

Exvot VI
Melt me heart, my hard be gone

theatrical new music for the Broken Frames Syndicate

for solo violin, cello, a singing performer, sheep bells, and ensemble, with electronics and paintings

Score in C

Sara Cubarsi (2025)

Exvot VI: Melt Me Heart, My Hard Be Gone

In ***Exvot VI***, the body becomes both altar and offering. Continuing the Exvot cycle, this piece explores transcendence through sacrifice, invoking the figure of the castrato—a voice suspended between genders, between innocence and violence and a symbol for both offering and sacrifice.

The title itself is a layered wordplay, a phrase holding contradictions. ***Melt Me Heart*** (echoing "melt me hard") suggests softness achieved through force, a surrender through intensity. The second phrase - ***My Hard Be Gone*** (echoing "my heart be gone") - calls on themes of loss, unmaking, or the dissolution of desire. It may be heard as a command: Begone, my heart - a rejection of feeling. Or as a plea: hardness, begone or let hardness depart, an invocation for tenderness, transformation, or release.

Two wax paintings hover onstage like twin moons, or eggs (symbol of birth, vulnerability, and also transformation), enclosing the “ritual” space in which the piece develops. Through the application of heat during the performance, these circular figures become vaporous presences, emblems of offering, of undoing, and ultimately, of erotic dissolution. Here, desire is not just yearning but Wound, an experience that points towards transcendence, where continuity dissolves, where desire ends.

Picture from the premiere
Naxos Konzerthalle
5.09.2025



Performance notes

INSTRUMENTS / PERFORMERS

E-Violin or Violin

C#5 sheep bell (right arm) – Optional: C#5 bell (left arm)

E-Cello or Cello

D#5 & F#6 sheep bells on both arms

Performer

E#/G#5 & B#5 sheep bells on both arms, and a low bell at the back behind the ensemble/Vc side, in the “dark”

Voice microphone with an octave-high effect at 100%

Fishing line (with rosin)

2 raw chicken eggs on a water bowl on small high table at center stage

Bass flute

Bass Clarinet

Bassoon

Percussion

Retuned Vibraphone

retuned with a gum (Tesa Moll or Mortite Weather Strip gum)

Crotales from G6 to C8

Cymbal dish

Snare with 2 brushes

E4 Gong

Gong stand

High pitched inharmonic metal object

E-keyboard + retuned Spinet (A415Hz)

laptop

with a tuning patch / sinewave-timbre

with two small speakers for the e-keyboard and 2 pre-recorded tracks

Spinet next to e-keyboard

Fishing line for the spinet (and rosin spray for this)

5 weights to hold keys down

2 Chimes (F overtone series)

Electronic pre-recorded tracks

Video projector (projection on Vln's wings/torso)

2 melting paintings

GENERAL

Stage

Centre back: Ensemble group (bass woodwinds, keyboards, percussion)

Sides front: Violin to the left of the audience, cello to the right of the audience.

Sides up: Two large circular paintings hang or stand by the violinist (1,5 metres in diameter), and by the cellist (2,5 metres in diameter)

Centre front: Between the two paintings / between the vln/cello, in front of the ensemble, at the centre front stands a small high table holding a bowl with water and two eggs. This should not take much space.

This structure may be condensed or expanded in space depending on the visibility of the conductor, sound, lighting...

Light

The piece has 4 light-sections:

- I. Recitativo: the lights of the paintings and stage go from very dim to light.
- II. Quasi-Aria/Aria: the lights on the paintings and players are strong/normal stage light
- III. After the Aria: only the paintings have light
- IV. no light (or extremely dim), as possible in the space

The transitions should be soft/faded

Tuning

The sounding pitch score is composed with the Helmholtz JI notation, which visually represents relationships between tones.

<https://masa.plainsound.org/pdfs/notation.pdf>

The piece is written in a way that the reference pitches are often placed on fixed pitched parts, retuned open strings, or in the electronic. The accidentals should not be treated as “weird” microtones, but just tuning indications. For example, a low-arrow G-sharp is tuned to the usual open E string of a violin. Or an inverted seven or septimal comma indicated the natural seventh of another tone.

The material should feel intuitively easy to tune, in general. The voice should intone without thinking too much, fitting the the harmonic sound of the moment, knowing that a blending and fusion in sound and tuning is desired.

The bells are inharmonic – feel out of tune in relation to the JI structures, but create an undulating *vibrando* motion around the material.

TECHNIQUES

E-cello / performer fishing line

In the opening of the piece the performer comes into stage while “playing” a fishing line that is connected to the cello's IV string. For this, create friction between the fingers. You may spray the fishing line with rosin, or have a tiny piece of rosin in your hands, or put rosin on your fingers. The cellist fingers notes that sound fragile through the fishing line vibration. At the same time, the cellist bows some other notes sometimes, as indicated.

Hair-bow (performer)

The performer plays on the cello with raw bow-hair on the strings. Put rosin. The cellist again uses the l.h.'s fingers on the fingerboard. An old exvot doing this:
<https://www.youtube.com/watch?v=HtYFEoc3KfQ>

Spinnet weights

The following keys need weights on the spinet at the beginning. The spinet is at 415Hz, therefore place weights on the following actual keys (TABLATURE) of this 415Hz-spinet:

Weights 1 & 2: E2-F2-G2 & F#2-G#2 Sounding

Weights 1 & 2: F#2-G#2 & F2-G2-A2 Tablature

Weights 3 & 4: D3-E3-F3-G3 & D#3-F#3 Sounding

Weights 3 & 4: D#3-F#3-G#3 & E3-F3-G3 Tablature

Weights 5 & 6: D2-E2-F2-G2 & D#2-F#2 Sounding

Weights 5 & 6: D#2-F#2-G#2 & E2-F2-G2 Tablature

Weights 7 & 8: F5-G5-A5 & F#5-G#5-A#5 Sounding

Weights 7 & 8: F#5-G#5-A#5 & G5-A5-B5 Tablature

Weights 9 & 10: C6-D6-E6 & C#-D# Sounding

Weights 9 & 10: C#6-D#6 & D6-E6-F6 Tablature

You can use another technique instead of weights for holding the keys down.

This should be prepared well before the concert, as the spinet's mechanism will always make the same sound when pressed down, even if you do this very quietly or slowly, everyone will hear it!

Spinnet fishing line

At the beginning you use a fishing line tied to the indicated tablature pitch, and with rosin in your hands or spraying rosin on the line, you pull it with friction, creating a similar sound as the cello + performer.

Vibraphone tuning and tablature

The rest of the keys are left as they are, tempered.

Here is a video explaining how to lower the pitches of the vibraphone with Mortite gum: <https://www.youtube.com/watch?v=GchE5tcU8ZI>

Vibraphone tuned keys, in cents from ET

The image shows two staves: 'Sound' (treble clef) and 'Tablature' (treble clef). The 'Sound' staff contains 18 notes with pitch bends indicated by slanted lines. Above the notes are tuner markings in cents from ET: F-35.1, F#-15.6, G-31.2, G#-11.7, Bb-46.7, C-33.1, C#-13.7, D-29.2, D#-9.8, F#-42.9, G-31.2, G#-11.7, Bb-46.7, C-33.1, C#-13.7, D-29.2, D-29.2, G-31.2, G#-11.7, C#-13.7, D-29.2, D-29.2. The 'Tablature' staff shows the corresponding fret positions for each note.

Spinet tuning and tablature

The pitches in grey are tuned in Equal Temperament, so just look at the tuner marking “zero” - 0 cent deviation from ET.

Spinet (at A415Hz) tuned keys, in cents from ET - all octaves !

The image shows two staves: 'Sound' (bass clef) and 'Tablature' (bass clef). The 'Sound' staff contains 10 notes with pitch bends indicated by slanted lines. Above the notes are tuner markings in cents from ET: C#-13.7, D#-9.8, G-31.2, G#-11.7, Bb-46.7, C-33.1. The 'Tablature' staff shows the corresponding fret positions for each note.

E-keyboard tuning and tablature

2 E-keyboard pitches and tablature Mini 24-key midi keyboard

The image shows two staves: 'Sound' (bass clef) and 'Tablature' (bass clef). The 'Sound' staff contains 24 notes, with the first 12 notes having pitch bends indicated by slanted lines. The 'Tablature' staff shows the corresponding fret positions for each note.

These pitches can be patched to a 24 key keyboard, or my mini MIDI 32 key one. Here is the tuning Patch for Max trial:

<https://masa.plainsound.org/HECalc.zip>

Electronic

The part consists of pre-recorded tracks, which should be played through stage speakers, giving an atmospheric sound, perhaps from the back sides behind the musicians. Someone at the sound desk should trigger the tracks where indicated. In “ARIA” there are 2 tracks triggered by the keyboardist, which sound only through her local speakers, like the MIDI keyboard.

Dress code

Originally thought with optional nakedness, this could also be performed with black clothes. The violinist is wearing a cape that opens up as wings. The video projection is projected on the wings and torso of the violinist, in shiny black possibly. The performer and the cellist may wear a venetian black mask during the piece.

Exvot VI
Melt me heart, my hard be gone

For the Broken Frames Syndicate

Sara Cubarsi (2025)
Commission funded by the Kunststiftung NRW

I. Recitativo, tranquilo, rubato $\text{♩}=68$

[illegible]

Time line of light/paintings/video projection: starts as dark as possible

2

Vln. *p* *mf* *sfz* *mf* *p* *mf* *f* *p*

IV ord. *sul pont.* *ord.* *3*

Perf. *Perf: stop walking spinet cue* *Ar-mi- da,* *continue walking*

Vc. *arco* *(f.l.) (IV)*

B. Fl. *mp* *p*

B. Cl. *p* *pp* *p* *mp*

Bsn. *pp* *p* *pp*

Cr./Go. *mp* *pp*

Vib. *mp* *p* *mp* *mf* *ppp* *mp* *p* *p*

Kbd. *(f)* *(f)* *pp*

e-T *CUE 2* *p* *mp* *CUE 3* *mp*

sinewaves

Very slow light fade in

13

ord. ----> sul pont. ord. 3

mf *f* *sfz* *pp* *p* *mp* *mf* *p* 3

Vln.

Perf.

stop walking
spinet cue

continue walking
poco ad libitum

(pull/play f.l.
until bar 28
"arrival")

chorus cue + vibraphone

dis - pie - ta - ta col - la for - za da - bis - so ra-pim-mi al ca - ro

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

Vc.

Ve: lift bow arm releasing gesture

IV
2

arco *p* *f*

Ve: lift bow arm releasing gesture

B. Fl.

mp *mp* *p* "uuu" *possibile*

B. Cl.

mp *pp* *p* *al niente possibile*

Bsn.

pp *p* *pp*

Cr./Go.

pp *mp* *mf*

Vib.

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

Kbd.

f *ff* *pp* *p* "uuu"

e-T

CUE 4 CUE 5 CUE 6

Conductor may sing too ("uu")

hum

(b. flute)

19

Vln. *f* *meno* *mf* *pppp* *p* *p* *mf* *3*

Perf. Ciel di miei con - ten - ti, *mf* *crot. cue* *poco ad libitum* e qui con du-o-lo e - ter - no vi - va mi *f* *mf*

Vc. *arco I* *IV* *Vc: stay still (bow arm)*

B. Fl. *p* *pp* *mp*

B. Cl. *mf* *p* *pp* *mp* *5 / 4* *m. 56-21*

Bsn. *f* *pp* *mp* *mf*

Cr./Go. *f* *mp* *f* *mf* (w violin)

Vib. *mp* *mf* *pp* *mp* *mf* *f* *mf* *mp*

Kbd. *(ff)* *pp* *pp* *(ff)* (inside spinet)

e-T *ppp* CUE 7

Small paintng area heats up (heater set 1)

painting A ON

24

Vln. *flashy, ad lib.* *f* *cresc.* *ff* *meno* *ff* *meno* *ff* *p* *(ord.)* *f* 5

Perf. *(crotales cue)* *poco ad libitum* *tie - ne* *mp* *in tor-men - tod'in* *fer - no.* *Oh* *arrive/stop walking*

Vc. *Vc: don't move* *ppp* dampen string

B. Fl.

B. Cl. *pp* *ff* *air noise with tremolo effect*

Bsn. *air noise* *cymbal* *(f)* *smile* *(f)* *(f)*

Cr./Go. *f* *fff* *p* *mp*

Vib. *f* *mp*

Kbd. *remove weights 5 & 6* *(harpsichord register)* *inside spinet* *ord.* *i. s.* *ord.* *(rit.)* *i. s.*

e-T *CUE 8* *CUE 9*

Full concert light

stay still / bell stops

Vln. *(f)* *(f)* *(f)* stay still

Perf. *Perf: kneel slowly ad libitum* *f* *mp* *ritardando* *< mf* cut fishing-line pick up hair stay still La - sh

Vc. (move to leave bow on music stand)

B. Fl. whisper *f* pian - ge-re la - scia ti pian - ge-re voice sh

B. Cl. whisper *f* pian - ge-re la - scia ti pian - ge-re

Bsn. whisper *f* pian - ge-re la - scia ti pian - ge-re voice sh

Cr./Go. *f* *pp* *3* *3*

Vib.

Kbd. *ord. arp./trem. ad libitum* lute register *simile arp.* voice sh gliss inside behind "bridge"

e-T CUE 10 CUE 11 CUE 12 *pp* *CHANGE* *pp* *ppp*

Small painting area melts

ca. 4" 4"

II: Quasi Aria

A tempo, ♩=68

35

Vln. *poco sul pont.* *pp* *check tuning of 3rd string if necessary* *ord.* *p* *pp* *mf* *p* *pp* 7

Perf. *scia m mi* *hair-bow poco sul tasto* *III I IV II* *pp* *finger position, unless "bow" or "pizz" indicated, then: both, bow and finger* *raise fists, shake bells* *La mf* *pp* *p*

Vc. *pp*

B. Fl. *m pp* *pp* *mf* *pp* *mp* *m.52-3u*

B. Cl. *pp* *mp* *pp* *mp*

Bsn. *(come un basso continuo)* *m pp* *p* *mp* *pp*

Cr./Go. *No Motor* *p* *snare brush sweeping*

Vib. *prepare harpsichord register* *p*

Kbd. *e-keyboard* *m pp* *remove all weights* *e-keyboard* *pp* *CUE 13* *CUE 14* *CUE 15*

e-T *A tempo, ♩=68*

8 42

Vln. *Poco ritardando* *Leggero, non rubato, ♩=76*
 Vin: raise right fist - shake bell
mf *mf* *mf* *p* *f* *pp* *non marcato* *p*

Perf. *Poco ritardando* *Leggero, non rubato, ♩=76*
 scia *mf*
 Perf and Vc raise fists, shake bells
 Perf: raise fists shake bells
 Vc: raise fists shake bells miii... *f*
 voice: *mp* *f*
 Perf: sing while "bowing" over the four strings as before (simplified notation)
 La - scia ch'io pian - ga la du - ra *mp*
 bow-hair: simile *pp*

Vc. *Poco ritardando* *Leggero, non rubato, ♩=76*
mf *mp* *f* *pp* *0* *1* *2*

B. Fl. *Poco ritardando* *Leggero, non rubato, ♩=76*
mf *mp* *p* *mf* *pp* *ppp possibile*
 airy, legato *p* *sotto voce*

B. Cl. *Poco ritardando* *Leggero, non rubato, ♩=76*
mf *pp* *pp* *pp*

Bsn. *Poco ritardando* *Leggero, non rubato, ♩=76*
mp *pp* *pp* *pp*

Cr./Go. *Poco ritardando* *Leggero, non rubato, ♩=76*
p *mp* *pp* *mf* *pp* *pp* *pp* *pp*
 sweeping, swinging

Vib. *Poco ritardando* *Leggero, non rubato, ♩=76*
mp *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Kbd. *Poco ritardando* *Leggero, non rubato, ♩=76*
pp *p* *pp* *pp* *pp* *pp* *pp* *pp*
 volume pedal, shape

e-T *Poco ritardando* *Leggero, non rubato, ♩=76*
 CUE 16

51

Vln. *pp* *sf* *p* *f* *pp*

Perf. *mf* *pp* *mf* *pp* *mf* *p*

Vc. *pp* *mf* *pp* *mf* *p*

B. Fl. *mf* *pp* *mf* *p*

B. Cl. *p* *ppp* *mf* *p*

Bsn. *mf* *pp* *mf* *p*

Cr./Go. *mf* *p*

Vib. *p*

Kbd. (e-keyboard) *pp* *p*

e-T *pp* *p*

ord. -----> poco sul tasto

CUE 17

poco accel.
crescendo

Vln. 59 *p* *crescendo* *mp* *crescendo*

Perf. la du - ra sor - te, La - scia *cresc.* La - scia *cresc.* La - scia *f* ch'io

Vc. Dampen IV-string

poco accel.
cresc. *mf*

B. Fl. *cresc.* *mf*

B. Cl. *cresc.* *mf*

Bsn. *p*

Cr./Go. *p* *mf*

Vib.

poco accel.
mf *pp* *mf*

Kbd. (c-keyboard) *mf* spinet:

e-T

(TUNING LOOSES 11-LIMIT)-----▶

painting C ON

A tempo Ancora più mosso, non rubato

(TUNING LOOSES 7-LIMIT)

12

76 **ff p** raise right arm, shake bell

Vln. **f** Laaaa! **pp** **poco accelerando** *gliss.* *gliss.* **pp** poco a poco molto crescendo

Perf. **f** duol in fran - ga ques-te ri - tor - te miei - mar ti - ri miei - mar ti - ri

Vc. **f** sciaaa! raise arms shake bells **f** voice + pizz mie - ci - ma - ar - ti - ri -

A tempo Ancora più mosso, non rubato

B. Fl. **mf** **poco accelerando** **p** **mf**

B. Cl. **f** **mf** tempered hereon **5:4** **5:4** tempered hereon **3 cresc.** **3** **3**

Bsn. **f** **mp** **cresc.** **cresc.**

Cr./Go. **f** **mf** **cresc.** The conductor may sing too **3**

Vib. **f** **mf** voice **mf** mie - ci - ma - ar - ti - ri

A tempo Ancora più mosso, non rubato

Kbd. spinet - tuning notation: omitted spinet poco arp. **poco accelerando**

e-T CUE 19 CUE 20

1000 2000 3000 4000 5000 6000 7000 8000 9000 10000 11000 12000 13000 14000 15000 16000 17000 18000 19000 20000 21000 22000 23000 24000 25000 26000 27000 28000 29000 30000 31000 32000 33000 34000 35000 36000 37000 38000 39000 40000 41000 42000 43000 44000 45000 46000 47000 48000 49000 50000 51000 52000 53000 54000 55000 56000 57000 58000 59000 60000 61000 62000 63000 64000 65000 66000 67000 68000 69000 70000 71000 72000 73000 74000 75000 76000 77000 78000 79000 80000 81000 82000 83000 84000 85000 86000 87000 88000 89000 90000 91000 92000 93000 94000 95000 96000 97000 98000 99000 100000

86

Vln.

Perf.

Vc.

B. Fl.

B. Cl.

Bsn.

Cr./Go.

Vib.

Kbd.

e-T

leave hair slowly on the floor

crescendo

mf

f

cresc.

crescendo

gliss.

CUE 21

CUE 22

III. Aria

14

Molto ritardando (except b. cl.)

(NICELY TEMPERED, NO TUNING NOTATION)

A tempo with pre-recorded voice

Freeze, don't move

Vln.

Perf.

Vc.

B. Fl.

B. Cl.

Bsn.

Cr./Go.

Vib.

Kbd.

e-T

stand up slowly (back facing the audience)

pick up bow

standing in front of Vc, back facing the audience

II ----> *sul tasto*

imperturbable

Molto ritardando (except b. cl.)

Bass clarinet: no ritardando!

(to mallets)

Molto ritardando (except b. cl.)

to lute register

attaca

lute register

arpeggiated following the pre-recorded voice *poco ad lib.*

pp

Trigger
Track A

Pre-recorded voice - local e-keyboard speakers

Las - cia ch'io pian - ga mia cru - da sor - te,
p

molto rit.

16 106

Vln. wings! start raising arms up like about to fly, opening wings slowly arms open as if flying, wings open

Perf. arrive at "altar" put hands on bowl slowly take eggs out of water bowl whisper - no pitch walking with eggs in front of the "altar" offering the eggs with a hand-gesture forward break eggs as if birds came out of eggs, look up

Vc. *mp* arco

B. Fl. wings, so you can fly and *p* airy voice fly so high fly so fly so high

B. Cl. wings, so you can fly and *p* airy voice fly so high fly so fly so high

Bsn. wings! so you can fly and *p* airy voice fly so high fly so fly so high

Cr./Go. wings! so you can fly and *p* airy voice fly so high fly so fly so high (prepare motor ON, fast)

Vib.

Kbd. Trigger Track B

e-T Track B

Las - cia ch'io pian - ga mia cru - da - sor - te E che so - spi - ri la li - be - ...

CUE 23
sound of egg cracking and bird flying

Sostenuto =82

Sostenuto =82

114 -

Loud scream, looking to the "sky"
Option: move wings/bells

always close mouth, look to audience and freeze wing movement after screaming, and open, look up and "fly" again when screaming moving wings (TBC)

scream, look up, fly

reset

Vln. *fff* Aaah!

hands stay raised, then lowered very slowly

imitate the recording (B-C-B-C...) to niente, while very slowly walking backwards, towards chimes-position

Perf. *f* Aaah!

Vc. *mf* *f* *fff* wild vibrato as possible

Vc. *ord.* *fff* *ff* *accelerando solo till fermata*

B. Fl. *Sostenuto* ♩=82

B. Cl. *pp* *ff* *p*

Bsn. *pp* *ff* *p*

Cr./Go. *Fast motor Mallets* *p* *fff* *mp*

Vib. *ff* *ff*

Kbd. *Sostenuto* ♩=82 *ff*

e-T *CUE 24* *CUE 25* *CUE 26* *CUE 27*

voice bebebebe in diminuendo fade out

Paintings melt

18

121

Vln.

Perf.

Vc.

B. Fl.

B. Cl.

Bsn.

Cr./Go.

Vib.

Kbd.

e-T

121

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Appassionato ♩=60

-----> (TUNING IN 13-LIMIT ♯) 19

voice improvise wolf sounds, while still looking up, with ca. 3 second breaths in between, reaching towards pitches that you hear in the voices or instruments

Example:

Vln. *mf* uuu *f* uuu *ff* auuu

Perf. arrive at low bell position (the backwards walk should be around 1/1'30" long) low bell *sempre f* vibrato on long notes

Vc. *cresc.* *ff* 3 vibrato on long notes

B. Fl. *mp* *mf* *mf* *mp* *f* *mp* *f* *mf* *f* *ff* 3 vibrato on long notes

B. Cl. *mp* *mf* *mf* *f* *mp* *f* *mf* *ff* 3 vibrato on long notes

Bsn. *mp* *mf* *f* *ff* 3 vibrato on long notes

Cr./Go. *mp* *cresc.* u ("oo") *f* Aaa (transition from u to a vowels) La-la...

Vib.

Kbd. *mp* *cresc.* U ("oo") u ("oo") *f* Aaa prepare chimes (let ring) 2 chimes: *sempre f* La-la... 2 retuned chimes hit against each other, raising arms up and down, standing up

e-T CUE 33 gliss. gliss. gliss. CUE 34 voices pre-recorded echo *p* La-la... non-static drone on the series of F

Video projection fades in

* improvising with pitches you hear in woodwinds, any order, sostenuto, poss. sheep-vibrato, blending into the tuning as possible. Tribal sound.

20

slowly lower head, reset head... ...to look facing the audience

Example:

Vln. *La - la - la - la - la - la - la - la* *ff* La-la-la... *La* *ff* La-la-la...

Perf. *free* *sempre f*

Vc. *free* *sempre f*

B. Fl. *free* *sempre f*

B. Cl. *free* *sempre f*

Bsn. *free* *sempre f*

Cr./Go. *La - la - la - la - la - la - la - la* *ff* La-la-la... *La* *ff* La-la-la...

Vib. *sempre f*

Kbd. *La - la - la - la - la - la - la - la* *ff* La-la-la... *La* *ff* La-la-la...

c-T *p* La-la-la... *p* La-la-la... *p* La-la-la...

CUE 35 CUE 36

When melting finished, fade out focus light into dark (video projection on)

slowly lower arms, wing stay clipped up, arms eventually "wrap the projection on your belly": timing with the video

21

The musical score is written for a 10-piece ensemble. The instruments are: Vln. (Violin), Perf. (Percussion), Vc. (Viola), B. Fl. (Bass Flute), B. Cl. (Bass Clarinet), Bsn. (Bassoon), Cr./Go. (Cranium/Cornet/Goblet), Vib. (Vibraphone), Kbd. (Keyboard), and c-T. (Cello/Trombone). The score is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *ff* (fortissimo) and *sempre f* (sempre fortissimo). The score includes cues for video projection: CUE 37, CUE 38, and CUE 39. Specific performance instructions for the violinist are provided at the top: "slowly lower arms, wing stay clipped up, arms eventually 'wrap the projection on your belly': timing with the video". The score also includes a section marked "m. 53-21" and "overblow end".

Video projection starts moving/shrinking towards the violinist's belly

167 23

Vln. 3

Perf. 3

Vc. 3

B. Fl. 3

B. Cl. 3

Bsn. 3

Cr./Go. 3

Vib. 3

Kbd. 3

e-T 3

gliss. • 15th

pp

p

f

mf

CHANGE

pp *cresc.* *mp* *cresc.* *pp* *f*

ad libitum

mp *f*

diminuendo

sciaaa

gliss. *gliss.*

Video projection on wings/body
fades out.

24 176 arms hugging belly where plamets disappear - head down

Vln.

Perf.

Vc.

very still, try to not activate bells

15^{ma}

ritardando

pp 16th 17th 19th 16th 22nd 24th 19th 26th 24th 28th 32nd 34th

B. Fl.

B. Cl.

f

CHANGE

Bsn.

Cr./Go.

Vib.

Kbd.

CUE 47

CUE 48

CUE 49

CUE 50

mi

diminuendo

Dark.

(beatings)

Exvot VI
Melt me heart, my hard be gone

theatrical new music for the Broken Frames Syndicate

for solo violin, cello, a singing performer, sheep bells, and ensemble, with electronics and paintings

Score with transpositions (b. fl., b. cl., vib., keys, spinet)

Sara Cubarsi (2025)

Performance notes

INSTRUMENTS / PERFORMERS

E-Violin or Violin

C#5 sheep bell (right arm) – Optional: C#5 bell (left arm)

E-Cello or Cello

D#5 & F#6 sheep bells on both arms

Performer

E#/G#5 & B#5 sheep bells on both arms, and a low bell at the back behind the ensemble/Vc side, in the “dark”

Voice microphone with an octave-high effect at 100%

Fishing line (with rosin)

2 raw chicken eggs on a water bowl on small high table at center stage

Bass flute

Bass Clarinet

Bassoon

Percussion

Retuned Vibraphone

retuned with a gum (Tesa Moll or Mortite Weather Strip gum)

Crotales from G6 to C8

Cymbal dish

Snare with 2 brushes

E4 Gong

Gong stand

High pitched inharmonic metal object

E-keyboard + retuned Spinet (A415Hz)

laptop

with a tuning patch / sinewave-timbre

with two small speakers for the e-keyboard and 2 pre-recorded tracks

Spinet next to e-keyboard

Fishing line for the spinet (and rosin spray for this)

5 weights to hold keys down

2 Chimes (F overtone series)

Electronic pre-recorded tracks

Video projector (projection on Vln's wings/torso)

2 melting paintings

GENERAL

Stage

Centre back: Ensemble group (bass woodwinds, keyboards, percussion)

Sides front: Violin to the left of the audience, cello to the right of the audience.

Sides up: Two large circular paintings hang or stand by the violinist (1,5 metres in diameter), and by the cellist (2,5 metres in diameter)

Centre front: Between the two paintings / between the vln/cello, in front of the ensemble, at the centre front stands a small high table holding a bowl with water and two eggs. This should not take much space.

This structure may be condensed or expanded in space depending on the visibility of the conductor, sound, lighting...

Light

The piece has 4 light-sections:

- I. Recitativo: the lights of the paintings and stage go from very dim to light.
- II. Quasi-Aria/Aria: the lights on the paintings and players are strong/normal stage light
- III. After the Aria: only the paintings have light
- IV. no light (or extremely dim), as possible in the space

The transitions should be soft/faded

Tuning

The sounding pitch score is composed with the Helmholtz JI notation, which visually represents relationships between tones.

<https://masa.plainsound.org/pdfs/notation.pdf>

The piece is written in a way that the reference pitches are often placed on fixed pitched parts, retuned open strings, or in the electronic. The accidentals should not be treated as “weird” microtones, but just tuning indications. For example, a low-arrow G-sharp is tuned to the usual open E string of a violin. Or an inverted seven or septimal comma indicated the natural seventh of another tone.

The material should feel intuitively easy to tune, in general. The voice should intone without thinking too much, fitting the the harmonic sound of the moment, knowing that a blending and fusion in sound and tuning is desired.

The bells are inharmonic – feel out of tune in relation to the JI structures, but create an undulating *vibrando* motion around the material.

TECHNIQUES

E-cello / performer fishing line

In the opening of the piece the performer comes into stage while “playing” a fishing line that is connected to the cello's IV string. For this, create friction between the fingers. You may spray the fishing line with rosin, or have a tiny piece of rosin in your hands, or put rosin on your fingers. The cellist fingers notes that sound fragile through the fishing line vibration. At the same time, the cellist bows some other notes sometimes, as indicated.

Hair-bow (performer)

The performer plays on the cello with raw bow-hair on the strings. Put rosin. The cellist again uses the l.h.'s fingers on the fingerboard. An old exvot doing this:

<https://www.youtube.com/watch?v=HtYFEoc3KfQ>

Spinnet weights

The following keys need weights on the spinet at the beginning. The spinet is at 415Hz, therefore place weights on the following actual keys (TABLATURE) of this 415Hz-spinet:

Weights 1 & 2: E2-F2-G2 & F#2-G#2 Sounding

Weights 1 & 2: F#2-G#2 & F2-G2-A2 Tablature

Weights 3 & 4: D3-E3-F3-G3 & D#3-F#3 Sounding

Weights 3 & 4: D#3-F#3-G#3 & E3-F3-G3 Tablature

Weights 5 & 6: D2-E2-F2-G2 & D#2-F#2 Sounding

Weights 5 & 6: D#2-F#2-G#2 & E2-F2-G2 Tablature

Weights 7 & 8: F5-G5-A5 & F#5-G#5-A#5 Sounding

Weights 7 & 8: F#5-G#5-A#5 & G5-A5-B5 Tablature

Weights 9 & 10: C6-D6-E6 & C#-D# Sounding

Weights 9 & 10: C#6-D#6 & D6-E6-F6 Tablature

You can use another technique instead of weights for holding the keys down.

This should be prepared well before the concert, as the spinet's mechanism will always make the same sound when pressed down, even if you do this very quietly or slowly, everyone will hear it!

Spinnet fishing line

At the beginning you use a fishing line tied to the indicated tablature pitch, and with rosin in your hands or spraying rosin on the line, you pull it with friction, creating a similar sound as the cello + performer.

Vibraphone tuning and tablature

The rest of the keys are left as they are, tempered.
Here is a video explaining how to lower the pitches of the vibraphone with Mortite gum: <https://www.youtube.com/watch?v=GchE5tcU8ZI>

Vibraphone tuned keys, in cents from ET

Sound

Tablature

F-35.1 F#-15.6 G-31.2 G#-11.7 Bb-46.7 C-33.1 C#-13.7 D-29.2 D#-9.8 F#-42.9 G-31.2 G#-11.7 Bb-46.7 C-33.1 C#-13.7 D-29.2 D-29.2 G-31.2 G#-11.7 C#-13.7 D-29.2 D-29.2

Spinet tuning and tablature

The pitches in grey are tuned in Equal Temperament, so just look at the tuner marking “zero” - 0 cent deviation from ET.

Spinet (at A415Hz) tuned keys, in cents from ET - all octaves !

Sound

Tablature

C#-13.7 D#-9.8 G-31.2 G#-11.7 Bb-46.7 C-33.1

E-keyboard tuning and tablature

2 **E-keyboard pitches and tablature**
Mini 24-key midi keyboard

These pitches can be patched to a 24 key keyboard, or my mini MIDI 32 key one. Here is the tuning Patch for Max trial:

<https://masa.plainsound.org/HECalc.zip>

Electronic

The part consists of pre-recorded tracks, which should be played through stage speakers, giving an atmospheric sound, perhaps from the back sides behind the musicians. Someone at the sound desk should trigger the tracks where indicated. In “ARIA” there are 2 tracks triggered by the keyboardist, which sound only through her local speakers, like the MIDI keyboard.

Dress code

Originally thought with optional nakedness, this could also be performed with black clothes. The violinist is wearing a cape that opens up as wings. The video projection is projected on the wings and torso of the violinist, in shiny black possibly. The performer and the cellist may wear a venetian black mask during the piece.

SCORE WITH TRANSPOSITIONS:
b. fl., b. cl., vib., spinet, e-keyboard

Exvot VI

Melt me heart, my hard be gone

For the Broken Frames Syndicate

Sara Cubarsi (2025)

Commission funded by the Kunststiftung NRW

I. Recitativo, tranquilo, rubato $\text{♩}=68$

tutto l'arco, molto sul tasto, legatissimo possibile

scordatura

p *pp* *p* *pp* *p* *pp*

listen to spinet

molto ad lib, intimo, tasto

pp *3* like an afterthought to yourself *moltissimo sul tasto*

Perf: until bar 28 by memory. Stand outside the stage area holding a transparent fishing-line that connects to the cello's IV-string. Pull/sound the string when indicated by friction.

Perf: walk very slowly towards the cellist, while pulling string. Bar 28 is the arrival point, adjust the speed/distance of the walk accordingly.

fishing line (f.l.)

pp

Vc: finger position for f.l. (string IV "played" by Performer)

scordatura

p *ppp* *pp* *pppp*

ET C#-13.7c

m.48.6-20

ET G#-11.7c

pp

pp *pppp*

Slow motor ON

pp (Pedal down until the end)

pp

Harpichord register

inside spinet

p (*f*)

fishing line inside spinett

pp

Continue pulling until indicated

TRACK 1

pp

Time line of light/paintings/video projection: starts as dark as possible

2

Vln. *p* *mf* *sfz* *mf* *p* *mf* *f* *p*

IV ord. *sul pont.* *ord. 3*

Perf. stop walking spinet cue *Ar-mi-da,* continue walking

Vc. *(f.l.) (IV)* arco II 2

B. Fl. *mp* ET A#-46.7c

B. Cl. *p* *pp* *p* ET A#-46.7c

Bsn. *pp* *p* *pp*

Cr./Go. *mp* *pp*

Vib. *mp* *p* *mp* *mf* *ppp* *mp* *p* *p*

Kbd. *(f)* *(f)* *pp* f.l.

TRACK 2 *p* *mp*

TRACK 3 *mp* *pp* *sinewaves*

Very slow light fade in

13

ord. ----> sul pont. ord. 3

Vln. *mf* *sfz* *pp* *p* *mp* *mf* *p* 3

bow vibrato

hum

Perf. stop walking spinet cue *p* continue walking *poco ad libitum* (pull/play f.l. until bar 28 "arrival") *p* *mf* *pp* *mp* chorus cue + vibraphone *ra-pim-mi al ca-ro*

Vc. *mf* *p* *f* *arco I* *p* *f* Vc: lift bow arm releasing gesture

B. Fl. *mp* *mp* *p* *pp* *pp* (play, sotto voce) *hum* *Conductor may sing too ("uu")* *possible* (b.flute)

B. Cl. *mp* *mp* *pp* *p* *al niente possibile*

Bsn. *pp* *p* *pp* (play, sotto voce)

Cr./Go. *pp* *mp* *mf*

Vib. *mf* *mp* *mf* *pp* *mp* *mp* *p* *mf*

Kbd. *(f)* *(ff)* *pp* *hum* *p "uuu"*

TRACK 4 TRACK 5 TRACK 6

e-T

4

19

Vln. *f* *meno* *mf* *pppp* *p* *mf* *3*

Perf. Ciel di miei con - ten - ti, e qui con du-o-lo e - ter - no vi - va mi
mf *f* *mf*

Vc. *arco I* *Vc: stay still (bow arm)*

B. Fl. *p* *pp* *ET C-25.4c* *mp* *5 / 4* *fk.* *m.56-21*

B. Cl. *mf* *p* *pp* *ET G#-11.7c* *mp* *ET G-31.2c*

Bsn. *f* *pp* *mp* *mf*

Cr./Go. *f* *hear fishing lines* *p* *mp* *f* *mf* *(w violin)*

Vib. *mp* *mf* *pp* *mp* *mf* *mp*

Kbd. *(ff)* *pp* *pp* *(ff)* *(inside spinet)*

e-T *ppp* *TRACK 7*

Small painting area heats up (heater set 1)

24

Vln. *flashy, ad lib.* *retake* *(ord.)* 5

Perf. *tie - ne* *mp* *(crotales cue)* *poco ad libitum* *in* *tor-men - ta'd'in* *fer - no.* *arrive/stop walking* *Oh*

Vc. *Vc: don't move* *ppp* dampen string

B. Fl.

B. Cl. *pp* *ff* *air noise with tremolo effect*

Bsn. *air noise* *(f)* *(f)* *(f)*

Cr./Go. *f* *fff* *p* *mp*

Vib. *f* *mp*

Kbd. *remove weights 5 & 6* *(harpsichord register)* *inside spinet* *ord.* *i. s.* *ord.* *(rit.)* *i. s.*

TRACK 8

FADE CUE T-8

e-T

Full concert light

29 stay still / bell stops

Vln. *(f)* stay still

Perf. *Perf: kneel slowly ad libitum* *f* *mp* *p* cut fishing-line pick up hair stay still La - sh
Sig- nor! Ah, per pie-tà, la - scia mi *ritardando* *(Or pre-recorded voice)*

Vc. (move to leave bow on music stand)

B. Fl. whisper *f* pian - ge-re la - scia ti pian - ge-re voice sh

B. Cl. whisper *f* pian - ge-re la - scia ti pian - ge-re voice sh

Bsn. whisper *f* pian - ge-re la - scia ti pian - ge-re voice sh

Cr./Go. *f* *pp* 3 3 4" 4"

Vib.

Kbd. *ord. arp.-trem. ad libitum* lute register *simile arp.* voice sh
gliss inside behind "bridge"

TRACK 9 TRACK 10 FADE CUE T-9 TRACK 11

c-T *pp* *pp* *ppp*

Small painting area melts

II: Quasi Aria

A tempo, ♩=68

35

Vln. *poco sul pont.* check tuning of 3rd string if necessary *ord.* *p* *pp* *mf* *p* *pp* 7

Perf. *scia m mi* *III I* *IV II* *pp* *mf* *pp* *p*

Vc. *hair-bow poco sul tasto* finger position, unless "bow" or "pizz" indicated, then: both, bow and finger

B. Fl. *m* *pp* *pp* *mf* *pp* *mp*

B. Cl. *ET D#-48.7c* *pp* *mp* *pp* *mp* *m.52-3u*

Bsn. *(come un basso continuo)* *p* *mp* *pp*

Cr./Go. *m* *pp* *No Motor* *p* *snare brush sweeping*

Vib. *prepare harpsichord register* *p*

Kbd. *e-keyboard* *m* *pp* *remove all weights* *e-keyboard* *pp*

e-T *(55)* *A tempo, ♩=68* TRACK 12 TRACK 13

8

Poco ritardando **Leggero, non rubato, ♩=76**

Vln. *Vln: raise right fist - shake bell*

Perf. *Perf: raise fists shake bells*

Vc. *Vc: raise fists shake bells*

voice: iii!

poco sul tasto non marcato

La - scia ch'io pian - ga

la du - ra

bow-hair: simile

Poco ritardando **Leggero, non rubato, ♩=76**

B. Fl. *ET C-33.1c*

B. Cl. *ppp possibile*

Bsn. *pp*

Cr./Go. *sweeping, swinging*

Vib. *pp*

Poco ritardando **Leggero, non rubato, ♩=76**

Kbd. *pp volume pedal, shape*

c-T **TRACK 14**

mf *mf* *mf* *p* *f* *pp* *p*

scia *mf*

Perf and Vc raise fists, shake bells

iii... *f*

iii!

mp *f*

mf *mp* *p* *mf*

mf

mp *mp* *pp* *mp*

p *mp*

pp *mf* *pp*

pp *p*

pp *p*

51 *ord. -----> poco sul tasto* 9

Vln. *pp* *sf* *p* *f* *pp*

Perf. *mf* *mp* *simile*

Vc. 0 0 0 *mf* *mp* *pp* *mf* *p*

B. Fl. *mp* *air*

B. Cl. *p* *ppp* *mf* *p*

Bsn. *mp* *pp* *mf* *p*

Cr./Go. *mf* *p*

Vib.

Kbd. (e-keyboard) *pp* *p*

e-T *TRACK 15*

sor - te e che so - spi - ri *sf* *mp* La - scia ch'io pian - ga

O Li-ber-ta

shake bells, sing Oh leave fists up slowly hands down

raise fists w/o shaking down

poco accel.
crescendo

Vln. 59 *p* *crescendo* *mp* *crescendo*

Perf. la du - ra sor - te, La - scia *cresc.* La - scia *cresc.* La - scia *f* ch'io

Vc. Dampen IV-string

B. Fl. **poco accel.** *cresc.* *mf*

B. Cl. *cresc.* *mf*

Bsn. *p*

Cr./Go. *mp* *pp* *mf*

Vib.

Kbd. (e-keyboard) *mf* spinet: *mf*

e-T

(TUNING LOOSES 11-LIMIT)----->

Paintings heat up (heater set 2)

A tempo Ancora più mosso, non rubato

(TUNING LOOSES 7-LIMIT)

12

76 **ff p** raise right arm, shake bell

Vln. *gliss.* *pp* *poco accelerando* *gliss.* *pp* poco a poco molto crescendo

Perf. Laaaa! *f* duol in fran - ga ques-te ri - tor - te miei - mar ti - ri miei - mar ti - ri *mf* voice + pizz mie - ei - ma - ar - ti - ri - *mp*

Vc. sciaaaa! *f* raise arms shake bells

A tempo Ancora più mosso, non rubato **poco accelerando**

B. Fl. *mf* *mp* *p* *mf*

B. Cl. *f* *mf* tempered hereon *5:4* *5:4* *cresc.* *3* *3*

Bsn. *f* *mp* *cresc.* *cresc.*

Cr./Go. *f* *mf* *cresc.* The conductor may sing too

Vib. *f* *mf* *voice* *mf* mie - ei - ma - ar - ti - ri

A tempo Ancora più mosso, non rubato **poco accelerando**

Kbd. spinet - tuning notation: omitted spinet poco arp.

TRACK 17 **TRACK 18**

c-T

(TUNING BECOMING
TEMPERED)

86

Vln.

Perf.

Vc.

B. Fl.

B. Cl.

Bsn.

Cr./Go.

Vib.

Kbd.

e-T

13

gliss.

leave hair slowly on the floor

crescendo

mf *crescendo*

f

cresc.

f

TRACK 19

TRACK 20

97 very slowly bring both arms to normal standing position, arms down, keep your instrument on your hands throughout 15

Vln.

Perf. turn slightly to the audience... ...and walk slowly to centre/egg altar
Mmm

Vc.

CHORUS: conductor can sing too

B. Fl.
Give up your legs give up your legs just gi ve up your

B. Cl.
Give up your legs give up your legs just gi ve up your

Bsn.
Give up your legs give up your legs just gi ve up your

Cr./Go.
Give up your legs give up your legs just gi ve up your

Vib.

Kbd. harpsichord register

e-T
E che so ³ - spi - ri la li - ber - ta!

molto rit.

16 106

Vln. start raising arms up like about to fly, slowly opening wings arms open as if flying, wings open

Perf. arrive at "altar" put hands on bowl slowly take eggs out of water bowl whisper - no pitch walking with eggs in front of the "altar" offering the eggs with a hand-gesture forward break eggs raising hands as if birds came out of eggs, look up

Vc. and *pp* fly fly so high fly so fly *mp* arco *mp*

[Follow track] **molto rit.** airy-voice small gliss decay (ca. 1 tone)

B. Fl. legs, so you can fly and *p* fly fly so high fly so fly so high

B. Cl. legs, so you can fly and *p* fly fly so high fly so fly so high

Bsn. legs, so you can fly and *p* fly fly so high fly so fly so high

Cr./Go. legs, so you can fly and *p* fly fly so high fly so fly so high (prepare motor ON, fast)

Vib.

Kbd. lute register **molto rit.** Trigger Track B

TRACK 21
sound of egg cracking
and bird flying

e-T Track B (cadenza - follow track)

Las - cia ch'io pian - ga mia cru - da - sor - te E che so ³ - spi - ri la li - be - ...

IV. Post-aria

Sostenuto ♩=82

(TUNING PROGRESSIVELY UNTEMPERS, 1/4TH TONES) ----->

17

114 -

Vln. Loud scream, looking to the "sky" Option: move wings/bells Aaah! *fff* always close mouth, look to audience and freeze wing movement after screaming, and open, look up and "fly" again when screaming moving wings (TBC) Aaah! *fff* scream, look up, fly reset

Perf. hands stay raised, then lowered very slowly imitate the recording (B-C-B-C...) to niente, while very slowly walking backwards, towards chimes-position Aaah! *f*

Vc. noise ord. *mf* *f* *fff* wild vibrato as possible *fff* *ff* *accelerando solo till fermata*

B. Fl.

B. Cl.

Bsn. *pp* *ff* *p*

Cr./Go. *p* *fff* *mp*

Vib. Fast motor *ff*

Kbd. *Sostenuto ♩=82*

e-T TRACK 22 TRACK 23 voice bcbcbcbc in diminuendo fade out

Paintings melt

-----> (TUNING BECOMING "JUST")

Vln. 121
scream, look up, fly
Aaah! *fff*
reset
scream, look up, fly
Aaah! *fff*
reset
clip wings to frame
open your mouth but don't scream, look up, wings clipped, freeze arms above
slowly close mouth while looking up (showing teeth)
mouth closed

Perf.
Perf: by here the voice reached al niente, the arms and head are back to default position, continue to walk backwards until low-bell position
Perf: here you should be at the back of the ensemble where the low-bell will be placed
Uu ("oo") *mp* *descresc.*
p *descresc.* *pp*
continuous glissando

Vc.
accel. till fermata
fff *ff*
noise
fff
pp
sempre legato

B. Fl.
ET C# +32.7c
ET D# -39c
ET G# -40.9c
pp *pp* *p* *pp* *mp* *p*

B. Cl.
ET A# +43.5c
ET C# +32.7c
ff *mp* *ff* *mf* *ff* *pp* *pp* *p* *pp* *mp* *p*

Bsn.
ff *mp* *ff* *mf* *ff* *mf* *pp* *p* *pp* *mp* *p*

Cr./Go.
fff *mf* *fff* *fff* *f*
fast
slow
(off)
sing U ("oo")
to brushes (or sticks tbc)

Vib.
ff *ff* *ff*
fast
slow
(off)
sing U ("oo")

Kbd.
hold till no resonance
sing U ("oo")

e-T
TRACK 24
TRACK 25
TRACK 26
TRACK 27
gliss.

Appassionato ♩=60

(TUNING IN 13-LIMIT jd)

19

voice improvise wolf sounds, while still looking up, with ca. 3 second breaths in between, reaching towards pitches that you hear in the voices or instruments

Example:

Vln. mf uuu f uuu ff auuu

Perf. arrive at low bell position (the backwards walk should be around 1/1'30" long) low bell *sempre f vibrato on long notes*

Vc. *cresc.* ff L_3 vibrato on long notes 3

B. Fl. mp mf mf mp f mp f mf f mf ff L_3 vibrato on long notes 3

B. Cl. mp mf mf f mp f mf ff f ff L_3 vibrato on long notes 3

Bsn. mp mf f ff L_3 vibrato on long notes 3

Cr./Go. mp *cresc.* f u ("oo") -----> Aaa (transition from u to a vowels) La-la...

Vib.

Kbd. mp *cresc.* U ("oo") u ("oo") -----> Aaa prepare chimes (let ring) 2 chimes: *sempre f* La-la... 2 retuned chimes hit against each other, raising arms up and down, standing up

c-T *gliss.* *gliss.* *gliss.* TRACK 28 voices pre-recorded echo p La-la... non-static drone on the series of F

Video projection fades in

* improvising with pitches you hear in woodwinds, any order, sostenuto, poss. sheep-vibrato, blending into the tuning as possible. Tribal sound.

20

slowly lower head, reset head... ...to look facing the audience

Example: *La - la - la - la - la - la - la - la*

(sing / improvising / vib)
ff La-la-la...

La **ff** La-la-la...

free *sempre f*

free *free* *free*

Example: *La - la - la - la - la - la - la - la*

(sing / improvising / vib)
ff La-la-la...

La **ff** La-la-la...

sempre f

Example: *La - la - la - la - la - la - la - la*

(sing / improvising / vib)
ff La-la-la...

La **ff** La-la-la...

sempre f

TRACK 29 TRACK 30

p La-la-la... **p** La-la-la... **p** La-la-la...

c-T

When melting finished, fade out focus light into dark (video projection on)

slowly lower arms, wing stay clipped up, arms eventually "wrap the projection on your belly": timing with the video

21

150

Vln. *La* *ff* *La-la-la...* *La* *ff* *La-la-la...*

Perf. *sempre f*

Vc. *fff poss.*

B. Fl. *fff*

B. Cl. *fff* *m. 53-21* *overblow end*

Bsn. *fff*

Cr./Go. *La* *sempre f* *ff* *La-la-la...* *La* *La-la-la...*

Vib.

Kbd. *La* *ff* *La-la-la...* *La* *ff* *La-la-la...*

e-T *TRACK 31* *ff* *La-la-la...* *La* *ff* *La-la-la...*

Video projection starts moving/shrinking towards the violinist's belly

22 157 →

Vln. La La-la la *ff* arms embracing planets (video projection) in the belly-area

Perf. *f* 8th harmonic *f*

Vc. *f* *pp*

B. Fl. *fff* m. 48, 7-28 *fragile* (*gliss.*) *f* *p* *fragile*

B. Cl. *p < ff* *pp* *fff* *pp* *f* *p* *pp*

Bsn. *fff* *f* *p*

Cr./Go. *ff* La la la *f* *f* *p*

Vib.

Kbd. La La-la la *ff* *f* *f* *p*

e-T. TRACK 34 La-la la *ff* TRACK 35 TRACK 36 La *f*

diminuendo

Video projection overlaps with violinist's belly

167 23

Vln. $\frac{3}{16}$

Perf. $\frac{3}{16}$ f *ad libitum* mp f

Vc. $\frac{3}{16}$ f mp f

B. Fl. *gliss.* f p *gliss.*

B. Cl. pp mf f p pp *cresc.* mp *cresc.* mf pp f

Bsn. p mf f p

Cr./Go. f f

Vib.

Kbd. f

c-T *diminuendo* *TRACK 37* *TRACK 38* *sciaaa* *gliss.*

Video projection on wings/body fades out.

24 176 arms hugging belly where planets disappear - head down

Vln.

Perf.

Vc.

very still, try to not activate bells

pp

16th 17th 19th 16th 22nd 24th 19th 26th 24th 28th 32nd 34th

ritardando

B. Fl.

fp

B. Cl.

fp

Bsn.

fp

Cr./Go.

Vib.

Kbd.

TRACK 39

TRACK 40

TRACK 41

TRACK 42

e-T

mi

diminuendo

Dark.

(beatings)

Exvot VI
Melt me heart, my hard be gone

theatrical new music for the Broken Frames Syndicate

for solo violin, cello, a singing performer, sheep bells, and ensemble, with electronics and paintings

Soloists Trio Part

Sara Cubarsi (2025)

Performance notes

INSTRUMENTS / PERFORMERS

E-Violin or Violin

C#5 sheep bell (right arm) – Optional: C#5 bell (left arm)

E-Cello or Cello

D#5 & F#6 sheep bells on both arms

Performer

E#/G#5 & B#5 sheep bells on both arms, and a low bell at the back behind the ensemble/Vc side, in the “dark”

Voice microphone with an octave-high effect at 100%

Fishing line (with rosin)

2 raw chicken eggs on a water bowl on small high table at center stage

Bass flute

Bass Clarinet

Bassoon

Percussion

Retuned Vibraphone

retuned with a gum (Tesa Moll or Mortite Weather Strip gum)

Crotales from G6 to C8

Cymbal dish

Snare with 2 brushes

E4 Gong

Gong stand

High pitched inharmonic metal object

E-keyboard + retuned Spinet (A415Hz)

laptop

with a tuning patch / sinewave-timbre

with two small speakers for the e-keyboard and 2 pre-recorded tracks

Spinet next to e-keyboard

Fishing line for the spinet (and rosin spray for this)

5 weights to hold keys down

2 Chimes (F overtone series)

Electronic pre-recorded tracks

Video projector (projection on Vln's wings/torso)

2 melting paintings

GENERAL

Stage

Centre back: Ensemble group (bass woodwinds, keyboards, percussion)

Sides front: Violin to the left of the audience, cello to the right of the audience.

Sides up: Two large circular paintings hang or stand by the violinist (1,5 metres in diameter), and by the cellist (2,5 metres in diameter)

Centre front: Between the two paintings / between the vln/cello, in front of the ensemble, at the centre front stands a small high table holding a bowl with water and two eggs. This should not take much space.

This structure may be condensed or expanded in space depending on the visibility of the conductor, sound, lighting...

Light

The piece has 4 light-sections:

- I. Recitativo: the lights of the paintings and stage go from very dim to light.
- II. Quasi-Aria/Aria: the lights on the paintings and players are strong/normal stage light
- III. After the Aria: only the paintings have light
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The transitions should be soft/faded

Tuning

The sounding pitch score is composed with the Helmholtz JI notation, which visually represents relationships between tones.

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The piece is written in a way that the reference pitches are often placed on fixed pitched parts, retuned open strings, or in the electronic. The accidentals should not be treated as “weird” microtones, but just tuning indications. For example, a low-arrow G-sharp is tuned to the usual open E string of a violin. Or an inverted seven or septimal comma indicated the natural seventh of another tone.

The material should feel intuitively easy to tune, in general. The voice should intone without thinking too much, fitting the the harmonic sound of the moment, knowing that a blending and fusion in sound and tuning is desired.

The bells are inharmonic – feel out of tune in relation to the JI structures, but create an undulating *vibrando* motion around the material.

TECHNIQUES

E-cello / performer fishing line

In the opening of the piece the performer comes into stage while “playing” a fishing line that is connected to the cello's IV string. For this, create friction between the fingers. You may spray the fishing line with rosin, or have a tiny piece of rosin in your hands, or put rosin on your fingers. The cellist fingers notes that sound fragile through the fishing line vibration. At the same time, the cellist bows some other notes sometimes, as indicated.

Hair-bow (performer)

The performer plays on the cello with raw bow-hair on the strings. Put rosin. The cellist again uses the l.h.'s fingers on the fingerboard. An old exvot doing this:

<https://www.youtube.com/watch?v=HtYFEoc3KfQ>

Spinnet weights

The following keys need weights on the spinet at the beginning. The spinet is at 415Hz, therefore place weights on the following actual keys (TABLATURE) of this 415Hz-spinet:

Weights 1 & 2: E2-F2-G2 & F#2-G#2 Sounding

Weights 1 & 2: F#2-G#2 & F2-G2-A2 Tablature

Weights 3 & 4: D3-E3-F3-G3 & D#3-F#3 Sounding

Weights 3 & 4: D#3-F#3-G#3 & E3-F3-G3 Tablature

Weights 5 & 6: D2-E2-F2-G2 & D#2-F#2 Sounding

Weights 5 & 6: D#2-F#2-G#2 & E2-F2-G2 Tablature

Weights 7 & 8: F5-G5-A5 & F#5-G#5-A#5 Sounding

Weights 7 & 8: F#5-G#5-A#5 & G5-A5-B5 Tablature

Weights 9 & 10: C6-D6-E6 & C#-D# Sounding

Weights 9 & 10: C#6-D#6 & D6-E6-F6 Tablature

You can use another technique instead of weights for holding the keys down.

This should be prepared well before the concert, as the spinet's mechanism will always make the same sound when pressed down, even if you do this very quietly or slowly, everyone will hear it!

Spinnet fishing line

At the beginning you use a fishing line tied to the indicated tablature pitch, and with rosin in your hands or spraying rosin on the line, you pull it with friction, creating a similar sound as the cello + performer.

Vibraphone tuning and tablature

The rest of the keys are left as they are, tempered.
Here is a video explaining how to lower the pitches of the vibraphone with Mortite gum: <https://www.youtube.com/watch?v=GchE5tcU8ZI>

Vibraphone tuned keys, in cents from ET

Key	F-35.1	F#-15.6	G-31.2	G#-11.7	Bb-46.7	C-33.1	C#-13.7	D-29.2	D#-9.8	F#-42.9	G-31.2	G#-11.7	Bb-46.7	C-33.1	C#-13.7	D-29.2	D-29.2	G-31.2	G#-11.7	C#-13.7	D-29.2	D-29.2	
Sound																							
Tablature																							

Spinet tuning and tablature

The pitches in grey are tuned in Equal Temperament, so just look at the tuner marking “zero” - 0 cent deviation from ET.

Spinet (at A415Hz) tuned keys, in cents from ET - all octaves !

Key	C#-13.7	D#-9.8	G-31.2	G#-11.7	Bb-46.7	C-33.1
Sound						
Tablature						

E-keyboard tuning and tablature

2 **E-keyboard pitches and tablature**
Mini 24-key midi keyboard

These pitches can be patched to a 24 key keyboard, or my mini MIDI 32 key one. Here is the tuning Patch for Max trial:

<https://masa.plainsound.org/HECalc.zip>

Electronic

The part consists of pre-recorded tracks, which should be played through stage speakers, giving an atmospheric sound, perhaps from the back sides behind the musicians. Someone at the sound desk should trigger the tracks where indicated. In “ARIA” there are 2 tracks triggered by the keyboardist, which sound only through her local speakers, like the MIDI keyboard.

Dress code

Originally thought with optional nakedness, this could also be performed with black clothes. The violinist is wearing a cape that opens up as wings. The video projection is projected on the wings and torso of the violinist, in shiny black possibly. The performer and the cellist may wear a venetian black mask during the piece.

I. Recitativo, tranquillo, rubato $\text{♩}=68$
tutto l'arco, molto sul tasto, legatissimo possibile

The musical score is divided into two systems. The first system includes staves for E-Violin (TABLATURE), E-Violoncello (TABLATURE), and Performer. The E-Violin and E-Violoncello parts are written in 3/4 time and feature complex rhythmic patterns with fingerings (III, IV, V) and dynamics (p, pp, mf, f). The Performer part is in 3/4 time and includes a section labeled "fishing line (f.l.)" with a "V" marking and a "Perf" instruction: "until bar 28 by memory. Stand outside the stage area holding a transparent fishing-line that connects to the cello's IV-string. Pull/sound the string when indicated by friction." The second system includes staves for E-Vln, E-Vc., and Perf. The E-Vln part continues with complex rhythmic patterns and dynamics (p, mf, f). The E-Vc. part includes a section labeled "male voice sounding pitch w Octave-Pedal" with a "V" marking and a "Perf" instruction: "stop walking" and "continue walking". The Performer part includes a section labeled "spinnet cue" with a "V" marking and a "Perf" instruction: "Ar-mi-da,".

II
III
ord. ----- sul pont. ord.

2
E-Vln 13 *mf* *sfz* *pp* *mp* *mf* "m" *p* perfect 5th

E-Vln

Perf. stop walking continue walking *poco ad libitum* (pull/play f.l. until bar 28 "arrival") chorus cue + vibraphone
dis - pie - ta - ta col - la for - za da - bis - so ra-pim-mi al ca-ro
p *mf* *pp* "m" *mp*

Vc: lift bow arm releasing gesture spinet cue IV 2 arco I Vc: lift bow arm, release gesture *f*

E-Vc.

E-Vc.

19 3 V 4 4 4 7/5 major 7th II 2 2 2 3 I IV III

E-Vln *f* *meno* *mf* *pppp* *p* 8ve *p* *mf* *mf* *f* *mf*

E-Vln

Perf. Ciel di miei con - ten - ti, e qui con du-o-lo e - ter - no vi - va mi
mf *mf* *f* *mf*

vibraphone 8va *poco ad libitum*

cro. cue

arco I Vc: stay still (bow arm) IV

E-Vc.

E-Vc.

II: Quasi Aria

A tempo, ♩=68

4

35

scordatura

poco sul pont.

check tuning of 3rd string if necessary

ord. 7/3

E-Vln

E-Vln

Perf.

scia m mi

hair-bow poco sul tasto

III I
IV II

finger position, unless "bow" or "pizz" indicated, then: both, bow and finger

raise fists, shake bells

La

pp

p

E-Vc.

E-Vc.

Poco ritardando

Leggero, non rubato, ♩=76

42

0 2 2
2 1

" +63 "

III IV
III IV

Vln: raise right fist - shake bell

voice: iii!

iii!

poco sul tasto

" +67 " non marcato

3 3 3

Perf: raise fists shake bells

Perf: sing while "bowing" over the four strings as before (simplified notation)

mp La - scia ch'io pian - ga

bow-hair: simile

pp

Perf and Vc: raise fists, shake bells

Vc: raise fists shake bells

voice: miii...

mp

f

iii...

iii...

2
0
1
0

2
0
1
0

E-Vln

E-Vln

Perf.

scia

mf

E-Vc.

E-Vc.

perfect minor third

50

E-Vln

p *pp* *sfp* *p* *f* *pp* 5

E-Vln

la du - ra sor - te e che so - spi - ri

Perf.

mf *mp* La - scia ch'io pian - ga

O Li-ber-ta

raise fists Oh leave fists up slowly hands down

shake bells, sing

simile

E-Vc.

E-Vc.

||

poco accel.

59

E-Vln

p *crescendo* *mp* *crescendo*

E-Vln

la du - ra sor - te, La - scia *cresc.* La - scia *cresc.* La - scia *f* ch'io

Perf.

Dampen IV-string

E-Vc.

Dampen IV-string

(enharmonic)
major
third

Poco più mosso, non rubato (TUNING LOOSES 11-LIMIT) ----->

rit. ----->

65

E-Vln

mf

3

f

Laaaa! *sing intensely/screamingly*

mf

mp

riiiii

E-Vln

3

Laaaa!

riiiii

Perf.

pian - ga La - scia La - sciaaaa

3

f

ques-te ri - tor - te

raise right arm, shake bell

meee!

ff

de mie - ei - ma - ar - ti -

riiiii!

raise arms, shake bells

riiiii!

raise arms, shake bells

E-Vc.

raise arms shake bells

pizz poco pont

0

ff

riiiii!

E-Vc.

sciaaaa! *sing intensely/screamingly*

sciaaaa!

riiii!

A tempo Ancora più mosso, non rubato (TUNING LOOSES 7-LIMIT) ----->

poco accelerando

76

E-Vln

(ff)

raise right arm, shake bell

f

Laaaa!

pp

tremolo, non marcato

gliss.

gliss.

poco a poco molto crescendo

E-Vln

Laaaa!

gliss.

gliss.

Perf.

f

duol in fran - ga

ques-te ri - tor - te

miei - mar - ti - ri

mf

miei - mar - ti - ri

mp

E-Vc.

raise arms shake bells

voice + pizz *unisono*

mf

mie - ei - ma - ar - ti - ri -

III f

simile

IV

E-Vc.

sciaaaa!

sciaaaa!

(TUNING BECOMING ----->
TEMPERED)

Molto ritardando (except b. cl.)

III. Aria (NICELY TEMPERED, NO TUNING NOTATION)

A tempo with pre-recorded voice

Freeze, don't move

7

86

E-Vln

E-Vln

Perf.

La - scia

mie - ei - ma - ar - ti - ri - mie - ei - ma - ar - ti - ri!

crescendo *f* *mp* *mp* *sub* *ppp*

gliss. *gliss.* *ff*

leave hair slowly on the floor stand up slowly (back facing the audience) standing in front of Vc, back facing the audience turn slightly to the audience...

sul tasto *sempre* II

very slowly bring both arms down (hang violin?)



molto rit.

100

E-Vln

E-Vln

Perf.

Mmm

...and walk slowly to centre/egg altar arrive at "altar" put hands on bowl slowly take eggs out of water bowl whisper - no pitch walking with eggs in front of the "altar" offering the eggs with a hand-gesture forward break as if birds came out of eggs, look up raising hands

start raising arms up like about to fly, wings slowly open arms open as if flying, wings open

pp *mp* *arco* *mp*

IV. Post-aria

(TUNING PROGRESSIVELY UNTEMPERS, 1/4TH TONES) ----->

Sostenuto ♩=82

8

114 - - -

Loud scream, looking to the "sky"
Option: move wings/bells

always close mouth, look to audience and freeze wing movement after screaming,
and open, look up and "fly" again when screaming moving wings (TBC)

scream,
look up,
fly

reset

E-Vln

Aaah! *fff*

Aaah! *fff*

Perf.

hands
stay raised,
then lowered very slowly

imitate the recording (B-C-B-C...) to niente, while very slowly walking backwards, towards chimes-position

f Aaah!

Vc: accelerando, independent from others - till fermata

noise

ord.

mf *f* *fff*

wild vibrato as possible

accelerando solo till fermata

E-Vc.

E-Vc.



-----> (TUNING BECOMING "JUST")

121

scream,
look up,
fly

reset

scream,
look up,
fly

reset

clip wings to frame

open your mouth but don't scream,
look up, wings clipped, freeze arms above

slowly close mouth while looking up (showing teeth)

mouth closed

E-Vln

Aaah! *fff*

Aaah! *fff*

Perf.

Perf: by here the voice reached al niente,
the arms and head are back to default position,
continue to walk backwards until low-bell position

Perf: here you should be at
the back of the ensemble where the
low-bell will be placed

Uu ("oo") *mp* *descresc.* *p* *descresc.* *pp*

accel. till fermata

noise

I
sempre legato

continuous
glissando

E-Vc.

E-Vc.

improvise wolf sounds, while still looking up, with ca.3 second breaths in between, reaching towards pitches that you hear in the voices or instruments

131 voice

Example:

mf uuu *f* uuu *ff* uuu

arrive at low bell position
(the backwards walk should be around 1/1'30" long)

low bell

sempre f

vibrato on long notes

cresc.

ff 3 3

cresc.

3 3

131

voice

Example:

mf uuu *f* uuu *ff* uuu

arrive at low bell position
(the backwards walk should be around 1/1'30" long)

low bell

sempre f

vibrato on long notes

cresc.

ff 3 3

cresc.

3 3

* improvising with pitches you hear in woodwinds, any order, sostenuto, poss. sheep-vibrato, blending into the tuning as possible. Tribal sound.

slowly lower head, reset head... ...to look facing the audience

Example:

La - la - la - la - la - la - la - la

(sing / improvising / vib)

ff La-la-la...

La

ff La-la-la...

143

La - la - la - la - la - la - la - la

(sing / improvising / vib)

ff La-la-la...

La

ff La-la-la...

sempre f

free

5 5 3 3 5 3 3 5 3 5 3 5 3 5

5 5 3 3 5 3 3 5 3 5 3 5 3 5

slowly lower arms, wing stay clipped up, arms eventually "wrap the projection on your belly": timing with the video

10
E-Vln

150

La

ff La-la-la...

La

ff La-la-la...

Perf.

sempre f

E-Vc.

fff poss.

E-Vc.

==

E-Vln

157

La

La-la

ff

la

arms embracing planets (video projection) in the belly-area

Perf.

f

16th harmonic

E-Vc.

f

E-Vc.

Exvot VI
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The material should feel intuitively easy to tune, in general. The voice should intone without thinking too much, fitting the the harmonic sound of the moment, knowing that a blending and fusion in sound and tuning is desired.

The bells are inharmonic – feel out of tune in relation to the JI structures, but create an undulating *vibrando* motion around the material.

TECHNIQUES

E-cello / performer fishing line

In the opening of the piece the performer comes into stage while “playing” a fishing line that is connected to the cello's IV string. For this, create friction between the fingers. You may spray the fishing line with rosin, or have a tiny piece of rosin in your hands, or put rosin on your fingers. The cellist fingers notes that sound fragile through the fishing line vibration. At the same time, the cellist bows some other notes sometimes, as indicated.

Hair-bow (performer)

The performer plays on the cello with raw bow-hair on the strings. Put rosin. The cellist again uses the l.h.'s fingers on the fingerboard. An old exvot doing this:

<https://www.youtube.com/watch?v=HtYFEoc3KfQ>

Spinnet weights

The following keys need weights on the spinet at the beginning. The spinet is at 415Hz, therefore place weights on the following actual keys (TABLATURE) of this 415Hz-spinet:

Weights 1 & 2: E2-F2-G2 & F#2-G#2 Sounding

Weights 1 & 2: F#2-G#2 & F2-G2-A2 Tablature

Weights 3 & 4: D3-E3-F3-G3 & D#3-F#3 Sounding

Weights 3 & 4: D#3-F#3-G#3 & E3-F3-G3 Tablature

Weights 5 & 6: D2-E2-F2-G2 & D#2-F#2 Sounding

Weights 5 & 6: D#2-F#2-G#2 & E2-F2-G2 Tablature

Weights 7 & 8: F5-G5-A5 & F#5-G#5-A#5 Sounding

Weights 7 & 8: F#5-G#5-A#5 & G5-A5-B5 Tablature

Weights 9 & 10: C6-D6-E6 & C#-D# Sounding

Weights 9 & 10: C#6-D#6 & D6-E6-F6 Tablature

You can use another technique instead of weights for holding the keys down.

This should be prepared well before the concert, as the spinet's mechanism will always make the same sound when pressed down, even if you do this very quietly or slowly, everyone will hear it!

Spinnet fishing line

At the beginning you use a fishing line tied to the indicated tablature pitch, and with rosin in your hands or spraying rosin on the line, you pull it with friction, creating a similar sound as the cello + performer.

Vibraphone tuning and tablature

The rest of the keys are left as they are, tempered.
Here is a video explaining how to lower the pitches of the vibraphone with Mortite gum: <https://www.youtube.com/watch?v=GchE5tcU8ZI>

Vibraphone tuned keys, in cents from ET

Sound

Tablature

F-35.1 F#-15.6 G-31.2 G#-11.7 Bb-46.7 C-33.1 C#-13.7 D-29.2 D#-9.8 F#-42.9 G-31.2 G#-11.7 Bb-46.7 C-33.1 C#-13.7 D-29.2 D-29.2 G-31.2 G#-11.7 C#-13.7 D-29.2 D-29.2

Spinet tuning and tablature

The pitches in grey are tuned in Equal Temperament, so just look at the tuner marking “zero” - 0 cent deviation from ET.

Spinet (at A415Hz) tuned keys, in cents from ET - all octaves !

Sound

Tablature

C#-13.7 D#-9.8 G-31.2 G#-11.7 Bb-46.7 C-33.1

E-keyboard tuning and tablature

2 **E-keyboard pitches and tablature**
Mini 24-key midi keyboard

These pitches can be patched to a 24 key keyboard, or my mini MIDI 32 key one. Here is the tuning Patch for Max trial:

<https://masa.plainsound.org/HECalc.zip>

Electronic

The part consists of pre-recorded tracks, which should be played through stage speakers, giving an atmospheric sound, perhaps from the back sides behind the musicians. Someone at the sound desk should trigger the tracks where indicated. In “ARIA” there are 2 tracks triggered by the keyboardist, which sound only through her local speakers, like the MIDI keyboard.

Dress code

Originally thought with optional nakedness, this could also be performed with black clothes. The violinist is wearing a cape that opens up as wings. The video projection is projected on the wings and torso of the violinist, in shiny black possibly. The performer and the cellist may wear a venetian black mask during the piece.

Exvot VI Melt me heart, my hard be gone

For the Broken Frames Syndicate

Sara Cubarsi (2025)

Commission funded by the Kunststiftung NRW

I. Recitativo, tranquillo, rubato ♩=68

tutto l'arco, molto sul tasto, legatissimo possibile
scordatura

E-Violin C#5 bells

listen to spinet
molto ad lib, intimo, tasto
moltrissimo sul tasto
like an afterthought to yourself

Crotales transposed / E4 Gong / cymbal

Prepared Vibraphone / metal object

Slow motor ON

Ped pp (Pedal down until the end)

ord. IV
sul tasto
ord. sul pont.
ord. 3
mf
p
mf
f
p

Cr./Go.
mp
pp

Vib.
mp
p
mp
mf
ppp
mp
p
p

ord. sul pont.
ord. 3
sfz
bow vibrato
hum
"m."
mf
pp
p
mp
mf
pp
mp
mp
p
mf

Cr./Go.
pp
mp
mf

Vib.
mf
mp
mf
pp
mp
mp
p
mf

Ped mp

[illegible][illegible]

(TUNING BECOMING TEMPERED)

5

85

Vln. *pp* poco a poco molto crescendo

Cr./Go. *3* *cresc.*

Vib. *ti - ri mie - ei - ma - ar - ti - ri mie - ei - ma - ar -*

crescendo

gliss.



III. Aria

Molto ritardando (except b. cl.) (NICELY TEMPERED, NO TUNING NOTATION)

91 *gliss.* *ff*

A tempo with pre-recorded voice
Freeze, don't move

Molto ritardando (except b. cl.) *3* (to mallets) *f*

Vln.

Cr./Go.

Vib. *ti - - - - ri*



97 very slowly bring both arms to normal standing position, arms down, keep your instrument on your hands throughout

Vln.

Cr./Go.

Vib. *f* Give up your legs give up your legs just gi ve up your

6 **molto rit.**

106 start raising arms up like about to fly, slowly opening wings arms open as if flying, wings open

Vln.

Cr./Go. **molto rit.** airy voice *small gliss decay (ca. 1 tone)* (prepare motor ON, fast)

legs, so you can fly and *p* fly so high fly so fly so high

Vib.

IV. Post-aria

Sostenuto ♩=82 (TUNING PROGRESSIVELY UNTEMPERS, 1/4TH TONES) ----->

114 Loud scream, looking to the "sky" Option: move wings/bells Aaah! *fff* Aaah! *fff* scream, look up, fly, reset

always close mouth, look to audience and freeze wing movement after screaming, and open, look up and "fly" again when screaming moving wings (TBC)

Cr./Go. *p* *fff* *mp*

Fast motor

Vib. *fff* *fff*

Sostenuto ♩=82

-----> (TUNING BECOMING "JUST")

121 scream, look up, fly, reset Aaah! *fff* Aaah! *fff* clip wings to frame open your mouth but don't scream, look up, wings clipped, freeze arms above slowly close mouth while looking up (showing teeth) mouth closed

Cr./Go. *fff* *mf* *fff* *fff* *f* sing U ("oo")

to brushes (or sticks tbc)

Vib. *fff* *fff* *fff* fast -----> slow -----> (off)

Appassionato ♩=60

(TUNING IN 13-LIMIT 7)

7

voice improvise wolf sounds, while still looking up, with ca. 3 second breaths in between, reaching towards pitches that you hear in the voices or instruments

Example:

Vln. *mf* uuu < uuu uuu *f* uuu auuu *ff* auuu

Cr./Go. *mp* *cresc.* u ("oo") *f* Aaa (transition from u to a vowels) *ff* La-la...

Vib.

sing / improvise sheep-vibrato *ff* La-la...

sing / improvise / sheep-vibrato *ff* La-la...

* improvising with pitches you hear in woodwinds, any order, sostenuto, poss. sheep-vibrato, blending into the tuning as possible. Tribal sound.

slowly lower head, reset head... ...to look facing the audience

Example:

Vln. La - la - la - la - la - la - la - la (sing / improvising / vib) *ff* La-la-la... La *ff* La-la-la...

Cr./Go. La - la - la - la - la - la - la - la (sing / improvising / vib) *ff* La-la-la... La *ff* La-la-la...

Vib. *sempre f*

with woodwinds

slowly lower arms, wing stay clipped up, arms eventually "wrap the projection on your belly": timing with the video

Example:

Vln. La *ff* La-la-la... La *ff* La-la-la...

Cr./Go. La *sempre f* *ff* La-la-la... La *ff* La-la-la...

Vib.

8

157

Vln. *La - la la* *ff* *arms embracing planets (video projection) in the belly-area*

Cr./Go. *La* *ff* *La la la* *f* *with woodwinds* *p*

Vib.



167

Vln.

Cr./Go. *f*

Vib.



176 *arms hugging belly where planets disappear - head down*

Vln.

Cr./Go.

Vib.