

**imagined landscapes:  
six Lovecraftian elsewheres**

Joseph Hallman

imagined landscapes:  
six Lovecraftian elsewhere

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1. ♩ = 52

26 *slight rit.* ♩ = 36 3

Fl. *ppp*

Cl. *ppp*

Bsn.

Hp. *pp* nail scrape 8<sup>va</sup>... 1.v.

Vln. 1 ♩ = 36 non vib. *sub. pp*

Vln. 2 non vib. *sub. pp*

Vla. arco non vib. *sub. pp* (pizz.)

Vc. *sub. pp*

2. ♩ = 60

36

Fl. *p*

Cl. *p*

Bsn. *p*

Hp. *p*  
inhale loudly, as audible to the audience as possible  
exhale sim.

Vln. 1 *p*, *ery*  
all harmonics: use natural harm. whenever possible  
8<sup>va</sup>  
*non vibrato slightly sul tasto*

Vln. 2 *p*, *ery*  
all harmonics: use natural harm. whenever possible  
15<sup>va</sup>  
G String *pizz.*

Vla. *p*, *ery*  
arco  
C String

Vc. *p*, *ery*  
all harmonics: use natural harm. whenever possible  
C String

49

Fl. *mp*  
inhale loudly, as audible to the audience as possible

Cl. *mp*  
inhale loudly, as audible to the audience as possible

Bsn. *p*

Hp. *mp*  
*ppp*  
*p*

Vln. 1 *pp* arco  
*p*

Vln. 2 *pp*  
*p* pizz.  
*p* pizz.

Vla. *pp*  
*p* pizz.

Vc. *pp*  
*p*

60

Fl. *p*

Cl. *p*

Bsn. *ppp*  
exhale

Hp. *p*  
*ppp*

Vln. 1 *non vibrato slightly sul tasto*  
arco  
*pizz.*

Vln. 2 arco  
*pizz.*

Vla. *ppp*

Vc. *ppp*

rpt. until a sufficient "fade out" effect has been made. Cue the others to end.

3. ♩ = 76

Fl. *pp* sung, non vib. Too

Cl. *pp* blend into string sound as much as poss.

Bsn. *pp* non vib.

Hp. *pp* sung, non vib. Too

Vln. 1 *pp* arco *sul tasto and non vib.*

Vln. 2 *pp* arco *sul tasto and non vib.*

Vla. *pp* arco *sul tasto and non vib.*

Vc. *pp* arco *sul tasto and non vib.*

your recitation should be overall meccanico and NOT vary in pitch or delivery

Whispered deliberately: why pretend otherwise? Why pretend civility? Feign nicety? Why?

Whispered deliberately: once, when I was a boy

Whispered deliberately: But he hated that dress and I knew it

Whispered deliberately: Pink Gossamer with Taffeta and a sequined bow tie bolo, thing that she swung

Whispered deliberately: The knife went in like hot butter, not through, but in. The knife was quite warm and now covered with it.

Whispered deliberately: Each night was the same. screamed, pitched, slapped, cursed.

whisper the boxed words, randomly and in repetition. Change from whispered to spoken to almost shouted

deer brun frank fray frictive francis park psst french ka ka tsee tsee

10 secs.

whisper the boxed words, randomly and in repetition. Change from whispered to spoken to almost shouted

gendarme proctor fictive assumptive fill proof sans

10 secs.

whisper the boxed words, randomly and in repetition. Change from whispered to spoken to almost shouted

eschatology sociology parametric space black spector frisson

10 secs.

whisper the boxed words, randomly and in repetition. Change from whispered to spoken to almost shouted

breast face nose mouth eyes cars skin skin skin American skin

10 secs.

whisper the boxed words, randomly and in repetition. Change from whispered to spoken to almost shouted

do so go get boat bow from Joe shine box

10 secs.

whisper the boxed words, randomly and in repetition. Change from whispered to spoken to almost shouted

one two three four five six seven eight nine ten

10 secs.

whisper the boxed words, randomly and in repetition. Change from whispered to spoken to almost shouted

gendarme proctor fictive assumptive fill proof sans

10 secs.

whisper the boxed words, randomly and in repetition. Change from whispered to spoken to almost shouted

Narcissist Equator Self thought taught brought Finnish schtumpf!

10 secs.

shouted and stamp feet in the same rhythm

*ff* Va - Ja tsee-ka ka-ray ka - va

almost shouted and stamp feet in the same rhythm

*ff* Va - Ja tsee-ka ka-ray ka - va

Shouted

*ff* Va - Ja tsee-ka ka-ray ka - va

Shouted

*ff* Va - Ja tsee-ka ka-ray ka - va

knock on soundboard

*ff*

Shouted

*ff* Va - Ja tsee-ka ka-ray ka - va

Shouted

*ff* Va - Ja tsee-ka ka-ray ka - va

Shouted

*ff* Va - Ja tsee-ka ka-ray ka - va

Shouted and slap back of cello in same rhythm

*ff* Va - Ja tsee-ka ka-ray ka - va

pizz.

pizz.

pizz.

pizz.

78

Fl. *ff*

Cl. *ff*

Bsn. *ff*

Hp. *ff*

Vln. 1 *ff* col legno

Vln. 2 *ff* col legno

Vla. *ff* col legno

Vc. *ff* arco multo sol pont!!

♩ = 132

♩ = 76

*pp* whispersung, non vib. Too

*pp* non vib.

*pp* played Too

*pp* *sul tasto and non vib.*

normale arco

*pp* *sul tasto and non vib.*

arco normale

*pp* *sul tasto and non vib.*

arco

*pp* *sul tasto and non vib.*

do not end this bar until all players are practically inaudible to the audience

4. ♩ = 52

89

Fl. *pp* whispered, with not much pitch  
tsee - ka tsee - ka tsee - ka tee tee tee

Cl. exhale with lips pursed create a "wind" sound  
*pp*

Bsn. exhale with lips pursed create a "wind" sound  
*pp*

Hp. *pp*

Vln. 1 4. ♩ = 52  
*pp* (♯) whispered, with not much pitch should sound lower than the flutist  
tsee - ka tsee - ka

Vln. 2

Vla. *pp* sul A

Vc. *pp* sul D

92

Fl. *tr* non vib.

Cl. *tr* non vib.

Bsn. *tr* non vib.

Hp. *tr* tee tee tee tee tee tee

Vln. 1 *pizz.*

Vln. 2

Vla.

Vc.

95

Fl. *tr* (b) tee tee tee

Cl. *tr* (b) tee tee tee

Bsn. *tr* (b) tee tee tee

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

♩ = 60 harm.

98

Fl. this bar is roughly 10s. *p*

Cl. this bar is roughly 10s. *p*

Bsn. this bar is roughly 10s. *p* kra-ra ta - ta kra-ra ta - ta kra-ra ta - ta kra-ra ta ooh ooh ooh let this bar ring *mp*

Hp. this bar is roughly 10s. *p* always dampening quickly in this figure *p* nail scrape up the string *mp*

Vln. 1 this bar is roughly 10s. *p*

Vln. 2 this bar is roughly 10s. *pp* almost whispered: kee ka kee ka kee ka kee ka kee ka kee ka kee ka kee ka kee ka kee ka kee ka kee ka *pp* almost whispered: pizz. pizz. *mp*

Vla. this bar is roughly 10s. *pp* ka-kee ka-kee ka-kee ka-kee ka-kee ka-kee ka-kee ka-kee ka-kee ka-kee ka-kee ka-kee ka-ka *mp*

Vc. *p* this bar is roughly 10s. *p* pizz. pizz.

♩ = 76

♩ = 60 arco

104

Fl. *p* *mp* non vib. and hollow-sounding as poss.

Cl. *p* non vib. and hollow-sounding as poss.

Bsn. *p* kra-ra-ta - ta kra-ra-ta-ta kra-ra-ta-ta *pp*

Hp. *p* dampen quickly *mp*

Vln. 1 *p* pizz. *mp* molto sul tasto!

Vln. 2 *p* kee ka kee ka kee ka kee ka kee ka kee ka kee ka kee ka *mp*

Vla. *p* ka-kee ka-kee ka-kee ka-kee ka-ka ka-ka ka-ka ka-ka ka-ka *mp* tapped on back of cello (use multiple fingers/hands) try to get as a resonant a sound as possible

Vc. *p* *mp* *p*

♩ = 76

♩ = 96

112

Fl. *pp* whispered, with not much pitch tee tee tee tee tee tee tee tee tsee-ka tsee-ka tsee-ka tee

Cl. *p* *pp* whispered, with not much pitch tsee-ka tsee-ka tsee-ka tee tee tee tsee-ka tsee-ka tsee-ka tsee-ka tsee-ka tsee-ka

Bsn. *pp* whispered, with not much pitch kra-ta-ta-ta-ta kra-ta-ta-ta-ta kra-ta-ta-ta-ta kra-ta-ta-ta-ta kra-ta-ta-ta-ta kra-ta-ta-ta-ta kra-ta-ta-ta-ta

Hp.

Vln. 1 *pp* whispered, with not much pitch Cheen Ee - to Cheen Ee - to Cheen

Vln. 2 *pp* whispered, with not much pitch Rah Kee-mah Rah Tee Tsa ka ta

Vla.

Vc. *pp* Tee whispered, with not much pitch Zo Zo Zo Poom

♩ = 76

118

Fl. *tee tee tee tee tee tee tee tee tee tee*

Cl. *tsee-ka tsee-ka tsee-ka tsee-ka tsee-ka tsee-ka*

Bsn. *kra - ta - ta - ta - ta - ta - kra - ta - ta - ta - ta - ta - kra - ta - ta - ta - ta*

Hp. *So Low Chent Toe Low*  
***p** whispered, with not much pitch*

Vln. 1 *Cheen Ee - to Cheen Ee-to Cheen Ee-to Cheen Ee-to Cheen Cheen Cheen*

Vln. 2 *Kee-mah Rah Rah Kee-mah Rah Kee-mah Rah Rah Rah Rah*

Vla. *Tee Tsa ka ta Tee Tee Tsa ka ta Tee Tsa ka ta Tee Tee Tee*

Vc. *Zo Poom Zo Poom Zo Poom Zo Poom Zo Poom Zo Zo Zo Zo*



5. ♩ = 60

127

Fl. *p*

Cl.

Bsn. non vib. *pp* try to blend into the string sound as much as possible

Hp.

Vln. 1 arco con sord. *pp*

Vln. 2 arco con sord. *pp*

Vla. arco con sord. *pp*

Vc. *pp*

130

Fl.

Cl. *pp*

Bsn. non vib.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

133

♩ = 76

Fl. *ppp* *pp poss.*

Cl. *p* *ppp*

Bsn. *pp* *mf*

Hp. *pp*

Vln. 1 *mp* *sub. p*

Vln. 2 *mp* *sub. p*

Vla. *mp* *sub. p*

Vc. *mp* *sub. p*

142

Fl.

Cl.

Bsn.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

150

Fl.

Cl.

Bsn.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

*tr.*

*rit.*

161

$\text{♩} = 60$

Fl.

Cl.

Bsn.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

*pp non vib.*

*pp*

$\text{♩} = 60$

165

Fl. *ppp*

Cl. *ppp*

Bsn. *non vib.*

Hp. *pp*

Vln. 1

Vln. 2

Vla.

Vc.

169

Hp. *ppp*

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *ppp*

Vc. *ppp*

6. ♩ = 76

177

Fl. *non vib.* *n* *molto* *molto* *n* *pp* *fig.*

Cl. *n* *molto* *molto* *n* *n* *molto* *molto* *n* *pp*

Bsn. *n* *molto* *molto* *n*

Hp. make a whispery and soft "shhh" sound hold for full value *pp*

6. ♩ = 76

*p*  
inhale loudly, as audible to the audience as possible

Vln. 1 *p* inhale loudly, as audible to the audience as possible exhale inhale exhale inhale exhale inhale exhale inhale exhale inhale exhale *non vib.* *gliss.* *very slow*

Vln. 2 *p* inhale loudly, as audible to the audience as possible exhale inhale exhale inhale exhale inhale exhale inhale exhale inhale exhale *non vib.* *gliss.* *very slow*

Vla. *p* inhale loudly, as audible to the audience as possible exhale inhale exhale inhale exhale inhale exhale *n* *molto* *molto* *n* *non vib.* *gliss.* *very slow*

Vc. *p* inhale loudly, as audible to the audience as possible exhale inhale exhale inhale exhale inhale exhale *n* *molto* *molto* *n* *non vib.* *gliss.* *very slow*

195

Fl. *pp* *p* inhale exhale inhale exhale inhale exhale inhale exhale inhale exhale inhale exhale inhale

Cl. *pp* *p* inhale exhale inhale exhale inhale exhale inhale exhale inhale exhale inhale exhale inhale

Bsn. *p* inhale exhale inhale exhale inhale exhale inhale exhale inhale exhale inhale exhale inhale

Hp. *pp* inhale loudly, as audible to the audience as possible exhale inhale exhale inhale exhale inhale exhale inhale exhale inhale exhale inhale exhale inhale *pp*

Vln. 1 *gliss.*

Vln. 2 *sul D* *gliss.*

Vla. *gliss.*

Vc. *gliss.*

**imagined landscapes:  
six Lovecraftian elsewhere**

**Joseph Hallman**

Flute

# imagined landscapes: six Lovecraftian elsewherees

Joseph Hallman

1. ♩ = 52

6 *tr* *pp* *molto* *molto* *p, like pizzicato*

11 *3* *5* //

14 *3* *3* *3* *4* *ppp*

23 *fingered loudly, not played* *as mp as poss.* *p* *3* *6*

26 *slight rit.* *3* *3* *3* *3*

28 ♩ = 36 *3* *3* *4* *ppp*

## 2. ♩ = 60

36 **6** **2** **3**

inhale loudly,  
as audible to  
the audience as possible

49 *mp* *p*

55 **5** *p*

64 **3** **3** **3** **3** **3** **3** **3**

## 3. ♩ = 76

71 *pp* sung, non vib.

your recitation should be  
overall meccanico and  
NOT vary in pitch or delivery

Whispered deliberately:

The whole point of the game was to win, why pretend otherwise. Why pretend civility? Feign nicety? Why?	//
---	----

Too

whisper the boxed words,  
randomly and in repetition.  
Change from whispered  
to spoken to almost shouted

deer brun frank fray frictive fransic park psst french ka ka tsee tsee
--

10 secs.

75 *mp*

shouted  
and stamp feet in the same rhythm

76 *ff*

Va - Ja tsee - ka ka - ray ka - va

4

♩ = 132

78

*ff*

♩ = 76

82

*pp* whispersung, non vib.

Too Too Too Too



4. ♩ = 52

89

*pp* whispered,  
with not much pitch

tsee-ka tsee-ka tsee-ka tee tee tee tee tee tee tee tee

93

*tr* non vib. *tr* non vib. *tr* *tr* *tr*

tee tee tee

98

this bar is  
roughly 10s.

*p*

tee tee tee tee tee tee

103

♩ = 60

♩ = 76

♩ = 96 non vib.  
and hollow-sounding  
as poss.

*mp* harm.

*p*

*mp*

tee tee tee tee tee tee

108

♩ = 76

*pp* whispered,  
with not much pitch

113

tee tee tee tee tee tee tee tee tee tee tee tee tee tee tee tee

115

tee tee tee tee tee tee tee tee tee tee tee tee tee tee tee tee

118

tee tee tee tee tee tee tee tee

6 5. ♩ = 60

127

*p*

2

Detailed description: Musical staff 127-134. Treble clef, 4/4 time. Measure 127: quarter rest, quarter note G4, quarter rest. Measure 128: quarter rest, quarter note A4, quarter rest. Measure 129: quarter rest, quarter note B4, quarter rest. Measure 130: quarter rest, quarter note C5, quarter rest. Measure 131: quarter rest, quarter note D5, quarter rest. Measure 132: quarter rest, quarter note E5, quarter rest. Measure 133: quarter rest, quarter note F5, quarter rest. Measure 134: quarter rest, quarter note G5, quarter rest.

135

♩ = 76

*ppp*

*pp poss.*

3

3

2

Detailed description: Musical staff 135-141. Treble clef, 4/4 time. Measure 135: quarter rest, quarter note G4, quarter rest. Measure 136: quarter rest, quarter note A4, quarter rest. Measure 137: quarter rest, quarter note B4, quarter rest. Measure 138: quarter rest, quarter note C5, quarter rest. Measure 139: quarter rest, quarter note D5, quarter rest. Measure 140: quarter rest, quarter note E5, quarter rest. Measure 141: quarter rest, quarter note F5, quarter rest.

142

3

3

Detailed description: Musical staff 142-143. Treble clef, 4/4 time. Measure 142: quarter rest, quarter note G4, quarter rest. Measure 143: quarter rest, quarter note A4, quarter rest.

144

*tr*

*tr*

*tr*

Detailed description: Musical staff 144-148. Treble clef, 4/4 time. Measure 144: quarter rest, quarter note G4, quarter rest. Measure 145: quarter rest, quarter note A4, quarter rest. Measure 146: quarter rest, quarter note B4, quarter rest. Measure 147: quarter rest, quarter note C5, quarter rest. Measure 148: quarter rest, quarter note D5, quarter rest.

149

*tr*

3

7/4

4/4

Detailed description: Musical staff 149-154. Treble clef, 4/4 time. Measure 149: quarter rest, quarter note G4, quarter rest. Measure 150: quarter rest, quarter note A4, quarter rest. Measure 151: quarter rest, quarter note B4, quarter rest. Measure 152: quarter rest, quarter note C5, quarter rest. Measure 153: quarter rest, quarter note D5, quarter rest. Measure 154: quarter rest, quarter note E5, quarter rest.

155

3

3

3

3

Detailed description: Musical staff 155-159. Treble clef, 4/4 time. Measure 155: quarter rest, quarter note G4, quarter rest. Measure 156: quarter rest, quarter note A4, quarter rest. Measure 157: quarter rest, quarter note B4, quarter rest. Measure 158: quarter rest, quarter note C5, quarter rest. Measure 159: quarter rest, quarter note D5, quarter rest.

160 rit.

♩ = 60

2

2

3

*ppp*

Detailed description: Musical staff 160-166. Treble clef, 4/4 time. Measure 160: quarter rest, quarter note G4, quarter rest. Measure 161: quarter rest, quarter note A4, quarter rest. Measure 162: quarter rest, quarter note B4, quarter rest. Measure 163: quarter rest, quarter note C5, quarter rest. Measure 164: quarter rest, quarter note D5, quarter rest. Measure 165: quarter rest, quarter note E5, quarter rest. Measure 166: quarter rest, quarter note F5, quarter rest.

167

3

8

Detailed description: Musical staff 167-171. Treble clef, 4/4 time. Measure 167: quarter rest, quarter note G4, quarter rest. Measure 168: quarter rest, quarter note A4, quarter rest. Measure 169: quarter rest, quarter note B4, quarter rest. Measure 170: quarter rest, quarter note C5, quarter rest. Measure 171: quarter rest, quarter note D5, quarter rest.

6. ♩ = 76

177 **6** *non vib.* **4** flzg. *pp*

192 *pp* *p* inhale exhale

200 inhale exhale inhale exhale inhale exhale

206 inhale exhale inhale exhale inhale **3**

# **imagined landscapes: six Lovecraftian elsewherees**

**Joseph Hallman**

Clarinet in A

# imagined landscapes: six Lovecraftian elsewherees

Joseph Hallman

1.  $\text{♩} = 52$

Musical notation for measures 1-10. The piece is in 4/4 time. Measure 1 has a fermata with a '2' above it. Measure 2 has a fermata with a '4' above it. Measures 3-4 have a triplet of eighth notes with 'mf' below. Measures 5-6 have a triplet of eighth notes with 'mp' below. Measures 7-8 have a triplet of eighth notes. Measures 9-10 have a triplet of eighth notes.

Musical notation for measures 11-16. Measure 11 has a triplet of eighth notes. Measure 12 has a triplet of eighth notes. Measure 13 has a quintuplet of eighth notes with a double bar line. Measure 14 has a triplet of eighth notes with 'ppp' below. Measure 15 has a triplet of eighth notes. Measure 16 has a triplet of eighth notes.

Musical notation for measures 17-23. Measures 17-18 have a triplet of eighth notes. Measures 19-20 have a triplet of eighth notes. Measure 21 has a fermata with a '2' above it. Measures 22-23 have a triplet of eighth notes with 'pp' below. Measures 24-25 have a triplet of eighth notes with 'p' below.

Musical notation for measures 24-27. Measures 24-25 have a triplet of eighth notes. Measures 26-27 have a triplet of eighth notes. The piece ends with a double bar line.

Musical notation for measures 28-31. The tempo changes to  $\text{♩} = 36$ . Measure 28 has a fermata with a '3' above it. Measures 29-30 have a triplet of eighth notes with 'ppp' below. Measure 31 has a fermata with a '4' above it.

2. ♩ = 60

36

6

2

*p*

>

>

Detailed description: This musical staff covers measures 36 to 48. It begins with a 6-measure rest, followed by a melodic line in 4/4 time. The melody consists of eighth and quarter notes, with a dynamic marking of *p* and accents (>) under the notes. A 2-measure rest concludes the staff.

49

inhale loudly,  
as audible to  
the audience as possible

*mp*

*p*

Detailed description: This musical staff covers measures 49 to 54. It starts with a melodic line in 4/4 time marked *mp*. After measure 52, there is a 5-measure rest in 5/8 time, followed by a 4-measure rest in 4/4 time, and then a melodic line in 4/4 time marked *p*.

55

5

*p*

Detailed description: This musical staff covers measures 55 to 63. It features a melodic line in 4/4 time with various rhythmic patterns. A 5-measure rest in 5/8 time occurs in measure 62, followed by a final note in 4/4 time marked *p*.

64

3

3

Detailed description: This musical staff covers measures 64 to 66. It contains a melodic line in 4/4 time with triplets of eighth notes indicated by brackets and the number 3.

67

*ppp*

Detailed description: This musical staff covers measures 67 to 72. It features a melodic line in 4/4 time with a dynamic marking of *ppp* in measure 69.

your recitation should be overall melodramatic and vary in pitch and delivery. You must act a bit. Don't be afraid.

whisper the boxed words, randomly and in repetition. Change from whispered to spoken to almost shouted

gendarme proctor fictive  
assumptive fill proof sans

### 3. ♩ = 76

71 blend into string sound as much as poss.

Whispered deliberately: once, when I was a boy //

10 secs.

almost shouted and stamp feet in the same rhythm

♩ = 132

76 Va-Ja tsee-ka ka-ray ka-va

♩ = 76

### 4. ♩ = 52

89 exhale with lips pursed create a "wind" sound

non vib.

95 tee tee tee tee tee tee tee

this bar is roughly 10s.

99 ♩ = 76

♩ = 60

104 ♩ = 76 ♩ = 96

*p*

111 ♩ = 76

*pp* whispered,  
with not much pitch

tsee-ka tsee-ka tsee-ka tee tee tee

116

tsee-ka tsee-ka tsee-ka tsee-ka tsee-ka tsee-ka

118

tsee-ka tsee-ka tsee-ka tsee-ka tsee-ka tsee-ka

5. ♩ = 60

127

*p*

134 ♩ = 76

*ppp*

144

*p*



6 147

Musical staff 147-152: Treble clef, 4/4 time signature. Measures 147-152 contain a melodic line with various note values and rests.

153

Musical staff 153-157: Treble clef, 7/4 time signature. Measures 153-157 include a melodic line with triplets and a final measure with a fermata and a '2' above it.

158

rit.  $\text{♩} = 60$

Musical staff 158-164: Treble clef, 4/4 time signature. Measures 158-164 include a melodic line with triplets, a 'rit.' marking, a tempo marking of  $\text{♩} = 60$ , and a final measure with a fermata and a '2' above it.

165

*ppp*

Musical staff 165-176: Treble clef, 4/4 time signature. Measures 165-176 include a melodic line with triplets, a *ppp* dynamic marking, and a final measure with a fermata and an '8' above it.

# 6. $\text{♩} = 76$

177 *non vib.*

Musical staff 177-187: Treble clef, 4/4 time signature. Measures 177-187 include a melodic line with notes marked with 'n' and 'molto' dynamics, and a final measure with a fermata and a '2' above it.

188

Musical staff 188-196: Treble clef, 4/4 time signature. Measures 188-196 include a melodic line with a triplet in measure 188 and notes marked with 'pp' dynamics.

197

*pp* inhale exhale inhale exhale *pp* inhale exhale

*p*

Musical staff 197-203: Treble clef, 4/4 time signature. Measures 197-203 include a melodic line with notes marked with 'pp' and 'p' dynamics, and breath markings 'inhale' and 'exhale'.

204

inhale exhale inhale exhale

Musical staff 204-207: Treble clef, 4/4 time signature. Measures 204-207 include a melodic line with notes marked with 'inhale' and 'exhale' dynamics.

208

inhale exhale inhale

Musical staff 208-213: Treble clef, 4/4 time signature. Measures 208-213 include a melodic line with notes marked with 'inhale' and 'exhale' dynamics, and a final measure with a fermata and a '3' above it.

Bassoon

# imagined landscapes: six Lovecraftian elsewhere

1. ♩ = 52

Joseph Hallman

Musical notation for measures 1-9. The piece begins in 4/4 time. Measure 1 contains a triplet of eighth notes. Measures 2 and 3 contain a half note. Measure 4 contains a quarter note. Measure 5 contains a quarter rest. Measure 6 contains a quarter note. Measure 7 contains a quarter note. Measure 8 contains a quarter note. Measure 9 contains a triplet of eighth notes. Dynamics include *pp* at the start and *mf* and *mp* later.

Musical notation for measures 10-13. Measure 10 contains a triplet of eighth notes. Measure 11 contains a triplet of eighth notes. Measure 12 contains a quarter note. Measure 13 contains a quarter note. Dynamics include *sub. pp* and performance instructions: "dry and non-vib., blend into pizz. as much as possible".

Musical notation for measures 14-17. The time signature changes to 13/8. Measures 14-17 consist of eighth notes with accents.

Musical notation for measures 18-22. The time signature changes to 13/8. Measures 18-22 consist of eighth notes with accents. Dynamics include *pp* and a hairpin crescendo.

Musical notation for measures 23-27. The time signature changes to 7/4. Measures 23-27 consist of eighth notes with accents.

Musical notation for measures 28-31. The time signature changes to 4/4. Measure 28 contains a half note. Measure 29 contains a half note. Measure 30 contains a half note. Measure 31 contains a half note. Dynamics include *pp* and performance instructions: "dry and non-vib., blend into pizz. as much as possible".

2.  $\text{♩} = 60$   
 Bassoon  
 make a whispery and soft  
 "shhh" sound  
 hold for full value

36

*p*

44

53

*p*

63

*pp*

whisper the boxed words,  
 randomly and in repetition.  
 Change from whispered  
 to spoken to almost shouted

3.  $\text{♩} = 76$

your recitation should be  
 overall meccanico and  
 NOT vary in pitch or delivery

eschatology sociology  
 parametric space  
 black spector frisson

71 non vib. 10 secs.

*pp* *mp*

76 Shouted  $\text{♩} = 132$

*ff*

Va-Ja tsee-ka ka-ray ka-va

80  $\text{♩} = 76$

*ff*

84 non vib.

*pp*

4. ♩ = 52

89 exhale with lips pursed  
create a "wind" sound

*pp*

tr non vib. tr

95

tr (b) tr (b) tr

3

this bar is roughly 10s.

99 almost whispered:

*p*

♩ = 76

♩ = 60 sung:

kra-ra-ta-ta kra-ra-ta-ta kra-ra-ta-ta kra-ra-ta-ta ooh ooh ooh

104

*p*

♩ = 76

♩ = 96

non vib. and hollow-sounding as poss.

kra-ra-ta-ta kra-ra-ta-ta kra-ra-ta-ta

*pp*

108

♩ = 76

// *pp* whispered, with not much pitch

5

kra-ta-ta-ta-ta

114

5

kra-ta-ta-ta-ta kra-ta-ta-ta-ta kra-ta-ta-ta-ta kra-ta-ta-ta-ta

117

5

kra-ta-ta-ta-ta kra-ta-ta-ta-ta kra - ta - ta - ta - ta - ta - kra - ta - ta -

120

3

- ta - ta - ta - kra - ta - ta - ta - ta - ta

# 5. ♩ = 60

127 non vib.

*pp* try to blend into  
the string sound  
as much as possible

133

141

145

149

154

159

166

6. ♩ = 76

177 **3** *non vib.* **14** inhale exhale

*n* *molto* *molto* *n* *p*

200 inhale exhale inhale exhale inhale exhale

206 inhale exhale inhale exhale inhale **3**

---

---

**imagined landscapes:  
six Lovecraftian elsewherees**

**Joseph Hallman**

Harp

# imagined landscapes: six Lovecraftian elsewhere

Joseph Hallman

1. ♩ = 52

Musical notation for measures 1-6. The piece is in 4/4 time with a tempo of ♩ = 52. The key signature has two flats (B-flat and E-flat). The music is written for harp with a *p* (piano) dynamic. The right hand plays chords with natural harmonics, and the left hand plays chords with natural harmonics. The instruction "harmonics sound as written played 8vb." is written below the first measure.

harmonics sound as written  
played 8vb.

Musical notation for measures 7-11. Measure 7 starts with a *mp* (mezzo-piano) dynamic. The right hand features triplets and a glissando marked "gliss.". The left hand continues with chords and triplets.

Musical notation for measures 12-17. Measure 12 begins with a *pp* (pianissimo) dynamic. The right hand has a triplet and a "nail scrape up the string" effect. The left hand has a triplet and a "nail scrape" effect. The instruction "l.v." (lower voice) is written below the left hand. The dynamic *pp* is written below the left hand in two places, with "8vb" (8va) written below the first. The instruction "l.v." is written below the left hand in two places.

Musical notation for measures 18-22. The right hand has triplets and a *pp* (pianissimo) dynamic. The left hand has triplets and a *p* (piano) dynamic. The instruction "l.v." is written below the left hand.



♩ = 36

25

Musical score for measures 25-29. The piece is in 4/4 time with a tempo of quarter note = 36. The key signature has one flat (B-flat). Measure 25: Treble clef has a quarter rest, a quarter note B-flat, and a quarter note D. Bass clef has a quarter note G, a quarter note F, and a quarter note E. Measure 26: Treble clef has a quarter rest, a quarter note B-flat, and a quarter note D. Bass clef has a quarter note D, a quarter note C, and a quarter note B. Measure 27: Treble clef has a quarter rest, a quarter note B-flat, and a quarter note D. Bass clef has a quarter note G, a quarter note F, and a quarter note E. Measure 28: Treble clef has a quarter rest, a quarter note B-flat, and a quarter note D. Bass clef has a quarter rest, a quarter note G, and a quarter note F. Measure 29: Treble clef has a quarter rest, a quarter note B-flat, and a quarter note D. Bass clef has a quarter note G, a quarter note F, and a quarter note E. The dynamic marking *pp* is present in measure 28.

30

Musical score for measures 30-34. Measure 30: Treble clef has a quarter note B-flat, a quarter note D, and a quarter note E. Bass clef has a quarter note G, a quarter note F, and a quarter note E. Measure 31: Treble clef has a quarter rest, a quarter note B-flat, and a quarter note D. Bass clef has a quarter note G, a quarter note F, and a quarter note E. Measure 32: Treble clef has a quarter note B-flat, a quarter note D, and a quarter note E. Bass clef has a quarter note G, a quarter note F, and a quarter note E. Measure 33: Treble clef has a quarter note B-flat, a quarter note D, and a quarter note E. Bass clef has a quarter note G, a quarter note F, and a quarter note E. Measure 34: Treble clef has a quarter note B-flat, a quarter note D, and a quarter note E. Bass clef has a quarter note G, a quarter note F, and a quarter note E. The dynamic marking *pp* is present in measure 30. The instruction "nail scrape" is written above the bass clef in measure 33, with an upward-pointing arrow indicating the sound effect. The instruction "l.v." is written below the bass clef in measure 34. The instruction "8<sup>sub</sup>-----" is written below the bass clef in measure 34, indicating an octave shift.

# 2. ♩ = 60

4 36 exhale sim.

44 inhale loudly, as audible to the audience as possible

50

55

61

66

your recitation should be overall melodramatic and vary in pitch and delivery.

### 3. ♩ = 76

You must act a bit. Don't be afraid.

Whispered deliberately:

But he hated that dress and I knew it

71 *pp* sung, non vib. //

Too

whisper the boxed words, randomly and in repetition. Change from whispered to spoken to almost shouted

breast face nose mouth eyes  
ears skin skin skin American skin

10 secs.

75 *mp*

### 76 Shouted

♩ = 132

Va-Ja tsee-ka ka-ray ka-va  
*ff*  
knock on soundboard

*ff*

### 81

♩ = 76

*pp*

whispersung, non vib.  
Too

played

### 85

Too

Too

6 4. ♩ = 52

89

*pp*

whispered,  
with not much pitch  
should sound lower  
than the flutist

91

3                      3  
tee tee tee        tee tee tee

93

94

95

96

97

*pp*

this bar is roughly 10s.

♩ = 76

99

*p* always dampening quickly in this figure

*p* nail scrape up the string

8<sup>vb</sup> 1.v. on this note. 8<sup>vb</sup>

♩ = 60

let this bar ring

♩ = 76

103

*mp*

*p* dampen quickly

107 ♩ = 96

*mp*

112

♩ = 76

*p* whispered, with not much pitch

3

7

So Low\_

121

4

Chent Toe Low

8 5. ♩ = 60

127

Musical notation for measures 127-132. The piece is in 4/4 time. Measures 127-132 feature a single melodic line in the treble clef with a key signature of one sharp (F#). The notes are: 127: whole rest; 128: quarter rest, quarter F#, quarter G, quarter A; 129: quarter B, quarter C, quarter D, quarter E; 130: quarter F, quarter G, quarter A, quarter B; 131: quarter C, quarter D, quarter E, quarter F; 132: quarter G, quarter A, quarter B, quarter C.

♩ = 76

133

Musical notation for measures 133-141. The piece is in 4/4 time. Measures 133-141 feature a two-staff arrangement. Measures 133-141: Treble clef: 133: quarter F#, quarter G, quarter A, quarter B; 134: quarter C, quarter D, quarter E, quarter F; 135: quarter G, quarter A, quarter B, quarter C; 136: quarter D, quarter E, quarter F, quarter G; 137: quarter A, quarter B, quarter C, quarter D; 138: quarter E, quarter F, quarter G, quarter A; 139: quarter B, quarter C, quarter D, quarter E; 140: quarter F, quarter G, quarter A, quarter B; 141: quarter C, quarter D, quarter E, quarter F. Bass clef: 133-135: whole rests; 136: whole rest, quarter G, quarter A, quarter B; 137: quarter C, quarter D, quarter E, quarter F; 138: quarter G, quarter A, quarter B, quarter C; 139: quarter D, quarter E, quarter F, quarter G; 140: quarter A, quarter B, quarter C, quarter D; 141: quarter E, quarter F, quarter G, quarter A. Fingerings: 136: Treble (2), Bass (2); 137: Treble (3), Bass (3); 138: Treble (2), Bass (2). Dynamics: *pp* starting at measure 137.

142

Musical notation for measures 142-148. The piece is in 4/4 time. Measures 142-148: Treble clef: 142: quarter rest, quarter Bb, quarter rest, quarter rest; 143: quarter rest, quarter rest, quarter rest, quarter rest; 144: quarter rest, quarter rest, quarter rest, quarter rest; 145: quarter rest, quarter rest, quarter rest, quarter rest; 146: quarter rest, quarter rest, quarter rest, quarter rest; 147: quarter rest, quarter rest, quarter rest, quarter rest; 148: quarter rest, quarter rest, quarter rest, quarter rest. Bass clef: 142: quarter rest, quarter rest, quarter rest, quarter rest; 143: quarter rest, quarter rest, quarter rest, quarter rest; 144: quarter rest, quarter rest, quarter rest, quarter rest; 145: quarter rest, quarter rest, quarter rest, quarter rest; 146: quarter rest, quarter rest, quarter rest, quarter rest; 147: quarter rest, quarter rest, quarter rest, quarter rest; 148: quarter rest, quarter rest, quarter rest, quarter rest.

149

Musical notation for measures 149-154. The piece is in 4/4 time. Measures 149-154: Treble clef: 149: quarter G, quarter A, quarter B, quarter C; 150: quarter D, quarter E, quarter F, quarter G; 151: quarter A, quarter B, quarter C, quarter D; 152: quarter E, quarter F, quarter G, quarter A; 153: quarter B, quarter C, quarter D, quarter E; 154: quarter F, quarter G, quarter A, quarter B. Bass clef: 149: quarter G, quarter A, quarter B, quarter C; 150: quarter D, quarter E, quarter F, quarter G; 151: quarter A, quarter B, quarter C, quarter D; 152: quarter E, quarter F, quarter G, quarter A; 153: quarter B, quarter C, quarter D, quarter E; 154: quarter F, quarter G, quarter A, quarter B. Fingerings: 149-150: Treble (3), Bass (3); 151-152: Treble (3), Bass (3).

155

Musical notation for measures 155-158. The piece is in 4/4 time. Measures 155-158: Treble clef: 155: quarter G, quarter A, quarter B, quarter C; 156: quarter D, quarter E, quarter F, quarter G; 157: quarter A, quarter B, quarter C, quarter D; 158: quarter E, quarter F, quarter G, quarter A. Bass clef: 155: quarter rest, quarter rest, quarter rest, quarter rest; 156: quarter rest, quarter rest, quarter rest, quarter rest; 157: quarter rest, quarter rest, quarter rest, quarter rest; 158: quarter rest, quarter rest, quarter rest, quarter rest. Fingerings: 155-156: Treble (3); 157-158: Treble (3).

159 *rit.* ♩ = 60

165

171

10 6. ♩ = 76

177

177

*p* make a whispery and soft  
"shhh" sound  
hold for full value

187

4

*pp* *pp*

197

inhale loudly,  
as audible to  
the audience  
as possible

inhale exhale inhale exhale inhale exhale inhale

*p*

205

exhale inhale exhale inhale exhale inhale

209

exhale inhale

*pp*



# **imagined landscapes: six Lovecraftian elsewhere**

**Joseph Hallman**

# imagined landscapes: six Lovecraftian elsewherees

Violin 1

Joseph Hallman

1.  $\text{♩} = 52$

*pp*  $\curvearrowright$  *p*

3 3 3 3 3

*p*

10

3 5

non vib. until m. 25

13

*sub. pp*

8<sup>va</sup>

sub-harmonic:  
should sound roughly octave lower.  
achieved with extraordinary pressure...  
sounds almost like a door opening

20

2

*as mp as poss.*

non vib.

28  $\text{♩} = 36$

*sub. pp*

8<sup>va</sup>

# 2. $\text{♩} = 60$

36 *8va*

*p, eery*

all harmonics:  
use natural harm.  
whenever possible

40

*non vibrato*  
*slightly sul tasto*

47 *arco*

*pp*

53

*p*

59

*non vibrato*  
*slightly sul tasto*

**7**

### 3. $\text{♩} = 76$

your recitation should be overall melodramatic and vary in pitch and delivery. You must act a bit. Don't be afraid.

Whispered deliberately:

Pink Gossamer with Taffeta and a sequined bow tie bolo, thing that she swung

whisper the boxed words, randomly and in repetition. Change from whispered to spoken to almost shouted

do so go get boat bow from Joe shine box

10 secs.

71

arco

*pp sul tasto and non vib.* *mp*

76

Shouted

$\text{♩} = 132$

col legno

Va-Ja tsee-ka ka-ray ka-va *ff*

80

83

$\text{♩} = 76$

normale arco

*pp sul tasto and non vib.*

do not end this bar until all players are practically inaudible to the audience

4. ♩ = 52

whispered,  
with not much pitch  
should sound lower  
than the flutist

89 *pp* *pizz.* 3

*pp* tsee-ka tsee-ka

94

this bar is roughly 10s.

99 ♩ = 76 *p* *arco* *harm.* *mp* ♩ = 60

104 ♩ = 76 *pizz.* *p* ♩ = 96 2 *mp*

110 ♩ = 76 // 2 *pp* whispered, with not much pitch

Chéen Ee-to Chéen Ee-to Chéen

118

Chéen Ee - to Chéen Ee - to Chéen Ee - to Chéen

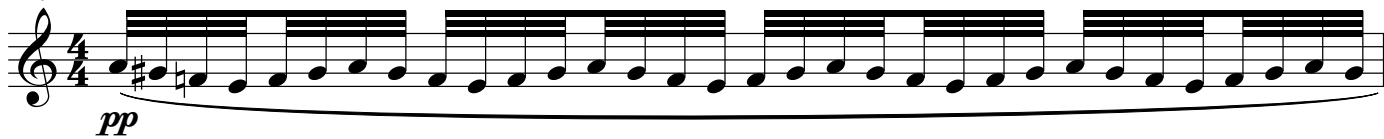
122 2

Ee - to Chéen Chéen Chéen

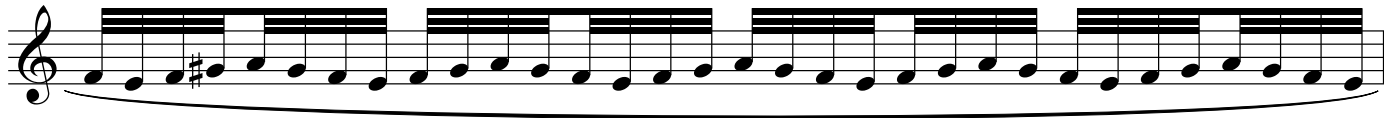
## 5. ♩ = 60

arco  
con sord.

127



128



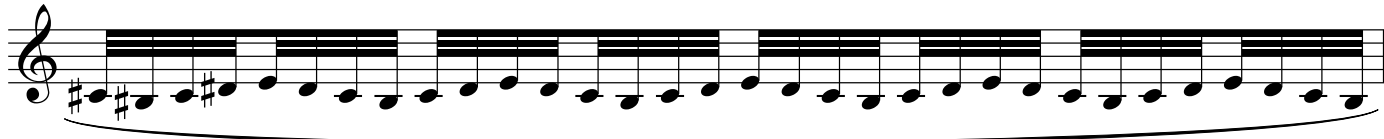
129



130



131



132



133



134

*mp* 3 *sub. p*

138

144

147

153

*rit.* 2

162

♩ = 60

*pp*

163

164

165

166

167

168

169

170

*ppp*



# 6. ♩ = 76

177 inhale loudly,  
as audible to  
the audience as possible

inhale exhale inhale exhale inhale exhale

*p* exhale inhale exhale

187 inhale exhale

non vib. gliss. very slow gliss.

very slow gliss.

196

*gliss.*

202

*gliss.* 8

**imagined landscapes:  
six Lovecraftian elsewhere**

**Joseph Hallman**

Violin 2

# imagined landscapes: six Lovecraftian elsewheres

Joseph Hallman

1. ♩ = 52

*pp*

sub-harmonic:  
should sound roughly octave lower  
achieved with extraordinary pressure  
sounds almost like a door opening

5 *p* sul pont (molto)

6 *p*

as *mp* as poss.

9 *p* pizz.

arco 3 3 // non vib. until m. 25

*sub. pp*

14

sub-harmonic:  
should sound roughly octave lower.  
achieved with extraordinary pressure...  
sounds almost like a door opening

21 *as mp as poss.*

29 non vib. *sub. pp*

# 2. ♩ = 60

all harmonics:  
use natural harm.  
whenever possible

36 *15<sup>ma</sup>* ----- ] G String

*p, eery*

42 pizz.

48 arco

*pp*

55 pizz.

*p*

61 arco pizz.

rpt. until a sufficient "fade out" effect has been made. Cue the others to end.

66

# 3. ♩ = 76

your recitation should be overall *meccanico* and NOT vary in pitch or delivery

Whispered deliberately: whisper the boxed words, randomly and in repetition. Change from whispered to spoken to almost shouted

The knife went in like hot butter, not through, but in. The knife was quite warm and now covered with it.

one two three four five six seven

10 secs.

71 arco

*pp sul tasto and non vib.* *mp*

76 Shouted pizz. col legno

Va-Ja tsee-ka ka-ray ka-va *p* *ff*

80

♩ = 76

83 normale arco

*pp* *sul tasto and non vib.*

4. ♩ = 52

89

94

whispered,  
with not much pitch

tee tee tee

96

this bar is roughly 10s.

99 almost whispered:

kee ka kee ka kee ka kee ka kee ka kee ka kee ka

*pp*

101

♩ = 60  
arco  
thrown bow:  
random, fast,  
molto saltando  
....

kee ka kee ka kee ka kee ka kee ka kee ka kee ka

*pp*

♩ = 76

104

kee ka kee ka kee ka kee ka kee ka kee ka

*p*

molto sul tasto!

♩ = 96

106

kee ka kee ka kee ka kee ka

*mp*

111  $\text{♩} = 76$  whispered, with not much pitch *pp*

Rah Rah Kee-mah Rah

118

Kee-mah Rah Rah Kee-mah Rah Kee-mah Rah

122

Rah Rah Rah

5. ♩ = 60

con sord.

127 *pp*

128

129

130

131

132

133

♩ = 76

134 *mp* 3 *sub. p* V.S.



8 138

Musical staff 138-143: Treble clef, key signature of one flat. Measures 138-143. Measure 138 starts with a whole note G4. Measure 139 has a whole rest. Measure 140 has a quarter rest. Measures 141-143 contain eighth notes with a slur and a '6' below. Measure 143 has a '6' below.

144

Musical staff 144-147: Treble clef, key signature of one flat. Measures 144-147. Measure 144 has a slur over sixteenth notes with '6' below. Measures 145-147 have eighth notes with a slur and '3' below. Measure 147 has a '3' below.

148

Musical staff 148-152: Treble clef, key signature of one flat. Measures 148-152. Measure 148 has eighth notes with a slur. Measure 149 has a slur over a half note. Measure 150 has a slur over a half note. Measure 151 has eighth notes with a slur. Measure 152 has eighth notes with a slur. The staff ends with a 7/4 time signature.

153

Musical staff 153-159: Treble clef, key signature of one flat. Measures 153-159. Measure 153 has a quarter note G4. Measure 154 has a whole note G4. Measure 155 has a whole note G4. Measure 156 has a whole note G4. Measure 157 has a whole note G4. Measure 158 has a whole note G4. Measure 159 has a whole rest. The staff changes to 4/4 time signature at measure 154.

160 rit. ♩ = 60

Musical staff 160-162: Treble clef, key signature of one flat. Measures 160-162. Measure 160 has a whole rest with '2' below. Measure 161 has a key signature change to two sharps and a tempo marking 'rit.' and '♩ = 60'. Measure 162 has a key signature change to one sharp and a dynamic marking 'pp'. The staff contains sixteenth notes with a slur.

163

Musical staff 163-164: Treble clef, key signature of one sharp. Measures 163-164. Measures 163-164 contain sixteenth notes with a slur.

164

Musical staff 164-165: Treble clef, key signature of one sharp. Measures 164-165. Measures 164-165 contain sixteenth notes with a slur.

165

Musical staff 165-166: Treble clef, key signature of one sharp. Measures 165-166. Measure 165 has a quarter rest. Measure 166 has sixteenth notes with a slur.

166

167

168

169

6 6 6 6

170

*ppp*

4

10 **6.** ♩ = 76

177 inhale loudly,  
as audible to  
the audience  
as possible exhale inhale exhale inhale exhale inhale

*p*

184 exhale inhale exhale inhale exhale non vib.  
gliss. very slow

very slow

192 sul D gliss. gliss.

201 gliss. **6**

**imagined landscapes:  
six Lovecraftian elsewherees**

**Joseph Hallman**

Viola

# imagined landscapes: six Lovecraftian elsewhere

Joseph Hallman

1. ♩ = 52

sub-harmonic:  
should sound roughly octave lower.  
achieved with extraordinary pressure...  
sounds almost like a door opening

pizz.

Musical notation for measures 1-6. The staff is in 12/4 time. Measure 1 has a whole rest. Measure 2 has a dotted half note with a sharp sign. Measure 3 has a dotted half note with a sharp sign. Measure 4 has a whole rest. Measure 5 has a triplet of eighth notes. Measure 6 has a triplet of eighth notes. Dynamics include *mp* and *p*.

Musical notation for measures 7-12. The staff is in 12/4 time. Measure 7 has a triplet of eighth notes. Measure 8 has a triplet of eighth notes. Measure 9 has a triplet of eighth notes. Measure 10 has a triplet of eighth notes. Measure 11 has a quintuplet of eighth notes. Measure 12 has a half note with a flat sign. Dynamics include *mp* and *p*. Ends with a double bar line.

13 arco non vib.

Musical notation for measures 13-19. The staff is in 12/4 time. Measure 13 has a dotted half note with a sharp sign. Measure 14 has a dotted half note with a sharp sign. Measure 15 has a dotted half note with a sharp sign. Measure 16 has a dotted half note with a sharp sign. Measure 17 has a dotted half note with a sharp sign. Measure 18 has a dotted half note with a sharp sign. Measure 19 has a dotted half note with a sharp sign. Dynamics include *sub. pp*.

20

3

sub-harmonic

♩ = 36

Musical notation for measures 20-28. The staff is in 12/4 time. Measure 20 has a dotted half note with a sharp sign. Measure 21 has a dotted half note with a sharp sign. Measure 22 has a dotted half note with a sharp sign. Measure 23 has a dotted half note with a sharp sign. Measure 24 has a dotted half note with a sharp sign. Measure 25 has a dotted half note with a sharp sign. Measure 26 has a dotted half note with a sharp sign. Measure 27 has a dotted half note with a sharp sign. Measure 28 has a dotted half note with a sharp sign. Dynamics include *as mp as poss.*

29 arco non vib.

Musical notation for measures 29-35. The staff is in 12/4 time. Measure 29 has a dotted half note with a sharp sign. Measure 30 has a dotted half note with a sharp sign. Measure 31 has a dotted half note with a sharp sign. Measure 32 has a dotted half note with a sharp sign. Measure 33 has a dotted half note with a sharp sign. Measure 34 has a dotted half note with a sharp sign. Measure 35 has a dotted half note with a sharp sign. Dynamics include *sub. pp*.

# 2. ♩ = 60

all harmonics:  
use natural harm.  
whenever possible

36 C String

*p*, eery

41

46

51 pizz.

*pp* *p*

57

62 arco pizz.

*arco* *pizz.*

66

### 3. ♩ = 76

whisper the boxed words,  
randomly and in repetition.  
Change from whispered  
to spoken to almost shouted

your recitation should be  
overall serious and  
vary in pitch and delivery.  
You must act a bit.  
Don't be afraid.

gendarme proctor fictive assumptive fill proof sans

71 arco // 10 secs.

*pp sul tasto and non vib.* *mp*

76 Shouted ♩ = 132

Va-Ja tsee-ka ka-ray ka-va *p* *ff*

80

83 arco ♩ = 76 normale

*pp sul tasto and non vib.*

4. ♩ = 52

89 *sul A*

*pp*

90

91

92

93

94

95



6

96

97

this bar is roughly 10s.

99 almost whispered: pizz.

ka-kee ka-kee ka-kee ka-kee ka-kee ka-kee ka-kee ka-kee ka-kee ka-kee

*pp*

102 pizz.  $\text{♩} = 60$  pizz.  $\text{♩} = 76$

ka-kee ka-kee ka-ka *mp* ka-kee ka-kee ka-kee ka-kee

*p*

105  $\text{♩} = 96$   
2

ka-ka ka-ka ka-ka ka-ka ka-ka ka-ka

111  $\text{♩} = 76$  whispered, *pp* with not much pitch  
2

Tee Tee Tee Tsa ka ta

118

Tee Tsa ka ta Tee Tee Tsa ka ta Tee Tsa ka ta

122 2

Tee Tee Tee

5. ♩ = 60

con sord.  
arco

127

*pp*

128

129

130

131

132

133

♩ = 76

134

*mp* 3 *sub. p* V.S.

138

144

147

153

160 rit. 2 ♯ = 60 *pp*

163

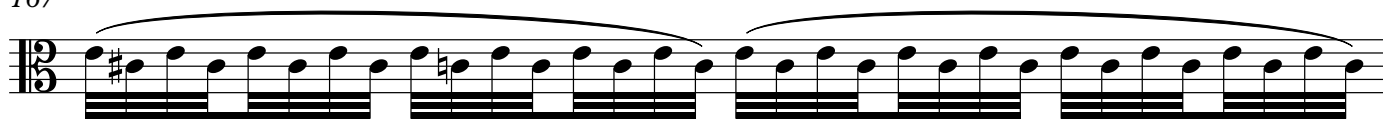
164

165

166



167



168



169



# 6. ♩ = 76

inhale loudly,  
as audible to  
the audience  
as possible

177 exhale inhale exhale inhale exhale inhale exhale

*p* *n* *molto*

187

non vib.

*gliss.*

*gliss.*

*n* *molto*

very slow

197

*gliss.*

*gliss.*

204

*gliss.*

**4**

# **imagined landscapes: six Lovecraftian elsewhere**

**Joseph Hallman**

Violoncello

# imagined landscapes: six Lovecraftian elsewherees

Joseph Hallman

1. ♩ = 52

col legno

*pp* 3 3 3 3 3 3 3 3

4

3 3 3 3 3 3

8 pizz. arco

*p* 3 *mp* 3 3 3

12

3 5 // (pizz.) *sub. pp*

16

3

sub-harmonic:  
should sound roughly octave lower.  
achieved with extraordinary pressure...  
sounds almost like a door opening

24 arco

*as mp as poss.* 7 4 (pizz.) *sub. pp*

30

3

# 2. ♩ = 60

36 arco C String

*p*, eery

all harmonics:  
use natural harm.  
whenever possible

41

46

*pp*

52 pizz.

*p*

58

64

67



### 3. ♩ = 76

your recitation should be overall comical and vary in pitch and delivery

whisper the boxed words, randomly and in repetition. Change from whispered to spoken to almost shouted

Whispered deliberately:

Each night was the same. screamed, pitched, slapped, cursed.

Narcissist Equator Self thought taught brought Finnish schtumpf!

71

arco

*pp sul tasto and non vib.* *mp*

Shouted and slap back of cello in same rhythm

♩ = 132

arco  
multo sol pont!!

76

pizz.

Va-Ja tsee-ka ka-ray ka-va *p* *ff*

♩ = 76

81

arco

*pp sul tasto and non vib.*

4.  $\text{♩} = 52$   
sul D

89 *pp*

90

91

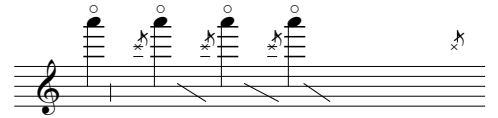
92

93

94

95

96



seagull gliss.  
take your time  
this bar should  
last roughly  
10 seconds

Musical staff with a long glissando line. *p* this bar is roughly 10s.

99 pizz. *p* *pizz.* ♩ = 60 ♩ = 76 *p*

107 ♩ = 96  
tapped on back of cello  
(use multiple fingers/hands)  
try to get as a resonant  
a sound as possible  
*p* *mp* *p*

111 // ♩ = 76 whispered,  
with not much pitch  
*pp* Zo Zo

117 Zo Poom Zo Poom Zo Poom Zo Poom Zo Poom

122 Zo Poom Zo Zo Zo Zo

5. ♩ = 60

con sord.  
arco

127

*pp*

128

129

130

131

132

133

134

♩ = 76

*mp* 3

V.S.

137 *sub. p*

Musical notation for measures 137-142. Measure 137 starts with a treble clef and a 13/8 time signature. It features a long melodic line with a slur and a fermata over the first two measures. The notation includes various note values and rests. The dynamic marking *sub. p* is present below the staff.

143 Musical notation for measures 143-146. Measure 143 starts with a treble clef and a 13/8 time signature. It features a long melodic line with a slur and a fermata over the first two measures. The notation includes various note values and rests.

147 Musical notation for measures 147-152. Measure 147 starts with a bass clef and a 7/4 time signature. It features a long melodic line with a slur and a fermata over the first two measures. The notation includes various note values and rests. There are two triplets marked with '3' below the staff.

153 Musical notation for measures 153-160. Measure 153 starts with a bass clef and a 7/4 time signature. It features a long melodic line with a slur and a fermata over the first two measures. The notation includes various note values and rests. The time signature changes to 4/4 in measure 154.

160 *rit.* *pp*  $\text{♩} = 60$

Musical notation for measures 160-162. Measure 160 starts with a bass clef and a 13/8 time signature. It features a long melodic line with a slur and a fermata over the first two measures. The notation includes various note values and rests. The dynamic marking *pp* is present below the staff. A tempo marking  $\text{♩} = 60$  is present above the staff.

163 Musical notation for measures 163-164. Measure 163 starts with a bass clef and a 13/8 time signature. It features a long melodic line with a slur and a fermata over the first two measures. The notation includes various note values and rests.

164 Musical notation for measures 164-165. Measure 164 starts with a bass clef and a 13/8 time signature. It features a long melodic line with a slur and a fermata over the first two measures. The notation includes various note values and rests.

165 Musical notation for measures 165-166. Measure 165 starts with a bass clef and a 13/8 time signature. It features a long melodic line with a slur and a fermata over the first two measures. The notation includes various note values and rests.

166



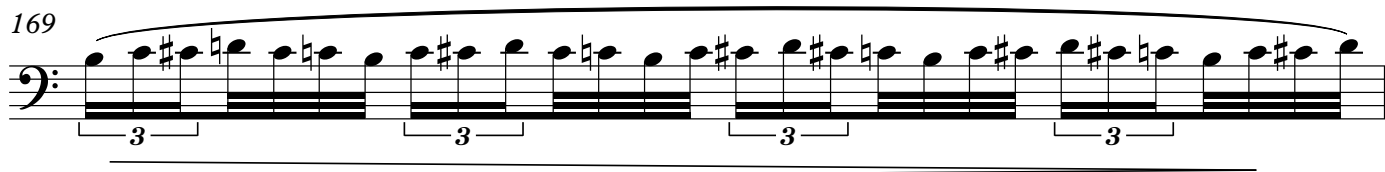
167



168



169



170



*ppp*

10 6. ♩ = 76

inhale loudly,  
as audible to  
the audience  
as possible

177

*p*

184

exhale non vib. *gliss.*  
*n* *molto* *molto* *n* very slow

192

202

207