

Wolfgang Amadeus Mozart's "Musikalisches Würfelspiel" (Musical Dice Games) is a fascinating example of an early algorithmic composition, dating back to the late 18th century. Designed to amalgamate chance with musical composition, this work allows for numerous variations of a single waltz through the use of dice and pre-composed musical fragments. Performers would roll dice and, based on the outcomes, assemble a waltz by selecting and combining measure fragments from a chart. Notably, certain structural aspects remain consistent, such as the repetition of the last two measures identically, ensuring coherence amidst variability.

In terms of copyright considerations, it is important to note that given its age, "Musikalisches Würfelspiel" is no longer protected under copyright law. However, if it were produced today, the individual scores generated by the rolling of dice would not be protected, as they stem from prescribed source material detailed in the originating score fragments. The composition lies in a grey area where the potential outcomes are pre-defined by Mozart, yet the specific outputs, being generative and stochastic, remain **unfixed** and multitudinous in their existence.

Under a proposed copyright model utilizing percentage allocations, where each entity involved in the creation holds partial ownership, the attribution for the waltz could be delineated as 80% Mozart and 20% human performer. Though dice seemingly influence the composition, they are mere conduits for Mozart's pre-established musical paths, and thus, their role is subsumed within Mozart's portion. The human performer, tasked with realizing the music, plays a crucial yet smaller role, rightly credited for the vitality they bring to these algorithmic outcomes. This division emphasizes the convergence of premeditated artistry and performative ingenuity in realizing "Musikalisches Würfelspiel."