

Gabriel Mălăncioiu

Faces of Oneness

for baritone, flute, bass clarinet, violin and percussion

This score is protected by S.A.C.E.M. and U.C.M.R.-A.D.A.
Before any public performance a declaration must be sent to your national author's society.

written for the Krefeld New Music Days

I

O virtus sapientiae

Text by Hildegard von Bingen

Gabriel Mălăncioiu
2013

Violin $\text{♩} = 50$ $\frac{3}{4}$ $\frac{4}{4}$

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

Bass Clarinet

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

Bar. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

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 $\frac{4}{4}$ *p* with purity

Bar. $\frac{2}{4}$ timbral variations reinforced harmonics

O vir-tus sa-pi-en - ti - ae quae cir - cu-i-ens cir - cu - is -

Vln.

bow position about an octave above the stopped pitch

ord.

B. Cl. *p* soft multiphonics

21

Bar. *ti* timbral variations reinforced harmonics

Vln. STEEL mute *pp* improvvisando

B. Cl. *mp* *p* *mp*

23

Bar.

mf **3**/**4** **4**/**4** *f* *p* **2**/**4** 3

timbral variations
vowel change

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

Vln.

B. Cl.

p *mf*

30

Bar.

4 timbral variations
4 reinforced harmonics

tam

Vln.

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

pp *ppp* *f* *pp* *ff*

B. Cl.

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

$\text{♩} = 70$ 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.

$\text{♩} = 50$

45 $\frac{3}{4}$ *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

Recite as a monk

Vln. *Laus tibi sit, sicut te decet, o sapientiae*
pp quasi mormorando

without mute *ord. non vibr.* *15^{ma}*

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

f

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

$\text{♩} = 40$

○ - breathy, diffuse tone quality
● - normal

In - audible ingrasive sound
Ex - audible exgrasive sound

Flute

soft multiphonics

microtones

timbral trill

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

$\{ \begin{smallmatrix} 1 & 2 & 4/2 & 3 & 4 \\ 1 & 2 & 4/2 & 3 \end{smallmatrix} \}$

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



Bar.

9

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *p*

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

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

whistle jet

mf *f* *ff* *ppp*

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

Perc.

In In In In

16

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

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

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

mp

20

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

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

Perc. *In* *In* *In* *In*

mf

8

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.

dhí - yo yó - nah pra co - dá - yāt

Fl.

f

mf

p

Perc.

In

f

mf

30

Fl.

pp

f

p

pp

Perc.

pp

In Ex In

3 soft multiphonics

4

timbral trill

1 2 4/2 3 4

1 2 4/2 3

4

4

muta in Tam - Tam

35 $\frac{4}{4}$

In - audible ingrasive sound
Ex - audible exgrasive sound

Bar. $\frac{4}{4}$

Ex Ex Ex Ex Ex Ex Ex Ex Ex Ex Ex Ex Ex Ex

voice and note simultaneously

Fl. *mp*

Perc. *f*

Tam-Tam scrape

muta in Tom - Tom

39 *p ord.*

Bar.

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

harmonics ad libitum

whistle jet

whistle jet

Fl. *pp* *p* sing with voice *p* *ff* *pp* *p* *ff*

Perc. *p*

Tom - Tom with hands

41

reinforced harmonics **3**
4

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

Fl. *pp* *p* *ff* *pp* whistle jet

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

44

3
4 *mf* **2**
4 **4**
3
4 reinforced harmonics **4**
4 *ff*

Bar. *In Ex In In Ex In a a harsh multiphonics Om bhūr bhu-vah svah*

Fl. *mf* *mf* *ff*

Perc. *Om bhūr bhu-vah svah*

49

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

Fl. *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* voice and note simultaneously *mp*

Perc. *dhí - yo yó - nah pra-co - dá - yāt* *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 $\frac{2}{4}$ In Ex

Bar. *dhí-yoyó-nah pra - co - dá - yāt*

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

Perc. Ex In Ex

Tam - tam scrape