

Rai Trade

Lucia Ronchetti

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

Action concert piece

for ensemble

after Plutarch and Kàrol Kerényi

Edizioni Musicali RAI TRADE

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Instrumentation/Characters

Contrabassflute

Minotaur

Trombone

Theseus

2 Viola

Minotaur's bodyguards

Ariadne's servants

Cello

Ariadne

2 Percussionists and other available musicians as percussionists (8 to 20)

the labyrinth

workers

lost people

Theseus crew

Objects and instruments for each percussionist

1 phonolite stone (about 10 cm long) or shingle

1 little stone or little plaster piece

1 trowel

1 hammer

1 rigid wood mallet

2 wooden sticks (about 1-1.50 m height)

1 handmade twig brushes with leaves

1 little portable mechanisms or instruments generating alarm sounds or natural sounds
(for example: thunder bolt, rain machine, wave sea murmuring, windblown leaves,
breaking glass, thunder machine, sirens, ship's bells, fire alarm bells, metal rattle,
whistles, horse hooves)

1. "Ariadne, the Minotaur's half/sister"

Adesante, in 2

[The cellist is at the end of the stage, close to the public, as if she was Ariadne, alone.
At the center of the stage there are the flutist and the two violas, they are close and positioned as if they were a living sculpture, representing the asleep Minotaur. Trombone and percussionists are not on stage. The conductor is outside the stage too.]

CONTRABASS
FLUTE

TROMBONE

CELLO

1
VIOLA

2

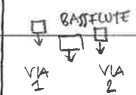
PERCUSSION

[20 till 20
majors
as percussionists]

*Adesante, relax, like a murmuring
while free accelerando and ritardando
freely walking during the passage.*

[with mtc, if possible leather mtc. Between fingering and pizzicato
imitating a human soft and delicate speech]

*♩ sempre [with microaccents
and diminuendo inside each figure]*



PERC

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The image shows a musical score for guitar. It consists of six staves. The top staff is a treble clef staff containing musical notation, including chords and melodic lines with slurs. The remaining five staves are empty bass clef staves, intended for the left hand. Vertical dashed lines are placed at regular intervals across all staves to indicate measure boundaries.

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The image shows a musical score for guitar. The top staff, with a treble clef, contains a complex melodic line consisting of many sixteenth notes, some beamed together, and some with slurs. The line is divided into measures by vertical dashed lines. Below the treble staff are five empty bass staves, also with a treble clef, which are intended for accompaniment. The entire score is enclosed in a dashed rectangular border.

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The image shows a musical score for guitar. The top staff contains a complex piece of music with various rhythmic patterns, including sixteenth and thirty-second notes, and rests. The music is written in a single system. Below the first staff are seven empty staves, providing space for accompaniment or other parts. The page is divided into measures by vertical dashed lines.

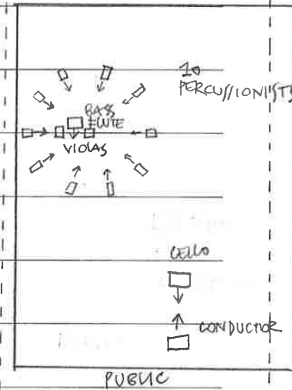
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Musical score for a single instrument, featuring a treble clef and a key signature of one flat. The score consists of a single staff with a series of chords and melodic lines. The notation includes eighth and sixteenth notes, rests, and various articulation marks such as slurs and accents. The piece concludes with a final chord and a fermata. The score is divided into measures by vertical dashed lines.

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[The conductor enters while the cellist makes the fermata.
 He goes in front of the cellist and conducts her keeping the score in his left hand.
 He anticipates her musical fragments emphasizing his conducting movements. He should embody Daedalus, giving her instructions about the labyrinth.
 He anticipates her musical fragments emphasizing his conducting movements. He should embody Daedalus, giving her instructions about the labyrinth.
 At the same time the 10 percussionists enter the stage. They follow the conductor and go to the stage while the conductor is in front of the cellist.
 They create a circle around the flautist and the two violas and put on the ground things they have brought: stone or shingle, trowel, chisel, hammer,
 they act silently as if they don't want to wake up the Minotaur. two different wooden sticks.]

[The percussionists enter the stage following the conductor, as if they were their framing crew
 As soon as the conductor stops in front of the cellist, they position themselves in a sort of circle around the Bass flute. they put all their instruments on the ground, without doing any noise.]



[the conductor turns himself to the public side and indicates the trombonist coming to the stage from behind the public (if possible). The trombonist incarnating theseus plays while he's slowly walking and looks at the cellist. The cellist reacts with perceptible tension and with a more wide excursion of amplitudes. the conductor conducts side on to the public, controlling the cellist, the trombonist and giving instructions to the percussionists, Bass, flute and violas stay still.]

The image shows a handwritten musical score for a cello part. The score is written on a single staff with a treble clef and a key signature of one flat. The music consists of several measures of rhythmic patterns, primarily eighth and sixteenth notes. Performance instructions are written above the staff, including dynamic markings like *sf* and *f*, and phrasing like "celebrate like a voice" and "[without mite]". A large bracketed instruction reads: "[The jeté always of and sonorous, like if it was the beating heart]". The word "jeté" is written above several measures, with "od." (or) written below some of them. The score is divided into measures by vertical dashed lines. Below the musical staff, there is a diagram enclosed in a rectangular box. The diagram shows a conductor at the bottom, facing a group of instruments: VIOLA 1/2, BASS FLUTE, and CELLO. The conductor is also facing the PUBLIC, who is positioned below the conductor. A dashed line indicates the path of a trombonist entering from the bottom of the frame. Arrows point from the conductor to each of the instrument groups.

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The image shows a handwritten musical score for Trombone and Cello. The score is written on two staves. The top staff is for Trombone and the bottom staff is for Cello. The music is in 7/8 time and features a series of rhythmic patterns. The score is marked with dynamics such as *f*, *pp*, *mp*, and *mf*. There are also markings for *ad* and *ad.* (ad libitum). The word "Jete" is written above the music in several places. The score ends with a double bar line and a final note. To the right of the score, there are performance instructions in brackets: "[fill the trombonist is close to the cellist]" and "[while the trombonist arrives close to the cellist, he places himself side on to the public, looking at the cellist. The conductor goes close to the circle of percussionists and give them instructions while he is still giving the tempo to the complete trombone/cello]". Below the score, there is a diagram of a stage layout. The diagram shows a circle of percussionists, a conductor, a cello, and a trombone. The conductor is positioned between the percussionists and the cello/trombone. The cello and trombone are positioned side-by-side, facing the public. The public is represented by a large area at the bottom of the diagram. A dashed arrow points from the conductor's position in the diagram to the conductor's position in the score.

[fill the trombonist is close to the cellist]

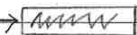
[while the trombonist arrives close to the cellist, he places himself side on to the public, looking at the cellist. The conductor goes close to the circle of percussionists and give them instructions while he is still giving the tempo to the complete trombone/cello]

Diagram labels: PERCUSSIONISTS, CONDUCTOR, CELLO, TROMBONE, PUBLIC

TUTTI

[The permissionists are all seated on the ground in a circle and put their materials on the ground in front of them; they start to rub the surface of their stones or shingles with white plaster or little stones, as if they liked to scrape it. They are murmuring undistinguishable Latin words just for themselves. They do everything very softly and silently, as if they didn't want to "wake up" the flutist and the two violas in the center of the stage.]

[with phosphate stone or a shingle, rubbing the surface with a little stone or a plaster piece]

→ 

[continue, irregularly and asynchronously.]

▷.....

[whispering sometimes some (free, not significant texts)]

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Handwritten musical score for strings, featuring two staves with complex rhythmic patterns and dynamic markings. The score includes a large watermark reading "Edizioni Musicali Rai Com FOR PERUSAL ONLY".

Dynamic markings include *p*, *sf*, *mf*, and *f*. Performance instructions include *sfz*, *mf*, and *mf*. Time signatures $11:8$ and $6:4$ are indicated.

Below the staves, there are three horizontal lines with arrows pointing right, indicating performance instructions:

- Line 1: *mf* (with a wavy line above it)
- Line 2: *mf* (with a dotted line above it)
- Line 3: *mf* (with a wavy line above it)

[with free melanos and descensio, modulated by the conductor]

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The image shows a musical score for a string quartet and woodwinds. The top two staves are for the first and second violins, the next two for the first and second violas, and the bottom three for the woodwinds (flute, oboe, and bassoon). The score is divided into measures by vertical dashed lines. The first violin part features a melodic line with a long slur across the first two measures, followed by a series of eighth notes. The second violin part has a similar melodic line. The viola parts provide harmonic support with chords and moving lines. The woodwind parts have specific markings: the flute part has a wavy line, the oboe part has a dotted line, and the bassoon part has a wavy line. Dynamics include *f*, *p*, *mf*, and *fz*. There are also markings for *scd.* and *scd.* in the woodwind parts. The page number 12 is at the bottom right.

Handwritten musical score for two staves. The top staff contains melodic lines with various dynamics (mf, f, ff) and performance markings such as *tr.*, *deté*, and *tr.*. The bottom staff contains accompaniment with dynamic markings (mf, ff) and a *repeat.* sign. The score is divided into measures by vertical dashed lines. A large watermark "Edizioni Musicali Rai Com FOR PERUSA ONLY" is overlaid diagonally across the page.

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mp

2. "These eyes came to the inmost recess of the labyrinth"

[The trombonist leaves the position in front of the cellist and slowly approaches the percussionist circle. The conductor feels the approach of the trombonist and reacts giving instructions to the percussionists: they have to stand up taking the wood sticks of different sizes they have brought on stage. They form a sort of retaining wall with their bodies and sticks. The conductor enters the circle.]

60th measure, repeating the fragments till everybody is ready to start

[repeat the fragment freely, like if she is calling the trombonist]

[while the trombonist reaches this pitch, he is supposed to be close to the percussionists circle. Suddenly the percussion voices stop.]

[The percussionists leave stones and plasters on the floor, take their sticks and stand up while they are still whispering]

