

Gabriel Mălăncioiu

anahit

- for duduk, guitar and piano -

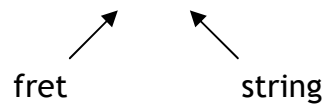
Performance notes

Duduk (in G, in C)

Guitar

The guitar player must have a round pen and a plectrum.

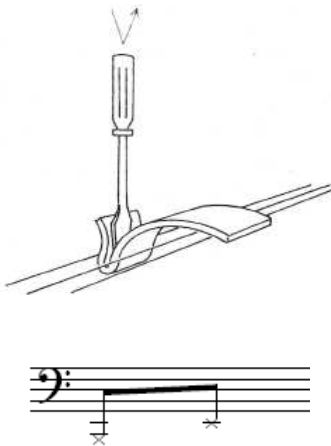
Notation of natural harmonics: **H 5/B**



Piano

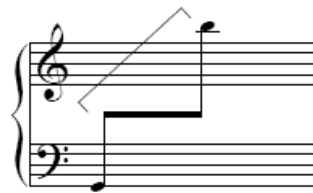
preparation 1

felt



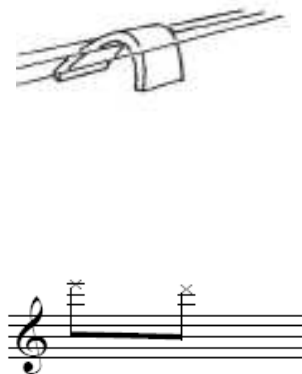
preparation 2

put empty Cd boxes
on strings



preparation 3

ruber



Duration 4'

This score is protected by GEMA and UCMR-ADA
Before any public performance a declaration must be sent
to your national author's society.

Anahit

Gabriel Mălăncioiu
2010

1-4 $\text{♩} = 70$ **2/4** **3/4** **2/4**

Piano *p* *f* *p*

5 in G

Duduk (sounding pitch)

Gtr. *mp* *p*

tamb. picc. (as in Tarrega's Jota) VII

Pno. *f* *mp* *p*

10

Duduk *mp* *mf*

Gtr.

Pno.

16 **3/4** **2/4**

Duduk

Gtr. *mf* ord. bend *mp*

Pno. *f*

2

20 **2/4**

Duduk

tamb. picc.
= VII

mp

Gtr.

f

mp

Pno.

p

26

4/16 *muta in C* **6/16** **4/16** **6/16** **4/16** **6/16** **4/16**

Duduk

bend

natural harm. sul pont.
H3.3/D

Gtr.

Pno.

pp

mf

33

4/16 *in C* **6/16** **4/16** **6/16** **4/16** **6/16** **4/16**

Duduk

mf

p

f

Gtr.

Pno.

p

f

40

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

Gtr.

mf molto vibr.

Pno.

p

47 $\frac{4}{16}$ $\frac{6}{16}$ $\frac{4}{16}$ $\frac{6}{16}$ $\frac{4}{16}$ $\frac{6}{16}$ $\frac{4}{16}$ $\frac{6}{16}$ $\frac{4}{16}$

Duduk

Gtr.

Pno.

mp

tr

53 $\frac{4}{16}$ $\frac{6}{16}$ $\frac{3}{4}$ $\frac{2}{4}$

Duduk

Gtr.

Pno.

muta in G

improvvisando

f

57 $\frac{2}{4}$

Gtr.

Pno.

tamb.picc. VII

pp

pp

61 *in G*

Duduk

Gtr.

Pno.

mp

natural harm. sul pont. H5/G H5/B H3.3/B H2.3/B H2.3/G

let ring

4 67

Duduk

Gtr.

H12/E H3.3/B H3.3/D H5/G H7/B ord. bend sul pont.

f *mp*

75

Duduk

Gtr.

Pno.

with round pen in left hand

molto vibr.

3/4 **2/4**

80

Duduk

Gtr.

Pno.

f *ff* *pp*

ord.

2/4 **4/16** **6/16** **4/16**

muta in C

85

Duduk

Gtr.

Pno.

f *mf*

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

in C

tr

91 $\frac{4}{16}$ $\frac{6}{16}$ $\frac{4}{16}$ $\frac{6}{16}$ $\frac{4}{16}$ $\frac{6}{16}$

Duduk *mf*

Gtr. *mp*

Pno. *p*

97 $\frac{6}{16}$ $\frac{4}{16}$ $\frac{6}{16}$ $\frac{4}{16}$ $\frac{6}{16}$ $\frac{4}{16}$

Duduk

Gtr.

Pno.

102 $\frac{4}{16}$ $\frac{6}{16}$ $\frac{4}{16}$ $\frac{6}{16}$ $\frac{4}{16}$

Duduk

Gtr. *ff*

Pno. *ff*

107 $\frac{4}{16}$ $\frac{6}{16}$ $\frac{4}{16}$ $\frac{6}{16}$ $\frac{4}{16}$ $\frac{6}{16}$ $\frac{4}{16}$

Duduk *mp*

Gtr. *p* with plectron

Pno. *p*

113 **4/16** **6/16** **2/4**

Duduk *f* *mp*

Gtr. *f* *mp*

Pno. *f*

118 **3/4** muta in G

Duduk

Gtr.

125 **3/4** **2/4**

Gtr. *ff*

Pno. *ff* *p*

128 ord.

Gtr. *mp*

Pno.

132 in G 4/4

Duduk *mf*

Gtr. rasg. tambora rasg. tambora rasg. tambora

Pno.

136 4/4 2/4

Duduk *fff*

Gtr. *fff*

Pno. *fff* tr~~~~~



Anahit

Duduk

(sounding pitch)

Gabriel Mălăncioiu

2010

♩=70

2

4

in G

mp

13

mf

3

mp

20

2

mp

26

mf

muta in C

33

in C

mf

p

f

40

2

49

mp

56

muta in G

7

in G

3

2

72

3

f

82

ff

muta in C

88

in C

f

3

3

3

3

Duduk

94 *tr* *tr* *tr* *mf*

101 *tr* *ff*

107 *tr* *tr* *tr* *tr* *mp*

113 *f* *mp*

119 *muta in G* 4 3/4 2/4 6

132 *in G* *mf*

136 *fff*

Anahit

♩=70

2 2

tamb. picc. (as in Tarrega's Jota)

VII

mp p

10

2

16

ord. bend

mf 3

tamb. picc. VII

f

22

3 bend

mp

natural harm. sul pont. H3.3/D

32

2

40

with round pen in left hand

mf molto vibr.

48

55

3

tamb. picc. VII

pp

improvisando natural harm. sul pont.

62

H5/G H5/B H3.3/B H2.3/B H2.3/G H3.3/B H3.3/D H5/G

let ring

69

H7/B ord. bend sul pont.

f 3 mp 3

2

75

with round pen in left hand

molto vibr.

2

Guitar

82 *ord.* *p* *f* *tr*

Musical notation for measures 82-88. The piece starts with a treble clef and a 4/16 time signature. It features a sequence of sixteenth-note patterns. Measure 82 has a dynamic of *p*. Measures 83-88 show a crescendo to *f*. Trills (*tr*) are present in measures 87 and 88. An *ord.* (ordine) marking is above measure 83.

91 *tr* *tr* **2** *mp*

Musical notation for measures 91-96. Measures 91-92 feature trills (*tr*). Measure 93 has a dynamic of *mp*. A fermata with a '2' above it covers measures 93-94. Measures 95-96 continue with sixteenth-note patterns.

100 *ff*

Musical notation for measures 100-106. The piece continues with sixteenth-note patterns. Measure 106 has a dynamic of *ff*. There are accents (*>*) over several notes in measures 104-106.

107 with plectron *p*

Musical notation for measures 107-114. The piece is marked 'with plectron'. Measures 107-114 feature a series of chords in 4/16 time. Measure 114 has a dynamic of *p*.

115 *f* *mp* **3**

Musical notation for measures 115-121. The piece changes to a 2/4 time signature. Measure 115 has a dynamic of *f*. Measure 116 has a dynamic of *mp*. A triplet of eighth notes is marked with a '3' in measure 121.

125 *ff* **2** *ord.* *mp*

Musical notation for measures 125-129. Measure 125 has a dynamic of *ff*. A fermata with a '2' above it covers measures 125-126. Measure 127 has a dynamic of *mp* and is marked *ord.* (ordine). Measures 128-129 feature sixteenth-note patterns with accents (*>*).

130 *rasg.* *tambora* *rasg.* *tambora*

Musical notation for measures 130-134. The piece features a rhythmic pattern of chords. Measures 130-131 are marked *rasg.* (rasgueado) and *tambora*. Measures 132-133 are also marked *rasg.* and *tambora*.

135 *rasg.* *tambora* *fff*

Musical notation for measures 135-141. The piece continues with the *rasg.* and *tambora* pattern. Measure 141 has a dynamic of *fff*.