

Transposed score

***You are all so far
away***

for Bass Clarinet, Violin, Cello, Harp, and Piano

by Aidan Gold

Commissioned by the MusicON Chamber Orchestra for a
premiere performance at the MusicON Festival 2026.

Duration: 8 min.

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Instrumentation

Bass Clarinet in B $\flat$

Violin

Cello

Harp (+ additional objects: superball mallet, 2 small hairclips)

Piano (strings accessible, label the following strings: B $\flat$ 0, B0, F1, F $\sharp$ 1, A1, B1, E $\flat$ 2)

All players should also have a keychain that will make a jingling sound when shaken.

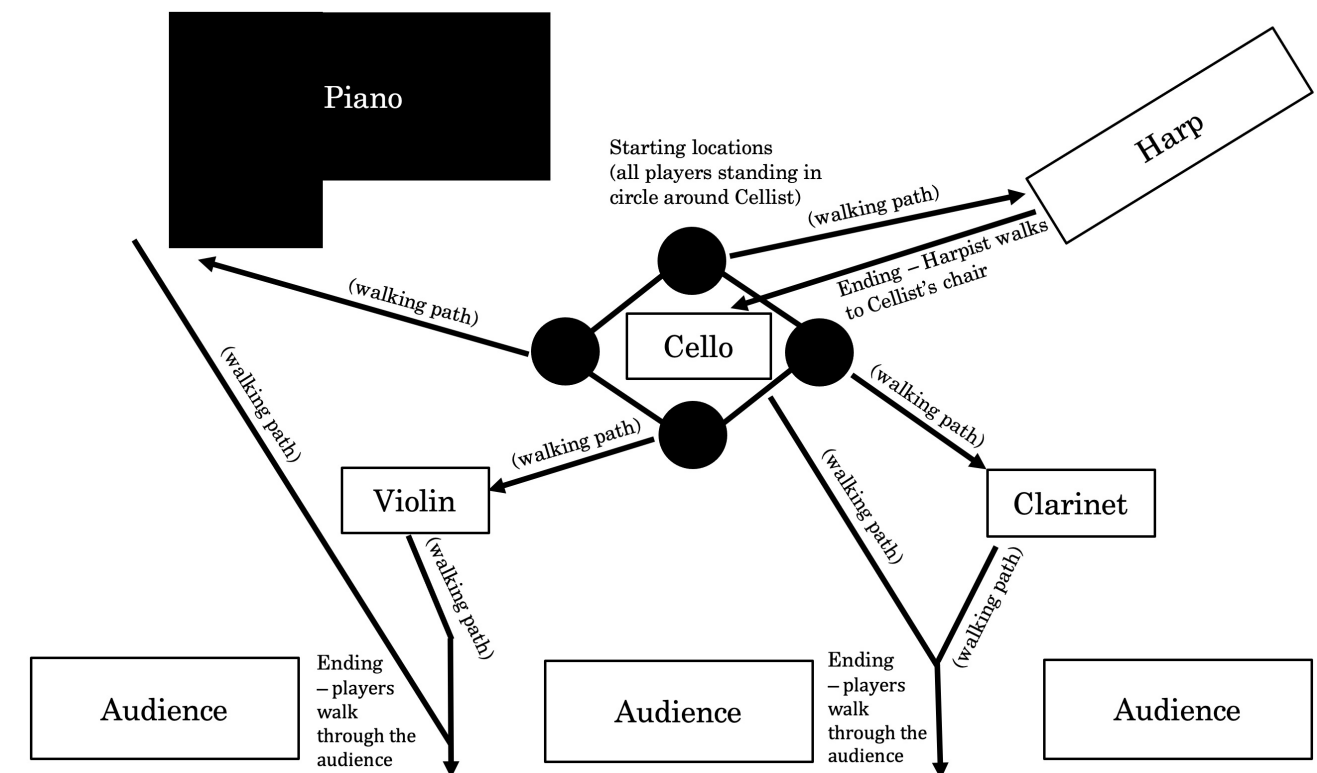
Program Note

We're all so close, and I can't move without bumping into one of you. I suppose that's natural being crammed together in a big city like this. Looking back, maybe that's what I hated the most about it, ironically. Everyone is only a half step away, so you can reach them at any time. Yay voice leading!

Now we've each moved a step apart – we made a third! We have a bit more room now to do our own thing, and it's still pretty easy to cross a third. But now it's a fourth. A fifth, then a sixth. The gulf is getting so wide. I keep crossing back and forth, but it's harder each time. It sounds more and more awkward. It takes more effort, more money, more time.

I want to dissolve back to my half step, where we were all in the same place. Our instruments would melt into voices – our own distinct voices, yet somehow all so similar. These voices would echo in an empty room – but it's not empty? There are so many people here. I hope they join me. They are all just so far away – can anyone actually hear me anymore?

Stage Setup



Performance Information

All performers except the Cellist begin the piece **standing in a circle around the Cellist** (without their instruments), holding hands. Players break away from the circle and move to their normal playing positions (see **Setup Diagram** on pg. 2) as indicated in the score. Because of this, the start of the piece must be **memorized** up until the given rehearsal letters:

Clarinet: start–E; Violin: start–D; Harp: start–B; Piano: start–F

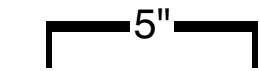
At the end of the piece, all performers except the Harpist put down their instruments one by one and begin **walking through the audience** to the back of the room. Because of this, the end of the piece must be **memorized** from the given rehearsal letters:

Clarinet, Violin, & Cello: T–end; Harp: W–end; Piano: U–end

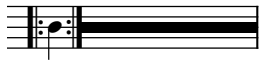
Audience members can **optionally participate** by singing with the performers from reh. T until the end of the piece (see the score for details). If enough audience members decide to join in, the performers may choose to drop out once they leave the room (at some point during U–V), or, if not many members of the audience sing, the performers may keep singing at the back of the hall until the end of the piece.

Notation

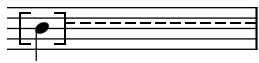
All instruments



= open meter. Stemless noteheads should be played sustained with free rhythm. Their relative length should be roughly proportional to their visual layout, but can be freely varied.



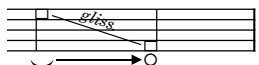
= repeat the figure within the repeats throughout the duration of the solid line. Note that repeat signs are not used as barlines.



= sporadically (with rests between) interject the figure throughout the duration of the dotted line.



= shake your *keychain*



= an unpitched vocalization (without your instrument). In this case, the syllable “shhh”. Change the relative “pitch” of the sound by adjusting the shape of your mouth (mouth shape indicated below). In this case, move from a smile (higher pitched) to an “o” shape (lower pitched)



= hum or sing (specified in score)



= speed up/slow down freely within the specified duration (the exact number of notes is up to the performer)



= unspecified high/low pitches



= cluster in approx. range



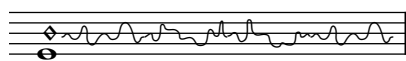
when slurred, stems within a gliss. line are purely for duration clarity and should not be rearticulated



stems within a gliss. line without a slur should be rearticulated

Clarinet

 = alternate between two different fingerings for the same pitch

 = spectral multiphonic. Finger the bottom pitch and overblow. In this case, gliss. the partials wildly & freely.

growl = a distorted tone. Can be produced with a variety of combinations of techniques up to the performer, such as singing & playing, flutter, or other possibilities.

Violin & Cello

sp = sul ponticello; st = sul tasto; msp = molto sul ponticello; mst = molto sul tasto.

I, II, III, IV = string indicators (I = highest string, IV = lowest string).

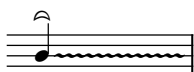
 = ricochet (unspecified number of bounces)

+ = left hand pizz.

 = gradually shift finger pressure, moving smoothly from a normal pitch to a harmonic

 = gradually change bow pressure, here from overpressure (scratch) to ord.

Harp

 = play with fingernail  = scrape along the length of the string with fingernail

 = forcefully press down the pedal so it lands in the given position, causing the strings to audibly resonate with the written pitch

 = play on the soundboard (either with palm or with the superball mallet, as specified in the score)  = pluck the string which has been prepared by attaching a hairclip to it.

 = pluck the string very close to the soundboard, and in the same motion, strike the soundboard with the finger that just plucked the string

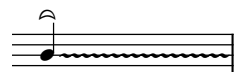
 = pedal buzz – hold the pedal halfway between the two written positions to produce a buzzing sound when the given pitch is played

 = “thunder” gliss. – rapidly gliss. the low strings so they collide with one another and rattle.

Piano

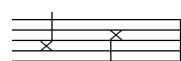
pizz. = pluck the string inside the piano.

§ = hold your fingernail against the string while it is played, producing a buzzing sound.

 = scrape along the length of the string with your finger.

 = stop the string with your finger while playing on the keyboard, creating a muted sound.

 = play a harmonic by playing the bottom note on the keyboard and stopping the string at a specific location, producing the pitch in parenthesis.

 = knock the crossbeams inside the piano with your knuckle. The lower note is a lower-pitched crossbeam, and the upper note is a higher-pitched crossbeam.

You are all so far away

Aidan Gold

Wind ♩ = 80 6"

Violoncello

Stand in a circle around the Cellist, all holding hands and facing inwards towards the Cellist.
Hold a keychain within each pair of held hands in the circle.

(shake keychain) sporatically shake keychains (independently)

Clar., Vln., Hp., Pno. gliss

shhh (change mouth shape) intersperse mouth shape changes freely, independently

f *pp*

A 15"

Freely, out of time
sp → st → ord.

Vc. gliss

f > *pp* *espr.* *mp* > *pp* *mf* > *pp* *p cresc.*

(cont. shaking keychains, like distant wind chimes) gradually (& independently) begin humming the pitches the Cellist is playing, sliding continuously between each pitch. Lag a bit behind the cello and try to not slide at the same time as the other players, creating a cloud of humming underneath the cello.

Cl V H P gliss

p

6"

Vc. ord. → msp

ffp

shake keychains. As you get louder, raise your hands (still held together) up above your head, and bring them back down as you fade out.

Cl V H P pp *f* *pp*

You are all so far away – Transposed score

B

10" 5"

Vc. *f* *p* *f* *p*

ord. *gliss.*

sp. *st*

Hp

drop out of the circle around the Cellist, and walk to the Harp (take one *keychain* with you)

forcefully depress pedal

A# *ff*

Cl, V, P

(keychain) humming (unsynchronized, following Cellist)

p *pp* *f* *pp*

C

8"

Vln

drop out of the circle around the Cellist, and walk to your inst. (take one *keychain* with you)

Vc. *f* *p* *p* *mf* *p* *f*

ord. *gliss.*

sp. *st*

Hp

slowly scrape str. from top to bottom w/fingernail

p *mp* *f*

Cl, Pn

(keychain) humming (unsynchronized, following Cellist)

p

D Broadening ♩ = 80

8

Vln *fpp* *msp I* *3* *3* *f* *pp* *rand. harms. sul I*

Vc. *p* *sp* *ord.* *II* *f speech-like*

Hp *forcefully depress pedal*

Cl, Pn *E_b ff* *gliss.* *pp* *f* *pp*

≡

11 *drop out of the circle around the Cellist, and walk to your inst. (take one keychain with you)*

B. Cl.

Vln *ord. I* *3* *f* *sp* *I* *ord.* *gliss.* *f*

Vc. *p* *sp* *3* *5* *f hurried* *ord.* *fpp*

Hp *strike soundboard w/palm* *C# ff* *3* *p* *mf*

Pno *(keychain)* *continue humming (rhythmically free, lagging freely behind cellist as before)* *p*

You are all so far away – Transposed score

16 **E** (alt. fingering)

B. Cl. *p* *mf* *pp* *f* *pp*

Vln *> pp* *p* *f* *pp*

Vc. *f* *f* *p* *f*

Hp *ff* *scrape str. w/fingernail* *p* *ff*

Pno *stop humming and walk to your inst. (take one keychain with you)*

21 **F** *molto accel.*

B. Cl. *pp cresc.*

Vln *p < f* *p* *cresc.* *mf*

Vc. *pp sub.* *p* *mf* *p* *mf* *p* *f* *mp* *f* *mf*

Hp *mf* *ff* *ped. slide*

Pno *(5th partial harm.)* *strike palm on low str.*

fff *8va* *mf*

You are all so far away – Transposed score

9

..... (♩ = c. 152)
spectral multiphonic

G a tempo ♩ = 80

25

B. Cl. *ff* *ffp* *fff*

Vln *mf cresc.* *ff* IV sp *gliss.* *p*

Vc. *f* *ff* *ffpp* *gliss.*

Hp

Pno *p* *f* (7th partial)

(Red.)

29

B. Cl.

Vln *pp* *pp* *3*

Vc. *ppp* *p* *pp* *3* (7th partial)

Hp

Pno *ff* *f* *mf* *p*

(Red.)

superball on soundboard

H
.....Desolate ♩ = 56

39

I accel. poco a poco

B. Cl.

Vln

Vc.

Hp

Pno

gliss.

gliss.

gliss.

gliss.

st

pp

p

44 Gently Rocking ♩ = 63

B. Cl. *pp* *st* *cresc.* *f* *msp*

Vln *gliss.* *st* *sfz* *msp*

Vc. *pp* *gliss.* *st* *sfz* *pizz.* *p*

Hp *p*

Pno *p* *mf* *strike palm on low str.* *p* *mf playful*

8ba

Red.

48

B. Cl. *pizz.* *col legno* *pizz.* *8va*

Vln *f playful* *f almost pitchless*

Vc. *B♭* *E♭* *Ab*

Hp *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Pno *f*

(Red.)

L Circling ♩ = 84 (♩ = ♩)

55

B. Cl. flz. ord.

Vln ord. arco *f* *p* *msp*

Vc. (st) *mf* *pizz.* *mf*

Hp *ff* *mf* *8va*

Pno slide fing. along str. *ff* *8va.* *8va.* *p playful*

59

(alt. fingering) 3

B. Cl.

Vln

Vc.

Hp

Pno

pp

fp

gliss.

(8)

8va

M Whirlwind ♩ = 112 (♩ = ♩)

65 *flz.*

B. Cl. *f* *ord.* *ff* *frantic* *ord.*

Vln *f* *gliss.* *ord.* *mf*

Vc. *f* *arco* *gliss.* *ord.* *mf*

Hp

Pno *f* *8va* *3*

Red.

68

B. Cl. *sfz* *(ord.)* *sp* *ff* *5* *5* *5* *sfz*

Vln *gliss.* *(ord.)* *sp* *3*

Vc. *gliss.* *8va*

Pno *8va*

71

B. Cl.

Vln

Vc.

Pno

sp

gliss.

3

8va

p

sffz

ff cascading

5

5

5

5

3

73

B. Cl.

Vln

Vc.

Pno

rapidly gliss. back and forth between the two given pitches while bowing in the rhythm of the stems
msp

3

5

8va

ff

3

sfz



O Weighty, surging ♩ = 72

B. Cl. *ord.* *fff solo* *f* *fff searing* growl

Vln *ord.* *ff tumultuous*

Vc. *ord.* *ff tumultuous*

Hp *B♭/B♯*

Pno *fff poss.* *8va* *fff clanging* *8va*

Reo.

83

B. Cl. *ord.* growl *ord.*

Vln *ord.*

Vc. *ord.*

Hp *fff* *gliss.*

Pno *8va* *fff* *gliss.*

Reo.

[illegible]

rit.....a tempo

89

B. Cl. growl

ord.

Q

growl

fff

Vln

msp

gliss.

fff

Vc.

3

3

gliss.

fff

Hp

8va

fff

gliss.

(many overlapping gliss.)

8ba

Pno

(8)

3

5

fff

8va

fff

8ba

(Red.)

91

B. Cl. *flz.* *ord.*

Vln *gliss.* *ord.* *fff* *p* *ff* *p*

Vc. *gliss.* *ord.* *fff* *p* *ff* *8va*

Hp *ff* *gliss.* *8ba* *8va* *8ba* *ff* *D $\sharp$ /D $\sharp$*

Pno *5* *8ba* *3* *8va* *3* *ff* *f* *3*

(*ℳ*.)

R rit.

94

B. Cl. *3* *tr* *tr* *ppp* *pp*

Vln *mf* *pp* *st* *pp*

Vc. *f* *pp* *gliss.* *mf* *3* *pp* *st* *p* *3* *pp* *3* *pp*

Hp *palm on soundboard* *f* *3* *pp* *p*

Pno *mp* *mp* *p*

(*ℳ*.)

You are all so far away – Transposed score

21

freely, out of time, unsynchronized 4"

97 (♩ = c. 56)

B. Cl. *ppp* 3

Vln *pp*

Vc. *ppp*

Hp

Pno *pp*

superball on soundboard

strike palm on low str.

8ba *p*

(Red.)

S

15"

99

B. Cl. grad. begin singing sing & play just singing (put down instrument)

Vln ah____ sing & play ah____ just singing (put down instrument)

Vc. grad. begin singing grad. fade out inst. ah____ sing & play ah____ just singing (put down inst.)

Hp prepare the C4 and D4 strings by attaching a hairclip to each string.

Pno *p* hold nail against str. to cause buzz pizz. scrape along length of str. freely repeat & alternate between all 4 boxed gestures

8ba

(Red.)

You are all so far away – Transposed score

100

V, C, Cl. sing sporadically shake keychain 4"

ah _____

prepared w/hairclip

Hp

mf

on keys

Pno

p

(Red.)

T Pillars in an endless void

45"-60"

Vln., Vc., Clar.: One by one, slowly stand up (while still holding keychain) and **gradually make your way off the stage and into the audience.** Walk slowly down an aisle while continuing to sing. As you pass by each row of the audience, **encourage each of them to join you in singing**, e.g. by gesturing towards them in an inviting manner.

101

V, C, Cl. ah _____

freely, out of time

Hp

mf *p* scrape strs. *pp* p.d.l.t. *p*

glacially, very slow & out of time, take time to let each chord resonate & decay

Pno

p *mf* *p* *f* *pp* *f* *ff* *mf* *p* *pp* *ppp* *pppp*

(Red.)

Audience sing (unsynchronized)

ah _____

slowly fading in as audience members join *p*

U

25"-35"

continue walking past the audience until you exit the performance space. Once you are no longer visible, you can stop singing. If not enough audience members join in, continue singing to support the texture.

102

V, C, Cl.

ah _____

glacially, very slow & out of time, take time to let each chord resonate

Hp

p *mf* *f* *p* *pp*

8va

8va

stand up and join in with the audience choir. Begin slowly walking down an aisle in the audience, encouraging them to keep singing

Pno

ah _____

Audience

ah _____



V

10"-15"

103

Cl, V, C, Pn.

ah _____

repeat slowly & freely until all the other players have left the room

Hp

p

Audience

ah _____

You are all so far away – Transposed score

W 10" 8"

stand up and walk to center stage, in front of the chair the Cellist used to sit in

Silently mouth the following words towards the audience:
"Why are you all so far away?"
After you finish, sit down in the chair the Cellist used to sit in

104

Hp

Audience

ah

X Silently effusive ♩ = 56

(while sitting in the Cellist's chair, with no harp in front of you)
dramatically **air-play** the following passage as if there was a harp in front of you.

106

Hp

Audience

ah

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

slowly losing confidence as you realize that you're not making any sound...

5"

108

Hp

Audience

if audience members are still singing, gesture to them to gradually fade them out.