

*Gabriel Mălăncioiu*

# *Reminiscences I*

*- for violin and guitar -*

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# I The night spring

\* ♩.=50 molto rubato

Gabriel Malancioiu

Violin

Guitar

*p dolce*

*p dolce*

*soave*

6

Vln.

Gtr.

*mp*

*pizz. arco*

*pizz. arco*

*sul pont.*

11

Vln.

Gtr.

*sf*

*mp*

*pp*

*pp dolce*

*molto ritmico*

14

Vln.

Gtr.

*f energico*

*f energico*

17

Vln. *pp* *pizz. sul G*

Gtr. *poco agitato* *p dolce*

21

Vln. *p* *arco* *pp con delicatezza*

Gtr. *mp* *arm 7*

25

Vln. *senza rigore* *a tempo* *f energico*

Gtr. *arm 5* *f* *p* *f*

28

Vln.

Gtr.

31 *tr* *tr* poco rit. a tempo *pizz.*

Vln. *pp* *p*

Gtr. *pp misterioso* *pp*

36 arco *p con delicatezza*

Vln. *p con delicatezza*

Gtr. *p con delicatezza*

40 *esitando* ♩=120 *ritmico* *f* *2*

Vln. *f* *2*

Gtr. *f poco metalico*

44 *mp* *mp dolce*

Vln. *mp*

Gtr. *mp dolce*

48 *molto allargando*  $\text{♩} = 90$  *scherzando*

Vln.

Gtr.

*p* *ppp* *mf*

53

Vln.

Gtr.

58 *molto rit.*

Vln.

Gtr.

*gl.* *3*

60 *Tempo primo senza rigore*

Vln.

Gtr.

*p dolente* *4*

64 poco rit. poco piu mosso

Vln. 4

Gtr. pp

68

Vln.

Gtr. pp con delicatezza

71

Vln.

Gtr.

74 senza rigore sul pont.

Vln. ppp

Gtr. p cresc.

77

Vln.

Gtr. f dim.

79 *Largo senza rigore*

Vln. *pp sotto voce*

Gtr. *pp* *tambora*

82

Vln.

Gtr.

87 *Tempo primo senza rigore*

Vln.

Gtr. *p dolente*

90

Vln.

Gtr. ② ③ 4

92 *rall.*

Vln.

Gtr. 4 2 2 2 *ppppp*



# II Pagan mistery

♩.=120

7

Violin

Guitar

*p*

*p misterioso*

*mf*

4

Vln.

Gtr.

*mp*

*p*

7

Vln.

Gtr.

*rasg.*

*f*

*mf*

*f*

*f energico*

*mf*

*f*

10

Vln.

Gtr.

12

Vln.

Gtr.

14

Vln. *p* *tr*

Gtr. *mp*

Measures 14-16: Violin part has tremolos (tr) over notes. Guitar part has chords and slurs.

17

Vln. *tr* *pizz.*

Gtr.

Measures 17-19: Violin part has tremolos (tr) and pizzicato (pizz.). Guitar part has chords and slurs.

20

Vln. *arco* *p cresc.*

Gtr. *p cresc.*

Measures 20-23: Violin part is arco with *p cresc.* marking. Guitar part has slurs and *p cresc.* marking.

24

Vln. *mf dim.* *p cresc.*

Gtr. *p cresc.*

Measures 24-26: Violin part has *mf dim.* and *p cresc.* markings. Guitar part has slurs and *p cresc.* marking.

27

Vln.

Gtr.

Measures 27-29: Violin and guitar parts with slurs and dynamics.

30

Vln. *ff* *dim.*

Gtr. *ff* *dim.*

33

Vln.

Gtr. *pp* *tambora(sul pont.)*

36

Vln. *pp* *con sord.*

Gtr.

40

Vln.

Gtr. *f* *pp* *ord. sul pont.*

44

Vln.

Gtr. *espr.*

10

48

Vln.

Gtr.

*mf*

53

Vln.

Gtr.

56

Vln.

Gtr.

59

Largo

Vln.

Gtr.

*p molto espr.*

3

62

Vln.

Gtr.

*pp dolce*

③ ② ①

66

Vln.

Gtr.

8

3

*mp*

69

Vln.

Gtr.

8

*pp*

*mf*

72

Vln.

Gtr.

Tempo primo ♩.=120  
pizz. senza sord.

8

3

*mp*

pizz.

*mp*

76

Vln.

Gtr.

ord.

8

*f*

*p*

79

Vln.

Gtr.

rasg.

8

*f*

*p*

81

Vln. arco *mf*

Gtr. *f*

83

Vln. *p*

Gtr. pizz. *p*

86 poco esitando

Vln.

Gtr. ord. *ppp*

89

Vln.

Gtr.

91

Vln.

Gtr.

93

Vln.

Gtr.

8

95

Vln.

Gtr.

8

97

Vln.

Gtr.

8

99

Vln.

Gtr.

8

101

Vln.

Gtr.

8

103

Vln.

Gtr.

8

104

Vln.

Gtr.

8

Detailed description: This system contains measures 104 and 105. The violin part (Vln.) features a melodic line with notes G4, A4, Bb4, C5, Bb4, and A4, with a slur over the last three notes. The guitar part (Gtr.) consists of a complex rhythmic pattern with many sixteenth notes, including accidentals like sharps and naturals. A '8' is written below the guitar staff.

106

Vln.

Gtr.

8

Detailed description: This system contains measures 106 and 107. The violin part (Vln.) has notes G4, A4, Bb4, and C5, with a slur over the last two notes. The guitar part (Gtr.) continues with a similar rhythmic pattern to the previous system, featuring many sixteenth notes and accidentals. A '8' is written below the guitar staff.

107

Vln.

Gtr.

8

Detailed description: This system contains measure 107. The violin part (Vln.) is mostly empty, with a few notes at the beginning and a double bar line. The guitar part (Gtr.) continues with a complex rhythmic pattern of sixteenth notes and accidentals. A '8' is written below the guitar staff.



# III Beyond silence

$\text{♩} = 40$

Violin *mp*

Guitar *mp* *tr*

4

Vln.

Gtr. *tr* 4

7

Vln. *pizz.* *arco*

Gtr. 4

10

Vln. *p* 6 6 *mp*

Gtr. *tr* *mp*

12

Vln. 12/8

Gtr. V VII 12/8

15  $\text{♩} = 40$

Vln.  $\frac{12}{8}$   $\frac{2}{4}$

Gtr.  $\frac{12}{8}$   $\frac{2}{4}$  pizz. 2

19

Vln. 3 6 6

Gtr. ord. VII sul pont. 3 pp gl. mp

22

Vln.

Gtr. sul tasto

25 senza rigore

Vln. 3 6 6 6 6 pp

Gtr. p i m a pp

26

Vln. 3 3 6 6 6 6

Gtr.

27

Vln. *6* *6*

Gtr. *8*

29

Vln. *3* *3*

Gtr. *8*

31

Vln. *dim.*

Gtr. *poco cresc.* *ppp*

33

Vln. *ppp*

Gtr. *mp* *p* *m* *i* *6* *6* *6* *6* *p*

34

Vln. *6* *6* *6* *6* *6* *pppp*

Gtr. *3* *pppp*

# IV Fairies` smile

18

$\text{♩} = 80$

Violin

Guitar

*mp*

*p*

7

Vln.

Gtr.

*pp*

13

Vln.

Gtr.

*mp*

*ppp mormorando*

16

Vln.

Gtr.

*mp*

18

Vln.

Gtr.

*mp*

19

Vln.

Gtr.

21

Vln.

Gtr.

*mf*

24

Vln.

Gtr.

27

*piu mosso poco rubato*

Vln.

Gtr.

*mp*

31

*allargando*

*p*

*p*

*♩.=80 sul pont.*

Vln.

Gtr.

36

Vln.

Gtr.

41

Vln.

Gtr.

poco più mosso

45

Vln.

Gtr.

*mf*

*pizz.*

*pp*

*tr*

49

Vln.

Gtr.

*pp*

*tr*

52

Vln.

Gtr.

*mp*

55

Vln. *pp*

Gtr. *ord.* *pizz.*

58

Vln. *molto rit.*

Gtr. *ord.*

61  $\text{♩} = 80$

Vln. *espr.*

Gtr. *tamburo IX*  
 ⑥ ⑤ ⑤ ⑥  
*p i m a p i m gl.*

65

Vln. *pizz.* *p*

Gtr. *ord.* *mp espr.*

69 arco

Vln.

*mp espr.*

Gtr. ⑤ tamburo  
⑥ IX IX gl.VIII IX

*p i m a p i m*

73

Vln. rall.

Gtr. pizz. *mp*

77

Vln. Largo

Gtr. *pp misterioso*

81

Gtr. *pp*

84 più mosso

Vln. *mp*

Gtr. *mp*



87

Vln.

Gtr.

3 3

91

Vln.

Gtr.

*pp* *sotto voce*

3

4/4

95

Vln.

Gtr.

*sotto voce*

3 3

99

Vln.

Gtr.

7

## V Lignum sacrum

♩.=30

Violin *sul pont.* *pizz. ord.* *poco a poco accel.*

Guitar *fff* *sul pont.* *pp* *ord.*

10

Vln. *v*

Gtr. *v*

13

Vln. *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

Gtr. *poco a poco cresc.*

*poco a poco cresc.*

16

Vln. *arco al tallone* *sf* *sf* *sf*

Gtr. *v*

18

Vln. *ord.* *v*

Gtr. *v*

21 *al tallone* *ord.*

Vln.

Gtr.

26 *al tallone*

Vln.

Gtr.

29 *ord.*

Vln.

Gtr.

33

Vln.


Gtr.


36 *rasg. a m i*

Vln.

Gtr.

38

Vln. 

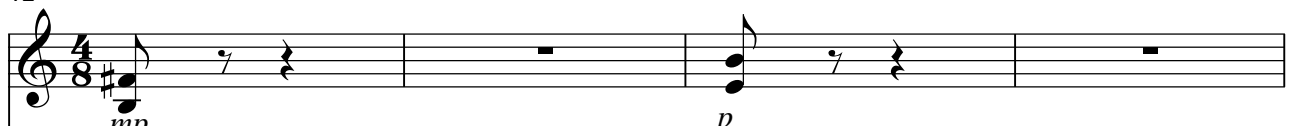
Gtr. 


40

Vln. 

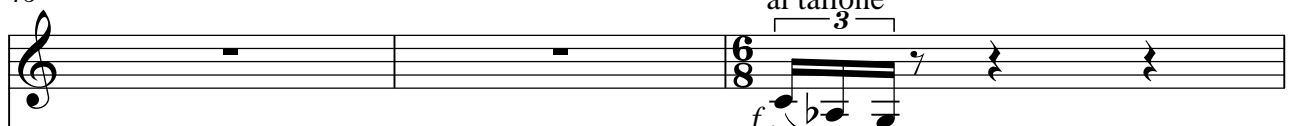
Gtr. 

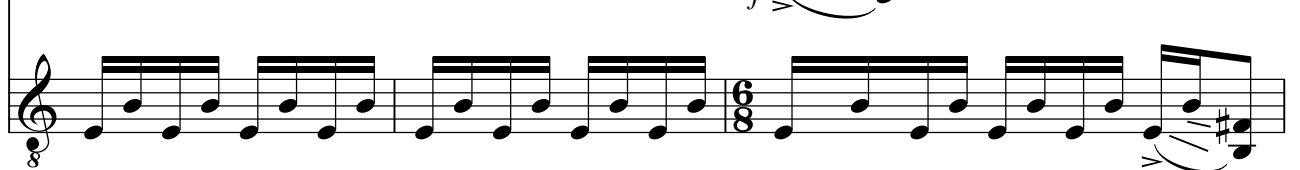
42

Vln. 


Gtr. 


46

Vln. 

Gtr. 

49

Vln. 

Gtr. 

52

Vln.

Gtr.

55

Vln.

Gtr.

58

Vln.

Gtr.

ancora accel.  
sul tasto → sim.

*pp*

65

Vln.

Gtr.

sul pont. Presto possibile

*p*

pizz.

pizz.

74

Vln.

Gtr.

nat. sul pont.

83

Vln. *sempre pp*

Gtr. *poco a poco cresc.*

91

Vln. *arco*

Gtr. *mf*

*mf* *secco*

97

Vln.

Gtr.

101

Vln. *pp*

Gtr.

104

Vln. *poco piu lento*

Gtr. *mf espr.*

The image shows a musical score for Violin (Vln.) and Guitar (Gtr.) across three systems of measures. The first system covers measures 107-110, the second covers measures 111-114, and the third covers measures 115-118. The Violin part features melodic lines with various intervals and dynamics, including a long phrase in measure 107 and a phrase in measure 111 marked 'perdendosi'. The Guitar part is primarily percussive, using a 'tabla' effect indicated by asterisks and slanted lines. The score concludes with a double bar line at the end of measure 118.

\* tabla effect : grip the sixth string with p and i finger from the right hand and with the thumb and finger 1 from the left hand  
the right hand picks the string in pizz. Bartok and the left hand makes immediately a glissando.