

kari-culik

from a history of the domino the problem

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3 4 = 40 - 50 4 2 8 3

cello (ens. 1)
violin (ens. 2)
clarinet I (ens. 3)
clarinet II (ens. 4)
synth I (bass)
synth II (noise)

⑧ 2 3 3 2 8

vc
vn
clII
clIII
synI
synII

(17) $\frac{7}{8}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{3}{4}$ $\frac{2}{8}$ $\frac{2}{4}$ $\frac{7}{8}$

This musical score section spans measures 17 through 24. The instrumentation includes a double bass (vc), violin (vn), two clarinets (clII, clIII), a synthesizer (synI), and another synthesizer (synII). The time signature changes frequently: from 7/8 to 3/4, then back to 7/8, then to 3/4 again, followed by 2/8, 2/4, and finally 7/8. The notation consists of standard musical notes and rests on five-line staves.

(25) $\frac{7}{8}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{8}$ $\frac{2}{4}$ $\frac{7}{8}$ $\frac{4}{4}$

This musical score section spans measures 25 through 32. The instrumentation remains the same: vc, vn, clII, clIII, synI, and synII. The time signature continues to change: 7/8, 4/4, 3/4, 4/4, 2/8, 2/4, 7/8, and 4/4. The musical style is consistent with the previous section, featuring eighth and sixteenth note patterns with grace marks.

(33) $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{7}{8}$ $\frac{3}{4}$

This musical score section spans measures 33 through 38. The instrumentation includes violin (vn), cello (vc), two clarinets (clII, clIII), a synthesizer (synI), and a second synthesizer (synII). The time signature changes frequently: 4/4, 3/4, 5/4, 3/4, 5/4, 7/8, and 3/4. The notation consists of standard musical notes and rests on five-line staves.

(41) $\frac{2}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{4}{4}$

This musical score section spans measures 41 through 46. The instrumentation remains the same: vc, vn, clII, clIII, synI, and synII. The time signature changes again: 2/4, 3/8, 4/4, 2/4, 3/4, 7/8, and 4/4. The notation shows more complex rhythmic patterns and dynamics.

(49) $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{8}$ $\frac{7}{8}$ $\frac{3}{4}$ 85

(57) $\frac{5}{8}$ $\frac{4}{4}$ $\frac{5}{8}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{3}{8}$ $\frac{7}{8}$ $\frac{4}{4}$ $\frac{3}{8}$

(65) $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

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

vc
vn
clII
clIII
synI
synII

(75) $\frac{7}{8}$ $\frac{3}{4}$ $\frac{2}{8}$ $\frac{7}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{2}{4}$

vc
vn
clII
clIII
synI
synII

(84) $\frac{2}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{3}{8}$

(93) $\frac{7}{8}$ $\frac{3}{4}$ $\frac{5}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{3}{4}$

4

(kari-culik)

(101) $\frac{3}{4}$ $\frac{2}{8}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{2}{8}$ $\frac{7}{8}$ $\frac{4}{4}$ $\frac{2}{8}$

This musical score section spans measures 101 through 102. The instrumentation includes a double bass (vc), violin (vn), two clarinets (clII, clIII), a synthesizer (synI), and a second synthesizer (synII). The time signature changes frequently: 3/4, 2/8, 3/8, 4/4, 2/8, 7/8, 4/4, and 2/8. The notation uses various note heads (solid, open, dotted) and stems, with some notes connected by horizontal lines. Measure 101 starts with a forte dynamic in 3/4. Measure 102 begins with a dynamic change and continues with a series of eighth-note patterns.

(109) $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{8}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{8}$

This musical score section spans measures 109 through 110. The instrumentation remains the same: vc, vn, clII, clIII, synI, and synII. The time signature sequence is 2/4, 3/4, 2/8, 3/8, 2/4, 3/4, 4/4, 2/4, and 3/8. The notation shows sustained notes and eighth-note patterns. Measure 109 features a prominent eighth-note pattern in 3/4. Measure 110 concludes with a sustained note in 3/8.

(119) $\frac{3}{8}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{7}{8}$

(127) $\frac{7}{8}$ $\frac{4}{4}$ $\frac{2}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{4}{4}$

5

(134) $\frac{4}{4}$ $\frac{7}{8}$ $\frac{5}{8}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

(141) $\frac{4}{4}$ $\frac{7}{8}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{7}{8}$

(148) $\frac{7}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

This musical score section spans measures 148 through 157. The instrumentation includes a double bass (vc), violin (vn), two clarinets (clII, clIII), a synthesizer (synI), and a second synthesizer (synII). The time signature changes frequently: from $\frac{7}{8}$ to $\frac{3}{4}$, then $\frac{2}{4}$, followed by a measure of $\frac{3}{8}$ and $\frac{3}{4}$ in a triplet pattern, then $\frac{4}{4}$, $\frac{2}{8}$, $\frac{2}{4}$, and finally $\frac{3}{4}$. The music consists primarily of eighth-note patterns with various dynamics like forte, piano, and accents.

(157) $\frac{3}{4}$ $\frac{2}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{4}{4}$

This section continues from measure 157 to 166. The instrumentation remains the same: vc, vn, clII, clIII, synI, and synII. The time signature follows a similar pattern of changes: $\frac{3}{4}$, $\frac{2}{8}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{5}{8}$, $\frac{3}{4}$, and $\frac{4}{4}$. The musical style is consistent with the previous section, featuring eighth-note patterns and dynamic markings.

(165) $\frac{4}{4}$ $\frac{2}{4}$ $\frac{8}{4}$ $\frac{2}{4}$ $\frac{8}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

(173) $\frac{5}{8}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{5}{8}$

(180) **5** **4** **3**

7 **4** **3**

(187) **3** **8** **4** **3** **4** **4** **5** **3**

7

(194) $\frac{3}{4}$ $\frac{2}{8}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{4}{4}$ $\frac{7}{8}$

vc
vn
clII
clIII
synI
synII

(201) $\frac{7}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{5}{8}$ $\frac{2}{4}$

vc
vn
clII
clIII
synI
synII

(209) $\frac{2}{4}$ $\frac{7}{8}$ $\frac{8}{8}$ $\frac{4}{4}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{8}{8}$

(218) $\frac{3}{8}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{7}{8}$

(226) $\frac{7}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{5}{8}$ $\frac{8}{8}$

This musical score section starts with a measure in 7/8 time, indicated by a circled 226. The instrumentation includes violin (vn), cello II (clII), cello III (clIII), synthesizer I (synI), and synthesizer II (synII). The music then transitions through various time signatures: 2/4, 3/4, 7/8, 5/8, 7/8, 5/8, and finally 8/8. The notation shows a mix of eighth and sixteenth note patterns with various dynamics and rests.

(234) $\frac{3}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{7}{8}$

This section continues from measure 226, starting with a 3/8 measure. It follows a similar pattern of time signature changes (3/4, 4/4, 7/8, 3/4, 4/4, 3/8, 7/8) across the same set of instruments: vc, vn, clII, clIII, synI, and synII. The musical style remains consistent with the previous section, featuring eighth and sixteenth note patterns and rests.

(242)

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

This musical score section starts at measure 242. It features six staves: vc (cello), vn (violin), clII (second clarinet), clIII (third clarinet), synI (synthesizer I), and synII (synthesizer II). The time signature changes frequently: 2/4, 4/4, 3/4, 2/4, 3/4, 8/8, 3/4, 7/8, 3/4, 7/8, 3/4. The instruments play various notes and rests, with some sustained notes and grace marks.

(250) 3 4 2 4 3 4 3 5 3

This musical score section starts at measure 250. It features the same six staves: vc, vn, clII, clIII, synI, and synII. The time signature changes: 3/4, 4/4, 2/4, 4/4, 3/4, 8/8, 5/4, 3/4. The instruments continue their rhythmic patterns, with sustained notes and grace marks.

(259) **5** **3**
2 **3** **5** **3**

vc
vn
clII
clIII
synI
synII

(267) **3** **8** **3** **2** **3** **4**

vc
vn
clII
clIII
synI
synII

(275)

vc
vn
clII
clIII
synI
synII

7 4 7 3 2

(281) 2 3 7 3 8 4 3 4 2 4

vc
vn
clII
clIII
synI
synII

(289) $\frac{4}{4}$ $\frac{2}{4}$ $\frac{8}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{2}{4}$

vc
vn
clII
clIII
synI
synII

10

(297) $\frac{2}{4}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{7}{8}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{4}{4}$

vc
vn
clII
clIII
synI
synII

(305)

(313)