

James Weeks

New Day
(2014)

for piano and ensemble

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University of York Music Press

ISMN M 57036 594 4

New Day

for piano and ensemble (open instrumentation, 10-15 players)

Duration: 10 mins

Instrumentation

Solo piano

+ 10-15 instruments (wind, brass, strings) ad lib.

A good balance between different instrument types should be sought. Strong, forceful instruments such as clarinets, saxophones and trumpet are particularly desirable.

There is no full score.

There are 11 independent instrumental parts at concert pitch:

7 parts notated in treble clef

1 part notated in alto clef

3 parts notated in bass clef

Each instrumental part consists of four sections, (a), (b), (c) and (d).

Any part may be played by any instrument, transposing up or down one or more octaves as required (the given distribution of treble, alto and bass clefs reflects the original instrumentation of the work and is retained for practicality, but may be ignored if desired). More than one instrument can play the same part, and some parts may therefore be omitted (though this should be minimised).

Certain parts have wider tessituras than others, and it is advisable for players to choose the part which best reflects their instrument's range, particularly regarding section (a). Once an octave transposition has been decided it should be maintained for the whole piece. However, if some notes or phrases remain that are outside the range of the instrument, these may be locally octave-transposed.

The score also contains transposed versions of some parts in an Appendix; these are included as an assistance to transposing instruments; however, this does not preclude other parts from being played by transposing instruments, as long as they too are transposed accordingly.

Layout

The piano should be at the front in the centre. The other instruments should be arranged independently over the stage (not too far apart), facing forwards towards the audience. Quieter instruments should be placed towards the front, loud ones further back.

Method of Performance

General: The piece is conceived as a vigorous collage of different elements (three for the piano, four for the ensemble), any of which may be played at any time by any instrument, each player acting at all times independently. There is no conductor; after the initial *tutti* on section (a) (see below), instruments should be free to move from section to section to section as desired. The envisaged result might be described as a highly energised coherent chaos: it is extremely important that every instrument plays with great energy (at the required dynamic) throughout, without flagging. It is also extremely important that each instrument listens to the overall texture and plays something appropriate to it – thus, spontaneous *tutti* passages of any material type may arise between groups of players or even the whole ensemble. Louder instruments should be sensitive to the overall balance and take care not to overwhelm quieter ones.

Piano: The solo piano has three sections, A, B and C. The player should begin at the beginning of section A; thereafter s/he may play the sections in any order, repeating ad lib (e.g. a sequence of A, C, B, C, A, etc.). Sections may be played in full or in part, beginning and ending anywhere the player desires (not necessarily at the start and end of the section). It is also possible to carry straight on from the end of a section to the beginning of the same section without a break: i.e. they are circular. The piano's alternations from one section to the next give the clearest structuring to the piece for the listener. The player should play relatively lengthy sections (e.g. between 1 and 2 mins generally) and change from one to another not more than 5 times in the course of the whole piece (i.e. a maximum of 6 sections across the 10 mins is permitted).

Ensemble: Each instrument has 4 sections, (a), (b), (c), and (d), presented in two or three columns of phrases down the page. Every player must begin at the beginning (top left-hand corner) of section (a); thereafter each instrument may play the sections in any order, repeating ad lib (e.g. a sequence of (a), (d), (c), (b), (c), (a), etc.). Sections may be played in full or in part, beginning and ending wherever the player desires (not necessarily at the start and end of the passage). Players should read in sequence down or up the columns, changing direction ad lib. They may also repeat a phrase – or any part of a phrase (even a single note) – any number of times before moving on. However, each phrase must be played forwards (left to right). It is also possible to carry on from the end of a section to the beginning of the same section without a break – i.e. the sections are circular in design. Ideally players should move without a break from one section to the next; however, a short pause for rest or page-turn may be required.

The following additional instructions relate to each of the ensemble's sections in turn:

Sections (a) and (b): phrases must follow on from each other *attacca*, without break or pause.

Section (b): *tremolo* marks may be executed as appropriate to each instrument. This section is envisaged as a relative rest for the players, and should be played more quietly (*mf*) than the other sections.

Section (c): These are solo (melodic) sections: players should stand up to play these sections if their instrument allows. The motifs in boxes should be played *in any rhythm* for the total duration indicated above the box. (The spacing of notes given need not be respected – the melody can swing or kick at will.) Players may go on from one box to the next without a break, or stop for a short pause: for example, one could play three boxes then pause, then two boxes then pause, then six boxes then pause, etc. It is desirable to form spontaneous Section (c) duos and trios with other players, so conversations can arise at any time.

NB It may be found appropriate to limit the instruments playing Section (c) to those with a particularly strong timbre, such as trumpet, clarinet or saxophone.

Section (d): The figures should be played loudly using noise-rich timbres, multiphonics etc., *ad lib*. No figure should last more than 5 seconds, and short gaps should be left between each figure. The sounds chosen to render these figures should contrast as strongly as possible with the other sounds and timbres in the piece. The performance of the figures should not be minutely worked out, but the player should translate the *overall* gesture into sound intuitively and spontaneously. They should be played with strength and vitality.

The piece should finish altogether, mid-phrase, after 10 minutes of playing. The ensemble should devise together an appropriate signal or other means to achieve this. (In the first performance the lights onstage were extinguished at a pre-arranged moment.)

New Day was written in 2006 but not performed at the time. Revisions were made in 2014 and it was first performed at the CoMA Summer School, August 2014, by participants of the Summer School with Rolf Hind (piano).

♩=112 molto ritmico ed energico

f sempre

The first system of music consists of 14 staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo and mood are indicated as 'molto ritmico ed energico' with a quarter note equal to 112. The dynamic marking '*f* sempre' is present. The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several accidentals, including sharps and flats, scattered throughout the system.

1a
Transposed
up tone

The second system of music consists of 4 staves. It begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several accidentals, including sharps and flats, scattered throughout the system.

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Transposed
up tone

(♩=112)

Handwritten musical notation on a single staff, consisting of a whole rest followed by a quarter rest.

mf sempre

Handwritten musical notation on a single staff, consisting of a whole rest followed by a quarter rest.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a half note chord (F#4, C#5) followed by a quarter note chord (F#4, C#5).

Handwritten musical notation on a single staff, consisting of a whole rest followed by a quarter rest.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a half note chord (F#4, C#5) followed by a quarter note chord (F#4, C#5).

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a half note chord (F#4, C#5) followed by a quarter note chord (F#4, C#5).

Handwritten musical notation on a single staff, consisting of a whole rest followed by a quarter rest.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a half note chord (F#4, C#5) followed by a quarter note chord (F#4, C#5).

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a half note chord (F#4, C#5) followed by a quarter note chord (F#4, C#5).

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a half note chord (F#4, C#5) followed by a quarter note chord (F#4, C#5).

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a half note chord (F#4, C#5) followed by a quarter note chord (F#4, C#5).

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a half note chord (F#4, C#5) followed by a quarter note chord (F#4, C#5).

Handwritten musical notation on a single staff, consisting of a whole rest followed by a quarter rest.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a half note chord (F#4, C#5) followed by a quarter note chord (F#4, C#5).

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(♩=12)

ff più legato, ma ritmico sempre
(quasi solo)

d..

d..

d.

d.

d..

d..

d..

d.

d.

d.

1c

Transposed
up tone

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www.uymmp.com

Handwritten scribble

Handwritten scribble

Handwritten scribble

Handwritten scribble

Handwritten scribble

Handwritten scribble

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Handwritten scribble

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Transposed
up tone

$\text{♩} = 112$ molto ritmico ed energico

f sempre

Handwritten musical score for the first system, consisting of 15 staves of music in treble clef. The notation includes various rhythmic values, accidentals, and dynamic markings.

Handwritten musical score for the second system, consisting of 5 staves of music in treble clef. The notation includes various rhythmic values, accidentals, and dynamic markings.

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2b

Transposed
up tone

(♩=112)

Handwritten musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and the dynamic marking "mf sempre".

A single treble clef staff with a whole rest.

Handwritten musical notation for the second system, showing a treble clef and a whole rest.

Handwritten musical notation for the third system, showing a treble clef and a whole rest.

Handwritten musical notation for the fourth system, showing a treble clef and a whole rest.

Handwritten musical notation for the fifth system, showing a treble clef and a whole rest.

Handwritten musical notation for the sixth system, showing a treble clef and a whole rest.

Handwritten musical notation for the seventh system, showing a treble clef and a whole rest.

Handwritten musical notation for the eighth system, showing a treble clef and a whole rest.

Handwritten musical notation for the ninth system, showing a treble clef and a whole rest.

Handwritten musical notation for the tenth system, showing a treble clef and a whole rest.

Handwritten musical notation for the eleventh system, showing a treble clef and a whole rest.

Handwritten musical notation for the twelfth system, showing a treble clef and a whole rest.

Handwritten musical notation for the thirteenth system, showing a treble clef and a whole rest.

Handwritten musical notation for the fourteenth system, showing a treble clef and a whole rest.

Handwritten musical notation for the fifteenth system, showing a treble clef and a whole rest.

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(♩=112)

2c

Transposed
up tone

ff più legato, ma ritmico sempre (quasi solo)

d..

d..

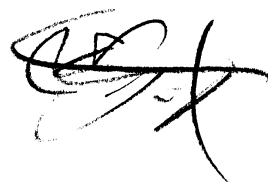
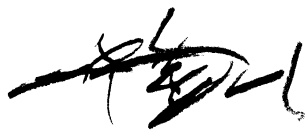
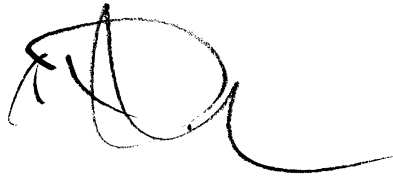
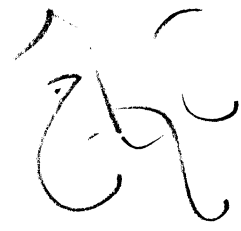
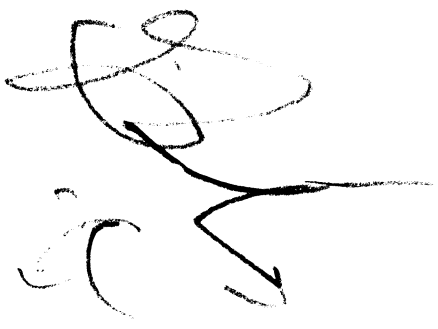
d..

d..

d.

d..

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(♩=112)

mf sempre

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d..

ff più legato, ma ritmico sempre
(quasi solo)

d.

o

d..

o

d

d

d

d

d

d..

o

d..

d.

d

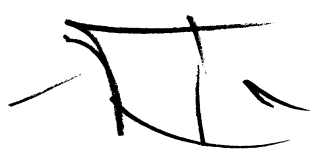
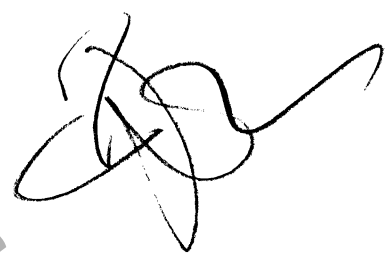
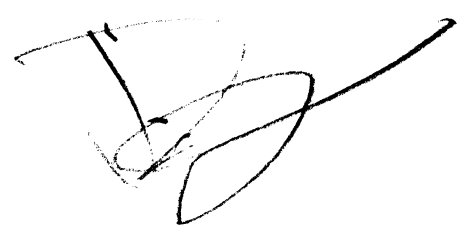
d

o

d.

d.

d



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$\text{♩} = 112$ molto ritmico ed energico

The image displays a handwritten musical score for two staves. The tempo is marked as $\text{♩} = 112$ and the character as "molto ritmico ed energico". The first staff begins with the instruction "f sempre". The score consists of 18 staves of music, with the second staff starting at the second measure of the first staff. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings. A large, diagonal watermark is overlaid across the center of the page, reading "www.wylymp.co.uk not for perusal score".

(♩=112)

The image shows a handwritten musical score for guitar, organized into two systems. The left system consists of 12 staves, and the right system consists of 4 staves. The music is written in treble clef with a 3/4 time signature. The tempo is marked as (♩=112). The first staff of the left system includes the dynamic marking 'mf sempre'. The score features a variety of musical notations, including chords, melodic lines with slurs, and rests. A large, diagonal watermark is overlaid across the center of the page, reading 'www.perusal.com not for performance tymp.co.uk'. The watermark is semi-transparent and spans from the middle of the left system down to the middle of the right system.

(♩=12)

*ff più legato, ma ritmico sempre
(quasi solo)*

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Handwritten scribble

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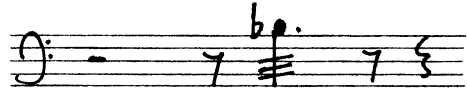
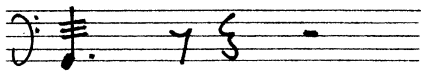
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$\text{♩} = 112$ molto ritmico ed energico

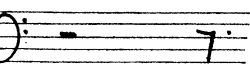
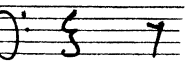
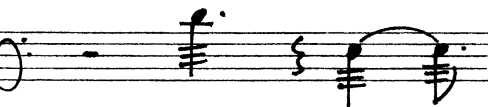
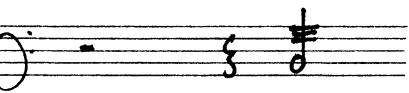
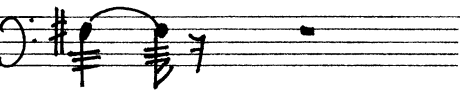
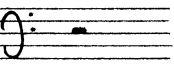
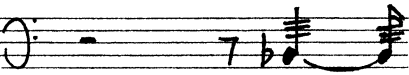
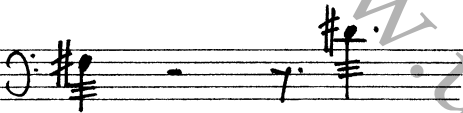
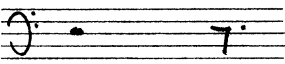
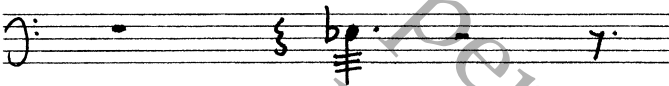
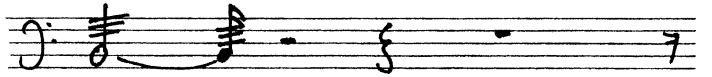
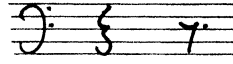
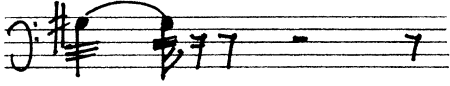
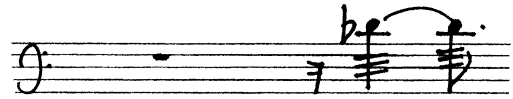
f sempre

The musical score consists of 14 staves of handwritten notation in bass clef. The first three staves are grouped together. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and accidentals (sharps, flats, and naturals). A dynamic marking of *f sempre* is present at the beginning of the second staff. The score concludes with a double bar line on the final staff.

(♩=112)



mf sempre



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(♩=112)

ff più legato, ma ritmico sempre
(quasi soto)

has

has

has

has

has

has

has

has

has

has

has

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has

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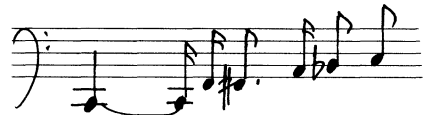
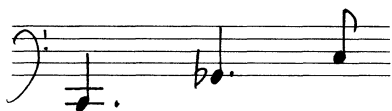
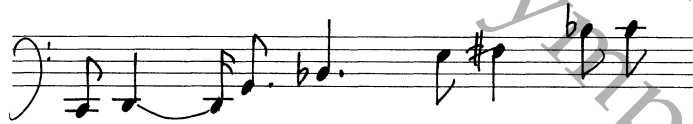
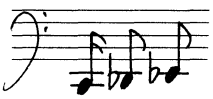
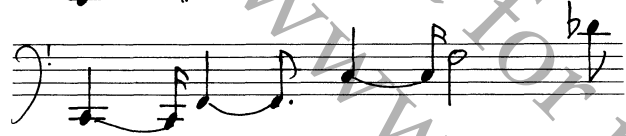
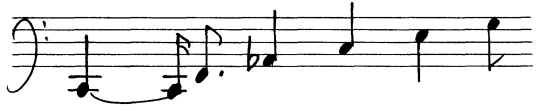
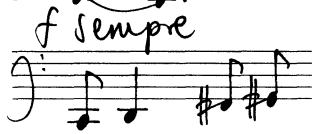
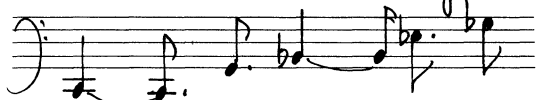
has

has

has

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$\text{♩} = 112$ molto ritmico ed energico



(♩=112)

Musical staff with notes and the marking *mf sempre*.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

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♩ ♩ (♩=112)

ff più legato, ma ritmico sempre
(quasi solb)

Handwritten signature

Handwritten signature

Handwritten signature

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$\text{♩} = 112$ molto ritmico ed energico

f sempre

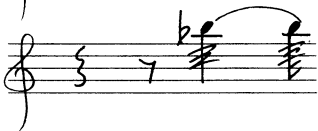
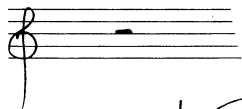
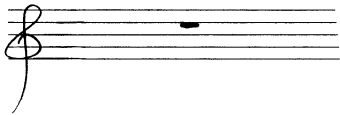
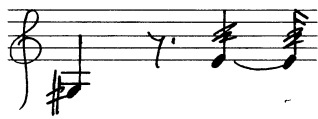
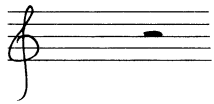
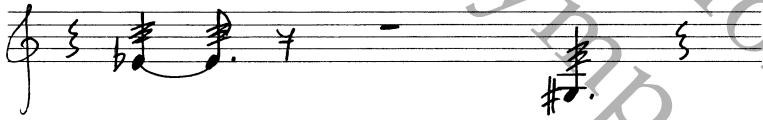
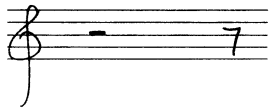
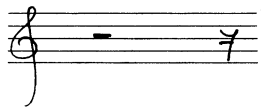
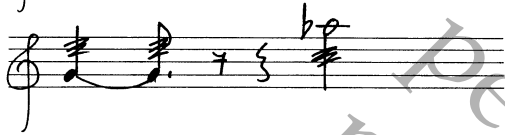
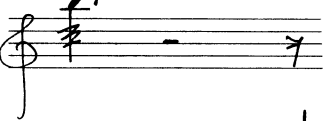
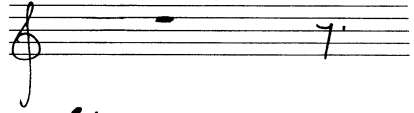
Handwritten musical score for the left hand, consisting of 15 staves of music in treble clef. The notation includes various rhythmic values, accidentals, and dynamic markings.

Handwritten musical score for the right hand, consisting of 5 staves of music in treble clef. The notation includes various rhythmic values and accidentals.

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not for performance
www.uymmp.co.uk

(♩=112)

mf sempre



Perusal score
www.uymip.co.uk
not for performance

(♩=112)

7c

A musical staff in treble clef. It begins with a whole note chord consisting of G4, A4, and B4. A melodic line starts with a half note G4, followed by a quarter note A4, and a quarter note B4.

ff più legato, ma ritmico sempre
(quasi solo)

A musical staff in treble clef with a boxed chord containing G4, A4, and B4.

A musical staff in treble clef with a boxed chord containing G4, A4, and B4.

A musical staff in treble clef. It begins with a whole note chord consisting of G4, A4, and B4. A melodic line starts with a half note G4, followed by a quarter note A4, and a quarter note B4.

A musical staff in treble clef with a boxed chord containing G4, A4, and B4.

A musical staff in treble clef with a boxed chord containing G4, A4, and B4.

A musical staff in treble clef. It begins with a whole note chord consisting of G4, A4, and B4. A melodic line starts with a half note G4, followed by a quarter note A4, and a quarter note B4.

A musical staff in treble clef with a boxed chord containing G4, A4, and B4.

A musical staff in treble clef with a boxed chord containing G4, A4, and B4.

A musical staff in treble clef. It begins with a whole note chord consisting of G4, A4, and B4. A melodic line starts with a half note G4, followed by a quarter note A4, and a quarter note B4.

A musical staff in treble clef. It begins with a whole note chord consisting of G4, A4, and B4. A melodic line starts with a half note G4, followed by a quarter note A4, and a quarter note B4.

A musical staff in treble clef with a boxed chord containing G4, A4, and B4.

A musical staff in treble clef. It begins with a whole note chord consisting of G4, A4, and B4. A melodic line starts with a half note G4, followed by a quarter note A4, and a quarter note B4.

A musical staff in treble clef with a boxed chord containing G4, A4, and B4.

A musical staff in treble clef with a boxed chord containing G4, A4, and B4.

A musical staff in treble clef with a boxed chord containing G4, A4, and B4.

A musical staff in treble clef with a boxed chord containing G4, A4, and B4.

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

$\text{♩} = 112$ molto ritmico ed energico

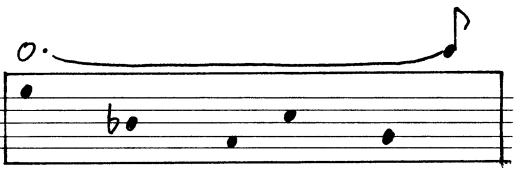
f sempre

www.derysal score
not for performance
www.dlymp.co.uk

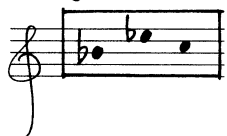
(♩=112)

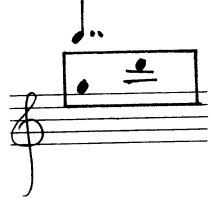
mf sempre

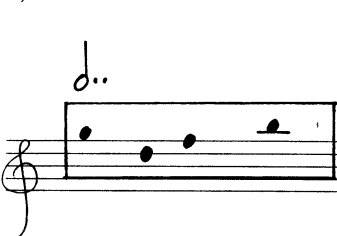
perusal score
not for performance
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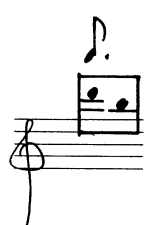
(♩=112) o. 

*ff piu legato, ma ritmico sempre
(quasi solo)*









perusal score
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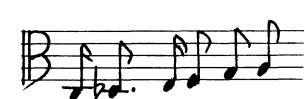
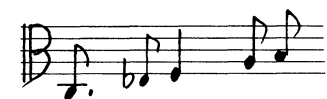
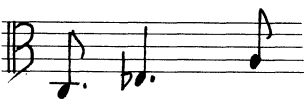
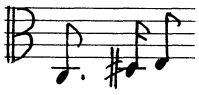
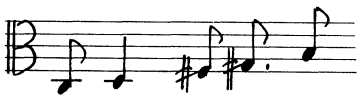
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$\text{♩} = 112$ molto ritmico ed energico

9a



f sempre



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(♩=112)

B - 7
mf sempre

B 7. b 7 7

B 7 - 7

B - 7 7

B - 7 # 7 7

B - 7

B - 7 7

B -

B -

B 7. b 7 7

B 7 -

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B - 7

B 7 7 7

B 7 - 7

B 7

B f 7

B - 7

B b 7 7 -

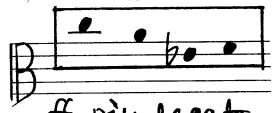
B 7 7

B - 7 b 7 7

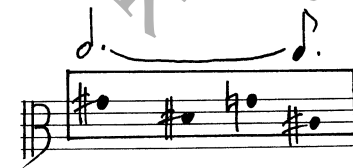
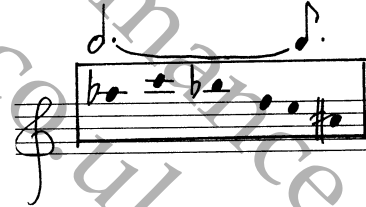
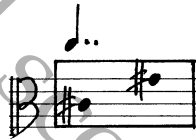
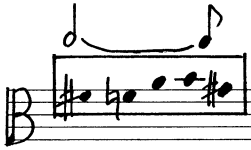
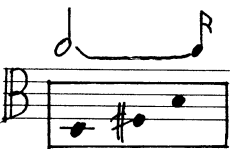
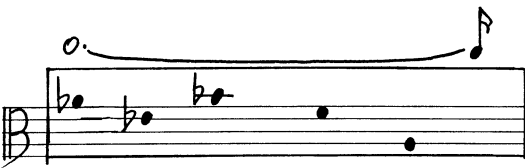
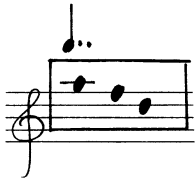
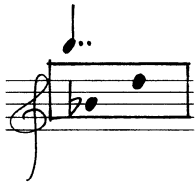
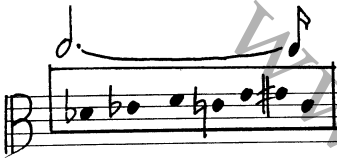
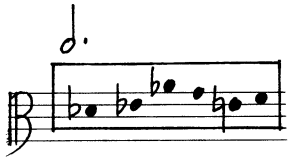
B -

(♩=12)

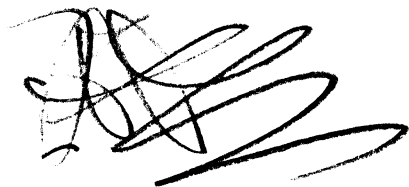
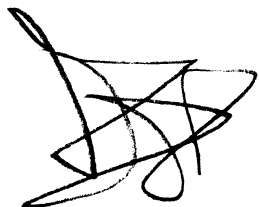
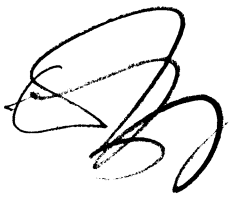
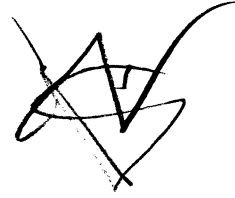
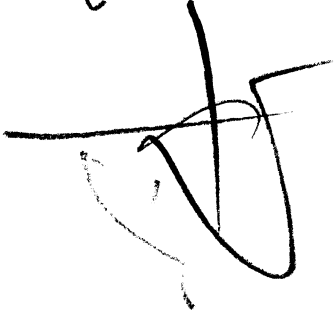
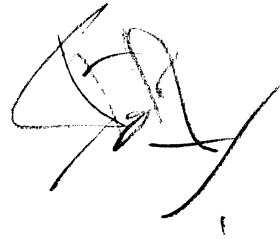
9c



ff più legato, ma ritmico sempre
(quasi solo)



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$\text{♩} = 112$ molto ritmico ed energico

f sempre

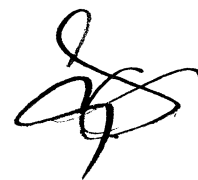
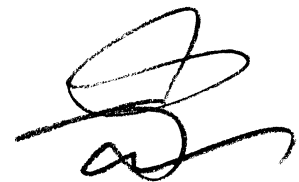

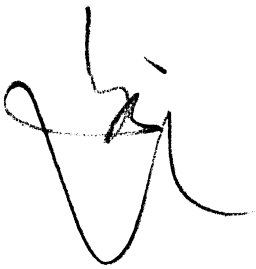
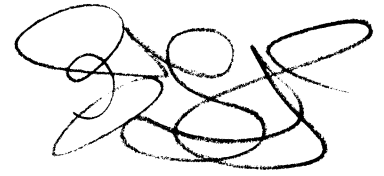
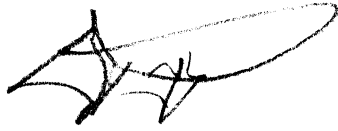

The musical score is written in bass clef and consists of 15 staves. It begins with a tempo marking of $\text{♩} = 112$ and the instruction 'molto ritmico ed energico'. A dynamic marking of *f sempre* is present. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals (sharps, flats, and naturals). The score is overlaid with a large, semi-transparent watermark that reads 'www.perusalstore.com' diagonally across the page.

(♩=112)

mf sempre

(♩=112)

ff più legato, maritnico sempre (quasi solo)



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$\text{♩} = 112$ molto ritmico ed energico

Musical staff with notes and a dynamic marking of *f sempre*.

Musical staff with notes.

Musical staff with notes.

Musical staff with notes.

Musical staff with notes.

Musical staff with notes.

Musical staff with notes.

Musical staff with notes.

Musical staff with notes.

Musical staff with notes.

Musical staff with notes.

Musical staff with notes.

Musical staff with notes.

Musical staff with notes.

Musical staff with notes.

Musical staff with notes.

Musical staff with notes.

not for perusal score
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performance

(♩=12)

mf sempre

not for perusal score
www.uymp.co.uk

Detailed description: This is a handwritten musical score for bass clef instruments. It consists of two columns of staves. The left column contains 13 staves, and the right column contains 4 staves. The notation includes various chords, rests, and dynamics. The first staff in the left column is marked 'mf sempre'. A large diagonal watermark is present across the center of the page.

(♩=112)

A musical staff in bass clef with a whole note chord consisting of F#2, G#2, and A2. A melodic line starts with a whole note G#2, followed by a half note A2, and ends with a quarter note B2.

ff più legato, ma ritmico sempre
(quasi solo)

A musical staff in bass clef with a whole note chord consisting of F#2, G#2, and A2. A melodic line starts with a whole note G#2, followed by a half note F#2, and ends with a quarter note E2.

A musical staff in bass clef with a whole note chord consisting of F#2, G#2, and A2. A melodic line starts with a whole note G#2, followed by a half note F#2, and ends with a quarter note E2.

A musical staff in bass clef with a whole note chord consisting of F#2, G#2, and A2. A melodic line starts with a whole note G#2, followed by a half note F#2, and ends with a quarter note E2.

A musical staff in bass clef with a whole note chord consisting of F#2, G#2, and A2. A melodic line starts with a whole note G#2, followed by a half note F#2, and ends with a quarter note E2.

A musical staff in bass clef with a whole note chord consisting of F#2, G#2, and A2. A melodic line starts with a whole note G#2, followed by a half note F#2, and ends with a quarter note E2.

A musical staff in bass clef with a whole note chord consisting of F#2, G#2, and A2. A melodic line starts with a whole note G#2, followed by a half note F#2, and ends with a quarter note E2.

A musical staff in bass clef with a whole note chord consisting of F#2, G#2, and A2. A melodic line starts with a whole note G#2, followed by a half note F#2, and ends with a quarter note E2.

A musical staff in bass clef with a whole note chord consisting of F#2, G#2, and A2. A melodic line starts with a whole note G#2, followed by a half note F#2, and ends with a quarter note E2.

A musical staff in bass clef with a whole note chord consisting of F#2, G#2, and A2. A melodic line starts with a whole note G#2, followed by a half note F#2, and ends with a quarter note E2.

A musical staff in bass clef with a whole note chord consisting of F#2, G#2, and A2. A melodic line starts with a whole note G#2, followed by a half note F#2, and ends with a quarter note E2.

A musical staff in bass clef with a whole note chord consisting of F#2, G#2, and A2. A melodic line starts with a whole note G#2, followed by a half note F#2, and ends with a quarter note E2.

A musical staff in bass clef with a whole note chord consisting of F#2, G#2, and A2. A melodic line starts with a whole note G#2, followed by a half note F#2, and ends with a quarter note E2.

A musical staff in bass clef with a whole note chord consisting of F#2, G#2, and A2. A melodic line starts with a whole note G#2, followed by a half note F#2, and ends with a quarter note E2.

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personal score
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3a

Transposed
up major 6th

$\text{♩} = 112$ molto ritmico ed energico

f sempre

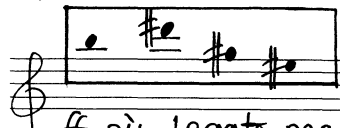
(♩=112)

mf sempre

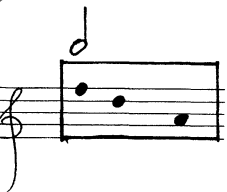
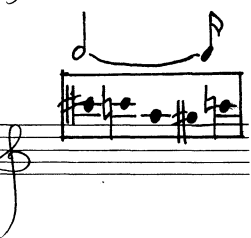
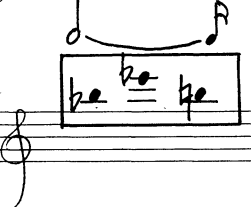
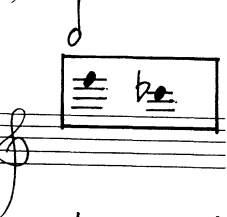
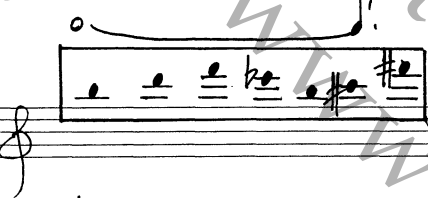
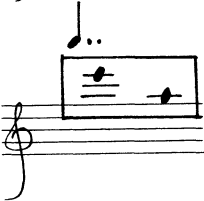
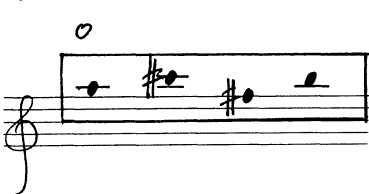
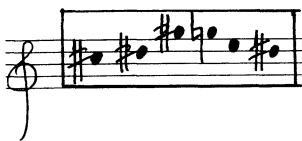
3b
Transposed
up major 6th

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(♩=112) d..

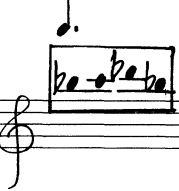
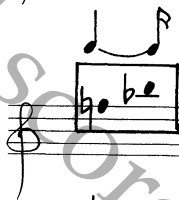
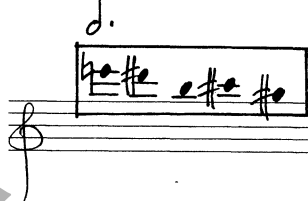
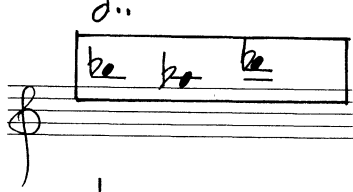
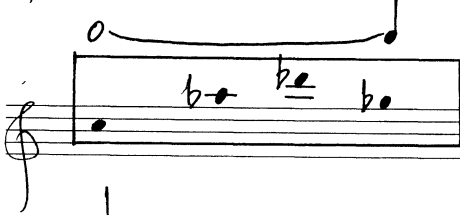
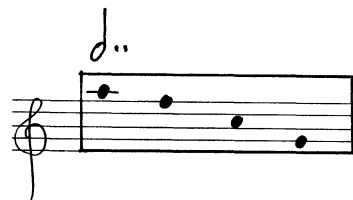


ff più legato, ma ritmico sempre (quasi solo)



3c

Transposed
up major 6th



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(♩=112)

4b

Transposed
up one

mf sempre

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(♩=112)

ff più legato, ma ritmico sempre
(quasi solo)

4c

Transposed
up tone

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5a

Transposed
up 5th

$\text{♩} = 112$ molto ritmico ed energico

f sempre

Transposed
up 5th

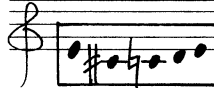





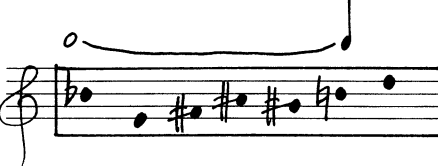
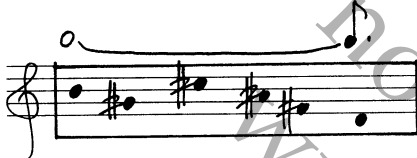

(♩=112)

mf sempre

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(♩=112) 

*ff più legato, ma ritmico sempre
(quasi solo)*



5c

Transposed
up 5th

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