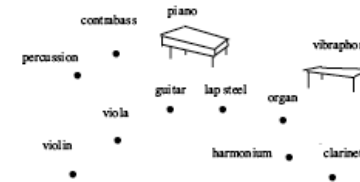


pleasure drenching...
eldritch Priest

Bb clarinet
 electric organ (hammond B3)
 lap steel guitar (also controlling tapes)
 piano
 percussion: sizzle cymbal snare and brushes
 contrabass
 electric guitar (preparation: paper threaded between strings and positioned against the bridge)
 vibraphone
 harmonium
 violin
 viola



The score is in C.
 Contrabass sounds one octave lower than written; however, harmonics sound as written.
 Guitar sounds one octave lower than written.

symbols

damper pedal is employed 'ad lib'.
 The sound should be wet but clear.

glissando for the full duration

- quarter-tone higher
 - quarter-tone lower
 - three quarter-tones higher
 - three quarter-tones lower

- All long notes are to be played without vibrato; anything resembling a melody should have a little vibrato.
 - All swells begin and end as quietly as possible; the acme is *mp* unless indicated otherwise.

A note about the end...

- The piece ends with a trio of piano, electric guitar and lap steel (and the tape part 'pageant' - track 3 on the CD). Except for the lap steel, which improvises and ends when the tape part ends, the piano and guitar play until the completion of the given material.

Although the parts are independent, the performers should continue to observe the tempo so that they will converge upon measure 1071 at approximately the same moment.

The result should be that from meas. 1071 on, the trio has about 2'00" of material.

In the event that the piano or guitar reach the end of the independent material before the ensemble vanishes, or that there will be less than 1'00 of material remaining, they should repeat the last few measures of their material so as to effect a concluding trio.

ca. ♩ = 58 *molto rubato, lyrical and laid back*

Piano

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

(slowly) *(lv.)*

Pno

mf *mp* *p*

poco rit. *(a tempo)*

Pno

mp *mf* *p*

1

(♩ = 58) *legato; lackadaisical*

14 $\frac{1}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Cl. *mf* *mp*

Org. *mf* *mp*

mode: minor
Am ("ad lib") Gm

Lap St. *mf*

Pno. *mf* *mp*
7.8 (use pedal ad lib; wet but clear)

Perc. *mf* *mp*
snare and sizzle cymbal together, always

Db. *mf* *mp*
pizz (molto vibr.)

El. gtr. *mf* *mp*
with preparation (paper/metal threaded between the strings and placed near the bridge - emulating a banjo)

Vib. *mf* *mp*
motor on (med. slow) med/hard mallets
7.8 (use pedal ad lib; wet but clear)

Harm. *mf*

Vln. *mf* *p*

Vla. *mf* *p*

33

Cl. $\frac{4}{4}$

Org. $\frac{6}{4}$ $\frac{7:8}{}$ $\frac{3}{}$ $\frac{3}{}$ $\frac{5:6}{}$ $\frac{5:6}{}$ $\frac{4}{4}$

Lap St. $F\#m$

Pno $\frac{5:4}{}$ $\frac{5:4}{}$ (slower)

Perc. $\frac{3}{}$ $\frac{3}{}$ $\frac{3}{}$ $\frac{3}{}$ $\frac{3}{}$

Db. $\frac{3}{}$ $\frac{3}{}$ $\frac{3}{}$ $\frac{3}{}$ $\frac{3}{}$

El. gtr. $\frac{3}{}$ $\frac{3}{}$ $\frac{3}{}$ $\frac{3}{}$ $\frac{3}{}$

Vib. $\frac{7:8}{}$ $\frac{3}{}$

Vln. $\frac{3}{}$

Vla. $\frac{3}{}$

38

Cl.

Org.

lap St.

Pno

Perc.

Db.

El. gtr.

Vib.

Vln.

Vla.

2/4

5/4

4/4

3/4

Bbm

45

3/4 **4/4** **3/4** **4/4** **5/4**

Cl. *p* *mp*

Org. 5:6[♯] 5:6[♯] 3 5 3 5:4

lap St. Fm

Pno 5 7:8 3

Perc. 3 3 3 3

Db. 3 3 3 3

El. gtr. 3 3 3

Vib. 3 5:4

Vln. *p* 5:4

Vla. *p*

52

Cl. **5/4** **4/4** **5/4** **2/4** **3/4**

Org.

lap St. **F#m**

Pno

Perc.

Db.

El. gtr.

Vib.

Vln. *p*

Vla. *p*

59 **3/4** **4/4** **B**

Cl.

Org.

lap St. $G\#m$

Pno

Perc.

Db.

El. gtr.

Vib.

Vln.

Vla. *sul tasto* *ord.*

67

Cl.

Org.

lap St.

Pno

Perc.

Db.

El. gtr.

Vib.

Vln.

Vla.

3
4

Dm

p

mp

sul tasto

2/4

4/4

Cl.

Org.

lap St.

Pno

Perc.

Db.

El. gtr.

Vib.

Vln.

Vla.

101

3/4 **4/4** **5/4** **6/8** **4/4**

Cl.

Org.

lap St.

Pno

Perc.

Db.

El. gtr.

Vib.

Vln.

Vla.

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

Bm Bbm Am F#m

108

6/4 **4/4** **2/4** **5/4**

Cl.

Org.

lap St.

Pno

Perc.

Db.

El. gtr.

Vib.

Vln.

Vla.

Fm

ord.
p

(sul E)
sfp

portamento into note from slightly above
sul tasto

ord.
p

ord.
p

115

5/4 4/4 3/4 6/4 5/4 6/4

Cl.

Org.

St.

F#m Gm

Pno.

erc.

Db.

gtr.

vib.

Vln.

vla.

120

6/4 **5/4** **3/4**

Cl.

Org.

lap St.

Pno

Perc.

Db.

El. gtr.

Vib.

Vln.

Vla.

Abm Gm

sul tasto

ord.

7:8 7:8 5:4 5 3 5 5:6 5 5:4 5:4 6 5

125

3/4 **4/4** **3/4**

Cl.

Org.

lap St.

Pno

Perc.

Db.

El. gtr.

Vib.

Vln. *sul tasto*

Vla. *sul tasto*

Cm

132

3/4 5/4 (D) 4/4 3/4 8/4

Cl.

Org.

lap Str. Em Fm Em

Pno

Perc.

Db.

El. gtr.

Vib.

Vln. con sord. ord. 3

Vla. con sord. ord. 3

143

Cl. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{7}{4}$ $\frac{3}{4}$ $\frac{6}{4}$ $\frac{3}{4}$

Org.

lap St. Fm F#m Gm Am

Pno

Perc.

Db.

El. gtr.

Vib.

Vln.

Vla.

149

Cl. $\frac{3}{4}$ \textcircled{E} $\frac{4}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Org. *mp* *5:6* *3* *3* *5*

lap St. $F\#m$ Gm $G\#m$

Pno *5:6* *3* *5:6* *5:4*

Perc.

Db.

El. gtr.

Vib. *5* *3* *3*

Vln. *pp* *sul E* ($\textcircled{\sharp E}$) *ord.* *sfp* *p* *5:4* *sul tasto* *3* *3*

Vla. *pp* *p* *3* *3*

162

4/4 5/4 4/4 5/4

Cl. *mp*

Org. 5 7:8 7:8

Lap St. Dm Ebm Dm Bm

Pno

Perc.

Db.

El. gtr.

Vib. 3 3 3 3 5

Vln. 5

Vla. 5

167

4/4 (F) 5/4 4/4

Cl.

Org.

lap St. Bbm Bm Em

Pno

Perc.

Db.

El. gtr.

Vib.

Vln.

Vla.

174

6/4 **3/4** **7/4** **4/4** **5/4**

Cl.

Org.

lap St. *C#m*

Pno

Perc.

Db.

El. gtr.

Vib.

Vln. *(sul tasto)* *p*

Vla. *(sul tasto)* *p*

180

Cl. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Org.

lap St. Ebm

Pno

Perc.

Db.

El. gtr.

Vib.

Vln.

Vla.

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

186

Cl. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ \textcircled{G} $\frac{5}{4}$ $\frac{4}{4}$

Org.

lap St. $G\#m$

Pno

Perc.

Db.

El. gtr.

Vib.

Vln. *senza sord.*

Vla. *senza sord.*

p *mp*

3 5 7 8 5 3 2 2 3 3 5 6 3

204

Cl.

Org.

lap St.

Pno

Perc.

Db.

El. gtr.

Vib.

Vln

Vla.

4/4

5/4 (H)

4/4

5/4

4/4

Cm

211

Cl. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Org.

lap St. Em

Pno

Perc.

Db.

El. gtr.

Vib.

Vln. ord. *p*

Vla. ord. *p*

218

5/4

6/4

4/4

3/4

Cl.

Org.

lap St.

Gm

Fm

Pno

Perc.

Db.

El. gtr.

Vib.

Vln.

Vla.

mp

p

231

Cl.

Org.

lap St.

Pno

Perc.

Db.

El. gtr.

Vib.

Vln.

Vla.

6/4

3/4

4/4

Cm

sul tasto

239

4/4 2/4 5/4 4/4 *D*

Cl.

Org.

lap St.

Em

Pno

lush

Perc.

Db.

El. gtr.

Vib.

(slowly)

(lv.)

Vln.

Vla.

245

7/8 4/4 2/4 4/4 9/8 3/4

Cl.

Org.

lap St. *Gm*

Pno

(with vibraphone)

Perc.

Db.

El. gtr.

(with piano l.h.)

Vib.

Vln

Vla.

252

Cl.

Org.

lap St.

Pno

Perc.

Db.

El. gtr.

Vib.

Vln.

Vla.

3/4

5/4

6/4

5/4

Fm

(with vibraphone)-----

(with piano l.h.)-----

257

5/4

K

6/4

3/4

4/4

Cl.

Org.

lap St. Am Bbm

Pno

Perc.

Db.

El. gtr.

Vib.

Vln.

Vla.

262

Cl.

Org.

lap St.

Pno

Perc.

Db.

El. gtr.

Vib.

Vln.

Vla.

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{5}{4}$

L

F#m

ord.

mp

p

ord.

mp

p

268

5/4 4/4 2/4 3/4 5/4 6/4

Cl.

Org.

Lap. St.

Pno.

Perc.

Db.

El. gtr.

Vib.

Vln.

Vla.

Fm

(roll very slowly)

p

275

Cl. $\frac{6}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{7}{8}$ $\frac{1}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Org.

lap St.

Pno

Perc.

Db.

El. gtr.

Vib.

Vln.

Vla.

Gm

281

2/4 5/4 (M) 7/4 4/4

Cl.

Org.

lap St.

Pno

Perc.

Db.

El. gtr.

Vib.

Vln.

Vla.

286

Cl. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Org.

lap St. Em

Pno

Perc.

Db.

El. gtr.

Vib.

Vln.

Vla.

293

4/4 5/4 4/4 3/4

Cl.

Org.

lap St.

Fm Em Cm

Pno

(with violin)

Perc.

Db.

El. gtr.

Vib.

(with violin)

(with piano)

(with vibraphone)

(sul D....)

Vln.

Vla.

300

4/4 (N) 3/8 4/4 3/4 11/4 4/4

Cl.

Org.

lap St.

Bm Cm Bm

Pno

(with violin, vibes)

5:6i 3 3 7:8i 3 3

Perc.

Db.

El. gtr.

Vib.

(with piano, violin)

3 5 3

Vln.

(with piano, vibes)

3 5 3 3 3

Vla.

308

Cl. **4/4** (with violin **2/4** **3/4** **2/4** **3/4**)

Org. **5:4** **3** **5:6**

St. Bm C#m Dm

Pno **5:4**

erc.

Db.

gtr.

Vib. **3** **3**

Vln. (with clarinet **5** **5** **5** **5** **3**)

Vla.

316

2/4 **4/4** **2/4** **4/4**

Cl.

Org. (with violin and cello

lap St. C#m

Pno

Perc.

Db.

El. gtr.

Vib. (slowly)

(with bass clarinet and ce.llo

Vln

(with bass clarinet and violin

Vla.

324

Cl. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\textcircled{0}$ $\frac{5}{4}$

Org.

lap St. Em Cm

Pno

Perc.

Db.

El. gtr.

Vib.

Vln.

Vla.

331

5/4 6/4 4/4 3/4 6/4 4/4

Cl. *mp*

Org. *7:8u*

lap St. Cm Bm

Pno *5* *7:8u* *5:4* *5:4*

Perc.

Db.

El. gtr.

Vib. *3* *5*

Vln. *sul tasto* *pp* *mp* *p* *pp*

Vla. *senza vibr. sul tasto* *pp* *mp* *p* *pp*

338

Cl.

Org.

Lap St. C#m

Pno

Perc.

Db.

El. gtr.

Vib.

Vln.

Vla.

mp

p

p

p

3/4 2/4 5/4 2/4 5/4

5 5:4 3 5 5:4 3

3 3 3 3 3 3 3 3

5 5:4 5:4 5:4

3 3 3 3 3 3 3 3

346

3/4 **4/4** **(P)**

Cl.

Org. (with vibraphone, vln, cello)

ap St. Am

Pno (slowly)

Perc.

Db.

El. gtr.

Vib. (with bass cl., vln, cello)

Vln. (with bass cl., vibraphone, cello) *mp* ord.

Vla. (with bass cl., vibraphone, vln) *mp* ord.

354

2/4 4/4

Cl.

Org.

lap St.

Gm Em

Pno

Perc.

Db.

El. gtr.

Vib.

Vln. *sul tasto* *p*

Vla. *sul tasto* *p*


3/4


5/4

(with piano.....)

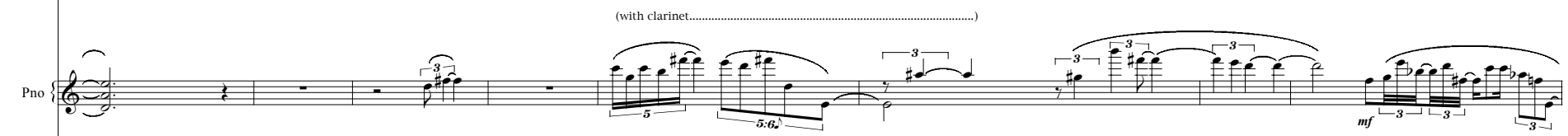
3/4

5/4

Cl. 

Org. 

lap St. 

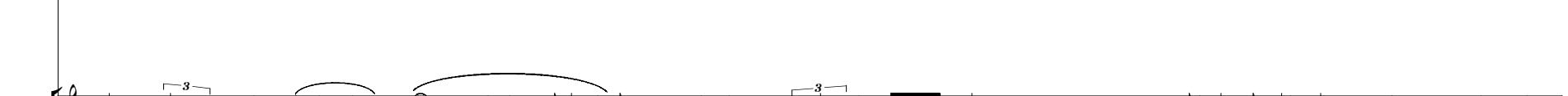
Pno 

Perc. 

Db. 

El. gtr 

Vib. 

Vln 

Vla. 

371

4/4, 3/4, 4/4^Q, 6/4, 2/4, 6/4

Cl. *mf* *mp* *p* *mp*

Org. *mf* *mp*

lap St. G#m

Pno *mp*

Perc. *mp*

Db. *sul tasto* *mf* *mp* *pizz*

El. gtr. *mf* *mp*

Vib. *p* *mp*

Vln. *p* *p* *sul pont* *ord.* *3*

Vla. *mf* *p* *pp* *p* *sul pont* *ord.* *3*

378

Cl. $\frac{6}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Org.

lap St. $F\#m$ Ebm

Pno

Perc.

Db.

El. gtr.

Vib.

Vln. *sul pont*

Vla. *sul pont*

Cl.
 Org.
 Lap St.
 Pno
 Perc.
 Db.
 El. gtr.
 Vib.
 harmonium
 Vln.
 Vla.
 C#m
 Bbm
 mp
 ord. pizz
 mp

Detailed description: This is a page of a musical score for a large ensemble. The score is written for 12 staves. The instruments are: Clarinet (Cl.), Organ (Org.), Lap Steel (Lap St.), Piano (Pno), Percussion (Perc.), Double Bass (Db.), Electric Guitar (El. gtr.), Vibraphone (Vib.), Harmonium, Violin (Vln.), and Viola (Vla.). The key signature changes from C#m to Bbm. The tempo/mood is marked 'mp' (mezzo-piano). The score includes various musical notations such as slurs, ties, triplets, and dynamic markings. The Lap Steel part consists of rhythmic slashes. The Percussion part features a steady eighth-note pattern with triplet accents. The Double Bass and Electric Guitar parts have complex melodic lines with triplets. The Vibraphone part has a melodic line with triplets. The Harmonium part has a melodic line with slurs. The Violin and Viola parts have melodic lines with triplets. The Viola part also includes a 'pizz' (pizzicato) instruction.

This musical score is arranged in a vertical stack of staves. From top to bottom, the instruments are: Clarinet (Cl.), Organ (Org.), Lap Steel Guitar (lap St.), Piano (Pno), Percussion (Perc.), Double Bass (Db.), Electric Guitar (El. gtr.), Vibraphone (Vib.), Hammond Organ (Ham.), Violin (Vln), and Viola (Vla). The Cl. and Org. staves are mostly empty. The lap St. staff features a rhythmic pattern of diagonal slashes, with 'Cm' and 'Gm' chord markings above it. The Pno staff has complex chordal textures with many notes beamed together. The Perc. staff shows a steady rhythmic pattern with triplet markings. The Db. and El. gtr. staves have melodic lines with triplet markings. The Vib. staff features dense, sustained chords with triplet markings. The Ham. staff has a melodic line with triplet markings. The Vln staff has a highly technical, fast-moving melodic line with many slurs and dynamic markings like *mf* and *mp*. The Vla staff has a melodic line with triplet markings.

411 **S**

3/4 **4/4**

Cl.

Org.

lap St. Am

Pno (slowly)

Perc. 3 3

Db. 3 3

El. gtr. 3 3

Vib.

Harm.


Vln. *mf* *sul tasto* *sul pont* *ord.* *mp* *p* *mp* *5:4*


Vla. *arco* *pizz* *5:4*


3/4

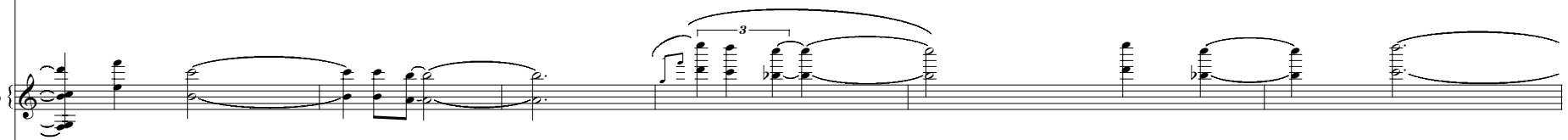
T


4/4


Cl. 

Org. 

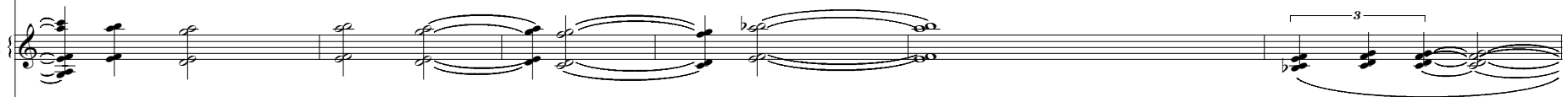
lap St. 

Pno 

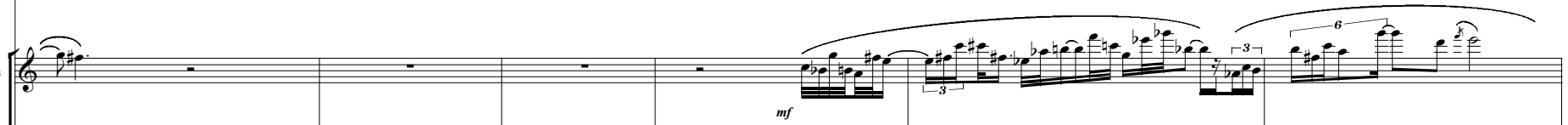
Perc. 

Db. 

El. gtr. 

Vib. 

Harm. 

Vln. 

Vla. 

440

5/4 4/4 2/4 4/4 (U)

Cl.

Org.

lap St. G#m

Pno

Perc.

Db.

El. gtr.

Vib. (lv.)

Harm.

440

sul pont *ord.* *sul tasto*

Vln. *mf* *mf* *f* *sul pont*

Vla. *f* *arco sul pont*

446

Cl. *p* *f* **2/4** **3/4** **4/4** **7/8**

Org. *p* *f*

lap St.

Pno

Perc. *f* *mp*

Db. *f* *mp*

El. gtr. *f* *mp*

Vib.

Harm.

Vln. *p* *f* ord.

Vla. *p* *f* sul tasto

451

7/8

4/4

Cl.

Org.

lap St.

Pno

Perc.

Db.

El. gtr.

Vib.

Harm.

Vln.

Vla.

mp

mp

Em

2
4

4
4 = 50

Cl. *mf* *ff* *mp*

Org. *mf* *ff* *mp*

lap St. *long gliss up to nothing.....*

Pno *mf* *ff* *mp*

Perc. *ff* *mp* *senza vibr.* *(pizz)*

Db. *ff* *mp*

El. gtr. *ff* *mp*

Vib. *mf* *ff* *mp* *(slowly)* *(poco a poco rit.....)* *(l.v.)*

Harm. *mf* *ff* *mp*

Vln. *mf* *ff* *(poco a poco rit.....)*

Vla. *mf* *ff*

♩ = 50

466

Pno

Perc.

Db.

Vib.

472

Pno

Perc.

Db.

W

478

Pno

Perc.

Db.

484

Pno

Perc.

Db.

490

Pno

Perc.

Db.

Vib.

X

497

Pno

Perc.

Db.

(l.v.)

503

Pno

Perc.

Db.

Vib.

509

Pno

Perc.

Db.

Vib.

Y

5/4

7/4

4/4

pp

mp

(l.v.)

516 **4/4** **Z**

Pno

Perc.

Db.

Vib.

523

Pno

Perc.

Db.

5/4 (slowly) **4/4** **5/4**

(l.v.)

531

Pno

Perc.

Db.

* (lap steel performer - playback : nape...wrinkle...linger) slowly fade in



537

Pno

Perc.

Db.

54 AA

Cl. $\frac{4}{4} = 58$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{4}$

Org. *mp*

lap St.

nape continues to play.....static.....fading.....

Pno

Perc.

Db. *arco senza vibr.* *mp*

El. gtr. (without preparation) *mp*

Vib. *mp*

Ham.

Vln. $\bullet = 58$ with mute *senza vibr.*

Vla. *mp*

554 **6/4** **3/4** **BB** **4/4**

Cl. *5:4* *3* *5*

Org. *3*

* playback: 'leering...shift...feint' slowly fade in'

Db. **g.P.**

El. gtr. *p*

Vib. *p*

Vla. *mute off*

568

Cl.

Org.

El. gtr.

Vib.

4/4 3/8 4/4 3/8 3/4 4/4 5/4 3/4

p *pp*

5:4 7:8

3 3

577 $\frac{3}{4}$ CC $\frac{3}{8}$ $\frac{4}{4}$

Cl.

Org. *mp* *5:6* *5:6* *mp*

El. gtr

Vib.

594

Cl. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Org. $< p$ mp p

El. gtr mp

Vib.

606

Cl.

pp mp p mf pp

3 4 3

Org.

p mp

5 5 3 3 3 3 3

El. gtr.

p mf

Vib.

col lengo battuto

viola

p

617

DD

4/4

3/4

4/4

3/4

Cl. *mp*

Org. *p* *mp*

perc. *p*

El. gtr *p*

Vib. *(lv.)*

Vla. *+* *+*

628

Cl.

Org.

Perc.

El. gtr.

Vib.

Vla.

3/4 2/4 3/4 4/4 3/4 4/4 3/4

5:6

p


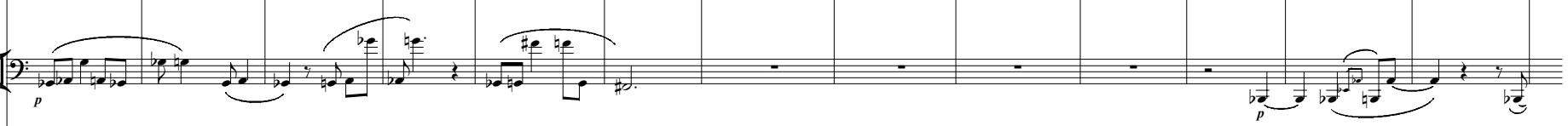
hard mallets

p (pedal: wet but clear)


(l.v.)

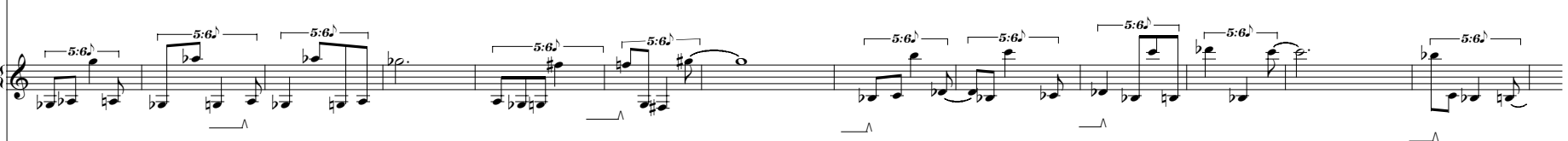
3 3 5

640 **3/4** **4/4** **3/4** **EE** ♩ = 72 **4/4**

Cl. 
Org. 

Perc. 

El. gtr 

Vib. 

♩ = 72
Vla. *arco* 

FF

3/8 3/4 7/8 4/4

Cl.

mp pp

Org.

Perc.

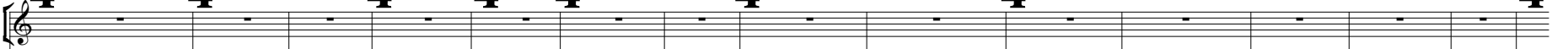

El. gtr

mp p

Vib.

Vla.

675 **4/4** **3/4** **4/4** **2/4** **3/4** **4/4** **3/4** **4/4**

Cl. 
Org. 

Perc.  Tacet

El. gtr. 

Vib. 

Vla. 

689

4/4 3/4 GG 2/4 3/4 4/4

Cl.

Org.

El. gtr.

Vib.

Vla.

violin

700

Cl. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ HH $\text{♩} = 45$

Org. *mp* *p* *mp* *p* *mp* *p* *p*

El. gtr. *p* (*sim....*)

Vib. *p* (*sim....*)

contrabass *arco (senza vibr.)* *p*

harmonium *p* $\text{♩} = 45$ (*senza vibr.*)

Vln. *mp* *p* *mp* *p* (*senza vibr.*)

Vla. *mp* *p* (*senza vibr.*)

735

II

4/4

3/4

♩ = 58

3/4

4/4

Cl.

Org.

'leering' ends soon...

Db.

El. gtr

Vib.

Harm.

Vln.

Vla.

750 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ = 45 $\frac{5}{4}$

Cl.

Org.

El. gtr.

Vib.

(reduce motor to lower speed)

Vln.

Vla.

- slack; drunkenly - = 45

mp *p* *pp* *f* *mp* *gliss.....* *mp* *sul pont* *f* *mp* *+* *mp*

759

5/4 4/4 3/4 JJ 4/4

Cl.

Org.

El. gtr.

Vib.

Vln.

Vla.

f *mp* *mf*

f *mp*

767

3/4

4/4

3/4

KK

Cl.

Org.

* playback 'pageant'
(slowly fading in)

El. gtr.

Vib.

Vln.

Vla.

MM

5/4

803

Musical score for multiple instruments including Clarinet (Cl.), Organ (Org.), Piano (Pno), Double Bass (Db.), Electric Guitar (El. gtr), Vibraphone (Vib.), Violin (Vln), and Viola (Vla.). The score is in 5/4 time and includes dynamic markings such as *pp*, *mf*, and *p*. It features various musical notations including triplets, slurs, and fermatas. The page number 96 is centered at the bottom.

814

5/4

4/4

Cl.

Org.

Pno

Db.

El. gtr.

Vib.

Vln.

Vla.

p

mp

(sul E)

tr

NN

5/4

4/4

3

Cl. **2** **3** **3** *pp*

Org. **2** **3** **3** *pp* *mf* *pp*

Pno **2** **3** **3** *pp* *mf*

Db. **2** **3** *pp* *mf*

El. gtr **2** **3** **3** *pp* *mf* *mp*

Vib. **2** **3** **3** *p* *mf*

Vln **2** **3** **3** **6** *pp* *sfp* *mf*

Vla. **2** **3** **3** *pp* *mf* *pp*

00

♩ = 45

Cl.

Org.

Pno

Db.

El. gtr

Vib.

Harm.

Vln

Vla.

849

2/4 4/4

Cl. *pp* *mf*

Org. *pp* *mf*

Pno *pp* *mf* *pp*

Db. *pizz* *pp* *arco* *mf* *pp*

El. gtr *pp* *mf*

Vib. *pp* *mf*

Vln. *pp* *mf* *pp*

Vla. *pizz* *arco* *pp* *mf*

856 **4/4** **PP** **7/8** **2/4**

Cl. *pp* *mf* *mp*

Org. *pp* *mf* *mp*

Pno *mf* **7:6**

Db. *mf*

El. gtr. *mp*

Vib. *mf* (l.v.)

Vln. *mf* *mp* *pp*

Vla. *pp* *mf* *mp* *pp*

lap steel

868

Org. $\frac{2}{4}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{2}{4}$

lap St. E mode: "lydian" A^b G^b F G^b G

mp

885

Org. $\frac{7}{8}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{2}{4}$ QQ $\frac{5}{16}$

lap St. A^b E $F^\#$

mp

899

Org. $\frac{5}{16}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{5}{8}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{2}{4}$ $\frac{7}{16}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{2}{4}$

lap St. A B^b C $F^\#$ F A^b

mp

916

2/4 3/8 2/4 5/16 3/8 2/4 RR 3/8

Org.

lap St.

G A^b A B^b F G E^b A

(l.v.) (slow gliss sounding a few notes along the way)



933

5/16 3/8 3/4 2/4 3/8 2/4 SS

Org.

lap St.

B C B C# G

(slow gliss sounding a few notes along the way) (random arpeggiation)

quietly

951 ♩ = 40



Cl. *p*

Org. *p*

- weave in and out of the wandering harmony, no singular mode

lap St. *mp*

Pno *p*

Db. *p*

El. gtr

Vib. *p*

motor - very slow

♩ = 40

Vln *p* *sul tasto*

Vla. *p* *sul tasto*

976

UU

984

995

3/4

Cl.

rg.

St.

no.

ob.

guitar *independently*
mp (let notes ring as long as possible)

ib.

7ln

la.

WW

1011

Musical score for multiple instruments. The score includes parts for Clarinet (Cl.), Organ (Org.), Lap St., Piano (Pno), Double Bass (Db.), Electric Guitar (El. gtr.), Vibraphone (Vib.), Harp (Harm.), Violin (Vln.), and Viola (Vla.). The Piano part features complex rhythmic patterns with triplets and sixteenth notes. The Electric Guitar part includes a prominent triplet figure. The Harp part consists of sustained chords. The Violin and Viola parts play sustained chords. The Clarinet and Organ parts have melodic lines with some slurs and ties. The Double Bass part has a simple melodic line. The Vibraphone part has a series of chords. The Lap St. part consists of a steady eighth-note accompaniment.

XX

This musical score is for a large ensemble, featuring the following instruments and parts:

- Cl. (Clarinet):** Melodic line with triplet markings.
- Org. (Organ):** Accompanying line with triplet markings.
- Lap St. (Lap Steel):** Rhythmic accompaniment consisting of a series of slanted lines.
- Pno (Piano):** Complex accompaniment with intricate patterns, including triplets and quintuplets.
- Db. (Double Bass):** Melodic line with triplet markings.
- El. gtr (Electric Guitar):** Melodic line with some rests.
- Vib. (Vibraphone):** Chordal accompaniment with triplet markings.
- Harm. (Harp):** Chordal accompaniment with triplet markings.
- Vln (Violin):** Chordal accompaniment with triplet markings.
- Vla. (Viola):** Chordal accompaniment with triplet markings.



Cl.

Org.

lap St.

Pno

Db.

El. gtr

Vib.

Harm.

Vln

Vla.

Musical score for multiple instruments including Clarinet, Organ, Lap Steel, Piano, Double Bass, Electric Guitar, Vibraphone, Harmonica, Violin, and Viola. The score features various musical notations such as triplets, slurs, and dynamic markings.

ZZ

4/4

2/4

1044

Musical score for multiple instruments. The score includes parts for Clarinet (Cl.), Organ (Org.), Lap Steel (Lap St.), Piano (Pno.), Double Bass (Db.), Electric Guitar (El. gtr.), Vibraphone (Vib.), Hammered Dulcimer (Ham.), Violin (Vln.), and Viola (Vla.). The score features various musical notations such as triplets, slurs, and dynamic markings. The time signature changes from 4/4 to 2/4. The page number 1044 is indicated at the top left.

1054

Cl.

Org.

lap St.

Pno

Db.

El. gtr

Vib.

Ham.

Vln

Vla.

1 4 2 AAA

1066

1071

Cl. 

Org. 

(♩ = 40)

lap St. 

Pno 

Db. 

El. gtr 

Vib. 

Harm. 

Vln 

Vla. 

1073

lap St.

Pno

El. gtr

The musical score consists of three staves. The top staff, labeled 'lap St.', is a single-line staff with a treble clef, containing a series of rhythmic slashes. The middle staff, labeled 'Pno', is a grand staff with a treble clef on top and a bass clef on the bottom. The right hand (treble clef) plays a complex melodic line with many sixteenth notes, featuring several five-note and three-note slurs. The left hand (bass clef) plays a simpler accompaniment with eighth and quarter notes. The bottom staff, labeled 'El. gtr', is a single-line staff with a treble clef, featuring a melodic line with several triplet markings (indicated by a '3' above the notes) and slurs.

1075

lap St.

Pno

El. gtr

The musical score for measures 1075-1078 is written for three instruments: Lap Steel (lap St.), Piano (Pno), and Electric Guitar (El. gtr). The score is in 4/4 time. The Lap Steel part consists of a continuous series of eighth notes. The Piano part has a melodic line in the right hand with triplets and a bass line in the left hand with chords. The Electric Guitar part features a melodic line with triplets and slurs.

all end independently

1077

lap St. lap steel ends with tape

Pno

El. gtr

The musical score is divided into three staves. The top staff is for Lap Steel, showing a series of slurs. The middle staff is for Piano, with complex chords and ratios (5:4 and 3:1) and a section marked (L.v.) with a 3:1 ratio. The bottom staff is for Electric Guitar, with a 3:1 ratio and a section marked sul A.

pleasure drenching...

eldritch Priest