

CHRISTIAN WOLFF

# Trio IX - Accanto

for Tenor Saxophone, Percussion, and Piano

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EDITION PETERS

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TRIO IX - ACCANTO

commissioned by Christian Dierstein, Nicolas Hodges and Marcus Weiss,  
with additional support from the Siemens Foundation

for

tenor saxophone (in Bb)

percussion

piano

Λ = a pause of freely variable duration.

♯♯ = a (free) microtone up (♯) or down (♭).

\* = a sound with noise element, produced by one's instrument or otherwise.

Dynamics, when indicated, apply only to their immediate context.

General reference tempo (when no other indicated) is ♩ = ca. 74.

Percussion: for pitches use vibraphone, no motor, generally harder sticks; also possibly, xylophone (sounding octave above what is written). Otherwise, the two lower spaces and lines on the staff = use skin; from lower to higher on the staff = relative resonance/pitch. Middle line and space above = wood or possibly material other than skin or metal. Top two lines and spaces = metal, from lower to higher relative resonance/pitch. A note on a given line need not always indicate the same sound, only pitch/resonance relative to another higher or lower note.

On pages 4, 30 and 31: each player, independently, plays the numbered items in any sequence. When no clef is written (pages 30-31), each player can read any note in any clef; saxophone can, ad lib., read pitches as written (sounding at Bb transposition) or choose to play notes at concert pitch.

Tenor saxophone on page 4: notes with arrow up from them = play highest overblown pitch with fingering for the note given.

Open ('whole') notes (○), when not in a specified measure, are of free duration (don't count).

Pages 13 and 24: unmeasured, stemless black notes = relatively short (maximum ca. 1 second). Lines between notes = if angled, one note follows directly on the next (no overlap, least possible space between, as in hocketing). Vertical line = start and stop as much together as possible.

Pages 16 and 17: play as in *Exercises* 1-14, that is, all read from same stave, play in approximate and variable rhythmic unison, more or less heterophonically; tempo freely variable; pitches read in any clef and transposition (but no octave transposition). Numbers over notes or on their own = percussive sounds freely chosen on a scale of 1 to 5, where 1 is lowest resonance and 5 highest. Any note or sound may be omitted.

Christian Wolff

viii.6.16 – vii.16.17



TRIO II - ACCANTO

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Musical score for Tenor Saxophone, Percussion, and Piano. The score is divided into three systems. The first system includes the Tenor Saxophone part with a key signature of one flat and a 4/4 time signature, and the Percussion and Piano parts. The second system continues the Percussion and Piano parts. The third system continues the Piano part. The score includes various musical notations such as notes, rests, and dynamic markings like  $p \leftrightarrow pp$ .

Musical score for Tenor Saxophone, Percussion, and Piano. This section starts at measure 16. The Tenor Saxophone part features a melodic line with triplets and a dynamic marking of  $f$ . The Percussion part has a rhythmic accompaniment with triplets and a dynamic marking of  $f$ . The Piano part has a complex rhythmic accompaniment with triplets and a dynamic marking of  $f$ . The score includes various musical notations such as notes, rests, and dynamic markings.