

David S. Carter

The Slightest Motion

for eight players

2013

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Instrumentation

Alto Flute in G (assists pianist in bowing if needed)

Bass Clarinet in Bb (with low C)

Tenor Saxophone in Bb (doubling on Alto Saxophone in Eb)

Piano (including bowing with fishing line in closing of piece; see below)

Violin

Viola

Cello

Percussion:

Vibraphone and Marimba (stacked, with vibraphone in front)

Two bass bows

Crystal glass (mounted) that produces B6 (or as close to B6 as possible) when bowed

Almglocken (mounted) that produces B6 when bowed (bowed pitch should match as closely as possible bowed pitch of crystal glass)

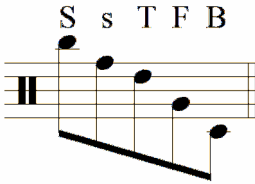
Snare drum (**S** in chart below with snares on; snares should initially be off=**s**)

Small tom (textured head; calfskin or imitation calfskin) (**T**)

Floor tom (**F**)

Bass drum (**B**)

Key for drums:



The percussionist should ensure that the snare drum with snares off is pitched higher than the high tom.

R=play on rim

+ = rub across the textured head of the small tom forcefully with the side of the hand to simulate a breathing sound

Performance Notes

The chords in the opening section should be balanced between the instruments as evenly as possible except where there is a notated dynamic differential between instruments.

Dynamic changes are *subito* unless otherwise indicated.

Grace notes should be played before the beat.

When the percussionist is bowing the crystal glass and almglocken, as smooth and continuous a tone as possible should be sought. Bow changes should be as imperceptible as possible. Mounting the glass and almglocken and bowing simultaneously with the two bows (alternating) will facilitate this.

The unpitched breathing in the alto sax in the closing should sound labored and not rapid. It should include audibly labored inhalation in addition to breathing out through the instrument.

Bowing of the piano requires using nylon fishing line with rosin. Multiple strands of the fishing line (narrow/light gauge) should be threaded under the three F6 piano strings and pulled back and forth against the underside of the strings while the sustain pedal is depressed. The pianist should do both the pedaling and bowing if possible. If necessary, the alto flutist can hold down the sustain pedal while the pianist pulls the fishing line. If the alto flutist will be assisting, a copy of the relevant page of the piano part should be made for him or her.

The score is in C.

Microtonal Notation

Microtones are generally quarter-tones. The only exception is in m. 42 of the sax part, where the player should match the slightly flat B-flat of the previous cello harmonic. Alto flute microtones should be created with fingering rather than lipped where possible.

♯↑ quarter-tone above the ordinary sharped pitch

♯↓ quarter-tone above the ordinary natural pitch

♭↑ quarter-tone below the ordinary natural pitch

♭↓ quarter-tone below the ordinary flatted pitch

A

9

A. Fl. *ppp* *p* *ppp* *pp* *p* *pp* *ppp*

B. Cl. *ppp* *pp* *ppp* *pp* *p* *mp* *pp* *ppp*

T. Sx. *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp*

Vib. *ppp* *pp* *ppp* *pp* *p* *ppp* *pp* *ppp*

Vln. (sord.) *ppp* *pp* *p* *ppp* *p* *pp* *p* *pp*

Vla. *ppp* *pp* *p* *ppp* *ppp* *ppp* *ppp*

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

ord. Sul C
Sul C
Sul C
Sul C

Marimba Hushed, resonant
Vibr.
pizz.
Molto sul tasto



B

16

A. Fl. *p* *ppp* *pp* *mp* *ppp* *pp* *p* *pp*

B. Cl. *pp* *p* *pp* *pp* *pp* *pp*

T. Sx. *pp* *ppp* *p* *ppp* *pp* *ppp*

Mrb. *pp* *p* *pp* *pp* *pp* *pp*

Vib. *p* *pp* *pp* *pp* *pp* *pp*

Vln. (sord.) *ppp* *pp* *p* *pp* *pp* *p* *pp*

Vla. *pp* *p* *ppp* *pp* *p* *ppp*

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

Sul C
Sul C

arco
pizz.
arco
pizz.

Marimba
Vibr.
Pick up bass bow
Marimba (mallets)
Bass bows on crystal glass

23

A. Fl. *ppp* *pp* *p < mp* *ppp* *pp < p*

B. Cl. *> ppp* *pp* *ppp* *pp* *ppp* *p* *ppp*

T. Sx. *> ppp* *ppp*

Glass
Smooth, sustained sound

Vln. (sord.) *ppp* *pp* *p* *ppp* *pp* *p* *ppp* *pp*

Vla. *pp* *ppp* *pp* *ppp* *pp* *p* *ppp* *pp*

Vc. *Sul C* *ppp* *Sul C* *pp* *Sul C* *ppp* *Sul G* *pp*



32

A. Fl. *ppp* *pp* *ppp* *pp*

B. Cl. *pp* *p* *ppp* *ppp < pp > ppp* *pp*

T. Sx. *ppp* *ppp*

Glass
L.V. *pp* *pp* *pp* *pp* *pp* *pp*
Bass bows on B6 almglocken: make transition from crystal glass sound to almg. sound as continuous as possible
Smooth, sustained sound

Vln. (sord.) *pizz.* *pp* *pp* *ppp* *arco* *pp*

Vla. *mp* *ppp* *mp* *ppp* *Molto sul tasto* *pp*

Vc. *p* *pp* *p* *pp* *Sul D* *Sul C* *ppp* *Sul C* *ppp*

40

A. Fl. *ppp* *p* *ppp*

B. Cl. *ppp* *p* *pp* *pp*

T. Sx. *ppp* *pp*

Alm. *f* *mp* *f*

Vln. (sord.) *p*

Vla. *ppp* *mp* *ppp* *mf* *p*

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

Match cello's previous pitch

Match pitch and dynamic of bowed almglocken; transition from almglocken should be as continuous as possible

ord. Sul G

pizz.

arco

Molto sul tasto

arco Sul C

Energetic
Drums with cloth mutes for a dry sound; sticks
Snares off

The percussionist may slightly vary the notated passage (mm. 46-51); the effect should be energetic and intense

47

A. Fl. *ppp* *p* *ppp*

B. Cl. *ppp* *pp* *ppp*

T. Sx. *ppp*

Drums (mutes) *mp* *ff* *f < ff* *mf < f* *p < f* *mf > p* *f*

Vln. (sord.)

Vla. *ppp* *pp* *ppp*

Vc. Sul C *ppp* *p* *ppp*

50

A. Fl. *pp*

B. Cl. *pp*

T. Sax. *ppp*

Drums (mutes) *mp* *ff* *mp* *f*

Vln. (sord.)

Vla. *pp* *mp*

Vc. *pp* Sul G

52 **E**

A. Fl. *mp* *pp*

B. Cl. *mp* *pp*

T. Sax. *mf* *ff* *sfz* *p* *f* *mp*

Drums (mutes) *ff* *mp* *mf* *pp* *mf*

Vln. (sord.) *ppp* Senza sord. *ppp*

Vla. *ppp* *mp* *ppp*

Vc. *mp* Sul A *ppp*

Aggressively

(F with drums) fltng.

(with sax)

6

54

A. Fl. *p* *pp*

B. Cl. *p* *pp*

T. Sax. *f* *mp* *f* *mf* *f*

Drums (mutes) *mp* *p* *f* *mp*

Vla. *p* *mp* *ppp* *pp*

Vc. Sul C *p* Sul D *pp*



A. Fl. *p* *mp*

B. Cl. *p* *ppp* *ppp*

T. Sax. *mf* *ff*

Drums (mutes) *p* *mp*

Vla. *p*

Vc. Sul D *p*

(accented notes with drums)

(independent)

(with sax)

(independent)

F

57

A. Fl. *ppp* *p*

B. Cl. *mp* *f* *p mf* *p* *f* *mp*
 Aggressively (with drums)

T. Sx. *pp* *f* *p* *f* *p* *f* *mp*

Drums (mutes) *mp* *mf* *mf*
 (with b.cl.)

Vla.

Vc. Sul G



59

A. Fl.

B. Cl. *p* *f* *mf* *ff*
 (independent) (with drums)

T. Sx. *f* *pp* *mf* *ppp* *p*
 (C with bs. cl.)

Drums (mutes) *p*
 (with b.cl.)

Vla.

Vc.

A. Fl. *pp*

(independent)

B. Cl. *p* *mf* *ff* *mf* (with sax)

T. Sax. *ff* *mp* *ff* (continuing b.cl.'s asc. line) (with b.cl.)

Drums (mutes) *p* *mf* (independent)

Vla. *pp* *ppp* Sul C

Vc. *pp* *ppp*



B. Cl. *p* *mf* *f* *mp* *mp* *p* (with sax after C) (independent)

T. Sax. *mp* *mf* *f* *mp* *mf* *f* *mf* (with b.cl.) (independent) (G with b.cl.)

Drums (mutes) *mp* *mp*

Pno. No pedal; bring out accents *ppp* *p* LH for lower stems *8^{sub}*

Energetic

G

♩ = 84

(previous triplet ♩ = ♩)

(A unison with sax)

63

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

T. Sx. *mp* *mf*

Drums (mutes) *mp* *f*

Pno. *f* *pp* *p*

(8^{vb})

65

B. Cl. *mp* *mf* *f* *mf* *p*

T. Sx. *f* *mp* *mf* *ff* *p*

Drums (mutes) *mp* *p*

Pno. *f* *ppp* *p*

(8^{vb})

67

B. Cl. *mp* *f* *mp* *mf* *p*

T. Sx. *ff* *mf* *f* *mp* *f* *p* *f*

Drums (mutes) *< mf* *p* *mp* *mp*

Pno. *mf* *p* *mf*

(8^{vb})

69

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

T. Sx. *mp* *f* *p* *ff*

Drums (mutes) *> pp* *mf* *p*

Pno. *ppp* *p*

(8^{vb})

71

B. Cl. *mp* *mf*

T. Sx. *mf* *ff*

Drums (mutes) *p* *mp* *mf*

Pno. *f*

(8^{vb})

(continuing b.cl.'s asc. line)

(continuing sax's desc. line)

72

B. Cl. *f* *mp*

T. Sax. *mp*

Drums (mutes) *p*

Pno. *f* *mp*

(8^{vb}) *> mp* *f* *mp*

73

B. Cl. *mp* *p* *mf*

T. Sax. *fff* To alto sax

Drums (mutes) *pp*

Pno. *mf*

(8^{vb}) *mf*

74

B. Cl. *f* *mp* *f*

Drums (mutes) *mp*

Pno. *f* *mp*

(8^{vb}) *f* *mp*

76

B. Cl. *mp* *mf* *p* *ff*

Drums (mutes) *pp* *mf*

Pno. *mf* *f*

(8^{vb})

78

B. Cl. (with drums) *mp* *f* *p* *mf* *mp*

Drums (mutes) (with b.cl.) *mp* *pp* Remove mutes; snares on

Pno. *pp* *p* *f*

(8^{vb})

80

B. Cl. *f* *mp* *mf*

Pno. *ppp* *f* *p*

(8^{vb})

82

B. Cl. *p* *mp* *f* *mf* *p* *gliss.*

Drums *mf* *p* *mf*

Pno. *f* *p* *f* *pp*

(8^{vb})



84

B. Cl. *mp* *f* *mp* *f* **I** *Aggressively*

A. Sax *Ferociously* *ff*

Drums *pp* *mp* *f* *p* *ff* *mp* *f* *R=rim* *R* *R* *L.V.* *Raucous*

Pno. *f* *p* *fff* *pp* *cluster: all black & white keys in indicated range* *(with b.cl.)*

(8^{vb})

86

B. Cl. *pp* *f* *ff* *p*

A. Sax. *mf* *ff* *mf*

Drums *ff* *p* *mp* *f* *mf* *p* *mf*

Pno. *f* *ff* *mp* *f* *mp*

(8vb)

gliss. (these 2 notes hoquet with drums) gliss.

RH chromatic cluster

88

B. Cl. *ff* *fff* *mf* *f* *mf*

A. Sax. *mp* *p* *f* *ff*

Drums *mp* *ff* *p* *p* *f* *mf*

Pno. *f* *p* *f* *p*

(8vb)

gliss. (with sax)

(with b.cl.)

RH chromatic cluster

LH chrom. cluster

90

B. Cl. *ff* *p* *mf*

A. Sx. (continuing b.cl.'s asc. line) *mf* gliss

Drums *mp* *f* *f*

Pno. *ff* *mp* chrom. clusters (F4)

91

B. Cl. *p* *mf* *p* *ff* *p* *fff*

A. Sx. *ff* *f* *mp* *p* *ff* *f*

Drums *pp* *mf* *p* *ff* *pp* *f* L.V.

Pno. *sfz* *ff* *ppp* *mp* *f* *sfz* *sfz* (A4)

93 **J** slap

B. Cl. ord. (with drums) *p* *ff* *fff*

A. Sx. (with bass drum) *mp* *ff* *fff* *f* fltng. gliss.

Drums L.V. (with b.cl.) (independent) Increasing intensity *mp* *f* *mf* *f*

Pno. LH chrom. cluster *ff* *fff* *p* *mf* *ff* *mp*

Vln. Balance as evenly as possible with other two string instruments *pp*

Vla. ord. Balance as evenly as possible with other two string instruments *pp*

Vc. Sul G Balance as evenly as possible with other two string instruments *pp*

95

B. Cl. *p* *f* *fff* *mp* *f* *Maximum intensity* *slap*

A. Sx. *mp* *ff* *p* *ff* *Maximum intensity* *mf* *ff*

Drums *p* *mf* *f* *mf* *mp* *f* *mp* *f*

Pno. *ff*

Vln. Sul D Harmonic attacks with light accents *al fine*

Vla. Sul C Harmonic attacks with light accents *al fine*

Vc. Sul G Harmonic attacks with light accents *al fine*

97

B. Cl. (F with sax) ord. *mf* *ff* *fff*

A. Sax. fltng. (F with b. cl.) *f* *p* (continuing b.cl.'s asc. line) *mf* *fff* gliss. "Whispered" playing with loud labored breathing through sax during notated rests *pp*

Drums *mp* *f* *ff* *fff*

Pno. *fff*

Vln. Poco sul pont. Sul G *ppp* Sul G

Vla. Poco sul pont. *ppp*

Vc. Poco sul pont. Sul A *ppp* Sul D

Go wild this measure; the notated measure may be elaborated or varied

Detailed description of the musical score: The score is for page 18, measures 97-100. It features seven staves: B. Cl., A. Sax., Drums, Pno., Vln., Vla., and Vc. The B. Cl. part starts with a 5-measure rest, then plays a melodic line with dynamics *mf*, *ff*, and *fff*. The A. Sax. part has a 5-measure rest, then plays with dynamics *f*, *p*, *mf*, *fff*, and *pp*. The Drums part has a 5-measure rest, then plays a rhythmic pattern with dynamics *mp*, *f*, *ff*, and *fff*. The Pno. part has a 6-measure rest, then plays a rhythmic pattern with *fff*. The Vln., Vla., and Vc. parts all have a 6-measure rest, then play sustained notes with *ppp* dynamics and specific fingerings (Sul G, Sul A, Sul D). A performance instruction 'Go wild this measure; the notated measure may be elaborated or varied' is placed above the Drums staff. A note for the A. Sax. part says '"Whispered" playing with loud labored breathing through sax during notated rests'. Various articulations like slurs, accents, and glissandos are present throughout the score.

Begin with air and gradually add a little pitch ("whispered" playing)

99 **K**

A. Sax. *mp*

Drums Snares off

B. Pno. *ppp* *pp*

Vln. Sul pont. Match timbre of viola and cello as closely as possible

Vla. Sul pont. 3

Vc. Sul G Sul pont. *p* *pp*

102

A. Sax. *pp* *mp* *pp*

Drums *pp* *pp* *mp* *pp* *pp* *p* *mp*

B. Pno. *pp*

Vln. Molto sul pont. *p* *ppp*

Vla. Sul A Molto sul pont. 3 Sul G *ppp*

Vc. Molto sul pont. Sul G *ppp*

(continue "whispered" playing with loud labored breathing through sax during notated rests)

Rub across textured head of small tom forcefully with side of hand to simulate breathing sound

(stick)

105

A. Sax. Loud key clicks with normal embouchure **L** "Whispered" playing with loud labored breathing through sax during notated rests

Drums Faster rubbing Back to deep breathing-type rubbing

B. Pno. *ppp* *

Vln.

Vla.

Vc.

109

A. Sax. Loud key clicks with normal embouchure "Whispered" playing (no labored breathing)

Drums

113

A. Sax. Key clicks with normal embouchure Hold still silently for 5"

Drums Hold still silently for 5"