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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'

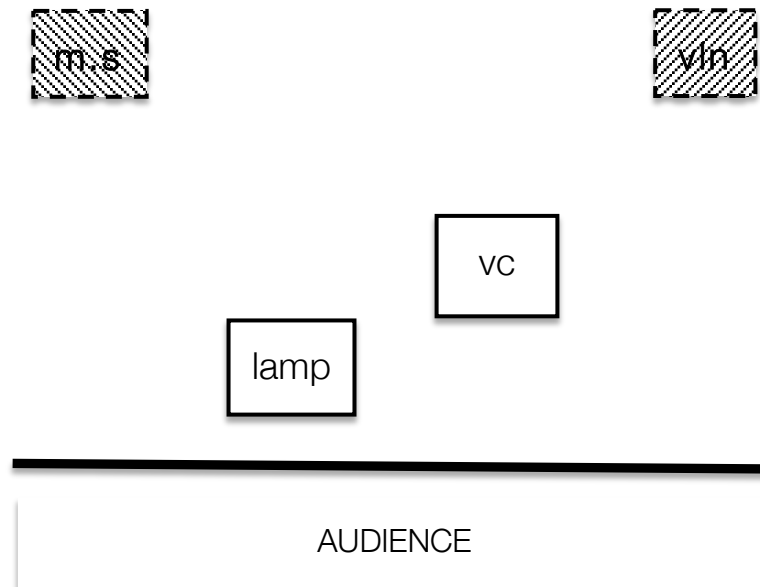
**Instrumentation:** Cello, Violin, M.Soprano, (+lamp - remotely controlled)

### Notes regarding the score

- Bow pressure:  - no pressure,  - normal pressure,  - 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 tastò) [*ST.*]
  - further up on fingerboard** (molto sul tastò) [*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:  ()  ()  () 

### 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

8/4

Vc.

8/4

II

L.

3

Vc.

*f*

*mf*

*p*

">"

Vc.

5

*mp*

*mf*

">"  
"*mp*"

*mf*

*f*

Vc.

7

III IV

rit.  $\text{♩} = 60$  -----  $\text{♩} = 50$

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

Vc.

9

rit.  $\text{♩} = 50$  -----  $\text{♩} = 40$

**"pp"** **ff** **mp** **"ff"** **"pp"** **fff** **mp** **"fff"**

fing.

L.

11

**"pp"** **ff**

4

**B**  $\text{♩} = 30 \longrightarrow \text{♩} = 40 \longrightarrow \text{♩} = 50 \longrightarrow \text{♩} = 60$

L.  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

Al.  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

Vln.  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

*f* *f* *f* *f* *f* *f* *f*

*pp* *pp* *pp* *pp* *pp* *pp* *pp*

*accel.*

20

L.  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

Al.  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

Vln.  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

*f* *f* *f* *f* *f* *f* *f*

*pp* *pp* *pp* *pp* *pp* *pp* *pp*



26

L.

Al.

Vln.

*pp* *mp* *pp* *mp* *pp* *mp* *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  $\text{♩} = 60$  (F.I. spot on vc.)

(gradually tune string up)

39

- 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.

he strings without moving at all

**C2** MSP  $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$  freeze MSP  $\rightarrow$  ST freeze ST  $\rightarrow$  SP

R.H.  $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{5:4}$   $\overbrace{\quad\quad\quad}^{6:4}$

Vc. F.I. spot on vc. "mp" sfz p "f"

L.H. (hidden) (gradually appear on fingerboard) "ff" hide again

Example 1: Musical score for three staves (R.H., Vc., L.H.). The score includes various musical notations, including dynamics, articulation, and performance instructions.

- R.H. Staff:** Starts with a measure marked "44". Above the staff, a bracket indicates a tempo change from *SP* to *MSP* with a 7:4 ratio. The staff contains several measures with notes and rests. A bracket above the staff indicates a 3:2 ratio. A box labeled "freeze" is placed above the staff. The staff ends with a measure marked "MSP" and a 3:2 ratio.
- Vc. Staff:** Contains dynamic markings: *"mf"*, *"p"*, *"ff"*, and *"mp"*. A dashed line connects *"mf"* to *"p"*. Another dashed line connects *"mp"* to the end of the staff.
- L.H. Staff:** Contains dynamic markings: *"pp"*, *"mp"*, and *"sfz"*. A dashed line connects *"pp"* to *"mp"*. Another dashed line connects *"mp"* to *"sfz"*. A box labeled "appear" is placed below the staff. A bracket above the staff indicates a 3:2 ratio.

46

R.H.

Vc.

L.H.

3:2

MSP → ord.

ord. → MST

MST → MST

freeze

freeze

hide

mf

f

sfz

"p"

"ff"

F.O. spot on vc.

OFF

D ♩ = 60

L.

Vc.

*ff*

Measures 50-51. The L. part features a melodic line with a tremolo effect. The Vc. part has a bass line with a final accented note marked *ff*.

52

L.

Vc.

*mf*

(silently leave the stage)

Measures 52-55. The L. part features a melodic line with a tremolo effect. The Vc. part has a bass line with a final accented note marked *mf* and the instruction (silently leave the stage).