

Silvia Rosani

T-O

**for 2 sopranos, countertenor, tenor, bass
(2013)**

TEXT

«E' un mare circondato da terra o terra da mare?»

«Is it a sea surrounded by land or land by a sea?»

“Breviario mediterraneo” by Predrag Matvejevic

“Mediterranean: a cultural landscape” by Predrag Matvejevic

«Dove andremo? Il mare non ha mete
Né logica di sentieri ... »

“Ricordi istriani” by Giani Stuparich (poem by Carlo Stuparich)

«Where are we going? The sea has neither destinations
nor logic of paths»

“Ricordi istriani” by Giani Stuparich (poem by Carlo Stuparich)

«Certo, chi non fu al mare
Non sa come in un giorno
Si nasce si vive si muore,
Indomani
Si nasce si vive si muore
Senza fatica senza ricordare.»

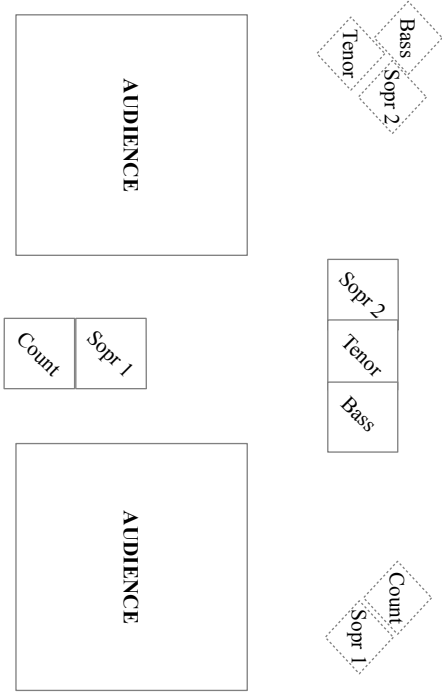
«Of course, who was never at sea
Does not know how in one day
One is born lives dies,
Tomorrow
one is born lives dies
without effort without remembering»

‘Several were the interpretations of the map T-O. The shortest line of the letter ‘T’ represented the Mediterranean Sea between three continents, while the ‘O’ stood for the primordial ocean which surrounded the earth surface. Some versions stressed the connection of the map to theology, others its relationship with the war in Africa and the journey across the sea during the Roman Empire. Nowadays, the question is how the journey transmutes the wide space of the sea, where sounds travel long distances, into the narrow boundaries of the mind, in which thoughts and memories multiply and repeat themselves in an obsessive mechanism of echoes. Sometimes, the physical destination can be reached, but the sea monster with seven heads and ten horns, which Christianity depicted in the Apocalypse in order to discourage navigation, turns into reverberating delusions. How does the western society deal with post-traumatic disorders and how do they influence the public opinion’s perception of immigration?’

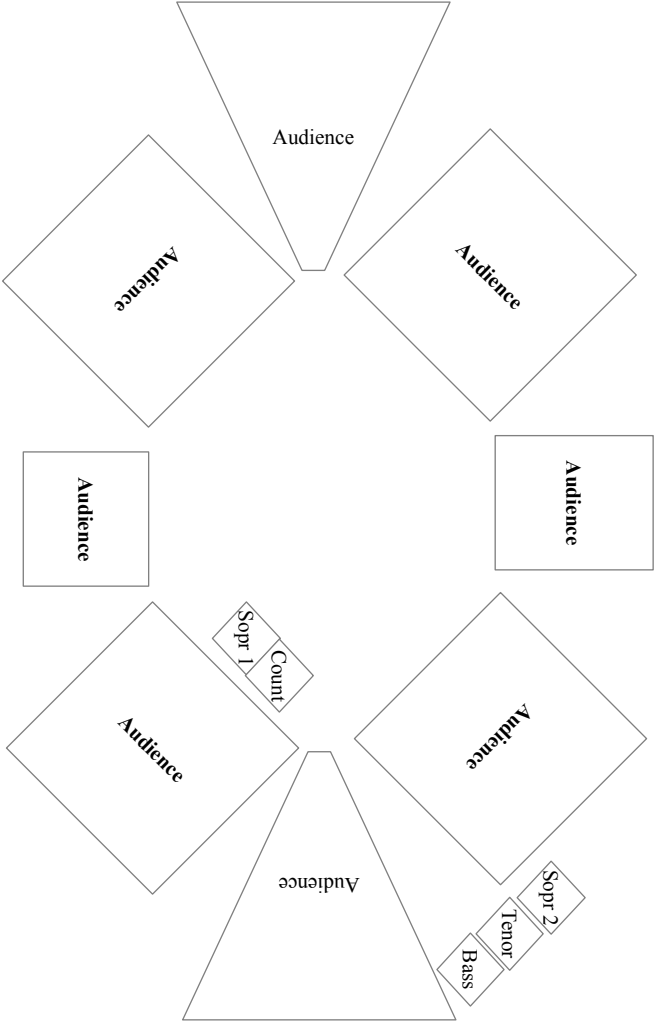
SINGERS LAYOUT

The singers are organised in two groups: soprano 1 and counter/tenor; soprano 2, tenor and bass. They should place themselves so that the audience can perceive the sounds coming from two different directions. The duo should be placed as much as possible in the middle of the audience.

Frontal situation (options 1 and 2)

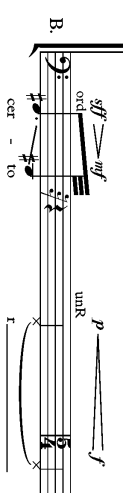


Circular situation

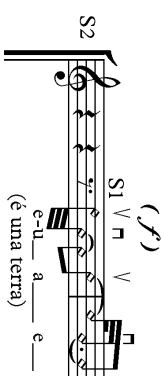


Performance notes

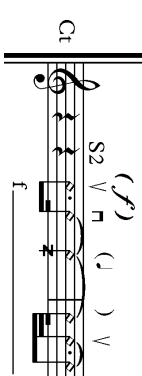
nV: non vibrato
pV: poco vibrato

B. 

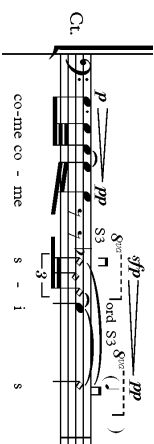
unR: unpitched deep sound on the consonant 'r' (ex: bb.68-69).

S2 

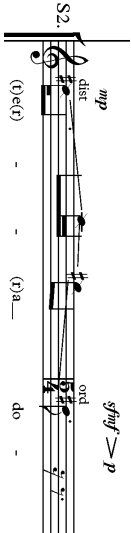
S1: pitched air-sound produced with the mouth open (ex: bb.34-35). By changing vowel, the resulting sound might be in a different octave compared to the indicated one. 'T' exhaling, 'V' inhaling.

Ct 

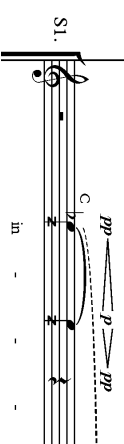
S2: pitched air-sound produced with pursed lips as if whistling or pronouncing 'r'. The resulting sound is higher. 'z' indicates a tremolo produced by vertically waving a hand very closely to the lips. 'T' exhaling, 'V' inhaling (ex: bb.34-35). Performers are free to choose the vowel with which to shape the resonance in their mouths.

Ct 

S3: pitched air-sound produced on the consonant 's' (ex: b.88). The resulting sound is two octaves higher.

S2. 

dist: distortions (ex: bb.65-66).

S1. 

C: slightly beating one's fists on one's clavicles in order to produce a vibrato effect in the voice (ex: b.83).

O-I

for 2 sopranos, counter-tenor, tenor and bass
(2013)

Silvia Rosani
 Texts by Predrag Matvejevic and Carlo Stuparich

[illegible]

[illegible]

(é una terra)

[illegible][illegible]

[illegible]

//

[illegible]

[illegible][illegible]

8

77

S2.

Ct.

S1.

T.

B.

80

S2.

Ct.

S1.

T.

B.

81

S2.

Ct.

S1.

T.

B.

82

S2.

Ct.

S1.

T.

B.

83

S2.

Ct.

S1.

T.

B.

84

S2.

Ct.

S1.

T.

B.

85

S2.

Ct.

S1.

T.

B.

86

S2.

Ct.

S1.

T.

B.

87

S2.

Ct.

S1.

T.

B.

88

S2.

Ct.

S1.

T.

B.

89

S2.

Ct.

S1.

T.

B.

90

S2.

Ct.

S1.

T.

B.

91

S2.

Ct.

S1.

T.

B.

92

S2.

Ct.

S1.

T.

B.

93

S2.

Ct.

S1.

T.

B.

94

S2.

Ct.

S1.

T.

B.

95

S2.

Ct.

S1.

T.

B.

96

S2.

Ct.

S1.

T.

B.

97

S2.

Ct.

S1.

T.

B.

98

S2.

Ct.

S1.

T.

B.

99

S2.

Ct.

S1.

T.

B.

100

S2.

Ct.

S1.

T.

B.

101

S2.

Ct.

S1.

T.

B.

102

S2.

Ct.

S1.

T.

B.

103

S2.

Ct.

S1.

T.

B.

104

S2.

Ct.

S1.

T.

B.

105

S2.

Ct.

S1.

T.

B.

106

S2.

Ct.

S1.

T.

B.

107

S2.

Ct.

S1.

T.

B.

108

S2.

Ct.

S1.

T.

B.

109

S2.

Ct.

S1.

T.

B.

110

S2.

Ct.

S1.

T.

B.

111

S2.

Ct.

S1.

T.

B.

112

S2.

Ct.

S1.

T.

B.

113

S2.

Ct.

S1.

T.

B.

114

S2.

Ct.

S1.

T.

B.

115

S2.

Ct.

S1.

T.

B.

116

S2.

Ct.

S1.

T.

B.

117

S2.

Ct.

S1.

T.

B.

118

S2.

Ct.

S1.

T.

B.

119

S2.

Ct.

S1.

T.

B.

120

S2.

Ct.

S1.

T.

B.

121

S2.

Ct.

S1.

T.

B.

122

S2.

Ct.

S1.

T.

B.

123

S2.

Ct.

S1.

T.

B.

124

S2.

Ct.

S1.

T.

B.

125

S2.

Ct.

S1.

T.

B.

126

S2.

Ct.

S1.

T.

B.

127

S2.

Ct.

S1.

T.

B.

128

S2.

Ct.

S1.

T.

B.

129

S2.

Ct.

S1.

T.

B.

130

S2.

Ct.

S1.

T.

B.

131

S2.

Ct.

S1.

T.

B.

132

S2.

Ct.

S1.

T.

B.

133

S2.

Ct.

S1.

T.

B.

134

S2.

Ct.

S1.

T.

B.

135

S2.

Ct.

S1.

T.

B.

136

S2.

Ct.

S1.

T.

B.

137

S2.

Ct.

S1.

T.

B.

138

S2.

Ct.

S1.

T.

B.

139

S2.

Ct.

S1.

T.

B.

140

S2.

Ct.

S1.

T.

B.

141

S2.

Ct.

S1.

T.

B.

142

S2.

Ct.

S1.

T.

B.

143

S2.

Ct.

S1.

T.

B.

144

S2.

Ct.

S1.

T.

B.

145

S2.

Ct.

S1.

T.

B.

146

S2.

Ct.

S1.

T.

B.

147

S2.

Ct.

S1.

T.

B.

148

S2.

Ct.

S1.

T.

B.

149

S2.

Ct.

S1.

T.

B.

150

S2.

Ct.

S1.

T.

B.

151

S2.

Ct.

S1.

T.

B.

152

S2.

Ct.

S1.

T.

B.

153

S2.

Ct.

S1.

T.

B.

154

S2.

Ct.

S1.

T.

B.

155

S2.

Ct.

S1.

T.

B.

156

S2.

Ct.

S1.

T.

B.

157

S2.

Ct.

S1.

T.

B.

158

S2.

Ct.

S1.

T.

B.

159

S2.

Ct.

S1.

T.

B.

160

S2.

Ct.

S1.

T.

B.

161

S2.

Ct.

S1.

T.

B.

162

S2.

Ct.

S1.

T.

B.

163

S2.

Ct.

S1.

T.

B.

164

S2.

Ct.

S1.

T.

B.

165

S2.

Ct.

S1.

T.

B.

166

S2.

Ct.

S1.

T.

B.

167

S2.

Ct.

S1.

T.

B.

168

S2.

Ct.

S1.

T.

B.

169

S2.

Ct.

S1.

T.

B.

170

S2.

Ct.

S1.

T.

B.

171

S2.

Ct.

S1.

T.

B.

172

S2.

Ct.

S1.

T.

B.

173

S2.

Ct.

S1.

T.

B.

174

S2.

Ct.

S1.

T.

B.

175

S2.

Ct.

S1.

T.

B.

176

S2.

Ct.

S1.

T.

B.

177

S2.

Ct.

S1.

T.

B.

178

S2.

Ct.

S1.

T.

B.

179

S2.

Ct.

S1.

T.

B.

180

S2.

Ct.

S1.

T.

B.

181

S2.

Ct.

S1.

T.

B.

182

S2.

Ct.

S1.

T.

B.

183

S2.

Ct.

S1.

T.

B.

184

S2.

Ct.

S1.

T.

B.

185

S2.

Ct.

S1.

T.

B.

186

S2.

Ct.

S1.

T.

B.

187

S2.

Ct.

S1.

T.

B.

188

S2.

Ct.

S1.

T.

B.

189

S2.

Ct.

S1.

T.

B.

190

S2.

Ct.

S1.

T.

B.

191

S2.

Ct.

S1.

T.

B.

192

S2.

Ct.

S1.

T.

B.

193

[illegible]

88

S2. *ni* *i* *in* *do* *ma* *ni* *i* *in*

C1. *co-me co - me* *s - i s* *na - sce* *in un - in un - gio - r - no* *s - i i* *vi - ve-ve-ve-ve-ve* *s - i si* *in*

S1. *ni* *i* *in* *do* *ma - ni* *i*

T. *ma - sce* *in un - in un - gio - r - no* *vi - ve-ve-ve-ve-ve* *s - i si* *m - u - o - i - e*

B. *s - a* *co - me co - me* *s - i s* *na - sce* *in un - in un - gio - r - no* *fu* *vi - ve-ve-ve-ve-ve*

ca10'30"