

Petra Cini

Athena's Lament (2019)

for Alto Recorder and 3 Energetic Performers

**Composed:
2019**

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
A few words

Athena: goddess of wisdom, weaving and war. Patron of the arts, a strategic mind. I see resilience, strength, a chant against an impulsive and violent war that too many times cannot be avoided. She sings her lament with rebellious fatigue: she doesn't abide by the ways of brutal violence but she doesn't shield herself from the reality that surrounds her either.

With resilience, knowledge and art she fights her hopefully wise battle.

Performance Notes


Performers 1, 2 and 3:

AH!
 Sliding and screaming

 Sliding

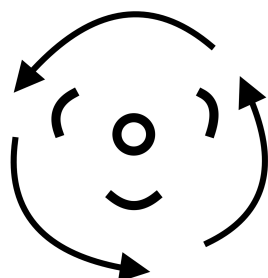
 Alternating Punches

Recorder Player:

 Unmeasured
Labium Glissando

- 1) The performers have to slide in a circle around the recorder player. Using the arms to drag their body they have to emulate the characteristic sliding of soldiers.
- 2) The floor should have a loud resonant quality. If necessary wooden platforms can be placed on top of the stage or the surface on which the piece is set to be performed.
- 3) The punches have to be coordinated: the performers all have to start with the same fist.

Stage plan:



 performers

 recorder player

Athena's Lament

Petra Cini

with rebellious fatigue ♩=60 ca.

Alto Recorder

espressivo, mysterious but very little rhythmical freedom

violent, like soldiers in a battle field
*
mf

violent, like soldiers in a battle field
*
mf

violent, like soldiers in a battle field
*
mf

**AH!

**AH!

A. Rec.

rhythmically pronounced a tempo ft. p as if nothing happened

espressivo, mysterious but very little rhythmical freedom

AH!

AH!

**AH!

A. Rec.

a tempo affirmative

simple

AH!

AH!

AH!

*these 14 measures are repeated 5 times; small changes in the last bar only

**every AH! should be *loud but intimate*, with the rawness of a *battled* fatigue (the fatigue will inevitably increase during the performance but it should be resisted with energy: it's present *despite* the efforts), pain and rage. They shouldn't be directed towards someone else.

14 *a tempo simile*

A. Rec.

Perf. 1 AH!

Perf. 2 AH!

Perf. 3

18 *poco a poco Flatt.*

A. Rec.

3 *dolce, mysterious but very little rhythmical freedom*

Perf. 1 AH!

Perf. 2 AH!

Perf. 3 AH!

22 *ft.*

A. Rec.

energetic, a tempo

comment

Perf. 1

Perf. 2

Perf. 3 AH! AH!

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scream into the recorder, dirty sound,
use also overblowing. As fast as possible

27

A. Rec. *hot mess* *back to order*

Perf. 1 AH!

Perf. 2 AH!

Perf. 3 AH!

29

A. Rec. *gliss.* *asking* *3* *gliss.* *3*

Perf. 1 AH!

Perf. 2 AH!

Perf. 3

32

A. Rec. *3* *sudden, harsh* *calmer then before*

Perf. 1 AH!

Perf. 2 AH!

Perf. 3 AH!

**every AH! should be *loud but intimate*, with the rawness of a *battled fatigue* (the fatigue will inevitably increase during the performance but it should be resisted with energy: it's present *despite* the efforts), pain and rage. They shouldn't be directed towards someone else.

37

A. Rec. *flt.*
simple

Perf. 1

Perf. 2

Perf. 3 AH!

41

A. Rec. *simple*

Perf. 1 AH!

Perf. 2 AH!

Perf. 3 AH!

47

A. Rec. *dolce* *with humour* *a poco a poco cresc.* *a tempo* *with humour*

Perf. 1 AH!

Perf. 2 AH!

Perf. 3 AH!

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50 *still* *still*

A. Rec.

Perf. 1

Perf. 2

Perf. 3

scream into the recorder, dirty sound,
use also overblowing. As fast as possible

55

A. Rec.

hot mess

back to order

Perf. 1

Perf. 2

Perf. 3

57

A. Rec.

with a bit of fatigue but in tempo

struggling, sound should be a bit imprecise

Perf. 1

Perf. 2

Perf. 3

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