


# Wandering Worlds


*A piece for String Quartet*


*in 3 movements*

*Aidan Gold*

## Notation


 = niente


 = the sharpened note lowered by a quarter tone.

 = the natural note lowered by a quarter tone.

 = the flat note lowered by a quarter tone.

 = the flat note raised by a quarter tone.

 = the natural note raised by a quarter tone.

 = the sharpened note raised by a quarter tone.

 = Bartok pizz.

sul tasto – ord. position – sul pont: these indicate bow position.

flautando – ord. pressure – scratch: these indicate bow pressure.

# Wandering Worlds

## Movement I

Aidan Gold

Distant, as if floating aimlessly in space. ♩ = 40

Violin I  
Violin II  
Viola  
Cello

Con sord. (for the entire movement)  
molto sul tasto  
tip of bow

*pppp* nearly inaudible

8<sup>va</sup>-----

Violin I  
Violin II  
Viola  
Cello

Desolate. ♩ = 50.

gradually change to

sul E-----sul pont

9

*mp*

*ppp*

ord. position  
sul E-----

*mf*

*p*

bow on bridge

Violin I  
Violin II  
Viola  
Cello

(gliss only harmonic)

(gliss only harmonic)

14

sul pont  
sul A-----

ord. position  
sul A-----

*mp*

*mf*

*p*

*pppp*

*p*

*mp*

### Wandering Worlds

Distant, as if floating aimlessly in space. ♩ = 40

trem. rit.

20

Vln. I

Vln. II

Vla.

Vc.

*pppp*

molto sul tasto  
tip of bow

Ominously. ♩ = 75.

25

Vln. I

Vln. II

Vla.

Vc.

molto sul pont  
sul G

(maintain interval)

ord. position

*pppp*

*p*

*f* *ppp*

30

Vln. I

Vln. II

Vla.

Vc.

molto sul pont  
(maintain interval)

*mp*

*ppp*

*pppp*

sul A

*pppp*

*ppp*

*ppp*

*cresc. poco a poco*

*pp* *ppp* *cresc. poco a poco*

33

Vln. I *ppp* *mf* *ppp* *pp*

Vln. II *mp* *ppp* *pp*

Vla. 33

Vc. 33

35

Vln. I *mf* *pp* *p* *f* *ff* *f* *ppp*

Vln. II *mf* *pp* *p* *f* *mp* *ff* *f* *ppp*

Vla. 35 *mp* *f* *f* *ppp* (maintain interval)

Vc. 35 *mp* *f* *mp*

*8va* ord. position

*8va* ord. position

*move.to* *molto sul pont* (maintain interval)

*move.to* *molto sul pont*

38

Vln. I *cresc. poco a poco*

Vln. II *cresc. poco a poco*

Vla. 38 *pp* *mf*

Vc. 38 *ppp* *ppp* *mp* *ppp*

42

Vln. I

Vln. II

Vla.

Vc.

*pp*

*p*

*f*

*p*

*mf*

*p*

45

Vln. I

Vln. II

Vla.

Vc.

move to ..... *mf* ..... *f* ..... *f* > *p* ..... *cresc.*

molto sul pont

ord. position

move to ..... *mf* ..... *f* ..... *f*

sul A-  
molto sul pont

*p*

*mp*

*f*

*mf*

*ff*

*pp*

ord. position

*mp*

*f*

*ff*

*ff*

*f* > *p* ..... *cresc.*

48

Vln. I

Vln. II

Vla.

Vc.

move to ..... *pp* ..... *p* ..... *mf* ..... *p* ..... *mp*

sul A-

*pp*

*p*

*mf*

*p*

*mp*

*mp*

*pp*

*mp*

*f*

*mp*

move to ..... *f* ..... *mp*

51 *molto sul pont*

Vln. I *ff ff p mf<sup>3</sup> ppp*

Vln. II *f mf ff* move to ord. position *ff dim. p*

Vla. *mp ff mf ff* move to ord. position *ff dim. p*

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



rit. ----- Distant, as if floating aimlessly in space. ♩ = 40

55 *sul G* *molto sul tasto*  
*tip of bow*

Vln. I *p pppp*

Vln. II *move to* *tip of bow*  
*molto sul tasto* *ppp pppp*

Vla. *move to* *tip of bow*  
*molto sul tasto* *ppp pppp*

Vc. *ord. position*  
*move to* *tip of bow*  
*molto sul tasto* *ppp pppp*

# Wandering Worlds

FREE TIME (approx. 45 sec)

With otherworldly calm.

sul pont - - - - - the bridge (just noise)

play at random intervals until end of line

*fp*

repeat over and over, changing tempos randomly and differently from the other players.

sing, using syllable 'ah', in this octave if possible, otherwise in any octave

*ppp*

slow circular bowing flautando

continue until end of line

repeat over and over, changing tempos randomly and differently from the other players.

sing, using syllable 'ah', in this octave if possible, otherwise in any octave

*ppp*

gliss. around randomly, sempre tremolo

repeat over and over, changing tempos randomly and differently from the other players.

sing, using syllable 'ah', in this octave if possible, otherwise in any octave

*ppp*

sul pont

continue until end of line. Vary speed of tremolo.

repeat over and over, changing tempos randomly and differently from the other players.

sing, using syllable 'ah', in this octave if possible, otherwise in any octave

*ppp*

Distant, as if floating aimlessly in space. ♩ = 40

molto sul tasto tip of bow

molto sul tasto tip of bow

*pppp*

molto sul tasto tip of bow

*pppp*

Vln. I

Vln I Voi.

Vln. II

Vln II Voi.

Vla.

Vla Voi.

Vc.

Vc Voi.

Vln. I

Vln. II

Vla.

Vc.

Stately, yet distant. ♩ = 60. ord. position

70

Vln. I

Vln. II

Vla.

Vc.

move to -----

ord. position  
normal vib. (even on quarter tones)

*pp*

78

Vln. I

Vln. II

Vla.

Vc.

*pp*

*pp*

84

Vln. I

Vln. II

Vla.

Vc.





ord. pressure  
molto sul tasto  
tip of bow

rit. Distant, as if floating aimlessly in space. ♩ = 40

Vln. I

Vln. II

Vla.

Vc.

115

115

115

115

molto sul tasto

flautando  
ord. position

ord. pressure  
molto sul tasto  
tip of bow

ord. pressure  
molto sul tasto  
tip of bow

pp

ppp

pppp

ppp

p

pppp

pppp

pp

pppp

pppp

pppp

gradually change to

Poco piu mosso. ♩ = 60.

sul E- gradually change to sul pont (gliss only harmonic)

Vln. I

Vln. II

Vla.

Vc.

123

123

123

123

mp

ppp

ord. position  
sul E- "pull" harmonic

mp

sul tasto  
pp with distant warmth

bow on bridge  
p

(gliss only harmonic)

(gliss both fingers)

128

Vln. I

sul pont  
sul A

128

Vln. II

ord. position  
sul A  
"pull" harmonic

128

Vla.

128

Vc.

*pp*

*mp*

*p*

*p*



rit.

a tempo

flautando  
sul tasto

8va

133

Vln. I

*ppp*

133

Vln. II

flautando  
sul tasto

*ppp*

133

Vla.

*ppp*

133

Vc.

*pp*

# Movement II

Aidan Gold

(harmonic gliss)  
Senza sord.  
sul D- - -

Vivace ♩ = 148

Violin I  
Senza sord.  
pizz.  
*mp*  
*mf*  
*pp*  
3

Violin II  
*mp*  
Senza sord.  
sul pont  
*mf*  
*pp*  
3

Viola  
*fp*  
*cresc.*  
*mf*  
*pp*  
3  
Senza sord.

Cello  
*pp* driving

Vln. I  
3  
*mp* *pp*  
pizz.  
*mf*  
arco  
sul pont  
*f*

Vln. II  
*fp*  
*cresc. poco a poco*  
3

Vla.  
*cresc. poco a poco*  
3

Vc.  
*mf* *pp*  
*cresc. poco a poco*

Vln. I  
11  
strummed very fast  
(harmonic gliss)  
sul D- - -  
*mp* *p*  
arco  
sul G- - - - -

Vln. II  
ord. pos.  
*fp* *p* *mf* *p*  
3 3 3

Vla.  
*fp*  
ord. pos.  
*mp*  
sul pont

Vc.  
*f* *mf* *dim.* *pp*  
*mp* *ppp*

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15 *sul pont*

Vln. I *ppp* *cresc. poco a poco* *pizz. strummed very fast*

Vln. II *p* *mp* *fp*

Vla. *pp* *cresc. poco a poco* *fp*

Vc. *pp* *cresc. poco a poco*

*ord. pos.*

20 *ord. pos.*

Vln. I *mp cresc.* *ff*

Vln. II *ff* *fff*

Vla. *mf cresc.* *ff*

Vc. *mf cresc.* *ff*

*sul G*

24

Vln. I *3* *3* *3* *3* *3* *3* *3* *3*

Vln. II

Vla. *3* *3* *3* *3* *3* *3* *3* *3*

Vc. *3* *3* *3* *3* *3* *3* *3* *3*

28

Vln. I *pizz.* *fff* *arco* *ff*

Vln. II *fff*

Vla. *f* *fff*

Vc. *fff* *scratch tone*

32

Vln. I *mp* *ff*

Vln. II *mp* *ff*

Vla. *pizz.* *fff*

Vc. *normal pressure* *ff* *mp* *ff*

36

Vln. I *fff*

Vln. II *mp* *ff* *f*

Vla. *f* *arco* *fp*

Vc. *mp* *ff* *sul C* *pp*

40

Vln. I

Vln. II

Vla.

Vc.

*ff*

*mp*

*pp*

*pp*

44

arco

Vln. I

Vln. II

Vla.

Vc.

*mp*

*ff*

*mf*

*ff*

*fff*

bartok pizz

48

Vln. I

Vln. II

Vla.

Vc.

*ff*

arco

52

Vln. I

Vln. II

Vla.

Vc.

*pizz.*

*fff*

*f*

56

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mf* sul C

*mf* sul C

*f*

61

Vln. I

Vln. II

Vla.

Vc.

*ff*

*mf cresc.* sul G

*mf cresc.* sul G

*f cresc.*



65

Vln. I *fp* *ff* *dim. poco a poco* arco

Vln. II *fp* *ff* *dim. poco a poco* 3 3 3

Vla. *ff* *dim. poco a poco* sul D pizz.

Vc. *fp* *ff* *dim. poco a poco*

69

Vln. I 3 3 3 3 *p*

Vln. II 3 3 *fp* sul pont *mp* *pp* arco

Vla. *p* *p* 3

Vc. *p* *pp* 3 3

74

Vln. I *pp cresc.* pizz.

Vln. II *p cresc.*

Vla. *ppp* sul pont *cresc.*

Vc. *p* *pp cresc.* 3 3 3 3 3 3

78

Vln. I

Vln. II

Vla.

Vc.

*ff*

*ff* ord. pos.

*ff*

*ff*

82

Vln. I

Vln. II

Vla.

Vc.

(strummed up and down)

*fff*

arco

*fff*

bartok pizz

86

Vln. I

Vln. II

Vla.

Vc.

strum down for accents, up for non-accents

*fff* stomp

stomp pizz.

strum down for accents, up for non-accents

sul G

*fff* stomp bartok pizz

*fff* stomp

90

Vln. I

Vln. II

Vla.

Vc.

arco

95

Vln. I

Vln. II

Vla.

Vc.

bartok pizz

100

Vln. I

Vln. II

Vla.

Vc.

extremely harsh, with imprecise intonation

ord. pos.

*fff*

arco

103

Vln. I  
Vln. II  
Vla.  
Vc.

*p*

*p*

This system contains measures 103, 104, and 105. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one flat (B-flat) and the time signature is 4/4. Measures 103 and 104 contain triplets of eighth notes. Measure 105 contains a triplet of eighth notes followed by a quarter note. Dynamics include piano (*p*) in measures 104 and 105.

106

Vln. I  
Vln. II  
Vla.  
Vc.

*extremely aggressive*

*arco extremely aggressive*

***fff***

*arco extremely aggressive*

***fff***

*extremely aggressive*

This system contains measures 106, 107, 108, and 109. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one flat (B-flat) and the time signature is 4/4. Measures 106 and 107 contain triplets of eighth notes. Measure 108 contains a triplet of eighth notes followed by a quarter note. Measure 109 contains a triplet of eighth notes followed by a quarter note. Dynamics include *extremely aggressive* and ***fff*** (fortississimo) in measures 106, 107, 108, and 109. The instruction *arco extremely aggressive* is present in measures 107, 108, and 109.

110

Vln. I  
Vln. II  
Vla.  
Vc.

*scratch tone*

This system contains measures 110, 111, 112, and 113. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one flat (B-flat) and the time signature is 4/4. Measures 110, 111, and 112 contain triplets of eighth notes. Measure 113 contains a triplet of eighth notes followed by a quarter note. The instruction *scratch tone* is present in measure 113.

----- *accel.* ----- *move gradually to* -----

Vln. I *mf cresc. poco a poco*

Vln. II *mf cresc. poco a poco*

Vla. *mf cresc. poco a poco*

Vc. *mf cresc. poco a poco*

normal pressure      scratch tone      scratch tone      *move gradually to normal pressure*



-----  $\bullet = 200$        $\bullet = 100. (\bullet = \bullet)$  *accel.* ----- *molto sul pont*  $\bullet = 215$  -----

Vln. I *molto sul pont*

Vln. II *molto sul pont*

Vla. *molto sul pont*

Vc. *molto sul pont*

# Wandering Worlds

approx. 3 sec

repeat figure in box as fast as possible until end of line

Moderato. ♩ = 96.

bow strings beyond the bridge.  
top note = highest string,  
lowest note = lowest string, etc.

Musical score for measures 129-131. The score is in 4/4 time. It features four staves: Vln. I, Vln. II, Vla., and Vc. Each staff has a boxed-in figure in measures 129-130 with the instruction "repeat figure in box as fast as possible until end of line". The Vln. I and Vln. II parts are marked *fff* and *ff* respectively. The Vla. and Vc. parts are marked *fff*. In measure 131, the Vln. I and Vln. II parts are marked *pp*. The Vla. and Vc. parts are marked *ff*. The Vln. II part has the instruction "sul pont arco".

Musical score for measures 132-137. The score is in 7/8 time. It features four staves: Vln. I, Vln. II, Vla., and Vc. The Vln. I part is marked *pp* and *cresc. poco a poco*. The Vln. II part is marked *pp* and *pizz.*. The Vla. part is marked *p* and *cresc. poco a poco*. The Vc. part is marked *f* and *col legno battuto (always on open strings) mute strings w/l.h.*

Musical score for measures 138-142. The score is in 7/8 time. It features four staves: Vln. I, Vln. II, Vla., and Vc. The Vln. I part is marked *p*. The Vln. II part is marked *p* and "strummed very fast". The Vla. part is marked *p*. The Vc. part is marked *p*. The time signature changes to 16/8 in measure 140.

143

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mp* *ppp*

*ff*

ricochet (use whole bow)

146

Vln. I

Vln. II

Vla.

Vc.

*ppp* *mp* *pp* *mf* *ppp* *f* *p* *pp* *cresc.*

*mp* *ppp* *p* *mf* *f* *p* *pp* *cresc.*

*mf* *ff* *mf* *f*

149

Vln. I

Vln. II

Vla.

Vc.

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

*mp* *mf* *pp*

*ff* *mp* *f*

152

Vln. I *mf*

Vln. II *p*

Vla. *p*

Vc. *mf* *ff*

156

Vln. I *mf*

Vln. II *mf* *dim.*

Vla. *mf*

Vc. *ff*

161

accel. ----- Vivace ♩ = 148

Vln. I *mp* *p* *pp* sul pont tip of bow

Vln. II *p* *pp* *cresc.*

Vla. *dim.* *p*

Vc. *dim.* *p* *cresc. poco a poco*



168

Vln. I *pp* *mp* *pp* *cresc. poco a poco*

Vln. II *mp* *pp* *arco sul pont tip of bow* *cresc. poco a poco*

Vla. *mp* *pp* *cresc. poco a poco*

Vc. *mp* *p*

173

Vln. I *mf* *mp dim.* *pp* *p*

Vln. II *fp* *pp* *ord. pos.*

Vla. *fp* *pp*

Vc. *ppp* *mf* *p*

play on normal strings

179

Vln. I *ppp* *fff extremely aggressive*

Vln. II *ppp* *fff extremely aggressive* *stomp*

Vla. *pp* *ppp* *fff extremely aggressive* *arco*

Vc. *fff extremely aggressive* *stomp* *fff*

Wandering Worlds

183

Vln. I

Vln. II

Vla.

Vc.

*sffz*

*sffz*

*sffz*

*sffz*

*sul A*

*gva*

*bartok pizz*

186

Vln. I

Vln. II

Vla.

Vc.

*fff*

*f*

*f*

*f*

*pizz.*

*arco*

188

Vln. I

Vln. II

Vla.

Vc.

*ff*

*f*

*ff*

*ff*

191

arco

Vln. I

Vln. II

Vla.

Vc.

*ff*

194

pizz.

Vln. I

Vln. II

Vla.

Vc.

*f*

198

Vln. I

Vln. II

Vla.

Vc.

*ff* *espress.*

*mf* *ff*

*mf*

rit.

202

Vln. I *dim. poco a poco*

Vln. II *f dim. poco a poco*

Vla. *p mf pp*

Vc. *mf pp mp*

a tempo rit. Largo. ♩ = 45.

206

Vln. I *p pp* *gradually reduce pressure* *arco* *ppp*

Vln. II *p dim. poco a poco* *flautando* *ppp*

Vla. *p ppp* *ppp*

Vc. *pp* *ppp*

Adagio. ♩ = 60. accel

212

Vln. I *extravagant, forceful* *f*

Vln. II *mf* *f pizz.*

Vla. *mf* *f pizz.*

Vc. *mf* *f pizz. molto vib.*

Wandering Worlds

**poco** *sul G-* **a** **poco**

218

Vln. I

Vln. II

Vla.

Vc.

**accel** **poco** **a**

(strummed up and down)

(strummed up and down)

223

Vln. I

Vln. II

Vla.

Vc.

**poco**

227

Vln. I

Vln. II

Vla.

Vc.

- (♩ = 160)

accel. -----

231

Vln. I

Vln. II

Vla.

Vc.

*fff*

*fff*

*fff*

234

Vln. I

Vln. II

Vla.

Vc.

*fff*

237

Vln. I

Vln. II

Vla.

Vc.

*sfz*

Wandering Worlds

(♩ = 180) or as fast as possible

8<sup>va</sup>-

Vln. I

Vln. II

Vla.

Vc.

sfz



play random notes incredibly fast in highest register

rit.

Adagio. ♩ = 60.

8<sup>va</sup>-

Vln. I

Vln. II

Vla.

Vc.

sfz

arco

ff



accel

poco

a

248

Vln. I

Vln. II

Vla.

Vc.

mp in the background

f

*poco*

252

Vln. I

Vln. II

Vla.

Vc.

*sul G*

*arco*

*ff*

**||**

(♩ = 120)

*accel* *poco* *a*

256

Vln. I

Vln. II

Vla.

Vc.

*f*

(strummed up and down)

*ff*

**||**

*poco*

260

Vln. I

Vln. II

Vla.

Vc.

*ff*



(♩ = 160)

263

Vln. I

Vln. II

Vla.

Vc.

*fff*  
arco

*fff*

*fff*

*fff*

**|||** accel. poco

265

Vln. I

Vln. II

Vla.

Vc.

**|||** a poco

267

Vln. I

Vln. II

Vla.

Vc.

269

Vln. I

Vln. II

Vla.

Vc.

||

Detailed description: This system contains measures 269 and 270. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one sharp (F#) and the time signature is 3/4. Measure 269 shows a complex rhythmic pattern with many sixteenth notes. Measure 270 continues this pattern with some chromaticism. A double bar line with repeat dots is at the end of the system.

271

Vln. I

Vln. II

Vla.

Vc.

||

(♩ = 180) or as fast as possible

Detailed description: This system contains measures 271 and 272. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one sharp (F#) and the time signature is 3/4. Measure 271 continues the complex rhythmic pattern. Measure 272 shows a change in the Viola and Cello parts. A double bar line with repeat dots is at the end of the system. Below the system, the tempo marking "(♩ = 180) or as fast as possible" is written.

273

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system contains measures 273 and 274. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one sharp (F#) and the time signature is 3/4. Measure 273 continues the complex rhythmic pattern. Measure 274 shows a change in the Viola and Cello parts.

Wandering Worlds

rit. Moderato. ♩ = 96. sul pont. rit.

Vln. I

Vln. II

Vla.

Vc.

*fff*

*fff*

*fff*

*fff*

Adagio. ♩ = 60. ord. pos. Vivace ♩ = 148. violently sempre *fff* pizz. arco

Vln. I

Vln. II

Vla.

Vc.

*sempre fff*

*sempre fff*

*sempre fff*

285

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mf*

289

Vln. I *fff* *p subito*

Vln. II *mf* *fff*

Vla. *fff*

Vc. *fff* *mf* *fff* *p subito*

**|||** accel.

293

Vln. I *cresc. poco a poco*

Vln. II *p* *cresc. poco a poco*

Vla. *arco* *p* *cresc. poco a poco*

Vc. *cresc. poco a poco*

**|||** Presto. ♩ = 168.

298

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Repeat over and over. gradually accel. until the material becomes unplayable, then play approximations of the material and keep accelerating, until everything disappears into an indecipherable blur of notes. Then it should be possible to move smoothly without any change in texture to the bar after the repeat.

move gradually to gradually increase pressure

301

Vln. I

Vln. II

Vla.

Vc.



304

Vln. I

Vln. II

Vla.

Vc.

After playing the last note, freeze.  
Do not move AT ALL until the first note  
of the 3rd movement begins. Hold the silence  
for about 20 seconds.

play random notes as fast as possible  
in high register until end of line  
molto sul pont  
scratch tone

approx. 5 sec

The musical score is divided into two main sections. The first section, from measure 307 to the end of the line, contains four staves (Vln. I, Vln. II, Vla., and Vc.) with musical notation including triplets and various articulations. The second section, starting after a double bar line, contains four boxes, one for each instrument. Each box contains a diagram of a violin or viola body with a vertical line of notes in the high register, representing the 'scratch tone' instruction. To the right of these boxes are performance instructions: 'play random notes as fast as possible in high register until end of line', 'molto sul pont', and 'scratch tone'. Below these boxes are specific performance markings: 'bartok pizz' with a pizzicato symbol, 'stomp' with a heavy *fff* dynamic marking, and 'ord. pos. normal pressure' with a triangle symbol.

# Movement III

Aidan Gold

Molto Adagio. Deeply Felt. ♩ = 25

Violin I *pp* *molto espress.* *cresc.*

Violin II *pp* *molto espress.* *cresc.*

Viola *pp* *molto espress.* *cresc.*

Cello *pp* *molto espress.* *cresc.*

Vln. I *poco port.* *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Vln. I *p* *mf* *cresc. poco a poco*

Vln. II *p* *mf* *cresc. poco a poco*

Vla. *p* *mf* *cresc. poco a poco*

Vc. *p* *mf* *cresc. poco a poco*

Poco piu mosso. ♩ = 30.

Wandering Worlds

rit. Tempo I. ♩ = 25. accel. *8va*

Vln. I

Vln. II

Vla. *poco port.*

Vc.

*ff*

*8va* Recitative. Freely. ♩ = 60.

Vln. I

Vln. II

Vla.

Vc.

*p*

*f*

move to

*sfz* completely out of time, with a quasi-folklike character

Vln. II

Vla.

Vc.

*p* *sf* *p* *ff* *p*

molto sul pont

move bow freely between sul pont and ord.

*pp*

molto sul pont

move bow freely between sul pont and ord.

*pp* (cue vla +vcl to change note on accent)

Vln. II

Vla.

Vc.

*mf* *p* *pp*

ord. pos

molto sul pont

*mp* *pp*

ord. pos

molto sul pont

*mp* *pp*



(cue vla +vcl to change note on mf)

Vln. II

Vla.

Vc.

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

(as fast as possible)

move to ...

with tip of bow sul pont

pp

fff

sffz

pp

Vln. I

Vln. II

Vla.

Vc.

23

poco a poco accel.

gradually begin pulsating

Wandering Worlds

(♩ = 60)

accel.

30

Vln. I *p* *cresc. poco a poco* *mf* *cresc.*  
ord. pos

Vln. II *mf* *cresc.*  
ord. pos

Vla. *p* *cresc. poco a poco* *mf* *cresc.*  
ord. pos

Vc. *p* *mp* *mp* *mp* *mp* *mf* *mf* *mf* *mf*

Moderato. ♩ = 95.

accel.

37

Vln. I *fp* *mf* growing steadily more aggressive

Vln. II *fp* *f*

Vla. *fp* *f*

Vc. *mf* *mf* *f* *cresc.* *ff*

gradually move to

42

Vln. I *cresc.*

Vln. II

Vla.

Vc.

# Wandering Worlds

Prestissimo. ♩ = 208.

Subito Tempo I. ♩ = 25.

molto sul pont

move.to ord. pos

Musical score for measures 49-54. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#) and the time signature is 4/4. Measure 49 is marked with a double bar line and a repeat sign. The tempo is Prestissimo (♩ = 208). The performance instruction is 'molto sul pont'. The dynamic is *ff*. The tempo changes to Subito Tempo I (♩ = 25) at measure 54. The performance instruction is 'move.to ord. pos'. The dynamic is *ff* and the expression is 'molto espress.'

poco a poco accel.

Poco piu mosso. ♩ = 30.

Musical score for measures 55-58. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#) and the time signature is 4/4. Measure 55 is marked with a double bar line and a repeat sign. The tempo is Poco piu mosso (♩ = 30). The performance instruction is 'poco a poco accel.'. The dynamic is *ff*. The expression is 'lamentoso'. There are triplets in measures 55, 56, 57, and 58.

(gliss down E string to an unspecified point, and then jump to the low Db as seamlessly as possible)

Musical score for measures 59-62. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#) and the time signature is 4/4. Measure 59 is marked with a double bar line and a repeat sign. The dynamic is *fff*. The expression is 'sostenuto'. There are triplets in measures 59, 60, 61, and 62. The performance instruction is '(gliss down E string to an unspecified point, and then jump to the low Db as seamlessly as possible)'. The dynamic is *fff* and the expression is 'sostenuto'.

Wandering Worlds

rit. **a tempo** **accel.**

63

Vln. I

Vln. II

Vla.

Vc.

subito *p* *cresc. poco a poco*

3

sul G-

subito *p* *cresc. poco a poco*

subito *p* *cresc. poco a poco*

subito *p* *cresc. poco a poco*

With increasing yearning and determination ♩ = 40.

67

Vln. I

Vln. II

Vla.

Vc.

poco port. *ff* *cresc. poco a poco*

somewhat freely from the rest of the ensemble

*ff* *cresc. poco a poco*

poco port. *f* *cresc. poco a poco*

poco port. *f* *cresc. poco a poco*

70

Vln. I

Vln. II

Vla.

Vc.

73 rit.

Vln. I

Vln. II

Vla.

Vc.

*fff*

5

3

3

Detailed description: This system contains measures 73 and 74. Measure 73 is marked 'rit.' and features a first violin line with a melodic line of eighth notes, a second violin line with a sixteenth-note accompaniment, a viola line with a triplet of eighth notes, and a cello line with a bass line. Measure 74 continues the first violin line with a five-measure rest, followed by a melodic phrase. The second violin line continues with sixteenth notes. The viola line has a triplet of eighth notes. The cello line has a bass line. A dynamic marking of *fff* is present in measure 74.

**Poco piu mosso.** ♩ = 30.

75

Vln. I

Vln. II

Vla.

Vc.

*fff*

3

5

3

3

3

3

Detailed description: This system contains measures 75 and 76. Measure 75 is marked 'Poco piu mosso.' with a tempo of ♩ = 30. The first violin line has a melodic line with a dynamic marking of *fff*. The second violin line has a triplet of eighth notes. The viola line has a triplet of eighth notes. The cello line has a triplet of eighth notes. Measure 76 continues the first violin line with a melodic phrase. The second violin line has a five-measure rest, followed by a melodic phrase. The viola line has a triplet of eighth notes. The cello line has a triplet of eighth notes.

77

Vln. I

Vln. II

Vla.

Vc.

*fff*

NO gap at end of measure!

3

5

3

5

3

7

Detailed description: This system contains measures 77 and 78. Measure 77 is marked *fff* and features a first violin line with a melodic line, a second violin line with a five-measure rest, a viola line with a five-measure rest, and a cello line with a triplet of eighth notes. Measure 78 continues the first violin line with a melodic phrase. The second violin line has a triplet of eighth notes. The viola line has a five-measure rest, followed by a melodic phrase. The cello line has a triplet of eighth notes. A note in measure 78 has a '7' above it, indicating a seven-measure rest. A warning 'NO gap at end of measure!' is placed above the first violin line in measure 78, with arrows pointing to the end of the measure.

79 *sul G* ----- ]

Vln. I *stomp* **fff**

Vln. II *stomp* **fff**

Vla. *stomp* **fff** extremely intense

Vc. *sul C* ----- ] *stomp* **fff**

--- scratch norm.    --- scratch norm.    poco port.    --- scratch norm.    --- scratch norm.



poco a poco rit.

85

Vln. I

Vln. II

Vla. *dim. poco a poco* **fff** *dim.* **ff** *dim.* **f** **p** **mf** **pp** **mp**

Vc.

Tempo I. ♩ = 25.

91 ord. pos

Vln. I *pp* molto espress.

Vln. II *pp* molto espress.

Vla. *pp* molto espress.  
Con sord.  
ord. pos

Vc. *pp* molto espress.

poco port.

3

94 rit. a tempo

Vln. I *pp* normal bow pressure

Vln. II poco flautando  
*ppp*

Vla. *pp*

Vc. *pp*

dim. poco a poco

98 rit. a tempo

Vln. I *ppp* normal bow pressure

Vln. II *pp* *ppp* bow on bridge (no tone)

Vla. *pp* *ppp* bow on bridge (no tone)

Vc. *pp* *ppp* molto flautando sul tasto

dim. poco a poco

rit. a tempo

move to sul tasto

3

Distant, as if floating aimlessly in space. ♩ = 40.

Con sord.  
molto sul tasto

104

Vln. I

Vln.

Vla.

Vc.

*pp*

*pp*

*pppp*

*pppp* nearly inaudible

Con sord.  
molto sul tasto

*pppp* nearly inaudible

Con sord.  
molto sul tasto

*pppp* nearly inaudible

molto sul tasto

*pppp* nearly inaudible

8va

111

Vln. I

Vln. II

Vla.

Vc.

rit.

Mysterious. ♩ = 50.

119

Vln. I

Vln. II

Vla.

Vc.

ord. pos

*pp* molto espress.

*ppp*

ord. pos

*ppp* molto espress.

ord. pos

*ppp* molto espress.

ord. pos

*ppp*



gradually reduce bow pressure **Slowly disappearing into the air...**

124

Vln. I *dim poco a poco al fine*

Vln. II *dim poco a poco al fine* (gradually harmonics stop speaking) *molto flautando*

Vla. *dim poco a poco al fine*

Vc. *dim poco a poco al fine*

gradually reduce bow pressure

128

Vln. I *pppp dim.* (gradually harmonics stop speaking) continue reducing bow pressure until all sound is gone

Vln. II *pppp dim.* (gradually harmonics stop speaking) continue reducing bow pressure until all sound is gone

Vla. *pppp dim.*

Vc. *pppp dim.*

*molto flautando* (no tone, just air) *8va*

continue reducing bow pressure until all sound is gone

*molto flautando*