

# robinson

from a history of the domino the problem

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1  $\text{♩} = 60 - 90$

clarinet I (3)  $\langle mp \rangle$   $\langle mf \rangle$   $\langle mp \rangle$

synth (4)  $\langle mf \rangle$   $\langle p \rangle$

cello (5)  $\langle p \rangle$

violin (6)  $\langle mp \rangle$   $\langle mp \rangle$

harmonium (7)  $\langle mp \rangle$   $\langle p \rangle$

clarinet II (8)  $\langle mf \rangle$   $\langle p \rangle$

8

clI  $\langle mp \rangle$   $\langle mf \rangle$

syn  $\langle p \rangle$   $\langle mf \rangle$

vc  $\langle p \rangle$

vn  $\langle p \rangle$   $\langle mp \rangle$

harm  $\langle mf \rangle$   $\langle p \rangle$   $\langle mp \rangle$

clII  $\langle p \rangle$   $\langle mf \rangle$

(robinson)

15

cll

syn

vc

vn

harm

cll

22

cll

syn

vc

vn

harm

cll

(robinson)

29

clI

syn

vc

vn

harm

clII

<mp>

<mp>

<mf>

<p>

<mf>

<p>

<mf>

<p>

<mf>

38

clI

syn

vc

vn

harm

clII

<p>

<p>

<p>

<mp>

<p>

<p>

<p>

<p>

(robinson)

45 2

clI

syn

vc

vn

harm

clII

*<mp>*

*<mf>*

*<mp>*

*<mf>*

*<p>*

*<mp>*

*<p>*

*<mf>*

*<p>*

52

clI

syn

vc

vn

harm

clII

*<mf>*

*<p>*

*<mf>*

*<p>*

*<mf>*

*<p>*

*<mf>*

*<p>*

*<mf>*

*<p>*

60

clI

syn

vc

vn

harm

clII

This system contains measures 60 through 66. The instruments are Clarinet I (clI), Synthesizer (syn), Viola (vc), Violin (vn), Harp (harm), and Clarinet II (clII). Measures 60-61 show the start of a melodic line in clI and vn. Measures 62-63 feature a sustained harmonic texture with clI, syn, and vc. Measures 64-66 continue the melodic development in clI and vn, with clII providing a supporting line. Dynamic markings include <p> and <mp>.

67

clI

syn

vc

vn

harm

clII

This system contains measures 67 through 73. The instruments are Clarinet I (clI), Synthesizer (syn), Viola (vc), Violin (vn), Harp (harm), and Clarinet II (clII). Measures 67-68 show a melodic line in clI. Measures 69-70 feature a sustained harmonic texture with clI, syn, and vc. Measures 71-73 continue the melodic development in clI and vn, with clII providing a supporting line. Dynamic markings include <mp> and <p>.

74

cll

syn

vc

vn

harm

cll

<mf>

<p>

<mf>

<mf>

<p>

<mp>

<p>

<mf>

81

cll

syn

vc

vn

harm

cll

<p>

<p>

<mf>

<mp>

<mp>

<p>

<p>

<p>

<p>

(robinson)

89 3

clI *<mp>* *<mf>* *<mp>*

syn *<mf>* *<p>*

vc *<p>*

vn *<mp>* *<mp>*

harm *<mp>* *<p>*

clII *<mf>* *<p>*

96

clI *<mp>* *<mf>*

syn *<p>* *<mf>*

vc *<p>*

vn *<p>* *<mp>*

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

clII *<p>* *<mf>*

103

clI

syn

vc

vn

harm

clII

*<p>*

*<p>*

*<p>*

*<p>*

*<mp>*

*<p>*

*<p>*

*<p>*

110

clI

syn

vc

vn

harm

clII

*<mp>*

*<mf>*

*<p>*

*<p>*

*<mp>*

*<mp>*

*<mp>*

*<mp>*

*<p>*

*<mp>*

*<p>*



117

clI

syn

vc

vn

harm

clII

125

clI

syn

vc

vn

harm

clII

132

4

clI

syn

vc

vn

harm

clII

<mp> <mf>

<mf> <p>

<mp>

<mp> <mp>

<mp> <p>

<mf> <p>

139

clI

syn

vc

vn

harm

clII

<mp> <mf>

<p>

<p>

<p>

<mf> <p>

<p>

147

clI

syn

vc

vn

harm

clII

154

clI

syn

vc

vn

harm

clII

161

clI

syn

vc

vn

harm

clII

*<mp>*

*<mf>*

*<p>*

*<mf>*

*<mf>*

*<p>*

*<mp>*

*<p>*

*<mf>*

Detailed description: This block contains the musical score for measures 161 through 167. It features six staves: Clarinet I (clI), Synthesizer (syn), Violoncello (vc), Violin (vn), Harp (harm), and Clarinet II (clII). The music is written in treble and bass clefs. Dynamic markings include *<mp>* (mezzo-piano), *<mf>* (mezzo-forte), and *<p>* (piano). The score includes various musical notations such as eighth notes, quarter notes, and rests.

168

5

clI

syn

vc

vn

harm

clII

*<p>*

*<p>*

*<mf>*

*<mp>*

*<p>*

*<p>*

*<p>*

Detailed description: This block contains the musical score for measures 168 through 174. It features the same six staves as the previous block: Clarinet I (clI), Synthesizer (syn), Violoncello (vc), Violin (vn), Harp (harm), and Clarinet II (clII). The music continues with various musical notations and dynamic markings, including *<p>* (piano) and *<mf>* (mezzo-forte). A measure rest for five measures is indicated by a '5' in a box above the staff at the end of the system.

175

cll *<mp>* *<mf>* *<mp>*

syn *<mf>* *<p>*

vc *<p>*

vn *<mp>* *<mp>*

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

cll *<mf>* *<p>*

183

cll *<mp>* *<mf>*

syn *<p>* *<mf>*

vc *<p>*

vn *<p>* *<mp>*

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

cll *<p>* *<mf>*

190

clI

syn

vc

vn

harm

clII

*p*

*mp*

*p*

*mf*

*p*

*mp*

*p*

*mf*

197

clI

syn

vc

vn

harm

clII

*mf*

*mp*

*p*

*mp*

*p*

*mf*

*p*

205

clI

syn

vc

vn

harm

clII

*<mp>*

*<mf>*

*<p>*

*<mf>*

*<p>*

*<p>*

*<mp>*

*<p>*

*<p>*

*<mf>*

*<p>*

213

clI

syn

vc

vn

harm

clII

*<p>*

*<p>*

*<p>*

*<mp>*

*<p>*

*<p>*

*<p>*

*<mp>*

*<mf>*

*<mp>*

*<p>*

*<mf>*

6

221

clI

syn

vc

vn

harm

clII

*<mf>*

*<p>*

*<mp>*

*<p>*

*<mf>*

*<p>*

228

clI

syn

vc

vn

harm

clII

*<mf>*

*<p>*

*<mf>*

*<p>*

*<mp>*

*<p>*

*<mf>*

*<p>*

*<mf>*



235

Score for measures 235-241. The staves are labeled: clI, syn, vc, vn, harm, and clII. The music features various dynamics including *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The key signature has one sharp (F#).

242

Score for measures 242-248. The staves are labeled: clI, syn, vc, vn, harm, and clII. The music continues with dynamics such as *mp*, *mf*, and *p*. The key signature remains one sharp (F#).

(robinson)

249

cII

syn

vc

vn

harm

clII

257

cII

syn

vc

vn

harm

cII

(robinson)

265

cll

syn

vc

vn

harm

cll

272

clI

syn

vc

vn

harm

clII

*<mp>*

*<mf>*

*<p>*

*<mf>*

*<p>*

*<mp>*

*<p>*

*<mf>*

Detailed description: This image shows a page of a musical score, numbered 272 in the top left corner. The score is written for six instruments: Clarinet I (clI), Synthesizer (syn), Violoncello (vc), Violin (vn), Harp (harm), and Clarinet II (clII). The music is in 4/4 time and features a key signature of one sharp (F#). The score is divided into two measures, 272 and 273. In measure 272, clI plays a half note G4, a quarter note A4, and a quarter rest. syn, vc, and vn play a half note G3, a quarter note A3, and a quarter rest. harm plays a half note G2, a quarter note A2, and a quarter rest. clII plays a half note G2, a quarter note A2, and a quarter rest. In measure 273, clI plays a half note G4, a quarter note A4, and a quarter rest. syn, vc, and vn play a half note G3, a quarter note A3, and a quarter rest. harm plays a half note G2, a quarter note A2, and a quarter rest. clII plays a half note G2, a quarter note A2, and a quarter rest. Dynamic markings include *<mp>* (mezzo-piano) for clI, *<mf>* (mezzo-forte) for syn, *<p>* (piano) for vc, *<mf>* (mezzo-forte) for vn, *<p>* (piano) for harm, and *<mf>* (mezzo-forte) for clII.

279

clI

syn

vc

vn

harm

clII

<p>

<p>

<p>

<mp>

<p>

<p>

<p>

286

clI

syn

vc

vn

harm

clII

<mp>

<mf>

<mp>

<mp>

<mp>

<mp>

<mf>

<p>

293

clI

syn

vc

vn

harm

clII

300

clI

syn

vc

vn

harm

clII

(robinson)

307

8

clI

syn

vc

vn

harm

clII

<mp>

<mf>

<mf>

<p>

<mp>

<mp>

<mp>

<p>

<mf>

<p>

314

clI

syn

vc

vn

harm

clII

<mp>

<mf>

<p>

<p>

<mf>

<p>

<p>

(robinson)

322

clII

syn

vc

vn

harm

clII

329

clI

syn

vc

vn

harm

clII

336

cll

syn

vc

vn

harm

cll

<mp>

<mf>

<p>

<mf>

<mp>

<p>

<mp>

<p>

<mf>

343

9

cll

syn

vc

vn

harm

cll

<p>

<mf>

<p>

<mp>

<p>

<p>

<p>



350

cll *<mp>* *<mf>* *<mp>*

syn *<mf>* *<p>*

vc *<p>*

vn *<mp>* *<mp>*

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

cll *<mf>* *<p>*

357

cll *<mp>* *<mf>*

syn *<p>* *<mf>*

vc *<p>*

vn *<p>* *<mp>*

harm *<p>* *<mp>*

cll *<p>* *<mf>*

364

clI

syn

vc

vn

harm

clII

<p>

<p>

<p>

<mp>

<p>

<p>

371

clI

syn

vc

vn

harm

clII

<mp>

<mf>

<p>

<mp>

<mp>

<mp>

378

clI

syn

vc

vn

harm

clII

<mp>

<mf>

<p>

<mf>

<p>

<mp>

<p>

<mf>

386

clI

syn

vc

vn

harm

clII

<p>

<p>

<p>

<mp>

<p>

<p>

<p>

<p>

<p>

393 10

clI

syn

vc

vn

harm

clII

Measure 393: clI has a half note G4 with <mp>, a half note A4 with <mf>, and a half note B4 with <mp>. syn has a half note G4 with <mf>, a half note A4 with <p>, and a half note B4 with <mf>. vc has a half note G4 with <mp>, a half note A4 with <mp>, and a half note B4 with <mp>. vn has a half note G4 with <mp>, a half note A4 with <mp>, and a half note B4 with <mp>. harm has a half note G4 with <mp>, a half note A4 with <p>, and a half note B4 with <p>. clII has a half note G4 with <mf>, a half note A4 with <p>, and a half note B4 with <p>.

400

clI

syn

vc

vn

harm

clII

Measure 400: clI has a half note G4 with <mf>, a half note A4 with <mf>, and a half note B4 with <mf>. syn has a half note G4 with <p>, a half note A4 with <mf>, and a half note B4 with <mf>. vc has a half note G4 with <p>, a half note A4 with <p>, and a half note B4 with <p>. vn has a half note G4 with <p>, a half note A4 with <mp>, and a half note B4 with <mp>. harm has a half note G4 with <mf>, a half note A4 with <p>, and a half note B4 with <mp>. clII has a half note G4 with <p>, a half note A4 with <mf>, and a half note B4 with <mf>.

408

clI

syn

vc

vn

harm

clII

415

clI

syn

vc

vn

harm

clII

422

clI

syn

vc

vn

harm

clII

<mf>

<p>

<mf>

<mf>

<p>

<mp>

<p>

<mf>

429

clI

syn

vc

vn

harm

clII

<p>

<p>

<mf>

<mp>

<mp>

<p>

<p>

<p>

<p>