

NIMB # 1

for orchestra

Melissa Rankin

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NIMB #1

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“Do what the manual says not to do...”

- Toshimaru Nakamura

Instrumentation:

2 Flutes (2nd doubling piccolo)

2 Oboes

2 Bb Clarinets

1 Bassoon

1 Contrabassoon

4 Horns in F

2 Trumpets in C

3 Trombones (2 tenor + 1 bass)

1 Tuba

All horns, trumpets, and trombones play con sordino – straight mute only

Timpani

1 Percussion

(bass drum, bowed vibraphone, tam-tam)

Strings (8, 6, 5, 4, 3)

all violins play con sordino

Score in C

'NIMB' stands for no-input mixing board and is used to describe a form of electronic free improvisation coined by sound artist Toshimaru Nakamura in the 1990s, a leading figure in the Japanese Onkyō movement. *NIMB #1* for orchestra takes inspiration from the distinct sound of no-input mixing; the act of looping an output signal back into the input of a mixing board in order to control high-pitched frequencies and feedback sounds, in return, creating continuous waves of noise and oscillating gestures. Developing a texturally rich sonic atmosphere out of uncertainty and ambiguity, this work for orchestra aims to imitate the fundamentals of no-input mixing, while also bridging the gap between electronic and acoustic sound.

Performance Instructions:

It is important that all tones and gestures are as straight as possible, imitating the sound of a sine wave.



al niente – ensure ambiguous entry or exit while sustaining a straight tone with no staggered entrance.

Strings



¼-tone flat



¼-tone sharp

ST

sul tasto

N

normal position

SP

sul ponticello

ESP

estremamente sul ponticello / as close to the bridge as possible

n.v.

no vibrato



gradually change from one method of playing to another, such as from ESP to ST

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$\text{♩} = 55$

Flute
unpitched air sound
ppp
to Piccolo
extremely subtle and soft, barely audible
pppp

Oboe
ppp
pp

Clarinet in B $\flat$
ppp
p
ppp
pp
pppp

Bassoon
ppp

Contrabassoon
ppp
p
pp

Horn in F
ppp
pp
ppp
pp

Trumpet in C
ppp
pp
pp

1
Trombone
ppp
pp

2
Trombone
pp

Bass Trombone
ppp
pp

Tuba
pp
p
pp
mp

Timpani
rumbling;
imperceptible, barely audible
pppp

Percussion
Bass Drum
soft mallets;
muted sound to create
textural ambiguity
ppp
To Vib.

$\text{♩} = 55$

Violin I
con sord.
ESP; almost on the bridge, no vib.
wavering and unstable,
metallic, with overtones coming through
pppp
sim.
p
con sord.
ESP; almost on bridge
no vib, metallic and fragile
pp
con sord.
SP, no vib.
metallic, unstable
pp
con sord., SP, no vib.,
extremely still
metallic, unstable
pp
subtle, static, flat;
barely any sound at all
N
ppp

Violin II
pp
p
pp
SP, no vib.
extremely still, stagnant
ppp

Viola
ppp
extremely subtle, no vib.
SP
ppp
pp
sim.
SP
N
SP
ppp
p
ppp
p
pp

Violoncello
ppp
pp
ppp
p
ppp
p
pp

Double Bass
extremely slow bow;
unstable, wavering
SP
pppp
pp
sim.
pppp

This page of the musical score is divided into two systems. The first system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Contrabassoon (Cbsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), and Vibraphone (B. D.). The second system includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Key performance instructions and markings include:

- Flute (Fl.):** "small gliss., change in embouchure, for effect mostly; exact pitch not necessary!"
- Oboe (Ob.):** "static"
- Clarinet (Cl.):** "pulsing"
- Bassoon (Bsn.):** "pulsing"
- Horn (Hn.):** "poco"
- Trumpet (C Tpt.):** "con sord."
- Bass Trombone (B. Tbn.):** "pulsing", "sim."
- Vibraphone (B. D.):** "arco", "let ring", "To T.-t."
- Violin (Vln.):** "SP, n.v., extremely still, stagnant", "N", "poco vib.", "molto vib.", "n.v."
- Violoncello (Vc.):** "extremely still, stagnant"

The score is written in 4/4 time and features a variety of dynamic markings (ppp, pp, p, mp, mf, f) and articulation marks (accents, slurs, and breath marks for woodwinds).

B

This page of a musical score is for a symphony, featuring a large ensemble of instruments. The score is written for the following instruments:

- Flutes (Fl.)
- Oboes (Ob.)
- Clarinets (Cl.)
- Bassoons (Bsn.)
- Contrabass (Cbsn.)
- Horns (Hn.)
- Trumpets (C Tpt.)
- Trombones (Tbn.)
- Tuba (Tba.)
- Timpani (Timp.)
- Percussion (Perc.)
- Violins I (Vln. I)
- Violins II (Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Db.)

The score includes various dynamic markings such as *p*, *f*, *mp*, *mf*, *pp*, and *ff*. A section of the score is marked with a 'C' in a box, indicating a specific musical section or measure. The score is written in a standard musical notation with staves and notes.

140

D

Fl.

2

Ob.

2

Cl.

2

Bsn.

Cbsn.

Hn.

3

4

C Tpt.

Tbn.

2

B. Tbn.

Tba.

Timp.

T.-t.

Vln. I

2

Vln. II

2

Vla.

Vc.

Db.

140

D

Fl.

2

Ob.

2

Cl.

2

Bsn.

Cbsn.

Hn.

3

4

C Tpt.

Tbn.

2

B. Tbn.

Tba.

Timp.

T.-t.

Vln. I

2

Vln. II

2

Vla.

Vc.

Db.

49

Fl.

Ob.

Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.

Vln. I

Vln. II

Vla.

Vc.

Db.

as quiet as possible!

unstable

unstable

unstable

unstable

all blending in to one another seamlessly; microtonal pulse

E

all blending in to one another seamlessly

59

Fl. 1 *ppp*

Fl. 2 *ppp*

Ob. 1 *mp*

Ob. 2 *pp*

Cl. 1 *pp*

Cl. 2 *pp*

Bsn. *ppp*

Cbsn. *pp*

all blending in to one another seamlessly

Hn. 1

Hn. 2

Hn. 3 *pp*

Hn. 4 *pp*

C Tpt. *p* *f* *ppp*

Tbn. 1 *pp*

Tbn. 2 *pp*

B. Tbn. *pp*

Tba. *pp*

Timp.

T.-t.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. *pp*

Vc. *ppp* *p* *pp*

Db. *p* *pp*