

robinson

from *a history of the domino the problem*

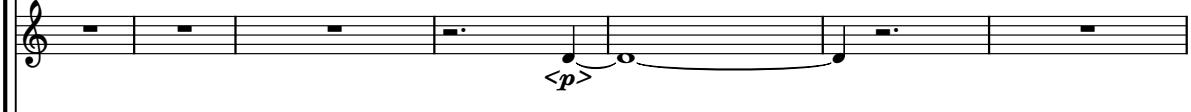
michael winter

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

1 $\text{J} = 60 - 90$

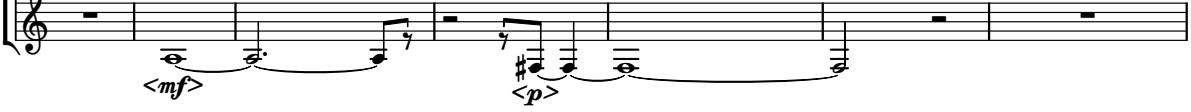
clarinet I (3) 

synth (4) 

cello (5) 

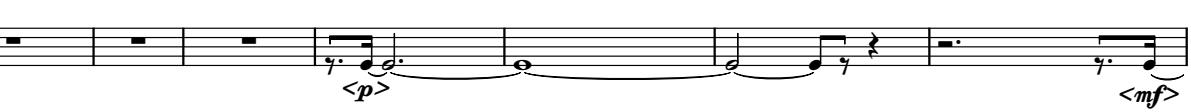
violin (6) 

harmonium (7) 

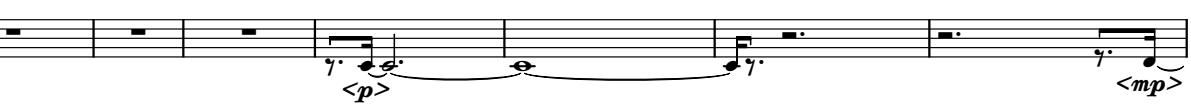
clarinet II (8) 

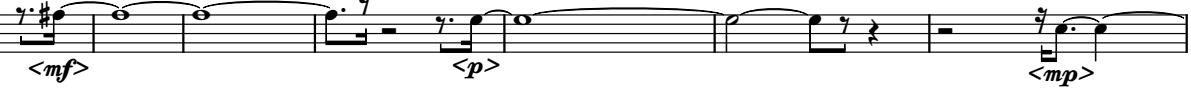
8

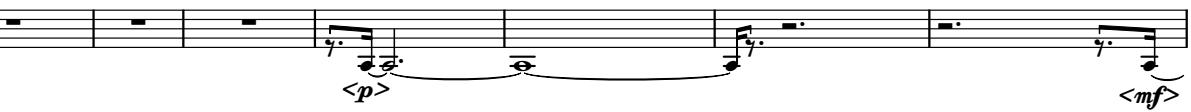
clII 

syn 

vc 

vn 

harm 

clIII 

(15)

This section contains six staves for different instruments. The first three staves (clII, syn, vc) play eighth-note patterns with grace notes and dynamic markings <p>. The fourth staff (vn) has a dynamic <mp>. The fifth staff (harm) has dynamic markings <p>. The last staff (clIII) has dynamic markings <p>.

(22)

This section contains six staves for different instruments. The first two staves (clII, syn) have dynamic markings <mp> and <mf>. The third staff (vc) has a dynamic <p>. The fourth staff (vn) has dynamic markings <mp> and <mf>. The fifth staff (harm) has dynamic markings <mp> and <p>. The last staff (clIII) has dynamic markings <mf> and <p>.

(29)

clII *<mp>* *<mp>* *<mf>*

syn *<p>* *<mf>*

vc *<p>*

vn *<p>* *<mp>*

harm *<mf>* *<p>* *<mp>*

clII *<p>* *<mf>*

(38)

clII *<p>*

syn *<p>* *<p>*

vc *<p>* *<p>*

vn *<mp>* *<p>* *<p>*

harm *<p>* *<p>*

clII *<p>* *<mf>* *<p>*

(45) 2

This musical score page contains six staves representing different instruments: clII, syn, vc, vn, harm, and clIII. The music is in common time. Measure 45 begins with a rest followed by a melodic line in clII. The syn and vn also play melodic lines. Harm provides harmonic support with sustained notes. Measures 46-47 show continued melodic lines from all instruments. Measure 48 features a prominent melodic line in clIII. Measure 49 concludes with a melodic line in clII.

(52)

This musical score page continues with six staves: clII, syn, vc, vn, harm, and clIII. Measure 52 starts with a melodic line in clII. The syn and vn provide harmonic support. Measures 53-54 show sustained notes in clII and clIII. Measure 55 features a melodic line in clII. Measures 56-57 show sustained notes in clII and clIII. Measure 58 concludes with a melodic line in clII.

(60)

This section contains six staves of musical notation for strings and percussion. Measure 60 starts with clII and syn playing eighth-note patterns. vc and vn enter with sustained notes. harm and clIII provide harmonic support. Measure 61 continues with similar patterns. Measure 62 introduces a new rhythmic pattern for vn. Measures 63-66 show a continuation of the established patterns, with dynamic markings like <p> and <mp> appearing under specific notes.

(67)

This section continues with six staves of musical notation. Measures 67-69 feature sustained notes from syn and vc, with rhythmic patterns from vn and harm. Measures 70-73 introduce more complex eighth-note patterns from all instruments, with dynamic markings like <mf>, <p>, and <mp>.

(74)

clII

syn

vc

vn

harm

clIII

(81)

clII

syn

vc

vn

harm

clIII

(89) [3]

clII

syn

vc

vn

harm

clII

(96)

clII

syn

vc

vn

harm

clII

(103)

(110)

117

This musical score page contains six staves for different instruments. The first staff (clII) starts with a rest followed by a eighth note tied to a sixteenth note, dynamic <mp>. The second staff (syn) has a rest followed by a eighth note tied to a sixteenth note, dynamic <p>. The third staff (vc) has a rest followed by a eighth note tied to a sixteenth note, dynamic <p>. The fourth staff (vn) has a rest followed by a eighth note tied to a sixteenth note, dynamic <p>. The fifth staff (harm) starts with a eighth note tied to a sixteenth note, dynamic <mf>, followed by a eighth note tied to a sixteenth note, dynamic <p>. The sixth staff (clIII) has a rest followed by a eighth note tied to a sixteenth note, dynamic <p>.

125

This musical score page contains six staves for different instruments. The first staff (clII) starts with a eighth note tied to a sixteenth note, dynamic <mf>, followed by a eighth note tied to a sixteenth note, dynamic <p>. The second staff (syn) has a rest followed by a eighth note tied to a sixteenth note, dynamic <mf>, followed by a eighth note tied to a sixteenth note, dynamic <p>, followed by another eighth note tied to a sixteenth note, dynamic <p>. The third staff (vc) has a rest followed by a eighth note tied to a sixteenth note, dynamic <p>. The fourth staff (vn) has a rest followed by a eighth note tied to a sixteenth note, dynamic <mp>, followed by a eighth note tied to a sixteenth note, dynamic <mp>, followed by another eighth note tied to a sixteenth note, dynamic <p>. The fifth staff (harm) has a rest followed by a eighth note tied to a sixteenth note, dynamic <mp>, followed by a eighth note tied to a sixteenth note, dynamic <p>. The sixth staff (clIII) has a rest followed by a eighth note tied to a sixteenth note, dynamic <mf>, followed by a eighth note tied to a sixteenth note, dynamic <p>, followed by another eighth note tied to a sixteenth note, dynamic <p>.

(132) 4

clII
syn
vc
vn
harm
clIII

(139)

clII
syn
vc
vn
harm
clIII

147

154

161

clII
syn
vc
vn
harm
clIII

168

5

clII
syn
vc
vn
harm
clIII

(175)

clII *<mp>* *<mf>* *<mp>*

syn *<mf>* *<p>*

vc *<p>*

vn *<mp>* *<mf>*

harm *<mp>* *<p>* *<mf>*

clIII *<mf>* *<p>*

(183)

clII *<mp>* *<mf>*

syn *<p>* *<mf>*

vc *<p>*

vn *<p>* *<mp>*

harm *<p>* *<mp>* *<p>*

clIII *<p>* *<mp>* *<mf>*

(190)

clI

syn

vc

vn

harm

clII

(197)

clI

syn

vc

vn

harm

clII

(205)

(213) 6

221

clII *<mf>* *<mp>*

syn *<p>*

vc *<mp>*

vn *<mp>*

harm *<p>* *<mf>*

clIII *<p>*

228

clII *<mf>*

syn *<p>* *<mf>*

vc *<p>*

vn *<p>* *<mp>*

harm *<p>* *<mp>*

clIII *<p>* *<mf>*

(235)

clII

syn

vc

vn

harm

clIII

(242)

clII

syn

vc

vn

harm

clIII

249

clII
syn
vc
vn
harm
clIII

<mf>
<p>
<mp>
<mf>
<p>
<mf>

257

clII
syn
vc
vn
harm
clIII

<p>
<p>
<mf>
<mp>
<p>
<p>

7

265

clII *<mp>* *<mf>* *<mp>*

syn *<mf>* *<p>*

vc *<p>*

vn *<mp>* *<mp>*

harm *<mp>* *<p>* *<mf>*

clIII *<mf>* *<p>*

272

clII *<mp>* *<mf>*

syn *<p>* *<mf>*

vc *<p>*

vn *<p>* *<mp>*

harm *<p>* *<mp>*

clIII *<p>* *<mp>*

(279)

This musical score page contains six staves representing different instruments: clII, syn, vc, vn, harm, and clIII. The music is divided into two sections: measure 279 and measure 286.

Measure 279:

- clII:** Starts with a rest, followed by a eighth note tied to a sixteenth note. Dynamics: <p>.
- syn:** Eighth note tied to a sixteenth note. Dynamics: <p>, <p>.
- vc:** Eighth note tied to a sixteenth note. Dynamics: <p>, <p>.
- vn:** Eighth note tied to a sixteenth note. Dynamics: <mp>, <p>.
- harm:** Eighth note tied to a sixteenth note. Dynamics: <p>, <p>.
- clIII:** Eighth note tied to a sixteenth note. Dynamics: <p>, <p>.

Measure 286:

- clII:** Eighth note tied to a sixteenth note. Dynamics: <mp>, <mf>.
- syn:** Eighth note tied to a sixteenth note. Dynamics: <mf>, <p>.
- vc:** Eighth note tied to a sixteenth note. Dynamics: <p>, <p>.
- vn:** Eighth note tied to a sixteenth note. Dynamics: <mp>, <mp>.
- harm:** Eighth note tied to a sixteenth note. Dynamics: <mp>, <p>.
- clIII:** Eighth note tied to a sixteenth note. Dynamics: <mp>, <p>.

(286)

This page continues the musical score from measure 279, spanning across both pages.

Measure 279 (Continued):

- clII:** Eighth note tied to a sixteenth note. Dynamics: <p>.
- syn:** Eighth note tied to a sixteenth note. Dynamics: <p>.
- vc:** Eighth note tied to a sixteenth note. Dynamics: <p>.
- vn:** Eighth note tied to a sixteenth note. Dynamics: <mp>, <p>.
- harm:** Eighth note tied to a sixteenth note. Dynamics: <p>, <p>.
- clIII:** Eighth note tied to a sixteenth note. Dynamics: <p>, <p>.

293

clII <mp>

syn <p>

vc <p>

vn <p>

harm <mf> <p>

clIII <p>

300

clII <mf> <p>

syn <mf> <p> <p>

vc <p>

vn <mp> <p>

harm <mp> <p>

clIII <mp> <p>

(307) 8

This musical score page contains six staves representing different instruments: clII, syn, vc, vn, harm, and clIII. The score is divided into two sections by a vertical bar. The first section (measures 307-311) includes dynamics like <mp>, <mf>, and <p>. The second section (measures 312-314) includes dynamics like <mf> and <p>. Measure 314 concludes with a repeat sign.

314

This continuation of the musical score from measure 314 shows the same six instruments: clII, syn, vc, vn, harm, and clIII. The score consists of four staves per section, with dynamics such as <mp>, <mf>, <p>, and <mf> indicated. Measure 314 ends with a repeat sign.

(322)

(329)

(336)

clII

syn

vc

vn

harm

clII

(343) 9

clII

syn

vc

vn

harm

clII

(350)

clII *<mp>* *<mf>* *<mp>*

syn *<mf>* *<p>*

vc *<p>*

vn *<mp>* *<mp>*

harm *<mp>* *<p>* *<mf>*

clIII *<mf>* *<p>*

(357)

clII *<mp>* *<mf>*

syn *<p>* *<mf>*

vc *<p>*

vn *<p>* *<mp>*

harm *<p>* *<mp>*

clIII *<p>* *<mp>*

(364)

clII

syn

vc

vn

harm

clIII

(371)

clII

syn

vc

vn

harm

clIII

378

clII syn vc vn harm clIII

<mp> *<mf>*

<p> *<mf>*

<p>

<p> *<mp>*

<mf> *<p>* *<mp>*

<p>

<mf>

386

clII syn vc vn harm clIII

<p>

<p> *<p>*

<p>

<mp> *<p>*

<p>

<mf>

<p>

<mf>

(393) 10

clII
syn
vc
vn
harm
clIII

(400)

clII
syn
vc
vn
harm
clIII

408

clII
syn
vc
vn
harm
clIII

415

clII
syn
vc
vn
harm
clIII

422

clII
syn
vc
vn
harm
clIII

429

clII
syn
vc
vn
harm
clIII