

**Rai Com**

Lucia Ronchetti

# **The Pirate Who Does Not Know the Value of Pi**

**Nine conversations**  
*for soprano and ensemble*

Text by Eugene Ostashevsky

Commissione della Biennale di Venezia

Edizioni Musicali RAI COM

## Instrumentation and Characters

Parrot, Female voice

### Pirate and Pirate's Crew

Tenor sax

Electric guitar

Accordion

Doublebass

Piano

## Scenes and synopsis

### 1. Pirate desperate

p.1

The accordionist, a member of the crew, gets drunk. The others sing a sea shanty about him in rude and untrained voices. Meanwhile, the Parrot lies asleep inside the piano, which represents the pirate ship. She wakes and sings about the ups and downs of being a pirate. The Pirate shows his bad temper.

### 2. Shipwreck

p. 10

As the oldest sailor, the conductor foresees ill weather, alarming the Parrot. A terrible tempest finally hits. In the general agitation, the Pirate shouts sailing commands. The Parrot is too terrified to understand them. They are shipwrecked together on a deserted island.

### 3. Parrot Friday

p. 19

At sunrise, the crew work with ropes and cordage around the piano, which represents the wrecked ship. The Parrot recovers and approaches the public for a solo, accompanied by the musicians acting as percussionists on the piano. She reflects on the possibility of meeting other parrots on the island. The Pirate and the crew laugh sarcastically.

### 4. Native Language

p. 26

The Pirate argues that the Parrot will never speak as naturally as he, because he is a native speaker and she is not. He quotes a cognitive science textbook left by the previous occupants of the island. The crew drink and play with tuned bottles. The double-bassist casts a spell to let them fall asleep, while the Parrot worries about her linguistic isolation.

### 5. The Undiscovered Person

p. 36

The Parrot runs away but is caught by the pianist. He imprisons her under the piano, dropping a nautical rope around three of its legs. Once there, the Parrot sings about shipwrecked people

turning into natives if and when they are discovered. The Pirate and the crew bully her by rolling the piano back and forth while they sing a traditional sea shanty. The Parrot escapes.

#### 6. Throw of the Dice

p. 50

The crew play hazard, a game of dice. They make bets and throw dice into a cymbal suspended upside down inside the open piano, as if inside the wrecked ship. The game increases in violence. The guitarist wins and claims his winnings. He is threatened by the losers, who brush metallic swords against the border of the suspended cymbal full of coins. The cymbal falls to the ground.

#### 7. A sail, a sail

p. 53

The Parrot reappears in the back of the hall, behind the public. She alerts the Pirate of a sail on the sea. The prospect of discovery makes them so nervous that they hide. The ship sails on. Now they may be stranded forever! As the Pirate and the crew, the musicians wander to different spots at the limits of the stage, wanting to be alone.

#### 8. Shipwrecked Together

p. 59

The musicians, each sailor standing in isolation, play the few metal items left over from the shipwreck. The Parrot walks among them and converses. There results a surreal dialogue about the impossible life of the Pirate and Parrot as a couple. The Pirate's lines are spread among the different voices of the musicians: his is a collective and fragmented character. Angered by the conversation, he storms offstage.

#### 9. Clouds

p. 69

##### *Dedicated to Rossana Ronchetti*

Left alone, the Parrot goes to the piano. She accompanies herself in long black silk gloves with long black nails, producing liquid clusters and percussive effects. She sings about the loneliness of clouds and the impossibility of describing them in language. Then she tries to fly. A chaos of piano noises results. Exhausted, she returns inside the piano and tries to nest.

Libretto by Eugene Ostashevsky

#### The Pirate Who Does Not Know the Value of Pi

##### *1. Pirate Desperate*

*PARROT*

Some days are full of glory  
some days are full of sorry  
when you're a pirate.

*PIRATE*

ARRRGH.

*PARROT*

It's like there's one step only from glamour to slammer  
and panic tips over your panorama  
when you ask:

*PIRATE*

ARRRGH?

*PARROT*

what am I doing in this sea?  
Who am I, anyway?

Some pirates, though ailing, continue sailing,  
except, when ailing, even sailing feels like failing,  
some stay at home inhaling and then exhaling into a paper bag due to fear of whaling,  
and some go on regaling audiences with tales about gales that never blew....

*PIRATE*

ARRRGH...

*PARROT*

Some scuttle their skiffs and go down with them,  
some get gold caps to signify allegiance to capitalism,  
some numbly lie in their hammocks under the bright sky  
but at night nimbly fly through the shrouds in a burst of somnambulism!

*PIRATE*

ARRRGH!

2. Shipwreck

*PARROT*

Why am I not a petrel?

*PIRATE*

She's betwixt two sheets!  
She's luffing!  
Tack! Tack!

*PARROT*

O the pitching of her.

*PIRATE*

Put the futtock shrouds into the lubber's hole!  
Slack the bolins!  
Drop the main-topmast jackstays! Yarely, yarely! Fall to't.

*PARROT*

What is he tooting?—Where's my phrasebook?—  
Aaaah, phrasebook overboard!

*PIRATE*

Avast with words, coastal shelf! 'Tis the hour to open up to experience!

*PARROT*

But I don't want this experience!

*PIRATE*

What are you—chicken?  
Helm leeward! Let 'er hull!—Heave ho, by thunder and lightning!  
Lay 'er under the sea!  
No, no, she's laboring!

*PARROT*

She's laboring! She's laboring! We are lost!

*PIRATE*

Bring in the shrouds!

*PARROT*

What shrouds for a watery grave?  
We are lost!

*PIRATE*

We split!

*PARROT*

We split, we split, we split!

*PIRATE*

Each man for himself!

*PARROT*

I am not a man!

3. Parrot Friday

PARROT

Who is responsible for that print,  
is it a native or an acquired?

Does this island have other parrots on it?  
If it does, will we come to an understanding?

Should we parrots  
rely on the signs of others, sighs of others,

what might our private language look like,  
black tongue of the soul?

Would it show the purposes of our positions?  
Would it state Adamic propositions?

Would my glossary lose its gloss?  
Would it slip down to a glossolalia?

Would it skip at the same howl-vowel?  
Is my language the language of anyone other than me?

O you alien parrots,  
alien alien parrots,

dragons without dragomans  
of yellow beaks and black tongues,

in your breadth and depth  
holding your breath and death,

come out come out  
wherever you are.

4. Native Language

PIRATE

Let our shipwreck make you a better person!

PARROT

I don't want to be a better person, I want to be a better parrot.

PIRATE

How better, parrot?

PARROT

There's always room for improvement. I could learn new words.

PIRATE

You have enough words for a non-native speaker!

PARROT

Why am I a non-native speaker? I've been speaking your language so long I might as well be native.

PIRATE

This language is mine! Stick to Parrot.

PARROT

I forgot Parrot.

PIRATE

You are a parrot and your native language is Parrot.

PARROT

What's yours then—pirate?

PIRATE

It is not me speaking, it's cognitive science.

PARROT

You are speaking cognitive science?

PIRATE

Take *that!* (*gives him a book*).

PARROT

Where did you get that?

PIRATE

From the sand, left by a previous occupant.

PARROT

“Cognitive science has proven that non-native language processing affects different brain areas, employs different mechanisms, and operates less efficiently and more slowly than native processing.”

Proven? How?

“Neuroimaging techniques that measure changes in neuronal activity as indicated by changes in blood flow to particular brain areas...”

Oh no, I am lost!

PIRATE

You will never be one with your words.

PARROT

O will they always reside in me like resident aliens?

PIRATE

Yes! They are not in their natural place in your throaaaght!

5.The Undiscovered Person

PARROT

If we don't get discovered soon we'll turn into native people.

It's *when* we get discovered that we turn into native people.

We discover ourselves when we turn into native people.

We discover we are *not* ourselves when we turn into native people.

PIRATE

So it is better we remain undiscovered?

PARROT

Blessed be the undiscovered person whose language is hers.

Her reactions are natural, her gestures simple, the expression of her feeling unaffected.

She does not take dictation from a dictionary.

She does not call for an interpreter of herself.

Everybody loves the undiscovered person, when she walks into the room.

Everybody looks at her and says, Would you look at that!

Her limitations defy all imitations

For the limits of her language are the limits of her world.

PIRATE

We think that...

PARROT

You? You think?

You think that you know what you think?

O discoverers of that which is as yet undiscovered, as well as of that which is kind of discovered but not really, consider this person.

For, as she is a natural, she is an advocate of truths that are self-evident.

Some truths that are self-evident are self-evidently self-evident,

Other truths that are self-evident turn out obscure and cannot be discovered by anyone.

6. Throw of the Dice

1<sup>ST</sup> PIRATE: Wager?

2<sup>ND</sup> PIRATE: Piaster! (*slaps coin down.*)

1<sup>ST</sup> PIRATE: Main?

2<sup>ND</sup> PIRATE: Six!

3<sup>RD</sup> PIRATE: Throw! (*2<sup>nd</sup> Pirate throws.*)

4<sup>TH</sup> PIRATE: Nine!

ALL: Chance!

1<sup>ST</sup> PIRATE: Again!

4<sup>TH</sup> PIRATE: I'm in! (*slaps coin down.*)

3<sup>RD</sup> PIRATE: And I! (*slaps coin down.*)

1<sup>ST</sup> PIRATE: Not I!

1<sup>ST</sup>, 3<sup>RD</sup>, 4<sup>TH</sup> PIRATE: Go! (*2<sup>nd</sup> Pirate throws.*)

ALL: Twelve!

2<sup>ND</sup> PIRATE: Oh.

4<sup>TH</sup> PIRATE: Throw!

3<sup>RD</sup> PIRATE: Wait! Raise! (*slaps coin down.*)

4<sup>TH</sup> PIRATE: I'm in! (*slaps coin down.*)

2<sup>ND</sup> PIRATE: Not I!

1<sup>ST</sup>, 3<sup>RD</sup>, 4<sup>TH</sup> PIRATE: Go finally! (*2<sup>nd</sup> Pirate throws.*)

2<sup>ND</sup> PIRATE: Seven!

3<sup>RD</sup> PIRATE: Neither!

4<sup>TH</sup> PIRATE: Again!

1<sup>ST</sup>, 3<sup>RD</sup>, 4<sup>TH</sup> PIRATE: Go finally! (*2<sup>nd</sup> Pirate throws.*)

2<sup>ND</sup> PIRATE: Five!

3<sup>RD</sup> PIRATE: Warm!

1<sup>ST</sup> PIRATE (to 3<sup>RD</sup> PIRATE): Wrong game, ass!

3<sup>RD</sup> PIRATE (to 1<sup>ST</sup> PIRATE): You say "ass" to my face?

1<sup>ST</sup> PIRATE (to 3<sup>RD</sup> PIRATE): I say "ass" to your face!

2<sup>ND</sup> PIRATE: P Silence! Silence!

4<sup>TH</sup> PIRATE: Let it go!

1<sup>ST</sup> PIRATE: Go!

3<sup>RD</sup> PIRATE: Wait!

1<sup>ST</sup>, 2<sup>ND</sup>, 4<sup>TH</sup> PIRATE: What?

3<sup>RD</sup> PIRATE: Raise! (slaps coin down.)

4<sup>TH</sup> PIRATE: I'm in! (slaps coin down.)

3<sup>RD</sup> PIRATE: More! (slaps coin down.)

4<sup>TH</sup> PIRATE: More! (slaps coin down.)

1<sup>ST</sup> PIRATE: Not I!

4<sup>TH</sup> PIRATE: Why not?

1<sup>ST</sup> PIRATE: Because!

3<sup>RD</sup> PIRATE: Discuss! Disburse!

1<sup>ST</sup> PIRATE: Disperse!

3<sup>RD</sup> PIRATE: Chicken! (slaps coin down.)

4<sup>TH</sup> PIRATE: Quail! (slaps coin down.)

1<sup>ST</sup> PIRATE: Cuckoo!

2<sup>ND</sup> PIRATE: Cardinal!

3<sup>RD</sup> PIRATE: Blue jay! (slaps coin down.)

4<sup>TH</sup> PIRATE: Bat! (slaps coin down.)

1<sup>ST</sup> PIRATE: Fowl!

2<sup>ND</sup> PIRATE: Parrot! (throws lots of coins into the pot.)

1<sup>ST</sup>, 3<sup>RD</sup>, 4<sup>TH</sup> PIRATE: Go finally! (2<sup>ND</sup> Pirate throws.)

1<sup>ST</sup> PIRATE: Nine!

2<sup>ND</sup> PIRATE: Chance!

1<sup>ST</sup>, 3<sup>RD</sup>, 4<sup>TH</sup> PIRATE: Oh! No!

4<sup>TH</sup> PIRATE: I am lost!

3<sup>RD</sup> PIRATE: Lost!

1<sup>ST</sup> PIRATE: Lost!

2<sup>ND</sup> PIRATE (exults): Ha-ha-ha-ha! My dear piasters!

(He moves towards the money but the other pirates draw their swords and threaten).

7. A sail, a sail

PARROT

A sail, a sail!

PIRATE

On what?

PARROT

On the sea!

PIRATE

Why do we need more sea?

*PARROT*

By "sail" I mean ship.

*PIRATE*

A sail on the sea! A sail on the sea!

*PARROT*

Cover yourself, we're being discovered.

*PIRATE*

We are being discovered! We are being discovered!

*PARROT*

Cover yourself!

You want people you don't know to discover who you really are?

*PIRATE*

Parrot, tell me what you see.

*PARROT*

I see the sea.

*PIRATE*

No sail?

*PARROT*

It sailed on.

*PIRATE*

How can they not *want* to discover us?

*PARROT*

We have failed to make ourselves available for discovery.

We have relied excessively on outside initiative.

Why weren't we more proactive?

Instead of waiting for others to discover us, why didn't we discover ourselves?

8. Shipwrecked Together

*PARROT*

Why did you say

the other day

it is difficult

to be shipwrecked

together

on a deserted island?

*PIRATE*

Because it is.

*PARROT*

Why

is it difficult

to be shipwrecked

together on

a deserted island?

*PIRATE*

It just is.

*PARROT*

Is it

me?

*PIRATE*

It's not you.

*PARROT*  
It is  
about me, isn't it?

*PIRATE*  
It's not  
about you.

*PARROT*  
Come on,  
say it, it is  
me.

*PIRATE*  
Okay, it is  
you.

*PARROT*  
Oh why  
did you say that?

*PIRATE*  
You made me.

*PARROT*  
There you go again,  
blaming the victim!

*PIRATE*  
But you made me.  
*I* am the victim!

*PARROT*  
I am so afraid  
this shipwreck

will make us separate.

*PIRATE*  
Separate where?  
We're on an island!

*PARROT*  
Things might have  
turned out easier  
if we attended  
pirate-and-parrot  
therapy before  
getting shipwrecked.

*PIRATE*  
Oh,  
don't start that again.

*PARROT*  
But it's true!  
Therapy would have helped!  
It would have made you  
more rational.

*PIRATE*  
I  
am not rational?  
You're a talking bird!

*PARROT*  
I'm a parrot!

*PIRATE*  
Parrots aren't supposed to

to play around with language.

*PARROT*

What are we supposed to  
do with it then, that language of yours?  
Do instruct.

*PIRATE*

Repeat after me.  
Parrots parrot.

*PARROT*

You taught me language  
and what I'm supposed to do with it  
is repeat after you?  
I beg your pardon, pirate,  
and I promise  
that if by chance event  
you say something  
that's worth repeating,  
I'll repeat it  
like the parrot that I am.

*PIRATE*

Aaargh!

### 9. Clouds

*PARROT*

Clouds are a poetic symbol  
They stand for standing for just about anything  
They are like the concept of number without a number  
A poem upon the writing block

Music without the music

Theirs is an absolute loneliness

Clouds we wished to be mute like you

There's so much error in language

Everything we say turns out not right

Or almost right; that is, to be precise, wrong

So we left language, but there was nowhere to go so we came back

We're in a muddle, what are we to say

How to articulate, for example, our emotions

Cut up and classify their continuum

How to tell anger from grief, pity from love

Who gave us these public, not-our words

We wish to use language to implement intimacy

Clouds we watch you move over us

Like an upside-down sea without the sea

## List of Direction indications in the score

### 1. Pirate desperate

p.1

The stage is as dark as possible. The piano in the centre of the stage is open with the lid sustained by the full lid prop. The soprano is inside the piano. She lies down on her right side, close to the spine. The pianist sits down on the piano bench and presses the sustain pedal. The conductor, the sax player, the guitar player and the doublebass player are around the piano. Their instruments are left in the "standard position". The accordionist with his accordion is seated on a rotating little stool. The lights are pointed at the accordionist.

The accordionist starts rotating on the little stool. He plays the suggested chord with large gestures of the bellow as if he was a drunken sailor. The performance ends when the accordionist is exhausted and he is losing balance.

p.2

The light focuses on the open piano. The soprano is still hidden inside it. The musicians sing with a deep growling voice inside the piano. They put their hands on the rim of the piano and beat the floor alternating the right and left foot. They represent the crew of sailors. Their voices and their gestures are rude and not precise. The accordionist is still on his stool.

p.4

The soprano, representing the parrot, moves toward the tail of the piano, close to the lid. She is on her knees and looks at the string system. The conductor, the sax player, the guitar player and the doublebass player go under the piano, as if they were the crew under the sail ship. The accordionist is still on his stool with his head reclined on his instrument. The pianist is seated on the piano bench and presses the sustain pedal.

p.8

The soprano lies supine with her arms at her side, occupying the inside of the piano, on the cast iron plate. Her head is next to the C4/C5 section of the strings.

p.9

While shouting, the conductor, the sax player, the guitar player and the doublebass player leave the piano and go to their standard stage positions. They show their anger by moving fast and nervously. They turn their backs to the audience, like the conductor. The accordionist turns his back to the public too, rotating on his stool.

If possible, the arms of the conductor are projected to the back upstage through the light and he acts like an old sailor, predicting the shipwreck.

### 2. Shipwreck

p.10

The singer turns into the prone position and goes toward the bent side of the piano's rim. She puts her head outside the piano, as if looking for something in the water.

p.13

The singer is more and more agitated and shows her anxiety by shaking her arms and her head outside the piano. The light focuses again on the open piano. The conductor is conducting in a traditional way. The musicians turn to the normal position and play while reading with a stand led.

p.17

The light is progressively reduced to complete darkness, as if the tempest had ended and they were all shipwrecked during the night.

### 3. Parrot Friday

p.19

The light comes back progressively, as during sunrise. The musicians seem to be relieved. They leave their instruments and take with them cordage, ropes and the two long pieces of white cloth, in cotton or linen, which were hidden behind their seats, and go toward the piano.

The singer is still in the same position, but she appears to be unconscious.

---

The musicians help the singer to recover and to come out of the piano. She touches the floor as if she was happy and surprised to finally be on the land. She walks across the stage and goes closer to the public. She sits down on the ground staring toward the public as if contemplating a new landscape. The musicians stay around the piano and take the lid off, putting it on one side of the stage.

---

The pianist, while standing, presses the sustain pedal. The doublebass player and the guitar player, the conductor and the sax player, at the opposite side of the piano, put their white sheets under the different iron braces and go to the end of the two sheets so as to pull them back and forth. The pianist and the accordionist prepare to act as percussionists inside the piano. The left cordage and ropes are left under the piano as if the musicians were the sailors working on the ship to repair it after the shipwreck.

p.24

Doublebass player, guitar player, sax player and conductor slowly pull away the white sheets from the piano and leave them on the floor. They go back to their standard positions.

#### 4. Native Language

p.25

The musicians and the conductor explode in a sarcastic laugh, indicating the soprano.

p.26

Conductor, doublebass player, sax player, guitar player and the accordionist turn toward each other, as a group of friends. They all sit and take wine bottles as if toasting. The pianist takes a bottle too, while still on the piano, standing for the toast. The soprano, acting surprised by their sarcasm and curious about the toast, goes back to the centre of the stage and sits in the middle of the musicians. She brings a little stool and a bottle.

p.31

The doublebass player gives an old book to the soprano. The other musicians put their bottles down and act tired, ready to fall asleep.

---

The musicians and the conductor start to take different sleeping positions. The guitar player and the accordion player lie down supine with their instruments on their stomachs. The pianist puts his head on the keyboard with his right hands on the keys. The doublebass player plays his music as if casting a spell. The soprano reads from the book. The lights gradually fade down.

p.32

Everybody plays his music as if it was the noise generated by breathing in one's sleep. The singer is reading with a reading book lamp.

#### 5. The Undiscovered Person

p. 36

The soprano, reacting to the doublebassist's menace, starts to run from one side to the other of the stage, going out and coming back, as if obsessed. The light comes back. The musicians go back to their standard positions, as if starting to work again after the night's hangover.

---

In the end of the running's performance, as the soprano is passing by the front of the piano, the pianist suddenly blocks her and brings her violently under the piano, as if putting her into a prison.

p.37

The pianist goes close to the singer and ties a nautical rope around the three legs of the piano, like if he wanted to imprison her. Once finished, he seats down, close to the right leg, as if he should control her.

p.46

The pianist goes back to his position, as if he couldn't tolerate the parrot's speech anymore. The soprano tries to break free.

p.49

The musicians leave their positions and go around the piano. They take the nautical rope and pull it in different directions causing the piano to move back and forth, creating a sort of "tremolo" on the floor. They act as if to scare the singer. She is still under the piano.

---

The musicians throw the rope away. They take one suspended cymbal and put it on the piano's string system. The suspended cymbal lays reversed on the central metal braces. The guitar player takes two dices, the others prepare coins. They are all excited as they prepare for the gambling game inside the reversed cymbal. The singer runs away. The light fades down and focuses on the piano.

#### 6. Throw of the dices

p.52

The guitarist takes the reversed cymbal full of coins and goes back towards his place, but the others block him with their metallic swords and let their blades brush the border of the suspended cymbal. The guitar player, afraid, lets the cymbal with the coins fall to the ground. The musicians go back to their positions.

#### 7. A sail, a sail

p.53

The singer appears again from the back of the hall. She is behind the public and looks at the right side of the hall, as if it was the horizon. She alerts the musicians with a call. The musicians suddenly stop fighting and go back to their positions. They stand up with their instruments looking toward the right side of the wall. The lights suggest a new sunrise.

p.57

The singer goes back to the stage singing the different fragments like messages directed to the public. The musicians leave their instruments and go to different parts of the stage, as if wanting to be alone.

p.58

While the musicians are spread around the stage, sitting on the floor, the accordionist slowly walks around, playing the Accordion, with a nostalgic elegiac attitude. The singer is looking at him.

## 8. Shipwrecked together

p. 59

The musicians start to play the metal blocks and the metallic handmade guiros. They look like objects coming from the ship furniture's, having survived the shipwreck, like metal washboards, graters, tomato cans with groves. The conductor goes back to his position and conducts. The singer moves freely and goes to each musician, looking at their activity.

## 9. Clouds

p.69

The musicians and the conductor go away from the stage. The soprano, left alone, sits at the piano. She is wearing long black silk gloves with applied long black acrylic nails. The light focuses on the piano.

p.72

The singer mimics the flying of a parrot, pressing and releasing the forearms on the keyboard. In the end of the performance the singer presses all the white keys together and lets the resonance fade away.

p.75

The singer lifts her arms and dumps them on the piano's string system, still sitting at the piano. With her upper body she presses the keyboard in the central range. With her arms up she hits the strings violently after the dampers. The gesture has the meaning of an oriental bow and a desperation reaction at the same time.

---

Slowly the singer pulls her arms and her upper body back from the piano.

---

The singer presses the keyboard with the upper body again and hits the strings with her arms and nails.

---

Slowly the singer pulls her arms and her upper body back from the piano.

p.76

The singer climbs inside the piano pressing the keys with her knees, hitting the strings with her palms and nails.

p.77

The singer curls herself up inside the two principal iron plate braces on her side. Lights fade out.

### Required material for the musicians

#### Amplification equipment

Singer: contact microphone

Instruments: stand microphones and contact microphones for the voice

Stereo diffusion

#### Required additional material

Singer:

2 Long silk black gloves with applied long acrylic black nails

1 Tuned bottle with water (A#2)

Little stool

1 Reading book lamp

Sax:

Tuned bottle with water (E3)

Tuned bottle with water (F#3)

5-10 Metallic Coins

1 Metallic sword

2 Metal block (casual Pieces of metal)

1 Handmade metallic guiro (like Grater, Tomatoes can, Washboard)

1 or 2 Metallic mallets to play the Metal blocks and the Metal guiro

Electric Guitar:

Tuned bottle with water (C#3)

Tuned bottle with water (B2)

5-10 Metallic Coins

2 Dices

2 Metal blocks (casual Pieces of metal)

1 Handmade metallic guiro (like Grater, Tomatoes can, Washboard)

1 or 2 Metallic mallets to play the Metal blocks and the Metal guiro

Accordion:

Rotating little stool

2 Soft mallets for percussing the piano iron plate's braces

1 Metal brush for percussing the piano strings

Tuned bottle with water (D#3)

5-10 Metallic Coins

1 Metallic sword

2 Metal blocks (casual Pieces of metal)

1 Handmade metallic guiro (like Grater, Tomatoes can, Washboard)

1 or 2 Metallic mallets to play the Metal blocks and the Metal guiro

Doublebass:

5-10 Metallic Coins

1 Metallic sword

2 Metal blocks (casual Pieces of metal)

1 Handmade metallic guiro (like Grater, Tomatoes can, Washboard)

1 or 2 Metallic mallets to play the Metal blocks and the Metal guiro

1 Battered old book

Piano:

1 Soft mallet for percussing the iron plate's braces

1 Superball for rubbing the strings

1 Marine big rope (ca 10 m) to drop around the piano's legs

1 Metallic sword

2 Metal blocks (casual Pieces of metal)

1 Handmade metallic guiro (like Grater, Tomatoes can, Washboard)

1 or 2 Metallic mallets to play the Metal blocks and the Metal guiro

Conductor:

Tuned bottle with water (G#3)

Tuned bottle with water (A2)

For everybody:

2 Long white cloths in cotton or linen (ca 20 cm x 4 m)

1 Suspended cymbal (medium)

Optional: marine ropes, cordages

Edizioni Musicali Rai Com  
FOR PERUSAL ONLY

1. Pirate Desperate

Maria Ronchetti  
2019

libero, cadenzante

30'' ca

SOPRANO

TENOR SAX

VOICE

E. GUITAR

VOICE

ACCORDION

VOICE

DOUBLE BASS

VOICE

PIANO

VOICE

TRANSPOSED SCORE

SOLO ACCORDION CADENZA  
[while rotating on the little stool, play the suggested chord, with large gestures of the bellow]

[keep rotating while playing]

Rotating stool

Bellow

[open and close the bellow while rotating with slow and large gestures]

[keep playing till the end of the stool rotation]

[free ascends and descends]

STANDARD POSITION

PIANO

SOPRANO

SAX.

DOUBLE BASS

E. GUITAR

ACCORDION

CONDUCTOR

PUBLIC

DOUBLE BASS

PIANO

S. S.

SAX

COND.

E. GUITAR

ACCORDION

PUBLIC

THE STAGE IS AS DARK AS POSSIBLE. THE PIANO IN THE CENTER OF THE STAGE IS OPEN WITH THE LID SUSTAINED BY THE FULL LID PROP. THE SOPRANO IS INSIDE THE PIANO. SHE LIES DOWN ON HER RIGHT SIDE, NOSE TO THE SPINE. THE PIANIST SITS DOWN ON THE PIANO BENCH AND PRESSES THE SUSTAIN PEDAL. THE CONDUCTOR, THE SAX PLAYER, THE GUITAR PLAYER AND THE DOUBLE BASS PLAYER ARE AROUND THE PIANO. THEIR INSTRUMENTS ARE LEFT ON THE "STANDARD POSITION". THE ACCORDIONIST IS SEATED ON A ROTATING LITTLE STOOL WITH THE ACCORDION. THE LIGHT IS FOCUSING ON THE ACCORDIONIST.

THE ACCORDIONIST STARTS ROTATING ON THE LITTLE STOOL. HE PLAYS THE SUGGESTED CHORD WITH LARGE GESTURES OF THE BELLOW LIKE IF HE WAS A DRUNK SAILOR. THE PERFORMANCE ENDS WHEN THE ACCORDIONIST IS EXHAUSTED AND HE IS LOSING BALANCE

Apprehive, subterranean, in 2 (♩ = 100 m)

Edizioni Musicali Rai Com  
FOR PERUSAL ONLY

S.

TEN SAX

V.

E. GUITAR

V.

ACC.

V.

D.B.

V.

PF.

VOICES

TUTTI [except accordionist]

FOOTS ON THE FLOOR

TUTTI [except accordionist]

THE LIGHT FOCUSES ON THE OPEN PIANO. THE SOPRANO IS STILL HIDDEN INSIDE IT. THE MUSICIANS SING WITH GROWL, DEEP VOICE INSIDE THE PIANO. THEY PUT THEIR HANDS ON THE PIANO BORDER AND BEAT THE FLOOR ALTERNATING THE RIGHT AND LEFT FEET. THEY REPRESENT THE ENSEMBLE OF SAILORS, THEIR VOICES AND THEIR GESTURES ARE RUDE AND NOT PRECISE THE ACCORDIONIST IS STILL ON HIS STEEL

TUTTI [voice and foot progression]

TUTTI [Except the accordionist] [with growl guttural voices, inside the piano hitting the floor with the feet]

mp [olistated, growl]

WHAT SHALL WE DO WITH THE DRUNKEN SAILOR? | WHAT SHALL WE DO WITH THE DRUNKEN SAILOR? | WHAT SHALL WE DO WITH THE DRUNKEN SAILOR | ERLYE IN THE

[upbeat]

f [Transition Sea Shanty]



Animato (♩=120 ca.)

Adagio, in 2 (♩=66 ca.)

**S.** *sfmf* [hesitating, anxiously] *F* [v.a.] [repeat]

*mf* [like yawning, stretching her arms] [between snarl and air] [inhaling] *OH* 9:8 *AH!* [repeat few times with variations]

*mf* [with energy, melodramatic] *SOME DAYS ARE FULL OF GLORY, SOME DAYS ARE FULL OF SORRY*

**THE SOPRANO, REPRESENTING THE BARRT, MOVES TOWARD THE LODA OF THE PIANO, MOSE TO THE LD. SHE S ON HER KNEES AND LOOKS AT THE STRINGS SYSTEM.**

**THE CONDUCTOR, THE SAX PLAYER, THE GUITAR PLAYER AND THE DOBE BASS PLAYER GO UNDER THE PIANO, AS IF THEY WERE THE CREW UNDER THE SAIL SHIP.**

**THE ACCORBIONIS IS STILL ON HIS STOOL WITH HIS HEAD RECLINED ON HIS INSTRUMENT THE PIANIS IS SEATED ON THE PIANO BENCH AND PRESSES THE SUSTAIN PEDAL.**

**TUTTI [except the accorbionist] : [continue the percussive part, with a progressive decrescendo.]**

**PUBLIC**

Edizioni Musicali Rai Com  
FOR PERUSAL ONLY

*libero, precipitativo*  
mf [with free ritardato]

*Ritardando . . . .*  
mf [grotesque]

S.  
WHEN YOU'RE A PIRATE.  
IT'S LIKE THERE'S ONE STEP ONLY FROM GLA-MOUR TO SLAM-MER, AND PA-NIC TIPS OVER YOUR PA-NO-RA-MA WHEN YOU ASK:

TEN SAX  
V.  
E. GUIT.  
V.  
ACC.  
V.  
DB.  
V.  
PF  
VOICES TUTTI  
PERC. TUTTI

[Free propulsive snare, misting has own voice]

ARRRGH!

[with an hard mallet on the piano's base]

ARRRGH!

[Free individual interventions]

[Inhaling, with half-closed mouth and throat's noises, expressing impatience]

ARRRGH!

5

Edizioni Musicali RAI.COM  
FOR PERUSAAL ONLY

S. *sff* [whispered] with strong emission of breath *sff* [emphasising the 2<sup>nd</sup>] *mf* [speaking, agitatedly, mumbling] *Attempo Animato* (♩=126) *mf* [speaking, agitatedly, mumbling]

WHAT AM I DOING IN THIS SEA? WHO AM I, ANYWAY? SOME PIRATES, THOUGH AILING, CONTINUE SAILING, EXCEPT, WHEN AILING, EVEN SAILING FEELS LIKE FADING, SOME STAY

[emphasising the "doing"] [Free distribution of the text inside each quaver, free pitches around the indicated EA]

TEN. SAX

V.

E. QUIT.

V.

ACC.

V.

DB

V.

PF

PIANO'S STRINGS [played by the soprano]

VOICES TUTTI *sff* [free individual interventions]

PERC. TUTTI

THE SOPRANO PERCUSSES THE STRINGS CORRESPONDING TO THE CLEARANCE SHE IS STILL ON HER KNEES

Edizioni Musicali Rai Com  
FOR PERUSAL ONLY

mf

S.  
AT HOME INHALEING, AND THEN EXHALEING INTO A PAPER BAG DUE TO FEAR OF WHALING, AND SOME GO ON REGAINING AUDIENCES WITH TALES ABOUT GALES THAT NEVER BLEW...

TEN SAX

V.

E. SQU.

V.

ACC.

V.

DR.

V.

PF

VOICES TOTII

PERC TOTII

[free individual interventions]

7

*Andante* (♩=60ca)  
*f* [historic, excited]

[like laughing]

AH!

[free laugh's interventions in the sequence]

*p* [as high as possible with air]

SOME SCUTTLE THEIR SKIFFS AND GO DOWN WITH THEM,

*mf*

6:4

*f* [shouting, like a seller]

SOME GET GOLD CAPS TO SIGNIFY: ALLEGIANCE TO CAPITALISM!

[as low as possible]

[as low as possible, with air]

SOME NUM BLY WE

[delicately] 3

THE SOPRANO LIES SUPINE WITH HER ARMS AT HER SIDE, OCCUPYING THE INTERIOR OF THE CAST IRON PLATE WITH HER HEAD IN CORRESPONDENCE OF THE STRINGS SECTION G4/E5

[free individual interventions]

S.  
 TEN. SAX  
 V.  
 E. GUIT  
 V.  
 ACC.  
 V.  
 DR.  
 V.  
 PF  
 VOICES TUTTI  
 PERC. TUTTI

Edizioni Musicali Perusal Only

S. IN THEIR HAM-MOCKS UN- DER THE BRIGHT SKY BUT AT NIGHT NIMBLY FLY THROUGH THE SHROUDS IN A BURST OF SONNARIVISM

3 3

f [sanctus] [between sams and breath]

pp

TEN SAX

V.

E. GUIT.

V.

ACC.

V.

DR

V.

PF

VOICES TUTTI

PERC. TUTTI

WHILE SHOUTING, THE CONDUCTOR THE SAX PLAYER, THE GUITAR PLAYER AND THE DOUBLE BASS PLAYER LEAVE THE PIANO AND GO TO THEIR STAGE POSITIONS THEY SHOW THEIR ANGER BY MOVING FAST AND NERVOUSLY. THEY TURN THEIR BACK ON THE PUBLIC, LIKE THE CONDUCTOR. THE ACCORDIONIST TURNS HIS BACK ON THE PUBLIC TOO, ROTATING ON HIS STOOL. IF POSSIBLE, THE ARMS OF THE CONDUCTOR ARE PROJECTED TO THE BACK UPSTAGE THROUGH THE LIGHT AND HE ACTS AS AN OLD SAILOR PREDICTING THE SHIPWRECK

ARRRGH!

[repeat]

PIANO CONDUCTOR'S PROJECTION SAX DOUBLE BASS E. GUITAR ACC. PIANO

ARRRGH!

[for individual interventions]

[keep the exclamation strong as possible]

2. Shipwreck

Soprano, in 4 (♩ = 50 cm)

THE SINGER TURNS INTO THE PRONE POSITION AND GOES TOWARD THE BENT SIDE OF THE PIANO'S RIM. SHE PUTS HER HEAD OUTSIDE THE PIANO AS IF SHE IS LOOKING FOR SOMETHING

MUSICIAN VOICES: TUTTI  
[breath in sound and breath, optional octave]

[add. low octave] [low octave]

[pont] [alto] [guit] [offro] [sil] with oblique bow

[pont] [alto] [alt] [st] [sil]

[pont] [AST] [sil] [sil]

[pont] [AST] [sil] [sil]

[muted with the fingers] [L.v.] [muted] [L.v.] [muted] [L.v.] [muted] [L.v.] [muted] [L.v.]

[sfz] [sfz] [sfz] [sfz] [sfz] [sfz]

OH! OH! OH! OH! OH! OH!

p [with astonishment]

Handwritten musical score for a jazz ensemble. The score is written on ten staves, each with a clef and instrument label on the left. The instruments are: S. (Soprano Saxophone), TEN SAX (Tenor Saxophone), V. (Violin), E. GUIT. (Electric Guitar), V. (Viola), ACC. (Accordion), V. (Violoncello), DB (Double Bass), V. (Vibraphone), PF (Piano), and V. (Vibraphone). The score includes various musical notations such as notes, rests, dynamics (p, sf, sff, mf, f), articulation (acc, stacc), and performance instructions like 'OH!', 'UH!', and '[with astonishment]'. There are also markings for 'low octave' and 'mut' (mute). The score is divided into measures by vertical bar lines and includes repeat signs.

[between sound and breath, worried]  
[flac interpolation]

The score is written for a rock band and includes the following parts and instructions:

- S. (Singer):** Features a melodic line with lyrics "[between sound and breath, worried]" and "[flac interpolation]". Includes a boxed-in section with the note "OH!" and a "continuation" section.
- TEN SAX:** Plays a melodic line with dynamics *ff* and *mf*. Includes a "slat" instruction.
- V. (Violin):** Provides harmonic support with dynamics *ff* and *mf*.
- E. GUIT:** Features a melodic line with "[low octave]" and "[heavy distortion]" instructions. Includes a "vib" instruction.
- ACC. (Acoustic Guitar):** Provides a rhythmic accompaniment with dynamics *f* and *mp*. Includes "sub" and "vib" instructions.
- DB (Drum):** Features a complex rhythmic pattern with various effects like "[mut]", "[ast]", and "[vib]". Includes "OH!" and "UH!" cues.
- PF (Piano):** Provides harmonic support with dynamics *ff* and *mp*. Includes "[mut]" instructions.
- V. (Violin):** Provides harmonic support with dynamics *ff* and *mp*. Includes "[vib]" instructions.

Additional performance instructions include: "[prepare the strings with gum or putafix in order to mute the range G2-Eb3]" and various dynamic markings such as *ff*, *mf*, *f*, and *mp*.

IMPROVISE: SCHTUPRECK

30" ca.

[the conductor gives instructions to repeat the suggested fragments in order to create a progressive crescendo of waves, representing the arrival of a tempest]

[as deep as possible, with great emphasis, expressing desolation]  
 [as high and subtle sound, like a simulated sound, expressing panic]  
 [spoken, like in a cartoon]

THE SINGER IS MORE AND MORE ALITATED AND SHOWS HER ANXIETY BY SHAKING HER ARMS AND HER HEAD OUTSIDE THE PIANO. THE LIGHT FOCUSES AGAIN ON THE OPEN PIANO. THE CONDUCTOR IS CONDUCTING IN A TRADITIONAL WAY. THE MUSICIANS TURN TO THE NORMAL POSITION DURING THE IMPRO AND PLAY READING WITH A STANDS LED.

[Free alternance of the suggested effects]

[between breath and sound]

TENOR SAX

[continue with variations of the crescendo, trying to evoke gusts of wind]

V. [heavy distortion]

[continue with variations of the distortion and sustain to evoke gusts of wind]

UH!

E. GUIT

[continue with variations of the frets, doing it shorter or longer to evoke waves of water progressively increasing]

V. [T≠P [arr. progressive]]

[continue with variations of pressure and vibratolability of the bow, in order to evoke gusts of wind]

UH!

DB

[continue with variations of the frets, to evoke waves of water progressively increasing]

PF

[continue with variations of the frets, to evoke waves of water progressively increasing]

PIANO VOICE

UH!

TUTTI [progressive crescendo]

Aperto, atmospheric, maestros  
 subito [as result of the general crescendo]  
 in 4 (♩=80m)

**S.** [distorted, afraid] *WHY AM I NOT A PETREL?* [desperately] *OTHER PITCHING OF HER*

**TEN SAX** [leppens, with free breaths]

**V.** [heavy distortion] with Stride  
 [emphasis on the six strings] [no distortion, sustain]  
 [free phrasing of the amplifier] [E-bow] [adding free vib.]

**E. GUIT.** [only below's noise] [free change of the below's distortion]

**ACC.** [continue]

**V.** [continue]

**DB** [port] [alternating port. and behind the port, free speed, free crescendo and di mimerando] [actual port] [port/behind the port] [pre-Portok]

**V.** [hand scratching in the indicated range] [clashes with the forearm on the keyboard]

**PF** [hand scratching on the strings]

**VOICES TUTTI** [distorted, growl] *SHE'S BETWEEN TWO SHEETS! SHE'S! WUFFING! TACK! TACK!*

**PIANO'S INTERNAL BRACES** [percussing the plate's central brace with a soft mallet]



Handwritten musical score for a rock band, featuring parts for S. (Singer), TEN SAX, E. GUIT., V. (Violin), ACC. (Acoustic), V. (Violin), DB. (Drum), V. (Violin), PF (Piano), and VOICES TUTTI. The score includes various musical notations, dynamics, and performance instructions.

**Annotations and Performance Notes:**

- S. (Singer):**
  - Dynamic: *sf*
  - Lyrics: "AH!"
  - Dynamic: *fff* [whispered, surprised]
  - Lyrics: "PHRASE BOOK OVERBOARD!"
  - Dynamic: *ff*
  - Lyrics: "BUT I DON'T WANT THIS EXPERIENCE!"
- TEN SAX:**
  - Dynamic: *sf*
  - Instruction: [between sound and breath, free oscillation around the F]
- E. GUIT.:**
  - Dynamic: *sf*
  - Instructions: [heavy distortion], [distortion], [E-bow], [adding free vibr.], [heavy distortion], [heavy dist.], [heavy distortion free vibrato/muted], [d.]
- ACC.:**
  - Dynamic: *fff*, *ff*
  - Instruction: [only bellows rise]
- DB.:**
  - Dynamic: *sf*, *ff*
  - Instructions: [pre-attack], [post-attack], [point/below bank], [arco, off to side], [point]
- PF:**
  - Dynamic: *sf*
  - Instruction: [elbow cluster]
  - Instruction: [hand scratching on the strings]
  - Instruction: [on a string of the low register create a pliffando with a snip bell]
- VOICES TUTTI:**
  - Dynamic: *sf*
  - Instruction: [free pliffando]

**Lyrics:**

A VAST WITH WORDS, COASTAL SCHELF!  
 'TIS THE HOUR TO OPEN UP TO  
 EXPERIENCE!



*Edizioni Musicali Rai.Com  
FOR PERUSAL ONLY*

**Libero**  
*ff [with free added ritardando]*  
 SHE'S LABORING! SHE'S LABORING! WE ARE LOST!

*[out of breath, whispering]*  
 WHAT SHROUDS FOR A WATERY GRAVE?

**COMPLETE DARK**

*p* ——— *pp* ———→  
 WE SPLIT? ——— WE SPLIT!  
 WE SPLIT!

*p* [whispering of choir]  
 I AM NOT A MAN!

*[heavy dist, free oscillations]*  
*[singing with profuse rallentando notes]*

*ppp*

*[whispered, like dying]*  
*sf*  
 BRING IN THE SHROUDS!

*[owl]*  
*p*  
 WE SPLIT!

*[sung, free choice of the pitches]*  
*p*  
 WE SPLIT!

*[growl]*  
*fff*  
 EACH MAN FOR HIMSELF!

VOICES TUTTI

3. Parrot Friday

Adagio, melancholic, in 4 (♩=80bpm)

THE NIGHT COMES BACK PROGRESSIVELY AS A SUNRISE. THE MUSICIANS SEEM TO BE REVIEVED. THEY LEAVE THEIR INSTRUMENTS AND TAKE WITH THEM COYARDGES, ROPES, WHITE LONG PIECES OF CLOTHS, IN COTTON OR UNEN, WHICH WERE HIDDEN BEHIND THEIR SEATS AND GO TOWARD THE PIANO. THE SINGER IS STILL IN THE SAME POSITION BUT SHE APPEARS TO BE UNCONSCIOUS.

THE MUSICIANS HELP THE SINGER TO RECOVER AND TO GO OUT OF THE PIANO. SHE SEEMS TO COME TO HER SENSES AND TOUCH THE FLOOR AS IF SHE WAS HAPPY AND SURPRISED TO BE FINALLY ON THE GROUND. SHE WALKS ACROSS THE STAGE AND GO CLOSE TO THE PUBLIC. SHE SITS DOWN ON THE GROUND STARING TOWARD THE PUBLIC AS IF SHE WAS CONTEMPLATING A NEW LANDSCAPE. THE MUSICIANS STAY AROUND THE PIANO AND TAKE OFF THE UD, PUTTING IT ON A SIDE OF THE STAGE

THE PIANIST STANDING, PEESES THE PEDAL. THE DOUBLEBASS PLAYER AND THE GUITAR PLAYER, THE CONDUCTOR AND THE SAX, BEING AT THE OPPOSITE SIDES OF THE PIANO, PLACE THEIR WHITE SHEETS UNDER THE DIFFERENT IRON BEGLES AND GO AT THE END OF THE SHEETS IN A WAY TO HAUL THEM IN A DIRECTION AND IN THE OBER. THE PIANIST AND THE ACCORDIANIS PREPARE THEMSELVES TO ACT AS PERCUSSIONISTS INSIDE THE PIANO. THE LEFT COYDAGE'S AND CLOTHS ARE LEFT UNDER THE PIANO AS IF THE MUSICIANS ARE THE SAILORS WORKING ON THE SHIP TO REPAIR IT AFTER THE SHIPWRECK

[whispering, speaking to herself, indicating something on the ground]  
 WHO IS RESPONSIBLE FOR THAT PRINT, IS IT A NATIVE OR AN ACQUIRED?