

Septet

for winds

Eric Simonson
(1992)

Note

'Interpenetration' is a word Varèse used to refer to one of the functions or effects of his 'sounds moving through space.' One can see how this is the case when single notes and chords, having established their own particular identity, come to occupy the same registral space at the same time. What about the chords of different historical periods--history having given them their own identity and implied function--occupying the same registral and temporal space? Clearly, when one hears a blatant major triad or, even more, a dominant seventh chord in amongst more '20th Century' sonorities, it is perceived as anachronistic. But perhaps this is just another type of interpenetration. Add to this the multiphonic potential that wind instruments have, with their non-tempered pitches sometimes hinting at some earlier historical period in harmony, and one now has an even edgier kind of tension. This is the notion pursued in the Septet. As in other pieces of the composer, a 12-tone row is verticalized as a chord, which then, over the course of the piece, transforms into its inversion. (The first measure previews the beginning and end of the process, presenting a septad from the prime form, then a septad from the inversion.) This foundation structure supports an ongoing dialogue between blocky and more fluid ideas.

Multiphonics

The multiphonics used in this work are based on those found in Bruno Bartolozzi's *New Sounds for Woodwind*. Rather than using Arabic numerals to represent keys, as found in that resource, this score employs the more familiar pitch letter names in the fingering diagrams. The following legend explains additional symbols used in the diagrams:

lip in normal position on reed



increased lip pressure



slightly increased lip pressure



normal air pressure

N. Pr.

augment air pressure

A. Pr.

Duration: 9'30"

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Flute
1 $\text{♩} = 60$
mf *p* *f* *ff pp* *p* *mf*

Oboe
1 *mf* *p* *p* *ff pp* *p* *mf*

Clarinet (B \flat)
1 *mf* *p* *mf* *ff pp* *p* *mf*

Bassoon
1 *mf* *p* *p* *mf* *ff* *mf*

Trumpet (B \flat)
1 $\text{♩} = 60$
mf *p* *mf* *ff pp* *mf*

Horn (F)
1 *mf* *p* *mf* *ff pp* *mf*

Trombone
1 *mf* *p* *p* *ff*

Fl.
8 *ff* *p* *ppp* *p* *f*

Ob.
8 *ff* *p* *ppp* *mf* *p* *f*

Cl.
8 *ff* *p* *ppp* *mf* *p* *f*

Bsn.
8 *ff* *p* *f*

Tpt.
8 *ff* *p* *ppp* *f* *pp* *f*

hn.
8 *ff* *p* *ppp* *f* *pp* *p* *f*

tb.
8 *ff* *f* *pp*

11

fl. *p* *f* *pp* *pp*

ob. *p* *pp* *pp*

cl. *f* *pp* *pp*

bsn. *p* *f* *ff* *pp* *f*

tpt. *p* *f* *pp* *pp*

hn. *p* *pp* *pp*

tbn. *f* *pp* *pp*

N. Pr. *A. Pr.*

17

fl. *p* *pp* *p* *mf* *f* *ff* *pp* *f* *pp*

ob. *p* *pp* *p* *mf* *f* *ff* *pp* *p* *pp*

cl. *p* *pp* *p* *mf* *f* *ff* *pp* *p* *pp*

bsn. *ff* *p* *pp* *p* *mf* *f* *ff* *pp* *p* *mf*

tpt. *p* *pp* *p* *mf* *f* *ff* *pp* *pp*

hn. *p* *pp* *p* *mf* *f* *ff* *pp* *p*

tbn. *p* *pp* *p* *mf* *f* *ff* *pp* *p*

24

fl. *mf* *p*

ob. *mf* *f* *p*

cl. *mf* *p* *f* *p* *pp*

bsn. *pp* *p* *f* *p*

tpt. *mf* *f* *p*

hn. *pp* *p*

tbn. *f* *p*

29

fl. *mf* *p* *mf* *f* *f* *p*

ob. *mf* *p* *p* *mf* *f* *f* *p*

cl. *mf* *p* *pp* *mf* *f* *p*

bsn. *pp* *p* *mf* *f* *p*

tpt. *p* *p* *mf* *f* *f* *p*

hn. *mf* *pp* *p* *f* *p*

tbn. *p* *pp* *f* *p*

fl. 33 *pp* *mf* *f* *ff*

ob. 33 *pp* *mf* *f* *ff*

cl. 33 *pp* *mf* *f* *ff*

bsn. 33 *pp* *mf* *f* *ff*

tpt. 33 *pp* *mf* *f* *ff*

hn. 33 *pp* *mf* *f* *ff*

tbn. 33 *pp* *mf* *f* *ff*

fl. 38 *fff* *flutt.*

ob. 38 *fff*

cl. 38 *fff* *flutt.*

bsn. 38 *fff*

tpt. 38 *fff*

hn. 38 *fff* *flutt.*

tbn. 38 *fff*

molto espressivo

fl. 48

ob. 48

cl. 48

bsn. 48

tpt. 48

hn. 48

tbn. 48

mf

3

fl. 49

ob. 49

cl. 49

bsn. 49

tpt. 49

hn. 49

tbn. 49

f

3

50

vulgarly

ff *p* *p* *mf* *f*

vulgarly

very detached *ff* *vulgarly*

f *ff* *p* *p* *f* *p*

50

53

ff *ff* *pp*

f *ff* *pp*

53

56

fl. *f* *p* < *f* > *p*

ob. *f* *mf* *p* (*p*)

cl. *f* *mf* *p* *pp*

bsn. *f* *mf* *p* *pp* *pp* *pp*

tpt. *f* *mf* *p* *pp* *pp* *pp*

hn. 56

tbn. 56 *f* *pp*

61

fl. *p* *f* < *ff* flutt.

ob. 61 *f*

cl. 61 *mf* *ff* flutt.

bsn. 61 *f* *ff*

tpt. 61 *f*

hn. 61 *mf*

tbn. 61 *mf* *f* *ff*

71

fl.

ob.

cl.

bsn.

tpt.

hn.

tbn.

71

76

fl.

ob.

cl.

bsn.

tpt.

hn.

tbn.

76

fl. 90

ob. 90

cl. 90

bsn. 90

tpt. 90

hn. 90

tbn. 90

mf f p pp f p

p f p pp p f p mf

fl. 94

ob. 94

cl. 94

bsn. 94

tpt. 94

hn. 94

tbn. 94

mf p

pp mf p

fl. 97

ob. 97

cl. 97

bsn. 97

tpt. 97

hn. 97

tbn. 97

Musical score for measures 97-100. The score includes parts for Flute (fl.), Oboe (ob.), Clarinet (cl.), Bassoon (bsn.), Trumpet (tpt.), Horn (hn.), and Trombone (tbn.). Measure 97 features a flute trill, oboe and horn trills, and trombone trills. Measure 98 continues with oboe and horn trills. Measure 99 has a sixteenth-note figure in the oboe and horn. Measure 100 features a sixteenth-note figure in the oboe and horn. Dynamics include *p* and *mf*. Articulations include slurs, accents, and trills.

fl. 99

ob. 99

cl. 99

bsn. 99

tpt. 99

hn. 99

tbn. 99

Musical score for measures 99-102. The score includes parts for Flute (fl.), Oboe (ob.), Clarinet (cl.), Bassoon (bsn.), Trumpet (tpt.), Horn (hn.), and Trombone (tbn.). Measure 99 features a sixteenth-note figure in the oboe and horn. Measure 100 continues with the sixteenth-note figure in the oboe and horn. Measure 101 features a sixteenth-note figure in the oboe and horn. Measure 102 features a sixteenth-note figure in the oboe and horn. Dynamics include *p* and *mf*. Articulations include slurs, accents, and trills.

fl. 100

ob. 100 *p* 5 *mf* 3 6

cl. 100

bsn. 100

tpt. 100

hn. 100 *p* 3 *mf* 3 3 3 3

tbn. 100 *p* *mf* 3

fl. 101

ob. 101 *f*

cl. 101

bsn. 101

tpt. 101

hn. 101 3 *f* 5 6 3

tbn. 101 *f* 3

fl. *ff* 102 *pp* *f*

ob. *ff* 102 *pp* *f*

cl. *ff* 102 *pp* *f*

bsn. *ff* 102 *pp* *f*

tpt. *ff* 102 *pp* *f*

hn. *ff* 102 *pp* *f*

tbn. *ff* 102 *pp* *f*

fl. 104 *pp* *mf*

ob. 104 *pp* *mf*

cl. 104 *pp* *mf*

bsn. 104 *pp* *mf*

tpt. 104 *pp* *mf*

hn. 104 *pp* *mf*

tbn. 104 *pp* *mf*

fl. *106 sempre mf*

ob. *106 sempre mf*

cl. *106 sempre mf*

bsn. *106 sempre mf*

tpt. *106 sempre mf*

hn. *106 sempre mf*

tbn. *106 sempre mf*

fl. *108*

ob. *108*

cl. *108*

bsn. *108*

tpt. *108*

hn. *108*

tbn. *108*

fl. 110 *f* *sempre f*

ob. 110 *f* *sempre f*

cl. 110 *f* *sempre f*

bsn. 110 *f* *sempre f*

tpt. 110 *f* *sempre f*

hn. 110 *f* *sempre f*

tb. 110 *f* *sempre f*

fl. 112

ob. 112

cl. 112

bsn. 112

tpt. 112

hn. 112

tb. 112

119

fl. *p*

ob. *p*

cl. *pp* *p*

bsn. *pp* *p*

tpt. *pp* *p*

hn. *pp*

tbn. *pp* *mf* con sord. (cup mute)

121

fl. *mf* *f*

ob. *mf* *f*

cl. *mf* *f*

bsn. *mf* *f* *f*

tpt. *mf* *f*

hn. *mf*

tbn. *p*

123

f *ff* *ff*

f *ff* *ff*

f *ff* *ff*

ff *ff*

f *f*

mf *f*

123 *p* *f* *mf* *f*

125

ff *f* *f*

f *ff* *mf*

ff *ff* *mf*

f *ff* *pp*

mf *ff* *pp*

125 *ff* *pp*

127

mf

p

pp

pp

senza sord.

senza sord.

127

Tempo Primo ♩ = 60

129

p

pp

p

dolce

pp

p

pp

pp

pp

Tempo Primo ♩ = 60

129

p

129

135

fl.

ob.

cl.

bsn.

tpt.

hn.

tbn.

p

f

pp

sempre p

sempre pp

sempre pp

sempre pp

sempre pp

sempre pp

138

fl.

ob.

cl.

bsn.

tpt.

hn.

tbn.

f

ff

fl. 139 *p* *mf* 3 5 (h) 5

ob. 139

cl. 139

bsn. 139

tpt. 139

hn. 139

tbn. 139

fl. 140 *flutt.* *(mf)* 3 5

ob. 140

cl. 140

bsn. 140

tpt. 140

hn. 140

tbn. 140

141

fl. *f* 7 3 (*f*) (*mf*) *p*

ob. 141

cl. 141

bsn. 141

tpt. 141

hn. 141

tbn. 141

142

fl. (*p*) 5 *p* *p*

ob. 142

cl. 142

bsn. 142

tpt. 142

hn. 142

tbn. 142

fl. 143 *f* *mf* *pp p* *f* *ff* flutt.

ob. 143

cl. 143

bsn. 143

tpt. 143 *p* con sord. (straight, metal type)

hn. 143

tbn. 143

fl. 145 *p* *f* *mf* *p*

ob. 145 *pp* *p*

cl. 145

bsn. 145

tpt. 145 *f* *p*

hn. 145

tbn. 145

146

fl. *mf* 6 *f* 3 3

ob. *mf* 5 7 *f*

cl. 146 *p* 3 5 *mf*

bsn. 146 *p* 5

tpt. 146 *f* *p* 5

hn. 146 *pp* 5

tbn. 146

147

fl. 147 *f* 3 6 *p*

ob. 147 *p* 3 3 *pp* 3

cl. 147 7 6 *mf* *p* 3

bsn. 147 *mf* *f* *p*

tpt. 147 *p* 5 *mf*

hn. 147 5 *p*

tbn. 147 *p* *pp* 3 *mf* *f*

fl. *flutt.*

150 *mf* *f* *mf* *p* *pp* *ff* *p*

ob. *f* *mf* *p* *pp* *ff* *p*

cl. *mf* *f* *mf* *p* *pp* *ff* *p*

bsn. *p* *f* *pp* *p*

tpt. 150 (*pp*) *f* *mf*

hn. 150 *mf*

tbn. 150 *mf* *pp*

fl. *mf* *p* *f* *p* *flutt.* *f*

ob. 152 *pp* *f* *p*

cl. 152 *mf* *f*

bsn. 152 (*p*) *mf* *p*

tpt. 152 *senza sord.* *p*

hn. 152 *p*

tbn. 152 *p*

154

ff *fff* *pp*

f *p* *pp*

f *mf* *p* *pp*

f *mf* *p* *pp*

f *mf* *p* *pp*

f *p*

f *p*

f *p*

156

pp *p* *p* *f* *pp*

pp *p* *p* *f* *pp*

pp *p* *f* *pp*

pp *p* *f* *pp*

mf *pp* *p* *pp*

mf *pp* *p* *pp*

mf *pp* *p* *f* *pp*

