Simon Cummings

HELP/ME: the soul-machine of the cosmology of grief

for 16 players

instrumentation

2 ALTO FLUTES (1 = piccolo, 2 = flute)
2 BASS CLARINETS (1 = Eb clarinet, 2 = Bb clarinet)
CONTRABASSOON

HORN (straight & stopping mutes required)

Bb TRUMPET (harmon & bucket mutes required)

BASS TROMBONE (straight & harmon mutes required)

PERCUSSION (2 players): 2 TIMPANI, SMALL TRIANGLE, ANVIL, SIZZLE CYMBAL, LION'S ROAR (STRING DRUM), BASS DRUM, 2 BONGOS, FLEXATONE, VERY DEEP TAM-TAM

- 2 VIOLAS 2 CELLOS (practice mutes required preferably metal)
- 2 DOUBLE BASSES (bottom string tuned to Eb)

performance notes

= excessive bow pressure; pitched but distorted = utmost bow pressure; pitchless scraping = stop bow on string

s.p. = sul pont. **c.l.b.** = col legno battuto (both cancelled by **arco nat.**)

s.v. = senza vibrato **m.v.** = molto vibrato (both cancelled by **vibr. nat.**)

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. When a trill is notated without an alternating pitch shown in brackets, it is to be executed using an auxiliary note that is extremely close to the principal note (above *or* below), 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. All trills are to be played as quickly as possible.

Throughout the piece, quartertones are to be treated as *distortions* of regularly-tempered semitones. As such, exactness of pitch matters very much less than the sense that the note has been distorted up or down. Furthermore, on occasions when multiple instruments play the same quartertone pitch, an exact unison is not essential; indeed, microtonal discrepancies between the players may be actively encouraged. Brass & woodwind may select whether to execute a quartertone with a special fingering or with the embouchure, according to context; in general, however, special fingerings are to be preferred.

duration: c. 8 minutes



D. B. 2

"I copy the life that the soft storage of myself receives the quickening of the replicant murder that break down the grief of the end of the world"

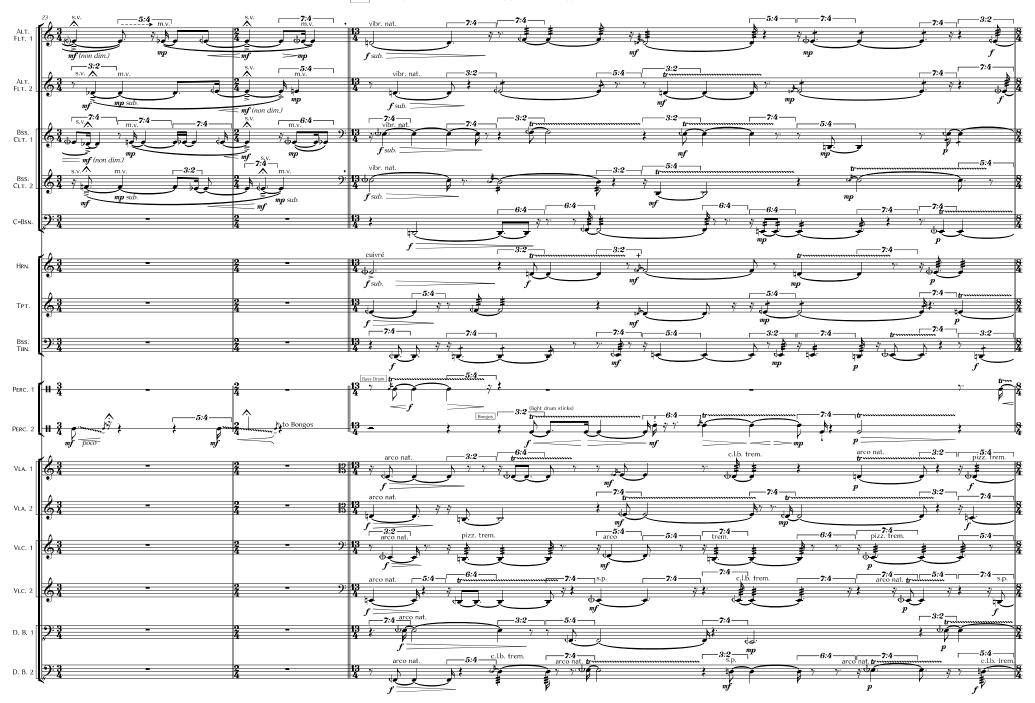
B massively pressurised

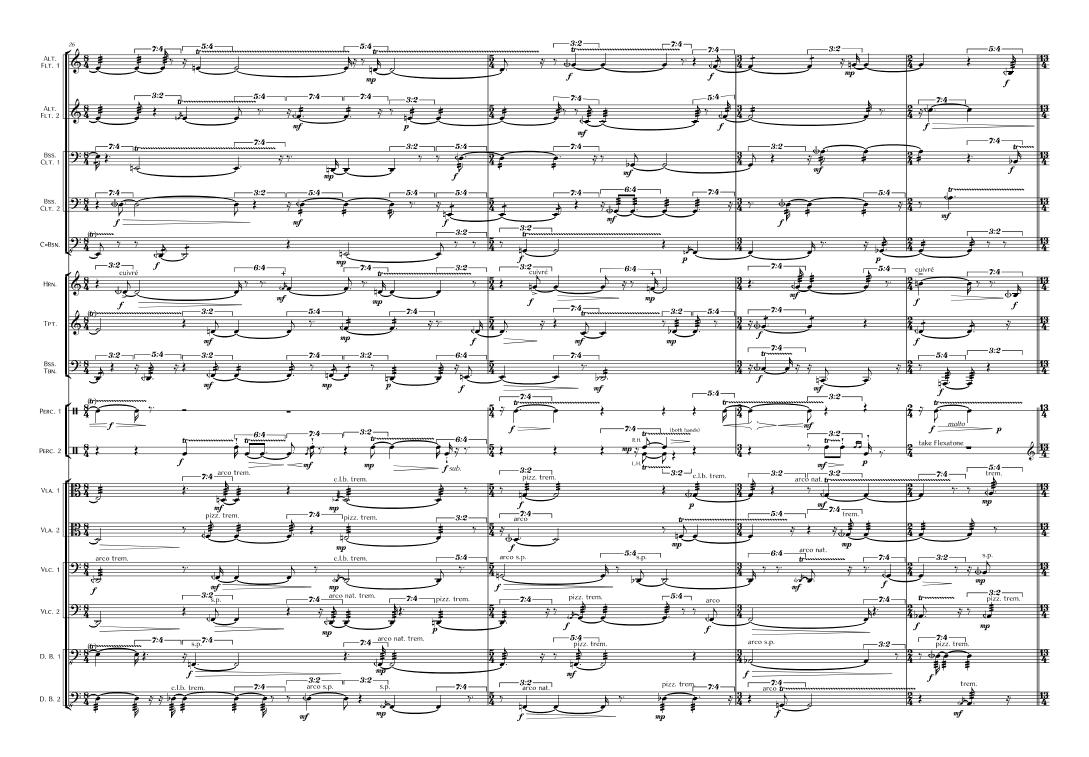


C barely animate; sluggish & vague

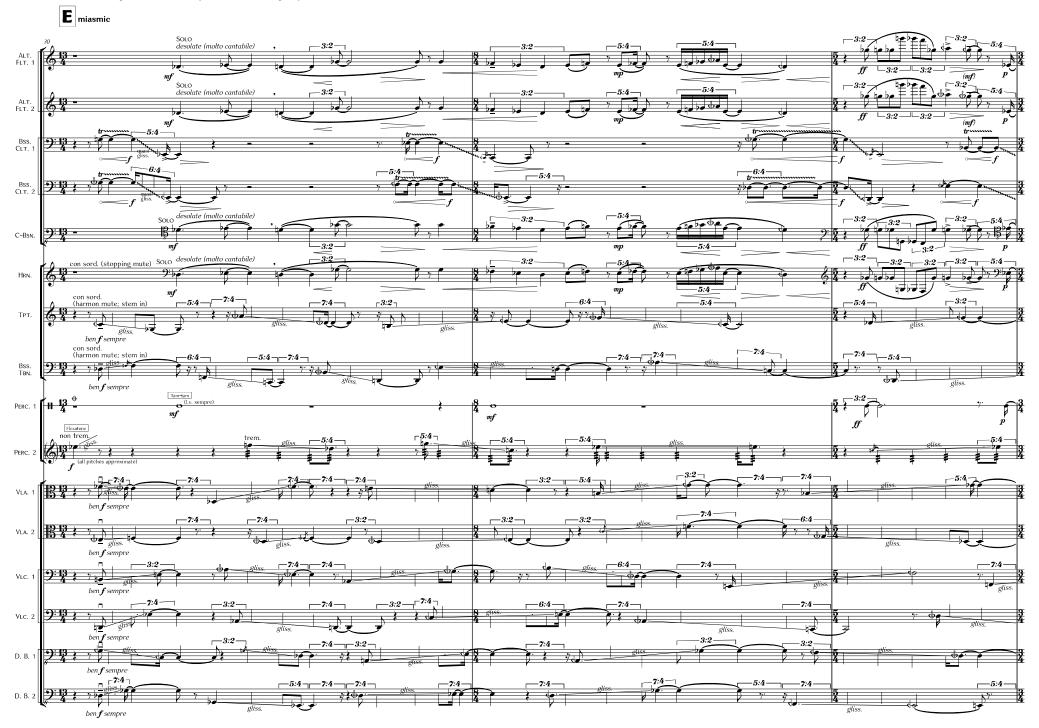


D bristling with nervous, increasingly frantic energy





"the octave of the grief of the clone that leapt to the remainder of night sky"







ppp sub.



 $"ADAM\ doll_desire_death_latency\ x\ awakening_impossibility = death"$

24 December 2010—6 February 2011 Tewkesbury