


**Concertpiece ("House")**  
for Piano

Eric C. Honour, Jr.

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## 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.

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## 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.

# Concertpiece ("House")

for Piano

Eric C. Honour, Jr.

Fast and aggressive! (as fast as possible throughout)

fluid and even (slight pedal)

The musical score is written for piano and consists of five systems of staves. The first system (measures 1-5) starts in 4/4 time with a tempo of quarter note = 120. It features a sixteenth-note triplet in the right hand and a half note in the left hand. The second system (measures 6-9) continues in 4/4 time with a tempo of quarter note = 180. The third system (measures 10-13) is in 4/4 time with a tempo of quarter note = 120. The fourth system (measures 14-17) changes to 3/4 time with a tempo of quarter note = 120. The fifth system (measures 18) returns to 4/4 time. The score includes various dynamics such as *ff*, *ppp*, *p*, *mf*, and *f*, as well as performance instructions like 'fluid and even (slight pedal)' and 'ca. 6-8 sec. (turn page)'. There are also asterisks and 'ped.' markings throughout the score.

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

2 - Concertpiece

with sudden savagery!  
♩ = 180  
poco rit. 3 a tempo  
f

♩ = 120  
ff

dim.

ppp

♩ = 180  
ff  
ppp  
cresc.



4 - Concertpiece

67

*mf*

Musical score for measures 67-72. The system consists of two staves. The upper staff has a treble clef and contains rests for the first two measures, followed by eighth-note patterns. The lower staff has a bass clef and contains a continuous eighth-note accompaniment. A dynamic marking of *mf* is present at the beginning of the system.

73

Musical score for measures 73-78. The system consists of two staves. The upper staff has a treble clef and contains eighth-note patterns. The lower staff has a bass clef and contains a continuous eighth-note accompaniment.

79

*mf* *f*

Musical score for measures 79-84. The system consists of two staves. The upper staff has a treble clef and contains eighth-note patterns. The lower staff has a bass clef and contains a continuous eighth-note accompaniment. Dynamic markings of *mf* and *f* are present.

85

8<sup>va</sup>

Musical score for measures 85-90. The system consists of two staves. The upper staff has a treble clef and contains eighth-note patterns. The lower staff has a bass clef and contains a continuous eighth-note accompaniment. A dashed line with the marking 8<sup>va</sup> is positioned above the first measure of the upper staff.

91

Musical score for measures 91-96. The system consists of two staves. The upper staff has a treble clef and contains eighth-note patterns. The lower staff has a bass clef and contains a continuous eighth-note accompaniment. Time signature changes are indicated: 5/4, 4/4, and 4/4.

♩ = 180 fluid and even (slight pedal)

97

*ff* *ppp* *p* *mp* *mf*

ped. *sempre ped.*

101

*f* *sempre ped.*

105

*sempre ped.*

109 Slower ♩ = 92 glacial, almost unchanging

gather weight, grow louder throughout...

*p* *sempre ped. (slight break with harmony changes)*

118

stop abruptly

*sempre ped.*

6 - Concertpiece

127 a tempo ♩ = 120

mf ————— ff

133

mf ————— ff

137

ff ————— ff

143

ff

147

fff ————— f

152 *sub. pp* 6/4 14/8

157 *ff* *ppp* *p* *ppp*  $\text{♩} = 180$  fluid and even (slight pedal)

162 *p* *ppp* *p* *mf*  $\text{♩} = 120$  6 *ff*

167

174 *f* ca. 3-5 sec. (turn page) 5/4

8 - Concertpiece

♩ = 180 fluid and even (slight pedal)

181

ppp

p

ppp

ppp

p

ped. \*

ped. \*

ped. \*

♩ = 120 6 like a broken machine

186

mf

f

cresc.

ff

♩ = 180 fluid and even (slight pedal)

♩ = 120

194

ppp

p

mp

mf

f

ped. \*

like a broken machine

199

f

sub.f

developing a groove

205

211

ff cresc.

Detailed description: This system contains measures 211 through 214. The music is written for piano in a 6/4 time signature. The right hand features a melodic line with eighth-note patterns and some rests. The left hand provides a steady accompaniment of eighth notes. Dynamic markings include *ff* and *cresc.* with accents (>) above several notes.

215

6/4

6/4

fff

Detailed description: This system contains measures 215 through 218. The right hand continues with eighth-note patterns, while the left hand has a more active role with eighth-note accompaniment. A key signature change to two sharps (D major) occurs at measure 216. The system concludes with a 6/4 time signature. Dynamic markings include *fff* and accents (>) above notes.

219

6/4

4/4

6/4

4/4

ffff

Rea \* Rea \* Rea \*

Detailed description: This system contains measures 219 through 222. The right hand features a complex melodic line with slurs and ties. The left hand has a sparse accompaniment. The time signature changes from 6/4 to 4/4 and back to 6/4. A *ffff* dynamic marking is present. The system ends with a repeat sign and a fermata. Below the staff, there are markings: "Rea \* Rea \* Rea \*".