

*Gabriel Mălăncioiu*

*Katharythmos*

*for five percussion players*

# *Ensemble*

Percussion 1: Glockenspiel, Crotali, Wood-blocks (2), Tamburino, Bongos


Percussion 2: Timpano, Crotali, Blocco di Metallo, Piatti, Simantra (2),  
Timbales


Percussion 3: Timpano, Vibrafono, Triangolo, Tom-Toms (4)


Percussion 4: Marimba, Tam-Tam, Castagnetti, Tamburo Rulante

Percussion 5: Gong, Temple blocks (5), Conga, Gran Cassa

Both player 1 and 5 must have each wire brushes.

Symbols used:  - normal position

 - in the center

 - on the rim

**Duration 9 min.**

This score is registered 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.

to ensemble Percutissimo  
*Katharythmos*

Gabriel Mălăncioiu  
 2009

$\text{♩} = 40$   $\text{♩} = 80$

Percussion I  
 Crotali

Percussion II  
 Timpani

Percussion III  
 Triangolo

Percussion IV  
 Tam-Tam

Percussion V  
 Gong

CROTALI trem. con spazzole

CROTALI on TIMPANI trem.

TRIANGOLO

TAM-TAM

GONG

muta in TAMBURINO

muta in TIMBALES

TOM-TOM con le mani

muta in GRAN CASSA

$p$

6 Perc. III Tom-Tom

2/4 7/8 3/4 4/4 7/8 4/4

Perc. V G. C.

GRAN CASSA con spazzole

11 Perc. III Tom-Tom

4/4 7/8 9/8 3/4

Perc. V G. C.

con le mani

15 Perc. III Tom-Tom

3/4 7/8 2/4 5/8 2/4 7/8 7/8

Perc. IV T. rulante

TAMBURO RULANTE

con le mani

con spazzole

21 Perc. III Tom-Tom

7/8 2/4 5/8 2/4 7/8

Perc. IV T. rulante

con le mani

26 Perc. I T-ino

7/8 2/4 5/8 9/8

Perc. III Tom-Tom

Perc. IV T. rulante

Perc. V G. C.

33  $\frac{9}{8}$   $\frac{3}{4}$   $\frac{5}{8}$   $\frac{2}{4}$   $\frac{7}{8}$  muta in BONGOS  $\frac{2}{4}$

Perc. I T-ino

Perc. II Timb. **TIMBALES** con le mani

Perc. III Tom-Tom

Perc. IV T. rulante

Perc. V G. C.

39  $\frac{2}{4}$   $\frac{5}{8}$   $\frac{8}{8}$  **BONGOS** con le mani  $\frac{4}{4}$   $\frac{9}{8}$

Perc. I Bongos

Perc. II Timb.

Perc. III Tom-Tom

Perc. IV T. rulante

Perc. V G. C.

43  $\frac{9}{8}$   $\frac{2}{4}$   $\frac{5}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{3}{4}$

Perc. I Bongos

Perc. II Timb.

Perc. III Tom-Tom

Perc. IV T. rulante

Perc. V G. C.

muta in CONGA

48  $\frac{3}{4}$   $\frac{8}{8}$   $\frac{6}{8}$   $\frac{5}{8}$   $\frac{2}{4}$

Perc. I Bongos

Perc. II Timb.

Perc. III Tom-Tom

Perc. IV T. rulante

Perc. V Conga **CONGA** con le mani

52  $\frac{2}{4}$   $\frac{5}{8}$   $\frac{7}{8}$   $\frac{5}{8}$   $\frac{5}{8}$

Perc. I Bongos *ppp*

Perc. II Timb. *ppp*

Perc. III Tom-Tom *ppp*

Perc. IV T. rulante *ppp*

Perc. V Conga *ppp*

56  $\frac{5}{8}$   $\frac{4}{4}$   $\frac{7}{8}$   $\frac{9}{8}$

*accel.*

$\text{♩} = 90$  with voice pitch not important

Perc. I Bongos *sf p*

Perc. II Timb. *sf p*

Perc. III Tom-Tom *trem*

Perc. IV T. rulante *sf ppp*

Perc. V Conga *ppp*

*ord.*

*bacch. di legno*

60  $\frac{9}{8}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

Perc. I Bongos

Perc. II Timb. *ppp*

Perc. III Tom-Tom

Perc. IV T. rulante

Perc. V Conga

63  $\frac{2}{4}$   $\frac{5}{8}$   $\frac{7}{8}$   $\frac{5}{8}$

*bacch. di legno*

Perc. I Bongos *ppp*

Perc. II Timb. *ppp*

Perc. III Tom-Tom *ppp*

Perc. IV T. rulante *ppp*

Perc. V Conga *ppp*

4

67 **7/8** **5/8** **8/8**

Perc. I Bongos

Perc. II Timb.

Perc. III Tom-Tom

Perc. IV T. rulante

Perc. V Conga

with voice pitch not important

*a*

*sf p* muta in TIMPANI

solo

70 **8/8** **4/4** **7/8** **8/8**

Perc. I Bongos

Perc. II Timb.

Perc. III Tom-Tom

Perc. IV T. rulante

Perc. V Conga

with voice pitch not important

*a*

*sf p*

with voice pitch not important

*a*

*p*

73 **8/8** **7/8** **8/8**

Perc. I Bongos

Perc. II Timb.

Perc. III Timp.

Perc. IV T. rulante

Perc. V Conga

parlando

hu hu hu hu hu

*p*

with voice pitch not important

*a*

*sf p*

*ppp*

bacch. di legno

*ppp*

bacch. di legno

*ppp*

77 **7/8** **4/4** **8/8** **7/8**

Perc. I Bongos

Perc. II Timb.

Perc. III Timp.

Perc. IV T. rulante

Perc. V Conga

*ppp*

*ppp*

**©** TIMPANI bacch. di legno

*ppp*

*ppp*

*ppp*

**®** **®**

*ppp*

80  $\frac{7}{8}$   $\infty$   $\infty$   $\infty$   $\frac{7}{8}$

Perc. I Bongos

Perc. II Timb.

Perc. III Timp.

Perc. IV T. rulante

Perc. V Conga

*muta in CASTAGNETTI*

83  $\frac{5}{4}$  *accel.*  $\infty$   $\text{♩} = 120$   $\frac{2}{4}$   $\infty$   $\frac{7}{8}$

Perc. I Bongos

Perc. II Timb.

Perc. III Timp.

Perc. IV Cast.

Perc. V Conga

*trém.*

*ord.*

*with voice pitch not important*

*sf p*

87  $\frac{7}{8}$   $\frac{2}{4}$   $\infty$   $\frac{7}{8}$

Perc. I Bongos

Perc. II Timb.

Perc. III Timp.

Perc. IV Cast.

Perc. V Conga

**CASTAGNETTI**

*p*

90  $\frac{7}{8}$   $\frac{4}{8}$   $\infty$   $\frac{7}{8}$

Perc. I Bongos

Perc. II Timb.

Perc. III Timp.

Perc. IV Cast.

Perc. V Conga

*p*

6

93

Perc. I Bongos

Perc. II Timb.

Perc. III Timp.

Perc. IV Cast.

Perc. V Conga

*p*

*p*

*gliss.*

*p*

*p*

*R*

muta in SIMANTRA

96

Perc. I Bongos

Perc. II Sim.

Perc. III Timp.

Perc. IV Cast.

Perc. V Conga

*sf p*

solo

with voice pitch not important

*p*

*sf p*

with voice pitch not important

with voice pitch not important

with voice pitch not important

*sf p*

with voice pitch not important

with voice pitch not important

100

4/4 parlando

hu hu hu hu hu hu hu hu

Perc. I Bongos

Perc. II Sim.

Perc. III Timp.

Perc. IV Cast.

Perc. V Conga

*p*

*sf p*

with voice pitch not important

with voice pitch not important

*sf p*

with voice pitch not important

with voice pitch not important

*p*

*p*

*p*

*R*

*R*

*R*

103

Perc. I Bongos

Perc. II Sim.

Perc. III Timp.

Perc. IV Cast.

Perc. V Conga

*p*

*p*

*p*

*p*

*p*

*N*

*C*

*gliss.*

*sf p*

*p*

*N*

*N*

SIMANTRA bacch. di legno



107  $\frac{2}{4}$   $\frac{7}{8}$  muta in WOODBLOCKS  $\frac{7}{8}$   $\frac{7}{4}$

Perc. I Bongos

Perc. II Sim.

Perc. III Timp.

Perc. IV Cast.

Perc. V Conga

111  $\frac{4}{4}$   $\frac{8}{8}$   $\frac{7}{8}$   $\frac{8}{8}$

Perc. I W. bl.

Perc. II Sim.

Perc. III Timp.

Perc. IV Cast.

Perc. V Conga

114  $\frac{8}{8}$   $\frac{8}{8}$  WOODBLOCKS bacch. di legno  $\frac{3}{4}$   $\frac{7}{8}$

Perc. I W. bl.

Perc. II Sim.

Perc. III Timp.

Perc. IV Cast.

Perc. V Conga

117  $\frac{7}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{7}{8}$   $\frac{7}{8}$

Perc. I W. bl.

Perc. II Sim.

Perc. III Timp.

Perc. IV Cast.

Perc. V Conga

121  $\frac{3}{8}$   $\frac{3}{4}$   $\frac{7}{8}$

Perc. I W. bl.

Perc. II Sim.

Perc. III Timp.

Perc. IV Cast.

Perc. V Conga

*gliss.*

*sf*

*muta in TEMPLE BLOCKS*

124  $\frac{7}{8}$   $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{3}{4}$

Perc. I W. bl.

Perc. II Sim.

Perc. III Timp.

Perc. IV Cast.

Perc. V Temple bl.

*p*

*p*

*p*

*p*

128  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{3}{4}$

Perc. I W. bl.

Perc. II Sim.

Perc. III Timp.

Perc. IV Cast.

Perc. V Temple bl.

*muta in MARIMBA*

132  $\frac{3}{8}$   $\frac{4}{4}$   $\frac{7}{8}$   $\frac{3}{8}$

Perc. I W. bl.

Perc. II Sim.

Perc. III Timp.

Perc. IV Cast.

Perc. V Temple bl.

*solo*

*with voice pitch not important*

*p*

*parlando*  
*hu hu hu hu*

*parlando*  
*hu hu hu hu*

*with voice pitch not important*

*with voice pitch not important*

*gliss.*

*sf*

*p*

*sf p*

*sf p*

136  $\frac{3}{8}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{5}{8}$   $\frac{7}{8}$

Perc. I  
W. bl.

parlando  
hu hu

Perc. II  
Sim.

mf parlando  
hu hu

Perc. III  
Timp.

mf parlando  
hu hu

Perc. IV  
Mar.

mf

TEMPLE BLOCKS bacch. di legno

Perc. V  
Temple bl.

p

141  $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{5}{8}$   $\frac{4}{4}$

Perc. I  
W. bl.

p

Perc. II  
Sim.

p

Perc. III  
Timp.

p

MARIMBA bacch. di gomma

Perc. IV  
Mar.

sf p

Perc. V  
Temple bl.

p

145  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$

Perc. I  
W. bl.

Perc. II  
Sim.

Perc. III  
Timp.

gliss.

sf

3 3 3

p

Perc. IV  
Mar.

3 3 3 3

Perc. V  
Temple bl.

p

148  $\frac{7}{8}$   $\frac{4}{4}$   $\frac{7}{8}$   $\frac{8}{8}$

Perc. I  
W. bl.

p

Perc. II  
Sim.

p

Perc. III  
Timp.

gliss.

sf

gliss.

3 3 3 3

p

Perc. IV  
Mar.

3 3 3 3

Perc. V  
Temple bl.

non cresc.

p

muta in VIBRAFONO

10

151

8/8 2/4 8/8 6/4 accel. 8/8

Perc. I  
W. bl.

Perc. II  
Sim.

Perc. III  
Vibr.

Perc. IV  
Mar.

Perc. V  
Temple bl.

155

8/8 8/8 2/4 7/8 2/4

♩ = 150  
with voice pitch not important

*a.*

*sf p*

*sf p*

VIBRAFONO senza motore bacch. di gomma

*mp*

*mp*

*mp*

Perc. I  
W. bl.

Perc. II  
Sim.

Perc. III  
Vibr.

Perc. IV  
Mar.

Perc. V  
Temple bl.

159

2/4 6/8 4/4 3/4 4/4

*mp*

*mp*

*mp*

*non cresc.*

*non cresc.*

*mp*

Perc. I  
W. bl.

Perc. II  
Sim.

Perc. III  
Vibr.

Perc. IV  
Mar.

Perc. V  
Temple bl.

163

4/4 7/8 8/8 3/4 8/8

*mp*

Perc. I  
W. bl.

Perc. II  
Sim.

Perc. III  
Vibr.

Perc. IV  
Mar.

Perc. V  
Temple bl.

167  $\frac{6}{8}$   $\frac{2}{4}$   $\frac{7}{8}$   $\frac{8}{8}$   $\frac{4}{4}$

Perc. I  
W. bl.

Perc. II  
Sim.

Perc. III  
Vibr.

Perc. IV  
Mar.

Perc. V  
Temple bl.

*non cresc.*

*non cresc.*

171  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{8}{8}$   $\frac{4}{4}$

Perc. I  
W. bl.

Perc. II  
Sim.

Perc. III  
Vibr.

Perc. IV  
Mar.

Perc. V  
Temple bl.

*mp*

*gliss.*

*mp*

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

Perc. I  
W. bl.

Perc. II  
Sim.

Perc. III  
Vibr.

Perc. IV  
Mar.

Perc. V  
Temple bl.

*p*

*sf* *p*

*mf*

*p*

*sf* *p*

*mf*

*p*

*mf*

parlando  
hu hu hu hu

parlando  
hu hu hu hu

parlando  
hu hu hu hu

parlando  
hu hu hu hu

solo

3

3

3

3

with voice pitch not important

with voice pitch not important

12

178  $\frac{3}{4}$   $\frac{4}{4}$  parlando hu hu hu hu  $\frac{7}{8}$   $\frac{5}{8}$   $\frac{2}{4}$   $\frac{3}{4}$

Perc. I  
W. bl.

Perc. II  
Sim.

Perc. III  
Vibr.

Perc. IV  
Mar.

Perc. V  
Temple bl.

*f* parlando hu hu hu hu *mp*

*f* hu hu hu hu *mp*

*f* hu hu hu hu *mp*

*f* hu hu hu hu *mp* gliss.

183  $\frac{3}{4}$   $\frac{5}{8}$   $\frac{3}{4}$  trem.  $\frac{2}{4}$

Perc. I  
W. bl.

Perc. II  
Sim.

Perc. III  
Vibr.

Perc. IV  
Mar.

Perc. V  
Temple bl.

*f*

*f*

*f*

*f*

*f*

187  $\frac{2}{4}$  ord.  $\frac{3}{4}$  trem.  $\frac{7}{8}$  ord.  $\frac{3}{4}$

Perc. I  
W. bl.

Perc. II  
Sim.

Perc. III  
Vibr.

Perc. IV  
Mar.

Perc. V  
Temple bl.

*mp*

*mp*

*mp*

*mp*

*mp*

orda

muta in BLOCCO di METALLO

191  $\frac{4}{4}$   $\frac{7}{8}$   $\frac{5}{8}$

Perc. I  
W. bl.

Perc. II  
Bl. di met.

Perc. III  
Vibr.

Perc. IV  
Mar.

Perc. V  
Temple bl.

*mp*

*mp*

*mp*

*mp*

*mp*

194  $\frac{15}{8}$   $\frac{2}{4}$   $\frac{8}{8}$   $\frac{7}{8}$   $\frac{2}{4}$

Perc. I  
W. bl.

Perc. II  
Bl. di met.

Perc. III  
Vibr.

Perc. IV  
Mar.

Perc. V  
Temple bl.

BL. di METALLO bacch. di metallo

*mp*

198  $\frac{2}{4}$   $\frac{6}{8}$   $\frac{7}{8}$   $\frac{4}{4}$

Perc. I  
W. bl.

Perc. II  
Bl. di met.

Perc. III  
Vibr.

Perc. IV  
Mar.

Perc. V  
Temple bl.

*in rilievo mp*

*in rilievo mp*

*in rilievo mp*

202  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{6}{8}$   $\frac{8}{8}$

Perc. I  
W. bl.

Bl. di met.

Perc. II  
Piatti

Perc. III  
Vibr.

Perc. IV  
Mar.

Perc. V  
Temple bl.

*mp trem.*

*ord.*

*mp non cresc.*

*f*

*mp*

*mp*

*mp*

*mp*

*f*

*mp*

Piatti

205  $\frac{8}{8}$   $\frac{7}{8}$   $\frac{6}{8}$   $\frac{4}{4}$

Perc. I  
W. bl.

Perc. II  
Bl. di met.

Perc. III  
Vibr.

Perc. IV  
Mar.

Perc. V  
Temple bl.

*gliss.*





222  $\frac{4}{4}$  trem.  $\frac{7}{8}$   $\frac{3}{4}$  15  $\frac{4}{4}$

Perc. I  
Glk.

Perc. II  
Bl. di met.

Perc. III  
Vibr.

Perc. IV  
Mar.

Perc. V  
Temple bl.

trem. ord. mp mp

225  $\frac{4}{4}$  trem.  $\frac{6}{8}$  ord.  $\frac{6}{8}$   $\frac{6}{8}$

Perc. I  
Glk.

Perc. II  
Bl. di met.

Perc. III  
Vibr.

Perc. IV  
Mar.

Perc. V  
Temple bl.

trem. ord. mp pp mp in rilievo mp

228  $\frac{5}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{4}{4}$

Perc. I  
Glk.

Perc. II  
Bl. di met.

Perc. III  
Vibr.

Perc. IV  
Mar.

Perc. V  
Temple bl.

in rilievo mp

232  $\frac{4}{4}$   $\frac{7}{8}$   $\frac{4}{4}$

Perc. I  
Glk.

Bl. di met.  
Perc. II  
Piatti

Perc. III  
Vibr.

Perc. IV  
Mar.

Perc. V  
Temple bl.

mp Piatti mp

235  $\frac{5}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{6}{8}$   $\frac{3}{4}$

Perc. I  
Glk.

Perc. II  
Bl. di met.

Perc. III  
Vibr.

Perc. IV  
Mar.

Perc. V  
Temple bl.

239  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{8}{8}$

Perc. I  
Glk.

Perc. II  
Bl. di met.

Perc. III  
Vibr.

Perc. IV  
Mar.

Perc. V  
Temple bl.

243  $\frac{9}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{7}{8}$

Perc. I  
Glk.

Perc. II  
Bl. di met.

Perc. III  
Vibr.

Perc. IV  
Mar.

Perc. V  
Temple bl.

*pp* *pp* *pp* *pp* *pp*

trem. ord.

Musical score for Percussion I-V (247-250). The score is divided into three measures with time signatures 7/8, 6/8, and 3/4. Percussion I (Glk.) plays a rhythmic pattern of eighth notes. Percussion II (Bl. di met.) plays a pattern of eighth notes with a tremolo effect in the second measure and an ordered pattern in the third. Percussion III (Vibr.) plays a pattern of eighth notes with a tremolo effect in the second measure. Percussion IV (Mar.) plays a pattern of eighth notes with a tremolo effect in the second measure. Percussion V (Temple bl.) plays a pattern of eighth notes.

Musical score for Percussion I-V (250-253). The score is divided into three measures with time signatures 3/4, 4/4, and 3/4. Percussion I (Glk.) plays a pattern of eighth notes with triplets in the first measure and a forte (ff) dynamic. Percussion II (Bl. di met.) plays a pattern of eighth notes with a forte (ff) dynamic. Percussion III (Vibr.) plays a pattern of eighth notes with a forte (ff) dynamic. Percussion IV (Mar.) plays a pattern of eighth notes with a forte (ff) dynamic. Percussion V (Temple bl.) plays a pattern of eighth notes with a forte (ff) dynamic.

Musical score for Percussion I-V (253-256). The score is divided into three measures with time signatures 3/4, 4/4, and 3/4. Percussion I (Glk.) plays a pattern of eighth notes with a piano (p) dynamic, followed by a repeat pattern, and then a forte (f) dynamic. Percussion II (Bl. di met.) plays a pattern of eighth notes with a piano (p) dynamic, followed by a repeat pattern, and then a forte (f) dynamic. Percussion III (Vibr.) plays a pattern of eighth notes with a piano (p) dynamic, followed by a repeat pattern, and then a forte (f) dynamic. Percussion IV (Mar.) plays a pattern of eighth notes with a piano (p) dynamic, followed by a repeat pattern, and then a forte (f) dynamic. Percussion V (Temple bl.) plays a pattern of eighth notes with a piano (p) dynamic, followed by a repeat pattern, and then a forte (f) dynamic.

*poco a poco accel.* 25 sec. *presto possibile* 10 sec. 10 sec. stop all movements

\*each player will accelerate to the maximum tempo ( ! different tempos)

to ensemble Percutissimo

Percussion I

# Katharythmos

Gabriel Mălăncioiu

2009

CROTALI trem. con spazzole

♩=40      ♩=80      muta in TAMBURINO

8

15

22

TAMBURINO

29

36

muta in BONGOS

BONGOS

con le mani

43

48

53

with voice pitch not important

58

accel.

♩=90

sf p

Percussion I

2

63 *bacch. di legno*

*ppp* *ppp*

69 *with voice pitch not important* *parlando*  
*a* *hu hu hu hu hu*

*sf p* *p* *ppp*

76

80

83 *accel.*  $\text{♩} = 120$

88

93 *with voice pitch not important*  
*a*

99 *parlando*  
*hu hu hu hu hu hu hu hu*

104 *muta in WOODBLOCKS*

111 *WOODBLOCKS* *bacch. di legno*

117

Percussion I

122

*p*

127

*p*

132 solo

*p*

135

*p*

140

*p*

145

*p*

149

*p*

154 *accel.*

with voice pitch not important

$\text{♩} = 150$

*sf p*

159

*mp*

Percussion I

4

166 *mp*

171 *mp* *p*

parlando  
hu hu hu hu

176 *sf p* *mf* *f*

with voice pitch not important parlando  
a hu hu hu hu parlando  
hu hu hu hu

180 *mp* *f*

186 *mp*

trem. ord. trem. ord.

192

197 *in rilievo mp*

202 *mp*

Percussion I

207 *trem.* *ord.* 5  
*mp*

212 *in rilievo*  
*mp*

218 *mp*  
 GLOCKENSPIEL  
 bacch. di metallo  
 solo

222 *trem.* *trem.* *ord.*  
*mp* *mp* *in rilievo* *mp*

229 *mp*

235 *pp*

241 *pp*

246 *ff*

250 *ff*

253 *p* *f* *fff*  
*poco a poco accel.*  
 repeat pattern  
*25 sec.* *10 sec.* *10 sec.*  
*presto possibile*  
 \*  
 stop all movements

\*each player will accelerate to the maximum tempo( ! different tempos)



to ensemble Percutissimo

# Katharythmos

Gabriel Mălăncioiu  
2009

Percussion II

♩=40

♩=80

CROTALI on TIMPANI

muta in TIMBALES

trem.

9

17

25

TIMBALES

con le mani

34

40

45

51

56

with voice pitch not important

59

Percussion II

2

61 *ppp*  
with voice pitch not important  
a

66 *sf p*  
with voice pitch not important  
a

73 *p ppp*  
bacch. di legno

79 *sf p*  
with voice pitch not important  
a

83 *accel.* *p*  $\text{♩} = 120$

88 *sf p*  
with voice pitch not important  
a

93 *p* *sf p*  
parlando  
hu hu hu hu  
SIMANTRA  
bacch. di legno

99 *p*

105

110 *p*

114

118 *p*

Percussion II

124

Musical notation for measure 124, featuring a complex rhythmic pattern with various time signatures (7/8, 3/4, 2/4, 3/4) and dynamic markings including *p* and accents.

with voice pitch not important

129

Musical notation for measure 129, showing a sequence of notes with dynamic markings *p* and accents.

parlando  
hu hu

136

Musical notation for measure 136, including dynamic markings *mf* and *p*, and accents.

142

Musical notation for measure 142, featuring a complex rhythmic pattern with various time signatures and dynamic markings.

147

Musical notation for measure 147, showing a sequence of notes with dynamic markings *p* and accents.

151

Musical notation for measure 151, including dynamic markings *p* and accents.

with voice pitch not important

154 *accel.*

Musical notation for measure 154, starting with *accel.* and a tempo marking of  $\text{♩} = 150$ , followed by dynamic markings *sf* and *p*.

160

Musical notation for measure 160, including dynamic markings *mp* and accents.

166

Musical notation for measure 166, showing a sequence of notes with dynamic markings and accents.

170

Musical notation for measure 170, featuring a sequence of notes with dynamic markings and a fermata over the final note.

4 Percussion II

parlando hu hu hu hu *a* parlando hu hu hu hu

175

*p sf p mf*

parlando hu hu hu hu

179

*f mp*

184

*f* muta in BLOCCO di METALLO

191

BL. di METALLO bacch. di metallo

*mp*

197

*in rilievo mp*

202

trem. ord.

*mp non cresc. mp*

Piatti

*f*

207

*mp*

Piatti

*f*

212

trem. ord.

*in rilievo mp*

parlando hu hu hu hu hu hu hu hu hu hu hu hu hu hu

218

*mp*

Percussion II

223 trem. ord. trem. ord. *mp* *mp* *pp* *mp* *in rilievo*

228 *mp* *mp*

234 *mp* *f* Piatti

240 *pp*

245 trem. ord. trem. ord.

250 *ff*

253 *p* *f* *fff* poco a poco accel. 25 sec. presto possibile 10 sec. 10 sec. stop all movements

\*each player will accelerate to the maximum tempo( ! different tempos)

to ensemble Percutissimo

Percussion III

# Katharythmos

Gabriel Mălăncioiu

2009

Musical score for Percussion III, titled "Katharythmos" by Gabriel Mălăncioiu. The score is written on a single staff with a double bar line on the left. It begins with a tempo marking of  $\text{♩} = 40$  and a dynamic of *mf*. The first measure is marked "TRIANGOLO". The tempo changes to  $\text{♩} = 80$  and the dynamic to *ppp* at measure 5, which is marked "TOM-TOM" and "con le mani". The score consists of 55 measures, with measure numbers 7, 12, 16, 22, 28, 34, 40, 45, and 51 indicated at the start of their respective lines. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (3) throughout the piece. The key signature is one flat (B-flat), and the time signature changes frequently, including 4/4, 7/8, 5/8, 3/4, 2/4, 5/4, and 3/2. The score ends at measure 55 with a *ppp* dynamic.

Percussion III

58 trem *accel.* ord. ♩ = 90

ppp

63

ppp

68 muta in TIMPANI

3

77 (C) TIMPANI bacch. di legno

ppp

82 (R) (C) trem. (N) ord. *accel.* ♩ = 120

p

88 (R) (N)

93 solo

sf p

97

101 (R) (C)

p p sf p

106 (R) (C)

111 **(N)** **(R)** **(N)**

115 **(R)** **(C)**

121 **(N)**

127

132 parlando hu hu hu hu hu hu hu hu a hu hu with voice pitch not important parlando

138

143

148 muta in VIBRAFONO

151 accel.



$\text{♩} = 150$   
VIBRAFONO

Percussion III

senza motore bacch. di gomma

155

*mp*

160

*non cresc.*

164

*non cresc.*

170

175

parlando  
hu hu hu hu hu hu hu hu hu hu hu hu hu hu

*p* *mf* *f*

180

*mp* *f*

186

*mp*

*gliss.*

190

*mp*

195

200

204

208

211

216

parlando  
hu hu hu hu

220

hu hu hu hu hu hu hu hu

223

*mp* *f* *mp*

227

232

*mp*

236

*f* *mp*

241

*pp*

246

249

*tr* *ff*

253

*p* *poco a poco accel.* *repeat pattern* *presto possibile* *f* *fff*

25 sec.

10 sec.

10 sec.

stop all movements

\*each player will accelerate to the maximum tempo (! different tempos)

Percussion IV

to ensemble Percutissimo

# Katharythmos

Gabriel Mălăncioiu  
2009

The score is written for Percussion IV and consists of nine staves of music. The first staff begins with a **TAM-TAM** box and a tempo marking of ♩=40. The music starts in 4/4 time with a half note, followed by a series of time signature changes: 7/8, 4/4, 8/8, 5/8, 2/4, 7/8, and 4/4. The dynamic marking is *mf*. The second staff continues with time signatures 4/4, 7/8, 4/4, 8/8, 7/8, 9/8, 3/4, and 8/8. The third staff starts at measure 16 with a **TAMBURO RULANTE** box and the instruction *con le mani*. The tempo is marked *ppp*. The music features a complex rhythmic pattern with time signatures 8/8, 2/4, 5/8, 2/4, 5/8, 8/8, and 7/8. The fourth staff (measures 22-27) has time signatures 7/8, 5/8, 2/4, 5/8, 7/8, and 2/4. The fifth staff (measures 28-33) has time signatures 5/8, 9/8, and 3/4. The sixth staff (measures 34-38) has time signatures 3/4, 5/8, 2/4, 7/8, and 2/4, including a triplet of eighth notes. The seventh staff (measures 39-43) has time signatures 2/4, 5/8, 8/8, 4/4, 9/8, and 2/4. The eighth staff (measures 44-49) has time signatures 2/4, 5/8, 2/4, 6/8, 3/4, 8/8, and 6/8. The ninth staff (measures 50-53) has time signatures 6/8, 5/8, 2/4, and 7/8, with a *ppp* marking. The final staff (measures 54-57) has time signatures 7/8, 5/8, 5/8, and 4/4, including a triplet of eighth notes and a fermata over a 2-measure rest.

Percussion IV

2 *accel.* ♩=90

58 *bacch. di legno*

63 *ppp*

68 *solo*

72

77 *ppp* (R) (N)

80 *muta in CASTAGNETTI*

83 *accel.* ♩=120 *with voice pitch not important* *a* *CASTAGNETTI*

89 *p*

94 *with voice pitch not important* *a*

100 *with voice pitch not important* *a*

Percussion IV

105 3

111

116 *p*

122 *p*

129 *p* *parlando* hu hu hu hu hu hu hu hu  
muta in MARIMBA

135 *mf* *sf* *P* *parlando* hu hu **MARIMBA** bacch. di gomma

142

147 *sf* *P* *p*

150

154 *accel.*  $\text{♩} = 150$  *mp*

159 *non cresc.*

164 *non cresc.*

170 *gliss.*

Percussion IV

4

parlando

175 hu hu hu hu

hu hu hu hu

hu hu hu hu

Musical notation for measures 175-179. The piece is in bass clef. Measure 175 is in 4/4 time with a dynamic marking of *p*. Measures 176-177 are in 3/4 time with a dynamic marking of *mf*. Measure 178 is in 4/4 time with a dynamic marking of *f*. Measure 179 is in 7/8 time. The notation consists of quarter notes with accents.

180

Musical notation for measures 180-185. Measure 180 is in 7/8 time with a dynamic marking of *mp*. Measure 181 includes a glissando. Measures 182-183 are in 2/4 time. Measure 184 is in 3/4 time. Measure 185 is in 5/8 time with a dynamic marking of *f*. The notation features eighth notes and quarter notes with accents.

186

Musical notation for measures 186-190. Measures 186-188 are in 3/4 time. Measure 189 is in 7/8 time with a dynamic marking of *mp*. Measure 190 is in 3/4 time and includes triplet markings. The notation consists of eighth notes with accents.

191

Musical notation for measures 191-195. Measures 191-192 are in 4/4 time with triplet markings. Measure 193 is in 7/8 time. Measure 194 is in 5/8 time. Measure 195 is in 2/4 time. The notation consists of eighth notes with accents.

196

Musical notation for measures 196-200. Measure 196 is in 8/8 time. Measure 197 is in 7/8 time. Measure 198 is in 2/4 time. Measure 199 is in 6/8 time. Measure 200 is in 7/8 time. The notation consists of eighth notes with accents.

201

Musical notation for measures 201-204. Measure 201 is in 8/8 time. Measure 202 is in 4/4 time with a dynamic marking of *mp*. Measure 203 is in 3/4 time. Measure 204 is in 5/8 time. The notation consists of eighth notes with accents.

205

Musical notation for measures 205-207. Measure 205 is in 8/8 time with a dynamic marking of *mp*. Measure 206 includes a glissando. Measure 207 is in 6/8 time. The notation consists of eighth notes with accents.

208

Musical notation for measures 208-211. Measure 208 is in 4/4 time with triplet markings. Measure 209 is in 3/4 time with triplet markings. Measure 210 is in 8/8 time. Measure 211 is in 2/4 time. The notation consists of eighth notes with accents.

212

Musical notation for measures 212-216. Measure 212 is in 6/8 time. Measure 213 is in 7/8 time. Measure 214 is in 2/4 time. Measure 215 is in 6/8 time. Measure 216 is in 7/8 time. The notation consists of eighth notes with accents.

217

parlando

hu hu hu hu

hu hu hu hu

Musical notation for measures 217-220. Measure 217 is in 7/8 time. Measure 218 is in 6/8 time. Measure 219 is in 4/4 time with a dynamic marking of *mp*. Measure 220 is in 7/8 time. The notation consists of eighth notes with accents.

221

hu hu hu hu

*tr*

Musical notation for measures 221-224. Measure 221 is in 4/4 time with a dynamic marking of *mp*. Measure 222 is in 4/4 time. Measure 223 is in 7/8 time with a dynamic marking of *mp*. Measure 224 is in 3/4 time. The notation consists of eighth notes with accents.

224

228

233

238

243

247

250

253

\*each player will accelerate to the maximum tempo( ! different tempos)



to ensemble Percutissimo

# Katharythmos

Percussion V

Gabriel Mălăncioiu  
2009

**Staff 1:** **GONG**  $\text{♩} = 40$   $\text{♩} = 80$  muta in GRAN CASSA *p*

**Staff 9:** **GRAN CASSA** con spazzole *pp* con le mani

**Staff 15:** con spazzole con le mani

**Staff 43:** muta in CONGA

**Staff 49:** **CONGA** con le mani *ppp*

**Staff 58:** *accel.*  $\text{♩} = 90$  *ppp*

**Staff 67:** *p* *sf p*

**Staff 67-68:** with voice pitch not important *a* with voice pitch not important *a*

Percussion V

2 74

bacch. di legno

Musical notation for measures 74-78. The staff shows a series of eighth notes with various rests. The piece starts with a *ppp* dynamic and ends with a *ppp* dynamic. The time signature changes from 7/8 to 4/4.

79

Musical notation for measures 79-82. The staff shows eighth notes and rests. There are circled 'R' and 'N' above some notes. The time signature changes from 9/8 to 7/8, 5/8, and 4/4.

83

*accel.*

$\text{♩} = 120$

with voice pitch not important

Musical notation for measures 83-88. The staff shows a sequence of eighth notes followed by a half note. The piece starts with a *sf p* dynamic. The time signature changes from 5/4 to 8/8, 2/4, 5/8, 7/8, 2/4, and 8/8.

89

Musical notation for measures 89-93. The staff shows eighth notes and rests. The piece starts with a *p* dynamic and ends with a *p* dynamic. The time signature changes from 8/8 to 7/8, 3/4, 8/8, 7/8, and 8/8.

with voice pitch not important

94

Musical notation for measures 94-99. The staff shows eighth notes and rests. The piece starts with a *sf p* dynamic. The time signature changes from 8/8 to 7/8, 8/8, 5/8, 2/4, and 4/4.

100

with voice pitch not important

Musical notation for measures 100-105. The staff shows eighth notes and rests. There are circled 'R' and 'N' above some notes. The piece starts with a *sf p* dynamic and ends with a *p* dynamic. The time signature changes from 4/4 to 8/8, 5/8, 8/8, 7/8, and 8/8.

106

Musical notation for measures 106-110. The staff shows eighth notes and rests. A triplet of eighth notes is marked with a '3'. The time signature changes from 7/8 to 2/4, 5/8, 7/8, and 4/4.

111

Musical notation for measures 111-114. The staff shows eighth notes and rests. There are circled 'R' and 'N' above some notes. The piece starts with a *p* dynamic. The time signature changes from 4/4 to 8/8, 7/8, 8/8, and 9/8.

115

Musical notation for measures 115-118. The staff shows eighth notes and rests. The piece starts with a *p* dynamic. The time signature changes from 9/8 to 3/4, 7/8, 8/8, and 3/8.

119

*muta in TEMPLE BLOCKS*

Musical notation for measures 119-125. The staff shows eighth notes and rests. The time signature changes from 3/4 to 7/8, 3/8, and 2/4.

126

Musical notation for measures 126-130. The staff shows eighth notes and rests. The time signature changes from 2/4 to 8/8, 3/4, 5/8, 2/4, 5/8, and 8/8.

Percussion V

with voice pitch not important

132

*a*

*sf p*

3

TEMPLE BLOCKS

138

bacch. di legno

*p*

143

147

*p* *non cresc.* *p*

151

*accel.*

155

$\text{♩} = 150$

*mp*

160

*mp*

164

*mp*

169

*mp*

173

*solo*

177

*mp*

Percussion V

4

181

Musical notation for measure 181. The staff shows a sequence of time signatures: 5/8, 2/4, 3/4, 5/8, 3/4, 2/4, and 3/4. A large number '2' is positioned above the 5/8 and 3/4 time signatures. The notation includes eighth and sixteenth notes, with two triplets of eighth notes in the final two measures. The dynamic marking *mp* is located below the final measure.

188

Musical notation for measure 188. The staff shows time signatures: 3/4, 7/8, 3/4, 4/4, and 7/8. It features eighth and sixteenth notes, with two triplets of eighth notes in the first measure. The dynamic marking *mp* is placed below the first measure.

193

Musical notation for measure 193. The staff shows time signatures: 7/8, 5/8, 2/4, 8/8, 7/8, and 2/4. The notation includes eighth and sixteenth notes. The dynamic marking *mp* is located below the second measure.

198

Musical notation for measure 198. The staff shows time signatures: 2/4, 6/8, 7/8, 4/4, and 3/4. It includes eighth and sixteenth notes. The dynamic marking *in rilievo mp* is placed below the first measure, and *mp* is placed below the fourth measure.

203

Musical notation for measure 203. The staff shows time signatures: 3/4, 5/8, 8/8, 7/8, 8/8, and 6/8. The notation includes eighth and sixteenth notes.

207

Musical notation for measure 207. The staff shows time signatures: 6/8, 4/4, 3/4, 8/8, 2/4, and 6/8. It includes eighth and sixteenth notes. The dynamic marking *mp* is placed below the third measure, and *in rilievo* is placed below the sixth measure.

212

Musical notation for measure 212. The staff shows time signatures: 6/8, 2/4, and 6/8. It includes eighth and sixteenth notes. The dynamic marking *mp* is placed below the first measure.

216

Musical notation for measure 216. The staff shows time signatures: 6/8, 7/8, 6/8, and 4/4. It includes eighth and sixteenth notes.

Percussion V

219 parlando hu hu hu hu hu hu hu hu hu hu hu hu hu hu

*mp* *mp*

224

*in rilievo mp*

229

*mp*

234

240

*pp*

245

249

*ff*

253

*p* *f* *fff*

\*each player will accelerate to the maximum tempo(! different tempos)

25 sec.

10 sec.

10 sec.

*poco a poco accel.*  
repeat pattern

*presto possibile*

stop all movements