

Stufen

The musical score is arranged in five systems. The first system consists of four staves (two treble and two bass clefs), all of which are empty. The second system consists of two staves (treble and bass clefs) for a piano accompaniment. The treble staff is empty, with the chord symbol *Am7/b13* written above it. The bass staff contains a sequence of chords: *Am7/b13* in 4/4, *F#m7/b9* in 6/4, and *Am7/b13* in 4/4. The third system consists of two staves (treble and bass clefs), both empty. The fourth system consists of two staves (treble and bass clefs). The treble staff is empty. The bass staff contains a melodic line: *Am7/b13* in 4/4, *F#m7/b9* in 6/4, and *Am7/b13* in 4/4. The time signature changes from 4/4 to 6/4 and back to 4/4 across the systems.

A

4

Am⁷/b¹³ Fma⁷(#4)/A Am⁷/b¹³ Dm¹³ Em

Am⁷/b¹³ Fma⁷(#4)/A Am⁷/b¹³ Dm¹³ Em

Am⁷/b¹³ Fmaj⁷(#11)/A Am⁷/b¹³ Dm¹³ Em

Am⁷/b¹³ Fma⁷(#4)/A Am⁷/b¹³ Dm¹³ Em

Am⁷/b¹³ Fma⁷(#4)/A Am⁷/b¹³ Dm¹³ Em

Am⁷/b¹³ Fma⁷(#4)/A Am⁷/b¹³ Dm¹³ Em

7 Am^{7/b13} Fma^{7(#4)/A} Am^{7/b13} Dm¹³ Em G⁷ Gsus⁴

Am^{7/b13} Fma^{7(#4)/A} Am^{7/b13} Dm¹³ Em G⁷ Gsus⁴

Am^{7/b13} Fmaj^{7(#11)/A} Am^{7/b13} Dm^{7(add13)} Em G⁷ Gsus⁴

Am^{7/b13} Fma^{7(#4)/A} Am^{7/b13} Dm¹³ Em G⁷ Gsus⁴

Am^{7/b13} Fma^{7(#4)/A} Am^{7/b13} Dm¹³ Em G⁷ Gsus⁴

Am^{7/b13} Fma^{7(#4)/A} Am^{7/b13} Dm¹³ Em G⁷ Gsus⁴ G⁷

10 G⁷ Gsus⁴ Fm^(ma7)A^b G⁷ Gsus⁴ Dm/F A⁷/E Dm⁷

The image shows a musical score for guitar and piano. The guitar part is written in two systems, each with four staves. The piano part is written in two systems, each with two staves. The score includes chord diagrams and melodic lines for both instruments. The chords are: G⁷, Gsus⁴, Fm^(ma7)A^b, G⁷, Gsus⁴, Dm/F, A⁷/E, and Dm⁷. The time signature is 6/4, and the key signature has one flat (B-flat).

13 Fma7 Fma7(#4) Fma7 Fma7(#4) F#∅ Fma7 D/F#

Fma7 Fma7(#4) Fma7 Fma7(#4) F#∅ Fma7 D/F#

Am/F Fmaj7(#11) Am/F Fmaj7(#11) F#∅ Fma7 D/F#

Fma7 Fma7(#4) Fma7 Fma7(#4) F#∅ Fma7 D/F#

Fma7 Fma7(#4) Fma7 Fma7(#4) F#∅ Fma7 D/F#

Fma7 Fma7(#4) Fma7 Fma7(#4) F#∅ Fma7 D/F#

Fma7 Fma7(#4) Fma7 Fma7(#4) F#∅ Fma7 D/F#

16 Fma⁷ Cma⁷/E G⁷ A⁷ Dm^{7/b13} B^bma⁷(#4)/D Dm^{7/b13} Gm^{7/13} Fma⁷/A

Fma⁷ Cma⁷/E G⁷ A⁷ Dm^{7/b13} B^bma⁷(#4)/D Dm^{7/b13} Gm^{7/13} Fma⁷/A

Fma⁷ Cma⁷/E G⁷ A⁷ Dm^{7/b13} B^bma⁷(#4)/D Dm^{7/b13} Gm^{7/13} Fma⁷/A

Fma⁷ Cma⁷/E G⁷ A⁷ Dm^{7/b13} B^bma⁷(#4)/D Dm^{7/b13} Gm^{7/13} Fma⁷/A

Fma⁷ Cma⁷/E G⁷ A⁷ Dm^{7/b13} B^bma⁷(#4)/D Dm^{7/b13} Gm^{7/13} Fma⁷/A

Fma⁷ Cma⁷/E G⁷ A⁷ Dm^{7/b13} B^bma⁷(#4)/D Dm^{7/b13} Gm^{7/13} Fma⁷/A

27 Am7/b13

Solo ab A über Form, on cue Thema ab A, 6/4 open und fade out