nemo

for

Ensemble and Electronics

Jukka Tiensuu 1997

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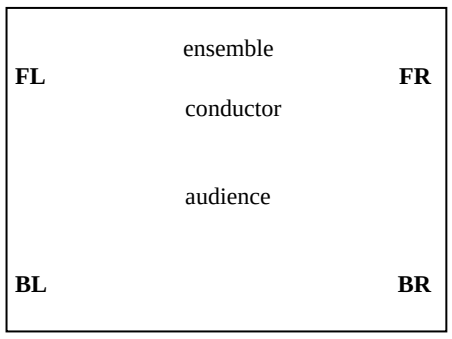
nemo (1997)

for ensemble and electronics

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

keyboard horn picc. trumpet B^{b} trombone percussion
bass clarinet violin II oboe viola cello contrabass
violin I bassoon flute clarinet
conductor



4 loudspeakers in the corners

Notation

Small note-heads have two meanings. In *glissandi* passages they indicate approximate pitches. In the fast note repetitions the note head size presents 'symbolically' 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.)

▾ cuneiform 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 musical texture.

Glissandi should be played evenly through the whole indicated duration (to differentiate them from mere p*ortamento*). *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 the 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 (276-280) 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 synchronise with the sampler part ***)**. Also the long, "static" sampler sounds in 267-280 and 446-459 should be taken in exact tempo. 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 when approaching any of the above-mentioned bars, an *accelerando* is performed the exact tempo reached already before reaching those bars.

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 accented notes should be very loud, but reasonably balanced between the instruments, to create a continuous "melody". Everything else is played ***pp(p)*** to create a soft, "distant" background harmony.

Keyboardist: The keyboardist uses a MIDI keyboard (preferably Yamaha, for quick program/channel changes) to control a software sampler (e.g. Kontakt). The keyboardist should play the indicated dynamics, although sometimes the resulting dynamics are pre-programmed (i.e. insensitive to the velocity (force) of the key-press. This is indicated in the part, The resulting dynamic level of the sounds may also vary greatly depending on the samples/programs used and the simultaneous positions of the mixer's faders. The circled numbers (1.-15.) indicate the programs selection. Care should be taken to not perform these changestoo to avoid any clipping in the preceding sounds' possible "tails" (fade, reverb, delays etc.).

There are short sound files for the musicians to help practise the synchronisation in bars 120-131/402-413, 161-186 and 518-545:

https://tiensuu.fi/nemoMatskut/nemoPracticeClips/

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

nemo

for ensemble and electronics

Jukka Tiensuu 1997

♩=120 con brio

1

fl

ob

cl

bcl

bsn

hn

tpt

tne

marimba

perc

1

kbd

v.1

v.2

va

vc

(with C-string)

cb

mx

(above line:) MIXER ACTIONS

(below:) SAMPLER
(for reference, only)

1 (program numbers are chosen by the player)

6

fl

ob

cl

bcl

bsn

hn

tpt

tne

perc

kbd

v.1

v.2

va

vc

cb

mx

11

fl
ob
cl
bcl
bsn
hn
tpt
tne
perc
kbd
v.1
v.2
va
vc
cb
mx

f *mp* *f* *p* *f* *p* *f* *p* *f* *f* *p* *f* *f* *pp* *f* *p* *f* *ff* *ff* *ff* *pp* *ff* *pp* *ff*

3 3 3 3 3 6:4 6:4 3

cuivré *ord.* *s.pont.*

(⊓)

17

fl

ob

cl

bcl

bsn

hn

tpt

tne

perc

kbd

v.1

v.2

va

vc

cb

mx

mp

pp

f

3

5

6

pizz.

arco

21

fl
ob
cl
bcl
bsn
hn
tpt
tne
perc
kbd
v.1
v.2
va
vc
cb
mx

pp f pp
f
vibr. molto
lunga!
ord.
p f
s.p.
pizz.
mp ff
pp f
ff

26

fl

ob

cl

bcl

bsn

hn

tpt

tne

perc

kbd

v.1

v.2

va

vc

cb

mx

arco ord.

30

♪=60

fl

ob

cl

bcl

bsn

hn

tpt

tne

perc

kbd

v.1

v.2

va

vc

cb

mx

2

♪=60

34

♩=120

fl

ob

cl

bcl

bsn

hn

tpt

tne

perc

kbd

♩=120

v.1

v.2

va

vc

cb

mx

38

fl
ob
cl
bcl
bsn
hn
tpt
tne
perc
kbd
v.1
v.2
va
vc
cb
mx

arco

s.p.

43

♪=60

fl

ob

cl

bcl

bsn

hn

tpt

tne

perc

11

non legato

kbd

v.1

v.2

va

vc

cb

mx

♪=60

11

48 ♩=120

fl
ob
cl
bcl
bsn
hn
tpt
tne
perc
kbd
v.1
v.2
va
vc
cb
mx

(2)

♩=120

slowly add some reverb.

52

fl

ob

cl

bcl

bsn

hn

tpt

tne

perc

kbd

v.1

v.2

va

vc

cb

mx

8va

arco ord.

56

fl
ob
cl
bcl
bsn
hn
tpt
tne
perc
kbd
v.1
v.2
va
vc
cb
mx

(sempre 8va)

(ossia 8va)

f più f ff

60

fl

ob

cl

bcl

bsn

hn

tpt

tne

perc

kbd

v.1

v.2

va

vc

cb

mx

64

fl
ob
cl
bcl
bsn
hn
tpt
tne
perc
kbd
v.1
v.2
va
vc
cb
mx

68

fl

ob

cl

v.1

mx

add delay: 0.7" (one shot). Front speakers only.

74

fl

ob

cl

v.1

80

81

fl

ob

cl

v.1

G.P.

87

fl
ob
cl
bsn
tpt
kbd
v.1
mx

mf 3 3 6 f 6 6 6 p

mf 3 3 6 f 6

6

92

95

fl
ob
cl
bsn
tpt
kbd
v.1
mx

p 6 G.P. p p 3 3 p

G.P.

G.P.

G.P.

6 p 6 G.P. p 3 p

6 p 3 3 G.P. p 3 p

100

fl

ob

cl

bsn

tpt

kbd

v.1

mx

(non stacc.)

(non stacc.)

105

con sord.

delay off

110

fl
ob
cl
bsn
tpt
kbd
v.1
mx

115

fl
ob
cl
bsn
tpt
kbd
v.1
mx

121

fl

ob

cl

bsn

tpt

kbd

v.1

mx

127

fl

ob

cl

bsn

tpt

kbd

v.1

mx

133

fl
ob
cl
bcl
bsn
hn
tpt
tne
perc
kbd
v.1
v.2
va
vc
cb
mx

f
mp
pp
ff
p
ppp
senza sord.
(marimba)
3
4

137

fl
ob
cl
bcl
bsn
hn
tpt
tne
perc
kbd
v.1
v.2
va
vc
cb
mx

142

fl
ob
cl
bcl
bsn
hn
tpt
tne
perc
kbd
v.1
v.2
va
vc
cb
mx

cuivré
ord.
s.p.

148

fl
ob
cl
bcl
bsn
hn
tpt
tne
perc
kbd
v.1
v.2
va
vc
cb
mx

153

fl
ob
cl
bcl
bsn
hn
tpt
tne
perc
kbd
v.1
v.2
va
vc
cb
mx

157

fl
ob
cl
bcl
bsn
hn
tpt
tne
perc
kbd
v.1
v.2
va
vc
cb
mx

11

non legato

13

161

fl

p

cresc. p. a p.

5:6

3

mp

cl

p

perc

kbd

(play "pp", real dynamics are pre-programmed)

. *(sempre)*

s.pont.

v.1

pp *cresc. p. a p.*

s.pont.

v.2

pp *cresc. p. a p.*

mx

flute slowly to Back Right speaker

13

166

6

3

3

3

fl

cl

perc

kbd

v.1

f

dim. p. a p.

v.2

f

dim. p. a p.

mx

170

fl

cl

perc

kbd

v.1

v.2

mx

174

fl

cl

perc

kbd

v.1

v.2

mx

ppp

ppp

dim. p. a p.

(mf)

(mp)

ord.

pp cresc. p. a p.

(p)

(mp)

1. violin to Back Left speaker

178

fl

(*p*)

(*pp*) 6 3

(*ppp*)

(dim. al niente)

cl

perc

kbd

v.1

v.2

mx

1. violin slowly (6 bars) to Front Left

182

fl

(mime only, no sound)

3

5:6

cl

perc

kbd

v.1

(*mf*)

3

5:6

f

v.2

mx

flute to Front Right speaker

186

fl
ob
cl
bcl
bsn
hn
tpt
tne
perc
kbd
v.1
v.2
va
vc
cb
mx

(ord.)
marimba
ord.
pizz.
arco
pizz.
arco

190

fl
ob
cl
bcl
bsn
hn
tpt
tne
perc
kbd
v.1
v.2
va
vc
cb
mx

(ossia f#)

11

non legato

s.p.

11

193

♪=60 ♩=120

fl
ob
cl
bcl
bsn
hn
tpt
tne
perc
kbd
v.1
v.2
va
vc
cb
mx

2

Δ Δ

♪=60 ♩=120

2

197

fl
ob
cl
bcl
bsn
hn
tpt
tne
perc
kbd
v.1
v.2
va
vc
cb
mx

(ord.)
s.p.
s.p.

201

fl
ob
cl
bcl
bsn
hn
tpt
tne
perc
kbd
v.1
v.2
va
vc
cb
mx

204

♩=20

fl
ob
cl
bcl
bsn
hn
tpt
tne
perc
kbd
v.1
v.2
va
vc
cb
mx

sempre gliss/portamento, con vibrati molto lenti

ff *p*

ord.

5

add reverb. "molto" on Front speakers
+ soft delay ca. 2" on Back speakers

207

fl
ob
cl
bcl
bsn
hn
tpt
tne
perc
kbd
v.1
v.2
va
vc
cb
mx

211

fl

ob

cl

bcl

bsn

hn

tpt

tne

perc

kbd

v.1

v.2

va

vc

cb

mx

ff

215

♩=90

fl

ob

cl

bcl

bsn

hn

tpt

tne

perc

kbd

v.1

v.2

va

vc

cb

mx

less reverb.

delay off

218

fl
ob
cl
kbd
v.1
v.2
mx

221

fl
ob
cl
kbd
v.1
v.2
mx

225

fl
ob
cl
bcl
bsn
hn
tpt
con sord.
tne
perc
vibraphone
kbd
12
v.1
v.2
va
vc
cb
(bars 226-262 optional)
(sempre)
(simile)
227
mx
start spatialisation (accel...capriccioso...rall., see perf. note!)
12

228

fl

ob

ff *pp* *ff* *(simile)*

cl

tpt

perc

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

kbd

v.1

v.2

232

fl

ob

cl

tpt

perc

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

kbd

v.1

v.2

236

fl

ob

cl

tpt

perc

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

kbd

v.1

v.2

240

fl

ob

cl

tpt

perc

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

kbd

v.1

v.2

244

fl

ob

cl

tpt

perc

kbd

v.1

v.2

248

fl

ob

cl

tpt

perc

kbd

v.1

v.2

252

fl

ob

cl

tpt

perc

kbd

v.1

v.2

256

fl

ob

cl

tpt

perc

kbd

v.1

v.2

260

fl

ob

cl

bcl

bsn

hn

tpt

tne

perc

kbd

v.1

v.2

va

vc

cb

mx

rallentandi e diminuendi individuali

pp *(sempre legato)*

pp *(sempre legato)*

pp *(sempre legato)*

rallentandi e diminuendi individuali

pp

(legato sempre)

rallentandi e diminuendi individuale

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

mf *pp*

p *pp* *(legato)*

pp *(legato)*

rallentandi e diminuendi individuale

pp *(sempre legato)*

p

pp *(sempre legato)*

spatialisation ends in Front (sampler also in Front) **add some reverb. (Front only)**

264

♩=20

fl
ob
cl
bcl
bsn
hn
tpt
tne
perc
kbd
v.1
v.2
va
vc
cb
mx

sing: [m - u - o - a-]
sing: [u - a - o - um-]
(play)
molto f
mp
f
mf
p
pp
senza sord.

14

(tutti senza vibr. al 285)

14 (fade-in) (fade-out) (fade-in)
(fade-ins/outs already in the samples)

279

♩=30 ♩=120

fl ob cl bcl bsn hn tpt tne perc kbd v.1 v.2 va vc cb mx

marimba

9

less reverb. (slowly)

(fade-out)

= reverb. "poco"

286

fl

ob

cl

bcl

bsn

hn

tpt

tne

perc

kbd

v.1

v.2

va

vc

cb

mx

290

fl
ob
cl
bcl
bsn
hn
tpt
tne
perc
kbd
v.1
v.2
va
vc
cb
mx

296

fl

ob

cl

bcl

bsn

hn

tpt

tne

perc

kbd

v.1

v.2

va

vc

cb

mx

mp

f

pp

p

3

6

8va

ord.

302

fl
ob
cl
bcl
bsn
hn
tpt
tne
perc
kbd
v.1
v.2
va
vc
cb
mx

lunga!
ord.
s.pont.
s.p.
vibr. molto

307

fl
ob
cl
bcl
bsn
hn
tpt
tne
perc
kbd
v.1
v.2
va
vc
cb
mx

ord.

311

fl
ob
cl
bcl
bsn
hn
tpt
tne
perc
kbd
v.1
v.2
va
vc
cb
mx

♪=60

54

♩=120

316

fl

ob

cl

bcl

bsn

hn

tpt

tne

perc

kbd

♩=120

v.1

v.2

va

vc

cb

mx

321

fl
ob
cl
bcl
bsn
hn
tpt
tne
perc
kbd
v.1
v.2
va
vc
cb
mx

326

♪=60 ♩=120

fl
ob
cl
bcl
bsn
hn
tpt
tne
perc
kbd
v.1
v.2
va
vc
cb
mx

♪=60 ♩=120

331

fl
ob
cl
bcl
bsn
hn
tpt
tne
perc
kbd
v.1
v.2
va
vc
cb
mx

335

fl
ob
cl
bcl
bsn
hn
tpt
tne
perc
kbd
v.1
v.2
va
vc
cb
mx

s.p.

340

fl
ob
cl
bcl
bsn
hn
tpt
tne
perc
kbd
v.1
v.2
va
vc
cb
mx

344

fl
ob
cl
bcl
bsn
hn
tpt
tne
perc
kbd
v.1
v.2
va
vc
cb
mx

348

ob
cl
bcl
bsn
tne
vc

mp
mp
mp
f mp
f p
f
f p
mp
f
f p
f p

mx

add delay: 0.7" (one shot, Back speakers only)

353

bcl
bsn
tne
vc

mf
mp
mp
p pp
mp
mf
mp
mf
mp
mp

mx

359

bcl
bsn
tne
vc

mp
mp
f
mp p
G.P.
f
mp
f
p
G.P.
f
f
mp
p
G.P.
f

366

bcl
bsn
tne
vc

371

bcl
bsn
tne
vc

375

bcl
bsn
tne
vc

381

bcl
bsn
tne
vc

387

bcl
bsn
hn
tne
vc
mx

p mf mf p pp p pp mf pp mp f pp mf f pp mp 3 p f pp (subito) delay off

392

bcl
bsn
hn
tne
vc

mf ff pp mf pp f pp mf f pp f ff pp p mf mf pp sf mf pp f pp fz mf f pp

398

bcl
bsn
hn
tne
vc

mp mp p mf pp mp pp p pp f pp

402

bcl

bsn

hn

tne

kbd

vc

mx

407

414

fl
ob
cl
bcl
bsn
hn
tpt
tne
perc
kbd
v.1
v.2
va
vc
cb
mx

418

fl

ob

cl

bcl

bsn

hn

tpt

tne

perc

kbd

v.1

v.2

va

vc

cb

mx

ff

f *mf* *ff*

9

9

422

♩=40 or less

fl
ob
cl
bcl
bsn
hn
tpt
tne
perc
kbd
v.1
v.2
va
vc
cb
mx

(sempre legato)

8va

add reverb. "molto"

427

fl
ob
cl
bcl
bsn
hn
tpt
tne
perc
kbd
v.1
v.2
va
vc
cb
mx

(simile ~ and gliss.)

432

fl
ob
cl
bcl
bsn
hn
tpt
tne
perc
kbd
v.1
v.2
va
vc
cb
mx

442

♩=60

fl
ob
cl
bcl
bsn
hn
tpt
tne
perc
kbd
v.1
v.2
va
vc
cb
mx

con sord

sampler solo 52"
(not conducted)

sampler in all loudspeakers with maximal reverb.

454

459

♪=40

accel. p. a p.

fl

p pp *p pp* *(simile)* *(pp)* *(mp)* *cresc. on accented notes* *(small notes stay pp)*

ob

p pp p *p pp mp* *simile* *cresc. (on accented notes only)*

cl

p pp p *pp* *(simile)* *cresc. on accented notes* *(small notes stay pp)*

bcl

bsn

hn

tpt

con sord. *pp* *(p)*

tne

vibraphone

perc

p pp p pp *p pp* *cresc. on accented notes* *(small notes stay pp)*

12

kbd

p pp p *pp* *cresc. on accented notes* *(small notes stay pp)*

♪=40

accel. p. a p.

(♪=48)

v.1

p pp p *pp* *(simile)* *cresc. on accented notes* *(small notes stay pp)*

accel. e cresc. p. a p.

v.2

pp (bars 460-472 optional) *(p)*

va

vc

cb

mx

less reverb. (ensemble + sampler)

spatial rotation (see perf. note!)

12

462

fl

ob

cl

tpt

perc

kbd

(♪=56)

(♪=64)

(♪=76)

(♪=92)

v.1

v.2

466

fl

ob

cl

tpt

perc

kbd

(♩=56)

(♩=69)

(♩=82)

(♩=96)

v.1

v.2

470

♩=120

fl
ob
cl
bcl
bsn
hn
tpt
tne
perc
kbd
v.1
v.2
va
vc
cb
mx

senza sord.

(♩=108)

♩=120

(end rotation in Front)

475

fl

ob

cl

f

bcl

bsn

hn

f

tpt

f

tne

f

perc

kbd

7

mf

ff

v.1

ff

v.2

ff

va

ff

vc

ff

cb

ff

mx

7

(sampler now in rear speakers only)

479

fl
ob
cl
bcl
bsn
hn
tpt
tne
perc
kbd
v.1
v.2
va
vc
cb
mx

f

3

reverb. OFF (acoustic ensemble only)

487

fl
ob
cl
bcl
bsn
hn
tpt
tne
perc
kbd
v.1
v.2
va
vc
cb
mx

494

fl
ob
cl
bcl
bsn
hn
tpt
tne
perc
kbd
v.1
v.2
va
vc
cb
mx

pp
f
mp

501

fl
ob
cl
bcl
bsn
hn
tpt
tne
perc
kbd
v.1
v.2
va
vc
cb
mx

508

fl
ob
cl
bcl
bsn
hn
tpt
tne
perc
kbd
v.1
v.2
va
vc
cb
mx

513

fl
ob
cl
bcl
bsn
hn
tpt
tne
perc
kbd
v.1
v.2
va
vc
cb
mx

ff

dim. leggiero

sempre leggiero

dim.

(ossia)

8va

15

(al fine)

slowly add reverb. (Front only)

reverb. "medium+"

15 (sampler outs and dynamics are pre-programmed)

519

fl

cl

p. a p. diminuendo

f

perc

kbd

(play "pp", real dynamics are pre-programmed)

v.1

v.2

mp

p. a p. dim.

f

mx

525

cl

mf

perc

kbd

v.1

mf

mx

530

cl

perc

kbd

v.1

mx

6

7:4

5:6

3

mp

3

3

3

3

5

clarinet to Back Right, violin to Back Left slowly...

add reverb. to all "poco a poco" till "molto"

535

cl

perc

kbd

v.1

mx

p

3

3

3

p

6

pp

3

3

(all sounds now from Back speakers only)

540

cl

perc

kbd

v.1

mx

pp

3

ppp

3

3

3

(mime only, repeat 4-6 times)

(repeat 4-6 times)

ppp

5

5

5

5

First time "ppp", then
3-5 repeats in pantomime

perc. sampler very slow fade-out... (15"-20")