

Gabriel Mălăncioiu

Faces of Oneness

for baritone, flute, bass clarinet, violin and percussion

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written for the Krefeld New Music Days

I

O virtus sapientiae

Text by Hildegard von Bingen

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♩ = 50

3/4 4/4

very light bow pressure
molto sul tasto
bow gliss. towards left hand fingers

Violin

Bass Clarinet

ppp mf pp f pp ff p

9 4/4 2/4 4/4

Bar.

Recite as a monk

Laus tibi sit, sicut te decet, o sapientiae

pp quasi mormorando

Vln.

ord. non vibr. 15^{ma} scratch tone apply very hard pressure to the bow ord. scratch tone ord. scratch tone ord.

mf p f p ff

harsh multiphonics highest pitch possible

B. Cl.

ff p ff

14 **4/4** *p with purity*

Bar. *vir-tus sa-pi-en-ti-ae*

2/4

4/4 timbral variations
reinforced harmonics

quae cir-cu-i-ens cir-cu-is -

Vln.

bow position
about an octave above
the stopped pitch

ord.

soft multiphonics

B. Cl.

p

21

Bar. *ti*

timbral variations
reinforced harmonics

Vln. STEEL mute
pp improvvisando

B. Cl.

mp *p* *mp*

23

mf **3/4** **4/4** *f* *p*

timbral variations
vowel change

com-pre-hen - den - do om-ni - a in u-na vi - a quae ha-bet vi -

Bar. Vln. B. Cl.

p *mf*

30

4 timbral variations
4 reinforced harmonics

tam

bow position
about an octave above
the stopped pitch

without mute → ord.

very light bow pressure
molto sul tasto
bow gliss. towards left hand fingers

ppp

ppp

ppp

ppp

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

Bar. Vln. B. Cl.

$\text{♩} = 70$ poco a poco rall.

39 *p* ppp

Bar. *tresa-las ha-bens* *qua-rum una in al-tum vo-lat* *et al-te-ra de ter-ra sud-at* *et*

Vln. ord. 8^{va} non vibr. *p* ppp *ff* harsh multiphonics

B. Cl. *ppp* *ff*

non dim.

45 $\text{♩} = 50$ $\frac{3}{4}$ *p* $\frac{4}{4}$

Bar. *ter-ti-a un-di-que vo - - lat*

Vln. *ppp* STEEL mute *pp improvvisando*

B. Cl. *ppp* *mf*

51 $\frac{3}{4}$ $\frac{4}{4}$

Vln. *f* *pp*

B. Cl. *f* *ff* *pp*

55 $\frac{4}{4}$

Bar. *pp with purity* reinforced harmonics $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

O vir-tus sa-pi-en - ti-ae quae

Vln. *Recite as a monk*
Laus tibi sit, sicut te decet, o sapientiae
pp quasi mormorando
 without mute *ord. non vibr.* *15^{ma}* *ppp*

B. Cl. harsh multiphonics highest pitch possible *f* soft multiphonics *ppp*

64 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Bar. *3* *3* *3*
 cir-cu-i-ens cir-cu-is - ti com-pre-hen - den-do om-ni - a in u-na vi - a quae ha-bet vi-tam

Vln. *(15)*

B. Cl.

II Gayatri Mantra

Ancient sanscrit text

♩=40

○ - breathy, diffuse tone quality	In - audible ingrasive sound
● - normal	Ex - audible exgrasive sound

Flute

soft multiphonics

In Ex In microtones

timbral trill

1 2 4/2 3 4
1 2 4/2 3

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



Bar.

9

2/4 3/4 4/4 *p*

Om bhūr bhu-vah svah tát sa-vi-túr vá-re ny-am bhár-go de-vá-sya dhī-ma-hi

whistle jet

cover the embouchure hole completely with the mouth, and blow as forcefully as possible directly into the instrument

mf *f* *ff* *ppp*

In - audible ingrasive sound
Ex - audible exgrasive sound
with voice

Perc.

In In In In

16

Bar. *mp*
dhí-yo yó-nah pra-co-dá-yāt Om bhūr-bhu-vah svah tát sa-vi-túr vá-re-ny-am bhár-go de vá-sya dhī-ma-hi

Fl. *f* *ff* *mp*
 whistle jet
 mix of breath and sound progressively change tone color

Perc. *mp*
 In Tom - Tom with hands In In In In

20

Bar. *mf*
dhí-yo yó-nah pra-co-dá-yāt Om bhūr bhu-vah svah tát sa-vi-túr vá-re-ny-am bhár-go de - vá - sya dhī-ma-hi

Fl. *mp* *f* *ff* *mf* *pp* *mf* *pp* *mf*
 whistle jet
 slap

Perc. *mf*
 In In In In

24

Bar. *dhí-yo yó-nah pra-co-dá-yāt bhár-gode - vá-sya dhī-ma-hi dhí-yo yó-nah pra-co-dá-yāt*

Fl. *pp mf* *slap* *pp mf*

Perc. *In In*

28

Bar. *mf p*
dhí - yo yó - nah pra co - dá - yāt

Fl. *f mf p*

Perc. *f mf*

30

Fl. *pp f p pp* *3 soft multiphonics* *timbral trill*

Perc. *pp* *muta in Tam - Tam*

In Ex In

$\left\{ \begin{array}{l} 12 \ 4/2 \ 3 \ 4 \\ 12 \ 4/2 \ 3 \end{array} \right.$ **4**

35 **4/4**
 In - audible ingrasive sound
 Ex - audible exgrasive sound

Bar. *Ex Ex Ex Ex Ex Ex Ex Ex Ex Ex Ex Ex Ex Ex*

Fl. *voice and note simultaneously*
mp

Perc. *In In In In In In In In In In In In In In*
 Tam-Tam scrape *f* *muta in Tom - Tom*

39 *p ord.*

Bar. *Om bhūr bhu-vah svah tát sa - vi - túr vá-re ny-am*

Fl. *harmonics ad libitum*
pp
p sing with voice
p *whistle jet* *ff* *pp* *whistle jet* *p* *ff*

Perc. *Om bhūr bhu-vah svah tát sa - vi - túr vá-re ny-am*
 Tom - Tom with hands *p*

reinforced harmonics **3/4**

41

Bar. *bhár - go de - vá - sya dhī-ma-hi dhí - yo yó - nah pra-co-dá-yāt a*

Fl. *pp p ff pp*

Perc. *bhár - go de - vá - sya dhī-ma-hi dhí - yo yó - nah pra-co-dá-yāt*

whistle jet

44

Bar. *a a Om bhūr bhu-vah svah*

Fl. *In Ex In In Ex In harsh multiphonics*

Perc. *Om bhūr bhu-vah svah*

reinforced harmonics

mf ff ff

49

Bar. *tát sa - vi - túr vá - re - ny - am bhár - go de - vá - sya dhī - ma - hi*

Fl. *ff* *tát sa - vi - túr vá - re - ny - am bhár - go de - vá - sya dhī - ma - hi*

Perc. *tát sa - vi - túr vá - re - ny - am bhár - go de - vá - sya dhī - ma - hi*

51

Bar. *dhí - yo yó - nah pra - co - dá - yāt*

Fl. *dhí - yo yó - nah pra - co - dá - yāt*

Perc. *dhí - yo yó - nah pra - co - dá - yāt*

voice and note simultaneously

mp

mp

muta in Tam - Tam

2/4 2/4 3/4 4/4

55 $\frac{4}{4}$ $\text{♩} = 30$ *p*

Bar. *Om bhūrbhu - vah svah tátsa-vi-túr vá-re - ny - am bhár-go de-vá-sya dhī - ma - hi*

Fl. *p* *with voice* *p* *p* *p*

Perc. Ex Ex Ex



58 $\frac{2}{4}$

Bar. *dhí-yo yó-nah pra - co - dá - yāt*

Fl. *p* *pp* *pp* *ppp*

Perc. Ex In Ex

Tam - tam scrape