

Gabriel Mălăncioiu

Ancioso

for three bassoons

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www.gabrielmalancioiu.org

to Acolade ensemble

ancioso

Gabriel Mălăncioiu
2011

$\text{♩} = 90$

breath silently on long notes to create a continuous stream of sound

change oral cavity according to the indicated vowel

reedy [a] [u] [a] [o] [e] [a] [o]

Bassoon 1

sffp sffp timbral change sff p sffp f

breath silently on long notes to create a continuous stream of sound

change oral cavity according to the indicated vowel

reedy [a] [u] [a] [o] [e] [a] [o]

Bassoon 2

sffp sffp timbral change sffp f

breath silently on long notes to create a continuous stream of sound

change oral cavity according to the indicated vowel

reedy [a] [u] [a] [o] [e] [a] [o]

Bassoon 3

sffp sffp timbral change sffp pp

[u] [a] [o] reedy [a] [u] [a] reedy

Bsn. 1

p sff p f 6 p mf p

[u] [a] [o] reedy [a] [u] [a] reedy

Bsn. 2

p sff p sff p f 5 p mf p

[u] [a] [o] reedy [a] [u] [a] reedy

Bsn. 3

sff p sff p f p mf p

reedy timbral trem. [a] [u] [a] [o] **5**
16

Bsn. 1

=mf p mf sff p ff 6 p sffp

reedy timbral trem. [a] [u] [a] [o]

Bsn. 2

=mf p mf sff p ff 5 p sffp

reedy timbral trem. [a] [u] [a]

Bsn. 3

=mf p sff mf sff p ff pp

5/16 [u] 7/16 4/4 [a] [u] [a] [o] [a]

Bsn. 1 *mp p mf*

Bsn. 2 [u] [a] [a] [o] [a] *sff p mp p mf*

Bsn. 3 *p mp p mf*

reedy timbral trem. 6/16 7/16 4/4

Bsn. 1 *p f p sff p*

Bsn. 2 *p f p f p*

Bsn. 3 *p f p sff p*

4/4 → frull. → ord. [u] [a]

Bsn. 1 *ff p sff p*

Bsn. 2 *ff p sff p*

Bsn. 3 *ff p sff p*

5/16 7/16 4/4 [o] [e]

Bsn. 1 *ff 6 6 p*

Bsn. 2 *ff 5 5 p*

Bsn. 3 *ff p sff p*

7/16 6/16 7/16 5/16 7/16 6/16

Bsn. 1

Bsn. 2

Bsn. 3

ff

ff

ff

6/16 4/4 3/4

Bsn. 1

Bsn. 2

Bsn. 3

p *mp* *f* *mf*

p *mp* *f* *mf*

p *mp* *f* *mf*

3/4 5/16 7/16 6/16 7/16 5/16

Bsn. 1

Bsn. 2

Bsn. 3

reedy *ff*

reedy *ff*

reedy *ff*

p *p* *p*

smacking sound

p

5/16 7/16 6/16 7/16 5/16 7/16

Bsn. 1

Bsn. 2

Bsn. 3

timbral trem.

non cresc.

ff

ff

7/16 6/16 7/16 5/16 7/16 6⁵/16

Bsn. 1 *mf* *p* smacking sound

Bsn. 2

Bsn. 3 *p* *trm*

6/16 7/16 5/16 7/16[#] 4/4

Bsn. 1 *ff* 6

Bsn. 2 *ff* 5

Bsn. 3 *ff*

multiphonics 3/4 5/16 7/16

Bsn. 1 *mp* *f* *mp* *f* *mp* *ff*

Bsn. 2 *mp* *f* *mp* *f* *mp* *ff*

Bsn. 3 *mp* *f* *mp* *f* *mp* *ff*

multiphonics

7/16 6/16 7/16 5/16 7/16 6/16

Bsn. 1 *trm* *p* *mf* *p*

Bsn. 2 *p*

Bsn. 3 *p* *mf* *p*

6 **6/16** **7/16** **5/16** **7/16** **6/16** **7/16**

Bsn. 1 *f* *f* *mp*

Bsn. 2 *f* *p* *f*

Bsn. 3 *f* *f*

7/16 **4/4** *frull.* **5/16** **7/16**

Bsn. 1 *ff* *mf* *ff* *mf* *ff* *p*

Bsn. 2 *mf* *ff* *mf* *ff* *mf* *p*

Bsn. 3 *ff* *mf* *ff* *mf* *ff* *p*

as dense as possible

multiphonics

7/16 **6/16** **7/16** **5/16** **7/16** **5/16**

Bsn. 1 *f* *p*

Bsn. 2 *f* *p*

Bsn. 3 *f* *p*

5/16 **7/16** **6/16** **7/16** **5/16** **7/16**

Bsn. 1 *ff* *p* *f* *mf* *ff* *pp*

Bsn. 2 *ff* *p* *f* *mf* *ff*

Bsn. 3 *ff* *f* *mf* *ff*

7/16 6/16 7/16 5/16 7/16 6/16 7/16

Bsn. 1

quarter tone

Bsn. 2

pp

Bsn. 3

ff

pp

ff

7/16 5/16 7/16 6/16 7/16 5/16

Bsn. 1

ff

p

Bsn. 2

mf

p

Bsn. 3

mp

p

mf

5/16 7/16 6/16 7/16 5/16 7/16 6/16

Bsn. 1

f

p

f

pp

Bsn. 2

f

f

f

pp

Bsn. 3

f

f

f

pp

highest note possible

6/16 7/16 5/16 7/16 6/16 7/16

Bsn. 1

f

mf

Bsn. 2

f

highest note possible

Bsn. 3

mf

8

7/16 5/16 7/16 6/16 7/16 5/16

Bsn. 1

Bsn. 2

Bsn. 3

5/16 7/16 6/16 7/16 4/4

Bsn. 1

Bsn. 2

Bsn. 3

ff

4/4 2/4 5/16

Bsn. 1

Bsn. 2

Bsn. 3

mp

timbral trem.

mp

mp

5/16 7/16 6/16 7/16 5/16 7/16

Bsn. 1

Bsn. 2

Bsn. 3

p

p

only reed

7/16 6/16 7/16 5/16 7/16⁹

Bsn. 1

Bsn. 2

Bsn. 3

mp

7/16 6/16 7/16 5/16 7/16 6/16

Bsn. 1

Bsn. 2

Bsn. 3

remove reed

f

6/16 7/16 5/16 7/16 6/16 7/16

Bsn. 1

Bsn. 2

Bsn. 3

p
slap tongue
without reed

only reed

improvise different sounds
only using the reed

7/16 5/16 7/16 6/16 7/16 5/16

Bsn. 1

Bsn. 2

Bsn. 3

10

Bsn. 1

Bsn. 2

Bsn. 3



Bsn. 1

Bsn. 2

Bsn. 3



Bsn. 1

Bsn. 2

Bsn. 3

Duration 5' 30"

*ancioso*Gabriel Mălăncioiu
2011breath silently on long notes to create
a continuous stream of soundchange oral cavity according
to the indicated vowel

$\text{♩} = 90$ reedy [a] [u] [a] [o] [e] [a] [o] [u] [a]

sffp *sffp* timbral change *sff p* *sffp* *f* *p*

9 [o] reedy [a] [u] [a] reedy

sff p *f* *p* *mf p*

15 reedy timbral trem. [a] [u] [a] reedy

mf p *mf* *sff p* *ff* *p* *sffp*

21 [u] [a] [u] [a] [o] [a] reedy timbral trem.

mp p *mf p* *f*

29 frull. ord. [u] [a]

p *sff p* *ff* *p*

36 *ff* *p*

42 [o] [e] [o] [e] reedy

sff p *mp* *p* *ff*

49 *p* *f*

2 55

Bassoon 1
timbral trem.

sff *p* *sff* *p* *f*

6

60

p *f*

6

66

ff *p* *mp*

6

73

reedy

timbral trem.

f *>* *mf* *ff* *p*

6

81

timbral trem.

non cresc. *mf* *p*

6

89

6

95

multiphonics

ff *mp* *f* *mp* *f* *mp* *ff*

6

102

ff *p* *mf*

6

107

p *f*

6

111 *frull.*

f *mp* *ff* *mf* *ff* *mf* *ff*

117

p *f* *p*

121

ff *p* *f* *mf* *ff* *pp*

129

ff *ff* *ff* *p* *p*

136 *highest note possible*

f *p* *f* *pp*

144

f *f* *mf* *mf* *mf*

151

ff *ff* *ff* *ff*

158

mp *mp* *mp* *mp* *mp*

166

p *p* *p* *p*

171

mp

176

f

181

p

186

191

196

200

fff

*ancioso*Gabriel Mălăncioiu
2011breath silently on long notes to create
a continuous stream of soundchange oral cavity according to
the indicated vowel

$\text{♩} = 90$ reedy [a] [u] [a] [o] [e] [a] [o] [u] [a]

sffp *sffp* timbral change *sffp* *f* *p*

9 [o] reedy [a] [u] [a] reedy

sff p *sff p* *f* *5* *p* *mf p*

15 reedy timbral trem. [a] [u] [a] [o]

mf p *mf* *sff p* *ff* *5* *p* *sffp*

21 [u] [a] [a] [o] [a]

sff p *mp*

26 reedy timbral trem.

p *mf p* *f* *p* *5* *f*

31 frull. → ord. [u] [a]

p *ff* *p* *sff p*

38 [o] [e] [o] [e]

ff *5* *5* *p*

44 reedy

sff p *mp* *p* *ff* *p*

51

f *p* *sff*

56 smacking sound

p *sff* *p* *f*

62

68



75



82



87

smacking sound



95

multiphonics



102



109

as dense as possible



115



121



127

quarter tone



132

mf *p* *f*

140

f *pp* *f*

147

153

ff

158

mp timbral trem.

166

p

172

mp remove reed

179

slap tongue without reed

188

196

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breath silently on long notes to create a continuous stream of sound change oral cavity according to the indicated vowel

$\text{♩} = 90$

reedy [a] [u] [a] [o] [e] [a] [o] [u] [a]

sffp *sffp* timbral change *sffp* *pp* *sff p*

9 [o] reedy [a] [u] [a] reedy

sff p *f* *p* *mf p*

15 reedy timbral trem. [a] [u] [a]

mf p *sff* *mf* *sff p* *ff* *pp*

21 $\text{♩} = \text{♩}$ 2 [a] reedy timbral trem.

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

29 $\text{♩} = \text{♩}$ frull. ord.

p *sff p* *ff*

35 [u] [a]

p *sff p* *sff p* *ff* *p*

40 $\text{♩} = \text{♩}$ [e] [o] [e] $\text{♩} = \text{♩}$

sff p *sff p*

47 reedy

sff p *mp* *p* *ff* *p* *f*

54

p *sff* *p* *sff* *p* *f*

60 $\text{♩} = \text{♩}$ smacking sound

suck on the reed in a noisy manner

68



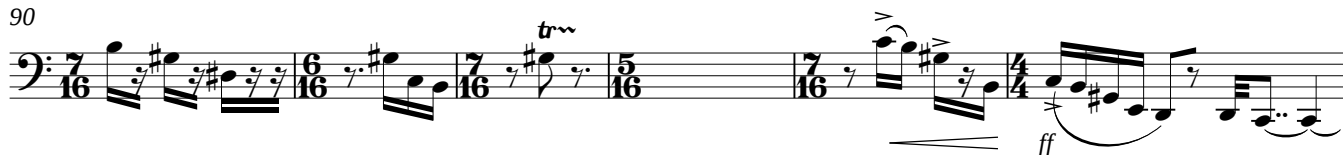
75



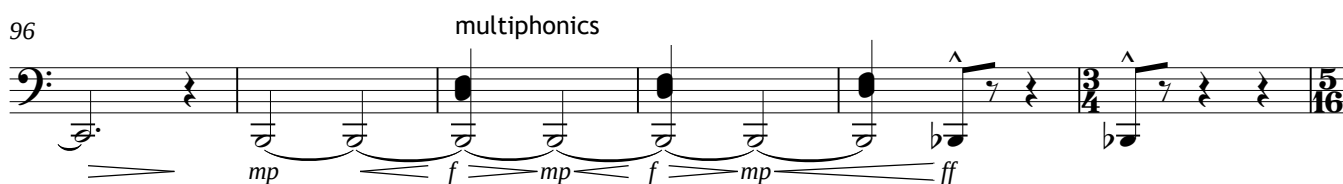
84



90



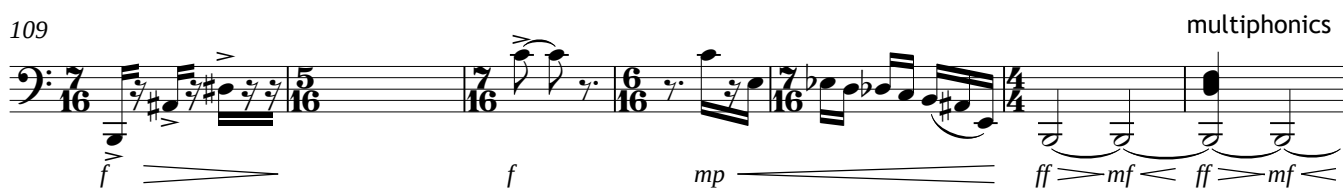
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102



109



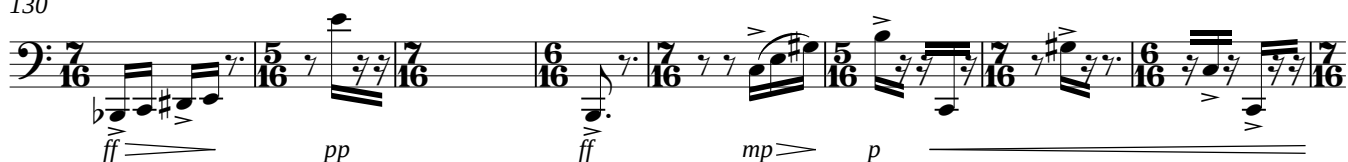
116



123



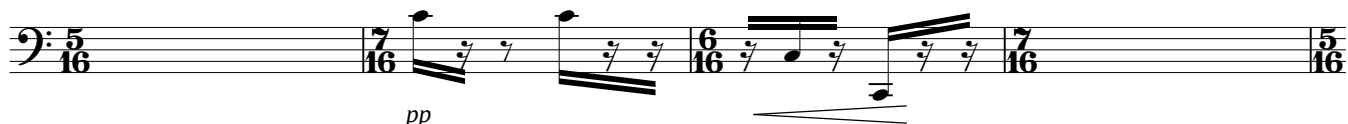
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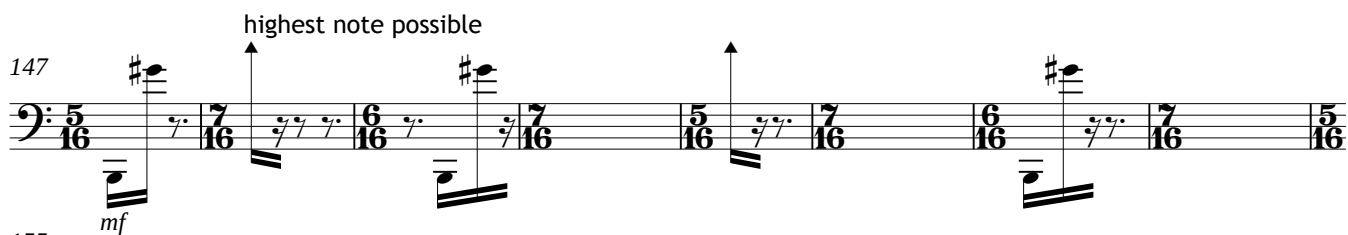
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143



147



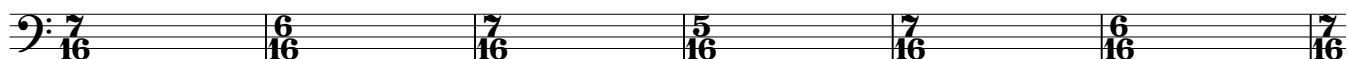
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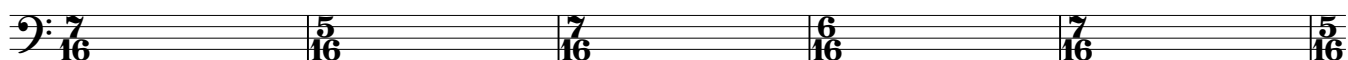
163



171



177



182 only reed



improvise different sounds
only using the reed

187



193



198

