

Gabriel Mălăncioiu

Ancioso

for three bassoons

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to Acolade ensemble
ancioso

Gabriel Mălăncioiu
 2011

$\text{♩} = 90$

$\frac{4}{4}$

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

change oral cavity according to the indicated vowel

Bassoon 1

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

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

Bassoon 2

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

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

Bassoon 3

sffp *sffp* *timbral change* *sffp* *pp*

Bsn. 1

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

p *sff p* *f* *6* *p* *mf p*

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

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

Bsn. 2

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

sff p *sff p* *f* *6* *p* *mf p*

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

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

Bsn. 3

sff p *sff p* *f* *6* *p* *mf p*

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

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

Bsn. 1

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

=mf p *mf* *sff p* *ff* *6* *p* *sffp*

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

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

Bsn. 2

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

=mf p *mf* *sff p* *ff* *6* *p* *sffp*

[a] [u] [a]

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

Bsn. 3

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

[a] [u] [a]

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

2

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*

6/16 **7/16** **4/4**

Bsn. 1 *p f reedy timbral trem. p 6 sff p*

Bsn. 2 *p f reedy timbral trem. p 5 f p*

Bsn. 3 *p f reedy timbral trem. 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 sff p*

Bsn. 2 *ff 5 5 p [o] [e]*

Bsn. 3 *ff p [e] sff p*

[o] [e] **6** **7** **4** reedy **5**³
16 **16** **4** **16**

Bsn. 1 *sff p* *mp* *p* *ff* reedy
 Bsn. 2 *sff p* *mp* *p* *ff* reedy
 Bsn. 3 *sff p* *sff p* *mp* *p* *ff*

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

Bsn. 1 *p* *f*
 Bsn. 2 *p*
 Bsn. 3 *p* *f*

7 **4** timbral trem. **5**
16 **4** **16**

Bsn. 1 *sff* *p* *sff* *p* *f*
 Bsn. 2 *p* *sff* *p* *sff* *p* *f*
 Bsn. 3 *p* *sff* *p* *sff* *p* *f*

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

Bsn. 1 *p* smacking sound suck on the reed in a noisy manner
 Bsn. 2 smacking sound suck on the reed in a noisy manner
 Bsn. 3

4

Bsn. 1 **7/16** **6/16** **7/16** **5/16** **7/16** **6/16**

Bsn. 2 *ff*

Bsn. 3 *ff*

Bsn. 1 **6/16** **4/4** **3/4**

Bsn. 2 *p* *mp* *f* *mf*

Bsn. 3 *p* *mp* *f* *mf*

Bsn. 1 **3/4** reedy **5/16** **7/16** timbral trem. **6/16** **7/16** **5/16**

Bsn. 2 *ff* reedy *p* *p* smacking sound

Bsn. 3 *ff* *p*

Bsn. 1 **5/16** timbral trem. **7/16** **6/16** **7/16** **5/16** **7/16**

Bsn. 2 *non cresc.* *ff*

Bsn. 3 *ff*

7/16 6/16 7/16 5/16 7/16 6⁵/16

Bsn. 1 *mf* *p* smacking sound

Bsn. 2

Bsn. 3 *trm* *p*

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*

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

Bsn. 2

Bsn. 3

f *f* *f* *mp*

f *p* *f*

7/16 **4/4** **5/16** **7/16**

Bsn. 1

Bsn. 2

Bsn. 3

frull.

ff *mf* *ff* *mf* *ff*

as dense as possible

mf *ff* *mf* *ff*

multiphonics

ff *mf* *ff* *mf* *ff*

p *p* *p*

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

Bsn. 1

Bsn. 2

Bsn. 3

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

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

Bsn. 1

Bsn. 2

Bsn. 3

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

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

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

pp

Bsn. 3

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.

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

Bsn. 1

Bsn. 2

Bsn. 3

p

only reed

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

Bsn. 1 *mp*

Bsn. 2 *mp*

Bsn. 3

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

Bsn. 1 *f*

Bsn. 2 remove reed

Bsn. 3

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

Bsn. 1 *p*

Bsn. 2 slap tongue without reed

Bsn. 3 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

Musical score for three bassoons (Bsn. 1, 2, 3). The score is divided into six measures. Above the first measure is the time signature $\frac{5}{16}$, above the second is $\frac{7}{16}$, above the third is $\frac{6}{16}$, above the fourth is $\frac{7}{16}$, above the fifth is $\frac{5}{16}$, and above the sixth is $\frac{7}{16}$. Bsn. 1 plays a complex rhythmic pattern of eighth and sixteenth notes. Bsn. 2 plays a simpler pattern of quarter notes and rests. Bsn. 3 plays a pattern of quarter notes and rests, with some notes marked with a fermata.



Musical score for three bassoons (Bsn. 1, 2, 3). The score is divided into five measures. Above the first measure is the time signature $\frac{7}{16}$, above the second is $\frac{6}{16}$, above the third is $\frac{7}{16}$, above the fourth is $\frac{5}{16}$, and above the fifth is $\frac{7}{16}$. Bsn. 1 plays a complex rhythmic pattern of eighth and sixteenth notes. Bsn. 2 plays a simpler pattern of quarter notes and rests. Bsn. 3 plays a pattern of quarter notes and rests, with some notes marked with a fermata.



Musical score for three bassoons (Bsn. 1, 2, 3). The score is divided into four measures. Above the first measure is the time signature $\frac{7}{16}$, above the second is $\frac{9}{16}$, above the third is $\frac{6}{16}$, and above the fourth is $\frac{7}{16}$. Bsn. 1 plays a complex rhythmic pattern of eighth and sixteenth notes. Bsn. 2 plays a simpler pattern of quarter notes and rests. Bsn. 3 plays a pattern of quarter notes and rests, with some notes marked with a fermata. The final measure of Bsn. 1 includes a *fff* dynamic marking and an accent (^).

Duration 5' 30"

ancioso

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

change oral cavity according to the indicated vowel

♩=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] [o]

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*

60

p

66

ff *p* *mp*

73

f *mf* *ff* *p*

81

non cresc. *mf* *p*

89

95

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

102

ff *p* *mf*

107

p *f*

111 *f* *mp* *ff* *mf* *ff* *mf* *ff* frull.

117 *p* *f* *p*

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

129 *ff* *ff* *p*

136 *f* *p* *f* *pp* highest note possible

144 *f* *mf*

151 *ff*

158 *mp*

166 *p*

Bassoon 1

171

mp

Musical notation for measures 171-175. The key signature has one flat (B-flat). The time signature changes from 7/16 to 6/16, then 7/16, 5/16, 7/16, and finally 6/16. The music features sixteenth-note patterns with accents and slurs.

176

f

Musical notation for measures 176-180. The key signature has one flat. The time signature changes from 6/16 to 7/16, 5/16, 7/16, 6/16, and 7/16. The music features sixteenth-note patterns with accents and slurs.

181

p

Musical notation for measures 181-185. The key signature has one flat. The time signature changes from 7/16 to 5/16, 7/16, 6/16, 7/16, and 5/16. The music features sixteenth-note patterns with accents and slurs.

186

Musical notation for measures 186-190. The key signature has one flat. The time signature changes from 5/16 to 7/16, 6/16, 7/16, 5/16, and 7/16. The music features sixteenth-note patterns with accents and slurs.

191

Musical notation for measures 191-195. The key signature has one flat. The time signature changes from 7/16 to 6/16, 7/16, 5/16, 7/16, and 6/16. The music features sixteenth-note patterns with accents and slurs.

196

Musical notation for measures 196-200. The key signature has one flat. The time signature changes from 6/16 to 7/16, 5/16, 7/16, and 9/16. The music features sixteenth-note patterns with accents and slurs.

200

fff

Musical notation for measures 200-204. The key signature has one flat. The time signature changes from 9/16 to 6/16, 7/16, and 9/16. The music features sixteenth-note patterns with accents and slurs, ending with a fermata.

ancioso

| | |
|--|---|
| 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* *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

suck on the reed in a noisy manner

p *sff* *p* *f*

62

68

ff p mp f

75

reedy mf ff p

82

ff

87

smacking sound

95

multiphonics ff mp f mp f mp ff

102

tr~ ff p

109

as dense as possible f p f mf ff mf

115

ff mf ff p f p

121

ff p f mf ff

127

quarter tone pp

132

mf *p* *f*

140

f *pp* *f*

147

153

ff

158

timbral trem.

mp

166

p

172

remove reed

mp

179

slap tongue
without reed

188

196

to Acolade ensemble
ancioso

Gabriel Mălăncioiu
2011

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

♩=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 reedy timbral trem. [a]

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

29 frull. ord.

p *sff p* *ff*

35 [u] [a]

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

40 [e] [o] [e]

sff p *sff p*

47 reedy

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

54

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

suck on the reed in a noisy manner

60 smacking sound

130

Musical notation for measures 130-137. Bass clef, 7/16 time signature. Dynamics: *ff*, *pp*, *ff*, *mp*, *p*.

138

Musical notation for measures 138-142. Bass clef, 7/16 time signature. Dynamics: *mf*, *f*.

143

Musical notation for measures 143-146. Bass clef, 5/16, 7/16, 6/16, 7/16 time signatures. Dynamic: *pp*.

highest note possible

147

Musical notation for measures 147-154. Bass clef, 5/16, 7/16, 6/16, 7/16, 5/16, 7/16, 6/16, 7/16, 5/16 time signatures. Dynamic: *mf*. An upward-pointing arrow above the first measure indicates the "highest note possible".

155

Musical notation for measures 155-162. Bass clef, 5/16, 7/16, 6/16, 7/16, 5/16, 7/16, 4/4 time signatures. Dynamics: *ff*, *mp*.

163

Musical notation for measures 163-170. Bass clef, 2/4, 5/16, 7/16, 6/16, 7/16, 5/16, 7/16 time signatures. Includes a box labeled "only reed".

171

Musical notation for measures 171-176. Bass clef, 7/16, 6/16, 7/16, 5/16, 7/16, 6/16, 7/16 time signatures.

177

Musical notation for measures 177-181. Bass clef, 7/16, 5/16, 7/16, 6/16, 7/16, 5/16 time signatures.

182 only reed

Musical notation for measures 182-186. Bass clef, 5/16, 7/16, 6/16, 7/16, 5/16, 7/16 time signatures. Includes a wavy line above the notes.

improvise different sounds only using the reed

187

Musical notation for measures 187-192. Bass clef, 7/16, 6/16, 7/16, 5/16, 7/16, 6/16, 7/16 time signatures. Includes a wavy line above the notes.

193

Musical notation for measures 193-197. Bass clef, 7/16, 5/16, 7/16, 6/16, 7/16, 5/16 time signatures. Includes a wavy line above the notes.

198

Musical notation for measures 198-201. Bass clef, 5/16, 7/16, 9/16, 6/16, 7/16 time signatures. Includes a wavy line above the notes.