

Simon Cummings

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**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 = E $\flat$  clarinet, 2 = B $\flat$  clarinet)

CONTRABASSOON

HORN (straight & stopping mutes required)

B $\flat$  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 E $\flat$ )

### performance notes

↑ = double-tongue    ≡ = triple-tongue    ≡ = flutter-tongue

↘ = 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

first performance: 8 April 2011: Thallein Ensemble, Edwin Roxburgh, Adrian Boult Hall, Birmingham Conservatoire



## SIMON CUMMINGS

molto allargando (overkill)

a tempo

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$\bullet = 40$

**abject; aghast**

The image displays a page from a musical score for 'The Great Wall' by John Williams. The score is written for a full orchestra and includes parts for the following instruments:

- Picc. (FLT. 1)
- FLT. 2
- CLT. 1
- CLT. 2
- C-BSN.
- HRN.
- TPT.
- BSS. TBN.
- PERC. 1
- PERC. 2
- VLA. 1
- VLA. 2
- VLIC. 1
- VLIC. 2
- D. B. 1
- D. B. 2

The score is in 4/4 time. The percussion parts are specifically marked for Sizzle Cymbal and Triangle Beater. The score includes various musical notations such as rests, notes, and dynamic markings (e.g., *pp*, *pp* sempre). The score is divided into measures, with measure numbers 10, 8, 5, 3, 2, and 13 indicated at the bottom of the page.

**B** massively pressurised

15

PICC. (FLT. 1) take Alto Flute (do not take during previous section)

FLT. 2 take Alto Flute (do not take during previous section)

CLT. 1 take Bass Clarinet (do not take during previous section)

CLT. 2 take Bass Clarinet (do not take during previous section)

C-BSN.

HRN.

TPT.

BSS. TBN.

PERC. 1

PERC. 2

VLA. 1

VLA. 2

VLC. 1

VLC. 2

D. B. 1

D. B. 2

arco m.v. croaking; barely coherent (keep bow on string until fig. C) 3:2 3:2 5:4 port. 5:4 5:4 5:4 V 5:4

p

arco m.v. croaking; barely coherent 3:2 6:4 (keep bow on string until fig. C) 6:4 5:4 7:4 5:4 3:2 V 5:4

p

arco m.v. croaking; barely coherent 5:4 3:2 5:4 7:4 7:4 7:4 6:4 5:4 V

p

arco m.v. croaking; barely coherent 7:4 6:4 5:4 7:4 5:4 V

p

**C**

[illegible]



## D

This image shows a page of a musical score, likely for a symphony orchestra. The score is written for multiple staves, including woodwinds (Alto Flute 1 & 2, Bassoon 1 & 2, Clarinet Bassoon), brass (Horn, Trumpet, Trombone, Double Bass 1 & 2), strings (Violin 1 & 2, Viola 1 & 2, Violoncello 1 & 2), and percussion (Percussion 1 & 2, Bass Drum, Bongos). The score is written in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings (mf, mp, f, p). The score is divided into measures, with some measures containing complex rhythmic patterns and articulation symbols. The page number 23 is visible in the top left corner.

This page of a musical score is for a large orchestra, featuring multiple staves for woodwinds, brass, percussion, and strings. The score includes complex rhythmic patterns, dynamic markings, and articulation instructions.

**Woodwinds:**

- ALC. FLT. 1:** Flute 1, measures 26-34.
- ALC. FLT. 2:** Flute 2, measures 26-34.
- BSS. CLT. 1:** Bassoon 1, measures 26-34.
- BSS. CLT. 2:** Bassoon 2, measures 26-34.
- C-BSN:** Contrabassoon, measures 26-34.
- HRN:** Horn, measures 26-34.
- TPT:** Trumpet, measures 26-34.
- BSS. TBN:** Bass Trombone, measures 26-34.

**Brass:**

- PERC. 1:** Percussion 1, measures 26-34.
- PERC. 2:** Percussion 2, measures 26-34.

**Strings:**

- VLA. 1:** Violin 1, measures 26-34.
- VLA. 2:** Violin 2, measures 26-34.
- VLC. 1:** Viola 1, measures 26-34.
- VLC. 2:** Viola 2, measures 26-34.
- D. B. 1:** Double Bass 1, measures 26-34.
- D. B. 2:** Double Bass 2, measures 26-34.

**Key Features:**

- Time Signatures:** The score features complex time signatures, including 7/4, 5/4, 3/2, and 6/4, which change throughout the piece.
- Dynamic Markings:** Various dynamics are indicated, such as *mp* (mezzo-piano), *f* (forte), *p* (piano), and *mf* (mezzo-forte).
- Articulation:** Instructions like *arco trem.* (arco tremolo), *pizz. trem.* (pizzicato tremolo), *arco s.p.* (arco spiccato), and *c.l.b. trem.* (crescendo/decrescendo tremolo) are used to guide the performer's technique.
- Performance Notes:** Specific instructions like *cuivré* (brass instrument), *take Flexatone*, and *both hands* are included for certain parts.



**F**[illegible]

**G**

"ADAM doll\_desire\_death\_latency x awakening\_impossibility = death"