

POLYPHONIUM

for
large chamber ensemble

by

Eric Simonsen

INSTRUMENTATION

2 Flutes (Flute 1 doubling on Piccolo)

Oboe

Clarinet (Bb)

Bass Clarinet (Bb)

Bassoon

2 Horns (F)

3 Percussionists (one assigned only to the timpani)
[see facing page]

Piano

2 Violins

Viola

2 Cellos

Double Bass

18 players total

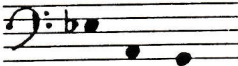
Ideally, there should be no bar line accentuation nor accents at beginnings of beats (unless clearly indicated by accent marks).

Footnoted information should not be overlooked.

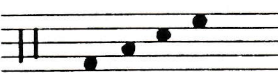
This is a transposed score.

The piece lasts approximately 10 minutes.

Percussion

Timpani (3): tuned to 

Perc. 1

Claves
Tom-Toms (4, from lowest to highest): 

Anvil
Bongos (2): 

Suspended Cymbal
Slapstick
Low Tam-Tam
Temple Blocks (5, from lowest to highest):



Perc. 2

Bongos [see Perc. 1]
Tambourine
Temple Blocks [see Perc. 1]
Suspended Cymbal
Snare Drum
Wood Blocks (3):

high
med. 
low

Claves
Low Tam-Tam
Bass Drum
Anvil

POLYPHONIUM

for large chamber ensemble

Eric Simonson (1989)

$\text{♩} = 72$

Musical score for Polyponium for large chamber ensemble, featuring woodwinds and strings. The score is written for a large chamber ensemble and includes the following parts:

- PICC.
- FL. 1
- FL. 2
- OB.
- CL.
- B. CL.
- BN.
- HN. 1
- HN. 2
- TIMP.
- PERC. 1
- PERC. 2
- PIANO
- VL. 1
- VL. 2
- VLA.
- VCL. 1
- VCL. 2
- D. B.

The score is in 4/4 time with a tempo of $\text{♩} = 72$. The key signature is one sharp (F#). The woodwind parts (Piccolo, Flutes 1 and 2, Oboe, Clarinet, Bass Clarinet, Bassoon, Horns 1 and 2) have melodic lines with various articulations and dynamics. The string parts (Violins 1 and 2, Viola, Violoncello 1 and 2, Double Bass) are mostly silent in this section. The Percussion parts (Timpani, Percussion 1 and 2) are also silent. The Piano part is silent. The score is divided into two systems, with the first system containing the woodwind parts and the second system containing the string parts.

3

FL. 1

FL. 2

OB.

CL.

(f)

(f)

mf

5

3

6

5

FL. 1

FL. 2

OB.

CL.

(f)

sempre f

(f)

sempre f

mf

f

mf

(f)

5

6

7

FL. 1

FL. 2

OB.

CL.

B. CL.

VL. I

p

ff

f

p

p

p

(arco)

mf

f

(f)

5

3

9

FL. 1

FL. 2

OB.

CL.

B. CL.

VL. I

11

FL. 1

FL. 2

OB.

CL.

B. CL.

VL. I

13

FL. 1

FL. 2

OB.

CL.

B. CL.

VL. 1

VL. 2

A

IS

FL. 1

FL. 2

OB.

CL.

B. CL.

BN.

HN. 1

HN. 2

TIMP.

PERC. 1
CLAVES

PERC. 2
BONGOS (2)

PIANO

VL. 1

VL. 2

VLA.

VCL. 1

VCL. 2

D. B.

18

FL. 1

FL. 2

OB.

CL.

B. CL.

BN.

HN. 1

HN. 2

TIMP.

PERC. 1 (TOMS)

PERC. 2 (TAMB. TEMPLE BLKS. (5))

PIANO

VL. 1

VL. 2

VLA.

VLC. 1

VLC. 2

D.B.

(p), *mf*, *f*, *pp*, *l.v.*, *arco*, *pizz.*, *hit followed immediately by shake*

21

FL. 1

FL. 2

OB.

CL.

B. CL.

BN.

HN. 1

HN. 2

TIMP.

PERC. 1

PERC. 2

PIANO

VL. 1

VL. 2

VLA.

VLC. 1

VLC. 2

D.B.

p, *mf*, *f*, *ff*, *pizz.*, *arco*, *cresc.*

27

B.C.L. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

BN. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

TIMP. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

PIANO $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

VL.1 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

VL.2 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

VLA. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

(f) (f) f mf i.v. fpp up gradually p

29

B.C.L. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

BN. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

VL.1 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

VL.2 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

VLA. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

(f) mf p

31

B.C.L. (mf)

BN. mf

PERC. 1 CLAVES f

PERC. 2 SNARE DR. f

PIANO f

VL. 1 M. Ad. (p)

VL. 2 (p)

VLA. (p) (pizz.)

D.B. f

*depress silently and catch with middle pedal

33

B.C.L. *mf*

BN. *(mf)*

PERC. 1 TOMS *f* *l.v.*

PERC. 2 WOOD BLKS. (3) *f* *l.v.*

PIANO *f*

VL. 1 *(p)*

VL. 2 *(p)*

VLA. *pizz.* *f* *l.v.*

VLC. 1 *(pizz.)* *f* *l.v.*

D.B. *f*

35

B.C.L. (mf)

BN. (mf)

PERC. 1 (TOMS) f

PERC. 2 (WD. BLKS.) f

VL. 1 (p)

VL. 2 (f)

VLA. (p)

37

FL. 1
FL. 2
OB.
CL.
B. CL.
BN.
HN. 1
HN. 2
TIMP.
PERC. 1 (TOMS)
PERC. 2 (WD. BLKS.)
PIANO
VL. 1
VL. 2
VLA.
VLC. 1
VLC. 2
D.B.

f
mf
p
arco
f

43

FL. I *f*

OB. *p* *mf*

CL. *p* *mf* *f* *mf*

HN. 1 *p*

HN. 2 *p* *f* *mf*

TIMP. (S. CYMB.) *mf* *p* *f* *p* *(p)*

PERC. 2 *f* *pp* *pppp*

PIANO *(f)* *pp*

VL. 1 *pp* *f*

VL. 2 *(ff)* *mf* *f*

VLA. *mf* *f*

VCL. I *(f)*

D.B.

*continue with chord of previous measure

Empty musical staves for continuation of the piece.

45

CL. *(mf)* *cresc.* *ff* (flutter)

HN. 2 *(mf)* *cresc.* *ff* (flutter)

TIMP. *f* *p cresc.* *ff*

PIANO *pp* *cresc.* *ff*

VL. 2 *(mf)* *cresc.* *ff*

VLA. *(mf)* *cresc.* *ff*

* moving gradually into a free roll
 ** same chord as before, simple reiterated here in parentheses for the sake of clarity

47

CL. *ff* *f* *mf* (flutter)

HN. 2 *(f)* *mf* *p*

TIMP. *(f)* *mf* *p* *pp* *ppp* *l.v.*

PERC. 1 TOMS (4) *p* *pp* (TOMS)

PERC. 2 (S.CYMB.) *f* *mf* CLAVES *pp*

PIANO *f* *f* *mf* *f* *mf* *(mf)*

VL. 2 *ff* *f* *mf* *p*

VLA. *ff* *f* *mf* *p*

* pedaling at the discretion of the performer until next indication

4
4

49

CL. (p) *sempre p* *pp*

HN.2 (TOMS) (p) *sempre p* *pp*

PERC. I (pp) *p*

PIANO (mf) *f* *mf* *p*

VL.2 *mf* *sempre mf* *p*

VLA. *mf* *sempre mf* *p*

52

CL. (pp) *p* *mf* *f* *mf* *p*

B. CL.

HN.1 *pp*

HN.2 (pp) *p* *mf* *f* *mf* *p*

PIANO (p) *mf* *f* *(f)* *ff* *f* *mf* *p*

VL.2 (p) *mf* *f* *ff* *f* *mf* *p*

VLA. (p) *mf* *f* *ff* *f* *mf* *p*

55

CL. (p) f ff mf p

B. CL. (pp) p

BN. p

HN.1 (pp) p

HN.2 (p) f pp p mf p

PIANO (p) f ff mf p

VL.2 (p) f ff mf < f p

VLA. (p) f ff mf < f p

VCL.1 pp p (p)

VCL.2 pp p (p)

D.B. pp p

59

CL. *(p)* *mf* *f* *mf* *p*

B. CL. *mf* *mf*

BN. *p* *mf* *mf*

HN. 1 *mf* *mf*

HN. 2 *(p)* *mf* *f* *mf* *p* *mf* *f*

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

VL. 2 *mf* *f* *ff* *f* *mf* *p* *mf*

VLA. *mf* *f* *ff* *f* *mf* *p* *mf*

VCL. 1 *(p)* *(p)* *mf* *mf*

VCL. 2 *(p)* *mf* *mf*

D. B. *p* *mf*

D

62

CL. (p) *f* *mf* *pp* *f* *mf*

B.CL. *f* *mf* *pp* *f* *mf*

BN. *(mf)* *f* *mf* *pp* *f*

HN.1 (p) *f* *mf* *pp* *f* *mf*

HN.2 (p) *f* *mf* *pp* *f* *mf*

PIANO (f) *mf* *f* *mf* *f* *mf*

VL.2 (mf) *f* *mf* *f* *mf*

VLA. (mf) *f* *mf* *f* *mf*

VCL.1 (mf) *f* *mf* *pp* *f* *mf*

VCL.2 (mf) *f* *mf* *f* *mf*

D.B. *f* *p* *mf* *f* *mf*

5/4 5/4 4/4 4/4 4/4 4/4 4/4 4/4 4/4 4/4

65

B. CL. *f* *ff*

BN. *(f)* *f* *ff*

HN.1 *f* *ff*

PERC. 1 S. CYMB. *(roll)* i.v. TOMS

PERC. 2 LOW TAM-TAM *pp* *f* *p* *f* BS. DR. *mf* *f* *ff* (L. TAM-T.)

VCL. 1 *(f)* *f* *ff*

VCL. 2 *mf* *f* *ff*

D.B. *f* *ff*

3 4 3 4 3 4 3 4

69

FL.1
FL.2
OB.
B.C.
BN.
HN.1
PERC.1 (TOMS)
PERC.2 (BS, DR)
VL.1
VCL.1
VCL.2
D.B.

Time signature: 3/4, 4/4

Tempo: $\text{♩} = 81$

Dynamic markings: *ff*, *f*, *mf*, *p*, *pp*

Measure numbers: 69, 70, 71

72

FL.1

FL.2

OB.

B.CL.

BN.

HN.1

VL.1

VCL.1

VCL.2

D.B.

74

FL.1 (f) *mf* *f*

FL.2 (f) *f* *mf* *f*

OB. (mf) *f* *mf* *f*

B.CL. (mf) *f*

BN. (f) *mf* *f*

HN.1 (f) *f*

VL.1 *mf* *f* (f) *mf* *f*

VCL.1 (f) *mf* *f*

VCL.2 (f) *mf* *f*

D.B. (f) *mf* *f*

Detailed description: This page contains a handwritten musical score for measures 74, 75, and 76. The score is arranged in ten staves, labeled FL.1, FL.2, OB., B.CL., BN., HN.1, VL.1, VCL.1, VCL.2, and D.B. The music is written in treble clef for the flutes and horn, and bass clef for the bassoon, clarinet, and double bass. The key signature has one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as dynamics (f, mf, (f)), articulation (accents), and fingerings (5, 6, 3). The first two measures (74-75) are marked with a fermata. The third measure (76) continues the piece. The notation is dense, with many notes and rests, and includes some corrections or additions in the later measures.

79

FL. 1

FL. 2

OB.

B. CL.

BN.

HN. 1

PIANO

VL. 1

VCL. 1

VCL. 2

D.B.

Handwritten musical score for page 27, measures 79-81. The score includes parts for Flute 1, Flute 2, Oboe, Bass Clarinet, Bassoon, Horn 1, Piano, Violin 1, Viola 1, Viola 2, and Double Bass. The music is in 4/4 time with a key signature of one sharp (F#). Dynamics include p, mf, f, and non stacc. Fingerings and slurs are indicated throughout.

85

FL.1
FL.2
OB.
CL.
B. CL.
BN.
HN.1
PIANO
VL.1
VL.2
VLA.
VCL.1
VCL.2
DB.

F

87

FL.1

FL.2

OB.

CL.

B. CL.

BN.

HN.1

PIANO

VL.1

VL.2

VLA.

VCL.1

VCL.2

D.B.

89

CL. *(mf)* *p*

PIANO *(mf)* *p* (*legatissimo*)

VL.2 *(mf)* *p*

VLA. *p*

91

PICC.

FL.2

OB.

CL.

PIANO *(p)* *pp*

VL.2 *(p)* *p*

VLA. *(p)*

94

PICC. *pp* *p* *mf* *f*

FL. 2

OB. *(p)* *p*

CL. *p*

B. CL.

BN.

PIANO *gra (cont.) (b)* *p* *mf* *f* *15ma*

97

PICC. *f* *ff* *f*

B. CL. *(mf)* *f*

BN. *(mf)* *f*

PIANO *(f)* *ff* *legatissimo* *f* *gra*

VCL. 2 *mf* *f*

DB. *f* *ff* *ff (sub)*

100

PICC. (f) *mf*

FL.2 *mf* flutter *f* *ff*

CL. *f*

PIANO (f)

D.B. *ff* *ff* *ff* (*sub*)

FL.1

102

FL.1 *ff* 3 *sempre ff* flutter

FL.2 (*ff*)

OB. *f* *ff*

CL. *f* *ff*

B. CL. *ff*

BN. *f*

PIANO (*f*) *ff* *sempre ff* 3

D.B. *ff* *ff*

[G]

104

FL.1 (ff)

FL.2 (ff) flutter

OB. (ff) ff(sub) f ff flutter

CL. (ff) sempre ff flutter

B.CL. (ff) sempre ff flutter

BN. (f) ff sempre ff

HN.1 (f)

HN.2

PIANO (ff)

VL.1 f ff

VL.2 ff

VLA. f ff

VCL.1 f ff

VCL.2 f (ff)

D.B. (ff) ff

106

FL. 1 (ff)

FL. 2 (ff)

OB. ff

CL. flutter

B. CL. (ff) flutter

BN. (ff) flutter

HN. 1 f

HN. 2 f

PIANO (ff)

VL. 1 (ff) sempre ff

VL. 2 (ff) sempre ff

VLA.

VCL. 1 (ff) sempre ff

VCL. 2 ff

D.B. (ff)

110

FL. 1

FL. 2

OB.

CL.

B. CL.

BN.

HN. 1

HN. 2

PERC. 1
TOMS (4)

PERC. 2
ANVIL WD. BLKS. (3)

PIANO

VL. 1

VL. 2

VCL. 1

VCL. 2

D.B.

112

FL. 1

FL. 2

OB.

CL.

B. CL.

BN. (flute)

HN. 1

HN. 2

PERC. 1 BONGOS (2)

PERC. 2 CLAVES

PIANO

VL. 1

VL. 2

VCL. 1

VCL. 2

D.B.

114

FL. 1

FL. 2

OB.

CL.

B. CL.

BN.

HN. 1

HN. 2

PIANO

VL. 1

VL. 2

VCL. 1

VCL. 2

D.B.

H

118 5"

FL.1
FL.2
OB.
CL.
B.CL.
BN.
HN.1
HN.2
VL.1
VL.2
VLA.
VCL.1
VCL.2
D.B.

* forte by the third beat

127

FL.1 *pp* *pp* *mf* *mf* *mf*

FL.2 *pp* *pp* *mf* *mf* *mf*

OB. *pp* *pp* *mf* *mf* *mf*

CL. *pp* *pp* *mf* *mf* *mf*

B.CL. *pp* *pp* *mf* *mf* *mf*

BN. *pp* *pp* *mf* *mf* *mf*

HN.1 *pp* *pp* *mf* *mf* *mf*

HN.2 *pp* *pp* *mf* *mf* *mf*

TAMP. *pp* *pp* *mf* *mf* *mf*

PERC. 1 (TOMS) *p* *p* *mf* *p* *pp*

PERC. 2 TAMB. *p* *mf* *mf* *p* *pp*

PIANO *pp* *pp* *mf* *mf* *mf*

VL.1 *pp* *pp* *mf* *mf* *mf*

VL.2 *pp* *pp* *mf* *mf* *mf*

VLA. *pp* *pp* *mf* *mf* *mf*

VCL.1 *pp* *pp* *mf* *mf* *mf*

VCL.2 *pp* *pp* *mf* *mf* *mf*

D.B. *pp* *pp* *mf* *mf* *mf*

*hit followed by shake

130

FL. 1 *mf* *pp* *f*

FL. 2 *mf* *p* *pp* *f*

OB. *mf* *p* *pp* *f*

CL. *mf* *p* *pp* *f*

B. CL. *mf* *p* *pp* *f*

BN. *mf* *p* *pp* *f*

HN. 1 *mf* *p* *pp* *f*

HN. 2 *mf* *p* *pp* *f*

TIMP

PERC. 1

PERC. 2

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

VL. 1 *mf* *p* *pp* *f*

VL. 2 *mf* *p* *pp* *f*

VLA. *mf* *p* *pp* *f*

VCL. 1 *mf* *p* *pp* *f*

VCL. 2 *mf* *p* *pp* *f*

D.B. *mf* *p* *pp* *f*

1

133

FL. 1 (b) p (f) 4. 6 p 3

FL. 2 (b) p (f) 6 p y

OB. (f) 6 p y mf

CL. 4 mf 5 p 6 y

B. CL. 5 p

BN.

HN. 1

HN. 2

TIMP.

PERC. 1

PERC. 2

PIANO 4 p 3

VL. 1 f p p

VL. 2 p 5 6 (f)

VLA. 4 mf p

VCL. 1

VCL. 2

D.B.

135

FL.1
FL.2
OB.
CL.
B. CL.
BN.
VL.1
VL.2
VLA.
VCL.1
VCL.2

Handwritten musical score for measures 135-140. The score includes parts for Flute 1, Flute 2, Oboe, Clarinet, Bass Clarinet, Bassoon, Violin 1, Violin 2, Viola, Violoncello 1, and Violoncello 2. The music is in 4/4 time and features various dynamics such as *p*, *f*, *mf*, and *pp*. There are several slurs, accents, and articulation marks throughout the score.

143

FL.1
FL.2
OB.
CL.
B. CL.
BN.
HN.1
HN.2
TIMP.
PERC. 1
PERC. 2
PIANO
VL.1
VL.2
VLA.
VCL.1
VCL.2
D.B.

BONGOS (2)
SNARE DR.

f, *mf*, *ff*, *p*, *arco*, *pizz.*

This page contains a musical score for measures 143 and 144. The score is written for a large ensemble including woodwinds (Flutes 1 & 2, Oboe, Clarinets, Bass Clarinet, Bassoon), Horns 1 & 2, Timpani, Percussion (Bongos and Snare Drum), Piano, Violins 1 & 2, Viola, Violoncello 1 & 2, and Double Bass. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), and *p* (piano) are used throughout. Performance instructions like *arco* and *pizz.* are present for the Double Bass. The score is divided into two systems by a vertical bar line.

145

FL.1 (ff) *decr.* (mf) - (p)

FL.2 (ff) *decr.* (mf) - (p)

OB. (ff) *decr.* (mf) - (p)

CL. (ff) *decr.* f 6 5 mf (p)

B. CL. f mf

VL.1 (ff) ff 5 f 5 5 p (p)

VL.2 (ff) *decr.* p

147

FL.1 p mf (p)

FL.2 p

OB. p

CL. p

B. CL. p

PERC. 2 (SNARE DR.) (roll) pp

VL.1 (p) p pizz. (arco) (p)

149

FL.1 (p) (p)

FL.2 (p) 5 (p) 5 3

OB. (p) <mf p p

CL. p 3 mf > p

B. CL. (p) p 3

PERC. 1 LOW TAM-TAM i.v. p SUSP. CYMB. (roll) p mf mf

PERC. 2 (SN. DR.) mf r. sh. (norm.) (mf)

VL.1 arco p 5 (p) 6

151

FL.1 f > p f (f)

FL.2 f > p f

OB. p f ff #p f

CL. p f mf f

B. CL. p mf (mf) 3 6

PERC. 1 (mf) f mf f

PERC. 2 (SN. DR.) r. sh. (norm.) (mf) r. sh. r. sh. r. sh. (norm.) f

VL.1 f

16 stave
Bosonantino Pad 21

153

FL.1 (f)

FL.2 (f)

OB. (f) mf

CL. (f) mf

PERC.1 (S. CYMB.) (f) p pp

PERC.2 (SN. DR.) (f) p

WD. BLKS.

155

FL.1 (f)

FL.2 (f)

OB. (mf) f

CL. f

PERC.1 TEMPLE BLKS. mf f

PERC.2 (WD. BLKS.) mf f

157

FL.1 *f*

FL.2 *(f)*

OB. *(f)* *mf* *p*

CL. *(f)* *mf*

PERC.1 (TEMPLE BLKS.) *mf* *f* *p*

PERC.2 (WD. BLKS.) *f*

CLAVES *mf* *f*