An economy of virtual knowns
for solo instrument
(from a text and reading by Chris Mann)
Accidentals affect only the notes they precede.

Ossia: any bass note below the staff may be transposed up one octave.
The reason that something is an example. A fold (how many does it take to define a problem? (. a predicate)), an economy of virtual knowns. interrupts the idea of proof (those names of actions and events) that does a shy redundancy. a wave. Looks like a subjective, but. I mean, is an-emergent-property-of-any-sys tem-the-increasing-probability-of-asking-a-right-question a question (a parasite that adapts) or no, a science of quantity. a goal? And the additions? A function. Of represents. Information after all is that failure of description, an immune system a la consciousnessed, a parody (a typical number (probability is a product of real numbers), a base maybe parity in bags) that dags as some inductive random, a negative it, sit. Like a tautology is a square of the propensity to explain any point-function as (random is just like ab sence) a factor (D) of phantom flickers, a sort of they-type time (it disappoints (dusts) description) of non-linear possibilities, an avvy quit. Shit. The pragmatics of ignorance -- something (decorative) you do on my time (my reduction is smaller than your reduction coz I is a large number) -- an abstract that, an example of itself, a me-too-no-risk of refers picks up a difference on a stick (difference, the first good) and licks (self-evident (a judgement is a perfect rule)): dear sames, a limbo (game) replica in drag, as names (deduction is the administration of violence (credit is the history (interest) of words without history)): claims it (the altruist) T's about. Conspires. In (surrogate) two's. No doubt it queues.)