

Honey Celebration

for violin, violoncello and piano

James Weeks

University of York Music Press

ISMN M 57036 359 9

perusal score
not for performance
www.uymp.co.uk

Honey Celebration

for violin, cello and piano


Duration


10 minutes

Method of Performance

I

Violin & Cello: Rhythms notated above the staff give the length of each bow, in which the corresponding pitches are to be played. The undulating lines indicate a constant glissando between the pitches indicated on the principal line (the other line is always in exactly parallel motion in minor 6ths or perfect 5ths as indicated). Where no exact pitch is marked, oscillate between the last two marked pitches. The number of oscillations should be played as written, but within each bow-length the oscillations may start slowly and speed up, quasi rubato. The breaks in the line (indicated by commas and gaps in the staff) should be short, as if one were coming up for a quick breath before going under again. The last few breaks can be a little longer. The whole passage should last just under 3'30.

Piano:  Roll the palm of the hand from wrist to fingertips as smoothly as possible, starting from the note indicated, creating a smudgy glissando in the direction of the arrow, capturing black and white notes every time. Spread this 'glissando' out as much as possible (it should not sound like a single attack); some 'windscreen-wiper' or 'fan' motion back-to-front is desirable, as if sweeping crumbs off the keys.

 The same, but now using the whole forearm, beginning at the elbow. Avoid aggressive attacks: a languid motion is most effective.

 Roll the three middle fingers of the hand forwards from bottom to tip over the area of the keyboard around the note indicated, creating a smudged cluster attack in the general vicinity of that note.

Pedalling in this passage should be as quick as possible, so that some of the accumulated sound is cleared away very briefly, and the new arpeggiated chord heard momentarily before being submerged again.

The demisemi-quavers should be played as fast as possible, and the flow of hand-roll glissandi be basically continuous, although the relative distances between each one should be observed. The whole passage should last around 3'30.

perusal score
not for performance
www.uymp.co.uk

II

Violin and Cello: Players should begin this passage independently 10-15 seconds after they finish section I. The page may be read either way up, in either direction. Both players should independently move from one side of the page to the other and back again, moving from figure to figure and creating their own smooth meandering paths within the overall large wave shape. Each small figure should be read in the direction in which the player is moving across the page. Players should not attempt to play all of the small figures; roughly half will necessarily be omitted on each journey across the page. As they move higher on the page they should move upwards in pitch, and downwards as they move lower.

Available range: 

The figures themselves should be played *flautando, con sordino*, each one beginning with a very gentle ricochet (dropping the bow onto the strings with as little accent as possible) and moving seamlessly to a tremolo. Each figure should last between 2 and 4 seconds, with gaps in between of the same length. The lengths of gap should be constantly varied.

Six times during this section (which should last roughly 3'30 in total) each player should play the fragment he/she has reached in false harmonics at the fourth (i.e. sounding 2 octaves higher), *molto flautando*, much more slowly than the other figures, in a single bow, with ricochet but without tremolo.

Piano: Begin this passage about 10-15 seconds after the last note of section I. If the strings are still playing section I (which they should not be), wait until they have begun section II before starting.

The page may be read conventionally from top left to bottom right (following the wavy lines to the next phrase) or bottom right to top left, backwards (i.e. reading each phrase right to left).

Open noteheads should be played *cantabile* as a melody; filled noteheads should be played more softly. Each phrase should be followed by a short pause; there should be roughly 10 seconds between the starts of the phrases. The whole passage should last roughly 3'30.

The pedal is held down throughout.

III

Piano, Violin, Cello: This section should last approximately 3'00. Each instrument should begin 10-15 seconds after the end of the previous section, whether or not the other instruments have also finished section II. Players may play any note or chord on their score at any time, always as softly and tenderly as possible. There should be lots of empty space between each note. The durations should observe a tempo of $\text{♩} = 84$.

perusal score
not for performance
www.uymp.co.uk

Violin and Cello: *con sordino, flautando*. Diagonal lines indicate slight *portamenti* at the end of a note. Notes that are placed on the *edge* of the curved shape may be played as above, or with the left hand touching the string very lightly (quasi harmonic) to produce a near-pitchless breath-sound (avoid the harmonic nodes themselves) and near-weightless bow-pressure. As the passage progresses, players should use more of these until they predominate.

Piano: *senza Ped, con una corda*. Durations are placed above the chords, just above the stave (i.e. these are not high Gs!). A vertical stroke connecting two pitches indicates a chromatic cluster.

Honey Celebration was commissioned by the Bloomsbury Trio and first performed by them in the Church of St Magnus the Martyr, London on 22 November 2005.

www.uymmp.co.uk
for performance score

perusal score
not for performance
www.uymp.co.uk

I Violin

Voluptuous ♩=84, fluctuating

The score consists of multiple systems of two staves each. The upper staff contains the primary melodic line, while the lower staff provides harmonic support with chords and arpeggios. Performance instructions include *f* *molto legato, rich tone*, *Sub p molto leggiero*, *Sub p sim.*, *f sim.*, *p*, *f*, *molto dim.*, and *p flautando sempre*. Technical markings for fingerings (III, IV) and bowings (III, IV) are present throughout. The tempo is marked as ♩=84 and the mood as 'Voluptuous, fluctuating'. A large watermark 'www.PDF-Music.com' is visible across the page.

perusal score
not for performance
www.uymp.co.uk

I Cello

Voluptuous $\text{♩} = 84$, fluctuating

The score consists of ten staves of music. The first staff includes the tempo and mood: *Voluptuous* $\text{♩} = 84$, *fluctuating*. The second staff has the instruction *f molto legato, rich tone*. The third staff includes *sub p, molto leggero f*. The fourth staff has *p sm.* and *II f sm.*. The fifth staff has *p* and *f III*. The sixth staff has *p* and *f II*. The seventh staff has *p* and *f III*. The eighth staff has *p* and *f II*. The ninth staff has *p* and *f III*. The tenth staff has *p flautando* and *con sordino*. There are also some circled notes and markings like *(Eb)* and *(D)* throughout the score.

perusal score
not for performance
www.uymp.co.uk

I Piano

Voluptuous

f rich tone
---(Ped. hold)

calmando poco dim. f a tempo

perusal score
not for performance
www.uymp.co.uk

Handwritten musical notation for the first system, featuring a treble and bass clef. The notation includes a series of notes with slurs and accents. A dynamic marking *calmando poco dim.* is present at the end of the system. A watermark is visible across the page.

Handwritten musical notation for the second system, featuring a treble and bass clef. The notation includes a series of notes with slurs and accents. A dynamic marking *a tempo f* is present at the beginning of the system. A watermark is visible across the page.

Handwritten musical notation for the third system, featuring a treble and bass clef. The notation includes a series of notes with slurs and accents. A dynamic marking *calmando poco dim.* is present at the end of the system. A watermark is visible across the page.

Handwritten musical notation for the fourth system, featuring a treble and bass clef. The notation includes a series of notes with slurs and accents. A dynamic marking *calmando poco dim.* is present at the end of the system. A watermark is visible across the page.

Handwritten musical notation for the fifth system, featuring a treble and bass clef. The notation includes a series of notes with slurs and accents. A dynamic marking *a tempo f* is present at the beginning of the system. A watermark is visible across the page.

perusal score
not for performance
www.uymp.co.uk

Handwritten musical notation for the first system, consisting of two staves with various notes, rests, and articulation marks.

Handwritten musical notation for the second system, continuing the piece with similar notation and some slurs.

Handwritten musical notation for the third system, featuring a dynamic marking *p* and the instruction *calmando e dim.*

Handwritten musical notation for the fourth system, including a fermata and the instruction *F (al fine)*.

Handwritten musical notation for the fifth system, which is shorter and includes the instruction *attaca II*.

(l.v.)

perusal score
not for performance
www.uymp.co.uk

II Violin, Cello
p e leggero

The image displays a musical score for the second violin and cello parts. The notation is written on a grand staff with two systems of staves. The music consists of several measures of notes, primarily eighth and sixteenth notes, with some rests. A large, semi-transparent watermark is overlaid across the center of the page, reading "not for performance" and "www.uymmp.co.uk". The watermark also includes the text "perusal score". The score is framed by two large, curved lines that create a wide, shallow arch over the musical notation.

II Violin, Cello
p e leggero

perusal score
not for performance
www.uymp.co.uk

II Violin, Cello
p e leggero

The image displays a musical score for the second violin and cello parts. The notation is written on a grand staff with two systems of staves. The music consists of several measures of notes, primarily eighth and sixteenth notes, with some rests. A large, semi-transparent watermark is overlaid across the center of the page, reading "not for performance" and "www.uymmp.co.uk". The watermark also includes the text "perusal score". The score is framed by two large, curved lines that create a wide, shallow arch over the musical notation.

II Violin, Cello
p e leggero

perusal score
not for performance
www.uymp.co.uk

II Piano

Dolce
p sempre
Ped hold →

p sempre
← Red hold

perusal score
not for performance
www.uymp.co.uk

Handwritten musical score for Violin and Cello. The score is written on multiple staves, with a large watermark reading "www.notforperformance.co.uk" overlaid diagonally. The music is in a key with one flat (B-flat) and a common time signature. The score includes various musical notations such as notes, rests, and slurs. Performance instructions are written in the center: "ppp sempre flautando e dolcissimo". The Roman numeral "III" is written at the top center. The instrument parts are labeled "Violin (f)" and "Cello (f)".

III

← Violin (f)

Cello (f) →

ppp sempre
flautando
&
dolcissimo

perusal score
not for performance
www.uymp.co.uk

Handwritten musical score for Violin and Cello. The score is written on multiple staves, with a large watermark reading "www.notforperformance.co.uk" diagonally across the page. The music is in a minor key, indicated by a flat sign (b) on the first staff. The score includes various musical notations such as notes, rests, and slurs. A Roman numeral "III" is written above the first staff. Performance instructions are written in the center: "Violin (f)" with an arrow pointing left, "Cello (f)" with an arrow pointing right, and "ppp sempre flautando e dolcissimo". The score is organized into several systems, with some staves connected by long, curved lines, suggesting a complex or multi-measure structure.

III

← Violin (f)

Cello (f) →

ppp sempre
flautando
&
dolcissimo

perusal score
not for performance
www.uymp.co.uk

III Piano [♩]

ppp sempre, dolcissimo

The image shows a handwritten musical score for a piano piece. At the top left, it is titled "III Piano [♩]" and includes the performance instruction "ppp sempre, dolcissimo". The score is written on multiple staves, featuring various musical notations such as notes, rests, and dynamic markings. A large, diagonal watermark reading "www.notforsale.com" is superimposed over the entire page, partially obscuring the musical notation. The notation includes treble clefs, key signatures with flats and sharps, and various note values and rests.

perusal score
not for performance
www.uymp.co.uk