SCORE EXCERPTS

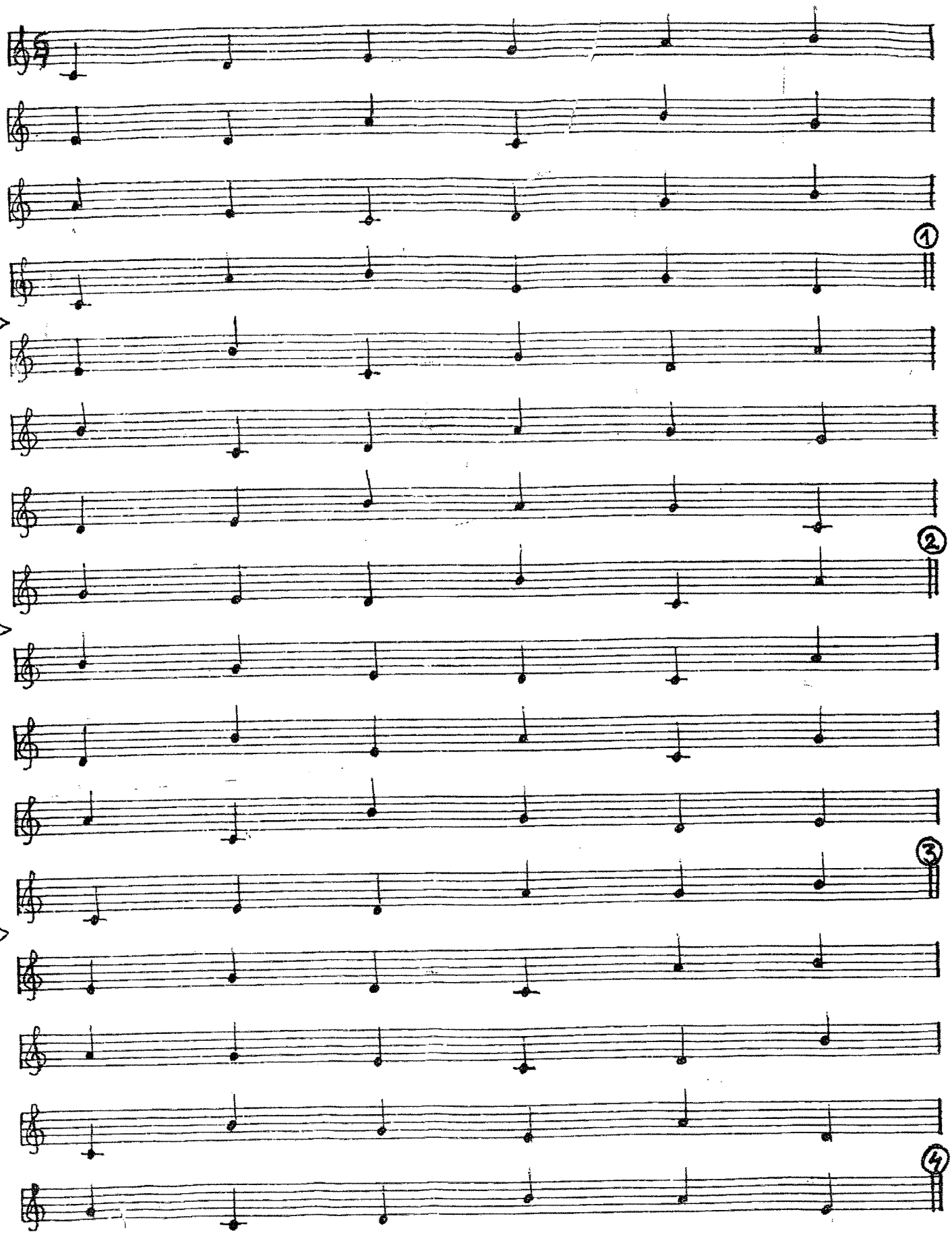
from works written for

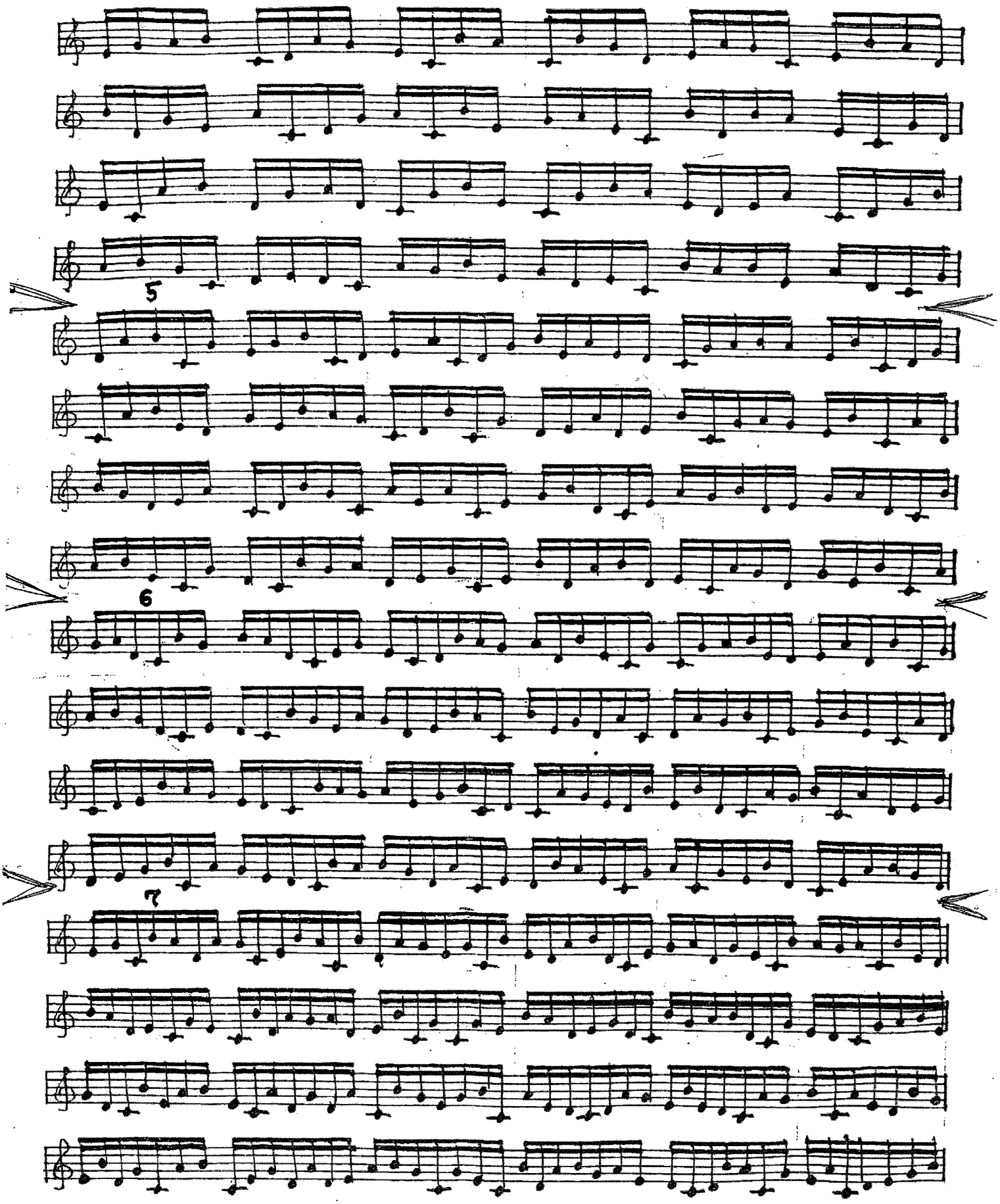
Ensemble for Different New Music

PERMUTACIJE II (Kanon) (1977)

Miloš Raičković

1




5
6
7

Milos Raickovich
Water Tones (or *Permutations III*)

Water Tones (or *Permutations III*) is a piece from my cycle *Permutations*, written in the late 1970s for the Ensemble for Different New Music from Belgrade. The very first concert of the Ensemble was given at the Student Cultural Centre in Belgrade on December 7, 1977, with an early version of this work, titled *Permutations*. That early version (today called *Permutations, 1977 Version*), had three movements. Later, I realized that each movement could stand as a work on its own, and I developed other additional works, to form the cycle *Permutations* (*I* to *V*). Therefore, the first movement of the original *Permutations* later became *Permutations III*, or *Water Tones*. While the original first movement was an elaborate, all-written-out score, in the later version (*Water Tones*), the written score is abandoned in favor of the verbal instructions to the performers. All works in the cycle Permutations are based on only six pitches: C, D, E, G, A, B.

INSTRUCTIONS ON HOW TO PLAY *WATER TONES* (or *Permutations III*):

This is a work for a flexible ensemble, but ideally, something like this: 2 pianos, each played by 6 hands (3 players), electric piano 6 hands, marimba, vibraphone, and glockenspiel, plus a conductor.

Each player plays with both hands. Each hand uses the notes within a sixth: G, A, B, C, D, E. The hands are positioned an octave apart.

The **MELODY** consists of constant PERMUTATIONS of these notes. For example: GEDBACBGDECADGCBAE.... Do not play a sequence or any pattern. If you hear that you are starting to play some sequence, change into non-sequence. It is practically impossible to play permutations without avoiding some note, but once you realize that, please do play it. Do not play consecutive repetitions of the same notes. Both hands play independent lines, no imitation or sequencing among the two hands.

The **RHYTHM** is fluid: short, medium and long durations are played randomly (permutated). No pulse or meter should be detected, and no rhythmical patterns should be used.

The **CONDUCTOR** is conducting (showing): the dynamics, tempo, articulation, and "orchestration."
DYNAMICS are shown by the palm of the hand, going up for *forte*, down for *piano*.
The **TEMPO** (speed of "permutating") is shown by thumb going up for faster, down for slower.
ARTICULATION; "Normal" (legato): by showing (drawing) a horizontal line with the palm of the hand in the air. With right pedal: by showing a wavering line. Staccato: by short movements of thumb and index fingers connected, "drawing" a few imaginary dots in the air.
ORCHESTRATION: the conductor shows who plays at particular moment, bringing in musicians by pointing in their direction, and stops their playing with a gentle cut-off gesture. In other words, the conductor is improvising the form of the piece, while the musicians are improvising the details.
Duration is flexible.

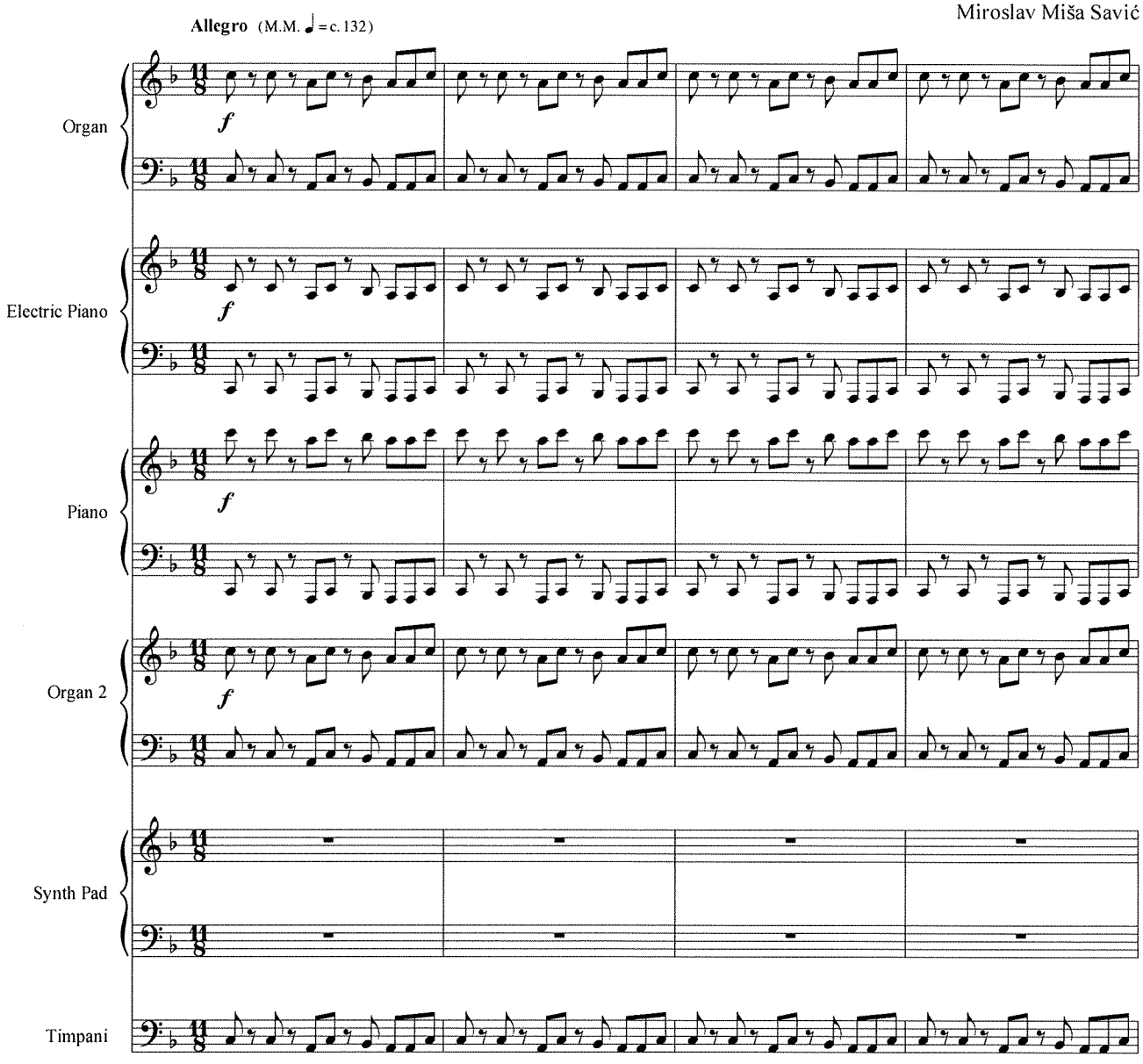
M.R.

Score

A B C for ADNM

Ver 2.0

Miroslav Miša Savić



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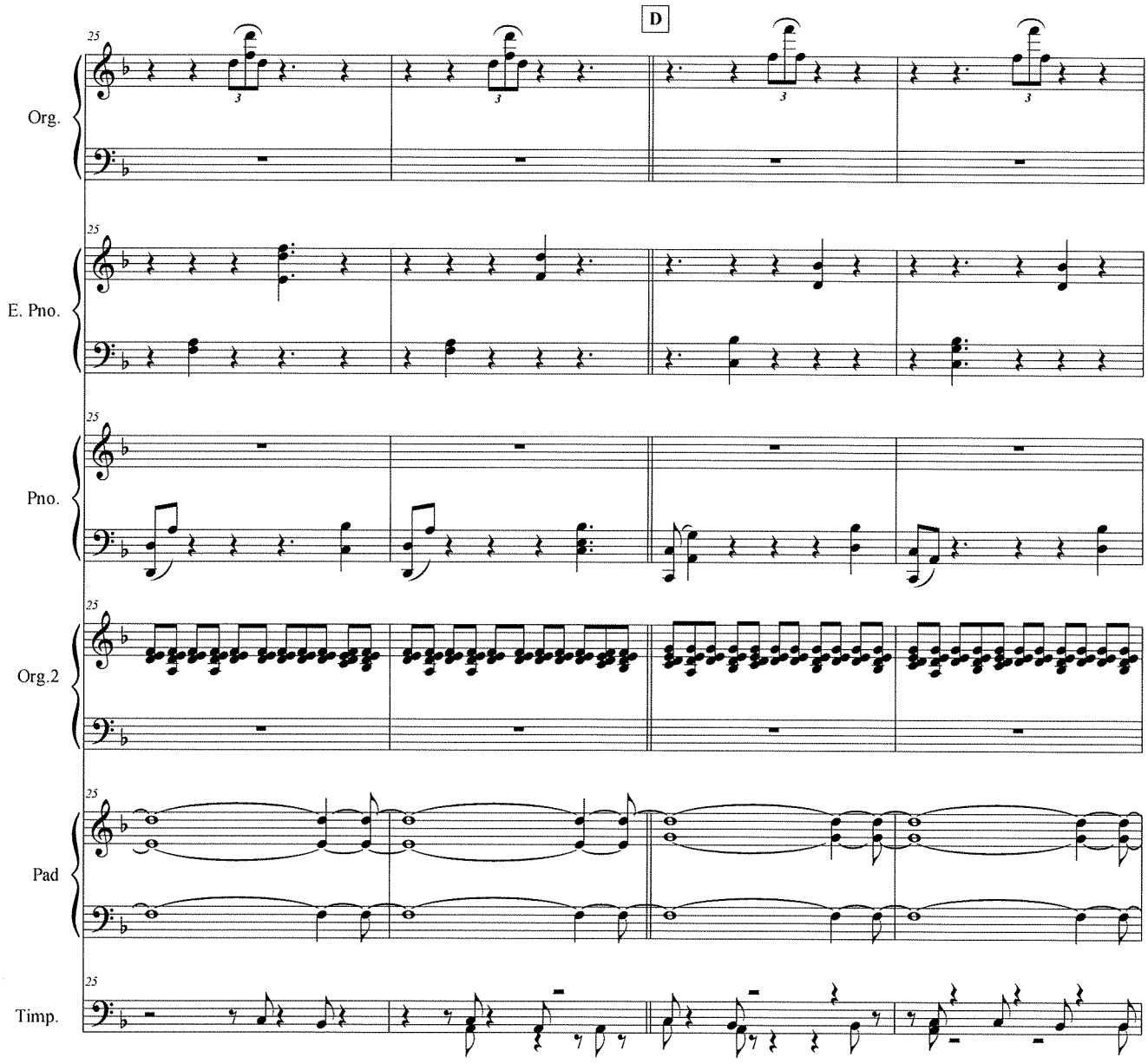
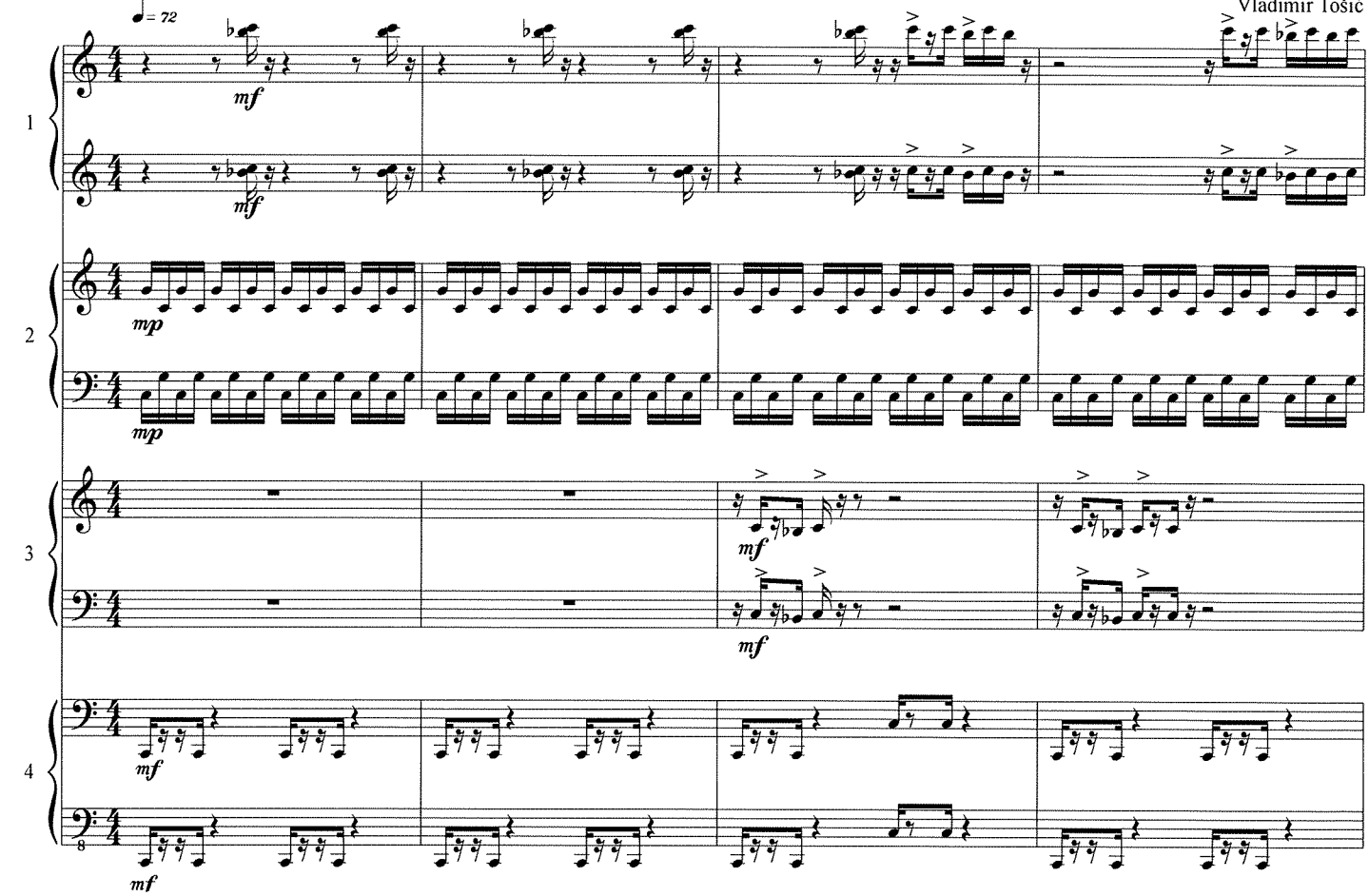

D
25
Org.
E. Pno.
Pno.
Org.2
Pad
Timp.

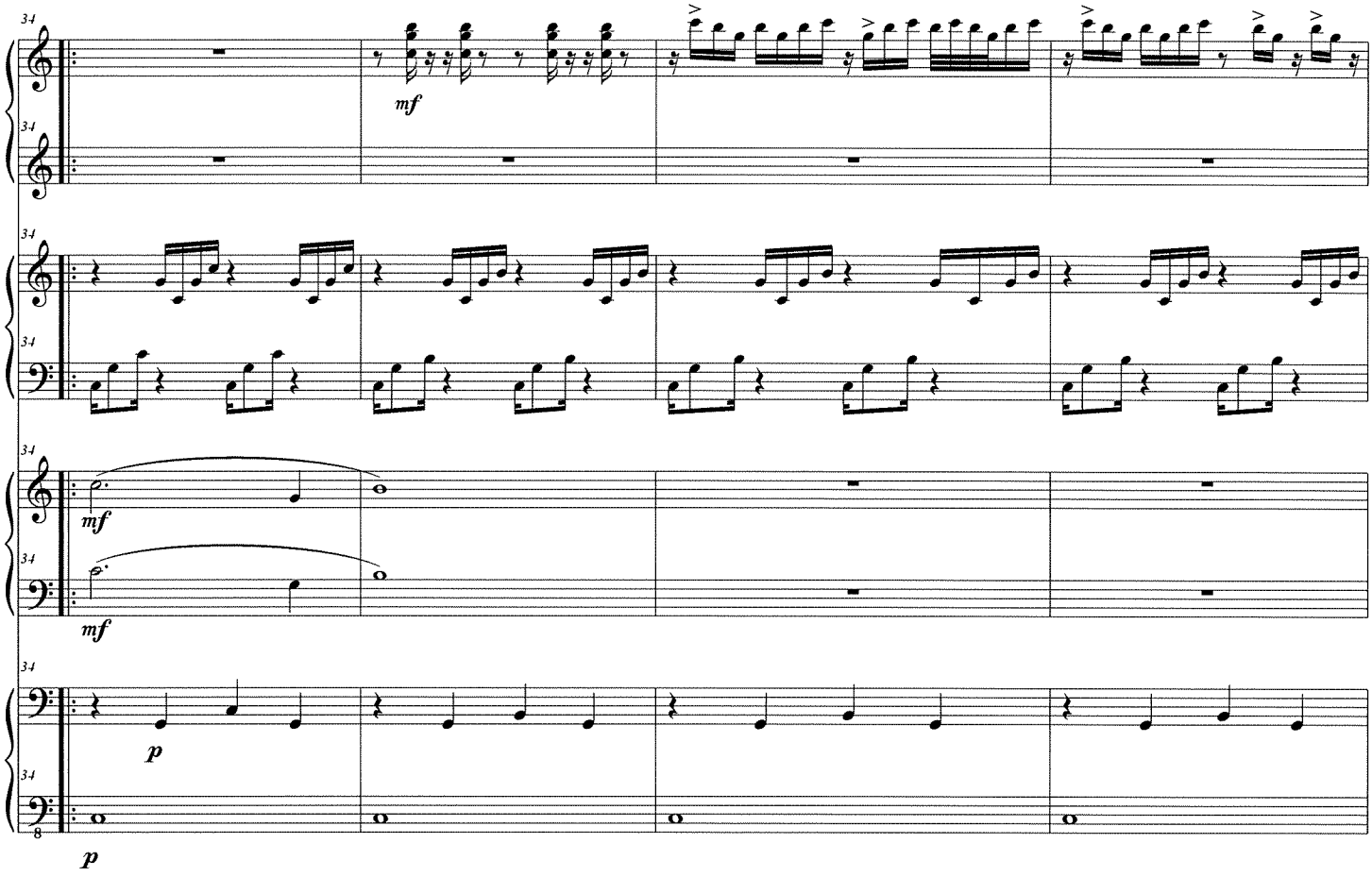
Score

ALTUS

for four keyboards

Vladimir Tošić



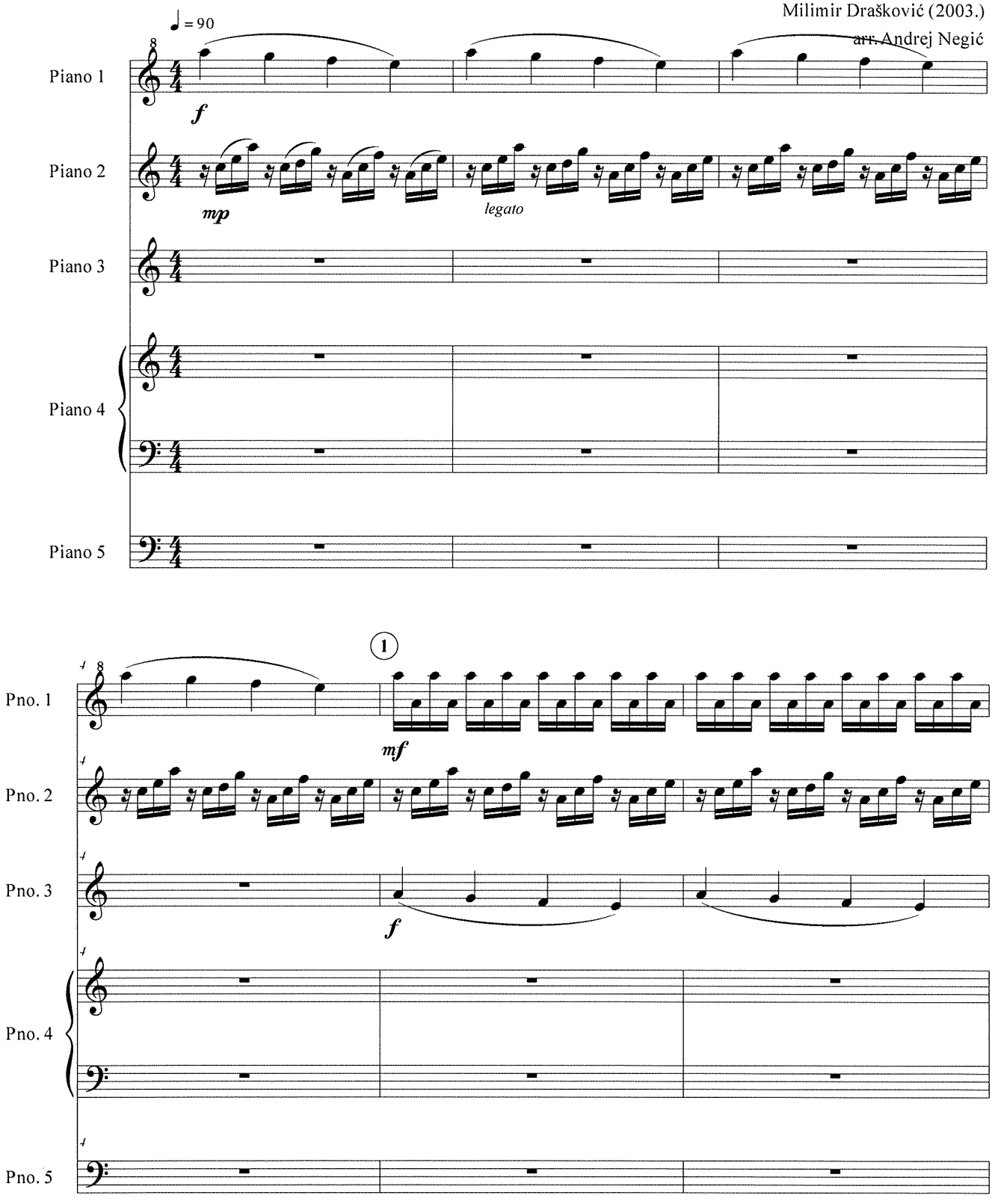

mf
mf
mf
p
p

Score

Iz starog novog sveta

Verzija za ADNM

Milimir Drašković (2003.)
arr. Andrej Negić



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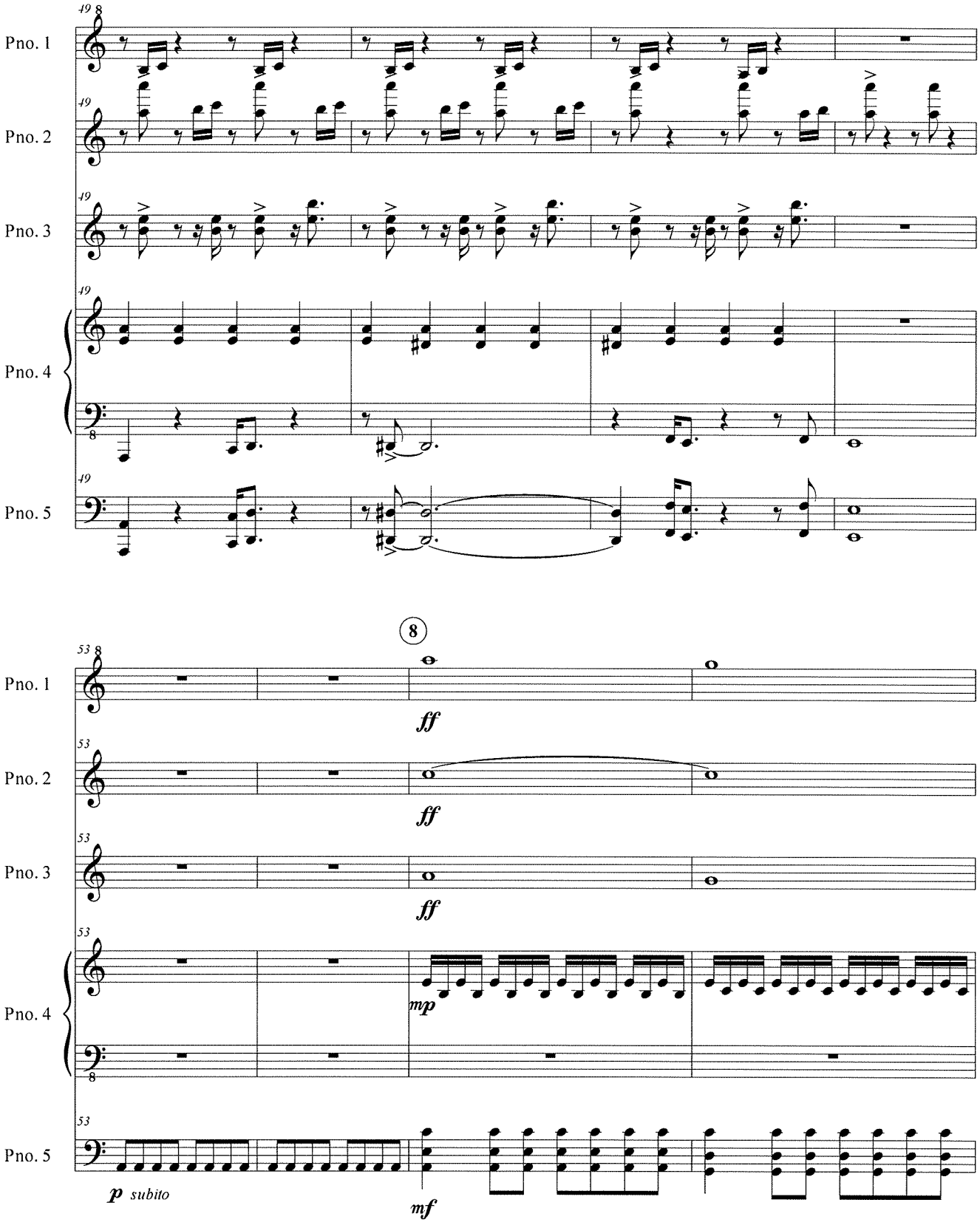
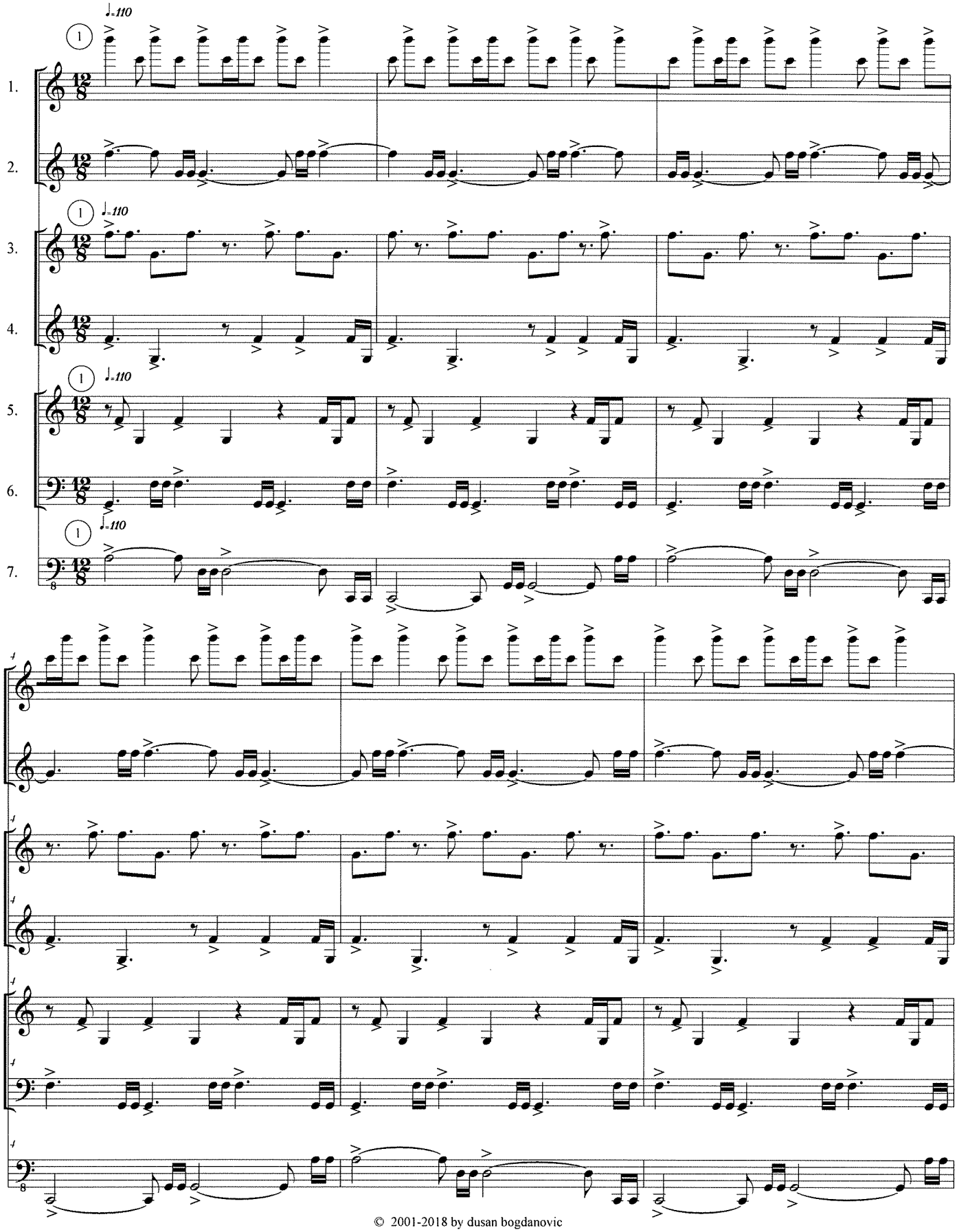

49
Pno. 1
Pno. 2
Pno. 3
Pno. 4
Pno. 5
8
53
ff
mp
p subito
mf

Чему се враћамо?

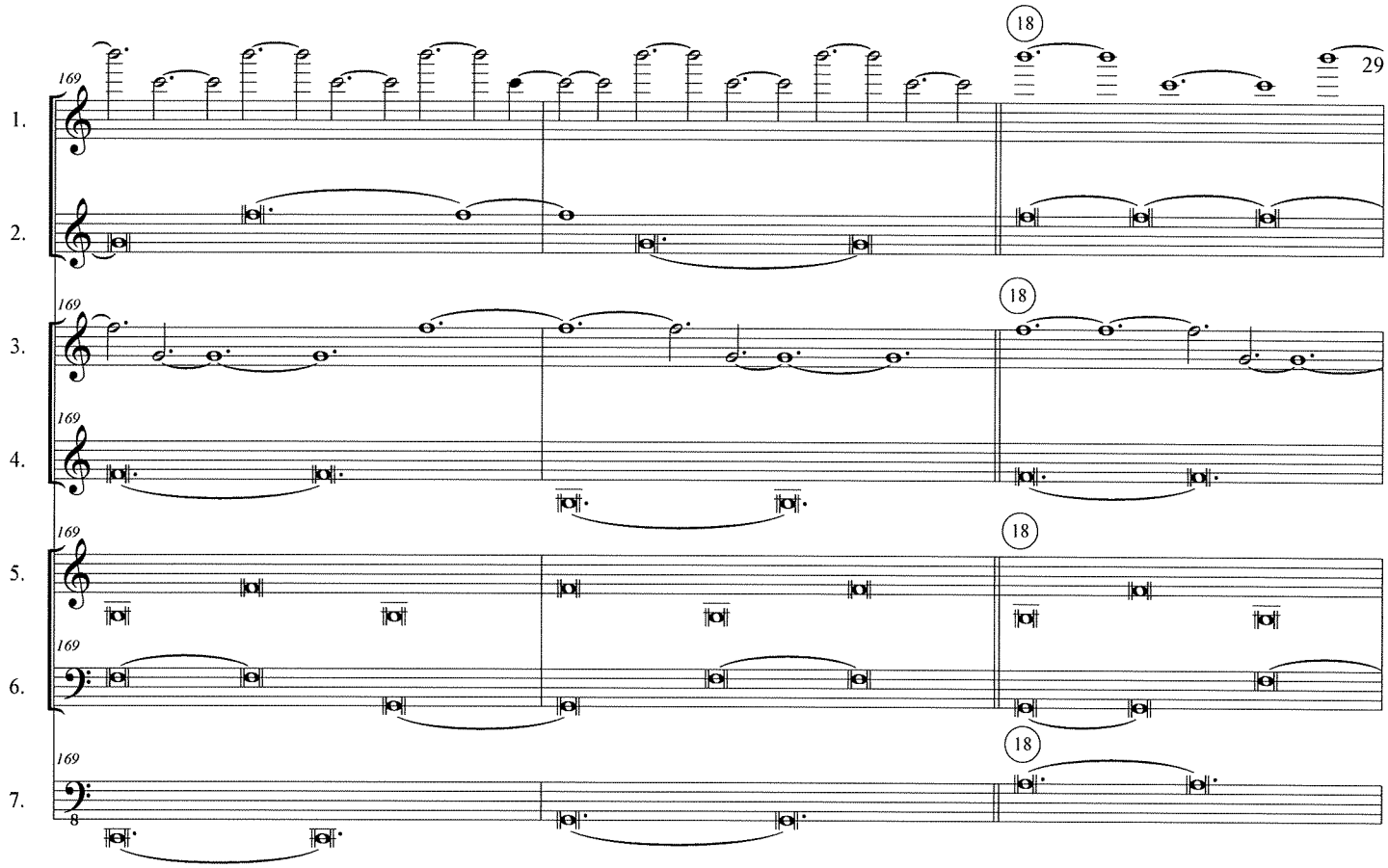
(TO WHERE DOES THE ONE RETURN?)

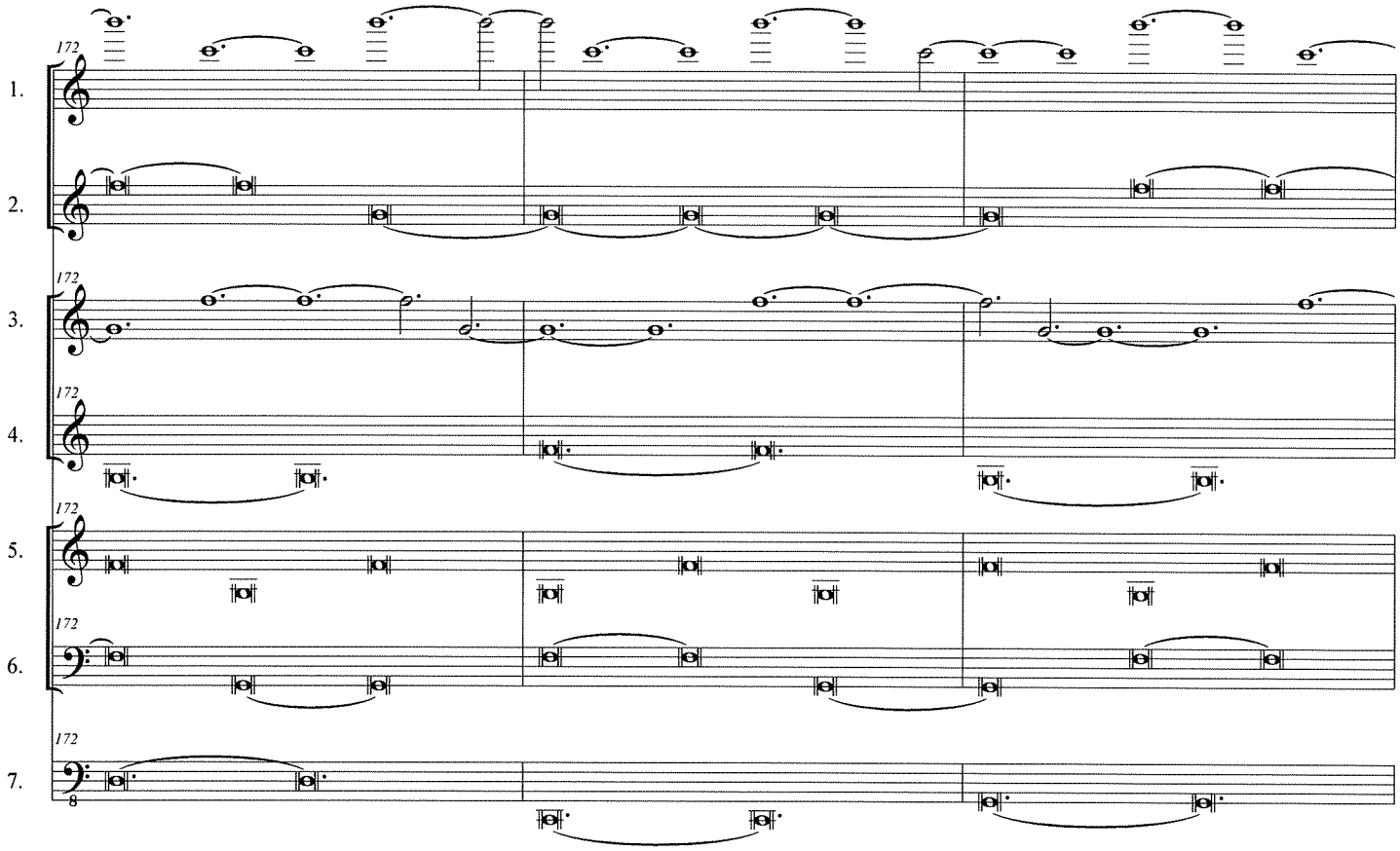
Dusan Bogdanovic

Score



© 2001-2018 by dusan bogdanovic

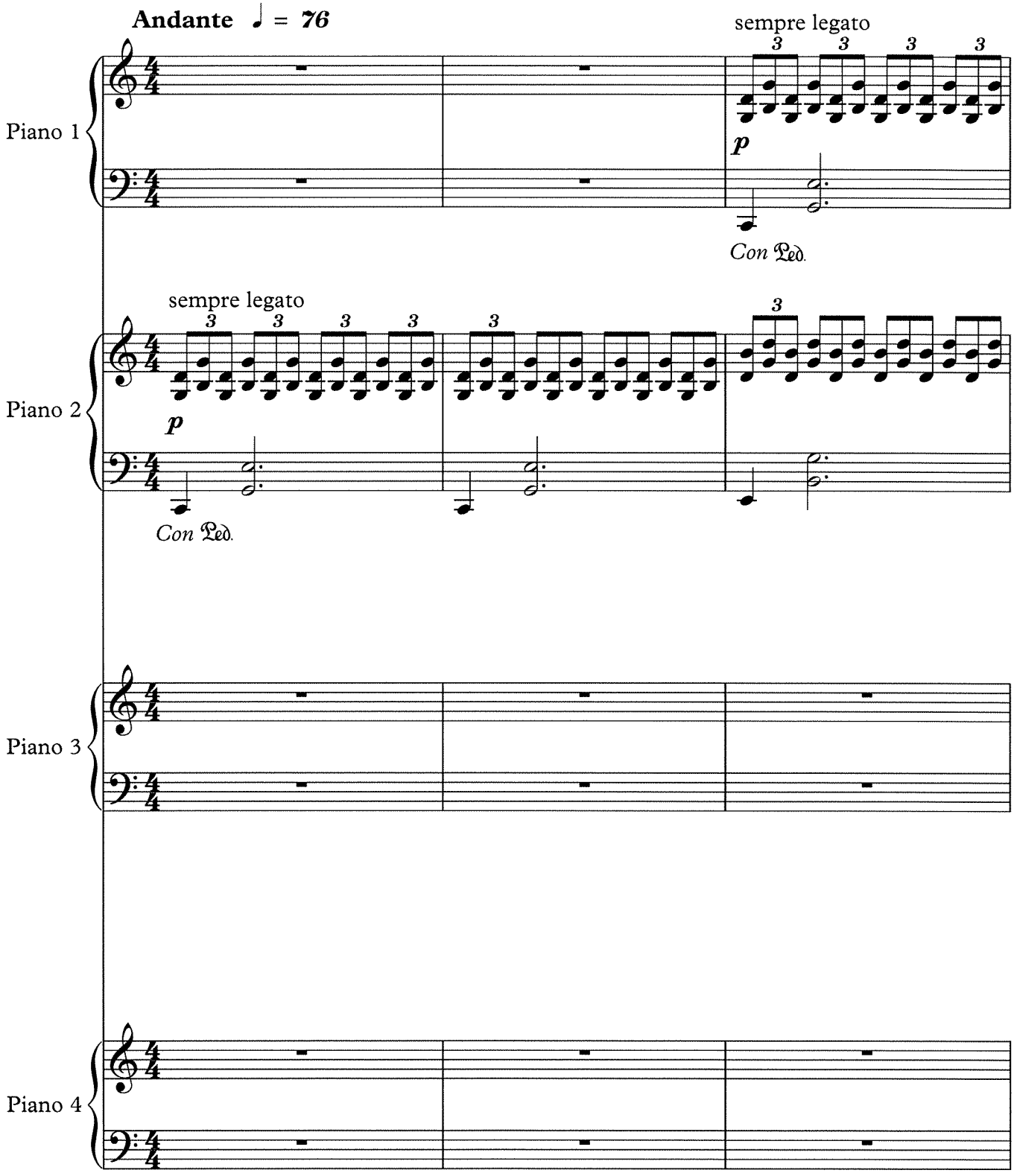

169
18
1.
2.
3.
4.
5.
6.
7.

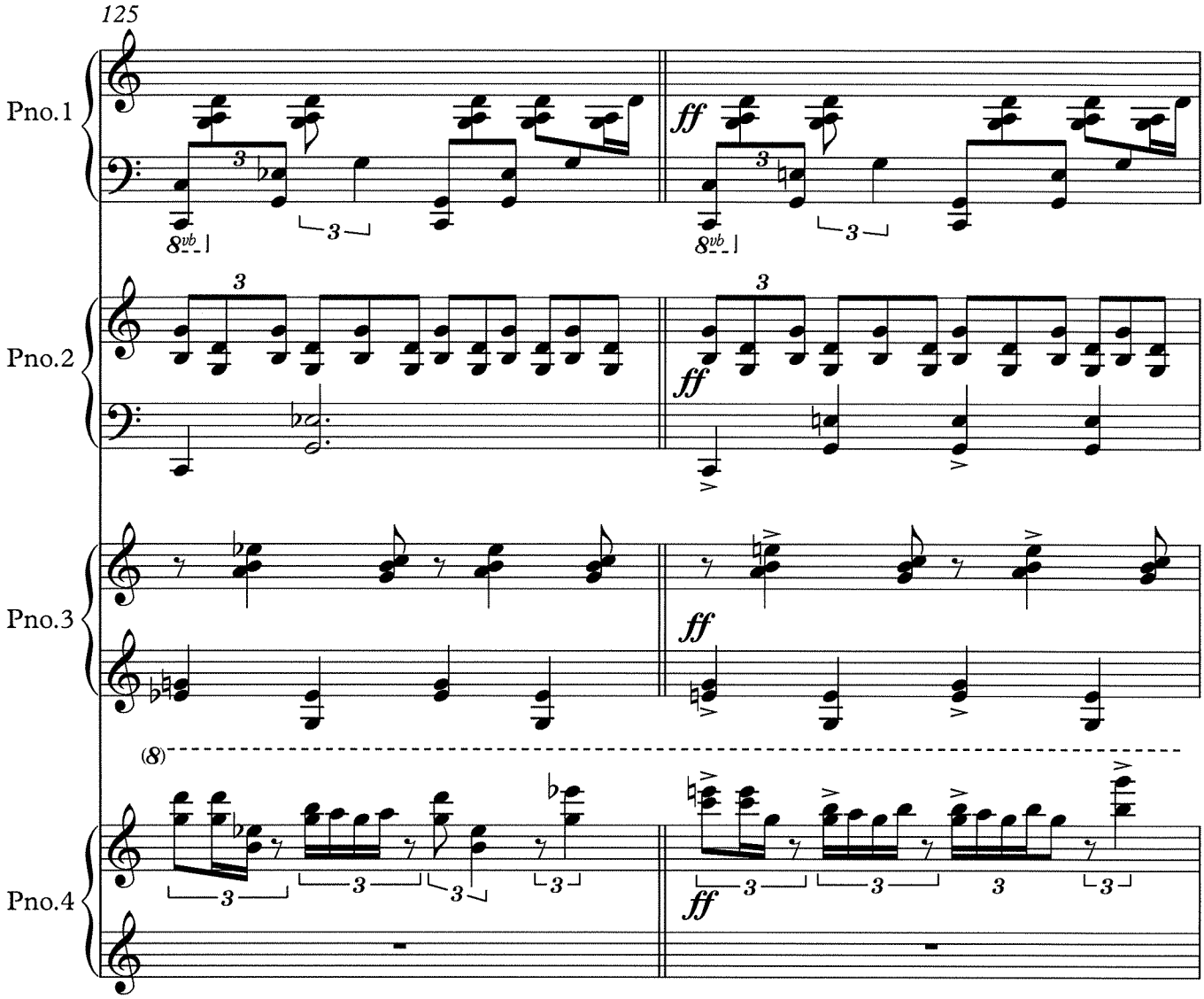

172
1.
2.
3.
4.
5.
6.
7.

Landscapes III

for 4 pianos

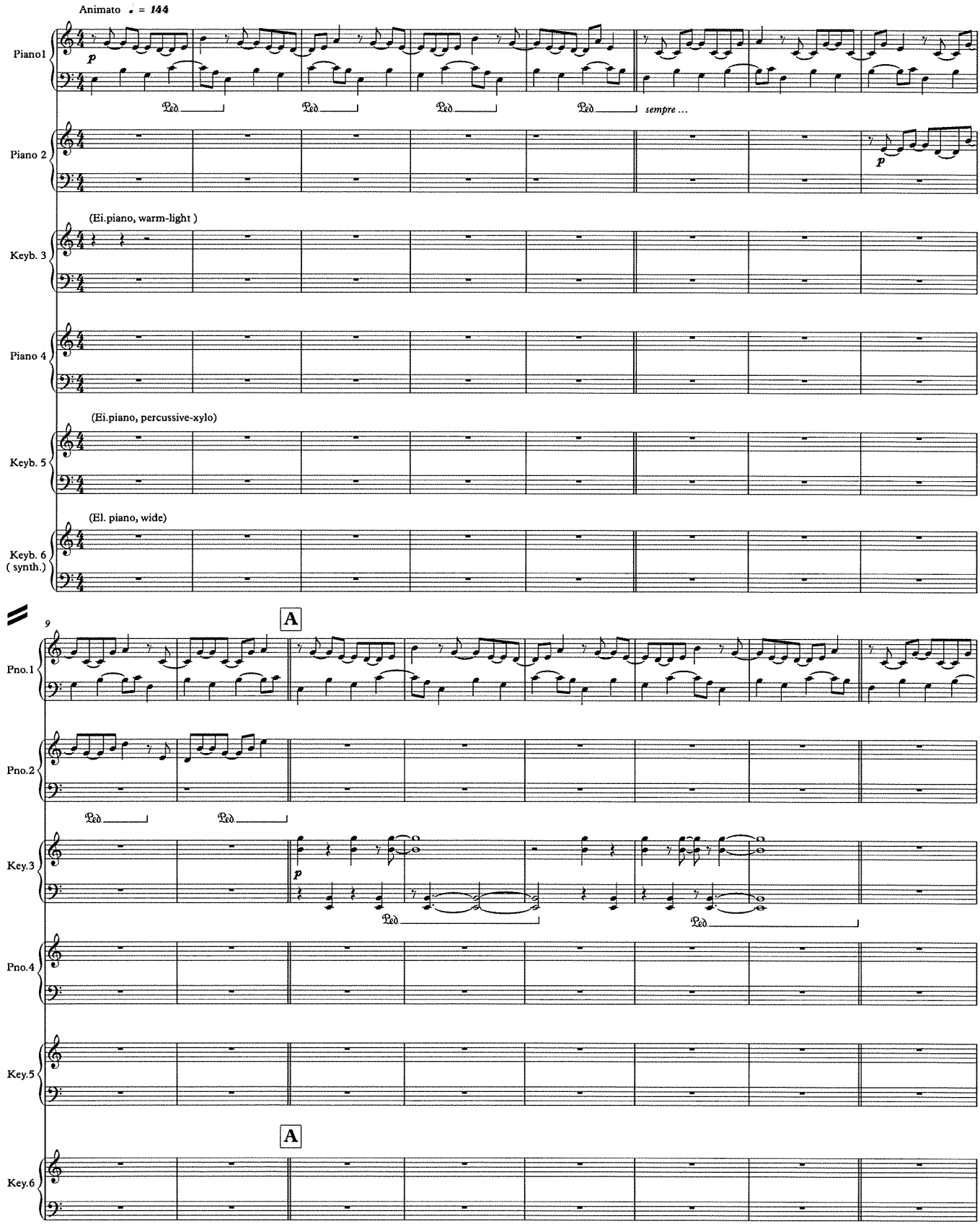
Dragoljub Dragan Ilic (2019)




125
Pno.1
Pno.2
Pno.3
Pno.4
ff
8vb
(8)

Mindfields

Dragoljub Ilic (2019)



192

Pno.1

Pno.2

Key.3

Pno.4

Key.5

Key.6

R

199

Pno.1

Pno.2

Key.3

Pno.4

Key.5

R

Key.6

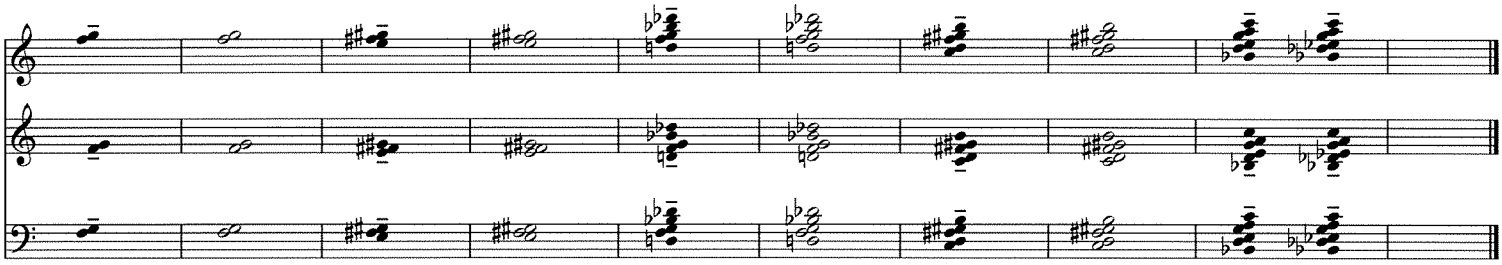
Keyboards - December 2017

Teodora Stepančić

for any number of keyboard instruments with the sound decay
multiple players might perform on one instrument (max 3)
everything should be played (and whistled) very soft
use left pedal if necessary
no sustain pedal
each player chooses one system (octave) to play
only play the written octaves
stick to your chosen octave throughout the piece

players count on their own - they are not synchronized
𝅗𝅥 = 1/2 second, tenuto. short chords are repeated 20x (or more)
𝅝 = keep until the sound disappears. long chords are played only once

beginning: sit in silence for few moments. anybody can start the piece.
the rest follow freely, starting within the next minute or two.
end: wait until everyone is finished. then wait few moments in silence.

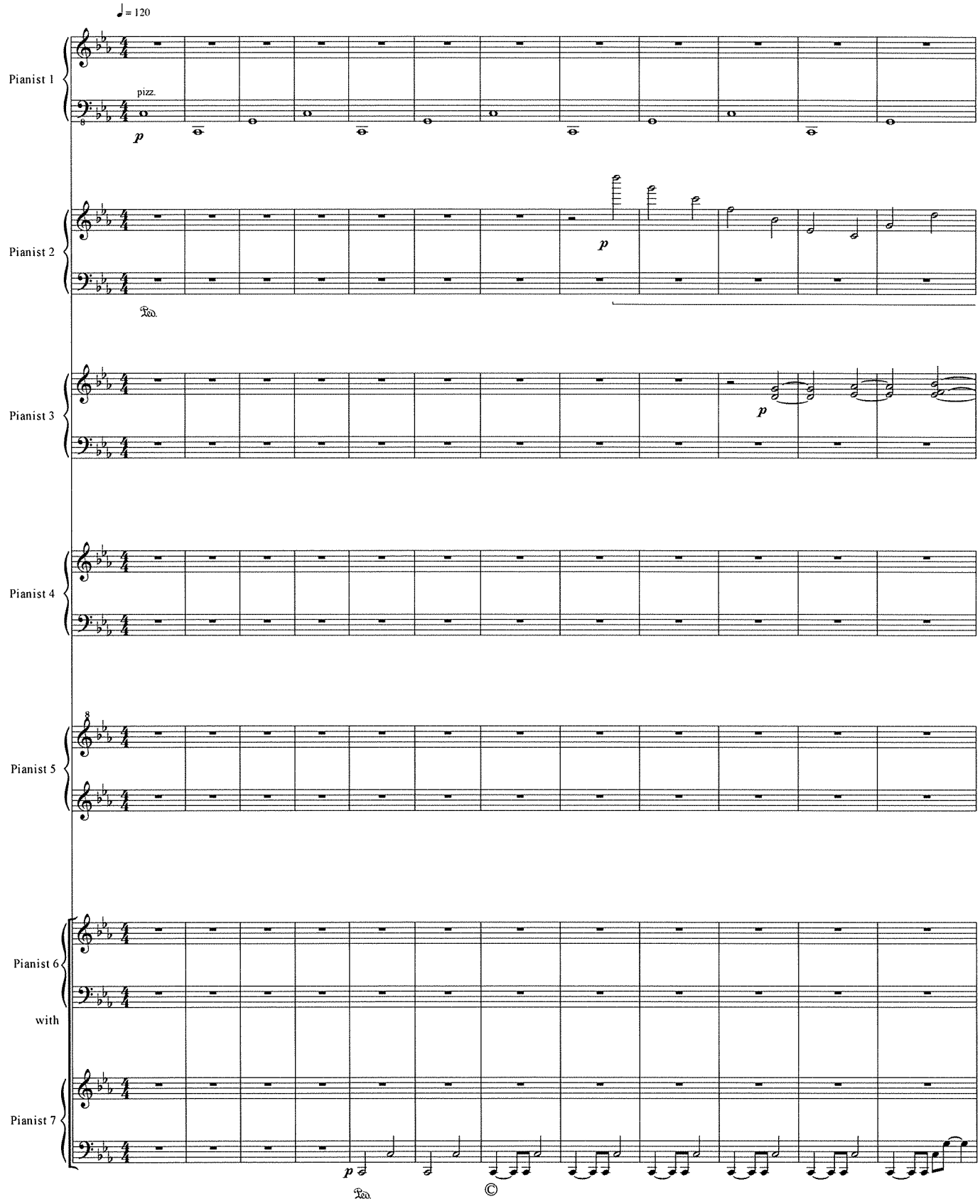


repeat 20x play every 3-5 sec	choose 1 note keep play once	repeat 20x play every 5-7 sec	choose 1 note keep play once	repeat 20x play every 7-9 sec	choose 1 note keep play once	repeat 20x play every 5-9 sec whistle long soft high notes throughout this section don't try to match the pitch	choose 1 note keep play once stop whistling	repeat 20x or more alternate freely between two chords or stick to one play every 3-9 sec whistle if you want few times	wait until everyone is finished

Sekvenca 1

"Novogodišnja improvizacija"

Dimitrije Beljanski (2018)
dimitrijeb95@gmail.com
youtu.be/AY6Kxw6jJnw



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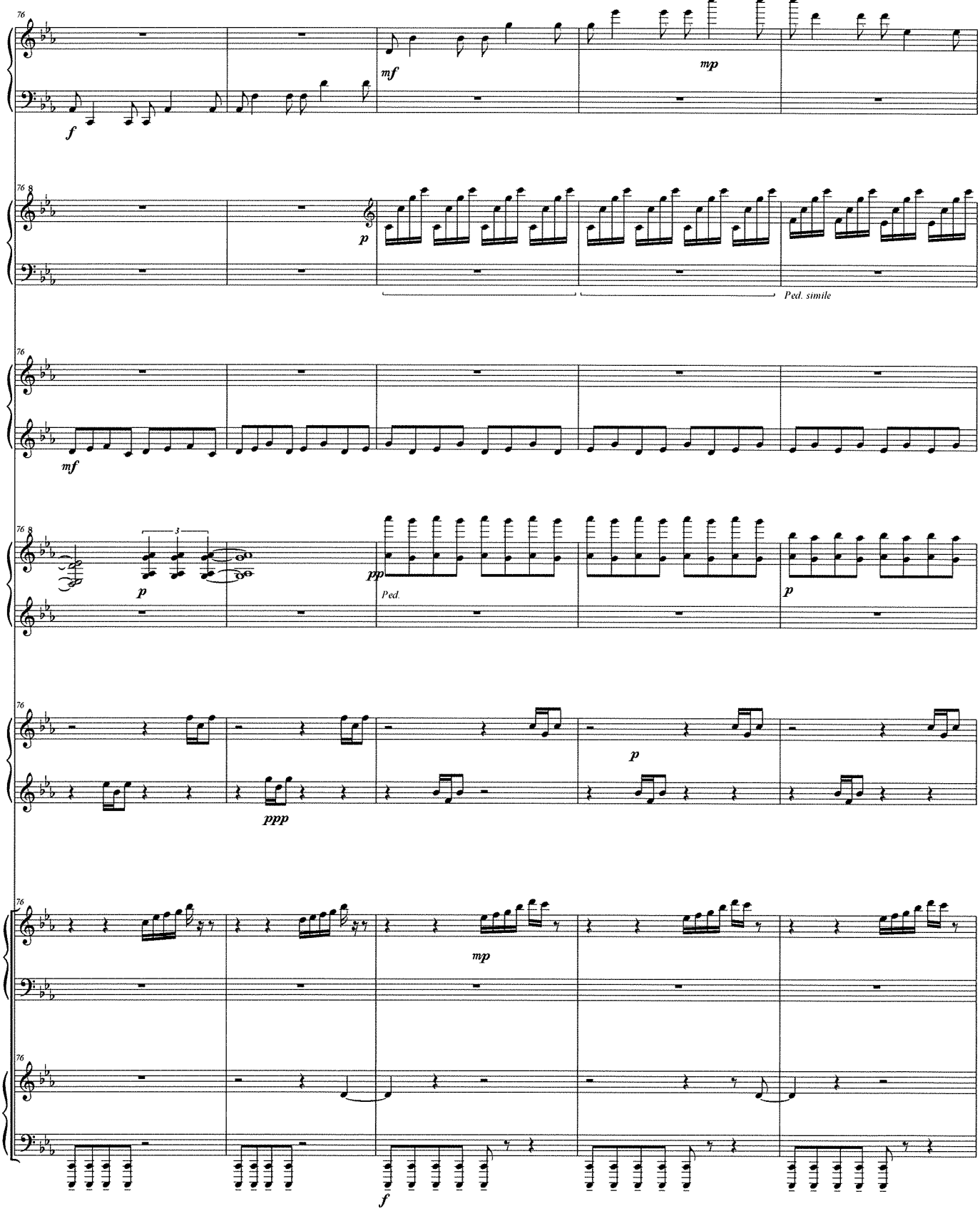
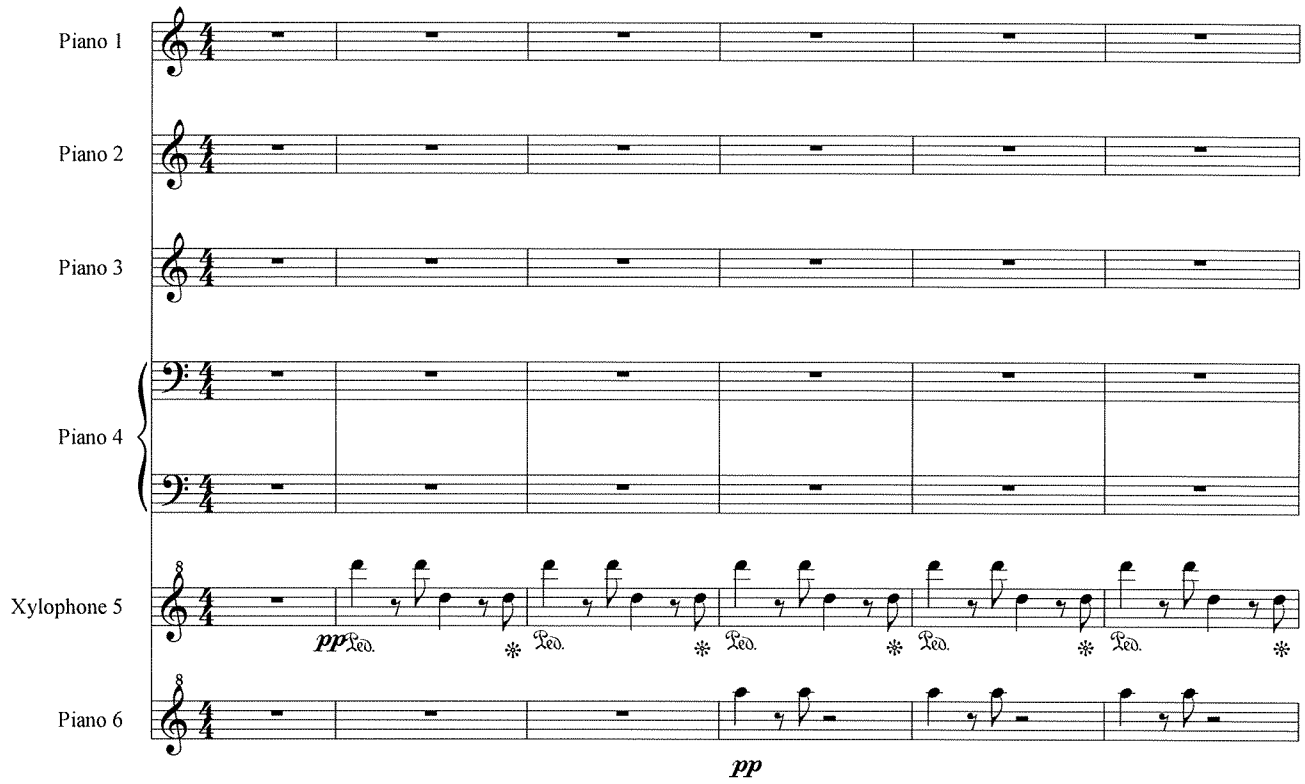

76
1
f
mf
mp
p
Ped. simile
mf
p
pp
Ped.
p
ppp
p
6
mp
7
f

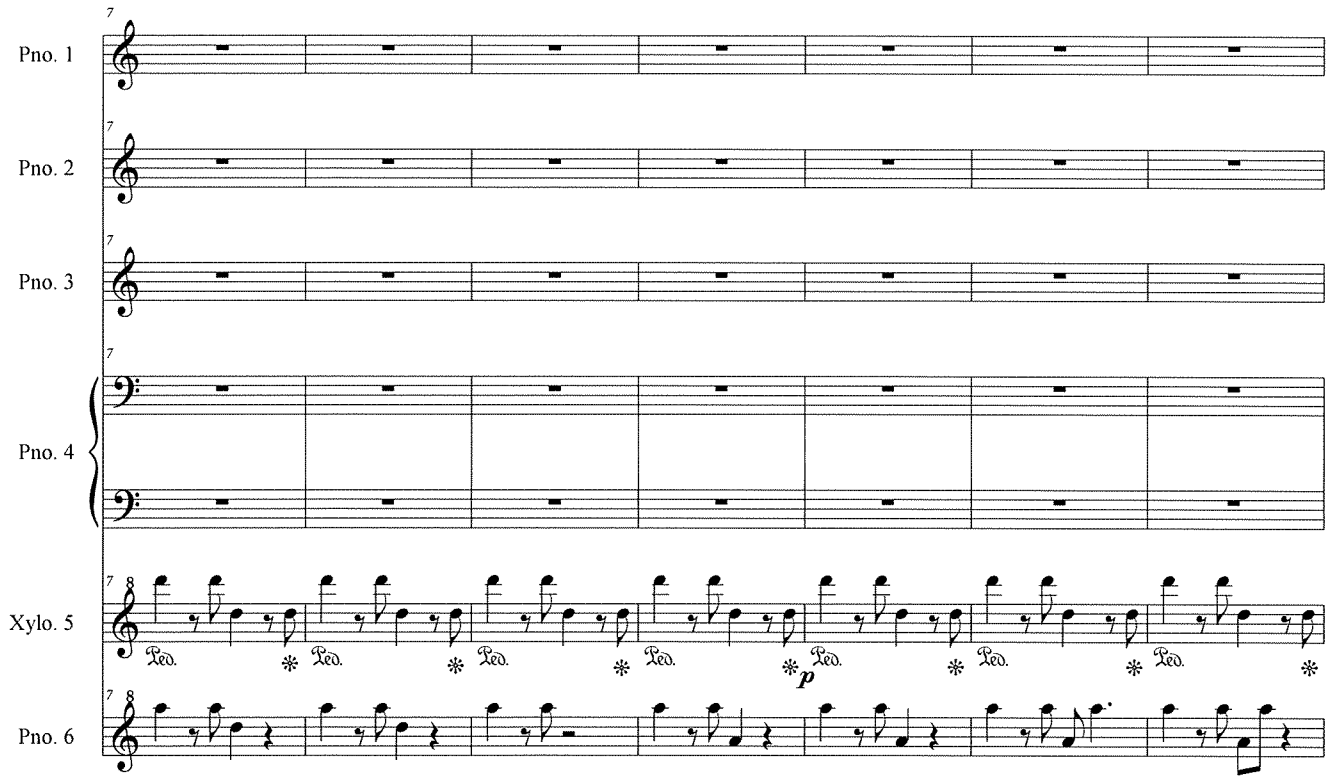
Score

Tines

Al vivace (M.M. ♩= c. 150)

Andrej Negić (2019.)





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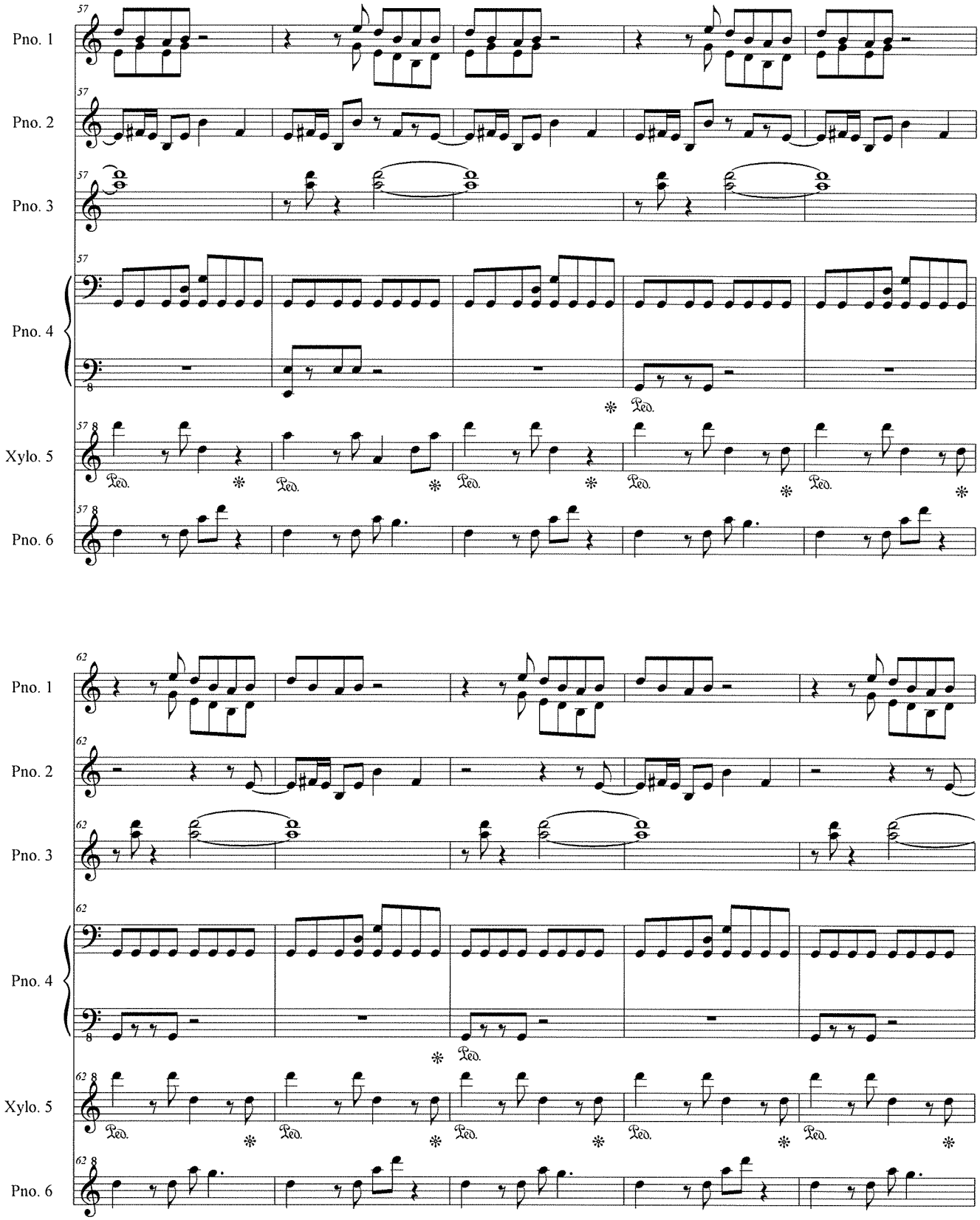
Pno. 1
Pno. 2
Pno. 3
Pno. 4
Xylo. 5
Pno. 6
57
62
Ped.