

compact sets 1–3

for string trio

in memoriam Larry Polansky

written for Alex Bruck, Aleida Pérez, and Natalia Pérez Turner

michael winter
(cdmx and schloss solitude; 2024)

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Description (which can optionally be used/adapted as a program note)

compact sets 1–3 are written in memory of my dear friend, composer Larry Polansky, who passed away on May 9th, 2024. The first piece of the set, *in the beginning/b'rey'sheet* is based on a Jewish Hebrew cantillation of a Torah passage, *B'rey'sheet*, which Polansky set in his seminal electronic work of the same name. The second two pieces, *everything in between* and *rise/yitgadal* are random walks in an extended just intonation system such that chords are not repeated to the extent possible.

The musical processes realized in *compact sets 1–3* explore a reexamination of the traditional concept of ‘voice leading’: how individual melodic lines create and maintain harmonies in aggregate while sometimes modulating. However, this musical question is recontextualized in a phenomenological framework called *just-intonation* in *harmonic space*. In just-intonation, whole number ratios express the frequency relationship between pitches. The resulting musical scales are untempered. They do not favor the accuracy of one interval over another such as with different well- and equal-temperaments, which prioritize and sacrifice the accuracy of different intervals for key cyclicness.

Traditionally, distance between pitches is typically measured in terms of subjective height expressed in units of semitones or cents (100th of a tempered semitone). This particular concept of a musical space can be referred to as pitch (or melodic) space. In contrast, distance in harmonic space is measured as a complexity function on the frequency ratio between two tones: the smaller the quantity and size of the prime factors needed to express the numbers in the frequency ratio, the closer they are in harmonic space and relatively easier to tune. For example, the perfect 5th (a frequency ratio of 3/2) is one of the closest intervals in harmonic space but relatively far (7 semitones) in pitch space. On the contrary, smaller melodic and chromatic differences/movements in pitch space are often distant in harmonic space. This gives rise to several vexing musical questions. How is it possible to reconcile these two very different, well-defined measures of distance? How can one tune stepwise movement in pitch space when the relationship between two tones may actually be distant in harmonic space? How can one modulate in harmonic space as the space is by definition acyclic?

In *compact sets 1–3*, these problems are explored using a custom software program that maintains ‘compact sets’ (consonant groups of tones) in harmonic space among any simultaneously sounding tones, but favors smaller steps in pitch space when one voice moves melodically. A compact set is defined as a group of notes such that each note in the group is close in harmonic space to some other note in the group, but not necessarily all of them. When one voice moves melodically, the program will favor notes that move by a smaller step in pitch space within a voice while modulating/transitioning to another compact set among all the voices.

Any individual part would be near impossible to play by itself. However, because compact sets are always maintained, each successive tone within a part can always be tuned via a relatively simple interval in harmonic space to a tone that is already sounding in one of the other instruments.

These pieces would not have been possible without Larry’s mentorship nor his significant creative and theoretical contributions to music.

General Remarks

Each of the pieces may be played individually or any subset of the pieces can be played together. If all three pieces are played, *everything in between* should always be played second, but the order of the first and last piece can be determined by the ensemble. Optionally, during the beginning of *rise/yitgadal*, someone can chant the Jewish Mourner's Kaddish.

Tuning

Each written note indicates the closest pitch in twelve-tone equal temperament with a cents-deviation (100th of a tempered semitone) provided above.

As explained in the description above, the note-to-note melodic movement may be very complex. However, each note can always be tuned via a relatively simple interval from a note that is currently sounding or has recently terminated in one of the other parts. For the purposes of the following explanation, the current note will be referred to as the *referencing note* and the pitch against which it can be tuned will be called the *reference pitch*.

A Roman numeral below a note indicates the part in which the reference pitch is. The Arabic superscript and the corresponding arrow indicate the exact interval, up or down, of the referencing note from the reference pitch as detailed below. It can be assumed that the reference pitch was initiated before the referencing note and continues to sound unless the reference note is in the same part, which only occurs if it is the same pitch as the prior note within the respective part.

A Roman numeral with a superscript of 1 below a referencing note means that its pitch is an octave equivalent of the reference pitch.

A Roman Numeral with a superscript of 3, 5, 7, 11, or 13 followed by an up arrow indicates that the pitch of the referencing note is a frequency ratio of a $3/2$, $5/4$, $7/4$, $11/8$ or $13/8$, respectively, from the reference pitch if the reference pitch were transposed to the nearest octave *below* the pitch of the referencing note.

A Roman Numeral with a superscript of 3, 5, 7, 11, or 13 followed by a down arrow indicates that the pitch of the referencing note is a frequency ratio of a $2/3$, $4/5$, $4/7$, $8/11$ or $8/13$, respectively, from the reference pitch if the reference pitch were transposed to the nearest octave *above* the pitch of the referencing note. That is, the down arrow is the inversion of an up arrow and it could alternatively be understood that the referencing note is a frequency ratio of $4/3$, $8/5$, $8/7$, $16/11$, or $16/13$, respectively, from the reference pitch if the reference pitch were transposed to the nearest octave *below* the pitch of the referencing note.

Tempo and Dynamics

The scores are written with a $2/2$ time signature and should be played at a tempo such that a half note is approximately 60 beats per minute (2 seconds per measure).

All pieces should be played at clear, but not loud, dynamic. In *everything in between* and *rise/yitgadal*, each tone should enter and exit from as soft as possible.

compact sets 1
in the beginning/b'rey/sheet

michael winter
(cdmx and schloss solitude; 2024)

System 1 (Measures 1-10):
I: +4, -14, +16, -2, +0, -12, -31, +14, +33, -19, +19, +16, +4, +35
II: +0, +12, -12, +0, +4, +49, +33, +18, +49
III: +2, -10, +49, +18

System 2 (Measures 11-20):
I: -27, +4, +35, +19, -25, +4, -27, +33, +21, +18, +49
II: +4, +35, -10, -12, +2, -10, +35, +31
III: +4, -12, +33, -12, +33, -12, +4, +49, -14, +33, +21, +49, +21, +33

System 3 (Measures 21-30):
I: +2, -29, +35, +2, +4, +0, -12, +33, +16, +31, -29, +2, -2, -14, +16, +45
II: +19, +4, +16, +4, -12, +33, +2, -29, +16, +4, +0
III: +2, +14, -31

System 4 (Measures 31-40):
I: +12, +16, -2, +29, +16, -29, -27, +4, +6, -25, -14, -10, -14
II: +45, +14, +2, +47, +29, +2, +6, +17, -27, +6, -12, -12
III: +43, +31, -29, +16, -25, +19, +0, -12

29

I: -25 -45 -33 -29 +16 -47 -14 -29 -14 -2 -2 -29 +16 -45
III 5[↑] III 3[↓] III 3[↓] III 5[↑] III 7[↓] III 7[↑] III 3[↑] III 5[↑] III 3[↑] III 5[↓] III 5[↑] III 7[↓] II 7[↑]

II: -29 -47 -2 -14 +17 +29 -16 -47 -2 -14
III 5[↓] I 3[↓] III 5[↓] III 3[↑] I 3[↑] I 5[↓] III 1 III 7[↑] III 3[↑] III 5[↓]

III: -43 -31 +39 -16
II 7[↑] II 3[↓] II 5[↑] II 7[↓]

30

I: +22 -45 -29 -45 -29 +0 -12 +33 -29 +41 -29 +0 -12
III 3[↓] II 7[↓] III 7[↓] II 3[↑] III 7[↓] II 5[↓] II 3[↑] II 5[↓] III 7[↓] III 3[↑] III 7[↓] II 5[↓] II 3[↑]

II: -29 +24 -16 -47 -29 -14 +25 +19 +2 +41 +2 -14 -43
III 5[↑] I 3[↑] I 5[↓] III 7[↓] I 5[↑] I 7[↓] I 7[↓] III 3[↑] III 5[↓] I 7[↑]

III: -31 +24 +39 -29 +2 -27
I 5[↓] I 7[↑] II 7[↑] I 1 II 1 I 3[↑]

31

I: +4 +41 -14 -25 -45 -14 +31 +0 -12 +0 -45 +17 -27 +33 +4 +16 +45 +0 +4
III 7[↓] III 7[↑] III 5[↓] III 3[↑] III 5[↓] III 1 III 5[↓] III 5[↓] III 3[↑] III 5[↓] III 7[↑] III 5[↑] II 3[↑] III 5[↑] II 5[↓] II 7[↑] III 3[↑]

II: -27 +33 -12 -14 +31 +0
III 1 I 3[↑] III 1 I 7[↓] III 3[↓]

III: +41 -14 +17 +29 -14 +17 +29 +47 +2 -2
II 7[↑] II 5[↓] I 7[↓] I 3[↓] II 5[↓] II 5[↑] II 3[↓] I 3[↑] I 3[↑] II 3[↓]

32

I: +12 -33 -29 -14 -29 +16 +4 +16 -43 +39 -16 +22 -33 -45
III 5[↓] III 7[↑] III 5[↓] II 7[↓] III 5[↓] III 5[↓] III 5[↑] III 7[↓] III 5[↓] III 3[↑] II 3[↑] III 5[↑] III 7[↑] III 5[↓] III 3[↑]

II: +18 -16 -19 +43 -45 -45 -29 -33 +36 -31 +39
I 5[↓] I 7[↑] III 5[↑] III 5[↓] I 7[↓] III 5[↓] I 7[↓] III 5[↓] I 5[↓] I 3[↑] III 5[↑]

III: +29 -31 -43 +2 -29 -14 +41 -47
II 5[↑] II 3[↑] I 7[↓] I 5[↓] II 7[↓] II 3[↓] I 3[↑]

42

I
II
III

47

I
II
III

52

I
II
III

57

I
II
III

62

III 5↓ III 7↑ II 3↓ II 3↑ II 7↑ II 3↑ III 7↑ II 5↓ III 1 III 5↓ II 1 III 7↑

III 7↓ I 3↓ III 5↑ III 3↓ III 3↑ I 1 III 1 III 7↑ III 3↓

II 1 II 1 I 1 I 1 I 1 II 5↓ II 1 II 3↓ II 3↓

+49 +16 +45 +4 -29 +4 -27 +18 -27 +18 -27 +40

67

III 5↓ II 1 II 3↓ III 1 II 7↓ II 1 III 5↓ III 7↑ II 3↓ III 3↓ III 3↑

I 5↓ III 1 I 7↓ III 5↓ III 3↑ III 3↓ III 5↑ III 5↑ I 3↓ III 1

II 7↑ II 7↓ I 3↓ I 5↑

-49 +16 +14 +2 +35 +4 +16 -29 -33 -45 +0 -12

72

III 5↓ III 1 II 3↓ II 3↑ III 3↓ III 5↑ III 7↓ III 3↑ III 5↓ III 7↑ II 7↓ II 7↓ III 3↑ III 5↓

III 3↓ III 3↑ III 5↓ III 1 III 7↑ III 3↑ III 5↑ I 5↓ I 1

II 3↑ II 5↓ I 7↓ I 1

+18 +35 +4 +0 +16 -2 -14 +31 +2 +14 -31 +45 +33 +33 +2 +14

78

II 3↑ II 5↓ III 1 III 7↓ II 7↑ III 5↑ II 3↓ III 7↑ III 5↓ II 7↓ III 1

III 7↓ I 5↑ I 3↓ I 5↑ III 5↓ I 7↑ III 7↑ III 5↓ III 5↓

II 1 I 5↑ I 5↓ I 3↑ II 5↑ I 1 II 5↑

+4 +45 +0 +29 +0 +29 +43 +0 +45 +43 +31

83

Staff I: +47 +43 +33 +2 +2 +35 +0 -12 +31 +43 +14 +43 +12
II 3[↑] III 3[↑] II 7[↑] II 3[↓] II 7[↓] III 7[↑] II 3[↑] III 1 II 3[↓] II 3[↑] II 7[↓] III 7[↓]

Staff II: +33 -12 +0 +4 -14 +17 +29 +33 +45 +12 -33 +29 -2
I 1 I 5[↑] III 7[↑] I 3[↑] I 5[↑] III 5[↑] III 3[↓] III 5[↓] III 7[↑] III 5[↑] I 5[↑]

Staff III: +43 -2 +29 -19
I 1 II 5[↑] I 5[↑] II 7[↑]

88

Staff I: -19 -16 +40 -31 -33 +0 +45 +14 +16 -29
III 1 II 3[↑] II 7[↑] II 3[↓] III 5[↑] II 7[↓] II 5[↓] III 3[↓] III 1 III 5[↑]

Staff II: -17 -29 -33 -45 +0 -31 +31 +43 +47 +2 +18 -10 +2
III 3[↑] I 5[↑] III 5[↑] III 7[↓] I 3[↑] I 7[↓] III 5[↓] III 1 III 5[↑] III 5[↑] I 5[↑]

Staff III: -31 +14 -17 +2 +33 +29 +47 +16 +4 -16 -16
II 5[↓] II 5[↓] II 5[↓] I 3[↑] II 3[↑] I 3[↑] II 7[↑] II 5[↑] I 7[↑] I 7[↑]

93

Staff I: -17 -14 -29 +0 +14 +33 +2 -29 +38 -29 -27 +35
III 3[↓] III 5[↑] III 7[↓] III 7[↑] II 7[↓] II 1 II 7[↑] III 3[↓] II 7[↓] II 1 III 7[↓]

Staff II: -27 +31 +14 +2 -43 +40 -45 -27 +18 +4 +35
I 3[↑] I 3[↓] I 7[↓] III 7[↑] I 3[↑] I 5[↑] III 7[↑] III 3[↓] III 7[↓] III 1 I 1

Staff III: -27 -31 +14 +45 +4 -29 +40 -49 -43 -14 +16 +4
II 1 I 3[↓] I 5[↓] II 5[↓] II 3[↑] I 1 II 1 I 5[↓] I 5[↑] II 5[↓] II 3[↓] II 5[↑]

98

Measure numbers: +47, +43, +0 +4, -49, -29, -29

Staff I: III 3↓, III 3↓, III 3↓, III 3↑, II 5↓, III 5↑, III 7↓

Staff II: III 5↑, III 7↑, III 7↑, I 3↑, III 3↓, III 5↑, III 3↓, I 7↓, III 3↑, III 1

Staff III: I 5↓, II 5↓, I 5↓, I 3↓, II 7↑, II 5↑, II 7↓, II 7↑, II 3↑, I 7↓, II 3↓, I 3↑, II 7↓, II 5↑, II 7↑, I 7↑

103

Measure numbers: -49 -29, -47, -12, -47 -14, +24, +36, -19 -49, -2, -14

Staff I: III 3↓, II 7↓, III 5↓, III 5↑, II 3↓, II 7↓, III 7↑, II 5↓, III 7↓, III 3↑, III 1, II 5↑

Staff II: I 3↓, I 3↑, III 7↓, III 7↑, I 5↓, I 3↑, III 5↓, III 1, III 5↓, III 5↓, III 3↑

Staff III: II 5↓, II 1, I 7↓, II 5↑, I 3↓, I 3↑, I 7↑, I 3↓, II 7↓, I 5↓, II 7↓

108

Measure numbers: -10, +49, +14, -31, +45, +0, +17, +29, +17, +33, +45

Staff I: II 3↑, III 7↓, III 1, II 5↑, III 7↓, III 5↑, III 5↑, III 3↓, III 5↑, III 3↑, III 5↓

Staff II: I 3↑, I 5↓, III 3↓, III 7↑, III 1, III 1, III 1, I 5↓, III 1, III 7↑, III 7↑, I 1, I 1

Staff III: II 7↓, II 7↓, I 3↓, II 5↓, II 3↓, I 3↑, I 3↓, I 5↑, I 7↓

113

Measure numbers: +14, +47, +29, +17, +0, +45, +29, +47, +43, +31, +43, +31, +0, +45, +33, +31

Staff I: II 7↑, III 3↓, III 5↑, III 7↑, II 1, III 3↓, II 5↓, II 5↓, III 1, II 1, II 7↑, III 1, II 1, III 3↑

Staff II: I 7↑, III 3↑, III 3↓, III 5↑, III 3↓, III 3↑, I 5↑, III 3↑, I 7↑, III 7↑, III 1

Staff III: II 3↑, II 5↓, II 1, II 5↓

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III 3 \downarrow III 5 \downarrow II 7 \uparrow II 1 II 7 \uparrow II 7 \uparrow II 3 \uparrow II 7 \uparrow III 7 \uparrow III 3 \uparrow II 3 \downarrow III 3 \uparrow

III 3 \uparrow I 1 III 5 \downarrow III 3 \uparrow III 7 \uparrow I 5 \uparrow I 3 \uparrow III 7 \downarrow

II 5 \uparrow II 5 \uparrow I 3 \downarrow I 7 \downarrow I 3 \uparrow II 5 \uparrow I 7 \uparrow II 7 \uparrow II 5 \downarrow

122

III 3 \downarrow II 5 \downarrow III 5 \uparrow III 5 \uparrow III 1 II 3 \uparrow III 7 \uparrow II 5 \downarrow III 1

III 1 III 7 \uparrow III 7 \downarrow I 7 \downarrow III 5 \downarrow I 7 \downarrow III 3 \downarrow III 3 \downarrow I 3 \downarrow I 7 \downarrow III 7 \uparrow

II 7 \downarrow II 5 \downarrow I 7 \downarrow I 5 \uparrow I 5 \uparrow II 5 \downarrow

127

II 5 \downarrow III 5 \uparrow II 3 \uparrow III 5 \uparrow III 3 \uparrow II 1 III 5 \downarrow II 1 III 3 \downarrow III 3 \uparrow

III 7 \downarrow III 3 \uparrow I 7 \downarrow I 7 \uparrow I 1 III 3 \uparrow III 3 \uparrow III 1 I 5 \downarrow

I 7 \uparrow I 3 \uparrow I 5 \uparrow II 7 \downarrow II 3 \uparrow II 5 \uparrow I 5 \uparrow II 5 \downarrow

132

III 1 III 5 \uparrow II 7 \uparrow II 1 II 7 \downarrow III 7 \uparrow III 1 III 7 \downarrow II 1 II 3 \uparrow III 1 II 7 \uparrow III 7 \downarrow

III 3 \uparrow III 3 \uparrow III 5 \uparrow III 5 \uparrow I 7 \downarrow III 7 \uparrow III 5 \uparrow III 3 \uparrow

II 3 \uparrow II 3 \uparrow I 7 \uparrow II 5 \downarrow

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III 5[↑] II 3[↑] III 1 II 5[↑] III 3[↓] III 7[↑] II 5[↑] II 3[↓] III 3[↑] III 3[↓] III 5[↑] II 5[↑]

I 5[↑] I 3[↑] III 1 III 3[↑] III 3[↑] III 3[↓] I 7[↑] III 5[↑] I 3[↑]

II 5[↑] II 7[↓] II 1 I 5[↓] I 7[↑] II 3[↑] I 5[↑] I 5[↑] II 5[↓] I 3[↓]

142

III 5[↑] III 3[↓] II 5[↓] II 1 II 7[↑] III 3[↓] III 1 II 5[↑] III 3[↑]

III 7[↓] I 3[↓] III 3[↑] III 3[↓] III 7[↑] I 7[↑] I 5[↓] I 5[↓] I 5[↓] I 7[↑] III 7[↑] III 5[↓]

II 5[↓] II 5[↑] II 1 II 1 I 7[↑] II 7[↓] I 1 I 3[↑] II 7[↓]

147

III 3[↑] III 5[↓] II 3[↓] II 3[↑] III 7[↑] III 5[↓] III 3[↑] III 5[↓] III 7[↓]

III 5[↓] III 3[↑] III 5[↓] III 3[↓] I 5[↓] III 1 I 7[↓] III 7[↓] I 5[↓] I 7[↓] III 5[↓] III 3[↑] I 7[↓]

II 3[↓] I 5[↑] II 7[↓] II 3[↓] II 5[↓] I 3[↑] II 7[↑] I 5[↓]

153

III 7[↓] II 3[↑] III 3[↓] II 7[↑] II 3[↑] III 3[↓] III 7[↓] III 3[↑] II 3[↑] II 5[↑] III 7[↑] II 5[↑] III 3[↑]

III 5[↓] III 5[↓] III 5[↓] I 7[↑] I 1 III 5[↑] I 3[↑] III 7[↓] I 5[↑] III 3[↓] I 7[↑] III 3[↑] I 3[↑]

I 5[↓] I 5[↓] II 3[↓] II 1 I 5[↓] I 3[↑]

158

Musical score for measures 158-162, featuring three staves (I, II, III) with fingerings and fret numbers. Staff I (treble clef) has fret numbers: +0, +4, +4, +35, +47 +2, +33, -27 +4, +35, -10. Fingerings: II 1, III 3↑, III 5↓, II 7↓, II 5↓, III 3↓, II 7↓, III 7↑, III 1, III 7↓, III 5↑. Staff II (bass clef) has fret numbers: +0, -12, -27, +4, +49 +33, +2, +35, -10, +18, -27, +4, -27, -12. Fingerings: III 5↑, III 5↑, I 7↑, I 1, III 5↓, III 3↓, I 1, III 7↓, III 5↑, III 7↑, III 1, III 7↑, III 5↓, III 3↓, I 3↓. Staff III (bass clef) has fret numbers: -31, +31, -14, +2, -10, +35, +4. Fingerings: II 7↑, II 5↑, II 7↓, II 3↑, I 5↑, I 1, I 7↑.

163

Musical score for measures 163-167, featuring three staves (I, II, III) with fingerings and fret numbers. Staff I (treble clef) has fret numbers: +2, +35, -14, +18, -12, +2, -29, -33, +40. Fingerings: III 3↓, III 7↓, II 7↑, III 5↓, II 5↑, III 3↓, II 5↓, III 3↓, II 7↑. Staff II (bass clef) has fret numbers: +18, +21, +18, +35, -10, +2, -43, -31, +38, -17, -29, -45, -16. Fingerings: III 5↓, I 7↓, III 5↓, III 7↓, III 3↓, I 7↑, I 3↓, III 7↑, III 5↓, I 1, III 3↓, III 3↓. Staff III (bass clef) has fret numbers: +0, -12, -31, -43, -47, -14. Fingerings: I 3↓, II 7↓, II 1, II 5↑, I 5↓, II 7↓.

168

Musical score for measures 168-173, featuring three staves (I, II, III) with fingerings and fret numbers. Staff I (treble clef) has fret numbers: -47, -27, -45, +0, -12, -16, +0, +19, +31, +43, +47, +31. Fingerings: II 7↑, III 5↑, III 7↑, III 5↓, III 3↓, II 1, III 5↓, II 5↑, II 5↓, III 3↓, III 3↑, III 5↑. Staff II (bass clef) has fret numbers: -12, +33, +21, +17, +2, +14, +29, +45, +14. Fingerings: III 3↑, III 7↓, I 3↑, I 3↓, III 5↓, III 7↑, III 1, III 7↑. Staff III (bass clef) has fret numbers: -10, +14, +2, +33, +4, -12, +45, +33. Fingerings: II 3↑, I 5↓, II 5↓, I 5↓, II 5↑, I 7↑, I 5↓, I 3↑.

173

Musical score for measures 173-177, featuring three staves (I, II, III) with fingerings and fret numbers. Staff I (treble clef) has fret numbers: +0, +4, -14, +16, +35, -10, +4, +49, -27, +18, +2, +4. Fingerings: II 5↑, II 3↑, III 5↑, II 5↓, III 7↓, III 5↑, III 1, II 5↓, III 7↑, III 5↓, III 3↓, III 1. Staff II (bass clef) has fret numbers: +2, +47, +35, +4, +35, -10, +2, +4, -14, +18, -12, -27, +2. Fingerings: I 3↑, I 7↓, I 1, III 1, III 7↓, III 5↑, III 1, I 7↑, III 5↓, III 7↑, III 3↓, I 5↑, III 3↓. Staff III (bass clef) has fret numbers: +14, +2, +0, +4. Fingerings: II 1, II 1, I 1, II 3↑.

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III 7↑ II 5↓ III 3↓ II 5↓ III 5↓ II 3↓ II 5↑ III 5↓ III 7↑ III 5↑

III 7↓ III 5↑ I 5↓ I 3↓ I 7↑ I 5↓ I 7↑ III 3↓ I 3↓ III 7↑ III 7↓

II 3↓ I 5↓ I 3↓ II 7↓ II 5↓ II 1 II 7↑ II 7↑ I 7↑ II 5↓ II 7↑ II 5↓

183

II 5↑ II 1 III 7↓ III 7↑ III 3↑ II 3↑ II 1

I 3↑ I 3↓ III 7↓ III 5↑ III 3↓ III 7↓ III 7↓ III 3↓ III 5↑ III 7↑ III 3↑ III 3↓

II 5↓ I 5↑ II 5↓ II 7↑ I 7↓

compact sets 2
everything in between

michael winter
(cdmx and schloss solitude; 2024)

Musical notation for measures 1-11, featuring three staves (I, II, III) with various fret numbers and fingerings. Staff I: +14 (III 5↓), -31 (II 5↑), +14 (II 7↓), -2 (III 5↓), -14 (III 3↑). Staff II: -17 (I 7↑), -29 (III 5↑), +36 (III 11↑). Staff III: +0 (III 1), +34 (II 11↑), -16 (II 3↑), -16 (III 1).

Musical notation for measures 12-22, featuring three staves (I, II, III) with various fret numbers and fingerings. Staff I: -33 (II 7↓), -45 (III 3↑). Staff II: -19 (I 5↓), -49 (III 3↓). Staff III: +34 (II 3↓), -47 (I 5↑).

Musical notation for measures 23-33, featuring three staves (I, II, III) with various fret numbers and fingerings. Staff I: -45 (I 1), +9 (III 3↑), -42 (III 11↑), -45 (III 11↓). Staff II: -31 (I 5↓), +24 (I 7↑), +38 (III 7↓), -7 (III 5↑), +38 (III 7↓). Staff III: +4 (I 11↓), +7 (I 11↑).

Musical notation for measures 34-44, featuring three staves (I, II, III) with various fret numbers and fingerings. Staff I: +5 (III 3↓), +24 (II 7↓), +10 (III 7↑), -45 (III 5↓). Staff II: -7 (III 5↑), +28 (III 5↑), +40 (III 3↓). Staff III: +42 (II 11↓).

86

Staff I: +11, -44, III 7[↑], III 5[↓]

Staff II: -46, -27, +29, +5, I 3[↓], III 7[↓], III 5[↑], I 11[↓]

Staff III: +42, -46, I 5[↑], I 3[↓]

97

Staff I: +7, -44, +21, +45, II 3[↑], II 11[↑], II 5[↓], III 7[↑]

Staff II: +5, +7, -38, II 1[↑], I 11[↑], III 5[↑]

Staff III: -27, +18, +42, -24, II 7[↑], II 5[↓], I 5[↑], II 7[↑]

107

Staff I: -10, +35, -10, +35, III 5[↓], III 5[↓], III 7[↑], III 5[↓]

Staff II: +7, +3, -30, +19, -30, III 7[↓], I 5[↓], III 11[↓], III 3[↓], III 11[↓]

Staff III: +21, I 7[↓]

117

Staff I: -10, +35, +46, III 7[↑], III 5[↓], II 3[↓]

Staff II: +19, -28, +48, -5, III 3[↓], III 11[↑], I 5[↓], I 11[↓]

Staff III: +21, +33, +17, -2, III 1[↑], I 3[↓], II 7[↑], I 11[↑]

127

I +46 -7 +17 -18
I 1 III 11 \downarrow II 5 \uparrow II 11 \uparrow

II +48 +31 +31
I 3 \uparrow III 5 \uparrow II 1

III +44 +33 -21
I 3 \downarrow II 3 \uparrow II 11 \downarrow

138

I +27 -2 +48
III 5 \downarrow II 3 \downarrow II 11 \downarrow

II -20 -1 +34
I 3 \downarrow III 5 \uparrow I 5 \uparrow

III +13 +1 +13 -21
I 7 \downarrow II 3 \uparrow II 5 \downarrow I 7 \downarrow

149

I -7 +46
III 5 \downarrow II 11 \uparrow

II +11 +44 -5 -5 +48
III 7 \downarrow I 11 \uparrow I 3 \uparrow II 1 I 3 \uparrow

III -9 -21 -36 -23
I 3 \downarrow I 5 \uparrow II 7 \uparrow I 7 \downarrow

159

I +35 -32 -12 +0
II 5 \uparrow III 7 \uparrow II 5 \uparrow II 3 \downarrow

II +2
III 3 \uparrow

III +0 -50 -47
II 11 \uparrow II 11 \downarrow II 11 \uparrow

213

Musical score for measures 213-215. The score is written for three staves: I (treble clef), II (alto clef), and III (bass clef). Measure numbers are indicated above the notes: -43, +45, +27 in staff I; -2, -26, +29, +29 in staff II; +43, +43, +31 in staff III. Fingering instructions are provided below the notes: III 5↓, III 3↑, II 3↓ in staff I; I 5↑, III 7↓, III 5↑, II 1 in staff II; I 7↓, III 1, II 3↑ in staff III.

223

Musical score for measures 223-225. The score is written for three staves: I (treble clef), II (alto clef), and III (bass clef). Measure numbers are indicated above the notes: +16, +27, +47, -42 in staff I; +27 in staff II; +43, -22, +13 in staff III. Fingering instructions are provided below the notes: II 5↑, II 3↓, III 7↑, II 7↓ in staff I; III 11↓ in staff II; II 5↓, II 11↓, II 5↑ in staff III.

233

Musical score for measures 233-235. The score is written for three staves: I (treble clef), II (alto clef), and III (bass clef). Measure numbers are indicated above the notes: -18, +46, +1 in staff I; +15, +50, -47 in staff II; -34, +13, +32, -12 in staff III. Fingering instructions are provided below the notes: III 7↑, II 7↓, II 5↑ in staff I; III 3↑, I 11↓, I 11↑ in staff II; II 11↑, II 3↓, I 7↓, I 5↑ in staff III.

243

Musical score for measures 243-245. The score is written for three staves: I (treble clef), II (alto clef), and III (bass clef). Measure numbers are indicated above the notes: +1, +36 in staff I; +50, +5, +50 in staff II; +32, +19, -15, +38 in staff III. Fingering instructions are provided below the notes: I 1, II 5↑ in staff I; I 11↓, I 7↑, I 5↓ in staff II; I 7↓, II 7↑, I 11↓, I 3↑ in staff III.

everything in between

253

I: +36, +1, -45, +4
II: +5, +19, -47
III: -12, -1, +21, -34

263

I: -49, +4, -49, -49
II: -47, -36
III: +21, -34, +21, +37

273

I: +39, +27, +3
II: -12, +8, -47, -28
III: -12, +41, -14

284

I: +37, -12, -1, -18
II: -16, +34, -16
III: +32

294

III 7[↑] III 5[↓] II 5[↑] III 7[↑]

III 3[↑] III 11[↑] III 5[↓] I 7[↑]

II 11[↑] I 5[↑]

305

II 5[↑] III 7[↑] I 1 II 7[↓]

III 3[↑] I 5[↓]

II 11[↑] I 5[↑] II 7[↑]

315

II 5[↑]

II 1 I 3[↑] I 5[↓] I 7[↑] I 5[↓]

II 5[↓] I 3[↓] I 11[↑] I 5[↑] I 3[↓]

325

II 3[↓] II 5[↑] III 5[↓]

III 11[↓] I 7[↑] I 5[↓]

II 5[↓] II 11[↓] I 7[↓] I 5[↑]

337

+24 -31 -7 -41

III 7[↑] III 5[↓] II 11[↑] III 7[↑]

-14 +42 -8 -27

III 7[↓] III 5[↑] III 3[↑] I 5[↓]

-45 -10 +45

III 1 II 11[↓] I 5[↑]

348

+47 -6 +13

III 3[↑] III 3[↓] II 5[↑]

+43 -39 +27 +15

III 3[↓] I 5[↓] III 7[↓] I 3[↑]

+45 -4 +41 -35

III 1 I 11[↓] II 5[↓] I 11[↑]

358

-33 +17 -36 -2

II 11[↑] II 3[↑] II 11[↓] III 5[↓]

+15 -29

II 1 III 5[↑]

-16 +29 -16 -16

II 7[↑] II 5[↓] II 7[↑] III 1

369

+47 +13 +33

III 11[↑] II 7[↓] III 11[↓]

+0 +12 -18 +36

I 3[↑] I 5[↓] III 5[↑] III 11[↑]

+49 -4 -16

I 11[↑] I 3[↓] II 3[↑]

379

-33 +1 +20 -35

II 7↓ III 5↓ II 7↓ II 7↓

-11 -11 +34

III 3↑ II 1 I 5↓ I 5↓

-13 -25 -49 +47

II 11↑ II 5↑ I 7↓ II 5↓

391

+16 +49 -4 -4

III 11↓ II 11↑ II 3↓ I 1

-21 -2 +45

I 5↓ III 7↓ I 11↓ I 11↓

-33 +12 -33 +47

I 3↑ II 5↓ II 7↑ I 11↑

402

-1 -23 +30 -20

III 11↑ II 3↓ II 11↑ II 3↑

-21 -33

III 7↓ I 5↑

-8 +27 -8 +12

II 5↓ II 11↓ II 5↓ I 7↓

414

+25 +37 +37

III 5↓ II 3↓ I 1

+43 +39 -49 +39

III 7↓ I 5↓ I 5↓ I 3↑

-43 -47 -32 +23

I 7↓ II 5↓ I 7↓ I 5↑

everything in between

426

The musical score consists of three staves, labeled I, II, and III. Staff I is in treble clef with a key signature of one sharp (F#). Staff II is in alto clef with a key signature of one sharp (F#). Staff III is in bass clef with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and slurs. Fret numbers are indicated by numbers above or below notes: +40, -49, +39, +20, +9, +35, -12, and -47. Guitar-specific notations include 'III 11↑', 'I 5↓', 'I 3↑', 'III 7↓', 'I 7↑', 'I 3↓', 'I 11↑', and 'I 5↓'. The score is enclosed in a large rectangular frame.

compact sets 3
rise/ytgadal

michael winter
(cdmx and schloss solitude; 2024)

Musical notation for measures 1-12, featuring three staves (I, II, III) with various fret numbers and fingerings. Staff I: +14, III 5↓, +14, I 1, +25, III 5↓. Staff II: -35, I 11↑, -38, I 11↓, +16, I 3↑, +27, I 5↓. Staff III: +0, III 1, +12, I 3↓, +12, III 1.

Musical notation for measures 13-23, featuring three staves (I, II, III) with various fret numbers and fingerings. Staff I: 13, +25, I 1. Staff II: (empty). Staff III: -4, II 7↑, -23, I 11↑, -26, I 11↓, -21, II 11↑, -24, II 11↓, +29, II 3↑.

Musical notation for measures 24-35, featuring three staves (I, II, III) with various fret numbers and fingerings. Staff I: 24, +25, I 1, -21, II 11↑, -24, II 11↓. Staff II: +27, II 1. Staff III: -43, I 7↓, +41, II 5↓, +7, I 7↓.

Musical notation for measures 36-45, featuring three staves (I, II, III) with various fret numbers and fingerings. Staff I: 36, -24, I 1. Staff II: +27, II 1, +25, I 11↓. Staff III: -4, II 7↑, -38, I 5↑, -26, I 3↓.

47

I +29 +41 -39 +14
III 3[↑] III 5[↓] II 3[↑] III 5[↑]

II +25 -41 -41 -41
II 1 III 7[↓] II 1 II 1

III +27 +27 +27
I 11[↑] III 1 III 1

58

I -10 -21 +45
II 7[↓] III 11[↑] II 5[↑]

III +47 -43
I 3[↑] II 3[↓]

70

III +10 +7 -39 -28 -4
II 11[↑] II 11[↓] II 3[↑] II 5[↓] I 11[↑]

81

I +45
I 1

II -41
II 1

III -6 -43 -24 -39
I 11[↓] II 3[↓] I 7[↓] II 3[↑]

92

III 3↓ III 11↑ I 7↑

+29 -18 +14

+31 I 5↑ +16 II 3↑

Detailed description: This system contains measures 92 through 102. The top staff (I) is a treble clef with a melodic line of quarter notes. The middle staff (II) is an alto clef with a melodic line of quarter notes and some rests. The bottom staff (III) is a bass clef with a melodic line of quarter notes. Fingerings are indicated by numbers 1-3 with arrows showing direction. Interval numbers are placed above or below notes.

103

I 1

+14 II 1

+43 I 3↓ +27 II 5↓ -6 I 11↓ +47 I 3↑ +0 II 5↑

Detailed description: This system contains measures 103 through 113. The top staff (I) is a treble clef with a melodic line of quarter notes. The middle staff (II) is an alto clef with a melodic line of quarter notes. The bottom staff (III) is a bass clef with a melodic line of quarter notes. Fingerings and interval numbers are present.

114

I 1 +45 III 7↑

+3 -21 I 7↑ III 5↓

+12 -35 -35 III 1

II 3↓ II 11↑

Detailed description: This system contains measures 114 through 124. The top staff (I) is a treble clef with a melodic line of quarter notes. The middle staff (II) is an alto clef with a melodic line of quarter notes. The bottom staff (III) is a bass clef with a melodic line of quarter notes. Fingerings and interval numbers are present.

125

I 1 +34

+32 -49 -17 +16 +48 I 3↓ III 5↑ I 11↓ III 11↑ I 5↓

-35 III 1

Detailed description: This system contains measures 125 through 135. The top staff (I) is a treble clef with a melodic line of quarter notes. The middle staff (II) is an alto clef with a melodic line of quarter notes. The bottom staff (III) is a bass clef with a melodic line of quarter notes. Fingerings and interval numbers are present.

137

-49

III 5↑

+14 -33 +20 +20

III 11↓ III 3↑ I 5↑ II 1

+18 +38

II 3↓ I 5↑

149

+5

III 3↑

+20 -46

II 1 III 11↑

-31 +49 +3 +3

II 11↓ I 3↓ I 11↑ III 1

161

-42 -30 -30 -19

III 3↑ III 5↓ I 1 III 5↓

-46 -46

II 1 II 1

-44 -32

II 3↑ II 5↓

173

-48

II 5↑

-5 -5 -34

I 5↓ II 1 III 5↑

-21 -50 +35 -46

I 3↓ I 3↓ II 7↑ I 3↑

187

III 11↑

III 7↓ I 7↑

II 7↑ II 5↑

+5

-15

-26

+43

-40

198

III 11↓

III 3↑ I 3↓

II 3↓ I 5↑

+40

-6

+3

-28

-8

209

III 7↓ I 11↓

II 1 III 7↓

II 7↑ I 11↑

+23

-46

-46

-12

+39

219

II 1 III 3↓

II 3↑ I 7↓

II 11↑

-12

-32

-10

-30

+17

231

I +20
I 1

II +22
I 3↑

III -49 -18 +6
I 7↓ II 5↓ I 5↑

243

I +20
I 1

II +33 -43 -31
I 5↓ III 5↑ III 3↓

III -10 -29
II 7↑ I 11↑

255

I -27 -15 -15 -45 -45
III 3↑ III 5↓ I 1 II 5↑ I 1

II -31 +40
II 1 III 5↑

III -17 -47
II 5↓ I 3↓

266

I -17
II 7↓

II -49 -49
III 3↓ II 1

III -47 -35 +31
III 1 II 5↓ I 11↓

277

-17 -20 +33 -40

I 1 III 11 \downarrow III 3 \uparrow II 7 \downarrow

+18 +29

III 5 \uparrow III 3 \downarrow

289

-40 -41 +43 +9 -38 +29 +49 -1

I 1 I 3 \downarrow II 5 \downarrow I 11 \downarrow I 3 \uparrow II 1 III 5 \uparrow

300

-20 -20 -1 -32 +29 -18 +1

II 7 \downarrow I 1 II 7 \downarrow III 5 \uparrow I 11 \downarrow I 3 \uparrow I 3 \uparrow

312

-32 -32 +37 +13 -46 -34

II 1 II 1 II 7 \uparrow I 5 \downarrow II 5 \uparrow II 3 \downarrow

323

Musical score for measures 323-333. The score is written for three staves: I (Treble clef), II (Alto clef), and III (Bass clef). Measure numbers are indicated above the notes: -12, +21, +33, -49, +19. Fingering instructions are placed below the staves: III 7↑, III 3↑, III 5↓, III 7↓, II 11↑.

334

Musical score for measures 334-343. The score is written for three staves: I (Treble clef), II (Alto clef), and III (Bass clef). Measure numbers are indicated above the notes: -36, +40, -18, -49, +27, +27, -4. Fingering instructions are placed below the staves: II 5↓, II 5↓, III 5↑, II 1, III 7↓, II 1, I 7↓.

346

Musical score for measures 346-356. The score is written for three staves: I (Treble clef), II (Alto clef), and III (Bass clef). Measure numbers are indicated above the notes: -42, +34, +3, -28, -11. Fingering instructions are placed below the staves: II 7↓, II 7↓, III 7↓, I 5↓, II 5↑.

357

Musical score for measures 357-366. The score is written for three staves: I (Treble clef), II (Alto clef), and III (Bass clef). Measure numbers are indicated above the notes: +34, -17, -35, -46, +20, +32, +32. Fingering instructions are placed below the staves: I 1, III 11↑, I 7↓, II 11↑, I 5↑, I 3↓, III 1.

368

+34 +46 +12 +12

I 1 III 5 \downarrow II 7 \downarrow I 1

III 11 \downarrow

I 5 \uparrow

379

-19

II 1

+29 -17 -6 -40 +14

II 11 \downarrow II 3 \uparrow II 5 \downarrow I 11 \downarrow I 3 \uparrow

391

-19

III 7 \uparrow

II 1

+25 -33 -21 +32 +32

I 5 \downarrow II 5 \uparrow II 3 \downarrow II 11 \uparrow III 1

403

+1 +1

I 1 I 1

-30 -30 -30

I 7 \uparrow II 1 II 1

+21 -13 +18 -28

II 11 \uparrow I 5 \uparrow II 11 \downarrow II 3 \uparrow

414

I 1 III 3[↑]

II 1 III 11[↑] III 11[↓]

III I 3[↓] I 11[↑]

425

III 5[↓] II 7[↓] III 7[↑]

III 3[↑] I 7[↑]

III 1

436

II 1

II 11[↑] I 5[↑] II 11[↓] I 11[↑] I 11[↓]

448

I 1

III 7[↓] III 7[↓]

I 3[↑] I 5[↓] II 5[↑]

460

I I^1

II $I^{11\uparrow}$ $I^{11\downarrow}$

III III^1 $II^{7\uparrow}$ $I^{5\uparrow}$ $I^{3\downarrow}$

472

I I^1

II II^1 $I^{3\uparrow}$ $I^{5\downarrow}$

III $I^{11\uparrow}$ $I^{11\downarrow}$ $I^{3\uparrow}$

484

I $II^{3\downarrow}$ I^1

II

III $II^{11\uparrow}$ $II^{11\downarrow}$ $I^{7\downarrow}$

495

I $II^{3\downarrow}$

II $I^{5\downarrow}$ $III^{3\downarrow}$

III III^1 $II^{11\downarrow}$ $II^{3\uparrow}$ $I^{7\downarrow}$

rise / yitgadal

507

The musical score consists of three staves labeled I, II, and III. Staff I (treble clef) contains a melodic line with several ornaments: a grace note '7' with a sharp sign, followed by a +25 ornament, a +22 ornament, a +22 ornament, and a -24 ornament. Fingerings are indicated as II 11↑, II 11↓, I 1, and II 3↑. Staff II (alto clef) contains a series of chords, each with a grace note '7'. Staff III (bass clef) contains a series of chords, each with a grace note '7', and a -13 ornament. A fingering of II 5↓ is indicated below the staff.