

A Wind Badly Wants to

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Move the Earth

Gunter Gaupp

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2020

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WRITTEN

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Winter 2020  
Memphis, TN  
*for*  
String Quartet

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5 minutes in duration

# Notes

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## Bow pressure



indicates an increase from **normal** to **heavy** bow pressure



indicates a slow bow with heavy bow pressure resulting in a distorted scratch tone with little pitch

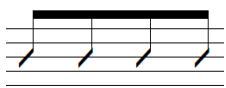
## White Noise



indicates a light, constant background noise with no specified pitch generated from lightly bowing directly on the bridge

## Bow Chops

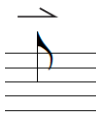
All chop gestures and notation are taken from Casey Driessen's The Chop Notation Project. More information about this project can be found at [www.caseydriessen.com/chop-notation-project](http://www.caseydriessen.com/chop-notation-project)



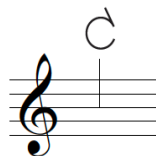
indicates a percussive bow chop without pitch produced by dropping the bow vertically down against muted strings. The sound of each upbeat will be slightly softer and is produced when the bow is lifted from the strings.



indicates a lighter, brushing sound produced by scraping the bow parallel to the strings. The arrow above the note indicates a movement toward the player's body.



here the player scrapes the bow away from their body.



indicates a harsher swirling sound produced by scraping the bow down and across muted strings in a circular, clockwise motion. This gesture requires a fair amount of pressure to ensure the desired swirling, scraping effect

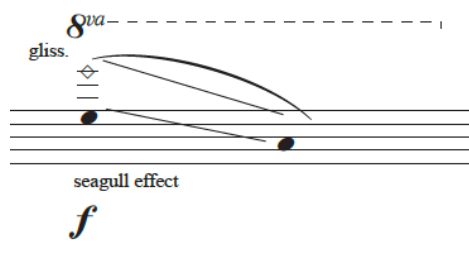


indicates a harsher, bouncing bow chop generated by throwing the bow vertically down into and horizontally across muted strings simultaneously. The goal should be to fit three bounces of the bow in each throw for a quick triplet effect. Here the arrow indicates a movement toward the player's body.



Here the arrow indicates the bow moving away from the player's body.

## Seagull Gliss



The piece borrows Crumb's "Seagull Effect" harmonic glissando wherein the player maintains the notated interval while moving through the gliss, producing rapidly moving harmonic pitches

# A Wind Badly Wants to Move the Earth

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**A** ♩ = 100

sul G  
tremolo between all three notes  
alternating between normal and harmonic finger pressure,  
drifting up or down to get other nearby partials at random

Violin I  
Violin II  
Viola  
Cello

*p*

*p*

*p*

Vln. I  
Vln. II  
Vla.  
Vc.

*f* *mp* *p* *f*

Vln. I  
Vln. II  
Vla.  
Vc.

*p* *mp* *p*

sul pont. *p* ord. *mp* *pp* *p*

*mf* *p* *mf*

6  
13

Vln. I *mf*

Slowly crescendo, occasionally increase and decrease bow pressure to add an element of random noise.

Vln. II

Vla. *mf* ord. *p* sul pont. *mp* ord.

Vc. *mf* *mp* *p*

16

Vln. I *mf*

Vln. II

Vla. *mf*

Vc. *mf* *p*

19

Vln. I *pp* *mf* *p*

Vln. II *mf*

Vla. *p* *f*

Vc. *mf* *p* *mf*

by this point use very heavy bow pressure, more noise than pitch

22 sul pont. ord.

Vln. I *mf*

Vln. II

Vla. *mp* *mf*

Vc. *mp* *mf* *p*

25

Vln. I *p*

Vln. II

Vla. sul pont. *mp* *mf* ord.

Vc. *f* *mf* ord.

28

Vln. I *mp* *f*

Vln. II

Vla. sul pont. *p*

Vc. sul pont. *mp*

8  
31

Vln. I *mp*

All vertical bow motion bouncing up and down off the strings with the tip of the bow, use enough force to hear strings against fingerboard

Vln. II *f*

Vla. ord. *p* *mf*

Vc. ord. *mp*

33

Vln. I *mf*

Vln. II

Vla.

Vc. *mf*

35

Vln. I *mp* *f* *mf* *p* *f*

While keeping pulse, improvise bow bounces. Grow increasingly louder and move steadily from the tip to the frog of the bow to add an increasing element of noise.

Vln. II

Vla.

Vc. *mp* *mf*

sul pont.



38 *mp* *f* ord.

Vln. I *mp* *f*

Vln. II

Vla. *p* *mf*

Vc. *p* *mf*

*sul pont.*

41 *mp* *f* *f*

Vln. I *mp* *f* *f*

Vln. II

Vla. *mf*

Vc. *mf* *f*

While keeping pulse, improvise bow bounces. Grow increasingly louder and move steadily from the tip to the frog of the bow to add an increasing element of noise.

44 *mp* *mf* *f* *mf*

Vln. I

Vln. II

Vla.

Vc. *mp* *mf* *f* *mf*

10

47

Vln. I

Vln. II

Vla.

Vc.

*f*

*f*

**B**

♩ = 60

Vln. I

Vln. II

Vla.

Vc.

*p*

*p*

*p*

White noise- lightly bow on bridge while muting strings. Occasionally, allow the bow to move off the bridge in either direction for an element of random noise

White noise- lightly bow on bridge while muting strings. Occasionally, allow the bow to move off the bridge in either direction for an element of random noise

53

Vln. I

Vln. II

Vla.

Vc.

*p*

*8va*  
gliss.

seagull effect

56

Vln. I

Vln. II

Vla.

Vc.

*p*

*mf*

*p*

pizz.

8<sup>va</sup>

gliss.

seagull effect

59

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mf*

*p*

0

I II

61

Vln. I

Vln. II

Vla.

Vc.

*p*

*p*

63

Vln. I *mf*

Vln. II *mf*

Vla. gliss. *mp* seagull effect

Vc. *p* *f* *p*

65

Vln. I light chops *mp* ord.

Vln. II *p* light chops *mp* *mp*

Vla. *mf*

Vc.

67

Vln. I *mf*

Vln. II

Vla. *p* seagull effect *mp* 3 3

Vc. arco sul pont. *p* *f* ord. *mp*

69

Vln. I

Vln. II

Vla.

Vc.

All vertical bow motion bouncing up and down off the strings with the tip of the bow, use enough force to hear strings against fingerboard

*mf*

*mp*

*f*

*mp*

8va

gliss.

seagull effect

*mp*

71

Vln. I

Vln. II

Vla.

Vc.

*p*

ord.

*p*

*mf*

*p*

*mp*

8va

gliss.

seagull effect

*mp*

3

3

6

3

73

Vln. I

Vln. II

Vla.

Vc.

accel.

ord.

*mf*

ord.

*mf*

*f*

ord.

3

3

3

3

sul pont.

3

3

All vertical bow motion bouncing up and down off the strings with the tip of the bow, use enough force to hear strings against fingerboard

14  
75

Vln. I

Vln. II

Vla.

Vc.

ord.

*f*

*mf*

*p*

*mf*

*mp*

ord. 3

*mp*

*mf*

*mf*

77

Vln. I

Vln. II

Vla.

Vc.

ord.

*f*

*mf*

$\text{♩} = 70$

*mf*

3

6

79

Vln. I

Vln. II

Vla.

Vc.

sul pont.

*mf*

6

3

*accel.*  
*sul pont.*

81

Vln. I

Vln. II

Vla.

Vc.

*f*

*mf*

*f*

*mf*

ord.

ord.

All vertical bow motion bouncing up and down off the strings with the tip of the bow, use enough force to hear strings against fingerboard

83

Vln. I

Vln. II

Vla.

Vc.

*f*

*mf*

*mf*

ord.

ord. detached

85

Vln. I

Vln. II

Vla.

Vc.

*f*

*p*

*f* = 80

87

Vln. I

Vln. II

Vla.

Vc.

ord.

ord.

6

3

6

3

mf

3

3

C

Vln. I

Vln. II

Vla.

Vc.

ord.

f

mf

f

f

chops should grow more unwieldy, not necessarily in time

circles grow continually louder and more chaotic, not necessarily in time

91

Vln. I

Vln. II

Vla.

Vc.

ord.

f

f

f

ord.

6

3

3



8va  
gliss.

seagull effect

*f*

*f*

ord.

3

3

3

3

Vln. I

Vln. II

Vla.

Vc.

95

Improvise using percussive bow chop gestures, become continually louder and more chaotic until the downbeat of m 98.

ord.

3

6

3

Vln. I

Vln. II

Vla.

Vc.

97

*ff*

Improvise wild, chaotic bow chop gestures, louder the better

*ff*

Vln. I

Vln. II

Vla.

Vc.

99

Vln. I

Vln. II

Vla.

Vc.

0

Detailed description: This is a page of a musical score for a string quartet. The page number '18' is at the top left. The score is divided into four staves: Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Violoncello). The key signature has two sharps (F# and C#). The Vln. I staff begins with a dynamic marking of '99' and a fermata over a whole note. A long hairpin curve spans across the Vln. I staff and the Vln. II and Vla. staves, ending with a '0' dynamic marking. The Vln. II and Vla. staves contain several rests. The Vc. staff has a series of eighth notes with accents, followed by a quarter note with an accent and a final quarter rest.