

Full score

# *Wandering Worlds*

Movement II

for String Quartet

*by Aidan Gold*

*Duration: approx. 9 min.*

©Aidan Gold 2020. All Rights Reserved.

# Notation

m.s.p. = molto sul ponticello

m.s.t. = molto sul tasto

↑ = bow on the bridge

ord. = cancels out sul tasto, sul pont., and other bow position variations

ord. → sul pont. → ↑ = smoothly move between the various bow positions

This piece uses the microtonal accidentals ♭ = 3 quarter-tones flat, ♮ = quarter-tone flat, ‡ = quarter-tone sharp, # = 3 quarter-tones sharp. They behave similarly to standard accidentals (apply until the end of the measure)

▭ = a short, scratchy downbow at the frog (pitch should still be clearly audible)



= repeat the figure between the repeats continuously for the duration of the thick solid line.



Notes without ledger lines above/below the staff indicate a random high/low note, played with either light harmonic pressure or normal pressure, respectively.



= move smoothly from normal pressure to harmonic pressure, or vice versa.



This articulation mark is used exclusively in this piece to denote the "blugrass chop" technique - a semi-pitched, percussive, rhythmic bow chop.



= ricochet for the whole duration of the note.



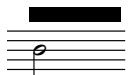
= a quick ricochet to start the note, followed by sustain (doesn't have to be exactly the number of bounces written)



= subharmonic. In this case, attempt to produce a pitch an octave below the played note (sounding pitch indicated by the small diamond notehead)



In this case, the pitch of the subharmonic produced doesn't matter.



= scratch tone. The amount of relative bow pressure is indicated by the thickness of the line, which may change during the duration of the note:



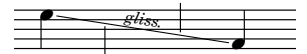
During all scratch tones in this piece, the notated pitch should still always be audible within the sound of the scratch.



grace notes in parenthesis indicate approximate starting/ending points of glissandos and should not be rearticulated or emphasized.



note stems during slurred glissandos are only there to clarify the rhythm, and should not be re-articulated. However, in the case of non-slurred glisses:



each stem should be rearticulated. The only exception to this is tremolo glisses: where once again the headless note stems should not be re-articulated.



headless note stems in this context indicate random pitches approximately following the given contour. In this case, the performer should play and emphasize the written pitches (B, C, D, and E), and the exact pitch of the other notes are unimportant and should be randomly chosen to follow the written contour.

# Wandering Worlds

Aidan Gold

**Bristling with energy** ♩ = 148

Violin 1: *pp* distant sheen, *tr*, *pp*, *gliss.*

Violin 2: *m.s.p.*, *sim. rand. harms*, *pp*, *gliss.*, *pizz.*, *sf*

Viola: *fp*, *pizz.*, *mf*, *p*, *fp*

Violoncello: *ff resonant*, *gruff, quasi scratch arco*, *pp driving*, *mf*

Violin 1: *pizz.*, *ff resonant*, *sul pont. arco*, *arco ord. IV*, *gliss.*, *p*

Violin 2: *fp*, *mf*, *p*, *fp*, *pizz.*, *f*, *fff*

Viola: *p*, *mf*, *p*, *fp*, *III*, *f*

Violoncello: *pp*, *cresc.*, *mf*, *f*, *III*, *fff*, *pp*

**A**

*sul tasto* **pochissimo rit.** ..... **a tempo** Coalescing into a dance

Violin 1: *pp*, *m.s.p.*, *pp bright, glassy*, *cresc. poco a poco*

Violin 2: *pp*, *pizz.*, *cresc. poco a poco*

Viola: *f*, *p haltingly*, *pp*, *ppp*, *flautando*, *ord.*, *p with renewed energy*, *cresc. poco a poco*

Violoncello: *m.s.p.*, *fp*, *ppp*, *seagull ord. IV*, *p gruff*, *cresc. poco a poco*

Wandering Worlds

22

Vln 1 *mp* wildly strum very fast pizz. *mp cresc.* *f* *ff* rough, fiddle-like

Vln 2 *ff*

Vla *fp* *mf* *cresc.* *ff*

Vc. *sf* *mf* *cresc.* *fff*

III

IV m.s.p.

27 **B**

Vln 1 *sf* *f* *ff* *ff* *ff*

Vln 2 *sf* *f* *ff* *f* *ff*

Vla *ff* *f* *ff* *f* *ff*

Vc. *f* *f* *ff* *f* *ff*

quasi scratch ord.

arco

pizz.

III m.s.p.

ord.

*ff* raucous

32 **C** Seething

Vln 1 *ff* *ff* *mf*

Vln 2 *ff* *fff* *mf*

Vla *ff* *fff* *mf*

Vc. *fff* *fff* *mf*

short, quasi scratch at the frog

short, quasi scratch at the frog

short, quasi scratch at the frog

short, quasi scratch at the frog very scratchy & distorted; but still with audible pitch

III senza vib. arco

IV senza vib. arco

IV arco senza vib.

III m.s.p. ord.

ord.

gliss.

gliss.

gliss.

gliss.

"flicker" random harmonics to add random "artifacts" to scratch sound (the fundamental should always be the primarily audible pitch)

**Gradually dissipating**

Vln 1: m.s.p., pizz., sfff, III, ord., (fast ricochet) arco, sf, p, f, p, (seagull), gliss.

Vln 2: m.s.p., fff, mf, p, ppp, gliss.

Vla: short, quasi scratch at the frog, fff, f, III (fast ricochet), harm. gliss., pp

Vc: ffp, ff, p, fpp, fpp

**D**

Vln 1: f > pp, gliss., f > pp, m.s.p., sf, II ord.

Vln 2: f > pp, gliss., f > pp, m.s.p., p 3

Vla: f > pp, m.s.p., p

Vc: m.s.p., p, sim. rand. harms., ff, pp

**Once again gathering energy**

Vln 1: (II), sul pont., sul tasto, mf, pp, f, pp, mf

Vln 2: vib. ord., mp, pizz., mf, f, ff

Vla: mf, f

Vc: sul tasto, pp, mf, p, mf, p, f, mf, ord.

**E**

Vln 1: sul pont., p, ff, ord., p, ff

Vln 2: sul pont., p, ff, ord., p, ff

Vla: ff, ff, sfff

Vc: p, f, p, f, ff pinched, intense

Wandering Worlds

**System 1 (Measures 62-66):**  
Vln 1: Rests.  
Vln 2: *p* (sul pont.), *f* (triplets), *mf*, *ff*, *p* (sul pont.).  
Vla: *p* (IV), *mf* (ord. IV), *pp cresc. poco a poco*.  
Vc: *ff* (triplets), *pp* (triplets).

**System 2 (Measures 67-73):**  
Vln 1: *p* (arco, triplets), *ff* (triplets), *p uncertain* (molto vib. pizz.).  
Vln 2: *ff* (triplets), *pp hesitant* (m.s.p.).  
Vla: *f* (ord.), *p sub; uncertain* (sul tasto).  
Vc: *p* (pizz.), *p hesitant* (sul tasto arco), *f* (col legno).

**System 3 (Measures 74-80):**  
Vln 1: *m.s.p. arco* (sim. rand. harms), *p*, *f* (ord.), *ff* (triplets).  
Vln 2: *f* (ord.), *ff* (triplets).  
Vla: *p* (ord.), *mf* (arco IV), *ff* (triplets).  
Vc: *f* (arco IV), *fgruff*, *ff* (triplets).

**System 4 (Measures 81-86):**  
Vln 1: *ff* (pizz.), *p* (arco), *ff*.  
Vln 2: *f* (triplets), *ff jubilant* (pizz.).  
Vla: *mf* (III), *cresc.*, *ff* (III), *pizz.* (II).  
Vc: *f* (III), *cresc.*, *fp* (II), *f*.

87 **G** Suddenly uncertain

Vln 1: *f*, *ff*, *quasi scratch*, *ord.*, *p*, *sul pont.*, *p*, *sul tasto*, *sul pont.*

Vln 2: *f*, *ff*, *quasi scratch*, *ord.*, *sul pont.*, *arco*, *fff*, *pizz.*, *mp*

Vla: *ff*, *mp*, *(7th part. harm.)*, *f*

Vc: *ff*, *p*, *pp*

94

Vln 1: *ppp*, *pp >*, *col legno*, *pp >*, **H** *arco*, *ord.*, *ppp cresc. poco a poco*, *pizz.*

Vln 2: *pp >*, *pizz.*, *mf*, *col legno*, *p*, *almost on bridge (barely any pitch)*, *m.s.p.*, *sul pont.*, *ppp cresc. poco a poco*, *pizz.*

Vla: *p*, *col legno*, *ppp*, *arco*, *ppp cresc. poco a poco*, *sul pont.*

Vc: *p*, *p*, *ppp*, *ppp cresc. poco a poco*

102

Vln 1: *mp*, *mf*, *f*, *ff*, *strum violently!*, *pizz.*, *fff*, *m.s.p.*, *f*

Vln 2: *mp*, *mf*, *f*, *ff*, *strum violently!*, *pizz.*, *fff*, *m.s.p.*, *f*

Vla: *ff*, *f*, *scratch*, *fff*, *fff*

Vc: *ff*, *fff*, *fff*

108

Vln 1: *pizz.*, *fff*, *quasi scratch*, *arco*, *at the frog*, *ff*, *sul pont.*, *p*

Vln 2: *pizz.*, *fff*, *quasi scratch*, *arco*, *at the frog*, *ff*, *bluegrass chop*, *f*, *bluegrass chop*

Vla: *fff*, *f*, *bluegrass chop*, *ord.*, *ff*, *bluegrass chop*, *p*

Vc: *f*, *m.s.p.*, *fff*, *sim. rand. horns*

Wandering Worlds

**I Ferocious**

114

Vln 1 *fff* *pizz.* *bluegrass chop* *arco* *f cresc.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *accel.....* *fff*

Vln 2 *fff* *ff*

Vla *ff* *pizz.*

Vc. *fff* *arco* *fff* *pizz.*



**J**

Charging forward ♩ = 160

121

Vln 1 *gliss.* *gliss.* *fff furiously, with wild abandon*

Vln 2 *ord.* *fff furiously, with wild abandon*

Vla *ord.* *fff furiously, with wild abandon*

Vc. *arco* *fff* *fff furiously, with wild abandon*



127

Vln 1 *m.s.p.* *gliss.* *ord.* *fff raucous* *m.s.p.* *gliss.* *ord.*

Vln 2 *m.s.p.* *gliss.* *ord.* *fff raucous* *m.s.p.* *gliss.* *ord.*

Vla *m.s.p.* *gliss.* *ord.* *fff raucous* *m.s.p.* *gliss.* *ord.*

Vc. *fff raucous* *m.s.p.* *gliss.* *ord.* *fff raucous* *m.s.p.* *gliss.* *ord.*

maintain relative hand pos. (not interval), gradually slide up fingerboard



Musical score for measures 132-144, featuring Violin I, Violin II, Viola, and Violoncello. The score includes various dynamics such as *fff*, *mf*, and *p*, and performance instructions like "short, quasi scratch at the frog" and "ord.". Measure 139 is marked with a key signature change to one flat.

Vln 1: *fff*, short, quasi scratch at the frog, *fff*, *mf*, *fff*, *gliss.*  
Vln 2: *fffz*, short, quasi scratch at the frog, *fff*, *fffz*, *pizz.*, *fffz*, *fff*, *IV arco ord.*, *p*  
Vla: *fffz*, short, quasi scratch at the frog, *fffz*, *pizz.*, *fffz*, *III arco ord.*, *fff*, *mp*  
Vc.: *fff*, short, quasi scratch at the frog, *fffz*, *fff*, *p*

Musical score for measures 139-144, featuring Violin I, Violin II, Viola, and Violoncello. The score includes various dynamics such as *fff*, *fff dim.*, and *mp*, and performance instructions like "acc.". Measure 142 is marked with a key signature change to two flats.

Vln 1: *fff*, *fff*, *fff*, *gliss.*, *fff*, *acc.*, *fff dim.*  
Vln 2: *fff*, *fff*, *fff*, *gliss.*, *fff*, *fff dim.*  
Vla: *fff*, *fffz*, *pizz.*, *fffz*, *arco*, *fff dim.*  
Vc.: *fff*, *fffz*, *fffz*, *fff*, *fff dim.*

Musical score for measures 145-151, featuring Violin I, Violin II, Viola, and Violoncello. The score includes dynamics such as *p* and *cresc. poco a poco*, and performance instructions like "ord." and "molto accel.". The tempo is marked as  $\text{♩} = 200$ .

Vln 1: *p*, *ord.*, *cresc. poco a poco*, *ord.*  
Vln 2: *p*, *ord.*, *cresc. poco a poco*, *ord.*  
Vla: *p*, *ord.*, *cresc. poco a poco*, *ord.*  
Vc.: *p*, *ord.*, *cresc. poco a poco*, *ord.*

Wandering Worlds

♩. = c. 200

Tempo I ♩ = 148 (slow ricochet)

154

m.s.p. *fff* *p* *sfz*

Vln 1 *~3"* *M* *I* *pizz.*

m.s.p. *fff* *pp sub.* *sul tasto*

Vln 2

m.s.p. *fff*

Vla

m.s.p. *fff* *ord.* *p* *cresc.* *sf* *(seagull)*

Vc.

163

m.s.p. arco *fff sub.* *pp sub.* *sul tasto* *sul pont.*

Vln 1

m.s.p. *fff sub.* *pp* *sul tasto* *sul pont.*

Vln 2

m.s.p. *fff sub.* *ord.* *p* *3* *pizz.* *sfz*

Vla

m.s.p. *fff sub.* *senza vib.* *cresc.* *3* *5* *3* *molto vib.* *f* *sf*

Vc.

(slow ricochet) *I*

172

*p* *N* *sul pont.* *sul tasto* *m.s.p.* *sul pont.*

Vln 1 *fff sub.* *ppp sub.* *ff sub.* *ppp sub.*

m.s.p. *fff sub.* *ppp sub.* *ff sub.* *ppp sub.*

Vln 2 *(sul pont.)* *pp* *fff sub.* *ppp sub.* *ff sub.* *ppp sub.*

*sul tasto* *arco* *pp* *fff sub.* *ppp sub.* *sul tasto* *m.s.p.* *ppp sub.*

Vla *fff sub.* *ppp sub.* *ff sub.* *ppp sub.*

*sul pont.* *sul tasto* *m.s.p.* *ppp sub.*

Vc. *fff sub.* *ppp sub.*

182

grad. decrease finger pressure → sul pont. rit. → flautando

Vln 1: *sul tasto*, *f sub.*, *ppp sub.*, *pp*

Vln 2: *ord.*, *p*, *sf*, *pp*

Vla: *sul pont.*, *sul tasto*, *sul pont.*, *sul tasto*, *mf sub.*, *ppp sub.*

Vc: *m.s.p.*, *ff sub.*, *ppp sub.*, *sul pont.*, *sul tasto*, *m.s.p.*, *ff*, *sin. ruid. harm.*

**O**

190

Ethereal ♩ = 120

Vln 1: *ord.*, *ppp*, *ppp*, *(seagull)*, *pp*, *sul pont.*, *gliss.*, *p*

Vln 2: *ppp*, *ppp*, *ppp*, *gliss.*, *sul pont.*, *3*, *p*

Vla: *sul pont.*, *ord.*, *ppp*, *(seagull)*, *ppp*, *vib. ord.*, *ff molto espr.*, *p*

Vc: *pp*, *ff molto espr.*, *p*, *gliss.*

195

Vln 1: *ppp*, *ppp*, *ppp*, *ppp*, *II*, *gliss.*

Vln 2: *ord.*, *ppp*, *I*, *ppp*, *(half on bridge)*, *m.s.p.*, *3*, *p*, *ord.*, *ppp*

Vla: *gliss.*, *ppp*, *gliss.*, *scratch*, *mf*, *3*, *ord.*, *ppp*

Vc: *ppp < ff*, *p*, *3*, *ppp < ff*, *p*, *3*, *pp*

200

accel. Tempo I ♩ = 148

bow on strings beyond the bridge (lowest space = G str., highest space = E str.)

Vln 1: *ppp*, *IV*, *sul pont.*, *pp*, *3*, *sul pont.*, *sul tasto*

Vln 2: *mp*, *pp*, *ord.*, *ppp*, *3*, *ffp*

Vla: *ppp*, *ord.*, *ppp*

Vc: *mp*, *II*, *harm. gliss.*, *p*

207

Vln 1

Vln 2

Vla

Vc.

*p* *ppp*

sul pont.

*fp*

*pp*

*fp*

col legno

pizz.

*p* *pp*

mute str. (no pitch)

214

Vln 1

Vln 2

Vla

Vc.

*pp* *ppp* *pppp poss.*

move bow extremely slowly and rotate, emulating vocal fry

*ppp*

**Q** Outburst!

*fff* ferocious!

*fff* ferocious!

*mf* sub.

*fff* ferocious!

*fff* ferocious!

*fff* explosive

arco m.s.p.

219

Vln 1

Vln 2

Vla

Vc.

*mf* *sf*

*fff* ferocious!

*mf* *fff* sub.

*fff* explosive

*mf*

(extremely high notes sul G, follow approx. contour)

IV

*fff*

pizz.

*fff*

*mf* *fff* sub.

*fff* explosive

*mf*

pizz.

m.s.p. arco

sul tasto

m.s.p.

*fff*



237 *pizz.*  
**ff**  
 Vln 1  
 Vln 2 **f**  
 Vla **f espr.**  
 Vc. **f**  
**ff molto espr.**  
*dim.*

242 **S** Dying away *rit.*  
**mf** *dim.*  
 Vln 1  
 Vln 2 **f** *dim.*  
 Vla **p** **ff** **mf** **f**  
 Vc. **f** **ff** **mf** **mf**

247  $\text{♩} = 92$   
 Vln 1 **p** **pp** *sul tasto*  
 Vln 2 **p**  
 Vla **mf** **p**  
 Vc. **mp** **pp**

**T** *rit.* Distant, from another world  $\text{♩} = 50$  (subharmonic; should sound scratchy/distorted)  
**ppp** *m.s.t.* **ppp** *subtle, yet deeply emotional* *ord.*  
 Vln 1 **ppp** *flautando* **ppp** *subtle, yet deeply emotional* **ff** *rudely interrupt*  
 Vln 2 **pp** *halting; uncertain* **ppp** *with profound loneliness*  
 Vla **ppp** *subtle, yet deeply emotional* *m.s.t.*  
 Vc. **ppp** *subtle, yet deeply emotional* *m.s.t.*

# Wandering Worlds

With bravado - but with barely contained fury bubbling under the surface ♩ = 60

261 U

vib. sempre sul IV accel. poco a poco.....

Vln 1 *ff* way over the top, super sassy, as if trying to show off

Vln 2 ord. slow, quiet scratch- bring out high artifacts m.s.p. ord. m.s.p. → ord. *fp* sim. rand. harms. *pp*

Vla m.s.p. ord. (subharmonic; should sound scratchy/distorted) slow, quiet scratch- bring out high artifacts *pp* pizz. *mf* *mf* *p* *fp* *mf* *p*

Vc. *ff* extravagant

268

sempre sul IV

Vln 1

Vln 2 m.s.p. ord. m.s.p. pizz. arco

Vla pizz. (subharmonic; should sound scratchy/distorted) arco ord. pizz.

Vc. ord. arco (subharmonic; should sound scratchy/distorted) m.s.p. sim. rand. harms.

275 V ♩ = 120

accel.....

Vln 1 m.s.p. pizz. arco ord. *ff*

Vln 2 *ff* extravagant *mf* *ff* pizz. *ff*

Vla sul pont. arco gliss. sul pont. f *ff* ord.

Vc. mp sul pont. *fp* pizz. *ff*

Wandering Worlds

W

280  $\text{♩} = 168$  rit. **Maestoso**  $\text{♩} = 108$  pizz.

Vln 1 *fff* *sffz* *sffz* *sffz*

Vln 2 *fff* *sffz* *sffz* *sffz*

Vla *f* *sff* *sffz* *sffz*

Vc *f* *fff*

rit. **With incredible vehemence**  $\text{♩} = 60$  rit. - really build up the tension!

(Cadenza 64) (V7)

Vln 1 *fff* *fff* *p* *fff* *fff*

Vln 2 *fff* *fff* *p* *fff* *fff*

Vla *fff* *fff* *p* *fff* *fff*

Vc *fff* *mf* *fff* *mf*

(random very high/out of tune harmonics sul IV)

**X** Charging forward  $\text{♩} = 160$

Vln 1 *fff* *fff* *fff* *fff* *fff*

Vln 2 *ff* *ff* *ff* *ff* *ff*

Vla *fff* *fff* *fff* *fff* *fff*

Vc *fff* *fff* *fff* *fff* *fff*

maintain relative hand pos. (not interval), gradually slide up and then down fingerboard



295

Vln 1 *fff* *sul pont.* *ord.*

Vln 2 *fff* *sul pont.*

Vla *ff* *sul pont.*

Vc. *fff* *7:6* *5* *7:6*

*maintain relative hand pos. (not interval), gradually slide up & then down fingerboard*

300

Vln 1 *pp sub. sinister* *sul tasto* *ord.* *cresc. poco a poco*

Vln 2 *pp sub. sinister* *sul tasto* *ord.* *cresc. poco a poco*

Vla *pizz.* *fff* *sul tasto arco* *pp sub. sinister* *cresc. poco a poco*

Vc. *pp sub.* *sul pont. arco* *fff* *cresc. poco a poco*

*accel.*

307

Vln 1 *fff* *ord.* *maniacal, ridiculous, leaving behind any semblance of taste*

Vln 2 *fff* *ord.* *maniacal, ridiculous, leaving behind any semblance of taste*

Vla *fff* *ord.* *maniacal, ridiculous, leaving behind any semblance of taste*

Vc. *fff* *ord.* *maniacal, ridiculous, leaving behind any semblance of taste*

**Z** *Prestissimo*  $\text{♩} = 180$

312

Vln 1 *gliss.*

Vln 2 *gliss.*

Vla *gliss.*

Vc. *gliss.*

# PATTERN

NOTE: the transitions between the successive devolutions of *PATTERN* should be as smooth as possible and imperceptible to the audience - they should naturally occur as the result of the performers speeding up and up and up and up beyond the point of playability. The audience should perceive only the gradual process of *PATTERN* disintegrating into a wall of random noise.

**AA** Repeat *PATTERN* and gradually accel., without regard to staying together, until the pitches cannot be played accurately anymore.

Repeat the approx. contour and rhythm of *PATTERN*, and continue accel. until the rhythm of *PATTERN* naturally disintegrates into playing continuously as fast as poss. (♩ = c. 230-270)

Play wildly, as fast as possible, approximately following the contour of *PATTERN*. Continue speeding up the contour until it devolves into playing completely randomly, and all trace of *PATTERN* has been eliminated

**BB** wild & crazy improv. move fingers & bow wildly around instrument, making as much random noise as possible