James Weeks

New Day

(2014)

for piano and ensemble

perusal score
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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.

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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.

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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).

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Rehearsal score
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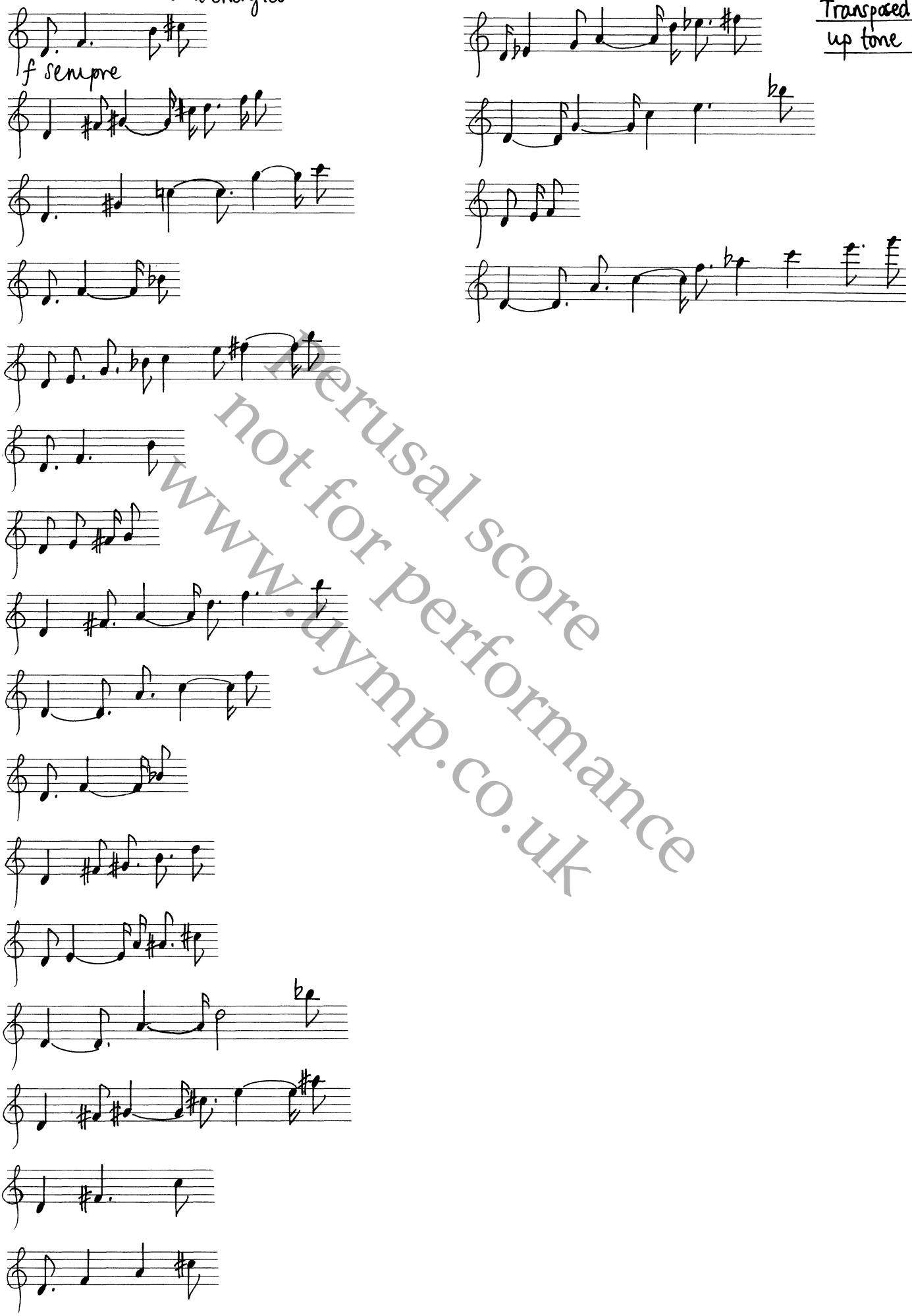
1a

Transposed up tone

♩=112 molto ritmico ed energico

f sempre



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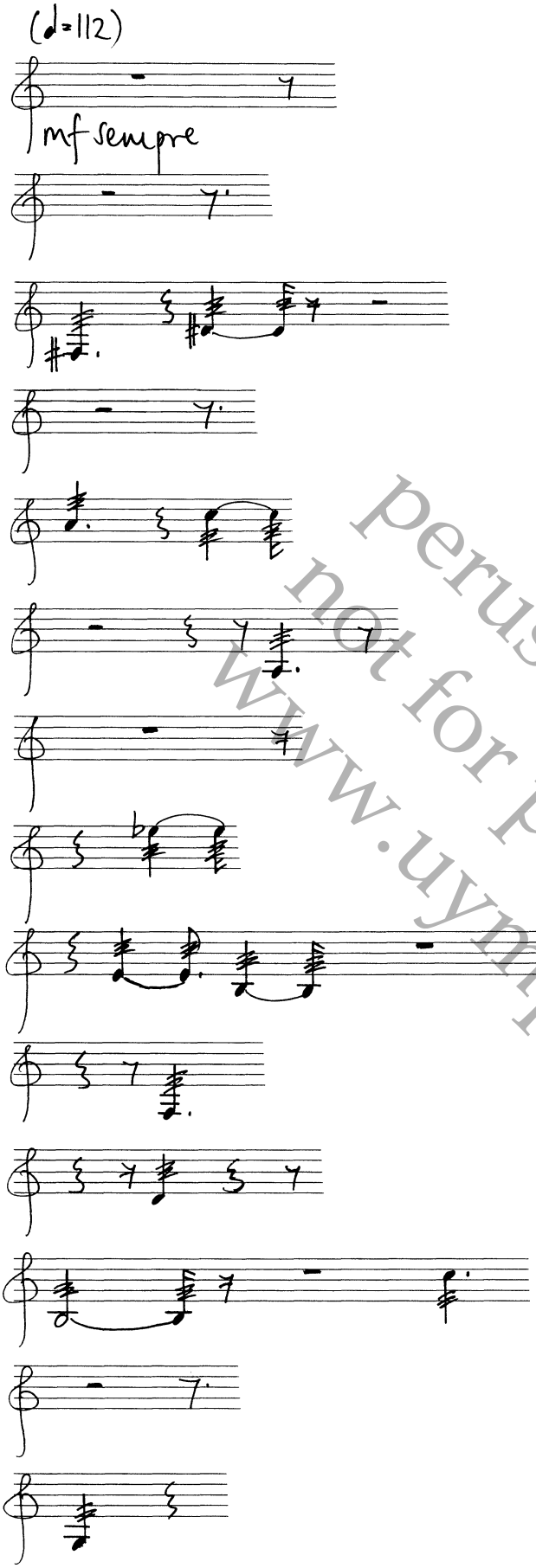
1b

Transposed up tone



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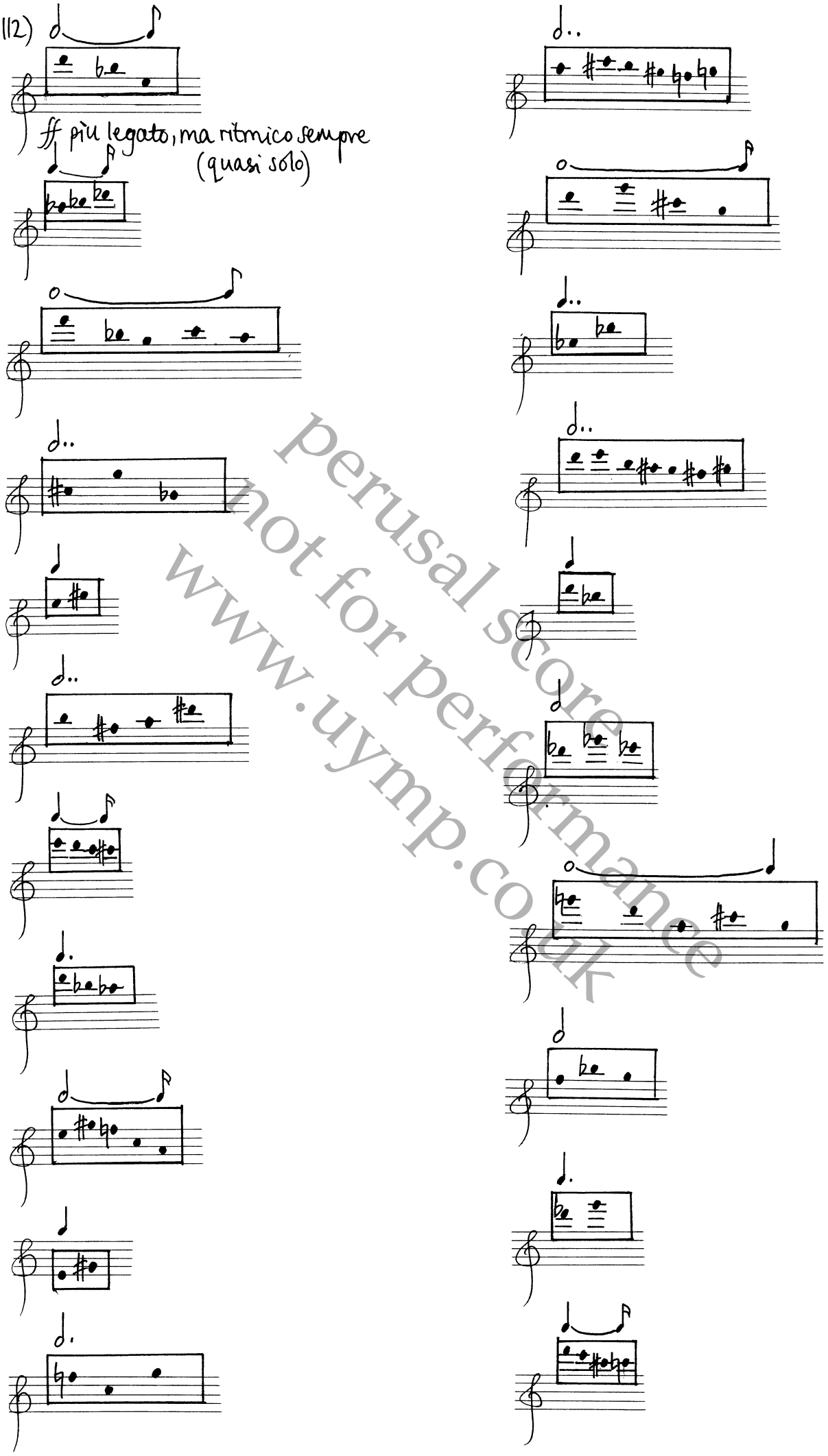
(♩=112)

ff più legato, ma ritmico sempre
(quasi solo)



1c

Transposed up tone

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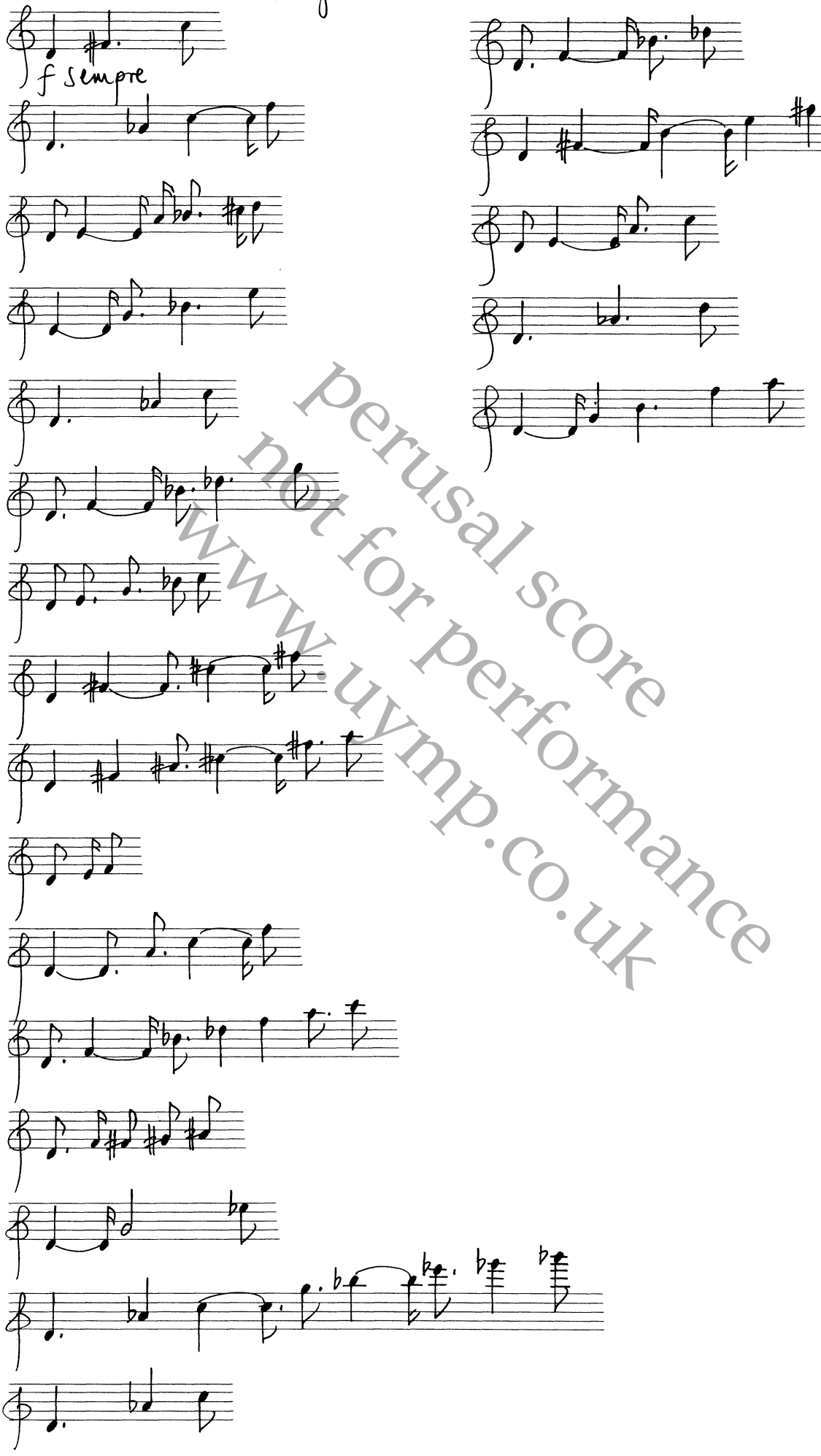
2a

Transposed up tone

♩=112 molto ritmico ed energico

f sempre



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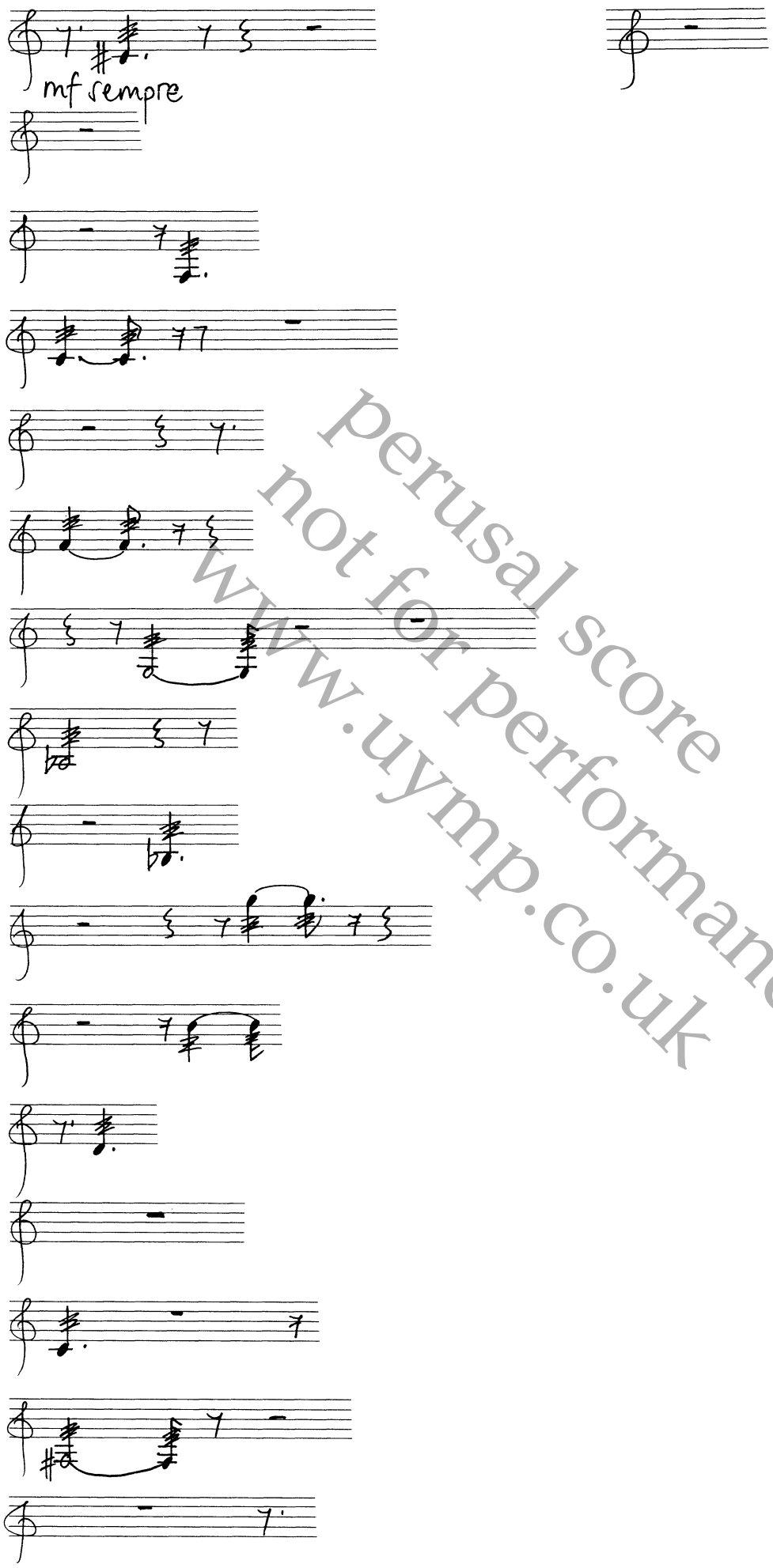
2b

Transposed up tone

(♩=112)

mf sempre



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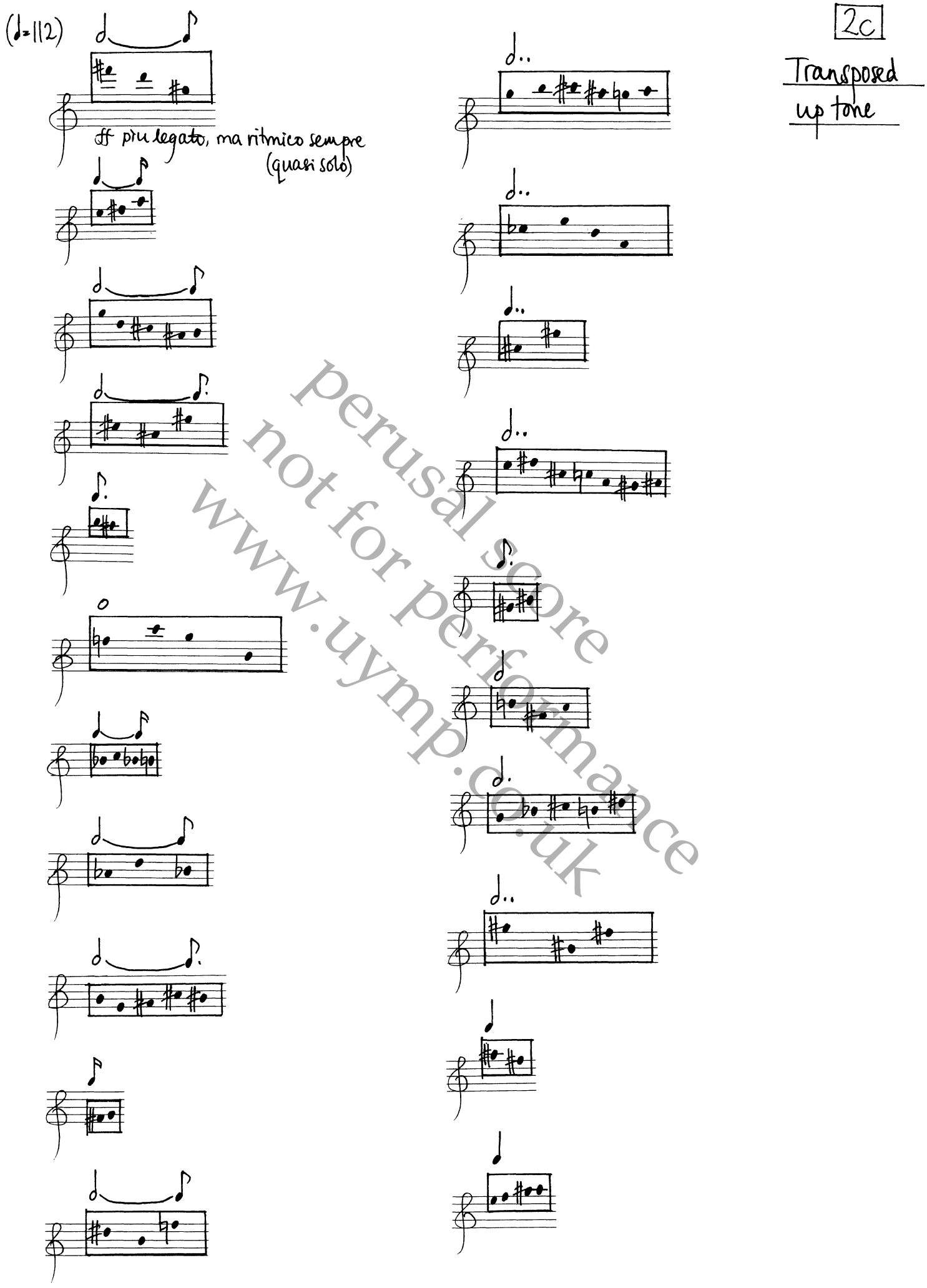

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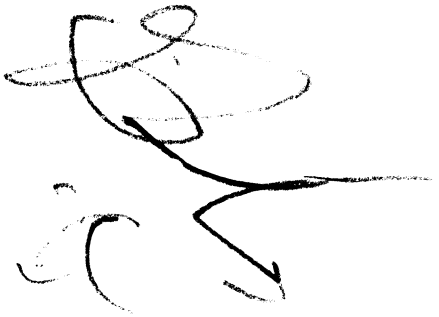
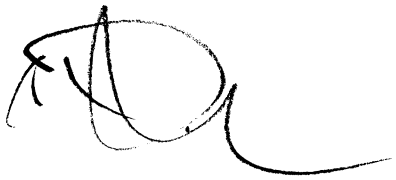
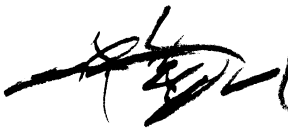
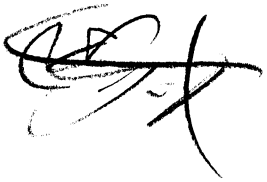
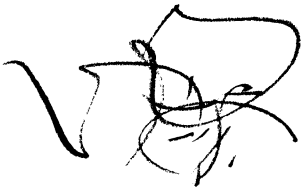


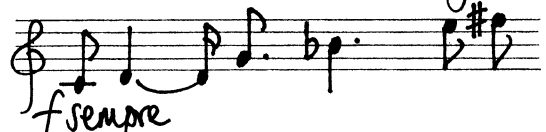


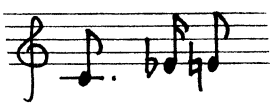






♩=112 molto ritmico ed energico





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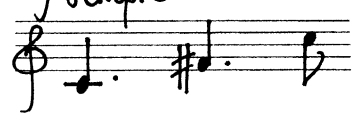

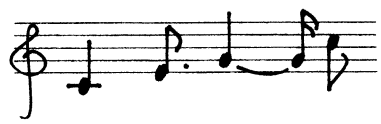

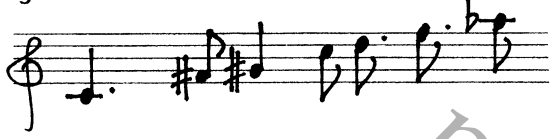

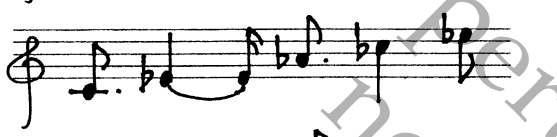

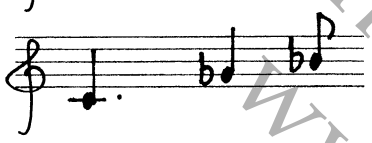

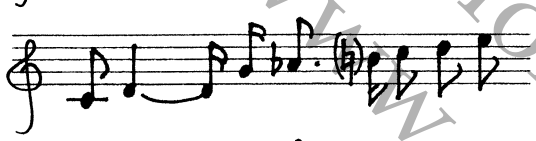

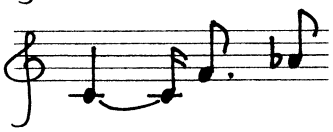

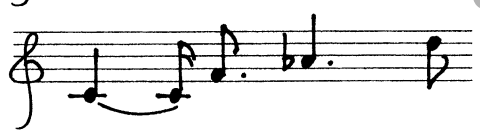

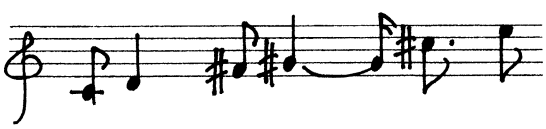

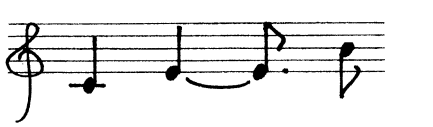

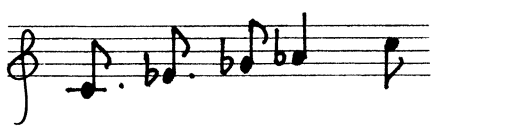

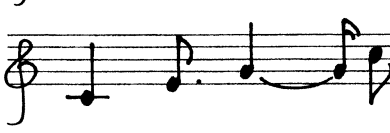

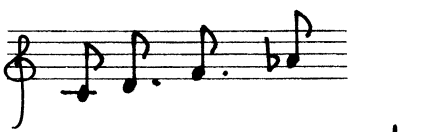

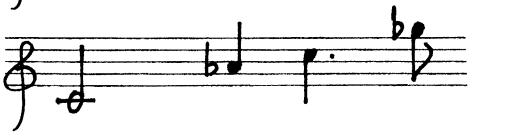

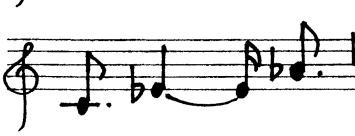

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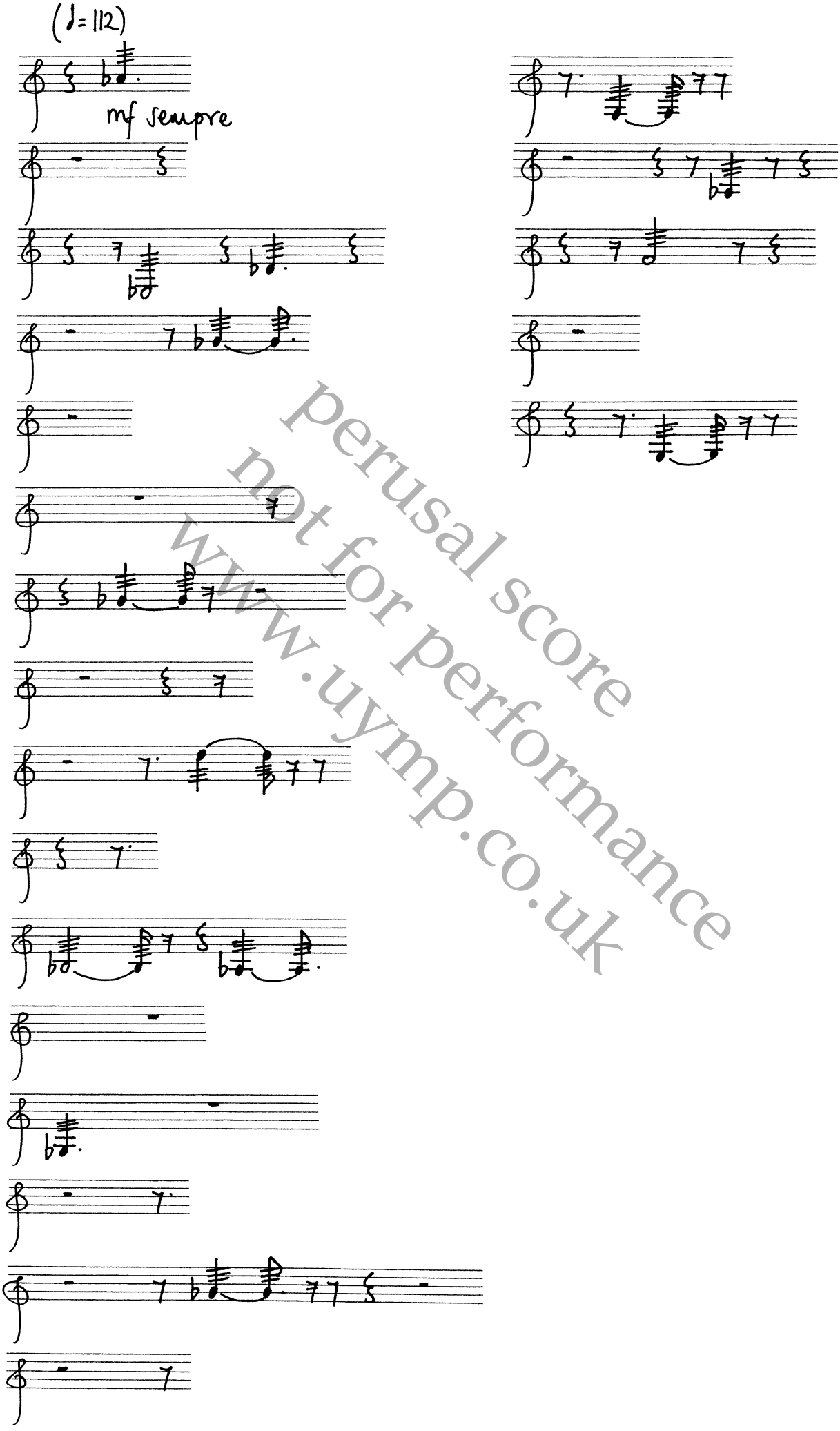

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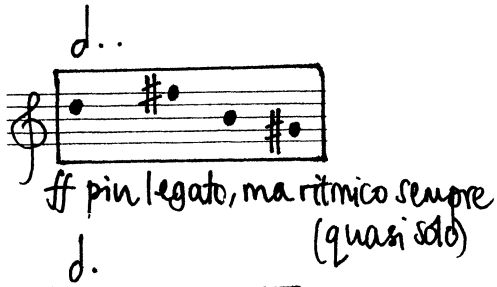

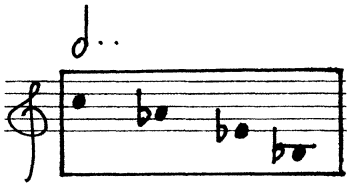

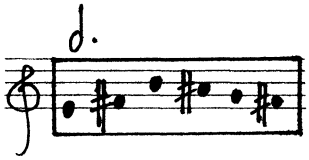

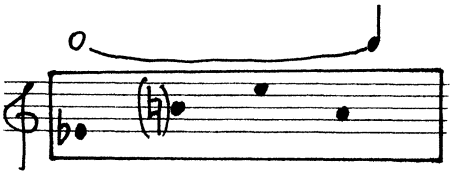

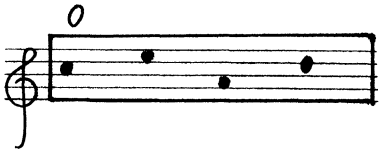

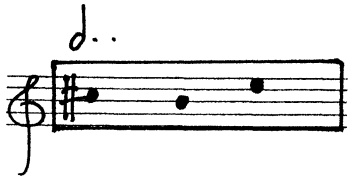

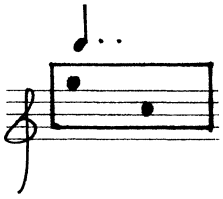

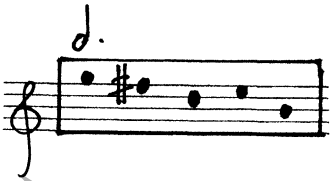

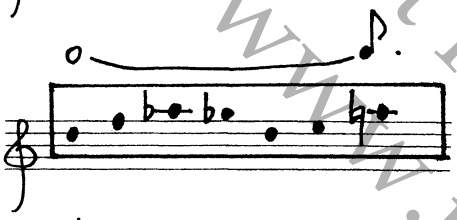

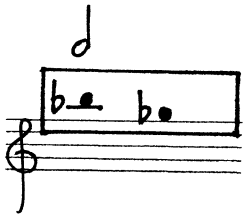

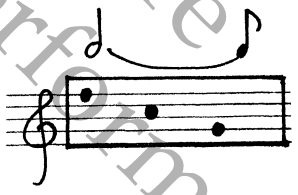

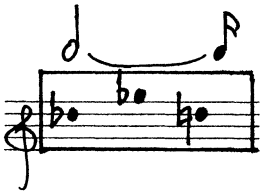

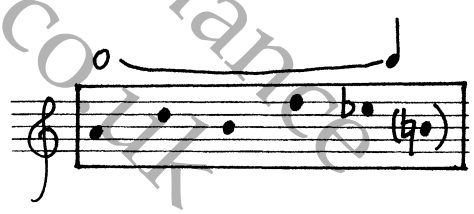

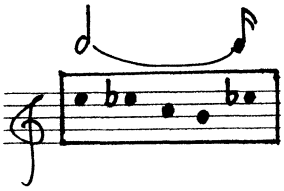

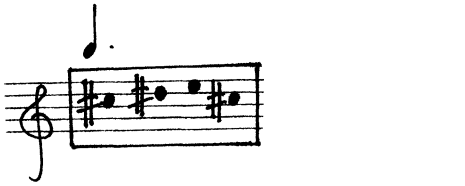

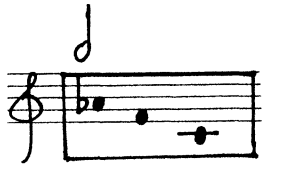

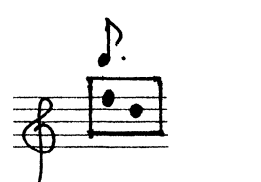

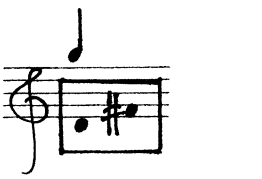

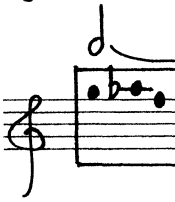

perusal score
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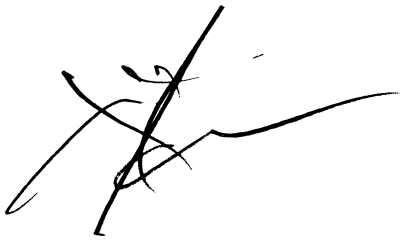

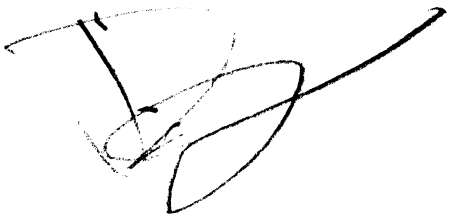

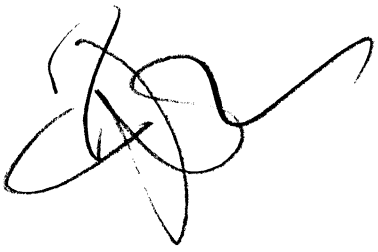

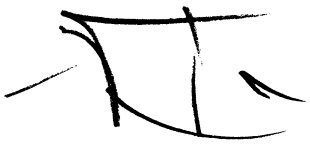

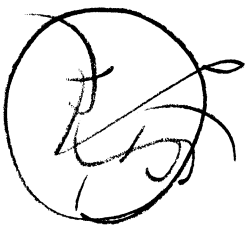

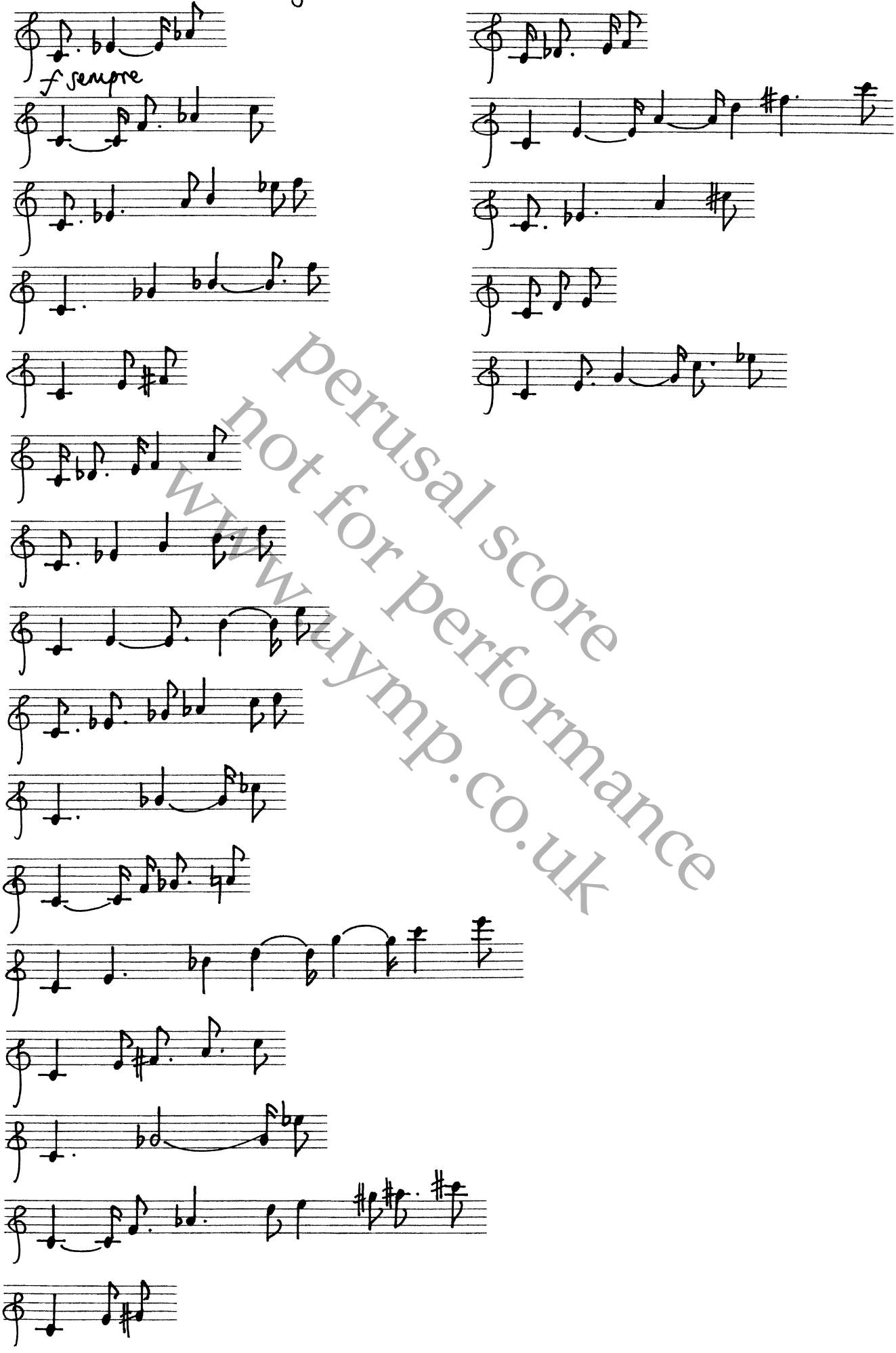

perusal score
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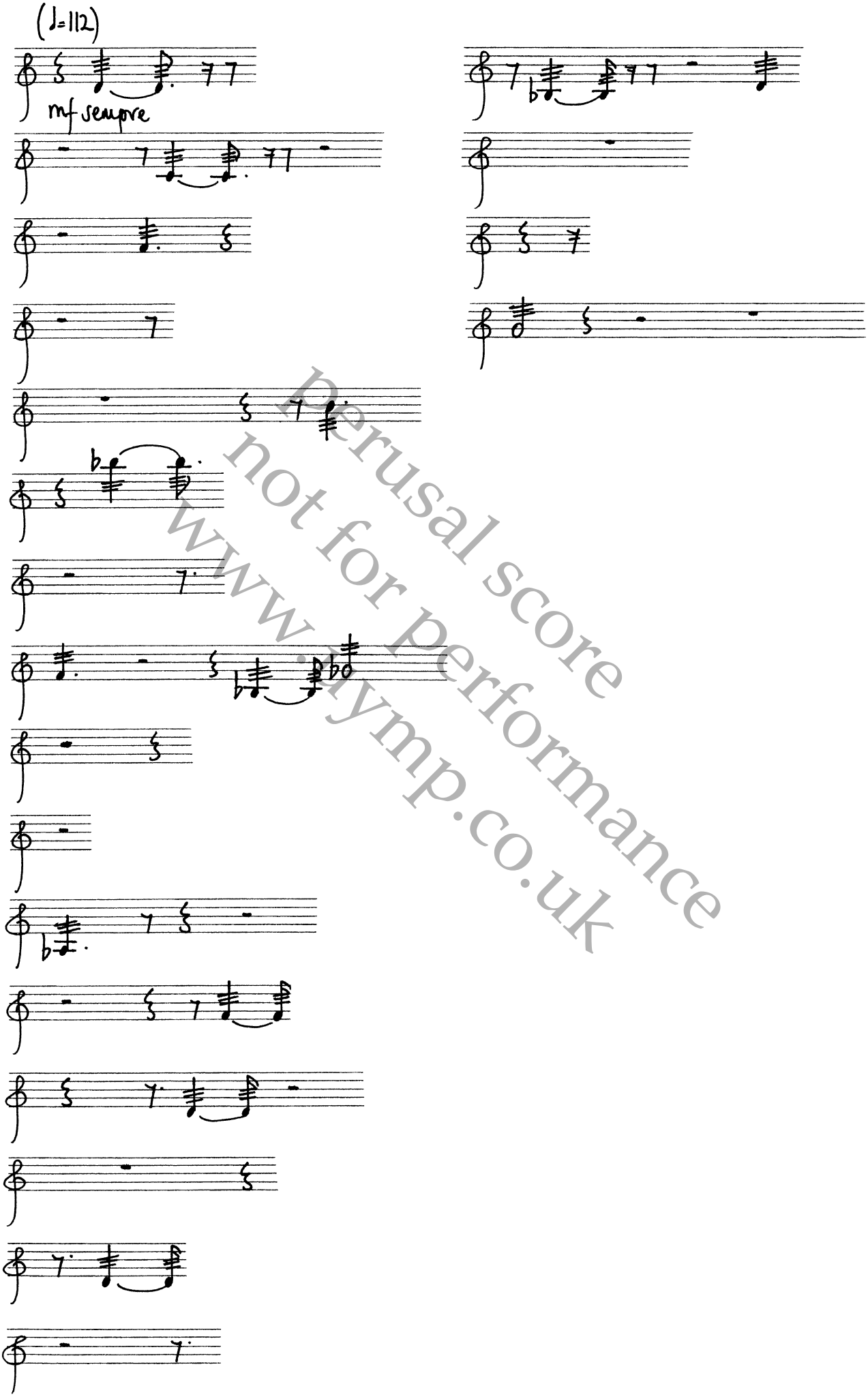

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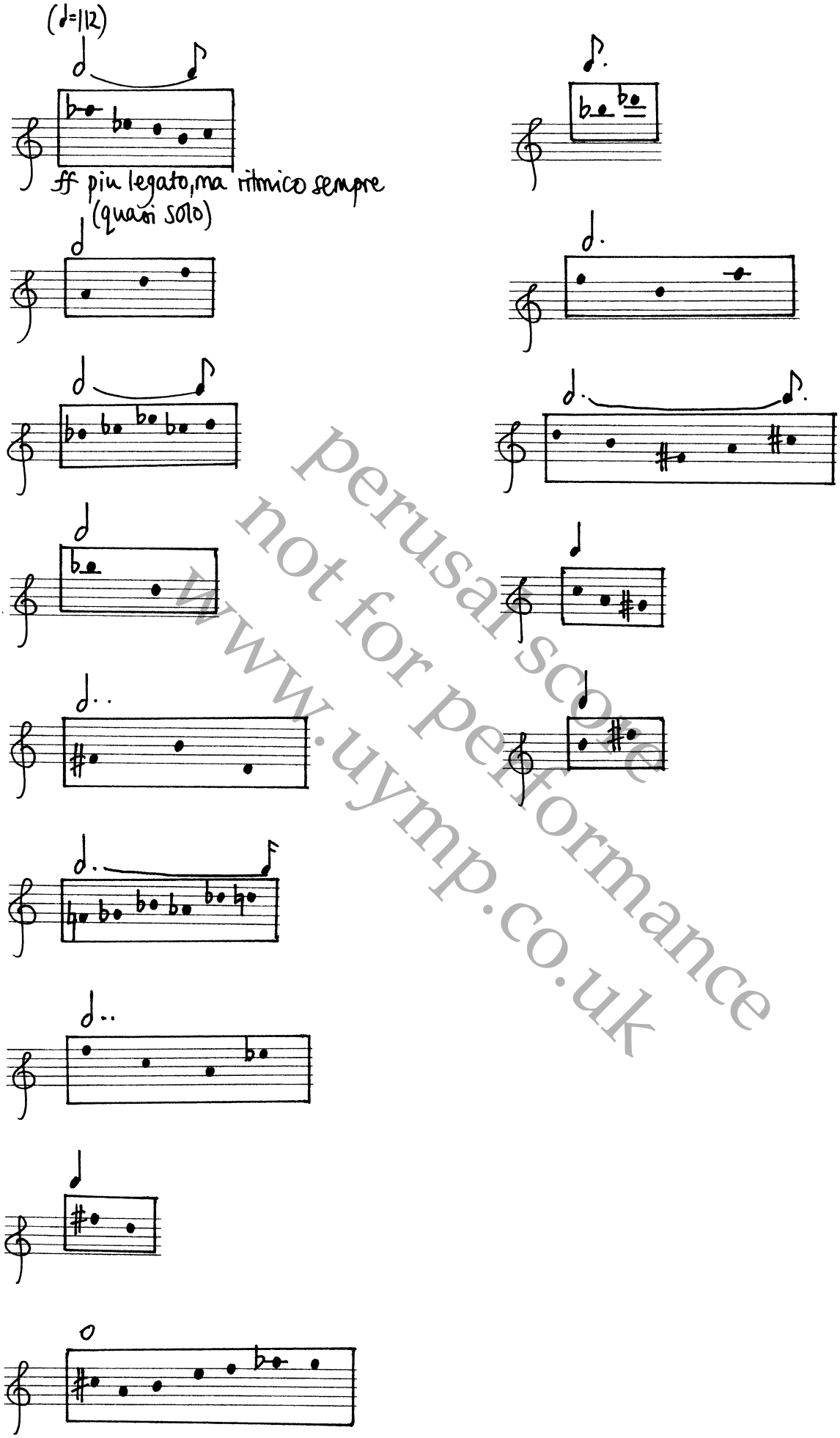

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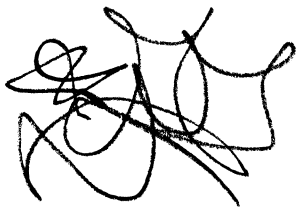

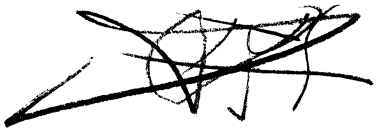

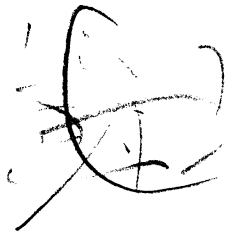

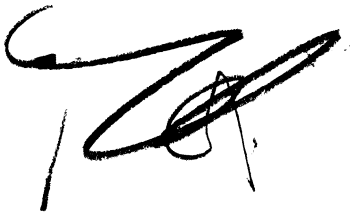

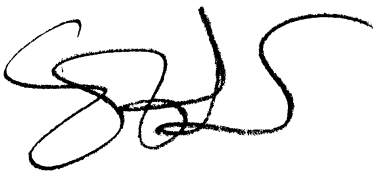

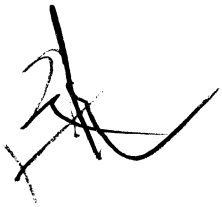

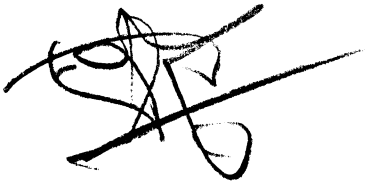

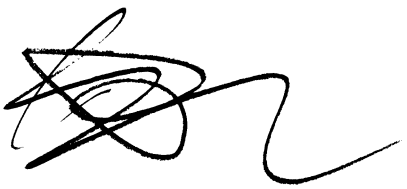

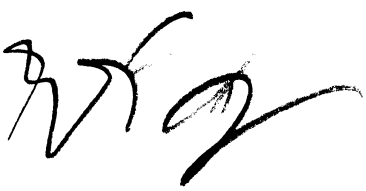

perusal score
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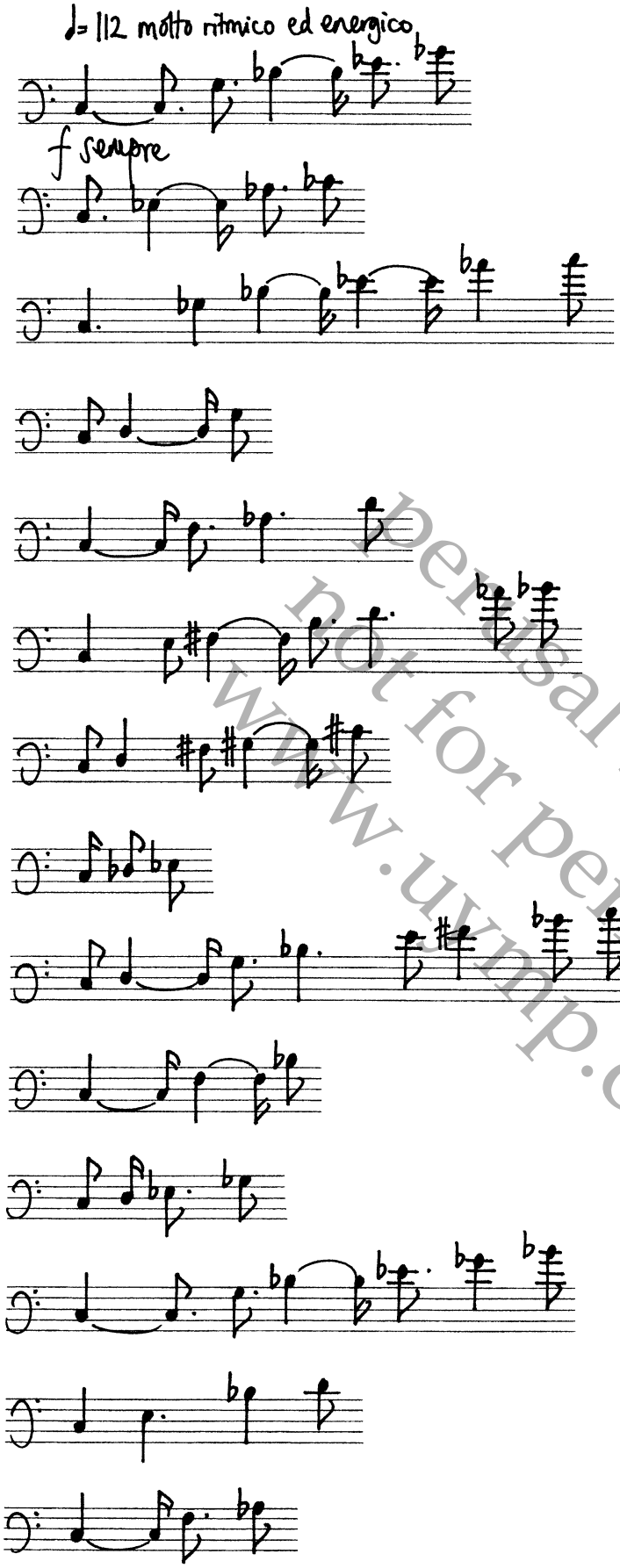

personal score
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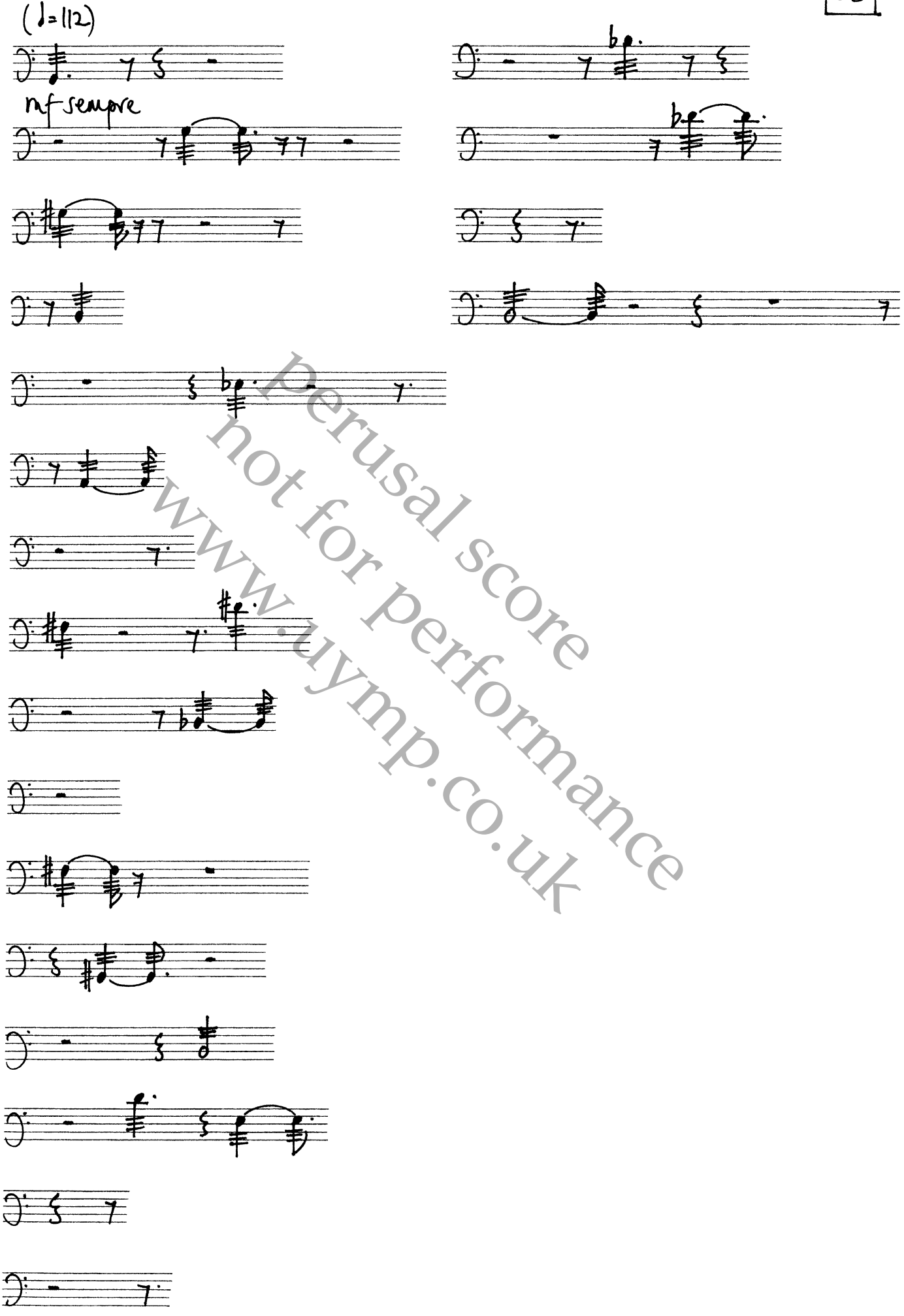

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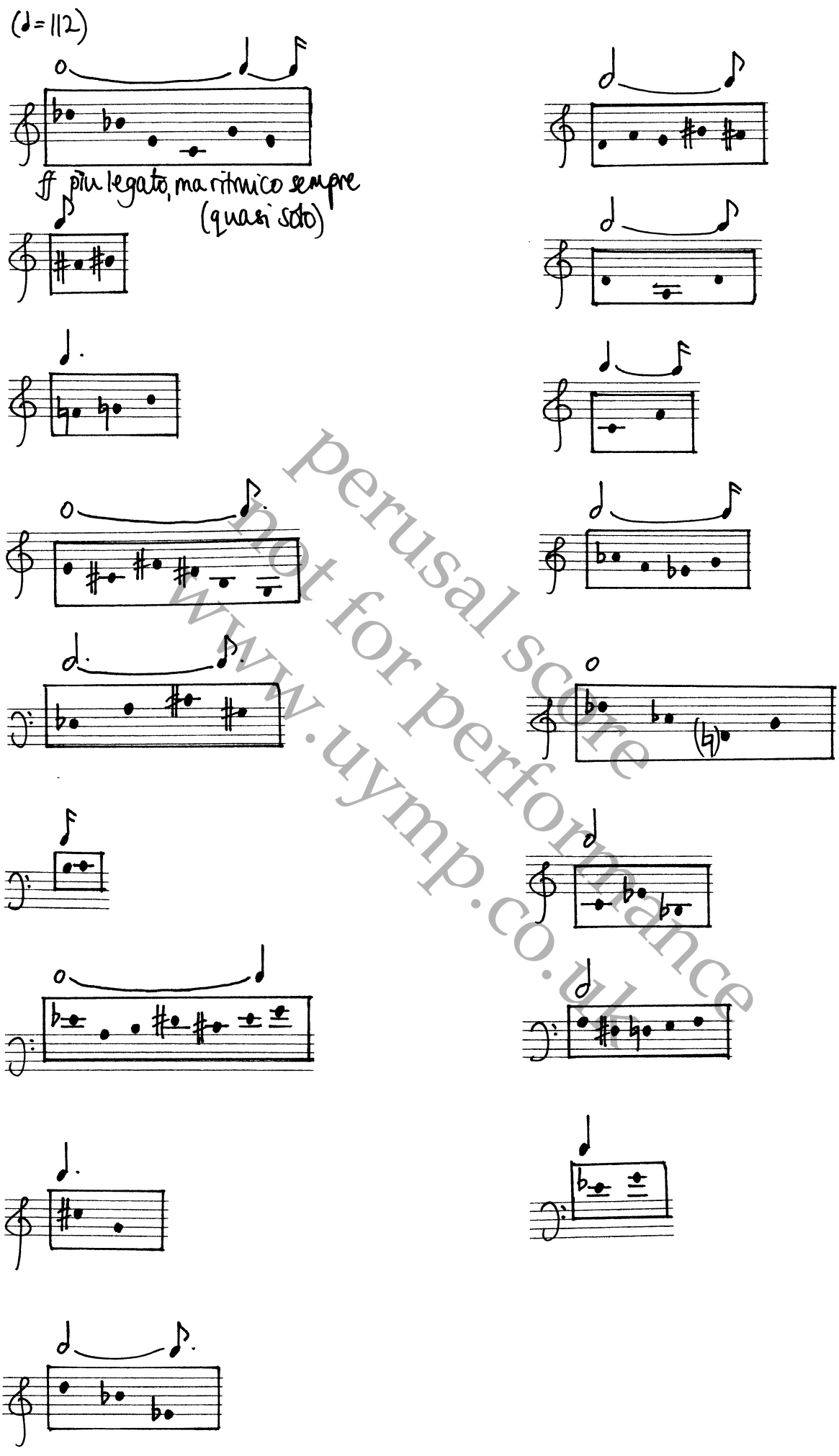

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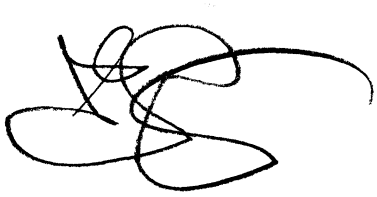

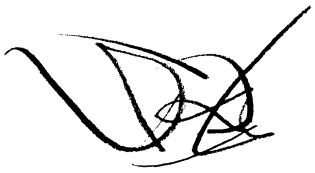

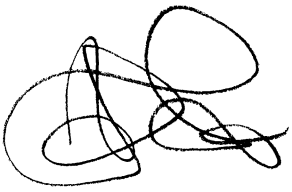

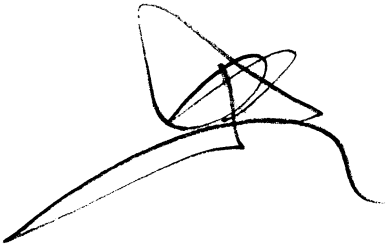

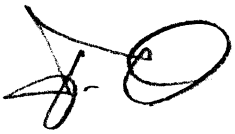

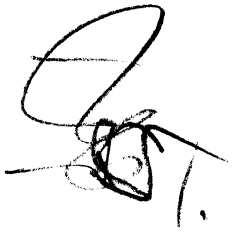

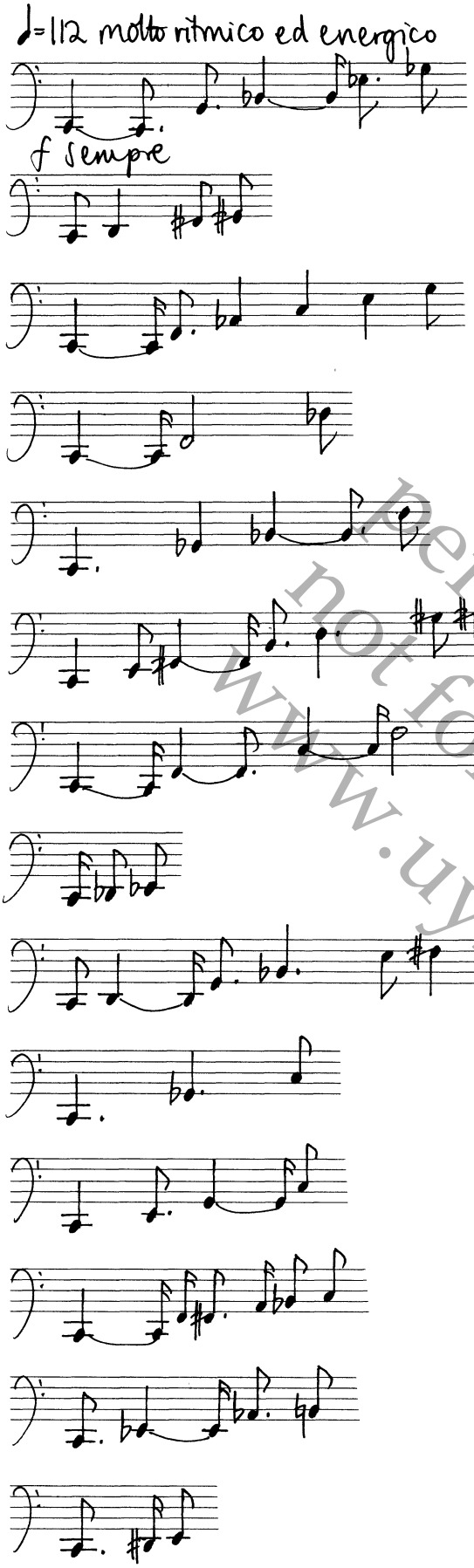

perusal score
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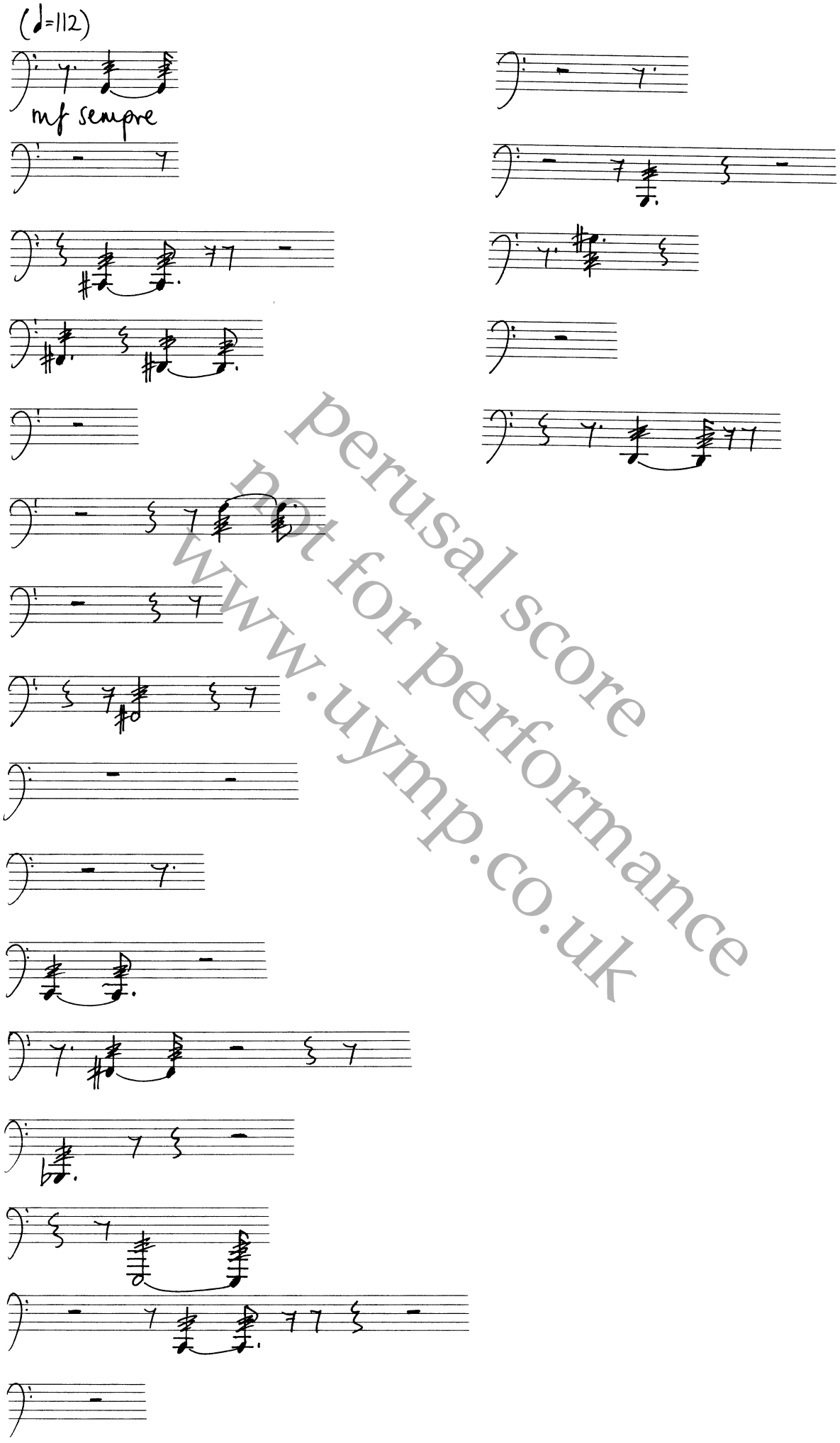

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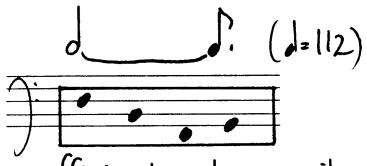
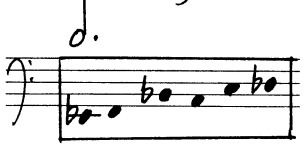
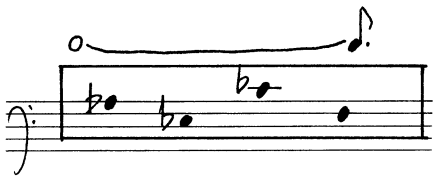
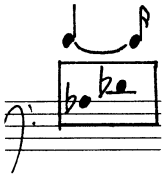
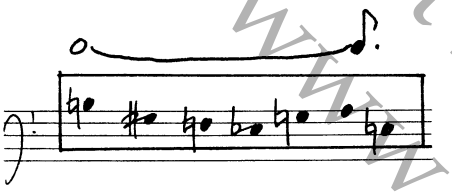


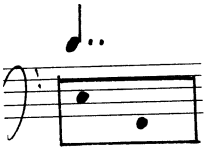
ff più legato, ma ritmico sempre (quasi solo)

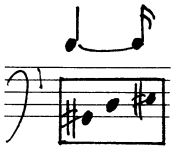


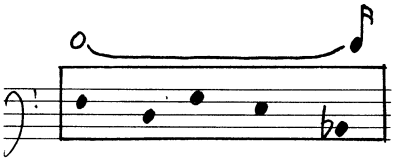


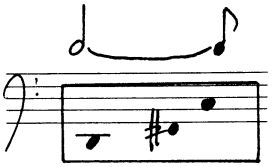


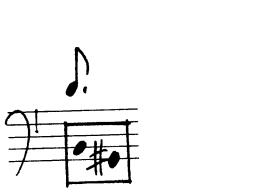


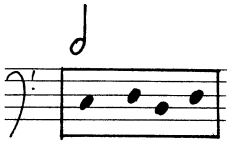


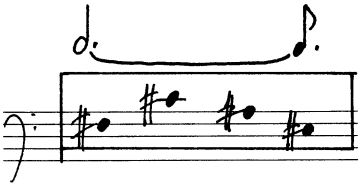


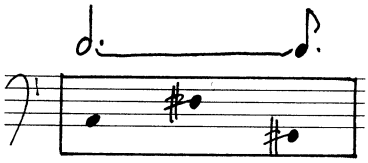


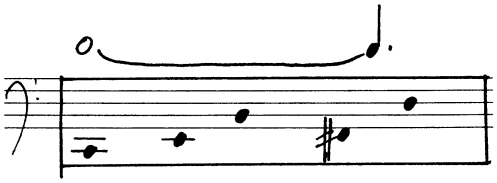


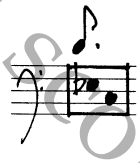


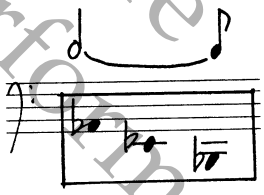


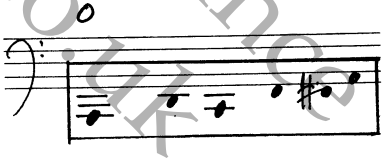


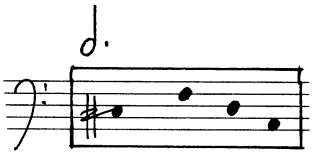


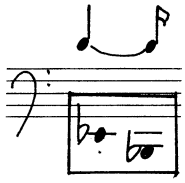


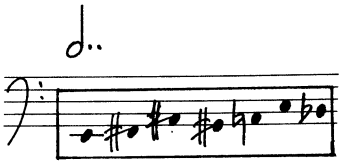


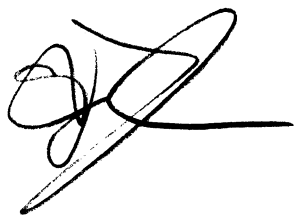


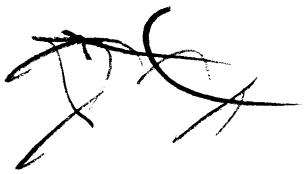
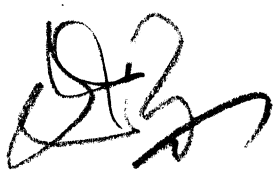
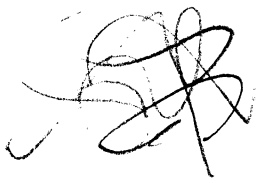


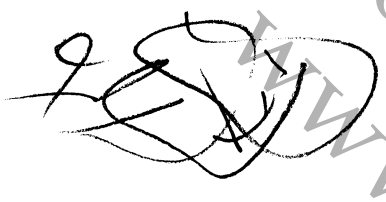


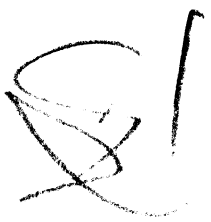






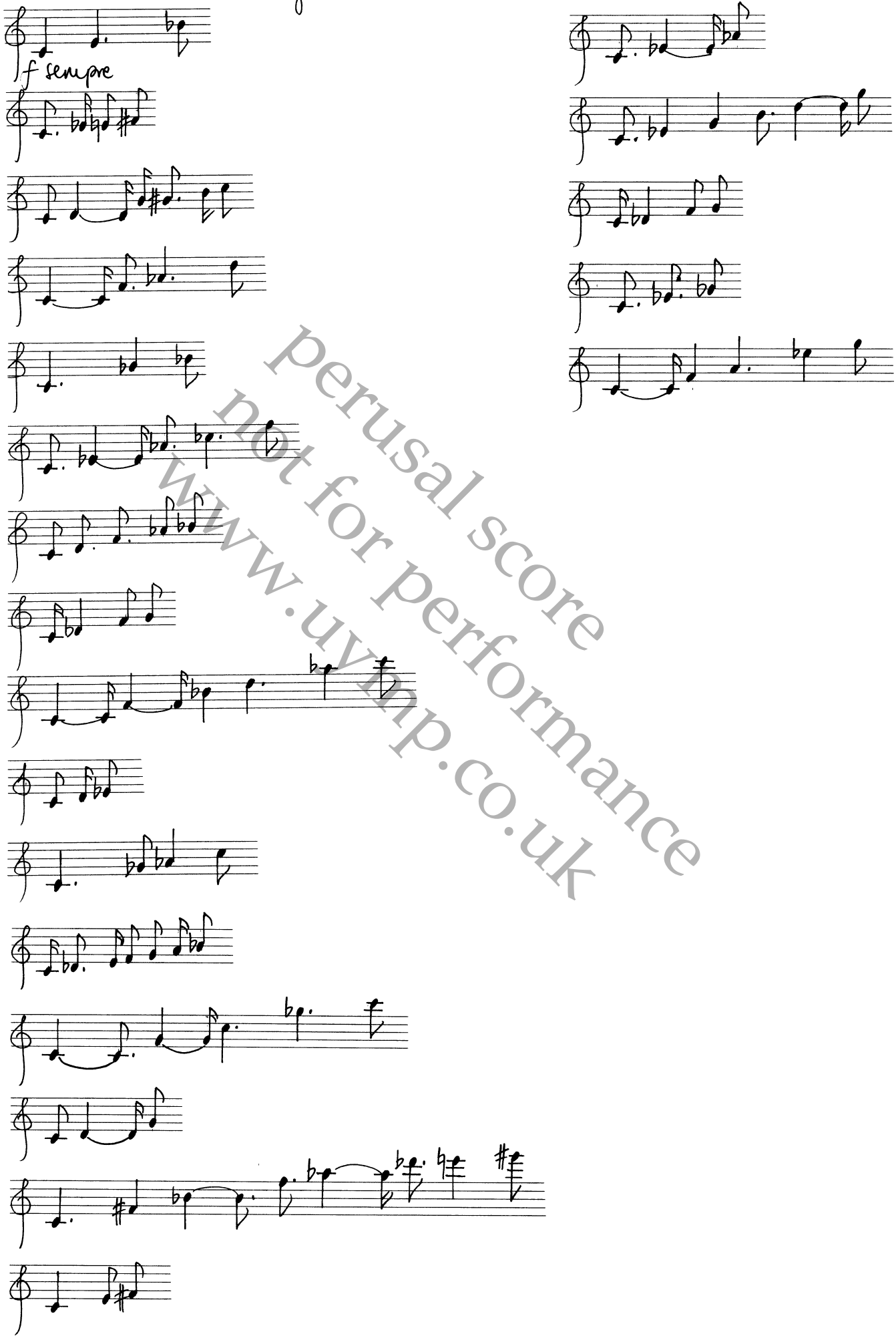








♩=112 molto ritmico ed energico

f sempre



perusal score
not for performance
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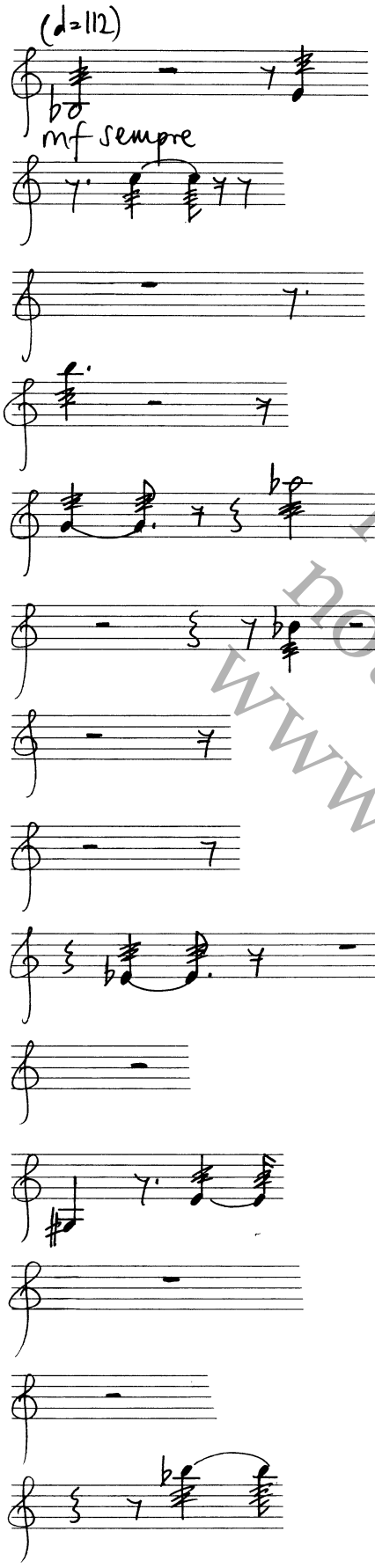

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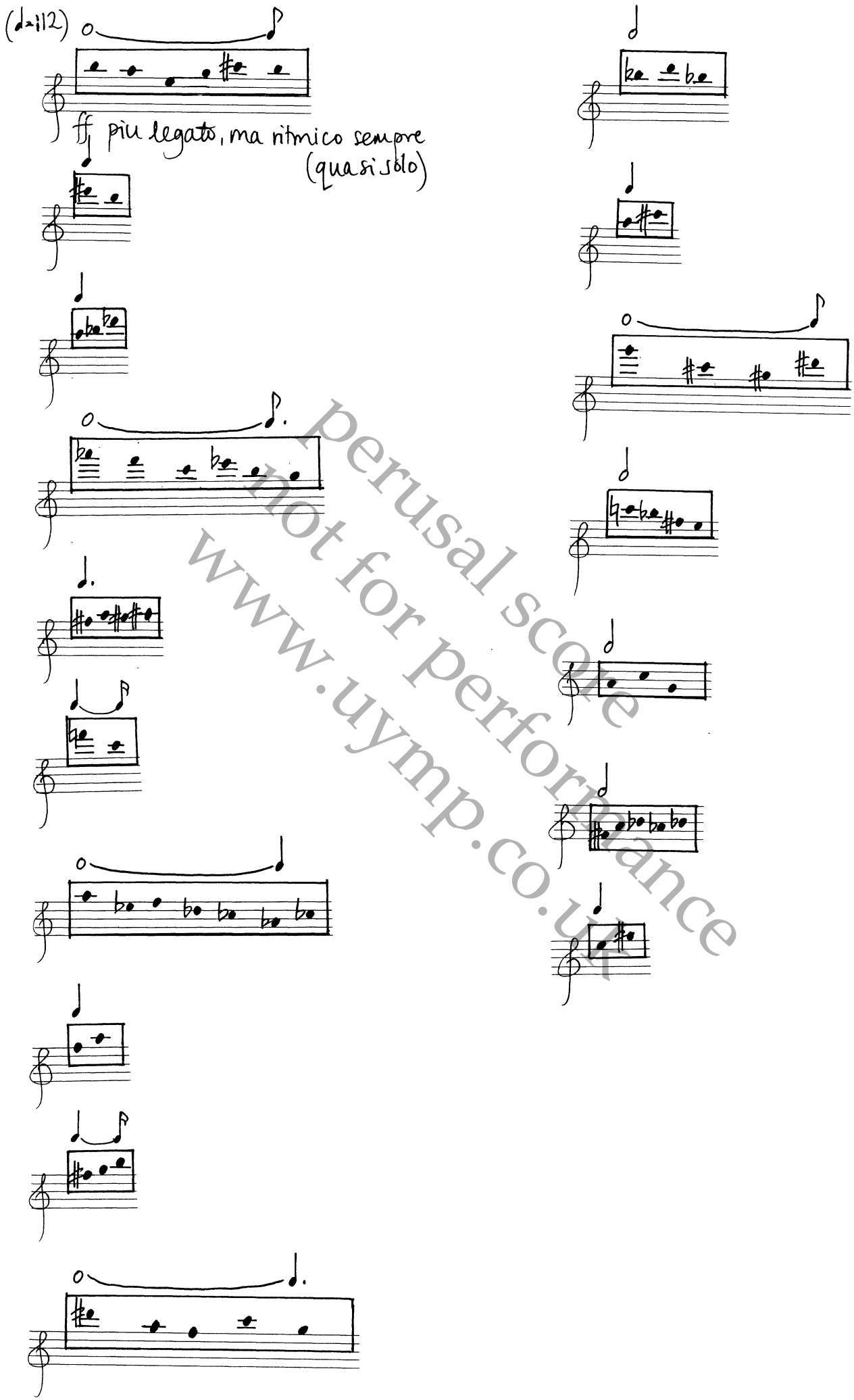
www.uymp.co.uk



perusal score
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www.uymp.co.uk

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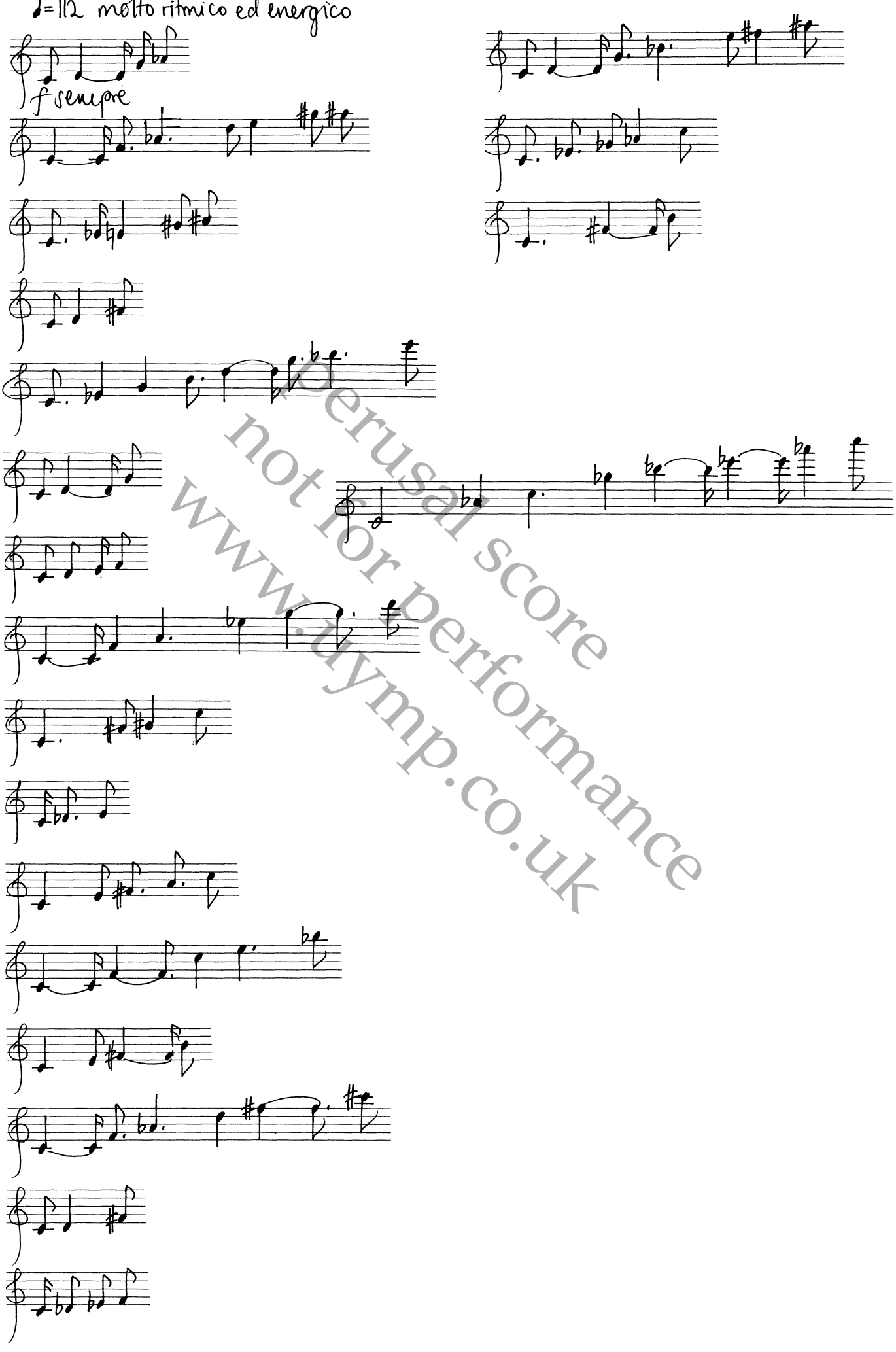
www.uymp.co.uk



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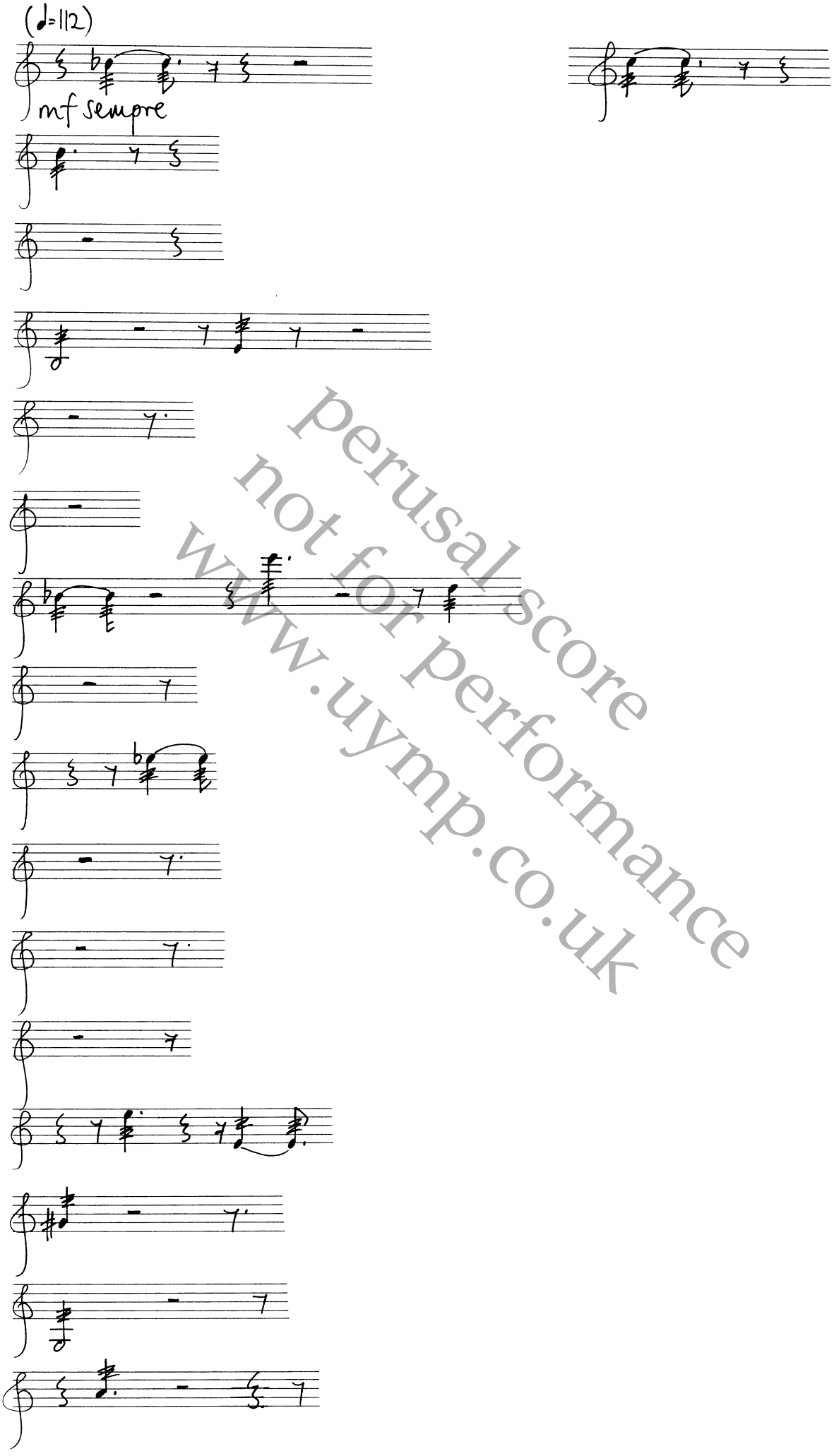
www.uymp.co.uk



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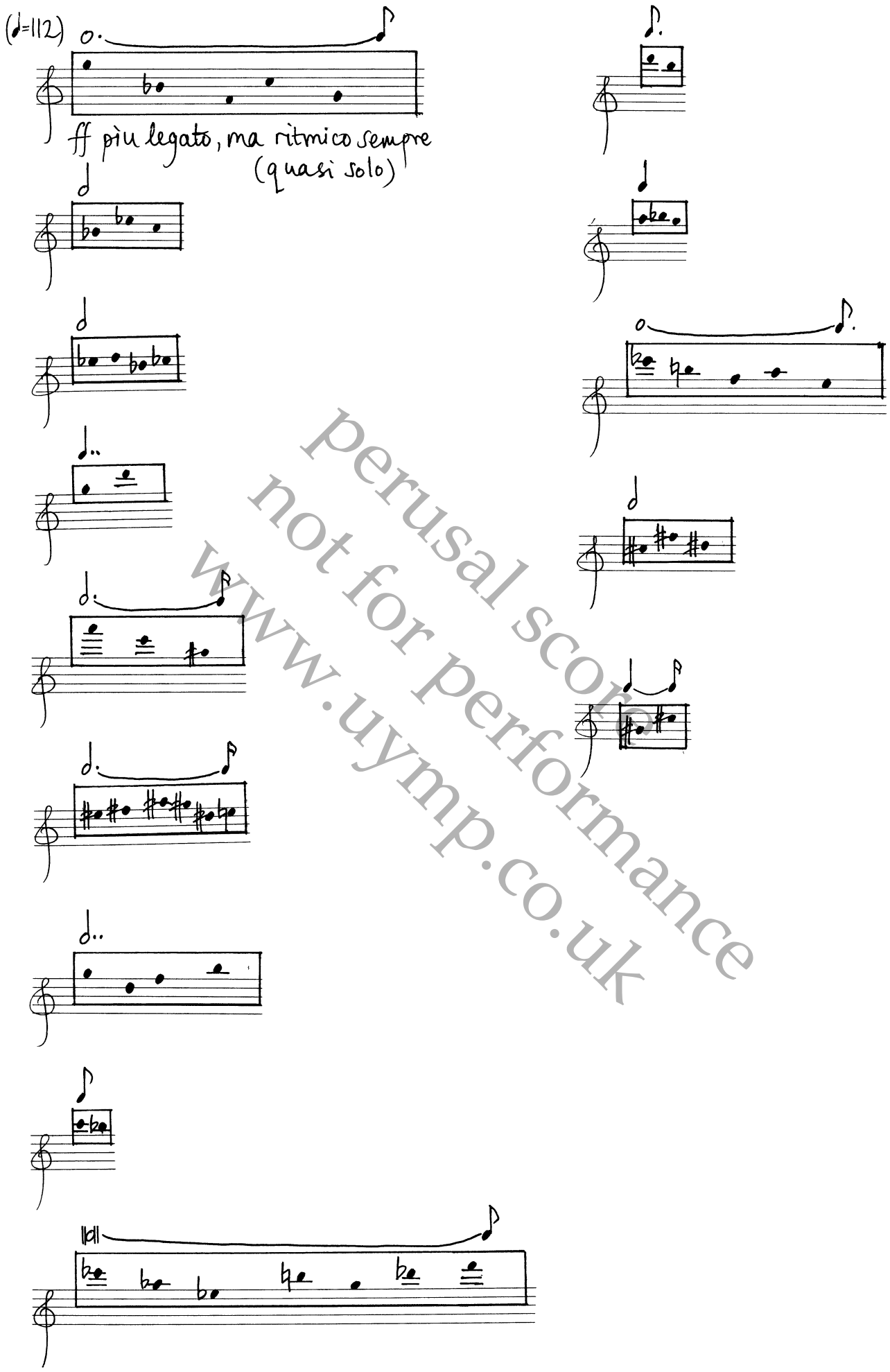

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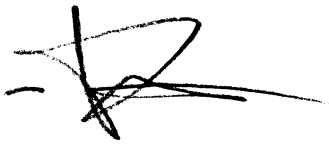
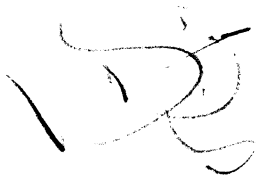
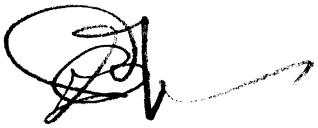
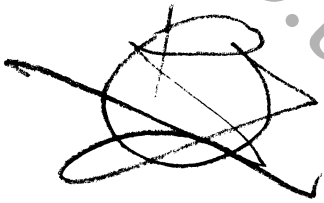
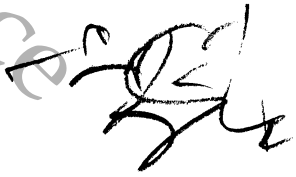
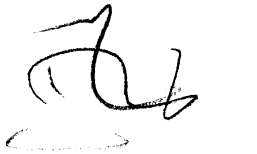
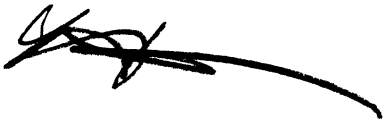
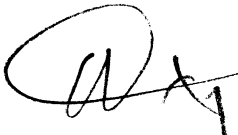


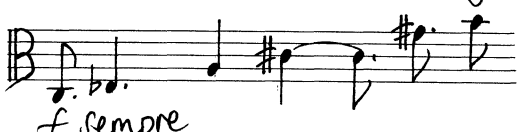


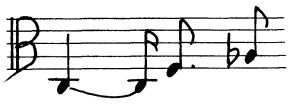






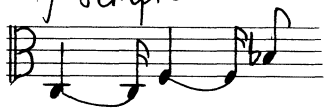



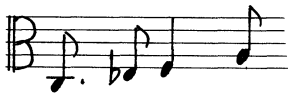
♩=112 molto ritmico ed energico

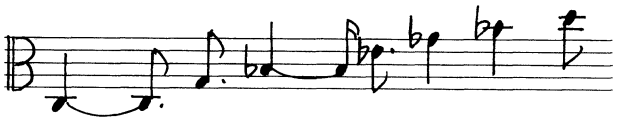


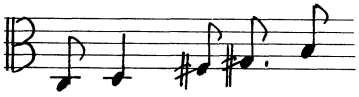


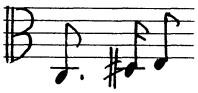
f sempre

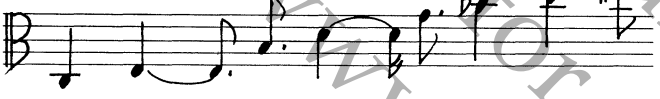


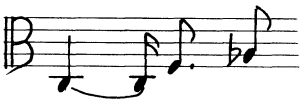


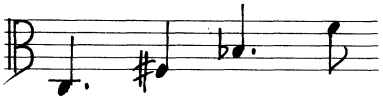


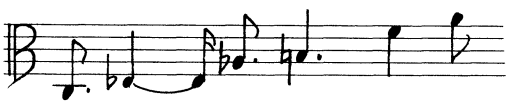


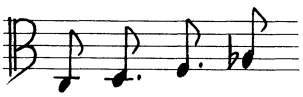


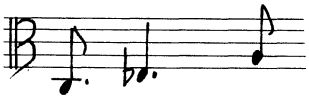


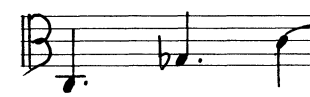


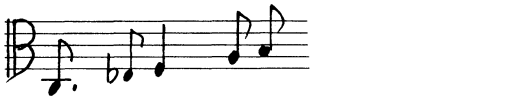


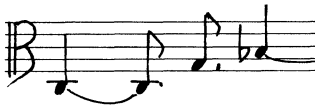


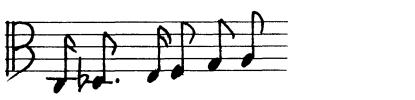












perusal score
not for performance
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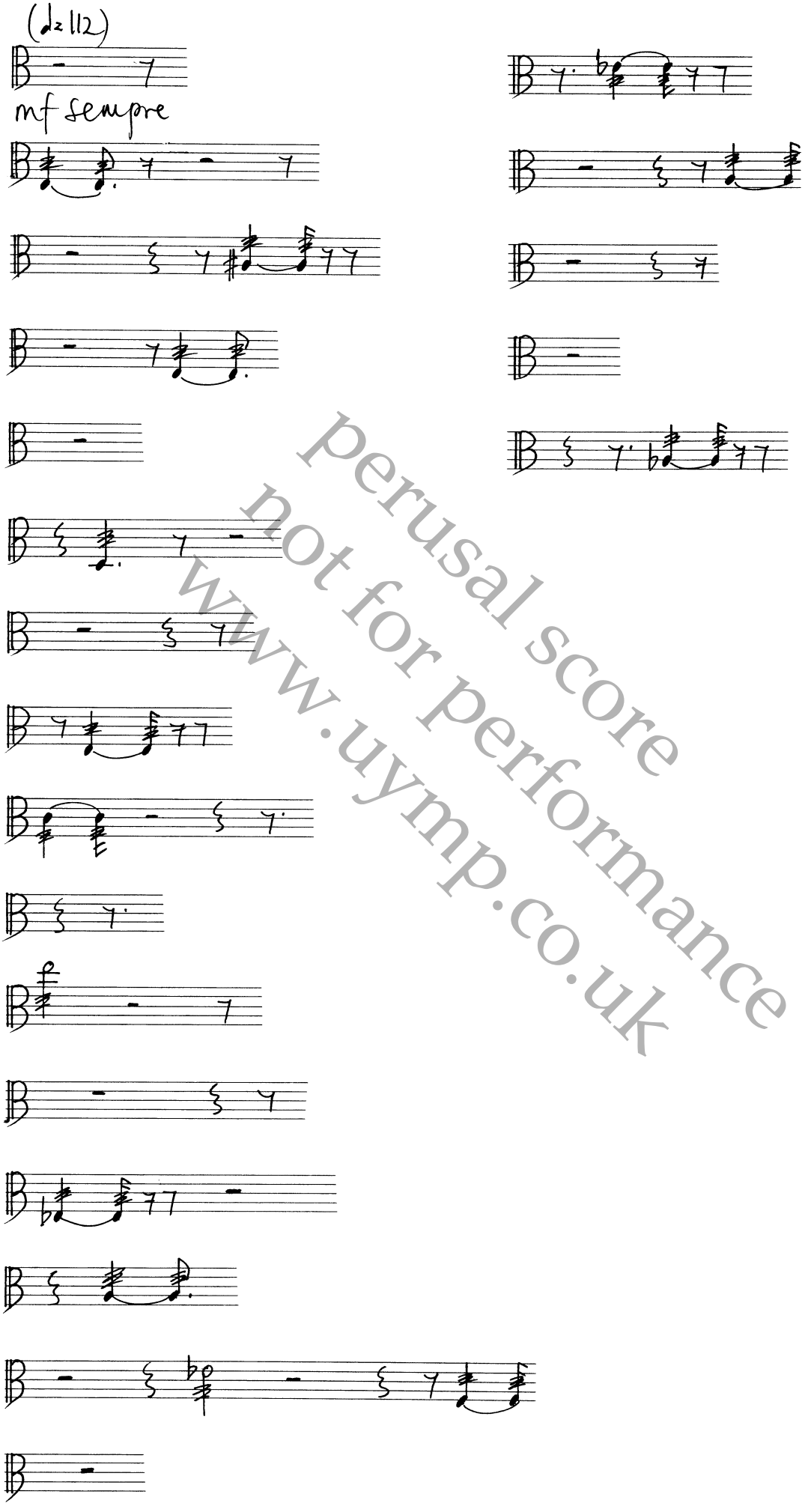

perusal score
not for performance
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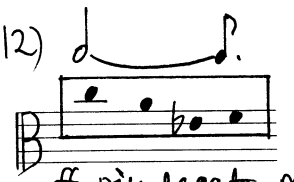
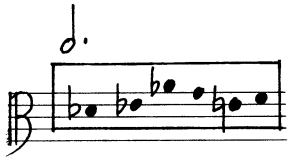
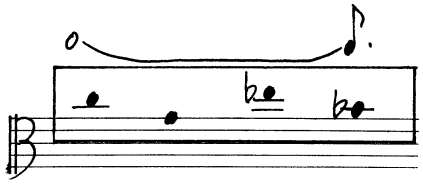
(♩=112)

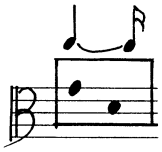


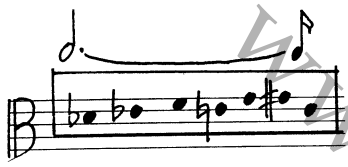
ff più legato, ma ritmico sempre

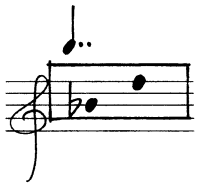
(quasi solo)

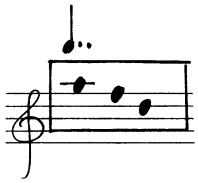


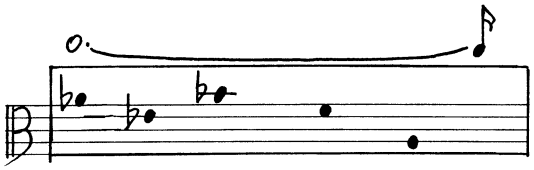


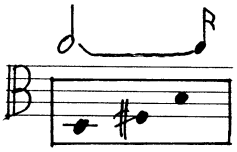


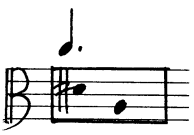


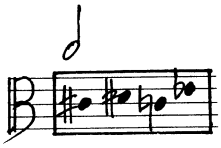


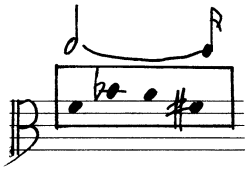


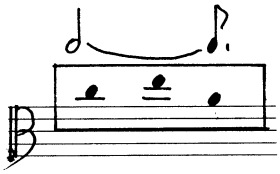


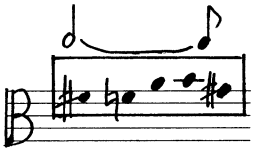


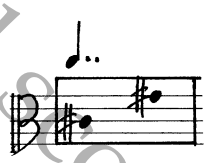


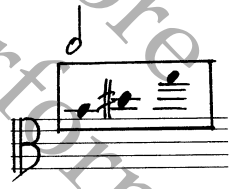


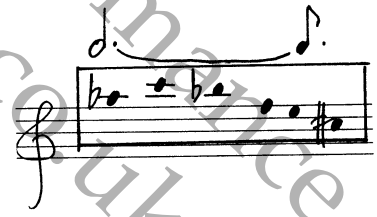


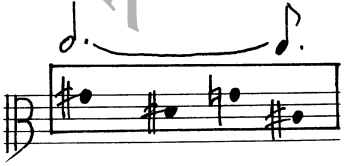


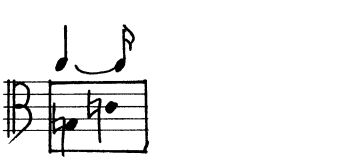


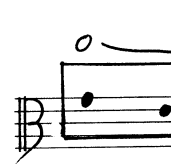


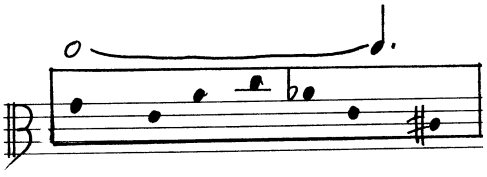




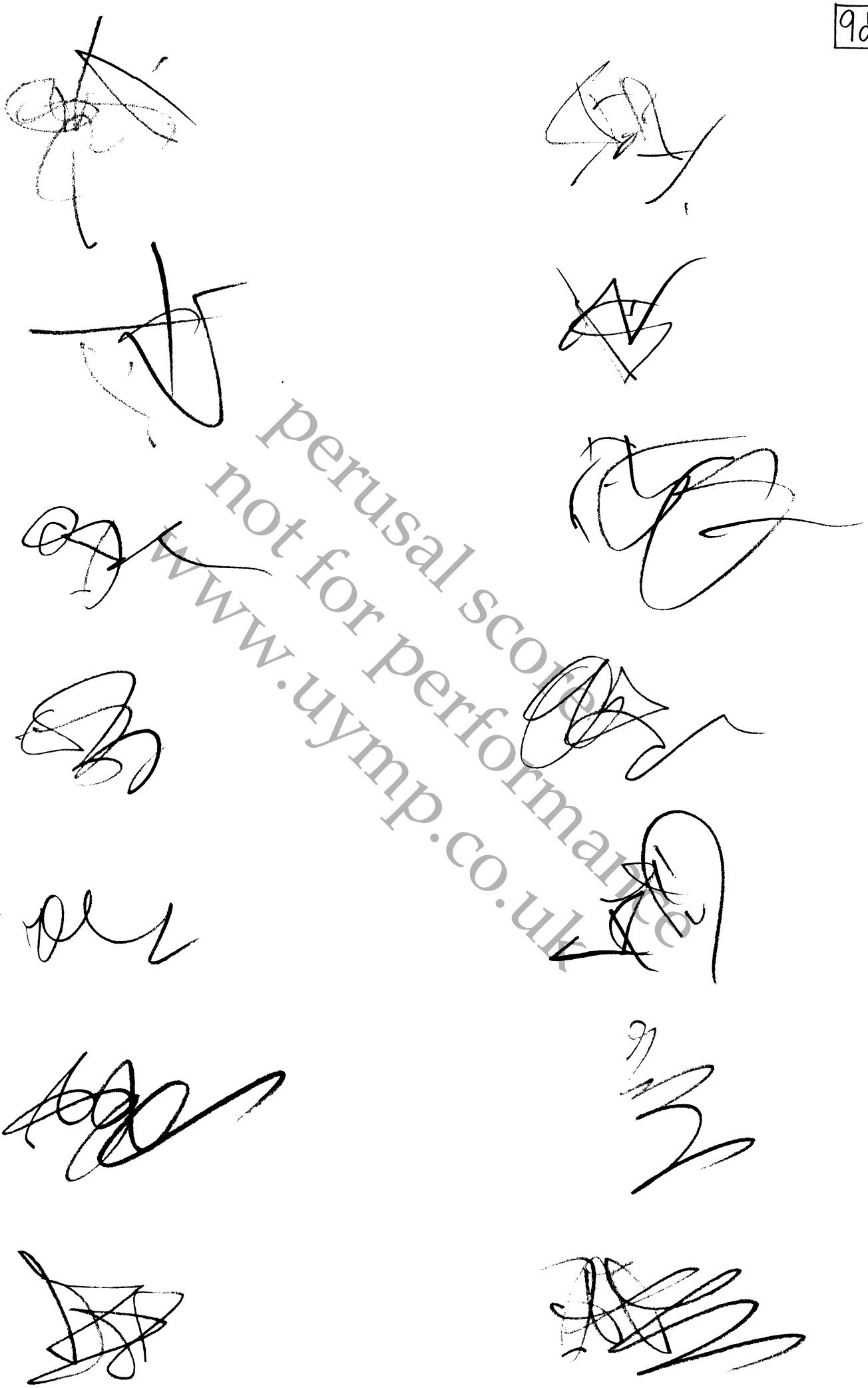








perusal score
not for performance
www.uymp.co.uk



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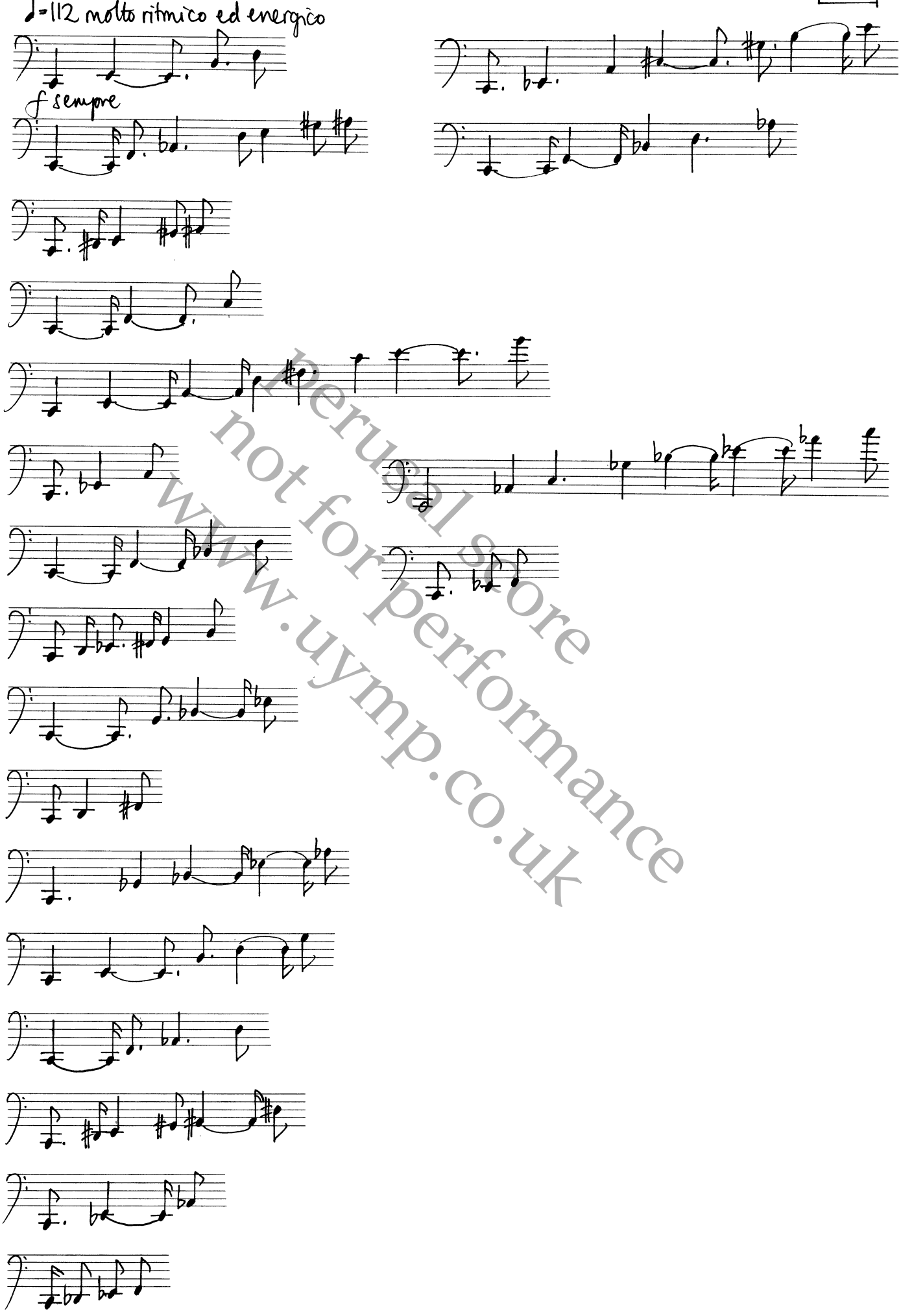
www.uymp.co.uk



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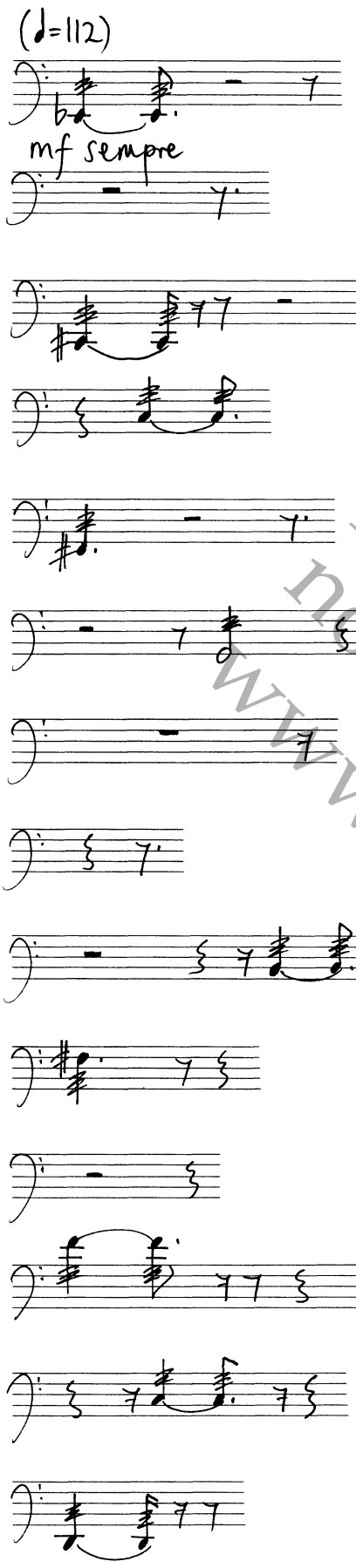
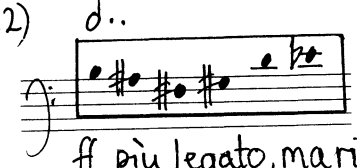
www.uymp.co.uk

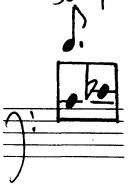


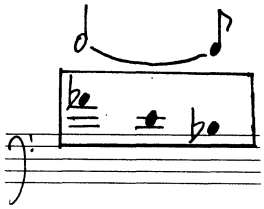
perusal score
not for performance
www.uymp.co.uk

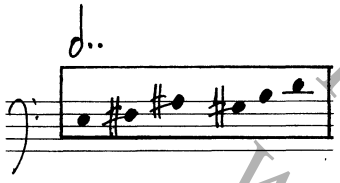
(♩=112)

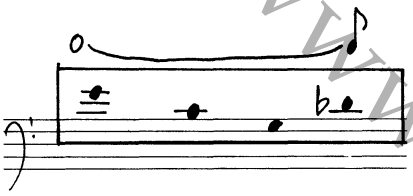


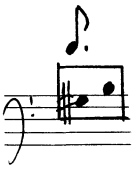
ff più legato, ma ritmico sempre (quasi solo)

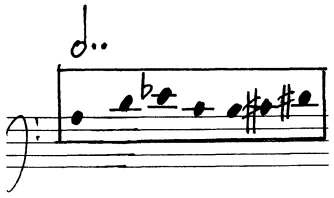


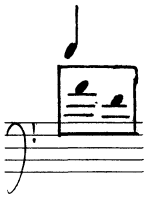


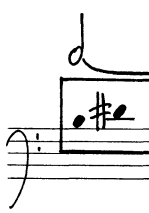


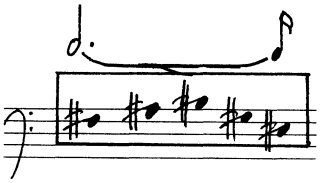


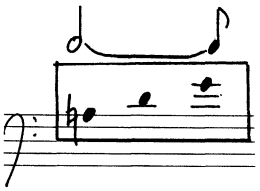


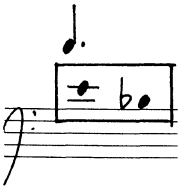


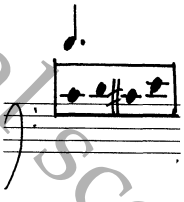


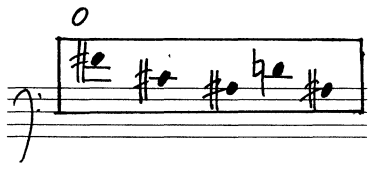


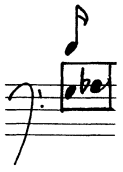


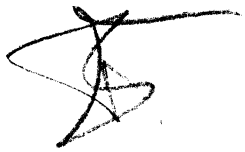


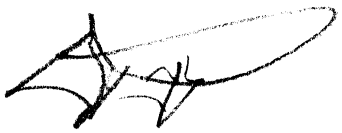


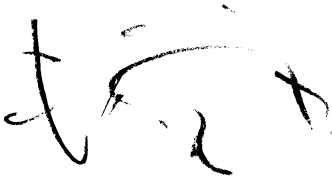


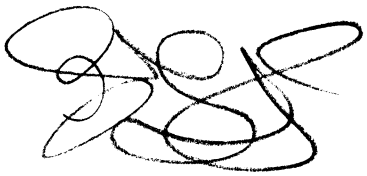
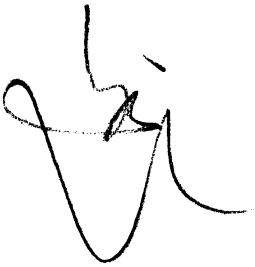
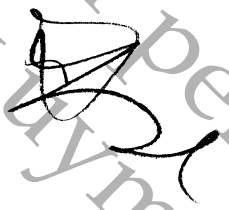


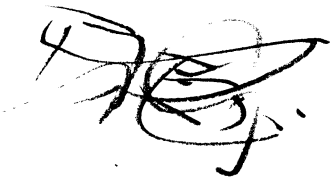


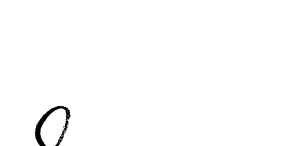








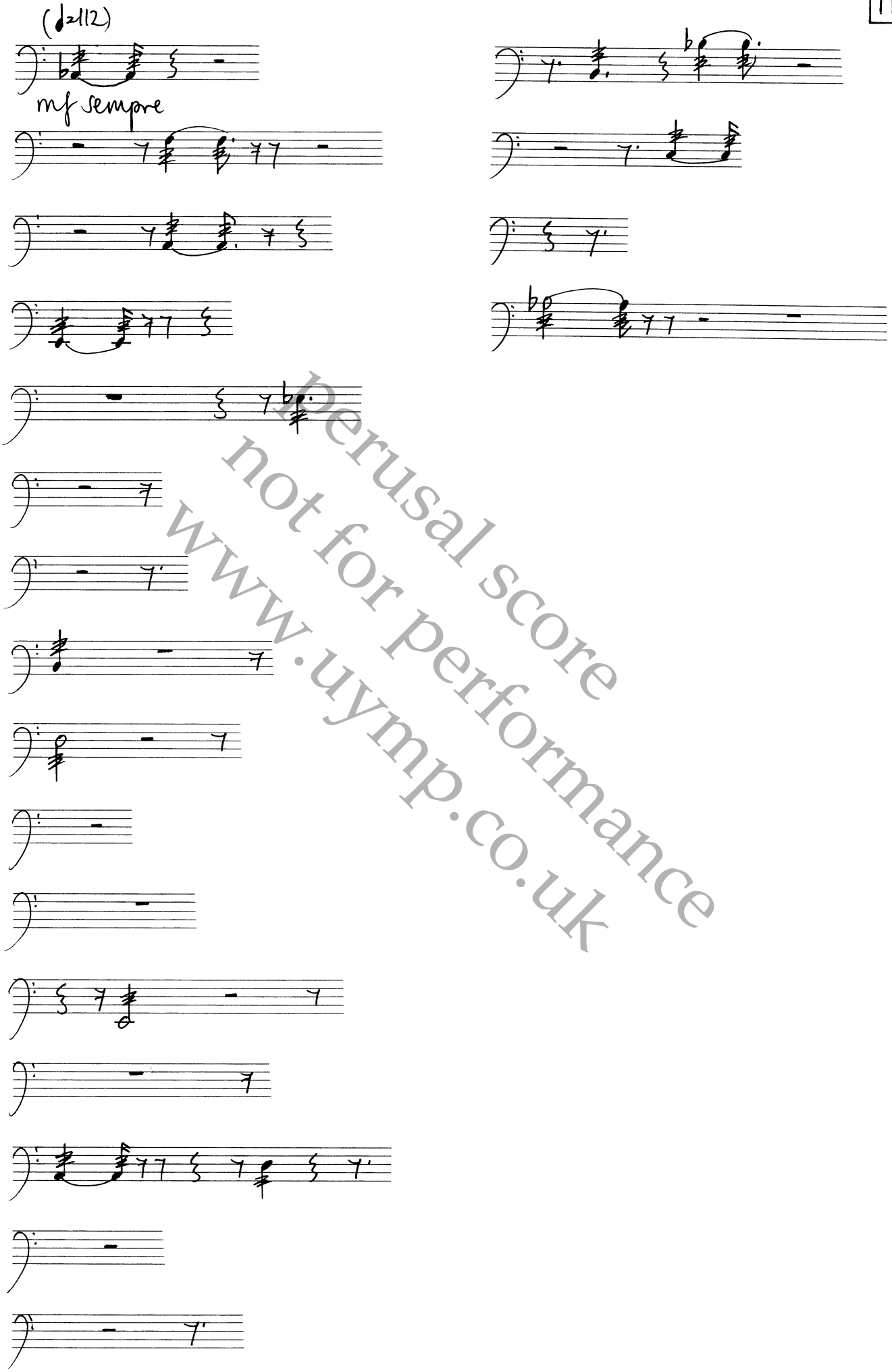


perusal score
not for performance
www.uymp.co.uk

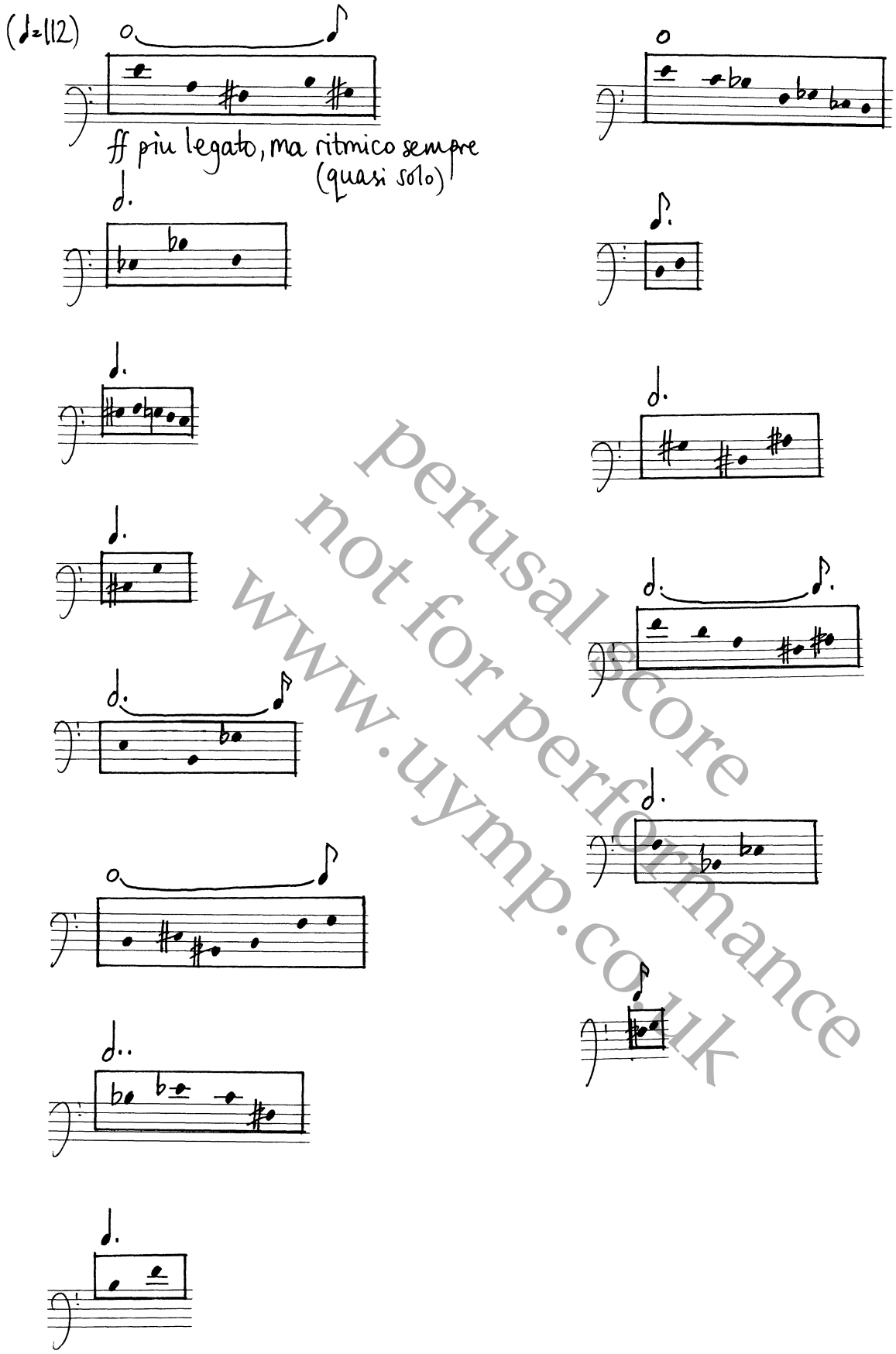
♩=112 molto ritmico ed energico

f sempre

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



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

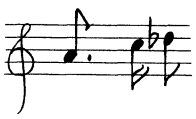


perusal score
not for performance
www.uymp.co.uk

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

3a

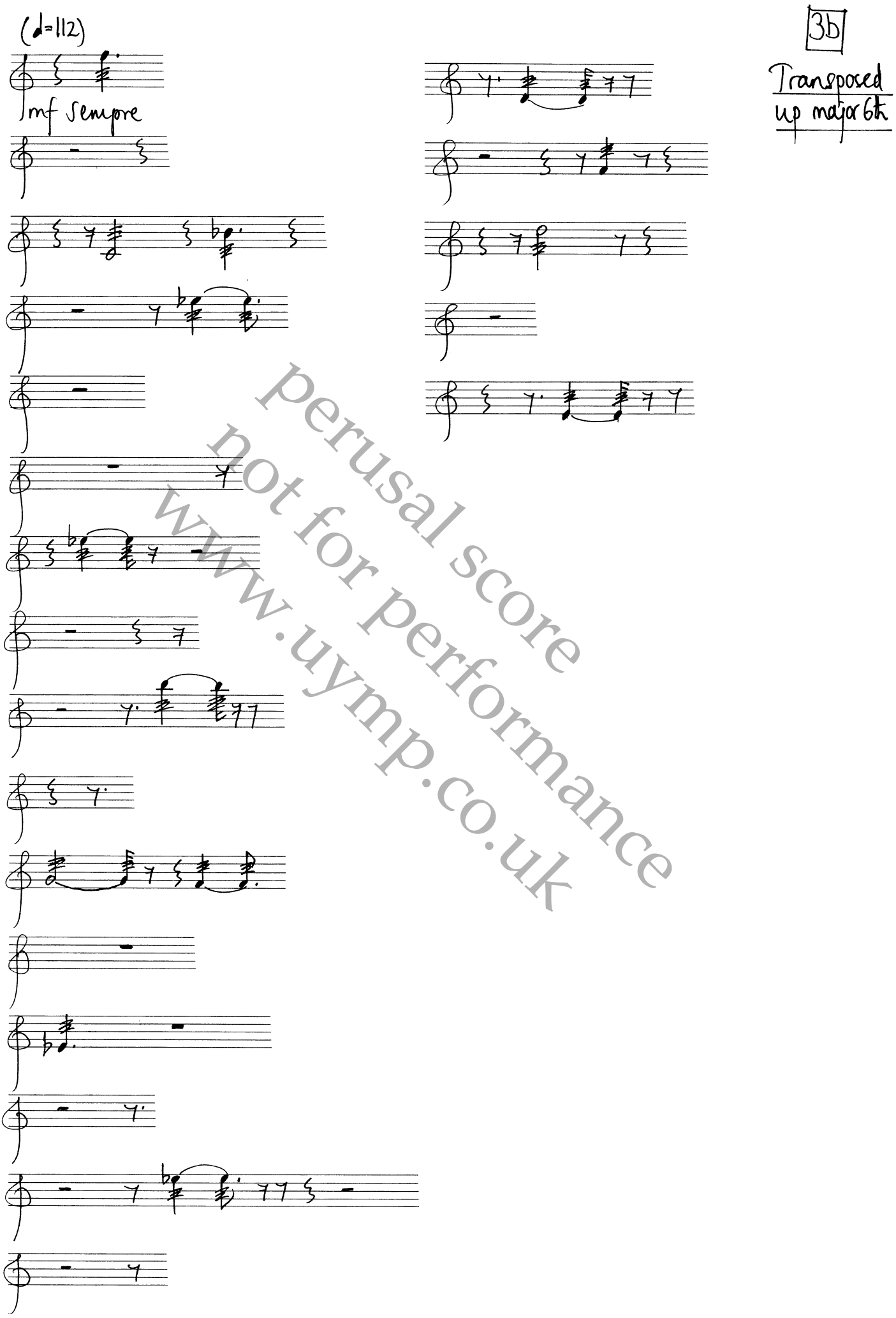
Transposed up major 6th



♩=112 molto ritmico ed energico

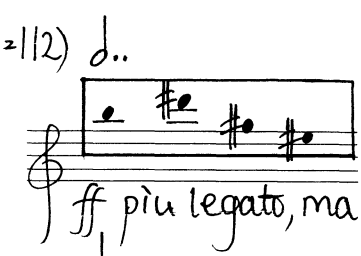
f sempre

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



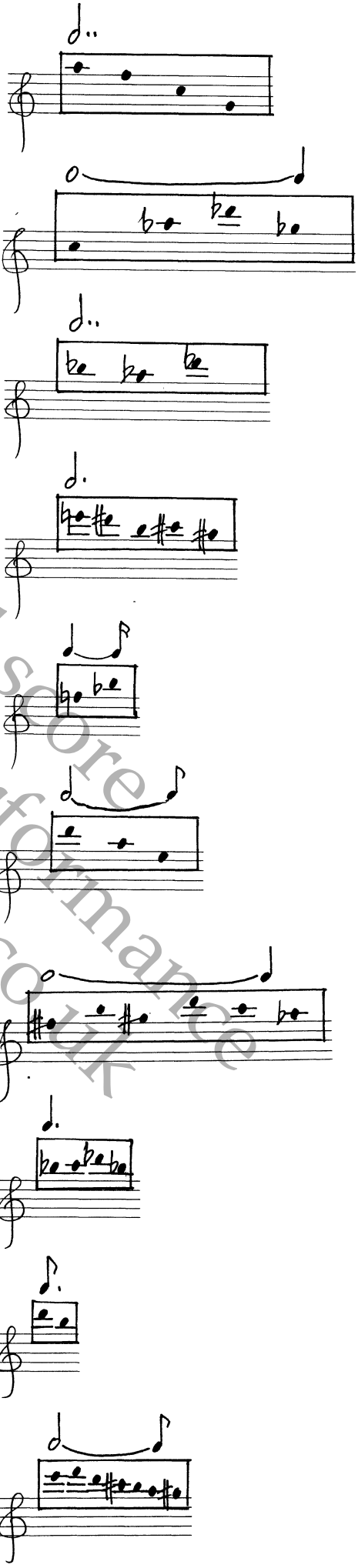
perusal score
not for performance
www.uymp.co.uk

(♩=112)



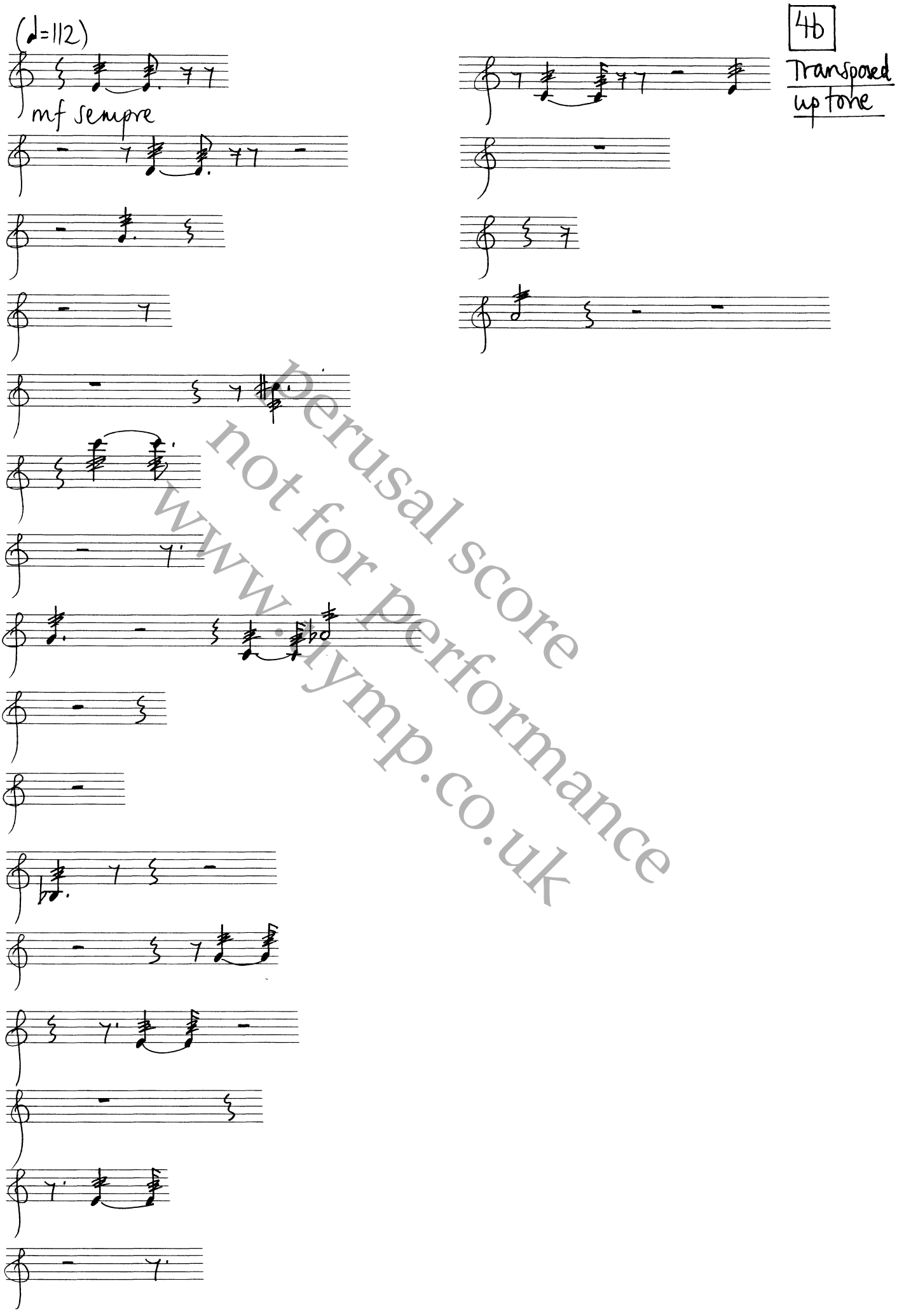
3c

Transposed up major 6th



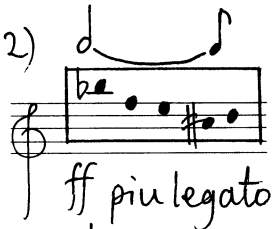
perusal score
not for performance
www.uymp.co.uk

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

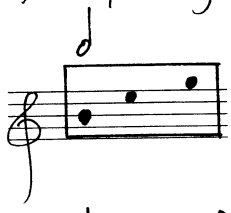


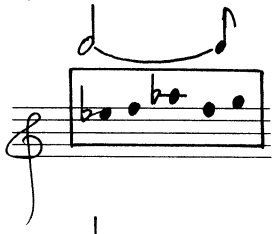
perusal score
not for performance
www.symp.co.uk

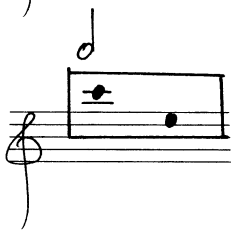
(♩=112)

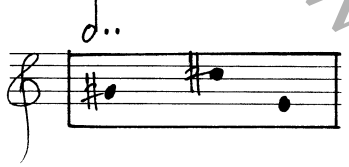


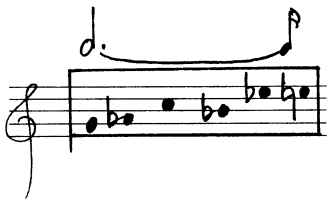
ff più legato, ma ritmico sempre
(quasi solo)

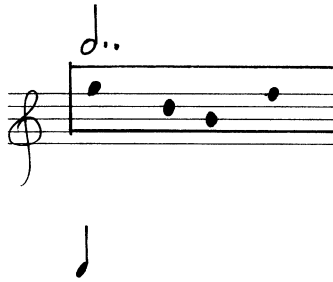


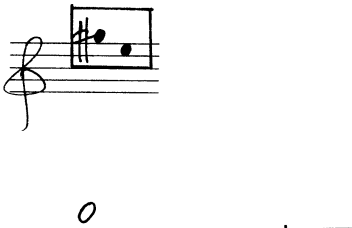


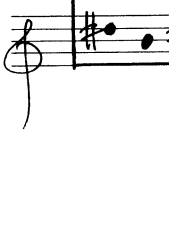


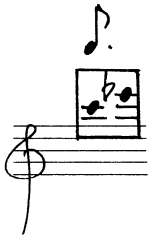


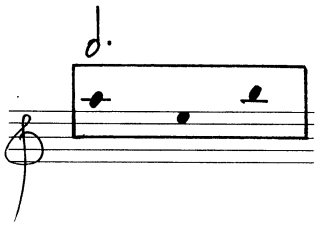


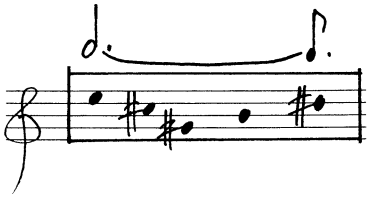


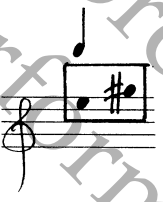












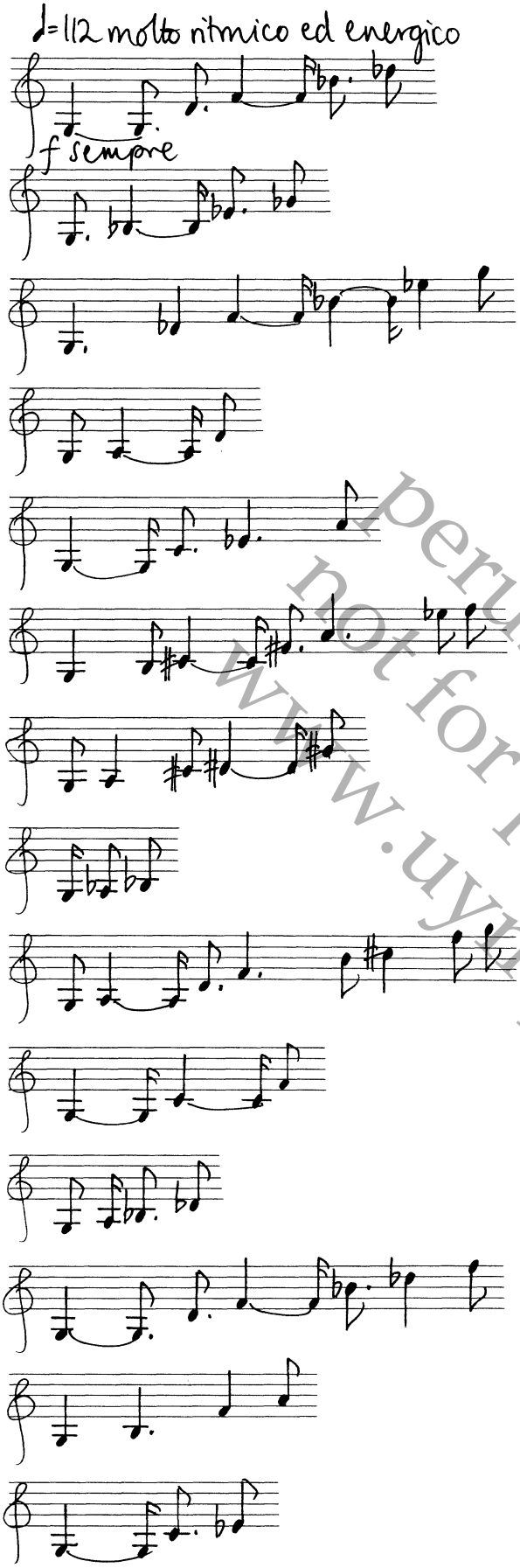
4c

Transposed up tone

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

5a

Transposed up 5th

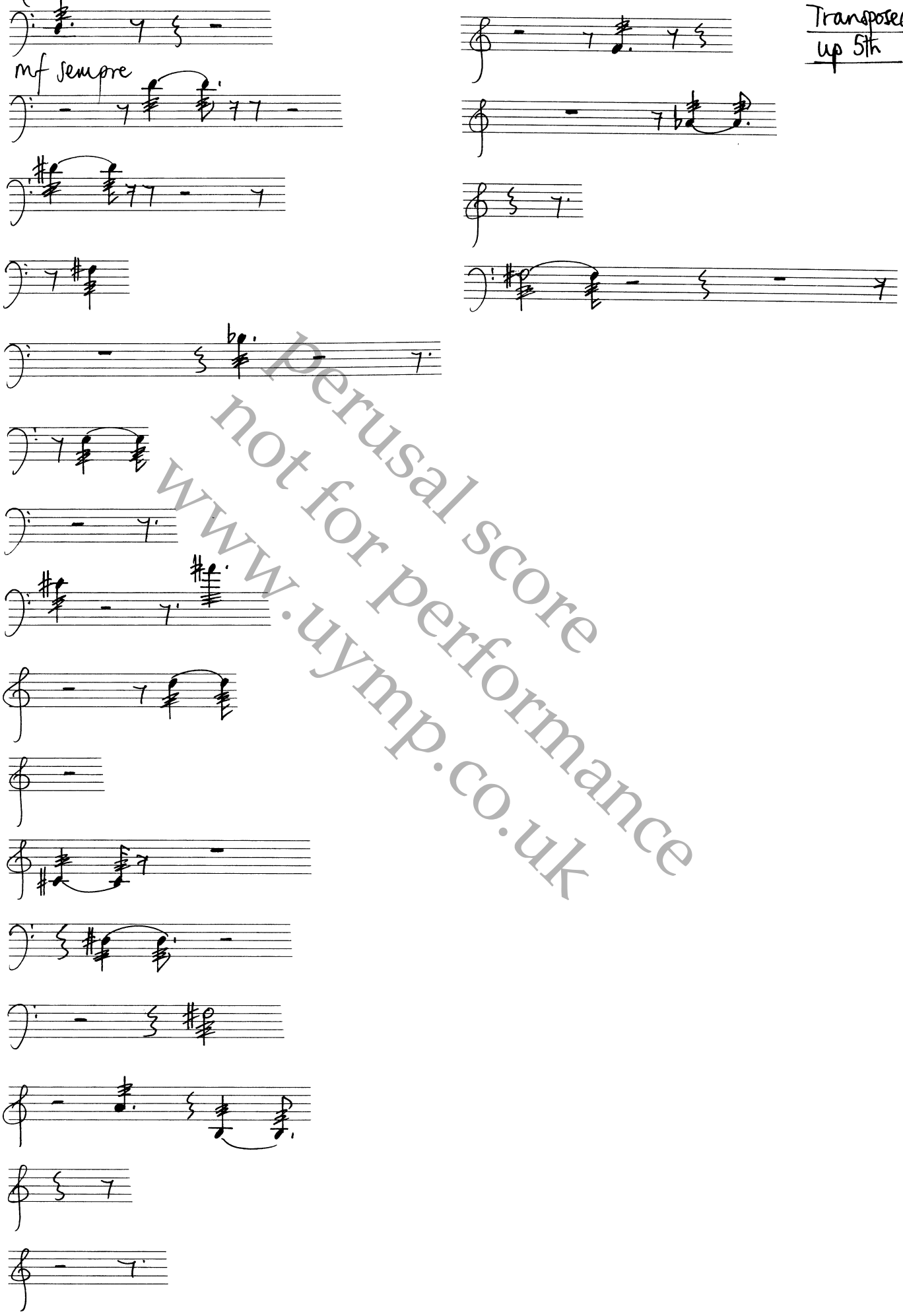


perusal score
not for performance
www.uymp.co.uk

Transposed up 5th

(♩=112)

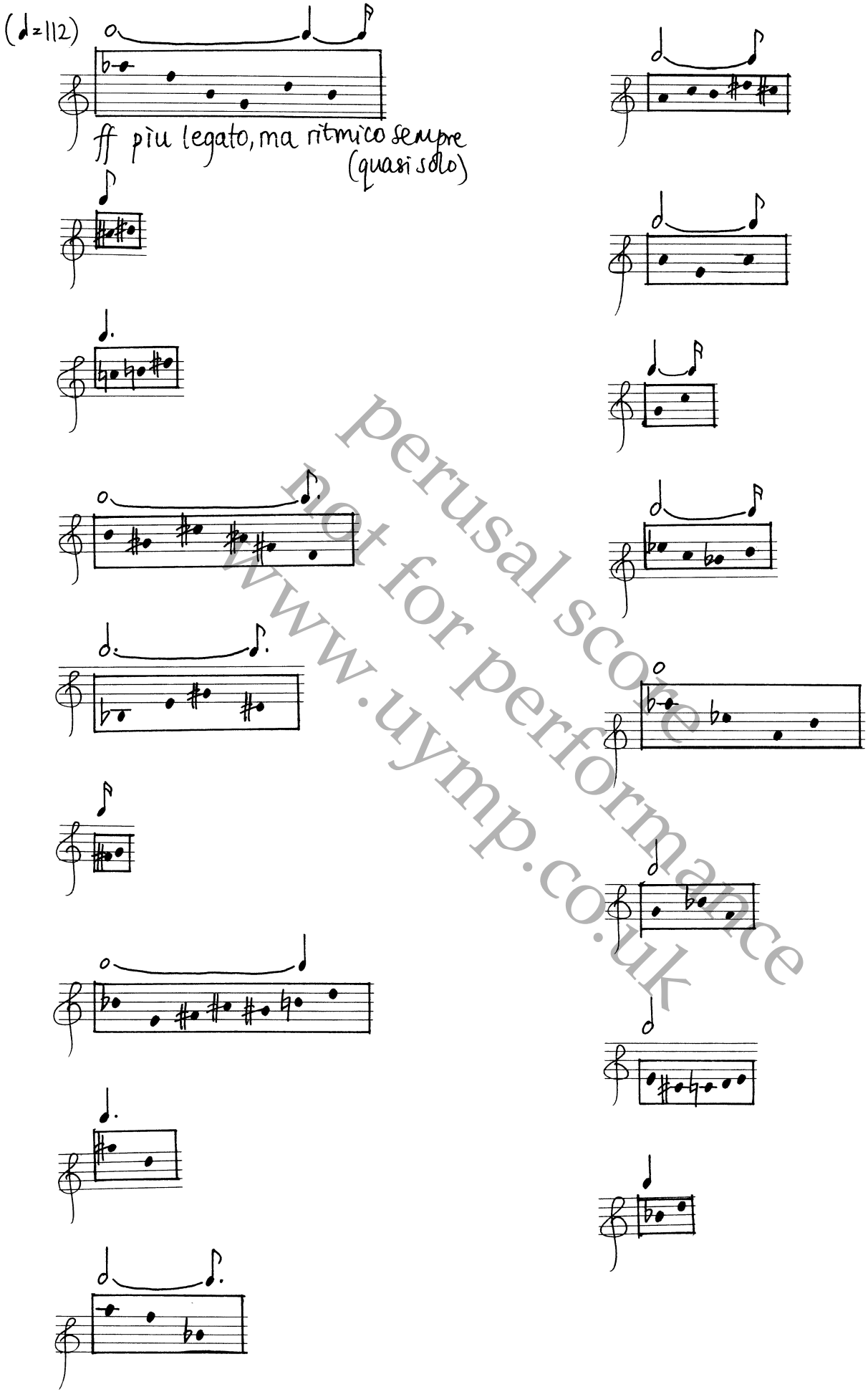
mf sempre



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

5c

Transposed up 5th



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