

Ph'nglui mglw'nath Cthulhu R'lyeh wgah'nagl fhtagn  
*"In his house at R'lyeh dead Cthulhu waits dreaming"*

for String Quartet

Edward Caine



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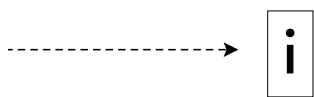
by Edward Caine

Written 11/11/11 for workshop by The Kreutzer Quartet on 5/12/11 at the University of York. It is an experimental piece and the idea is to "pronounce" the sentence "Ph'nglui mglw'nath Cthulhu R'lyeh wgah'nagl fhtagn" (a quote from H.P Lovecraft's "The Call of Cthulhu") using the sounds of the String Quartet.

Premiered by the Chimera String Quartet, Sir Jack Lyons Concert Hall, University of York 22/6/12.

### Performance Notes

The piece is in time space notation except where indicated.



Structural Notation - indicates the syllable (of the H.P Lovecraft sentence) being performed. Arrow indicates gradual change.



Notes last roughly as long as this symbol represents relative to the space between the dashed barlines.

○ Longer notes.

• Shorter notes.



The length over which a time signature lasts (everything outside of this is timespace notation).



Play the wood of the bridge.



Play the tailpiece.



Play the side of the body, place indicated by the symbol. In this piece, always play the center of the right hand-side of the instrument (in normal playing position).



Highest note possible



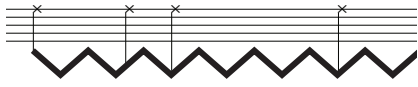
Change fingering rapidly, maintaining the same pitch.



Tap body at the position indicated by the symbol



Add tremolo to the line already being performed.



Place the hair of the bow against the body of the instrument under the neck, and scrape the wood of the bow over the hair, creating a rough scratchy sound.



Exhale vocally - blow with the mouth in an "O" shape, as if blowing out a candle.



As written (disambiguation: tap string and neck as if playing), very little pitch, should produce a rattling sound.



Tap on the body of the cello (alternate hands on both sides) - pitch indicates height on cello body.

N.B Harmonics are always written AT SOUNDING PITCH and are natural harmonics except where indicated.

# Ph'nglui mglw'nath Cthulhu R'lyeh wgah'nagl fhtagn

"In his house at R'lyeh dead Cthulhu waits dreaming"

for string quartet

Edward Caine  
H.P Lovecraft

Ph

n

weighty, dramatic, gothic, menacing, angular

Musical score for Violin I, Violin II, Viola, and Violoncello. The score is in 4/4 time. Violin I has notes with dynamics *mf*, *p < mf*, *p < mf*, *mf < f*, and *pp*. Violin II has a *mf* dynamic and a *pp* dynamic. Viola has a *mf* dynamic and a *pp* dynamic. Violoncello has dynamics *sfz*, *mf*<sup>3</sup>, *mf*, *mf*, *mf < f*, and *pp*. There are also markings for *flautando* in Violin II and Viola.

ng

gl

u

i

Musical score for Violin I, Violin II, Viola, and Violoncello. The score is in 1/4 time. Violin I has dynamics *ppp*, *mf < ff*, and *pp*. Violin II has *pizz.*, *arco*, and *mf*. Viola has *pizz.*, *arco*, and *mf*. Violoncello has *pizz.*, *arco*, and *mp*. There are also markings for *gliss.* and *sul D harmonic gliss*.

Musical score for Violin I, Violin II, Viola, and Violoncello. The score is in 4/4 and 3/4 time. Violin I has dynamics *p* and *mf*. Violin II has dynamics *p* and *pp*. Viola has dynamics *p* and *pp*. Violoncello has dynamics *p* and *mf*. There are also markings for *tr*, *exhale vocally*, and *8va possible little/no pitch molto sul tasto sul E*.

2 **m** **gl** **w**

1/4

pp, mf, ff, arco non vib, pizz., sfz, mp arco non vib, mp, arco, pp, gliss.

**n** **ah**

harmonic gliss

norm. -----> molto sul pont

pp, p, gliss., mf, molto, 1 2 3 4 1 2 3 4 etc., p, gliss., mf, molto, arco sul G, gliss., mf, molto

L.H. pizz. *fp*

**th** **C** **th** **u**

1/4

sfz p, f, molto vib., sfz p, mf, f, fff, molto vib., sfz p, sfz, ppp, fff, (audible beating), sfz p, sfz, ppp, fff, (audible beating)

tap body, harmonic gliss, muted snap, arco, harmonic gliss, IV



lh

U

IV gliss. molto vib. *mf* *molto* *ff* *molto* *p*

IV gliss. molto vib. *mf* *molto* *ff* *molto* *p*

IV gliss. molto vib. *mf* *molto* *ff* *molto* *p*

IV gliss. molto vib. *mf* *molto* *ff* *molto* *p*

(audible beating)

(audible beating)

4/4 col legno battuto arco  
battuto blow across bow

*sfz* 3

blow across bow

*pp* *mf*

*pp* *mf*

*mp*

pizz. completely muted (no pitch)

*mp* 5 pizz. completely muted (no pitch)

*mp*

arco *mp*

*mp*

*mp*

arco tap neck *mf* *f* , norm. II gliss.

*pppp*

1/2 col legno molto sul tasto possibile

arco tap neck *mf* *f* , norm.

*pppp*

*mp* gliss. gliss.

arco *mp* gliss. gliss.

*mp* gliss.

*p*

y

eh

8<sup>va</sup> harmonic gliss.

*mff* *molto* *mp*

*mff* *molto* *mp*

*mff* *molto* *mp*

*mp* *mff* *molto* *mp*

w

g

ah

8<sup>va</sup> harmonic gliss.

pizz. arco

*mp* *sfz* *mp*

*mp* *sfz* *pp* *mp*

*mp* *sfz* *pp* *mp*

*pp* *sfz* *pp*

1 2 3 4 1 2 3 4 etc.

n

ah

harmonic gliss arco

*p* *mp*

*fp* *sfz* *pp*

*fp* *sfz* *pp*

*pp*

1 2 3 4 1 2 3 4 etc.

g

l

1/4 4/4

8va possible sul tasto possibile

pizz. arco

gliss. sfz mp

1/2 col legno molto sul tasto tap neck mp

ppp ppp

pppp

mp mp

pp

mp

pp

mp

Detailed description: This musical score is for a cello. It features four staves: two treble clefs (violin and viola positions) and two bass clefs (cello and double bass positions). The first staff (violin) starts with a forte (f) dynamic and a glissando, then switches to piano (ppp) with an arco (bowed) technique. The second staff (viola) starts with sfz and gliss., then switches to mp with arco. The third staff (cello) starts with sfz and gliss., then switches to pp with arco. The fourth staff (double bass) starts with sfz and gliss., then switches to mp with arco. There are various performance instructions like '1/2 col legno molto sul tasto' and 'tap neck'. Dynamics range from ppp to sfz. The time signature changes from 1/4 to 4/4.

fh

2/4 4/4

blow across bow

mf mf

mp mp mf

mf

tap on body of cello

mp mf

Detailed description: This musical score is for a cello. It features four staves. The first staff (violin) has a 'blow across bow' instruction with a mf dynamic. The second staff (viola) also has a 'blow across bow' instruction with a mf dynamic. The third staff (cello) has a 'tap on body of cello' instruction with a mp dynamic. The fourth staff (double bass) has a 'tap on body of cello' instruction with a mp dynamic. There are also some arco (bowed) sections with mf dynamics. The time signature changes from 2/4 to 4/4.

ta

g

n

1/4

muted pizz.

arco

sfz p molto sfz ppp

tap body 1 2 3 4 1 2 3 4 etc.

pizz. arco

sfz p molto sfz fp

muted arco † pizz. arco

sfz p molto sfz fp

† tr

pizz. arco

sfz p molto sfz gliss.

Detailed description: This musical score is for a cello. It features four staves. The first staff (violin) has a 'muted pizz.' instruction with a 1/4 time signature. The second staff (viola) has a 'tap body' instruction with a sequence of notes numbered 1-4, 1-4, etc. The third staff (cello) has a 'muted arco † pizz.' instruction. The fourth staff (double bass) has a 'pizz.' instruction. There are various performance instructions like '1/2 col legno' and 'tap neck'. Dynamics range from p to fp. The time signature is 1/4.

6

blow across bow *p* *mf*

blow across bow *p* *mp* *mf*

*p* *mf* *p*

arco *p* *mp*

**i** Highest possible note (harmonic) harmonic gliss. **a!** molto vibrato

*mf* *molto* *fff*

Highest possible note gliss. *molto vibrato*

*mf* *molto* *fff*

Highest possible note gliss. *molto vibrato*

*mf* *molto* *fff*

Highest possible note (harmonic) harmonic gliss. *molto vibrato*

*mf* *molto* *fff*

**i** Highest possible note (harmonic) harmonic gliss. **a!** molto vibrato

*mf* *molto* *fff*

Highest possible note gliss. *molto vibrato*

*mf* *molto* *fff*

Highest possible note gliss. *molto vibrato*

*mf* *molto* *fff*

Highest possible note (harmonic) harmonic gliss. *molto vibrato*

*mf* *molto* *fff*

C → th U lh →

1/4

*f*

*mf* < *f*

tap body harmonic gliss

*sfz* *ppp*

muted snap arco harmonic gliss

*sfz* *ppp*

molto vib. *fff* *mf* gliss. *molto*

molto vib. *fff* *mf* gliss. *molto*

molto vib. *fff* *mf* gliss. *molto*

molto vib. *fff* *mf* gliss. *molto*

(audible beating)

(audible beating)

U fh ta

molto vib. *ff* *molto* *p*

molto vib. *ff* *molto* *p*

molto vib. *ff* *molto* *p*

molto vib. *ff* *molto* *p*

(audible beating)

(audible beating)

mf *mf* *sfz* *p* *molto*

tap body 1 2 3 4 1 2 3 4 etc.

*sfz* *p* *molto*

muted pizz. arco *tr*

*sfz* *p* *molto*

*tr*

*sfz* *p* *molto*

(audible beating)

*mf*

g

n

1/4 muted pizz. arco

*sfz* *ppp*

norm. -----> sul pont. possible

---

pizz. arco

*sfz* *fp*

norm. -----> sul pont. possible

---

(tr) pizz. arco

*sfz* *fp*

norm. -----> sul pont. possible

---

pizz. arco

*sfz* *pp*

norm. -----> sul pont. possible

gliss.