

SPEAKING IN TONGUES

FOR VIOLIN, VIOLA, CELLO, AND WATERPHONE

DAVID M. GORDON

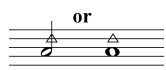
SPEAKING IN TONGUES

for the Pacifica Quartet

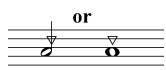
Instrumentation — Violin, Viola, Cello, and Waterphone

Duration — ca. 16 minutes

Special Notations



Raise the indicated pitch by a quarter-tone.
These symbols only apply to the notes on which they appear.



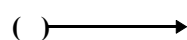
Lower the indicated pitch by a quarter-tone.
These symbols only apply to the notes on which they appear.



Raise both of the indicated pitches by a quarter-tone.
These symbols only apply to the notes on which they appear.



Lower both of the indicated pitches by a quarter-tone.
These symbols only apply to the notes on which they appear.

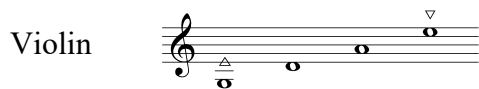


Gradually change from one manner of playing to another.

Accidentals other than quarter-tone symbols carry through the bar. During the *Senza Misura* section (m. 220), accidentals apply only to the notes that they directly precede, except in cases of immediate pitch repetitions, where they carry over to the repeated pitches.

String Performance Notes

The string instruments must be tuned (scordatura) as follows:



Each string part has two staves. The lower, larger staff shows the fingered pitches, while the higher, smaller staff shows the sounding pitches.

Quarter-tones must be tuned precisely throughout the work.

Senza vibrato sempre — unless indicated otherwise, all parts must be played without vibrato.

Quasi-legato sempre — unless indicated otherwise, all parts should be played *detaché*, but as connected as possible without creating a portamento between pitches a quarter-tone apart.

Slow, even glissandi throughout — each glissando must be played so that it 1) takes up the full value indicated, and 2) the total intervallic span is covered at an even rate. Under no circumstances should a quick, expressive portamento be used.

All pizzicatos must be allowed to ring.

Waterphone Performance Notes

The waterphone part must be played on a 16" MegaBass instrument filled with approximately eight ounces of water.

The following additional supplies are needed — one cello bow, one medium bass drum beater, one medium yarn mallet, and one wooden timpani mallet.

Both the cello bow and the rods on the waterphone should be well rosined prior to each performance.

Whenever the waterphone is played with the yarn or wooden mallets, the rods must be struck or strummed on the interior side (i.e., the side facing the center) so that no rosin is wiped off of the rods.

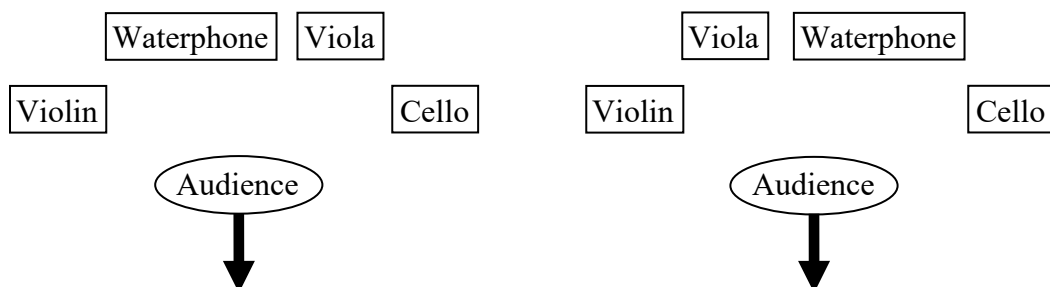
The waterphone rods should always be bowed or struck approximately 3/4"– 1" from the base.

The **Suspended** symbol indicates that the waterphone must be held by the end of the neck and played while standing (always being allowed to resonate). The **Dampened** symbol indicates that the waterphone must be placed on a foam pad or carpeting, partially muting its natural resonance.

Tilting of the waterphone should be done in such a way as to create an audible pitch bend while avoiding the sound of sloshing water.

Stage Setup

One of the following arrangements should always be used in performance:



The waterphone should always be placed in one of the back positions so that it doesn't appear to be a featured solo instrument.