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DIY 4: stimulating the cellist's melatonin

for a cellist, a violinist, a singer & a lamp

DIY 4: stimulating the cellist's melatonin [2010]

Released from the pineal gland at night, and suppressed by sympathetic activation through light [...]
it can shift circadian rhythms and the onset of sleep to an earlier time (phase advance) [...]
thus, used for the correction of altered sleep-wakefulness cycle disturbances [...]

*(Based on a lecture on **Endocrine Disruptors** by Churchill Livingstone)*

DIY 4: stimulating the cellist's melatonin

Duration: ca. 7'

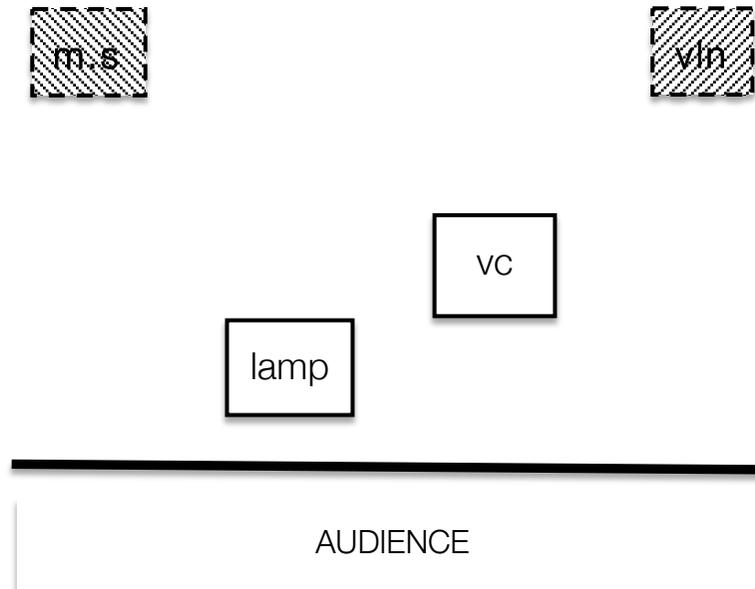
Instrumentation: Cello, Violin, M.Soprano, (+lamp - remotely controlled)

Notes regarding the score

- Bow pressure: \curvearrowright - no pressure, \circ - normal pressure, \frown - extreme pressure.
- Bow positions:
 - (almost) on the bridge** (molto sul pont.) [*MSP*]
 - close to the bridge** (sul pont.) [*SP*]
 - normal position** (ordinario) [*ord.*]
 - at the beginning of the fingerboard** (sul tasto) [*ST.*]
 - further up on fingerboard** (molto sul tasto) [*MST.*]
- Diamond-head notes indicate light (left-hand) finger pressure.
- Square-head notes indicate bow staying on the string (often moving across strings), without producing any sound.
- X-head notes indicate left-hand fingering.
- Dynamics and articulations in quotation marks (" ") refer to the actions' tension and may not represent the 'usual' audio effects.
- The lamp's five-line stave indicates graphically the five levels of the lamp's brightness (bottom line = no light, top line = maximum brightness).
- Score in C. Accidentals valid for the entire measure.
- The following symbols are used to indicate slight pitch alterations: \flat (\flat) \flat (\flat) \sharp (\sharp) \sharp

Scene Preparation / Suggested Positioning / Performance Directions

- Dark stage, single spot light on cellist.
- Cellist is facing forward, unless otherwise stated in the score.
- Lamp acts as a psychological monitor for the cellist. (S)He doesn't ignore it; neither (s)he looks at it.
- Violinist and Singer must be partly or fully hidden (if on stage) or placed off-stage in order not to interfere with the dramatic actions.



OFF

A

♩ = 60

Lamp

$\frac{8}{4}$

Vc.

$\frac{8}{4}$

II

L.

3

Vc.

f

mf

p

mf

f

mp

mf

"*mp*"

mf

f

Vc.

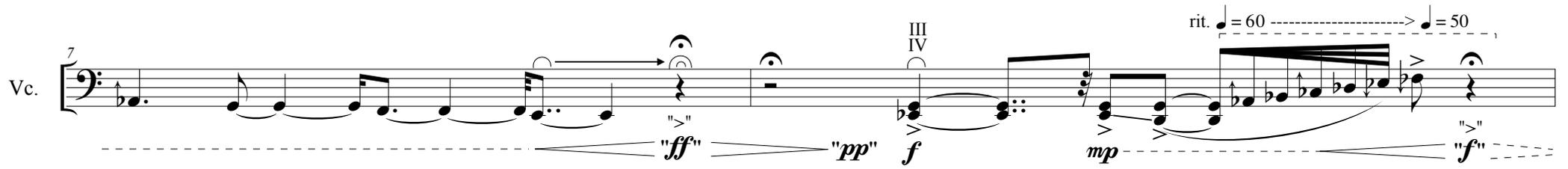
5

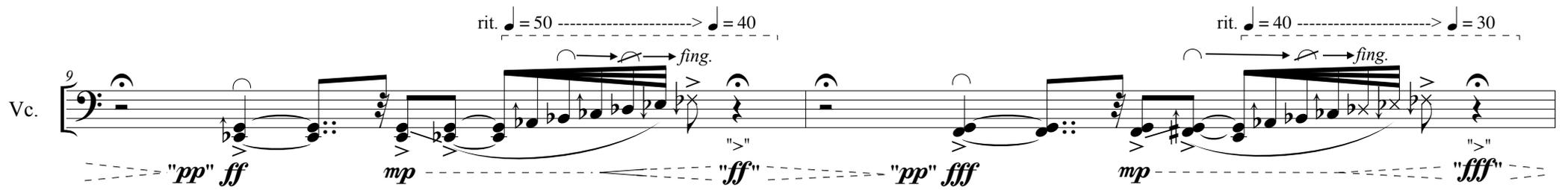
IV

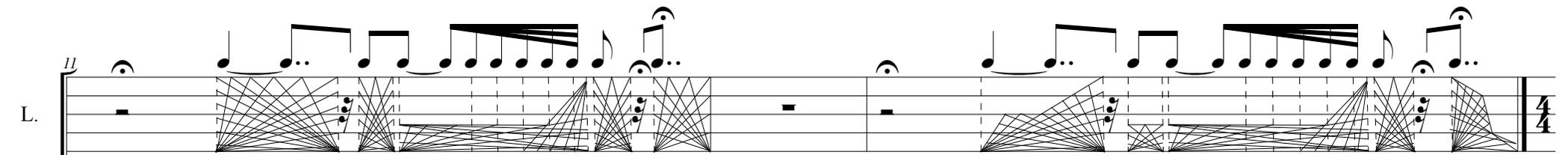
Musical score for the first system. The top staff is labeled 'Lamp' and has a time signature of 8/4. It contains a series of notes with a complex, overlapping line structure. The bottom staff is labeled 'Vc.' and has a time signature of 8/4. It contains a series of notes, including a triplet of eighth notes and a second ending marked 'II'.

Musical score for the second system. The top staff is labeled 'L.' and has a time signature of 8/4. It contains a series of notes with a complex, overlapping line structure. The bottom staff is labeled 'Vc.' and has a time signature of 8/4. It contains a series of notes with dynamic markings: *f*, *mf*, *p*, *mf*, and *f*. There are also slurs and accents over the notes.

Musical score for the third system. The staff is labeled 'Vc.' and has a time signature of 8/4. It contains a series of notes with dynamic markings: *mp*, *mf*, "*mp*", *mf*, and *f*. There are also slurs and accents over the notes.

Vc. 

Vc. 

L. 

Vc. 

B ♩ = 30 → ♩ = 40 → ♩ = 50 → ♩ = 60

L. 4/4 - 5/4 - 4/4 - 5/4 - 4/4 - 5/4 - 4/4

Al. *pp* *pp*

Vln. *f* *f* *f* *f* *f* *f*

accel. -----

20

L. 4/4 - 5/4 - 4/4 - 5/4 - 4/4 - 5/4 - 4/4

Al. *pp* *pp* *pp* *pp* *pp* *pp*

Vln. *f* *f* *f* *f* *f* *f*

26

L.

Al.

Vln.

pp *mp* *pp* *mp* *pp* *mp* *pp* *mf*

f *f* *f* *f*

30

L.

Al.

Vln.

pp *mp* *pp* *f* *pp* *mp* *ff* *mp*

f *f* *f* *f*

Cellist [C1]:

- Face the left side of the stage (right hand side visible to audience).
- Detune string IV as much as possible, still being able to use the bow on it.
- RH: Bow stays on the string all the time.

R.H.: Start with vertical bow movement only; then gradually combine with horizontal movement

L.H.: Stay "hidden" behind the keys, while gradually tuning string IV ("invisible" movement)

C1 ♩ = 60 (F.I. spot on vc.)

R.H. *pppp* *ppp*

Vc. *pppp* *ppp*

(gradually tune string up)

F.O. spot on vc.

39

R.H. *pp* *p* *mp* *mf* *f*

Vc. *pp* *p* *mp* *mf* *f*

Cellist [C2]:
 - Face the right side of the stage (left hand side visible to audience)
 - During rests, bow stays on the strings without moving at all

R.H.: Damp string IV with blu-tack at the middle or the lower part of the string

L.H.: Stay "hidden", then gradually appear on the side and then on the fingerboard.

OFF

D ♩ = 60

L.

Vc.

ff

52

L.

Vc.

mf (silently leave the stage)