THIS IS NOT A STORY
Christopher Stark (2017)

I. Inner Dialogue with Bells (4 = 69)
incredibly soft; make the audience listen

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

pizz. (as loud as poss. w/o Bartók-ing), surprise the audience

ff pizz. sempre

bell-like, I.v. sempre

sforzando pedal violently, creating noise

mf sempre

arco, senza vib.

PPP

arco, senza vib.

PPP

loco

mp

mp una corda

subito
angry, frustrated, possessed, wild, improvisatory

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

French horn (repetitive)

as loud and obnoxious as poss., with reckless abandon

harsh & nasty
slow gliss., scratch tone, no pitch, noise
as high as poss.

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harsh & nasty
slow gliss., scratch tone, no pitch, noise
as high as poss.

as loud and obnoxious as poss., with reckless abandon

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

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 (n = 54)
like a distant bell

spectral fade (gradually towards molto sul pont.)

mf sub, forte, poco a poco

spectral fade (gradually towards molto sul pont.)

pp n

let piano ring (loud)...

...seamlessly clear Ped.

p sempre, una corda
Tempo primo (\( \dot{q} = 69 \))
II. Sorting Out Beethoven (i = 104)

\( \text{pizz.} \)

\( \text{p} \)

\( \text{pizz.} \)

\( \text{metronomic} \)

\( \text{mf as loud as it needs to be to keep time} \)
III. Cecilia Sings the Music in Her Heart; Captain Leighton Bids Farewell (f = 60)

air, toneless, like a sigh, resigned

very fast full bow strokes, martelé-like

very light bow pressure, almost no string contact,
glide across the string, senza vib., glassy

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

molto delicato, dolce, sonorous

p sempre, una corda sempre

poco rit. a tempo poco rit. a tempo

dolcissimo

when the resonance has reached its maximum amplitude, wait a few seconds then cue measure 2
At the tempo of the sample, which fluctuates $\frac{\text{a}}{40\text{ca.}}; \frac{\text{b}}{120\text{ca.}}$

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

home-ward bound, I hear_ them say. A-round my boy, we're home-ward bound. We're
home-ward bound_ this very day. Good-bye fare you well_ Good-bye fare you well_ We're

home-ward bound_ this very 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
Sample degrades...

home-ward bound...