

Full score

# Wandering Worlds

## Movement 3

*Arranged for String Orchestra and  
Percussion*

*by Aidan Gold*

## Instrumentation

Timpani (4 drums, plus the following Crotales to be placed on the Timpani: C4, D $\flat$ 4, F4, A $\flat$ 4, and C5, all sounding 15ma)

2 Percussionists:

### Percussion 1:

Marimba (4.5 octave), Triangle, Bass Drum, Tam-tam (as large as possible)

### Percussion 2:

Vibraphone, Chimes (Tubular Bells), Glockenspiel, Thundersheet, Suspended Cymbal, China Cymbal, Water Gong

### Harp

(The Harpist will require a pair of soft yarn mallets to roll on the strings, which should be provided by the Percussionists)

### Piano & Celesta (1 player)

(The player should mark the piano strings A $\flat$ 2 and B $\flat$ 2 so that they can find them, as they are asked to pluck those strings during the piece. The player will also require a pair of soft yarn mallets to roll on the piano strings, which should be provided by the Percussionists)

Violin I

Violin II

Viola

Cello

Bass

## Special Notation


Microtones are shown by their standard symbols:  $\flat$  = quarter tone flat,  $\sharp$  = quarter tone sharp,  $\flat\flat$  = 3 quarter tones flat, and  $\sharp\sharp$  = 3 quarter tones sharp.

$\sharp$  (harp) = "thunder" gliss.; let the low strings rattle together during the gliss.

 (strings) = bow entirely on the bridge. There should be no pitch/tone, just the hiss of the bow on the bridge.

 (piano, harp) = Cluster. Play a cluster of notes in this approximate range.

 Freely accelerate the notes, timed to fill the space of the beamed group.

 Freely decelerate the notes, timed to fill the space of the beamed group.

Duration: approx. 13 min.

# Wandering Worlds

Aidan Gold

## Movement 3

Molto Adagio, Deeply Felt  $\text{♩} = 50$

Timpani

Percussion 1

Percussion 2 (Vibraphone)

Harp

Piano

Violin I

Violin II

Viola

Violoncello

Double Bass

Tam-tam

Vibraphone

*pp*

*p*

*ff*

*pp molto espress.*

*mf*

*gliss.*

10

A

Hp

VI. I

VI. II

Va.

Vc.

Db.

*f*

*sf*

*p*

**B** Poco piu mosso ♩ = 60 rit.....

Timp. *p*

P. 1 (Mar.)  
Marimba  
*mf molto espress.*

P. 2 (Chim.)  
Chimes *p*  
Sus. Cym. *pp*

Hp

VI. I *p* *cresc.* *mf* *cresc.*

VI. II *p* *cresc.* *mf cresc.*

Va. *p* *cresc.* *mf cresc.*

Solo *mf dolce* *mf cresc.*

Vc. *mf cresc.*

gli altri *mf cresc.*

Db. *ff*

**C** Tempo I ♩ = 50 accel.....

Timp. *mf* *p*

P. 1 Bass Drum Tam-tam  
*f* *mf*

P. 2 (Chim.)  
Chimes *mf*  
Sus. Cym. *p* *f*

Hp *ff* thunder

Pno *ff*

VI. I *ff* *sf* *sf* *sf* *ff*

VI. II *ff* *f < sf > f* *sf* *sf* *sf* *sf* *ff*

Va. *ff* *f < sf >* *sf* *sf* *sf* *sf* *ff*

Vc. *ff* *f < sf >* *sf* *sf* *sf* *sf* *ff*

Db. *p* *ff*

(play 8va if C string not available)

Recitative. Freely (follow violin soloist) (♩ = 60)

33  $\text{♩} = 92$  **D** Crot. on Timp. move pedal freely arco

Timp.  $f$   $p$   $f$

P. 1 (Mar.) Marimba ripple roll  $f$   $p$

P. 2 China Cymbal  $pp$  Chimes  $mp$

Hp  $p$   $f$

Pno pizz.  $f$

Solo  $\text{♩} = 92$  **D** Recitative. Freely (follow violin soloist) (♩ = 60)

VI. I  $pp$   $p$  *molto espress.*  $sf > p$

gli altri  $pp$

VI. II  $pp$   $f$   $ppp$

Va.  $pp$   $f$   $ppp$

Vc.  $pp$   $f$   $ppp$

Db.  $ff$   $pp$

---

P. 1 (Mar.) 41

P. 2 Suspended Cymbal  $p$

Hp  $mf$  solo

VI. I Solo  $ff$   $p$

VI. II

Va.

Vc.

47

move pedal freely

**E**

move pedal freely

Crot. on Timp.

P. 1 (Mar.)

P. 2 (Chim.)

Hp

Pno

VI. I Solo

VI. II

Va.

Vc.

Db.

*mf* *p*

*mf* *p cresc.*

*mp* *pp*

*mp* *pp*

*mp* *pp*

*pizz.* *ff*

*pizz.* *f*

Chimes *p*

China Cymbal *ppp* *p*

Chimes *pp*

*ff* *ppp* *mp* *mf* *p*

*mf* *ppp* *ppp* *ppp*

*mf* *p*

53

molto accel.....

move pedal freely

Crot. on Timp.

P. 1 (Mar.)

P. 2 (Vib.)

Hp

VI. I Solo

VI. II

Va.

Vc.

*ff* *f*

*ff* *gliss.*

*ff* *molto accel.....*

*ff* *f cresc.* *getting increasingly more frantic*

*ff* *molto espress.*

*ff* *molto espress.*

*ff* *molto espress.*

*ff* *molto espress.*

**F**

57

Prestissimo  $\text{♩} = 208$  Tempo I  $\text{♩} = 50$  accel. poco a poco

P. 2 (Vib.)

Solo VI. I

gli altri VI. I

VI. II

Va.

Vc.

*mf* *p*

*ff* *molto espress.*

*ff* *molto espress.*

*ff* *molto espress.*

*ff* *molto espress.*

*ff* *molto espress.*

G Turbulent, unrestrained ♩ = 60

65

Timp. *mf* *f*

P. 1 Bass Drum *mf* *f*

P. 2 China Cymbal *f* Sus. Cym.

Pno on keys *ff*

VI. I *ff* *lamentoso*

VI. II *ff* *lamentoso*

Va. *ff* *lamentoso*

a *ff* *lamentoso*

Vc. *ff* *lamentoso*

b *ff* *lamentoso*

Db. arco *ff* *molto espress.* *ff* *lamentoso*

75

Timp. *pp* *ff*

P. 1 Bass Drum *mf* *ff*

P. 2 (Glock.) Glock. (if no low Gb available, play 8va) *f* *ff*

Hp *fff* *gliss.* *8ba*

Pno *fff*

VI. I *fff* *sostenuto* *ff* *rit.*

VI. II *fff* *sostenuto* *ff* *rit.*

Va. *fff* *sostenuto* *gliss.*

a *fff* *sostenuto*

Vc. *fff* *sostenuto*

b *fff* *sostenuto*

Db. *fff* *sostenuto* (play 8va if C string not available)

.....a tempo

**I** Chords: F half-flat major E major A half-flat minor Ab/G# minor G half-flat minor F minor E half-flat major Eb major

accel.

84

Timp.

P. 1 Tam-tam arco p f Marimba ff solo

P. 2 Water Gong p mp mf

Hp strike palm on strings f

Pno strike palm on strings f

.....a tempo

**I** Chords: F half-flat major sul tasto E major A half-flat minor Ab/G# minor G half-flat minor F minor E half-flat major Eb major ord.

accel.

VI. I pp unsettled sul tasto cresc. poco a poco IV f

VI. II pp unsettled sul tasto cresc. poco a poco ord. f

Va. pp unsettled sul tasto cresc. poco a poco 3 f

Vc. pp unsettled sul tasto cresc. poco a poco f

Db. pp unsettled sul tasto cresc. poco a poco f

Note for the Conductor: to aid rehearsal of letter I, I have given the musicians the chord for each bar in boxed text above the bar. It is recommended that the string players practice just the chord progression first, finding these microtonal triads by playing either adjacent triad (e.g. for F half-flat major, play F# major and F major), and then shift to exactly halfway between, making sure to tune to the root so that the triad is still in tune with itself. Once the strings can play the progression in tune with each other, then the music can be played as written, making sure that each bar individually is in tune.

**J** With increasing determination ♩ = 80

93

Timp. p cresc. poco a poco

P. 1 (Mar.) Water Gong

P. 2

Hp

Pno on keys p cresc. poco a poco

VI. I With increasing determination ♩ = 80

VI. II cresc. poco a poco 3 3 3 3 3 3

Va. p cresc. poco a poco sul pont.

Vc. p cresc. poco a poco sul pont.

Db. p cresc. poco a poco gliss. (Basses without C string remain on upper D#)



K

Chaotic, intense ♩ = 60

100 rit.....

Timp. *mf* *f*

P. 1 (Mar.) *fff*

P. 2 *f*

Pno *fff*

8ba.....

VI. I *fff*

VI. II *fff*

Va. *f cresc.* *fff*

Vc. *fff*

Db. *fff*

Suspended Cymbal  
China Cymbal

K

Chaotic, intense ♩ = 60

106 rit.....

Timp. *pp*

P. 1 Tam-tam

P. 2 China Cymbal *f* *pp*

Sus. Cym.  
Ch. Cym.

VI. I *rit.*

VI. II

Va. *rit.*

Vc. *rit.*

Db. *rit.*





145 **O**

*a tempo* move pedal freely *a distant echo* *rit.*.....*a tempo* move pedal freely *a distant echo*

Crot. on Timp. *ppp* Tam-tam *pp* Tam-tam *ppp*

P. 1

P. 2 (Vib.) *ppp* with profound loneliness *ppp*

Hp *ppp*

Cel. *ppp* *rit.*.....*a tempo*

Solo VI. I *a tempo* ord. *pp* sul tasto *pp dolcissimo* *ppp* senza vib. ord. with profound loneliness

gli altri *pp* ord.

Solo VI. II *pp* ord. sul tasto *pp dolcissimo* dying away *pp* ord.

gli altri *pp* ord.

Solo Va. *pp* ord. sul tasto *pp dolcissimo* dying away *pp* ord.

gli altri *pp* ord.

Solo Vc. *pp* ord. sul tasto *pp dolcissimo* dying away *pp* ord.

gli altri *pp* ord.

Db. *pp* ord. *pp*

157 **P**

*rit.*.....*a tempo* Tam-tam arco

P. 1 *ppp* Glock. Thundersheet *ppp* extremely distant *p*

P. 2 (Glock.) *ppp*

Hp *ppp*

Cel. *ppp* *rit.*.....*a tempo*

a *ppp* flautando vib. *ppp* Solo senza vib. *ppp* desolate

VI. I *ppp* flautando *ppp* desolate

b *ppp* flautando

a *ppp* flautando bow on the bridge pitchless air-like noise (no tone) *pp* *pp* *pp* *pp*

VI. II *ppp* flautando bow on the bridge pitchless air-like noise (no tone) *pp* *pp* *pp* *pp*

b *ppp* flautando bow on the bridge pitchless air-like noise (no tone) *pp* *pp* *pp* *pp*

Va. *ppp* bow on the bridge pitchless air-like noise (no tone) *pp* *pp* *pp* *pp*

Vc. *ppp* bow on the bridge pitchless air-like noise (no tone) *pp* *pp* *pp* *pp*

Db. *ppp* desolate senza vib. con sord. *ppp*

Basses without C string should be silent. Only play 8va if no basses with C string are available.





192 don't move timp. ped.

Crot. on Timp. Triangle *pppp*

P. 1 *pppp* nearly inaudible

P. 2 Suspended Cymbal *ppp* *pppp*

Hp *pppp* *8va*

Cel. *pppp* Gradually reduce bow pressure— extremely low pressure (bow barely touching string)

a *pp dim.* *pppp* extremely low pressure (bow barely touching string)

VI. I Gradually reduce bow pressure— *pppp* extremely low pressure (bow barely touching string)

b *pp dim.* *pppp* extremely low pressure (bow barely touching string)

a *pppp* extremely low pressure (bow barely touching string) *8va*

VI. II *pppp* extremely low pressure (bow barely touching string)

b extremely low pressure (bow barely touching string) *pppp*

a *pppp* extremely low pressure (bow barely touching string)

Va. *pppp* extremely low pressure (bow barely touching string)

b *pppp*

Db. *pppp*

Note for the Conductor: as the harmonics in the strings climb higher and higher, they will become less and less defined, until they are so high that they fail to speak anymore and all that is heard is the noise of the bow. This is intentional. The string players should strive to make the harmonics speak for as long as possible, but eventually they will not be able to. They should keep fingering and bowing the music as if the harmonics were still speaking.