

Rai Trade

Lucia Ronchetti

Ravel Unravel

Action concert piece

based on the Concerto for the left hand by Maurice Ravel
for cellist and pianist

Dedicated to Annamaria D'Agostino

Concept and Music by Lucia Ronchetti

Text by Eugene Ostashevsky

Dramaturgy by Guido Barbieri

Edizioni Musicali RAI TRADE

Libretto by Eugene Ostashevsky

1. Our revels are now open.

CELLIST

There once was a right-handed man who had no right arm.
Was he a pianist? He was a poor pianist, *ein armer Pianist*.

He lived in a concentration camp. Why? That's where people
went to concentrate in the twentieth century.

PIANIST

There was a concentration of campers in the concentration
camp. Had all of them lost their right arms? All of them had
lost their right *to* arms.

Only some had lost their right arms. Only others had lost
their wrong arms. All of them had lost their equilibrium.

CELLIST

One moment they were concentrated, the next all of them
had let go. It was just like that. It was like the falling of
leaves in the month that some parts of the Empire called
Lisztopad.

It was like the game of Go. The game of Go has rules. They
are followed blindly.

PIANIST

Their loss had two panes, as it were, a right and a left. The
right pain the pianist knew in his lost arm. The pianist knew
his lost arm was not in pain.

The pianist also knew the left pain. It was like music he
could no longer play. Music has lures. Are they followed
blindly.

2. Our revels are now open-ended.

CELLIST

That is not right. I do not recognize my hand. Start over.

PIANIST

There was a right-handed man who one time could not get
his hand right. Was he a writer? He was a writer of notes.

CELLIST

Was he translated? His notes had no need to be translated,
for there was nothing wrong with him. The tones in his head
left the notes in his hand.

PIANIST

They called him a gatherer of notes, *ein Komponist*. He was
composed. He had many beautiful sleeves until the day he
did not recog, recog... Start over.

CELLIST

One day one noted man took eight days to compose one note.
He could not read his hand! He had to appeal to the
jurisdiction of the dictionary.

PIANIST

He was together until he did not know his hand. How did he
not know his hand? He did not know his hand like this.

CELLIST

There was an articulate man who once did not remember his
hand. He said, Hello are you my long daughters: Alexia,
Apraxia, Agraphia, Acalculia, and... what is *your* name, fair
gentlewoman. Start over.

PIANIST

He could not start over. He could not start over. His notes
fell, it was an emergency, *ein Notfall*.

3. Our revels are now ended.

CELLIST:

It is not at all like that.

PIANIST:

I am not following you.

CELLIST:

That's what I am saying.

PIANIST:

I know what I am doing.

CELLIST:

Know what I am doing.

PIANIST:

I am an artist.

CELLIST:

Your art is to follow.

PIANIST:

I am not following you.

CELLIST:

I know what I am doing.

PIANIST:

Know what I am doing.

CELLIST:

I am the artist.

PIANIST:

That's what I am saying.

CELLIST:

I am not following you.

PIANIST:

Your art is to follow.

CELLIST:

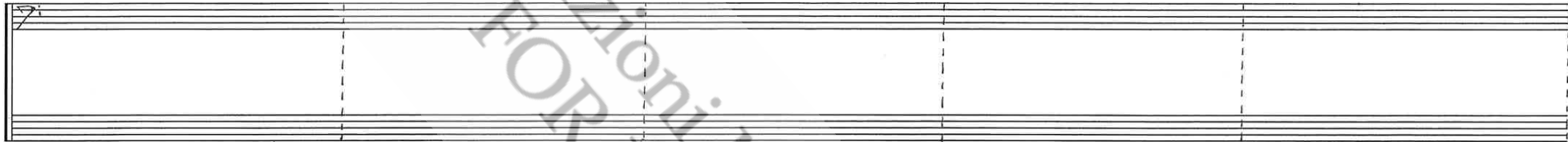
It is not at all like that.

PRELUDE

lento (♩ = 44 cm)
in 3

cello

cellist's voice



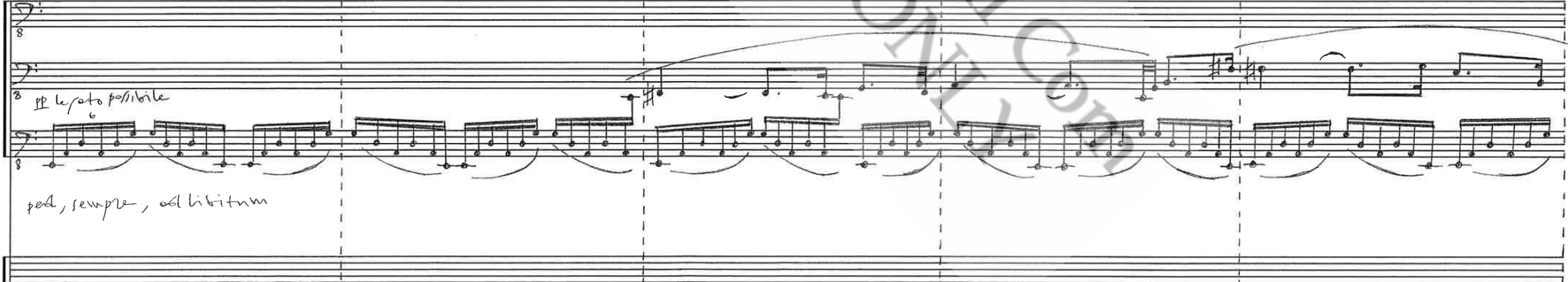
Two sets of empty musical staves. The top set is for the cello and the bottom set is for the cellist's voice. Both are currently blank.

THE PIANIST SITS ALONE AT A GRAND PIANO
IN A CHAMBER MUSIC HALL. THE PIANO IS
POSITIONED ON THE LEFT SIDE OF THE HALL,
TURNED SIDEWAYS, PARALLEL TO THE STAGE.
THE CELLIST IS NOT VISIBLE.

[With two hands, calm, meditative,
like playing for himself]

piano

pianist's voice



Musical score for piano and pianist's voice. The piano part is written on two staves (treble and bass clef) with a key signature of one sharp (F#) and a 3/4 time signature. The pianist's voice part is on a single staff below. The piano part features a melodic line with a long slur and a rhythmic accompaniment of eighth notes. The pianist's voice part is currently blank.

pp legato possibile

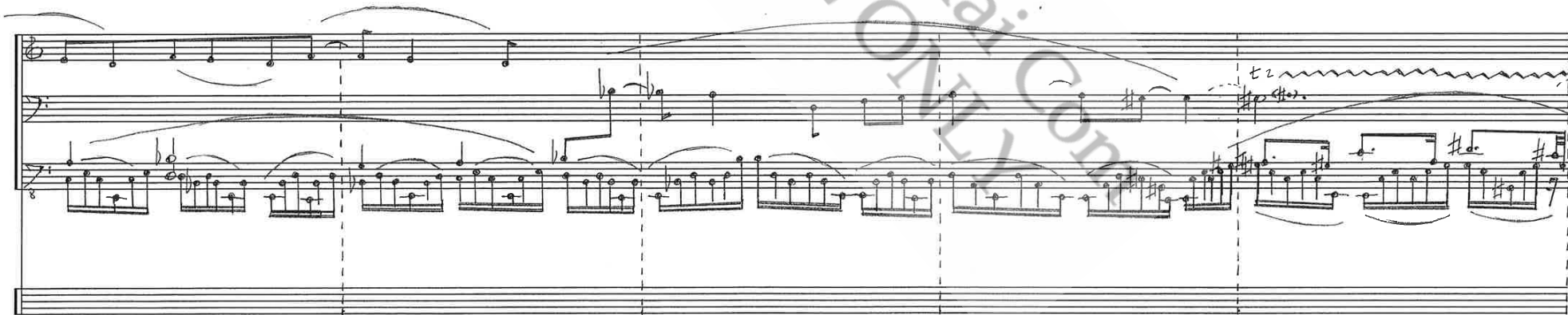
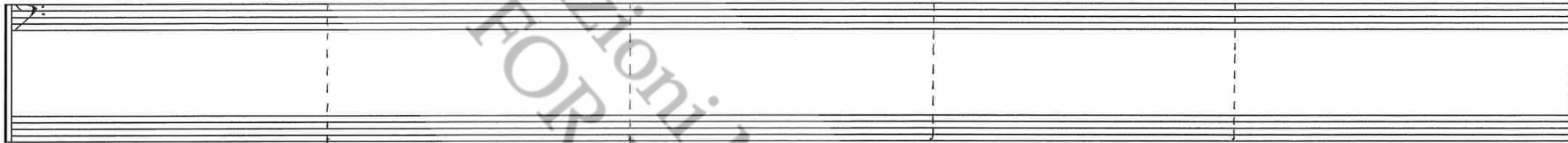
ped, sempre, ad libitum

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An empty musical staff system consisting of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The system is divided into four measures by vertical dashed lines.

A musical score for two staves. The top staff has a treble clef and the bottom staff has a bass clef. The music is written in 6/8 time. The top staff contains a melodic line with slurs and a fermata at the end. The bottom staff contains a rhythmic accompaniment with slurs. The system is divided into four measures by vertical dashed lines.

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solo stringendo

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{2}{4}$

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[controlling himself, trying to increase the playing without any crescendo]

tr

8

6

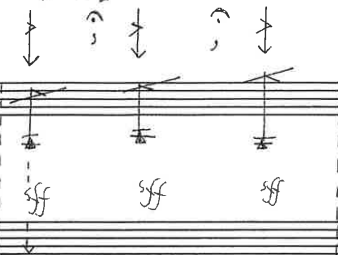
f, sempre, legato

1. OUR REVELS ARE NOW OPEN.



fill 1=72.00

[with his head he strikes the carved back of the suspended cello, searching for a resonant percussive effect]



[with the right thumb, violent pizz, while the other four fingers sustain the fingerboard of the suspended reversed cello]

THE CELLIST ENTERS FROM THE RIGHT SIDE OF THE STAGE, SIDEWAYS.

HE BRINGS THE CELLO REVERSED ON HIS SHOULDERS CARRYING IT AS A HEAVY WEIGHT.

HE LOOKS AT THE PIANIST AND STRAIGHTENS HIMSELF KEEPING THE CELLO BEHIND HIS BACK.

WITH THE LEFT HAND HE HOLDS THE ELDPIN BEHIND HIS HEAD. WITH THE RIGHT HAND HE HOLDS THE FINGERBOARD BEHIND HIS LEGS.

THE PIANIST GAZES AT HIM IN ASTONISHMENT.

[with tension, trying to keep the p, including the andamento]



[He with the left hand fingers on the fingerboard as fast as possible, like Trembling]

[with the bow, starting to play the metallic parts of the glasses, slowly, searching for a soundly point]

Handwritten musical score on a grand staff. The score is divided into three measures by vertical dashed lines. The first measure contains a dense, tremolo-like texture. The second measure shows a single note with a wavy line above it, and the annotation "tremolo sempre" below. The third measure shows a note with a wavy line above it and a sketch of a person's head and shoulders. The annotation "[with the bow on the purfling]" is written at the end of the staff.

THE CELLIST LEANS HIMSELF AGAINST THE CELLO IN A WAY TO TURN IT AND HOLDS THE CELLO IN FRONT OF HIMSELF WITH THE ELDPIN CLOSE TO THE RIGHT FOOT.

THE MOVEMENT HAS THE MEANING OF A COMPLEX BOW. THEN HE HOLDS THE FINGERBOARD WITH HIS LEFT HAND.

HE LOOKS AT THE PIANIST AS IF PRESENTING HIMSELF.

WHILE KEEPING AND DOING THE PIECE WITH HIS LEFT HAND, THE CELLIST PULLS SLOWLY THE BOW OUT OF THE BACK OF HIS JACKET, OVER THE HEAD,

KEEPING THE CELLO WITH THE LEFT HAND, HE STARTS USING THE BOW GOING CLOSE TO THE FINGERBOARD. BUT HE FAILS, UNABLE TO COORDINATE HIS WILL AND HIS MOVEMENTS AND THE BOW ENDS ON THE METALLIC TEMPLE ARMS OF HIS GLASSES.

THE CELLIST TRIES TO MAINTAIN HIS CONTROL WITHOUT SHOWING ANY PANIC. HE SHIFTS THE BOW ALONG HIS FACE, SHOULDER AND TRUNK, BOWING HIS OWN CLOTHES, SLOWLY GOING TOWARDS THE CELLO'S PURFLING.

AFTER REACHING THE PURFLING CLOSE TO THE RIGHT F. HOLE, HE PLAYS SLOWLY, LIKE RELAXING FROM HIS ANXIETY AND PUT THE BOW IN THE RIGHT HORIZONTAL POSITION.

Empty musical score on a grand staff, consisting of five staves. The score is divided into three measures by vertical dashed lines. There are some faint markings at the beginning of the first measure, including a treble clef and a key signature change.

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[spoken, with controlled sarcasm]

mf

THERE ONCE WAS A RIGHT-HANDED MAN WHO HAD NO RIGHT ARM. WAS HE A PIANIST? HE WAS A PIANIST, EIN ARMER PIANIST.

THE PIANIST KEEPS OUT OF SIGHT HIS RIGHT HAND, IN THE JACKET'S SLEEVE AND PLAYS WITH THE LEFT HAND. THE CELLIST KEEPS HIS POSITION AND LOOKS AT THE PIANIST; HE UTTERS THE TEXT, LIKE SPEAKING TO HIMSELF, AS IF GIVING A SARCASTIC DESCRIPTION OF THE PIANIST.

LEFT HAND

libero, cadentante

fff

[repeat, fill the end of the text]

[whispered]

UNRAVEL [repeat fill the end of the cellist text]

Animato contenuto (♩ = 60ca)
in 3

mf [hardening with sarcasm]

[progressively accelerando]

>

HE LIVED IN A CONCENTRATION CAMP. why? THAT'S WHERE PEOPLE WENT TO CONCENTRATE IN THE TWENTIETH CENTURY

[Violent, irate, looking at the keyboard]

LEFT HAND

ff >

>

>

Poco stringendo

till (1=67w)

[more ironically, laughing at times]
whispering

[direct, stupefied of his own words]

[with closed mouth exclamatory]

[reflecting, with concern]

why? why? MHM! THERE WAS A CONCENTRATION OF CAMPERS, IN THE CONCENTRATION CAMP.

8

LEFT HAND

7

8

stringens till (= 72 w)

[like asking to himself]
mf

HAD ALL OF THEM LOST THEIR RIGHT ARMS?

[afraid of himself]
ff

ALL OF THEM HAD LOST THEIR RIGHT TO ARMS.

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LEFT HAND

[furious, because of the cellist's words]

[beating one pedal with the foot, expressing rage]

[pedal beat]

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Violento, all/lo (1=60a)

Edizioni Musicali Perusal
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Handwritten musical notation on a grand staff. The left hand part begins with a dynamic marking of *fff* and a cross mark (x) below the staff. The right hand part is empty.

ALL OF THEM HAD LOST THEIR RIGHT TO ARMS.

THE PIANIST CAN'T HELP BEATING THE FLOOR, SHOWING HIS ANXIETY. HE SUDDENLY PUTS AGAIN HIS RIGHT ARM INTO THE JACKET'S SLEEVE AND PLAYS VIOLENTLY AND PASSIONATELY

Handwritten musical score for piano. It features a grand staff with multiple systems. The left hand part includes a section with a box labeled "TWO HANDS" and a dynamic marking of *fff*. The right hand part is highly complex with many notes, slurs, and dynamic markings. There are also annotations for footbeats and pedals.

[beating with the two feet the three pedals and the ground, progressively accelerando]

rit. rall.

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A set of four empty musical staves, consisting of two grand staves (treble and bass clef) and two smaller staves below them. The staves are divided into four measures by vertical dashed lines.

THE CELLIST TRIES AGAIN AND AGAIN
TO PUT THE BOW IN THE RIGHT PLACE
AND RISES HIS RIGHT ARM UP INDICATING
THE PIANIST WITH THE BOW.

A handwritten musical score for the second system, consisting of four staves. The top staff is the treble clef, and the bottom staff is the bass clef. The music is written in a complex, rhythmic style with many notes and rests. There are several dynamic markings such as *sfz*, *mf*, *pp*, and *p*. There are also some performance instructions like *rit.* and *rall.* written above the staves. The score is divided into four measures by vertical dashed lines.

till (c=44) libero, sospeso

[lepers, alto sul tasto
keeping the same
amplitude of the voice]

THE PIANIST, WITH A
DEPRESSIVE ATTITUDE,
HIDES AGAIN HIS RIGHT
HAND OUT OF THE SLEEVE

THE CELLIST, STILL STANDING,
PLAYS SLOWLY AND DELICATELY
WITH HIS HEAD CLOSE TO THE
FINGERBOARD, SURPRISED BY
THE BEAUTY OF THE SOUNDS.

LEFT HAND

[speaking to himself, melancholically, with free pauses]
mp

ONLY SOME HAD LOST THEIR RIGHT ARMS. ONLY OTHERS HAD LOST
THEIR WRONG ARMS.

largo desolato (♩ = 50ca.)
in 6/8

Musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major. The top staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It contains a few notes, a dynamic marking 'p', and the instruction "[free interruption for breathing]". The bottom staff begins with a bass clef, a key signature of two sharps, and a common time signature. It contains a few notes and a dynamic marking 'p'. Both staves end with a double bar line and the marking "[M]".

Musical score for three staves. The top two staves are in treble clef and the bottom staff is in bass clef. All are in the key of D major. The top two staves are marked with a treble clef, a key signature of two sharps, and a common time signature. They contain the instruction "continue" and an arrow pointing to the right. The bottom staff begins with a bass clef, a key signature of two sharps, and a common time signature. It contains a few notes and a dynamic marking 'p'. A box labeled "LEFT HAND" is positioned above the right end of the top two staves. Below the bottom staff, the text "ALL OF THEM HAD LOST THEIR EQUILIBRIUM." is written twice, once on the left and once on the right, with a double bar line between them.