WOLFF

ACCOMPANIMENTS (P66318)
Piano Solo
(Pianist sings text freely and operates a bass or other drum with a pedal)
Text: from China: The Revolution Continued by Jan Myrdal and Gun Kessle

BREAD AND ROSES
Piano Solo (P66751)
Violin Solo (P66721)

BURDOCKS (P66316)
For one or more orchestras; any number of players; any instruments or sound sources

CHANGING THE SYSTEM (P66319)
For 8 or more players, any instruments, of which some are melody and some have a low range
Text: Tom Hayden

DARK AS A DUNGEON
Clarinet Solo (P66729)
Trombone and Contrabass (P66750)

DUET I (P6490)
Piano-4 Hands

DUET II (P6491)
Piano and Horn

DUO FOR PIANISTS I (P6492)
2 Pianos-4 Hands

DUO FOR PIANISTS II (P6493)
2 Pianos-4 Hands

DUO FOR VIOLINIST AND PIANIST (P6494)
Violin and Piano

DUO FOR VIOLINS (5 minutes) (2 copies) (P6495)
2 Violins

EDGES (P66315)
For any number of players, any number of instruments

ELECTRIC SPRING I (P6823)
Hrn, Cb, Elec Gtr, Elec Bass

ELECTRIC SPRING II (P6824)
Tenor and Alto Recorder (1 player), Elec Gtr, Elec Bass Gtr, Trb (Bass Trb ad lib)

ELECTRIC SPRING III (P6825)
Vn, Elec Bass, Hrn, Elec Gtr

EXERCISES (P66589)
For any number of instruments, preferably melody

EXERCISES 15-18 (P66727)
For any number of instruments, including solos (e. g., keyboard, trombone)

FOR 5 OR 10 PLAYERS (P6637)
For any group of 5 or 10 players; 1, 2 or 10 sets of parts may be used

FOR 1, 2 OR 3 PEOPLE (P6822)
For any instruments

FOR PIANIST (P6496)
Piano Solo

FOR PIANO I (P6497)
Piano Solo

FOR PIANO II (P6498)
Piano Solo

IN BETWEEN PIECES (P6664)
For any 3 players
(3 scores needed for performance)

LINES (P66317)
String Quartet or Quartet of Stringed Instruments
Four or more may play; versions for one to three are also possible

NINE. Score and Parts (P6499)
2 Vcs, Fl, Cl, Hrn, Trp, Trb, Cel, Pf

PAIRS (P66179)
For 2, 4, 6 or 8 players, any instruments

QUARTET (P66157)
4 Horns

SEPTET (P6821)
For 7 players (no instruments specified)

SNOWDROP (P66314)
Harpsichord and/or other instruments

STRING BASS EXERCISE OUT OF 'BANDIERA ROSSA' (P66699)
Contrabass Solo

STRING QUARTET EXERCISES OUT OF SONGS (1975) (P66664)
2 Violins, Viola, Violoncello

SUITE I (11 minutes) (P6500)
Prepared Piano

SUMMER (P6501)
String Quartet

THREE STUDIES (P66698)
Piano Solo
(Instrumental arrangements are possible)

TILBURY (P66312)
Any instrument(s), with or without amplification

TILBURY 2 AND 3 (P66313)
Any instrument(s), with or without amplification

TRIO I (5 minutes). Score and Parts (P6502)
Vc, Fl, Trp

TRIO II (P66156)

Exercises

Read pitches in bass or treble clef, applied for at least the extent of a phrase; or read in any pair of clefs or transpositions, e.g. in treble clef and a whole tone down transposition (as a Bb instrument would read). But no more than two readings of the staves at a time. No octave transpositions except in #14. If you cannot produce a pitch, omit it.

Black notes= free duration up to about 1¼ seconds. Articulation of and between black notes is free. Wedges (∧)= a free space. Accidentals apply only to notes they immediately precede.

#2: Numbers above notes= percussion (i.e. the mode of playing is essentially striking, perhaps also rubbing, shaking etc; any material). Prepare six sounds arranged in order or resonance, and let 1 refer to the sound of lowest resonance, 2 to next lowest, etc. until 6, the most resonant. (You can also let 1-3 refer to a sequence of increasing resonance and 4-6 to another, without reference as regards resonance to the 1-3 sequence.) The percussion sounds are played in unison (see below) with pitches over which they appear. Ordinarily the percussion material is played by one or more players not at that time playing instruments.
Open (whole) notes can be sustained through to the end of a phrase (where the wedge comes) and are of free duration.

#3: Notes connected by bars should be played legato. Spaces between are free. Speed of eighth notes is free up to about 3/4 second; sixteenth notes fairly to very rapid.

#5: Whole (white) notes should be the same (as possible) duration of the notes above or below which they stand. Whole (white) notes with stems are of free duration (the stems are to distinguish voices).

#8: notes in parentheses are optional.

#9: Whole notes are of free duration and can be sustained through to the end of a phrase. Diamond shaped notes should be the same (as possible) duration as the notes over or under which they stand.

#10: whole notes sustain for the duration of the barred eighths with which they are associated.

#14a: whole notes sustain up to and including the notes to which they are tied.
#14b: use either part (1) or part (2) or both simultaneously; play with 14a. The material on these pages can be repeated.

Any number of instruments, preferably melody, can play. Arrangements for each exercise to be played should be considered, e.g. who, how many, play, who plays what parts, etc. Some of these arrangements can be made or altered in the course of performance. Any number can play the same material.

In general the point of reference, where more than one player plays the same material (the normal situation), is unison. But, as rhythm and speed, articulation, amplitude, color, and modes of playing are all flexible, any player may try to establish what the point of reference for unison is at any point in the course of playing. If, however, a movement by a player, say, in the direction of faster is not generally picked up by the rest, he must return to the prevailing speed.

Oct. '73 - March '74

Christian Wolff

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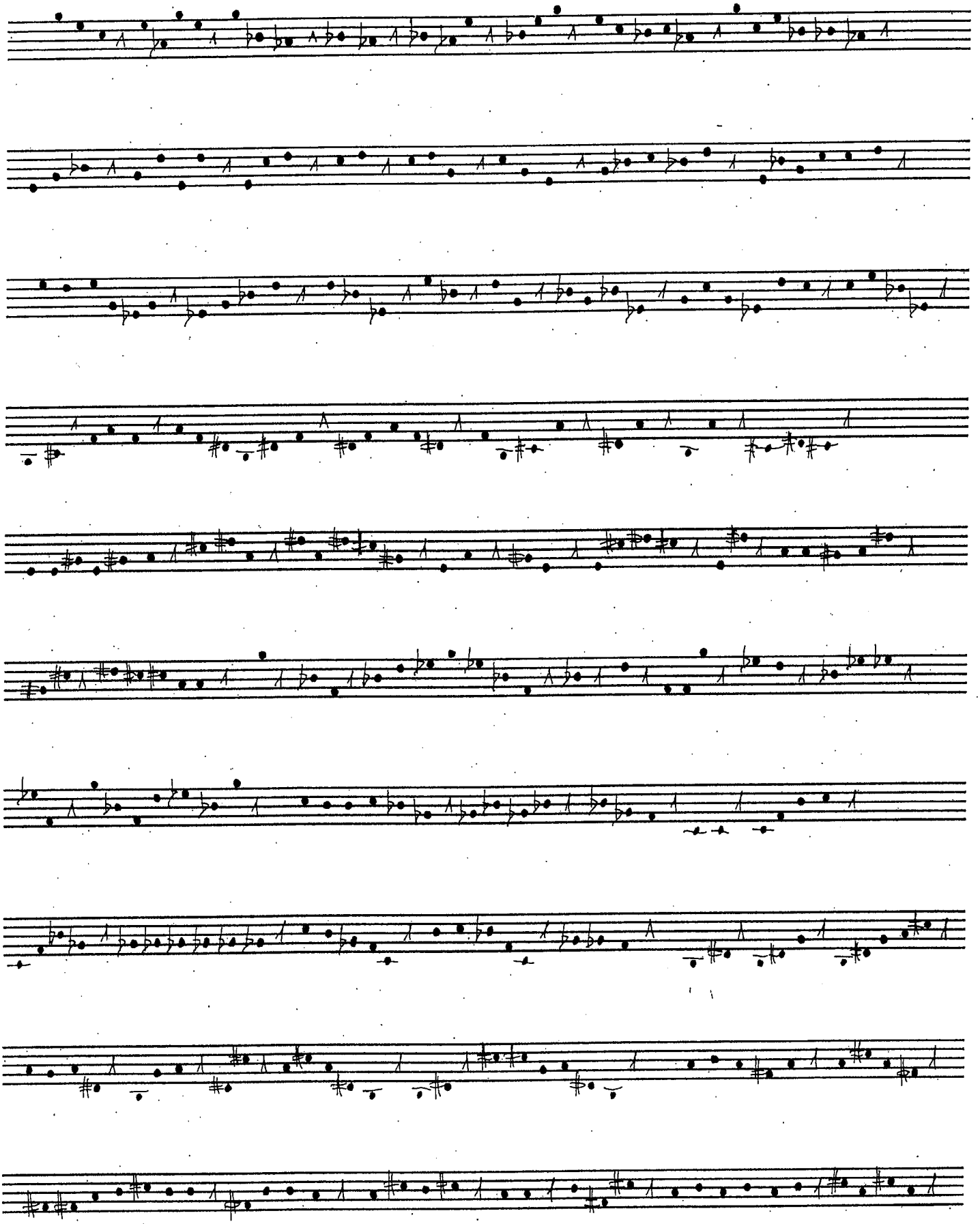

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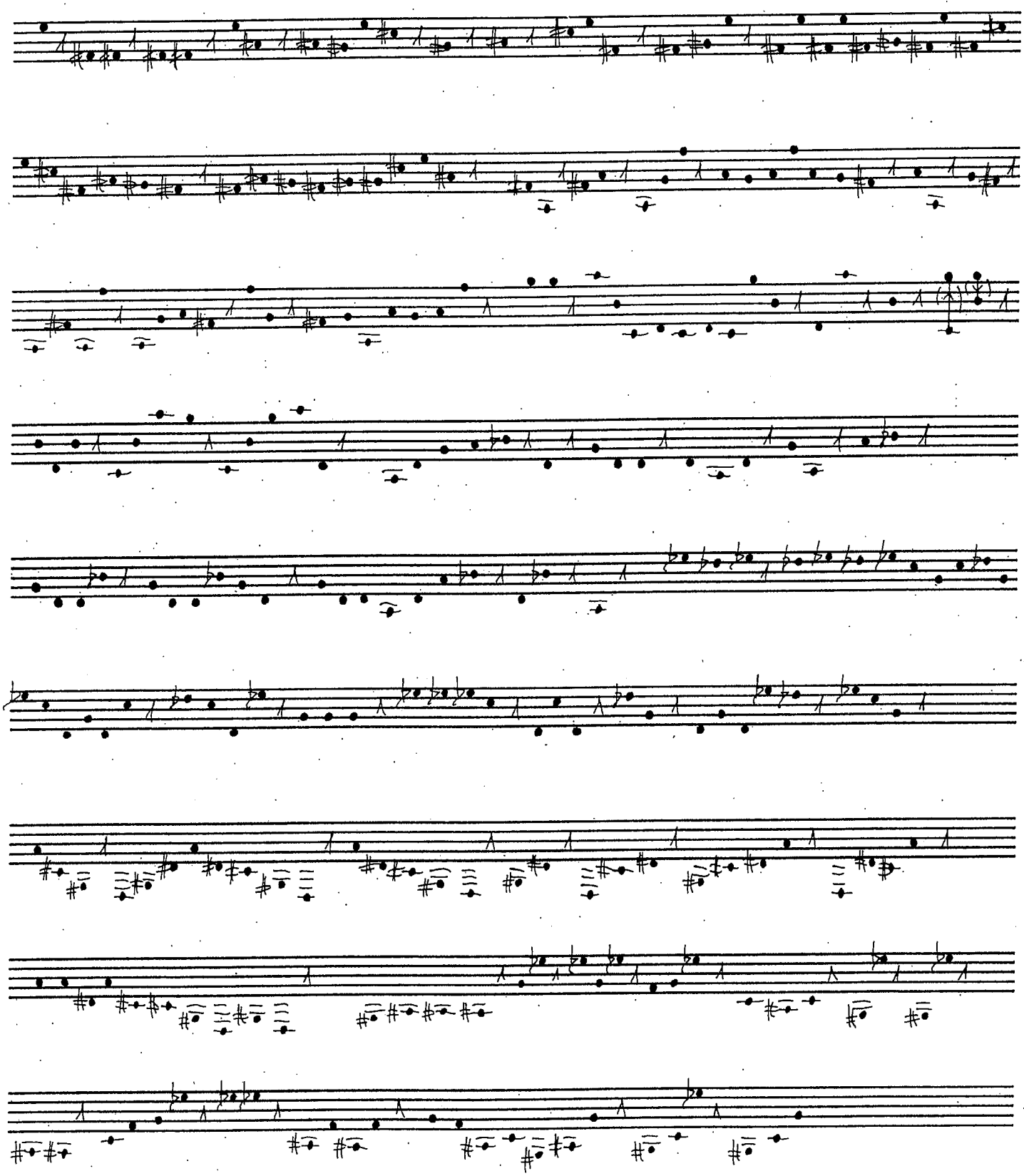

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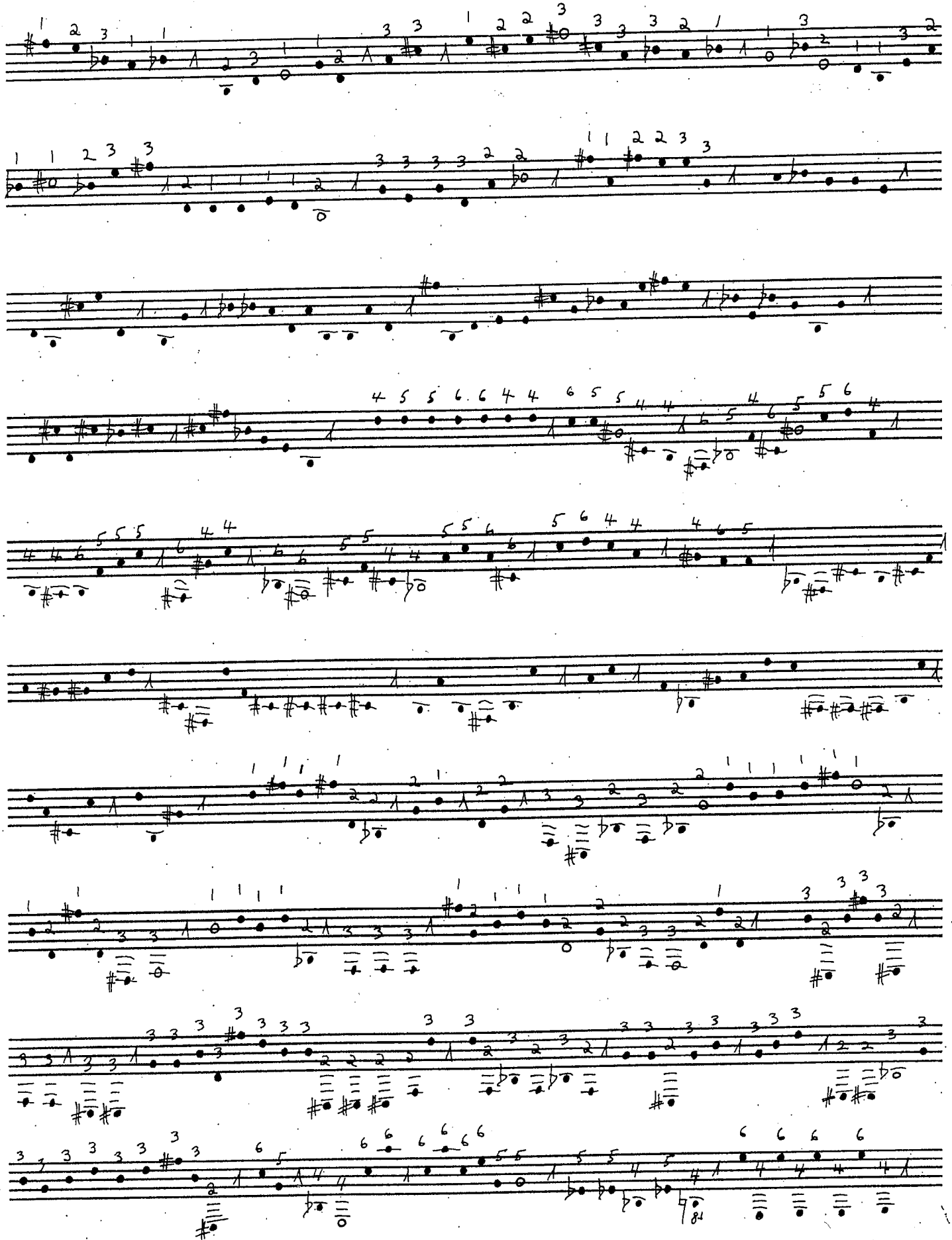

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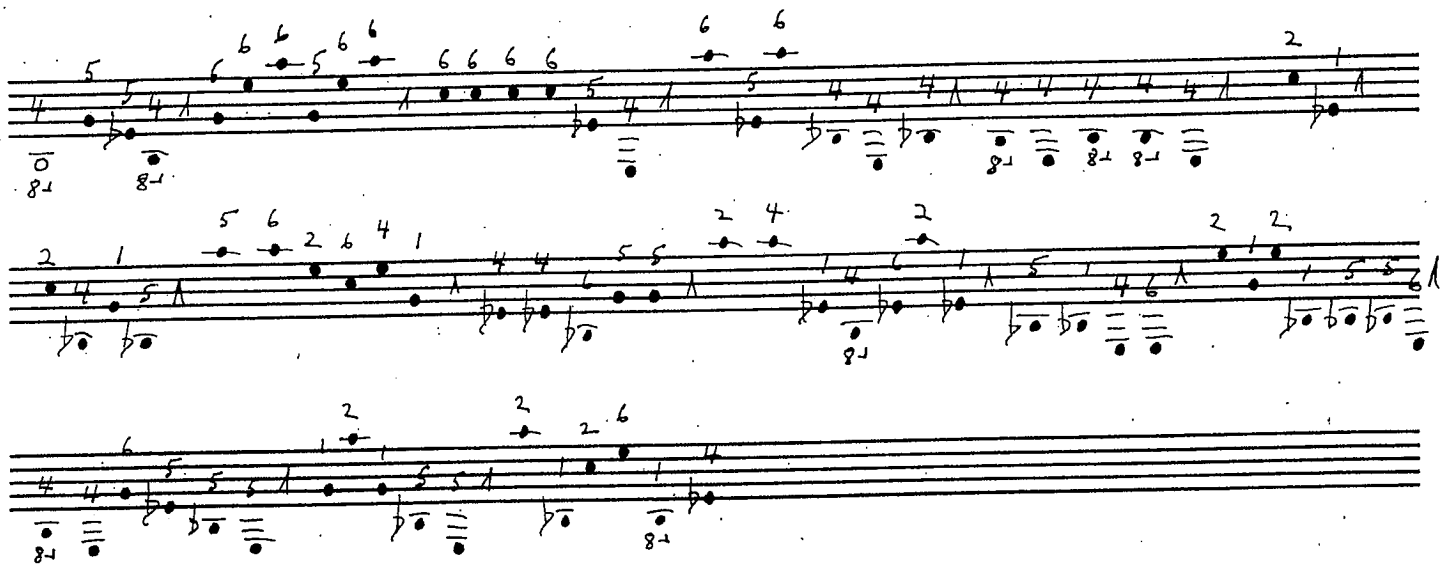

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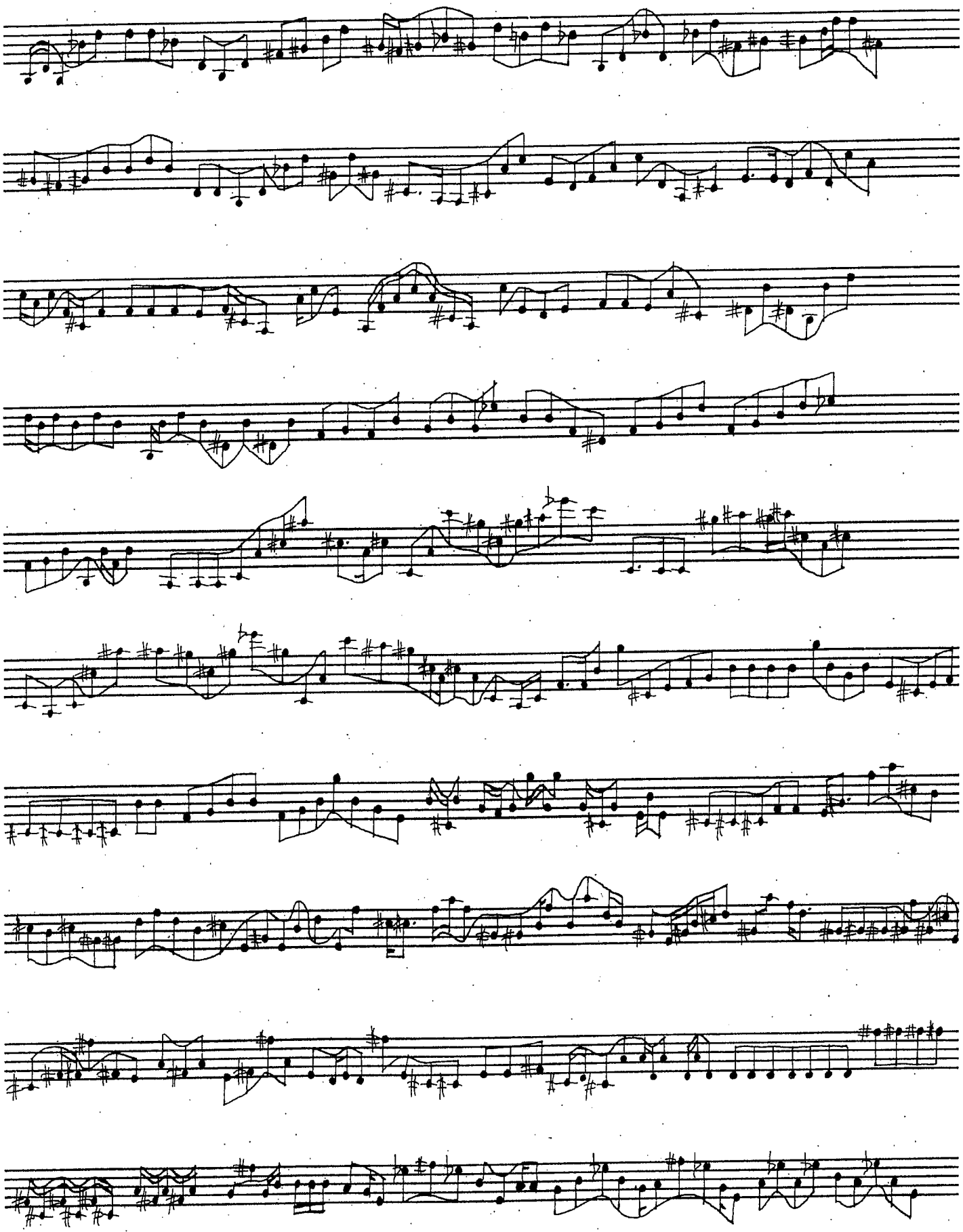

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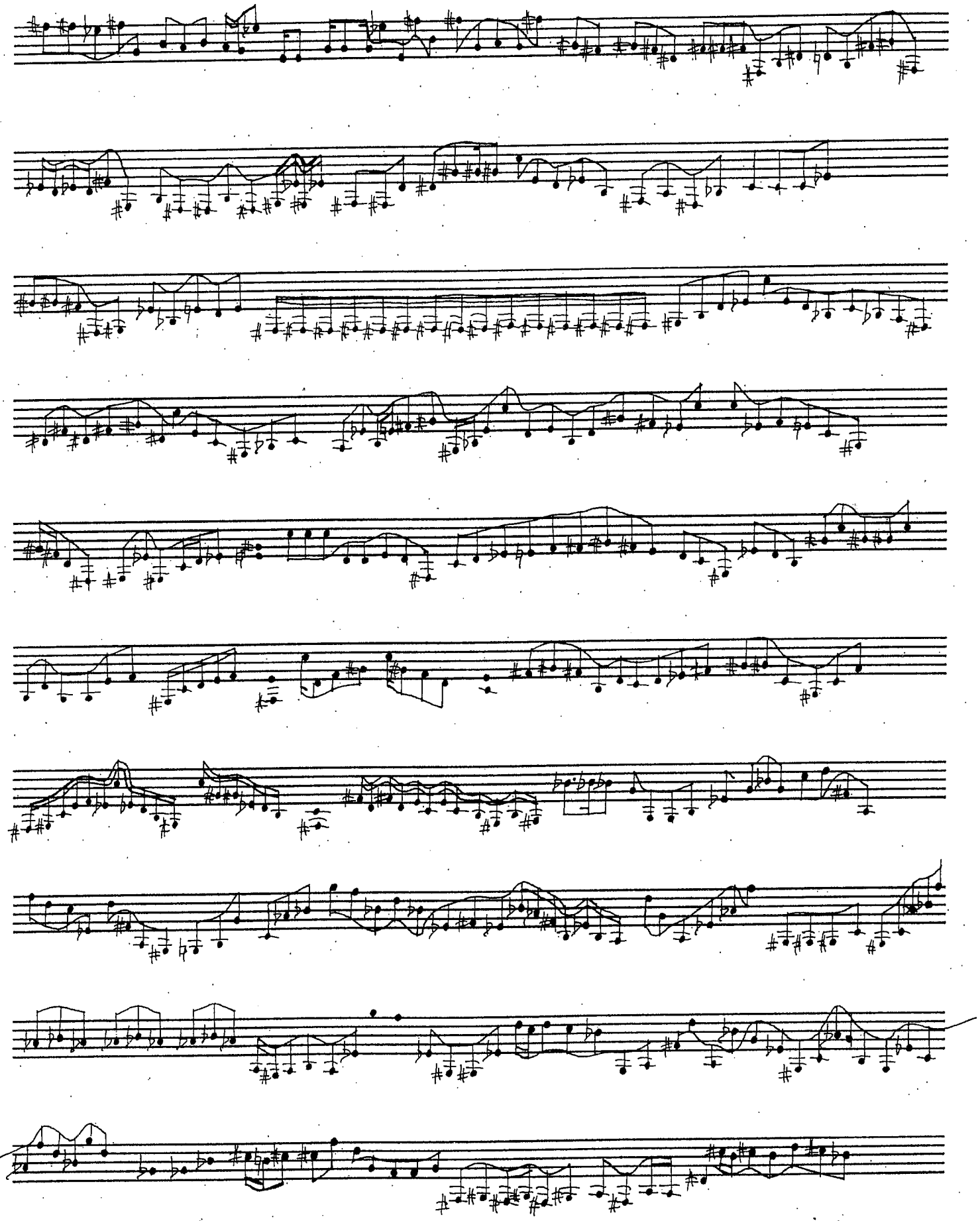

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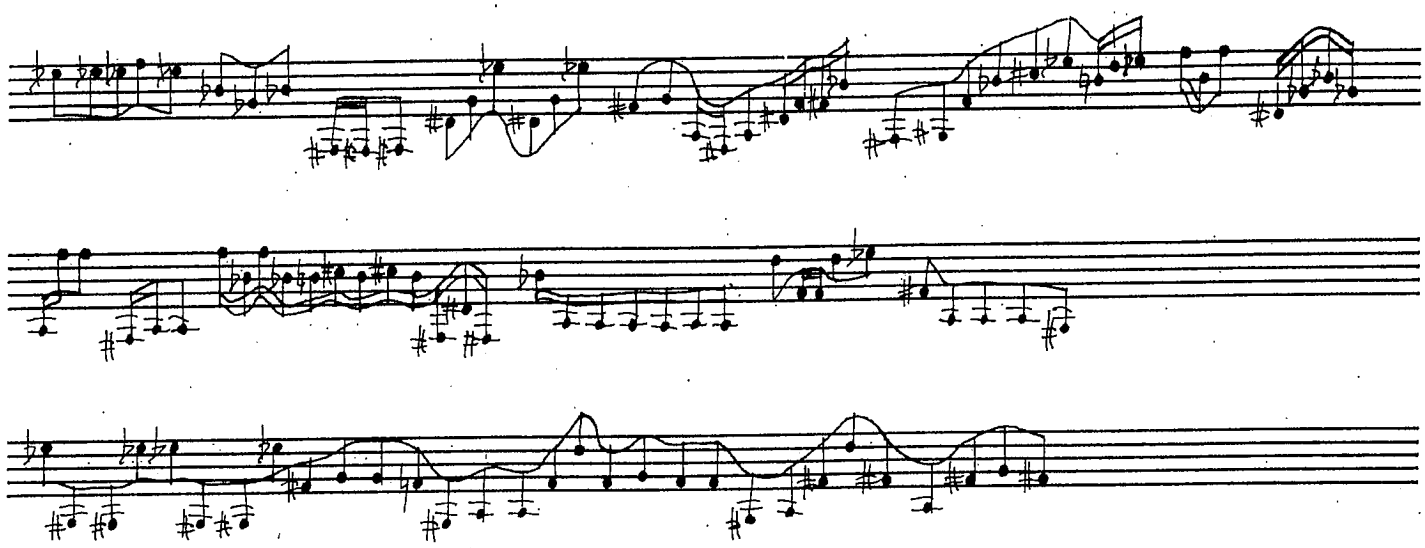

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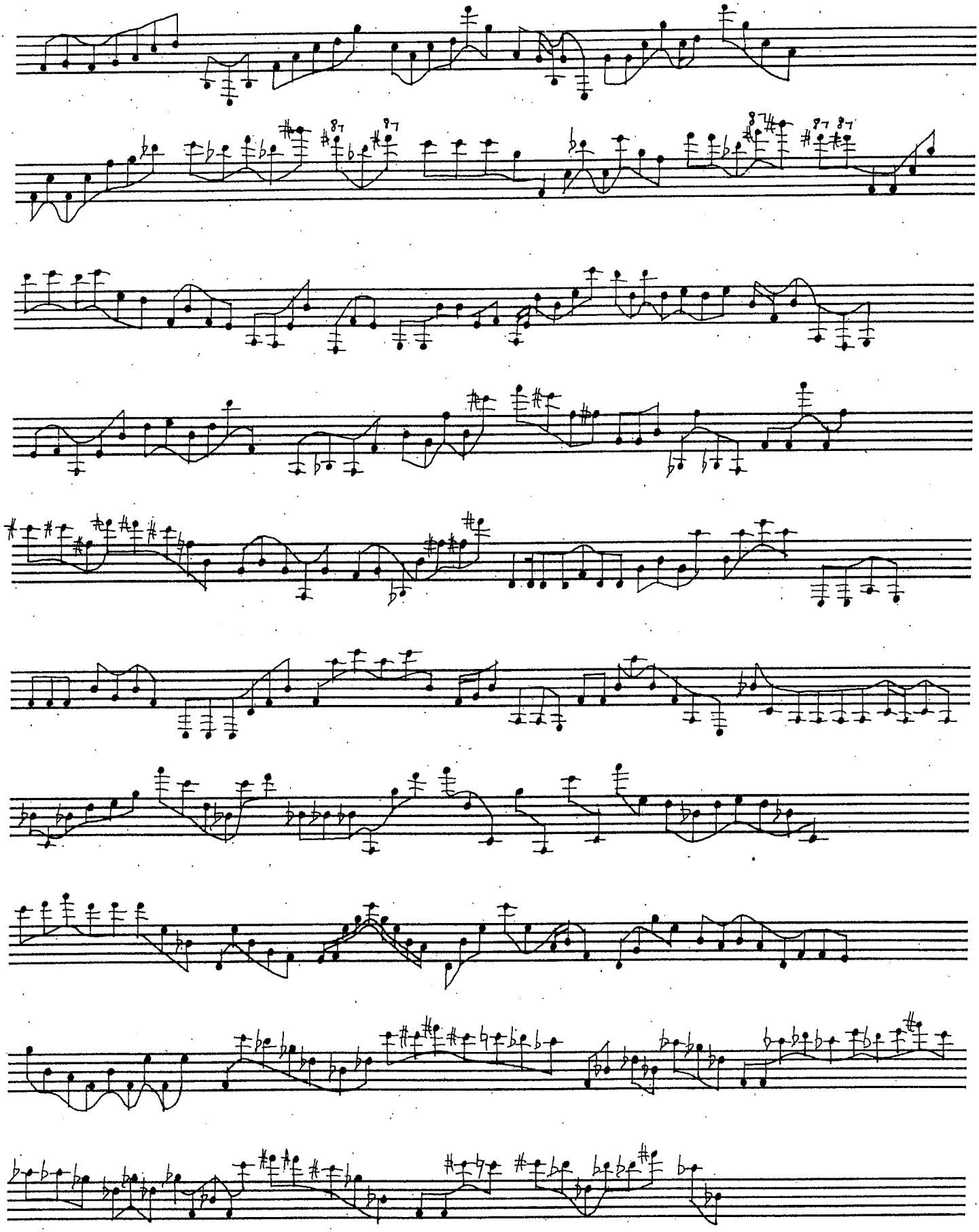

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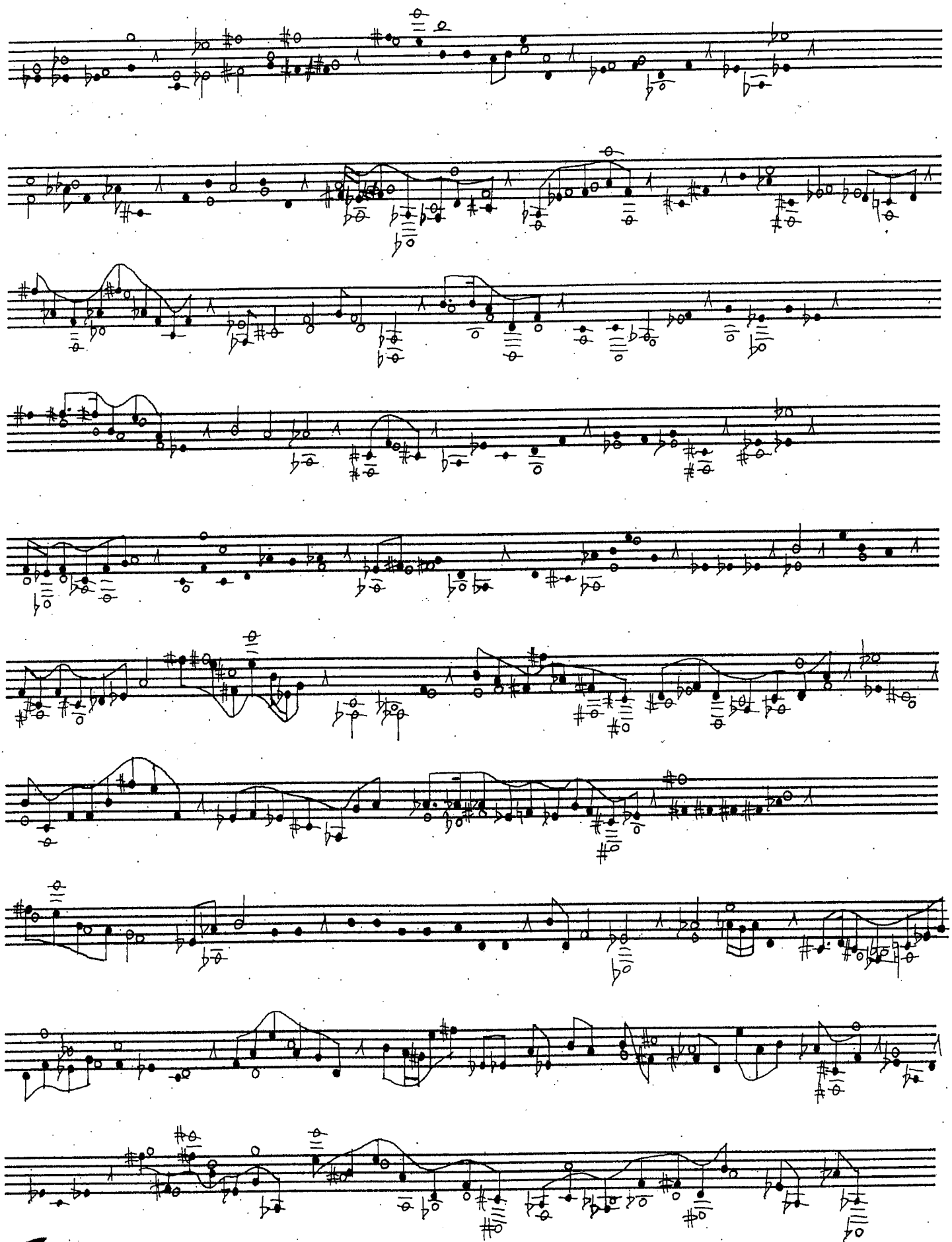

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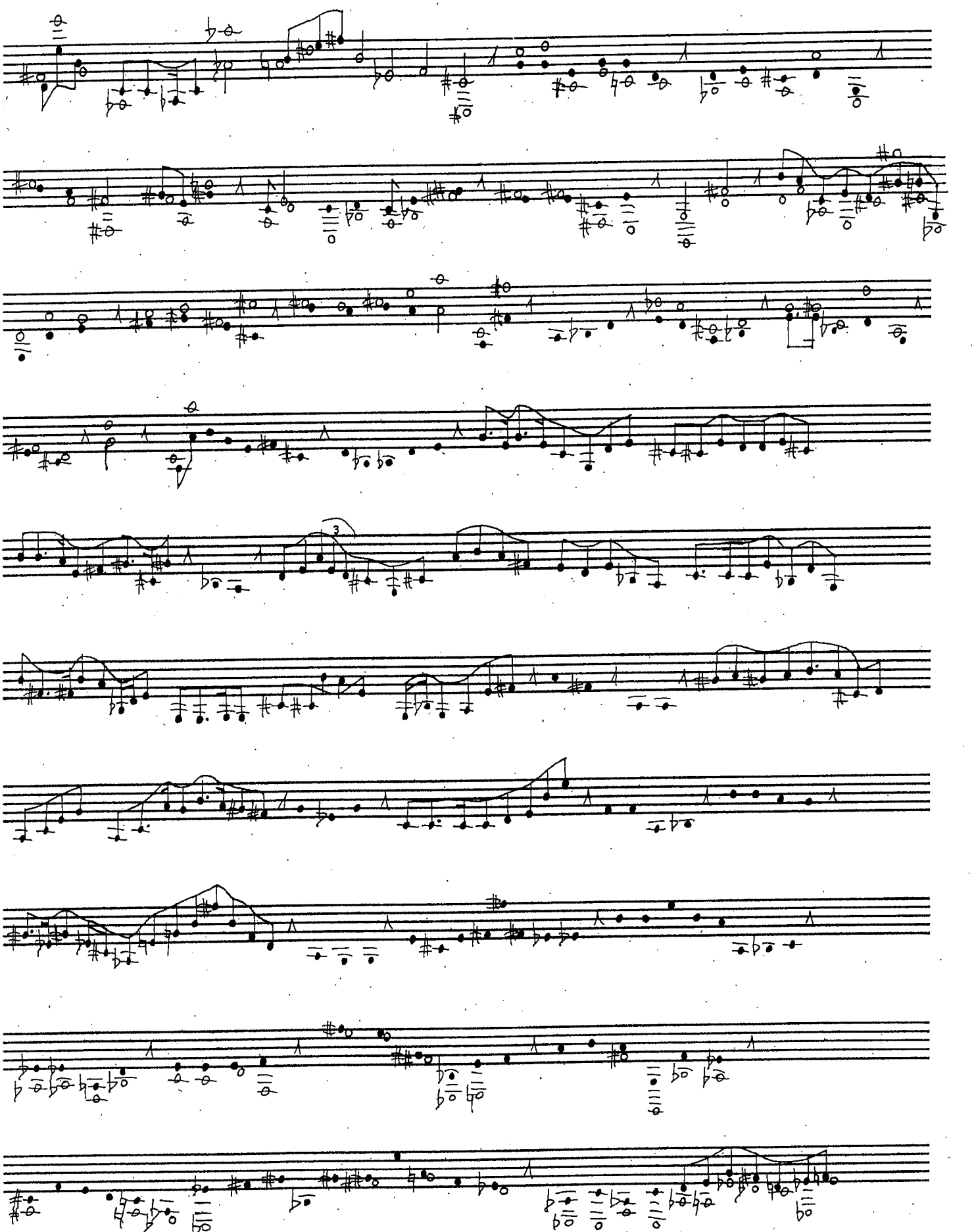

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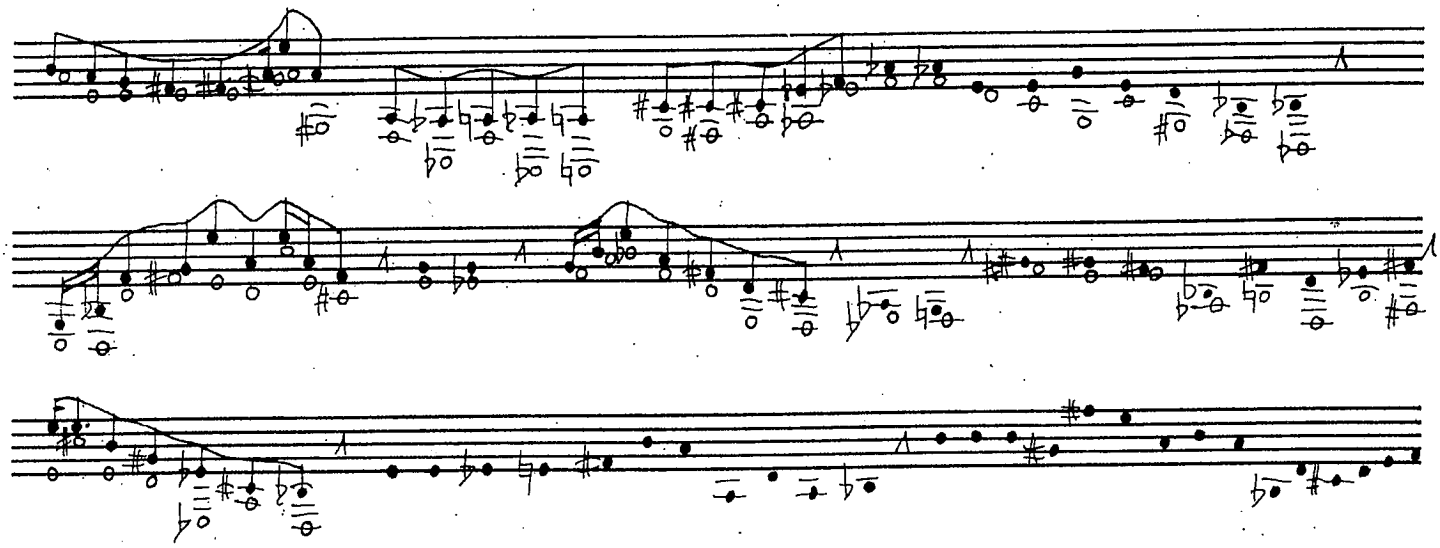

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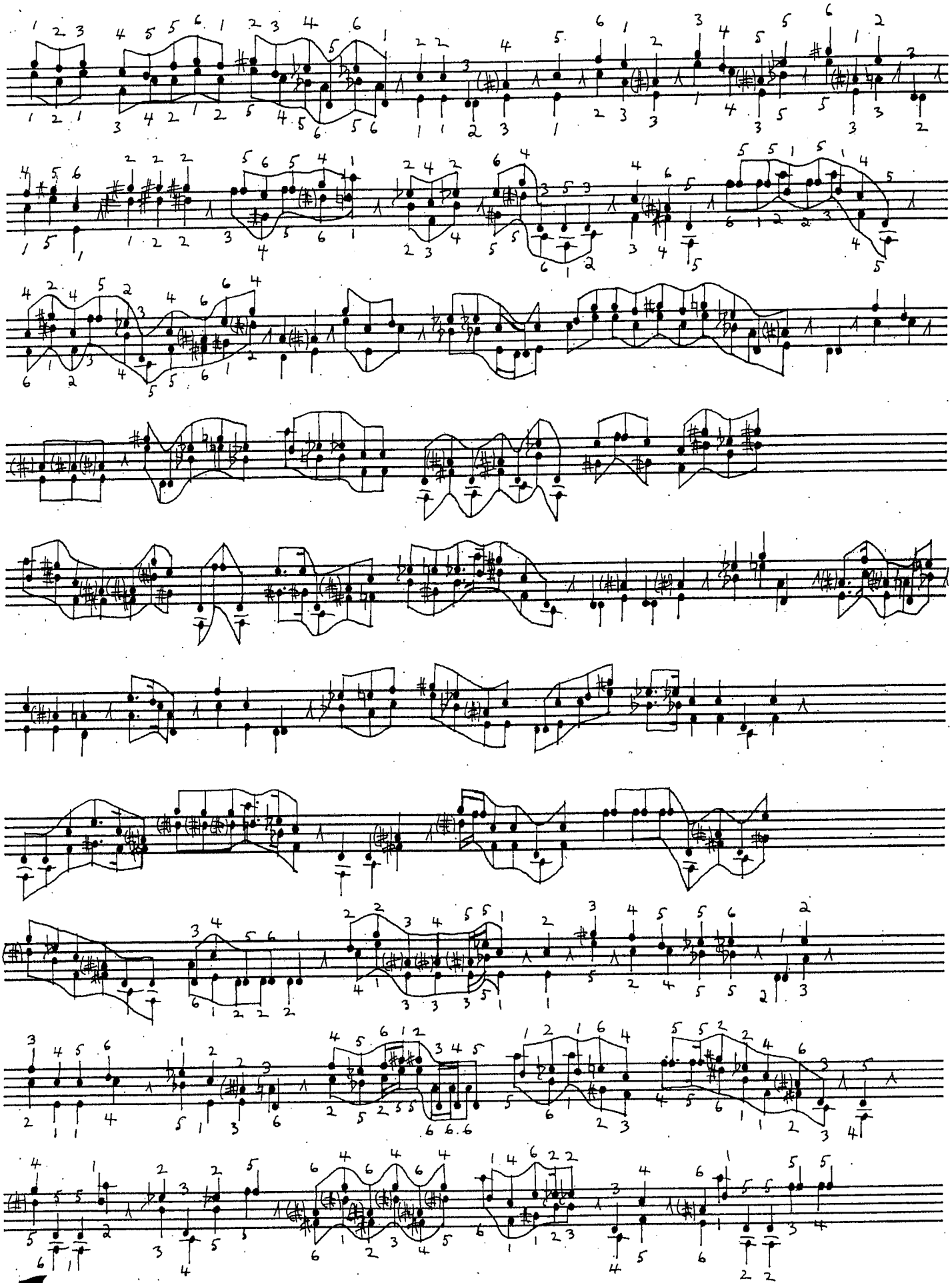

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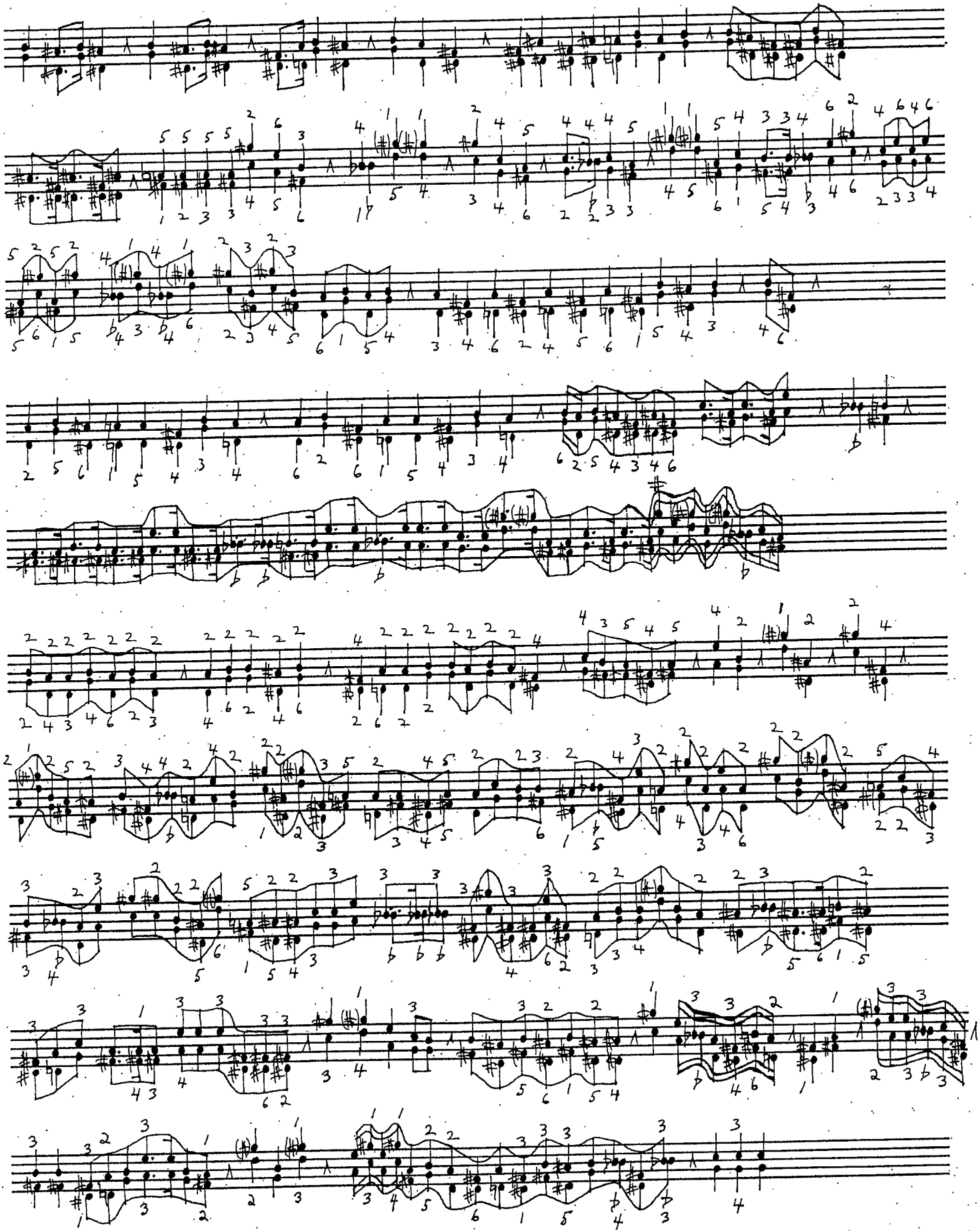

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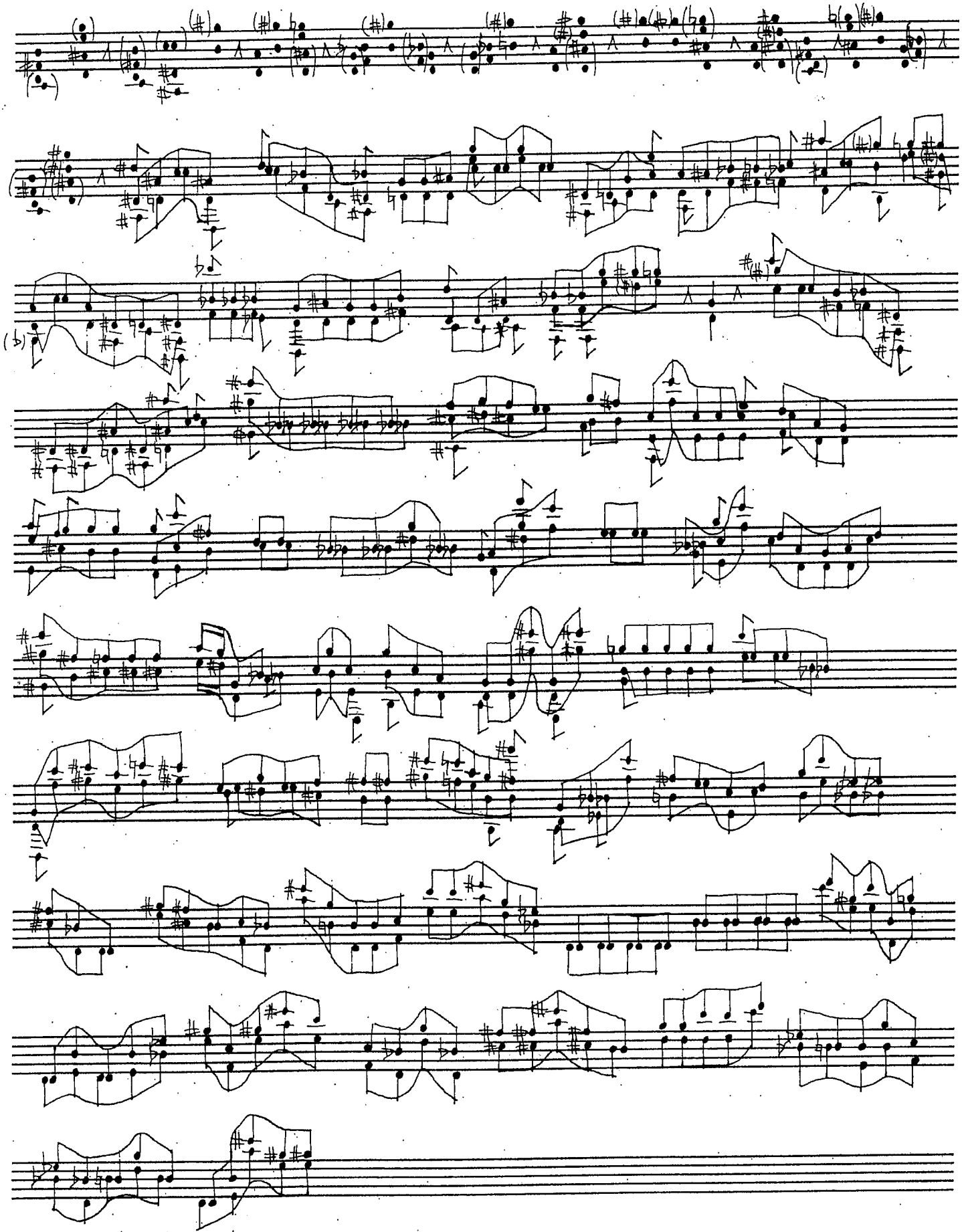

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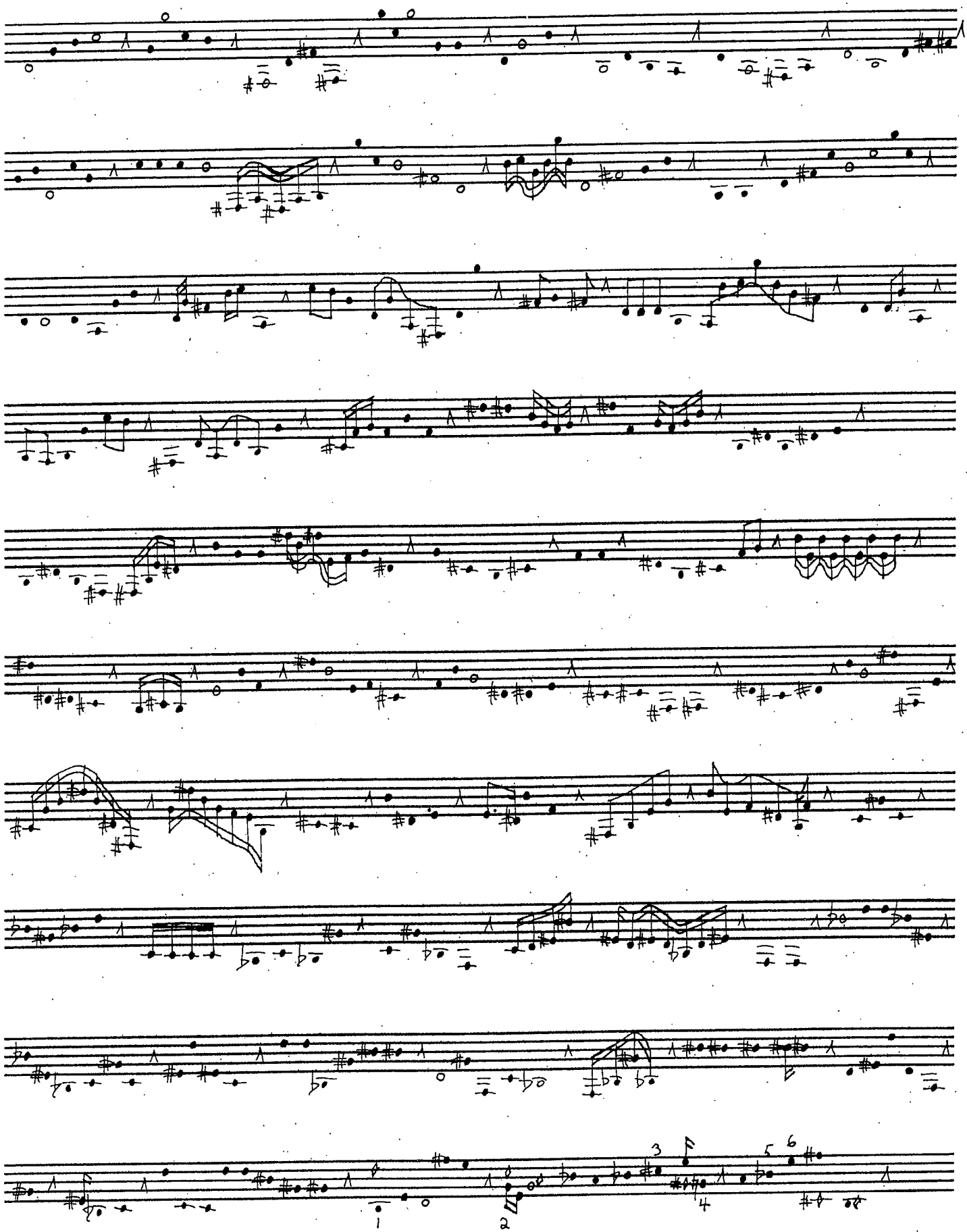

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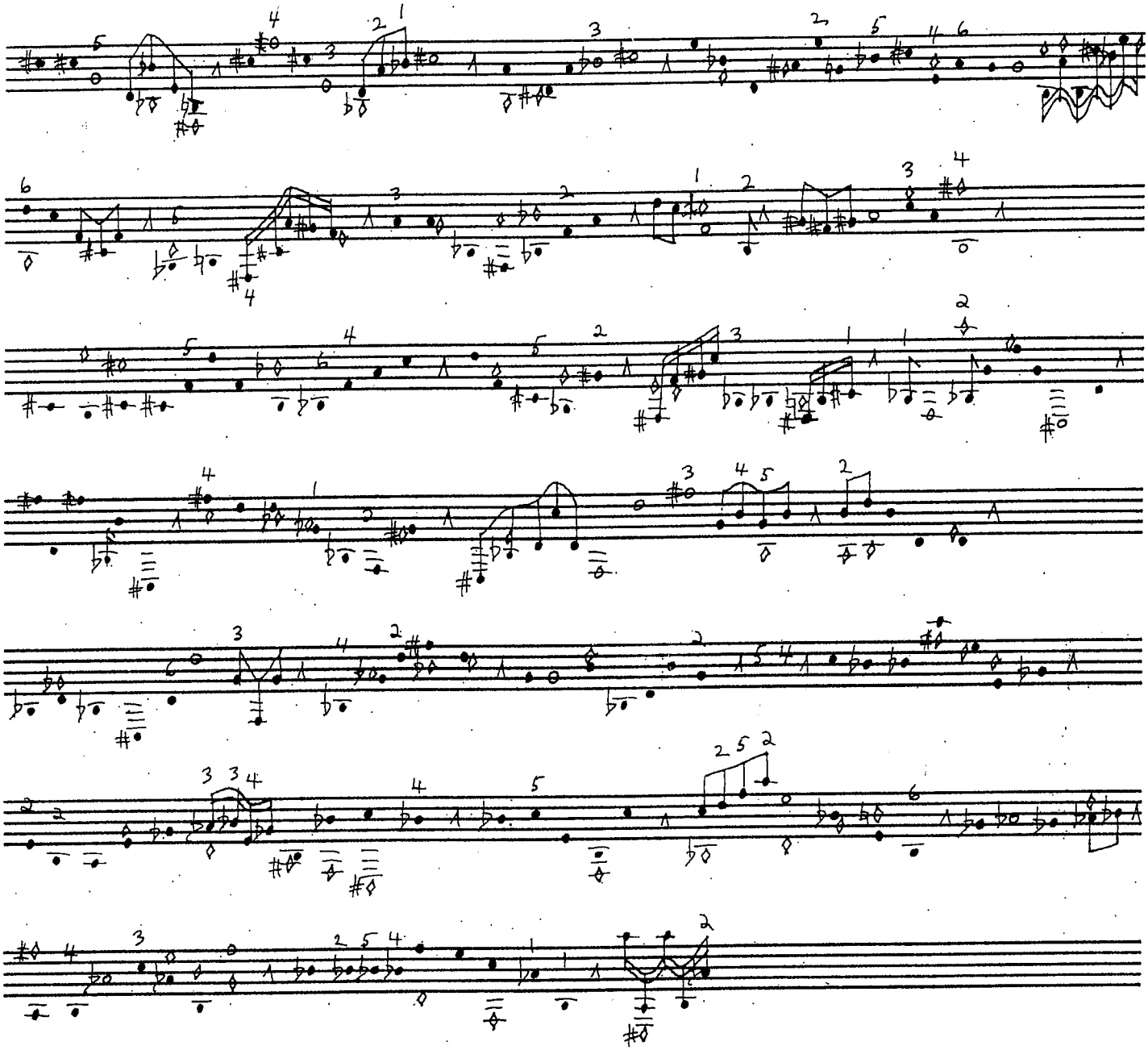

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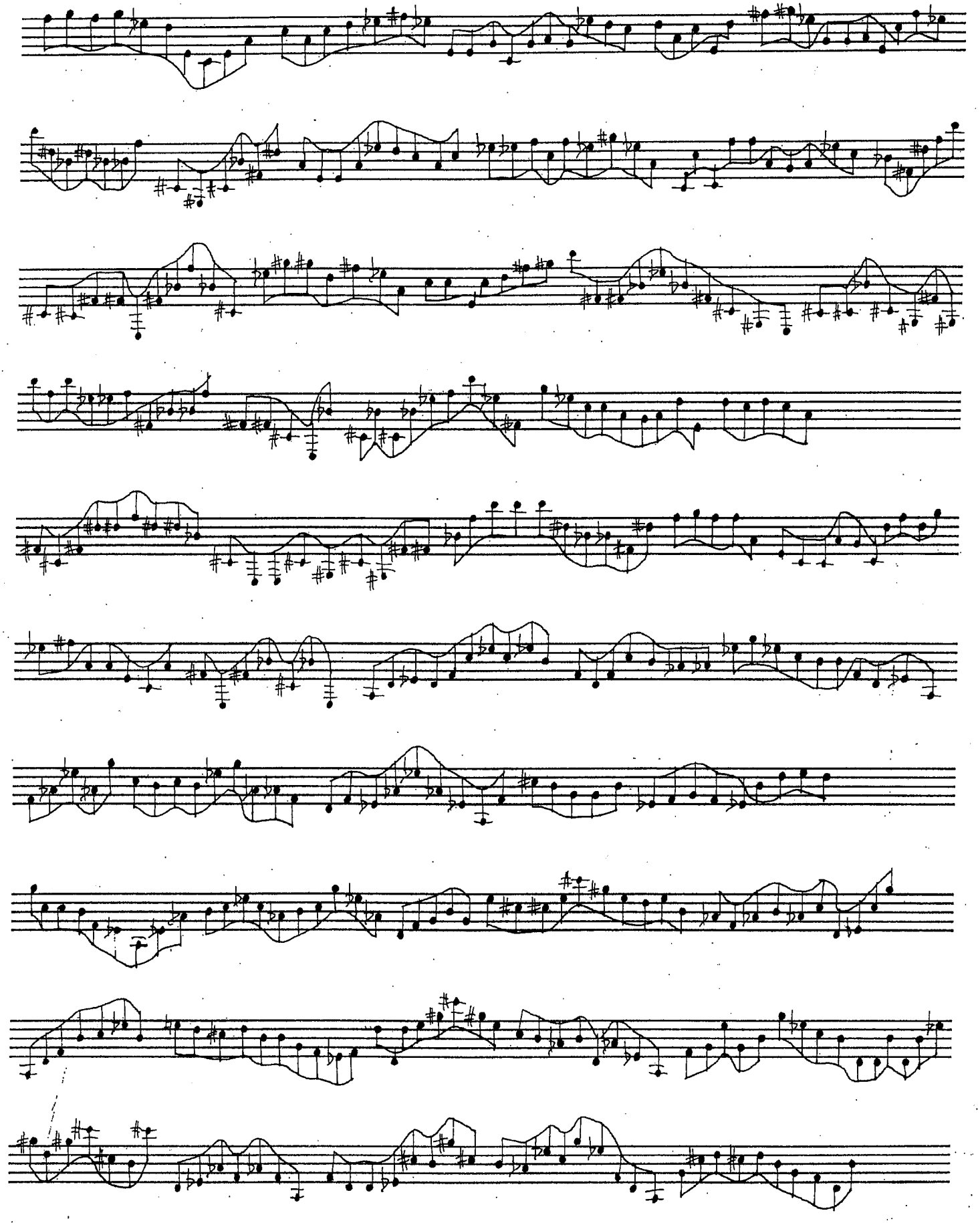

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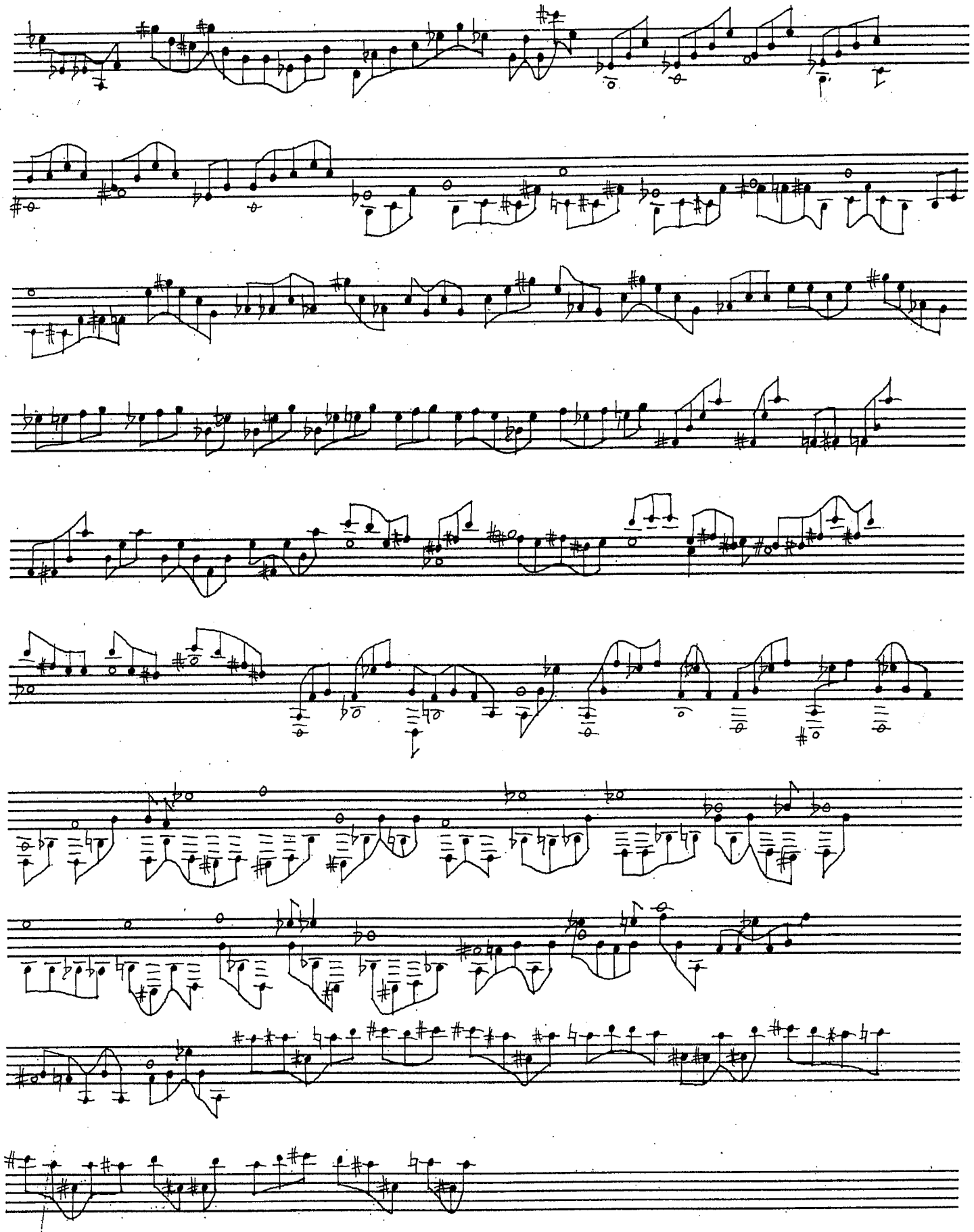

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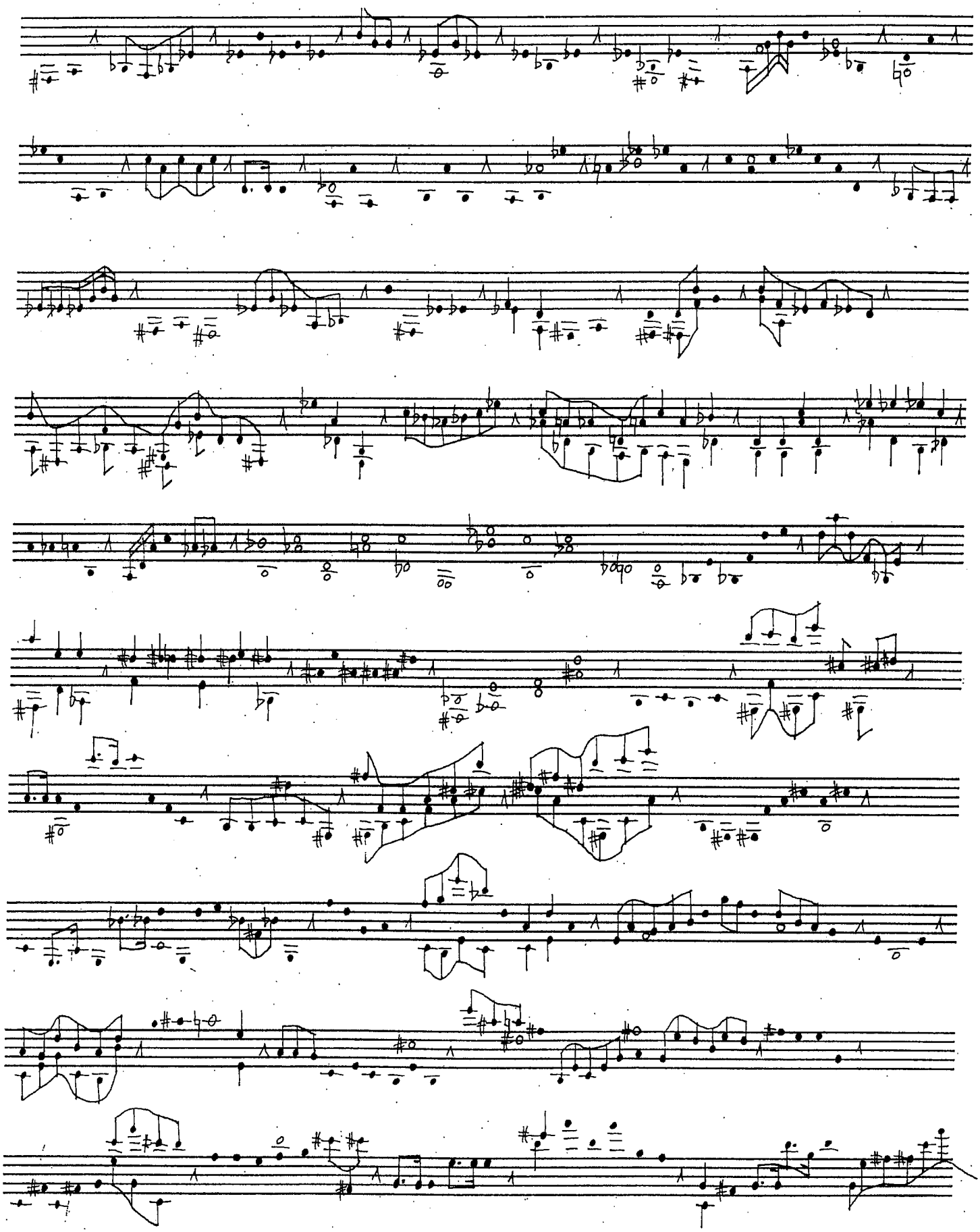

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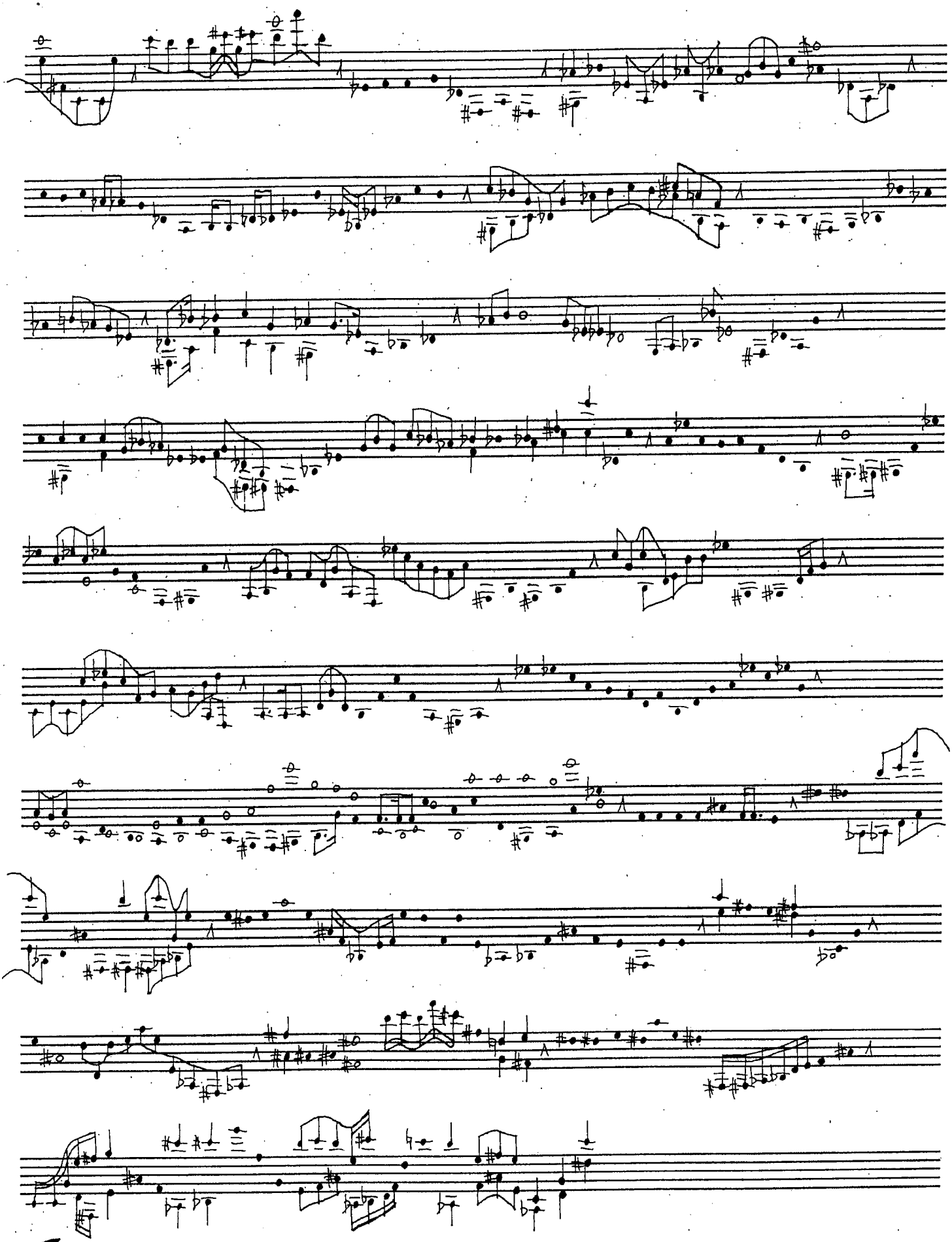

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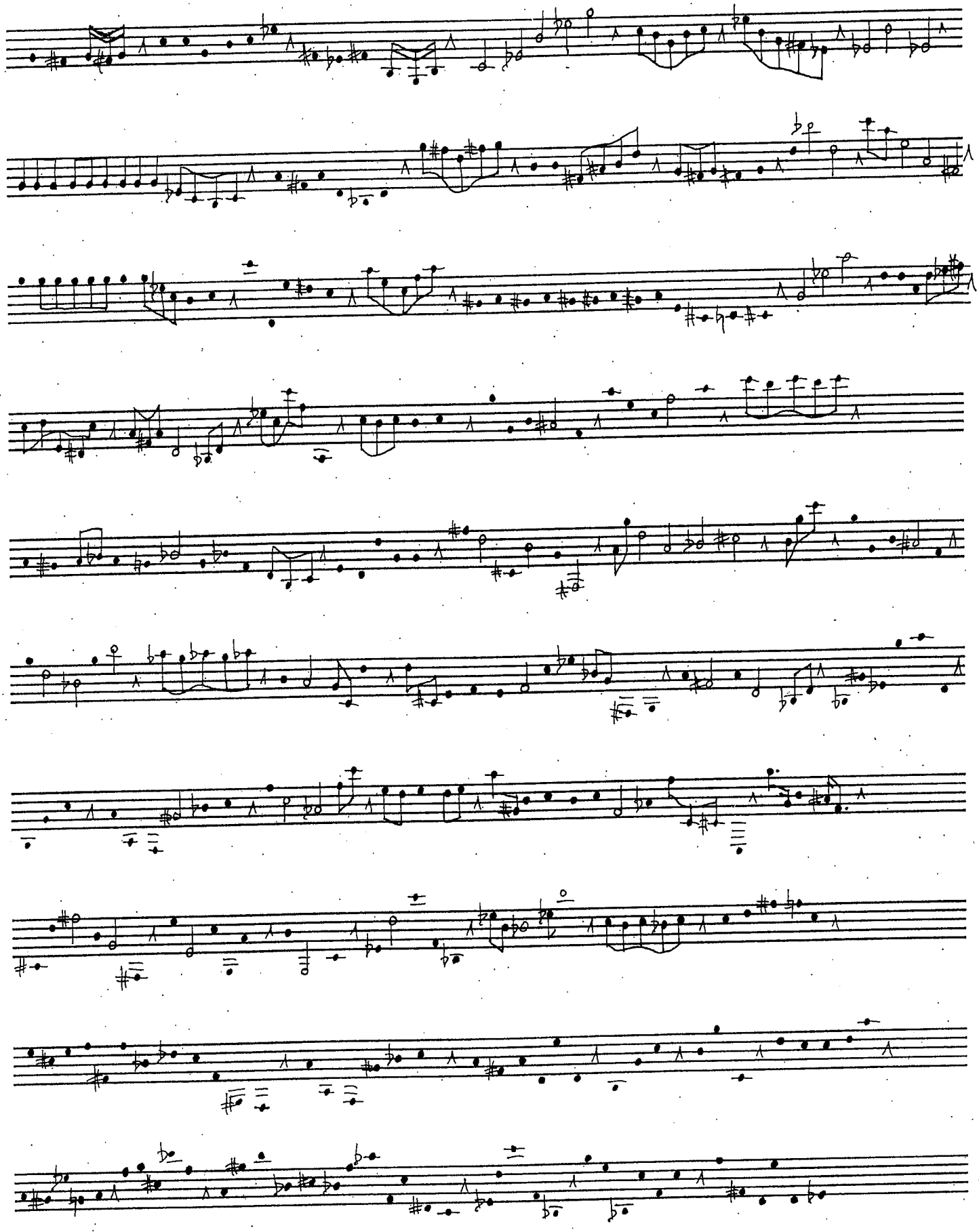

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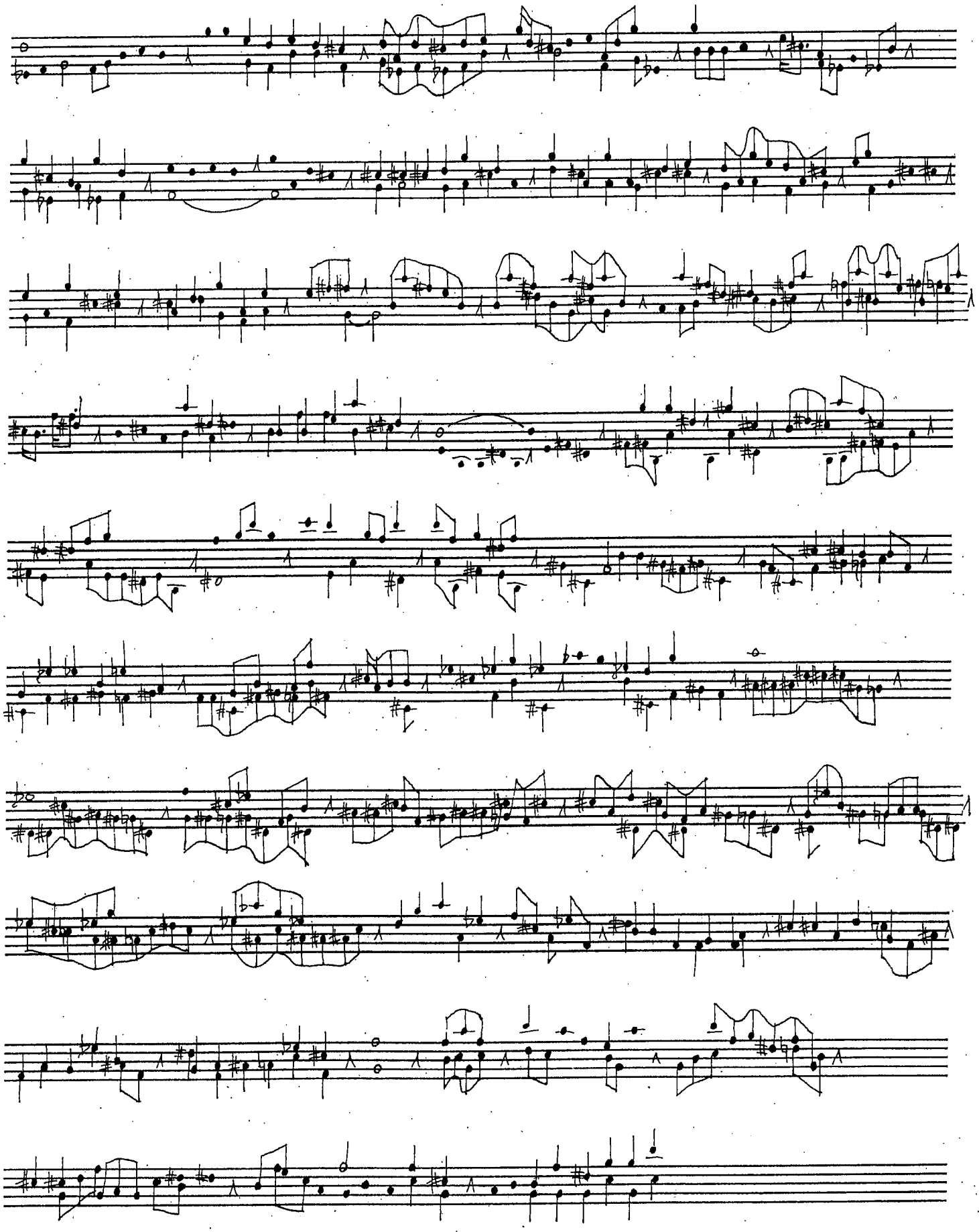

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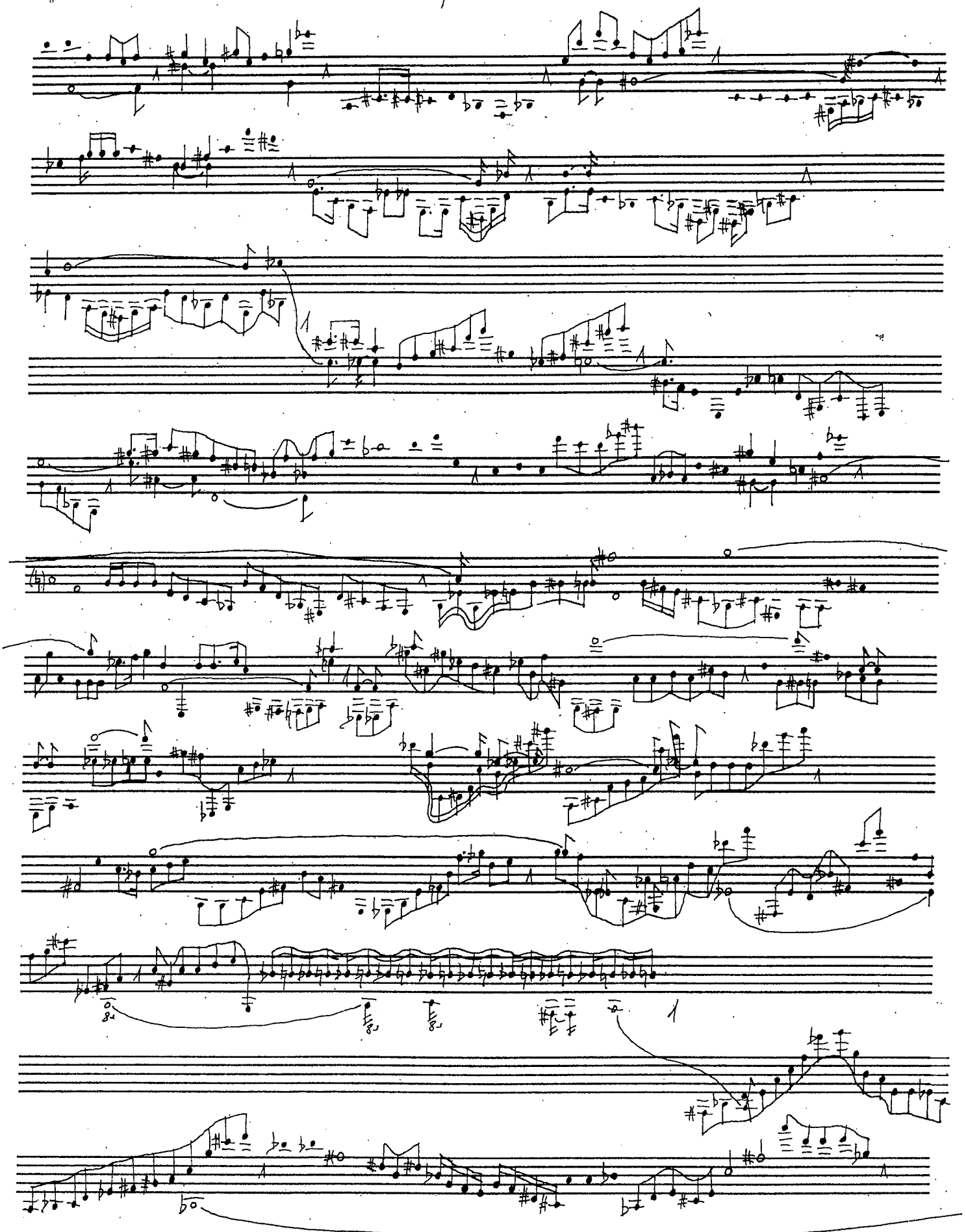
14 a



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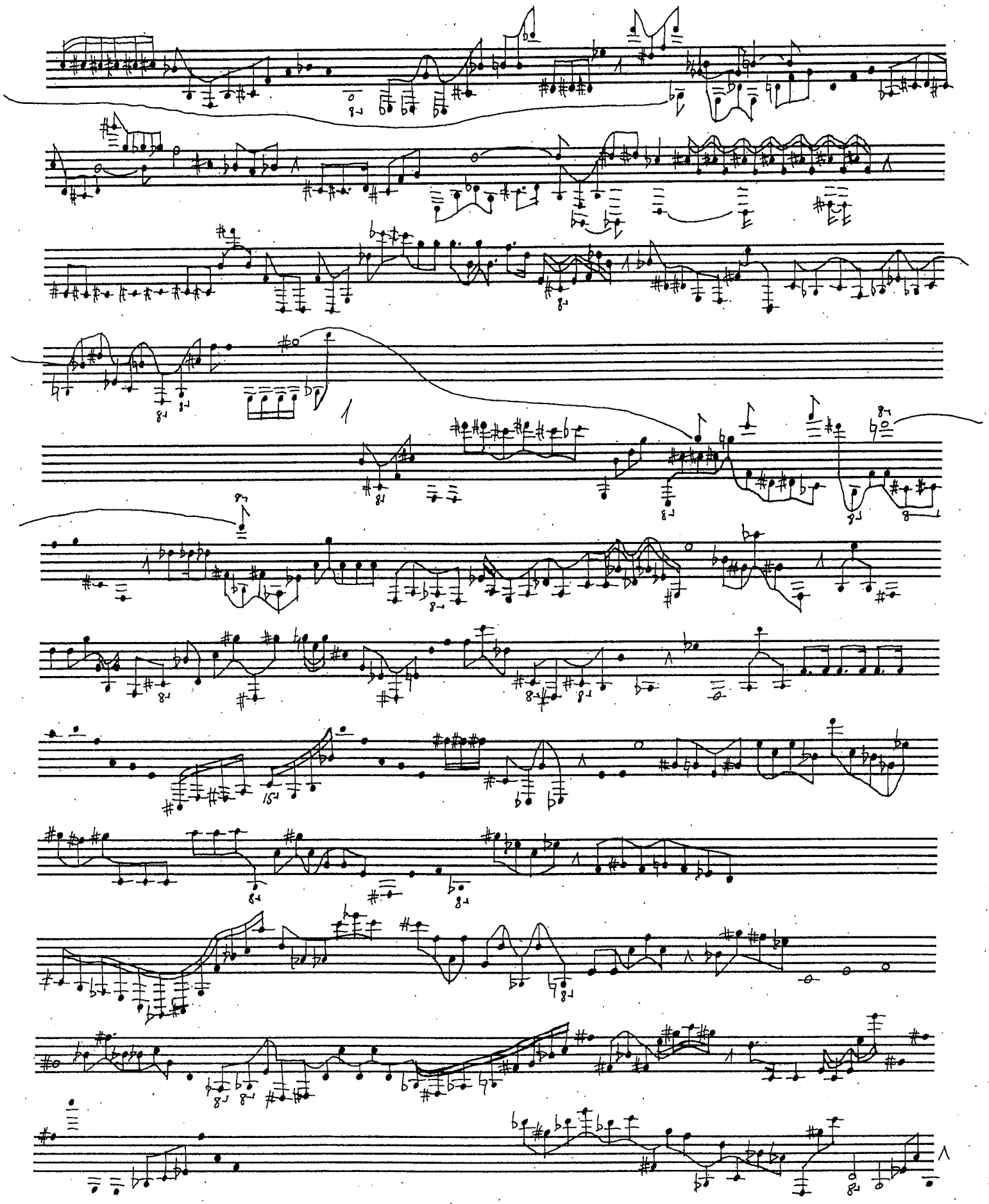

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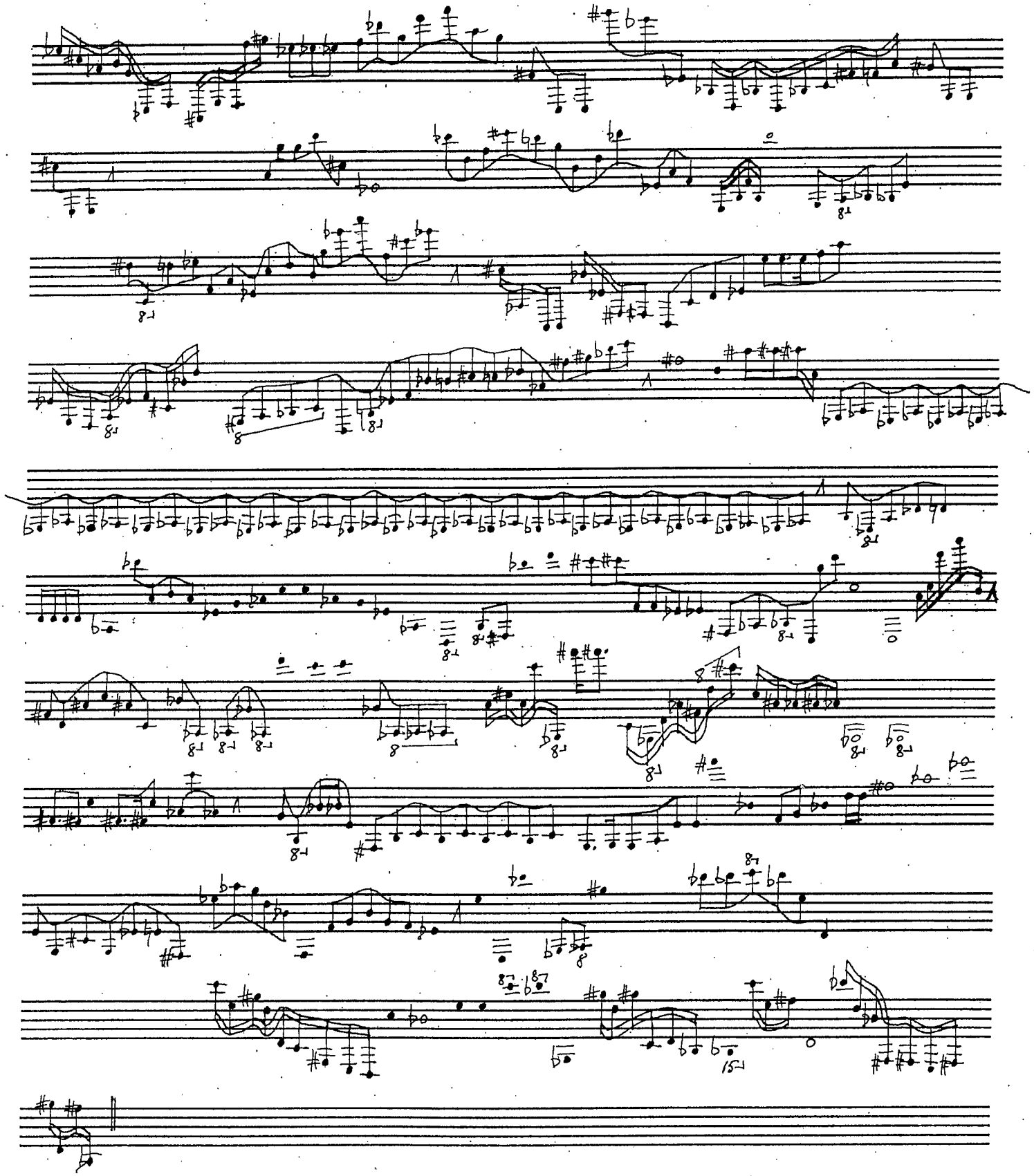

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14 b (percussion), part (1)

Numbers as before (#2 etc.). f = a degree of loud. p = a degree of soft. Slash (/) marks the end of a phrase. Each phrase to be continuous, i.e. directly after each sound dies out (not before) play the next, until the phrase is finished. Pauses between phrases are free. However, each phrase must begin with what the player takes to be the beginning of another player's (melody or percussion) phrase. One or more players can use this part.

3 3 2 2 4 2 / 6 4 6 4 2 1 / 4 3 5 2 4 2 1 /
f p f p p f p p p p p p f p f f f

2 1 / 2 6 / 4 6 2 2 2 3 5 4 / 5 3 1 1 4 2 1 /
p f f f p p f f p p p p p p p f

2 4 6 / 6 6 6 5 / 4 4 6 / 4 4 2 4 / 2 2 2 /
f f p p f f p p p p p f p

4 / 5 / 5 5 5 / 5 2 5 / 2 / 1 3 2 / 4 2 2 6 3 /
f p p p p f p p f f f p p p

1 1 1 3 1 2 / 4 6 / 4 6 6 4 2 2 / 3 3 2 3 2 /
p f p f f p f p p p f f f p

4 4 4 5 6 6 6 6 / 1 2 2 2 / 6 6 6 / 2 6 2 6 /
f p f p f p f p p f f p p p

2 5 2 5 1 / 3 1 2 1 / 4 4 4 4 2 6 / 5 3 5 /
f p p p p p f f p p p f f f p f

5 5 / 6 1 6 / 4 6 4 4 6 4 4 6 6 4 6 //
p p p p p p f p f p p

(continued from bottom of page)

4 2 2 4 / 2 2 2 2 1 3 6 / 4 4 2 2 4 5 4 4 5 //
p f p p f p f f p p p f p p p f

14 b (percussion), part (2)

Numbers as before (#2 etc.). f = a degree of loud. p = a degree of soft. Slash (/) marks the end of a phrase. Each phrase to be continuous, i.e. directly after each sound dies out (not before) play the next, until the phrase is finished. Pauses between phrases are free. However, each phrase must begin with what the player takes to be the beginning of another player's (melody or percussion) phrase. One or more players can use this part.

1 3 5 / 2 2 2 2 6 4 2 3 / 2 1 2 4 / 2 2 3 /
p f f f p f p p p f f f p p f p p

4 1 1 4 4 4 / 4 2 5 / 4 2 5 4 5 4 3 1 /
p f f p p p p f p f f p p

4 3 5 3 / 1 / 1 / 1 / 2 1 3 / 2 / 2 4 / 1 /
p f p f f p p f f p p f

5 4 2 1 5 2 4 5 / 3 4 3 / 6 3 3 /
p p f f f f p p p f

4 4 3 4 3 4 3 4 / 3 3 4 3 3 3 4 6 /
p p f p p f p f p p p f

3 3 3 3 3 3 3 / 6 2 5 1 5 5 2 2 5 / 6 6 3 6 /
f f p p f p p f p f p p f f

5 6 1 6 1 1 3 1 2 2 3 6 / 1 4 / 6 1 1 6 1 3 /
p p p f f p f p p p p f f f f

2 2 2 / 4 3 5 / 2 4 4 4 4 5 / 2 2 2 5 2 5 2 6 /
p f p f p p f p p f f p f p f p p p

6 6 5 5 5 2 / 5 5 / 2 4 6 3 / 1 3 4 4 4 4 4 /
p f p f p f p p f p p p p p f

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