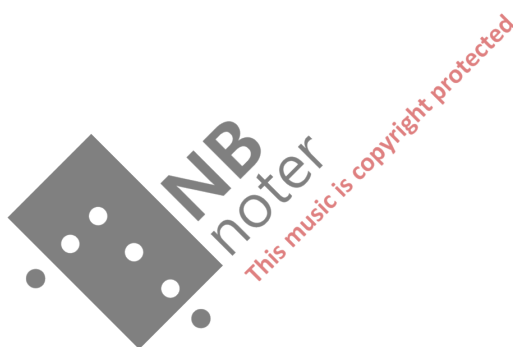


National Anthems

by Maja S. K. Ratkje 2021



A co-commission by Ensemble Modern with kind support by the Minister of State for Culture and the Media and Kölner Philharmonie. The Premiere was presented by Ensemble Modern on the 6th January 2022 in the Kölner Philharmonie.

National Anthems

Imagine there's no countries

Despite today's globalization, we still structure our world and its people with national states. Despite collective ownership to the world and global principles of justice, such as determined by international organizations, each country's internal structure gives huge differences in living conditions for its people. Within a state, principles of justice are depending on which grounds are shared among its people: politically, socially, cultural and religious traditions. Citizenship alone gives no guarantee for actual participation. The historical forming of a national state is not necessarily built on rational or moral virtues unique to the state, or on an internal collective affiliation. Crucial for a state to uphold existence, is its ability to realize basic moral rights. Crucial for our highest political ideal for states to coexist is to prevent boundaries from becoming barriers that sustain suppression.

In *National Anthems*, I have tried to look at national states through the eyes of artificial intelligence (AI). One of the worlds most up-to-date machines has learned how states are presented on Wikipedia, and has responded to that with a collection of new, fake states that are presented in a concert performance with textual fragments from the AI and with music based on national songs derived from existing states. What can artificial intelligence, also created by humans and completely lacking morals and deep rooted cultural understanding, tell us when responding to how we present our national states?

Full texts are presented additionally as online articles for those interested. AI learning is done with the help of Inga Strümke, Steffen Mæland, Henrik Sundt and Anders Vinjar. Commissioned by Ensemble Modern.

Maja S. K. Ratkje 2021

National Anthems is written for projection screen and amplified ensemble consisting of:

- Flute, Piccolo Flute, singing, kazoo
- Oboe, Cor Anglais in F, singing
- Clarinet and Bass Clarinet in Bb, reading, singing, kazoo
- Bassoon, reading, singing
- Horn in F, Wagner Tuba in F or Bb, reading, singing

- Percussion: Vibraphone, Drum Set, Gran Cassa, Tom-tom, various Cymbals, Marching Snare Drum, Temple Block, Feathers, additional Perc ad lib., reading, singing

- Piano, Synth, reading, singing

- Voice, live electronics, kazoo and various ad lib.

- Violin 1, Marching Cymbals, reading, singing, kazoo
- Violin 2, reading, singing, kazoo
- Viola, reading, Marching Tenor Drums, singing, kazoo
- Violoncello, reading, singing, kazoo
- Contrabass, Electric Bass Guitar, Marching Bass Drum, reading, singing, kazoo

Needed in addition:

- Person to control projections on screen with cues in designated part. Can also be done by some of the musicians, but not optional.
- Sound technician.

This version of National Anthems consists of 9 sections to be presented in the order presented in this script. There are 8 anthems for 8 different fake countries, as well as one personal interlude by the composer. Other versions of the piece can also be made in collaboration with the composer.

The anthems presented in this score are based on AI learning of existing anthems:

Norland Bolis - Argentina, Brazil, Chile, Colombia, Ecuador, Guyana, Peru, The Republic of Suriname, Uruguay, Venezuela

Hanyst - Algeria, Angola, Botswana, Burundi, Cameroon, Gambia, Ghana, Kenya, Liberia, Malawi, Mozambique, Nigeria, Sierra Leone, Tanzania, Uganda, Zambia, Zimbabwe

The Terepublic of the Fiolli - Albania, France, Portugal, Italy, Slovenia, Spain

Monf Li - Norway, Sweden, Estonia, Papua New Guinea

Igmondero - Angola, Brazil, Cameroon, Ecuador, Guyana, Sierra Leone

The Empire Jazzic of Neg - Yugoslavia and European countries with Alps

Mathuna - Israel, Libanon, Turkey, Greece, Italy, Syria, Jordan

Handong - Tuvalu, USA, Australia, New Zealand

The following document shows all the text blocks used in the piece, with information on fake countries derived from AI learning, as edited and displayed on this website: <http://atlantispedia.art>

In chronological order, to be projected and performed according to score.

Versions in German and English.

For the premiere in January 2022 with Ensemble Modern, the projections are presented as a Keynote presentation created by the composer, in German. A similar Keynote document exists in English for future use if needed.

Norland Bolis

PROJECTION:

1. NORLAND BOLIS «is located in South America.»

NORLAND BOLIS «liegt in Südamerika.»

2. «Indigenous people of the Northern and Central countries of Bolis have had a long and successful relationship with Peru, Bolis and Ecuador.»

«Indigene Völker der nördlichen und zentralen Länder von Bolis haben eine lange und erfolgreiche Beziehung zu Peru, Bolis und Ecuador.»

3. «Early in its history, Norland Bolis fell from overdevelopment of the highlands to a situation of a high-growing farmland under a variety of localized and organized peoples.»

«Unter einer Vielzahl lokalisierter Völker wandelte sich Nordland Bolis zu Beginn seiner Geschichte vom überentwickelten Hochland zu stark wachsendem Ackerland.»

4. «These peoples eventually united to form Norland Bolis on 6 March 1802, but were only able to maintain control over most of the coastal regions until 1918.»

«Diese Völker schlossen sich schließlich am 6. März 1802 zu Norland Bolis zusammen, konnten aber nur bis 1918 die Kontrolle über den Großteil der Küstenregionen behalten.»

5. «Their territory was also split by conflict in 1832 during the war, as many of the inhabitants of the south coast fled Sweden...

«Zudem wurde ihr Territorium 1832 während des Krieges durch Konflikte gespalten, da viele Bewohner der Südküste aus Schweden flohen...

6. and the territory became part of the Bolis province of Svealand.»

und das Territorium Teil der Provinz Bolis von Svealand wurde.»

7. [blank]

Hanyst

PROJECTION: HANYST

SPOKEN:

1. Hanyst is one of the world's northernmost countries in Africa – and consists of nine districts, each of which has its own capital.

Hanyst ist eines der weltweit nördlichsten Länder in Afrika – und besteht aus neun Distrikten, die jeweils ihre eigene Hauptstadt haben.

PROJECTION: [BLANK]

SPOKEN:

2. The capital, Taeja, is the only public destination in the country.

Die Hauptstadt Taeja ist das einzige öffentliche Reiseziel des Landes.

3. Hanyst is situated at a crossroad in terms of trade, economy, geography, and the culture of the Hanysts. The centre of the Hanyst trade network runs through the Hanyst Peninsula.

Hanyst liegt an einem Scheideweg in Bezug auf Handel, Wirtschaft, Geographie und Kultur der Hanysten. Das Zentrum des Hanyst-Handelsnetzes verläuft durch die Hanyst-Halbinsel.

4. Hanyst shares land border with several neighbouring states. The country has a large marine environment, which is dominated by the Krijedove, the largest marine and coastal area in the Hanysts.

Hanyst teilt die Landgrenze mit mehreren Nachbarstaaten. Das Land hat eine große Meeresumwelt, die von der Krijedove, dem größten Meeres- und Küstengebiet der Hanysts, dominiert wird.

5. According to statistics presented by the National Human Development Index (NHID), the proportion of the population of Hanyst as of January 2018 was 7.59%, making it the second-largest in the world. The population density is 4.36 people per sq mi, as of 2018.

Laut Statistik des National Human Development Index (NHID) betrug der Bevölkerungsanteil von Hanyst im Januar 2018 7,59% und ist somit der zweitgrößte der Welt. Die Bevölkerungsdichte beträgt 4,36 Einwohner pro Quadratmeilen (Stand 2018).

6. Mandinka is the official language of the federal government under the constitution; French is its official foreign and colonial language. English is often used in the state, although it is not the official language on a case-by-case basis. The languages spoken in Hanyst are spoken primarily in the capital city.

Mandinka ist laut Verfassung die Amtssprache der Bundesregierung; Französisch ist die offizielle Fremd- und Kolonialsprache. Englisch wird im Staat oft verwendet, obwohl es im Einzelfall nicht die offizielle Sprache ist. Die in Hanyst gesprochenen Sprachen werden hauptsächlich in der Hauptstadt gesprochen.

7. In the 11th century, the region was known for its early kingdom, or region, known to its population as Hanyst. The earliest evidence for its royal house, Sultan Umar ibn Musa, dates to around 950.

Im 11. Jahrhundert war die Region für ihr frühes Königreich oder Region bekannt, die der Bevölkerung als Hanyst bekannt war. Der früheste Beweis für ihr Königshaus, Sultan Umar ibn Musa, geht auf etwa 950 zurück.

8. The government's mandate is of national interest, with a focus on increasing self-government, economic and educational cooperation and protecting traditional cultural and religious freedom. The federal government regulates the education of both citizens and non-citizens in both the capital and rural areas. There are no official institutions of higher education in the provinces.

Der Auftrag der Regierung ist von nationalem Interesse, mit einem Fokus auf zunehmender Selbstregierung, der wirtschaftlichen und pädagogischen Zusammenarbeit und dem Schutz der traditionellen Kultur- und Religionsfreiheit. Die Bundesregierung regelt die Bildung von Bürgern und Nicht-Staatsbürgern sowohl in der Hauptstadt als auch auf dem Land. In den Provinzen gibt es keine offiziellen Institutionen für Hochschulbildung.

9. The typical Hanyst diet consists of rice, wheat, beans, legumes from the local population, dairy products (such as cow's milk), meats, sweet potatoes, as well as vegetables such as green beans, leek, tomato, tomato paste, carrots, okra, peas and limes. A traditional drink is a *kris* or *saldar*, a type of wheat soup made of potatoes, wheat and rye.

Die typische Hanyst-Ernährung besteht aus Reis, Weizen, Bohnen, Hülsenfrüchten von der lokalen Bevölkerung, Milchprodukten (wie Kuhmilch), Fleisch, Süßkartoffeln sowie Gemüse wie grüne Bohnen, Lauch, Tomate, Tomatenmark, Karotten, Okra, Erbsen und Limetten. Ein traditionelles Getränk ist ein *Kris* oder *Saldar*, eine Art Weizensuppe aus Kartoffeln, Weizen und Roggen.

10. The most popular alcoholic beverages are beer, wine and liquor, with a high proportion of black pepper, and vodka. Coffee is also a popular beverage, especially in the north. Wine is traditionally brewed by Swedes with a small amount of sugar.

Die beliebtesten alkoholischen Getränke sind Bier, Wein und Spirituosen mit einem hohen Anteil an schwarzem Pfeffer sowie Wodka. Kaffee ist auch ein beliebtes Getränk, vor allem im Norden. Wein wird traditionell von den Schweden mit einer kleinen Menge Zucker gebraut.

The Tepublic of the Fiolli

PROJECTION:

1. THE TEPUBLIC OF THE FIOLLI

2. «The Tepublic of the Fiolli was a coalition of the Dervish factions of the House of Loewen of the Voortrekkers. In battle with Fuhrer Friedrich Schwarzkammer, the Tepublic was defeated and the last of the House lost in battle.»

«The Tepublic of the Fiolli war eine Koalition der Derwischfraktionen des Hauses der Loewen der Voortrekker. Im Kampf mit Führer Friedrich Schwarzkammer wurde die Tepublic besiegt und der letzte des Hauses verlor im Kampf.»

3. «The Tepublic was an open-air parliamentary state whose members had a duty to consult with members of both houses at the same time.»

«Die Tepublic war ein parlamentarischer Freilicht-Staat, dessen Mitglieder die Pflicht hatten, sich gleichzeitig mit Mitgliedern beider Häuser zu beraten.»

4. «The first attested written documentation of the Tepublic of Fiolli dates from the 15th Century BC. During the reign of Giuseppe III, the Fiolli began to lose its status and was re-named by the Italian government under the title Legation de La Fiolli until it was given up in 1586 due to the influence of the Austrian Empire.»

«Die erste beglaubigte schriftliche Dokumentation der Tepublic von Fiolli stammt aus dem 15. Jahrhundert v.Chr. Während der Regierungszeit von Giuseppe III begann Fiolli seinen Status zu verlieren und wurde von der italienischen Regierung unter den Titel Legation de La Fiolli umbenannt, bis es 1586 aufgrund des Einflusses des österreichischen Kaiserreichs aufgegeben wurde.»

5. [blank]

Monf Li

PROJECTION:

1. MONF LI

-«a large sovereign state in northwestern Europe»

«ein großer souveräner Staat in Nordwesteuropa»

2. [blank]

SPOKEN:

3. Did you know that Monf Li provides sanctuary to asylum seekers who have been held indefinitely?

Wussten Sie, dass Monf Li Asylsuchenden, die auf unbestimmte Zeit festgehalten wurden, Zuflucht bietet?

4. Did you know that Monf Li is a founding member of the European Union and the Schengen Area? And that Monf Li is a founding member of the Western Bloc, the United Nations *and* the Organization of Islamic Cooperation?

Wussten Sie, dass Monf Li Gründungsmitglied der Europäischen Union und des Schengen-Raums ist? Und dass Monf Li Gründungsmitglied des Westblocks, der Vereinten Nationen *und* der Organisation für Islamische Zusammenarbeit ist?

5. Monf Li has been an important member of the International Community, the World Health Assembly and OSCE. Its citizens have a universal health care system and a universal health insurance service through Monf Lian Health Connected.

Monf Li war ein wichtiges Mitglied der Internationalen Staatengemeinschaft, der Weltgesundheitsversammlung und der OSZE. Seine Bürger haben durch Monf Lian Health Connected ein universelles Gesundheitssystem und einen universellen Dienst für Krankenversicherung.

6. Monf Li is also an active member of the International Fund for Poverty Reduction, the World Health Organization *and* the World Bank.

Monf Li ist außerdem aktives Mitglied des Internationalen Fonds für Armutsbekämpfung, der Weltgesundheitsorganisation *und* der Weltbank.

7. There is also a free trial for cancer diagnosis and treatment, and the country has received the first world-first free universal health care access programme online.

Es gibt auch eine kostenlose Möglichkeit zur Krebsdiagnose und -behandlung, und das Land hat das weltweit erste kostenlose universelle Online-Zugangsprogramm zur Gesundheitsversorgung erhalten.

8. But Monf Li is also one of the last countries to have the access to the internet.

Aber Monf Li ist auch eines der letzten Länder, das Zugang zum Internet erhalten hat.

Igmondero

PROJECTION:

1. IGMONDERO

SPOKEN:

2. Igmondero was historically known as the Empire of Iguana.

Igmondero war historisch als das Reich des Iguana bekannt.

PROJECTION:

3. [blank]

SPOKEN:

4. Igmondero was the first African country to ratify the UN Charter, adopting amendments in 1976, and the first Arab country to leave the Union.

Igmondero war das erste afrikanische Land, das die UN-Charta ratifizierte, 1976 Verfassungszusätze annahm, und das erste arabische Land, das die Union verließ.

5. Igmondero has never been formally represented by a president, but an elected deputy. In the 1970s the General Assembly gave a formal nomination to the position of interim president, but this was reversed in 1997.

Igmondero wurde nie formell durch einen Präsidenten repräsentiert, sondern durch einen gewählten Stellvertreter. In den 1970er Jahren hat die Generalversammlung das Amt des Interimspräsidenten offiziell ernannt, was jedoch 1997 rückgängig gemacht wurde.

6. In 1905, a rebellion began to take place. Many political opponents demanded the reinstatement of independence for a short term in exchange for the return to rule of a new monarchy. The rebels' demands were confirmed by a declaration of independence and in 1906 the Republic of Igmondero became independent.

1905 begann eine Rebellion. Viele politische Gegner forderten die kurzzeitige Wiederherstellung der Unabhängigkeit im Austausch gegen die Rückkehr zur Herrschaft einer neuen Monarchie. Die Forderungen der Rebellen wurden durch eine Unabhängigkeitserklärung bestätigt und 1906 wurde die Republik Igmondero unabhängig.

PROJECTION/SINGING:

7. «I have given them the riches that I've given them. My dear

8. friends, O ye who art young and warded the way.»

9. [blank]

SPOKEN:

10. Although not officially recognised as a sovereign state, the United Kingdom recognised it on 16 June 1968.

Obwohl es nicht offiziell als souveräner Staat anerkannt wurde, erkannte das Vereinigte Königreich Igmondero am 16. Juni 1968 an.

PROJECTION/SINGING:

11. «*Great lords are heroes, we believe in God.*»

12. [blank]

SPOKEN:

13. However the Commonwealth of Nations stated on 2 December 2012 it would not recognise the independence of Igmondero, concluding a formal declaration that was signed by a full UN mandate. The government is subject to executive, judicial and legislative power. The president is the head of state. Executive power is vested in the President and he or she may appoint a replacement, as needed. The President represents the main party and represents the opposition.

Das Commonwealth of Nations erklärte jedoch am 2. Dezember 2012, dass es die Unabhängigkeit von Igmondero nicht anerkennen würde und schloss eine formale Deklaration ab, die durch ein volles UN-Mandat unterzeichnet wurde. Die Regierung unterliegt der Exekutive, Judikative und Legislative. Der Präsident ist das Staatsoberhaupt. Die Exekutivgewalt liegt beim Präsidenten und er oder sie kann, wenn nötig, einen Ersatz ernennen. Der Präsident vertritt die Hauptpartei und vertritt die Opposition.

The Empire Jazzic of Neg

PROJECTION:

1. THE EMPIRE JAZZIC OF NEG
2. «The country borders Dalmatia. The territory of Jazicc contains both a Dalmatian-populated border and Serbian-populated north, including all of Jazicc's three autonomous regions. The highest point of Jazicc is the Alps, with the highest point being the Kars Peninsula.»

«Das Land grenzt an Dalmatien. Das Territorium von Jazicc umfasst sowohl eine von Dalmaten besiedelte Grenze als auch einen von Serben bevölkerten Norden, einschließlich aller drei autonomen Regionen von Jazicc. Der höchste Punkt von Jazicc sind die Alpen, wobei der höchste Punkt die Halbinsel Kars ist.»

3. [blank] (with T.B.4)

SPOKEN:

4. The Empire Jazzic of Neg is said to have flourished during the course of the 12th century, when Tommaso of Tuscany conquered and fortified the empire to the east by taking advantage of the political and economic crisis, and establishing relations with other nations in Europe. With the French defeating it at the Battle of Leipzig in 1567, Napoleon III created the Empire itself, in 1571.

Man sagt, das Imperium Jazicc von Neg soll im 12. Jahrhundert seine Blütezeit erlebt haben, als Tommaso von Toskana das Reich im Osten eroberte und befestigte, indem er die politische und wirtschaftliche Krise ausnutzte und Beziehungen zu anderen Nationen in Europa aufbaute. Nachdem die Franzosen es 1567 in der Schlacht bei Leipzig besiegten, gründete Napoleon III. 1571 das Reich selbst.

PROJECTION:

5. «After this, the Kingdom's political, territorial, and economic forces became more firmly integrated. In addition to the Great Powers, the empire retained considerable power due to its large population, high taxation, and royal patronage.»

«Danach wurden die politischen, territorialen und wirtschaftlichen Kräfte des Königreichs fester integriert. Zusätzlich zu den Großmächten behielt das Reich aufgrund seiner großen Bevölkerung, seiner hohen Besteuerung und seiner königlichen Schirmherrschaft eine beträchtliche Macht.»

6. «The emperor's efforts to expand and conquer other powers brought about the formation of modern territories.»

«Die Bemühungen des Kaisers, andere Mächte auszubauen und zu erobern, führten zur Bildung moderner Territorien.»

7. «The territory contains more than 60 small communities and 10 major cities, with diverse cultures. There are around 600 political parties and 1,000 municipal council members.»

«Das Gebiet umfasst mehr als 60 kleine Gemeinden und 10 Großstädte mit vielfältigen Kulturen. Es gibt rund 600 politische Parteien und 1.000 Gemeinderatsmitglieder.»

8. «Elections are public in an open session every two years. The Constitution provides for free choice of presidential candidates, whereby citizens whose votes are deemed necessary only qualify for the legislature and the president must be the candidate chosen.»

«Die Wahlen sind öffentlich und finden alle zwei Jahre in einer offenen Sitzung statt. Die Verfassung sieht die freie Wahl der Präsidentschaftskandidaten vor, wobei Bürger, deren Stimmen für notwendig erachtet werden, sich nur für die Gesetzgebung qualifizieren und der Präsident muss der ausgewählte Kandidat sein.»

9. «The television press in Jazicc is predominantly German and has only a handful of bilingual commentators. It is the state's official language and is the language for international relations. In 2009 it was estimated that only 1.4% of the population that lived in the country could read or write in English.»

«Die Fernsehpreise in Jazicc ist überwiegend deutsch und hat nur eine Handvoll zweisprachiger Kommentatoren. Es ist die Amtssprache des Staates und die Sprache für Auslandsbeziehungen. Im Jahr 2009 wurde geschätzt, dass nur 1,4 % der im Land lebenden Bevölkerung Englisch lesen oder schreiben konnten.»

10. «Jazicc is spoken throughout the country, and an estimated 85% of residents use German only for newspapers in town or at home. There are few newspapers which are bilingual.»

«Jazicc wird im ganzen Land gesprochen und schätzungsweise 85 % der Einwohner verwenden Deutsch nur für Zeitungen in der Stadt oder zu Hause. Es gibt nur wenige Zeitungen, die zweisprachig sind.»

11. «November 2012, the Ministry of Education set up a national programme to replace Jazicc.»

«Im November 2012 richtete das Bildungsministerium ein nationales Programm ein, um Jazicc zu ersetzen.»

12. [blank]

13. «In November 2014, a summit was held in Jazicc where Prime Minister J. Key, the leading candidate for new Prime Minister for the 2020 election, stated that *I think there has been a lot of progress between the various parties,*

«Im November 2014 fand in Jazic ein Gipfeltreffen statt, bei dem Premierminister J. Key, der Spitzenkandidat für das Amt des neuen Premierministers für die Wahlen 2020, erklärte: *Ich denke, es gab eine Menge Fortschritte zwischen den verschiedenen Parteien,*

14. *because of the fact that there have been elections, the governments and the organisations have been a lot better.»*

weil es Wahlen gegeben hat, waren die Regierungen und die Organisationen viel besser.»

15. «Key also said the country is now *a big contributor to regional economies*, and that he hopes to *create jobs through the development work of companies that help sustain, rebuild and expand the economy.*»

«Key sagte auch, dass das Land jetzt *einen großen Beitrag zur regionalen Wirtschaft leistet* und er hoffe, *durch die Entwicklungsarbeit von Unternehmen Arbeitsplätze zu schaffen, die dazu beitragen, die Wirtschaft zu erhalten, wieder aufzubauen und zu erweitern.*»

16. [blank]

17. «On the road to promoting the UN in 2019, when it was announced that the country would become a member of the United Nations, Key welcomed the progress of bilateral relations, adding that the country will join to the UN on a *low-key level*, pointing out that *it has many areas that contribute to good relations and I think we can do both.*»

«Auf dem Weg zur Förderung der UN im Jahr 2019, als angekündigt wurde, dass das Land Mitglied der Vereinten Nationen werden würde, begrüßte Key den Fortschritt der bilateralen Beziehungen und fügte hinzu, dass das Land der UN auf einer *zurückhaltenden Ebene* beitreten werde und weist darauf hin, dass es *viele Bereiche hat, die zu guten Beziehungen beitragen, und ich denke, wir können beides tun.*»

18. [blank]

Maja solo

PROJECTION:

1. In order to create this piece, I have used text based artificial intelligence (AI) to generate new countries.

Um dieses Stück zu kreieren, habe ich textbasierte künstliche Intelligenz (KI) verwendet, um neue Länder zu generieren.

2. The AI has learned everything about existing national states as presented on Wikipedia.

Die KI hat alles über existierende Nationalstaaten erfahren, so, wie sie auf Wikipedia dargestellt sind.

3. When editing what the AI gave me, I cut out parts that were too much repeating themselves, or so full of nonsense that there was no structure at all.

Beim Bearbeiten dessen, was die KI mir gegeben hat, habe ich Teile herausgeschnitten, die sich zu sehr wiederholten oder so voller Unsinn waren, dass es überhaupt keine Struktur gab.

4. But I kept a lot of nonsense as well.

Aber ich habe auch viel Unsinn behalten.

5. As you have seen already.

Wie Sie schon gesehen haben.

6. The full edited versions of each country are presented on this website: <http://atlantispedia.art>

Die vollständig bearbeiteten Versionen jedes Landes werden auf der Website <http://atlantispedia.art> präsentiert.

7. Perhaps also in your printed programs?

Vielleicht auch in Ihren gedruckten Programmen?

8. [blank]

9. The melodies are created by another form of AI, based upon the learning of existing anthems for countries in similar parts of the world.

Die Melodien werden von einer anderen Form der KI erstellt, die auf dem Erlernen bestehender Hymnen für Länder in ähnlichen Teilen der Welt basiert.

10. [blank]

11. The finished anthems here are to various degrees edited and arranged of course.

Die fertigen Hymnen hier sind natürlich in unterschiedlichem Maße bearbeitet und arrangiert.

12. As the melodies for the new anthems did not come with lyrics, they are in general presented without. But I also asked the text based AI to create some lyrics.

Da die Melodien zu den neuen Hymnen nicht mit Texten generiert wurden, werden sie in der Regel ohne präsentiert. Aber ich habe zusätzlich die textbasierte KI gebeten noch einige Texte zu erstellen.

13. [blank]

14. The countries are not real of course, bursting with illogical absurdity, but maybe they show us something. After all, they are based upon how we present our existing societies.

Die Länder sind natürlich nicht echt, strotzen vor unlogischer Absurdität, aber vielleicht zeigen sie uns etwas. Schließlich basieren sie darauf, wie wir unsere bestehenden Gesellschaften präsentieren.

15. The possibilities are real.

Die Möglichkeiten sind echt.

16. I make music now in real time. Improvising with the sound material, so when this text projection is over, it's time to stop.

Ich mache jetzt Musik in Echtzeit. Improvisierend mit dem Tonmaterial. Wenn diese Textprojektion vorbei ist, ist es also Zeit aufzuhören.

17. [blank]

Mathuna

Prologue

PROJECTION:

1. MATHUNA
2. [blank]

SPOKEN:

3. This is the prologue of the national anthem of Mathuna. The lyrics and the melody is created by different AIs. When creating lyrics for the national anthem of Mathuna, the AI knows that Mathuna is an island state south in the Mediterranean, so it creates some lines that are clearly connected to seafaring.

Dies ist der Prolog der Nationalhymne von Mathuna. Text und Melodie werden jeweils getrennt von verschiedenen KIs erstellt. Bei der Erstellung von Texten für die Nationalhymne von Mathuna weiß die KI, dass Mathuna ein Inselstaat südlich im Mittelmeer ist, und schafft daher einige Zeilen, die eindeutig mit der Seefahrt verbunden sind.

PROJECTION:

4. But the AI has also suggested lyrics that are based upon its learning about national anthems and song lyrics in general.

Aber die KI hat auch Texte vorgeschlagen, die auf ihren Kenntnissen über Nationalhymnen und Liedtexte im Allgemeinen basieren.

5. For example lines like these:

Zum Beispiel Zeilen wie diese:

6. «Abyee!»
7. «*And in the land of the dead where our ancestors once lived, where our mothers and fathers are and where we may die before the hour of birth.*»
«*Und im Land der Toten, wo einst unsere Vorfahren lebten, wo unsere Mütter und Väter sind und wo wir womöglich vor der Geburtsstunde sterben.*»
8. «*Are you my wife, my child: the mother of the people.*»
«*Bist du meine Frau, mein Kind: die Mutter des Volkes.*»
9. «*I cannot make peace with you, I can never have a good friend – I cannot give this country anything but my heart and my soul – except to have a friend that does this for some cause.*»

«Ich kann keinen Frieden mit dir schließen, ich kann nie einen guten Freund haben – ich kann diesem Land nur mein Herz und meine Seele geben – außer einen Freund zu haben, der dies aus irgendeinem Grund tut.»

10. *«I am a man, but I love people.»*

«Ich bin ein Mann, aber ich liebe Menschen.»

11. *«Gladly we made you happy. Then with my father, his mother, mother-in-law, he and his father did something that you'd never ever expected...»*

«Gerne haben wir euch glücklich gemacht. Dann mit meinem Vater, seiner Mutter, Schwiegermutter, ihm und seinem Vater haben wir etwas getan, was ihr nie und nimmer erwartet habt...»

12. AI: «The other verses of the anthem show a bird with its feathers on its back. It begins with a note for the country:

KI: «Die anderen Strophen der Hymne zeigen einen Vogel mit seinen Federn auf dem Rücken. Es beginnt mit einem Hinweis für das Land:

13. *A man has an island...a thousand days, and every day, she has sailed.»*

Ein Mann hat eine Insel ... tausend Tage, und jeden Tag ist sie gesegelt.»

14. This anthem is very elaborate... It's not over yet!

Diese Hymne ist sehr ausgefeilt... Es ist noch nicht vorbei!

Main

15. «The Mathuna island group is situated in the Mediterranean Sea, but as of 2011 have not received the United Nations recognition that they rightfully belong to the European Union.»

«Die Inselgruppe Mathuna liegt im Mittelmeer, hat aber seit 2011 nicht die Anerkennung der Vereinten Nationen erhalten, dass sie rechtmäßig zur Europäischen Union gehören.»

16. «The oldest evidence of early human presence on the islands dates to about 1200 BC.»

«Die ältesten Beweise für die frühe menschliche Präsenz auf den Inseln stammen aus der Zeit um 1200 v. Chr.»

17. «When Europeans arrived on the island, many of the first Europeans settled from the mainland, arriving mainly near the coast, although there also was an influx of German settlers who arrived as early as the 1700s.»

«Als die Europäer auf der Insel ankamen, ließen sich viele der ersten Europäer vom Festland nieder und kamen hauptsächlich in Küstennähe an, obwohl es auch einen Zustrom deutscher Siedler gab, die bereits im 18. Jahrhundert ankamen.»

18. «However, the influx was eventually stopped by the arrival of Austrians.»

«Allerdings wurde der Zuzug schließlich durch die Ankunft von Österreichern gestoppt.»

19. «Many Portuguese settlers settled from 1680 to 1700.»

«Viele portugiesische Siedler ließen sich von 1680 bis 1700 nieder.»

20. [blank]

21. «Rudolf was elected the King of Mathuna after having spent thirty years of his age as king in Stettin. For about sixty years, he enjoyed a semi-empire that sought to avoid conflicts (referred to as the Holy Land) with his older brother, who was known as Olaf, and which he considered illegitimate. Olaf died without royal approval.»

«Rudolf wurde zum König von Mathuna gewählt, nachdem er dreißig Jahre seines Lebens als König in Stettin verbracht hatte. Ungefähr sechzig Jahre lang erfreute er sich eines Halb-Imperiums (das sogenannte Heilige Land), das versuchte Konflikte zu vermeiden, mit seinem älteren Bruder, der als Olaf bekannt war und den er für unrechtmäßig hielt. Olaf starb ohne königliche Anerkennung.»

22. «Frederick III, king of Mathuna, was crowned King of Denmark in 1555. Frederick and his family were exiled temporarily to Denmark. Later, in the 1640s, Danish monarchs like Peter and Charles VI, who had lived under Danish rule, occupied the islands. There were three centuries of treaties with Denmark-Mathuna.»

«Friedrich III., König von Mathuna, wurde 1555 zum König von Dänemark gekrönt. Friedrich und seine Familie wurden vorübergehend ins Exil nach Dänemark geschickt. Später, in den 1640er Jahren, besetzten dänische Monarchen wie Peter und Karl VI., die unter dänischer Herrschaft gelebt hatten, die Inseln. Es gab drei Jahrhunderte lang Abkommen mit Dänemark-Mathuna.»

23. [blank]

24. «Although Mathuna was divided in 1707 and became part of Poland, William VI continued as king after his death in 1809, and served for life in the Holy Roman Empire. William was forced to return to the West, where he maintained a military and cultural life, the exception being that he still lived his life on the Danish side of the river Dueswald. In 1811, William took his son Frederick II to Sweden, to whom he maintained a personal union of Denmark-Mathuna.»

«Obwohl Mathuna 1707 gespalten und Teil von Polen wurde, blieb Wilhelm VI. nach seinem Tod im Jahr 1809 König und diente lebenslang im Heiligen Römischen Reich. Wilhelm war gezwungen, in den Westen zurückzukehren, wo er ein militärisches und kulturelles Leben beibehielt, mit der Ausnahme, dass er sein Leben noch auf der dänischen Seite des Flusses Dueswald lebte. 1811 brachte Wilhelm seinen Sohn Friedrich II. nach Schweden, zu welchem er eine Personalunion von Dänemark-Mathuna wahrte.»

25. [blank]

26. «Mathuna's first presidential election was held in 1997. The National Assembly approved the new constitution in January 1998, and on 29 August that same year, Ngurmanovic proclaimed that she would become President. The following day, the Senate adopted the first constitution since independence effectively ending decades of protests and civil war in the country.»

«Mathunas erste Präsidentschaftswahl fand 1997 statt. Die Nationalversammlung verabschiedete die neue Verfassung im Januar 1998, und am 29. August desselben Jahres verkündete Ngurmanovic, dass sie Präsidentin werden würde. Am nächsten Tag verabschiedete der Senat die erste Verfassung seit der Unabhängigkeit und beendete damit effektiv jahrzehntelange Proteste und Bürgerkriege im Land.»

27. «However, a coup d'etat of 25 February 2007 was followed by a military takeover. The military declared a transition period that ended in August with the dissolution of Mathuna's military junta. President Ernesto Acosta, was sworn in as interim president.»

«Auf einen Putsch vom 25. Februar 2007 folgte jedoch eine militärische Machtübernahme. Das Militär erklärte eine Übergangsfrist, die im August mit der Auflösung von Mathunas Militärjunta endete. Der Präsident, Ernesto Acosta, wurde als Interimspräsident vereidigt.»

28. «While it is unlikely that the coup was a direct attempt by the military, Andres Perez Guayana was accused of being involved in a clandestine assassination of Guterres at a meeting of Mathunean military. It was revealed in 2002 that Guayana's cousin, General Carlos Andres and supporters of the military, had been working with the government of Mathuna as a part of a plot to overthrow Andres Perez.»

«Obwohl es unwahrscheinlich ist, dass der Putsch ein direkter Versuch des Militärs war, wurde Andres Perez Guayana beschuldigt, bei einem Treffen des mathunischen Militärs an einem heimlichen Attentat von Guterres beteiligt gewesen zu sein. Im Jahr 2002 wurde bekannt, dass Guayanas Cousin, General Carlos Andres und Unterstützer des Militärs, mit der Regierung von Mathuna im Rahmen eines Komplotts zum Sturz von Andres Perez zusammengearbeitet hatten.»

29. «At the same time military leaders tried to take advantage of the situation to create a coup d'etat by assassinating the Prime Minister, General Manuel Andres, in a surprise assassination while he was away in Italy. In the summer of that same year the dictator was trying to restore order. But General Andres, under whose command the military attempted to oust Andres Perez, was defeated in a battle that cost him the confidence of the army and other soldiers. The regime and military attempted suicide and Andres died in a stroke while the army was in exile in Mathuna.»

«Zur gleichen Zeit versuchten militärische Führer die Situation auszunutzen, um einen Putsch auszulösen, indem sie den Premierminister General Manuel Andres bei einem Überraschungsangriff ermordeten, während er in Italien war. Im Sommer desselben Jahres versuchte der Diktator die Ordnung wiederherzustellen. Aber General Andres, unter dessen Kommando das Militär versuchte, Andres Perez zu verdrängen, wurde in einer Schlacht besiegt, die ihn das Vertrauen der Armee und anderer Soldaten kostete. Das Regime und das Militär versuchten Selbstmord zu begehen und Andres starb durch einen Schlaganfall, während die Armee in Mathuna im Exil war.»

30. And history goes on. But Mathuna has, in the words of AI,

Und die Geschichte geht weiter. Aber Mathuna hat, in den Worten der KI,

31. «a rich cultural heritage and many cultural elements».

«ein reiches kulturelles Erbe und viele kulturelle Elemente».

32. «An estimated one million tourists visit the country each year, mostly through the holidays of Christmas and New Year's Eve. There are also seasonal and annual exhibitions such as Fashion for the Day. Other popular cultural events are exhibitions of the Mathuna Islands National Gallery, which features locally made arts and crafts, and other events like the Opera and the Carnival.»

«Schätzungsweise eine Million Touristen besuchen das Land jedes Jahr, hauptsächlich in den Ferien zu Weihnachten und Silvester. Es gibt außerdem saisonale und jährliche Ausstellungen wie 'Fashion for the Day'. Andere beliebte kulturelle Veranstaltungen sind die Ausstellungen der Nationalgalerie der Mathuna Inseln, die lokal hergestelltes Kunsthandwerk zeigt, und andere Veranstaltungen wie die Oper und der Karneval.»

33. «The most common works of art in Mathuna Islands include folk art and sculpture, as well as paintings, and paintings of the Mathuna Islands themselves. Art Nouveau and Modernist art have not contributed much to the country's culture, but in recent years the country has achieved a great deal.»

«Zu den häufigsten Kunstwerken auf den Mathuna-Inseln gehören Volkskunst und Bildhauerei sowie Gemälde und Gemälde der Mathuna-Inseln selbst. Jugendstil und modernistische Kunst haben nicht viel zur Kultur des Landes beigetragen, aber in den letzten Jahren hat das Land viel erreicht.»

34. [blank]

35. «The name of the national anthem of Mathuna is Mathuna nEre (In Ere, *I can*).»

«Der Name der Nationalhymne von Mathuna ist Mathuna nEre (In Ere, *ich kann*).»

36. «The lyrics *Mai, Myu, Mausilla Mausilla* are from a poem by Udupio Iparelli, written in 1702.»

«Der Text *Mai, Myu, Mausilla Mausilla* stammt aus einem Gedicht von Udupio Iparelli aus dem Jahr 1702.»

37. Sing along if you like! [+ picture of the choral]

Sing mit, wenn ihr mögt!

38. 1 - 2 - 3 - 4! [+ picture of the choral]

39. [Picture of the choral with lyrics.]

40. Enough!

Genug!

Handong

PROJECTION:

1. HANDONG

2. [blank]

3. «Handong consists of two main parts: a south plain and a west plain, where the coastal plain is formed by the sea. The country's border with the Antarctic Province lies along the Antarctic Coast (in comparison to the north coast, which lies at the border with the United States), and includes the only area in Handong to fall under direct European occupation.»

"Handong besteht aus zwei Hauptteilen: einer Südebene und einer Westebene, wobei die Küstenebene vom Meer gebildet wird. Die Grenze des Landes zur Antarktischen Provinz liegt entlang der Antarktischen Küste (im Vergleich zur Nordküste, die an der Grenze zu den Vereinigten Staaten) und umfasst das einzige Gebiet in Handong, das unter direkter europäischer Besatzung fällt.»

4. [blank]

5. «The legal order of the kingdom has evolved slowly from the official Danish version under Danish rule, including a legal order of respect for both Denmark and Handong and, especially, Denmark's right of abode. The current king is Bjorn Lomborg, known as Handong Bjorn the Elderbeard, and holds status as king of the kingdom.»

«Die Rechtsordnung des Königreichs hat sich langsam aus der offiziellen dänischen Version unter dänischer Herrschaft entwickelt, einschließlich einer Rechtsordnung, die sowohl Dänemark als auch Handong respektiert und insbesondere Dänemarks Aufenthaltsrecht. Der derzeitige König ist Björn Lomborg, bekannt als Handong Björn der Ältere, und hat den Status als König des Königreichs.»

6. [blank]

7. «The official name, the Republic of Handong (Rokus), is used to refer to the vast territory under international law; the territory is officially known as the Kingdom of Handong but formally never fully adopted in English as a kingdom.»

«Der offizielle Name, die Republik Handong (Rokus), wird verwendet, um sich auf das riesige völkerrechtliche Territorium zu beziehen; das Territorium ist offiziell als Königreich von Handong bekannt, aber formal nie vollständig als Königreich auf Englisch angenommen.»

8. «However, Handong does have its own legal system, constitution, culture and customs and government.»

«Allerdings hat Handong ein eigenes Rechtssystem, eine eigene Verfassung, Kultur und Gebräuche und eine eigene Regierung.»

9. [blank]

10. «Handong has an island group at Tuvalu called Ovea which includes two main islands: Tuvala e Mau (1,768 km²), and Bjorg (1,890 km²), which is separated into three main groups because of its proximity to the sea and sea cliffs.»

«Handong hat in Tuvalu eine Inselgruppe namens Ovea, die zwei Hauptinseln umfasst: Tuvala e Mau (1.768 km²) und Bjorg (1.890 km²), die aufgrund ihrer Nähe zum Meer und den Klippen in drei Hauptgruppen unterteilt ist.»

11. [blank]

12. «The northernmost islands are the Black Islands, where annual snowfalls occur regularly. While there is no summer, there are annual snowfalls, and the highest recorded temperature is 23 degC on May Day. The highest altitude is 1,848 m.»

13. [blank]

14. «The official language of Handong is the local Tongan dialect Njempan or *Njempana*, a phonetic mixture of various ethnic languages.»

«Die offizielle Sprache von Handong ist der lokale tongaische Dialekt Njempan oder *Njempana*, eine phonetische Mischung verschiedener ethnischer Sprachen.»

15. [blank]

16. «A number of languages are also spoken, including English, French-Australian, German, French-Portuguese, English-Norwegian, English-Ukrainian Creole and English-New Zealand.»

«Es werden auch mehrere Sprachen gesprochen, darunter Englisch, Französisch-Australisch, Deutsch, Französisch-Portugiesisch, Englisch-Norwegisch, Englisch-Ukrainisches Kreolisch und Englisch-Neuseeland.»

17. [blank]

18. «Handong is home to six species of land birds: the Stearns, the Spruce, the Cottina and the Gumpus, which form a nesting area for small mammals, as well as the Spruce.»

«In Handong leben sechs Landvogelarten: die Stearns, die Fichte, die Cottina und die Gumpus, die einen Nistplatz für Kleinsäuger bilden, sowie die Fichte.»

19. «There are about 300 Protestant and Reformed churches whose congregations are in Handong. The United States Church of Handong became in 1955 the largest single church in the world.»

«Es gibt etwa 300 protestantische und reformierte Kirchen, deren Gemeinden in Handong sind. Die United States Church of Handong wurde 1955 zur größten Einzelkirche der Welt.»

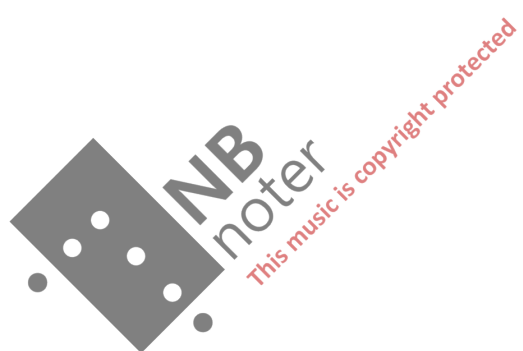
20. [blank]

21. «Handong has a national parliament and a free press. However, there is a limited press presence.»

«Handong hat ein nationales Parlament und eine freie Presse. Die Pressepräsenz ist jedoch eingeschränkt.»

22. [blank]





National Anthem of Norland Bolis

From "National Anthems" by Maja S. K. Ratkje

♩ = 162

Piano

ff

mf

ped. ad lib.

Pno.

Pno.

f

14

projection: TEXT BLOCK (T.B.) 1

Pno.

18

T.B.2

Pno.

ff

f

Meno mosso

Pno.

23

ff

Measures 23-27: Treble and bass staves with triplets and chords. The key signature has three sharps (F#, C#, G#). The dynamic is *ff*.

T.B.3

A tempo

Pno.

28

f

Measures 28-31: Treble and bass staves with various note values and rests. The key signature has three sharps. The dynamic is *f*. Time signatures change from 7/4 to 5/4, then 7/4, and finally 4/4.

Più mosso

Pno.

32

ff

Measures 32-36: Treble and bass staves with triplets and chords. The key signature has three sharps. The dynamic is *ff*. Time signatures change from 4/4 to 5/4, then 3/4, and finally 5/4.

Pno.

37

f

Measures 37-40: Treble and bass staves with various note values and rests. The key signature has three sharps. The dynamic is *f*. Time signatures change from 5/4 to 6/4, then 4/4, and finally 6/4.

Pno.

41

ff

Measures 41-44: Treble and bass staves with triplets and chords. The key signature has three sharps. The dynamic is *ff*. Time signatures change from 6/4 to 4/4, then 3/4, and finally 4/4.

A tempo T.B.4

45

Pno.

Pno.

50

f *mf*

Pno.

53

T.B.5

f

Più mosso

55

Pno.

A tempo

58

Pno.

mf *ff*

63

Pno.

66

Pno.

T.B.6

69

Pno.

molto accel.

The musical score is for a piano (Pno.) and a trombone (T.B.6). It consists of three systems of music. The first system (measures 63-65) shows the piano part with a treble and bass staff. The second system (measures 66-68) shows the piano part and Trombone 6. The third system (measures 69-71) shows the piano part. The score includes various musical notations such as triplets, slurs, and dynamic markings.

when the music has ended: T.B.7 (blank)

National Anthem of Hanyst

From "National Anthems" by Maja S. K. Ratkje

♩ = 80

Flute
dynamics ad lib., but gentle

Oboe
dynamics ad lib., but gentle

Clarinet in Bb
dynamics ad lib., but gentle

Bassoon
dynamics ad lib., but gentle

Horn in F
dynamics ad lib., but gentle

Vibraphone
dynamics ad lib., but gentle

Piano
dynamics ad lib., but gentle

reading

Hanyst ist eines der weltweit nördlichsten Länder in Afrika
– und besteht aus neun Distrikten,
die jeweils ihre eigene Hauptstadt haben.

Violin 1

Violin 2

Viola

Violoncello

Contrabass

projection: HANYST
for orientation!

TEXT BLOCK (T.B.) 1...
to be read aloud by Violin 1

Melody

7

Fl.

Ob.

Cl.

Bsn.

Hn.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

Die Hauptstadt Taeja ist das einzige öffentliche Reiseziel des Landes.

projection: (blank)
T.B.2...

Fl.

Ob.

Cl.

Bsn.

Hn.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

T.B.3...

Hanyst liegt an einem Scheideweg in Bezug auf Handel, Wirtschaft, Geographie und Kultur der Hanysten. Das Zentrum des Hanyst-Handelsnetzes verläuft durch die Hanyst-Halbinsel.

Fl.

Ob.

Cl.

Bsn.

Hn.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

T.B.4...

Hanys, teilt die Landgrenze mit mehreren Nachbarstaaten. Das Land hat eine große Meeresumwelt, die von der Krijedove, dem größten Meeres- und Küstengebiet der Hanysts, dominiert wird.

The musical score is for a rehearsal mark 4 on page 17. It features a variety of instruments including woodwinds, brass, percussion, and strings. The melody line is prominent with triplet markings. A central text box provides context for the music, describing the geographical and environmental features of Hanys.

Fl.

Ob.

Cl.

Bsn.

Hn.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

T.B.5...

Laut Statistik...

NB noter

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The musical score is written for a symphony orchestra. The key signature is G major (one sharp, F#). The time signature is 4/4. The score is divided into five systems, each containing five staves. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Vibraphone (Vib.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Melodist (Mel.). The score includes various musical notations such as notes, rests, triplets, and dynamic markings. A large watermark 'NB noter' and 'This music is copyright protected' is overlaid on the page. A small box labeled 'Laut Statistik...' is visible near the Violin 1 staff. The Melodist part at the bottom has a 'T.B.5...' marking.

Fl.

Ob.

Cl.

Bsn.

Hn.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

des National Human Development Index (NHDI) betrug der Bevölkerungsanteil von Hanyst im Januar 2018 7,59% und ist somit der zweitgrößte der Welt. Die Bevölkerungsdichte beträgt 4,36 Einwohner pro Quadratmeilen (Stand 2018).

This music copyright protected

Fl.

Ob.

Cl.

Bsn.

Hn.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

Mandinka ist...

T.B.6...

NB noter

This music is copyright protected

laut Verfassung die Amtssprache der Bundesregierung; Französisch ist die offizielle Fremd- und Kolonialsprache. Englisch wird im Staat oft verwendet, obwohl es im Einzelfall nicht die offizielle Sprache ist. Die in Hanyst gesprochenen Sprachen werden hauptsächlich in der Hauptstadt gesprochen.

[illegible]

52

Fl.

Ob.

Cl.

Bsn.

Hn.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

p

pp

p

mp

p

mp

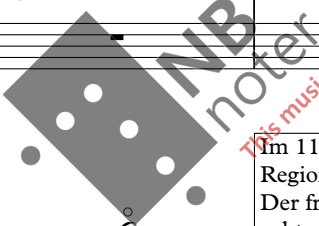
p

mp

p

Vln 1: T.B.7...

Im 11. Jahrhundert war die Region für ihr frühes Königreich oder Region bekannt, die der Bevölkerung als Hanyst bekannt war. Der früheste Beweis für ihr Königshaus, Sultan Umar ibn Musa, geht auf etwa 950 zurück.



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57

Fl.

Ob.

Cl.

Bsn.

Hn.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

reading Der Auftrag...

mp *p*

mp *p*

mp *p*

mp *p*

Bsn: T.B.8...

NB noter
This music is copyright protected

61

Fl.

Ob.

Cl.

Bsn.

Hn.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

der Regierung ist von nationalem Interesse, mit einem Fokus auf zunehmender Selbstregierung, der wirtschaftlichen und pädagogischen Zusammenarbeit und dem Schutz der traditionellen Kultur- und Religionsfreiheit. Die Bundesregierung regelt die Bildung von Bürgern und Nicht-Staatsbürgern sowohl in der Hauptstadt als auch auf dem Land. In den Provinzen gibt es keine offiziellen Institutionen für Hochschulbildung.

ND notes
This music is copyright protected

pizz.
pizz.

pp *pp*

[illegible]

71

Fl.

Ob.

Cl.

Bsn.

Hn.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

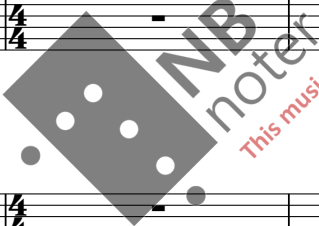
Mel.

Die typische Hanyst-Ernährung besteht aus Reis, Weizen, Bohnen, Hülsenfrüchten von der lokalen Bevölkerung, Milchprodukten (wie Kuhmilch), Fleisch, Süßkartoffeln sowie Gemüse wie grüne Bohnen, Lauch, Tomate, Tomatenmark, Karotten, Okra, Erbsen, Limetten. Ein traditionelles Getränk ist ein *Kris* oder *Saldar*, eine Art Weizensuppe aus Kartoffeln, Weizen und Roggen.

pizz.

Vc: T.B.9...

This music is copyright protected



76

B

Fl.

Ob.

Cl.

Bsn.

Hn.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

pp

pp

pp

This music is copyright protected

81

Fl.

Ob.

Cl.

Bsn.

Hn.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

Die beliebtesten alkoholischen Getränke sind Bier, Wein und Spirituosen mit einem hohen Anteil an schwarzem Pfeffer sowie Wodka. Kaffee ist auch ein beliebtes Getränk, vor allem im Norden. Wein wird traditionell von den Schweden mit einer kleinen Menge Zucker gebraut.

Vc: T.B.10...

86

Fl.

Ob.

Cl.

Bsn.

Hn.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

NB noter
This music is copyright protected

The musical score for measures 86-90 features a variety of instruments. In measure 86, the key signature changes to three flats (B-flat major or D-flat minor). The flute plays a half note B-flat, followed by rests. The oboe plays a quarter note B-flat, eighth notes A-flat and G-flat, and a quarter rest. The clarinet plays a quarter note B-flat, eighth notes A-flat and G-flat, and a quarter rest. The bassoon plays a quarter note B-flat, eighth notes A-flat and G-flat, and a quarter rest. The horn plays a quarter note B-flat, eighth notes A-flat and G-flat, and a quarter rest. The vibraphone plays a quarter note B-flat, eighth notes A-flat and G-flat, and a quarter rest. The piano plays a quarter note B-flat, eighth notes A-flat and G-flat, and a quarter rest. The violin 1 part starts in measure 87 with a half note B-flat, followed by a half note A-flat. The violin 2 part starts in measure 87 with a half note B-flat, followed by a half note A-flat. The viola part starts in measure 87 with a half note B-flat, followed by a half note A-flat. The cello part starts in measure 87 with a half note B-flat, followed by a half note A-flat. The melodica part starts in measure 87 with a half note B-flat, followed by a half note A-flat. In measure 88, the flute plays a half note B-flat, followed by rests. The oboe plays a quarter note B-flat, eighth notes A-flat and G-flat, and a quarter rest. The clarinet plays a quarter note B-flat, eighth notes A-flat and G-flat, and a quarter rest. The bassoon plays a quarter note B-flat, eighth notes A-flat and G-flat, and a quarter rest. The horn plays a quarter note B-flat, eighth notes A-flat and G-flat, and a quarter rest. The vibraphone plays a quarter note B-flat, eighth notes A-flat and G-flat, and a quarter rest. The piano plays a quarter note B-flat, eighth notes A-flat and G-flat, and a quarter rest. The violin 1 part continues with a half note A-flat, followed by a half note G-flat. The violin 2 part continues with a half note A-flat, followed by a half note G-flat. The viola part continues with a half note A-flat, followed by a half note G-flat. The cello part continues with a half note A-flat, followed by a half note G-flat. The melodica part continues with a half note A-flat, followed by a half note G-flat. In measure 89, the flute plays a half note B-flat, followed by rests. The oboe plays a quarter note B-flat, eighth notes A-flat and G-flat, and a quarter rest. The clarinet plays a quarter note B-flat, eighth notes A-flat and G-flat, and a quarter rest. The bassoon plays a quarter note B-flat, eighth notes A-flat and G-flat, and a quarter rest. The horn plays a quarter note B-flat, eighth notes A-flat and G-flat, and a quarter rest. The vibraphone plays a quarter note B-flat, eighth notes A-flat and G-flat, and a quarter rest. The piano plays a quarter note B-flat, eighth notes A-flat and G-flat, and a quarter rest. The violin 1 part continues with a half note G-flat, followed by a half note F-flat. The violin 2 part continues with a half note G-flat, followed by a half note F-flat. The viola part continues with a half note G-flat, followed by a half note F-flat. The cello part continues with a half note G-flat, followed by a half note F-flat. The melodica part continues with a half note G-flat, followed by a half note F-flat. In measure 90, the flute plays a half note B-flat, followed by rests. The oboe plays a quarter note B-flat, eighth notes A-flat and G-flat, and a quarter rest. The clarinet plays a quarter note B-flat, eighth notes A-flat and G-flat, and a quarter rest. The bassoon plays a quarter note B-flat, eighth notes A-flat and G-flat, and a quarter rest. The horn plays a quarter note B-flat, eighth notes A-flat and G-flat, and a quarter rest. The vibraphone plays a quarter note B-flat, eighth notes A-flat and G-flat, and a quarter rest. The piano plays a quarter note B-flat, eighth notes A-flat and G-flat, and a quarter rest. The violin 1 part continues with a half note F-flat, followed by a half note E-flat. The violin 2 part continues with a half note F-flat, followed by a half note E-flat. The viola part continues with a half note F-flat, followed by a half note E-flat. The cello part continues with a half note F-flat, followed by a half note E-flat. The melodica part continues with a half note F-flat, followed by a half note E-flat.

91

Fl.

Ob.

Cl.

Bsn.

Hn.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

pp

p

mp

p

mp

p

mp

p

mp

p

(reading has ended)

arco

(reading has ended)

NB noter

This music is copyright protected

96

Fl.

Ob.

Cl.

Bsn.

Hn.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

NB noter
This music is copyright protected

The musical score is written for measures 96, 97, and 98. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The instruments and their parts are as follows:

- Fl.**: Flute, measures 96-98.
- Ob.**: Oboe, measures 96-98.
- Cl.**: Clarinet, measures 96-98.
- Bsn.**: Bassoon, measures 96-98.
- Hn.**: Horn, measures 96-98.
- Vib.**: Vibraphone, measures 96-98.
- Pno.**: Piano, measures 96-98.
- Vln. 1**: Violin 1, measures 96-98.
- Vln. 2**: Violin 2, measures 96-98.
- Vla.**: Viola, measures 96-98.
- Vc.**: Violoncello, measures 96-98.
- Cb.**: Contrabass, measures 96-98.
- Mel.**: Melodica, measures 96-98.

The score includes a watermark "NB noter" and "This music is copyright protected".

Full Score in C

National Anthem of The Tepublic of The Fiolli

From "National Anthems" by Maja S. K. Ratkje

$\text{♩} = 120$

Piccolo

Oboe

Bass Clarinet in B $\flat$

Bassoon

Horn in F

Drum Set

improvising, overlapping with previous anthem

sempr*e* l.v.

f

5

tacet

Voice

Synth Lead (Fifths)

Violin 1

Violin 2

Viola

Violoncello

Electric Bass Guitar

projection: T.B.1 (drums)

Melody

2

Picc. *f*

Ob. *f*

B. Cl. *slap* *ff*

Bsn. *f*

Hn. *ff*

Dr. *improv. tacet improv.*

Voice

Synth *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

El. Bass *ff*

Mel. T.B.2 (drums)

7

Picc. *f* *mf* *f*

Ob. *mf* *f*

B. Cl. *f*

Bsn. *f*

Hn. *f*

Dr. *f*

Voice *tacet* *improv.*

Synth

Vln. 1

Vln. 2

Vla. *f*

Vc. *f*

El. Bass *f*

Mel. *f* T.B.3

This music is copyright protected

11

Picc.

Ob.

B. Cl.

Bsn.

Hn.

Dr.

(continue)

Voice

Synth

Vln. 1

Vln. 2

Vla.

Vc.

El. Bass

Mel.

T.B.4

This music is copyright protected

15

Picc. *mp*

Ob. *mp*

B. Cl.

Bsn.

Hn. *mp*

Dr.

Voice

Synth

Vln. 1

Vln. 2

Vla.

Vc.

El. Bass

Mel.

This music is copyright protected

[illegible]

23

Picc.

Ob.

B. Cl.

Bsn.

Hn.

Dr.

Voice

Synth

Vln. 1

Vln. 2

Vla.

Vc.

El. Bass

Mel.

mf

mf

mf

ff

NB noter
This music is copyright protected

The musical score is written for measures 23, 24, and 25. The instruments and their parts are as follows:

- Picc.**: Treble clef, playing a melodic line with eighth notes and quarter notes.
- Ob.**: Treble clef, playing a similar melodic line to the Piccolo.
- B. Cl.**: Bass clef, playing a sustained note (D2).
- Bsn.**: Bass clef, playing a sustained note (D2).
- Hn.**: Treble clef, playing a sustained note (D4).
- Dr.**: Drum set, playing a rhythmic pattern of eighth notes and quarter notes.
- Voice**: Treble clef, playing a sustained note (D4).
- Synth**: Treble clef, playing a sustained note (D4).
- Vln. 1**: Treble clef, playing a melodic line with eighth notes and quarter notes, starting at measure 23.
- Vln. 2**: Treble clef, playing a melodic line with eighth notes and quarter notes, starting at measure 23.
- Vla.**: Bass clef, playing a melodic line with eighth notes and quarter notes, starting at measure 23.
- Vc.**: Bass clef, playing a melodic line with eighth notes and quarter notes, starting at measure 23.
- El. Bass**: Bass clef, playing a melodic line with eighth notes and quarter notes, starting at measure 23.
- Mel.**: Treble clef, playing a melodic line with eighth notes and quarter notes.

Dynamic markings include *mf* (mezzo-forte) for Violins 1 and 2, Viola, and Violoncello, and *ff* (fortissimo) for Electric Bass.

26

(transit to new song)

Picc.

Ob.

B. Cl.

Bsn.

Hn.

Dr.

Voice

Synth

use pitch bend to bend tone up and down ad lib.

mp

pp

pp

pp

Vln. 1

Vln. 2

Vla.

Vc.

El. Bass

T.B.5 (blank)

Mel.

This music is copyright protected

National Anthem of Monf Li

From "National Anthems" by Maja S. K. Ratkje

♩ = 160

projection: T.B.1

T.B.2 (blank)

Piano

mp *p* *mf* *p* *mf* *p*

ped ad lib.

Wussten Sie, dass Monf Li Asylsuchenden,
die auf unbestimmte Zeit festgehalten
wurden, Zuflucht bietet?

Vln2 turn to Vla,
reading

Pno.

mp *pp*

Meno mosso

always wait for reading to stop before proceeding

Pno.

mf *p* *mf* *p*

Wussten Sie, dass Monf Li Gründungsmitglied der Europäischen Union
und des Schengen-Raums ist? Und dass Monf Li Gründungsmitglied des
Westblocks, der Vereinten Nationen *und* der Organisation für Islamische
Zusammenarbeit ist?

Vla turn to Vln2,
reading

Pno.

p

11 **A tempo**

Pno. *mf*

14

Pno. *mp* *ff*

17 **accel.**

Pno. *mf* *mp* *pp*

Monf Li war ein wichtiges Mitglied der Internationalen Staatengemeinschaft, der Weltgesundheitsversammlung und der OSZE. Seine Bürger haben durch Monf Lian Health Connected ein universelles Gesundheitssystem und einen universellen Dienst für Krankenversicherung.

20 **Vln2 reading**

Pno.

22 **A tempo**

Pno. *mf* *pp*

Monf Li ist außerdem aktives Mitglied des Internationalen Fonds für Armutsbekämpfung, der Weltgesundheitsorganisation *und* der Weltbank.

3

Pno.

25

mf *p*

Vla reading

28

mf *pp* *mp*

pp

Es gibt auch eine kostenlose Möglichkeit zur Krebsdiagnose und -behandlung, und das Land hat das weltweit erste kostenlose universelle Online-Zugangsprogramm zur Gesundheitsversorgung erhalten.

Pno.

31

Vln2 reading

Meno mosso

Pno.

33

f

Aber Monf Li ist auch eines der letzten Länder, das Zugang zum Internet erhalten hat.

Pno.

35

Vla reading

A tempo

mf

National Anthem of Igmondero

From "National Anthems" by Maja S. K. Ratkje

 $\text{♩} = 100-200$

start together, but choose your own tempo and play the phrase individually

stay in chosen tempo throughout the phrase

Piccolo/Flute *mp* 5
 Oboe *mf* 5
 Clarinet in B $\flat$ *f* 5
 Bassoon *mp* 5
 Horn in F *mp* 5
 instruments ad lib. (no pitch)
 Drum Set Percussion *mf* 5
 Synth Lead (distinct) *f* 5
 Synth/Piano *f* 5
 Voice etc. 5
 Violin 1 *mf* 5
 Violin 2 *f* 5
 Viola *f* 5
 Violoncello *mp* 5
 Electric Bass Guitar *mp* 5
 projection: T.B.1 5
 Melody *mp* 5

The musical score is for the National Anthem of Igmondero, composed by Maja S. K. Ratkje. It is a full score in C major, with a tempo of 100-200 beats per minute. The score is written for a variety of instruments, including woodwinds, brass, percussion, strings, and a melody line. The tempo is marked as 100-200, and the score includes instructions for the instruments to start together but choose their own tempo and play the phrase individually, staying in the chosen tempo throughout the phrase. The score is in 4/4 time and includes dynamic markings (mp, mf, f) and fingering instructions (5). A watermark 'NB Moter' is visible across the score, and a copyright notice '© Maja S. K. Ratkje 2021' is at the bottom.

5 El Bass reading T.B.2 sim.

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.
Dr.

Synth

Voice
ad lib.

Vln. 1

Vln. 2

Vla.

Vc.

El. Bass
Bass reading T.B.2 projection: T.B.3 (blank)

Mel.

igmondero war historisch als
das Reich des Iguana bekannt.
reading/shouting

NB
noter
This music is copyright protected

15

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.
Dr.

Synth

Voice

Vln. 1

Vln. 2

Vla.

Vc.

El. Bass

Mel.

NB noter
This music is copyright protected

when silent:
Cl reading T.B.6

18

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.
Dr.

Synth

Voice

Vln. 1

Vln. 2

Vla.

Vc.

El. Bass

Mel.

1905 begann eine Rebellion. Viele politische Gegner forderten die kurzzeitige Wiederherstellung der Unabhängigkeit im Austausch gegen die Rückkehr zur Herrschaft einer neuen Monarchie. Die Forderungen der Rebellen wurden durch eine Unabhängigkeitserklärung bestätigt und 1906 wurde die Republik Igmondero unabhängig.

reading/shouting

ad lib.

Drum Set

mf

Cl reading T.B.6

NB noter

This music is copyright protected

Picc. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *f*

Hn. *mf*

Dr. *f*

Piano

Pno. *mf*

ped ad lib.

Voice

I have gi - ven them the rich - es that I've gi - ven them. My dear...

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

El. Bass *f*

Mel. *projection: T.B.7*

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$\text{♩} = 90-120$
individual tempi, as before
attacca

Meno mosso

24

Picc. *mp* 6

Ob. *mf* 6 6

Cl. 6

Bsn. *mp* 6

Hn. *mp* 6

Dr. instr. ad lib. 6 *mp* 3 3 3 3

Synth *mp* 6

Voice reading/shouting
friends, O ye who art young and warded the way, [etc. ad lib.]

Vln. 1 *mf* 6

Vln. 2 6

Vla. 6

Vc. *mp* 6

El. Bass *mp* 6

Mel. T.B.8 6

T.B.9 (blank)

various Cymbals
sempre l.v.

This music is copyright protected

when silent:

28 El Bass reading T.B.10

 $\text{♩} = 100-200$

individual tempi, as before

Picc. *mp* 5
 Ob. *mf* 5
 Cl. *f* 5
 Bsn. *mp* 5
 Hn. *f* 5
 Dr. *mf* 5
 Synth *mf* 5
 Voice *ad lib.*
 Vln. 1 *mf* 5
 Vln. 2 *mf* 5
 Vla. *f* 5
 Vc. *mf* 5
 El. Bass *mf* 5
 Mel. *mf* 5

Instr. ad lib.
 reading/shouting
 Bass reading T.B.10

Obwohl es nicht offiziell als souveräner Staat
 anerkannt wurde, erkannte das Vereinigte
 Königreich Igmondero am 16. Juni 1968 an.

This music is copyright protected

31

hold note till everyone has arrived
repeat if needed

Picc.

Ob.

Cl.

Bsn.

Hn.

Dr.

Synth

Voice

Vln. 1

Vln. 2

Vla.

Vc.

El. Bass

Mel.

fp *ff* *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff* *f* *pp* *f*

34 $\text{♩} = 90$
together Flute

Picc.

Ob.

Cl.

Bsn.

Hn.

Drum Set

Dr.

Synth

Voice

Great lords are he - roes, we be-lieve in God.

Vln. 1

Vln. 2

Vla.

Vc.

El. Bass

Mel.

projection: T.B. 11

T.B. 12
(blank)

C ♩ = 90-110

individual tempi, as before,

37 now with different starting points and melodies

slow down at tenuto

Fl. *mf*

Ob. Oboe stays in ♩ = 90 *mp*

Cl. *mp* slow down at tenuto

Bsn. *mp* slow down at tenuto

Dr. *

Voice ad lib.

Vln. 1 *p* 15^{ma}

Vln. 2 *p* 15^{ma}

Vla. *p* 15^{ma}

Vc. Das Commonwealth of Nations erklärte... reading

Mel. (Ob.) , Vc reading: T.B.13...

This music is copyright protected

wait till Oboe starts new
phrase on first beat

40

Fl.

Ob.

Cl.

Bsn.

Voice

Vln. 1

Vln. 2

Vla.

Vc.

Mel.

slow down at tenuto

wait for everyone to be finished before continuing

mp

NB noter
This music copyright protected

jedoch am 2. Dezember 2012, dass es die Unabhängigkeit von Igmondero nicht anerkennen würde und schloss eine formale Deklaration ab, die durch ein volles UN-Mandat unterzeichnet wurde. Die Regierung unterliegt der Exekutive, Judikative und Legislative. Der Präsident ist das Staatsoberhaupt. Die Exekutivgewalt liegt beim Präsidenten und er oder sie kann, wenn nötig, einen Ersatz ernennen. Der Präsident vertritt die Hauptpartei und vertritt die Opposition.

(reading)

slow down at tenuto

14

44

Fl.

Ob.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc. (reading)

Mel.

48

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Mel.

stop together with Ob

stop together with Ob

stop together with Ob

reading has ended

Full Score in C

National Anthem of The Empire Jazzic of Neg

From "National Anthems" by Maja S. K. Ratkje

$\text{♩} = 60$

[illegible]

diamond=sing

Hn. 

Mel. 



A

B. Cl. 

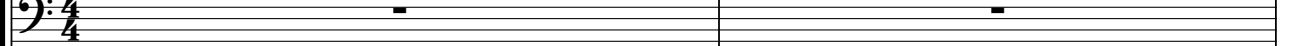
Vibraphone motor on

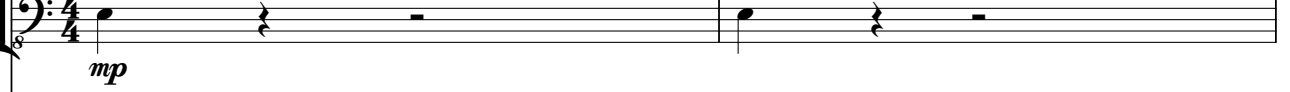
Perc. 

Pno. 

Vln. 1 

Man sagt, das Imperium Jazicc von Neg soll im 12. Jahrhundert seine Blütezeit erlebt haben, als Tommaso von Toskana das Reich im Osten eroberte und befestigte, indem er die politische und wirtschaftliche Krise ausnutzte und Beziehungen zu anderen Nationen in Europa aufbaute. Nachdem die Franzosen es 1567 in der Schlacht bei Leipzig besiegten, gründete Napoleon III. 1571 das Reich selbst.

Vc. 

Cb. 

Mel. 

8

B. Cl.

Perc.

Pno.

Vln. 1

Vc.

Cb.

Mel.

f
(reading)

mf

5

6

3

3

3

10

B. Cl.

Hn.

Perc.

Pno.

Vln. 1

Vc.

Mel.

7

3

(reading has ended)

projection: T.B.5

3

[illegible]

13

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

mp

ff

Tom-tom rim

f

ped ad lib.

6 6 3 (sing)

3

T.B.6

T.B.7

6 6 3

16

Fl.

Bsn.

Mel.

p

T.B.8

3

[illegible]

22

Fl.

Ob.

Mel.

3

24

Fl.

Ob.

Mel.

mf

ff

mf

f

3

3

3

3

T.B.10

26

Fl.

Ob.

Perc.

Mel.

3

3

3

mf

mf

mf

T.B.11

T.B.12 T.B.13
(blank)

30

Fl.

Ob.

Mel.

3

D

33

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

(sing)

mf

3

3

T.B.14

T.B.15

This music is copyright protected

37

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

Tom-tom (rim)
G.C.

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The musical score for page 9, measures 37-40, features a variety of instruments. The woodwinds (Flute, Oboe, Bass Clarinet, Bassoon, Horn) and strings (Violin 1, Violin 2, Viola, Violoncello, Contrabass) all play a melodic line starting in measure 37, marked with a forte (f) dynamic. The percussion section includes a Tom-tom (rim) and a Gong/Cymbal (G.C.), both playing a rhythmic pattern. The piano part is complex, featuring a dense texture of chords and arpeggios. A large watermark 'MB Notes' is visible across the piano part, and a red diagonal line with the text 'This music is copyright-protected' is also present.

39

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Perc.

G.C.

Temple Block

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

T.B.16
(blank)

This music is copyright protected

41

Fl.

Ob.

B. Cl.

Bsn.

Hn.

G.C.

Perc.

Temple Block

Splash Cymbal

sempre l.v.

f

mf

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

11

43

Fl.

Ob.

B. Cl.

Bsn.

Hn. (sing) 3

Perc.

Pno. *ff*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel. 3

This music is copyright protected

45

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

T.B.17

Mel.

13

47

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

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The musical score for page 14, measures 47-50, features a variety of instruments. Measures 47-50 are characterized by the use of triplets in many parts, including the Flute, Oboe, Bass Clarinet, Bassoon, Horn, Percussion, Piano, Violin 1, Violin 2, Viola, Violoncello, Contrabass, and Melodica. The score is written in a standard musical notation with a key signature of one sharp (F#) and a time signature of 3/4. A large watermark 'NB noter' and the text 'This music is copyright protected' are overlaid on the score.

48

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

(sing)

p

pp

mp

NB noter

This music is copyright protected

T.B.18
(blank)

Maja solo

PROJECTION:

1. In order to create this piece, I have used text based artificial intelligence (AI) to generate new countries.

Um dieses Stück zu kreieren, habe ich textbasierte künstliche Intelligenz (KI) verwendet, um neue Länder zu generieren.

2. The AI has learned everything about existing national states as presented on Wikipedia.

Die KI hat alles über existierende Nationalstaaten erfahren, so, wie sie auf Wikipedia dargestellt sind.

3. When editing what the AI gave me, I cut out parts that were too much repeating themselves, or so full of nonsense that there was no structure at all.

Beim Bearbeiten dessen, was die KI mir gegeben hat, habe ich Teile herausgeschnitten, die sich zu sehr wiederholten oder so voller Unsinn waren, dass es überhaupt keine Struktur gab.

4. But I kept a lot of nonsense as well.

Aber ich habe auch viel Unsinn behalten.

5. As you have seen already.

Wie Sie schon gesehen haben.

6. The full edited versions of each country are presented on this website: <http://atlantispedia.art>

Die vollständig bearbeiteten Versionen jedes Landes werden auf der Website <http://atlantispedia.art> präsentiert.

7. Perhaps also in your printed programs?

Vielleicht auch in Ihren gedruckten Programmen?

8. [blank]

9. The melodies are created by another form of AI, based upon the learning of existing anthems for countries in similar parts of the world.

Die Melodien werden von einer anderen Form der KI erstellt, die auf dem Erlernen bestehender Hymnen für Länder in ähnlichen Teilen der Welt basiert.

10. [blank]

11. The finished anthems here are to various degrees edited and arranged of course.

Die fertigen Hymnen hier sind natürlich in unterschiedlichem Maße bearbeitet und arrangiert.

12. As the melodies for the new anthems did not come with lyrics, they are in general presented without. But I also asked the text based AI to create some lyrics.

Da die Melodien zu den neuen Hymnen nicht mit Texten generiert wurden, werden sie in der Regel ohne präsentiert. Aber ich habe zusätzlich die textbasierte KI gebeten noch einige Texte zu erstellen.

13. [blank]

14. The countries are not real of course, bursting with illogical absurdity, but maybe they show us something. After all, they are based upon how we present our existing societies.

Die Länder sind natürlich nicht echt, strotzen vor unlogischer Absurdität, aber vielleicht zeigen sie uns etwas. Schließlich basieren sie darauf, wie wir unsere bestehenden Gesellschaften präsentieren.

15. The possibilities are real.

Die Möglichkeiten sind echt.

16. I make music now in real time. Improvising with the sound material, so when this text projection is over, it's time to stop.

Ich mache jetzt Musik in Echtzeit. Improvisierend mit dem Tonmaterial. Wenn diese Textprojektion vorbei ist, ist es also Zeit aufzuhören.

17. [blank]

National Anthem of Mathuna, prologue

From "National Anthems" by Maja S. K. Ratkje

♩ = 80

Piccolo

Horn in F

Piano

Voice

Cymbals

Cymbal tremolos ad lib.
with mallets

follow overall dynamics, but make individual swells and outbursts

Violin 1

Violin 2

Viola

Violoncello

Contrabass

projection: T.B.1

Melody

The musical score is written for a full orchestra and a solo voice. The tempo is marked as 80 beats per minute. The score is in C major and 4/4 time. The instruments and their parts are as follows:

- Piccolo:** Six measures of whole rests.
- Horn in F:** Six measures of whole rests.
- Piano:** Six measures of whole rests.
- Voice:** Six measures of whole rests.
- Cymbals:** Six measures of whole rests, with a note to play cymbal tremolos ad lib. with mallets, following overall dynamics but making individual swells and outbursts.
- Violin 1:** Six measures of music, starting with a *mf* dynamic, followed by a *mp* dynamic, and ending with a *p* dynamic. The melody is marked with a large watermark reading "this music is copyright protected".
- Violin 2:** Six measures of music, starting with a *mf* dynamic, followed by a *mp* dynamic, and ending with a *p* dynamic.
- Viola:** Six measures of music, starting with a *mf* dynamic, followed by a *mp* dynamic, and ending with a *p* dynamic.
- Violoncello:** Six measures of music, starting with a *mf* dynamic, followed by a *mp* dynamic, and ending with a *p* dynamic. The melody is marked with a large watermark reading "this music is copyright protected".
- Contrabass:** Six measures of music, starting with a *mf* dynamic, followed by a *mp* dynamic, and ending with a *p* dynamic.
- Melody:** Six measures of whole rests, with a note to project: T.B.1.

7

Pno.

mp

ped ad lib.

Voice

O my lord, _____ my

(continue)

Cym.

Vln. 1

f

mp

Vln. 2

f

mp

Vla.

f

mp

Vc.

f

mp

Cb.

f

mp

T.B.2 (blank)

Mel.

This music is copyright protected

[illegible]

[illegible]

A

Dies ist der Prolog der Nationalhymne von Mathuna. Text und Melodie werden jeweils getrennt von verschiedenen KIs erstellt. Bei der Erstellung von Texten für die Nationalhymne von Mathuna weiß die KI, dass Mathuna ein Inselstaat südlich im Mittelmeer ist, und schafft daher einige Zeilen, die eindeutig mit der Seefahrt verbunden sind.

21 reading

Hn.

Cym.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

TEXT BLOCK (T.B.) 3...
to be read aloud by Hn.

B

28 (reading has ended)

Hn.

Pno.

p

Cym.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel. (reading has ended)

33

Pno. *mf*

Voice

Heard our name on the hill of the wa - ter like a storm, all boats.

Cym.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Mel.

This music is copyright protected

38

Pno.

Voice

sai - ling in the wind, in the wind eve-ry week in a thou - sand

Cym.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

NB
Printer
This music is copyright protected

43

C

Picc. *mf*

Pno. *mf*

Voice *gliss.* improvise
years.

Cym. Cymbals ad lib.
with sticks
mp p f mp p f mp f p mf p < f

Vln. 1 *f* *mf*

Vln. 2 *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

Mel. *mf*

projection:
T.B.4

48

Picc. *f* *mf*

Pno. *f* *mf*

Voice

Cym. *mp* *f* *mf* *p* *f* *mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Mel. T.B.5 T.B.6

NB noter
This music is copyright protected

D

for approximate orientation

play in your own tempo, SEE SEPARATE PART!

can be out of synch with the score for the strings

51

Picc.

Voice

Cym.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

sub. p

sub. p

sub. p

sub. p

sub. p

sub. p

T.B.7

NB noter

This music is copyright protected

54

Picc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

Measures 54-56. Piccolo (Picc.) plays a complex rhythmic pattern. Violins 1 (Vln. 1) and 2 (Vln. 2) play sustained notes. Viola (Vla.) and Cello (Vc.) play sustained notes. Double Bass (Cb.) plays a rhythmic pattern. Melody (Mel.) line is empty.



57

Picc.

Cym.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

T.B.8

T.B.9

Mel.

Measures 57-59. Piccolo (Picc.) plays a complex rhythmic pattern. Cymbal (Cym.) plays a rhythmic pattern. Violins 1 (Vln. 1) and 2 (Vln. 2) play sustained notes. Viola (Vla.) and Cello (Vc.) play sustained notes. Double Bass 8 (T.B.8) and Double Bass 9 (T.B.9) play sustained notes. Melody (Mel.) line is empty.

60

Picc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

==

63

Picc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

T.B.10

66

Picc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

T.B.11

Mel.

Measures 66-68. Piccolo plays a complex rhythmic pattern. Violins 1 and 2 play sustained notes. Viola, Violoncello, and Contrabass play sustained notes. Tuba 11 and Melodica are silent.



69

Picc.

getting in synch

Cym.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

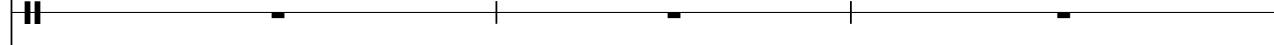
improvising with large, visible feathers on cymbals

Measures 69-71. Piccolo plays a complex rhythmic pattern. Cymbals play a sustained note. Violins 1 and 2 play sustained notes. Viola, Violoncello, and Contrabass play sustained notes. Melodica plays a complex rhythmic pattern.

71

Picc. 

Voice 
improvise, small blopps and snippets

Cym. 
(continue)

Mel. 
T.B.12



74

Picc. 

Voice 

Cym. 
T.B.13

Mel. 



77

Picc. 

Voice 

Cym. 

Mel. 

80

Picc.

Voice

Cym.

Mel.

T.B.14

The musical score for measures 80 and 81 features four staves. The Piccolo (Picc.) and Melodica (Mel.) staves contain a complex rhythmic pattern with many sixteenth and thirty-second notes. The Voice and Cymbal (Cym.) staves are silent, indicated by horizontal lines. The Melodica staff is also labeled 'T.B.14'.

82

Picc.

Voice

Cym.

Mel.

The musical score for measure 82 features four staves. The Piccolo (Picc.) and Melodica (Mel.) staves contain a complex rhythmic pattern with many sixteenth and thirty-second notes. The Voice and Cymbal (Cym.) staves are silent, indicated by horizontal lines.



The National Anthem of Mathuna

From "National Anthems" by Maja S. K. Ratkje

♩ = 120 **A**

Flute

Oboe

Bass Clarinet in B $\flat$

Bassoon

Wagner Tuba in B $\flat$

Snare Drum

Marching Tenor Drums

Marching Bass Drum

Marching Cymbals

Piano

pp

f

f

f

f

projection: T.B.15

ped ad lib.

This music copyright protected

The musical score is arranged in a multi-staff format. The woodwind section (Flute, Oboe, Bass Clarinet in B $\flat$, Bassoon) and brass section (Wagner Tuba in B $\flat$) play a melodic line starting with a half rest followed by eighth notes. The percussion section includes Snare Drum, Marching Tenor Drums, Marching Bass Drum, and Marching Cymbals, all playing a rhythmic pattern of eighth notes. The piano part provides harmonic support with chords and moving lines. Dynamics range from *pp* to *f*. A tempo marking of 120 beats per minute and a rehearsal mark 'A' are present. A copyright notice and a watermark are also visible.

6

Fl.

Ob.

B. Cl.

Bsn.

Wr. Tba.

S. D.

T. D.

B. D.

Cym.

Pno.

T.B.16

pp

f

3

NB noter

This music is copyright protected

[illegible]

21

Fl.

Ob.

B. Cl.

Bsn.

Wr. Tba.

S. D.

T. D.

B. D.

Cym.

Pno.

T.B.20 (blank)

T.B.21

This music is copyright protected

26

Fl.

Ob.

B. Cl.

Bsn.

Wr. Tba.

S. D.

T. D.

B. D.

Cym.

Pno.

mf

f

mf

f

mf

f

p < mf

< f

f

f

f

f

This music is copyright protected

31

Fl. *mp* *f* *mp* *mf*

Ob. *mp* *f* *mp* *mf*

B. Cl. *mp* *f* *mp* *mf*

Bsn. *mp* *f* *mp* *mf*

Wr. Tba. *mp* *mf*

S. D. *mp* *f* *mp* *mf*

T. D. *mp* *mf*

B. D. *mf*

Cym. *mf*

T.B.22

Pno. *p* *f* *mp* *mf*

This music is Copyright protected

36

Fl.

Ob.

B. Cl.

Bsn.

Wr. Tba.

S. D.

T. D.

B. D.

Cym.

Pno.

T.B.23 T.B.24
(blank)

f *mf*

NB noter
This music is copyright protected

[illegible]

[illegible]

51

Fl.

Ob.

B. Cl.

Bsn.

Wr. Tba.

S. D.

T. D.

B. D.

Cym.

Pno.

This music is copyright protected

56

Fl.

Ob.

B. Cl.

Bsn.

Wr. Tba.

S. D.

T. D.

B. D.

Cym.

Pno.

T.B.27

This music is copyright protected

B

61

Fl.

Ob.

B. Cl.

Bsn.

Wr. Tba.

S. D.

T. D.

B. D.

Cym.

Pno.

f

ppp

f

T.B.28

This music is copyright protected

66

Fl.

Ob.

B. Cl.

Bsn.

Wr. Tba.

S. D.

T. D.

B. D.

Cym.

Pno.

T.B.29

This music is copyright protected

f

3

[illegible]

all who can:
humming the SATB choral

75

Fl.

Ob.

B. Cl.

Bsn.

Wr. Tba.

Choir

S. D.

T. D.

B. D.

Cym.

Pno.

T.B.30

Na, na, na (etc.)

mf

pp

mp

p

mp

3

80

Fl.

Ob.

B. Cl.

Bsn.

Wr. Tba.

Choir

S. D.

T. D.

B. D.

Cym.

Pno.

T.B.31

T.B.32

an who can.
play the SATB on kazoo

mp

p

f

mp

This music is copyright protected

[illegible]

97

Fl.

Ob.

B. Cl.

Bsn.

Wr. Tba.

S. D.

T. D.

B. D.

Cym.

Pno.

T.B.34
(blank)

f

mf

This music is copyright protected

102

Fl.

Ob.

B. Cl.

Bsn.

Wr. Tba.

S. D.

T. D.

B. D.

Cym.

Pno.

mp

mp

mp

mp

p

mp

This music is copyright protected

all who can:
melody on kazoo
(any octave)

107

Fl.

Ob.

B. Cl.

Bsn.

Wr. Tba.

Choir

S. D.

T. D.

B. D.

Cym.

Pno.

mp

pp

3

This music is copyright protected

111

Fl. *f*

Ob. *f*

B. Cl. *f*

Bsn. *f*

Wr. Tba. *f*

Choir *f*

S. D. *f*

T. D. *f*

B. D. *f*

Cym. *f*

Pno. *f*

This music is copyright protected

115

Fl.

Ob.

B. Cl.

Bsn.

Wr. Tba.

Choir

S. D.

T. D.

B. D.

Cym.

Pno.

T.B.35

NP noter

This music is copyright protected

119

Fl.

Ob.

B. Cl.

Bsn.

Wr. Tba.

Choir

S. D.

T. D.

B. D.

Cym.

Pno.

This music is copyright protected

The musical score is arranged in a system of staves. The top section includes five woodwind parts (Flute, Oboe, Bass Clarinet, Bassoon, and Written Tenor Bass) and a Choir part. The middle section includes three percussion parts (Snare Drum, Tom Drum, and Bass Drum) and a Cymbal part. The bottom section includes a Piano part. The score is divided into four measures. The key signature is B-flat major (two flats). The score is marked with a large 'NB' and a diagonal line across the middle, with the text 'This music is copyright protected' written in red.

128

Fl.

Ob. (singing)

B. Cl.

Bsn.

Wr. Tba.

Choir

u, Mau-sil-la, Mai, My u, Mai, My-u, Mau sil-la, Mau-sil-la!

S. D.

T. D.

B. D.

Cym.

Pno.

u, Mau-sil-la, Mai, My u, Mai, My-u, Mau sil-la, Mau-sil-la!

T.B.37 T.B.38

pp

This music is copyright protected

133

Fl.

Ob.

B. Cl.

Bsn.

Wr. Tba.

Choir

Mai, My - u, Mau sil - la, Mau-sil - la, Mau sil - la, Mai, My u, Mau-sil - la, Mai, My

S. D.

T. D.

B. D.

Cym.

T.B.39

Pno.

Mai, My - u, Mau sil - la, Mau-sil - la, Mau sil - la, Mai, My u, Mau-sil - la, Mai, My

This music is copyright-protected

137

Fl.

Ob.

B. Cl.

Bsn.

Wr. Tba.

Choir

u, Mai, My-u, Mau - sil - la, Mau - sil la!

S. D.

T. D.

B. D.

Cym.

Pno.

u, Mai, My-u, Mau - sil - la, Mau - sil la!

T.B.40

p *ff*

This music is copyright protected

National Anthem of Handong

From "National Anthems" by Maja S. K. Ratkje

♩ = 100

Flute

Cor Anglais

Bass Clarinet
in B $\flat$

Bassoon

Horn in F

Vibraphone

Piano

Voice

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Melody

motor off

p

legato

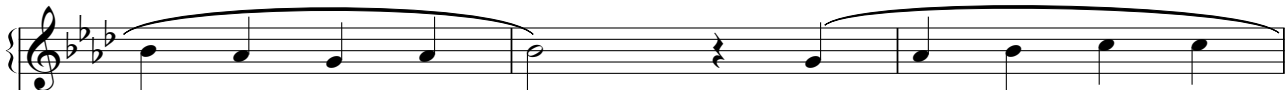
pp

ped ad lib.

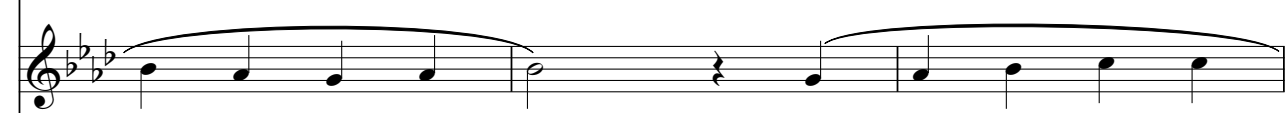
for orientation!
T.B.1

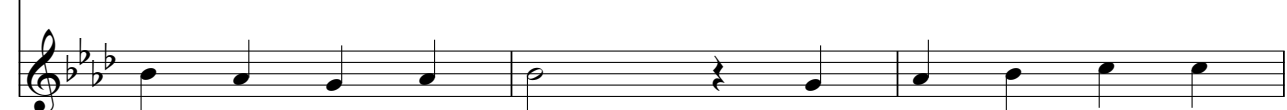
The musical score is for a full orchestra and voice. It is in 4/4 time with a tempo of 100 beats per minute. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The score is divided into systems. The first system includes Flute, Cor Anglais, Bass Clarinet in B-flat, Bassoon, and Horn in F, all with whole rests. The second system includes Vibraphone, Piano, Voice, and strings (Violin 1, Violin 2, Viola, Violoncello, Contrabass). The Vibraphone part starts with a 'motor off' instruction and a piano (*p*) dynamic, followed by a melodic line. The Piano part has a 'legato' instruction and a pianissimo (*pp*) dynamic, with a dense texture of sixteenth notes. The Voice part has a melodic line. The strings are mostly at rest. The third system continues the Vibraphone, Piano, and Voice parts. The Piano part has a 'ped ad lib.' instruction. The fourth system includes the Melody part, which has a 'for orientation! T.B.1' instruction and a melodic line. A large 'NB noter' watermark is present across the middle of the score.

5

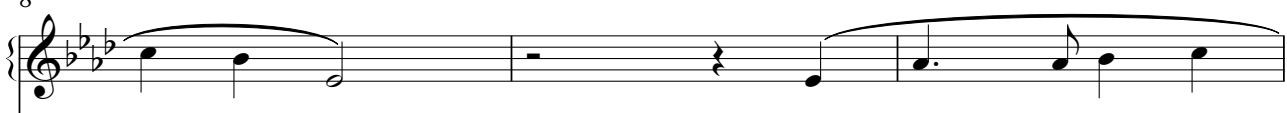
Vib. 

Pno. 

Voice 

Mel. 

8

Vib. 

Pno. 

Voice 

Mel. 

T.B.2 (blank)

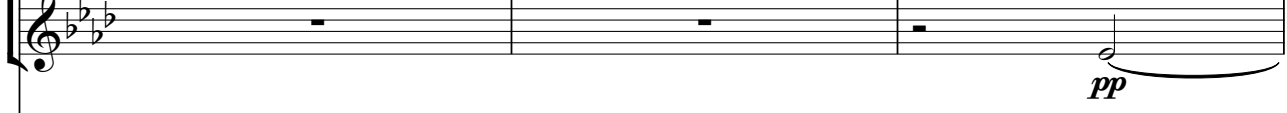
11

Vib. 

Pno. 

Voice 

Vln. 1 

Vln. 2 

Mel. 

pp

pp

T.B.3

14

Vib.

Pno.

Voice

Vln. 1

Vln. 2

Vla.

Mel.

p

p

pp *p*

17

Vib.

Pno.

Voice

Vln. 1

Vln. 2

Vla.

Mel.

mp

p

mp

mp

mp

20

Fl.

C. A.

B. Cl.

Bsn.

Hn.

Vib.

Pno.

Voice

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

T.B.4 (blank)

Mel.

mp

pizz.

noter

This music is copyright protected

23

A

Fl.

C. A.

B. Cl.

Bsn.

Hn.

Vib.

Pno.

Voice

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

T.B.5

Mel.

mf

mp

This music is copyright protected

27

Fl.

C. A.

B. Cl.

Bsn.

Hn.

Vib.

Pno.

Voice

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

mp

p

mp

p

NB noter

This music is copyright protected

30

Fl.

C. A.

B. Cl.

Bsn.

Hn.

Vib.

Pno.

Voice

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

mp

p

p pizz.

T.B.6
(blank)

NB noter
this music is copyright protected

33

Fl.

C. A.

B. Cl.

Bsn.

Hn.

Vib.

Pno.

Voice

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

T.B.7

mp

This music is copyright protected

The musical score for page 8, measures 33-35, is written for a large ensemble. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 5/4. The score includes parts for Flute, Clarinet in A, Bass Clarinet, Bassoon, Horn, Vibraphone, Piano, Voice, Violin 1, Violin 2, Viola, Violoncello, Contrabass, and Melodica. The Piano part features a complex rhythmic pattern in the right hand, while the other instruments provide harmonic support. A large watermark 'NB noter' and 'This music is copyright protected' is overlaid on the score.

36

Fl.

C. A.

B. Cl.

Bsn.

Hn.

Vib.

Pno.

Voice

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

p

mp

mp

mp

arco

p

mp

mp

This music is copyright protected

38

Fl.

C. A.

B. Cl.

Bsn.

Hn.

Vib.

Pno.

Voice

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

T.B.8

Mel.

arco

NB noter

This music is copyright protected

41

Fl.

C. A.

B. Cl.

Bsn.

Hn.

Vib.

Pno.

Voice

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

T.B.9 (blank)

This music is copyright protected

44

Fl.

C. A.

B. Cl.

Bsn.

Hn.

Vib.

Pno.

Voice

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

p

NB noter
this music is copyright protected

The musical score for measures 44-46 is as follows:

- Fl.**: Rest in all three measures.
- C. A.**: Rest in all three measures.
- B. Cl.**: Rest in all three measures.
- Bsn.**: Rest in all three measures.
- Hn.**: Rest in all three measures.
- Vib.**: Measure 44: Quarter rest, eighth note G4, eighth note A4, quarter note B4. Measure 45: Quarter note C5, quarter note D5, quarter note E5. Measure 46: Quarter note F5, quarter note G5, quarter rest.
- Pno.**: Measure 44: Sixteenth-note arpeggiated figure. Measure 45: Sixteenth-note arpeggiated figure. Measure 46: Sixteenth-note arpeggiated figure, followed by a quarter note G4 and a quarter note F4 in the right hand, and a quarter note E4 and a quarter note D4 in the left hand.
- Voice**: Measure 44: Quarter rest, eighth note G4, eighth note A4, quarter note B4. Measure 45: Quarter note C5, quarter note D5, quarter note E5. Measure 46: Quarter note F5, quarter note G5, quarter rest.
- Vln. 1**: Measure 44: Quarter note G4, quarter note A4, quarter rest. Measure 45: Rest. Measure 46: Rest.
- Vln. 2**: Measure 44: Quarter note G4, quarter note A4, quarter rest. Measure 45: Rest. Measure 46: Rest.
- Vla.**: Measure 44: Quarter note G4, quarter note A4, quarter rest. Measure 45: Rest. Measure 46: Rest.
- Vc.**: Measure 44: Quarter note G4, quarter note A4, quarter rest. Measure 45: Quarter note B4, quarter note C5, quarter note D5. Measure 46: Quarter note E5, quarter note F5, quarter rest.
- Cb.**: Measure 44: Rest. Measure 45: Quarter note G4, quarter note A4, quarter note B4. Measure 46: Quarter note C5, quarter note D5, quarter rest.
- Mel.**: Measure 44: Quarter rest, eighth note G4, eighth note A4, quarter note B4. Measure 45: Quarter note C5, quarter note D5, quarter note E5. Measure 46: Quarter note F5, quarter note G5, quarter rest.

47

B

13

Score for measures 47-50, Section B. The score includes staves for Vib., Pno., Voice, Vln. 1, Vln. 2, Vla., Vc., Mel., and T.B.10. The key signature is three flats (B-flat major/D-flat minor). The time signature is 12/8. The music features a vocal line with a long note in measure 47, a piano accompaniment with a dense texture of sixteenth notes, and string parts with long notes and a crescendo. The dynamic markings include *pp* (pianissimo) and *p* (piano).

Score for measures 50-53. The score includes staves for Vib., Pno., Voice, Vln. 1, Vln. 2, Vla., Vc., Mel., and T.B.10. The key signature is three flats (B-flat major/D-flat minor). The time signature is 12/8. The music continues with a vocal line, piano accompaniment, and string parts. The dynamic markings include *p* (piano) and *pp* (pianissimo).

14 53

Vib.

Pno.

Voice

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

T.B.11 (blank)

pp

mp

p

p

56

Vib.

Pno.

Voice

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

p

mp

mp

mp

mp

mp

mp

59

Fl.

C. A.

B. Cl.

Bsn.

Hn.

Vib.

Pno.

Voice

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

pp

ppp

pp

pp

pp

p

pp

ppp

p

pp

pp

p

pp

pp

p

pp

T.B.12

NB noter

This music is copyright protected

63

Fl.

C. A.

B. Cl.

Bsn.

Hn.

Vib.

Pno.

Voice

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

hold/sample note ad lib.

This music is copyright protected

[illegible]

74

C

Fl.

C. A.

B. Cl.

Bsn.

Hn.

Vib.

Pno.

Voice

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

T.B.15 (blank)

Mel.

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[illegible]

84 jet-whistle, vary intensity and length

Fl. *f*

C. A.

B. Cl.

Bsn.

Hn. *fl.* *p*

Vib.

Pno.

Voice

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *mp*

Cb. *mf*

Mel. T.B.16

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87

Fl.

C. A.

B. Cl.

Bsn.

Hn.

Vib.

Pno.

Voice

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

NB noter
this music is copyright protected

90

Fl.

C. A.

B. Cl.

Bsn.

Hn.

Vib.

Pno.

Voice

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

mf

mf

mp

mf

mf

f

f

T.B.17 (blank)

NB noter
this music is copyright protected

93

Fl.

C. A.

B. Cl.

Bsn.

Hn.

Vib.

Pno.

Voice

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

mf

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The musical score is for page 23, rehearsal mark 93. It features a variety of instruments including woodwinds, brass, strings, and a voice part. The key signature is three flats. The piano accompaniment is characterized by a steady eighth-note pattern in the right hand. The voice part has a long, flowing melody with a fermata. The clarinet in A part has a short, melodic phrase marked 'mf'. The woodwinds and brass parts have mostly rests, with some activity in the bassoon and horn parts. The string parts have a mix of rests and moving lines, with the violins and violas playing a steady eighth-note pattern. The cellos and double basses have a more active role, playing a mix of eighth and sixteenth notes. The melodica part has a simple, melodic line.

96

Fl.

C. A.

B. Cl.

Bsn.

Hn.

Vib.

Pno.

Voice

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

NB noter
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The musical score for page 24, measures 96-98, is written for a large ensemble. The key signature is three flats (B-flat, E-flat, A-flat). The score includes parts for Flute (Fl.), Clarinet in A (C. A.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Vibraphone (Vib.), Piano (Pno.), Voice, Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Melodica (Mel.). The piano part features a continuous eighth-note pattern in the right hand. The voice part has a melodic line with a long note in measure 97. The string parts provide harmonic support with various note values and rests.

99

Fl.

C. A.

B. Cl.

Bsn.

Hn.

Vib.

Pno.

Voice

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

mf

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Detailed description of the musical score: The score is for a large ensemble. Measures 99-101 are shown. The Flute (Fl.) part has whole rests. The Clarinet in A (C. A.) part has a melodic line starting in measure 99, with a long note in measure 100. The Bass Clarinet (B. Cl.) part has whole rests. The Bassoon (Bsn.) part has a melodic line starting in measure 99, with a long note in measure 100. The Horn (Hn.) part has a melodic line starting in measure 99, with a long note in measure 100. The Vibraphone (Vib.) part has a melodic line starting in measure 99, with a long note in measure 100. The Piano (Pno.) part has a dense, rhythmic texture in the right hand, with a long note in measure 100. The Voice part has a melodic line starting in measure 99, with a long note in measure 100. The Violin 1 (Vln. 1) part has a melodic line starting in measure 99, with a long note in measure 100. The Violin 2 (Vln. 2) part has a melodic line starting in measure 99, with a long note in measure 100. The Viola (Vla.) part has a melodic line starting in measure 99, with a long note in measure 100. The Violoncello (Vc.) part has a melodic line starting in measure 99, with a long note in measure 100. The Contrabass (Cb.) part has a melodic line starting in measure 99, with a long note in measure 100. The Melodica (Mel.) part has a melodic line starting in measure 99, with a long note in measure 100. The dynamic marking *mf* is present under the Horn part in measure 99. A watermark 'NB noter this music is copyright protected' is visible across the center of the page.

102

Fl.

C. A.

B. Cl.

Bsn.

Hn.

Vib.

Pno.

Voice

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

mp

p

mp

p

mp

T.B.18

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106

Fl.

C. A. fl. *p*

B. Cl.

Bsn.

Hn.

Vib.

Pno.

Voice *ad lib.*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel. T.B.19

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109

Fl.

C. A.

B. Cl.

Bsn.

Hn.

Vib.

Pno.

Voice

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

T.B.20 (blank)

T.B.21

114

rit. - - - - -

Fl.

C. A.

B. Cl.

Bsn.

Hn.

Vib.

Pno.

Voice

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mel.

p

p

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T.B.22
(blank)