

divided west and (equally)

für felix profos

rüdiger meyer 1999
duration: c. 9'

♩ = 88

A

midi piano

grand piano

ppp

f

ppp

f

f

ppp

(+40) (-20) (-40) (0) (-20) (-40) (0) (-29) (-43) (+14) (-29) (0) (+28) (-15) (+43) (0) (0) (+33) (-33) (0) (0) (+33) (-33) (0) (0) (+33) (-33) (0)

5:6 (+40) (+20) 5:6 (+40) (+20) 3:7 (+33) 4:5 (+25) (-25) 7:5 (-29) 7:6 (-43) (+14) (-29) 3:5 (-33)

all notes from A₄ to G₄ in the bottom octave of the piano to be held with the middle pedal until bar 164

* numbers in brackets indicate deviations from equal temperament in cents
 ** large noteheads in the midi piano parts are intended as points of rhythmic orientation for the performer and do not indicate any particular emphasis or importance.

7 $\overset{3:5}{(+33)}$ $\overset{3:7}{(+33)}$ $\overset{3:7}{(+33)}$

7 $\overset{4:7}{(+25)}$ $\overset{5:7}{(-20)}$ $\overset{5:7}{(-20)}$ $\overset{5:7}{(-20)}$ $\overset{5:6}{(-40)}$ $\overset{7:6}{(-40)}$

7 $\overset{3}{(+33)}$ $\overset{3}{(0)}$ $\overset{5:6}{(-40)}$

7 $\overset{4:7}{(+50)}$ $\overset{4:7}{(+50)}$ $\overset{5:7}{(-20)}$ $\overset{5:7}{(-20)}$ $\overset{4:5}{(+25)}$ $\overset{4:5}{(-25)}$

7 $\overset{5:7}{(-20)}$ $\overset{5:7}{(-20)}$ $\overset{4:5}{(+25)}$ $\overset{4:5}{(-25)}$

7 $\overset{6:7}{(\text{♩}=151)}$ $\overset{6:5}{(\text{♩}=106)}$

ppp *f* *f* *mf* *ppp* *mf*

7 $\overset{r5}{|}$ $\overset{r5}{|}$ $\overset{r5}{|}$ $\overset{r5}{|}$ $\overset{r3}{|}$ $\overset{r3}{|}$ $\overset{r3}{|}$ $\overset{r3}{|}$

13 *ppp*

4:7 (0) (+50) (-25) (+25) 4:5 (0) (+50) (-25) (+25) 4:5 (+50) (0) (-25) 4:7 (+50) (-25) (+25)

13 *ppp*

7:5 (+14) (+28) (+43) (-43) (-29) (-15) (0) 7:5 (+43) (+28) (+14) (0) (-15) (-29) (-43) (+43) (+28) 3:7 (+33) (-33) (0) 3:5 (+33) (-33) (0)

13

(+50) (-25) (+25) 3 (0)

13 *mf*

3:5 (+33) (-33) (0) 3:7 (+33) (-33) (0)

13 *mf*

4:3 (+25) (-25) 4:7 (+25) (-25) 4:5 (-25) (+25) (+50) (+50) (+50) (0)

13 *mf*

3:5 (0)

13 *mf*

4:5 (♩=141) 4:5

13 *ppp*

13 *ppp*

grand pno.

B

The musical score is divided into four systems, each with three staves. The first system is labeled 'midi pno.' and the last is 'grand pno.'. The middle two systems are also labeled 'midi pno.'. The score includes guitar fret numbers in parentheses below notes and various dynamic markings such as *ppp* and *f*. Fingerings are indicated by numbers 1-5 above notes. Slurs and ties are used to connect notes across measures. The first system starts with a measure containing a triplet of eighth notes with a 7:5 interval and a fret number of (-29). The second system features a 5:6 interval with fret numbers (+40) and (+20). The third system includes a 3:5 interval with fret number (-33) and a 3:7 interval. The grand piano system shows a melodic line in the right hand and a bass line in the left hand, with a 3-finger slur in the left hand.

31 *f* $\overbrace{7:5}^{(+43) (+28) (+14)}$ $\overbrace{7:6}^{(+43) (+28) (+14)}$ $\overbrace{7:5}^{(+43) (+28) (+43)}$

31 *f* $\overbrace{4:5}^{(+50) (0)}$ $\overbrace{4:7}^{(+50) (0)}$

31 *f* $\overbrace{4:5}^{(+50)}$

31 *ppp* $\overbrace{5:7}^{(-20) (+40) (0)}$ $\overbrace{5:7}^{(-40) (+20) (+40) (0)}$ $\overbrace{4:5}^{(+25) (-25)}$ $\overbrace{4:5}^{(+25)}$ $\overbrace{4:3}^{(-25) (+50)}$

31 *ppp* $\overbrace{3:7}^{(-33) (+33) (0)}$ $\overbrace{3:7}^{(-33) (+33) (0)}$ $\overbrace{3:7}^{(0) (+33) (-33)}$ $\overbrace{3:5}^{(+33) (0) (-33)}$ $\overbrace{4:5}^{(+20) (-20)}$

31 *ppp* $\overbrace{3:7}^{(0) (-33)}$ $\overbrace{4:5}^{(+40) (0)}$

31 *mf* $\overbrace{5:5}^{(J=106)}$ $\overbrace{6:5}$ *ppp*

31 $\overbrace{3:7}^{(0) (-33)}$ $\overbrace{3:7}^{(+33) (0)}$ $\overbrace{3:7}^{(0) (+33) (-33)}$ $\overbrace{3:5}^{(+33) (0) (-33)}$ $\overbrace{4:5}^{(+20) (-20)}$

C

The musical score is divided into three systems, each with three staves. The first system is labeled 'midi pno.', the second 'midi pno.', and the third 'grand pno.'. Each system contains three staves. Fingerings are indicated by numbers in parentheses above or below notes. Dynamics include *f*, *pp*, *ppp*, *mf*, *mp*, and *pp*. Rhythmic markings include 3:7, 7:6, 5:6, 4:6, 4:7, and 6:7. A triplet of eighth notes is marked with a '3' in a box. A box labeled 'C' is at the top center.

System 1 (midi pno.):
Staff 1: *f*, 37, 3:7 (+33), (0) (-33), *pp*, (0) (+33) (-33)
Staff 2: *f*, 37, 7:6 (-29) (+14) (-43), (0) (+43) (-15) (+28), *pp*, (-29) (0) (+43)
Staff 3: *f*, 37, (0) (+33) (-33), *pp*, (0)

System 2 (midi pno.):
Staff 1: *ppp*, 37, 5:6 (+40) (+20), (0) (-20) (-40), 4:6 (+25) (+50), (-25) (0), *mf*, 4:7 (+50) (0), (+25) (-25)
Staff 2: *ppp*, 37, *mf*
Staff 3: *ppp*, 37, 4:6, (0) (+50) (-25), *mf*

System 3 (grand pno.):
Staff 1: *ppp*, 37, 6:7 (♩=151), *mp*, *pp*
Staff 2: *ppp*, 37, triplet (3)

43 *pp* $\overbrace{(-25) (+25)}^{4:5}$ (+50) (0)

43 *pp* $\overbrace{(-33) (0)}^{3:7 (+33)}$ $\overbrace{(0) (+25) (+50) (-25)}^{4:6}$

43 *pp*

43 *mf* $\overbrace{(0) (-20) (-40)}^{5:7}$ $\overbrace{(0) (+40) (-20) (+20) (-40)}^{5:6}$

43 *mf* $\overbrace{(0) (-40)}^{5:6}$

43 *mf*

43 *pp* $\overbrace{(\downarrow=106)}^{6:5}$ $\overbrace{(\downarrow=151)}^{6:7}$

43 *mp* $\overbrace{-3-3-3-}$ $\overbrace{-5-5-5-5-}$ *pp*

43 *pp*

D

55 $\overbrace{(-43) (+14) (-29)}^{7:6}$
(+28) (-15) (+43) (0)
pp *mf*

55 $\overbrace{(+33) (-33) (0)}^{3:5}$
pp (-33) (0) *mf*

55 (+33) (-33) (0) (+33) *pp* *mf*

55 $\overbrace{(+40) (+20)}^{5:6}$ $\overbrace{(+50) (0)}^{4:6}$ $\overbrace{(0) (+50)}^{4:7}$
(0) (-20) (-40) (+25) (-25) *pp* (-25) (+25) *pp*

55 $\overbrace{(0) (+40) (+20)}^{5:7}$
mf *pp* (0) (+40) (+20)

55 $\overbrace{(j=151)}^{6:7}$
mp *pp*

55 *mp* *pp*

61

mf

61

mf

61

mf

midi pno.

61

61

61

pp

(-20) (+40) (0)
ped.

(+40) (0)
ped.

(0) (+50)

(0) (+50)

(0) (+50)

(+50) (0)

11(-40)

5

3:5 (+33)

(-33) (0)

4:5 (+25) (-25)

4:6 (+25) (-25)

4:7 (+25)

3:5

3

5

5

5

6:7 (♩=151)

4:5 (♩=141)

4:5

pp

mp

61

61

mp

grand pno.

67 $\overbrace{\quad\quad\quad}^{7:5}$ (-43) (+14) (-29) $\overbrace{\quad\quad\quad}^{7:6}$ (-43) (+14) (-29) $\overbrace{\quad\quad\quad}^{7:6}$ (-29) (+14) (-43) $\overbrace{\quad\quad\quad}^{7:5}$ (-29) (-20) (0) $\overbrace{\quad\quad\quad}^{7:3}$ (+28) (+14) (0) (-15)

mf

67 $\overbrace{\quad\quad\quad}^{7:6}$ (+14) (+28) (+43) $\overbrace{\quad\quad\quad}^{7:5}$ (+14) (+28) (+43) $\overbrace{\quad\quad\quad}^{3:5}$ (-33) $\overbrace{\quad\quad\quad}^{3:7}$ (+33) (-33) (0) $\overbrace{\quad\quad\quad}^{5:3}$ (+40) (0) (-40)

mf

67 (0) (-33) (+33) $\overbrace{\quad\quad\quad}^{3:7}$ (-33) (0)

67 $\overbrace{\quad\quad\quad}^{3:7}$ (0) (+33) (-33) $\overbrace{\quad\quad\quad}^{5:6}$ (+20) (+40) (-40) (+20) (-20) (+40) (0) $\overbrace{\quad\quad\quad}^{5:6}$ (0) (+40) (-20) (+20) (-40) $\overbrace{\quad\quad\quad}^{7:3}$ (-15) (0) (+14) (+28)

pp

67 $\overbrace{\quad\quad\quad}^{5:7}$ (0) (-20) (-40) $\overbrace{\quad\quad\quad}^{5:3}$ (-40) (0) (+40)

pp

67 $\overbrace{\quad\quad\quad}^{5:6}$ (0)

67 $\overbrace{\quad\quad\quad}^{6:5}$ ($\downarrow=106$) *pp*

67 *pp*

E

for the duration of bar 72 the midi piano is preferably played through two loudspeakers placed at each end of the stage

73 *mf* $\overbrace{(-40) (-20)}^{5:7}$ $\overbrace{(-20) (-40)}^{5:7}$ $\overbrace{(0) (+40) (-20) (+20) (-40)}^{5:6}$ $\overbrace{(0) (-15) (-29) (-43)}^{7:5}$ $\overbrace{(0) (+43) (-15) (+28) (-29) (+14)}^{7:6}$ $\overbrace{(0) (+43) (-15) (-29) (-43)}^{7:5}$

73 *mf* $\overbrace{(+33) (-33) (0)}^{3:5}$ $\overbrace{(0) (+50)}^{4:7}$

73 *mf* $\overbrace{(0) (-40)}^{3:5}$ $\overbrace{(-25) (+50)}$

73 *mp* $\overbrace{(0) (-20) (-40)}^{5:7}$ $\overbrace{(+20) (+40) (0)}^{5:6}$ $\overbrace{(+20) (+40)}^{5:7}$ $\overbrace{(+25) (-25)}^{4:5}$ $\overbrace{(+25) (-25)}^{4:6}$

73 *mp* $\overbrace{(0) (+40) (+20)}^{5:6}$ $\overbrace{(0) (+50)}^{4:5}$ $\overbrace{(0) (+50)}^{4:6}$

73 *mp* $\overbrace{(-40)}^{6:7}$ $\overbrace{(\text{♩}=151)}^{6:7}$ $\overbrace{(\text{♩}=141)}^{4:5}$ $\overbrace{(\text{♩}=141)}^{4:5}$

73 *mp* $\overbrace{(-40)}^{6:7}$ $\overbrace{(\text{♩}=106)}^{6:5}$ $\overbrace{(\text{♩}=106)}^{6:5}$

73 $\overbrace{(\text{♩}=106)}^{6:5}$ $\overbrace{(\text{♩}=106)}^{6:5}$

73 $\overbrace{(\text{♩}=106)}^{6:5}$ $\overbrace{(\text{♩}=106)}^{6:5}$

79 (+43) (+28) $\overbrace{3:5}^{(-33)}$ $\overbrace{3:7}$ $\overbrace{3:5}$ (-33)

mf (0) (-15) (0) (+33) (0) (-33) (+33) (0) (-33) (+33) (0) (+33)

midi pno. $\overbrace{4:5}^{(+50) (+25)}$ $\overbrace{4:7}^{(+50) (+25)}$ $\overbrace{4:5}^{(+50)}$ $\overbrace{7:6}^{(-29) (+14) (-43)}$ $\overbrace{7:5}^{(-29)}$ $\overbrace{7:6}^{(-29) (+14) (-43)}$

mf (0) (-25) (0) (-25) (0) (-25) (0) (+43) (-15) (+28) (0) (+43) (0) (+43) (-15) (+28)

79 (+25) (0) (-33) (+33) (0)

mf

79 $\overbrace{3:7}^{(+33)}$ (+33) $\overbrace{5:6}^{(+40) (+20)}$

mp (0) (-33) (0) (-33) (0) (-20) (-40)

midi pno. $\overbrace{5:7}^{(-20) (-40)}$

mp (0) (+40) (+20)

79 $\overbrace{3} \overbrace{3} \overbrace{3} \overbrace{3} \overbrace{3} \overbrace{3}$

mp

79 $\overbrace{7} \overbrace{7} \overbrace{7} \overbrace{7} \overbrace{7} \overbrace{7}$

mp

79 $\overbrace{6:5}^{(\text{♩} = 106)}$

mp *mp* *mp*

F

The image displays a musical score for a grand piano and a MIDI piano, with guitar fretboard diagrams overlaid on the MIDI piano staves. The score is divided into two systems, each containing three staves for the MIDI piano and one for the grand piano.

System 1:

- MIDI pno. (mf):** The top staff shows a sequence of notes with fretboard diagrams above. Diagrams include 7:5 (frets +43, +28, +14) and 7:6 (frets +43, +28, +14). The bottom staff shows notes with fretboard diagrams above, including 7:6 (frets -29, +14, -43) and 4:5 (frets +50, 0).
- Grand pno. (mp):** The top staff shows notes with fretboard diagrams above, including 5:7 (frets +40, +20) and 5:7 (frets +40, +20). The bottom staff shows notes with fretboard diagrams above, including 5:6 (frets -20, +20, -40) and 3:7 (frets +33).

System 2:

- MIDI pno. (mf):** The top staff shows notes with fretboard diagrams above, including 5:7 (frets -20) and 4:5 (frets +25, -25). The bottom staff shows notes with fretboard diagrams above, including 3:7 (frets +33) and 3:5 (frets +33, 0).
- Grand pno. (mp):** The top staff shows notes with fretboard diagrams above, including 3 (frets 0, +33). The bottom staff shows notes with fretboard diagrams above, including 5 (frets 0, +106) and 6:5 (frets 0, +106).

The grand piano part is marked *mp* and features a melodic line in the right hand and a bass line in the left hand. The MIDI piano part is marked *mf* and features a melodic line in the right hand and a bass line in the left hand. The guitar fretboard diagrams are positioned above the MIDI piano staves, showing the fret numbers for each note.

H

Section 1 (Measures 1-2):

- midi pno. (top):** Treble clef, 103. Measure 1: *pp*, notes with fingerings (-43), (+14), (-29), (+28), (-15), (+43), (0). Measure 2: *mf*, notes with fingerings (-15), (0), (+43).
- midi pno. (middle):** Treble clef, 103. Measure 1: *pp*, notes with fingerings (+33), (0). Measure 2: *mf*, notes with fingerings (+33), (-33), (0).
- grand pno. (bottom):** Treble clef, 103. Measure 1: *pp*, notes with fingerings (+33), (-33), (0). Measure 2: *mf*, notes with fingerings (+33), (-33), (0).

Section 2 (Measures 3-4):

- midi pno. (top):** Treble clef, 103. Measure 3: *mf*, notes with fingerings (-43), (-29), (-15), (0). Measure 4: *mf*, notes with fingerings (+14), (+28), (+43).
- midi pno. (middle):** Treble clef, 103. Measure 3: *mf*, notes with fingerings (+33), (-33), (0). Measure 4: *pp*, notes with fingerings (+33), (-33), (0).
- grand pno. (bottom):** Treble clef, 103. Measure 3: *mf*, notes with fingerings (+33), (-33), (0). Measure 4: *pp*, notes with fingerings (+33), (-33), (0).

Section 3 (Measures 5-6):

- midi pno. (top):** Treble clef, 103. Measure 5: *mf*, notes with fingerings (+20), (+40), (-40), (-20), (0). Measure 6: *mf*, notes with fingerings (-33), (0).
- midi pno. (middle):** Treble clef, 103. Measure 5: *mf*. Measure 6: *pp*.
- grand pno. (bottom):** Treble clef, 103. Measure 5: *mf*. Measure 6: *pp*.

Section 4 (Measures 7-8):

- midi pno. (top):** Treble clef, 103. Measure 7: *pp*, notes with fingerings (-33), (+33), (0). Measure 8: *pp*, notes with fingerings (0), (+33), (-33).
- midi pno. (middle):** Treble clef, 103. Measure 7: *pp*. Measure 8: *pp*.
- grand pno. (bottom):** Treble clef, 103. Measure 7: *mf*. Measure 8: *pp*.

Section 5 (Measures 9-10):

- midi pno. (top):** Treble clef, 103. Measure 9: *mf*, notes with fingerings (-33), (+33), (0). Measure 10: *mf*, notes with fingerings (0), (+33), (-33).
- midi pno. (middle):** Treble clef, 103. Measure 9: *pp*. Measure 10: *pp*.
- grand pno. (bottom):** Treble clef, 103. Measure 9: *mf*. Measure 10: *pp*.

I

The musical score is organized into three systems, each with three staves. The first system is labeled 'midi pno.' and the second 'grand pno.'. The third system is labeled 'grand pno.' and contains two staves. The score is divided into six measures. The first three measures are marked *mf* and the last three *ppp*. Fingerings and dynamics are indicated throughout.

System 1 (midi pno.):

- Staff 1: Measure 1: *mf*, 3:5, (0) (-33) (+33); Measure 2: (+33), (0) (-33); Measure 3: 3:5, (-33), (0) (+33); Measure 4: *ppp*; Measure 5: 3:5, (0) (-33) (+33); Measure 6: 7:5, (-29), (+43) (0).
- Staff 2: Measure 1: *mf*, 7:6, (0) (+43) (-15) (+28); Measure 2: 7:5, (-29), (0) (+43); Measure 3: 3:5, (0) (-33) (+33); Measure 4: *ppp*; Measure 5: 3:5, (0) (-33) (+33); Measure 6: (+33) (-33) (0).
- Staff 3: Measure 1: *mf*, 109 (0) (-33) (+33); Measure 2: (0); Measure 3: (0); Measure 4: *ppp*; Measure 5: (0); Measure 6: (0).

System 2 (midi pno.):

- Staff 1: Measure 1: *pp*, 5:6, (0) (+40) (-20) (-40); Measure 2: 5:6, (0) (+40) (-20) (-40); Measure 3: 5:6, (0) (+40) (-20) (-40); Measure 4: *f*; Measure 5: 5:6, (0) (-20) (-40); Measure 6: 5:6, (-40) (-20) (0).
- Staff 2: Measure 1: *pp*; Measure 2: *pp*; Measure 3: *pp*; Measure 4: *f*; Measure 5: *f*; Measure 6: *f*.
- Staff 3: Measure 1: *pp*; Measure 2: (0); Measure 3: (0); Measure 4: *f*; Measure 5: (0); Measure 6: 5:6, (0).

System 3 (grand pno.):

- Staff 1: Measure 1: *pp*; Measure 2: *pp*; Measure 3: *pp*; Measure 4: *pp*; Measure 5: *mf*; Measure 6: *mf*.
- Staff 2: Measure 1: *pp*; Measure 2: *pp*; Measure 3: *pp*; Measure 4: *pp*; Measure 5: *mf*; Measure 6: *mf*.

Fingerings:

- Measure 3: $\begin{matrix} \text{r} & \text{5} & \text{r} & \text{5} & \text{r} & \text{5} & \text{r} & \text{5} \end{matrix}$

115 (43) (+14) (-29) (29) (+14) (-43) (J) (♩=103) (+14) (-43)

115 (+28) (-15) (+43) (0) (0) (+43) (-15) (+28) *f* (0) (-29) (+43) (-15) (+28)

ppp *ppp* *f* *f*

115 (-33) (-29) (+14) (-43) (-29) (+14) (-43) (-29) (+14) (-43)

115 (+33) (-33) (0) (0) (+43) (-15) (+28) (0) (+43) (-15) (+28)

ppp *f* *f* *f*

115 (+20) (-20) (0) (0) (-20) (-40) (0) (-20) (-40) (0) (-20) (-40)

f *f* *f* *ppp*

115 (-40) (-20) (0) (0) (-20) (-40) (0) (-20) (-40)

f *f* *f* *ppp*

115 (-7) (-7) (-7) (-7) (-7) (-7) (-7) (-7) (-7) (-7) (-7) (-7) (-7) (-7)

mf *mf* *ppp*

115 (-7) (-7) (-7) (-7) (-7) (-7) (-7) (-7) (-7) (-7) (-7) (-7) (-7) (-7)

mf *ppp*

midi pno.

129 (4) (+14) (+28) (7) (7) (7) (7)
 (-43) (-29) (-43) (-15) (+14) (+43) (-29) (+28) (0) (-43) (+28)
 129 (5) (+40) (5) (+40) (5) (+40) (5) (+40)
 (+20) (-20) (+28) (+20) (-20) (+28) (+20) (-20) (+28) (+20) (-20) (+28)

midi pno.

129 (7) (7) (7) (7) (+28) (+14) (0) (-15) (+28) (+14) (0) (-15) (+28) (+14) (0) (-15)
 (-29) (-43) (+43) (-29) (-43) (+43) (-29) (-43) (+43)
 129 (5) (5) (5) (5) (+40) (-20) (+20) (+40) (-20) (+20)
 (0) (0)

midi pno.

134 (4) (+28) (+14) (+28) (+14) (0) (-15) (+28) (+14) (0) (-15) (+28) (+14) (0) (-15) (+28) (+14) (0) (-15)
 (-29) (-43) (-29) (-43) (+43) (-29) (-43) (+43) (-29) (-43) (+43) (-29) (-43) (+43)
 134 (5) (+40) (5) (+40) (5) (+40) (5) (+40) (+40) (-20) (+20) (+40) (-20) (+20) (+40) (-20) (+20)
 (0) (0) (0) (0)

143 *f* *mf* *f*

4:5 (-25) (+25) 5:7 (0) (-20) (-40) 5:7 (+40) 5:6 (-40) (-20) 5:7 (-40) (-20) (0)

(+50) (0) (+40) (+20) (0) (-20) (-40) (+20) (+40) (0) (+20) (+40)

143 *f* *mf* *mp* *f*

3:7 (+33) 3:7 (0) (+33) 5:7 (+40) (+20) 3:7 (+33)

(-33) (0) (-33) (0) (-20) (-40) (-40)

143 *f*

(0) (+33) (-40)

143 *ppp* *ppp* *ppp* *mf* *mf*

4:5 (0) (+50) 3:7 (+33) 3:7 (+33) 5:7 (-20) 5:6 (0) (+40) (+20) (-40) 5:7 (0) (+40) (-20) (+20) (-40)

(-25) (+25) (-33) (0) (-33) (0) (0) (+40) (+20) (-40) (0) (+40) (-20) (+20) (-40)

143 (+43) (+28) 7:6 (+14) (+28) (+43) 7:5 (+14) (+28) (+43) (0) 5:7 (0) (-20) (-40) 5:7 (0) (+40) (+20) 5:7 (0) (+40) (+20)

(0) (-15) (-43) (-29) (-15) (0) (-43) (-29) (-15) (0) (+40) (+20) (-20) (-40)

143 *ppp*

5:6 (-40)

143 *ppp* *mf* *ppp* *mf*

6:5 6:7 6:7

(0) (0) (0)

143 *ppp* *mf*

6:7

M

midi pno.

148 *f* (-29) (+43) (+14) (-15) (+28) (+28) (+14) (0) (-15) (+28) (+14)

148 *f* (-20) (+20) (-20) (+20) (+40) (+40) (0) (-40) (-20) (+20)

midi pno.

148 *f* (+43) (-29) (0) (+28) (-15) (-15) (+43) (-43) (-29) (+28) (+14) (+28)

148 *f* (-40) (+40) (0) (+40) (+20) (-40) (0) (+40) (+20) (-20)

grand pno.

148

148

153

midi pno.

7 7 7

(-43) (-29) (+43) (+14) (-15) (+28)

5 5 5 (+40)

(0) (-20) (+20) (-20) (+20)

153

midi pno.

7 7 7 (-15)

(-43) (+43) (-29) (0) (+28)

5 5 5 (+20)

(0) (-40) (+40) (0) (+40)

153

grand pno.

mf *p*

mp