

Dem Trio SMS gewidmet

Mesh

für Saxophon (Sopran und Alt), Violine und Marimba

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(*1975)

I. TRIO 1

(1-17)

♩ = 132

rit.

Sopransaxophon

Violine

Marimba

The first system of the score is in 3/4 time. The Soprano Saxophone part begins with a piano (*p*) dynamic, followed by a crescendo to mezzo-forte (*mf*), and then a decrescendo back to piano (*p*). The Violin part starts with piano (*p*), crescendos to *mf*, and then decrescendos to *p*. The Marimba part is mostly silent, with a few notes appearing later in the system, starting with piano (*p*) and reaching forte (*f*) towards the end.

1

(1-7)

♩ = 108

cantabile

SSax

VI.

Mba.

The second system begins at measure 4. The Soprano Saxophone part has a long, sustained note with a *p* dynamic and a *cantabile* marking. The Violin part plays a rhythmic pattern with a *p* dynamic, followed by a decrescendo to mezzo-piano (*mp*). The Marimba part continues with a rhythmic pattern, starting with piano (*p*).

SSax

VI.

Mba.

The third system begins at measure 8. The Soprano Saxophone part has a long, sustained note with a *f* dynamic. The Violin part plays a rhythmic pattern with dynamics of *mf*, *f*, and *mf*. The Marimba part continues with a rhythmic pattern.

2 II (3-9)

SSax *p* *p*

VI. *p* *mf* *mp*

Mba. *mf*

SSax *f* *p*

VI. *mf* *f* *mf*

Mba.

3 III (6-13)

SSax *p* *mf*

VI. *p* *mp*

Mba. *p* (Kanon)

20

SSax

VI.

Mba.

p *p*

mf *mf*

(Kanon)

4 (IV (8-14))

23

SSax

VI.

Mba.

f *p*

f *mf* *p*

mf *p*

26

SSax

VI.

Mba.

p *mf*

mp

(Kanon)

5 V(11-17)

SSax 29

VI.

Mba.

f *mf* *mf*

mf *f* *mf*

f *f*

VI(12-3)

6

SSax 32

VI.

Mba.

f *mf* *f*

f *mf* *f* *mf*

f *p* *f*

(Kanon)

SSax 35

VI.

Mba.

mf *mp* *p*

p *mf* *p*

p

attacca

II. DUO 1

Tempo I – capriccioso (♩ = 112)

39

SSax

VI.

p

43

SSax

VI.

mf < *f*

mf

7

Tempo II – meno mosso (♩ = 84)

47

SSax

VI.

pp *mf*

pp *mf*

Tempo I

8 Tempo II

52

SSax

VI.

mf *mp* *pp*

mf *mp* *pp*

Tempo I Tempo II

57

SSax *f* *mf* *f* *p*

VI. *f* *mf* *f* *pp*

9 Tempo I

61

SSax *p* *mf*

VI. *p* *mf*

10 Tempo II

65

SSax *p* *f* *mf* *f*

VI. *p* *f* *mf* *f*

11 Tempo I

71

SSax *p* *mf* *f*

VI. *p* *mf* *mf* *f*

III. TRIO 2

76 $\text{♩} = 100$ 12 *sim.*
SSax *p*

11 *pizz.* *sim.*
VI. *p*

13 *sim.*
Mba. *p*

12
80 SSax

VI.

10
Mba.

13
84 SSax 9

VI. arco

Mba.

14

88

SSax

VI.

Mba.

8

15

92

SSax

VI.

Mba.

7

6

16

96

SSax

VI.

Mba.

mf

mf

mf

17

100

SSax

VI.

Mba.

18

104

SSax

VI.

Mba.

19

108

SSax

VI.

Mba.

12
112

20 *rit.*

SSax *mp* *mp* *p*

VI.

Mba.

116

21 *a tempo*

SSax *pp* *mf*

VI. *mf*

Mba. *mf*

119

SSax *mf* *mf* *mf*

VI. *mf* *p*

Mba. *mf* *mf* *mf*

22

122

SSax *mf* *mf* *mf*

VI. *mf* *mf* *p*

Mba. *mf* *mf* *p* *mf* *p*

23

125

SSax *mf* *f* *f*

VI. *p* *p* *f*

Mba. *mf* *mf* *f* *p* *f* *p*

128

SSax *f* *f* *f* *muta in Sax. alto*

VI. *f* *f* *f* *f*

Mba. *f* *p* *f* *p* *f*

24

131

VI. *f* 3 5 3

Mba. *f* 7 3 3

rit.

134

VI. *p*

Mba. *p* *attacca*

IV. DUO 2

$\text{♩} = 60$

appassionato

VI.

138 *gliss.* *mf* *f* *mf*

Mba.

tremolo: accelerando ...
p

VI.

142 *gliss.* *f* *gliss.*

Mba.

... e ritardando
f

VI.

146 *gliss.* *mf* *f*

Mba.

sim.
p

VI.

150 *gliss.* *f* *mf* *gliss.*

Mba.

f *p*

VI.

154 *gliss.* *f* *gliss.*

Mba.

f

27

158

VI. *gliss.* *gliss.* *p*

Mba. *p*

28

163

VI. *f* *3* *3* *3*

Mba. *f* *p*

29

168 *tremolo: rit.*

VI. *f* *gliss.* *f*

Mba. *mf*

30

173

VI. *gliss.* *mf*

Mba. *mf* *3* *3* *3*

178

VI.

Mba. *3* *3* *p*

V.
TRIO 3

I (1-7)

♩ = 120

ASax

183

15 ♩

15 ♩

15 ♩

f pp *f pp* *f*

VI.

13 ♩

13 ♩

13 ♩

f pp *f pp* *f pp*

Mba.

11 ♩

11 ♩

11 ♩

p *f p* *f p*

ASax

185

15 ♩

15 ♩

p *mf pp* *p*

VI.

13 ♩

13 ♩

13 ♩

mf pp *mp pp*

Mba.

11 ♩

11 ♩

11 ♩

f p *mf p* *mf p*

31 II (3-9)

ASax

187

mf

VI.

13 ♩

mf

Mba.

189

ASax

VI.

Mba.

mf

32 III (6-13)

192

ASax

VI.

Mba.

f *p* *f*

f *p* *f* *p* *f*

f *p* *f* *p* *f*

194

ASax

VI.

Mba.

mf *mf*

p *f* *f* *mf*

f *f*

196

ASax

VI.

Mba.

mp *p* *pp*

mp *p* *pp*

f *mf*

Detailed description: This system contains measures 196 to 200. The ASax part (top staff) features a melodic line with slurs and dynamics *mp*, *p*, and *pp*. The VI. part (middle staff) has a similar melodic line with dynamics *mp*, *p*, and *pp*. The Mba. part (bottom staff) provides a bass line with dynamics *f* and *mf*. The key signature has two flats.

33

IV (8-14)

198

ASax

VI.

Mba.

pp

pp

pp

Detailed description: This system contains measures 198 to 200. Measure 198 is marked with a box containing the number 33 and a circled IV (8-14). Brackets above the ASax and VI. staves indicate groupings of 8, 8, and 7 measures. The ASax part (top staff) has dynamics *pp*. The VI. part (middle staff) has dynamics *pp*. The Mba. part (bottom staff) has dynamics *pp*. The key signature has two flats.

200

ASax

VI.

Mba.

Detailed description: This system contains measures 200 to 202. The ASax part (top staff) has dynamics *pp*. The VI. part (middle staff) has dynamics *pp*. The Mba. part (bottom staff) has dynamics *pp*. The key signature has two flats.

202 34 V (11-17)

ASax *mf* *p* *mf* *p*

VI *f* *tr*

Mba *f*

204 *tr*

ASax *f* *p* *p*

VI *mf* *f* *mf* *f* *f* *f* *f*

Mba

206

ASax *p* *p*

VI *f* *f* *f* *f* *f* *f*

Mba

208

ASax

VI.

Mba.

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

Detailed description: This system contains measures 208, 209, and 210. The ASax part starts with a rest in measure 208, then plays a melodic line in 209 and 210. The VI part plays a complex rhythmic pattern with slurs and accents. The Mba part provides a bass line with slurs and accents. Dynamic markings include *p*, *mf*, *f*, *ff*, and *mf*.

35 (VI (12-3))

210

ASax

VI.

Mba.

Dynamic markings: *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*

Detailed description: This system contains measures 210, 211, and 212. A rehearsal mark '35' is placed above measure 210, with '(VI (12-3))' in a circle next to it. The ASax part has a melodic line with slurs and accents. The VI part has a rhythmic pattern with slurs and accents. The Mba part has a bass line with slurs and accents. Dynamic markings include *f*, *p*, and *mf*.

212

ASax

VI.

Mba.

Dynamic markings: *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*

Detailed description: This system contains measures 212, 213, and 214. The ASax part has a melodic line with slurs and accents. The VI part has a rhythmic pattern with slurs and accents. The Mba part has a bass line with slurs and accents. Dynamic markings include *f*, *p*, and *mf*.

VI.
DUO 3

Mba. $\text{♩} = 72$

215 *p*

ASax *cantabile*

Mba.

219 *pp* *mp* **36**

ASax

Mba.

224 *mf* **37**

ASax

Mba.

228

ASax

Mba.

232 *f* **38**

234

ASax

Mba.

237

ASax

Mba.

239

39

ASax

Mba.

242

ASax

Mba.

VII. TRIO 4: Rondino

40

$\text{♩} = 260, \text{cool (misura = 52)}$

245 (2+3) *tonlos*

ASax

VI.

Mba.

mf

41

250 *sim.*

ASax

VI.

Mba.

pizz. *sim.* *arco*

sim. *sim.*

mf

255 42

ASax

VI.

Mba.

pizz. *arco*

43 4 Takte frei Improvisieren: ausbrechen (Mikrotöne, Slaps, Multiphonics, ... ?)

260

ASax

VI.

Mba.

265

44

45

ASax

VI.

Mba.

pizz.

arco

4 Takte frei Improvisieren:

270

46

ASax

VI.

Mba.

ausbrechen (Doppelgriffe, Glissandi, Flageolets, ?)

arco

mf

275 **47**

ASax

VI.

Mba.

pizz.

4 Takte frei Improvisieren: ausbrechen
(Stop-Schläge, mit dem Mallets-Stiel, perkussiv auf dem Rahmen, ...?)

280 **48**

ASax

VI.

Mba.

arco

49 285 **50**

ASax

VI.

Mba.

come prima

pizz.

arco

290 **51** come prima

ASax

VI.

Mba.

mf

295 **52**

ASax

VI.

Mba.

300 **53**

ASax

VI.

Mba.

pizz.

arco