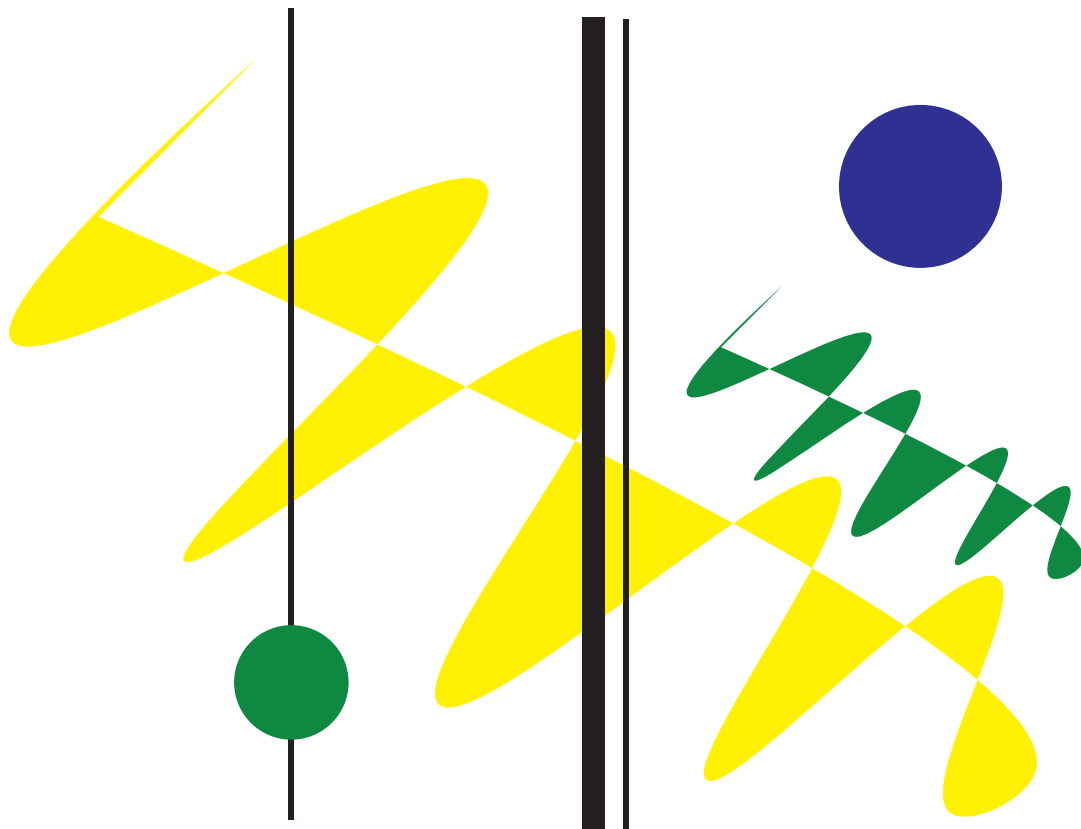


Limen | Lumen (slow opening)

for string orchestra, and set of foot bells

2026

dur '9 min



Composer
Kalle Vainio

Number Sequence

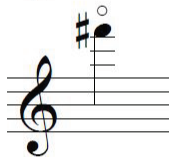
2 , 1 , 3 , 4 , 7 , 11 , 18 , 29 , 47 , 76 , 123 , 199 .

bpm ♩ = 65

(A1) Violin I



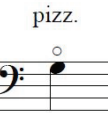
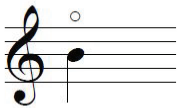
(D2) Violin II



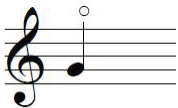
(G1) Viola



(E2) Cello



(E1) Double bass



foot bells
aka
desk bells



{ (E2)
(D2)
(A1)
(G1)
(E1) }

Performance Instructions

● General:

The performers follow the Lucas number sequence, repeating either of the two bowed pitches according to the value of the current number in the sequence. A comma (,) indicates a pizzicato attack.

Order of the canon:

Violin II -> Viola -> Cello -> Violin I -> Bass

The piece begins with Violin II section with steady 65bpm pulse. Violas starts its own sequence after Violin II has performed three pizzicato attacks. (not on the pizzicato, but on the beat after).

Each subsequent player enters according to the same principle: a performer begins after the preceding performer has completed three pizzicato attacks.

● Sound:

The quarter-note pulse should remain clearly perceptible throughout the work and serves as the foundation for a large-scale musical arch.

The duration of dynamic waves is flexible; each musician may determine the length of their dynamic phrasing.

Every note is to be played as a natural harmonic. Whenever possible, alternating strings should be used to allow the harmonics to ring over and sustain through position changes



Each performer is provided with a foot bell (sometimes referred to as desk bells) tuned to the specified pitch and played with foot.

Foot bells may be performed in octaves other than those shown in the example; however, the pitch classes remain fixed.

Foot bells are assigned to each group of players and they can decide who will be playing the bell. You can trigger the bell by pressing it lightly with a foot.

The foot bell is activated according to the tens digit of the current Lucas number. Thus, at 11 and 18 the bell is played once; at 47, four times; at 76, seven times; and so forth. Bell attacks should be distributed evenly within the duration of the corresponding Lucas-number section.

● Final Section (199):

Before the final value (199), the violins, viola, and cellos finish playing value 123, fading out one by one. As the double bass plays its pizzicato note after 123, the final phase 199 begins as a tutti (ff).

Thereafter, the dynamics fluctuate freely in dynamic waves.

During this section, the foot bells are performed in alternation every 20 beats. Contrabass begins and order is now changes:

Contrabass -> Cello -> Viola -> Violin II -> Violin I

Upon reaching Violin I, the foot bell is played only one time and the second one will be TUTTI. Each musician can count this part using 20 beat cycle as a tool. Violin I can lead the ending (foot bells TUTTI, final beat).

The performance concludes with a simultaneous chord of all foot bells.

Performance Notes for Custom Instrument Setups

fig 1

