

Christopher Stark

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# DEPOSITION

*after Pietro Lorenzetti*

for Cello, Piano, and Electronics

(2013)





## PROGRAM NOTE

*Deposition* was inspired by Pietro Lorenzetti's frescoes in the Lower Church of the Papal Basilica of St. Francis of Assisi. The frescoes, which were painted in the early-fourteenth century, depict scenes of the Passion, and they are well-known examples of the early use of naturalism in Italian art—which Pietro and his younger brother Ambrogio were instrumental in introducing. In the fall of 2012 I visited the Lower Church, and I was particularly struck by the deposition scene. The hauntingly moving expression on Mary's face, the simple and bleak--gristly even--portrayal of the removal of Christ from the cross, and the disorienting use of early perspective techniques, immediately conjured up musical associations for me. The cello's material is built around a long falling chromatic line derived from the lamento bass, and the piano's material is derived from an eight-note melody created using the letters of Lorenzetti's last name--both of these materials are presented at the conclusion of the composition. The electronics are intended to add an element of 'otherworldliness' to the piece as a representation of the mythological and supernatural weight of the subject matter. The electronic material is generated through recording and playing back the cello and piano material at different speed and pitch ratios in an attempt to position it in relief to the 'worldly' live performers. The piece is ten minutes in duration, and it is affectionately dedicated to Gjertrud Schnackenberg, with whom I first viewed the frescoes.

## PERFORMANCE NOTES

- The volume of the electronics should always match the volume of the live performers.
- There is no tempo for most of the piece, but rather approximate timings of events; therefore, variability as it pertains to individual expressive rhythm is highly encouraged.

## ELECTRONIC REQUIREMENTS

1 Laptop with Max/MSP  
1 Mixer with 2 Inputs (from the Laptop) and 2 Outputs (to the Speakers)  
2 Powered Speakers  
Cables and Power

## PREMIERE PERFORMANCE

Elizabeth Lyon, cello & Kak Bjerken, piano  
Barnes Hall, Cornell University  
20 October 2013

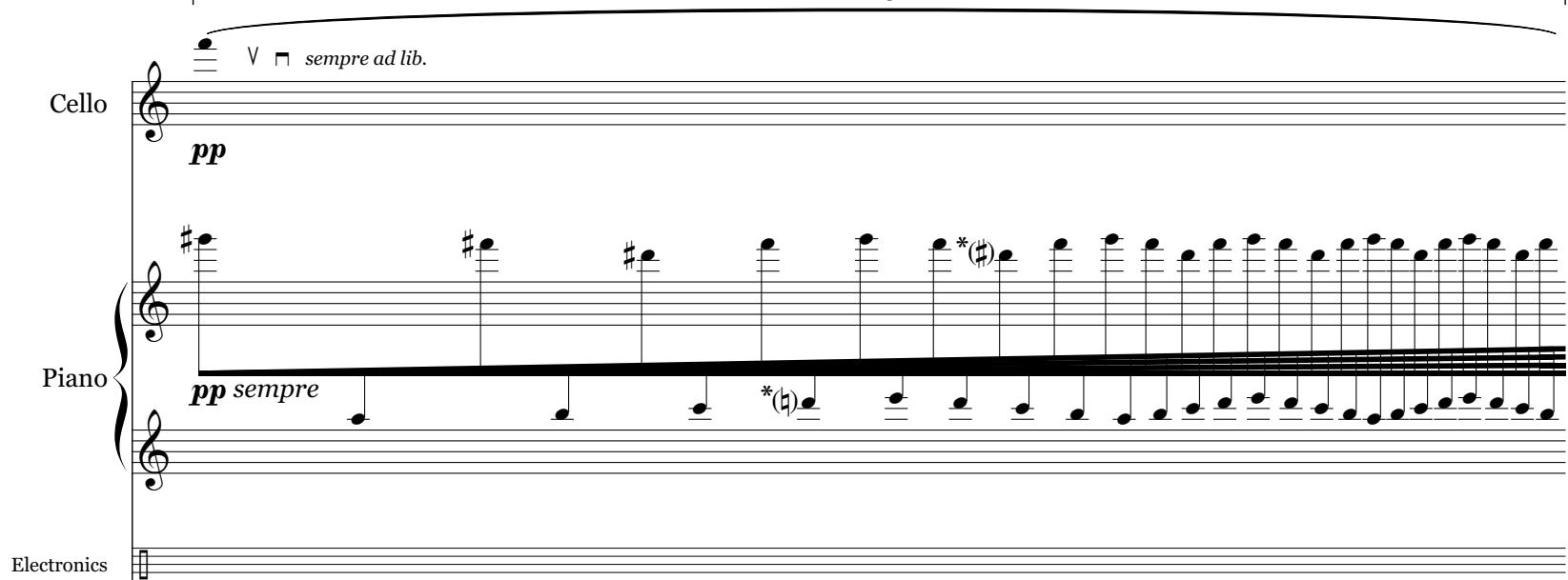


to Gjertrud Schnackenberg  
**DEPOSITION**  
after frescoes by Pietro Lorenzetti in the Lower Church of the Papal Basilica of St. Francis of Assisi  
for Cello, Piano, and Electronics

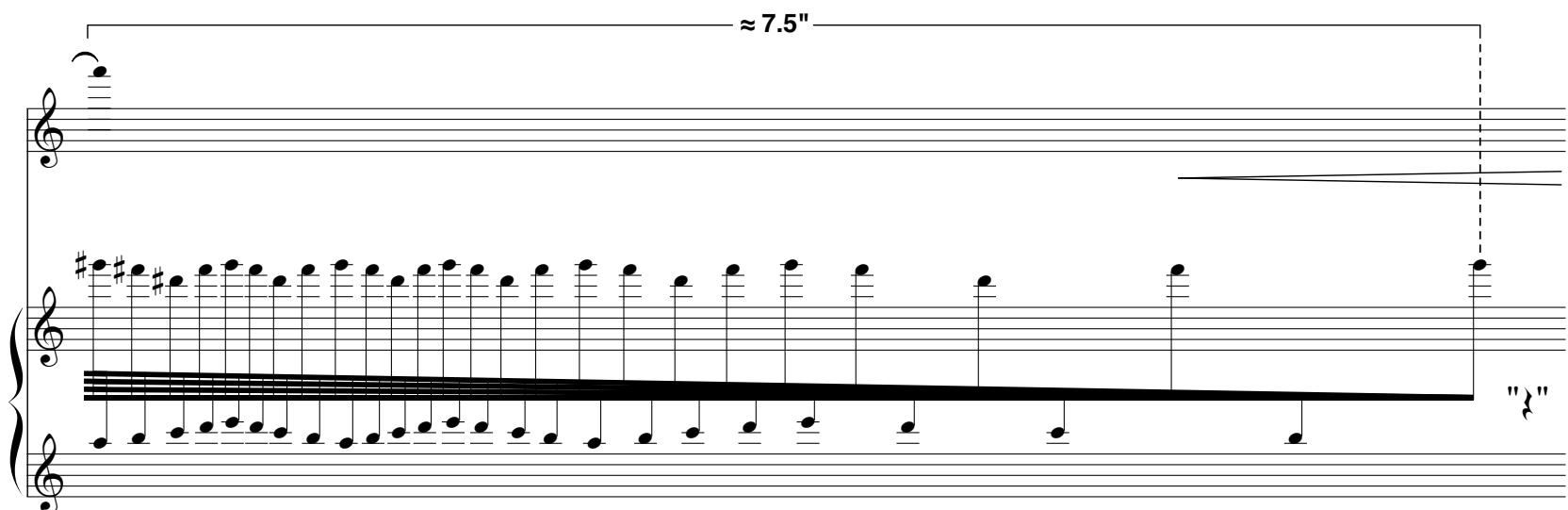
Christopher Stark

Senza misura, delicatissimo, dolente

$\approx 7.5''$

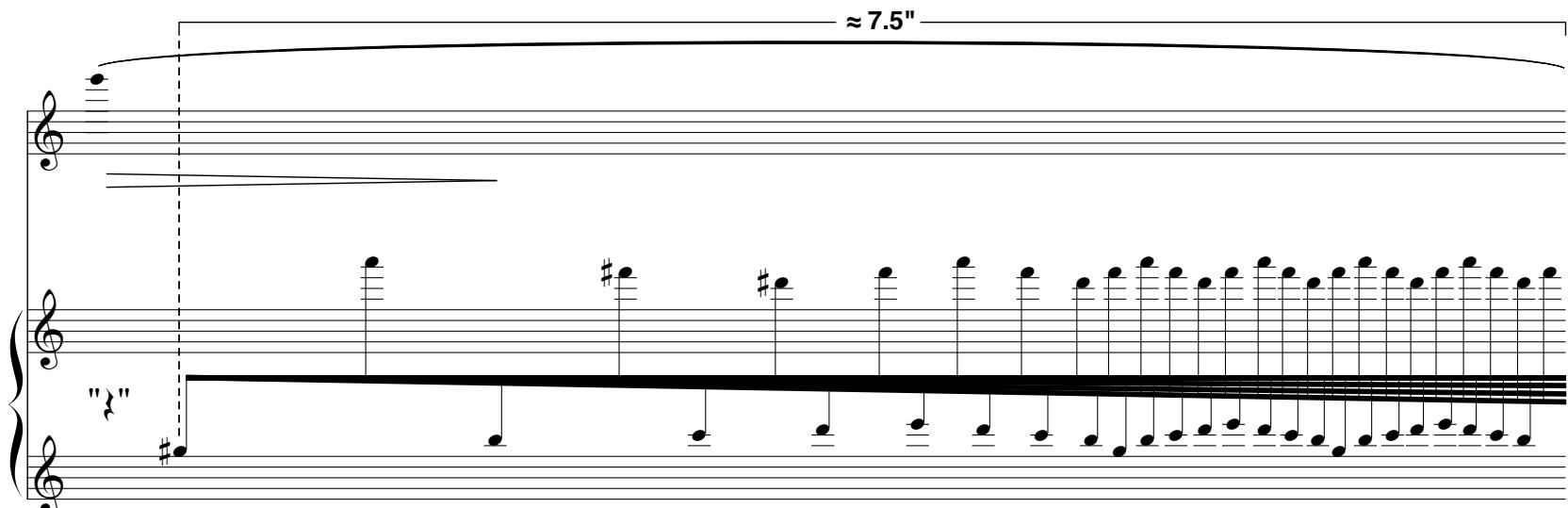


Musical score for Cello, Piano, and Electronics. The score consists of three staves. The Cello staff has a treble clef and a single note with a fermata. The Piano staff has a treble clef and a series of eighth-note chords. The Electronics staff has a treble clef and a single note. The piano part includes dynamic markings *pp* and *pp sempre*. The electronics part includes a dynamic marking *pp*.



Musical score continuation. The Cello staff shows a single note with a fermata. The Piano staff shows a series of eighth-note chords. The Electronics staff shows a single note.

$\approx 7.5''$



Musical score continuation. The Cello staff shows a single note with a fermata. The Piano staff shows a series of eighth-note chords. The Electronics staff shows a single note.

\*accidentals carry through staves, but not across systems

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A musical score page showing two staves of music. The top staff uses a treble clef and consists of mostly eighth-note pairs. The bottom staff uses a bass clef and consists of eighth-note pairs. A thick black horizontal bar spans across both staves. Above the staves, a bracket indicates a duration of approximately 7.5 inches. The page number '107' is at the bottom right.

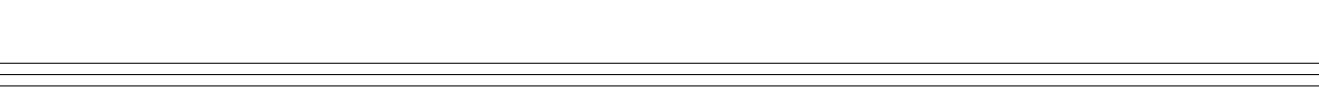
A musical score for three staves. The top staff uses a treble clef and has a key signature of one flat. It begins with a single note followed by a long horizontal line. The middle staff uses a treble clef and has a key signature of one sharp. It features a bass line consisting of eighth notes and sixteenth-note patterns. The bottom staff uses a treble clef and has a key signature of one sharp. It shows a continuous eighth-note bass line. A bracket above the middle staff indicates a duration of approximately 7.5 inches.

$\approx 7.5"$

V

"{}"

A musical score for piano. The top staff shows a melodic line starting with a grace note followed by eighth notes. A bracket above the staff indicates a duration of approximately 7.5 inches. The bottom staff shows a harmonic bass line with sustained notes and vertical stems. The first measure starts with a sharp sign, indicating a key signature of one sharp.



≈ 7.5"

CUE 1

-  $\approx 7.5''$

Musical score for orchestra and piano. The score includes parts for Electric Bass (Elec.), Cello (Vc.), and Piano. The piano part features a sustained bass note from measure 11 to measure 12, with a dynamic instruction of  $\text{pp}$ . The electric bass and cello parts provide harmonic support. Measure 12 concludes with a forte dynamic.

CUE 2

CUE 3

$\approx 7.5''$

Musical score page 10, measures 11-12. The score consists of five staves. The top staff uses a treble clef, the second and third staves use a bass clef, and the bottom two staves use a soprano clef. Measure 11 begins with a single note on the top staff. The second staff has a sustained note. The third staff has a sustained note. The fourth staff has a sustained note. The fifth staff has a sustained note. Measure 12 begins with a single note on the top staff. The second staff has a sustained note. The third staff has a sustained note. The fourth staff has a sustained note. The fifth staff has a sustained note.

≈ 7.5"

B

**CUE 4**

**CUE 5**

≈ 7.5"

"{}"

≈ 7.5"

C

**CUE 6**

$\approx 7.5''$

**CUE 7**

"{}"

$\approx 7.5''$

**CUE 8**

$\approx 7.5''$

$C\# \rightarrow$

$\overrightarrow{B\flat}$

**CUE 8**

$\approx 7.5''$

"{}"

"{}"

(reverse piano sounds)  $\approx 4''$

CUE 9

(no electronics)  $\approx 4''$   $\approx 20''$

non harm. (con vib., poco a poco)

**D**  $\xrightarrow{\text{Red.}}$

**E**  $\xrightarrow{\text{...}}$

**CUE 10**

$\approx 20''$

(norm.)  $\rightarrow$  sul pont.

**ff**

**ff**

**pp** semper, the electronic drone should envelope the piano

**mf**  $\xrightarrow{\text{as fast as poss.}}$  **ff**

**CUE 11**

$\approx 10.3'''**$

**pp**

**Vc.**

**p** subito (match the electronics)

\*These figures should be rhythmically & dynamically identical to the figure in the first system at the top of this page. The space between the gestures decreases in the second system, but the gestures should remain similar.

\*\* The clef indicates a transposition of 46 cents sharp or  $\approx 1/4$  tone. Tune to the cello and piano in the playback, not to the live piano.

\*\*\* This is the approximate duration of the recorded sample slowed down by 72.7%. Follow the pacing of the recording.

$\approx 10.3''$

**pp (match the electronics)**

D♭  $\underline{\text{C}\rightarrow}$ \*

**A**

C  $\underline{\text{C}\rightarrow}$

\*The piano part should be rhythmically 180 degrees out of phase with the piano playback throughout this section.

$\approx 10.3''$

+46

+46

≈ 10.3"

+46

+46

B  
Fed. →

A musical score for two staves. The top staff is in treble clef with a sharp sign, indicating a key signature of +46. The measure length is approximately 10.3 seconds. The bottom staff is in bass clef. Both staves show a series of notes and rests, with some notes having stems pointing up and others down. The notes are primarily eighth and sixteenth notes.

$\approx 10.3''$

+46

+46

A

Red. →

$\approx 10.3''$

+46

E  $\frac{8}{8}^{rb}$

+46

D $\flat$

15

$\approx 10.3"$

+46

+46

*8va*

A

D

$\xrightarrow{\text{2nd}}$

$\approx 10.3''$

+46

F  $\overline{\underline{\underline{b}}}$   
8vb

+46

Measure 1: Treble staff has a forte dynamic. Bass staff has a sustained note. Measure 2: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.

$\approx 10.3''$

+46

+46

8va

D  $\overline{\underline{\underline{b}}}$   
8vb  $\rightarrow$

Measure 3: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Measure 4: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.

$\approx 10.3''$

+46

F#  $\overline{\underline{\underline{b}}}$   
8vb

+46

Measure 5: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Measure 6: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.

$\approx 10.3''$

A  $\flat$   
B  $\sharp$   
B  $\flat$   $\xrightarrow{\text{Rd.}}$

$\approx 10.3''$

$\approx 10.3''$  "}"

B  $\flat$   
B  $\flat$   $\xrightarrow{\text{Rd.}}$

≈ 5.5"

G # 8<sup>vb</sup>

senza vib., sul tasto flautando

+46

+46

≈ 2.25"

≈ 2.25"      ≈ 27.5"

8<sup>vb</sup>

norm. (con vib. poco a poco)

cresc. poco a poco

+46

+46

"{}"

≈ 27.5"

Elec.

Vc.

(norm.) -----> sul pont.

ff

match rhythm of piano in playback

+46

+46

8<sup>va</sup>

**CUE 12**

$\approx 6''$

Larghetto semplice  $\text{♩} = 63$

**abrupt**

**L O R E N Z E T T I**

**abrupt**

*p una corda*

*sffz + = mute*

A →

... ↗