

Mimi's Song

for orchestra

PERUSAL
SCORE

Amy Nam
2022

Instrumentation

Duration

2 Flutes in C (2nd doubles Piccolo and Alto Flute)
2 Oboes
2 Clarinets in B-flat
2 Bassoons

6:45

2 Horns in F
2 Trumpets in C
Trombone
Tuba

Timpani (32", 29", 26", 23")

Percussion 1
 Vibraphone (no motor required)
 Tam-tam
Percussion 2
 Tubular Bells
 Bass Drum

Harp


Strings (Double Basses with C-extension)

This is a transposed score.
Accidentals pertain throughout the measure.
Slurs indicate phrasing, not necessarily bowing or articulation. Score and parts with bowing and articulation suggestions available upon request.


Notes

Mimi’s Song is dedicated to my grandmother, Minnie Sue Thompson, whom I call Mimi.

When I was an infant, Mimi made up a song to sing to me while she rocked me in a baby swing. When I grew older, we often sang it together sitting on her patio swing during long, humid summer afternoons.



Swing, swing, swing, swing, swing, swing, swing, swing, swing, swing, swing, swing, swing. We go up! up! up! We go



down, down, down. Swing, swing, swing, swing, swing, swing, swing, swing, swing, swing, swing, swing.



Scan this QR code to hear me sing Mimi's song.

Born in Middleburg, Kentucky in 1941, Mimi moved to Springfield, Tennessee as an adult where she taught elementary school for over twenty years. I was fortunate enough to be one of her first-grade pupils. She taught me many things, among them perseverance (“Bite the bullet!”) and contentment (“You get whatcha get and don’t pitch a fit!”). She especially taught me to love “The Great Outdoors.”

Whenever I now sing Mimi’s simple song, my mind returns to childhood summers spent in Mimi’s garden, and my imagination floods with the scent of Sweet Alyssum, the scratch of white clover under my bare feet, and the swing’s lulling creak. For a moment, I regain that sense of timelessness and wonder that has become elusive to experience as an adult—never worrying whether I should be doing something more productive than singing to a butterfly or braiding a dandelion crown.

Mimi’s melody provides the foundation of all the music that unfolds. Sometimes the theme appears vaguely and dreamlike, as though from across the impassible barrier of adolescence. Other times the melody sings out ecstatically, briefly touching the unselfconscious exuberance of childhood. These different guises that the melody takes express both my sense of loss (I can never truly return to that precious time) and my enduring joy that arises whenever I sing Mimi’s song.

– Amy Nam (b. 1994)

Mimi's Song

for Minnie Sue Thompson

Amy Nam

romantic, free, moving with the line ♩ = 62

1. senza vibrato *pp* distantly

2. *pp* distantly

senza vibrato *pp*

con vibrato *p*

rit. ... *mp*

1. senza vibrato *pp* distantly

2. senza vibrato

senza vibrato *pp*

con vibrato *p*

rit. ... *mp*

1. senza vibrato *pp* distantly

2. *p*

senza vibrato *p*

Timpani tuning

Vibraphone

with bow *mp*

*)

romantic, free, moving with the line ♩ = 62

rit. ...

Violin I

Violin II

Viola

1

Violoncello

2

Double Bass

1

2

3

4

5

6

7

8

*) [m. 2] note to the conductor: fermata should be just long enough for the vibraphone sustain to breathe

[illegible]

[illegible]

23

Fl. 1 2

Ob. 1 2

Cl. in Bb 1 2

Bsn 1 2

Hn in F 1 2

Tpt in C 1 2

Tbn.

Tba

Timp.

Perc. 1

Perc. 2

Hp

Vln I 23

Vln II

Vla

Vc.

D. B.

1. *mp* 3 *rall.*.....

1. *p*

mp *mf* *p*

f *mp*

mp *p* *pizz.* *p*

23 24 25 26 27 28

D

relaxed ♩ = c. 66

Fl. 1

A. Fl.

Ob.

1

2

Cl. in B♭

1

2

Bsn

1

2

Hn in F

1

2

Tpt in C

1

2

Tbn.

Tba

Timp.

Perc. 1

Perc. 2

Hp

29

relaxed ♩ = c. 66

Vln I

Vln II

Vla

Vc.

D. B.

29

30

31

32

33

34

35

36

PERUSAL SCORE

37

Fl. 1

pp mp

Solo

f

p

A. Fl.

To Picc.

mp 1. espressivo

f

p

Ob. 1

2

Solo mp

Cl. in Bb 1

2

2. mp espressivo

Bsn 1

2

Hn in F 1

2

Tpt in C 1

2

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Hp

mf 3 ff

8va

f p

37

surging ahead

relaxing

Vln I

mp

f

p

mp sul pont.

1

mp

div. a2

f

p

2

p

f

p

Vla

p

3

f

3

p

Vc.

Tutti arco

p

f

p

D. B.

arco

p

f

p

37

38

39

40

41

E

molto rall. floating, dreamlike, rubato ♩ = 56

42

Fl. 1 *p*

Picc. *p* unhurried, impressionistic *pp* unhurried, impressionistic *mf* *pp*

Ob. 1 *p* espressivo

Cl. in B♭ 1 *p* espressivo

Bsn. 1 *ppp* *p* *mp* *pp*

Hn in F 1 *p* languidly *ppp* *p*

Tpt in C 1 *ppp* *p*

Tbn. *ppp* *p*

Tba. *ppp* *p*

Timp. *ppp* *p*

Perc. 1 *ppp* *p*

Perc. 2 *ppp* *p*

Hp *ppp* *p*

E

molto rall. floating, dreamlike, rubato ♩ = 56

42

Vln I 1 *p* div. a2 *pp* *ppp* *p* *n*

Vln I 2 *pp* *ppp* *p* *ppp*

Vln II 1 *pp* *ppp* *p*

Vln II 2 *pp* *ppp* *p*

Vla. *pp* *p* languidly *mp* *p*

Vc. *pp* *ppp* *p*

D. B. *pp* *ppp* *p*

42 43 44 45 46 47

48

Fl. 1

Picc.

1

Ob.

2

1

Cl. in Bb

2

1

Bsn

2

1

Hn in F

2

1

Tpt in C

2

Tbn.

Tba

Timp.

Perc. 1

Perc. 2

Hp

1

Vln I

2

1

Vln II

2

Vla

Vc.

D. B.

48

49

50

51

wide, romantic vibrato

52

Fl. 1 *ff* exultant

Picc. *f* exultant

Ob. 1 *ff* exultant

Ob. 2 *f*

Cl. in Bb 1 *ff*

Cl. in Bb 2 *f*

Bsn 1 *f*

Bsn 2 *f*

Hn in F 1 *f*

Hn in F 2 *f* wide, romantic vibrato

Tpt in C 1 *f*

Tpt in C 2 *f*

Tbn. *f*

Tba *f*

Timp. *f* *p* *f*

Perc. 1 *f*

Perc. 2 *f*

Hp *ff*

To Fl.

To Vib.

To Tub. Bells

port.

F broadly, majestic ♩ = c. 63

wide, romantic vibrato

52

Vln I *ff* exultant

Vln II 1 *f*

Vln II 2 *f*

Vla *f*

Vc. *f*

D. B. *f*

mf

mf div. a2

52 53 54 55

[illegible]

59 poco rall.....

1 Fl. 2 Fl. 3 *ff* *ff* *f* *mp*

Ob. 1 2 *mf* *mp*

Cl. in Bb 1 2 *f* *mf* *mp*

Bsn 1 2 *mf* *mp*

Hn in F 1 2 *mf* *mp*

Tpt in C 1 2 *mf* *mp*

Tbn. *f* *mf* *mp*

Tba *f* *mf* *mp*

Timp. *f* *mf* *mp*

Perc. 1

Perc. 2

Hp *f*

59 Vln I *mf* *mp* *poco rall.....*

1 Vln II *f* *mp*

2 Vln II *mf* *mp*

Vla *mf* *mp*

Vc. *mf* *mp*

D. B. *mf* *mp*

59 60 61

G

warmly but rhythmically ♩ = 66

62

1 Solo
f radiant

2 *mf*

Ob. 1 *mp*
2 *f* radiant
mf shimmering

Cl. in Bb 1 *mf*
2 *mf*

Bsn 1 *mf*
2 *mf*

Hn in F 1 *f* radiant
2 *mf*

Tpt in C 1 *mf* radiant
2 *mf*

Tbn. *mf*

Tba *mf*

Timp.

Perc. 1 *f*

Perc. 2 *f*

Hp *f* shimmering

Vibraphone (dead stroke)

Tubular Bells *f*

xylo *f*

(press LH against base of string while RH plays normally)

F to D♭ E♭ to C A♭ to F

To B. D.

f Red.

G

warmly but rhythmically ♩ = 66

62

Vln I *mp* shimmering

Vln II 1 *mf*
2 *mf*

Vla *mp* shimmering

Vc. *mp* shimmering

D. B. *mf*

pizz.

f

mf shimmering

mf shimmering

mf shimmering

mf shimmering

f

mf

62 63 64 65 66

This image shows a page from a musical score, likely for a symphony. The page is numbered 67 at the top left and 68 at the bottom left. The score is written for a large ensemble of instruments, including Flutes (Fl.), Oboes (Ob.), Clarinets in Bb (Cl. in Bb), Bassoons (Bsn.), Horns in F (Hn in F), Trumpets in C (Tpt in C), Trombones (Tbn.), Tubas (Tba.), Timpani (Timp.), Percussion (Perc. 1, Perc. 2), Harp (Hp), Violins I (Vln I), Violins II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings (e.g., *mp*, *p*, *mf*, *f*, *pp*). A large, diagonal watermark reading "PERUSAL SCORE" is overlaid across the page. The page is divided into two systems, with the first system starting at measure 67 and the second system starting at measure 68. The first system includes measures 67, 68, 69, and 70, while the second system includes measures 68, 69, 70, and 71. The score is written for a large ensemble of instruments, including Flutes (Fl.), Oboes (Ob.), Clarinets in Bb (Cl. in Bb), Bassoons (Bsn.), Horns in F (Hn in F), Trumpets in C (Tpt in C), Trombones (Tbn.), Tubas (Tba.), Timpani (Timp.), Percussion (Perc. 1, Perc. 2), Harp (Hp), Violins I (Vln I), Violins II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings (e.g., *mp*, *p*, *mf*, *f*, *pp*). A large, diagonal watermark reading "PERUSAL SCORE" is overlaid across the page. The page is divided into two systems, with the first system starting at measure 67 and the second system starting at measure 68. The first system includes measures 67, 68, 69, and 70, while the second system includes measures 68, 69, 70, and 71.

72 **H** wistful, from a distance ♩ = c. 52

1 Fl. *pp* To A. Fl. A. Fl. *pp* *pp* *p*

2 Ob. 1 2

1 Cl. in Bb *pp* *pp* *p*

2

1 Bsn 2

1 Hn in F *ppp* +

2

1 Tpt in C *ppp* straight mute in

2

Tbn.

Tba *pp* *mp*

Timp.

Perc. 1 *pp* *ppp* *pp* *p*

(*ced.*)

Perc. 2 *ppp* *pp*

very soft mallets

Hp *pp*

72 **H** wistful, from a distance ♩ = c. 52

Vln I *pp* *ppp* *ppp*

Vln II *pp* *ppp* *ppp*

Vla *ppp*

Vc. *ppp*

D.B. *pp* *mp* *ppp*

flautando

flautando

72 73 74 75 76 77 78 79

[illegible]

PERUSAL
SCORE