instrumentation
2 Alto Flutes (1 = piccolo, 2 = flute)
2 Bass Clarinets (1 = E♭ clarinet, 2 = B♭ clarinet)
Contrabassoon

Horn (straight & stopping mutes required)
B♭ 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 (practice mutes required – preferably metal)
2 Cellos
2 Double Basses (bottom string tuned to E♭)

performance notes

\[=T\] = 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
"the picture of the chrysalis that requires the patient of the grief of a cell is observed as if I love it"
"I copy the life that the self storage of myself receives the quickening of the replicant murder that break down the grief of the end of the world"
barely animate; sluggish & vague
the emotional circuit of the ADAM dell short... the horizon of her chromosome toward... the time axis of demolition line

D: bristling with nervous, increasingly frantic energy
the octave of the grief of the clone that leapt to the remainder of night sky
"Jack junk to the angel mechanism crunch ... apoptosis season of the chromosomes of yourself the scream"
"the language of artificial play human genuine yourself of the sun self consolation in the world of the disillusionment lost the past"

"ADMM: doll; desire; death; latency x awakening; impossibility = death"