Simon Cummings

‘unredeemed’ self-)portrait
(in the form of an eagle

for solo flute
Although not specified, vibrato is implied throughout; at no point should a note sound static.

articulations

\[\text{\textup{\textasciitilde\textup{\textup{\textasciitilde\textup{\textasciitilde}}} = double-tongue\textup{\textasciitilde\textup{\textasciitilde\textup{\textasciitilde}}} = triple-tongue\textup{\textasciitilde\textup{\textasciitilde\textup{\textasciitilde}}} = flutter-tongue (with the tongue; not uvular)}\]

\[\text{\textup{\textasciitilde\textup{\textasciitilde}}} = key slap\textup{\textasciitilde\textup{\textasciitilde}}} = key slap \textup{embouchure hole closed; sounding a major seventh lower)}\]

\[\text{\textup{\textasciitilde\textup{\textasciitilde}}} = tongue pizzicato\textup{\textasciitilde\textup{\textasciitilde}}} = pitched air\textup{\textasciitilde\textup{\textasciitilde}}} = jet whistle (indefinite pitch; always very high)}\]

Trills are always to be executed using an auxiliary note that is extremely close to (above or below) the principal note, while also preserving the audible sense of a trill. To this end, although the result will inevitably incur some timbral change, these should not be regarded as 'timbral trills', as the amount or type of timbral change is unimportant.

For the sake of rhythmic clarity, tremolandi are notated throughout as trills with the alternating pitch shown in brackets. The pair of pitches should sound with equal intensity.

All tonguing, trills & tremolandi are to be played as quickly as possible.

vibrato

Although not specified, vibrato is implied throughout; at no point should a note sound static.

"Unredeemed, untamed, the four creatures symbolise deep disorder and destructiveness, it seems to me. ... Seen in this way, it is a demonic bestiary. ... But it is a truthful mirror of human life. ... It is the place where the masks are off and true faces are revealed. ... it is a hopeless place indeed."

(Michael Sadgrove, A Picture of Faith, pp. 113–4)

"... the predatory quality of the eagle ...

(Graham Sutherland, The Coventry Tapestry, p. 54)

"The eagle, looking for prey, is my oppressive side, ready to exploit those who are weaker than I am, impatient with weakness, vulnerability and compassion."

(Michael Sadgrove, Ibid.)
for Alexandra Surman

‘unredeemed’ self-)portrait (in the form of an eagle)

soaring, single-minded, predatory

watchful, by turns still & restless

soaring again: robust & determined
with sudden violence, agile but brutal

proclaiming possession

malevolent, energetic: increasingly impatient

poised
abusive yet playful

irascible: agitated & restive

domineering, ever more cold & ruthless

vitriolic

looming, puissant

sensing victory, full of invective

ferocious: buzzing with rage

guttural, vituperative

triumphant!

*If possible, these final instances of flutter-tonguing (combined with trills) should be executed with a rolled ’t’ instead of a rolled ’r’.