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.

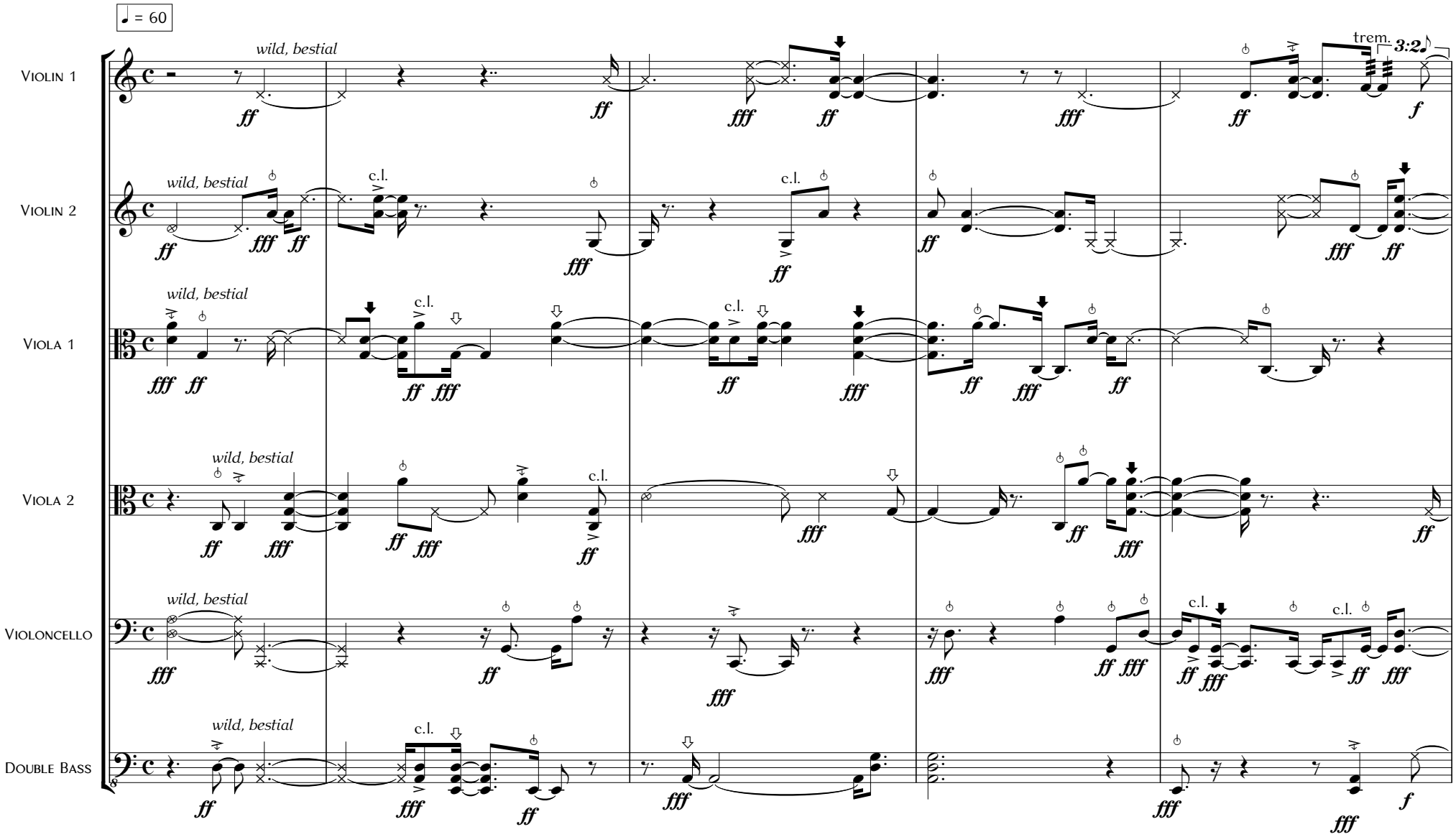
The title is a phrase found in Arthur Rimbaud's poem 'Vigils', from his well-known collection *Illuminations*; it describes perfectly both the universality and the drama i have sought to capture in the piece.

S. C.

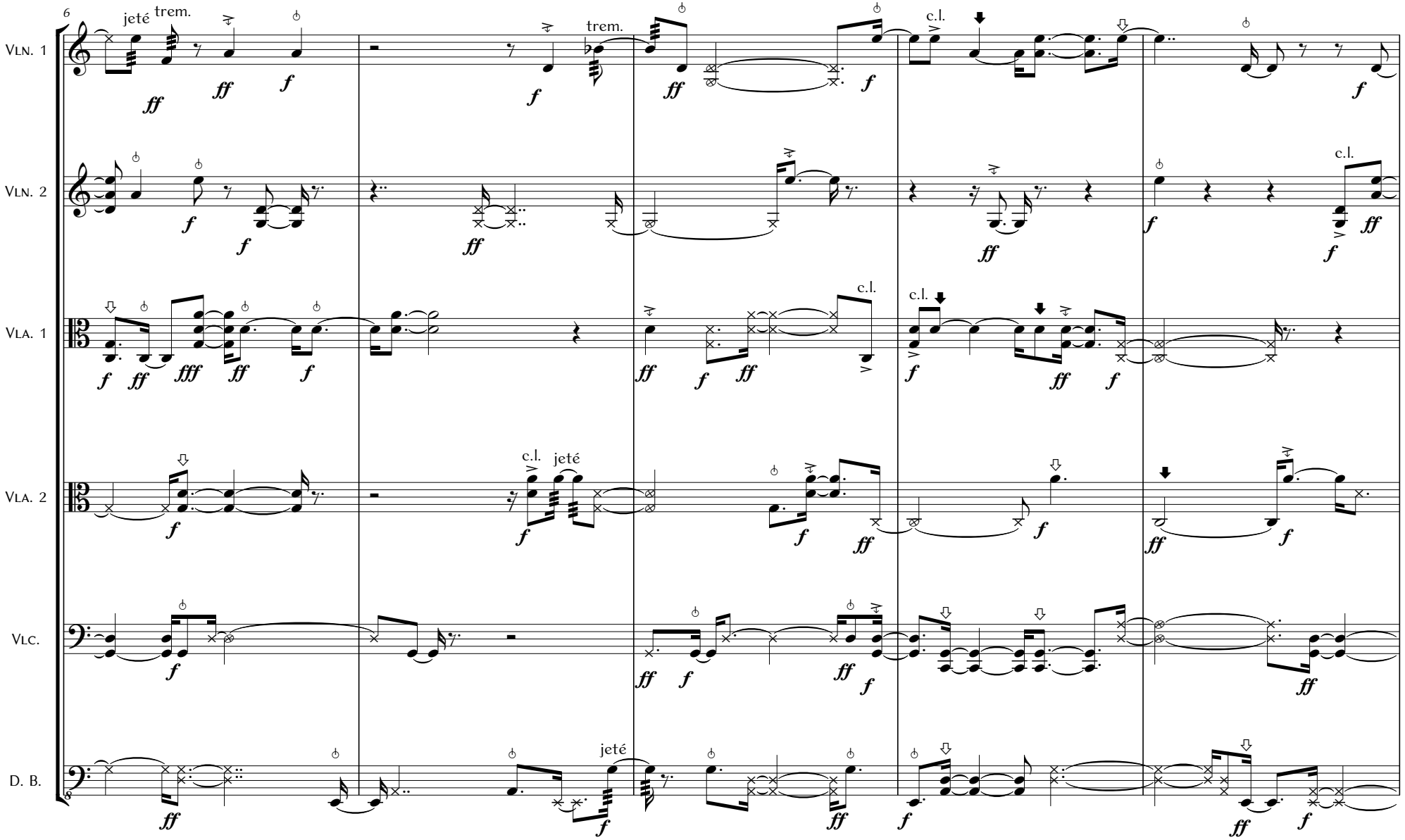
*to P. J., with gratitude*

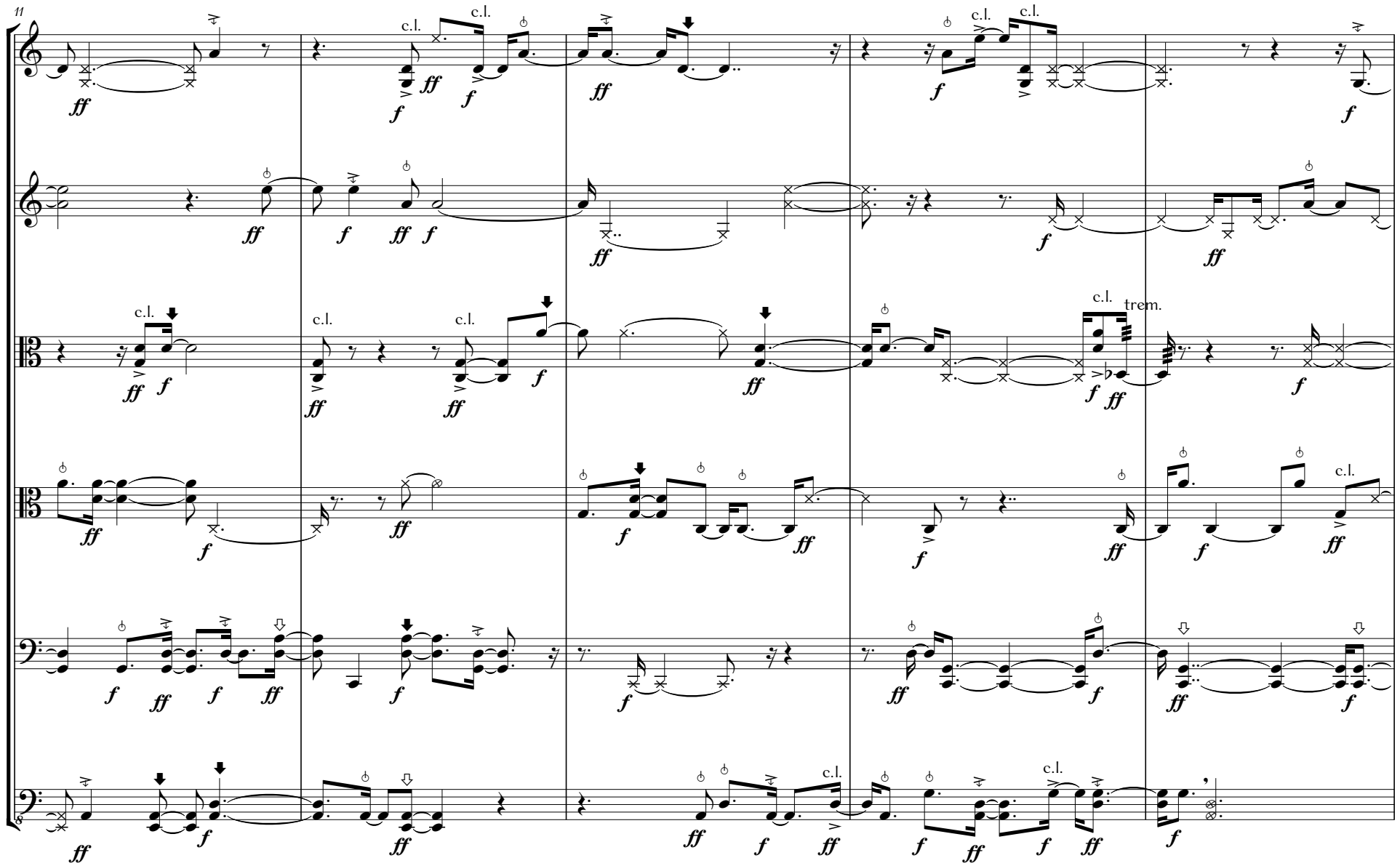
# Intense quick dream of sentimental groups with people of all possible characters amidst all possible appearances

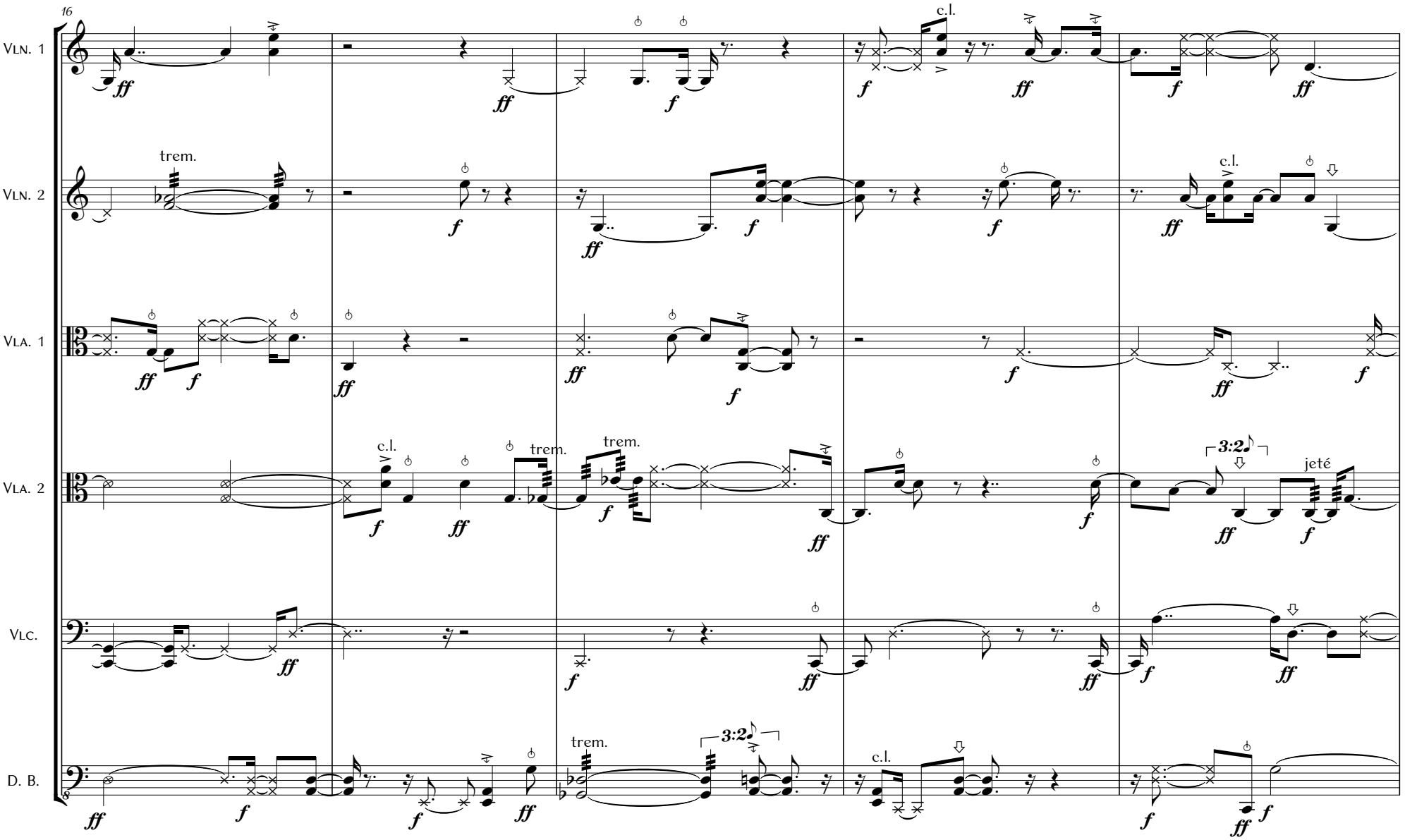
Simon Cummings

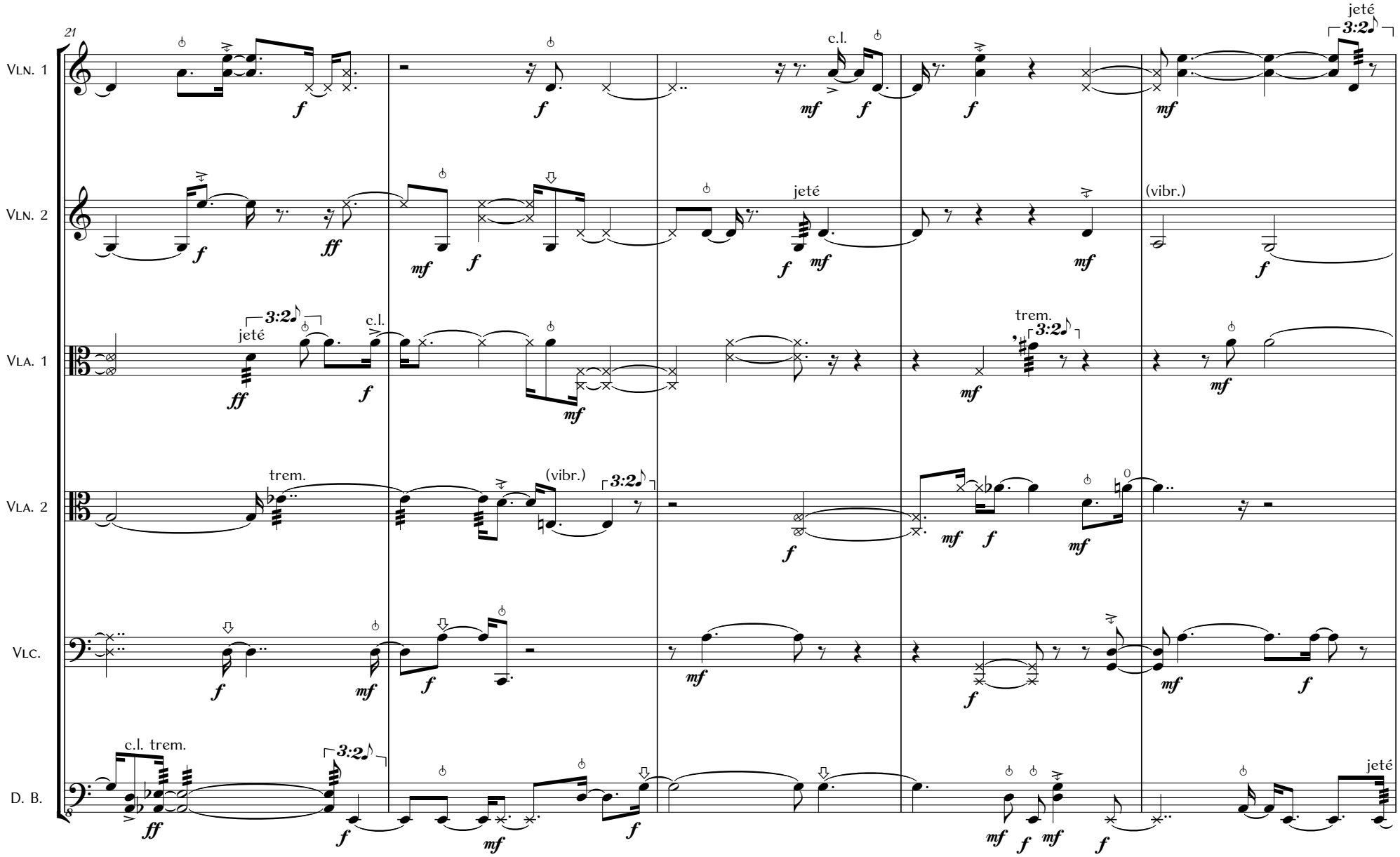


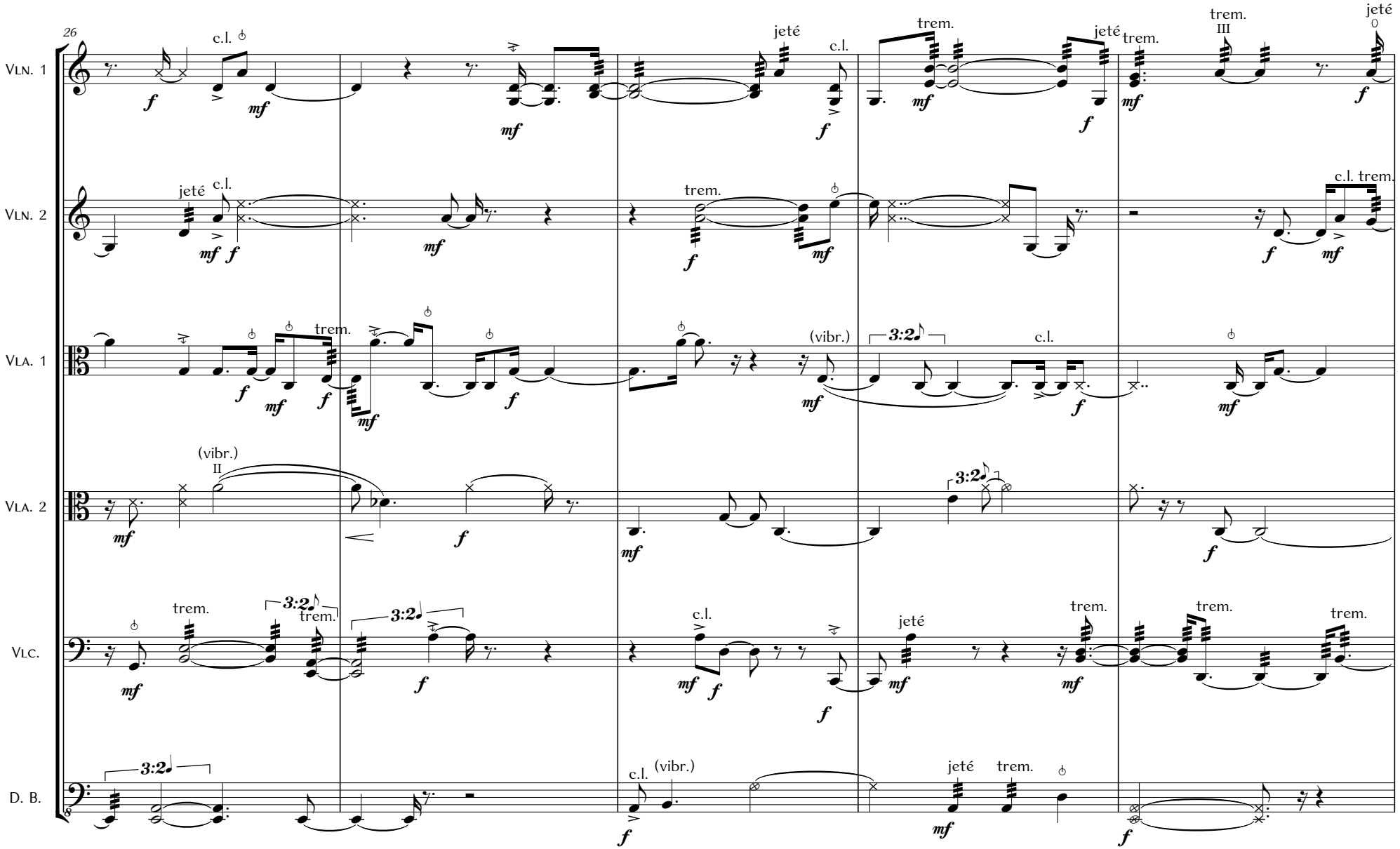

© 2012 Simon Cummings

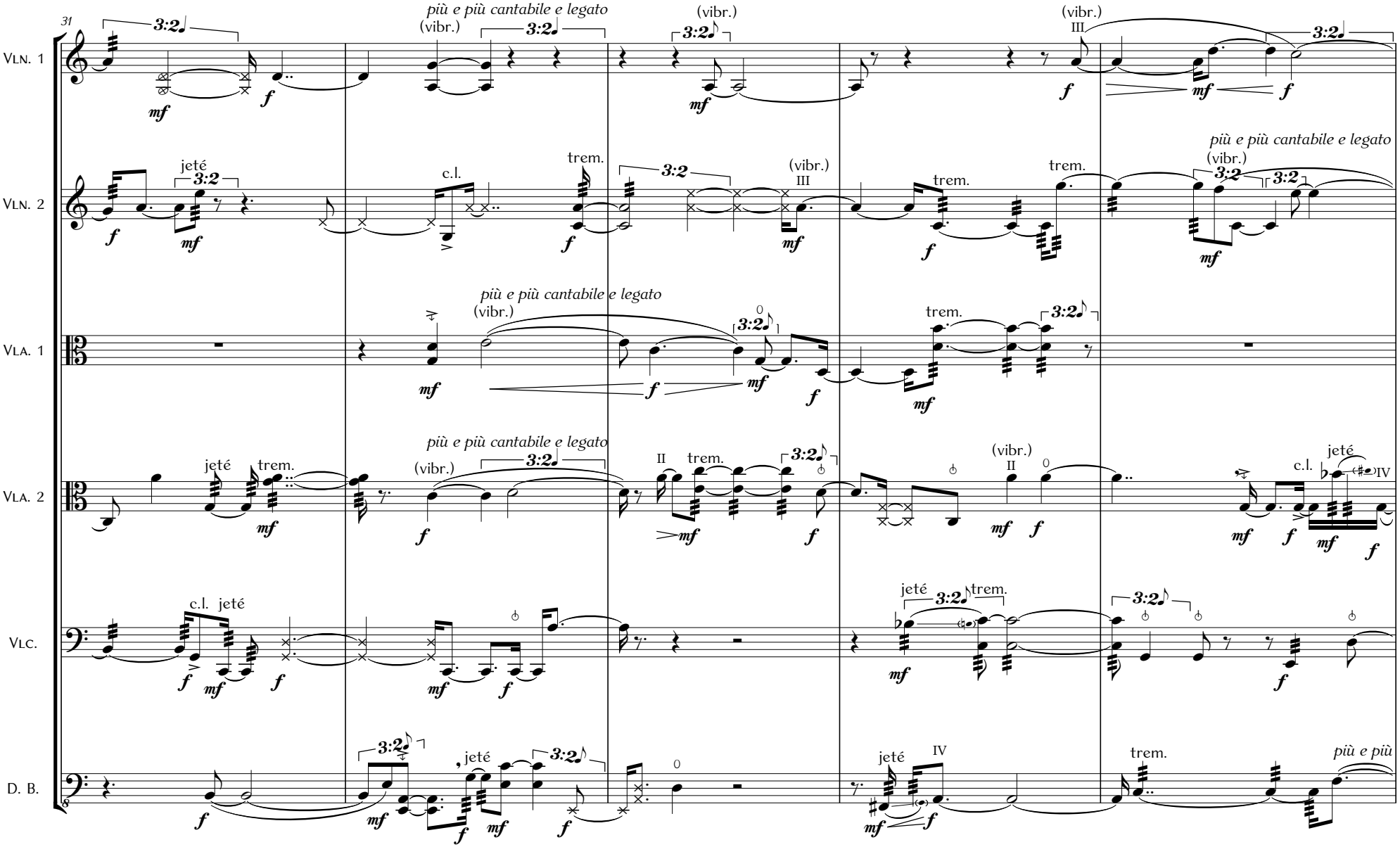

6
jeté
trem.
trem.
c.l.
c.l.
c.l.
c.l.
c.l.
jeté
jeté
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vlc.
D. B.

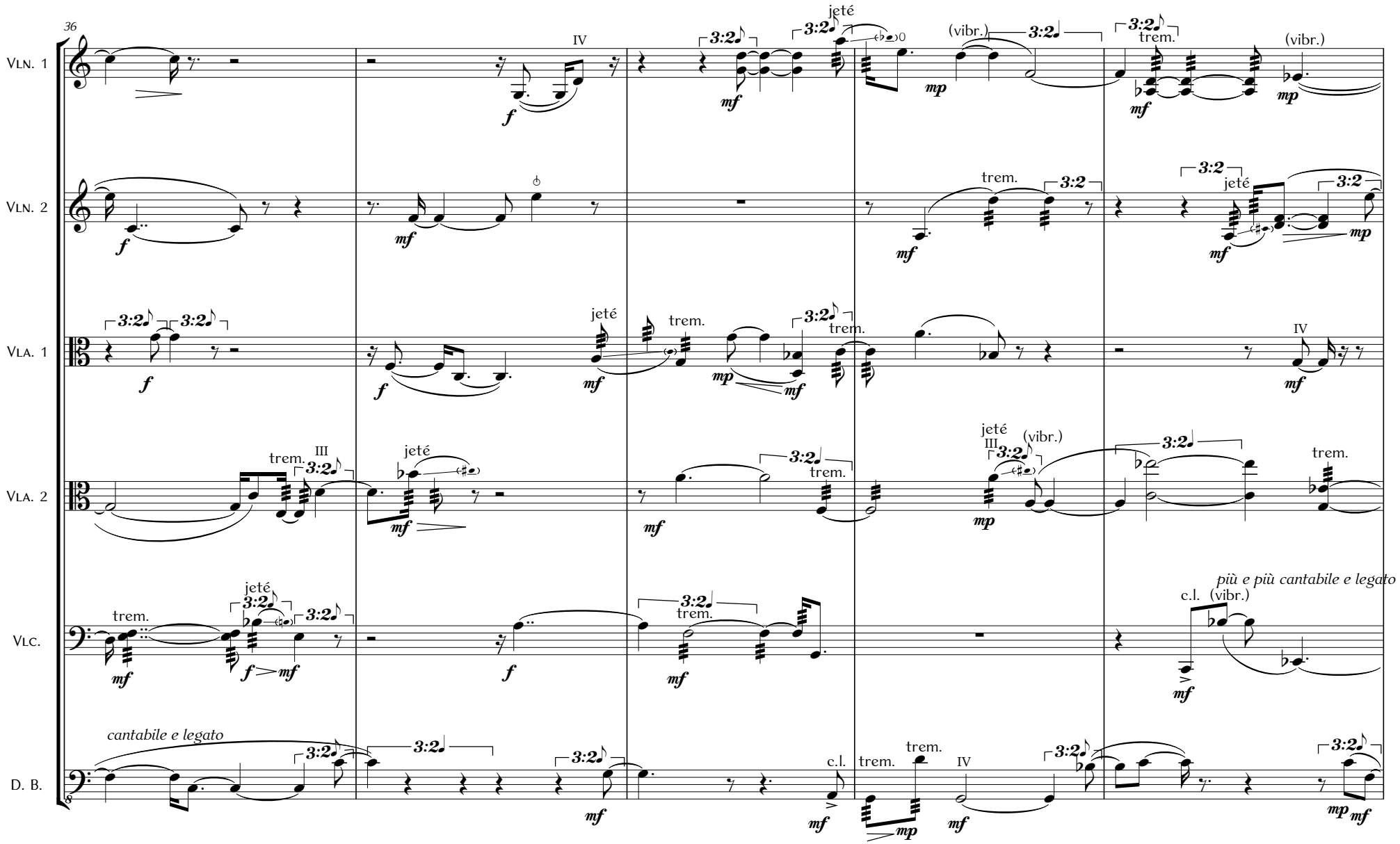

11
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vlc.
D. B.
c.l.
trem.

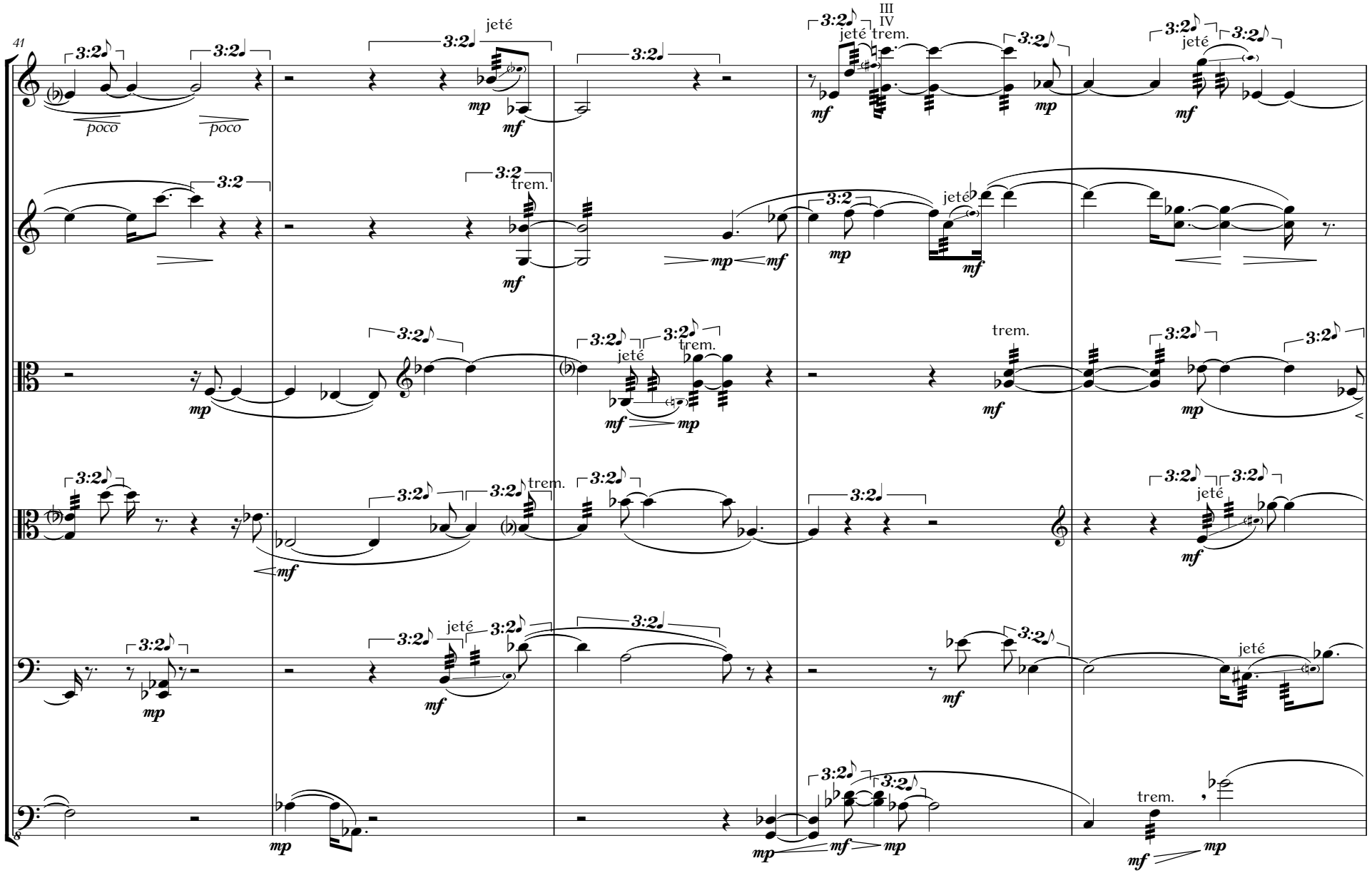

16
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vlc.
D. B.
trem.
c.l.
jeté
3:2

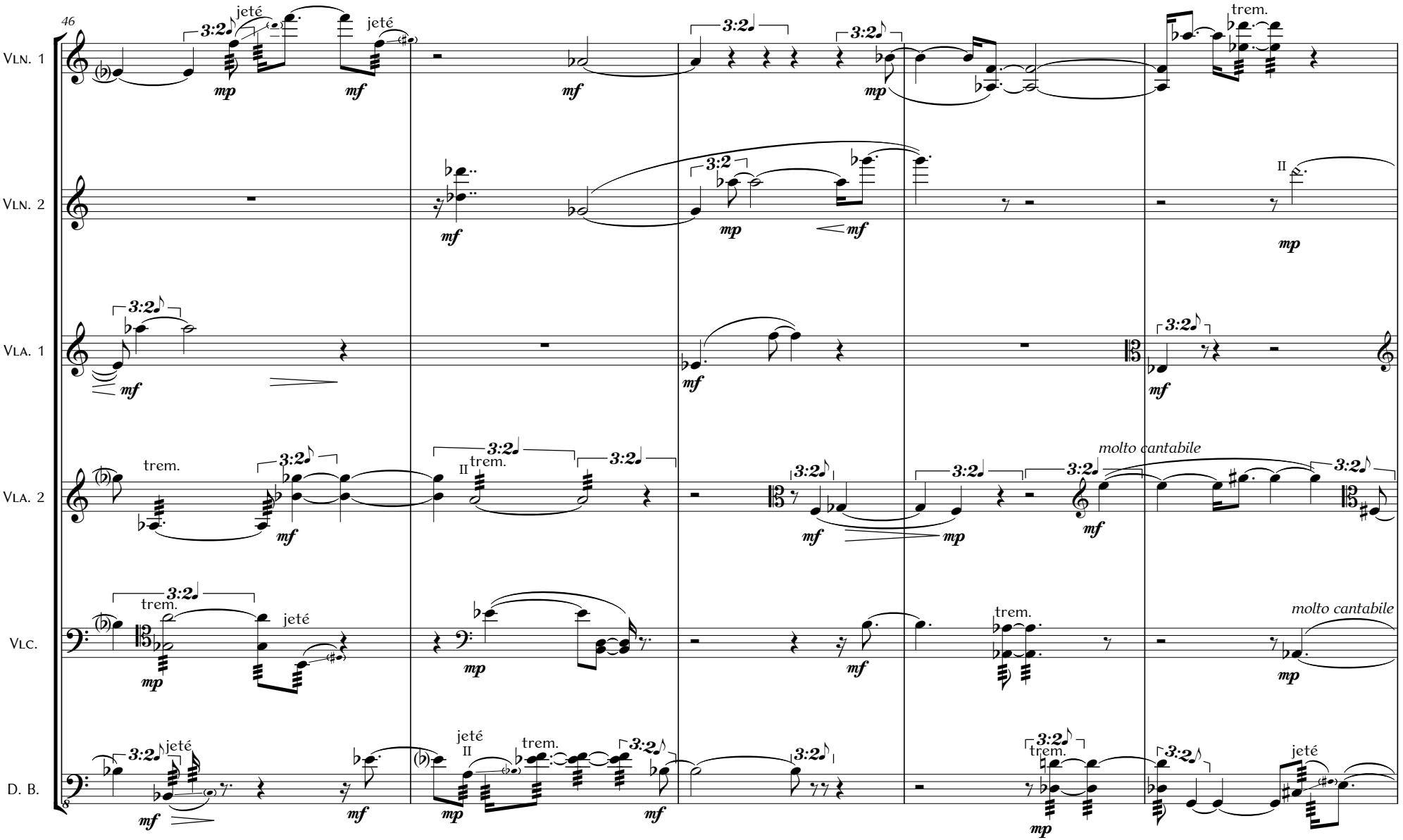

21
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vlc.
D. B.
jeté
3:2
c.l.
(vibr.)
trem.
c.l. trem.

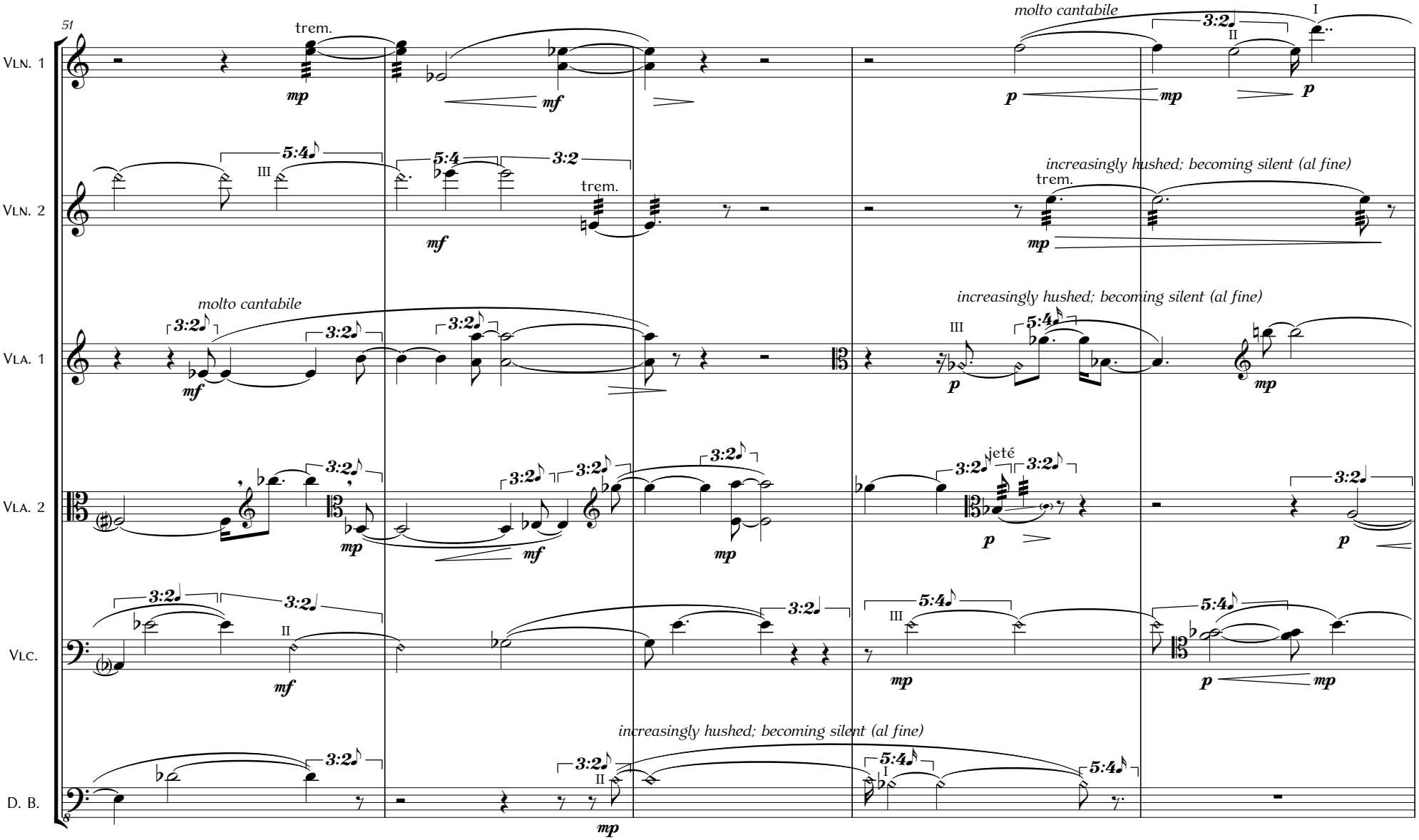

26
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vlc.
D. B.
c.l.
jeté
trem.
(vibr.)
3:2
II
III
0

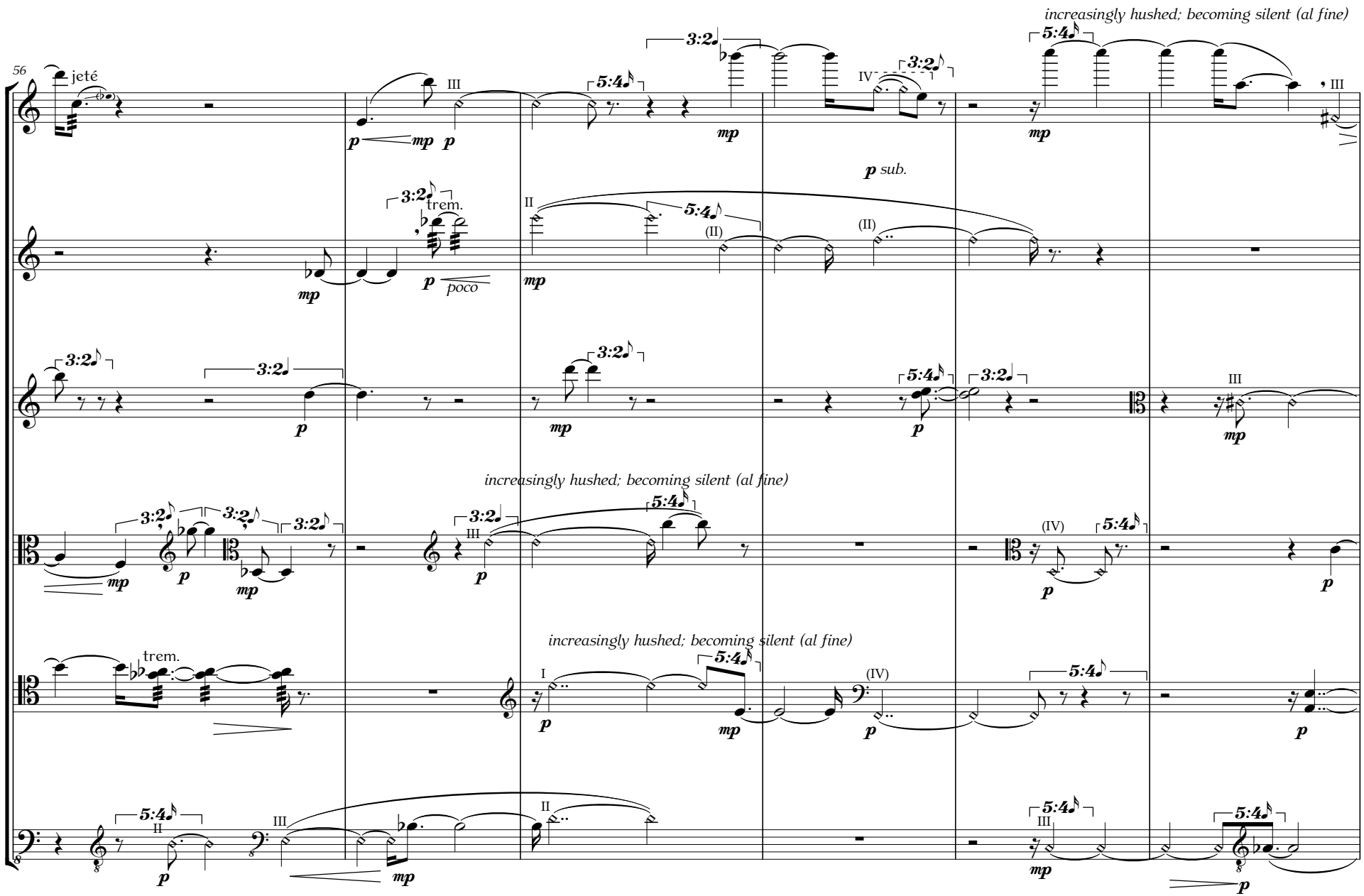

31
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vlc.
D. B.
più e più cantabile e legato
(vibr.)
jeté
c.l.
trem.
III
II
IV
0
più e più
3:2

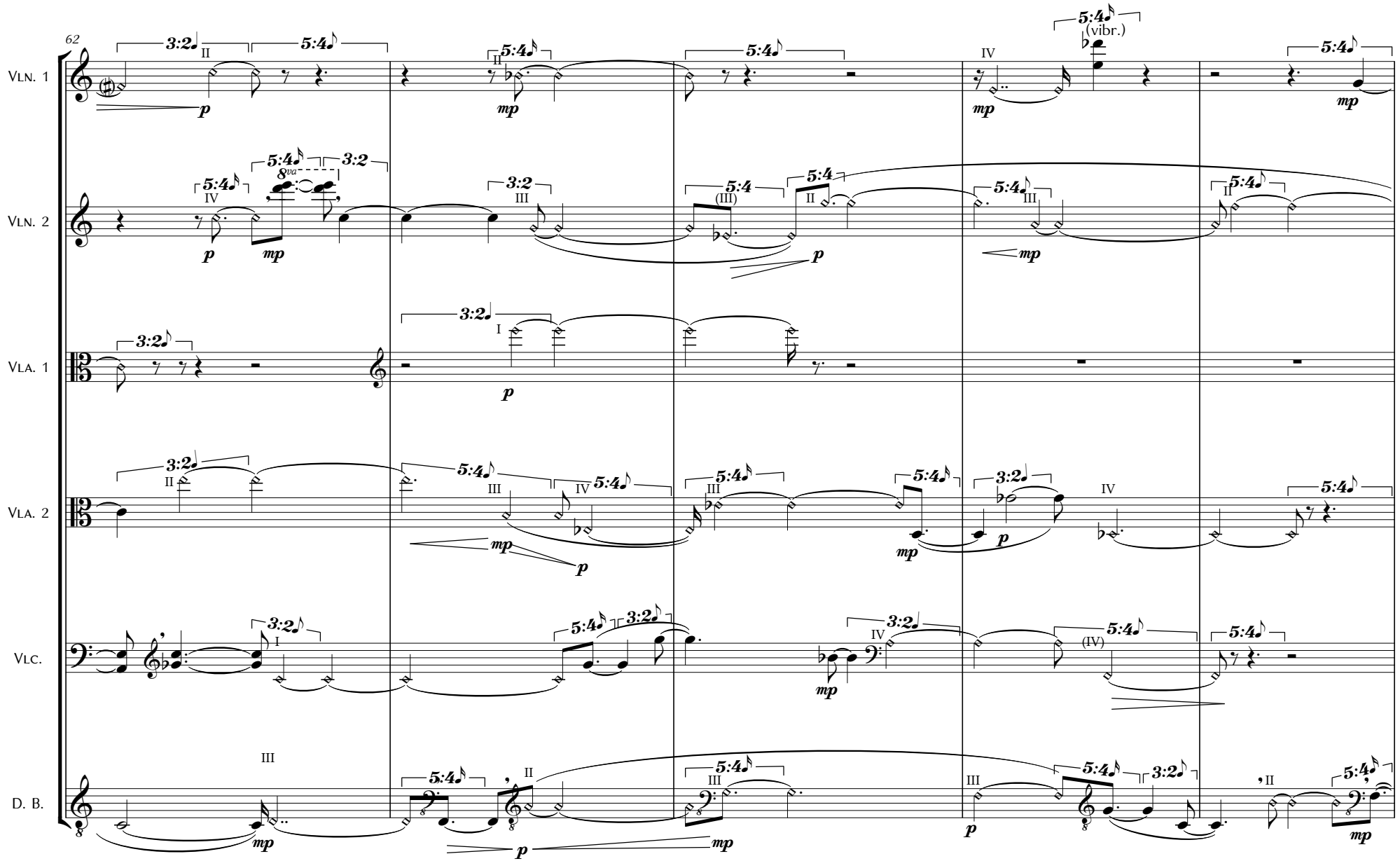

36
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vlc.
D. B.
jeté
trem.
(vibr.)
IV
III
c.l.
cantabile e legato
più e più cantabile e legato

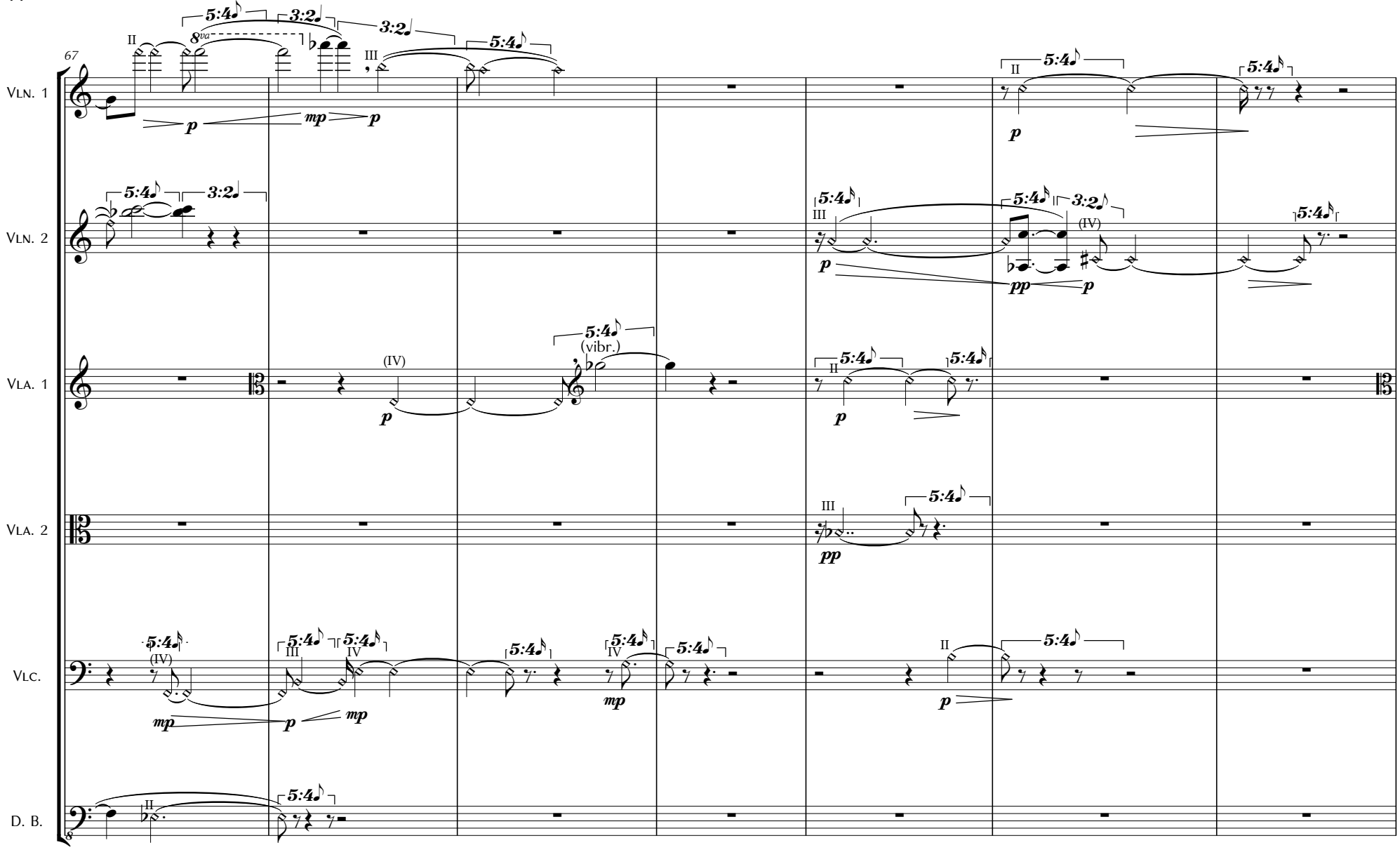

41
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vlc.
D. B.
poco
poco
jeté
trem.
III
IV
mp
mf

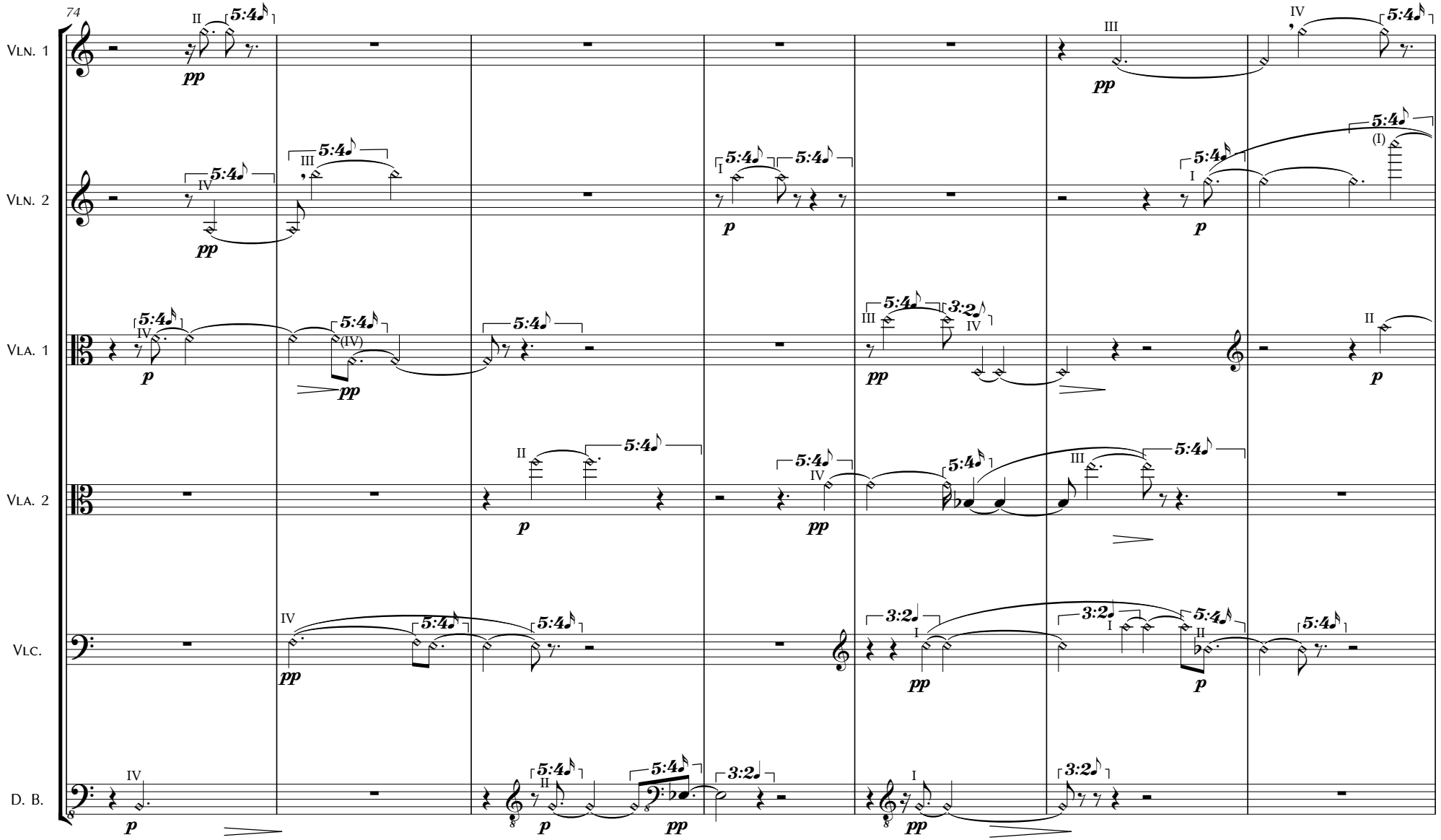

46
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vlc.
D. B.
jeté
trem.
molto cantabile
II
3:2
mp
mf

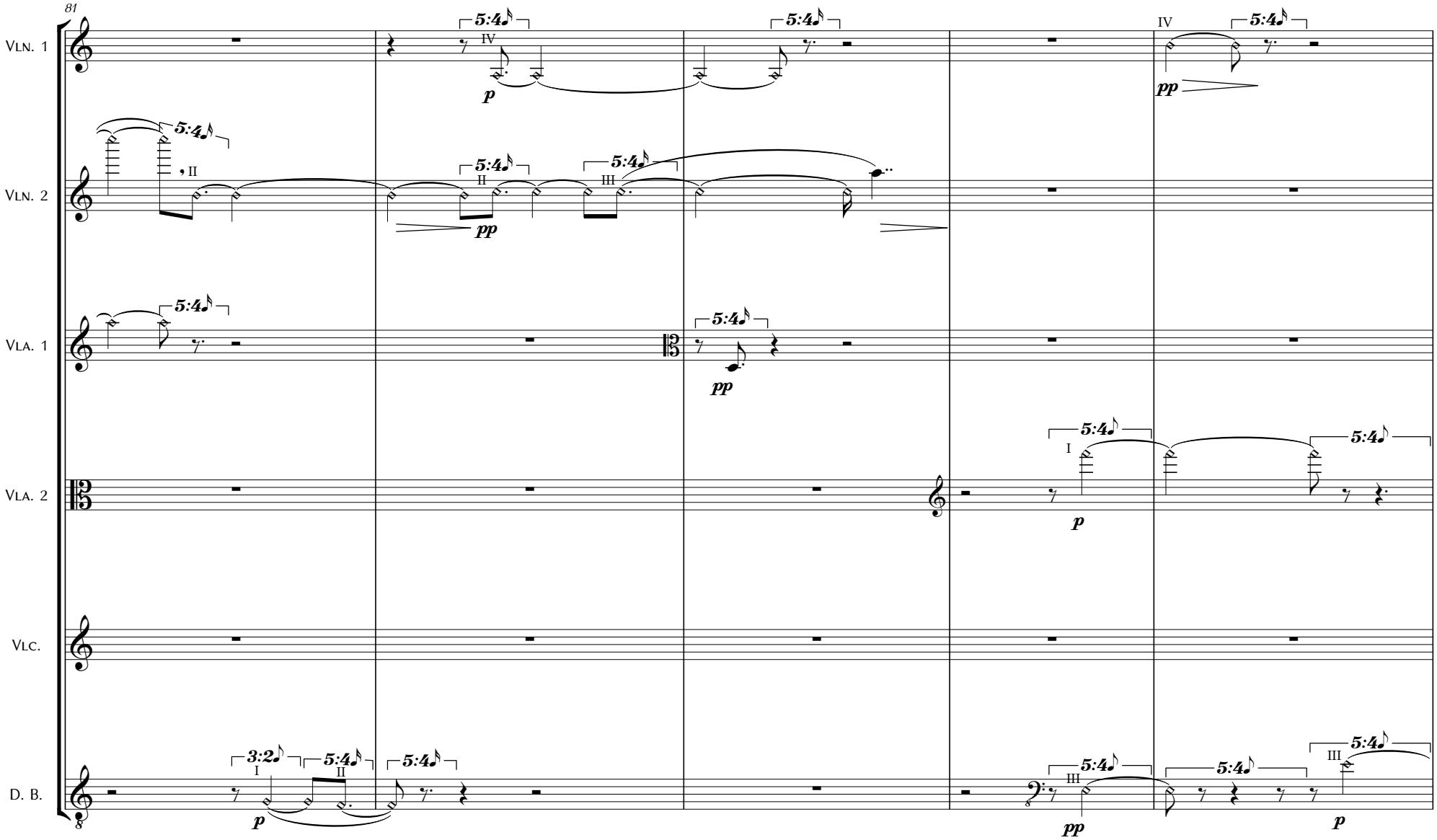

51
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vlc.
D. B.
trem.
molto cantabile
increasingly hushed; becoming silent (al fine)
jeté
mp
mf
p
3:2
5:4

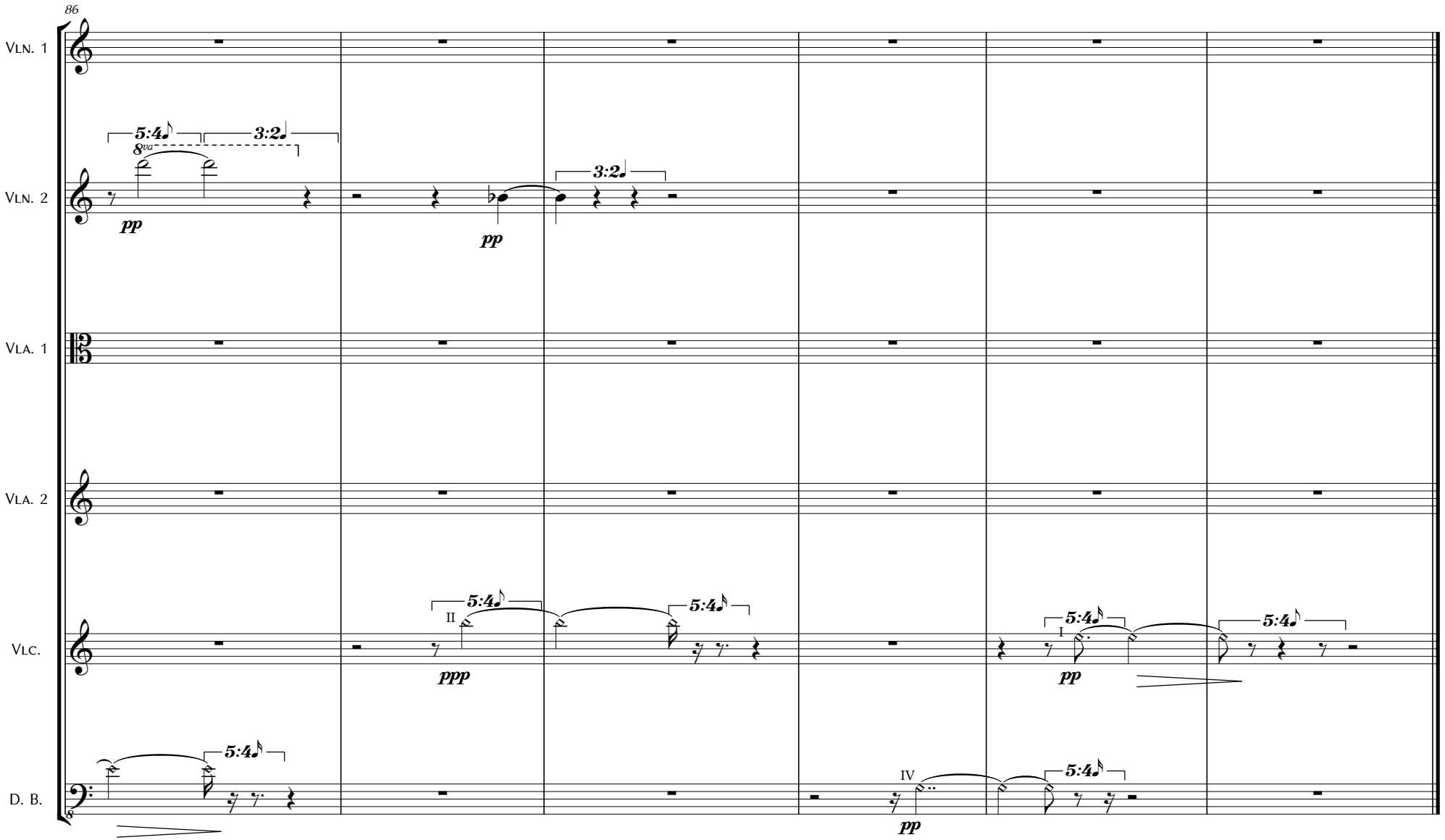

56
jeté
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vlc.
D. B.
trem.
poco
sub.
increasingly hushed; becoming silent (al fine)
increasingly hushed; becoming silent (al fine)
increasingly hushed; becoming silent (al fine)


62
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vlc.
D. B.
(vibr.)
8va


67
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vlc.
D. B.
8va
(vibr.)


74
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vlc.
D. B.
pp
p
5:4
3:2


81
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vlc.
D. B.
5:4
3:2
p
pp




*9 January 2010*
*Tewkesbury*