
Elegy and Honk

*for English horn
and electro-acoustic music*

(2001)

(duration ca. 10 min.)

Mark W. Phillips

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composed for Donna Conaty

Elegy and Honk

by Mark Phillips

Performance Notes:



means accelerando



means rallentando

- All grace notes occur before the beat.
- Cautionary accidentals are generously used throughout. In the event of a question, assume that accidentals carry throughout the measure, but not across bar lines or octaves.

program notes

Sometimes a creative artist just happens upon a great title — and then must find a way to create a work that “justifies” the title. *Elegy and Honk*, for English horn and electro-acoustic music is a case in point. Not surprisingly, it is a work in two highly contrasting movements. The entire accompaniment to the *Elegy* is derived from a few English horn sounds — short notes in various registers, some “airy” key clicks, and a whoosh of air rushing through the instrument without the reed in place. The dense clouds of sound in the background actually come from a single very short English horn “blip” subjected to a process called granular synthesis, through which the original audio is exploded into tiny fragments. Each fragment is then stretched nearly to the breaking point and recombined into several layers of overlapping texture. There is a long historical tradition of lyrical and serene elegies, but throughout the early stages of my composition process, a brooding, edgy, ominous undercurrent kept “insisting” so persistently it belonged in *this* elegy that I finally gave in to it. While the work was premiered in August of 2001, the second performance of the *Elegy* took place a few weeks later on September 13 at an outdoor ceremony held in response to the events of September 11. For both the performer and myself, as well as many in the audience, the movement was permanently redefined. The intensity and dark mood of the work seem absolutely “right” for an elegy.

A long transition, serving as an introduction to the second movement, gradually and slyly alters the mood of the work completely. This raucous movement expands on the palette of English horn source material to include a menagerie of geese and duck sounds, joined by an old-fashioned bicycle horn — *Honk*, indeed!

about the composer:

Mark Phillips, a professor and Presidential Research Scholar at Ohio University, won the 1988 Barlow International Competition. His music has received hundreds of performances throughout the US, and in Europe, South America, Japan, and China, including over 40 orchestra performances by groups such as the St. Louis Symphony Orchestra, the Cleveland Orchestra, the Kansas City Symphony, the NHK Symphony Orchestra (Japan), the Ensemble Eclipse (China), the Baltic Philharmonic Chamber Orchestra, Orquesta Sinfonica de Bahia Blanca (Argentina), and the Icelandic Orchestra. His music has been recorded by Richard Stoltzman and the Warsaw Philharmonic Orchestra, the Lark Quartet, and several solo artists.

Elegy

by Mark Phillips

Molto Rubato (ca. 56) *espressivo*

p

4

p

7

3 ca. 6: 0

(time: 0' 58")

10

p

14

17

3

20

4: 0 ca. 6: 0

(time: 1' 57")

23 *mp*

Musical staff 23-26: Treble clef, 4/4 time signature. Measure 23 starts with a dynamic marking of *mp*. The staff contains a melodic line with slurs and a triplet of eighth notes in measure 25. Measure 26 ends with a fermata.

27

Musical staff 27-30: Treble clef, 4/4 time signature. Measure 27 continues the melodic line. Measure 30 ends with a fermata.

31 *mf*

(time: 2' 51")

Musical staff 31-34: Treble clef, 4/4 time signature. Measure 31 has a dynamic marking of *mf*. Measures 31-32 feature a 4-measure rest followed by a 6-measure rest, with notes starting in measure 33. Measure 34 ends with a fermata.

35

Musical staff 35-38: Treble clef, 4/4 time signature. Measure 35 starts with a key signature change to one sharp (F#). Measure 38 ends with a fermata.

39

Musical staff 39-41: Treble clef, 4/4 time signature. Measure 39 starts with a 3-measure rest. Measure 41 ends with a fermata.

(time: 3' 31")

42 *f*

Musical staff 42-45: Treble clef, 4/4 time signature. Measure 42 has a dynamic marking of *f*. Measure 45 ends with a fermata.

46

Musical staff 46-48: Treble clef, 4/4 time signature. Measure 46 starts with a key signature change to one flat (Bb). Measure 48 ends with a fermata.

49

Musical staff 49-51: Treble clef, 4/4 time signature. Measure 49 starts with a 3-measure rest. Measure 51 ends with a fermata.

English Horn (in F)

Elegy

(time: 4' 06")

cadenza: ad lib. (molto rubato)

52

ten. ten. ten. ten. ten. ten.

53

4: ♩ ca. 6: ♩

(time: 4' 31")

57

mp *p*

63

3 4: ♩ ca. 6: ♩ *pp*

II. Honk!

interlude

English Horn

Accomp.

cadenza: ad lib

18

♩ = 270

28

raucous & very "honky"

ff

honking geese!

BeeBeep

BassBeep

Note: Careful attention paid to this "shushy" sound will significantly help synchronization with accompaniment

AiryHorn

34

"weird stuff"

42

ff

49

Musical score for measures 49-54. The top staff is a single melodic line with various rhythmic values and accidentals. The middle staff is a percussion line with 'x' marks. The bottom staff is a piano accompaniment with a complex, multi-measure rhythmic pattern.

55

Musical score for measures 55-60. The top staff continues the melodic line with more complex rhythms and accidentals. The middle staff has 'x' marks. The bottom staff continues the piano accompaniment.

61

Musical score for measures 61-65. The top staff features a melodic line with a large slur over measures 61-62. The middle staff has 'x' marks. The bottom staff continues the piano accompaniment.

66

Musical score for measures 66-69. The top staff has a melodic line with a slur over measures 66-67. The middle staff has 'x' marks. The bottom staff continues the piano accompaniment.

70

70 78 86

6 2 6 2 6 4

accomp: "weird stuff" (optional improvisation!) (optional improvisation!)

Honk!

96 *f*

102

106

111

116

Honk!

120

Musical score for measures 120-124. The top staff is a treble clef with a key signature of one sharp (F#) and a 5/8 time signature. The bottom staff is a grand staff (treble and bass clefs) with a 5/8 time signature. The music features complex rhythmic patterns and melodic lines. The word "Honk!" is written above the first measure.

125

Musical score for measures 125-129. The top staff is a treble clef with a key signature of one sharp (F#) and a 5/8 time signature. The bottom staff is a grand staff (treble and bass clefs) with a 5/8 time signature. The music continues with complex rhythmic patterns and melodic lines.

130

Musical score for measures 130-133. The top staff is a treble clef with a key signature of one sharp (F#) and a 5/8 time signature. The bottom staff is a grand staff (treble and bass clefs) with a 5/8 time signature. The music continues with complex rhythmic patterns and melodic lines.

134

Musical score for measures 134-137. The top staff is a treble clef with a key signature of one sharp (F#) and a 5/8 time signature. The bottom staff is a grand staff (treble and bass clefs) with a 5/8 time signature. The music concludes with a final cadence.