

MILOS RAICKOVICH

PERMUTATIONS II, "CANON"

(from the cycle *PERMUTATIONS*)

for 6 pianists playing on 2 pianos,
with a conductor
(one or both pianos can be electric or electronic)

(1976)

SCORE

MILOS RAICKOVICH
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PERFORMANCE INSTRUCTIONS

CANON is performed by 6 pianists on two instruments, ideally on two pianos, or on a piano and an electric piano (or an electronic piano sounding like electric piano). The range for each pianist is limited to a single octave, therefore, it is best to perform with one hand only (usually the right hand). Each pianist transposes the score into a different octave. The opening measure should sound like this:



Pianists marked I, III, V should be playing one piano,
while the
Pianists II, IV, and VI should play the other instrument.

(In combination of an acoustic and electric piano,
Pianists I, III, V should be on the acoustic instrument,
while the others should be on the electric piano.)

The CANON proceeds in the following manner:

When **Pianist I** arrives to **No. 1**, continue playing starting from letter **A**
When **Pianist II** arrives to **No. 2**, continue playing starting from letter **A**
When **Pianist III** arrives to **No. 3**, continue playing starting from letter **A**
When **Pianist IV** arrives to **No. 4**, continue playing starting from letter **A**
When **Pianist V** arrives to **No. 5**, continue playing starting from letter **A**
When **Pianist VI** arrives to **No. 6**, continue playing starting from letter **A**

When **Pianist I** arrives to **Bx**, continue playing starting from letter **B1**
When **Pianist II** arrives to **Bx**, continue playing starting from letter **B2**
When **Pianist III** arrives to **Bx**, continue playing starting from letter **B3**
When **Pianist IV** arrives to **Bx**, continue playing starting from letter **B4**
When **Pianist V** arrives to **Bx**, continue playing starting from letter **B5**
When **Pianist VI** arrives to **Bx**, continue playing starting from letter **B6**

Articulation is always *legato*.

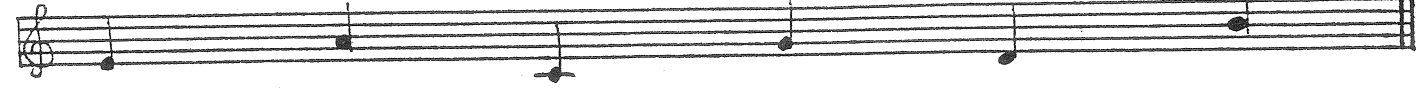
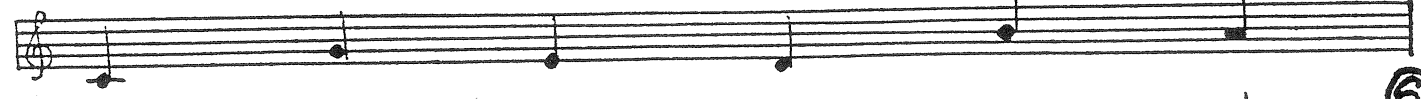
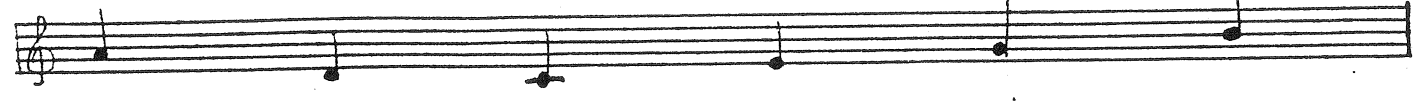
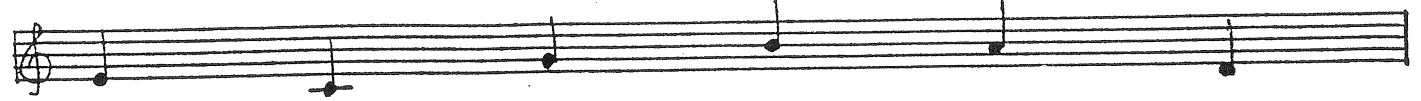
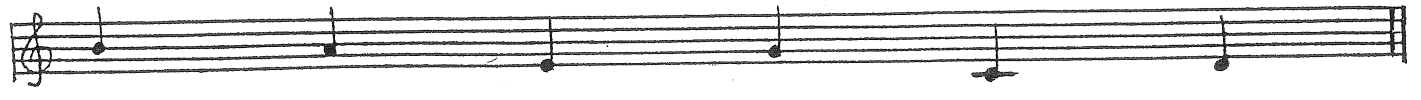
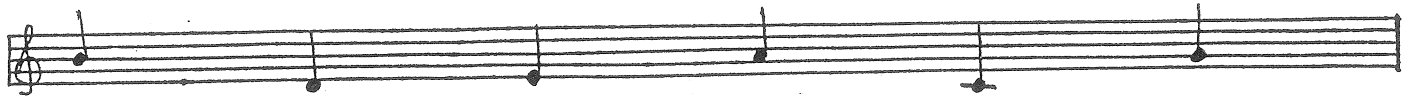
Dynamics is always the same, either *f* or *p* throughout.

The Tempo is Moderate throughout.

CANON

MILOS RAICKOVICH

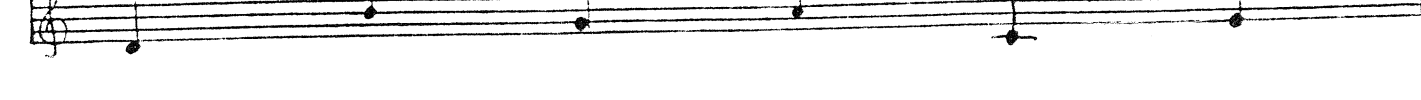
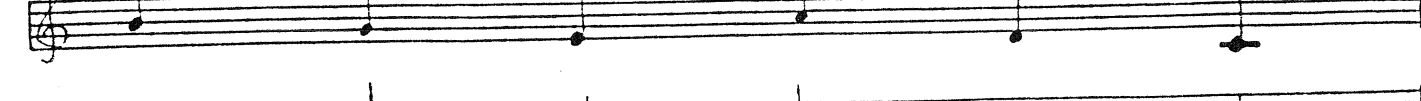
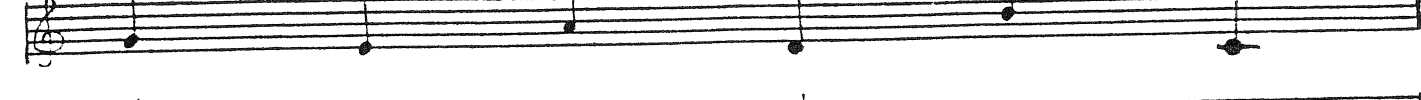
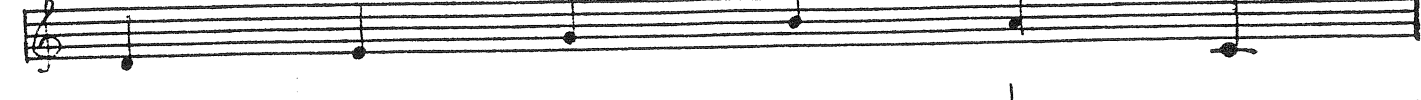
The image shows a handwritten musical score for a canon. It consists of 16 staves of music, arranged in four groups of four staves each. The music is written in treble clef with a key signature of one sharp (F#). The notes are quarter notes, and the rhythm is consistent across all staves. At the end of the fourth staff in each group, there is a circled number (1, 2, 3, or 4) followed by an arrow pointing to a box containing the letter 'A'. This indicates that each of the four parts of the canon eventually leads to a section labeled 'A'.



5 → A

6 → A

A →



This page of musical notation consists of 16 staves. The first 12 staves each contain a single note, with the note's position on the staff varying across the staves. The last 4 staves each contain a pair of beamed eighth notes, with the notes' positions also varying across the staves. All notes are in a treble clef.

This musical score is written for guitar and consists of 16 staves. The first three staves feature a triplet of eighth notes, indicated by a '3' above the first measure. The next five staves feature a quintuplet of eighth notes, indicated by a '5' above the first measure. The final seven staves feature a sextuplet of eighth notes, indicated by a '6' above the first measure. The music is written in a single melodic line on a treble clef staff. The notes are eighth notes, and the patterns are consistent across the measures of each group.

7

This image shows a page of musical notation, likely a score for a piece of music. The page is numbered '7' in the top left corner. At the top of the first staff, there is a small number '7'. The music is written on 15 staves, each beginning with a treble clef. The notation consists of a series of eighth and sixteenth notes, often beamed together in groups, creating a rhythmic pattern. The notes are mostly black, indicating a key signature of one or two flats. The overall appearance is that of a technical exercise or a section of a larger composition. The paper is aged and slightly yellowed.

Musical notation for the first system, consisting of four staves of music. The notation includes treble clefs, a key signature of one flat, and a 4/4 time signature. The music consists of eighth and sixteenth notes. A box labeled 'Bx' is at the end of the fourth staff.

B1 →

Musical notation for the second system, consisting of four staves of music. The notation includes treble clefs, a key signature of one flat, and a 4/4 time signature. The music consists of eighth and sixteenth notes.

B2 →

Musical notation for the third system, consisting of four staves of music. The notation includes treble clefs, a key signature of one flat, and a 4/4 time signature. The music consists of eighth and sixteenth notes.

B3 →

Musical notation for the fourth system, consisting of four staves of music. The notation includes treble clefs, a key signature of one flat, and a 4/4 time signature. The music consists of eighth and sixteenth notes.

B4

This section, labeled B4, consists of four staves of music. Each staff contains a continuous sequence of eighth notes, primarily moving in a stepwise fashion. The notes are mostly beamed together, creating a dense, rhythmic texture. The notation is written in a standard musical staff with a treble clef and a key signature of one flat.

B5

This section, labeled B5, consists of four staves of music. The notation is similar to B4, featuring a continuous stream of eighth notes. There are some variations in the melodic line, including occasional leaps and changes in rhythm, but the overall character remains that of a steady, rhythmic pattern.

B6

This section, labeled B6, consists of four staves of music. The notation continues the pattern of eighth-note sequences. The final staff of this section ends with a double bar line, indicating the end of the piece.