

Full score

# *Music Speech Music*

for String Quartet

*by Aidan Gold*

Duration: 6 min.

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## Instrumentation

2 Violins

Viola

Cello

## Program Note

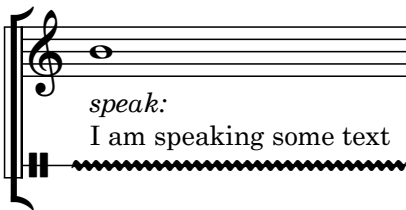
A lot goes through our heads when we perform music. We constantly make interpretive decisions – asking and answering questions such as: How do we phrase this? What color do we want here? What is our role in the texture at this moment? We also think strategically, counting and subdividing in different places and listening to reference points for intonation. Lots of logistical thoughts also go through our heads, like is our music stand too far away, are we facing the correct way on stage, is the microphone actually picking up our sound, etc.

But what does that *sound like*?

## Notation and Performance Information

### Speaking:

At several points in this piece, the performers must speak various phrases. Speaking is notated on a one-line staff. When playing and speaking, the speaking staff is placed below the player's music staff:

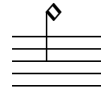


Sometimes the performers must repeatedly speak a section of text until the end of a line, which is indicated using || around a phrase of text :

The speaking will not always be audible/understandable – sometimes it is just meant to be a textural layer underneath the rest of the music.

▣ = aggressive, scratchy downbow;

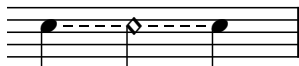
+ = left hand pizz.



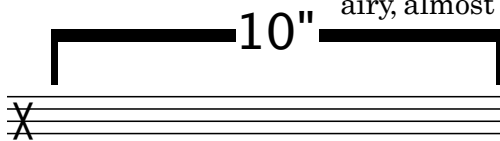
= unspecified high harmonic



= play very fast random harmonics during the duration specified (does not need to be the exact number of notes or contour written)



= shift gradually between ord. and light finger pressure (in some cases the diamond notehead will not be on the location of a harmonic, in which case an airy, almost pitchless sound is produced)



= no meter, duration is measured in seconds (10 second bar)

### Abbreviations:

sp = sul ponticello; msp = molto sul ponticello

st = sul tasto; mst = molto sul tasto

clb = col legno battuto; clt = col legno tratto

sv = senza vibrato; mv = molto vibrato

(at all other points vibrato use is up to the performers)

# Music Speech Music

Aidan Gold

(no pause on barline –  
enter suddnely with instruments  
as if cutting off the text)

(begin all at the same time)

3"

*Normal speaking voice, very fast:*  
Violin 1 *f* I really hope I have the correct version of the score on my Ipad

*Normal speaking voice, very fast:*  
Violin 2 *f* Can we tune – My A string is about one septimal comma flat.

*Normal speaking voice, very fast:*  
Viola *f* Did I forget to turn on my foot pedal again? Is my Bluetooth on?

*Normal speaking voice, very fast:*  
Cello *f* Wait are we starting from the top or from measure 74 again?

## A Quartet Unision $\text{♩} = 80$

*f* *fp* *f* *ff* *p* *clt* *3* *clt* *ord.* (rand. harms.)

*f* *fp* *f* *ff* *p* *clt* *3* *clt* *ord.* (rand. harms.)

*f* *fp* *f* *ff* *p* *clt* *3* *clt* *ord.* (rand. harms.)

*f* *fp* *f* *ff* *p* *clt* *3* *clt* *ord.* (rand. harms.)

5

ord. → msp

*f* *ff* *p* *f* *ff*

pizz. arco clb

*p*

ord. → msp

*f* *ff* *p* *f* *ff*

pizz. arco clb

*p*

ord. → msp

*f* *ff* *p* *f* *ff*

pizz. arco clb

*p*

ord. → msp

*f* *ff* *p* *f* *ff*

pizz. arco clb

*p*



accel. ....

8

clt ord. sv → mv

*pp* *molto* *ff*

quasi circ. bowing

sp → st → sp → st

III III 7 6

*p* *cresc. poco a poco*

quasi circ. bowing

sp → st → sp → st

III III 7 6

*p* *cresc. poco a poco*

quasi circ. bowing

sp → st → sp → st

II II 7 6

*p* *cresc. poco a poco*

quasi circ. bowing

sp → st → sp → st

I I 7 6

*p* *cresc. poco a poco*

clt ord. sv → mv

*pp* *molto* *ff*

clt ord. sv → mv

*pp* *molto* *ff*

clt ord. sv → mv

*pp* *molto* *ff*

clt ord. sv → mv

*pp* *molto* *ff*

10  $\text{♩} = 66$

sp → st → sp → ord.      sp → ord. → mv → sv

5 3 *ff* *fff* *gliss.*

sp → st → sp → ord.      sp → ord. → mv → sv

5 3 *ff* *fff* *gliss.*

sp → st → sp → ord.      sp → ord. → mv → sv

5 3 *ff* *fff* *gliss.*

sp → st → sp → ord.      sp → ord. → mv → sv

5 3 *ff* *fff* *gliss.*



**B** Quartet Almost Unison  $\text{♩} = 80$

14

sv → mv + arco      III clb      clt 3 clt → ord. (rand. harms.)

*f* *fp* *f* *ff* *p*

sv → mv + arco      III clb      clt 3 clt → ord. (rand. harms.)

*f* *fp* *f* *ff* *p* ricochet (not clb)

sv → mv + arco      II clb      clt 3 clt → ord. (rand. harms.)

*f* *fp* *f* *ff* *p*

sv → mv + arco      I clb      clt 3 clt → ord.

*f* *fp* *f* *ff* *p*

Musical score for measures 17-18, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music includes various dynamics such as *f*, *ff*, *ffp*, *f*, and *ff*. Performance instructions include *ord.*, *msp*, *pizz.*, *arco*, and *gliss.*. A triplet of eighth notes is marked with a '3' and a bracket. A fermata is placed over the final note of the first staff. The piece concludes with a double bar line and repeat slashes on both sides.

Musical score for measures 19-20, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music includes various dynamics such as *p*, *mf*, *p*, *pp*, *ff*, *ff*, and *ff*. Performance instructions include *pizz.*, *arco sv*, *mv*, *sv*, *clt*, *arco clb*, *ord.*, *sv*, *mv*, *molto*, and *ff*. A triplet of eighth notes is marked with a '3' and a bracket. The piece concludes with a double bar line and repeat slashes on both sides.

accel.....

Musical score for measures 21-24. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one flat (B-flat). The time signature changes from 4/4 to 3/4 and back to 4/4. The music features a steady eighth-note accompaniment with various articulations and dynamics. Above the staves, there are markings for articulation: 'sp' (staccato) and 'st' (staccatissimo) with arrows indicating the duration of each note. The dynamics are marked as *p* (piano) and *cresc. poco a poco* (crescendo poco a poco). Fingerings are indicated by numbers 3, 5, 6, 7, and 3. The score concludes with a double bar line and repeat slashes on both sides.

Musical score for measures 23-26. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one flat (B-flat). The time signature changes from 3/8 to 3/4 and 4/4. The music features a steady eighth-note accompaniment with various articulations and dynamics. Above the staves, there are markings for articulation: 'sp' (staccato) and 'ord.' (ordinario) with arrows indicating the duration of each note. The dynamics are marked as *ff* (fortissimo) and *fff* (fortississimo). The score includes a glissando marking (*gliss.*) and a *p* (piano) marking. A vocal line is present in the Treble 1 staff, with the lyrics: "Whispering, very fast (repeat phrase throughout line): ||:Wait were we supposed to be together there?:||". The score concludes with a double bar line and repeat slashes on both sides.

**C** Quartet Not Really Unison  $\text{♩} = 80$

behind bridge

26 *p* *ff* *ffp* *ff* *p* *p*

*Whispering, very fast:* || Wait were we supposed to be together there? ||

*f* *fp* *f* *ff* *p* *cresc. poco a poco* *clb* *ord.*

*f* *fp* *f* *ff* *p* *ff* *pp*

*f* *fp* *f* *ff* *p* *clt* *clt* *ord.* *gliss.*

29 *ff* *f* *ff* *f* *p* *f* *p* *ff*

*grad. transition from whispering to speaking*

*f* *ff* *p* *f* *p* *ff*

*p* *ff* *p* *ff* *fp*

*Whispering, very fast (repeat phrase throughout line):*  
|| Did I count that 5/8 bar correctly? ||

*p* *f* *ff* *p* *ff* *arco* *fp*



31

scrach

clb

ord.

*ff*

*p*

*molto*

(grad. transition from whispering to speaking)

*pp* 3

gliss.

clt 3

III ord.

gliss.

*molto*

Whispering, very fast (repeat phrase throughout line):  
 ||:I really hope all these high false harmonics speak :||

*p* pizz.

arco

clb

clt

ord.

msp

*p*

3

*pp* 5

*molto*

grad. transition from whispering to speaking

cresc. poco a poco

gliss.

clb

clt

ord.

sv

mv

*ff*

*p*

*pp*

*molto*

accel. ....

33

ord.

ord.

*ff*

speaking

dim.

ord.

5

ord.

pizz.

*f*

grad. transition from whispering to speaking

cresc. poco a poco

ord.

ord.

*ff*

dim.

3

(grad. transition from whispering to speaking)

ord.

ord.

*ff*

dim.

7 6 5

Whispering, very fast (repeat phrase throughout line):  
 ||:Here I'm listening to the two thirds to get ready to tune the neutral third :||

grad. transition from whispering to speaking

cresc.

*p*

♩ = 66  
35 (ord.) → mst

arco clb  
f

p pale

ord. sp. → ord.

subharm.

gliss.

pp

fff

ff

(ord.) → mst II

speaking

pp pale

ff

(ord.) → mst

speaking

p pale

(grad. transition from whispering to speaking) - - - - - speaking

ff

**D** Interlude (to Make Sure the Audience Gets It) ♩ = 66

38 (suddenly stop speaking)  
mst

p

(suddenly stop speaking)

(suddenly stop speaking)

(suddenly stop speaking)

mst

III mst sv → mv

p 5 5

Normal speaking voice, medium speed:  
And now I have to slide up to a B quarter flat

f

(suddenly stop speaking)  
mst

p

41

Normal speaking voice, medium speed: Ok, now I've gotta start subdividing septuplets

I gotta make sure to tune that against the D - has to be a neutral third

ord. *f* *gliss.* *ord.* *p* *mst* *f* *5*

44

Normal speaking voice, medium speed: This arrival on C

to get ready to play them - think dragging sixteenths

ord. *pp* *f* *ord.* *p* *gliss.* *7* *7* *7* *7* *mst* *mst* *sp* *p* *3* *3* *mf* *3* *3* *f*

Normal speaking voice, medium speed: Think about blend here - sul pont should pop from the

47

has to be exactly together with the viola - gotta watch them

*f*

*gliss.*

mst — 7 —> ord. — 7 —>

*gliss.*

*f*

mst —> sp —> mst

*p* — 3 — 3 — *mf* — 3 — 3 — *p*

texture a bit, not too much

49

*pp*

Dangit I messed it up - I hope the composer didn't notice

*f*

(ord.) —> mst

*p* — 3 — 3 — 3 — 3 — 5 — 5 — 5 — 5 — 5 — 5

51

mst *p cresc. poco a poco*

Ok I have to keep feeling quarter notes to get the

*f*

mst

Ok so I have to pace my crescendo with everyone else so that it sounds smooth - don't wanna get too loud too fast

*f*

*cresc. poco a poco*

mst

Ok I want to stay in tune with these thirds as I move down to the F to create a nice stack when we

*f*

53 (mst) *ff*

right speed for the triplets here

(mst) *ff*

(mst) *ff*

Ok I want to listen to everyone's sul pont sound to match the color

*f*

(mst) *ff*

arrive at the tremolo

5"

# E Quartet The Opposite of Unison

45"

*Everyone: Play your musical cell while speaking (in normal speaking voice) your speech cell. Repeat both throughout the 45" (no need to synchronize). Begin with both at full volume, then gradually fade out your playing throughout the 45 seconds until it is inaudible, and you are just speaking.*

## March ♩ = 108

### Violin 1

*I'm trying to get a nice, rough and heavy sound for all of these staccato eighth notes. Then I want to push to the peak of the phrase on the Db, but then make the sudden piano seem like a big musical surprise – wait what is everyone else doing? I thought they were supposed to be with me! :*

## Waltz ♩ = 48

### Violin 2

*I'm focusing on getting the open string pizzates to ring out while not disrupting the melodic line. Gotta time these glisses well - want to make sure people can hear them when we play together – wait what is everyone else doing? Aren't they supposed to be playing a waltz like me? :*

## Swing ♩ = 192

### Viola

*Trying to maintain a good swing feel. I can't believe the composer notated this in 12/8, that's such a silly way of notating swing. I wonder how much weight I should put on the tenuto notes – wait what is everyone else doing? I thought they were going to be playing with me! :*

## Adagio molto espressivo ♩ = 60

### Cello

*Oh wow so expressive I better vibrato the hell out of this since that is what makes music emotional. Man I sound so good, only thing left to do is get even louder since this is clearly the primary line – wait what is everyone else doing? Aren't they supposed to be accompanying me? :*

**F** Quartet Just Speaking

10"

*Everyone: during these 10 seconds, while speaking, put away your bow and place your instrument in your lap (scroll facing left)*

*Normal speaking voice, medium speed (repeat phrase throughout line):*

I'm trying to get a nice, rough and heavy sound for all of these staccato eighth notes. Then I want to push to the peak of the phrase on the Db, but then make the sudden piano seem like a big musical surprise – wait what is everyone else doing? I thought they were supposed to be with me!

56

*f*

*Normal speaking voice, medium speed (repeat phrase throughout line):*

I'm focusing on getting the open string pizzes to ring out while not disrupting the melodic line. Gotta time these glisses well - want to make sure people can hear them when we play together – wait what is everyone else doing? Aren't they supposed to be playing a waltz like me?

*f*

*Normal speaking voice, medium speed (repeat phrase throughout line):*

Trying to maintain a good swing feel. I can't believe the composer notated this in 12/8, that's such a silly way of notating swing. I wonder how much weight I should put on the tenuto notes – wait what is everyone else doing? I thought they were going to be playing with me!

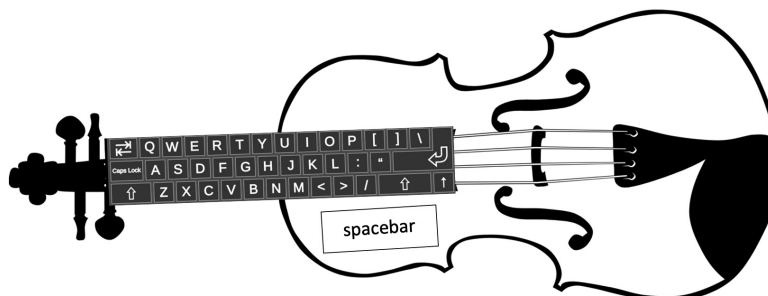
*f*

*Normal speaking voice, medium speed (repeat phrase throughout line):*

Oh wow so expressive I better vibrato the hell out of this since that is what makes music emotional. Man I sound so good, only thing left to do is get even louder since this is clearly the primary line – wait what is everyone else doing? Aren't they supposed to be accompanying me?

*f*

This diagram is related to the following page but placed here because of space. It shows how to "type" the words you are saying on your instrument.



**Everyone: "type" what you are saying on your instrument in your lap by tapping the strings with your fingers. Imagine that each string on your instrument is a row on your keyboard and spacebar is on the body of your instrument (See diagram on previous page). Slow down your speech so that you can type in unison with your speech – type as fast as you can.**

G

20"

57

I ' m t r y i n g t o *f*

||:I'm trying to get a nice, rough and heavy sound for all of these staccato eighth notes. Then I want to push to the peak of the phrase on the Db, but then make the sudden piano seem like a big musical surprise – wait what is everyone else doing? I thought they were supposed to be with me! ||

*grad. transition from speaking to whispering* ----- *whispering*

I ' m f o c u s i n g o n *f*

||:I'm focusing on getting the open string pizzes to ring out while not disrupting the melodic line. Gotta time these glisses well - want to make sure people can hear them when we play together – wait what is everyone else doing? Aren't they supposed to be playing a waltz like me? ||

*grad. transition from speaking to whispering* ----- *whispering*

T r y i n g t o m a i n t a i n *f*

||:Trying to maintain a good swing feel. I can't believe the composer notated this in 12/8, that's such a silly way of notating swing. I wonder how much weight I should put on the tenuto notes – wait what is everyone else doing? I thought they were going to be playing with me! ||

*grad. transition from speaking to whispering* ----- *whispering*

O h w o w s o e x p r e s s i v e *f*

||:Oh wow so expressive I better vibrato the hell out of this since that is what makes music emotional. Man I sound so good, only thing left to do is get even louder since this is clearly the primary line – wait what is everyone else doing? Aren't they supposed to be accompanying me? ||

*grad. transition from speaking to whispering* ----- *whispering*



**H**

10"


*TYPE on your instrument (do not speak anymore), "fast" speed (as if you are frantically writing an essay):*

||:I'm trying to get a nice, rough and heavy sound for all of these staccato eighth notes. Then I want to push to the peak of the phrase on the Db, but then make the sudden piano seem like a big musical surprise – wait what is everyone else doing? I thought they were supposed to be with me! :||

58  *sim. "typing" on instrument*

**f**

*Type what you are saying on your instrument in unison*

 *sim. "typing" on instrument*

I ' m t y p i n g

**f**


*Whispering, somewhat quickly (should last approx. the whole duration of this 10" bar):*

I'm typing what I'm speaking on my instrument. Our speech, an abstraction of the music, is itself now abstracted as "typing"

**p**

*TYPE on your instrument (do not speak anymore), "fast" speed (as if you are frantically writing an essay):*


||:Trying to maintain a good swing feel. I can't believe the composer notated this in 12/8, that's such a silly way of notating swing. I wonder how much weight I should put on the tenuto notes – wait what is everyone else doing? I thought they were going to be playing with me! :||

 *sim. "typing" on instrument*

**f**

*TYPE on your instrument (do not speak anymore), "fast" speed (as if you are frantically writing an essay):*

||:Oh wow so expressive I better vibrato the hell out of this since that is what makes music emotional. Man I sound so good, only thing left to do is get even louder since this is clearly the primary line – wait what is everyone else doing? Aren't they supposed to be accompanying me? :||

 *sim. "typing" on instrument*

**f**

10"

Type on your instrument, fast speed:

59

I'm trying to get a nice, rough and heavy sound for all of these staccato eighth notes. Then I want to push to the peak of the phrase on the Db, but then make the sudden piano seem like a big musical surprise – wait what is everyone else doing? I thought they were supposed to be with me!

f TYPE on your instrument (do not speak anymore), "fast" speed (as if you are frantically writing an essay):

I'm typing what I'm speaking on my instrument. Our speech, an abstraction of the music, is itself now abstracted as "typing"

f TYPE on your instrument, fast speed:

Trying to maintain a good swing feel. I can't believe the composer notated this in 12/8, that's such a silly way of notating swing. I wonder how much weight I should put on the tenuto notes – wait what is everyone else doing? I thought they were going to be playing with me!

f TYPE on your instrument, fast speed:

Oh wow so expressive I better vibrato the hell out of this since that is what makes music emotional. Man I sound so good, only thing left to do is get even louder since this is clearly the primary line – wait what is everyone else doing? Aren't they supposed to be accompanying me?

f p

Everyone: throughout this system, shift between "fast" typing speed (as if frantically writing an essay) and "slow" typing speed (approx. 2 letters per second, slow enough to clearly hear the resulting pitches) as indicated.

J

60

4" 4" 4" 4" 3" 3" 3"

sim. typing fast → slow → fast → fast → slow

<i>p</i>	<i>f</i>	<i>p</i>				
sim. typing			fast → slow		slow → fast → slow	
<i>p</i>					<i>f</i>	
sim. typing			fast → slow		fast → slow	
<i>p</i>					<i>f</i>	<i>p</i>
sim. typing	fast → slow		fast → slow			

*p* *f* *p*

Everyone: grad. synchronize typing over the course of this bar until everyone is "typing" eighth notes at ♩ = 66.

Everyone: type in synchronized rhythm (at whatever place in the text you are currently at)

**K** ♩ = 66

(this sequence of letter / spacebar taps is just an example - your spacebar hits will be in different places based on where you are in your text)

67 8"

sim. typing (slow speed)

*p*

sim. typing (slow speed)

*p*

sim. typing (slow speed)

*p*

sim. typing (slow speed)

*p*

Everyone: stop typing text, switch to tapping at two random high spots on the fingerboard, alternating between hands (L and R here refer to hands, not typed letters)...

...then gradually shift from tapping at a random point on the fingerboard to tapping the specific pitches notated

70

L R L R

*f*

R L R L

*f*

L R L R

*f*

R L R L

*f*

tap on inst. body

*p*

tap on inst. body

*p*

tap on inst. body

*p*

tap on inst. body

*p*

# L I Guess Quartet Is Unison Again ♩ = 80

73

tap on fingerboard (instrument still on lap)      tap on inst. body      tap fingerb.

*f*      *p*      *p*      *f*      *p*      *p*

tap on fingerboard (instrument still on lap)      tap on inst. body      tap fingerb.

*f*      *p*      *p*      *f*      *p*      *p*

tap on fingerboard (instrument still on lap)      tap on inst. body      tap fingerb.

*f*      *p*      *p*      *f*      *p*      *p*

tap on fingerboard (instrument still on lap)      tap on inst. body      tap fingerb.

*f*      *p*      *p*      *f*      *p*      *p*



## accel..... ♩ = 66

78

tap body      tap fingerb.

*p* < *f* *p*      *cresc. poco a poco*      *ff*

tap body      tap fingerb.

*p* < *f* *p*      *cresc. poco a poco*      *ff*

tap body      tap fingerb.

*p* < *f* *p*      *cresc. poco a poco*      *ff*

tap body      tap fingerb.

*p* < *f* *p*      *cresc. poco a poco*      *ff*

82

tap inst. body

tap inst. body

tap inst. body

tap inst. body

Detailed description: The image shows a musical score for four staves, labeled 'tap inst. body'. The score is in 4/4 time and consists of two measures. The first measure contains rhythmic notation with accents and 'x' marks. The second measure contains a single note with an accent. The notation is as follows: Measure 1: Staff 1 (treble clef): quarter note G4 with accent and 'x', quarter rest, quarter note A4 with accent and 'x', quarter rest, quarter note B4 with accent and 'x', quarter rest. Staff 2 (treble clef): quarter note G4 with accent and 'x', quarter rest, quarter note A4 with accent and 'x', quarter rest, quarter note B4 with accent and 'x', quarter rest. Staff 3 (bass clef): quarter note G2 with accent and 'x', quarter rest, quarter note A2 with accent and 'x', quarter rest, quarter note B2 with accent and 'x', quarter rest. Staff 4 (bass clef): quarter note G2 with accent and 'x', quarter rest, quarter note A2 with accent and 'x', quarter rest, quarter note B2 with accent and 'x', quarter rest. Measure 2: Staff 1: quarter note G4 with accent, quarter rest, quarter note A4 with accent, quarter rest, quarter note B4 with accent, quarter rest. Staff 2: quarter note G4 with accent, quarter rest, quarter note A4 with accent, quarter rest, quarter note B4 with accent, quarter rest. Staff 3: quarter note G2 with accent, quarter rest, quarter note A2 with accent, quarter rest, quarter note B2 with accent, quarter rest. Staff 4: quarter note G2 with accent, quarter rest, quarter note A2 with accent, quarter rest, quarter note B2 with accent, quarter rest.