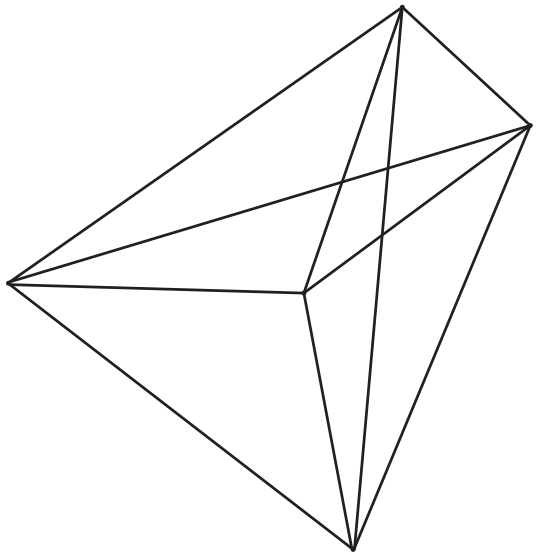
Polychoron (for Three Trumpets)

Lee Weisert

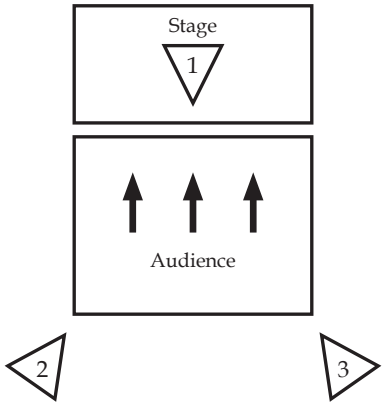
Dedicated to James Tenney



Performance Instructions:

1. If possible, the piece should be performed in a space with highly reverberant acoustics.

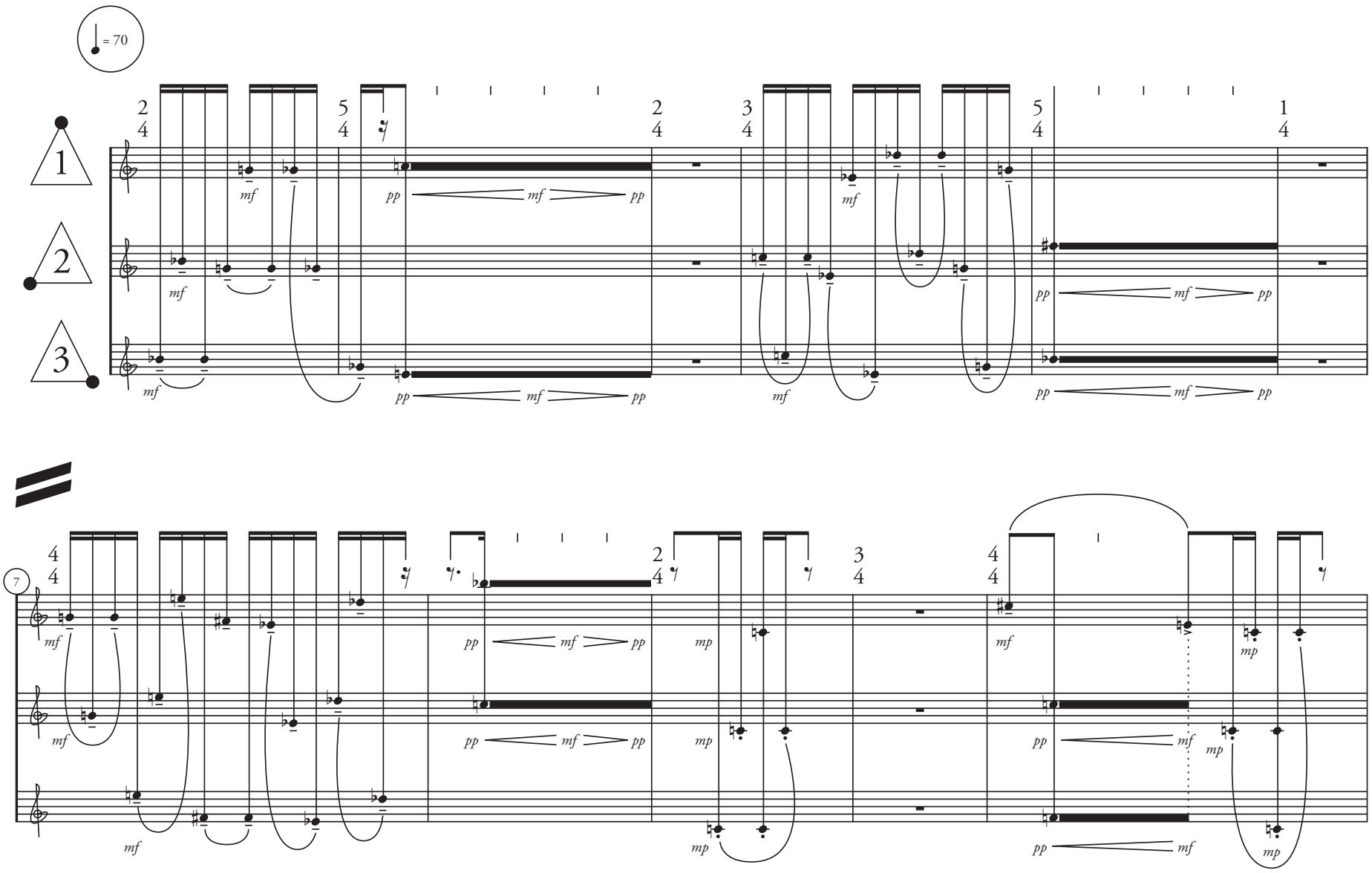
2. The three trumpets should be spatialized as in the following diagram:

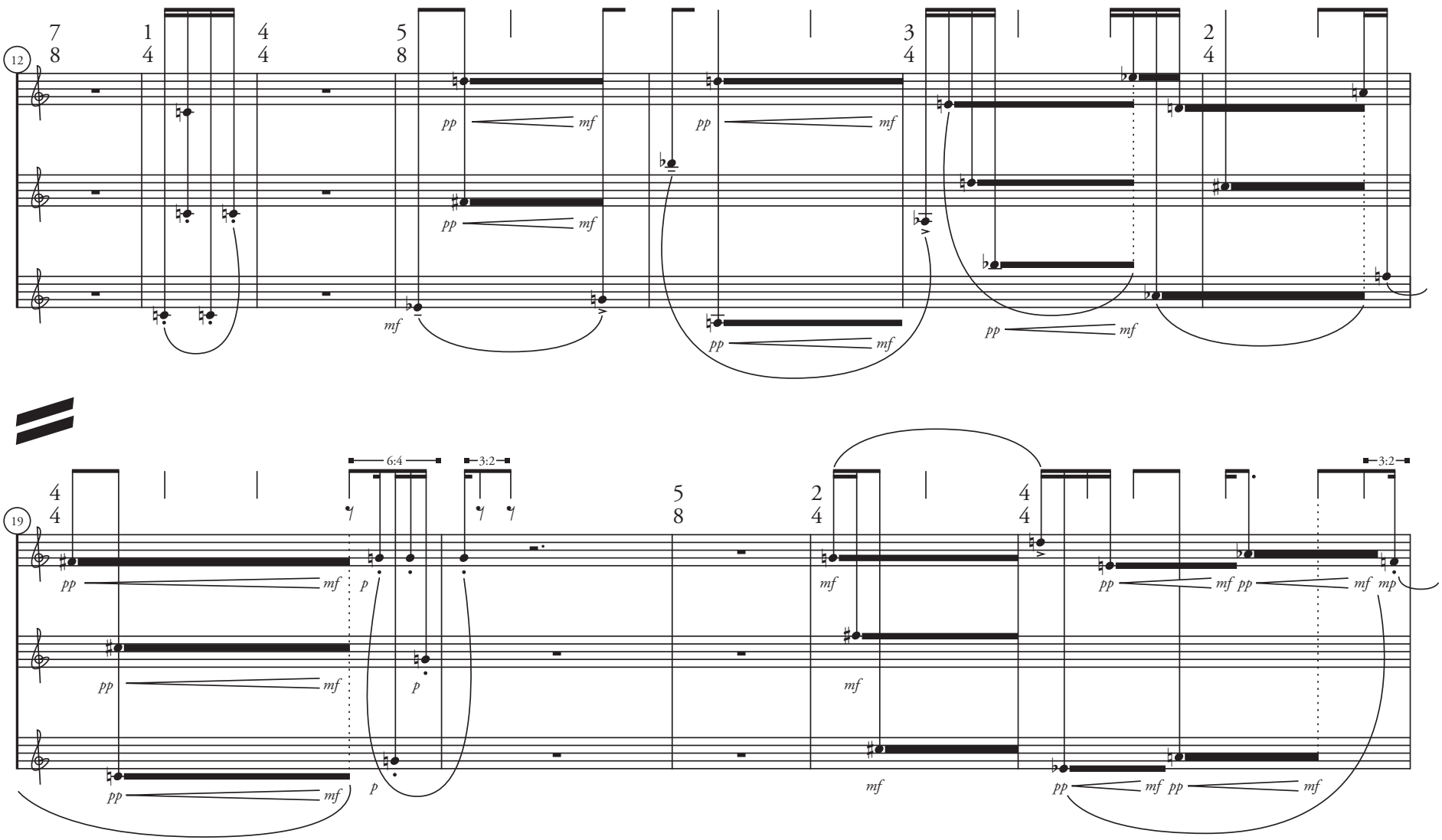


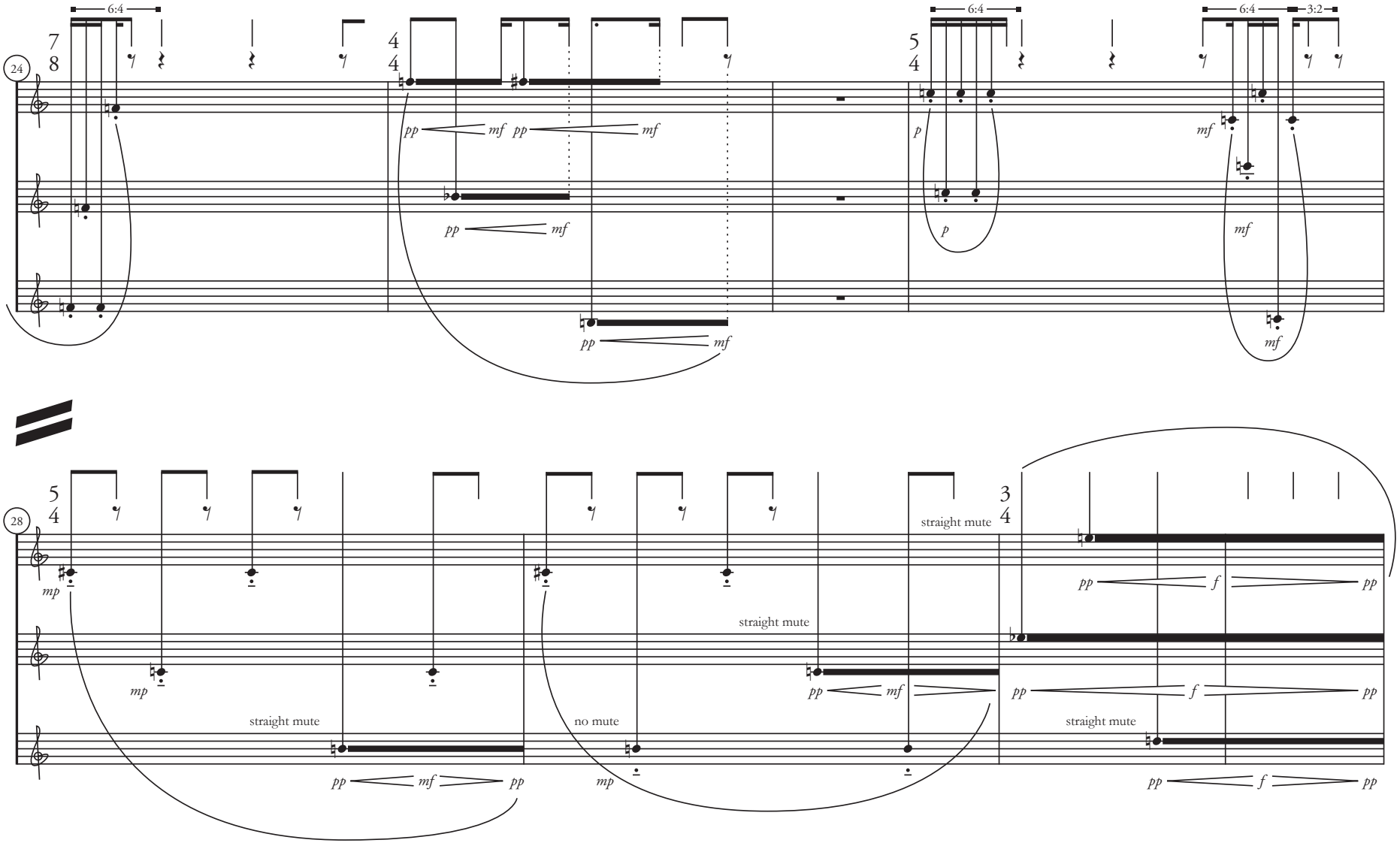
3. It is recommended that an electronic click track is used in order to achieve the rapid interlocking hocket effects in the piece. A click track customized to reflect the time signatures in the piece can be provided by the composer. Due to the wide spatialization of the players, wireless headsets are recommended for each player.

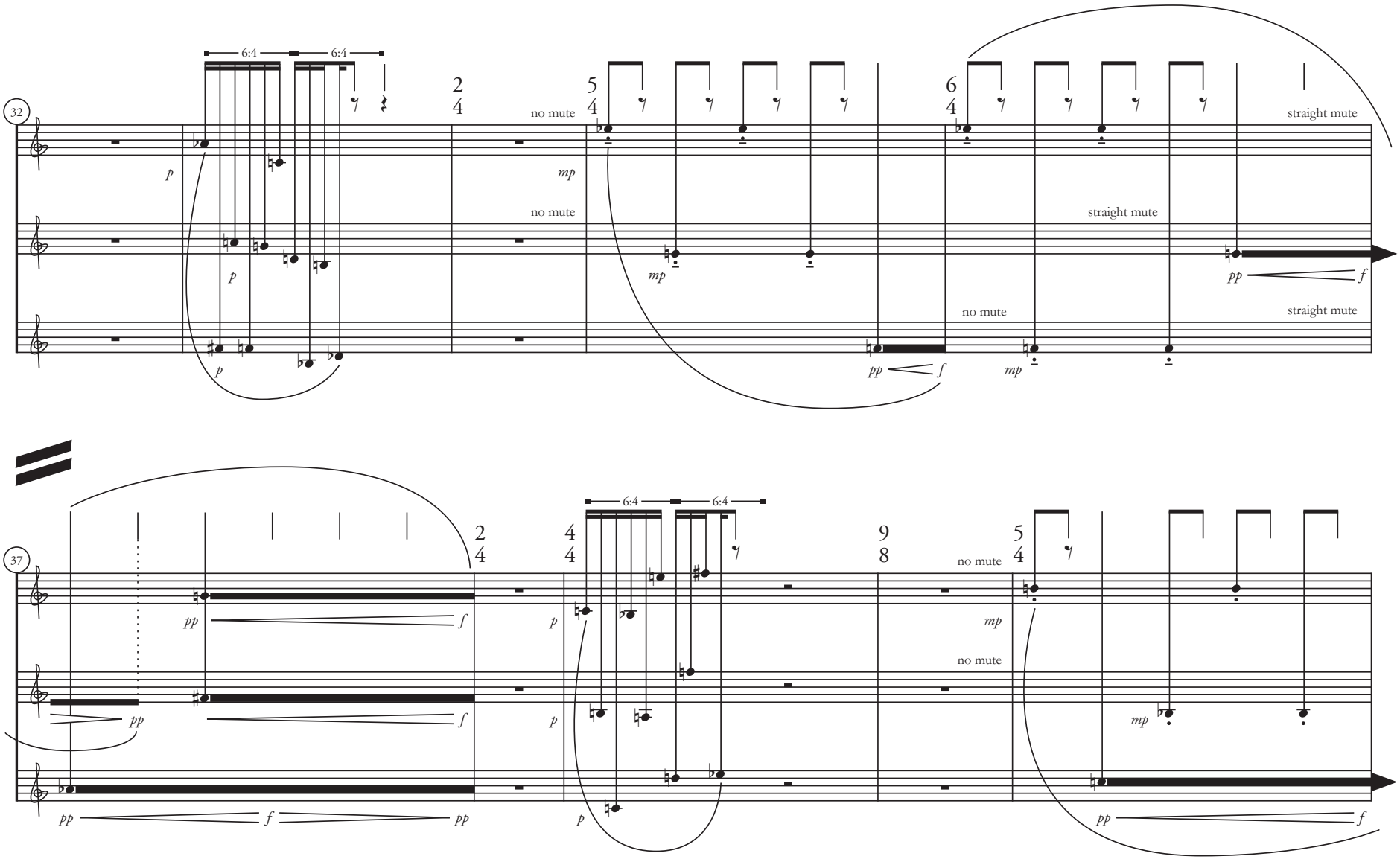
4. Without sacrificing accuracy of note attacks, crescendos should start as quietly as possible and descrescendos should diminish to silence.

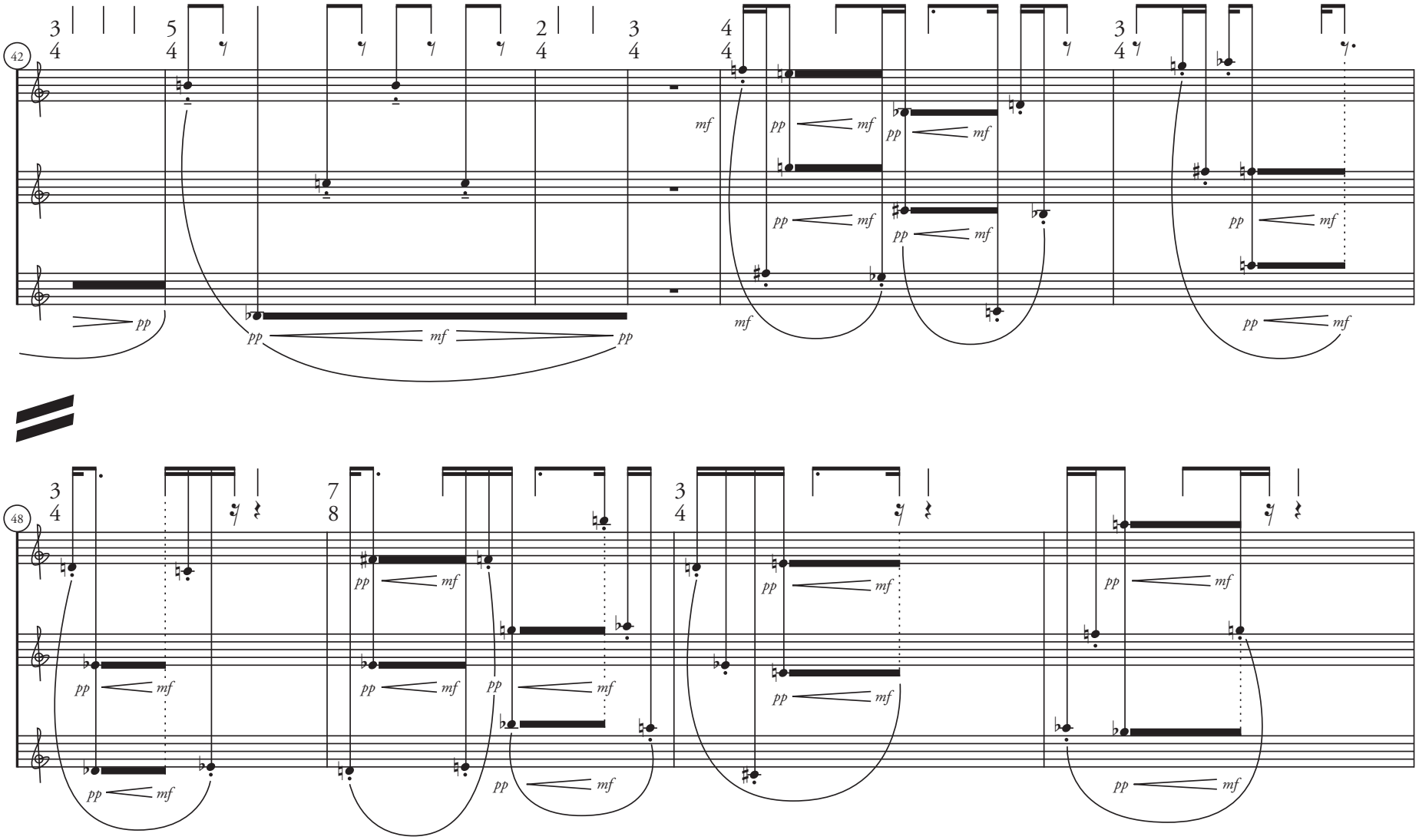
5. The "air sounds" should be performed by blowing air into the mouthpiece without buzzing the lips. The resulting sound will be similar to white noise, with no definitive pitch. A fairly rapid flow of air is required—especially at loud dynamics—in order to make the sound sufficiently audible to the audience.

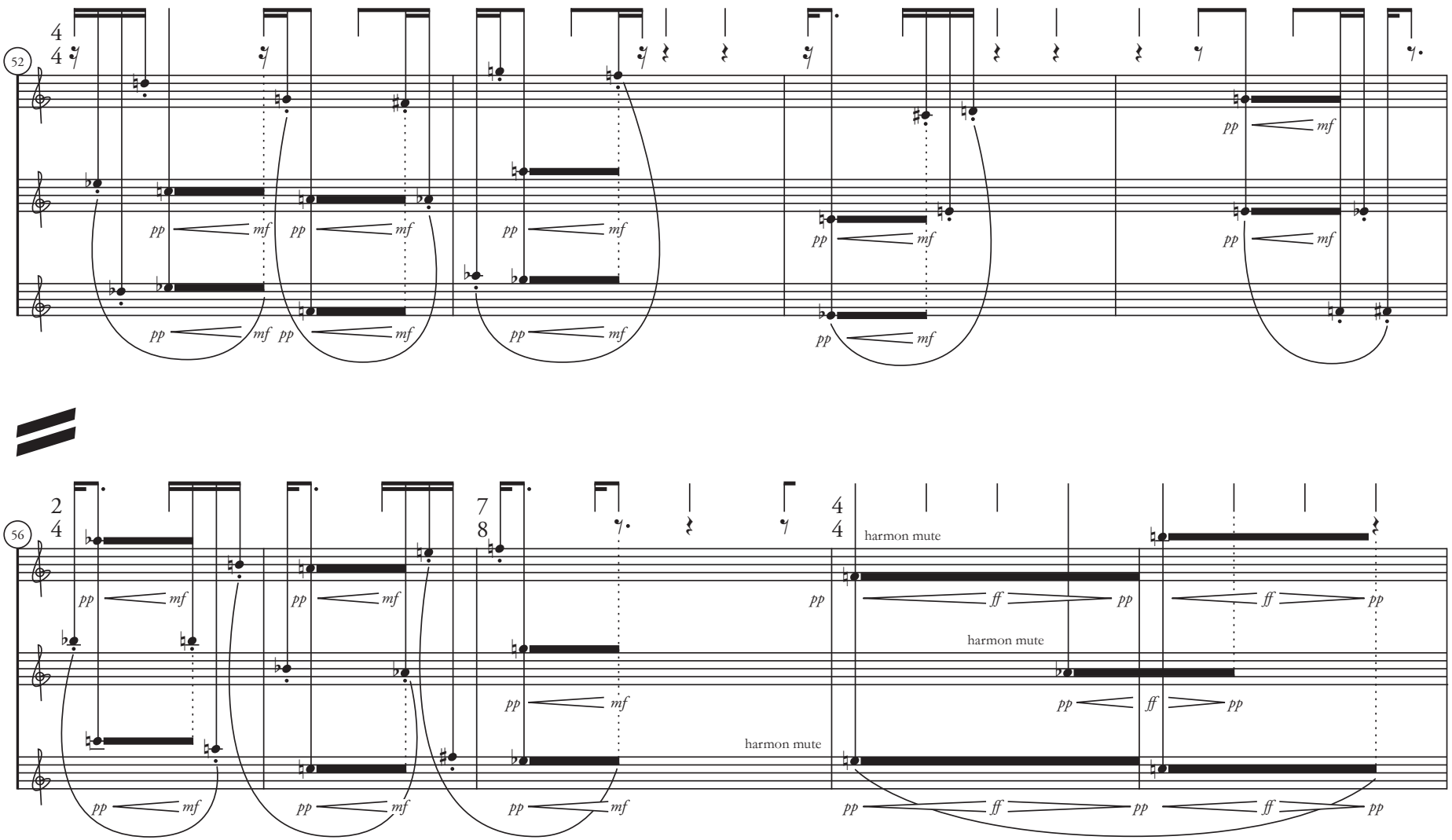

= 70
1
2
3
7

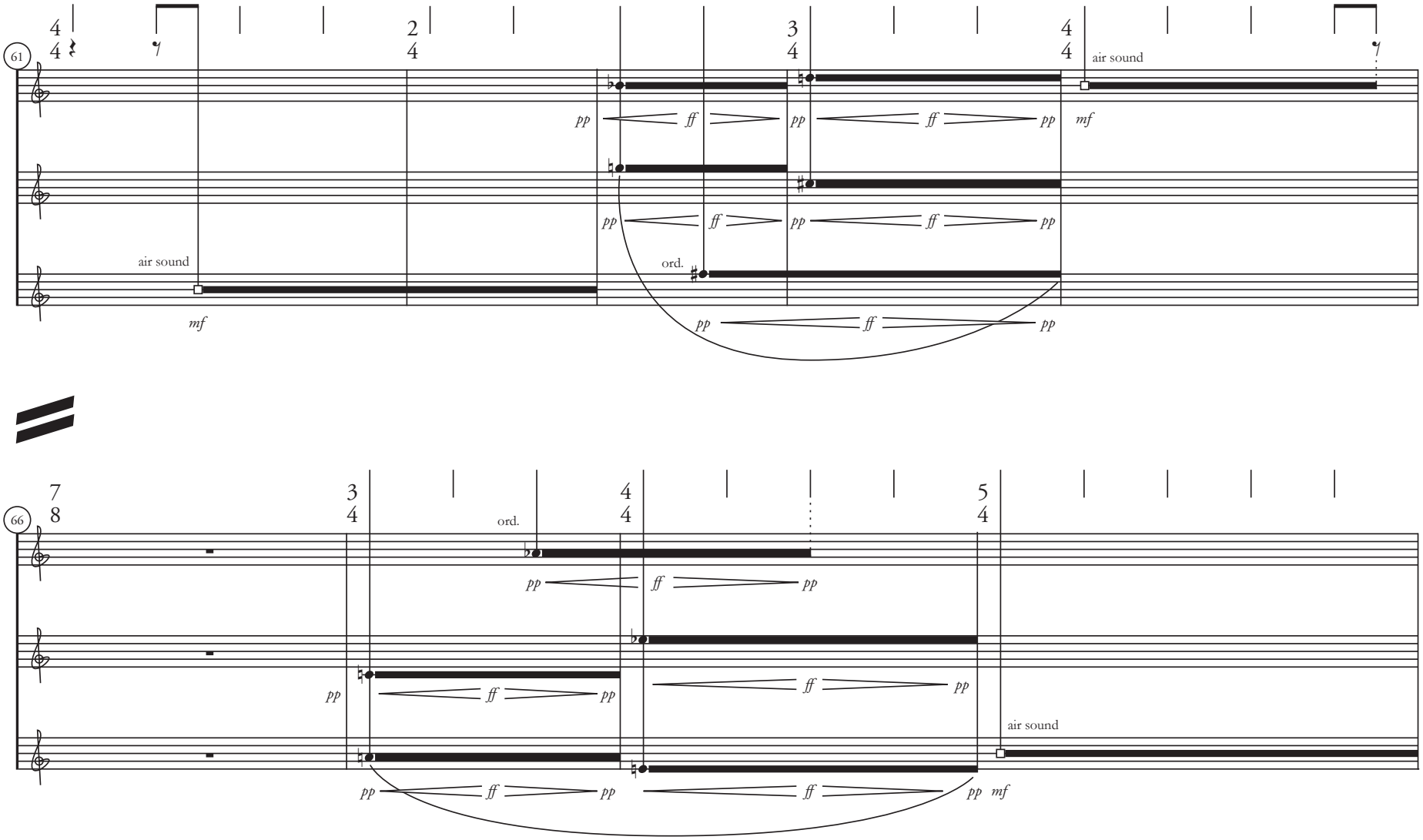

12
19
6:4
3:2
3:2

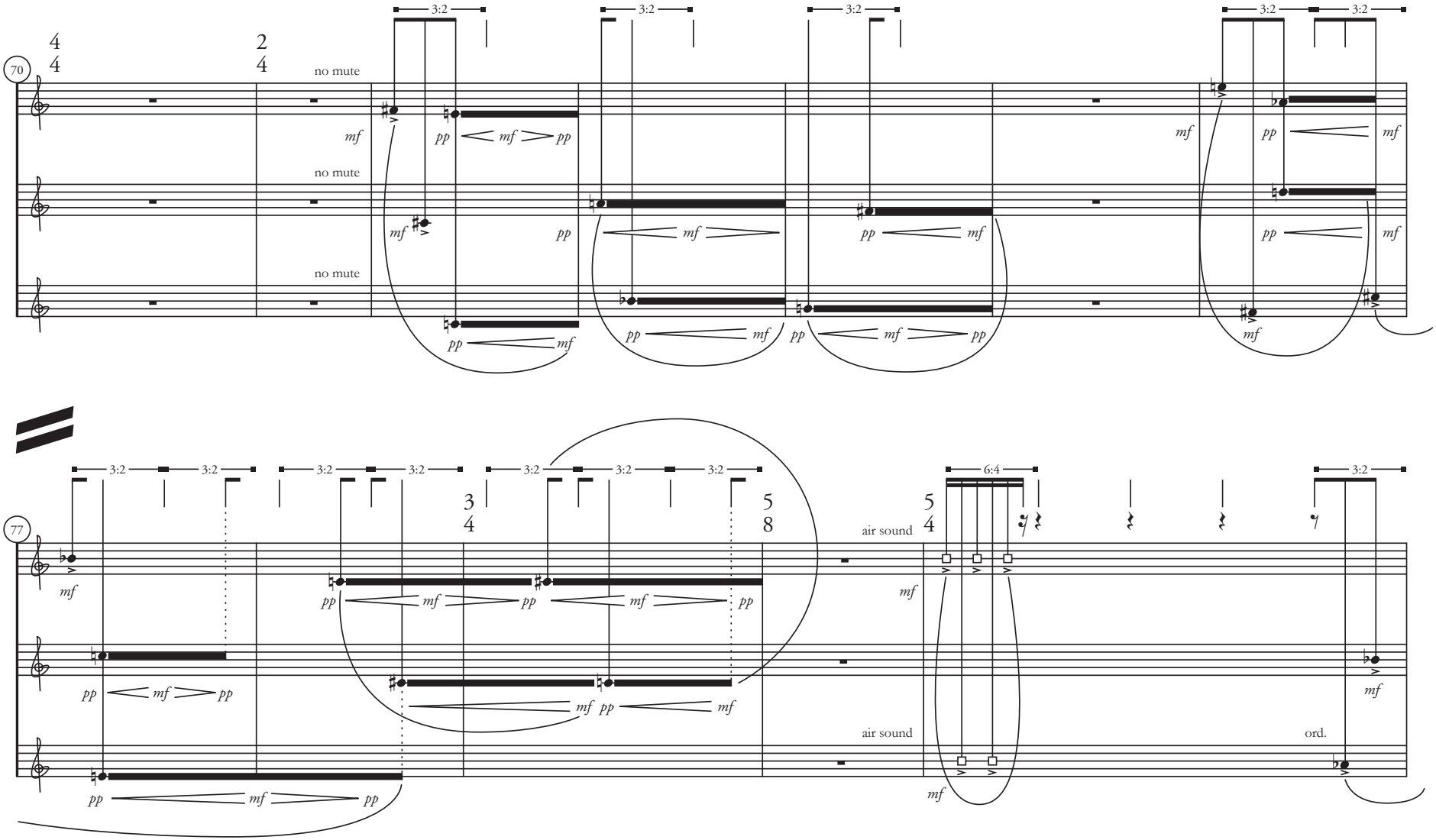

24
7/8
4/4
5/4
6:4
6:4
6:4
3:2
pp mf pp mf
pp mf
pp mf
p
p
mf
mf
mf
28
5/4
3/4
straight mute
straight mute
straight mute
no mute
straight mute
mp
mp
pp mf pp
mp
pp mf
pp f pp
pp f pp
pp f pp

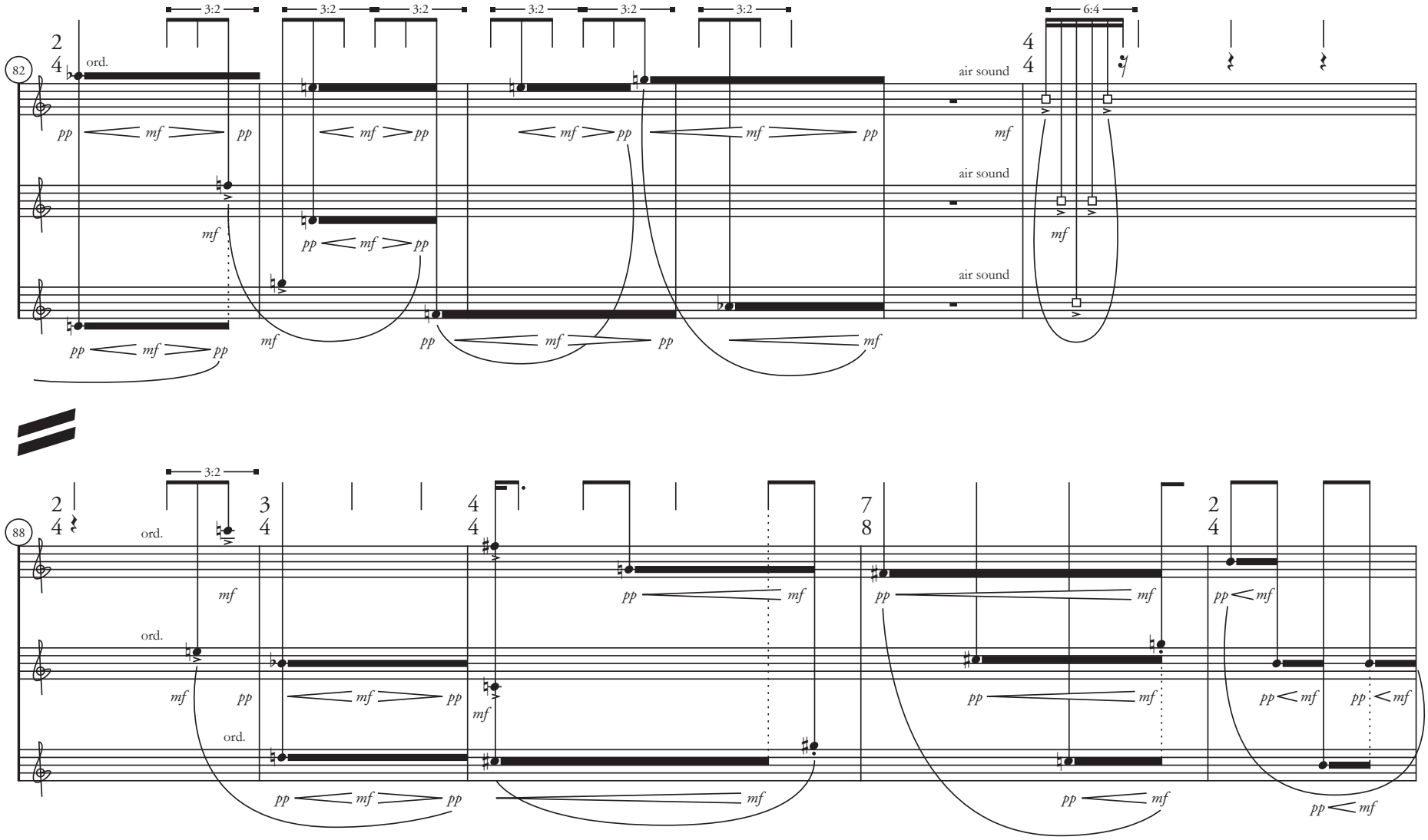

32
6:4
6:4
2/4
5/4
6/4
no mute
straight mute
p
mp
pp
f
37
9/8
4/4

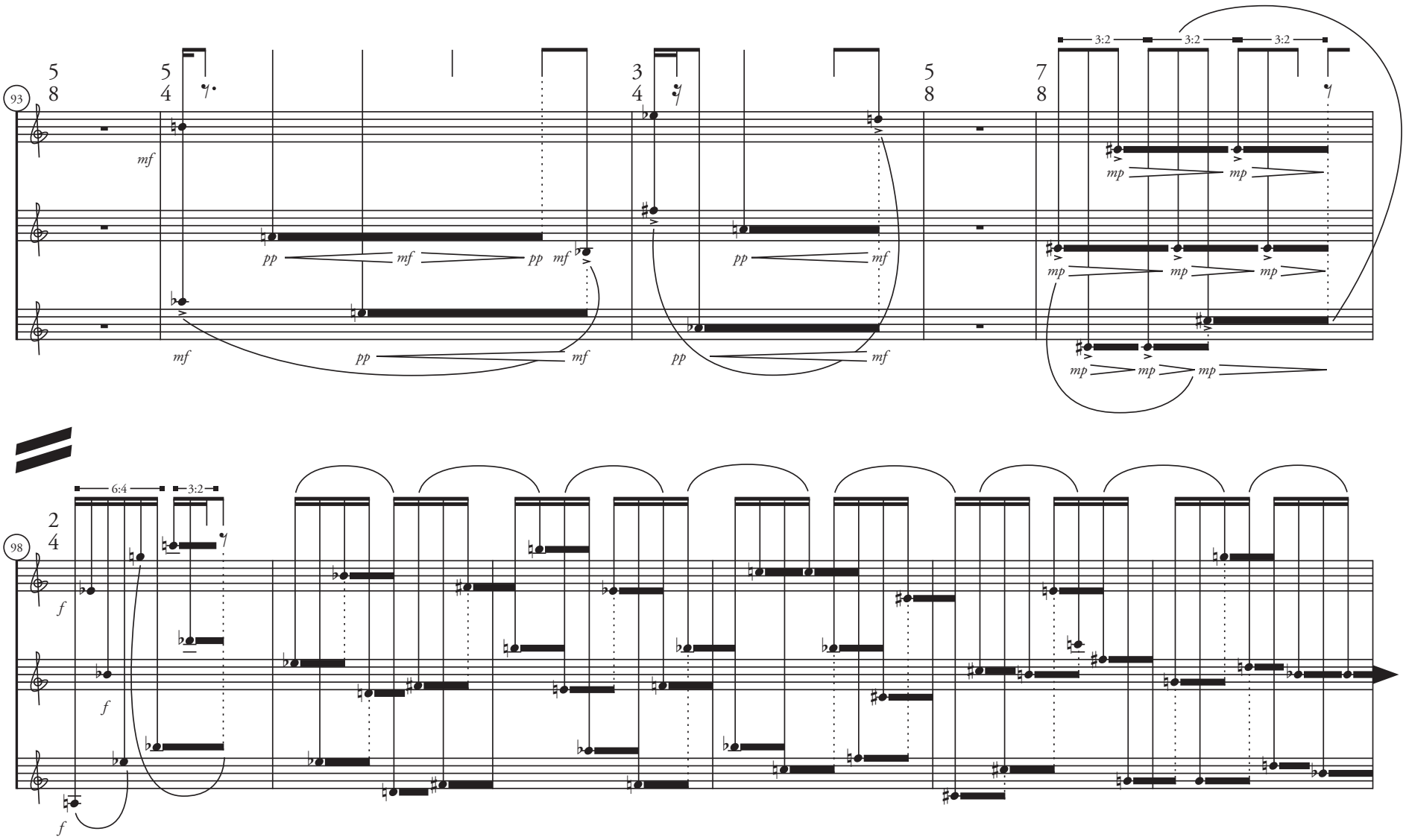

42
48
pp
mf

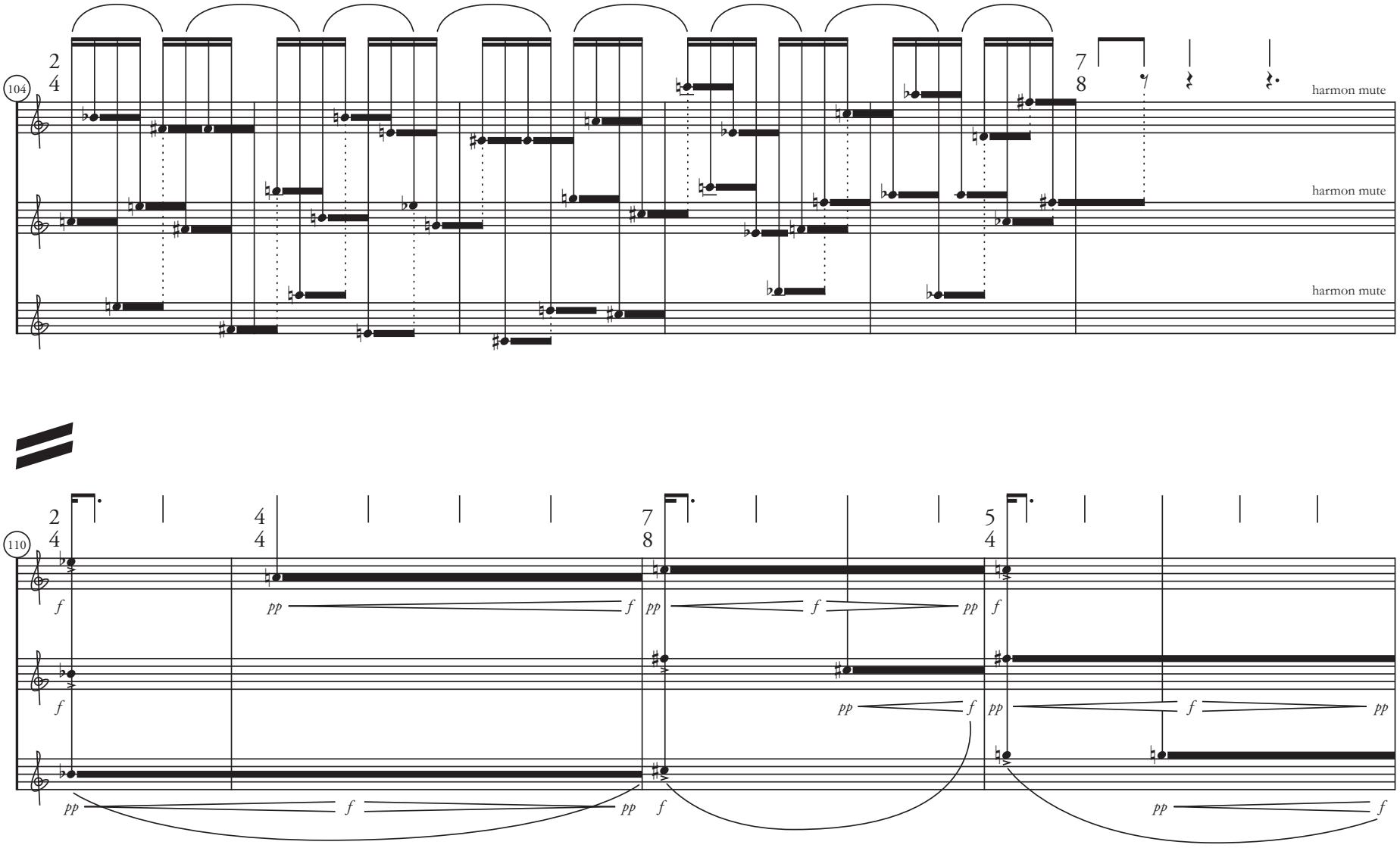

52
56
harmon mute
harmon mute
harmon mute

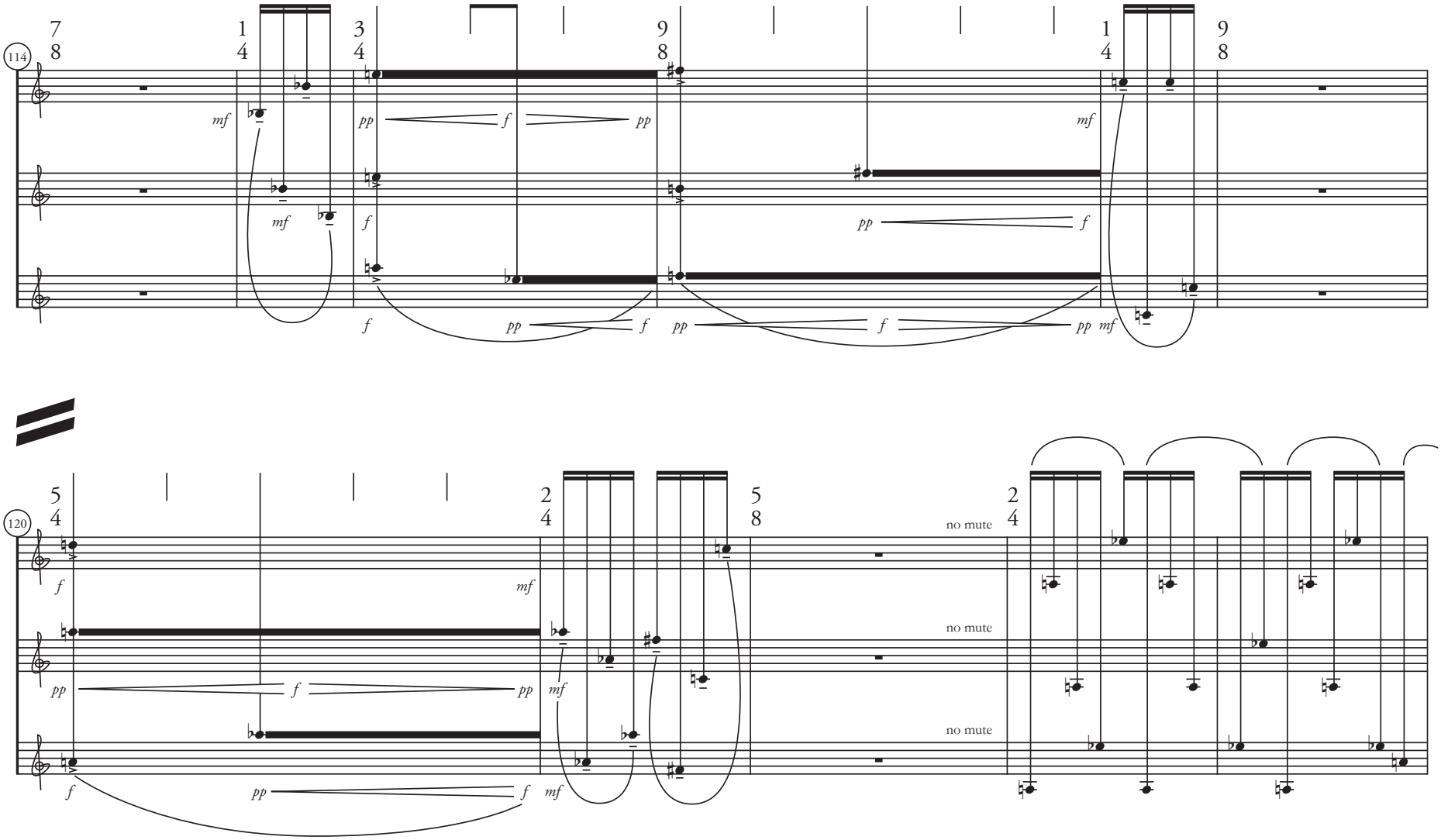

61
4/4
2/4
3/4
4/4
air sound
air sound
ord.
ord.
pp
ff
mf
66
7/8
3/4
4/4
5/4
air sound

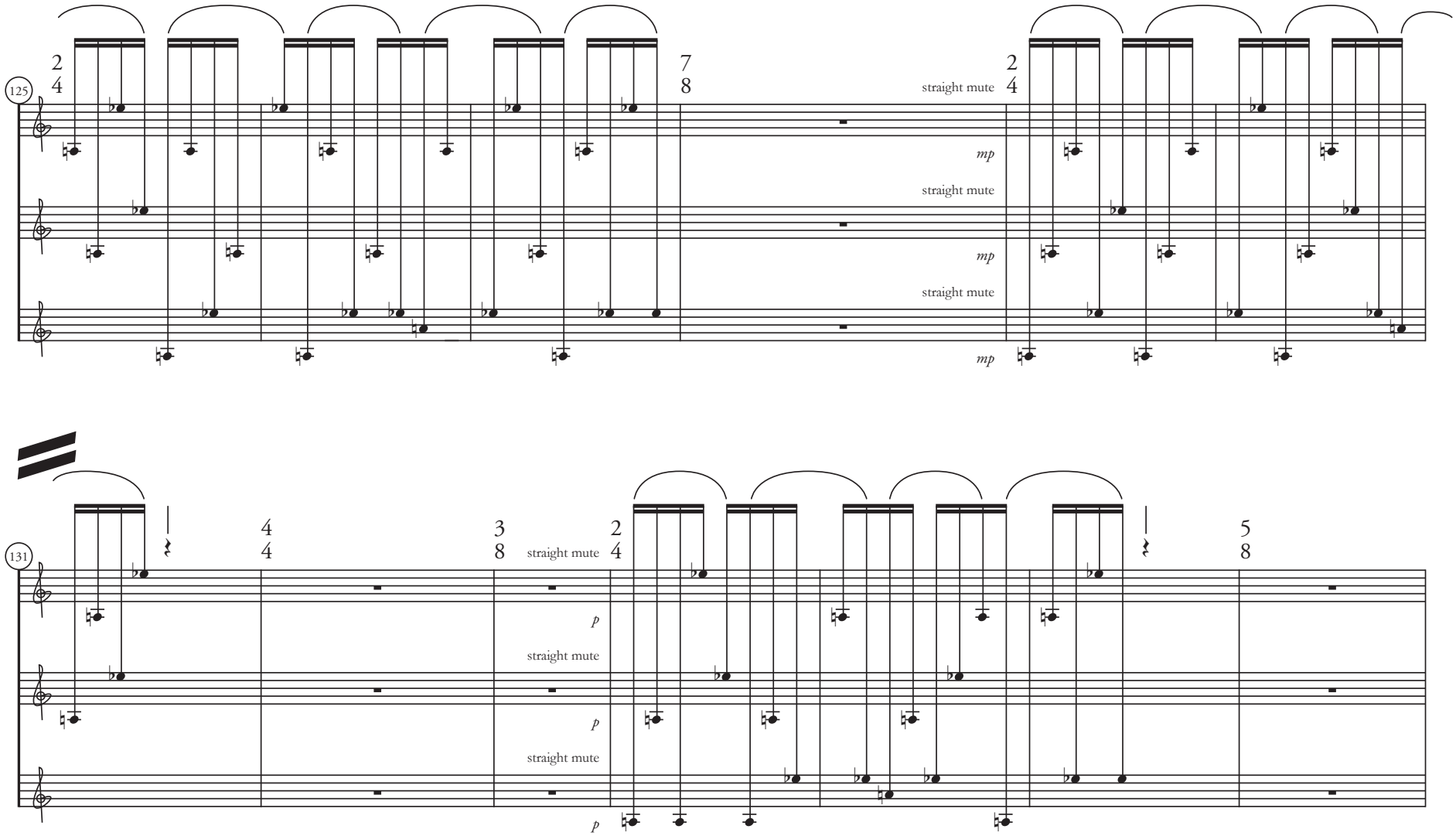

70
4/4
2/4
no mute
no mute
no mute
3:2
mf
pp
77
3/4
5/8
5/4
6:4
air sound
air sound
ord.

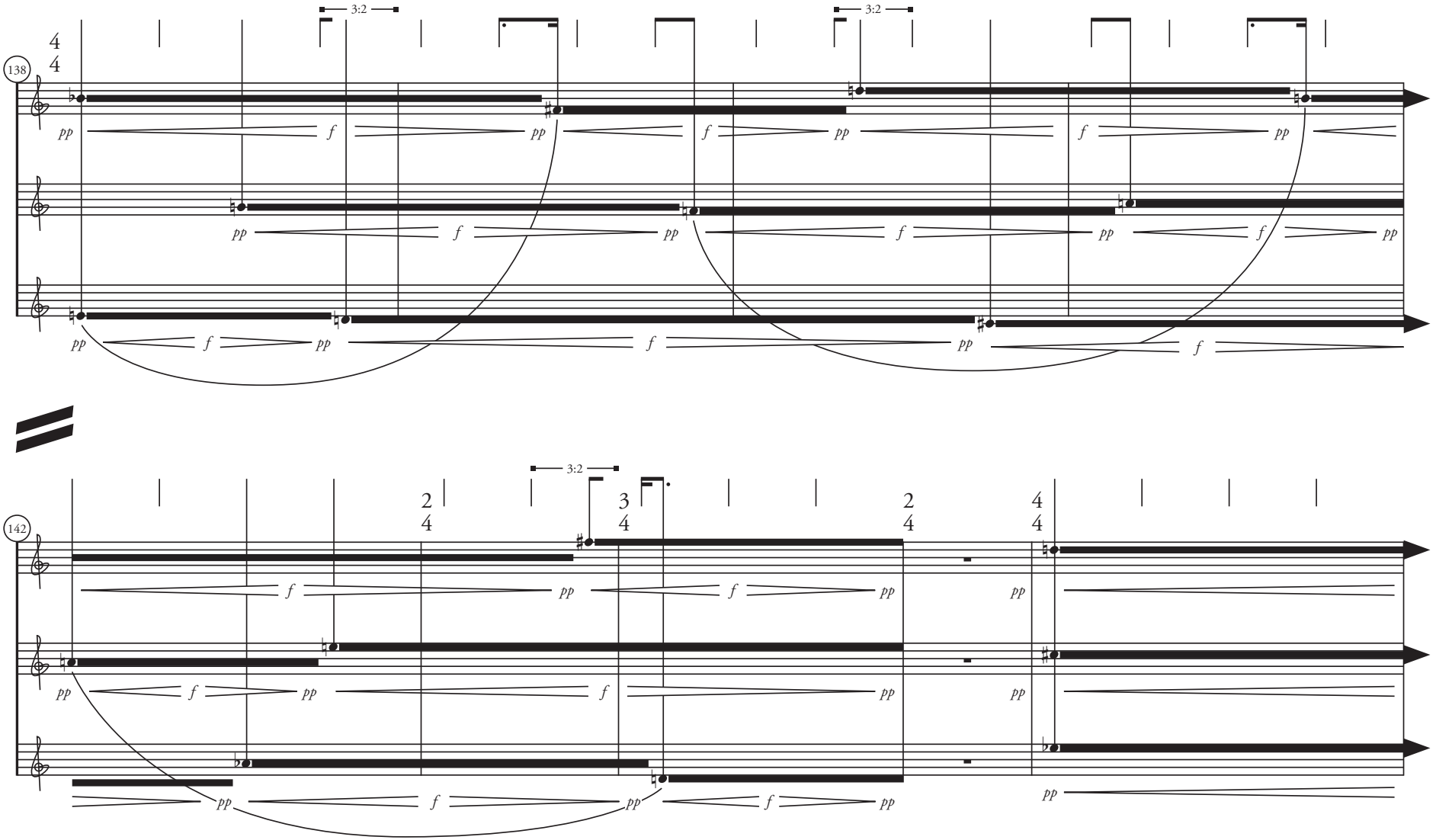

82
88
ord.
air sound
3:2
6:4
pp
mf

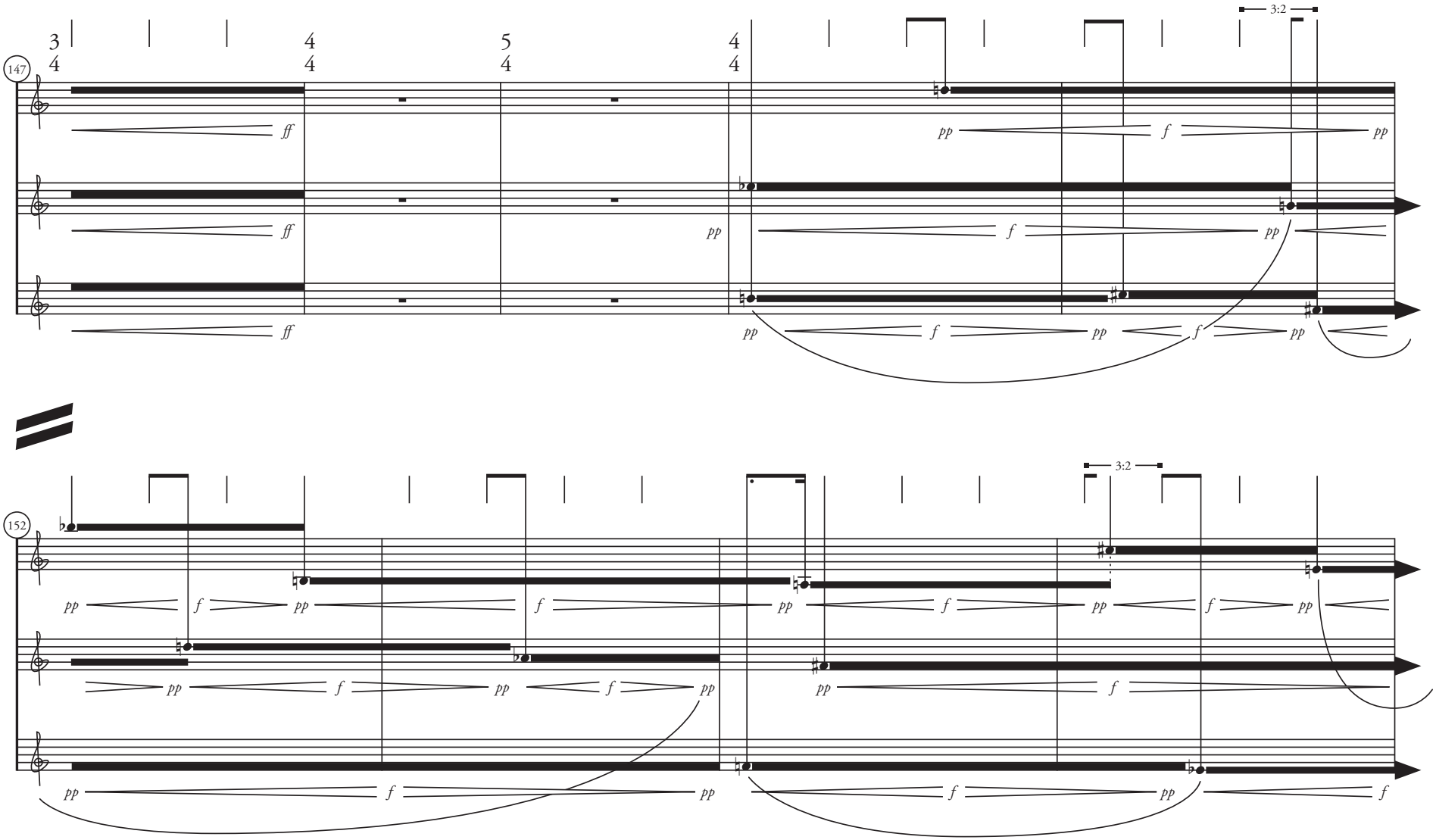

93
5/8
5/4
3/4
5/8
7/8
3:2
3:2
3:2
mf
pp
mf
pp
mf
pp
mf
pp
mf
mp
mp
mp
mp
mp
mp
98
2/4
6:4
3:2
f
f
f

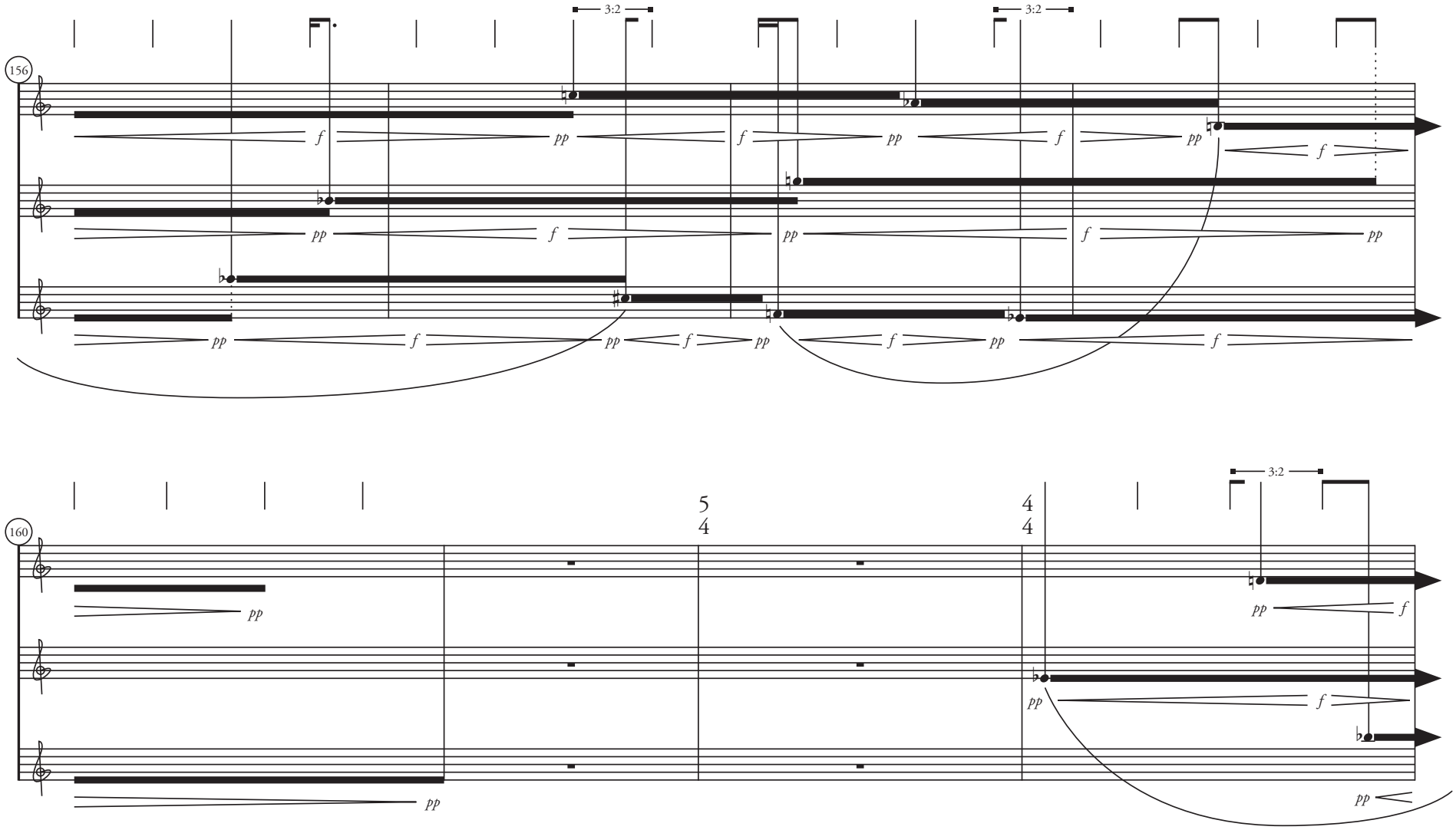

104
2
4
7
8
harmon mute
harmon mute
harmon mute
110
2
4
4
4
7
8
5
4
f
pp
f
pp
f
pp
f
f
pp
f
pp
f
pp
f
pp
f
pp
f
pp
f

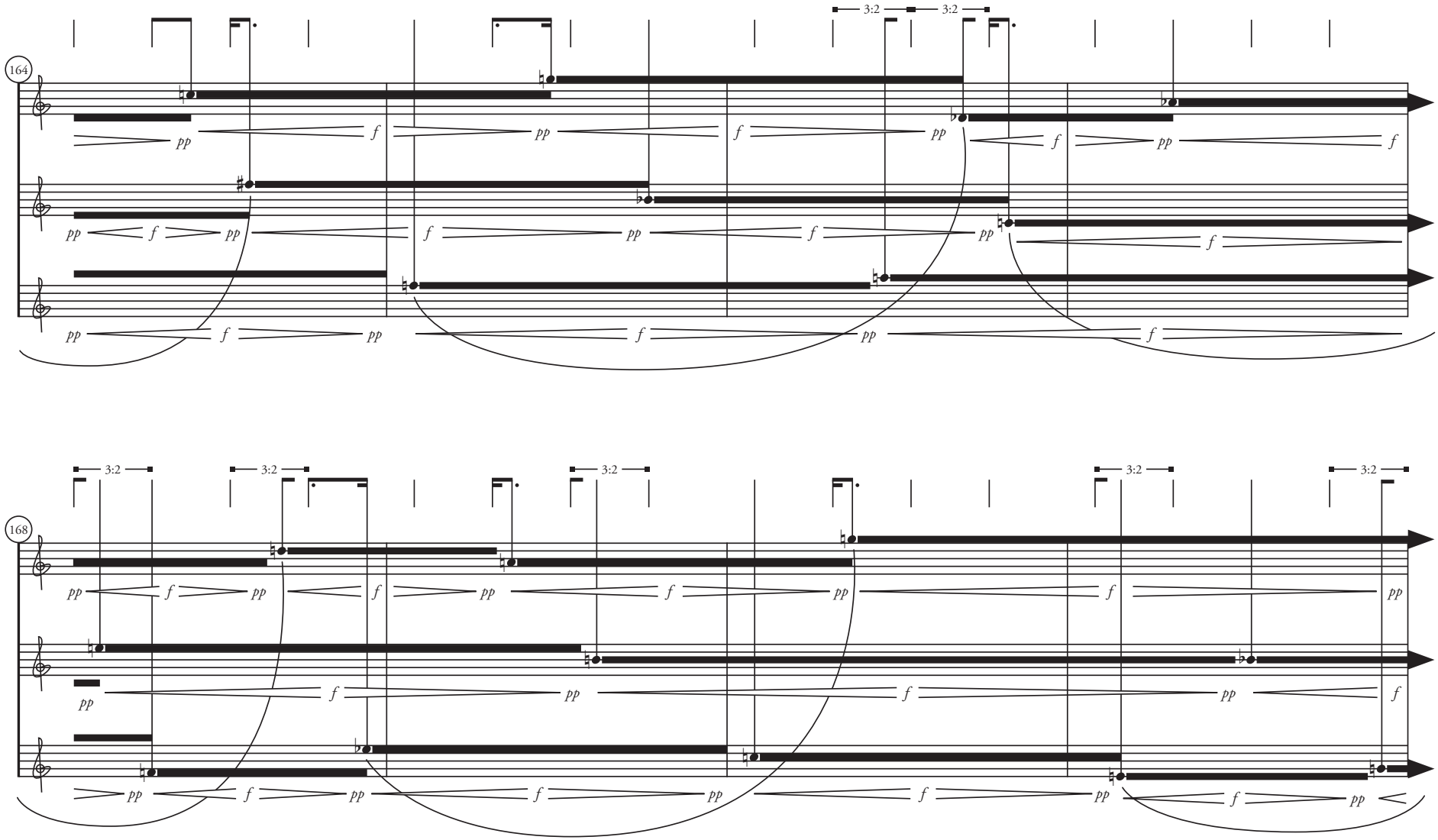

114
120
no mute
no mute
no mute


125
2
4
7
8
2
4
straight mute
mp
straight mute
mp
straight mute
mp
131
4
4
3
8
straight mute
2
4
5
8
p
straight mute
p
straight mute
p


138
4
4
3:2
3:2
pp
f
142
2
4
3
4
2
4
4
4


147
3/4
4/4
5/4
4/4
3:2
ff
pp
f
152
3:2


156
3:2
3:2
f
pp
160
5
4
4
4
3:2


164
3:2
3:2
168
3:2
3:2
3:2
3:2
3:2
pp
f

Chapel Hill, NC
February, 2013