

**Arne Gieshoff**

# **Unwuchten**

**for string quartet**



## Violin 1

## Violin 2

## Viola

## Violoncello

### Performance Notes

Accidentals are only valid for the note they are directly assigned to (incl. tied notes) but not for the whole bar or across octaves.

The music must be performed with good articulation. This is in particular the case for notes that are not annotated directly.

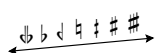
Vibrato should only be used very modestly and with great caution and care unless indicated otherwise. When in doubt, non-vibrato should take precedence.

#### Glissandi

- Arrival points are indicated by small bracketed note heads which must not be rearticulated (b.1/Vc.). The arrival point must be reached at the last possible moment of the note value.
- Normal-sized note heads indicate (1) strictly measured arrival points that must be rearticulated (b.24/Va.) unless (2) they are connected by slurs and to be performed in one bow (b.2/Vn.2).
- Small (unbracketed) noteheads indicate measured arrival points that must not be rearticulated (rehearsal letter 'T').

b(1) and c) are used as quasi equivalents depending on the context.

#### Signs / Symbols / Abbreviations



tempered quarter tones

s.p. sul ponticello

m.s.p. molto sul ponticello

s.t. sul tasto

m.s.t. molto sul tasto

 molto vibrato

○ pitchless: strings completely choked; bow movement noise on strings only

Duration: 11 Minutes

### Programme Notes

*Unwuchten* for string quartet was commissioned by Anthony Bolton through Third Ear for performance by the Ligeti Quartet.

In German, the term 'Unwuchten' describes 'rotating imbalances' caused by the uneven distribution of mass around a rotational axis: Dynamic and static types of material and processes are confronted resulting in contorted shapes. The associations in the German language as well as the sonic qualities of the word itself imply a violent force.

The score bears the following quote by Bertrand Russell taken from a letter written in 1903:

*'We stand on the shore of an ocean, crying to the night and the emptiness; sometimes a voice answers out of the darkness. But it is a voice of one drowning; and in a moment the silence returns.'*

***Unwuchten* was commissioned by Anthony Bolton through Third Ear  
for performance by the Ligeti Quartet.**

We stand on the shore of an ocean, crying to the night and the emptiness; sometimes a voice answers out of the darkness. But it is a voice of one drowning; and in a moment the silence returns.

Arne Gieshoff

# Unwuchten

for string quartet

- Bertrand Russell (1903)

♩ = 100 / ♩ = 150 *feroce; violento e rigoroso* ♩ = ♩ (throughout)

Violin 1  
*ff* *sfz* *p* *ff*

Violin 2  
*ff* *sfz* *sfz* *p* *ff*

Viola  
*ff* *sfz* *fp* *ff* *p*

Violoncello  
*f* *p* *fp* *pp* *f*

Vn. 1  
*sfz* *p* *f sub.* *p* *ff*

Vn. 2  
*sfz* *f* *ffp* *pp*

Va.  
*fp* *mf* *f* *ord.*

Vc.  
*ff* *mf* *ff* *mf*

Vn. 1  
*ffp* *ffp* *ff* *p* *f sub.*

Vn. 2  
*pp* *f* *mf* *p* *f* *p*

Va.  
*f* *p* *fp*

Vc.  
*fp* *f*

13

Vn. 1 *ffp* *ff* *f*

Vn. 2 *pp* *ff*

Va. *ff* *mp* *pp* *p*

Vc. *pp*

III

Measures 13-16: Vn. 1 starts with *ffp* and *ff*, ending with *f*. Vn. 2 has *pp* and *ff*. Va. has *ff*, *mp*, *pp*, and *p*. Vc. has *pp* and a triplet in measure 15.

17

**A**

Vn. 1 *ff* *ff* *ffp* *ff* s.p.

Vn. 2 *ff* *ffp* *f* *ff* s.p.

Va. *ff* *ffp* *ff* s.p.

Vc. *f* *ff* *ord.* *III* *ffp*

Measures 17-21: Section A. Vn. 1: *ff*, *ff*, *ffp*, *ff*, s.p. Vn. 2: *ff*, *ffp*, *f*, *ff*, s.p. Va.: *ff*, *ffp*, *ff*, s.p. Vc.: *f*, *ff*, *ord.*, *III*, *ffp*. Includes triplets and dynamic markings.

22

Vn. 1 *ord.* *6* *ffp* *ff* *p*

Vn. 2 *ord.* *6* *pp* *ffp* *ff* *p*

Va. *ord.* *6* *ffp* *s.p.* *fp* *ff* *p*

Vc. *s.p.* *ff sub.* *ord.* *pp* *s.p.* *ffp*

Measures 22-25: Vn. 1: *ord.*, *6*, *ffp*, *ff*, *p*. Vn. 2: *ord.*, *6*, *pp*, *ffp*, *ff*, *p*. Va.: *ord.*, *6*, *ffp*, *s.p.*, *fp*, *ff*, *p*. Vc.: *s.p.*, *ff sub.*, *ord.*, *pp*, *s.p.*, *ffp*.

26

Vn. 1  
*ff sub.* *pp* *ffp sub.* *f sub.* *p*

Vn. 2  
*ff sub.* *pp* *ff* *fp* *ff* *f* *sfz* *p*

Va.  
*ff sub.* *pp* *ffp* *fp* *f* *sfz* *p*

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

s.t.

30

Vn. 1  
*f* *p* *ffp* *f* *p* *ffp* *f*

Vn. 2  
*ff* *p* *f* *p* *f sub.* *p sub.* *ffp*

Va.  
*ff* *ffp* *f* *p* *f sub.* *p*

Vc.  
*f* *p* *f*

ord. III

34

Vn. 1  
*ff* *p* *ffp sub.* *pp* *ff* *pp*

Vn. 2  
*ff* *p* *ffp sub.* *pp* *ff* *pp*

Va.  
*ff* *p* *ffp sub.* *pp* *ff* *pp*

Vc.  
*ff* *pp* *ffp*

s.t.

39 **B** <sup>H</sup>

Vn. 1 *ff* *pp* *ff* *fp* *mf* *p*

Vn. 2 *ff* *pp* *ff* *f* *mf* *fp* *f*

Va. *ff* *pp* *ff* *p* *mf* *fp*

Vc. *ff* *mf* *f*

6 3 IV 3

N s.p. ord. s.p.

s.p.

5

43

Vn. 1 *f* *p* *f* *ff* *f* *ff* *ff* *f* *p*

Vn. 2 *ord.* *p* *ff* *f* *ff* *ff* *ff* *p*

Va. *f* *fp* *f* *ffp* *ff* *ff* *f*

Vc. *p* *mf sub.* *p* *ff* *p* *ff* *p*

3 3 7 3 s.p. ord. 3 ord. 6

ord. s.p. ord. ord.

3 3 3 3 5

III ord.

47

Vn. 1 *fp* *ff* *f* *pp* *fp*

Vn. 2 *s.p.* *ff* *f* *fp* *fp* *ff* *f*

Va. *p* *f sub.* *fp* *ff* *mf*

Vc. *fp* *cresc.* *ff* *ffp*

3 3 3 3



51

Vn. 1 *f* *ff* *f*

Vn. 2 *f* *p* *f* *f* *ffp* *ff*

Va. *p* *f* *ff* *fp* *f* *pp*

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

55

Vn. 1 *ff* *pp sub.* *ff* *ffp*

Vn. 2 *ffp* *ff* *pp* *ff*

Va. *ffp* *ff* *p* *ff sub.* *f* *ff*

Vc. *ff* *mf* *ff*

**C**

feroce ma poco cantabile ♩ = ♩ (♩ = 100)

59

Vn. 1 *ff* *f* *ff* *mf* *f*

Vn. 2 *p sub.* *f* *p* *f* *p* *f* *p* *ff*

Va. *p sub.* *mf* *p* *f* *sfzp* *f* *sfzp* *f* *f*

Vc. *ff* *f* *fp* *fp* *f sub.*

63

Vn. 1 *f* *ff* *f* *ff* *f* *ff*

Vn. 2 *p* *ffmf* *f* *mf* *f*

Va. *p* *ff* *f* *ff* *f*

Vc. *p* *f* *ff* ord.

s.p.

67

Vn. 1 *poco f*

Vn. 2 *mf* *p* s.p. (sub.)

Va. *p* s.p. (sub.)

Vc. *p* *pp* s.p.

71

**D** *H* *IV*

Vn. 1 *p espress.* *mp espress.*

Vn. 2 *f sub.* *p* ord.

Va. *f sub.* *p* ord.

Vc. *pp* (s.p.)

75

Vn. 1

Vn. 2

Va.

Vc.

*f sub.* *mp* *pp* *mp* *p* *p*

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

III IV

79

Vn. 1

Vn. 2

Va.

Vc.

*pp* *pp* *pp*

s.t.

**E** ord. III

83

Vn. 1

Vn. 2

Va.

Vc.

*pp espress.* *p* *p* *pp* *pp* *pp*

s.p.

87

Vn. 1 *p espress.* *pp < p*

Vn. 2 *p* *pp* *p* *pp* *p*

Va. *p* *pp* *p* *pp*

Vc. *pp* *p*

s.t. ord. ord. ord. III

**F**

**delirante; senza misura ma anche senza rubato** ♩ = 125

91 **poco rit.**

Vn. 1 *pp* *ppp*

Vn. 2 *pp*

Va. *p* *pp*

Vc. *pp*

move bow to c.l. tratto position as if continuing the gesture

col legno tratto

Vn. 1 *p* *pp*

Vn. 2 *p* *pp*

Va. *p* *pp*

Vc. *p* *pp*

**G**

Vn. 1 *pp* ord. v

Vn. 2 *pp* ord. v

Va. *pp* ord. v

Vc. *pp* ord. v

Vn. 1 *ff sub.* *pp sub.* *p giocoso* *pp ff sub.* S.p.

Vn. 2 *ff sub.* *pp sub.* *p giocoso* *pp ff sub.* S.p.

Va. *ff sub.* *pp sub.* *p giocoso* *pp ff sub.* S.p.

Vc. *ff sub.* *pp sub.* *p giocoso* *pp ff sub.* S.p.

**H**

Vn. 1 *pp sub.* *ff sub.* *ppp* *ff sub.* *pp* s.t. 5

Vn. 2 *pp sub.* *ff sub.* *ppp* *ff sub.* *pp* s.t. 5

Va. *pp sub.* *ff sub.* *ppp* *ff sub.* *pp* s.t. 5

Vc. *pp sub.* *ff sub.* *ppp* *ff* *pp* s.t. 5

**delirante e cantabile grazioso;**  
**con misura ♩ = 100**

♩. = ♩ (♩. = 44)

Musical score for measures 79-95, featuring four staves: Vn. 1, Vn. 2, Va., and Vc. The score includes dynamic markings such as *pp*, *ff sub.*, *f*, and *p sub.*. It also features fingering numbers (6, 5) and articulation marks like *ord.* and *sub.*. The key signature has two flats and the time signature is 3/4.

Musical score for measures 96-98, featuring four staves: Vn. 1, Vn. 2, Va., and Vc. The score includes dynamic markings such as *p*, *ff sub.*, and *mf*. It also features fingering numbers (3, 5, 7) and articulation marks like *sub.* and *pp*. The key signature has two flats and the time signature is 3/4.

Musical score for measures 99-105, featuring four staves: Vn. 1, Vn. 2, Va., and Vc. The score includes dynamic markings such as *pp*, *p dolce espress.*, and *p*. It also features fingering numbers (3, 5) and articulation marks like *ord.* and *sub.*. The key signature has two flats and the time signature is 3/4.

102

Vn. 1

Vn. 2

Va.

Vc.

**I**  
 poco rit. a tempo; delicato e poco nervoso (♩. = 44)

105

Vn. 1

Vn. 2

Va.

Vc.

109

Vn. 1

Vn. 2

Va.

Vc.

15

111

Vn. 1

Vn. 2

Va.

Vc.

*p* *pp* *ppp* *pp*

*pp* *pp* *ppp*

*p* *pp* *ppp*

*p* *pp p* *pp* *ppp*

**J**  
delicato e cantabile ♩ = ♩. (♩. = 66)

113

Vn. 1

Vn. 2

Va.

Vc.

*ppp* *ppp* *pp*

*ppp*

*p espress.*

*pp* *ppp*

m.s.t.

s.t.

H s.t.

s.t.

III

117

Vn. 1

Vn. 2

Va.

Vc.

*ppp* *p* *pp* *fp*

*ppp* *pp* *pp*

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

*pp* *p* *pp* *f sub. fp*

15ma

ord.

H (s.t.)

N

III IV



**K**  
**feroce** ♩ = ♩ (♩ = 100)

121

Vn. 1 *mf* *pp* *ff sub.* *pp*

Vn. 2 *pp* *ff sub.* *pp*

Va. *pp* *ff sub.* *pp*

Vc. *mf* *p* *pp* *ff sub.*

*ord.*

125

Vn. 1 *ff* *pp* *ff*

Vn. 2 *ff* *pp* *ff*

Va. *ff* *pp* *ff*

Vc. *p* *pp* *ppp statico*

III IV

**morbo** e assente  
♩ = ♩ (♩ = 66)

129

Vn. 1 *fff*

Vn. 2 *fff*

Va. *fff*

Vc. *m.s.t.*

17

133

15<sup>ma</sup> I: 13.

Vn. 1 *ppp*

Vn. 2 *ppp sempre* *senza dim.*

Va. *pp* s.t.

Vc.

prudente cantabile ♩ = ♩. (♩. = 66)

136

15<sup>ma</sup> I: 13. 7.

Vn. 1 *ppp* *p*

Vn. 2 *ppp* *p*

Va. *pp* *mf* *p* *mp* *p*

Vc. s.t. *pp* *p* *pp* *mp* *p*

♩ = ♩. (♩. = 100) nervoso ma avanti

139

Vn. 1

Vn. 2 *pp*

Va. *pp* *f* *p* *pp* ord.

Vc. *f* *pp*

**L**

142 *5/8* *ord.*

Vc. *sfz* *p* *f* *p* *p* *f sub.*

146 *s.t.* *5/8*

Vc. *p* *f* *p*

151 *ord.*

Vc. *f sub.* *ff* *pp* *f* *p* *ff sub.*

**M**

nervoso ma cantabile e sempre avanti ♩ = 66

154 *III*

Vn. 1 *pp* *mp*

Vn. 2 *pp* *p* *pp* *p* *pp*

Va. *m.s.p.* *ord.* *pp*

Vc. *pp* *p*

157

Vn. 1 *p* *mf* *pp*

Vn. 2 *tr* *mf* *p* *pp*

Va. *ppp* *p* *pp* *p* *pp*

Vc. *pp* *p*

160

Musical score for measures 160-162. The score is for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. Measure 160 starts with a *p* dynamic, followed by *pp* and *f sub.* in the first staff. The second staff has *f* and *pp* dynamics, with markings for *s.p.* and *m.s.p.*. The third staff has *f* and *p* dynamics, with markings for *m.s.p.* and *ord.*. The fourth staff has *pp* and *p* dynamics. Measure 161 continues with *f sub.* and *p* dynamics. Measure 162 features *p espress.* and *pp sempre* dynamics, with a *ord.* marking.

163

Musical score for measures 163-165. The score is for four staves: Vn. 1, Vn. 2, Va., and Vc. Measure 163 starts with *mf* and *f* dynamics. Measure 164 features *pp* and *p* dynamics. Measure 165 includes *mf* and *f* dynamics.

166

Musical score for measures 166-168. The score is for four staves: Vn. 1, Vn. 2, Va., and Vc. Measure 166 starts with *p* and *f* dynamics. Measure 167 features *pp* and *f* dynamics. Measure 168 includes *pp*, *fp*, and *f* dynamics.

169

Vn. 1 *fp fp* *f* *p* *pp* *fp* *f*

Vn. 2 *fp* *f* *p* *f*

Va. *f* *p*

Vc. *fp* *ff* *ffp*

**O**  
agitato e avanti

172

Vn. 1 *p* *ff* *f* *ff*

Vn. 2 *ff* *f* *ff*

Va. *f* *ff* *f*

Vc. *f* *ff*

175

Vn. 1 *ff* *f* *ff* *ffp* *f* *ff*

Vn. 2 *ff* *f* *ffp* *ff*

Va. *ff* *f* *ff*

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

**molto agitato; con fuoco** ♩ = 82

177

Vn. 1 *fff* *f* *ff* *f* *ff* *fff*

Vn. 2 *fff* *f* *ff* *ffp* *fff* *ff*

Va. *fff* *f* *ff* *ffp* *ff*

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

180

Vn. 1 *pp* *ffp* *ff* *f* *ff* *fff* *ff* *p* *fff*

Vn. 2 *fff* *ffp* *ff* *f* *ff* *fff* *ff* *fff*

Va. *fff* *pp* *ffp* *ff* *f* *ff* *fff* *ff* *fff*

Vc. *ff* *ffp* *ff* *ffp*

**P**

**fragile** ♩ = 100

183

Vn. 1 *p* *ppp*

Vn. 2 *p* *ffz p* *ppp*

Va. *p* *ppp*

Vc. *ff senza dim.!* *ppp*

187

Vn. 1 *mf*  $\triangleright$  *p* *mf*  $\triangleright$  *p* *mf*  $\triangleright$  *p* *mp*  $\triangleright$  *pp* *ff sub.* 5

Vn. 2 *mf*  $\triangleright$  *p* *mf*  $\triangleright$  *p* *mf*  $\triangleright$  *pp* *ff sub.* 5

Va. *mf*  $\triangleright$  *p* *mf*  $\triangleright$  *p* *mf*  $\triangleright$  *pp* *ff sub.* 3

Vc. *p*  $\triangleright$  *mf*  $\triangleright$  *p* *mf*  $\triangleright$  *p* *pp* *ff sub.* 6

191

Vn. 1 *pp*  $\triangleright$  *ppp*  $\triangleleft$  *pp* *ppp* 3

Vn. 2 *pp*  $\triangleright$  *ppp*  $\triangleleft$  *pp* *ppp* 6

Va. *pp*  $\triangleright$  *ppp*  $\triangleleft$  *pp* *ppp* 5

Vc. *pp*  $\triangleright$  *ppp*  $\triangleleft$  *pp* *ppp* 3

**Q**  
molto furioso e con violenza

196

Vn. 1 *fff sempre* 5

Vn. 2 *pp* *fff sempre* 5

Va. *fff sempre* 3

Vc. *fff sempre* 6  $\triangleright$  *f*  $\triangleleft$  *fff*

201

Vn. 1 s.t. *pp*

Vn. 2

Va.

Vc. *fff-f* *fff* *fff-f* *fff* *fff-f* *f* s.t. 3

207

Vn. 1 *p* m.s.p. *fff sub.* *ff*

Vn. 2 m.s.p. *fff sub.* *ff*

Va. m.s.p. *fff sub.* *fff*

Vc. m.s.p. *fff sub.* *f* *ff* *fff* *ff*

211

Vn. 1 *fff* *ff* *ff*

Vn. 2 *fff* *ff* *ff*

Va. *fff* *ff* *ff*

Vc. *fff* *ff* *ff*



**R****molto agitato** ♩ = 125

24

217

Vn. 1 *ord.*  
*ff* *ffp* *f* *ff* *ff* *f* *ff* *f*

Vn. 2 *ord.* II  
*ff* *p* *ff* *f*

Va. *ord.*  
*ff* *f* *ff* *> f* *ff*

Vc. *m.s.p.*  
*ff* *f* *ff* *f* *ff* *ffp*

220

Vn. 1 *ff* *fff* *f*

Vn. 2 *ff* *fff* *f* *fff* *f*

Va. *s.p.* *fff* *f* *fff-f* *fff*

Vc. *ff* *fff*

223

Vn. 1 *ff* *fff-f* *ff* *f* *ff* *f* *fff* *> f*

Vn. 2 *fff* *f* *ff*

Va. *ff* *fff* *f* *fff-f* *fff*

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

25

226

Vn. 1

Vn. 2

Va.

s.p. → ord. → s.p. → ord.

m.s.p.

*fff*

*f* *fff*

m.s.p. → s.p. → ord. → s.p.

*fff* *ff* *fff ff-f* *ff* *fff* *ff* *fff ff-f*

*ff* *ff-f* *ff* *f* *ff* *ff-f* *ff*

229

Vn. 1

Vn. 2

Va.

s.p.

m.s.p.

s.p. → ord.

*fff*

*f* *ff*

*f* *ff* *fff*

ord. *f* *ff* *ff-f* *ff* s.p. → m.s.p.

**S**

delirante e feroce; senza misura ma anche senza rubato ♩ = 150

Vn. 1

Vn. 2

Va.

Vc.

ord.

*fff sempre*

*fff sempre*

ord.

*fff sempre*

*fff sempre*

T

Musical score for section T, measures 1-8. The score is for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature has one sharp (F#) and the time signature is 3/4. The first four measures (1-4) feature a melodic line in the upper strings (Vn. 1 and Vn. 2) with a quintuplet (5) and a sextuplet (6). The lower strings (Va. and Vc.) play a rhythmic accompaniment. Measures 5-8 continue the melodic development with further sextuplets (6) and accents.

U

Musical score for section U, measures 1-8. The score is for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature has one sharp (F#) and the time signature is 3/4. The first four measures (1-4) feature a melodic line in the upper strings (Vn. 1 and Vn. 2) with a quintuplet (5). The lower strings (Va. and Vc.) play a rhythmic accompaniment. Measures 5-8 continue the melodic development with further quintuplets (5) and a 4:5 ratio.

Musical score for section U, measures 9-16. The score is for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature has one sharp (F#) and the time signature is 3/4. This section features a dense, rhythmic texture with many sixteenth notes and accents across all four staves.

27 **V**

col legno tratto *pp* *fff sub.* ord. V

Vn. 1

col legno tratto *pp* *fff sub.* ord. V

Vn. 2

col legno tratto *pp* *fff sub.* ord. V

Va.

col legno tratto *pp* *fff sub.* ord. V

Vc.

**W** m.s.p. V 5 5 5

**violento; con misura** ord.

Vn. 1

Vn. 2

Va.

Vc.

234

Vn. 1 *p* *fff* *mf* *fff*

Vn. 2 *p* *fff* *mf* *fff*

Va. *p* *fff* *mf* *fff*

Vc. ord. *p* *fff* *mf* *fff*

**delirante amorpho; sospeso; senza misura ♩ = 60**

The overall effect should be that of one single instrument performing a glissando without changing the bow.

Musical score for measures 235-238, featuring four staves: Vn. 1, Vn. 2, Va., and Vc. The score is marked *fff* and *fff senza dim.!*. The notation shows a glissando effect across the strings, with notes connected by a long horizontal line.

**statico sospeso; con misura**

Musical score for measures 239-241, featuring four staves: Vn. 1, Vn. 2, Va., and Vc. The score is marked *ppp* and *s.t.*. The notation shows a static, suspended effect with notes held for a long duration.

Musical score for measures 242-244, featuring four staves: Vn. 1, Vn. 2, Va., and Vc. The score is marked *pp* and *ppp*. The notation shows a more active, rhythmic passage with triplets and slurs.

246  $\text{♩} = 75$

Vn. 1 *ord.* *pp*

Vn. 2 *ord.* *pp*

Va. *ord.* *pp*

Vc. *ord.* *pp*

**Y**

**morboso cantabile**  $\text{♩} = \text{♩}$  ( $\text{♩} = 50$ )

250

Vn. 1 *s.t.* *ppp*  $\text{pp}$  *m.s.t.* *ppp*

Vn. 2 *s.t.* *ppp*  $\text{pp}$  *m.s.t.* *ppp*

Va. *s.t.* *ppp*  $\text{pp}$  *m.s.t.* *ppp*

Vc. *s.t.* *pp senza cresc.* *m.s.t.* *ppp*

$\text{♩} = 32$

**senza misura**

Va. *s.p.* *pp* *ord.* *pp <-> pp* *m.s.t.* *ppp sempre*

Va. *s.p.* *ord. IV*

**Z**

**con misura**

Vn. 1 *m.s.t.* *ppp*

Vn. 2 *m.s.t.* *ppp*

Va. *m.s.t. 0* *IV* *III* *IV*

Vc. *m.s.t.* *ppp*