# Concertpiece ("House")

for Piano

Eric C. Honour, Jr.

## *Performance Notes*

1. There are no extended techniques in the piece aside from one section calling for clusters, which are denoted with this notation: The performer should use the palm of the hand to strike all the notes of the cluster (black and white keys), somewhat like a drum set player would perform a cross-stick on the snare drum.

2. Accidentals follow traditional practice and last through the measure within the octave specified. In many cases, courtesy accidentals are given within the measure as an aid to the player.

3. The marked tempo should be viewed as a goal; the piece can be performed successfully at a slower speed. The metric modulation between the sextuplets and sixteenth notes, however, must be maintained, no matter what initial speed the performer chooses.

## *Program Notes*

This piece was begun in 1997 for marimbist Michael Overman. The piece has a rather varied history and has seen several incarnations. It started with a request by Mr. Overman for a piece for solo marimba. As the title is often the starting point for my music, I tried to have fun with this piece by asking two different people for one word each. I asked the first for her favorite adjective. She said "macabre." I asked the second for her least favorite noun. The answer came back "doily." Putting the two together, the piece became *Macabre Doily*. While the opening flurries of notes reminded me of lace, the piece quickly grew away from the title, leading me to title it *Concertpiece ("He Shouts, He Stomps")*. This title was a reference to a work by a friend of mine titled *She Sings, She Screams*, and also reflected the fact that the piece, in that incarnation, called for the marimbist to stomp and shout as well play the marimba. Upon further reflection, I did away with the extraneous noises and concentrated on the marimba part. I retained the *Concertpiece* part of the title, as the work is intended to be a concertpiece, and added the word "house" to refer to the fact that the piece bears the influence of house music. The fusion of popular idioms with "classical" music is a field of great interest to me and this is one of several pieces that explore these possibilities. That version of the work was completed in 1999. Since then, I decided to rework the piece for piano, resulting in this latest version, which was premiered by Winston Choi at Northwestern University in May, 2002.

Eric C. Honour Jr. (b. 1970) is an associate professor of music and director of the music technology program at Central Missouri State University in Warrensburg, Missouri. His composition teachers have included Jay Alan Yim, M. William Karlins, Stephen Syverud, John Anthony Lennon, and Budd Udell. He has studied saxophone with Frederick Hemke, Jonathan Helton, and Kandace Brooks. His compositions have been performed across the United States, in London, and in Italy, and have received awards from ASCAP, SCI, and others.

Performance rights for this piece are administered through BMI.
The composer welcomes contact via email at eric@erichonour.com

# Concertpiece ("House")

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**Fast and aggressive! (as fast as possible throughout)**

fluid and even (slight pedal)

* note: the sextuplet/sixteenth tempo relationship continues throughout the piece

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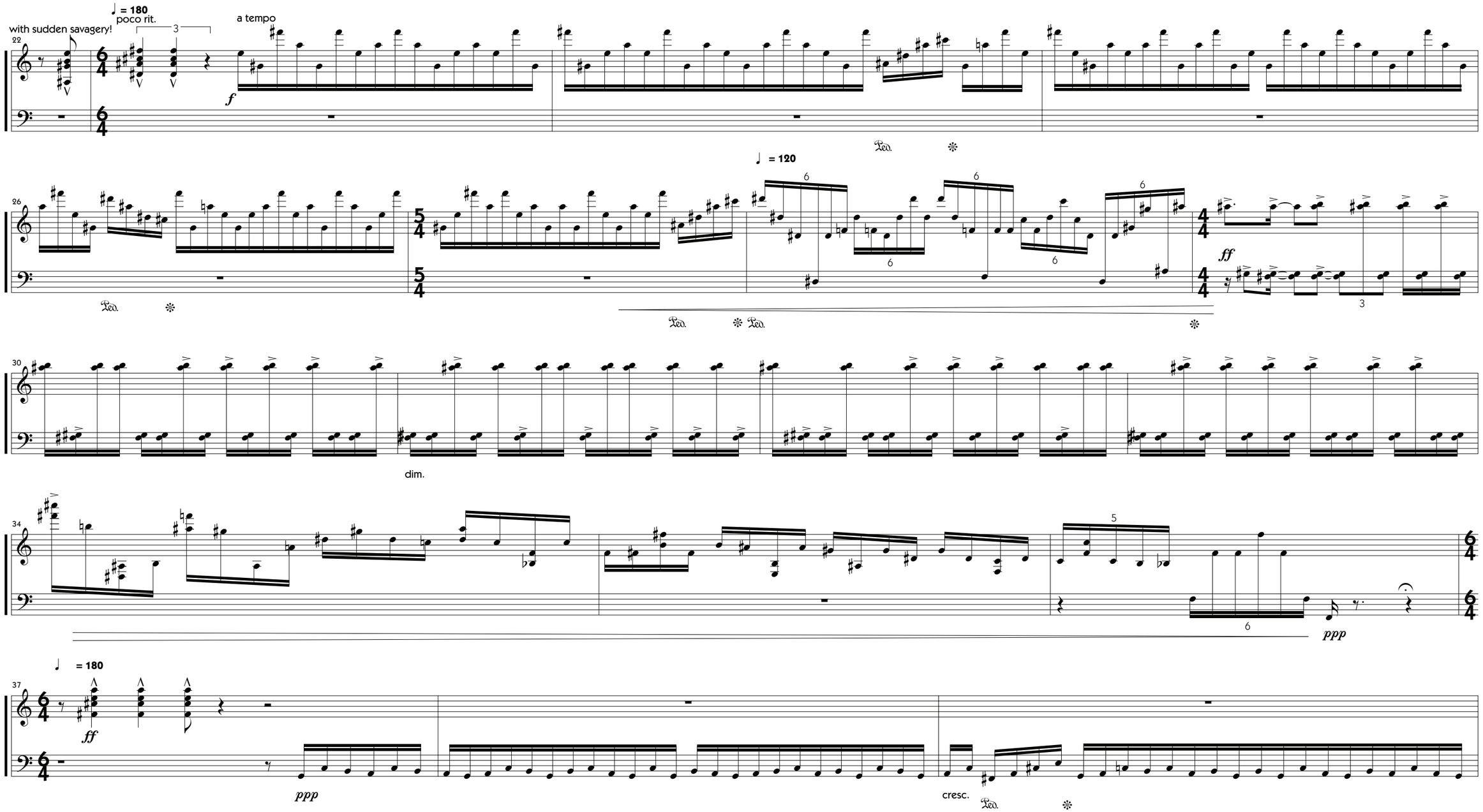

with sudden savagery!
♩ = 180
poco rit.
a tempo
f
♩ = 120
ff
dim.
ppp
♩ = 180
ff
ppp
cresc.

40

♩ = 120

*ff*

46

52

*mf*

57

*ff*

62

*mf*

*f*

67

*mf*

73

79

*mf*

*f*

8va

85

91

97

♩ = 180 fluid and even (slight pedal)

*ppp*

*p*

♩ = 120

*mp* *mf*

Ped.

*ff*

101

*f*

105

109

Slower ♩ = 92 **glacial, almost unchanging**

gather weight, grow louder throughout...

*p*

Ped.

sempre ped. (slight break with harmony changes)

118

stop abruptly

127 a tempo ♩ = 120

*mf* *ff*

133

137

*ff*

143

147

*ff*

*fff*

*f*

152

sub. *pp*

157

*ff*

♩ = 180 fluid and even (slight pedal)

*ppp*

*p*

*ppp*

162

*p*

*ppp*

*p*

♩ = 120 6

*ff*

*mf*

167

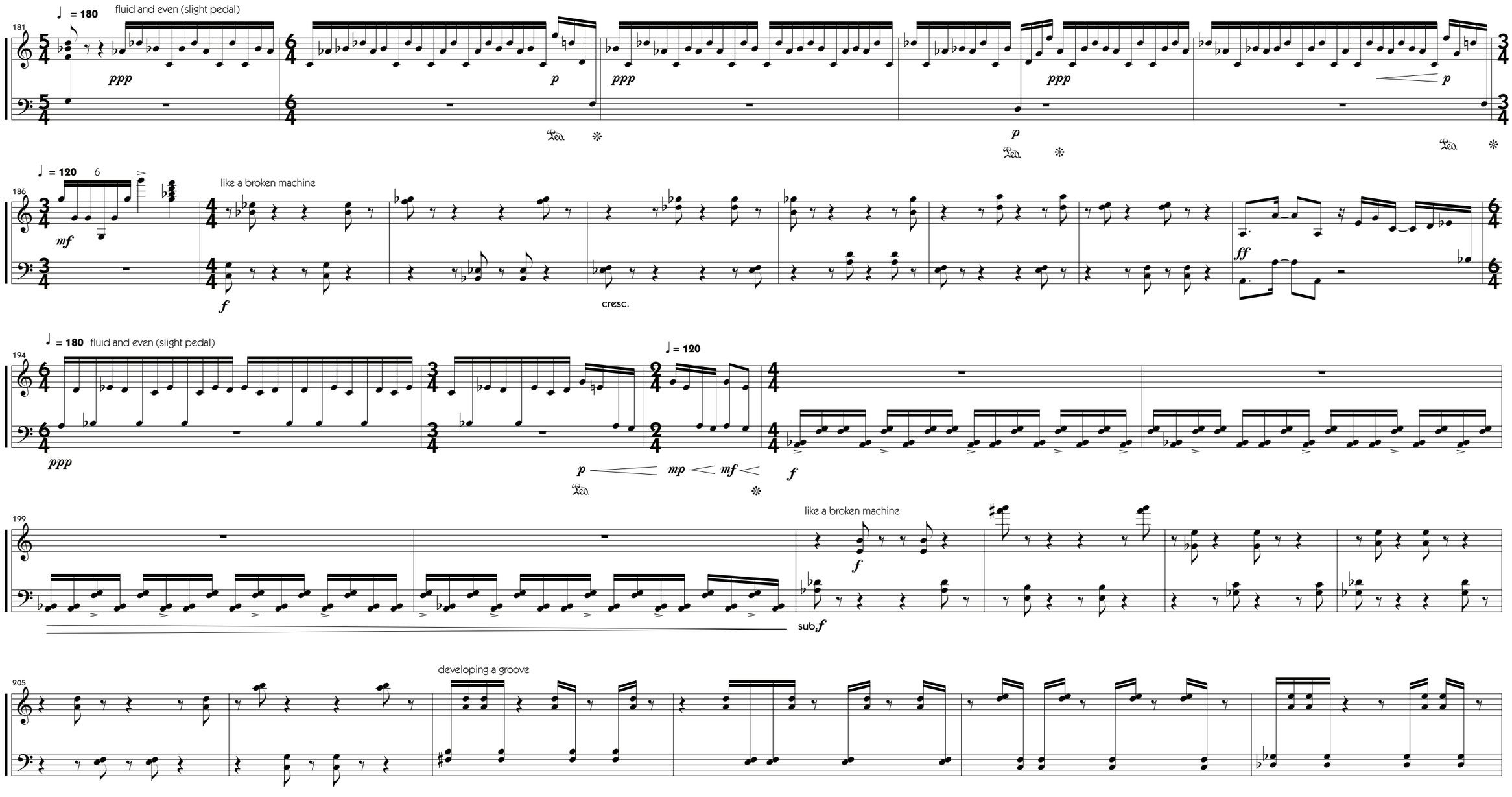
3

3

174

*f*

ca. 3-5 sec. (turn page)


181
♩ = 180
fluid and even (slight pedal)
ppp
p
ppp
p
ppp
p
Ped.
Ped.
Ped.
186
♩ = 120
6
like a broken machine
mf
f
cresc.
ff
194
♩ = 180
fluid and even (slight pedal)
♩ = 120
ppp
p
mp
mf
f
Ped.
199
like a broken machine
f
sub.f
205
developing a groove

211

*ff*

cresc.

215

*fff*

219

*ffff*

Completed February 8, 2002
Warrensburg, Missouri, USA