

# ELEGY (SEPARATION)

Flugelhorn Solo

with

Violin, Clarinet, and Oboe

JOHN HOWELL MORRISON

## PERFORMANCE NOTES

The flugelhorn part should be muted throughout with a felt or bucket mute. To make a felt mute, cut a square of felt large enough to cover the bell of the instrument. Then cut two horizontal slices in the felt to allow the edge of the bell to fit through the top and bottom of the felt.

The half-valve glissandi indicated by a heavy, straight line between notes are to be performed in the most expressive manner possible.. To perform the longer ones, the player should use whatever manipulations of half-valve combinations necessary to produce a smooth glissando. A sequence corresponding to the chromatic scale works well for the glissando from F to B.

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## PROGRAM NOTE

Elegy (Separation) was commissioned by the Detroit Chamber Winds and premiered by the ensemble, with Kevin Goode on flugelhorn, on April 23, 1993. The work was written during the summer of 1992 while the composer was in residence at the Festival at Sandpoint, Idaho. An elegy ordinarily commemorates a significant loss; this music is intended to mourn the many forms of separation, either permanent or not, which create a sense of loss in our lives.

duration: ca. 6 minutes

score is transposed  
(non-transposing part in C,  
clarinet and flugelhorn in Bb)

commissioned by the Detroit Chamber Winds

# ELEGY (SEPARATION)

very sad, listless (♩ = ca. 50)

John Howell Morrison

generally without vibrato  
with bucket or felt mute

5

Flugelhorn

*pp* *mp* *pp* *mf* *pp*

10

Fl.

*mf* *p* *p* *mp* *sub.p* *mf*

15

Fl. <sup>12</sup> *p* *mf* *pp* *p* *mp* *p* *mp* *pp* *mp* *ppp*

Vn. *p sempre* *no vibrato* *p* *mf* *pp* *p* *mf*

Ob. *no vibrato* *p* *mf* *pp* *p*

Cl. *no vibrato* *p* *mf* *p* *mp* *pp* *p*

20

Fl. <sup>19</sup> *mp* *mf* *p* *mf*

Vn. *p* *f* *pp* *mp* *f sub.mp* *pp* *mp* *p*

Ob. *f* *(mp)* *pp* *mp* *f sub.mp* *pp* *mp* *pp*

Cl. *f* *pp* *mp* *f sub.mp* *pp* *mp* *p*

Elegy (Separation) -- Flugelhorn p.2

25

Fl. *mp* *mf* *p*

Vn. *mf* (*mp*) *p* *mf* (*mp*) *ppp*

Ob. *mf* (*mp*) *p* *mf* *mp* *ppp*

Cl. *f* (*mf*) *ppp* *mf* *p* *sub.mf* *p* *mf* *pp*

30

Fl. *mf* *pp* *p* *mf* *p* *mf*

Vn.

Ob. *p* *mf* *mp* *mf*

Cl. *f* *pp* *mp* *ppp*

poco rit.

35

very still, suspended  
faster (♩ = ca. 63)

Fl. *pp* *mf* *p* *sub.mp* *mf* (*mp*) *pp* *p*

Vn. *p* *ppp*

Ob. *pp* *p* *ppp*

Cl. *pp* *mp* *pp* *p* (no cresc.) *ppp* *mp*

Elegy (Separation) -- Flugelhorn p.3

40

Fl. <sup>38</sup>

Vn. *sul pont.*

Ob.

Cl.

*p* *ppp* *p*

*p* *mp* *mf* *pp* *mp*

*ppp* *mp* *ppp* *mp* *ppp*

*pp* *pp* *mp*

*ord.*

*3*

*3*

Detailed description: This is a page of a musical score for a woodwind and string ensemble. It features four staves: Flute (Fl.), Violin (Vn.), Oboe (Ob.), and Clarinet (Cl.). The Flute part begins at measure 38 and includes dynamic markings of *p*, *ppp*, and *p*. The Violin part includes the instruction *sul pont.* and dynamic markings of *p*, *mp*, *mf*, *pp*, and *mp*. The Oboe part has dynamic markings of *ppp*, *mp*, *ppp*, *mp*, and *ppp*. The Clarinet part has dynamic markings of *pp*, *pp*, and *mp*. There are also performance markings such as *ord.* and triplet markings (*3*) in the Violin and Clarinet parts.

45

mourful, slower (♩ = ca. 56)

Fl. *ppp* *mp* *f* (*mp*) *p* *mp* *f* (*mp*) *p* *3*

Vn. *mf* *ppp*

Ob.

Cl. *pp* *pp*

\* Indicates half-valve glissando.

50

poco rit. - - - -

Fl. *mf* *p* *p* *mp* *p* *mp* *sub.p* *mf* *mp* *mf* *p* *p* *mf* *p* *gliss.* *gliss.*

Vn. *senza sordino* *p* *mf*

Ob. *pp* *mp* *pp*

Cl. *pp* *mp* *pp*

Elegy (Separation) -- Flugelhorn p.4

55

(♩ = ca. 52)

Fl. *p* *mf* *p* *pp* *p* *mf* *pp* *p* *mp* gliss. gliss. gliss.

Vn. *mp* *mf* *ppp* *mf* *p* *mf* *p*

Ob. *mp* *mf* *p* *mf* *ppp*

Cl. *mf* *f* *mp* *p* *f* *pp*

Detailed description: This is a page of a musical score for a woodwind ensemble. It features four staves: Flute (Fl.), Violin (Vn.), Oboe (Ob.), and Clarinet (Cl.). The Flute part is the most prominent, starting at measure 53 and continuing through measure 55. It includes dynamic markings such as *p*, *mf*, *pp*, and *mp*, along with glissando (gliss.) markings. The Violin part provides harmonic support with dynamics like *mp*, *mf*, and *ppp*. The Oboe and Clarinet parts also have dynamic markings and contribute to the overall texture. A tempo marking '(♩ = ca. 52)' is present at the top left, and a measure number '55' is enclosed in a box at the top center.



60 poco rit. a tempo (♩ = ca. 52)

Fl. *pp* *pp* < *mp* > *pp* *pp* *mp* *pp* < *mp* = (*p*)

Vn. *ppp* *pp* *mp* *p*

Ob.

Cl. *pp* < *mf*

very delicate, smooth 65

Fl. *pp* *pp* *pp*

Vn. *mp* *mf* *pp* *mp* *sub.f* (*mf*) (*mp*) *ppp*

Ob. *mp* *mf* *pp* *mp* *sub.f* (*mf*) (*mp*) *ppp*

Cl. *p* *sub.mp* *mf* *pp* *mp* *sub.f* (*mf*) (*mp*) *ppp*

JHM  
August 1992  
Sandpoint, Idaho  
duration: ca. 6 minutes