

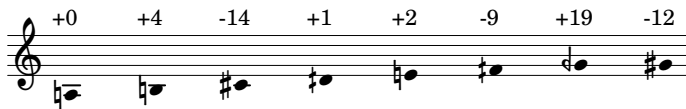
ammann

from *a history of the domino problem*
for 4 to 8 sustaining instruments

The ensemble can play any 4 or more parts (preferably as many as possible) and any 6 or more adjacent sections. If the ensemble starts after the first section (the 2nd through 13th sections), the performers should start on the first note that has an onset within the first measure of the section (replacing the tied note from the last measure of the previous section with a rest). If ending before the final section (the 8th through 19th sections), the last note of each part should be the note tied over from the penultimate measure of the section. Each part should be as distinct in timbre as possible.

All the parts are notated within one octave. Written above each note is an up or down arrow indicating whether the pitch be played high or low. That is, in each part, each pitch-class can occur in one of two ways: in either a higher register or a lower one (the up / down arrows should be interpreted in the same respective register throughout). Which registers are selected for each note in each part is open, but should be selected such that there is some overlap / pitch duplications among the parts and some separation. Limiting the overlap will naturally stratify the registers of the parts. The part number should generally correspond to its relative register (i.e. part 2 should be generally higher than part 1). The ensemble can explore replacing pitches of one to two of the parts with various non-pitched percussion instruments with relatively long decays. The up and down arrows would then be interpreted as two different types of the same instrument (e.g. two sizes of triangles).

The pitches of the piece are derived from a rational tuning systems based on the harmonic series. The notes in the score may be interpreted to the nearest quarter-tone (as written), or preferably with the following cent deviations given from the nearest pitch in 24-tone equal temperament.



*This piece is part of a large-scale performance-installation titled *a history of the domino problem*. It may be played alone or alongside other pieces from *a history of the domino problem*. Instructions are given in the score detailing the superordinate, large-scale work.

ammann

from a history of the domino the problem

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(schloss solitude, stuttgart and calle monclova 62, mexico city; 2018-19)

Musical score for measures 1-9. The score consists of 8 staves. The time signatures are 2/4, 3/8, 5/8, 3/4, and 2/4. The dynamics are p (piano) and mf (mezzo-forte). The notation includes eighth notes, quarter notes, and slurs. Fingerings are indicated by numbers 1-5. Accents are shown above notes. A first ending bracket is present at the end of measure 9.

Musical score for measures 10-18. The score consists of 8 staves. The time signatures are 3/8, 5/8, 3/4, 2/4, 3/8, 5/8, and 4/4. The dynamics are p (piano) and mf (mezzo-forte). The notation includes eighth notes, quarter notes, and slurs. Fingerings are indicated by numbers 1-5. Accents are shown above notes.

(ammann)

19 $\frac{4}{4}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{7}{4}$ $\frac{2}{4}$ $\frac{1}{4}$ $\frac{2}{4}$ $\frac{1}{4}$ $\frac{5}{8}$ $\frac{7}{8}$

8 *p* *mf* *p* *mf*

7 *p* *mf* *p* *mf*

6 *mf* *mf* *p*

5 *p* *mf* *p* *mf*

4 *p* *mf* *mf* *p* *mf* *p* *mf*

3 *p* *mf* *p* *mf* *p*

2 *p* *mf*

1 *mf* *mf* *p* *mf* *p*

20 $\frac{7}{8}$ $\frac{1}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{4}$

8 *p* *mf* *p* *mf* *p*

7 *mf* *p* *mf* *p*

6 *mf* *p* *mf*

5 *p* *mf* *p* *mf* *p*

4 *mf* *p* *mf* *p*

3 *mf* *p* *mf*

2 *p* *mf* *p* *mf* *p*

1 *mf* *p* *mf* *p*

2

(ammann)

38

2/4 3/8 2/4 1/4 3/4 3/8 2/4 3/8

8

7

6

5

4

3

2

1

mf *p* *mf* *p* *mf* *p* *mf* *p*

mf *p* *mf* *p* *mf* *p* *mf* *p*

mf *p* *mf* *p* *mf* *p* *mf* *p*

mf *p* *mf* *p* *mf* *p* *mf* *p*

mf *p* *mf* *p* *mf* *p* *mf* *p*

mf *p* *mf* *p* *mf* *p* *mf* *p*

mf *p* *mf* *p* *mf* *p* *mf* *p*

47

7/8 2/4 4/4 3/4 3/8 2/4

8

7

6

5

4

3

2

1

mf *p* *mf* *p* *mf* *p* *mf* *p*

mf *p* *mf* *p* *mf* *p* *mf* *p*

mf *p* *mf* *p* *mf* *p* *mf* *p*

mf *p* *mf* *p* *mf* *p* *mf* *p*

mf *p* *mf* *p* *mf* *p* *mf* *p*

mf *p* *mf* *p* *mf* *p* *mf* *p*

mf *p* *mf* *p* *mf* *p* *mf* *p*

(ammann)

54

2/4 4/4 1/4 3/8 2/4 3/4 9/8 1/4 3/8

8

7

6

5

4

3

2

1

mf *p* *mf* *p* *mf* *p* *mf* *p*

55

3/8 2/4 5/8 3/8 2/4 1/4 2/4 13/8 3/8

8

7

6

5

4

3

2

1

mf *p* *mf* *p* *mf* *p* *mf* *p*

(ammann)

85

7/8 3/8 2/4 5/8 2/4 5/8 3/8 4/4

8

7

6

5

4

3

2

1

mf *p* *mf* *p* *mf* *p* *mf* *p*

86

1/4 2/4 1/4 3/4 2/4 3/8 3/4 2/4 1/4

8

7

6

5

4

3

2

1

mf *p* *mf* *p* *mf* *p* *mf* *p*

(ammann)

107

$\frac{1}{4}$ $\frac{2}{4}$ $\frac{11}{4}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{2}{4}$ $\frac{3}{8}$

Musical score for system 107, measures 1-8. The score is written for eight staves (numbered 1-8 from bottom to top). The time signatures are $\frac{1}{4}$, $\frac{2}{4}$, $\frac{11}{4}$, $\frac{3}{8}$, $\frac{1}{4}$, $\frac{3}{8}$, $\frac{5}{8}$, $\frac{2}{4}$, and $\frac{3}{8}$. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *mf* (mezzo-forte) and *p* (piano) are used throughout. Fingerings and accents are indicated by numbers 1-5 and arrows above or below notes.

116

$\frac{7}{8}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{5}{8}$ $\frac{2}{4}$ $\frac{1}{4}$

Musical score for system 116, measures 1-8. The score is written for eight staves (numbered 1-8 from bottom to top). The time signatures are $\frac{7}{8}$, $\frac{1}{4}$, $\frac{3}{8}$, $\frac{5}{8}$, $\frac{3}{8}$, $\frac{1}{4}$, $\frac{5}{8}$, $\frac{2}{4}$, and $\frac{1}{4}$. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *mf* (mezzo-forte) and *p* (piano) are used throughout. Fingerings and accents are indicated by numbers 1-5 and arrows above or below notes.

(ammann)

126

1/4 2/4 8/4 2/4 3/8

5

134

3/8 7/8 2/4 1/4 5/8 3/4 2/4 3/4 5/8 3/8

8

(ammann)

143

3/8 1/4 3/4 3/8 2/4 3/4 5/8 2/4 3/4 1/4

153

1/4 5/8 4/4 5/8 2/4 3/8 2/4

162

Musical score for system 162, measures 1-8. The score is written for eight staves (numbered 1-8 from bottom to top). The time signatures are 3/8, 3/4, 1/4, 5/8, and 3/4. The key signature has one sharp (F#). The dynamics are marked with *p*, *mf*, and *p*. The music features eighth and sixteenth notes, often beamed together, with various articulations such as accents and slurs. Fingerings are indicated by numbers 1-5 above or below notes.

171

Musical score for system 171, measures 1-8. The score is written for eight staves (numbered 1-8 from bottom to top). The time signatures are 3/4, 7/8, 2/4, 7/8, 3/8, 2/4, and 3/8. The key signature has one sharp (F#). The dynamics are marked with *p*, *mf*, and *p*. The music features eighth and sixteenth notes, often beamed together, with various articulations such as accents and slurs. Fingerings are indicated by numbers 1-5 above or below notes.

179

3/8 3/4 7/8 1/4 3/4 2/4 3/8 2/4 3/8

8

7

6

5

4

3

2

1

mf *p* *mf* *p* *mf* *p* *mf* *p*

188

3/8 3/8 3/8 3/4 3/8 3/8 2/4 3/8 3/4

8

7

6

5

4

3

2

1

mf *p* *mf* *p* *mf* *p* *mf* *p*

7

(ammann)

197

3/4 3/8 2/4 3/8 3/8 3/8 4/4

8

7

6

5

4

3

2

1

206

4/4 1/4 3/8 3/4 7/8 7/4 2/4

8

7

6

5

4

3

2

1

(ammann)

233

7/8 5/8 1/4 2/4 3/8 7/4 1/4 3/8 9/4

8
7
6
5
4
3
2
1

mf *p* *mf* *p* *mf* *p* *mf* *p*

241

9/4 3/4 3/8 2/4 3/8 1/4 3/4

8
7
6
5
4
3
2
1

mf *p* *mf* *p* *mf* *p* *mf* *p*

(ammann)

(250)

3/4 1/4 3/8 4/4 5/8 2/4 1/4 5/8 3/4 2/4

8

7

6

5

4

3

2

1

9

Detailed description: This system contains measures 8 through 19. It consists of eight staves. Above the staves, the time signatures are: 3/4, 1/4, 3/8, 4/4, 5/8, 2/4, 1/4, 5/8, 3/4, 2/4. The music is written in treble clef with a key signature of one sharp (F#). Dynamic markings include *mf* and *p*. Fingerings are indicated by numbers 1-5 with arrows. A box containing the number '9' is located at the end of the eighth staff.

(259)

2/4 3/8 1/4 2/4 3/8 5/8 2/4 3/8 5/8

8

7

6

5

4

3

2

1

Detailed description: This system contains measures 20 through 31. It consists of eight staves. Above the staves, the time signatures are: 2/4, 3/8, 1/4, 2/4, 3/8, 5/8, 2/4, 3/8, 5/8. The music is written in treble clef with a key signature of one sharp (F#). Dynamic markings include *mf* and *p*. Fingerings are indicated by numbers 1-5 with arrows.

(ammann)

269

Musical score for measures 269-278, featuring eight staves (numbered 1-8) and various time signatures: 5/8, 3/4, 5/8, 1/4, 3/4, 3/8, 5/8, and 3/8. The score includes dynamic markings such as *p*, *mf*, and *p*, and contains numerous slurs, accents, and fingering indications (e.g., 3, 5).

278

Musical score for measures 278-287, featuring eight staves (numbered 1-8) and various time signatures: 3/4, 2/4, 5/8, 2/4, 3/8, 5/8, and 9/8. The score includes dynamic markings such as *p*, *mf*, and *p*, and contains numerous slurs, accents, and fingering indications (e.g., 3, 5).

287

Musical score for measures 287-294. The score is written for eight staves (numbered 1-8) and features a variety of time signatures: 9/8, 3/8, 4/4, 1/4, 3/8, 5/8, 3/4, and 5/8. The music is characterized by complex rhythmic patterns, including triplets and quintuplets, and dynamic markings such as *mf* (mezzo-forte) and *p* (piano). Fingerings are indicated by numbers 1-5 above or below notes. A box containing the number 10 is located below the fifth staff.

295

Musical score for measures 295-302. The score is written for eight staves (numbered 1-8) and features time signatures: 5/8, 3/8, 3/4, 5/8, 2/4, 5/8, 2/4, 5/8, 1/4, and 2/4. The music continues with complex rhythmic patterns and dynamic markings like *mf* and *p*. Fingerings are indicated throughout the score.

(ammann)

304

2/4 5/8 1/4 3/8 4/4 3/8 5/8

8 *mf* *p* *mf* *p* *mf* *p* *mf*

7 *mf* *p* *mf* *p* *mf* *p* *mf*

6 *mf* *p* *mf* *p* *mf* *p* *mf*

5 *mf* *p* *mf* *p* *mf* *p*

4 *p* *mf* *p* *mf* *p* *mf* *p*

3 *mf* *p* *mf* *p* *mf* *p* *mf*

2 *mf* *p* *mf* *p*

1 *p* *mf*

313

5/8 2/4 5/8 3/8 5/8 7/8 2/4

8 *p* *mf* *p*

7 *mf* *p* *mf* *p* *mf* *p* *mf*

6 *p* *mf* *p* *mf* *p* *mf* *p*

5 *mf* *p* *mf* *p* *mf* *p*

4 *mf* *p* *mf* *p* *mf* *p* *mf*

3 *p* *mf* *p* *mf* *p* *mf* *p*

2 *mf* *p* *mf* *p* *mf* *p* *mf*

1 *p* *mf* *p* *mf* *p* *mf*

(ammann)

338

3/8 1/4 4/4 1/4 5/8 1/4 3/8 2/4 3/8 1/4 5/8

8
7
6
5
4
3
2
1

348

5/8 9/8 3/8 3/4 1/4 3/8 5/8 1/4 2/4

8
7
6
5
4
3
2
1

12

357

5/8 9/8 7/8 1/4 2/4 5/8 2/4 3/8 2/4

8 *mf* *p* *mf* *p* *mf* *p* *mf* *p*

7 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

6 *mf* *p* *mf* *p* *mf* *p* *mf* *p*

5 *mf* *p* *mf* *p* *mf* *p* *mf* *p*

4 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

3 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

2 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

1 *mf* *p* *mf* *p* *mf* *p* *mf* *p*

366

2/4 5/8 3/8 3/4 5/8 1/4 13/8 1/4 4/4

8 *mf* *p* *mf* *p* *mf* *p* *mf* *p*

7 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

6 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

5 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

4 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

3 *mf* *p* *mf* *p* *mf* *p* *mf* *p*

2 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

1 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

(ammann)

376

4/4 3/8 5/8 1/4 2/4 5/8 2/4 3/8 3/4 3/8 2/4

8
7
6
5
4
3
2
1

mf p mf p mf p mf p mf p mf p mf p mf p

13

386

2/4 3/4 5/8 3/8 5/8

8
7
6
5
4
3
2
1

mf p mf p mf p mf p mf p mf p mf p mf p

395

1/4 2/4 5/8 1/4 3/8 4/4 1/4 3/8

8 *mf* *p* *mf* *p*

7 *mf* *p* *mf* *p* *mf*

6 *mf* *p* *mf* *p* *mf* *p*

5 *mf* *p* *mf* *p* *mf* *p*

4 *p* *mf*

3 *p* *mf* *p* *mf*

2 *mf* *p* *mf* *p* *mf*

1 *p* *mf* *p* *mf*

406

3/8 4/4 1/4 5/8 2/4 1/4 2/4 1/4 5/8 3/4

8 *mf* *p* *mf* *p* *mf* *p*

7 *p* *mf* *p* *mf* *p* *mf*

6 *mf* *p* *mf* *p* *mf* *p*

5 *p* *mf*

4 *p* *mf* *p* *mf*

3 *mf* *p* *mf* *p* *mf*

2 *p* *mf* *p*

1 *p* *mf* *p* *mf* *p*

(ammann)

416

3/4 3/8 2/4 3/8 5/8 2/4 1/4 5/8 1/4

8

7

6

5

4

3

2

1

14

425

1/4 2/4 3/8 1/4 5/8 7/8 5/8 3/8

8

7

6

5

4

3

2

1

(ammann)

436

3/8 5/8 10/4 3/8 5/8 7/8 2/4

8 *mf* *p* *mf*

7 *mf* *p* *mf*

6 *p* *mf* *p*

5 *mf*

4 *p* *mf*

3 *mf* *p* *mf*

2 *mf* *p*

1 *p*

443

2/4 4/4 5/8 2/4 5/8 3/8 2/4

8 *p* *mf* *p* *mf*

7 *p* *mf* *p* *mf*

6 *p* *mf* *p* *mf*

5 *p* *mf* *p* *mf*

4 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

3 *p* *mf*

2 *mf*

1 *mf* *p* **15** *mf* *p*

(ammann)

452

8

7

6

5

4

3

2

1

459

8

7

6

5

4

3

2

1

(ammann)

488

3/8 3/4 2/4 4/4 2/4 7/8 1/4 3/4 5/8

8 *mf* *p* *mf* *p*

7 *mf* *p* *mf* *p* *mf*

6 *mf* *p* *mf* *p*

5 *p* *mf* *p* *mf* *p* *mf* *p*

4 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

3 *mf* *p* *mf* *p* *mf* *p* *mf* *p*

2 *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

1 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

497

5/8 2/4 5/8 1/4 11/8 5/8 2/4 3/8

8 *mf* *p* *mf* *p* *mf* *p*

7 *mf* *p* *mf* *p* *mf* *p* *mf*

6 *mf* *p* *mf* *p* *mf* *p* *mf*

5 *mf* *p* *mf* *p* *mf* *p* *mf*

4 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

3 *mf* *p* *mf* *p* *mf* *p* *mf* *p*

2 *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

1 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

524

7/8 5/8 2/4 3/8 1/4 2/4 3/8 1/4 2/4

Musical score for exercise 524, consisting of 8 staves. The time signatures are 7/8, 5/8, 2/4, 3/8, 1/4, 2/4, 3/8, 1/4, and 2/4. The score includes dynamic markings such as *p*, *mf*, and *p*. Fingerings and accents are indicated throughout the piece.

534

9/8 1/4 4/4 5/8 2/4 5/8 1/4

Musical score for exercise 534, consisting of 8 staves. The time signatures are 9/8, 1/4, 4/4, 5/8, 2/4, 5/8, and 1/4. The score includes dynamic markings such as *p*, *mf*, and *p*. Fingerings and accents are indicated throughout the piece.

564

9/8 3/8 5/8 3/4 2/4 3/8 1/4 7/8 2/4 1/4

574

3/8 5/8 3/8 5/8 3/8 2/4 1/4

(ammann)

604

7/8 2/4 3/4 7/8 3/8 5/8 1/4 4/4 5/8

Musical score for system 604, measures 1-20. The score is written for eight staves (numbered 1-8). The time signatures are 7/8, 2/4, 3/4, 7/8, 3/8, 5/8, 1/4, 4/4, and 5/8. Dynamic markings include *mf*, *p*, and *mf*. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. A box containing the number 20 is located at the end of the eighth staff.

613

5/8 15/8 1/4 2/4 3/8 2/4 3/4 5/8 1/4

Musical score for system 613, measures 1-15. The score is written for eight staves (numbered 1-8). The time signatures are 5/8, 15/8, 1/4, 2/4, 3/8, 2/4, 3/4, 5/8, and 1/4. Dynamic markings include *p*, *mf*, and *p*. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests.

(ammann)

621

1/4 2/4 3/8 2/4 4/4 1/4 2/4 3/8 5/8 1/4 2/4

631

2/4 5/8 3/4 1/4 2/4 3/8 3/4 3/8 2/4