

Robert McClure

Moments

for marimba solo



Moments by Robert McClure
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Program Notes

Moments for marimba solo was written for Alex Wier in the winter of 2009. Each movement is written in homage to a composer who has been particularly influential to either Alex or me – John Cage and Morton Feldman, respectively.

The first movement speaks to the influence John Cage has had on Alex. Once, I sat and listened to Alex perform a marimba adaptation of John Cage's *In a Landscape*, originally written for piano. Alex's touch and extreme musicality impressed upon me the quality of the marimba played at its lowest dynamic. Yet at this soft volume, Alex coaxed the full, rich sound out of the bars to create a blanket of sound. It was this performance quality I was after in the writing of *I. for john*.

II. for morton was written to honor the influence Morton Feldman has had on me as a musical thinker. His main philosophies deal with liberating sound from the construction of a composition and letting sounds occur for their own sake. This movement consists of three formal sections. The first and third contain twelve chords which must all sound at least once but may occur far more frequently. The middle section contains only two chords and a single struck note, which may be repeated at will.

-Robert McClure

Level: Med-Advanced
Approximate duration Mvt I. - 3'10"
Approximate duration Mvt II. - 5'30"

Moments

I. for john

Robert McClure

Marimba

$\text{♩} = 144$

pp

8

16

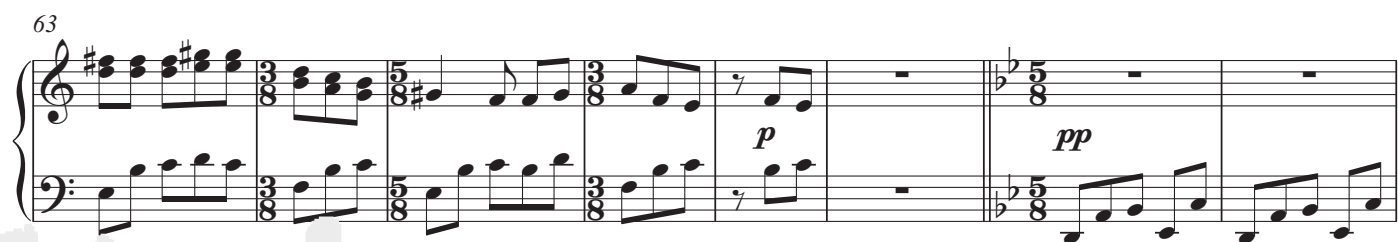
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Sample Image

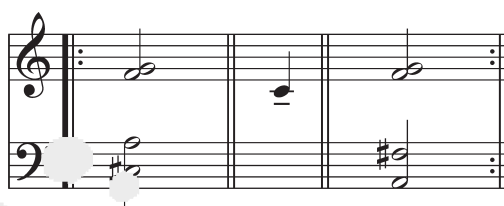


Sample
Image

Performance Notes – II. for morton

1. All notes are rolled with the exception of the middle C in the middle of the page. Roll speed and type of roll are left to the discretion of the performer.
2. Dynamics are very quiet throughout.
3. Duration of chords is left to the discretion of the performer, but duration should be no shorter than two seconds.
4. This movement is in three sections. The twelve outer chords form the shape of a clock. The performer may begin the piece with any of the twelve outer chords. All twelve chords must be played before moving to the second section of the piece. Performer may repeat chords at will, but chords should not be repeated more than four times in a row.
5. After each chord there should be a pause of silence. The length of each pause is left to the discretion of the performer.
6. Section two consists of the chords in the middle of the clock. These two chords should be alternated for one minute. The pause between chords still applies. The quarter note middle C may be played between chords and should only be struck (not rolled). Number and placement of middle C occurrences is left to the discretion of the performer.
7. Once section two is completed, the performer cycles through all twelve outer chords, repeating chords at will but still no more than four repetitions of the same chord in a row. The final chord may be any of the four chords located in the 3, 6, 9, or 12 space on a clock. Performer must repeat final chord a minimum of five times in a row.
8. Subtle changes in duration, dynamic, and roll speed are encouraged.

II. for morton



Sample
Image

