Honey Celebration

for violin, violoncello and piano

James Weeks

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Duration
10 minutes

Method of Performance
I
Violin & Cello: Rhythms notated above the stave 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 stave) 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.

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

F 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 demisemiquavers 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.

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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 ♩ = 84.

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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.

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I Violin

Voluptuous ♩=84, fluctuating

f molto legato, rich tone

Sub p molto leggiero

Sub p sim.

f sim.

morto dim.

p flautando sempre

con sordino

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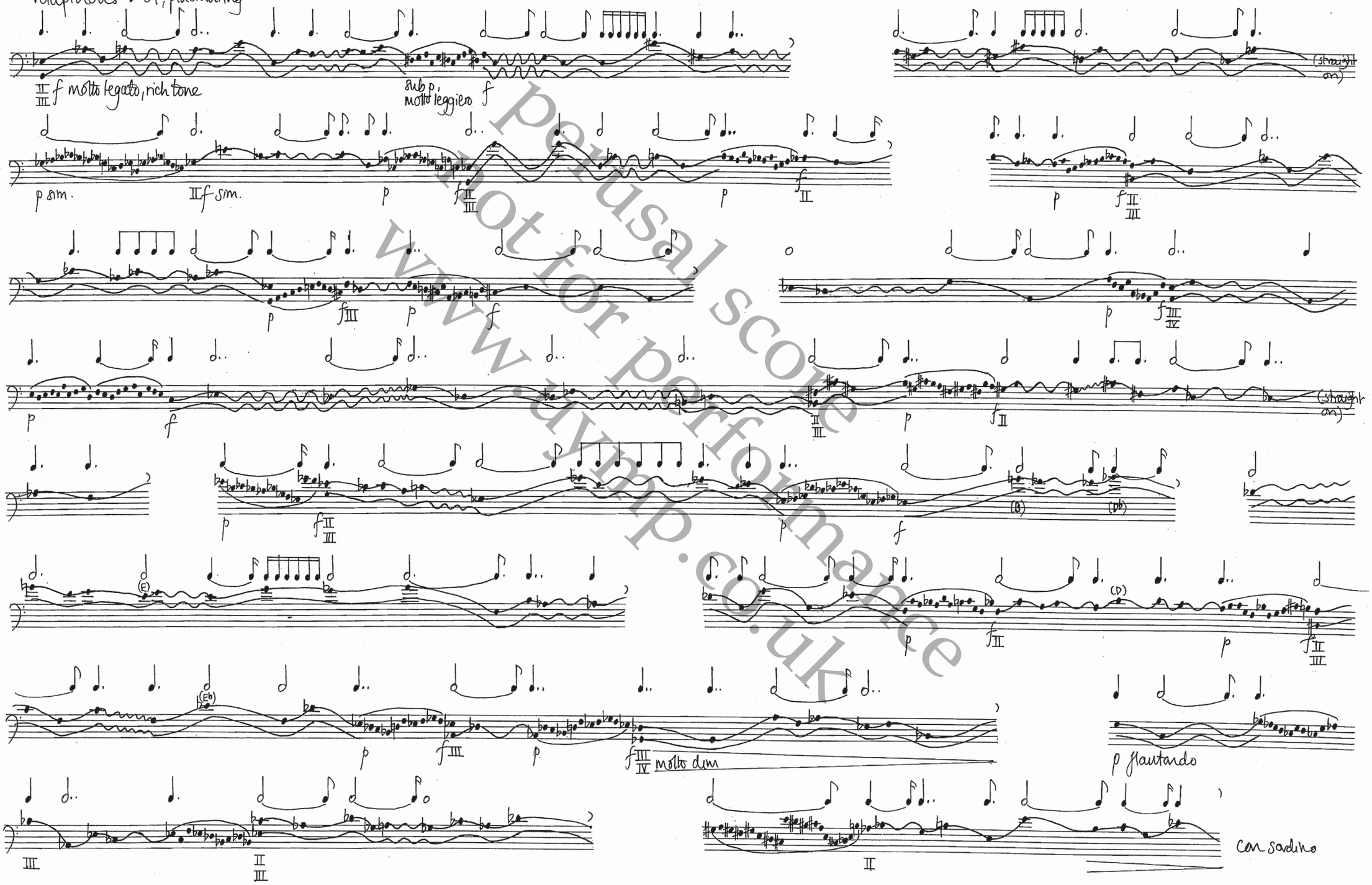
I Cello

Voluptuous ♩=84, fluctuating



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I Piano

Voluptuous

f rich tone

(Ped. hold)

calmando poco dim.

f a tempo

A

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A

A

calmando poco dim.

a tempo

f

A

A

calmando poco dim.

a tempo

f

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calmando e dim.

F (al fine)

p

attacca II

(l.v.)

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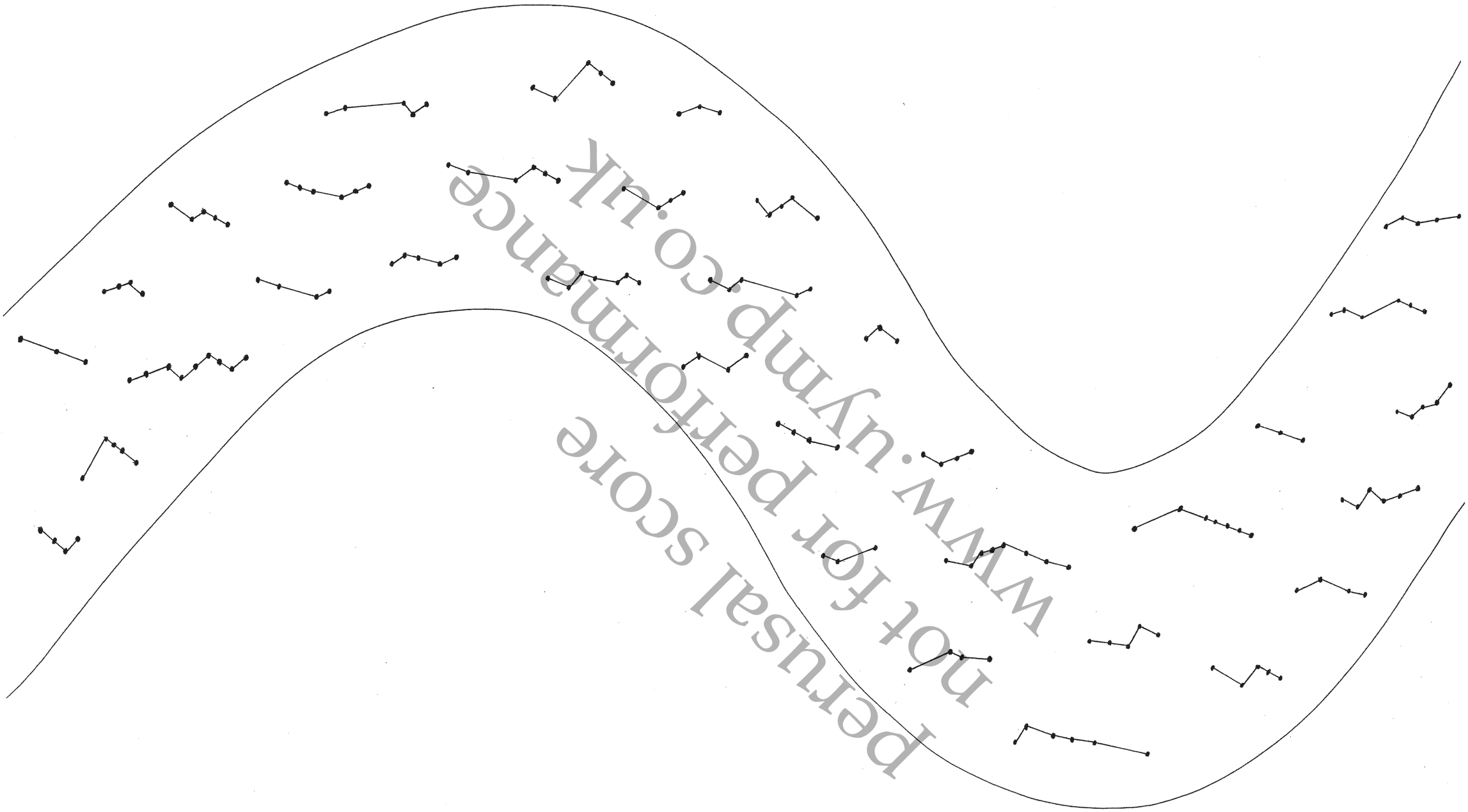
II Violin, Cello

p e leggiero



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II Violin, cello
p e leggiero

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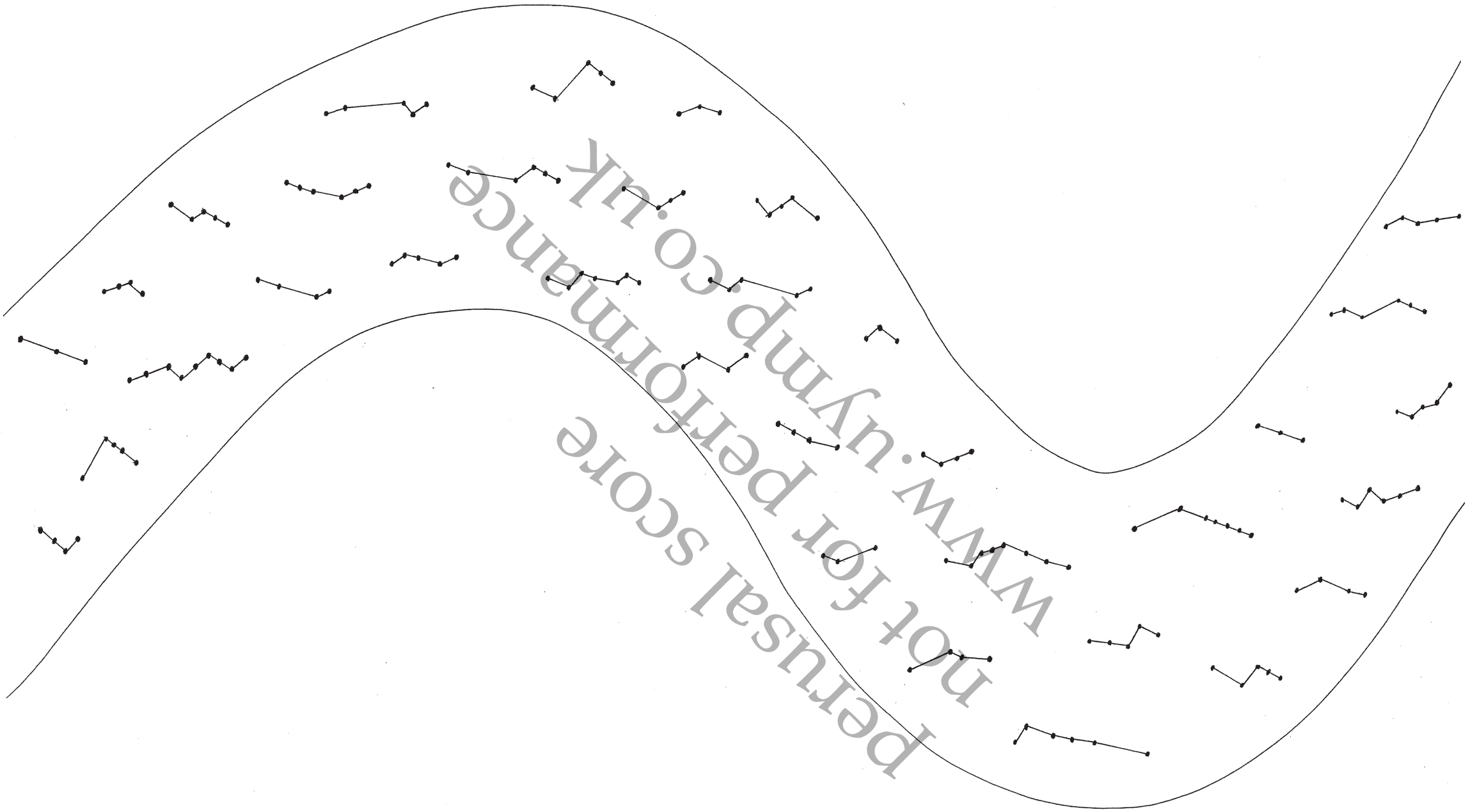
II Violin, Cello

p e leggiero



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II Violin, cello
p e leggiero

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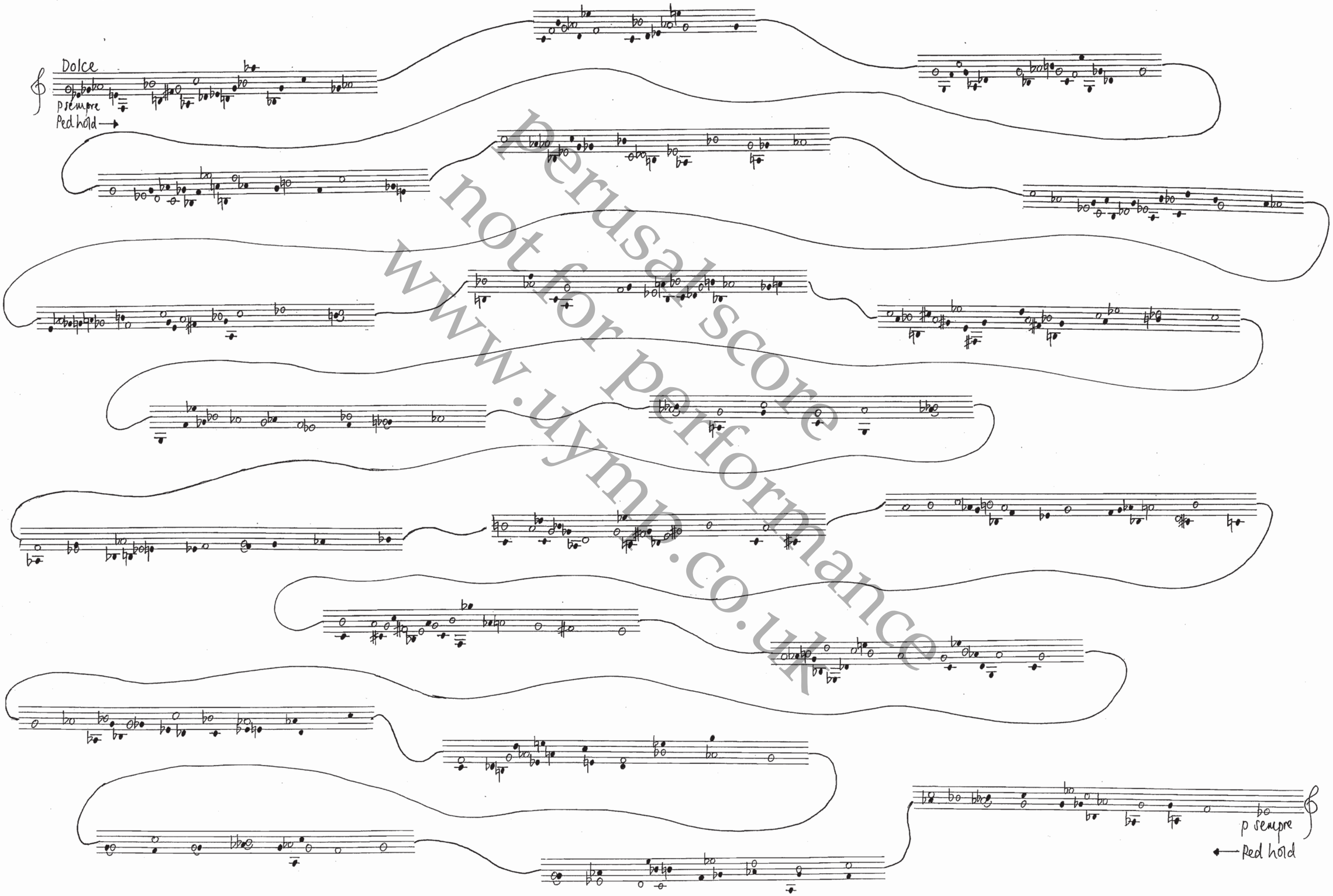
II Piano



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III

← Violin (𝄞)

Cello (𝄢) →

ppp sempre flautando e dolcissimo

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III

← Violin (𝄞)

Cello (𝄢) →

ppp sempre flautando e dolcissimo

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III Piano

ppp sempre, dolcissimo

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