Wound Honey

by Joe Bates

Full score

Performance Directions

Instrumentation

Clarinet in B♭

Cello

Piano

Duration

c. 7 minutes

Accidentals

This piece is notated with an adapted version of Helmholtz-Ellis Just Intonation (HEJI). Accidentals last for the whole bar.

Standard accidentals indicate 12-tone equal temperament (12TET). Other accidentals indicate different Just tunings against equal temperament. If two accidentals are used in combination, their cent deviations are combined. The piece primarily uses 7- and 11-limit intervals:

A 7-limit note, i.e. a 7/4 ratio against the 12tet note a minor seventh lower. 31¢ lower than 12TET.

An 11-limit note, i.e. an 11/8 ratio against the 12tet note a fourth lower/higher. 51¢ higher/lower than 12TET.

Other accidentals are used in the chorales of the second and fourth movement. These have their cent deviation from equal temperament indicated on the stave throughout:

A 5-limit note, i.e. a 5/4 ratio against the 12tet note a major third lower. 14¢ lower than 12TET.

A double 5-limit note, i.e. a 5/4 ratio against the 5-limit note a major third lower. 27¢ lower than 12TET.

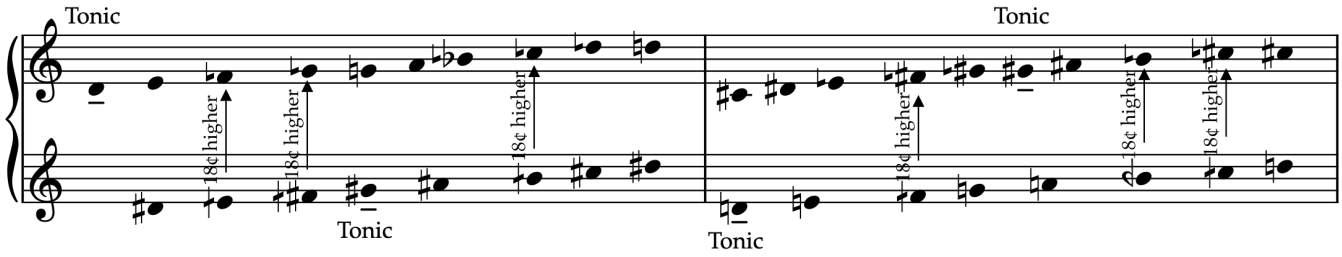
A 13-limit note, i.e. a 13/8 ratio against the 12tet note a major sixth lower. 60¢ lower than 12TET.

A 23-limit note, i.e. a 23/16 ratio against the 12tet note an augmented fourth lower. 28¢ higher than 12TET.

 A 43-limit note, i.e. a 43/32 ratio against the 12tet note a perfect fourth lower. 12¢ higher than 12TET.

Tuning

The piece uses four scales, two on D and two on G♯. These scales contain nearly equivalent microtonal notes. The 7-limit notes are 18¢ higher than their 11-limit equivalents.



Chorale

The chorale sections of this piece are written in free time. The tempo should be matched to the breath of the clarinettist, such that notes are not interrupted. Fully metred versions of the chorales are provided at the end of the score. Players may use these instead of the unmetered versions.

The chorales are divided into numbered sections, most of which consist of two chords. In the first chord, a sustained dyad is heard, accompanied by a short, firm harmonisation notated with filled noteheads. This dyad's combination tones then surface in the next chord. Some chords (3, 9, 14, 15 and 19) are not prepared by a dyad.

The free arpeggiation in the cello should be achieved through quadruple stops, with the direction and speed of the arpeggiation being varied freely. This effect should be mimicked in the piano in its final chord.

Feathered beams

Feathered beams indicate an unmeasured accellerando with an indeterminate number of notes. In other words, the number of note repetetions used to move from slow to fast is to be determined by the player and need not match the score precisely.

Tempo

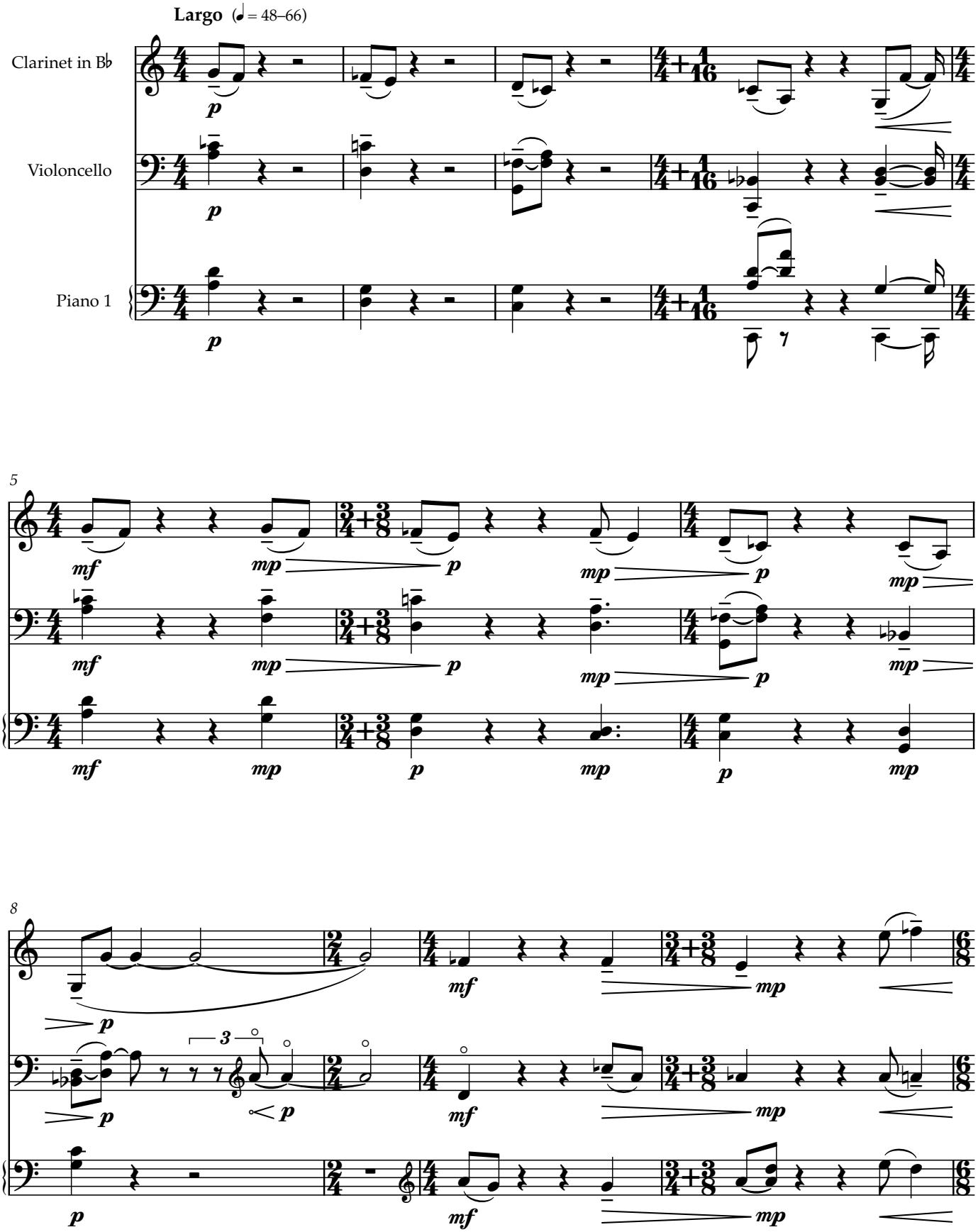
The tempo markings are left imprecise, as the precise tempo in these pieces is a matter for the interpretation of the ensemble. Different tempo may result in changes to other expressive aspects of the music: the opening movement may be more dragged at a slower tempo, or lighter at a faster tempo.

Programme Note

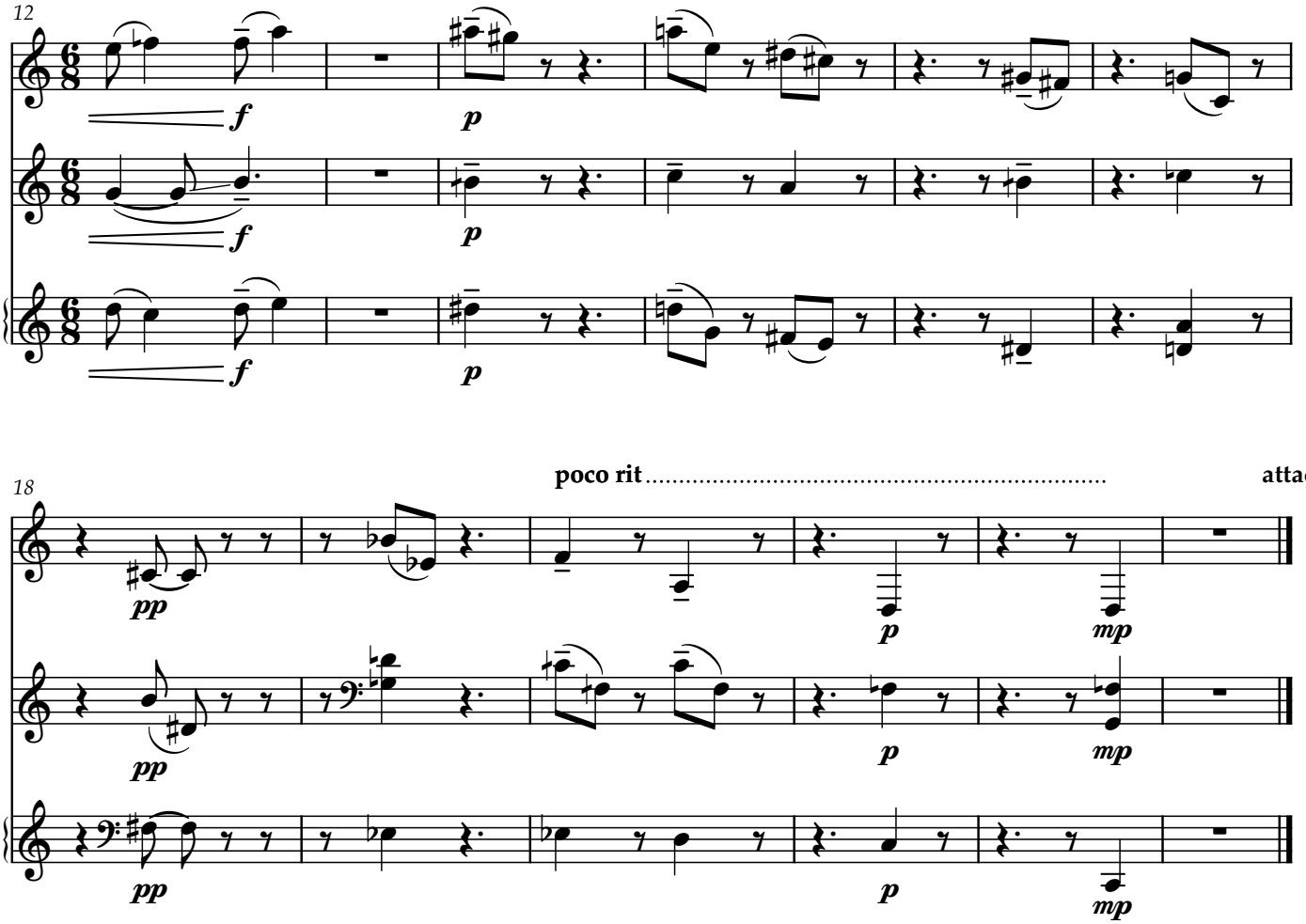
Honey has been used to dress wounds for millenia. This piece investigates its sugar sweetness with the astringency of iron-rich blood; its amber and red and bandange; its crystalline wax and clotting stasis.

Wound Honey

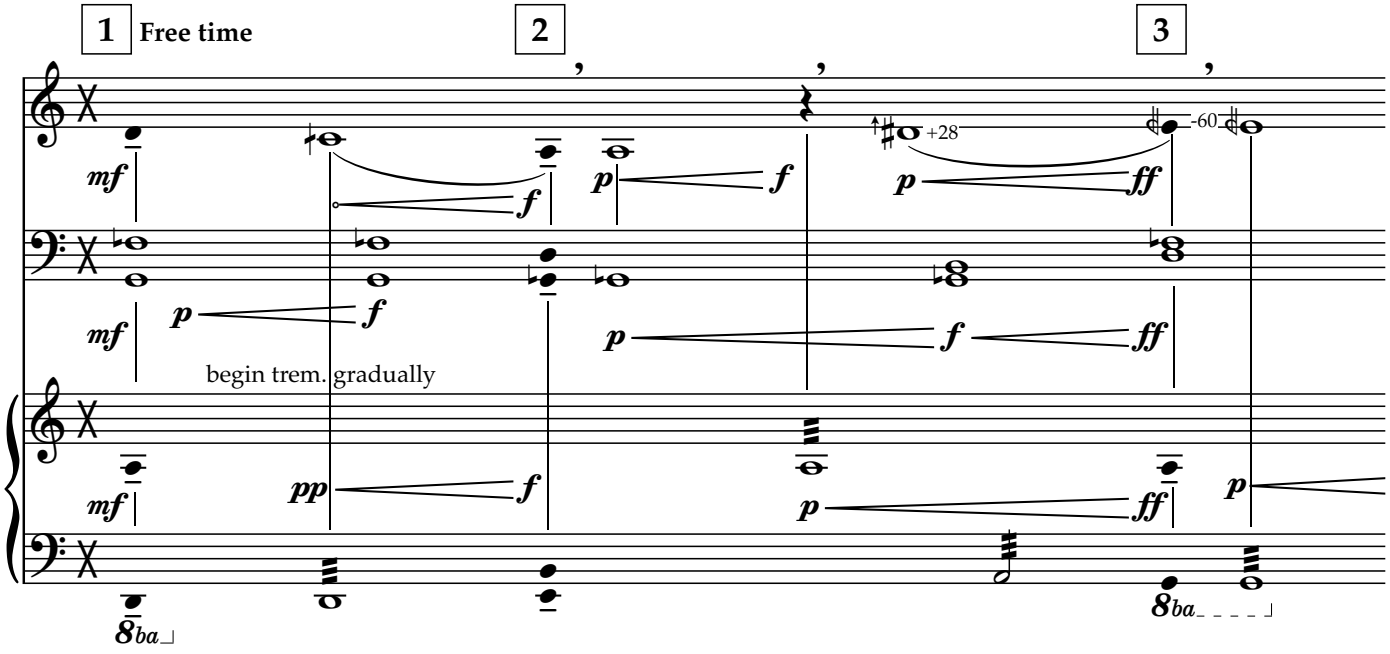
Joe Bates

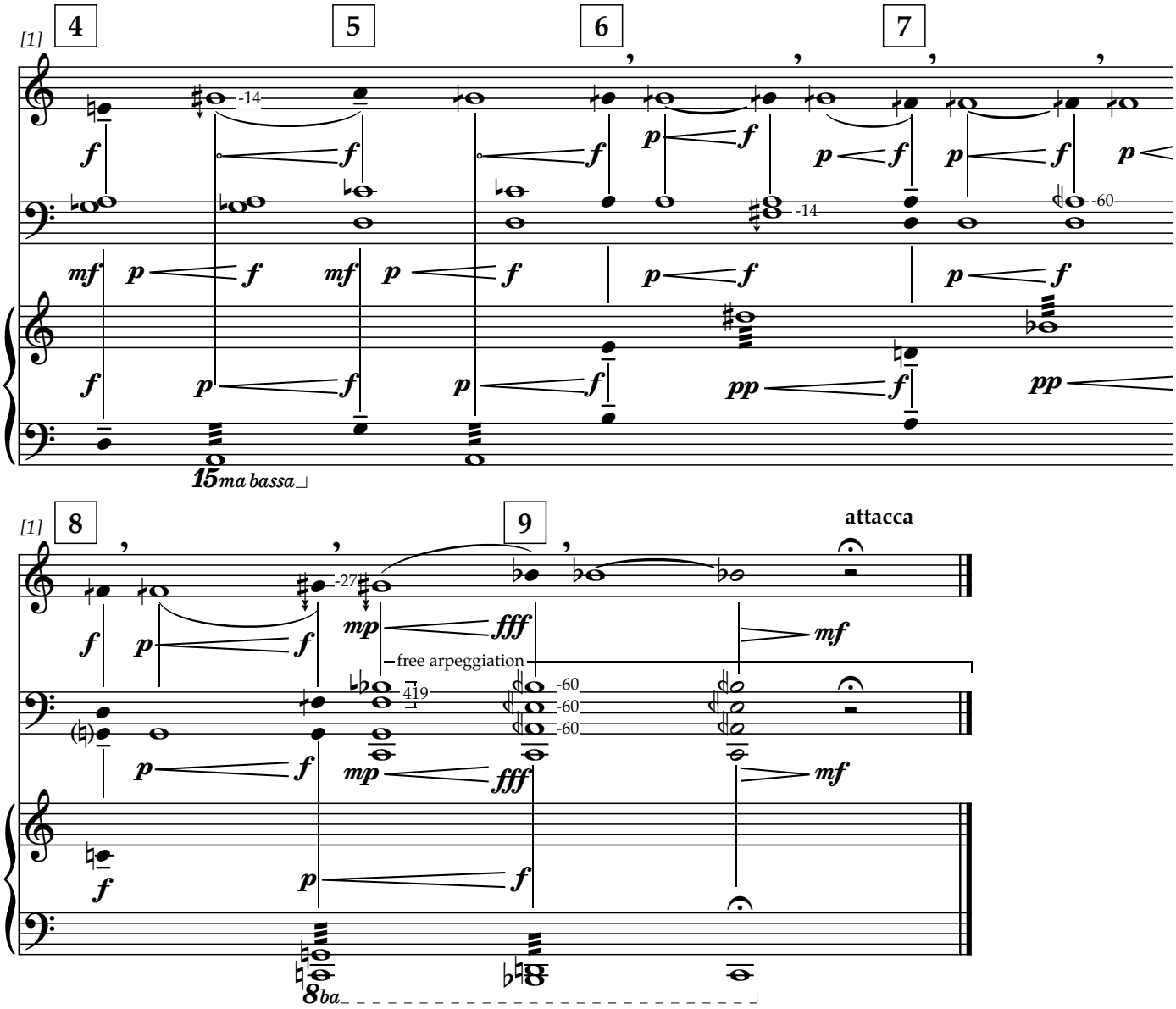


© Joe Bates, 2023

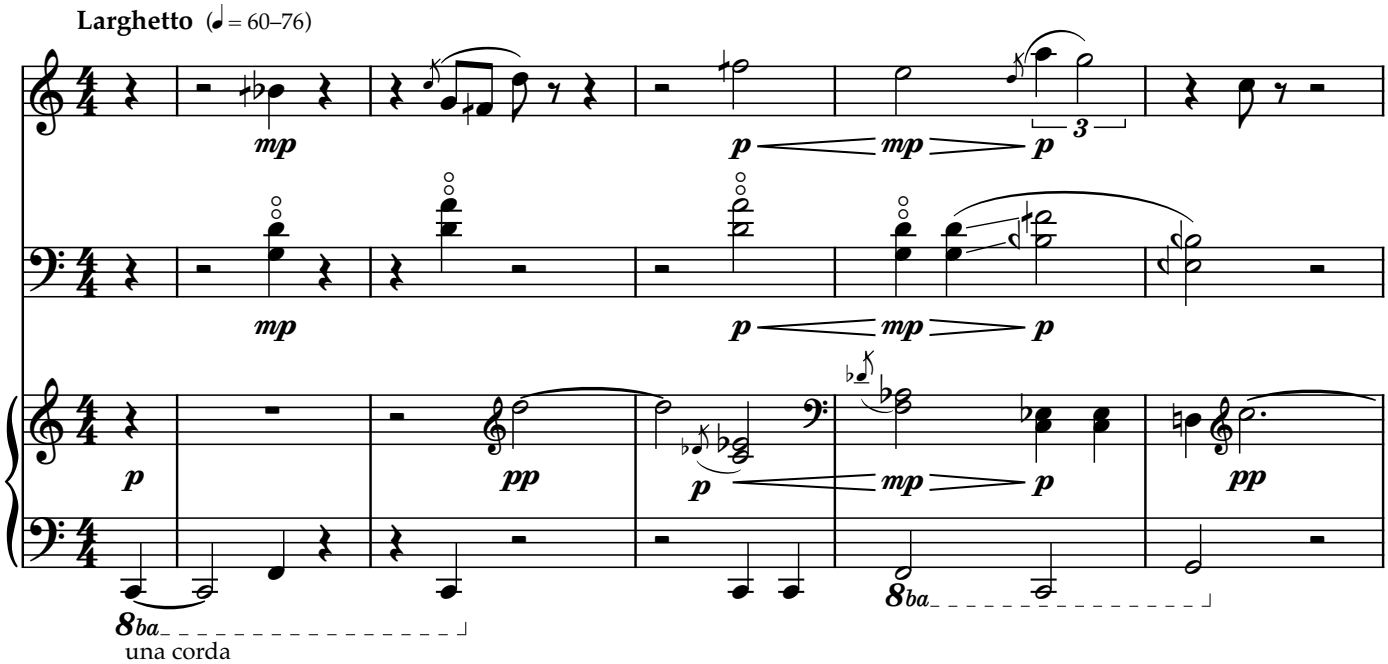

12
18
poco rit
attacca

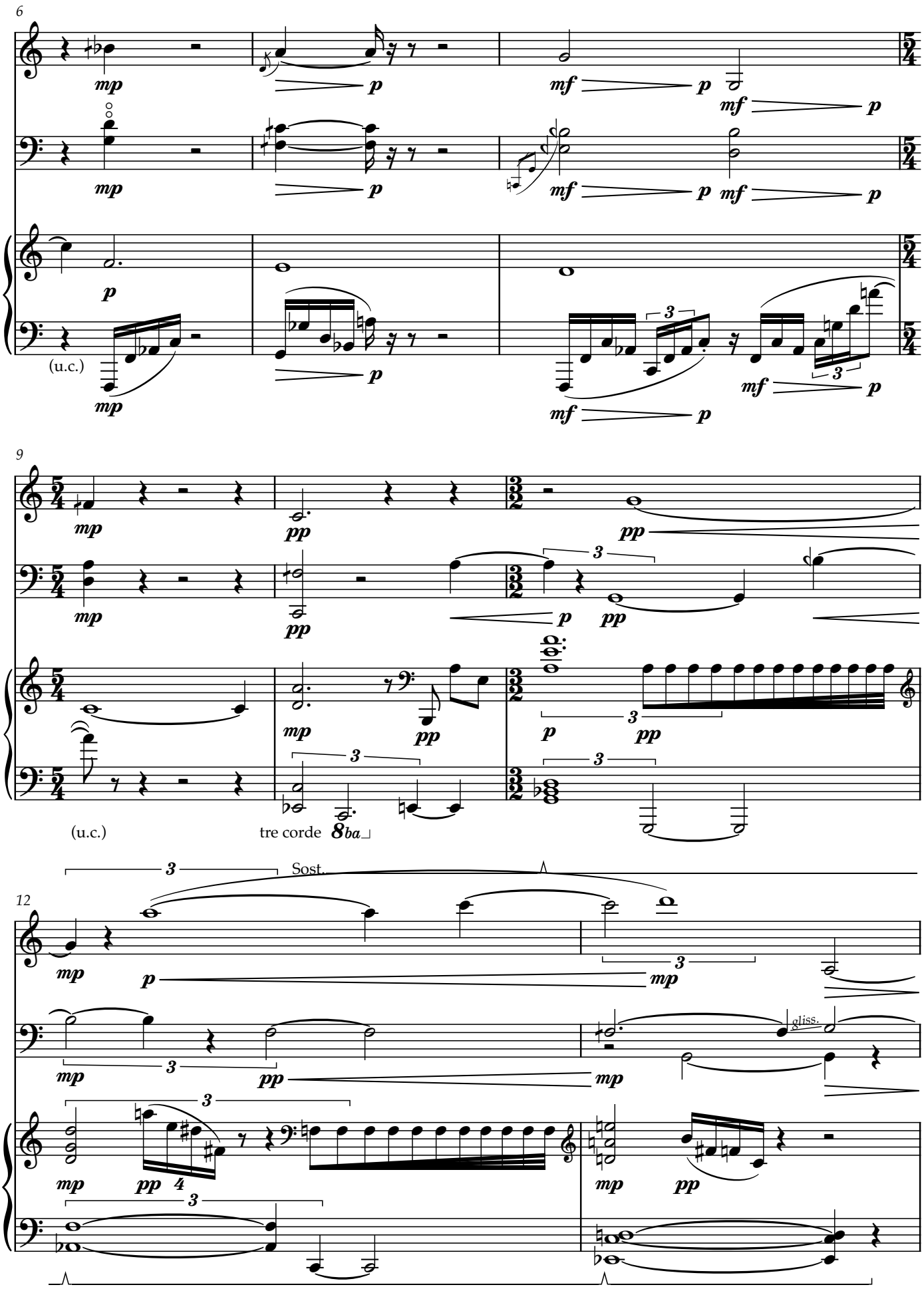
II.

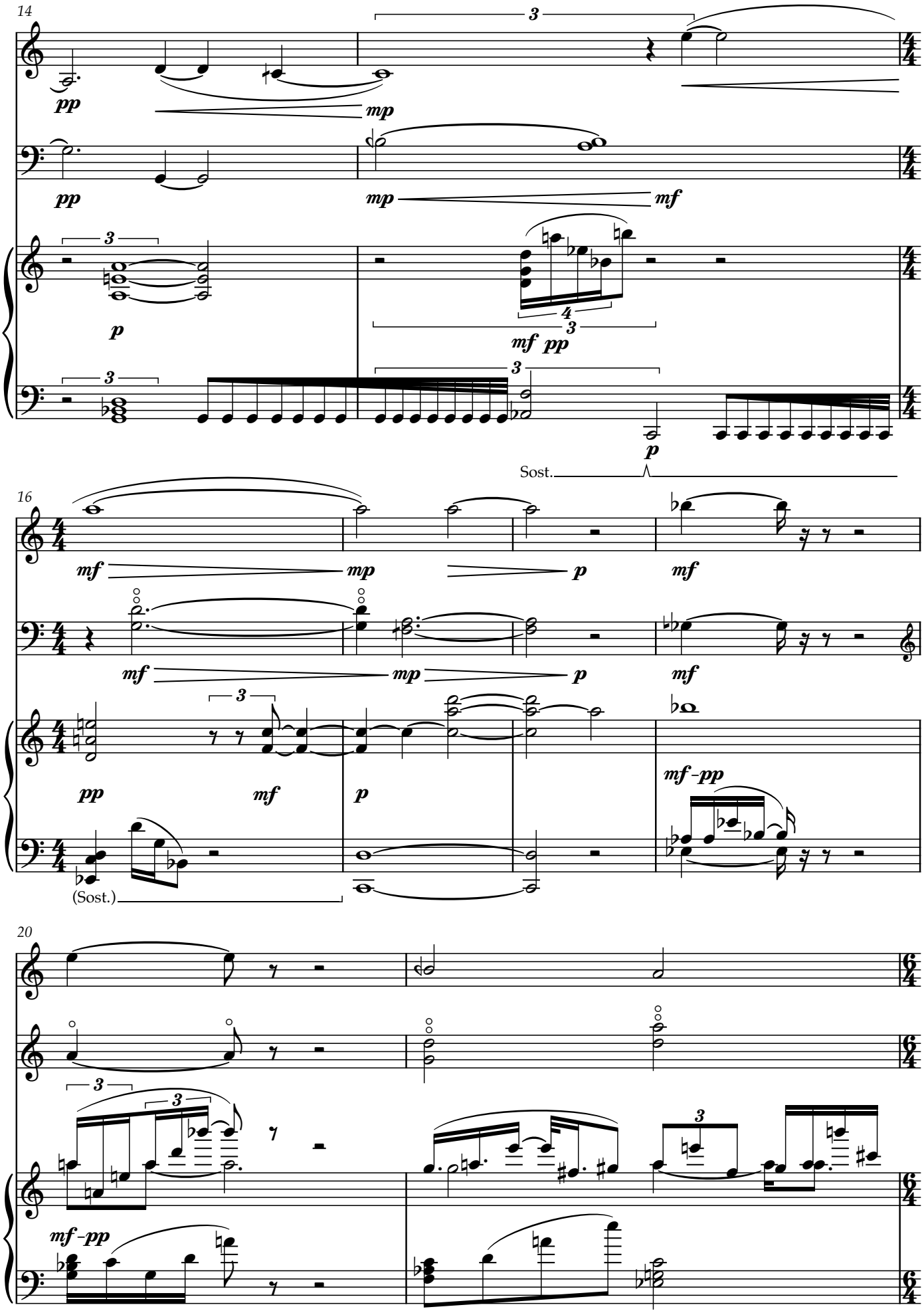

1
Free time
2
3
+28
-60
begin trem. gradually

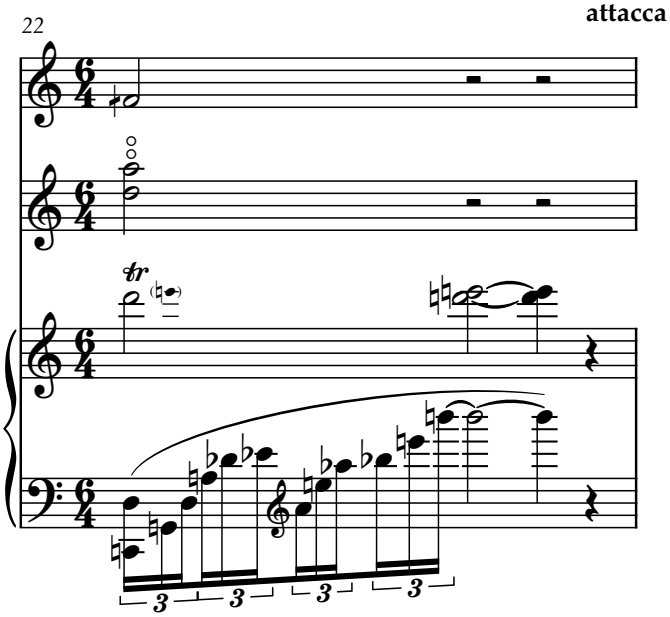

[1]
4
5
6
7
15ma bassa
[1]
8
9
attacca
free arpeggiation
8ba

III.

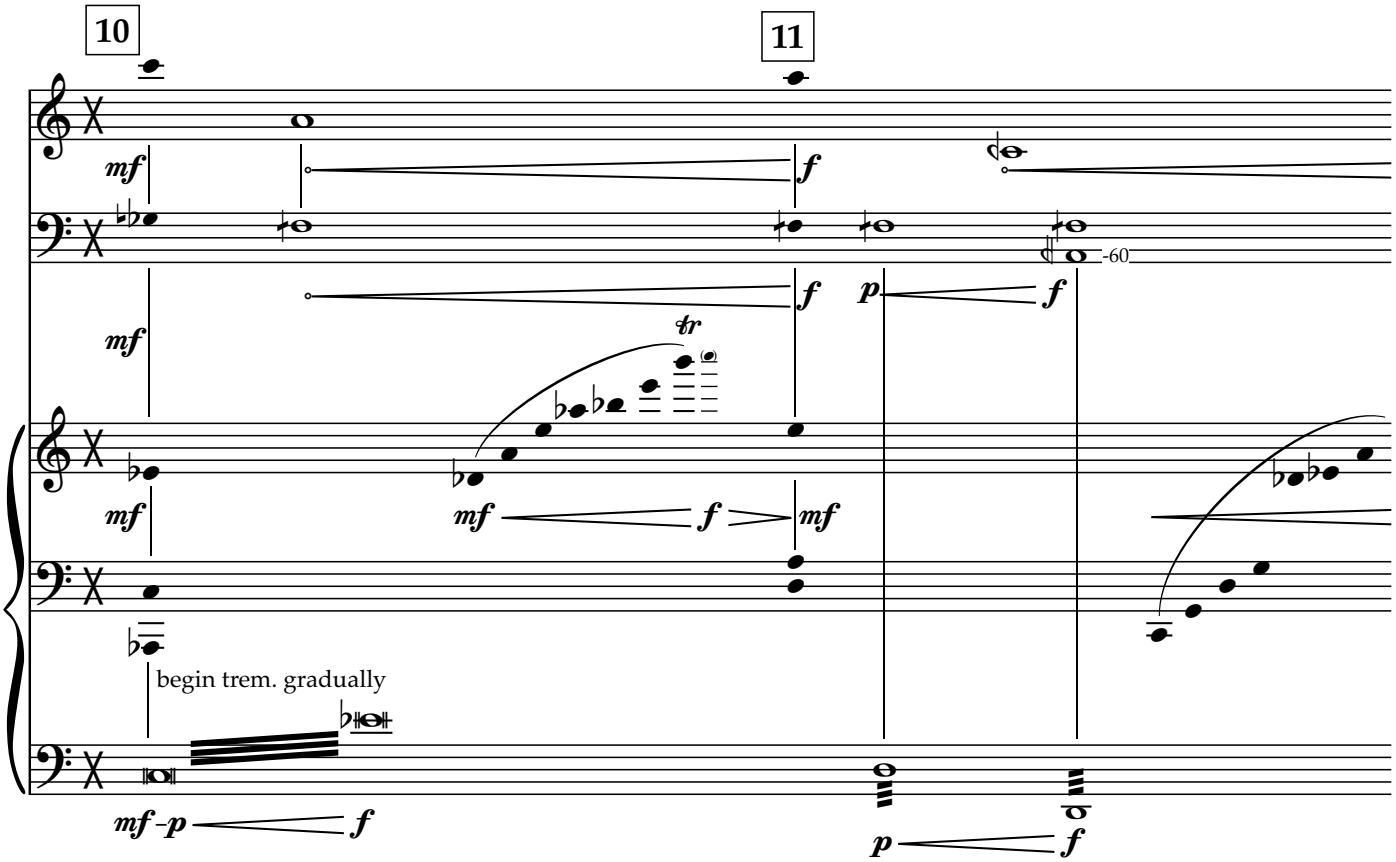

Larghetto (♩= 60–76)
3
8ba
una corda

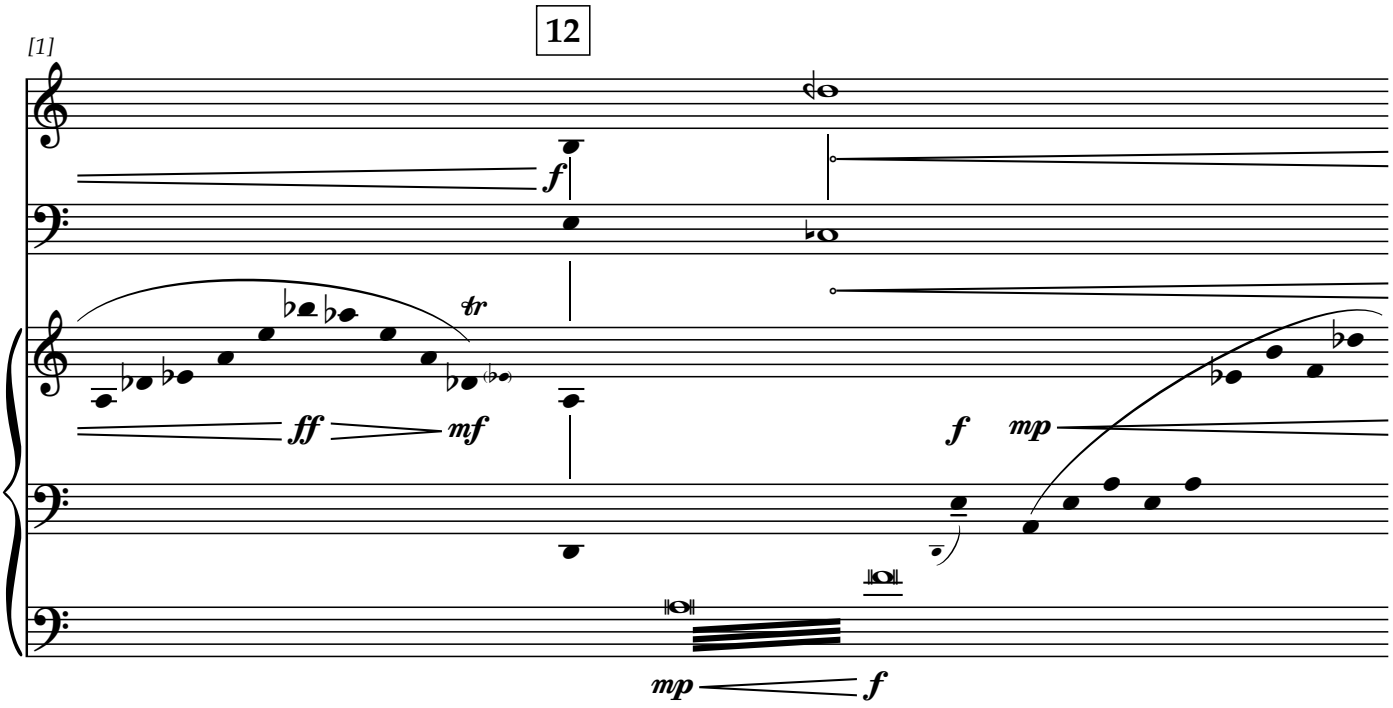

6
mp
p
mf
p
(u.c.)
9
pp
(u.c.)
tre corde
8ba
12
Sost.
gliss.

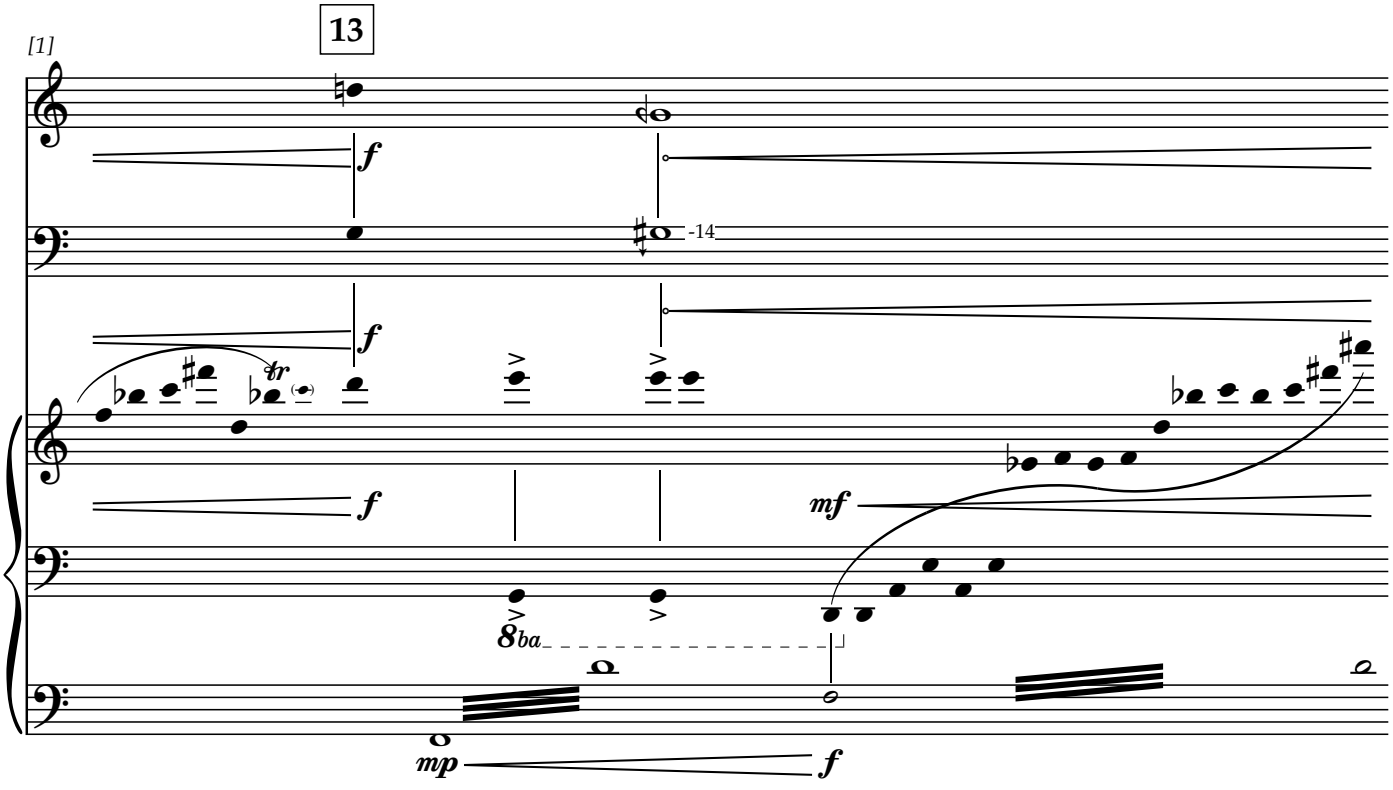

14
pp
mp
mf
p
mf pp
Sost.
16
mf
mp
p
mf-pp
(Sost.)
20
mf-pp

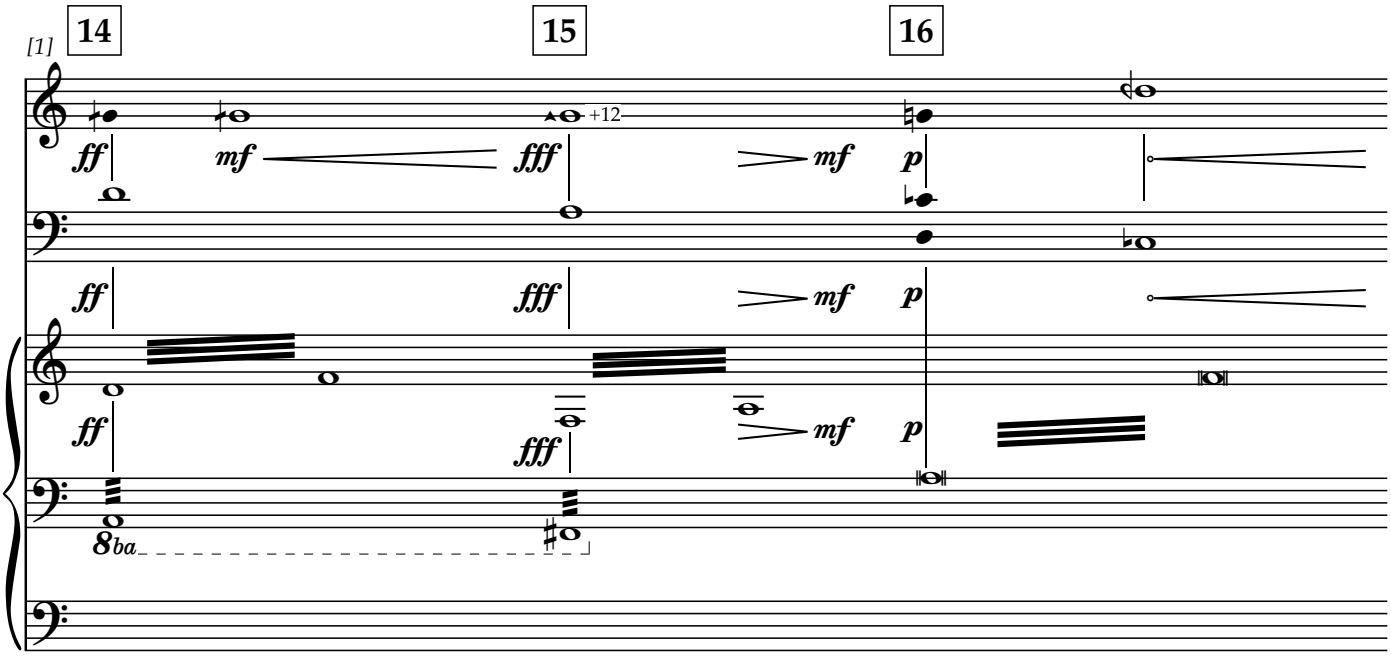

22
attacca
tr
3
3
3
3

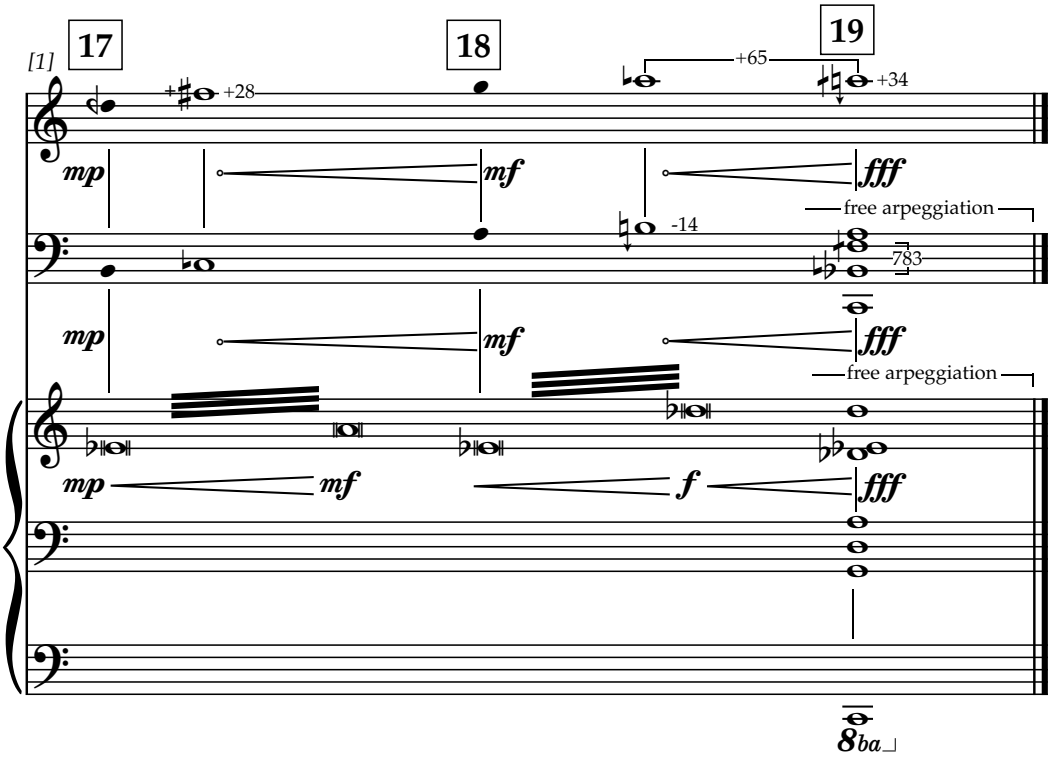
IV.


10
11
mf
f
mf
f
p
f
-60
tr
mf
mf
f
mf
begin trem. gradually
mf-p
f
p
f

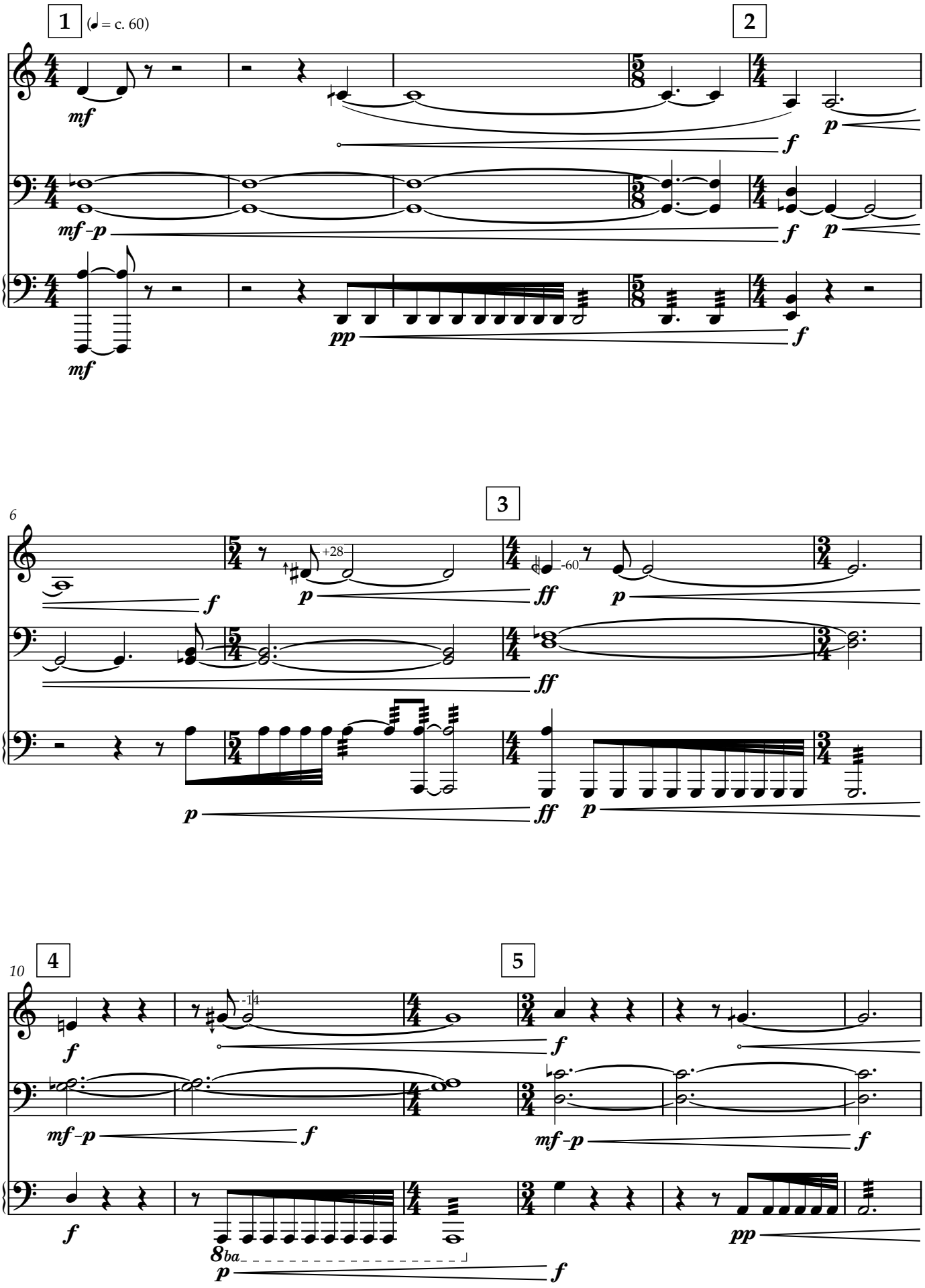

12
[1]
f
ff
mf
tr
f
mp
mp
f

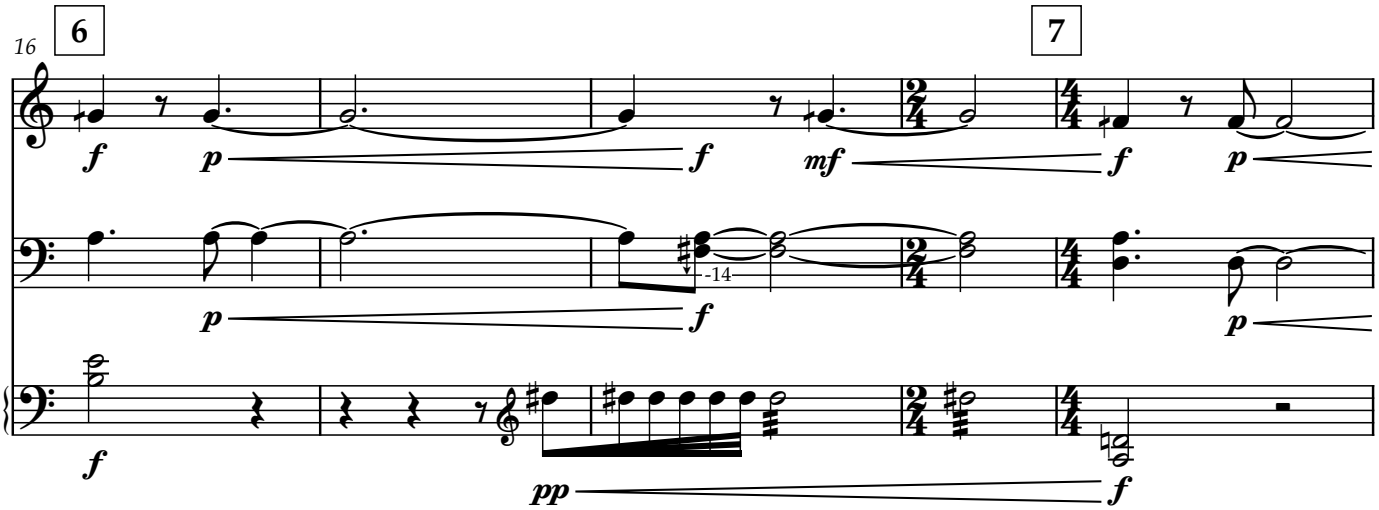

13
[1]
f
-14
f
tr
f
mf
8ba
mp
f

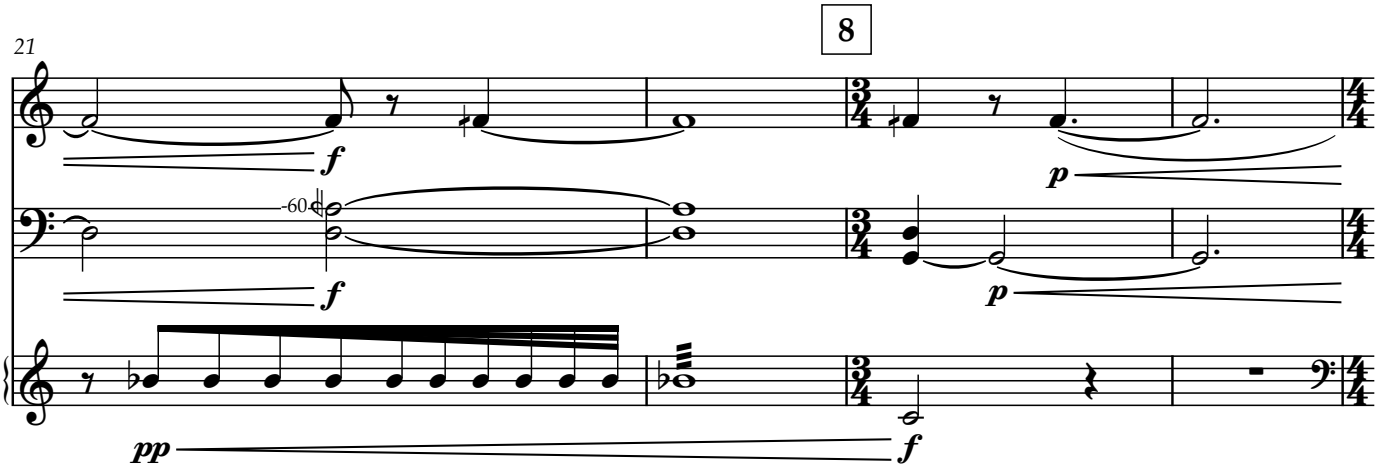

[1]
14
15
16
+12
ff
mf
fff
mf
p
8ba

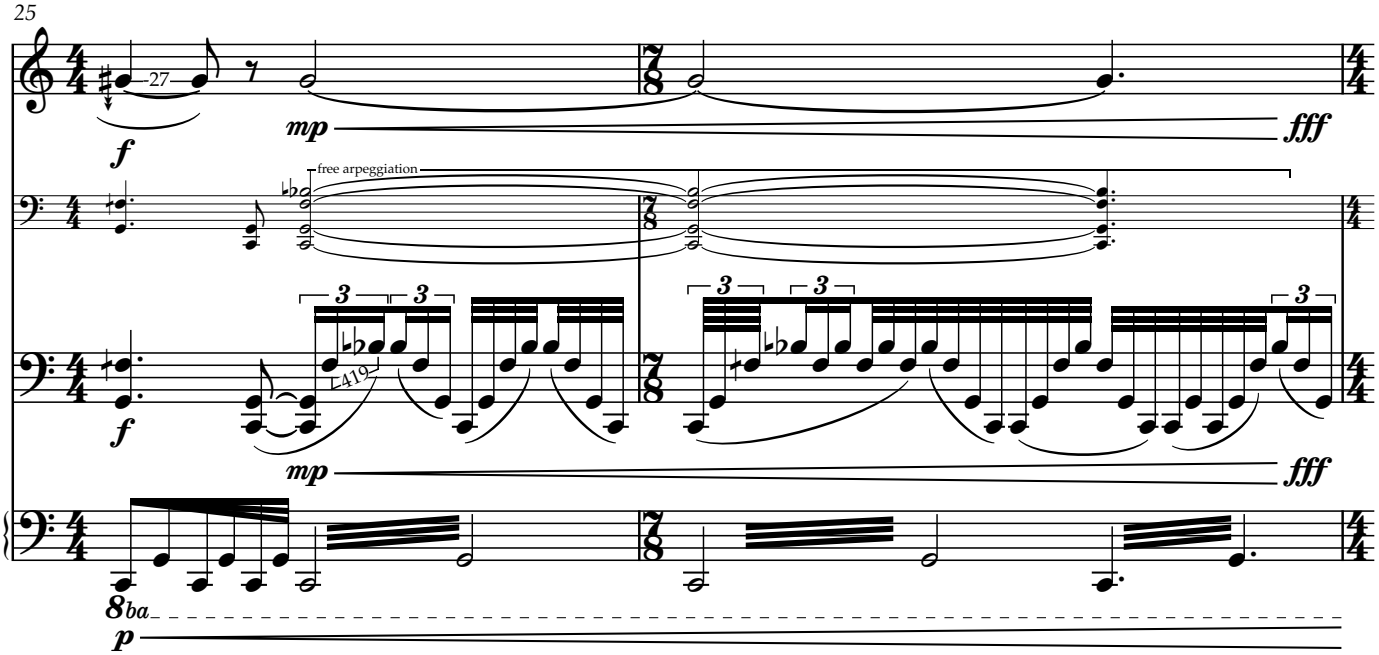

[1]
17
18
19
+28
+65
+34
mp
mf
fff
-14
783
free arpeggiation
mp
mf
fff
free arpeggiation
mp
mf
f
fff
8ba

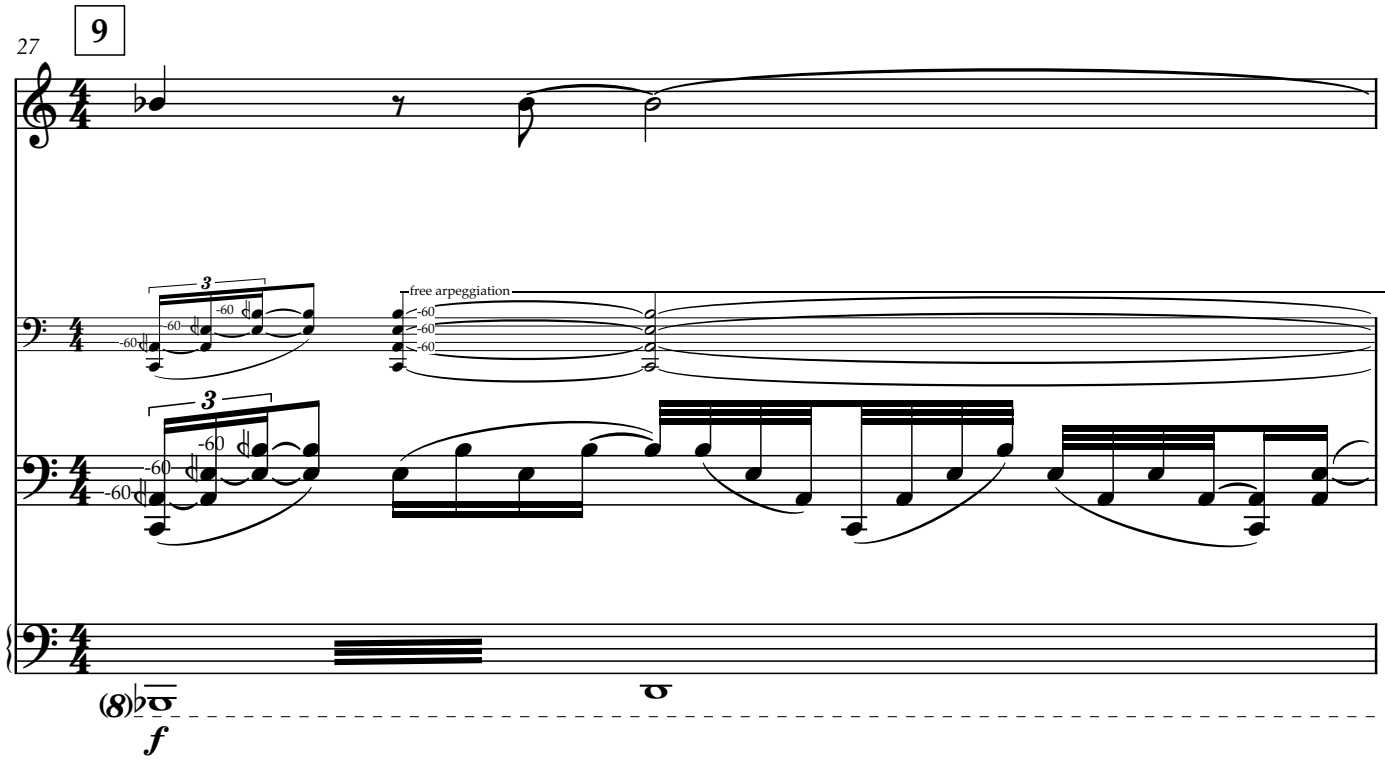
II. Written out

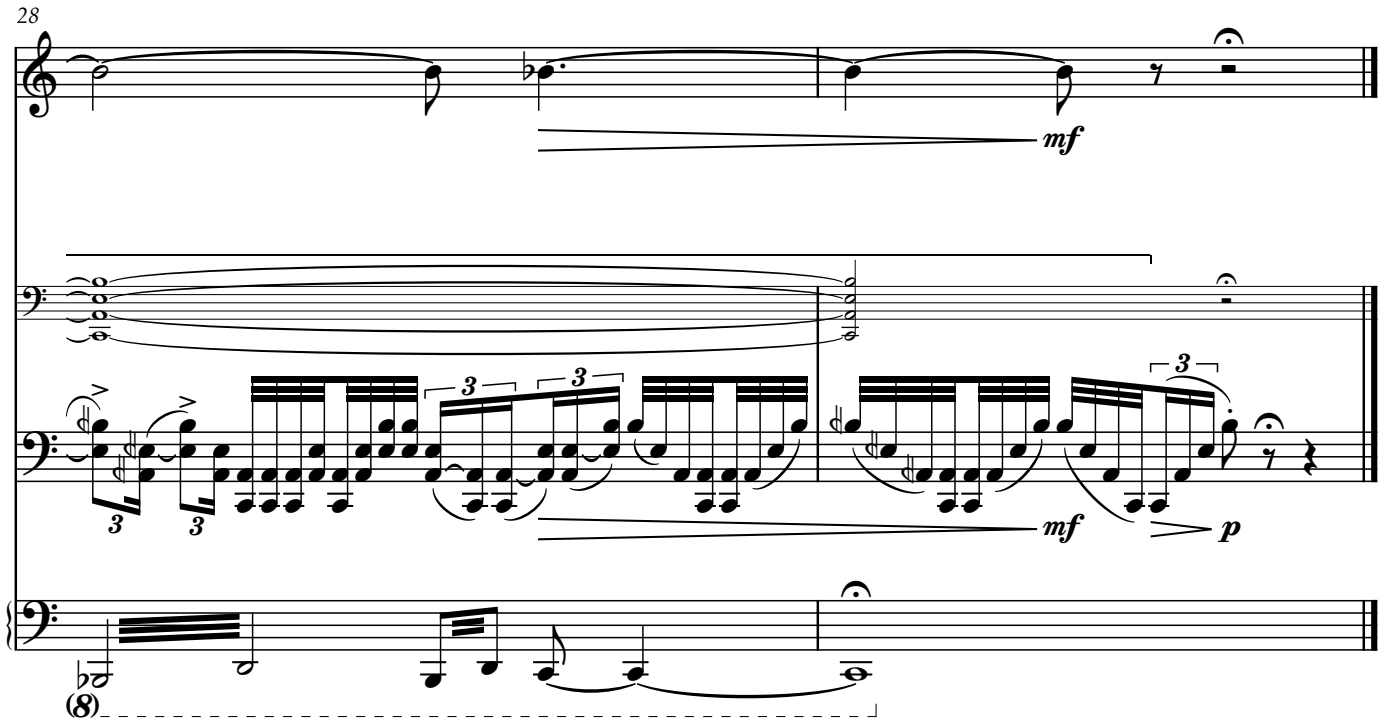



16
6
7
-14

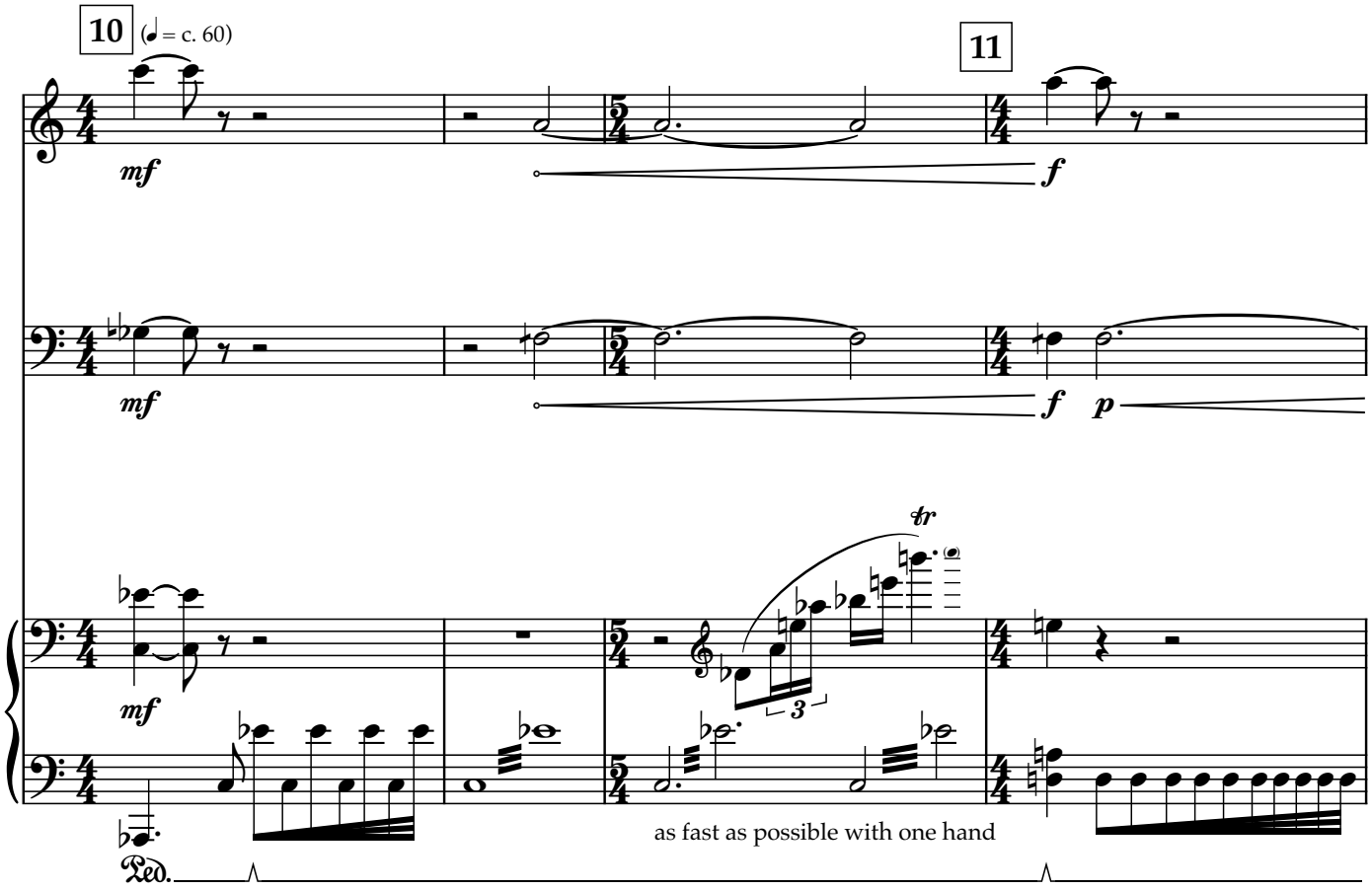

21
8
-60

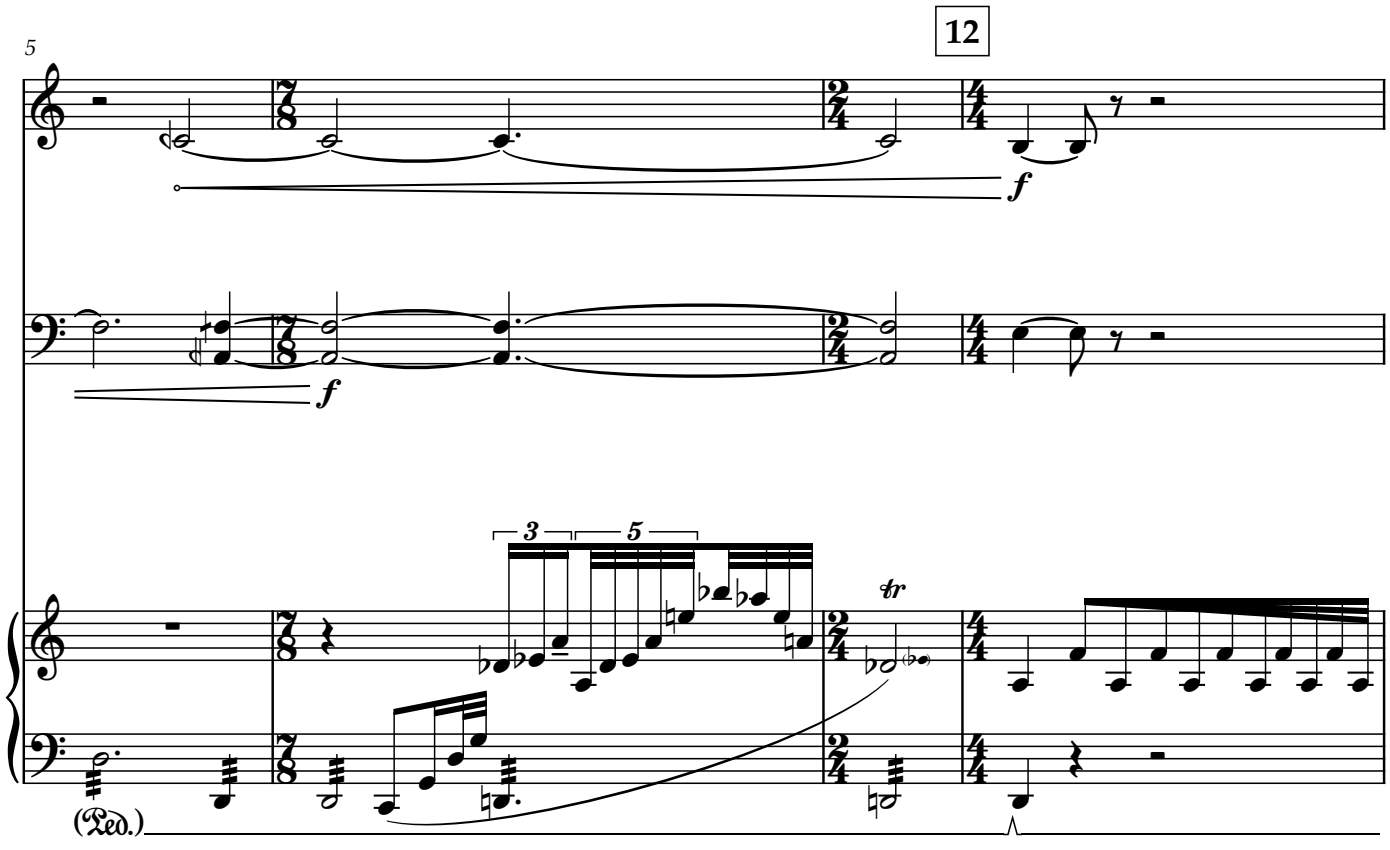

25
-27
free arpeggiation
3
8ba

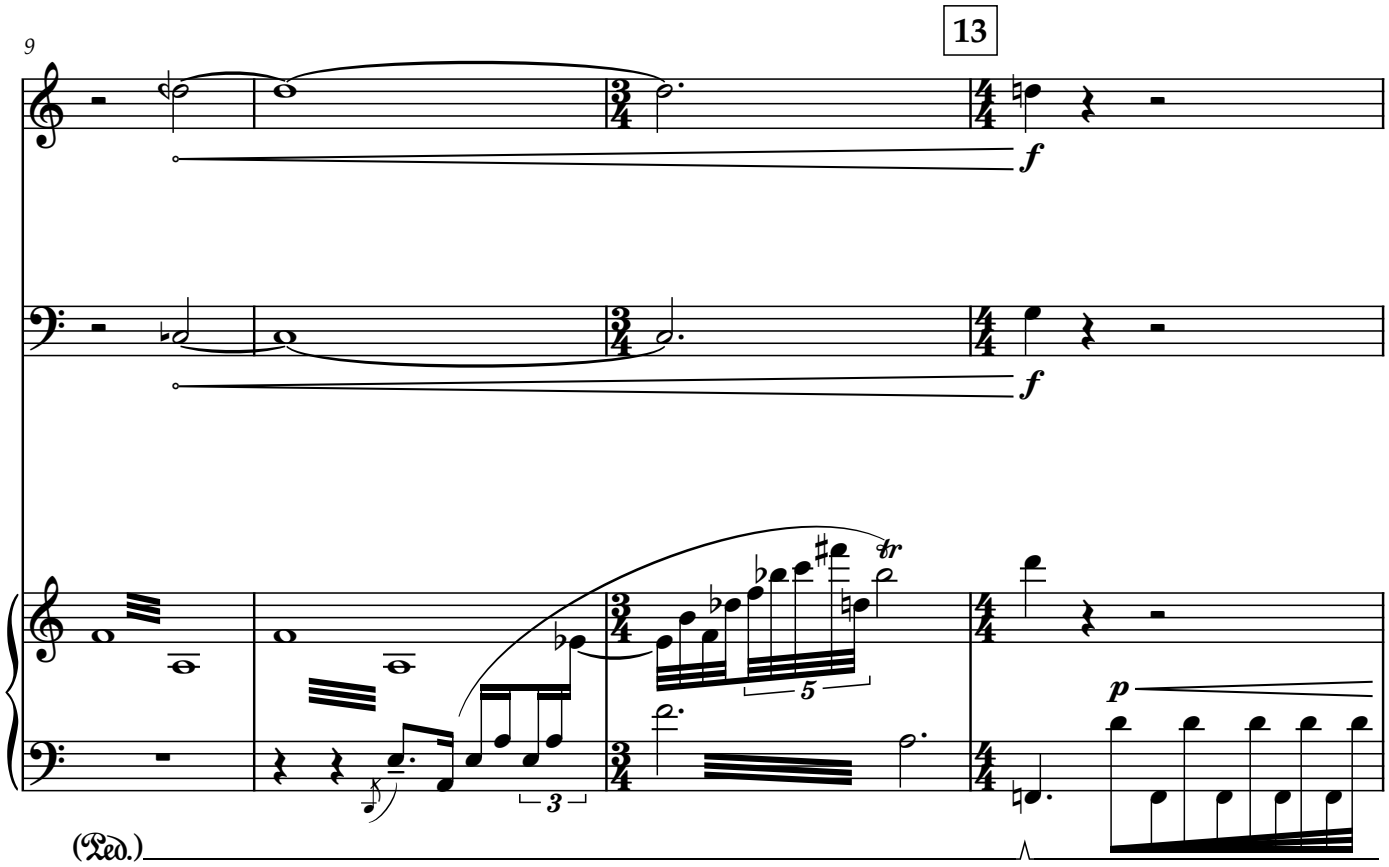

27
9
free arpeggiation
f

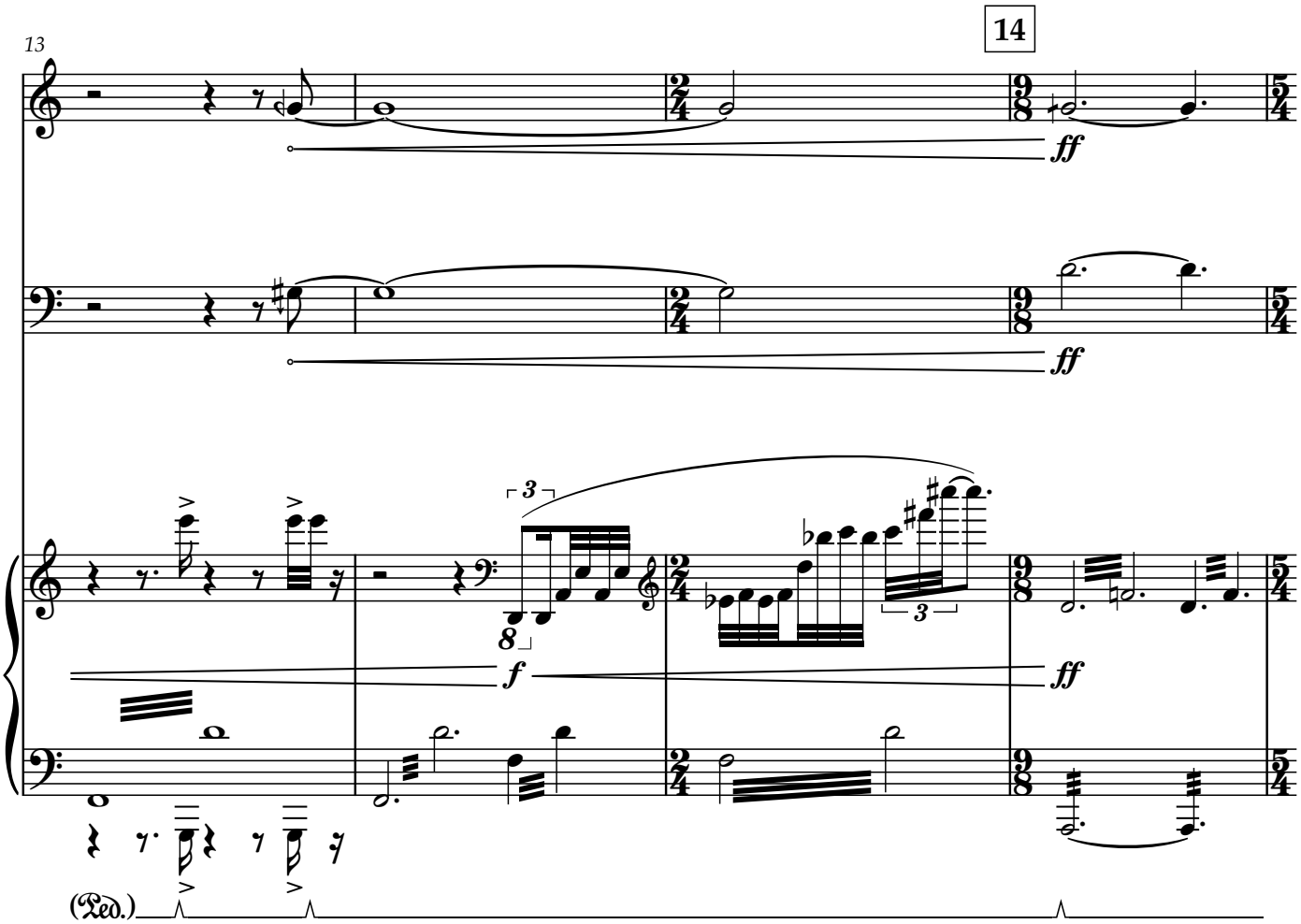

28
mf
mf
p

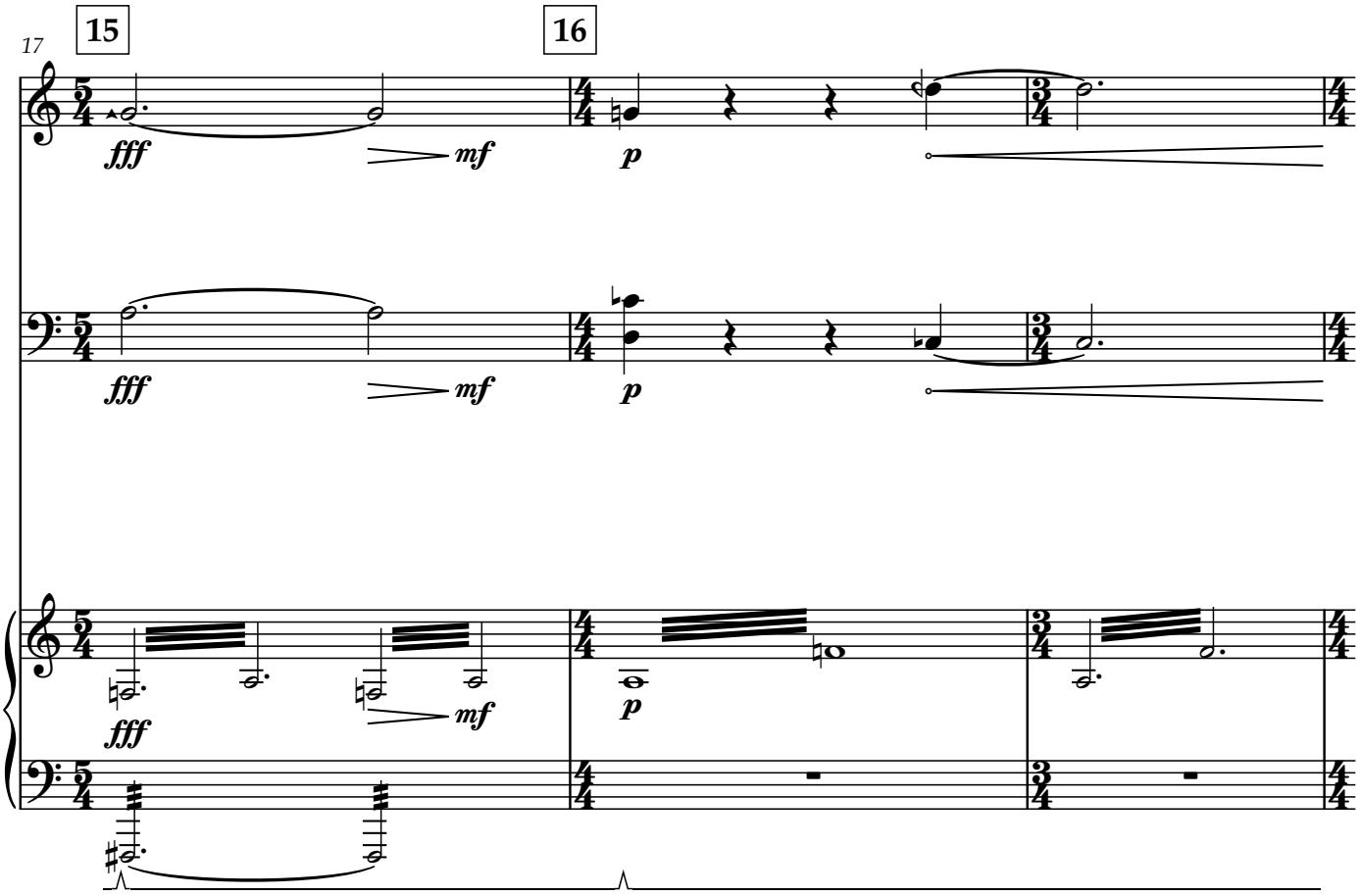
IV. Written out

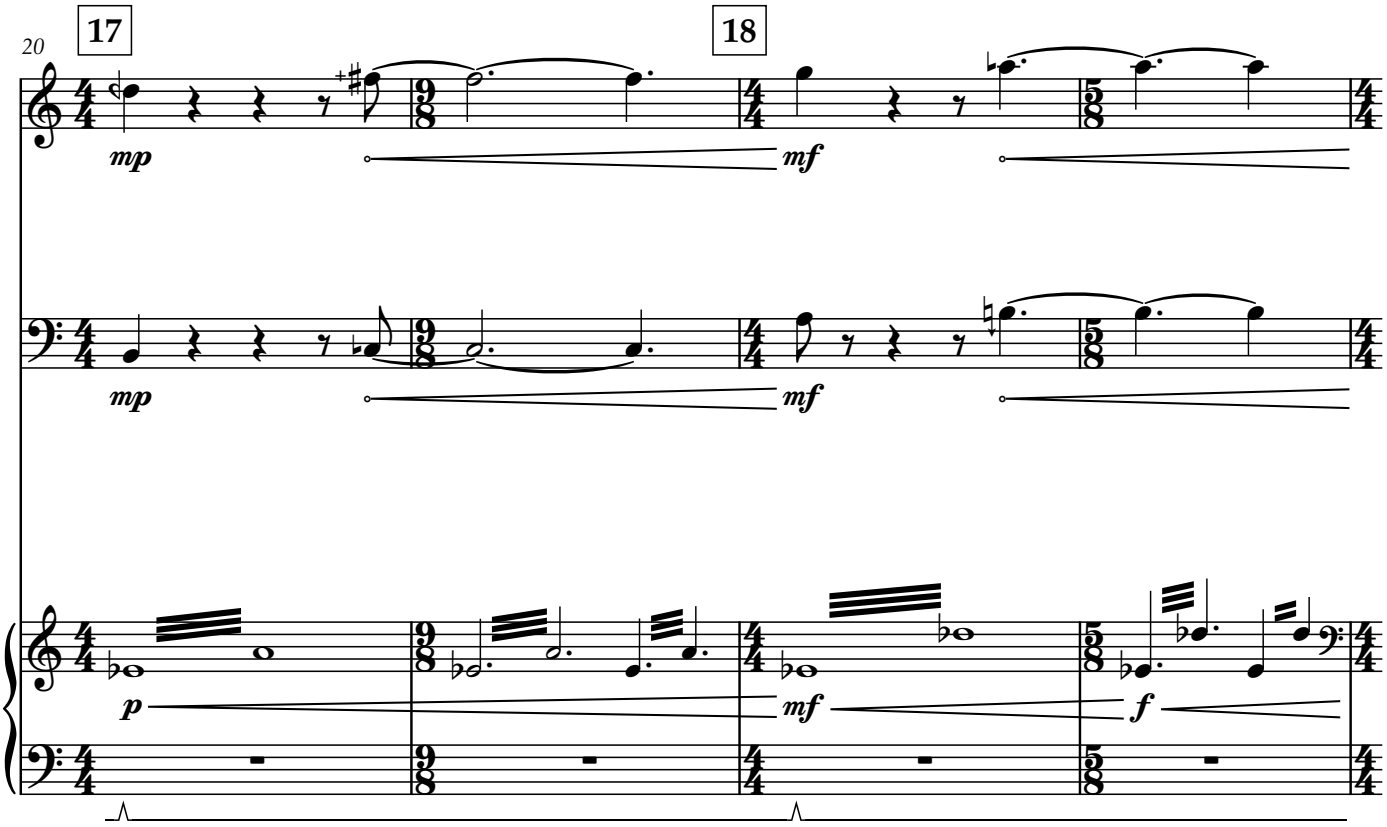


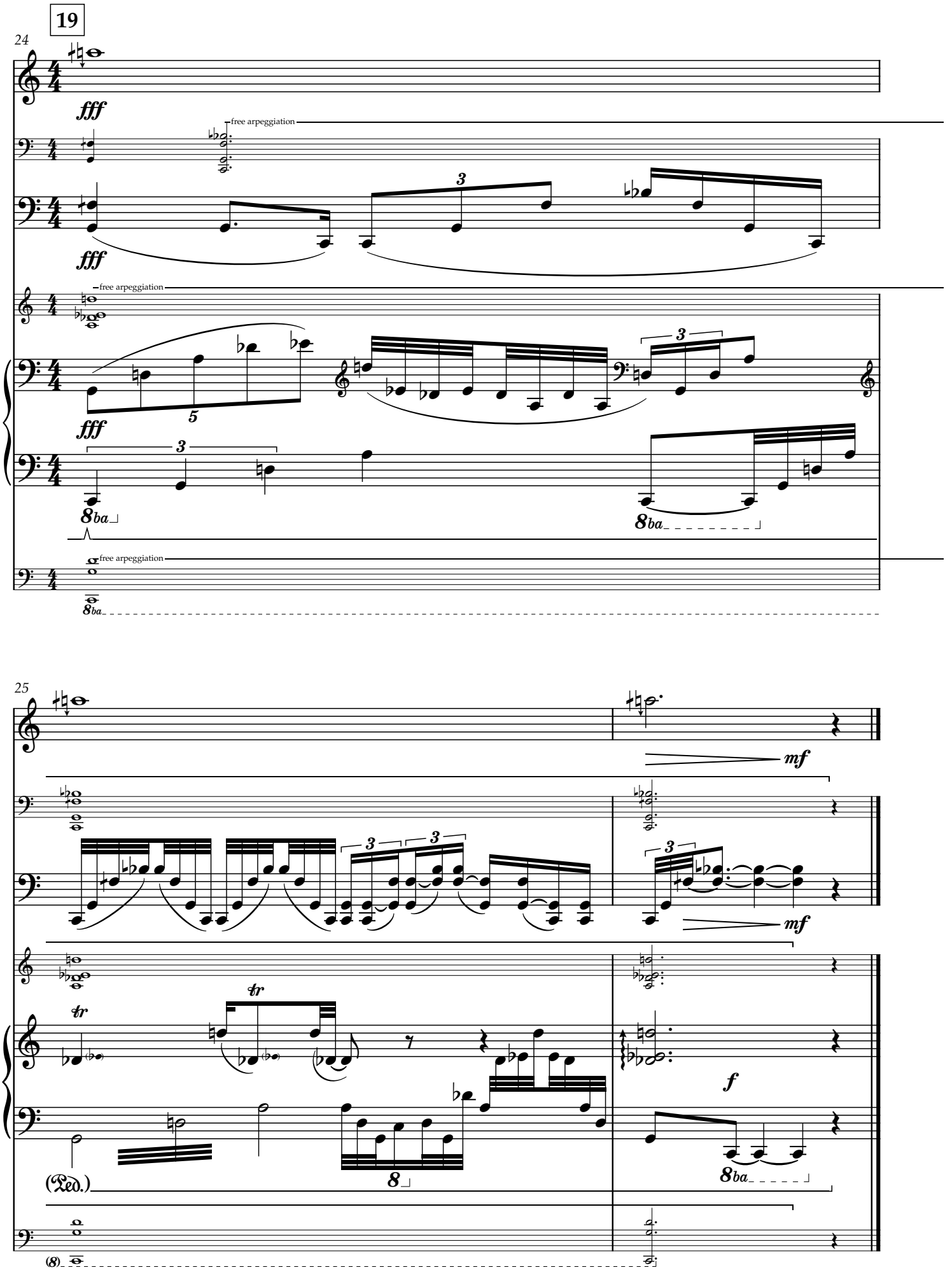



9
13
f
f
tr
5
3
p
(Ped.)


13
14
ff
ff
3
8
3
f
ff
(Ped.)


17
15
16
fff
mf
p
fff
mf
p
fff
mf
p


20
17
18
mp
mf
mp
mf
p
mf
f


19
24
fff
free arpeggiation
3
fff
free arpeggiation
5
fff
3
8ba
8ba
free arpeggiation
8ba
25
mf
3
3
3
mf
tr
tr
f
(Ped.)
8
8ba
(8)