

CHRISTIAN WOLFF

# Resistance

for 11 or more players

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EDITION PETERS


LEIPZIG · LONDON · NEW YORK

## RESISTANCE


11 or more players, including at least 1 wind, 1 brass, 1 string, and solo piano

for Apartment House & Philip Thomas

The piano part is mostly specifically identified – pno – and has a curved bracket at its stave(s). Otherwise the material needs to be assigned, determining who plays what and when. Numbers or family (winds, brass, strings – st.) are sometimes specified. Instruments other than piano have a straight line bracket at their staves. Not all the material needs to be used (versions of various duration may be made). However all versions must include the lower half of the last page (P. 35), ordinarily at the end. Even when not specified, material may be superimposed (e.g. piano not otherwise specified as 'solo' with other instrumental material), and occasionally repeated. "Tutti" specifies all players, but not necessarily piano. If the ensemble is larger (16 or more), "tutti" could designate half or some other subdivision of everyone.


 = a pause of free, widely variable, duration.

Where no clefs are written, notes may be read (also variously) in any clef or transposition (e.g. in F or Bb, etc.)

 = a microtone sharp (♯) or flat (♭).

Tempi not otherwise specified are free, though a reference tempo could be around  $\downarrow = 72$ .

In unbarred notation whole notes (○) are of free and variable length (don't count). Black note heads are variably fairly short, up to about 1 ¼ seconds.

Vertical lines connecting notes (  ) = play together, both attack and release, as possible. Diagonal lines (e.g. pages 8, 23-4): one sound follows directly on the other (as in hocket); tied notes (p. 8, etc.) are continuous, one sound.

 = a noise (may be produced with one's instrument, or otherwise).

On page 25: each dynamic is to be realized by one freely chosen sound; play dynamics anywhere within the time brackets. The piano part (which may run at least some of the time concurrently with other material on the page) is written for the five fingers (as indicated) of each hand. The string material at the bottom of the page is written for an instrument's four strings (or any four strings of a stringed instrument) (I – IV, higher to lower), fingered or open ad lib.

A sequence of material or sounds marked by numbers, 1), 2), 3), etc. = each player plays the numbered items in any independently chosen sequence.

On pages 30-1 material to which an angled line connects should follow as directly as possible from where the line originates. The numbers in parentheses after "Inst." are simply to distinguish separate units of material; players should change but can also return, e.g. player at "Inst. (2)" could come back to play at "Inst. (7)", etc., though generally no two subsequent designations (e.g. "Inst. (2)" and "Inst. (3)") should have the same player.

Letters (A, B, C, etc.) indicate material that proceeds independently, starting and ending freely but more or less within the same general time frame.

Page 35, B: 2 or 3 players on each of the lines; where there are no accidentals, sounds may have a predominantly noise element, ad lib. (but one may also just play written pitches, in any clef/transposition).

Christian Wolff

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Handwritten musical score for the first system of "RESISTANCE" by Christian Wolff. It consists of six staves. The first four staves contain complex rhythmic patterns with various notes and rests. The fifth staff has a few notes with a fermata. The sixth staff has a melodic line with some accidentals. Dynamic markings include "pp" and "f".

Handwritten musical score for the second system of "RESISTANCE" by Christian Wolff. It consists of four staves. The first staff has a melodic line with a measure number "10" above it. The second staff has a melodic line with a measure number "15" above it. The third and fourth staves contain rhythmic patterns. The score ends with a double bar line.