

hommage à Magritte  
**THIS IS NOT A STORY**

Christopher Stark (2017)

**I. Inner Dialogue with Bells** (♩ = 69)

incredibly soft, make the audience listen

*pp* < *p* > *pp* > *n* *pp* < *p* > *pp* > *n* *pp* < *p* > *pp* < *p* > *pp*

12

*pp*  
pizz. (as loud as poss. w/o Bartók-ing), surprise the audience  
*ff* *poss. sempre*  
pizz. (as loud as poss. w/o Bartók-ing), surprise the audience  
*ff* *poss. sempre*  
bell-like, l.v. *sempre*  
*8va*  
*mf* *sempre*  
depress pedal violently, creating noise  
*ffz* *ped.*

19

*mfp* < *mf* > *pp* < *mp* > *n* < *pp* > *mp* > *n* < *pp* > *mp* > *n* < *pp* > *mp* > *ff*  
arco, senza vib.  
*ppp*  
arco, senza vib.  
*8va*  
loco  
*mp*  
*mp* *una corda*

*subito*

27

*f* 3

like water ripples

*pp*

*n!*

*f*

*ppp*

*pp*

*n!*

*f*

*ppp*

*pp*

*n!*

*f* *tre corde*

*mf* *una corda*

*p* (*una corda...*)

*8va*

*Red.*

35

*tr*

*ff*

*p sub.*

*ff*

*n!*

*ff*

*n!*

*8va*

*loco*

*tre corde loco*

*n!*

*8vb*

*ff*

*subito*

37

*n*

light bow pressure, whispy, barely audible, don't emphasize individual notes, as gestural as poss.

*p*

*ppp* *poss. sempre*

light bow pressure, whispy, barely audible, don't emphasize individual notes, as gestural as poss.

*ppp* *poss. sempre*

*simile*

*simile*

40

Musical score for measures 40-41. The system consists of five staves: a single treble clef staff at the top, two treble clef staves in the middle, and two bass clef staves at the bottom. Measure 40 features a melodic line in the top staff with a fermata and a dynamic marking of *n*. The middle two staves contain complex, rapid sixteenth-note passages with fingering numbers 10 and 5. Measure 41 shows a melodic line in the top staff with a fermata and a dynamic marking of *p*, and a triplet of notes. The bottom two staves are mostly empty with some rests.

42

Musical score for measures 42-43. The system consists of five staves: a single treble clef staff at the top, two treble clef staves in the middle, and two bass clef staves at the bottom. Measure 42 features a melodic line in the top staff with a fermata. The middle two staves contain complex, rapid sixteenth-note passages with fingering numbers 10 and 5. Measure 43 continues these passages with similar fingering. The bottom two staves are mostly empty with some rests.

44

Musical score for measures 44-45. The system consists of five staves: a single treble clef staff at the top, two treble clef staves in the middle, and two bass clef staves at the bottom. Measure 44 features a melodic line in the top staff with a fermata and a dynamic marking of *f fp*. The middle two staves contain complex, rapid sixteenth-note passages with fingering numbers 10 and 5. Measure 45 continues these passages with similar fingering and a dynamic marking of *ff*. The bottom two staves are mostly empty with some rests. At the end of the system, there is a section labeled *tre corde* with a dynamic marking of *f* and a *Red.* (ritardando) marking, followed by a melodic line in the top staff with a dynamic marking of *ff*.

46

*ff ffp* *ff ffp* *ff* *ffp* *ff* *ffp* *ff*

*f* *f* *ff* *f sub.* *ff* *f sub.* *ff* *f sub.* *ff*

*f* *ff* *f sub.* *ff* *f sub.* *ff* *f sub.* *ff*

*8va* *loco*

*Red.* *8vb*

*poco rit.* *a tempo*

50

*ff* *pp* *ff poss. sempre raucous* *ff poss. sempre raucous*

*ff sempre* *ff poss. sempre raucous* *ff poss. sempre raucous*

*ff sempre* *ff poss. sempre raucous* *ff poss. sempre raucous*

*p* *ff poss. sempre, raucous*

*like a concerto soloist* *8va* *loco* *Red.*

55

*ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

*ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

*ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

*8va* *loco* *Red.*

57

Musical score for measures 57-60. The piano part features complex textures with triplets and slurs. The violin part has a melodic line with slurs and accents. The key signature has one sharp (F#) and the time signature is 2/4.

61

Musical score for measures 61-63. The piano part features complex textures with triplets and slurs. The violin part has a melodic line with slurs and accents. The key signature has one sharp (F#) and the time signature is 2/4. Dynamics include *mf* and *fff*.

64

Musical score for measures 64-66. The piano part features complex textures with triplets and slurs. The violin part has a melodic line with slurs and accents. The key signature has one sharp (F#) and the time signature is 2/4. Dynamics include *mf* and *fff sempre*.

**ELECTRONICS CUE 1**

**angry, frustrated, possessed, wild, improvisatory**

loud multiphonic, ad lib. pitch, harsh & nasty, breathe where necessary

*ffff* as loud and obnoxious as poss., with reckless abandon

harsh & nasty

slow gliss., scratch tone, no pitch, noise

as high as poss.

harsh & nasty

slow gliss., scratch tone, no pitch, noise

as high as poss.

*ffff* as loud and obnoxious as poss., with reckless abandon

ad lib. pitch, bell-like clusters,  
strictly follow rhythm and contour

*ffff* as loud and obnoxious as poss., with reckless abandon

67

68

69

70

71

72

73

74

This section is approximately 40 seconds long,  
wait for sample to stabilize on drone before continuing

Play 4x total

gradually and freely decel., asynchronously, peel apart

Molto tranquillo e delicato (♩ = 54)

like a distant bell

70

71

72

73

74

75

76

77

78

79

80

*ped.*

75

*p* *p* *mf* *mf* *mf* *mf* *mf* *mf*

*mp cresc. poco a poco*

85

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

*mf*

91

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

*f*

95

mf *ff*

mf *ff*

mf *ff*

mf *ff*

*p sub.*

8va

99

*pp* *p > pp*

8va

104

Tempo primo (♩ = 69)

*ppp*

*pp* *mp*

*pizz.* *mp* *arco*

*p* *mp*

*subito*



II. Sorting Out Beethoven (♩ = 104)

First system of musical notation (measures 1-4). It consists of three staves: two for the violin and one for the piano. The violin parts are marked with *p* and *pizz.*. The piano part is marked with *mf* and the instruction *as loud as it needs to be to keep time*. A dashed line labeled *15ma* is positioned above the piano staff. The time signature changes from 4/4 to 3/4, then 2/4, and finally 4/4.

Second system of musical notation (measures 5-8). It continues the three-staff format. The piano part features a complex rhythmic pattern with many sixteenth notes. A dashed line labeled *15ma* is positioned above the piano staff. The time signature changes from 4/4 to 3/4, then 2/4, and finally 4/4.

Third system of musical notation (measures 9-12). It continues the three-staff format. The piano part features a complex rhythmic pattern with many sixteenth notes. A dashed line labeled *15ma* is positioned above the piano staff. The time signature changes from 3/4 to 2/4, then 3/4, and finally 4/4.

15

Musical score for measures 15-18. The score is in 4/4 time and consists of three systems. The first system contains three staves: two treble clefs and one bass clef. The second system contains two staves: a grand staff (treble and bass clefs) and a single bass clef. The third system contains two staves: a grand staff and a single bass clef. Performance markings include *ff*, *arco*, *loco*, and *brash*. A dashed line labeled *15ma* spans across the grand staff in the second system.

19

Musical score for measures 19-24. The score is in 3/4 time and consists of three systems. The first system contains three staves: two treble clefs and one bass clef. The second system contains two staves: a grand staff and a single bass clef. The third system contains two staves: a grand staff and a single bass clef. Performance markings include *ff* and *simile*. A dashed line labeled *15ma* spans across the grand staff in the second system.

25

Musical score for measures 25-28. The score is in 3/4 time and consists of three systems. The first system contains three staves: two treble clefs and one bass clef. The second system contains two staves: a grand staff and a single bass clef. The third system contains two staves: a grand staff and a single bass clef. Performance markings include *ff*. A dashed line labeled *15ma* spans across the grand staff in the second system.

27

Allegro  $\text{♩} = 112$

51

55

Musical score for measures 41-45. The score is arranged in two systems. The first system contains three staves: two treble clefs and one bass clef. The second system contains two staves: one treble and one bass clef. Dynamics include *mf*, *ppp*, and *p*. The piano part features triplet markings in measures 43 and 44.

Musical score for measures 46-49. The score is arranged in two systems. The first system contains three staves: two treble clefs and one bass clef. The second system contains two staves: one treble and one bass clef. Dynamics include *mf*, *p*, *f*, and *ff*. The piano part features triplet markings in measures 46 and 48.

Musical score for measures 50-54. The score is arranged in two systems. The first system contains three staves: two treble clefs and one bass clef. The second system contains two staves: one treble and one bass clef. Dynamics include *mf*, *ppp*, *f*, and *p*. The piano part features triplet markings in measures 50, 52, and 53.

55

ppp p sf p

sf ff p

15ma

61

sf p ff p

p

15ma

68

pizz. pizz.

15ma

76

*ff*  
arco

*ff*  
arco

*ff*  
loco

*15ma*

*brash*

82

*ff*

*15ma*

*simile*

86

*ff*

*15ma*

90

15<sup>ma</sup>

94

like an echo

*ff* *mf* *ppp* *mp*

like an echo

*ff* *mf sub.* *ppp* *pizz.* *p*

like an echo

*ff* *mf* *ppp* *pizz.* *p*

15<sup>ma</sup>

### III. Cecilia Sings the Music in Her Heart; Captain Leighton Bids Farewell (♩ = 60)

20-30" air, toneless, like a sigh, resigned simile

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

very fast full bow strokes, martelé-like  
very light bow pressure, almost no string contact,  
glide across the string, senza vib., glassy

*p*

very fast full bow strokes, martelé-like  
very light bow pressure, almost no string contact,  
glide across the string, senza vib., glassy

*p*

place elbow on Middle C, depress pedal to begin movement  
do not play the note, let the elbow bring it to life  
let the drone settle before continuing

20-30" molto delicato, dolce, sonorous

*n < f poss.\** *p sempre, una corda sempre*

*Red. sempre, do not lift or drone will stop*

7 *poco rit.* *a tempo* *poco rit.* *a tempo*  
dolcissimo

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

*mp > p* *mp > p* *mp > p*

*mp > p* *mp > p*

12 *poco rit.* *a tempo*

*mp* *p* *mp > p* *p*

*mp > p* *p* *mp > p* *p*

\*when the resonance has reached its maximum amplitude, wait a few seconds then cue measure 2



2 poco rit. a tempo

17

10<sup>th</sup> as before

arco norm. dolcissimo "pp"

mp p n pp

25

poco rit. a tempo as before

arco norm. p

8va

pp poss. 3 3 3 3 pp

28

8va

p ppp mp ppp mp

poco rit.

B|  
R.H.  
Thumb
|  |

33

ppp mp ppp

p mp p mp ppp

(8)

pp

Captain Leighton We're

At the tempo of the sample, which fluctuates (♩ = 40ca.; ♪ = 120ca.)

38

home - ward bound. I hear them say. Good - bye fare you well. Good - bye fare you well We're

42

home - ward bound. I hear them say. A - round my boy, we're home - ward bound. We're

freely

*ppp*

home - ward bound\_ this ve - ry day. Good - bye fare you well\_ Good - bye fare you well\_ We're

home - ward bound\_ this ve - ry day. A - round my boy, we're home - ward bound. We're

Play in time as an ensemble, disregard tempo of the sample from this point forward

home - ward bound for Fris - co town. Good - bye fare you well\_ Good - bye fare you well\_ We're

58

home - ward bound\_ for Fris - co town... A - round my boy, we're home - ward bound. We're

Sample degrades...

62

home - ward...

← ♩ = ♩ → (♩ = 60)

66

*gva*...

70

15<sup>ma</sup>

75

glassy,  
as before  
**ppp**  
glassy,  
as before  
**ppp**

15<sup>ma</sup>

poco rit.    a tempo                    poco rit.    a tempo                    poco rit.                    a tempo

79

as before 7

"pp" < "p"

morendo

15<sup>ma</sup>

...