

side and knurl

eldritch Priest

sidle and knurl

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2000

duration: ca. 16'00"

General Performance Notes.

About the microtones:

The piece employs two levels of microtonal inflection.

The first dimension (observed throughout the piece) is the alteration of intonation indicated by an arrow above the notehead where the pitch is to be raised, or lowered, anywhere from one-eighth of a tone (25 cents) to one third of a tone (66 cents). The performer decides the degree of pitch variance which need not be a rational division of the tone (200 cents).

The second level applies more precisely to the 'epilogue' where the accidentals have an intonation closer to the natural note - i.e. A# is closer to A; Bb is closer to B. The arrows then indicate an alteration of intonation relative to the notated pitch.

Additional notes:

I

Let the *pizzicato* ring as long as possible.

Pizzicato is always *molto vibrato*.

Arco is always played *senza vibrato* unless indicated otherwise.

II

Each note should begin with a small, quick swell.

The notes are played *senza vibrato* unless indicated otherwise.

symbols

- medium-fast, wide vibrato (warble)
- adjust intonation - from eighth-tone (25 cents) to third-tone (66 cents)
- ∅ - return to equal temperament

sidle and knurl

I

eldritch Priest

♩ = ca. 52-56 relaxed but focussed

1 **3/4**

viola I *pizz*
mp

viola II *pizz*
mp

cello I *pizz*
mp

cello II *pizz*
mp

10

vla I

vla II

vc. I

vc. II

19

vla I *arco*
pp

vla II *arco* *sul pont* *pizz ord.*
(blend) *ppp* *mp*

vc. I

vc. II

28 *sul tasto*

vla I *mp* *ord.* *ppp* *pizz* *mp*

vla II *arco* *sul tasto* *ord.* *ppp* *pizz* *mp*

vc I *arco* *sul tasto* *ord.* *ppp* *pizz* *mp*

vc II *arco* *sul tasto* *ord.* *ppp* *pizz* *mp* *arco* *pizz*

35

vla I

vla II *arco* *pizz*

vc I *arco* *pizz*

vc II

44

vla I *arco* **6/4**

vla II

vc I

vc II

51 **3/4**

vla I ord. *pizz* *arco* \emptyset

vla II *arco* *pizz*

vc I *arco* *pizz* *arco* *pizz*

vc II *arco* *pizz*

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

58 *sul tasto* *pizz* ord. *arco* *sul tasto* *pizz* **7/8** **3/4**

vla I *mp*

vla II *arco* *sul tasto* *pizz* ord. *arco* *sul tasto* *pizz*

vc I *arco* *sul tasto* *pizz* ord. *arco* *sul tasto*

vc II *arco* *sul tasto* *pizz* ord. *arco* *sul tasto* *pizz*

mp *mp* *mp* *mp*

65 **3/4** *arco* *gliss* *sul pont* **2/4** **3/4** *pizz* ord. *p* *mf*

vla I *p* *mf*

vla II *arco* *gliss* *sul pont* *pizz* ord. *p* *mf*

vc I *pizz* *arco* *gliss* *sul pont* *pizz* ord. *p* *mf*

vc II *arco* *gliss* *sul pont* *pizz* ord. *p* *mf*

72

arco sul pont

pizz ord.

vla I

vla II

vc I

vc II

arco

pizz ord.

arco

∅

80

slower (drag)

a tempo

7/4 arco

3/4 pizz

mp

pizz

mp

pizz

mp

pizz

mp

85

p

4/4 arco

3/4

p

p

p

arco

arco

arco

♩ = ca. 42-48 broad but understated

legato; sostenuto

90 $\frac{3}{4}$ *con sord.*
sul tasto

vla I

vla II

vc I

vc II

pp

pp

pp

pp

4/4

3/4

95 $\frac{3}{4}$

vla I

vla II

vc I

vc II

pp

pp

pp

pp

4/4

2/4

3/4

101 ♩ = ca. 52-58

$\frac{3}{4}$ *senza sord.*
ord.

vla I

vla II

vc I

vc II

p

p

p

p

4/4

3/4

106

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

vla I

vla II

vc I

vc II

♩ = ca. 64-68

112 **3/4** *con sord.*

vla I *mp* *gliss*

vla II *con sord.* *mp*

vc I *con sord.* *mp* *3*

vc II *con sord.* *mp* *3*

117

2/4 **3/4**

vla I *3*

vla II ↓ *5* *3*

vc I ↓ *gliss*

vc II ↓

124 $\text{♩} = \text{ca. } 65-60$

vla I $\frac{3}{4}$ *sul pont* $\frac{4}{4}$ $\frac{5}{4}$ *gliss* $\frac{4}{4}$

vla II *sul pont* *gliss* *mf* 3

vc. I *sul pont* *mf* 3

vc II *sul pont* *mf* 3

129 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ *senza sord.* $\frac{3}{4}$

vla I 3

vla II *gliss* *senza sord.*

vc. I *senza sord.*

vc II *gliss* *senza sord.*

$\text{♩} = \text{ca. } 52-56$ (as before)

137 $\frac{3}{4}$ *(sul pont)* *pizz. ord.* *arco* *pizz.* $\frac{4}{4}$

vla I *mp* *pp* *mp*

vla II *(sul pont)* *mp* *pp* *pizz. ord.* *mp*

vc. I *(sul pont)* *mp* *pp* *mp* *pizz. ord.*

vc II *(sul pont)* *mp* *pp* *mp*

144 $\frac{4}{4}$ *arco* $\frac{6}{4}$ $\frac{4}{4}$

vla I *mf*

vla II *arco* *mf*

vc I *arco* *mf*

vc II *arco* *mf*

$\text{♩} = \text{ca. } 52-56$ II

152 $\frac{4}{4}$ *con sord.* (*non vib*) *p*

vla I *p*

vla II *con sord.* (*non vib*) *p*

vc I *con sord.* (*non vib*) *p*

vc II *con sord.* (*non vib*) *p*

156 $\frac{5}{4}$ *smfp* *smf* $\frac{4}{4}$ *p*

vla I *smfp* *smf* *p*

vla II *smfp* *smf* *p*

vc I *smfp* *smf* *p*

vc II *smfp* *smf* *p*

sul G

160 **3/4** **15/8** **4/4**

vla I *p* *smf*

vla II

vc. I

vc II

163 **4/4** **9/8** **4/4**

vla I *p* *mf*

vla II *p* *smfp* (p)

vc. I

vc II (e)

167 **6/4** **4/4**

vla I *p* *smf*

vla II *smf*

vc. I *smf*

vc II *smf*

170 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

vla I *p*

vla II *p* 5:6

vc I *pp*

vc II *p*

174 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{9}{8}$

vla I

vla II

vc I *mf* *smfp*

vc II *p*

178 $\frac{9}{8}$ $\frac{5}{4}$ $\frac{4}{4}$

vla I *p*

vla II *p* (finger note)

vc I *p*

vc II *p* *smf* *p* *p*

181

vla I *smf* *p* $\frac{3}{4}$ $\frac{4}{4}$ 3

vla II *p*

vc I (finger note) 3

vc II *p* 3

185

vla I (finger note) *mf*

vla II *p* *p* *gliss* 3 5

vc I *mf* *p*

vc II *mf* *p*

189

vla I

vla II 3

vc I

vc II (finger note) *p* *gliss* 5 3