

Motion/less

for string quartet

Robert A. Baker

Duration:

approximately 7 minutes 30 seconds

Notes to Performers

s.t. sul tasto

s.p. sul ponticello

P

normal bow pressure for normal pitch production

P

heavy bow pressure producing partially distorted pitch

P

scratch tone: maximum bow pressure totally distorting the pitch

—————>

gradual change from one mode of playing to another

↑

highest note(s) possible

↑

play note 1/4 tone higher than written

Motion/less

for string quartet

Robert A. Baker
(2008/2015)

A.1

♩ = 96

pizz. repeat pitch unmetered,
as fast as possible

Violin I *f* *p*

Violin II *f* *p* *mf*

Viola *f* *p* *mf* *arco*

Cello *f* *p* *mp*

Vln. I *f* *ff* *mf* *p*

Vln. II *f* *p* *mp* *pp*

Vla. *fp* *mf* *p* *ppp* *arco ric.*

Vc. *mf* *p* *mf* *p* *pp* *mf*

6 *arco* *pitch ord.*

Vln. I *ppp* *ff* *fp*

Vln. II *ff* *f*

Vla. *molto s.p.* *ord.* *f* *p* *pp* *ff*

Vc. *f* *f* *mp* *ff* *pp*

9

Vln. I *ff* *mf* *f* *pp*

Vln. II *ff* *mf* *f* *mp*

Vla. *ff* *mf* *ff* *mp*

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

11

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

Vln. II *mf* *p* *mp* *fp*

Vla. *mf* *fp* *ff* *f*

Vc. *mf*

13

IV

Vln. I
fp < *mf* > *p*
p < *f* >

Vln. II
f *mp*
f *mp* *mp*
fp < *f* > *ff*

Vla.
pizz. *arco*
f > *mf*
f > *fp* <

Vc.
mf < *f* > *mp* < *f* >

16

Vln. I
ff
f

Vln. II
f
mf

Vla.
f *mf*
f *mp*

Vc.
mf < *f* > *mp* < *fp* > < *f* > *mp* <

18

IV

Vln. I
p < *f* > < *p* >

Vln. II
p < *mf* > < *p* > < *f* > < *mp* >

Vla.
mf < *p* >
mp < *fp* >

Vc.
p < *mp* >

20

Vln. I *ppp* *mp*

Vln. II *p* *pp*

Vla. *f* *mp* *p* *f* *p* *ff*

Vc. *fp* *ff*

22

Vln. I *f* *p* *pp*

Vln. II *mp* *f* *ff* *pizz.* *mf* *p* *p*

Vla. *p* *ff* *f* *mf* *p*

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

B.1

25 *~ 8"*

Vln. I *attacca*

Vln. II *pp* *p* *pp* *attacca*

Vla. *p* *mp* *pp* *attacca*

Vc. *s.t.* *pp* *attacca*

A.2

$\text{♩} = 96$

26

Vln. I *pp* *f* 3 5 6

Vln. II *pp* *f* 3 5

Vla. *pp* *f* 3

Vc. *pp* *f* 3

28

Vln. I *ff* *molto vib.* 3

Vln. II *ff* 6 3 4

Vla. *ff* 6 3 4

Vc. *ff* 6 3 4

29

Vln. I *f* *pizz.* *vib. ord.* *arco* *mp* *f* 3 6

Vln. II *mf* *f* 6

Vla. *mf* *mp* *p* 6 6

Vc. *mf* *f* *mf* 3 6

31

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

Vln. II *p* *f* *mf*

Vla. *mf* *f* *mf*

Vc. *fp* *mf* *p* *n*

Detailed description: This system contains measures 31 and 32. Vln. I starts with a half note G4 (p), followed by a quarter note A4 (mf), and a quarter note B4 (p). Vln. II has a half note G4 (p), followed by a quarter note A4 (f), and a quarter note B4 (mf). Vla. has a sixteenth-note triplet starting on G4 (mf), reaching a peak of f, and ending on B4 (mf). Vc. has a half note G3 (fp), followed by a quarter note A3 (mf), and a quarter note B3 (p), ending with a fermata (n).

33

Vln. I *pp* *mf* *ppp* *~ 3" attacca*

Vln. II *pp* *mp* *mf* *p* *mf* *p* *attacca*

Vla. *p* *mp* *p* *mp* *mf* *attacca*

Vc. *pp* *mf* *pp* *s.t.* *attacca*

Detailed description: This system contains measures 33, 34, 35, and 36. Vln. I has a half note G4 (pp), a quarter note A4 (mf), and a quarter note B4 (ppp), ending with a fermata (~ 3" attacca). Vln. II has a half note G4 (pp), followed by a quarter note A4 (mp), a quarter note B4 (mf), a quarter note C5 (p), a quarter note B4 (mf), and a quarter note A4 (p), ending with a fermata (attacca). Vla. has a half note G4 (p), followed by a quarter note A4 (mp), a quarter note B4 (p), a quarter note C5 (mp), and a quarter note B4 (mf), ending with a fermata (attacca). Vc. has a half note G3 (pp), a quarter note A3 (mf), and a quarter note B3 (pp), ending with a fermata (s.t. attacca).

B.2

37

Vln. I *pp* *p* *pp* *attacca*

Vln. II *pp* *ppp* *pp* *p* *attacca*

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

Vc. *pp* *attacca*

~ 8" ~ 10"

Detailed description: This system contains measures 37, 38, 39, and 40. Vln. I has a half note G4 (pp), a quarter note A4 (p), and a quarter note B4 (pp), ending with a fermata (attacca). Vln. II has a half note G4 (pp), followed by a quarter note A4 (ppp), a quarter note B4 (pp), and a quarter note C5 (p), ending with a fermata (attacca). Vla. has a half note G4 (p), followed by a quarter note A4 (ppp), a quarter note B4 (pp), a quarter note C5 (p), and a quarter note B4 (pp), ending with a fermata (attacca). Vc. has a half note G3 (pp), followed by a quarter note A3 (ppp), and a quarter note B3 (pp), ending with a fermata (attacca). A dashed vertical line is placed between measures 38 and 39. Above the staff, two horizontal lines indicate durations of ~ 8" and ~ 10".

A.3

♩ = 96 *s.t.*

ord. *s.p.* ord.

39

Vln. I *fp* *mf* *f* *ff* *f*

Vln. II *fp* *mf* *f*

Vla. *fp* *mf* *f* *mp*

Vc. *fp* *f* *f* *mp*

s.p. *molto s.p.* *ric.* *arco ord.*

42

Vln. I *p*

Vln. II *p*

Vla. *f* *p* *ff*

Vc. *p* *ff*

pizz.

45

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

Vln. II *mf* *f* *mp*

Vla. *fff* *f* *f*

Vc. *fff* *mf*

pizz. *arco*

49

Vln. I *mf* *f* *mf*

Vln. II *mf* *f* *mp* *mf*

Vla. *f* *f* *f* *mf*

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

53

Vln. I *f* *ff* *fff*

Vln. II *f* *ff* *mf*

Vla. *f* *ff*

Vc. *f* *ff*

55

Vln. I *ff* *f* *mf* *fp* *attacca*

Vln. II *ff* *mf* *fp* *attacca*

Vla. *ff* *mf* *fp* *attacca*

Vc. *ff* *f* *fp* *attacca*

B.3

♩ = 69

57

s.t. → *s.p.* → *p* → *p* → *p*

Vln. I: *ppp* → *mp* → *mf* → *ff*

Vln. II: *pp* → *mp* → *n* → *pp* (*s.t.*)

Vla.: *pp* → *mp* → *n*

Vc.: *pp* → *ff* (II, III, 3, 5)

62

p → *s.p.* → *s.t.* → *ord.* → *molto s.p.* → *attacca*

Vln. I: *p* < *mp* > *pp* → *pp* → *pp* → *mp* > *pp* (*attacca*)

Vln. II: *ord.* → *s.p.* → *s.t.* → *p* → *mp* > *pp* (*attacca*)

Vla.: *pp* < > → *p* → *p* → *mf* → *pp* (*attacca*)

Vc.: *p* → *p* → *mp* → *pp* (*attacca*)

A.4

♩ = 96

67

ord.

Vln. I: *ff* → *mp* → *f*

Vln. II: *p* → *f*

Vla.: *ff* → *mp* → *f*

Vc.: *f* → *mp* → *f* (3)

69

Vln. I

Vln. II

Vla.

Vc.

ff *attacca*

mp *f* *ff*

ff *attacca*

ff *attacca*

B.4

♩ = 63

71

Vln. I

Vln. II

Vla.

Vc.

p ff *p* *mf* *ppp*

ff *mp* *p* *pp*

f *pp* *p* *mp*

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

pp *attacca*

74

Vln. I

Vln. II

Vla.

Vc.

pp

p sempre

p

p *pp sempre*

attacca

78 *non vib.*
s.t.

Vln. I: *pp*, *p*

Vln. II: sustained notes

Vla.: *pp*, *p*, *p < mf*

Vc.: sustained notes

82

Vln. I: sustained notes

Vln. II: *ppp*

Vla.: *f*, *ord.*, *5*, *s.p. molto vib.*, *3*, *5*, *vib. ord.*, *6*, *ff*, *mf*, *ff*

Vc.: *mf*, *ord.*, *s.p.*, *5*, *IV°*, *f*, *f*

84

Vln. I: *p*, *mf*, *mp*, *pp*

Vln. II: *arco ord.*, *p*, *IV°*

Vla.: *mf*, *f*, *mp*, *p*, *3*

Vc.: *p*

vib. ord.
arco ord.

86

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

A.5

96 ♩ = 96

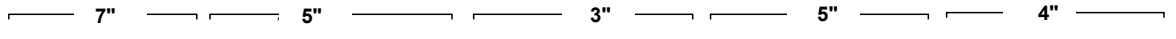
Vln. I

Vln. II

Vla.

Vc.

B.5



99

Vln. I *arco* *p* *n* *p*

Vln. II *p* *n* *p*

Vla. *pp* *n* *pp* *non vib.*

Vc. *pp*

s.t. II *~ 1''*

104

Vln. I *ord.* *p* *s.p.* *mf* *p* *ord.*

Vln. II *p* *pp*

Vla. *pp* *mp*

Vc. *pp* *mp* *mf*

♩ = 63

108

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

Vln. II *p* *mp* *pp*

Vla. *pp* *pp*

Vc. *p* *mp* *p*

112

Vln. I *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *pp* *p* *mp* *p*

molto vib. *vib. ord.*

115

Vln. I *p* *mp* *pp*

Vln. II *p* *pp*

Vla. *p* *p > pp*

Vc. *pp* *p* *pp*