

ammann

from a history of the domino the problem

michael winter

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

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

8 ≈ 60 p mf p mf

7 p mf p mf

6 p mf p mf

5 p mf

4 p mf p mf

3 p mf p mf

2 p mf p mf

1 p mf p mf

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

8 p mf p mf p mf

7 p mf p mf

6 p mf p mf

5 p mf p mf

4 p mf p mf

3 p mf p mf p mf

2 mf p mf p mf

1 p mf p mf

(ammann)

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

29 $\frac{7}{8}$ $\frac{1}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{4}$

(ammann)

38

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

47

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

(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

62

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

(ammann)

70

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

80

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

88 $\frac{7}{8}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{5}{8}$ $\frac{2}{4}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{1}{4}$

97 $\frac{1}{4}$ $\frac{2}{4}$ $\frac{1}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{1}{4}$

(ammann)

107

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

8

7

6

5

4

3

2

1

116

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

8

7

6

5

4

3

2

1

(ammann)

126

1/4 2/4 8 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

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)

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

8

7

6

5

4

3

2

1

(171)

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

8

7

6

5

4

3

2

1

The image displays a musical score for 'The Swan' by Charles Ives, featuring eight staves of music. The score is written in treble clef with a key signature of one sharp (F#). The time signatures vary across the staves: 8/8, 3/4, 7/8, 1/4, 3/4, 2/4, 3/8, and 2/4. The music is characterized by its complex, polyrhythmic structure, with many notes beamed together in groups. Dynamic markings such as *mf* (mezzo-forte), *p* (piano), and *mf* (mezzo-forte) are used throughout. The score includes various musical notations, including slurs, ties, and articulation marks (up-bow or up-bow). The overall style is characteristic of Ives's experimental and polyrhythmic approach to composition.

7

[illegible]

-12-

[illegible]

-13-

233

(241)

-14-

(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

(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

(ammann)

269

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

278

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

287

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

10

295

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

(ammann)

304

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

8

7

6

5

4

3

2

1

313

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

8

7

6

5

4

3

2

1

321

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

11

329

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

(ammann)

338

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

348

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

(357)

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

(366)

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

(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

13

386

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

8

7

6

5

4

3

2

1

(395)

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

8 7 6 5 4 3 2 1

(406)

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

8 7 6 5 4 3 2 1

416

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

mf p mf p mf p mf p

14 mf p mf p

425

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

mf p mf p mf p mf p

mf p mf p mf p mf p

(ammann)

436

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

8

7

6

5

4

3

2

1

443

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

8

7

6

5

4

3

2

1

15

(ammann)

452

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

8

7

6

5

4

3

2

1

459

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

8

7

6

5

4

3

2

1

[illegible]

488

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

8

7

6

5

4

3

2

1

497

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

8

7

6

5

4

3

2

1

(ammann)

505

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

8

7

6

5

4

3

2

1

17

514

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

8

7

6

5

4

3

2

1

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

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

8

7

6

5

4

3

2

1

(ammann)

542

8

7

6

5

4

3

2

1

18

[illegible]

564

9 3 5 3 2 3 4 7 2 4

574

3 5 3 5 3 2 4

(ammann)

584

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

594

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

(ammann)

(604)

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

8

7

6

5

4

3

2

1

20

(613)

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

8

7

6

5

4

3

2

1

(ammann)

621

1 2 3 2 4 1 2 3 5 1 2

8

7

6

5

4

3

2

1

631

2 5 3 1 2 3 3 2

8

7

6

5

4

3

2

1