

# Disillusioned

*based on the poem "Astrophobos" by H.P. Lovecraft*

for Violin, Violoncello, and Double Bass

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*Astrophobos* by H.P. Lovecraft

In the midnight heavens burning  
Thro' ethereal deeps afar,  
Once I watch'd with restless yearning  
An alluring, aureate star;  
Ev'ry eye aloft returning,  
Gleaming nigh the Arctic car.

Mystic waves of beauty blended  
With the gorgeous golden rays;  
Phantasies of bliss descended  
In a myrrh'd Elysian haze;  
And in lyre-born chords extended  
Harmonies of Lydian lays.

There (thought I) lies scenes of pleasure,  
Where the free and blessed dwell,  
And each moment bears a treasure  
Freighted with a lotus-spell,  
And there floats a liquid measure  
From the lute of Israfel.

There (I told myself) were shining  
Worlds of happiness unknown,  
Peace and Innocence entwining  
By the Crowned Virtue's throne;  
Men of light, their thoughts refining  
Purer, fairer, than our own.

Thus I mus'd, when o'er the vision  
Crept a red delirious change;  
Hope dissolving to derision,  
Beauty to distortion strange;  
Hymnic chords in weird collision,  
Spectral sights in endless range.

Crimson burn'd the star of sadness  
As behind the beams I peer'd;  
All was woe that seem'd but gladness  
Ere my gaze with truth was sear'd;  
Cacodaemons, mir'd with madness,  
Thro' the fever'd flick'ring leer'd.

Now I know the fiendish fable  
That the golden glitter bore;  
Now I shun the spangled sable  
That I watch'd and lov'd before;  
But the horror, set and stable,  
Haunts my soul for evermore.

PERFORMANCE NOTES

- All scratch tones should be played on open strings whenever possible.
- The *brush pizz.* (violin) chords beginning at m. 22 should be given approximately the length notated. The violinist is may consider holding their instrument in their lap, like a guitar.
- The *lateral bow scrape* (violin and cello) in mm. 47-49 should be performed by placing the bow high on the fingerboard and slowly moving the bow toward the bridge, with as much pressure as needed. The effect should be a creaking sound.
- At m. 79 the violinist should place two fingers anywhere, then bow *molto sul pont.* randomly and rapidly across all four strings with great pressure.

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Lento (c. ♩ = 68)

excessive bow pressure  
(scratching sound)

ord. pressure, *molto sul tasto, molto espressivo*

Violin

Violoncello

Double Bass

ff ppp p pp f

excessive bow pressure (scratching sound)

ord. pressure, *sul tasto*

tap (senza tempo)

arco

ff pp p pp ff

Vln.

Vc.

Db.

pp p pp

[in time]

arco, *sul tasto*

pp

pp p pp mp 3 pp

più mosso (c. ♩ = 90)

*meno espressivo*

Vln.

Vc.

Db.

pp mp p mp

pizz.

p

p pp p

**Heavenly**

*brush pizz. (quasi arpa)*

21

Vln. *p* *mp*

Vc. *mp* *molto espressivo, poco sul tasto*

Db.

27

Vln. *mp*

Vc. *molto espressivo, poco sul tasto*

Db. *arco, sul tasto* *non aggressivo* *mp*

*p* *mp*

33

Vln. *arco, poco sul tasto* *mp*

Vc. *p* *poco sul tasto*

Db. *p*

With dread

*molto accel.*

38

ord.

sul A

3

*p*

ord.

ord.

*mf*

ord.

*senza tempo*

45

damp

lateral bow scrape

*mf*

damp

lateral bow scrape

*f*

damp

*f*

*mp*

*c.* ♩ = 62

damp

damp

*f*

*mf*

damp

*f*

*f*

*mp*

*p*

52

ord. pressure

*mf*

*f*

*p*

*poco sul pont.*

*f*

*mf*

*f*

ord.

*p*

*f*

*mp*

55

Vln. *f* *f* *p* *f*

Vc. *mp* *mf* *f*

Db. *f* *mp* *f*

*poco sul pont.*

59

Vln. *f* *p* *f* *p* *f*

Vc. *f* *mp* *f* *f*

Db. *mp* *f* *mp*

*sul pont.*

63

Vln. *mp* *f*

Vc. *mp* *mf*

Db. *mp* *f* *mp*

*molto sul pont.*

66

ad lib. bow and finger pressure

Vln. *p* *p*

Vc. *p* *f* *mp* *f*  
*molto sul pont.*

Db. *f* *mp* *p*

69

ad lib. scratching near bridge

Vln. *molto sul pont., molto vibrato* *ff*

Vc. *mp* *ff*

Db. *p* *f* *sim.*

75

Vln.

Vc. *mp* *ff* *#e.*

Db. *mf* *sim.*

**Haunting**

Tempo I (c. ♩ = 68)

*molto sul ponticello*

79

Vln. *ff*

Vc. *p* *ord. vibrato*

Db. *p*

85

Vln. *mp* *pp* *p* *sul D* *ppp*

Vc. *mp* *pp* *n*

Db. *f*

bow tailpiece