Lorem ipsum dolor sit amet, consectetuer adipiscing elit. Donec sit amet sem. Sed ornare sem id libero. Vestibulum ante ipsum primis in faucibus orci luctus et ultrices posuere cubilia Curae; Donec pellentesque elementum ante. Integer imperdiet, quam et interdum mattis, odio massa accumsan lorem, id iaculis sem pede eu ligula. Maecenas turpis libero, iaculis vitae, bibendum sed, tristique sit amet, dui. In purus nulla, ornare in, tristique mattis, ornare sed, nisi. Phasellus placerat erat sit amet eros. Sed vitae orci quis nibh cursus sagittis. Nunc tempor lectus at diam volutpat sodales. Aliquam bibendum. Phasellus purus ligula, sodales vitae, suscipit in, ultricies ac, elit. Fusce nec enim ac nisl ornare tincidunt. Aliquam nec nibh. Aliquam et lorem ut sem aliquam iaculis. Duis vitae elit. Fusce ornare ullamcorper eros. Morbi suscipit nibh eget leo. Nam erat. Suspendisse id libero. Fusce nunc. Etiam accumsan egestas mauris. Etiam velit nibh, fermentum id, lacinia vitae, varius nec, felis. Vestibulum ante ipsum primis in faucibus orci luctus et ultrices posuere cubilia Curae; Proin purus erat, tristique vitae, rutrum ut, volutpat vel, sem. Nam eget augue sed metus fringilla posuere. Duis neque neque, aliquet quis, fringilla at, elementum a, justo. Praesent sit amet ligula. Proin non nibh a lorem porttitor facilisis. Vestibulum pulvinar. Nullam augue purus, adipiscing ac, accumsan varius, convallis ac, metus. Donec semper massa. Donec gravida dictum eros. Pellentesque a nunc. Quisque pharetra, est vitae luctus tincidunt, nunc lectus auctor lectus, at dictum ipsum ipsum vitae massa. Sed egestas malesuada nisi. Etiam turpis tortor, varius vel, molestie non, ullamcorper non, magna. Praesent mattis scelerisque enim. Nunc eget turpis. Etiam ac pede. Sed iaculis laoreet urna. Donec condimentum, tellus id mollis tristique, leo odio rhoncus dolor, at euismod lectus justo quis sapien. Pellentesque est neque, fringilla ac, sodales a, pellentesque id, enim. Ut ac ipsum. Nunc non erat. Aenean pede. Proin viverra, quam nec sollicitudin semper, nisl orci luctus justo, ut consequat quam quam at massa. Integer non ligula sed eros ullamcorper convallis. Vivamus mattis, odio a imperdiet dapibus, nisi sem varius felis, eu consectetuer pede ante in felis. Praesent quis magna. Integer vehicula, libero ac auctor convallis, velit libero facilisis urna, id scelerisque lorem mauris eget ligula. Metus glossolalia (stress positions), tempus non, ornare at, rhoncus id, ipsum. Aenean molestie. Proin sagittis metus ut pede. Cras sit amet magna eu lacus varius imperdiet. Suspendisse ultrices porta dui. In consectetuer, a eldritch Priest porttitor, diam nisi ultricies orci, eget hendrerit odio mi vitae massa. Donec venenatis lacinia justo. Suspendisse ante purus, placerat in, tempor pulvinar, iaculis placerat, mi. Vivamus lorem leo, pulvinar id, porta a, euismod suscipit, tellus. Nulla facilisi. Sed erat. Phasellus elit risus, venenatis et, egestas non, ultricies nec, ante. Nam interdum aliquam mi. Nulla id diam at lorem rutrum vehicula. Proin nunc. Donec eu nunc porta lacus pharetra molestie. Maecenas tristique est et mi. Vivamus consequat. Proin sodales tortor in erat. Aenean aliquet dapibus eros. Suspendisse potenti. Nunc rhoncus consequat nunc. Vestibulum id diam. Vestibulum turpis risus, imperdiet in, malesuada pharetra, egestas id, orci. Duis scelerisque, felis non tincidunt tincidunt, quam sem volutpat justo, imperdiet fringilla odio dolor vitae odio. Cras risus. Ut ligula ligula, accumsan et, suscipit a, condimentum at, risus. Aenean congue, mauris a dapibus auctor, purus odio ultricies risus, sit amet

flute
bass clarinet
vibraphone
violin (w/metal practice mute)
contrabass

tape: concertina and musicbox

duration: ca. 20'00"

Notes

Score is notated at concert pitch.

The slur lines are used primarily to indicate phrases and secondarily to mark a legato-like articulation.
The flute and bass clarinet should also take these lines to signify breathing patterns, which should be equally respected by the non-wind instruments insofar as a breath between phrases introduces an unmeasured hiatus. Thus, to the extent that this work is an aggregate of melodic effects, a part of its sense lies in how these effects are stitched together.

Performers are on stage during the opening five minutes of tape playback.

flute - "Residual Tones"

Holding the flute at a 35 - 40 angle downward from normal playing position, forming a wide lip opening and directing a relatively unfocused air stream across the embouchure hole. The sound produced should be like that when wants to hear the result of their practicing but does not want to play loud enough for others near to hear. **Note: the pitch(s) produced while playing residual tones will sound a quarter-tone lower that written.**

bass clarinet - "breath-tones"

Using a half-embouchure blow a portion of the air through the reed allowing the rest to escape from the side of the mouth. The effect should be a slack and "lazy" tone with an unstable sounding pitch/intonation. To augment the artifice of this "lackadaisical" effect let the instrument sound the occasional multiphonic.

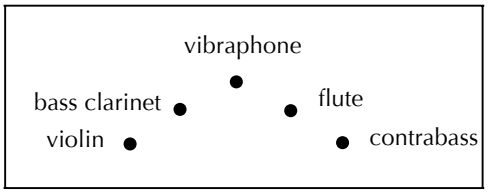
contrabass

Sounds one octave lower than written, except for harmonics which are written at concert pitch.

violin

Re: opening solo
Follow the concertina on the tape as well as possible. The violin melody is an abstraction of the concertina line and should be played as a quasi-lament. A certain amount of slippage in the opening melody is permissable; however, should you become lost be certain to end before the concertina part and have a member of the ensemble cue the entry at measure 65.
The violin should sound below the volume of the concertina. To a large degree this will be achieved by the practice mute.

’	short pause (a breath)
𝄐	short pause (a longer breath)
n	*niente* (or "from nothing")



glossolalia (stress positions)

eldritch Priest
(2008)

glossolalia (stress positions)

eldritch Priest
©2008

♩ = 56

violin

"concertina" (and music box)

tape

2

vln

"*lament*"

(practice mute on)

4

vln

mp

6

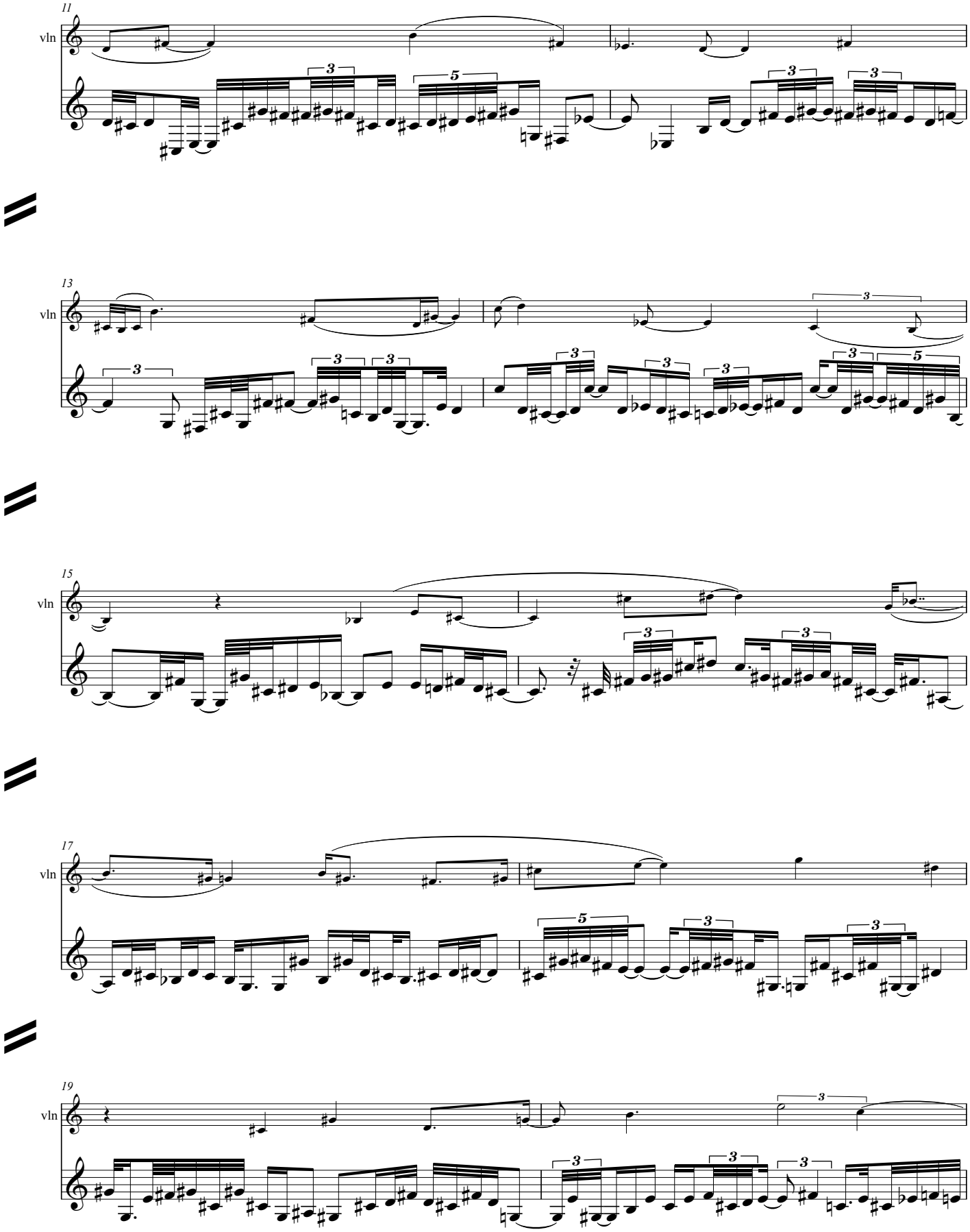
vln

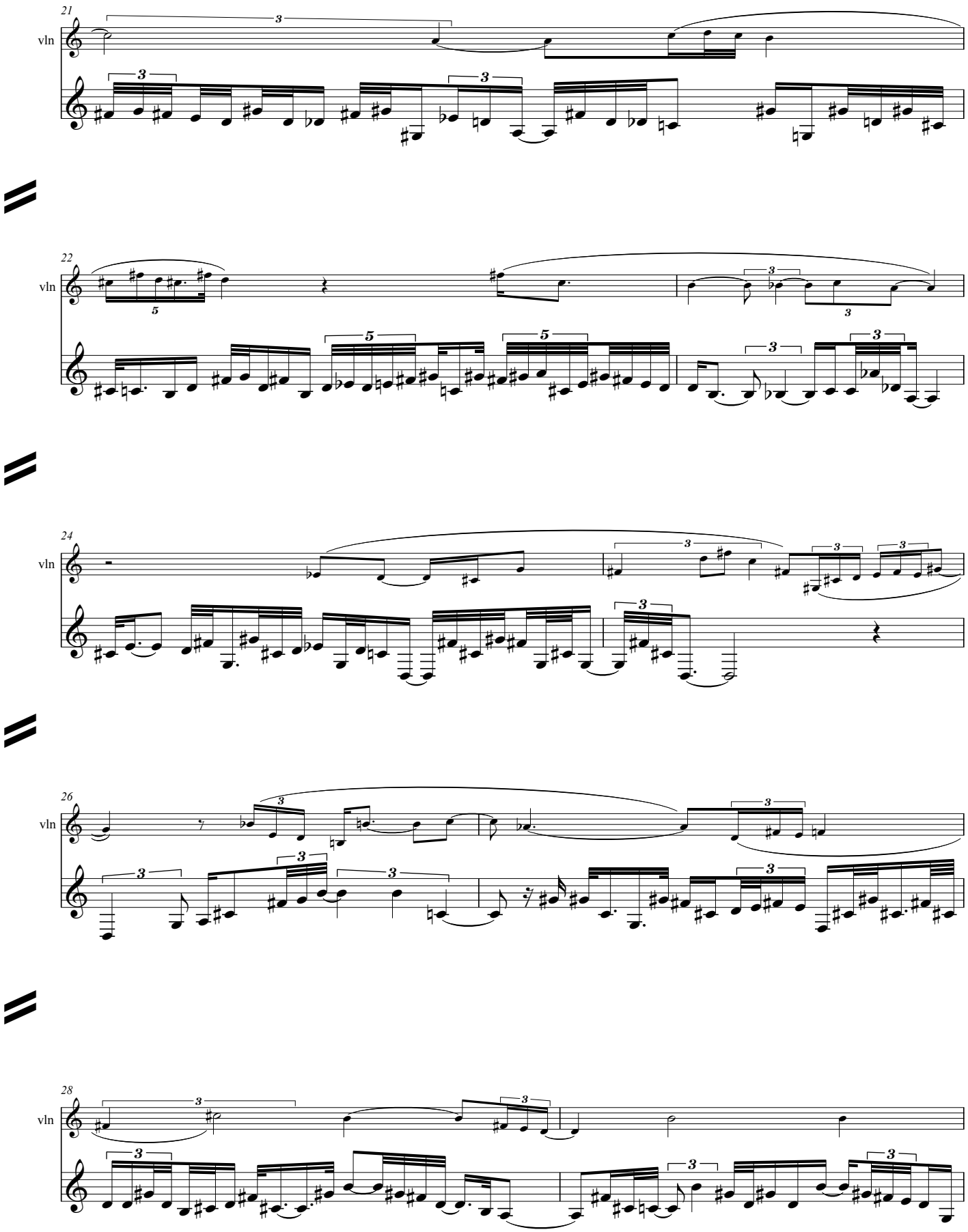
8

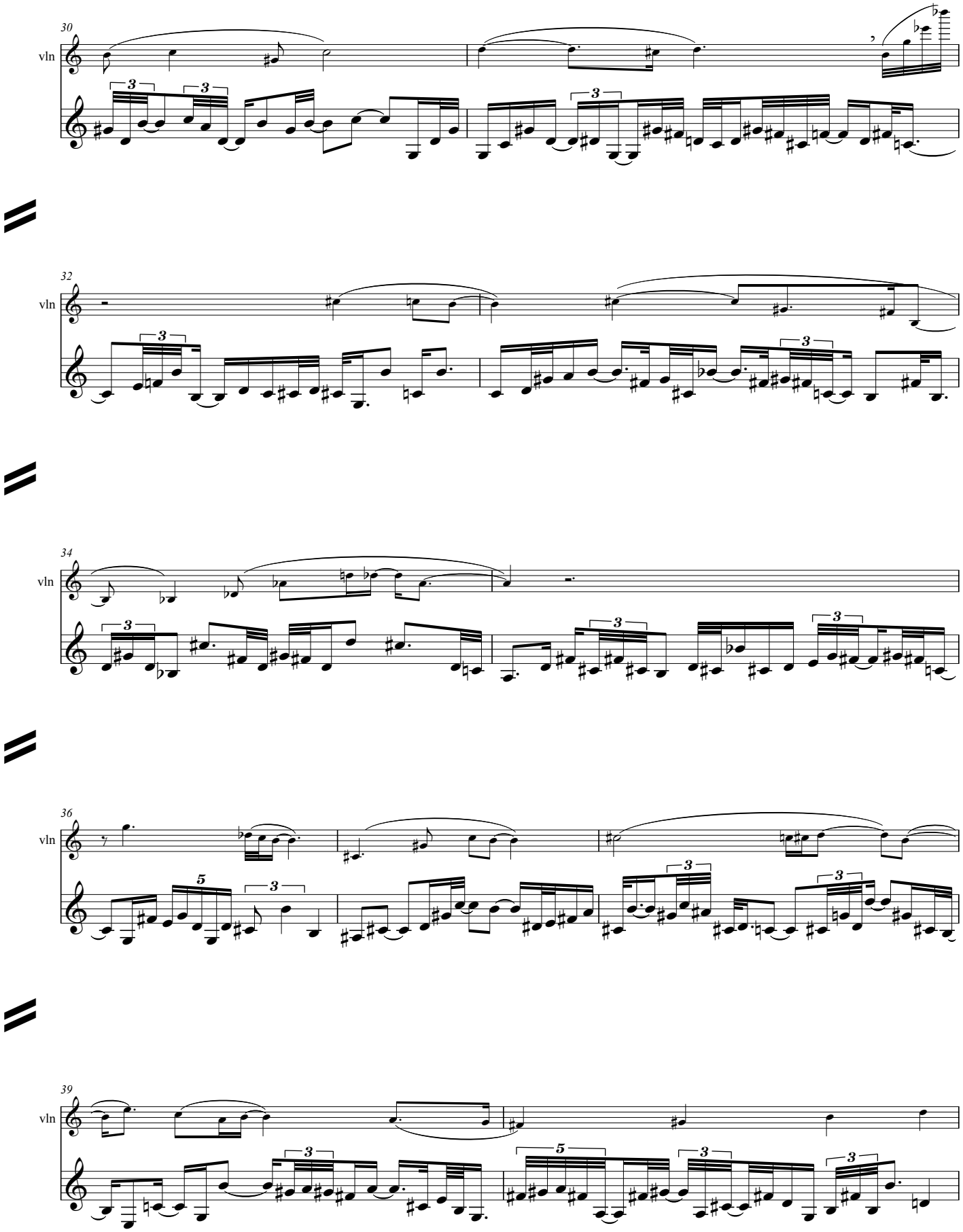
vln

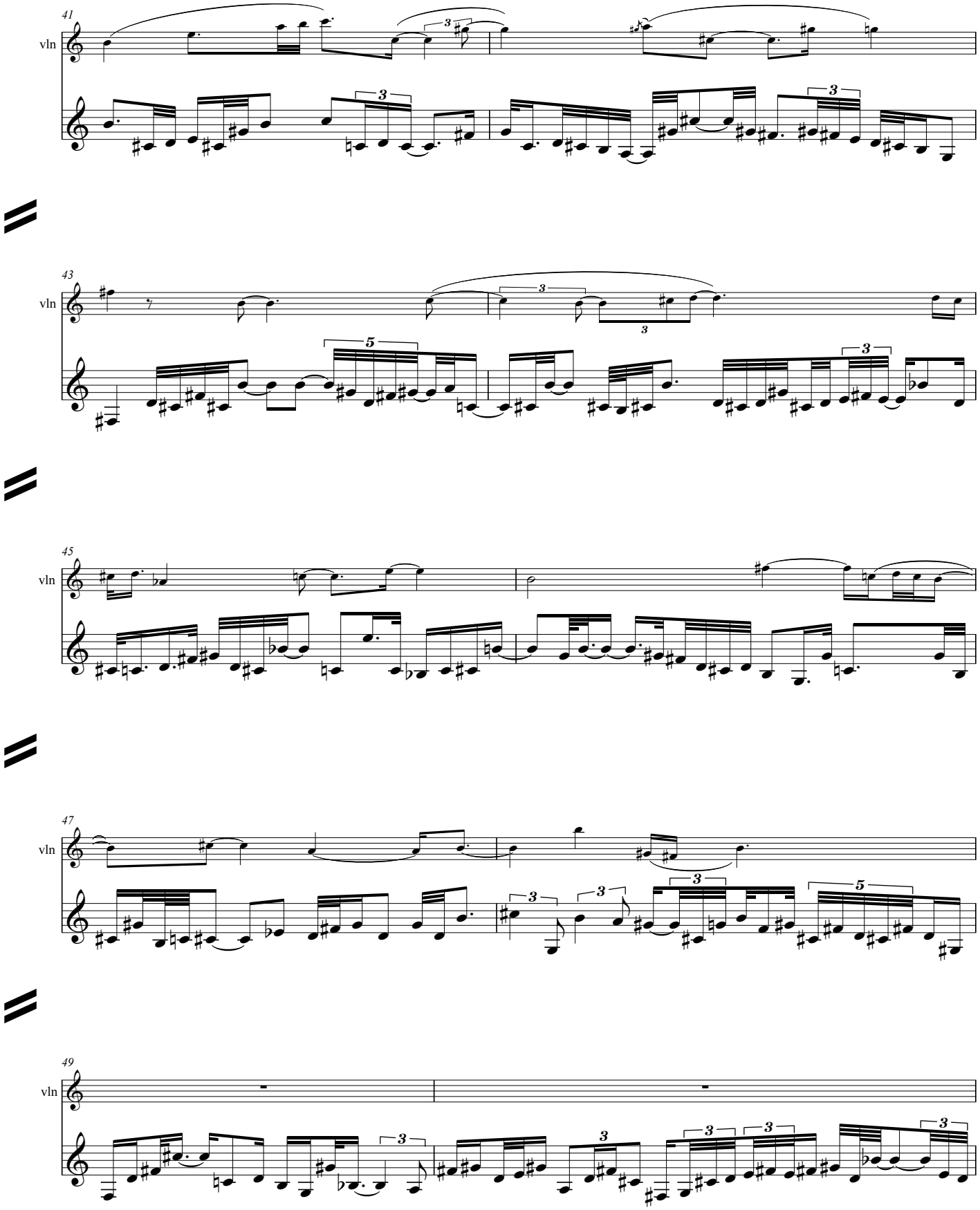
10

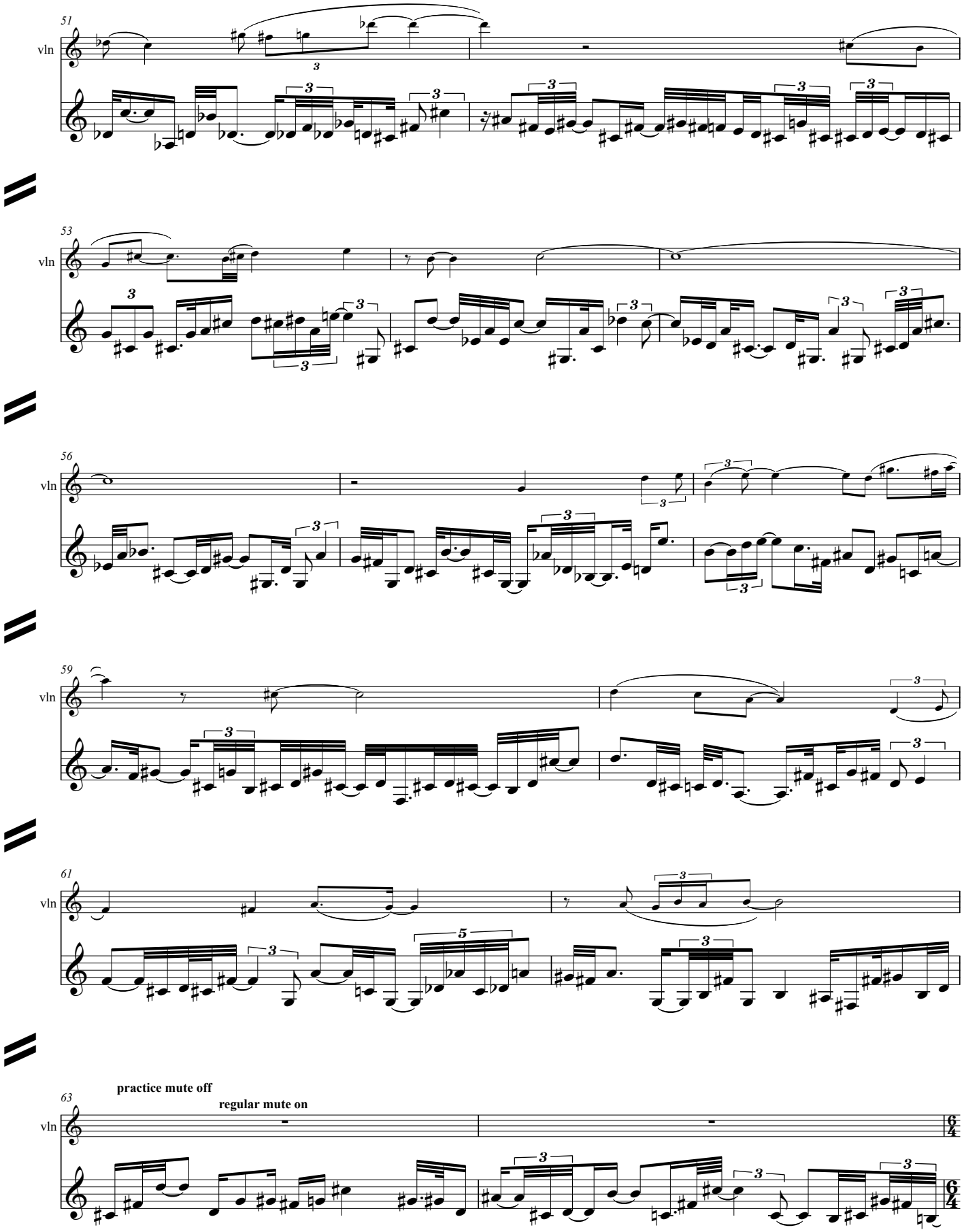
vln

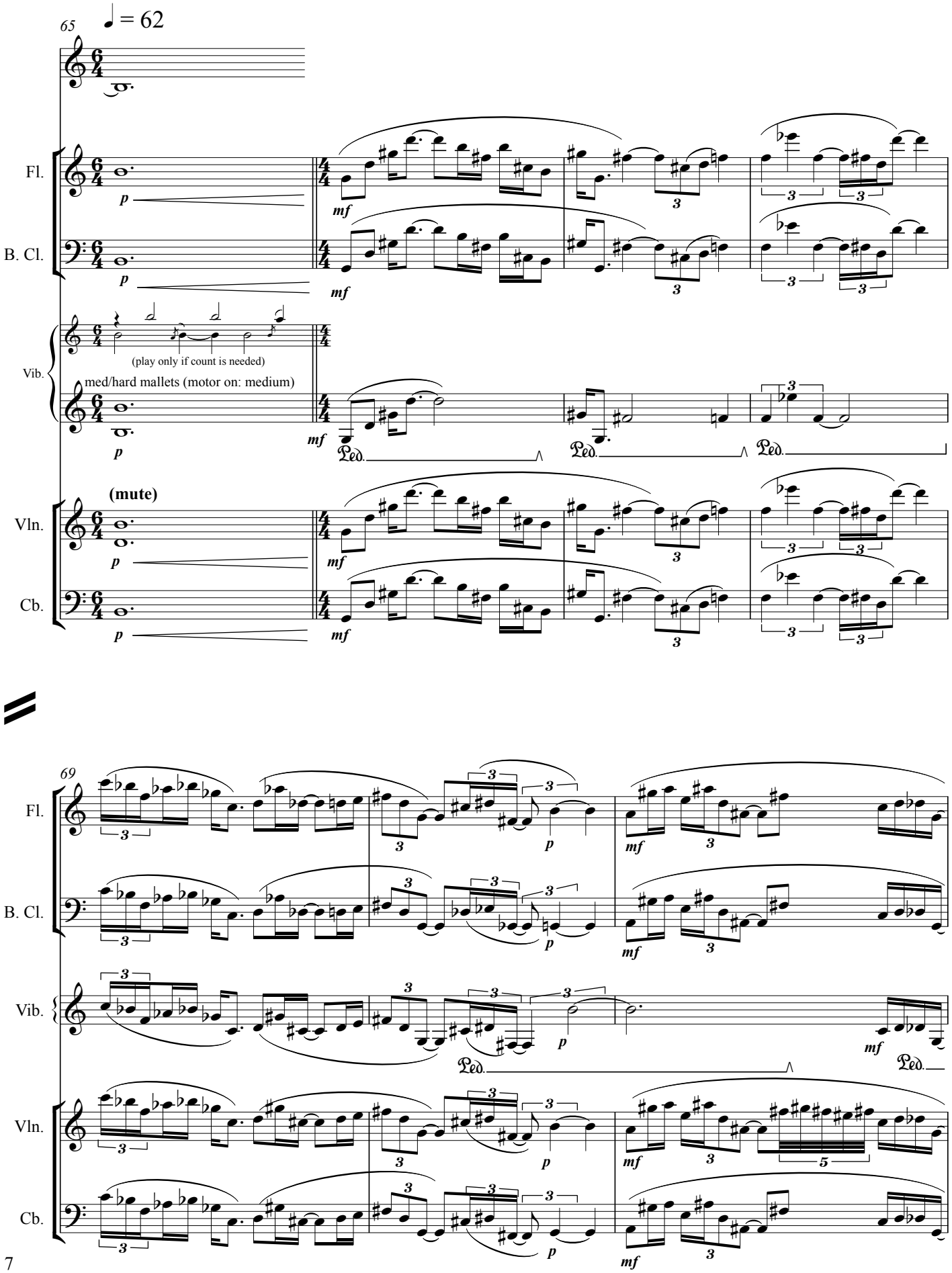

11
vln
13
vln
15
vln
17
vln
19
vln

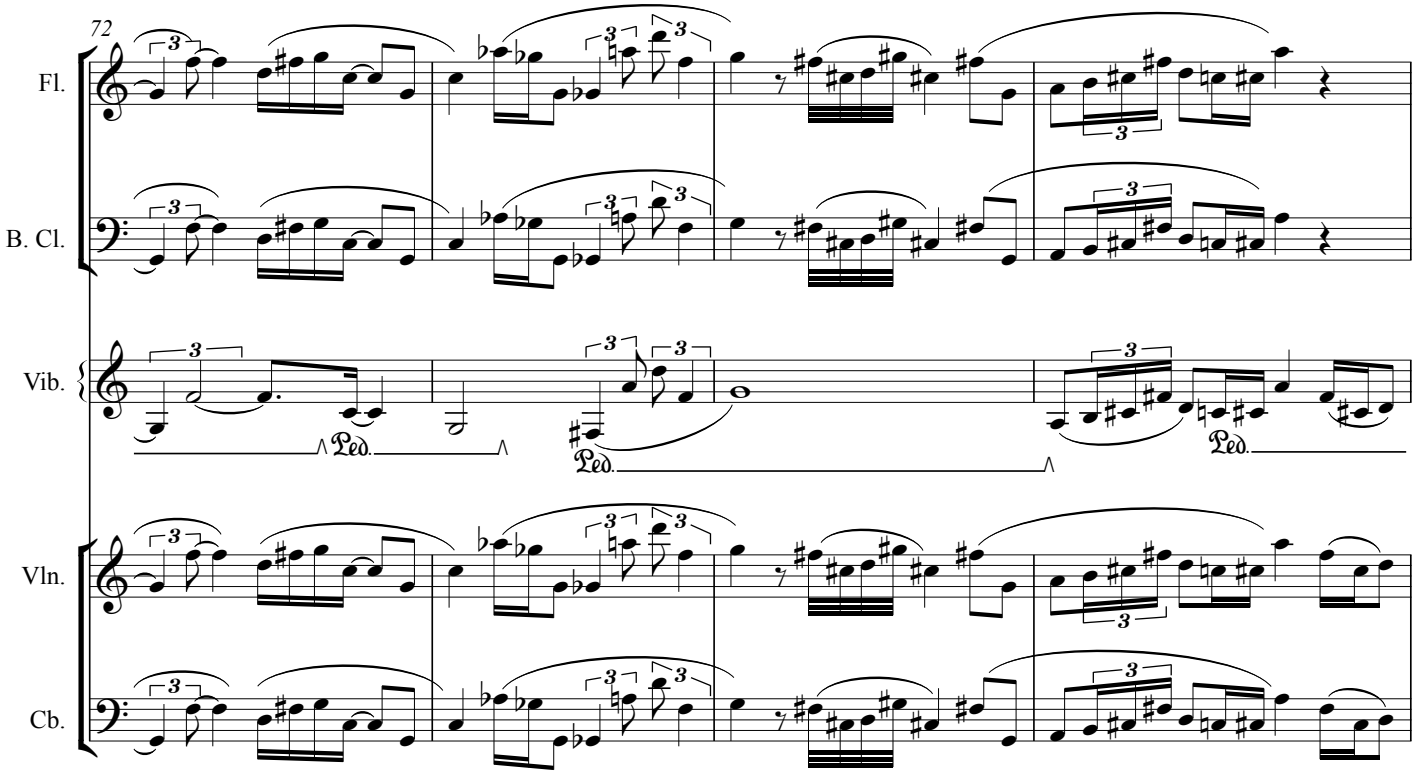

21
vln
22
vln
24
vln
26
vln
28
vln

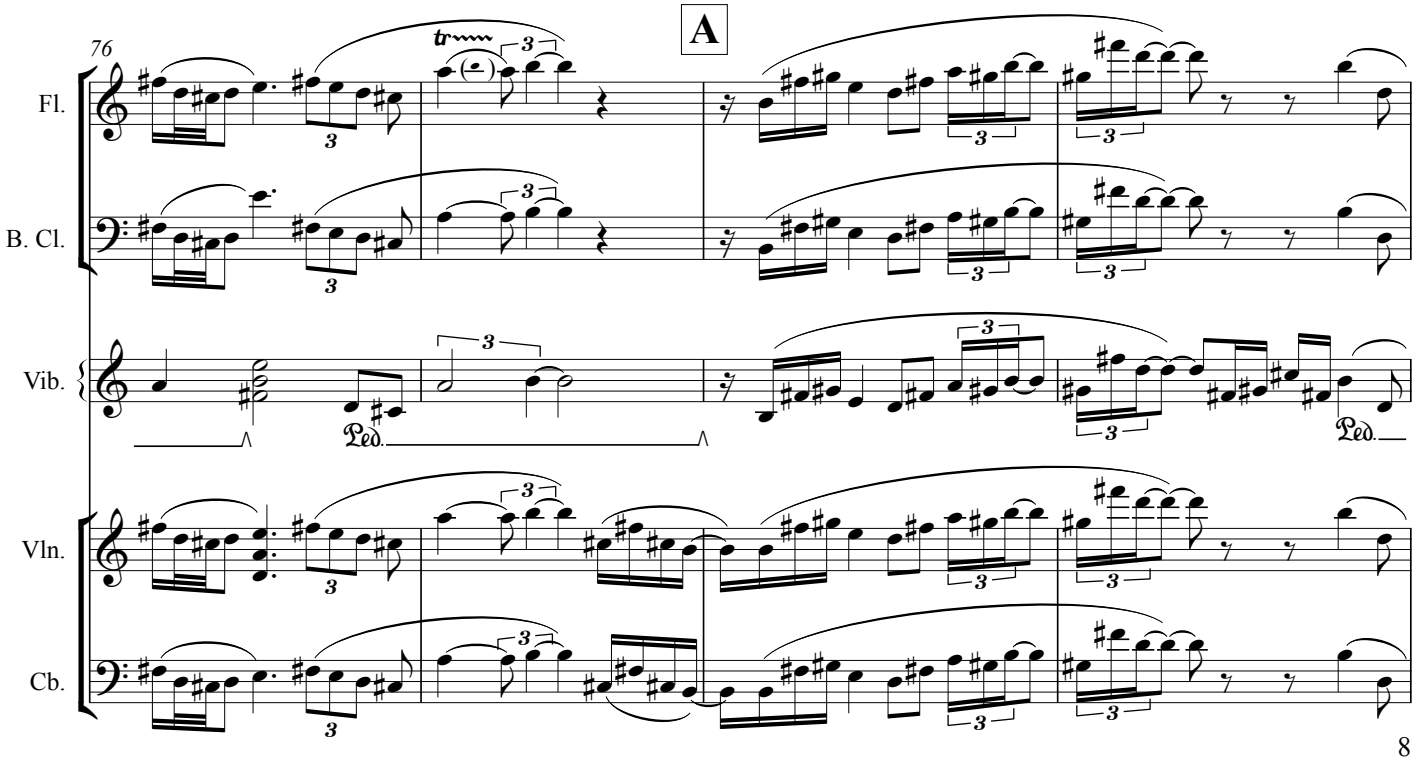

30
vln
32
vln
34
vln
36
vln
39
vln

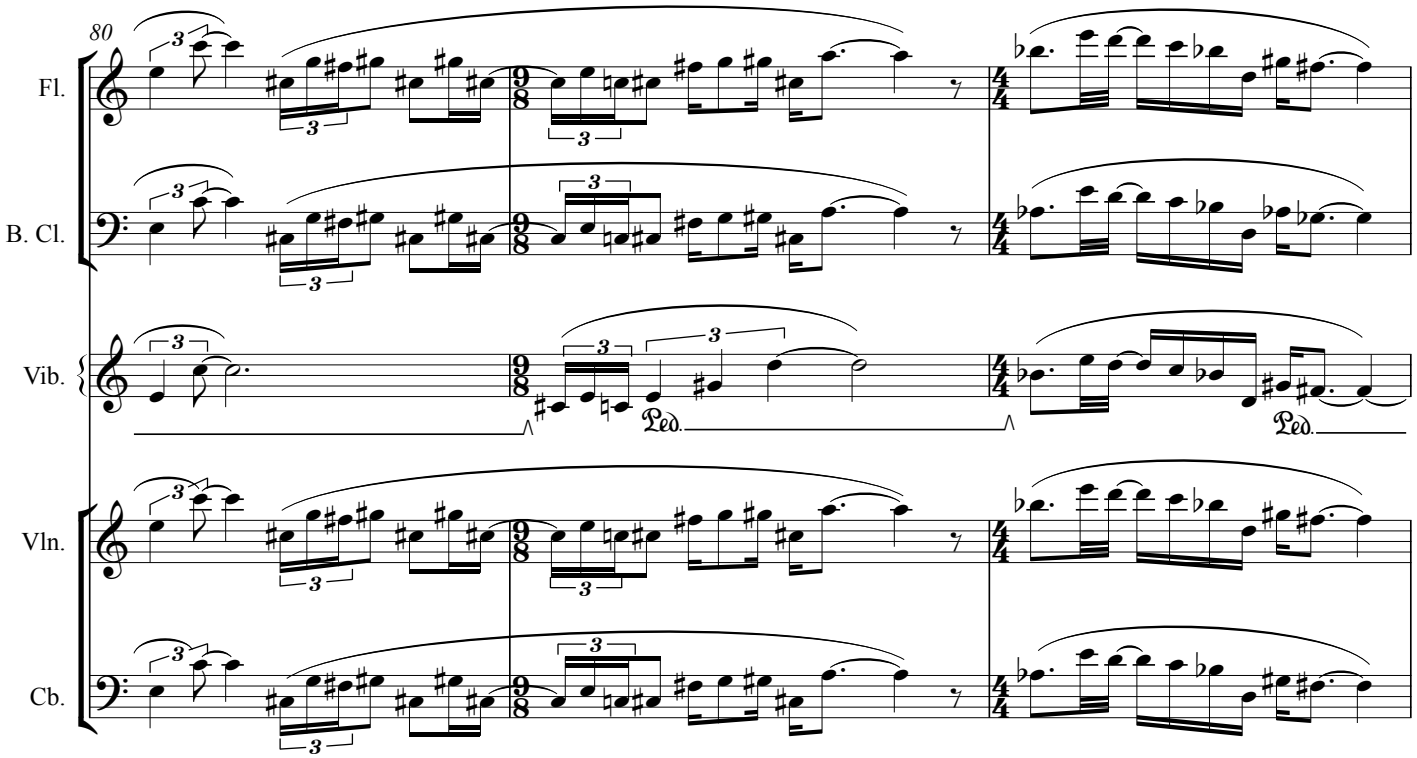

41
vln
43
vln
45
vln
47
vln
49
vln

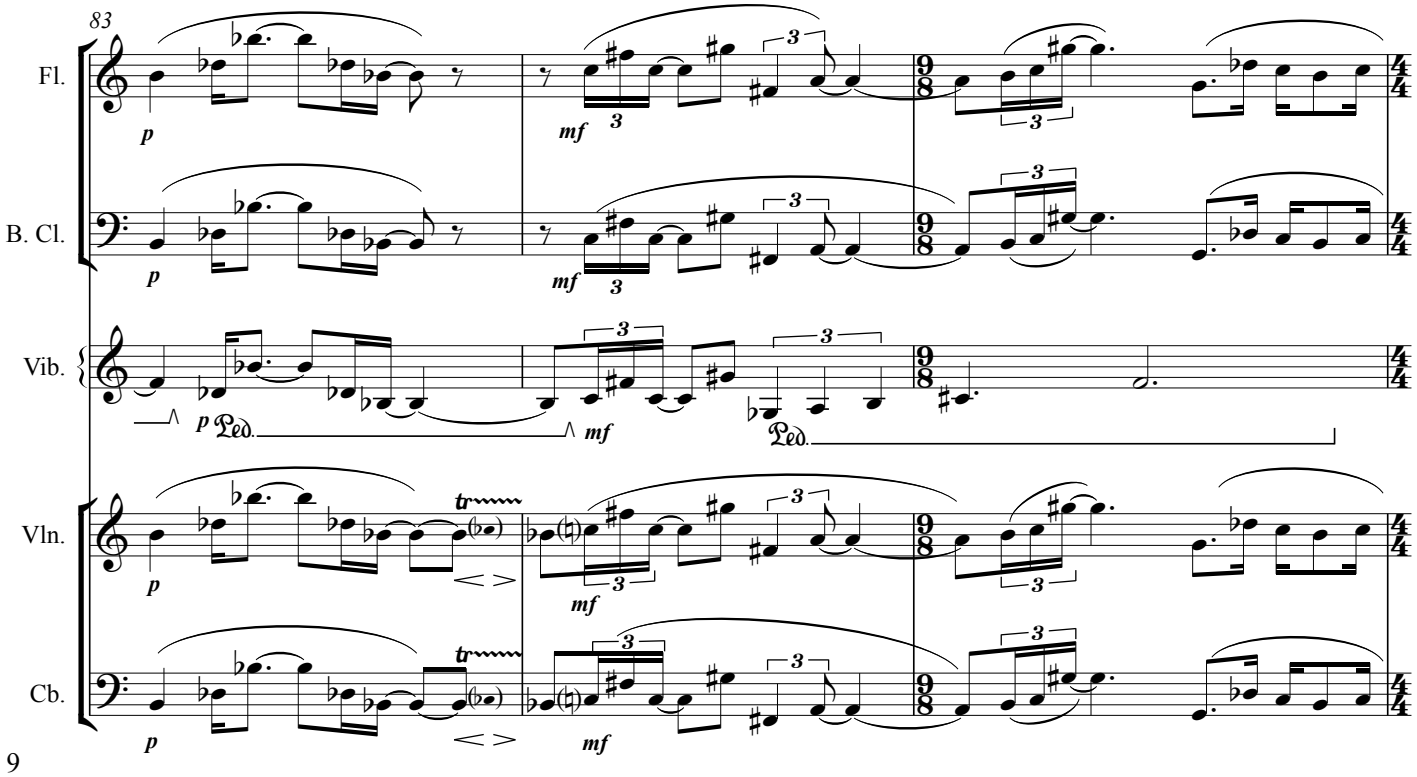

51
vln
practice mute off
regular mute on
63
vln

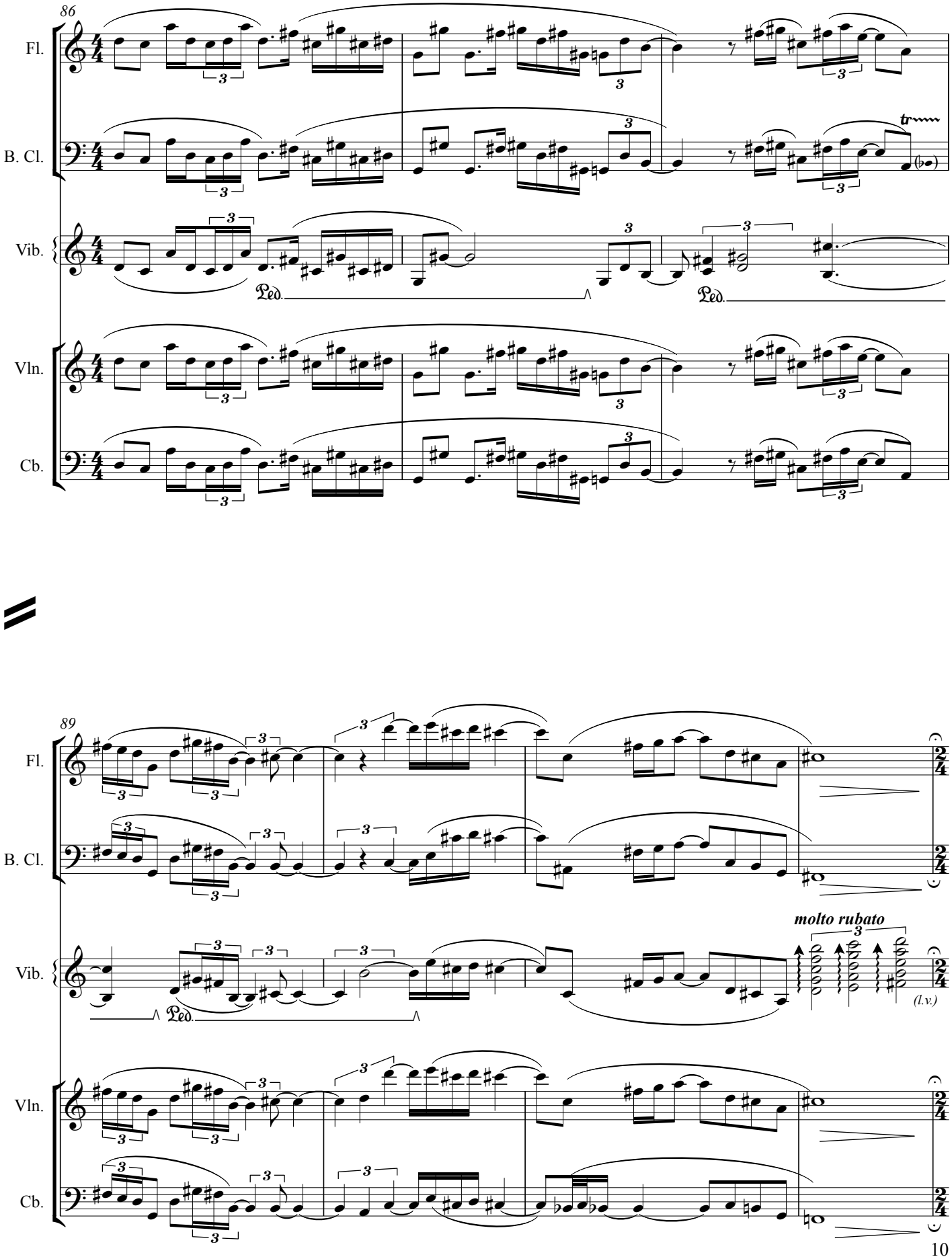

65
♩ = 62
Fl.
B. Cl.
Vib.
(play only if count is needed)
med/hard mallets (motor on: medium)
Vln.
(mute)
Cb.
69
Fl.
B. Cl.
Vib.
Vln.
Cb.

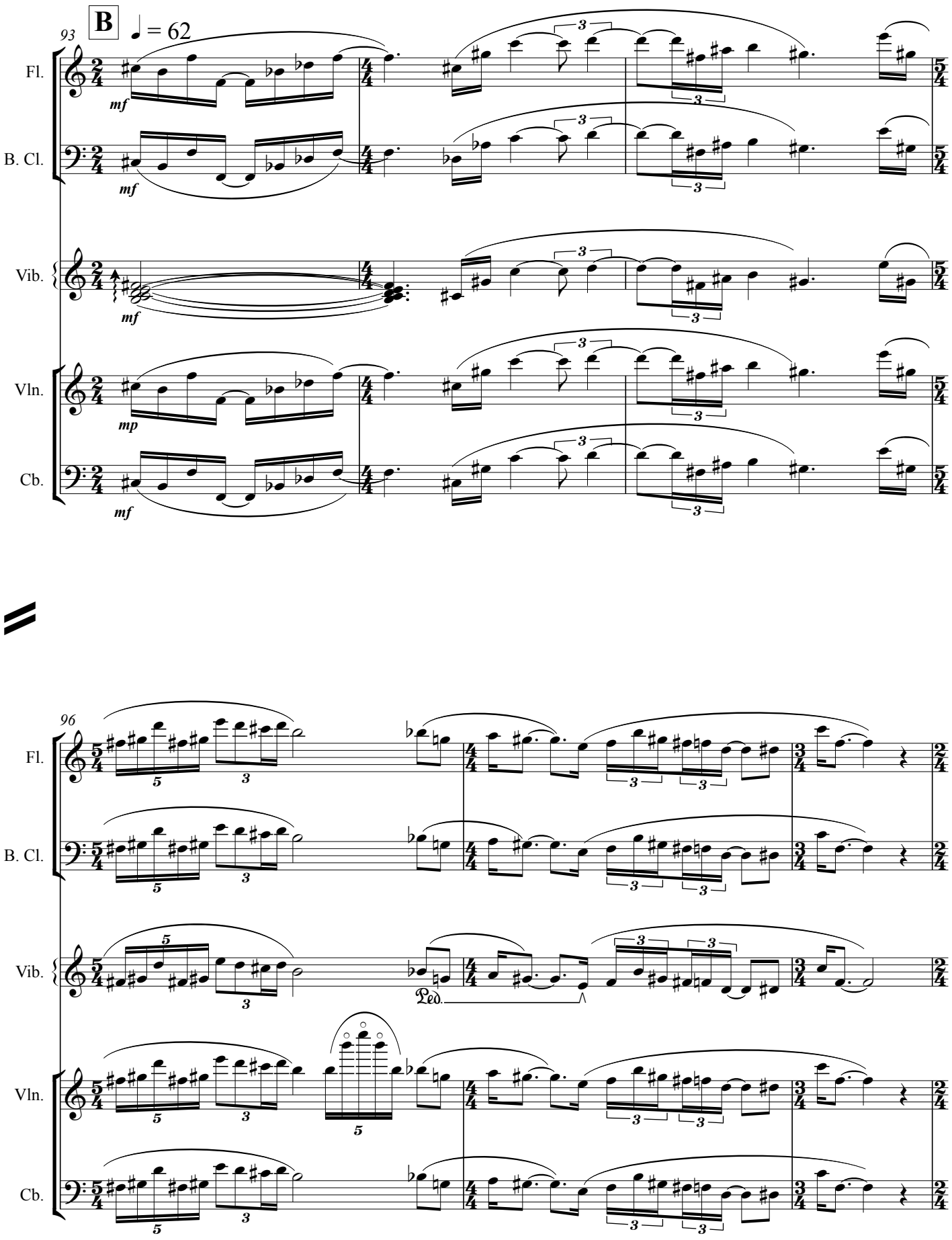

72
Fl.
B. Cl.
Vib.
Vln.
Cb.
Ped.

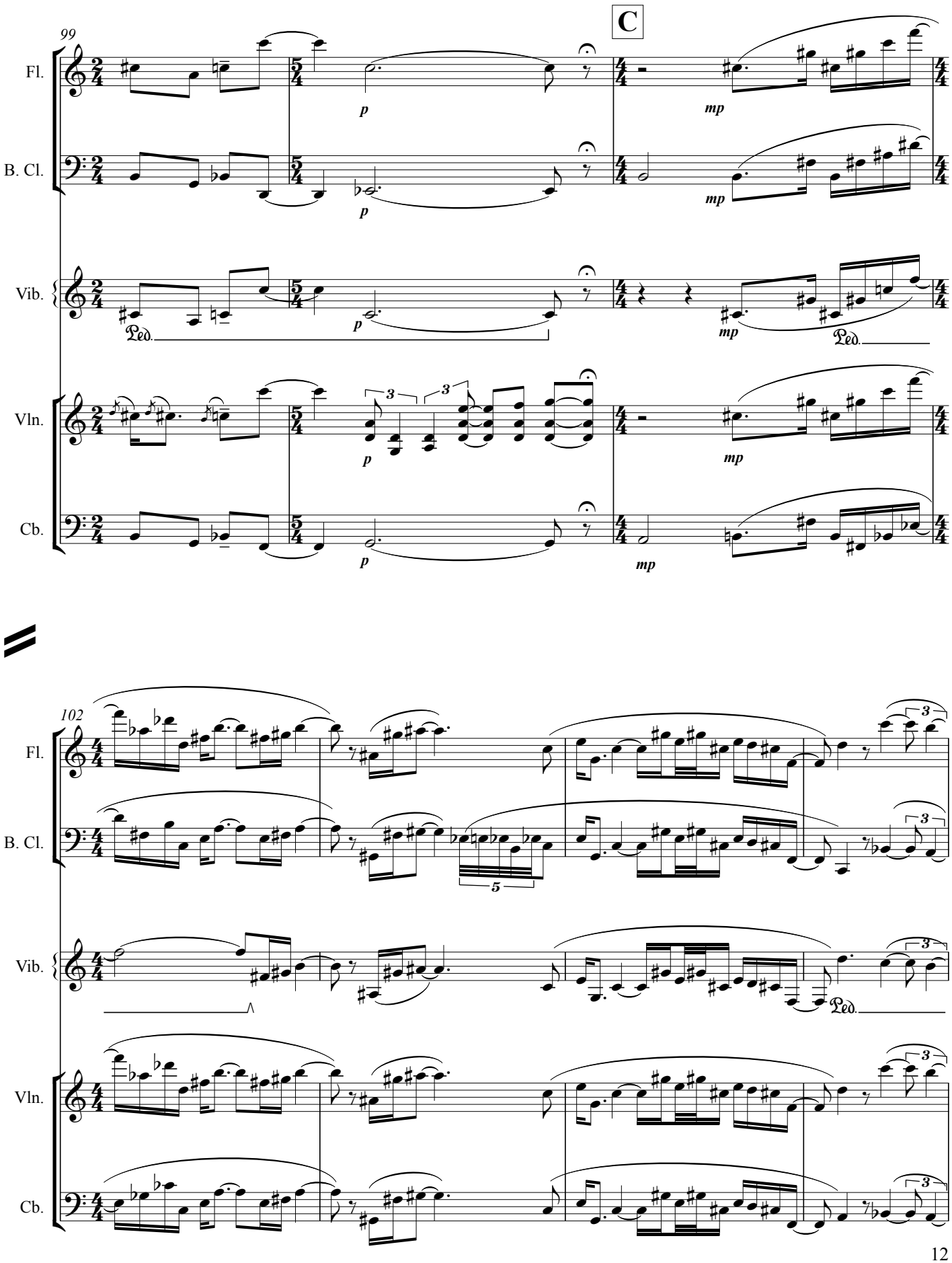

76
A
tr
Fl.
B. Cl.
Vib.
Vln.
Cb.
Ped.

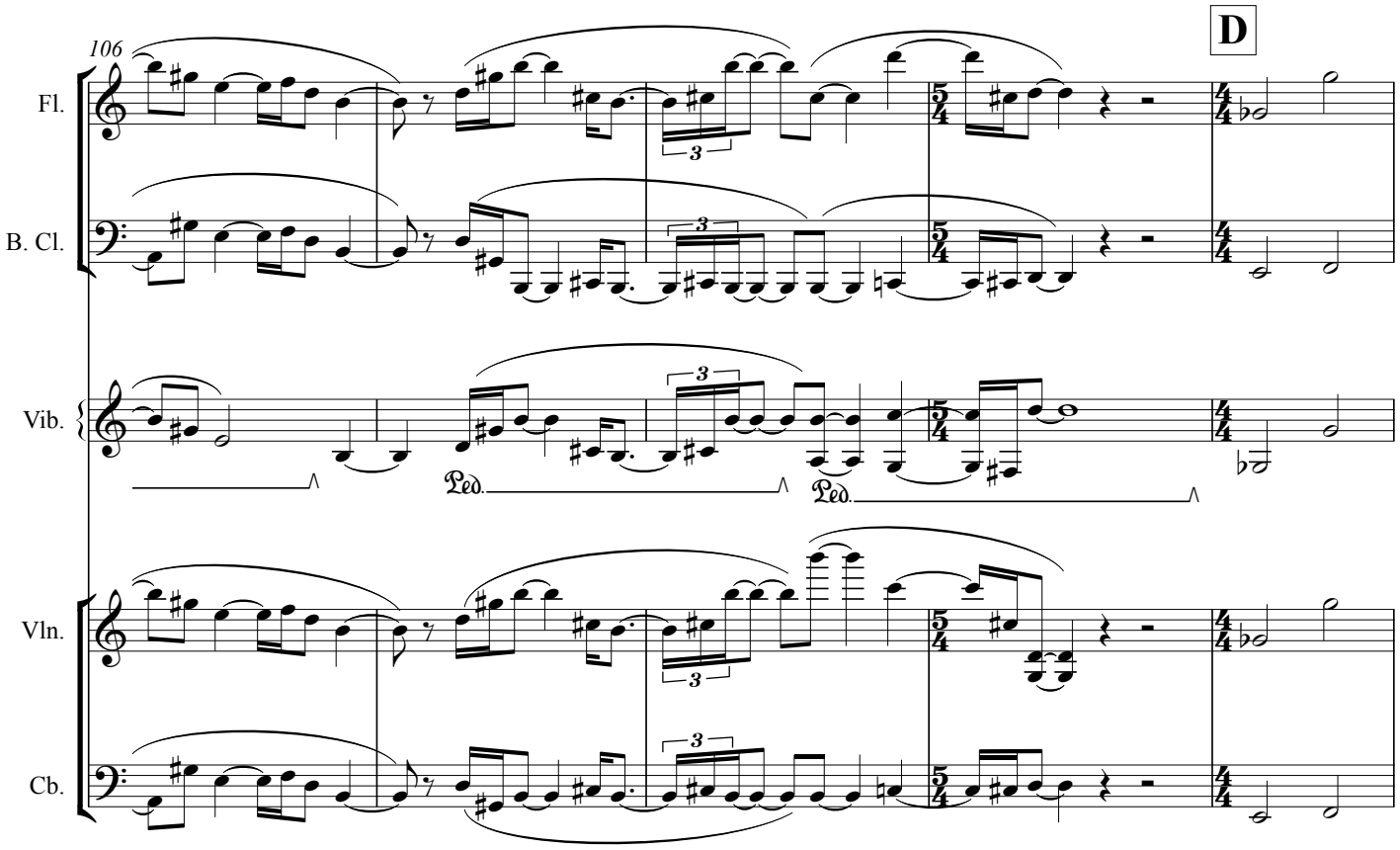

80
Fl.
B. Cl.
Vib.
Vln.
Cb.
Ped.
Ped.

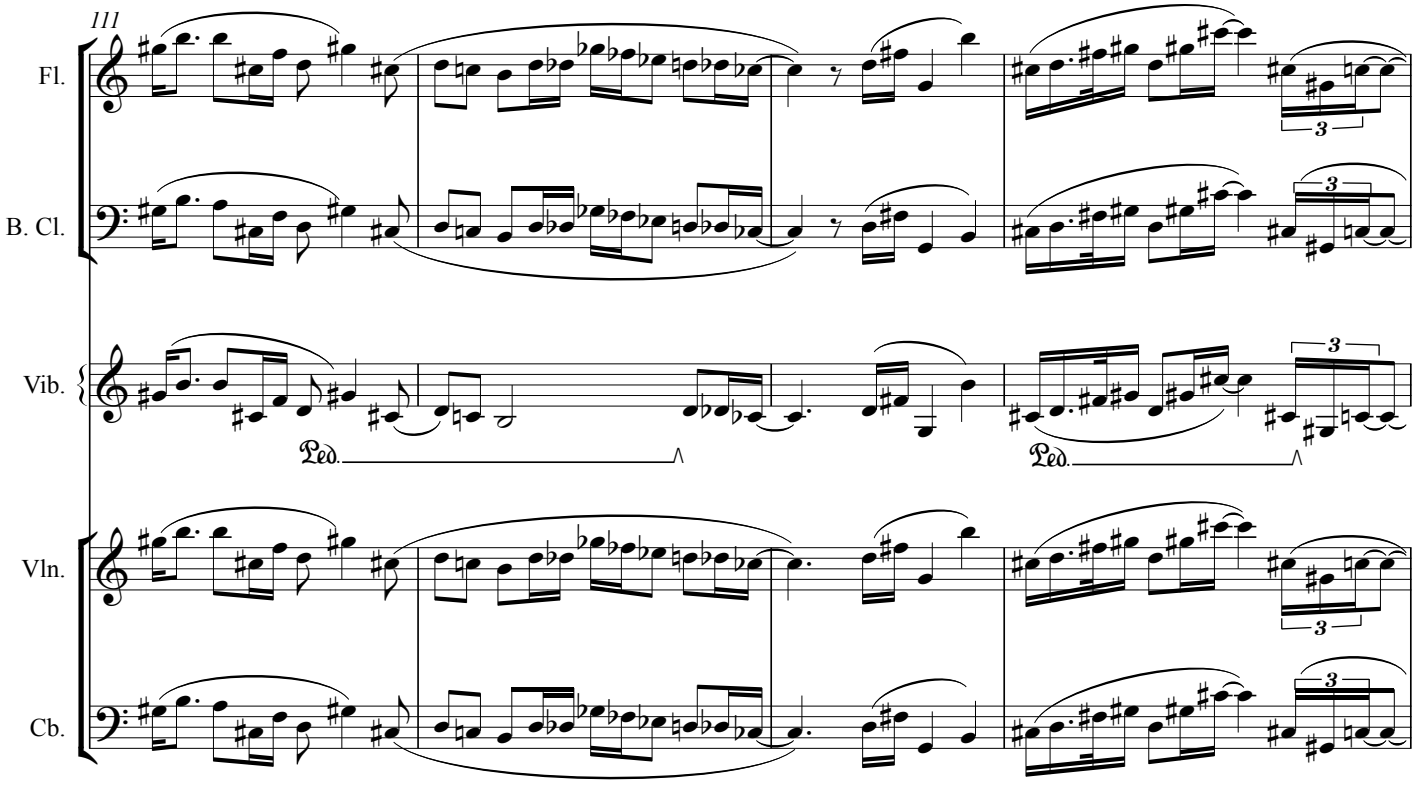

83
Fl.
B. Cl.
Vib.
Vln.
Cb.
p
mf
Ped.
Ped.

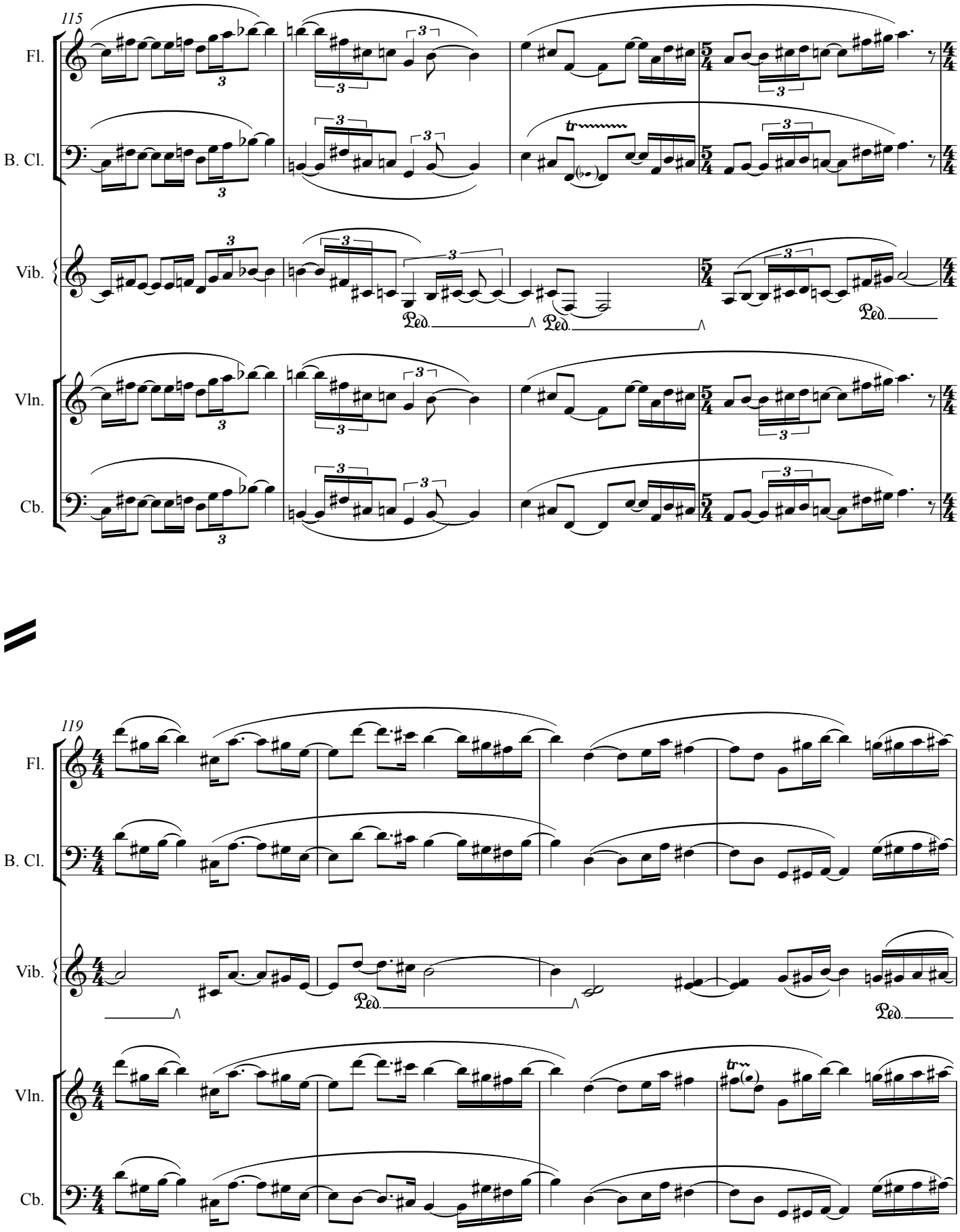

86
Fl.
B. Cl.
Vib.
Vln.
Cb.
tr
Ped.
Ped.
89
molto rubato
(l.v.)

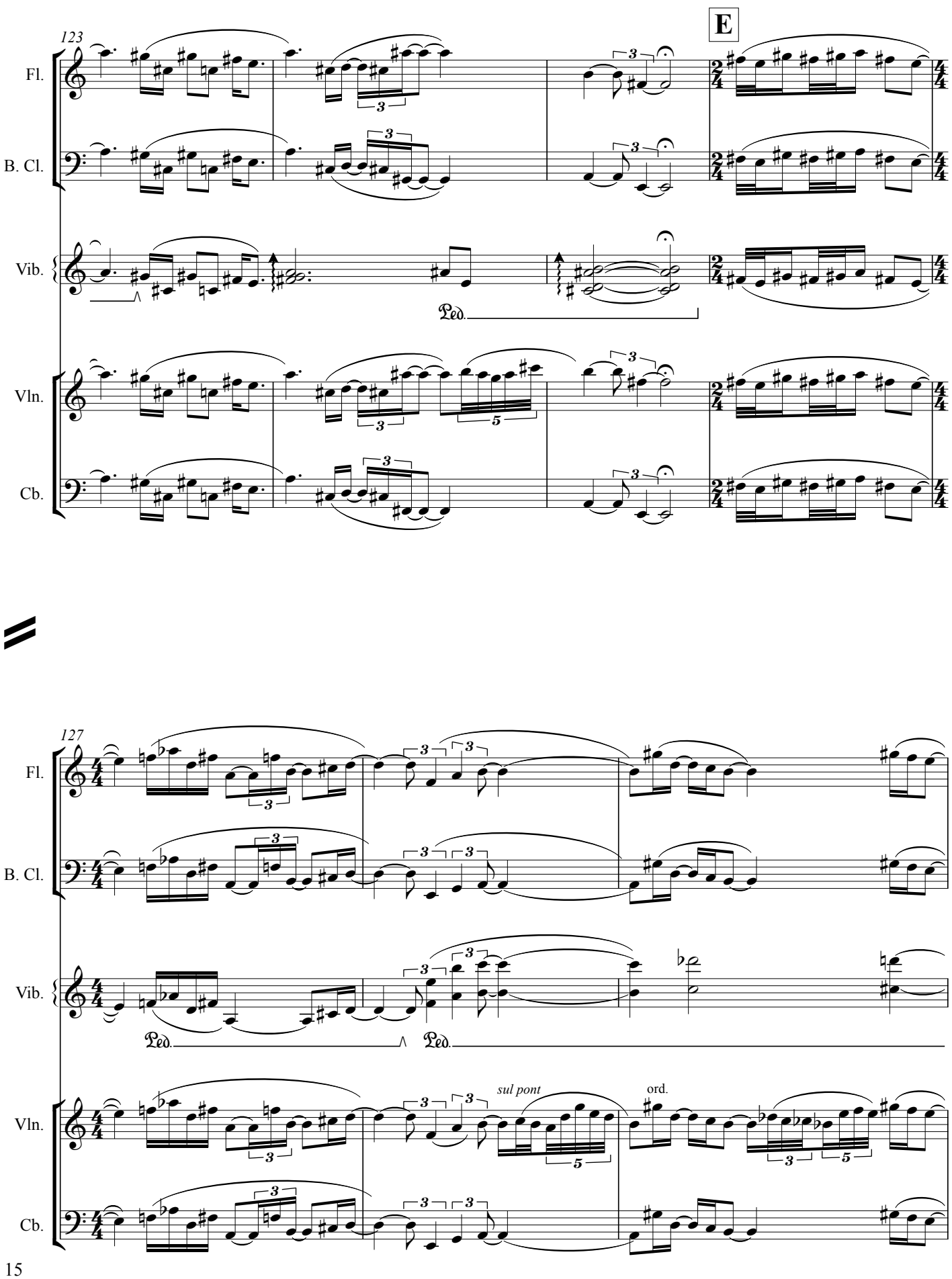

93
B
♩ = 62
Fl.
B. Cl.
Vib.
Vln.
Cb.
mf
mp
3
96
5
Ped.

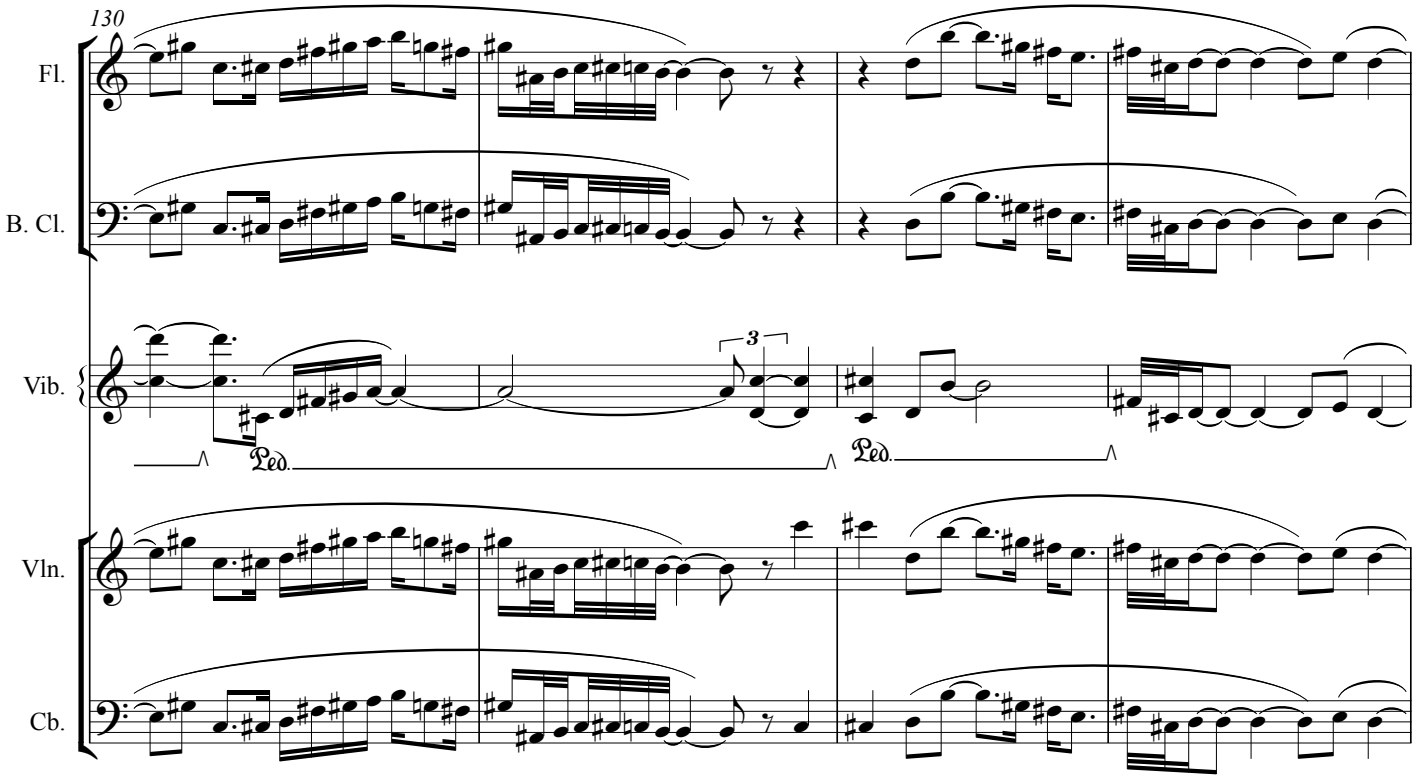

C
99
Fl.
B. Cl.
Vib.
Vln.
Cb.
p
mp
Ped.
102
5

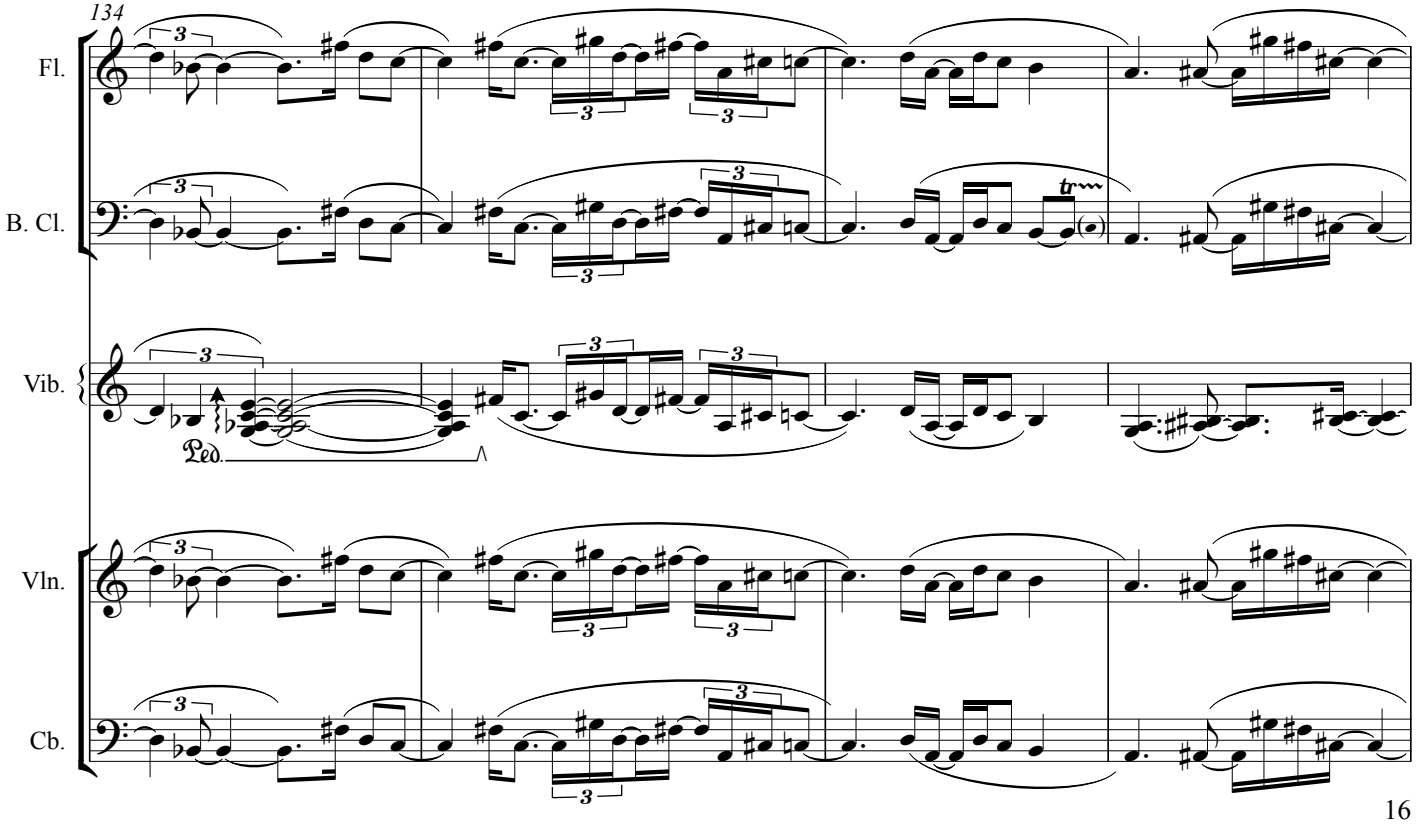

106
D
Fl.
B. Cl.
Vib.
Ped.
Ped.
Vln.
Cb.

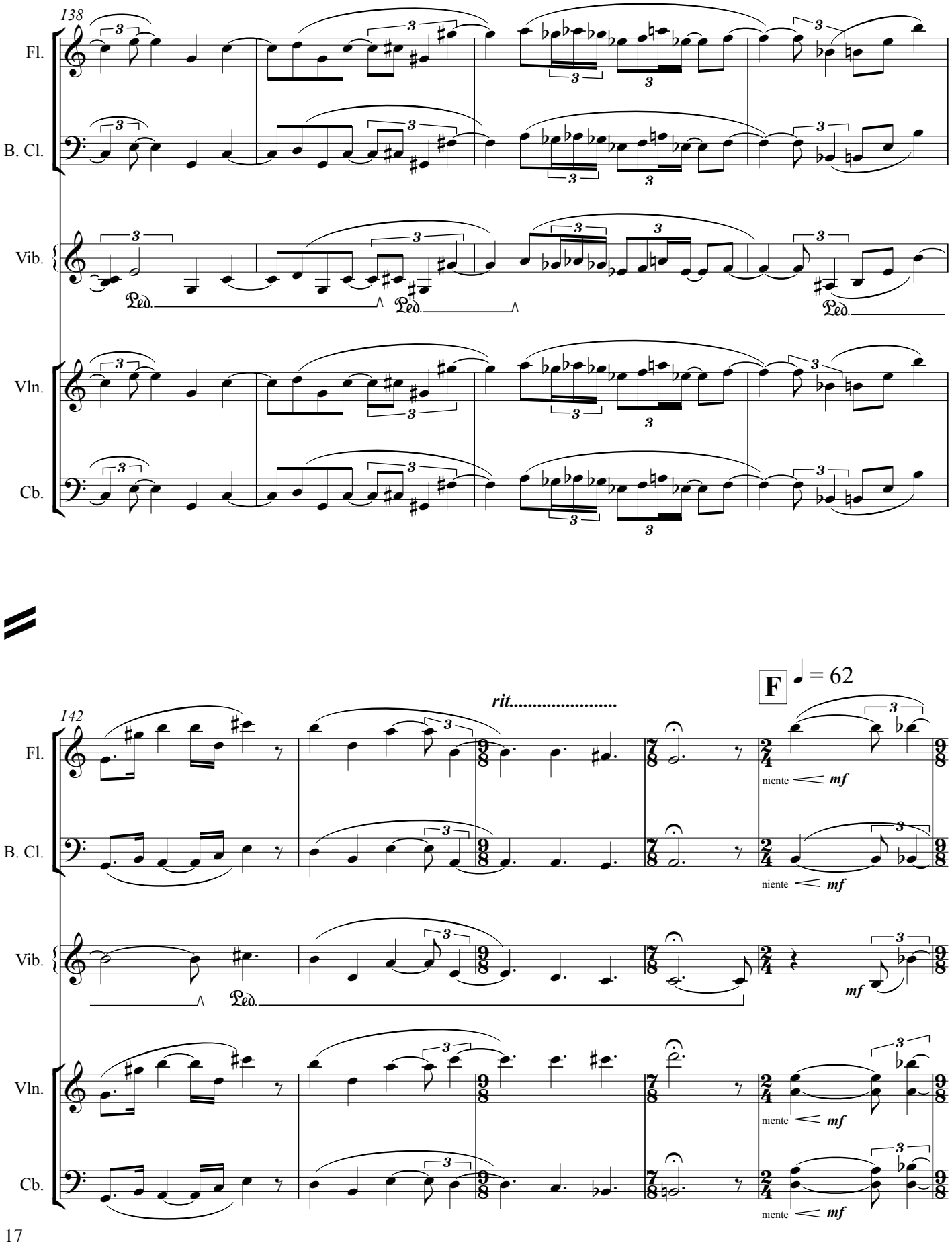

111
Fl.
B. Cl.
Vib.
Ped.
Ped.
Vln.
Cb.

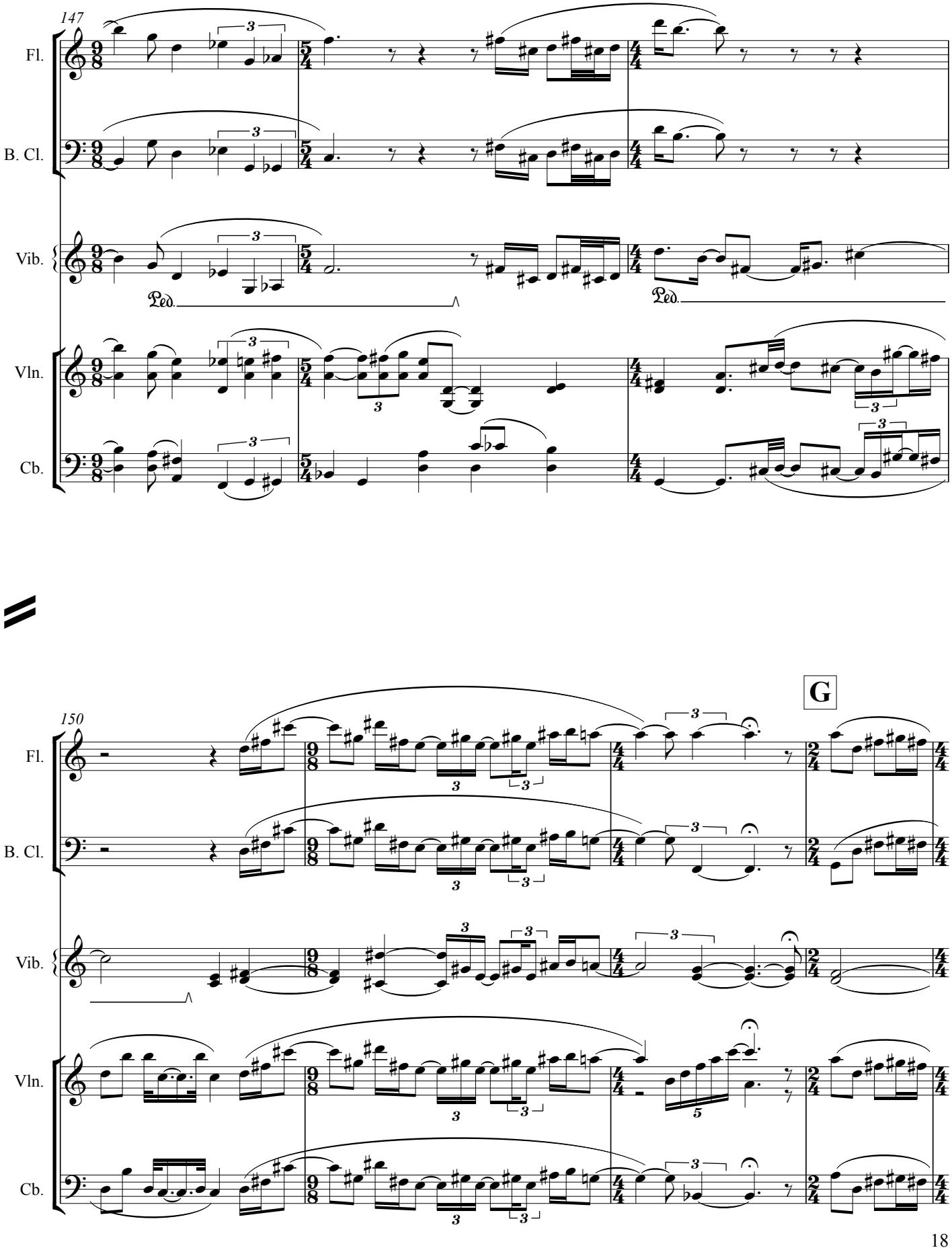

115
Fl.
B. Cl.
Vib.
Vln.
Cb.
Ped.
Ped.
Ped.
119
Fl.
B. Cl.
Vib.
Vln.
Cb.
Ped.
Ped.

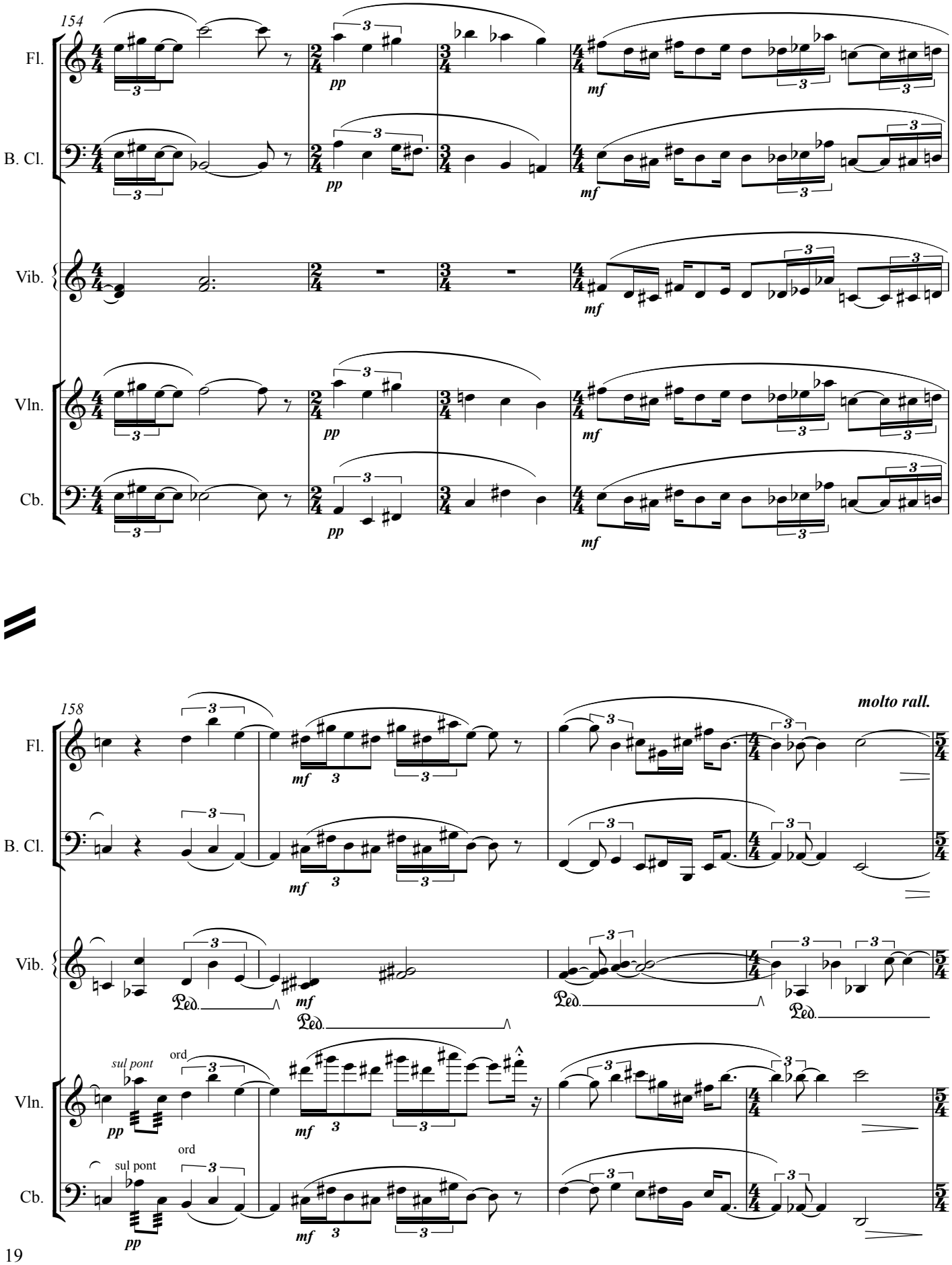

123
E
Fl.
B. Cl.
Vib.
Ped.
Vln.
Cb.
127
Fl.
B. Cl.
Vib.
Ped.
Ped.
Vln.
sul pont
ord.
Cb.

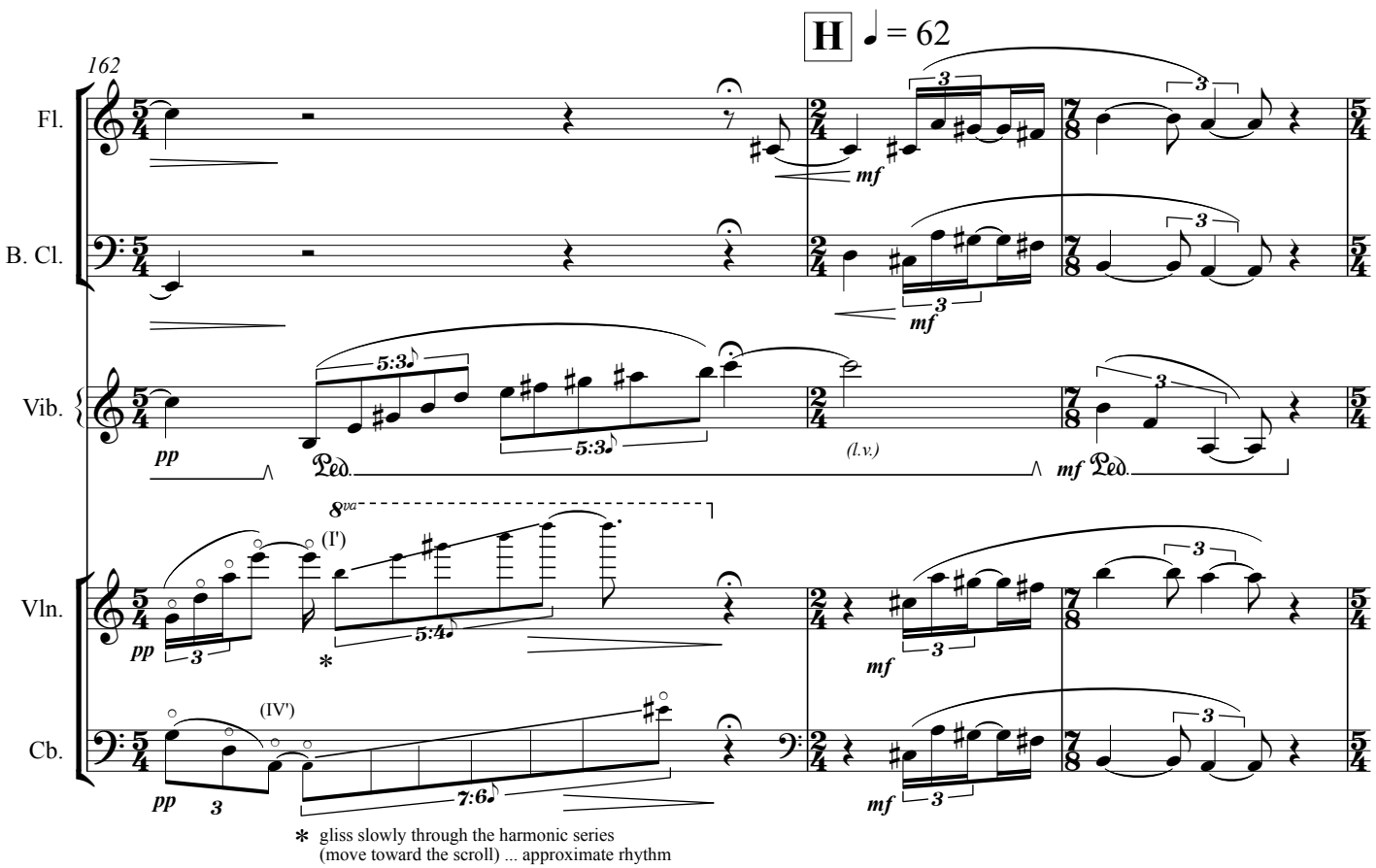

130
Fl.
B. Cl.
Vib.
Ped.
Ped.
Vln.
Cb.

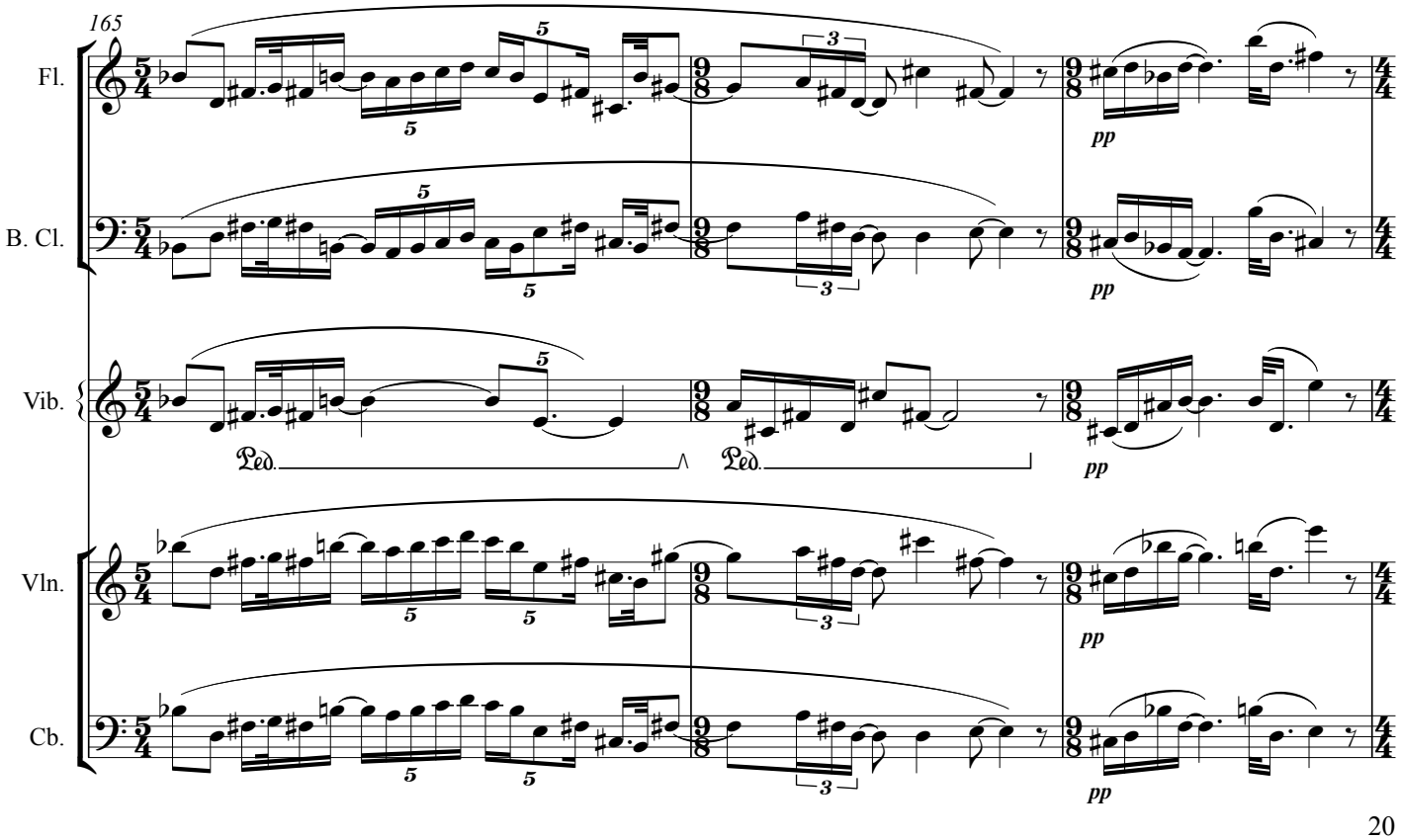

134
Fl.
B. Cl.
Vib.
Ped.
Vln.
Cb.

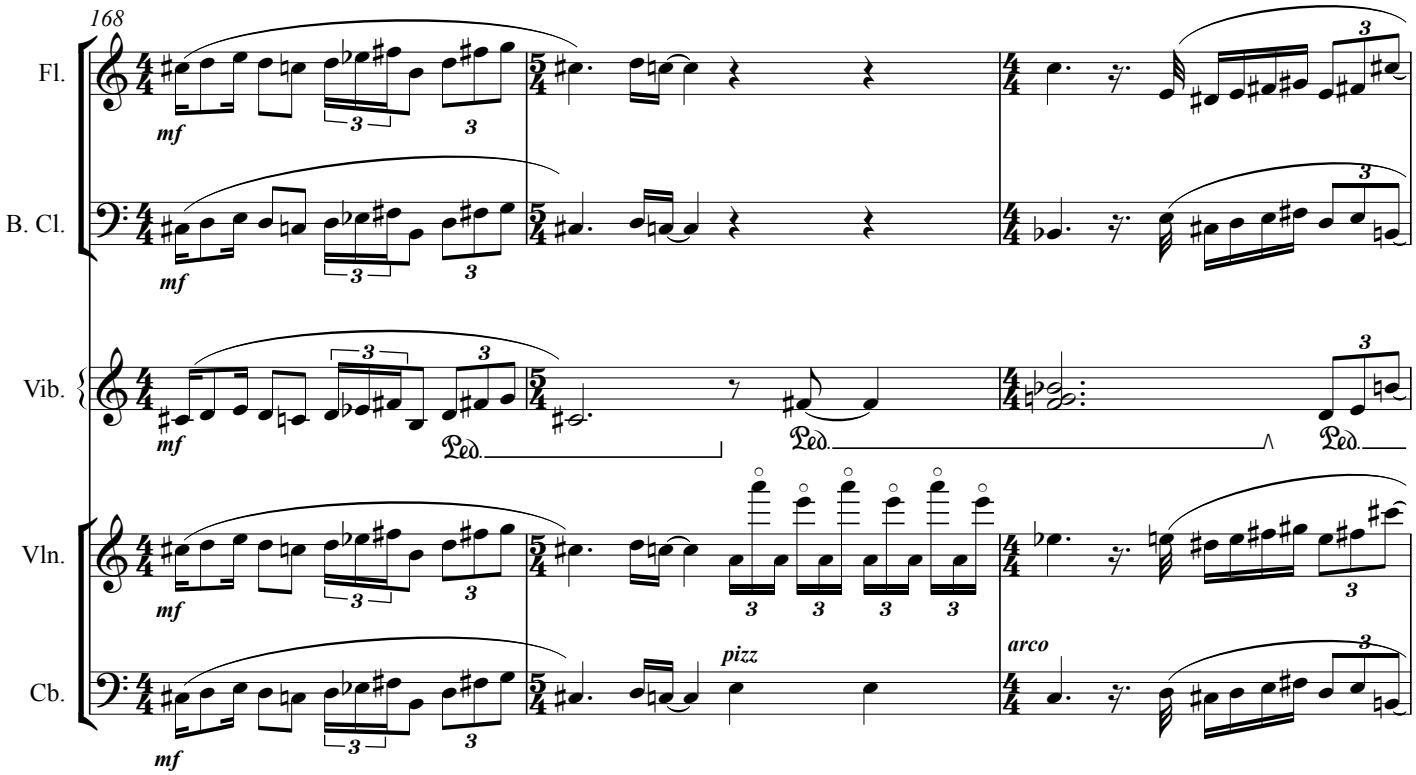

138
Fl.
B. Cl.
Vib.
Vln.
Cb.
Ped.
142
rit.....
F
♩ = 62
niente
mf

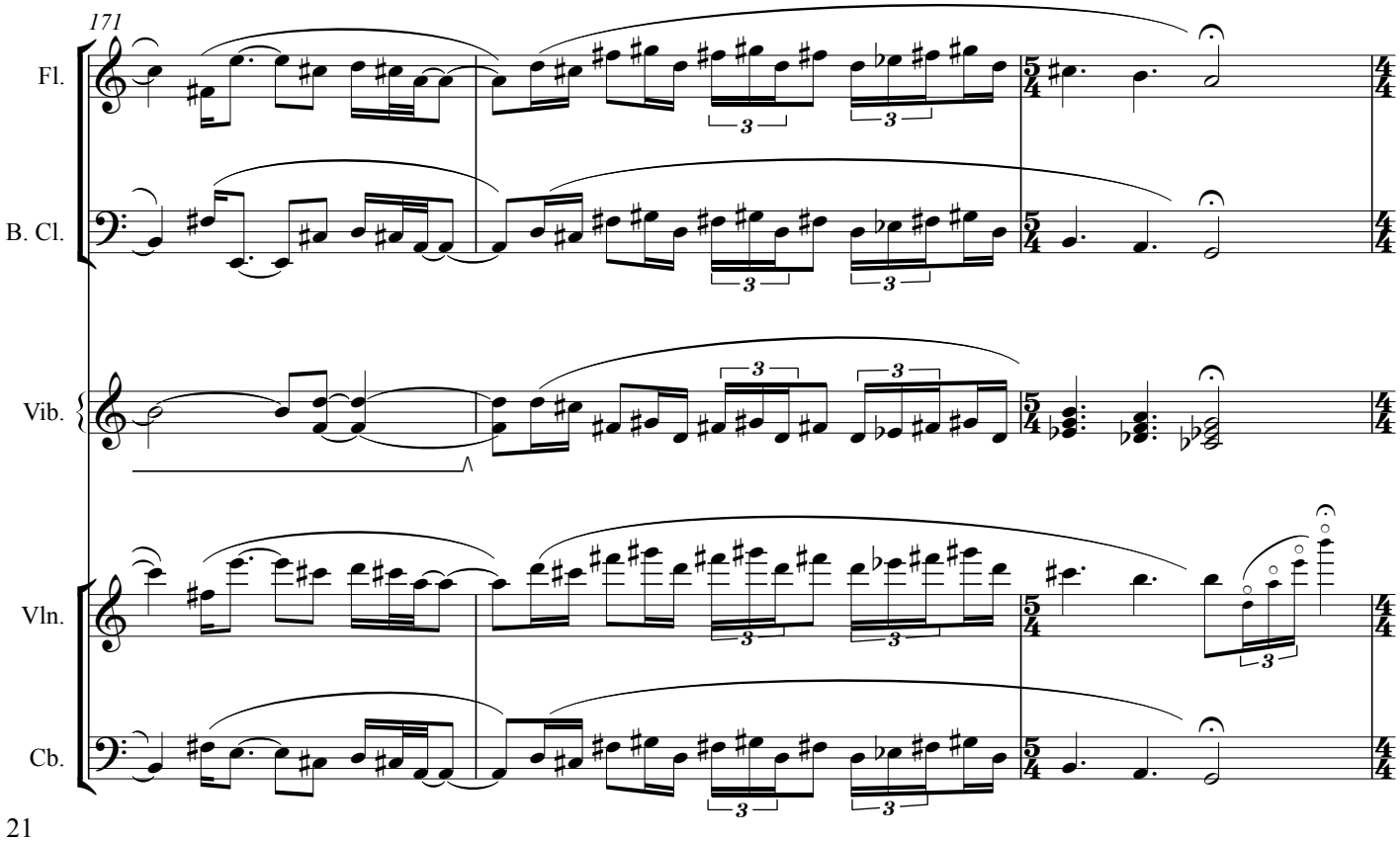

147
Fl.
B. Cl.
Vib.
Ped.
Ped.
Vln.
Cb.
150
G
Fl.
B. Cl.
Vib.
Vln.
Cb.


154
Fl.
B. Cl.
Vib.
Vln.
Cb.
pp
mf
158
molto rall.
sul pont
ord
Ped.


H
♩ = 62
162
Fl.
B. Cl.
Vib.
Vln.
Cb.
pp
mf
(l.v.)
Ped.
8va
(I')
(IV')
5:3
5:4
7:6
3
5
* gliss slowly through the harmonic series
(move toward the scroll) ... approximate rhythm


165
Fl.
B. Cl.
Vib.
Vln.
Cb.
pp
Ped.
3
5


168
Fl.
B. Cl.
Vib.
Vln.
Cb.
mf
pizz
arco
Ped.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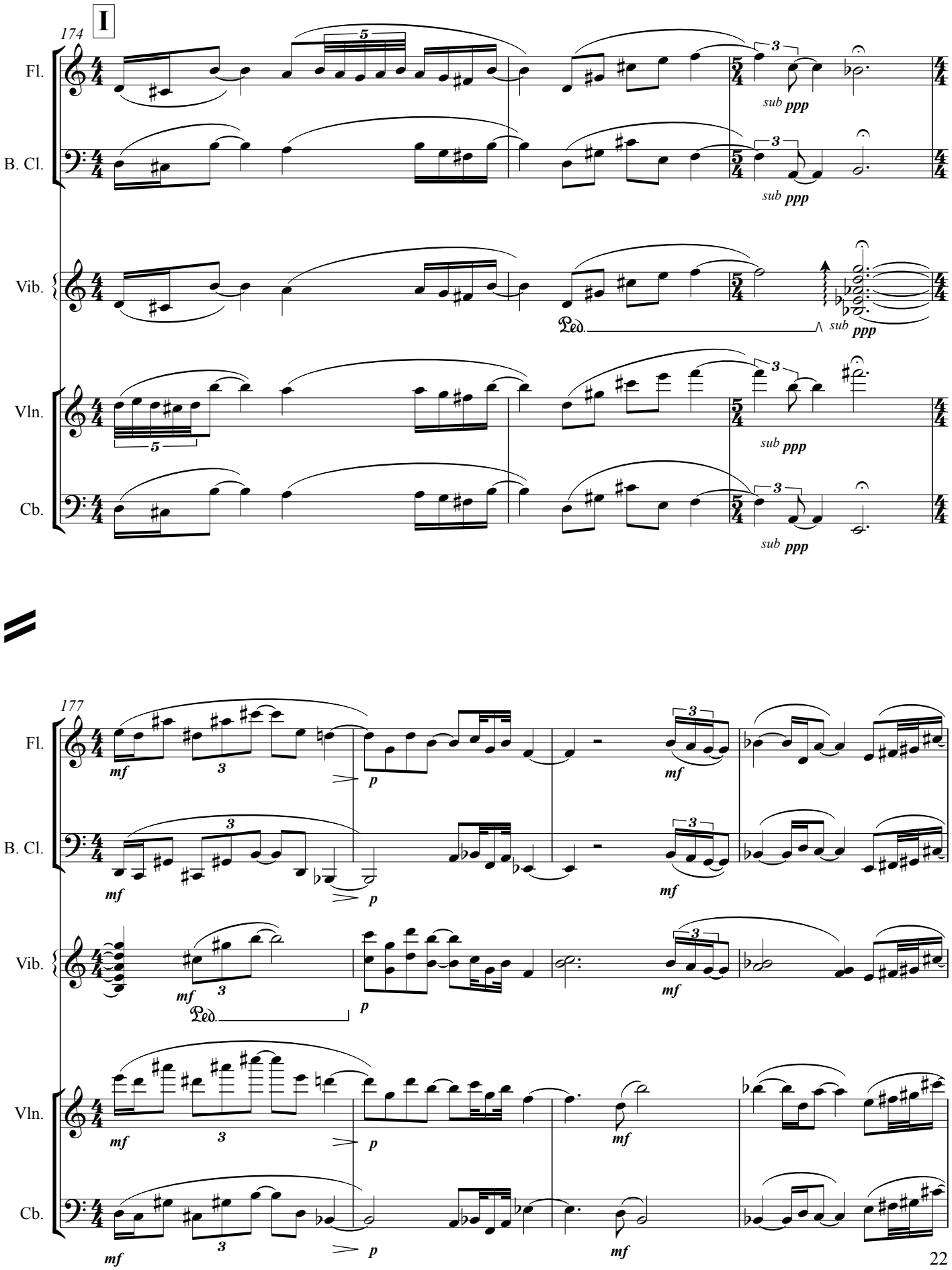
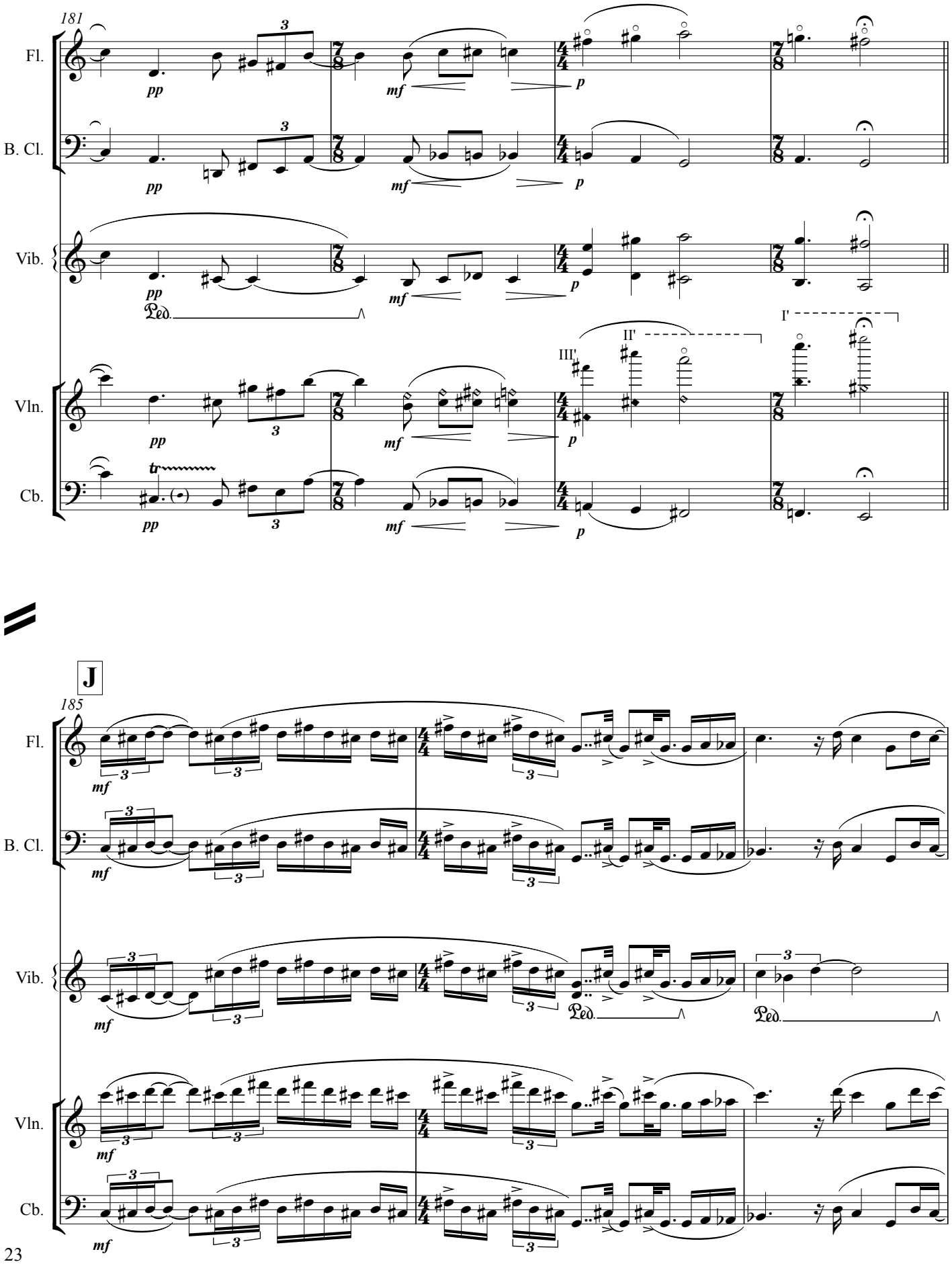
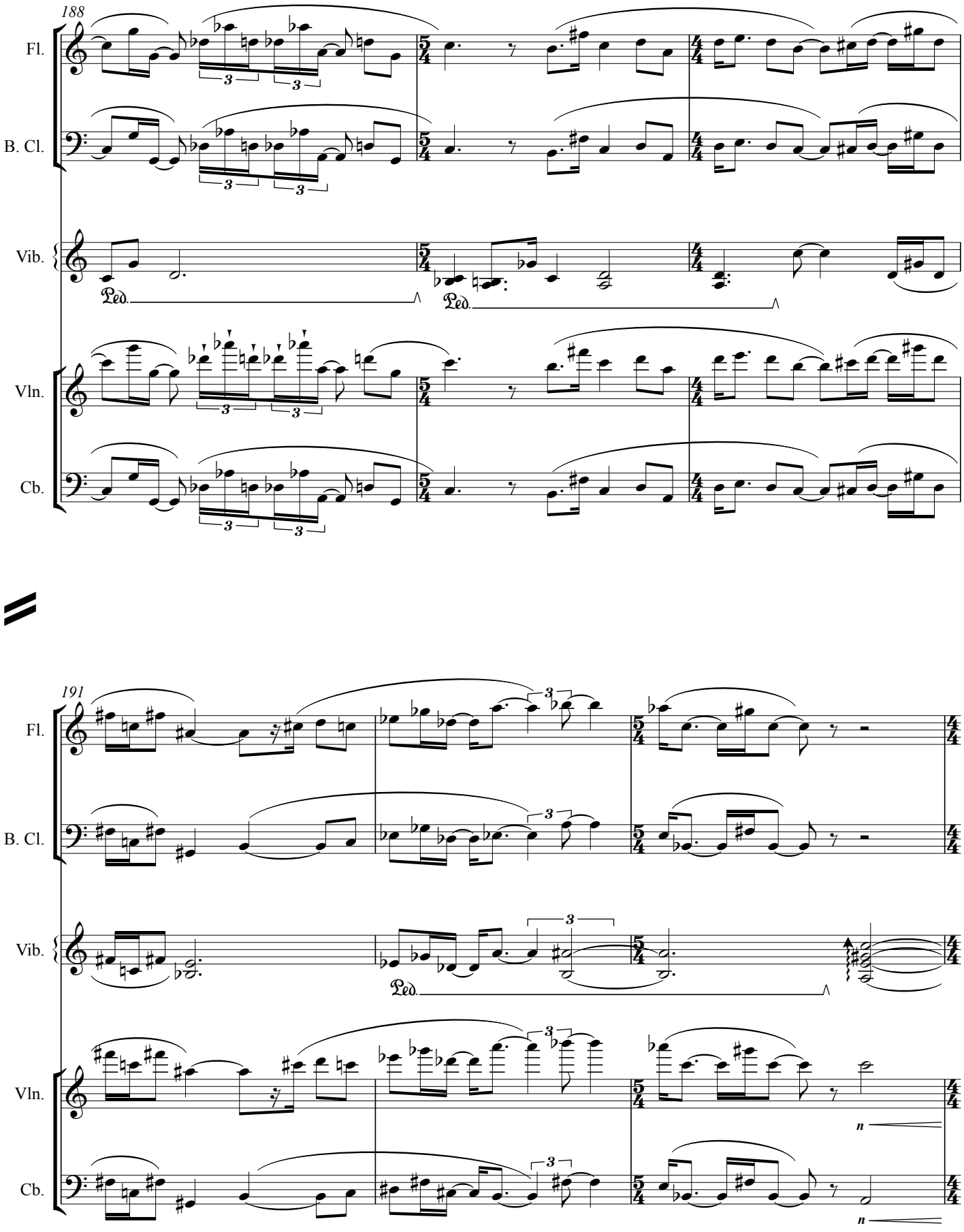
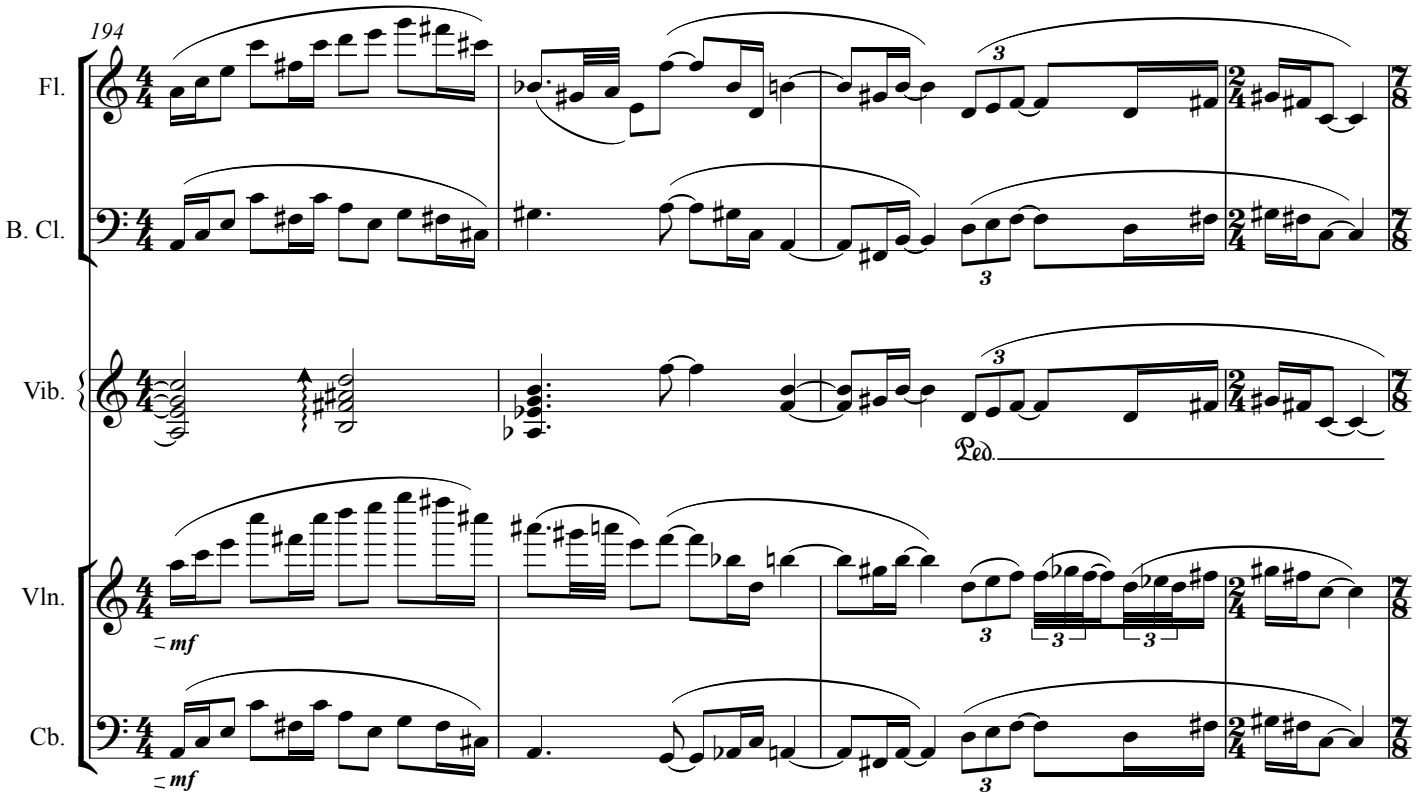
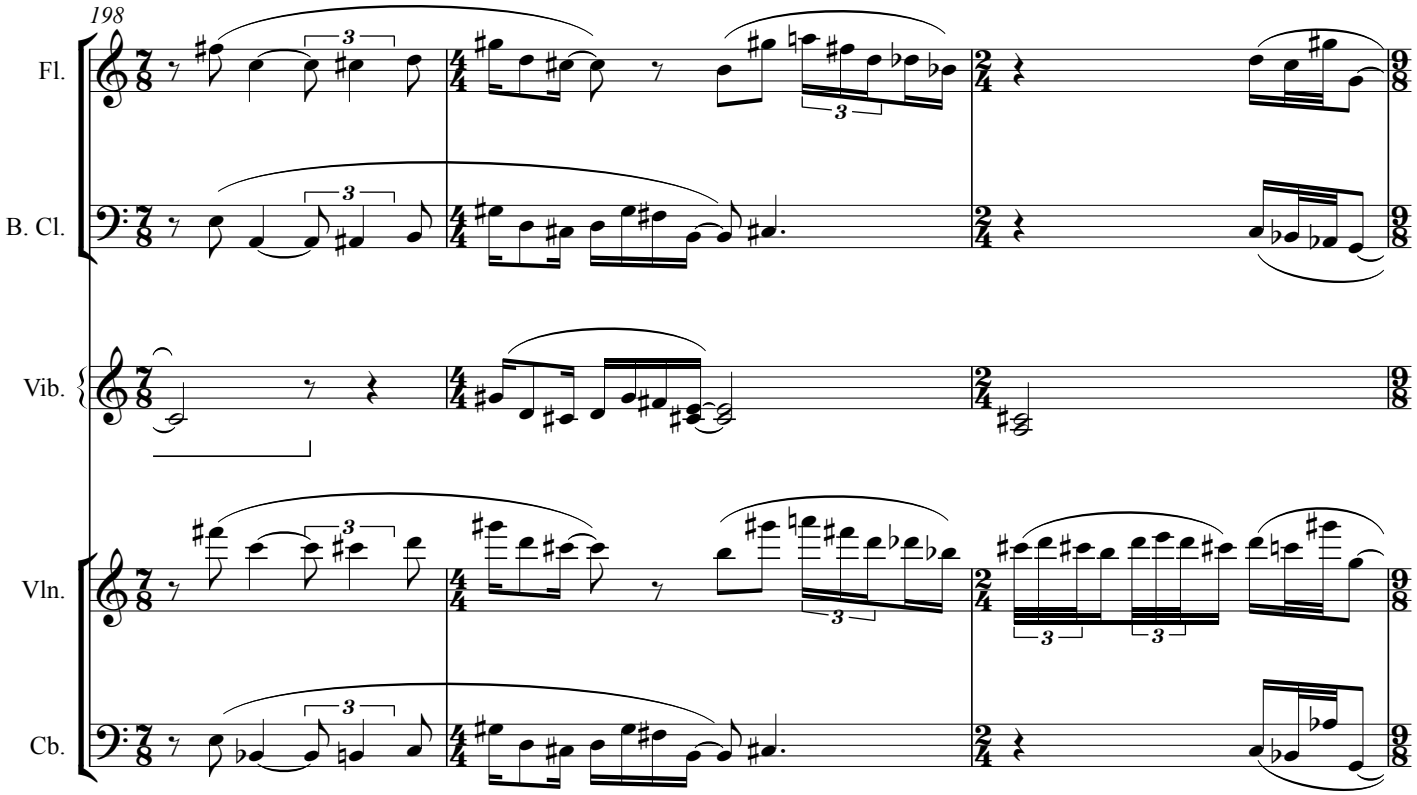
Fl.
B. Cl.
Vib.
Vln.
Cb.

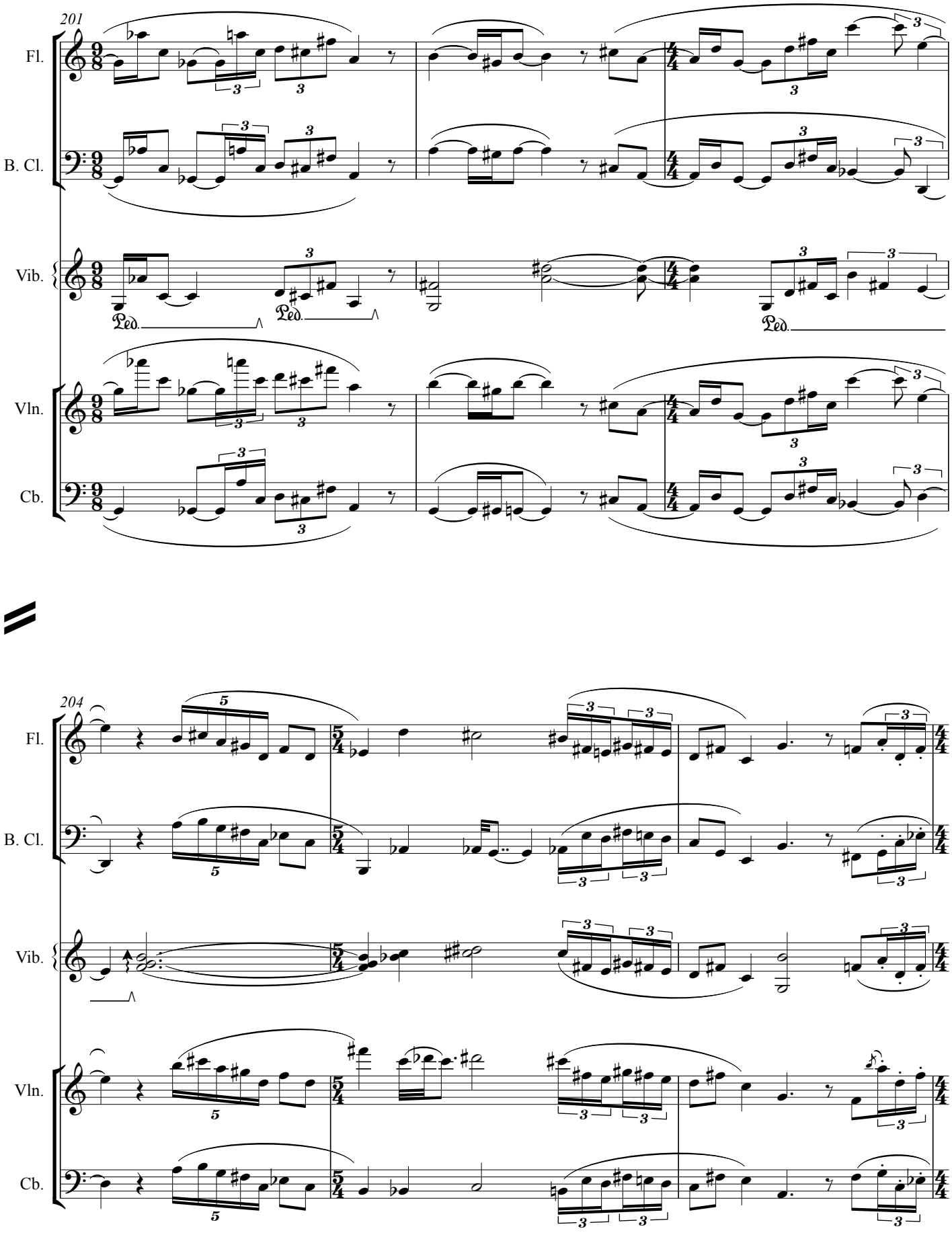

I
174
Fl.
B. Cl.
Vib.
Vln.
Cb.
sub ppp
Ped.
177
mf
p

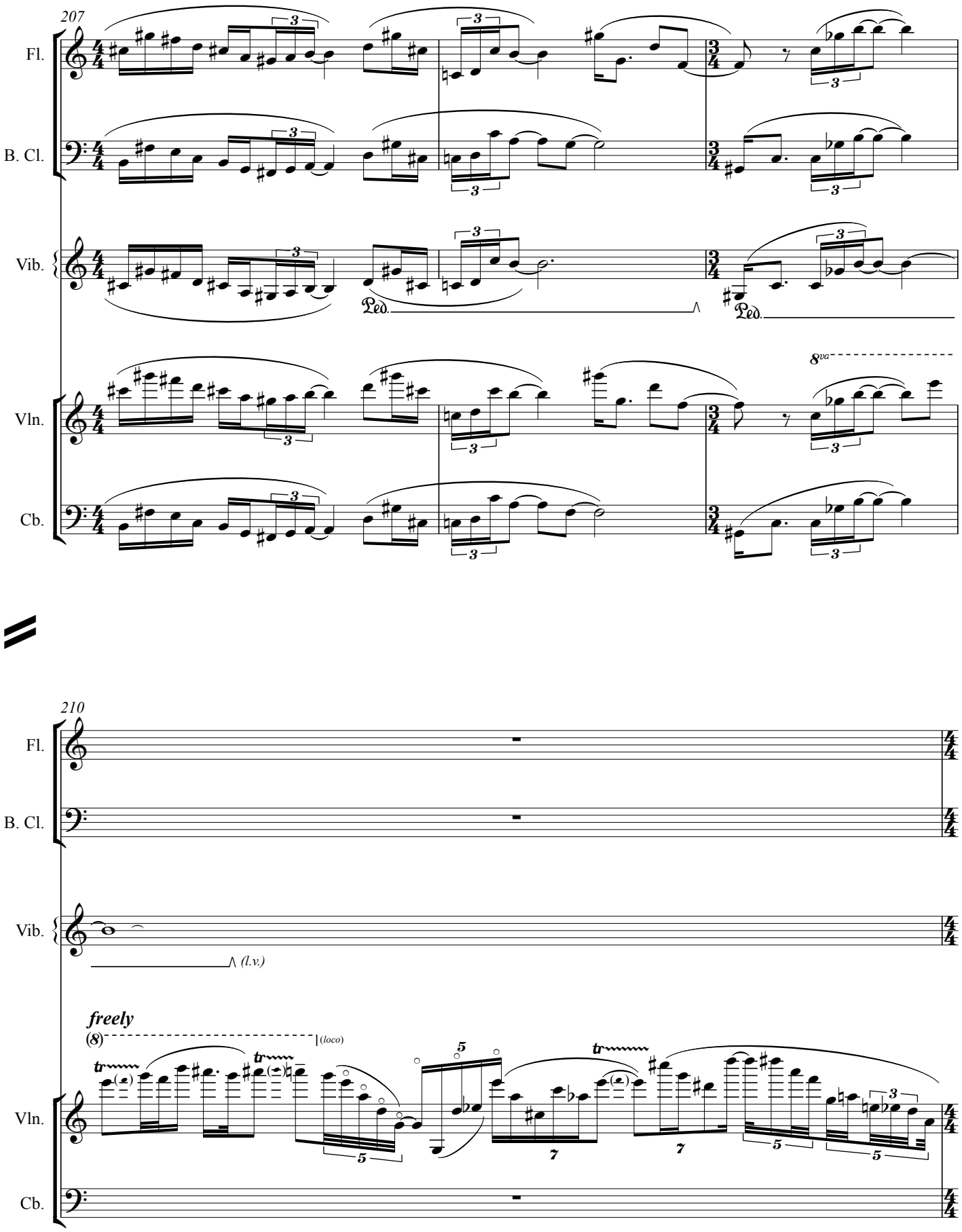

181
Fl.
B. Cl.
Vib.
Vln.
Cb.
pp
mf
p
Ped.
I'
II'
III'
J
185

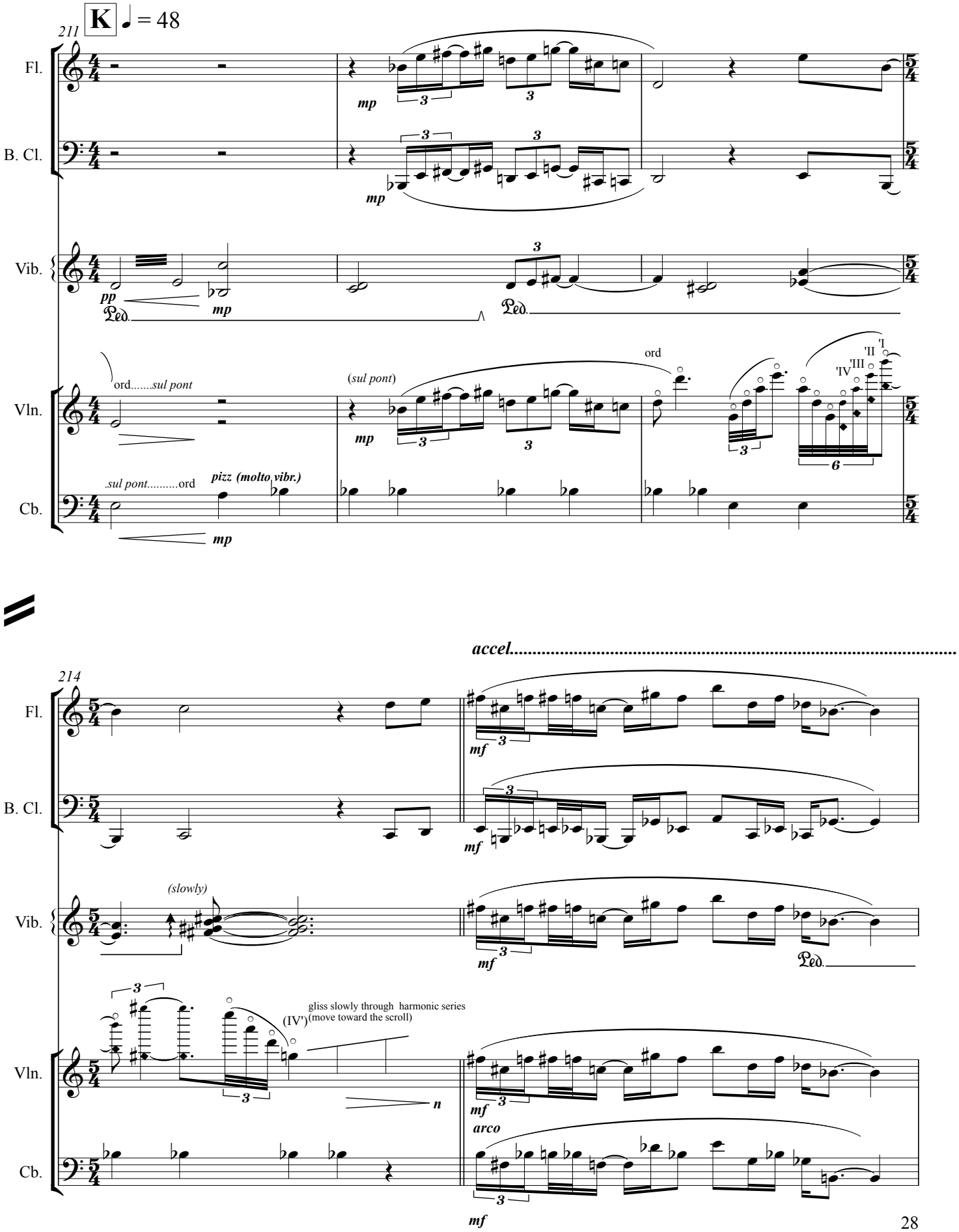

188
Fl.
B. Cl.
Vib.
Ped.
Ped.
Vln.
Cb.
191
Fl.
B. Cl.
Vib.
Ped.
Vln.
Cb.

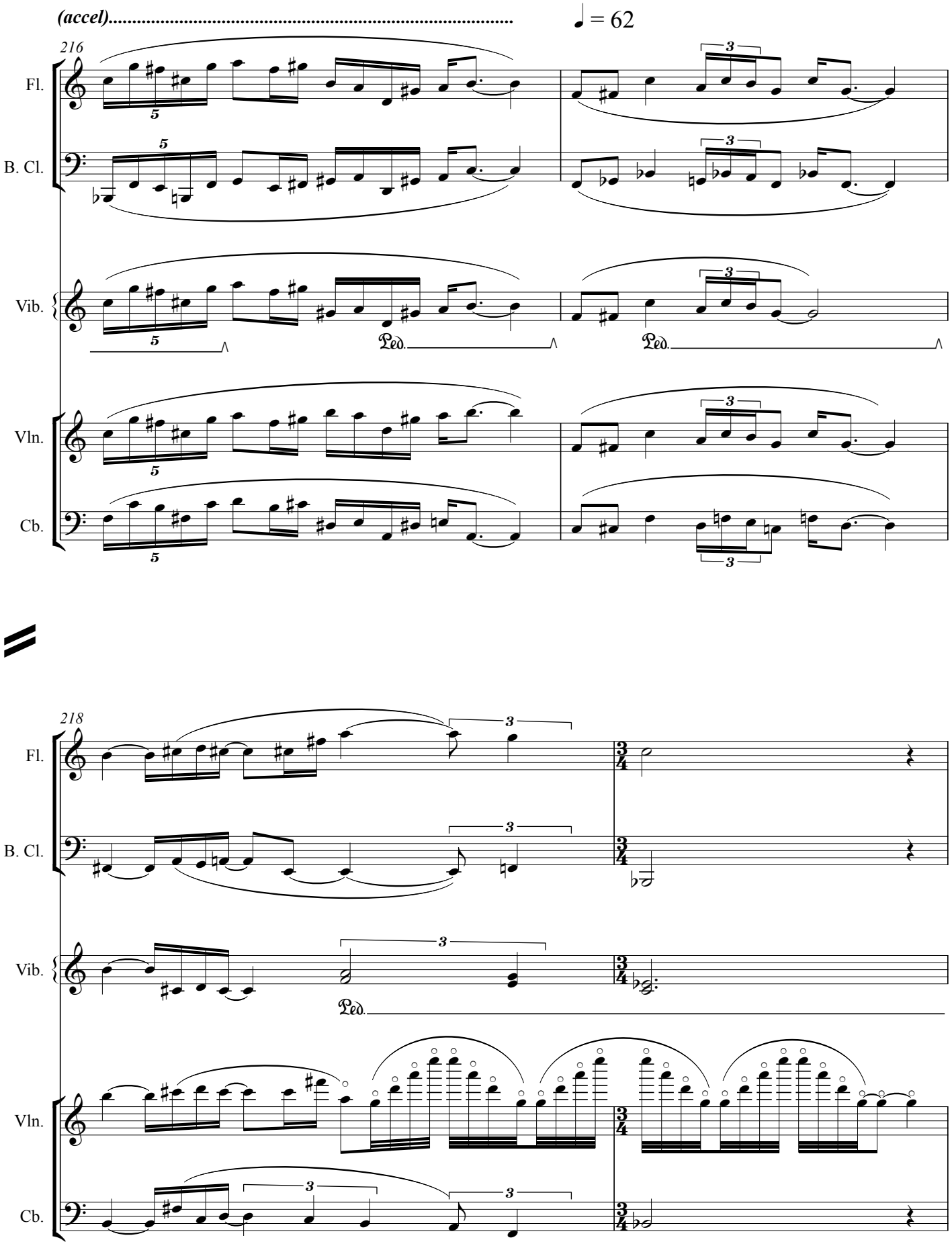

194
Fl.
B. Cl.
Vib.
Vln.
Cb.
mf
mf
Ped.

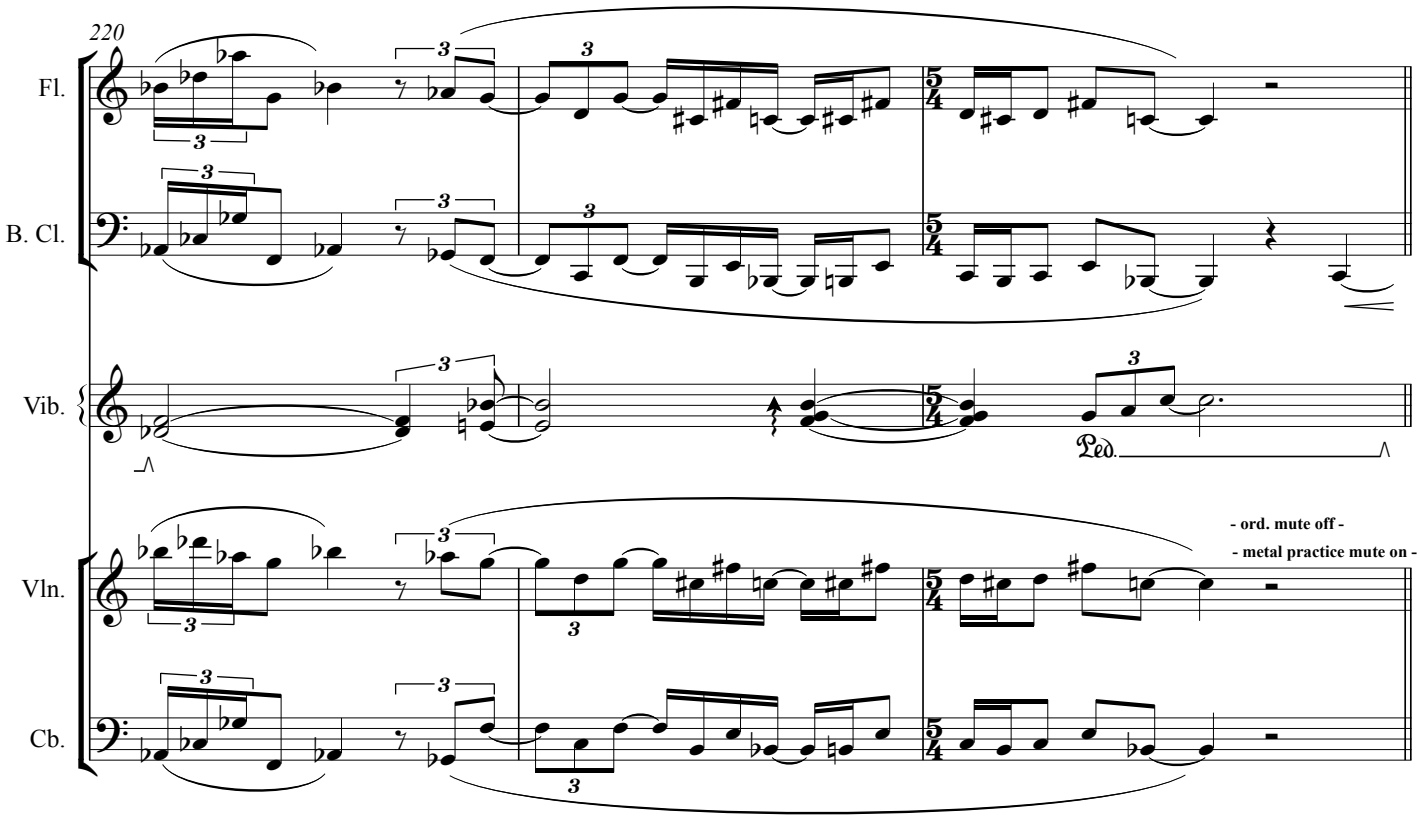

198
Fl.
B. Cl.
Vib.
Vln.
Cb.

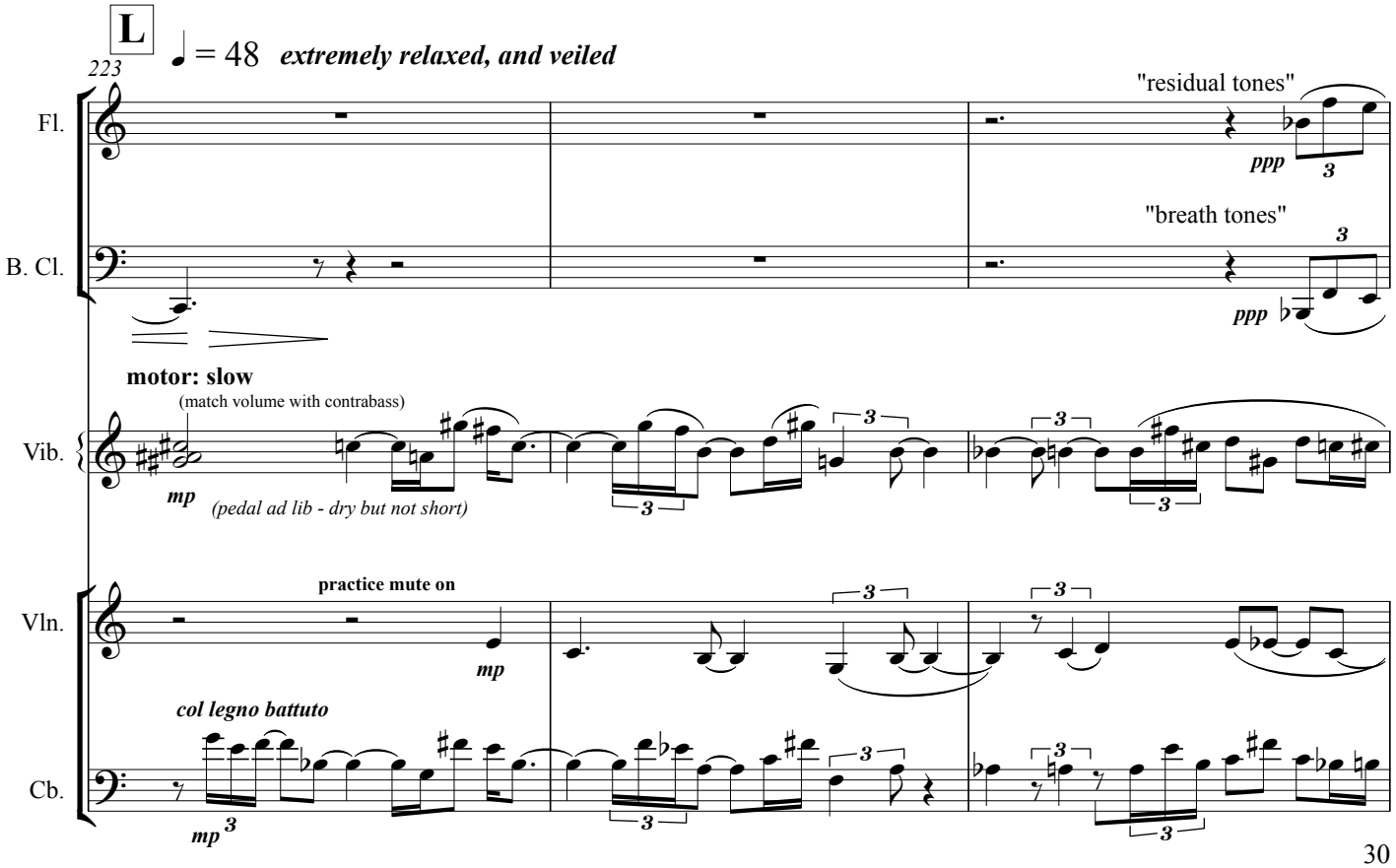

201
Fl.
B. Cl.
Vib.
Vln.
Cb.
Ped.
204
Fl.
B. Cl.
Vib.
Vln.
Cb.

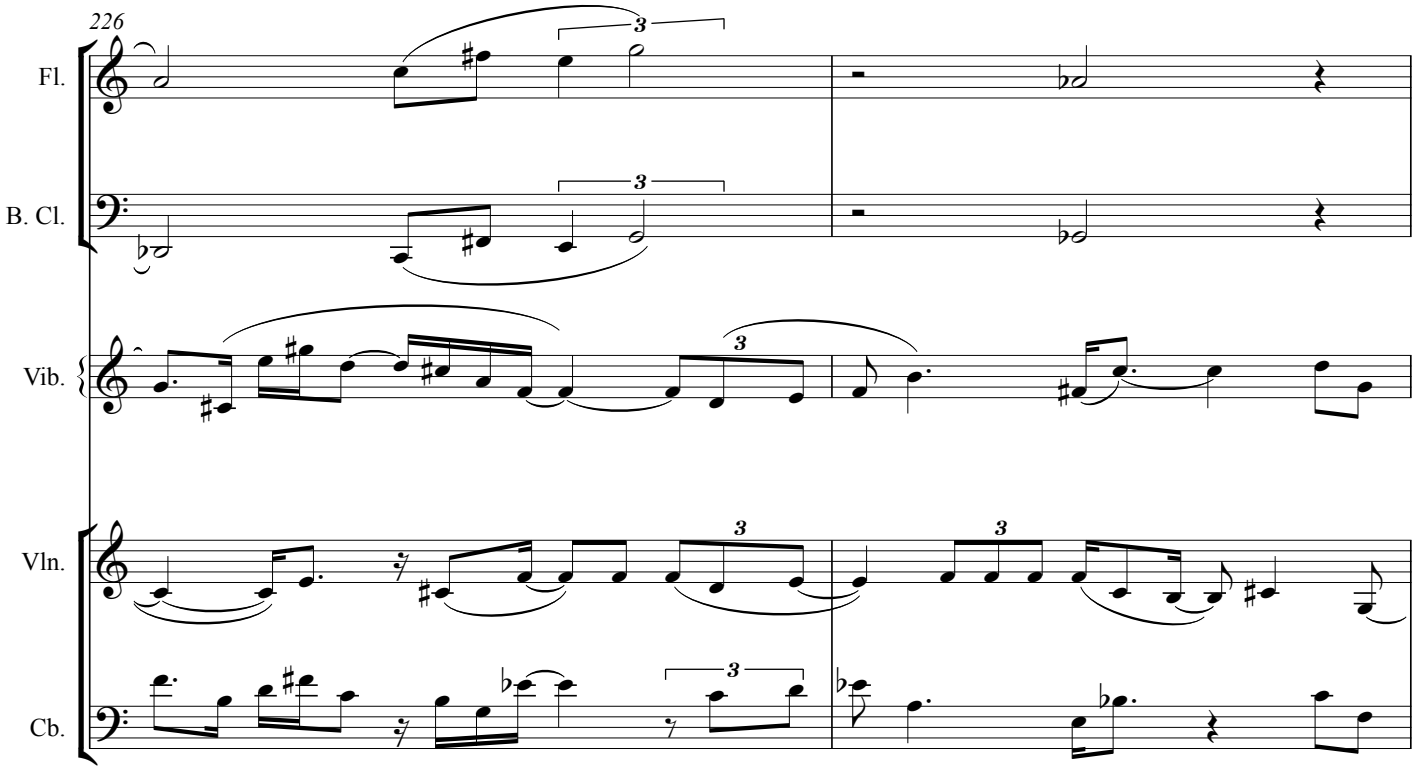

207
Fl.
B. Cl.
Vib.
Ped.
Ped.
Vln.
8va
Cb.
210
Fl.
B. Cl.
Vib.
(l.v.)
freely
(8)
(loco)
Vln.
Cb.

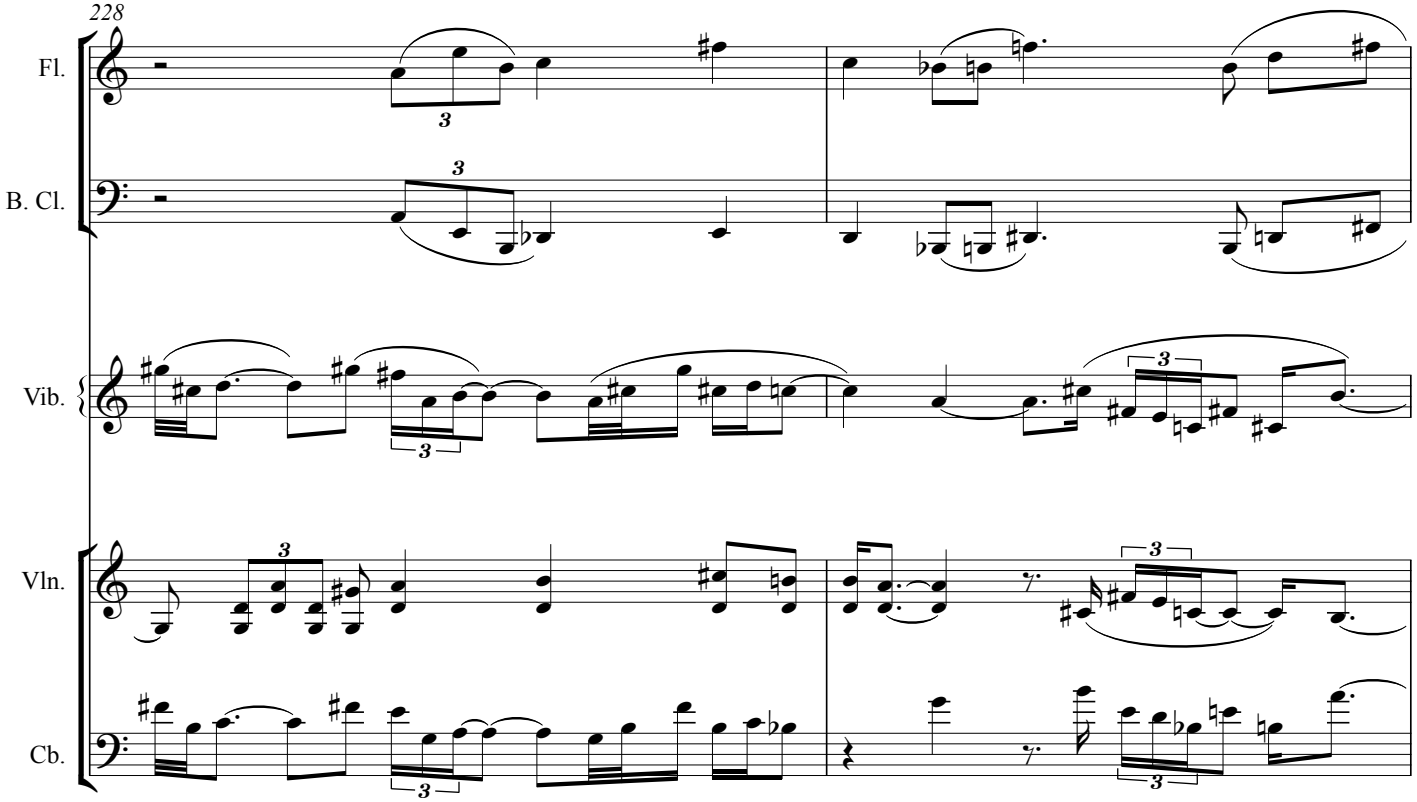

K ♩ = 48
211
Fl.
B. Cl.
Vib.
Vln.
Cb.
mp
pp
Ped.
ord.....sul pont
(sul pont)
ord
'I
'II
'III
'IV
.sul pont.....ord
pizz (molto vibr.)
accel.....
214
mf
(slowly)
gliss slowly through harmonic series
(move toward the scroll)
(IV')
n
arco

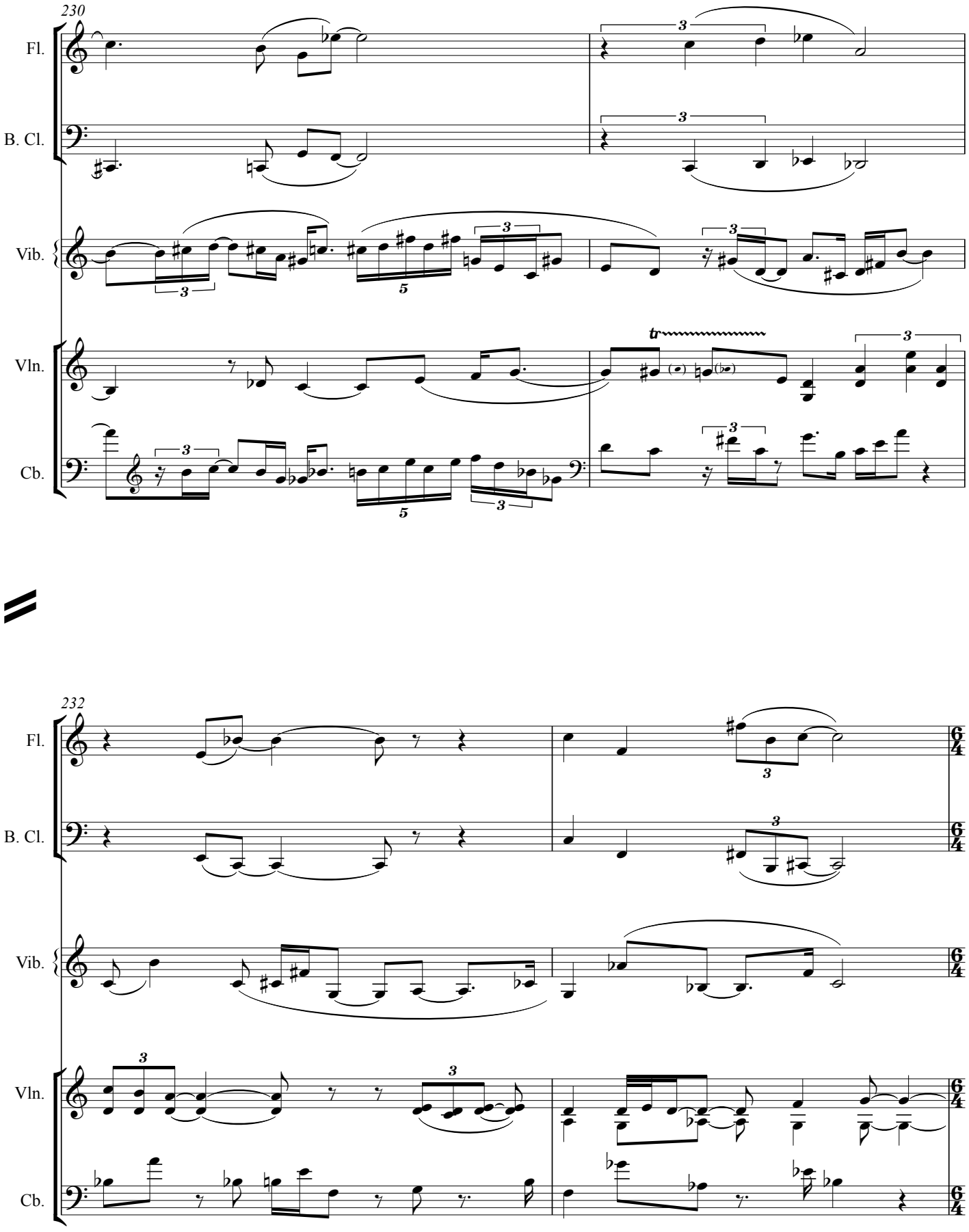

(accel).....
♩ = 62
216
Fl.
B. Cl.
Vib.
Vln.
Cb.
Ped.
Ped.
218
Fl.
B. Cl.
Vib.
Vln.
Cb.
Ped.

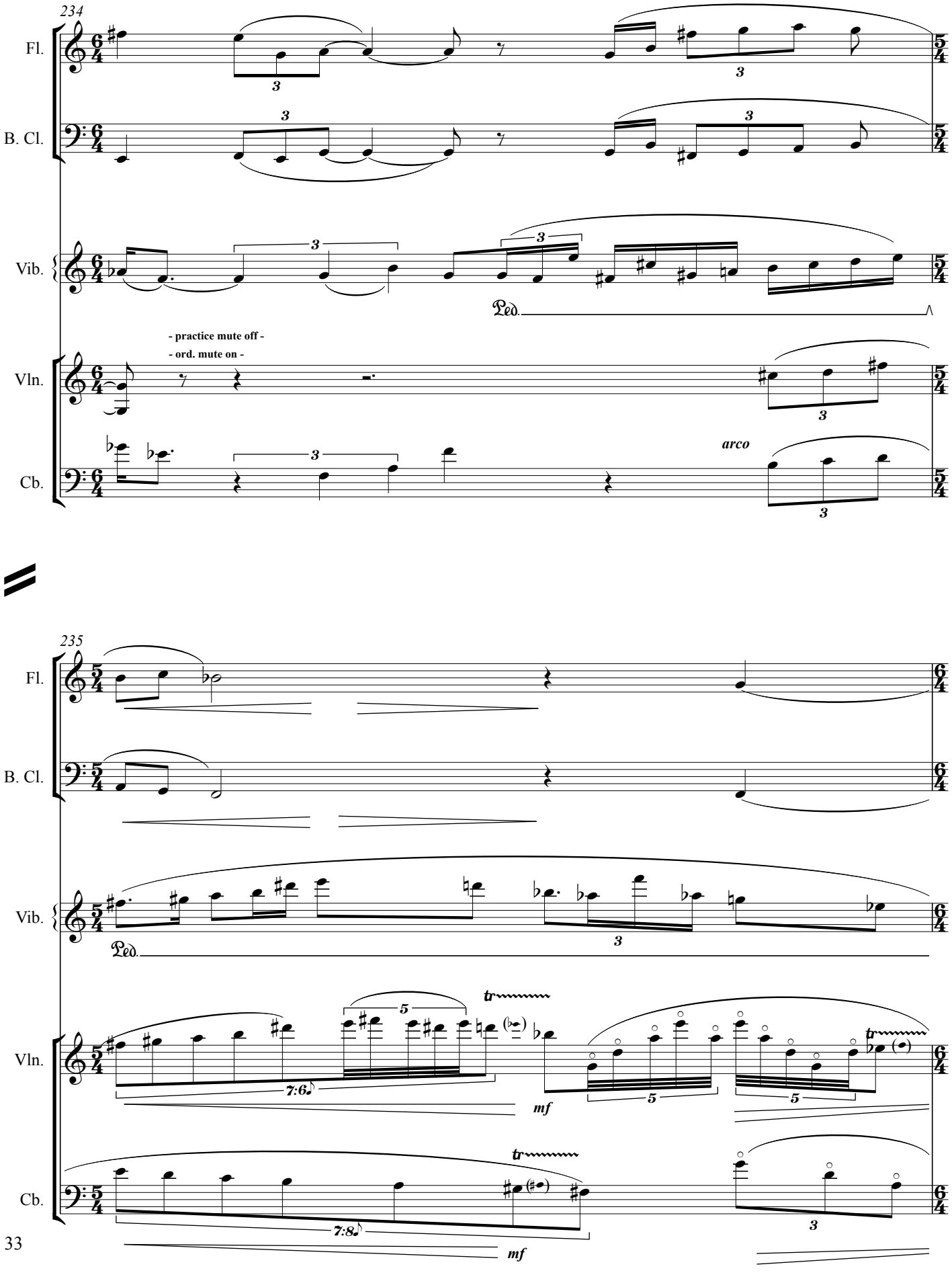

220
Fl.
B. Cl.
Vib.
Ped.
Vln.
- ord. mute off -
- metal practice mute on -
Cb.

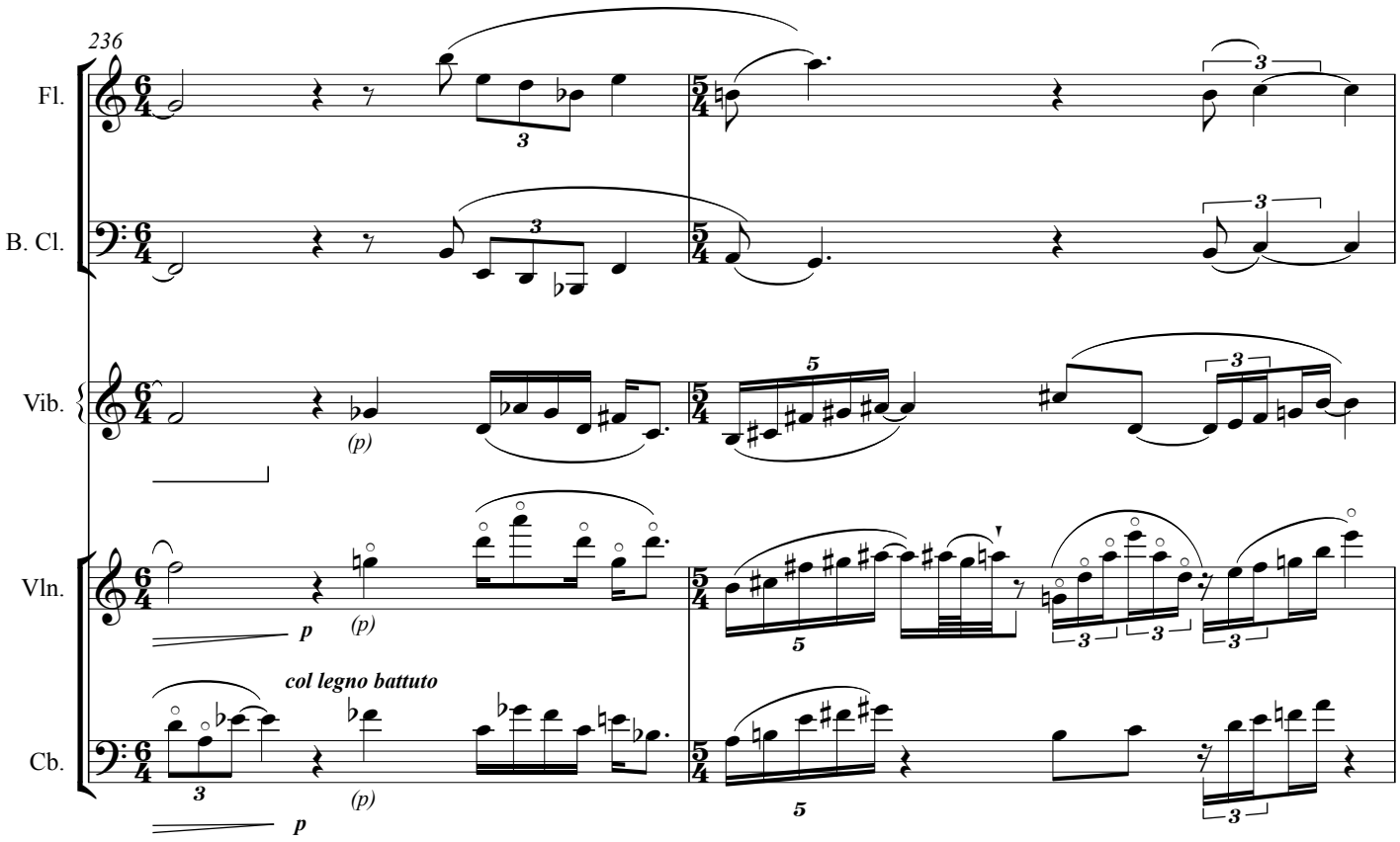

L
♩ = 48 extremely relaxed, and veiled
223
Fl.
"residual tones"
ppp
B. Cl.
"breath tones"
ppp
motor: slow
(match volume with contrabass)
Vib.
mp
(pedal ad lib - dry but not short)
practice mute on
Vln.
mp
col legno battuto
Cb.
mp

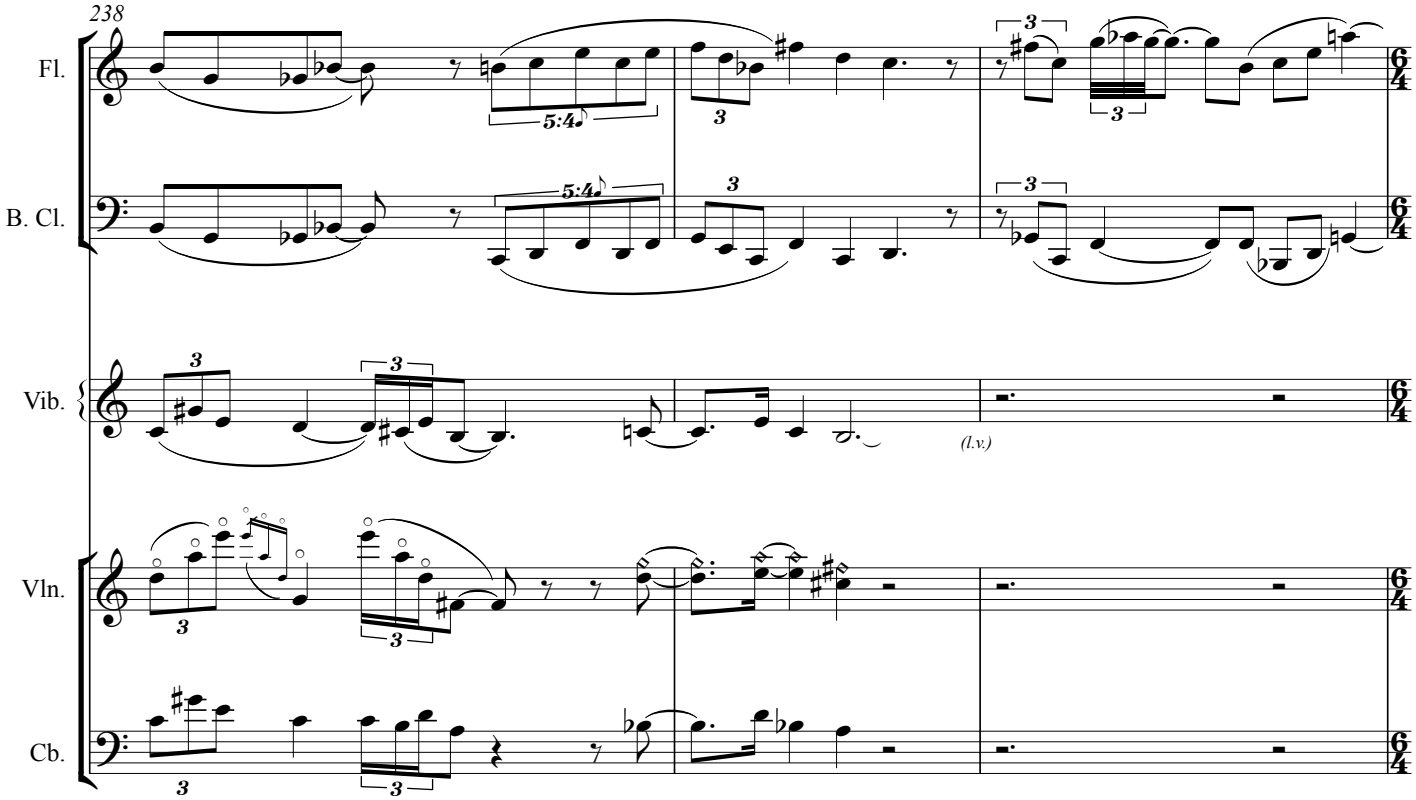

226
Fl.
B. Cl.
Vib.
Vln.
Cb.

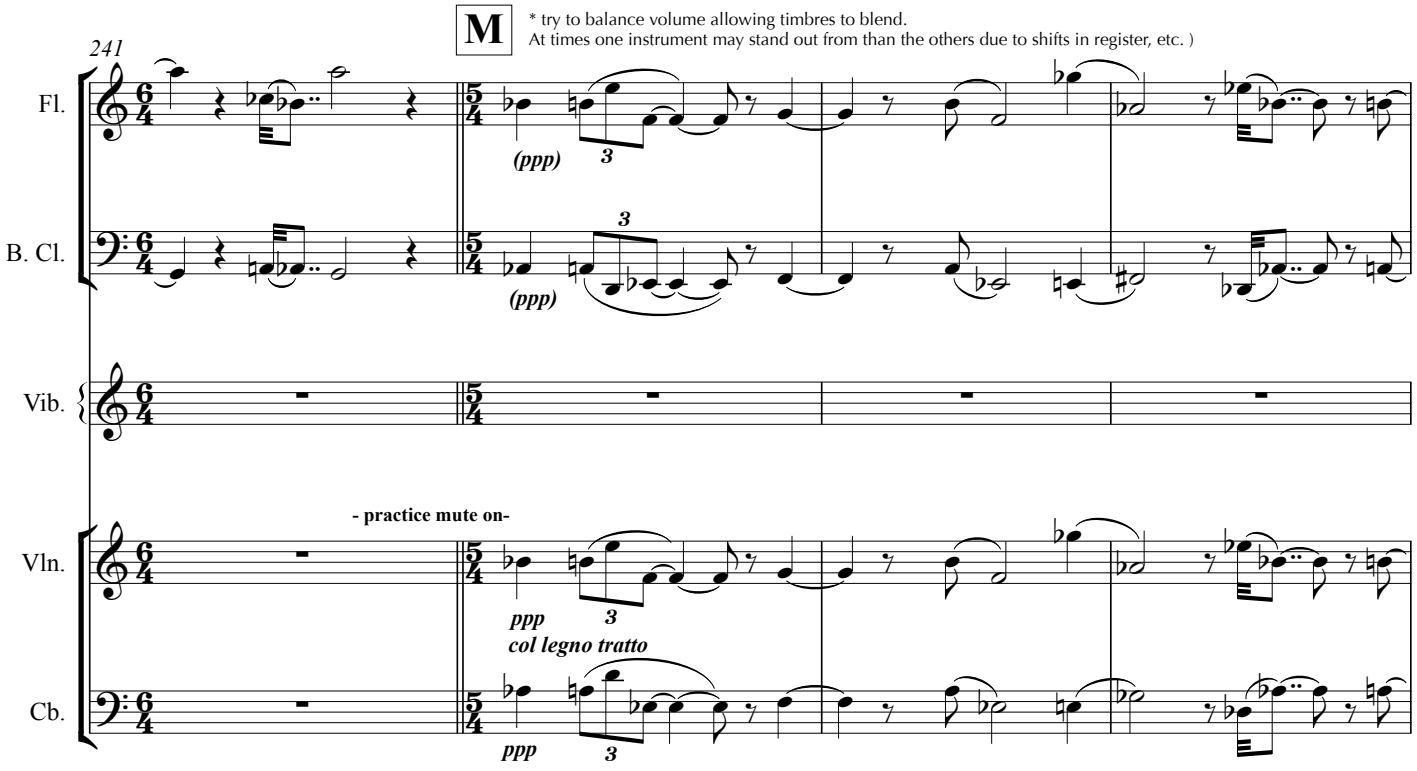

228
Fl.
B. Cl.
Vib.
Vln.
Cb.

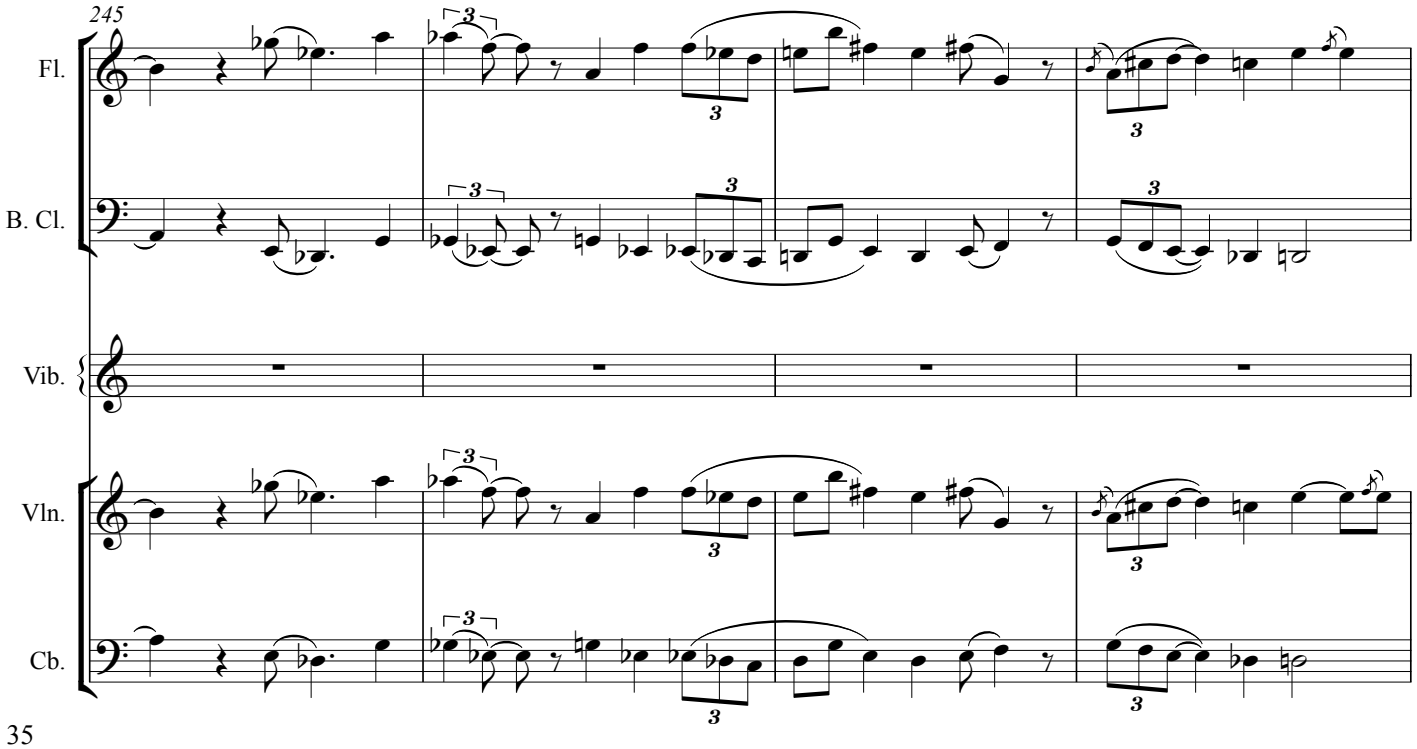

230
Fl.
B. Cl.
Vib.
Vln.
Cb.
tr
232
Fl.
B. Cl.
Vib.
Vln.
Cb.

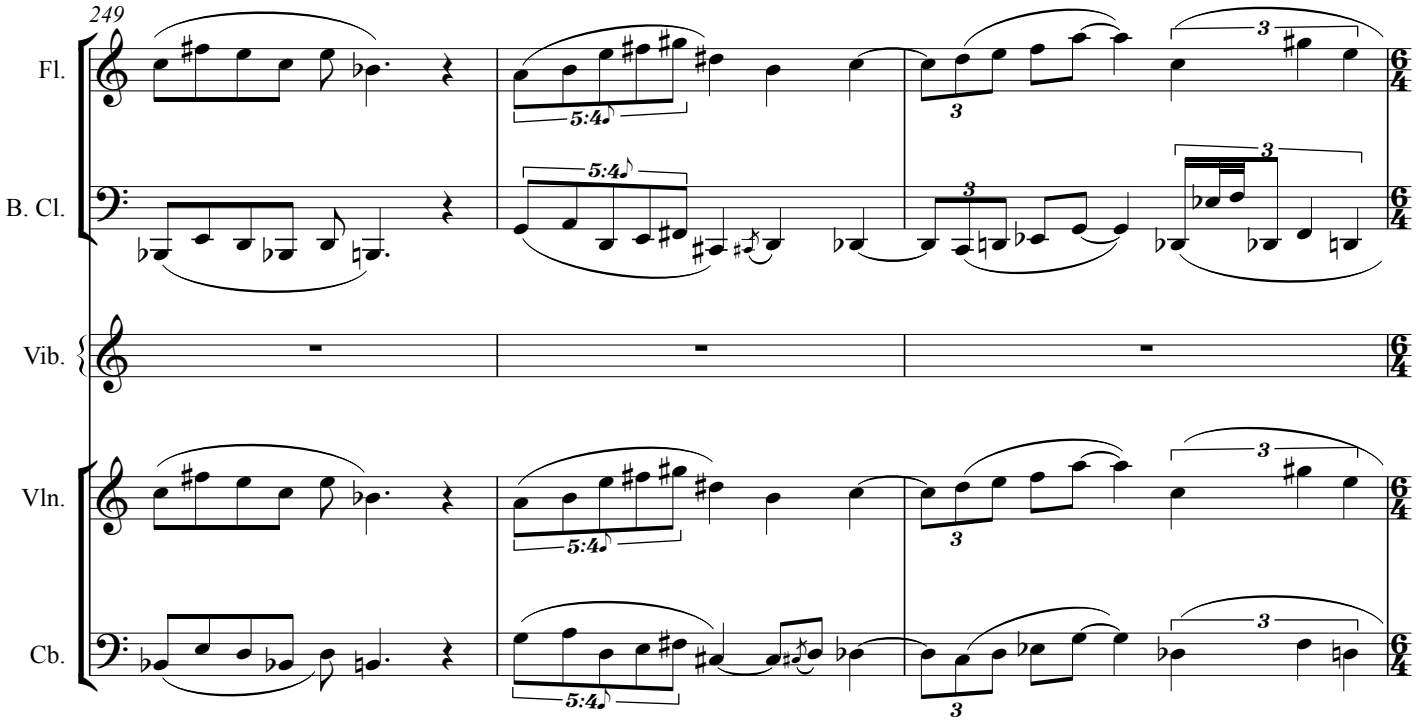

234
Fl.
B. Cl.
Vib.
Ped.
- practice mute off -
- ord. mute on -
Vln.
Cb.
arco
235
Fl.
B. Cl.
Vib.
Ped.
Vln.
tr
7:6
mf
Cb.
tr
7:8
mf

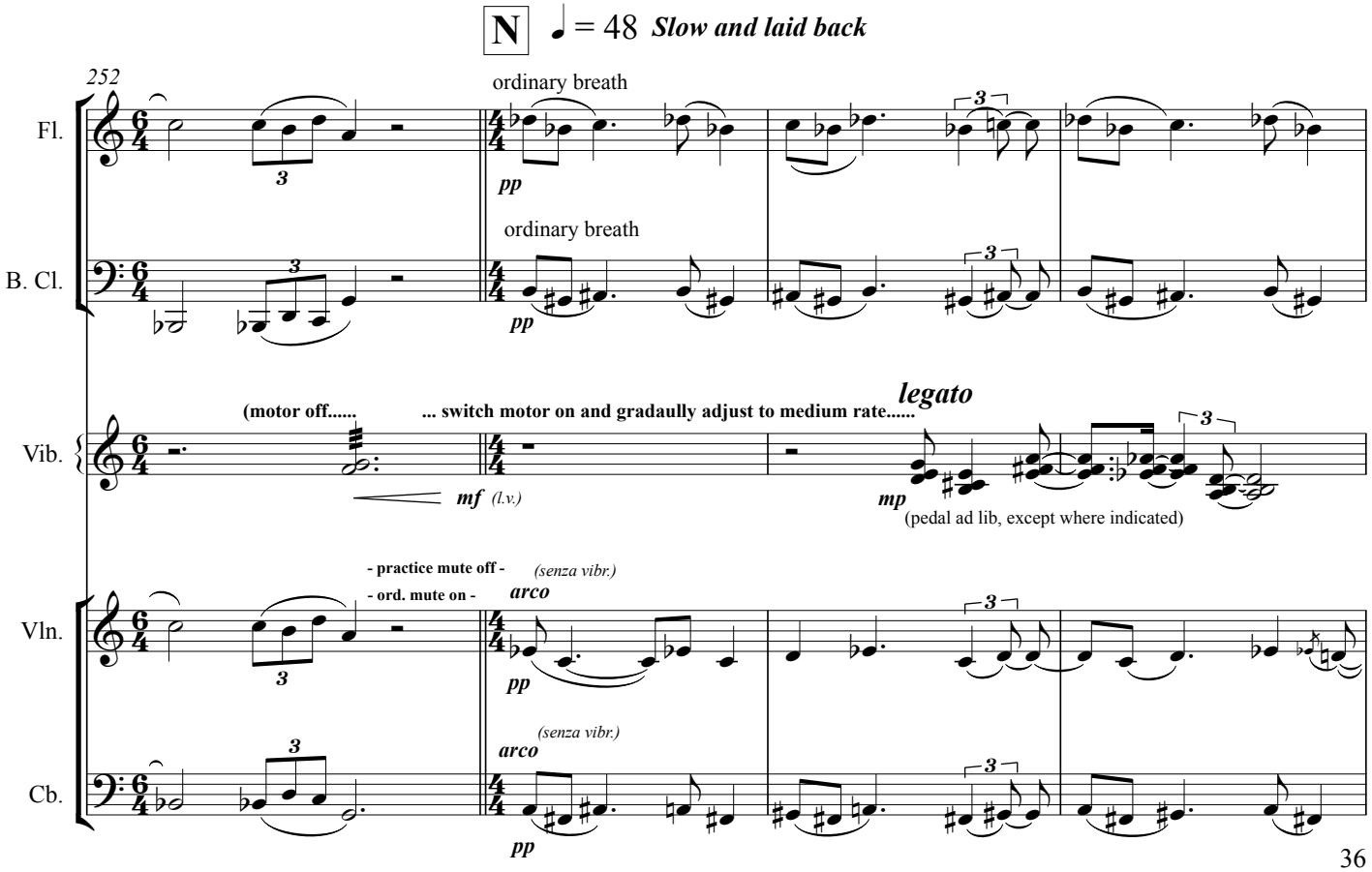

236
Fl.
B. Cl.
Vib.
Vln.
Cb.
p
(p)
col legno battuto

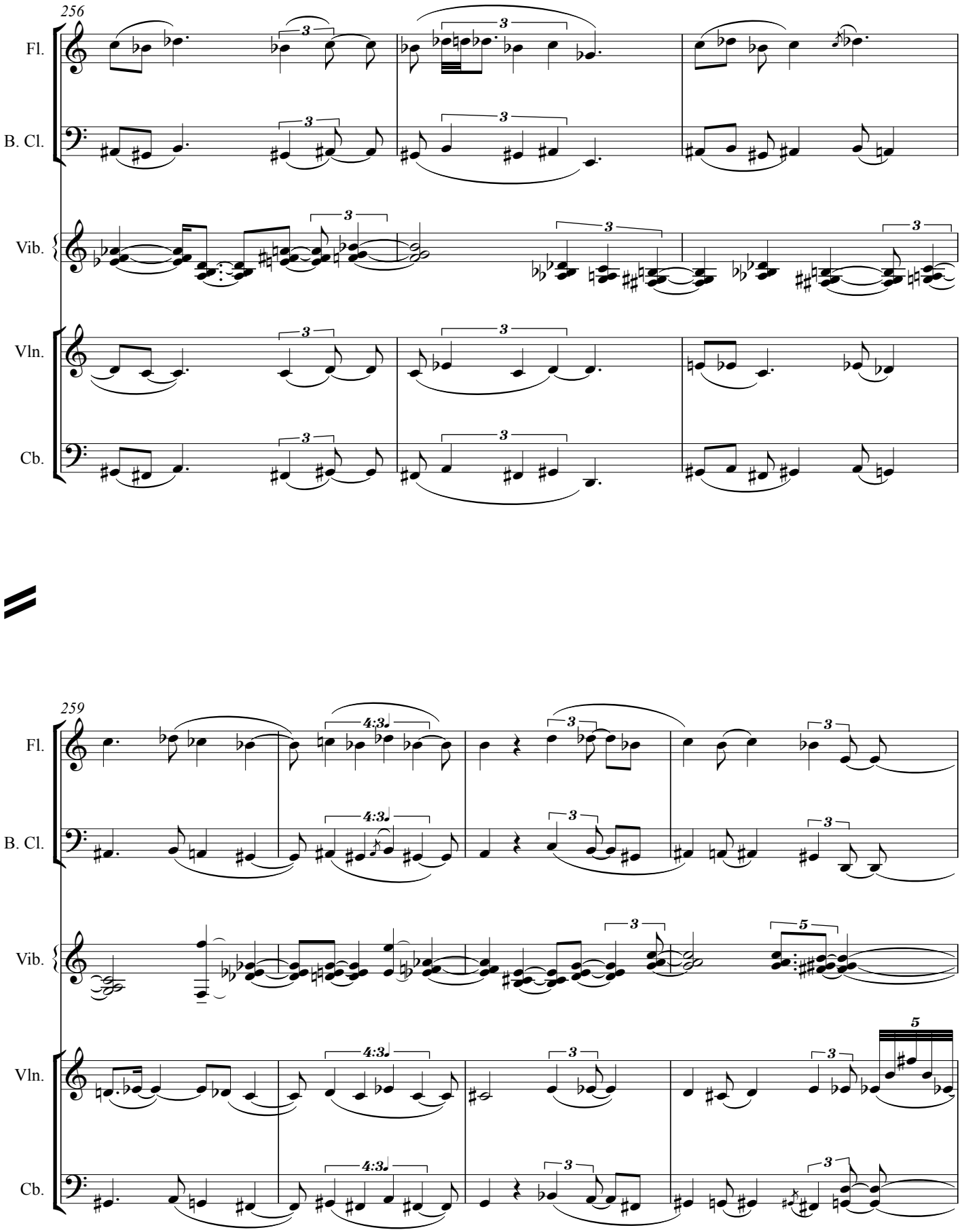

238
Fl.
B. Cl.
Vib.
Vln.
Cb.
5:4
(l.v.)

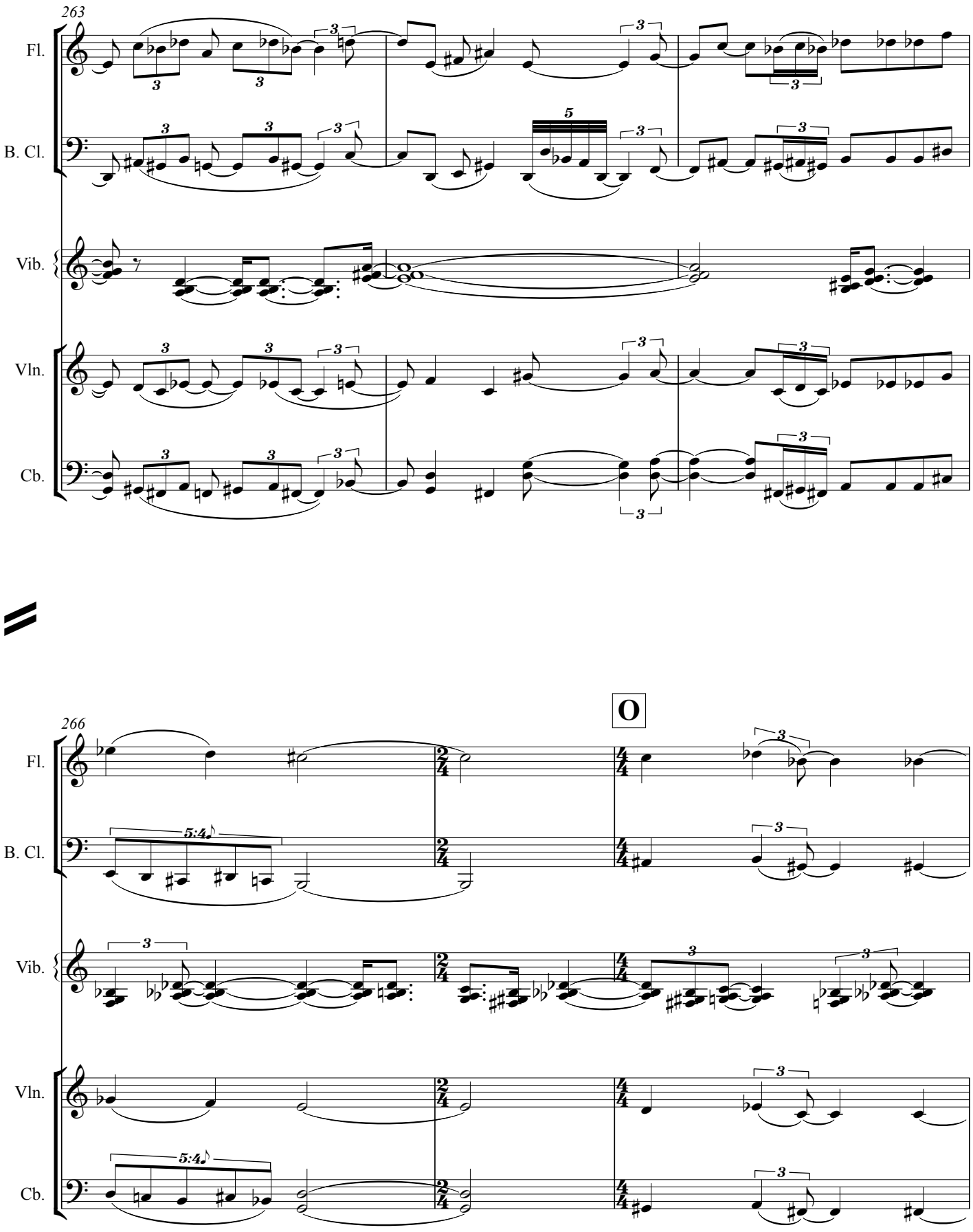

M
* try to balance volume allowing timbres to blend.
At times one instrument may stand out from than the others due to shifts in register, etc.)
241
Fl.
B. Cl.
Vib.
Vln.
Cb.
(ppp)
(ppp)
- practice mute on-
ppp
col legno tratto
ppp

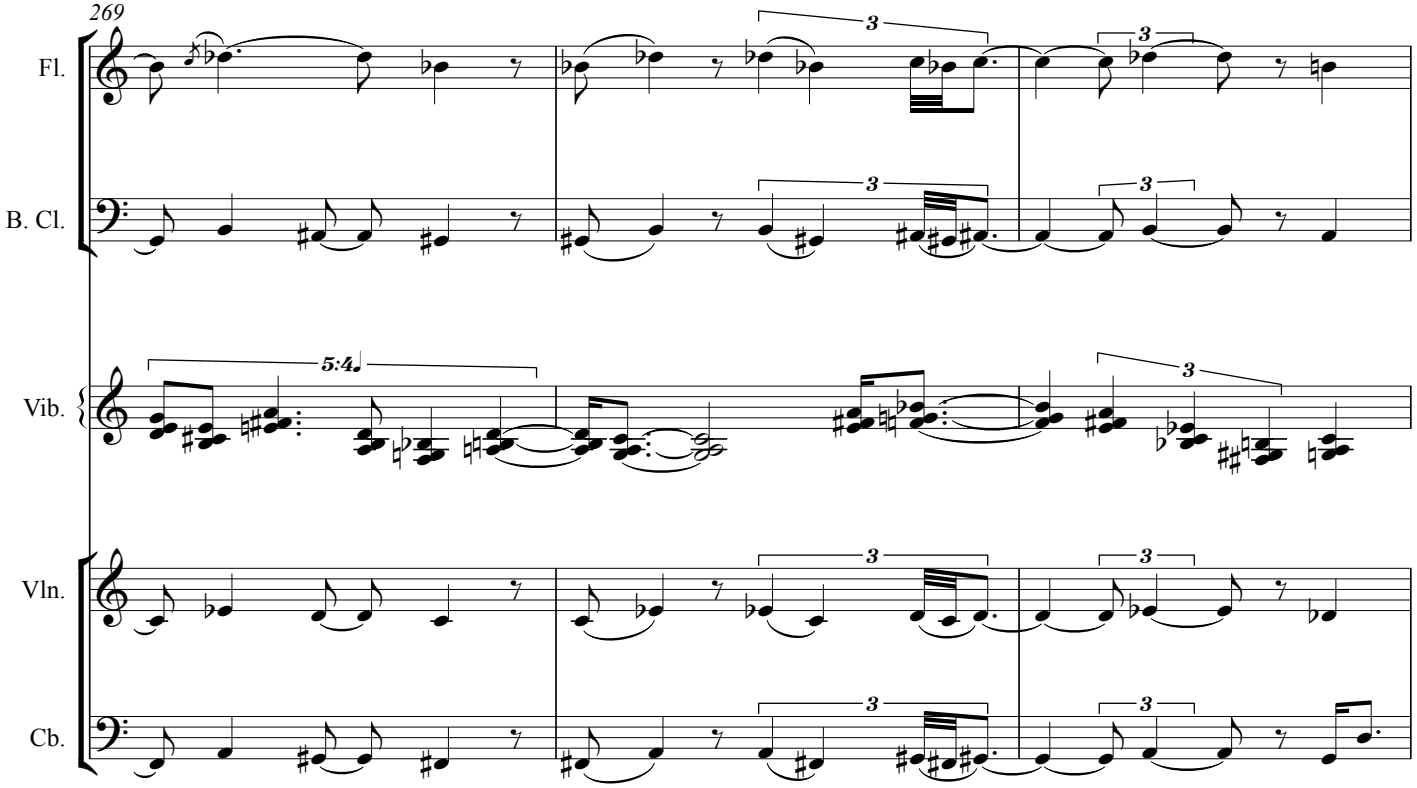

245
Fl.
B. Cl.
Vib.
Vln.
Cb.

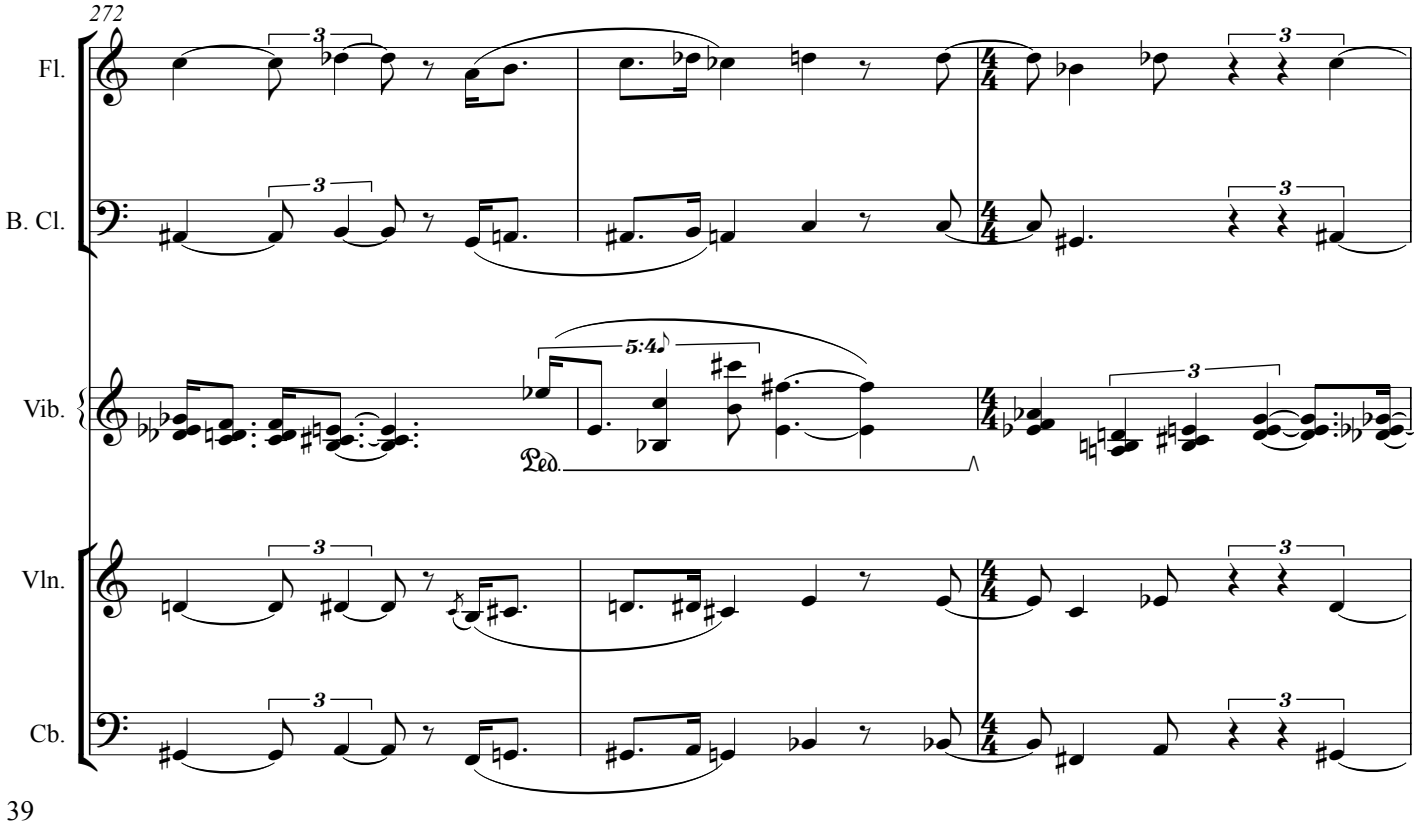

249
Fl.
B. Cl.
Vib.
Vln.
Cb.
5:4
3

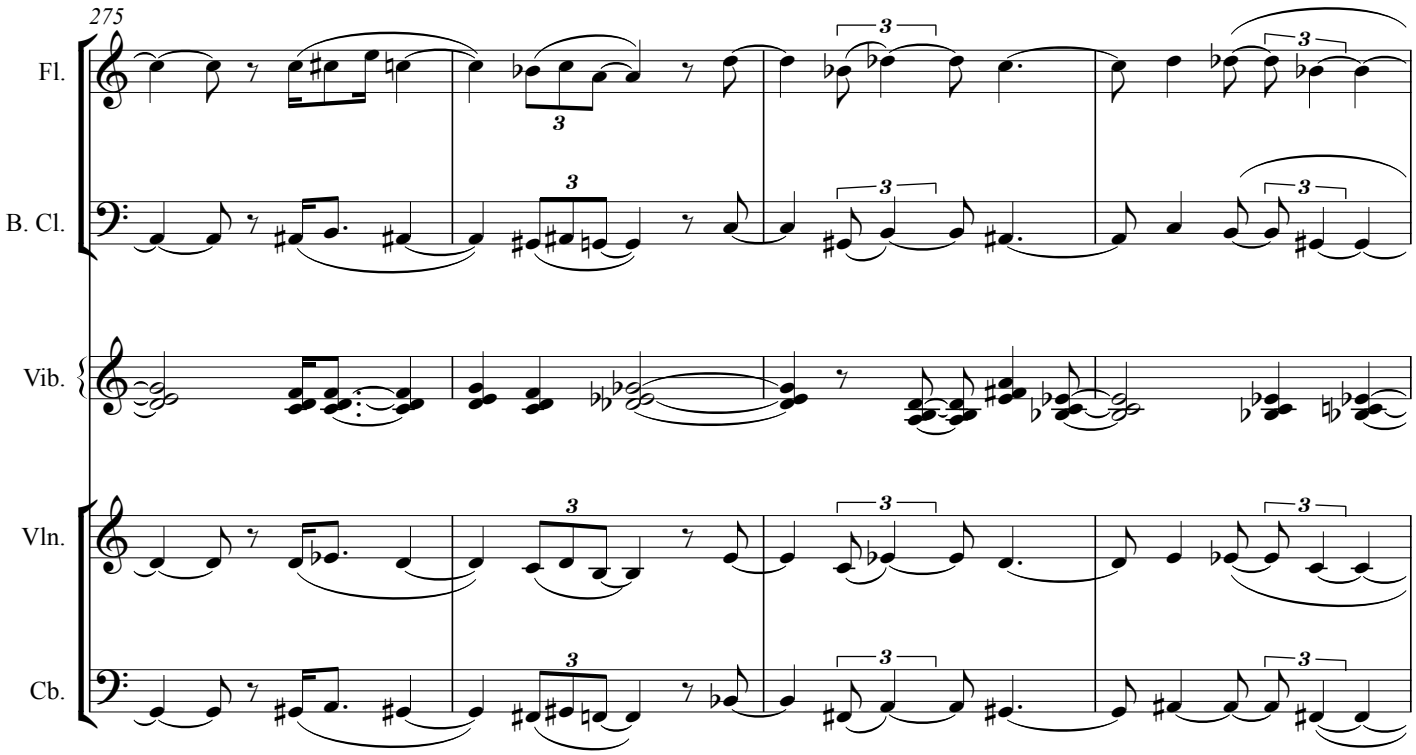

N
♩ = 48 Slow and laid back
252
Fl.
B. Cl.
Vib.
Vln.
Cb.
ordinary breath
ordinary breath
pp
(motor off.....
... switch motor on and gradaully adjust to medium rate.....
legato
mf (l.v.)
mp
(pedal ad lib, except where indicated)
- practice mute off -
- ord. mute on -
(senza vibr.)
arco
(senza vibr.)
arco
3

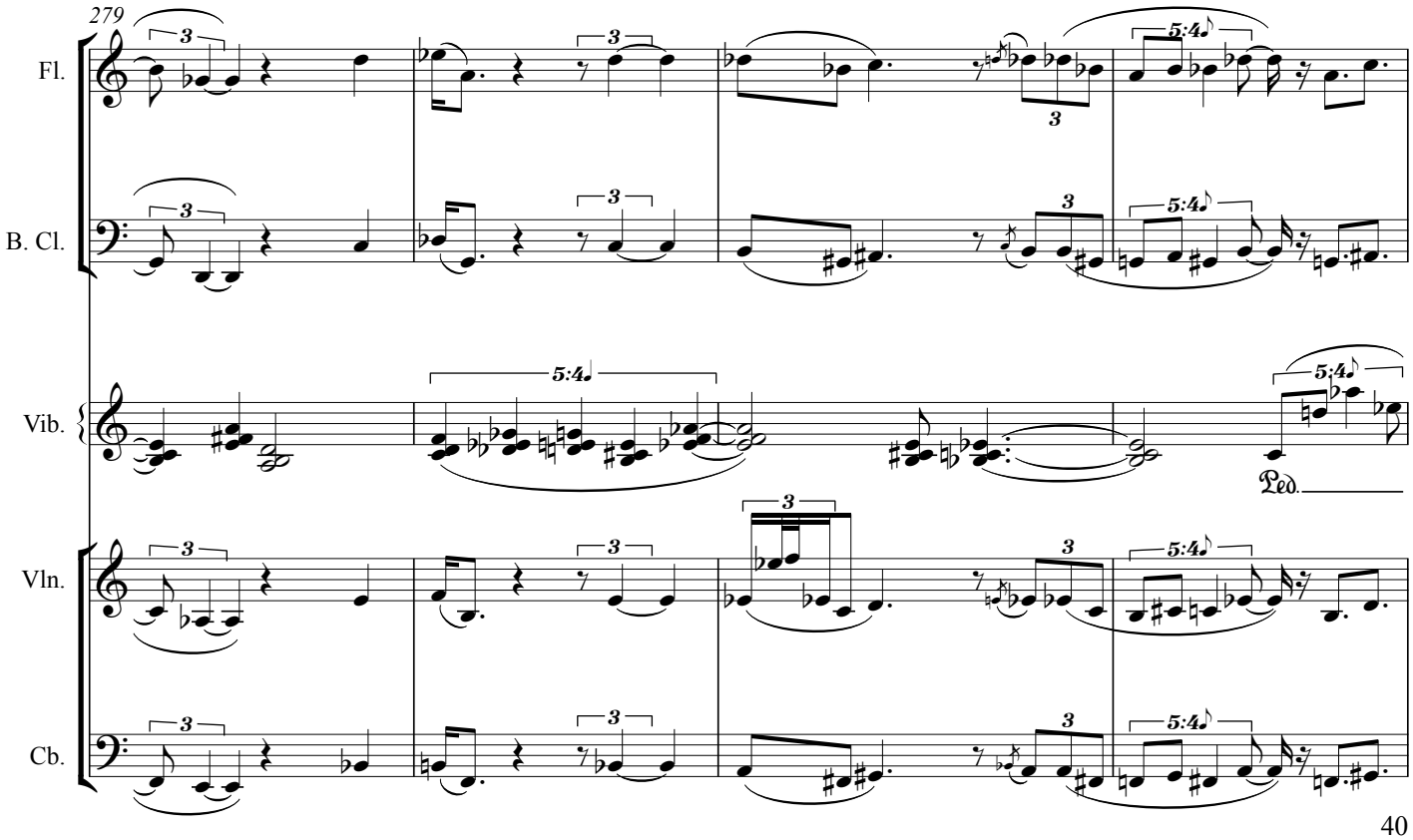

256
Fl.
B. Cl.
Vib.
Vln.
Cb.
259
Fl.
B. Cl.
Vib.
Vln.
Cb.

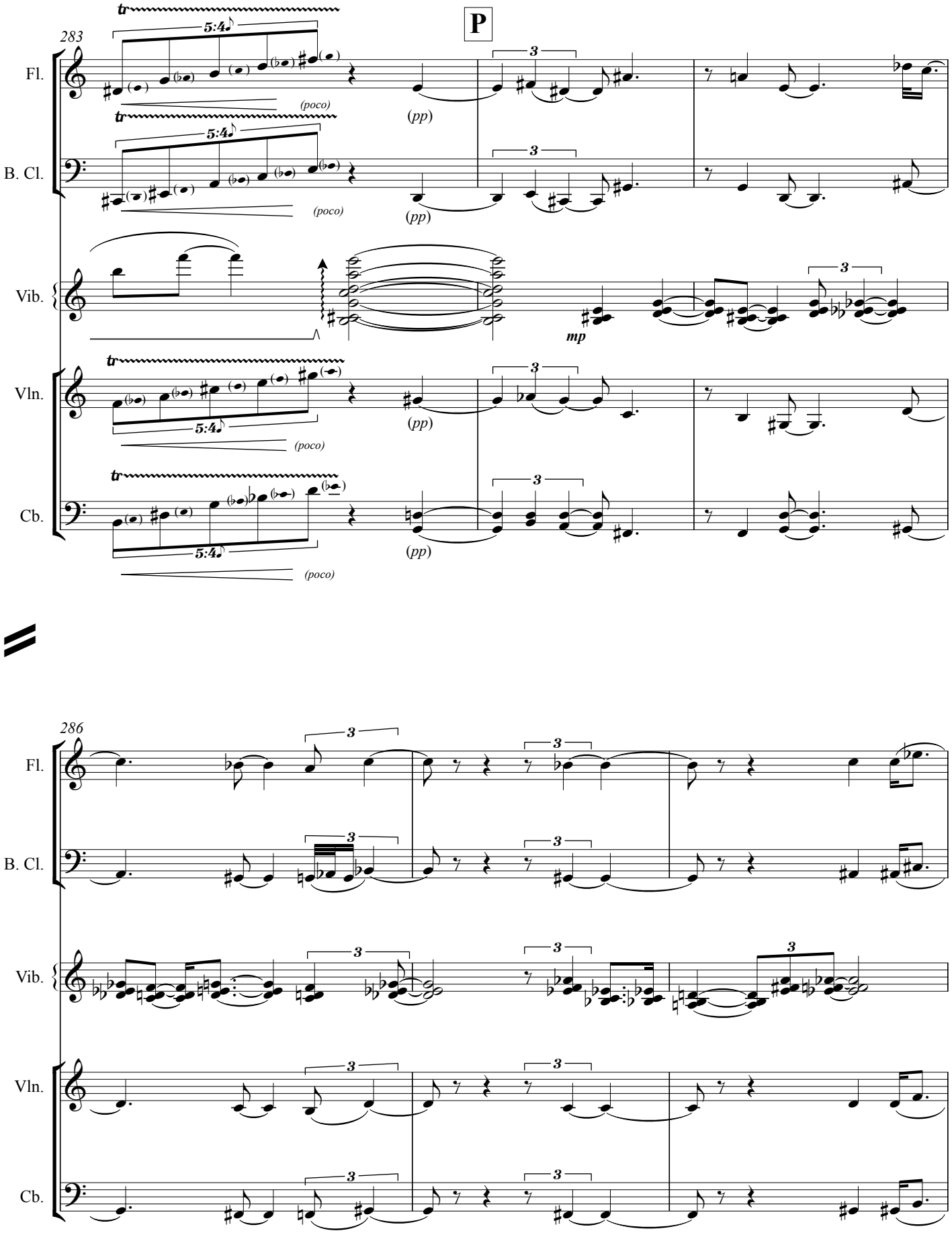

263
Fl.
B. Cl.
Vib.
Vln.
Cb.
O
266
Fl.
B. Cl.
Vib.
Vln.
Cb.
5:4
5:4

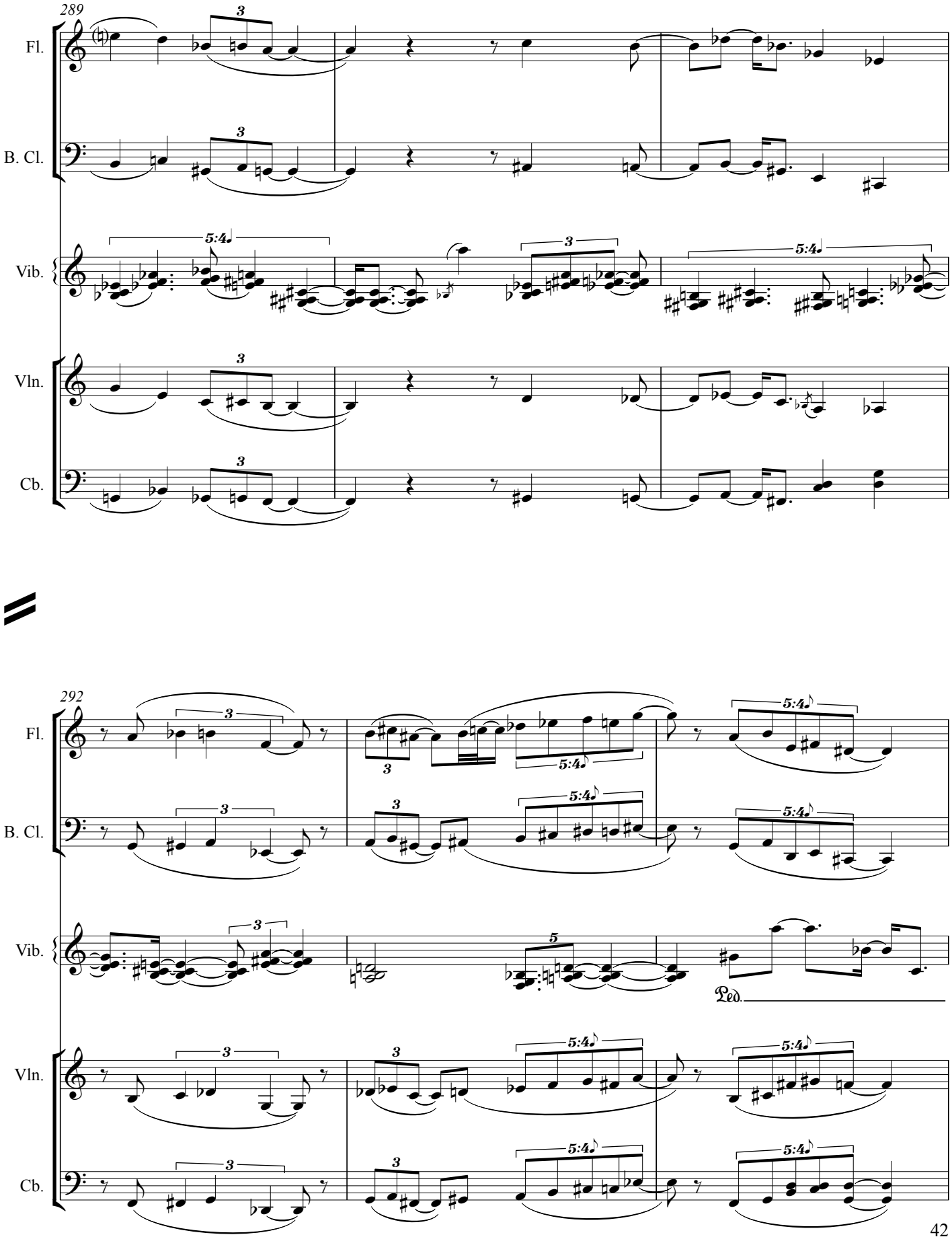

269
Fl.
B. Cl.
Vib.
Vln.
Cb.
5:4
3

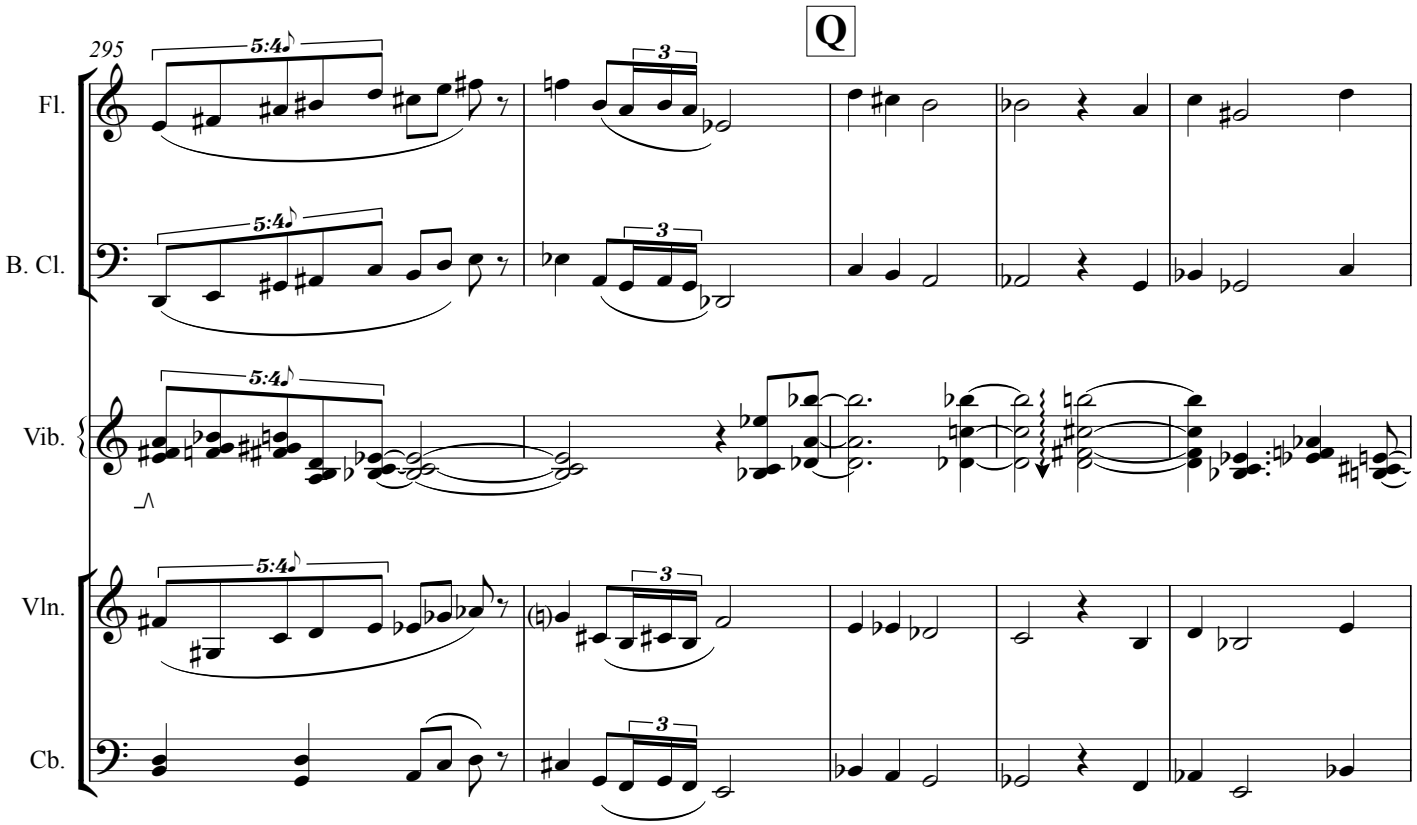

272
Fl.
B. Cl.
Vib.
Vln.
Cb.
5:4
3
Ped.

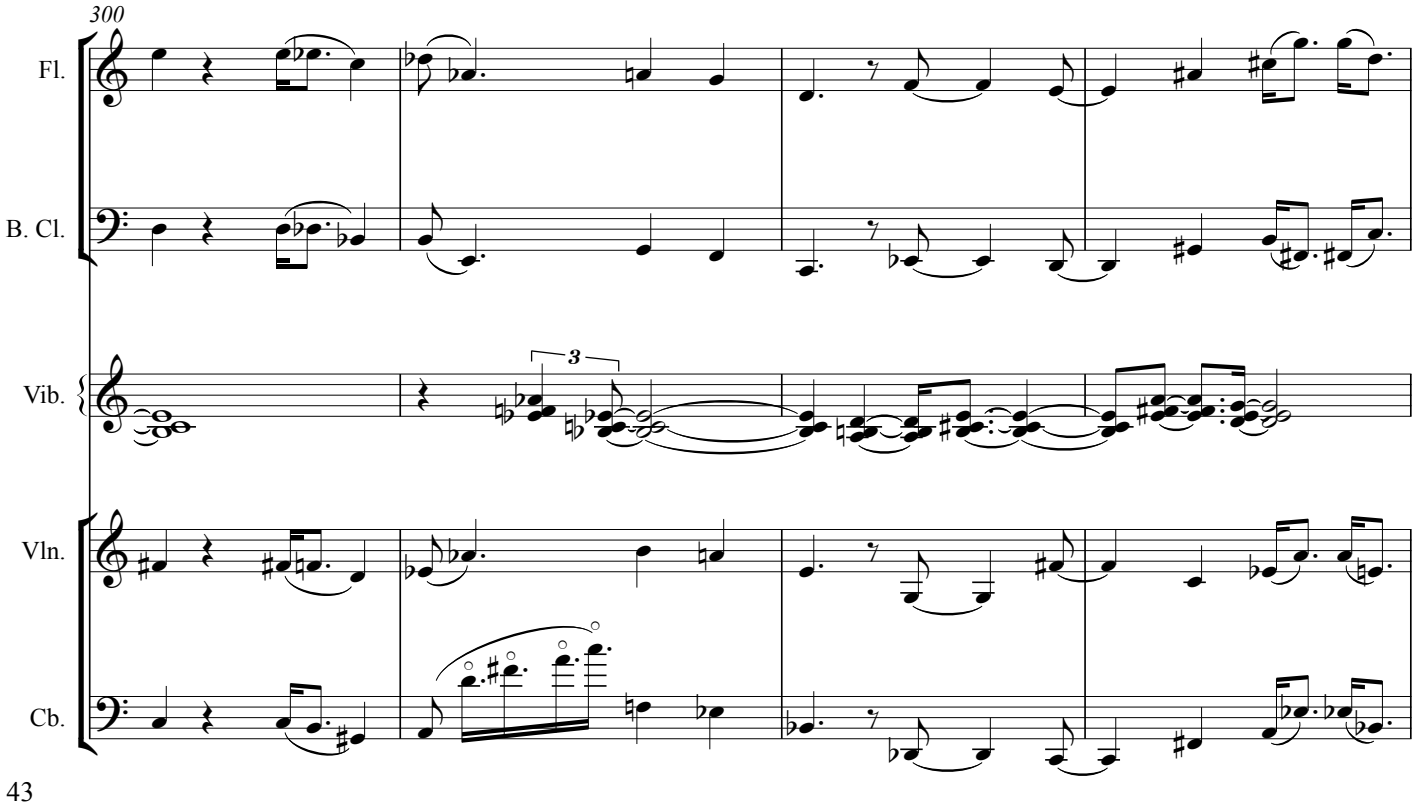

275
Fl.
B. Cl.
Vib.
Vln.
Cb.

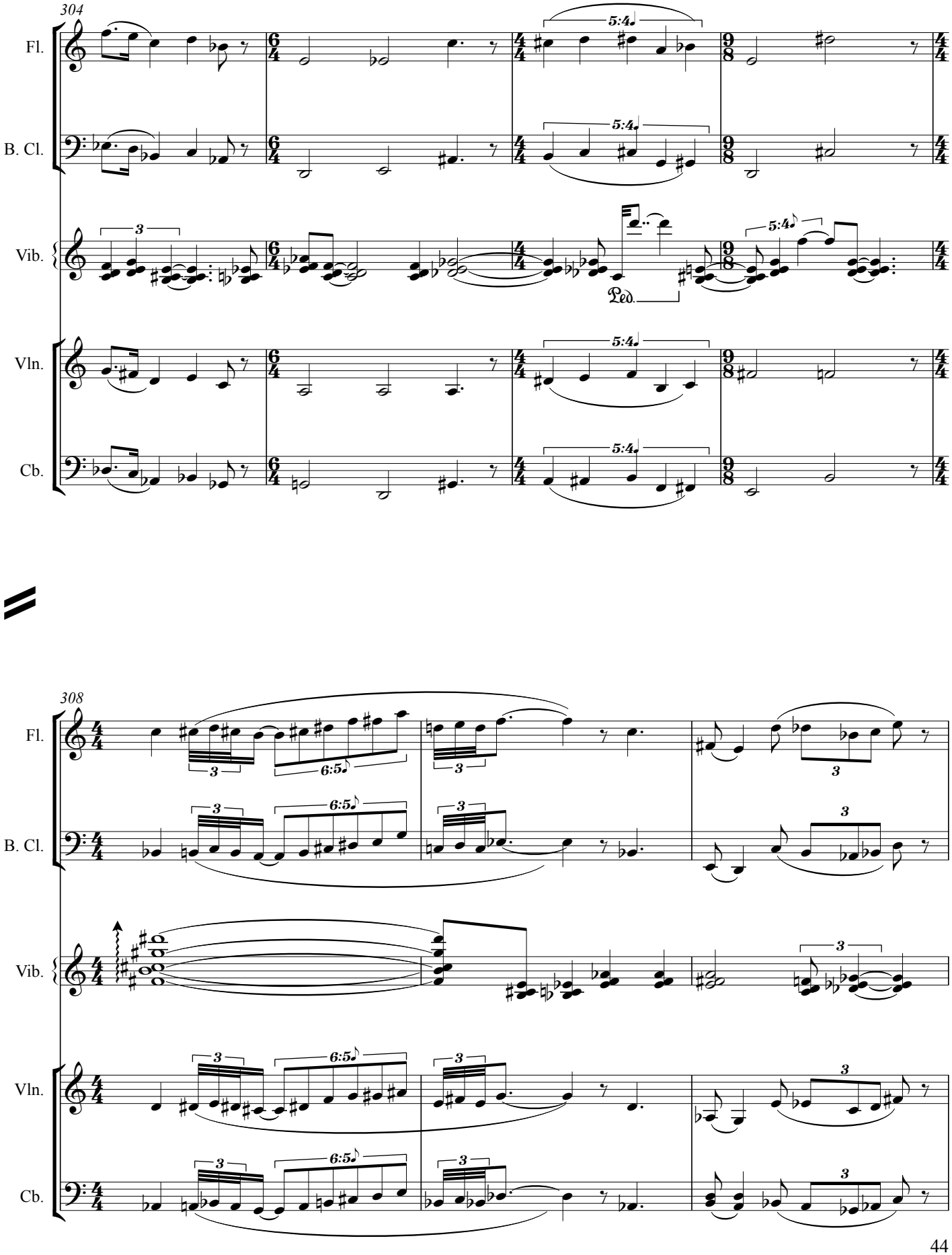

279
Fl.
B. Cl.
Vib.
Vln.
Cb.
5:4
Ped.

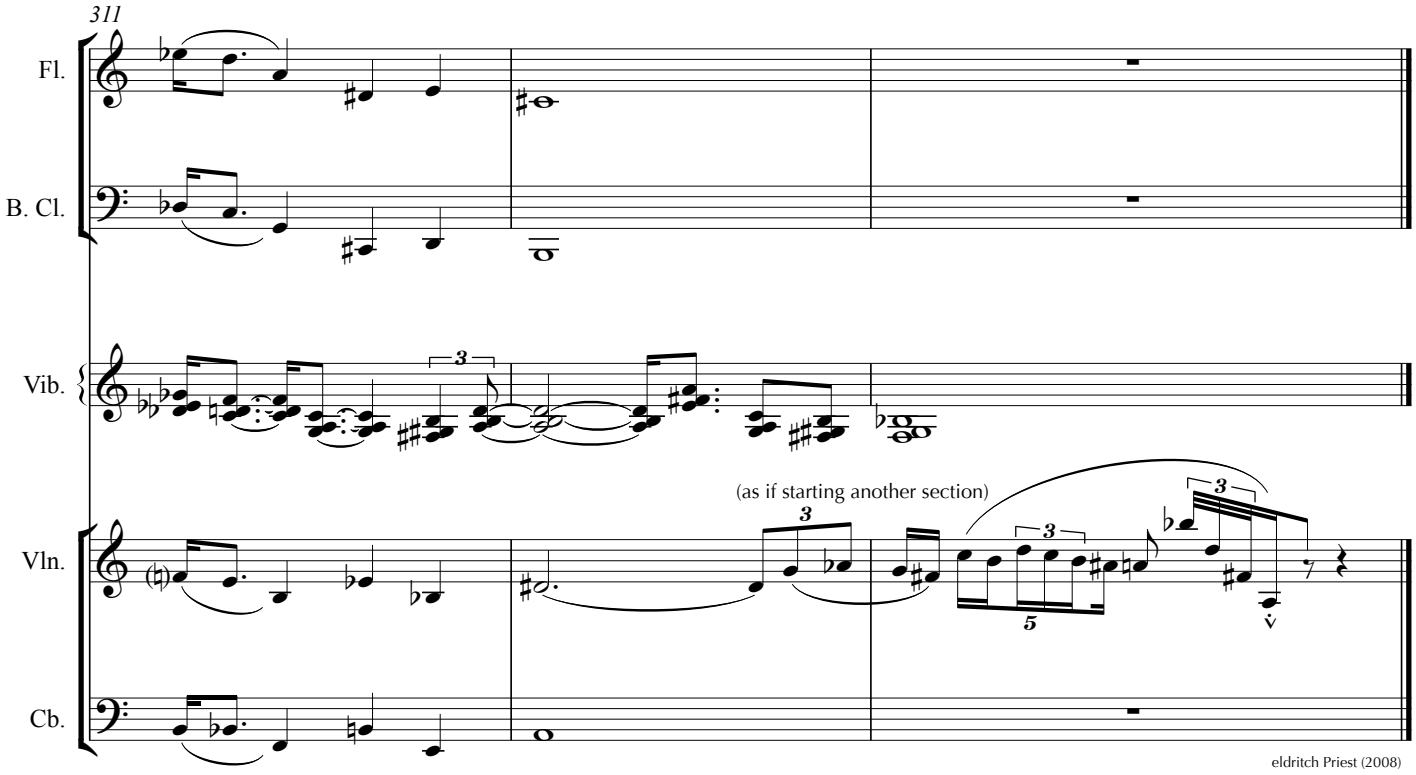

283
P
Fl.
B. Cl.
Vib.
Vln.
Cb.
tr
5:4
(poco)
(pp)
3
mp
286


289
Fl.
B. Cl.
Vib.
Vln.
Cb.
292
Fl.
B. Cl.
Vib.
Vln.
Cb.
Ped.


Q
295
Fl.
B. Cl.
Vib.
Vln.
Cb.
5:4
3


300
Fl.
B. Cl.
Vib.
Vln.
Cb.
3


304
Fl.
B. Cl.
Vib.
Vln.
Cb.
5:4
Ped.
308
6:5



eldritch Priest (2008)