

Gabriel Mălăncioiu

Trinurți

- pentru cor pe voci egale -

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Maestrului Remus Georgescu, cu ocazia aniversarii a 75 de ani

Gabriel Mălăncioiu

I

4/4 ♩=70 3/4 4/4 3/4 2/4 *mf* *p*

Soprano I: o a

Soprano II: o a

Soprano III: o a

Alto I: *p* ga do vir te pa vir te co je ra

Alto II: *p* i o i a a

Alto III: *p* te pa a

6 3/4 *p* *3* 2/4 3/4 4/4

S. I: a bo ga ri do her

S. II: ri do te pa lo re

S. III: *p* o i ra

A. I: *f* ro a *mf* iam ta ga ra ba iam ga ha ta ba her

A. II: *f* ro a *mf* iam ta ga ra ba iam ga ha ta ba her

A. III: *f* ro a *mf* iam ta ga ra ba iam ga ha ta ba her

22

S. I $\frac{2}{4}$ $\frac{3}{4}$ p $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
 go i³ o i ro te ha a a

S. II p
 go i³ o i ro te ha o

S. III mf
 go i³ o i ro te ha e f

A. I mf $\frac{3}{4}$ $\frac{3}{4}$ f
 zor ga te ho ta ra go i o i te ho ro a

A. II mf $\frac{3}{4}$ $\frac{3}{4}$ f
 zor ga te ho ta ra go i o i te ho ro a

A. III mf $\frac{3}{4}$ $\frac{3}{4}$ f
 zor ga te ho ta ra go i o i te ho ro a

27

S. I sfp $\frac{3}{4}$ $\frac{4}{4}$ f $\frac{2}{4}$ $\frac{3}{4}$
 ra her her

S. II sfp
 ra her her

S. III sfp
 ra her her

A. I mf f $\frac{3}{4}$ $\frac{3}{4}$
 iam ta ga ra ba ia ga te ha ta ba her ia ta ga ra ba ta hei io ra ta ba her

A. II mf f $\frac{3}{4}$ $\frac{3}{4}$
 iam ta ga ra ba ia ga te ha ta ba her ia ta ga ra ba ta hei io ra ta ba her

A. III mf f $\frac{3}{4}$ $\frac{3}{4}$
 iam ta ga ra ba ia ga te ha ta ba her ia ta ga ra ba ta hei io ra ta ba her

32 $\frac{3}{4}$ $\frac{4}{4}$ *p* $\frac{3}{4}$

S. I
ra ge ga to re va

S. II
ra ge ga to re va

S. III
ra ge ga to re va

A. I
ppp vi re a o ra go go dri ra ga to ga
mp

A. II
ppp vi re a o ra go go dri ra ga to ga
mp

A. III
ppp vi re a o ra go go dri ra ga to ga
mp

36 $\frac{4}{4}$ *p* $\frac{3}{4}$ *f*

S. I
va ia va ra ga to o ru ge

S. II
va ia va ra ga to ru ge

S. III
va ia va ra ga to o ru ge

A. I
p di re ia va ra ga to u go ge
f

A. II
p di re ia va ra ga to go ge
f

A. III
p di re ia va ra ga to u go ge
f

41

2/4 **4/4** *mf* **2/4** *pp*

S. I
pa ra io a 6 ga

S. II
pa ra io ga a 3

S. III
pa ra io ga he a

A. I
pa ve

A. II
pa ve dre

A. III
pa ve tre

46

3/4 *mp* *mf* *f* **4/4**

S. I
o 6 a 6 i 6

S. II
o 3 a 3 i 3

S. III
o a i

A. I
f *ff* ro a iam ta ga ra ba he ba iam ga ro ha ta ba her

A. II
f *ff* ro a iam ta ga ra ba he ba iam ga ro ha ta ba her

A. III
f *ff* ro a iam ta ga ra ba he ba iam ga ro ha ta ba her

49 $\frac{4}{4}$ *p*

S. I
ia a 6 a 6

S. II
ia a 3 a 3 a 3

S. III
ia a a a a a

A. I
f 3 ia ta ga tiga do ri ba tida go zori ba ta ba her iam ga ra ba *pp sotto voce sf*

A. II
f 3 ia ta ga tiga do ri ba tida go zori ba ta ba ra ba ra ba di ta ho ba ta ba her *pp sotto voce sf*

A. III
f 3 ia ta ga tiga do ri ba tida go zori ba ta ba iam ta gara ba iam ga

51

S. I
pp 3 a

S. II
pp 3 a

S. III
pp 3 a

A. I
iam ga ra ba ia ta ba her ia ga ta ra ba di ta ho ba ti da go ri ba *sf sf*

A. II
iam ta ga ra vi ba ia ga ta ra ba di ta ho ba ta ba her *sf sf*

A. III
ha ta ba her iam ga ia ga ta ra ba di ta ho ba ra vi ba *sf sf*

53

S. I *mp exhaling* *mp nasal sound*
 oa a

S. II *a* *mp exhaling*
 ah

S. III *a* *mp exhaling*
 he
sempre pp

A. I *sfp*
 hei io ra ta ba her da di ta ho ba ra ba ra ba ta ba her

A. II *sf* *sempre pp*
 ti ga do ri ba ri ba iam ga ra ta ba her go vi to da go zo ri iam ga

A. III *sfp* *sempre pp*
 ta ba her ti da go zo ri ba iam ga ra vi ba he ga go vi

55

S. I

S. II *mp nasal sound*
 a

S. III *mp nasal sound*
 a

A. I
 ti ga do ri ba ho ba ra vi ba ra vi ba iam ga ta ba her ia ta ga

A. II *3*
 iam ga ta ba her ia ga ta ra ba ti da go ri ba hei io ra he

A. III
 ia ta ga ra ba iam ga ha ta ba her da ra ba ia ta ga

57

S. I *pp non vibr.*
a 3 a

S. II *pp vibr.*
a 3 o

S. III
a 3

A. I
ia ta ga ra ba ti ga do ri ba ra vi ba ta ba her ia ta ga ra ba ti ga do ri ba

A. II
ga iam ta ga ra ba iam ra ga ta ba her iam ta ga ra ba

A. III
ia ta ga ra ba ti ga do ri ba ra vi ba ta ba her iam ta ga ra ba

59

S. I *vibr.* *trem.* $\frac{2}{4}$ *mp exhaling* *fff ord.* $\frac{3}{4}$
u i oa iam ta ga ra ba

S. II *trem.* *non vibr.* *mp exhaling* *fff ord.*
i o ah iam ta ga ra ba

S. III *pp trem.* *non vibr.* *vibr.* *mp exhaling* *fff ord.*
i e u he iam ta ga ra ba

A. I *sempre pp* *f* *fff*
ra vi ba ta ba her ia ta ga ra ba ti ga do ri ba ra vi ba ta ba her ro a iam ta ga ra ba

A. II *sempre pp* *f* *fff*
iam ra ga ta ba her iam ta ga ra ba iam ra ga ta ba her ro a iam ta ga ra ba

A. III *sempre pp* *f* *fff*
iam ra ga ta ba her iam ta ga ra ba iam ra ga ta ba her ro a iam ta ga ra ba

63 **3/4** **2/4** **3/4** =56 *pp* **4/4** **3/4** **4/4** ⁹

S. I
iam ga ha ta ba her ia ta ga e o u
pp

S. II
iam ga ha ta ba her ia ta ga ra ta e o u
pp

S. III
iam ga ha ta ba her ia ta ga ra ta hei io e o u
pp

A. I
iam ga ha ta ba her ia ta ga ra ta hei io ra e o u
pp

A. II
iam ga ha ta ba her ia ta ga ra ta hei io ra ta ba e o u
pp

A. III
iam ga ha ta ba her ia ta ga ra ta hei io ra ta ba her o u

69 **4/4** **3/4** **4/4** *mf* **3/4** *pp* **4/4** *pp* **3/4**

S. I
u e o a a
mf *pp* *pp*

S. II
u e o a e
mf *pp* *pp*

S. III
u o a u
mf *pp* *pp*

A. I
a e i u a o a
mf *pp* *mf* *pp*

A. II
a e i u a o a
mf *pp* *mf* *pp*

A. III
a e i u a o a
mf *pp* *mf* *pp*

76 **3/4** **4/4** **3/4** **2/4** **3/4** *pp* **2/4** **3/4**

S. I
i o a a *pp*

S. II
i o a a *pp*

S. III
i o a a

A. I
i u o a

A. II
i u o a

A. III
i u o a

84 **3/4** **4/4** *whispering* **3/4** *ord.* **4/4**

S. I
a ta ba ta her a *ord.*

S. II
a ta ba ta her a *ord.* a

S. III
a ta ba ta her a a

A. I
a a a a a

A. II
a a a a a

A. III
a a a a a

92 $\frac{4}{4}$ $\frac{3}{4}$ $\text{♩} = 70$ $f >$ $\frac{4}{4}$

S. I
a iam ta ga ra ba iam ga ha ta ba her ia ta ga ra ta hei io ra ta ba her

S. II
f iam ta ga ra ba iam ga ha ta ba her ia ta ga ra ta hei io ra ta ba her

S. III
f iam ta ga ra ba iam ga ha ta ba her ia ta ga ra ta hei io ra ta ba her

A. I
f iam ta ga ra ba iam ga ha ta ba her *p* exhaling oa

A. II
f iam ta ga ra ba iam ga ha ta ba her *p* exhaling ah

A. III
f iam ta ga ra ba iam ga ha ta ba her *p* exhaling he

Detailed description: This is a page of a musical score for six voices. The score is written in treble clef with a key signature of one flat (B-flat). The tempo is marked as quarter note = 70. The time signature changes from 4/4 to 3/4 and back to 4/4. The lyrics are: 'iam ta ga ra ba iam ga ha ta ba her ia ta ga ra ta hei io ra ta ba her'. The vocal parts are labeled S. I, S. II, S. III, A. I, A. II, and A. III. Performance markings include dynamics like *f* (forte) and *p* (piano), and instructions like *exhaling*. There are also accents (>) and slurs over the notes. The vocal lines for A. I, A. II, and A. III end with specific vocalizations: 'oa', 'ah', and 'he' respectively.

II

6/8 ♩ = 100 *energico*

mf *p trem.* *mf ord.*

Soprano I
co ra ce ji va go he go ri dva

mf *p*

Soprano II
ia dra ce vi dru

mf *p* *f*

Alto I
bo dru gi be ra je go dri bu ji va ce vi dru bo dru gi be ra

mf *p trem.* *mf ord.*

Alto II
bo dru gi be ra go ji va go he go ri dva ia ro

7 *mf* *mf ord.* *p* *>*

S. I
drr ia go di to go

mf *mp ord.* *p* *>*

S. II
drr dru ve di ra dra de va ro

mp parlando *p ord.* *>*

A. I
co ra bo ho pa di dra de va dra

f *mf parlando* *p ord.* *>*

A. II
ia dra bo ho ga

13

S. I *p*
ge bo dri va ua ia dra co ra

S. II *mp* *exhaling* *p* *ord.*
ge bo dri va ho ia dra co ra

A. I *subito p*
ge bo dri va bo dru gi be ra ia dra co ra dra dra to ra

A. II *mp* *p*
ge bo dri va dru ra dra co ra dra dra to ra

19

S. I *f* *f* *gl.*
di pi di ti ri da vu gi je oa oa

S. II *f* *f* *gl.*
ri pi ri ti ri da vu gi je oa oa

A. I *f* *trem.* *mf* *ord.*
ia to ri to ge va gi tro di ra tro di ra di

A. II *f* *trem.* *mf* *ord.*
ia to ri to ge va gi tro di ra tro di ra di

25

S. I
p *f* *f*
 oa ri a da

S. II
mf *f* *f*
 oa a re go ji dra a co dri

A. I
f
 ra to he ri be dra re dra ro io dre ji da dri

A. II
mf *f*
 ra to he ri re dra s gliss. ga io dre ji da co dri

31

S. I
p *ff* *f*
 te bo du ga te ga te ga te ga te to ri dre ga bo co ra

S. II
p *ff* *f*
 te bo du ga te ga te a to ri dre ga bo ia dra

A. I
p *ff* *mf*
 te bo du ga te ga te ga te ga te to ri dre ga bo dru gi be ra de

A. II
p *ff* *mf*
 te bo du ga te ga te a to ri dre ga bo dru gi be ra de

37 *mp cantabile* *mf nasal sound*

S. I
mp cantabile
 si ve dra je di tru bo ja bo

S. II
mp cantabile *pp sotto voce*
 si ve dra je di tru bo ja re va

A. I
pp sotto voce
 ga te ga te ga te ga te ga te ga te ga te ga te ga te ga te

A. II
pp sotto voce
 ga te ga te ga te ga te ga te ga te ga te ga te ga te ga te

43

S. I
 je di tru ve ra

S. II
 re va re va re va re va re va re va re ga te re va re va re va re va re va

A. I
 ga ga te ga te ga te ga te ga te ga ga te ga te ga te ga te ga te

A. II
 ga ga te ga te ga te ga te he bo he bo he bo he bo he bo he bo

49

pp sotto voce *p*

S. I
to de ra to de de ra to de ra to de to de to de a to de ra to de

S. II
re va re va re va re va re va re va re va re va re va a re va re va

A. I
ga te ga te he ga te ga ga te ga te ga te ga te a ga te he ga te

A. II
ga he bo he bo he bo he bo he bo he bo he ga he bo a j

mf

55

S. I
de ra to de ra de ra to de ra to de to de to de ra de ra to de ra to de ra to de de ra

S. II
re ga te re va re va re va re va re va re va re va re ga te re va re va re va re ga te

A. I
ga te ga te ga te he ga te ga te ga te ga te ga te ga te he ga te ga te ga te ga te

A. II
j j j j j ju oa

61 $\frac{4}{4}$ *molto accel.* $\frac{6}{8}$ *ff* *mf*

S. I
to de ra to de to de ra de ra ga te ga te ga te ga te bo dru gi be ra bo ri dri ga

S. II
re va re va re va re va ga te ga te ga te ga te bo dru gi be ra bo ri dri ga

A. I
he ga te ga te ga te ga te ga te ga te ga te ga te ia dra co ra drr

A. II
f *ff* *f*
gliss. lento
u ia dra co ra

67 *mf* *p*

S. I
he io co gi gi ti ri da vu gi je dra dra

S. II
drr drr drr drr *f ord.* ti ri da vu gi je dra dra

A. I
mf ord. *mp* *p*
he io co gi bo dru gi be ho ga ri ja dra drato ra ti ri

A. II
mf ord. *mp* *mp*
drr bo dru gi be ho ga ri ja dra drato ra ti ri da vu gi

73

S. I
ra dra ra ta ra ga ta ta dri ho to ri dre ga *ff*

S. II
ra dra ta ra ga ra ta dri ho to ri dre ga *mp* *ff*

A. I
da vu gi je ra ra ga ta ta ra ga ta dri ho *mf* *molto vibr.*

A. II
je bo je ra ga ta dri ho *f* *molto vibr.*

79

S. I
bo ta gro jne ra vo *molto vibr.* *p ord.*

S. II
bo ra gro jne ra vo *molto vibr.* *mp ord.* *p*

A. I
ga te ga te ga gro jne va ra je go ru di ve dra *f ord.* *mf* *p*

A. II
ga te ga te ra ga te ga te ga te va ra je go ru di ve dra *f ord.* *f* *p*

85 *f* *pp*

S. I
be dri be do ra ra ga ta be ra a a

S. II
f> *pp* *mp*
be ra ga ta be dri be do ra a bo dru

A. I
f> *pp* *pp*
be ra be ra a a

A. II
f> *pp* *mp*
ra a bo dru

90 *mp* *ppp non vibr.*

S. I
a a be be be o

S. II
bo dru gi be bo dru bo dru gi be ra be be be be be

A. I
mp *ppp non vibr.*
a gi ra gi ra gi ra o

A. II
bo dru gi be bo dru bo dru gi be ra gi ra gi ra gi ra gi ra gi ra

95

S. I

S. II *p non vibr.* *ga*

A. I *ga*

A. II *mp non vibr.* *ga*

be be be o *ga*

gi ra gi ra gi ra gi ra gi ra o *ga*

Detailed description: This is a page of a musical score for four voices. The page number '95' is at the top left. The score is written in treble clef with a key signature of one flat (B-flat). It consists of four staves: Soprano I (S. I), Soprano II (S. II), Alto I (A. I), and Alto II (A. II). S. I has a melodic line of dotted half notes. S. II has a more rhythmic line with eighth notes and lyrics 'be be be o' and 'ga'. A. I has a melodic line of dotted half notes with a final 'ga'. A. II has a rhythmic line with eighth notes and lyrics 'gi ra gi ra gi ra gi ra gi ra o' and 'ga'. Performance instructions include 'p non vibr.' for S. II and 'mp non vibr.' for A. II. The score ends with a double bar line.

III

 $\text{♩} = 50$ *con tensione*

2/4 SOLO *p* whistling **3/4** *gl. lento*

Soprano

p non vibr. *gl. lento*

a *a* *a* *e*

Alto

SOLO *p* whistling *gl. lento*

p non vibr. *gl. lento*

o *o* *o e* *o a*

10

S.

e *u* *i* *e u*

A.

a *a* *i* *a a* *u* *e* *o u*

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

18

S.

ra ga ta *o* *e* *a* *i* *o* *u*

A.

ra ga ta *o* *e* *a* *a* *a*

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

26 *mf scandito* **3/4** *gl.* **4/4** *gl.* **2/4** **3/4**

S. *mf scandito*
iam ta ga ra ba iam ga ha ta ba her ia ta ga ra ta hei io ra ta ba her

A. *mf scandito*
iam ta ga ra ba iam ga ha ta ba her ia ta ga ra ta hei io ra ta ba her

32 **3/4** *sereno* *pp*

S. *pp*
o o o o o

A. *pp humming mouth closed*

39

S. o o o o o

A. *TRIANGOLO + TAMBURO DI LEGNO*
p l.v.

45 *gl. lento*

S. o o o o o

A. *gl. lento*

54

S. o o o o o

A. o o o o o

Program notes

The three parts of the work are intended to point to three important moments in the human kingdom: the mystery of birth, the dynamic activities of life and the passing away. One way to suggest the transition from the profane space towards the sacred one is through an evolution from the state of multiplicity (the choir is divided in six in the first part) to the state of unity (the final unison). The melodic structures using limited number of pitches, together with the repeating of specific melodic formulae are intended to convey a ritualistic character to the music. The text used throughout the piece is based on phonemes of an imaginary language, chosen so that to emphasize the character of each part.