

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





"the picture of the chloroform that respites the malice of the grief of a cell is observed as if I love it"

**A**

♩=40

# UTTER SILENCE

abject; aghast

10

PICC. (FLT. 1)

FLT. 2

CLT. 1

CLT. 2

C-BSN.

HRN.

TPT.

BSS. TBN.

PERC. 1  $\phi$  (immediate damp)

PERC. 2  $\phi$  to Sizzle Cymbal

Sizzle Cymbal (triangle beater)

*pp* sempre

VLA. 1 con sord. (practice mute) pizz. arco jeté pizz.

VLA. 2 con sord. (practice mute) pizz. arco jeté

VL. 1 con sord. (practice mute) pizz.  $\overbrace{\quad}^{3:2}$  arco jeté  $\overbrace{\quad}^{3:2}$

VL. 2 con sord. (practice mute) pizz.  $\overbrace{\quad}^{3:2}$  jeté pizz.  $\overbrace{\quad}^{3:2}$

D. B. 1

D. B. 2

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

VLA. 2 *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

VLC. 1 *m.v. croaking; barely coherent* (keep bow on string until fig. C) 3:2 5:4 3:2 5:4 7:4 7:4 7:4 6:4 5:4 V 5:4

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

D. B. 1

D. B. 2

**C** barely animate; sluggish & vague

20

ALTO FLUTE 1 (ALT. FLT. 1): S.V., m.v., 6:4, 7:4, 5:4, 3:2, 7:4, 7:4, 7:4, S.V., 6:4, 6:4, 7:4, 5:4, S.V., 7:4, m.v., 7:4, 7:4, 5:4. Dynamics: mp, mf (non dim.), mf, mp.

ALTO FLUTE 2 (ALT. FLT. 2): S.V., m.v., 5:4, 7:4, 5:4, 5:4, 7:4, 7:4, S.V., m.v., 7:4, 3:2, S.V., 5:4, m.v., 7:4, 3:2, 3:2. Dynamics: mp, mf (non dim.), mf, mp sub.

BASS CLARINET 1 (BSS. CLT. 1): S.V., m.v., 7:4, 5:4, 3:2, 7:4, 3:2, S.V., 6:4, m.v., 5:4, 5:4, S.V., m.v., 6:4, 7:4. Dynamics: mp, mf (non dim.), mp, mf, mp.

BASS CLARINET 2 (BSS. CLT. 2): S.V., m.v., 7:4, 7:4, 7:4, 5:4, S.V., m.v., 7:4, 7:4, 5:4, S.V., 3:2, m.v., 3:2, 7:4. Dynamics: mp, mf (non dim.), mp, mf, mp.

C-BSN: -

HRN: mf, mp

TPT: -

BSS. TBN: -

PERC. 1: to Bass Drum

PERC. 2: Lion's Roar, mf, poco, 5:4, mf, poco, 3:2, mf, poco

VLA. 1: arco nat., via sord., mf, (p)

VLA. 2: arco nat., via sord., mf, (p)

VLIC. 1: arco nat., via sord., mf, (p)

VLIC. 2: arco nat., via sord., mf, (p)

D. B. 1: -

D. B. 2: -









**G**

40

ALT. FLT. 1 *delirious* *tr* *port*

ALT. FLT. 2 *delirious* *tr* *port*

BSS. CLT. 1

BSS. CLT. 2

C-BSN. *quasi niente (as quiet as possible)* *poco*

HRN. *con sord. (straight mute)* *distantly malevolent* *ppp* *poco*

TPT. *con sord. (bucket mute)* *distantly malevolent* *ppp* *poco*

BSS. TBN. *con sord. (straight mute)* *distantly malevolent* *ppp* *poco*

PERC. 1

PERC. 2

VLA. 1

VLA. 2

VL. 1

VL. 2

D. B. 1

D. B. 2 *(sempre s.v.)* *ppp sub.* *poco*

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