://www.ilpost.it/2013/01/26/tutti-i-guai-del-monte-dei-paschi/> (accessed 23 April 2013).

Same member of Group 2:

-Moreover there has been a tremendous stress to find someone to blame. That was the ideal character to achieve their theory. Has been described as a horrible monster.

The rest of Group 2:

- [*simile*] OH!

Same member of Group 2:

- [V*ery seriously*] A bomb has been placed in the Court's parking space. Together with a photo of the magistrate. Then have left undisturbed, as nothing happened, in the most controlled building of the city. [45]

The rest of Group 2:

- OH!

Same member of Group 2:

-The five day promised to clean Naples up are ending and the city is submerged under two-thousand tons of garbage. [46]

The rest of Group 2:

- OH!

One member of Group 2:

-The president had no hesitation to say: creep! freak! weirdo and monster! [47]

The rest of Group 2:

- OH! OH! OH!

GROUP 3:

One member of Group 3:

- [V*ery seriously*] From the bunga bunga to the spread, from the Pimp to the Professor, from the Olgettine dressed as nurses and Ruby niece of Mubarak to the bankers dressed like technicians. A turnaround that more cannot be. [48]

The rest of Group 3:

- OH!

One member of Group 3:

-Sad burlesque competitions: politics has fun wasting time while everything crumbles. [49]

The rest of Group 3:

- OH!

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[45] Giuseppe Baldessarro, 'Reggio Calabria, ordigno a palazzo di Giustizia' in *La Repubblica.it*, trans. by the author <http://www.repubblica.it/cronaca/2011/10/04/news/reggio_calabria_ordigno_a_palazzo_di_giustizia-22699986/> (accessed 23 April 2013).

[46] Vito Laudadio, "La macchina della munnezza", De Magistris non ci sta e urla al sabotaggio' in *Il Fatto Quotidiano*, trans. by the author <http://www.ilfattoquotidiano.it/2011/06/21/la-macchina-della-munnezza-de-magistris-non-ci-sta-e-urla-al-sabotaggio/121405/> (accessed 20 August 2013).

[47] Words extrapolated from various tabloids and gossip magazines.

[48] Marco Travagio, 'Il meglio e il peggio del 2011 visto dalla redazione del Fatto' in *Il Fatto Quotidiano*, trans. by the author <http://www.ilfattoquotidiano.it/2011/12/31/ilmeglioeilpeggio/180926/> (accessed 23 April 2013).

[49] Antonio Padellaro, 'Tristi gare di burlesque: la politica che si diverte a perdere tempo mentre tutto crolla' in *Il Fatto Quotidiano*, trans. by the author <http://www.ilfattoquotidiano.it/2013/03/10/tristi-gare-di-burlesque-la-politica-che-si-diverte-a-perdere-tempo-mentre-tutto-crolla/525813/> (accessed 20 August 2013).

One member of Group 3:

- The electoral results deliver a situation that places the country in a state of deep institutional instability, for this reason we can only be seriously worried. [50]

The rest of Group 3:

- OH!

One member of Group 3:

- It's certified that the weirdo is in circulation, and has been described by witnesses as a creep!

The rest of Group 3:

- OH! OH! OH!

Common Persons invade the performance space all over, looking with fervour for someone to blame. They have to demonstrate a certain cruelty.
The three Groups break and all Common Persons are distributed in a conventional SATB layout, as before:

All Infiltrators: - [*with fear and anger*] It's time to look for someone to blame! [51]
Common Persons: - [*singing, with fear and anger*] Where is he? Where is he?
Where is the creep!
Where is the freak!
Where is the crook!
Where is the weirdo!
Where is the scumbag!
Where is the monster! [52]

Once Common Persons spread all over the performance space, they initially attempt to find someone to blame (like before), and then, eventually, they all leave.
Throwing toy-balls and leaving them on the performance space is good. (Leaving bits of newspapers around could be an interesting idea).

Attacca

SCENE 15 - *Everyone against everyone*

A police complaints desk (or similar) is brought on stage. It has to look clear that it is a desk to which individuals file their complains against unknown persons.

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[50] Andrea Priante, 'Appello delle imprese «Un patto per governare o l'economia crolla»' in *Il Corriere della Sera Online*, trans. by the author <http://corrieredelveneto.corriere.it/veneto/notizie/politica/2013/27-febbraio-2013/appello-imprese-un-patto-governare-o-l-economia-crolla-2114236963589.shtml> (accessed 22 April 2013).

[51] Nicolay V. Gogol', *Le Anime Morte* (Dead Souls) trans. Nicoletta Marcialis, eng trans. by the author (Roma: Gruppo Editoriale L'Espresso, 2004), 268.

[52] Unrelated words extrapolated and paraphrased from various tabloids and gossip magazines.

All Common Persons (including the Infiltrators) go to this desk one by one, or in groups (as indicated below and on the score), to file their complaints and accusations; Osso, Mastrosso and Carcagnosso join them too.

There is no one at the desk, and when the characters go to file their complaints they have no interlocutor. It is important that they state their accusations and suspicions as if they do have an interlocutor, although they are left unheard. No irony should be made about the fact there is no police staff; it needs to look as if it is normal praxis that there is nobody at a police complaints desk (the director should somehow stress this point).

All the characters performing in this scene must carry (maybe in small bags) numerous toy-balls.

1 Common Person (1 alto): [*To the police complaints desk. As an accusation, and with evident worry*]
-My lord, what is the purpose of this vast organisation? It involves arresting innocent people and preparing a senseless case against them. How will it be possible to avoid the most serious corruption? We must find him! [53]
[*Go away from desk, repeating the same words obsessively*]

1 Common Person (1 tenor): [*To the police complaints desk. As an accusation, and with evident worry*]
-Mister Officer! I bought two shares and have already lost thirty-five euros. The damage they made is this transition where the party becomes the bank and the bank becomes the party. [54] They're scumbags! Monsters!
[*Go away from desk, repeating the same words obsessively*]

Common Persons (all soprano minus 1):
[*To the police complaints desk. As an accusation, and with evident worry*]
-It may not or maybe a no concern. That the fright of his light
in tribalbalbutience hides aback in the doom. [55]
[*Go away from desk, repeating the same words obsessively*]

Osso: [*Holding his knife. Simile to Common Persons: to the police complaints desk. As an accusation, and with evident worry]*
- Police! Police! I lost my 'model of virtue'! A scumbag must have stolen my 'model of virtue'! [56] It's time to look for someone to blame!
[*Go away from desk, repeating the same words obsessively*]

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[53] Franz Kafka, *La Metamorfosi* (The Metamorphosis) trans. Giulio Schiavoni, eng. trans. by the Author (Milano: BUR, 2006), 39.

[54] These lines are by Italian comedian and politician Beppe Grillo and are quoted in the following article: [Unsigned], 'Grillo: "14 mld, come Parmalat e Craxi". Profumo: "Non abbiamo un 'buco' così"' in *RaiNews.it*, trans. by the author <http://www.rainews24.rai.it/it/news.php?newsid=174187> (accessed 20 August 2013).

[55] James Joyce, *Finnegans Wake* (bilingual English-Italian ed. Book II, chapters III-IV). ed. Luigi Schenoni, (Milano: Oscar Mondadori, 2011), 308.

[56] Nicolay V. Gogol', *Le Anime Morte* (Dead Souls) trans. Nicoletta Marcialis, eng trans. by the author (Roma: Gruppo Editoriale L'Espresso, 2004), 268.

Common Persons (all tenors minus 1):

[*To the police complaints desk. As an accusation, and with evident worry*]

-Now the situation is the following: we have no job and cannot find one; we have no benefit that could help us. We have no money, [57] and must find the monster!

[*Go away from desk, repeating the same words obsessively*]

1 Common Person (1 bass): *[Simile all others]*

-"But it's absurd", I said, "Can I phone him?". "Sure" the inspector replied, "but I don't understand what sense it could have". "What sense?" dismayed and grumpy I shouted out. "But who are you? Do you expect a sense and you do the most senseless things!" [58]

[*Go away from desk, repeating the same words obsessively*]

Common Persons (all altos minus 1): *[Simile all others]*

-They steal that growing treasure, and not to make their party giant, but to split it as if they were gangs! Oh my politics, you are so dwarf! [59]

[*Go away from desk, repeating the same words obsessively*]

Mastrosso: [*Holding his gun. Simile to Common Persons*: to *the police complaints desk. As an accusation, and with evident worry*]

- Someone kidnapped my 'sense of belonging'! It was a crook! I cannot live without a 'sense of belonging'! [60]

[*Go away from desk, repeating the same words obsessively*]

1 Common Person (1 soprano): *[Simile all others]*

-Mister Officer! One day, waking up from anxious dreams, I found myself, in my bed, turned into a monstrous vermin! [61] It's certainly that creep's fault!

[*Go away from desk, repeating the same words obsessively*]

Carcagnosso: [*Holding his bomb/box. Simile to Common Persons*: to *the police complaints desk. As an accusation, and with evident worry*]

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[57] Giulio M., 'Soffocati dalle tasse' in *Il Giornale.it*, trans. by the author <http://www.ilgiornale.it/news/soffocati-dalle-tasseleggi-lettere-giornaleascolta-voce-dei.html> (accessed 20 August 2013).

[58] Kafka, Franz. *Il Processo* (The Trial). trans. Giulio Schiavoni, eng. trans. by the author (Milano: BUR, 2006), 12.

[59] Tommaso Cerno, *Inferno: La Commedia del Potere* (Hell: the Power's Comedy), trans. by the author (Milano: RCS Libri, 2013), 15-16.

[60] Nicolay V. Gogol', *Le Anime Morte* (Dead Souls) trans. Nicoletta Marcialis, eng trans. by the author (Roma: Gruppo Editoriale L'Espresso, 2004), 423.

[61] Franz Kafka, *La Metamorfosi* (The Metamorphosis) trans. Giulio Schiavoni, eng. trans. by the author (Milano: BUR, 2006), 51.

- Please help me! Help me! I was about to place my wonderful bomb when a freak came...! Do you understand? I have a virtue to defend, I have dreams to bring to life!
[*Go away from desk, repeating the same words obsessively*]

Common Persons (all basses minus 1):

-It was so that the crowd was lively, protesting in squares and streets, with whom more than gentleman seemed urchin. Oh soul, that see so bitter things! [62]
[*Go away from desk, repeating the same words obsessively*]

[*Silence: pausa rivelatrice*]

Suddenly all characters on stage violently begin to accuse each other - "It's your fault!" -, shouting the following insults. Their accusations are addressed to both themselves and random members of the audience. All characters in the performance space extract their toy-balls from their pockets and bags, and throw them to both each other and the audience members that are being accused.

Infiltrators 4 and 5, who are still sitting among the audience, stand up and respond to the accusations by accusing the singers back and insulting them with the indicated words. At the same time Infiltrators 4 and 5 vehemently exhort the audience to grab the toy-balls from the container placed among the audience and throw them to both the singers and the audience themselves.

A 'toy-ball-throwing war' must start! (All balls that fall on the floor must be taken and thrown back)

From this moment onward it needs to appear as if both the characters and the audience are the same entity: the audience have to somehow naturally become part of the narrative, and the narrative, although being a representation, has to reflect a non-theatrical reality, but a phenomenon of real life.

Everybody against everybody, and agains the audience:

- It's your fault!
- No, it's your fault!
- Creep!
- Freak!
- Crook!
- Weirdo!
- Scumbag!
- Monster! [63]

The Narrator suddenly enters with a megaphone and her book in the middle of the toy-ball-throwing and reads out loudly the following passage. During her declamation all the characters, who ignore her and keep fighting, fall one by one on the floor, as injured by the toy-balls. Once on the floor they remain laying, as injured or almost dying.

Narrator: - [*Reading from the book. As a declamation, with fervour. Act as if you finally discovered on the book a moral that you must communicate to everybody. This reading has to be addressed to both the other characters and the audience: to the*

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[62] Tommaso Cerno, *Inferno: La Commedia del Potere* (Hell: the Power's Comedy), trans. by the author (Milano: RCS Libri, 2013), 19.

[63] Unrelated words extrapolated from various tabloids and gossip magazines.

> *other characters your text has to be read as if it is a solution to their own personal conflicts, and to the audience as key to interpret the previous events.*]
>
> I know that there is no way, nor threat, nor punishment that could extirpate the injustice: too deep are its roots. [64]
>
> Everything will be destined to failure until each one of us will not feel that today he must rebel against injustice. I am addressing those of you who have an idea of what nobleness of thought means. I invite you to fulfil that duty which everywhere waits for mankind. I invite you to better consider this duty, the responsibility of your earthly mission, because we all imagine it to be weak, and only in part... [65]

Once finished reading the Narrator walks among the others who are lying on the floor, as among dead bodies. She has to act as if her words arrived too late.

Attacca

SCENE 16 - *Finale: "and we stayed on the grass till night"*

While the whole cast motionlessly lays on the floor the Narrator remains on stage and stares at the almost dead bodies with a contemplating attitude. In this moment, the first clarinetist, as for Scene 1 and 10, leaves the orchestra and joins the singers on stage. He/she has to physically interact with the scene while playing.

The Three Jokers, meanwhile, return on stage. They also walk between the laying bodies, as if what happened is the confirmation of what they had previously said/sung. The Narrator, however, ignores the presence of the Jokers, as if they were entities that only the audience could see.

After a moment of contemplation, the Narrator leaves the megaphone and sings the following lyrics (the Jokers maybe sit between the motionless laying bodies).

The following passage comes from her initial story, however this time she must not read it, but sing it as if she read it so many times that she now knows it by memory.

Her manner (and those of the other characters that join her) has to be disillusioned and at the same time carefree. This final scene has to appear as if all conflicts, passions, battles, absurdities, troubles, and all previous events, do not really matter. The words 'staying on the grass till night' have to appear as synonyms of two elements: as an attitude of negligence with regards to own and other's conflicts, and as an incapacity to fulfil own actions and wishes (as for instance finding someone to blame, or defending virtues, or understanding the reason and consequences of absurd facts).

(The orchestra is silent for the whole scene, and it has to slowly disappear from the set. This can for instance be done by turning the lights that illuminated the orchestra off).

Narrator: - [*Sung*] We always mistake...

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[64] Nicolay V. Gogol', *Le Anime Morte* (Dead Souls) trans. Nicoletta Marcialis, eng trans. by the author (Roma: Gruppo Editoriale L'Espresso, 2004), 452.

[65] Ibid., 424-25.

Osso, Mastrosso and Carcagnosso stand up from the floor and join the Narrator:

Narrator, Osso, Mastrosso and Carcagnosso:
- [*Sung*] We always mistake...
It is true. We always happen to mistake each other.
But now it is fine.

The Narrator, Osso, Mastrosso and Carcagnosso look at the clarinetist.
The clarinetist, with a disillusioned and carefree smile, says:

Clarinetist: - [*Spoken*] It makes no difference.

The Narrator, Osso, Mastrosso and Carcagnosso sing:

- And we stayed on the grass till night... and we stayed on the grass till night... [*ad libitum*]

The rest of the characters - Common Persons, Infiltrators and the Three Jokers - who are still laying on the floor slowly turn their back towards the floor, in a supine position. Then they all join the Narrator, Osso, Mastrosso and Carcagnosso in their chant:

Everybody:
And we stayed on the grass till night… and we stayed on the grass till night… and we stayed on the grass till night… [66] [*ad libitum*]

End

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February 2011 - September 2014, London

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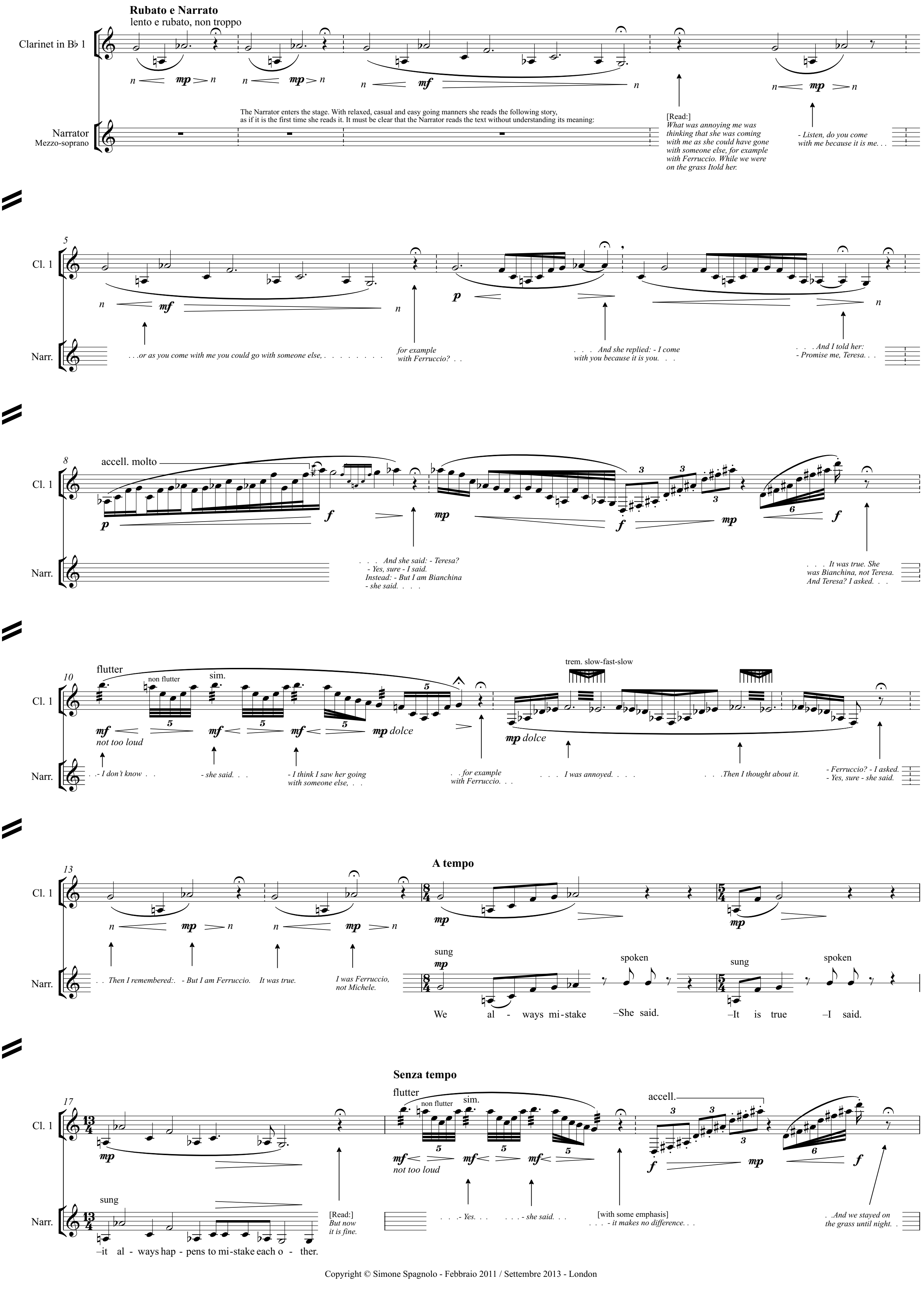
[66] Italo Calvino, 'Invece era un'altra' in *Italo Calvino Romanzi e Racconti, Vol.3*. ed. dir. Claudio Milanini, ed. Mario Barenghi and Bruno Falcetto. trans. by the author (Milano: Palomar Srl and Arnoldo Mondadori Editore: 2004), 772.

It Makes No Difference

Simone Spagnolo

SCENE 1 - *Fable: not understood*

All the Infiltrators sit among the audience, at a reasonable distance from each other; only Infiltrators 1 and 2 sit closer to the performance space. They are all dressed with ordinary clothes: the audience must not know or understand that there are infiltrators among them. Among the audience there are several containers filled with toy-balls (of plastic, or something soft that would not hurt. Ping-pong-size balls would be good). These are placed at a easy reachable distance for the audience. The music starts and the Narrator enters the stage. With relaxed, casual and easy going manners she reads the following story, as if it is the first time she reads it. It must be clear that the Narrator reads the text without understanding its meaning:


Rubato e Narrato
lento e rubato, non troppo
Clarinet in B♭ 1
Narrator
Mezzo-soprano
n mp n
n mf n
The Narrator enters the stage. With relaxed, casual and easy going manners she reads the following story, as if it is the first time she reads it. It must be clear that the Narrator reads the text without understanding its meaning:
[Read:] What was annoying me was thinking that she was coming with me as she could have gone with someone else, for example with Ferruccio. While we were on the grass Itold her.
- Listen, do you come with me because it is me. . .
5
Cl. 1
Narr.
p
. . .or as you come with me you could go with someone else, ...
for example with Ferruccio? . .
. . . And she replied: - I come with you because it is you. . .
. . . And I told her: - Promise me, Teresa. . .
8
accel. molto
f
mp
3
6
. . . And she said: - Teresa? - Yes, sure - I said. Instead: - But I am Bianchina - she said. . . .
. . . It was true. She was Bianchina, not Teresa. And Teresa? I asked. . .
10
flutter
non flutter
sim.
trem. slow-fast-slow
not too loud
mp dolce
. .- I don't know . .
- she said. . .
- I think I saw her going with someone else, . .
. . for example with Ferruccio. . .
. . . I was annoyed. . . .
. . .Then I thought about it.
- Ferruccio? - I asked. - Yes, sure - she said.
13
A tempo
. . Then I remembered:. - But I am Ferruccio. It was true.
I was Ferruccio, not Michele.
sung
spoken
We al - ways mi - stake –She said. –It is true –I said.
17
Senza tempo
accel.
–it al - ways hap - pens to mi - stake each o - ther.
[Read:] But now it is fine.
. . .- Yes. . .
. . . .- she said. . .
[with some emphasis] . . . - it makes no difference. . .
. .And we stayed on the grass until night. .

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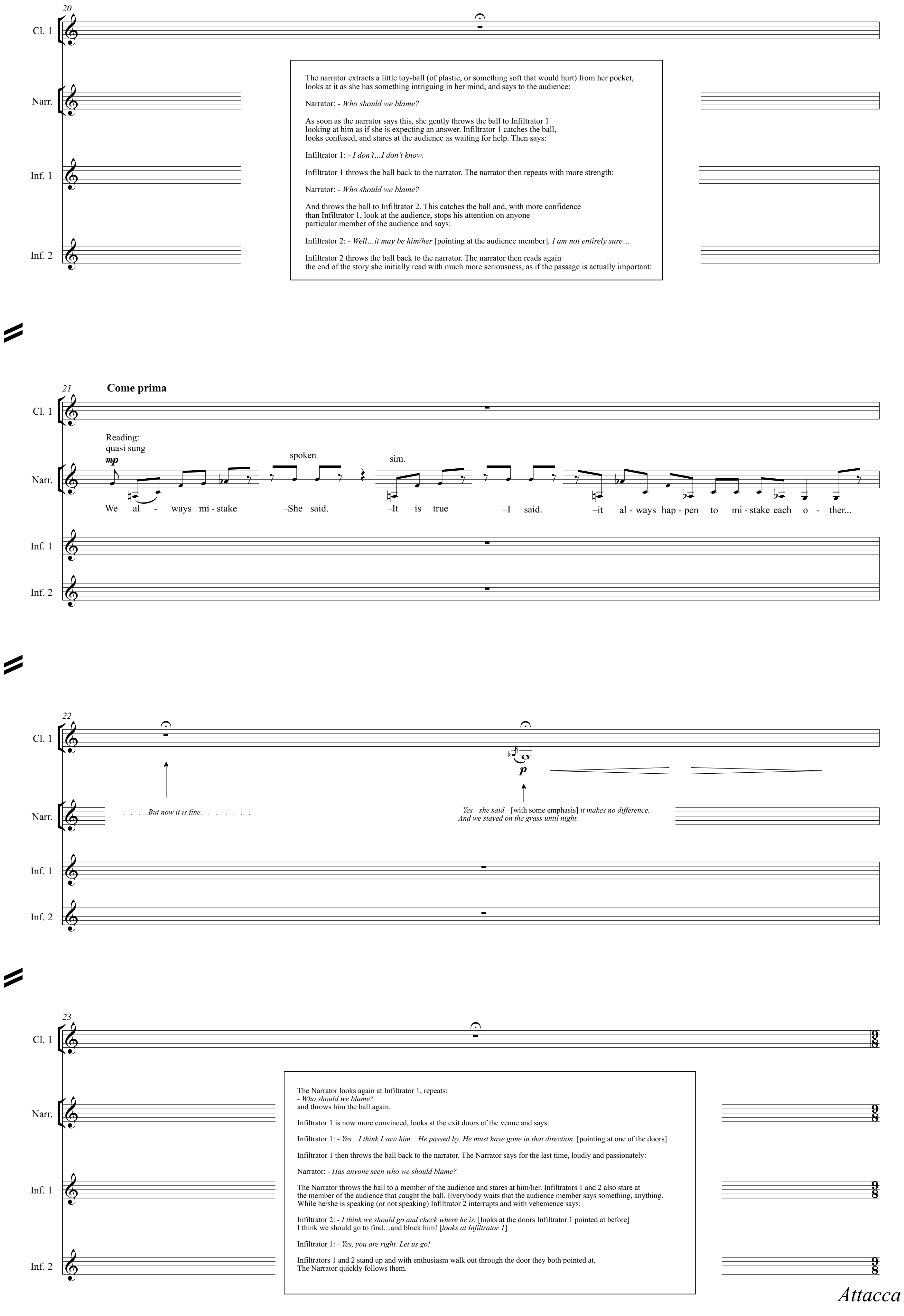

20
Cl. 1
Narr.
Inf. 1
Inf. 2
21
Come prima
Reading:
quasi sung
mp
spoken
sim.
We al - ways mi - stake
–She said.
–It is true
–I said.
–it al - ways hap - pen to mi - stake each o - ther...
22
p
. . . .But now it is fine. . . . . . .
- Yes - she said - [with some emphasis] it makes no difference.
And we stayed on the grass until night.
23
9
8

The narrator extracts a little toy-ball (of plastic, or something soft that would hurt) from her pocket, looks at it as she has something intriguing in her mind, and says to the audience:

Narrator: - *Who should we blame?*

As soon as the narrator says this, she gently throws the ball to Infiltrator 1 looking at him as if she is expecting an answer. Infiltrator 1 catches the ball, looks confused, and stares at the audience as waiting for help. Then says:

Infiltrator 1: - *I don't…I don't know.*

Infiltrator 1 throws the ball back to the narrator. The narrator then repeats with more strength:

Narrator: - *Who should we blame?*

And throws the ball to Infiltrator 2. This catches the ball and, with more confidence than Infiltrator 1, look at the audience, stops his attention on anyone particular member of the audience and says:

Infiltrator 2: - *Well…it may be him/her* [pointing at the audience member]. *I am not entirely sure…*

Infiltrator 2 throws the ball back to the narrator. The narrator then reads again the end of the story she initially read with much more seriousness, as if the passage is actually important:

The Narrator looks again at Infiltrator 1, repeats:
- *Who should we blame?*
and throws him the ball again.

Infiltrator 1 is now more convinced, looks at the exit doors of the venue and says:

Infiltrator 1: - *Yes…I think I saw him... He passed by. He must have gone in that direction.* [pointing at one of the doors]

Infiltrator 1 then throws the ball back to the narrator. The Narrator says for the last time, loudly and passionately:

Narrator: - *Has anyone seen who we should blame?*

The Narrator throws the ball to a member of the audience and stares at him/her. Infiltrators 1 and 2 also stare at the member of the audience that caught the ball. Everybody waits that the audience member says something, anything. While he/she is speaking (or not speaking) Infiltrator 2 interrupts and with vehemence says:

Infiltrator 2: - *I think we should go and check where he is.* [looks at the doors Infiltrator 1 pointed at before]
I think we should go to find…and block him! [*looks at Infiltrator 1*]

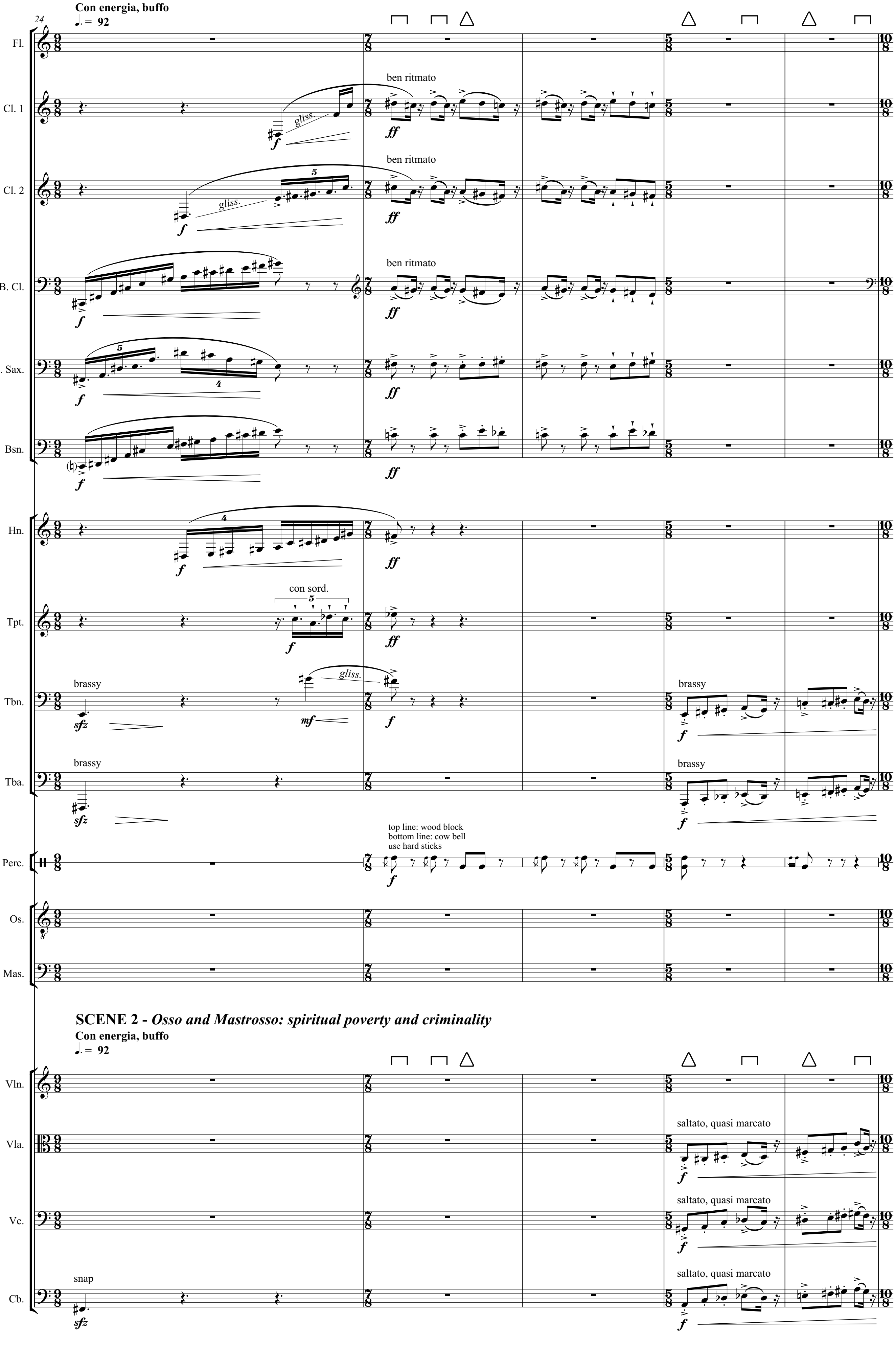
Infiltrator 1: - *Yes, you are right. Let us go!*

Infiltrators 1 and 2 stand up and with enthusiasm walk out through the door they both pointed at.
The Narrator quickly follows them.

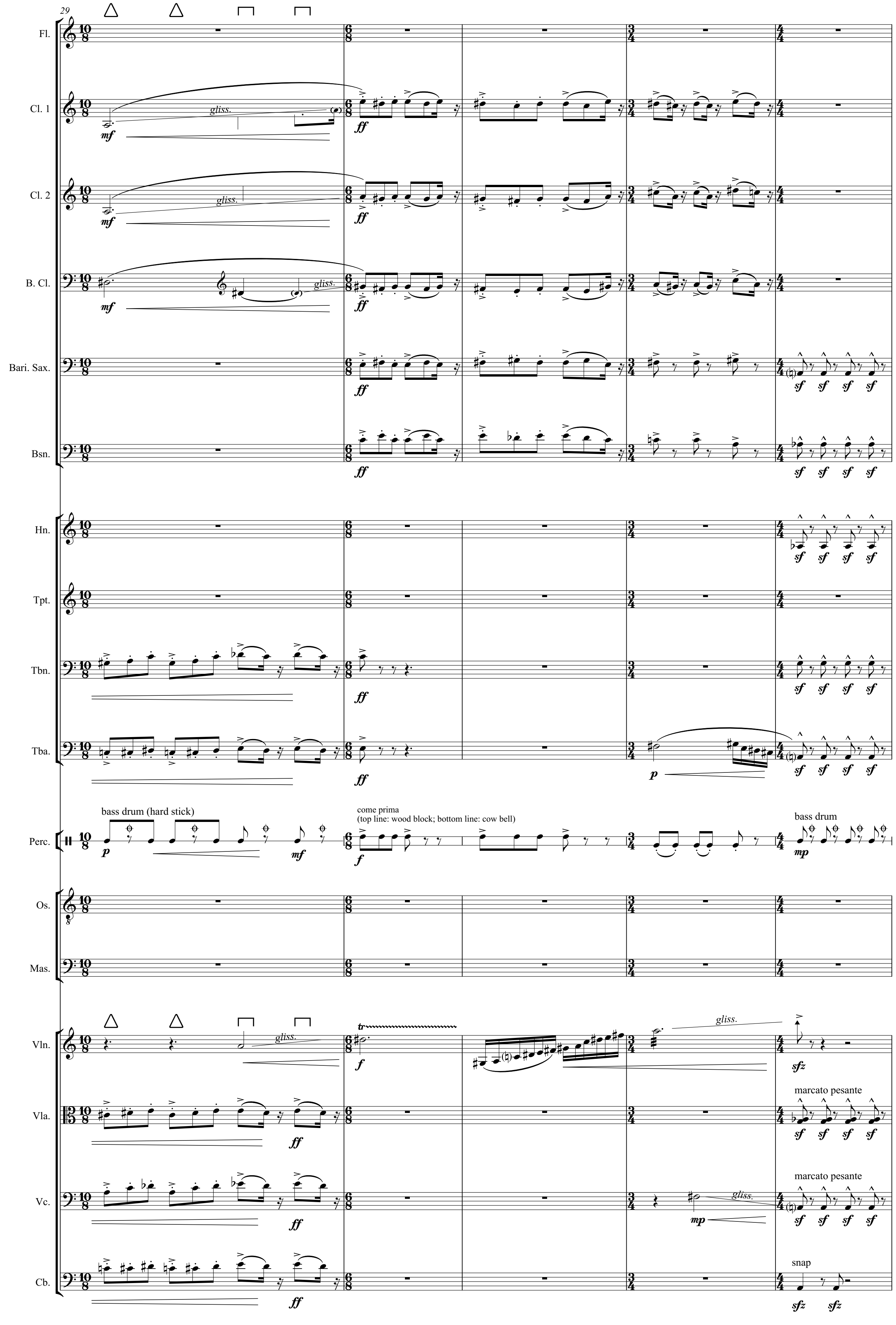
Attacca

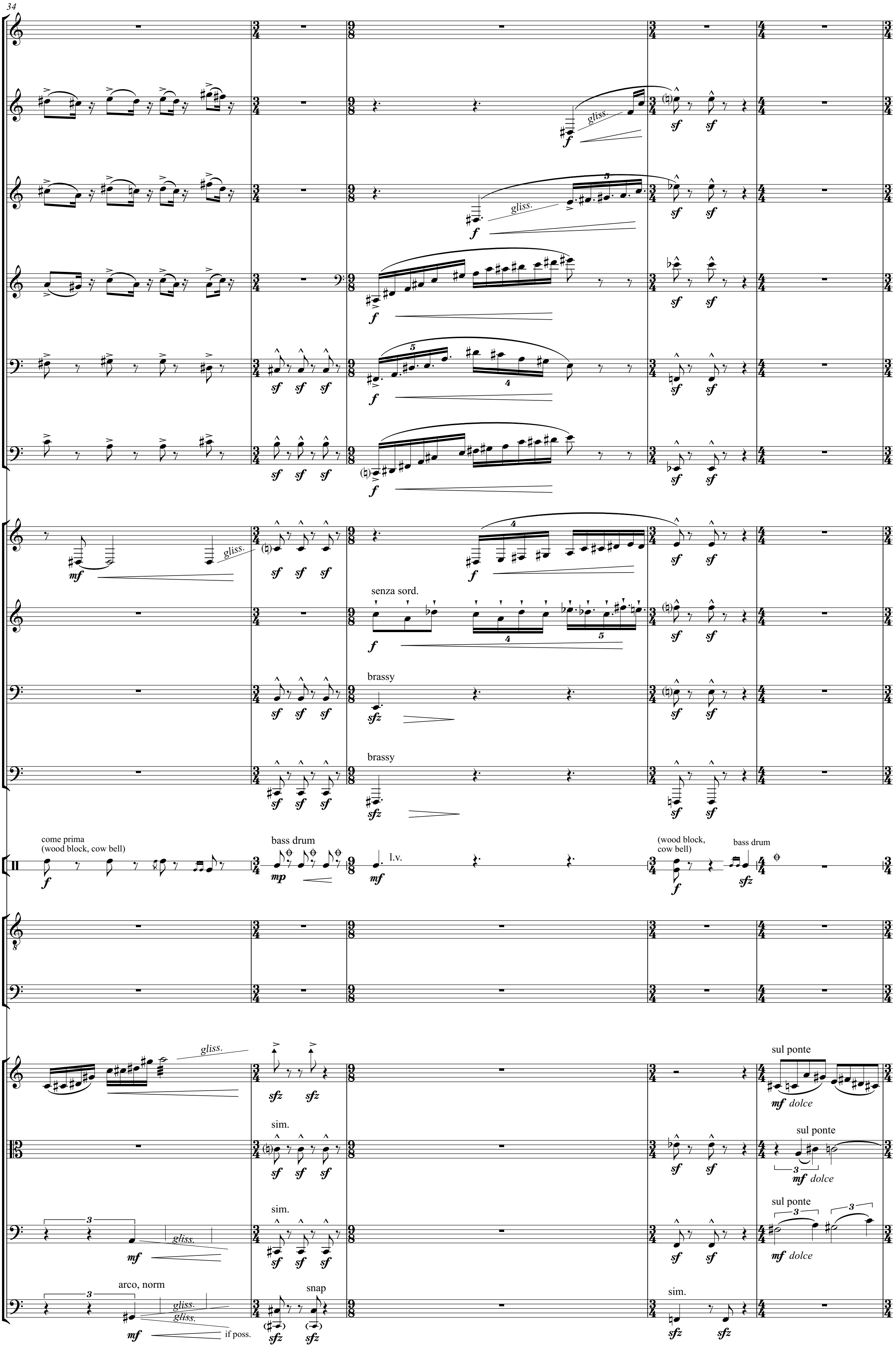
SCENE 2 - *Osso and Mastrosso: spiritual poverty and criminality*

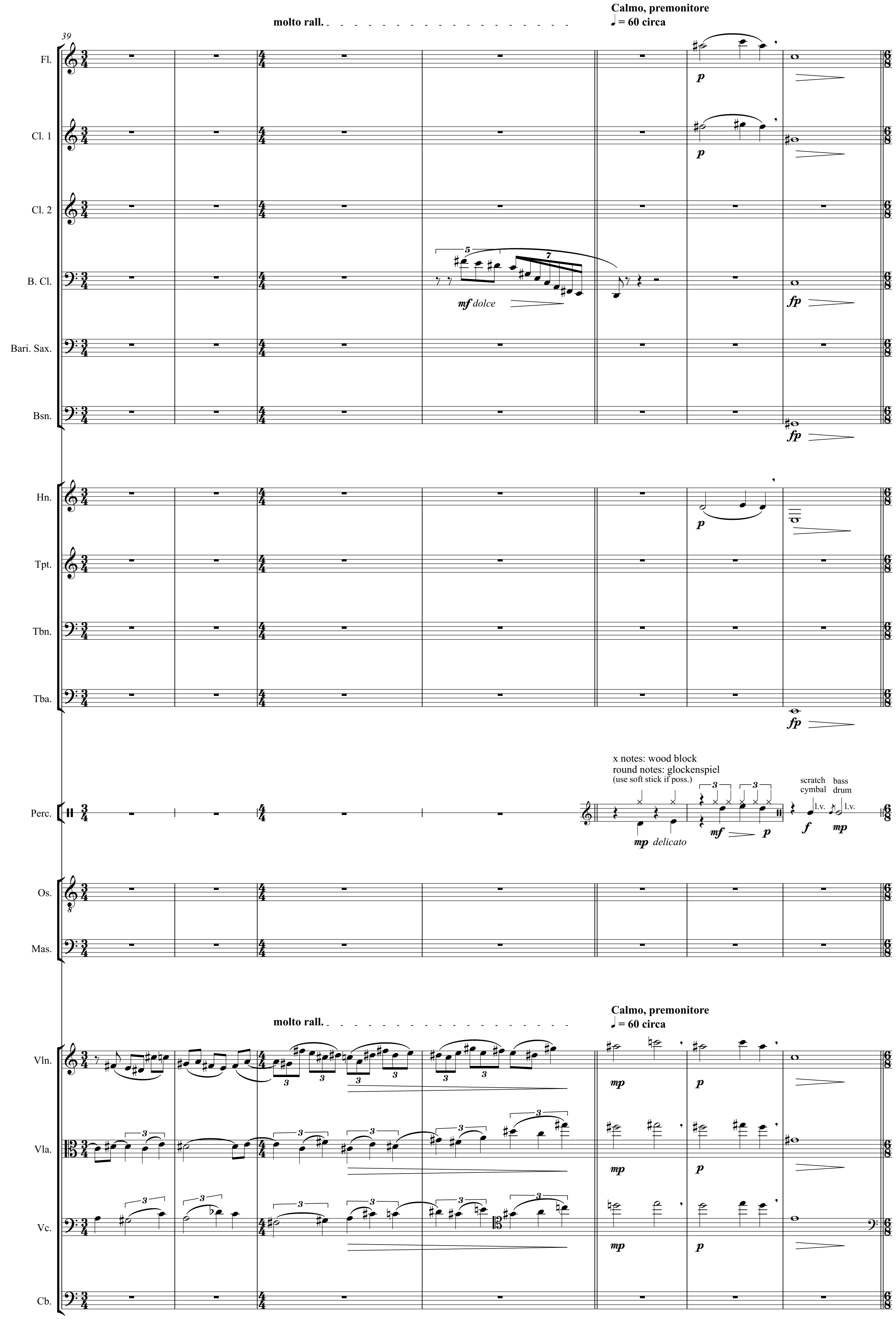
Osso and Mastrosso walk in from another door holding and contemplating respectively a knife and a gun. They are well dressed, maybe with suite and tie. They both have some heavy dark-coloured make up on their faces (particularly around their eyes) providing them with nasty somatic types, maybe also depicting nasty scars. Osso enters first.

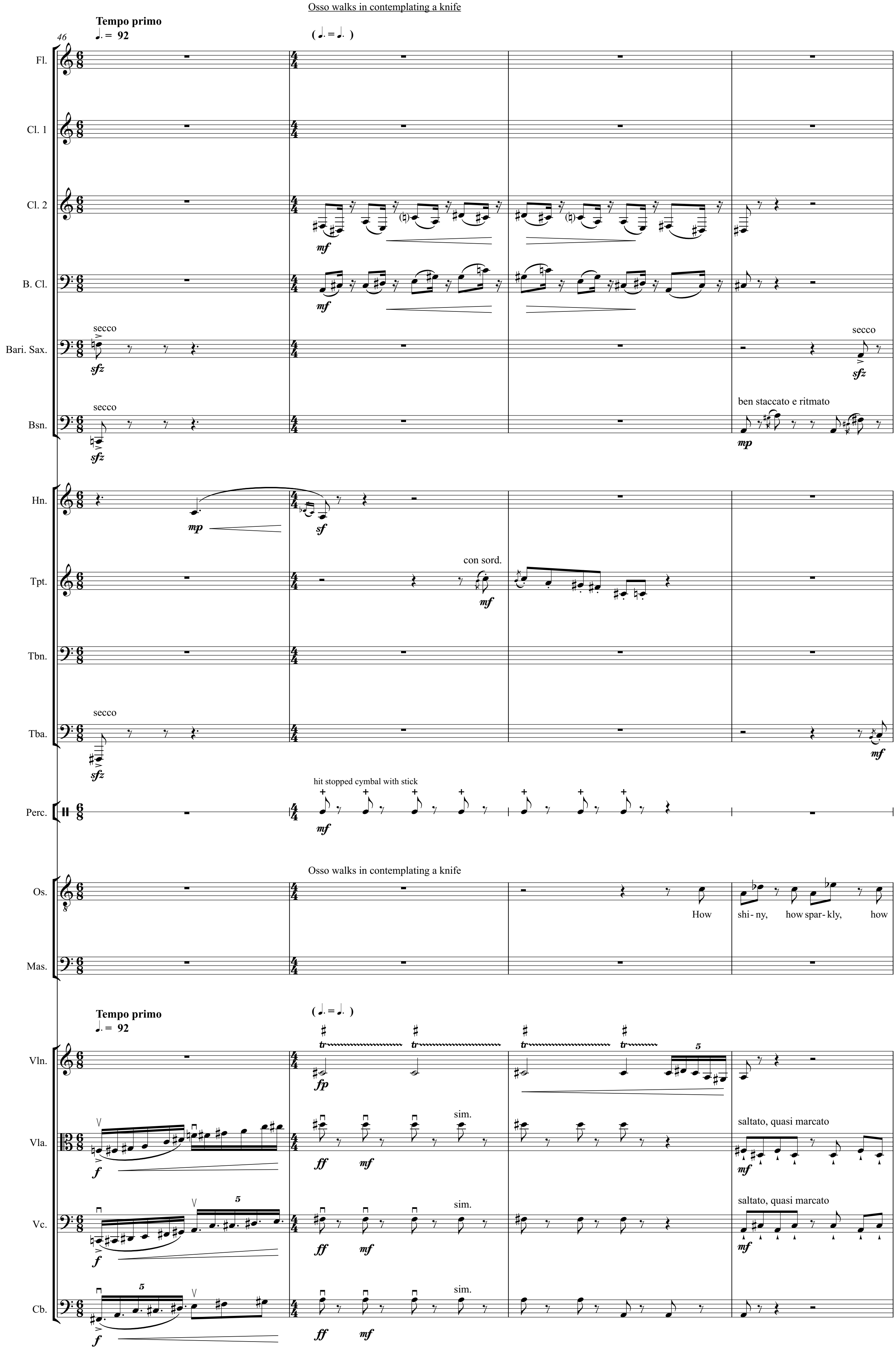


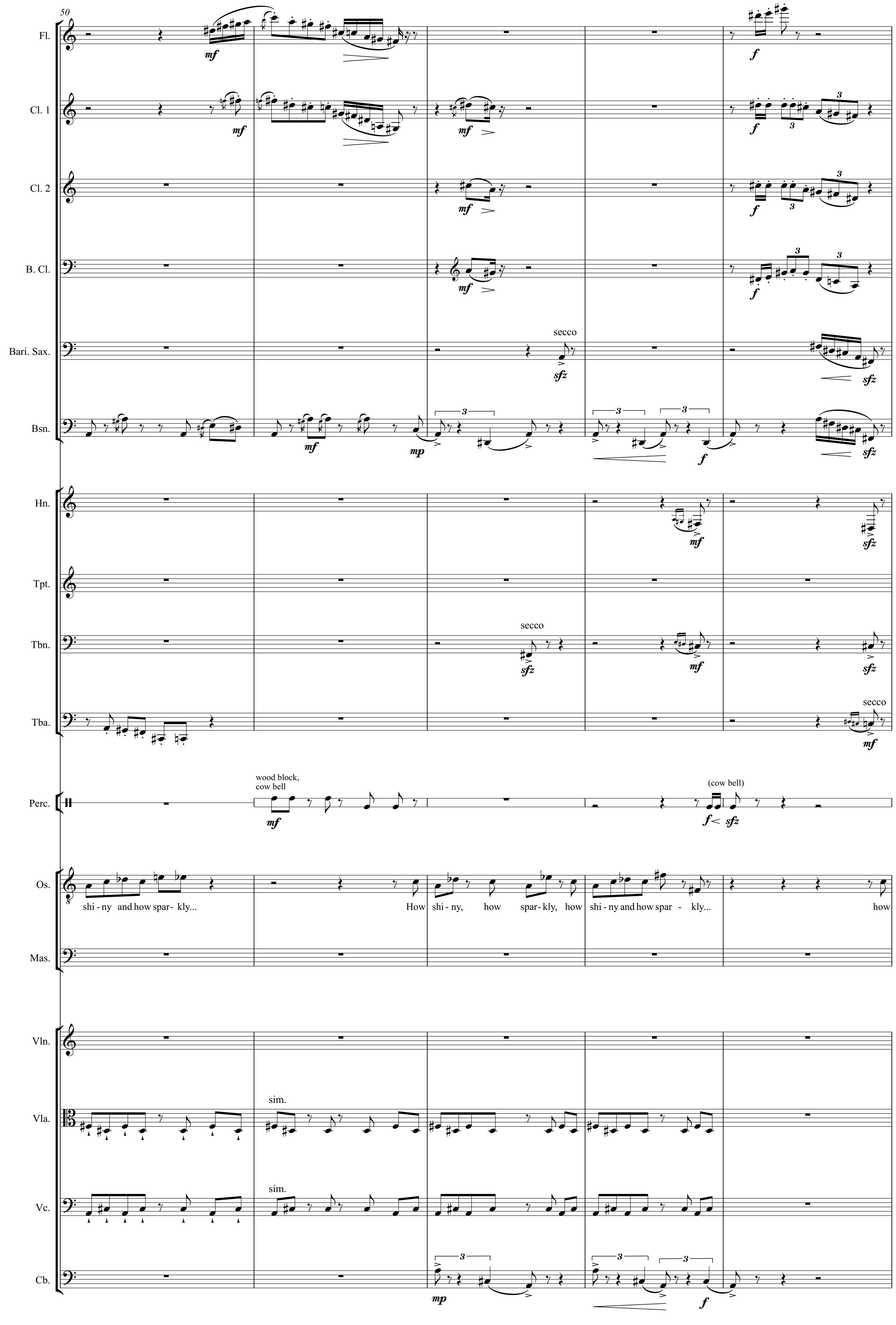
Con energia, buffo
♩. = 92
24
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
gliss.
ben ritmato
5
4
con sord.
brassy
top line: wood block
bottom line: cow bell
use hard sticks
SCENE 2 - Osso and Mastrosso: spiritual poverty and criminality
Con energia, buffo
♩. = 92
Vln.
Vla.
Vc.
Cb.
saltato, quasi marcato
snap
f
ff
mf
sfz

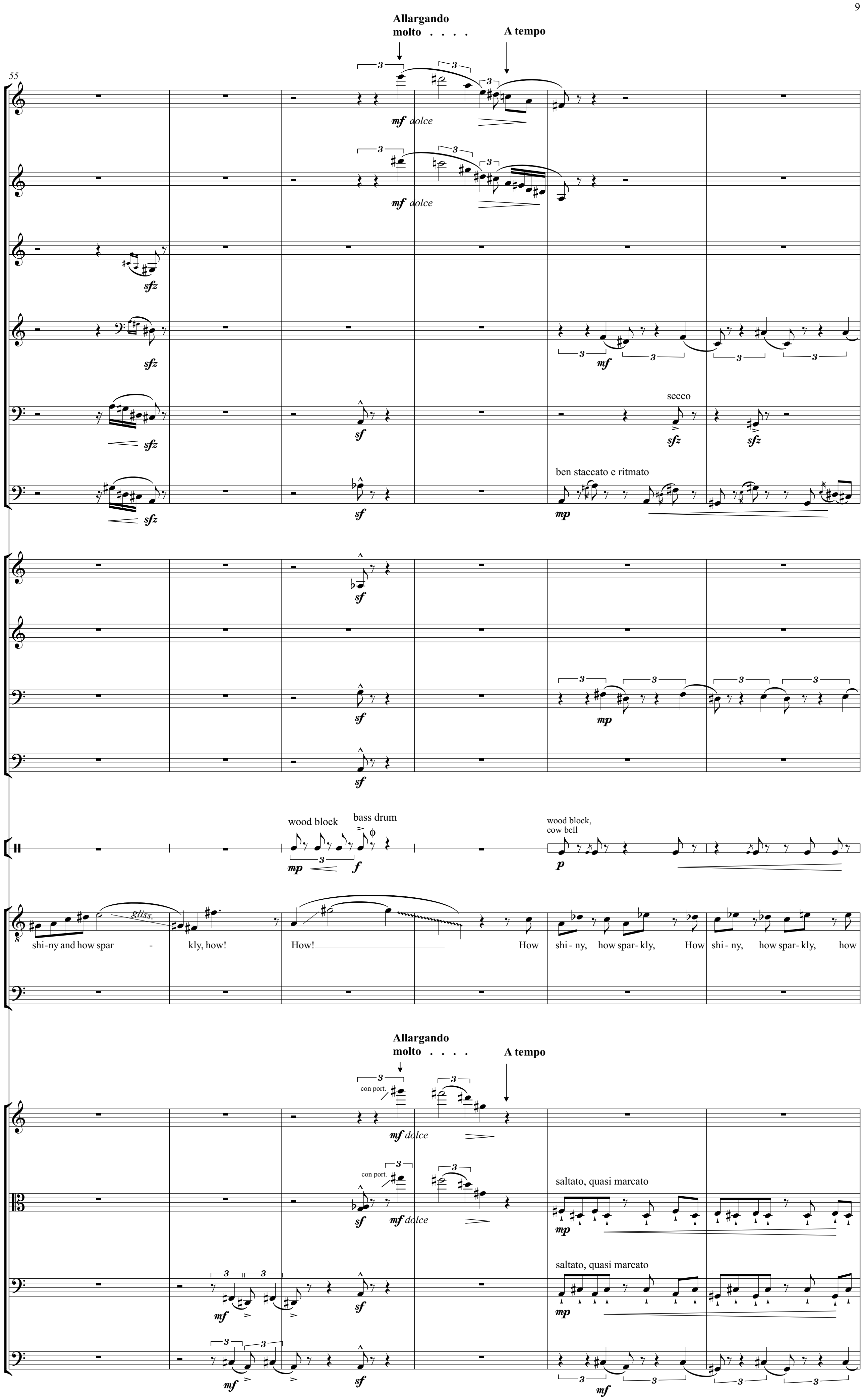

29
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
Vln.
Vla.
Vc.
Cb.
gliss.
mf
ff
p
f
mp
sf
sfz
bass drum (hard stick)
come prima
(top line: wood block; bottom line: cow bell)
bass drum
marcato pesante
snap
tr

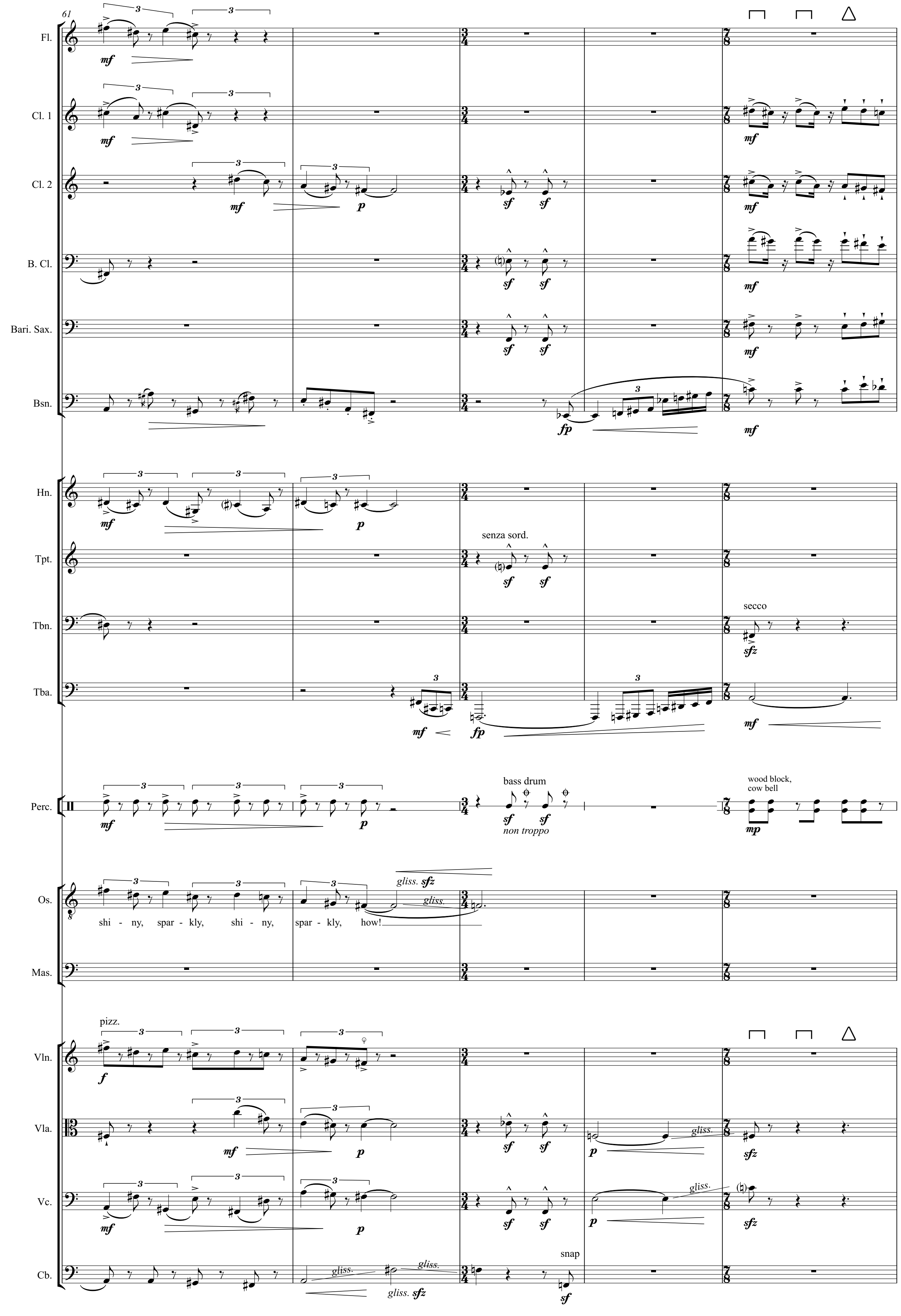

34
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
Vln.
Vla.
Vc.
Cb.
gliss.
senza sord.
brassy
brassy
come prima
(wood block, cow bell)
bass drum
l.v.
(wood block,
cow bell)
bass drum
sul ponte
sul ponte
sul ponte
sim.
sim.
sim.
arco, norm
snap
if poss.
mf dolce
mf dolce
mf dolce
sf
sfz
mf
mp
f

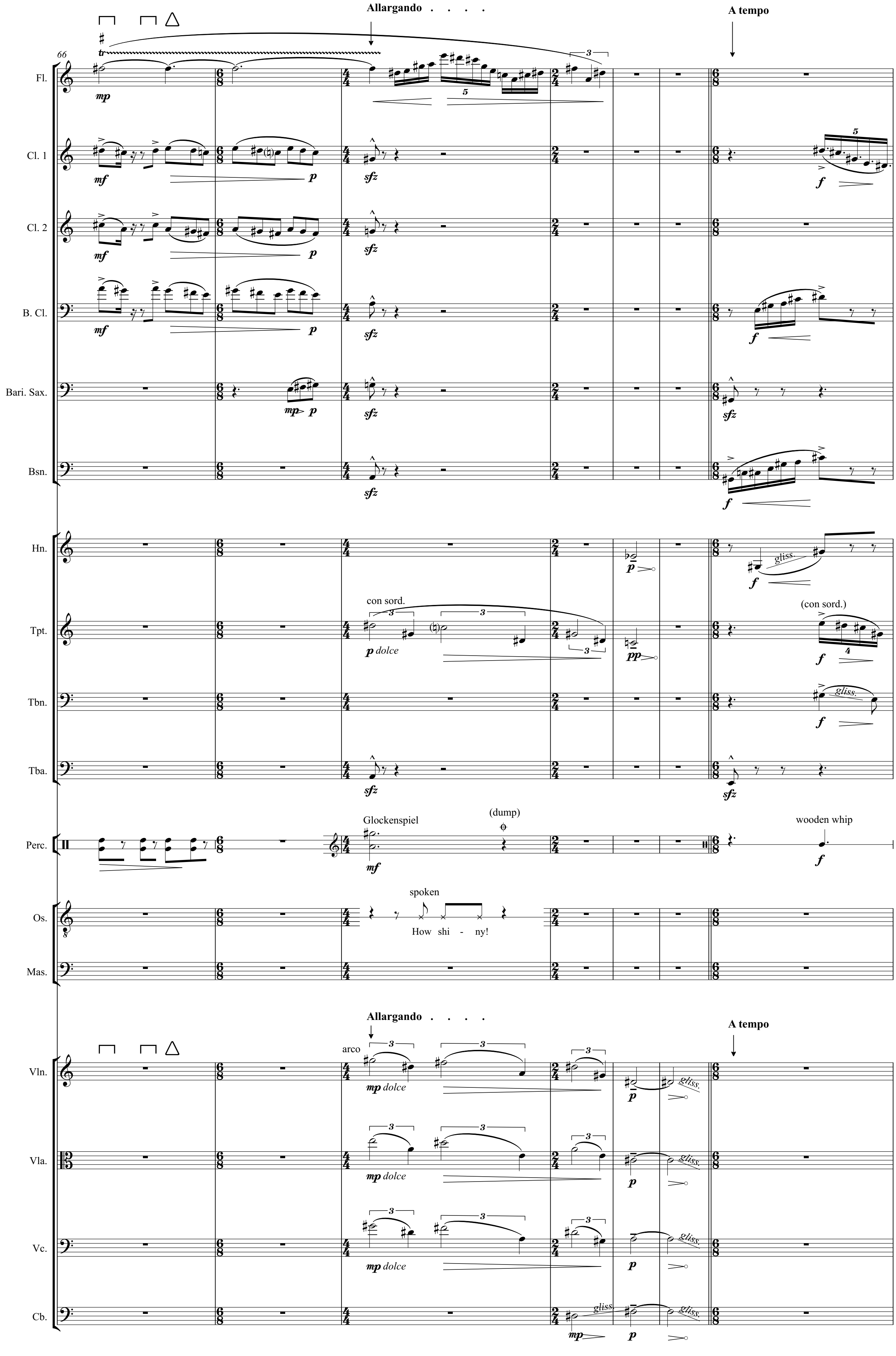

molto rall.
Calmo, premonitore
♩= 60 circa
39
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
Vln.
Vla.
Vc.
Cb.
5
7
mf dolce
p
fp
x notes: wood block
round notes: glockenspiel
(use soft stick if poss.)
3
mp delicato
mf
scratch cymbal
bass drum
l.v.
f
mp
mp

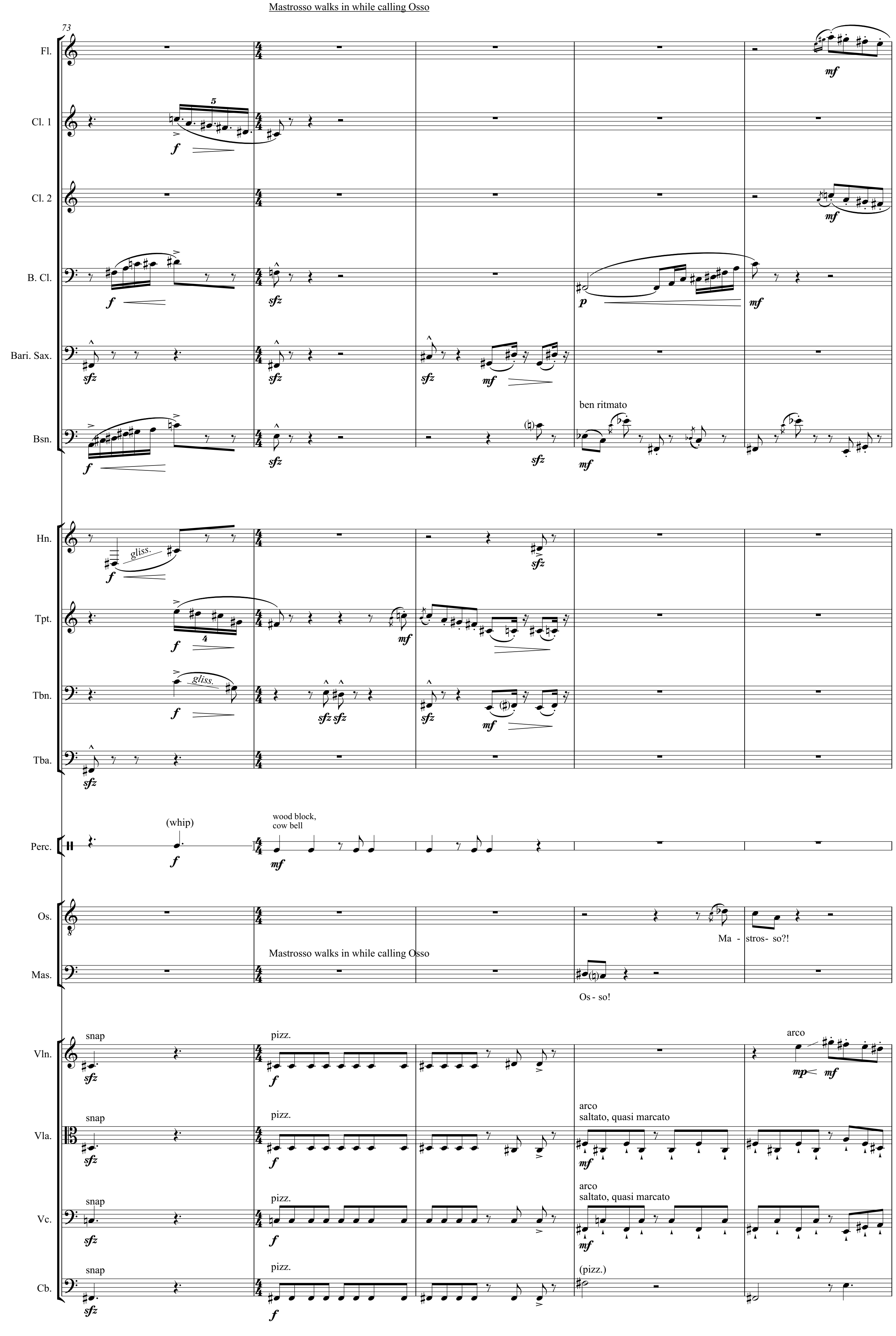

Osso walks in contemplating a knife
Tempo primo
♩. = 92
46
(♩. = ♩.)
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
Vln.
Vla.
Vc.
Cb.
secco
sfz
mf
mp
sf
ben staccato e ritmato
con sord.
hit stopped cymbal with stick
How
shi- ny,
how spar- kly,
how
fp
ff
f
sim.
saltato, quasi marcato
5

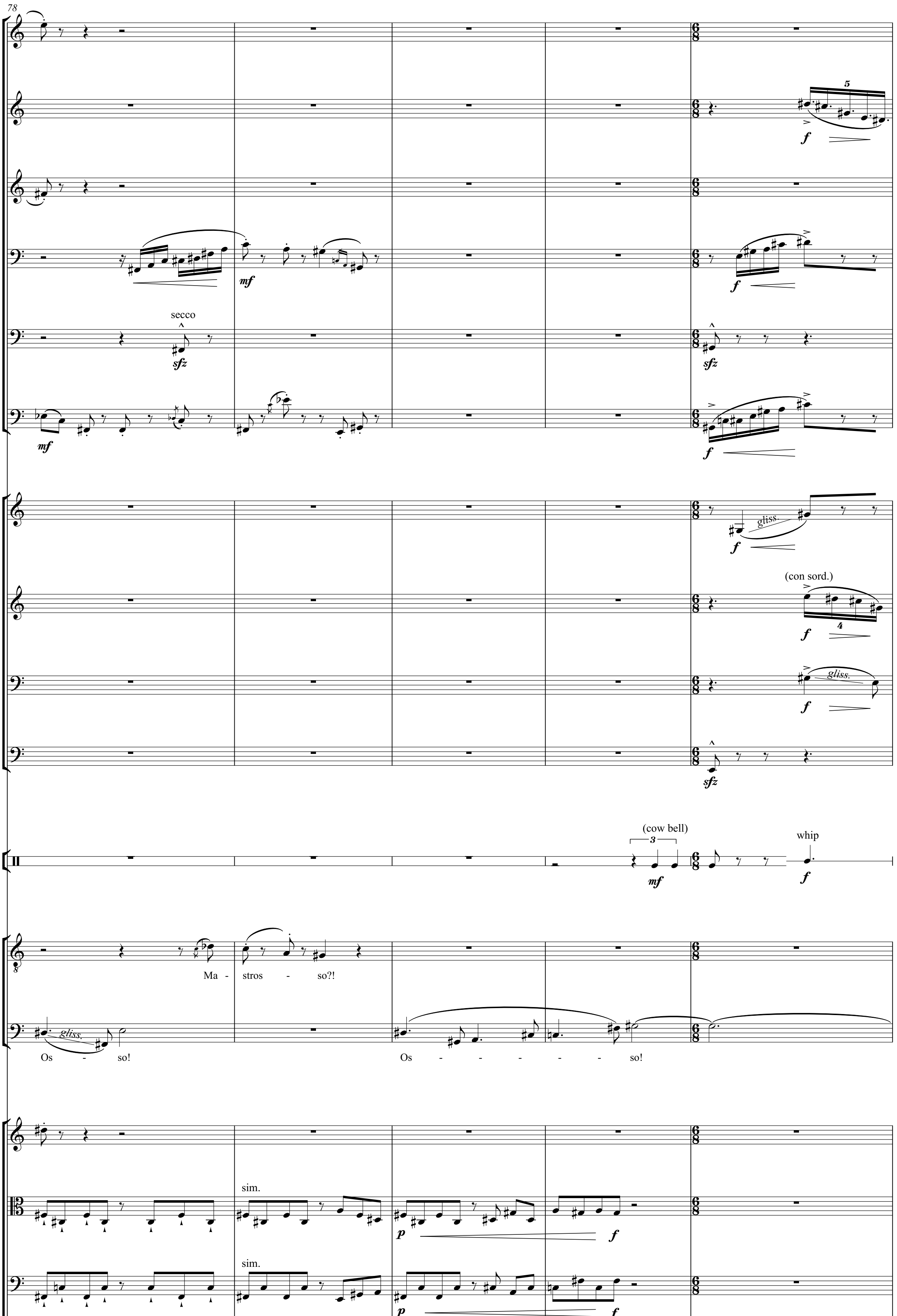

50
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
Vln.
Vla.
Vc.
Cb.
mf
f
mp
sfz
secco
wood block,
cow bell
(cow bell)
f< sfz
sim.
3
shi - ny and how spar - kly...
How
shi - ny, how spar - kly, how
shi - ny and how spar - kly...
how

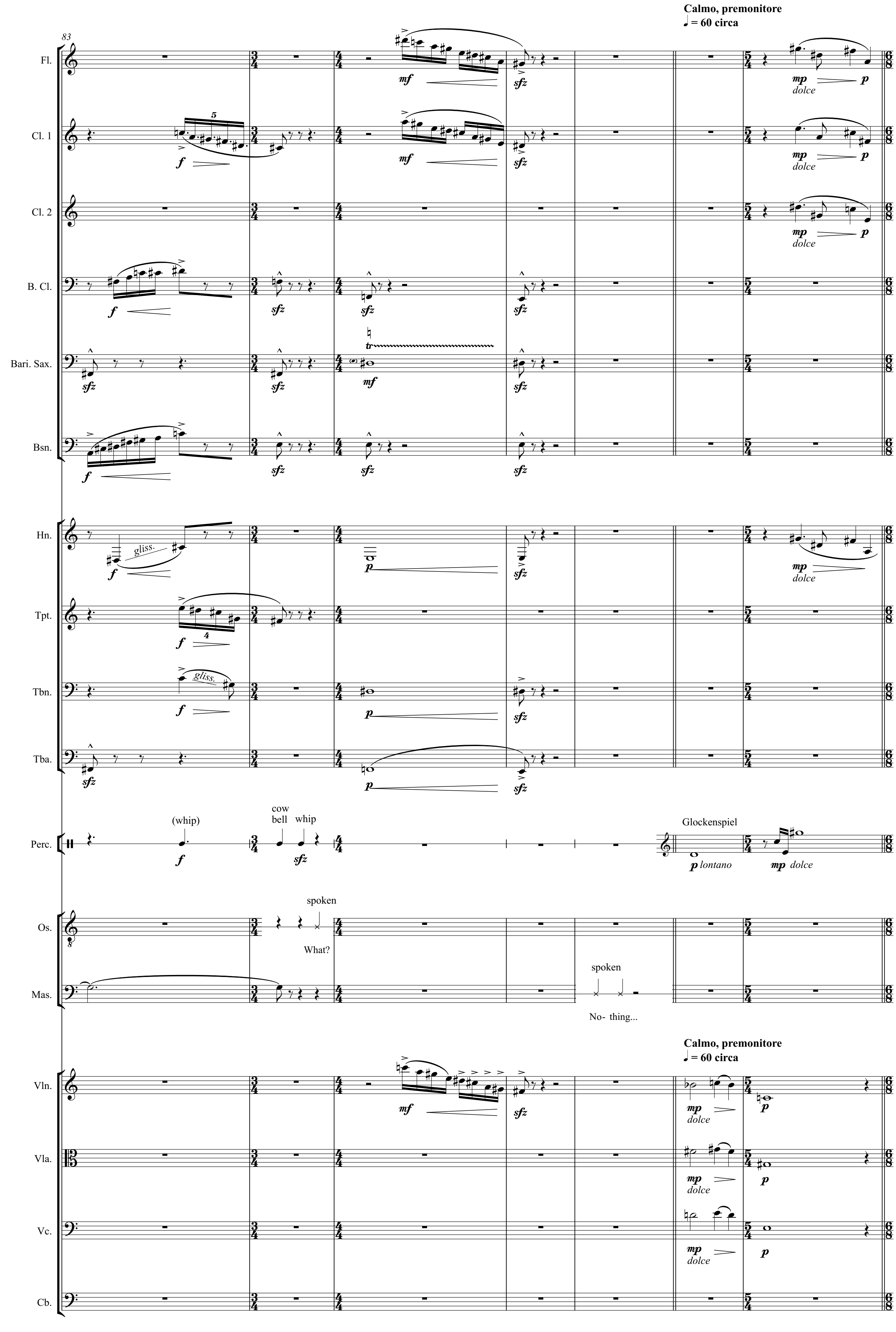

Allargando
molto . . . .
A tempo
55
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
Vln.
Vla.
Vc.
Cb.
mf dolce
sfz
sf
mf
mp
p
f
secco
ben staccato e ritmato
wood block
bass drum
wood block,
cow bell
gliss.
shi-ny and how spar - kly, how!
How!
How
shi - ny, how spar- kly, How
shi - ny, how spar- kly, how
con port.
saltato, quasi marcato
3

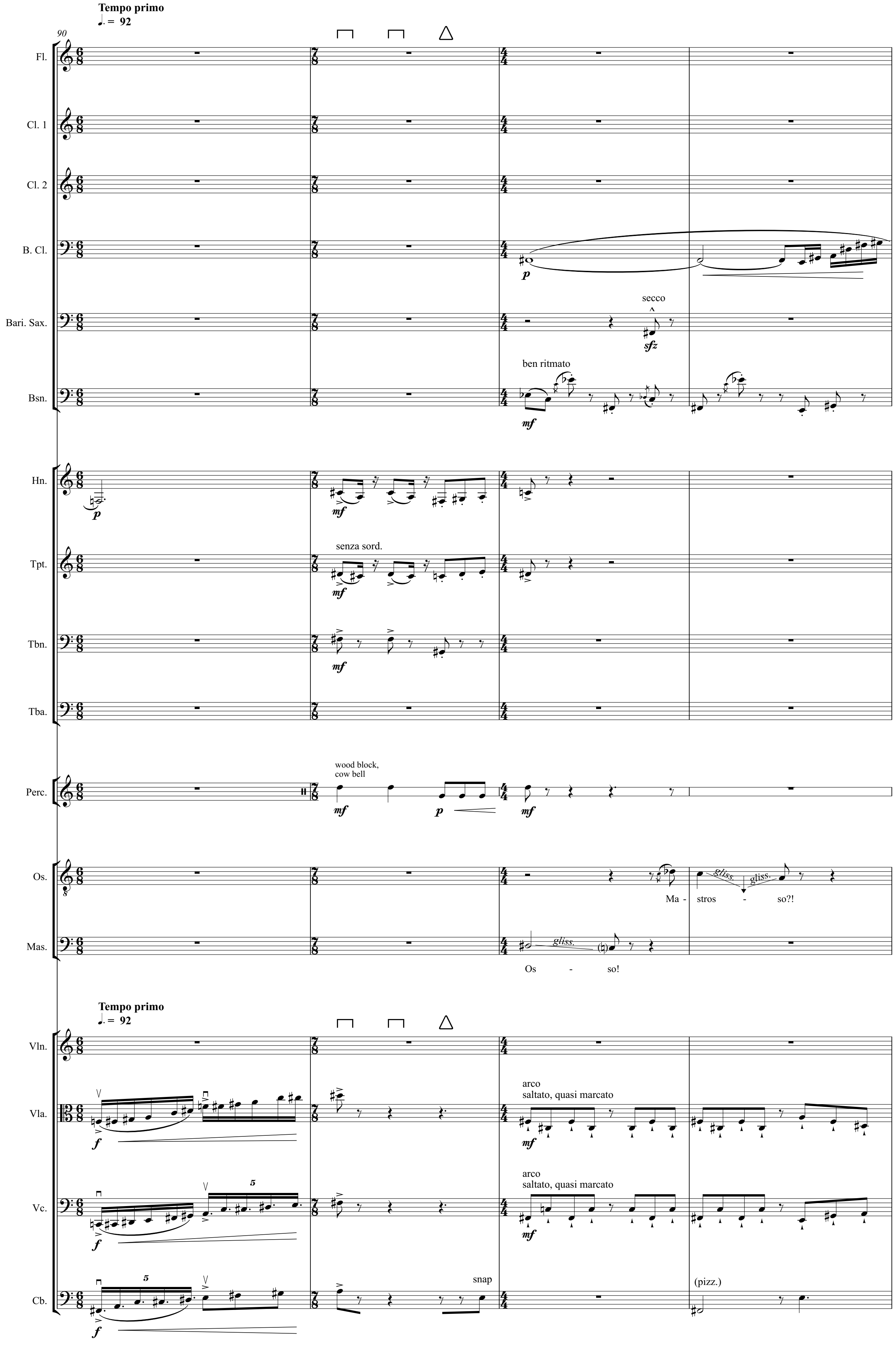

61
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
Vln.
Vla.
Vc.
Cb.
senza sord.
secco
bass drum
non troppo
wood block,
cow bell
gliss.
sfz
shi - ny, spar - kly, shi - ny, spar - kly, how!
pizz.
snap
mf
p
sf
fp
mp
f

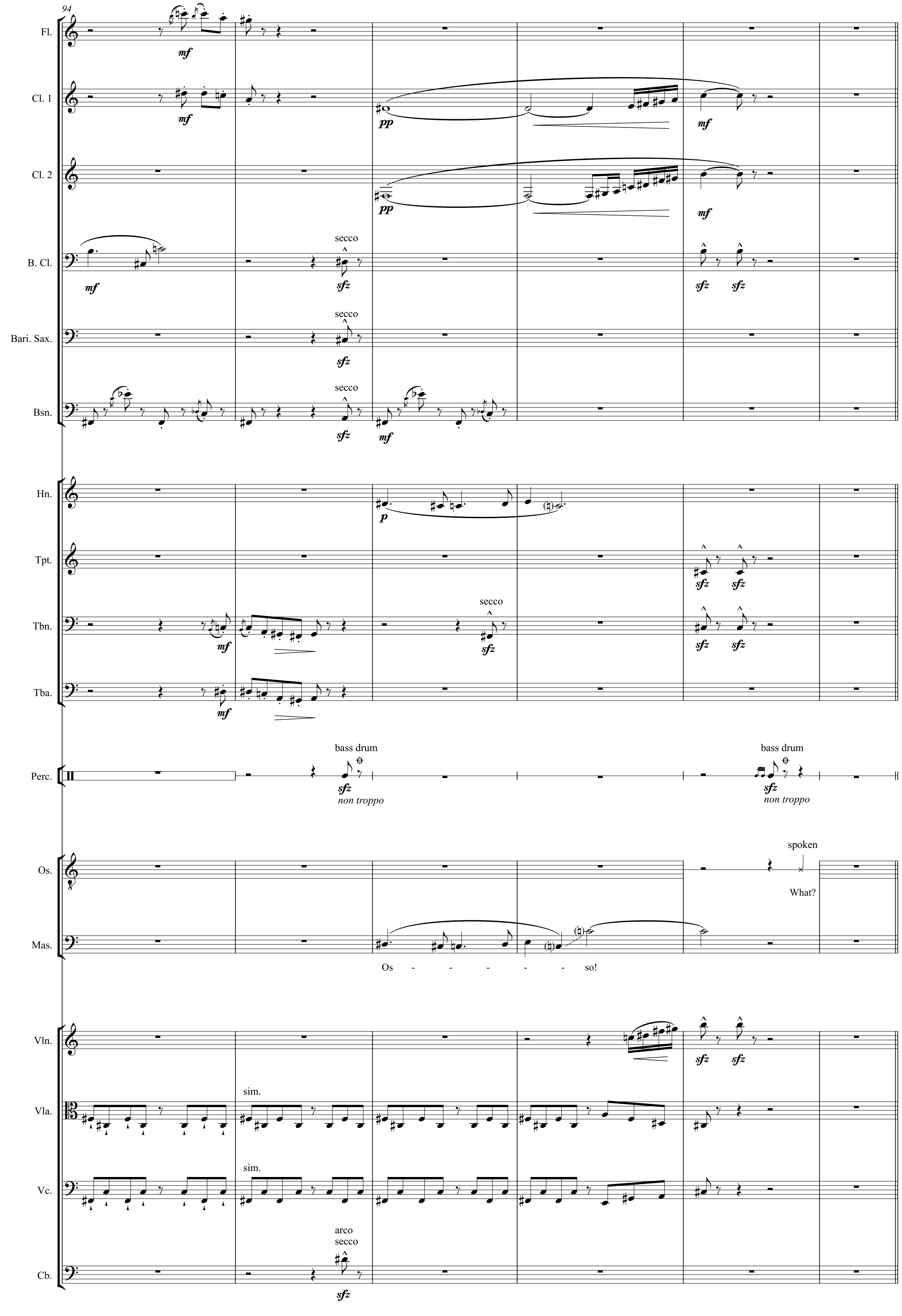

Allargando . . . .
A tempo
66
tr
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
Vln.
Vla.
Vc.
Cb.
mp
mf
p
sfz
f
mp p
gliss.
con sord.
(con sord.)
p dolce
pp
Glockenspiel
(dump)
wooden whip
mf
spoken
How shi - ny!
arco
mp dolce
3
4
5

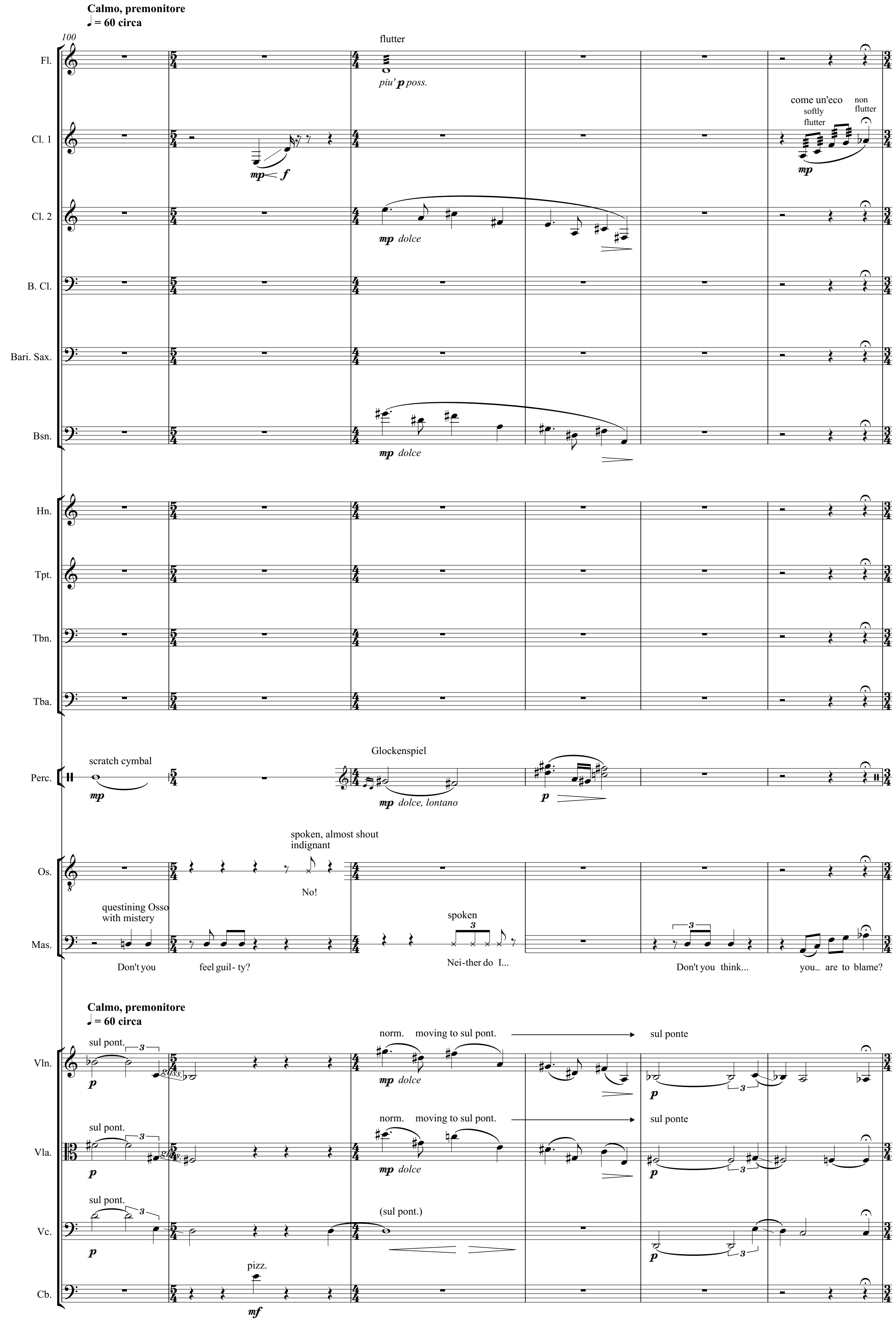

Mastrosso walks in while calling Osso
73
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
Vln.
Vla.
Vc.
Cb.
gliss.
ben ritmato
(whip)
wood block,
cow bell
Mastrosso walks in while calling Osso
Ma - stros- so?!
Os - so!
snap
pizz.
arco
arco
saltato, quasi marcato
(pizz.)

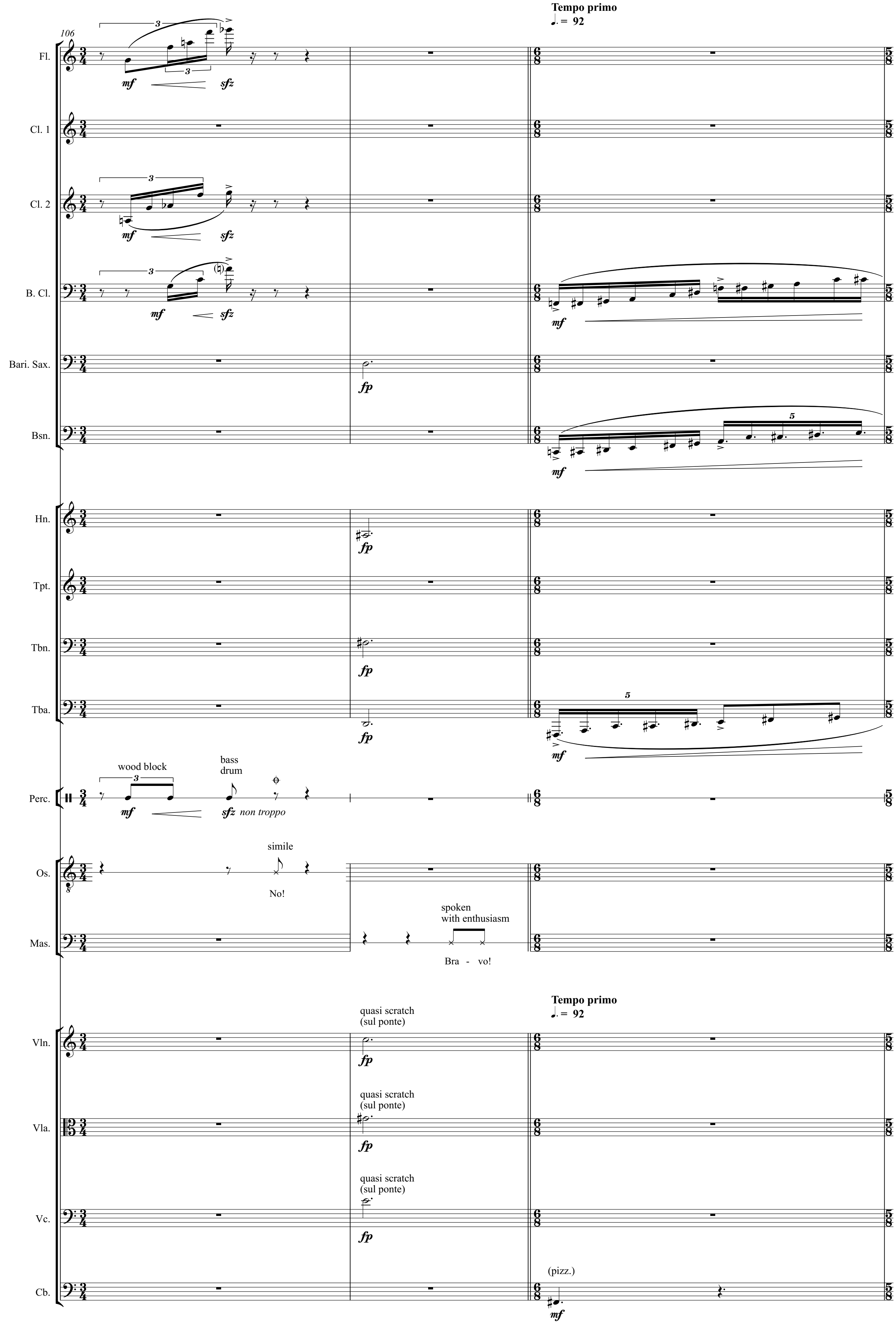

78
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
Vln.
Vla.
Vc.
Cb.
secco
sfz
mf
f
5
gliss.
(con sord.)
4
(cow bell)
3
whip
Ma - stros - so?!
Os - so!
Os - - - - - - so!
sim.
p
arco
mp

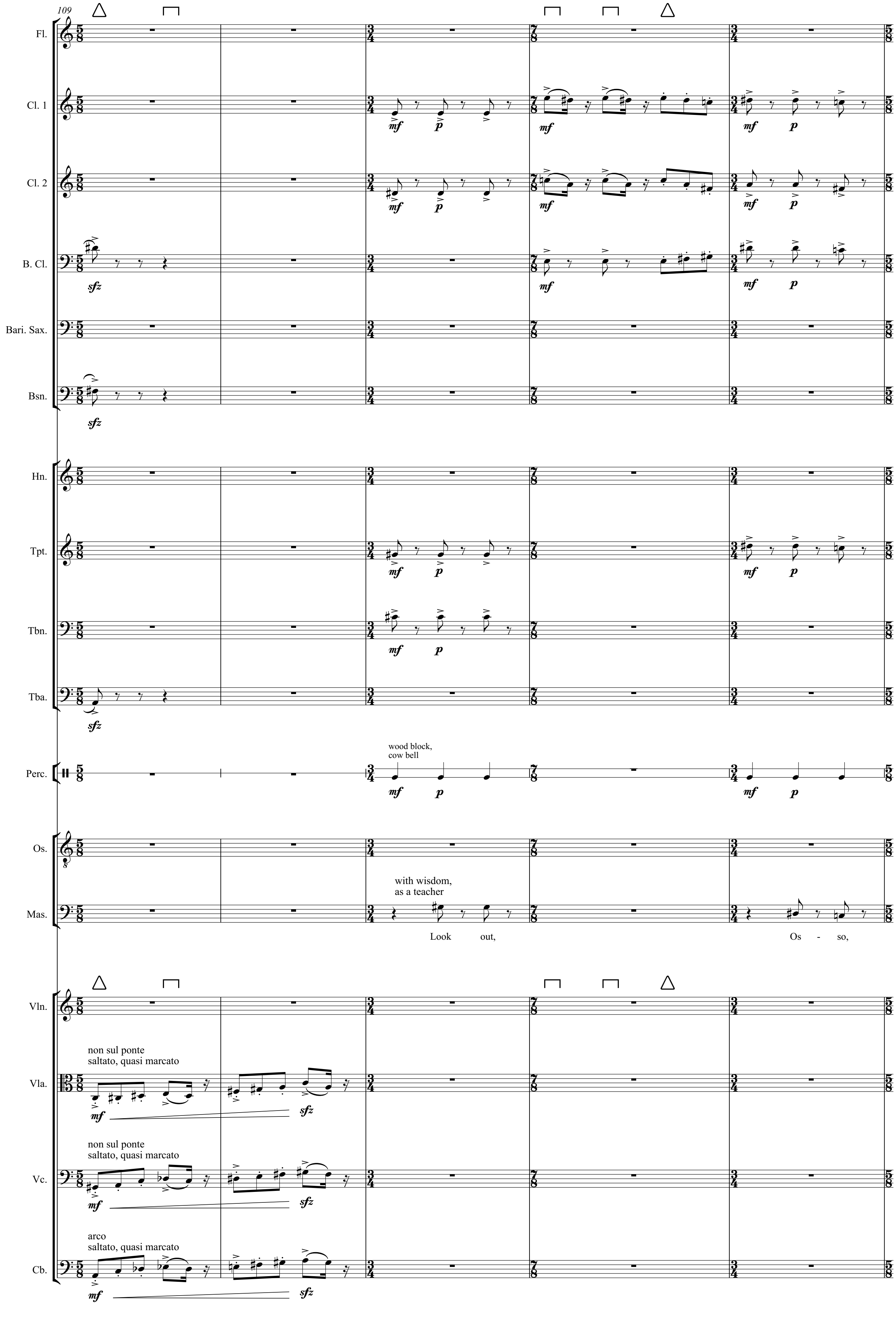

Calmo, premonitore
♩ = 60 circa
83
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
Vln.
Vla.
Vc.
Cb.
mf
sfz
mp
p
dolce
f
5
4
tr
gliss.
(whip)
cow bell
whip
Glockenspiel
p lontano
mp dolce
spoken
What?
spoken
No- thing...
Calmo, premonitore
♩ = 60 circa

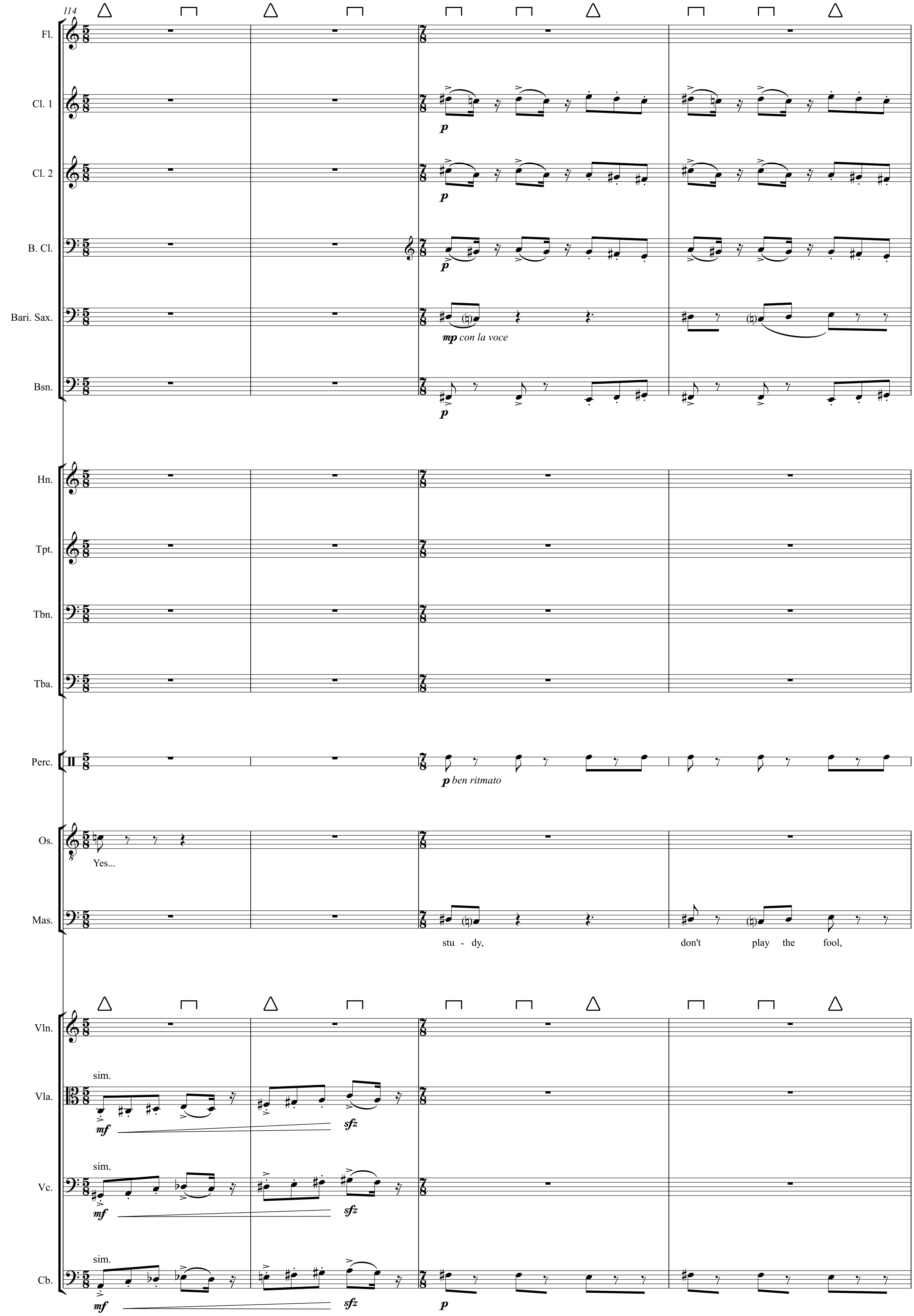

Tempo primo
♩. = 92
90
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
Vln.
Vla.
Vc.
Cb.
p
secco
sfz
ben ritmato
mf
senza sord.
wood block,
cow bell
gliss.
Ma - stros - so?!
Os - so!
arco
saltato, quasi marcato
f
5
snap
(pizz.)

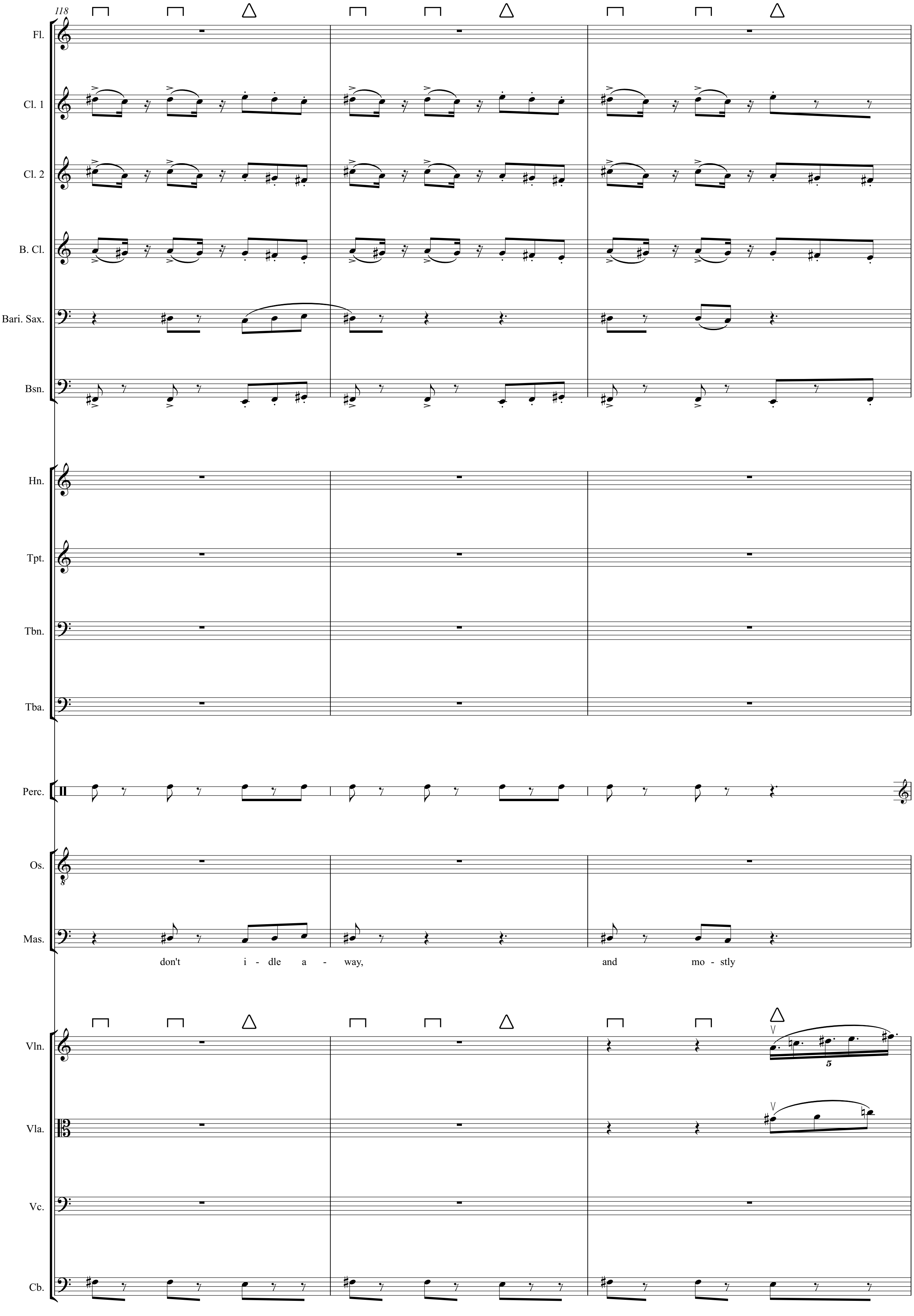

94
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
Vln.
Vla.
Vc.
Cb.
mf
pp
sfz
p
secco
bass drum
non troppo
spoken
What?
Os - - - - - - so!
sim.
arco
secco

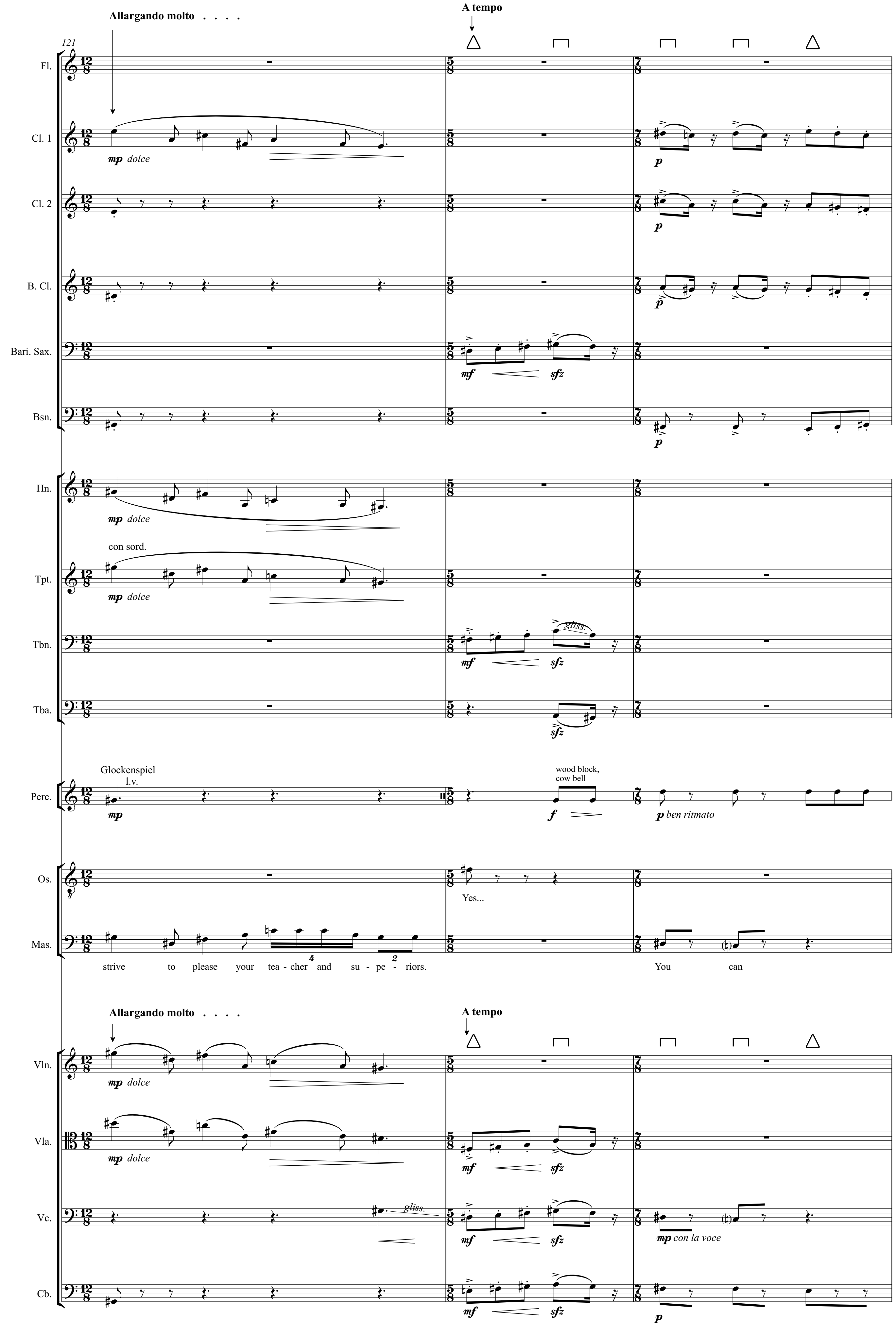

Calmo, premonitore
♩ = 60 circa
100
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
Vln.
Vla.
Vc.
Cb.
flutter
piu' p poss.
mp < f
come un'eco
softly
flutter
non
flutter
mp
mp dolce
mp dolce
scratch cymbal
mp
Glockenspiel
mp dolce, lontano
p
spoken, almost shout
indignant
No!
questining Osso
with mistery
Don't you
feel guil- ty?
spoken
Nei- ther do I...
Don't you think...
you_ are to blame?
Calmo, premonitore
♩ = 60 circa
sul pont.
3
gliss.
p
norm.
moving to sul pont.
sul ponte
mp dolce
3
sul pont.
3
gliss.
p
norm.
moving to sul pont.
sul ponte
mp dolce
p
3
sul pont.
3
p
(sul pont.)
p
3
pizz.
mf

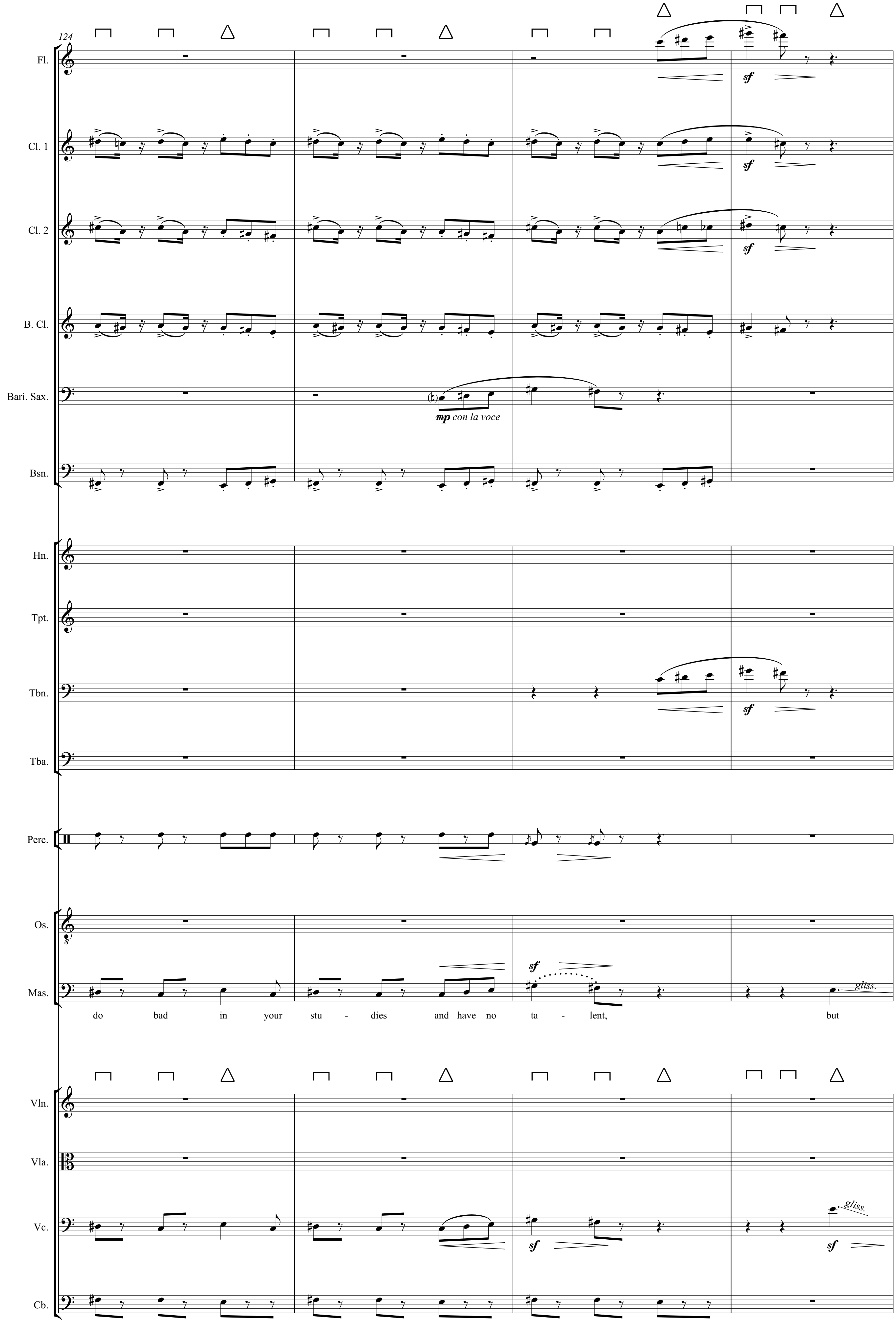

Tempo primo
♩. = 92
106
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
Vln.
Vla.
Vc.
Cb.
mf
sfz
fp
wood block
bass drum
sfz non troppo
simile
No!
spoken
with enthusiasm
Bra - vo!
quasi scratch
(sul ponte)
(pizz.)

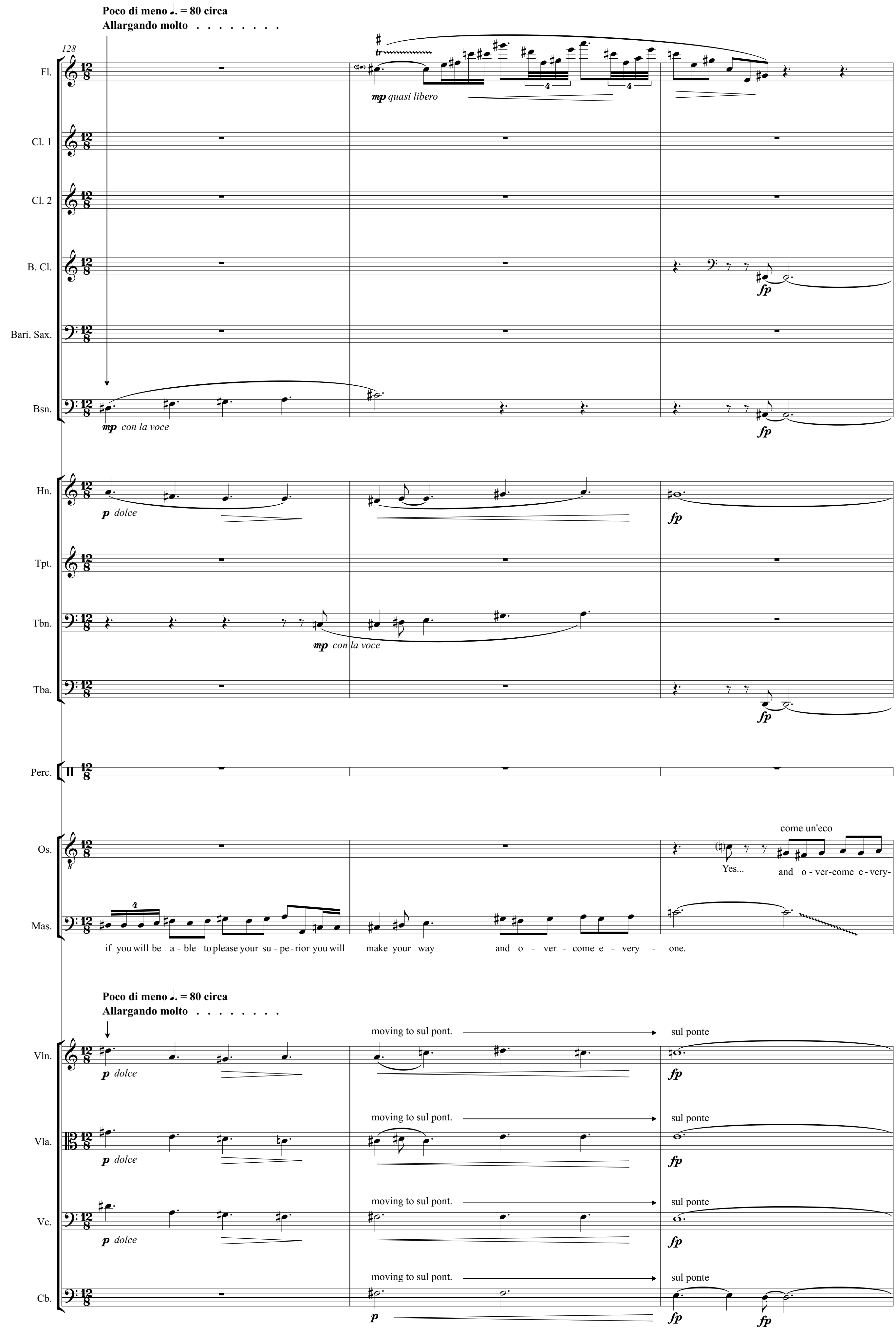

109
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
Vln.
Vla.
Vc.
Cb.
mf
p
sfz
wood block,
cow bell
with wisdom,
as a teacher
Look out,
Os - so,
non sul ponte
saltato, quasi marcato
arco
saltato, quasi marcato

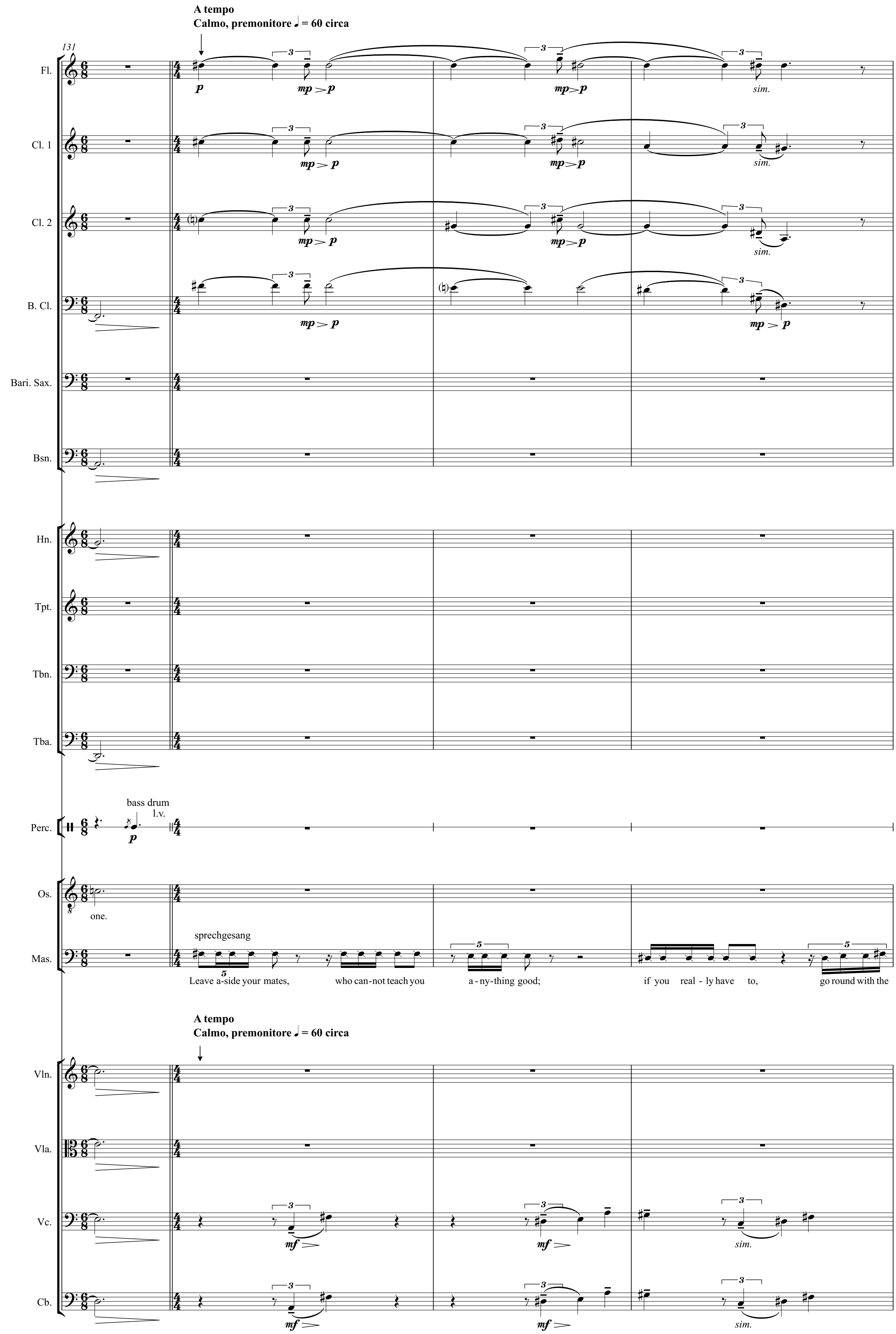

114
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
Vln.
Vla.
Vc.
Cb.
p
mp con la voce
p ben ritmato
Yes...
stu - dy,
don't play the fool,
sim.
mf
sfz

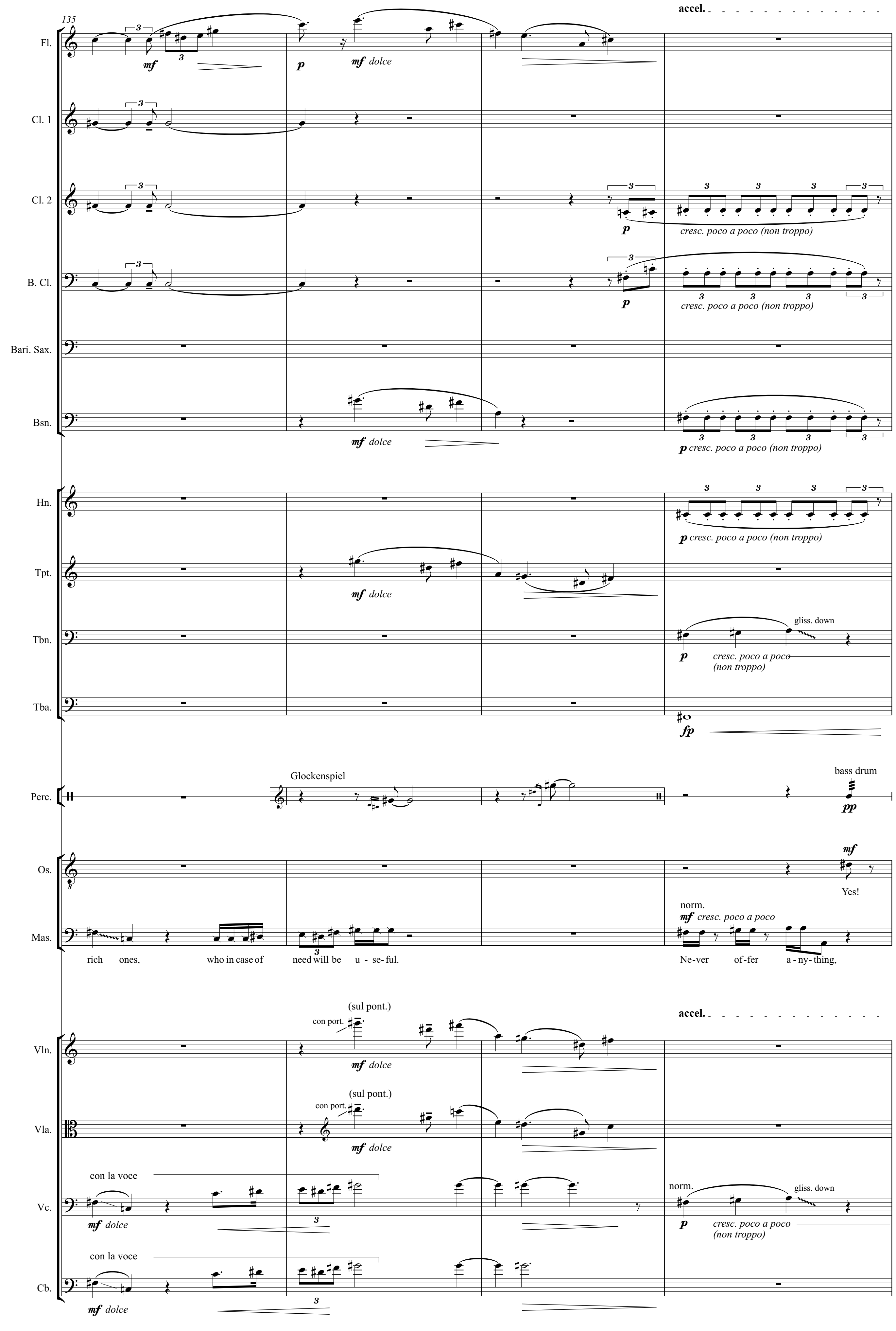

118
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
don't i - dle a - way,
and mo - stly
Vln.
5
Vla.
Vc.
Cb.

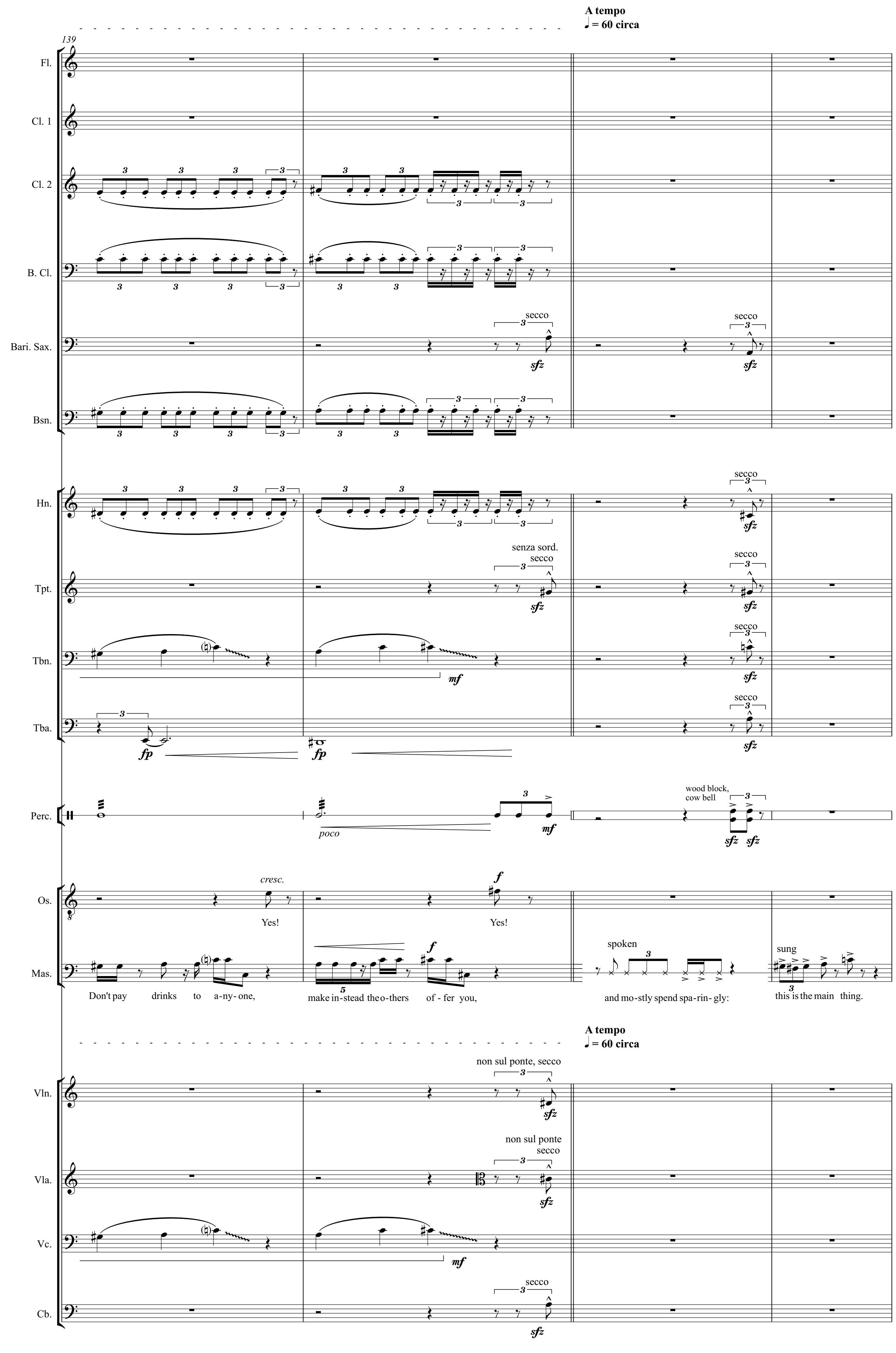

Allargando molto . . . .
A tempo
121
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
Vln.
Vla.
Vc.
Cb.
mp dolce
p
mf
sfz
con sord.
gliss.
Glockenspiel
l.v.
mp
wood block,
cow bell
f
p ben ritmato
Yes...
strive to please your tea - cher and su - pe - riors.
You can
mp con la voce

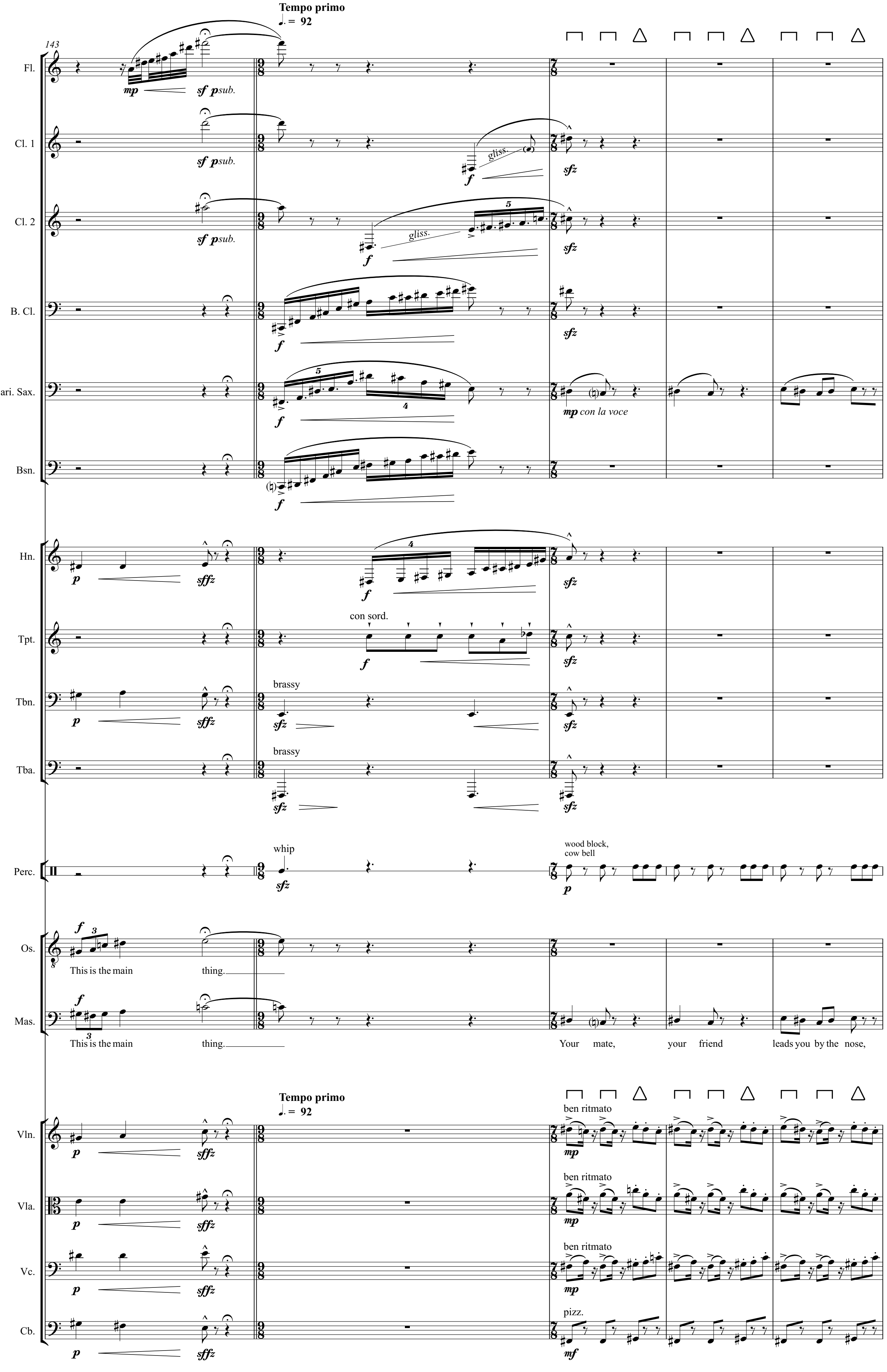

124
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
Vln.
Vla.
Vc.
Cb.
mp con la voce
sf
gliss.
do bad in your stu - dies and have no ta - lent, but

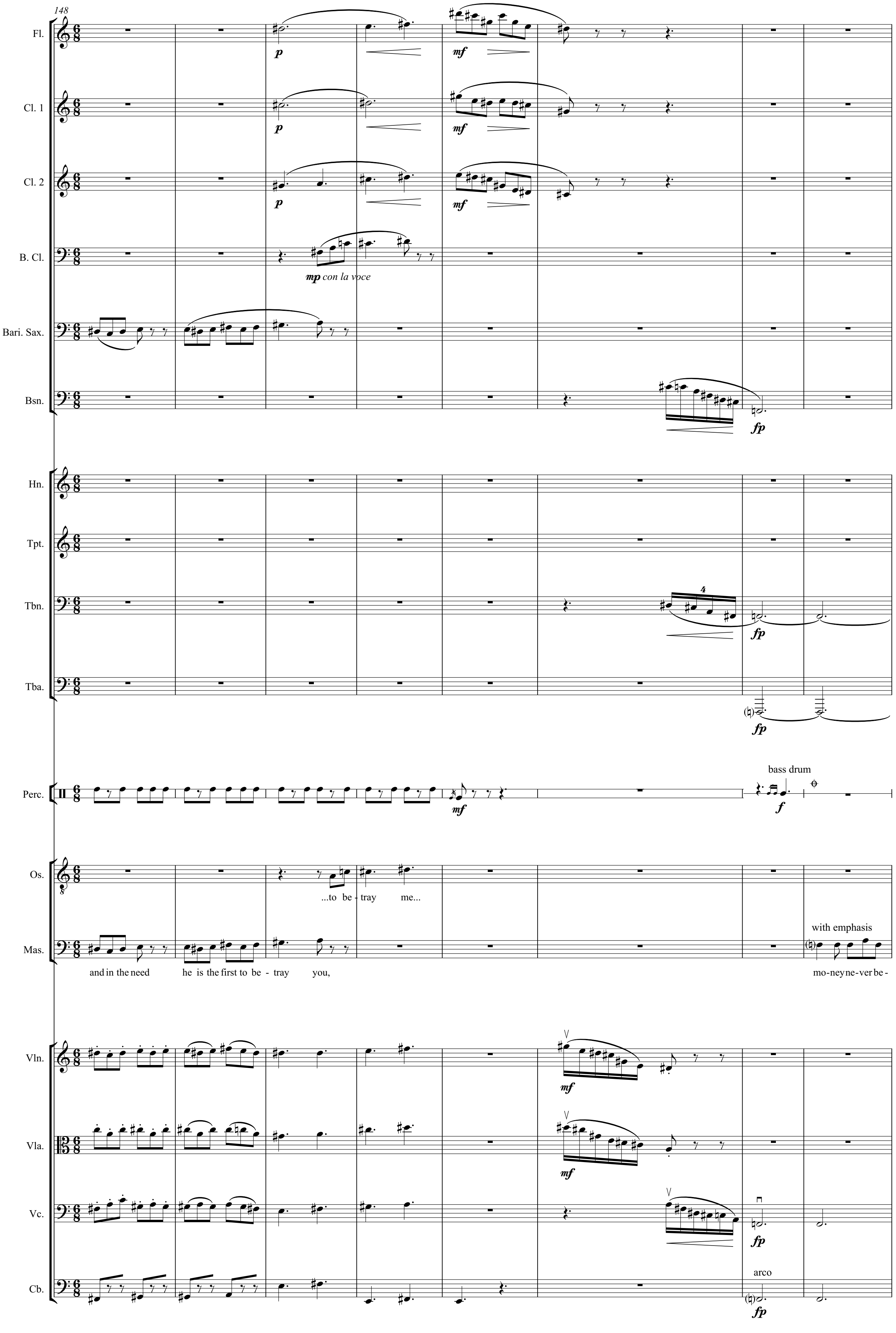

Poco di meno ♩. = 80 circa
Allargando molto . . . .
128
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
Vln.
Vla.
Vc.
Cb.
tr
mp quasi libero
4
4
fp
fp
mp con la voce
p dolce
fp
mp con la voce
fp
come un'eco
Yes...
and o - ver-come e - very-
if you will be a - ble to please your su - pe - rior you will
make your way
and o - ver - come e - very - one.
Poco di meno ♩. = 80 circa
Allargando molto . . . .
moving to sul pont.
sul ponte
p dolce
fp
moving to sul pont.
sul ponte
p dolce
fp
moving to sul pont.
sul ponte
p dolce
fp
moving to sul pont.
sul ponte
p
fp
fp

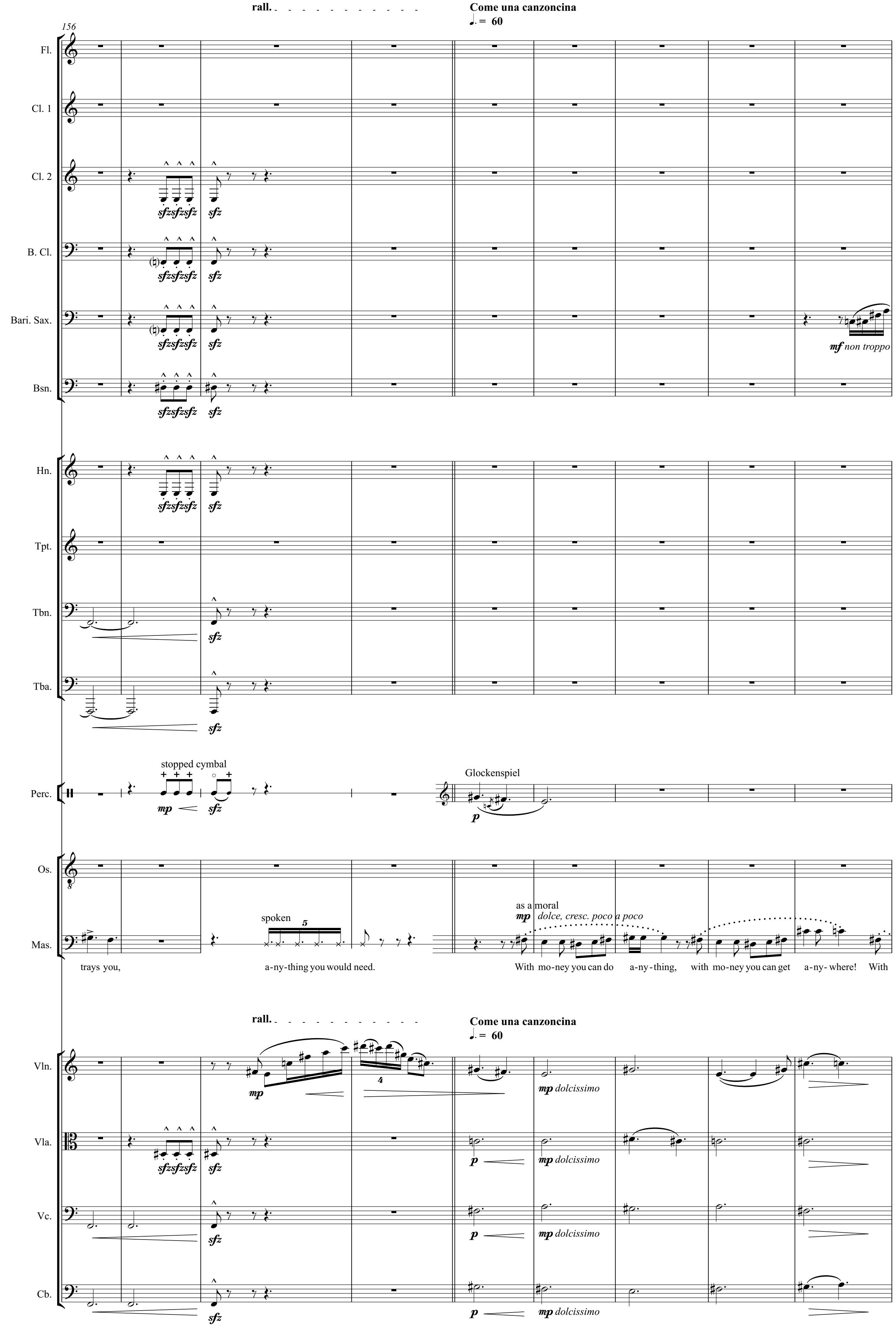

A tempo
Calmo, premonitore ♩ = 60 circa
131
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
bass drum
l.v.
Os.
one.
Mas.
sprechgesang
Leave a-side your mates, who can-not teach you a-ny-thing good; if you real-ly have to, go round with the
A tempo
Calmo, premonitore ♩ = 60 circa
Vln.
Vla.
Vc.
Cb.
p
mp > p
sim.
mf >

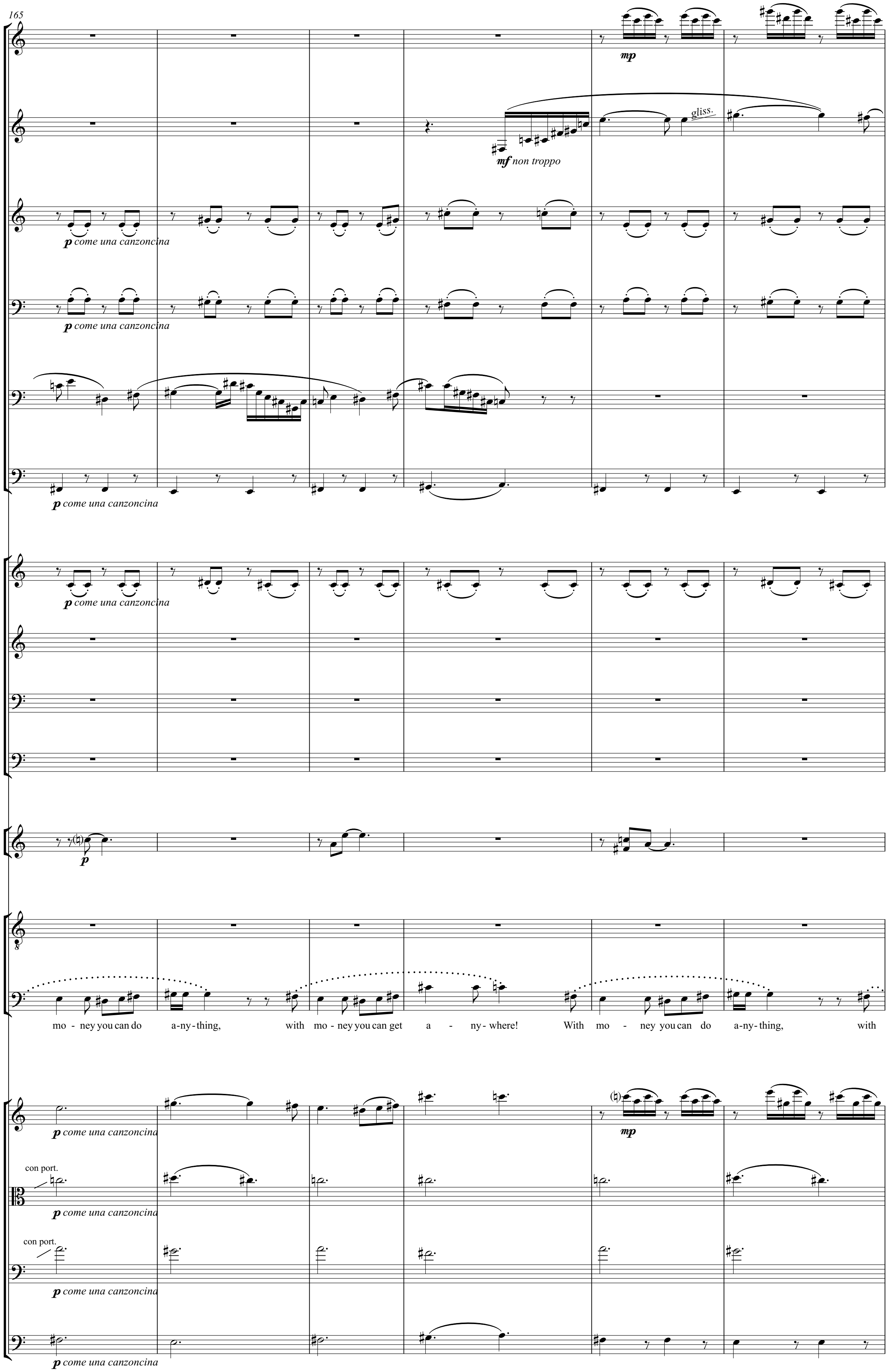

accel.
135
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
Vln.
Vla.
Vc.
Cb.
mf
p
mf dolce
cresc. poco a poco (non troppo)
p cresc. poco a poco (non troppo)
gliss. down
cresc. poco a poco
(non troppo)
fp
Glockenspiel
bass drum
pp
Yes!
norm.
mf cresc. poco a poco
rich ones, who in case of need will be u - se- ful.
Ne-ver of-fer a - ny- thing,
(sul pont.)
con port.
con la voce
mf dolce
3

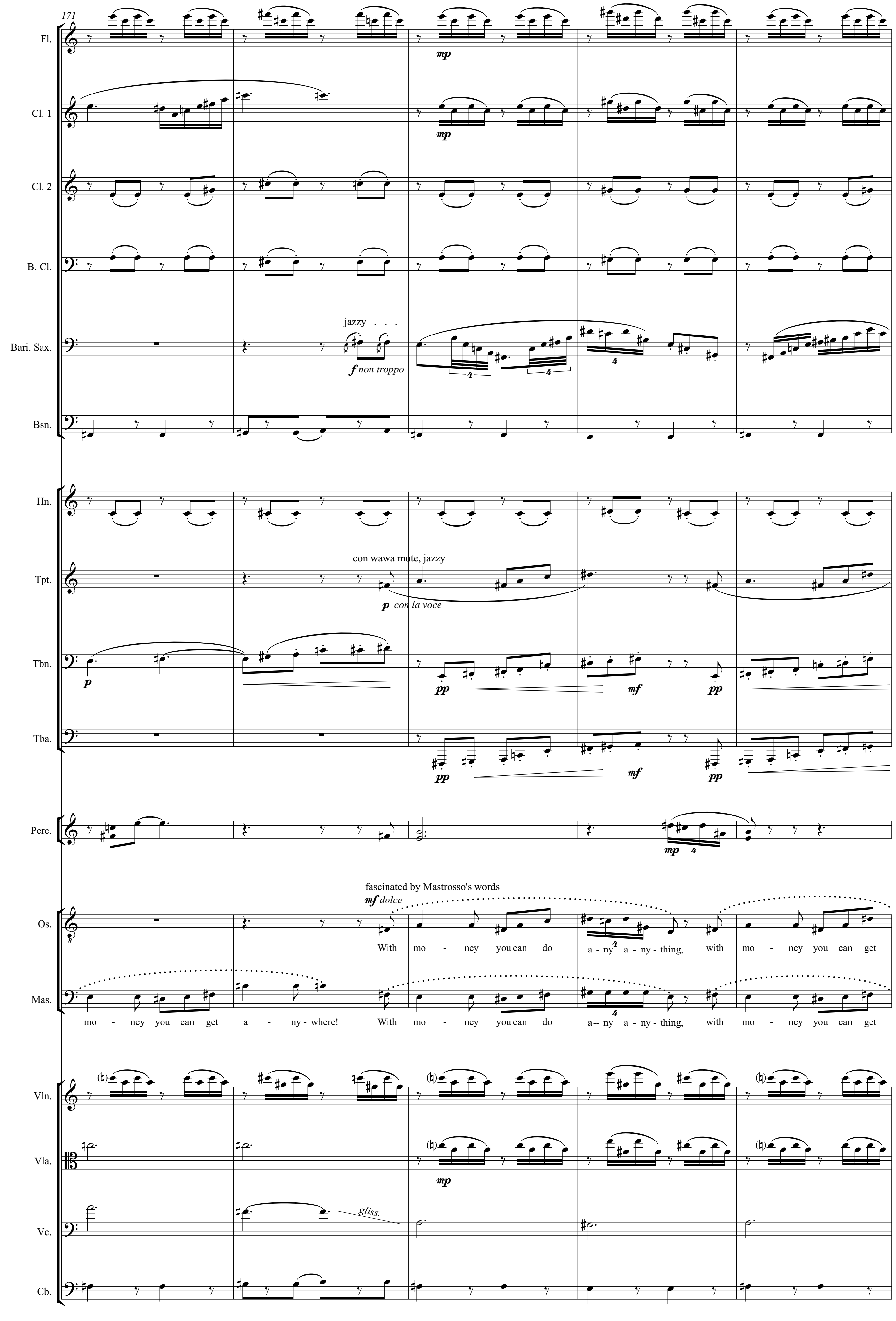

A tempo
♩ = 60 circa
139
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
Vln.
Vla.
Vc.
Cb.
secco
sfz
senza sord.
mf
fp
wood block, cow bell
poco
cresc.
f
Yes!
Yes!
Don't pay drinks to a-ny-one,
make in-stead the o-thers of - fer you,
spoken
and mo-stly spend spa-rin-gly:
sung
this is the main thing.
non sul ponte, secco
non sul ponte
secco

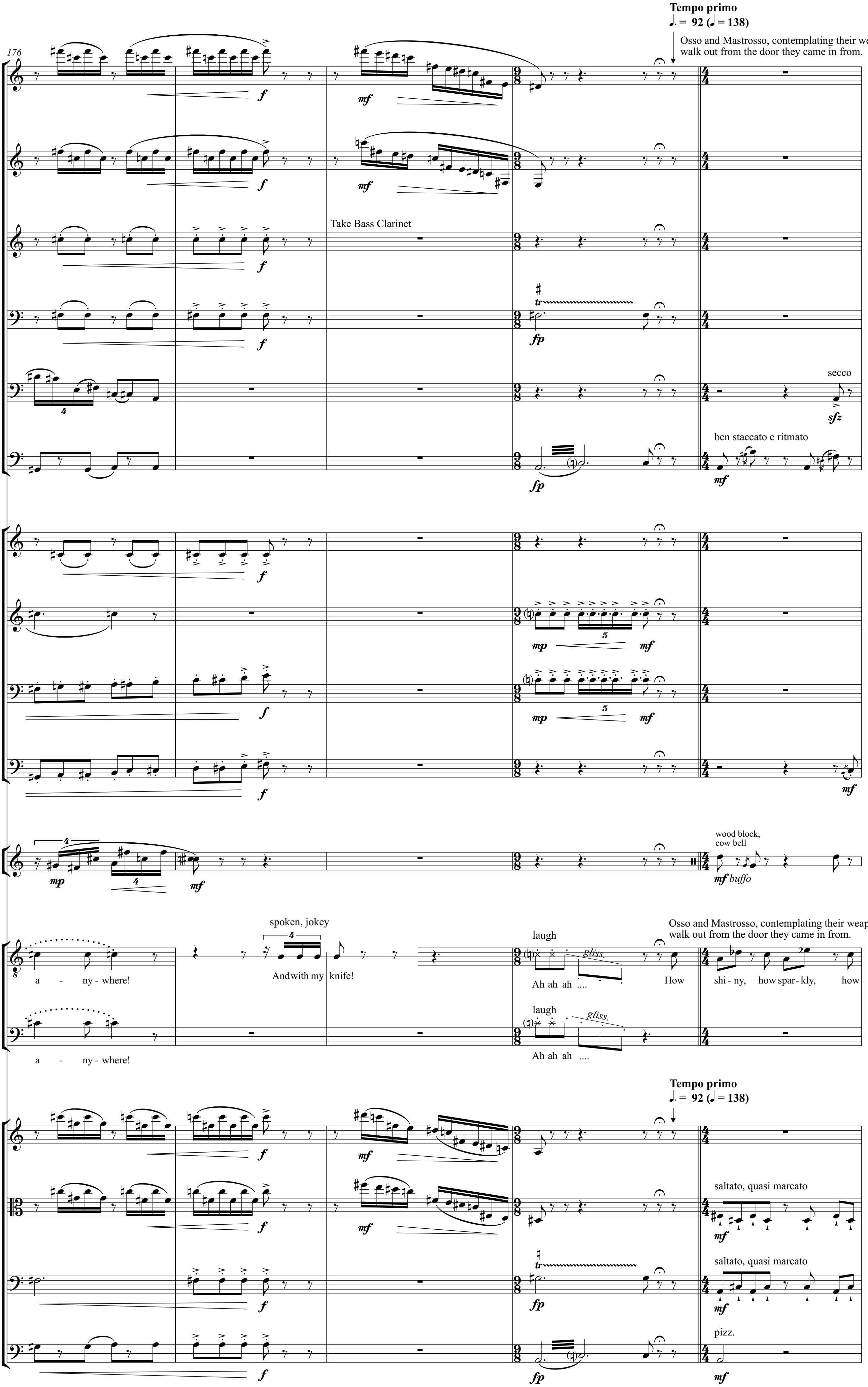

Tempo primo
♩. = 92
143
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
Vln.
Vla.
Vc.
Cb.
mp
sf p sub.
gliss.
f
sfz
mp con la voce
p
sffz
con sord.
brassy
whip
wood block,
cow bell
This is the main thing.
Your mate, your friend leads you by the nose,
ben ritmato
pizz.
mf

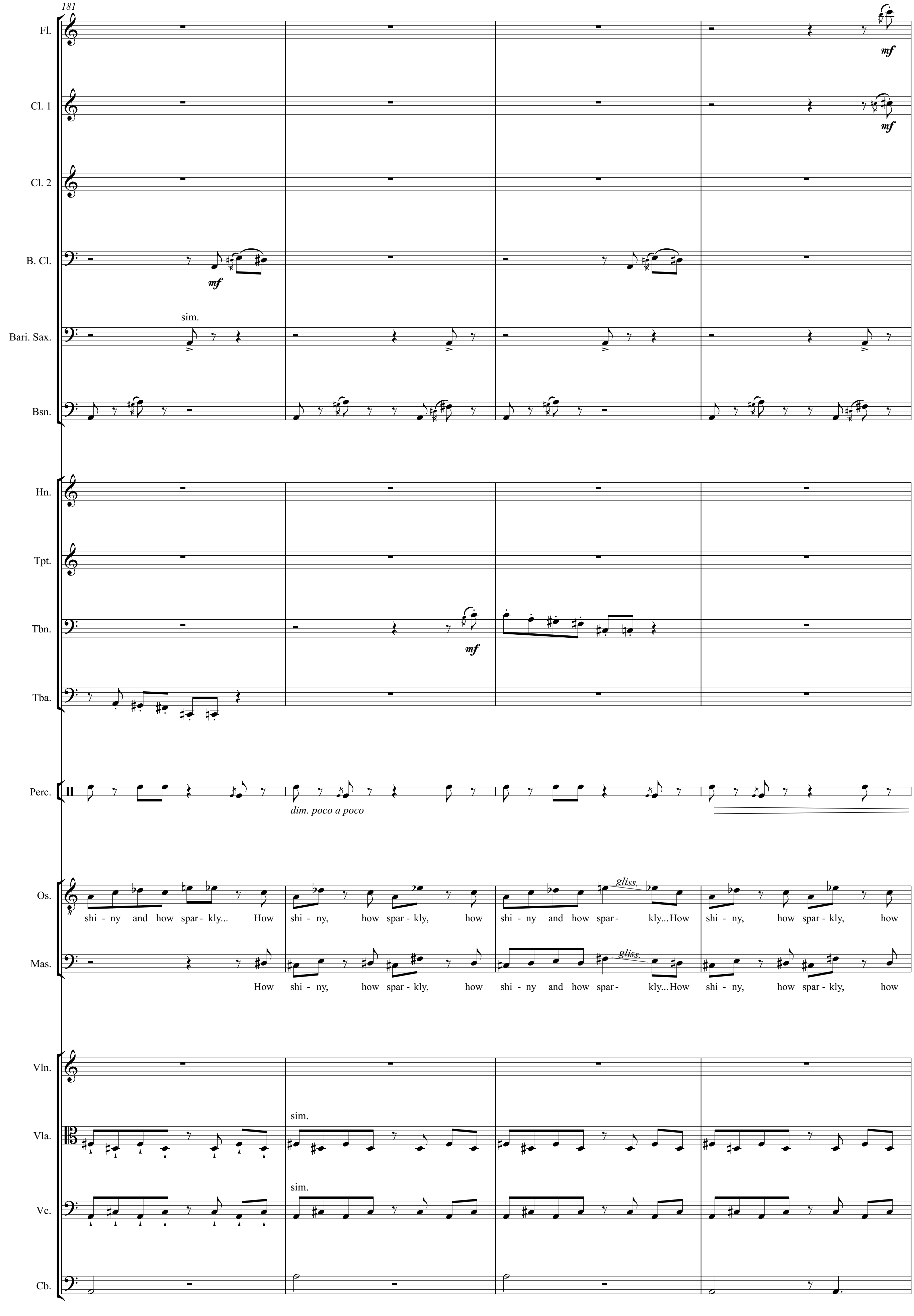

148
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
Vln.
Vla.
Vc.
Cb.
p
mf
mp con la voce
fp
4
bass drum
f
...to be - tray me...
with emphasis
and in the need he is the first to be - tray you,
mo-ney ne-ver be -
arco


rall.
Come una canzoncina
♩. = 60
156
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
sfz sfz sfz
sfz
mf non troppo
stopped cymbal
mp
Glockenspiel
p
spoken
5
as a moral
mp dolce, cresc. poco a poco
trays you,
a-ny-thing you would need.
With mo-ney you can do a-ny-thing, with mo-ney you can get a-ny-where! With
Vln.
Vla.
Vc.
Cb.
4
mp dolcissimo
p

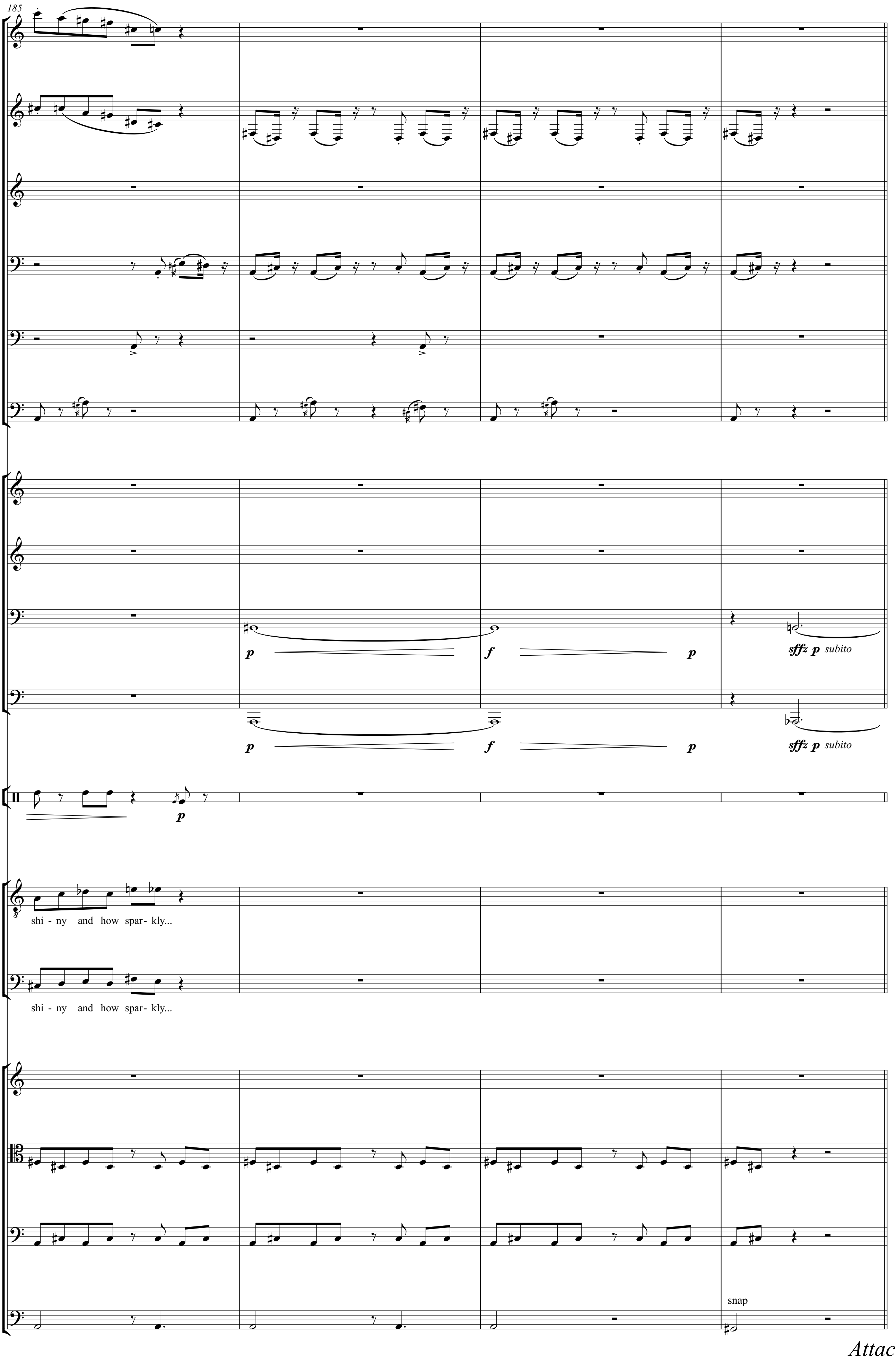

165
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
Vln.
Vla.
Vc.
Cb.
mp
mf non troppo
gliss.
p come una canzoncina
p
con port.
mo - ney you can do a-ny-thing, with mo - ney you can get a - ny- where! With mo - ney you can do a-ny-thing, with


171
Fl.
mp
Cl. 1
mp
Cl. 2
B. Cl.
jazzy . . .
Bari. Sax.
f non troppo
4
4
4
Bsn.
Hn.
con wawa mute, jazzy
Tpt.
p con la voce
Tbn.
p
pp
mf
pp
Tba.
pp
mf
pp
Perc.
mp
4
fascinated by Mastrosso's words
mf dolce
Os.
With mo - ney you can do a - ny a - ny - thing, with mo - ney you can get
4
Mas.
mo - ney you can get a - ny - where! With mo - ney you can do a-- ny a - ny - thing, with mo - ney you can get
4
Vln.
Vla.
mp
Vc.
gliss.
Cb.


Tempo primo
♩. = 92 (♩ = 138)
Osso and Mastrosso, contemplating their weapons, walk out from the door they came in from.
176
Fl.
Cl. 1
Cl. 2
Take Bass Clarinet
B. Cl.
Bari. Sax.
secco
sfz
Bsn.
ben staccato e ritmato
Hn.
Tpt.
Tbn.
Tba.
Perc.
wood block, cow bell
mf buffo
Os.
spoken, jokey
laugh
gliss.
a - ny - where!
And with my knife!
Ah ah ah ....
How
shi - ny, how spar - kly, how
Osso and Mastrosso, contemplating their weapons, walk out from the door they came in from.
Mas.
a - ny - where!
Ah ah ah ....
Tempo primo
♩. = 92 (♩ = 138)
Vln.
Vla.
saltato, quasi marcato
Vc.
saltato, quasi marcato
Cb.
pizz.


181
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
Vln.
Vla.
Vc.
Cb.
mf
mf
mf
sim.
mf
dim. poco a poco
shi - ny and how spar - kly... How
shi - ny, how spar - kly, how
shi - ny and how spar- kly...How
shi - ny, how spar - kly, how
gliss.
How
shi - ny, how spar - kly, how
shi - ny and how spar- kly...How
shi - ny, how spar - kly, how
gliss.
sim.
sim.

Attacca

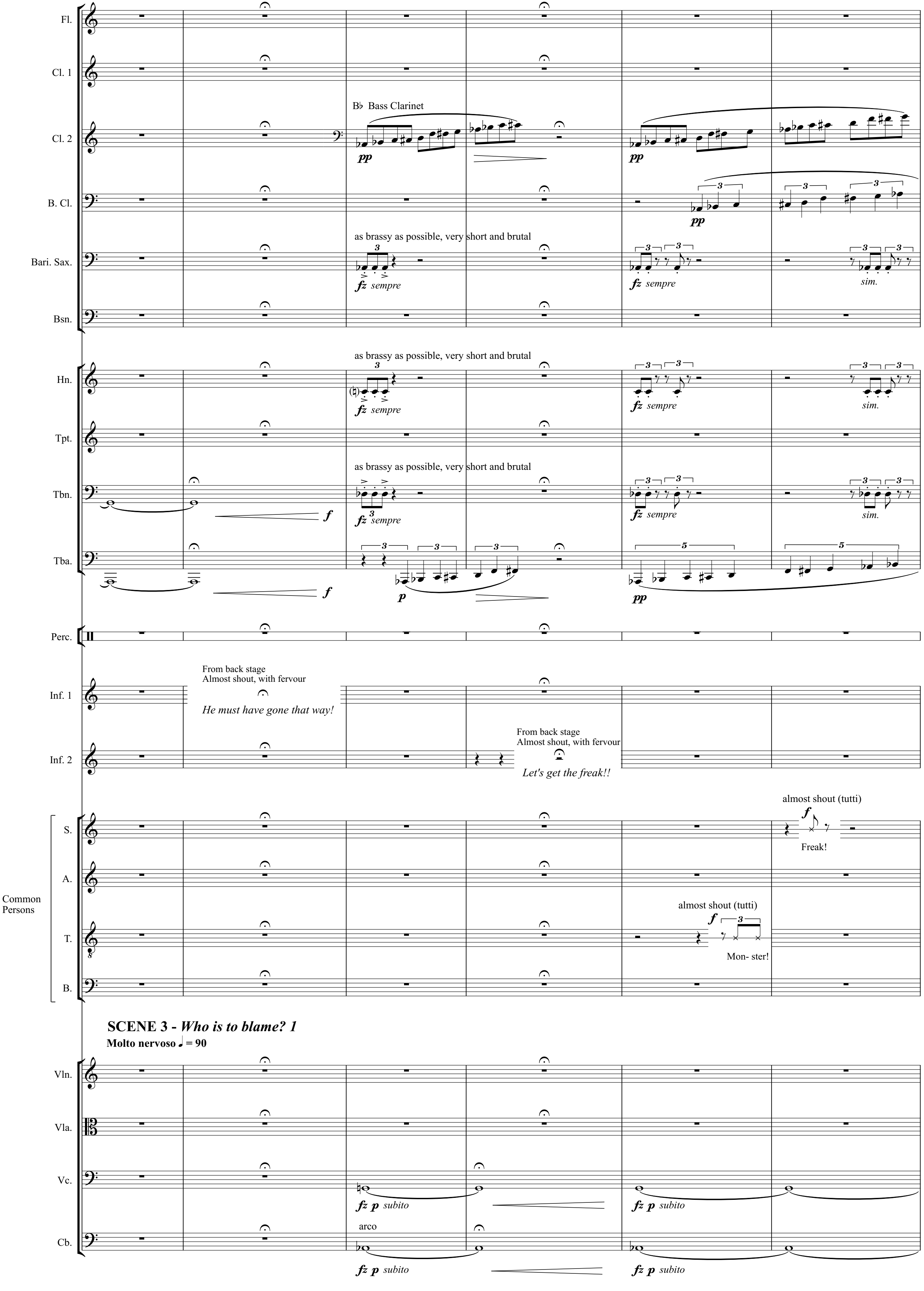

185
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
p
f
p
sffz p subito
Tba.
p
f
p
sffz p subito
Perc.
p
Os.
shi - ny and how spar- kly...
Mas.
shi - ny and how spar- kly...
Vln.
Vla.
Vc.
snap
Cb.

Attacca

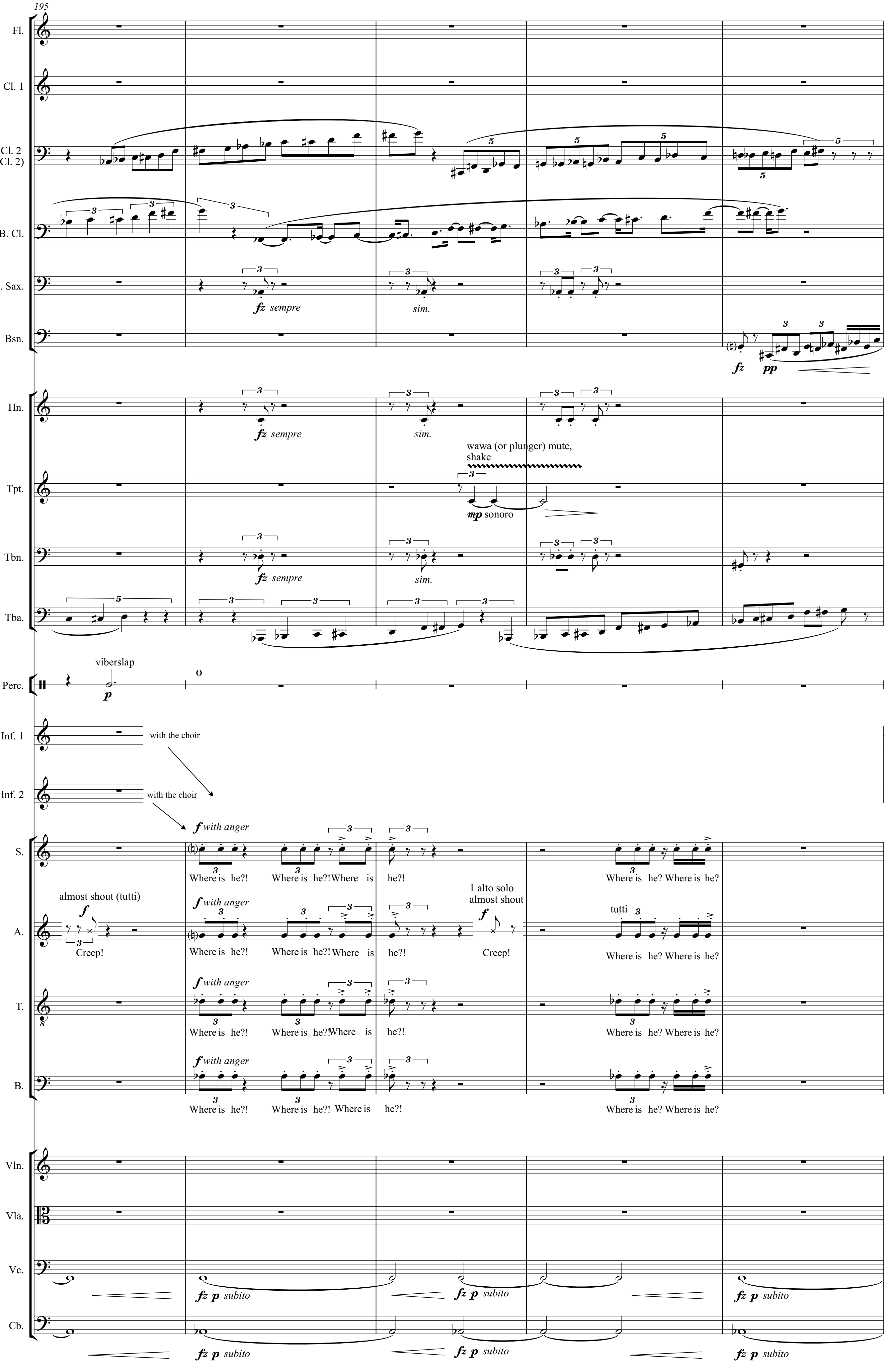
SCENE 3 - *Who is to blame? 1*

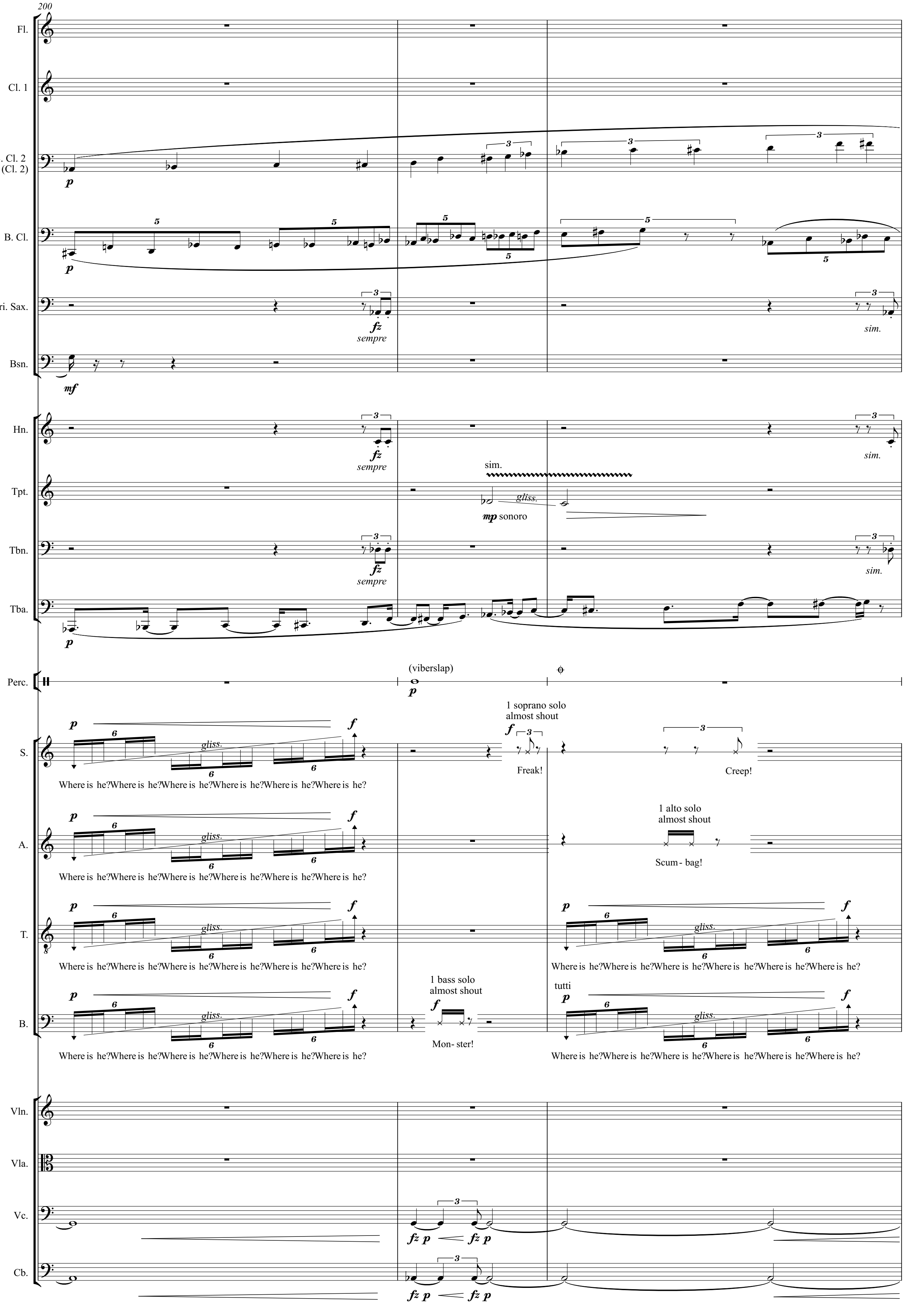
As Osso and Mastrosso walk out Common Persons (choir) led by Infiltrator 1 and 2 burst in from the other door, from where they left before. They are very agitated and run up and down the performance space and among the audience. THEY ALL HAVE A TOY-BALL IN THEIR HANDS

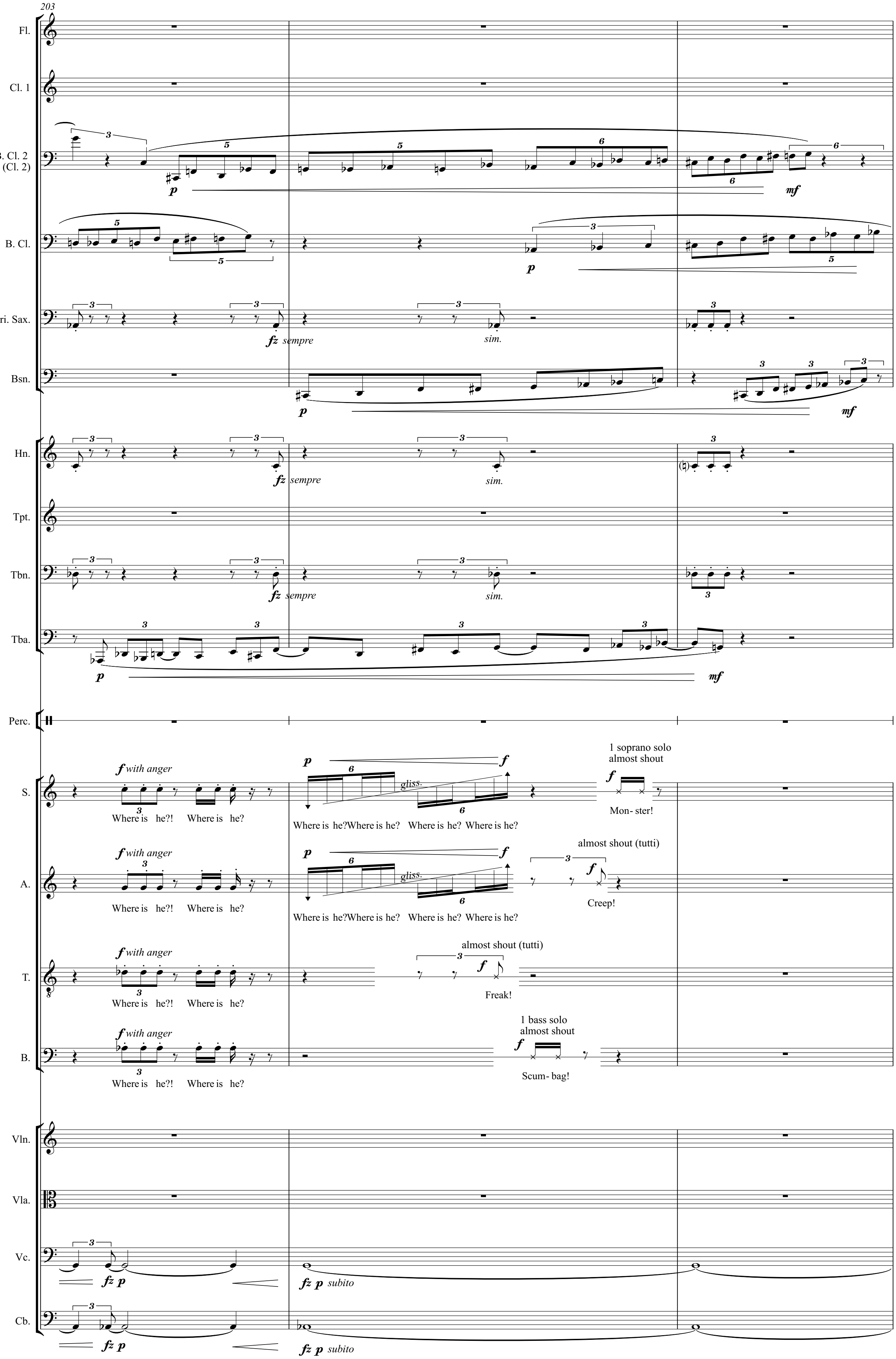
Molto nervoso ♩ = 90

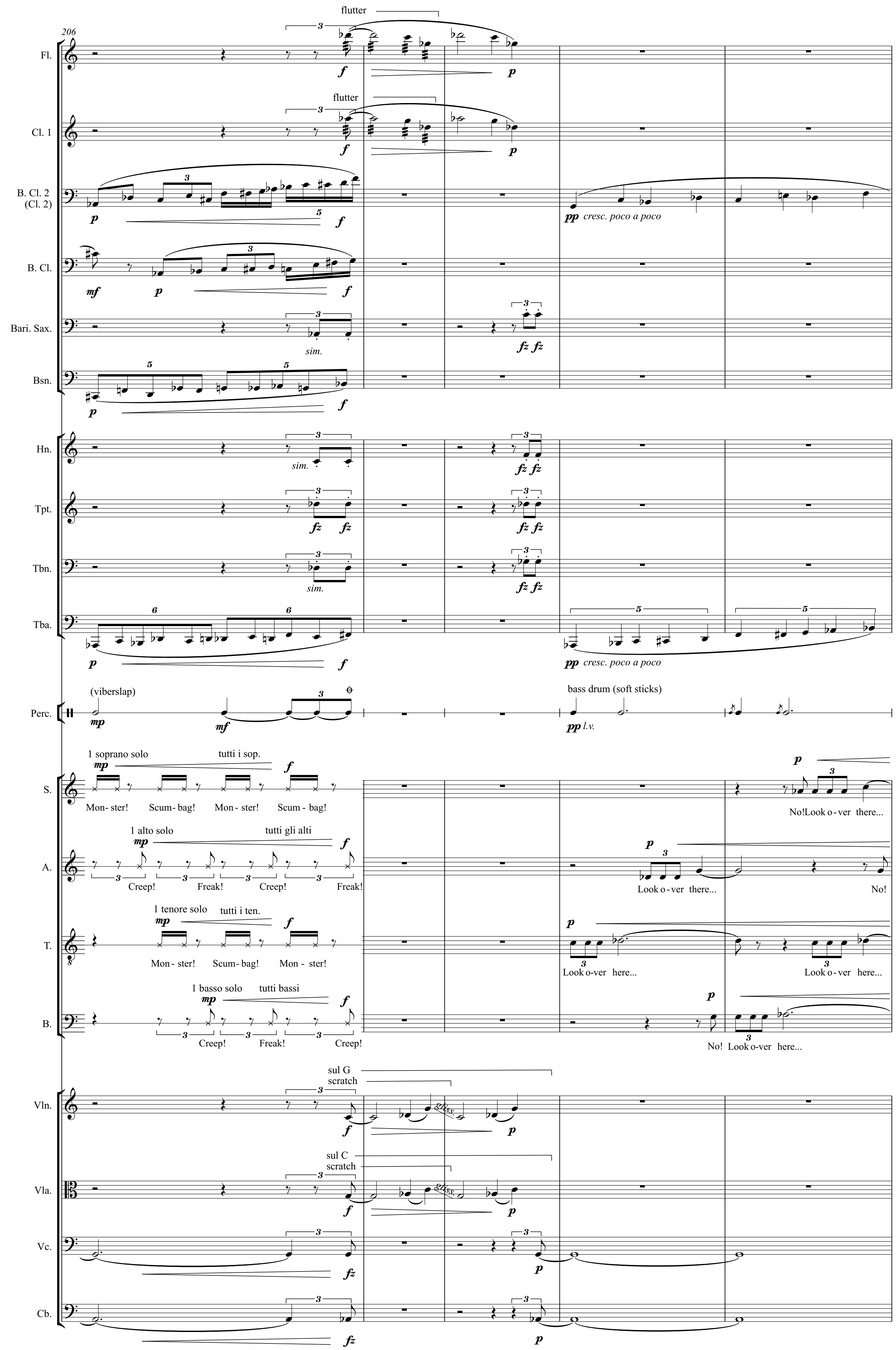


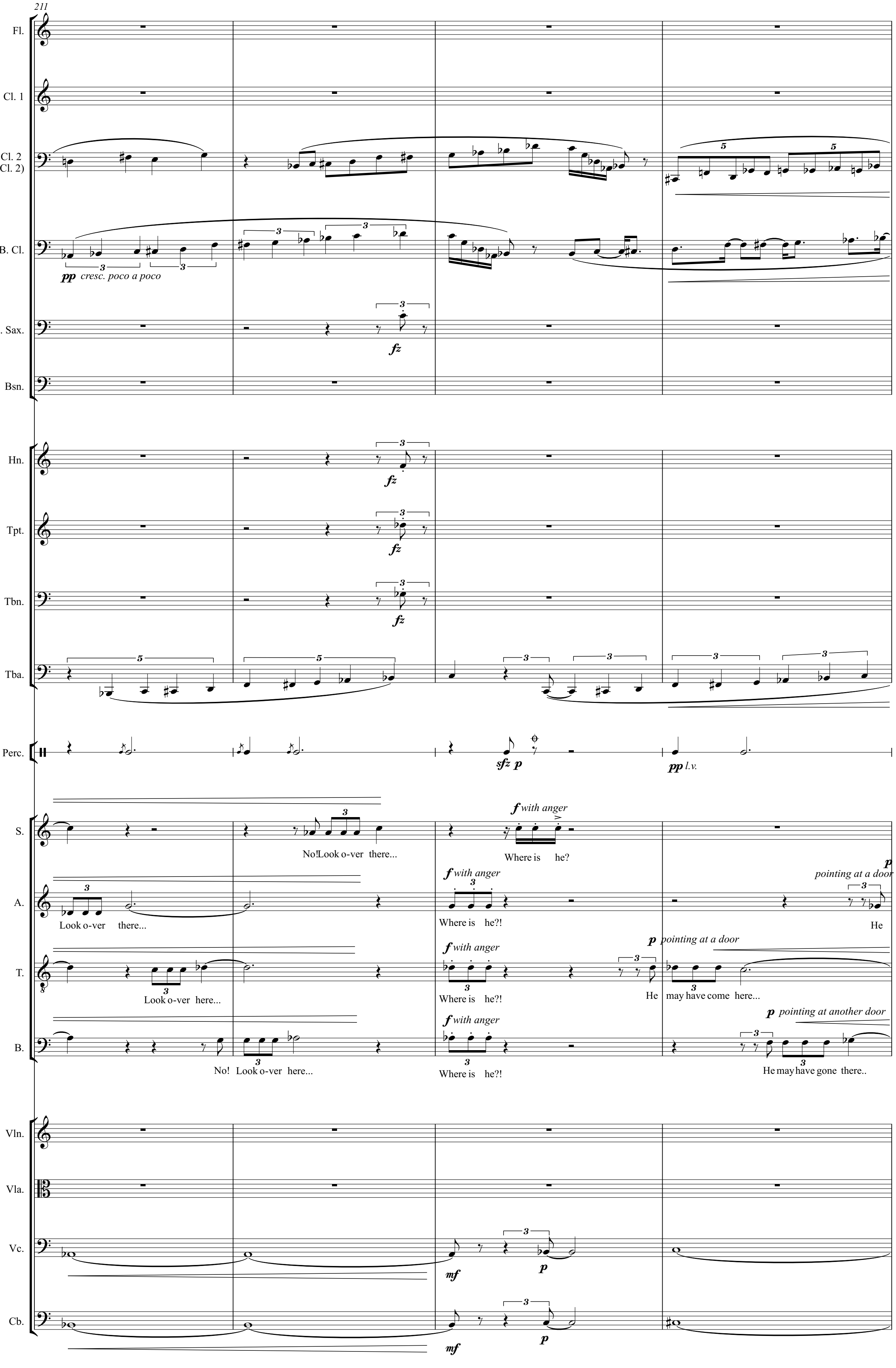
189
Fl.
Cl. 1
Cl. 2
B♭ Bass Clarinet
pp
B. Cl.
pp
Bari. Sax.
as brassy as possible, very short and brutal
fz sempre
fz sempre
sim.
Bsn.
Hn.
as brassy as possible, very short and brutal
fz sempre
fz sempre
sim.
Tpt.
Tbn.
f
as brassy as possible, very short and brutal
fz sempre
fz sempre
sim.
Tba.
f
p
pp
Perc.
Inf. 1
From back stage
Almost shout, with fervour
He must have gone that way!
Inf. 2
From back stage
Almost shout, with fervour
Let's get the freak!!
Common Persons
S.
almost shout (tutti)
f
Freak!
A.
T.
almost shout (tutti)
f
Mon- ster!
B.
SCENE 3 - Who is to blame? 1
Molto nervoso ♩ = 90
Vln.
Vla.
Vc.
fz p subito
fz p subito
Cb.
arco
fz p subito
fz p subito

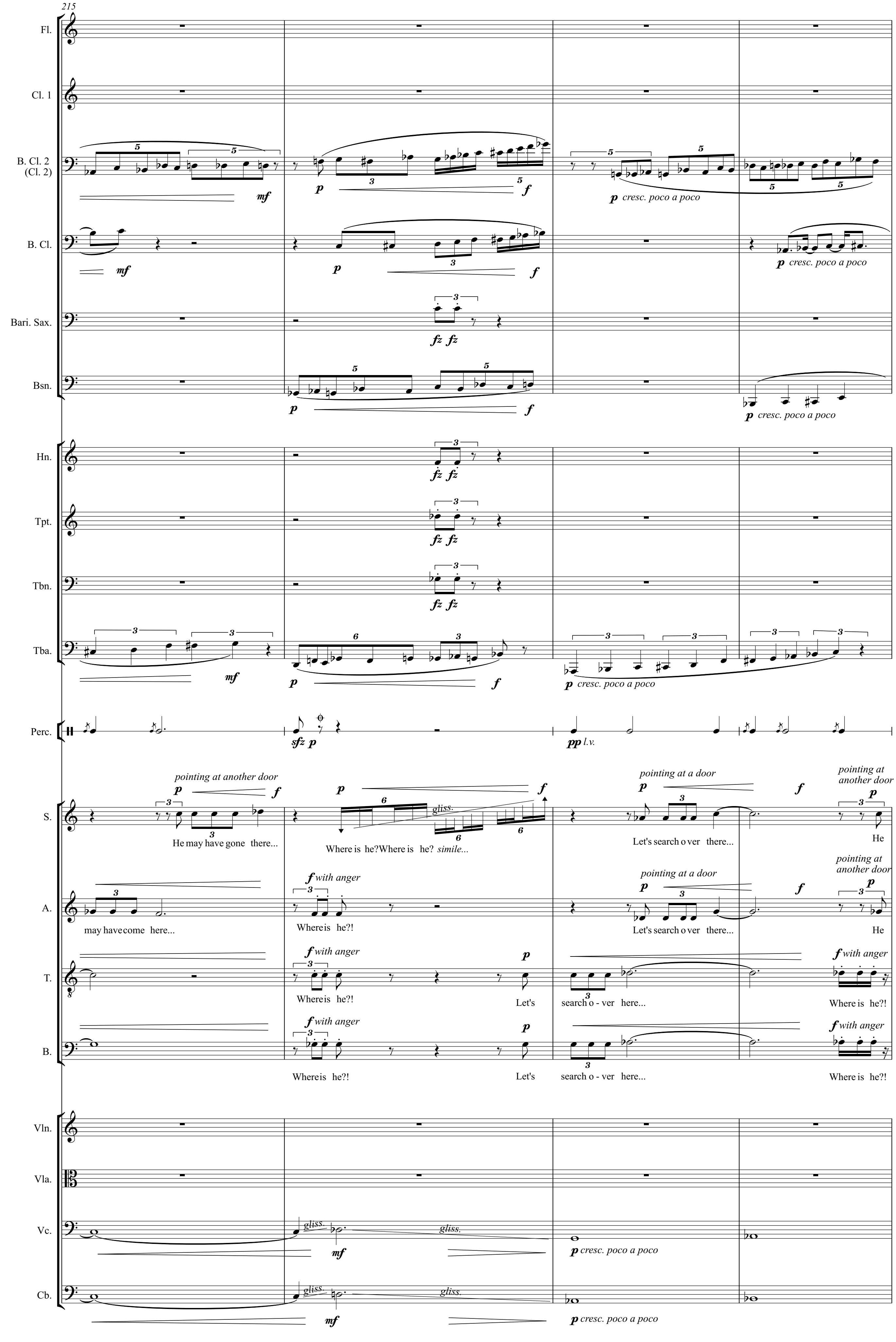

195
Fl.
Cl. 1
B. Cl. 2
(Cl. 2)
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Inf. 1
Inf. 2
S.
A.
T.
B.
Vln.
Vla.
Vc.
Cb.
fz sempre
sim.
fz pp
wawa (or plunger) mute,
shake
mp sonoro
viberslap
p
with the choir
with the choir
f with anger
Where is he?! Where is he?! Where is he?!
Where is he? Where is he?
almost shout (tutti)
f
Creep!
1 alto solo
almost shout
tutti
fz p subito

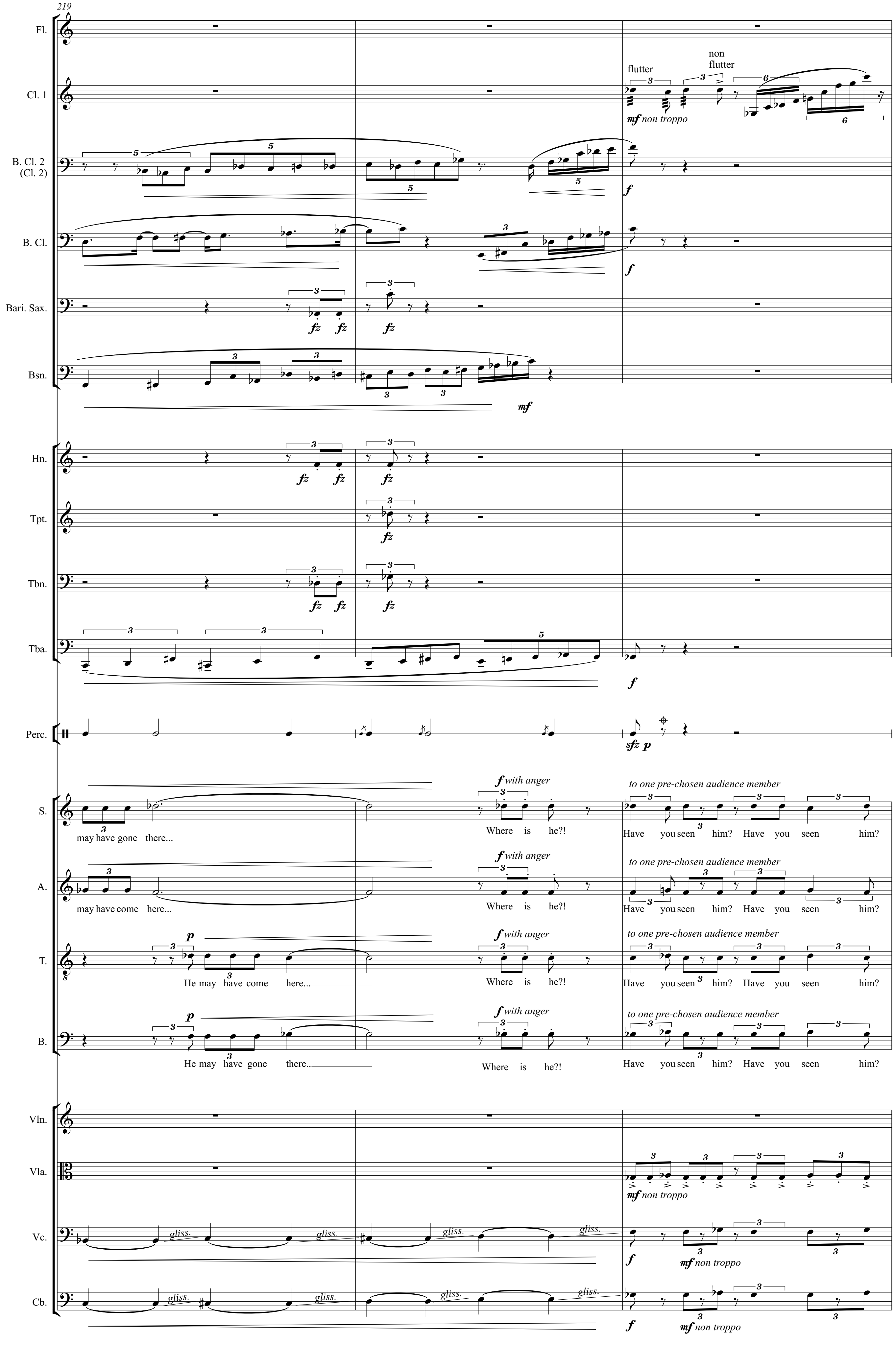

200
Fl.
Cl. 1
B. Cl. 2
(Cl. 2)
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
S.
A.
T.
B.
Vln.
Vla.
Vc.
Cb.
p
fz
sempre
sim.
mf
gliss.
mp sonoro
(viberslap)
1 soprano solo
almost shout
f
Freak!
Creep!
1 alto solo
almost shout
Scum - bag!
1 bass solo
almost shout
Mon- ster!
tutti
Where is he?Where is he?Where is he?Where is he?Where is he?Where is he?
fz p
3
5
6

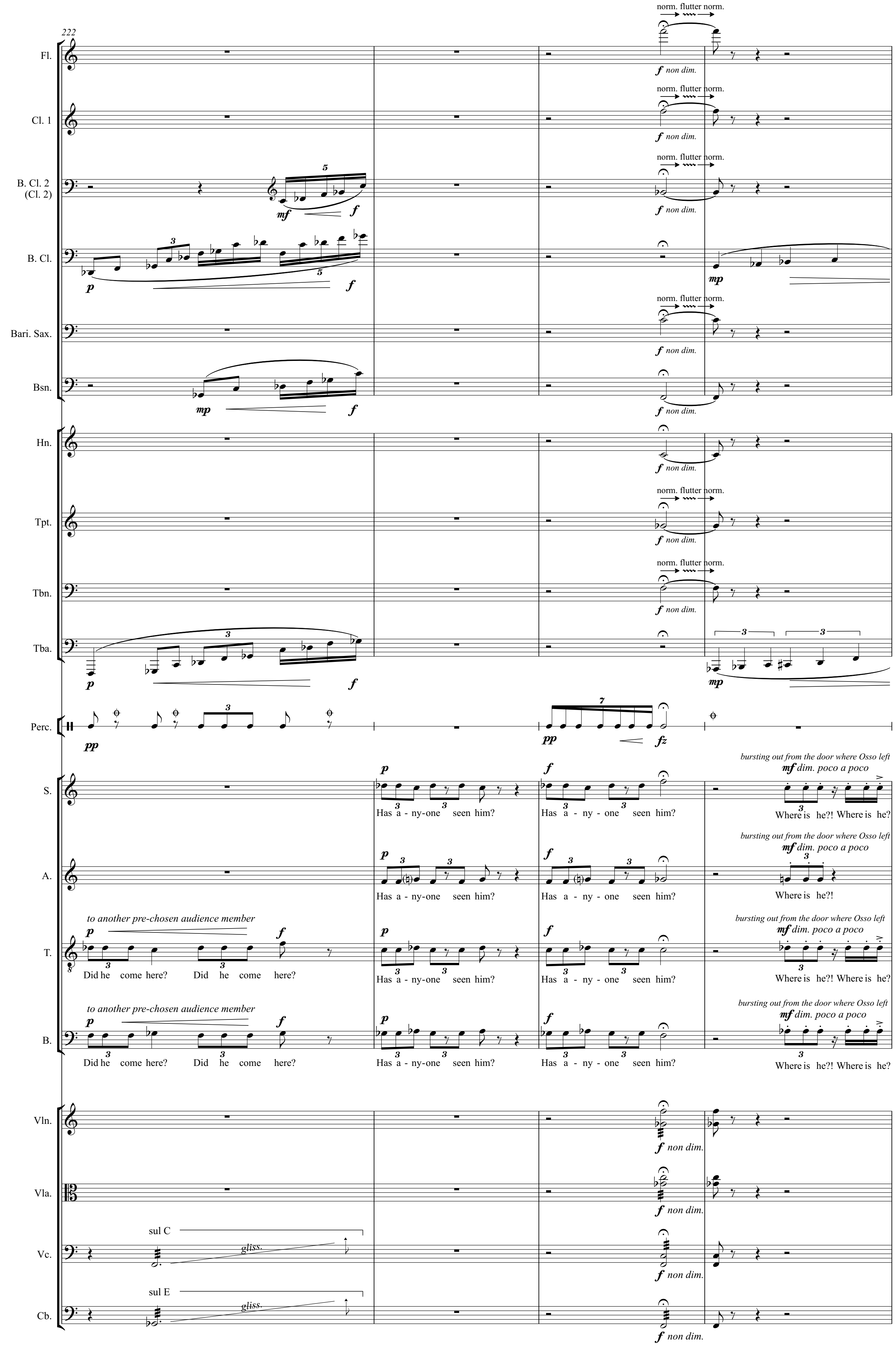

203
Fl.
Cl. 1
B. Cl. 2
(Cl. 2)
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
S.
A.
T.
B.
Vln.
Vla.
Vc.
Cb.
p
mf
fz sempre
sim.
f with anger
Where is he?! Where is he?
Where is he? Where is he? Where is he? Where is he?
gliss.
1 soprano solo
almost shout
Mon- ster!
almost shout (tutti)
Creep!
Freak!
1 bass solo
almost shout
Scum- bag!
fz p
fz p subito


206
Fl.
Cl. 1
B. Cl. 2 (Cl. 2)
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
S.
A.
T.
B.
Vln.
Vla.
Vc.
Cb.
flutter
p
f
mf
pp cresc. poco a poco
sim.
fz fz
(viberslap)
mp
bass drum (soft sticks)
pp l.v.
1 soprano solo
tutti i sop.
Mon- ster! Scum - bag! Mon- ster! Scum - bag!
No! Look o - ver there...
1 alto solo
tutti gli alti
Creep! Freak! Creep! Freak!
Look o - ver there...
No!
1 tenore solo
tutti i ten.
Mon - ster! Scum- bag! Mon - ster!
Look o-ver here...
Look o - ver here...
1 basso solo
tutti bassi
Creep! Freak! Creep!
No! Look o-ver here...
sul G
scratch
gliss.
sul C
scratch
fz

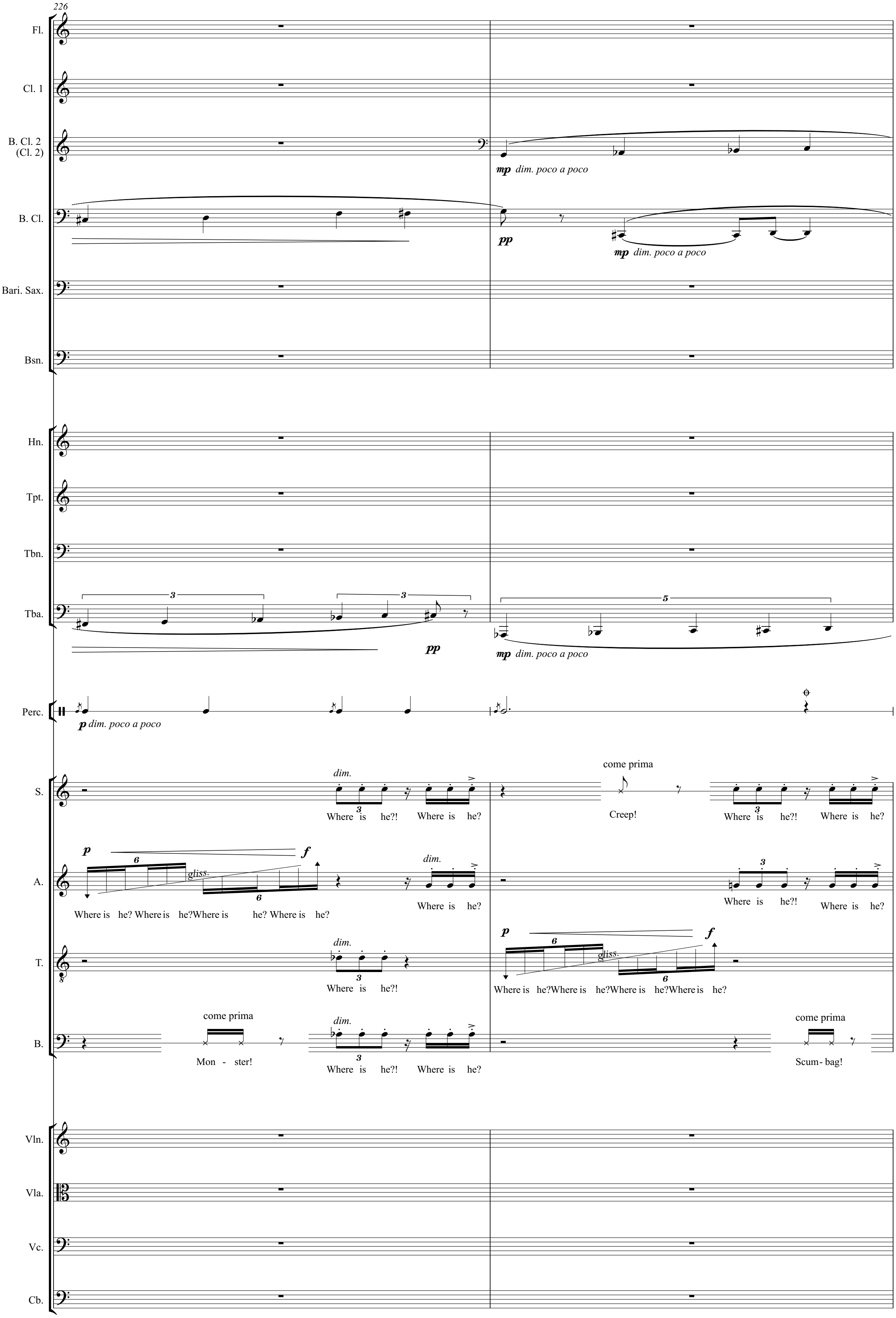

211
Fl.
Cl. 1
B. Cl. 2
(Cl. 2)
B. Cl.
pp cresc. poco a poco
Bari. Sax.
fz
Bsn.
Hn.
fz
Tpt.
fz
Tbn.
fz
Tba.
Perc.
sfz p
pp l.v.
S.
No! Look o-ver there...
f with anger
Where is he?
A.
Look o-ver there...
f with anger
Where is he?!
p pointing at a door
He
T.
Look o-ver here...
f with anger
Where is he?!
p pointing at a door
He may have come here...
B.
No! Look o-ver here...
f with anger
Where is he?!
p pointing at another door
He may have gone there..
Vln.
Vla.
Vc.
mf
p
Cb.
mf
p

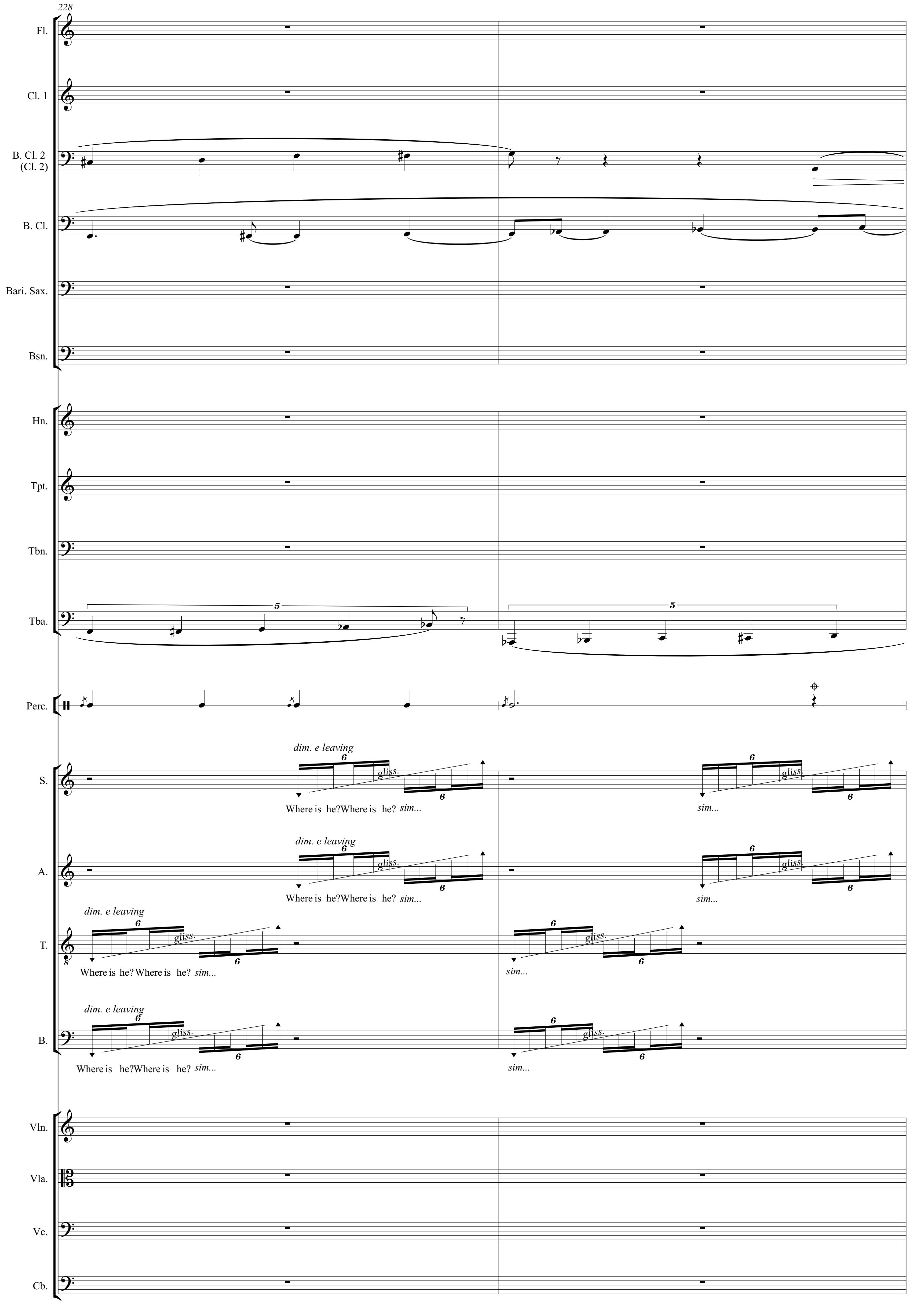

215
Fl.
Cl. 1
B. Cl. 2
(Cl. 2)
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
S.
A.
T.
B.
Vln.
Vla.
Vc.
Cb.
mf
p
f
p cresc. poco a poco
fz fz
sfz p
pp l.v.
pointing at another door
pointing at a door
He may have gone there...
Where is he?Where is he? simile...
gliss.
Let's search o ver there...
He
may have come here...
f with anger
Where is he?!
Let's
search o - ver here...
Where is he?!
mf
p cresc. poco a poco


219
Fl.
Cl. 1
B. Cl. 2
(Cl. 2)
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
S.
A.
T.
B.
Vln.
Vla.
Vc.
Cb.
flutter
non
flutter
mf non troppo
f
fz
mf
sfz p
f with anger
to one pre-chosen audience member
may have gone there...
Where is he?!
Have you seen him? Have you seen him?
may have come here...
p
He may have come here...
He may have gone there...
gliss.
mf non troppo


222
Fl.
Cl. 1
B. Cl. 2
(Cl. 2)
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
S.
A.
T.
B.
Vln.
Vla.
Vc.
Cb.
norm. flutter norm.
f non dim.
mf
f
p
mp
pp
fz
3
5
7
sul C
sul E
gliss.
to another pre-chosen audience member
Did he come here? Did he come here?
Has a-ny-one seen him?
Has a - ny - one seen him?
bursting out from the door where Osso left
mf dim. poco a poco
Where is he?! Where is he?
Where is he?!

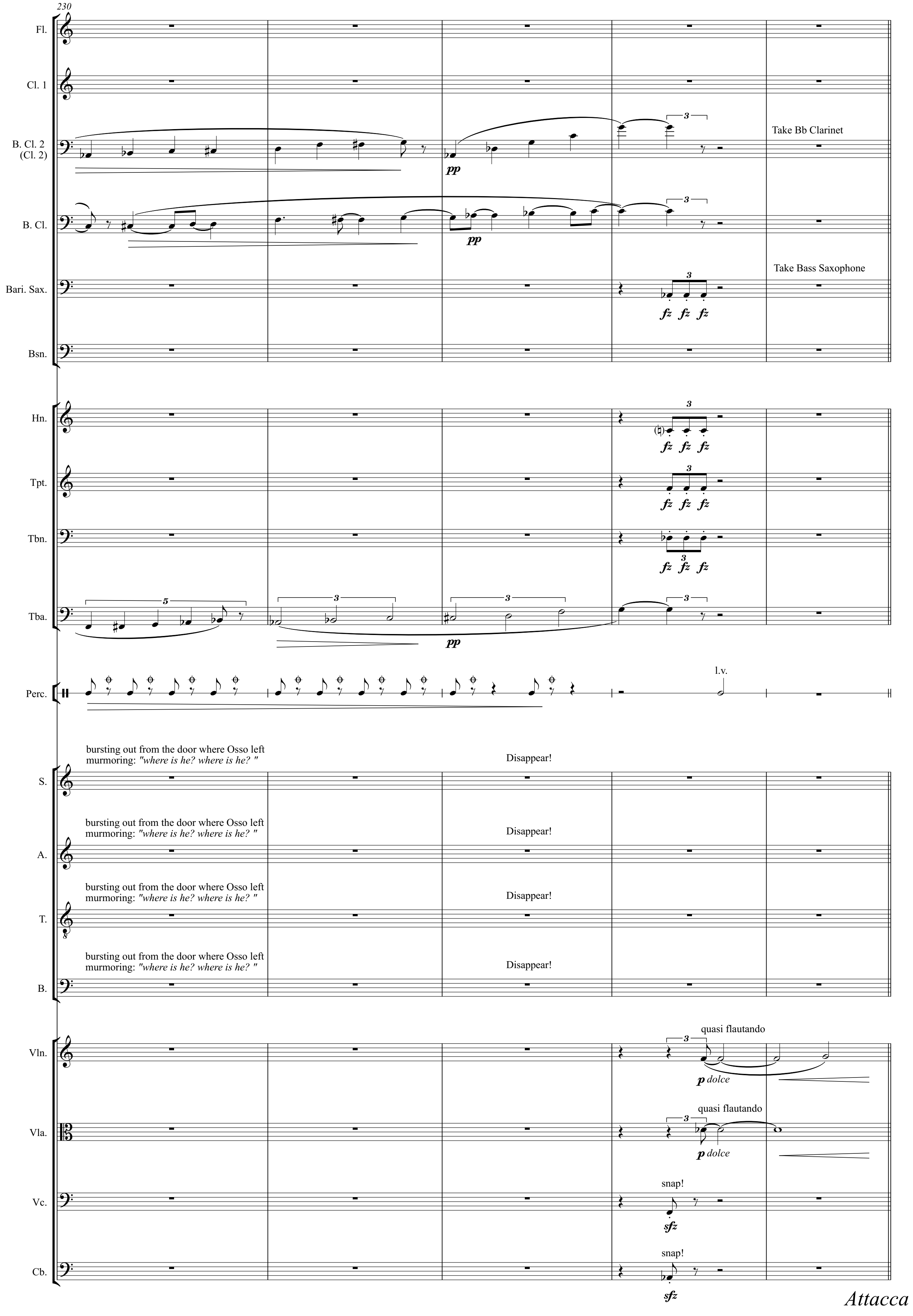
Common Persons burst out from the door where Osso left.


226
Fl.
Cl. 1
B. Cl. 2
(Cl. 2)
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
S.
A.
T.
B.
Vln.
Vla.
Vc.
Cb.
mp dim. poco a poco
pp
mp dim. poco a poco
pp
mp dim. poco a poco
p dim. poco a poco
dim.
come prima
Where is he?! Where is he?
Creep!
Where is he?! Where is he?
p
f
gliss.
Where is he? Where is he? Where is he? Where is he?
Where is he?
Where is he?! Where is he?
Where is he?!
Where is he? Where is he? Where is he? Where is he?
Mon - ster!
Where is he?! Where is he?
Scum- bag!


228
Fl.
Cl. 1
B. Cl. 2
(Cl. 2)
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
5
5
Perc.
S.
dim. e leaving
6
gliss.
6
Where is he?Where is he? sim...
sim...
A.
dim. e leaving
Where is he?Where is he? sim...
sim...
T.
dim. e leaving
Where is he? Where is he? sim...
sim...
B.
dim. e leaving
Where is he?Where is he? sim...
sim...
Vln.
Vla.
Vc.
Cb.

Common Persons burst out from the door where Osso left. . . . . . . Common Persons disappear!

Attacca

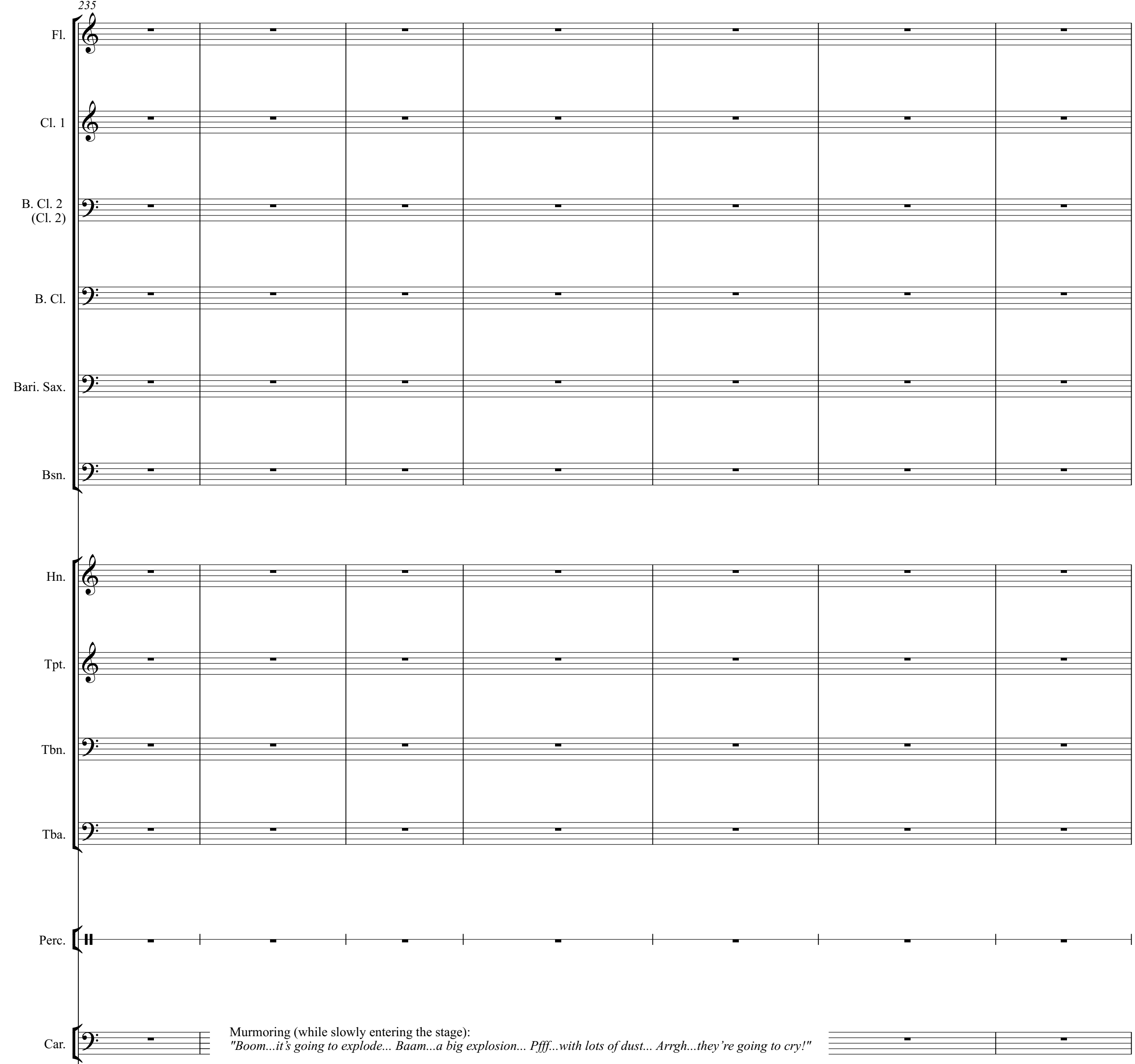

230
Fl.
Cl. 1
B. Cl. 2
(Cl. 2)
pp
3
Take Bb Clarinet
B. Cl.
pp
3
Bari. Sax.
3
fz fz fz
Take Bass Saxophone
Bsn.
Hn.
3
(♮)
fz fz fz
Tpt.
3
fz fz fz
Tbn.
3
fz fz fz
Tba.
5
3
3
pp
3
Perc.
l.v.
bursting out from the door where Osso left
murmoring: "where is he? where is he? "
Disappear!
S.
bursting out from the door where Osso left
murmoring: "where is he? where is he? "
Disappear!
A.
bursting out from the door where Osso left
murmoring: "where is he? where is he? "
Disappear!
T.
bursting out from the door where Osso left
murmoring: "where is he? where is he? "
Disappear!
B.
quasi flautando
3
Vln.
p dolce
quasi flautando
3
Vla.
p dolce
snap!
Vc.
sfz
snap!
Cb.
sfz

Attacca

SCENE 4 - *Carcagnosso: sense of dream*

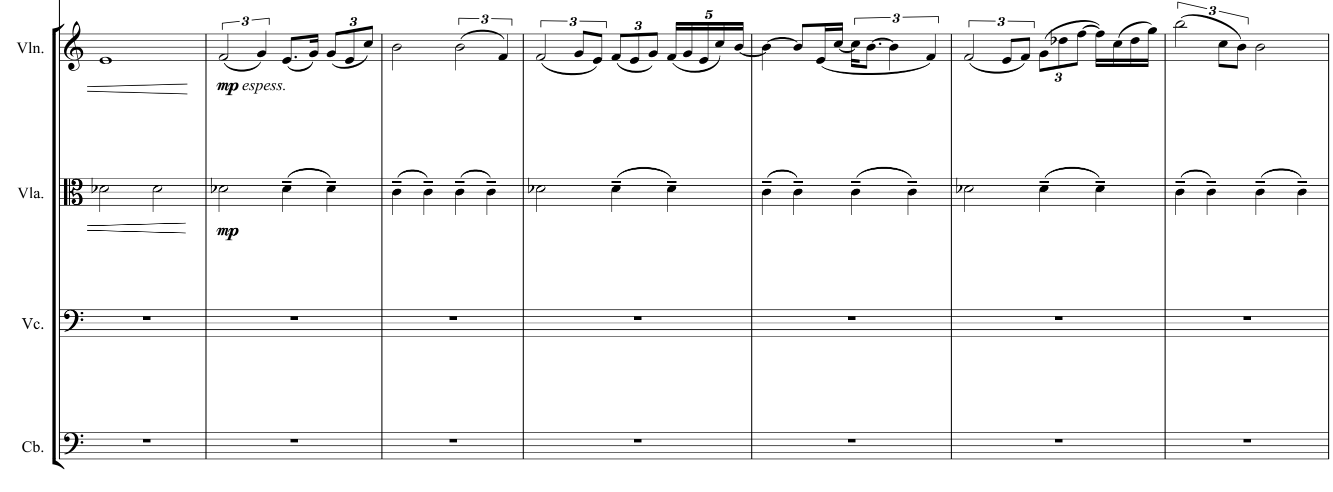
Carcagnosso slowly comes in from another door holding a box full of objects and tools (or similar) which he will need to build a bomb (or similar mass-destruction weapon). He is well dressed too, and like Osso and Mastrosso he also has heavy dark-coloured make up on his faces highlighting nasty somatic types and scars. He acts with creepy and dodgy manners, he murmurs while reaching the centre of the performance space.

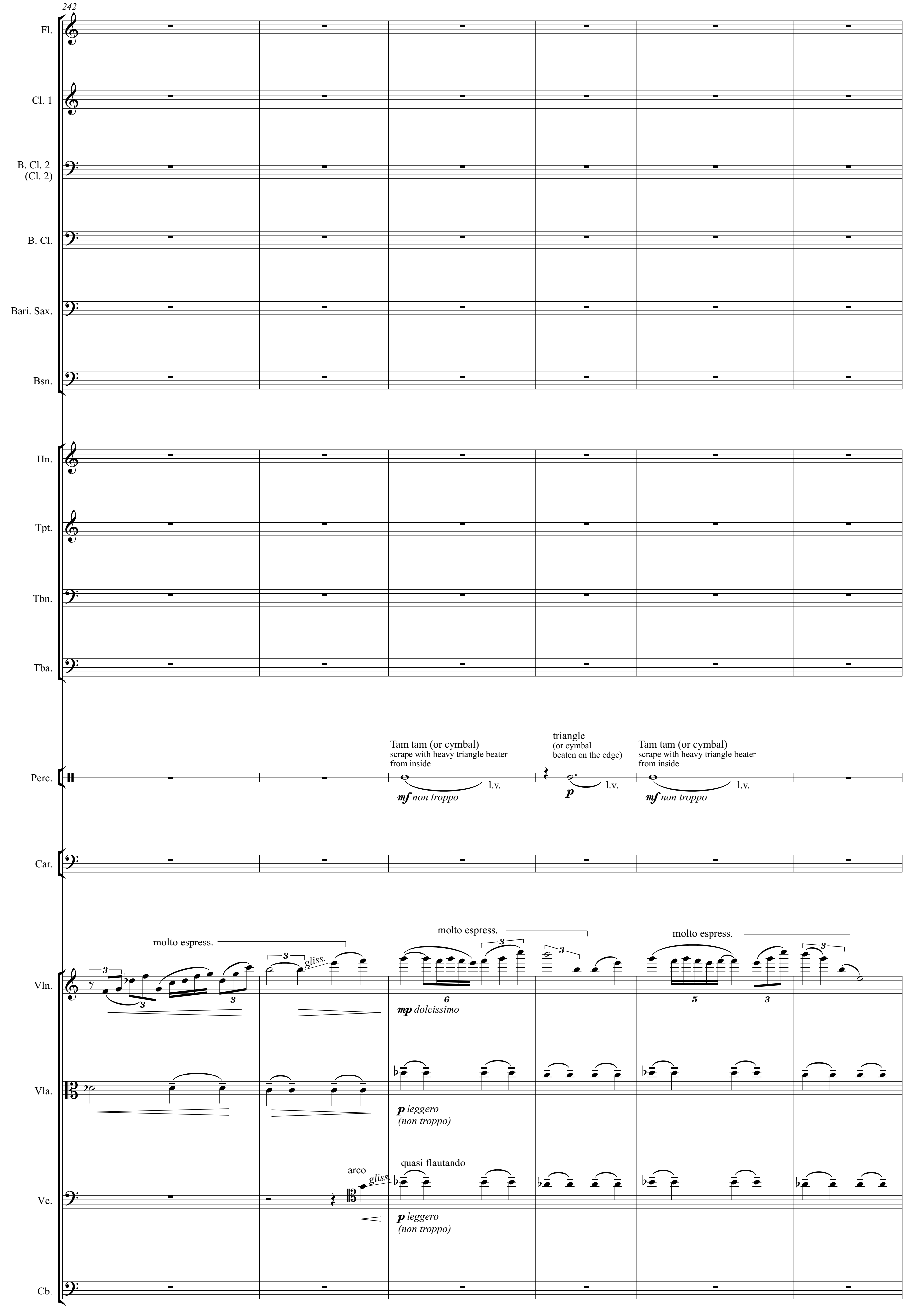
Misterioso, come un sogno ♩ = 46 circa

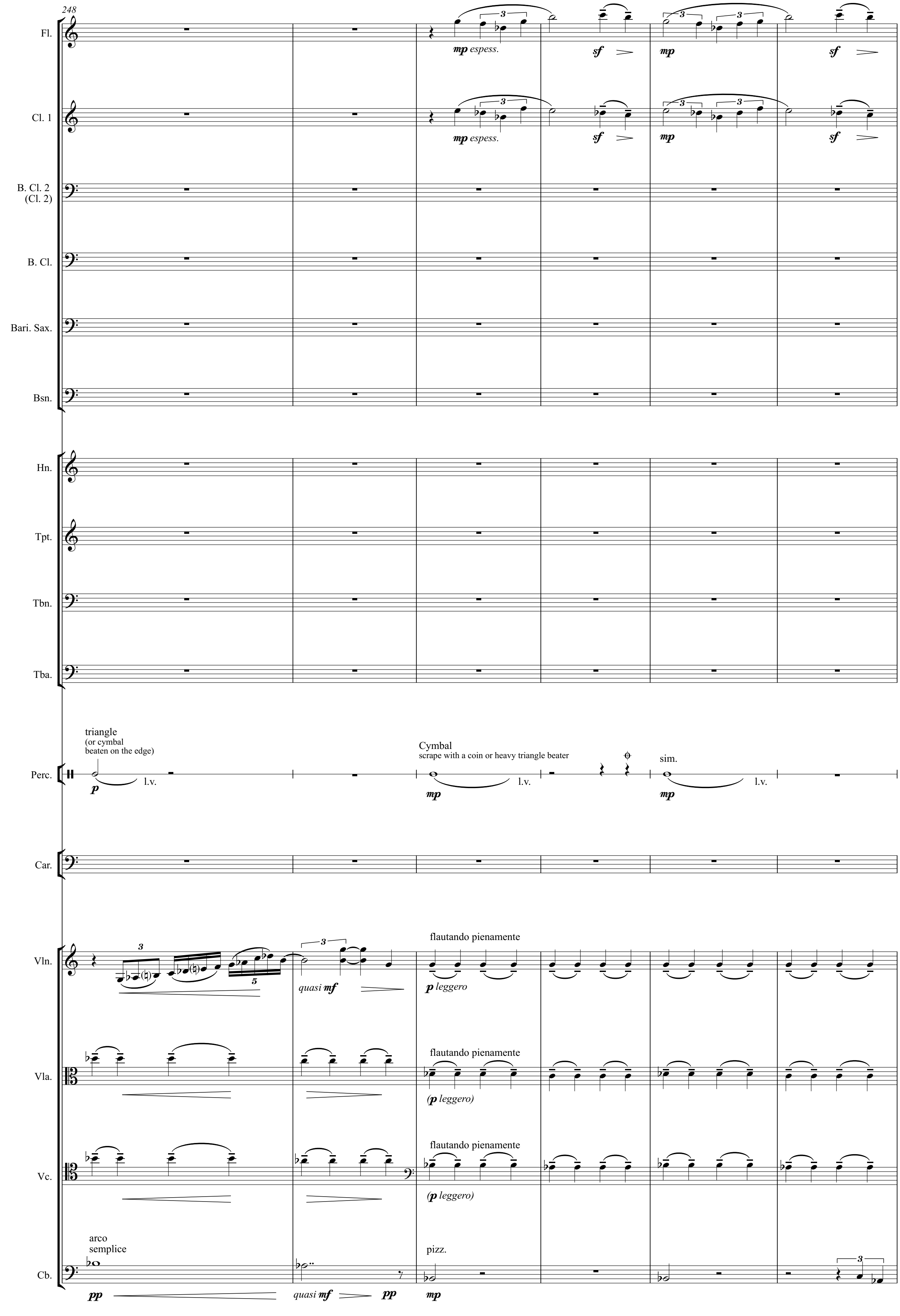

235
Fl.
Cl. 1
B. Cl. 2
(Cl. 2)
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Car.
Murmoring (while slowly entering the stage):
"Boom...it's going to explode... Baam...a big explosion... Pfff...with lots of dust... Arrgh...they're going to cry!"

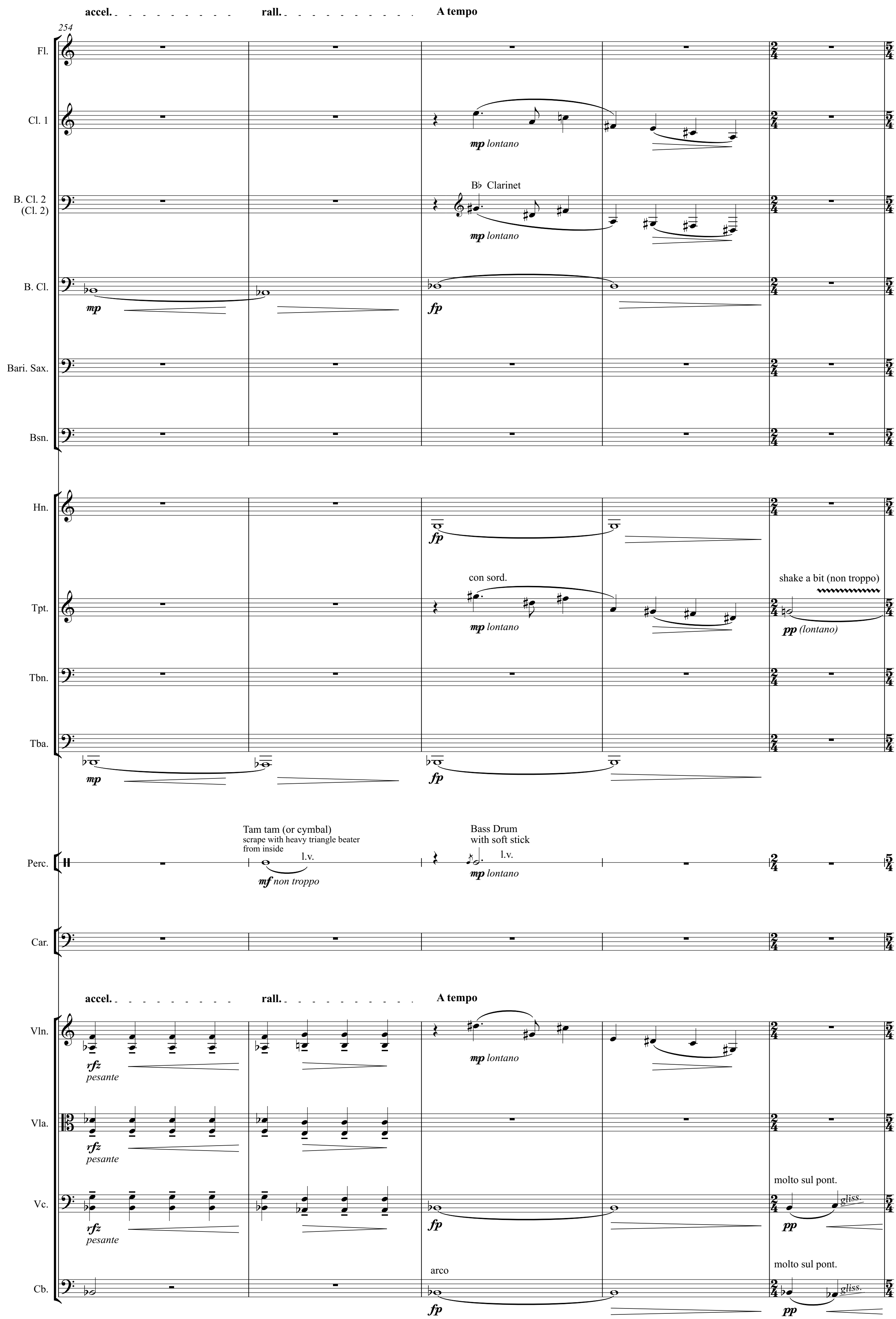
SCENE 4 - *Carcagnosso: sense of dream*

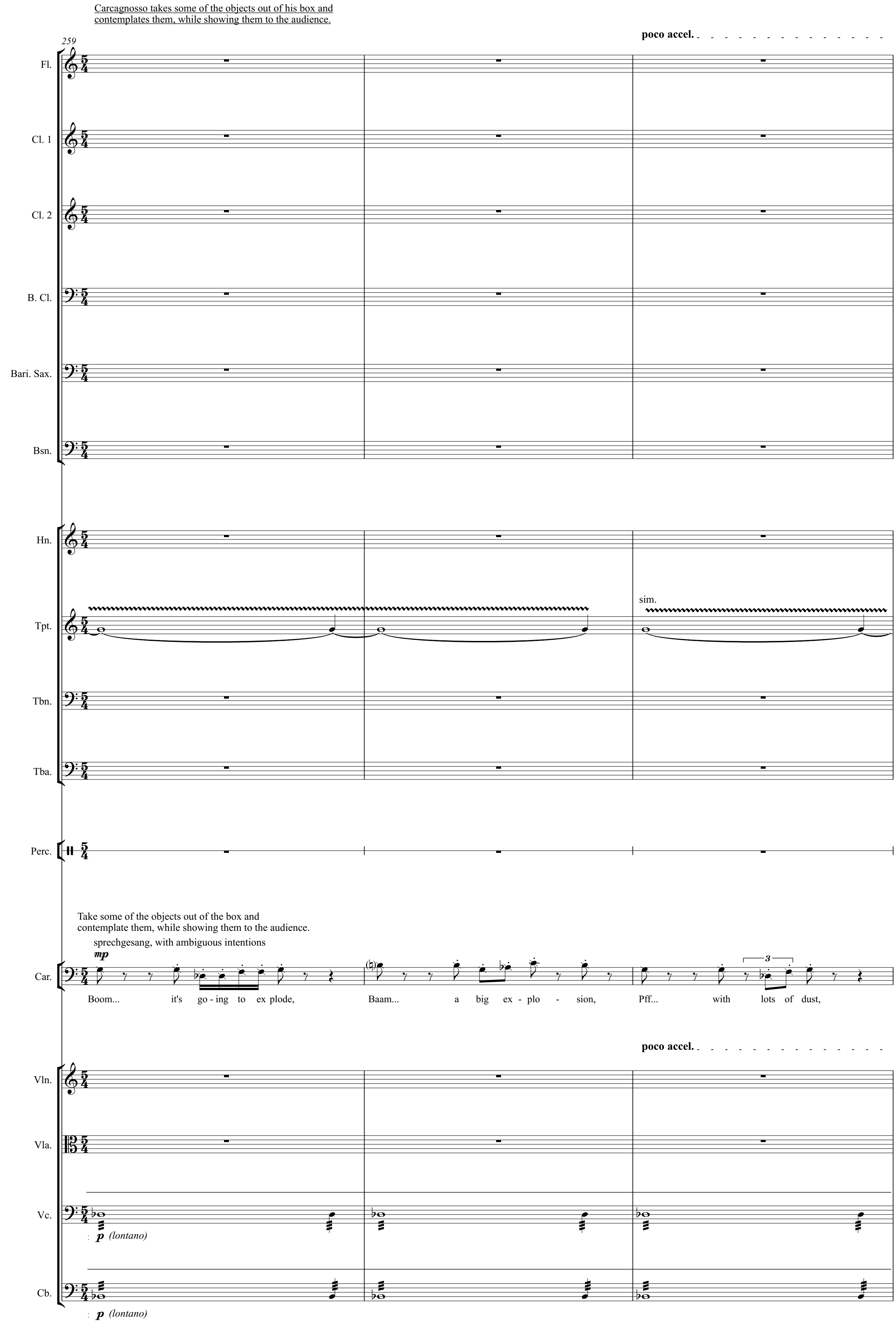
Misterioso, come un sogno ♩ = 46 circa

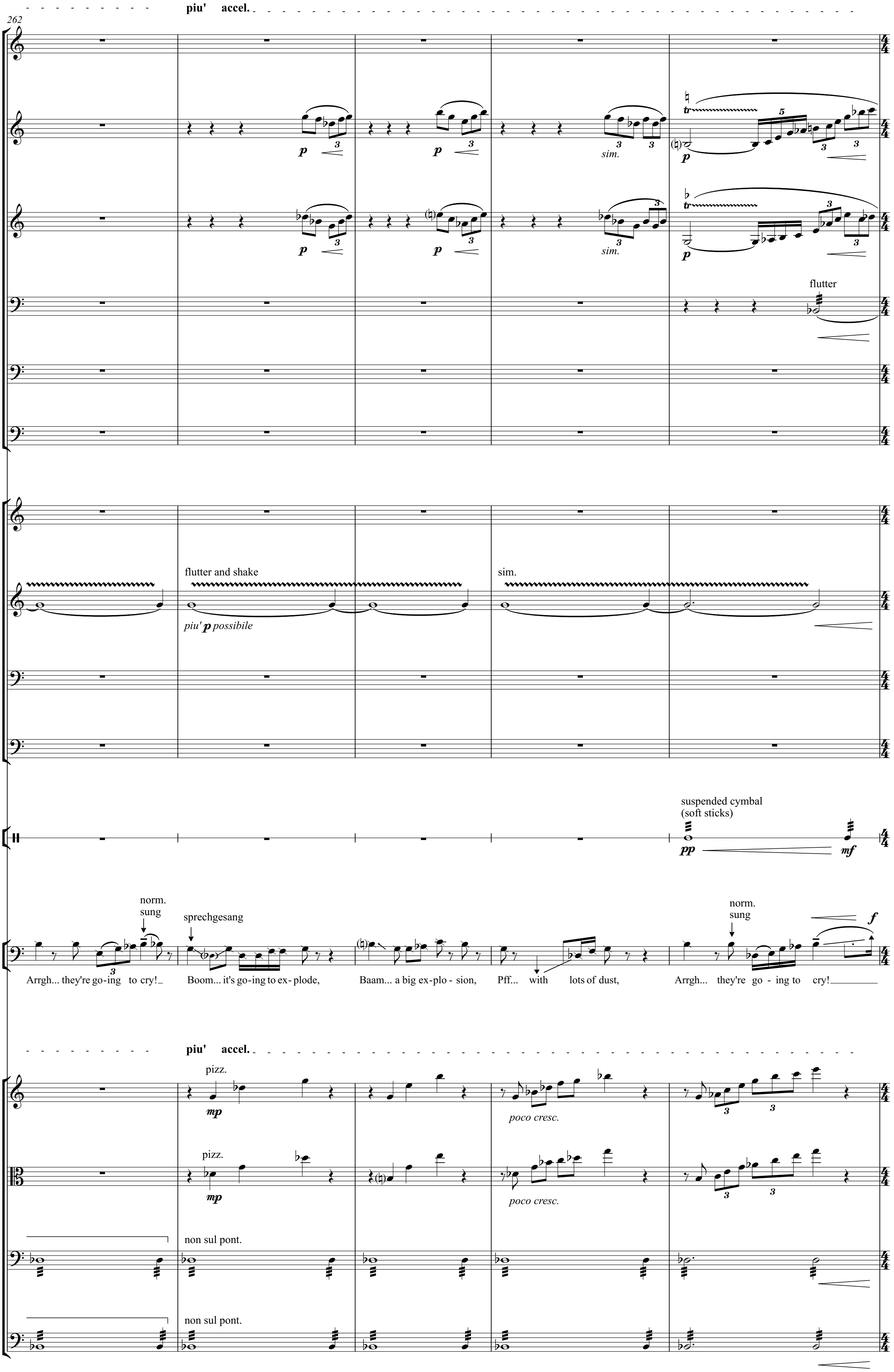

Vln.
Vla.
Vc.
Cb.
3
5
mp espess.
mp

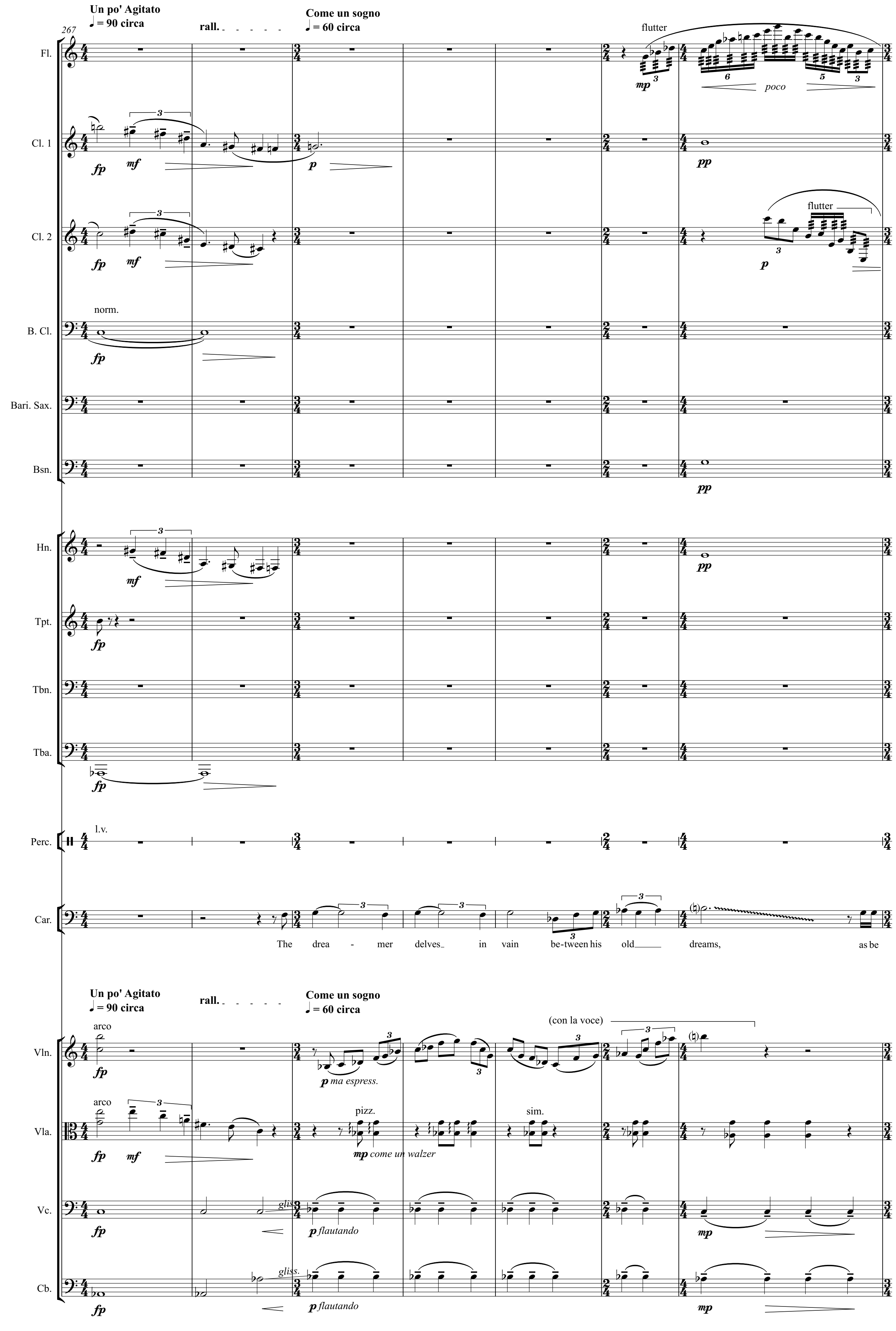

242
Fl.
Cl. 1
B. Cl. 2
(Cl. 2)
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Tam tam (or cymbal)
scrape with heavy triangle beater
from inside
l.v.
mf non troppo
triangle
(or cymbal
beaten on the edge)
l.v.
p
Tam tam (or cymbal)
scrape with heavy triangle beater
from inside
l.v.
mf non troppo
Car.
molto espress.
gliss.
molto espress.
molto espress.
Vln.
3
6
5
mp dolcissimo
Vla.
p leggero
(non troppo)
arco
gliss.
quasi flautando
Vc.
p leggero
(non troppo)
Cb.

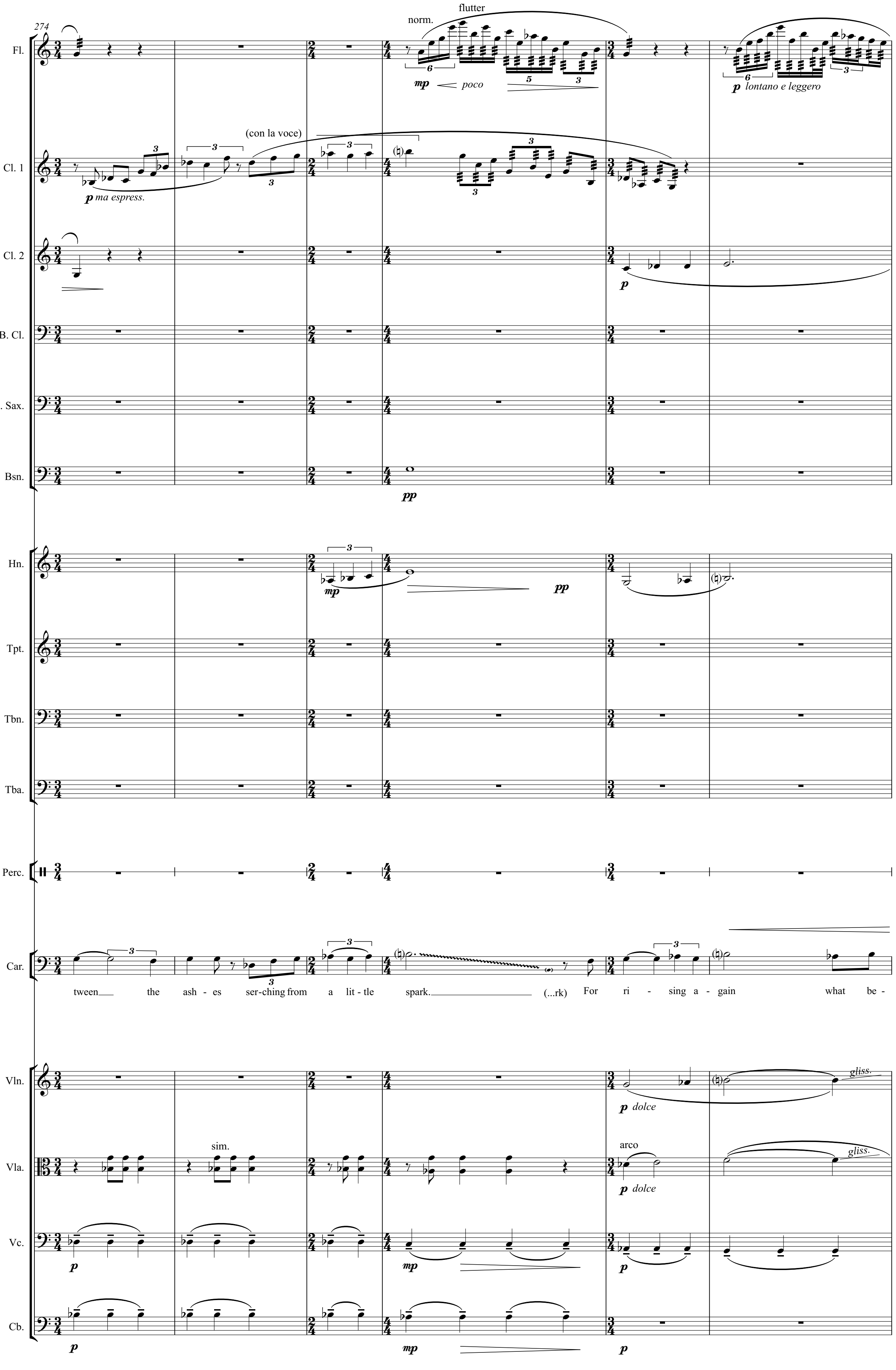

248
Fl.
Cl. 1
B. Cl. 2
(Cl. 2)
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Car.
Vln.
Vla.
Vc.
Cb.
mp espess.
sf
mp
triangle
(or cymbal
beaten on the edge)
p
l.v.
Cymbal
scrape with a coin or heavy triangle beater
sim.
flautando pienamente
quasi mf
p leggero
(p leggero)
arco
semplice
pp
pp
pizz.
3
5

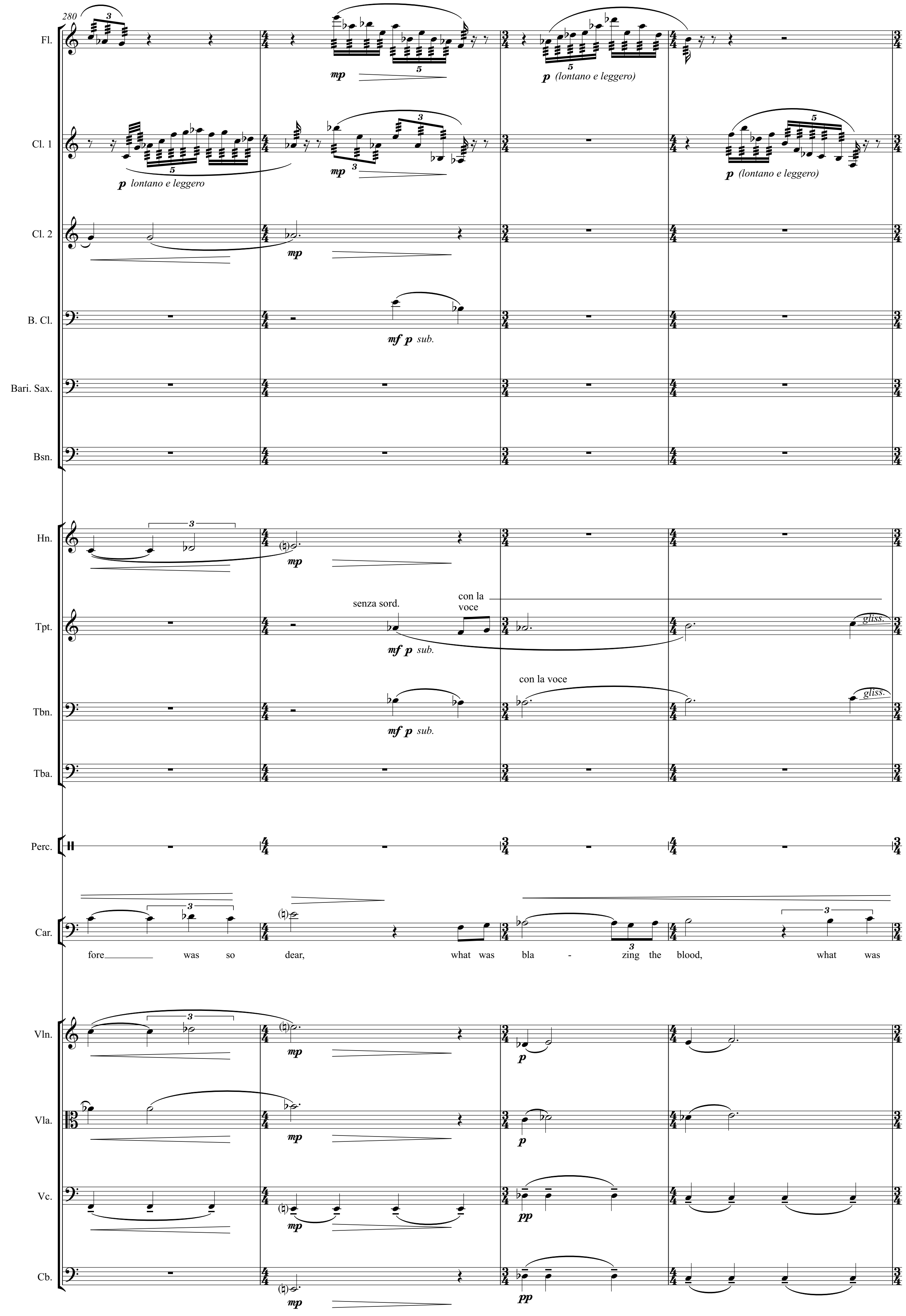

accel.
rall.
A tempo
254
Fl.
Cl. 1
mp lontano
B. Cl. 2
(Cl. 2)
B♭ Clarinet
mp lontano
B. Cl.
mp
fp
Bari. Sax.
Bsn.
Hn.
fp
Tpt.
con sord.
mp lontano
shake a bit (non troppo)
pp (lontano)
Tbn.
Tba.
mp
fp
Perc.
Tam tam (or cymbal)
scrape with heavy triangle beater
from inside
l.v.
mf non troppo
Bass Drum
with soft stick
l.v.
mp lontano
Car.
accel.
rall.
A tempo
Vln.
rfz
pesante
mp lontano
Vla.
rfz
pesante
Vc.
rfz
pesante
fp
molto sul pont.
gliss.
pp
Cb.
arco
fp
molto sul pont.
gliss.
pp

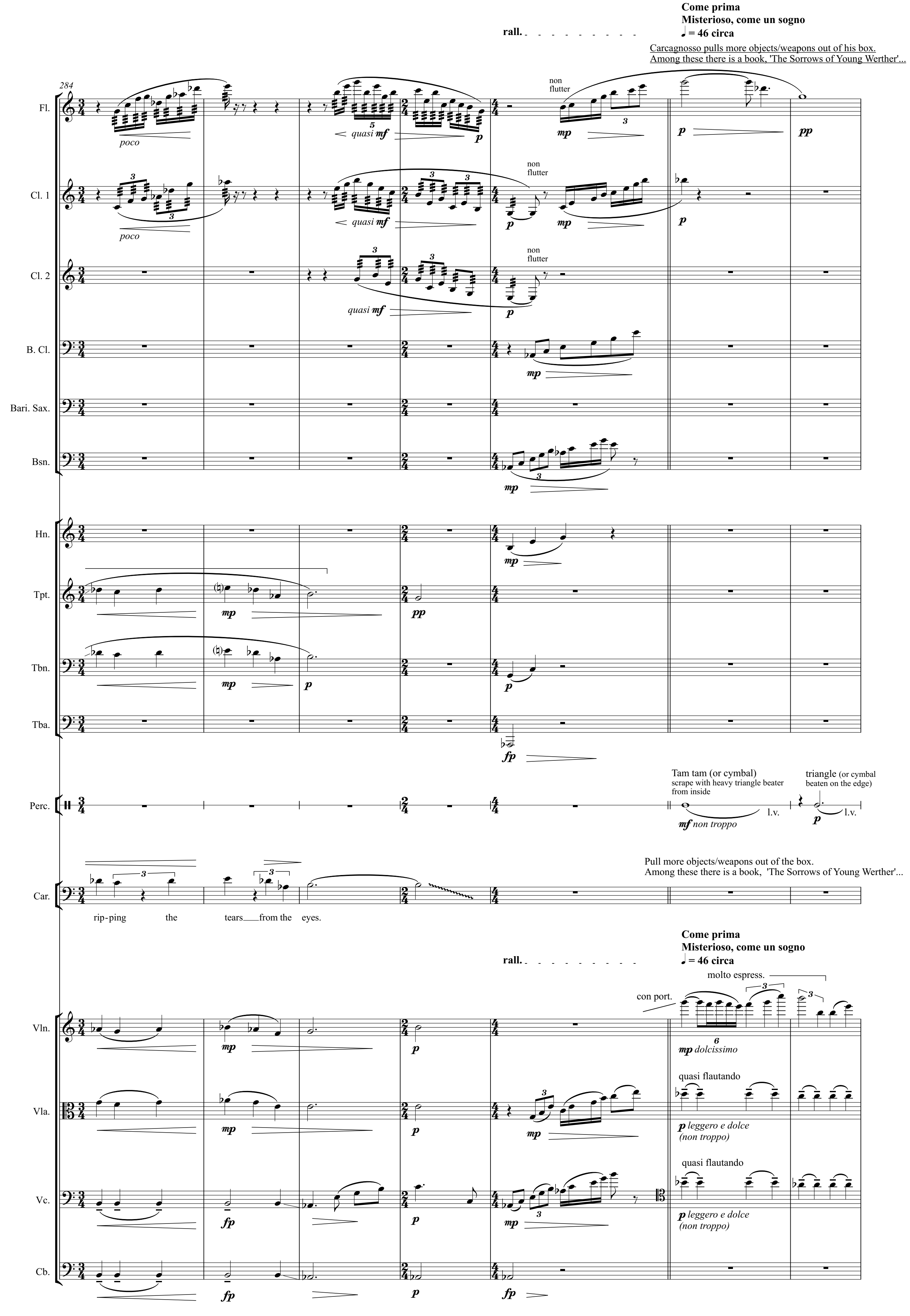

Carcagnosso takes some of the objects out of his box and contemplates them, while showing them to the audience.
259
poco accel.
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
sim.
Tbn.
Tba.
Perc.
Take some of the objects out of the box and contemplate them, while showing them to the audience.
sprechgesang, with ambiguous intentions
mp
Car.
Boom... it's go - ing to ex plode,
Baam... a big ex - plo - sion,
Pff... with lots of dust,
3
poco accel.
Vln.
Vla.
Vc.
p (lontano)
Cb.
p (lontano)

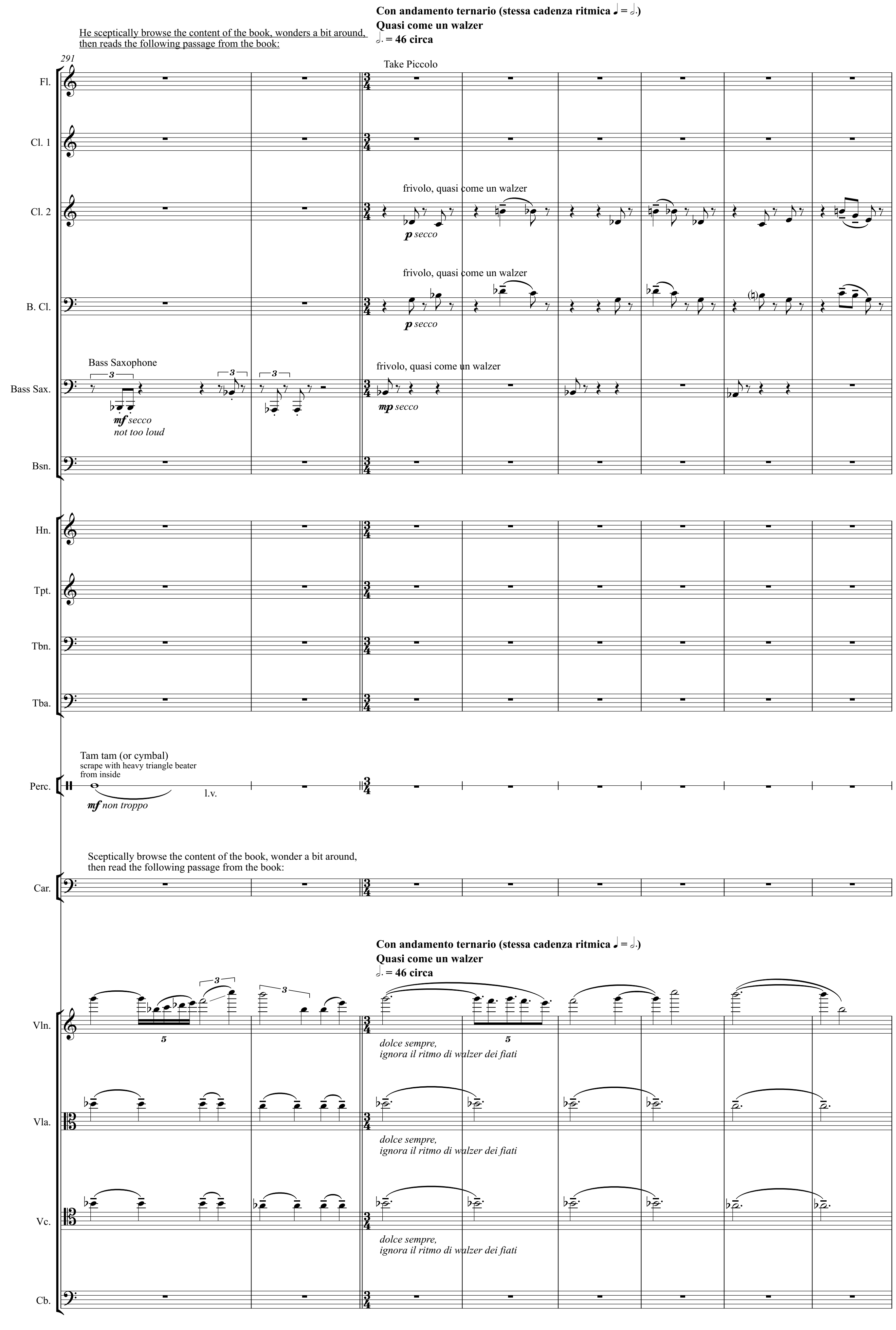

piu' accel.
262
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Car.
Vln.
Vla.
Vc.
Cb.
p
sim.
tr
5
3
flutter
flutter and shake
piu' p possibile
sim.
suspended cymbal
(soft sticks)
pp
mf
norm.
sung
sprechgesang
f
Arrgh... they're go-ing to cry!
Boom... it's go-ing to ex- plode,
Baam... a big ex-plo - sion,
Pff... with lots of dust,
Arrgh... they're go - ing to cry!
pizz.
mp
poco cresc.
non sul pont.

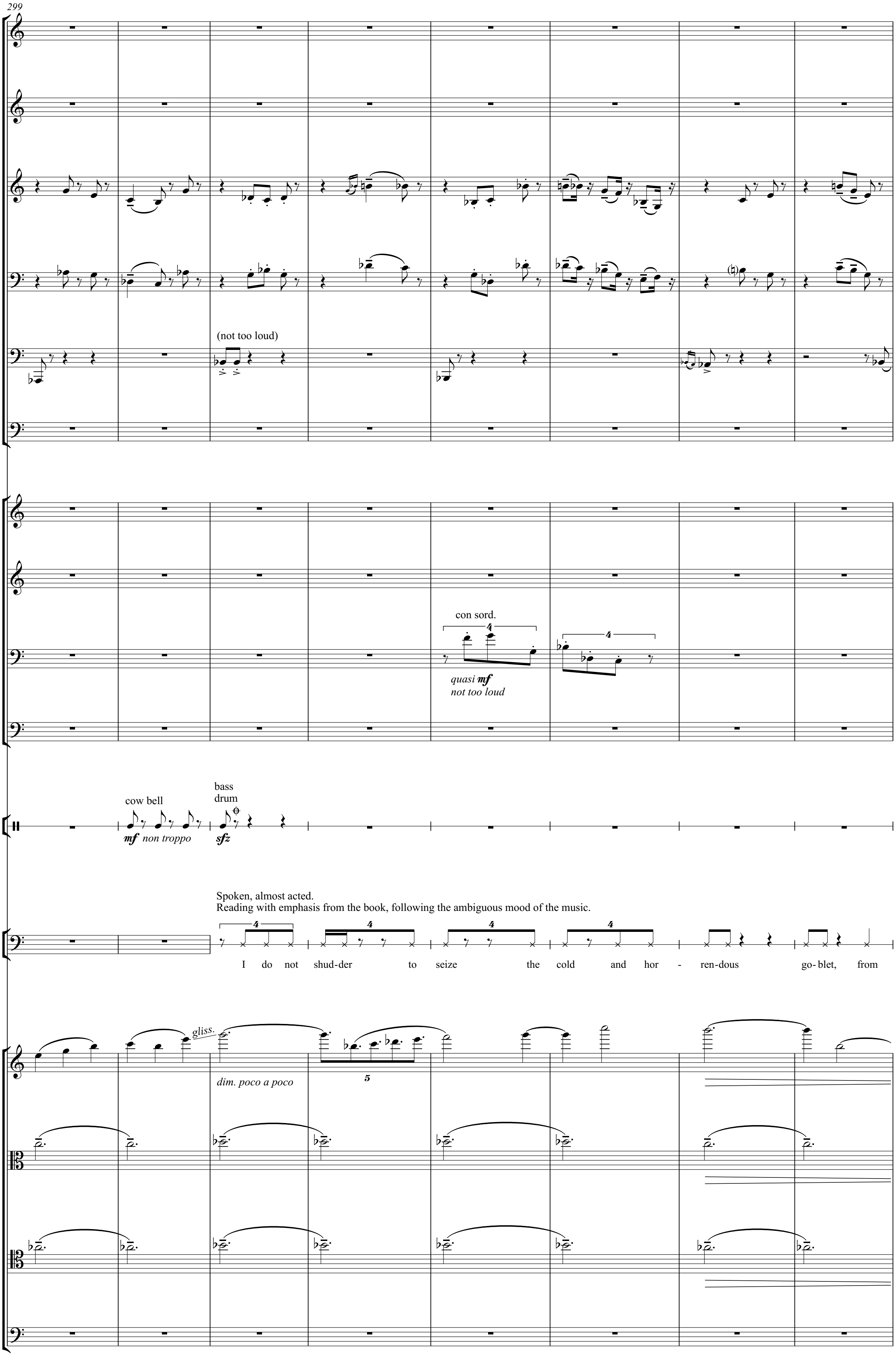

Un po' Agitato
♩ = 90 circa
rall.
Come un sogno
♩ = 60 circa
267
Fl.
flutter
mp
6
poco
5
3
Cl. 1
fp
mf
p
pp
Cl. 2
fp
mf
flutter
p
norm.
B. Cl.
fp
Bari. Sax.
Bsn.
pp
Hn.
mf
pp
Tpt.
fp
Tbn.
Tba.
fp
l.v.
Perc.
Car.
The drea - mer delves in vain be-tween his old dreams, as be
Un po' Agitato
♩ = 90 circa
rall.
Come un sogno
♩ = 60 circa
(con la voce)
arco
Vln.
fp
p ma espress.
arco
pizz.
sim.
Vla.
fp
mf
mp come un walzer
Vc.
fp
gliss.
p flautando
mp
Cb.
fp
gliss.
p flautando
mp

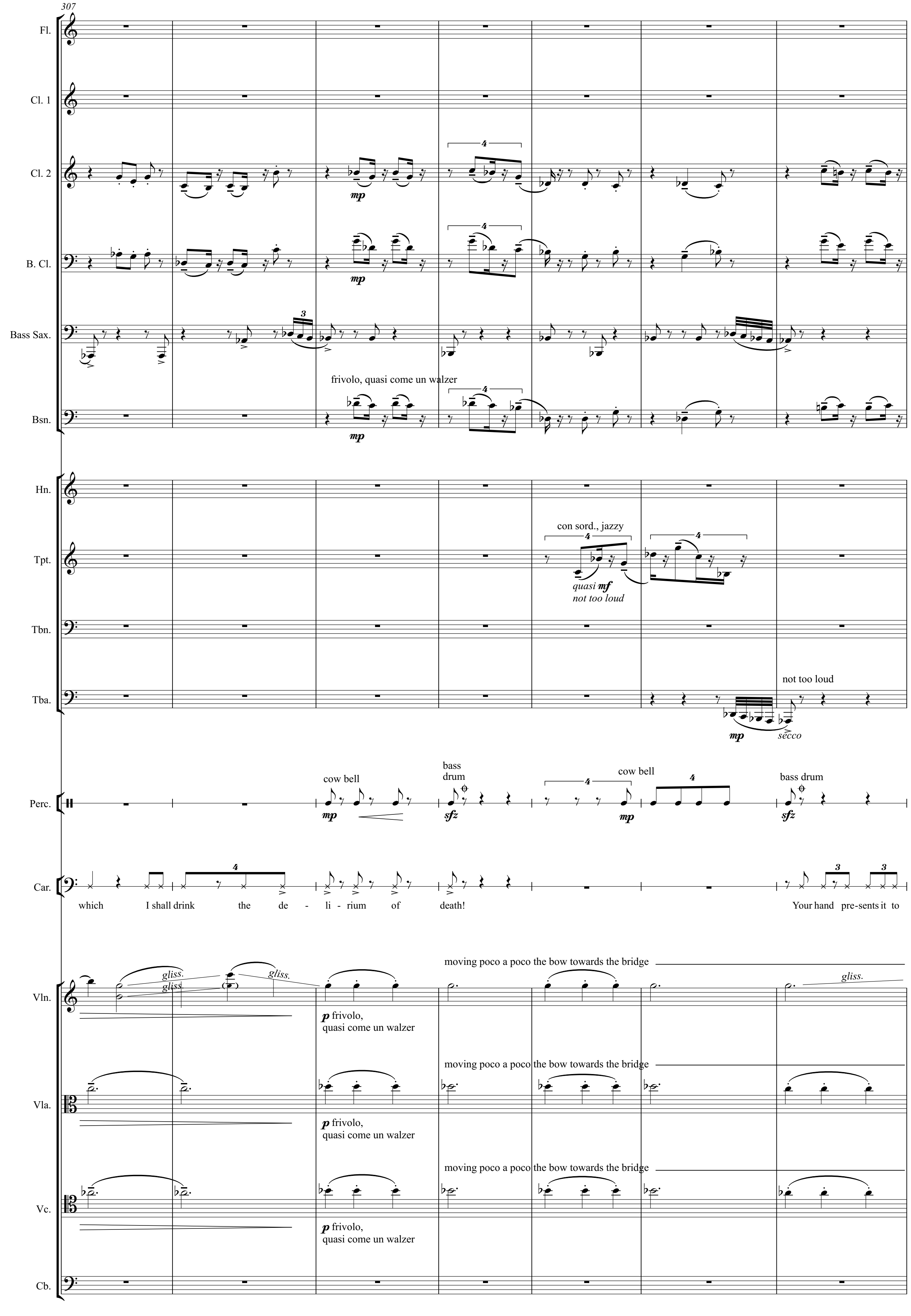

274
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Car.
Vln.
Vla.
Vc.
Cb.
flutter
norm.
mp
poco
p lontano e leggero
(con la voce)
p ma espress.
p
pp
mp
pp
tween the ash - es ser-ching from a lit - tle spark. (...rk) For ri - sing a - gain what be -
p dolce
gliss.
arco
sim.
p dolce
gliss.
p
mp
p
p
mp
p

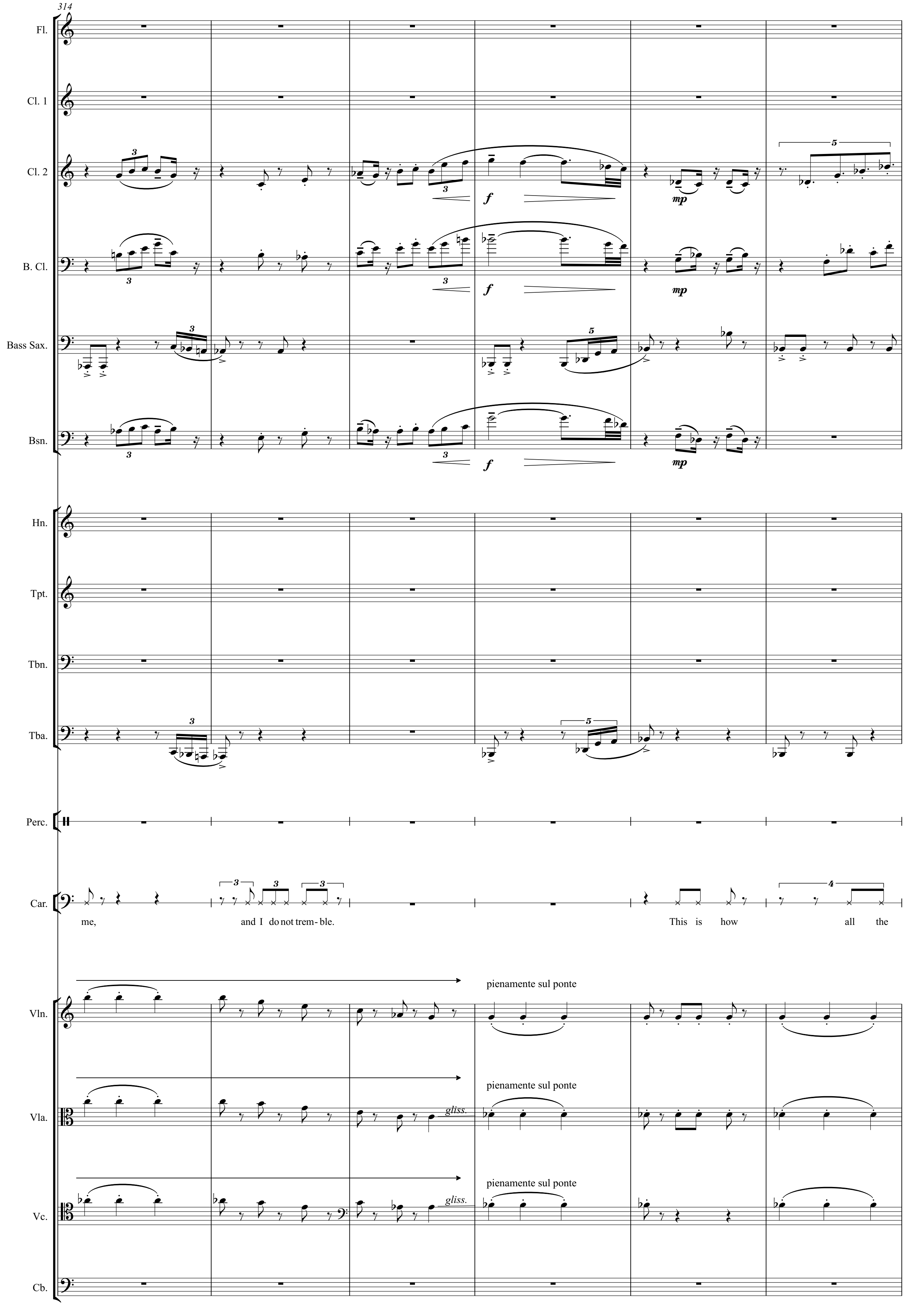

280
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Car.
Vln.
Vla.
Vc.
Cb.
p lontano e leggero
mp
p (lontano e leggero)
mf p sub.
senza sord.
con la voce
gliss.
pp
fore was so dear, what was bla - zing the blood, what was

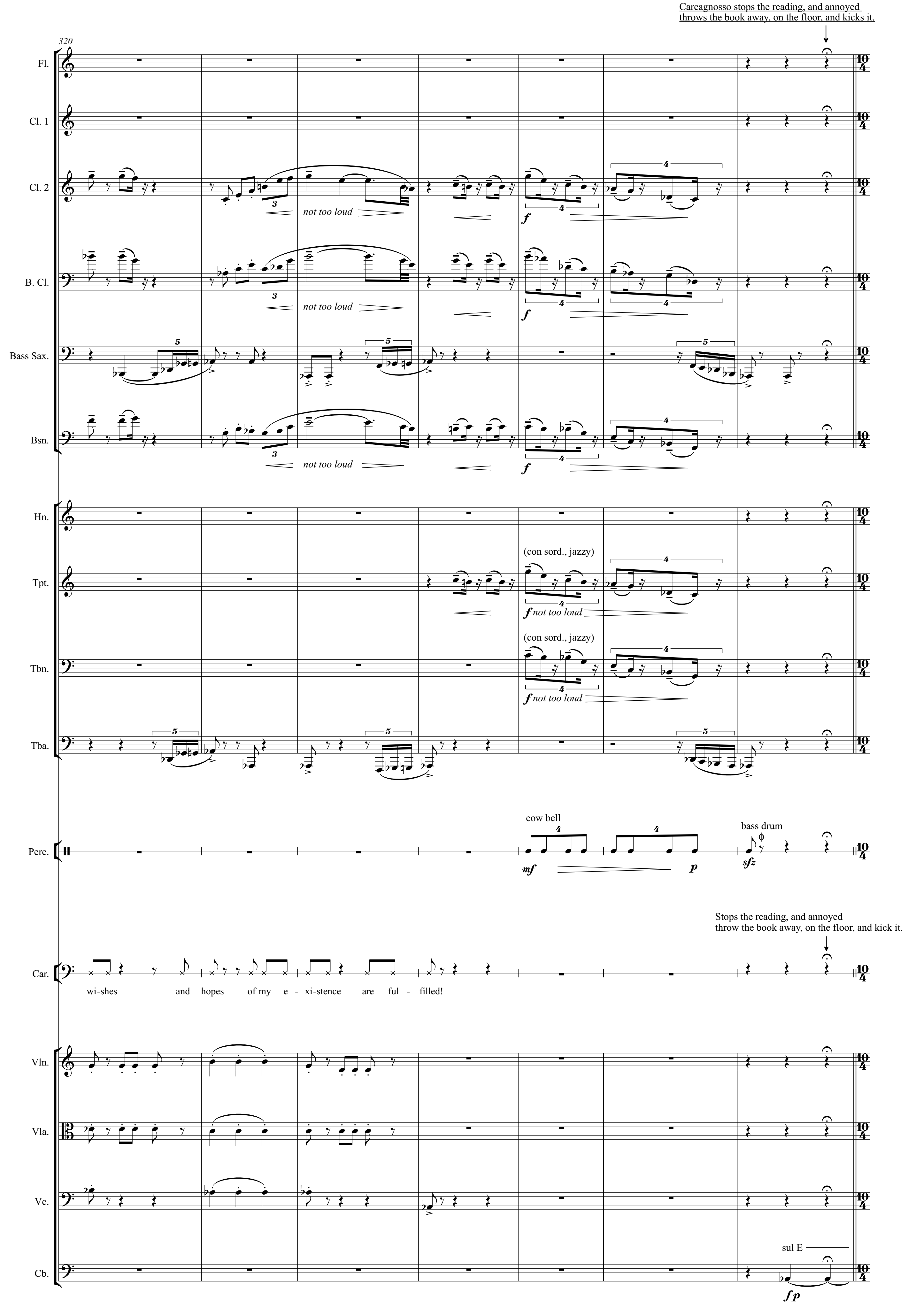

rall.
Come prima
Misterioso, come un sogno
♩ = 46 circa
Carcagnosso pulls more objects/weapons out of his box.
Among these there is a book, 'The Sorrows of Young Werther'...
284
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Car.
Vln.
Vla.
Vc.
Cb.
poco
quasi mf
non flutter
mp
p
pp
fp
mf non troppo
Tam tam (or cymbal)
scrape with heavy triangle beater from inside
l.v.
triangle (or cymbal beaten on the edge)
Pull more objects/weapons out of the box.
Among these there is a book, 'The Sorrows of Young Werther'...
rip-ping the tears___from the eyes.
con port.
molto espress.
mp dolcissimo
quasi flautando
p leggero e dolce
(non troppo)
3
5
6

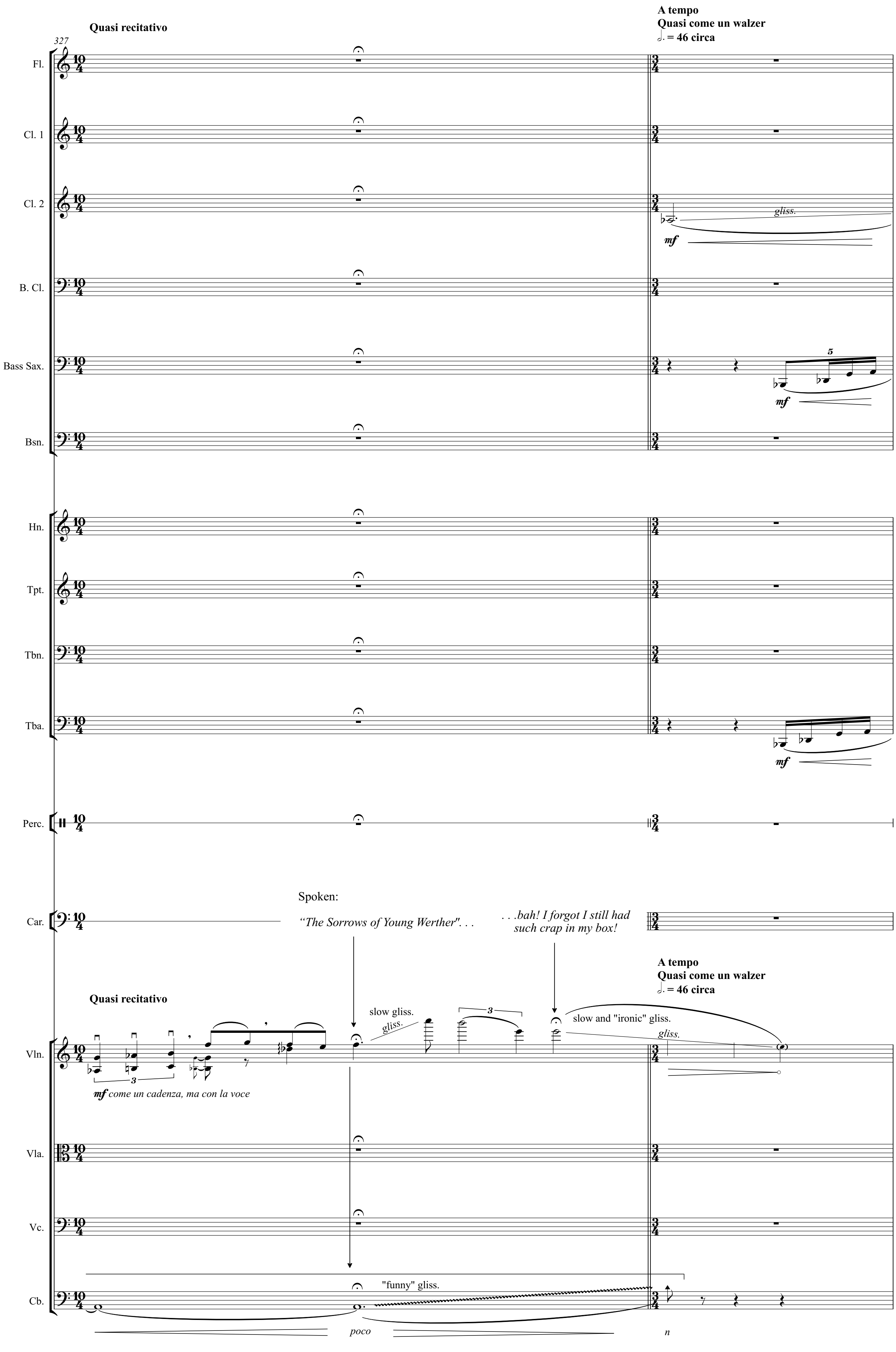

He sceptically browse the content of the book, wonders a bit around, then reads the following passage from the book:
Con andamento ternario (stessa cadenza ritmica ♩ = 𝅗𝅥.)
Quasi come un walzer
𝅗𝅥. = 46 circa
291
Fl.
Take Piccolo
Cl. 1
Cl. 2
frivolo, quasi come un walzer
p secco
B. Cl.
frivolo, quasi come un walzer
p secco
Bass Sax.
Bass Saxophone
3
mf secco
not too loud
frivolo, quasi come un walzer
mp secco
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Tam tam (or cymbal)
scrape with heavy triangle beater
from inside
mf non troppo
l.v.
Car.
Sceptically browse the content of the book, wonder a bit around, then read the following passage from the book:
Con andamento ternario (stessa cadenza ritmica ♩ = 𝅗𝅥.)
Quasi come un walzer
𝅗𝅥. = 46 circa
Vln.
5
3
dolce sempre,
ignora il ritmo di walzer dei fiati
Vla.
dolce sempre,
ignora il ritmo di walzer dei fiati
Vc.
dolce sempre,
ignora il ritmo di walzer dei fiati
Cb.

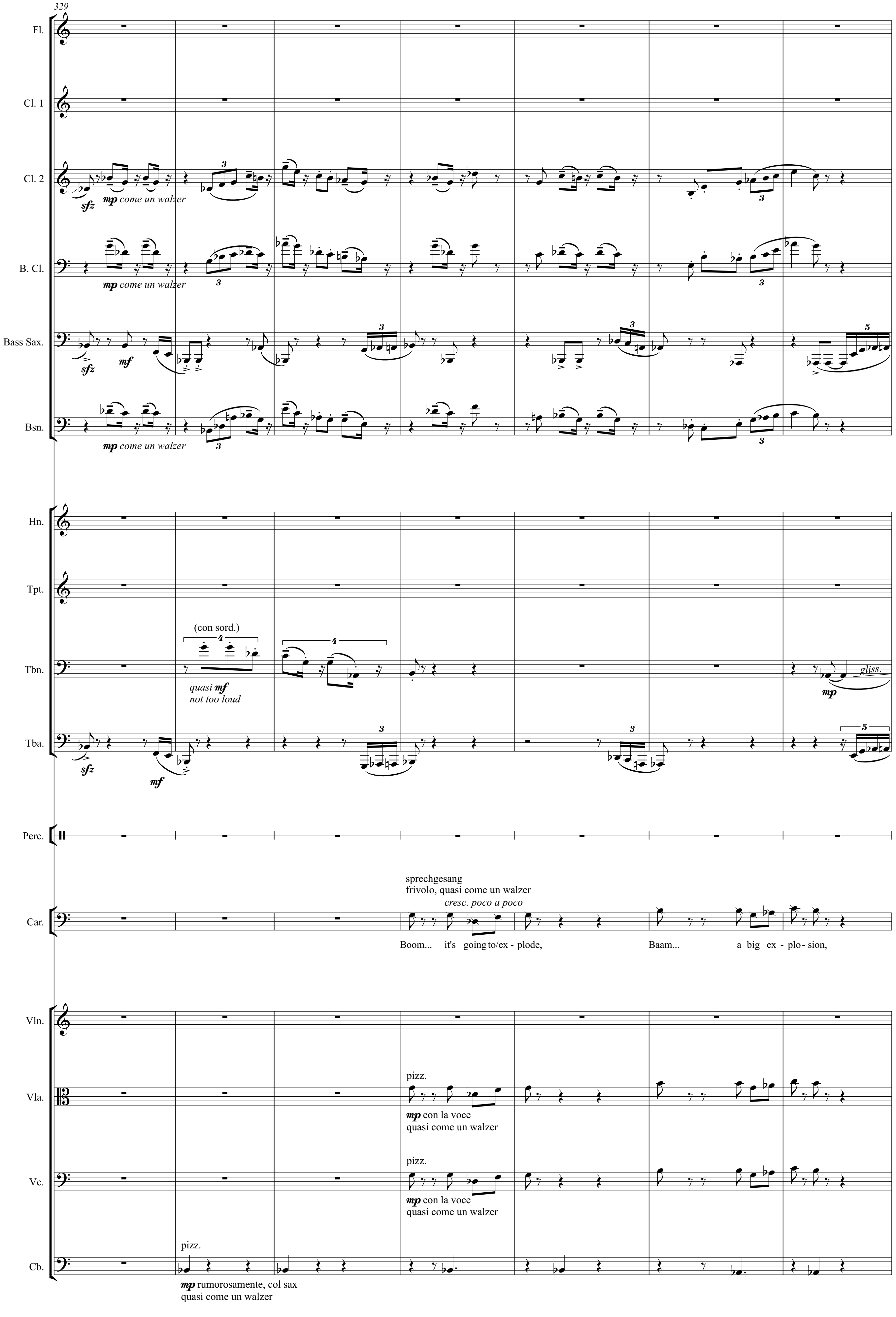

299
Fl.
Cl. 1
Cl. 2
B. Cl.
(not too loud)
Bass Sax.
Bsn.
Hn.
Tpt.
con sord.
4
quasi mf
not too loud
4
Tbn.
Tba.
cow bell
mf non troppo
bass drum
sfz
Perc.
Spoken, almost acted.
Reading with emphasis from the book, following the ambiguous mood of the music.
4
4
4
4
Car.
I do not shud-der to seize the cold and hor - ren-dous go- blet, from
gliss.
dim. poco a poco
5
Vln.
Vla.
Vc.
Cb.

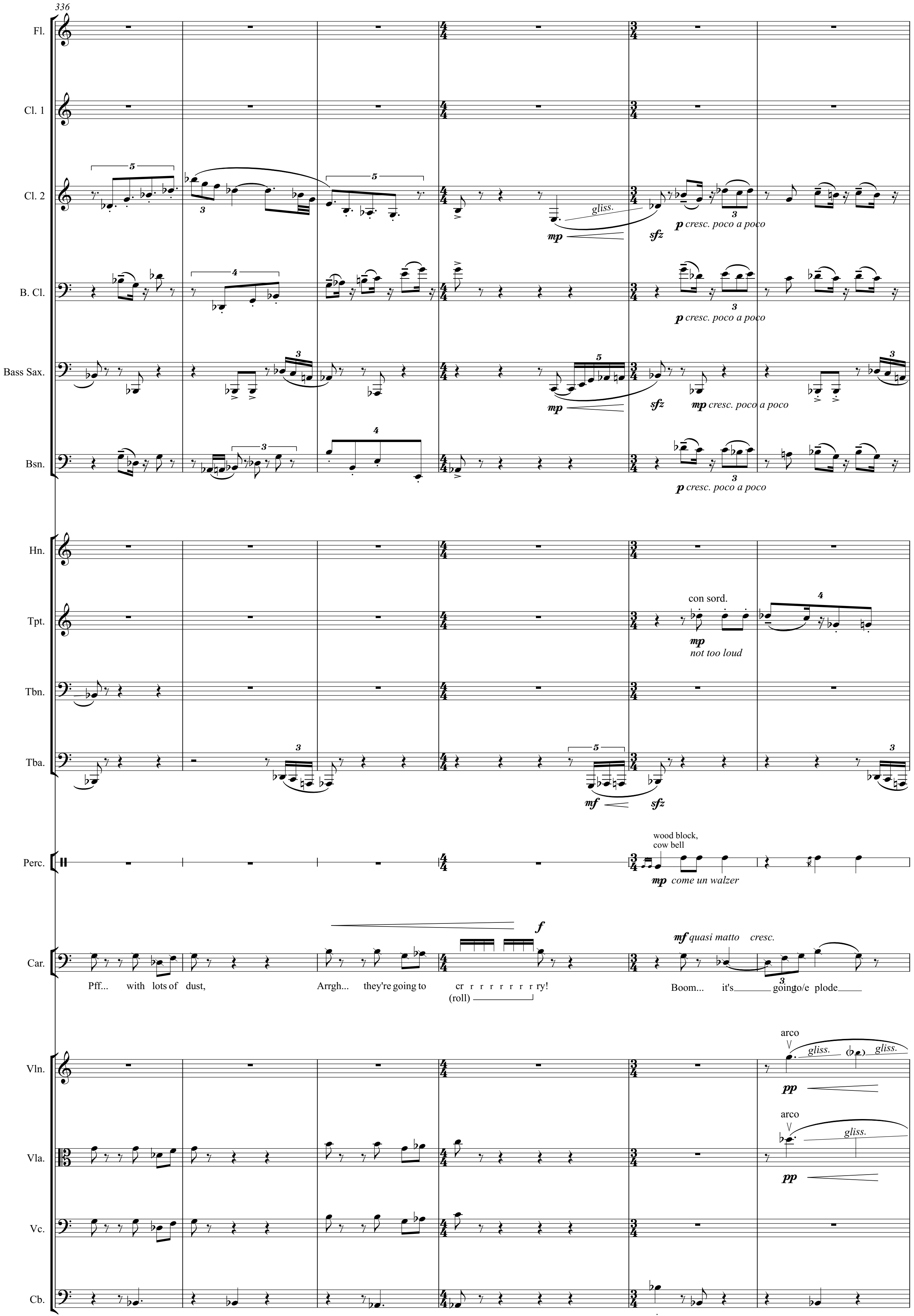

307
Fl.
Cl. 1
Cl. 2
B. Cl.
Bass Sax.
Bsn.
frivolo, quasi come un walzer
Hn.
Tpt.
con sord., jazzy
quasi mf
not too loud
Tbn.
Tba.
not too loud
secco
Perc.
cow bell
bass drum
cow bell
bass drum
Car.
which I shall drink the de - li - rium of death!
Your hand pre-sents it to
Vln.
gliss.
gliss.
gliss.
p frivolo, quasi come un walzer
moving poco a poco the bow towards the bridge
gliss.
Vla.
p frivolo, quasi come un walzer
moving poco a poco the bow towards the bridge
Vc.
p frivolo, quasi come un walzer
moving poco a poco the bow towards the bridge
Cb.

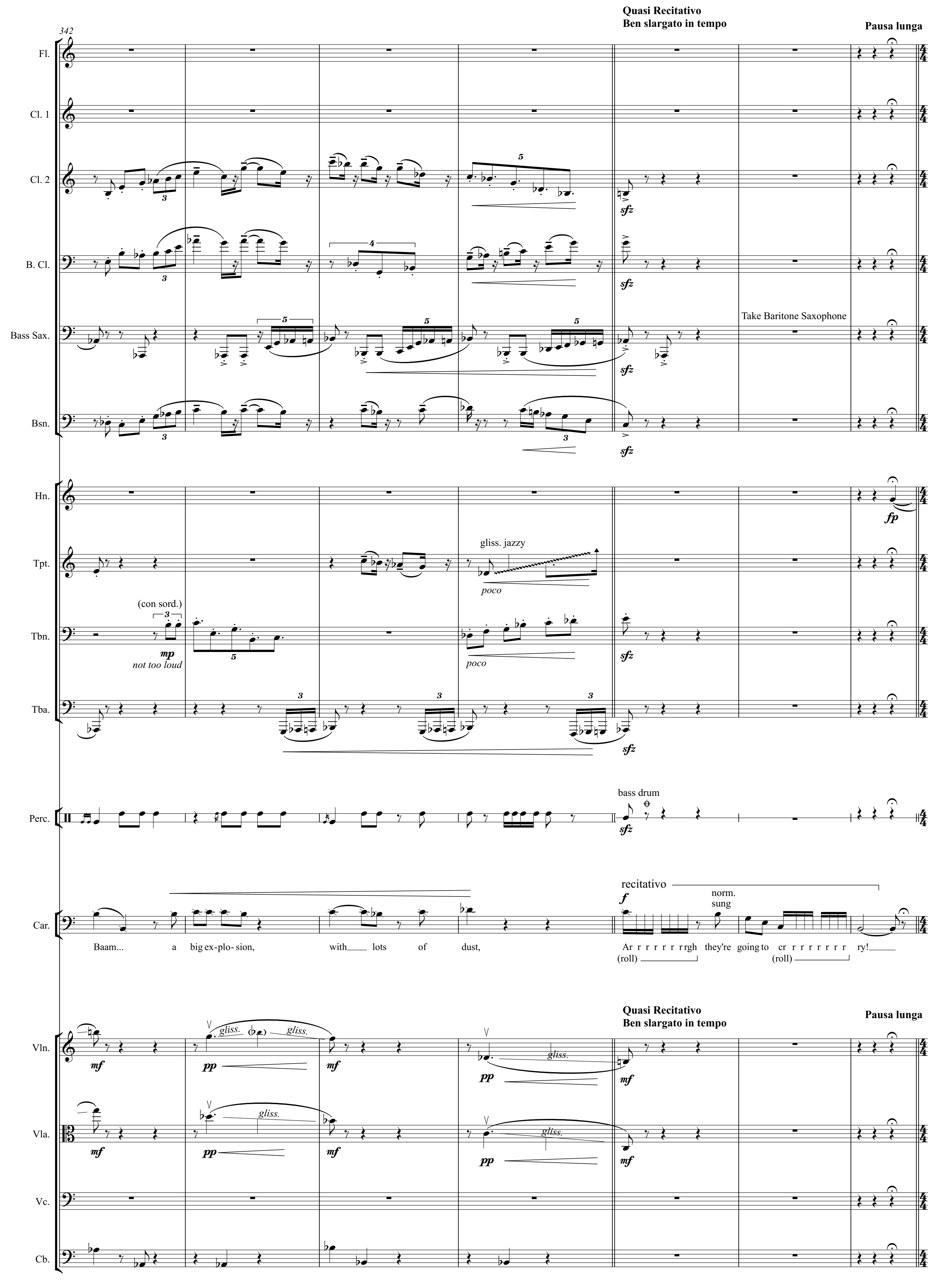

314
Fl.
Cl. 1
Cl. 2
B. Cl.
Bass Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Car.
Vln.
Vla.
Vc.
Cb.
f
mp
me,
and I do not trem- ble.
This is how all the
pienamente sul ponte
gliss.

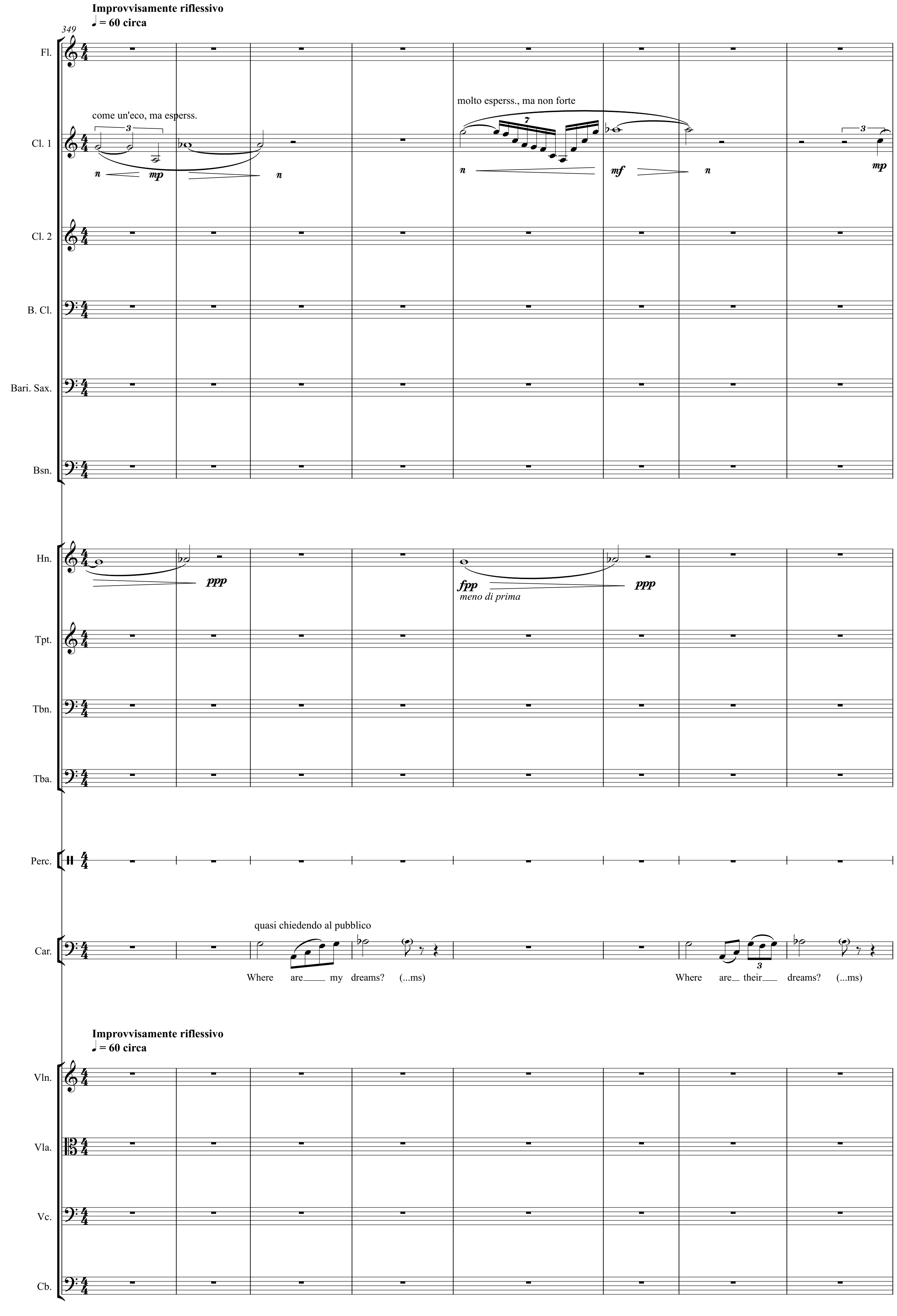

Carcagnosso stops the reading, and annoyed throws the book away, on the floor, and kicks it.
320
Fl.
Cl. 1
Cl. 2
B. Cl.
Bass Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Car.
Vln.
Vla.
Vc.
Cb.
not too loud
f
(con sord., jazzy)
f not too loud
cow bell
mf
p
bass drum
sfz
Stops the reading, and annoyed throw the book away, on the floor, and kick it.
wi-shes and hopes of my e - xi-stence are ful - filled!
sul E
fp
10/4

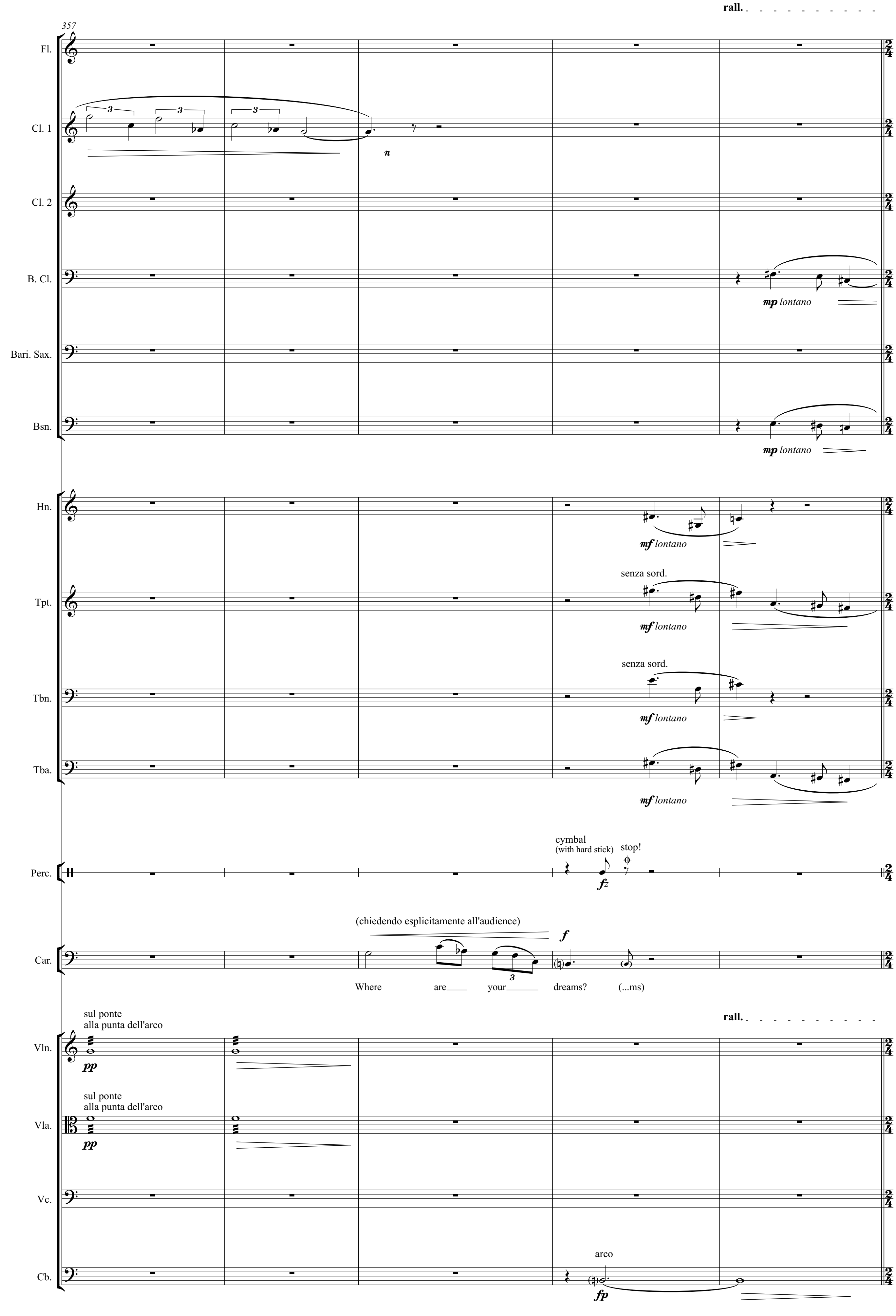

Quasi recitativo
327
A tempo
Quasi come un walzer
𝅗𝅥. = 46 circa
Fl.
Cl. 1
Cl. 2
gliss.
mf
B. Cl.
Bass Sax.
5
mf
Bsn.
Hn.
Tpt.
Tbn.
Tba.
mf
Perc.
Car.
Spoken:
"The Sorrows of Young Werther". . .
. . .bah! I forgot I still had such crap in my box!
A tempo
Quasi come un walzer
𝅗𝅥. = 46 circa
Quasi recitativo
slow gliss.
gliss.
3
slow and "ironic" gliss.
gliss.
Vln.
3
mf come un cadenza, ma con la voce
Vla.
Vc.
"funny" gliss.
Cb.
poco
n

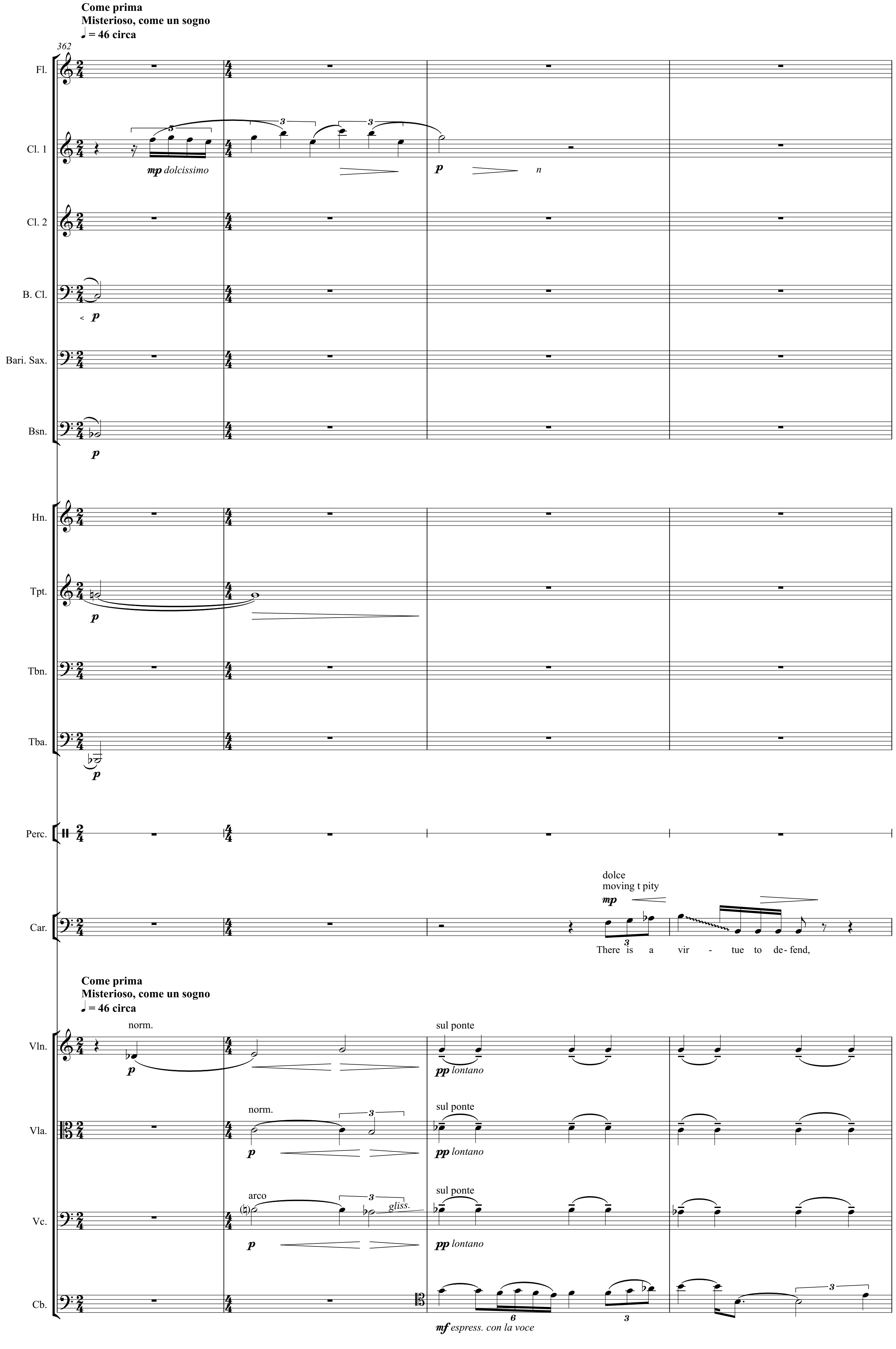

329
Fl.
Cl. 1
Cl. 2
sfz
mp come un walzer
B. Cl.
mp come un walzer
Bass Sax.
sfz
mf
Bsn.
mp come un walzer
Hn.
Tpt.
Tbn.
(con sord.)
quasi mf
not too loud
mp
gliss.
Tba.
sfz
mf
Perc.
Car.
sprechgesang
frivolo, quasi come un walzer
cresc. poco a poco
Boom... it's going to/ex - plode,
Baam... a big ex - plo - sion,
Vln.
Vla.
pizz.
mp con la voce
quasi come un walzer
Vc.
pizz.
mp con la voce
quasi come un walzer
Cb.
pizz.
mp rumorosamente, col sax
quasi come un walzer

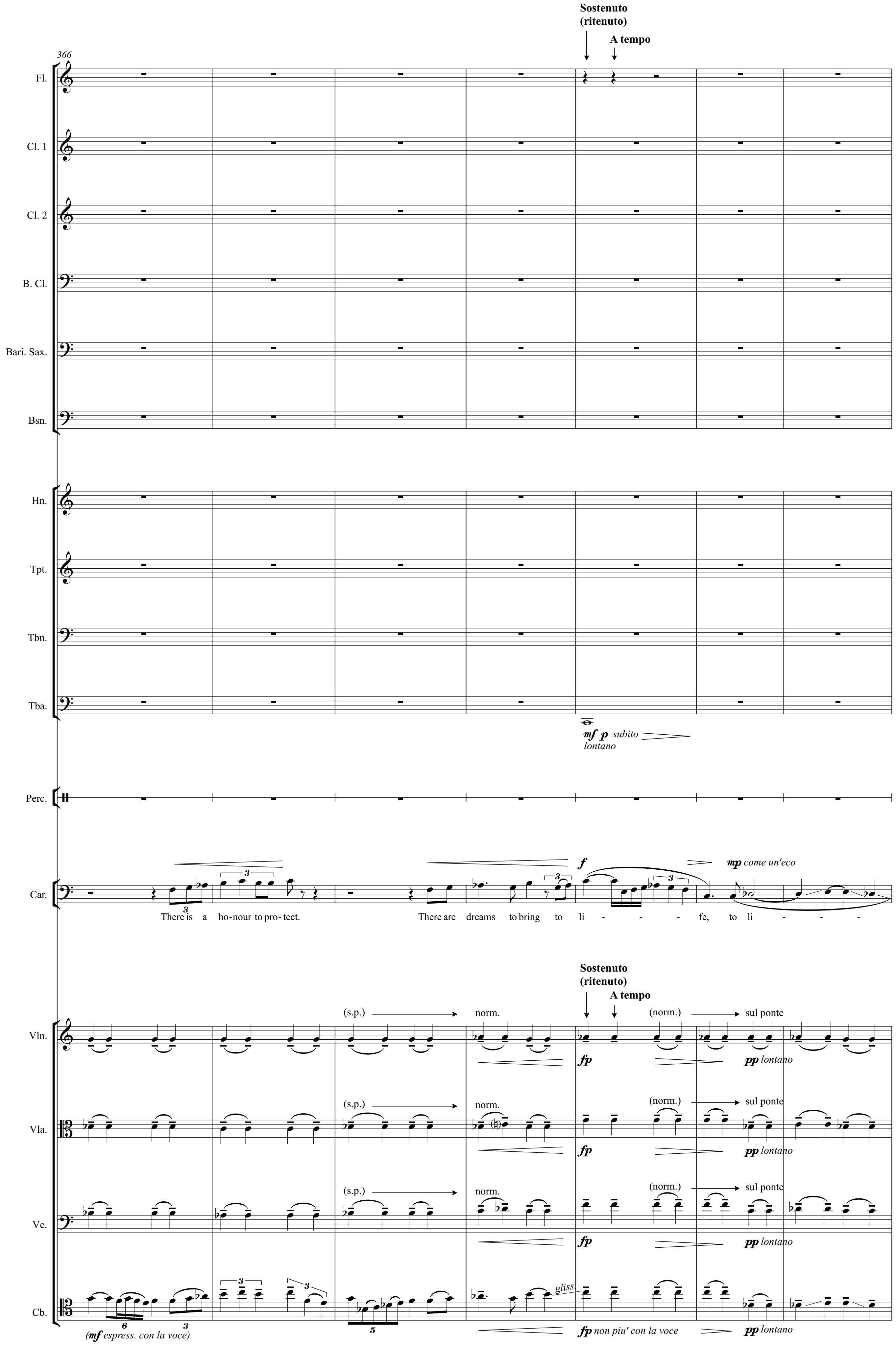

336
Fl.
Cl. 1
Cl. 2
5
3
5
gliss.
mp
sfz
p cresc. poco a poco
B. Cl.
4
p cresc. poco a poco
Bass Sax.
3
5
mp
sfz
mp cresc. poco a poco
Bsn.
4
p cresc. poco a poco
Hn.
Tpt.
con sord.
mp
not too loud
Tbn.
Tba.
mf
sfz
Perc.
wood block, cow bell
mp come un walzer
Car.
f
mf quasi matto cresc.
Pff... with lots of dust,
Arrgh... they're going to
cr r r r r r r r ry!
(roll)
Boom... it's going to/e plode
Vln.
arco
gliss.
gliss.
pp
Vla.
arco
gliss.
pp
Vc.
Cb.
sim.

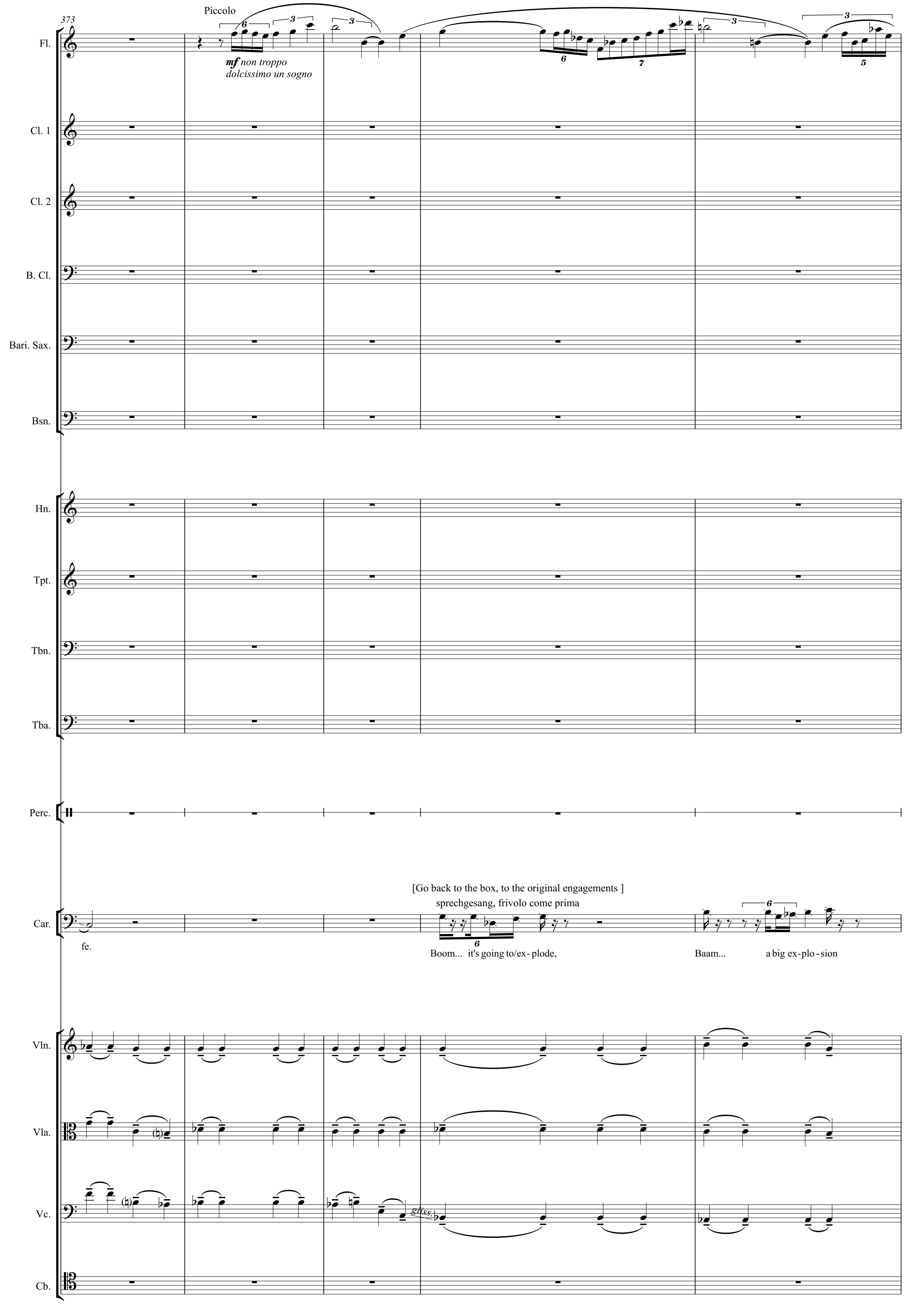

342
Quasi Recitativo
Ben slargato in tempo
Pausa lunga
Fl.
Cl. 1
Cl. 2
B. Cl.
Bass Sax.
Take Baritone Saxophone
Bsn.
Hn.
fp
Tpt.
gliss. jazzy
poco
Tbn.
(con sord.)
mp
not too loud
poco
Tba.
sfz
Perc.
bass drum
Car.
recitativo
f
norm.
sung
Baam... a big ex-plo- sion, with lots of dust,
Ar r r r r r r rgh they're going to cr r r r r r r r ry!
(roll)
(roll)
Vln.
Vla.
gliss.
pp
mf
Vc.
Cb.

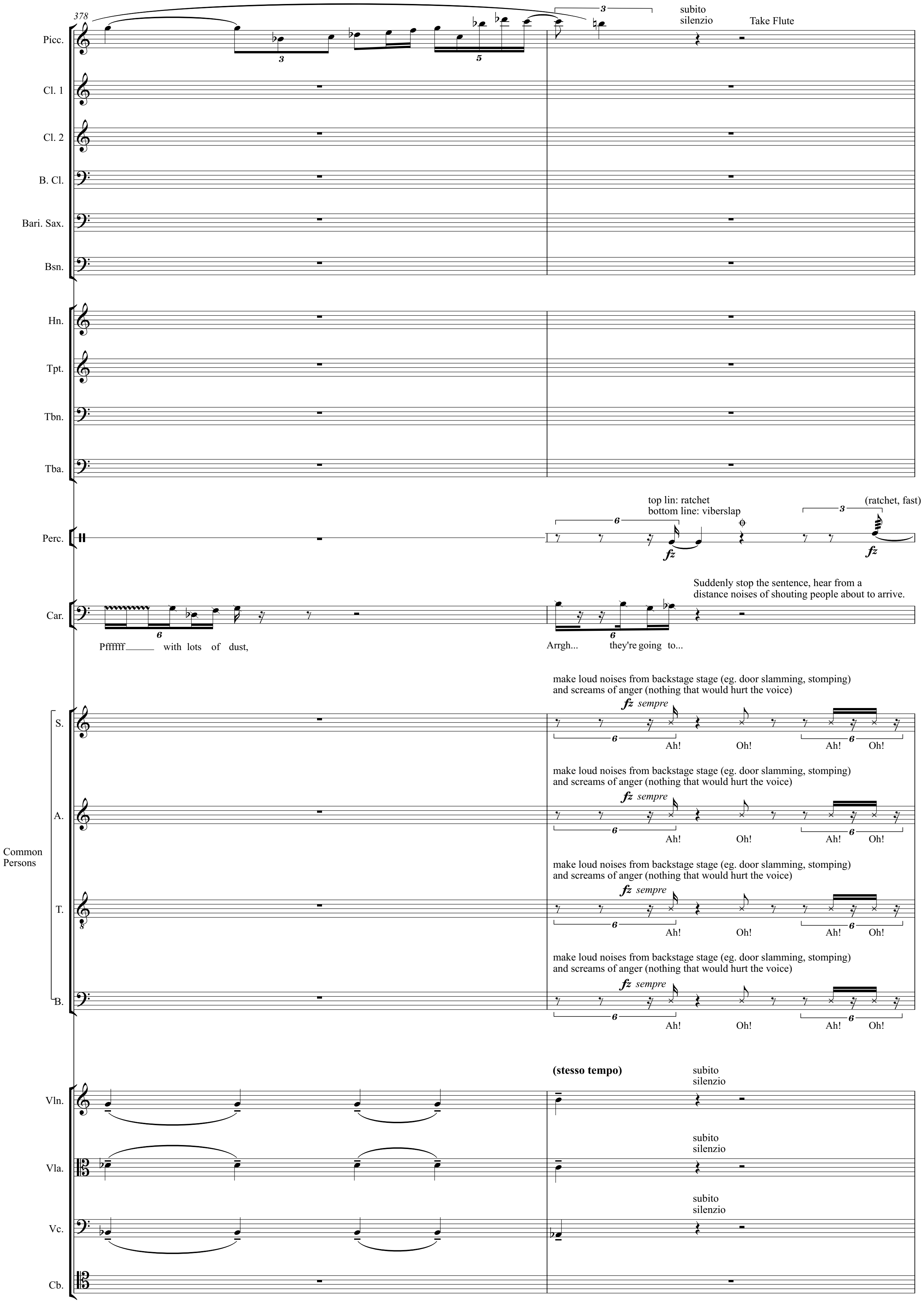

Improvvisamente riflessivo
♩ = 60 circa
349
Fl.
Cl. 1
come un'eco, ma esperss.
n
mp
n
molto esperss., ma non forte
n
mf
n
mp
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
ppp
fpp
meno di prima
ppp
Tpt.
Tbn.
Tba.
Perc.
Car.
quasi chiedendo al pubblico
Where are my dreams? (...ms)
Where are their dreams? (...ms)
Improvvisamente riflessivo
♩ = 60 circa
Vln.
Vla.
Vc.
Cb.


rall.
357
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Car.
Vln.
Vla.
Vc.
Cb.
n
mp lontano
mp lontano
mf lontano
senza sord.
mf lontano
senza sord.
mf lontano
mf lontano
cymbal
(with hard stick)
fz
stop!
(chiedendo esplicitamente all'audience)
f
Where are your dreams? (...ms)
sul ponte
alla punta dell'arco
pp
sul ponte
alla punta dell'arco
pp
arco
fp


Come prima
Misterioso, come un sogno
♩ = 46 circa
362
Fl.
Cl. 1
mp dolcissimo
p
n
Cl. 2
B. Cl.
p
Bari. Sax.
Bsn.
p
Hn.
Tpt.
p
Tbn.
Tba.
p
Perc.
dolce
moving t pity
mp
Car.
There is a vir - tue to de - fend,
Come prima
Misterioso, come un sogno
♩ = 46 circa
norm.
Vln.
p
sul ponte
pp lontano
norm.
Vla.
p
sul ponte
pp lontano
arco
gliss.
Vc.
p
sul ponte
pp lontano
Cb.
mf espress. con la voce


Sostenuto
(ritenuto)
A tempo
366
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
mf p subito
lontano
Perc.
Car.
f
mp come un'eco
There is a ho-nour to pro-tect.
There are dreams to bring to li - - - - fe, to li - - - -
Sostenuto
(ritenuto)
A tempo
(s.p.)
norm.
(norm.)
sul ponte
Vln.
fp
pp lontano
Vla.
fp
pp lontano
Vc.
fp
pp lontano
gliss.
Cb.
(mf espress. con la voce)
fp non piu' con la voce
pp lontano


373
Piccolo
mf non troppo
dolcissimo un sogno
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
[Go back to the box, to the original engagements]
sprechgesang, frivolo come prima
Car.
fe.
Boom... it's going to/ex- plode,
Baam... a big ex-plo - sion
Vln.
Vla.
Vc.
gliss.
Cb.

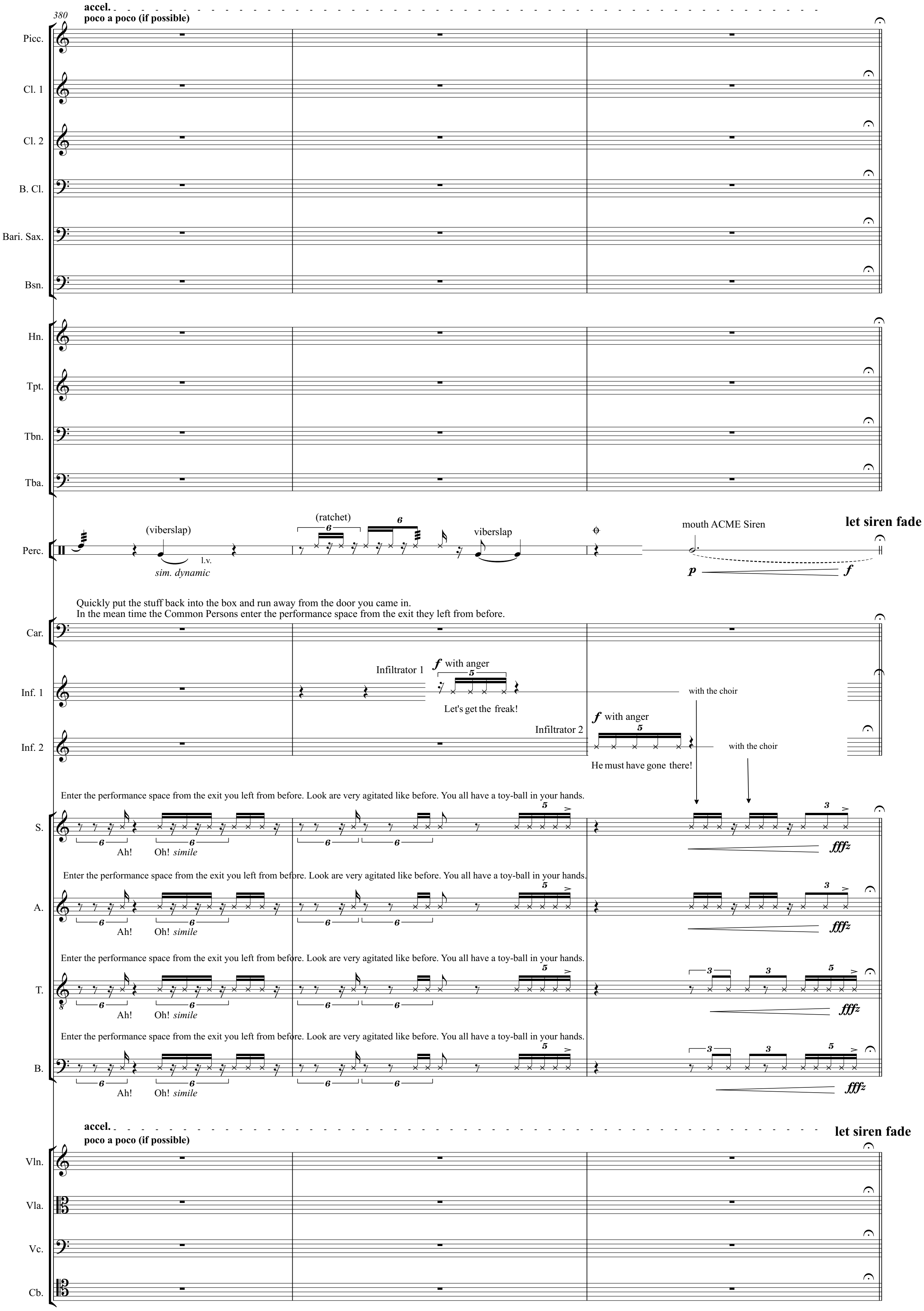


While ending his sentence Carcagnosso hears from a distance noises of shouting people about to arrive. They are the Common Persons from off stage.

378
(stesso tempo)
Picc.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Car.
S.
A.
T.
B.
Common Persons
Vln.
Vla.
Vc.
Cb.
subito silenzio
Take Flute
top lin: ratchet
bottom line: viberslap
(ratchet, fast)
fz
Suddenly stop the sentence, hear from a distance noises of shouting people about to arrive.
Pffffff with lots of dust,
Arrgh... they're going to...
make loud noises from backstage stage (eg. door slamming, stomping) and screams of anger (nothing that would hurt the voice)
fz sempre
Ah! Oh! Ah! Oh!
3
5
6

Carcagnosso quickly puts his stuff back into the his box and runs away from the door he came in.
In the mean time the Common Persons enter the performance space from the exit they left from before.
They are very agitated like before. They all have a toy-ball in their hands.

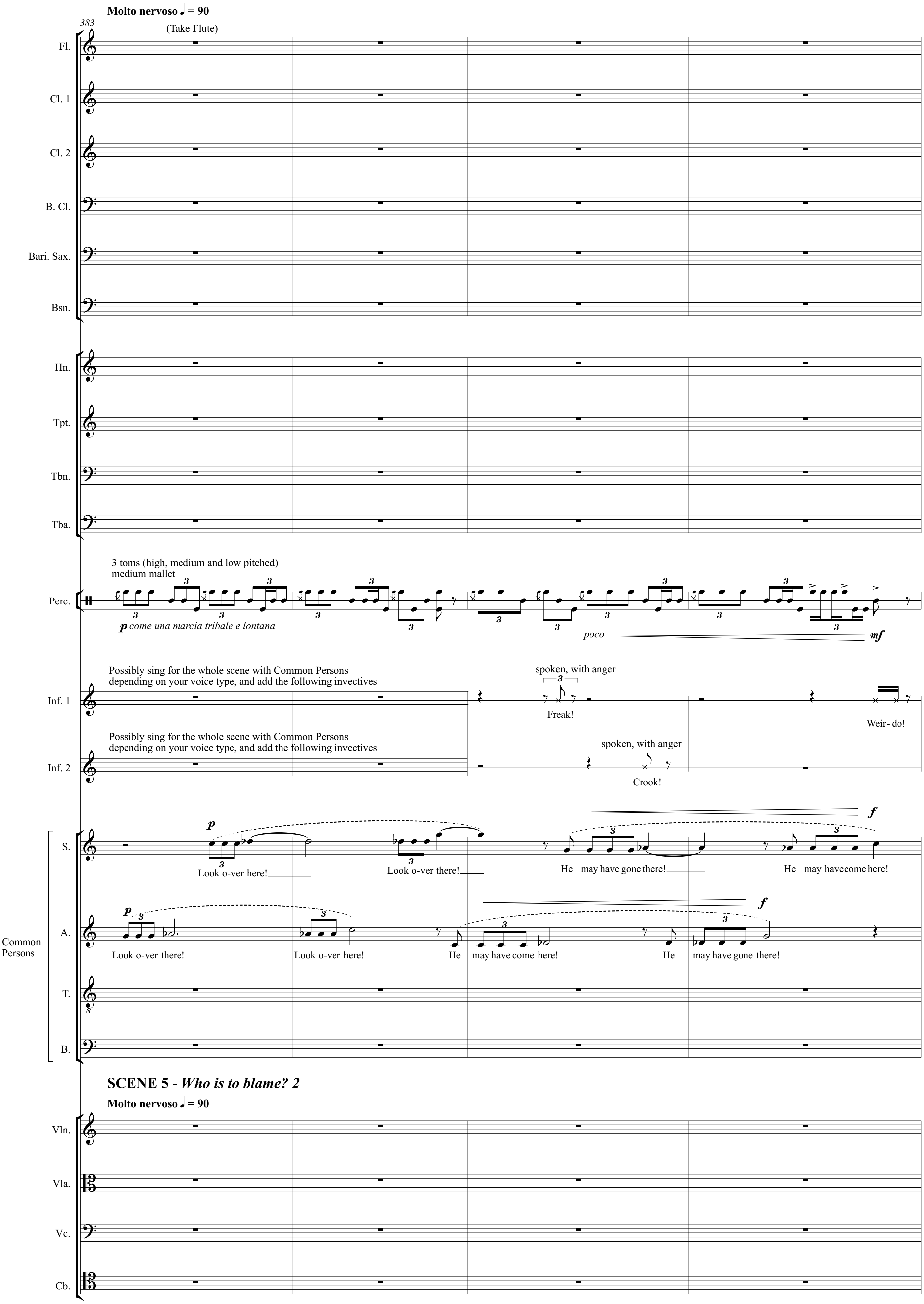
Attacca

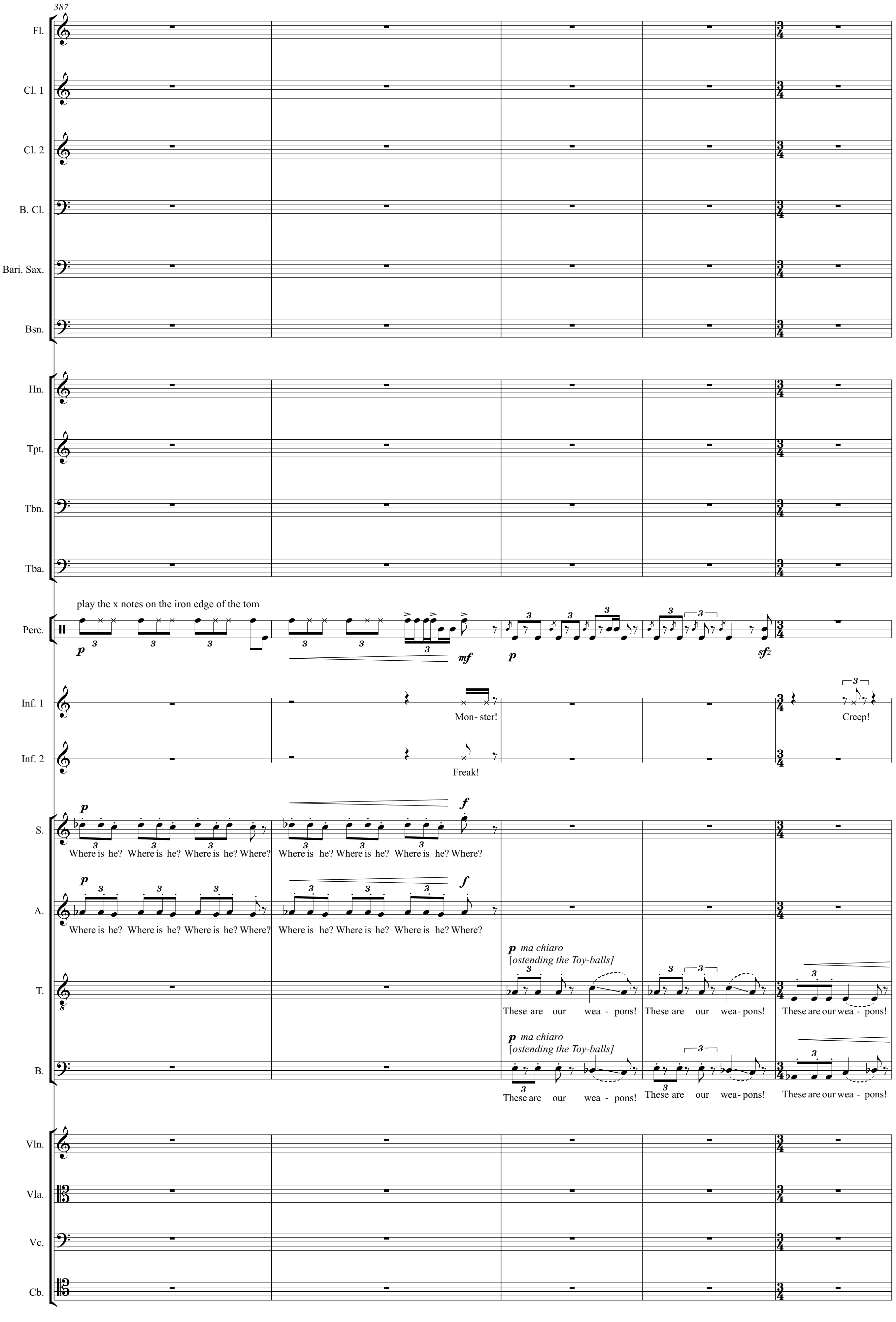

380
accel.
poco a poco (if possible)
Picc.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
(viberslap)
l.v.
sim. dynamic
(ratchet)
6
viberslap
mouth ACME Siren
p
f
let siren fade
Quickly put the stuff back into the box and run away from the door you came in.
In the mean time the Common Persons enter the performance space from the exit they left from before.
Car.
Inf. 1
Infiltrator 1
f with anger
5
Let's get the freak!
with the choir
Inf. 2
Infiltrator 2
f with anger
He must have gone there!
with the choir
Enter the performance space from the exit you left from before. Look are very agitated like before. You all have a toy-ball in your hands.
S.
A.
T.
B.
Ah!
Oh! simile
3
fffz
accel.
poco a poco (if possible)
let siren fade
Vln.
Vla.
Vc.
Cb.

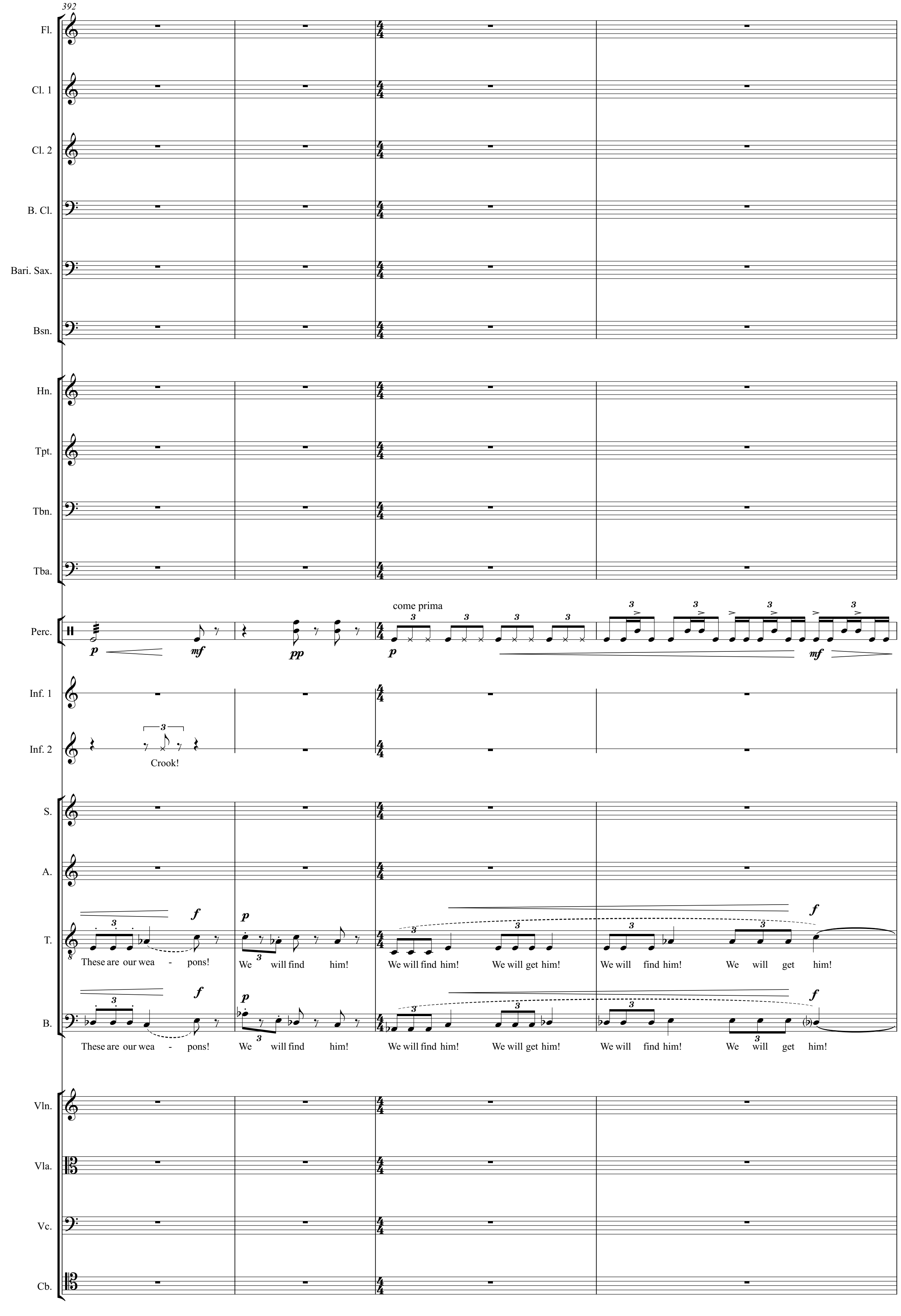
Attacca

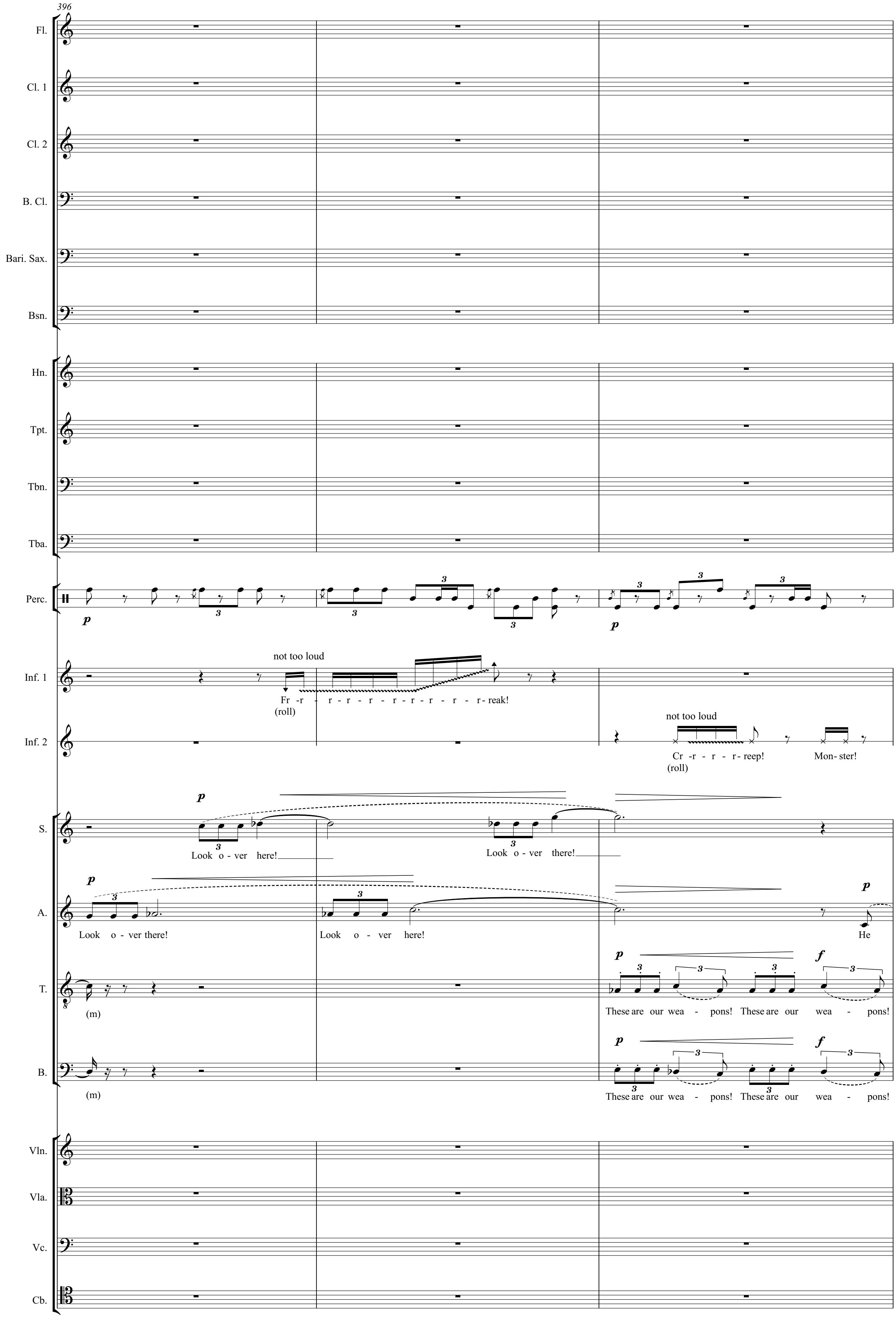
SCENE 5 - *Who is to blame? 2*

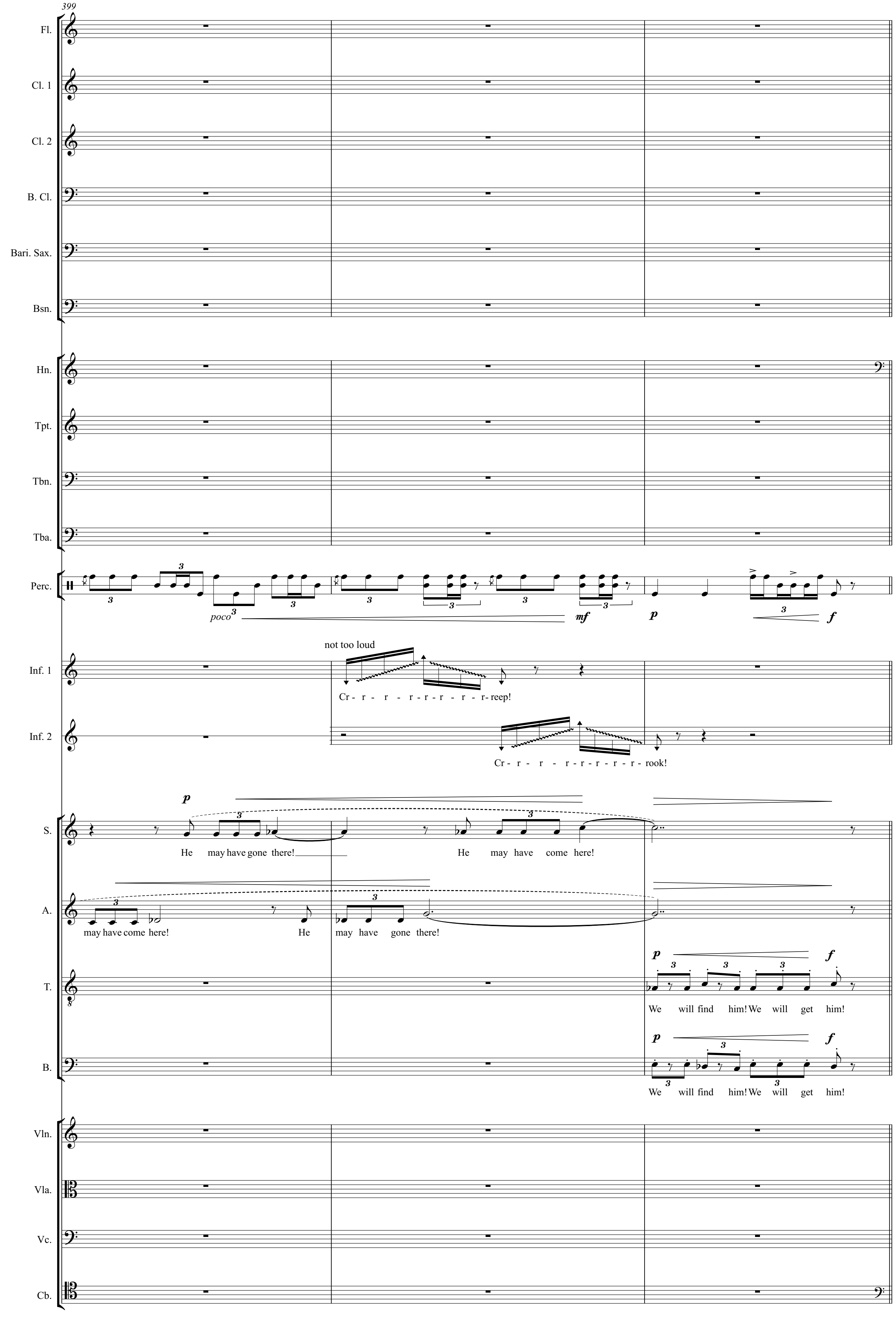
(During this scene Common Persons should throw some toy-balls around, again without making the audience the target of the throwing. Leaving more balls around the performance and audience space is good.)

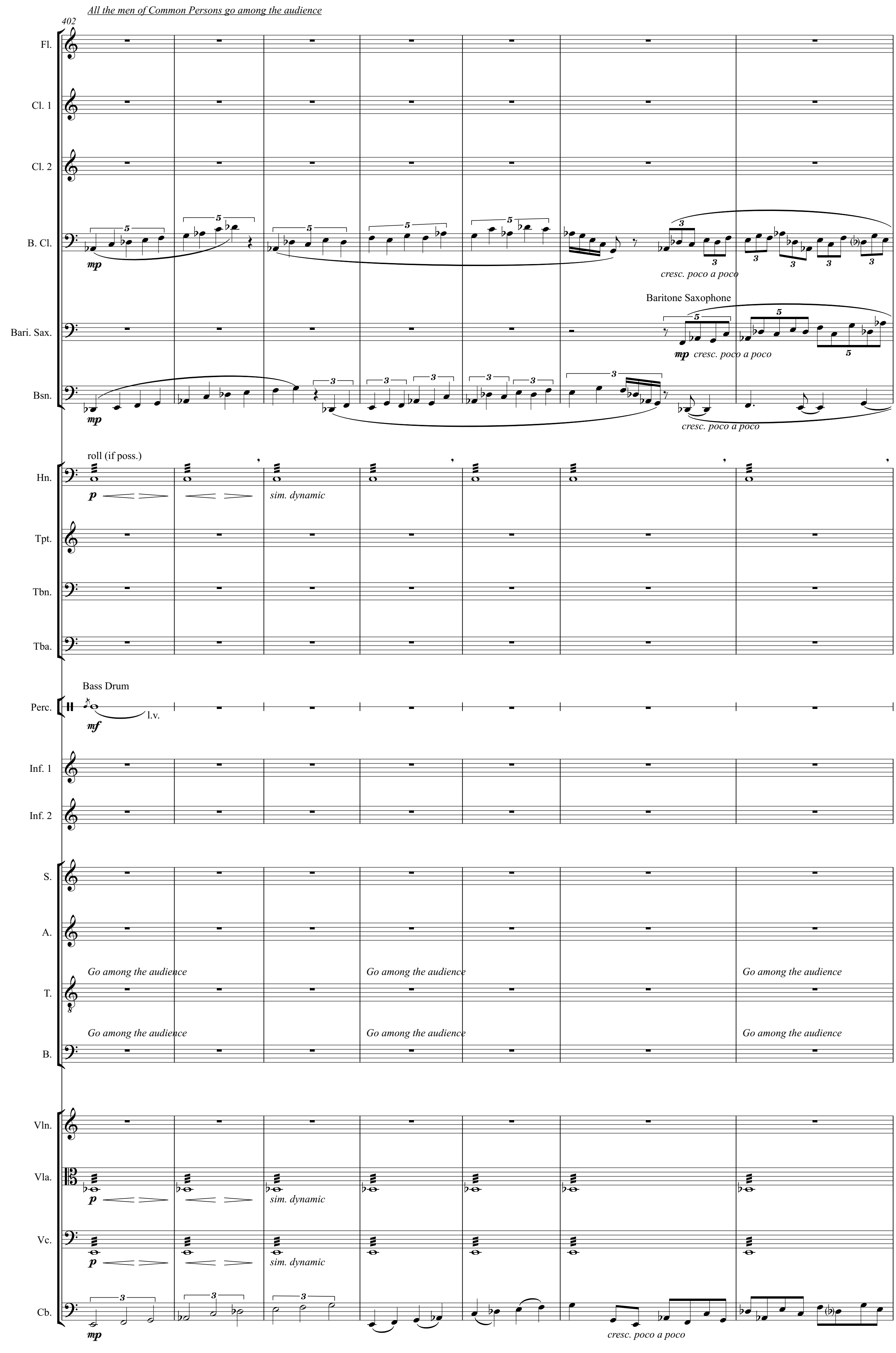

Molto nervoso ♩ = 90
383
(Take Flute)
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
3 toms (high, medium and low pitched)
medium mallet
Perc.
p come una marcia tribale e lontana
poco
mf
Possibly sing for the whole scene with Common Persons depending on your voice type, and add the following invectives
Inf. 1
spoken, with anger
Freak!
Weir- do!
Possibly sing for the whole scene with Common Persons depending on your voice type, and add the following invectives
Inf. 2
spoken, with anger
Crook!
Common Persons
S.
p
Look o-ver here!
Look o-ver there!
f
He may have gone there!
He may have come here!
A.
p
Look o-ver there!
Look o-ver here!
He may have come here!
f
He may have gone there!
T.
B.
SCENE 5 - Who is to blame? 2
Molto nervoso ♩ = 90
Vln.
Vla.
Vc.
Cb.


387
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
play the x notes on the iron edge of the tom
p
mf
p
sfz
Inf. 1
Mon- ster!
Creep!
Inf. 2
Freak!
S.
p
f
Where is he? Where is he? Where is he? Where? Where is he? Where is he? Where is he? Where?
A.
p
f
Where is he? Where is he? Where is he? Where? Where is he? Where is he? Where is he? Where?
T.
p ma chiaro
[ostending the Toy-balls]
These are our wea - pons! These are our wea- pons! These are our wea - pons!
B.
p ma chiaro
[ostending the Toy-balls]
These are our wea - pons! These are our wea- pons! These are our wea - pons!
Vln.
Vla.
Vc.
Cb.

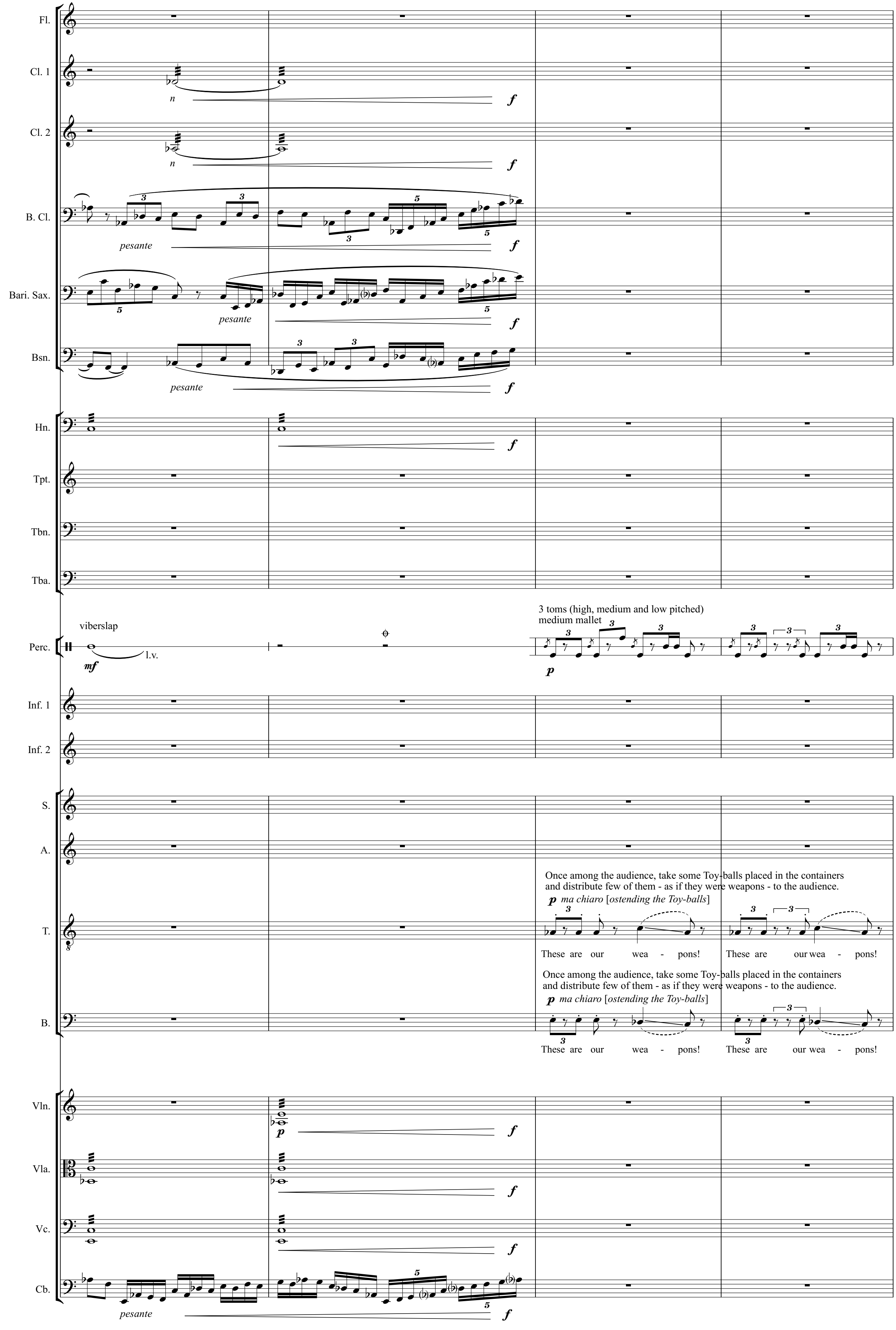

392
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
p
mf
pp
come prima
p
mf
Inf. 1
Inf. 2
Crook!
S.
A.
T.
f
p
f
These are our wea - pons!
We will find him!
We will find him! We will get him! We will find him! We will get him!
B.
f
p
f
These are our wea - pons!
We will find him!
We will find him! We will get him! We will find him! We will get him!
Vln.
Vla.
Vc.
Cb.

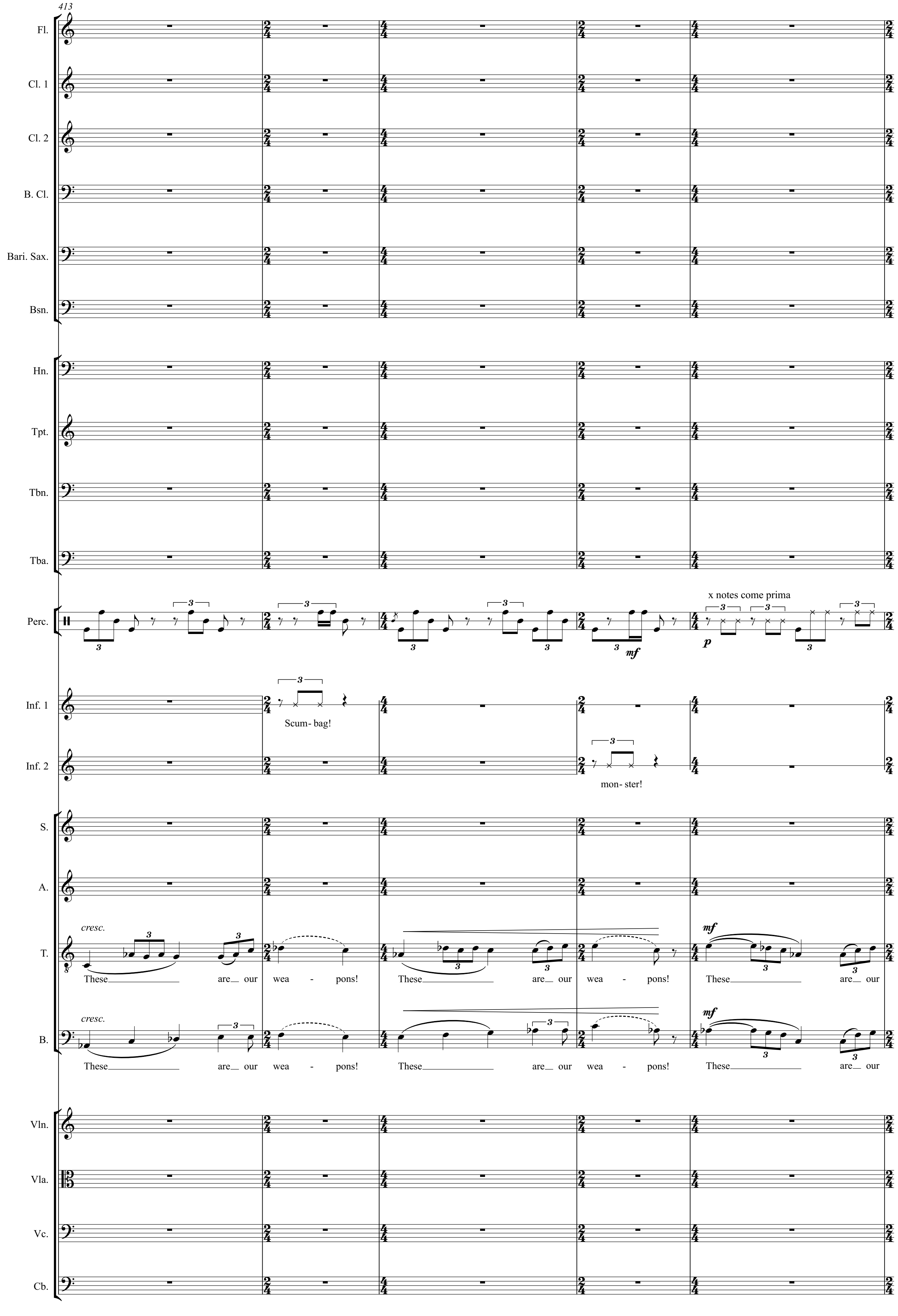

396
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
p
p
Inf. 1
not too loud
Fr -r - r - r - r - r - r - r - r - reak!
(roll)
Inf. 2
not too loud
Cr -r - r - r - reep!
(roll)
Mon- ster!
S.
p
Look o - ver here!
Look o - ver there!
A.
p
Look o - ver there!
Look o - ver here!
p
He
T.
(m)
p
f
These are our wea - pons! These are our wea - pons!
B.
(m)
p
f
These are our wea - pons! These are our wea - pons!
Vln.
Vla.
Vc.
Cb.

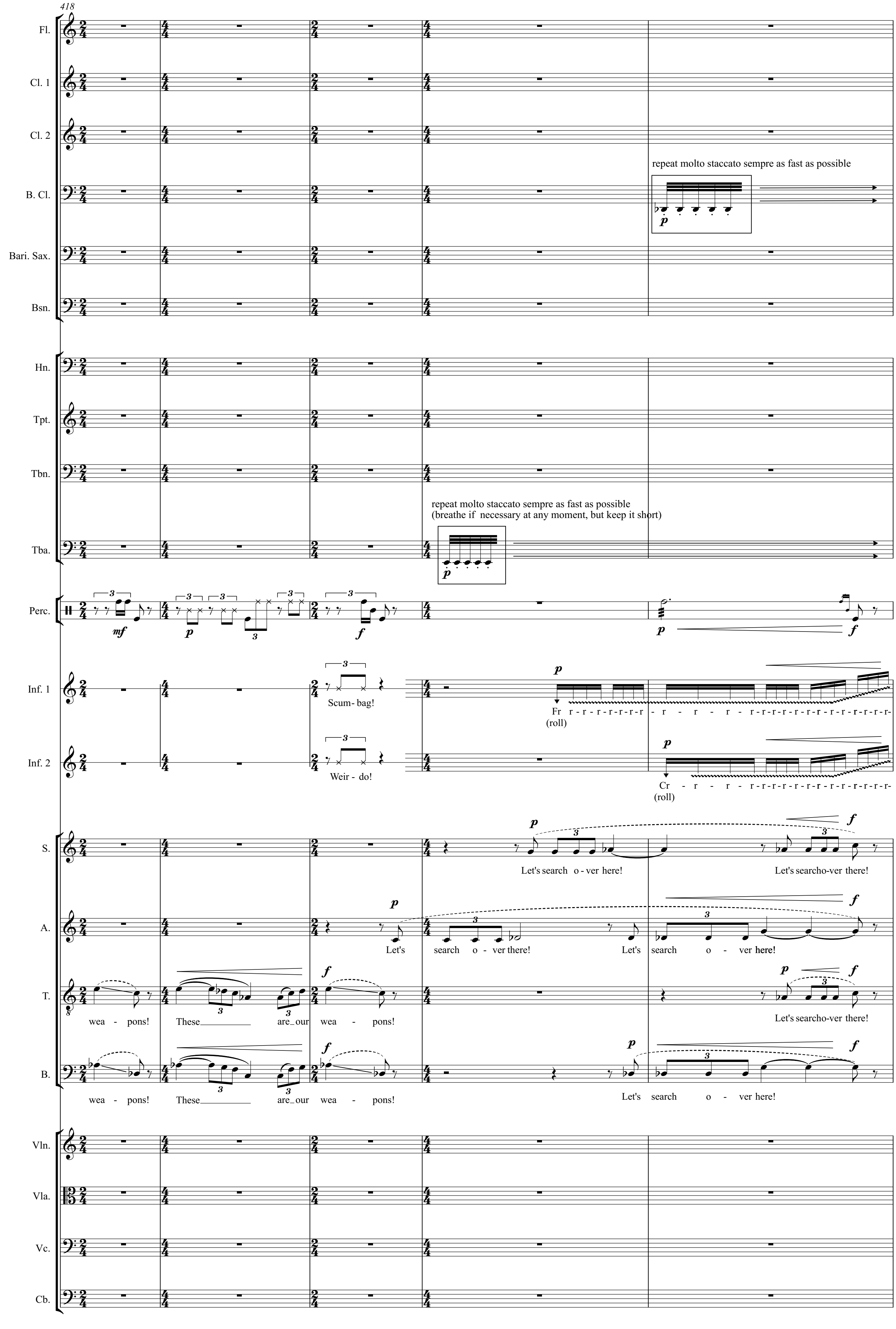

399
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
poco
mf
p
f
Inf. 1
not too loud
Cr - r - r - r - r - r - r - r - reep!
Inf. 2
Cr - r - r - r - r - r - r - r - rook!
S.
p
He may have gone there!
He may have come here!
A.
may have come here!
He
may have gone there!
T.
p
f
We will find him! We will get him!
B.
p
f
We will find him! We will get him!
Vln.
Vla.
Vc.
Cb.

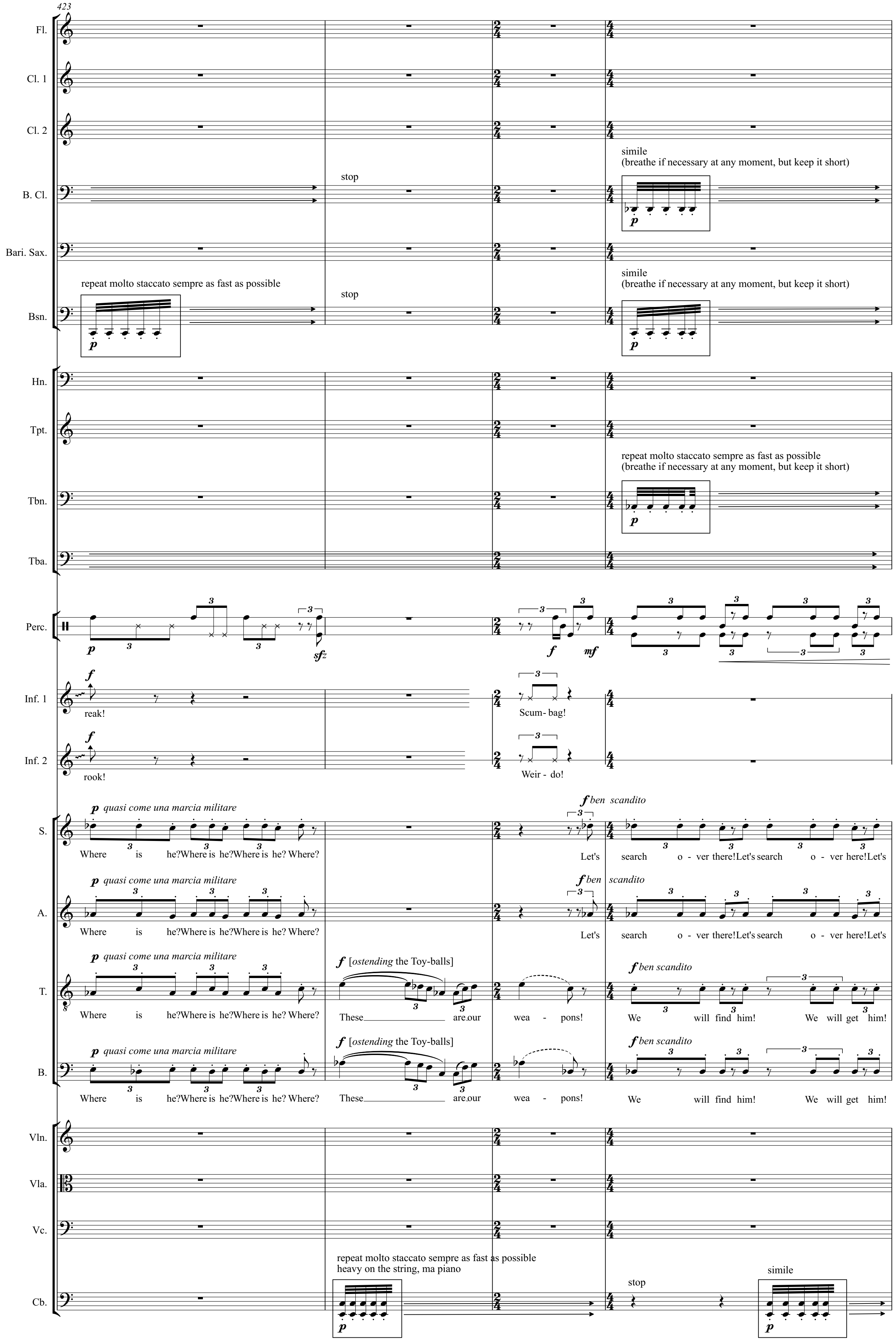

All the men of Common Persons go among the audience
402
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Inf. 1
Inf. 2
S.
A.
T.
B.
Vln.
Vla.
Vc.
Cb.
mp
cresc. poco a poco
Baritone Saxophone
mp cresc. poco a poco
cresc. poco a poco
roll (if poss.)
p
sim. dynamic
Bass Drum
mf
l.v.
Go among the audience
Go among the audience
Go among the audience
Go among the audience
Go among the audience
Go among the audience
p
sim. dynamic
p
sim. dynamic
mp
cresc. poco a poco

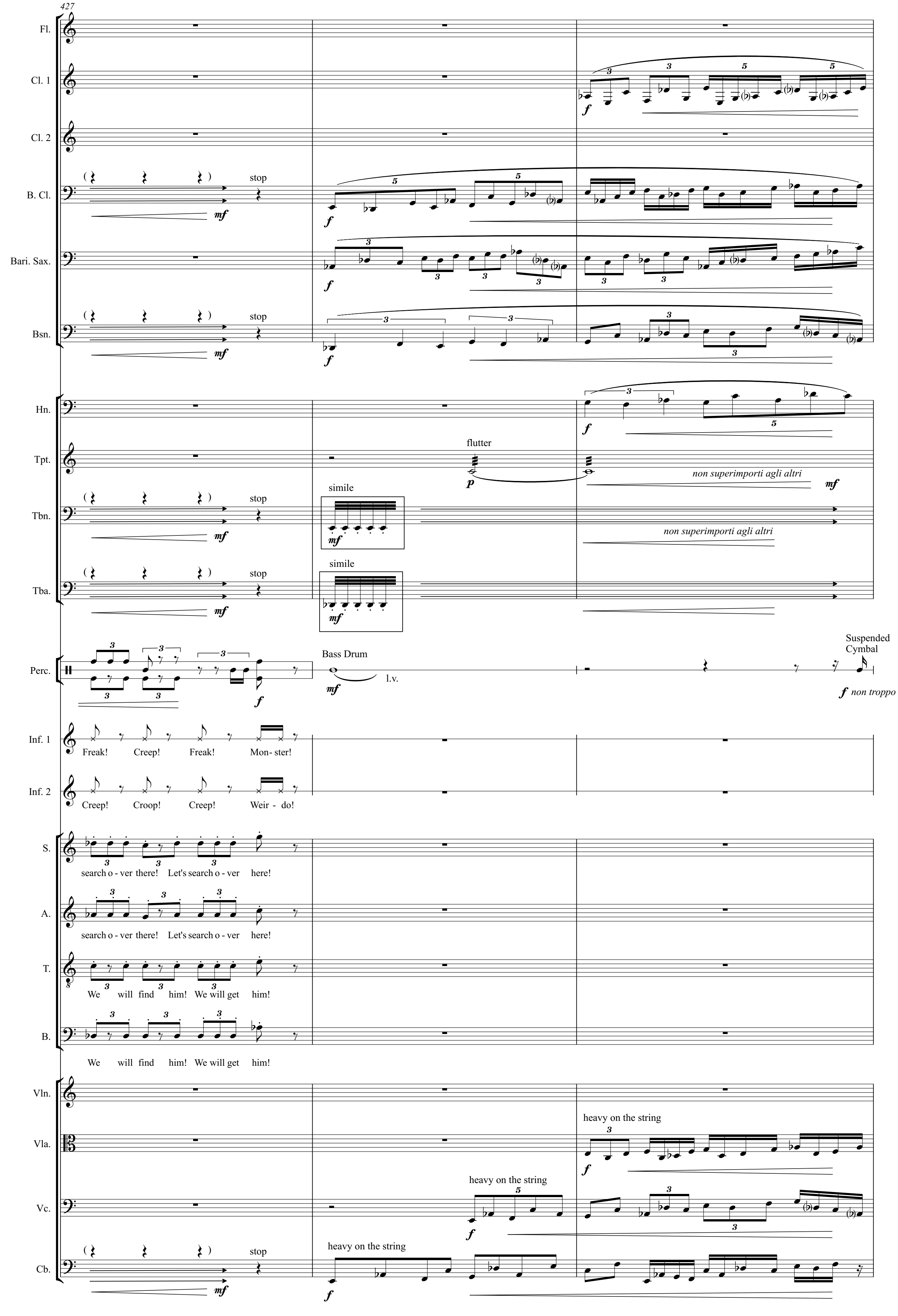
Once among the audience, the men of Common Persons take some Toy-balls placed in the containers and distribute few of them - as if they were weapons - to the audience.

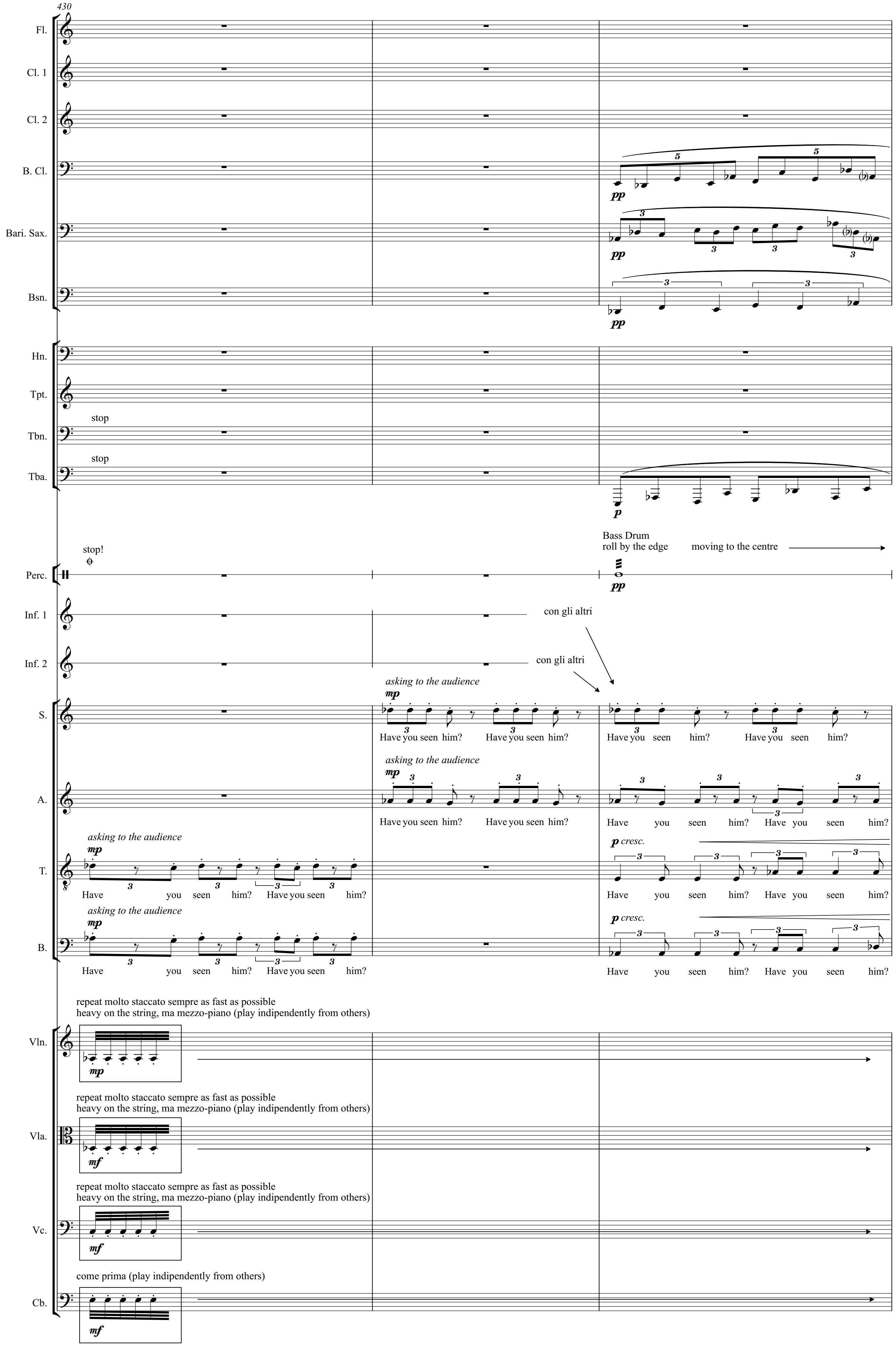

409
Fl.
Cl. 1
n
f
Cl. 2
n
f
B. Cl.
pesante
f
Bari. Sax.
pesante
f
Bsn.
pesante
f
Hn.
f
Tpt.
Tbn.
Tba.
Perc.
viberslap
mf
l.v.
3 toms (high, medium and low pitched)
medium mallet
p
Inf. 1
Inf. 2
S.
A.
T.
Once among the audience, take some Toy-balls placed in the containers and distribute few of them - as if they were weapons - to the audience.
p ma chiaro [ostending the Toy-balls]
These are our wea - pons! These are our wea - pons!
B.
Once among the audience, take some Toy-balls placed in the containers and distribute few of them - as if they were weapons - to the audience.
p ma chiaro [ostending the Toy-balls]
These are our wea - pons! These are our wea - pons!
Vln.
p
f
Vla.
f
Vc.
f
Cb.
pesante
f


413
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
x notes come prima
mf
p
Inf. 1
Scum- bag!
Inf. 2
mon- ster!
S.
A.
T.
cresc.
These are our wea - pons! These are our wea - pons! These are our
mf
B.
cresc.
These are our wea - pons! These are our wea - pons! These are our
mf
Vln.
Vla.
Vc.
Cb.

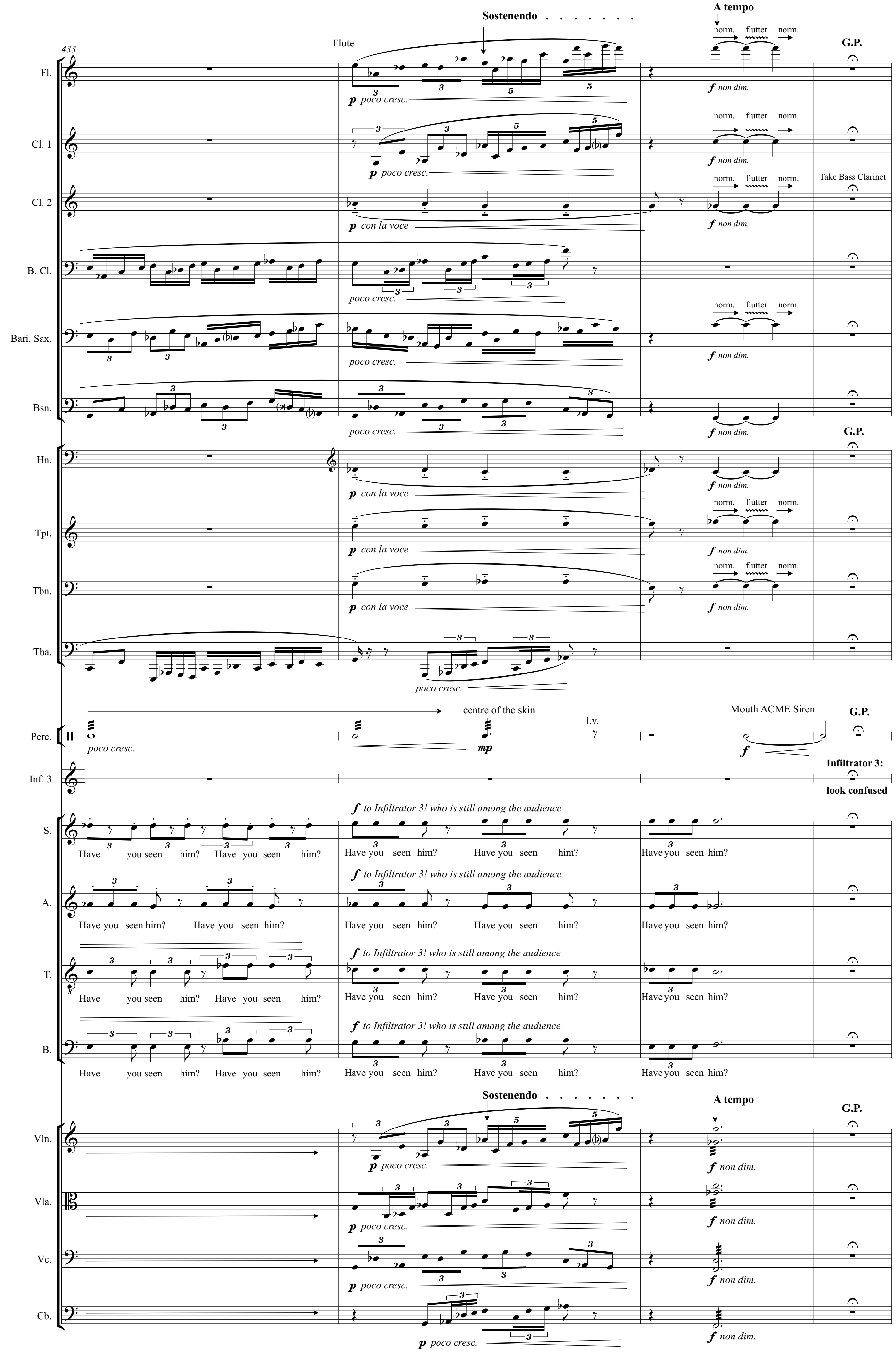

418
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Inf. 1
Inf. 2
S.
A.
T.
B.
Vln.
Vla.
Vc.
Cb.
repeat molto staccato sempre as fast as possible
repeat molto staccato sempre as fast as possible
(breathe if necessary at any moment, but keep it short)
Scum- bag!
Weir - do!
Fr r - r - r - r - r - r - r - r - r - r - r-r-r-r-r-r-r-r-r-r-r-r-r-r-
(roll)
Cr - r - r - r - r-r-r-r-r-r-r-r-r-r-r-r-r-r-
(roll)
Let's search o - ver here!
Let's search o - ver there!
Let's search o - ver there!
Let's search o - ver here!
Let's search o - ver there!
wea - pons! These are_our wea - pons!
Let's search o - ver here!
wea - pons! These are_our wea - pons!
mf
p
f
p
f
p
f

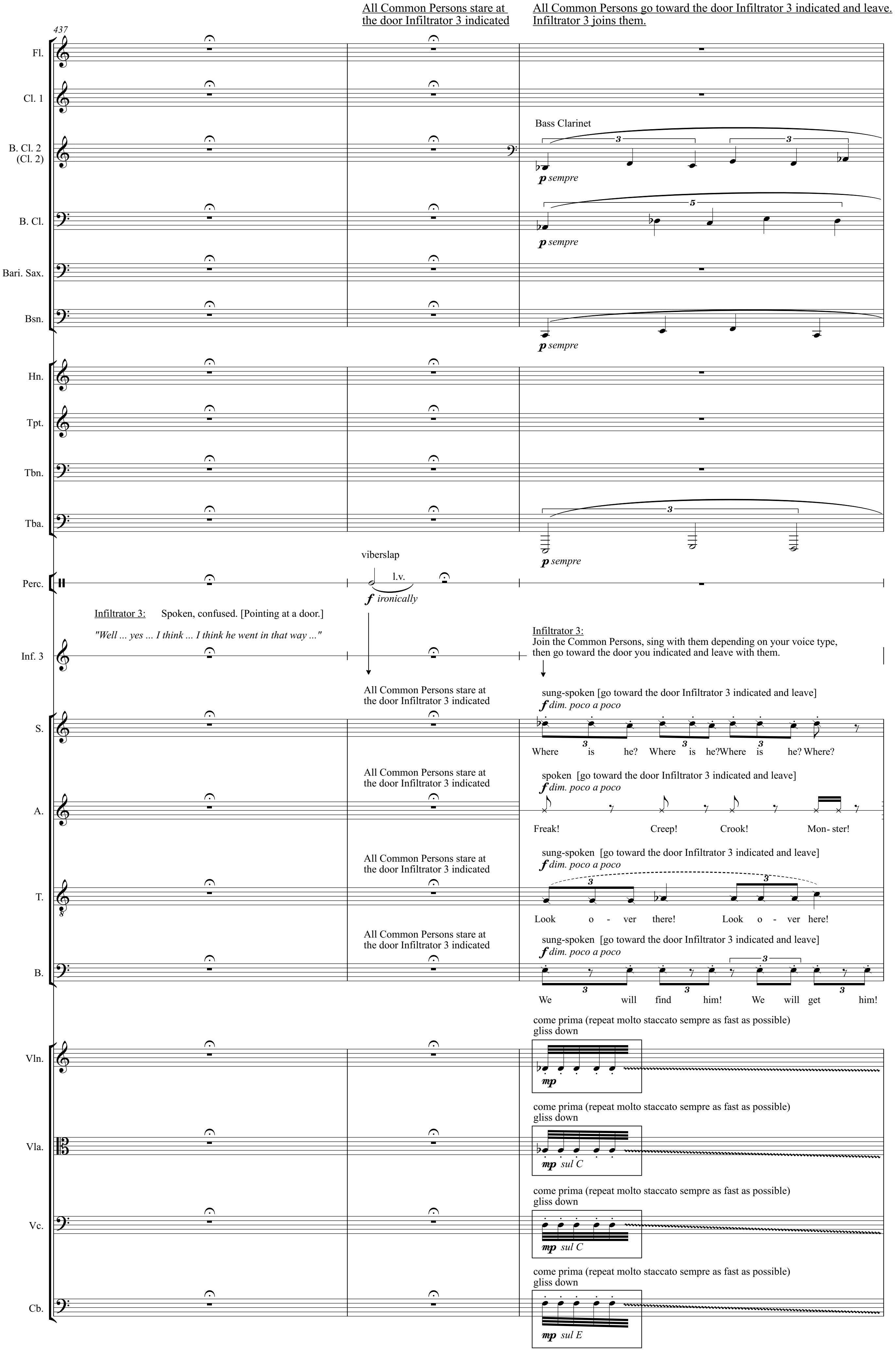

423
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Inf. 1
Inf. 2
S.
A.
T.
B.
Vln.
Vla.
Vc.
Cb.
repeat molto staccato sempre as fast as possible
stop
simile
(breathe if necessary at any moment, but keep it short)
repeat molto staccato sempre as fast as possible
(breathe if necessary at any moment, but keep it short)
p
sfz
f
mf
reak!
rook!
Scum- bag!
Weir - do!
p quasi come una marcia militare
Where is he? Where is he? Where is he? Where?
f ben scandito
Let's search o - ver there! Let's search o - ver here! Let's
f [ostending the Toy-balls]
These are our wea - pons!
We will find him! We will get him!
repeat molto staccato sempre as fast as possible
heavy on the string, ma piano
stop
simile

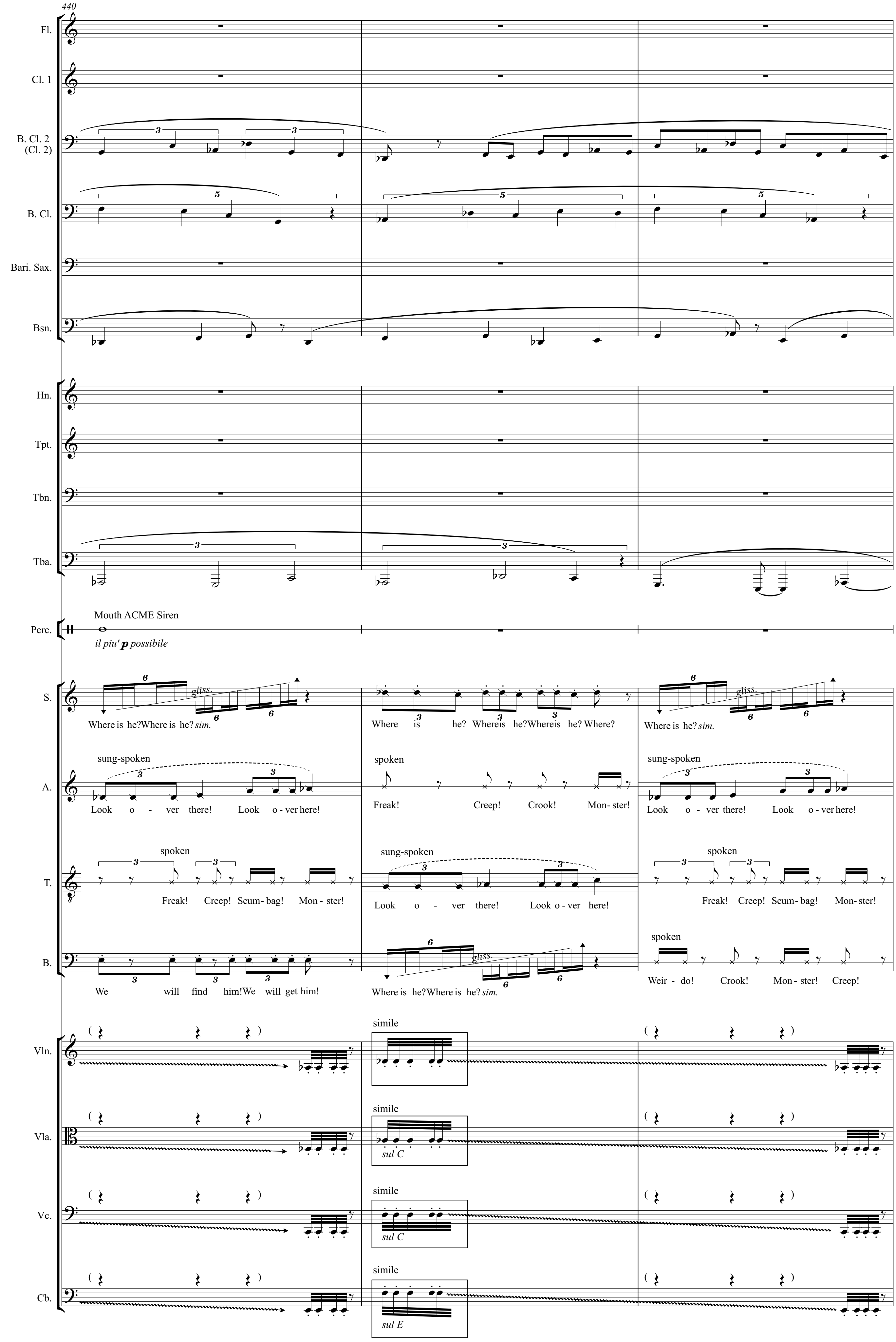

427
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Inf. 1
Inf. 2
S.
A.
T.
B.
Vln.
Vla.
Vc.
Cb.
stop
mf
f
p
flutter
simile
non superimporti agli altri
Bass Drum
l.v.
Suspended Cymbal
f non troppo
Freak! Creep! Freak! Mon- ster!
Creep! Croop! Creep! Weir - do!
search o - ver there! Let's search o - ver here!
search o - ver there! Let's search o - ver here!
We will find him! We will get him!
We will find him! We will get him!
heavy on the string

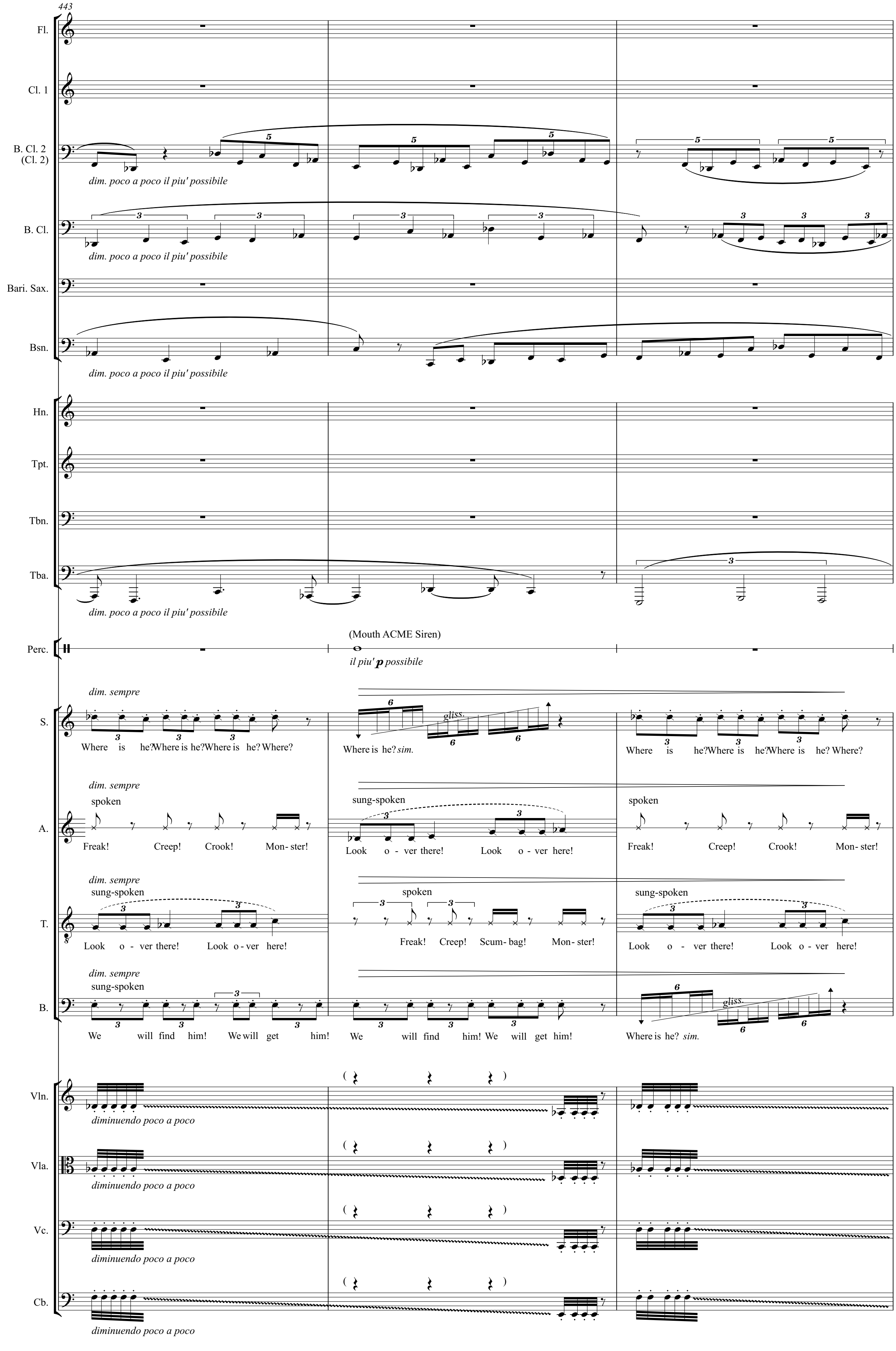

430
Fl.
Cl. 1
Cl. 2
B. Cl.
pp
5
Bari. Sax.
pp
3
Bsn.
pp
3
Hn.
Tpt.
stop
Tbn.
stop
Tba.
p
stop!
Bass Drum
roll by the edge
moving to the centre
Perc.
pp
Inf. 1
con gli altri
Inf. 2
con gli altri
asking to the audience
mp
S.
Have you seen him? Have you seen him?
Have you seen him? Have you seen him?
asking to the audience
mp
A.
Have you seen him? Have you seen him?
Have you seen him? Have you seen him?
asking to the audience
mp
T.
Have you seen him? Have you seen him?
p cresc.
Have you seen him? Have you seen him?
asking to the audience
mp
B.
Have you seen him? Have you seen him?
p cresc.
Have you seen him? Have you seen him?
repeat molto staccato sempre as fast as possible
heavy on the string, ma mezzo-piano (play indipendently from others)
Vln.
mp
repeat molto staccato sempre as fast as possible
heavy on the string, ma mezzo-piano (play indipendently from others)
Vla.
mf
repeat molto staccato sempre as fast as possible
heavy on the string, ma mezzo-piano (play indipendently from others)
Vc.
mf
come prima (play indipendently from others)
Cb.
mf

Common Persons ask "Have you seen him?" to Infiltrator 3, who is still among the audience.


433
Sostenendo . . . .
A tempo
Flute
norm.
flutter
norm.
G.P.
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Inf. 3
S.
A.
T.
B.
Vln.
Vla.
Vc.
Cb.
p poco cresc.
p con la voce
poco cresc.
f non dim.
Take Bass Clarinet
centre of the skin
mp
l.v.
Mouth ACME Siren
f
Infiltrator 3:
look confused
f to Infiltrator 3! who is still among the audience
Have you seen him? Have you seen him?
Have you seen him? Have you seen him?
Have you seen him?


All Common Persons stare at the door Infiltrator 3 indicated
All Common Persons go toward the door Infiltrator 3 indicated and leave. Infiltrator 3 joins them.
437
Fl.
Cl. 1
B. Cl. 2 (Cl. 2)
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Inf. 3
S.
A.
T.
B.
Vln.
Vla.
Vc.
Cb.
Bass Clarinet
3
3
5
p sempre
p sempre
p sempre
3
p sempre
viberslap
l.v.
f ironically
Infiltrator 3: Spoken, confused. [Pointing at a door.]
"Well ... yes ... I think ... I think he went in that way ..."
Infiltrator 3:
Join the Common Persons, sing with them depending on your voice type, then go toward the door you indicated and leave with them.
All Common Persons stare at the door Infiltrator 3 indicated
sung-spoken [go toward the door Infiltrator 3 indicated and leave]
f dim. poco a poco
Where is he? Where is he? Where is he? Where?
All Common Persons stare at the door Infiltrator 3 indicated
spoken [go toward the door Infiltrator 3 indicated and leave]
f dim. poco a poco
Freak! Creep! Crook! Mon- ster!
All Common Persons stare at the door Infiltrator 3 indicated
sung-spoken [go toward the door Infiltrator 3 indicated and leave]
f dim. poco a poco
Look o - ver there! Look o - ver here!
All Common Persons stare at the door Infiltrator 3 indicated
sung-spoken [go toward the door Infiltrator 3 indicated and leave]
f dim. poco a poco
We will find him! We will get him!
come prima (repeat molto staccato sempre as fast as possible)
gliss down
mp
come prima (repeat molto staccato sempre as fast as possible)
gliss down
mp sul C
come prima (repeat molto staccato sempre as fast as possible)
gliss down
mp sul C
come prima (repeat molto staccato sempre as fast as possible)
gliss down
mp sul E

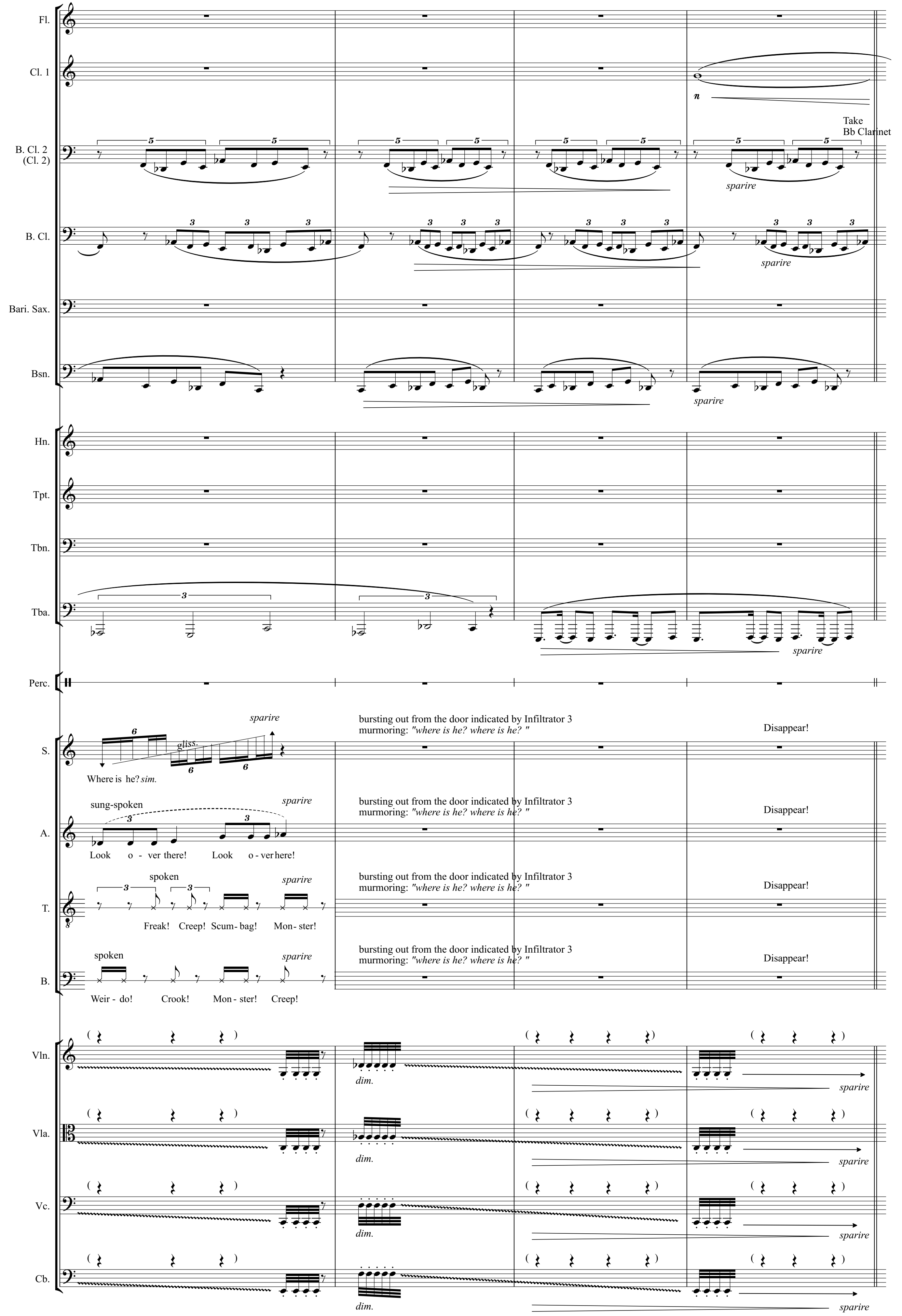

440
Fl.
Cl. 1
B. Cl. 2
(Cl. 2)
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Mouth ACME Siren
il piu' p possibile
S.
Where is he? Where is he? sim.
gliss.
Where is he? Where is he? Where is he? Where?
Where is he? sim.
A.
sung-spoken
Look o - ver there! Look o - ver here!
spoken
Freak! Creep! Crook! Mon - ster!
Look o - ver there! Look o - ver here!
T.
spoken
Freak! Creep! Scum - bag! Mon - ster!
sung-spoken
Look o - ver there! Look o - ver here!
Freak! Creep! Scum - bag! Mon - ster!
B.
We will find him! We will get him!
Where is he? Where is he? sim.
spoken
Weir - do! Crook! Mon - ster! Creep!
Vln.
simile
Vla.
simile
sul C
Vc.
simile
sul C
Cb.
simile
sul E


443
Fl.
Cl. 1
B. Cl. 2
(Cl. 2)
dim. poco a poco il piu' possibile
B. Cl.
dim. poco a poco il piu' possibile
Bari. Sax.
Bsn.
dim. poco a poco il piu' possibile
Hn.
Tpt.
Tbn.
Tba.
dim. poco a poco il piu' possibile
Perc.
(Mouth ACME Siren)
il piu' p possibile
dim. sempre
S.
Where is he? Where is he? Where is he? Where?
gliss.
Where is he? sim.
Where is he? Where is he? Where is he? Where?
dim. sempre
spoken
A.
Freak! Creep! Crook! Mon- ster!
sung-spoken
Look o - ver there! Look o - ver here!
spoken
Freak! Creep! Crook! Mon- ster!
dim. sempre
sung-spoken
T.
Look o - ver there! Look o - ver here!
spoken
Freak! Creep! Scum- bag! Mon- ster!
sung-spoken
Look o - ver there! Look o - ver here!
dim. sempre
sung-spoken
B.
We will find him! We will get him!
We will find him! We will get him!
gliss.
Where is he? sim.
Vln.
diminuendo poco a poco
Vla.
diminuendo poco a poco
Vc.
diminuendo poco a poco
Cb.
diminuendo poco a poco

Common Persons burst out from the door indicated by Infiltrator 3

Common Persons disappear!

Attacca

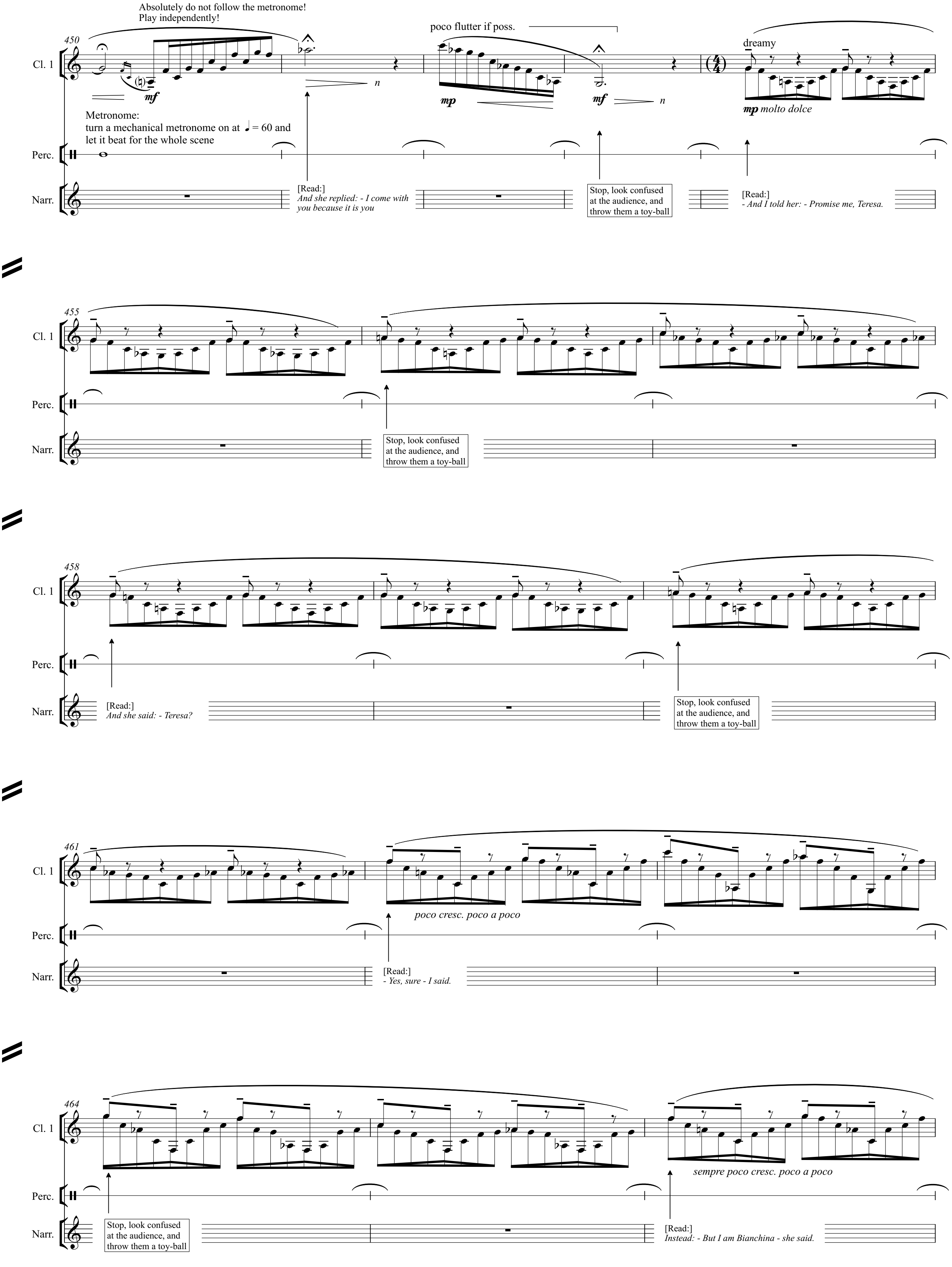

446
Fl.
Cl. 1
n
Take Bb Clarinet
B. Cl. 2 (Cl. 2)
5
sparire
B. Cl.
3
sparire
Bari. Sax.
Bsn.
sparire
Hn.
Tpt.
Tbn.
Tba.
3
sparire
Perc.
S.
6
gliss.
sparire
Where is he? sim.
bursting out from the door indicated by Infiltrator 3
murmoring: "where is he? where is he? "
Disappear!
A.
sung-spoken
sparire
Look o - ver there! Look o - ver here!
bursting out from the door indicated by Infiltrator 3
murmoring: "where is he? where is he? "
Disappear!
T.
spoken
sparire
Freak! Creep! Scum - bag! Mon - ster!
bursting out from the door indicated by Infiltrator 3
murmoring: "where is he? where is he? "
Disappear!
B.
spoken
sparire
Weir - do! Crook! Mon - ster! Creep!
bursting out from the door indicated by Infiltrator 3
murmoring: "where is he? where is he? "
Disappear!
Vln.
dim.
sparire
Vla.
dim.
sparire
Vc.
dim.
sparire
Cb.
dim.
sparire

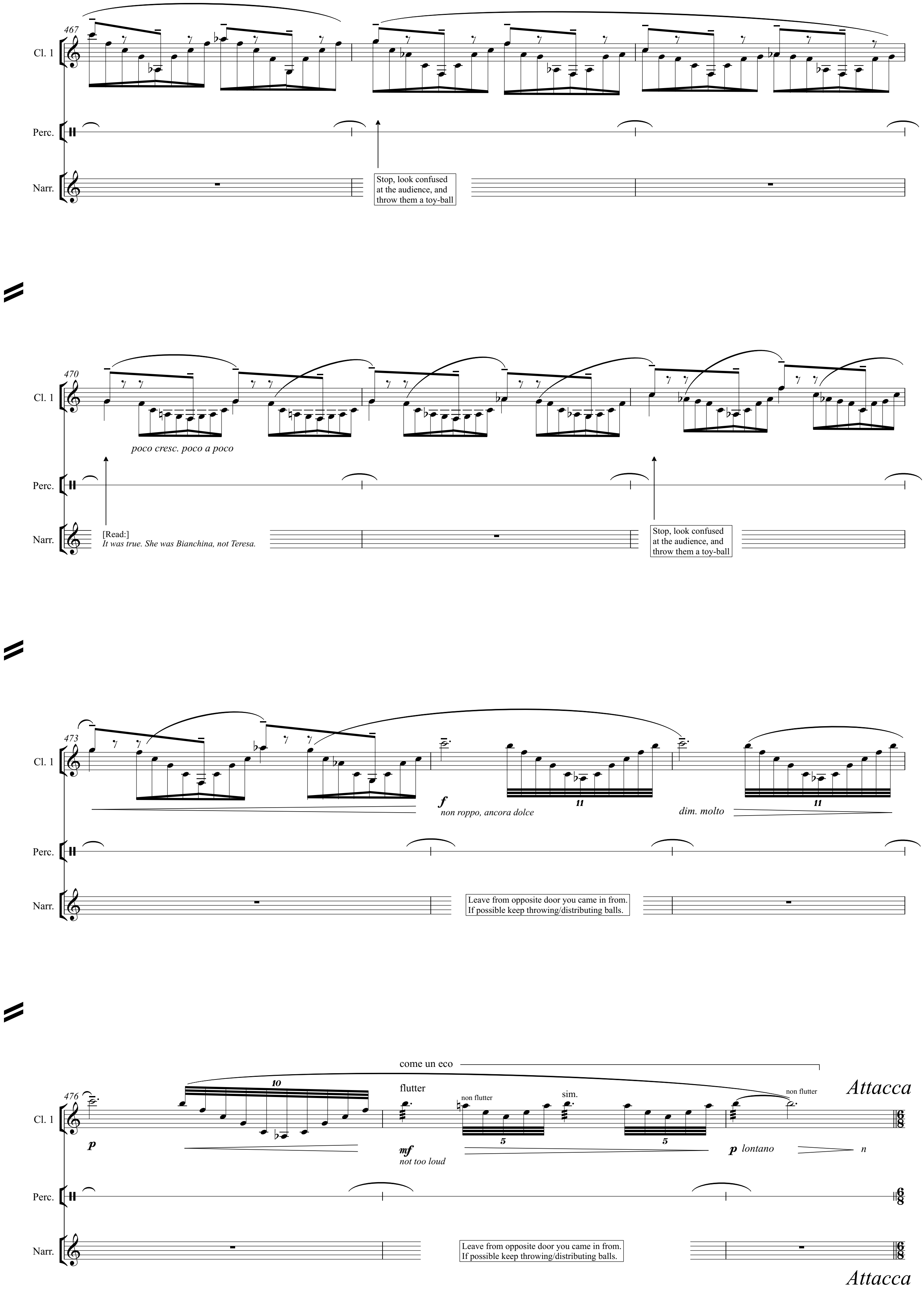
Attacca

SCENE 6 - *Fable: still not understood*

Common Persons and Infiltrators 1, 2 and 3 left. There is no one on the stage.
The Narrator slowly walks in from another door holding several toy-balls (or a bag containing them), crosses the stage while reading the following (a portion of the previous text), and leaves from the opposite door. The text still reads confusing to her.
After every sentence she reads, she looks at the audience and throws/hands them one or more toy-balls. This time she must leave the balls to the audience and not take them back (in case some members of the audience throw the balls back to the Narrator she must not grab them, leaving them falling on the performance space).
It needs to look as if she is distributing weapons!

Rubato e Narrato
senza un tempo preciso

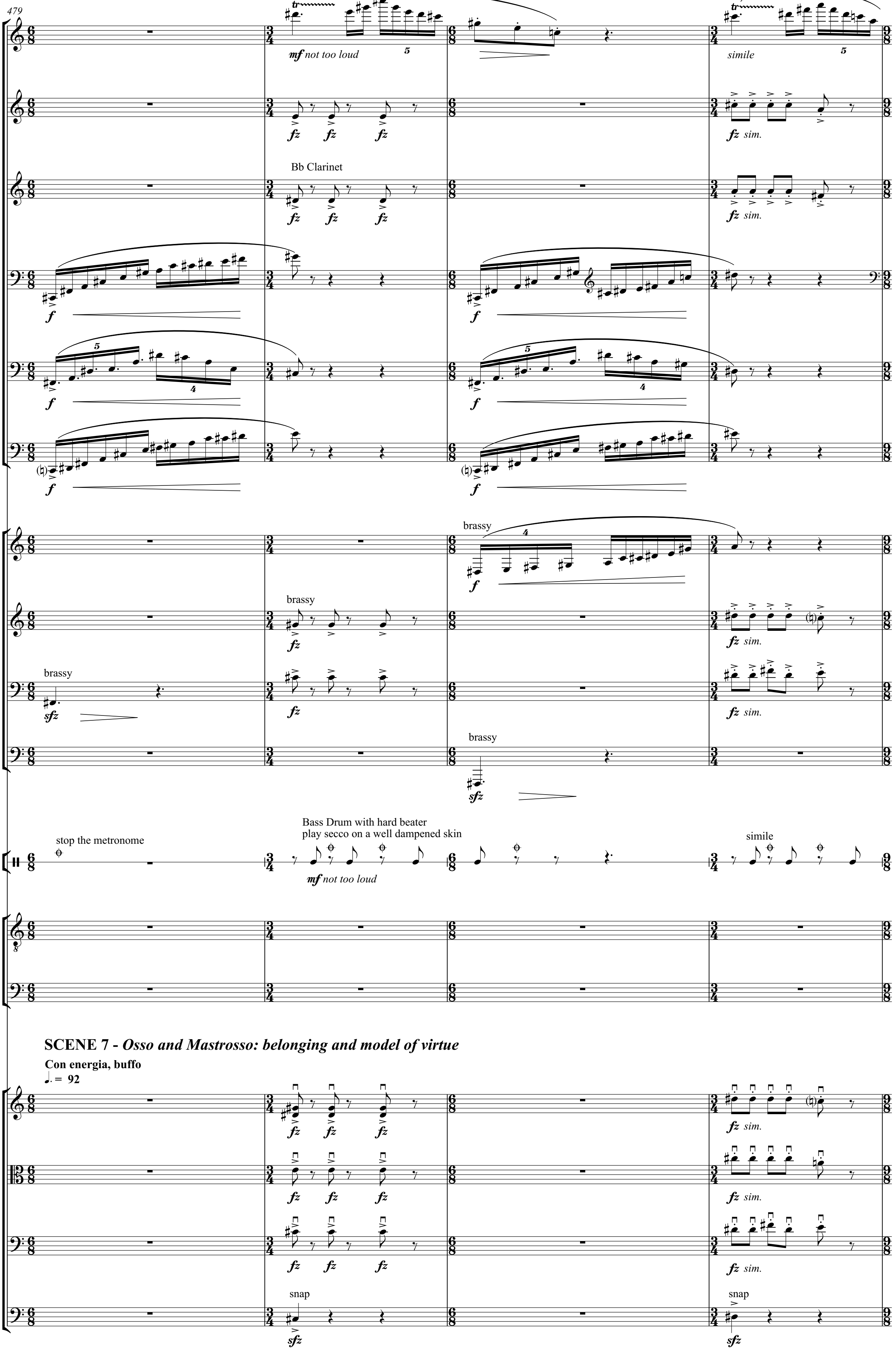

Absolutely do not follow the metronome! Play independently!
450
Cl. 1
mf
n
poco flutter if poss.
mp
mf
n
(4/4)
dreamy
mp molto dolce
Metronome:
turn a mechanical metronome on at ♩ = 60 and let it beat for the whole scene
Perc.
Narr.
[Read:]
And she replied: - I come with you because it is you
Stop, look confused at the audience, and throw them a toy-ball
[Read:]
- And I told her: - Promise me, Teresa.
455
Stop, look confused at the audience, and throw them a toy-ball
458
[Read:]
And she said: - Teresa?
Stop, look confused at the audience, and throw them a toy-ball
461
poco cresc. poco a poco
[Read:]
- Yes, sure - I said.
464
sempre poco cresc. poco a poco
Stop, look confused at the audience, and throw them a toy-ball
[Read:]
Instead: - But I am Bianchina - she said.

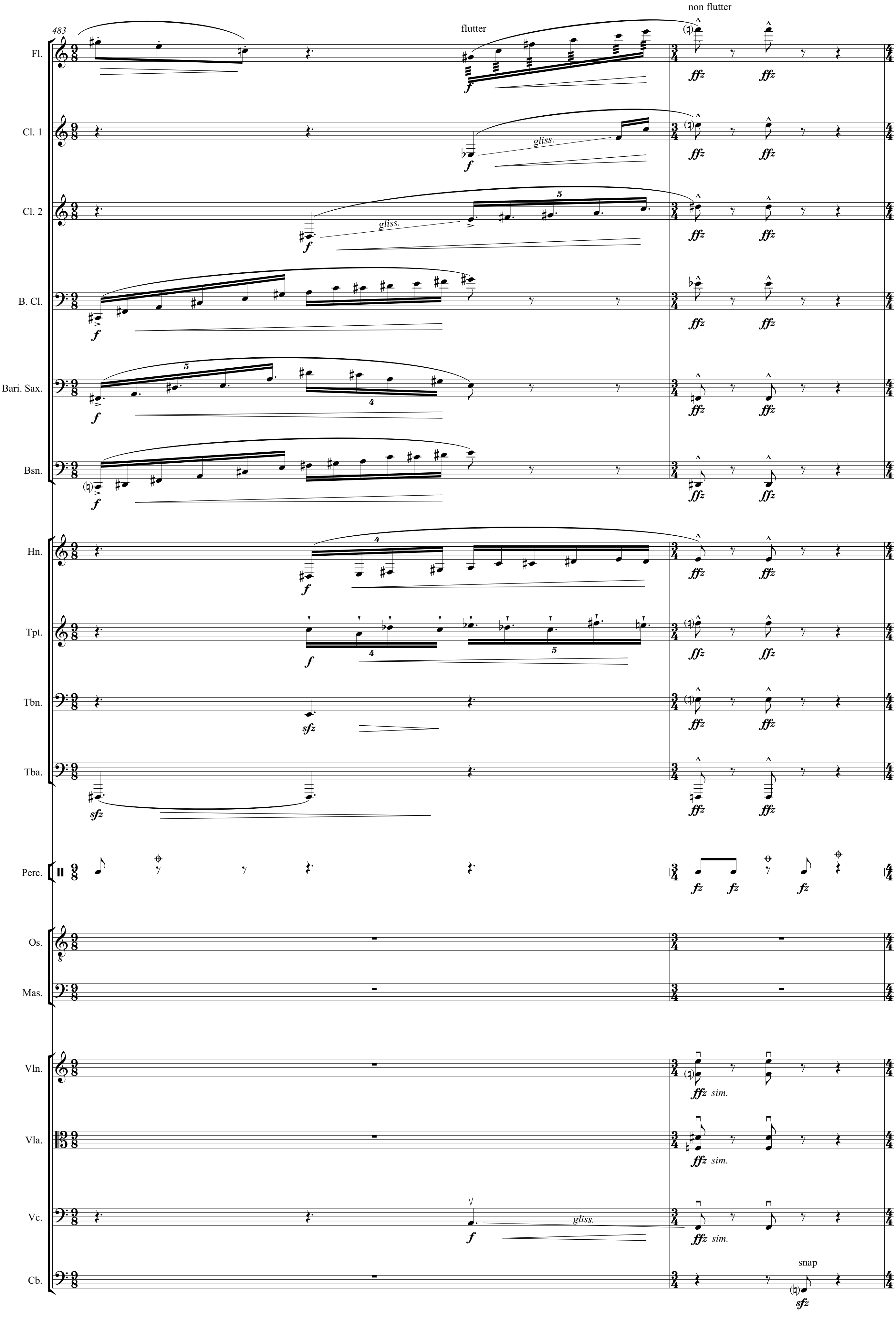

467
Cl. 1
Perc.
Narr.
Stop, look confused at the audience, and throw them a toy-ball
470
poco cresc. poco a poco
[Read:]
It was true. She was Bianchina, not Teresa.
Stop, look confused at the audience, and throw them a toy-ball
473
f
non roppo, ancora dolce
11
dim. molto
11
Leave from opposite door you came in from. If possible keep throwing/distributing balls.
476
come un eco
10
flutter
non flutter
sim.
non flutter
Attacca
p
mf
not too loud
5
5
p lontano
n
6/8
Leave from opposite door you came in from. If possible keep throwing/distributing balls.
Attacca

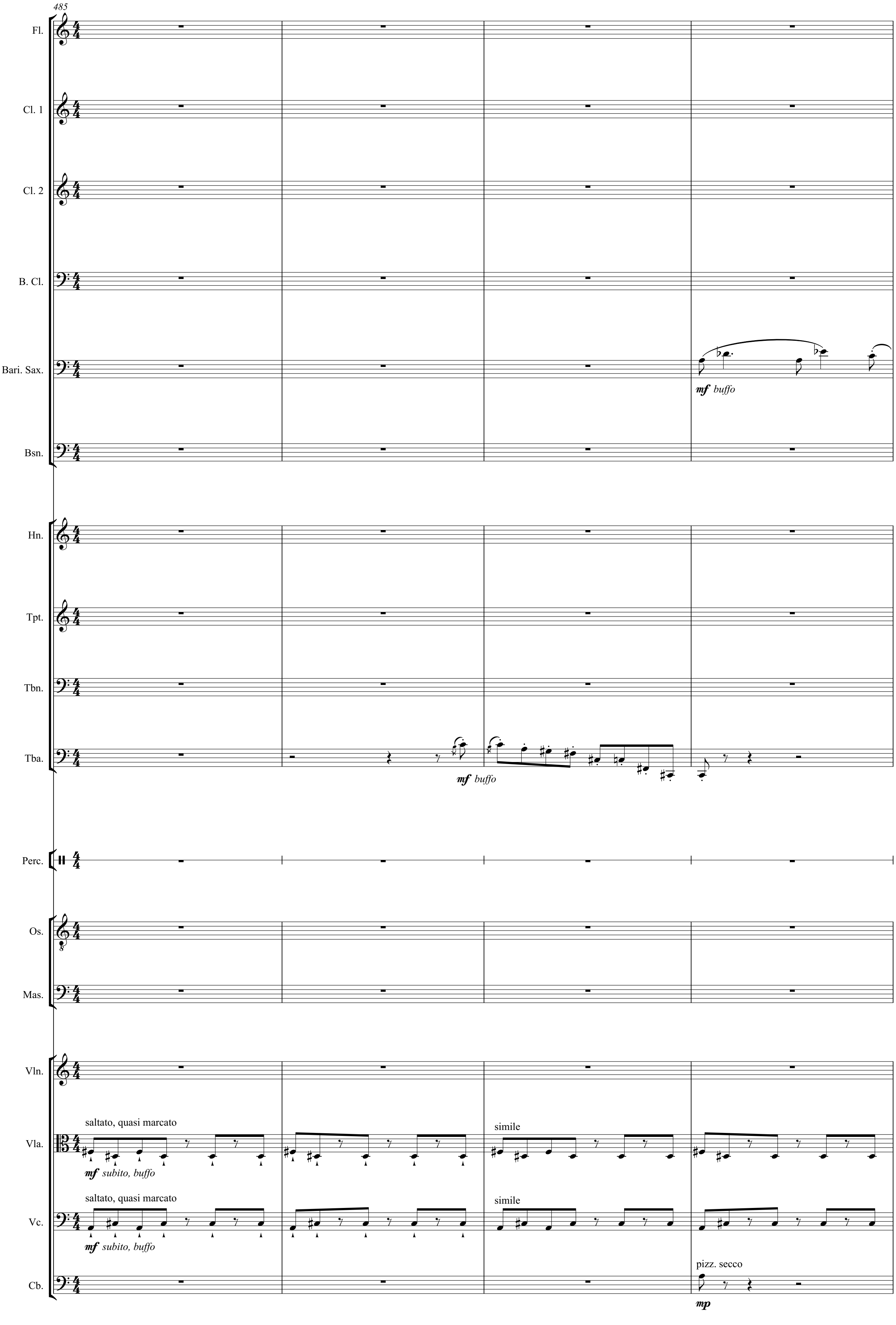
SCENE 7 - *Osso and Mastrosso: belonging and model of virtue*

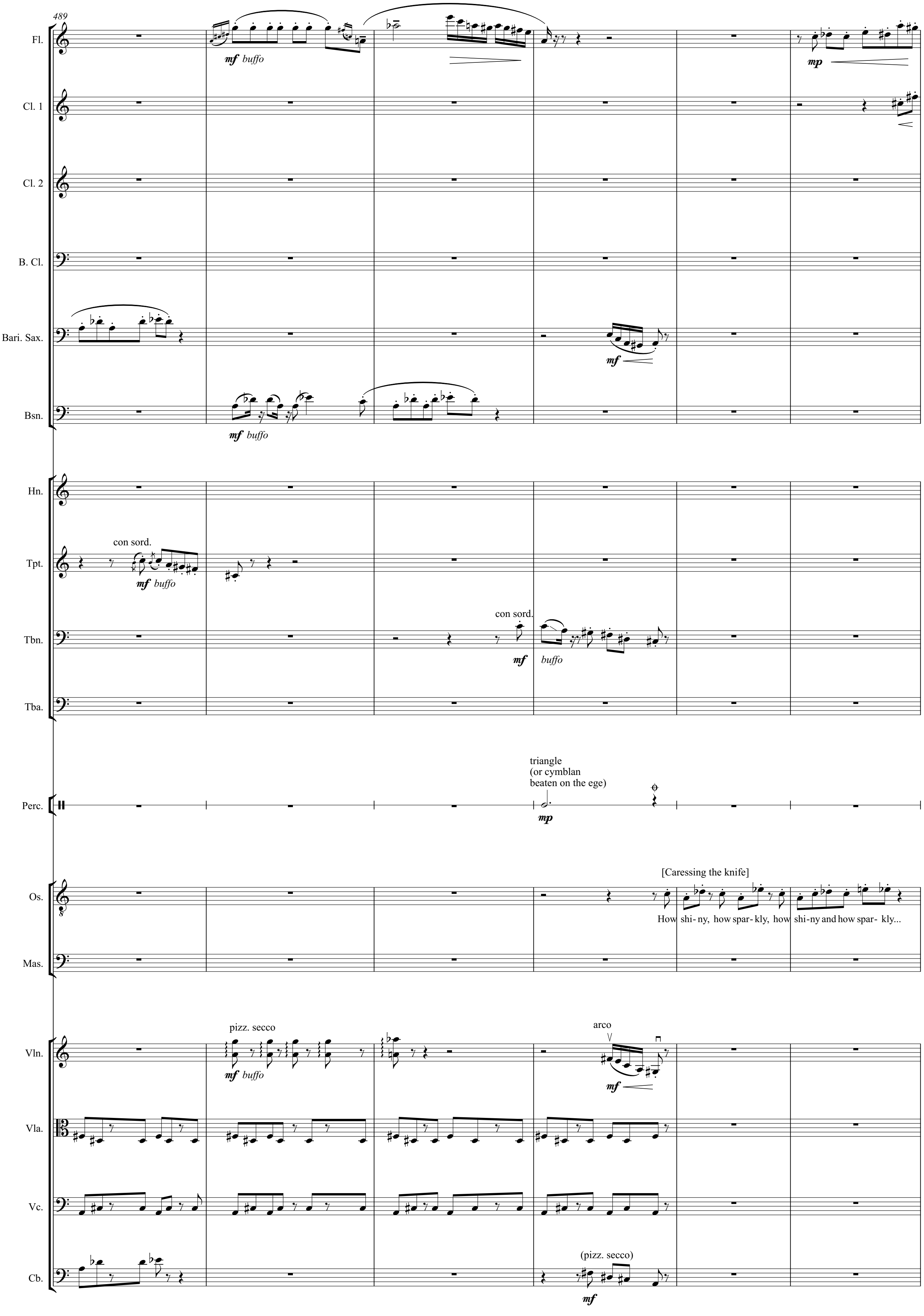
Osso and Mastrosso walk in from another door. Osso enters first, with his knife.

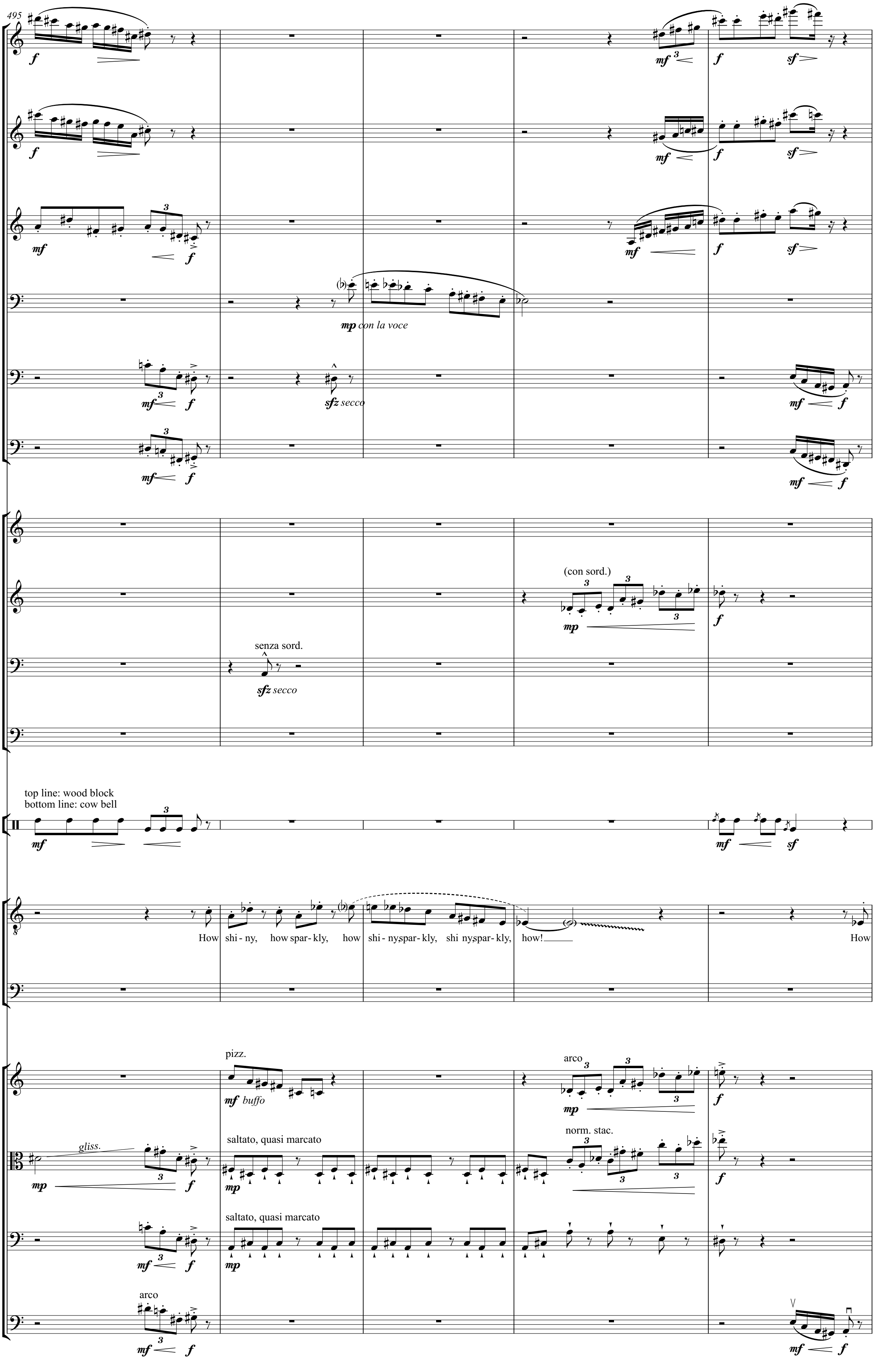
Con energia, buffo
♩. = 92

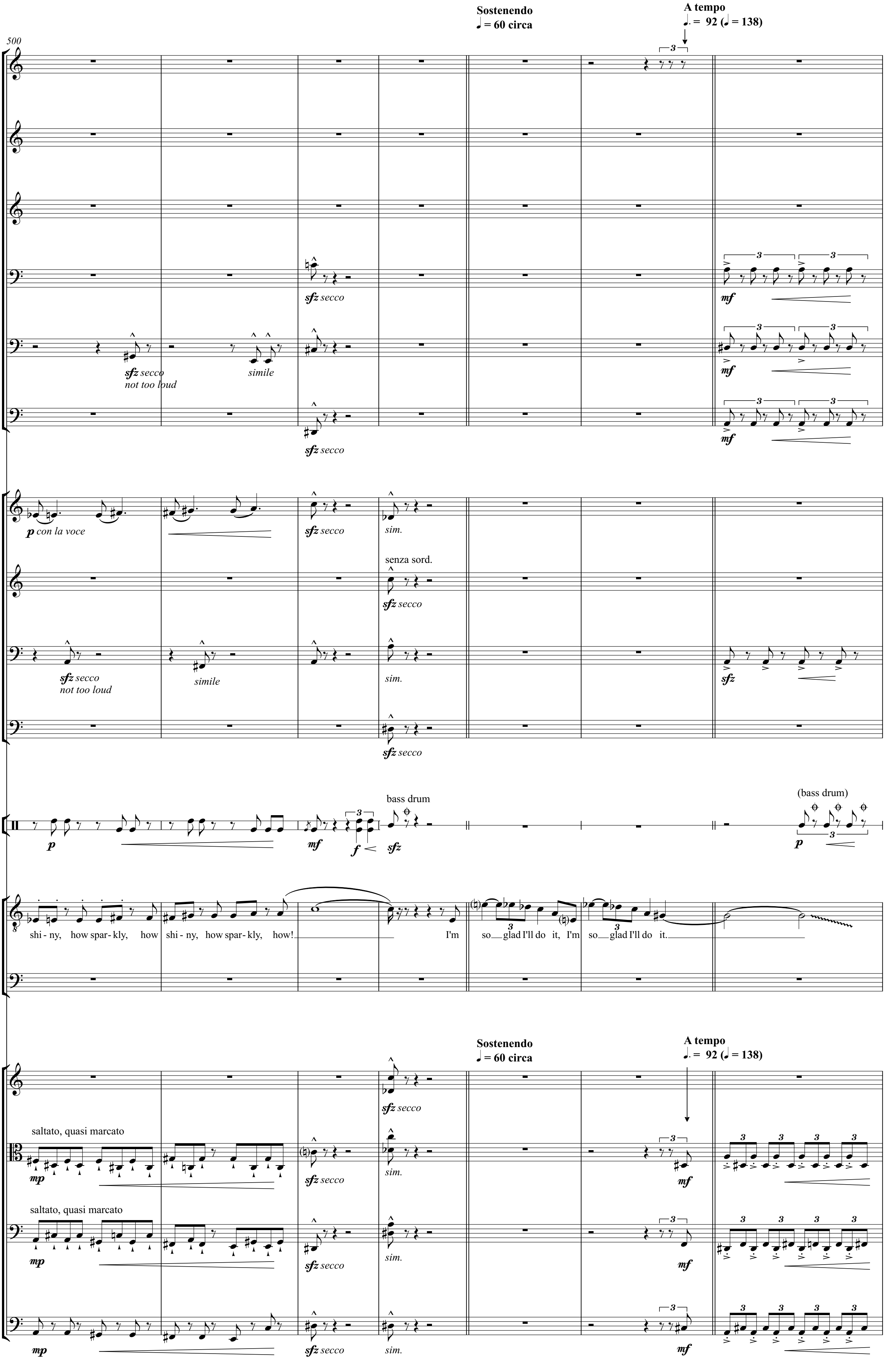

479
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
Vln.
Vla.
Vc.
Cb.
mf not too loud
simile
fz
fz sim.
Bb Clarinet
f
brassy
sfz
stop the metronome
Bass Drum with hard beater
play secco on a well dampened skin
mf not too loud
simile
SCENE 7 - Osso and Mastrosso: belonging and model of virtue
Con energia, buffo
♩. = 92
snap
sfz

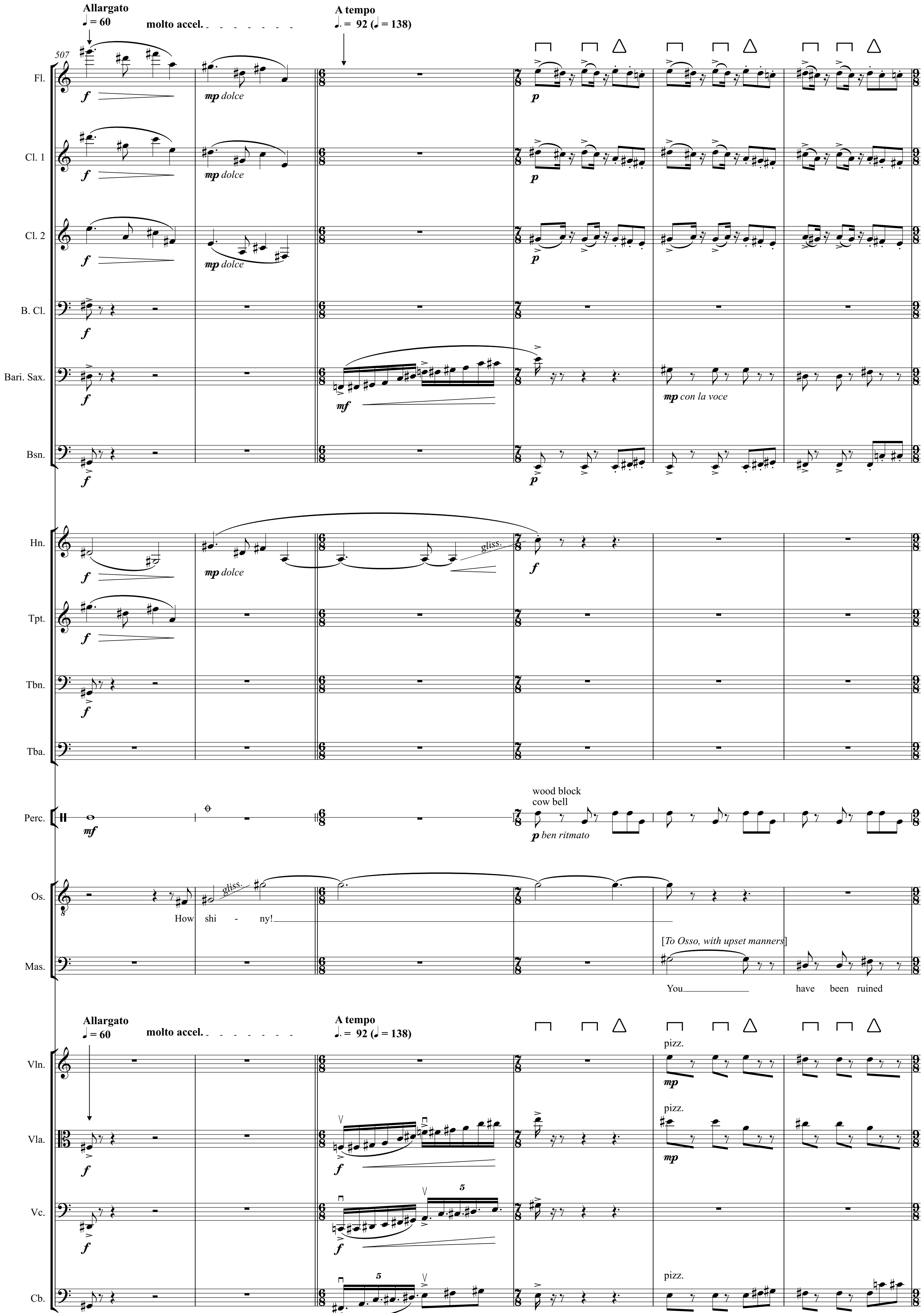

483
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
Vln.
Vla.
Vc.
Cb.
flutter
non flutter
gliss.
gliss.
gliss.
f
ff
ffz
sfz
fz
sim.
snap
5
4
9/8
3/4
4/4

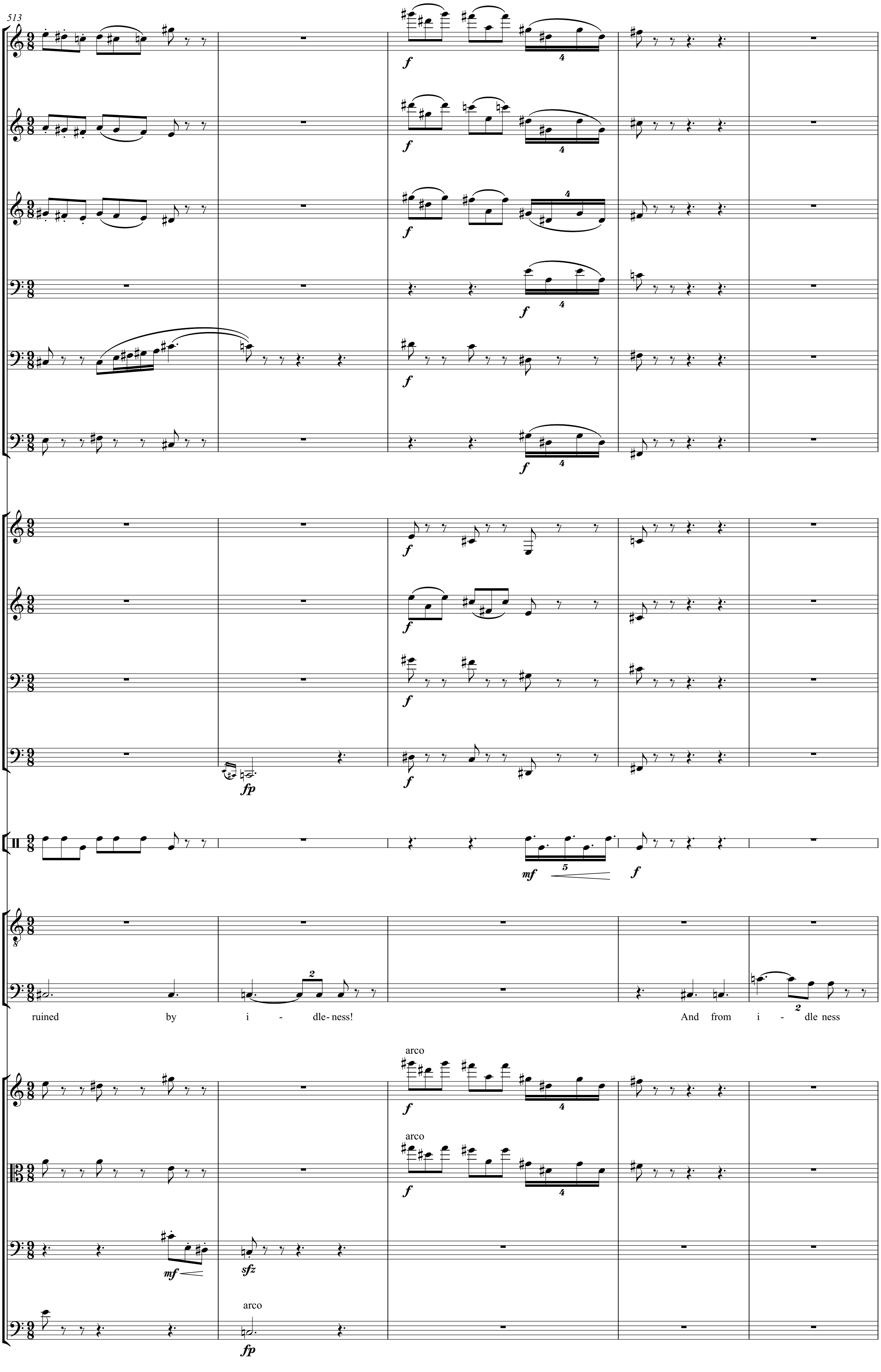

485
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
mf buffo
Bsn.
Hn.
Tpt.
Tbn.
Tba.
mf buffo
Perc.
Os.
Mas.
Vln.
saltato, quasi marcato
Vla.
mf subito, buffo
simile
saltato, quasi marcato
Vc.
mf subito, buffo
simile
pizz. secco
Cb.
mp

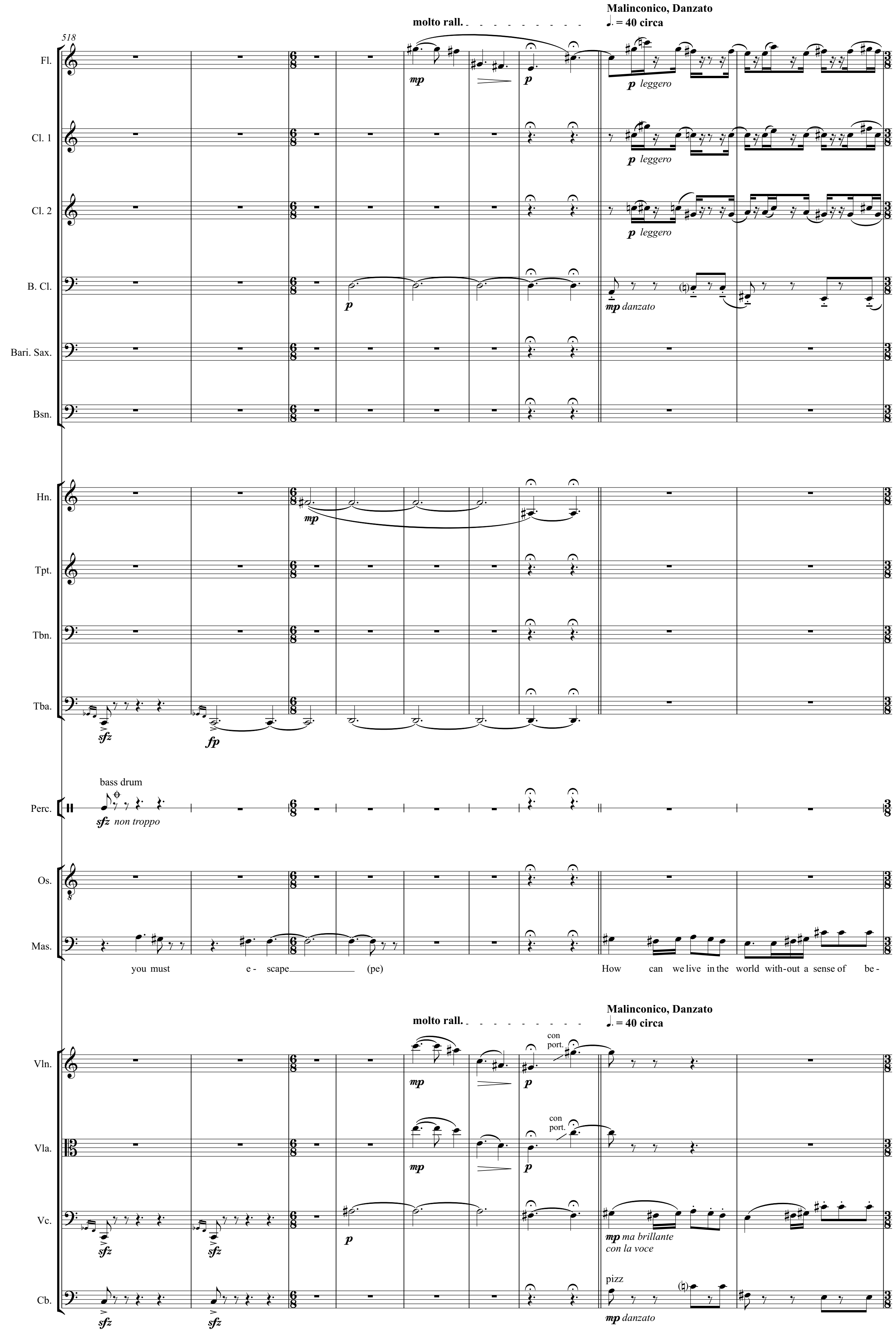

489
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
Vln.
Vla.
Vc.
Cb.
mf buffo
mp
mf
con sord.
mf buffo
con sord.
mf
buffo
triangle
(or cymblan
beaten on the ege)
mp
[Caressing the knife]
How shi-ny, how spar-kly, how shi-ny and how spar- kly...
pizz. secco
mf buffo
arco
mf
(pizz. secco)
mf

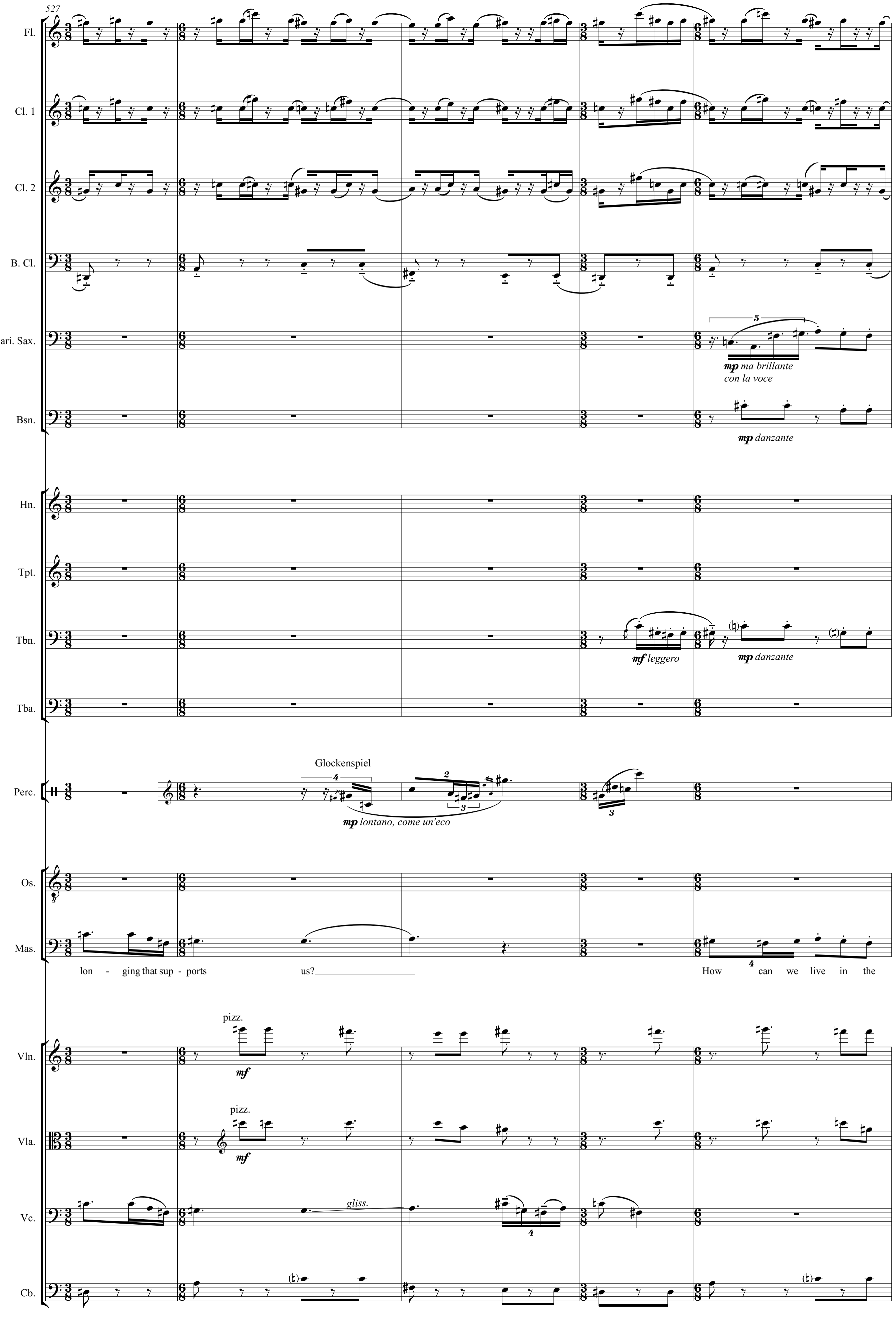

495
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
Vln.
Vla.
Vc.
Cb.
f
mf
sf
mp con la voce
sfz secco
(con sord.)
senza sord.
top line: wood block
bottom line: cow bell
How
shi - ny, how spar - kly, how
shi - ny, spar - kly, shi ny, spar - kly,
how!
How
pizz.
mf buffo
arco
saltato, quasi marcato
gliss.
norm. stac.
mp
3

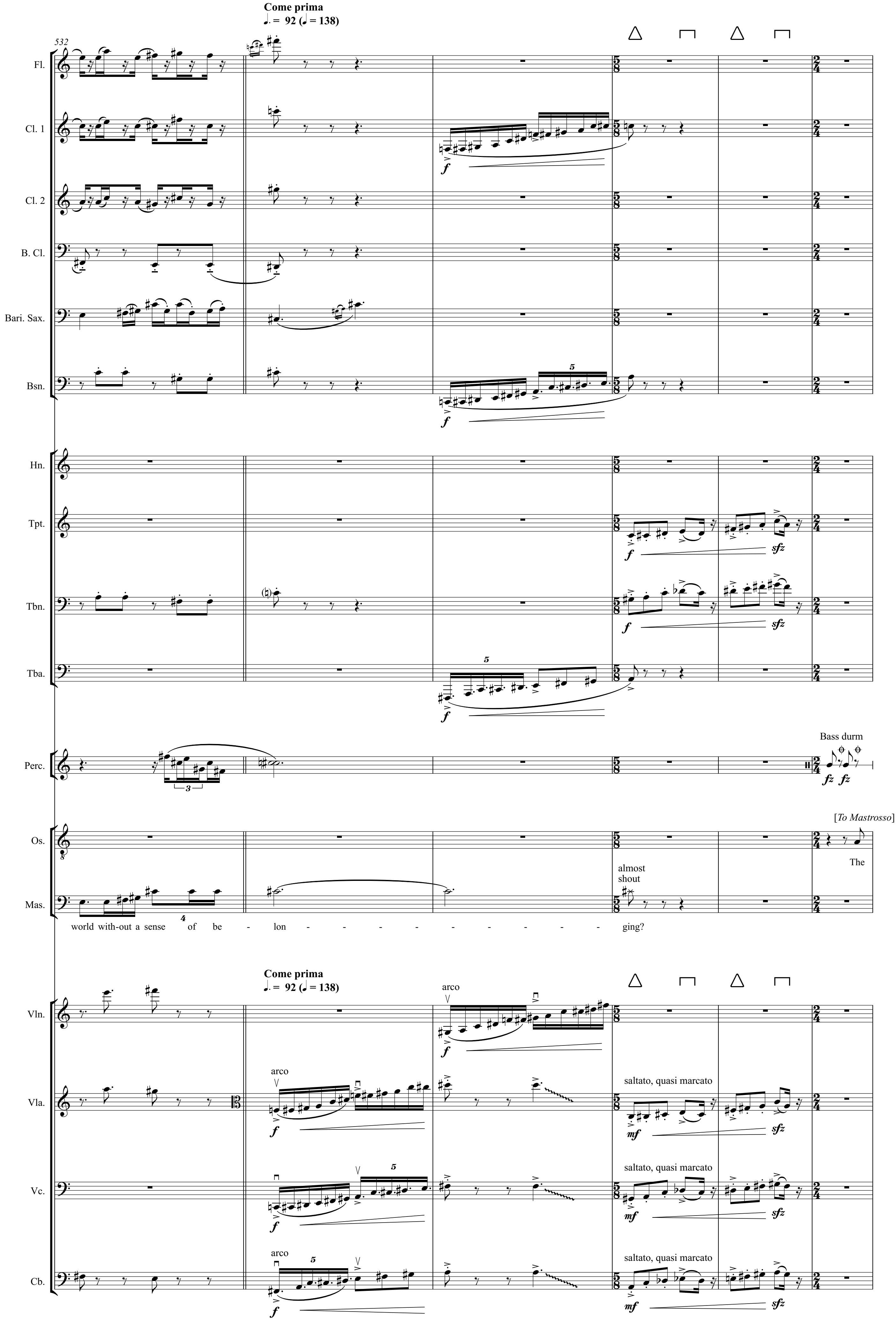

Sostenendo
♩ = 60 circa
A tempo
♩. = 92 (♩ = 138)
500
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
Vln.
Vla.
Vc.
Cb.
sfz secco
not too loud
simile
mf
p con la voce
sim.
senza sord.
sfz
bass drum
(bass drum)
p
f
shi - ny, how spar - kly, how shi - ny, how spar - kly, how! I'm so glad I'll do it, I'm so glad I'll do it.
saltato, quasi marcato
mp
3

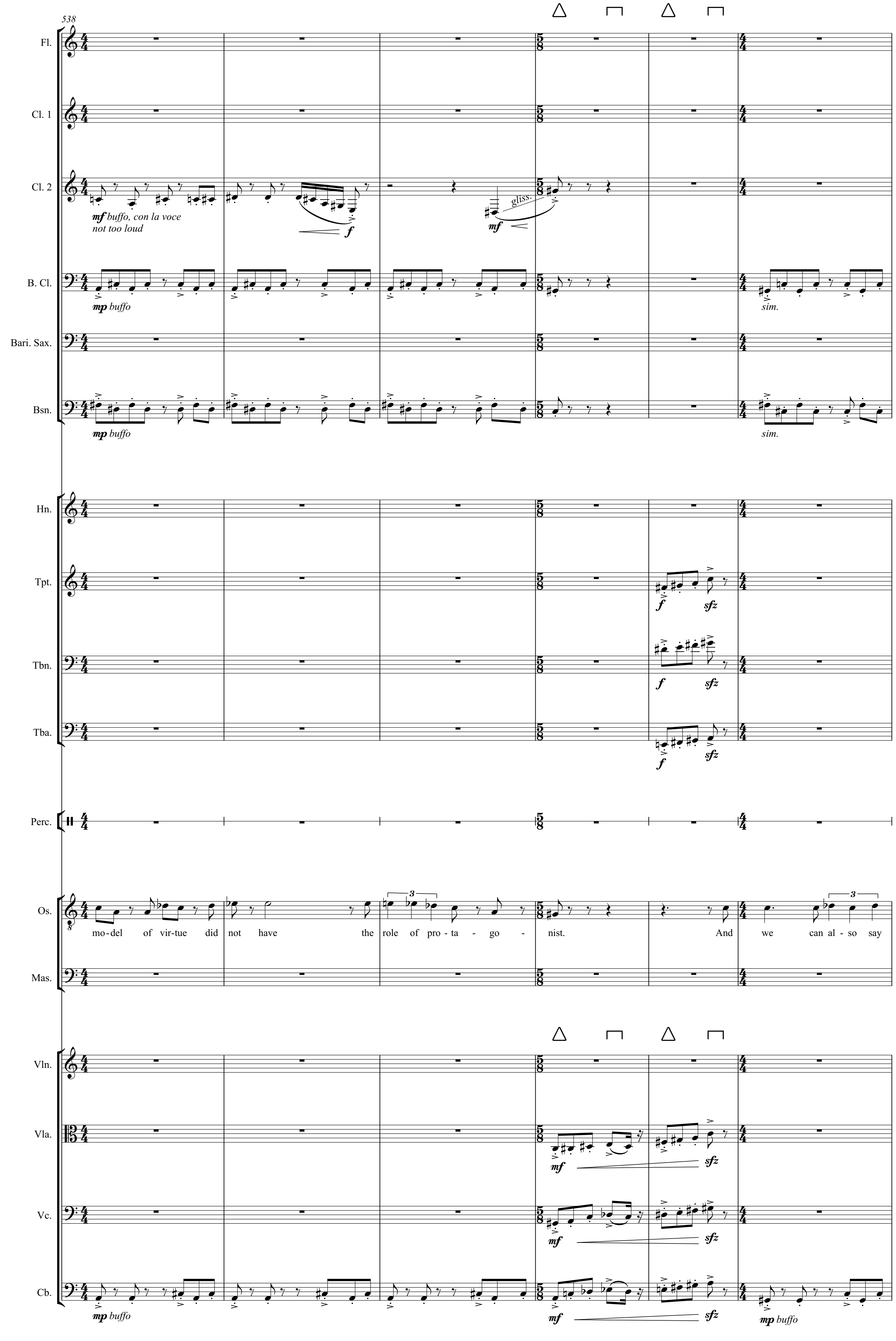

Allargato
♩ = 60
molto accel.
A tempo
♩. = 92 (♩ = 138)
507
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
Vln.
Vla.
Vc.
Cb.
f
mp dolce
mf
p
mp con la voce
gliss.
wood block
cow bell
p ben ritmato
How shi - ny!
[To Osso, with upset manners]
You have been ruined
pizz.
mp
5

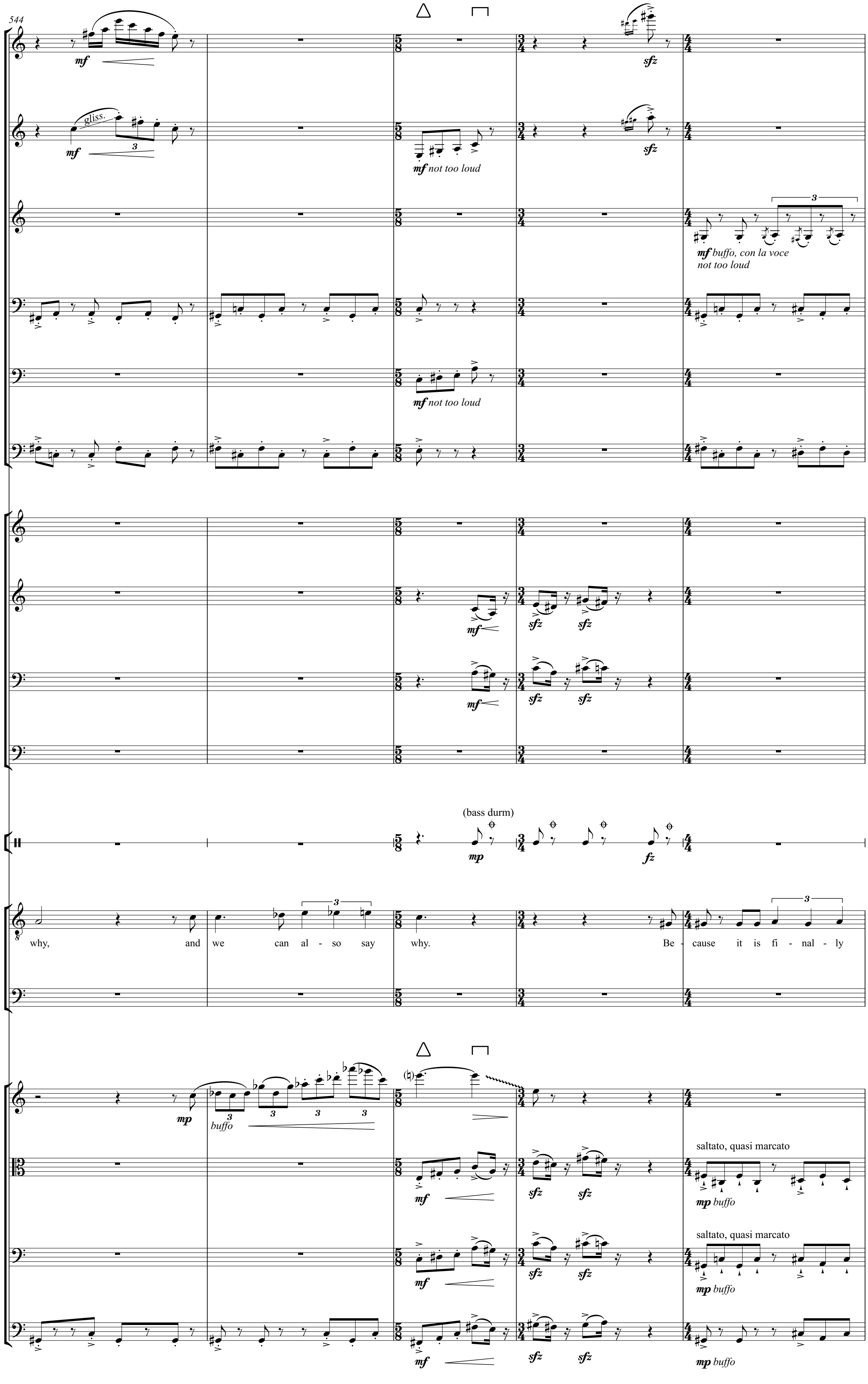

513
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
ruined by i - dle- ness!
And from i - dle ness
Vln.
Vla.
Vc.
Cb.
arco
f
fp
mf
sfz
4
5
2

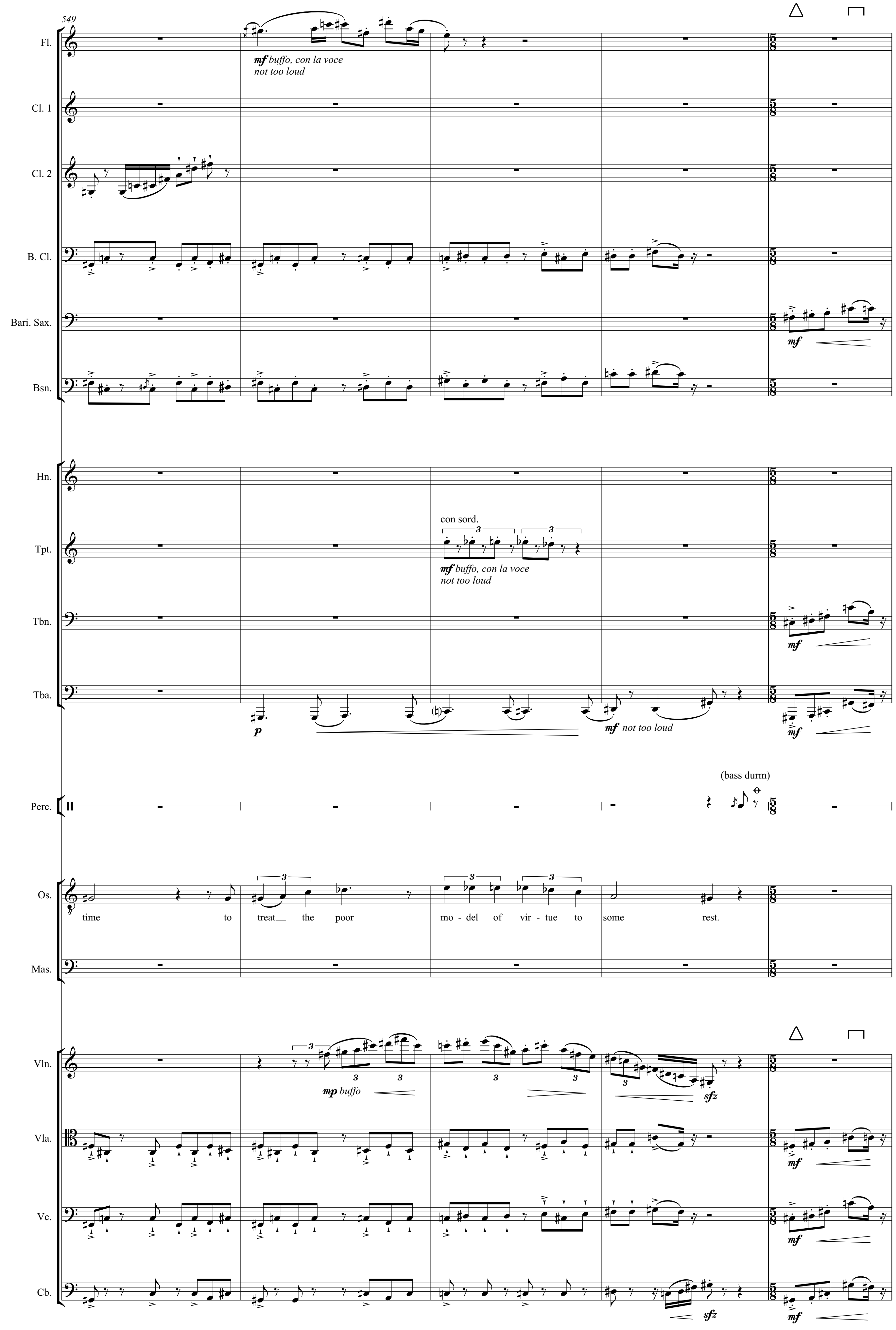

518
molto rall.
Malinconico, Danzato
♩. = 40 circa
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
Vln.
Vla.
Vc.
Cb.
mp
p
p leggero
mp danzato
sfz
fp
bass drum
sfz non troppo
you must e - scape (pe)
How can we live in the world with-out a sense of be -
con port.
mp ma brillante
con la voce
pizz

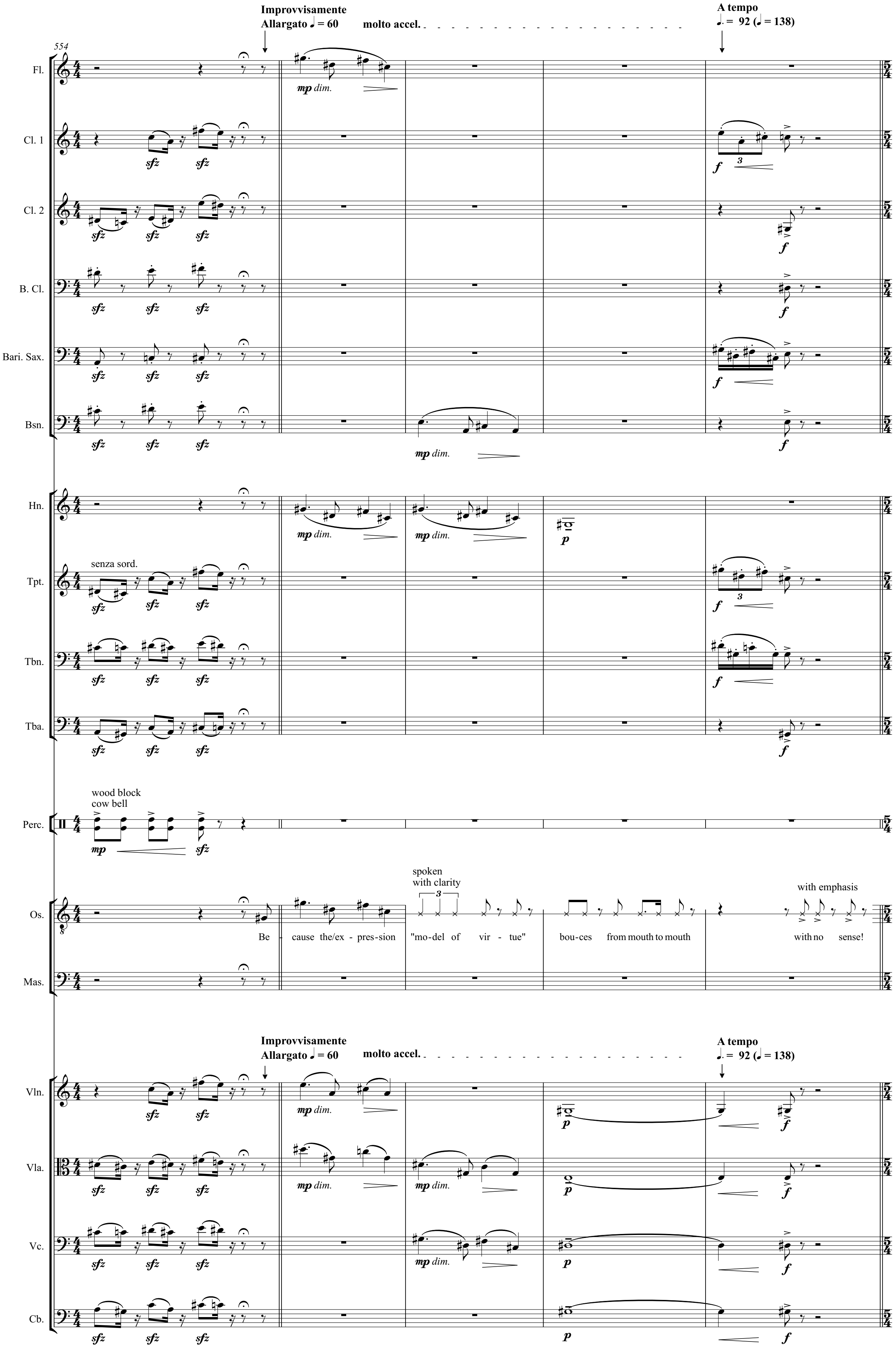

527
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
5
mp ma brillante
con la voce
Bsn.
mp danzante
Hn.
Tpt.
Tbn.
mf leggero
mp danzante
Tba.
Perc.
Glockenspiel
4
2
3
mp lontano, come un'eco
3
Os.
Mas.
lon - ging that sup - ports us?
How can we live in the
4
Vln.
pizz.
mf
Vla.
pizz.
mf
Vc.
gliss.
4
Cb.

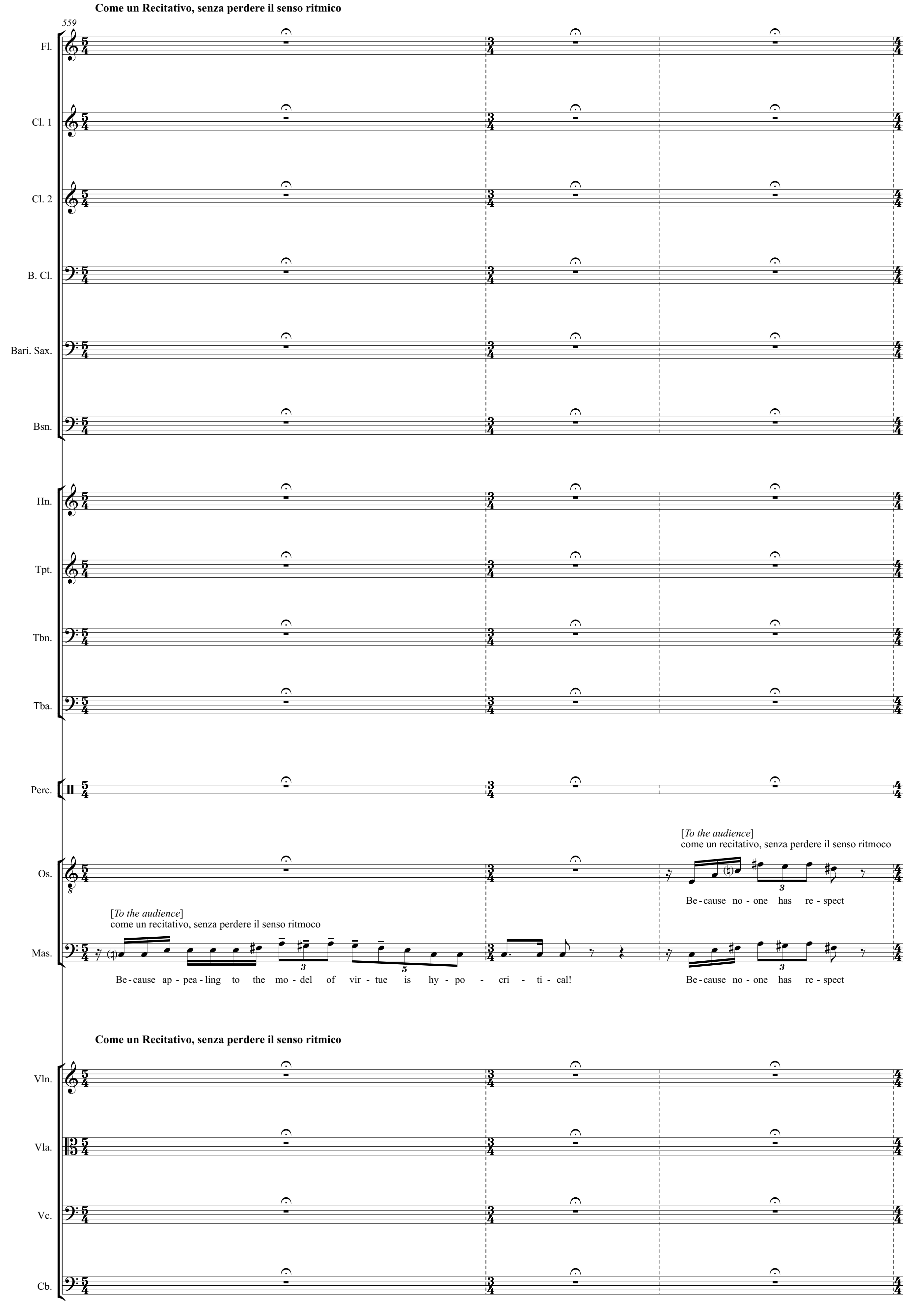

Come prima
♩. = 92 (♩ = 138)
532
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
Vln.
Vla.
Vc.
Cb.
f
sfz
mf
fz fz
5
3
Bass durm
[To Mastrosso]
The
almost shout
world with-out a sense of be - lon - - - - - - - - - - - - ging?
Come prima
♩. = 92 (♩ = 138)
arco
saltato, quasi marcato
saltato, quasi marcato
saltato, quasi marcato

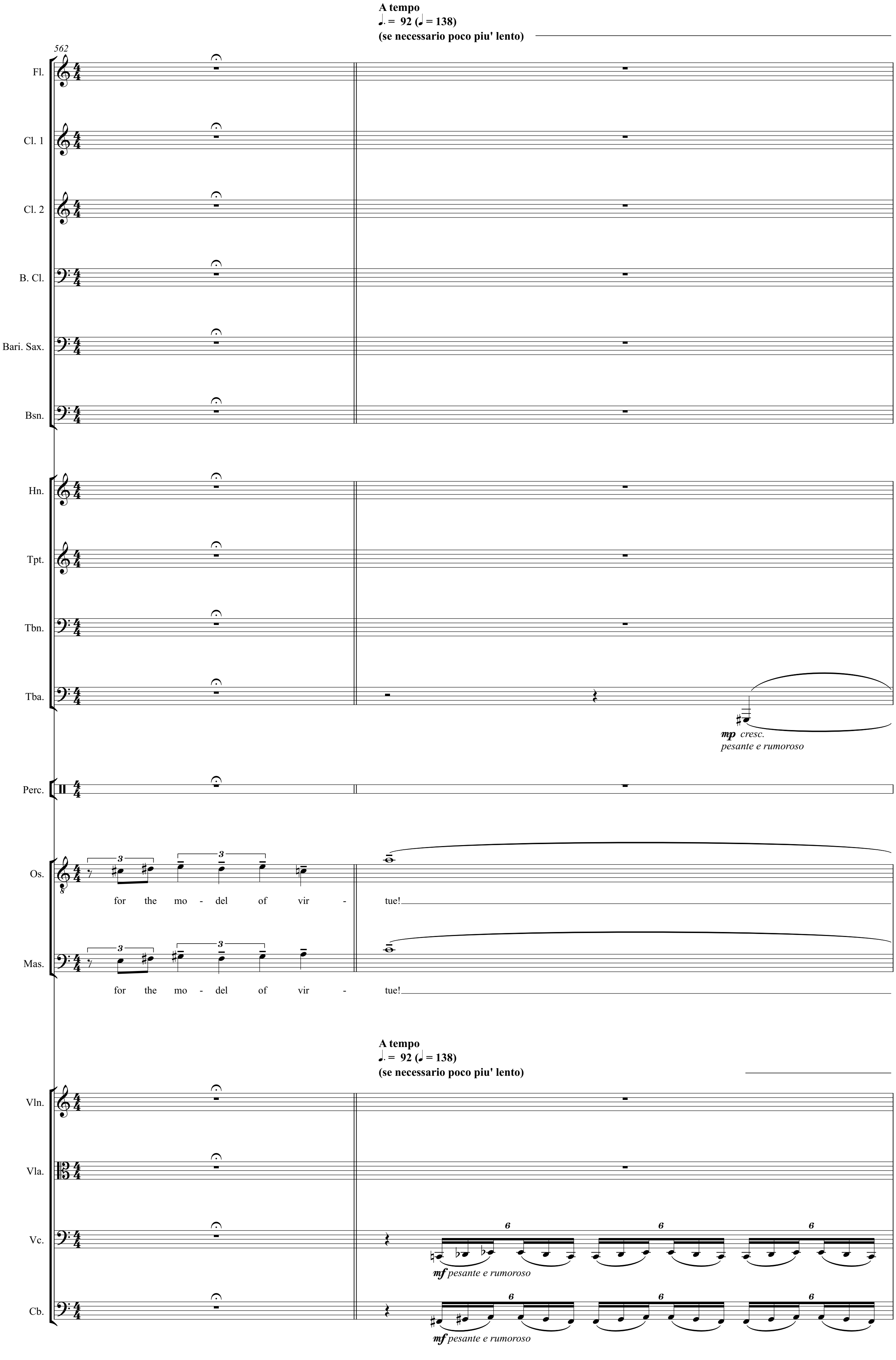

538
Fl.
Cl. 1
Cl. 2
mf buffo, con la voce
not too loud
f
gliss.
mf
B. Cl.
mp buffo
sim.
Bari. Sax.
Bsn.
mp buffo
sim.
Hn.
Tpt.
f
sfz
Tbn.
f
sfz
Tba.
f
sfz
Perc.
Os.
mo-del of vir-tue did not have the role of pro - ta - go - nist. And we can al - so say
3
Mas.
Vln.
Vla.
mf
sfz
Vc.
mf
sfz
Cb.
mp buffo
mf
sfz
mp buffo

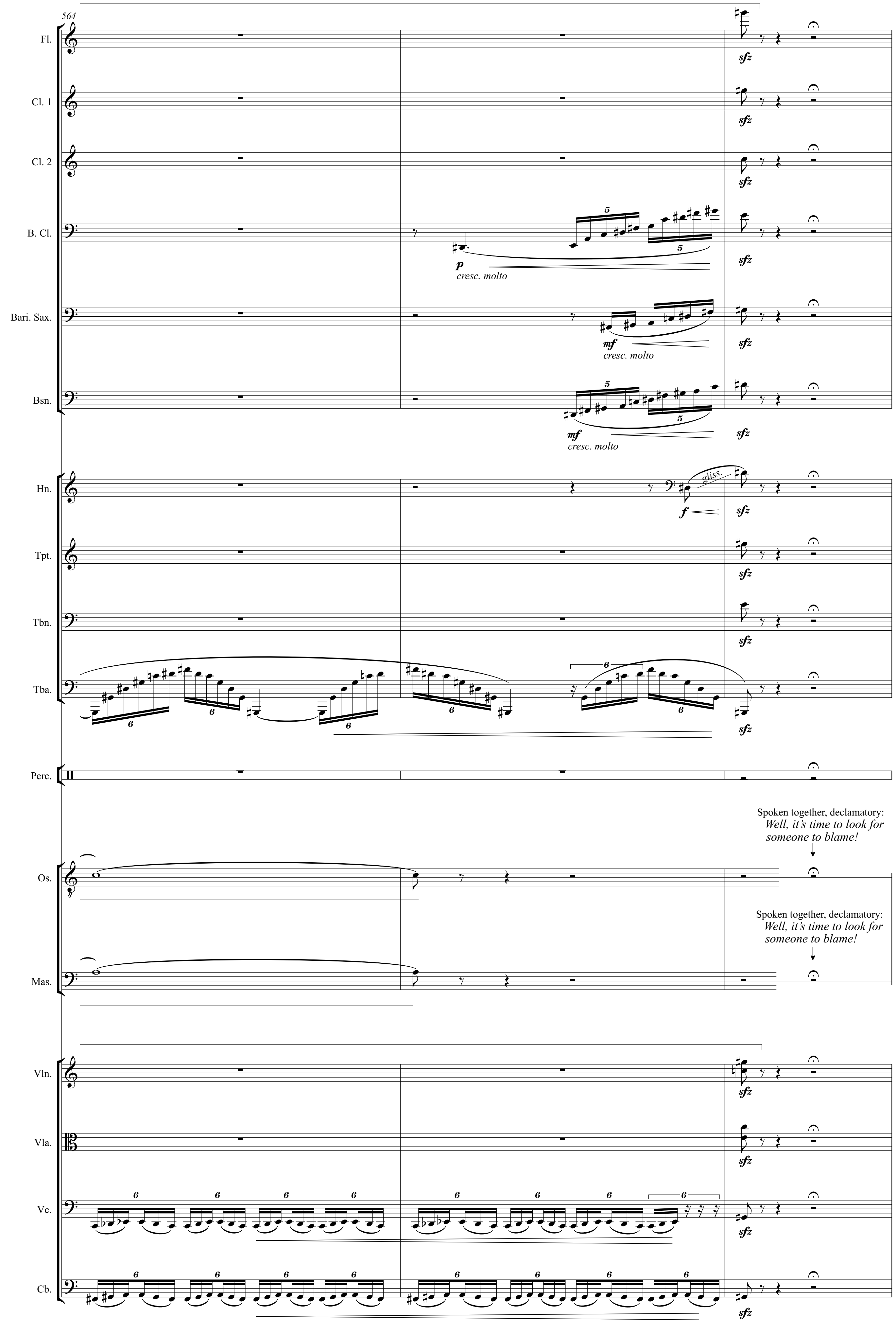

544
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
Vln.
Vla.
Vc.
Cb.
mf
gliss.
3
sfz
mf not too loud
mf buffo, con la voce
not too loud
(bass durm)
mp
fz
why, and we can al - so say why. Be - cause it is fi - nal - ly
mp
buffo
saltato, quasi marcato
mp buffo
mf
sfz

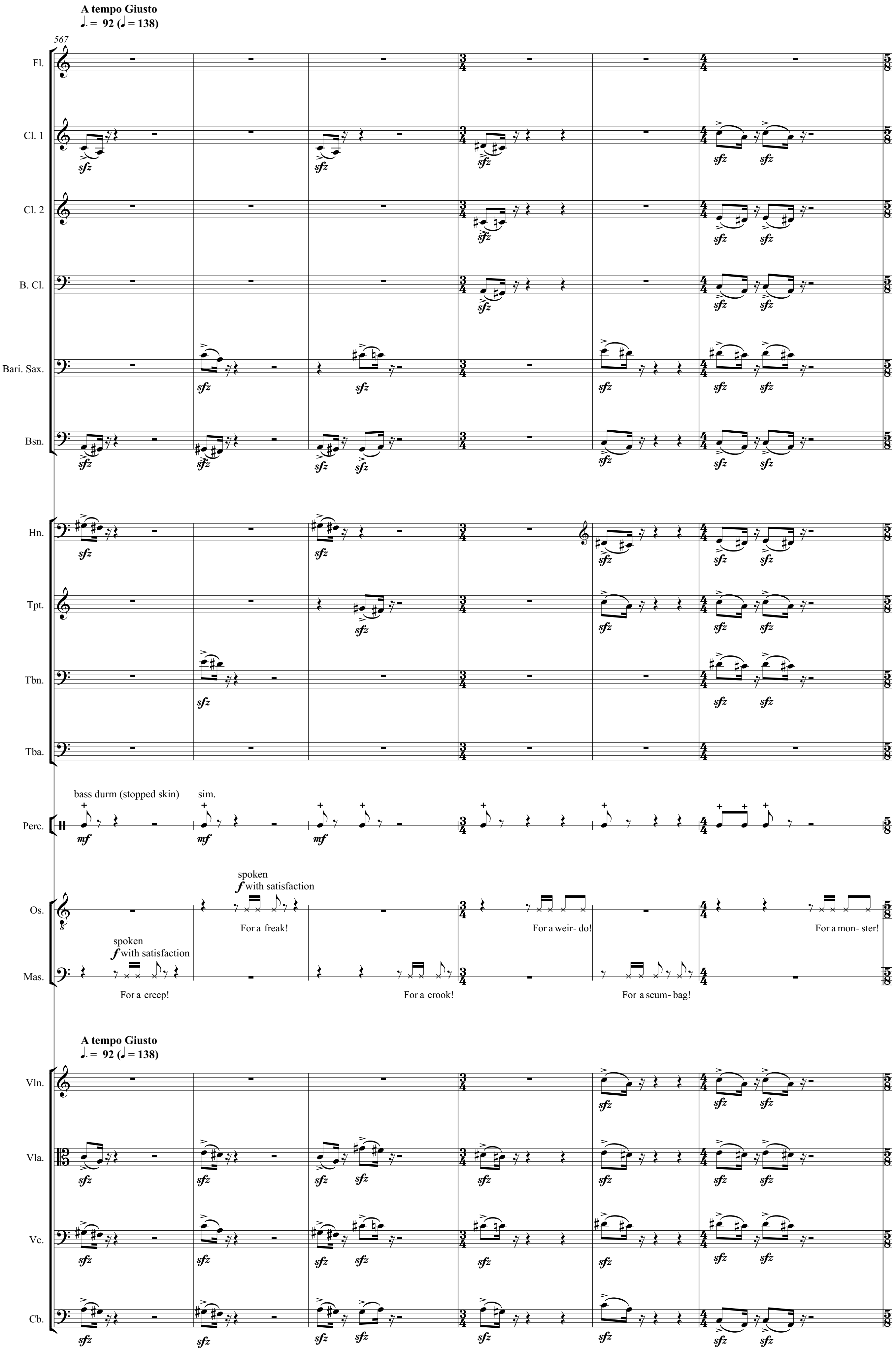

549
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
Vln.
Vla.
Vc.
Cb.
mf buffo, con la voce
not too loud
con sord.
mf buffo, con la voce
not too loud
p
mf not too loud
mf
(bass durm)
time to treat the poor mo - del of vir - tue to some rest.
mp buffo
sfz
mf

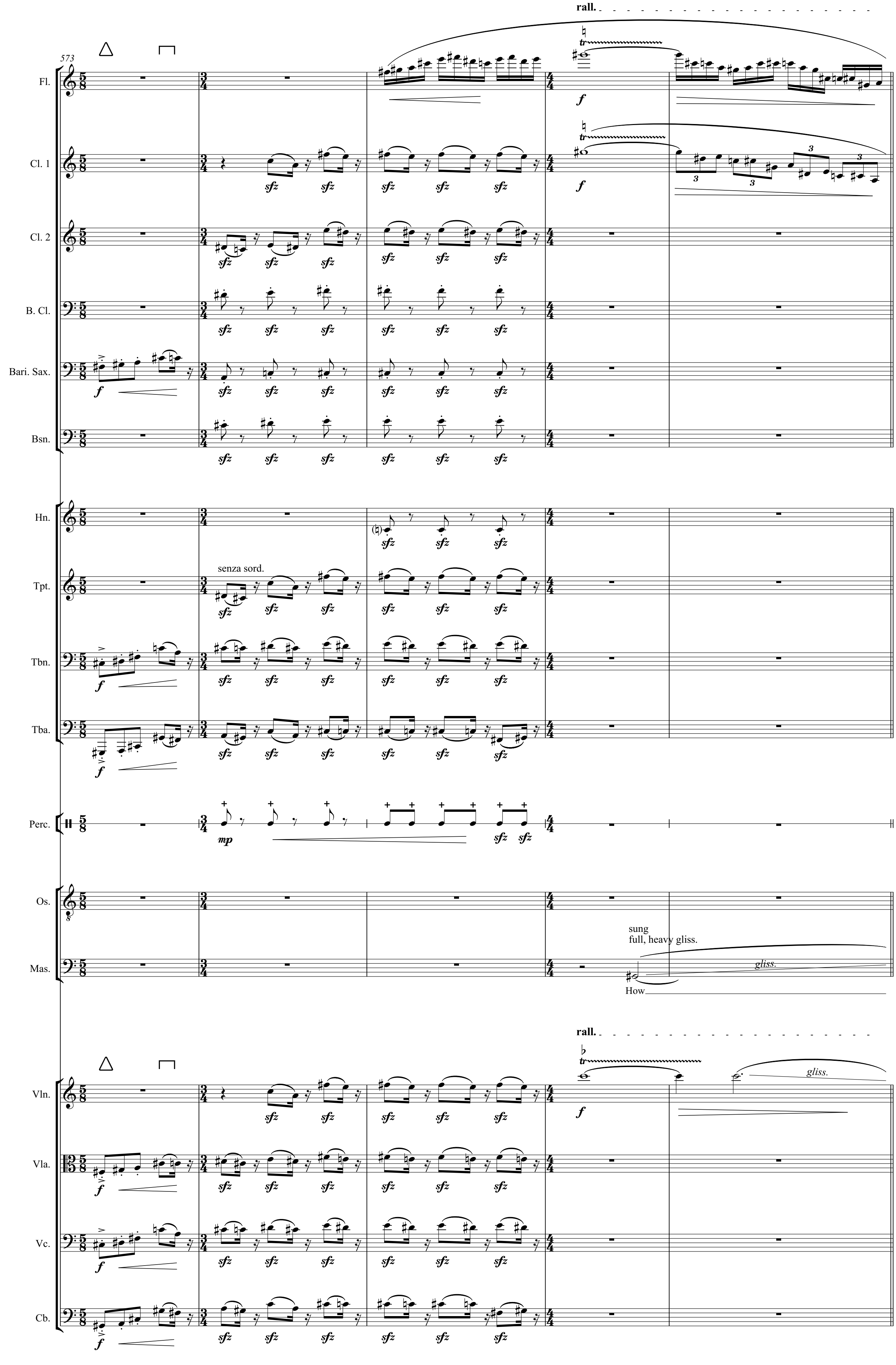

Improvvisamente
Allargato ♩ = 60
molto accel.
A tempo
♩. = 92 (♩ = 138)
554
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
Vln.
Vla.
Vc.
Cb.
sfz
mp dim.
f
3
p
senza sord.
wood block
cow bell
mp
spoken
with clarity
with emphasis
Be
cause the/ex - pres-sion
"mo-del of vir - tue"
bou-ces from mouth to mouth
with no sense!

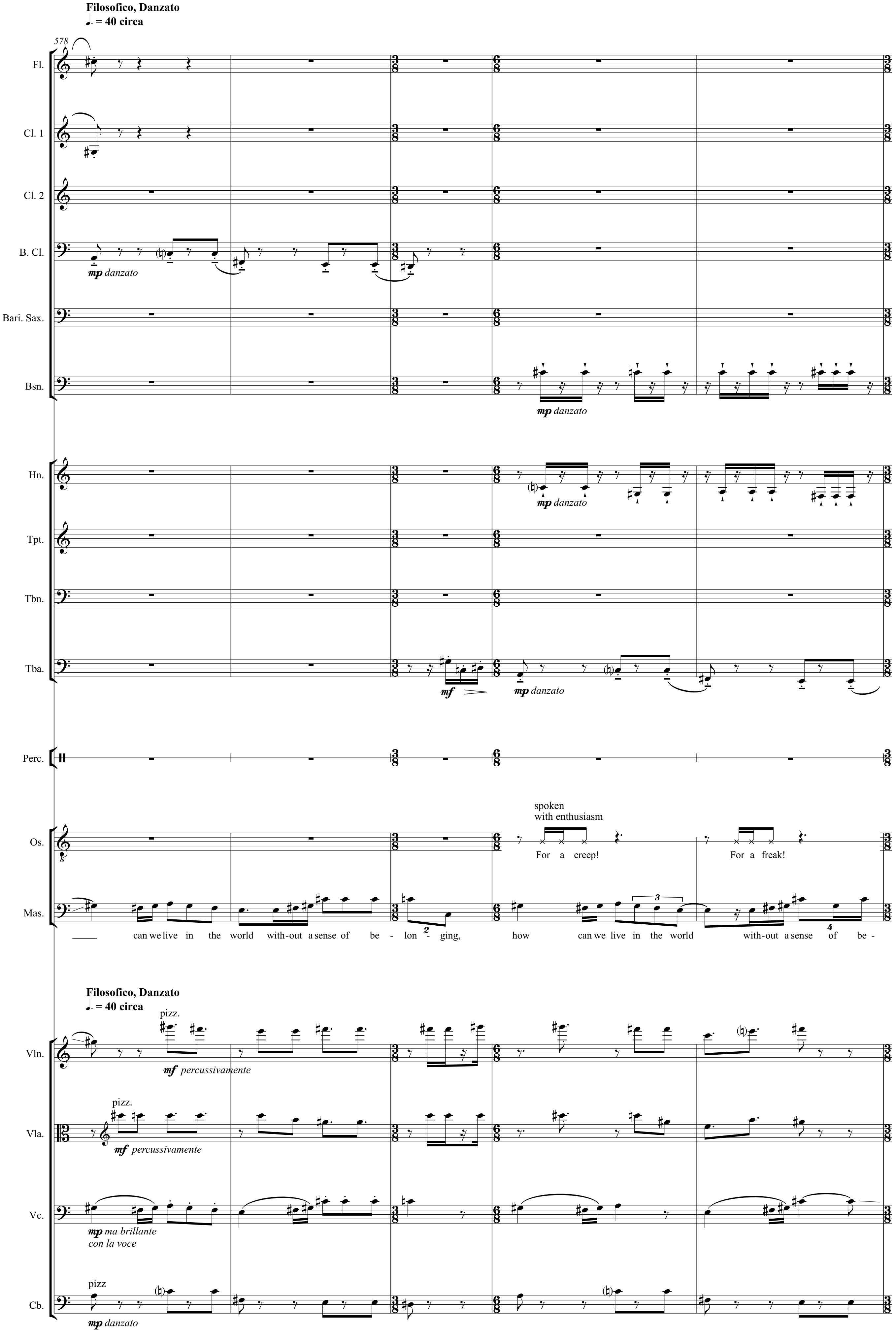

Come un Recitativo, senza perdere il senso ritmico
559
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
[To the audience]
come un recitativo, senza perdere il senso ritmoco
Be-cause no-one has re-spect
Mas.
[To the audience]
come un recitativo, senza perdere il senso ritmoco
Be-cause ap-pea-ling to the mo-del of vir-tue is hy-po-cri-ti-cal!
Be-cause no-one has re-spect
Come un Recitativo, senza perdere il senso ritmico
Vln.
Vla.
Vc.
Cb.


A tempo
♩. = 92 (♩ = 138)
(se necessario poco piu' lento)
562
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
mp cresc.
pesante e rumoroso
Perc.
Os.
for the mo - del of vir - tue!
Mas.
for the mo - del of vir - tue!
A tempo
♩. = 92 (♩ = 138)
(se necessario poco piu' lento)
Vln.
Vla.
Vc.
mf pesante e rumoroso
Cb.
mf pesante e rumoroso

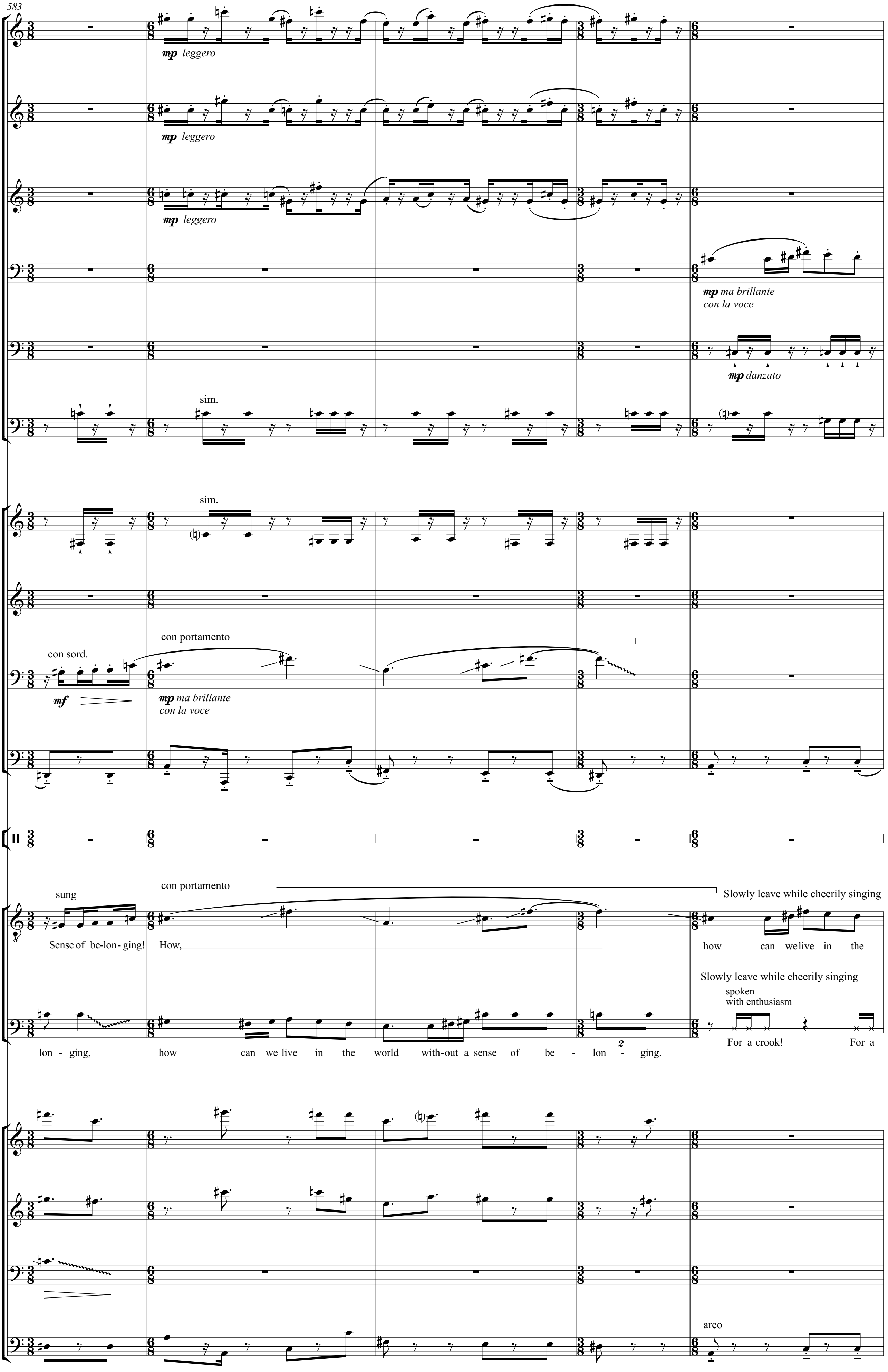

564
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
Vln.
Vla.
Vc.
Cb.
p
cresc. molto
mf
cresc. molto
mf
cresc. molto
f
gliss.
sfz
Spoken together, declamatory:
Well, it's time to look for someone to blame!
Spoken together, declamatory:
Well, it's time to look for someone to blame!

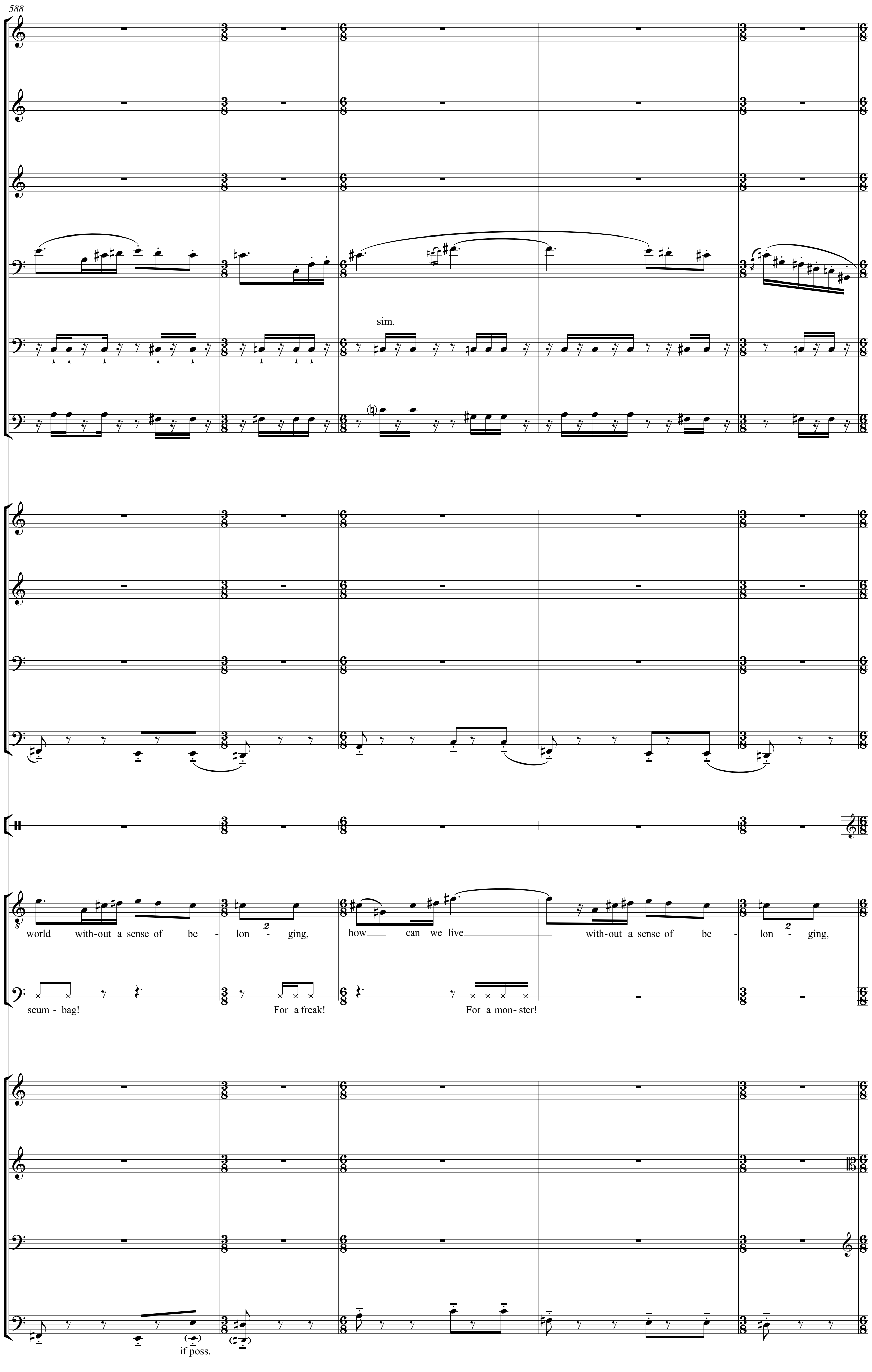

A tempo Giusto
♩. = 92 (♩ = 138)
567
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
bass durm (stopped skin)
sim.
mf
sfz
Os.
spoken
f with satisfaction
For a freak!
For a weir- do!
For a mon- ster!
Mas.
spoken
f with satisfaction
For a creep!
For a crook!
For a scum- bag!
A tempo Giusto
♩. = 92 (♩ = 138)
Vln.
Vla.
Vc.
Cb.


rall.
573
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
senza sord.
Tbn.
Tba.
Perc.
Os.
Mas.
sung
full, heavy gliss.
gliss.
How
rall.
gliss.
Vln.
Vla.
Vc.
Cb.
f
sfz
mp
tr

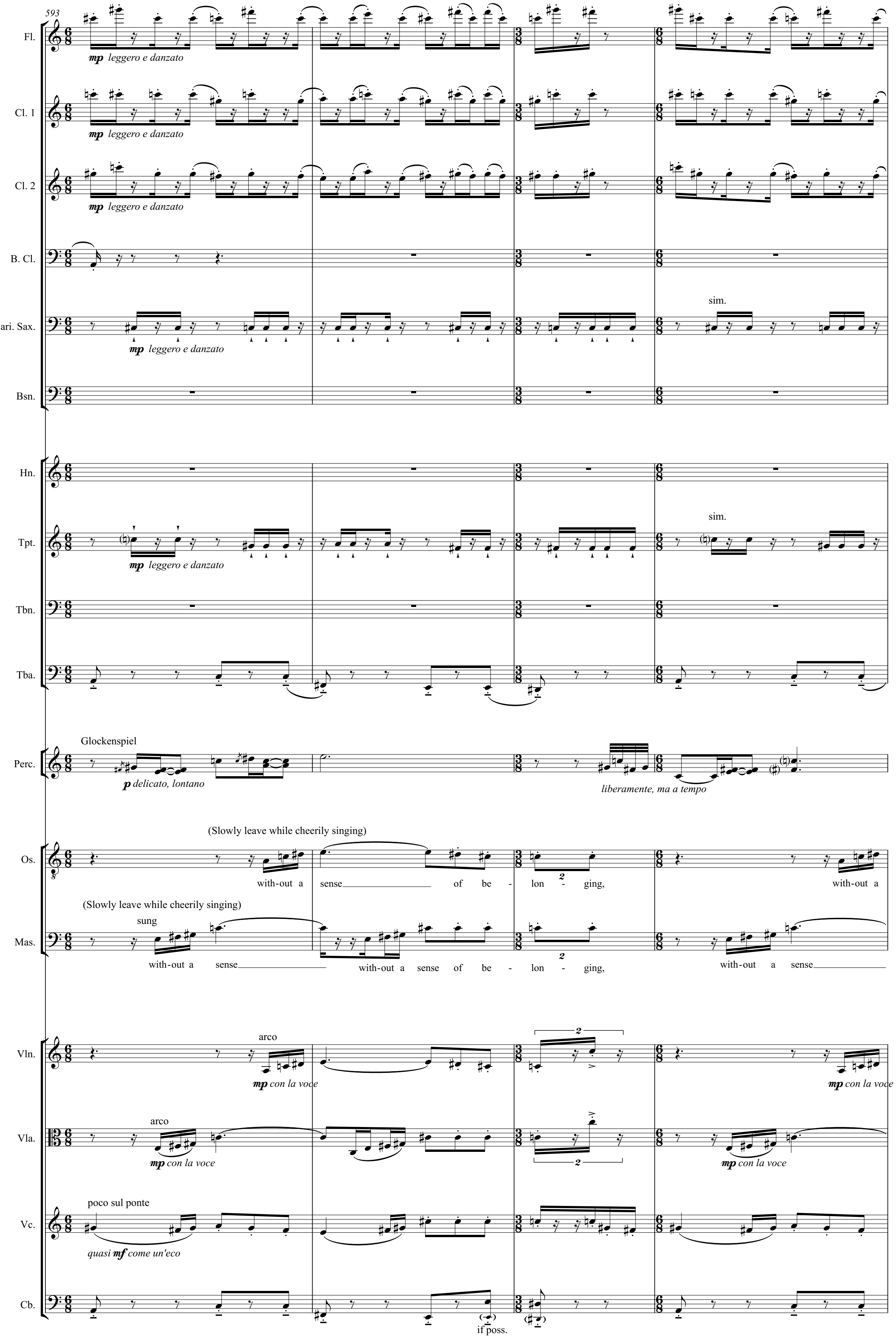

Filosofico, Danzato
♩. = 40 circa
578
Fl.
Cl. 1
Cl. 2
B. Cl.
mp danzato
Bari. Sax.
Bsn.
mp danzato
Hn.
mp danzato
Tpt.
Tbn.
Tba.
mf
mp danzato
Perc.
spoken
with enthusiasm
Os.
For a creep!
For a freak!
Mas.
can we live in the world with-out a sense of be - lon - ging,
how can we live in the world with-out a sense of be -
Filosofico, Danzato
♩. = 40 circa
pizz.
Vln.
mf percussivamente
pizz.
Vla.
mf percussivamente
Vc.
mp ma brillante
con la voce
pizz
Cb.
mp danzato

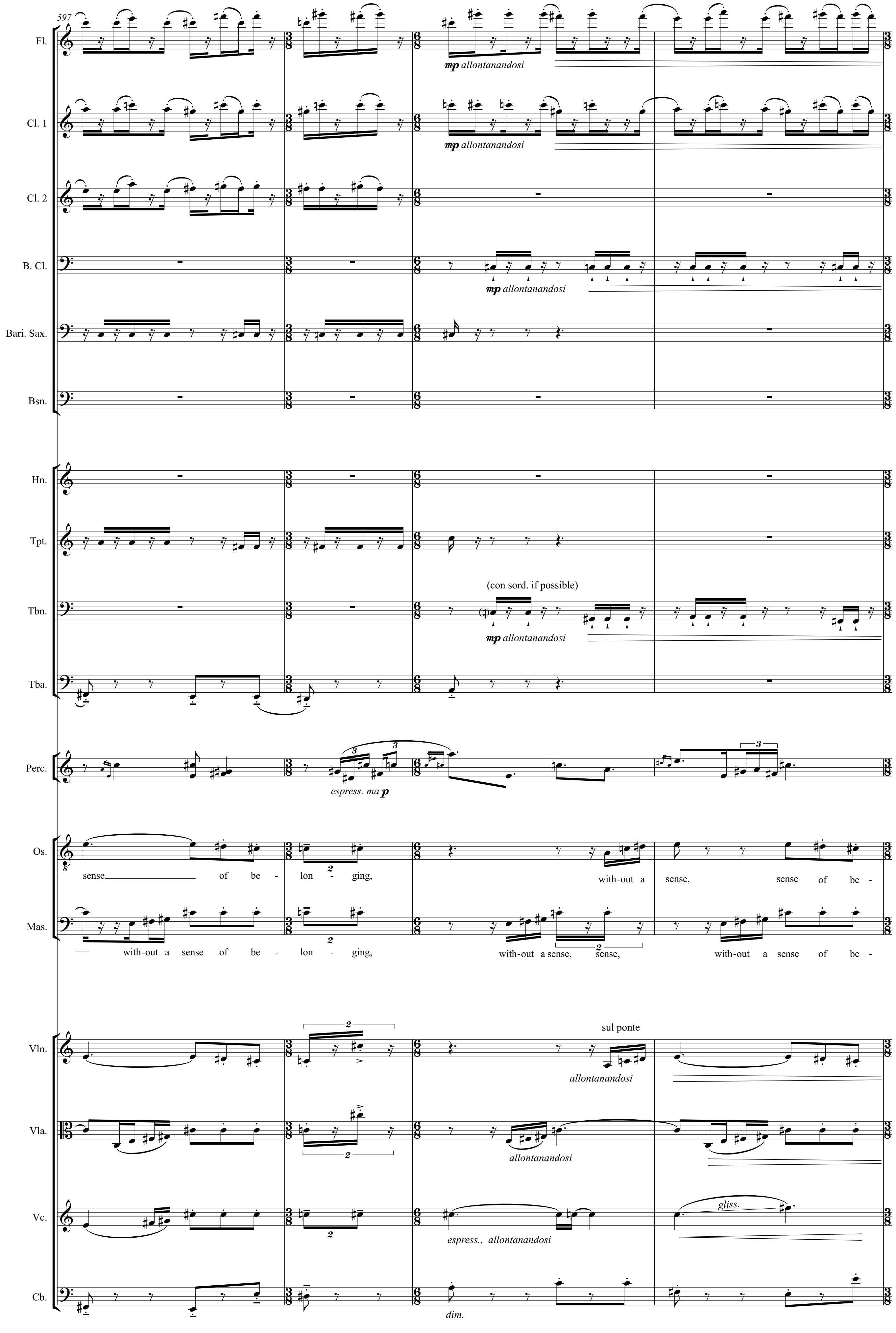
Osso and Mastrosso slowly leave while cheerily singing

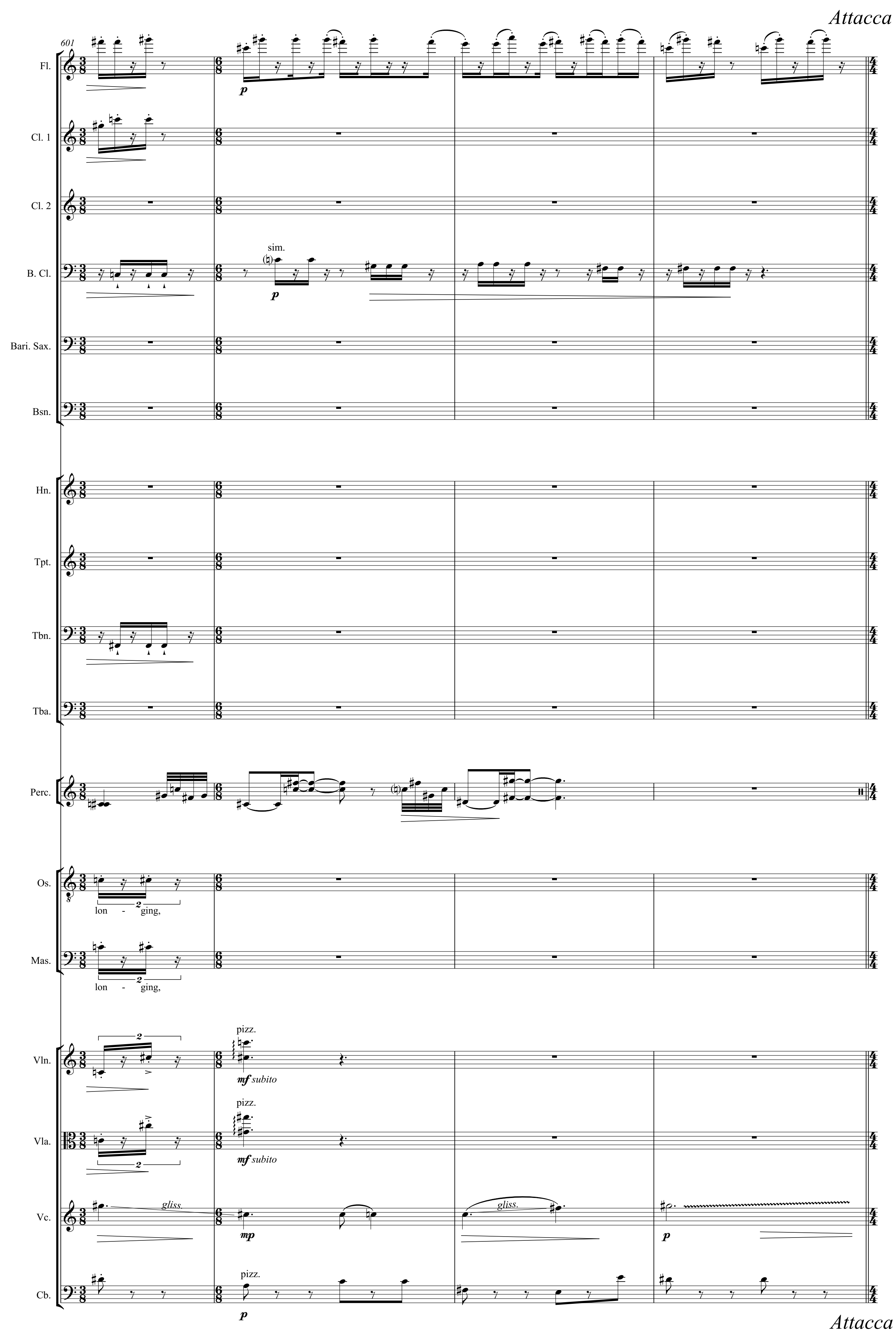

583
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
Vln.
Vla.
Vc.
Cb.
mp leggero
mp leggero
mp leggero
mp ma brillante con la voce
mp danzato
sim.
sim.
con sord.
mf
con portamento
mp ma brillante con la voce
sung
con portamento
Slowly leave while cheerily singing
Sense of be-lon-ging! How,
how can we live in the
Slowly leave while cheerily singing
spoken with enthusiasm
lon - ging, how can we live in the world with-out a sense of be - lon - ging.
For a crook! For a
2
arco


588
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
sim.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
world with-out a sense of be - lon - ging, how can we live with-out a sense of be - lon - ging,
Os.
scum - bag! For a freak! For a mon - ster!
Vln.
Vla.
Vc.
Cb.
if poss.

(Osso and Mastrosso slowly leave while cheerily singing)


593
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
Vln.
Vla.
Vc.
Cb.
mp leggero e danzato
sim.
Glockenspiel
p delicato, lontano
liberamente, ma a tempo
(Slowly leave while cheerily singing)
with-out a sense of be - lon - ging,
with-out a
sung
with-out a sense
with-out a sense of be - lon - ging,
with-out a sense
arco
mp con la voce
poco sul ponte
quasi mf come un'eco
if poss.
2

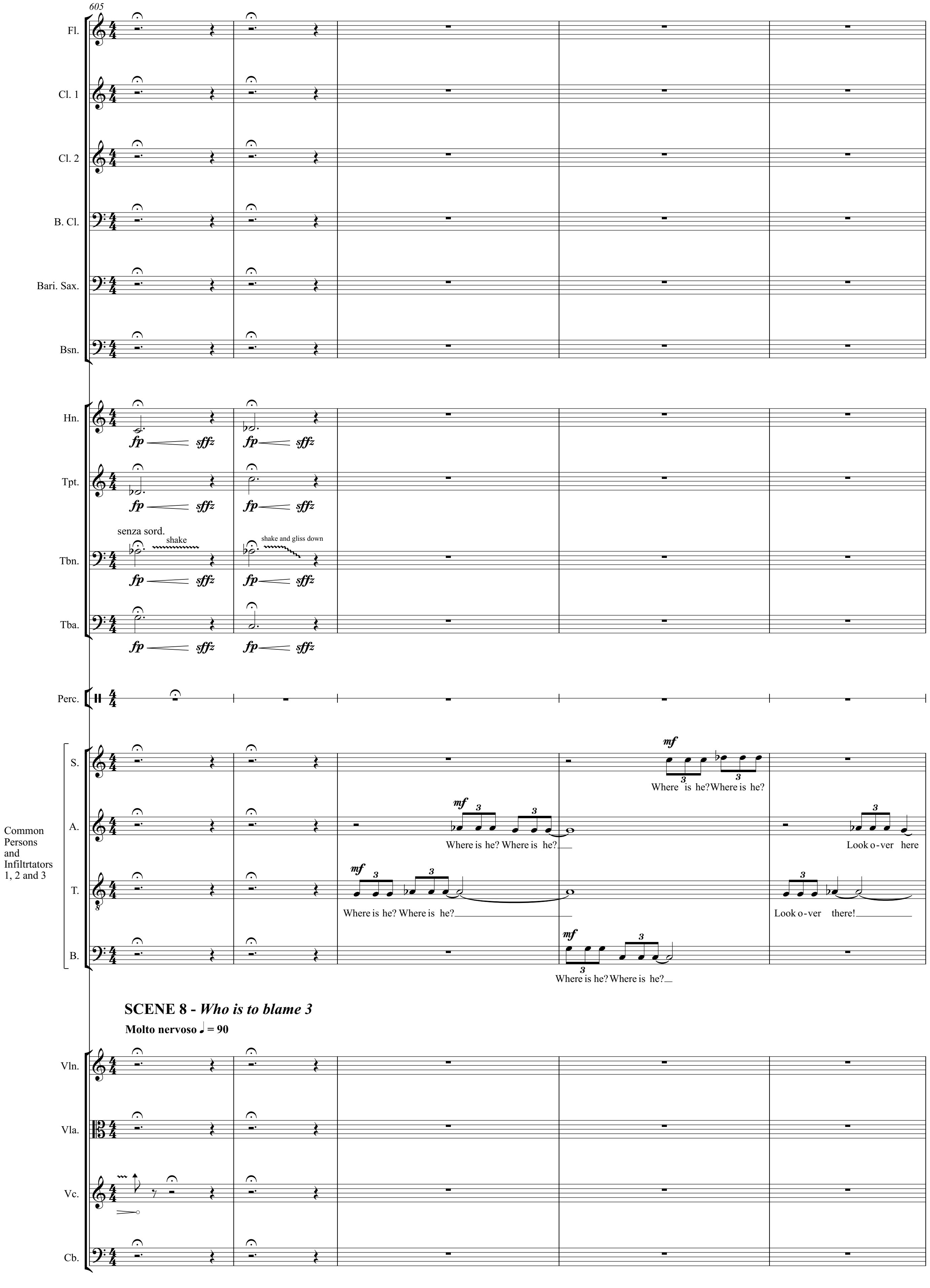

597
Fl.
mp allontanandosi
Cl. 1
mp allontanandosi
Cl. 2
B. Cl.
mp allontanandosi
Bari. Sax.
Bsn.
Hn.
Tpt.
(con sord. if possible)
Tbn.
mp allontanandosi
Tba.
Perc.
espress. ma p
Os.
sense of be - lon - ging,
with-out a sense, sense of be -
Mas.
with-out a sense of be - lon - ging,
with-out a sense, sense,
with-out a sense of be -
sul ponte
Vln.
allontanandosi
Vla.
allontanandosi
Vc.
espress., allontanandosi
gliss.
Cb.
dim.

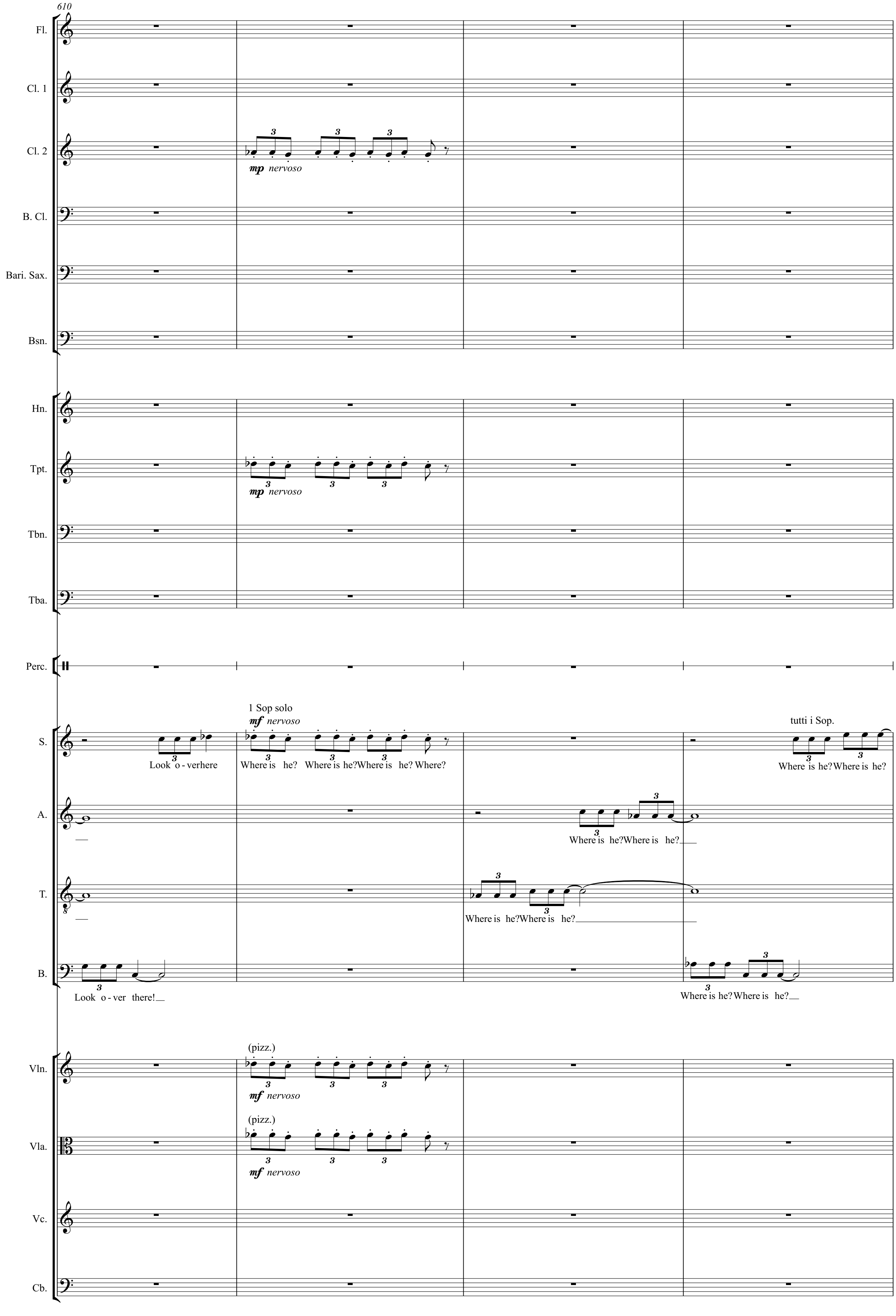

Attacca
601
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Mas.
Vln.
Vla.
Vc.
Cb.
p
sim.
p
lon - ging,
lon - ging,
2
pizz.
mf subito
pizz.
mf subito
gliss.
mp
gliss.
p
pizz.
p
Attacca

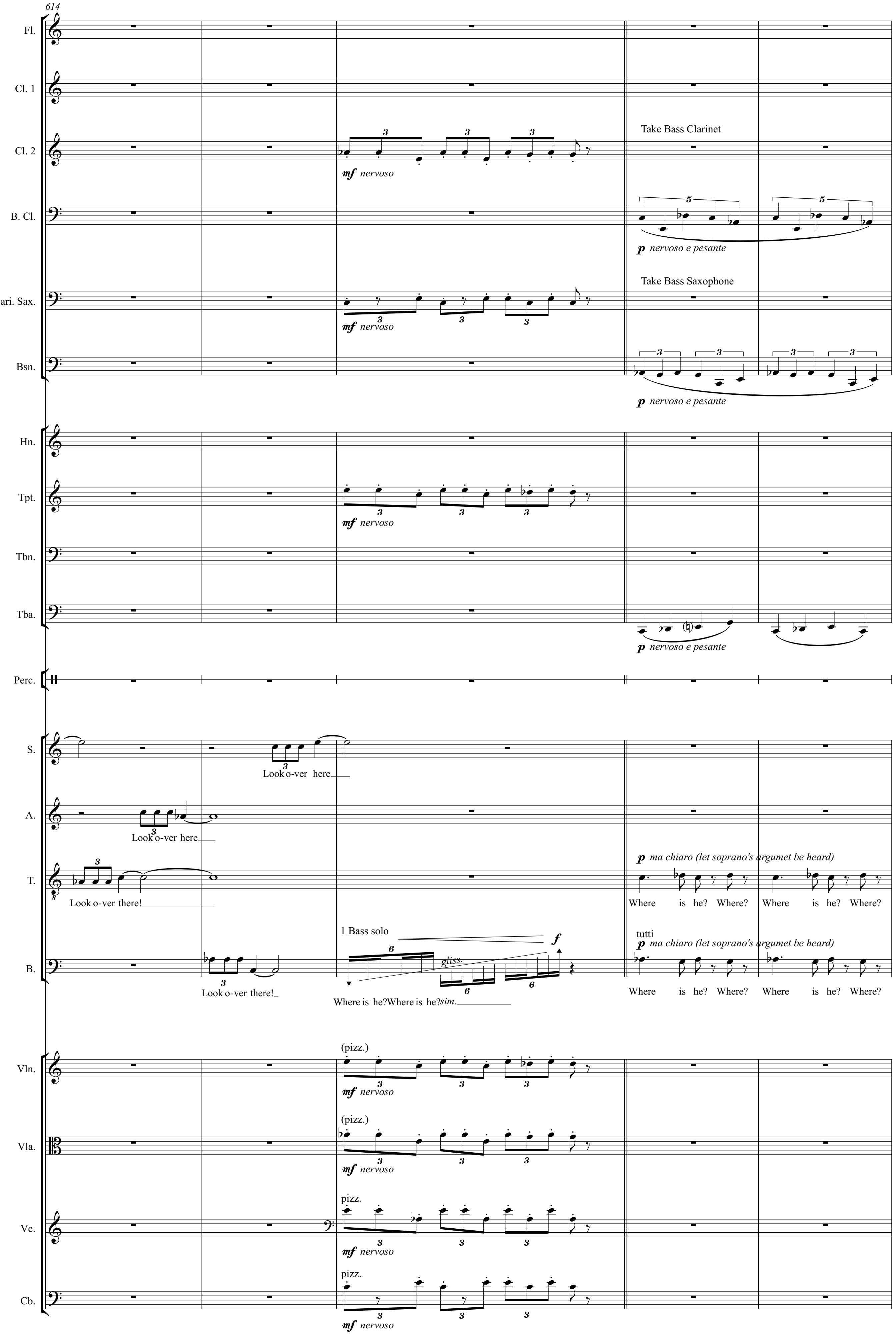
SCENE 8 - *Who is to blame 3*

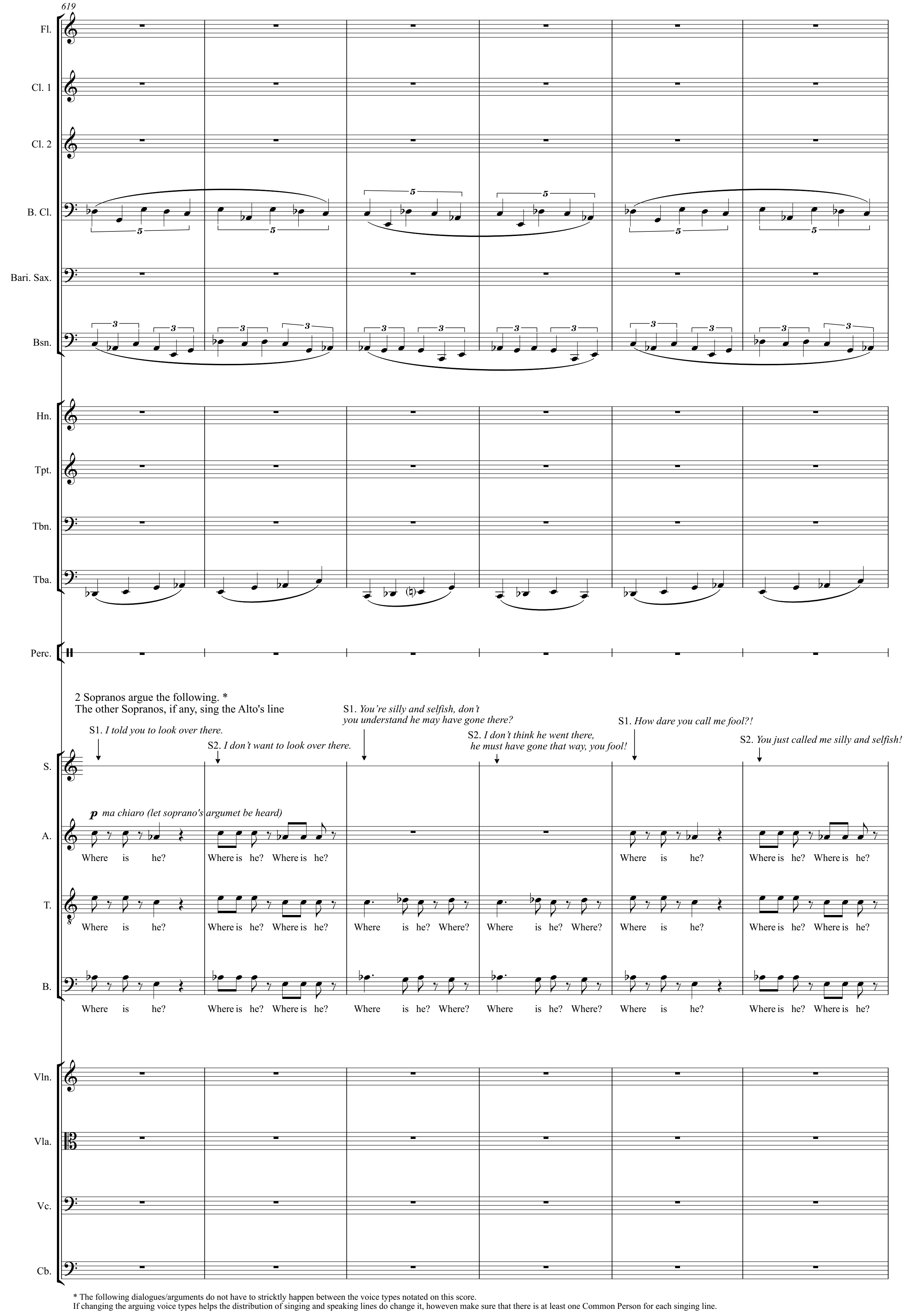
Common Persons enter the performance space. They are very agitated like before and all carry a few toy-balls. They initially look for someone to blame as earlier, but they eventually end up arguing and insulting each other. During this scene Common Persons should throw some toy-balls to each other, again without making the audience the target of the throwing. (*Leaving more balls around the performance and audience space is good.*)

Molto nervoso ♩ = 90

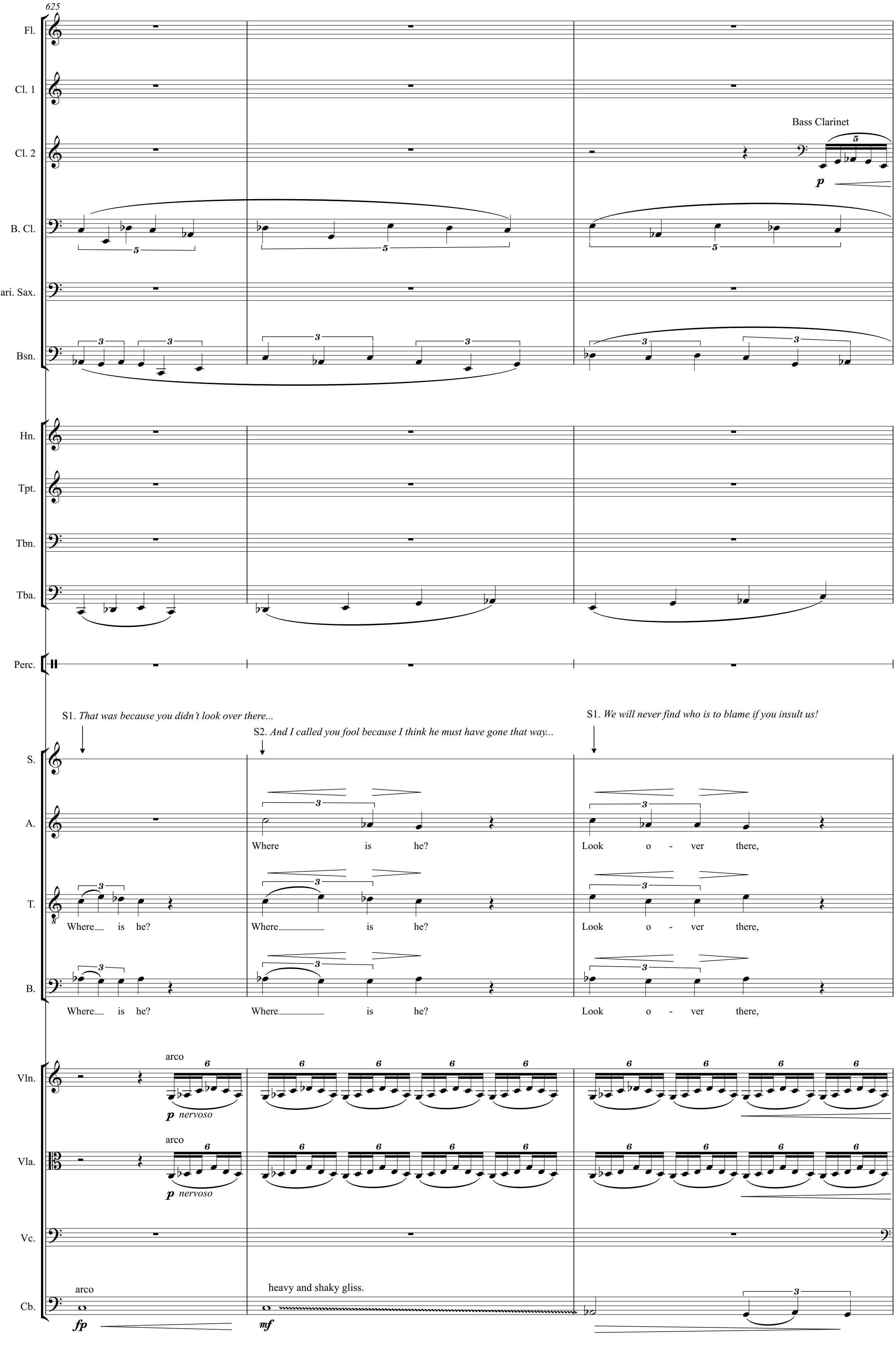

605
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
fp sffz
Tpt.
senza sord.
shake
shake and gliss down
Tbn.
Tba.
Perc.
Common Persons and Infiltrtators 1, 2 and 3
S.
A.
T.
B.
mf
Where is he? Where is he?
Where is he? Where is he?
Where is he? Where is he?
Where is he? Where is he?
Look o-ver here
Look o-ver there!
SCENE 8 - Who is to blame 3
Molto nervoso ♩ = 90
Vln.
Vla.
Vc.
Cb.

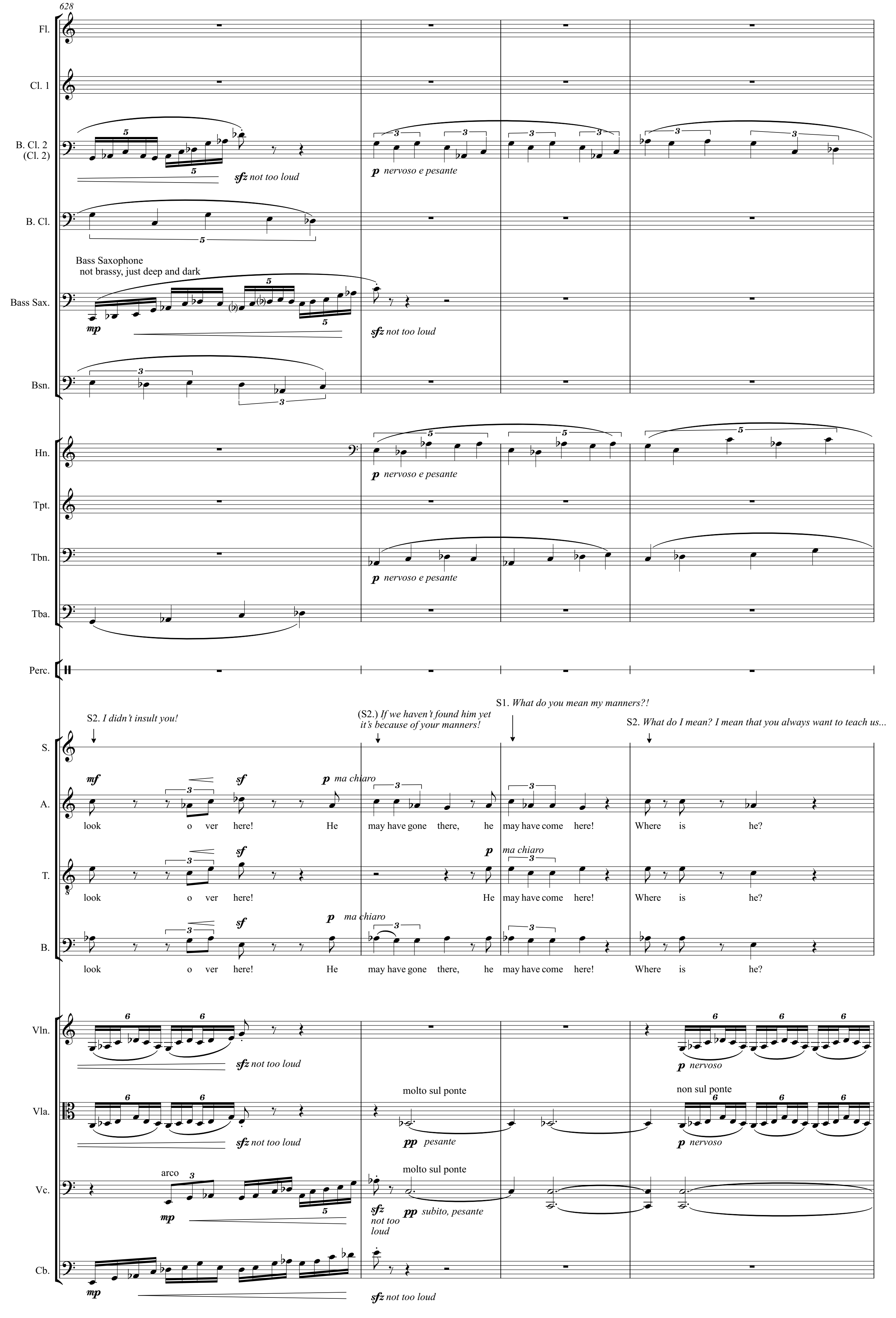

610
Fl.
Cl. 1
Cl. 2
mp nervoso
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
mp nervoso
Tbn.
Tba.
Perc.
1 Sop solo
mf nervoso
tutti i Sop.
S.
Look o - ver here
Where is he? Where is he? Where is he? Where?
Where is he? Where is he?
A.
Where is he? Where is he?
T.
Where is he? Where is he?
B.
Look o - ver there!
Where is he? Where is he?
Vln.
(pizz.)
mf nervoso
Vla.
(pizz.)
mf nervoso
Vc.
Cb.

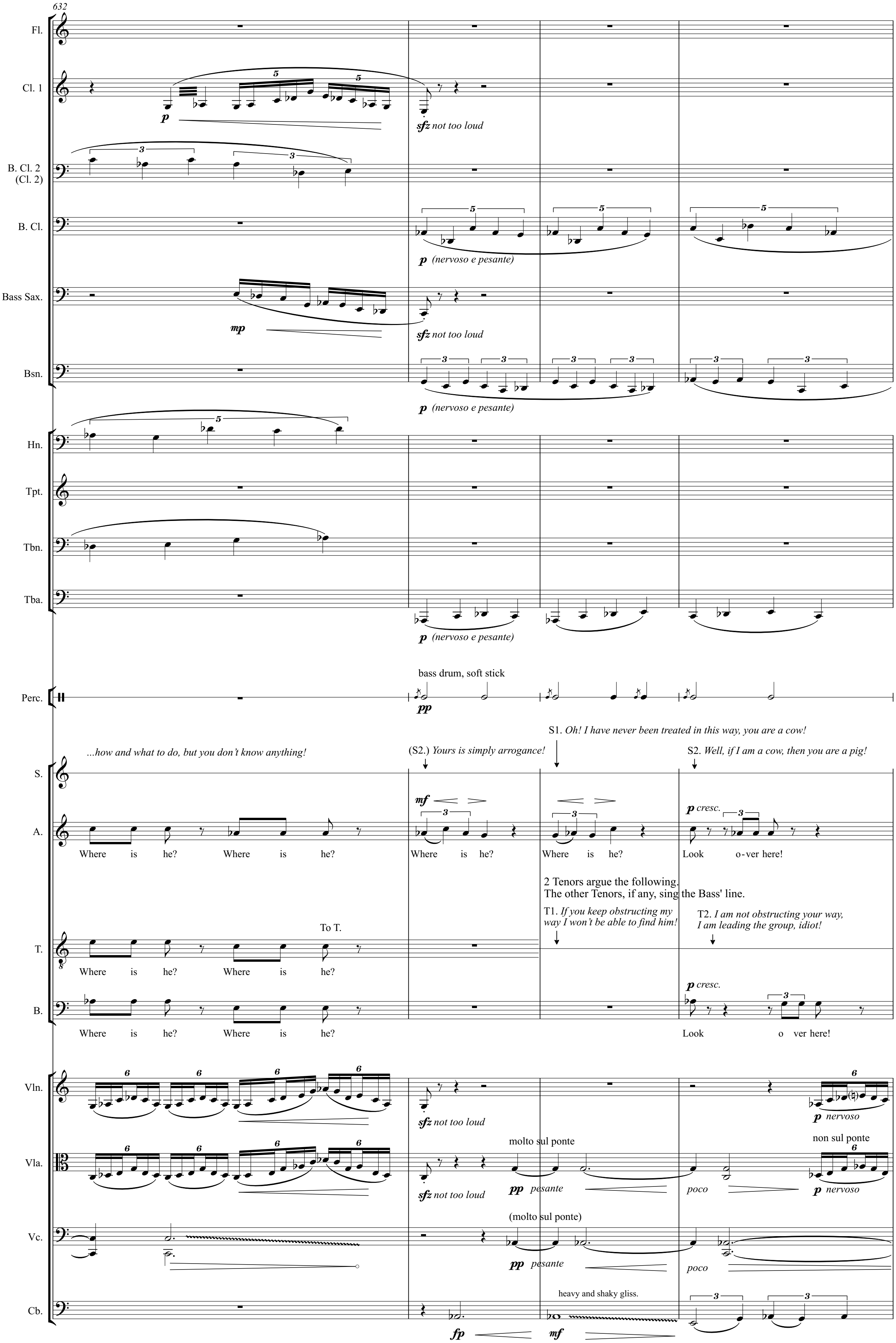

614
Fl.
Cl. 1
Cl. 2
mf nervoso
Take Bass Clarinet
B. Cl.
p nervoso e pesante
Bari. Sax.
mf nervoso
Take Bass Saxophone
Bsn.
p nervoso e pesante
Hn.
Tpt.
mf nervoso
Tbn.
Tba.
p nervoso e pesante
Perc.
S.
Look o-ver here
A.
Look o-ver here
T.
Look o-ver there!
p ma chiaro (let soprano's argumet be heard)
Where is he? Where? Where is he? Where?
B.
Look o-ver there!
1 Bass solo
f
gliss.
Where is he?Where is he?sim.
tutti
p ma chiaro (let soprano's argumet be heard)
Where is he? Where? Where is he? Where?
Vln.
(pizz.)
mf nervoso
Vla.
(pizz.)
mf nervoso
Vc.
pizz.
mf nervoso
Cb.
pizz.
mf nervoso


619
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
2 Sopranos argue the following. *
The other Sopranos, if any, sing the Alto's line
S1. *I told you to look over there.*
S2. *I don't want to look over there.*
S1. *You're silly and selfish, don't you understand he may have gone there?*
S2. *I don't think he went there, he must have gone that way, you fool!*
S1. *How dare you call me fool?!*
S2. *You just called me silly and selfish!*
S.
p *ma chiaro (let soprano's argumet be heard)*
A.
Where is he? Where is he? Where is he? Where is he? Where is he? Where is he?
T.
Where is he? Where is he? Where is he? Where is he? Where? Where is he? Where? Where is he? Where is he? Where is he?
B.
Where is he? Where is he? Where is he? Where is he? Where? Where is he? Where? Where is he? Where is he? Where is he?
Vln.
Vla.
Vc.
Cb.

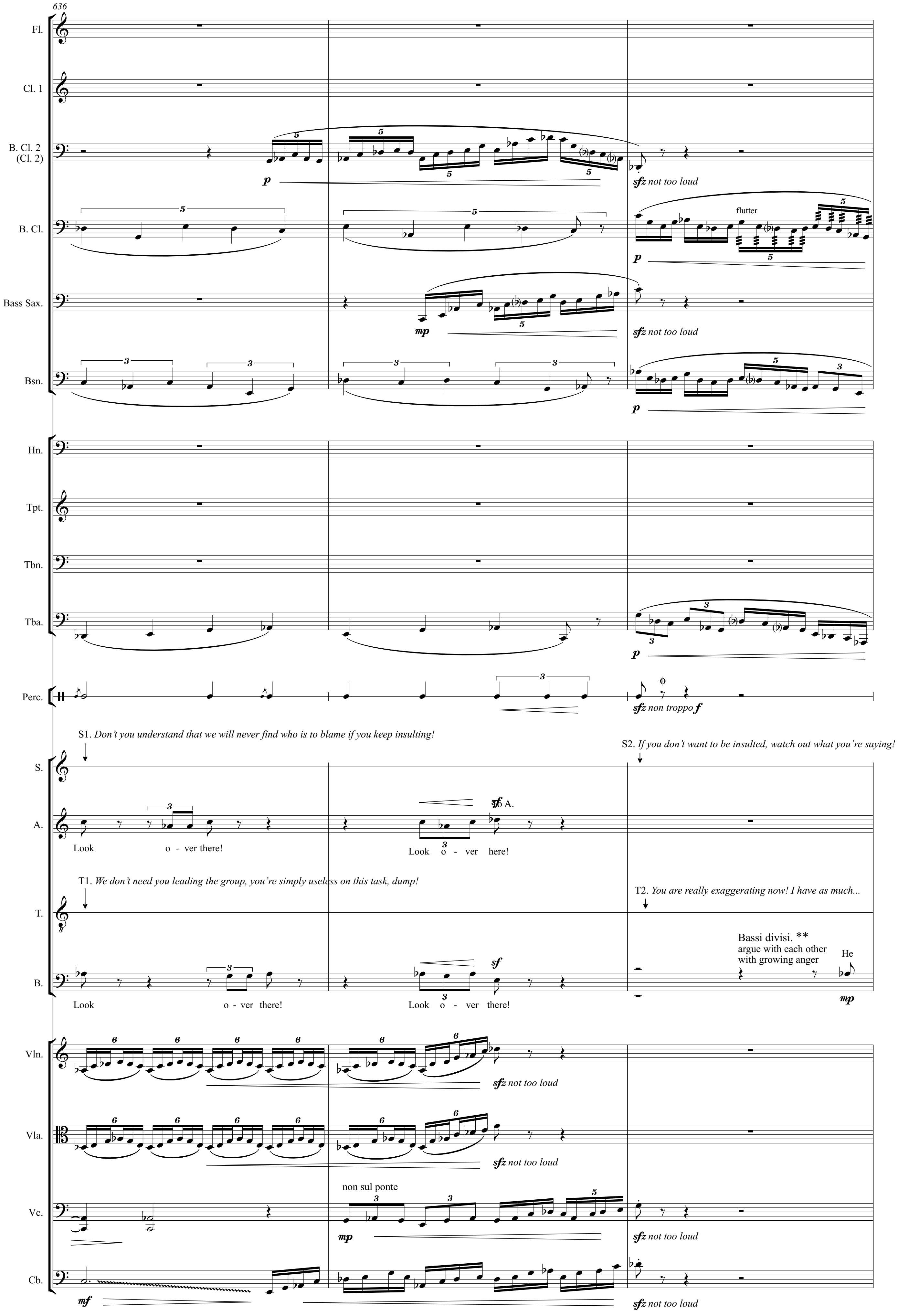
* The following dialogues/arguments do not have to stricktly happen between the voice types notated on this score.
If changing the arguing voice types helps the distribution of singing and speaking lines do change it, howeven make sure that there is at least one Common Person for each singing line.


625
Fl.
Cl. 1
Cl. 2
Bass Clarinet
5
p
B. Cl.
5
5
5
Bari. Sax.
Bsn.
3
3
3
3
3
3
Hn.
Tpt.
Tbn.
Tba.
Perc.
S1. That was because you didn't look over there...
S2. And I called you fool because I think he must have gone that way...
S1. We will never find who is to blame if you insult us!
S.
A.
3
Where is he?
3
Look o - ver there,
T.
3
Where is he?
3
Where is he?
3
Look o - ver there,
B.
3
Where is he?
3
Where is he?
3
Look o - ver there,
Vln.
arco
6
p nervoso
Vla.
arco
6
p nervoso
Vc.
Cb.
arco
fp
heavy and shaky gliss.
mf
3

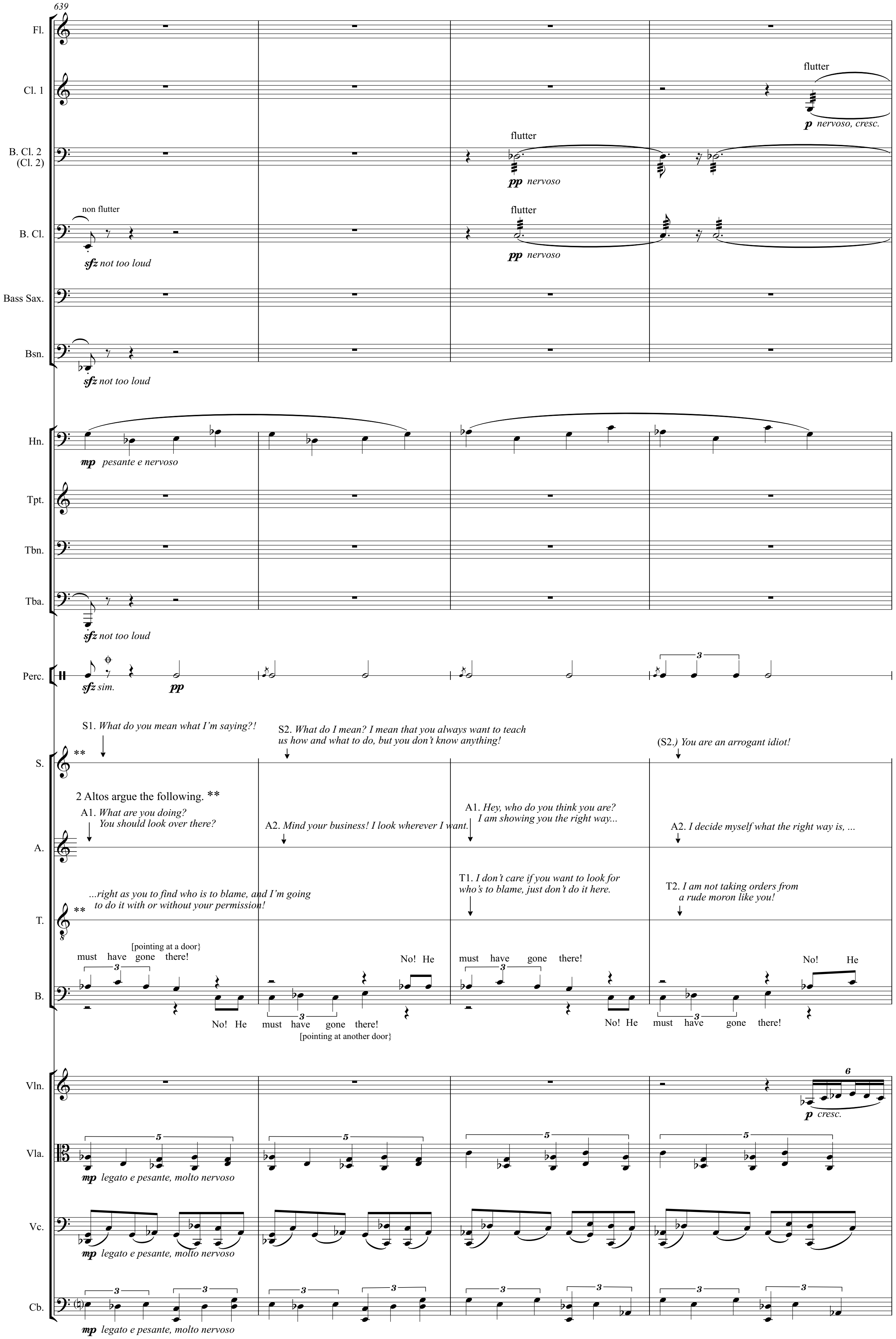

628
Fl.
Cl. 1
B. Cl. 2
(Cl. 2)
sfz not too loud
p nervoso e pesante
B. Cl.
Bass Saxophone
not brassy, just deep and dark
Bass Sax.
mp
sfz not too loud
Bsn.
Hn.
p nervoso e pesante
Tpt.
Tbn.
p nervoso e pesante
Tba.
Perc.
S2. I didn't insult you!
(S2.) If we haven't found him yet it's because of your manners!
S1. What do you mean my manners?!
S2. What do I mean? I mean that you always want to teach us...
S.
A.
mf
sf
p ma chiaro
look o ver here! He may have gone there, he may have come here! Where is he?
T.
p ma chiaro
look o ver here! He may have come here! Where is he?
B.
p ma chiaro
look o ver here! He may have gone there, he may have come here! Where is he?
Vln.
sfz not too loud
p nervoso
Vla.
sfz not too loud
molto sul ponte
pp pesante
non sul ponte
p nervoso
Vc.
arco
mp
sfz not too loud
molto sul ponte
pp subito, pesante
Cb.
mp
sfz not too loud


632
Fl.
Cl. 1
p
sfz not too loud
B. Cl. 2
(Cl. 2)
B. Cl.
p (nervoso e pesante)
Bass Sax.
mp
sfz not too loud
Bsn.
p (nervoso e pesante)
Hn.
Tpt.
Tbn.
Tba.
p (nervoso e pesante)
Perc.
bass drum, soft stick
pp
...how and what to do, but you don't know anything!
(S2.) Yours is simply arrogance!
S1. Oh! I have never been treated in this way, you are a cow!
S2. Well, if I am a cow, then you are a pig!
S.
A.
mf
p cresc.
Where is he? Where is he?
Where is he?
Where is he?
Look o-ver here!
2 Tenors argue the following.
The other Tenors, if any, sing the Bass' line.
T1. If you keep obstructing my way I won't be able to find him!
T2. I am not obstructing your way, I am leading the group, idiot!
T.
To T.
Where is he? Where is he?
B.
p cresc.
Where is he? Where is he?
Look o ver here!
Vln.
sfz not too loud
p nervoso
Vla.
molto sul ponte
non sul ponte
sfz not too loud
pp pesante
poco
p nervoso
Vc.
(molto sul ponte)
pp pesante
poco
Cb.
heavy and shaky gliss.
fp
mf

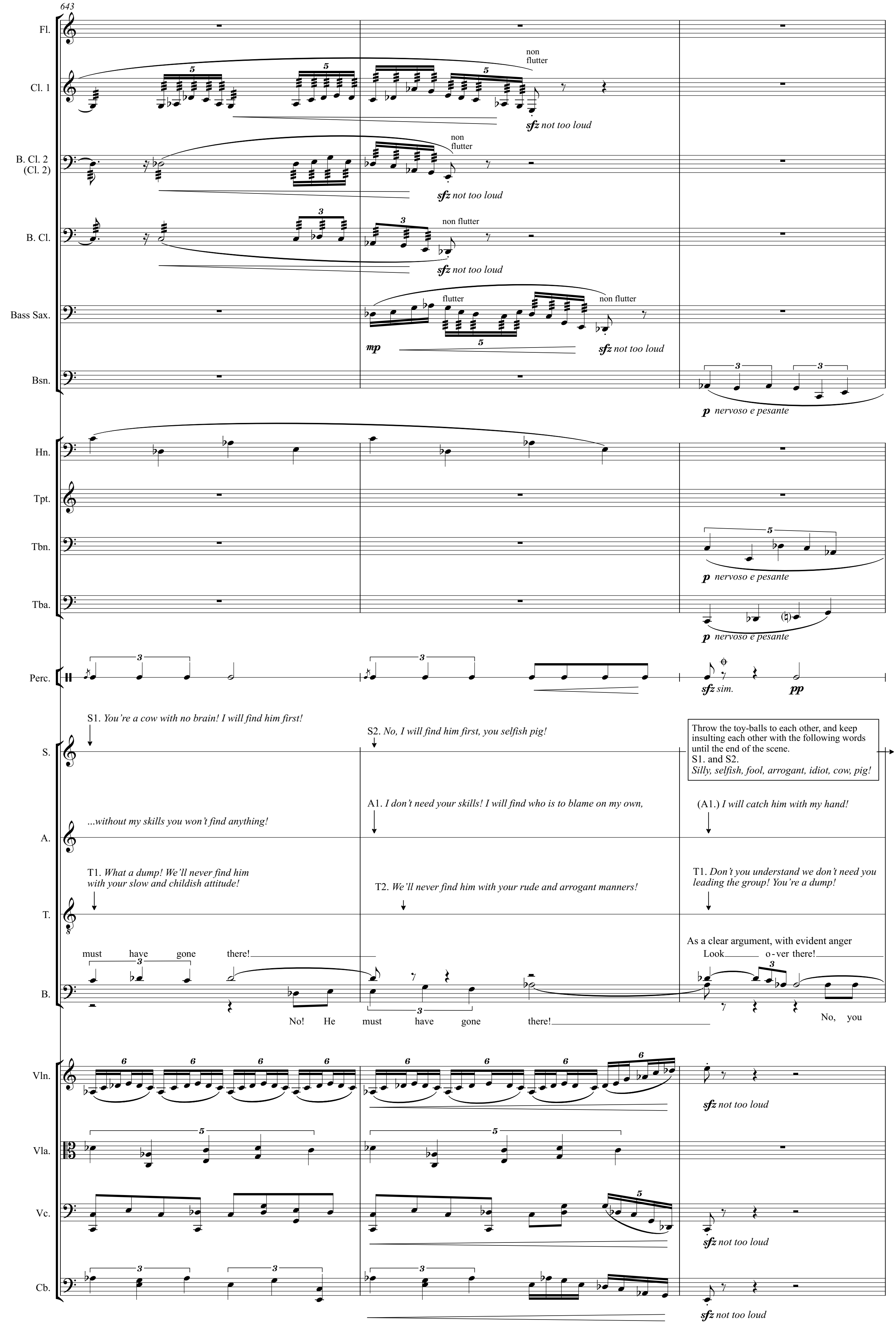
* The following dialogues/arguments do not have to stricktly happen between the voice types notated on this score.
If changing the arguing voice types helps the distribution of singing and speaking lines do change it, howeven make sure that there is at least one Common Person for each singing line.

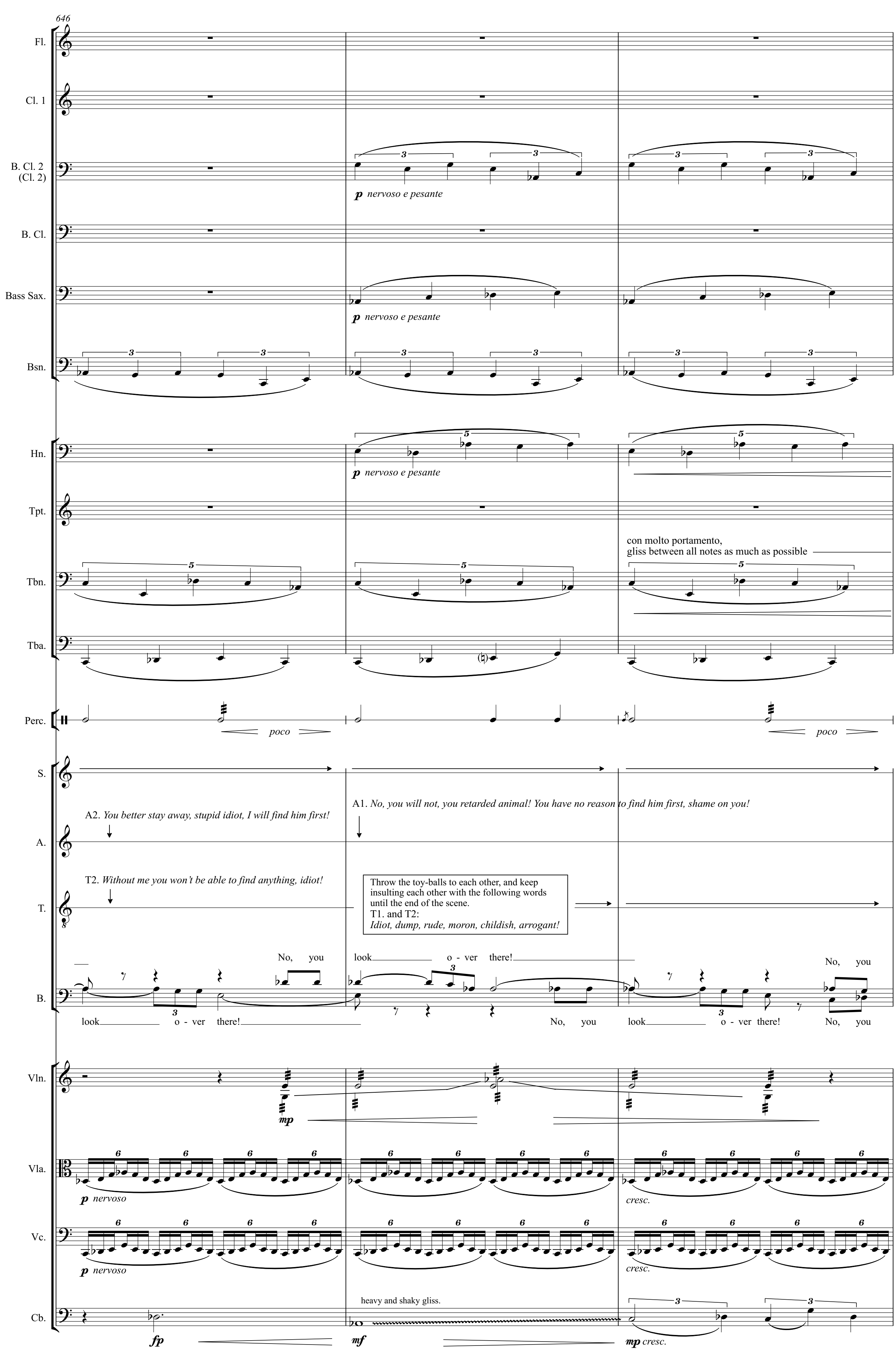

636
Fl.
Cl. 1
B. Cl. 2
(Cl. 2)
B. Cl.
Bass Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
S.
A.
T.
B.
Vln.
Vla.
Vc.
Cb.
p
sfz not too loud
flutter
mp
non troppo f
S1. Don't you understand that we will never find who is to blame if you keep insulting!
S2. If you don't want to be insulted, watch out what you're saying!
sf A.
Look o - ver there!
Look o - ver here!
T1. We don't need you leading the group, you're simply useless on this task, dump!
T2. You are really exaggerating now! I have as much...
Bassi divisi. **
argue with each other
with growing anger
He
sf
Look o - ver there!
Look o - ver there!
non sul ponte
mf

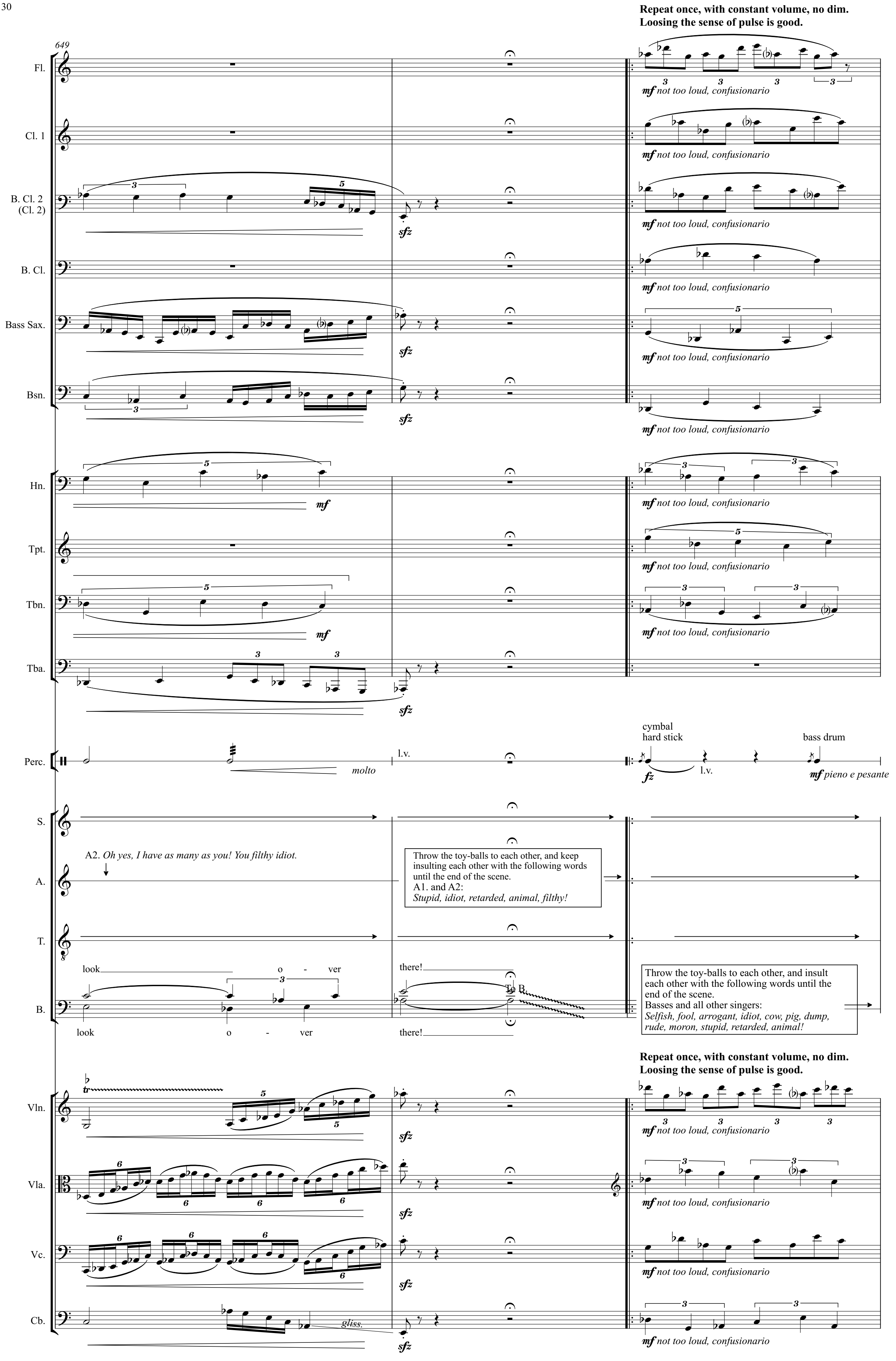
**Any other voice type who is still singing, instead of arguing must sing the Bass' lines, with relative octave transpositions if necessary.

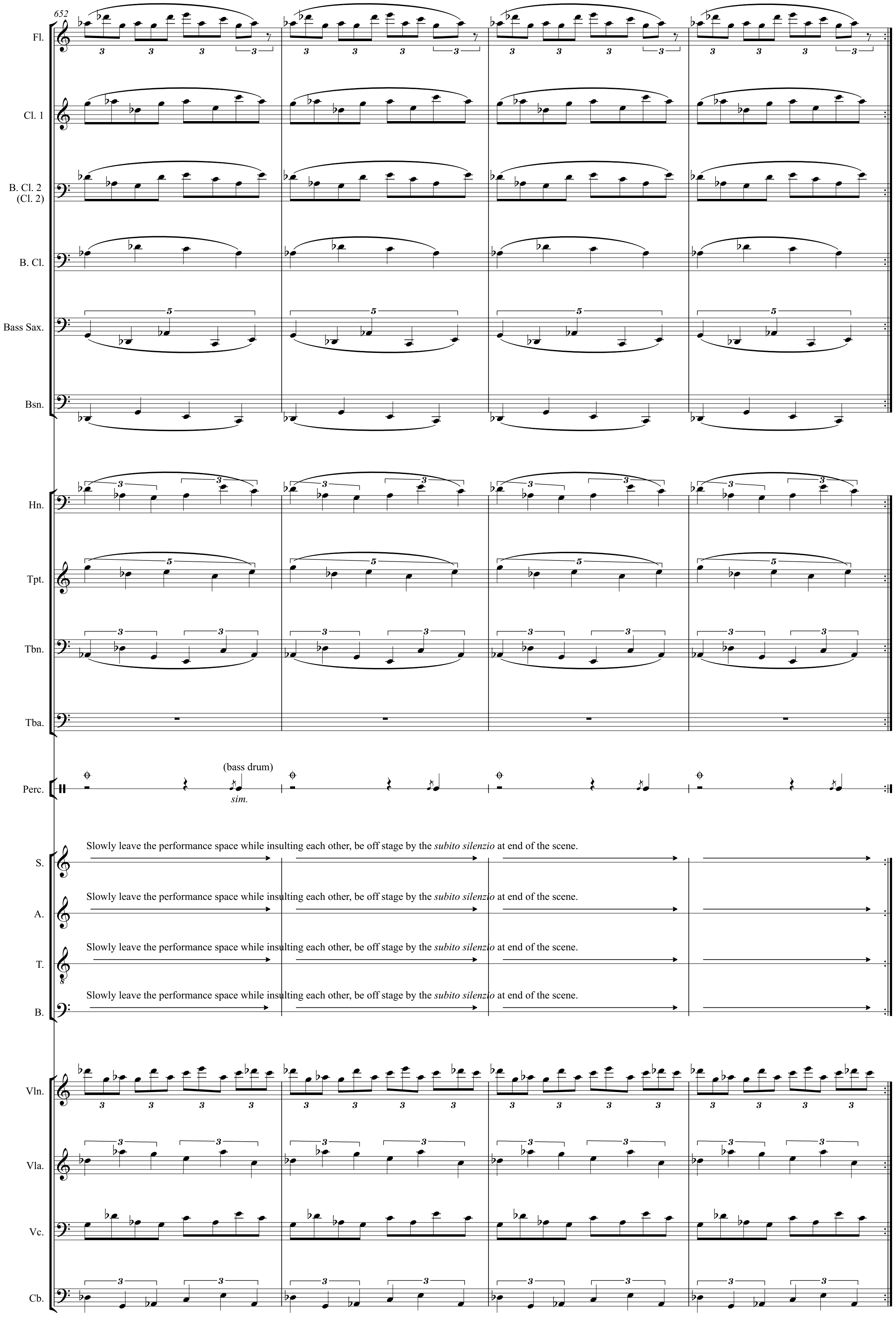

639
Fl.
Cl. 1
B. Cl. 2
(Cl. 2)
B. Cl.
Bass Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
S.
A.
T.
B.
Vln.
Vla.
Vc.
Cb.
flutter
p nervoso, cresc.
flutter
pp nervoso
non flutter
sfz not too loud
flutter
pp nervoso
sfz not too loud
mp pesante e nervoso
sfz not too loud
sfz sim.
pp
S1. What do you mean what I'm saying?!
S2. What do I mean? I mean that you always want to teach us how and what to do, but you don't know anything!
(S2.) You are an arrogant idiot!
**
2 Altos argue the following. **
A1. What are you doing? You should look over there?
A2. Mind your business! I look wherever I want.
A1. Hey, who do you think you are? I am showing you the right way...
A2. I decide myself what the right way is, ...
...right as you to find who is to blame, and I'm going to do it with or without your permission!
**
T1. I don't care if you want to look for who's to blame, just don't do it here.
T2. I am not taking orders from a rude moron like you!
[pointing at a door}
must have gone there!
No! He
No! He
must have gone there!
[pointing at another door}
must have gone there!
No! He
No! He
must have gone there!
No! He
No! He
p cresc.
mp legato e pesante, molto nervoso
mp legato e pesante, molto nervoso
mp legato e pesante, molto nervoso

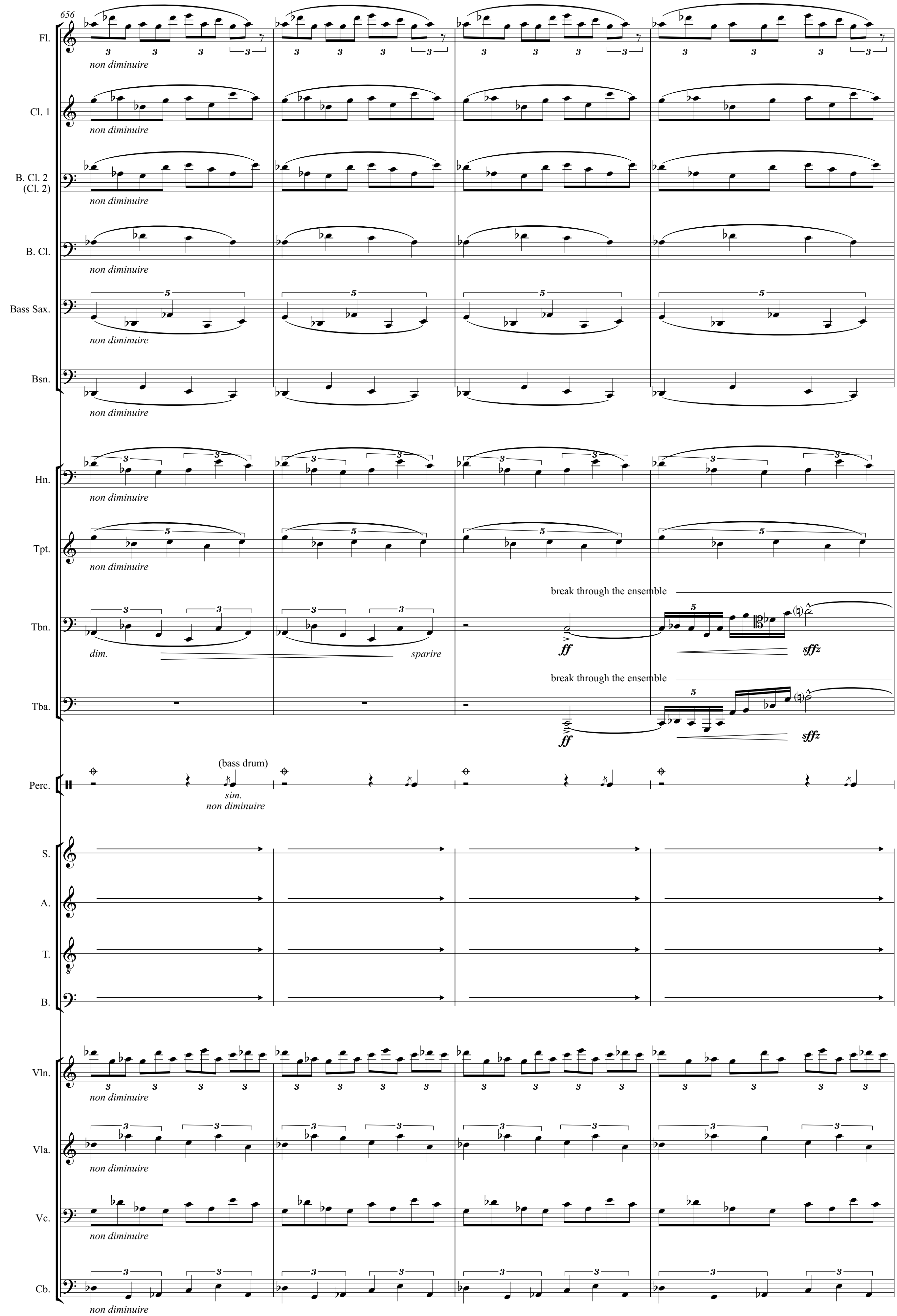
**Any other voice type who is still singing, instead of arguing must sing the Bass' lines, with relative octave transpositions if necessary.


643
Fl.
Cl. 1
B. Cl. 2 (Cl. 2)
B. Cl.
Bass Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
S.
A.
T.
B.
Vln.
Vla.
Vc.
Cb.
non flutter
sfz not too loud
non flutter
sfz not too loud
non flutter
sfz not too loud
flutter
non flutter
mp
sfz not too loud
p nervoso e pesante
p nervoso e pesante
p nervoso e pesante
sfz sim.
pp
S1. You're a cow with no brain! I will find him first!
S2. No, I will find him first, you selfish pig!
Throw the toy-balls to each other, and keep insulting each other with the following words until the end of the scene.
S1. and S2.
Silly, selfish, fool, arrogant, idiot, cow, pig!
...without my skills you won't find anything!
A1. I don't need your skills! I will find who is to blame on my own,
(A1.) I will catch him with my hand!
T1. What a dump! We'll never find him with your slow and childish attitude!
T2. We'll never find him with your rude and arrogant manners!
T1. Don't you understand we don't need you leading the group! You're a dump!
As a clear argument, with evident anger
must have gone there!
Look o-ver there!
No! He must have gone there!
No, you
sfz not too loud
sfz not too loud
sfz not too loud

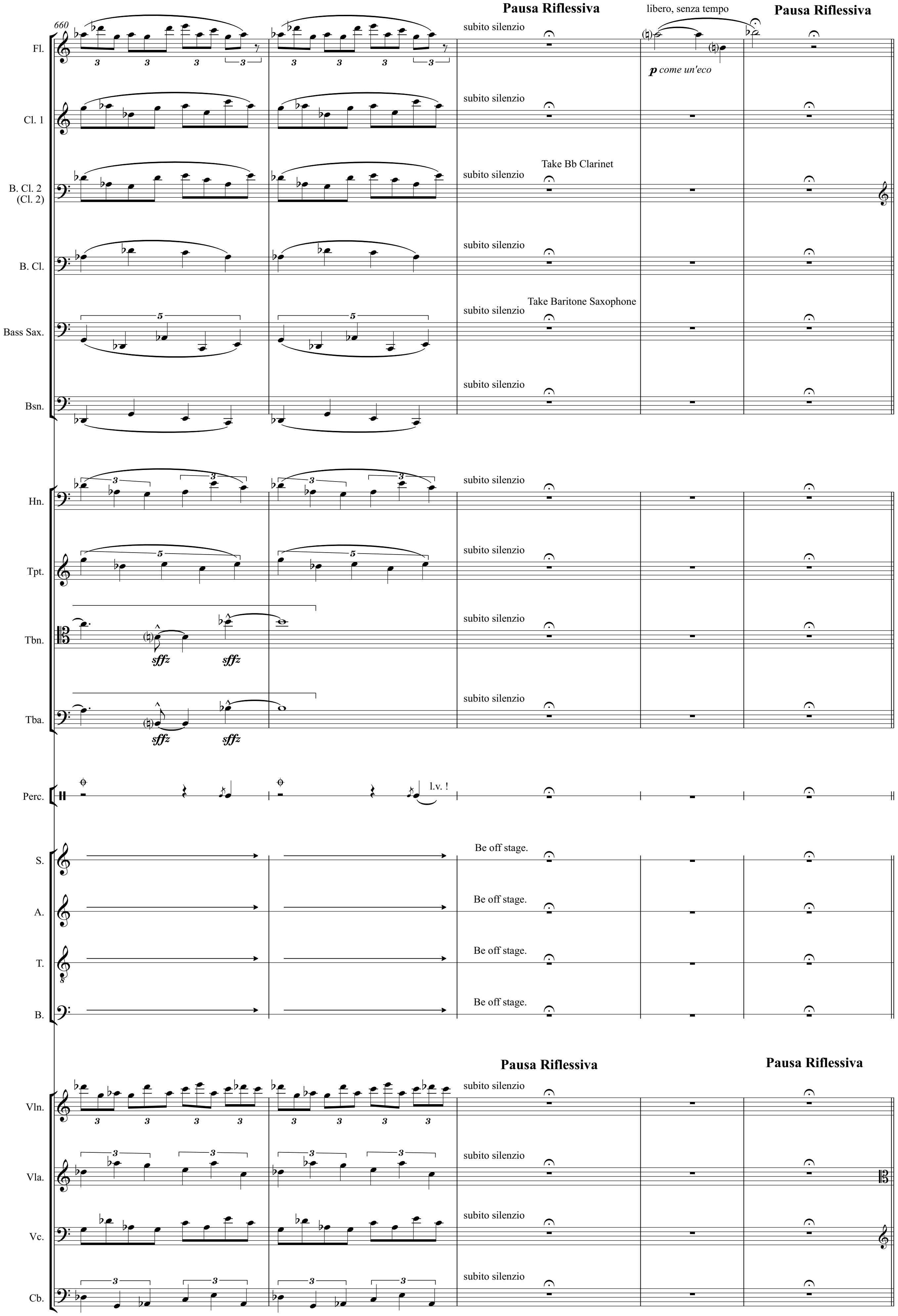

646
Fl.
Cl. 1
B. Cl. 2
(Cl. 2)
B. Cl.
Bass Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
S.
A.
T.
B.
Vln.
Vla.
Vc.
Cb.
p nervoso e pesante
p nervoso e pesante
p nervoso e pesante
con molto portamento,
gliss between all notes as much as possible
poco
poco
A2. You better stay away, stupid idiot, I will find him first!
A1. No, you will not, you retarded animal! You have no reason to find him first, shame on you!
T2. Without me you won't be able to find anything, idiot!
Throw the toy-balls to each other, and keep insulting each other with the following words until the end of the scene.
T1. and T2:
Idiot, dump, rude, moron, childish, arrogant!
No, you
look o - ver there!
No, you
look o - ver there!
No, you
look o - ver there!
No, you
mp
p nervoso
cresc.
p nervoso
cresc.
heavy and shaky gliss.
fp
mf
mp cresc.


Repeat once, with constant volume, no dim.
Loosing the sense of pulse is good.
649
Fl.
Cl. 1
B. Cl. 2
(Cl. 2)
B. Cl.
Bass Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
S.
A.
T.
B.
Vln.
Vla.
Vc.
Cb.
mf not too loud, confusionario
sfz
mf
molto
l.v.
cymbal
hard stick
fz
bass drum
mf pieno e pesante
A2. Oh yes, I have as many as you! You filthy idiot.
Throw the toy-balls to each other, and keep insulting each other with the following words until the end of the scene.
A1. and A2:
Stupid, idiot, retarded, animal, filthy!
look
o - ver
there!
To B.
Throw the toy-balls to each other, and insult each other with the following words until the end of the scene.
Basses and all other singers:
Selfish, fool, arrogant, idiot, cow, pig, dump, rude, moron, stupid, retarded, animal!
Repeat once, with constant volume, no dim.
Loosing the sense of pulse is good.
gliss.
3
5
6


652
Fl.
Cl. 1
B. Cl. 2 (Cl. 2)
B. Cl.
Bass Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
(bass drum)
sim.
S.
A.
T.
B.
Slowly leave the performance space while insulting each other, be off stage by the *subito silenzio* at end of the scene.
Slowly leave the performance space while insulting each other, be off stage by the *subito silenzio* at end of the scene.
Slowly leave the performance space while insulting each other, be off stage by the *subito silenzio* at end of the scene.
Slowly leave the performance space while insulting each other, be off stage by the *subito silenzio* at end of the scene.
Vln.
Vla.
Vc.
Cb.


656
Fl.
Cl. 1
B. Cl. 2
(Cl. 2)
B. Cl.
Bass Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
S.
A.
T.
B.
Vln.
Vla.
Vc.
Cb.
non diminuire
dim.
sparire
break through the ensemble
ff
sffz
(bass drum)
sim.
non diminuire

Attacca

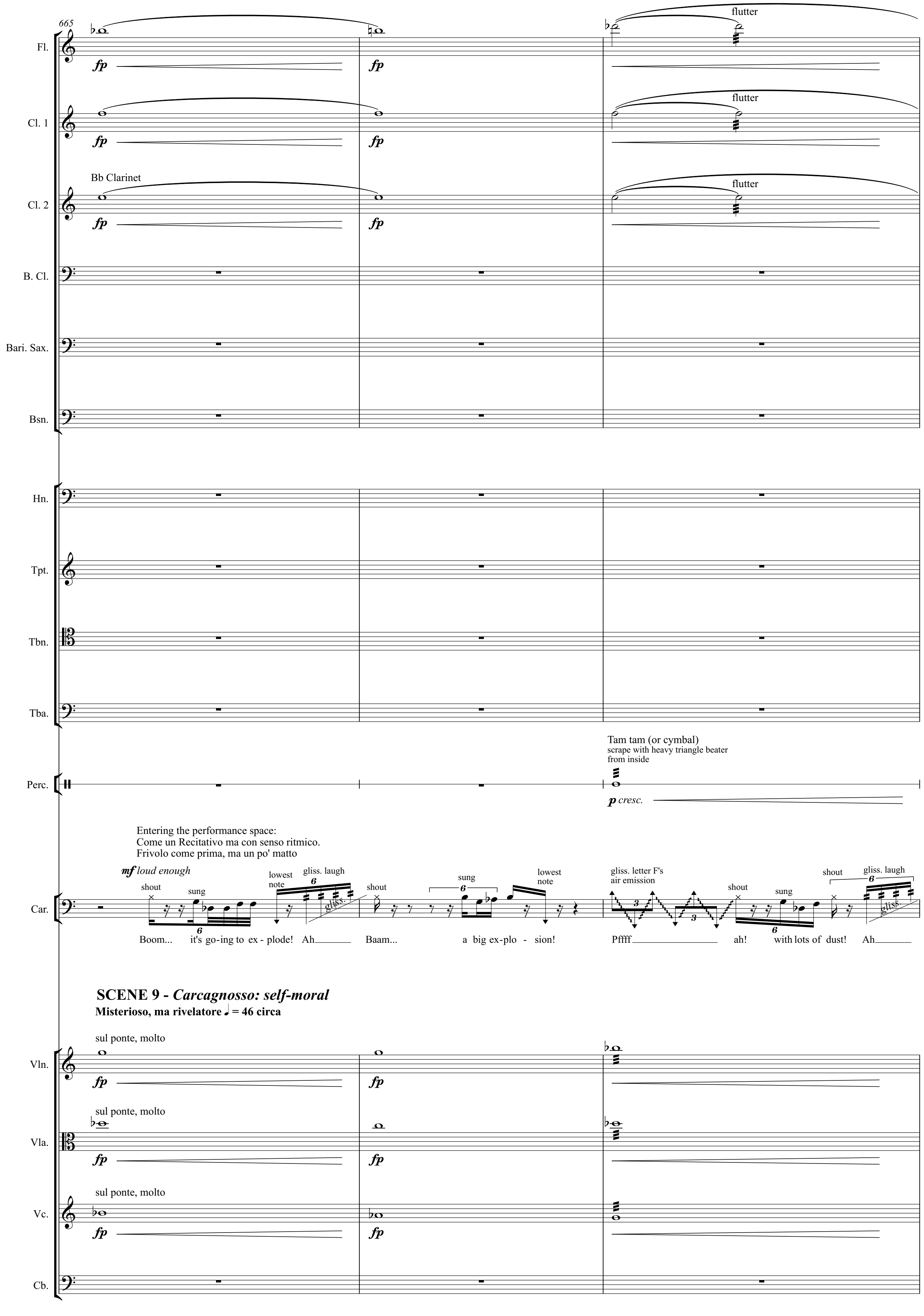

660
Pausa Riflessiva
libero, senza tempo
Pausa Riflessiva
Fl.
Cl. 1
B. Cl. 2 (Cl. 2)
B. Cl.
Bass Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
S.
A.
T.
B.
Vln.
Vla.
Vc.
Cb.
subito silenzio
p come un'eco
Take Bb Clarinet
Take Baritone Saxophone
sffz
l.v. !
Be off stage.
Pausa Riflessiva
Pausa Riflessiva

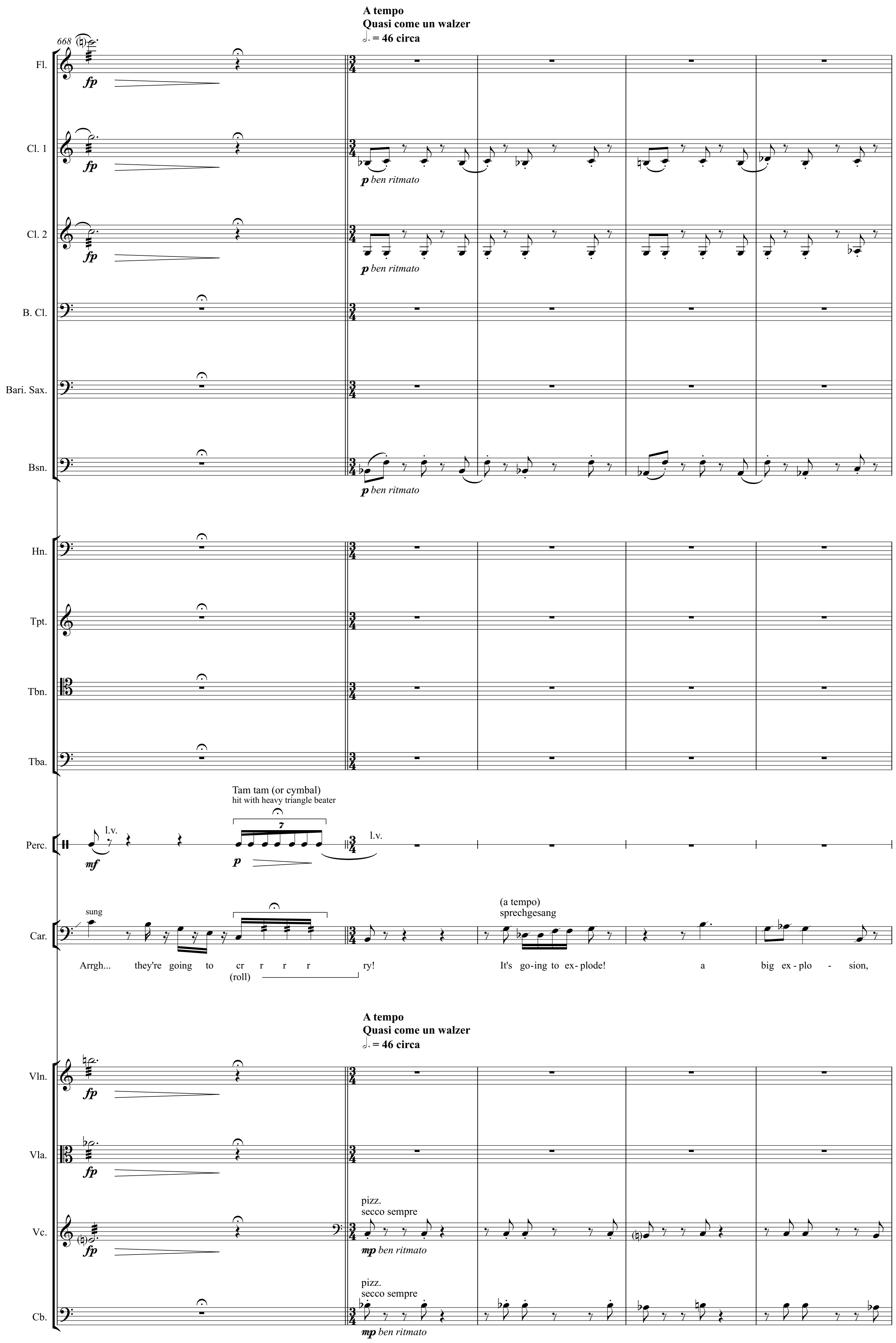
Attacca

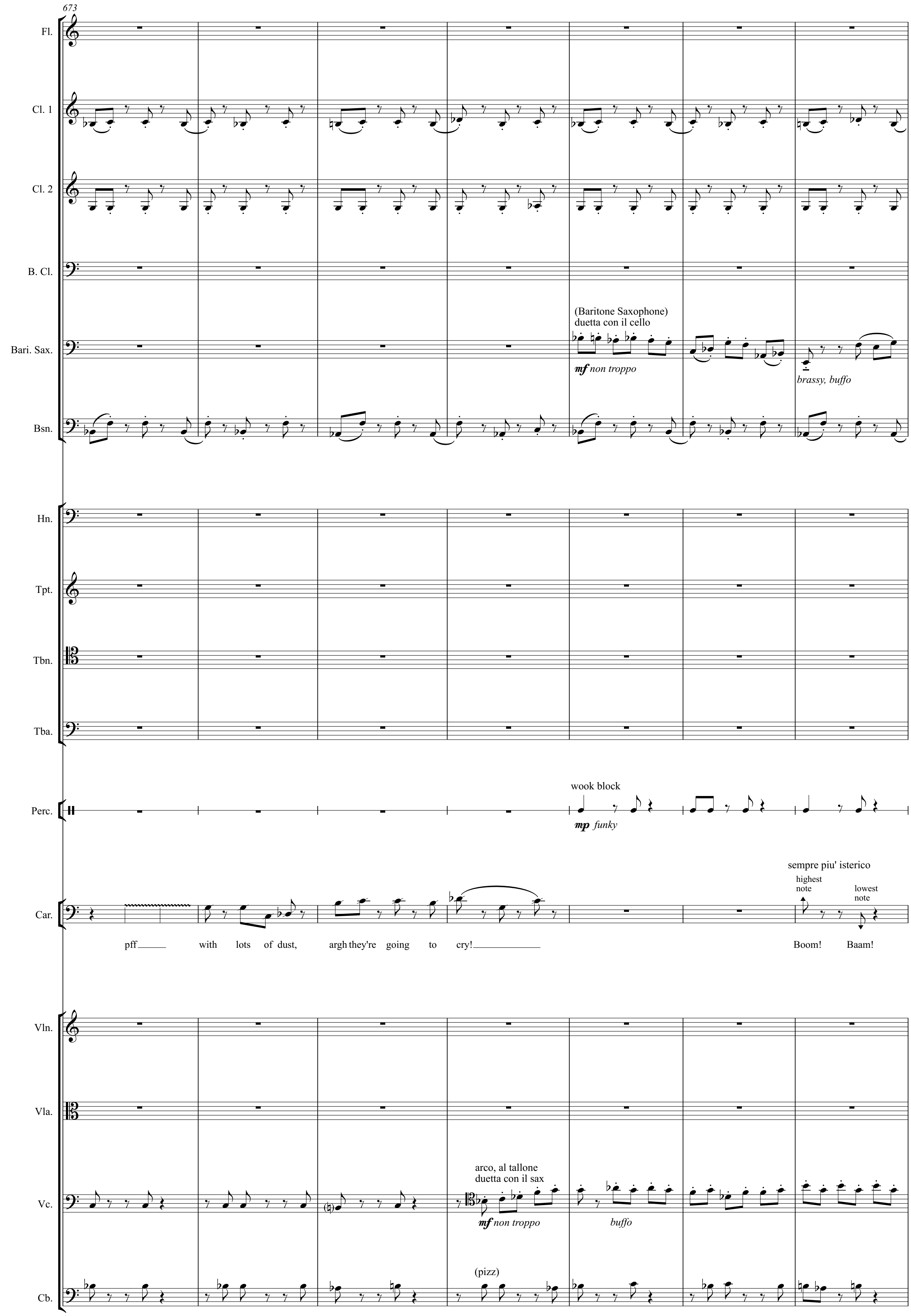
SCENE 9 - *Carcagnosso: self-moral*

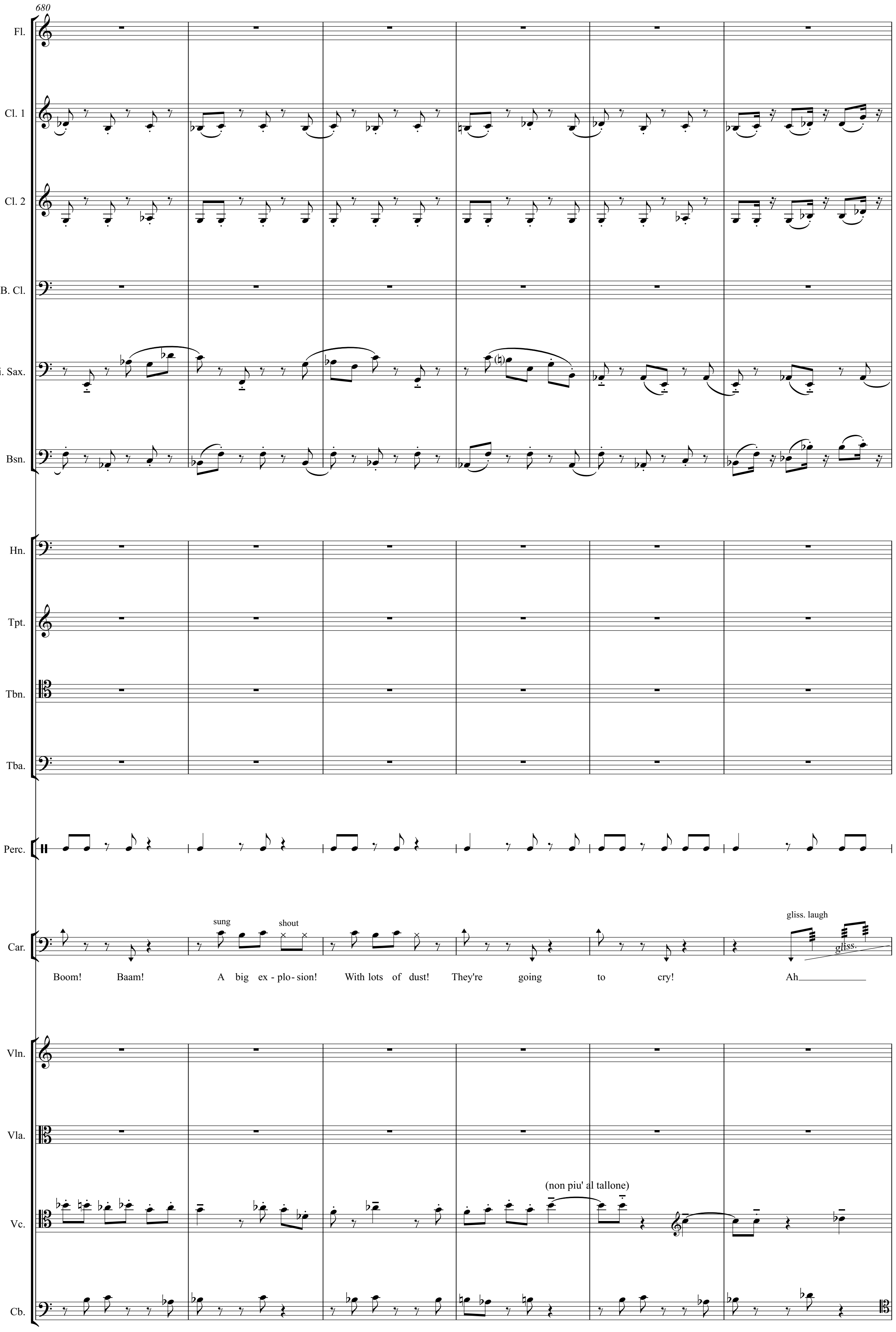
Carcagnsso slowly comes in, like before, with his box full of objects and tools. He still acts with creepy and dodgy manners.

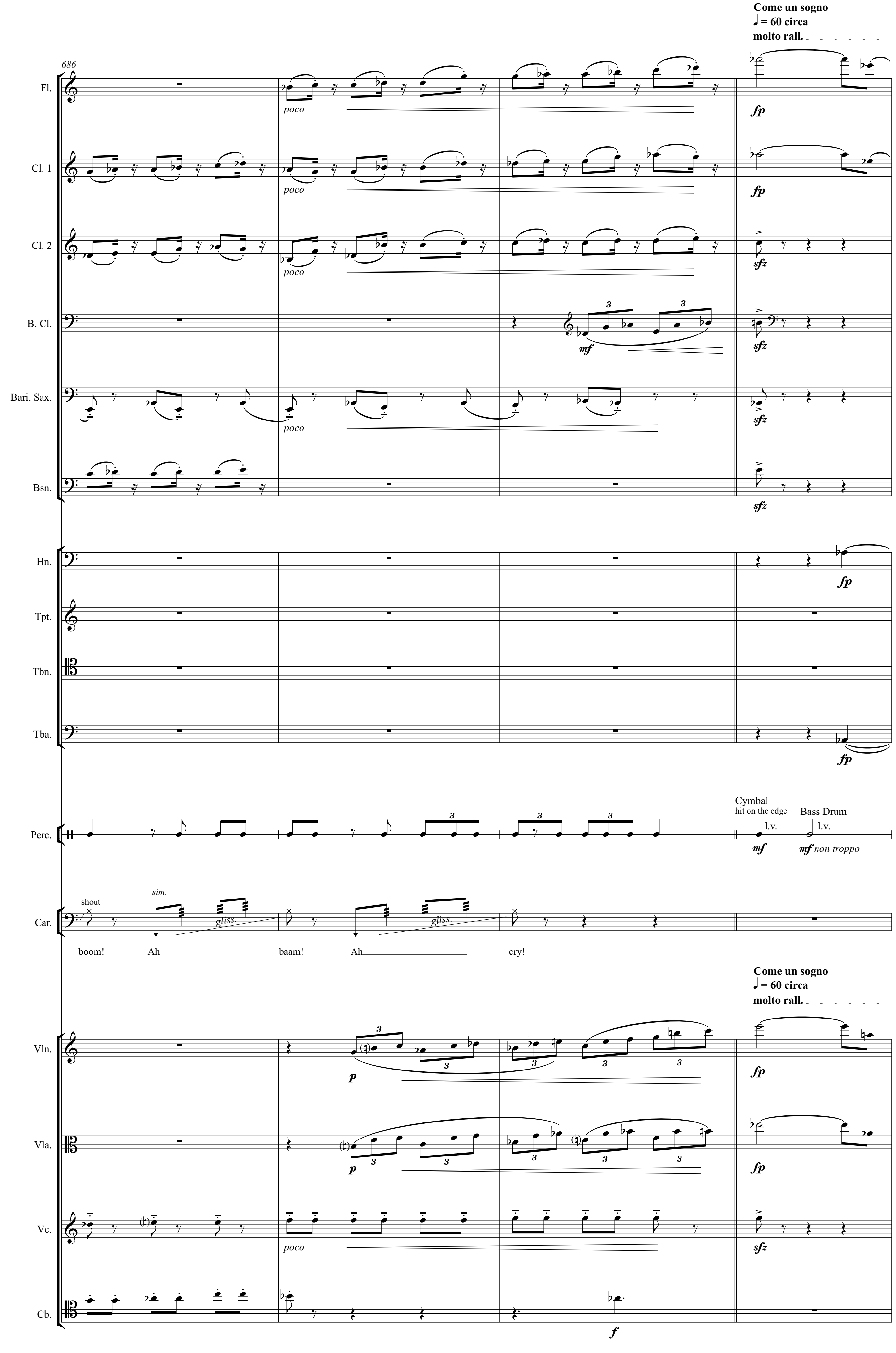
Misterioso, ma rivelatore ♩ = 46 circa

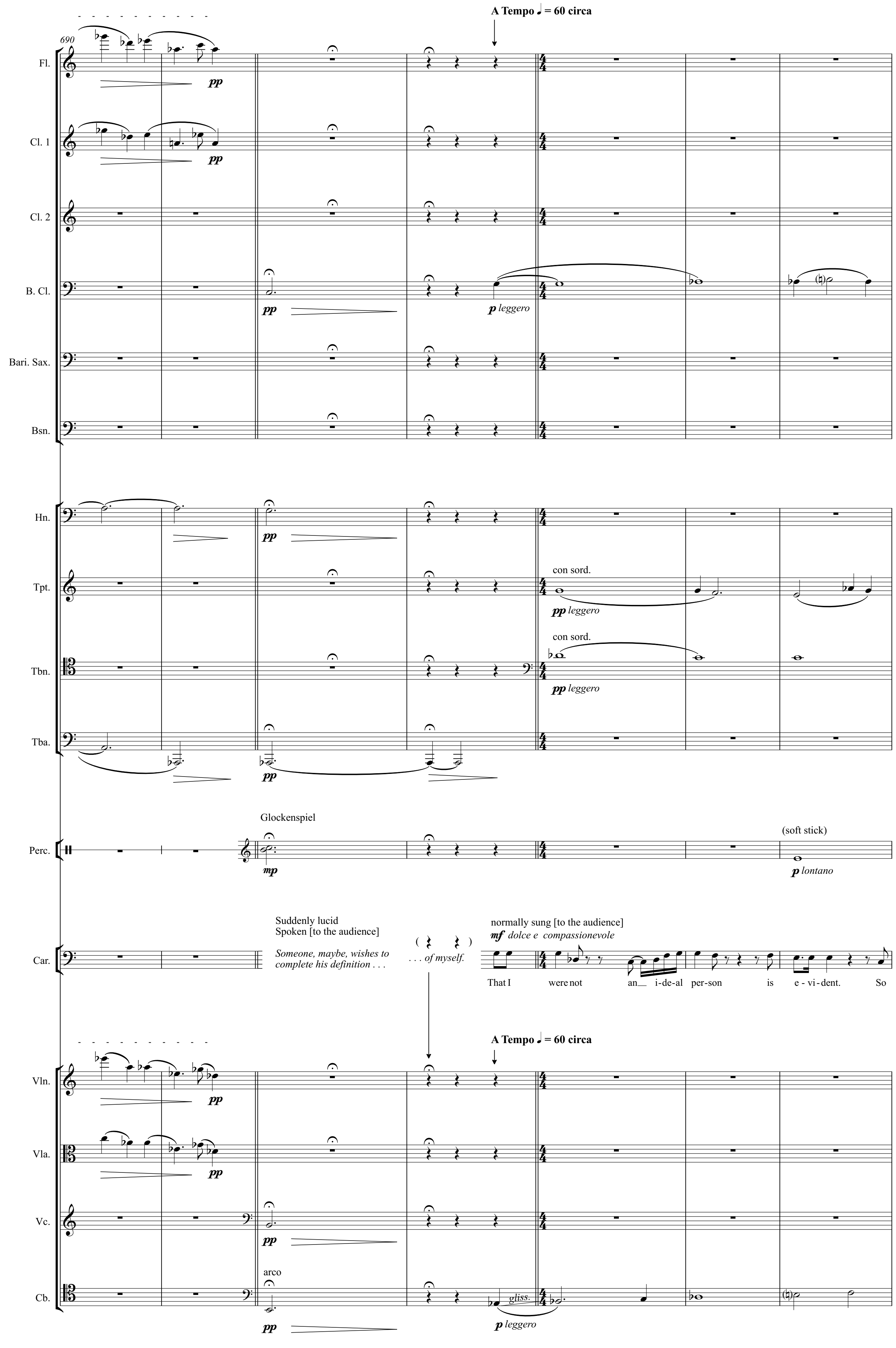

665
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Car.
Vln.
Vla.
Vc.
Cb.
fp
flutter
Bb Clarinet
Tam tam (or cymbal)
scrape with heavy triangle beater
from inside
p cresc.
Entering the performance space:
Come un Recitativo ma con senso ritmico.
Frivolo come prima, ma un po' matto
mf loud enough
shout
sung
lowest note
gliss. laugh
gliss.
gliss. letter F's
air emission
Boom... it's go-ing to ex - plode! Ah
Baam... a big ex-plo - sion!
Pffff ah! with lots of dust! Ah
6
3
SCENE 9 - Carcagnosso: self-moral
Misterioso, ma rivelatore ♩ = 46 circa
sul ponte, molto

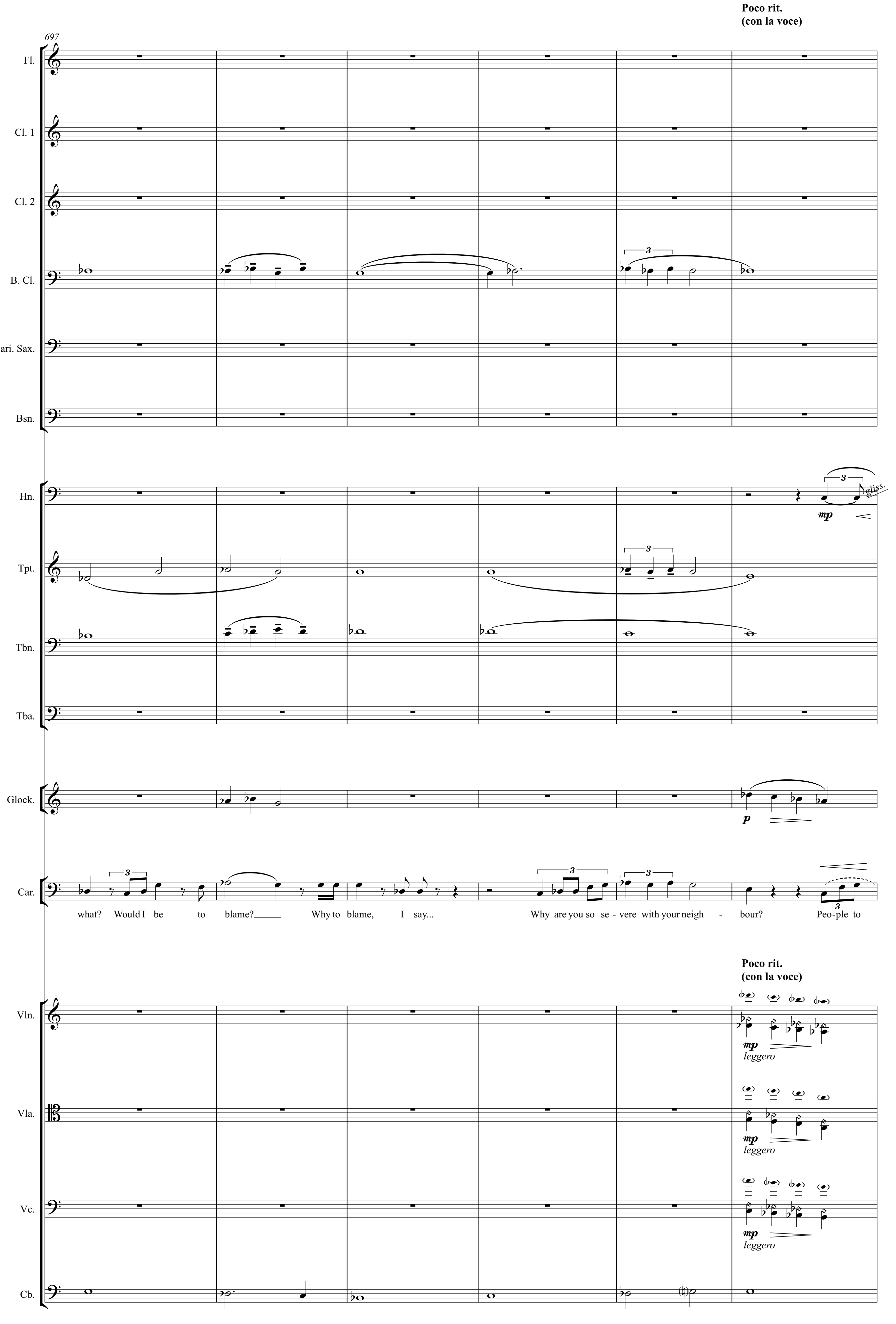

A tempo
Quasi come un walzer
𝅗𝅥. = 46 circa
668
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Car.
Vln.
Vla.
Vc.
Cb.
fp
p ben ritmato
Tam tam (or cymbal)
hit with heavy triangle beater
l.v.
mf
p
7
sung
(a tempo)
sprechgesang
Arrgh... they're going to cr r r r ry!
(roll)
It's go-ing to ex-plode! a big ex-plo - sion,
pizz.
secco sempre
mp ben ritmato

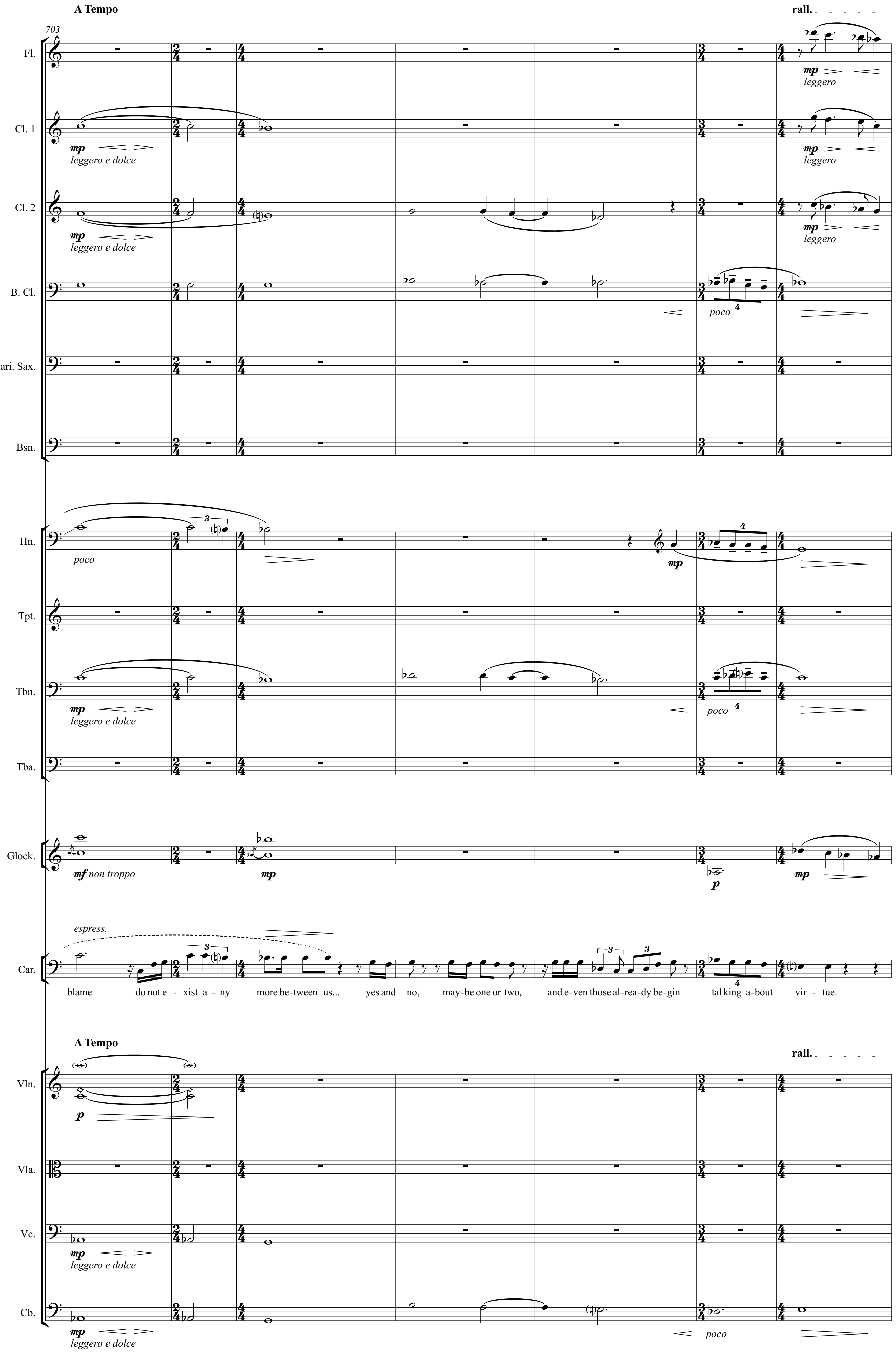

673
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
(Baritone Saxophone)
duetta con il cello
mf non troppo
brassy, buffo
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
wook block
mp funky
Car.
sempre piu' isterico
highest note
lowest note
pff with lots of dust, argh they're going to cry!
Boom! Baam!
Vln.
Vla.
Vc.
arco, al tallone
duetta con il sax
mf non troppo
buffo
Cb.
(pizz)

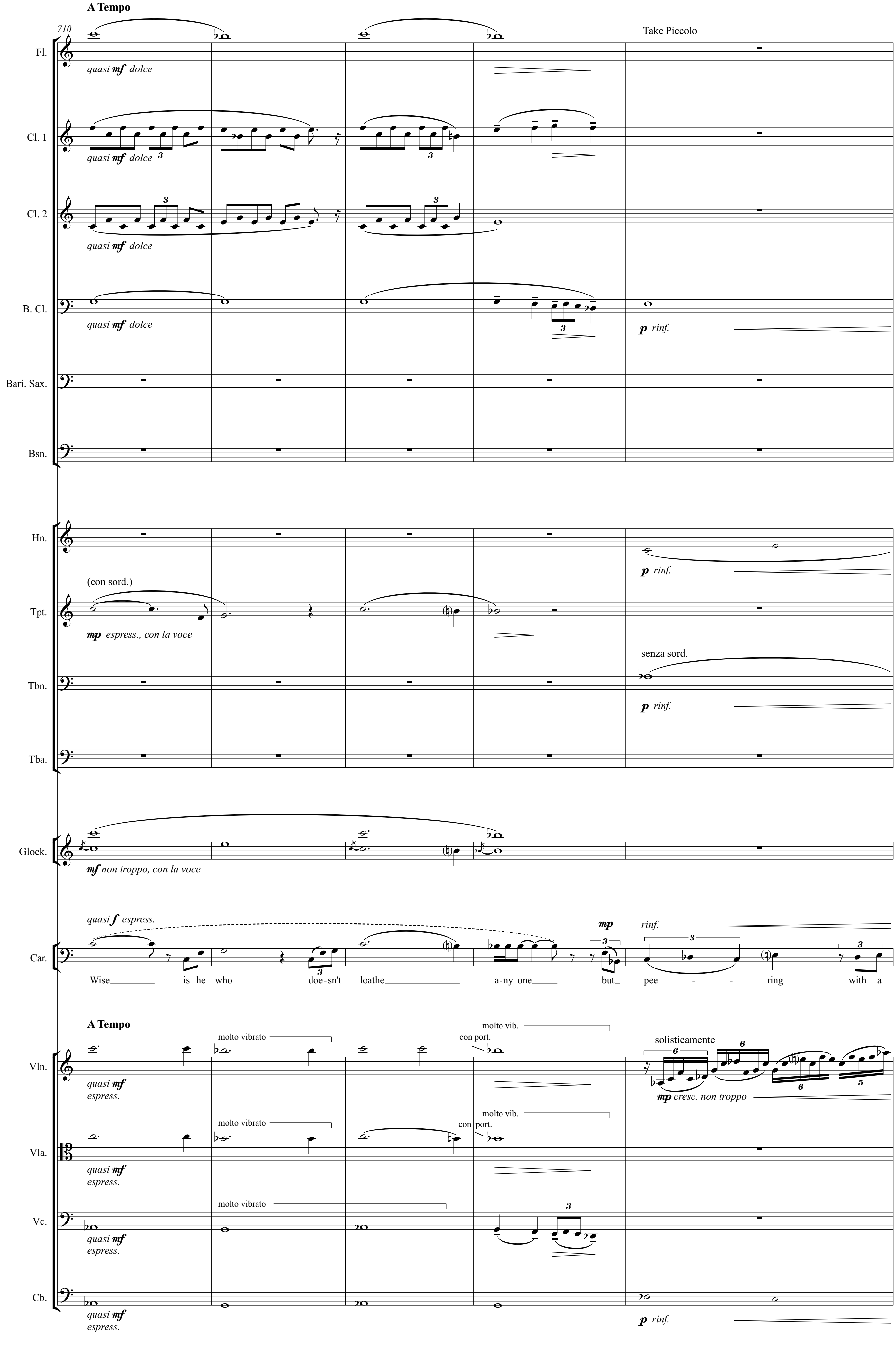

680
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Car.
sung
shout
gliss. laugh
gliss.
Boom! Baam! A big ex - plo - sion! With lots of dust! They're going to cry! Ah
Vln.
Vla.
Vc.
(non piu' al tallone)
Cb.

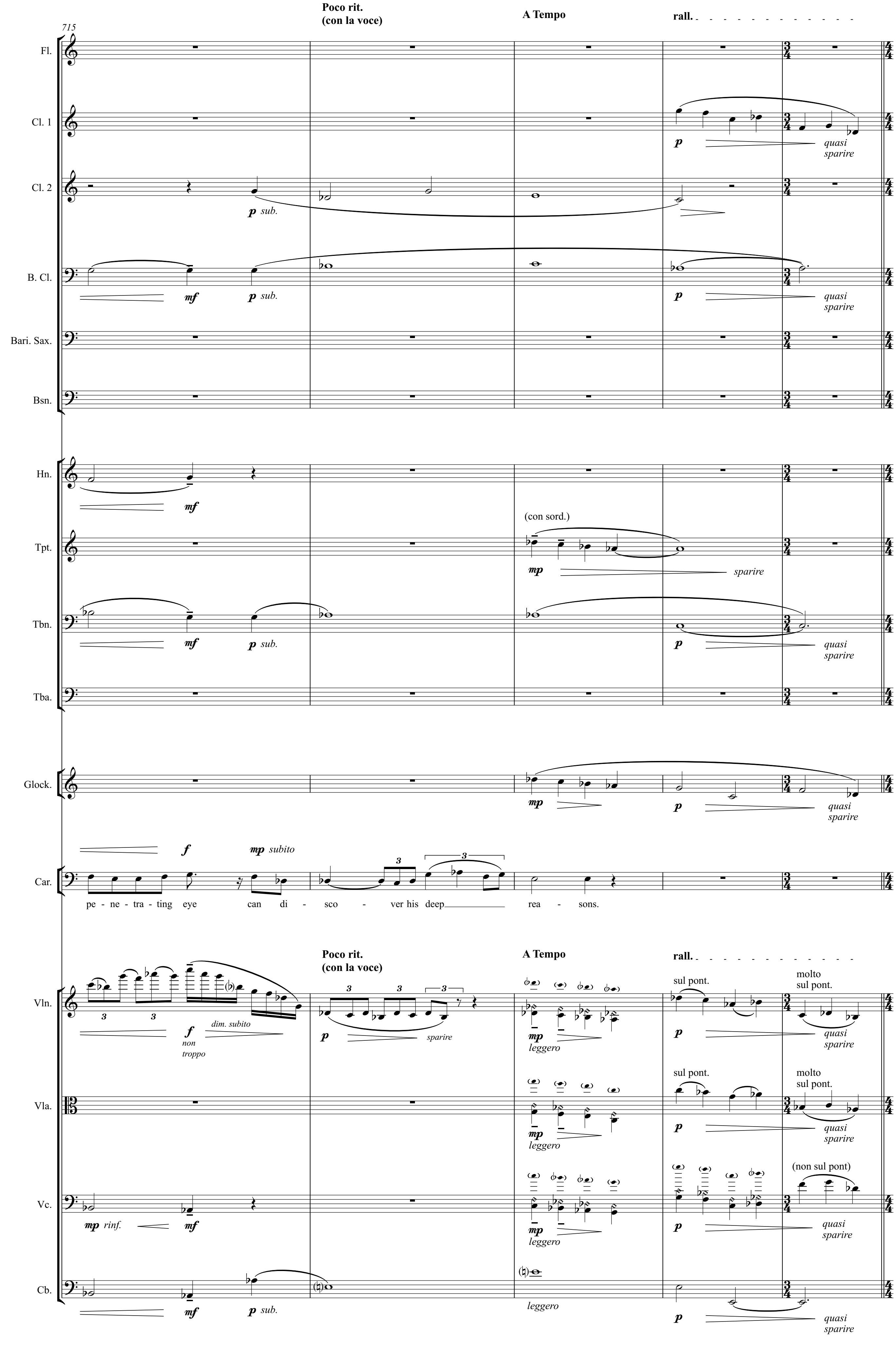

Come un sogno
♩ = 60 circa
molto rall.
686
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Car.
Vln.
Vla.
Vc.
Cb.
poco
fp
sfz
mf
3
p
f
Cymbal
hit on the edge
Bass Drum
l.v.
mf non troppo
shout
sim.
gliss.
boom!
Ah
baam!
Ah
cry!
Come un sogno
♩ = 60 circa
molto rall.

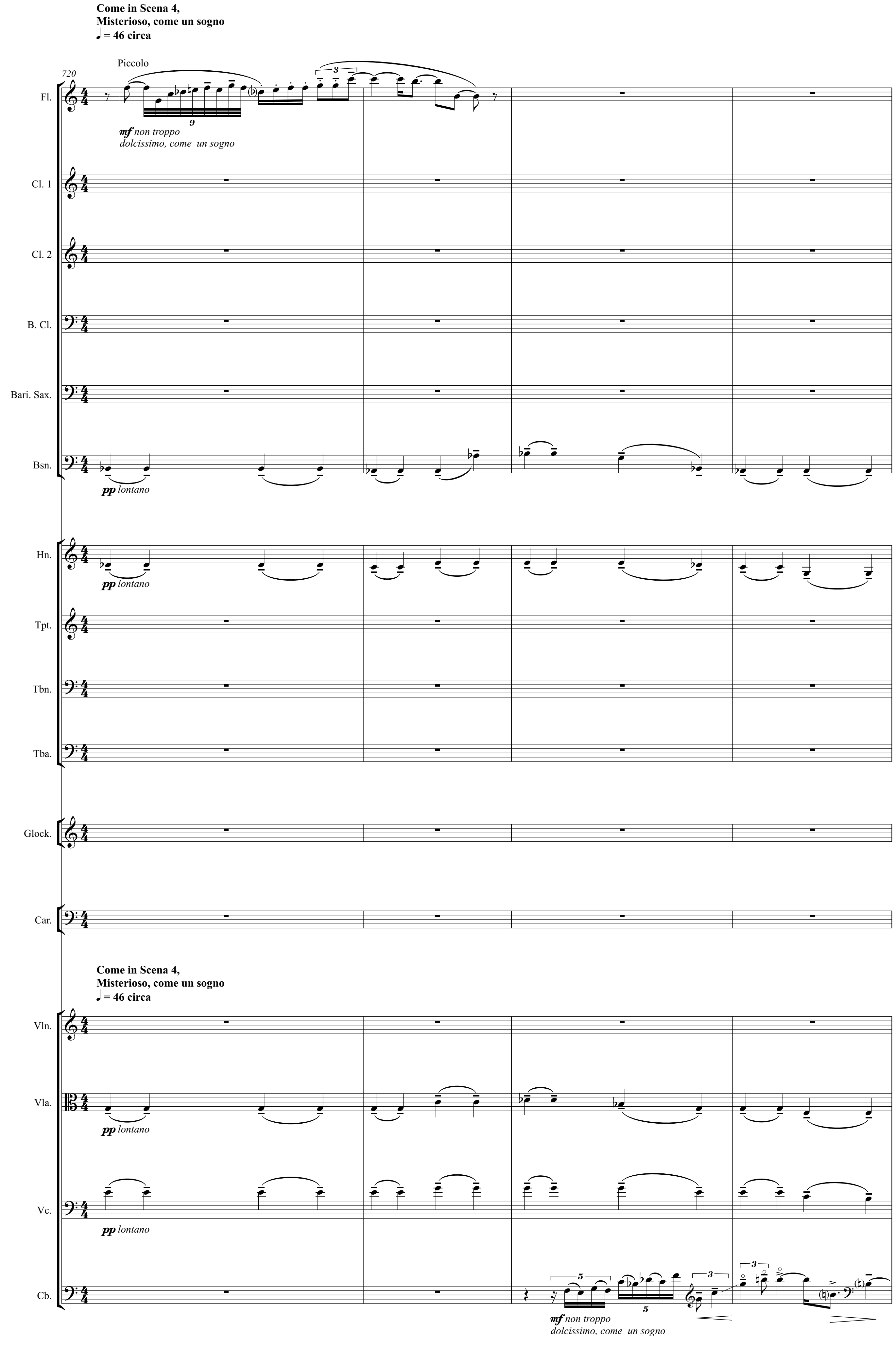

A Tempo ♩ = 60 circa
690
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Car.
Vln.
Vla.
Vc.
Cb.
pp
p leggero
con sord.
pp leggero
Glockenspiel
mp
(soft stick)
p lontano
Suddenly lucid
Spoken [to the audience]
Someone, maybe, wishes to complete his definition . . .
. . . of myself.
normally sung [to the audience]
mf dolce e compassionevole
That I were not an_ i-de-al per-son is e-vi-dent. So
arco
gliss.

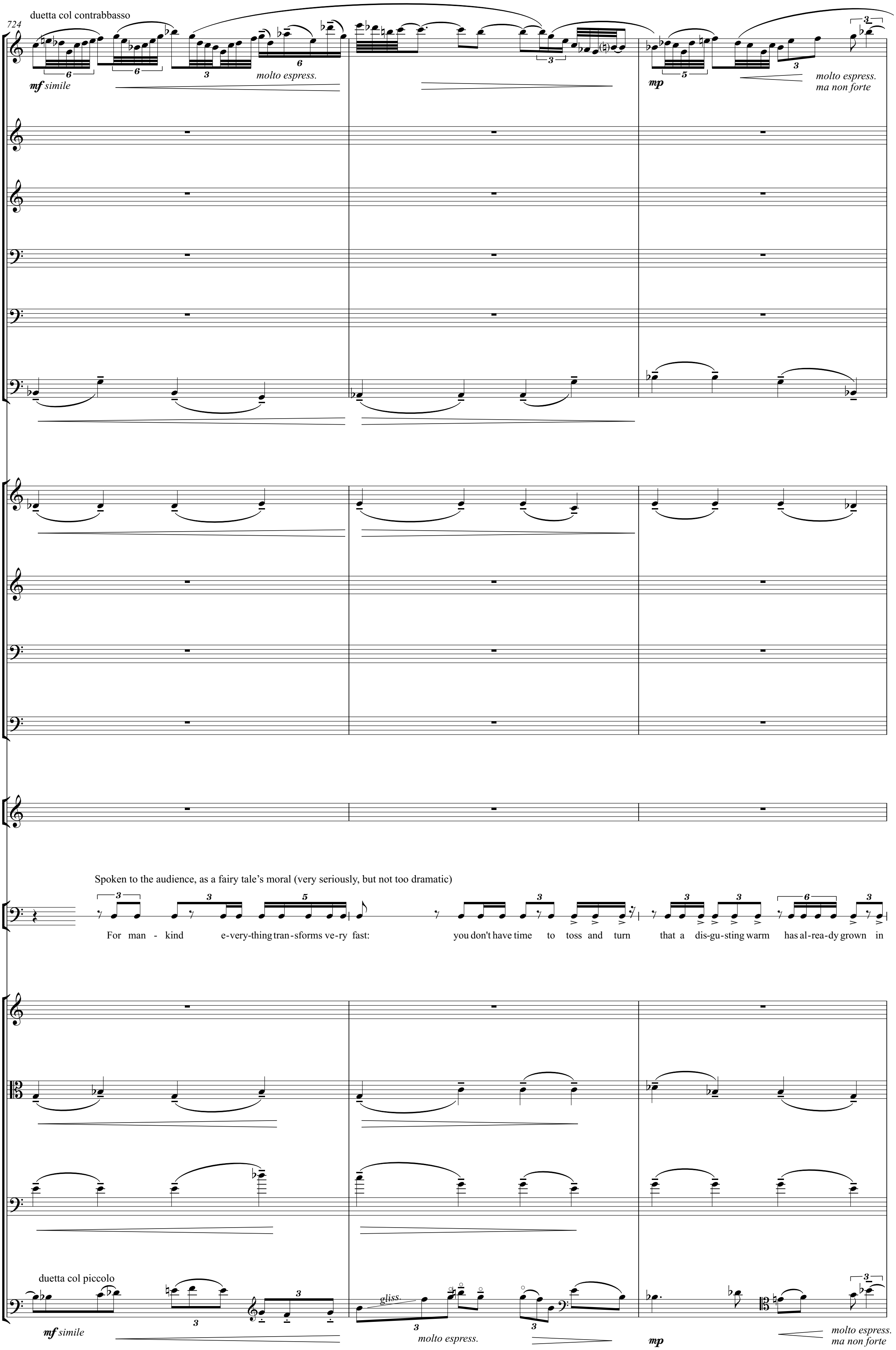

Poco rit.
(con la voce)
697
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
mp
gliss.
Tpt.
Tbn.
Tba.
Glock.
p
Car.
what? Would I be to blame? Why to blame, I say... Why are you so se - vere with your neigh - bour? Peo-ple to
Poco rit.
(con la voce)
Vln.
mp
leggero
Vla.
mp
leggero
Vc.
mp
leggero
Cb.


A Tempo
rall.
703
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Glock.
Car.
Vln.
Vla.
Vc.
Cb.
mp
leggero e dolce
leggero
poco
mf non troppo
p
espress.
blame do not e - xist a - ny more be - tween us... yes and no, may - be one or two, and e - ven those al - rea - dy be - gin tal king a - bout vir - tue.

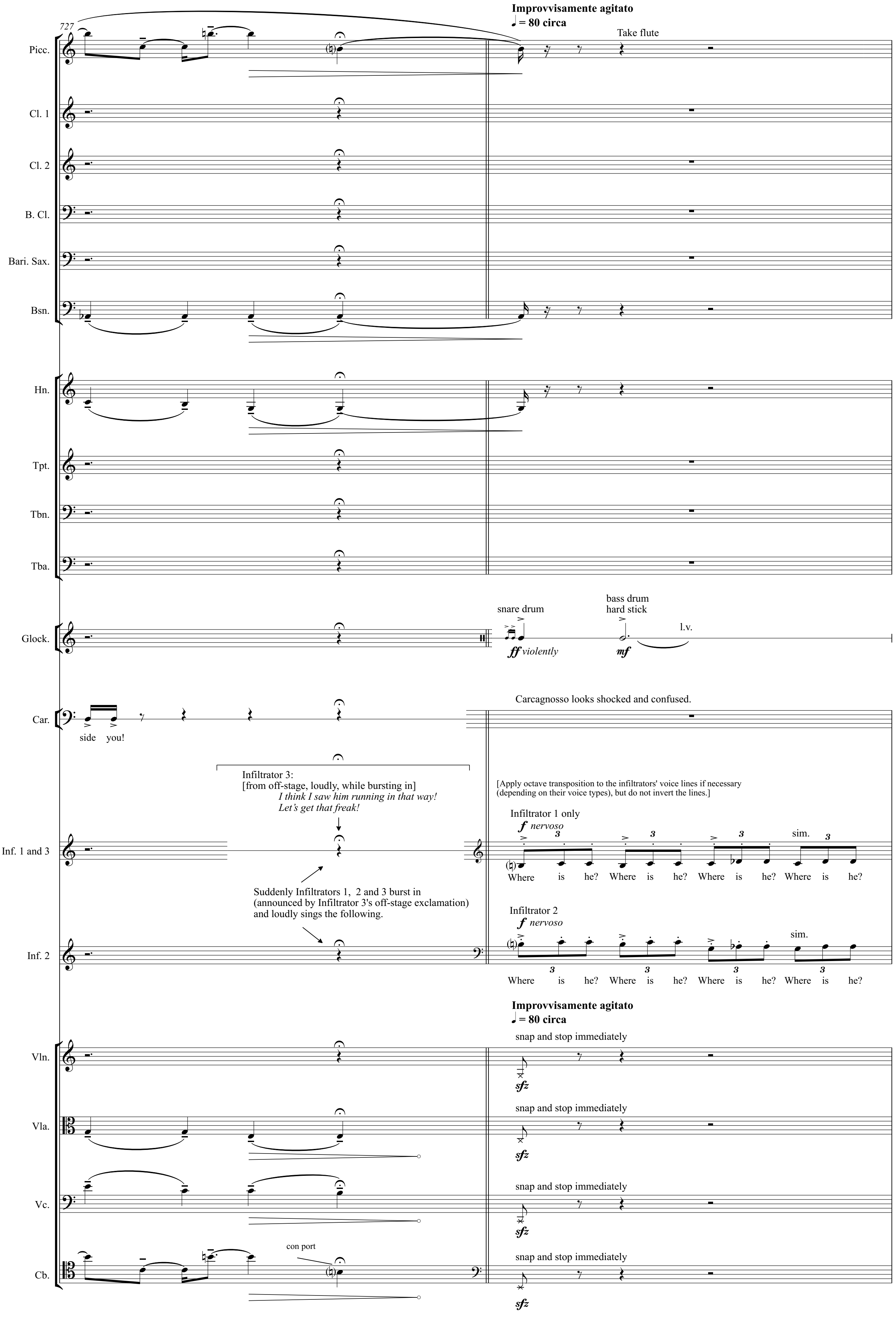

A Tempo
710
Take Piccolo
Fl.
quasi mf dolce
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
p rinf.
Hn.
(con sord.)
Tpt.
mp espress., con la voce
senza sord.
Tbn.
Tba.
Glock.
mf non troppo, con la voce
quasi f espress.
mp
rinf.
Car.
Wise is he who doe-sn't loathe a-ny one but pee - - ring with a
A Tempo
molto vibrato
molto vib.
con port.
solisticamente
Vln.
quasi mf espress.
mp cresc. non troppo
Vla.
Vc.
Cb.

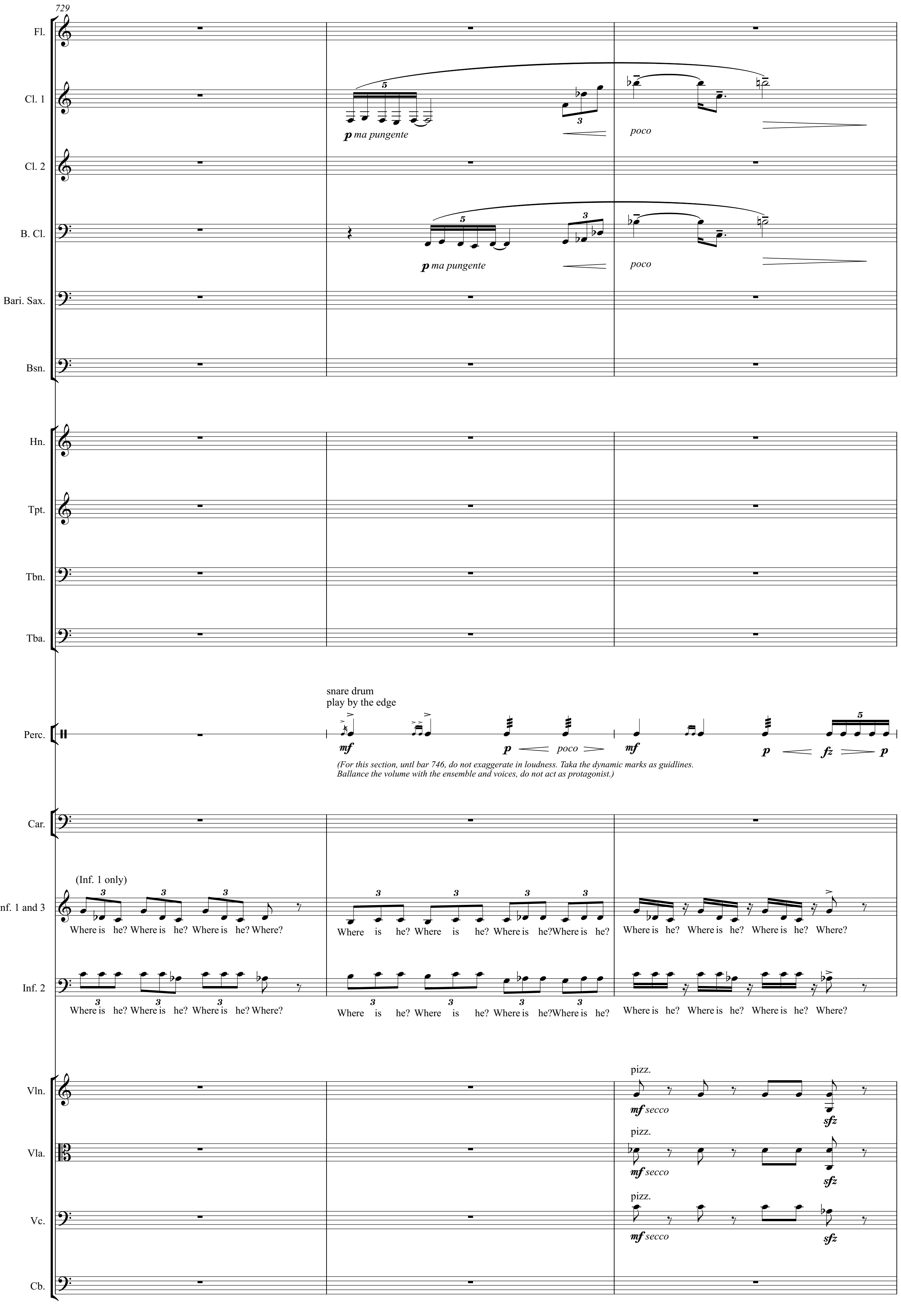

715
Poco rit.
(con la voce)
A Tempo
rall.
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Glock.
Car.
Vln.
Vla.
Vc.
Cb.
p sub.
mf
p
quasi sparire
(con sord.)
mp
sparire
f
mp subito
pe - ne - tra - ting eye can di - sco - ver his deep rea - sons.
f non troppo
dim. subito
sul pont.
molto sul pont.
leggero
(non sul pont)
mp rinf.


Come in Scena 4,
Misterioso, come un sogno
♩ = 46 circa
720
Piccolo
Fl.
mf non troppo
dolcissimo, come un sogno
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
pp lontano
Hn.
pp lontano
Tpt.
Tbn.
Tba.
Glock.
Car.
Come in Scena 4,
Misterioso, come un sogno
♩ = 46 circa
Vln.
Vla.
pp lontano
Vc.
pp lontano
Cb.
mf non troppo
dolcissimo, come un sogno

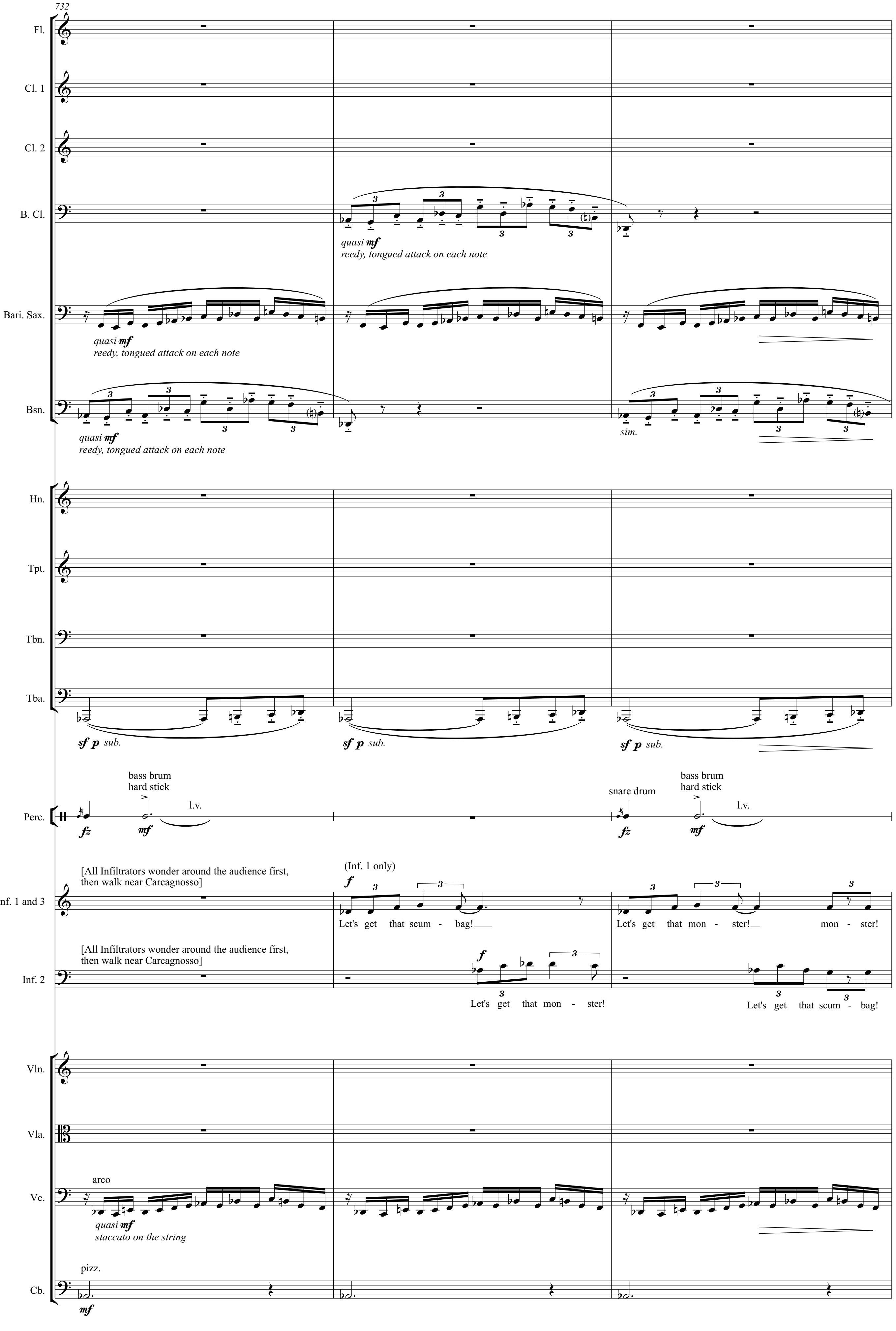

duetta col contrabbasso
724
Picc.
mf simile
molto espress.
mp
molto espress.
ma non forte
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Glock.
Spoken to the audience, as a fairy tale's moral (very seriously, but not too dramatic)
Car.
For man - kind e-very-thing tran-sforms ve-ry fast: you don't have time to toss and turn that a dis-gu-sting warm has al-rea-dy grown in
Vln.
Vla.
Vc.
duetta col piccolo
Cb.
mf simile
gliss.
molto espress.
mp
molto espress.
ma non forte

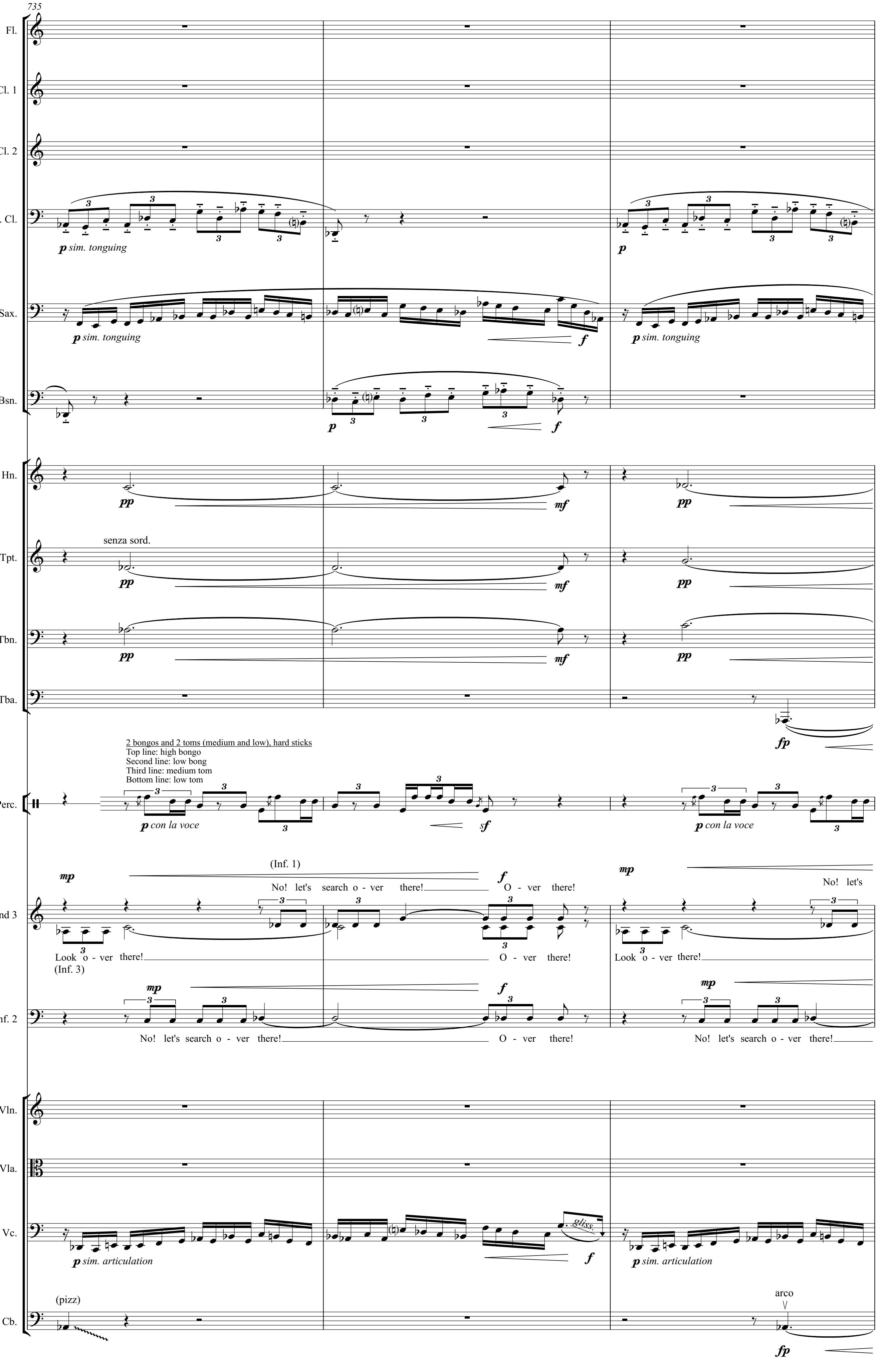
Suddenly Infiltrators 1, 2 and 3 bursts in (announced by Infiltrator 3 off-stage exclamation) and loudly sings the following. Carcagnosso looks shocked and confused.

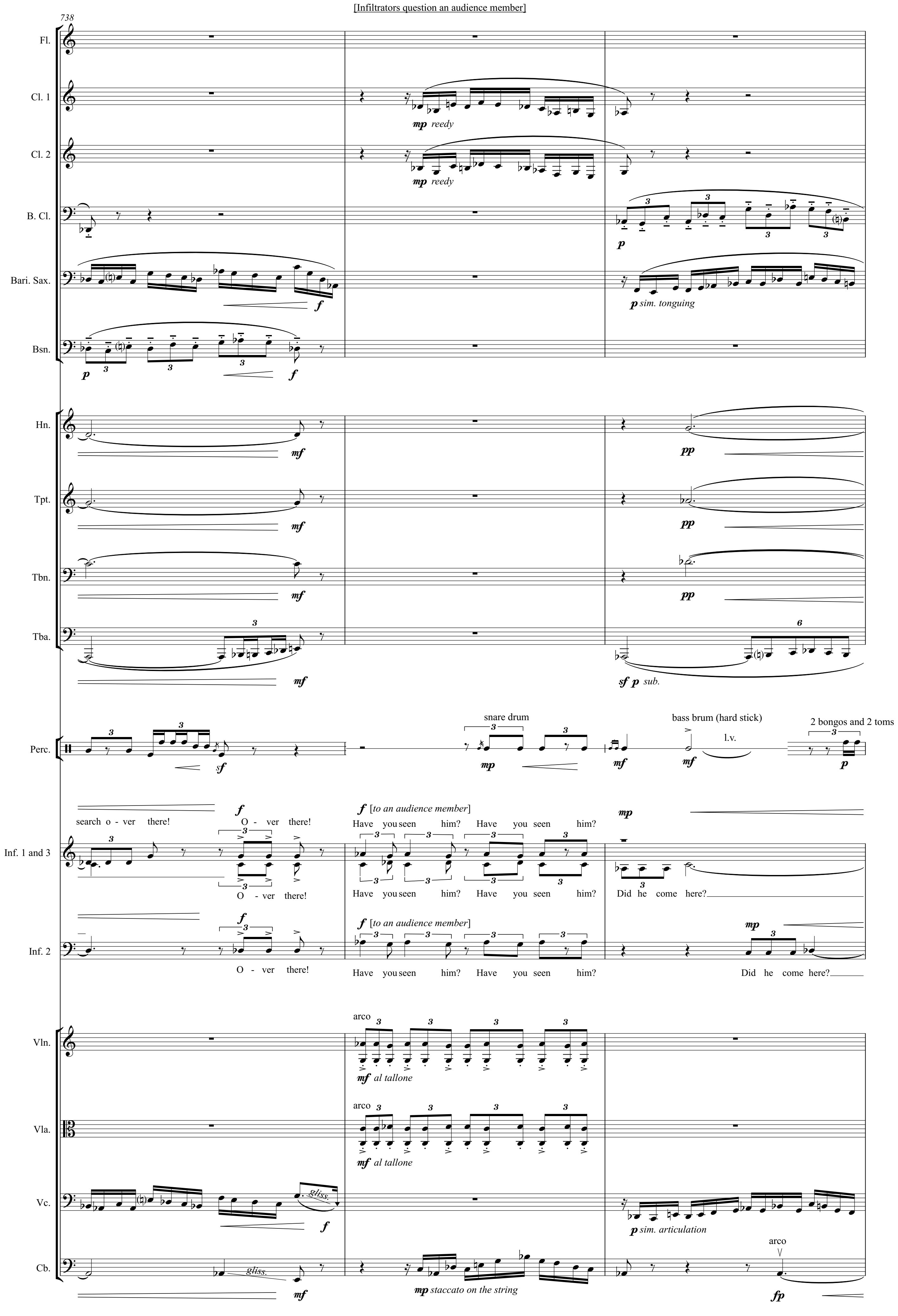

727
Improvvisamente agitato
♩ = 80 circa
Take flute
Picc.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
snare drum
ff violently
bass drum
hard stick
mf
l.v.
Glock.
Car.
side you!
Carcagnosso looks shocked and confused.
Infiltrator 3:
[from off-stage, loudly, while bursting in]
I think I saw him running in that way!
Let's get that freak!
[Apply octave transposition to the infiltrators' voice lines if necessary (depending on their voice types), but do not invert the lines.]
Infiltrator 1 only
f nervoso
Where is he? Where is he? Where is he? Where is he?
sim.
Inf. 1 and 3
Suddenly Infiltrators 1, 2 and 3 burst in (announced by Infiltrator 3's off-stage exclamation) and loudly sings the following.
Infiltrator 2
f nervoso
sim.
Inf. 2
Where is he? Where is he? Where is he? Where is he?
Improvvisamente agitato
♩ = 80 circa
snap and stop immediately
sfz
Vln.
Vla.
Vc.
con port
Cb.


729
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Car.
Inf. 1 and 3
Inf. 2
Vln.
Vla.
Vc.
Cb.
5
3
p ma pungente
poco
snare drum
play by the edge
mf
p
poco
fz
(For this section, untl bar 746, do not exaggerate in loudness. Taka the dynamic marks as guidlines.
Ballance the volume with the ensemble and voices, do not act as protagonist.)
(Inf. 1 only)
Where is he? Where is he? Where is he? Where?
Where is he? Where is he? Where is he?Where is he?
Where is he? Where is he? Where is he? Where?
Where is he? Where is he? Where is he? Where?
Where is he? Where is he? Where is he?Where is he?
Where is he? Where is he? Where is he? Where?
pizz.
mf secco
sfz

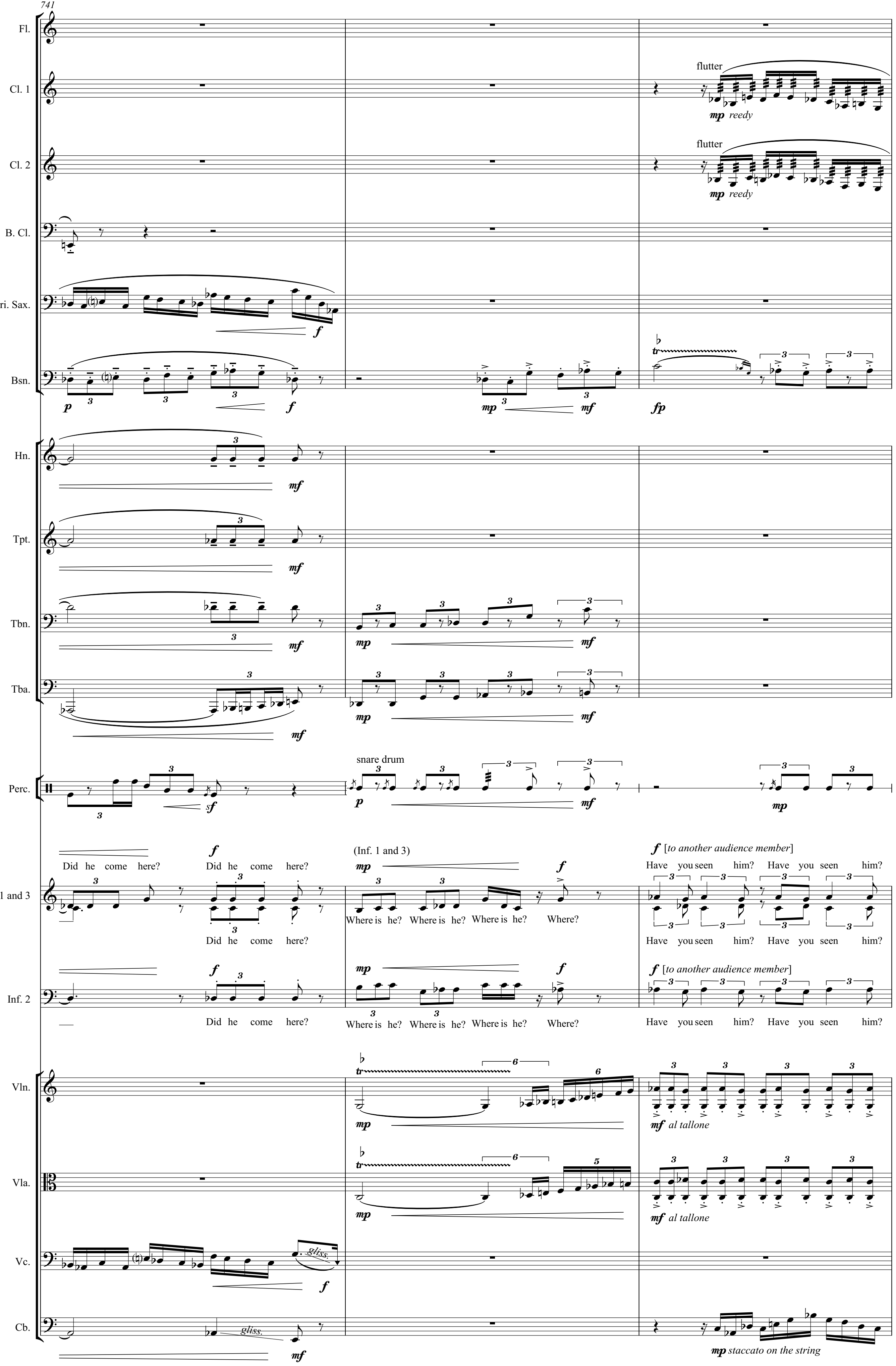
[All Infiltrators wonder around the audience first, then walk near Carcagnosso]

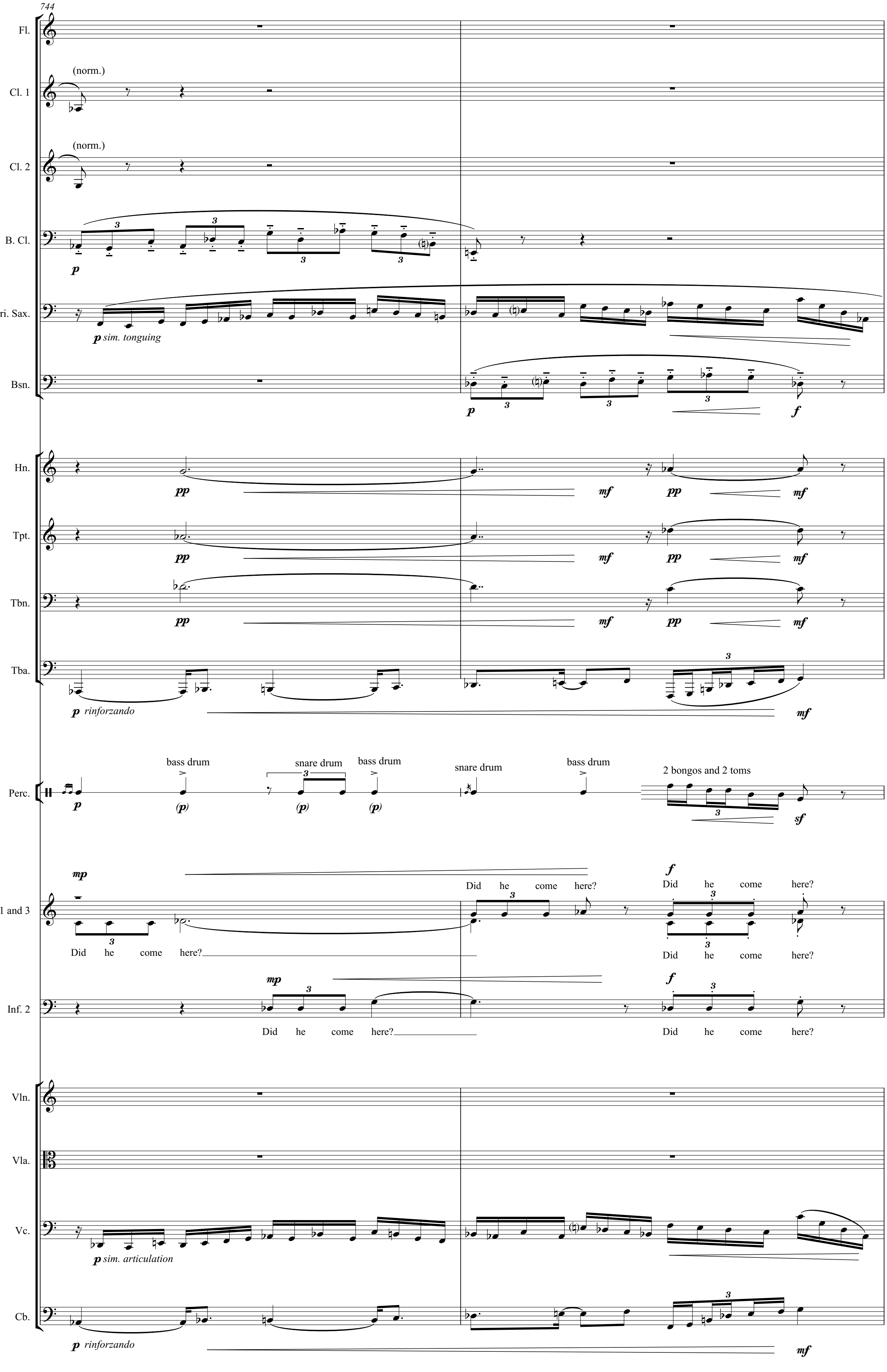

732
Fl.
Cl. 1
Cl. 2
B. Cl.
quasi mf
reedy, tongued attack on each note
Bari. Sax.
quasi mf
reedy, tongued attack on each note
Bsn.
quasi mf
reedy, tongued attack on each note
sim.
Hn.
Tpt.
Tbn.
Tba.
sf p sub.
sf p sub.
sf p sub.
bass brum
hard stick
l.v.
fz
mf
snare drum
bass brum
hard stick
l.v.
fz
mf
Perc.
[All Infiltrators wonder around the audience first, then walk near Carcagnosso]
(Inf. 1 only)
f
Let's get that scum - bag!
Let's get that mon - ster!
mon - ster!
Inf. 1 and 3
[All Infiltrators wonder around the audience first, then walk near Carcagnosso]
f
Let's get that mon - ster!
Let's get that scum - bag!
Inf. 2
Vln.
Vla.
arco
Vc.
quasi mf
staccato on the string
pizz.
Cb.
mf

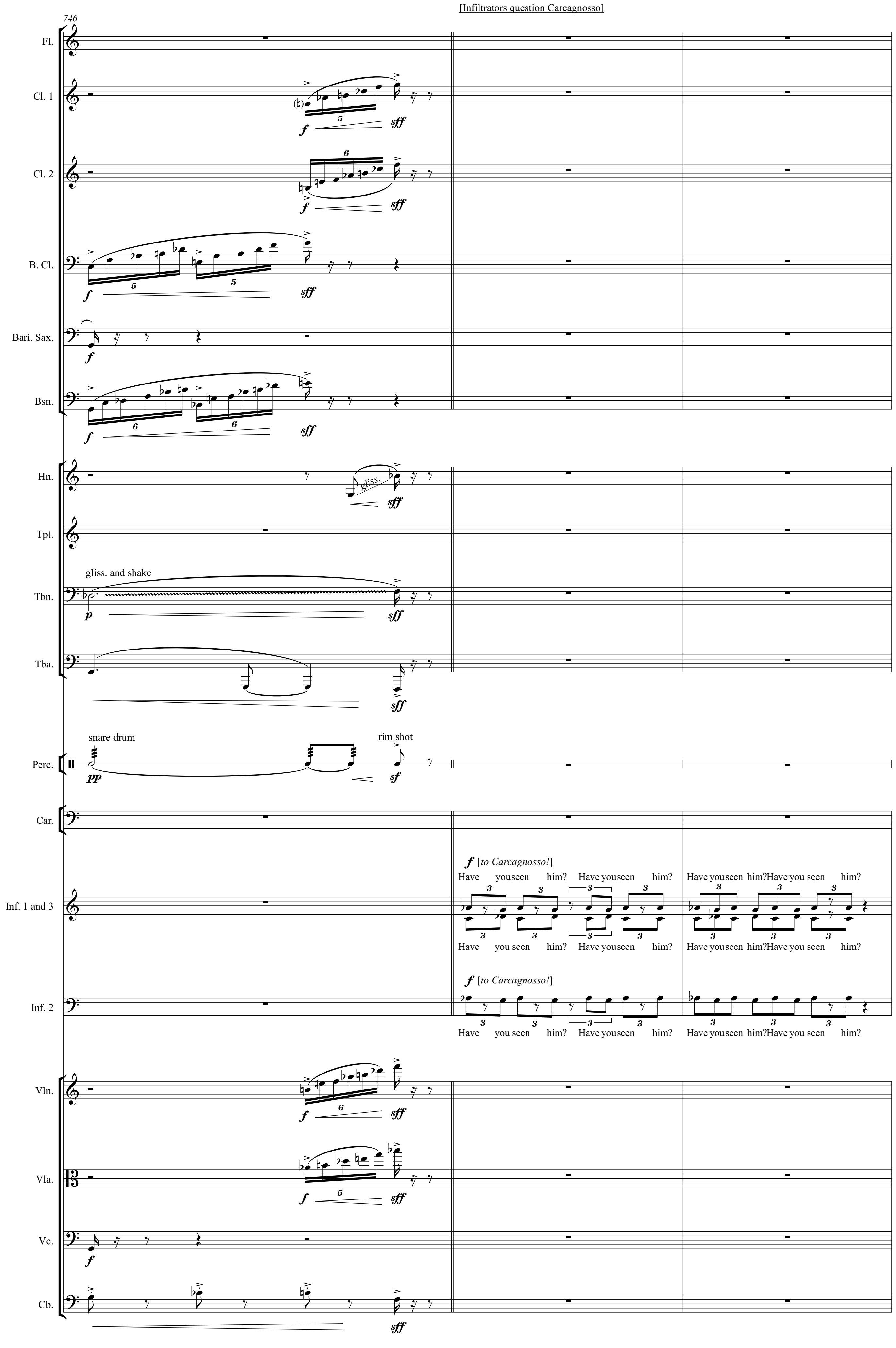

735
Fl.
Cl. 1
Cl. 2
B. Cl.
p sim. tonguing
p
Bari. Sax.
p sim. tonguing
f
p sim. tonguing
Bsn.
p
f
Hn.
pp
mf
pp
Tpt.
senza sord.
pp
mf
pp
Tbn.
pp
mf
pp
Tba.
fp
2 bongos and 2 toms (medium and low), hard sticks
Top line: high bongo
Second line: low bong
Third line: medium tom
Bottom line: low tom
Perc.
p con la voce
sf
p con la voce
Inf. 1 and 3
(Inf. 1)
mp
f
mp
No! let's search o - ver there! O - ver there!
No! let's
Look o - ver there! O - ver there!
Look o - ver there!
(Inf. 3)
Inf. 2
mp
f
mp
No! let's search o - ver there! O - ver there!
No! let's search o - ver there!
Vln.
Vla.
Vc.
p sim. articulation
gliss.
f
p sim. articulation
Cb.
(pizz)
arco
fp


[Infiltrators question an audience member]
738
Fl.
Cl. 1
mp reedy
Cl. 2
mp reedy
B. Cl.
p
Bari. Sax.
f
p sim. tonguing
Bsn.
p
f
Hn.
mf
pp
Tpt.
mf
pp
Tbn.
mf
pp
Tba.
mf
sf p sub.
Perc.
sf
snare drum
mp
mf
bass brum (hard stick)
mf
l.v.
2 bongos and 2 toms
p
Inf. 1 and 3
search o - ver there!
f
O - ver there!
f [to an audience member]
Have you seen him? Have you seen him?
mp
Have you seen him? Have you seen him?
Did he come here?
Inf. 2
f
O - ver there!
f [to an audience member]
Have you seen him? Have you seen him?
mp
Did he come here?
Vln.
arco
mf al tallone
Vla.
arco
mf al tallone
Vc.
gliss.
f
p sim. articulation
Cb.
gliss.
mf
mp staccato on the string
arco
fp

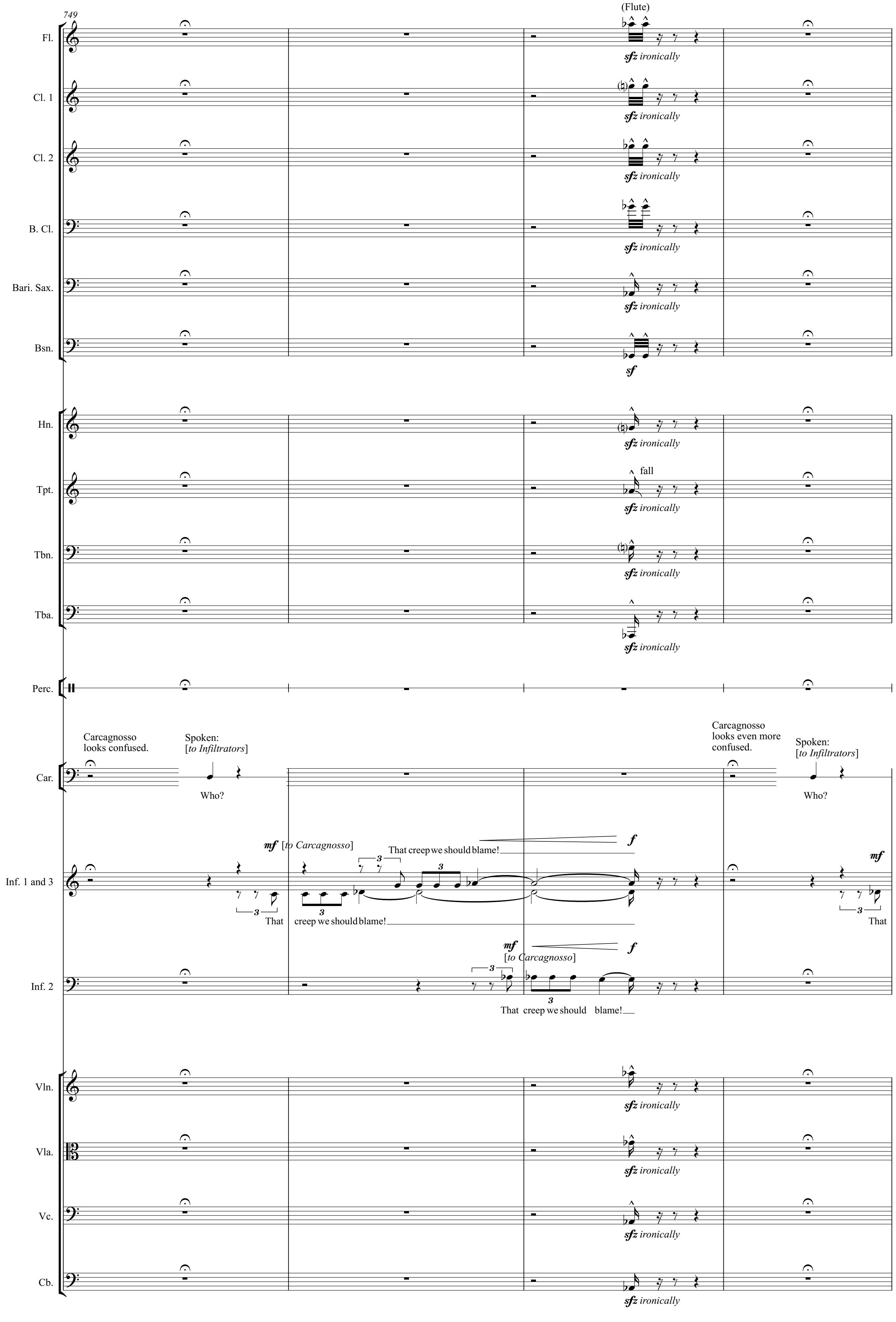
[Infiltrators question another audience member]


741
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Inf. 1 and 3
Inf. 2
Vln.
Vla.
Vc.
Cb.
flutter
mp reedy
flutter
mp reedy
f
p
f
mp
mf
fp
mf
mf
mf
mp
mf
mf
mp
mf
snare drum
sf
p
mf
mp
Did he come here?
f
Did he come here?
(Inf. 1 and 3)
mp
f
Where is he? Where is he? Where is he? Where?
f [to another audience member]
Have you seen him? Have you seen him?
Did he come here?
Have you seen him? Have you seen him?
f
Did he come here?
mp
f
Where is he? Where is he? Where is he? Where?
f [to another audience member]
Have you seen him? Have you seen him?
tr
mp
mf al tallone
tr
mp
mf al tallone
gliss.
f
gliss.
mf
mp staccato on the string

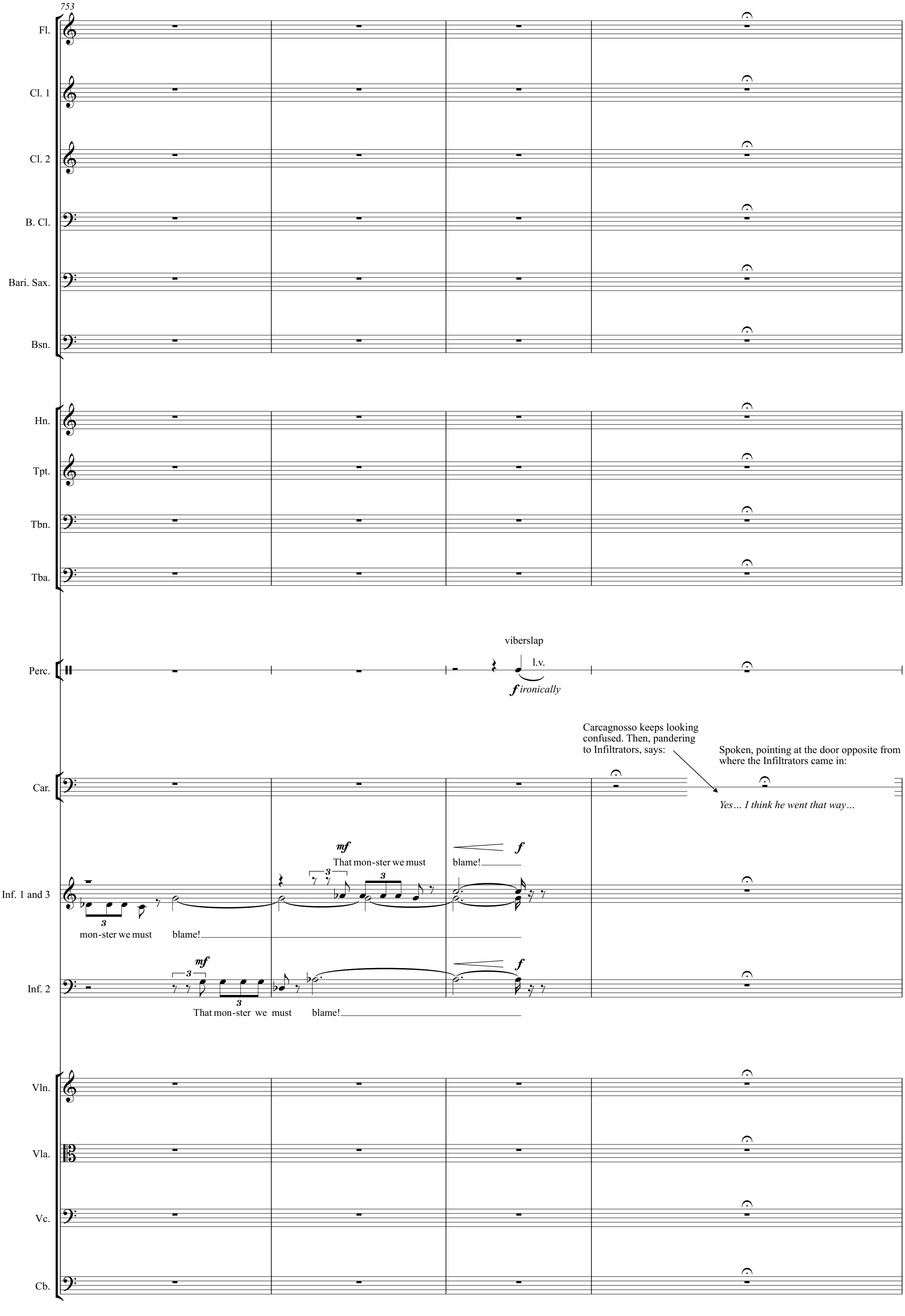

744
Fl.
Cl. 1
(norm.)
Cl. 2
(norm.)
B. Cl.
p
Bari. Sax.
p sim. tonguing
Bsn.
p
f
Hn.
pp
mf
pp
mf
Tpt.
pp
mf
pp
mf
Tbn.
pp
mf
pp
mf
Tba.
p rinforzando
mf
Perc.
p
bass drum
(p)
snare drum
(p)
bass drum
(p)
snare drum
bass drum
2 bongos and 2 toms
sf
Inf. 1 and 3
mp
Did he come here?
Did he come here?
f
Did he come here?
Did he come here?
Inf. 2
mp
Did he come here?
f
Did he come here?
Vln.
Vla.
Vc.
p sim. articulation
Cb.
p rinforzando
mf


[Infiltrators question Carcagnosso]
746
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Car.
Inf. 1 and 3
Inf. 2
Vln.
Vla.
Vc.
Cb.
gliss.
gliss. and shake
snare drum
rim shot
f [to Carcagnosso!]
Have you seen him? Have you seen him?
Have you seen him? Have you seen him?
f
sff
p
pp
sf

[Carcagnosso looks confused.] . . . . [Infiltrators question Carcagnosso] . . . . [Carcagnosso looks confused.] . .


749
(Flute)
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Car.
Inf. 1 and 3
Inf. 2
Vln.
Vla.
Vc.
Cb.
sfz ironically
sf
fall
Carcagnosso looks confused.
Spoken: [to Infiltrators]
Who?
Carcagnosso looks even more confused.
Spoken: [to Infiltrators]
Who?
mf [to Carcagnosso]
That creep we should blame!
f
That creep we should blame!
mf [to Carcagnosso]
That creep we should blame!
f
mf
That

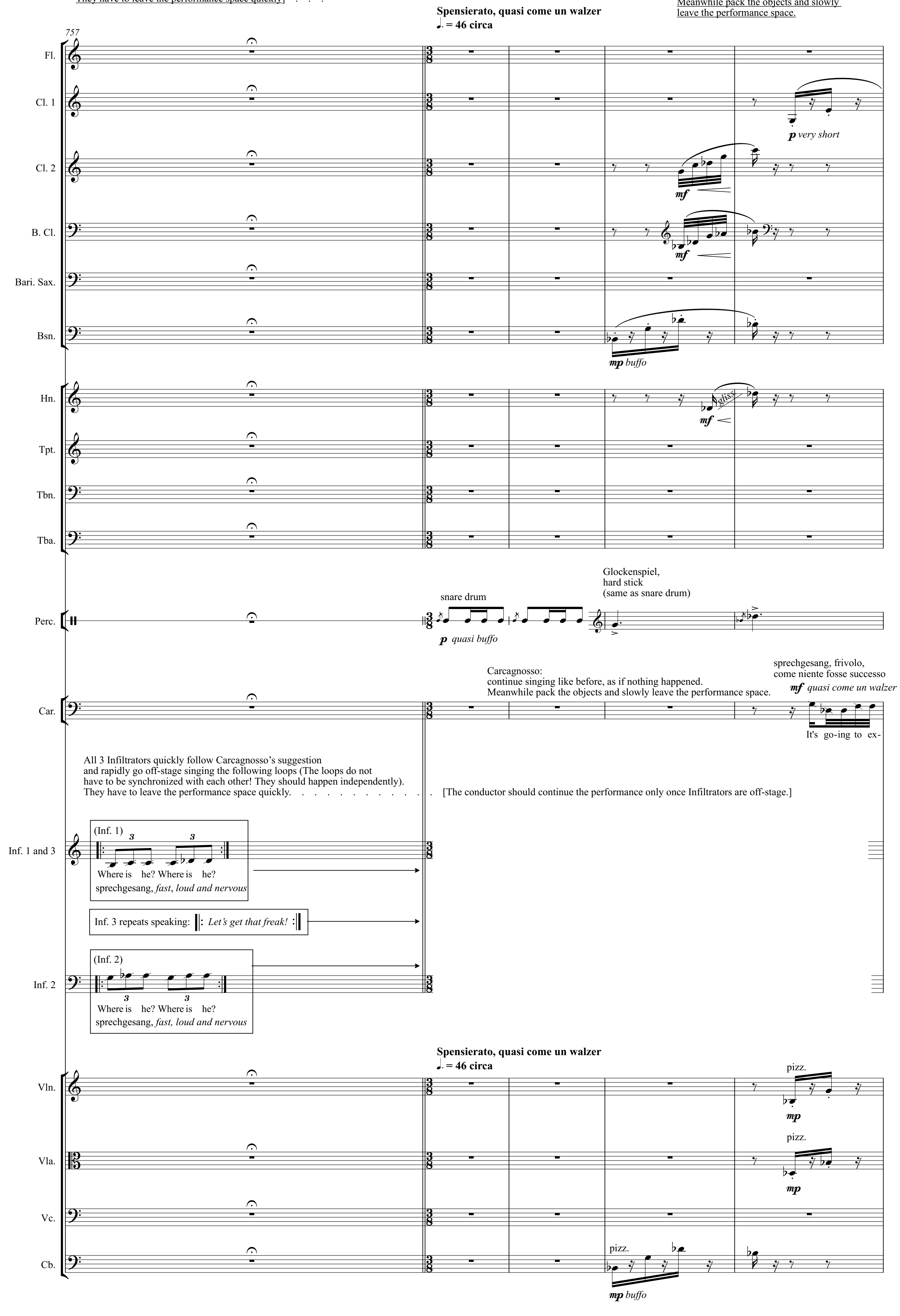
. . [Infiltrators question Carcagnosso] . . . .[Carcagnosso Carcagnosso keeps looking confused. Then, panders to Infiltrators] . . . .

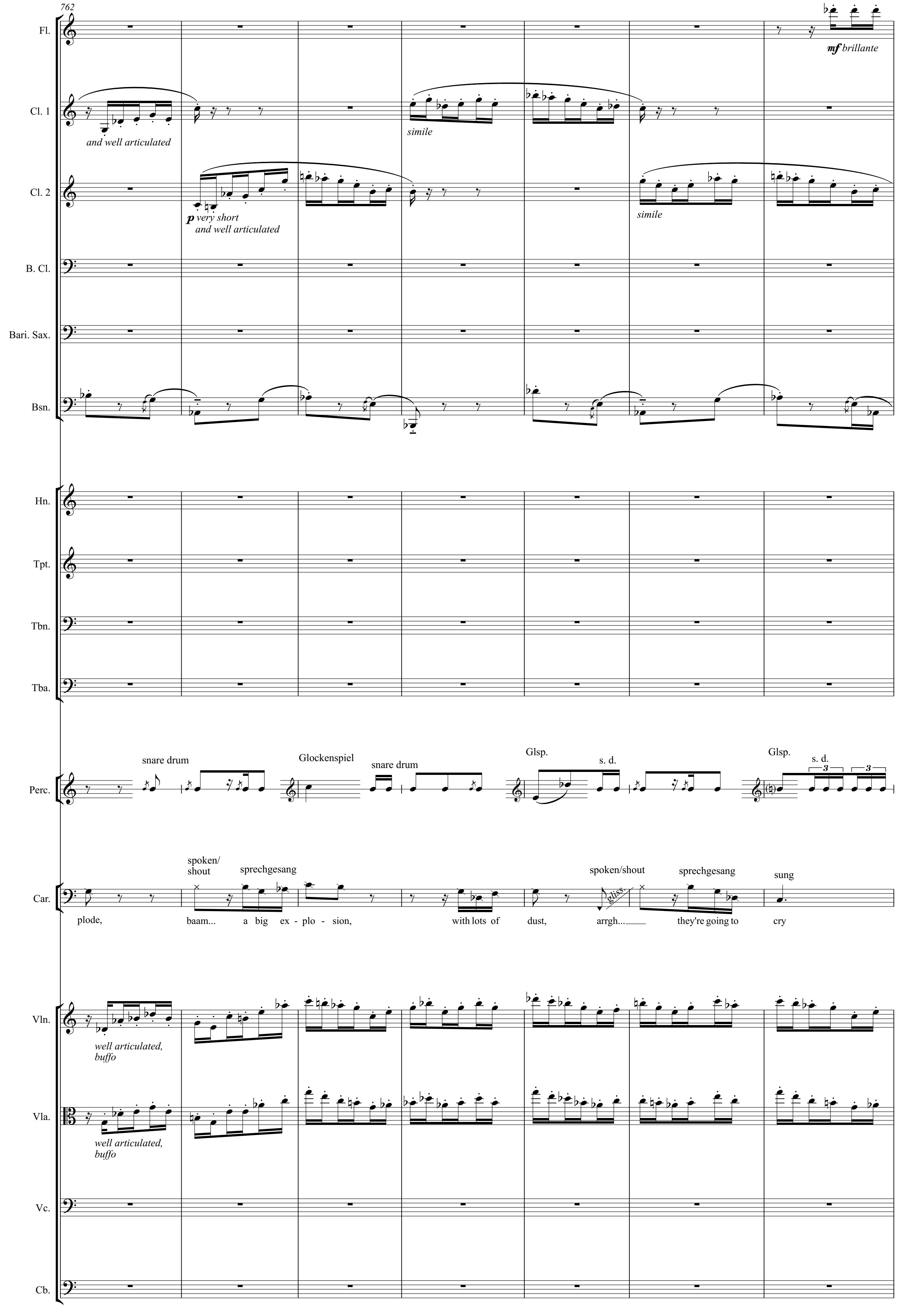

753
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
viberslap
l.v.
f ironically
Carcagnosso keeps looking confused. Then, pandering to Infiltrators, says:
Spoken, pointing at the door opposite from where the Infiltrators came in:
Car.
Yes… I think he went that way…
Inf. 1 and 3
mf
That mon-ster we must
blame!
f
mon-ster we must
blame!
3
Inf. 2
mf
That mon-ster we must
blame!
f
3
Vln.
Vla.
Vc.
Cb.

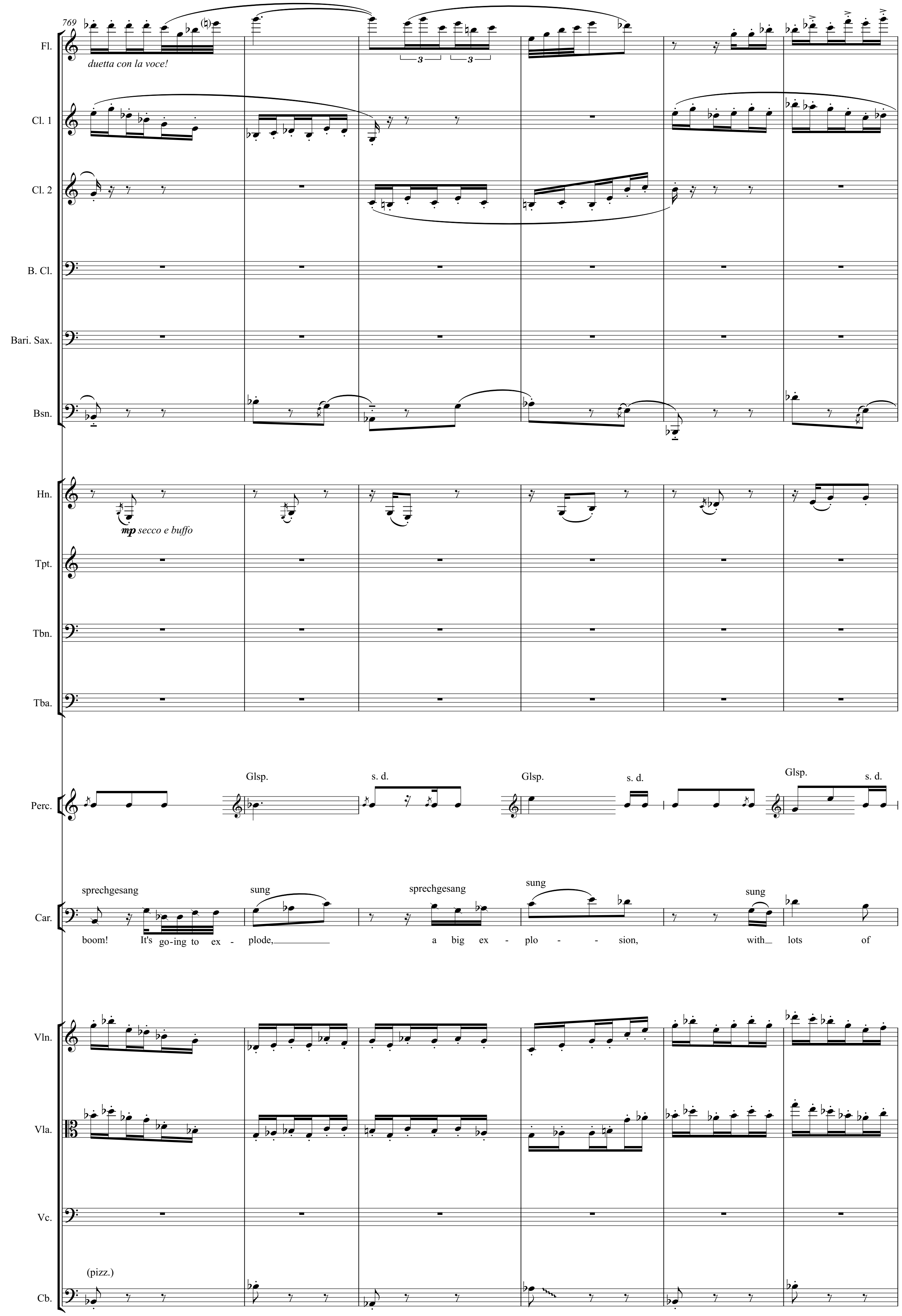
. . . [All 3 Infiltrators quickly follow Carcagnosso's suggestion and rapidly go off-stage. They have to leave the performance space quickly] . . .

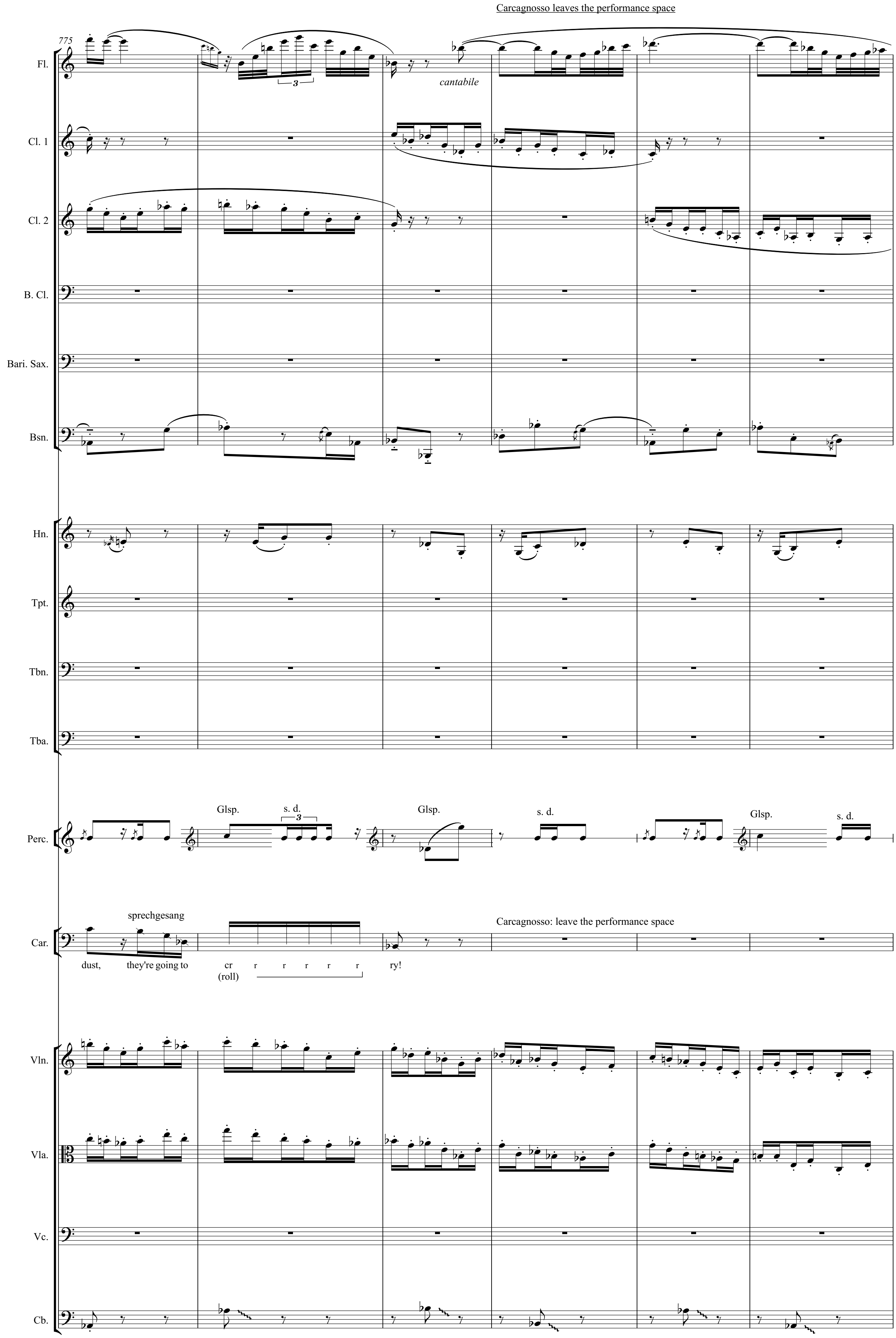
[The conductor should continue the performance only once Infiltrators are off-stage.]

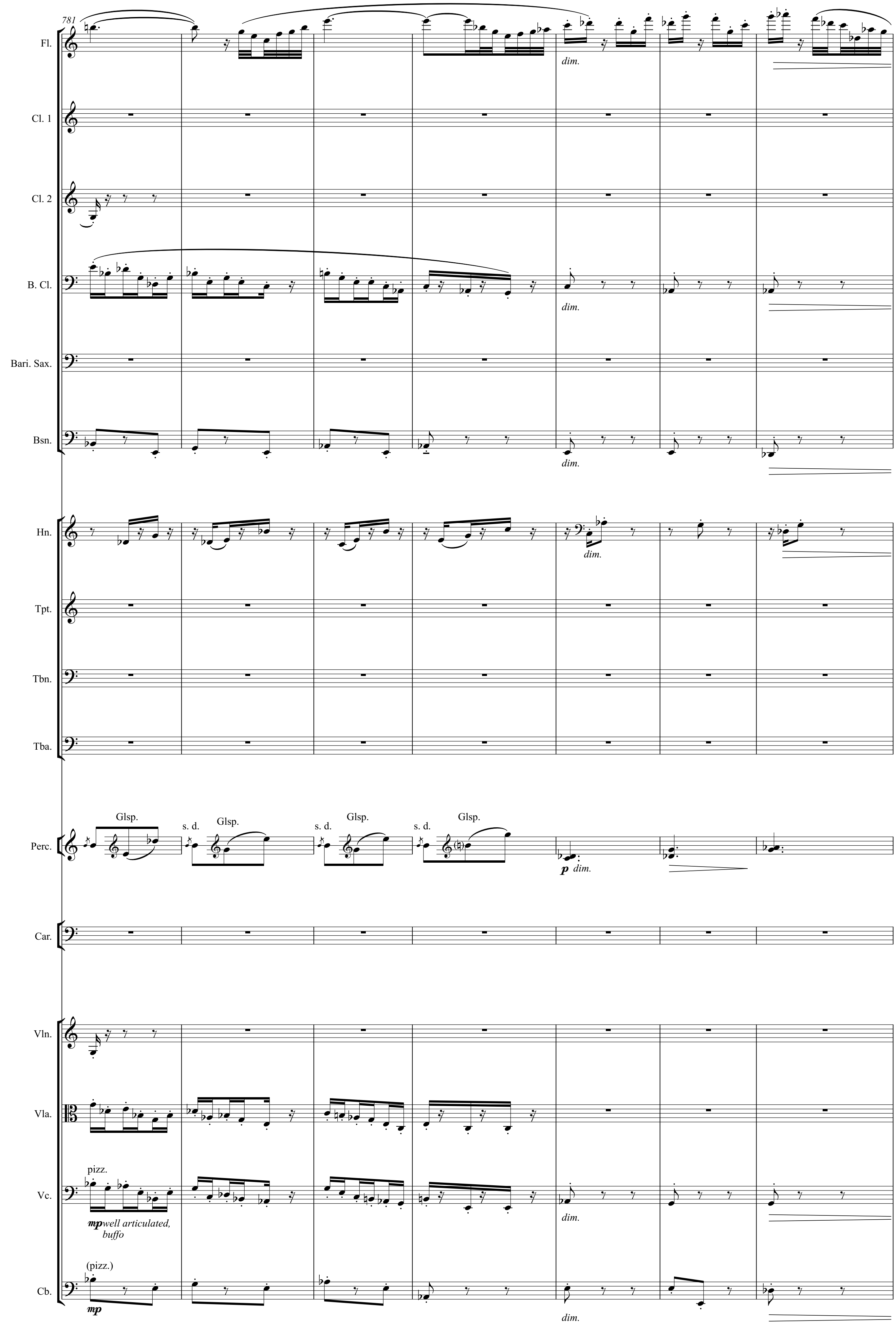
Carcagnosso: continue singing like before, as if nothing happened. Meanwhile pack the objects and slowly leave the performance space.


Spensierato, quasi come un walzer
♩. = 46 circa
757
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Car.
Inf. 1 and 3
Inf. 2
Vln.
Vla.
Vc.
Cb.
p very short
mf
mf
mp buffo
gliss.
mf
snare drum
p quasi buffo
Glockenspiel, hard stick (same as snare drum)
Carcagnosso: continue singing like before, as if nothing happened. Meanwhile pack the objects and slowly leave the performance space.
sprechgesang, frivolo, come niente fosse successo
mf quasi come un walzer
It's go-ing to ex-
All 3 Infiltrators quickly follow Carcagnosso's suggestion and rapidly go off-stage singing the following loops (The loops do not have to be synchronized with each other! They should happen independently). They have to leave the performance space quickly. . . . .
[The conductor should continue the performance only once Infiltrators are off-stage.]
(Inf. 1)
3
3
Where is he? Where is he?
sprechgesang, fast, loud and nervous
Inf. 3 repeats speaking: Let's get that freak!
(Inf. 2)
3
3
Where is he? Where is he?
sprechgesang, fast, loud and nervous
Spensierato, quasi come un walzer
♩. = 46 circa
pizz.
mp
pizz.
mp
pizz.
mp buffo

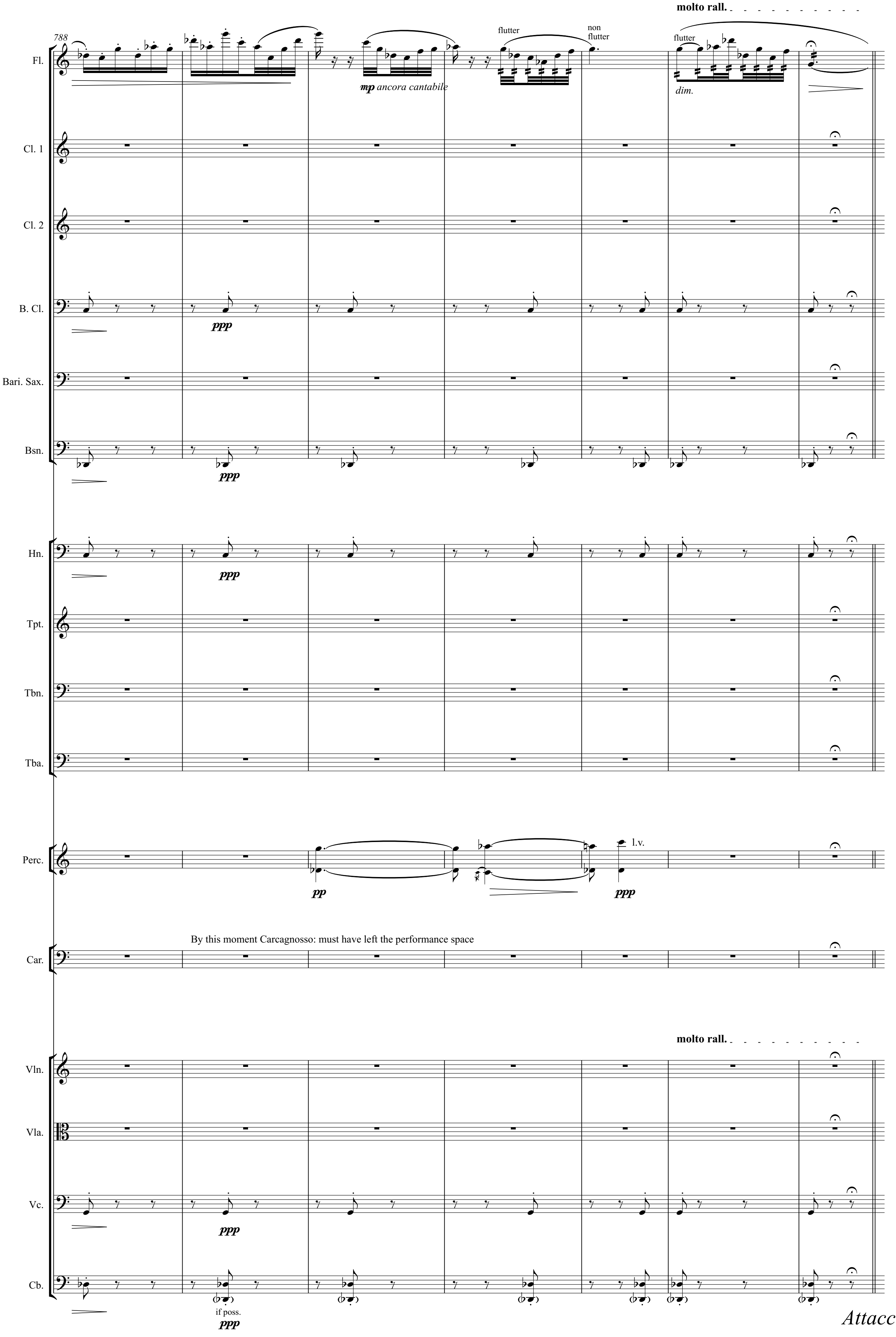

762
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Car.
Vln.
Vla.
Vc.
Cb.
mf brillante
and well articulated
simile
p very short
and well articulated
simile
snare drum
Glockenspiel
snare drum
Glsp.
s. d.
Glsp.
s. d.
3
3
spoken/
shout
sprechgesang
spoken/shout
gliss.
sprechgesang
sung
plode,
baam...
a big
ex-
plo-
sion,
with lots of
dust,
arrgh...
they're going to
cry
well articulated,
buffo
well articulated,
buffo


769
duetta con la voce!
3
3
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
mp secco e buffo
Tpt.
Tbn.
Tba.
Perc.
Glsp.
s. d.
Glsp.
s. d.
Glsp.
s. d.
Car.
sprechgesang
sung
sprechgesang
sung
sung
boom! It's go-ing to ex - plode,
a big ex - plo - - - sion,
with lots of
Vln.
Vla.
Vc.
(pizz.)
Cb.


Carcagnosso leaves the performance space
775
Fl.
cantabile
3
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Glsp.
s. d.
3
Glsp.
s. d.
Glsp.
s. d.
Car.
sprechgesang
dust, they're going to cr r r r r r ry!
(roll)
Carcagnosso: leave the performance space
Vln.
Vla.
Vc.
Cb.


781
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Car.
Vln.
Vla.
Vc.
Cb.
dim.
Glsp.
s. d.
p dim.
pizz.
mp well articulated, buffo
(pizz.)
mp

Attacca

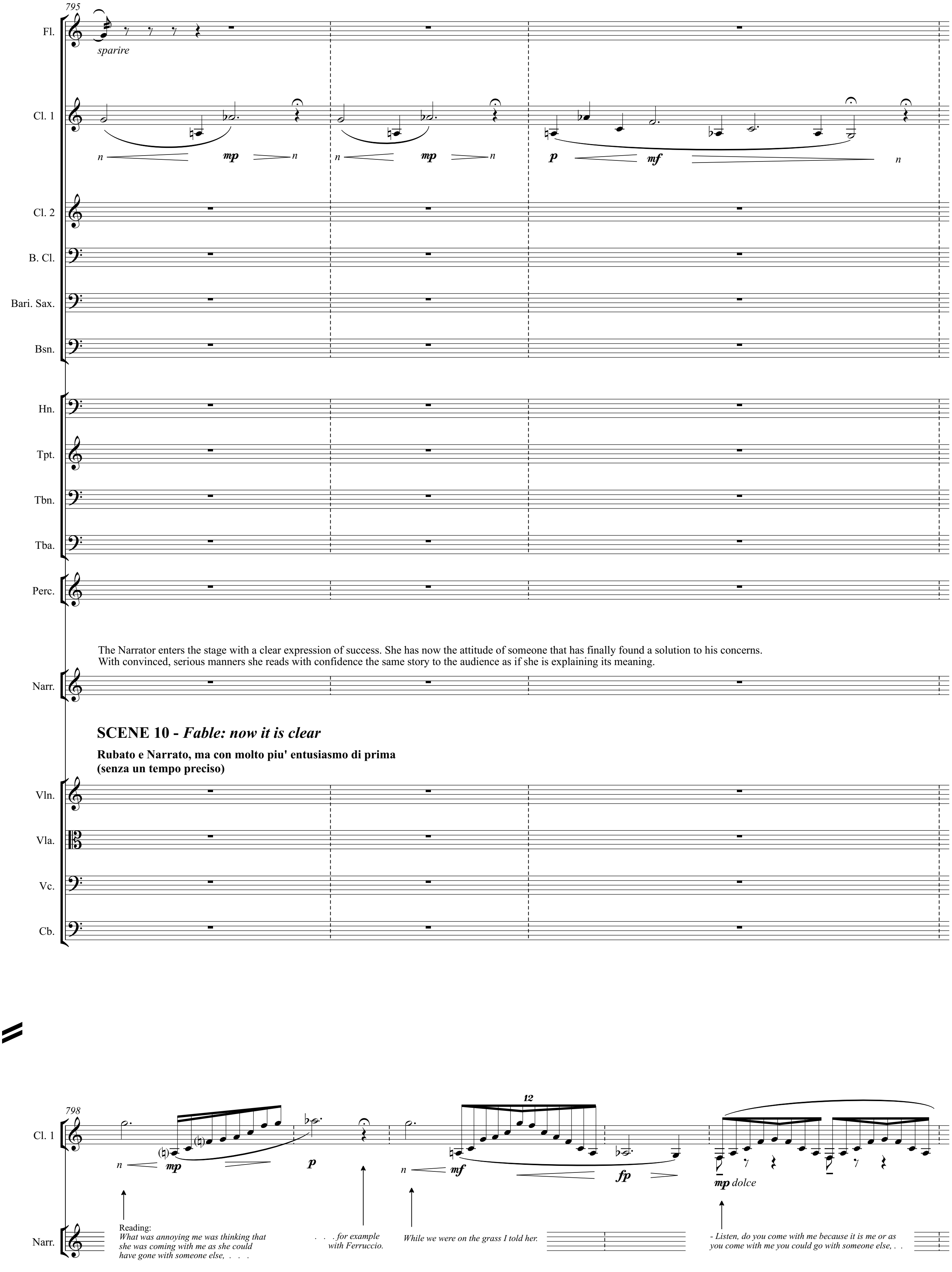

molto rall.
788
Fl.
flutter
non flutter
flutter
mp ancora cantabile
dim.
Cl. 1
Cl. 2
B. Cl.
ppp
Bari. Sax.
Bsn.
ppp
Hn.
ppp
Tpt.
Tbn.
Tba.
Perc.
pp
l.v.
ppp
By this moment Carcagnosso: must have left the performance space
Car.
molto rall.
Vln.
Vla.
Vc.
ppp
Cb.
if poss.
ppp

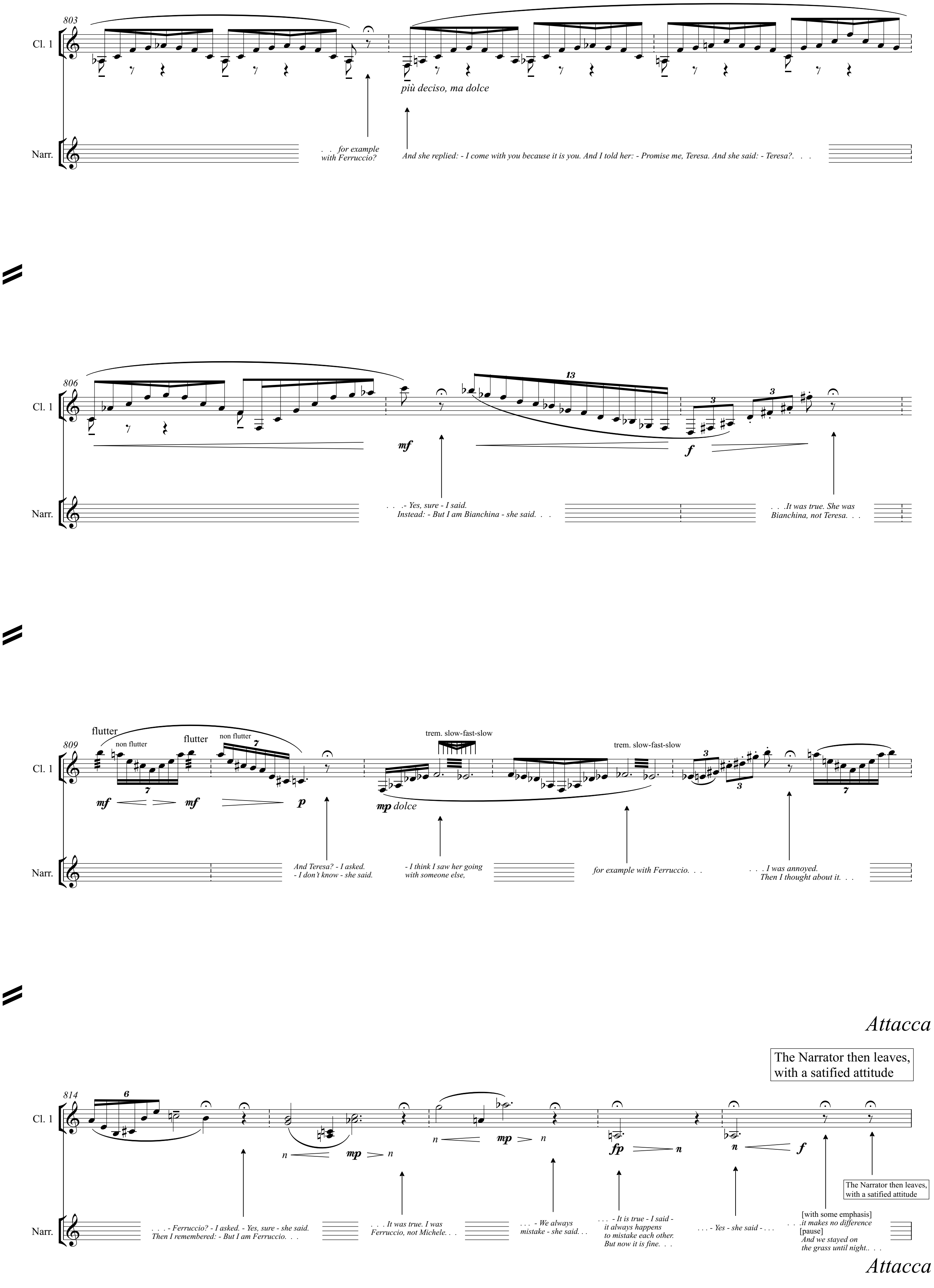
Attacca

SCENE 10 - *Fable: now it is clear*

The Narrator enters the stage with a clear expression of success. She has now the attitude of someone that has finally found a solution to his concerns. With convinced, serious manners she reads with confidence the same story to the audience as if she is explaining its meaning.

Rubato e Narrato, ma con molto piu' entusiasmo di prima
(senza un tempo preciso)


795
Fl.
sparire
Cl. 1
n
mp
n
n
mp
n
p
mf
n
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
The Narrator enters the stage with a clear expression of success. She has now the attitude of someone that has finally found a solution to his concerns. With convinced, serious manners she reads with confidence the same story to the audience as if she is explaining its meaning.
Narr.
SCENE 10 - Fable: now it is clear
Rubato e Narrato, ma con molto piu' entusiasmo di prima
(senza un tempo preciso)
Vln.
Vla.
Vc.
Cb.
798
Cl. 1
n
mp
p
n
mf
12
fp
mp dolce
Narr.
Reading:
What was annoying me was thinking that she was coming with me as she could have gone with someone else, . . .
. . . for example with Ferruccio.
While we were on the grass I told her.
- Listen, do you come with me because it is me or as you come with me you could go with someone else, . .


803
Cl. 1
più deciso, ma dolce
Narr.
. . for example
with Ferruccio?
And she replied: - I come with you because it is you. And I told her: - Promise me, Teresa. And she said: - Teresa?. . .
806
Cl. 1
13
3
3
mf
f
Narr.
. . .- Yes, sure - I said.
Instead: - But I am Bianchina - she said. . .
. . .It was true. She was
Bianchina, not Teresa. . .
flutter
non flutter
flutter
non flutter
809
Cl. 1
7
7
mf
mf
p
trem. slow-fast-slow
mp dolce
trem. slow-fast-slow
3
3
7
Narr.
And Teresa? - I asked.
- I don't know - she said.
- I think I saw her going
with someone else,
for example with Ferruccio. . .
. . . I was annoyed.
Then I thought about it. . .
Attacca
The Narrator then leaves,
with a satified attitude
814
Cl. 1
6
n
mp
n
n
mp
n
fp
n
n
f
The Narrator then leaves,
with a satified attitude
Narr.
. . . - Ferruccio? - I asked. - Yes, sure - she said.
Then I remembered: - But I am Ferruccio. . .
. . . It was true. I was
Ferruccio, not Michele. . .
. . . - We always
mistake - she said. . .
. . . - It is true - I said -
it always happens
to mistake each other.
But now it is fine. . .
. . . - Yes - she said - . . .
[with some emphasis]
. . .it makes no difference
[pause]
And we stayed on
the grass until night.. . .
Attacca

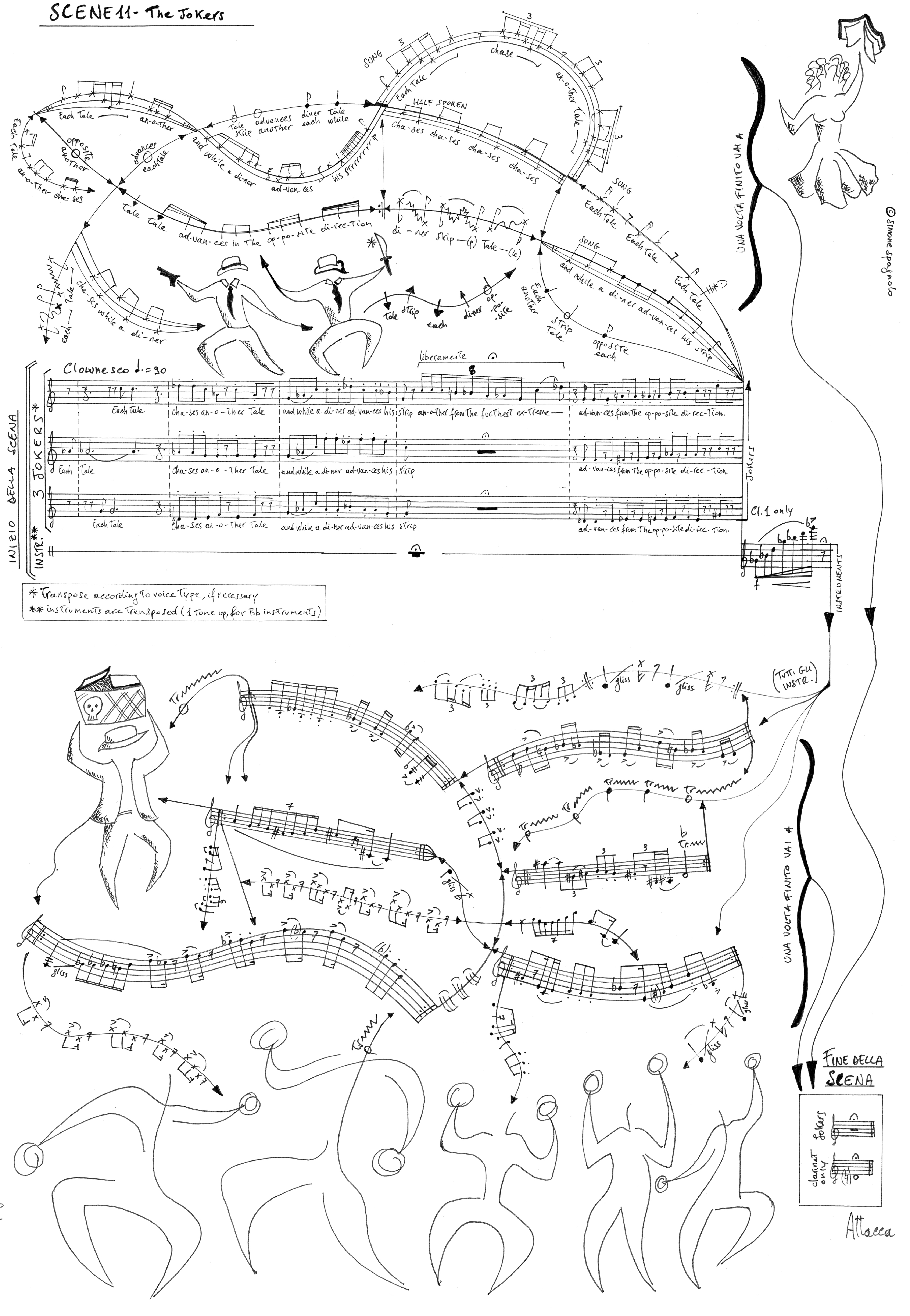
SCENE 11 - *The Jokers: each tale chases another tale*

The score of this scene consists of a graphic score that equally embodies the music, the lyrics and the theatricality of the scene. Such a graphic score is designed to visually and musico-theatrically represent the Jokers' lyrics: each musical fragments, connected to other musical fragments, visually represents the words 'each tale chases another tale'. Therefore, it is vital that the director (and designer, scenographer and other visual collaborators) makes the score part of the performance space. It can for instance be projected, or it can be an enormous paper covering the whole floor on which the singers and musicians perform.

The Jokers and the musicians involved in this scene have to perform in such a way to physically imitate the score: if for example the score is printed on a paper covering the entire floor, the performers could walk on it and perform the musical-textural fragments on which they walk onto. Any directorial idea is welcome, as long as the score is treated as an integral visual element of the drama, not simply as the performers' score.

The Three Jokers, once in the performance space, sing the following and move according to the graphic score. The musicians, like the clarinettist in the Narrator's scenes, have to leave the orchestra and join the singers/actors, and their musical gestures have to be reflected in their physical gestures.

SCENE 11 - The Jokers


SONG
3
3
7
chase
an-o-ther Tale
Each Tale
HALF SPOKEN
cha-ses cha-ses cha-ses cha-ses
Each Tale
an-o-ther
Each Tale
opposite another
an-o-ther cha-ses
advances each Tale
Tale advances diner Tale
strip another each while
and while a di-ner ad-van-ces his strrrrrrrrip
Tale Tale ad-van-ces in the op-po-site di-rec-tion
di-ner strip (p) Tale (le)
SONG
Each Tale Each Tale Each Tale
SONG
and while a di-ner ad-van-ces his strip
each another
strip Tale
opposite each
Tale strip each diner op-po-site
each Tale
cha-ses while a di-ner
UNA VOLTA FINITO VAI A
INIZIO DELLA SCENA
3 JOKERS*
INSTR.**
Clownesco ♩. = 90
liberamente
8
Each Tale
cha-ses an-o-ther Tale
and while a di-ner ad-van-ces his
strip an-o-ther from the fur-thest ex-treme
ad-van-ces from the op-po-site di-rec-tion.
Each Tale
cha-ses an-o-ther Tale
and while a di-ner ad-van-ces his
strip
ad-van-ces from the op-po-site di-rec-tion.
Each Tale
cha-ses an-o-ther Tale
and while a di-ner ad-van-ces his strip
ad-ven-ces from the op-po-site di-rec-tion.
Jokers
Cl. 1 only
f
INSTRUMENTS
(TUTTI GLI INSTR.)
gliss
gliss
3
3
Tr
Tr
Tr
Tr
Tr
Tr
7
3
3
3
b Tr
gliss
7
gliss
(b)
(b)
gliss
gliss
gliss
UNA VOLTA FINITO VAI A
FINE DELLA SCENA
Jokers
clarinet only
Attacca
©simone spagnolo
©simone spagnolo

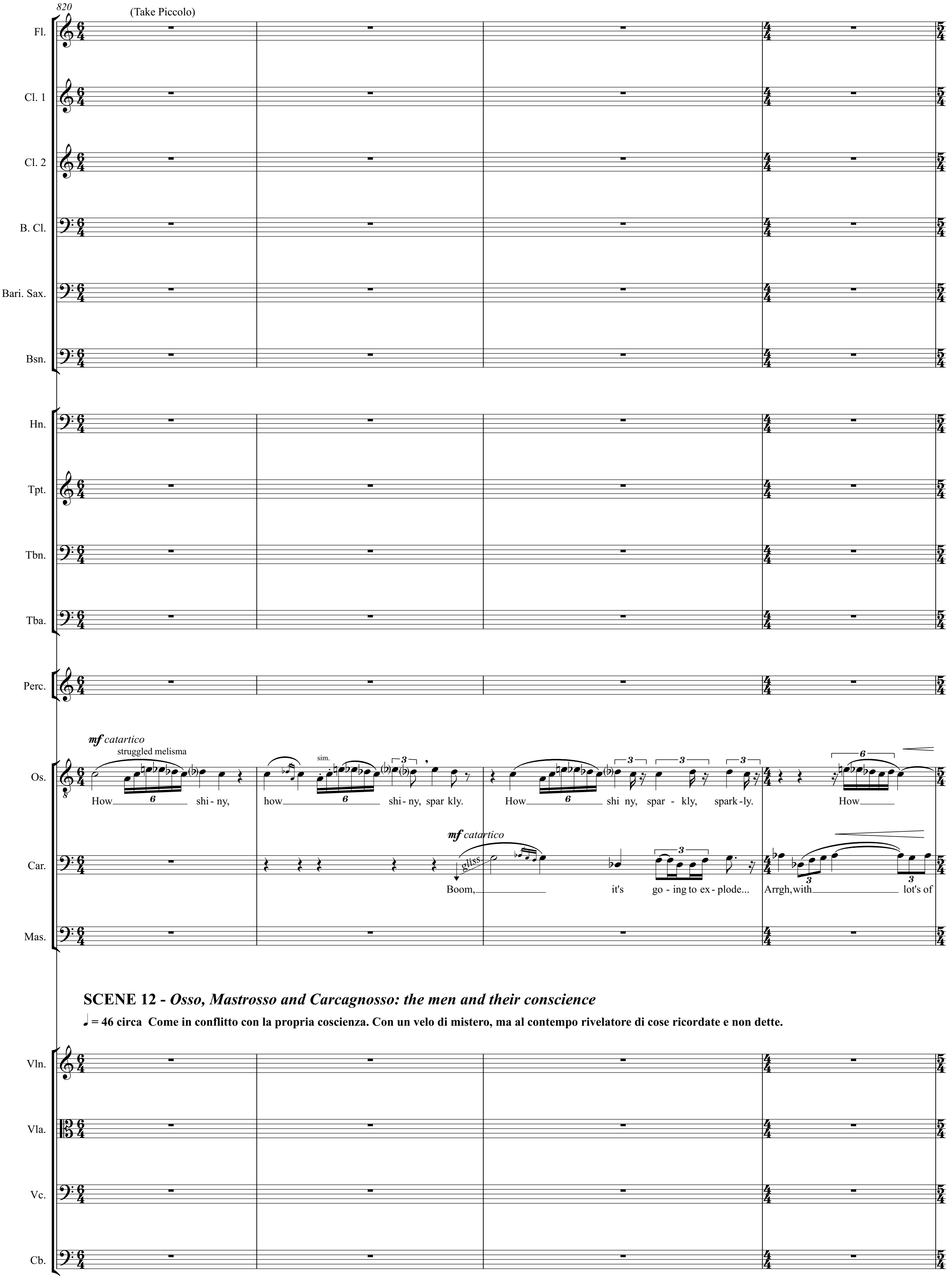
* Transpose according to voice type, if necessary

** instruments are transposed (1 tone up, for Bb instruments)

SCENE 12 - *Osso, Mastrosso and Carcagnosso: the men and their conscience*

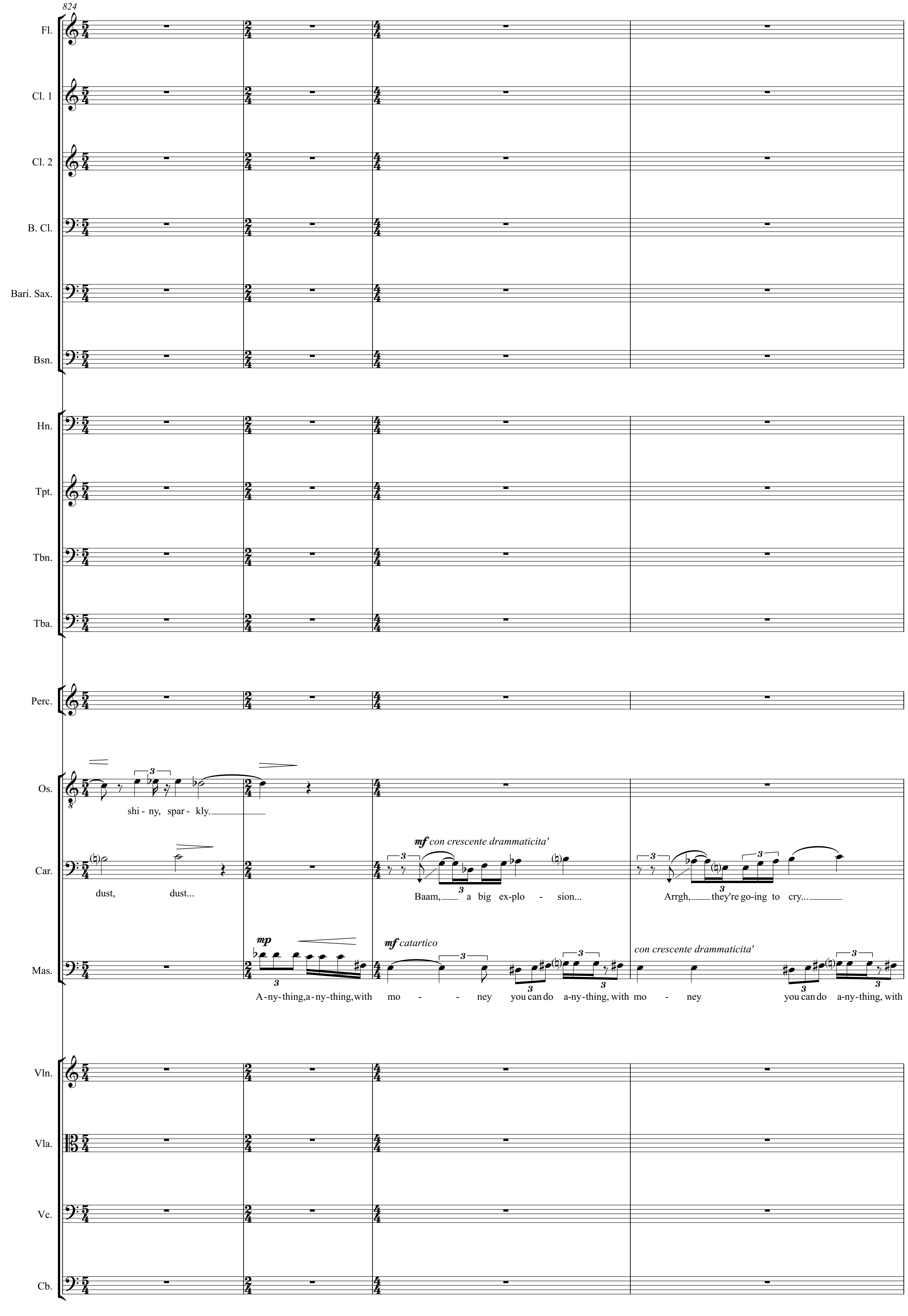
Osso, Mastrosso and Carcagnosso, still carrying their respective weapons, slowly walk on the stage toward three separate tables (or similar) placed in separate locations of the performance area. The three characters do not have to interact with each other: they happen to share the same performance area, but have to appear dramaturgically separate in time and place. On each table there is a basin containing some water. Lights and other stage devises have to suggest an atmosphere of personal, inner catharsis. While on their way to their respective tables they simultaneously sing the following passages. Their acting has to be increasingly dramatic until they reach the point in which they throw water on their faces (this point has to recall their personal, inner catharsis).
The characters, during the whole scene, have to seem dominated by memories: their lines, melismas and acting have to implicitly be addressed to their memories, and their words have to appear as considerations and conclusions generated from such memories.

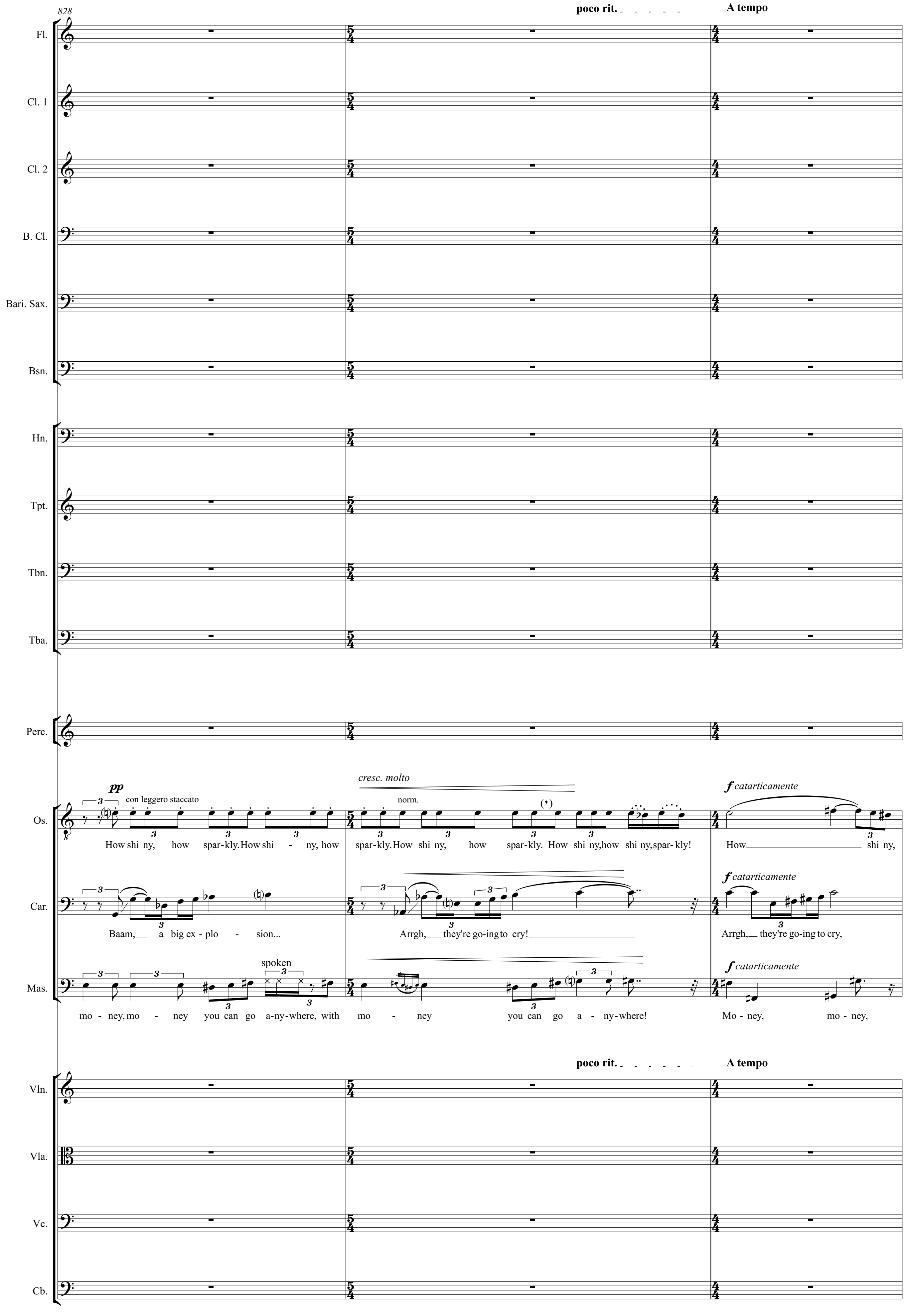
♩ = 46 circa Come in conflitto con la propria coscienza. Con un velo di mistero, ma al contempo rivelatore di cose ricordate e non dette.

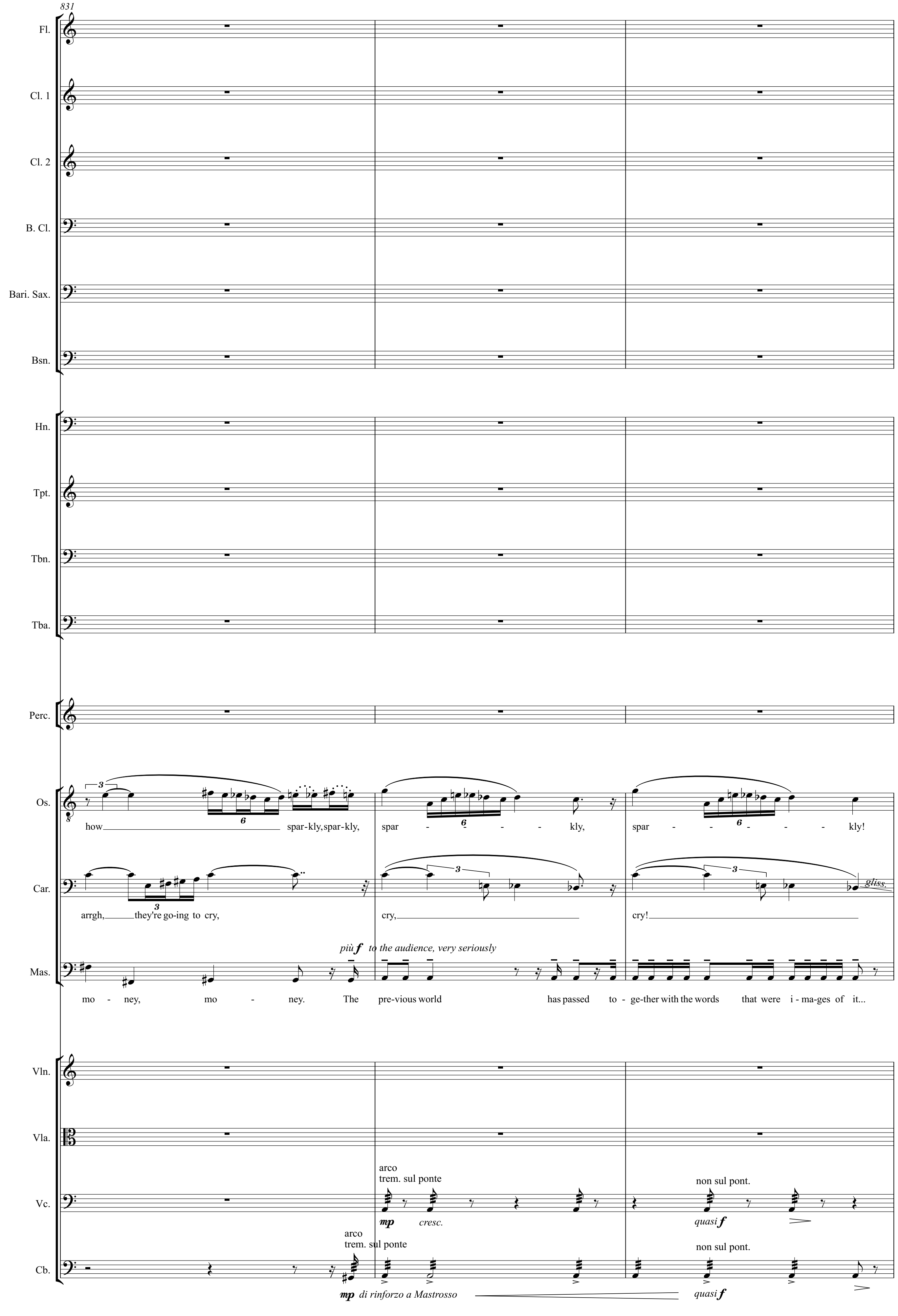

820
(Take Piccolo)
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
mf catartico
struggled melisma
sim.
How shi-ny, how shi-ny, spar kly. How shi ny, spar-kly, spark-ly. How
Car.
mf catartico
gliss.
Boom, it's go-ing to ex-plode... Arrgh, with lot's of
Mas.
Vln.
Vla.
Vc.
Cb.

SCENE 12 - *Osso, Mastrosso and Carcagnosso: the men and their conscience*

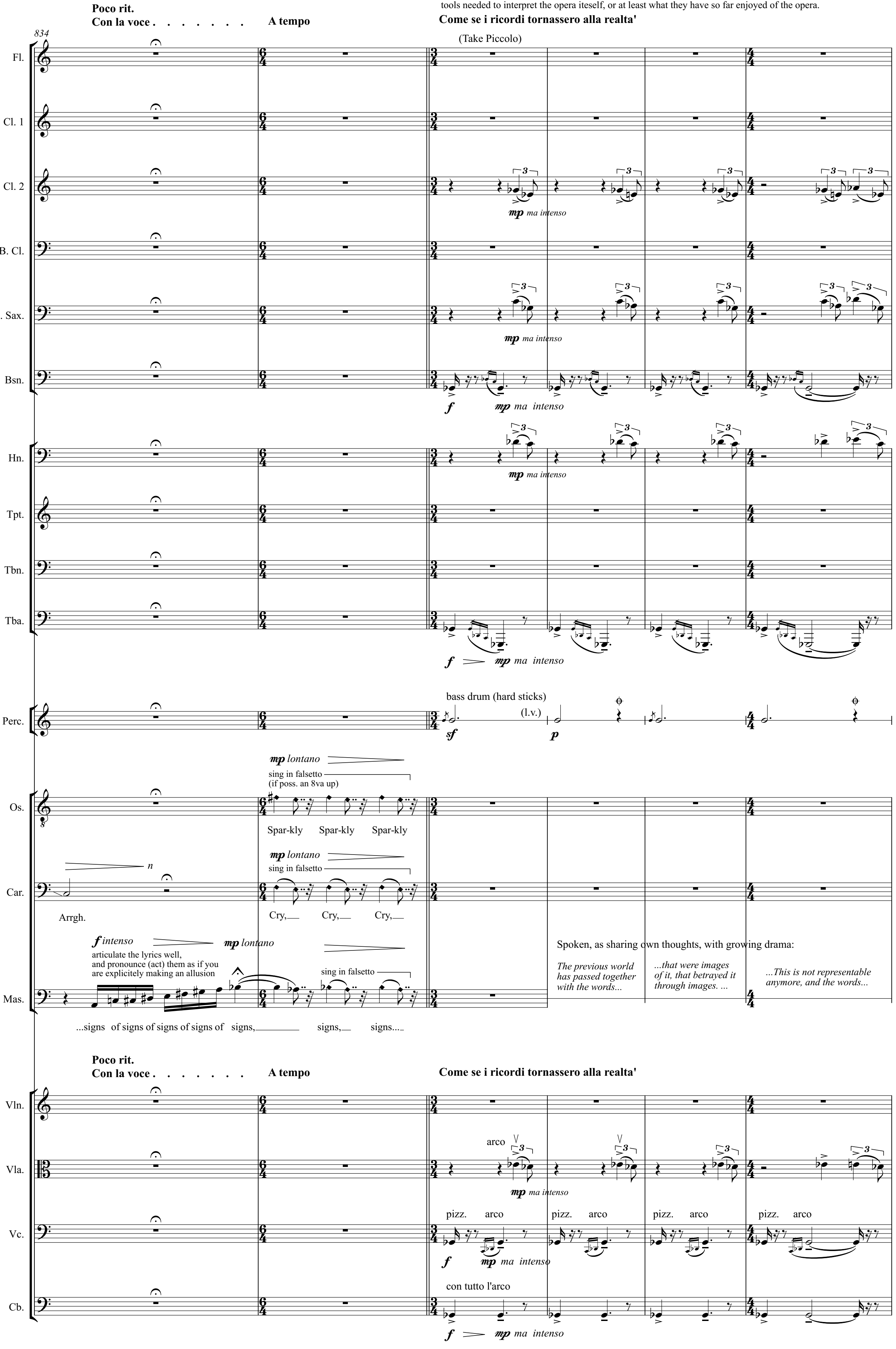
♩ = 46 circa Come in conflitto con la propria coscienza. Con un velo di mistero, ma al contempo rivelatore di cose ricordate e non dette.

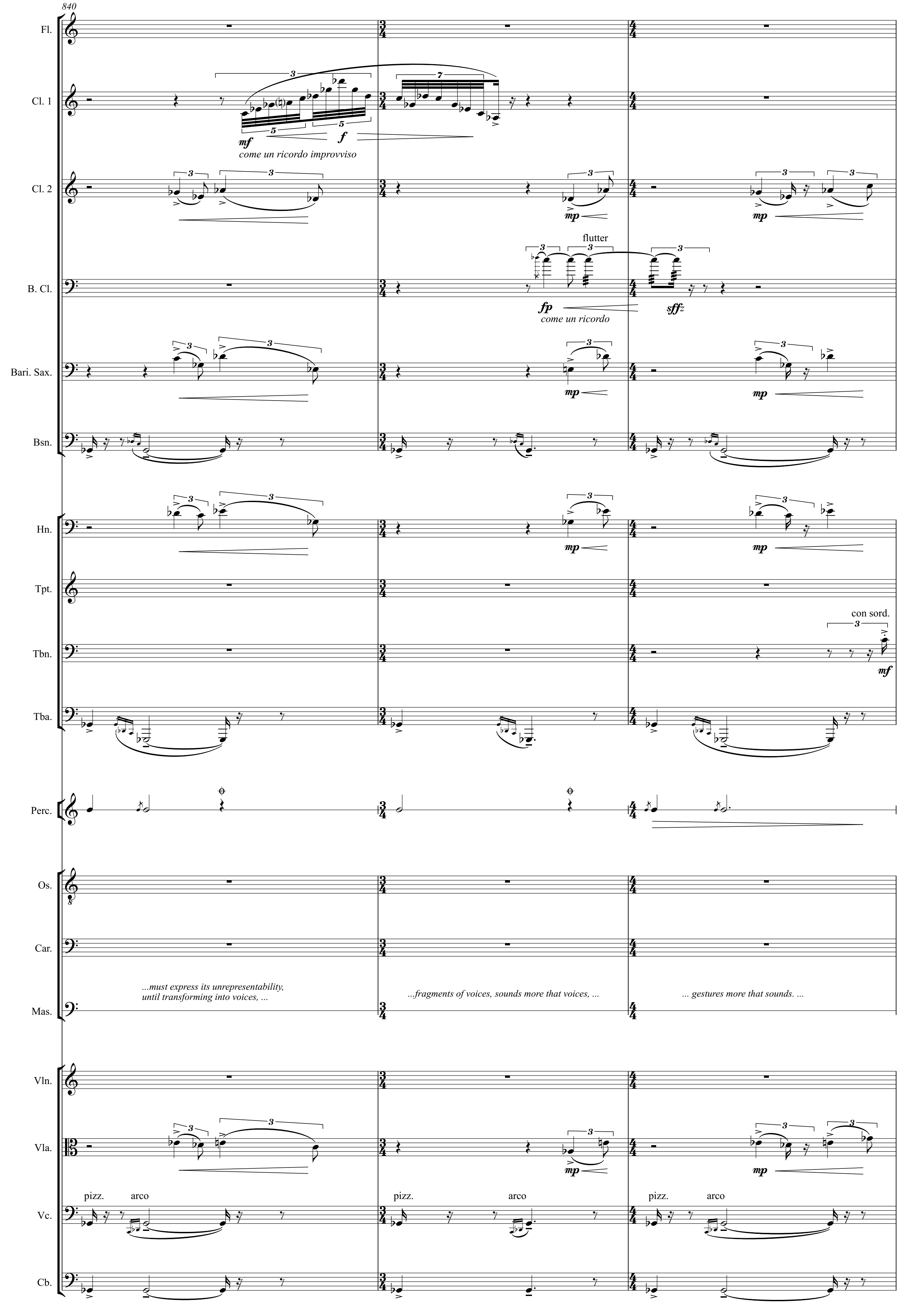

824
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
shi - ny, spar - kly.
Car.
dust, dust...
mf con crescente drammaticita'
Baam, a big ex-plo - sion...
Arrgh, they're go-ing to cry...
Mas.
mp
A - ny-thing, a - ny-thing, with
mf catartico
mo - - ney you can do a-ny-thing, with
con crescente drammaticita'
mo - ney you can do a-ny-thing, with
Vln.
Vla.
Vc.
Cb.

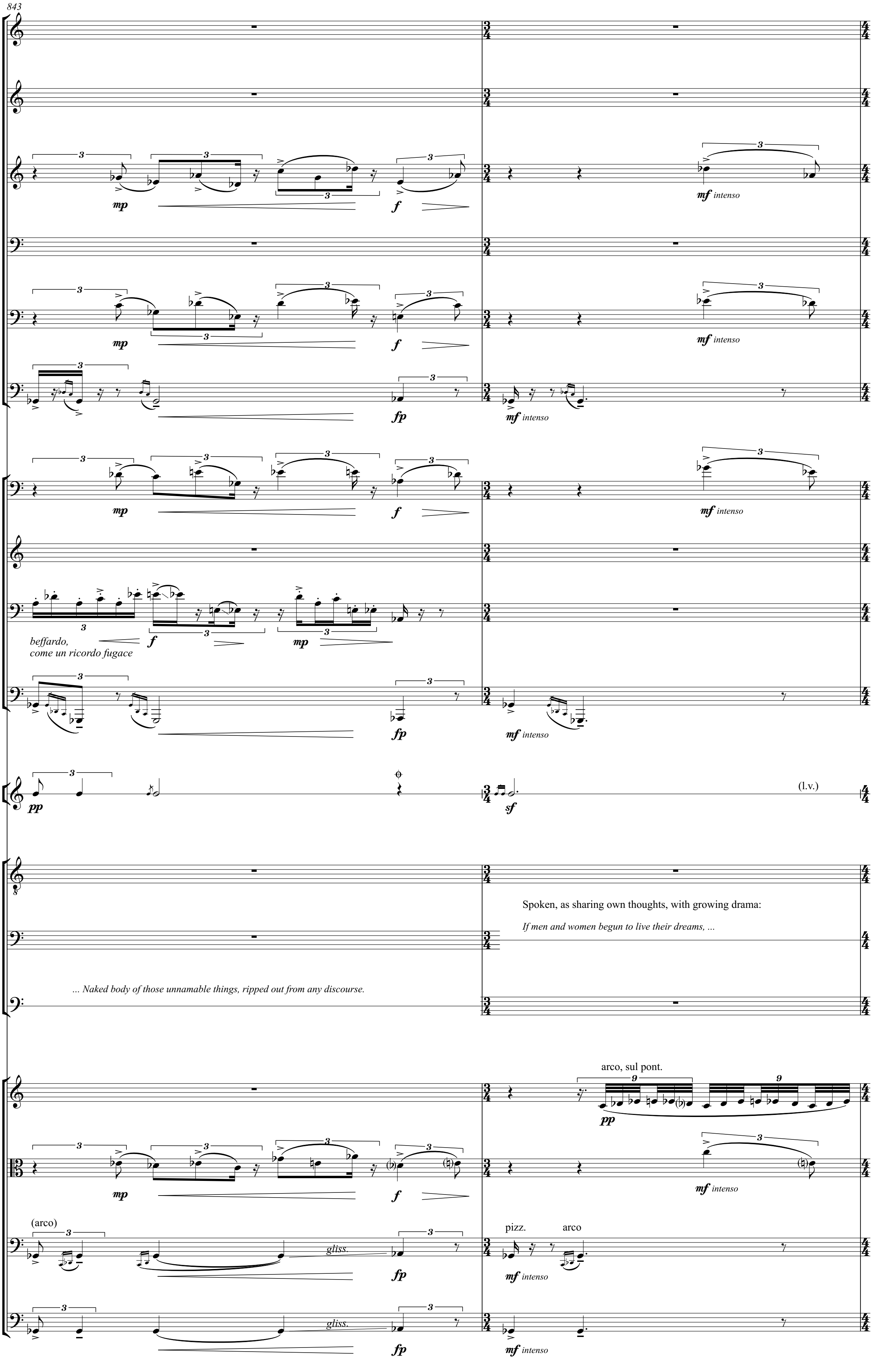

828
poco rit.
A tempo
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Car.
Mas.
Vln.
Vla.
Vc.
Cb.
pp
con leggero staccato
cresc. molto
norm.
f catarticamente
spoken
How shi ny, how spar-kly. How shi - ny, how spar-kly. How shi ny, how spar-kly. How shi ny, how shi ny, spar-kly! How shi ny,
Baam, a big ex - plo - sion... Arrgh, they're go-ing to cry! Arrgh, they're go-ing to cry,
mo - ney, mo - ney you can go a-ny-where, with mo - ney you can go a - ny-where! Mo - ney, mo - ney,


831
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
how spar-kly, spar-kly, spar - - - kly, spar - - - - kly!
Car.
arrgh, they're go-ing to cry, cry, cry!
gliss.
più f to the audience, very seriously
Mas.
mo - ney, mo - ney. The pre-vious world has passed to - ge-ther with the words that were i - ma-ges of it...
Vln.
Vla.
arco
trem. sul ponte
non sul pont.
Vc.
mp cresc.
quasi f
arco
trem. sul ponte
non sul pont.
Cb.
mp di rinforzo a Mastrosso
quasi f
3
6

By this moment Osso, Mastrosso and Caragnosso have reached their tables (or similar).
The lines they say have to serve a double purpose: these words have to sound as personal considerations deriving from own memories, as conclusions drawn from their (unknown) past, present and future events and from their previous words and statements; at the same time these lines have to appear to the audience as tools needed to interpret the opera iteself, or at least what they have so far enjoyed of the opera.


Poco rit.
Con la voce . . . .
A tempo
Come se i ricordi tornassero alla realta'
834
(Take Piccolo)
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Car.
Mas.
Vln.
Vla.
Vc.
Cb.
3
mp ma intenso
f
mp ma intenso
f
bass drum (hard sticks)
(l.v.)
sf
p
mp lontano
sing in falsetto
(if poss. an 8va up)
Spar-kly Spar-kly Spar-kly
n
Arrgh.
mp lontano
sing in falsetto
Cry, Cry, Cry,
f intenso
articulate the lyrics well, and pronounce (act) them as if you are explicitely making an allusion
mp lontano
sing in falsetto
...signs of signs of signs of signs of signs, signs, signs...
Spoken, as sharing own thoughts, with growing drama:
The previous world has passed together with the words...
...that were images of it, that betrayed it through images. ...
...This is not representable anymore, and the words...
arco
pizz. arco
con tutto l'arco

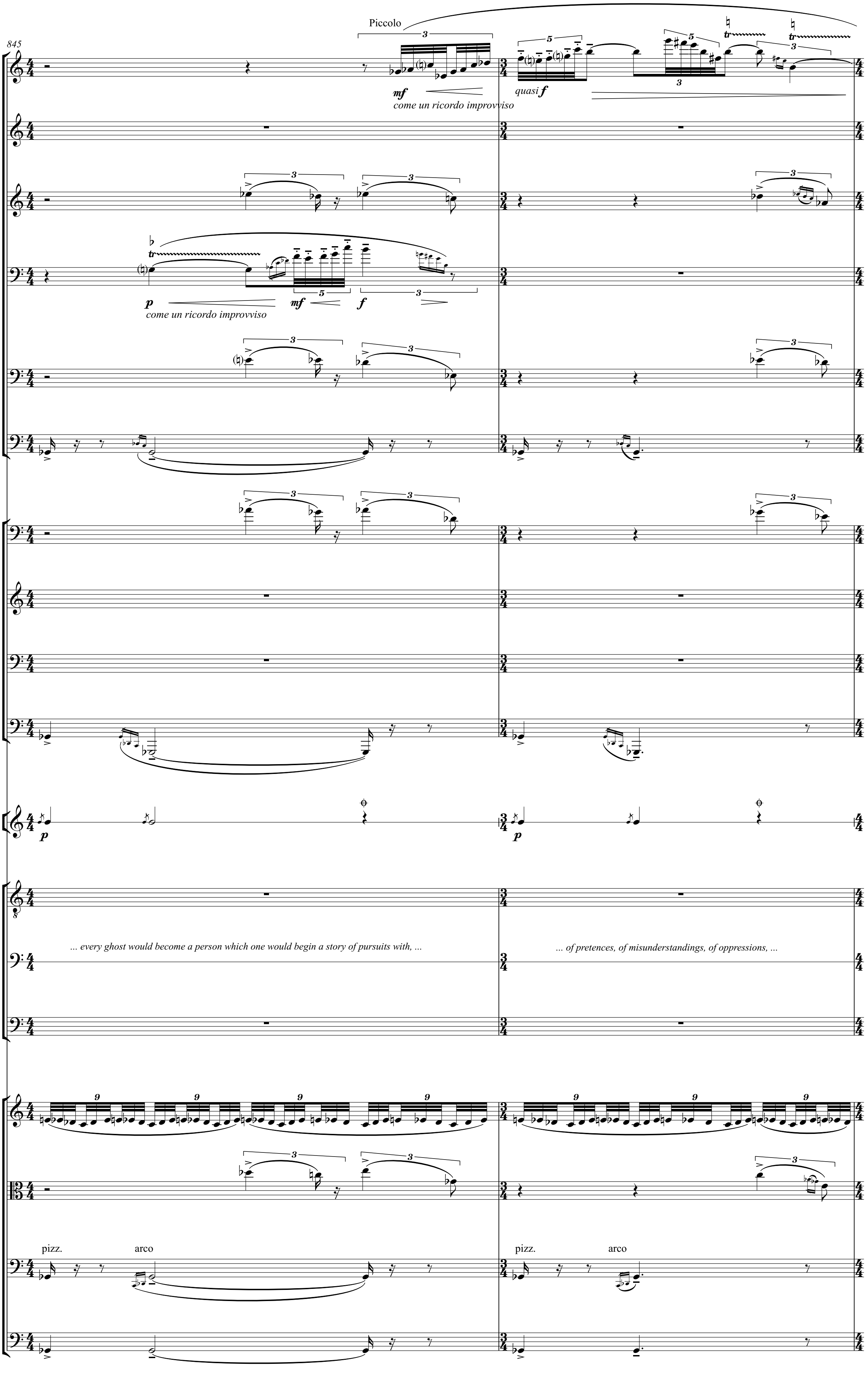

840
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Car.
Mas.
Vln.
Vla.
Vc.
Cb.
mf
f
come un ricordo improvviso
mp
flutter
fp
come un ricordo
sffz
con sord.
mf
...must express its unrepresentability,
until transforming into voices, ...
...fragments of voices, sounds more that voices, ...
... gestures more that sounds. ...
pizz.
arco
pizz.
arco
pizz.
arco

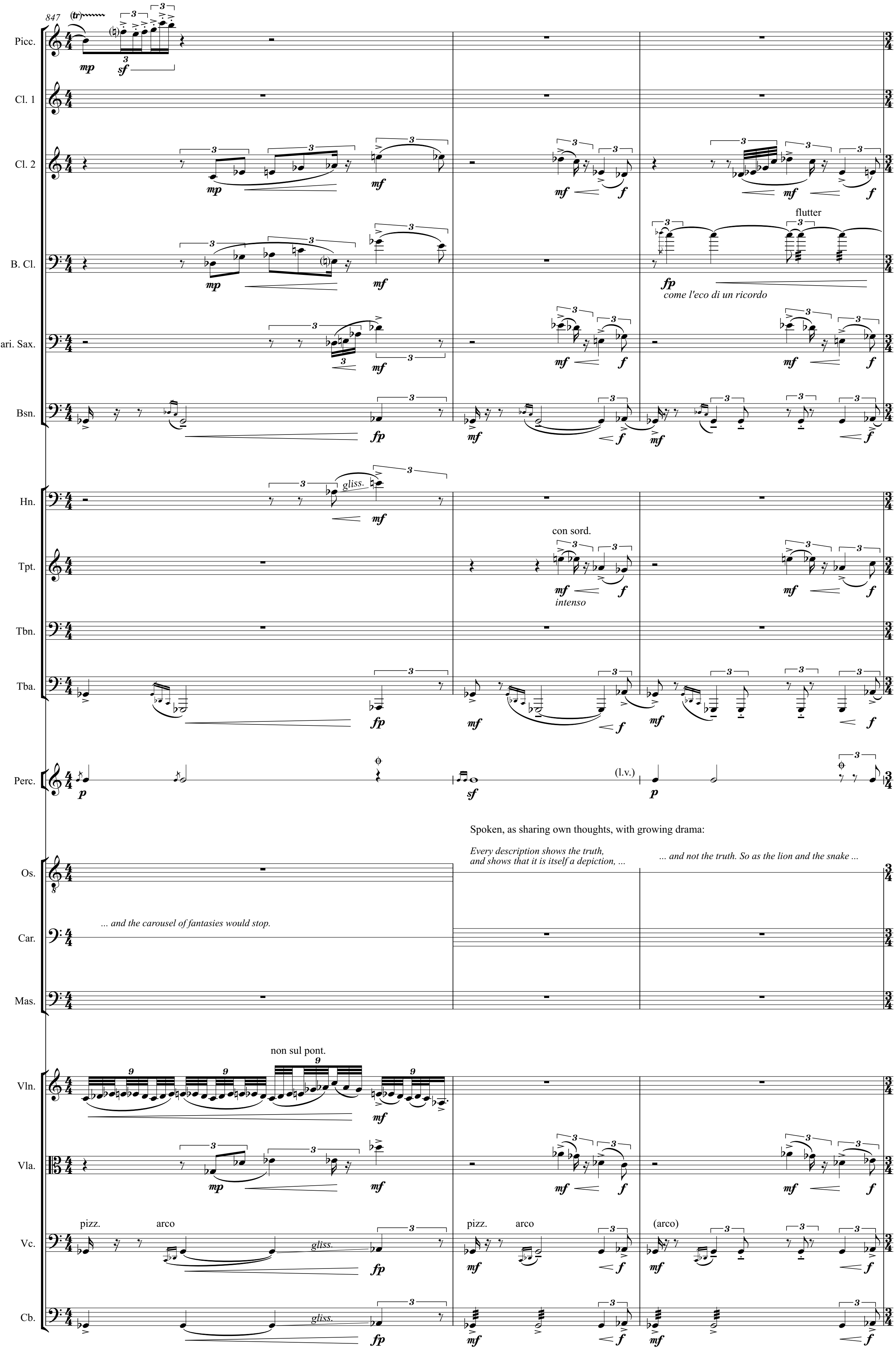

843
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Car.
Mas.
Vln.
Vla.
Vc.
Cb.
mp
f
mf intenso
fp
beffardo,
come un ricordo fugace
mp
pp
sf
(l.v.)
arco, sul pont.
pp
(arco)
pizz.
arco
gliss.

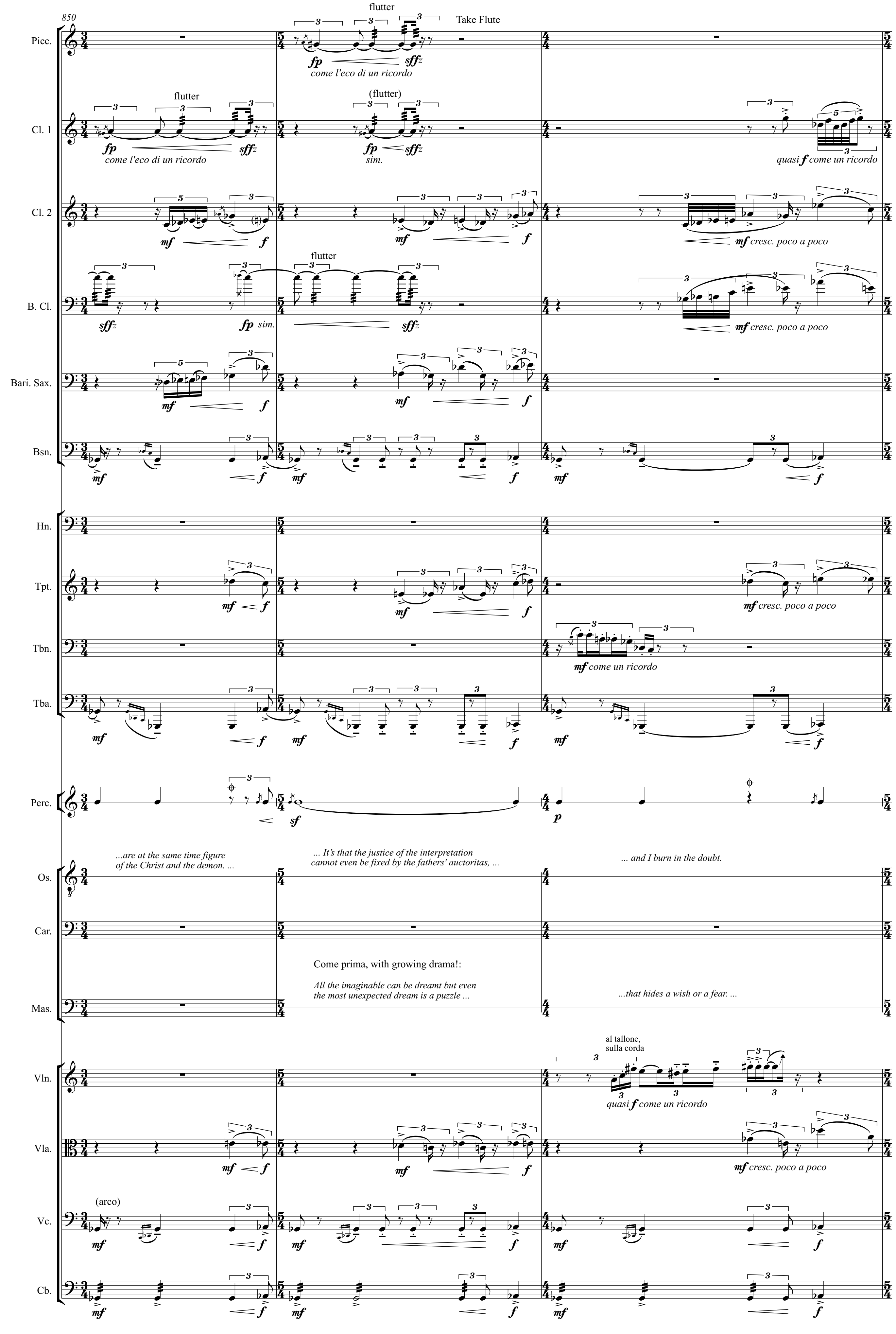
... Naked body of those unnamable things, ripped out from any discourse.

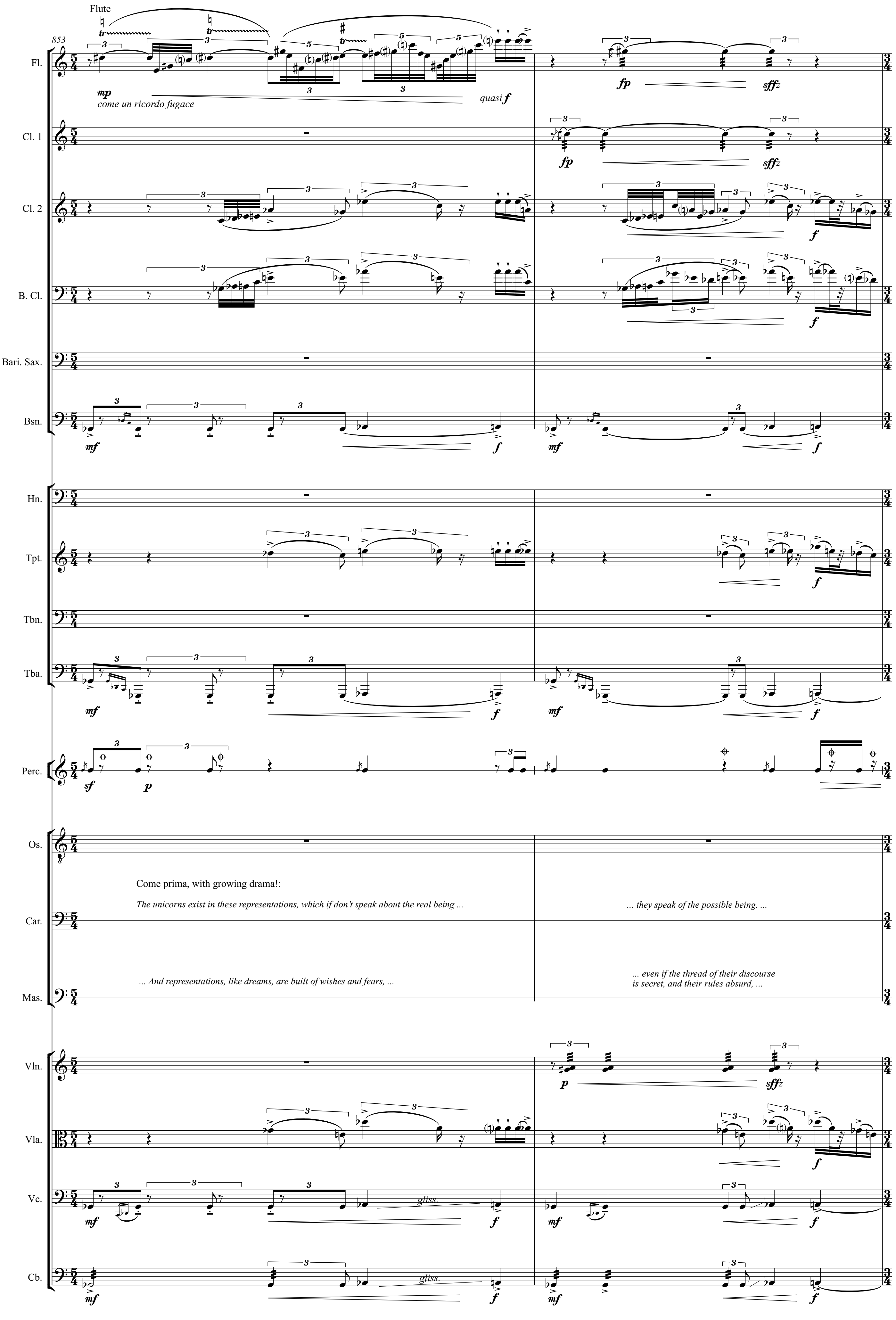
Spoken, as sharing own thoughts, with growing drama:

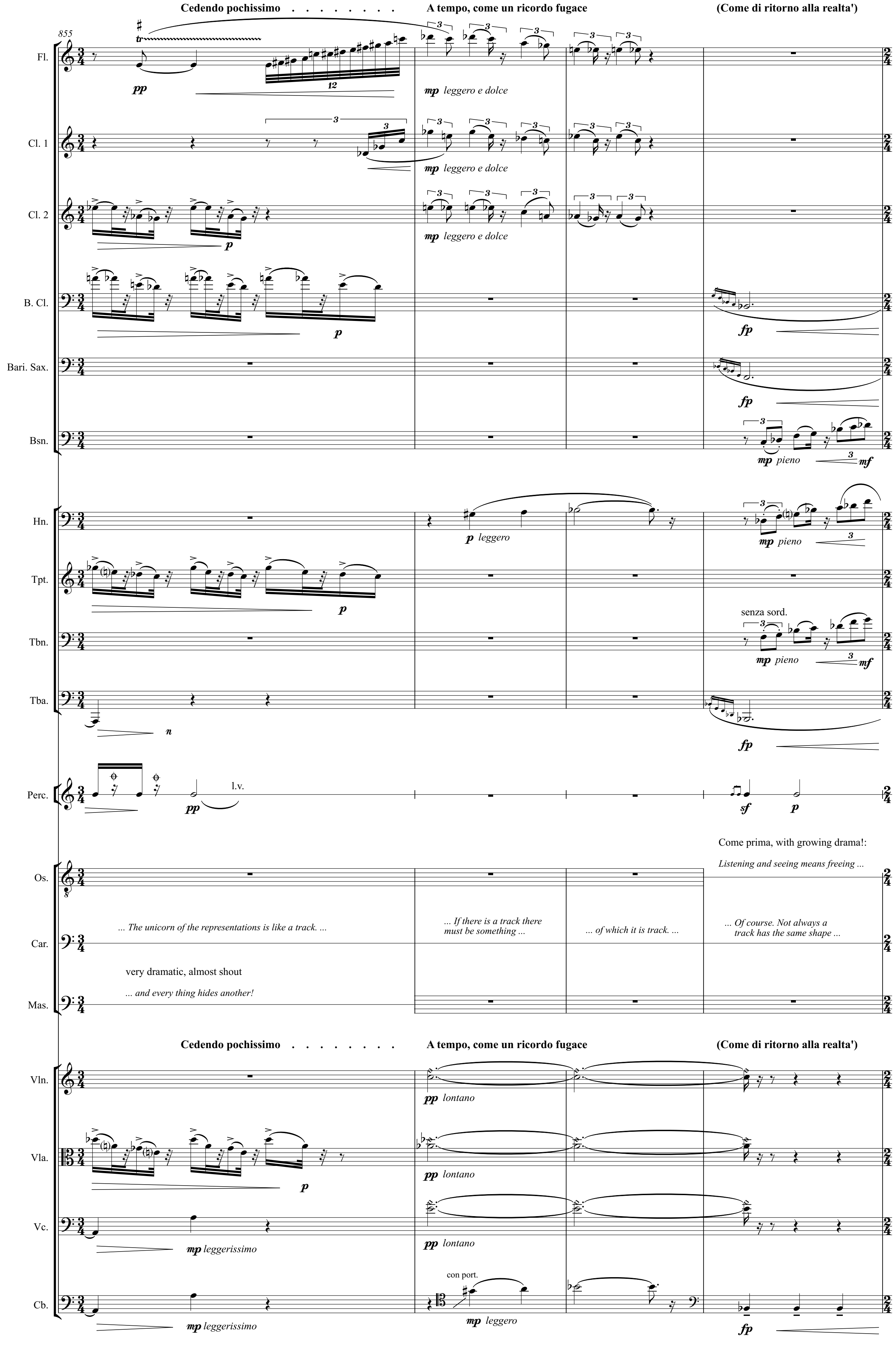
If men and women begun to live their dreams, ...

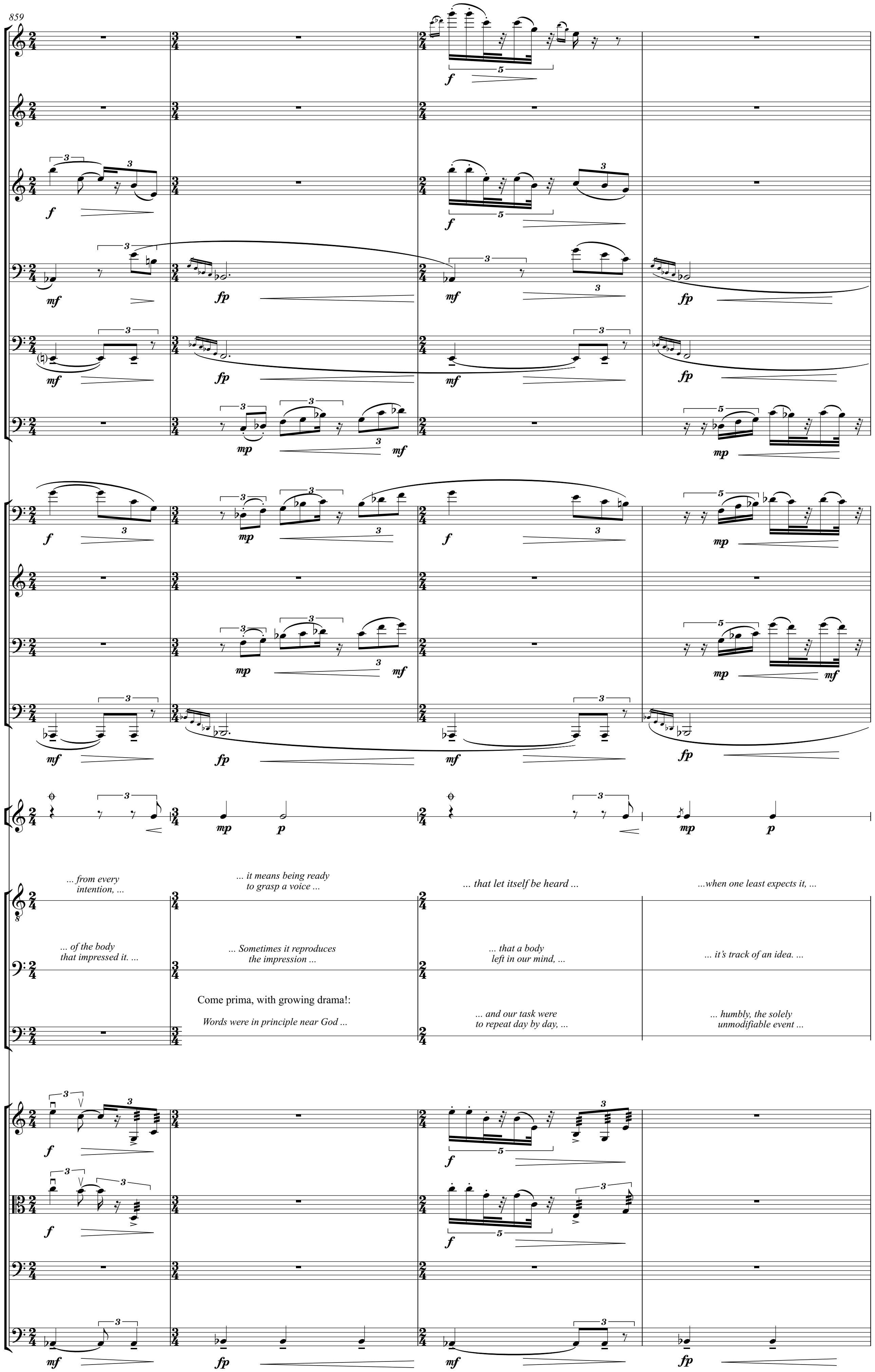

845
Piccolo
Picc.
mf
come un ricordo improvviso
quasi f
Cl. 1
Cl. 2
B. Cl.
p
come un ricordo improvviso
mf
f
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
p
p
Os.
Car.
... every ghost would become a person which one would begin a story of pursuits with, ...
... of pretences, of misunderstandings, of oppressions, ...
Mas.
Vln.
Vla.
Vc.
pizz.
arco
pizz.
arco
Cb.

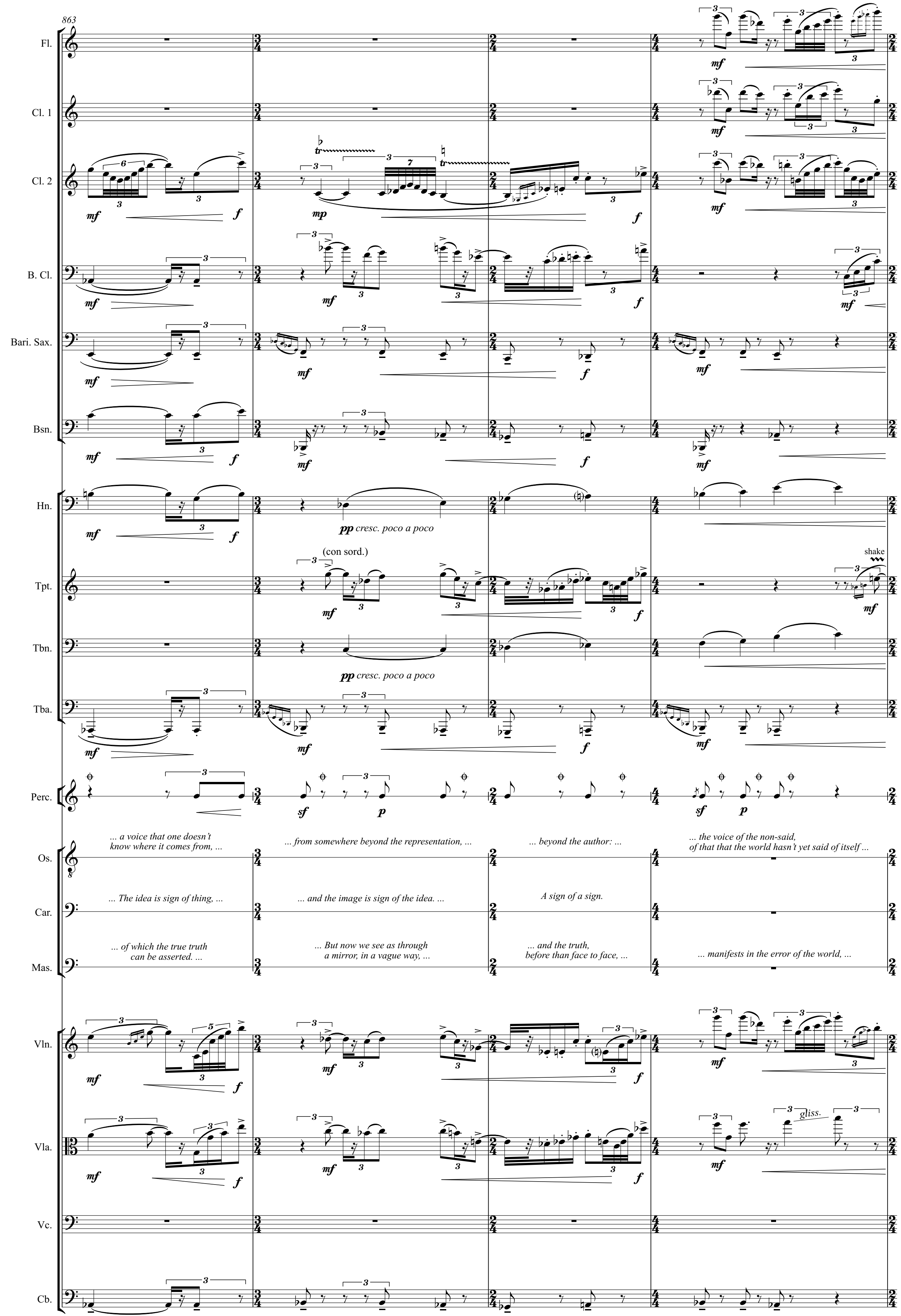

847
Picc.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Car.
Mas.
Vln.
Vla.
Vc.
Cb.
(tr)
mp
sf
mf
f
fp
p
flutter
come l'eco di un ricordo
gliss.
con sord.
intenso
(l.v.)
Spoken, as sharing own thoughts, with growing drama:
Every description shows the truth, and shows that it is itself a depiction, ...
... and not the truth. So as the lion and the snake ...
... and the carousel of fantasies would stop.
non sul pont.
pizz.
arco
(arco)

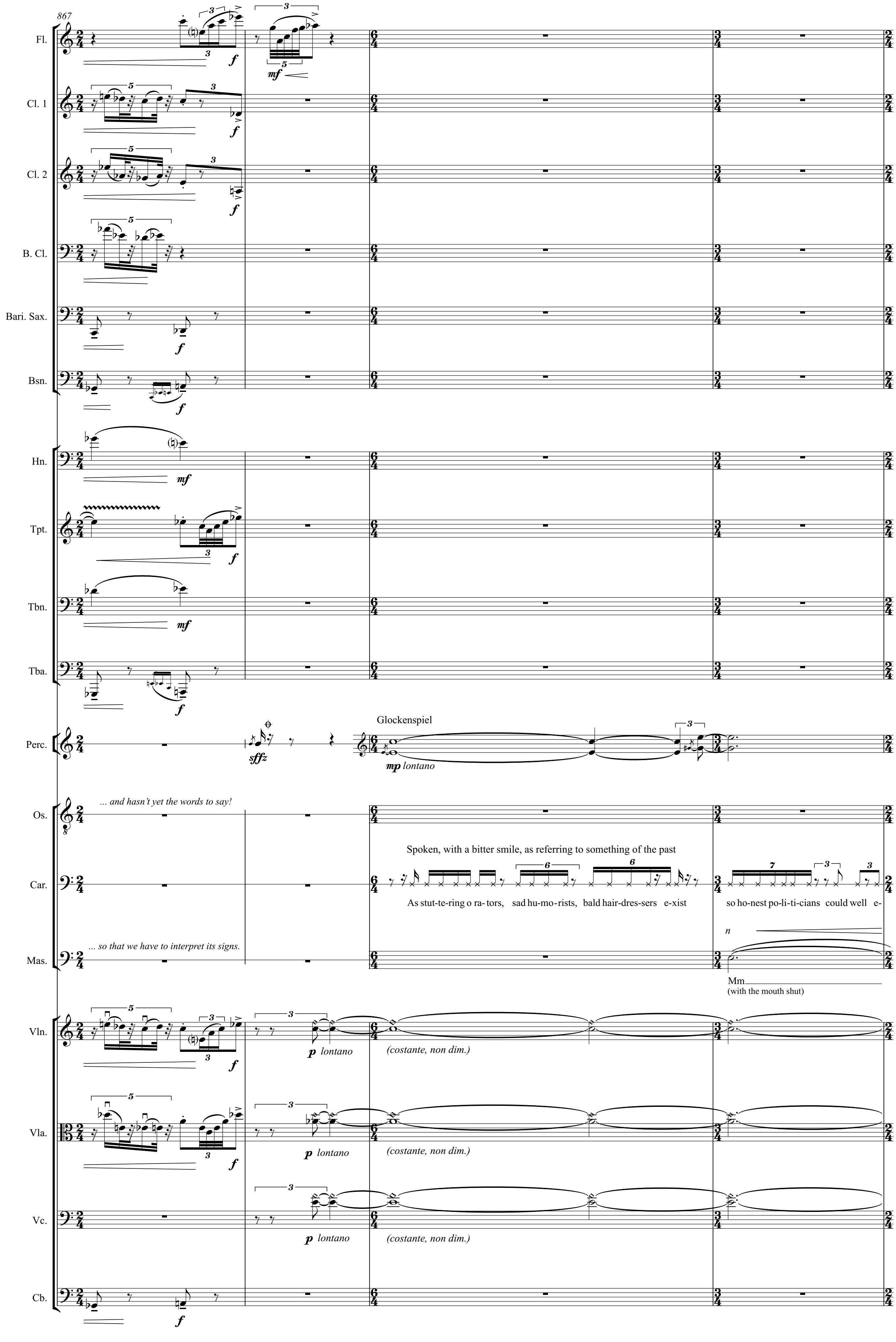

850
Picc.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Car.
Mas.
Vln.
Vla.
Vc.
Cb.
flutter
Take Flute
fp
sffz
come l'eco di un ricordo
(flutter)
sim.
quasi f come un ricordo
mf
f
mf cresc. poco a poco
fp sim.
mf come un ricordo
p
sf
...are at the same time figure of the Christ and the demon. ...
... It's that the justice of the interpretation cannot even be fixed by the fathers' auctoritas, ...
... and I burn in the doubt.
Come prima, with growing drama!:
All the imaginable can be dreamt but even the most unexpected dream is a puzzle ...
...that hides a wish or a fear. ...
al tallone, sulla corda
(arco)
3
5


Flute
853
Fl.
mp
come un ricordo fugace
quasi f
fp
sffz
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
mf
f
Hn.
Tpt.
Tbn.
Tba.
Perc.
sf
p
Os.
Come prima, with growing drama!:
The unicorns exist in these representations, which if don't speak about the real being ...
... they speak of the possible being. ...
Car.
... And representations, like dreams, are built of wishes and fears, ...
... even if the thread of their discourse
is secret, and their rules absurd, ...
Mas.
Vln.
Vla.
Vc.
gliss.
Cb.


Cedendo pochissimo . . . .
A tempo, come un ricordo fugace
(Come di ritorno alla realta')
855
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Car.
Mas.
Vln.
Vla.
Vc.
Cb.
tr
pp
12
mp leggero e dolce
p
fp
mp pieno
mf
p leggero
senza sord.
n
l.v.
sf
Come prima, with growing drama!:
Listening and seeing means freeing ...
... The unicorn of the representations is like a track. ...
... If there is a track there must be something ...
... of which it is track. ...
... Of course. Not always a track has the same shape ...
very dramatic, almost shout
... and every thing hides another!
pp lontano
mp leggerissimo
con port.
mp leggero

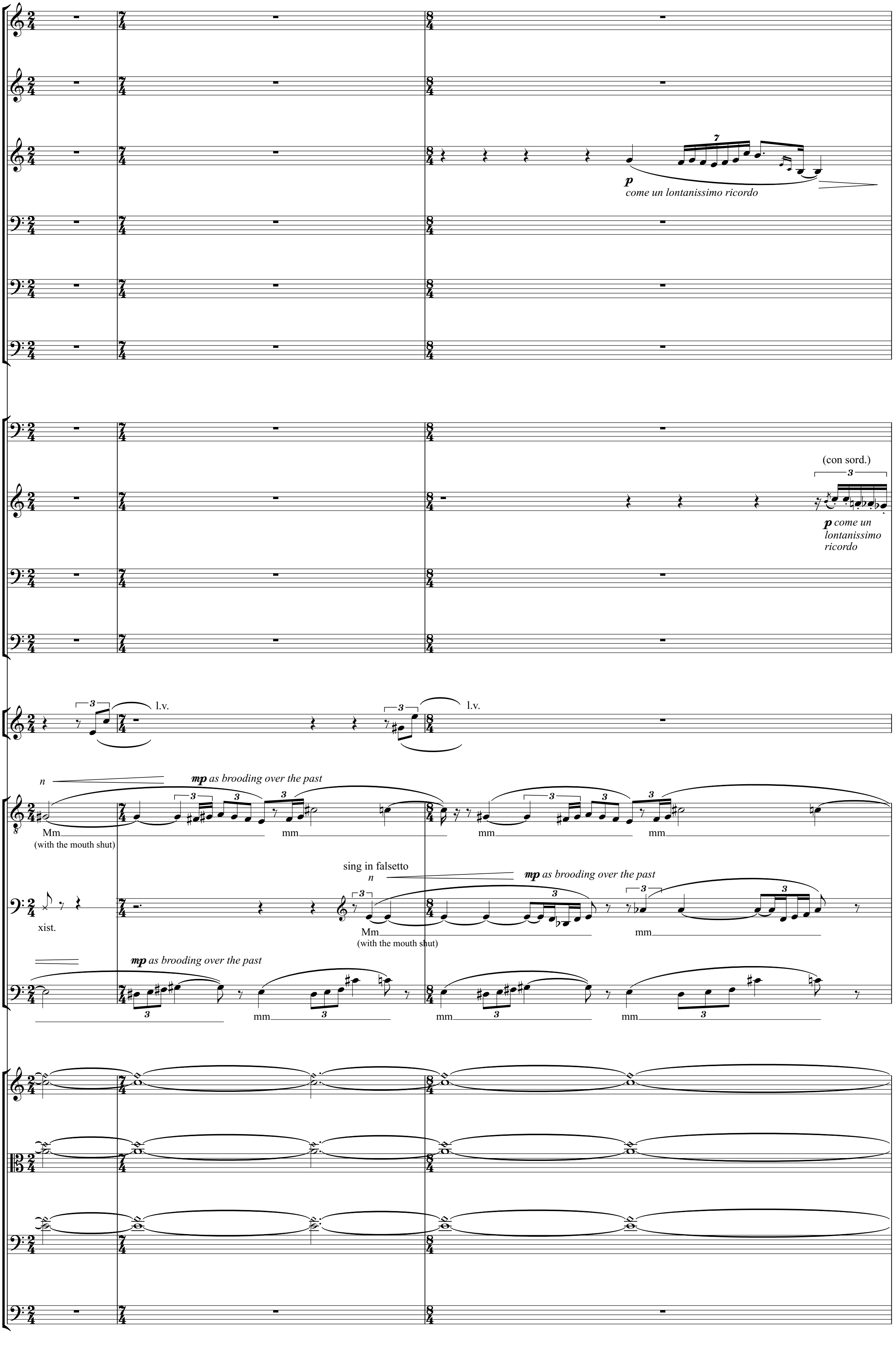

859
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
... from every intention, ...
... it means being ready to grasp a voice ...
... that let itself be heard ...
...when one least expects it, ...
Car.
... of the body that impressed it. ...
... Sometimes it reproduces the impression ...
... that a body left in our mind, ...
... it's track of an idea. ...
Mas.
Come prima, with growing drama!:
Words were in principle near God ...
... and our task were to repeat day by day, ...
... humbly, the solely unmodifiable event ...
Vln.
Vla.
Vc.
Cb.
f
mf
fp
mp
p

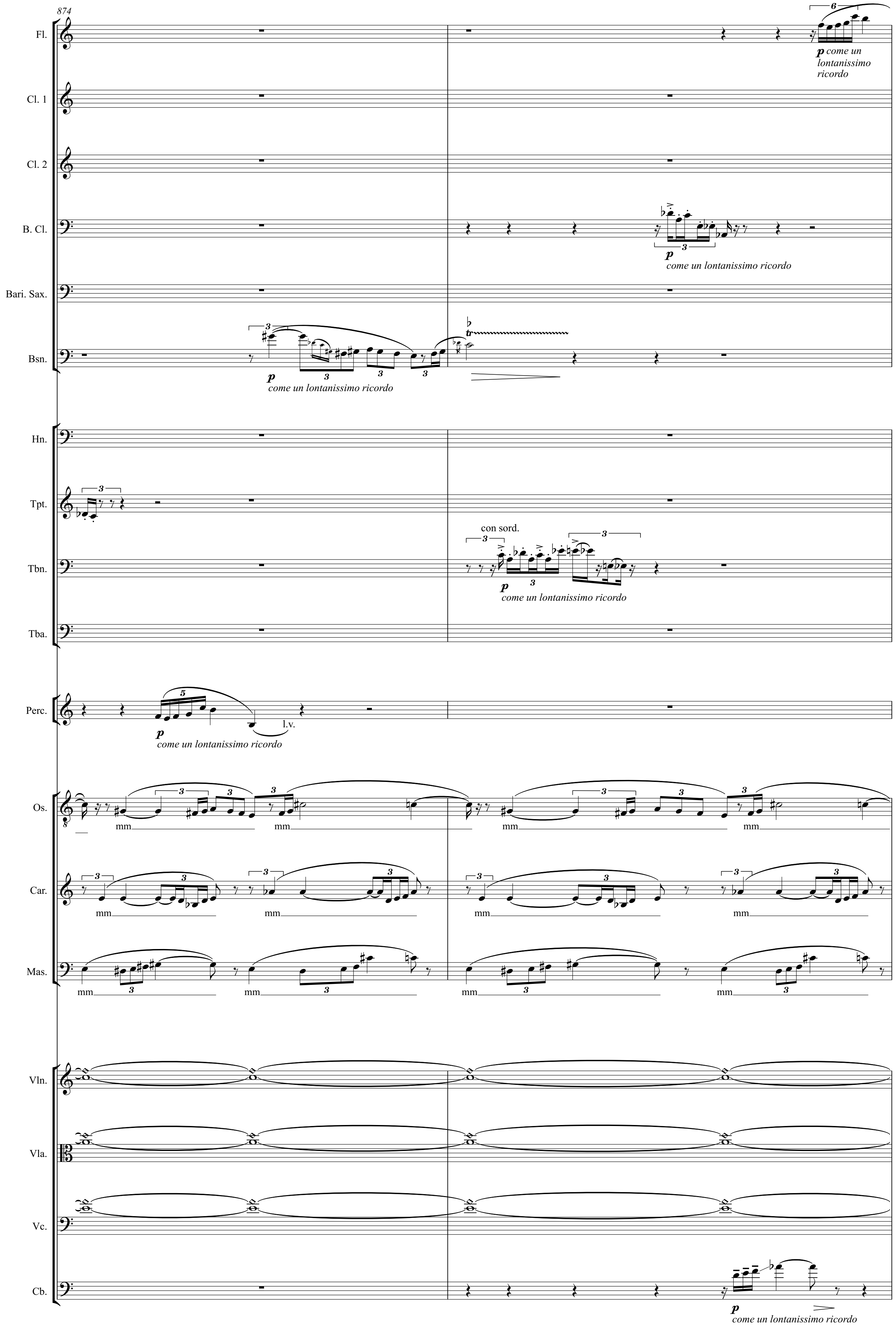

863
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Car.
Mas.
Vln.
Vla.
Vc.
Cb.
mf
f
mp
pp cresc. poco a poco
(con sord.)
shake
sf
p
gliss.
... a voice that one doesn't know where it comes from, ...
... from somewhere beyond the representation, ...
... beyond the author: ...
... the voice of the non-said, of that that the world hasn't yet said of itself ...
... The idea is sign of thing, ...
... and the image is sign of the idea. ...
A sign of a sign.
... of which the true truth can be asserted. ...
... But now we see as through a mirror, in a vague way, ...
... and the truth, before than face to face, ...
... manifests in the error of the world, ...

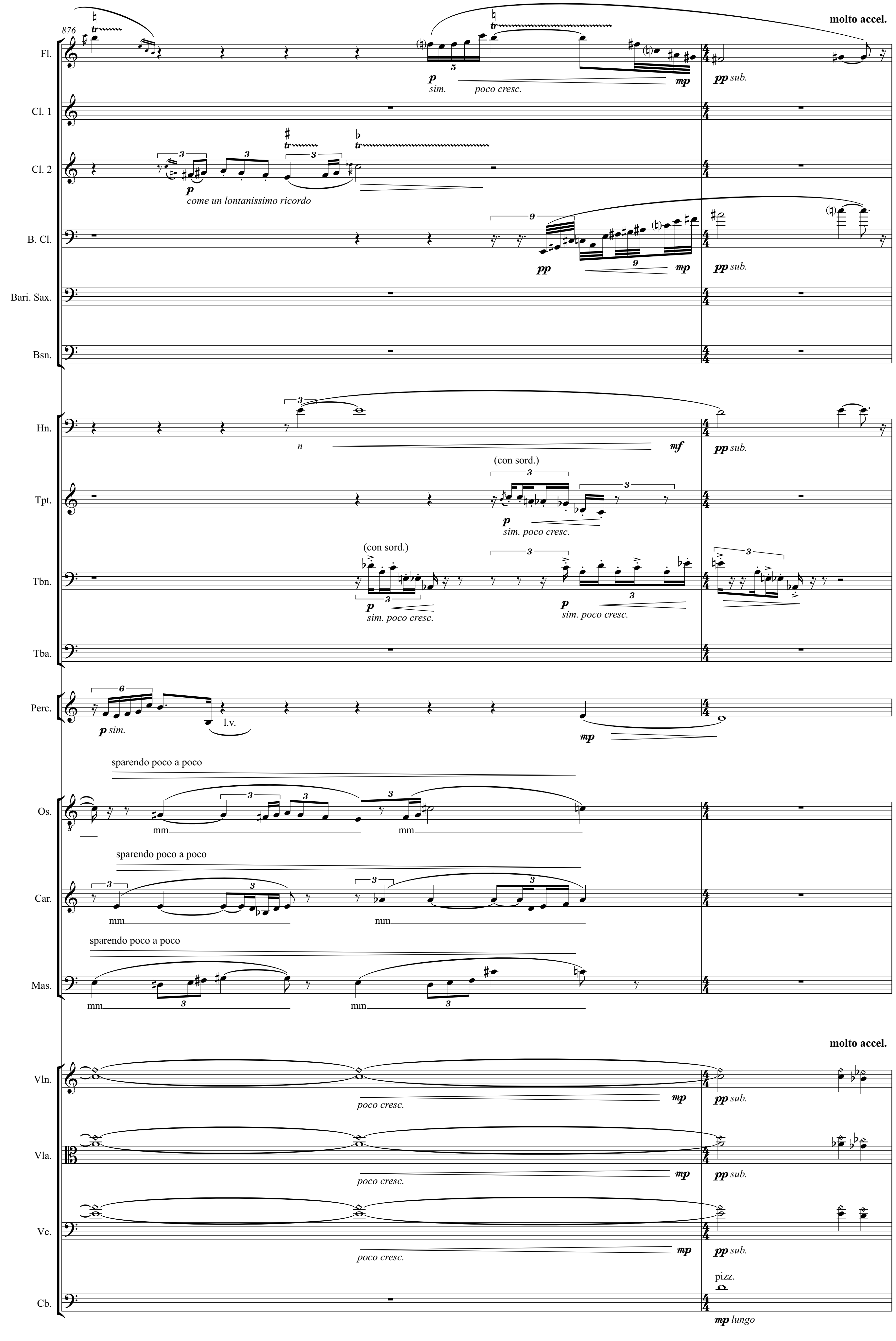

867
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Car.
Mas.
Vln.
Vla.
Vc.
Cb.
Glockenspiel
mp lontano
sffz
... and hasn't yet the words to say!
... so that we have to interpret its signs.
Spoken, with a bitter smile, as referring to something of the past
As stut-te-ring o ra- tors, sad hu-mo-rists, bald hair-dres-sers e-xist
so ho-nest po-li-ti-cians could well e-
n
Mm
(with the mouth shut)
p lontano
(costante, non dim.)

Osso, Mastrosso and Carcagnosso simultaneously take some water from their respective basin and repeatedly throw it on their own faces letting their make up melt. They must not wash the make up away, but spread it over their faces in order to create monstrous facial expressions. This passage has to be performed somehow slowly and with contemplation.

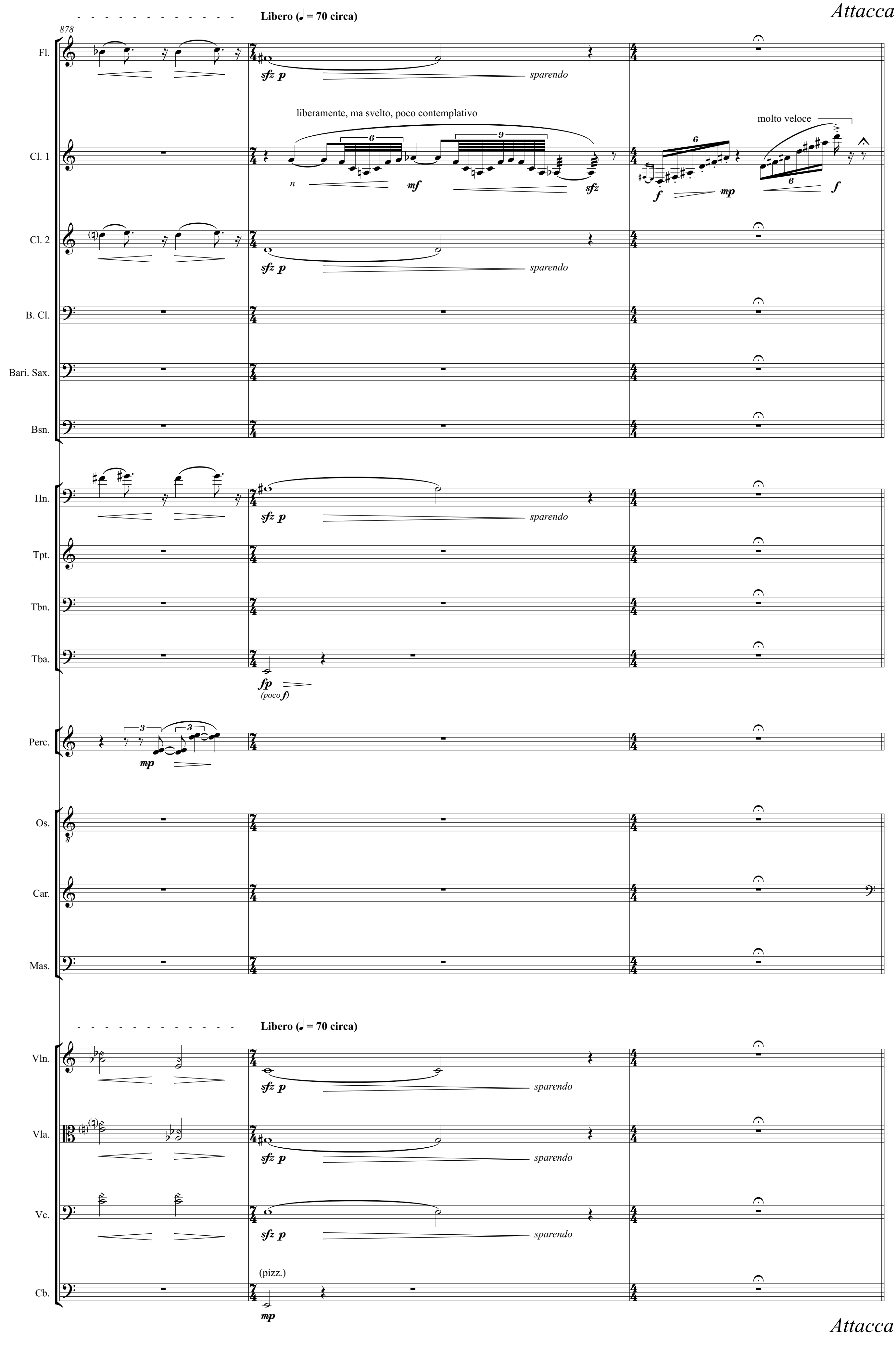
From here to the end of the scene Osso, Mastrosso and Carcagnosso have to appear fully overtaken by memories, as if themselves were only now comprehending the meaning of the words the previously said.


871
Fl.
Cl. 1
Cl. 2
7
p
come un lontanissimo ricordo
B. Cl.
Bari. Sax.
Bsn.
Hn.
(con sord.)
3
Tpt.
p come un lontanissimo ricordo
Tbn.
Tba.
3
l.v.
Perc.
n
mp as brooding over the past
Os.
Mm
(with the mouth shut)
mm
sing in falsetto
Car.
xist.
Mm
(with the mouth shut)
mm
mp as brooding over the past
Mas.
mm
Vln.
Vla.
Vc.
Cb.


874
Fl.
p come un lontanissimo ricordo
Cl. 1
Cl. 2
B. Cl.
p
come un lontanissimo ricordo
Bari. Sax.
Bsn.
p
come un lontanissimo ricordo
tr
Hn.
Tpt.
Tbn.
con sord.
p
come un lontanissimo ricordo
Tba.
Perc.
p
come un lontanissimo ricordo
l.v.
Os.
mm
Car.
mm
Mas.
mm
Vln.
Vla.
Vc.
Cb.
p
come un lontanissimo ricordo


876
molto accel.
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Car.
Mas.
Vln.
Vla.
Vc.
Cb.
tr
p
sim.
poco cresc.
mp
pp sub.
come un lontanissimo ricordo
pp
mf
n
(con sord.)
sim. poco cresc.
p sim.
l.v.
sparendo poco a poco
mm
poco cresc.
pizz.
mp lungo

Attacca


Libero (♩ = 70 circa)
878
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Car.
Mas.
Vln.
Vla.
Vc.
Cb.
sfz p
sparendo
liberamente, ma svelto, poco contemplativo
molto veloce
6
9
3
n
mf
sfz
f
mp
fp
(poco f)
(pizz.)

Attacca

SCENE 13 - *The Jokers: a finite number of elements multiplies by billions of billions*

The Three Jokers come back to the performance space. They overlap and somehow interrupt the previous scene. They do not interact with Osso, Mastrosso and Carcagnosso, but their presence and lyrics have to appear as a detached comment to the mafiosos' previous scene.

Similarly to Scene 11, this scene is composed in the form of a graphic score, and equally to Scene 11 the graphic score has to feature as an integral visual element of the drama and action (it can be projected, printed on the floor, etc.). The musicians involved in this scene have to leave the orchestra and join the Three Jokers on the stage.

SCENE 13 - The Jokers

Instruments: perform The graphic score below.
Play (P) at The beginning; Then, when Joker 1
has finished To read The Text, play (f)

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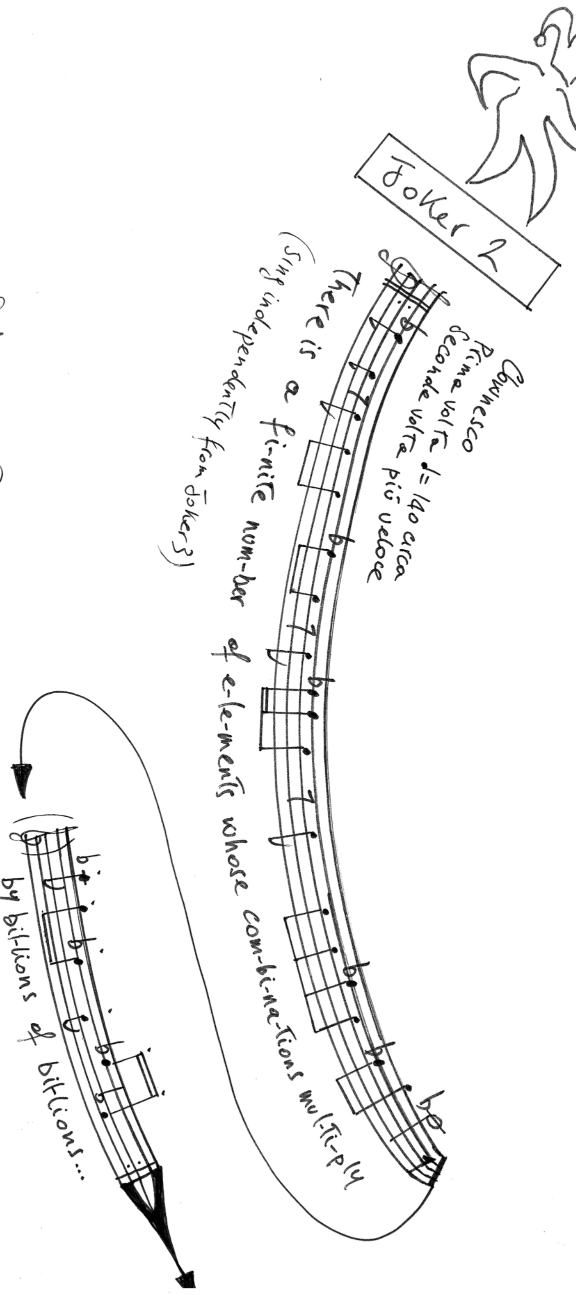
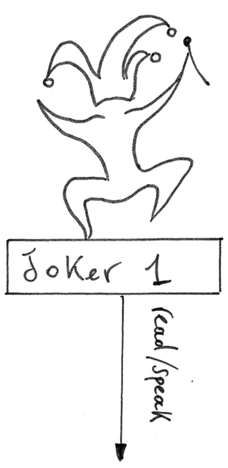
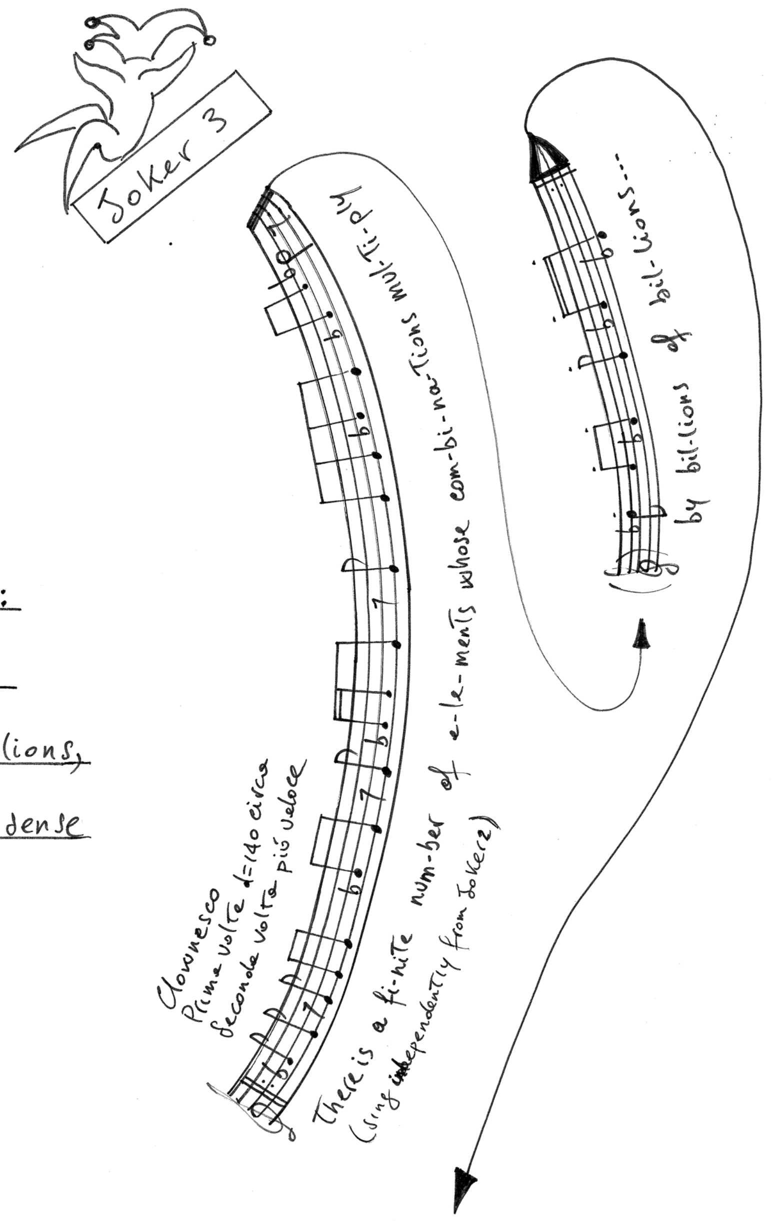
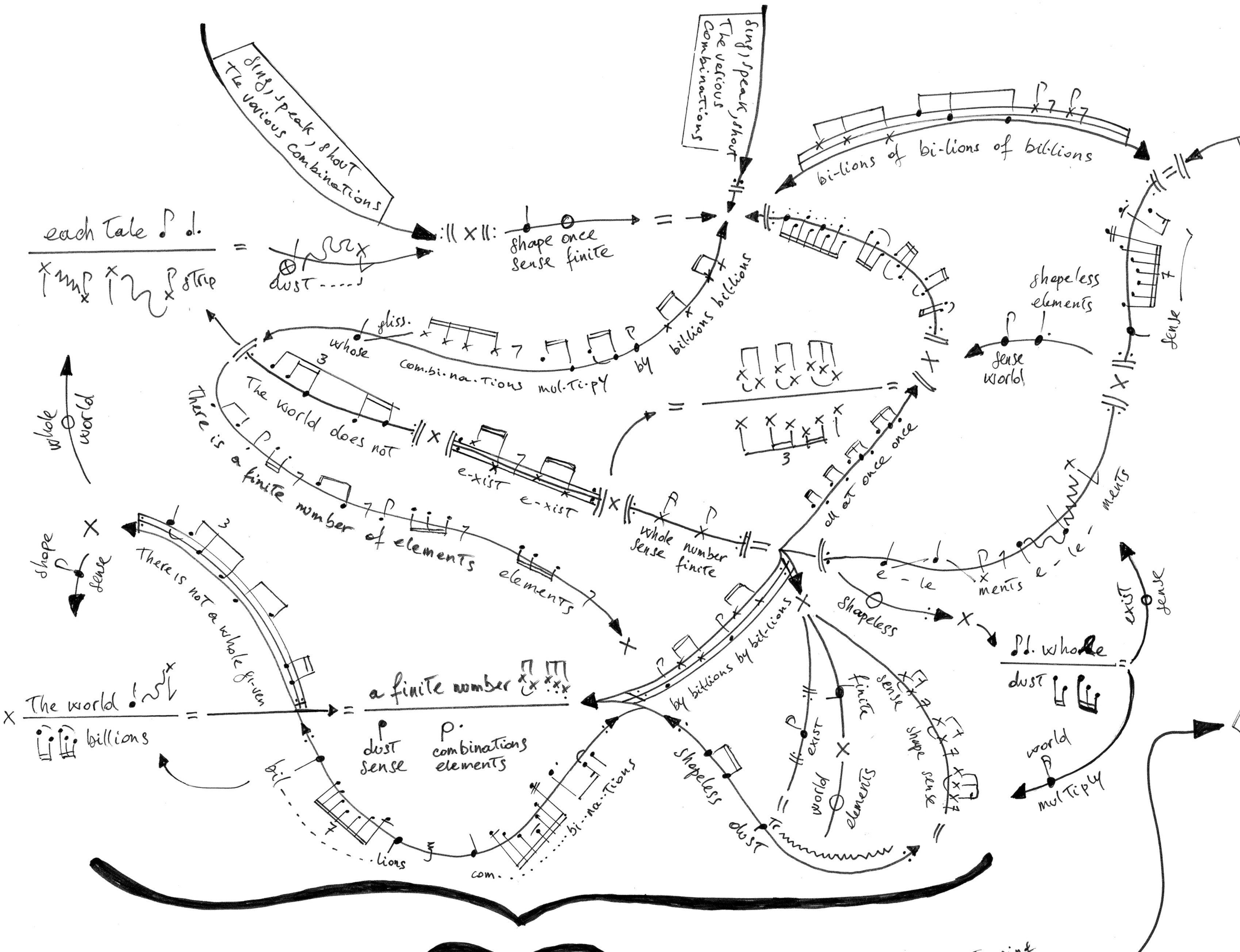

Joker 2
Clownesco
Prima volta ♩= 140 circa
Seconda volta più veloce
There is a fi-nite num-ber of e-le-ments whose com-bi-na-tions mul-ti-ply
(sing independently from Joker 3)
by billions of billions...


Joker 1
read/speak

The world
does not exist,
There is not a whole given all at once:
There is a finite number of elements
whose combinations multiply by billions of billions,
and only few of These find a shape and a sense
and stand out in The middle
of This senseless and shapeless
dust.

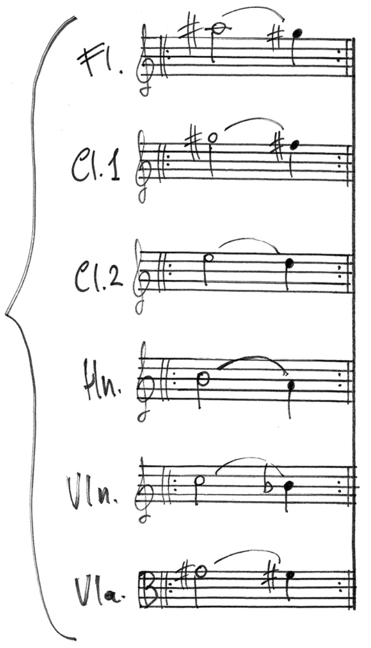

Joker 3
Clownesco
Prima volta ♩= 140 circa
Seconda volta più veloce
There is a fi-nite num-ber of e-le-ments whose com-bi-na-tions mul-ti-ply
(sing independently from Joker 2)
by billions of bi-lions...


sing, speak, shout The various combinations
sing, speak, shout The various combinations
sing, speak, shout The various combinations
each Tale
strip
dust
shape once
sense finite
billions of bi-lions of billions
shapeless elements
sense
world
sense
by billions billions
whose combi-na-Tions mul-Ti-ply by
gliss.
The world does not e-xist e-xist
There is a finite number of elements elements
whole number sense finite
all at once once
e-le-ments e - le - ments
whole world
shape sense
There is not a whole gi-ven
The world billions
a finite number
dust sense
combinations elements
bil- ... -lions com... bi-na-Tions
by billions by bil-lions
shapeless
shapeless dust
exist world
finite elements
sense shape sense
whole
dust
world multiply
exist sense

Once finished leave while continuing performing and overlap with The orchestra

FINE DELLA SCENA

♩= 138
Repeat a few Times while The Joker leave and Then Attacca


Fl.
Cl. 1
Cl. 2
Hn.
Vln.
Vla.

Attacca

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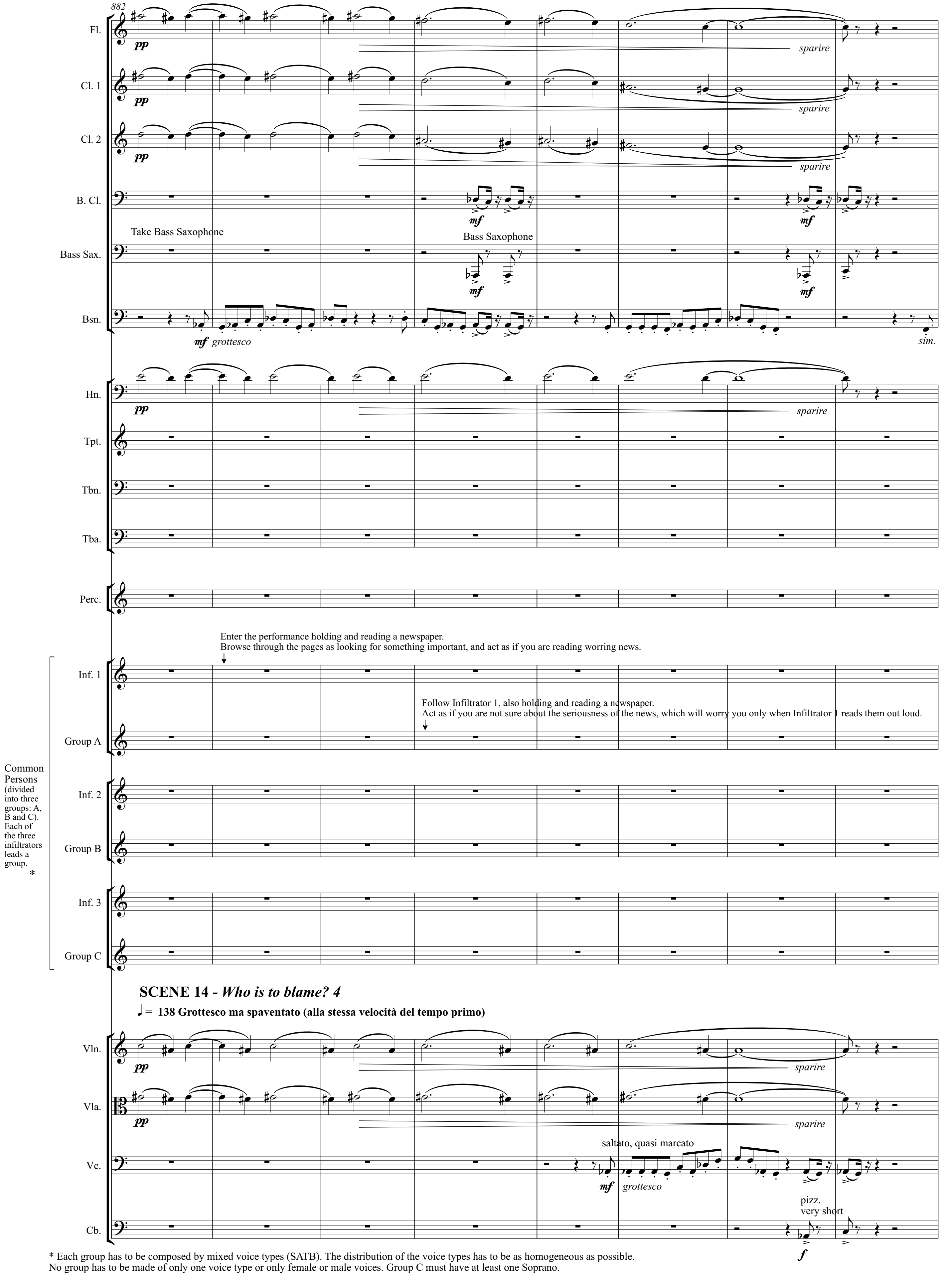
SCENE 14 - *Who is to blame? 4*

The Common Persons enter the performance space equipped with several newspapers and toy-balls. They are divided into three groups (A, B and C). Each of the three groups gathers around an Infiltrator, as listening for news and/or announcements. The scene has to suggest a grotesque yet worry atmosphere.
The lines the Common Persons read are taken from real newspapers: although they refer to real event there must not be any explicit reference to such events.

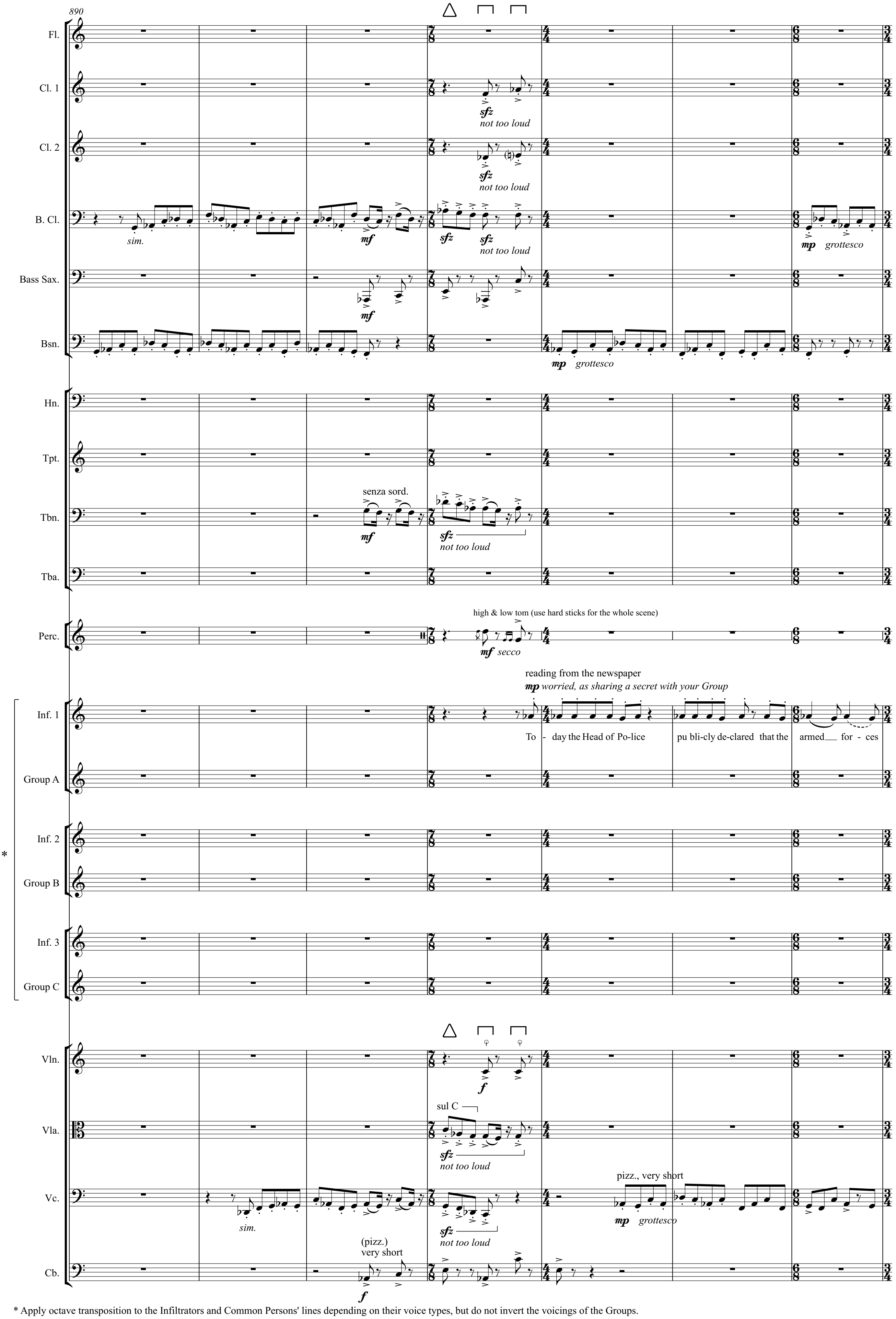
♩= 138 Grottesco ma spaventato (alla stessa velocità del tempo primo)


882
Fl.
Cl. 1
Cl. 2
B. Cl.
Bass Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Inf. 1
Group A
Inf. 2
Group B
Inf. 3
Group C
Common Persons (divided into three groups: A, B and C). Each of the three infiltrators leads a group. *
Vln.
Vla.
Vc.
Cb.
pp
mf
f
sparire
grottesco
sim.
Take Bass Saxophone
Bass Saxophone
saltato, quasi marcato
pizz. very short
SCENE 14 - Who is to blame? 4
♩= 138 Grottesco ma spaventato (alla stessa velocità del tempo primo)

Enter the performance holding and reading a newspaper.
Browse through the pages as looking for something important, and act as if you are reading worring news.

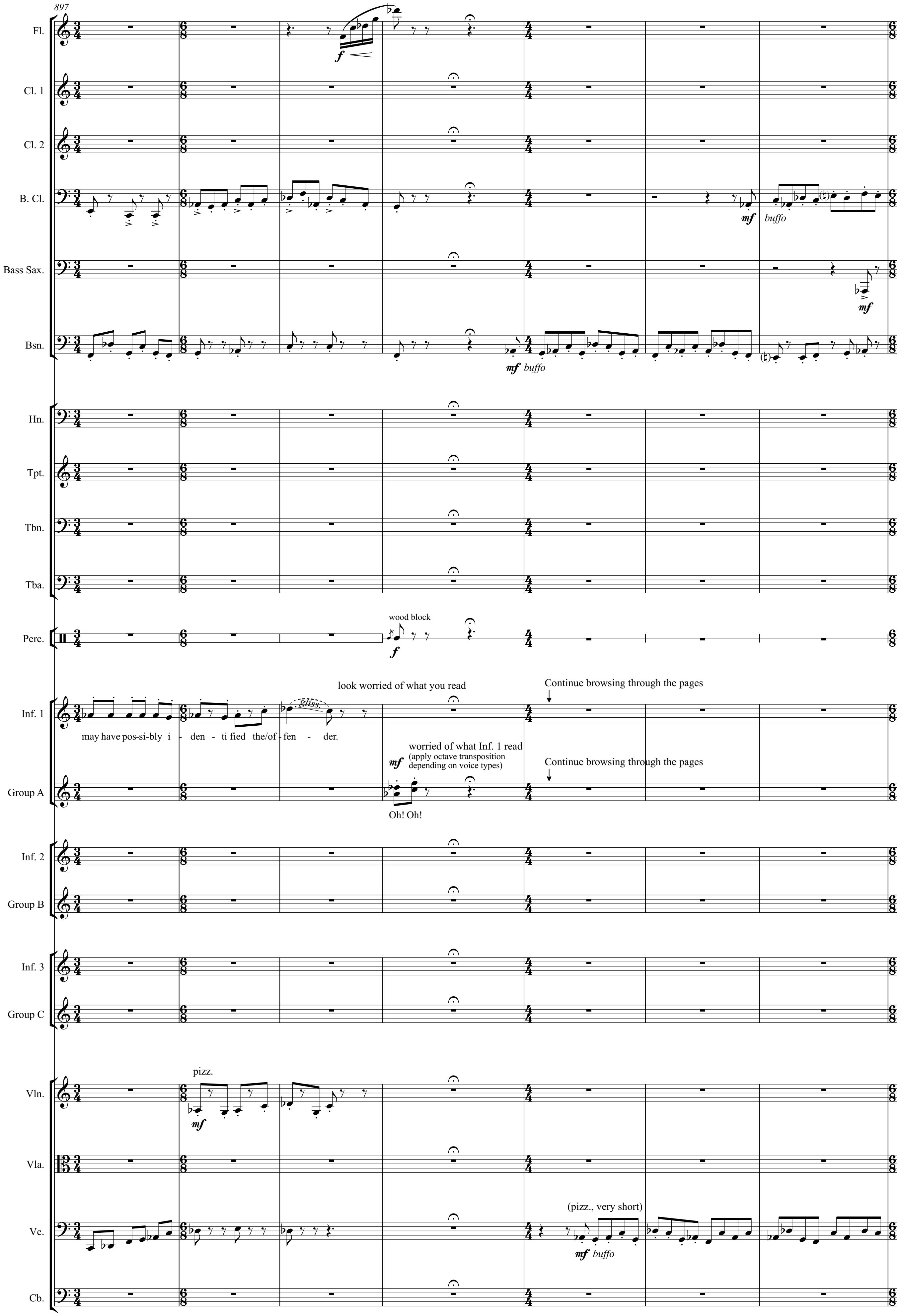
Follow Infiltrator 1, also holding and reading a newspaper.
Act as if you are not sure about the seriousness of the news, which will worry you only when Infiltrator 1 reads them out loud.

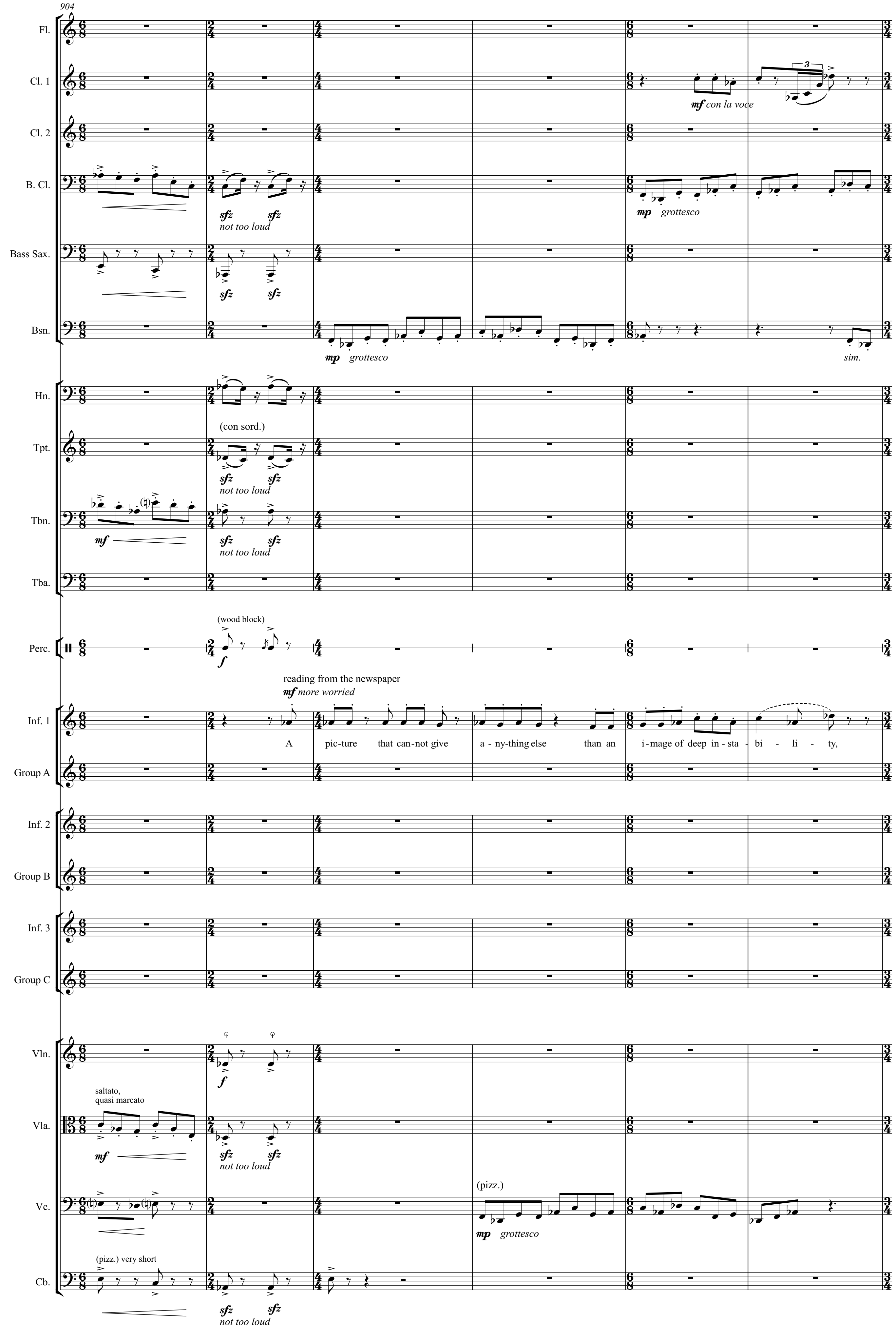
* Each group has to be composed by mixed voice types (SATB). The distribution of the voice types has to be as homogeneous as possible.
No group has to be made of only one voice type or only female or male voices. Group C must have at least one Soprano.

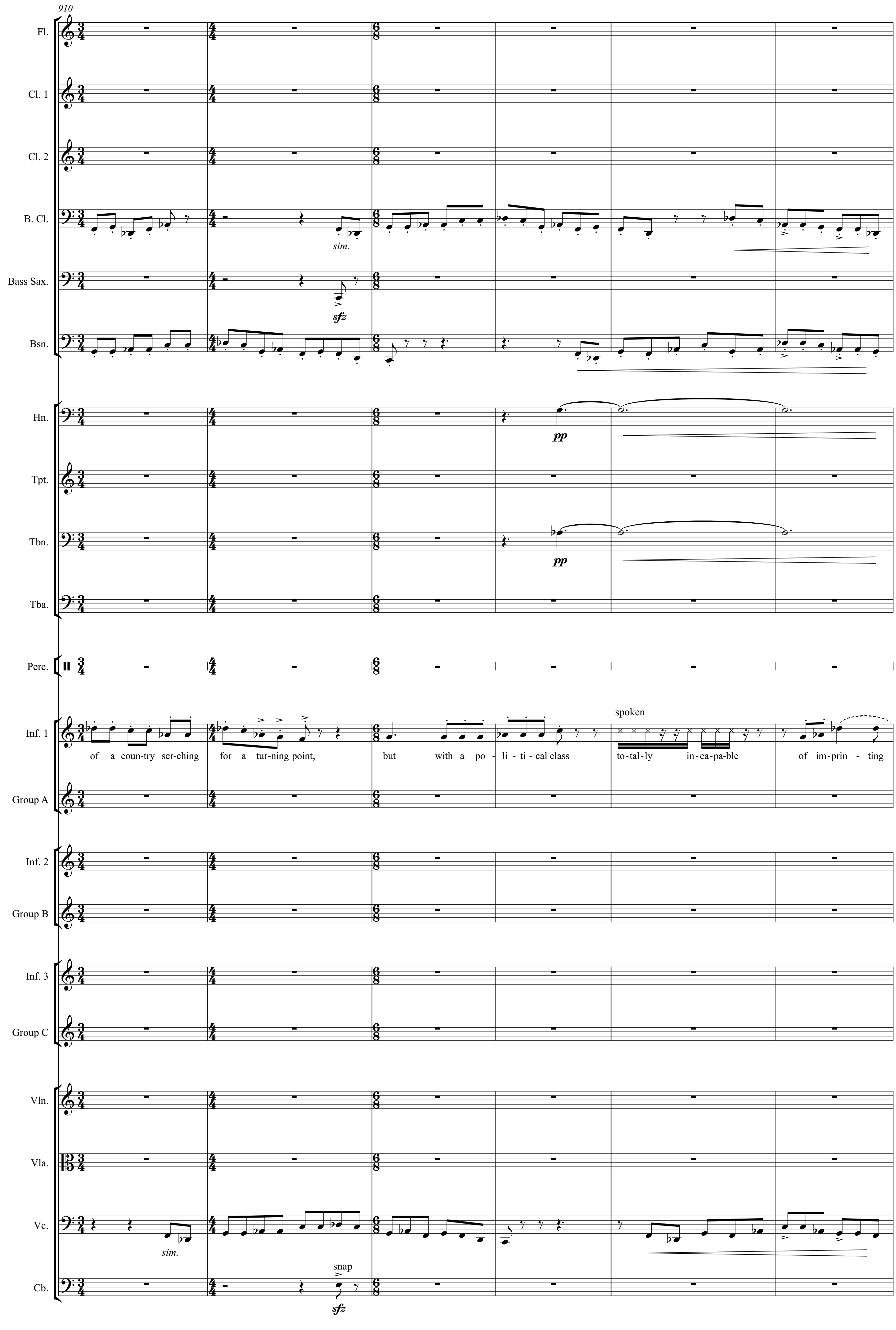

890
Fl.
Cl. 1
Cl. 2
B. Cl.
Bass Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Inf. 1
Group A
Inf. 2
Group B
Inf. 3
Group C
Vln.
Vla.
Vc.
Cb.
*
sfz
not too loud
sim.
mf
mp grottesco
senza sord.
high & low tom (use hard sticks for the whole scene)
mf secco
reading from the newspaper
mp worried, as sharing a secret with your Group
To - day the Head of Po-lice pu bli-cly de-clared that the armed for - ces
f
sul C
pizz., very short
(pizz.)
very short

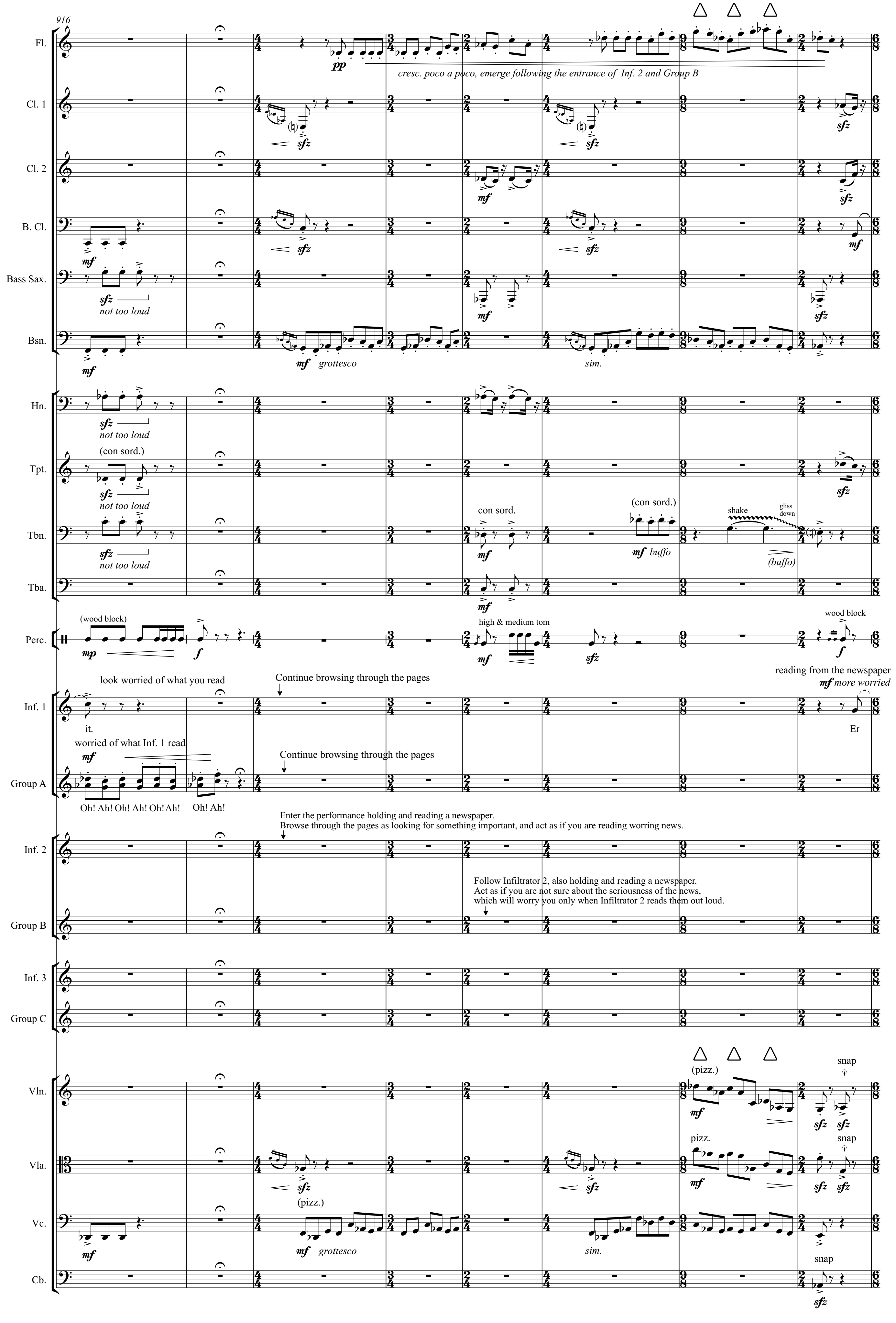
---

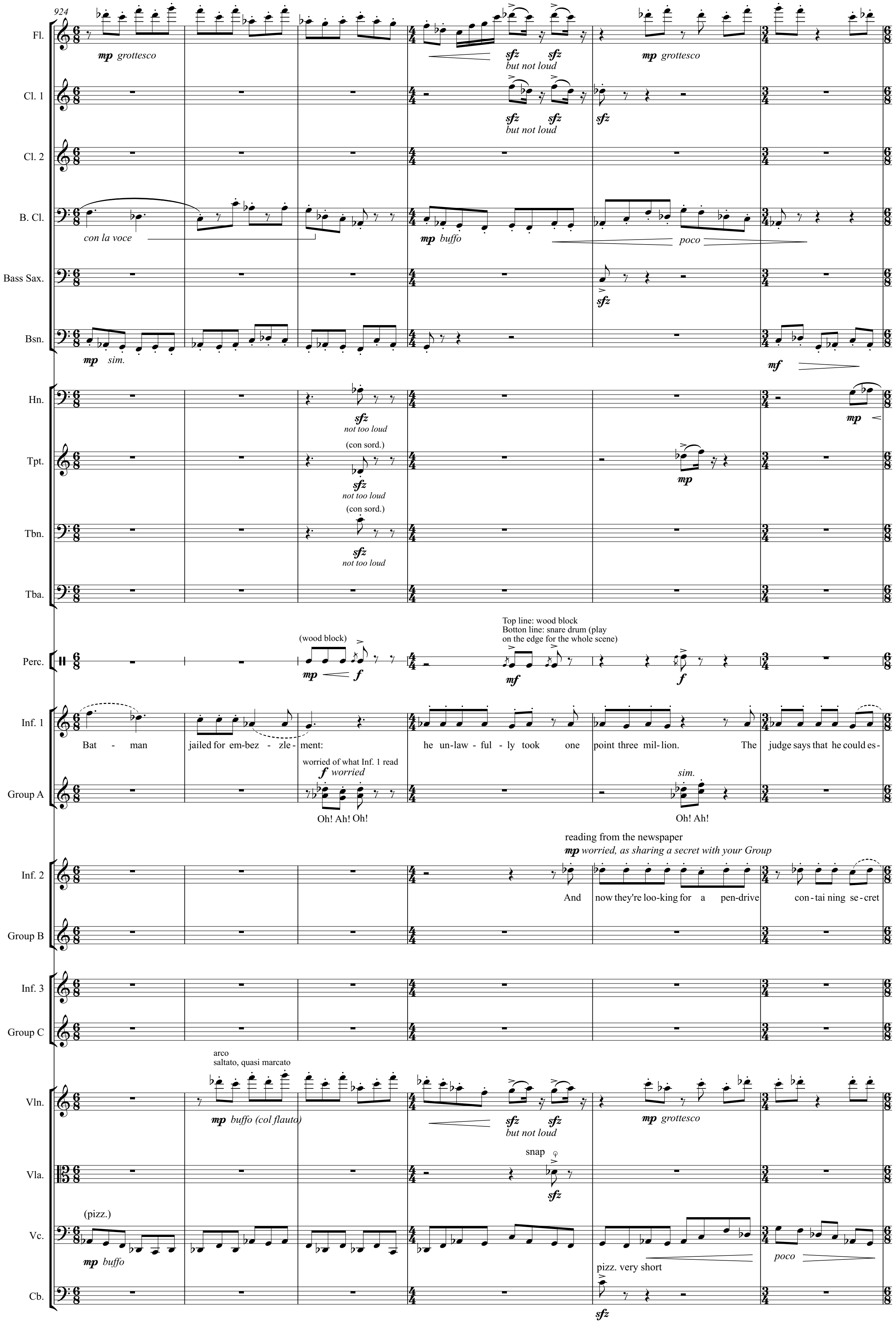
* Apply octave transposition to the Infiltrators and Common Persons' lines depending on their voice types, but do not invert the voicings of the Groups.

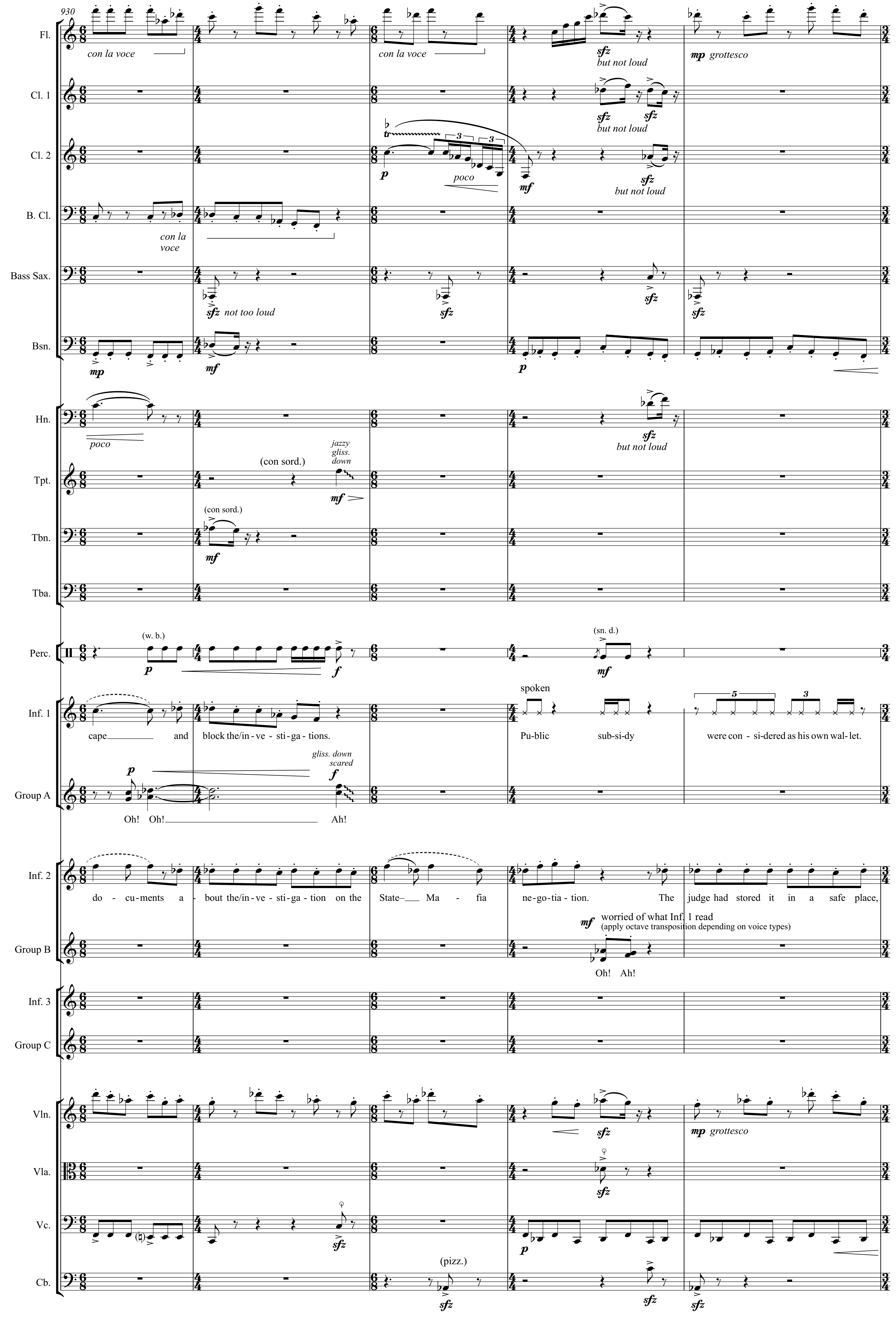

897
Fl.
Cl. 1
Cl. 2
B. Cl.
Bass Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Inf. 1
Group A
Inf. 2
Group B
Inf. 3
Group C
Vln.
Vla.
Vc.
Cb.
f
mf
buffo
mf
mf buffo
wood block
f
look worried of what you read
gliss.
may have pos-si-bly i - den - ti fied the/of - fen - der.
Continue browsing through the pages
mf
worried of what Inf. 1 read
(apply octave transposition depending on voice types)
Oh! Oh!
Continue browsing through the pages
pizz.
mf
(pizz., very short)
mf buffo

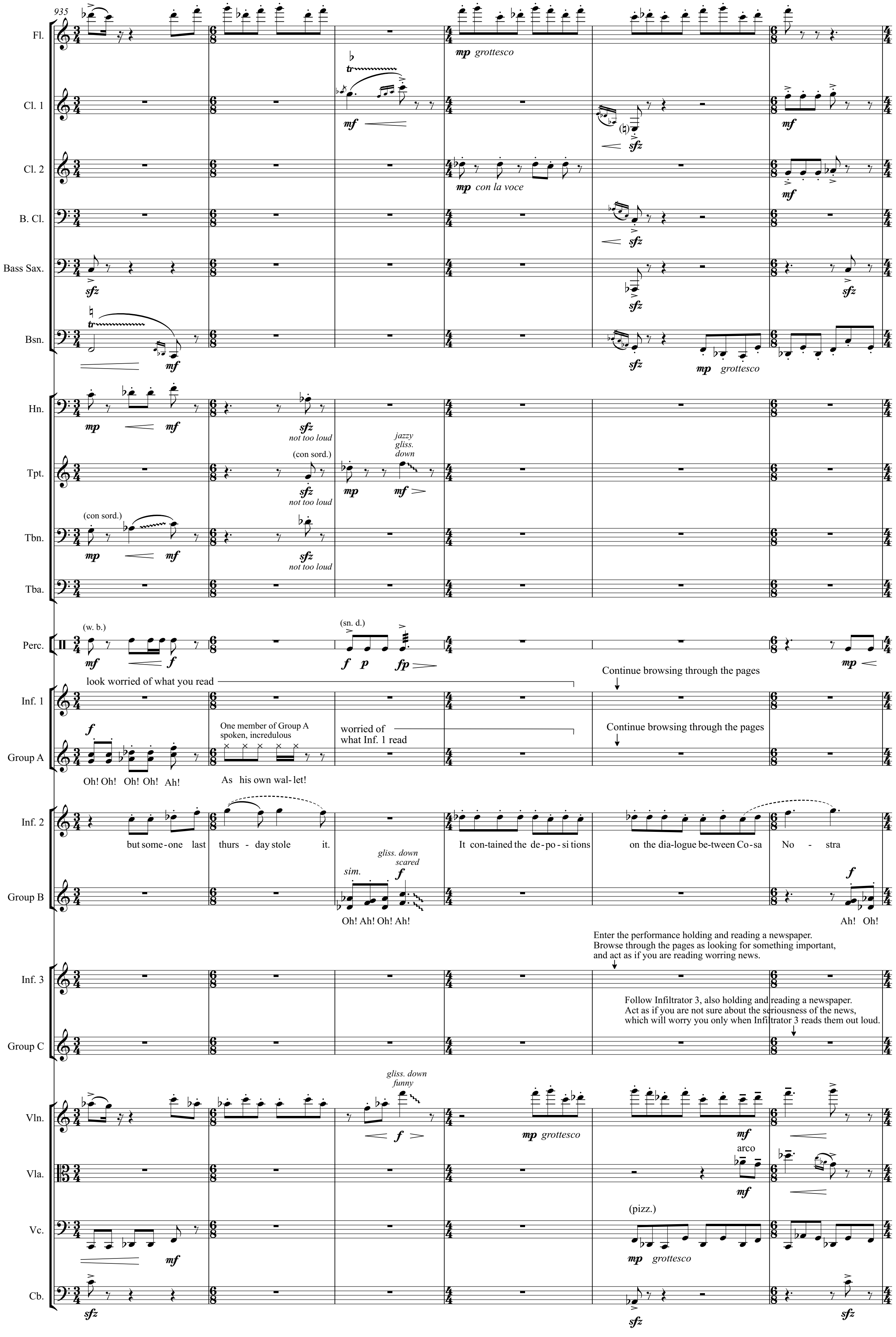

904
Fl.
Cl. 1
Cl. 2
B. Cl.
Bass Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Inf. 1
Group A
Inf. 2
Group B
Inf. 3
Group C
Vln.
Vla.
Vc.
Cb.
mf con la voce
sfz sfz
not too loud
mp grottesco
mp grottesco
sim.
(con sord.)
sfz sfz
not too loud
mf
sfz sfz
not too loud
(wood block)
f
reading from the newspaper
mf more worried
A pic-ture that can-not give a - ny-thing else than an i-mage of deep in - sta - bi - li - ty,
f
saltato,
quasi marcato
mf
sfz sfz
not too loud
(pizz.)
mp grottesco
(pizz.) very short
sfz sfz
not too loud


910
Fl.
Cl. 1
Cl. 2
B. Cl.
sim.
Bass Sax.
sfz
Bsn.
Hn.
pp
Tpt.
Tbn.
pp
Tba.
Perc.
spoken
Inf. 1
of a coun-try ser-ching
for a tur-ning point,
but with a po - li - ti - cal class
to-tal-ly in-ca-pa-ble
of im-prin - ting
Group A
Inf. 2
Group B
Inf. 3
Group C
Vln.
Vla.
Vc.
sim.
snap
Cb.
sfz


916
Fl.
Cl. 1
Cl. 2
B. Cl.
Bass Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Inf. 1
Group A
Inf. 2
Group B
Inf. 3
Group C
Vln.
Vla.
Vc.
Cb.
pp
cresc. poco a poco, emerge following the entrance of Inf. 2 and Group B
sfz
mf
sfz
not too loud
mf grottesco
sim.
(con sord.)
con sord.
(con sord.)
mf buffo
shake
gliss down
(buffo)
(wood block)
mp
f
high & medium tom
wood block
look worried of what you read
it.
Continue browsing through the pages
reading from the newspaper
mf more worried
Er
worried of what Inf. 1 read
Oh! Ah! Oh! Ah! Oh! Ah!
Oh! Ah!
Enter the performance holding and reading a newspaper.
Browse through the pages as looking for something important, and act as if you are reading worring news.
Follow Infiltrator 2, also holding and reading a newspaper.
Act as if you are not sure about the seriousness of the news,
which will worry you only when Infiltrator 2 reads them out loud.
(pizz.)
pizz.
snap
(pizz.)
mf grottesco
sim.
snap


924
Fl.
mp grottesco
sfz sfz
but not loud
mp grottesco
Cl. 1
sfz sfz
but not loud
sfz
Cl. 2
B. Cl.
con la voce
mp buffo
poco
Bass Sax.
sfz
Bsn.
mp sim.
mf
Hn.
sfz
not too loud
mp
Tpt.
(con sord.)
sfz
not too loud
mp
Tbn.
(con sord.)
sfz
not too loud
Tba.
Perc.
(wood block)
mp f
Top line: wood block
Botton line: snare drum (play on the edge for the whole scene)
mf
f
Inf. 1
Bat - man
jailed for em-bez - zle-
ment:
he un-law - ful - ly took one
point three mil- lion. The
judge says that he could es-
Group A
worried of what Inf. 1 read
f worried
Oh! Ah! Oh!
sim.
Oh! Ah!
reading from the newspaper
mp worried, as sharing a secret with your Group
Inf. 2
And
now they're loo-king for a pen-drive
con-tai ning se-cret
Group B
Inf. 3
Group C
arco
saltato, quasi marcato
Vln.
mp buffo (col flauto)
sfz sfz
but not loud
mp grottesco
Vla.
snap
sfz
(pizz.)
Vc.
mp buffo
pizz. very short
poco
Cb.
sfz


930
Fl.
Cl. 1
Cl. 2
B. Cl.
Bass Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Inf. 1
Group A
Inf. 2
Group B
Inf. 3
Group C
Vln.
Vla.
Vc.
Cb.
con la voce
con la voce
sfz
but not loud
mp grotesco
sfz
but not loud
sfz
p
poco
mf
sfz
but not loud
con la voce
sfz not too loud
sfz
sfz
sfz
mp
mf
p
poco
sfz
but not loud
(con sord.)
jazzy gliss. down
mf
(con sord.)
mf
(w. b.)
p
f
(sn. d.)
mf
spoken
cape and
block the/in - ve - sti - ga - tions.
Pu - blic
sub - si - dy
were con - si - dered as his own wal - let.
p
gliss. down scared
f
Oh! Oh!
Ah!
do - cu - ments a -
bout the/in - ve - sti - ga - tion on the
State– Ma - fia
ne - go - tia - tion. The
judge had stored it in a safe place,
mf worried of what Inf. 1 read
(apply octave transposition depending on voice types)
Oh! Ah!
sfz
mp grotesco
sfz
sfz
p
(pizz.)
sfz
sfz
sfz

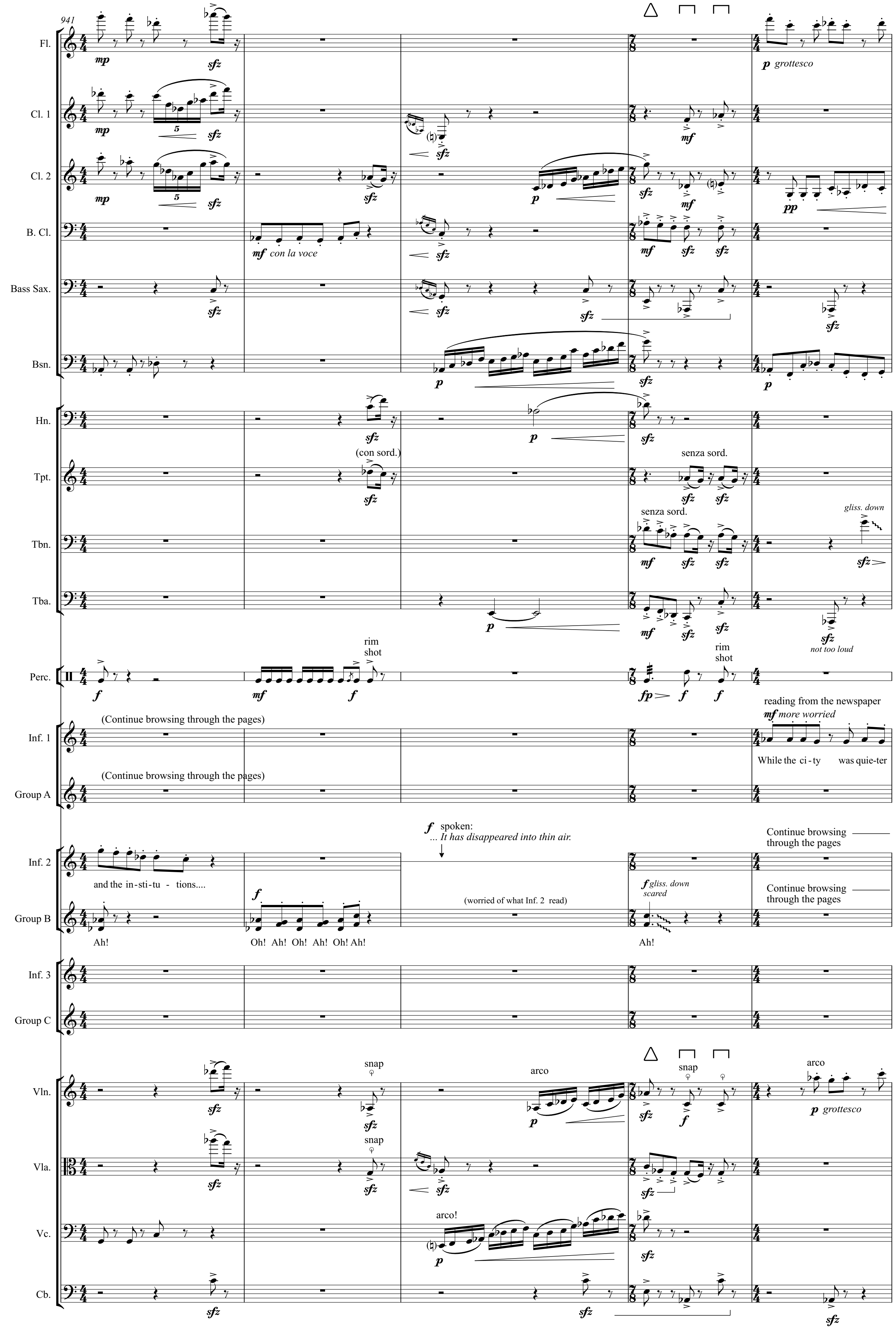

935
Fl.
Cl. 1
Cl. 2
B. Cl.
Bass Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Inf. 1
Group A
Inf. 2
Group B
Inf. 3
Group C
Vln.
Vla.
Vc.
Cb.
mp grottesco
mf
sfz
mp con la voce
mp grottesco
mp
mf
sfz
not too loud
(con sord.)
jazzy gliss. down
mp
mf
(con sord.)
(w. b.)
(sn. d.)
f
p
fp
mp
look worried of what you read
f
One member of Group A spoken, incredulous
worried of what Inf. 1 read
Oh! Oh! Oh! Oh! Ah!
As his own wal-let!
but some-one last thurs-day stole it.
It con-tained the de-po-si-tions on the dia-logue be-tween Co-sa No-stra
sim.
gliss. down scared
Oh! Ah! Oh! Ah!
Ah! Oh!
gliss. down funny
mp grottesco
arco
(pizz.)
mp grottesco

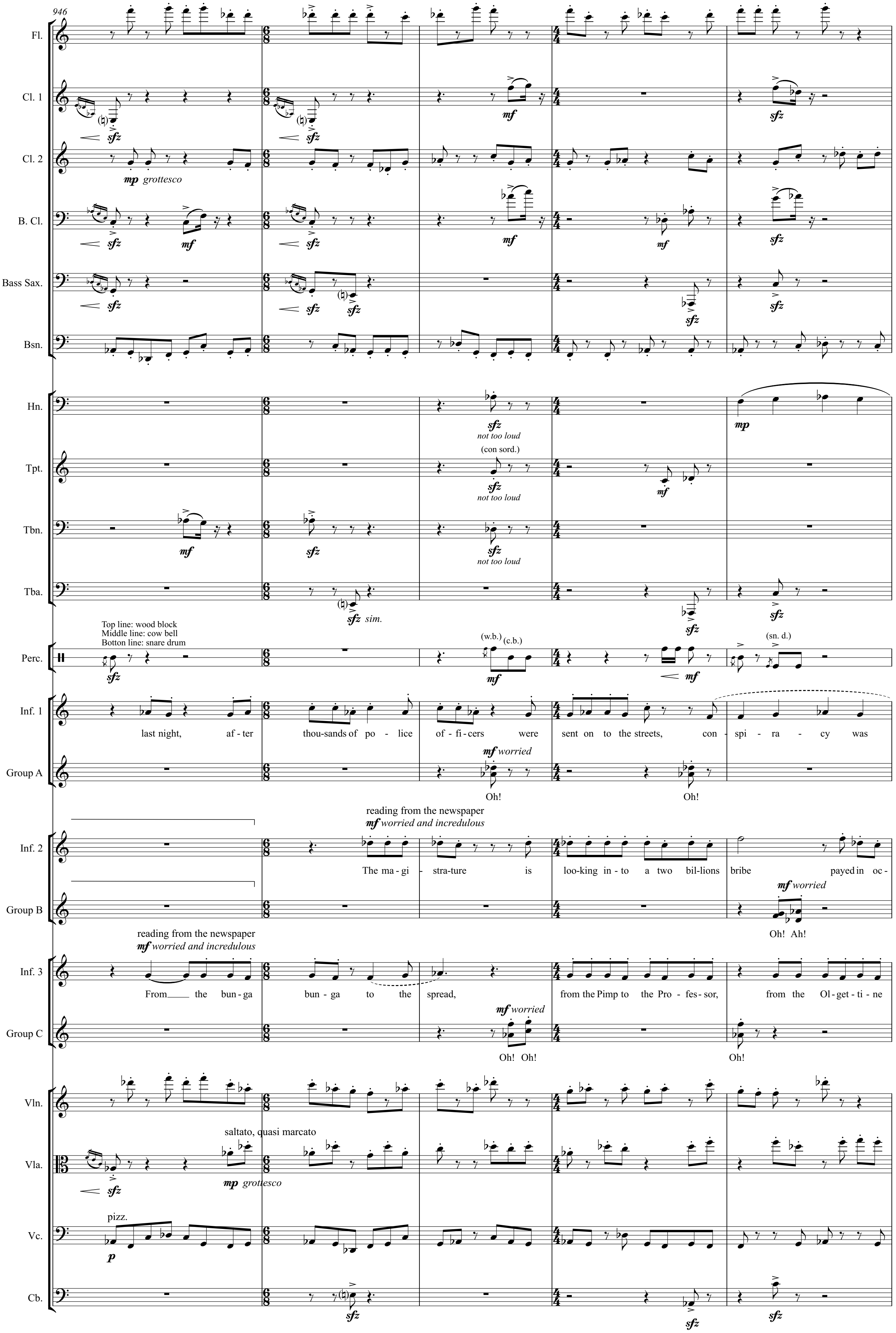
Continue browsing through the pages

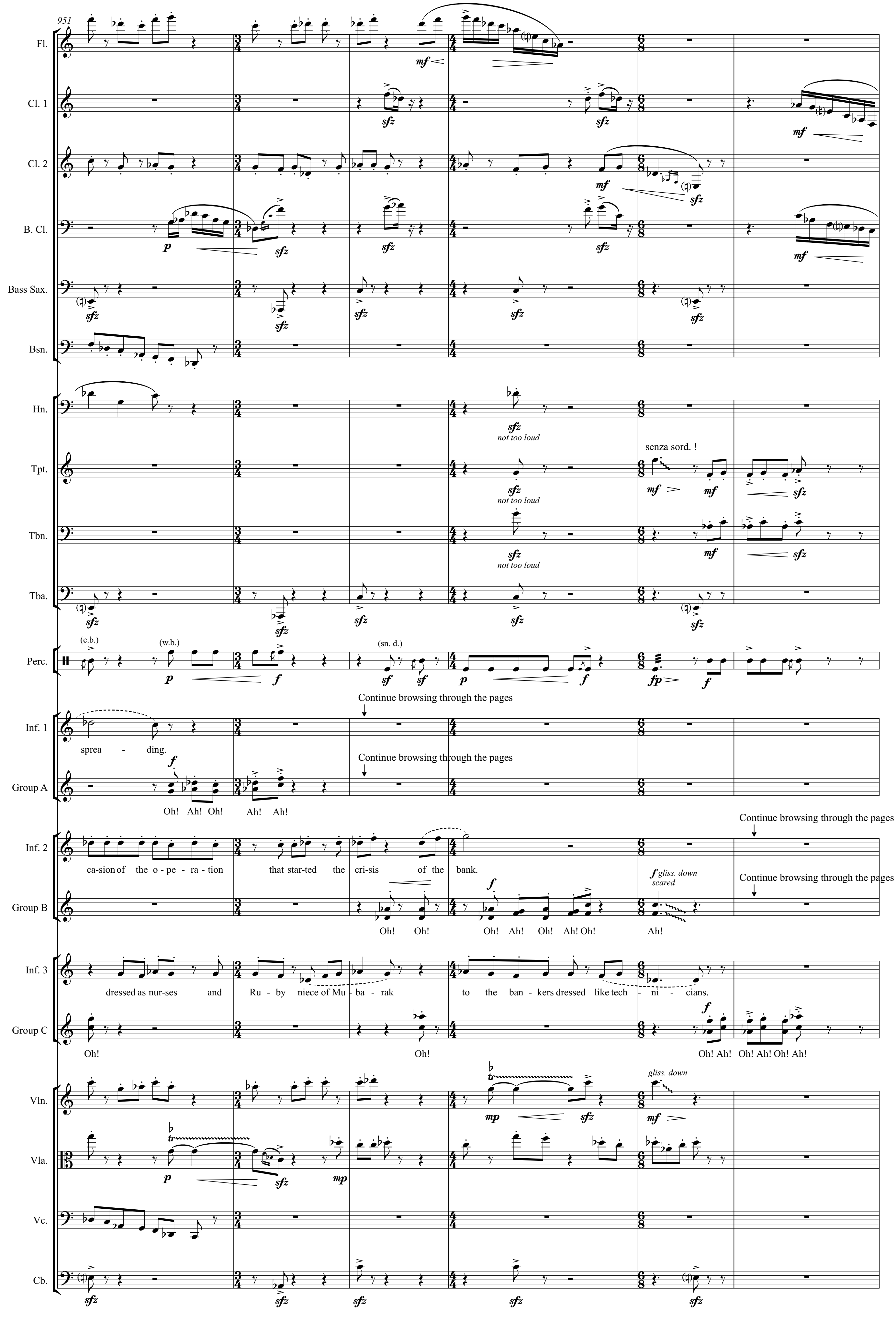
Continue browsing through the pages

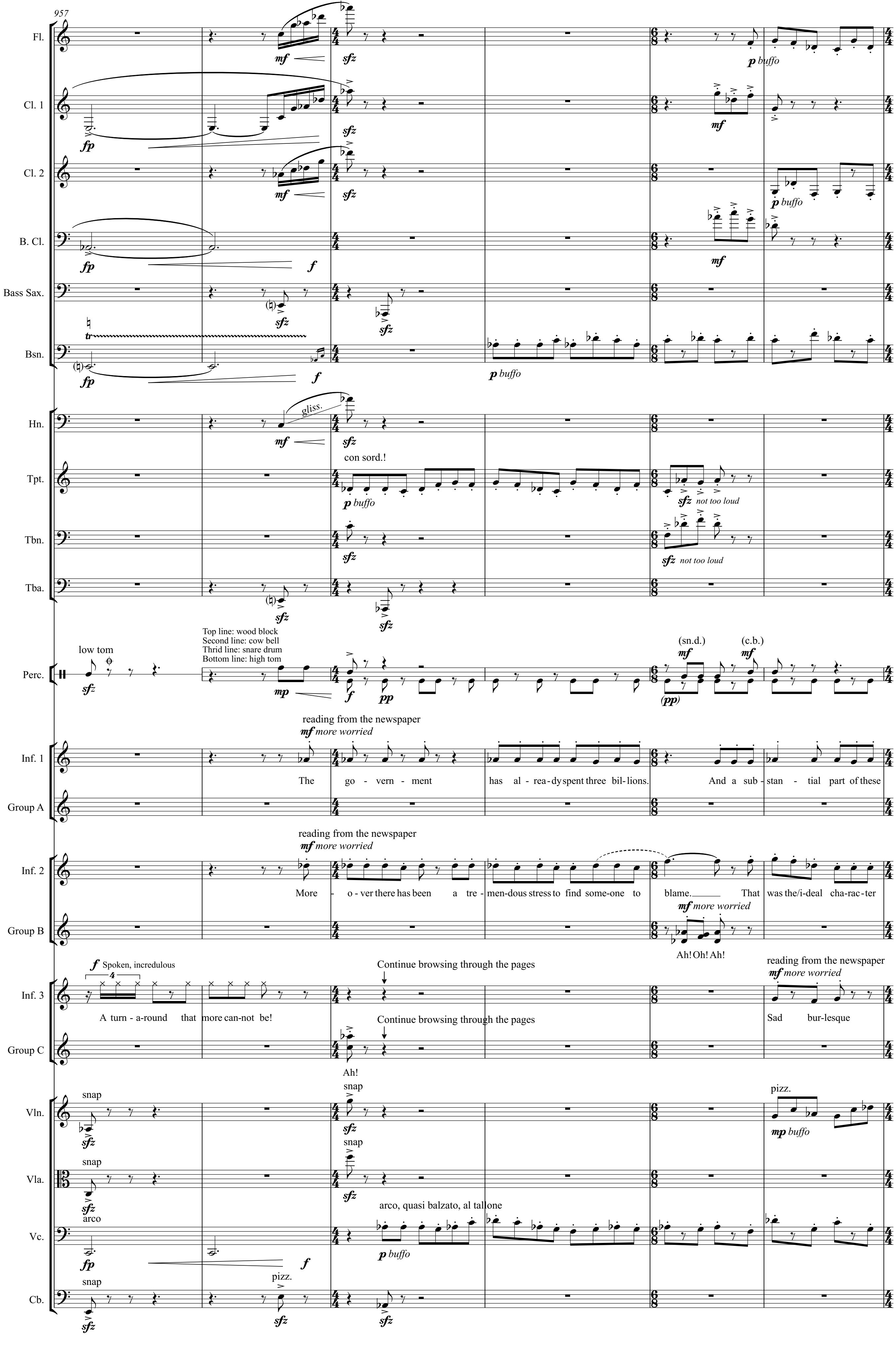
Enter the performance holding and reading a newspaper.
Browse through the pages as looking for something important,
and act as if you are reading worring news.

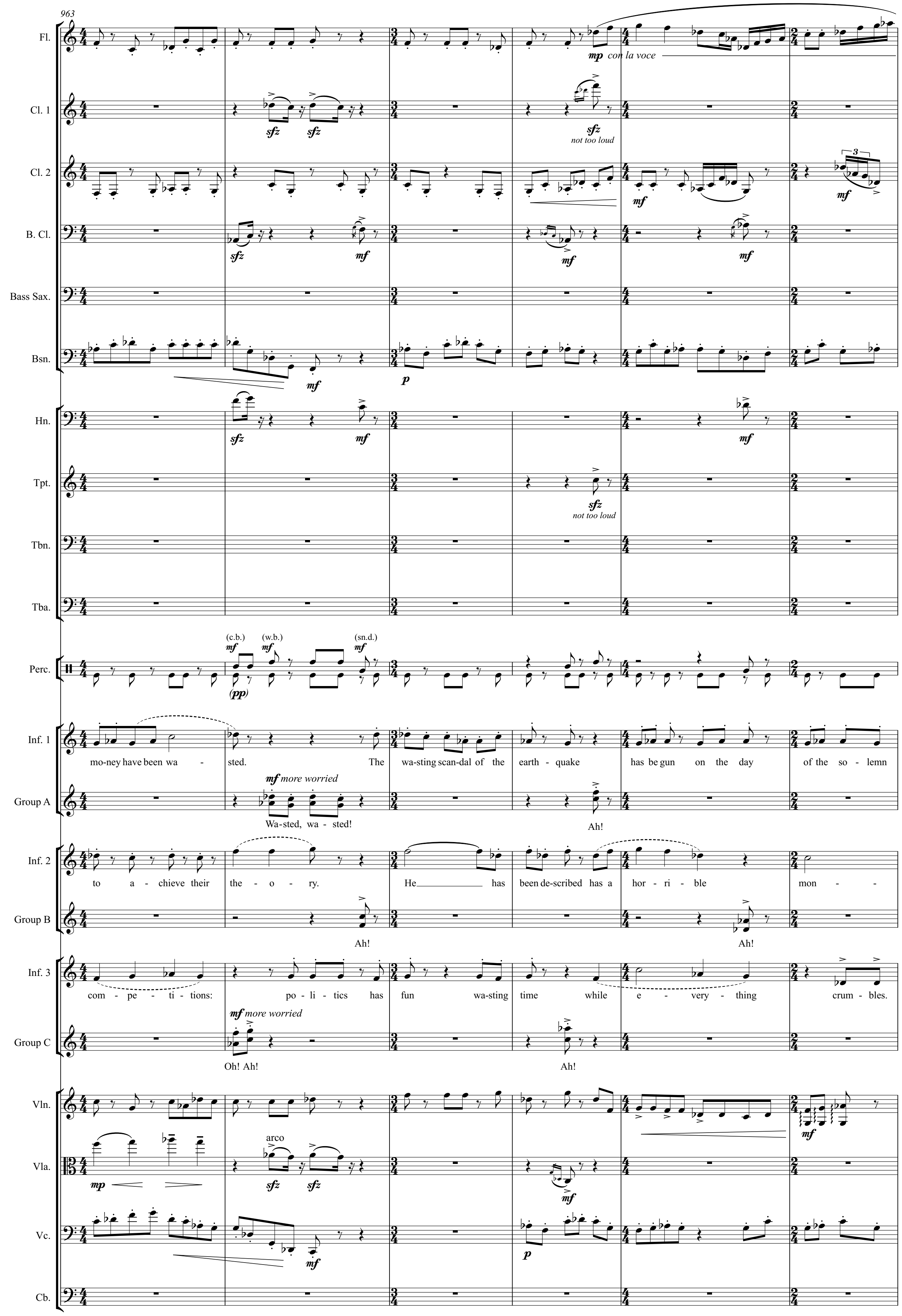
Follow Infiltrator 3, also holding and reading a newspaper.
Act as if you are not sure about the seriousness of the news,
which will worry you only when Infiltrator 3 reads them out loud.

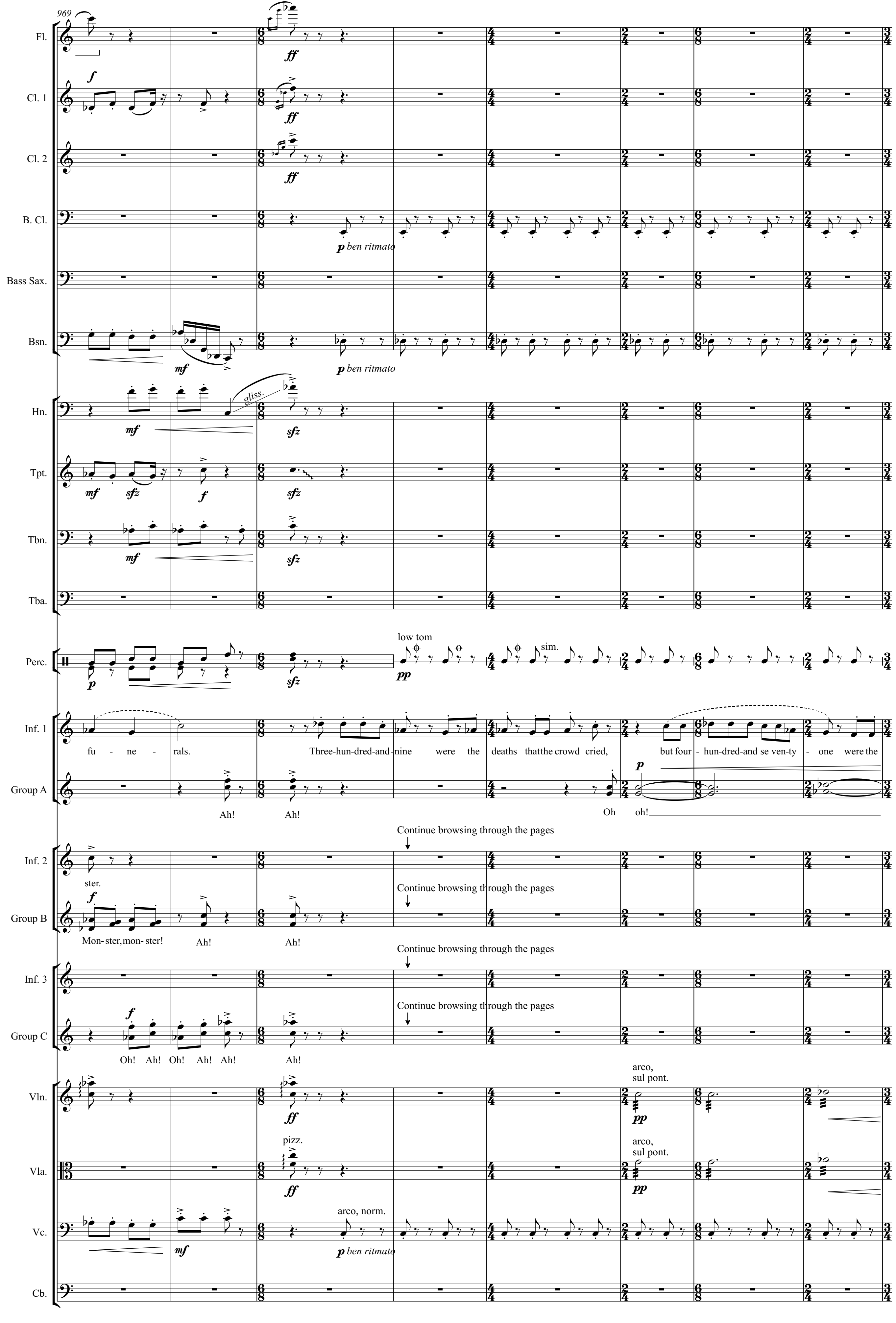

941
Fl.
Cl. 1
Cl. 2
B. Cl.
Bass Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Inf. 1
Group A
Inf. 2
Group B
Inf. 3
Group C
Vln.
Vla.
Vc.
Cb.
mp
sfz
5
p grottesco
mf
mf con la voce
p
pp
(con sord.)
senza sord.
gliss. down
not too loud
rim shot
f
fp
(Continue browsing through the pages)
reading from the newspaper
mf more worried
While the ci - ty was quie-ter
and the in - sti - tu - tions....
f spoken:
... It has disappeared into thin air.
(worried of what Inf. 2 read)
f gliss. down scared
Continue browsing through the pages
Ah!
Oh! Ah! Oh! Ah! Oh! Ah!
snap
arco
arco!

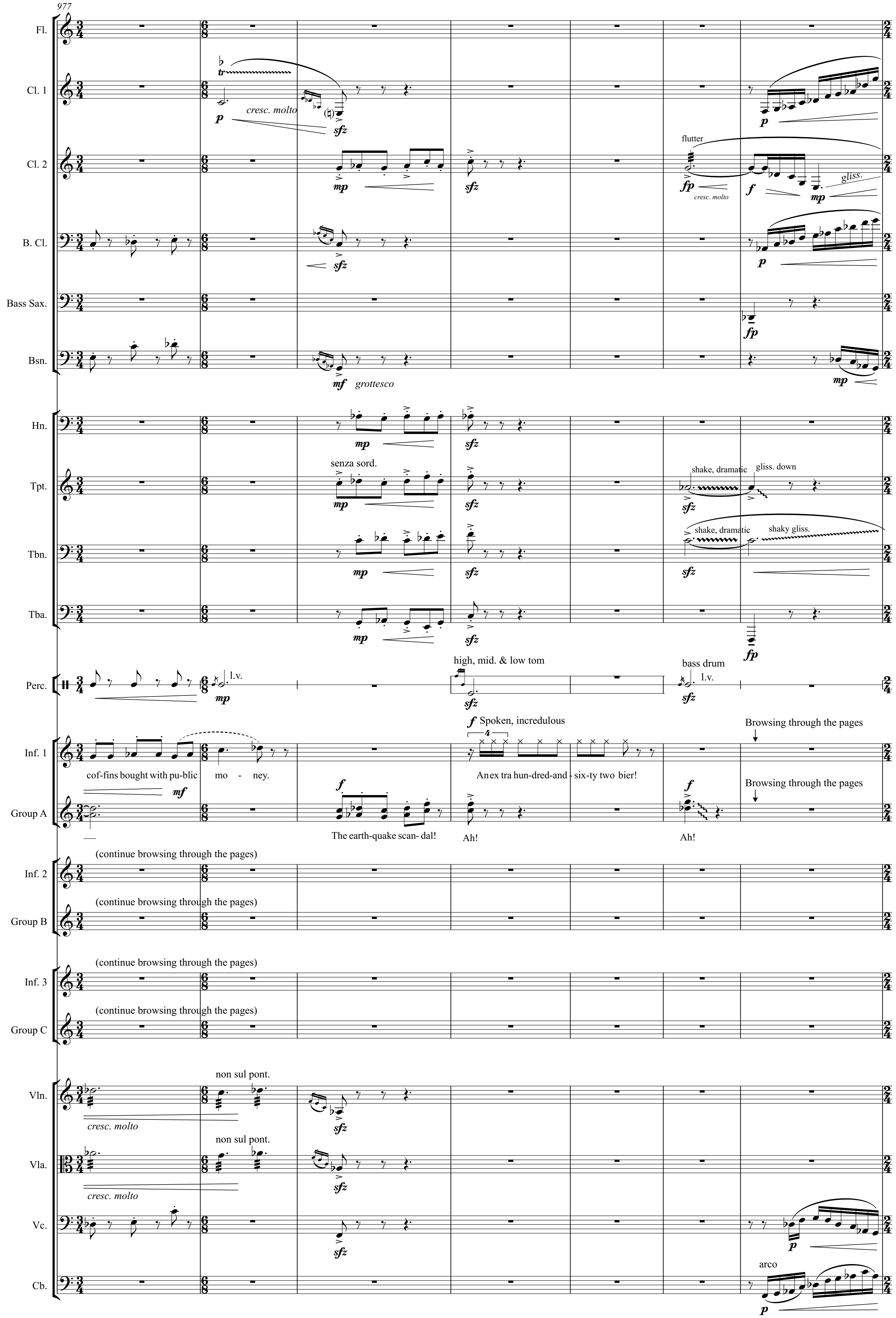

946
Fl.
Cl. 1
Cl. 2
B. Cl.
Bass Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Inf. 1
Group A
Inf. 2
Group B
Inf. 3
Group C
Vln.
Vla.
Vc.
Cb.
mp grottesco
not too loud
(con sord.)
not too loud
not too loud
sim.
Top line: wood block
Middle line: cow bell
Botton line: snare drum
(w.b.) (c.b.)
(sn. d.)
last night, af - ter thou-sands of po - lice of - fi - cers were sent on to the streets, con - spi - ra - cy was
mf worried
Oh! Oh!
reading from the newspaper
mf worried and incredulous
The ma - gi - stra-ture is loo-king in - to a two bil-lions bribe payed in oc -
mf worried
Oh! Ah!
reading from the newspaper
mf worried and incredulous
From the bun - ga bun - ga to the spread, from the Pimp to the Pro - fes - sor, from the Ol - get - ti - ne
mf worried
Oh! Oh! Oh!
saltato, quasi marcato
mp grottesco
pizz.

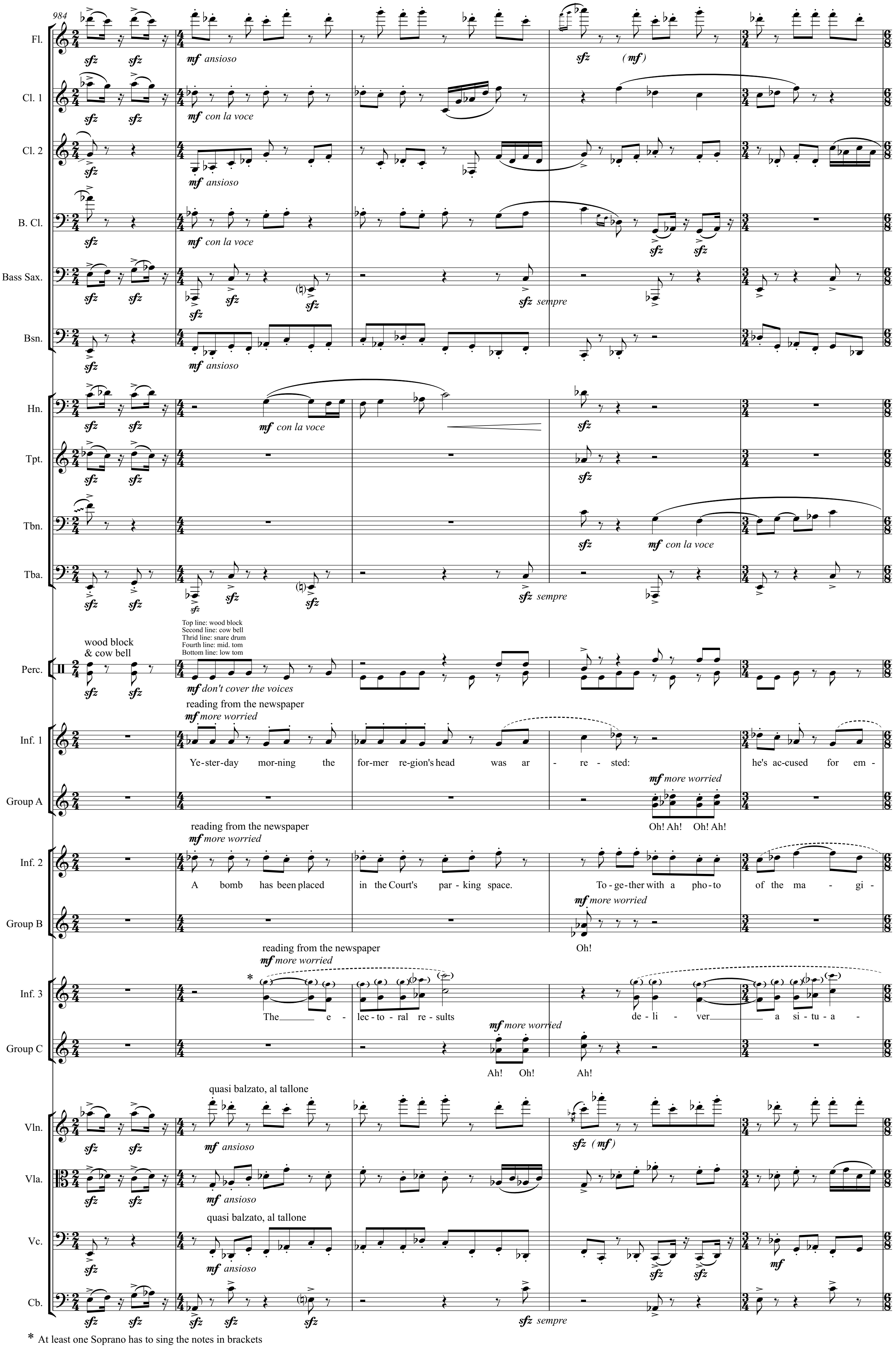

951
Fl.
Cl. 1
Cl. 2
B. Cl.
Bass Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Inf. 1
Group A
Inf. 2
Group B
Inf. 3
Group C
Vln.
Vla.
Vc.
Cb.
not too loud
senza sord. !
(c.b.)
(w.b.)
(sn. d.)
Continue browsing through the pages
spreading.
Oh! Ah! Oh! Ah! Ah!
casion of the operation that started the crisis of the bank.
gliss. down
scared
Oh! Oh! Oh! Ah! Oh! Ah! Oh! Ah!
dressed as nurses and Ruby niece of Mubarak to the bankers dressed like technicians.
Oh! Oh! Oh! Ah! Oh! Ah! Oh! Ah!
gliss. down


957
Fl.
Cl. 1
Cl. 2
B. Cl.
Bass Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Inf. 1
Group A
Inf. 2
Group B
Inf. 3
Group C
Vln.
Vla.
Vc.
Cb.
mf
sfz
fp
f
p buffo
tr
gliss.
con sord.!
sfz not too loud
low tom
Top line: wood block
Second line: cow bell
Thrid line: snare drum
Bottom line: high tom
mp
pp
(sn.d.)
(c.b.)
(pp)
reading from the newspaper
mf more worried
The go - vern - ment has al - rea - dy spent three bil - lions. And a sub - stan - tial part of these
More - o - ver there has been a tre - men-dous stress to find some-one to blame. That was the/i-deal cha-rac-ter
Ah! Oh! Ah!
f Spoken, incredulous
4
A turn - a-round that more can-not be!
Continue browsing through the pages
Sad bur-lesque
Ah!
snap
pizz.
mp buffo
arco
arco, quasi balzato, al tallone

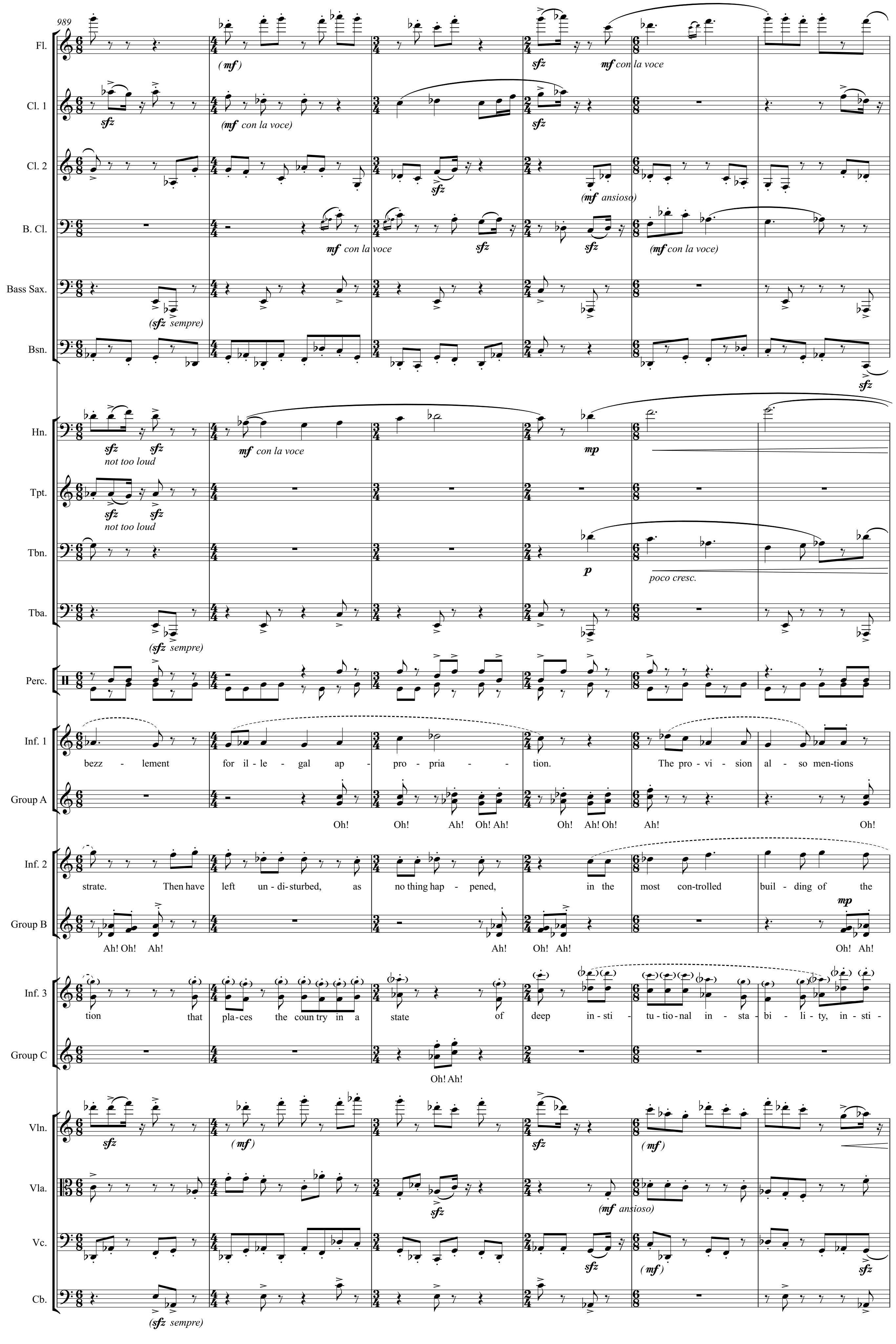

963
Fl.
mp con la voce
Cl. 1
sfz
sfz
sfz
not too loud
Cl. 2
mf
mf
3
B. Cl.
sfz
mf
mf
mf
Bass Sax.
Bsn.
mf
p
Hn.
sfz
mf
mf
Tpt.
sfz
not too loud
Tbn.
Tba.
Perc.
(c.b.)
mf
(w.b.)
mf
(sn.d.)
mf
(pp)
Inf. 1
mo-ney have been wa - sted. The wa-sting scan-dal of the earth - quake has be gun on the day of the so - lemn
Group A
mf more worried
Wa-sted, wa - sted!
Ah!
Inf. 2
to a - chieve their the - o - ry. He has been de-scribed has a hor - ri - ble mon - -
Group B
Ah!
Ah!
Inf. 3
com - pe - ti - tions: po - li - tics has fun wa-sting time while e - very - thing crum - bles.
Group C
mf more worried
Oh! Ah!
Ah!
Vln.
mf
Vla.
arco
mp
sfz
sfz
mf
Vc.
mf
p
Cb.

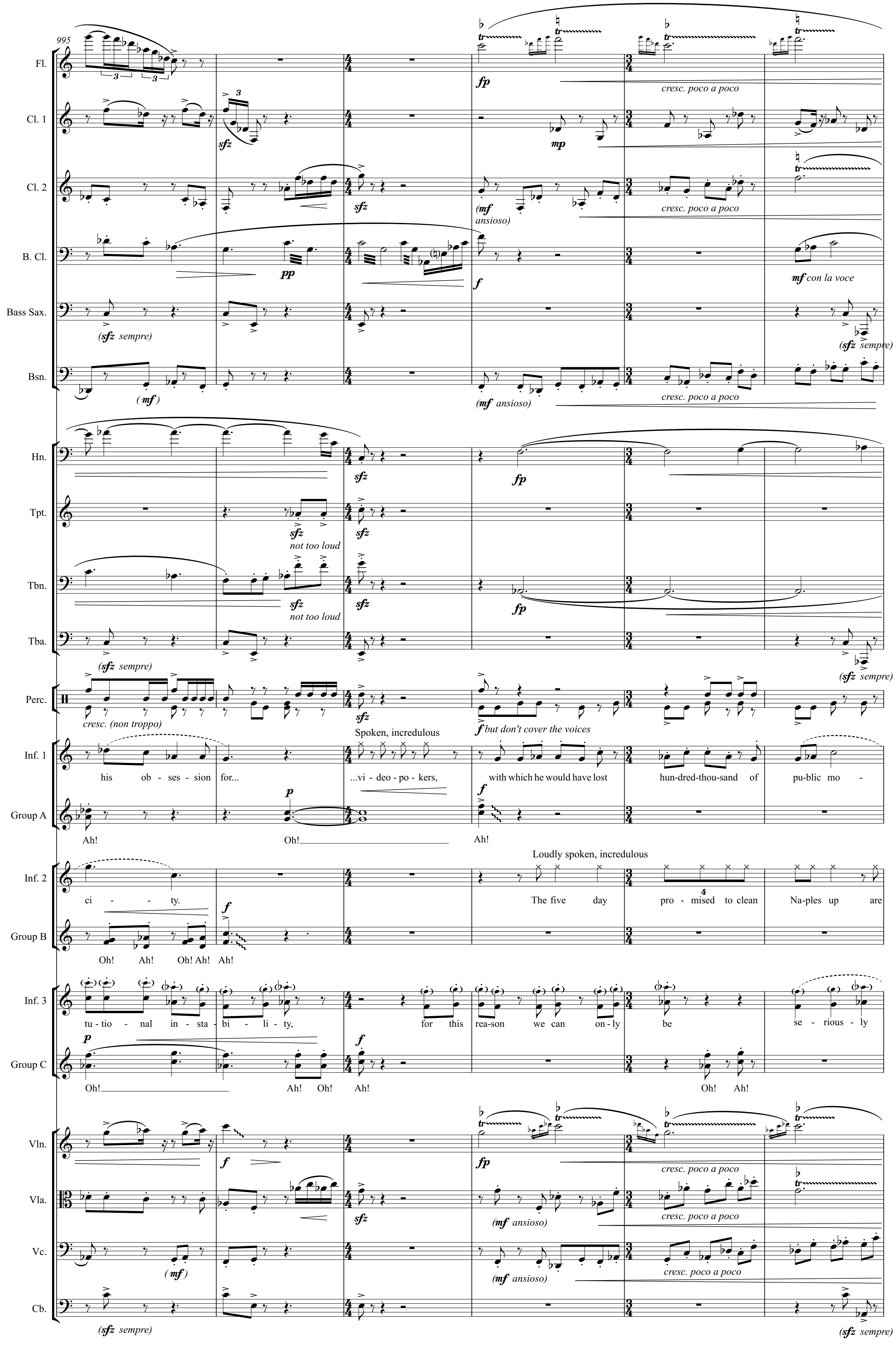

969
Fl.
Cl. 1
Cl. 2
B. Cl.
Bass Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Inf. 1
Group A
Inf. 2
Group B
Inf. 3
Group C
Vln.
Vla.
Vc.
Cb.
f
ff
p ben ritmato
mf
gliss.
sfz
low tom
sim.
pp
fu - ne - rals.
Three-hun-dred-and-nine were the deaths that the crowd cried,
but four - hun-dred-and se ven-ty - one were the
Ah!
Oh oh!
Continue browsing through the pages
ster.
Mon- ster, mon- ster!
Oh! Ah! Oh! Ah! Ah!
arco, sul pont.
pizz.
arco, norm.

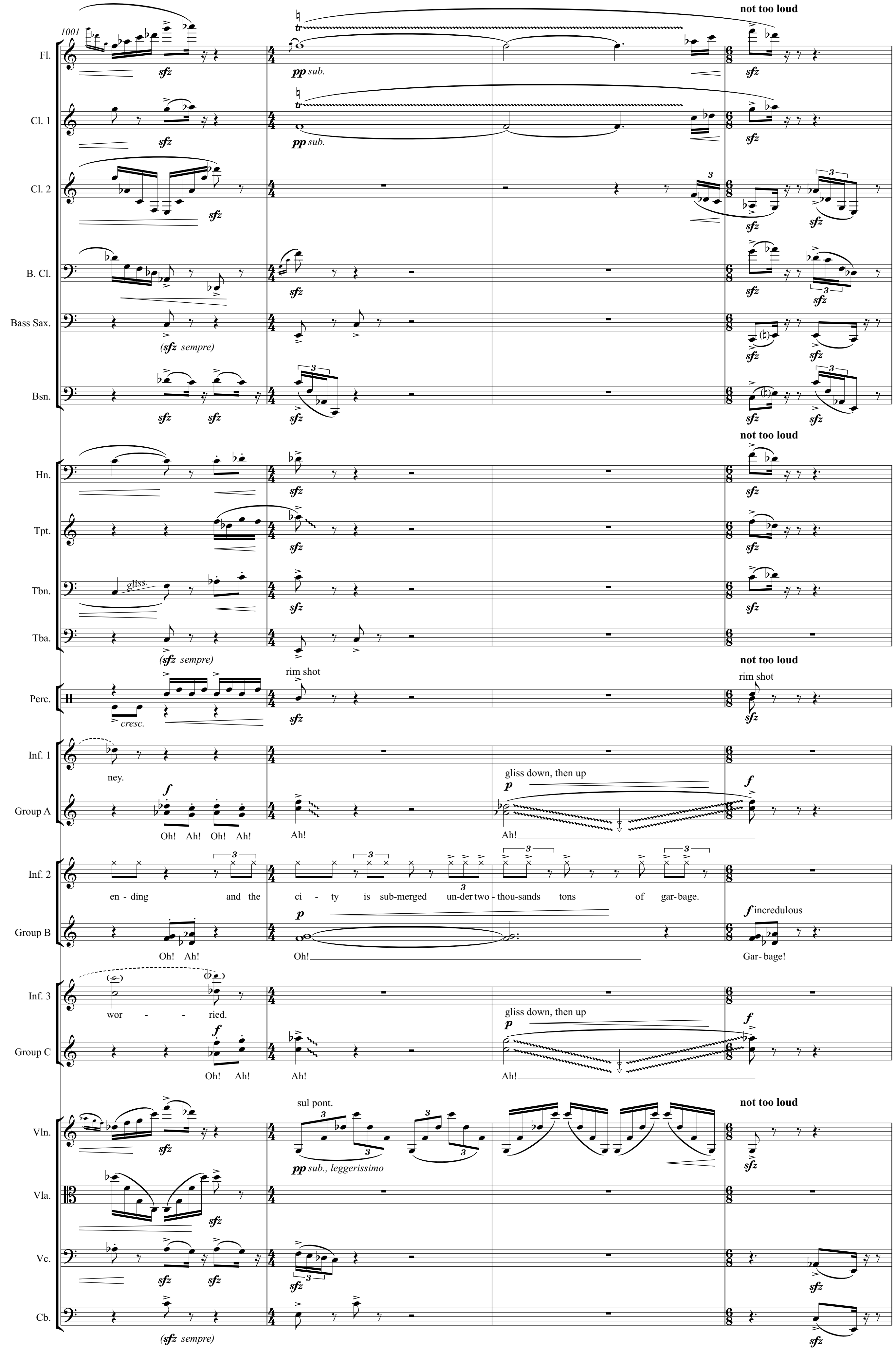

977
Fl.
Cl. 1
Cl. 2
B. Cl.
Bass Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Inf. 1
Group A
Inf. 2
Group B
Inf. 3
Group C
Vln.
Vla.
Vc.
Cb.
tr
p
cresc. molto
sfz
mp
flutter
fp
cresc. molto
f
gliss.
mf grottesco
senza sord.
shake, dramatic
gliss. down
shaky gliss.
high, mid. & low tom
bass drum
l.v.
Spoken, incredulous
4
cof-fins bought with pu-blic mo - ney.
An ex tra hun-dred-and - six-ty two bier!
The earth-quake scan- dal!
Ah!
Ah!
Browsing through the pages
Browsing through the pages
(continue browsing through the pages)
(continue browsing through the pages)
(continue browsing through the pages)
(continue browsing through the pages)
non sul pont.
non sul pont.
cresc. molto
cresc. molto
arco

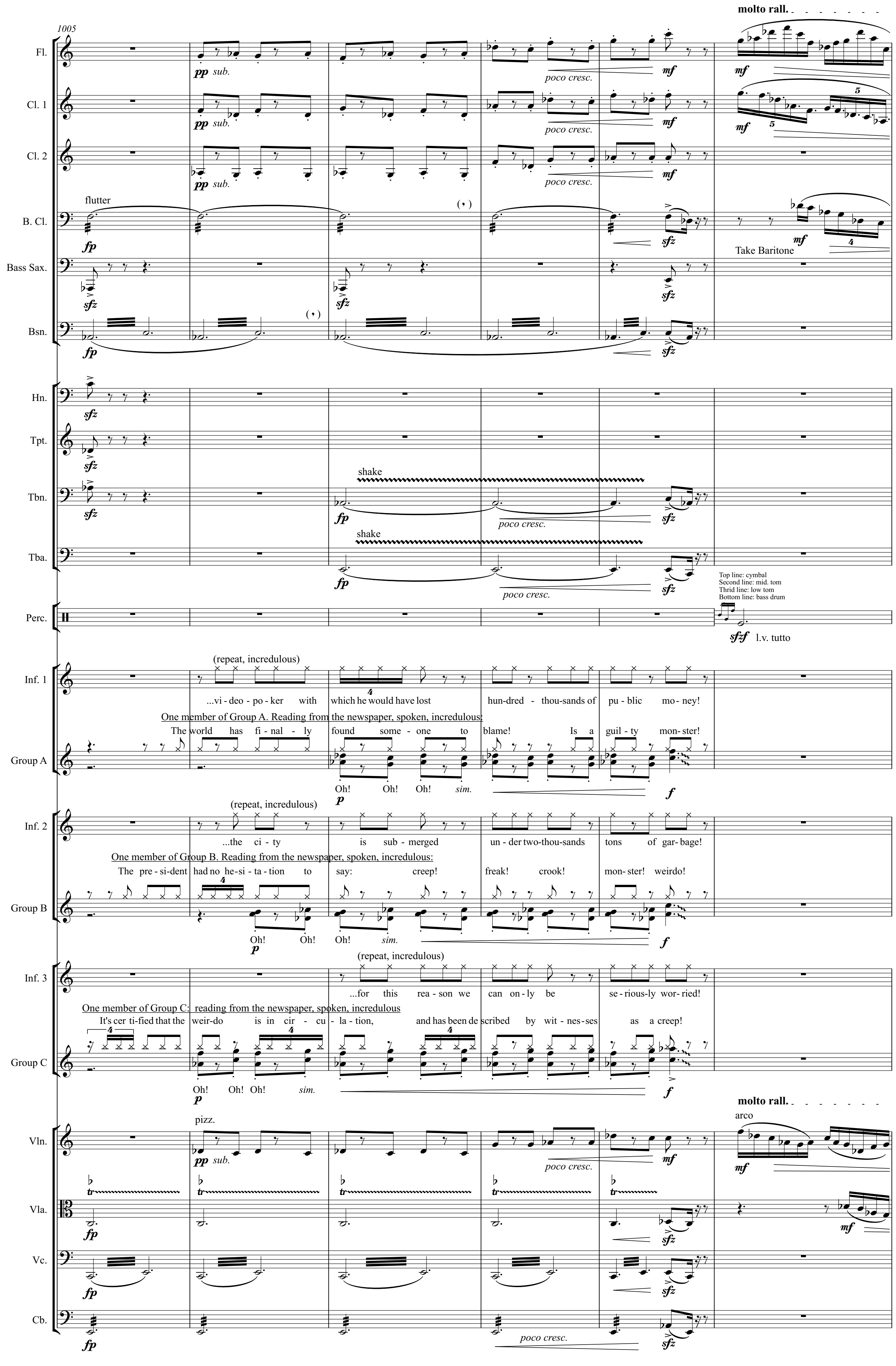

984
Fl.
Cl. 1
Cl. 2
B. Cl.
Bass Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Inf. 1
Group A
Inf. 2
Group B
Inf. 3
Group C
Vln.
Vla.
Vc.
Cb.
sfz
mf ansioso
(mf)
mf con la voce
sfz sempre
wood block
& cow bell
Top line: wood block
Second line: cow bell
Thrid line: snare drum
Fourth line: mid. tom
Bottom line: low tom
mf don't cover the voices
reading from the newspaper
mf more worried
Ye - ster - day mor - ning the for - mer re - gion's head was ar - re - sted: he's ac - cused for em -
Oh! Ah! Oh! Ah!
A bomb has been placed in the Court's par - king space. To - ge - ther with a pho - to of the ma - gi -
Oh!
*
The e - lec - to - ral re - sults de - li - ver a si - tu - a -
Ah! Oh! Ah!
quasi balzato, al tallone
sfz (mf)
mf

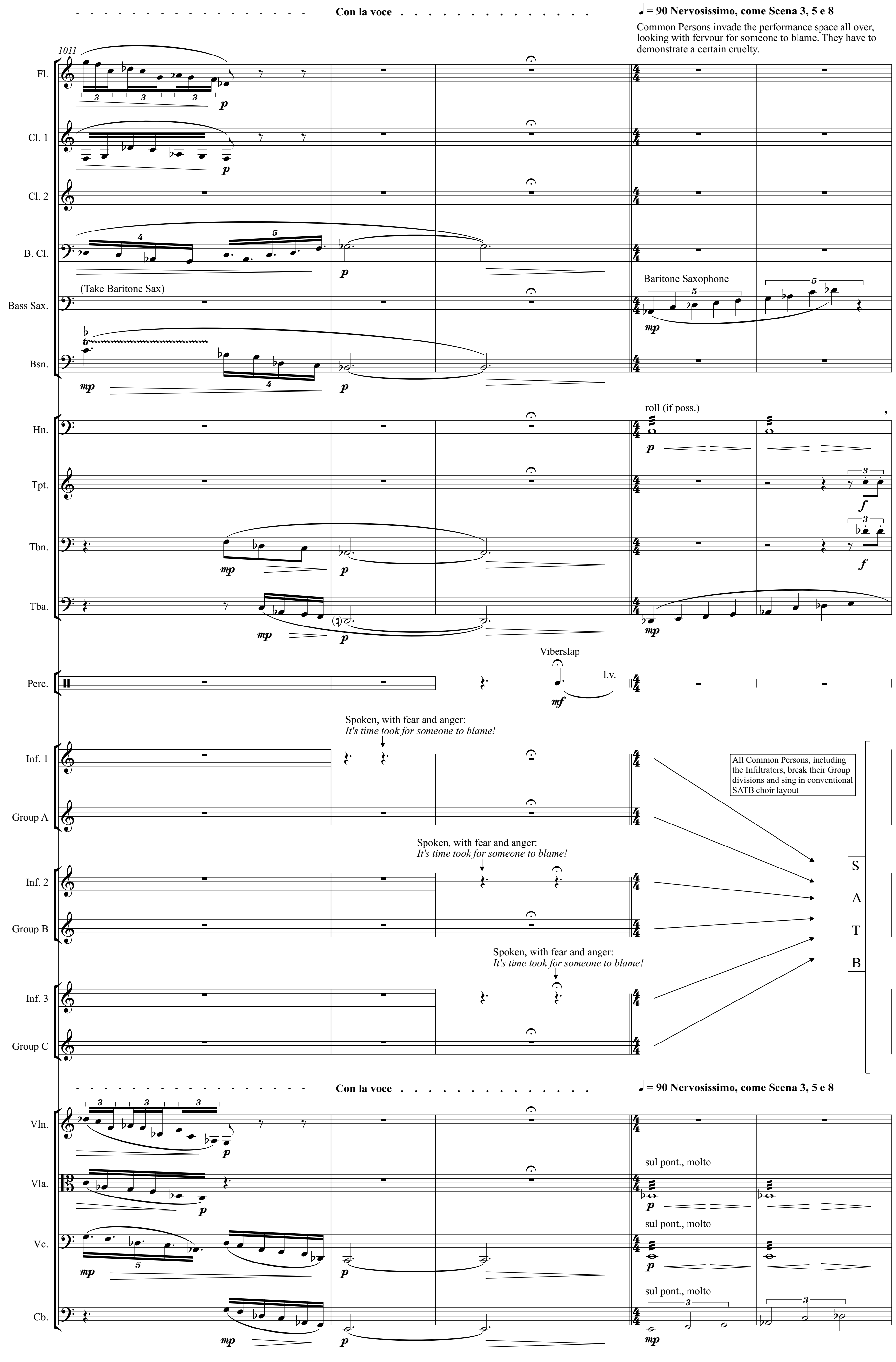
* At least one Soprano has to sing the notes in brackets


989
Fl.
Cl. 1
Cl. 2
B. Cl.
Bass Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Inf. 1
Group A
Inf. 2
Group B
Inf. 3
Group C
Vln.
Vla.
Vc.
Cb.
(mf)
sfz
mf con la voce
(mf con la voce)
(mf ansioso)
(sfz sempre)
not too loud
mp
p
poco cresc.
bezz - lement for il - le - gal ap - pro - pria - tion. The pro - vi - sion al - so men-tions
Oh! Oh! Ah! Oh! Ah! Oh! Ah! Oh! Ah! Oh!
strate. Then have left un - di - sturbed, as no thing hap - pened, in the most con - trolled buil - ding of the
Ah! Oh! Ah! Ah! Oh! Ah! Oh! Ah!
tion that pla - ces the coun try in a state of deep in - sti - tu - tio - nal in - sta - bi - li - ty, in - sti -
Oh! Ah!


995
Fl.
Cl. 1
Cl. 2
B. Cl.
Bass Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Inf. 1
Group A
Inf. 2
Group B
Inf. 3
Group C
Vln.
Vla.
Vc.
Cb.
fp
cresc. poco a poco
sfz
mp
(mf
ansioso)
mf con la voce
pp
f
(sfz sempre)
(mf)
(mf ansioso)
not too loud
cresc. (non troppo)
f but don't cover the voices
Spoken, incredulous
his ob - ses - sion for...
...vi - deo - po - kers,
with which he would have lost
hun-dred-thou-sand of
pu-blic mo -
p
Ah!
Oh!
Loudly spoken, incredulous
ci - - ty.
The five day
pro - mised to clean
Na-ples up are
Oh! Ah! Oh! Ah! Ah!
tu-tio - nal in - sta - bi - li - ty,
for this
rea-son we can on - ly
be
se - rious - ly
Ah! Oh! Ah!
Oh! Ah!
tr


1001
Fl.
Cl. 1
Cl. 2
B. Cl.
Bass Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Inf. 1
Group A
Inf. 2
Group B
Inf. 3
Group C
Vln.
Vla.
Vc.
Cb.
not too loud
sfz
pp sub.
tr
(sfz sempre)
gliss.
rim shot
cresc.
ney.
f
Oh! Ah! Oh! Ah!
Ah!
gliss down, then up
p
Ah!
en - ding and the ci - ty is sub-merged un-der two - thou-sands tons of gar - bage.
Oh! Ah!
Oh!
f incredulous
Gar- bage!
wor - - ried.
Oh! Ah!
sul pont.
pp sub., leggerissimo
3


molto rall.
1005
Fl.
Cl. 1
Cl. 2
B. Cl.
Bass Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Inf. 1
Group A
Inf. 2
Group B
Inf. 3
Group C
Vln.
Vla.
Vc.
Cb.
pp sub.
poco cresc.
mf
flutter
fp
sfz
Take Baritone
shake
Top line: cymbal
Second line: mid. tom
Third line: low tom
Bottom line: bass drum
sfz l.v. tutto
(repeat, incredulous)
...vi- deo - po - ker with which he would have lost hun- dred - thou-sands of pu - blic mo - ney!
One member of Group A. Reading from the newspaper, spoken, incredulous:
The world has fi - nal - ly found some - one to blame! Is a guil - ty mon- ster!
Oh! Oh! Oh! sim.
p
f
(repeat, incredulous)
...the ci - ty is sub - merged un - der two-thou-sands tons of gar - bage!
One member of Group B. Reading from the newspaper, spoken, incredulous:
The pre - si - dent had no he - si - ta - tion to say: creep! freak! crook! mon- ster! weirdo!
Oh! Oh! Oh! sim.
(repeat, incredulous)
...for this rea - son we can on - ly be se - rious-ly wor - ried!
One member of Group C: reading from the newspaper, spoken, incredulous
It's cer ti-fied that the weir-do is in cir - cu - la - tion, and has been de scribed by wit - nes - ses as a creep!
Oh! Oh! Oh! sim.
molto rall.
pizz.
arco



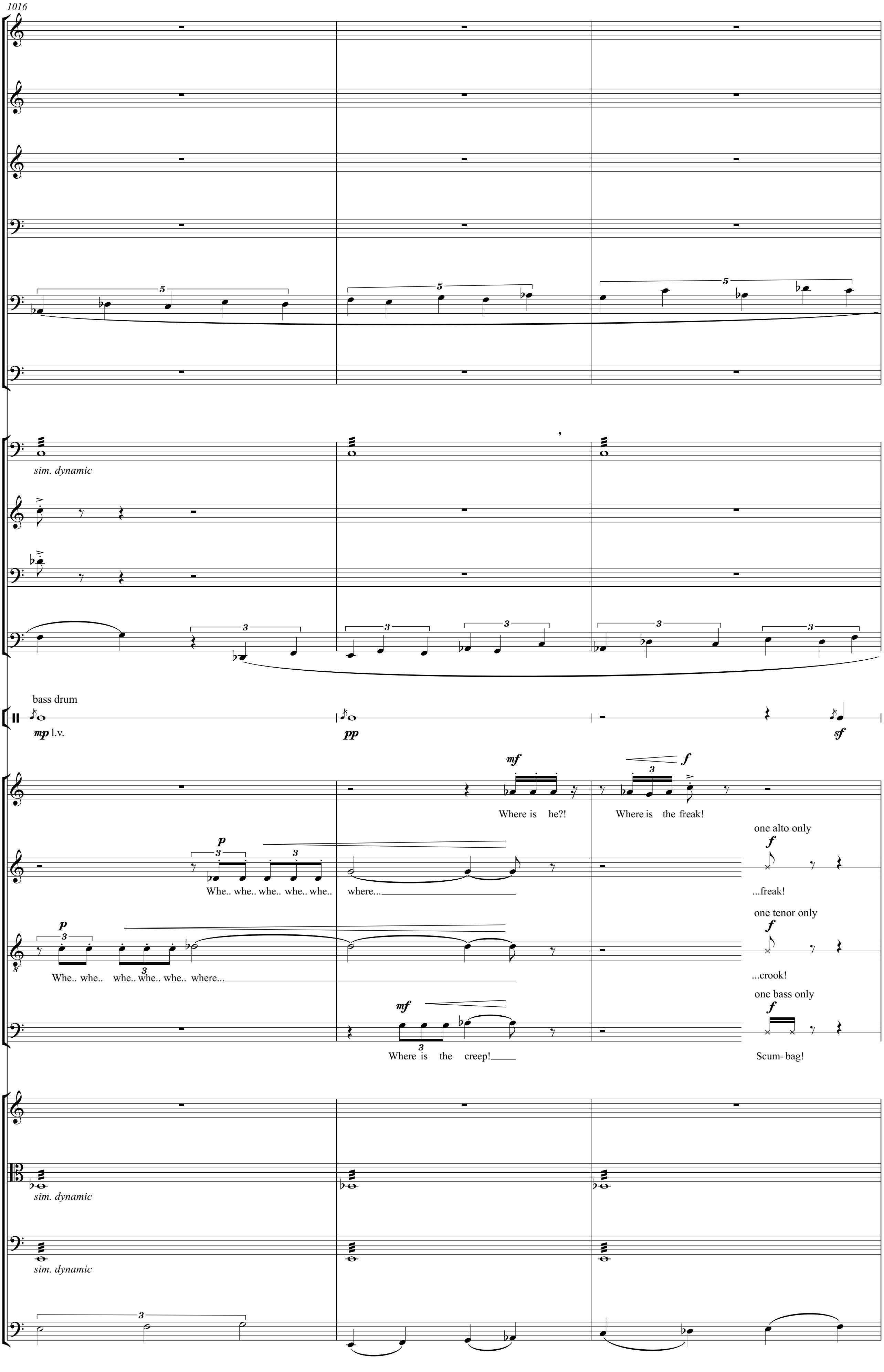
Common Persons invade the performance space all over, looking with fervour for someone to blame. They have to demonstrate a certain cruelty.

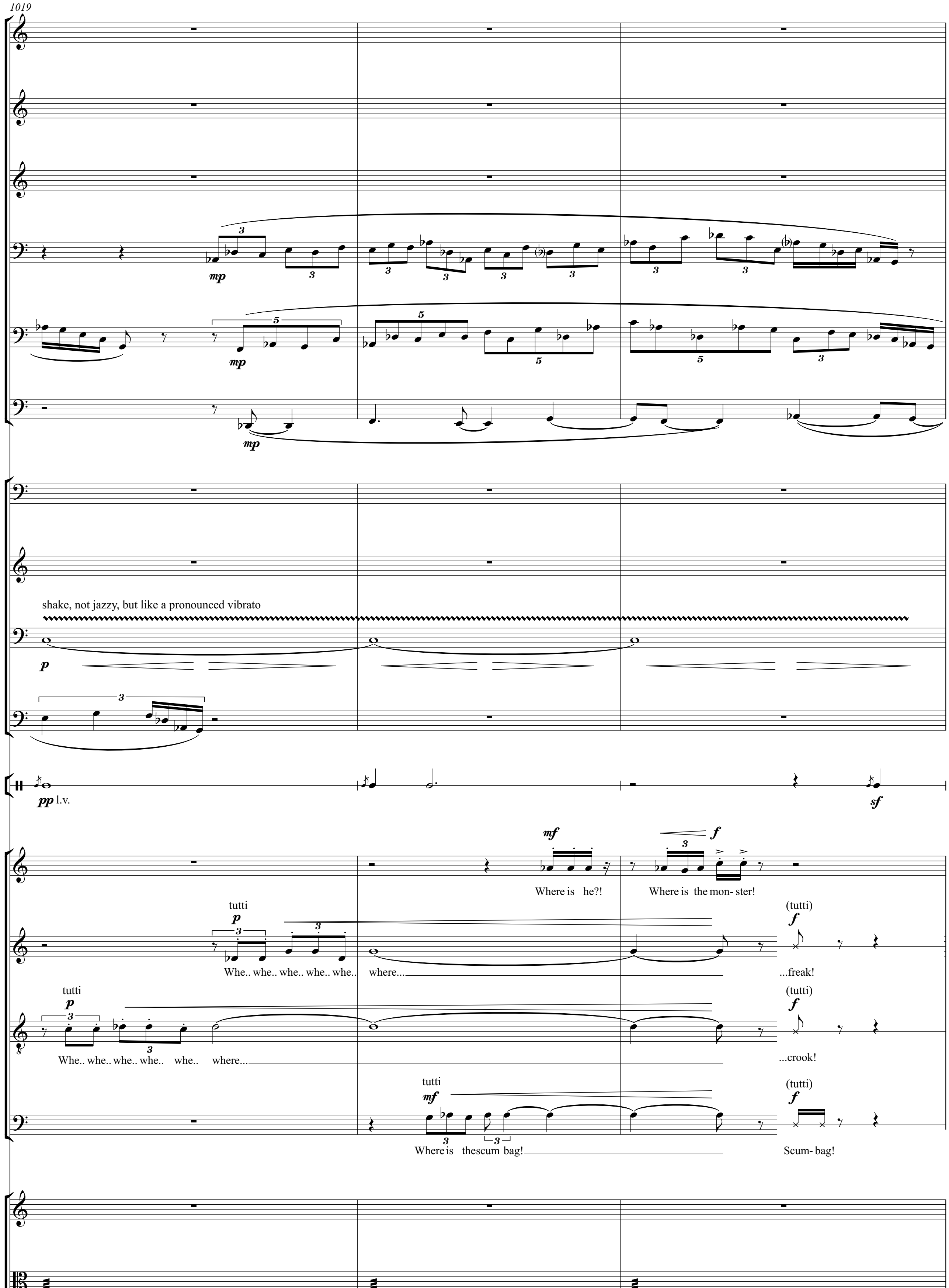
All Common Persons, including the Infiltrators, break their Group divisions and sing in conventional SATB choir layout

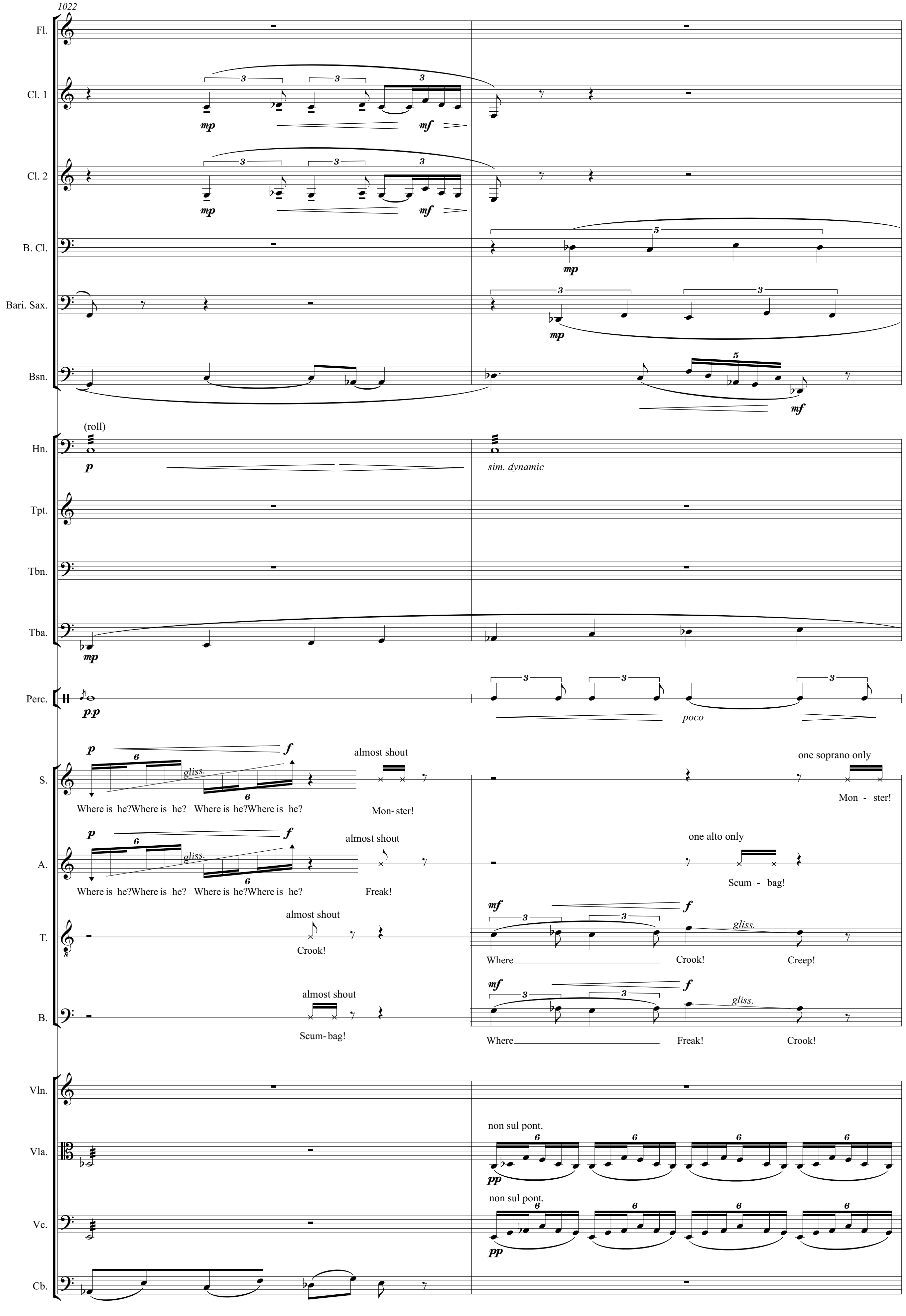
Spoken, with fear and anger: *It's time took for someone to blame!*

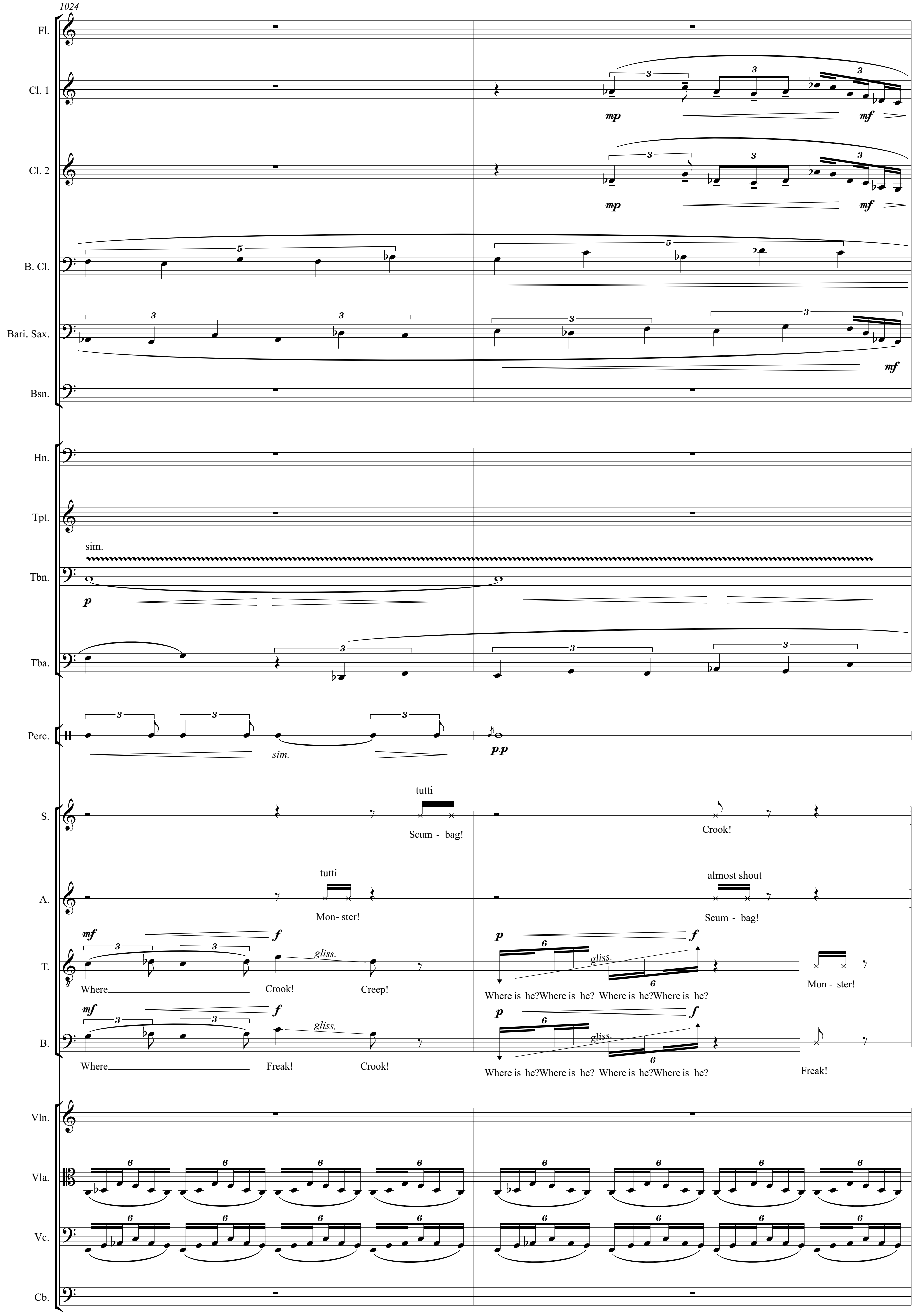
Con la voce
♩= 90 Nervosissimo, come Scena 3, 5 e 8
1011
Fl.
Cl. 1
Cl. 2
B. Cl.
Bass Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Inf. 1
Group A
Inf. 2
Group B
Inf. 3
Group C
Vln.
Vla.
Vc.
Cb.
(Take Baritone Sax)
Baritone Saxophone
roll (if poss.)
Viberslap
l.v.
Spoken, with fear and anger:
It's time took for someone to blame!
S
A
T
B
sul pont., molto
p
mp
mf
f

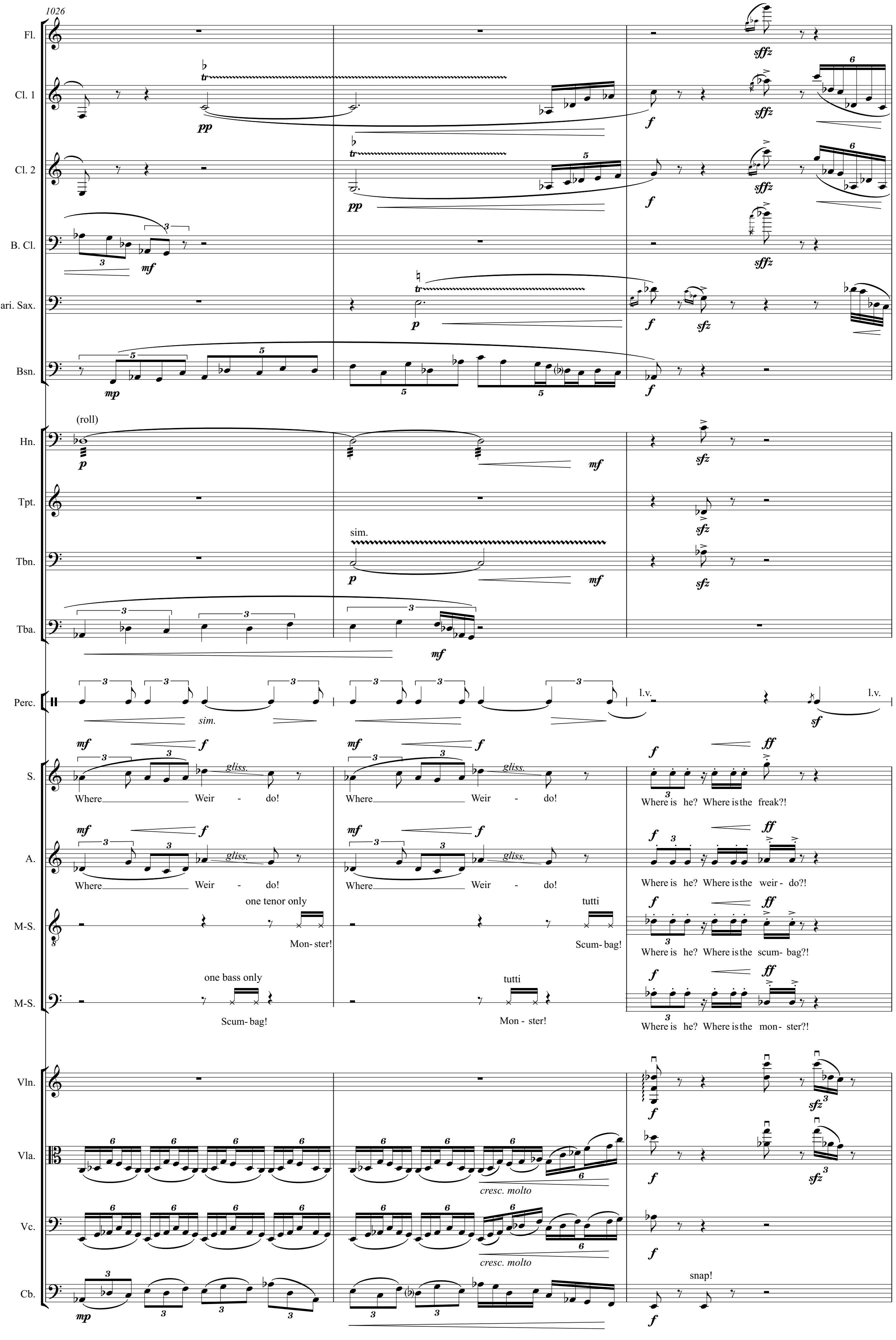
Once Common Persons spread all over the performance space, they initially attempt to find someone to blame (like before), and then, eventually, they all leave.
Throwing toy-balls and leaving them on the performance space is good. (Leaving bits of newspapers around could be an interesting idea).

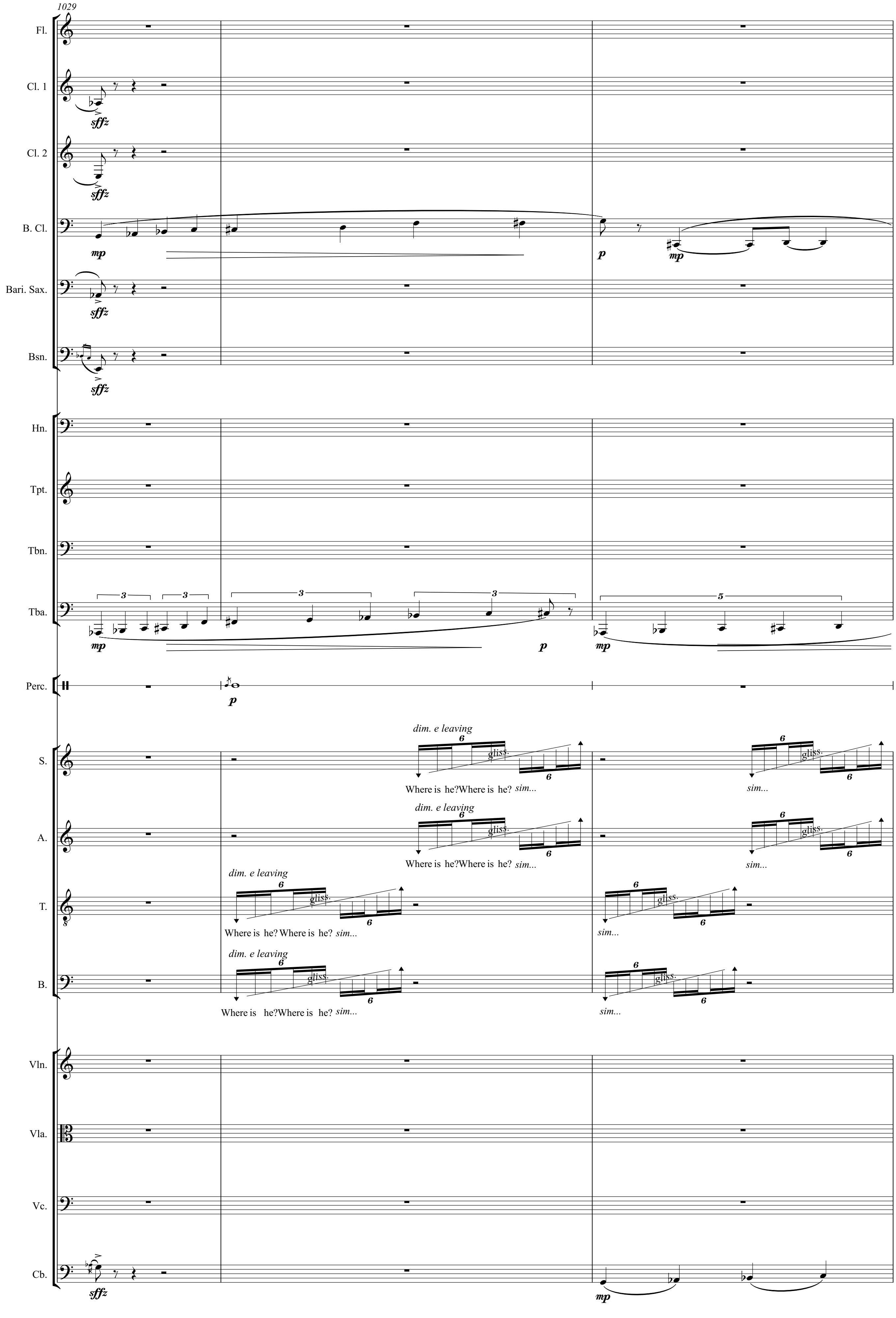

1016
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
sim. dynamic
Tpt.
Tbn.
Tba.
bass drum
Perc.
mp l.v.
pp
sf
S.
mf
Where is he?!
f
Where is the freak!
A.
p
Whe.. whe.. whe.. whe.. whe..
where...
one alto only
f
...freak!
Common Persons
T.
p
Whe.. whe.. whe.. whe.. whe.. where...
one tenor only
f
...crook!
B.
mf
Where is the creep!
one bass only
f
Scum- bag!
Vln.
Vla.
sim. dynamic
Vc.
sim. dynamic
Cb.

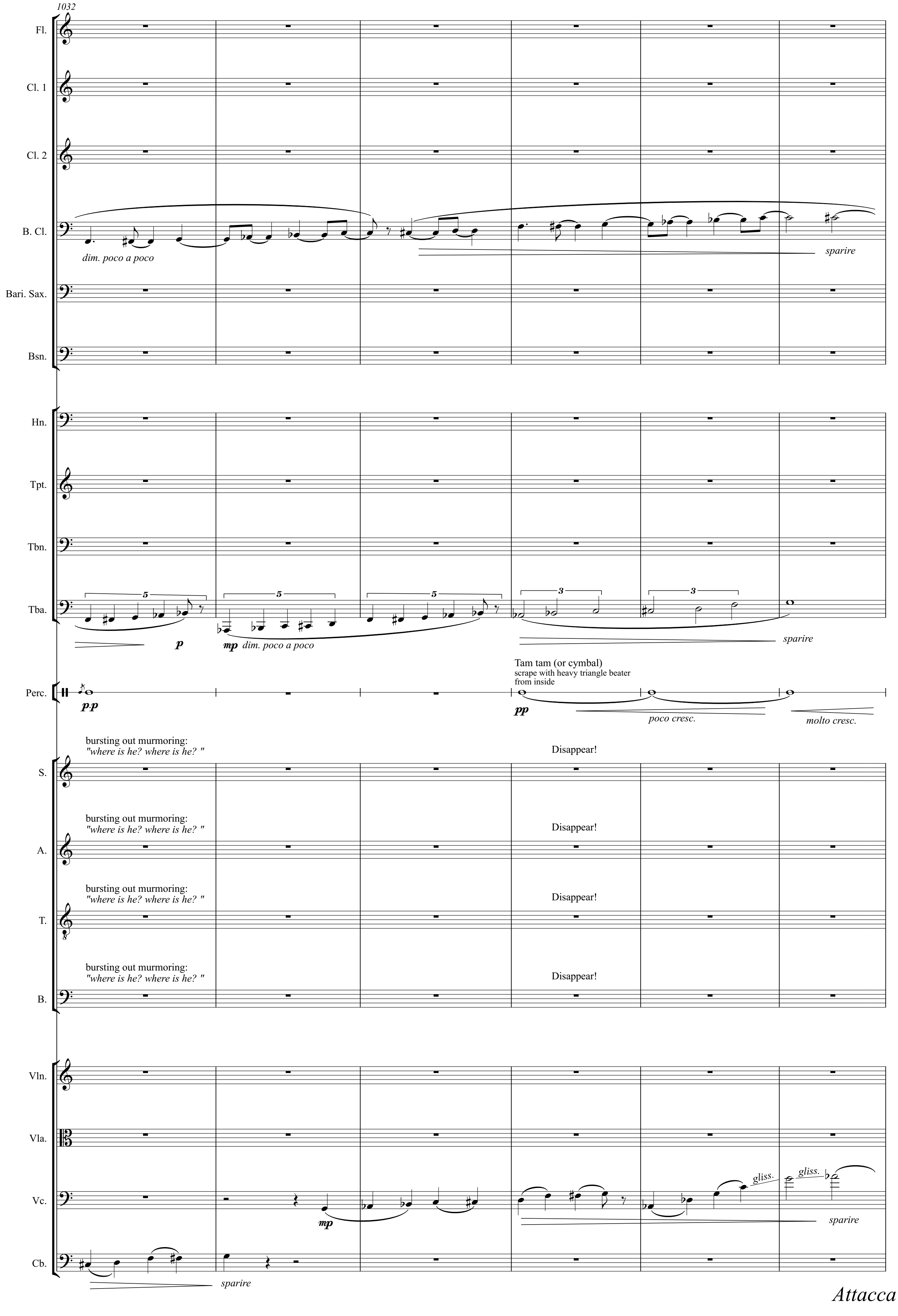

1019
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
S.
A.
T.
B.
Vln.
Vla.
Vc.
Cb.
mp
mp
mp
shake, not jazzy, but like a pronounced vibrato
p
pp l.v.
sf
mf
f
Where is he?!
Where is the mon- ster!
tutti
p
Whe.. whe.. whe.. whe.. whe..
where...
(tutti)
f
...freak!
tutti
p
Whe.. whe.. whe.. whe.. whe.. where...
(tutti)
f
...crook!
tutti
mf
Where is the scum bag!
(tutti)
f
Scum- bag!
3
5


1022
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
S.
A.
T.
B.
Vln.
Vla.
Vc.
Cb.
mp
mf
(roll)
p
sim. dynamic
pp
poco
almost shout
Where is he? Where is he? Where is he? Where is he?
gliss.
Mon- ster!
one soprano only
Mon - ster!
Freak!
one alto only
Scum - bag!
Crook!
Where
Crook!
Creep!
Scum- bag!
Freak!
Crook!
f
non sul pont.


1024
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
S.
A.
T.
B.
Vln.
Vla.
Vc.
Cb.
mp
mf
sim.
p
pp
tutti
Scum - bag!
Crook!
Mon- ster!
almost shout
Scum - bag!
mf
f
gliss.
Where
Crook!
Creep!
Freak!
Crook!
Where is he?Where is he? Where is he?Where is he?
Mon - ster!
Freak!

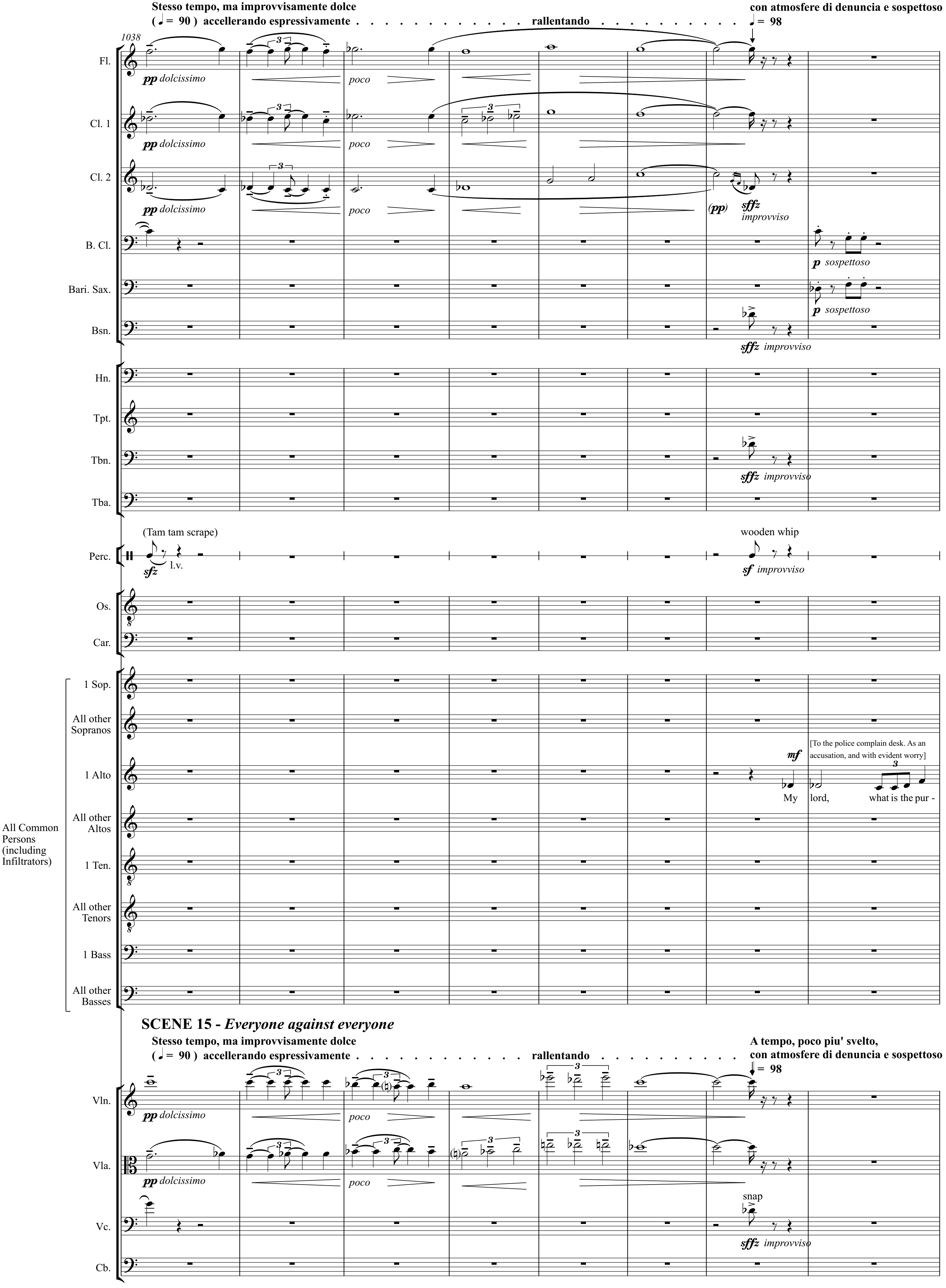

1026
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
S.
A.
M-S.
M-S.
Vln.
Vla.
Vc.
Cb.
(roll)
sim.
l.v.
gliss.
Where Weir - do!
Where is he? Where is the freak?!
Where is he? Where is the weir - do?!
one tenor only
Mon- ster!
tutti
Scum- bag!
Where is he? Where is the scum- bag?!
one bass only
Scum- bag!
Mon - ster!
Where is he? Where is the mon- ster?!
cresc. molto
snap!
pp
mp
mf
p
f
ff
sfz
sffz
sf

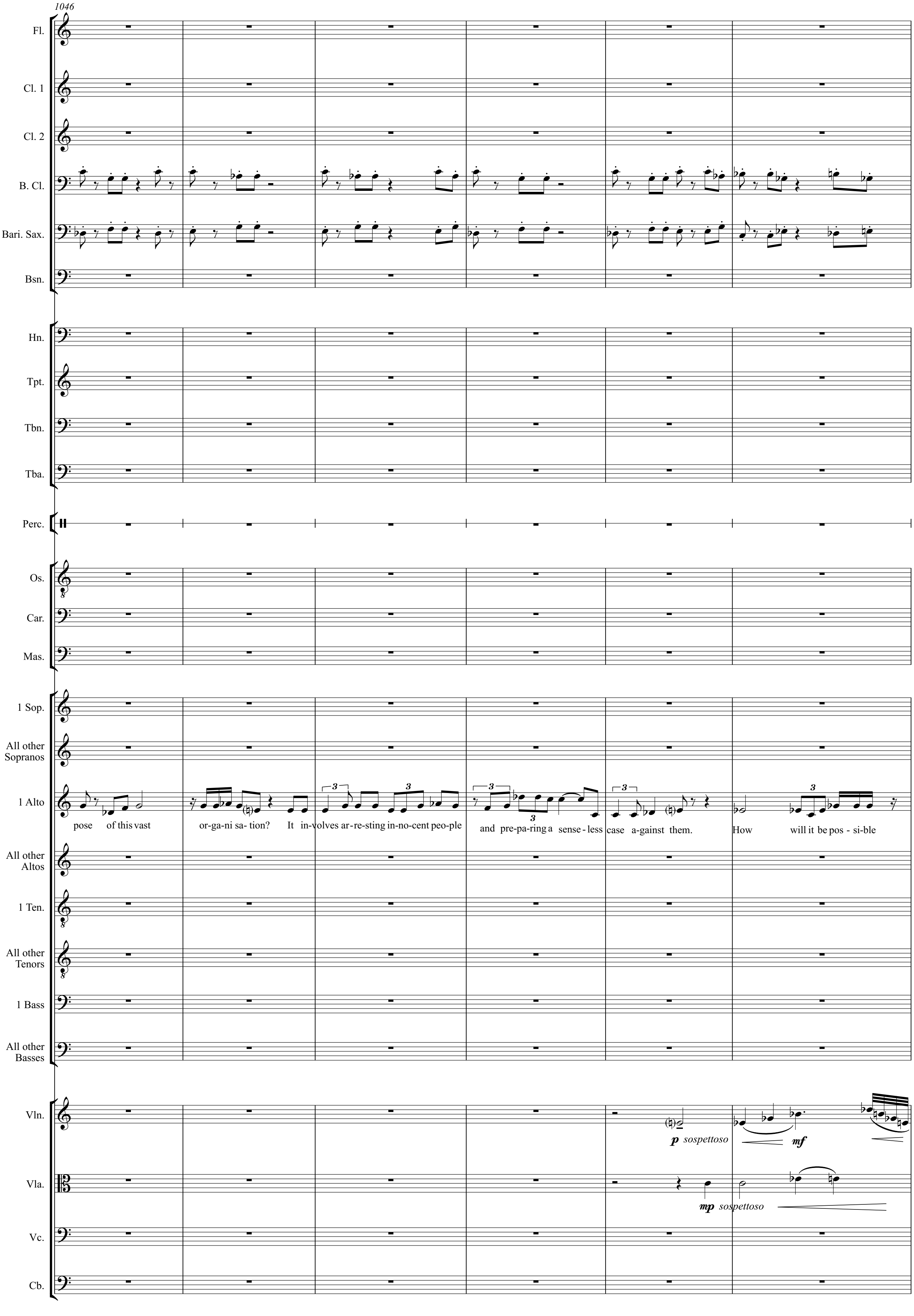

1029
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
S.
A.
T.
B.
Vln.
Vla.
Vc.
Cb.
sffz
mp
p
dim. e leaving
gliss.
Where is he? Where is he? sim...
sim...
3
5
6

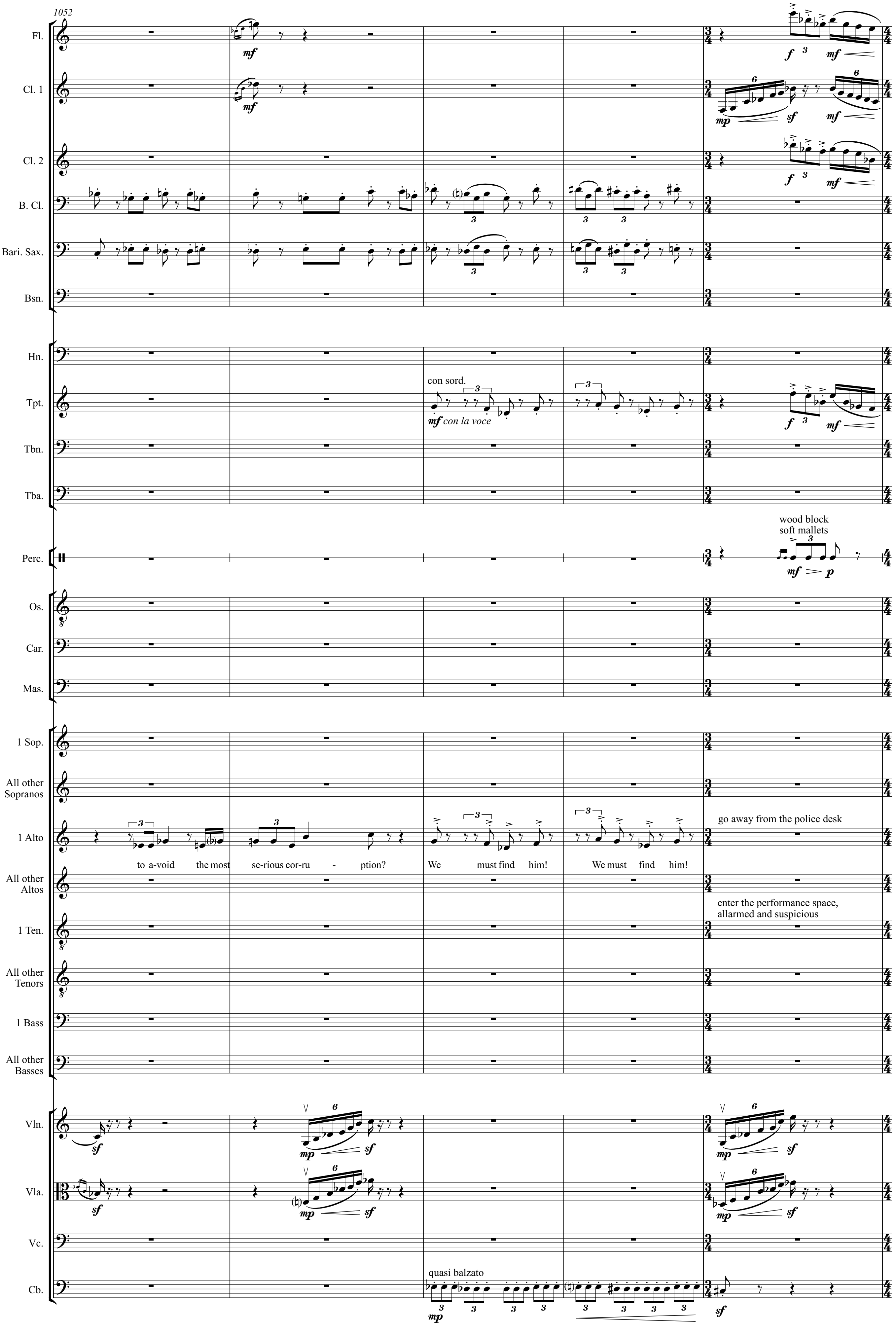

1032
Fl.
Cl. 1
Cl. 2
B. Cl.
dim. poco a poco
sparire
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
5
p
mp dim. poco a poco
3
sparire
Perc.
pp
Tam tam (or cymbal)
scrape with heavy triangle beater
from inside
pp
poco cresc.
molto cresc.
S.
A.
T.
B.
bursting out murmoring:
"where is he? where is he? "
Disappear!
Vln.
Vla.
Vc.
mp
gliss.
sparire
Cb.
sparire
Attacca

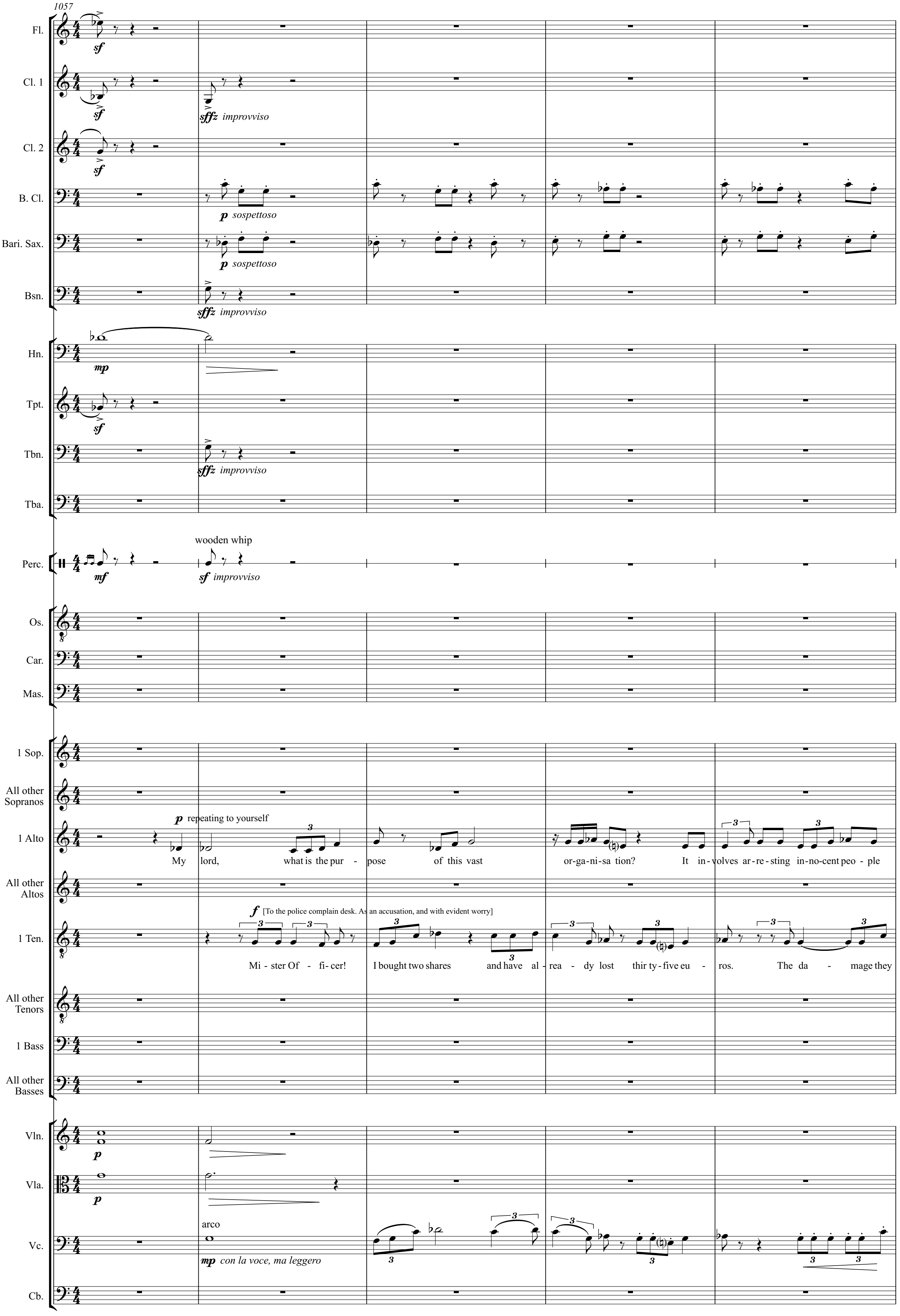
SCENE 15 - *Everyone against everyone*

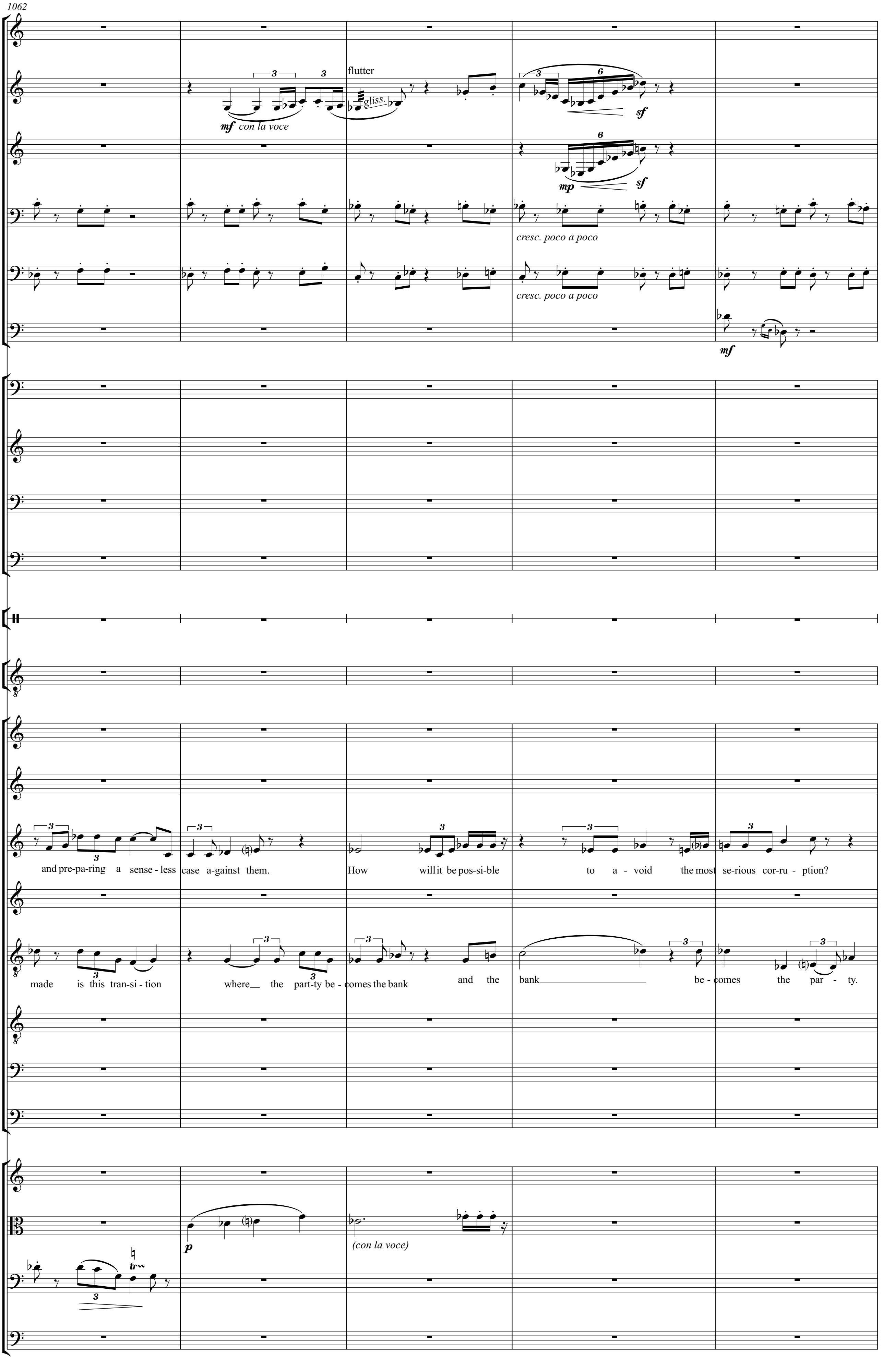
A police complain desk (or similar) is brought (or appears) on stage. It has to look clear that it is a desk to which individuals file their complains against unknown persons. All Common Persons (including the Infiltrators) go to this desk one by one, or in groups (as indicated in the score), to file their complains and accusations; Osso, Mastrosso and Carcagnosso join them too.
There is no one at the desk, and when the characters go to file their complains they have no interlocutor. It is important that they state their accusations and suspicions as if they do have an interlocutor, although they are left unheard. No irony should be made about the fact there is no police staff; it needs to look as if it is normal praxis that there is nobody at a police complain desk (the director should somehow stress this point).
All the characters performing in this scene must carry (maybe in small bags) numerous toy-balls.

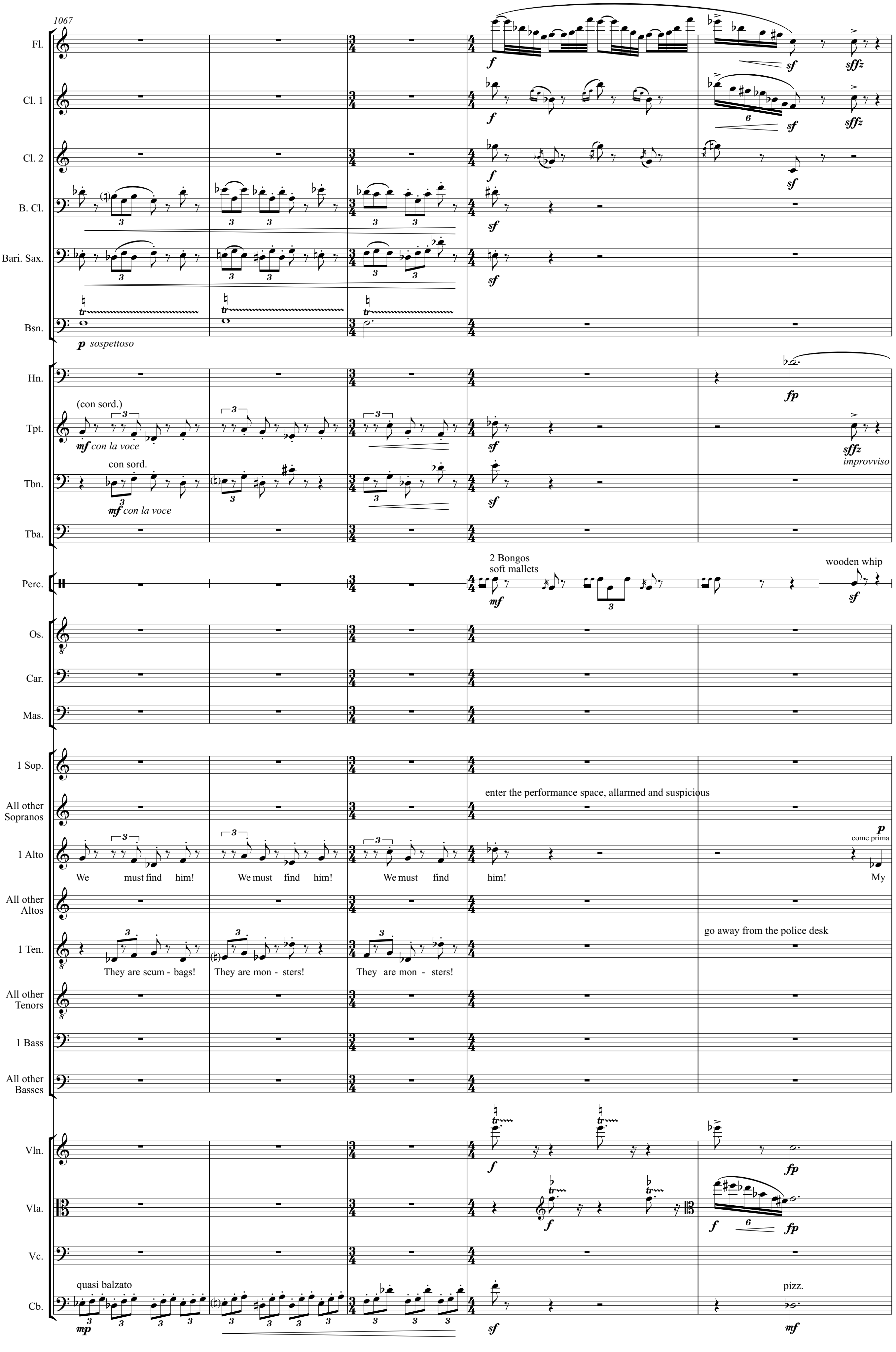

Stesso tempo, ma improvvisamente dolce
(♩= 90) accellerando espressivamente . . . . rallentando . . . .
A tempo, poco piu' svelto, con atmosfere di denuncia e sospettoso
♩= 98
1038
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Car.
1 Sop.
All other Sopranos
1 Alto
All other Altos
1 Ten.
All other Tenors
1 Bass
All other Basses
All Common Persons (including Infiltrators)
pp dolcissimo
poco
(pp)
sffz improvviso
p sospettoso
(Tam tam scrape)
sfz
l.v.
wooden whip
sf improvviso
mf
[To the police complain desk. As an accusation, and with evident worry]
My lord, what is the pur -
SCENE 15 - Everyone against everyone
Vln.
Vla.
Vc.
Cb.
snap

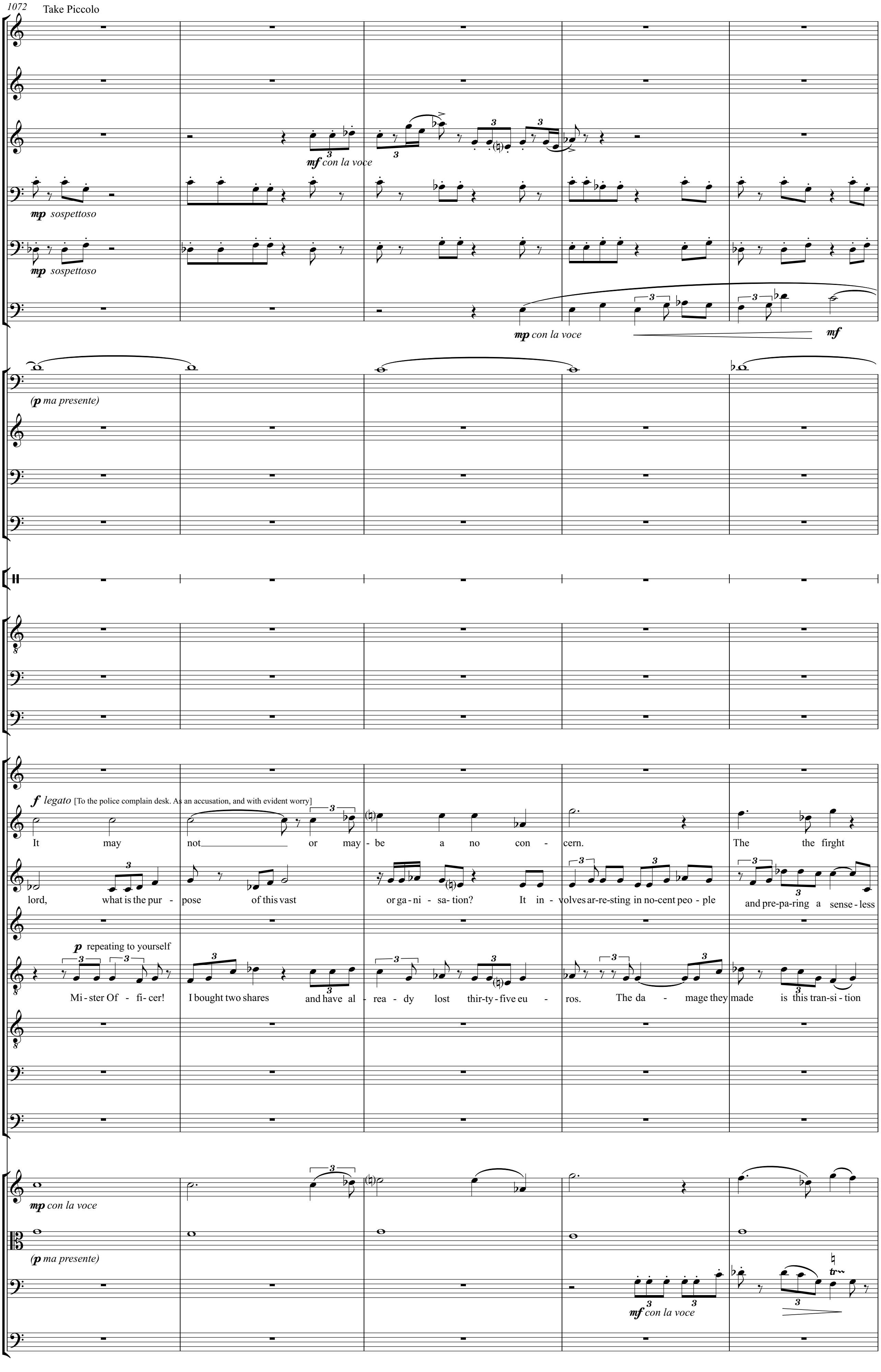

1046
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Car.
Mas.
1 Sop.
All other Sopranos
1 Alto
pose of this vast
or-ga-ni sa- tion? It in-volves ar-re-sting in-no-cent peo-ple
and pre-pa-ring a sense-less case a-gainst them.
How will it be pos - si-ble
All other Altos
1 Ten.
All other Tenors
1 Bass
All other Basses
Vln.
p sospettoso
mf
Vla.
mp sospettoso
Vc.
Cb.

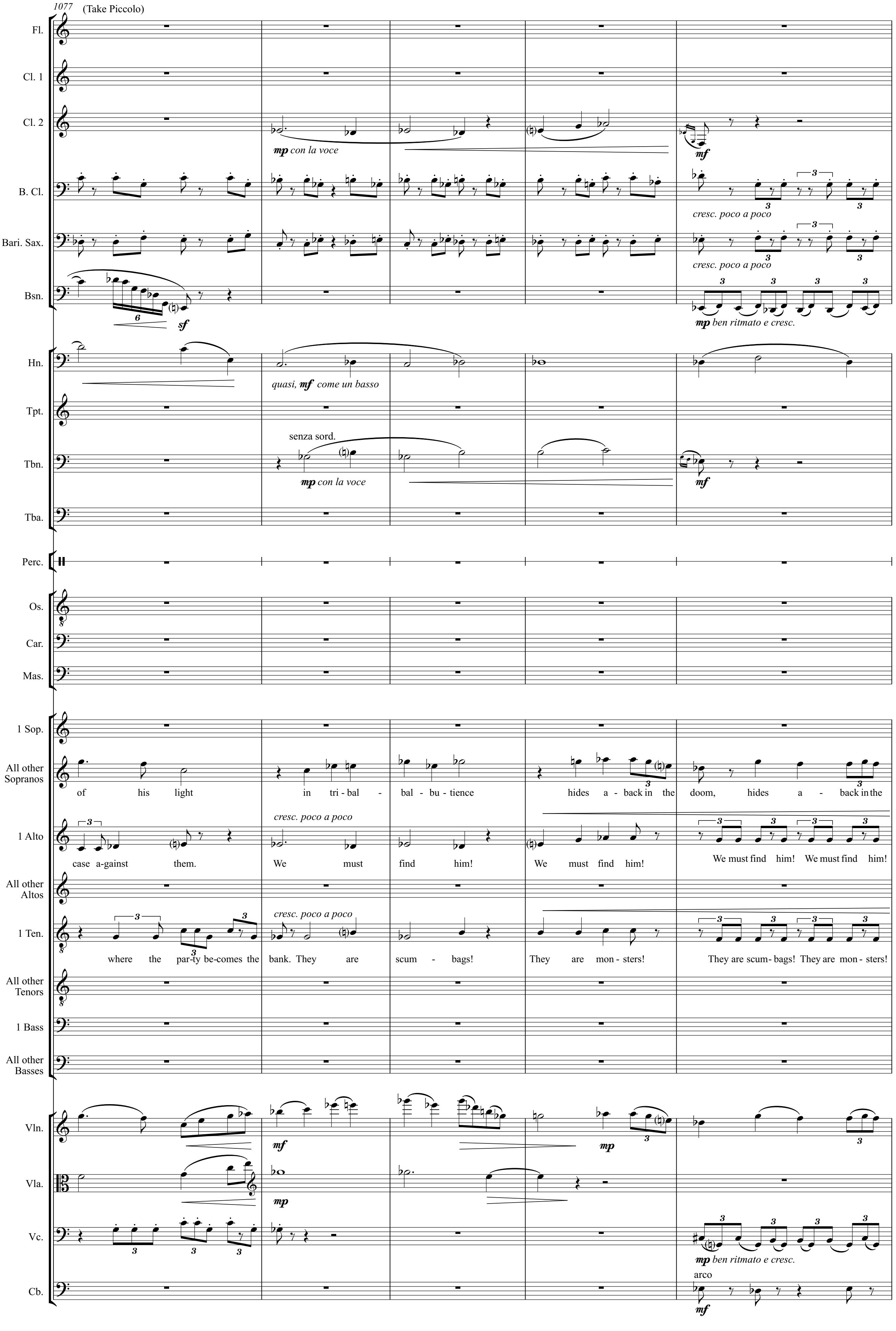

1052
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Car.
Mas.
1 Sop.
All other Sopranos
1 Alto
All other Altos
1 Ten.
All other Tenors
1 Bass
All other Basses
Vln.
Vla.
Vc.
Cb.
mf
f
mp
sf
con sord.
mf con la voce
wood block
soft mallets
mf > p
go away from the police desk
to a-void the most se-rious cor-ru - ption?
We must find him!
We must find him!
enter the performance space, allarmed and suspicious
quasi balzato
3
6

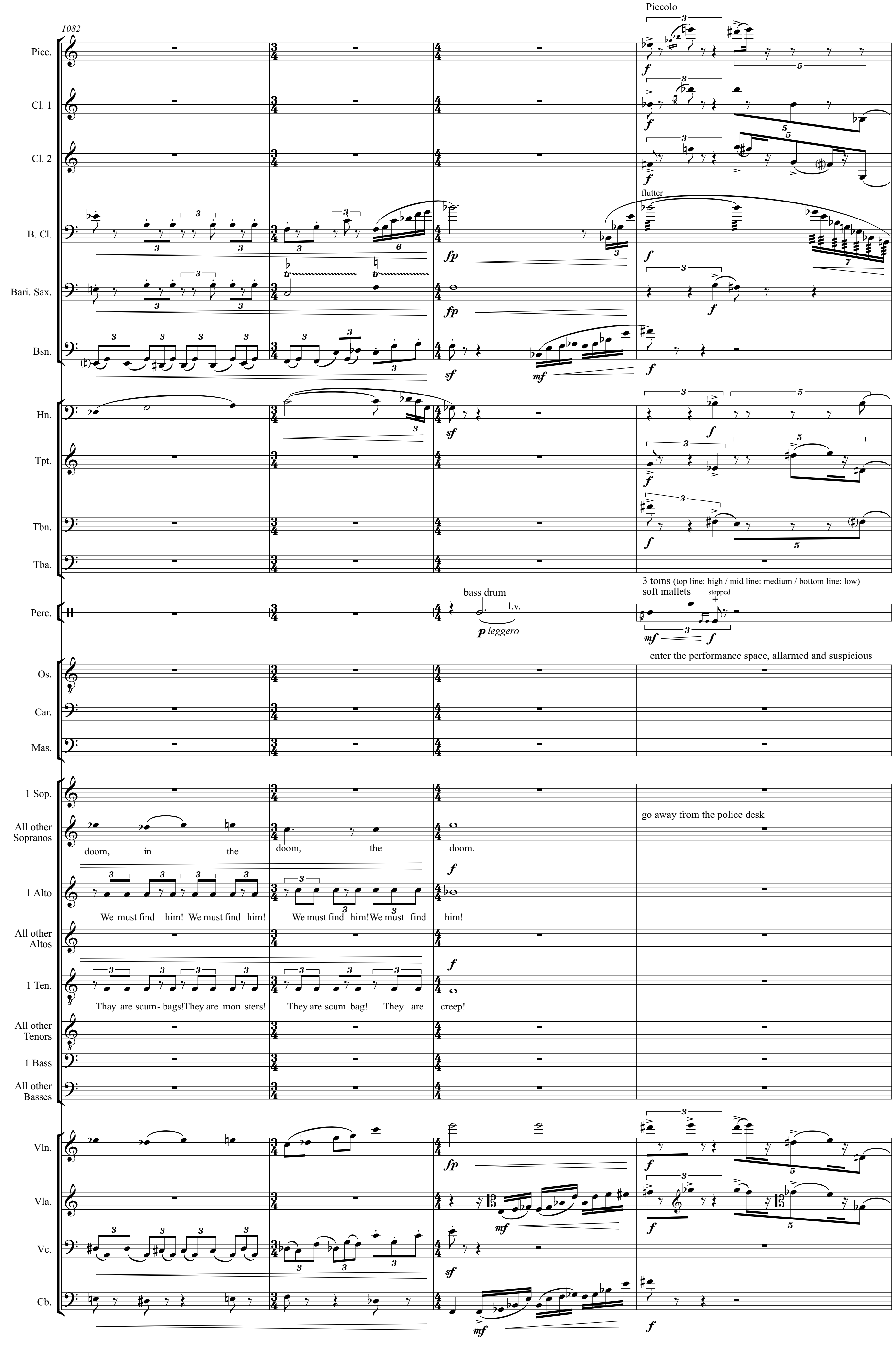

1057
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Car.
Mas.
1 Sop.
All other Sopranos
1 Alto
All other Altos
1 Ten.
All other Tenors
1 Bass
All other Basses
Vln.
Vla.
Vc.
Cb.
sf
sffz improvviso
p sospettoso
p sospettoso
sffz improvviso
mp
sf
sffz improvviso
wooden whip
mf
sf improvviso
p repeating to yourself
My lord, what is the pur - pose of this vast or-ga-ni-sa tion? It in-volves ar-re-sting in-no-cent peo - ple
f [To the police complain desk. As an accusation, and with evident worry]
Mi - ster Of - fi-cer! I bought two shares and have al - rea - dy lost thir ty-five eu - ros. The da - mage they
p
p
arco
mp con la voce, ma leggero

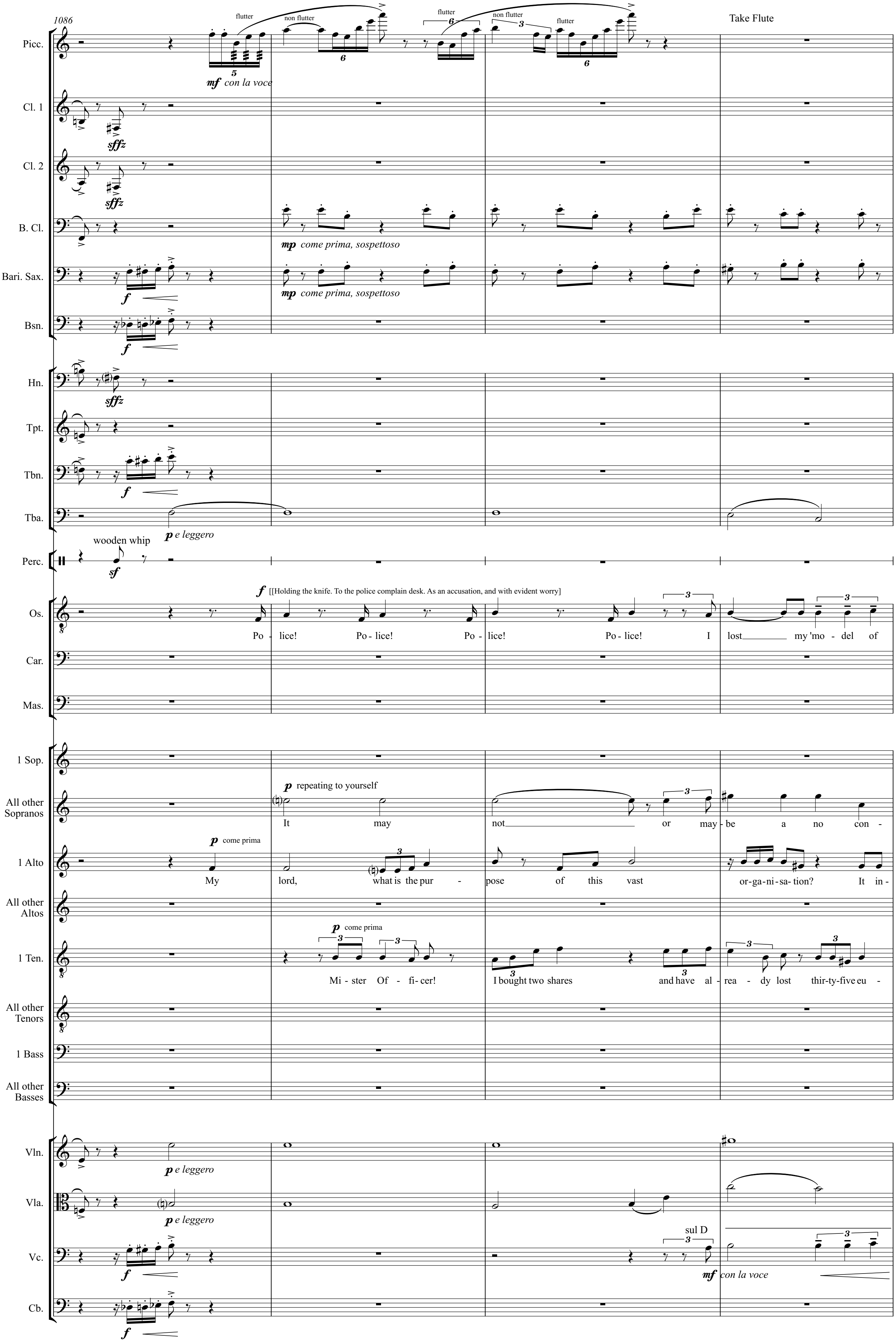

1062
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
1 Sop.
All other Sopranos
1 Alto
All other Altos
1 Ten.
All other Tenors
1 Bass
All other Basses
Vln.
Vla.
Vc.
Cb.
mf con la voce
flutter
gliss.
sf
mp
sf
cresc. poco a poco
cresc. poco a poco
mf
and pre-pa-ring a sense-less case a-gainst them. How will it be pos-si-ble to a-void the most se-rious cor-ru-ption?
made is this tran-si-tion where the par-ty be-comes the bank and the bank be-comes the par-ty.
p
(con la voce)
tr

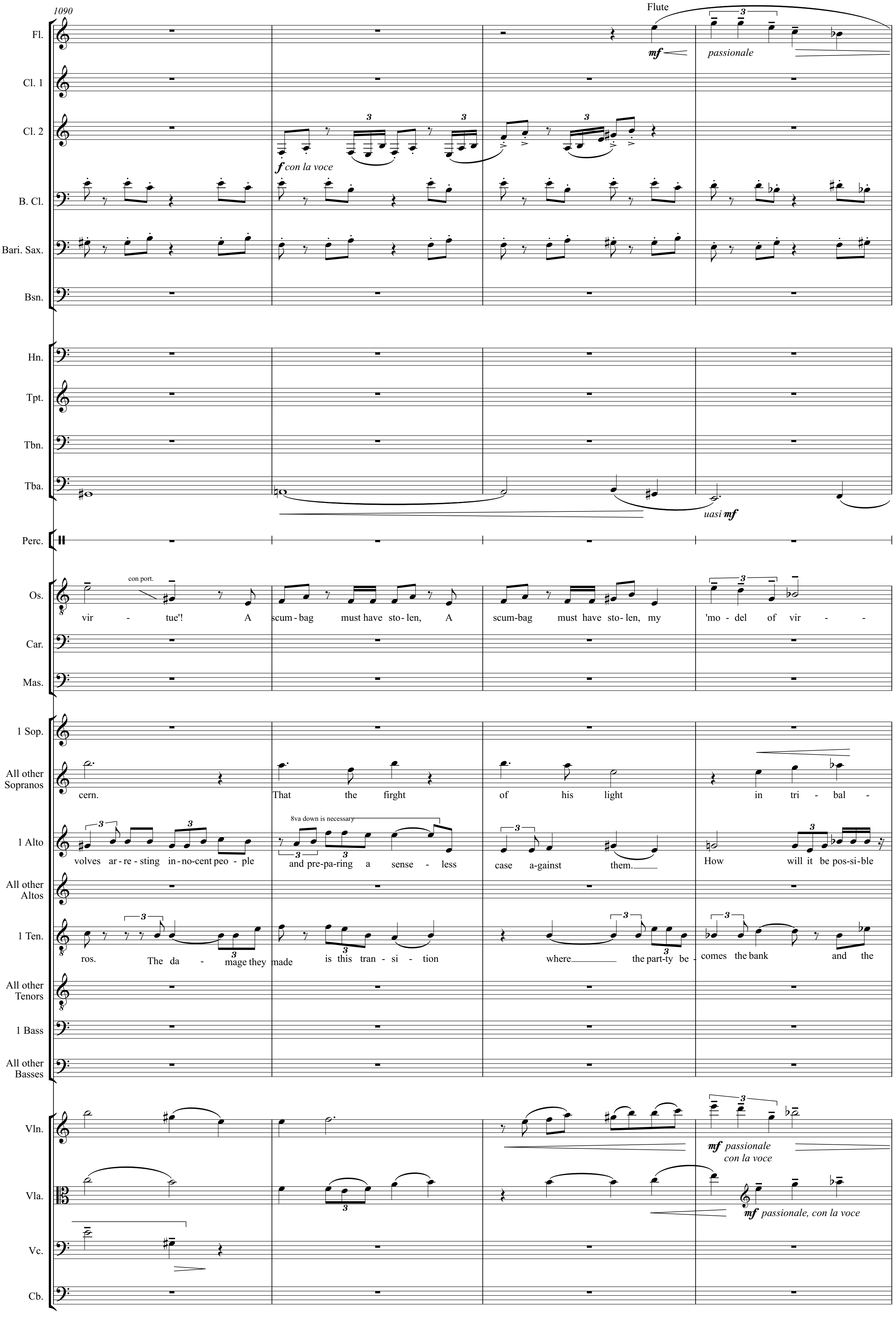

1067
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
p sospettoso
Hn.
Tpt.
(con sord.)
mf con la voce
Tbn.
con sord.
mf con la voce
Tba.
Perc.
2 Bongos
soft mallets
wooden whip
Os.
Car.
Mas.
1 Sop.
All other Sopranos
enter the performance space, allarmed and suspicious
1 Alto
We must find him! We must find him! We must find him!
p come prima
My
All other Altos
1 Ten.
They are scum - bags! They are mon - sters! They are mon - sters!
go away from the police desk
All other Tenors
1 Bass
All other Basses
Vln.
Vla.
Vc.
Cb.
quasi balzato
pizz.
improvviso
f
sf
sffz
fp
mf
mp

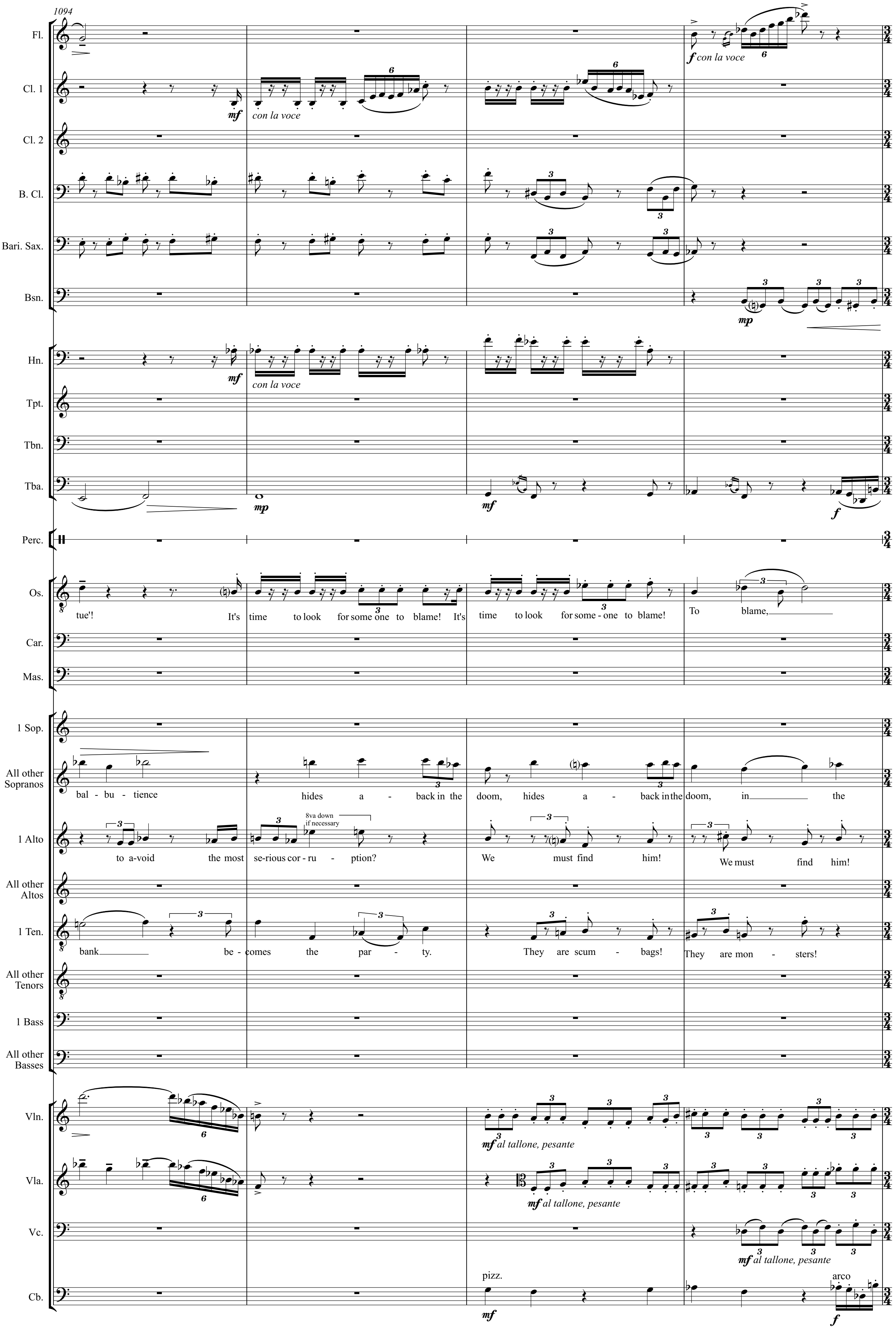

1072
Take Piccolo
Fl.
Cl. 1
Cl. 2
mf con la voce
B. Cl.
mp sospettoso
Bari. Sax.
mp sospettoso
Bsn.
mp con la voce
mf
Hn.
(p ma presente)
Tpt.
Tbn.
Tba.
Perc.
Os.
Car.
Mas.
1 Sop.
All other Sopranos
f legato [To the police complain desk. As an accusation, and with evident worry]
It may not or may - be a no con - cern. The the fright
1 Alto
lord, what is the pur - pose of this vast or ga - ni - sa - tion? It in - volves ar - re - sting in no - cent peo - ple and pre - pa - ring a sense - less
All other Altos
p repeating to yourself
1 Ten.
Mi - ster Of - fi - cer! I bought two shares and have al - rea - dy lost thir - ty - five eu - ros. The da - mage they made is this tran - si - tion
All other Tenors
1 Bass
All other Basses
Vln.
mp con la voce
Vla.
(p ma presente)
Vc.
mf con la voce
tr
Cb.

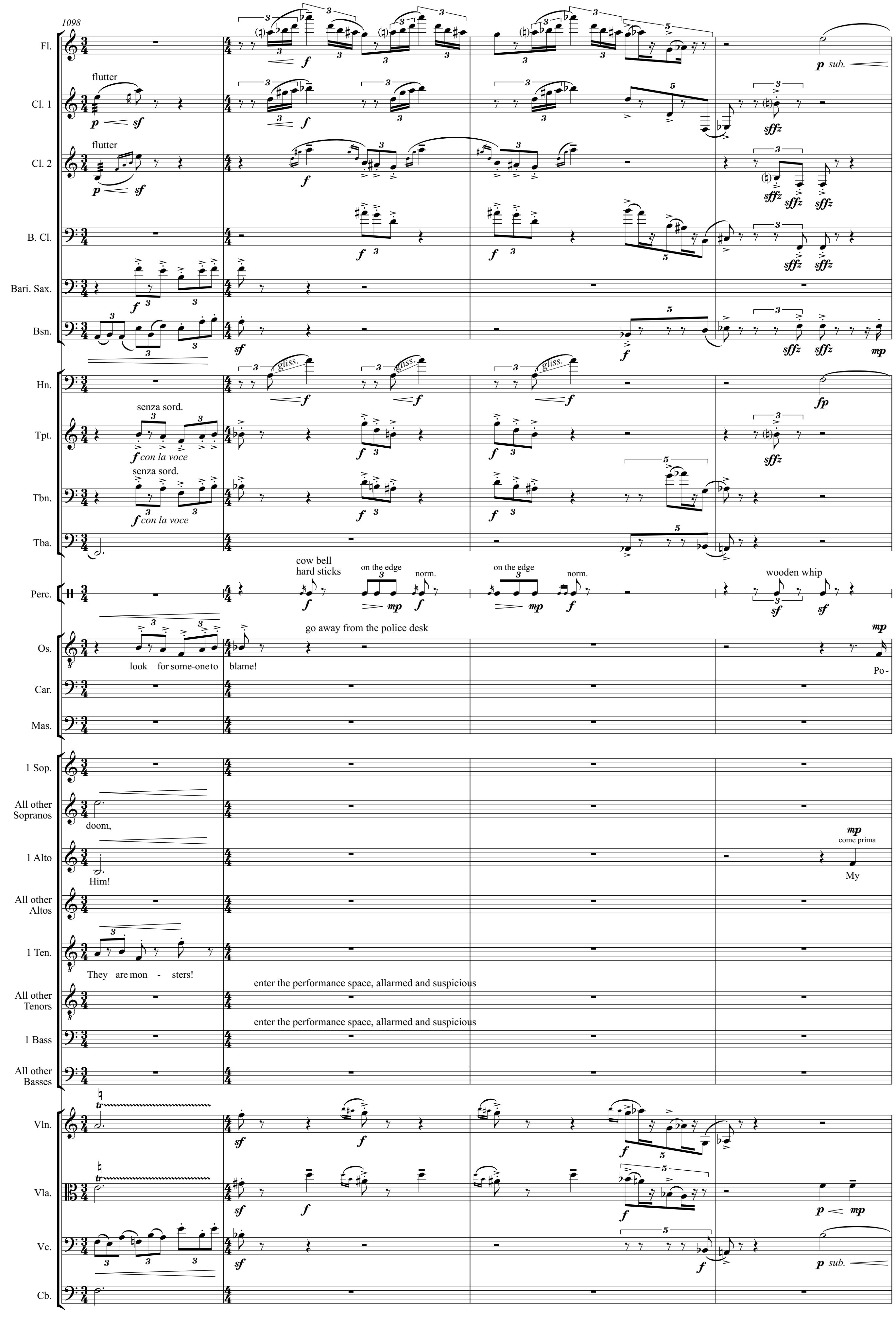

1077
(Take Piccolo)
Fl.
Cl. 1
Cl. 2
mp con la voce
mf
B. Cl.
cresc. poco a poco
Bari. Sax.
cresc. poco a poco
Bsn.
sf
mp ben ritmato e cresc.
Hn.
quasi, mf come un basso
Tpt.
senza sord.
Tbn.
mp con la voce
mf
Tba.
Perc.
Os.
Car.
Mas.
1 Sop.
All other Sopranos
of his light in tri - bal - bal - bu - tience hides a - back in the doom, hides a - back in the
1 Alto
cresc. poco a poco
case a-gainst them. We must find him! We must find him! We must find him! We must find him!
All other Altos
1 Ten.
cresc. poco a poco
where the par-ty be-comes the bank. They are scum - bags! They are mon - sters! They are scum- bags! They are mon - sters!
All other Tenors
1 Bass
All other Basses
Vln.
mf
mp
Vla.
mp
Vc.
mp ben ritmato e cresc.
arco
Cb.
mf

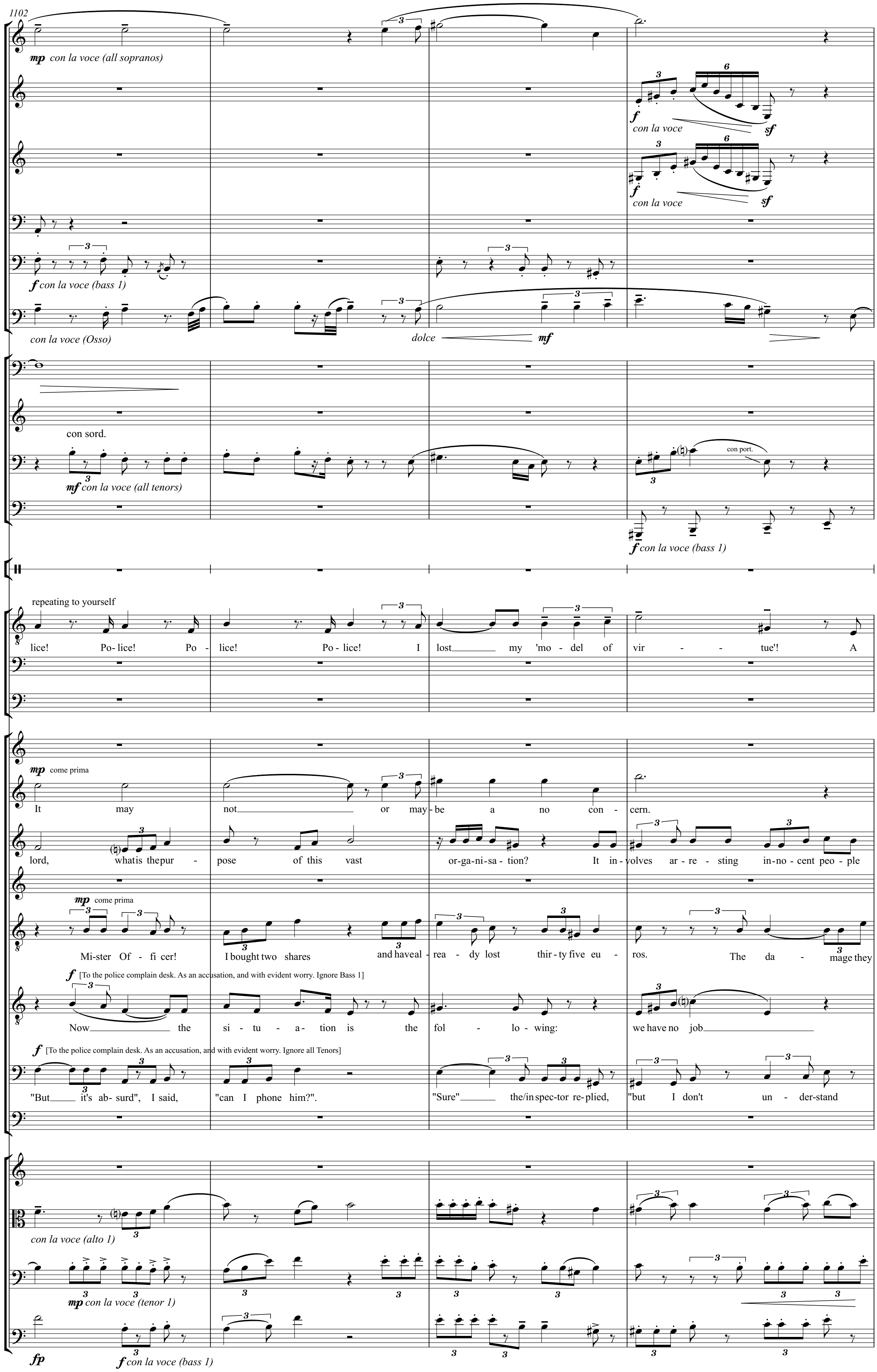

1082
Piccolo
Picc.
Cl. 1
Cl. 2
flutter
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
bass drum
l.v.
p leggero
3 toms (top line: high / mid line: medium / bottom line: low)
soft mallets
stopped
Perc.
enter the performance space, allarmed and suspicious
Os.
Car.
Mas.
1 Sop.
go away from the police desk
All other Sopranos
doom, in the
doom, the
doom.
1 Alto
We must find him! We must find him!
We must find him! We must find
him!
All other Altos
1 Ten.
Thay are scum- bags! They are mon sters!
They are scum bag! They are
creep!
All other Tenors
1 Bass
All other Basses
Vln.
Vla.
Vc.
Cb.

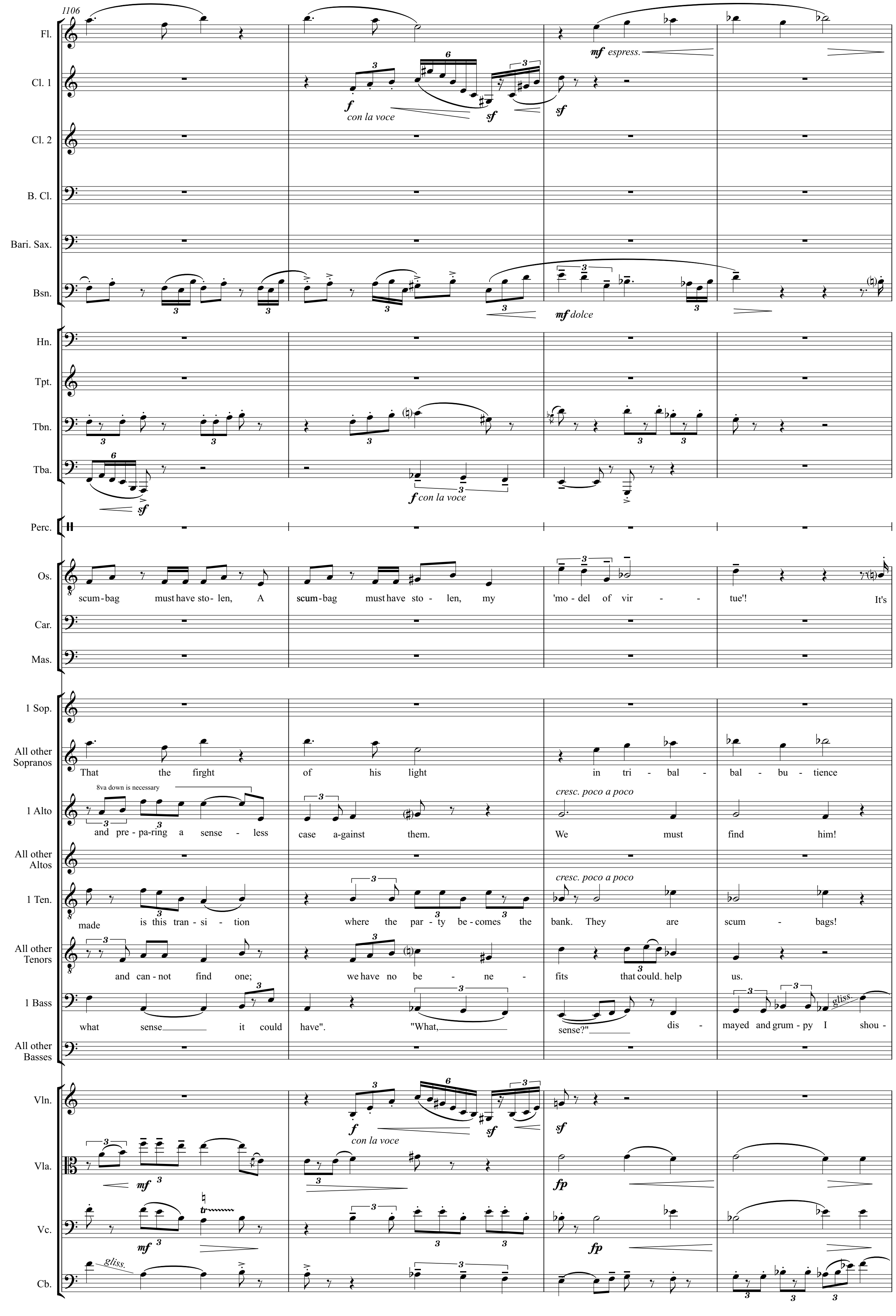

1086
Picc.
flutter
non flutter
flutter
non flutter
flutter
mf con la voce
Take Flute
Cl. 1
sffz
Cl. 2
sffz
B. Cl.
mp come prima, sospettoso
Bari. Sax.
f
mp come prima, sospettoso
Bsn.
f
Hn.
sffz
Tpt.
Tbn.
f
Tba.
p e leggero
Perc.
wooden whip
sf
Os.
f [[Holding the knife. To the police complain desk. As an accusation, and with evident worry]
Po - lice! Po - lice! Po - lice! Po - lice! I lost my 'mo - del of
Car.
Mas.
1 Sop.
All other Sopranos
p repeating to yourself
It may not or may - be a no con -
1 Alto
p come prima
My lord, what is the pur - pose of this vast or-ga-ni-sa- tion? It in -
All other Altos
1 Ten.
p come prima
Mi - ster Of - fi- cer! I bought two shares and have al - rea - dy lost thir-ty-five eu -
All other Tenors
1 Bass
All other Basses
Vln.
p e leggero
Vla.
p e leggero
Vc.
f
sul D
mf con la voce
Cb.
f

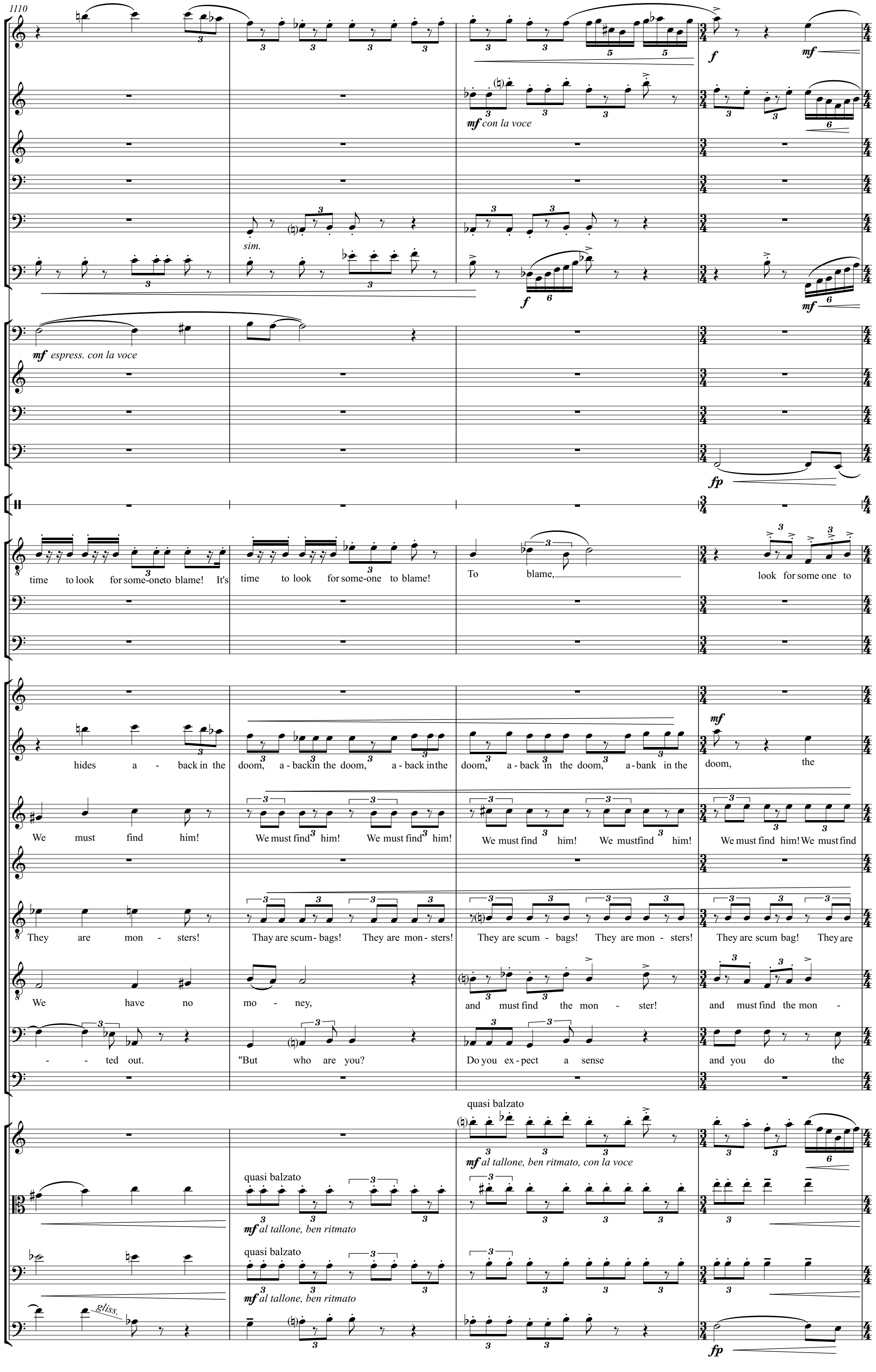

1090
Flute
mf
passionale
f con la voce
uasi mf
con port.
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
vir - tue'! A scum-bag must have sto-len, A scum-bag must have sto-len, my 'mo-del of vir - -
Car.
Mas.
1 Sop.
All other Sopranos
cern. That the firght of his light in tri - bal -
1 Alto
volves ar-re-sting in-no-cent peo-ple and pre-pa-ring a sense - less case a-gainst them. How will it be pos-si-ble
8va down is necessary
All other Altos
1 Ten.
ros. The da - mage they made is this tran - si - tion where the part-ty be - comes the bank and the
All other Tenors
1 Bass
All other Basses
Vln.
mf passionale con la voce
Vla.
mf passionale, con la voce
Vc.
Cb.

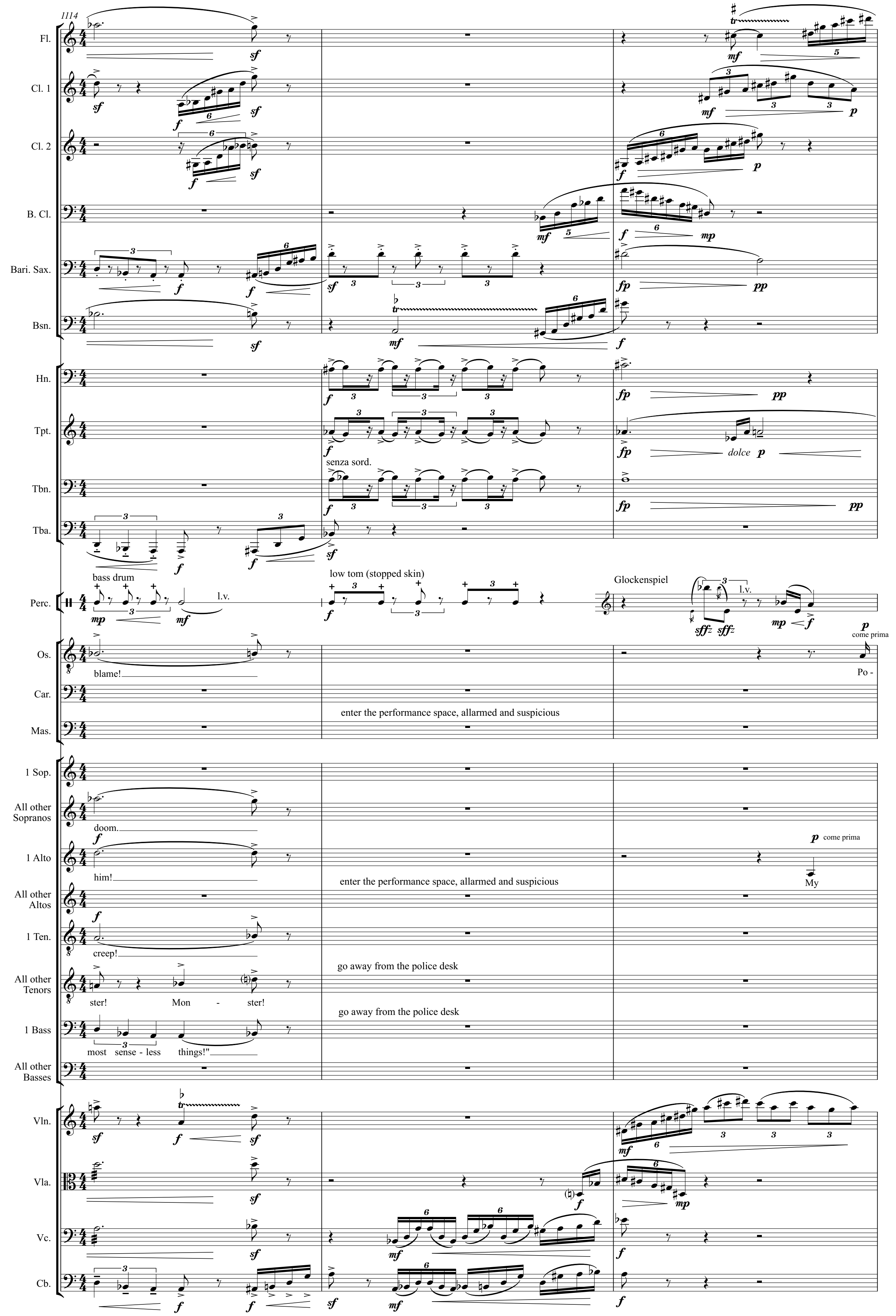

1094
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Car.
Mas.
1 Sop.
All other Sopranos
1 Alto
All other Altos
1 Ten.
All other Tenors
1 Bass
All other Basses
Vln.
Vla.
Vc.
Cb.
f con la voce
mf
con la voce
mp
mf
con la voce
mp
mf
f
tue'! It's time to look for some one to blame! It's time to look for some - one to blame! To blame,
bal- bu- tience hides a - back in the doom, hides a - back in the doom, in the
to a-void the most se-rious cor - ru - ption? We must find him! We must find him!
8va down if necessary
bank be - comes the par - ty. They are scum - bags! They are mon - sters!
mf al tallone, pesante
mf al tallone, pesante
mf al tallone, pesante
pizz.
mf
arco
f

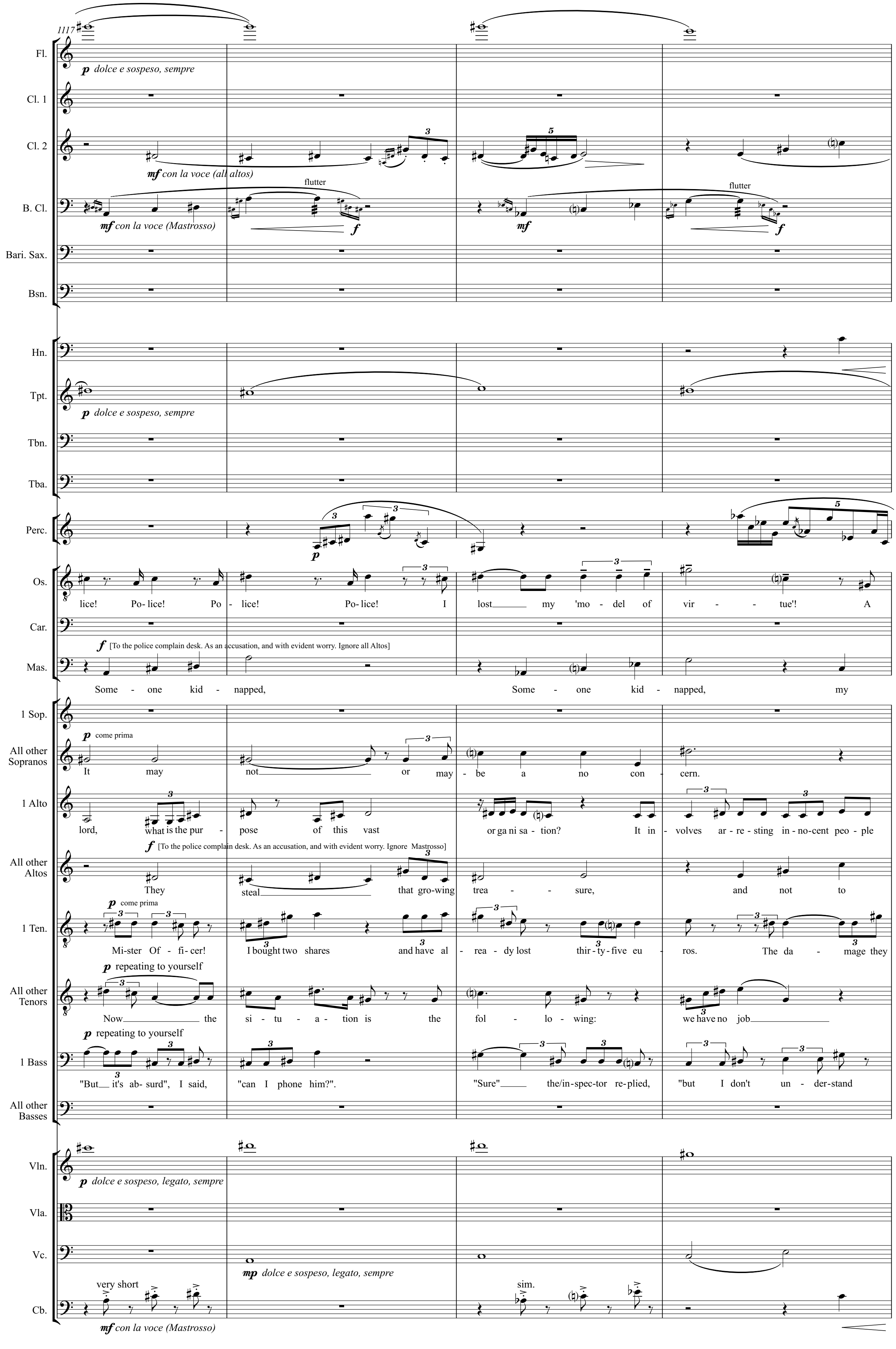

1098
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Car.
Mas.
1 Sop.
All other Sopranos
1 Alto
All other Altos
1 Ten.
All other Tenors
1 Bass
All other Basses
Vln.
Vla.
Vc.
Cb.
flutter
flutter
p sub.
gliss.
gliss.
gliss.
fp
senza sord.
f con la voce
senza sord.
f con la voce
cow bell
hard sticks
on the edge
norm.
on the edge
norm.
wooden whip
go away from the police desk
look for some-one to blame!
Po-
doom,
Him!
come prima
My
They are mon - sters!
enter the performance space, allarmed and suspicious
enter the performance space, allarmed and suspicious
p sub.

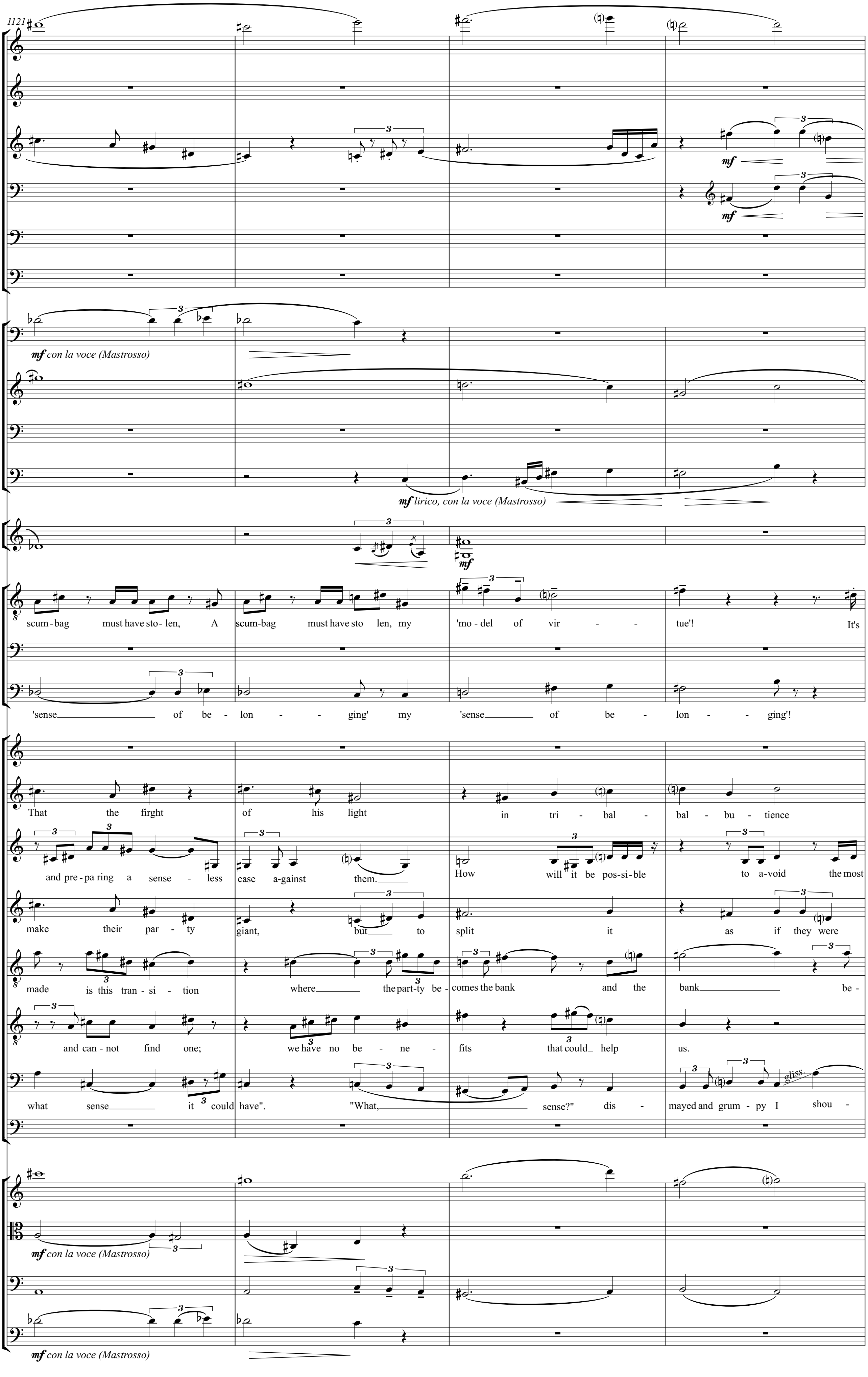

1102
Fl.
mp con la voce (all sopranos)
Cl. 1
f
con la voce
sf
Cl. 2
f
con la voce
sf
B. Cl.
Bari. Sax.
f con la voce (bass 1)
Bsn.
con la voce (Osso)
dolce
mf
Hn.
Tpt.
con sord.
Tbn.
mf con la voce (all tenors)
con port.
Tba.
f con la voce (bass 1)
Perc.
repeating to yourself
Os.
lice! Po- lice! Po - lice! Po - lice! I lost my 'mo - del of vir - - tue'! A
Car.
Mas.
1 Sop.
mp come prima
All other Sopranos
It may not or may - be a no con - cern.
1 Alto
lord, what is the pur - pose of this vast or - ga - ni - sa - tion? It in - volves ar - re - sting in - no - cent peo - ple
All other Altos
mp come prima
1 Ten.
Mi - ster Of - fi cer! I bought two shares and have al - rea - dy lost thir - ty five eu - ros. The da - mage they
f [To the police complain desk. As an accusation, and with evident worry. Ignore Bass 1]
All other Tenors
Now the si - tu - a - tion is the fol - lo - wing: we have no job
f [To the police complain desk. As an accusation, and with evident worry. Ignore all Tenors]
1 Bass
"But it's ab - surd", I said, "can I phone him?". "Sure" the/in spec - tor re - plied, "but I don't un - der - stand
All other Basses
Vln.
Vla.
con la voce (alto 1)
Vc.
mp con la voce (tenor 1)
Cb.
fp
f con la voce (bass 1)

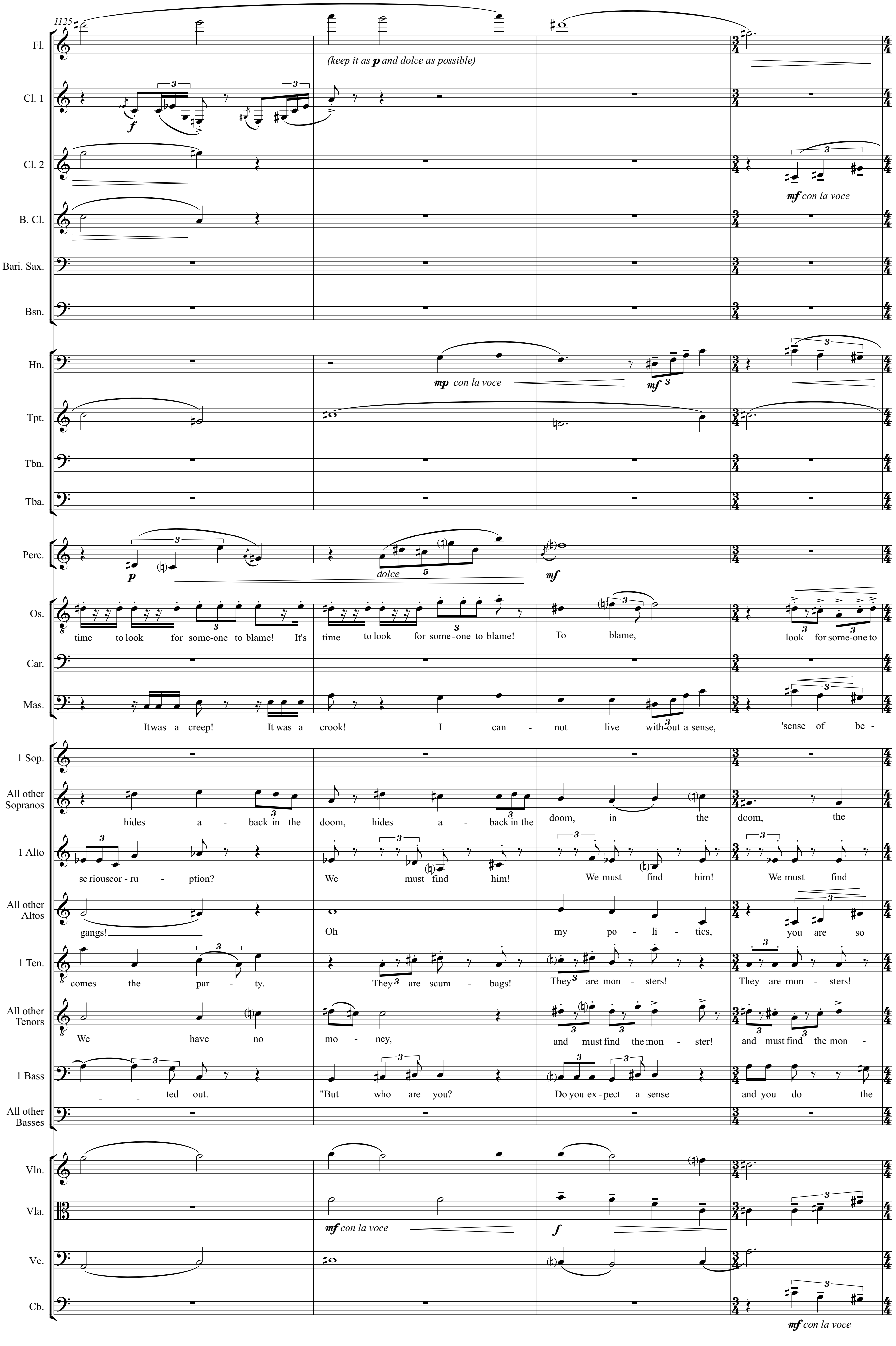

1106
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Car.
Mas.
1 Sop.
All other Sopranos
1 Alto
All other Altos
1 Ten.
All other Tenors
1 Bass
All other Basses
Vln.
Vla.
Vc.
Cb.
mf espress.
f con la voce
sf
mf dolce
f con la voce
8va down is necessary
cresc. poco a poco
fp
mf
gliss.
scum-bag must have sto-len, A scum-bag must have sto - len, my 'mo-del of vir - tue'! It's
That the fright of his light in tri - bal - bal - bu - tience
and pre-pa-ring a sense - less case a-gainst them. We must find him!
made is this tran - si - tion where the par - ty be-comes the bank. They are scum - bags!
and can-not find one; we have no be - ne - fits that could help us.
what sense it could have". "What, sense?" dis - mayed and grum - py I shou -

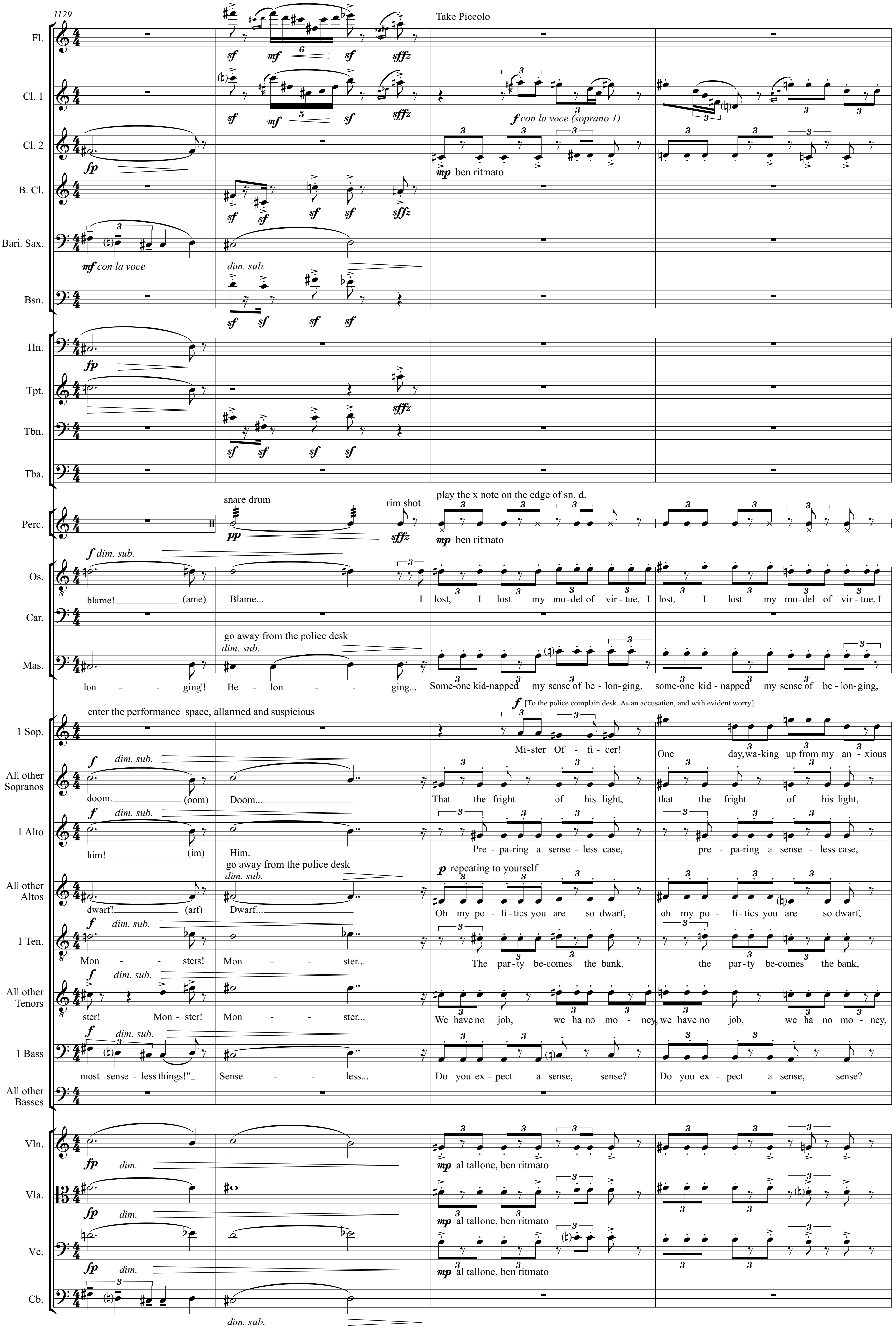

1110
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Car.
Mas.
1 Sop.
All other Sopranos
1 Alto
All other Altos
1 Ten.
All other Tenors
1 Bass
All other Basses
Vln.
Vla.
Vc.
Cb.
f
mf
mf con la voce
sim.
mf espress. con la voce
fp
time to look for some-one to blame! It's time to look for some-one to blame! To blame, look for some one to
hides a - back in the doom, a - back in the doom, a - back in the doom, a - back in the doom, a - bank in the doom, the
We must find him! We must find him! We must find him! We must find him! We must find him! We must find him! We must find
They are mon - sters! Thay are scum - bags! They are mon - sters! They are scum - bags! They are mon - sters! They are scum bag! They are
We have no mo - ney, and must find the mon - ster! and must find the mon -
- ted out. "But who are you? Do you ex - pect a sense and you do the
quasi balzato
mf al tallone, ben ritmato, con la voce
mf al tallone, ben ritmato
gliss.

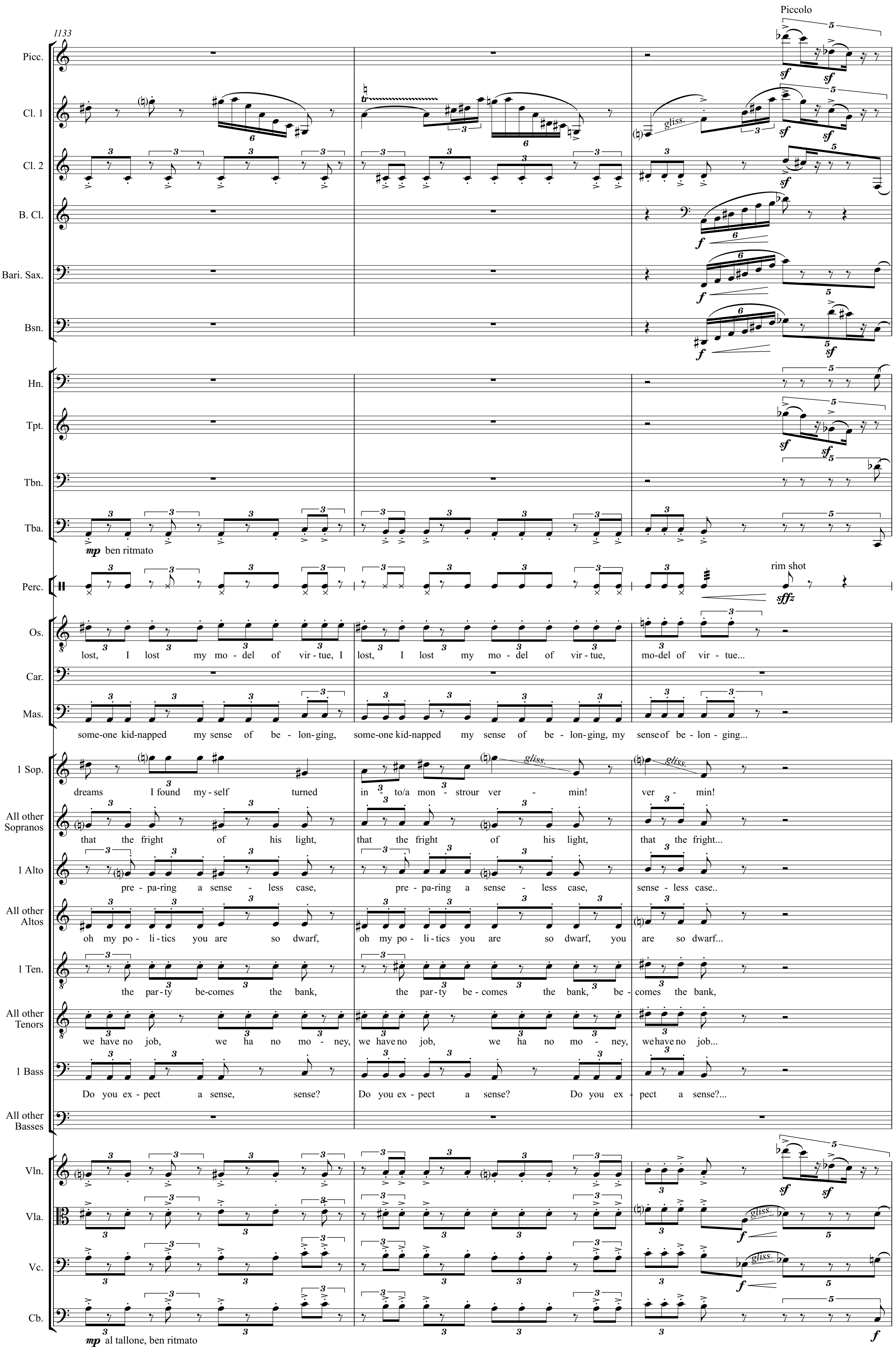

1114
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Car.
Mas.
1 Sop.
All other Sopranos
1 Alto
All other Altos
1 Ten.
All other Tenors
1 Bass
All other Basses
Vln.
Vla.
Vc.
Cb.
senza sord.
dolce
bass drum
l.v.
low tom (stopped skin)
Glockenspiel
come prima
blame!
Po -
enter the performance space, allarmed and suspicious
doom.
him!
My
creep!
ster! Mon - ster!
go away from the police desk
most sense - less things!"

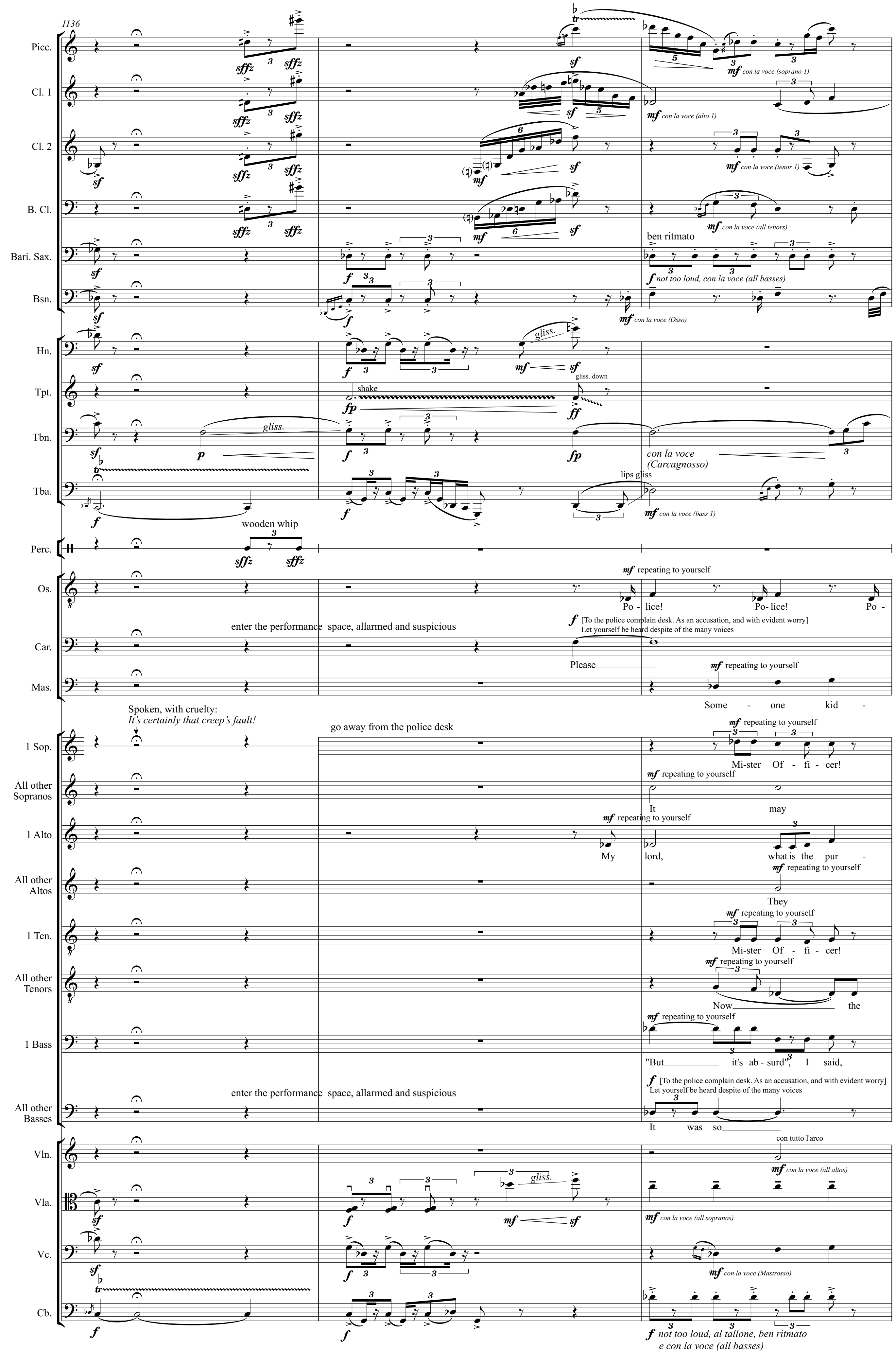

1117
Fl.
p dolce e sospeso, sempre
Cl. 1
Cl. 2
mf con la voce (all altos)
B. Cl.
mf con la voce (Mastrosso)
flutter
f
mf
flutter
f
Bari. Sax.
Bsn.
Hn.
Tpt.
p dolce e sospeso, sempre
Tbn.
Tba.
Perc.
p
Os.
lice! Po- lice! Po - lice! Po- lice! I lost my 'mo - del of vir - - tue'! A
Car.
f [To the police complain desk. As an accusation, and with evident worry. Ignore all Altos]
Mas.
Some - one kid - napped, Some - one kid - napped, my
1 Sop.
All other Sopranos
p come prima
It may not or may - be a no con - cern.
1 Alto
lord, what is the pur - pose of this vast or ga ni sa - tion? It in - volves ar - re - sting in - no - cent peo - ple
f [To the police complain desk. As an accusation, and with evident worry. Ignore Mastrosso]
All other Altos
They steal that gro - wing trea - - sure, and not to
p come prima
1 Ten.
Mi - ster Of - fi - cer! I bought two shares and have al - rea - dy lost thir - ty - five eu - ros. The da - mage they
p repeating to yourself
All other Tenors
Now the si - tu - a - tion is the fol - lo - wing: we have no job
p repeating to yourself
1 Bass
"But it's ab - surd", I said, "can I phone him?". "Sure" the/in - spec - tor re - plied, "but I don't un - der - stand
All other Basses
Vln.
p dolce e sospeso, legato, sempre
Vla.
Vc.
mp dolce e sospeso, legato, sempre
very short
sim.
Cb.
mf con la voce (Mastrosso)

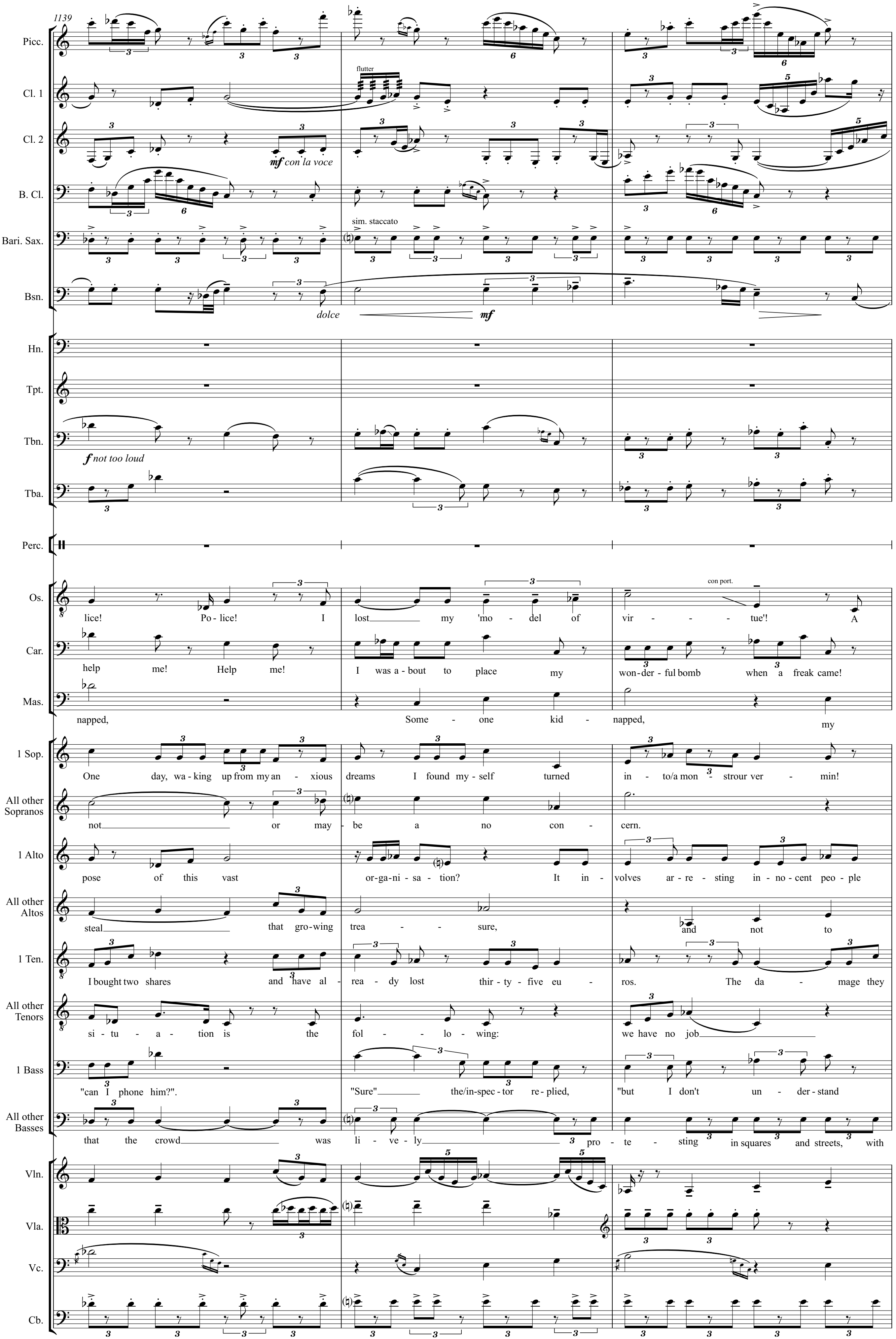

1121
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Car.
Mas.
1 Sop.
All other Sopranos
1 Alto
All other Altos
1 Ten.
All other Tenors
1 Bass
All other Basses
Vln.
Vla.
Vc.
Cb.
mf
mf
mf con la voce (Mastrosso)
mf lirico, con la voce (Mastrosso)
mf
mf con la voce (Mastrosso)
mf con la voce (Mastrosso)
gliss.
scum - bag must have sto - len, A scum-bag must have sto len, my 'mo - del of vir - - tue'! It's
'sense of be - lon - - ging' my 'sense of be - lon - - ging'!
That the firght of his light in tri - bal - bal - bu - tience
and pre - pa ring a sense - less case a-gainst them. How will it be pos - si - ble to a-void the most
make their par - ty giant, but to split it as if they were
made is this tran - si - tion where the part-ty be - comes the bank and the bank be -
and can - not find one; we have no be - ne - fits that could help us.
what sense it could have". "What, sense?" dis - mayed and grum - py I shou -

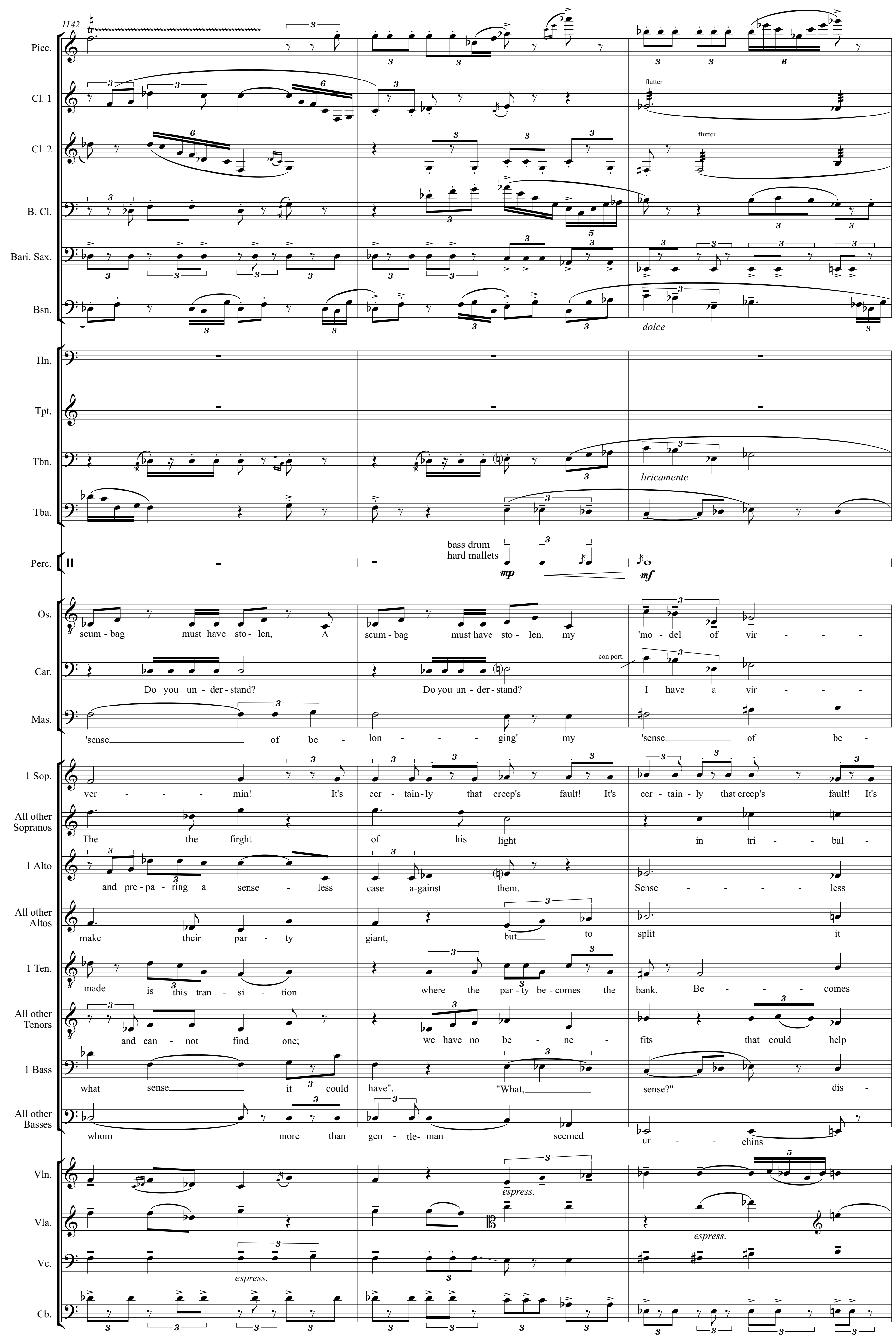

1125
Fl.
(keep it as p and dolce as possible)
Cl. 1
f
Cl. 2
mf con la voce
B. Cl.
Bari. Sax.
Bsn.
Hn.
mp con la voce
mf
Tpt.
Tbn.
Tba.
Perc.
p
dolce
mf
Os.
time to look for some-one to blame! It's time to look for some-one to blame! To blame, look for some-one to
Car.
Mas.
It was a creep! It was a crook! I can - not live with-out a sense, 'sense of be -
1 Sop.
All other Sopranos
hides a - back in the doom, hides a - back in the doom, in the doom, the
1 Alto
se rious cor - ru - ption? We must find him! We must find him! We must find
All other Altos
gangs! Oh my po - li - tics, you are so
1 Ten.
comes the par - ty. They are scum - bags! They are mon - sters! They are mon - sters!
All other Tenors
We have no mo - ney, and must find the mon - ster! and must find the mon -
1 Bass
- - ted out. "But who are you? Do you ex - pect a sense and you do the
All other Basses
Vln.
Vla.
mf con la voce
f
Vc.
Cb.
mf con la voce

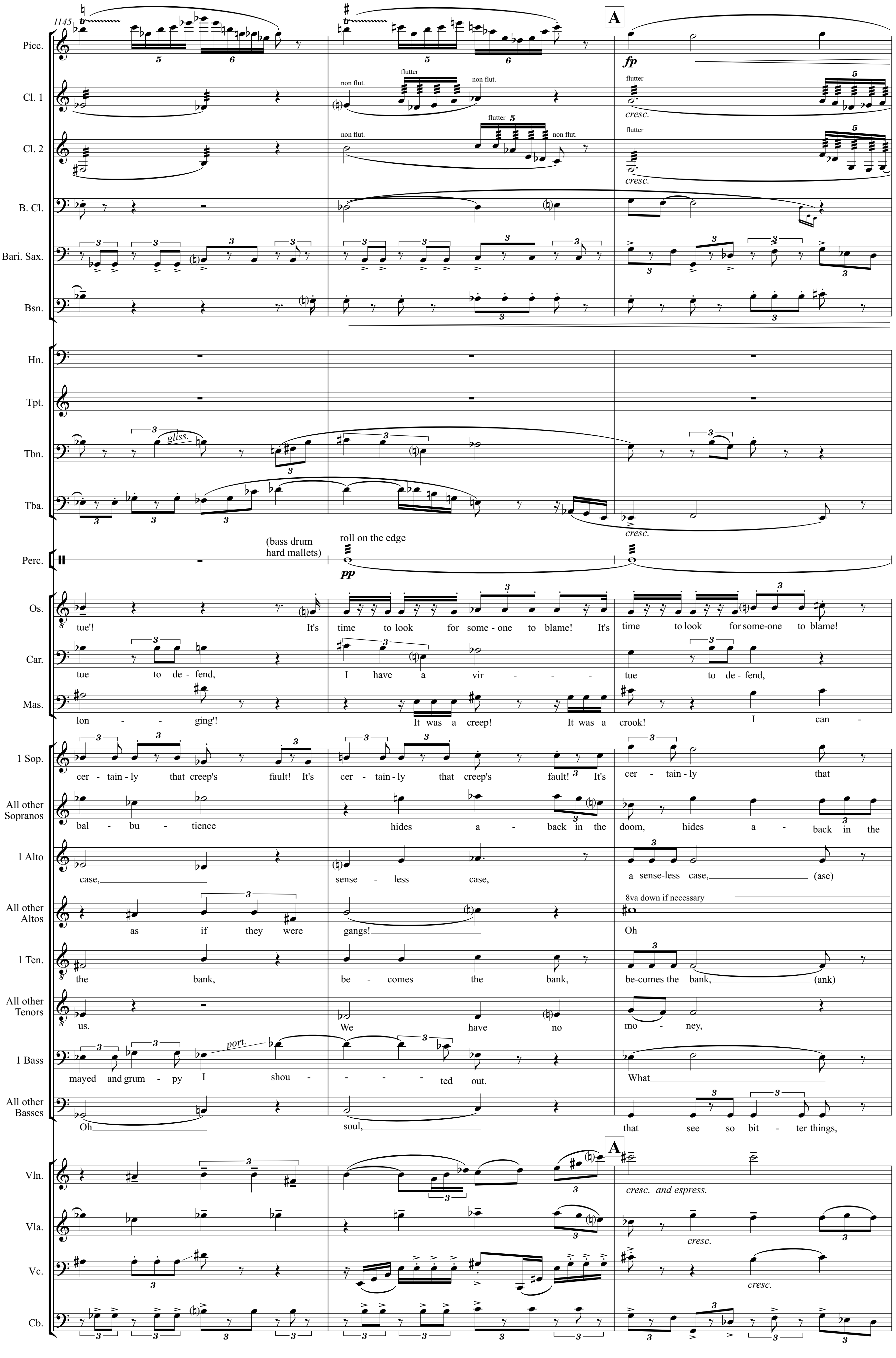

1129
Fl.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Car.
Mas.
1 Sop.
All other Sopranos
1 Alto
All other Altos
1 Ten.
All other Tenors
1 Bass
All other Basses
Vln.
Vla.
Vc.
Cb.
Take Piccolo
sf mf sf sffz
f con la voce (soprano 1)
fp
mp ben ritmato
mf con la voce
dim. sub.
snare drum
pp
rim shot
sffz
play the x note on the edge of sn. d.
mp ben ritmato
f dim. sub.
blame! (ame) Blame... I lost, I lost my mo-del of vir-tue, I lost, I lost my mo-del of vir-tue, I
go away from the police desk
dim. sub.
lon - ging'! Be - lon - ging... Some-one kid-napped my sense of be-lon-ging, some-one kid-napped my sense of be-lon-ging,
f [To the police complain desk. As an accusation, and with evident worry]
enter the performance space, allarmed and suspicious
Mi-ster Of - fi - cer! One day, wa-king up from my an - xious
doom. (oom) Doom... That the fright of his light, that the fright of his light,
him! (im) Him. Pre-pa-ring a sense - less case, pre - pa-ring a sense - less case,
go away from the police desk
p repeating to yourself
dwarf! (arf) Dwarf... Oh my po - li-tics you are so dwarf, oh my po - li-tics you are so dwarf,
Mon - sters! Mon - ster... The par-ty be-comes the bank, the par-ty be-comes the bank,
ster! Mon-ster! Mon - ster... We have no job, we ha no mo - ney, we have no job, we ha no mo - ney,
most sense-less things!" Sense - less... Do you ex-pect a sense, sense? Do you ex-pect a sense, sense?
fp dim.
mp al tallone, ben ritmato
dim. sub.

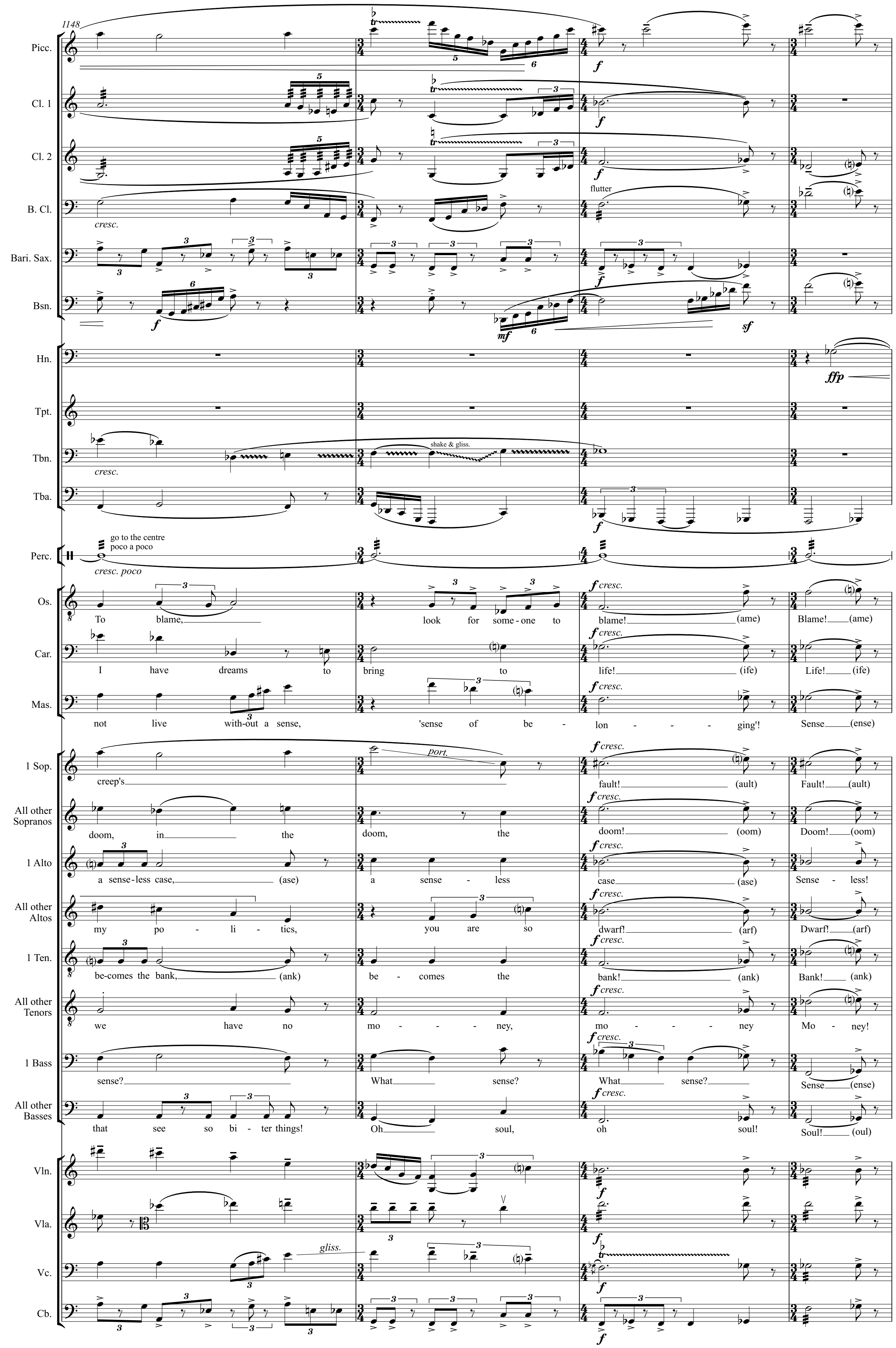

1133
Piccolo
Picc.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
mp ben ritmato
Perc.
rim shot
sffz
Os.
lost, I lost my mo-del of vir-tue, I lost, I lost my mo-del of vir-tue, mo-del of vir-tue...
Car.
Mas.
some-one kid-napped my sense of be-lon-ging, some-one kid-napped my sense of be-lon-ging, my sense of be-lon-ging...
1 Sop.
dreams I found my-self turned in to/a mon-strour ver-min! ver-min!
All other Sopranos
that the fright of his light, that the fright of his light, that the fright...
1 Alto
pre-pa-ring a sense-less case, pre-pa-ring a sense-less case, sense-less case..
All other Altos
oh my po-li-tics you are so dwarf, oh my po-li-tics you are so dwarf, you are so dwarf...
1 Ten.
the par-ty be-comes the bank, the par-ty be-comes the bank, be-comes the bank,
All other Tenors
we have no job, we ha no mo-ney, we have no job, we ha no mo-ney, we have no job...
1 Bass
Do you ex-pect a sense, sense? Do you ex-pect a sense? Do you ex-pect a sense?...
All other Basses
Vln.
Vla.
Vc.
Cb.
mp al tallone, ben ritmato
gliss.

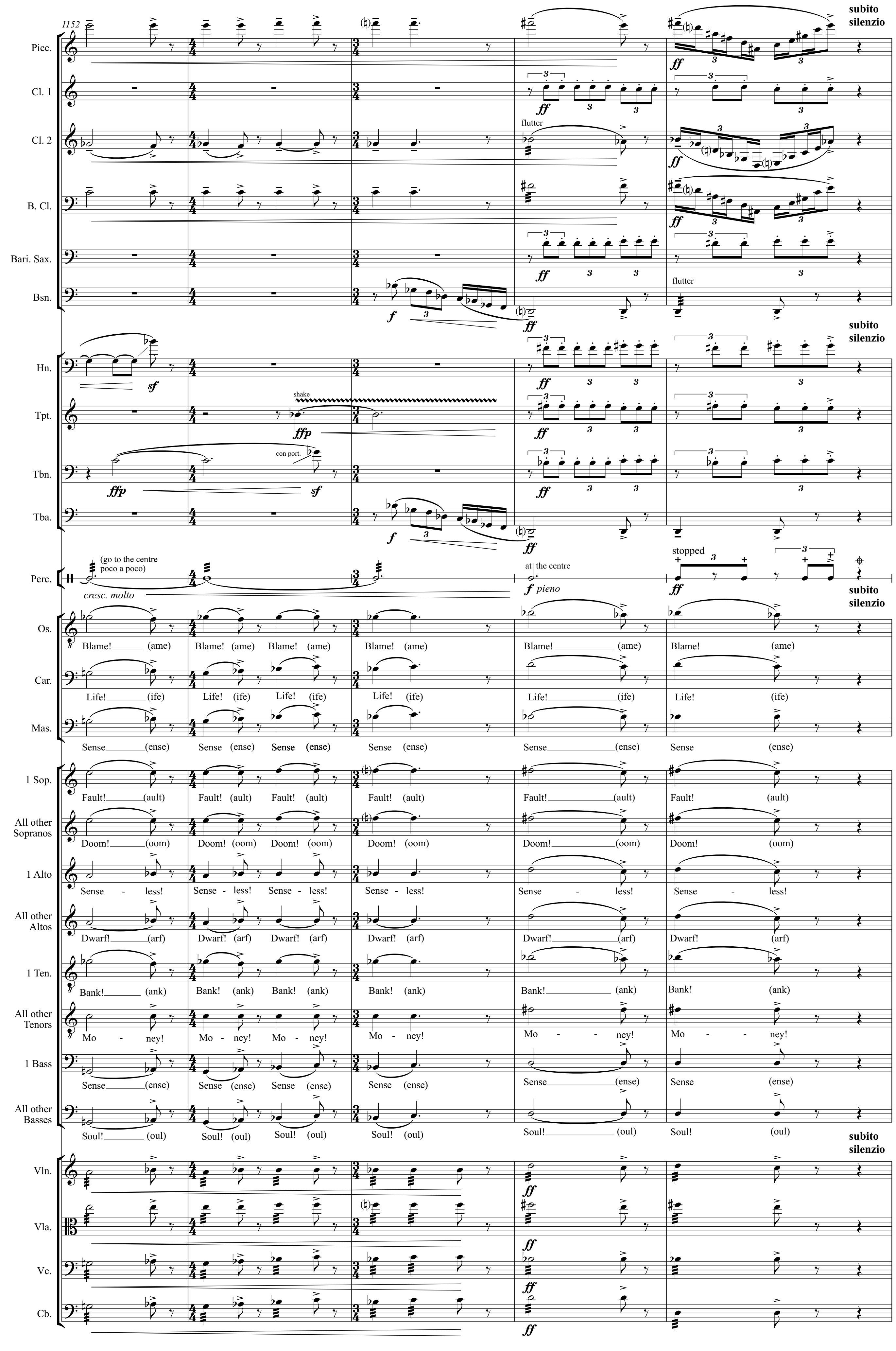

1136
Picc.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Car.
Mas.
1 Sop.
All other Sopranos
1 Alto
All other Altos
1 Ten.
All other Tenors
1 Bass
All other Basses
Vln.
Vla.
Vc.
Cb.
mf con la voce (soprano 1)
mf con la voce (alto 1)
mf con la voce (tenor 1)
mf con la voce (all tenors)
ben ritmato
f not too loud, con la voce (all basses)
mf con la voce (Osso)
gliss.
shake
gliss. down
con la voce (Carcagnosso)
lips gliss
mf con la voce (bass 1)
wooden whip
mf repeating to yourself
Po - lice! Po- lice! Po -
enter the performance space, allarmed and suspicious
f [To the police complain desk. As an accusation, and with evident worry] Let yourself be heard despite of the many voices
Please
Some - one kid -
Spoken, with cruelty:
It's certainly that creep's fault!
go away from the police desk
Mi-ster Of - fi - cer!
It may
My lord, what is the pur -
They
Now the
"But it's ab - surd", I said,
It was so
con tutto l'arco
mf con la voce (all altos)
mf con la voce (all sopranos)
mf con la voce (Mastrosso)
f not too loud, al tallone, ben ritmato e con la voce (all basses)


1139
Picc.
Cl. 1
flutter
Cl. 2
mf con la voce
B. Cl.
Bari. Sax.
sim. staccato
Bsn.
dolce
mf
Hn.
Tpt.
Tbn.
f not too loud
Tba.
Perc.
Os.
lice! Po - lice! I lost my 'mo - del of vir - - - - tue'! A
con port.
Car.
help me! Help me! I was a - bout to place my won - der - ful bomb when a freak came!
Mas.
napped, Some - one kid - napped, my
1 Sop.
One day, wa - king up from my an - xious dreams I found my - self turned in - to/a mon - strour ver - min!
All other Sopranos
not or may - be a no con - cern.
1 Alto
pose of this vast or - ga - ni - sa - tion? It in - volves ar - re - sting in - no - cent peo - ple
All other Altos
steal that gro - wing trea - sure, and not to
1 Ten.
I bought two shares and have al - rea - dy lost thir - ty - five eu - ros. The da - mage they
All other Tenors
si - tu - a - tion is the fol - lo - wing: we have no job
1 Bass
"can I phone him?". "Sure" the/in - spec - tor re - plied, "but I don't un - der - stand
All other Basses
that the crowd was li - ve - ly pro - te - sting in squares and streets, with
Vln.
Vla.
Vc.
Cb.
sim. staccato


1142
Picc.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Car.
Mas.
1 Sop.
All other Sopranos
1 Alto
All other Altos
1 Ten.
All other Tenors
1 Bass
All other Basses
Vln.
Vla.
Vc.
Cb.
flutter
flutter
dolce
liricamente
bass drum
hard mallets
mp
mf
con port.
espress.
espress.
espress.
scum - bag must have sto - len, A scum - bag must have sto - len, my 'mo - del of vir - - - -
Do you un - der - stand? Do you un - der - stand? I have a vir - - -
'sense of be - lon - - - ging' my 'sense of be -
ver - - - - min! It's cer - tain - ly that creep's fault! It's cer - tain - ly that creep's fault! It's
The the firght of his light in tri - - bal -
and pre - pa - ring a sense - less case a - gainst them. Sense - - - - - less
make their par - ty giant, but to split it
made is this tran - si - tion where the par - ty be - comes the bank. Be - - - - comes
and can - not find one; we have no be - ne - fits that could help
what sense it could have". "What, sense?" dis -
whom more than gen - tle - man seemed ur - - chins

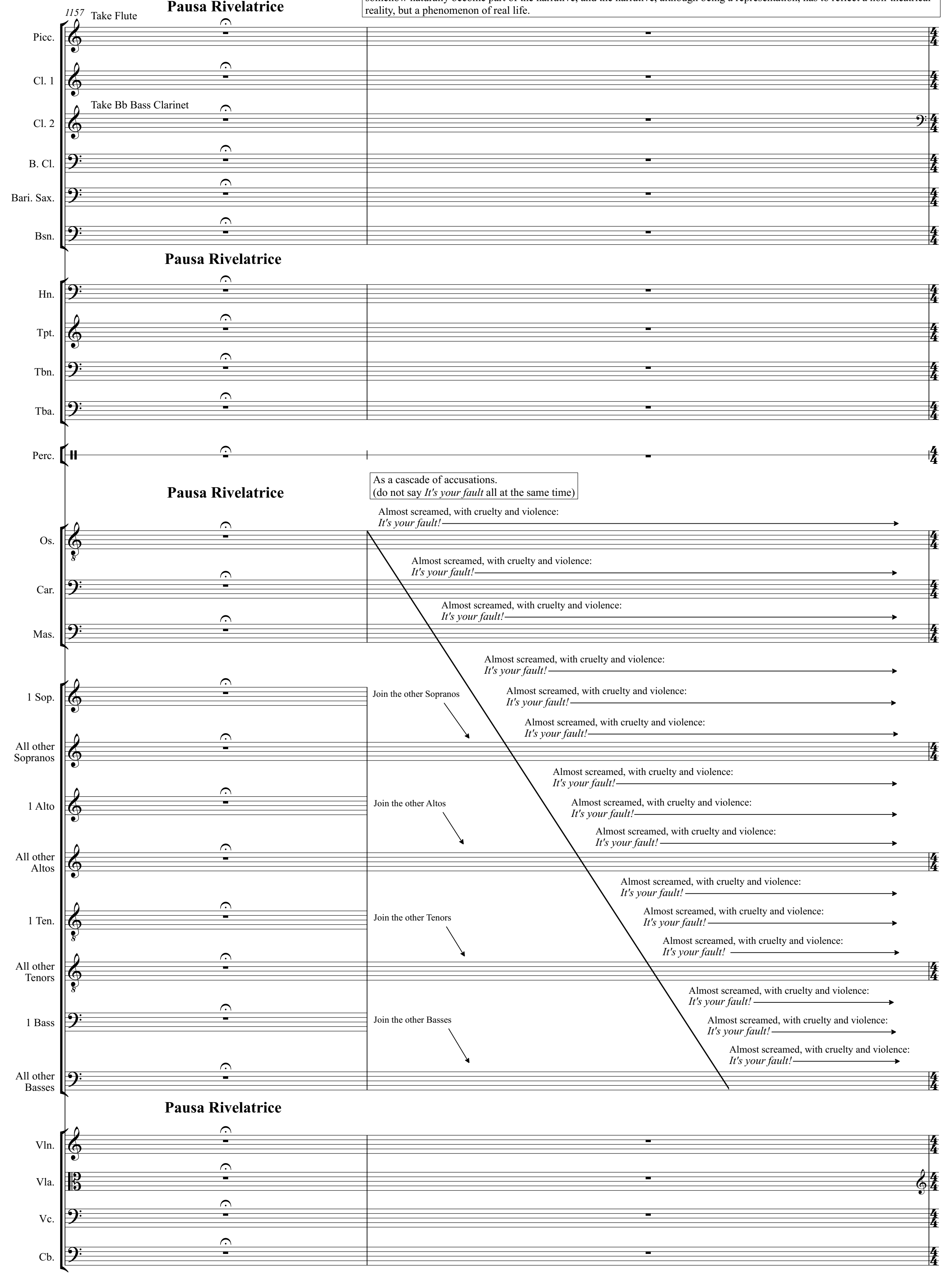

1145
A
Picc.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Car.
Mas.
1 Sop.
All other Sopranos
1 Alto
All other Altos
1 Ten.
All other Tenors
1 Bass
All other Basses
Vln.
Vla.
Vc.
Cb.
fp
flutter
non flut.
cresc.
gliss.
(bass drum hard mallets)
roll on the edge
pp
tue'! It's time to look for some-one to blame! It's time to look for some-one to blame!
tue to de-fend, I have a vir - - - tue to de-fend,
lon - - ging'! It was a creep! It was a crook! I can -
cer - tain - ly that creep's fault! It's cer - tain - ly that creep's fault! It's cer - tain - ly that
bal - bu - tience hides a - back in the doom, hides a - back in the
case, sense - less case, a sense-less case, (ase)
8va down if necessary
as if they were gangs! Oh
the bank, be - comes the bank, be-comes the bank, (ank)
us. We have no mo - ney,
port.
mayed and grum - py I shou - - - - ted out. What
Oh soul, that see so bit - ter things,
cresc. and espress.
cresc.


1148
Picc.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Car.
Mas.
1 Sop.
All other Sopranos
1 Alto
All other Altos
1 Ten.
All other Tenors
1 Bass
All other Basses
Vln.
Vla.
Vc.
Cb.
cresc.
flutter
mf
f
sf
ffp
shake & gliss.
go to the centre poco a poco
cresc. poco
f cresc.
port.
gliss.
To blame, look for some-one to blame! (ame) Blame! (ame)
I have dreams to bring to life! (ife) Life! (ife)
not live with-out a sense, 'sense of be - lon - - - - ging'! Sense (ense)
creep's fault! (ault) Fault! (ault)
doom, in the doom, the doom! (oom) Doom! (oom)
a sense-less case, (ase) a sense - less case (ase) Sense - less!
my po - li - tics, you are so dwarf! (arf) Dwarf! (arf)
be-comes the bank, (ank) be - comes the bank! (ank) Bank! (ank)
we have no mo - - - ney, mo - - - - ney Mo - ney!
sense? What sense? What sense? Sense (ense)
that see so bi - ter things! Oh soul, oh soul! Soul! (oul)


1152
Picc.
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Os.
Car.
Mas.
1 Sop.
All other Sopranos
1 Alto
All other Altos
1 Ten.
All other Tenors
1 Bass
All other Basses
Vln.
Vla.
Vc.
Cb.
subito silenzio
flutter
ff
f
sf
ffp
shake
con port.
stopped
(go to the centre poco a poco)
cresc. molto
at the centre
f pieno
Blame! (ame)
Life! (ife)
Sense (ense)
Fault! (ault)
Doom! (oom)
Sense - less!
Dwarf! (arf)
Bank! (ank)
Mo - ney!
Soul! (oul)

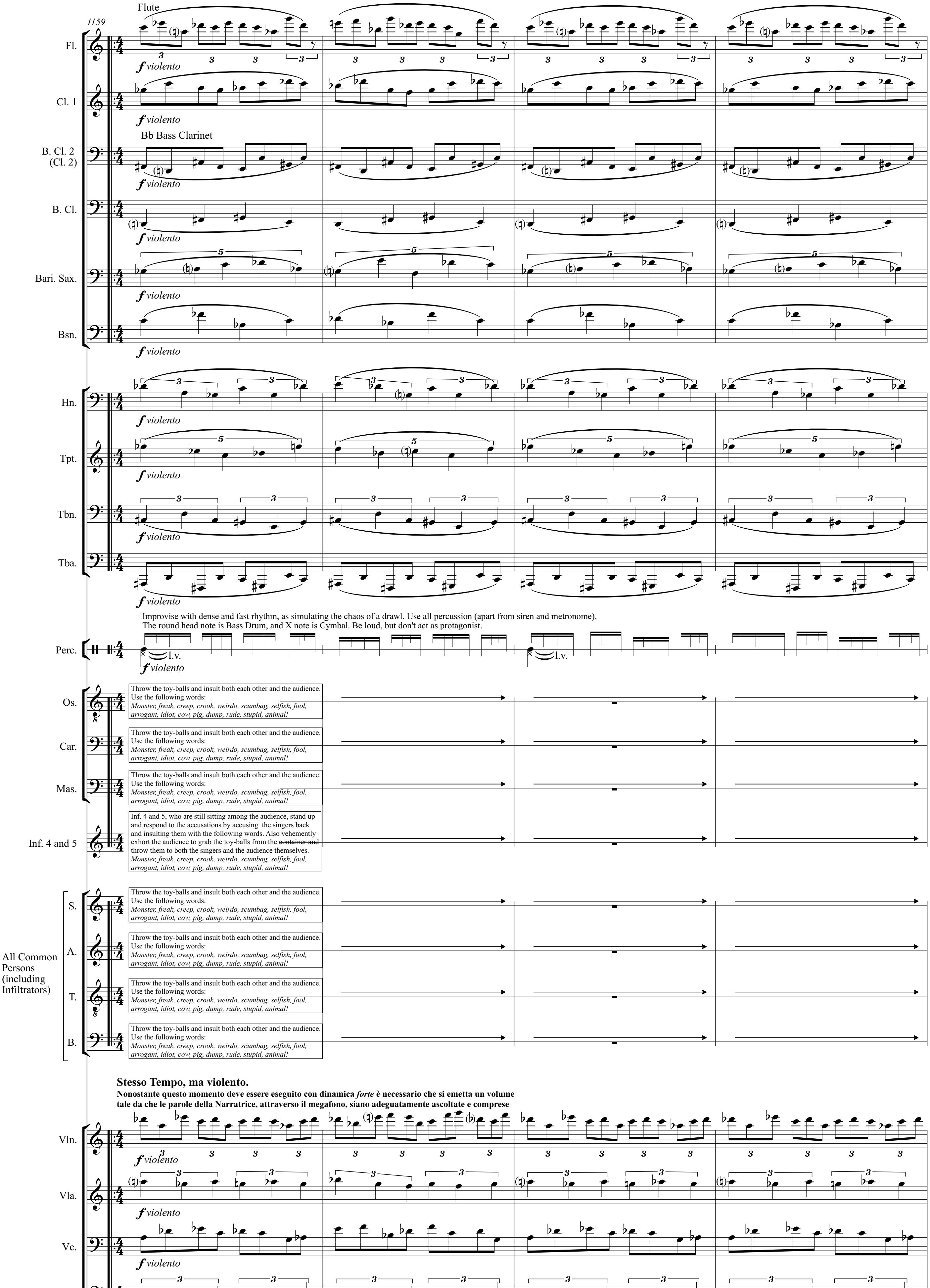
During this pause all characters have to act as if they understood who is to blame (everyone, anyone, both among themselfves and the audience

Suddenly all characters on stage violently begin to accuse each other, shouting “It’s your fault!” and the indicated insults. Their accusations are address to both themselves and random members of the audience.
From the following bar (when the orchestra begins to play) all characters in the performance space extract their toy-balls from their pockets and bags, and throw them to both each other and the audience members that are being accused.
Infiltrators 4 and 5, who are still sitting among the audience, stand up and respond to the accusations by accusing the singers back and insulting them with the indicated words. At the same time Infiltrators 4 and 5 vehemently exhort the audience to grab the toy-balls from the container placed among the audience and throw them to both the singers and the audience themselves.
A ‘toy-ball-throwing war’ must start! (All balls that fall on the floor must be taken and thrown back)
From this moment onward it needs to appear as if both the characters and the audience are the same entity: the audience have to somehow naturally become part of the narrative, and the narrative, although being a representation, has to reflect a non-theatrical reality, but a phenomenon of real life.


1157
Take Flute
Pausa Rivelatrice
Picc.
Cl. 1
Take Bb Bass Clarinet
Cl. 2
B. Cl.
Bari. Sax.
Bsn.
Pausa Rivelatrice
Hn.
Tpt.
Tbn.
Tba.
Perc.
Pausa Rivelatrice
As a cascade of accusations.
(do not say *It's your fault* all at the same time)
Os.
Almost screamed, with cruelty and violence:
It's your fault!
Car.
Almost screamed, with cruelty and violence:
It's your fault!
Mas.
Almost screamed, with cruelty and violence:
It's your fault!
1 Sop.
Join the other Sopranos
All other Sopranos
Almost screamed, with cruelty and violence:
It's your fault!
Almost screamed, with cruelty and violence:
It's your fault!
Almost screamed, with cruelty and violence:
It's your fault!
1 Alto
Join the other Altos
All other Altos
Almost screamed, with cruelty and violence:
It's your fault!
Almost screamed, with cruelty and violence:
It's your fault!
Almost screamed, with cruelty and violence:
It's your fault!
1 Ten.
Join the other Tenors
All other Tenors
Almost screamed, with cruelty and violence:
It's your fault!
Almost screamed, with cruelty and violence:
It's your fault!
Almost screamed, with cruelty and violence:
It's your fault!
1 Bass
Join the other Basses
All other Basses
Almost screamed, with cruelty and violence:
It's your fault!
Almost screamed, with cruelty and violence:
It's your fault!
Almost screamed, with cruelty and violence:
It's your fault!
Pausa Rivelatrice
Vln.
Vla.
Vc.
Cb.

Stesso Tempo, ma violento.

Nonostante questo momento deve essere eseguito con dinamica *forte* è necessario che si emetta un volume tale da che le parole della Narratrice, attraverso il megafono, siano adeguatamente ascoltate e comprese



Improvise with dense and fast rhythm, as simulating the chaos of a drawl. Use all percussion (apart from siren and metronome).
The round head note is Bass Drum, and X note is Cymbal. Be loud, but don't act as protagonist.

Throw the toy-balls and insult both each other and the audience.
Use the following words:
Monster, freak, creep, crook, weirdo, scumbag, selfish, fool, arrogant, idiot, cow, pig, dump, rude, stupid, animal!

Throw the toy-balls and insult both each other and the audience.
Use the following words:
Monster, freak, creep, crook, weirdo, scumbag, selfish, fool, arrogant, idiot, cow, pig, dump, rude, stupid, animal!

Throw the toy-balls and insult both each other and the audience.
Use the following words:
Monster, freak, creep, crook, weirdo, scumbag, selfish, fool, arrogant, idiot, cow, pig, dump, rude, stupid, animal!

Inf. 4 and 5, who are still sitting among the audience, stand up and respond to the accusations by accusing the singers back and insulting them with the following words. Also vehemently exhort the audience to grab the toy-balls from the container and throw them to both the singers and the audience themselves.
Monster, freak, creep, crook, weirdo, scumbag, selfish, fool, arrogant, idiot, cow, pig, dump, rude, stupid, animal!

Throw the toy-balls and insult both each other and the audience.
Use the following words:
Monster, freak, creep, crook, weirdo, scumbag, selfish, fool, arrogant, idiot, cow, pig, dump, rude, stupid, animal!

Throw the toy-balls and insult both each other and the audience.
Use the following words:
Monster, freak, creep, crook, weirdo, scumbag, selfish, fool, arrogant, idiot, cow, pig, dump, rude, stupid, animal!

Throw the toy-balls and insult both each other and the audience.
Use the following words:
Monster, freak, creep, crook, weirdo, scumbag, selfish, fool, arrogant, idiot, cow, pig, dump, rude, stupid, animal!

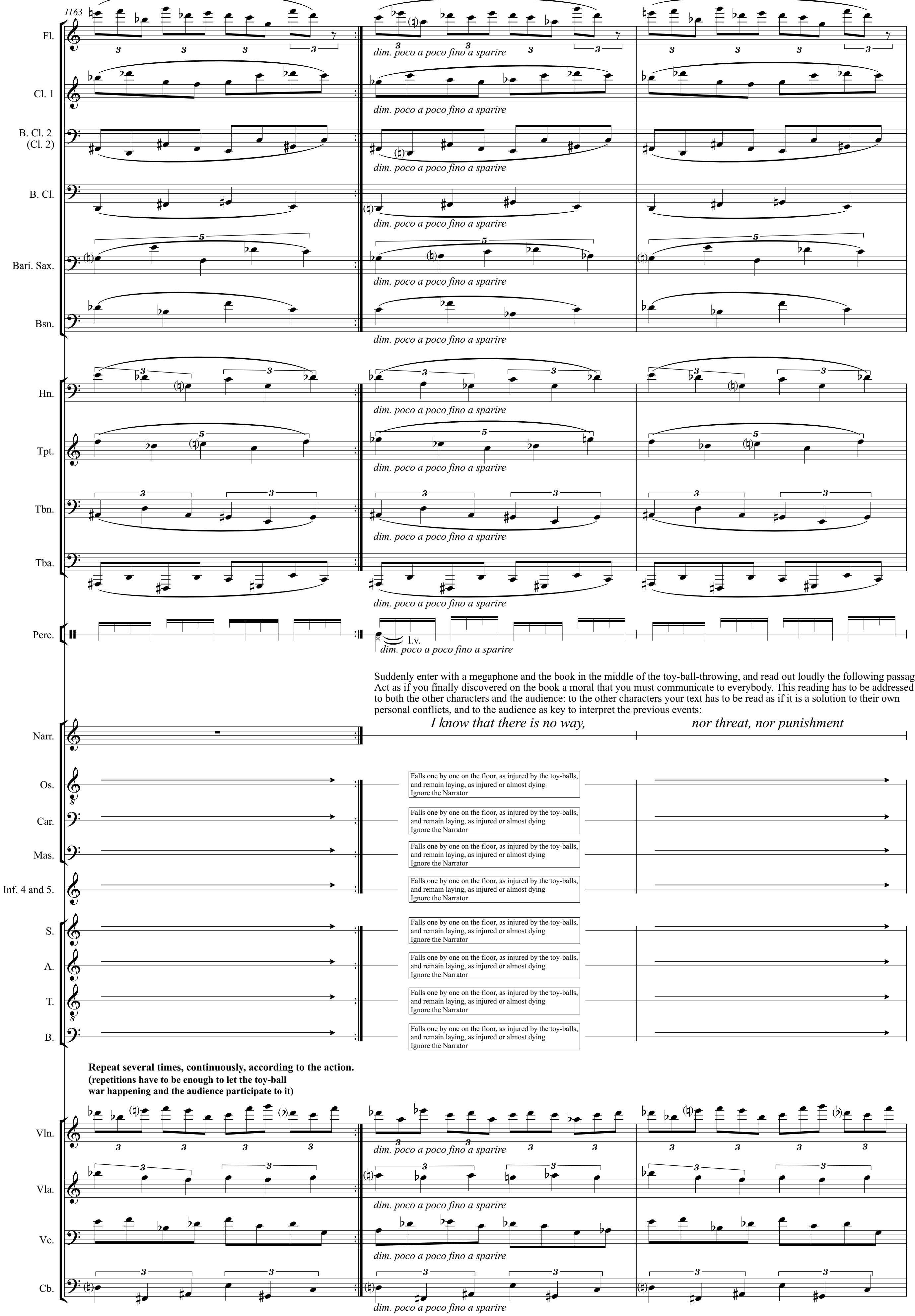
Throw the toy-balls and insult both each other and the audience.
Use the following words:
Monster, freak, creep, crook, weirdo, scumbag, selfish, fool, arrogant, idiot, cow, pig, dump, rude, stupid, animal!

Stesso Tempo, ma violento.

Nonostante questo momento deve essere eseguito con dinamica *forte* è necessario che si emetta un volume tale da che le parole della Narratrice, attraverso il megafono, siano adeguatamente ascoltate e comprese

Repeat several times, continuously, according to the action.
(repetitions have to be enough to let the toy-ball
war happening and the audience participate to it)

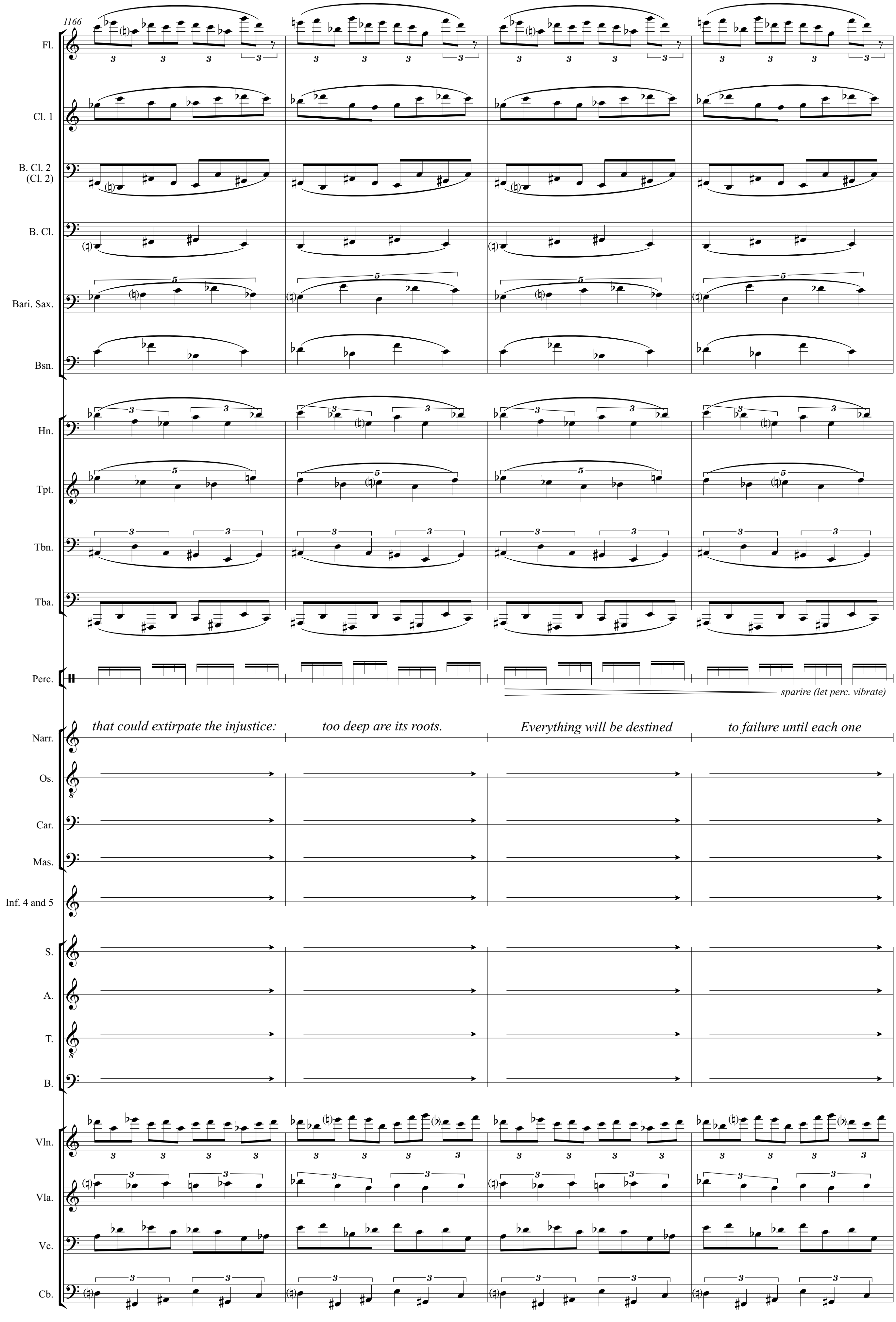
The Narrator suddenly enters with a megaphone and her book in the middle of the toy-ball-throwing, and reads out loudly the following passage. During her declamation all the characters, who ignore her and keep fighting, falls one by one on the floor, as injured by the toy-balls. Once on the floor they remain laying, as injured or almost dying

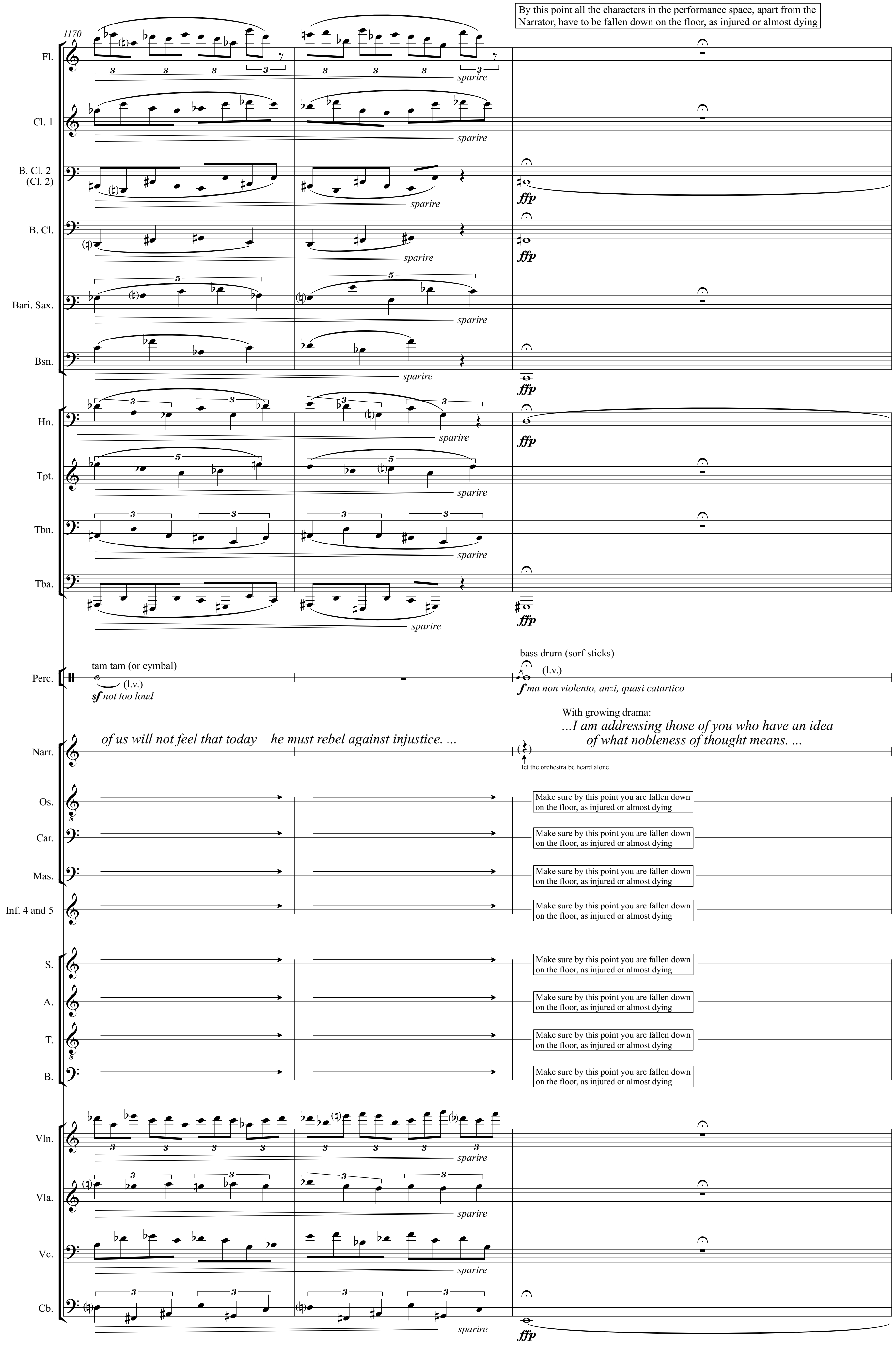

1163
Fl.
Cl. 1
B. Cl. 2
(Cl. 2)
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Narr.
Os.
Car.
Mas.
Inf. 4 and 5.
S.
A.
T.
B.
Vln.
Vla.
Vc.
Cb.
3
5
dim. poco a poco fino a sparire
l.v.
I know that there is no way,
nor threat, nor punishment

Suddenly enter with a megaphone and the book in the middle of the toy-ball-throwing, and read out loudly the following passage. Act as if you finally discovered on the book a moral that you must communicate to everybody. This reading has to be addressed to both the other characters and the audience: to the other characters your text has to be read as if it is a solution to their own personal conflicts, and to the audience as key to interpret the previous events:

Falls one by one on the floor, as injured by the toy-balls, and remain laying, as injured or almost dying
Ignore the Narrator

Repeat several times, continuously, according to the action.
(repetitions have to be enough to let the toy-ball
war happening and the audience participate to it)


1166
Fl.
Cl. 1
B. Cl. 2 (Cl. 2)
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
sparire (let perc. vibrate)
Narr.
that could extirpate the injustice:
too deep are its roots.
Everything will be destined
to failure until each one
Os.
Car.
Mas.
Inf. 4 and 5
S.
A.
T.
B.
Vln.
Vla.
Vc.
Cb.


1170
Fl.
Cl. 1
B. Cl. 2 (Cl. 2)
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Narr.
Os.
Car.
Mas.
Inf. 4 and 5
S.
A.
T.
B.
Vln.
Vla.
Vc.
Cb.
sparire
ffp
3
5
tam tam (or cymbal)
(l.v.)
sf not too loud
bass drum (sorf sticks)
f ma non violento, anzi, quasi catartico
let the orchestra be heard alone

By this point all the characters in the performance space, apart from the Narrator, have to be fallen down on the floor, as injured or almost dying

of us will not feel that today he must rebel against injustice. ...

With growing drama:
...I am addressing those of you who have an idea of what nobleness of thought means. ...

Make sure by this point you are fallen down on the floor, as injured or almost dying

Make sure by this point you are fallen down on the floor, as injured or almost dying

Make sure by this point you are fallen down on the floor, as injured or almost dying

Make sure by this point you are fallen down on the floor, as injured or almost dying

Make sure by this point you are fallen down on the floor, as injured or almost dying

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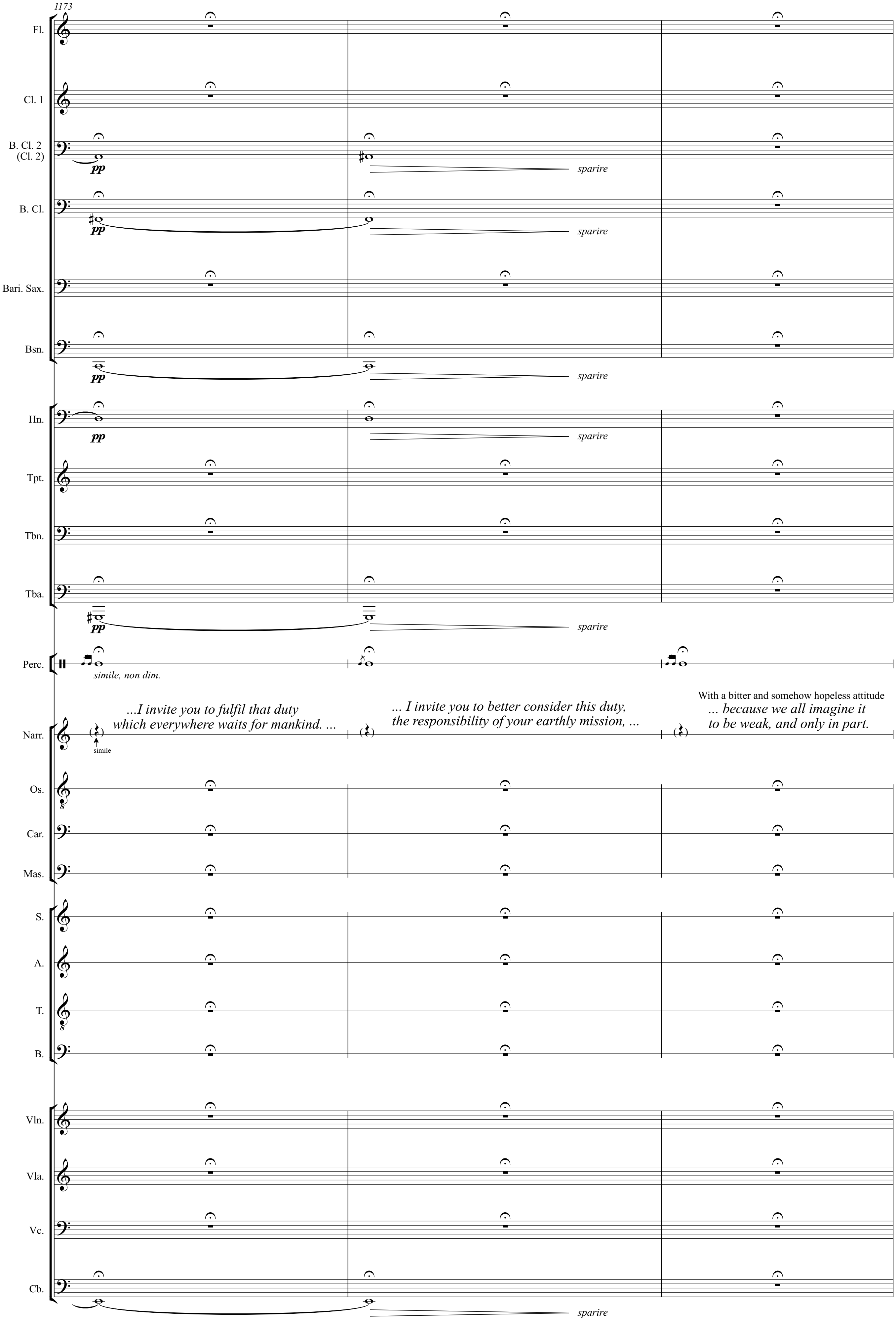
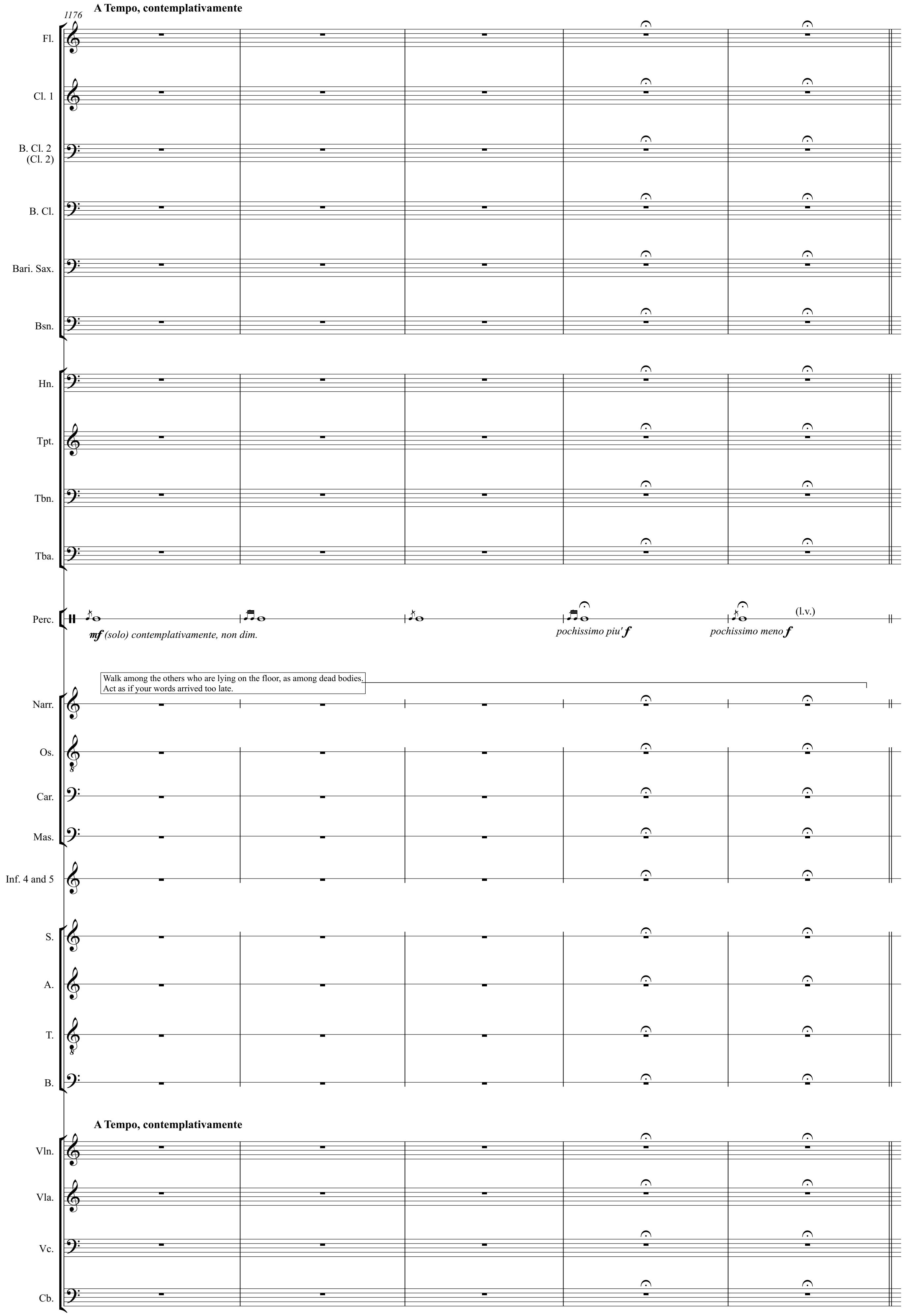

1173
Fl.
Cl. 1
B. Cl. 2
(Cl. 2)
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
Narr.
Os.
Car.
Mas.
S.
A.
T.
B.
Vln.
Vla.
Vc.
Cb.
pp
sparire
simile, non dim.
simile
...I invite you to fulfil that duty
which everywhere waits for mankind. ...
... I invite you to better consider this duty,
the responsibility of your earthly mission, ...
With a bitter and somehow hopeless attitude
... because we all imagine it
to be weak, and only in part.

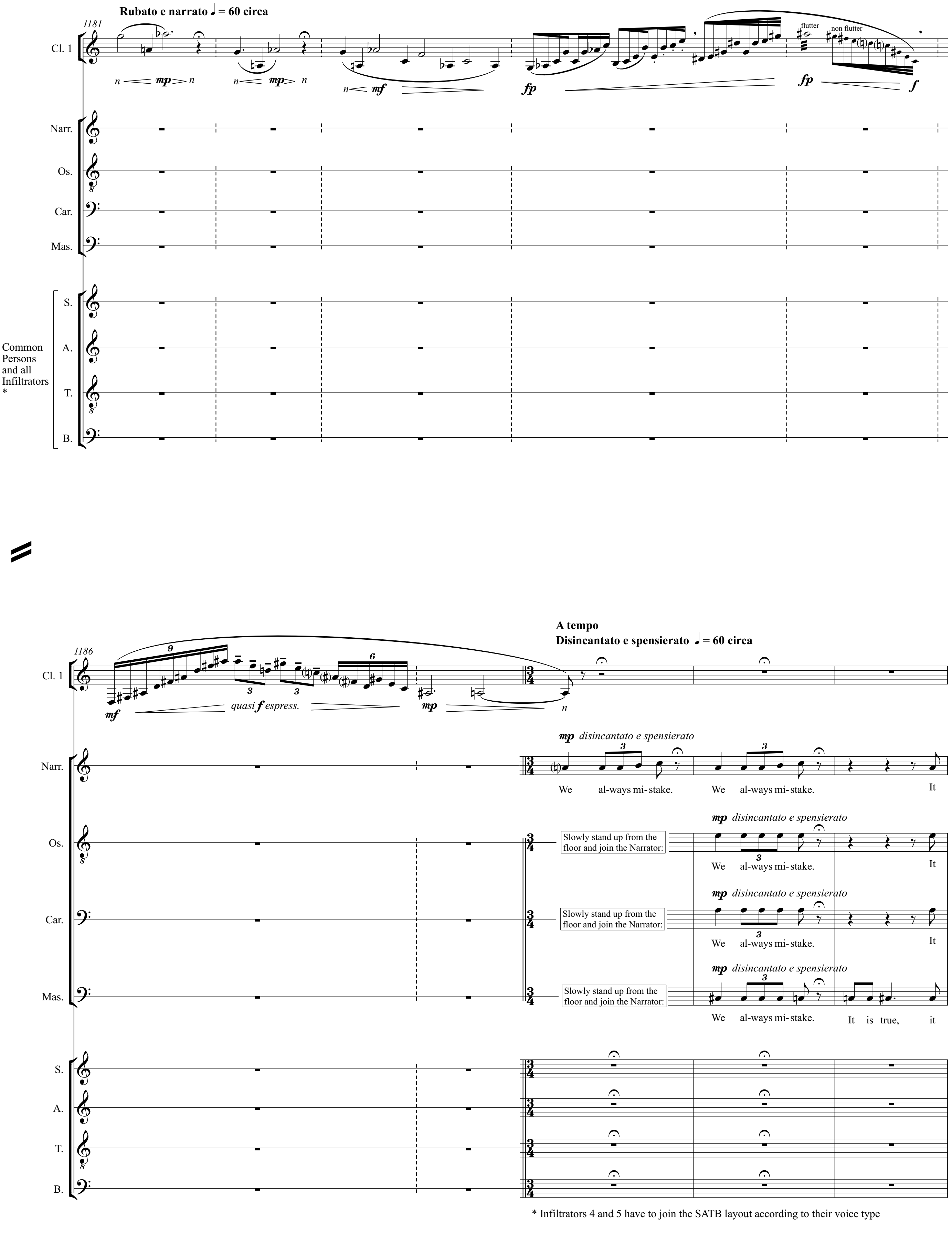

1176
A Tempo, contemplativamente
Fl.
Cl. 1
B. Cl. 2
(Cl. 2)
B. Cl.
Bari. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Perc.
mf (solo) contemplativamente, non dim.
pochissimo piu' f
pochissimo meno f
(l.v.)
Narr.
Os.
Car.
Mas.
Inf. 4 and 5
S.
A.
T.
B.
A Tempo, contemplativamente
Vln.
Vla.
Vc.
Cb.

Walk among the others who are lying on the floor, as among dead bodies.
Act as if your words arrived too late.

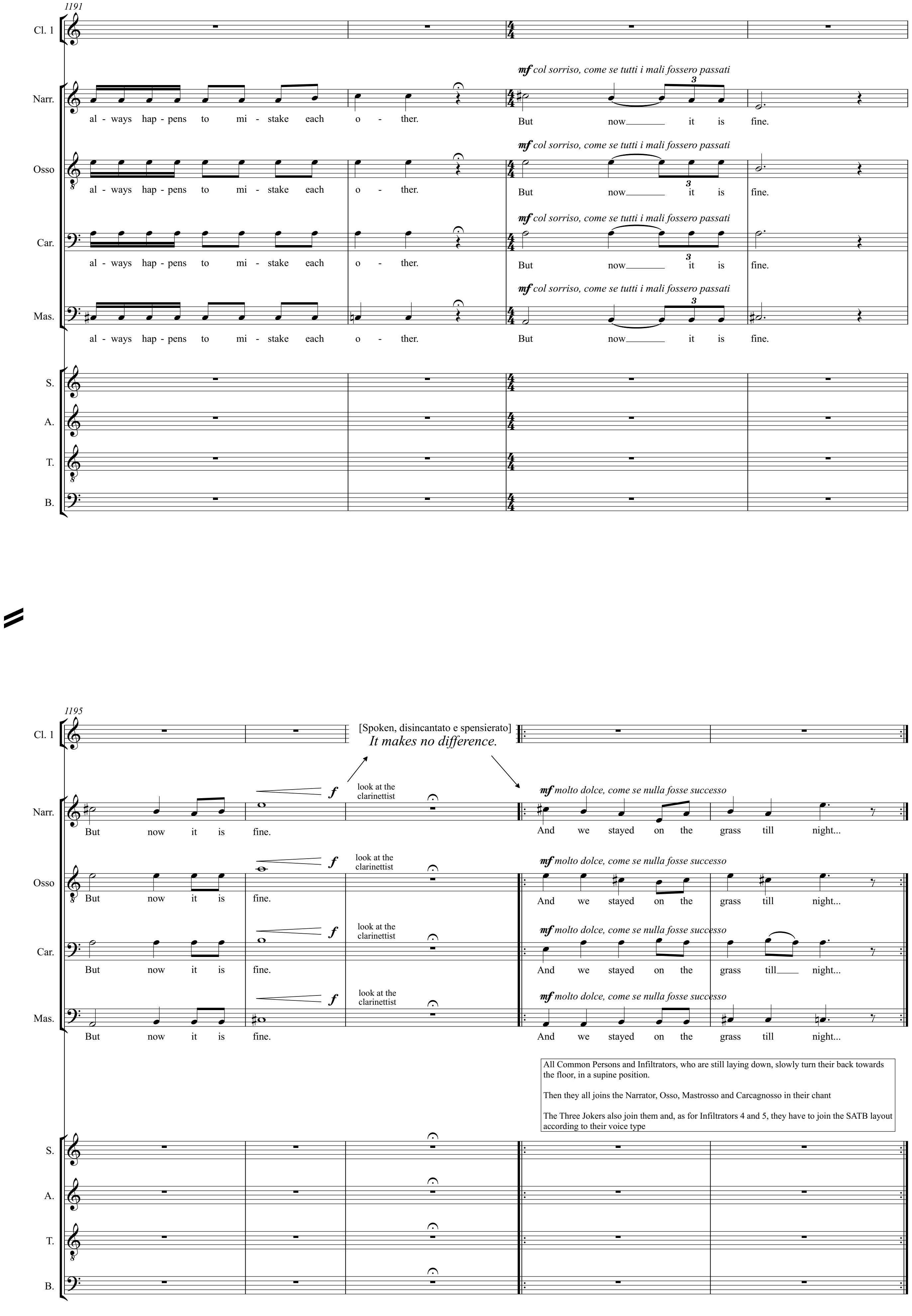
Attacca

SCENE 16 - *Finale: “and we stayed on the grass till night”*

While the whole cast motionlessly lays on the floor the Narrator remains on stage and stares at the almost dead bodies with a contemplating attitude. In this moment, the first clarinetist, as for Scene 1 and 10, leaves the orchestra and joins the singers on stage. He/she has to physically interact with the scene while playing.
The Three Jokers, meanwhile, return on stage. They also walk between the laying bodies, as if what happened is the confirmation of what they had previously said/sung. The Narrator, however, ignores the presence of the Jokers, as if they were entities that only the audience could see.
After a moment of contemplation, the Narrator leaves the megaphone and sings the following lyrics (he Jokers maybe sit between the motionless laying bodies). The following passage comes from her initial story, however this time she must not read it, but sing it as if she read it so many times that she now knows it by memory. Her manners (and those of the other characters that join her) have to be disillusioned and at the same time carefree. This final scene has to appear as if all conflicts, passions, battles, absurdities, troubles, and all previous events, do not really matter. The words ‘staying on the grass till night’ has to appear as synonym of two elements: as an attitude of negligence with regards to own and other’s conflicts, and as an incapacity to fulfil own actions and wishes (as for instance finding someone to blame, or defending virtues, or understanding the reason and consequences of absurd facts).
(The orchestra is silent for the whole scene, and it has to slowly disappear from the set. This can for instance be done by turning the lights that illuminated the orchestra off).


Rubato e narrato ♩ = 60 circa
1181
Cl. 1
Narr.
Os.
Car.
Mas.
S.
A.
T.
B.
Common Persons and all Infiltrators *
n mp n
n mp n
n mf
fp
fp
f
flutter
non flutter
1186
9
3
3
6
mf
quasi f espress.
mp
n
A tempo
Disincantato e spensierato ♩ = 60 circa
mp disincantato e spensierato
We al-ways mi-stake. We al-ways mi-stake. It
Slowly stand up from the floor and join the Narrator:
mp disincantato e spensierato
We al-ways mi-stake. It
Slowly stand up from the floor and join the Narrator:
mp disincantato e spensierato
We al-ways mi-stake. It
Slowly stand up from the floor and join the Narrator:
mp disincantato e spensierato
We al-ways mi-stake. It is true, it

* Infiltrators 4 and 5 have to join the SATB layout according to their voice type

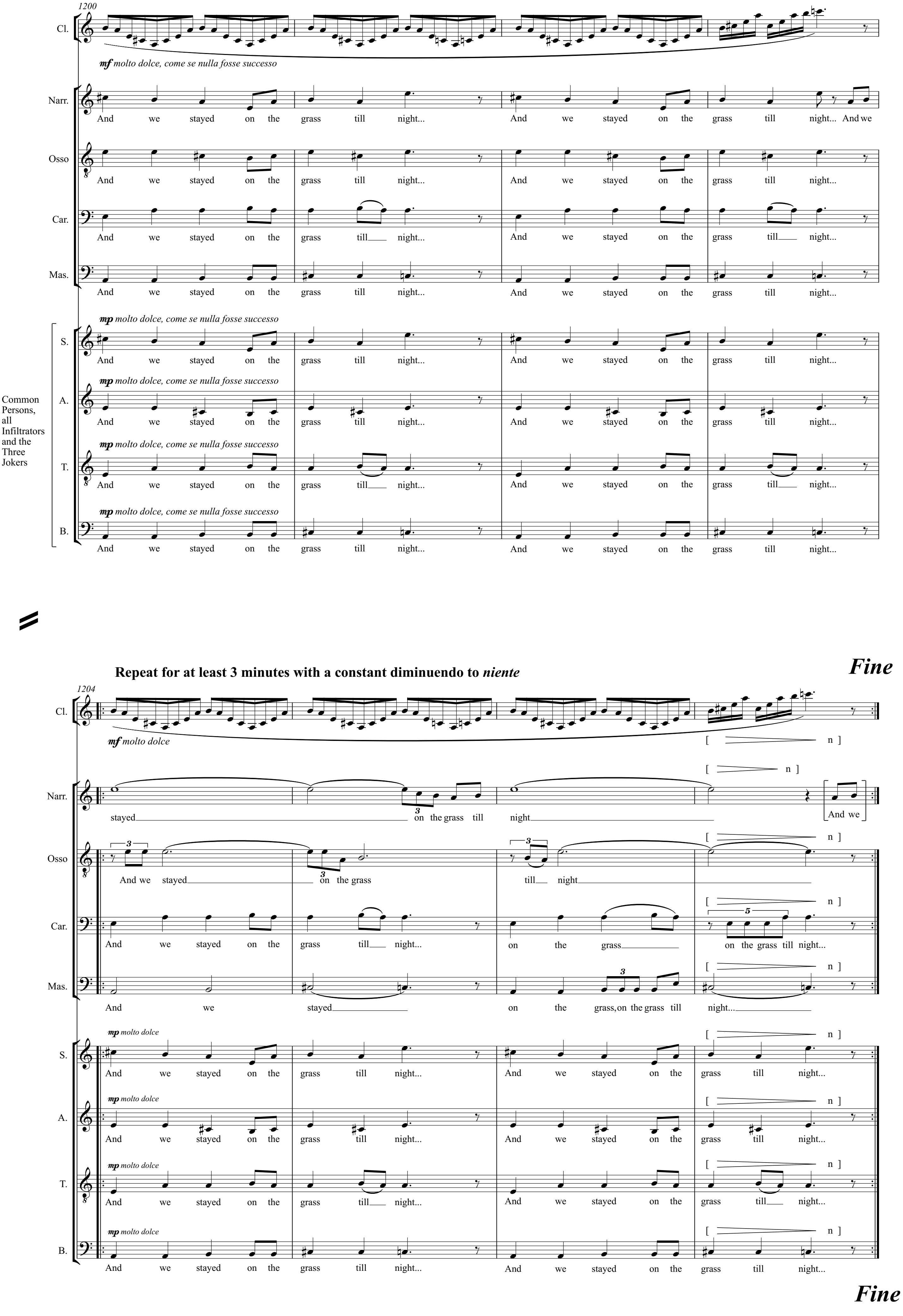

1191
Cl. 1
Narr.
Osso
Car.
Mas.
S.
A.
T.
B.
al - ways hap - pens to mi - stake each o - ther.
mf col sorriso, come se tutti i mali fossero passati
But now it is fine.
1195
look at the clarinettist
f
But now it is fine.
mf molto dolce, come se nulla fosse successo
And we stayed on the grass till night...

[Spoken, disincantato e spensierato]
It makes no difference.

All Common Persons and Infiltrators, who are still laying down, slowly turn their back towards the floor, in a supine position.

Then they all joins the Narrator, Osso, Mastrosso and Carcagnosso in their chant

The Three Jokers also join them and, as for Infiltrators 4 and 5, they have to join the SATB layout according to their voice type


1200
Cl.
mf molto dolce, come se nulla fosse successo
Narr.
And we stayed on the grass till night... And we stayed on the grass till night... And we
Osso
And we stayed on the grass till night... And we stayed on the grass till night...
Car.
And we stayed on the grass till night... And we stayed on the grass till night...
Mas.
And we stayed on the grass till night... And we stayed on the grass till night...
Common Persons, all Infiltrators and the Three Jokers
S.
A.
T.
B.
mp molto dolce, come se nulla fosse successo
And we stayed on the grass till night... And we stayed on the grass till night...
1204
mf molto dolce
[n]
stayed on the grass till night
And we
And we stayed on the grass till night
And we stayed on the grass till night... on the grass on the grass till night...
And we stayed on the grass, on the grass till night...
mp molto dolce
3
5

Repeat for at least 3 minutes with a constant diminuendo to *niente*

Fine

Fine