

Musical Dice Game - Double Counterpoints I

based on

Einfall, einen doppelten Contrapunct in der Octave von sechs Tacten zu machen, ohne die Regeln davon zu wissen (1758)

by Carl Philipp Emanuel Bach

compiled by I. T. Author

einen doppelten Contrapunct.

1. Contrap.	1	2	3	4	5	6
2.	—	2	3	4	5	6
3.	—	3	4	5	6	7
4.	—	4	5	6	7	8
5.	—	5	6	7	8	9
6.	—	6	7	8	9	1
7.	—	7	8	9	1	2
8.	—	8	9	1	2	3
9.	—	9	1	2	3	4

Der aus den Zahlen: $\left\{ \begin{array}{l} 3 \ 1 \ 5 \ 2 \ 7 \ 9 \\ 8 \ 4 \ 6 \ 1 \ 2 \ 3 \end{array} \right.$
entstehende doppelte Contrapunct
in der Octave.



Augen.	1.	2.	3.	4.	5.	6.	7.	8.	9.
1. Wurf oder Tab.	1	2	3	4	5	6	7	8	9
2.	—	10	11	12	13	14	15	16	17
3.	—	19	10	21	22	23	24	25	26
4.	—	28	29	30	31	32	33	34	35
5.	—	37	38	39	40	41	42	43	44
6.	—	46	47	48	49	50	51	52	53
2.	—	10	11	12	13	14	15	16	17
3.	—	19	10	21	22	23	24	25	26
4.	—	28	29	30	31	32	33	34	35
5.	—	37	38	39	40	41	42	43	44
6.	—	46	47	48	49	50	51	52	53

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6 License

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1 Introduction¹

“Einfall, einen doppelten Contrapunct in
der Octave von sechs Tacten zu machen,
ohne die Regeln davon zu wissen”

“An invention by which Six Measures of
Double Counterpoint can be written
without a Knowledge of the Rules”

Thus run the German title (and its English translation) of the article that described the Musical Dice Game (MDG) invented by Carl Philipp Emanuel Bach (or C.P.E. Bach). Rightly and interestingly so, as the Rules provided in the published work allow a non-professional musician to generate (“compose”) nearly 31.4 trillions of unique MDG double counterpoints of six measures (DCSMs). More precisely, the rules of the *Einfall*, as we would refer to this MDG from here onward, yields $9^6 \times 9^5 \times 1 = 31,381,059,609$ unique DCSMs (see explanation in Subsection 2.2).

A *Musikalisches Würfelspiel* (German for “musical dice game” or MDG) is a system for randomly “generating” (e.g., by using a die or two dice) musical compositions from precomposed options and was quite popular throughout Western Europe in the 18th century. The earliest known MDG is Johann Philipp Kirnberger’s *Der allezeit fertige Polonoisen- und Menuettencomponist* (1st ed. 1757; rev. 2nd ed. 1783) (translated from German as “The Ever-Ready Minuet and Polonaise Composer”). Another example is *Table pour composer des minuets et des Trios à la infinie; avec deux dez à jouer* (1780) (translated from French as “A table for composing minuets and trios to infinity, by playing with two dice”) that was composed by Abbé Maximillian Stadler (but is also attributed to Franz Joseph Haydn).

Probably the most famous of MDGs is *Musikalisches Würfelspiel K. 516f* (1787). This MDG was first published by J.J. Hummel in 1793 in Berlin and was republished in 1796 by Nikolaus Simrock in Bonn (as K. 294d or K. Anh. C 30.01). Simrock attributed this work. It is also known under the title of *Anleitung zum Componieren von Walzern so viele man will vermitteltst zweier Würfel, ohne etwas von der Musik oder Composition zu verstehen* (German for “Instructions for the composition of as many waltzes as one desires with two dice, without understanding anything about music or composition”) and may have been based on Mozart’s manuscript *K. 516f*, written in 1787, consisting of numerous two-bar fragments of music, that appear to be some kind of game or system for constructing music out of two-bar fragments, but contains no instructions nor hints as to the use of dice. An [online article](#) by Hideo Noguchi offers a possible explanation for this attribution.

This book is a collection of 150 MDG DCSMs generated according to the rules given in the *Einfall*. The scores of the generated DCSMs, that were initially written using the abc environment of Chris Walshaw, were converted to Scalar Vector Graphics (SVG) images (with corresponding MIDIs) using `abcm2ps` and `abcmidi`, and were then pre-processed with Inkscape to be included in L^AT_EX to produce this book.

2 *Einfall*

2.1 Rules

The Rules provided in *Einfall* generate DCSMs consisting of six (6) bars/measures. The six bars are played with a repeat, yielding a total of 12 played bars.

The following Rules are followed for generating each DCSM:

1. For each bar from the first to the sixth, toss a nine-sided die twice then obtain the numbers on the face that comes up on each toss. Hence, six two nine-sided one-die tosses (with possible outcomes from the set $\{1, 2, 3, 4, 5, 6, 7, 8, 9\}$ for each toss) are needed to generate a DCSM. (Two five-sided dice may also be used; just subtract 1 from the sum of the upturned faces in each toss.)

¹The information contained in the introduction were culled from the following online resources: [Wikipedia: Musikalisches Würfelspiel](#) (2017), <https://opus-infinity.org/>, and [Mozart’s Melody Machine](#) (Peterson, 2001)

2. For each bar (1 to 6), the outcome of the first die toss from Step 1. is then used to determine which bar (numbered from 1 to 9 under each column) from the Table of Treble-Clef Measures (Figure 1) is to be used for obtaining the G-clef notes for the particular bar of the DCSM-to-be-created corresponding to the outcome of the toss. Similarly, the outcome of the second die toss is used to determine the F-clef notes from the Table of Bass-Clef Measures (Figures 2).

The possible outcomes of a nine-sided die toss (1 to 9) are given on the left-hand side (stub items) of Figure 1, while the bar numbers (1 to 6) of the DCSM-to-be-generated are given on the top of that table (captions or column headings).

3. For example, suppose for bar 2, the outcome of the two nine-sided die tosses are 5 for the first toss and 9 for the second toss. If we now look for measure number 2 at the top of Figure 1 and for the outcome 5 on the left-hand side of that table, we obtain the notes of the 5th bar under the 2nd column of the Table of Treble-Clef Measures (Figure 1) for the G-clef of bar 2 for the DCSM-to-be-generated. Similarly, we take the notes of the 9th bar under the 2nd column of the Table of Bass-Clef Measures (Figures 2) for the F-clef notes of bar 2 for the DCSM-to-be-generated.

2.2 Table of Measures

Einfall Counterpoint Measures (G-Clef)

[from https://opus-infinity.org/dice_games/cpebach_counterpoint/measures/;
or from <https://www.jstor.org/stable/843301>]

attributed to C.P.E. Bach

$\text{♩} = 90$

	Bar 1	Bar 2	Bar 3	Bar 4	Bar 5	Bar 6
1						
2						
3						
4						
5						
6						
7						
8						
9						

Figure 1: Table of Treble-Clef Measures (Part I)

Note that for each of the first five of the six bars of any *Einfall* DCSM, there are $9 \times 9 = 81$ possible combinations of G- and F-clefs since there are nine choices for each of the G- and F-clefs. However, for the sixth bar (final bar) of each *Einfall* DCSM, although there are nine choices for the bars for the

G-clef, there is only one choice of a bar for the F-clef, that choice being a middle C of four counts (C4). Thus, there are only nine combinations of G- and F-clefs for the sixth bar (see Figure 2). All told, these imply that the total number of unique *Einfall* DCSMs is $(9^2)^5 \times (9 \times 1) = 81 \times 81 \times 81 \times 81 \times 81 \times 9 = 31,381,059,609$. (Note that this total number may be doubled by switching the roles of the G- and F-clefs as the DCSMs are invertible at the octave.)

Einfall Counterpoints Measures (F-Clef)
[from https://opus-infinity.org/dice_games/cpebach_counterpoint/measures/;
or from <https://www.jstor.org/stable/843301>]

attributed to C.P.E. Bach

♩ = 90 Bar 1 Bar 2 Bar 3 Bar 4 Bar 5 Bar 6

The musical score consists of 9 staves, each with a bass clef and a 2/2 time signature. The tempo is marked as ♩ = 90. The score is divided into six measures, labeled Bar 1 through Bar 6. Each measure contains a sequence of notes and rests. The notes are mostly eighth and sixteenth notes, with some quarter notes. The rests are mostly half notes. The score is attributed to C.P.E. Bach.

Figure 2: Table of Bass-Clef Measures (Part II)

3 Related Links

The following are very interesting sites in that they allow the online rendering of MDGs:

- [Opus Infinity](#) - Collaborative work of Robbert Harms, Hein Moors, and Suus van Petegem whose goal is to unravel the mystery behind the tables used for generating MDGs. Site visitors can generate MDGs based on works of Kirnberger, Mozart, Stadler/Haydn, Bach, and Gerlach. Corresponding audio files (`mid`, `ogg`, and/or `mp3`) and image files (`pdf` or `png`) are also made available for listening, viewing, or downloading.
- [Mozart](#) - A site maintained by John Chuang that allows the site visitor to generate MDGs based on the work of Stadler/Haydn.
- [Mozart](#) - A site maintained by Marian Aldenhövel allows the visitor to generate a MDG (user-specified or randomly-generated) and the corresponding audio (`midi`, `wav`) and image files (`pdf`, `png`) based on *Musikalisches Würfelspiel*, K. 516f.
- [mozart.zip](#) - This is a Windows software (© 1995 VisionSoft) by John Chuang and Stephen Goodwin that generates MDG based on input from user and is available for *free* from [Amaranth Publishing](#).
- “[Mozart - Musical Game in C K. 516f](#),” Mozart Studies Online - The site of Hideo Noguchi that offers an explanation linking *Musikalisches Würfelspiel*, K. 516f, and K. 294d (K. Anh. C 30.01).

4 Acknowledgments

My sincerest gratitude to Chris Walshaw et al. for the [ABC music notation](#); Jean-Francois Moine for [abcm2ps](#) and the accompanying examples, templates, and pointers for the appropriate use of these resources; Guido Gonzato for the [ABC Plus Project](#) and the [abcmidi resources](#) available there, more especially for the ABC resource book *Making Music with ABC 2*; James R. Allwright and Seymour Shlien for [abcmidi](#) source and binaries; [Artifex, Inc.](#) for Ghostscript v.10.00.0 (includes the `ps2pdf` converter); [Inkscape v.1.2.2](#) for the tool for converting SVGs to PDFs for inclusion into L^AT_EX documents; William Schelter for [Maxima v.5.47.0](#)—used for computing the permutation number; Colombar Wendling et. al for [Geany 2.0 IDE](#); and [User:Martin H](#) for his [reply](#) to a T_EX / L^AT_EX Stack Exchange question on including SVGs into L^AT_EX documents. Special thanks also to [Opus Infinity](#) and [JSTOR](#) (in collaboration with Duke University Press and Yale University) for making available the score for *Einfall*, [International Music Score Library Project](#) for *Historisch-Kritische Beyträge zur Aufnahme der Musik Bd.3*, and [Amaranth Publishing](#) for a copy of `mozart.zip`. Ditto to Machtelt Garrels for the book [Bash Guide for Beginners](#), Vivek Gite for the book [Linux Script Shell Tutorial](#), and Steve Parker for the [Unix/Linux Shell Cheatsheet](#). John Fogarty’s GitHub Site: [Latex CreateSpace BookCover](#) and Peter Wilson’s reply in T_EX / L^AT_EX Stack Exchange on [designing a book cover](#), were sources of ideas, information, and materials for creating the book cover and title page, thanks to both of them; [LibreOffice Calc](#) for its use in the image creation of the book cover. Many thanks, too, to the [Debian Project](#) for the Debian 12 (Bookworm) GNU/Linux OS, [TeXLive](#) for providing the T_EX distribution, and [GitHub](#) for its generosity in providing space for [the project](#).

5 Selected Waltzes

1w1-1w7-3w6-1w3-7w5-5w3
cpeb::1w1-10w16-21w24-28w30-43w41-50w48-:
Perm. No.: 14966185726



For audio (midi): [cpeb-1w1-1w7-3w6-1w3-7w5-5w3.mid](#)

1w1-6w9-4w2-7w3-9w5-7w2
cpeb::1w1-15w18-22w20-34w30-45w41-52w47-:
Perm. No.: 14803700500



For audio (midi): [cpeb-1w1-6w9-4w2-7w3-9w5-7w2.mid](#)

1w2-1w9-9w7-9w8-4w7-4w7
cpeb::1w2-10w18-27w25-36w35-40w43-49w52-:
Perm. No.: 23929928659



For audio (midi): [cpeb-1w2-1w9-9w7-9w8-4w7-4w7.mid](#)

1w2-3w6-4w8-7w3-8w8-9w9
cpeb::1w2-12w15-22w26-34w30-44w44-54w54-:
Perm. No.: 25508628073



For audio (midi): [cpeb-1w2-3w6-4w8-7w3-8w8-9w9.mid](#)

1w2-6w1-7w7-7w4-2w8-7w7
cpeb::1w2-15w10-25w25-34w31-38w44-52w52-:
Perm. No.: 25828929802



For audio (midi): [cpeb-1w2-6w1-7w7-7w4-2w8-7w7.mid](#)

1w2-6w2-4w8-2w2-1w5-9w8
 cpeb::1w2-15w11-22w26-29w29-37w41-54w53-:
 Perm. No.: 14641672960



For audio (midi): [cpeb-1w2-6w2-4w8-2w2-1w5-9w8.mid](#)

1w3-8w4-3w7-8w9-6w4-9w2
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 Perm. No.: 13833919756



For audio (midi): [cpeb-1w3-8w4-3w7-8w9-6w4-9w2.mid](#)

1w4-2w2-6w9-5w9-2w1-7w2
 cpeb::1w4-11w11-24w27-32w36-38w37-52w47-:
 Perm. No.: 3450479158



For audio (midi): [cpeb-1w4-2w2-6w9-5w9-2w1-7w2.mid](#)

1w4-3w5-4w3-2w6-7w1-6w1
 cpeb::1w4-12w14-22w21-29w33-43w37-51w46-:
 Perm. No.: 2044257688



For audio (midi): [cpeb-1w4-3w5-4w3-2w6-7w1-6w1.mid](#)

1w4-4w4-8w7-6w6-8w8-6w1
 cpeb::1w4-13w13-26w25-33w33-44w44-51w46-:
 Perm. No.: 26619162220



For audio (midi): [cpeb-1w4-4w4-8w7-6w6-8w8-6w1.mid](#)

1w4-9w7-4w3-1w3-2w6-4w5
 cpeb::1w4-18w16-22w21-28w30-38w42-49w50-:
 Perm. No.: 18325332586



For audio (midi): [cpeb-1w4-9w7-4w3-1w3-2w6-4w5.mid](#)

1w5-7w2-9w7-5w8-4w4-9w5
 cpeb::1w5-16w11-27w25-32w35-40w40-54w50-:
 Perm. No.: 13437981379



For audio (midi): [cpeb-1w5-7w2-9w7-5w8-4w4-9w5.mid](#)

1w7-4w2-8w8-6w1-9w6-9w5
 cpeb::1w7-13w11-26w26-33w28-45w42-54w50-:
 Perm. No.: 17743749787



For audio (midi): [cpeb-1w7-4w2-8w8-6w1-9w6-9w5.mid](#)

1w8-1w8-2w7-6w1-6w7-1w6
 cpeb::1w8-10w17-20w25-33w28-42w43-46w51-:
 Perm. No.: 21216224134



For audio (midi): [cpeb-1w8-1w8-2w7-6w1-6w7-1w6.mid](#)

1w8-2w9-4w1-5w2-5w3-3w4
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 Perm. No.: 7403120641



For audio (midi): [cpeb-1w8-2w9-4w1-5w2-5w3-3w4.mid](#)

1w8-7w7-2w5-5w9-3w4-1w5
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 Perm. No.: 13764338074



For audio (midi): [cpeb-1w8-7w7-2w5-5w9-3w4-1w5.mid](#)

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 Perm. No.: 19419112532



For audio (midi): [cpeb-2w1-1w2-5w2-4w6-4w6-5w6.mid](#)

2w1-2w7-5w5-5w4-8w1-2w2
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 Perm. No.: 1363254392



For audio (midi): [cpeb-2w1-2w7-5w5-5w4-8w1-2w2.mid](#)

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 Perm. No.: 30300230891



For audio (midi): [cpeb-2w1-6w9-7w2-6w7-1w9-3w3.mid](#)

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 Perm. No.: 2932631489



For audio (midi): [cpeb-2w2-1w2-2w6-4w8-4w1-3w1.mid](#)

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 Perm. No.: 288471458



For audio (midi): [cpeb-2w3-1w7-5w7-6w1-3w1-8w8.mid](#)

2w3-5w6-6w2-6w8-9w4-4w9
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 Perm. No.: 13240554797



For audio (midi): [cpeb-2w3-5w6-6w2-6w8-9w4-4w9.mid](#)

2w3-5w9-3w4-4w1-7w6-5w3
 cpeb::2w3-14w18-21w22-31w28-43w42-50w48-:
 Perm. No.: 1760266751



For audio (midi): [cpeb-2w3-5w9-3w4-4w1-7w6-5w3.mid](#)

2w3-7w6-3w4-9w2-4w3-6w4
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 Perm. No.: 7515428159



For audio (midi): [cpeb-2w3-7w6-3w4-9w2-4w3-6w4.mid](#)

2w3-9w4-9w1-9w1-8w1-8w6
 cpeb::2w3-18w13-27w19-36w28-44w37-53w51-:
 Perm. No.: 15877613



For audio (midi): [cpeb-2w3-9w4-9w1-9w1-8w1-8w6.mid](#)

2w4-5w9-2w5-6w5-7w7-1w7
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 Perm. No.: 22682476451



For audio (midi): [cpeb-2w4-5w9-2w5-6w5-7w7-1w7.mid](#)

2w5-5w5-7w4-1w2-8w8-8w8
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 Perm. No.: 24945768893



For audio (midi): [cpeb-2w5-5w5-7w4-1w2-8w8-8w8.mid](#)

2w6-5w8-1w6-7w8-3w8-5w1
 cpeb::2w6-14w17-19w24-34w35-39w44-50w46-:
 Perm. No.: 27371059553



For audio (midi): [cpeb-2w6-5w8-1w6-7w8-3w8-5w1.mid](#)

2w6-7w3-6w7-3w9-6w1-2w5
 cpeb::2w6-16w12-24w25-30w36-42w37-47w50-:
 Perm. No.: 3369961154



For audio (midi): [cpeb-2w6-7w3-6w7-3w9-6w1-2w5.mid](#)

2w7-1w4-6w3-6w5-7w8-1w9
 cpeb::2w7-10w13-24w21-33w32-43w44-46w54-:
 Perm. No.: 26060847176



For audio (midi): [cpeb-2w7-1w4-6w3-6w5-7w8-1w9.mid](#)

2w7-4w2-5w3-3w2-7w2-9w1
 cpeb::2w7-13w11-23w21-30w29-43w38-54w46-:
 Perm. No.: 3968783516



For audio (midi): [cpeb-2w7-4w2-5w3-3w2-7w2-9w1.mid](#)

2w7-4w2-5w4-7w1-8w6-5w3
 cpeb::2w7-13w11-23w22-34w28-44w42-50w48-:
 Perm. No.: 17571320633



For audio (midi): [cpeb-2w7-4w2-5w4-7w1-8w6-5w3.mid](#)

2w7-6w8-4w1-9w3-2w4-5w1
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 Perm. No.: 11272112489



For audio (midi): [cpeb-2w7-6w8-4w1-9w3-2w4-5w1.mid](#)

2w7-9w2-1w8-9w4-3w6-5w8
 cpeb::2w7-18w11-19w26-36w31-39w42-50w53-:
 Perm. No.: 18905737358



For audio (midi): [cpeb-2w7-9w2-1w8-9w4-3w6-5w8.mid](#)

2w8-4w5-3w8-3w1-2w9-4w6
 cpeb::2w8-13w14-21w26-30w28-38w45-49w51-:
 Perm. No.: 28218639575



For audio (midi): [cpeb-2w8-4w5-3w8-3w1-2w9-4w6.mid](#)

2w8-5w2-1w7-6w8-7w8-2w4
 cpeb::2w8-14w11-19w25-33w35-43w44-47w49-:
 Perm. No.: 27386319710



For audio (midi): [cpeb-2w8-5w2-1w7-6w8-7w8-2w4.mid](#)

2w8-7w6-9w9-5w7-8w4-8w3
 cpeb::2w8-16w15-27w27-32w34-44w40-53w48-:
 Perm. No.: 13157347727



For audio (midi): [cpeb-2w8-7w6-9w9-5w7-8w4-8w3.mid](#)

2w9-1w6-3w4-2w2-9w5-2w5
 cpeb::2w9-10w15-21w22-29w29-45w41-47w50-:
 Perm. No.: 14491977059



For audio (midi): [cpeb-2w9-1w6-3w4-2w2-9w5-2w5.mid](#)

2w9-1w7-3w6-1w1-1w4-2w2
 cpeb::2w9-10w16-21w24-28w28-37w40-47w47-:
 Perm. No.: 10708595363



For audio (midi): [cpeb-2w9-1w7-3w6-1w1-1w4-2w2.mid](#)

2w9-5w1-9w8-5w5-7w1-7w7
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 Perm. No.: 1855657793



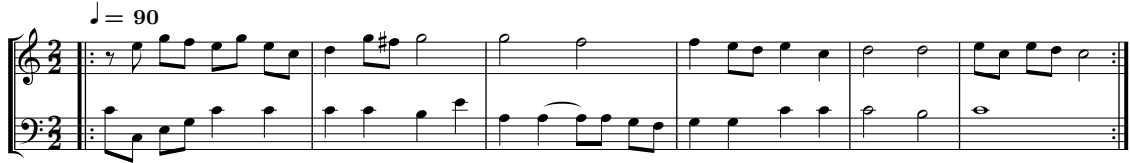
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2w9-5w4-3w6-5w1-7w6-7w1
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2w9-5w6-6w7-2w6-3w7-7w3
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For audio (midi): [cpeb-2w9-5w6-6w7-2w6-3w7-7w3.mid](#)

3w1-1w4-4w5-6w8-3w9-8w5
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 Perm. No.: 30793184778



For audio (midi): [cpeb-3w1-1w4-4w5-6w8-3w9-8w5.mid](#)

3w1-1w6-1w8-7w3-9w8-8w7
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 Perm. No.: 25508043885



For audio (midi): [cpeb-3w1-1w6-1w8-7w3-9w8-8w7.mid](#)

3w1-2w7-3w7-4w4-2w4-3w2
 cpeb::3w1-11w16-21w25-31w31-38w40-48w47-:
 Perm. No.: 11909719830



For audio (midi): [cpeb-3w1-2w7-3w7-4w4-2w4-3w2.mid](#)

3w1-7w5-7w8-5w6-5w3-3w2
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 Perm. No.: 9231277971



For audio (midi): [cpeb-3w1-7w5-7w8-5w6-5w3-3w2.mid](#)

3w2-1w6-9w5-2w2-2w7-8w3
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 Perm. No.: 21505181349



For audio (midi): [cpeb-3w2-1w6-9w5-2w2-2w7-8w3.mid](#)

3w2-1w9-4w9-5w2-4w3-1w3
 cpeb::3w2-10w18-22w27-32w29-40w39-46w48-:
 Perm. No.: 7744181097



For audio (midi): [cpeb-3w2-1w9-4w9-5w2-4w3-1w3.mid](#)

3w2-4w9-7w1-7w6-5w8-7w6
 cpeb::3w2-13w18-25w19-34w33-41w44-52w51-:
 Perm. No.: 26383773873



For audio (midi): [cpeb-3w2-4w9-7w1-7w6-5w8-7w6.mid](#)

3w2-9w5-2w5-3w5-5w8-8w9
 cpeb::3w2-18w14-20w23-30w32-41w44-53w54-:
 Perm. No.: 26149464165



For audio (midi): [cpeb-3w2-9w5-2w5-3w5-5w8-8w9.mid](#)

♩ = 90

The musical score is for a single system in 3/2 time. The tempo is marked as quarter note = 90. The key signature has one flat (B-flat). The melody is in the treble staff, and the bass line is in the bass staff. The piece consists of 12 measures, ending with a double bar line and repeat dots.

♩ = 90

Musical score for "The Rose Tree" in 2/2 time. The tempo is marked as ♩ = 90. The score consists of two staves: a treble staff and a bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat). The score is divided into two systems. The first system contains the first four measures, and the second system contains the last two measures, which end with a double bar line and repeat dots.

♩ = 90

Musical score for 'The Rose Tree' in 2/2 time. The tempo is marked as ♩ = 90. The score consists of two staves: a treble staff and a bass staff. The key signature has one sharp (F#). The melody is in the treble staff, and the accompaniment is in the bass staff. The piece ends with a double bar line and repeat dots.

♩ = 90

♩ = 90

♩ = 90

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in 3/2 time. The tempo is marked as ♩ = 90. The key signature has one sharp (F#). The melody in the treble staff consists of six measures, ending with a repeat sign. The bass staff provides a harmonic accompaniment, also in six measures, ending with a repeat sign.

19

3w7-6w6-9w3-5w1-7w4-9w1
 cpeb::3w7-15w15-27w21-32w28-43w40-54w46-:
 Perm. No.: 10574065506



For audio (midi): [cpeb-3w7-6w6-9w3-5w1-7w4-9w1.mid](#)

3w7-9w4-5w6-4w7-1w8-1w4
 cpeb::3w7-18w13-23w24-31w34-37w44-46w49-:
 Perm. No.: 26964787485



For audio (midi): [cpeb-3w7-9w4-5w6-4w7-1w8-1w4.mid](#)

3w8-2w1-9w9-3w2-4w1-4w1
 cpeb::3w8-11w10-27w27-30w29-40w37-49w46-:
 Perm. No.: 735713292



For audio (midi): [cpeb-3w8-2w1-9w9-3w2-4w1-4w1.mid](#)

3w8-8w5-3w1-2w1-3w2-2w3
 cpeb::3w8-17w14-21w19-29w28-39w38-47w48-:
 Perm. No.: 3509709492



For audio (midi): [cpeb-3w8-8w5-3w1-2w1-3w2-2w3.mid](#)

4w1-1w3-1w2-2w2-9w7-1w1
 cpeb::4w1-10w12-19w20-29w29-45w43-46w46-:
 Perm. No.: 21360792775



For audio (midi): [cpeb-4w1-1w3-1w2-2w2-9w7-1w1.mid](#)

4w1-1w4-8w9-4w8-3w9-1w2
 cpeb::4w1-10w13-26w27-31w35-39w45-46w47-:
 Perm. No.: 30964957186



For audio (midi): [cpeb-4w1-1w4-8w9-4w8-3w9-1w2.mid](#)

4w1-7w3-9w6-5w4-9w6-9w1
 cpeb::4w1-16w12-27w24-32w31-45w42-54w46-:
 Perm. No.: 18821511517



For audio (midi): [cpeb-4w1-7w3-9w6-5w4-9w6-9w1.mid](#)

4w1-8w7-7w7-7w9-4w5-6w8
 cpeb::4w1-17w16-25w25-34w36-40w41-51w53-:
 Perm. No.: 17333799511



For audio (midi): [cpeb-4w1-8w7-7w7-7w9-4w5-6w8.mid](#)

4w2-9w6-7w1-1w9-3w8-3w1
 cpeb::4w2-18w15-25w19-28w36-39w44-48w46-:
 Perm. No.: 27531432787



For audio (midi): [cpeb-4w2-9w6-7w1-1w9-3w8-3w1.mid](#)

4w4-4w1-6w5-8w2-3w9-5w7
 cpeb::4w4-13w10-24w23-35w29-39w45-50w52-:
 Perm. No.: 28455731761



For audio (midi): [cpeb-4w4-4w1-6w5-8w2-3w9-5w7.mid](#)

4w4-4w9-7w5-8w6-4w9-4w4
 cpeb::4w4-13w18-25w23-35w33-40w45-49w49-:
 Perm. No.: 30043625062



For audio (midi): [cpeb-4w4-4w9-7w5-8w6-4w9-4w4.mid](#)

4w4-8w5-9w8-3w7-7w3-1w2
 cpeb::4w4-17w14-27w26-30w34-43w39-46w47-:
 Perm. No.: 9620186521



For audio (midi): [cpeb-4w4-8w5-9w8-3w7-7w3-1w2.mid](#)

4w6-2w9-8w6-8w4-5w2-3w5
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 Perm. No.: 4905350455



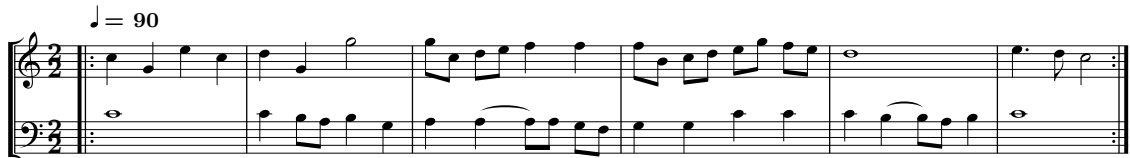
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4w6-8w7-7w8-8w2-5w1-3w7
 cpeb::4w6-17w16-25w26-35w29-41w37-48w52-:
 Perm. No.: 720252553



For audio (midi): [cpeb-4w6-8w7-7w8-8w2-5w1-3w7.mid](#)

4w7-1w1-3w7-9w6-4w3-8w5
 cpeb::4w7-10w10-21w25-36w33-40w39-53w50-:
 Perm. No.: 9172579243



For audio (midi): [cpeb-4w7-1w1-3w7-9w6-4w3-8w5.mid](#)

4w7-5w7-2w7-4w8-2w6-6w7
 cpeb::4w7-14w16-20w25-31w35-38w42-51w52-:
 Perm. No.: 20436336328



For audio (midi): [cpeb-4w7-5w7-2w7-4w8-2w6-6w7.mid](#)

4w7-7w7-8w1-6w5-4w7-8w2
 cpeb::4w7-16w16-26w19-33w32-40w43-53w47-:
 Perm. No.: 22502712118



For audio (midi): [cpeb-4w7-7w7-8w1-6w5-4w7-8w2.mid](#)

4w8-2w1-4w4-1w4-9w8-4w9
 cpeb::4w8-11w10-22w22-28w31-45w44-49w54-:
 Perm. No.: 25702842415



For audio (midi): [cpeb-4w8-2w1-4w4-1w4-9w8-4w9.mid](#)

4w8-5w3-6w8-2w1-8w1-3w7
 cpeb::4w8-14w12-24w26-29w28-44w37-48w52-:
 Perm. No.: 314778271



For audio (midi): [cpeb-4w8-5w3-6w8-2w1-8w1-3w7.mid](#)

4w9-1w7-1w9-3w6-1w9-7w2
 cpeb::4w9-10w16-19w27-30w33-37w45-52w47-:
 Perm. No.: 30209056519



For audio (midi): [cpeb-4w9-1w7-1w9-3w6-1w9-7w2.mid](#)

♩ = 90

Musical score for "The Rose Tree" in 2/2 time, featuring a treble and bass staff with a key signature of one sharp (F#). The tempo is marked as quarter note = 90. The melody is in the treble staff, and the bass line is in the bass staff. The piece ends with a double bar line and repeat dots.

♩ = 90

Musical score for 'The Rose Tree' in 3/2 time. The tempo is marked as ♩ = 90. The score consists of two staves: a treble staff and a bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The key signature has one sharp (F#). The score is divided into two systems, each with a repeat sign at the end.

[illegible]

♩ = 90

The musical score is written for a piano and voice. The piano part is in 2/2 time, with a tempo marking of ♩ = 90. The key signature has one flat (B-flat). The piano accompaniment consists of a simple melody in the right hand and a bass line in the left hand. The melody is composed of eighth and quarter notes, while the bass line uses half notes and quarter notes. The voice part is written in a single line with a treble clef and a key signature of one flat. The lyrics are written below the voice line. The score is divided into two systems, each containing two staves (piano and voice). The first system covers the first four lines of the lyrics, and the second system covers the last two lines. The piece concludes with a double bar line and repeat dots.

♩ = 90

The musical score is written for voice and piano. The key signature is one flat (B-flat), and the time signature is 3/2. The tempo is marked as ♩ = 90. The score consists of two systems. The first system has a vocal line and a piano accompaniment. The vocal line begins with a whole note rest, followed by a half note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment begins with a half note G3, a quarter note A3, and a quarter note Bb3. The second system continues the vocal line with a half note C5, a quarter note Bb4, and a quarter note A4. The piano accompaniment continues with a half note G3, a quarter note A3, and a quarter note Bb3. The score ends with a double bar line and repeat dots.

24

5w2-8w9-8w4-6w4-5w8-4w3
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 Perm. No.: 25737895301



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5w4-3w7-3w4-4w4-4w7-2w1
 cpeb::5w4-12w16-21w22-31w31-40w43-47w46-:
 Perm. No.: 22242481277



For audio (midi): [cpeb-5w4-3w7-3w4-4w4-4w7-2w1.mid](#)

5w6-2w6-9w2-1w9-7w9-6w3
 cpeb::5w6-11w15-27w20-28w36-43w45-51w48-:
 Perm. No.: 31063593164



For audio (midi): [cpeb-5w6-2w6-9w2-1w9-7w9-6w3.mid](#)

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 Perm. No.: 3891523766



For audio (midi): [cpeb-5w6-3w4-1w1-7w2-3w2-6w5.mid](#)

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 Perm. No.: 12304732820



For audio (midi): [cpeb-5w6-7w8-2w7-6w5-7w4-5w3.mid](#)

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 Perm. No.: 16116526328



6w2-6w9-1w9-5w4-6w3-5w6
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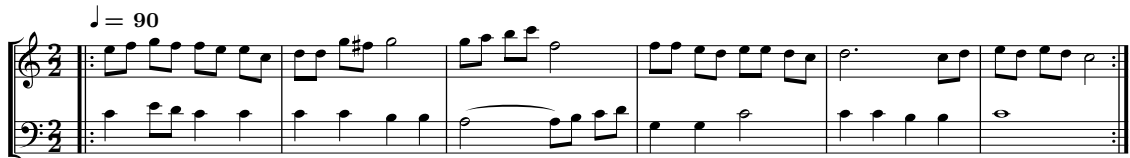
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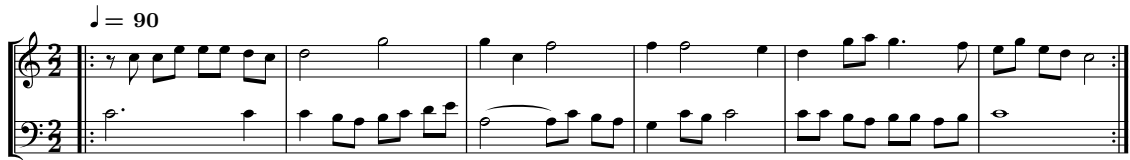
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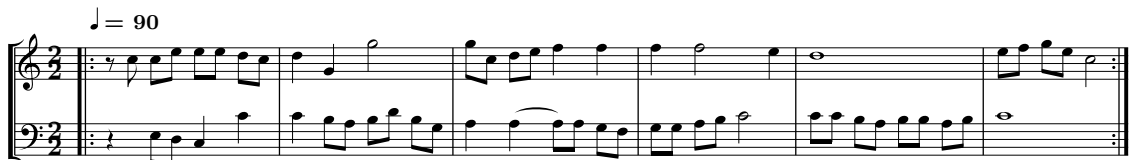
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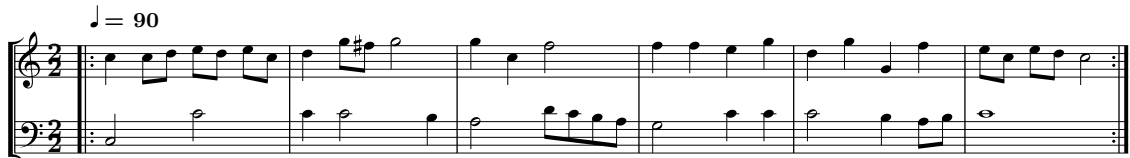
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 Perm. No.: 6437436930



For audio (midi): [cpeb-9w9-9w5-3w6-1w8-6w2-2w4.mid](#)

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