

## 6. Noi Vogliamo... Finale

“Noi vogliamo intonare e regolare armonicamente questi svariatissimi rumori.”

- *The Art of Noises*

### Instrumentation

Player 1: 7 pieces of resonant metal (used in *Noi Vogliamo Cantare...*) + kick drum  
32” timpano with 3 small Chinese cymbals (or any bowable resonant metal)

Player 2: 5 drums (used in *Noi Vogliamo Cantare...*)

3 metal pipes (or any resonant metal) matching the pitches of Player 1’s  
Chinese cymbals (or metals)

Player 3, 4: siren

Player 5: Tam-Tam

Player 6: Bullhorn megaphone

### Score

By dividing up the alphabet into 7 parts I created the following number sequence from the quote:

453 75343145 34654162 2 62354162 1645431142462

572663 6716316366343 674563

### Form

*1st cycle:*

Player 2 plays a ppp sixteenth grid on the edge of the bass drum, 105 bpm

Player 1 puts one Chinese cymbal on the timpano, bows it. Numbers represent the length of the notes in quarter notes. The pedal of the timpano is pushed up and down for each number (4 up, 5 down, 3 up, etc.) On the second word the second Chinese cymbal is added, bowing is randomly alternated between the two cymbals. On the third word the third Chinese cymbal is added, bowing is randomly alternated between the three cymbals. At the end of the fifth word, Player 1 puts down the bow and picks up a pair of soft plastic mallets. From then on, the numbers are played with mallets. In the sixth word, numbers represent the length of the notes in eighth notes. From the seventh word to the last word numbers represent the length of notes in

sixteenth notes. From the sixth word to the last, Player two slowly crescendos ppp-mf.

*2nd cycle:*

Player 2 builds up on the bottom 4 drums, adding one drum each word. Numbers represent number of sixteenth notes. A small accent is added on the beginning of each number. Player 2 alternates back and forth between the drums.

The first word becomes:



The second word becomes:



The fifth word, when the last drum is added, becomes:



During this cycle, Player 1 plays the Chinese cymbals on the timpano on the beginning of each word, still pedaling on each note.

*3rd cycle:*

Player 2 plays through the sequence. This time each number starts on the lowest drum and goes up.

The first word becomes:



Player 1 moves to the metal instruments and kick drum. Builds up the same way Player 2 built up in the previous cycle. A kick drum note is added at the beginning of each number.

*4th cycle:*

Player 1 and 2 play through the sequence in unison, each number from the lowest note up.

*5th cycle:*

For Player 1 numbers represent the number of notes in one beat (as in *Noi Vogliamo Cantare...*). The instruments are still played low to high each number.

The first word becomes:



However, the 7th instrument is subtracted from the third word on, the 6th instrument is subtracted from the fifth word on, the 5th instrument is subtracted from the sixth word on, the 4th instrument is subtracted from the seventh word on, the 3rd instrument is subtracted from the 8th word on, and finally on the last word it's only the 1st instrument. A slow, subtle decrescendo leads the subtraction.

The 7th word '572...' where there are 3 instruments left becomes:



Player 2 plays through the cycle as before, except this time alternates between halftime and regular time. 1st word halftime, 2nd word regular, 3rd word halftime, etc.

The first two words become:



*6th cycle:*

Player 2 breaks down: subtracts one instrument each word.

A slow decrescendo leads the subtraction.

Player 1 switches to hard plastic mallets and plays a ppp sixteenth grid on the timpano, pedal all the way down.

*7th cycle:*

Player 2 plays the three metal pipes, alternating. Numbers represent the length of the notes. In the first word in quarter notes, from the second to fifth word in eighth notes. From the sixth word to the end in sixteenth notes, alternated drums are added, played together with the pipes. At this point Player 3 and 4 come in with a slow siren crescendo, standing in opposite corners of the hall, across from Player 1 and 2. Player 1 continues the sixteenth grid on the timpano, slowly crescendos and pushes up the pedal. By the end of the sequence Players 1, 2, 3, 4 crescendo to ff.

Player 1 and 2 play 11 ff quarter notes. Player 3 and 4 start doing swells (mp-fff-mp-fff), however not aligning, with different amplitudes. Player 5 comes in with Tam-Tam swells (mp-ff-mp-ff)

#### *8th and 9th cycle:*

Player 1 and 2 play the sequence in canon twice in ff. Player 1 starts the first word when Player 2 starts the second. Player 3, 4, 5 continue the swells. Player 3 and 4 start slowly walking around the audience in circles.

At the end of the second time through Player 1 cues a metric modulation: 16th=triplet

#### *10th cycle:*

Player 2 goes into half time (in the new tempo), from low to high drums.

For Player 1 the numbers represent the number of notes in the beat, as in the 5th cycle. However, the rhythms are only played on one instrument (the loudest, most piercing). Both Player 1 and 2 play as loud as physically possible.

Player 3, 4, 5 notch up the swells both in volume (mf-fff-mf-fff) and in time (shorter swells).

Player 6 suddenly jumps up from the first row of the audience, and runs center stage with the bullhorn megaphone. The megaphone's volume is turned up to maximum. Player 6 starts aggressively shouting into the megaphone. The text he/she is shouting are the quotes used in the piece, and additional texts from *L'Arte dei rumori* and *Fondazione e manifesto del futurismo*.

After raging for about 1'30", Player 1 cues the end. All players cut all sounds, lights go off. The two sirens slowly fade away.

