

Musical Dice Game Waltzes I

based on

*Der allezeit fertige Polonoisen- und Menuettencomponist
(1757)*

by Johann Philipp Kirnberger

compiled by I. T. Author

9

Table pour un Menuet avec un Dé.

Premiere Partie.

	1	2	3	4	5	6
1 Jet	23	63	79	13	43	32
2 - -	77	54	75	57	7	47
3 - -	62	2	42	64	86	84
4 - -	70	53	5	74	31	20
5 - -	29	41	50	11	18	22
6 - -	83	37	69	3	89	49
7 - -	59	71	52	67	87	56
8 - -	36	90	8	73	58	48

Seconde Partie.

	1	2	3	4	5	6
1 Jet	33	55	4	95	38	44
2 - -	60	46	12	78	93	76
3 - -	21	88	94	80	15	34
4 - -	14	39	9	30	92	19
5 - -	45	65	25	1	28	17
6 - -	68	6	35	51	61	10
7 - -	26	91	66	82	72	27
8 - -	40	81	24	16	85	96

Menuet. 1 2 3 4 5 6 7 xvii

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Der allezeit fertige Polonoisen- und Menuettencomponist (1757)
by Johann Philipp Kirnberger

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1 Introduction¹

“*Der
allezeit fertige
Polonoisen-
und
Menuetten-componist*”

“*The
Ever-Ready
Polonaise
and
Minuet Composer*”

Thus is the German title (and its English translation) of the earliest of Musical Dice Games (MDG). Rightly and interestingly so, as the Instructions provided in the published work allow a non-professional musician to generate (“compose”) up to $6^{32} = 7,958,661,109,946,400,884,391,936$ or nearly eight (8) septillion minuet-trios of which $6^{27} = 1,023,490,369,077,469,249,536$ or about one (1) sextillion are unique (see Subsection 2.2 for more details).

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. Aside from Kirnberger’s *Der allezeit fertige Polonoisen- und Menuettencomponist* (1st ed. 1757; rev. 2nd ed. 1783), other well-known composers that are to known to have composed (or have been attributed the composition of) a MDG are Wolfgang Amadeus Mozart (*Anleitung zum Componieren von Walzern so viele man will vermittelt 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”), C.P.E. Bach (*Einfall, einen doppelten Contrapunct in der Octave von sechs Tacten zu machen, ohne die Regeln davon zu wissen* (1758); translated from German as “A method for making six bars of double counterpoint at the octave without knowing the rules”) and Abbé Maximilian Stadler (*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”).

Musikalisches Würfelspiel K. 516f (1787), another title for the MDG attributed to Mozart and is the most famous of MDGs, 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 to Mozart and it 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. Antt abcm [online article](#) by Hideo Noguchi offers a possible explanation for this attribution.

This book is a collection of 28 MDG minuet-trios generated according to the rules given in *Der allezeit fertige* (we will refer to this MDG in this manner from here onward). The scores of the generated minuet-trios, that were initially written in using the *abcm* environment of Chris Walshaw, were converted to Scalar Vector Graphics (SVG) images (with corresponding MIDI files) by using *abcm2ps* and *abcmidi*, and were then pre-processed with Inkscape to be included in L^AT_EX to produce this book.

2 *Der allezeit fertige*

2.1 Rules

The Rules provided in *Der allezeit fertige* generate MDG minuets-trios consisting of 32 bars (or measures), 16 bars each for the minuet and trio sections. For each of these two sections, the first eight (8) bars are played then repeated. The last eight bars are then similarly played. Finally, the 16 bars of the minuet are again played but without repeats for each set of 8 bars.

The following Rules are followed for generating each minuet:

1. For each bar from the first to the 16th, a regular six-sided die is tossed and the face that comes up is obtained. Hence, 16 one-die tosses (with possible outcomes from the set $\{1, 2, 3, 4, 5, 6\}$), a toss of a die for each bar, are needed to generate a minuet section.

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

2. Table 1(a) is then used to determine which bar number from the Table of Measures for Minuets (Figures 1 to 2) is to be used for obtaining the notes—based on the outcome of each one-die toss—for the particular bar of the minuet-to-be-generated. The possible outcomes of a die toss (1 to 6) are given on the left-hand side (stub items) of Table 1, while the bar numbers of the minuet-to-be-generated are given on the top of that table (captions or column headings).
3. For example, suppose for bar 1, the outcome of the two-dice toss is 5. If we now look for bar number 1 at the top of Table 1 and for the outcome 5 on the left-hand side of that table, we obtain 43 as the measure number of the Table of Measures for Minuets (see Figure 1) to be used for obtaining the notes to be played for the first bar of the minuet-to-be-generated. Similarly, an outcome of 4 for the one-die toss for bar 9 of the minuet-to-be-generated leads us to obtain the notes from bar 95 of the Table of Measures for Minuets (see Figure 2).

The following Rules are followed for generating each trio:

1. For each bar of the trio, from the first bar to the 16th, a die is tossed. Hence, 16 one-die tosses with possible outcomes from the set $\{1, 2, 3, 4, 5, 6\}$, a toss of a die for each bar, are needed to generate a trio.
2. Table 1(b) is then used to determine which bar number from the Table of Measures for Trios (Figures 3 to 4) is to be used for obtaining the notes, based on the outcome of each die toss, for the bar of the trio corresponding to that one-die toss. The possible outcomes of a toss of a die (1 to 6) are given on the left-hand side (stub items) of Table 1(b), while the measure numbers of the minuet-to-be-generated are given on the top of that table (captions or column headings).
3. For example, suppose for bar 1, the outcome of the one-die toss is 3. If we now look for measure number 1 at the top of Table 1 and for the outcome 3 on the left-hand side of that table, we obtain 8 as the bar number of the Table of Measures for Trios (see Figure 3) to be used for obtaining the notes to be played for the first measure of the trio-to-be-generated. Similarly, an outcome of 1 on the one-die toss for bar 9 of the trio-to-be-generated leads us to obtain the notes from bar 94 of the Table of Measures for Trios (see Figure 5).

2.2 Table for finding Measure Number from Table of Measures

The table given here (Table 1) combines the two tables given on pages 9 and 10 of *Der fertige allezeit* but the contents are exactly as given there with the roles of the rows and columns switched. The leftmost column contains the possible one-die outcomes while the topmost row contains the bar number for the MDG minuet/trio to be generated.

		(a) Measure Number of Minuet															
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Die 1	1	23	77	62	70	29	83	59	36	33	60	21	14	45	68	26	40
	2	63	54	2	53	41	37	71	90	55	46	88	39	65	6	91	81
	3	79	75	42	5	50	69	52	8	4	12	94	9	25	35	66	24
	4	13	57	64	74	11	3	67	73	95	78	80	30	1	51	82	16
	5	43	7	86	31	18	89	87	58	38	93	15	92	28	61	72	85
	6	32	47	84	20	22	49	56	48	44	76	34	19	17	10	27	96
		(b) Measure Number of Trio															
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Die 1	1	81	57	67	2	90	41	24	56	94	47	62	72	25	64	48	87
	2	78	45	30	65	14	33	10	73	40	55	46	17	31	85	11	76
	3	8	69	26	53	43	95	88	63	79	5	3	60	54	21	42	82
	4	84	6	4	22	51	12	83	92	58	93	66	23	15	13	27	32
	5	39	28	18	35	89	75	61	96	7	91	70	1	74	44	52	50
	6	59	71	37	16	86	49	77	20	38	68	19	29	80	36	34	9

Table 1: Measure number to be looked-up in the Table of Measures (see Figures 1, 2, 3, 4, and 5 in Section 2.3) corresponding to each one-die outcome per bar for the minuet and trio. Measure number in **bold blue font** indicates identical measures under that column (see <https://opus-infinity.org> for more info).

Although the body of Table 1 includes $6 \times 16 + 6 \times 16 = 192$ bar numbers, the Tables of Measures for Minuets and Trios (Figures 1 to 4) contain only $6 \times 14 + 6 \times 13 + 5 = 167$ different measures. This is so since in Table 1: a) for the minuet bars, all the measures under bar 8 and all the measures under bar 16 are identical giving only two (2) unique measures; b) for the trio bars, all the measures under bar 7 and all the measures under bars 15 and 16 are identical, giving three (3) unique measures; c) there are six (6) different measures for each of the remaining 14 bars of the minuet and six (6) different measures for each of the remaining 13 bars of the trio: $6 \times 14 + 6 \times 13 = 162$ additional bars. These also explain why the total number of unique minuet-trios that can be generated is $(6^{14} \times 6^{13} \times 1 \times 1 \times 1 \times 1 \times 1) = 6^{27}$.

2.3 Table of Measures

Der allezeit fertige Polonoisen und Menuettencomponist (Minuet)
[from [https://imslp.org/wiki/Der_allezeit_fertige_Polonoisen-_und_Menuettencomponist_\(Kirnberger%2C_Johann_Philipp\)](https://imslp.org/wiki/Der_allezeit_fertige_Polonoisen-_und_Menuettencomponist_(Kirnberger%2C_Johann_Philipp))]

Johann Philipp Kirnberger

The musical score for the Minuet (Part I) by Johann Philipp Kirnberger is presented in two systems of 24 measures each. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, trills (tr), and triplets (3). The measures are numbered 1 through 48, with some measures containing multiple bar lines. The first system covers measures 1 to 24, and the second system covers measures 25 to 48.

Figure 1: Table of Measures for Minuets (Part I)

49 50 51 52 *tr* 53 *tr* 54 55 56

57 58 59 *tr* 60 61 *tr* 62 63 64

65 66 *tr* 67 *tr* 68 69 *tr* 70 *tr* 71 72 *tr*

73 74 *tr* 75 76 77 78 79 80

81 82 *tr* 83 84 *tr* 85 86 87 *tr* 88

89 *tr* 90 91 92 *tr* 93 *tr* 94 95 96

Figure 2: Table of Measures for Minuets (Part II)

Der allezeit fertige Polonoisen und Menuettencomponist (Trio)

[from [https://imslp.org/wiki/Der_allezeit_fertige_Polonoisen-_und_Menuettencomponist_\(Kirnberger%2C_Johann_Philipp\)](https://imslp.org/wiki/Der_allezeit_fertige_Polonoisen-_und_Menuettencomponist_(Kirnberger%2C_Johann_Philipp))]

Johann Philipp Kirnberger

$\text{♩} = 90$

The musical score is presented in a standard format with a treble staff on top and a bass staff on the bottom. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is indicated as quarter note = 90. The score is divided into six systems, each containing two staves. The measures are numbered 1 through 36. Various musical ornaments and techniques are used, including trills (tr), triplets (3), and slurs. The notation is clear and professional, typical of 18th-century musical manuscripts.

Figure 3: Table of Measures for Trios (Part III)

37 *tr* 38 39 *tr tr* 40 41 42 3 *tr*

43 44 45 46 47 48 3 *tr*

49 50 51 *tr* 52 3 *tr* 53 54 *tr*

55 56 57 58 *tr* 59 60 3

61 3 *tr* 62 3 63 64 3 3 65 66 *tr*

67 68 69 70 71 72

Figure 4: Table of Measures for Trios (Part IV)

The musical score for Trios (Part V) consists of four systems of two staves each. The key signature has one flat (B-flat). The measures are numbered 73 through 96. The notation includes various rhythmic values and ornaments:

- Measure 73:** Treble staff has a dotted quarter note; bass staff has an eighth-note triplet.
- Measure 74:** Treble staff has a quarter rest followed by a beamed eighth-note triplet; bass staff has an eighth-note triplet.
- Measure 75:** Treble staff has a beamed eighth-note triplet; bass staff has an eighth-note triplet.
- Measure 76:** Treble staff has a dotted quarter note; bass staff has an eighth-note triplet.
- Measure 77:** Treble staff has a beamed eighth-note triplet with a trill (tr) over the final note; bass staff has a dotted quarter note with a trill (tr) over the final note.
- Measure 78:** Treble staff has a beamed eighth-note triplet with a trill (tr) over the final note; bass staff has a dotted quarter note with a trill (tr) over the final note.
- Measure 79:** Treble staff has a beamed eighth-note triplet with a trill (tr) over the final note; bass staff has a dotted quarter note with a trill (tr) over the final note.
- Measure 80:** Treble staff has a beamed eighth-note triplet; bass staff has a dotted quarter note.
- Measure 81:** Treble staff has a beamed eighth-note triplet; bass staff has a dotted quarter note.
- Measure 82:** Treble staff has a dotted quarter note; bass staff has a dotted quarter note.
- Measure 83:** Treble staff has a beamed eighth-note triplet with a trill (tr) over the final note; bass staff has a dotted quarter note with a trill (tr) over the final note.
- Measure 84:** Treble staff has a dotted quarter note; bass staff has a dotted quarter note.
- Measure 85:** Treble staff has a dotted quarter note; bass staff has a dotted quarter note.
- Measure 86:** Treble staff has a beamed eighth-note triplet; bass staff has a dotted quarter note.
- Measure 87:** Treble staff has a dotted quarter note; bass staff has a dotted quarter note.
- Measure 88:** Treble staff has a beamed eighth-note triplet with a trill (tr) over the final note; bass staff has a dotted quarter note with a trill (tr) over the final note.
- Measure 89:** Treble staff has a beamed eighth-note triplet; bass staff has a dotted quarter note.
- Measure 90:** Treble staff has a beamed eighth-note triplet; bass staff has a dotted quarter note.
- Measure 91:** Treble staff has a beamed eighth-note triplet; bass staff has a dotted quarter note.
- Measure 92:** Treble staff has a dotted quarter note; bass staff has a dotted quarter note.
- Measure 93:** Treble staff has a dotted quarter note; bass staff has a dotted quarter note.
- Measure 94:** Treble staff has a beamed eighth-note triplet; bass staff has a dotted quarter note with a trill (tr) over the final note.
- Measure 95:** Treble staff has a beamed eighth-note triplet; bass staff has a dotted quarter note.
- Measure 96:** Treble staff has a dotted quarter note; bass staff has a dotted quarter note.

Figure 5: Table of Measures for Trios (Part V)

3 Related Links

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

- [Mozart](#) - A site maintained by Marian Aldenhövel allows the visitor to generate a MDG (user-specified or randomly-generated) and the corresponding audio (`mid`, `wav`) and image files (`pdf`, `png`) based on *Musikalisches Würfelspiel*, *K. 516f*.
- [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, and Bach. 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.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; Colomban 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 the [International Music Score Library Project \(IMSLP\)](#) for making available the score for *Der allezeit fertige Polonoisen- und Menuettencomponist (1757)* 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 2024](#) for providing the T_EX distribution, and [GitHub](#) for its generosity in providing space for [the project](#).

5 Selected Waltzes

2-1-3-4-5-2-3-2-3-1-4-3-1-6-3-6-4-6-4-2-2-1-1-1-4-5-3-6-1-5-1-3

knbgr::63:77:42:74:18:37:52:90:4:60:80:9:45:10:66:96:84:71:4:65:14:41:24:56:58:91:3:29:25:44:48:82::

Perm. No.: 708190707096438707954

$\text{♩} = 90$

$\text{♩} = 80$

For audio (midi): [knbgr-2-1-3-4-5-2-3-2-3-1-4-3-1-6-3-6-4-6-4-2-2-1-1-1-4-5-3-6-1-5-1-3.mid](#)

2-1-4-1-2-2-1-6-4-6-6-5-1-5-3-3-5-2-5-5-3-3-4-1-5-5-5-2-6-4-3-4

knbgr::63:77:64:70:41:37:59:48:95:76:34:92:45:61:66:24:39:45:18:35:43:95:83:56:7:91:70:17:80:13:42:32::

Perm. No.: 662409663186092164958

$\text{♩} = 90$

$\text{♩} = 80$

For audio (midi): [knbgr-2-1-4-1-2-2-1-6-4-6-6-5-1-5-3-3-5-2-5-5-3-3-4-1-5-5-5-2-6-4-3-4.mid](#)

2-1-5-5-6-4-5-2-3-2-1-3-6-6-2-1-1-6-1-4-4-2-5-5-4-3-1-1-5-5-2

knbgr::63:77:86:31:18:49:67:58:55:12:88:14:25:10:27:81:81:57:37:2:51:12:10:96:7:93:3:72:25:44:52:76::

Perm. No.: 684405757653835055186

$\text{♩} = 90$

$\text{♩} = 80$

For audio (midi): [knbgr-2-1-5-5-6-4-5-2-3-2-1-3-6-6-2-1-1-6-1-4-4-2-5-5-4-3-1-1-5-5-2.mid](#)

2-2-1-3-6-3-6-6-5-4-2-1-4-4-4-6-6-5-2-3-4-2-5-6-1-2-3-4-5-2-3

knbgr::63:54:62:5:22:69:56:48:38:78:88:14:1:51:82:96:59:71:18:65:43:12:10:96:38:47:46:60:15:44:11:82::

Perm. No.: 778010641294556413448

$\text{♩} = 90$

$\text{♩} = 80$

For audio (midi): [knbgr-2-2-1-3-6-3-6-6-5-4-2-1-4-4-4-6-6-5-2-3-4-2-5-6-1-2-3-4-5-2-3.mid](#)

2-2-4-6-6-2-6-1-5-3-5-1-3-5-2-1-1-4-4-1-5-5-4-1-4-3-1-2-5-6-3-5

knbgr::63:54:64:20:22:37:56:36:38:12:15:14:25:61:91:40:81:6:4:2:89:75:83:56:58:5:62:17:74:36:42:50::

Perm. No.: 971700082190746979228

$\text{♩} = 90$

$\text{♩} = 80$

For audio (midi): [knbgr-2-2-4-6-6-2-6-1-5-3-5-1-3-5-2-1-1-4-4-1-5-5-4-1-4-3-1-2-5-6-3-5.mid](#)

2-2-5-2-6-5-6-3-6-1-5-4-5-2-6-1-1-1-4-3-2-3-2-4-6-5-1-4-3-6-4-6

knbgr::63:54:86:53:22:89:56:8:44:60:15:30:28:6:27:40:81:57:4:53:14:95:10:92:38:91:62:23:54:36:27:9::

Perm. No.: 924632863681846563584

$\text{♩} = 90$

$\text{♩} = 80$

For audio (midi): [knbgr-2-2-5-2-6-5-6-3-6-1-5-4-5-2-6-1-1-1-4-3-2-3-2-4-6-5-1-4-3-6-4-6.mid](#)

2-2-5-4-4-4-6-1-3-4-2-5-2-6-4-5-4-5-6-4-5-2-5-3-2-6-2-2-1-6-2-3

knbgr::63:54:86:74:11:3:56:36:4:78:88:92:65:10:82:85:84:28:37:22:89:33:61:63:40:68:46:17:25:36:11:82::

Perm. No.: 859125192897611679920

$\text{♩} = 90$

$\text{♩} = 80$

For audio (midi): [knbgr-2-2-5-4-4-4-6-1-3-4-2-5-2-6-4-5-4-5-6-4-5-2-5-3-2-6-2-2-1-6-2-3.mid](#)

2-2-6-2-1-3-6-1-5-6-3-5-2-5-6-2-3-6-2-4-3-6-6-4-1-5-4-2-5-3-3

knbgr::63:54:84:53:29:69:56:36:38:76:94:92:65:61:27:81:8:71:30:22:43:49:77:20:58:47:70:23:31:44:42:82::

Perm. No.: 728218663401543310484

$\text{♩} = 90$

$\text{♩} = 80$

For audio (midi): [knbgr-2-2-6-2-1-3-6-1-5-6-3-5-2-5-6-2-3-6-2-4-3-6-6-4-1-5-4-2-5-3-3.mid](#)

2-2-6-5-4-1-2-1-3-6-2-2-5-1-1-2-4-5-6-5-1-4-6-6-5-6-2-1-6-6-3-3

knbgr::63:54:84:31:11:83:71:36:4:76:88:39:28:68:26:81:84:28:37:35:90:12:77:20:7:68:46:72:80:36:42:82::

Perm. No.: 996615860393336832908

$\text{♩} = 90$

$\text{♩} = 80$

For audio (midi): [knbgr-2-2-6-5-4-1-2-1-3-6-2-2-5-1-1-2-4-5-6-5-1-4-6-6-5-6-2-1-6-6-3-3.mid](#)

2-3-5-5-3-2-4-1-4-4-3-1-2-1-1-4-4-6-2-4-2-5-6-4-2-1-2-6-2-5-4

knbgr::63:75:86:31:18:69:71:73:33:78:80:9:45:6:26:40:84:6:37:65:51:33:61:20:58:55:62:17:80:85:52:32::

Perm. No.: 317688209735311546430

$\text{♩} = 90$

$\text{♩} = 80$

For audio (midi): [knbgr-2-3-5-5-3-2-4-1-4-4-3-1-2-1-1-4-4-6-2-4-2-5-6-4-2-1-2-6-2-5-4.mid](#)

2-4-1-3-5-4-5-4-1-3-6-4-1-5-6-4-1-2-1-3-2-4-5-3-3-5-6-4-4-4-5-4

knbgr::63:57:62:5:18:3:87:73:33:12:34:30:45:61:27:16:81:45:67:53:14:12:61:63:79:91:19:23:15:13:52:32::

Perm. No.: 615779480829213079076

$\text{♩} = 90$

$\text{♩} = 80$

For audio (midi): [knbgr-2-4-1-3-5-4-5-4-1-3-6-4-1-5-6-4-1-2-1-3-2-4-5-3-3-5-6-4-4-4-5-4.mid](#)

2-4-1-4-5-2-6-4-3-1-5-4-1-3-3-1-6-1-4-1-4-1-3-2-4-3-5-1-3-2-6-4

knbgr::63:57:62:74:18:37:56:73:4:60:15:30:45:35:66:40:59:57:4:2:51:41:88:73:58:5:70:72:54:85:34:32::

Perm. No.: 230934249115415769980

$\text{♩} = 90$

$\text{♩} = 80$

For audio (midi): [knbgr-2-4-1-4-5-2-6-4-3-1-5-4-1-3-3-1-6-1-4-1-4-1-3-2-4-3-5-1-3-2-6-4.mid](#)

2-4-1-5-5-4-2-3-5-4-6-6-5-1-6-1-1-6-6-6-3-3-2-2-5-4-6-6-5-5-2-3

knbgr::63:57:62:31:18:3:71:8:38:78:34:19:28:68:27:40:81:71:37:16:43:95:10:73:7:93:19:29:74:44:11:82::

Perm. No.: 824176414713714766868

$\text{♩} = 90$

$\text{♩} = 80$

For audio (midi): [knbgr-2-4-1-5-5-4-2-3-5-4-6-6-5-1-6-1-1-6-6-6-3-3-2-2-5-4-6-6-5-5-2-3.mid](#)

2-4-2-1-1-1-1-1-2-1-5-5-6-4-6-5-3-4-1-4-1-5-4-6-3-3-1-1-6-3-2-6

knbgr::63:57:2:70:29:83:59:36:55:60:15:92:17:51:27:85:8:6:67:22:90:75:83:20:79:5:62:72:80:21:11:9::

Perm. No.: 483642784470122444216

$\text{♩} = 90$

$\text{♩} = 80$

For audio (midi): [knbgr-2-4-2-1-1-1-1-1-2-1-5-5-6-4-6-5-3-4-1-4-1-5-4-6-3-3-1-1-6-3-2-6.mid](#)

2-4-4-1-6-5-1-4-5-2-4-5-3-2-2-6-1-1-6-3-3-4-1-6-5-2-6-3-6-1-5-2

knbgr::63:57:64:70:22:89:59:73:38:46:80:92:25:6:91:96:81:57:37:53:43:12:24:20:7:55:19:60:80:64:52:76::

Perm. No.: 155816583414403648592

$\text{♩} = 90$

$\text{♩} = 80$

For audio (midi): [knbgr-2-4-4-1-6-5-1-4-5-2-4-5-3-2-2-6-1-1-6-3-3-4-1-6-5-2-6-3-6-1-5-2.mid](#)

2-4-6-2-6-5-5-6-1-2-5-2-4-1-4-6-3-6-3-2-3-1-2-1-2-3-5-1-2-2-1-2

knbgr::63:57:84:53:22:89:87:48:33:46:15:39:1:68:82:96:8:71:26:65:43:41:10:56:40:5:70:72:31:85:48:76::

Perm. No.: 202456345696866234992

$\text{♩} = 90$

$\text{♩} = 80$

For audio (midi): [knbgr-2-4-6-2-6-5-5-6-1-2-5-2-4-1-4-6-3-6-3-2-3-1-2-1-2-3-5-1-2-2-1-2.mid](#)

2-5-1-1-5-4-6-6-6-6-5-4-4-1-6-3-5-2-5-2-2-3-3-4-2-6-6-4-4-6-6

knbgr::63:7:62:70:18:3:56:48:44:76:34:92:1:51:26:96:8:28:30:35:14:33:88:63:58:55:19:29:15:13:34:9::

Perm. No.: 624882134800877036858

$\text{♩} = 90$

$\text{♩} = 80$

For audio (midi): [knbgr-2-5-1-1-5-4-6-6-6-6-5-4-4-1-6-3-5-2-5-2-2-3-3-4-2-6-6-4-4-6-6.mid](#)

2-5-2-1-5-4-2-1-2-2-3-1-1-2-5-1-6-6-5-5-4-5-1-2-6-3-3-2-6-5-1-3

knbgr::63:7:2:70:18:3:71:36:55:46:94:14:45:6:72:40:59:71:18:35:51:75:24:73:38:5:3:17:80:44:48:82::

Perm. No.: 831175602878811596894

$\text{♩} = 90$

$\text{♩} = 80$

For audio (midi): [knbgr-2-5-2-1-5-4-2-1-2-2-3-1-1-2-5-1-6-6-5-5-4-5-1-2-6-3-3-2-6-5-1-3.mid](#)

2-5-3-6-5-6-5-5-1-6-2-6-5-5-3-6-4-2-6-1-2-2-1-3-4-3-1-5-5-6-1-4

knbgr::63:7:42:20:18:49:87:58:33:76:88:19:28:61:66:96:84:45:37:2:14:33:24:63:58:5:62:1:74:36:48:32::

Perm. No.: 985920410714506545338

$\text{♩} = 90$

$\text{♩} = 80$

For audio (midi): [knbgr-2-5-3-6-5-6-5-5-1-6-2-6-5-5-3-6-4-2-6-1-2-2-1-3-4-3-1-5-5-6-1-4.mid](#)

2-5-5-4-1-5-1-1-6-2-4-6-6-1-1-6-5-6-3-2-4-2-6-4-2-6-3-5-2-6-1-6

knbgr::63:7:86:74:29:89:59:36:44:46:80:19:17:68:26:96:39:71:26:65:51:33:77:92:40:68:3:1:31:36:48:9::

Perm. No.: 902563867947406833458

$\text{♩} = 90$

$\text{♩} = 80$

For audio (midi): [knbgr-2-5-5-4-1-5-1-1-6-2-4-6-6-1-1-6-5-6-3-2-4-2-6-4-2-6-3-5-2-6-1-6.mid](#)

2-5-6-4-2-1-3-2-6-5-4-3-1-3-1-2-6-6-6-3-2-4-3-5-1-1-3-5-6-3-2-3

knbgr::63:7:84:74:41:83:52:90:44:93:80:9:45:35:26:81:59:71:37:53:14:12:88:96:94:47:3:1:80:21:11:82::

Perm. No.: 503864487287262662246

$\text{♩} = 90$

$\text{♩} = 80$

For audio (midi): [knbgr-2-5-6-4-2-1-3-2-6-5-4-3-1-3-1-2-6-6-6-3-2-4-3-5-1-1-3-5-6-3-2-3.mid](#)

2-6-2-2-5-3-2-4-1-5-5-6-5-4-2-4-1-5-3-3-6-6-4-2-2-5-2-1-4-2-2-5

knbgr::63:47:2:53:18:69:71:73:33:93:15:19:28:51:91:16:81:28:26:53:86:49:83:73:40:91:46:72:15:85:11:50::

Perm. No.: 257217998413024118876

$\text{♩} = 90$

$\text{♩} = 80$

For audio (midi): [knbgr-2-6-2-2-5-3-2-4-1-5-5-6-5-4-2-4-1-5-3-3-6-6-4-2-2-5-2-1-4-2-2-5.mid](#)

2-6-3-6-1-6-1-3-4-1-3-6-6-1-1-5-2-6-2-4-1-4-3-4-2-2-6-1-3-4-1-6

knbgr::63:47:42:20:29:49:59:8:95:60:94:19:17:68:26:85:78:71:30:22:90:12:88:92:40:55:19:72:54:13:48:9::

Perm. No.: 572720822955399587072

$\text{♩} = 90$

$\text{♩} = 80$

For audio (midi): [knbgr-2-6-3-6-1-6-1-3-4-1-3-6-6-1-1-5-2-6-2-4-1-4-3-4-2-2-6-1-3-4-1-6.mid](#)

2-6-4-5-1-2-5-2-1-6-2-6-1-2-4-2-1-2-2-5-5-1-6-2-5-2-1-3-5-3-3-4

knbgr::63:47:64:31:29:37:87:90:33:76:88:19:45:6:82:81:81:45:30:35:89:41:77:73:7:55:62:60:74:21:42:32::

Perm. No.: 464584874099801508428

$\text{♩} = 90$

$\text{♩} = 80$

For audio (midi): [knbgr-2-6-4-5-1-2-5-2-1-6-2-6-1-2-4-2-1-2-2-5-5-1-6-2-5-2-1-3-5-3-3-4.mid](#)

2-6-5-1-6-1-2-3-5-2-6-5-6-5-1-2-2-4-3-2-2-4-4-3-4-4-6-6-2-3-1

knbgr::63:47:86:70:22:83:71:8:38:46:34:92:17:61:26:81:78:6:26:65:14:12:83:63:58:93:66:29:80:85:42:87::

Perm. No.: 339264207678114966848

$\text{♩} = 90$

$\text{♩} = 80$

For audio (midi): [knbgr-2-6-5-1-6-1-2-3-5-2-6-5-6-5-1-2-2-4-3-2-2-4-4-3-4-4-6-6-2-3-1.mid](#)

2-6-5-2-2-1-1-2-1-6-1-3-1-2-1-1-3-5-1-2-1-3-5-2-1-4-6-2-1-5-2-3

knbgr::63:47:86:53:41:83:59:90:33:76:21:9:45:6:26:40:8:28:67:65:90:95:61:73:94:93:19:17:25:44:11:82::

Perm. No.: 691413704127783175064

$\text{♩} = 90$

$\text{♩} = 80$

For audio (midi): [knbgr-2-6-5-2-2-1-1-2-1-6-1-3-1-2-1-1-3-5-1-2-1-3-5-2-1-4-6-2-1-5-2-3.mid](#)

2-6-6-3-3-6-6-5-5-5-4-2-5-1-6-6-6-6-5-4-1-4-5-4-6-4-3-5-3-1-3-1

knbgr::63:47:84:5:50:49:56:58:38:93:80:39:28:68:27:96:59:71:18:22:90:12:61:92:38:93:3:1:54:64:42:87::

Perm. No.: 77910973152539165636

$\text{♩} = 90$

$\text{♩} = 80$

For audio (midi): [knbgr-2-6-6-3-3-6-6-5-5-5-4-2-5-1-6-6-6-6-5-4-1-4-5-4-6-4-3-5-3-1-3-1.mid](#)

2-6-6-5-6-4-3-1-5-4-5-6-5-4-1-4-3-3-4-6-1-5-1-2-1-6-1-2-2-5-4-5

knbgr::63:47:84:31:22:3:52:36:38:78:15:19:28:51:26:16:8:69:4:16:90:75:24:73:94:68:62:17:31:44:27:50::

Perm. No.: 716159878405231295012

$\text{♩} = 90$

$\text{♩} = 80$

For audio (midi): [knbgr-2-6-6-5-6-4-3-1-5-4-5-6-5-4-1-4-3-3-4-6-1-5-1-2-1-6-1-2-2-5-4-5.mid](#)

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References