

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)

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 Spinnet (A415Hz)

laptop

with a tuning patch / sinewave-timbre

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

Spinnet 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 24 notes with various pitch bends indicated by cents from Equal Temperament (ET). The 'Tablature' staff shows the corresponding fret positions for each note. The notes and their cents from ET are: 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, 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 !

The image shows two staves: 'Sound' (bass clef) and 'Tablature' (bass clef). The 'Sound' staff contains 12 notes with various pitch bends indicated by cents from Equal Temperament (ET). The 'Tablature' staff shows the corresponding fret positions for each note. The notes and their cents from ET are: 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

The image shows two staves: 'Sound' (bass clef) and 'Tablature' (bass clef). The 'Sound' staff contains 24 notes, with the first 12 notes in grey and the last 12 notes in black. 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.

Picture from the premiere
Naxos Konzerthalle
5.09.2025



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Commission funded by the Kunststiftung NRW

I. Recitativo, tranquillo, rubato ♩=68

*tutto l'arco, molto sul tasto, legatissimo possibile**molto ad lib, intimo, tasto**moltissimo sul tasto*

E-Violin
C#5 bells

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.

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

Continue pulling until indicated

E-Violoncello
D#5, F#6 bells

Bass Flute

Bass Clarinet

Bassoon

Crotales transposed / E4 Gong / cymbal

Prepared Vibraphone / metal object

Spinet / e-keyboard V.P. / chimes

Pre-recorded track

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

13

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

Vln. *mf* *f* *sfz* *pp* *p* *mp* *mf* "m" *p*

Perf. stop walking
spinet cue

continue walking
poco ad libitum

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

chorus cue + vibraphone

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

Vc: lift bow arm releasing gesture

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

IV
2

arco I

Vc: lift bow arm releasing gesture

B. Fl. *mp* *mp* *p* "uuu" *possibile*

B. Cl. *mp* *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* *mf* *f* *mf* vi - va mi

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

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

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

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

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

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

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

e-T *ppp* *CUE 7*

Small painting area heats up (heater set 1)

painting A ON

24

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

Perf. *tie - ne* *mp* *(crotales cue)* *poco ad libitum* *in* *tor-men - tal'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* *(f)* *simile* *(f)* *(f)*

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

Vib. *f* *mp*

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

e-T *CUE 8* *CUE 9*

Full concert light

29 stay still / bell stops

Vln. *(f)* *(f)* *(f)* stay still Tune 3rd string down a quarter tone

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

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" 4" 4"

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

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

Vc.

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

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

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

Cr./Go. No Motor all w brushes *p* *p* *snare brush sweeping*

Vib. prepare harpsichord register *p*

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

e-T A tempo, ♩=68

64

m.52-3u

Poco ritardando

Vln.: raise right fist - shake bell

Leggero, non rubato, ♩=76

poco sul tasto non marcato

V: raise fists shake bells

Vc: raise fists shake bells miii... iii...

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

La - scia ch'io pian - ga la du - ra

scia mf

Perf and Vc raise fists, shake bells

voice:

mp f

pp

bow-hair: simile

2 0 1 0

Poco ritardando

Leggero, non rubato, ♩=76

airy, legato

sotto voce

mf p

pp possibile

pp

sweeping, swinging

pp p

Poco ritardando

Leggero, non rubato, ♩=76

volume pedal, shape

pp p

CUE 16

51 *pp* *3* *3* *3* *sfp* *p* *f* *pp* *3* *ord. -----> poco sul tasto*

Vln. *pp* *3* *3* *3* *sfp* *p* *f* *pp* *3*

Perf. *mf* *3* *mf* *Li-ber-ta* *mp* *La - scia ch'io pian - ga* *simile*

Vc. *mf* *3* *mf* *Li-ber-ta* *mp* *La - scia ch'io pian - ga* *simile*

B. Fl. *mp* *3* *mp* *La - scia ch'io pian - ga* *simile*

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

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

Cr./Go. *mf* *p*

Vib. *p*

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

e-T *pp* *p*

CUE 17

poco accel.*crescendo*

59

Vln.

Perf.

Vc.

B. Fl.

B. Cl.

Bsn.

Cr./Go.

Vib.

Kbd.

e-T

la du - ra sor - te, La - scia La - scia La - scia La - scia ch'io

mp *crescendo* *p* *crescendo* *mp* *crescendo* *f*

cresc. *cresc.* *cresc.* *mf* *mf*

p *mp* *pp* *mf*

Dampen IV-string

(e-keyboard)

spinet:

(TUNING LOOSES 11-LIMIT)-----▶

painting C ON

A tempo Ancora più mosso, non rubato

(TUNING LOOSES 7-LIMIT)

12

Vln. *ff p* raise right arm, shake bell
Laaaa!
pp poco a poco molto crescendo

Perf. duol in fran - ga ques-te ri - tor - te
miei - mar ti - ri
sciaaa!
voice + pizz mie - ei - ma - ar - ti - ri -

Vc. raise arms shake bells
f

B. Fl. *mf* tempered hereon
mp *p* *mf*

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

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

Cr./Go. *f* *mf* The conductor may sing too
voice
mf mie - ei - ma - ar - ti - ri

Vib.

Kbd. spinet - tuning notation: omitted
spinet poco arp.
CUE 19 CUE 20

c-T

A tempo Ancora più mosso, non rubato

poco accelerando

86

Vln.

Perf.

Vc.

B. Fl.

B. Cl.

Bsn.

Cr./Go.

Vib.

Kbd.

e-T

leave hair slowly on the floor

crescendo

mf

crescendo

f

cresc.

f

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

ri!

standing in front of Vc, back facing the audience

II ----> *sul tasto*

imperturbable

Bass clarinet: no ritardando!

(to mallets)

attaca

lute register

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

pp

Trigger
Track A

Pre-recorded voice - local e-keyboard speakers

p

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

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

Vln.

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

Vc.

B. Fl.

B. Cl.

Bsn.

Cr./Go.

Vib.

Kbd.

e-T

CHORUS: conductor can sing too - same as fl. and cl.

f Give up your eggs give up your eggs so you will get

f Give up your legs give up your legs so you will get

f Give up your legs give up your legs so you, Will!, get

f Give up your legs give up your legs so you, Will!, get

harpichord register

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

Will!, get

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*

molto rit.

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

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

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

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

Vib.

molto rit.

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

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*

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.
Vc: accelerando, independent from others - till fermata
accelerando solo till fermata
mf *f* *fff* *ff*
wild vibrato as possible

B. Fl. *Sostenuto* ♩=82

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

Bsn. *pp* *ff* *p*

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

Vib. *ff*

Kbd. *ff*

e-T CUE 24 CUE 25 CUE 26 CUE 27
voice bcbcbcb in diminuendo fade out

18

121

Vln.

Perf.

Vc.

B. Fl.

B. Cl.

Bsn.

Cr./Go.

Vib.

Kbd.

c-T

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

Aaah! *fff*

Aaah! *fff*

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*

sempre legato continuous glissando

pp

fff *ff* *fff*

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

ff *mp* *ff* *mf* *ff* *pp* (gliss. as possible) *pp* *p* *pp* *mp* *p*

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

fff *mf* *fff* *fff* *f*

fast

slow

(off)

to brushes (or sticks tbc)

U ("oo")

U ("oo")

U ("oo")

CUE 28 CUE 29 CUE 30 CUE 31 CUE 32

gliss.

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:

mf uuu *mf* uuu *f* uuu *ff* auuu

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

low bell

sempre f vibrato on long notes

ff 3 3

vibrato on long notes

vibrato on long notes

vibrato on long notes

vibrato on long notes

mp *mf* *mf* *mp* *f* *mp* *f* *mf* *f* *ff*

mp *mf* *mf* *f* *mp* *f* *mf* *ff* *f* *ff*

mp *mf* *f*

mp *cresc.* *f* u ("oo") -----> Aaa (transition from u to a vowels)

mp *cresc.* U ("oo") u ("oo") -----> Aaa

prepare chimes (let ring)

2 chimes:

sempre f

CUE 33

CUE 34

voices pre-recorded echo

P La-la...

non-static drone on the series of F

Cr./Go.

Vib.

Kbd.

e-T

Vln.

Perf.

Vc.

B. Fl.

B. Cl.

Bsn.

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... (sing / improvising / vib)

Perf. *sempre f*

Vc. *free* *5* *3* *3* *5* *3* *5* *3* *5*

B. Fl. *free* *5* *3* *3* *5* *3* *5* *3* *5*

B. Cl. *free* *5* *3* *3* *5* *3* *5* *3* *5*

Bsn. *free* *5* *3* *3* *5* *3* *5* *3* *5*

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

Vib. *sempre f*

Kbd. *Example:* *La - la - la - la - la - la - la - la* *ff* La-la-la... (sing / improvising / vib)

e-T *p* La-la-la... *CUE 35* *p* La-la-la... *CUE 36* *p* La-la-la...

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

150

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

Perf. *sempre f*

Vc. *fff poss.* *fff poss.*

B. Fl. *fff*

B. Cl. *fff* *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 *CUE 37* *CUE 38* *CUE 39* *ff* *La-la-la...* *La* *ff* *La-la-la...*

m.53-21

G#

F#

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* *f*

Vc. *f* *f*

B. Fl. *fff* *fragile* (*gliss.*) *f* *p* *fragile*

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

Bsn. *fff* *f* *p* **CHANGE**

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

Vib.

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

e-T *ff* *ff* *ff* *f* *f*

CUE 40 CUE 41 CUE 42 CUE 43 CUE 44

diminuendo

Video projection overlaps with violinist's belly

167 23

Vln. 3/16 4/4

Perf. 3/16 4/4

Vc. 3/16 4/4

B. Fl. 3/16 4/4

B. Cl. 3/16 4/4

Bsn. 3/16 4/4

Cr./Go. 3/16 4/4

Vib. 3/16 4/4

Kbd. 3/16 4/4

e-T 3/16 4/4

gliss., 15th

f *p* *gliss.*

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

CHANGE

CUE 45

CUE 46

sciaaa

diminuendo

gliss. *gliss.*

*Video projection on wings/body
fades out.*

Score for multiple instruments, including Vln., Perf., Vc., B. Fl., B. Cl., Bsn., Cr./Go., Vib., Kbd., and e-T.

Key markings and instructions:

- pp** (pianissimo)
- 15^{ma}** (fifteenth measure)
- ritardando**
- 16th**, **17th**, **19th**, **22nd**, **24th**, **26th**, **28th**, **32nd**, **34th** (measure numbers)
- very still, try to not activate bells** (instruction for Vc.)
- CHANGE** (red text)
- CUE 47**, **CUE 48**, **CUE 49**, **CUE 50** (cue points)
- mi** (musical note)
- diminuendo**
- Dark.**
- (beatings)** (instruction for e-T)

The score is written in 4/4 time. The Vc. part features a complex rhythmic pattern with many sixteenth notes. The e-T part includes a melodic line with a 'mi' note and a series of beatings.