

*Gabriel Mălăncioiu*

*Faces of Oneness*

*for baritone, flute, bass clarinet, violin and percussion*

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# I

## O virtus sapientiae

Text by Hildegard von Bingen

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**♩=50**

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

Violin

Bass Clarinet

9 **4/4** **2/4** **4/4**

Bar.

Recite as a monk

*Laus tibi sit, sicut te decet, o sapientiae*

*pp quasi mormorando*

ord. non vibr. **scratch tone** apply very hard pressure to the bow **ord.** **scratch tone** **ord.** **scratch tone** **ord.**

15<sup>ma</sup>

*mf p f p ff*

harsh multiphonics highest pitch possible

B. Cl.

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

**2/4**

**4/4** timbral variations  
**4/4** reinforced harmonics

Bar. *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.

soft multiphonics

B. Cl. *p*

21

Bar. *ti*

Vln. STEEL mute  
*pp improvvisando*

timbral variations  
reinforced harmonics

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

without mute → ord.

bow position  
about an octave above  
the stopped pitch

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

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

Bar. Vln. B. Cl.

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

$\text{♩} = 70$  poco a poco rall. ....

39 *p*  $\text{ppp}$

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<sup>va</sup> non vibr. *p*  $\text{ppp}$  *ff* harsh multiphonics

B. Cl. *ppp* *ff*

*non dim.*

45  $\text{♩} = 50$  *p*

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

Vln. *ppp* STEEL mute *pp improvvisando*

B. Cl. *ppp* *mf*

3/4 4/4

51

Vln. *f* *pp*

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

3/4 4/4

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<sup>ma</sup>* *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

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* *mf*

Perc. In In

28

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

Fl. *f* *mf* *p*

Perc. In

30

Fl. *pp* *f* *p* *pp*

Perc. *pp*

In Ex In

3/4 soft multiphonics

timbral trill

muta in Tam - Tam

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*

41

Bar. *reinforced harmonics* **3/4**

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** **4/4** **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* *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. *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*

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

**muta in Tam - Tam**

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-yo yó-nah pra - co - dá - yāt*

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

Perc. Ex In Ex

Tam - tam scrape