Edizioni Musicali RAI Com
FOR PERUSAL ONLY

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

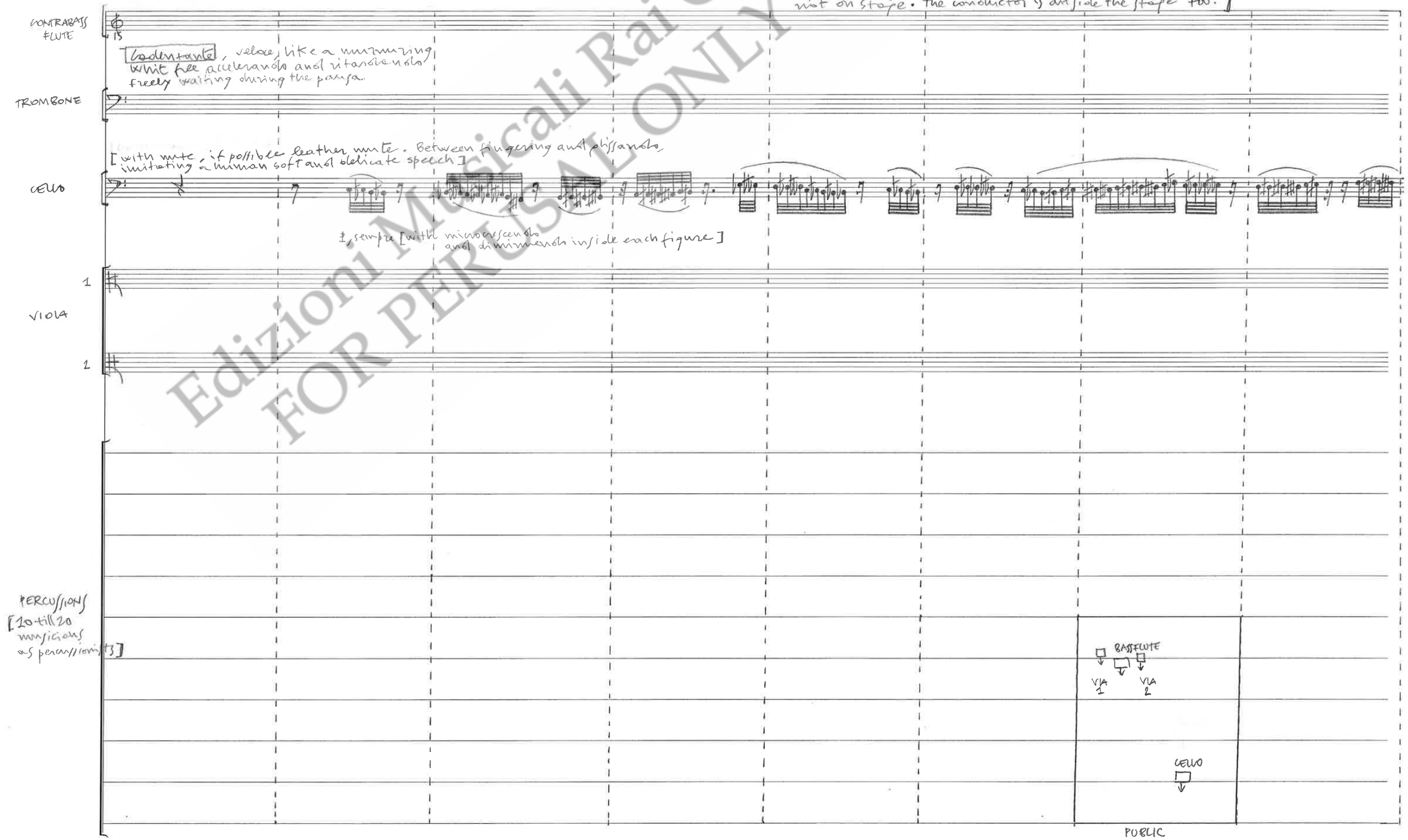
1 phonolite stone (about 10 cm long) or shingle
1 little stone or little plaster piece
1 trowel
1 hammer
1 rigid wood mallet
2 wooden sticks (about 1-1.50 m height)
1 handmade twig brushes with leaves

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. "Arianne, the Minotaur's half sister"

Lodentante, in 2

[The cellist is at the end of the stage, close to the publeic, as if she was Arianne, 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 Minothaur. Trombone and percussionists are not on stage. The conductor is at side the stage too.]



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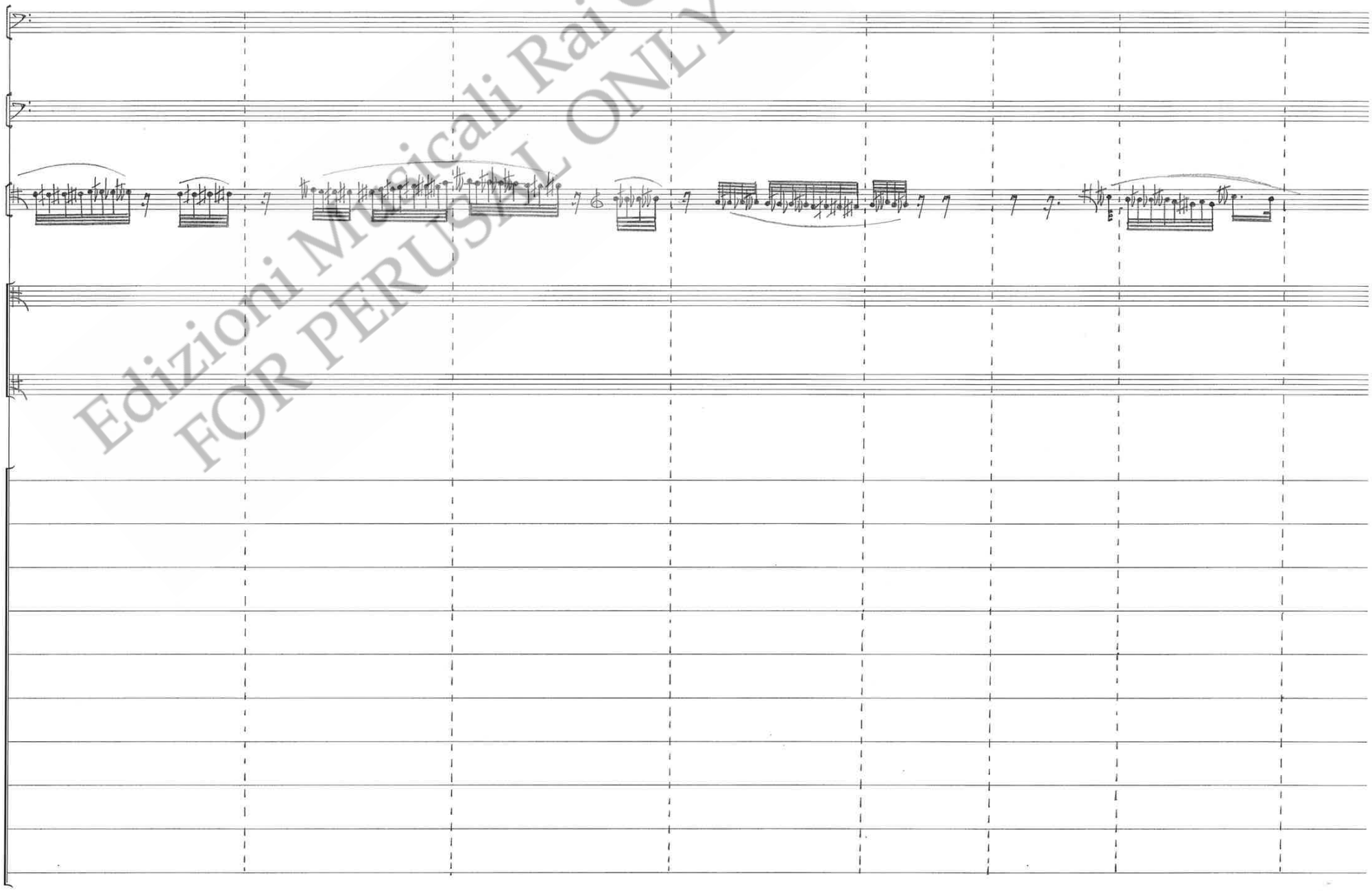

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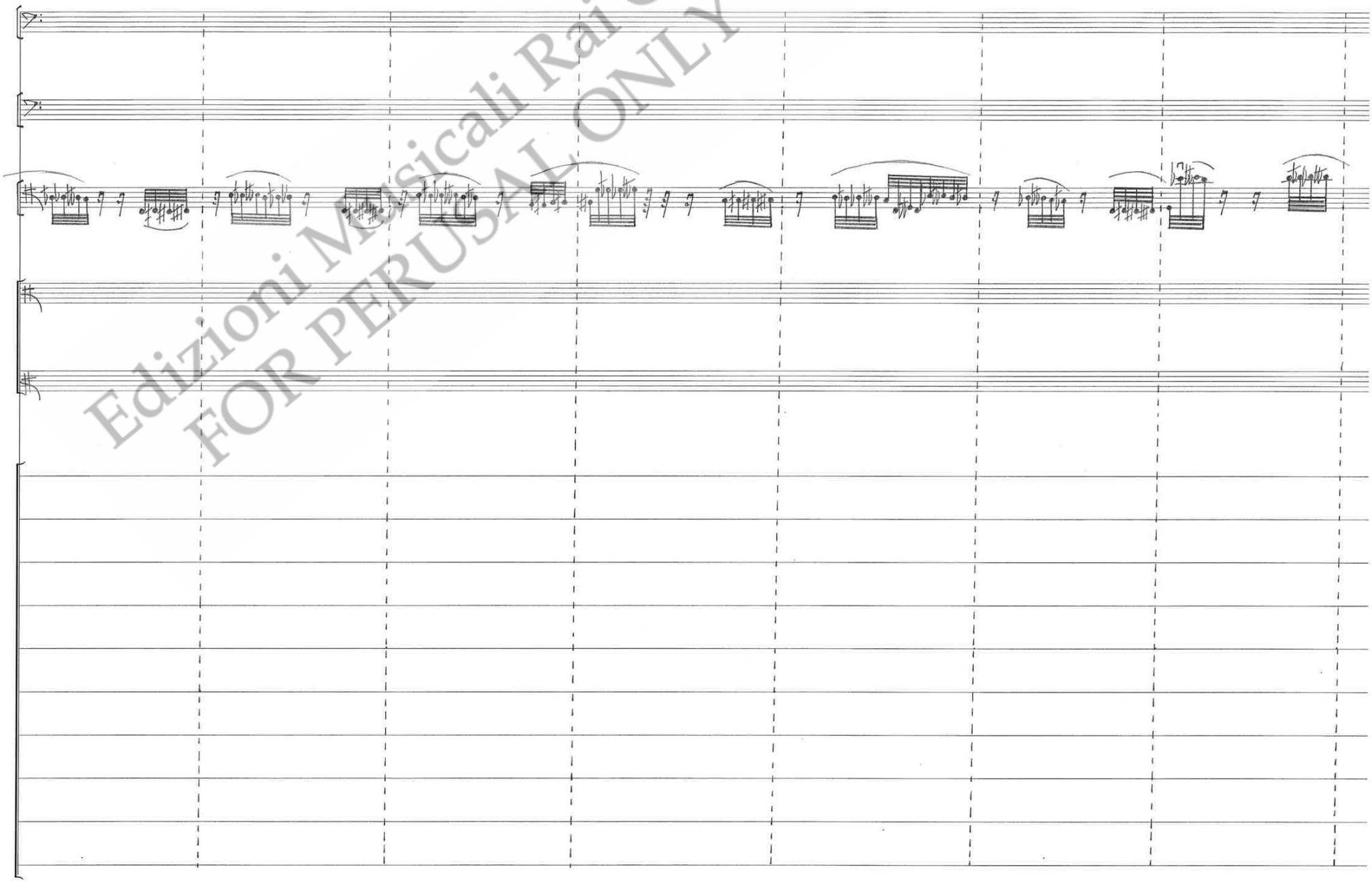

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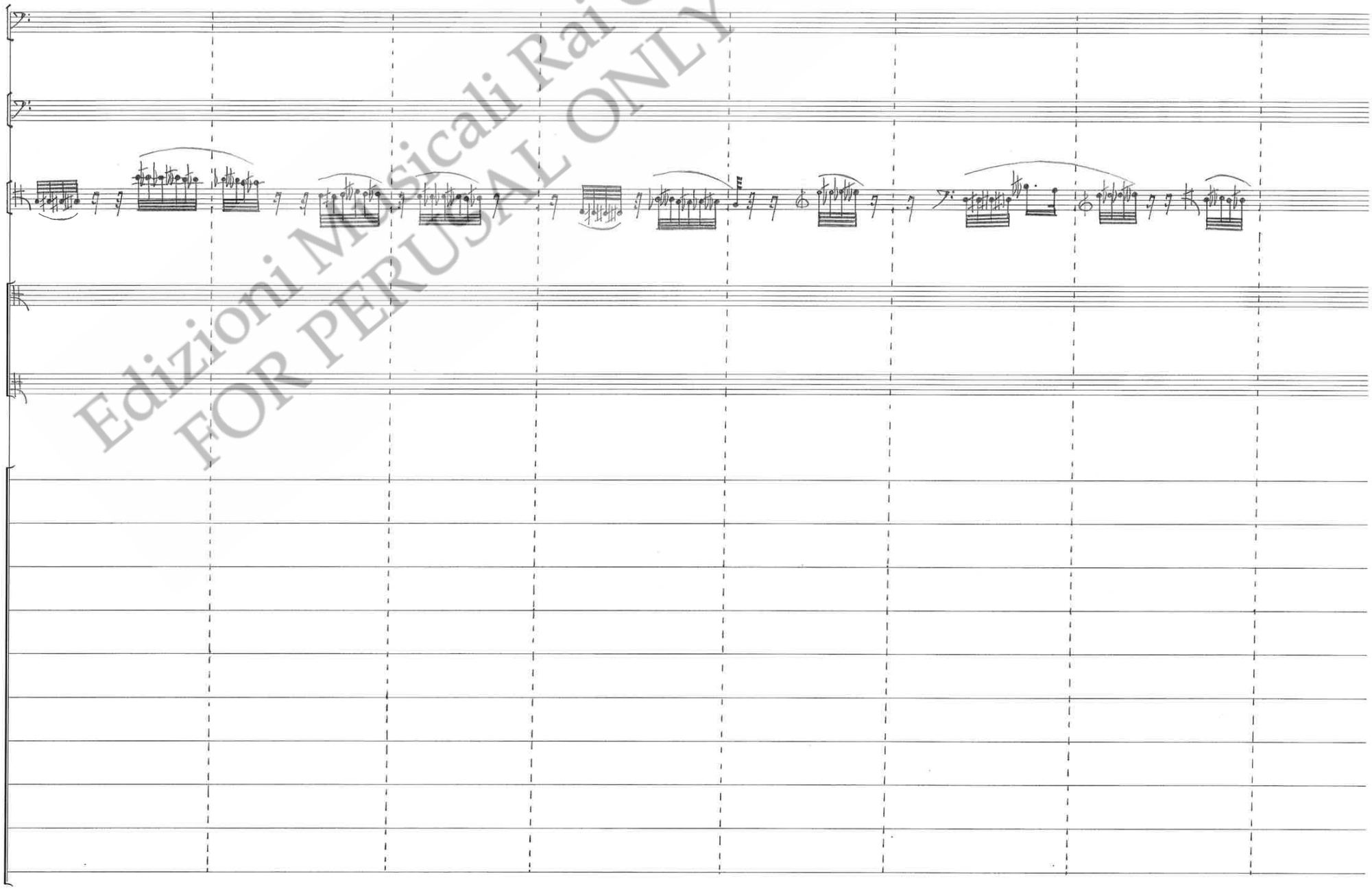

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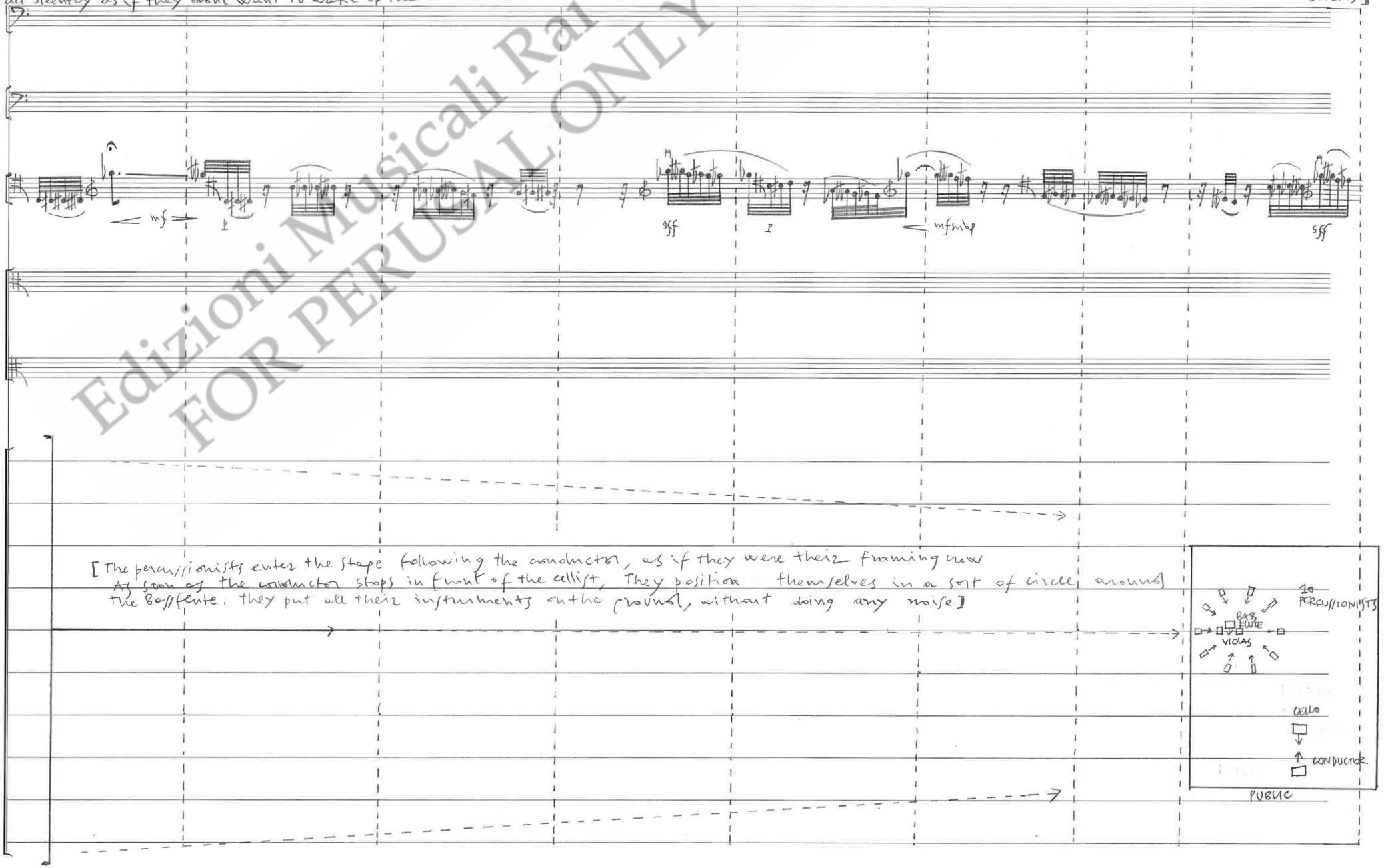
[The conductor enters while the cellist makes the fermata.
He goes in front of the cellist and conducts her keeping the score in his left hand.
He anticipates her musical fragments emphasizing his conducting movements. He should embody Daedalus, giving her instructions about the labyrinth.
At the same 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 flutist and the two violas and put on the ground things they have brought: stone or shingle, trowel, chisel, hammer, two different wooden sticks]
they act silently as if they dont want to wake up the Minotaur.



[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 Bassflute. they put all their instruments on the ground, without doing any noise]

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[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 the cello plays while he is 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. Bassflute and violas stay still]

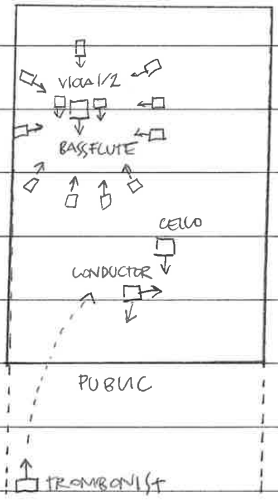
[delicate, like a voice]

[without mute]

[The jeté always sf and sonorous, like if it was the beating heart]

jeté ord.

jeté ord.



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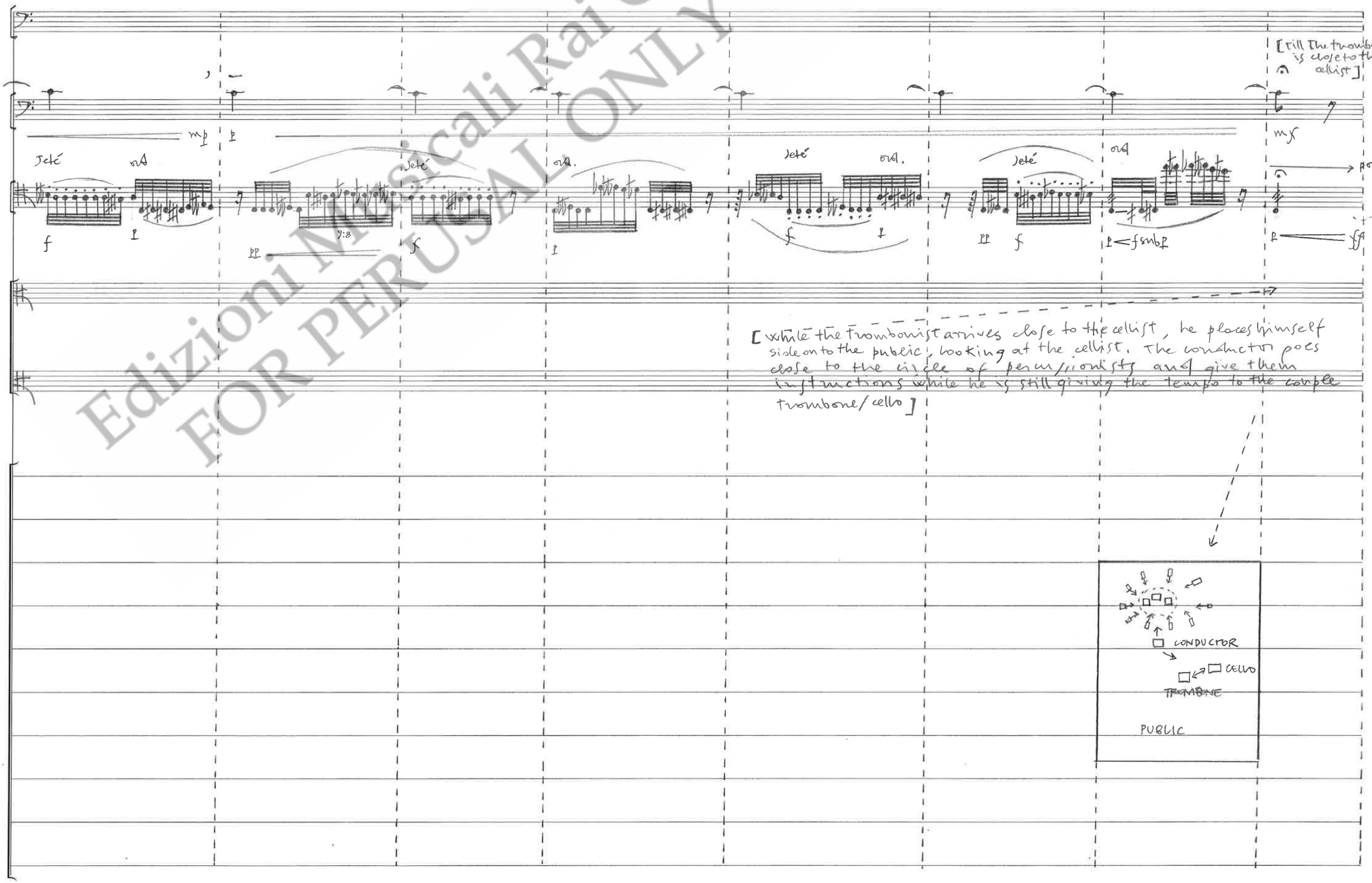

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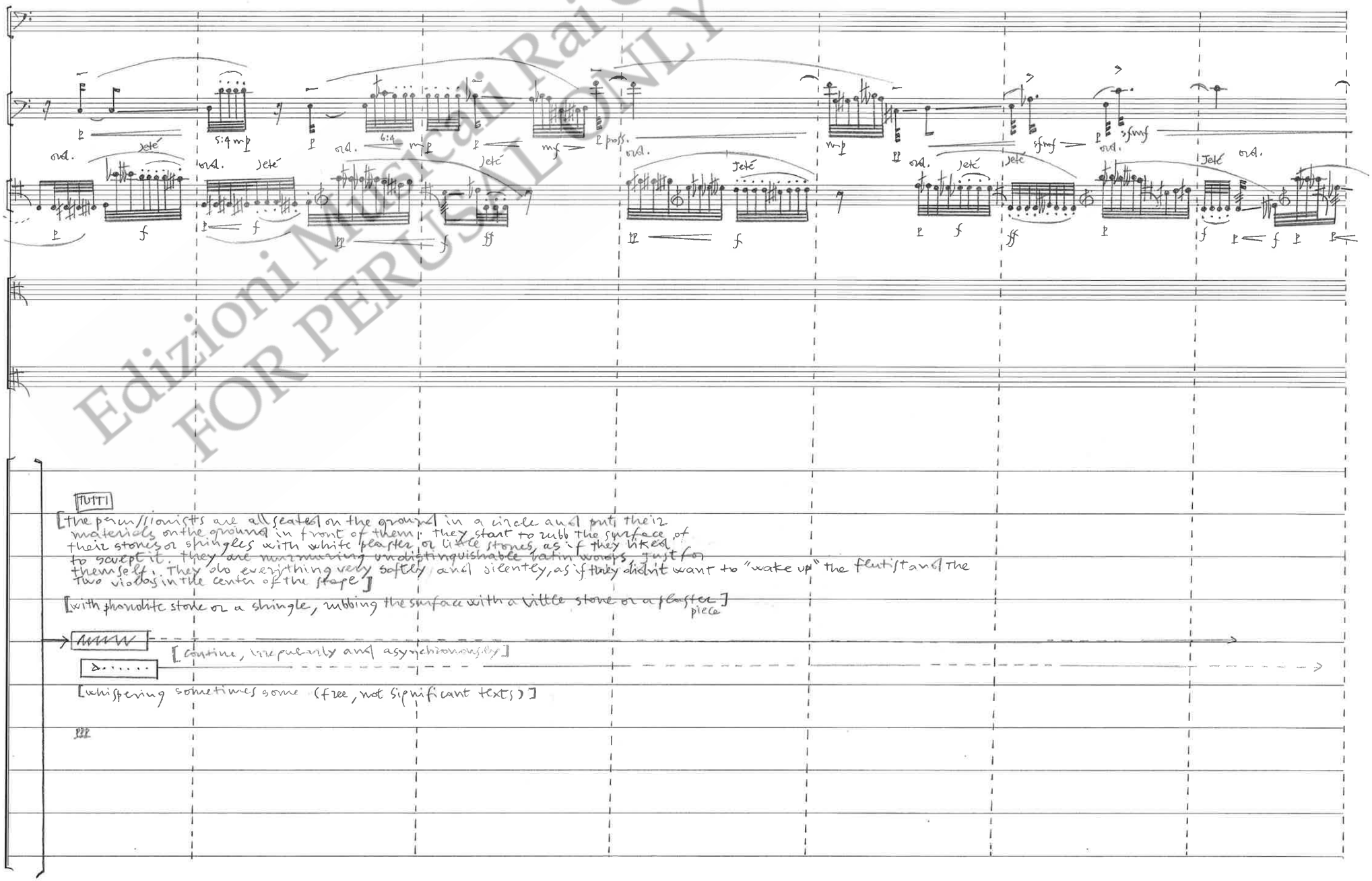

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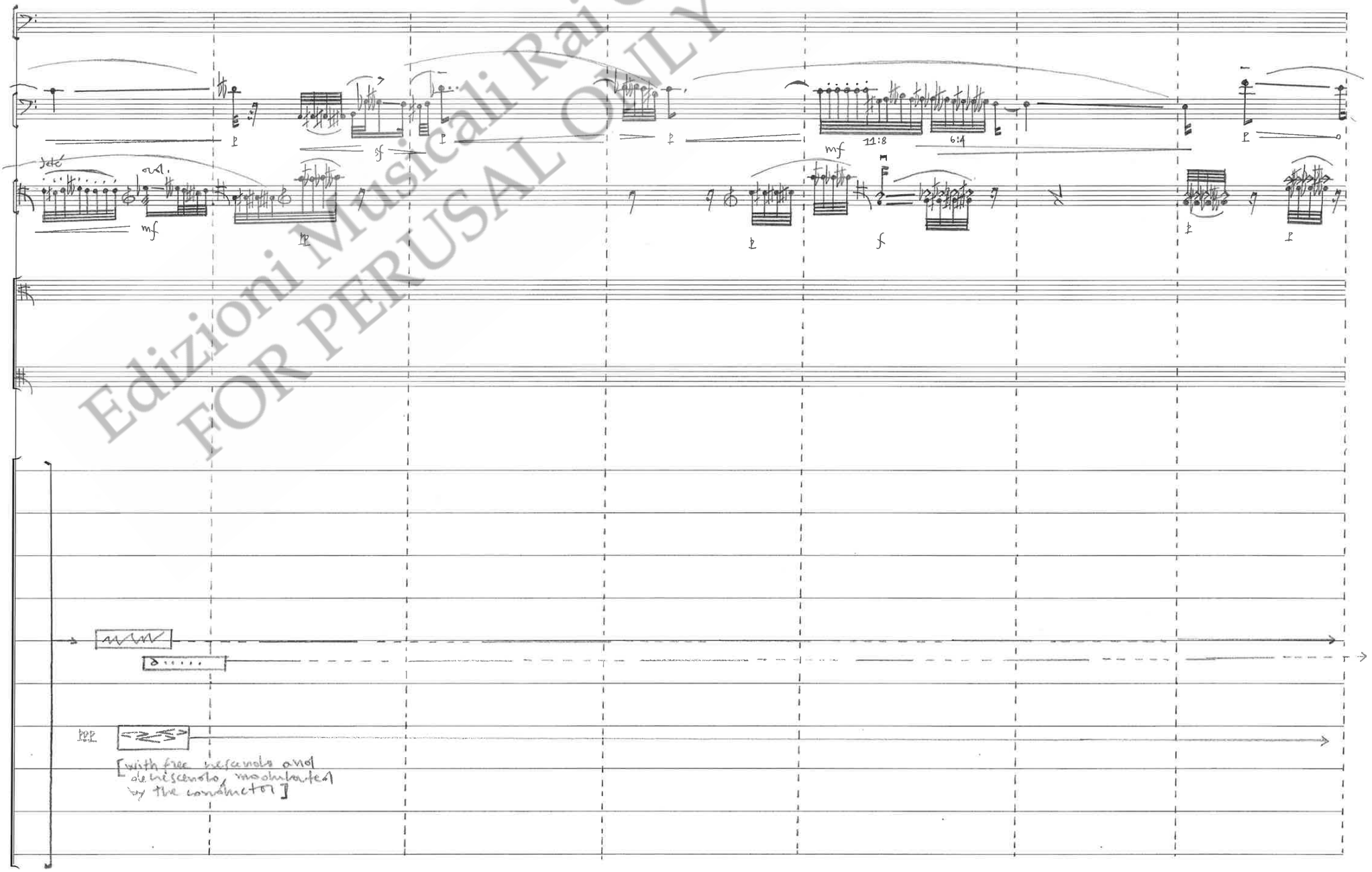

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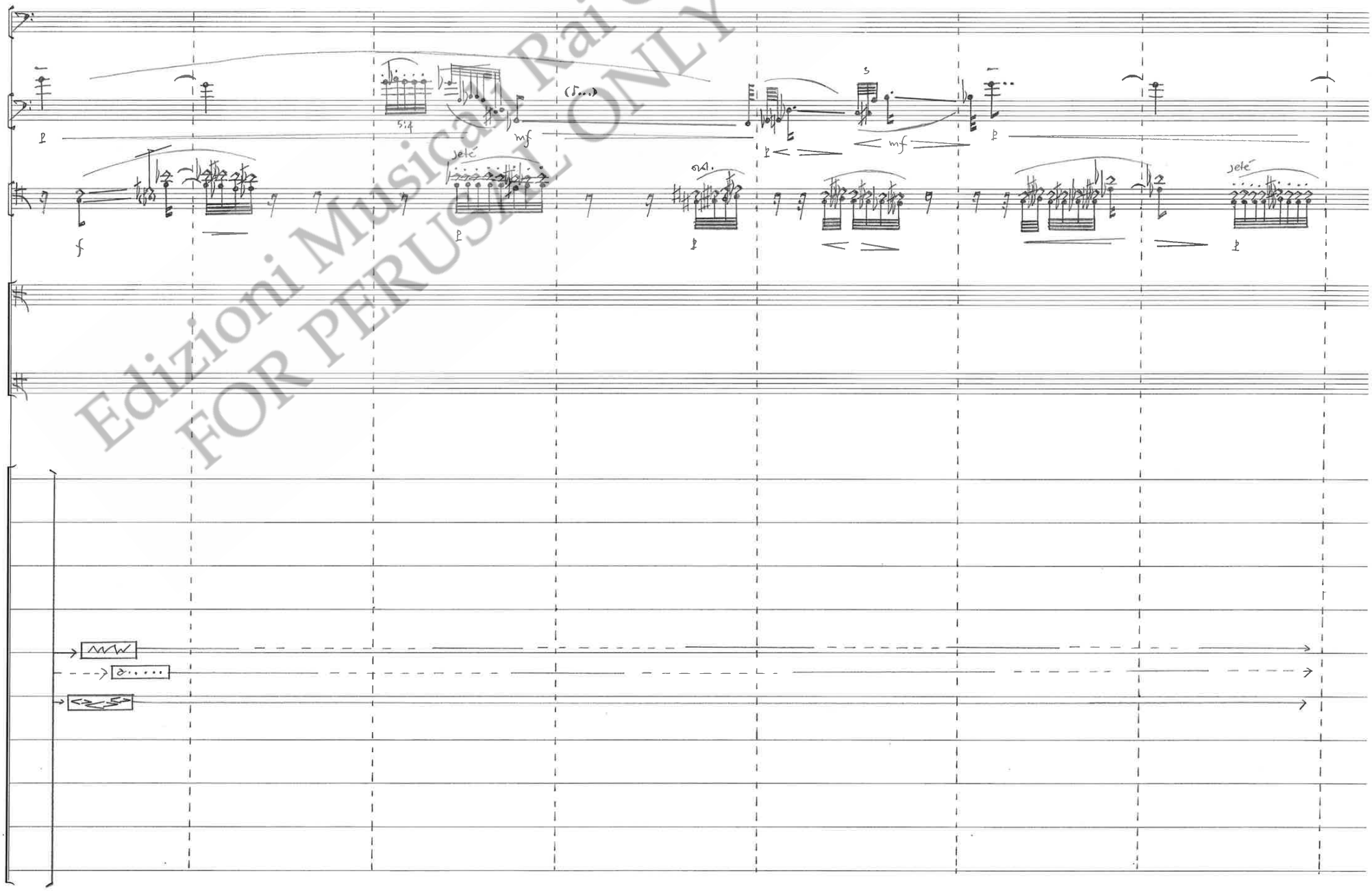

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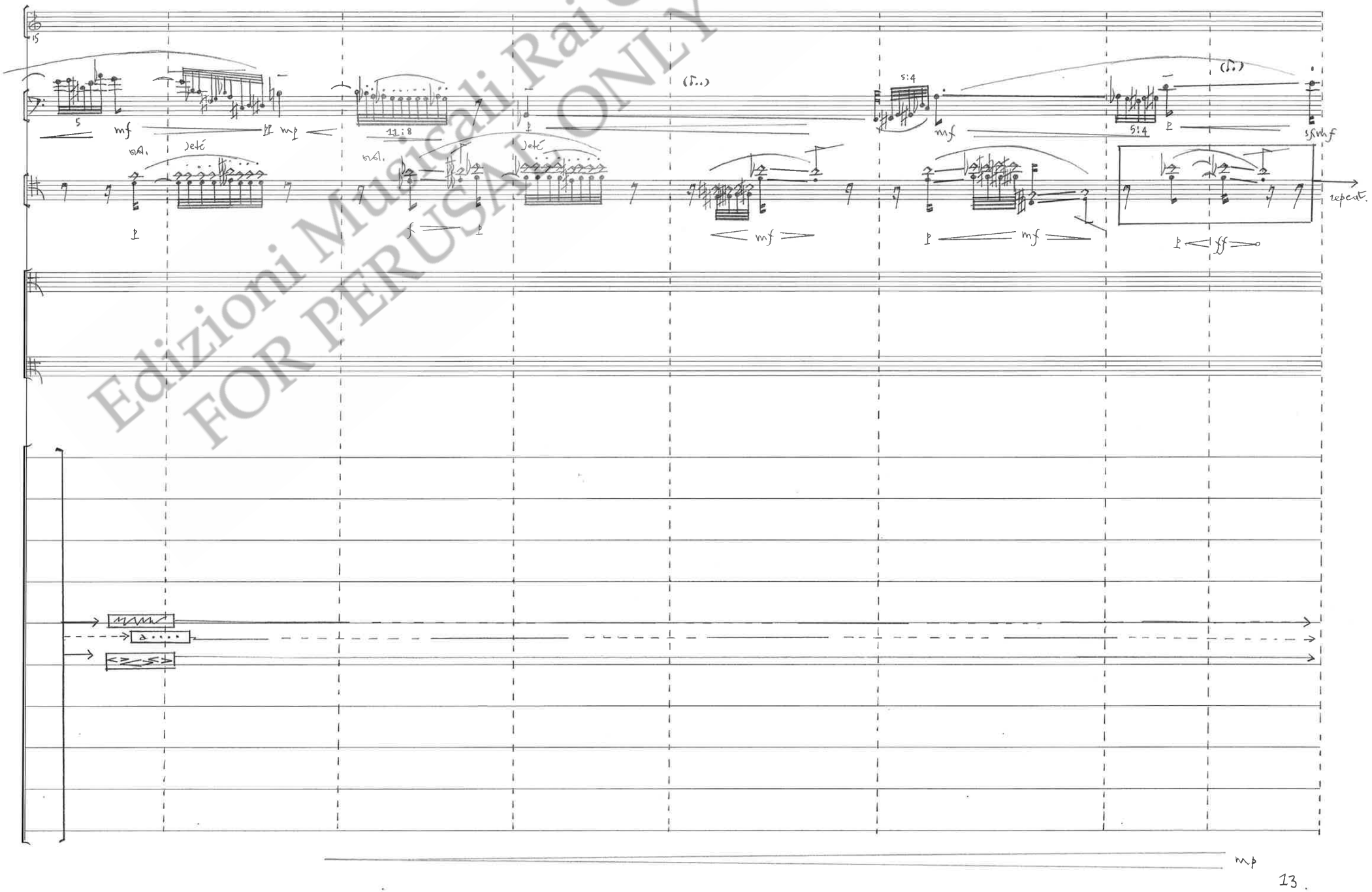

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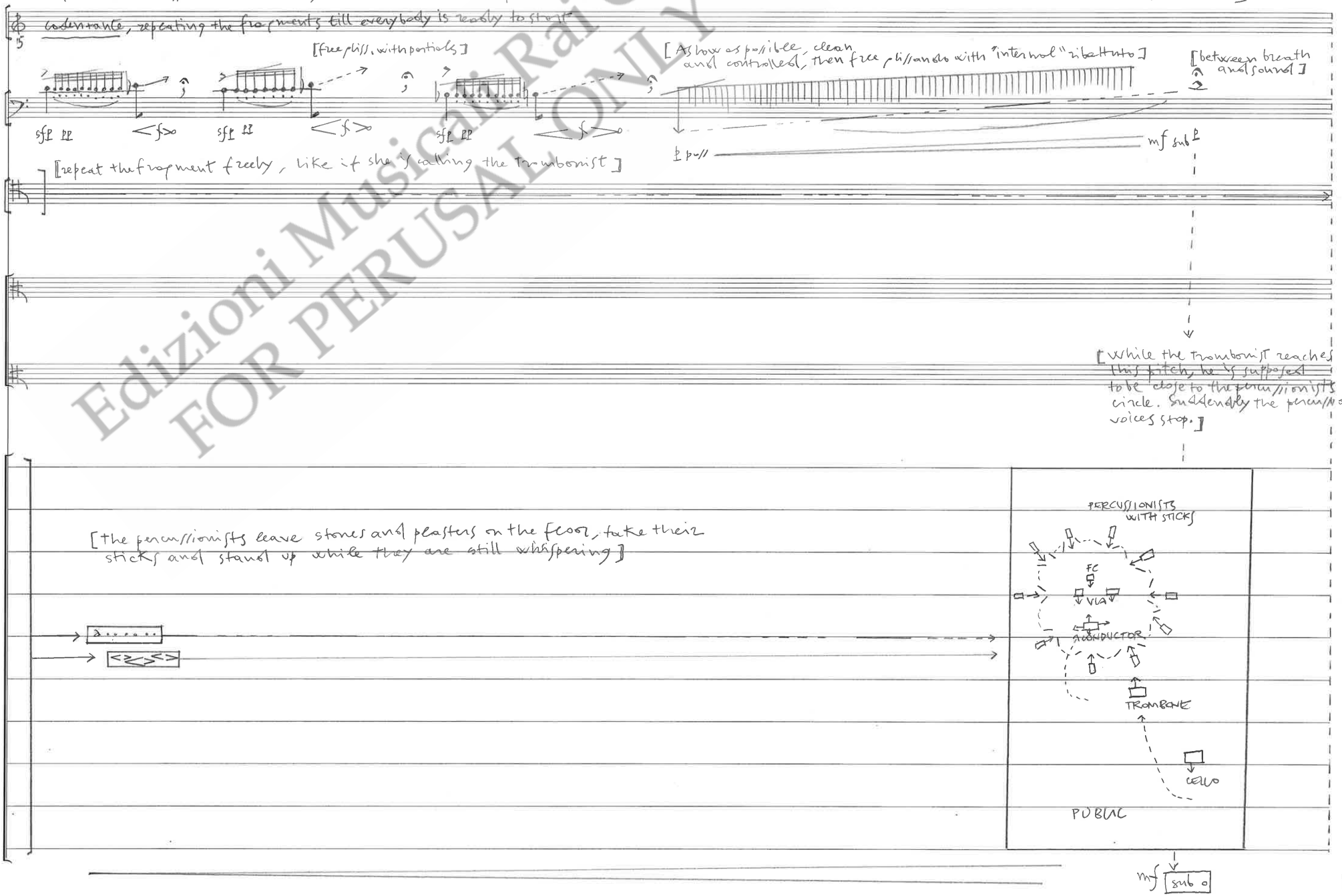
13.

2. "Theseus 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]



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