

Gabriel Mălăncioiu

Ancioso

for three bassoons

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to Acolade ensemble
ancioso

Gabriel Mălăncioiu
 2011

$\text{♩} = 90$

breath silently on long notes to create a continuous stream of sound

change oral cavity according to the indicated vowel

4/4

Bassoon 1

reedy [a] [u] [a] [o] [e] [a] [o]

sffp *sffp* *timbral change* *sff p* *sffp* *f*

breath silently on long notes to create a continuous stream of sound

change oral cavity according to the indicated vowel

Bassoon 2

reedy [a] [u] [a] [o] [e] [a] [o]

sffp *sffp* *timbral change* *sffp* *f*

breath silently on long notes to create a continuous stream of sound

change oral cavity according to the indicated vowel

Bassoon 3

sffp *sffp* *timbral change* *sffp* *pp*

||

Bsn. 1

[u] [a] [o] reedy [a] [u] [a] reedy

p *sff p* *f* *6* *p* *mf p*

[u] [a] [o] reedy [a] [u] [a] reedy

p *sff p* *sff p* *f* *5* *p* *mf p*

Bsn. 2

[u] [a] [o] reedy [a] [u] [a] reedy

sff p *sff p* *f* *6* *p* *mf p*

[u] [a] [o] reedy [a] [u] [a] reedy

sff p *sff p* *f* *5* *p* *mf p*

Bsn. 3

sff p *sff p* *f* *6* *p* *mf p*

[u] [a] [o] reedy [a] [u] [a] reedy

sff p *sff p* *f* *5* *p* *mf p*

||

Bsn. 1

reedy timbral trem. [a] [u] [a] [o] **5** **16**

=mf p *mf* *sff p* *ff* *6* *p* *sffp*

reedy timbral trem. [a] [u] [a] [o]

=mf p *mf* *sff p* *ff* *5* *p* *sffp*

Bsn. 2

reedy timbral trem. [a] [u] [a]

=mf p *mf* *sff p* *ff* *6* *p* *sffp*

reedy timbral trem. [a] [u] [a]

=mf p *mf* *sff p* *ff* *5* *p* *sffp*

Bsn. 3

=mf p *sff* *mf* *sff p* *ff* *pp*

2

5/16 [u] **7/16** **4/4** [a] [u] [a] [o] [a]

Bsn. 1 *mp p mf*

Bsn. 2 [u] [a] [a] [o] [a] *sff p mp p mf*

Bsn. 3 *p mp p mf*

6/16 **7/16** **4/4**

Bsn. 1 *p f reedy timbral trem. p 6 sff p*

Bsn. 2 *p f reedy timbral trem. p 5 f p*

Bsn. 3 *p f reedy timbral trem. p sff p*

4/4 → frull. → ord. [u] [a]

Bsn. 1 *ff p sff p*

Bsn. 2 *ff p sff p*

Bsn. 3 *ff p sff p*

5/16 **7/16** **4/4** [o] [e]

Bsn. 1 *ff 6 6 p sff p*

Bsn. 2 *ff 5 5 p [o] [e]*

Bsn. 3 *ff p [e] sff p*

[o] [e] **6** **7** **4** reedy **5**³
16 **16** **4** **16**

Bsn. 1 *sff p* *mp* *p* *ff* reedy
 Bsn. 2 *sff p* *mp* *p* *ff* reedy
 Bsn. 3 *sff p* *sff p* *mp* *p* *ff*

5 **7** **6** **7** **5** **7**
16 **16** **16** **16** **16** **16**

Bsn. 1 *p* *f*
 Bsn. 2 *p*
 Bsn. 3 *p* *f*

7 **4** timbral trem. **5**
16 **4** **16**

Bsn. 1 *sff* *p* *sff* *p* *f*
 Bsn. 2 *p* *sff* *p* *sff* *p* *f*
 Bsn. 3 *p* *sff* *p* *sff* *p* *f*

5 **7** **6** **7** **5** **7**
16 **16** **16** **16** **16** **16**

Bsn. 1 *p* smacking sound suck on the reed in a noisy manner
 Bsn. 2 smacking sound suck on the reed in a noisy manner
 Bsn. 3

4

Bsn. 1 **7/16** **6/16** **7/16** **5/16** **7/16** **6/16**

Bsn. 2

Bsn. 3

ff

Bsn. 1 **6/16** **4/4** **3/4**

Bsn. 2

Bsn. 3

p mp f mf

Bsn. 1 **3/4** reedy **5/16** **7/16** timbral trem. **6/16** **7/16** **5/16**

Bsn. 2 reedy *ff* *p* smacking sound

Bsn. 3 *ff* *p*

Bsn. 1 **5/16** timbral trem. **7/16** **6/16** **7/16** **5/16** **7/16**

Bsn. 2 *non cresc.* *ff*

Bsn. 3 *ff*

7/16 6/16 7/16 5/16 7/16 6⁵/16

Bsn. 1 *mf* *p* smacking sound

Bsn. 2

Bsn. 3 *trm* *p*

6/16 7/16 5/16 7/16 4/4

Bsn. 1 *ff* 6

Bsn. 2 *ff* 5

Bsn. 3 *ff*

multiphonics

3/4 5/16 7/16

Bsn. 1 *mp* *f* *mp* *f* *mp* *ff*

Bsn. 2 *mp* *f* *mp* *f* *mp* *ff*

Bsn. 3 *mp* *f* *mp* *f* *mp* *ff*

7/16 6/16 7/16 5/16 7/16 6/16

Bsn. 1 *trm* *p* *mf* *p*

Bsn. 2 *p*

Bsn. 3 *p* *mf* *p*

6

6/16 **7/16** **5/16** **7/16** **6/16** **7/16**

Bsn. 1

Bsn. 2

Bsn. 3

f *f* *f* *mp*

f *p* *f*

7/16 **4/4** **5/16** **7/16**

Bsn. 1

Bsn. 2

Bsn. 3

ff *mf* *ff* *mf* *ff* *p*

as dense as possible

mf *ff* *mf* *ff* *p*

frull.

multiphonics

ff *mf* *ff* *mf* *ff* *p*

7/16 **6/16** **7/16** **5/16** **7/16** **5/16**

Bsn. 1

Bsn. 2

Bsn. 3

f *p* *f* *p*

f *p* *f* *p*

5/16 **7/16** **6/16** **7/16** **5/16** **7/16**

Bsn. 1

Bsn. 2

Bsn. 3

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

ff *p* *f* *mf* *ff*

ff *f* *mf* *ff*

7/16 6/16 7/16 5/16 7/16 6/16 7/16

Bsn. 1

quarter tone

Bsn. 2

pp

Bsn. 3

ff

pp

ff

7/16 5/16 7/16 6/16 7/16 5/16

Bsn. 1

ff

p

Bsn. 2

mf

p

Bsn. 3

mp

p

mf

5/16 7/16 6/16 7/16 5/16 7/16 6/16

Bsn. 1

f

p

f

pp

Bsn. 2

f

f

pp

Bsn. 3

f

f

pp

highest note possible

6/16 7/16 5/16 7/16 6/16 7/16

Bsn. 1

f

mf

Bsn. 2

f

highest note possible

Bsn. 3

mf

8

7/16 **5/16** **7/16** **6/16** **7/16** **5/16**

Bsn. 1

Bsn. 2

Bsn. 3

5/16 **7/16** **6/16** **7/16** **4/4**

Bsn. 1

Bsn. 2

Bsn. 3

ff

4/4 **2/4** **5/16**

Bsn. 1

Bsn. 2

Bsn. 3

mp

timbral trem.

5/16 **7/16** **6/16** **7/16** **5/16** **7/16**

Bsn. 1

Bsn. 2

Bsn. 3

p

only reed

7/16 6/16 7/16 5/16 7/16

Bsn. 1 *mp*

Bsn. 2 *mp*

Bsn. 3

7/16 6/16 7/16 5/16 7/16 6/16

Bsn. 1 *f*

Bsn. 2 remove reed

Bsn. 3

6/16 7/16 5/16 7/16 6/16 7/16

Bsn. 1 *p*

Bsn. 2 slap tongue without reed

Bsn. 3 only reed

*improvise different sounds
only using the reed*

7/16 5/16 7/16 6/16 7/16 5/16

Bsn. 1

Bsn. 2

Bsn. 3

10

Musical score for three bassoons (Bsn. 1, 2, 3). The score is divided into six measures. Above the staves, the time signatures are: 5/16, 7/16, 6/16, 7/16, 5/16, 7/16. Bsn. 1 plays a complex rhythmic pattern of eighth and sixteenth notes. Bsn. 2 plays a simpler pattern of quarter notes with rests. Bsn. 3 plays a pattern of quarter notes with rests and some slurs.



Musical score for three bassoons (Bsn. 1, 2, 3). The score is divided into five measures. Above the staves, the time signatures are: 7/16, 6/16, 7/16, 5/16, 7/16. Bsn. 1 plays a complex rhythmic pattern of eighth and sixteenth notes. Bsn. 2 plays a simpler pattern of quarter notes with rests. Bsn. 3 plays a pattern of quarter notes with rests and some slurs.



Musical score for three bassoons (Bsn. 1, 2, 3). The score is divided into four measures. Above the staves, the time signatures are: 7/16, 9/16, 6/16, 7/16. Bsn. 1 plays a complex rhythmic pattern of eighth and sixteenth notes. Bsn. 2 plays a simpler pattern of quarter notes with rests. Bsn. 3 plays a pattern of quarter notes with rests and some slurs. The final measure of Bsn. 1 includes a *fff* dynamic marking and an accent (^).

Duration 5' 30"

ancioso

breath silently on long notes to create a continuous stream of sound

change oral cavity according to the indicated vowel

♩=90 reedy [a] [u] [a] [o] [e] [a] [o] [u] [a]

sffp *sffp* timbral change *sff p* *sffp* *f* *p*

9 [o] reedy [a] [u] [a] reedy

sff p *f* *p* *mf p*

15 reedy timbral trem. [a] [u] [a] [o]

mf p *mf* *sff p* *ff* *p* *sffp*

21 [u] [a] [u] [a] [o] [a] reedy timbral trem.

mp p *mf p* *f*

29 frull. ord. [u] [a]

p *sff p* *ff* *p*

36

ff *p*

42 [o] [e] [o] [e] reedy

sff p *mp* *p* *ff*

49

p *f*

2 55 Bassoon 1
timbral trem.

sff *p* *sff* *p* *f*

60

p

66

ff *p* *mp*

73

f *mf* *ff* *p*

81

non cresc. *mf* *p*

89

95

ff *mp* *f* *mp* *f* *mp* *ff*

102

ff *p* *mf*

107

p *f*

111 *f* *mp* *ff* *mf* *ff* *mf* *ff* frull.

117 *p* *f* *p*

121 *ff* *p* *f* *mf* *ff* *pp*

129 *ff* *ff* *p*

136 *f* *p* *f* *pp* highest note possible

144 *f* *mf*

151 *ff*

158 *mp*

166 *p*

Bassoon 1

171

mp

Musical notation for measures 171-175. The key signature has one flat (B-flat). The time signature changes from 7/16 to 6/16, then 7/16, 5/16, 7/16, and finally 6/16. The music features sixteenth-note patterns with accents and slurs.

176

f

Musical notation for measures 176-180. The key signature has one flat. The time signature changes from 6/16 to 7/16, 5/16, 7/16, 6/16, and 7/16. The music features sixteenth-note patterns with accents and slurs.

181

p

Musical notation for measures 181-185. The key signature has one flat. The time signature changes from 7/16 to 5/16, 7/16, 6/16, 7/16, and 5/16. The music features sixteenth-note patterns with accents and slurs.

186

Musical notation for measures 186-190. The key signature has one flat. The time signature changes from 5/16 to 7/16, 6/16, 7/16, 5/16, and 7/16. The music features sixteenth-note patterns with accents and slurs.

191

Musical notation for measures 191-195. The key signature has one flat. The time signature changes from 7/16 to 6/16, 7/16, 5/16, 7/16, and 6/16. The music features sixteenth-note patterns with accents and slurs.

196

Musical notation for measures 196-200. The key signature has one flat. The time signature changes from 6/16 to 7/16, 5/16, 7/16, and 9/16. The music features sixteenth-note patterns with accents and slurs.

200

fff

Musical notation for measures 200-204. The key signature has one flat. The time signature changes from 9/16 to 6/16, 7/16, and 9/16. The music features sixteenth-note patterns with accents and slurs, ending with a fermata.

ancioso

breath silently on long notes to create a continuous stream of sound	change oral cavity according to the indicated vowel
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1 $\text{♩} = 90$ reedy [a] [u] [a] [o] [e] [a] [o] [u] [a]

sffp > *sffp* timbral change *sffp* > *f* *p*

9 [o] reedy [a] [u] [a] reedy

sff p *sff p* *f* 5 *p* *mf p*

15 reedy timbral trem. [a] [u] [a] [o]

mf p > *mf* *sff p* > *ff* 5 *p* *sffp*

21 [u] [a] [a] [o] [a]

sff p *mp*

26 reedy timbral trem.

p > *mf p* > *f* > *p* 5 *f*

31 frull. \rightarrow ord. [u] [a]

p > *ff* > *p* *sff p*

38 [o] [e] [o] [e]

ff 5 *p*

44 reedy

sff p > *mp* > *p* > *ff* *p*

51

f > *p* *sff*

56 smacking sound

p *sff* > *p* > *f*

62

p *sff* > *p* > *f*

suck on the reed in a noisy manner

68

ff *p* *mp* *f*

75

reedy

mf *ff* *p*

82

ff

87

smacking sound

95

multiphonics

ff *mp* *f* *mp* *f* *mp* *ff*

102

tr~

ff *p*

109

as dense as possible

f *p* *f* *mf* *ff* *mf*

115

ff *mf* *ff* *p* *f* *p*

121

ff *p* *f* *mf* *ff*

127

quarter tone

pp

132

mf *p* *f*

140

f *pp* *f*

147

153

ff

158

timbral trem.

mp

166

p

172

remove reed

mp

179

slap tongue
without reed

188

196

to Acolade ensemble
ancioso

Gabriel Mălăncioiu
2011

breath silently on long notes to create a continuous stream of sound change oral cavity according to the indicated vowel

♩=90

reedy [a] [u] [a] [o] [e] [a] [o] [u] [a]

sffp *sffp* *timbral change* *sffp* *pp* *sff p*

9 [o] reedy [a] [u] [a] reedy

sff p *f* *p* *mf p*

15 reedy timbral trem. [a] [u] [a]

mf p *sff* *mf* *sff p* *ff* *pp*

21 reedy timbral trem. [a]

p *mp p* *mf p* *f*

29 frull. ord.

p *sff p* *ff*

35 [u] [a]

p *sff p* *sff p* *ff* *p*

40 [e] [o] [e]

sff p *sff p*

47 reedy

sff p *mp* *p* *ff* *p* *f*

54

p *sff* *p* *sff* *p* *f*

suck on the reed in a noisy manner

60 smacking sound

p *sff* *p* *sff* *p* *f*

130

Musical notation for measures 130-137. The piece is in bass clef with a key signature of one flat. The time signature changes frequently: 7/16, 5/16, 7/16, 6/16, 7/16, 5/16, 7/16, 6/16, 7/16, 5/16, 7/16. Dynamics include *ff*, *pp*, *mp*, and *p*. There are accents and slurs throughout.

138

Musical notation for measures 138-142. Time signatures: 7/16, 5/16, 7/16, 6/16, 7/16, 5/16. Dynamics include *mf* and *f*. There are accents and slurs.

143

Musical notation for measures 143-146. Time signatures: 5/16, 7/16, 6/16, 7/16, 5/16. Dynamics include *pp*. There are slurs.

highest note possible

147

Musical notation for measures 147-154. Time signatures: 5/16, 7/16, 6/16, 7/16, 5/16, 7/16, 6/16, 7/16, 5/16. Dynamics include *mf*. There are accents and slurs. An upward-pointing arrow above the first measure indicates the 'highest note possible'.

155

Musical notation for measures 155-162. Time signatures: 5/16, 7/16, 6/16, 7/16, 5/16, 7/16, 4/4, 4/4. Dynamics include *ff* and *mp*. There are slurs and a fermata.

163

Musical notation for measures 163-170. Time signatures: 2/4, 5/16, 7/16, 6/16, 7/16, 5/16, 7/16. A box labeled 'only reed' is placed over the first measure. There are slurs.

171

Musical notation for measures 171-176. Time signatures: 7/16, 6/16, 7/16, 5/16, 7/16, 6/16, 7/16. There are slurs.

177

Musical notation for measures 177-181. Time signatures: 7/16, 5/16, 7/16, 6/16, 7/16, 5/16, 7/16. There are slurs.

182 only reed

Musical notation for measures 182-186. Time signatures: 5/16, 7/16, 6/16, 7/16, 5/16, 7/16. There are slurs and accents.

improvise different sounds only using the reed

187

Musical notation for measures 187-192. Time signatures: 7/16, 6/16, 7/16, 5/16, 7/16, 6/16, 7/16. There are slurs and accents.

193

Musical notation for measures 193-197. Time signatures: 7/16, 5/16, 7/16, 6/16, 7/16, 5/16, 7/16. There are slurs and accents.

198

Musical notation for measures 198-201. Time signatures: 5/16, 7/16, 9/16, 6/16, 7/16. There are slurs and accents.