

dissection and field

mike winter (los angeles, 2008)

dissection and field

- for miwako abe
- dedicated to hakan kjellerstrand and christian wolff
- in memoriam harris wulfson

sometimes together, sometimes apart. one or more performers per part/staff such that all notes are realized, but not necessarily by all performers. numbers above or below each staff indicate general duration for each sound or silence. all 2s indicate longer durations than all 1s and all 3s longer than all 2s. some 3s should be realized as very long. the number of tick marks appended to each notehead corresponds to the number indicating general duration. the caret symbol indicates a rest (see christian wolff's exercises). if the ensemble is mixed with instruments that cannot sustain the same length (such as winds and/or percussion with strings), long tones may be held (much) longer by the performers that can sustain longer. in this case, the performers that cannot sustain as long wait in silence accordingly after finishing the tone. between rests, repeated numbers are realized as the same duration. successive notes uninterrupted by a rest may be slurred. performers should explore pitch deviations between 50 cents above and below the written pitch. a high triangle notehead without ledger lines indicates a high tone with a pitch that is the same between the top two parts (though not necessarily the highest pitch possible or the highest pitch in the piece). this tone sustains continuously in the topmost part for a long time. the entrance and exit of this tone may be accented by a pitched percussion instrument with a decay of half a second or more. any note in a part may be transposed such that—except for the sustained high tone explained above—the contour of successive notes remains the same (up, down, sameness), vertically aligned notes in the top two parts remain in unison, and notes in the bottom part remain lower than or equal to vertically aligned notes in the top two parts. throughout; soft, yet clear.

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1 1 1 1 2 1 1 1 1 1 1 1 1 1

1 1 1 1 2 1 1 1 1 1 1 1 1 1

1 1 1 1 2 1 1 1 1 1 1 1 1 1

1 1 1 2 2 2 2 2 2 2 3 1 2 2 2 2

1 1 1 2 2 2 2 2 2 2 3 1 2 2 2 2

1 1 1 2 2 2 2 2 2 2 3 1 2 2 2 2

2 2 3 3 2 2 3 2 1 1 1 1 1 1 1 1

2 2 3 3 2 2 3 2 1 1 1 1 1 1 1 1

2 2 3 3 2 2 3 2 1 1 1 1 1 1 1 1

3 3 3 2 3 3 1 1 1 1 1 1 3 1

3 3 3 2 3 3 1 1 1 1 1 1 3 1

3 3 3 2 3 3 1 1 1 1 1 1 3 1

1 1 2 3 2 1 1 1 1 2 2 2 1 1 1 1

1 1 2 3 2 1 1 1 1 2 2 2 1 1 1 1

1 1 2 3 2 1 1 1 1 2 2 2 1 1 1 1

^

1 1 1 1 1 1 2 1 1 1 1 1 1 1 1 1 1 1

^

1 1 1 1 1 1 2 1 1 1 1 1 1 1 1 1 1 1

^

1 1 1 1 1 1 2 1 1 1 1 1 1 1 1 1 1 1

^

1 1 1 1 1 1 1 1 1 2 2 2 2 2 2 2 2 2

^

1 1 1 1 1 1 1 1 1 2 2 2 2 2 2 2 2 2

^

1 1 1 1 1 1 1 1 1 2 2 2 2 2 2 2 2 2

^

2 2 2 1 1 1 2 1 1 1 1 1 1 1 1 1 1 1

^

2 2 2 1 1 1 2 1 1 1 1 1 1 1 1 1 1 1

^

2 2 2 1 1 1 2 1 1 1 1 1 1 1 1 1 1 1

^

1 1 1 1 3 1 1 1 1 1 1 1 1 1 1 1 1 1

^

1 1 1 1 3 1 1 1 1 1 1 1 1 1 1 1 1 1

^

1 1 1 1 3 1 1 1 1 1 1 1 1 1 1 1 1 1

^

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

^

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

^

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

Musical score page 4, measures 1-15. The score consists of four staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. The other three staves have a treble clef, a key signature of one sharp, and a common time signature. Measures 1-15 feature a continuous pattern of eighth-note pairs. Measure 1 starts with a pair of eighth notes followed by a fermata. Measures 2-15 continue the pattern with various note heads (solid black, hollow black, or with a vertical stroke) and stems. Measure 15 ends with a fermata.

Musical score page 4, measures 16-30. The score continues with four staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. The other three staves have a treble clef, a key signature of one sharp, and a common time signature. Measures 16-30 show a continuation of the eighth-note pairs from the previous section. Measure 16 begins with a pair of eighth notes followed by a fermata. Measures 17-30 follow the established pattern with varying note heads and stems. Measure 30 ends with a fermata.

Musical score page 4, measures 31-45. The score continues with four staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. The other three staves have a treble clef, a key signature of one sharp, and a common time signature. Measures 31-45 show a continuation of the eighth-note pairs. Measure 31 begins with a pair of eighth notes followed by a fermata. Measures 32-45 follow the established pattern with varying note heads and stems. Measure 45 ends with a fermata.

Musical score page 4, measures 46-60. The score continues with four staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. The other three staves have a treble clef, a key signature of one sharp, and a common time signature. Measures 46-60 show a continuation of the eighth-note pairs. Measure 46 begins with a pair of eighth notes followed by a fermata. Measures 47-60 follow the established pattern with varying note heads and stems. Measure 60 ends with a fermata.

Musical score page 4, measures 61-75. The score continues with four staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. The other three staves have a treble clef, a key signature of one sharp, and a common time signature. Measures 61-75 show a continuation of the eighth-note pairs. Measure 61 begins with a pair of eighth notes followed by a fermata. Measures 62-75 follow the established pattern with varying note heads and stems. Measure 75 ends with a fermata.

Musical score page 5, measures 1-4. The score consists of four staves, each with a treble clef and a key signature of one flat. The music is primarily composed of eighth-note patterns. Measure 1: The top staff has a continuous eighth-note pattern of '1'. The second staff has '1' at the beginning, followed by a '3' over a '2'. The third staff has '1' at the beginning, followed by a '2'. The bottom staff has '1' at the beginning, followed by a '2'. Measures 2-4: The patterns continue with slight variations. Measure 2: Top staff '1'; second staff '1' over a '3' over a '2'; third staff '1' over a '2'; bottom staff '1' over a '2'. Measure 3: Top staff '1'; second staff '1' over a '2'; third staff '1' over a '2'; bottom staff '1' over a '2'. Measure 4: Top staff '1'; second staff '1' over a '2'; third staff '1' over a '2'; bottom staff '1' over a '2'.

Musical score page 5, measures 5-8. The score continues with four staves. Measure 5: Top staff '1'; second staff '1' over a '2'; third staff '1' over a '2'; bottom staff '1' over a '2'. Measure 6: Top staff '1'; second staff '1' over a '2'; third staff '1' over a '2'; bottom staff '1' over a '2'. Measure 7: Top staff '1'; second staff '1' over a '2'; third staff '1' over a '2'; bottom staff '1' over a '2'. Measure 8: Top staff '1'; second staff '1' over a '2'; third staff '1' over a '2'; bottom staff '1' over a '2'.

Musical score page 5, measures 9-12. The score continues with four staves. Measure 9: Top staff '1'; second staff '1' over a '2'; third staff '1' over a '2'; bottom staff '1' over a '2'. Measure 10: Top staff '1'; second staff '1' over a '2'; third staff '1' over a '2'; bottom staff '1' over a '2'. Measure 11: Top staff '1'; second staff '1' over a '2'; third staff '1' over a '2'; bottom staff '1' over a '2'. Measure 12: Top staff '1'; second staff '1' over a '2'; third staff '1' over a '2'; bottom staff '1' over a '2'.

Musical score page 5, measures 13-16. The score continues with four staves. Measure 13: Top staff '1'; second staff '1' over a '2'; third staff '1' over a '2'; bottom staff '1' over a '2'. Measure 14: Top staff '1'; second staff '1' over a '2'; third staff '1' over a '2'; bottom staff '1' over a '2'. Measure 15: Top staff '1'; second staff '1' over a '2'; third staff '1' over a '2'; bottom staff '1' over a '2'. Measure 16: Top staff '1'; second staff '1' over a '2'; third staff '1' over a '2'; bottom staff '1' over a '2'.

Musical score page 5, measures 17-20. The score continues with four staves. Measure 17: Top staff '1'; second staff '1' over a '2'; third staff '1' over a '2'; bottom staff '1' over a '2'. Measure 18: Top staff '1'; second staff '1' over a '2'; third staff '1' over a '2'; bottom staff '1' over a '2'. Measure 19: Top staff '1'; second staff '1' over a '2'; third staff '1' over a '2'; bottom staff '1' over a '2'. Measure 20: Top staff '1'; second staff '1' over a '2'; third staff '1' over a '2'; bottom staff '1' over a '2'.

Musical score page 6, measures 1-8. The score consists of four staves. Measures 1-8 show a repeating pattern of eighth-note pairs. The first measure starts with a fermata over the first note of each pair. Measures 1-4 have a key signature of one flat. Measures 5-8 have a key signature of one sharp. Measure 5 contains a fermata over the second note of the first pair. Measures 6-8 contain fermatas over the first note of the second pair.

Musical score page 6, measures 9-16. The score consists of four staves. Measures 9-16 continue the eighth-note pairs pattern. Measure 9 starts with a fermata over the first note of the first pair. Measures 10-12 have a key signature of one flat. Measures 13-16 have a key signature of one sharp. Measures 11-12 contain fermatas over the second note of the first pair. Measures 13-16 contain fermatas over the first note of the second pair.

Musical score page 6, measures 17-24. The score consists of four staves. Measures 17-24 continue the eighth-note pairs pattern. Measure 17 starts with a fermata over the first note of the first pair. Measures 18-20 have a key signature of one flat. Measures 21-24 have a key signature of one sharp. Measures 19-20 contain fermatas over the second note of the first pair. Measures 21-24 contain fermatas over the first note of the second pair.

Musical score page 6, measures 25-32. The score consists of four staves. Measures 25-32 continue the eighth-note pairs pattern. Measure 25 starts with a fermata over the first note of the first pair. Measures 26-28 have a key signature of one flat. Measures 29-32 have a key signature of one sharp. Measures 27-28 contain fermatas over the second note of the first pair. Measures 29-32 contain fermatas over the first note of the second pair.

Musical score page 6, measures 33-40. The score consists of four staves. Measures 33-40 continue the eighth-note pairs pattern. Measure 33 starts with a fermata over the first note of the first pair. Measures 34-36 have a key signature of one flat. Measures 37-40 have a key signature of one sharp. Measures 35-36 contain fermatas over the second note of the first pair. Measures 37-40 contain fermatas over the first note of the second pair.

Musical score page 7, measures 1-4. The score consists of four staves. The top staff has a treble clef and a key signature of one sharp. The other three staves have a treble clef and a key signature of one flat. Measures 1-4 feature a continuous pattern of eighth-note pairs. The first measure starts with a pair of eighth notes on the first staff, followed by a pair on the second staff, and so on. Measures 5-8 continue this pattern.

1 1 1 1 3 1 1 1 1 1 1 1 1 2 1 1

1 1 1 1 3 1 1 1 1 1 1 1 1 2 1 1

1 1 1 1 3 1 1 1 1 1 1 1 1 2 1 1

Musical score page 7, measures 5-8. The pattern continues with eighth-note pairs. Measure 5 begins with a pair on the first staff, followed by pairs on the second, third, and fourth staves. Measures 6-8 follow the same pattern.

1 1 1 1 1 1 2 2 2 2 3 1 1 2 1 1

1 1 1 1 1 1 2 2 2 2 3 1 1 2 1 1

1 1 1 1 1 1 2 2 2 2 3 1 1 2 1 1

Musical score page 7, measures 9-12. The pattern of eighth-note pairs continues across the four staves. Measure 9 starts with a pair on the first staff, followed by pairs on the second, third, and fourth staves. Measures 10-12 follow the same sequence.

1 2 1 2 1 1 1 1 1 1 1 1 1 1 1 2

1 2 1 2 1 1 1 1 1 1 1 1 1 1 1 2

1 2 1 2 1 1 1 1 1 1 1 1 1 1 1 2

Musical score page 7, measures 13-16. The pattern of eighth-note pairs continues. Measure 13 starts with a pair on the first staff, followed by pairs on the second, third, and fourth staves. Measures 14-16 follow the same sequence.

1 2 1 1 1 1 1 1 1 3 3 1 1 1 1 1

1 2 1 1 1 1 1 1 1 3 3 1 1 1 1 1

1 2 1 1 1 1 1 1 1 3 3 1 1 1 1 1

Musical score page 7, measures 17-20. The pattern of eighth-note pairs continues. Measure 17 starts with a pair on the first staff, followed by pairs on the second, third, and fourth staves. Measures 18-20 follow the same sequence.

1 1 1 1 1 1 3 2 1 1 1 1 1 2 1 2

1 1 1 1 1 1 3 2 1 1 1 1 1 2 1 2

1 1 1 1 1 1 3 2 1 1 1 1 1 2 1 2

^

3 1 1 1 3 1 1 1 1 1 1 1 1 2 2 2

^

3 1 1 1 3 1 1 1 1 1 1 1 1 2 2 2

^

ba II ^

2 2 1 1 2 1 3 3 1 1 1 1 1 1 1 1

ba II ^

2 2 1 1 2 1 3 3 1 1 1 1 1 1 1 1

^

^

1 1 1 1 1 1 1 2 1 1 1 1 1 1

^

1 1 1 1 1 1 1 2 1 1 1 1 1 1 1

^

^

1 3 1 1 1 1 1 1 1 1 1 1 1 1 1 1

^

1 3 1 1 1 1 1 1 1 1 1 1 1 1 1 1

^

^

1 1 2 1 1 1 1 1 1 1 1 3 1 1

^

1 1 2 1 1 1 1 1 1 1 1 3 1 1

^

1 1 1 1 1 1 1 1 2 1 2 1 1 1 1
1 1 1 1 1 1 1 1 2 1 2 1 1 1 1
1 1 1 1 1 1 1 1 2 1 2 1 1 1 1

1 1 1 1 2 1 1 1 1 1 1 1 1 1 1
1 1 1 1 2 1 1 1 1 1 1 1 1 1 1
1 1 1 1 2 1 1 1 1 1 1 1 1 1 1

1 1 1 1 1 2 1 1 1 1 1 1 1 1 1
1 1 1 1 1 2 1 1 1 1 1 1 1 1 1
1 1 1 1 1 2 1 1 1 1 1 1 1 1 1

1 2 1 1 1 1 1 1 2 1 2 1 1 2 1 1
1 2 1 1 1 1 1 1 2 1 2 1 1 2 1 1
1 2 1 1 1 1 1 1 2 1 2 1 1 2 1 1

1 1 1 1 3 1 1 1 1 1 1 1 1 3 2
1 1 1 1 3 1 1 1 1 1 1 1 1 3 2
1 1 1 1 3 1 1 1 1 1 1 1 1 3 2

2 2 2 2 2 3 1 1 1 1 1 1 1 1
 2 2 2 2 2 3 1 1 1 1 1 1 1 1
 2 2 2 2 2 3 1 1 1 1 1 1 1 1

1 1 1 1 3 1 1 3 3 1 3 2 1 1 1 1
 1 1 1 1 3 1 1 3 3 1 3 2 1 1 1 1
 1 1 1 1 3 1 1 3 3 1 3 2 1 1 1 1

1 1 3 3 1 1 1 1 1 1 3 1 1 1 1
 1 1 3 3 1 1 1 1 1 1 3 1 1 1 1
 1 1 3 3 1 1 1 1 1 1 3 1 1 1 1

1 1 1 1 1 2 3 1 1 1 3 1 1 1 1
 1 1 1 1 1 2 3 1 1 1 3 1 1 1 1
 1 1 1 1 1 2 3 1 1 1 3 1 1 1 1

3
 3
 3

dissection and field

parts

mike winter (los angeles, 2008)

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- for miwako abe
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sometimes together, sometimes apart. one or more performers per part/staff such that all notes are realized, but not necessarily by all performers. numbers above or below each staff indicate general duration for each sound or silence. all 2s indicate longer durations than all 1s and all 3s longer than all 2s. some 3s should be realized as very long. the number of tick marks appended to each notehead corresponds to the number indicating general duration. the caret symbol indicates a rest (see christian wolff's exercises). if the ensemble is mixed with instruments that cannot sustain the same length (such as winds and/or percussion with strings), long tones may be held (much) longer by the performers that can sustain longer. in this case, the performers that cannot sustain as long wait in silence accordingly after finishing the tone. between rests, repeated numbers are realized as the same duration. successive notes uninterrupted by a rest may be slurred. performers should explore pitch deviations between 50 cents above and below the written pitch. a high triangle notehead without ledger lines indicates a high tone with a pitch that is the same between the top two parts (though not necessarily the highest pitch possible or the highest pitch in the piece). this tone sustains continuously in the topmost part for a long time. the entrance and exit of this tone may be accented by a pitched percussion instrument with a decay of half a second or more. any note in a part may be transposed such that—except for the sustained high tone explained above—the contour of successive notes remains the same (up, down, sameness), vertically aligned notes in the top two parts remain in unison, and notes in the bottom part remain lower than or equal to vertically aligned notes in the top two parts. throughout; soft, yet clear.

mike winter (los angeles, 2008)

a

The musical score is a dense arrangement of 12 staves, each representing a different performer. The staves are organized into four groups of three. The first group (staves 1-3) starts with a treble clef and a key signature of A major. The second group (staves 4-6) starts with a treble clef and a key signature of E major. The third group (staves 7-9) starts with a treble clef and a key signature of D major. The fourth group (staves 10-12) starts with a treble clef and a key signature of G major. The music is divided into measures by vertical bar lines. Above each staff, there is a sequence of numbers (1, 2, 3) indicating the duration of notes. Below each note is a small number indicating its pitch. Some notes have tick marks (vertical lines) extending from their heads, and some have a caret symbol (^) indicating a rest. The music is mostly in common time.

1 1 1 1 3 1 1 1 1 1 1 1 1 1 1 1

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 3

3 2 2 2 2 2 2 2 2 1 1 1 1 1 1

1 1 1 1 1 3 1 1 1 1 1 1 1 1 1 1

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

1 1 1 3 1 1 1 1 1 1 1 1 1 1 1 1

1 2 1 2 1 2 1 2 1 1 1 1 1 1 1 1

1 1 1 1 1 1 3 2 1 1 1 1 2 1 2 1

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

2 2 1 1 1 3 3 1 2 1 2 3 1 1 1 1

1 1 1 1 1 1 1 1 1 2 1 1 2 1 3 1

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

Sheet music for a single melodic line, likely a soprano or flute part, spanning 12 staves. The music is in common time and uses a treble clef. The notes are primarily eighth-note pairs connected by curved beams. Below each staff, a series of numbers (1, 2, 3) indicates fingerings or performance techniques.

Staff 1:

3 1 1 1 1 1 1 2 1 1 1 1 1 1 1 1

Staff 2:

1 1 1 1 1 1 1 1 1 1 1 2 1 1 1 1

Staff 3:

1 1 1 3 1 1 1 1 1 1 1 1 1 1 1 1

Staff 4:

1 1 1 1 3 1 1 1 1 1 1 1 1 1 2 1 1

Staff 5:

1 1 1 1 1 1 2 2 2 2 3 1 1 2 1 1

Staff 6:

1 2 1 2 1 1 1 1 1 1 1 1 1 1 1 2

Staff 7:

1 2 1 1 1 1 1 1 1 1 3 3 1 1 1 1 1 1

Staff 8:

1 1 1 1 1 1 1 3 2 1 1 1 1 1 2 1 2

Staff 9:

1 2 1 1 1 2 1 1 1 2 1 1 1 1 1 1 1 1

Staff 10:

1 1 1 1 1 3 3 1 1 1 1 1 1 1 1 1 3

Staff 11:

1 1 1 1 1 1 2 1 1 1 1 1 1 1 1 3 1 1

Staff 12:

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

Staff 13:

3 1 1 1 3 1 1 1 1 1 1 1 1 1 2 2 2

2 2 1 1 2 1 3 3 1 1 1 1 1 1 1

1 1 1 1 1 1 1 1 2 1 1 1 1 1 1

1 3 1 1 1 1 1 1 1 1 1 1 1 1 1

1 1 2 1 1 1 1 1 1 1 1 1 1 3 1 1

1 1 1 1 1 1 1 1 1 2 1 2 1 1 1 1

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

1 2 1 1 1 1 1 1 1 2 1 1 1 1 1 1

1 1 1 1 1 1 1 1 1 1 1 1 1 1 3 2

2 2 2 2 2 3 1 1 1 1 1 1 1 1 1

1 1 1 1 3 1 1 3 1 1 3 2 1 1 1 1

1 1 3 3 1 1 1 1 1 1 1 3 1 1 1 1

1 1 1 1 1 1 2 3 1 1 1 3 1 1 1 1

^

dissection and field

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sometimes together, sometimes apart. one or more performers per part/staff such that all notes are realized, but not necessarily by all performers. numbers above or below each staff indicate general duration for each sound or silence. all 2s indicate longer durations than all 1s and all 3s longer than all 2s. some 3s should be realized as very long. the number of tick marks appended to each notehead corresponds to the number indicating general duration. the caret symbol indicates a rest (see christian wolff's exercises). if the ensemble is mixed with instruments that cannot sustain the same length (such as winds and/or percussion with strings), long tones may be held (much) longer by the performers that can sustain longer. in this case, the performers that cannot sustain as long wait in silence accordingly after finishing the tone. between rests, repeated numbers are realized as the same duration. successive notes uninterrupted by a rest may be slurred. performers should explore pitch deviations between 50 cents above and below the written pitch. a high triangle notehead without ledger lines indicates a high tone with a pitch that is the same between the top two parts (though not necessarily the highest pitch possible or the highest pitch in the piece). this tone sustains continuously in the topmost part for a long time. the entrance and exit of this tone may be accented by a pitched percussion instrument with a decay of half a second or more. any note in a part may be transposed such that—except for the sustained high tone explained above—the contour of successive notes remains the same (up, down, sameness), vertically aligned notes in the top two parts remain in unison, and notes in the bottom part remain lower than or equal to vertically aligned notes in the top two parts. throughout; soft, yet clear.

mike winter (los angeles, 2008)

The musical score consists of 12 staves of music for multiple performers. The staves are arranged in three groups of four staves each. The first group starts with a bass clef, the second with a treble clef, and the third with a treble clef. Each staff has a key signature of one flat. The music features various note heads (circles, triangles, squares), tick marks, and caret symbols. Numerical values (1, 2, 3) are placed below the staves to indicate duration. The music is divided into sections by vertical bar lines and rests. The score is titled "dissection and field" and is dated 2008.

Sheet music for a single melodic line, likely a soprano or alto part, spanning 14 staves. The music is in common time and uses a treble clef. The key signature changes frequently, indicated by sharp (#) and flat (b) symbols. The notes are represented by black dots on the staff, with some having small horizontal strokes above or below them. Below each staff, a series of numbers (1, 2, 3, etc.) provides rhythmic or performance markings. The music includes several rests and dynamic markings like '^' and 'b'. The final staff ends with a repeat sign and a '2' at the bottom right.

Sheet music for a single melodic line across 14 staves. Each staff consists of a treble clef, a key signature of one sharp (F#), and a common time signature. The music is divided into measures by vertical bar lines. Below each staff, a series of numbers (1, 2, 3) and symbols (^, =, ~) are written under the notes to indicate specific performance techniques or fingerings.

The notes are represented by black dots on the staff. The numbers (1, 2, 3) likely indicate which finger to use for each note. The symbols (^, =, ~) are placed above or below the notes, often corresponding to the number below them. The first staff begins with a measure of six eighth notes followed by a measure of two eighth notes. Subsequent staves show a variety of patterns, including measures with mostly eighth notes and some sixteenth-note figures.

A musical score for two voices, each with a treble clef and four staves. The music consists of 12 measures. Measure 1 starts with a bass clef and a key signature of one flat. Measures 1-3 show a pattern of eighth notes and sixteenth notes. Measures 4-6 continue this pattern. Measures 7-9 introduce a new section with a different rhythm and note value. Measures 10-12 conclude the section. The vocal parts are labeled with '1' or '2' below them, indicating which voice part is being played at any given time. Measure 12 ends with a final cadence.

A continuation of the musical score from page 1. It consists of 12 measures. The vocal parts are labeled with '1' or '2' below them. The music continues the established patterns and rhythms from the previous section.

A continuation of the musical score from page 2. It consists of 12 measures. The vocal parts are labeled with '1' or '2' below them. The music continues the established patterns and rhythms from the previous sections.

A continuation of the musical score from page 3. It consists of 12 measures. The vocal parts are labeled with '1' or '2' below them. The music continues the established patterns and rhythms from the previous sections.

A continuation of the musical score from page 4. It consists of 12 measures. The vocal parts are labeled with '1' or '2' below them. The music continues the established patterns and rhythms from the previous sections.

A continuation of the musical score from page 5. It consists of 12 measures. The vocal parts are labeled with '1' or '2' below them. The music continues the established patterns and rhythms from the previous sections.

A continuation of the musical score from page 6. It consists of 12 measures. The vocal parts are labeled with '1' or '2' below them. The music continues the established patterns and rhythms from the previous sections.

A continuation of the musical score from page 7. It consists of 12 measures. The vocal parts are labeled with '1' or '2' below them. The music continues the established patterns and rhythms from the previous sections.

A continuation of the musical score from page 8. It consists of 12 measures. The vocal parts are labeled with '1' or '2' below them. The music continues the established patterns and rhythms from the previous sections.

A continuation of the musical score from page 9. It consists of 12 measures. The vocal parts are labeled with '1' or '2' below them. The music continues the established patterns and rhythms from the previous sections.

A continuation of the musical score from page 10. It consists of 12 measures. The vocal parts are labeled with '1' or '2' below them. The music continues the established patterns and rhythms from the previous sections.

A continuation of the musical score from page 11. It consists of 12 measures. The vocal parts are labeled with '1' or '2' below them. The music continues the established patterns and rhythms from the previous sections.

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mike winter (los angeles, 2008)

The musical score consists of 12 staves of music for multiple performers. The staves are arranged in three groups of four staves each. The first group starts with a treble clef and a 'c' (common time). The second group starts with a treble clef and a key signature of one sharp. The third group starts with a treble clef and a key signature of one flat. The music features various note heads (solid black, hollow black, triangle), tick marks (1, 2, 3), and caret symbols (^) indicating rests. The music is divided into sections by vertical bar lines and measures. The notation is dense and requires multiple performers to execute correctly.

1 1 1 1 3 1 1 1 1 1 1 1 1 1 1 1

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 ^

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 3

3 2 2 2 2 2 2 2 2 1 1 1 1 1 1 1 ^

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