

SCORE EXCERPTS

from works written for

Ensemble for Different New Music

PERMUTACIJE II (Kanon) (1977)
1 Miloš Raičković

Handwritten musical score for 'PERMUTACIJE II (Kanon) (1977)' by Miloš Raičković. The score consists of 16 staves of music, each containing a single note. The notes are arranged in a sequence that repeats every four staves, with the first note of each four-staff group being marked with a 'v' symbol. The notes are: Staff 1: G4; Staff 2: A4; Staff 3: B4; Staff 4: C5 (marked with circled 1); Staff 5: D5 (marked with 'v'); Staff 6: E5; Staff 7: F5; Staff 8: G5 (marked with circled 2); Staff 9: A5 (marked with 'v'); Staff 10: B5; Staff 11: C6; Staff 12: D6 (marked with circled 3); Staff 13: E6 (marked with 'v'); Staff 14: F6; Staff 15: G6; Staff 16: A6 (marked with circled 4).

A handwritten musical score consisting of 15 staves of music. The notation is in a single system with a treble clef and a key signature of one flat. The music is written in a rhythmic pattern of eighth and sixteenth notes. The score is divided into three sections by large, stylized double-headed arrows pointing towards the center. The first section, starting at the top, contains the first six staves and is marked with a '5' below the first staff. The second section, starting at the seventh staff, is marked with a '6' below the first staff of that section. The third section, starting at the thirteenth staff, is marked with a '7' below the first staff of that section. The notation is consistent throughout, with a regular interval of notes across all staves.

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 (permuted). 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 ADN M

Ver 2.0

Miroslav Miša Savić

Allegro (M.M. ♩ = c.132)

The musical score is arranged in six systems, each with a label on the left. The first system is for Organ, the second for Electric Piano, the third for Piano, the fourth for Organ 2, the fifth for Synth Pad, and the sixth for Timpani. Each system consists of two staves (treble and bass clef) joined by a brace. The Organ, Electric Piano, Piano, and Organ 2 parts all begin with a dynamic marking of *f* (forte). The Synth Pad part is silent throughout the score. The Timpani part provides a rhythmic accompaniment. The tempo is marked Allegro with a metronome marking of approximately 132 beats per minute. The score is in 4/8 time and the key signature has one flat (B-flat).

This musical score page, titled "A B C for ADNM" and numbered "7", contains six staves of music. The staves are labeled on the left as follows: Org., E. Pno., Pno., Org. 2, Pad, and Timp. The music is in a key with one flat (B-flat) and a common time signature. The score begins at measure 25. The Organ (Org.) part features a melodic line with triplets of eighth notes in the right hand, while the left hand remains silent. A box containing the letter "D" is positioned above the Organ staff in the second measure. The Electric Piano (E. Pno.) part provides harmonic support with chords in both hands. The Piano (Pno.) part has a melodic line in the right hand and a bass line in the left hand. The second Organ (Org. 2) part consists of a dense, rhythmic accompaniment of chords in the right hand, with the left hand silent. The Pad part features sustained, flowing chords in both hands. The Timpani (Timp.) part has a rhythmic pattern of eighth notes in the right hand and rests in the left hand.

Score

ALTUS

for four keyboards

Vladimir Tošić

♩ = 72

1 *mf*

2 *mp*

3 *mf*

4 *mf*

Detailed description of the score: The score is for four keyboards, labeled 1 through 4. It is in 4/4 time with a tempo of quarter note = 72. The key signature has one flat (B-flat). Staff 1 (treble clef) starts with a *mf* dynamic and features a melodic line with slurs and accents. Staff 2 (treble and bass clefs) has a *mp* dynamic and consists of a steady eighth-note accompaniment. Staff 3 (treble and bass clefs) is mostly silent until the third measure, where it enters with a *mf* dynamic and a melodic line. Staff 4 (bass clef) has a *mf* dynamic and features a rhythmic accompaniment of eighth notes.

Altus

34

mf

34

34

mf

34

p

p

Iz starog novog sveta

Verzija za ADNМ

Milimir Drašković (2003.)

arr. Andrej Negić

♩ = 90

Piano 1 *f*

Piano 2 *mp* *legato*

Piano 3

Piano 4

Piano 5

①

Pno. 1 *mf*

Pno. 2 *f*

Pno. 3

Pno. 4

Pno. 5

49 8

Pno. 1

Pno. 2

Pno. 3

Pno. 4

Pno. 5

8

53 8

Pno. 1

Pno. 2

Pno. 3

Pno. 4

Pno. 5

ff

ff

ff

mp

p subito

mf

Чему се враћамо?

Dusan Bogdanovic

Score

(TO WHERE DOES THE ONE RETURN?)

1. *1.110*

2.

3. *1.110*

4.

5. *1.110*

6.

7. *1.110*

1.

2.

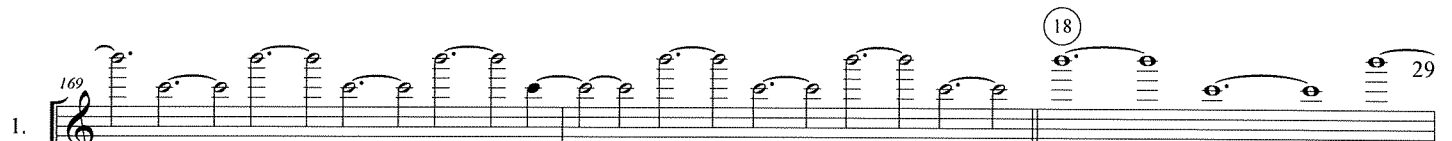
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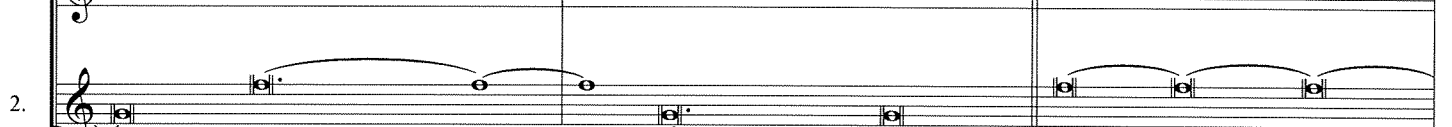
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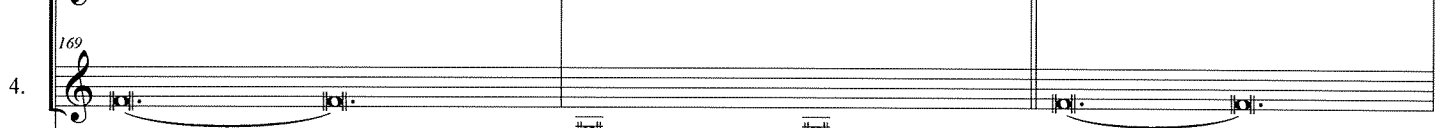
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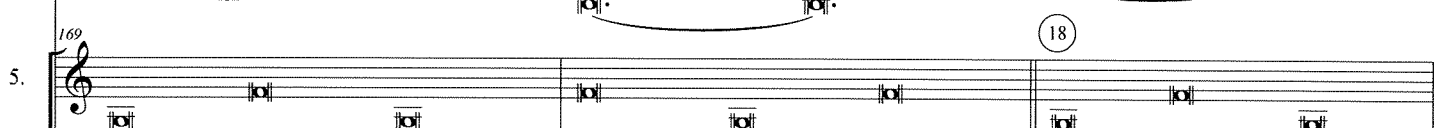
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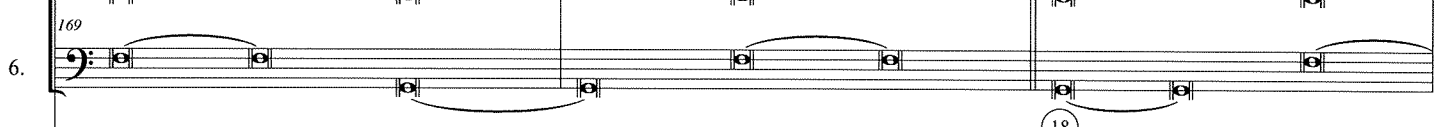
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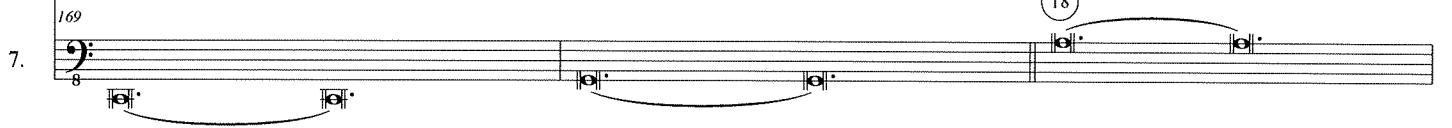
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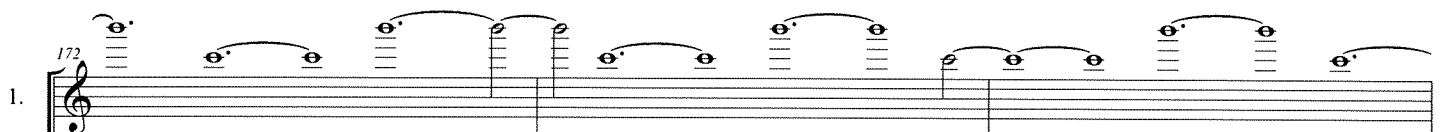
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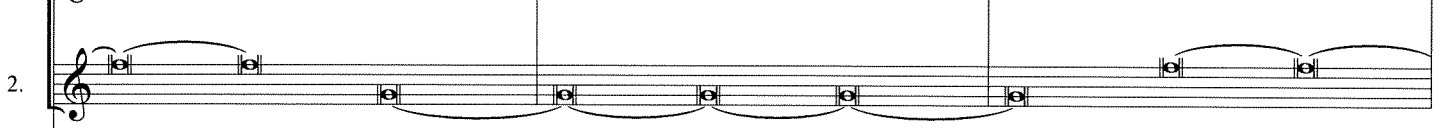
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5. 

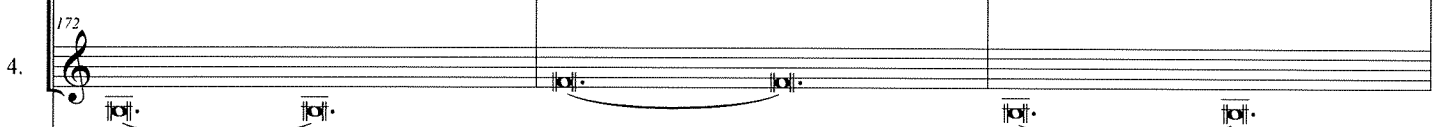
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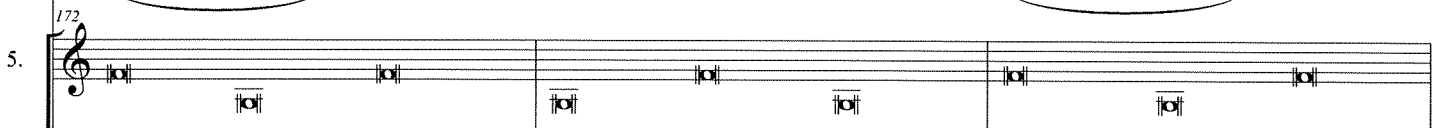
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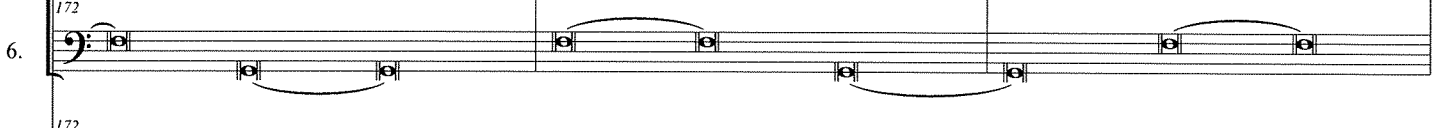
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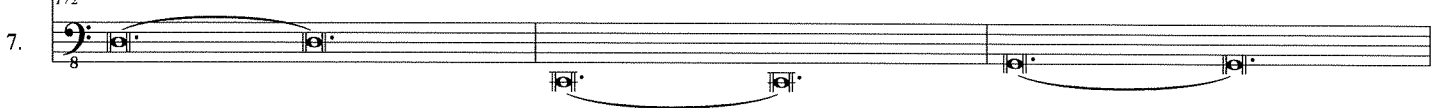
2. 

3. 

4. 

5. 

6. 

7. 

Landscapes III

for 4 pianos

Dragoljub Dragan Ilic (2019)

Andante ♩ = 76

sempre legato

Piano 1

p

Con Ped.

Piano 2

p

Con Ped.

Piano 3

Piano 4

125

The musical score consists of four systems, each for a different piano part (Pno.1, Pno.2, Pno.3, Pno.4). The score is divided into two measures by a double bar line.
 - **Pno.1:** Treble and bass staves. Treble clef has chords and eighth notes. Bass clef has triplets of eighth notes. Dynamic *ff* is present in the second measure.
 - **Pno.2:** Treble and bass staves. Treble clef has triplets of eighth notes. Bass clef has a dotted half note in the first measure and quarter notes in the second. Dynamic *ff* is present in the second measure.
 - **Pno.3:** Treble and bass staves. Treble clef has chords with eighth notes. Bass clef has chords. Dynamic *ff* is present in the second measure.
 - **Pno.4:** Treble and bass staves. Treble clef has triplets of eighth notes. Bass clef is mostly empty. Dynamic *ff* is present in the second measure.
 - **Articulation:** Accents (>) are used on notes in Pno.1, Pno.2, Pno.3, and Pno.4.
 - **Other markings:** *8^{vb}* is written below the bass staff of Pno.1. A circled 8 is written above the bass staff of Pno.4.

Mindfields

Dragoljub Ilic (2019)

Animato $\text{♩} = 144$

Piano 1 *p*

Red *Red* *Red* *Red* *sempre ...*

Piano 2 *p*

Keyb. 3 (Ei.piano, warm-light)

Piano 4

Keyb. 5 (Ei.piano, percussive-xylo)

Keyb. 6 (synth.) (Ei.piano, wide)

9 **A**

Pno.1

Pno.2 *Red* *Red*

Key.3 *p* *Red* *Red*

Pno.4

Key.5

Key.6 **A**

192

Pno.1

Pno.2

Key.3

Pno.4

Key.5

Key.6

vlg



R

199

Pno.1

Pno.2

Key.3

Pno.4

Key.5

Key.6

vlg

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.

The musical score consists of three staves. The first staff is in treble clef, the second in middle clef, and the third in bass clef. Each staff contains a sequence of chords and notes, some marked with a solid dot (●) and some with an open circle (○). The chords are primarily triads and dyads, with various accidentals (sharps, flats, naturals) indicating specific pitches. The notation includes stems, beams, and accidentals, with some notes having a tenuto mark.

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

Sekvenca 1

Dimitrije Beljanski (2018)

"Novogodišnja improvizacija"

dimitrijeb95@gmail.com

youtu.be/AY6Kxw6jJnw

♩ = 120

Pianist 1

Pianist 2

Pianist 3

Pianist 4

Pianist 5

Pianist 6
with

Pianist 7

p

pizz.

p

p

p

©

Sekvenca 1

The musical score is organized into five systems, each with a piano part (top staff) and an organ part (bottom staff). The key signature is B-flat major (two flats) and the time signature is 4/4. The score includes various dynamics and performance instructions:

- System 1:** Piano part starts at measure 76 with a dynamic of *f*. Organ part starts at measure 78 with a dynamic of *p*. Dynamics in the piano part change to *mf* and then *mp*. A *Ped. simile* instruction is present in the organ part.
- System 2:** Piano part continues with a dynamic of *mf*. Organ part features a triplet of chords with a dynamic of *p*, followed by a *pp* section with a *Ped.* instruction, and ends with a *p* dynamic.
- System 3:** Piano part features a dynamic of *ppp*. Organ part has a dynamic of *p*.
- System 4:** Piano part has a dynamic of *mp*. Organ part is mostly silent with some notes.
- System 5:** Piano part has a dynamic of *f*. Organ part features a dynamic of *f*.

Tines

Al vivace (M.M. ♩ = c. 150)

Andrej Negić (2019.)

Piano 1

Piano 2

Piano 3

Piano 4

Xylophone 5

Piano 6

pp

7

Pno. 1

Pno. 2

Pno. 3

Pno. 4

Xylo. 5

Pno. 6

pp

p

©

37

Pno. 1

Pno. 2

Pno. 3

Pno. 4

Xylo. 5

Pno. 6

62

Pno. 1

Pno. 2

Pno. 3

Pno. 4

Xylo. 5

Pno. 6