

ammann

from a history of the domino the problem

michael winter

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

Musical score for measures 10-19. The score consists of 8 staves. The time signatures are 3/8, 5/8, 3/4, 2/4, 3/8, 5/8, 3/4, and 4/4. Dynamics include *p* (piano), *mf* (mezzo-forte), and *p* (piano). Fingerings are indicated by numbers 1-5 above notes. Accents are shown above notes. A first ending bracket is present at the end of measure 19.

(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* *p* *mf* *p* *mf* *p*

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

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

(ammann)

38



8

7

6

5

4

3

2

1

47



8

7

6

5

4

3

2

1

(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

97

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

8

7

6

5

4

3

2

1

(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

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, 4/4, 5/8, and 3/4. The key signature has one sharp (F#). The dynamics are marked *p* (piano), *mf* (mezzo-forte), and *p* (piano). The music features complex rhythmic patterns with many slurs and fingerings (e.g., 5, 3, 1, 5, 3, 1).

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 *p* (piano), *mf* (mezzo-forte), and *p* (piano). The music features complex rhythmic patterns with many slurs and fingerings (e.g., 5, 3, 1, 5, 3, 1).

179

8

7

6

5

4

3

2

1

188

8

7

6

5

4

3

2

1

7

(ammann)

197

8

7

6

5

4

3

2

1

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

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

206

8

7

6

5

4

3

2

1

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

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

(250)

8

7

6

5

4

3

2

1

9

(259)

8

7

6

5

4

3

2

1

269

Musical score for system 269, measures 1-8. The score is written for eight staves (numbered 1-8) in treble clef. The time signature changes from 5/8 to 3/4, then back to 5/8, 1/4, 3/4, 3/8, 5/8, and 3/8. The music features a complex rhythmic pattern with frequent triplets and quintuplets. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *p* (piano). Fingerings are indicated by numbers 1-5 above or below notes. Accents are shown above notes. The piece concludes with a double bar line and repeat dots.

278

Musical score for system 278, measures 1-8. The score is written for eight staves (numbered 1-8) in treble clef. The time signature changes from 3/4 to 2/4, then 5/8, 2/4, 3/8, 5/8, and 9/8. The music continues with complex rhythmic patterns, including triplets and quintuplets. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *p* (piano). Fingerings and accents are clearly marked throughout the score. The piece concludes with a double bar line and repeat dots.

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, 4/4, 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 notes. A box containing the number 10 is located below the bottom staff at the end of measure 294.

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, 4/4, and 2/4. The music continues with complex rhythmic patterns and dynamic markings such as *mf* and *p*. Fingerings are indicated by numbers 1-5 above notes.

(ammann)

304

8

7

6

5

4

3

2

1

Time signatures: $\frac{2}{4}$, $\frac{5}{8}$, $\frac{1}{4}$, $\frac{3}{8}$, $\frac{4}{4}$, $\frac{3}{8}$, $\frac{5}{8}$

Dynamics: *mf*, *p*

313

8

7

6

5

4

3

2

1

Time signatures: $\frac{5}{8}$, $\frac{2}{4}$, $\frac{5}{8}$, $\frac{3}{8}$, $\frac{5}{8}$, $\frac{7}{8}$, $\frac{2}{4}$

Dynamics: *mf*, *p*

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

3/8 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

Musical score for system 357, measures 1-8. The score is written for eight staves (numbered 1-8 from bottom to top). The time signatures are 5/8, 9/8, 7/8, 1/4, 2/4, 5/8, 2/4, 3/8, and 2/4. The dynamics are marked with *mf* and *p*. The music features various rhythmic patterns, including triplets and slurs, with fingerings indicated by numbers 1-5 and arrows. The key signature has one sharp (F#).

366

Musical score for system 366, measures 1-8. The score is written for eight staves (numbered 1-8 from bottom to top). The time signatures are 2/4, 5/8, 3/8, 3/4, 5/8, 1/4, 13/8, 1/4, and 4/4. The dynamics are marked with *mf* and *p*. The music features various rhythmic patterns, including triplets and slurs, with fingerings indicated by numbers 1-5 and arrows. The key signature has one sharp (F#).

(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 *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

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

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

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

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

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

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

1 *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* 13

386

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

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

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

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

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

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

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

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

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

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*

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

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

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

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

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

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*

416

8 *mf*

7 *mf*

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

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

4 *mf* *p*

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

2 *mf* *p* *mf*

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

14 *mf*

425

8 *mf* *p*

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

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

5 *p* *mf* *p*

4 *mf*

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

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

1 *mf* *p* *mf*

(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* *mf* *p*

15

(ammann)

452



8

7

6

5

4

3

2

1

Time signatures: $\frac{2}{4}$, $\frac{5}{8}$, $\frac{3}{8}$, $\frac{4}{4}$, $\frac{8}{4}$, $\frac{1}{4}$, $\frac{3}{8}$

Dynamics: *p*, *mf*

459



8

7

6

5

4

3

2

1

Time signatures: $\frac{3}{8}$, $\frac{1}{4}$, $\frac{3}{8}$, $\frac{2}{4}$, $\frac{3}{8}$, $\frac{2}{4}$, $\frac{5}{8}$

Dynamics: *p*, *mf*

(ammann)

488

8

7

6

5

4

3

2

1

497

8

7

6

5

4

3

2

1

(ammann)

505

8
7
6
5
4
3
2
1

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

17

514

8
7
6
5
4
3
2
1

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

524

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

8
7
6
5
4
3
2
1

534

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

8
7
6
5
4
3
2
1

604

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

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

7 *mf* *p* *mf*

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

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

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

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

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

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

20 *mf*

613

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

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

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

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

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

