

our gems (morgues)

for viola, french horn, and vibraphone

Mike McCormick

General Notes

The sections of this piece marked with rehearsal letters A, C, D, and F are to be performed in the following manner: all players read from left to right, moving from measure to measure within a section (e.g. C1 to C2 to C3, etc.). After playing the last of the provided measures in a section, they must rest at the following downbeat. Any entry following a rest repeats the process by entering at measure 1 of a section.

In sections C, D, and F, each player is given multiple staves to read from; as players move through the material, they are free to choose one of any of the provided measures in each subsection, and may choose different measures at each iteration of a certain measure (e.g. a player may choose to play the top staff at D1, the middle staff at D2, and then the bottom staff at the next iteration of D1).

In sections A, C, D, and F, at the following downbeat:

- if no one is currently playing, all players choose whether to enter or not.

- if one player is currently playing, s/he chooses to continue to the subsequent measure; the other players choose whether or not to enter at measure 1 of the current rehearsal mark.

- if two players are currently playing, they each choose whether or not to continue to the subsequent measure; the other player enters at measure 1 of the current rehearsal mark.

- if all three players are currently playing, any players who played in the measure immediately preceding the current one must rest; all other players continue to the subsequent measure.

For example, if viola and horn enter at measure A1, they each choose whether or not to continue to A2 at the following downbeat, and the vibraphone enters at A1 at the second downbeat. If they all are playing in the second measure, then the vibraphone continues to A2, while the viola and horn rest in the third measure. This approach results in a varied texture in which the instrumentation and material will change every four beats, and these sections may be very different from performance to performance.

In sections B, E, and G, the notation is read normally and without repeat.

In section H, the three measures provided to each player are to be played freely within the suggested tempo range in an improvisatory manner, each player choosing which gesture to perform by listening at reacting to the other players. In section I, all players are reduced to one measure; they continue to freely play or not play that measure as they deem appropriate. The piece ends after 20 seconds have passed in this final section.


The last page of the score contains measures marked Insertions, two for each player. These measures are to be played during the performance in lieu of a normally notated measure. Each insertion must be performed once during the piece, but may happen during any measure of any section.


During sections A, C, D, and F, the insertion measures are considered "playing," so the players are then subject to the respective rules informing their entries, exits, etc. During all other sections, the players continue regularly.


The piece begins by any number of players entering on a downbeat, and then the aforementioned rules govern who plays for the remainder of the section. Time stamps are given for sections B, E, and G, and may be adhered to approximately; these sections should begin on a downbeat.


The amount of variability in the score places a certain amount of responsibility on each performer; they are encouraged to familiarize themselves with all the provided material in order to be able to make informed decisions in performance.

General Notations


 - 1/4 tone sharp

 - 1/4 tone flat


 - 3/4 tone sharp

 - 3/4 tone flat


-----> - gradual transition from one playing technique to another


 - tear a piece of paper

Horn Notations/Techniques

 - flutter tongue


 - slap tongue ("quasi-pizzicato")

 - lip trill; when trilling between the same pitch, move between sides of the horn

 - when F-side slides are removed, indicate when pitches are to be played on the F-side, all others on the Bb side.


F-side preparations - affix tissue paper/tinfoil to exposed F-side piping, allowing the passing air to create a rustling noise

Viola Notations/Techniques


 - light left hand pressure, though not always at a harmonic node

bow behind left hand - positions are given in brackets, approximate sounding pitches above

Vibraphone Notations/Techniques

 - quarter tones played with a "bend stick"

 - strike resonators of the "white keys"

 - Hold plastic comb over exposed fan, allowing the tines of the comb to be played like a guiro

con sord. - towel covering lowest octave of keys

***All techniques (pizz., con legno tratto, etc.) apply only until the following double bar line.

***All written dynamics indicate sounding volume, regardless of technique.

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♩ = 60

Musical score for sections A1, A2, A3, and A4, featuring viola, horn in F, and vibraphone. Section A1 includes dynamics *f* and *pp*, a 12-measure phrase, and a 'motor off' instruction. Section A2 includes dynamics *mf* and *f*, and 3-measure phrases. Section A3 includes dynamics *mp* and *f*, and 3-measure phrases. Section A4 includes dynamics *f* and *mp*, and a 5-measure phrase. The vibraphone part includes dynamics *mf* and *p*, and 5-measure phrases.

Musical score for section B, featuring viola, horn, and vibraphone. Section B is marked with a double bar line and a box containing '0'32"'. The viola part includes the instruction 'improvise slow-moving melody from given pitches' and a dynamic of *p*. The horn part includes the instruction 'phrase freely' and a dynamic of *p*. The vibraphone part includes the instruction 'motor on - slow speed' and a dynamic of *mp*.

1'00"

C1

viola (vla.) part for C1. The first staff is in bass clef with a 3/8 time signature. It features a triplet of eighth notes starting with a forte (*f*) dynamic, followed by a 12-measure phrase ending with a pianissimo (*pp*) dynamic. The second staff is also in bass clef with a 3/8 time signature, featuring a triplet of eighth notes starting with a forte (*f*) dynamic and an 8-measure phrase. The third staff is in bass clef with a 3/8 time signature, featuring a triplet of eighth notes starting with a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic.

horn (hn.) part for C1. The first staff is in treble clef with a 3/8 time signature, featuring a triplet of eighth notes starting with a sforzando (*sfz*) dynamic and a forte (*f*) dynamic. The second staff is in treble clef with a 3/8 time signature, featuring a triplet of eighth notes starting with a sforzando (*sfz*) dynamic and a forte (*f*) dynamic. The third staff is in treble clef with a 3/8 time signature, featuring a triplet of eighth notes starting with a sforzando (*sfz*) dynamic and a forte (*f*) dynamic.

vibracello (vib.) part for C1. The first staff is in treble clef with a 3/8 time signature, featuring a mezzo-forte (*mf*) dynamic and a 5-measure phrase. The second staff is in treble clef with a 3/8 time signature, featuring a mezzo-forte (*mf*) dynamic and a 5-measure phrase. The third staff is in treble clef with a 3/8 time signature, featuring a mezzo-forte (*mf*) dynamic and a 3-measure phrase. All staves include the instruction "motor off".

C2

viola (vla.) part for C2. The first staff is in bass clef with a 3/8 time signature, featuring a mezzo-forte (*mf*) dynamic and a triplet of eighth notes. The second staff is in bass clef with a 3/8 time signature, featuring a sforzando (*sfz*) dynamic and a triplet of eighth notes. The third staff is in bass clef with a 3/8 time signature, featuring a forte (*f*) dynamic, a mezzo-piano (*mp*) dynamic, and a pianissimo (*pp*) dynamic, all with triplet markings.

horn (hn.) part for C2. The first staff is in treble clef with a 3/8 time signature, featuring a sforzando (*sfz*) dynamic and a forte (*f*) dynamic, with a 7-measure phrase. The second staff is in treble clef with a 3/8 time signature, featuring a sforzando (*sfz*) dynamic and a forte (*f*) dynamic, with a 5-measure phrase. The third staff is in treble clef with a 3/8 time signature, featuring a sforzando (*sfz*) dynamic and a forte (*f*) dynamic, with a 6-measure phrase.

vibracello (vib.) part for C2. The first staff is in treble clef with a 3/8 time signature, featuring a mezzo-forte (*mf*) dynamic and a 5-measure phrase. The second staff is in treble clef with a 3/8 time signature, featuring a mezzo-forte (*mf*) dynamic and a 5-measure phrase. The third staff is in treble clef with a 3/8 time signature, featuring a mezzo-forte (*mf*) dynamic and a 5-measure phrase.

C3

Vla. *mp* *mp* *f*

Hn. *mp* *f* *mp* *f*

Vib. *mp* *mp*

C4

mf *p* *mf*

mp *mp* *mp*

p *p* *p*

2'40"

D1

Musical score for section D1, featuring three staves for Viola (vla.), Horns (hn.), and Vibraphone (vib.).
 - **vla.:** Treble clef, 3/4 time. Top staff: *mf*, triplet of eighth notes, triplet of eighth notes, triplet of eighth notes. Middle staff: *sfz*, triplet of eighth notes, *sfz*, triplet of eighth notes, *sfz*. Bottom staff: *f*, triplet of eighth notes, triplet of eighth notes, *mp*, triplet of eighth notes, *pp*.
 - **hn.:** Treble clef. Top staff: *sfz*, *f*. Middle staff: *sfz*, *f*, 5. Bottom staff: *sfz*, *f*, 6.
 - **vib.:** Treble clef. Top staff: *mf*. Middle staff: *mf*. Bottom staff: *mf*.

D2

Musical score for section D2, featuring three staves for Viola (vla.), Horns (hn.), and Vibraphone (vib.).
 - **vla.:** Treble clef, 3/4 time. Top staff: *mp*, triplet of eighth notes, triplet of eighth notes, triplet of eighth notes. Middle staff: *mp*, triplet of eighth notes, *f*. Bottom staff: *mp*, triplet of eighth notes, triplet of eighth notes, triplet of eighth notes.
 - **hn.:** Treble clef. Top staff: *mp*, triplet of eighth notes, triplet of eighth notes, *f*. Middle staff: *mp*, triplet of eighth notes, *f*. Bottom staff: *mp*, triplet of eighth notes, *f*.
 - **vib.:** Treble clef. Top staff: *mp*, 5, played on resonators. Middle staff: *mp*. Bottom staff: *mp*, triplet of eighth notes, triplet of eighth notes, triplet of eighth notes.

D3

Musical score for section D3, featuring three staves for Viola (vla.), Horns (hn.), and Vibraphone (vib.).
 - **vla.:** Treble clef, 3/4 time. Top staff: *mf*, triplet of eighth notes, triplet of eighth notes, triplet of eighth notes. Middle staff: *p*, triplet of eighth notes, *mf*. Bottom staff: *mp*, triplet of eighth notes.
 - **hn.:** Treble clef. Top staff: *mp*, triplet of eighth notes, triplet of eighth notes, triplet of eighth notes. Middle staff: *mp*, triplet of eighth notes, triplet of eighth notes, triplet of eighth notes. Bottom staff: *mp*, triplet of eighth notes, triplet of eighth notes, triplet of eighth notes.
 - **vib.:** Treble clef. Top staff: *p*, triplet of eighth notes, *p*, triplet of eighth notes, *p*, triplet of eighth notes, *p*, triplet of eighth notes. Middle staff: *p*, triplet of eighth notes, *p*. Bottom staff: *p*, triplet of eighth notes, triplet of eighth notes, triplet of eighth notes.

3'20"

E

vla. *p* nat.

hn. con sord. *p* tr

vib. motor on - medium speed *mp*

==

vla. sul pont. con sord.

hn. remove F-side slides

vib. con sord.

4'00"

F1
con legno tratto

vla.

sfz sfz sfz

nat. sul pont.

mp p

hn.

played on F-side

sfz mf

3 6

sfz mf

vib.

motor off

motor off mp

motor off mp

F2

l.h. pizz.

p con legno tratto

pizz.

mp

3

mf p

3

p mf

resonators

resonators mp

3 + 3 + + 3

mp pp

F3

p mf

3

mp

slap tongue

mp

mp

resonators

resonators 3

p p

3

p pp

5'00"

G bow behind left hand (#)

vla. *p*

hn. *p* affix F-side slide preparations

vib. motor on - high speed + *mp* *pp*



5'20" freely ♩ = 40-50

H con legno tratto

vla. *mp* *p* *pp*

hn. played on F-side *p* *mp*

vib. resonators *mp* *p*

pizz. *pp*

slaptongue *pp*

resonators *p*

bow behind left hand con legno tratto (#)

ppp

pp

vary rotor speed, hold comb over fans *pp*

5'45"

bow behind left hand

I

con legno tratto

vla. *pppp*
 hn. *ppp* slaptongue
 vib. *pppp* vary rotor speed, hold comb over fans



Insertions

vla. tear paper *f*
 hn. tear paper *f*
 vib. tear paper *f*

vla. tear paper *f* *mp* *f*
 hn. tear paper *f* *mp* *f*
 vib. tear paper *f* *mp* *f*