



Lucia Ronchetti

**Forward and downward
turning neither to the left nor to the right**

Action concert piece after Plutarch and Kàroly Kerényi

for solo cellist

Version for solo cello arranged by Michele Marco Rossi

Edizioni Musicali RAI COM

Lucia Ronchetti – Michele Marco Rossi

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Forward and downward, turning neither to the left nor to the right is an instrumental music theatre project on the Labyrinth of Knossos, based on the analysis by Károly Kerényi.

In the new arrangement made by Michele Marco Rossi for solo cellist, the characters and the labyrinth itself are represented through different instrumental voices, movements and vocal interventions of the performer.

In the first and second part, the cellist is representing Theseus sailing off to Crete in order to penetrate the Labyrinth of Knossos. The first part, *Lento, cadenzante*, is meant to represent the secret and intimate communication of the Labyrinth's code by Ariadne. The second part, *Agitato, electric*, represents the exploration of the Labyrinth, where he will find and kill the Minotaur.

In the third part, *Adagio trascinato*, the cellist is representing Ariadne and her solitude after the abandon of Theseus with explicit references to Monteverdi's polyphonic version of the "Lamento di Arianna".

The title of the project originates from the description of the Labyrinth given by Plutarch: "Theseus followed the instructions Daedalus had given to Ariadne: keep going forward and downward, turning neither to the left nor to the right"

The twists and turns of the Labyrinth were vertical as well as horizontal, so that its penetration involved the descent into a deep and elaborated underground realm.

The cellist will acoustically embody this Escher-like space. He can move with the cello and play in different positions, letting the cello itself and the bow be a sort of scenic element, like an armor and sword in the first and second part, and like a tomb in the last part where he is interpreting the death of Ariadne, playing the cello covering the strings with a white tulle.

As an alternative, the performer is free to perform the work in a normal concert position, keeping the original dramaturgy in mind.

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1 Preludio

Lento, cadenzante, in 2

with wood mute

between fingering and glissando, sempre

IV

III

(< >)

p with micro crescendo/diminuendo inside each figure between fingering and glissando, sempre

4

7

II

Poco più mosso

10

13

16

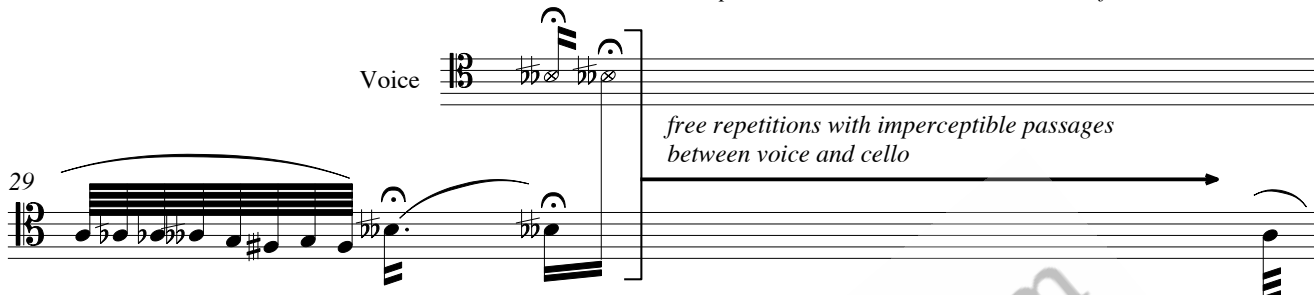
II

20

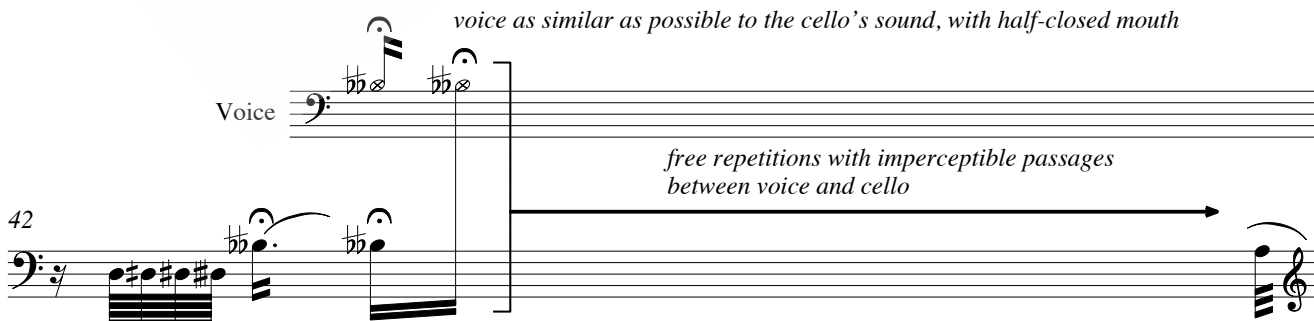
23



voice as similar as possible to the cello's sound, with half-closed mouth



voice as similar as possible to the cello's sound, with half-closed mouth



46 *sf*!! *p*

49 *mf* *p* *sf*

52 *p* *sf* *p* *sf* *p* *mf*

2 Cadenzante, in 3

56 *without mute* *jeté* *ord.* *jeté*
p *f* *p* *f*

IV *let's resonate*
sfp (sempre)

58 *ord.* *jeté* *ord.*
p *f* *p*

9 *jeté* *ord.*
pp *f* *p*

61

jeté *ord.* *jeté*

f *p* *pp* *f*

V

63

ord. *f* *p* *p* *ff*

mf

pont.

64

free duration each intervention

V *1* *2* *jeté* *f* *7*

sfmp

66

ord. *1* *2* *3* *4* *3* *jeté* *ord.* *2* *2* *2* *2* *jeté* *3* *V* *2* *V* *1* *2* *1* *4* *ppp* *6*

sfmp

68

jeté
V 2 1 2

f

molto vibrato, quasi distorted, keeping the effects as long as possible in parallel with the second line)

mp 6 *pp*

70

jeté *ord.* *f* *p* *f* *p*

sfmp

72

jeté *ord.* *V* 3

p *f* *p*

74

f *sfmp*

77

p *p* *p*

81 *jeté*
V
3 4
p

83
V
3
p

86
V
4 3 2 1 2 3 4
p
mp
10

89
V
3
p
V
2
p
V
1 2 3 6 4 2 1
p

92
V
3
p
V
2
p
ff
free repetitions