

Simon Cummings




**Intense quick dream of sentimental groups
with people of all possible characters
amidst all possible appearances**

for string sextet


instrumentation

2 VIOLINS • 2 VIOLAS • CELLO • DOUBLE BASS


performance notes


 = Bartok pizzicato  = excessive bow pressure; pitched but distorted  = utmost bow pressure; pitchless scraping

 = beyond the bridge of the specified string (indeterminate pitch)

 = *arco battuto* accent, the wood striking the string through the hair, without ricochet

c.l. = *col legno* (always *battuto*; applies only to the note indicated)

 = *tremolando* (as fast as possible) or *jeté*, as indicated

 = harmonic fingering; harmonics should be played precisely as written, *regardless* of the clarity of the resultant sounding pitch

vibrato may be used freely; reminders of this—contrasting with passages for open strings or harmonics—are occasionally indicated

duration: c. 6 minutes

first performances: 1 March 2010: B.C.M.G., Richard Baker, C.B.S.O. Centre, Birmingham (workshop performance)
13 December 2010: Interrobang, Simon Cummings, Recital Hall, Birmingham Conservatoire

Composed in late 2009, this piece took its inspiration from a short poem by E. E. Cummings, from his collection *73 Poems*:

*wild(at our first)beasts uttered human words
—our second coming made stones sing like birds—
but o the starhushed silence which our third's*

Like the poem, the piece explores three behavioural states, the first of which is loud & ferocious, the players attacking their open strings with brute force. Later, this develops into milder, more lyrical material, before finally yielding to sparse, faint harmonics. Rather than dividing the piece into three clear sections, these three states evolve & bleed into each other, their respective characters gradually taking shape, but ever in flux.

The title is a phrase found in Arthur Rimbaud's poem 'Vigils', from his well-known collection *Illuminations*; it describes perfectly both the universality and the drama i have sought to capture in the piece.

S. C.

to P.J., with gratitude

Intense quick dream of sentimental groups with people of all possible characters amidst all possible appearances

SIMON CUMMINGS

♩ = 60

The musical score is written for six instruments: Violin 1, Violin 2, Viola 1, Viola 2, Violoncello, and Double Bass. The music is in common time (C) and features a tempo of quarter note = 60. The score is marked with dynamic levels such as *ff*, *fff*, and *f*. Performance instructions include *wild, bestial*, *c.l.*, and *trem. 3:2*. The score is divided into measures by vertical bar lines, with various musical notations including notes, rests, and articulation marks.

6

jeté trem.

VLN. 1

VLN. 2

VLA. 1

VLA. 2

VLC.

D. B.

ff ff f f ff f ff c.l. f ff f

f f ff ff f ff f c.l. ff f

f ff f ff f ff f c.l. ff f

f c.l. jeté f ff f ff f

f ff f ff f ff f

ff f ff f ff f

ff f ff f ff f

Detailed description: This is a page of a musical score for a string ensemble, labeled '2'. It features six staves: Violin 1 (VLN. 1), Violin 2 (VLN. 2), Viola 1 (VLA. 1), Viola 2 (VLA. 2), Violoncello (VLC.), and Double Bass (D. B.). The score begins with a measure number '6' and includes performance instructions such as 'jeté trem.' and 'c.l.'. The dynamics range from *f* (forte) to *fff* (fortissimo). The notation includes various rhythmic values, slurs, and accents. The VLA. 2 staff has a 'c.l. jeté' instruction. The D. B. staff has a 'jeté' instruction. The score is written in a common time signature.

Violin 1 (VLN. 1): Treble clef, 4/4 time. Starts with a *ff* dynamic, followed by *f* and *ff* dynamics. Includes *c.l.* (col legno) markings and accents.

Violin 2 (VLN. 2): Treble clef, 4/4 time. Starts with a *ff* dynamic, followed by *f* and *ff* dynamics. Includes *c.l.* markings and accents.

Viola 1 (VLA. 1): Alto clef, 4/4 time. Starts with a *ff* dynamic, followed by *f* and *ff* dynamics. Includes *c.l.* markings and accents.

Viola 2 (VLA. 2): Alto clef, 4/4 time. Starts with a *ff* dynamic, followed by *f* and *ff* dynamics. Includes *c.l.* markings and accents.

Violoncello (VLC.): Bass clef, 4/4 time. Starts with a *f* dynamic, followed by *ff* and *f* dynamics. Includes *c.l.* markings and accents.

Double Bass (D. B.): Bass clef, 4/4 time. Starts with a *ff* dynamic, followed by *f* and *ff* dynamics. Includes *c.l.* markings and accents.

The score is divided into five measures by vertical bar lines. Dynamics range from *f* (forte) to *ff* (fortissimo). *c.l.* indicates *col legno* (striking the strings with the back of the woodblock).

16

VLN. 1

VLN. 2

VLA. 1

VLA. 2

VLC.

D. B.

ff *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

trem.

c.l.

3:2

jeté

This musical score page contains six staves for Violins 1 and 2, Violas 1 and 2, Violoncello, and Double Bass. The music is in 2/4 time and begins at measure 16. The Violin 1 part starts with a fortissimo (*ff*) dynamic and features several accents and slurs. The Violin 2 part includes a tremolo (*trem.*) in the first measure. The Viola 1 part has a dynamic range from *f* to *ff*. The Viola 2 part includes a *c.l.* (crescendo) marking, tremolos, and a triplet of eighth notes marked *3:2*. The Violoncello and Double Bass parts also feature dynamic markings from *f* to *ff* and include a *jeté* marking in the Viola 2 part. The score is written in a key signature of one flat and includes various performance instructions such as accents, slurs, and dynamic changes.

26

VLN. 1

VLN. 2

VLA. 1

VLA. 2

VLC.

D. B.

f *mf* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

c.l. ϕ jeté c.l. trem. jeté trem. trem. III jeté ϕ

jeté c.l. trem. c.l. trem.

(vibr.) 3:2 c.l. ϕ

(vibr.) II 3:2

trem. 3:2 trem. 3:2 c.l. jeté trem. trem. trem.

c.l. (vibr.) jeté trem. ϕ

f *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Detailed description: This page of a musical score, numbered 6, contains measures 26 through 31. It is arranged in six staves: Violin 1 (VLN. 1), Violin 2 (VLN. 2), Viola 1 (VLA. 1), Viola 2 (VLA. 2), Cello (VLC.), and Double Bass (D. B.). The music is written in treble clef for the violins and bass clef for the violas, cellos, and double basses. The key signature has one flat (B-flat). The score is filled with various musical notations including notes, rests, slurs, and dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *fz* (forzando). Performance instructions like 'c.l.' (col legno), 'jeté', 'trem.' (trémolo), and '(vibr.)' (vibrato) are placed above the notes. Rhythmic markings include '3:2' and 'II'. The page number '26' is located at the top left of the first staff.

31

più e più cantabile e legato
(vibr.)

(vibr.) III

più e più cantabile e legato
(vibr.)

VLN. 1

mf *f* *mf* *f* *mf* *f*

jeté 3:2

c.l.

trem.

3:2

(vibr.) III

trem.

f *mf*

più e più cantabile e legato
(vibr.)

VLN. 2

f *mf* *f* *mf* *f* *mf*

più e più cantabile e legato
(vibr.)

0

3:2

trem.

3:2

mf *f* *mf* *f* *mf*

VL.A. 1

jeté trem.

mf *f* *mf* *f* *mf* *f*

più e più cantabile e legato
(vibr.)

3:2

II trem.

3:2

(vibr.) II

0

jeté c.l. \flat \sharp IV

f *mf* *f* *mf* *f* *mf* *f* *mf* *f*

VL.A. 2

c.l. jeté

f *mf* *f* *mf* *f* *mf* *f*

jeté 3:2 trem.

3:2

mf *f* *mf* *f*

VL.C.

jeté 3:2

jeté IV

trem.

f *mf* *f* *mf* *f* *mf* *f*

D. B.

f *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

46

VLN. 1

VLN. 2

VLA. 1

VLA. 2

VLC.

D. B.

3:2 jeté mp mf mf mp trem.

3:2 jeté mf mp mf mp

3:2 mf mf mp

3:2 trem. mf mp mp mf molto cantabile

3:2 trem. jeté mp mf trem. molto cantabile

3:2 jeté II trem. 3:2 3:2 3:2 jeté

mf mf mp mf mp mp

Detailed description: This page of a musical score contains six staves for Violins 1 and 2, Violas 1 and 2, Cellos, and Double Basses. The music is in 3/2 time and features complex rhythmic patterns, including triplets and sixteenth-note runs. Performance instructions such as 'jeté', 'trem.', and 'molto cantabile' are placed above the notes. Dynamic markings like 'mp' (mezzo-piano) and 'mf' (mezzo-forte) are used throughout. The score is divided into four measures by vertical bar lines.

86

VLN. 1

VLN. 2

VLA. 1

VLA. 2

VLC.

D. B.

The musical score for measures 86-91 is as follows:

- Measure 86:** VLN. 1: Rest. VLN. 2: *pp*, quarter note G4, quarter note A4, quarter note B4, quarter note C5. VLA. 1: Rest. VLA. 2: Rest. VLC.: Rest. D. B.: Quarter note G2, quarter note A2, quarter note B2, quarter note C3.
- Measure 87:** VLN. 1: Rest. VLN. 2: *pp*, quarter rest, quarter note B4, quarter note C5, quarter note B4. VLA. 1: Rest. VLA. 2: Rest. VLC.: Rest. D. B.: Rest.
- Measure 88:** VLN. 1: Rest. VLN. 2: Rest. VLA. 1: Rest. VLA. 2: Rest. VLC.: *ppp*, quarter note G2, quarter note A2, quarter note B2, quarter note C3. D. B.: Rest.
- Measure 89:** VLN. 1: Rest. VLN. 2: Rest. VLA. 1: Rest. VLA. 2: Rest. VLC.: *pp*, quarter note G2, quarter note A2, quarter note B2, quarter note C3. D. B.: Rest.
- Measure 90:** VLN. 1: Rest. VLN. 2: Rest. VLA. 1: Rest. VLA. 2: Rest. VLC.: *pp*, quarter note G2, quarter note A2, quarter note B2, quarter note C3. D. B.: *pp*, quarter note G2, quarter note A2, quarter note B2, quarter note C3.
- Measure 91:** VLN. 1: Rest. VLN. 2: Rest. VLA. 1: Rest. VLA. 2: Rest. VLC.: *pp*, quarter note G2, quarter note A2, quarter note B2, quarter note C3. D. B.: *pp*, quarter note G2, quarter note A2, quarter note B2, quarter note C3.