David S. Carter

THE LABOR OF THOUGHT

for mixed sextet

2010

The Labor of Thought

Instrumentation:
Alto Flute in G
Clarinet in Bb
Marimba (five octaves)
Violin
Cello
Contrabass

All grace notes should be played immediately before the beat.
The downbeats of measures should not be accented; the notated meter merely provides a means of coordinating and orienting the players.
All dynamic changes should occur *subito* unless led into by a crescendo or decrescendo.
The score is in C.
Bass harmonics are written consistently with all other bass notes: the pitch sounds one octave beneath the ordinary version of the written clef.
The performers should be arranged as follows:

Mba.

Vc. Cb.
Cl.
Vln. A. Fl.

Duration: 6:30

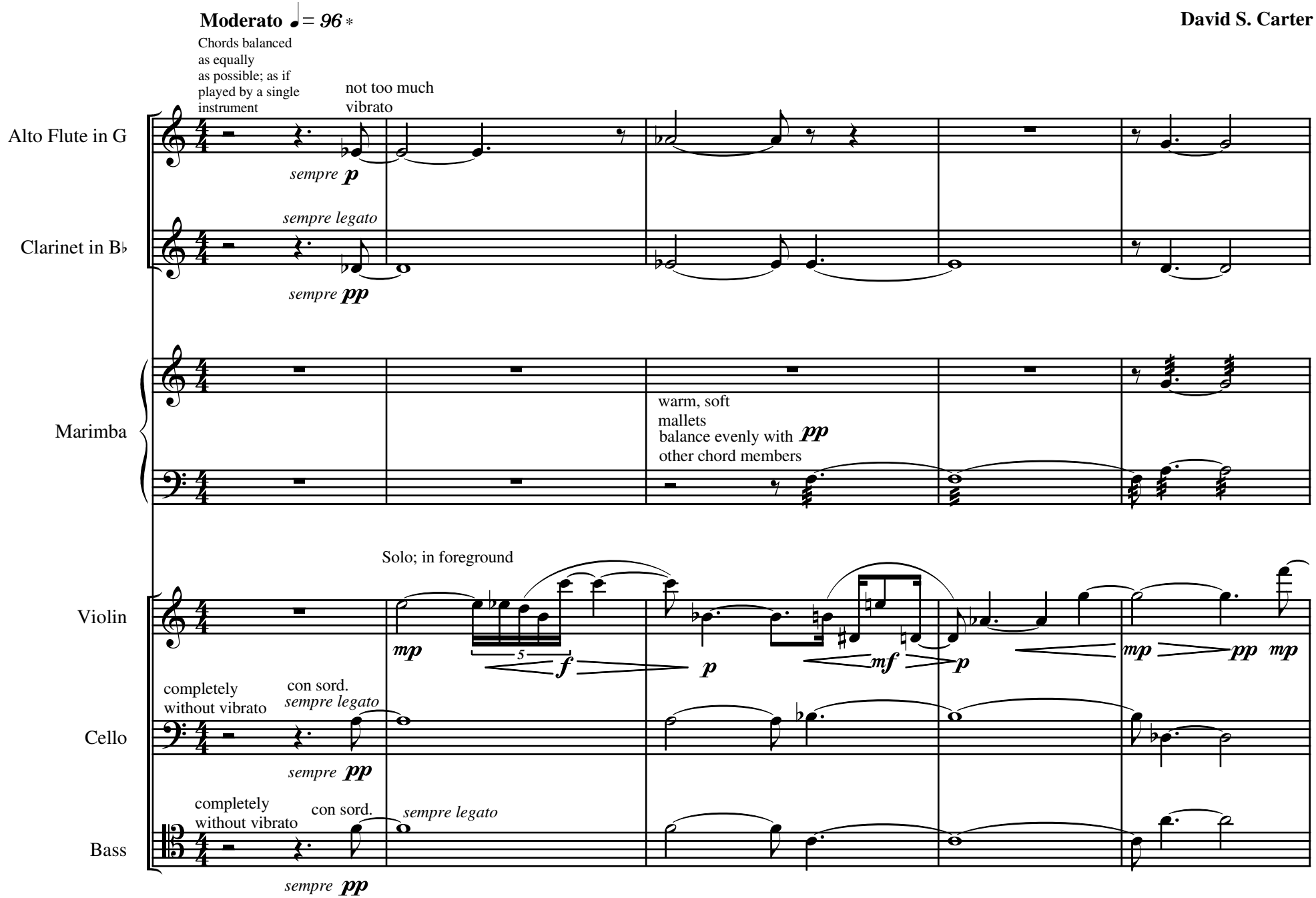
"It is there, being imperfect, and with these things
And erudite in happiness, with nothing learned,
That we are joyously ourselves and we think

Without the labor of thought . . ."

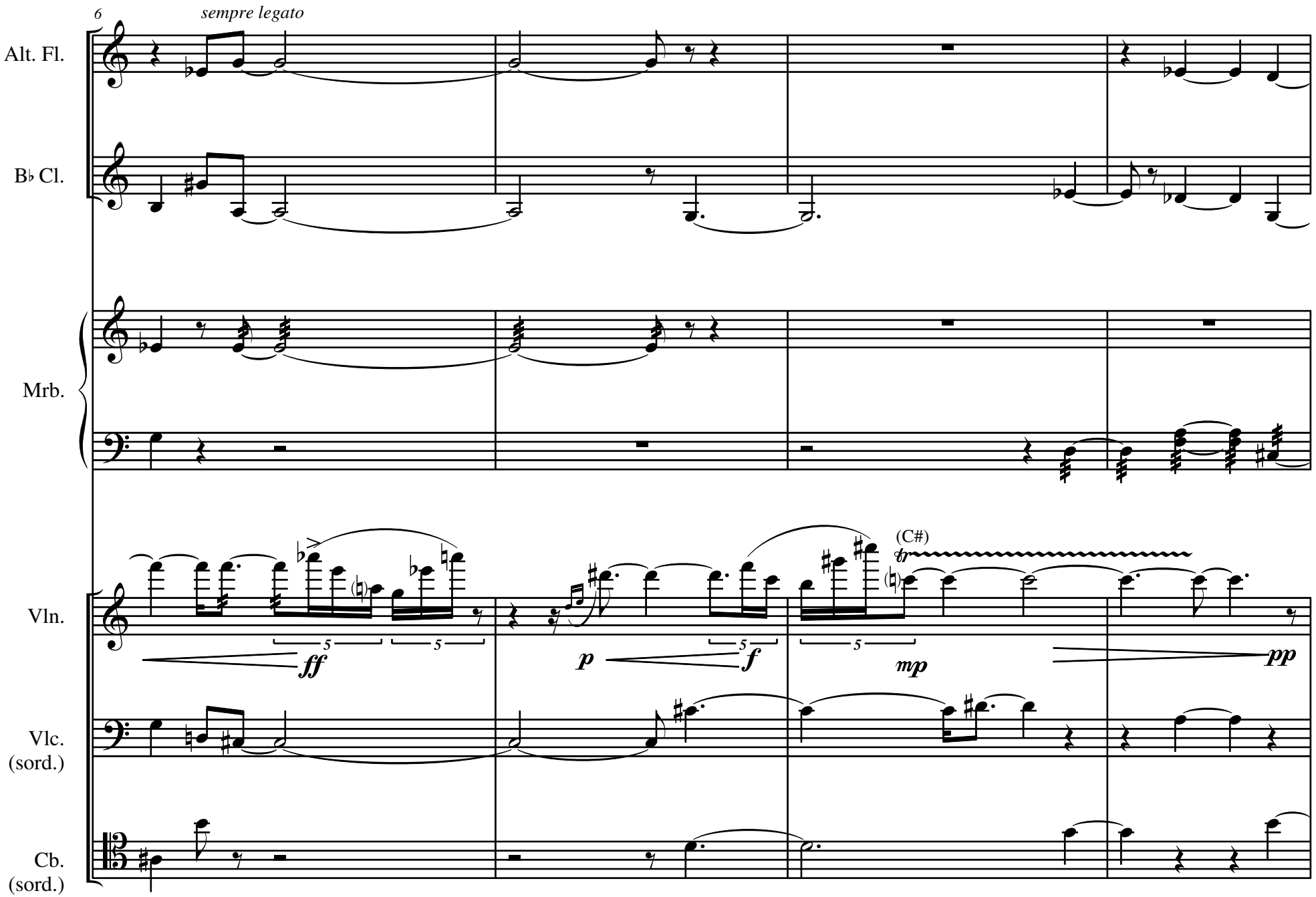
-Wallace Stevens, "Of Bright and Blue Birds and the Gala Sun"

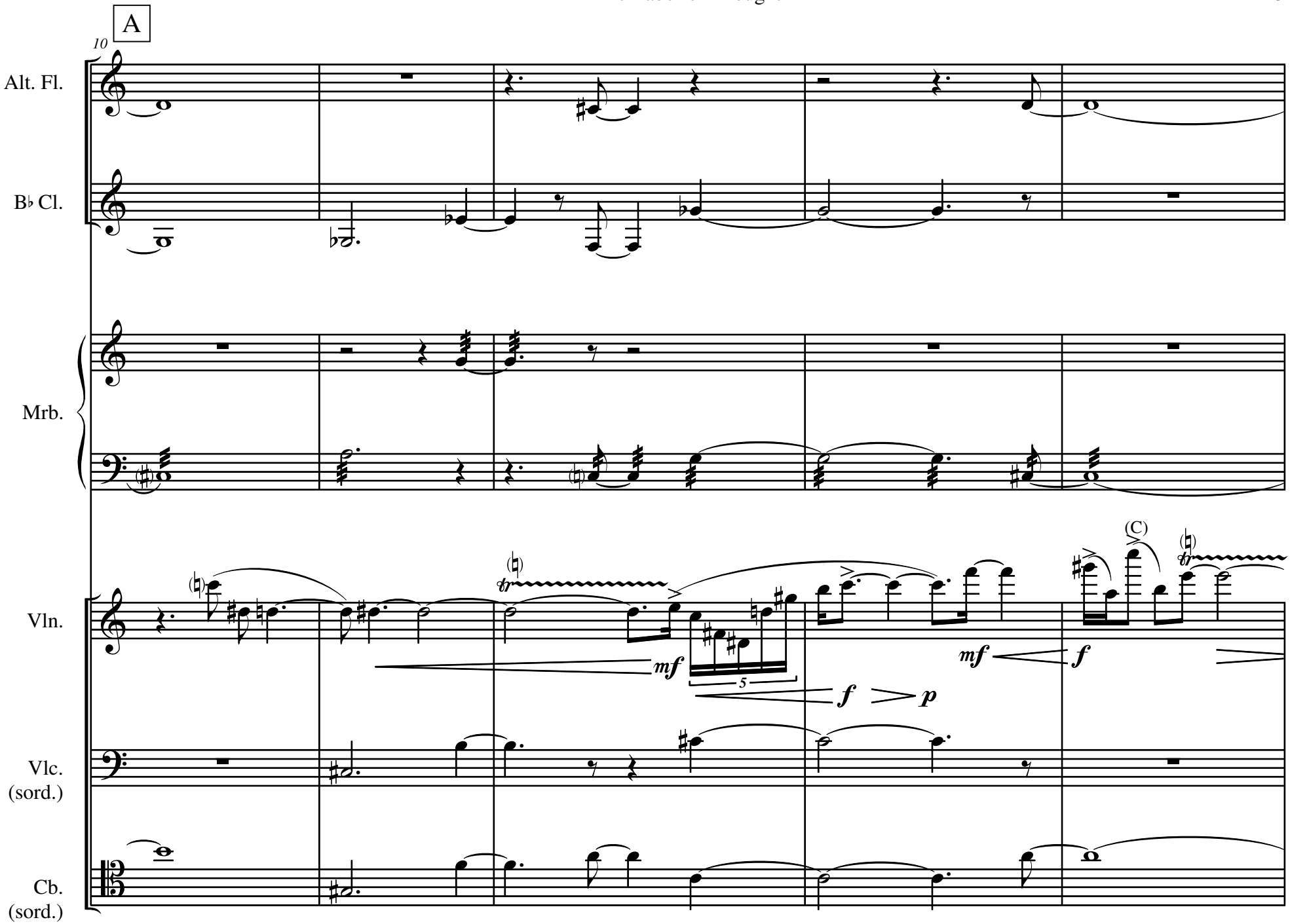
The Labor of Thought

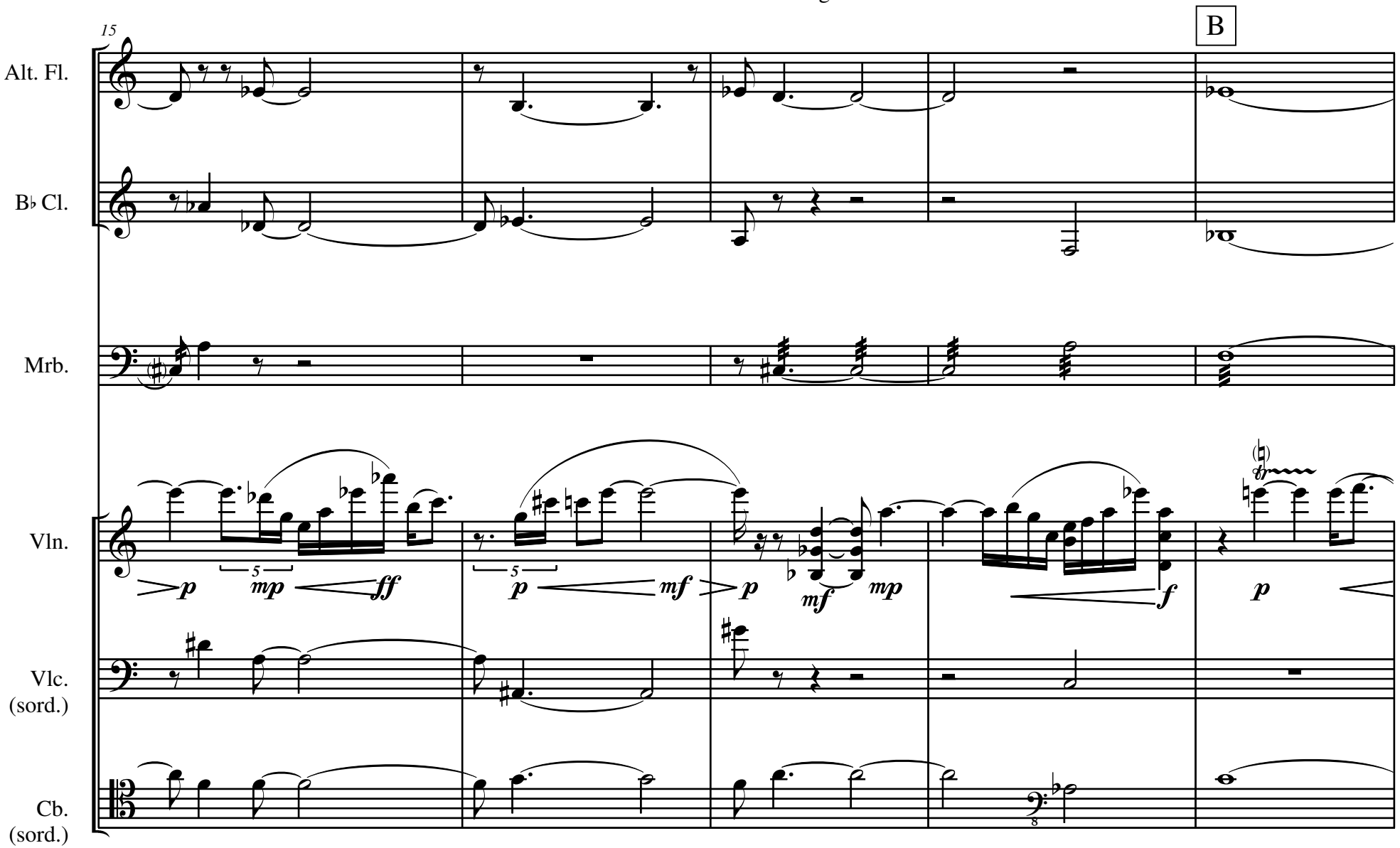
David S. Carter

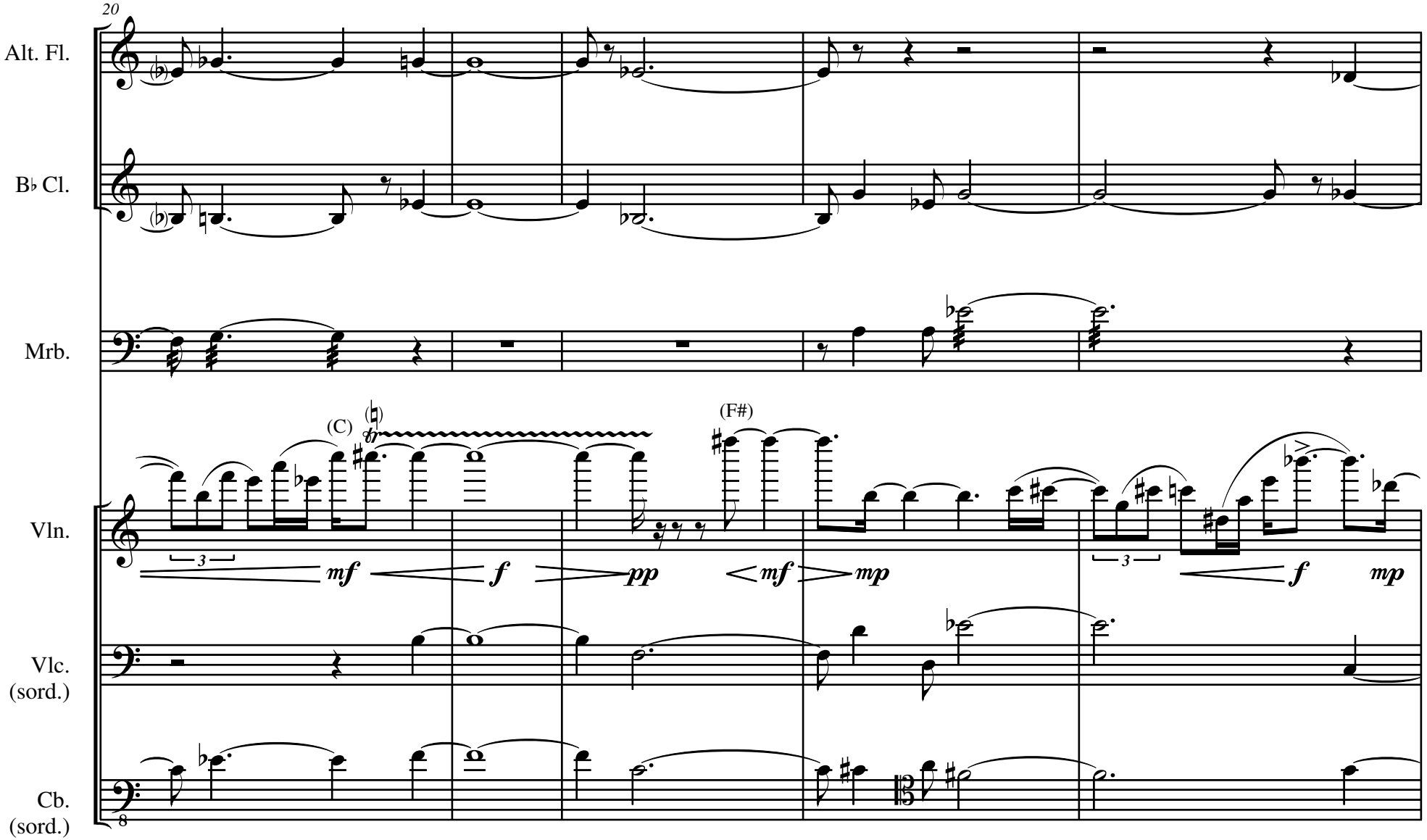


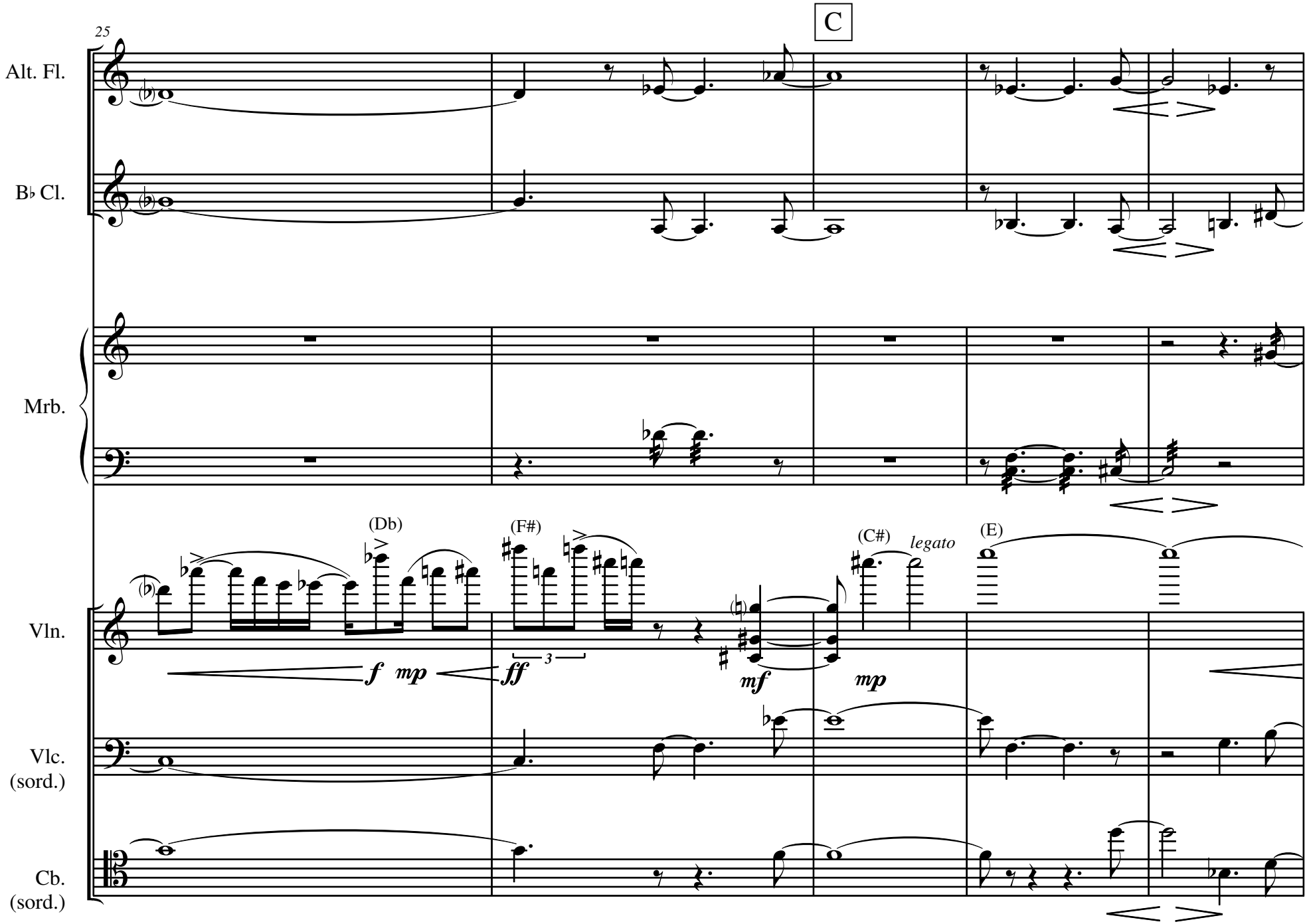
*-Metronome indications should be followed strictly throughout.

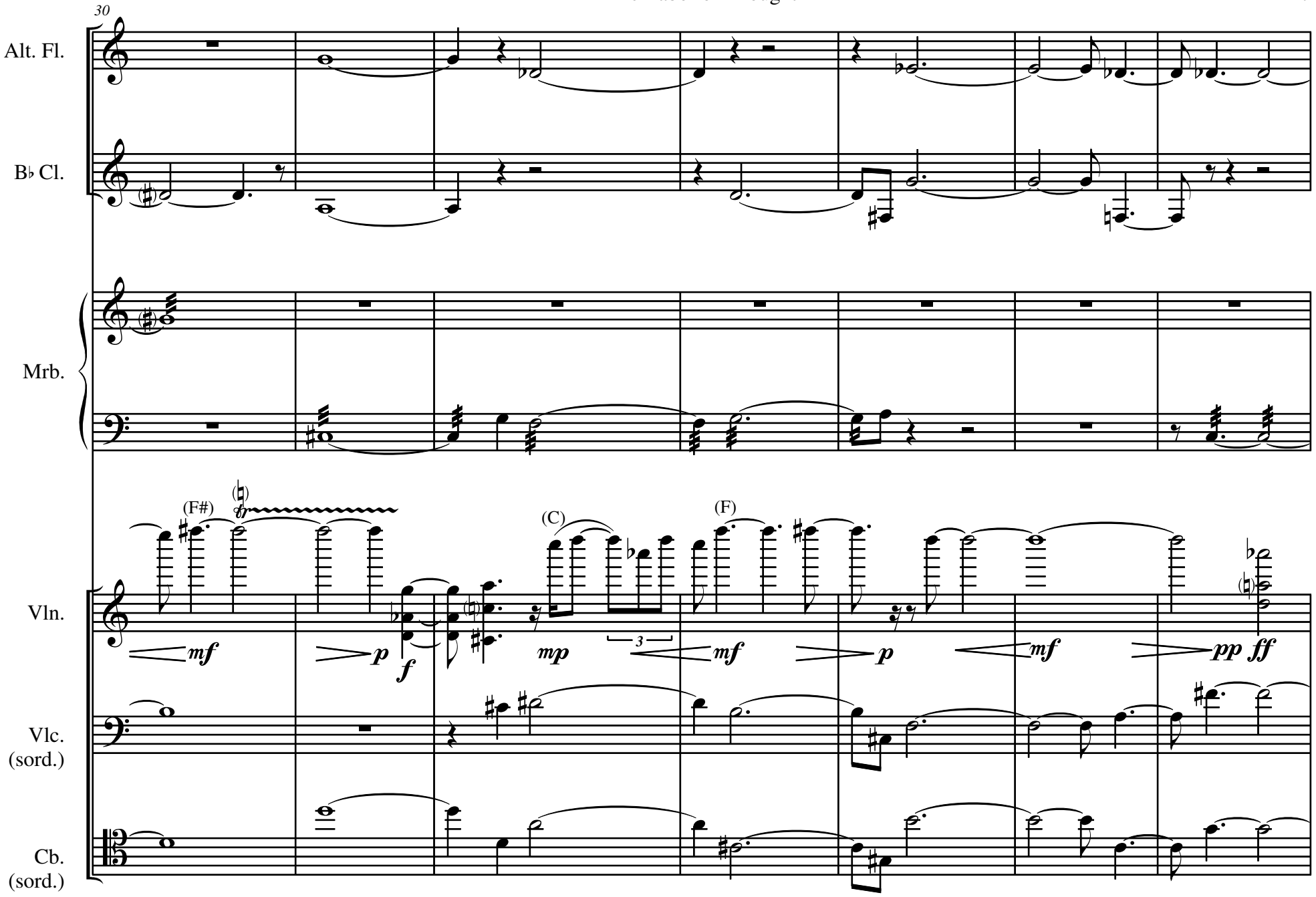

6
sempre legato
Alt. Fl.
B♭ Cl.
Mrb.
Vln.
Vlc.
(sord.)
Cb.
(sord.)
ff
p
f
mp
pp
(C#)

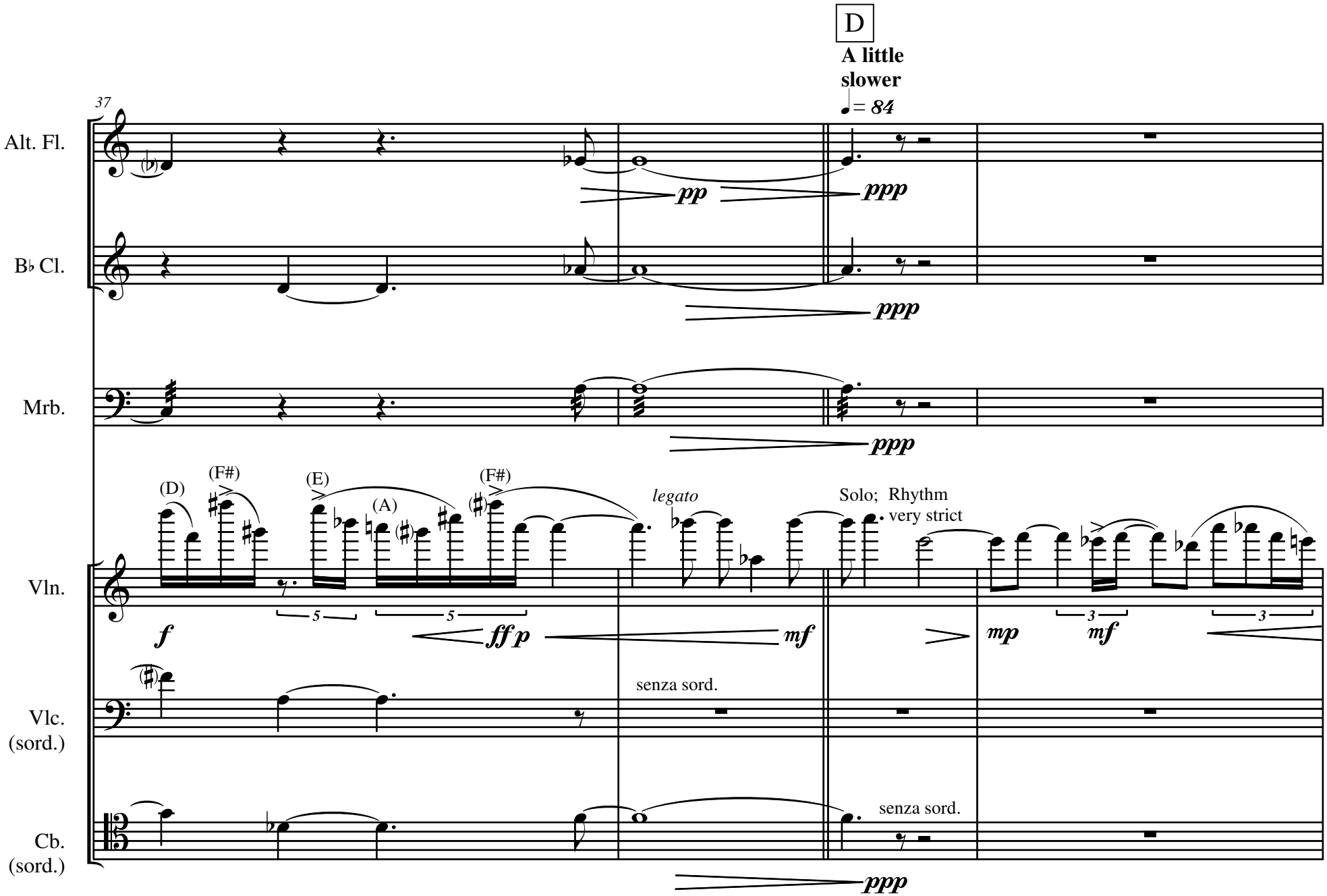

A
10
Alt. Fl.
B♭ Cl.
Mrb.
Vln.
Vlc.
(sord.)
Cb.
(sord.)
mf
5
f
p
mf
f
(C)

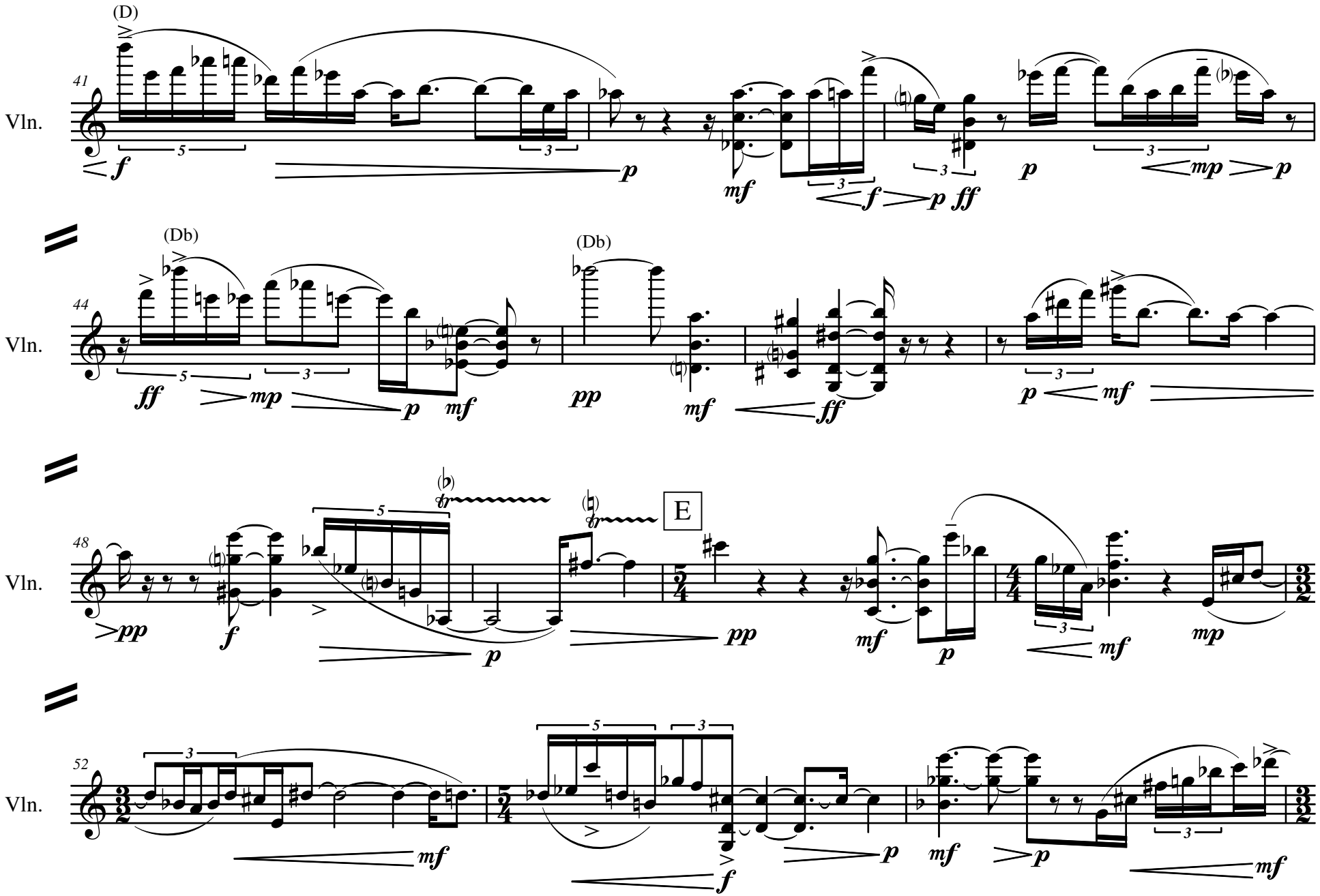

15
B
Alt. Fl.
B♭ Cl.
Mrb.
Vln.
Vlc.
(sord.)
Cb.
(sord.)
p
mp
ff
p
mf
p
mf
mp
f
p

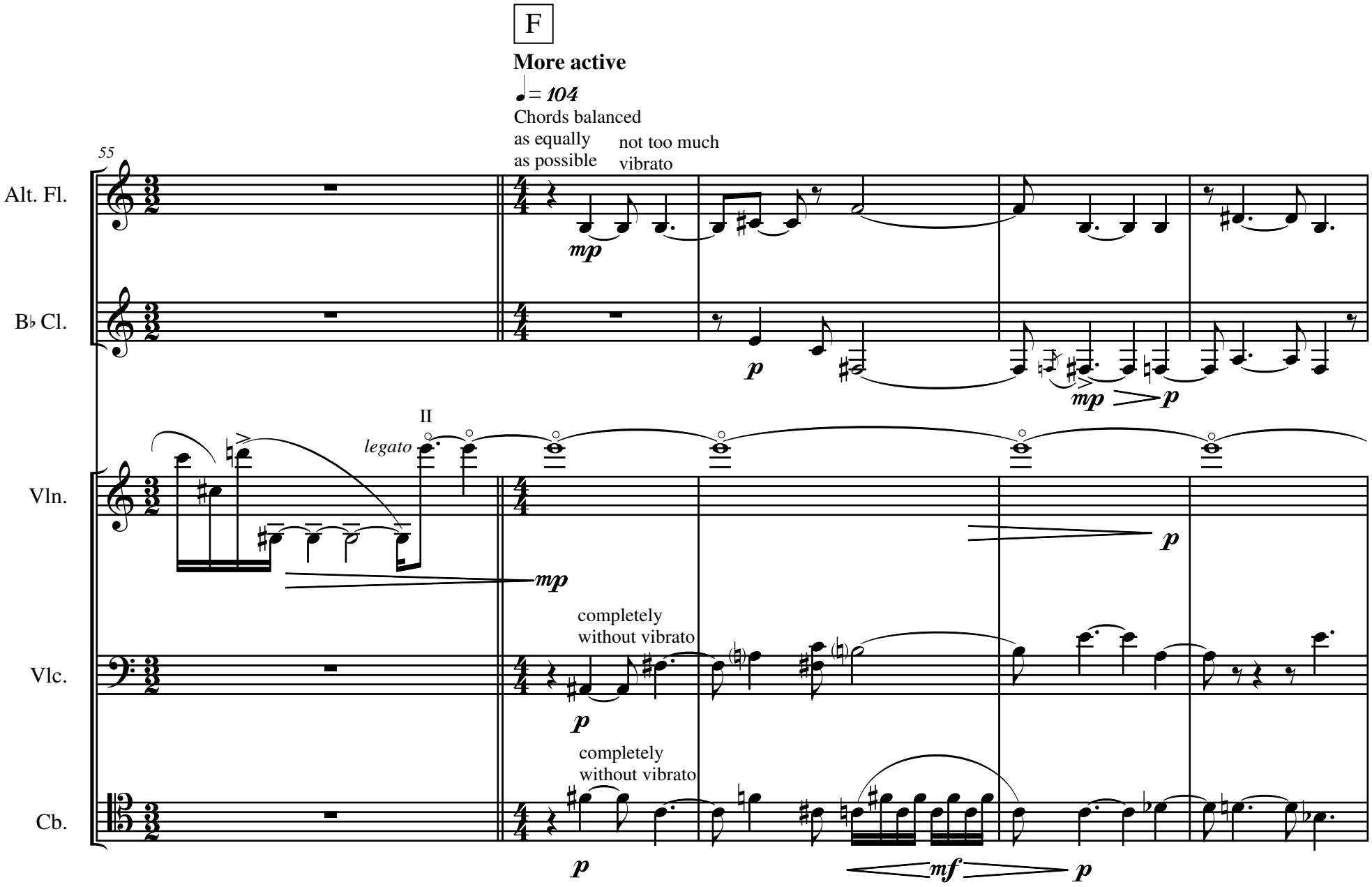

20
Alt. Fl.
B♭ Cl.
Mrb.
Vln.
Vlc.
(sord.)
Cb.
(sord.)
(C)
(F#)
mf
f
pp
mf
mp
f
mp

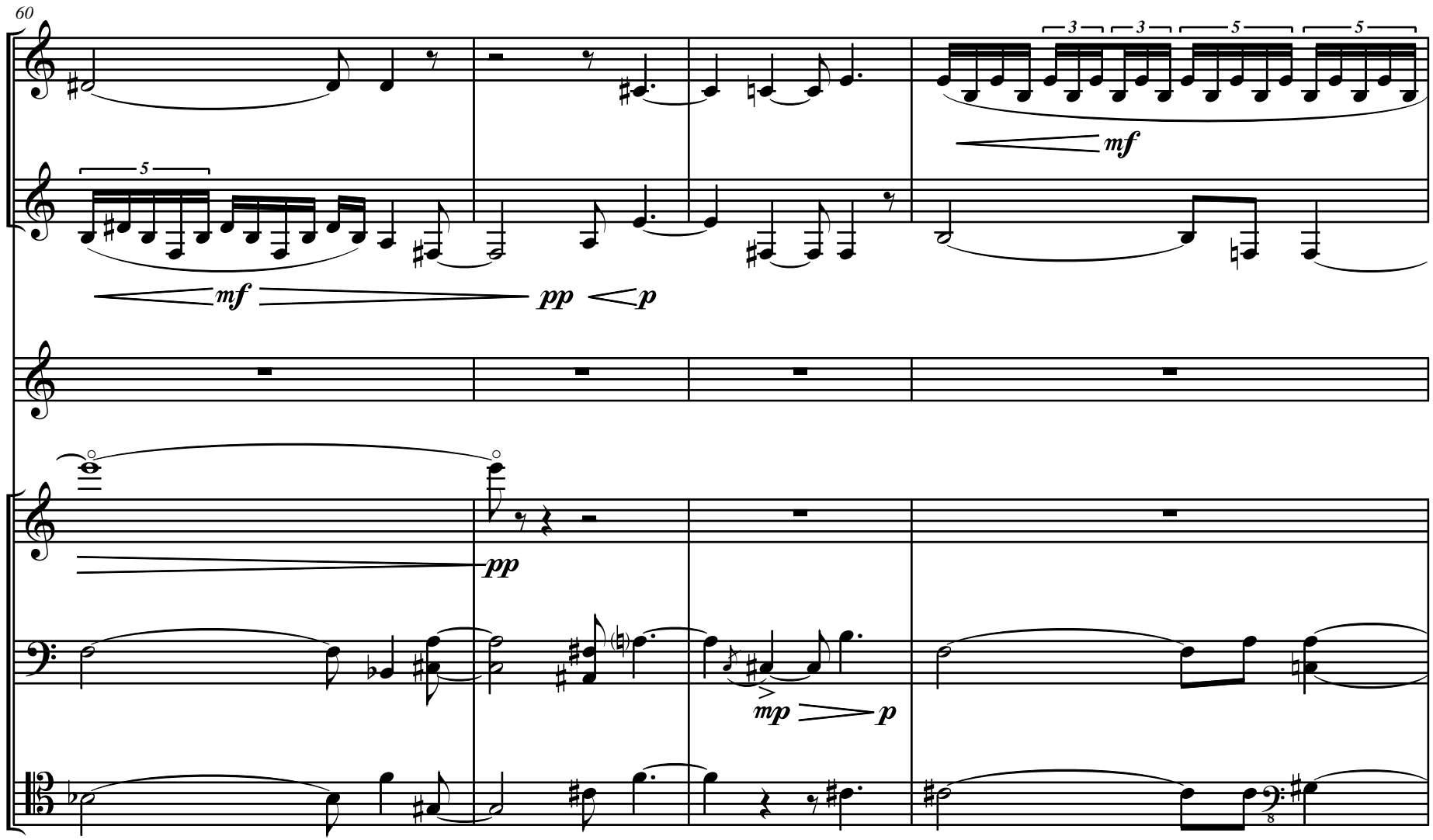

C
25
Alt. Fl.
B♭ Cl.
Mrb.
Vln.
Vlc.
(sord.)
Cb.
(sord.)
(Db)
(F#)
(C#)
(E)
legato
f mp
ff
3
mf
mp

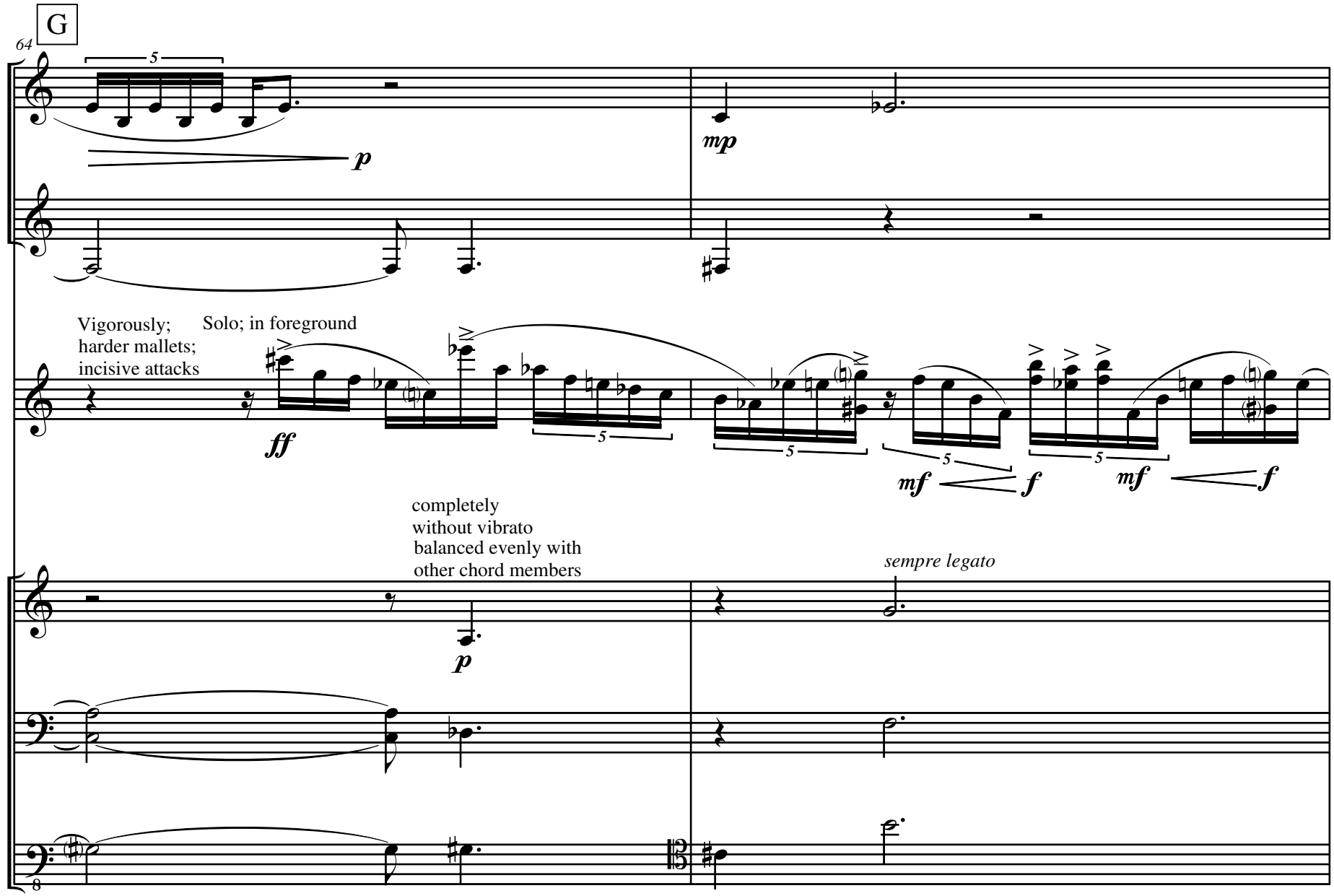

30
Alt. Fl.
B♭ Cl.
Mrb.
Vln.
Vlc.
(sord.)
Cb.
(sord.)
(F#)
(C)
(F)
mf
p
f
mp
3
mf
p
mf
pp
ff

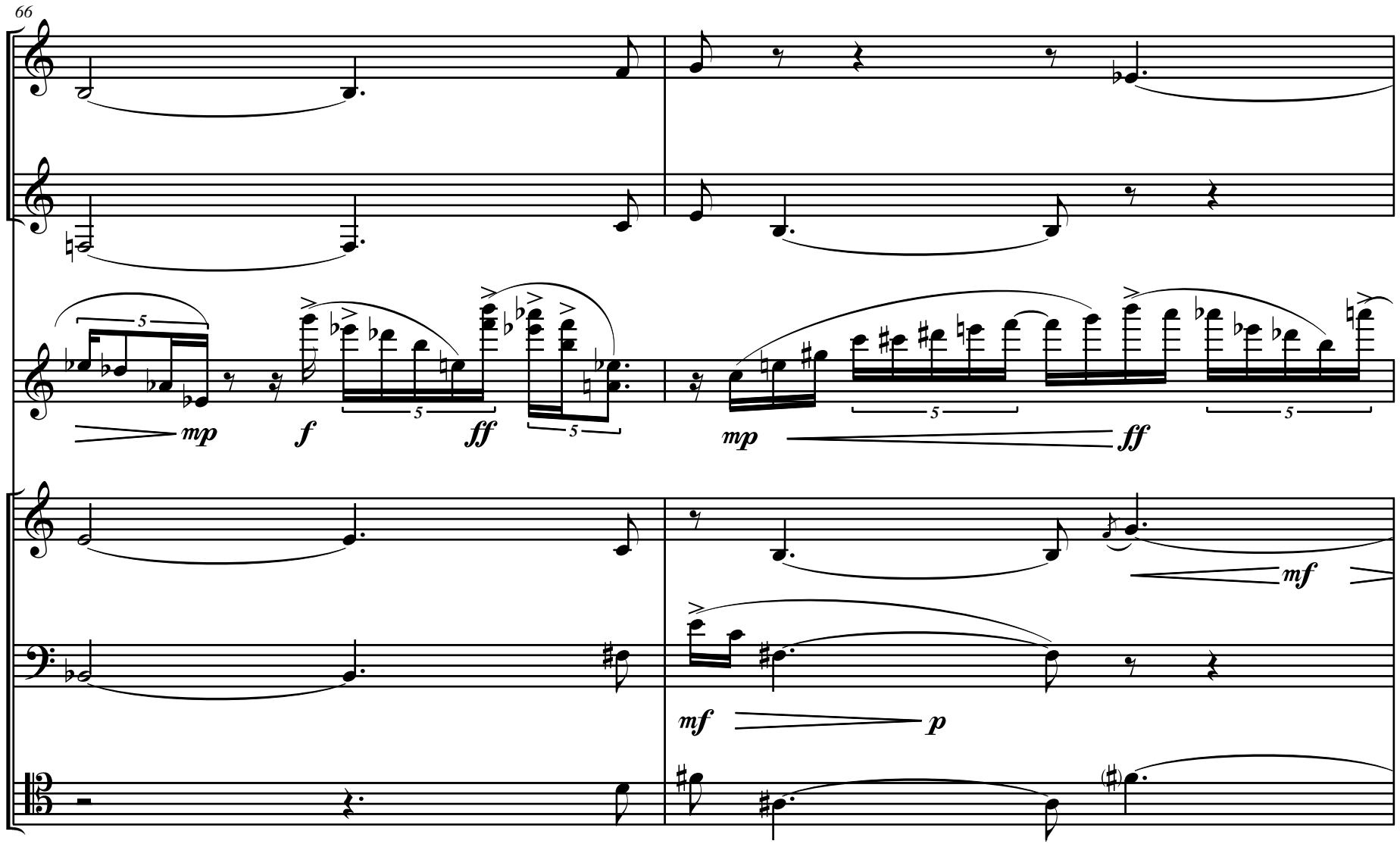

D
A little slower
♩= 84
37
Alt. Fl.
B♭ Cl.
Mrb.
Vln.
Vlc. (sord.)
Cb. (sord.)
pp
ppp
(D)
(F#)
(E)
(A)
(F#)
legato
Solo; Rhythm very strict
f
ff p
mf
mp
senza sord.
senza sord.

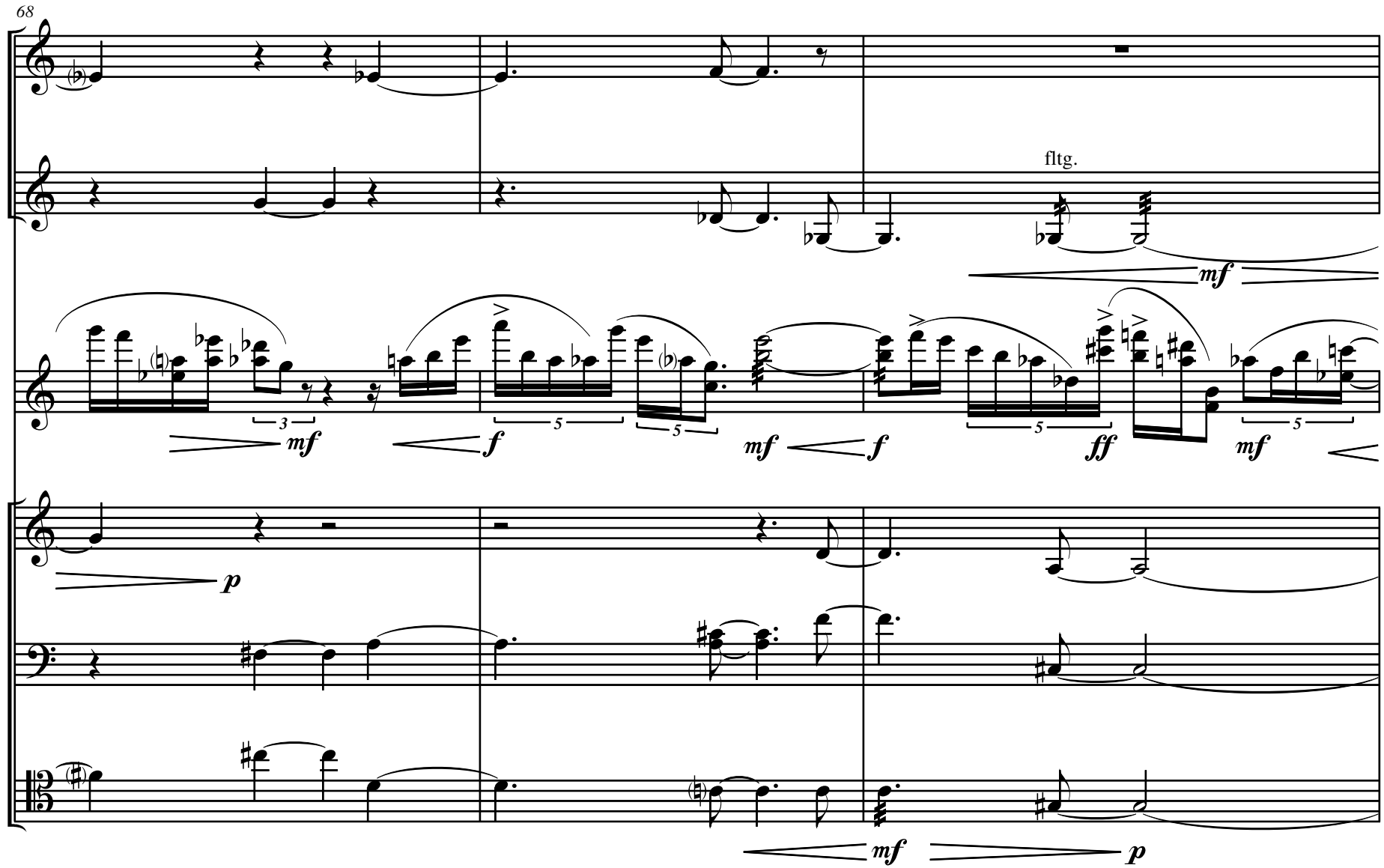

(D)
41
Vln.
(Db)
44
Vln.
(Db)
48
Vln.
E
52
Vln.

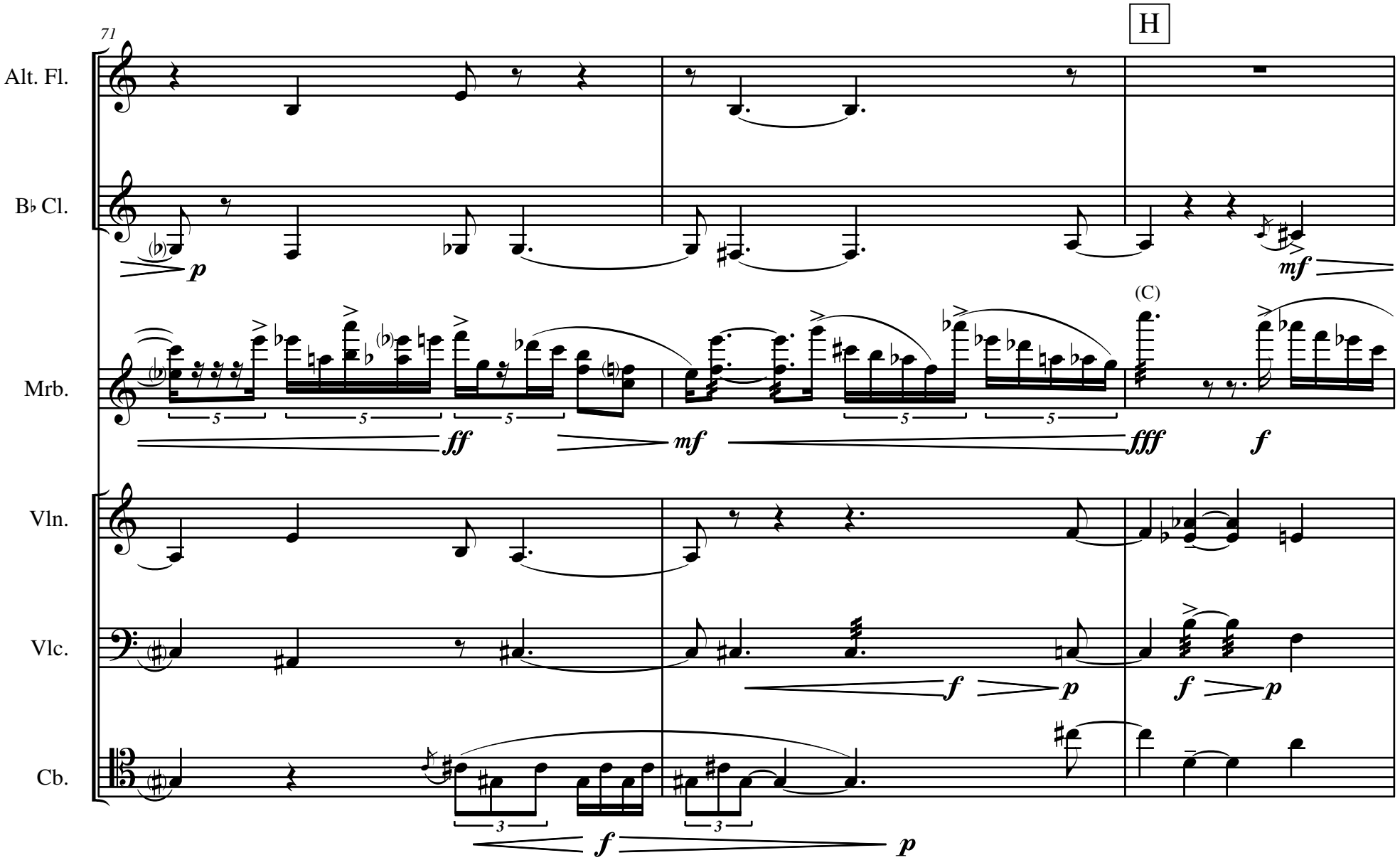

F
More active
♩= 104
Chords balanced as equally as possible
not too much vibrato
55
Alt. Fl.
B♭ Cl.
Vln.
Vlc.
Cb.
II
legato
completely without vibrato
completely without vibrato
mp
p
mp
p
mp
p
p
mf
p

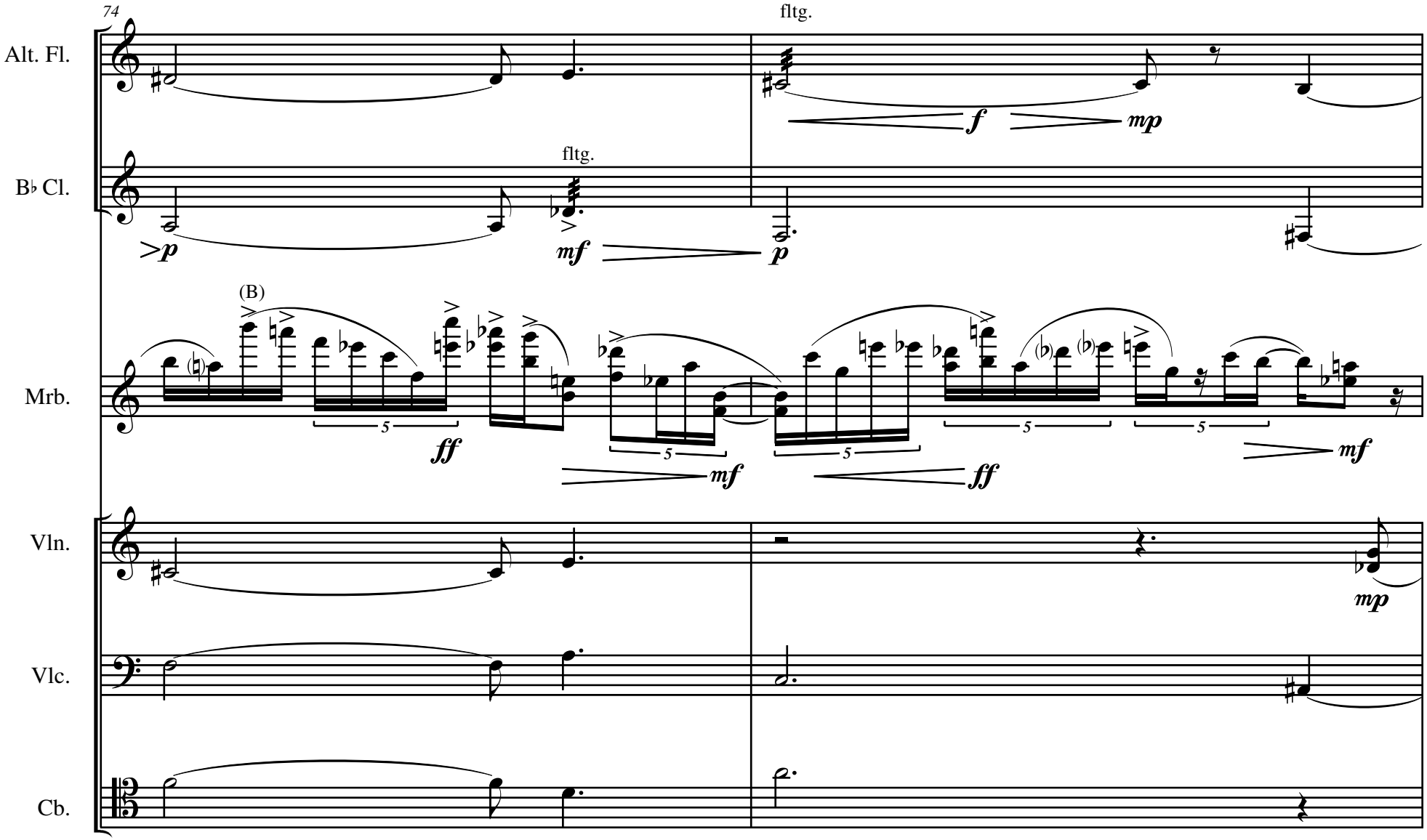

60
Alt. Fl.
B♭ Cl.
Mrb.
Vln.
Vlc.
Cb.
mf
pp
p
mf
pp
mp
p

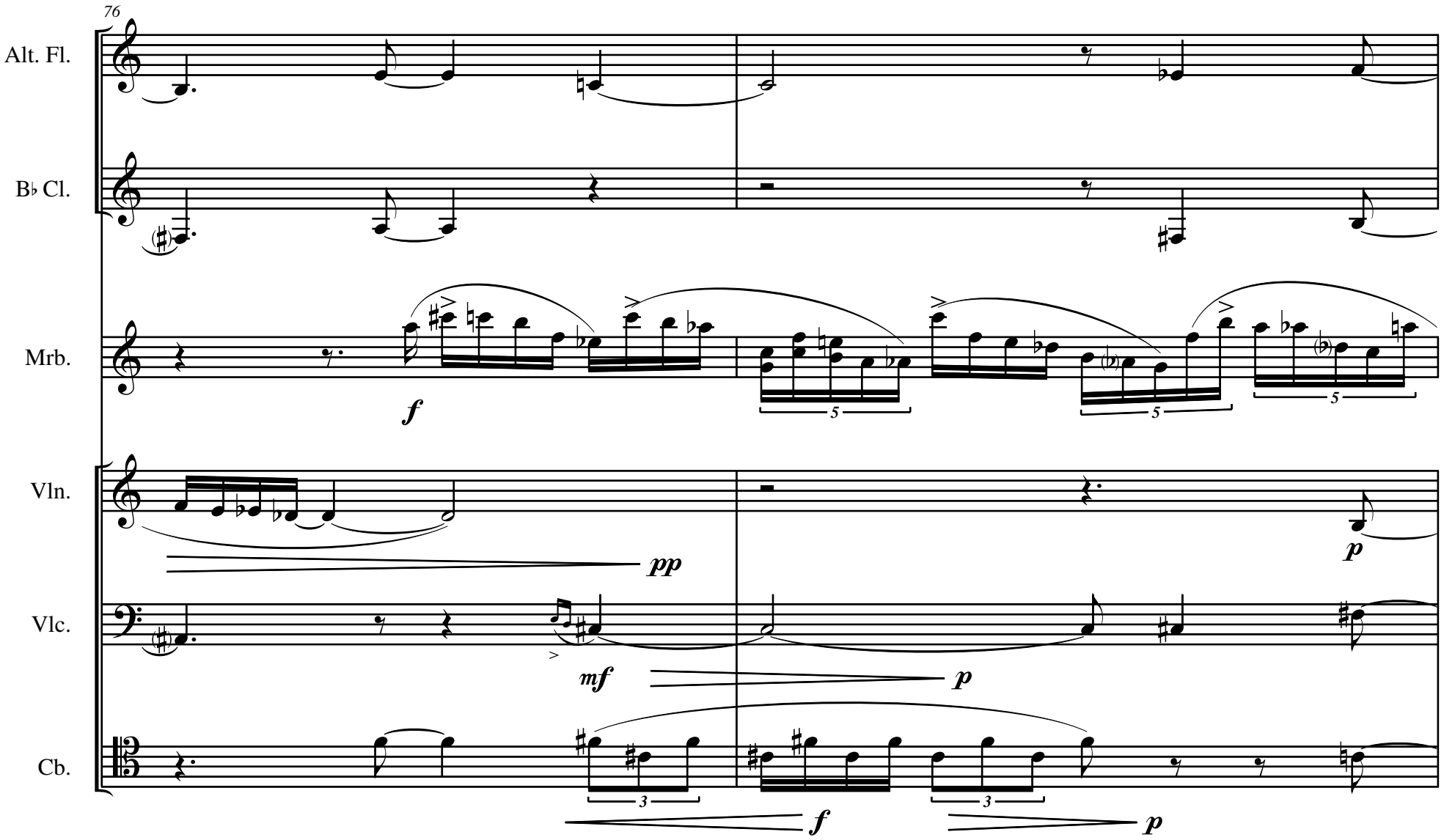

G
64
Alt. Fl.
B♭ Cl.
Mrb.
Vln.
Vlc.
Cb.
Vigorously;
harder mallets;
incisive attacks
Solo; in foreground
completely
without vibrato
balanced evenly with
other chord members
sempre legato
p
mp
ff
mf
f
mf
f
p
5
8

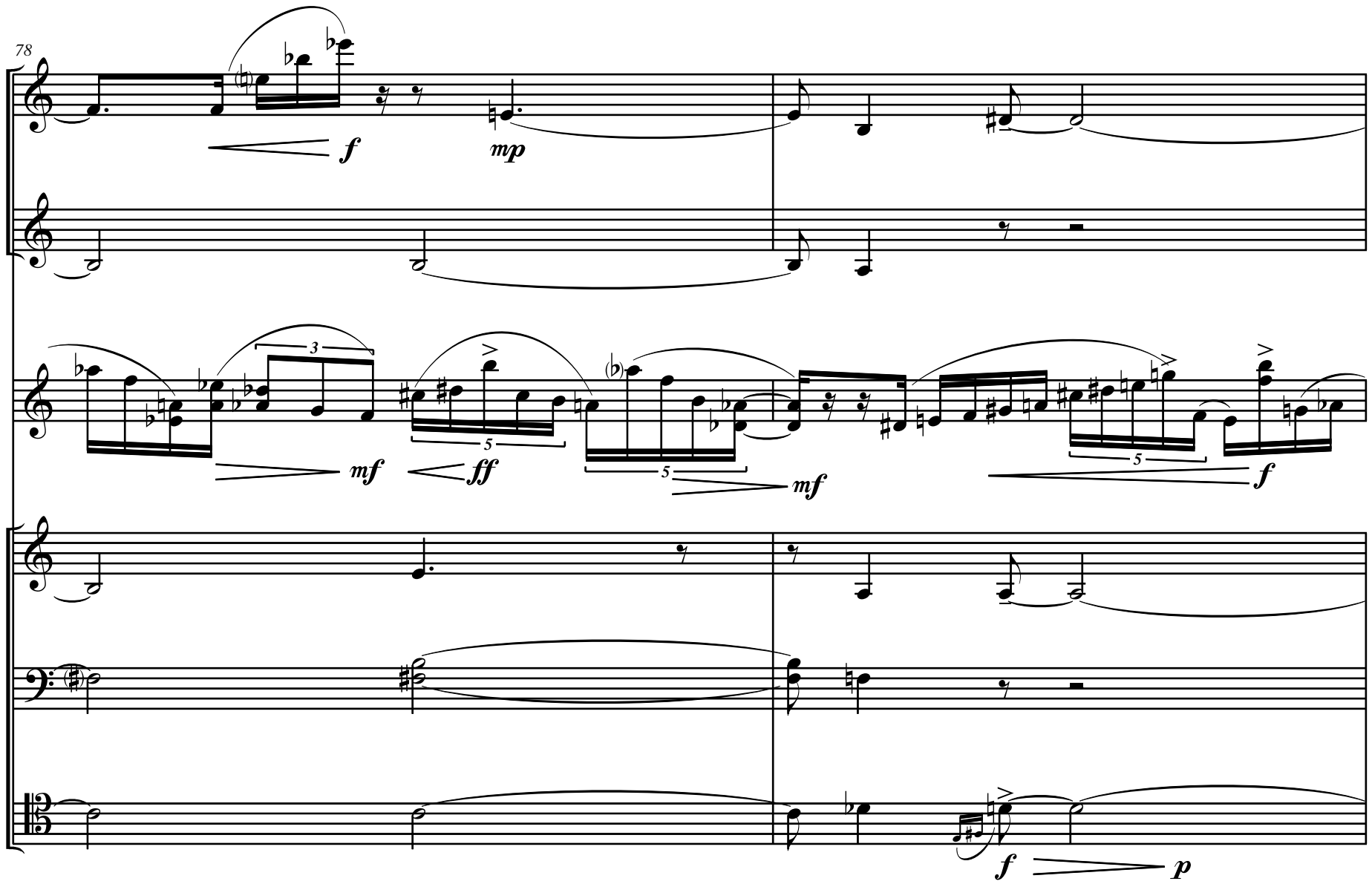

66
Alt. Fl.
B♭ Cl.
Mrb.
Vln.
Vlc.
Cb.
mp
f
ff
mp
ff
mf
mf
p

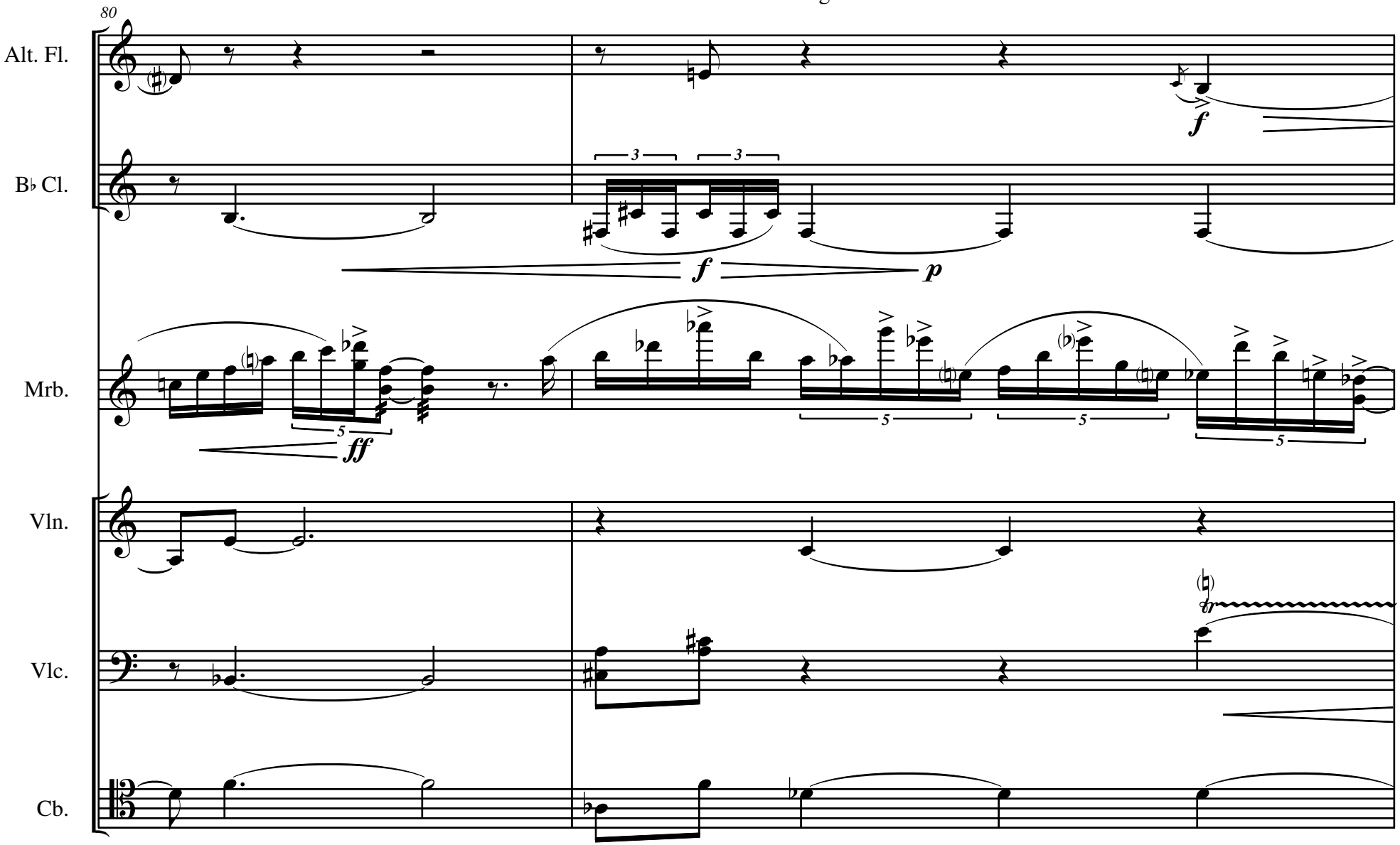

68
Alt. Fl.
B♭ Cl.
Mrb.
Vln.
Vlc.
Cb.
fltg.
mf
3
mf
f
5
5
mf
f
5
ff
mf
5
p
mf
p

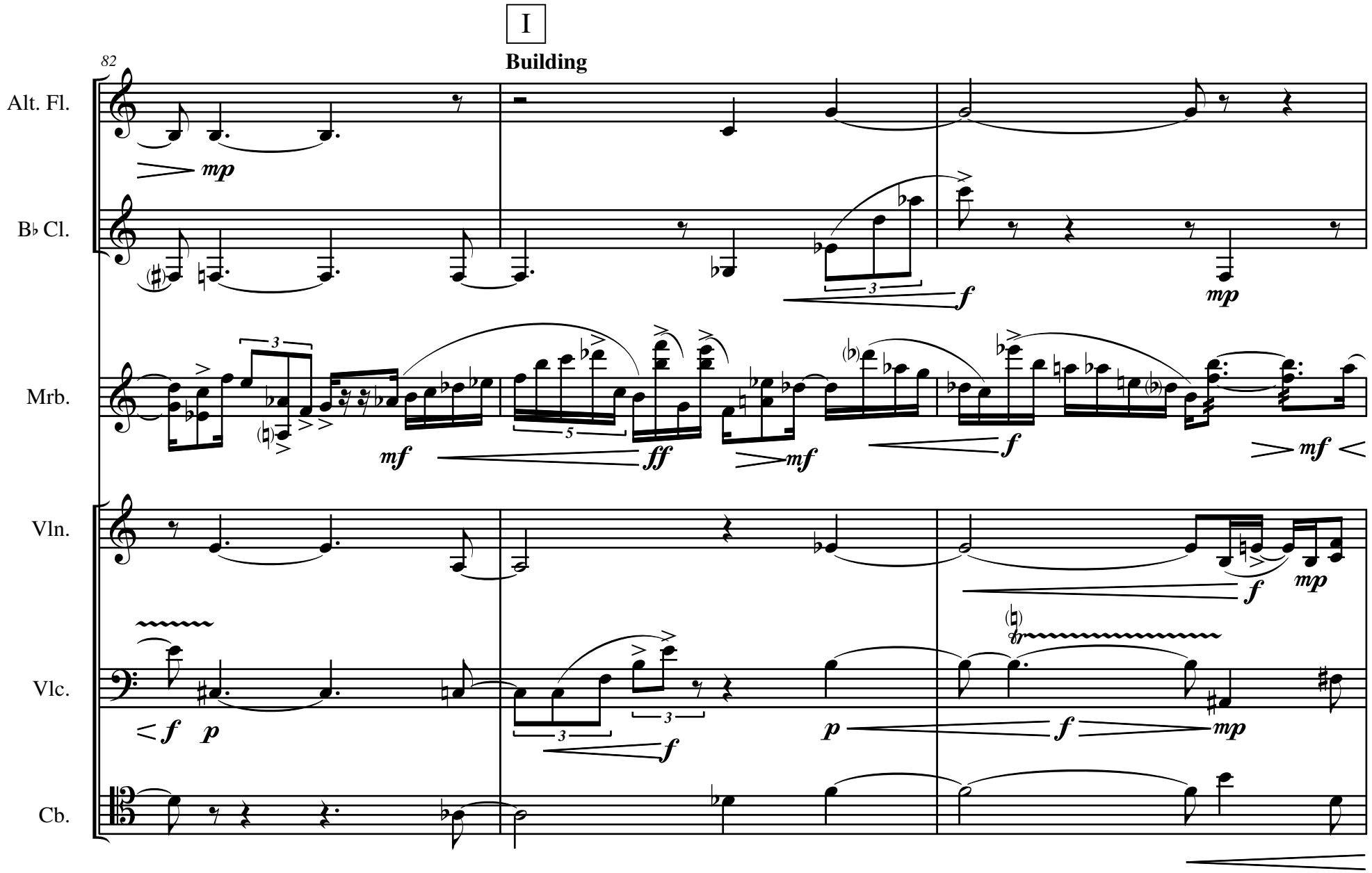

71
H
Alt. Fl.
B♭ Cl.
Mrb.
Vln.
Vlc.
Cb.
(C)
p
mf
ff
mf
fff
f
f
p
f
p
f
p
5
5
5
5
5
3
3

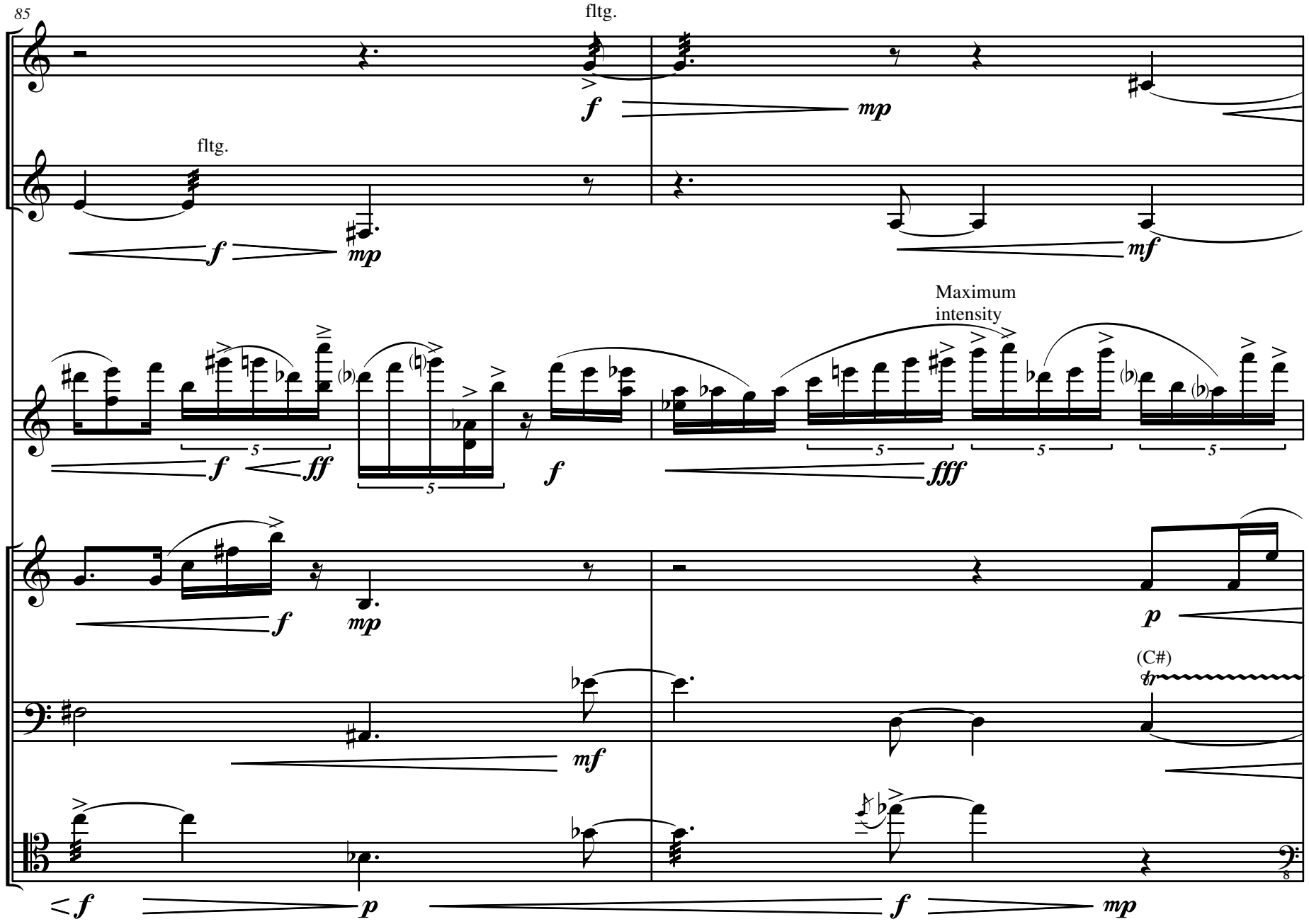

74
fltg.
Alt. Fl.
fltg.
B♭ Cl.
(B)
Mrb.
Vln.
Vlc.
Cb.

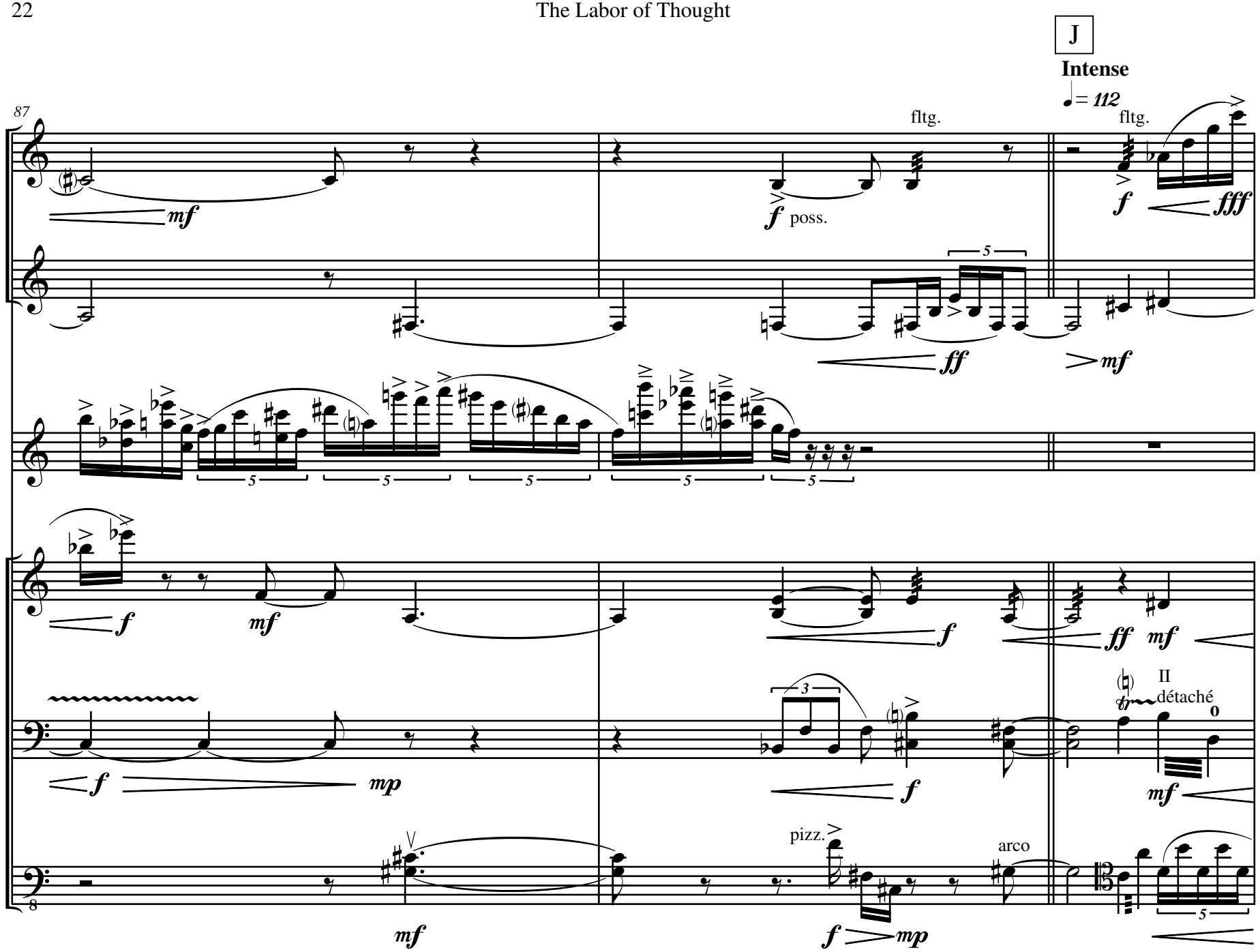

76
Alt. Fl.
B♭ Cl.
Mrb.
Vln.
Vlc.
Cb.
f
pp
mf
p
f
p
5
5
5
3
3

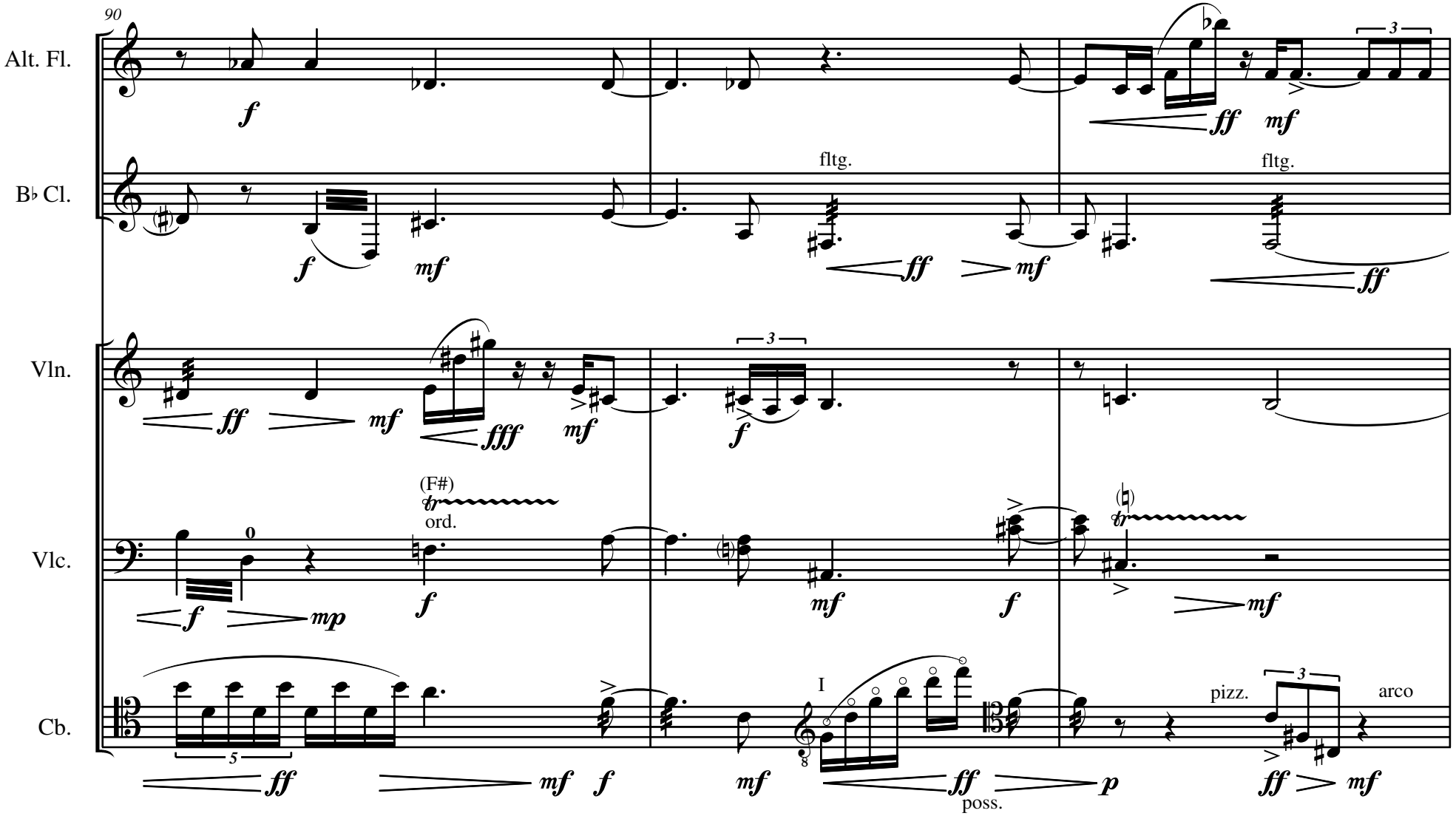

78
Alt. Fl.
B♭ Cl.
Mrb.
Vln.
Vlc.
Cb.
f
mp
mf
ff
mf
f
f
p

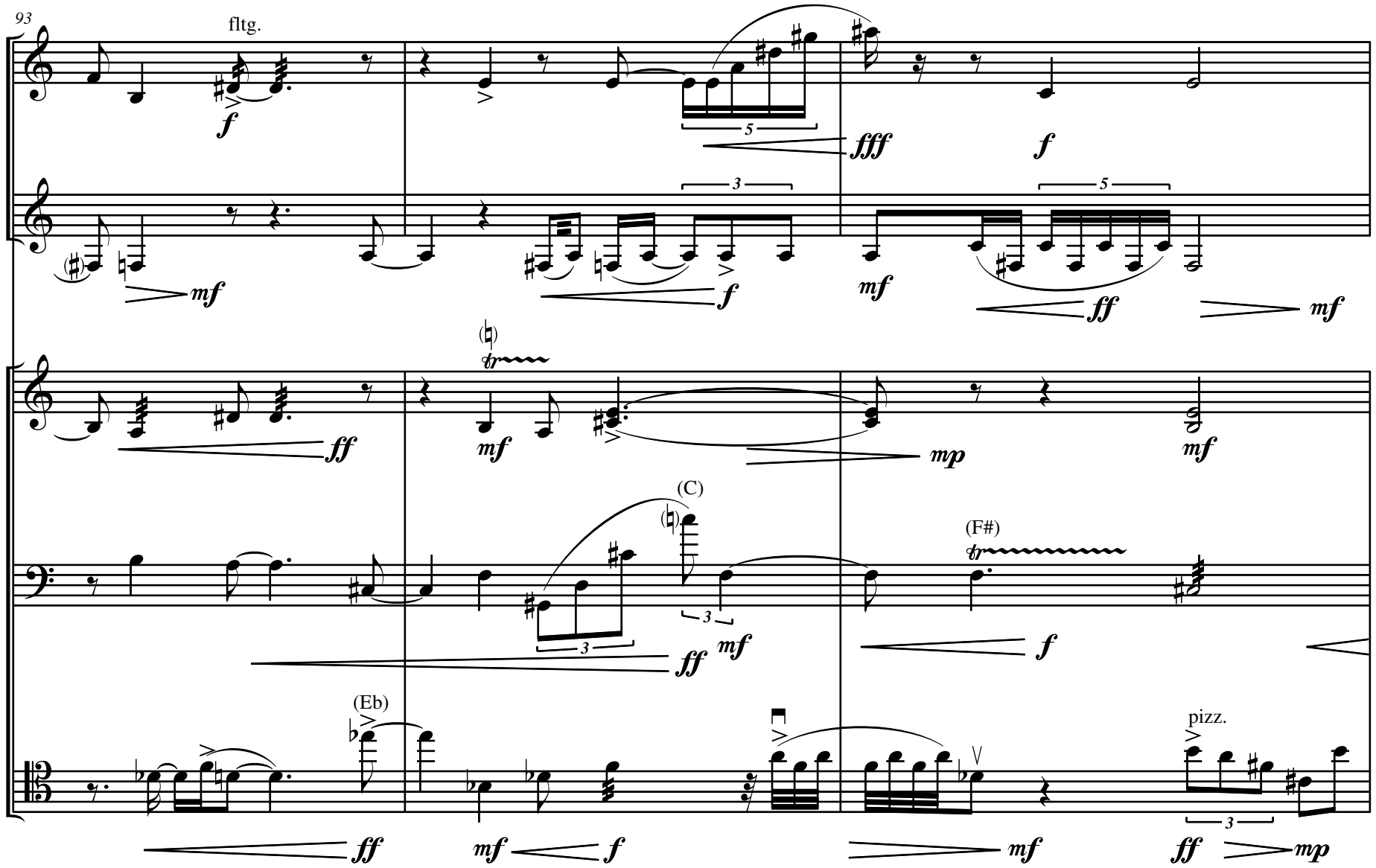

80
Alt. Fl.
B♭ Cl.
Mrb.
Vln.
Vlc.
Cb.
f
3
3
f
p
5
ff
5
5
5

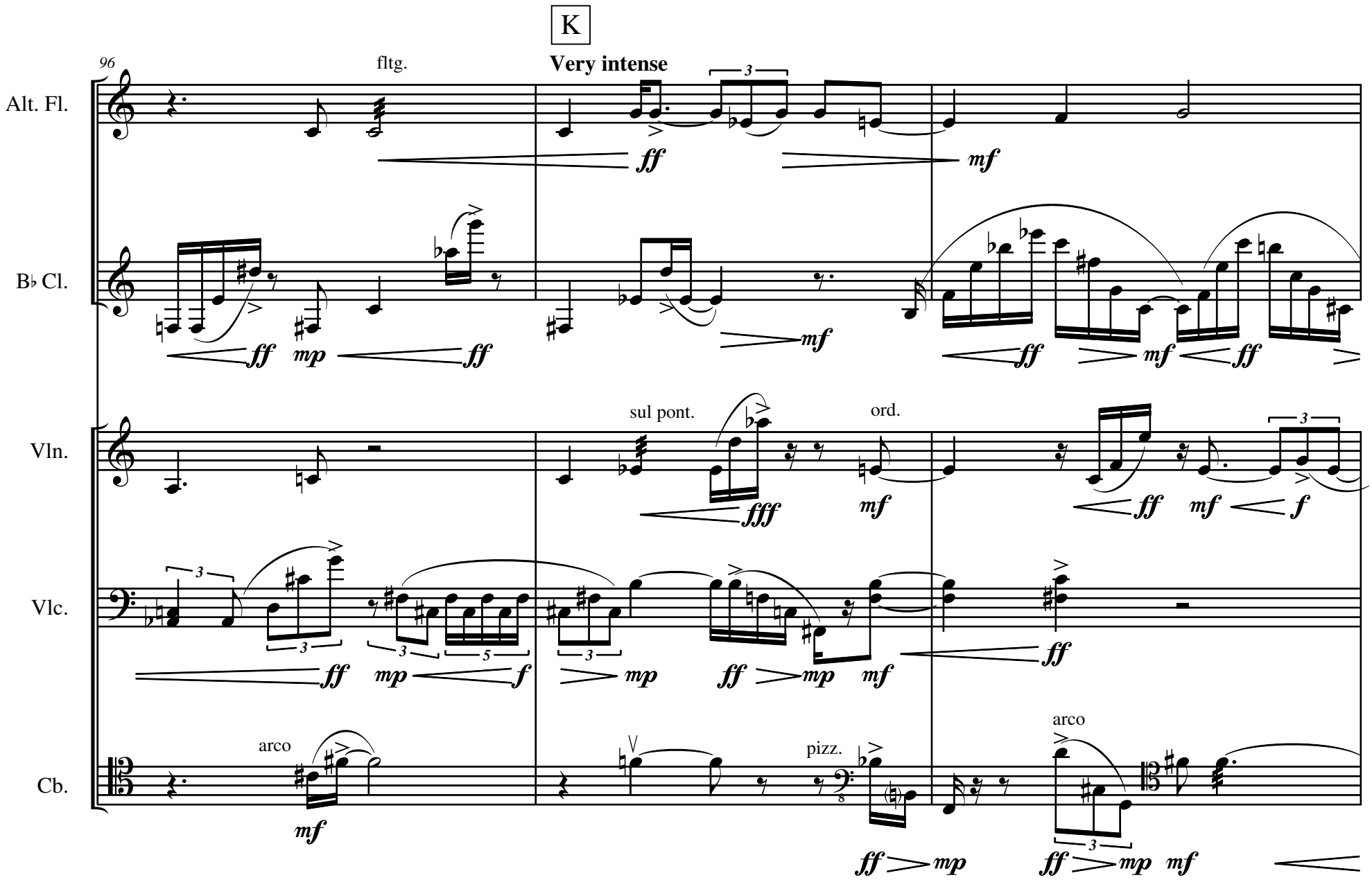

I
Building
82
Alt. Fl.
B♭ Cl.
Mrb.
Vln.
Vlc.
Cb.
mp
f
mp
mf
ff
mf
f
mf
f
mp
f p
f
p
f
mp

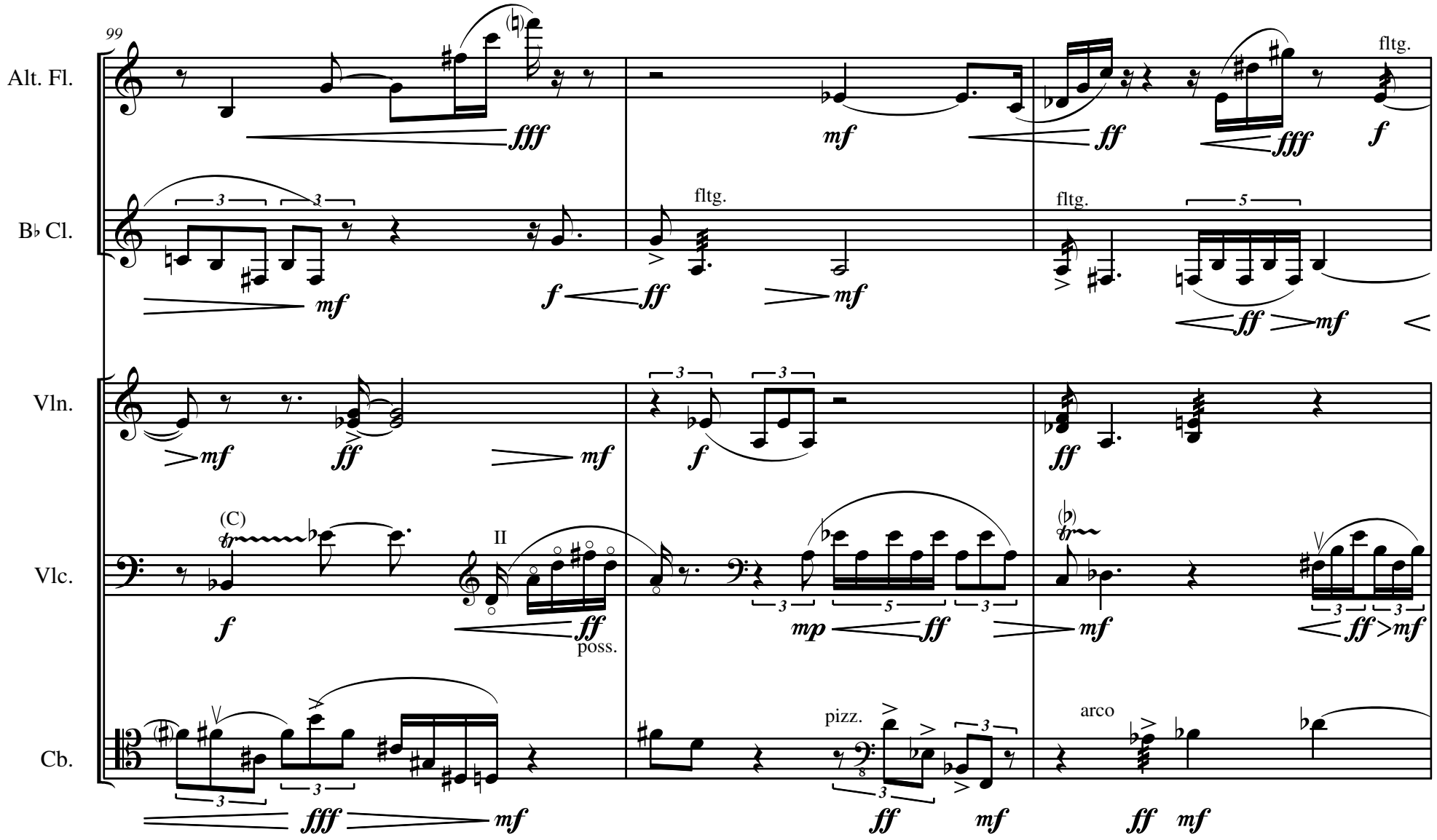

85
Alt. Fl.
B♭ Cl.
Mrb.
Vln.
Vlc.
Cb.
fltg.
fltg.
Maximum intensity
(C#)

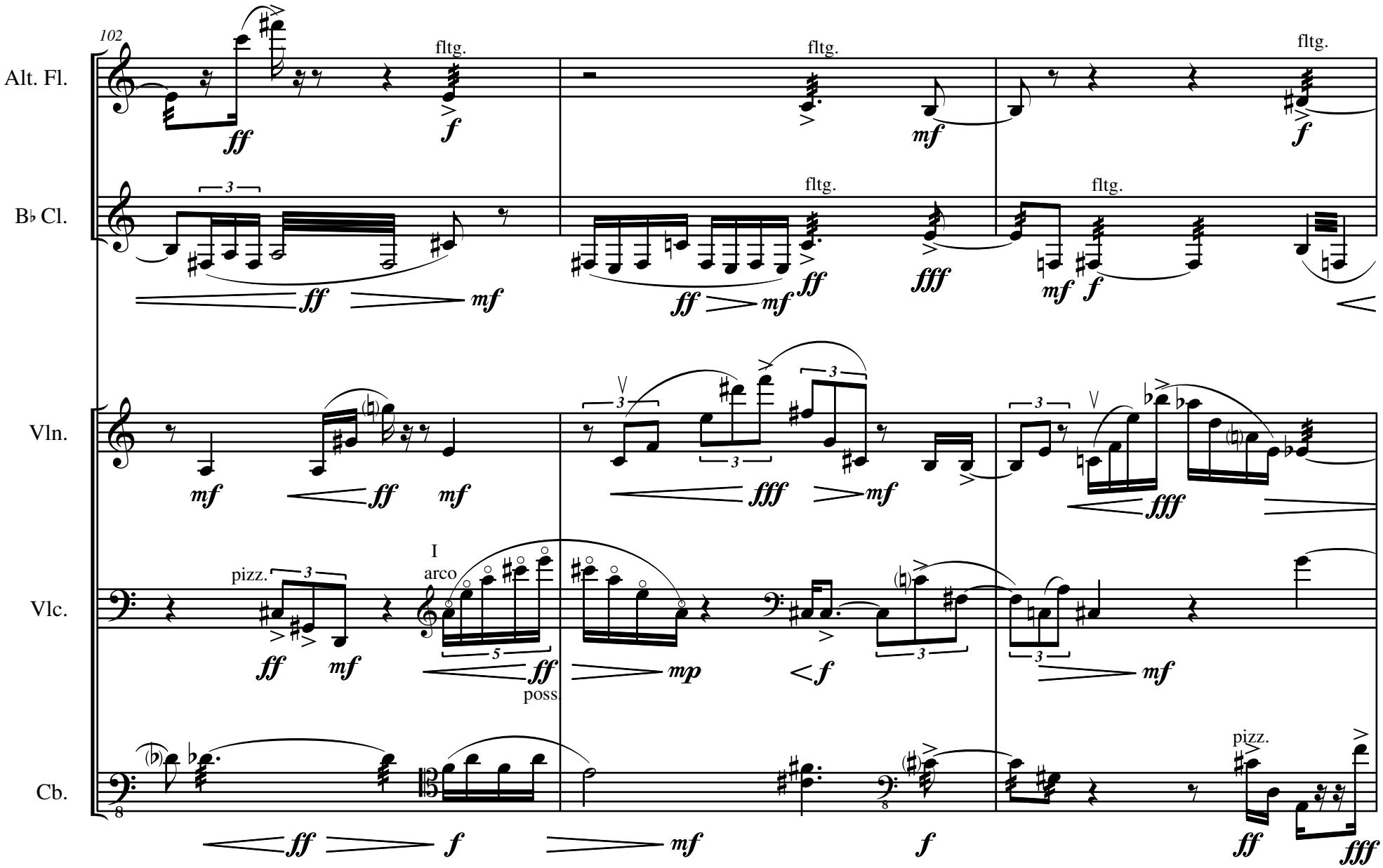

J
Intense
♩= 112
87
Alt. Fl.
B♭ Cl.
Mrb.
Vln.
Vlc.
Cb.
fltg.
fltg.
poss.
pizz.
arco
II
détaché

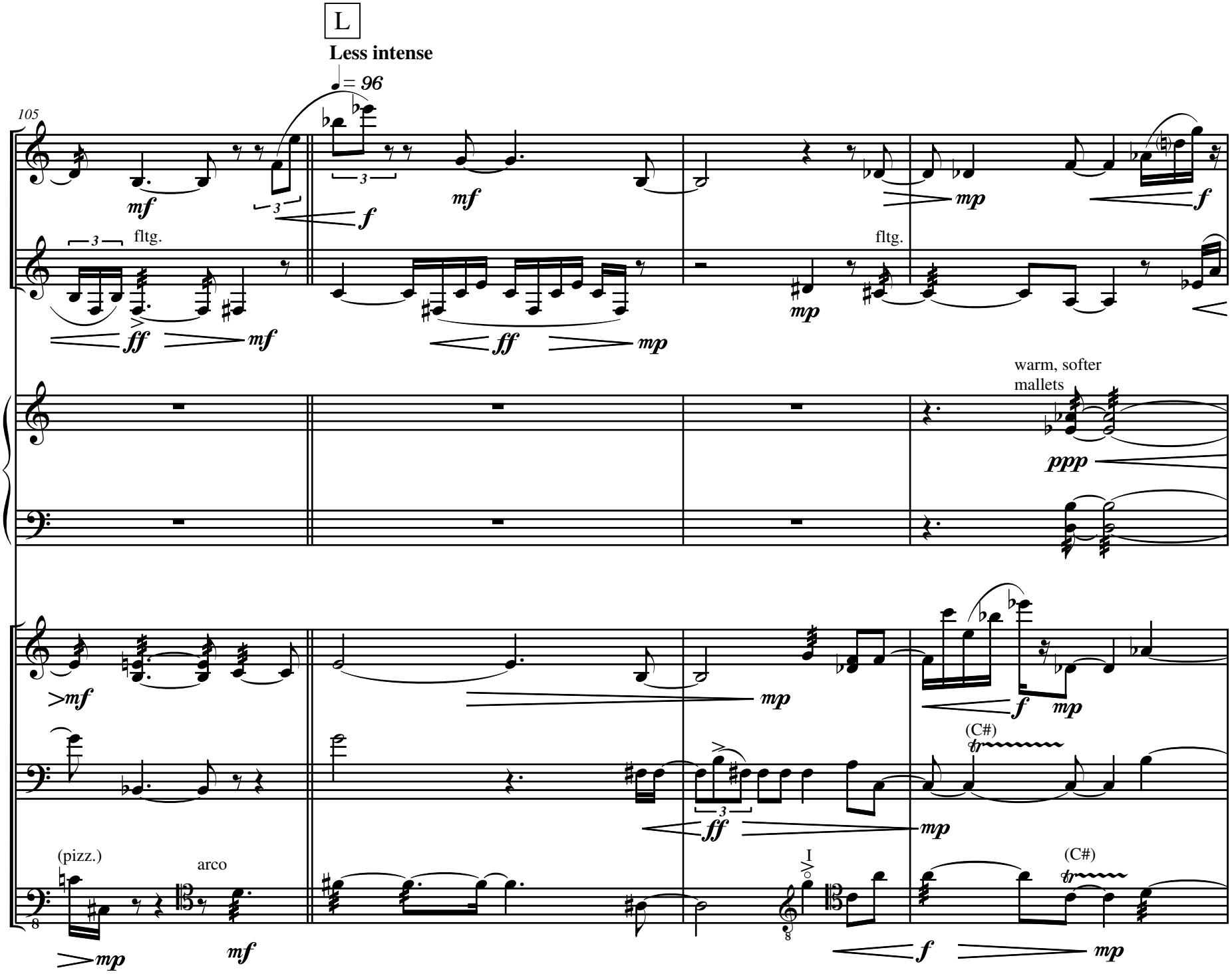

90
Alt. Fl.
B♭ Cl.
Vln.
Vlc.
Cb.
fltg.
fltg.
(F#)
ord.
I
poss.
pizz.
arco

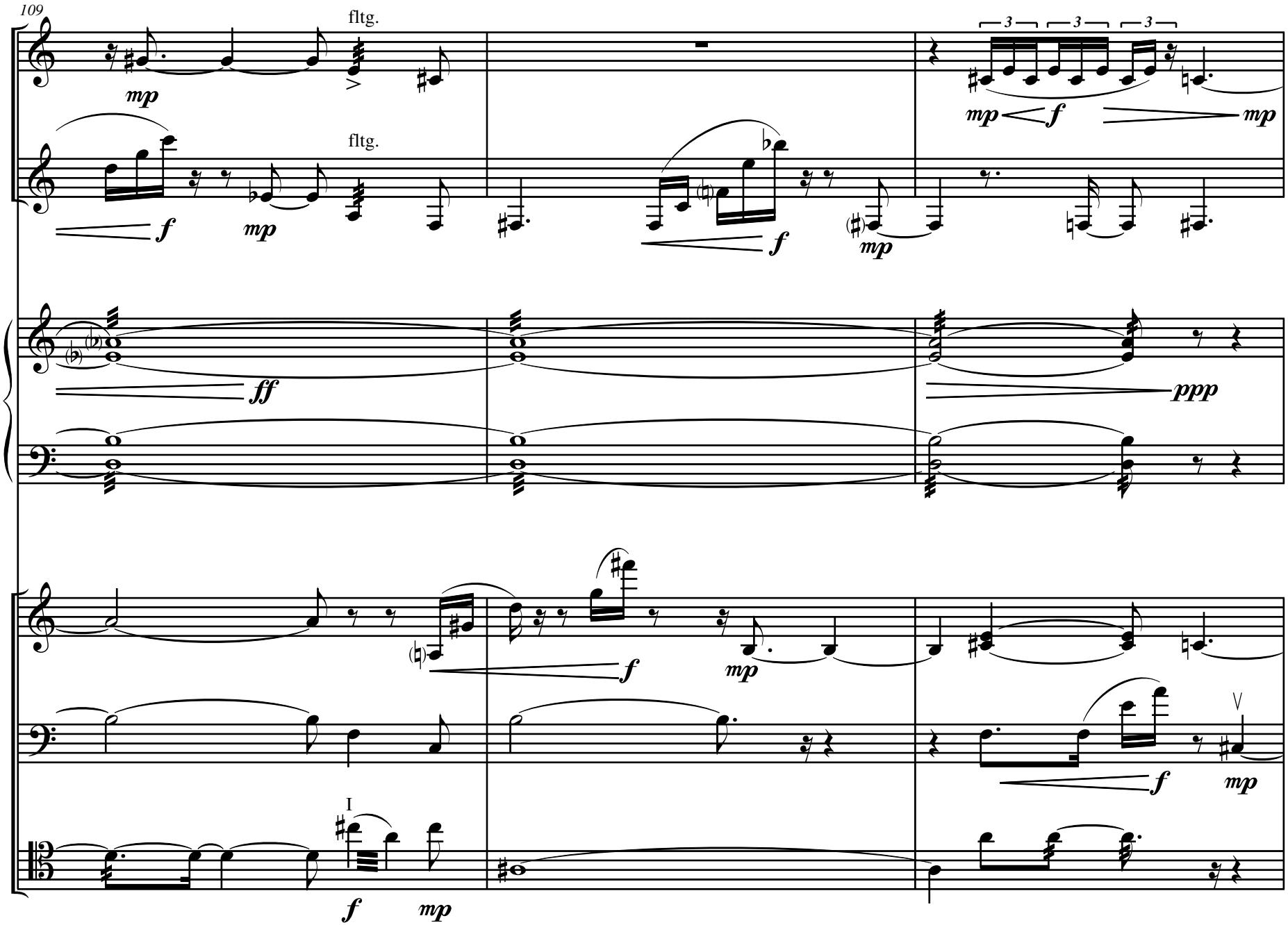

93
fltg.
Alt. Fl.
B♭ Cl.
Vln.
Vlc.
Cb.
(C)
(F#)
(Eb)
pizz.

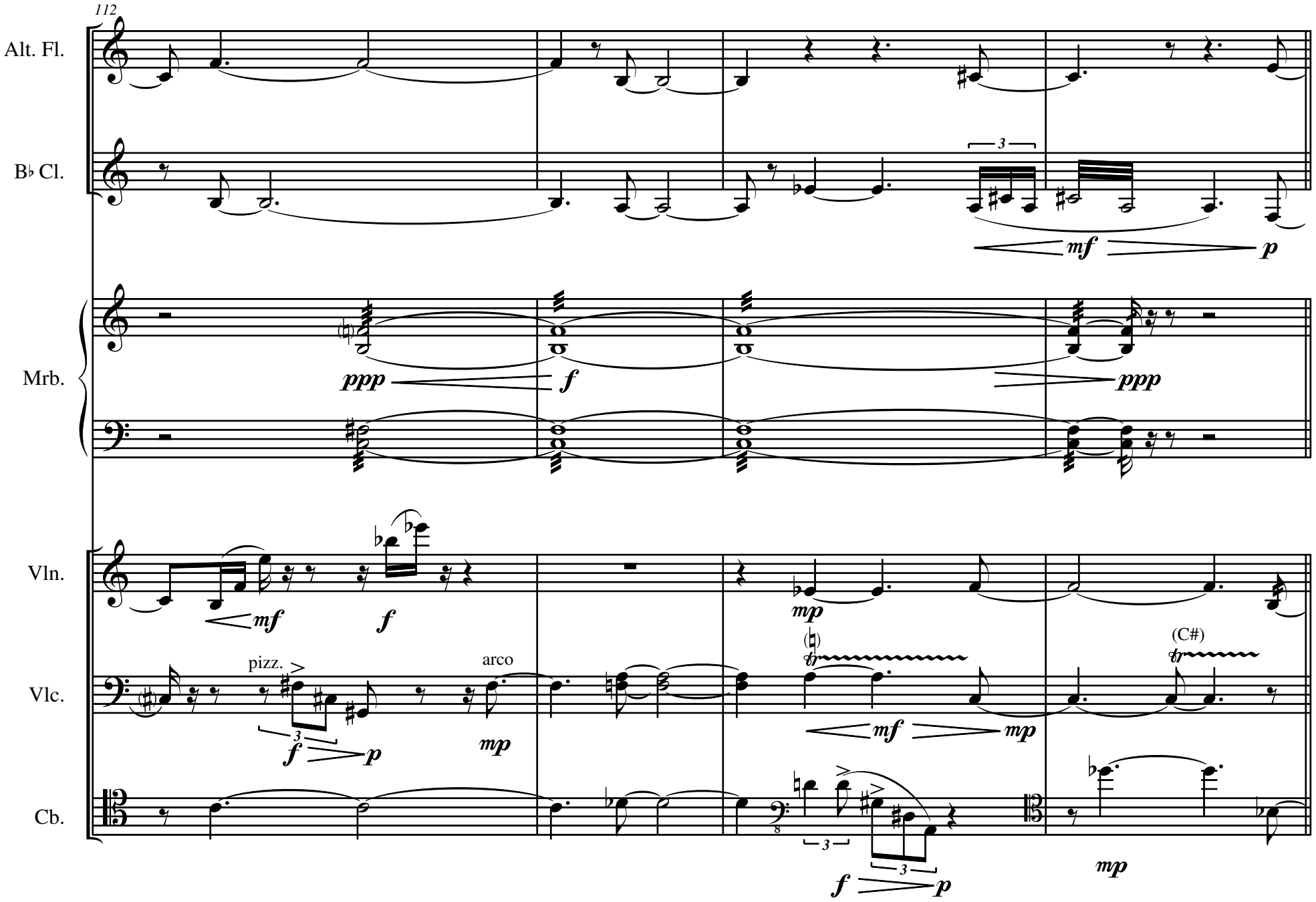

K
96
fltg.
Very intense
Alt. Fl.
B♭ Cl.
Vln.
Vlc.
Cb.
sul pont.
ord.
arco
pizz.
arco

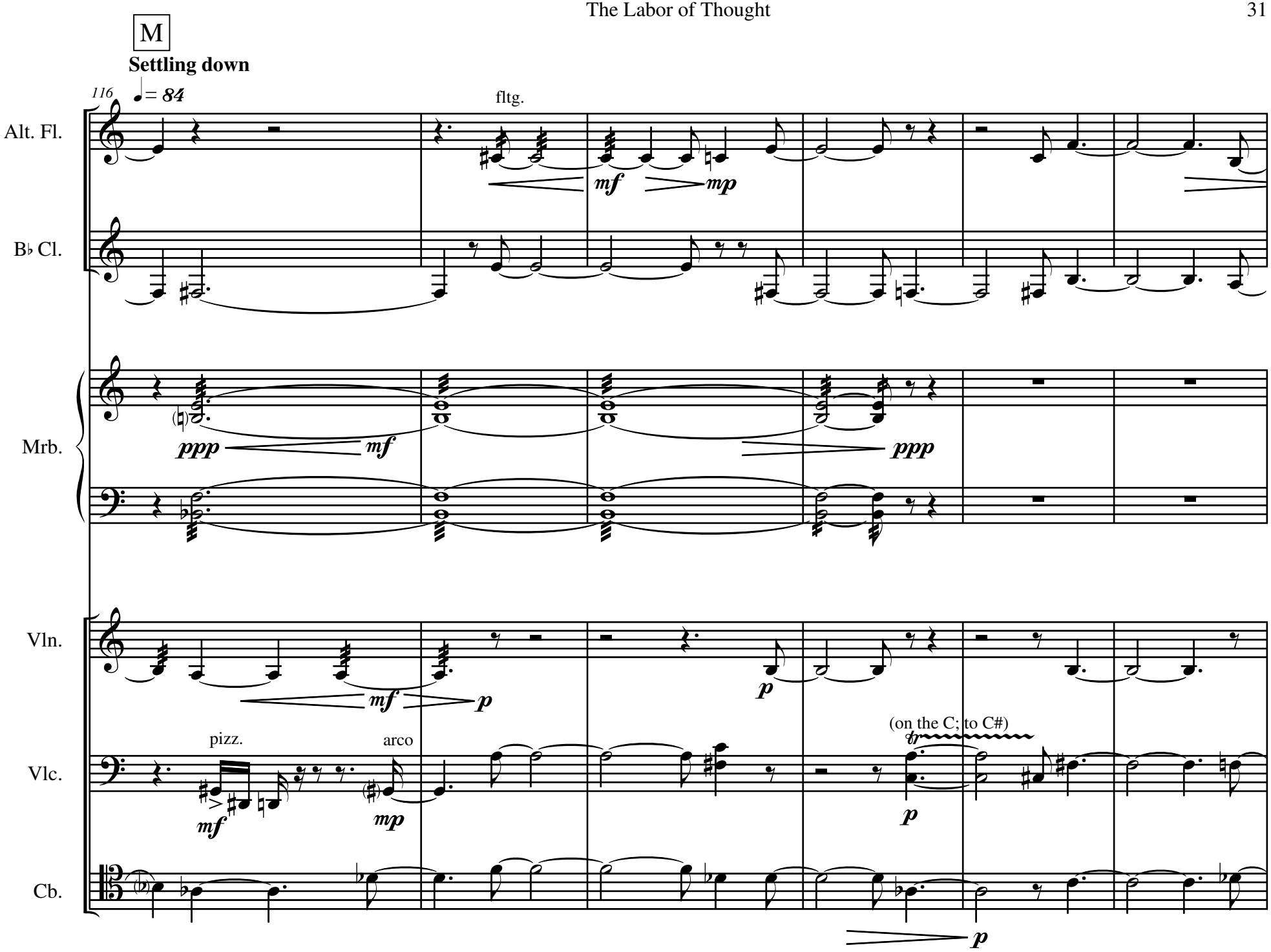

99
Alt. Fl.
B♭ Cl.
Vln.
Vlc.
Cb.
fltg.
fltg.
fltg.
(C)
II
poss.
pizz.
arco

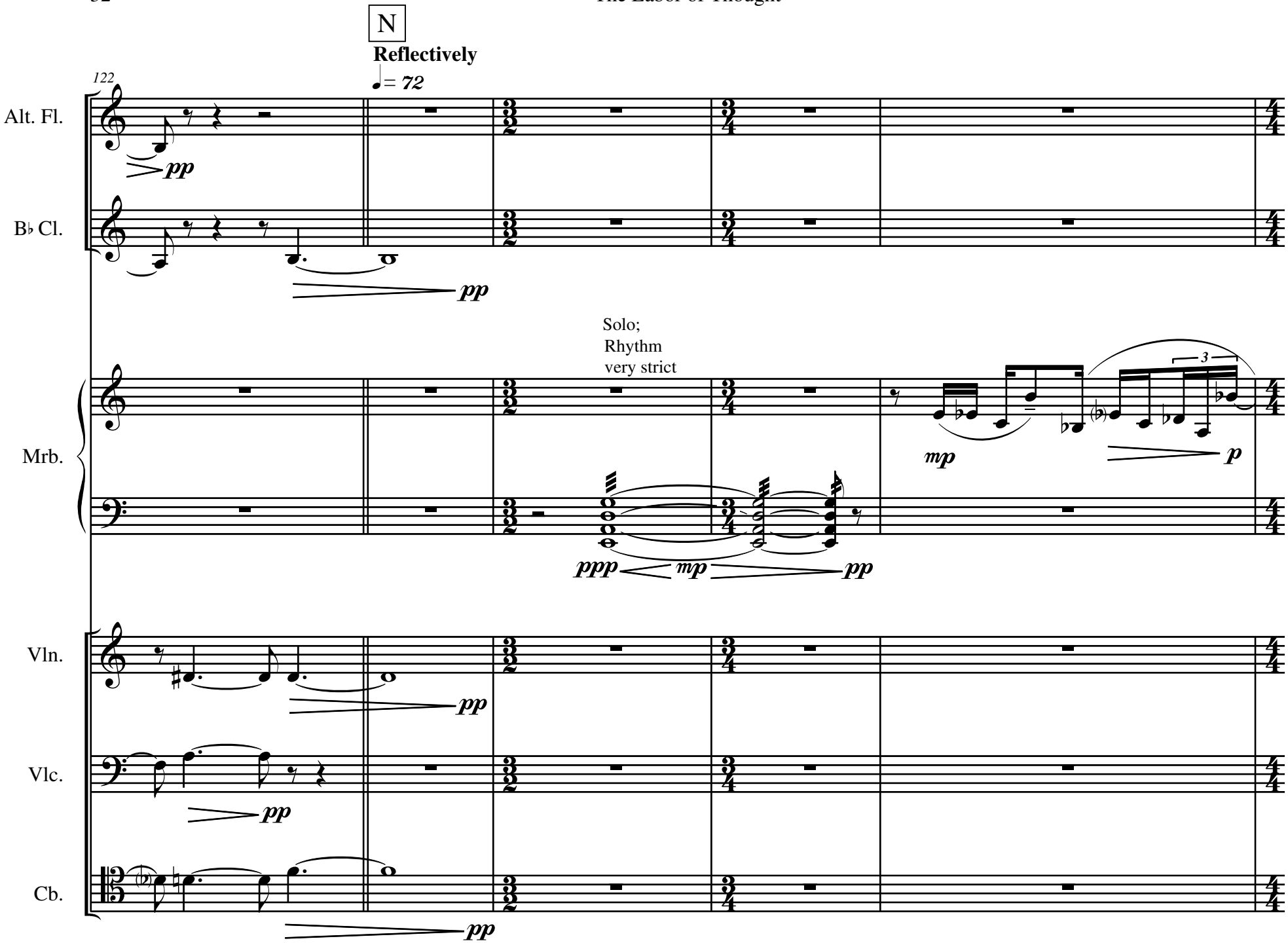

102
Alt. Fl.
B♭ Cl.
Vln.
Vlc.
Cb.
fltg.
fltg.
fltg.
fltg.
fltg.
pizz.
I
arco
poss
pizz.

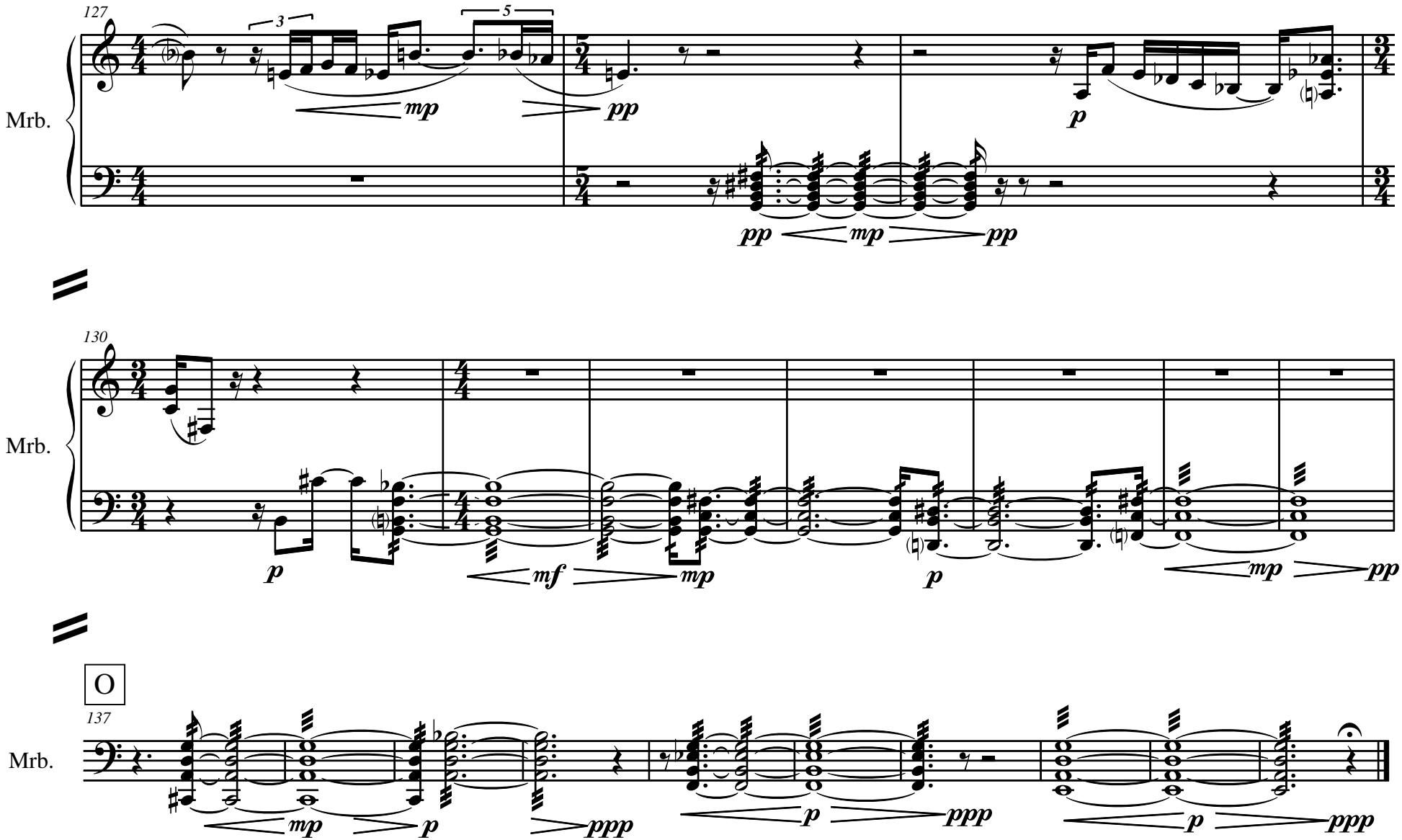

L
Less intense
♩ = 96
105
Alt. Fl.
B♭ Cl.
fltg.
fltg.
Mrb.
warm, softer mallets
Vln.
Vlc.
(C#)
Cb.
(pizz.)
arco
(C#)


109
Alt. Fl.
B♭ Cl.
Mrb.
Vln.
Vlc.
Cb.
fltg.
fltg.
I
V


112
Alt. Fl.
B♭ Cl.
Mrb.
Vln.
Vlc.
Cb.
mf
p
ppp
f
ppp
mf
f
mp
pizz.
arco
f
p
mp
(C#)
mf
mp
f
p
mp


M
Settling down
116
♩= 84
fltg.
Alt. Fl.
B♭ Cl.
Mrb.
Vln.
Vlc.
Cb.
pizz.
arco
(on the C; to C#)


N
Reflectively
122
♩= 72
Alt. Fl.
pp
B♭ Cl.
pp
Solo;
Rhythm
very strict
Mrb.
mp
3
p
ppp
mp
pp
Vln.
pp
Vlc.
pp
Cb.
pp


127
Mrb.
130
Mrb.
O
137
Mrb.