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Finnish Music Information Centre

14729

nemo

for ensemble and electronics

FOR PROMOTIONAL USE ONLY
FIMIC

Jukka Tiensuu (1997)

TEOSTO

SUOMALAISEN MUSIIKIN TIEDOTUSKESKUS
FINNISH MUSIC INFORMATION CENTRE

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FIMIC

nemo

for ensemble and electronics

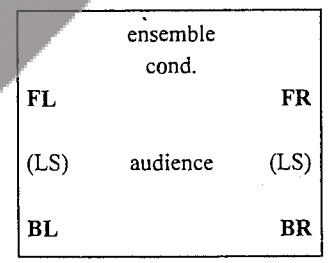
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Ensemble (note the 1st violin and the clarinet at the extreme left and right ends of the stage):

kbdA horn picc. trumpet B♭ trombone percussion (+kbdB)
bass clarinet violin II oboe viola cello contrabass
violin I bassoon flute clarinet
conductor



4 (or 6) **loudspeakers in the corners**

Notation

Small note-heads have two meanings. In glissandi passages they indicate approximate pitches. In note repetitions they visualise the *diminuendo al niente* - the last notes being just about (or not any more) audible.

Accidentals apply to the whole bar (as in traditional notation). However, to avoid ambiguity, micro-tonal accidental are placed before each note they apply to. Also, any accidental, including a micro-tonal one, cancels the previous accidental.

♯ ♭ quarter-tone sharp and flat respectively. (Using always the natural as reference, no combined accidentals are used.)

▾ Cone-formed symbol above or below a note indicates a sharp staccato, which is always short, regardless of the length of the note or the surrounding musical texture, while normal staccato dots are interpreted in conform with the length of the note and the surrounding musical texture.

Glissandi should be played evenly through the whole indicated duration (to differentiate them from mere "portamento"). Glissandi should never be replaced by a (chromatic) scale. Where performance of the total glissando is beyond the player's capability, a maximal bending of he tone to the direction indicated by glissando is to be performed.

Articulation: where not indicated (by slurs, dots etc.) articulation is left to the players' discretion, but should reflect the character of the music played. In general the notes should be played in full length but well articulated. Very rapid passages (like sixteenth-note triplets at MM. 120) may be slurred. It is not necessary to aim at a uniform tonguing and bowing. Rather, the players are encouraged to make individual decisions and even vary their articulation principles within their part.

General

Bars 263-267: the players perform *individual* diminuendi and (molti) rallentandi and will thus arrive to bar 265 at different times. There, while letting the instrumental sound slowly die away, the players will pick up the indicated pitch and sing the passage (transposing an octave if necessary) gradually moving from one phoneme to the next. The beginning of the voice part is not synchronous (wind-players still playing their instruments, whereas the others *must* start singing while still playing), but bar 267 should be sung in synchron. In bar 267 the sampler fades in on the very chord sung by the players and in bar 268 the players should fade in tuning to the pitches and dynamics of the sampler-chord. In the following bars the sampler-chord does small pitch-deviations but the musicians should not change their pitches (the result being a variable rate of beat).

The tempi in **bars 106-131, 161-186, 386-413** and **518-545** **must be exact** to synchronize with the sampler sound part *). Elsewhere tempi may be taken slightly slower (but not faster) than indicated depending on the acoustic conditions of the performance situation. It is then recommended that on arriving to any of the above-mentioned bars, an accelerando is performed in order to arrive to the exact tempo already before those bars. Also the sampler sound "tempi" in 267-280 and 446-459 should be exact.

Bars 175- if the first violin chooses to play 8^{va}, the keyboard should also play 8^{va} from bar 177 (to 193).

Bars 205-216 and 424-445 (inclusive) are played by all musicians "portamento/glissando e con molto vibrato lentissimo" all the time. Sporadic ornament and glissando signs function mainly as reminders. Creativity (with good taste) is encouraged.

Bars 226-263 and 460-471 the accents should be very loud, but reasonably balanced between the instruments, to create a continuous "melody". Everything else ***pp(p)***, sort of "distant background".

Keyboardist: The keyboardist should play the indicated dynamics, although the resulting dynamic level of the sounds may vary greatly depending on the samples/programs used and the simultaneous positions of the mixer's faders. The circled numbers (1.-12.) in the keyboardist's part indicate the Multi (set of programs) selection. These changes should be performed where indicated to be sure to avoid any clipping in the sounds' possible "tails" (fade, reverb, delays etc.). In a rehearsal situation, to interrupt a very long sample (e.g. kbdA prog.8, or kbdB. prog 2), simply select a program that is not used in the piece (e.g. number 15).

Percussionist: kbdB is used to *trigger* the samples only. The samples are insensitive to the force (velocity) and length of the key-press. All their dynamics and durations are pre-programmed. Also, in the one-sampler.version, all Multi changes during the performance are done by the keyboardist (and none by the percussionist).

*) On demand the flutist, clarinetist, keyboardist and violinist can receive rehearsal CDs or cassettes with the electronic "models" they have to synchronise with in bars 161-186 and 518-545.

nemo was commissioned by the French Ministry of Culture ("commande d'Etat") for Nouvel Ensemble Moderne (conducted by Lorraine Vaillancourt). The electronic part was realised at IRCAM with Ipke Starke as musical assistant.

Jukka Tiensuu: **nemo (1997)** *for ensemble and electronics*

Electronic setup

Suggested solution for the sampler(s):

In the ideal case only one sampler, an **Akai S-6000/5000 (with 128MB RAM)** is needed (see the separate sheet on electronic setup). The S-6000/5000 should have a CD-ROM or a ZIP-drive (with SCSI interface) for the loading of the samples.

If S6000 (or S5000) are unavailable, contact the composer for a possible alternative solution.

The sampler is controlled by **two MIDI-keyboards**. Plain master-keyboards are preferred to synthesizers, which - especially so called work-stations - tend to confuse the sampler:

1) **Keyboardist** plays a MIDI master keyboard (hereafter kbdA) connected to the sampler's MIDI input A. Keys needed are D0..G6 and the keys should be velocity sensitive..

2) **Percussionist** plays a MIDI keyboard (kbdB) connected to the sampler's MIDI input B. Keys needed are C1..C6 and they do not need to have velocity sensitivity because the player is only triggering events.

Real-time effects (done at the mixer):

Microphones are needed for *at least*: 1st violin, flute and clarinet. *Preferably* also: vibraphone (highest range *only*), 2nd violin, oboe, cello and bassoon. Viola, bass clarinet and contrabass can be miked or not, but the brass is best left without microphones in any case.

Two FX devices for reverberation (type "Large Hall") and delays (single delay, i.e. "one shot", no feedback, and at almost the same dynamic level as the original sound) of the live instruments - *and* sampler (kbdA) in bars 446-459. (On *back speakers only* during bars 205-216, 349-388 and 424-446).

Mixer, at least 32 channels recommended (24 channels minimum, but unpractical. See separate sheet for the mixer configuration).

4 audience loudspeakers (one in each corner of the hall), for larger halls preferably **6** (adding two on the sides helps to make smoother transitions)

5 control loudspeakers ("monitors") for the following musicians: conductor, keyboardist, 1st violin, flute, and clarinet. The monitors should be placed on stands and very close to the heads of the players, so that the sound level can be kept at minimum (not heard by the audience) and the players (and the conductor) can easily regulate how much they will hear the monitor by slightly moving their heads.

Sound projection part: control events (fade-in and –outs, reverberation, delay, balance) are indicated in the lowest staff of the score. There is a separate sound projection part, which *must be used* for the performances (see N.B.), but in order to really master the sound projection of the piece the responsable person(s) should also study the full score. (See separate sheet for more details.) When reverb-erating and echoing/delaying the live ensemble, the channel PANs in the mixer should correspond to the stage positions of the players. The types and levels of reverberation and delay naturally depend on the acoustic conditions of the performance situation. Likewise, although there are fade-ins and -outs already in the sampler programs, the final level (the balance between the acoustic instruments and the samplers) should be discretely adjusted through intelligent mixing.

Bars 226-263 and 460-471 The amplified sound - of the *whole* ensemble as a *unity* - is rotated/panned from one speaker to another. Start slowly, speed up and make even extremely rapid jumps between speakers, then slow down and end in the front speakers. Think of a (panicky) insect flying "amok" around the hall.

Multis and programs in the S6000 (with mnemonic names):

Multi	KbdA-prgs:	KbdB-prgs:	change at bar	(comments)
1. nemoKbd1	Piano1		1	
2. nemoKbd2	Merle-notes2	Morph1	32, 48, 160, 195	(s. Notes 2 & 3)
3. nemoKbd3	Merle0 A-F		119, 401	
4. nemoKbd4	Piano4		133	
5. nemoKbd5	SYTriton+WhalPB1		204	
6. nemoKbd6	Merle-note-PB	BAT	91, 222, 266	(size of BAT: 20 MB, s. Notes 1 & 3)
7. nemoKbd7	"ensemble"	Timpani	284, 419	
8. nemoKbd8	SY3G+Whal-PB-all		445	(10 MB) "play to sample end"
9. nemoKbd9	"ensemble eco"		477	
10. nemoKbd10	Merle-notes0	Morph2	519	(s. Note 2 & 3)
11. nemoKbd11	SY2G+Merle-notes2		43, 156, 190	
12. nemoKbd12	SY3G		225	

Note 1: All programs of KbdB are in playback mode "one-shot", i.e. when triggered, the complete sample is always played.
Note 2: There are pre-programmed fade-in/outs in BAT and pre-programmed spatial movement (pan) in Morph1 and Morph2.
Note 3: KbdA Merle-notes programs have the pitchbend value set to 6 (tritone).

N.B. the electronic part is sporadically updated to keep up with the development of technology. Therefore the newest version of the part (and relevant instructions) may differ from the part written in the score.

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nemo

for ensemble and electronics

Jukka Tiensuu 1997

♩=120 **con brio**

1 2 3 4 5

fl
ob
cl
bcl
bn
hn
tpt
tn

♩=120

pc

1

kbd

v1
v2
va
vc
cb

FX:(no FX before bar 50)

SA: SA (Sampler open)

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6 7 8 9 10

fl
ob
cl
bcl
bn
hn
tr
tne
perc
kbd
vl.1
vl.2
va
vc
cb
mix

marimba

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11 12 13 14 15

fl
ob
cl
bcl
bn
hn
tr
tne
perc
kbd
vl.1
vl.2
va
vc
cb
mix

FOR PROMOTIONAL USE ONLY
CFIMC

16 17 18 19

fl
ob
cl
bcl
bn
hn
tr
tne
perc
kbd
vl.1
vl.2
va
vc
cb
mix

mp f pp f f f f f pizz. arco pizz. arco

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20 21 22 23 24

vibr. molto

fl
ob
cl
bcl
bn
hn
tr
tne
perc
kbd
vl.1
vl.2
va
vc
cb
mix

s.p.

pizz.

FOR PROMOTIONAL USE ONLY
CFIMC

25 26 27 28

fl
ob
cl
bcl
bn
hn
tr
tne
perc
kbd
vl.1
vl.2
va
vc
cb
mix

ord.

pizz.

arco ord.

FOR PROMOTIONAL USE ONLY
OFMIC

29 30 31 32

fl
ob
cl
bcl
bn
hn
tr
tne
perc
kbd
vl.1
vl.2
va
vc
cb
mix

2

FOR PROMOTIONAL USE ONLY
OEMIC

33 34 35 36 37

♩=30 ♩=120

fl
ob
cl
bcl
bn
hn
tr
tne

♩=30 ♩=120

perc
kbd
vl.1
vl.2
va
vc
cb
mix

FOR PROMOTIONAL USE ONLY
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38 39 40 41

fl
ob
cl
bcl
bn
hn
tr
tne
perc
kbd
vl.1
vl.2
va
vc
cb
mix

f

arco

ff

FOR PROMOTIONAL USE ONLY
OFMIC

42 43 44 45

fl
ob
cl
bcl
bn
hn
tr
tne
perc
kbd
vl.1
vl.2
va
vc
cb
mix

s.p.

SY

FOR PROMOTIONAL USE ONLY
PMC

46 47 48 49 50

♩=30 ♩=120

fl
ob
cl
bcl
bn
hn
tr
tne
perc
kbd
vl.1
vl.2
va
vc
cb
mix

♩=30 ♩=120

SY

slowly add some reverb.

FOR PROMOTIONAL USE ONLY
OFMIC

51 52 53 54

fl
ob
cl
bcl
bn
hn
tr
tne
perc
kbd
vl.1
vl.2
va
vc
cb
mix

f

8va

pizz. arco

FOR PROMOTIONAL USE ONLY
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55 56 57 58

fl
ob
cl
bcl
bn
hn
tr
tne
perc
kbd
vl.1
vl.2
va
vc
cb
mix

f *piu f* *(sempre 8va)*

FOR PROMOTIONAL USE ONLY
FIMIC

59 60 61 62

♩=120

fl
ob
cl
bcl
bn
hn
tr
tne
perc
kbd
vl.1
vl.2
va
vc
cb
mix

(ossia 8va)

FOR PROMOTIONAL USE ONLY
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63 64 65 66

fl
ob
cl
bcl
bn
hn
tr
tne
perc
kbd
vl.1
vl.2
va
vc
cb
mix

add delay: 0.7" (one shot)

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fl
ob
cl
vl.1
mix

67 68 69 70 71 72

73 74 75 76 77 78 79

80 81 82 83 84 85 86

FOR PROMOTIONAL USE ONLY
FIMIC

fl
ob
cl
bn
tr
kbd
vl.1
mix

87 88 89 90 91

mf *f*

6 *loco* *p*

92 93 94 95 96 97 98 99

p

FOR PROMOTIONAL USE ONLY
OPUS ONE

100 101 102 103 104

fl
ob
cl
bn
tr
kbd
vl.1
mix

mp p p mf

105 106 107 108

fl
ob
cl
bn
tr
kbd
vl.1
mix

p mf mf pp p mf f pp

p mf p f pp (subito)

con sord.

mp mf pp mp f

delay off

FOR PROMOTIONAL USE ONLY

FOR PROMOTIONAL USE ONLY

121 122 123 124 125 126

fl
ob
cl
bn
tr
kbd
vl.1
mix

127 128 129 130 131 132

fl
ob
cl
bn
tr
kbd
vl.1
mix

senza sord.

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PMC

133 134 135 136 137

fl ob cl bcl bn hn tr tne perc kbd vl.1 vl.2 va vc cb mix

marimba

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OFMIC

138 139 140 141 142

fl ob cl bcl bn hn tr tne perc kbd vl.1 vl.2 va vc cb mix

FOR PROMOTIONAL USE ONLY
OFMIC

143 144 145 146 147

fl
ob
cl
bcl
bn
hn
tr
tne
perc
kbd
vl.1
vl.2
va
vc
cb
mix

cuivré ord.

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148 149 150 151

fl
ob
cl
bcl
bn
hn
tr
tne
perc
kbd
vl.1
vl.2
va
vc
cb
mix

FOR PROMOTIONAL USE ONLY
OFFMIC

152 153 154 155 156

fl
ob
cl
bcl
bn
hn
tr
tne
perc
kbd
vl.1
vl.2
va
vc
cb
mix

SA
SY

FOR PROMOTIONAL USE ONLY

157 158 159 160

fl ob cl bcl bn hn tr tne perc kbd vl.1 vl.2 va vc cb mix

1 2

SY

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OPMIC

161 162 163 164

fl

cl

mp *cresc.* *f*

p

sampler

perc

kbd

ppp *cresc. p. a p.*

5:6 3

s.p.

vl.1

pp *cresc. p. a p.*

s.p.

vl.2

pp *cresc. p. a p.*

mix

SA slow fade-in

165 166 167 168

fl

cl

perc

kbd

6 3 3

(f) *dim.*

vl.1

dim.

vl.2

dim.

mix

SA dim. al "p" (3 bars)

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FIMIC

169 170 171 172

fl

cl

perc

kbd

(p)

vl.1

vl.2

mix

173 174 175 176

fl

cl

dim. p. a p.

(mf)

perc

kbd

(8va ad lib.)

ord.

vl.1

ppp

pp cresc. p. a p.

vl.2

ppp

mix

FOR PROMOTIONAL USE ONLY
FIMIC

177 178 179 180

fl

cl

perc

kbd

vl.1

vl.2

mix

(mp) (p) (pp) (ppp)

(p) cresc. p. a p.

SA cresc. al "f" (9 bars)

181 182 183 184 185

fl

cl

perc

kbd

vl.1

vl.2

mix

(dim. al niente)

(mime only, no sound)

FOR PROMOTIONAL USE ONLY
FIMIC

186 187 188 189

fl
(ord.) f

ob
f

cl
f

bcl
f

bn
f

hn
f

tr
f

tne
f

marimba

perc
f

kbd
f

(loco)

vl.1
f

ord.

vl.2
f

va
f

pizz.
f

arco

vc
f

pizz.

arco

cb
f

mix

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CFIMC

190 191 192

fl
ob
cl
bcl
bn
hn
tr
tne
perc
kbd
vl.1
vl.2
va
vc
cb
mix

(ossia f#)

8va

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193 194 195 196

♩=30 ♩=120

fl ob cl bcl bn hn tr tne perc kbd vl.1 vl.2 va vc cb mix

FOR PROMOTIONAL USE ONLY

197 198 199 200

fl
ob
cl
bcl
bn
hn
tr
tne
perc
kbd
vl.1
vl.2
va
vc
cb
mix

FOR PROMOTIONAL USE ONLY
©FIMC

201 202 203

fl
ob
cl
bcl
bn
hn
tr
tne
perc
kbd
vl.1
vl.2
va
vc
cb
mix

ff

FOR PROMOTIONAL USE ONLY
OFFICIAL

204 205 206

♩=20

fl
ob
cl
bcl
bn
hn
tr
tne

♩=20

perc
kbd

5

sempre gliss/portamento,
con vibrati molto lenti

vl.1
vl.2
va
vc
cb
mix

SY

add reverb. "molto"
+ delay ca. 2" (back speakers)

FOR PROMOTIONAL USE ONLY
FIMIC

207 208 209 210

fl
ob
cl
bcl
bn
hn
tr
tne
perc
kbd
vl.1
vl.2
va
vc
cb
mix

SY

FOR PROMOTIONAL USE ONLY
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211 212 213 214

fl
ob
cl
bcl
bn
hn
tr
tne
perc
kbd
vl.1
vl.2
va
vc
cb
mix

ff

FOR PROMOTIONAL USE ONLY
COPYRIC

215 216 217 ♩=90

fl ob cl bcl bn hn tr tne perc kbd vl.1 vl.2 va vc cb mix

ff

less reverb.

delay off

FOR PROMOTIONAL USE ONLY
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218 219 220

fl

ob

cl

kbd

vl.1

vl.2

mix

221 222 223 224

fl

ob

cl

kbd

vl.1

vl.2

mix

FOR PROMOTIONAL USE ONLY
FIMIC

225 226 227

fl
ob
cl
bcl
bn
hn
tpt
con sord.
tn
pc
vibraphone
kbd
12
vl
v2
va
vc
cb

(ossias in parenthesis)

(bars 226-262 optional)

(simile)

delay off (reverb. remains)

start spatialisation
(accel...rall.)

FOR PROMOTIONAL USE ONLY
CFIMC

228 229 230 231

fl
ob
cl
tpt
pc
kbd
v1
v2

232 233 234 235

fl
ob
cl
tpt
pc
kbd
v1
v2

FOR PROMOTIONAL USE ONLY

236 237 238 239

fl
ob
cl
tpt
pc
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
kbd
v1
v2

240 241 242 243

fl
ob
cl
tpt
pc
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
kbd
v1
v2

FOR PROMOTIONAL USE ONLY
CIMIC

244 245 246 247

fl
ob
cl
tpt
pc
kbd
v1
v2

248 249 250 251

fl
ob
cl
tpt
pc
kbd
v1
v2

FOR PROMOTIONAL USE ONLY
CRIMP

252 253 254 255

fl
ob
cl
tpt
pc
kbd
v1
v2

256 257 258 259

fl
ob
cl
tpt
pc
kbd
v1
v2

FOR PROMOTIONAL USE ONLY
CRIMP

rallentandi e diminuendi individuali

260 261 262 263

fl
ob
cl
bcl
bn
hn
tpt
tn
pc
kbd
v1
v2
va
vc
cb

pp
legato
pp

Ped. * Ped. * Ped. * Ped. * Ped.

reverb. slowly off
(spatialisation ends in front)
(SA also in front)

FOR PROMOTIONAL USE ONLY
PMC

♩=20

264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279

fl
ob
cl
bcl
bn
hn
tpt
tn
pc
kbd
v1
v2
va
vc
cb

[m - u - o - a -] [u - a - o - um -]

f mf

senza sord.

voice: sampler:

(6)

p

"poco f"

(fade-in) (fade-out) (fade-in)

(SA fade-ins/outs already in the samples)

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♩=30 ♩=120

280 281 282 283 284 285

fl, ob, cl, bcl, bn, hn, tpt, tn, pc, kbd, v1, v2, va, vc, cb

f (legato) ff

sampler

(7)

p f (legato)

(fade-out)

add reverb. "poco"

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PMC

286 287 288 289 290

fl
ob
cl
bcl
bn
hn
tr
tne
perc
kbd
vl.1
vl.2
va
vc
cb
mix

FOR PROMOTIONAL USE ONLY
OPUS ONE

291 292 293 294 295

fl ob cl bcl bn hn tr tne perc kbd vl.1 vl.2 va vc cb mix

marimba

FOR PROMOTIONAL USE ONLY
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296 297 298 299 300 301

fl
ob
cl
bcl
bn
hn
tpt
tn
pc
kbd
vl
vl
va
vc
cb

mp f
f > pp
6:4
p < f
pp
8va
ord.

FOR PROMOTIONAL USE ONLY
OFFMIC

302 303 304 305 306

fl
ob
cl
bcl
bn
hn
tr
tne
perc
kbd
vl.1
vl.2
va
vc
cb
mix

vibr. molto

s.p.
ord.
SY

FOR PROMOTIONAL USE ONLY
OFMIC

307 308 309 310 311

fl
ob
cl
bcl
bn
hn
tr
tne
perc
kbd
vl.1
vl.2
va
vc
cb
mix

FOR PROMOTIONAL USE ONLY
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312 313 314 315

♩=30

fl
ob
cl
bcl
bn
hn
tr
tne
perc
kbd
vl.1
vl.2
va
vc
cb
mix

FOR PROMOTIONAL USE ONLY
CIMIC

♩=120

316 317 318 319 320

fl
ob
cl
bcl
bn
hn
tr
tne

♩=120

perc
kbd

vl.1
vl.2
va
vc
cb

mix

FOR PROMOTIONAL USE ONLY

321 322 323 324 325

fl
ob
cl
bcl
bn
hn
tr
tne
perc
kbd
vl.1
vl.2
va
vc
cb
mix

FOR PROMOTIONAL USE ONLY
OFFMIC

326 327 328 329 330

♩=30 ♩=120

fl ob cl bcl bn hn tr tne perc kbd vl.1 vl.2 va vc cb mix

FOR PROMOTIONAL USE ONLY
ONIMIC

331 332 333 334

fl
ob
cl
bcl
bn
hn
tr
tne
perc
kbd
vl.1
vl.2
va
vc
cb
mix

FOR PROMOTIONAL USE ONLY
PROMO

335 336 337 338 339

fl
ob
cl
bcl
bn
hn
tr
tne
perc
kbd
vl.1
vl.2
va
vc
cb
mix

s.p.

FOR PROMOTIONAL USE ONLY

340 341 342 343

fl
ob
cl
bcl
bn
hn
tr
tne
perc
kbd
vl.1
vl.2
va
vc
cb
mix

FOR PROMOTIONAL USE ONLY
OPMC

344 345 346 347

fl ob cl bcl bn hn tr tne perc kbd vl.1 vl.2 va vc cb mix

FOR PROMOTIONAL USE ONLY
CIMIC

348 349 350 351 352

ob
cl
bcl
bn
tne
vc
mix

add delay: 0.7" (one shot, back speakers)

353 354 355 356 357

ob
cl
bcl
bn
tne
vc
mix

FOR PROMOTIONAL USE ONLY
FIMIC

358 359 360 361 362 363 364

bcl
bn
tne
vc

mp f mp f p f mp f mp

366 367 368 369

bcl
bn
tne
vc

mp f mf mp f mf f mp f

371 372 373

bcl
bn
tne
vc

f f f mf

375 376 377 378 379 380

bcl
bn
tne
vc

p p p p

FOR PROMOTIONAL USE ONLY
CFIMC

381 382 383 384 385 386

clb
bn
hn
tne
vc
mix

387 388 389 390 391

clb
bn
hn
tne
vc
mix

delay off

392 393 394 395 396

clb
bn
hn
tne
vc
mix

FOR PROMOTIONAL USE ONLY
CRIMP

397 398 399 400 401 402 403

clb
bn
hn
tne
kbd
vc

404 405 406 407 408

409 410 411 412 413

FOR PROMOTIONAL USE ONLY
PMIC

414 415 416 417

fl
ob
cl
bcl
bn
hn
tr
tne
perc
kbd
vl.1
vl.2
va
vc
cb
mix

FOR PROMOTIONAL USE ONLY
FIMIC

418 419 420 421

fl
ob
cl
bcl
bn
hn
tr
tne
perc
kbd
vl.1
vl.2
va
vc
cb
mix

f mf ff

7

FOR PROMOTIONAL USE ONLY
CFIMC

♩=40 or less

422 423 424 425 426

fl
ob
cl
bcl
bn
hn
tr
tne
perc
kbd
vl.1
vl.2
va
vc
cb
mix

mp f ff mp (sempre legato)

add reverb. "molto"

(optional) add delay 1.4" one shot (back speakers only)

FOR PROMOTIONAL USE ONLY
FMC

427 428 429 430 431

fl
ob
cl
bcl
bn
hn
tr
tne
perc
kbd
vl.1
vl.2
va
vc
cb
mix

(simile ~ and gliss.)

f p fff ff sf SY

FOR PROMOTIONAL USE ONLY
ONIMIC

FOR PROMOTIONAL USE ONLY
©FIMC

441 442 443 444 445 446 447 448 449 450 451 452 453

♩=60

fl ob cl bcl bn hn tpt tn pc kbd v1 v2 va vc cb

f ff

8

SA in all loudspeakers
with maximal reverb. + delay ca. 2"

FOR PROMOTIONAL USE ONLY

455 456 457 458 459 460 461 462

♪=60 *accel. e cresc. p. a p.* (♪=80)

fl
ob
cl
bcl
bn

p pp p pp *(simile)*

hn
tpt
tn

con sord. *pp* *(p)*

vibraphone ♪=60 *accel. e cresc. p. a p.* (♪=80)

pc
kbd

p pp p pp *(simile)*

v1
v2
va
vc
cb

p pp p pp *(simile)*

delay off and less reverb. (ensemble + SA)
(spatial rotation ad lib.: accel...rall...)

FOR PROMOTIONAL USE ONLY