James Weeks

Summer

for bass flute, clarinet in Bb, viola, cello, suspended cymbal, piano, and keyboard

UMP

James Weeks

Summer

for bass flute, clarinet in Bb, viola, cello, suspended cymbal, piano, and keyboard

(2016)

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

University of York Music Press

ISMN M 57080 003 2

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

Summer

for bass flute, clarinet in Bb, viola, cello, suspended cymbal, piano and keyboard

2016

Duration: 13'30

to Cassandra Miller

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

Timing
There are three panels (I-III), each 4 minutes long followed by a 30-second pause.

The performers are synchronised by stopwatches. The piano, keyboard and cymbal enter precisely together at 0'10; other instruments enter at the indicated times. Timings (minute or half-minute marks) are given in each part; the keyboard part should be accurate to these timings, but other players should treat the timings within each panel flexibly. The starts of each panel should be coordinated between piano and keyboard.

Note: the keyboard part may be realised as an electronics part, cued live with the rest of the ensemble. In this instance, the speakers should be placed opposite the piano and behind the front row of players (see below), as if from a live instrument in that position.

Layout and balance
Two semi-circular rows of players:

- piano – cymbal – keyboard (or speakers) at the back, L-R
- flute – clarinet – viola – cello at front, L-R

The exact spacing may be quite distanced in a large acoustic or quite close together in a dry acoustic.

Instrumental balance is paramount in this piece:

- the cymbal should be extremely soft and almost inaudible. It may be positioned further behind the other players if necessary
- the piano should be in the foreground, the keyboard a little softer
- other instruments should be carefully balanced, so that the viola and cello tones match and the wind are not hidden behind the other layers

Summer was recorded by Explore Ensemble in November 2020 and released on Another Timbre (James Weeks: Summer, at174) in May 2021.

The first live performance was given at City University Summer Sounds, London, by Explore Ensemble, on 9 June 2021.

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

© University of York Music Press 2021

James Weeks

Summer

Performance Notes: Clarinet in Bb and Bass flute

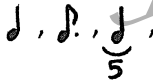
Generally very soft: play from within the keyboard sound, bringing out or underlining its pitches, often very slightly detuned from piano, keyboard or both.

Each note lasts 8-12 seconds (a comfortable breath), with silences between notes of 6-10 secs.

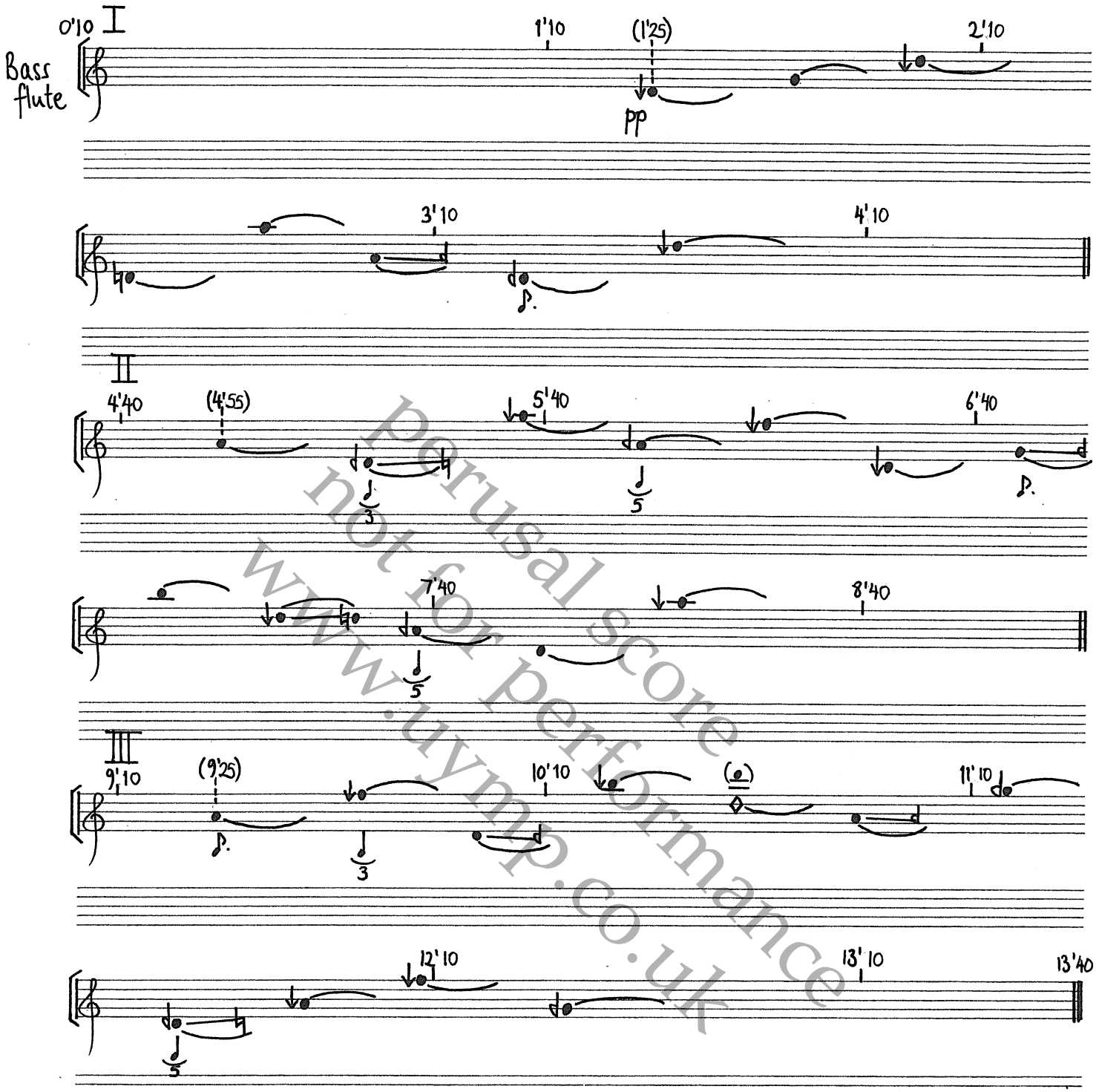
The tone colour should always have a degree of breath in it; players can vary the tone from note to note, from very breathy (almost unpitched) to almost normal tone.

↓ represents a very slight lowering of the pitch (less than a quartertone).

Pitch bends (glissandi) should be extremely slow and subtle, almost imperceptible.

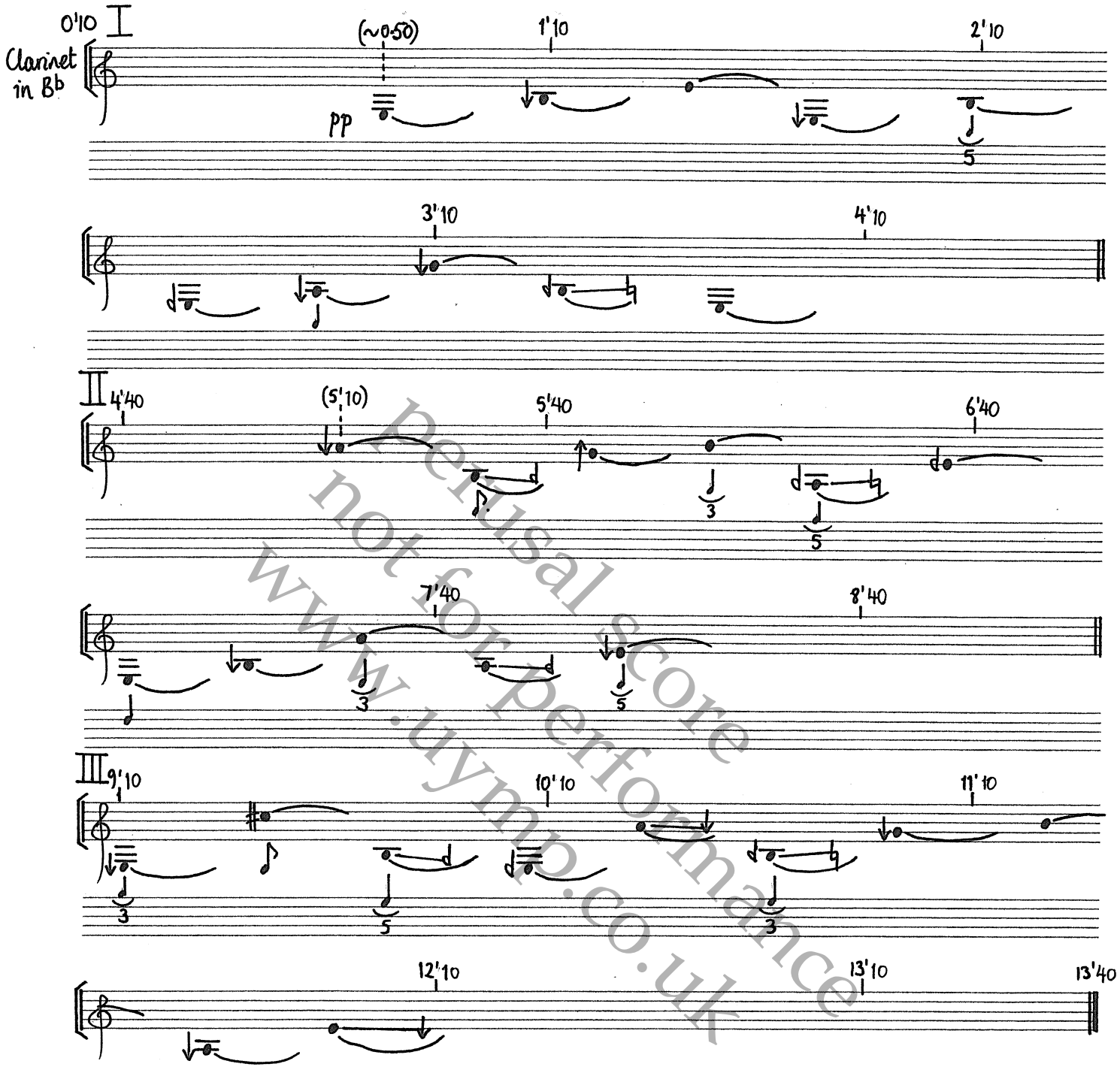
A single note-value () under a note indicates to pulse the note, *molto legato,* very gently at that speed (at crotchet = 60) throughout its duration. Again, this should be very subtle and almost imperceptible.

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



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

© University of York Music Press 2022



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

James Weeks

Summer

Performance Notes: Viola and Cello

Generally very soft: play from within the cymbal sound, creating a bridge between its quiet noise and the pitch spectrum of the other instruments, often very slightly detuned from piano, keyboard or both.

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

First section (up to the double bar)
Each note lasts 15-25s, 3 slow bows per note, with silences between notes of 10-15s between notes. (The start of each note should be c.30s after the start of the previous one.)

Generally try to overlap the notes between the two players.

↓ a very slight lowering of the written pitch

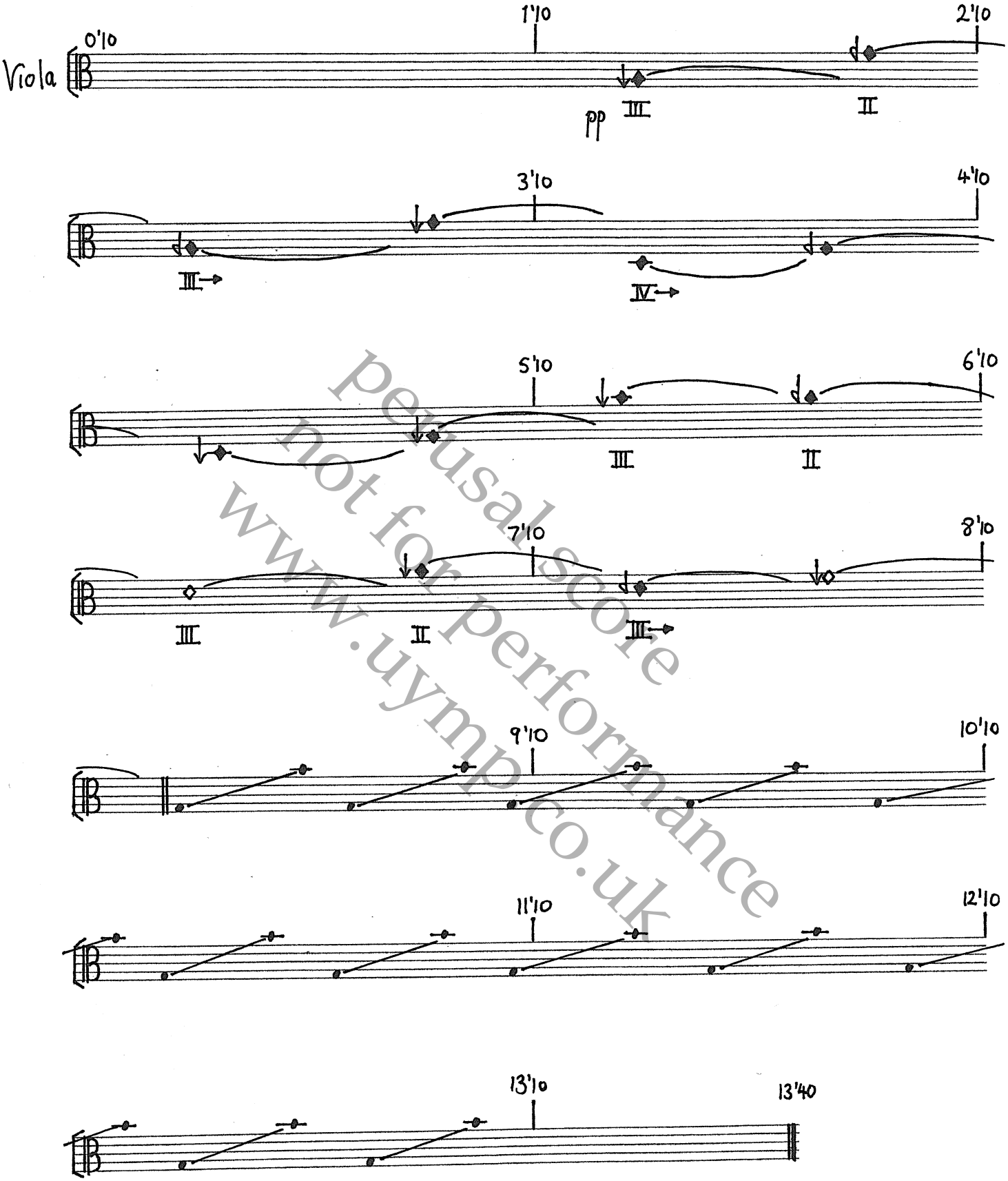
Harmonic finger pressure throughout. Distinguish between two different sound qualities as follows:

◇ clear natural harmonic

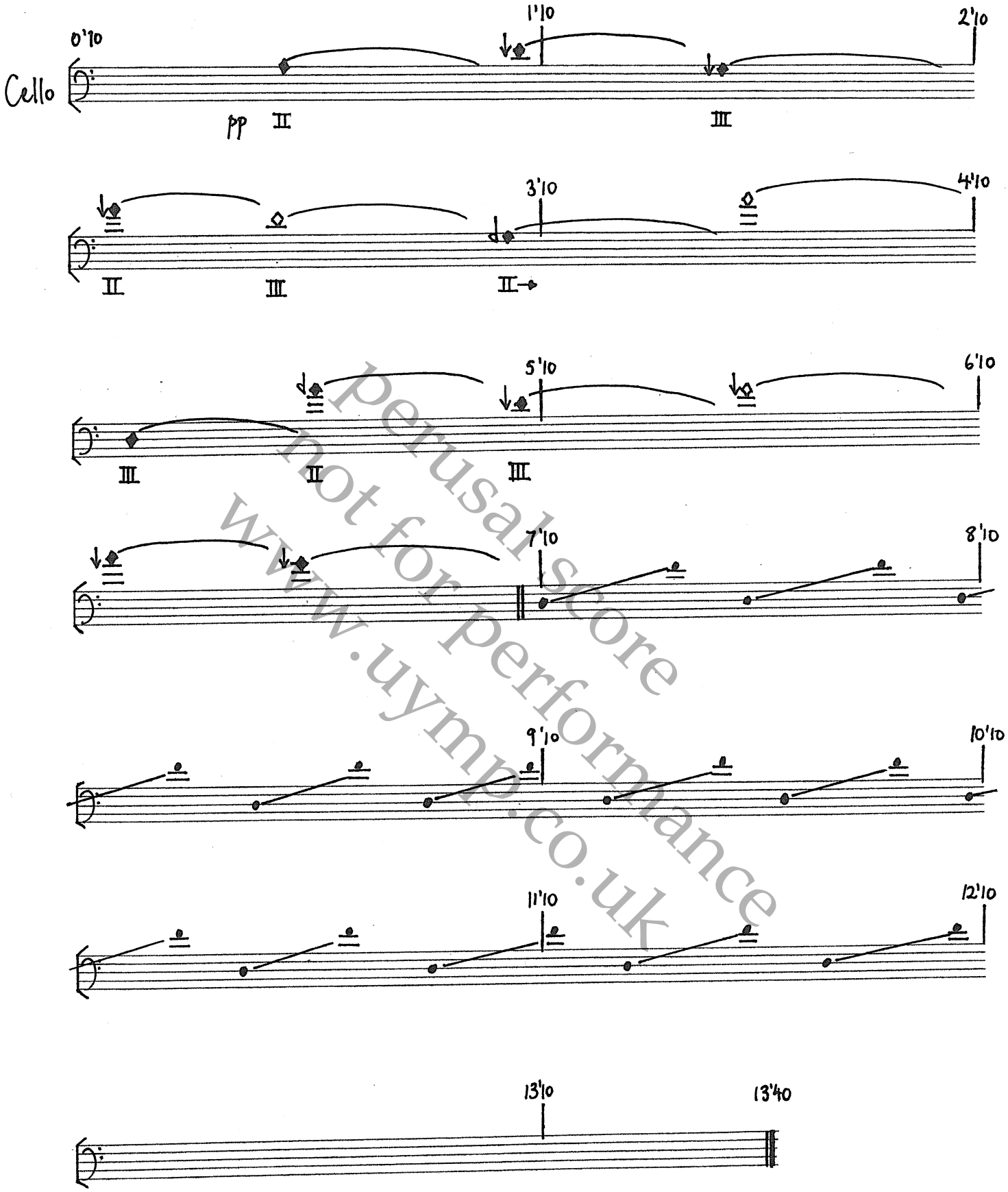
◆ still using harmonic finger pressure, lightly mute the string by placing one or two fingers close behind the finger playing the written pitch: the result will be a very faint, breathy fundamental (with no harmonic tone in the sound: if harmonics continue to sound, use ¾ finger pressure instead)

Second section (after double bar)
Each slow glissando sweep lasts c.15 secs, with a short silence between notes in both instruments.

● ¾ pressure (a veiled, breathy but consistent fundamental tone with no harmonic tone in the sound)



perusal score
not for performance
www.uympco.uk



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

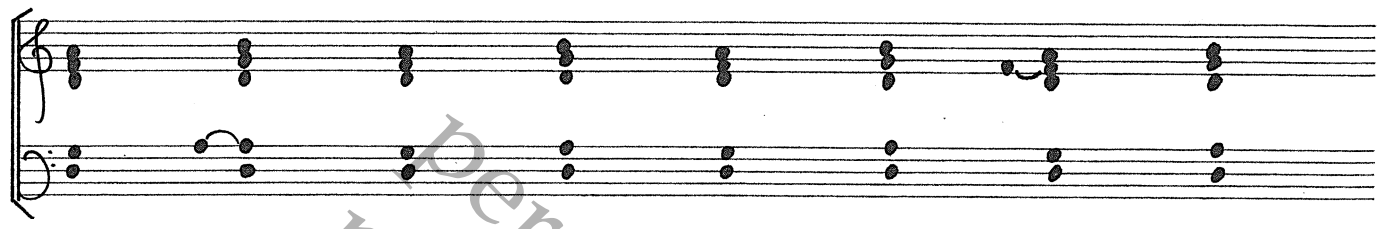
I

0'10 3·5-4·5s*

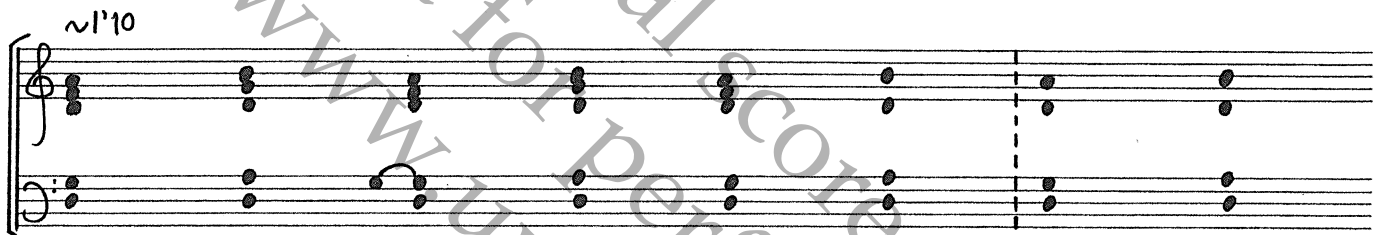
Piano

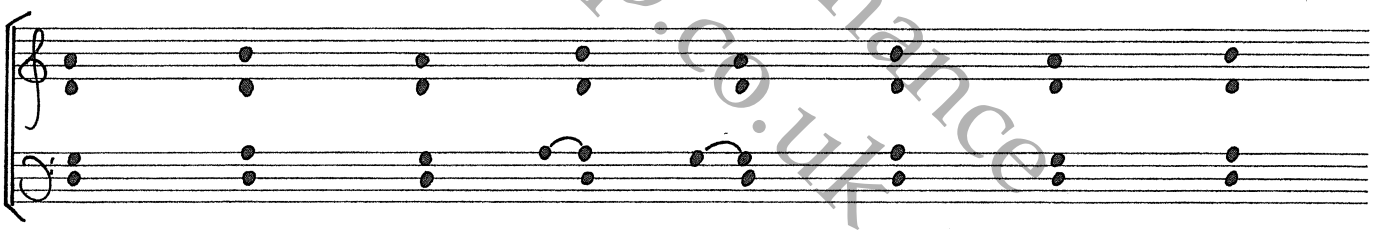
p - pp

Con Ped.



~1'10



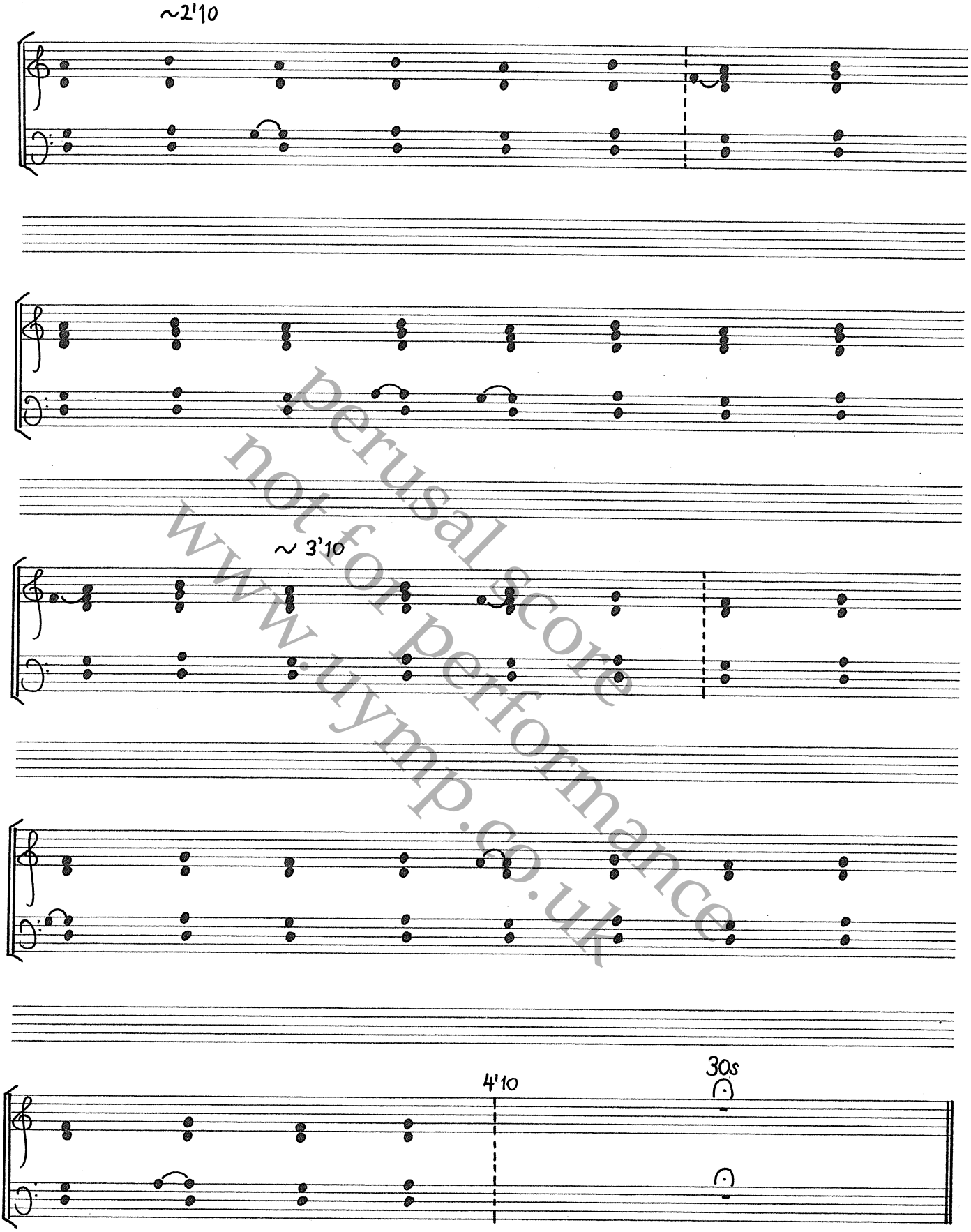


perusal score
not for performance
www.uymp.co.uk

*Each chord should last roughly 4s (3.5-4.5s): a flexible pulsing, gently but definitely irregular, not quite steady; with occasional slightly shorter chords (2-3s; singly or a pair together) as if the equilibrium were momentarily disturbed by a slight tremor of breeze.

Tied notes fit within this as (very languid) grace notes or anticipations.

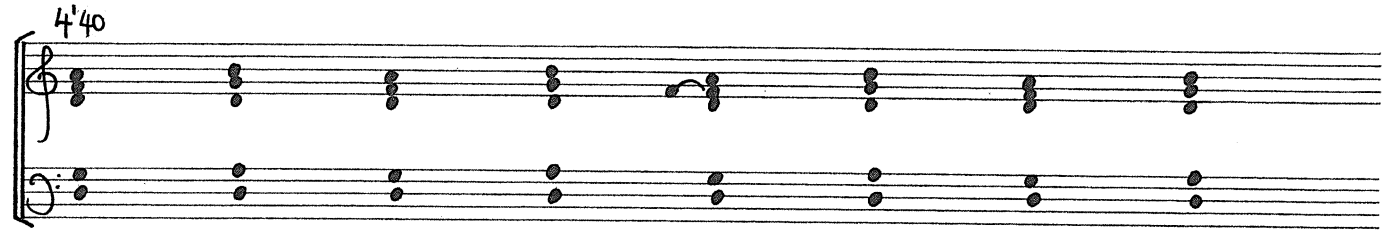
The piano should play a little above the dynamic of the keyboard, poco in rilievo.

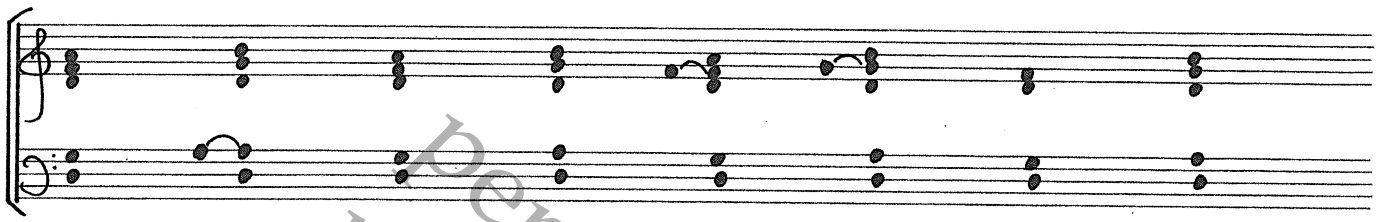


perusal score
not for performance
www.uymp.co.uk

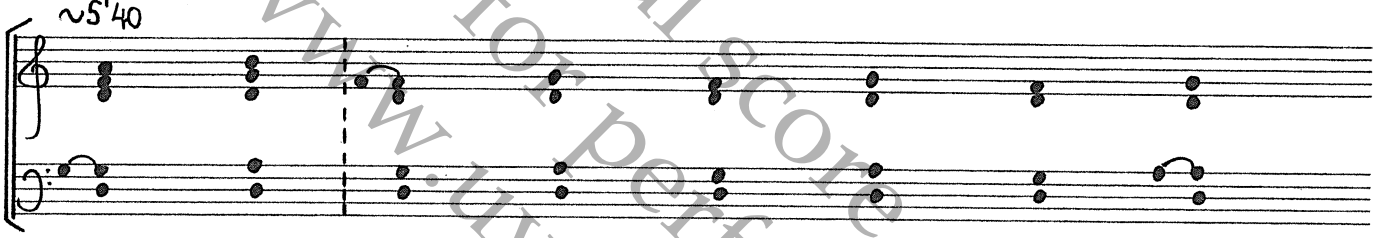
II

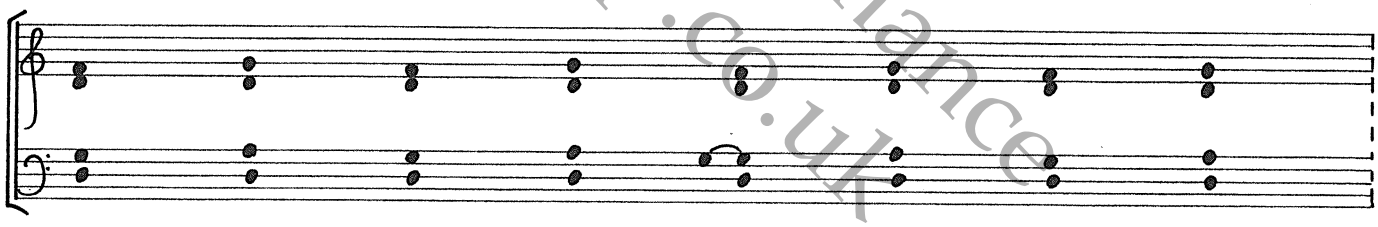
4'40



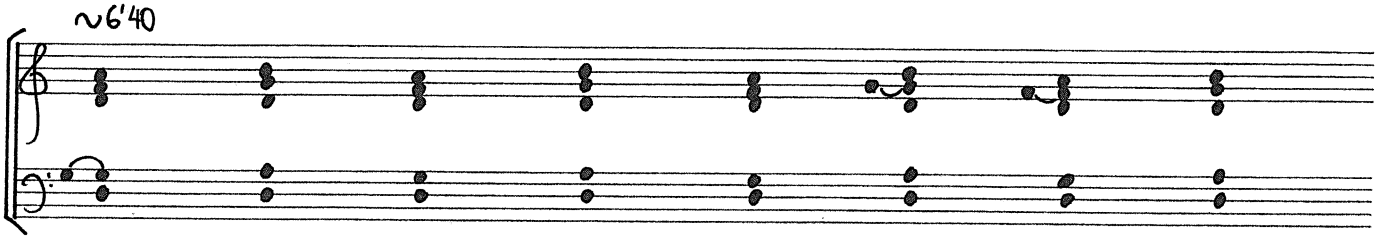


~5'40

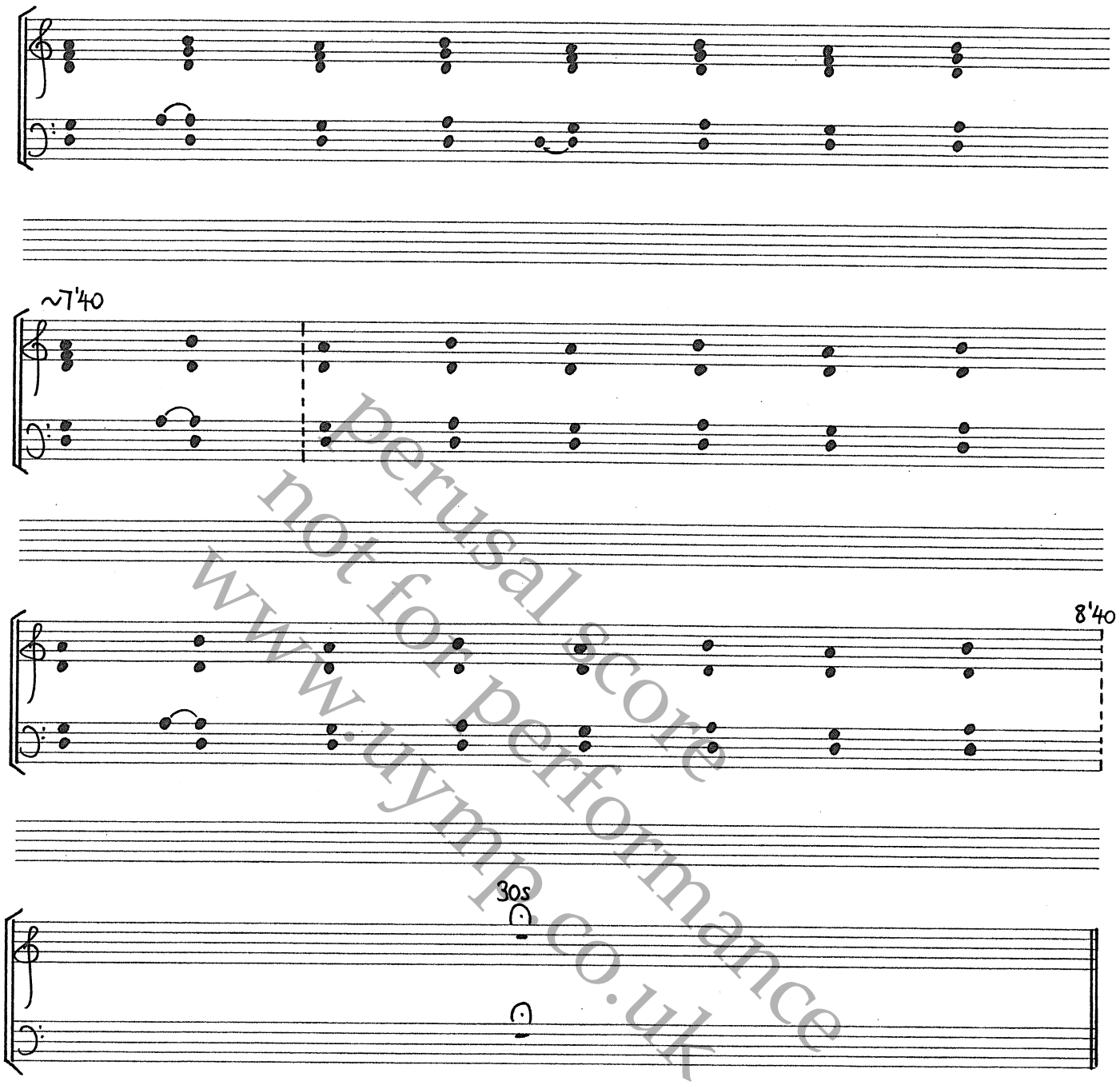




~6'40



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



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

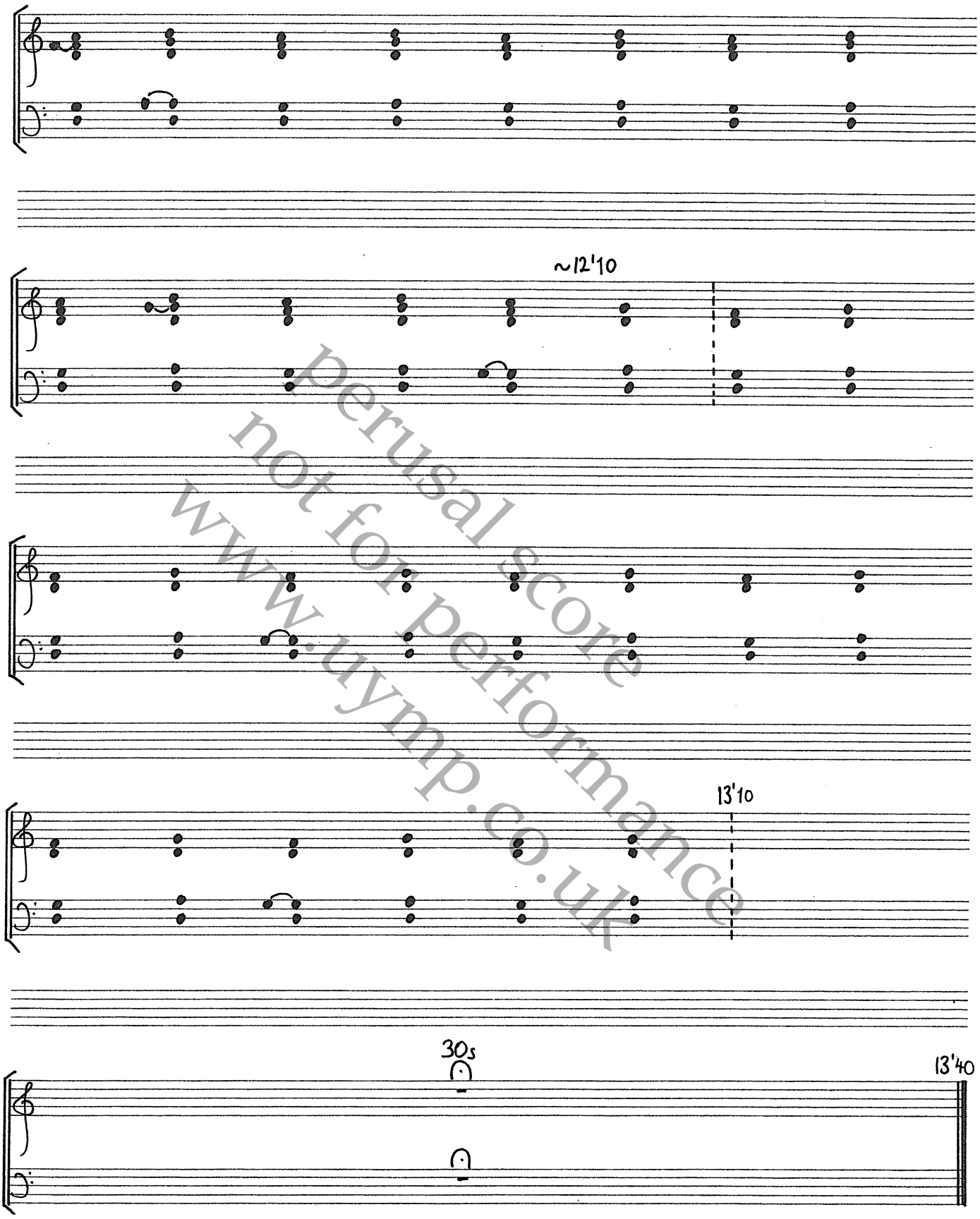
III

9'10

~10'10

~11'10

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



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

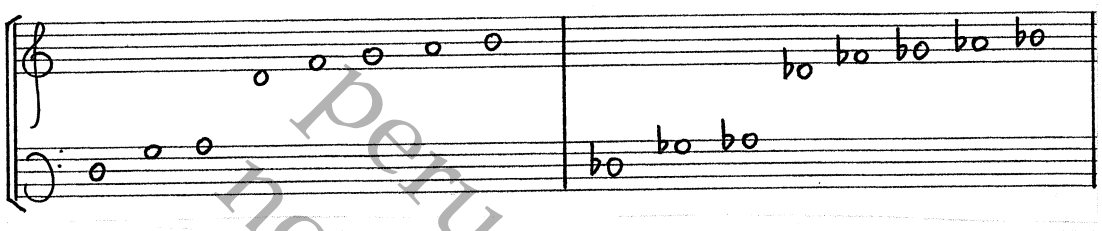
James Weeks

Summer

Performance Notes: Keyboard

Keyboard

The following notes (sine-tone or similarly pure sound) are used on the keyboard:



There are three different tunings employed for these pitches, one for each of the three panels of the piece. The keyboard player changes setting as instantaneously as possible at the start of each panel.

The notes in the right-hand column below are tuned as microtonal readjustments of the notes in the left-hand column. In each panel the notes are tuned differently as follows (cent deviations from equal temperament):

Tuning I

B4:	-17.5c	Bb4:	B4 -44.8c
A4:	+0c	Ab4:	A4 -27.3c
G4:	-4c	Gb4:	G4 -31.3c
F4:	+13.5c	Fb4:	F4 -13.8c
D4:	-2c	Db4:	D4 -29.3c
A3:	+0c	Ab3:	A3 -27.3c
G3:	-4c	Gb3:	G3 -31.3c
D3:	-2c	Db3:	D3 -29.3c

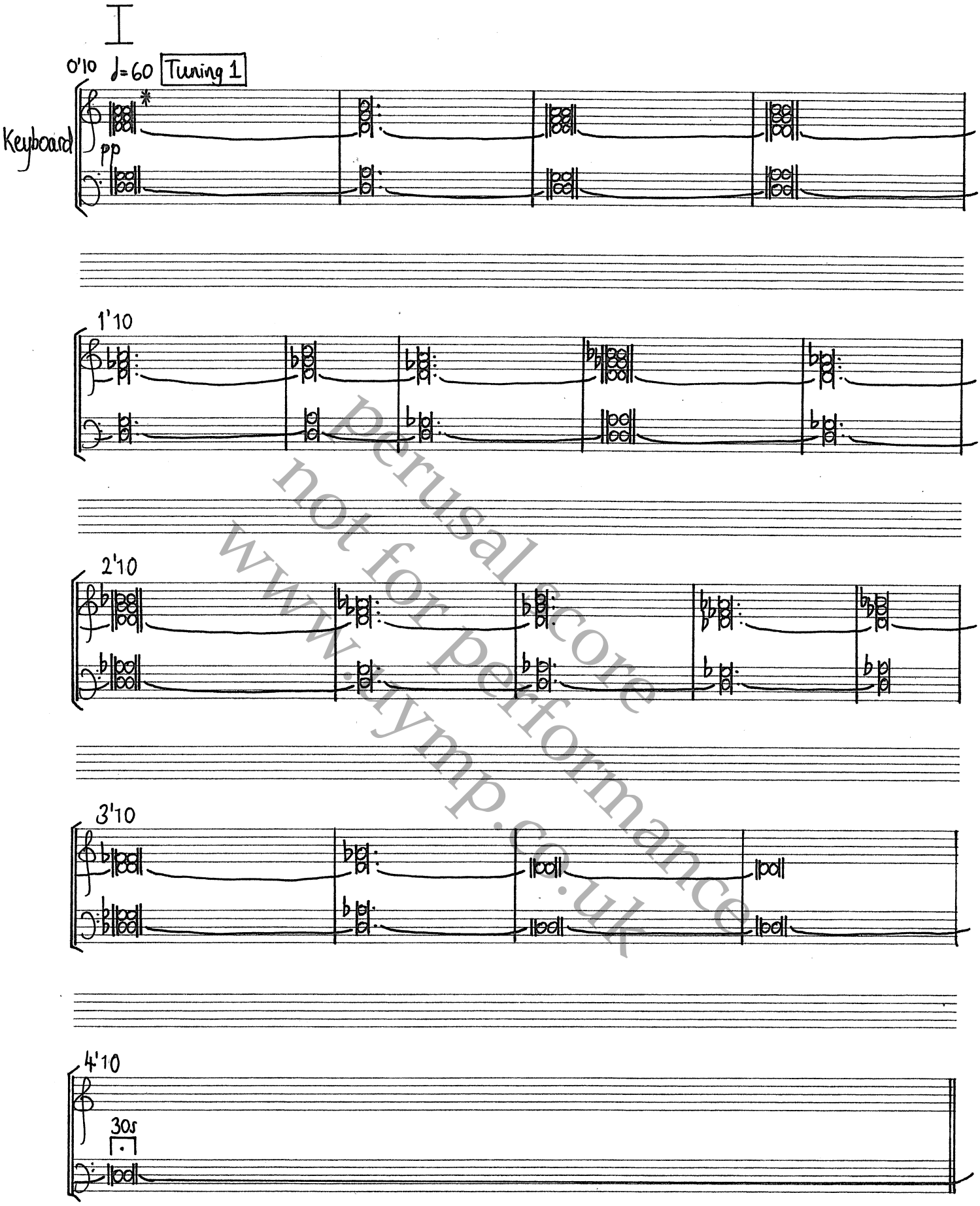
Tuning 2

B4:	-17.5c	Bb4:	B4 -72.3c
A4:	+0c	Ab4:	A4 -48.8c
G4:	-4c	Gb4:	G4 -52.8c
F4:	+13.5c	Fb4:	F4 -35.5c
D4:	-2c	Db4:	D4 -50.8c
A3:	+0c	Ab3:	A3 -48.8c
G3:	-4c	Gb3:	G3 -52.8c
D3:	-2c	Db3:	D3 -50.8c

Tuning 3

B4:	-44.8c	Bb4:	B4 -72.3c
A4:	-27.3c	Ab4:	A4 -48.8c
G4:	-31.3c	Gb4:	G4 -52.8c
F4:	-13.8c	Fb4:	F4 -35.5c
D4:	-29.3c	Db4:	D4 -50.8c
A3:	-27.3c	Ab3:	A3 -48.8c
G3:	-31.3c	Gb3:	G3 -52.8c
D3:	-29.3c	Db3:	D3 -50.8c

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

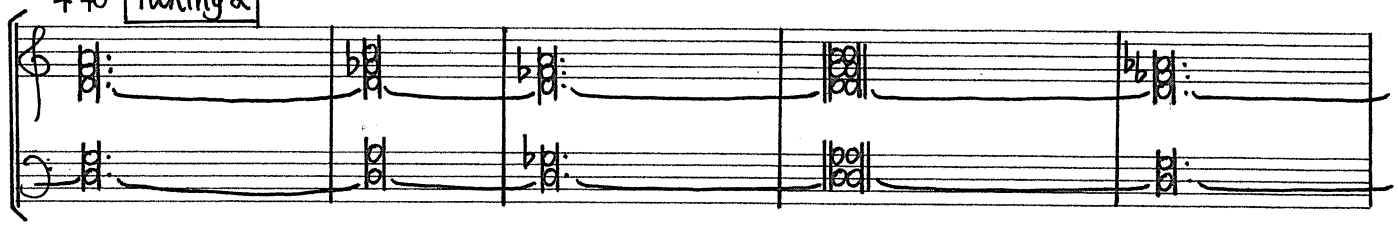


* ||oo|| = 16 beats (16s)

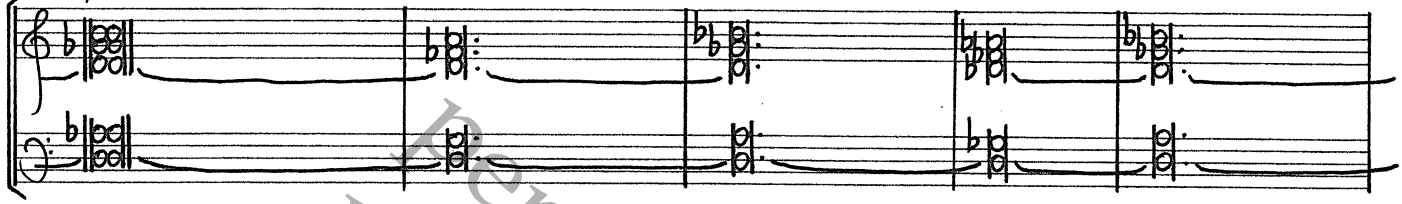
perusal score
not for performance
www.uymp.co.uk

II

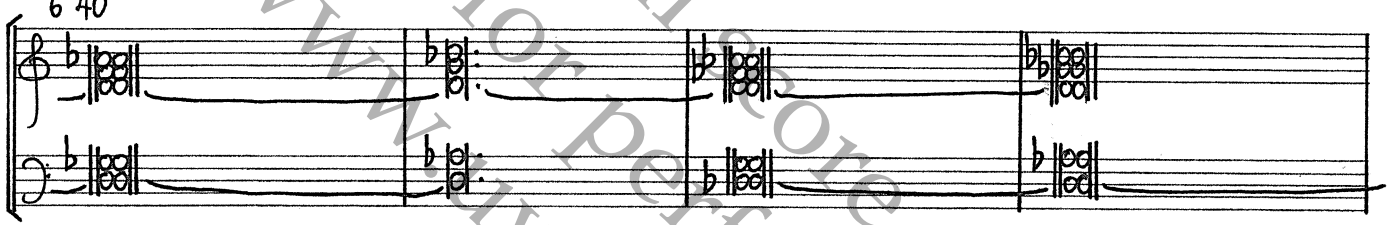
4'40 Tuning 2



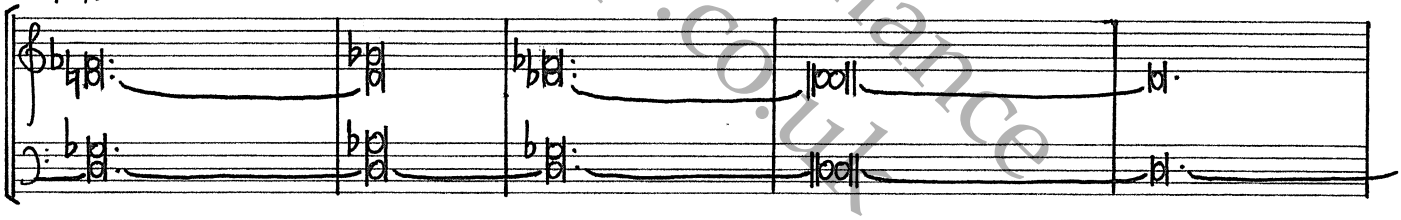
5'40



6'40

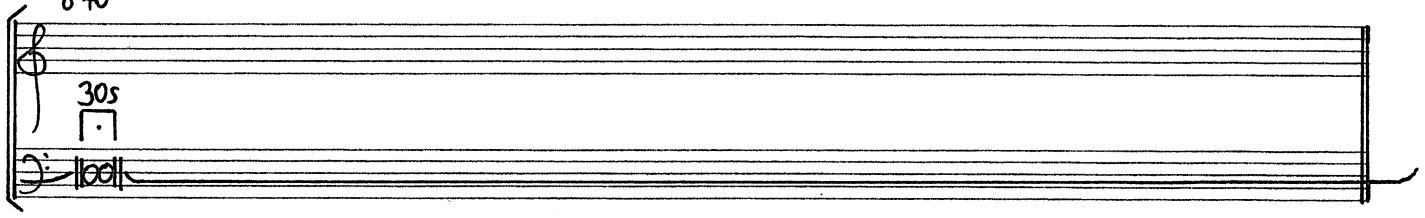


7'40



8'40

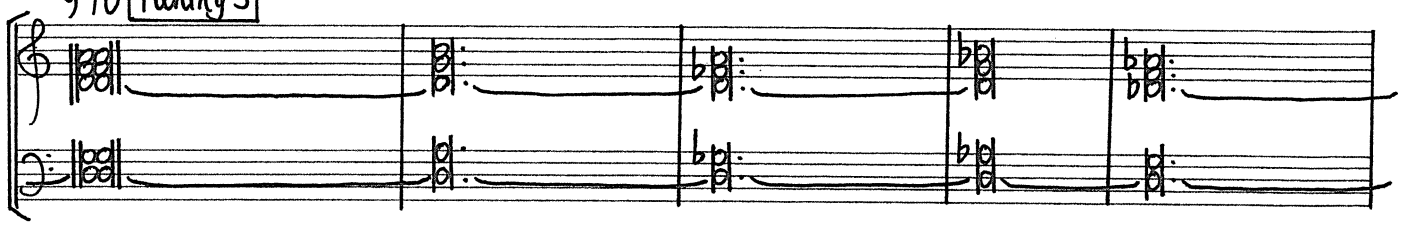
30s



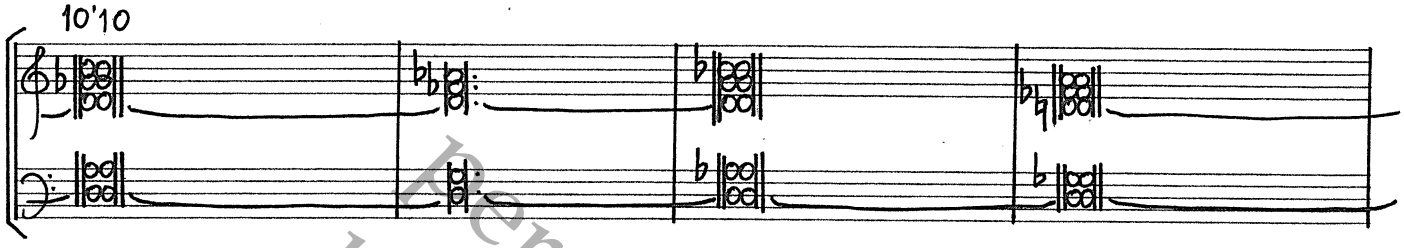
Perusal score
not for performance
www.uymp.co.uk

III

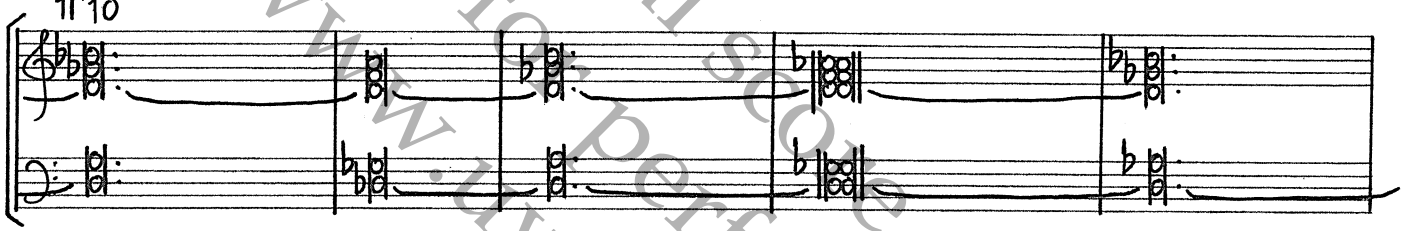
9'10 Tuning 3



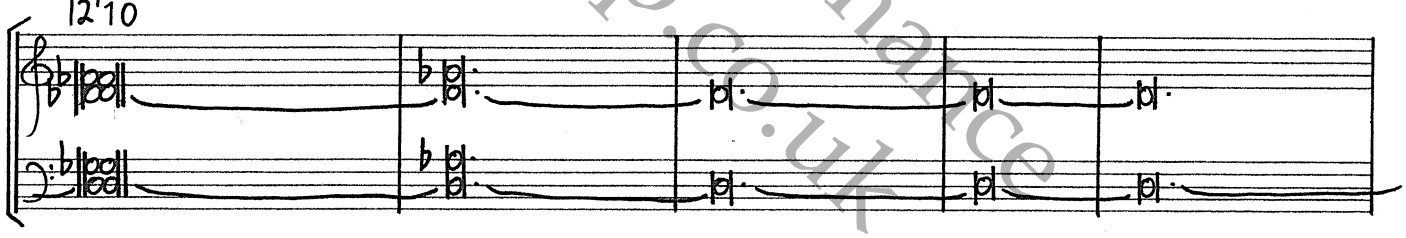
10'10



11'10

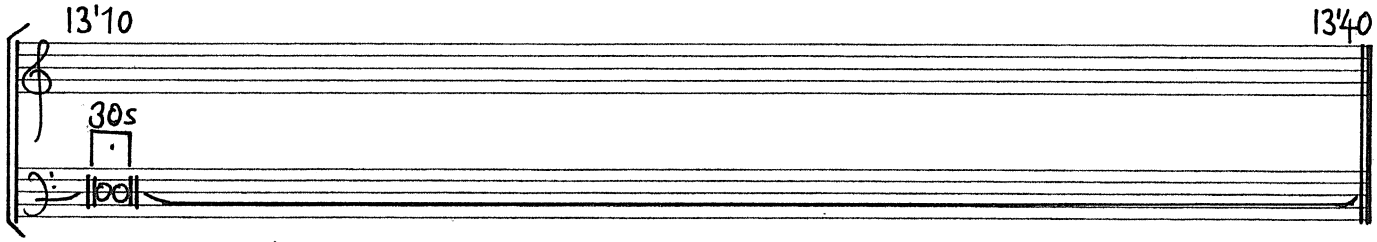


12'10



13'10 13'40

30s



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

James Weeks

Summer

Suspended cymbal part

Maintain an extremely soft roll (brushes) throughout. Occasional very slight fluctuations of dynamic are permissible but should not draw attention.

The total duration of the piece is 13'30, and the first entry is 10s after the stopwatches are pressed. Co-ordinate the first entry and the end (at 13'40) with the keyboard and piano players.

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

University of York Music Press
www.uymp.co.uk
info@uymp.co.uk