

*Gabriel Mălăncioiu*

*Katharythmos*

*for five percussion players*

# *Ensemble*

Percussion 1: Glockenspiel, Crotali, Wood-blocks (2), Tamburino, Bongos


Percussion 2: Timpano, Crotali, Blocco di Metallo, Piatti, Simantra (2),  
Timbales


Percussion 3: Timpano, Vibrafono, Triangolo, Tom-Toms (4)


Percussion 4: Marimba, Tam-Tam, Castagnetti, Tamburo Rulante

Percussion 5: Gong, Temple blocks (5), Conga, Gran Cassa

Both player 1 and 5 must have each wire brushes.

Symbols used:  - normal position

 - in the center

 - on the rim

**Duration 9 min.**

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

to ensemble Percutissimo  
*Katharythmos*

Gabriel Mălăncioiu  
2009

**Measure 1-5:** Percussion I (Crotali) starts with  $\text{♩} = 40$  in 4/4, marked *ppp* and trem. con spazzole. Percussion II (Timpani) starts with  $\text{♩} = 80$  in 7/8, marked *pp* and trem. Percussion III (Triangolo) starts in 4/4, marked *mf*. Percussion IV (Tam-Tam) starts in 4/4, marked *mf*. Percussion V (Gong) starts in 4/4, marked *p*. Changes: Percussion I to 7/8, Percussion II to 7/8, Percussion III to 4/4, Percussion IV to 4/4, Percussion V to 7/8. Percussion I changes to TAMBURINO.

**Measure 6-10:** Percussion III (Tom-Tom) continues in 5/8, 2/4, 7/8, 4/4, 7/8, 4/4. Percussion V (G.C.) continues in 7/8, 4/4, 7/8, 4/4. Change: Percussion V to GRAN CASSA con spazzole.

**Measure 11-14:** Percussion III (Tom-Tom) continues in 4/4, 3/4, 7/8, 3/4. Percussion V (G.C.) continues in 4/4, 3/4, 7/8, 3/4. Change: Percussion V to con le mani.

**Measure 15-20:** Percussion III (Tom-Tom) continues in 3/4, 3/4, 2/4, 5/8, 2/4, 5/8, 3/4. Percussion IV (T. rulante) starts in 3/4, marked *ppp*. Change: Percussion IV to TAMBURO RULANTE con le mani. Percussion V (G.C.) continues in 3/4, 2/4, 5/8, 2/4, 5/8, 3/4. Change: Percussion V to con spazzole.

**Measure 21-25:** Percussion III (Tom-Tom) continues in 7/8, 7/8, 2/4, 5/8, 7/8, 7/8. Percussion IV (T. rulante) continues in 7/8, 7/8, 2/4, 5/8, 7/8, 7/8. Change: Percussion IV to con le mani.

**Measure 26-30:** Percussion I (T. ino) starts in 7/8, marked *ppp*. Percussion III (Tom-Tom) continues in 7/8, 2/4, 5/8, 2/4, 5/8, 9/8. Percussion IV (T. rulante) continues in 7/8, 2/4, 5/8, 2/4, 5/8, 9/8. Percussion V (G.C.) continues in 7/8, 2/4, 5/8, 2/4, 5/8, 9/8.

33  $\frac{9}{8}$   $\frac{3}{4}$   $\frac{5}{8}$   $\frac{2}{4}$   $\frac{7}{8}$  muta in BONGOS  $\frac{2}{4}$

Perc. I T-ino

Perc. II Timb. **TIMBALES** con le mani *ppp*

Perc. III Tom-Tom

Perc. IV T. rulante

Perc. V G. C.

39  $\frac{2}{4}$   $\frac{5}{8}$   $\frac{8}{8}$  **BONGOS** con le mani *ppp*  $\frac{4}{4}$   $\frac{9}{8}$

Perc. I Bongos

Perc. II Timb.

Perc. III Tom-Tom

Perc. IV T. rulante

Perc. V G. C.

43  $\frac{9}{8}$   $\frac{2}{4}$   $\frac{5}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{3}{4}$

Perc. I Bongos

Perc. II Timb.

Perc. III Tom-Tom

Perc. IV T. rulante

Perc. V G. C.

muta in CONGA

48  $\frac{3}{4}$   $\frac{8}{8}$   $\frac{6}{8}$   $\frac{5}{8}$   $\frac{2}{4}$

Perc. I Bongos

Perc. II Timb.

Perc. III Tom-Tom

Perc. IV T. rulante

Perc. V Conga **CONGA** con le mani *ppp*

52  $\frac{2}{4}$   $\frac{5}{8}$   $\frac{7}{8}$   $\frac{5}{8}$   $\frac{5}{8}$

Perc. I Bongos *ppp*

Perc. II Timb. *ppp*

Perc. III Tom-Tom *ppp*

Perc. IV T. rulante *ppp*

Perc. V Conga *ppp*

56  $\frac{5}{8}$   $\frac{4}{4}$  *accel.*  $\frac{7}{8}$   $\frac{9}{8}$

Perc. I Bongos *sf p*

Perc. II Timb. *sf p*

Perc. III Tom-Tom *trem*

Perc. IV T. rulante *sf ppp*

Perc. V Conga *ppp*

*with voice pitch not important*

*ord.*

*bacch. di legno*

60  $\frac{9}{8}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

Perc. I Bongos

Perc. II Timb. *ppp*

Perc. III Tom-Tom

Perc. IV T. rulante

Perc. V Conga

63  $\frac{2}{4}$   $\frac{5}{8}$   $\frac{7}{8}$   $\frac{5}{8}$

Perc. I Bongos *ppp*

Perc. II Timb.

Perc. III Tom-Tom *ppp*

Perc. IV T. rulante *ppp*

Perc. V Conga *ppp*

*bacch. di legno*

4

67

Perc. I Bongos

Perc. II Timb.

Perc. III Tom-Tom

Perc. IV T. rulante

Perc. V Conga

with voice pitch not important

*a*

*sf p*

muta in TIMPANI

solo

70

Perc. I Bongos

Perc. II Timb.

Perc. III Tom-Tom

Perc. IV T. rulante

Perc. V Conga

with voice pitch not important

*a*

*sf p*

with voice pitch not important

*a*

*p*

73

parlando

hu hu hu hu hu

Perc. I Bongos

Perc. II Timb.

Perc. III Timp.

Perc. IV T. rulante

Perc. V Conga

*p*

with voice pitch not important

*a*

*sf p*

*ppp*

bacch. di legno

*ppp*

with voice pitch not important

*a*

*ppp*

bacch. di legno

*ppp*

77

Perc. I Bongos

Perc. II Timb.

Perc. III Timp.

Perc. IV T. rulante

Perc. V Conga

*ppp*

*ppp*

© TIMPANI bacch. di legno

*ppp*

*ppp*

*ppp*

*ppp*

80  $\frac{7}{8}$   $\infty$   $\infty$   $\infty$   $\frac{7}{8}$

Perc. I Bongos

Perc. II Timb.

Perc. III Timp.

Perc. IV T. rulante

Perc. V Conga

*muta in CASTAGNETTI*

83  $\frac{5}{4}$  *accel.*  $\infty$   $\text{♩} = 120$   $\frac{2}{4}$   $\infty$   $\frac{7}{8}$

Perc. I Bongos

Perc. II Timb.

Perc. III Timp.

Perc. IV Cast.

Perc. V Conga

*ord.*

*with voice pitch not important*

*sf p*

*with voice pitch not important*

*sf p*

87  $\frac{7}{8}$   $\frac{2}{4}$   $\infty$   $\frac{7}{8}$

Perc. I Bongos

Perc. II Timb.

Perc. III Timp.

Perc. IV Cast.

Perc. V Conga

**CASTAGNETTI**

*p*

90  $\frac{7}{8}$   $\frac{4}{8}$   $\infty$   $\frac{7}{8}$

Perc. I Bongos

Perc. II Timb.

Perc. III Timp.

Perc. IV Cast.

Perc. V Conga

*p*

6

93  $\frac{7}{8}$   $\frac{8}{8}$   $\frac{7}{8}$

Perc. I Bongos *p*

Perc. II Timb. *p*

Perc. III Timp. *sf* *gliss.*

Perc. IV Cast. *p*

Perc. V Conga *p*

*muta in SIMANTRA*

96  $\frac{7}{8}$   $\frac{8}{8}$   $\frac{5}{8}$   $\frac{2}{4}$   $\frac{4}{4}$

Perc. I Bongos *sf p*

Perc. II Sim. *solo*

Perc. III Timp. *with voice pitch not important*

Perc. IV Cast. *p*

Perc. V Conga *with voice pitch not important* *sf p*

100  $\frac{4}{4}$  parlando

hu hu hu hu hu hu hu hu

Perc. I Bongos *p*

Perc. II Sim. *parlando* hu hu hu

Perc. III Timp. *with voice pitch not important*

Perc. IV Cast. *sf p* *with voice pitch not important*

Perc. V Conga *sf p*

103  $\frac{8}{8}$   $\frac{7}{8}$   $\frac{2}{4}$

Perc. I Bongos *p*

Perc. II Sim. *p*

Perc. III Timp. *p* *gliss.* *sf* *p*

Perc. IV Cast. *p*

Perc. V Conga *p*

**SIMANTRA** bacch. di legno



107  $\frac{2}{4}$   $\frac{7}{8}$  muta in WOODBLOCKS  $\frac{7}{8}$   $\frac{7}{4}$

Perc. I Bongos

Perc. II Sim.

Perc. III Timp.

Perc. IV Cast.

Perc. V Conga

111  $\frac{4}{4}$   $\frac{8}{8}$   $\frac{7}{8}$   $\frac{8}{8}$

Perc. I W. bl.

Perc. II Sim.

Perc. III Timp.

Perc. IV Cast.

Perc. V Conga

114  $\frac{8}{8}$   $\frac{8}{8}$  WOODBLOCKS bacch. di legno  $\frac{3}{4}$   $\frac{7}{8}$

Perc. I W. bl.

Perc. II Sim.

Perc. III Timp.

Perc. IV Cast.

Perc. V Conga

117  $\frac{7}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{7}{8}$   $\frac{7}{8}$

Perc. I W. bl.

Perc. II Sim.

Perc. III Timp.

Perc. IV Cast.

Perc. V Conga

121  $\frac{3}{8}$   $\frac{3}{4}$   $\frac{7}{8}$

Perc. I W. bl.

Perc. II Sim.

Perc. III Timp.

Perc. IV Cast.

Perc. V Conga

*gliss.*

*sf*

*muta in TEMPLE BLOCKS*

124  $\frac{7}{8}$   $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{3}{4}$

Perc. I W. bl.

Perc. II Sim.

Perc. III Timp.

Perc. IV Cast.

Perc. V Temple bl.

*p*

*p*

*p*

*p*

128  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{3}{4}$

Perc. I W. bl.

Perc. II Sim.

Perc. III Timp.

Perc. IV Cast.

Perc. V Temple bl.

*muta in MARIMBA*

132  $\frac{3}{8}$   $\frac{4}{4}$   $\frac{7}{8}$   $\frac{3}{8}$

Perc. I W. bl.

Perc. II Sim.

Perc. III Timp.

Perc. IV Cast.

Perc. V Temple bl.

*solo*

*with voice pitch not important*

*p*

*parlando*  
*hu hu hu hu*

*parlando*  
*hu hu hu hu*

*with voice pitch not important*

*with voice pitch not important*

*gliss.*

*sf*

*p*

*with voice pitch not important*

*sf p*

136  $\frac{3}{8}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{5}{8}$   $\frac{7}{8}$

Perc. I  
W. bl.

parlando  
hu hu

Perc. II  
Sim.

mf parlando  
hu hu

Perc. III  
Timp.

mf parlando  
hu hu

Perc. IV  
Mar.

mf

PERC. V  
Temple bl.

TEMPLE BLOCKS bacch. di legno

*p*

141  $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{5}{8}$   $\frac{4}{4}$

Perc. I  
W. bl.

*p*

Perc. II  
Sim.

*p*

Perc. III  
Timp.

*p*

MARIMBA bacch. di gomma

Perc. IV  
Mar.

*sf p*

Perc. V  
Temple bl.

*p*

145  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$

Perc. I  
W. bl.

Perc. II  
Sim.

Perc. III  
Timp.

*gliss.*

*sf*

*p*

Perc. IV  
Mar.

*sf p*

Perc. V  
Temple bl.

*p*

148  $\frac{7}{8}$   $\frac{4}{4}$   $\frac{7}{8}$   $\frac{8}{8}$

Perc. I  
W. bl.

*p*

Perc. II  
Sim.

*p*

Perc. III  
Timp.

*gliss.*

*sf*

*sf*

Perc. IV  
Mar.

*p*

Perc. V  
Temple bl.

*non cresc.*

*p*

muta in VIBRAFONO

10

151

8/8 2/4 8/8 6/4 accel. 8/8

Perc. I  
W. bl.

Perc. II  
Sim.

Perc. III  
Vibr.

Perc. IV  
Mar.

Perc. V  
Temple bl.

155

8/8 8/8 2/4 7/8 2/4

Perc. I  
W. bl.

Perc. II  
Sim.

Perc. III  
Vibr.

Perc. IV  
Mar.

Perc. V  
Temple bl.

$\text{♩} = 150$   
with voice pitch not important

*a*

*sf p*

*sf p*

VIBRAFONO senza motore bacch. di gomma

*mp*

*mp*

*mp*

159

2/4 6/8 4/4 3/4 4/4

Perc. I  
W. bl.

Perc. II  
Sim.

Perc. III  
Vibr.

Perc. IV  
Mar.

Perc. V  
Temple bl.

*mp*

*mp*

*mp*

*non cresc.*

*non cresc.*

*mp*

163

4/4 7/8 8/8 3/4 8/8

Perc. I  
W. bl.

Perc. II  
Sim.

Perc. III  
Vibr.

Perc. IV  
Mar.

Perc. V  
Temple bl.

*mp*





194  $\frac{15}{8}$   $\frac{2}{4}$   $\frac{8}{8}$   $\frac{7}{8}$   $\frac{2}{4}$

Perc. I  
W. bl.

Perc. II  
Bl. di met.

Perc. III  
Vibr.

Perc. IV  
Mar.

Perc. V  
Temple bl.

BL. di METALLO bacch. di metallo  
*mp*

198  $\frac{2}{4}$   $\frac{6}{8}$   $\frac{7}{8}$   $\frac{4}{4}$

Perc. I  
W. bl.

Perc. II  
Bl. di met.

Perc. III  
Vibr.

Perc. IV  
Mar.

Perc. V  
Temple bl.

*in rilievo mp*

*in rilievo mp*

*in rilievo mp*

202  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{6}{8}$   $\frac{8}{8}$

Perc. I  
W. bl.

Bl. di met.

Perc. II  
Piatti

Perc. III  
Vibr.

Perc. IV  
Mar.

Perc. V  
Temple bl.

*mp trem.*

*ord.*

*mp non cresc.*

*f*

*mp*

*mp*

*mp*

*mp*

Piatti

*f*

*mp*

205  $\frac{8}{8}$   $\frac{7}{8}$   $\frac{6}{8}$   $\frac{4}{4}$

Perc. I  
W. bl.

Perc. II  
Bl. di met.

Perc. III  
Vibr.

Perc. IV  
Mar.

Perc. V  
Temple bl.

*gliss.*





222  $\frac{4}{4}$  trem.  $\frac{7}{8}$   $\frac{3}{4}$  15  $\frac{4}{4}$

Perc. I  
Glk.

Perc. II  
Bl. di met.

Perc. III  
Vibr.

Perc. IV  
Mar.

Perc. V  
Temple bl.

225  $\frac{4}{4}$  trem.  $\frac{6}{8}$  ord.  $\frac{6}{8}$   $\frac{6}{8}$

Perc. I  
Glk.

Perc. II  
Bl. di met.

Perc. III  
Vibr.

Perc. IV  
Mar.

Perc. V  
Temple bl.

228  $\frac{5}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{4}{4}$

Perc. I  
Glk.

Perc. II  
Bl. di met.

Perc. III  
Vibr.

Perc. IV  
Mar.

Perc. V  
Temple bl.

232  $\frac{4}{4}$   $\frac{7}{8}$   $\frac{4}{4}$

Perc. I  
Glk.

Bl. di met.  
Perc. II  
Piatti

Perc. III  
Vibr.

Perc. IV  
Mar.

Perc. V  
Temple bl.

235  $\frac{5}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{6}{8}$   $\frac{3}{4}$

Perc. I  
Glk.

Perc. II  
Bl. di met.

Perc. III  
Vibr.

Perc. IV  
Mar.

Perc. V  
Temple bl.

239  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{8}{8}$

Perc. I  
Glk.

Perc. II  
Bl. di met.

Perc. III  
Vibr.

Perc. IV  
Mar.

Perc. V  
Temple bl.

243  $\frac{9}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{7}{8}$

Perc. I  
Glk.

Perc. II  
Bl. di met.

Perc. III  
Vibr.

Perc. IV  
Mar.

Perc. V  
Temple bl.

*pp* *pp* *pp* *pp* *pp*

trem. ord.

Musical score for Percussion I-V (Measures 247-250). The score is divided into three measures with time signatures 7/8, 6/8, and 3/4. Percussion I (Glk.) plays a rhythmic pattern of eighth notes. Percussion II (Bl. di met.) plays a pattern of eighth notes with a tremolo effect in the second measure and an ordered pattern in the third. Percussion III (Vibr.) plays a pattern of eighth notes with a tremolo effect in the second measure. Percussion IV (Mar.) plays a pattern of eighth notes with a tremolo effect in the second measure. Percussion V (Temple bl.) plays a pattern of eighth notes.

Musical score for Percussion I-V (Measures 250-253). The score is divided into three measures with time signatures 3/4, 4/4, and 3/4. Percussion I (Glk.) plays a pattern of eighth notes with triplets in the first measure and a forte (ff) dynamic. Percussion II (Bl. di met.) plays a pattern of eighth notes with a forte (ff) dynamic. Percussion III (Vibr.) plays a pattern of eighth notes with a forte (ff) dynamic. Percussion IV (Mar.) plays a pattern of eighth notes with a forte (ff) dynamic. Percussion V (Temple bl.) plays a pattern of eighth notes with a forte (ff) dynamic.

Musical score for Percussion I-V (Measures 253-256). The score is divided into three measures with time signatures 3/4, 4/4, and 3/4. Percussion I (Glk.) plays a pattern of eighth notes with a piano (p) dynamic, then accelerates to a forte (f) dynamic, and finally to a fortissimo (fff) dynamic. Percussion II (Bl. di met.) plays a pattern of eighth notes with a piano (p) dynamic, then accelerates to a forte (f) dynamic, and finally to a fortissimo (fff) dynamic. Percussion III (Vibr.) plays a pattern of eighth notes with a piano (p) dynamic, then accelerates to a forte (f) dynamic, and finally to a fortissimo (fff) dynamic. Percussion IV (Mar.) plays a pattern of eighth notes with a piano (p) dynamic, then accelerates to a forte (f) dynamic, and finally to a fortissimo (fff) dynamic. Percussion V (Temple bl.) plays a pattern of eighth notes with a piano (p) dynamic, then accelerates to a forte (f) dynamic, and finally to a fortissimo (fff) dynamic. The score includes instructions: *poco a poco accel.* (25 sec.), *presto possibile* (10 sec.), and *stop all movements* (10 sec.).

\*each player will accelerate to the maximum tempo (! different tempos)

to ensemble Percutissimo

Percussion I

# Katharythmos

Gabriel Mălăncioiu

2009

**CROTALI** trem. con spazzole

♩=40                      ♩=80                      muta in TAMBURINO

8

15

22

**TAMBURINO**

29

36

muta in BONGOS

**BONGOS**

con le mani

43

48

53

with voice pitch not important

58

*accel.*

♩=90

*sf p*

Percussion I

2

63 *bacch. di legno*

*ppp* *ppp*

69 *with voice pitch not important* *parlando*  
*a* *hu hu hu hu hu hu*

*sf p* *p* *ppp*

76

*ppp*

80

*R* *N*

83 *accel.*  $\text{♩} = 120$

*p*

88

*R* *N*

93 *with voice pitch not important*  
*a*

*p* *sf p*

99 *parlando*  
*hu hu hu hu hu hu hu hu*

*p* *p* *p*

104 *muta in WOODBLOCKS*

*WOODBLOCKS*

111 *WOODBLOCKS* *bacch. di legno*

*p*

117

*p*

Percussion I

122

*p*

127

*p*

132 solo

*p*

135

*p*

140

*p*

145

*p*

149

*p*

154 *accel.*

with voice pitch not important

$\text{♩} = 150$

*sf p*

159

*mp*

Percussion I

4

166 *mp*

171 *mp* *p*

parlando  
hu hu hu hu

176 *sf p* *mf* *f*

with voice pitch not important *parlando*  
a hu hu hu hu *parlando*  
hu hu hu hu

180 *mp* *f*

186 *mp*

trem. ord. trem. ord.

192

197 *in rilievo mp*

202 *mp*

Percussion I

207 *trem.* *ord.* 5  
*mp*

212 *in rilievo*  
*mp*

218 *mp*  
 GLOCKENSPIEL  
 bacch. di metallo  
 solo

222 *trem.* *trem.* *ord.*  
*mp* *mp* *in rilievo mp*

229 *mp*

235 *pp*

241 *pp*

246 *ff*

250 *ff*

253 *p* *f* *fff*  
*poco a poco accel.*  
 repeat pattern  
 25 sec. 10 sec. 10 sec.  
*presto possibile*  
 \*  
 stop all movements

\*each player will accelerate to the maximum tempo( ! different tempos)



to ensemble Percutissimo

# Katharythmos

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## Percussion II

$\text{♩} = 40$   
CROTALI on TIMPANI trem. muta in TIMBALES  $\text{♩} = 80$

9

17

25

34

TIMBALES con le mani

40

45

51

56

with voice pitch not important

59  $\text{♩} = 90$

Percussion II

2

61 *ppp* with voice pitch not important with voice pitch not important

66 *sf p* with voice pitch not important *sf p*

73 *p* *ppp* bacch. di legno *ppp*

79 *R*

83 *accel.* *p* *♩=120*

88 *R* *N*

93 *p* *R* muta in SIMANTRA

99 *p* parlando hu hu hu hu *SIMANTRA* bacch. di legno *p*

105

110 *p*

114

118 *p*

Percussion II

124

*p*

with voice pitch not important

129

*p*

parlando  
hu hu

136

*mf* *p*

142

*p*

147

*p*

151

*p*

with voice pitch not important

154 *accel.*

*sf* *p*

160

*mp*

166

*mp*

170

*mp*

4 Percussion II

parlando hu hu hu hu a hu hu hu hu

with voice pitch not important

175 *p* *sf p* *mf*

parlando hu hu hu hu

179 *f* *mp*

184 *f* muta in BLOCCO di METALLO

191 BL. di METALLO bacch. di metallo *mp*

197 *in rilievo* *mp*

202 trem. ord. *mp non cresc.* *mp*

Piatti *f*

207 *mp*

Piatti *f*

212 trem. ord. *in rilievo* *mp*

parlando hu hu hu hu hu hu hu hu hu hu hu hu hu hu

218 *mp*

Percussion II

223 trem. ord. trem. ord.  
mp mp pp mp *in rilievo*

228 mp

234 Piatti f

240 pp

245 trem. ord. trem. ord.

250 ff

253 *poco a poco accel.* 25 sec. *presto possibile* 10 sec. 10 sec. stop all movements

\*each player will accelerate to the maximum tempo( ! different tempos)

to ensemble Percutissimo

Percussion III

# Katharythmos

Gabriel Mălăncioiu  
2009

*mf* *ppp*

7

12

16

22

28

34

40

45

51

*ppp*

Percussion III

58 trem *accel.* ord. ♩ = 90

ppp

63

ppp

68 muta in TIMPANI

3

77 (C) TIMPANI bacch. di legno

ppp

82 (R) (C) trem. (N) ord. *accel.* ♩ = 120

p

88 (R) (N)

93 solo

gliss. sf p

97

101 (R) (C)

p sf p

106 (R) (C)

Percussion III

111 (N) (R) (N)

*p*

115 (R) (C)

*sf p*

121 (N)

*sf p*

127

132 parlando hu hu hu hu hu hu hu hu a hu hu with voice pitch not important

*sf p sf p mf*

138

143

148 muta in VIBRAFONO

*p sf sf*

151 accel.



$\text{♩} = 150$   
VIBRAFONO

Percussion III

senza motore bacch. di gomma

155

*mp*

160

*non cresc.*

164

*non cresc.*

170

175

parlando  
hu hu hu hu hu hu hu hu hu hu hu hu hu hu

*p* *mf* *f*

180

*mp* *f*

186

*mp*

*gliss.*

190

*mp*

195

200

204

208

211

216

parlando  
hu hu hu hu

220

hu hu hu hu hu hu hu hu

223

*mp* *f* *mp*

227

232

*mp*

236

*f* *mp*

241

*pp*

246

249

*tr* *ff*

253

*p* *poco a poco accel.* repeat pattern *presto possibile* stop all movements

\*each player will accelerate to the maximum tempo (! different tempos)

Percussion IV

to ensemble Percutissimo

# Katharythmos

Gabriel Mălăncioiu  
2009

The score is written for Percussion IV and consists of nine staves of music. The first staff begins with a **TAM-TAM** section, marked *mf*, with a tempo of  $\text{♩} = 40$ . The time signatures for the first staff are 4/4, 7/8, 4/4, 8/8, 5/8, 2/4, 7/8, and 4/4. The second staff continues with time signatures 4/4, 7/8, 4/4, 8/8, 7/8, 9/8, 3/4, and 8/8. The third staff begins with a **TAMBURO RULANTE** section, marked *ppp*, and includes the instruction *con le mani*. The time signatures for the third staff are 8/8, 2/4, 5/8, 2/4, 5/8, 8/8, and 7/8. The fourth staff has time signatures 7/8, 5/8, 2/4, 5/8, 7/8, and 2/4. The fifth staff has time signatures 8/8, 9/8, and 3/4. The sixth staff has time signatures 3/4, 5/8, 2/4, 7/8, and 2/4. The seventh staff has time signatures 2/4, 5/8, 8/8, 4/4, 9/8, and 2/4. The eighth staff has time signatures 2/4, 5/8, 2/4, 6/8, 3/4, 8/8, and 6/8. The ninth staff has time signatures 6/8, 2/4, 5/8, and 7/8. The final staff has time signatures 7/8, 5/8, 5/8, and 4/4, with a **2** measure rest indicated by a thick line.

Percussion IV

2 *accel.* ♩=90

58 bacch. di legno

63

68 solo

72

77

80 muta in CASTAGNETTI

83 *accel.* ♩=120 with voice pitch not important  
a \_\_\_\_\_

89 with voice pitch not important  
a \_\_\_\_\_

94 with voice pitch not important  
a \_\_\_\_\_

100 with voice pitch not important  
a \_\_\_\_\_

Percussion IV

105 

111 

116 

122 

129 

135 

142 

147 

150 

154 

159 

164 

170 

Percussion IV

4

parlando

175 hu hu hu hu

hu hu hu hu

hu hu hu hu

Musical notation for measures 175-179. The piece is in bass clef. Measure 175 is in 4/4 time with a dynamic marking of *p*. Measures 176-177 are in 3/4 time with a dynamic marking of *mf*. Measure 178 is in 4/4 time with a dynamic marking of *f*. Measure 179 is in 7/8 time. The notation consists of quarter notes with accents.

180

Musical notation for measures 180-185. Measure 180 is in 7/8 time with a dynamic marking of *mp*. Measure 181 includes a glissando. Measures 182-183 are in 2/4 time. Measure 184 is in 3/4 time. Measure 185 is in 5/8 time with a dynamic marking of *f*. The notation features eighth notes and quarter notes with accents.

186

Musical notation for measures 186-190. Measures 186-187 are in 3/4 time. Measure 188 is in 2/4 time. Measure 189 is in 3/4 time with a dynamic marking of *mp*. Measure 190 is in 7/8 time and includes triplets. The notation features eighth notes and quarter notes with accents.

191

Musical notation for measures 191-195. Measures 191-192 are in 4/4 time with triplets. Measure 193 is in 7/8 time. Measure 194 is in 5/8 time. Measure 195 is in 2/4 time. The notation features eighth notes and quarter notes with accents.

196

Musical notation for measures 196-200. Measure 196 is in 8/8 time. Measure 197 is in 7/8 time. Measure 198 is in 2/4 time. Measure 199 is in 6/8 time. Measure 200 is in 7/8 time. The notation features eighth notes and quarter notes with accents.

201

Musical notation for measures 201-204. Measure 201 is in 8/8 time. Measure 202 is in 4/4 time with triplets. Measure 203 is in 3/4 time with triplets. Measure 204 is in 5/8 time with triplets. The notation features eighth notes and quarter notes with accents.

205

Musical notation for measures 205-207. Measure 205 is in 8/8 time with a glissando. Measure 206 is in 6/8 time. Measure 207 is in 4/4 time. The notation features eighth notes and quarter notes with accents.

208

Musical notation for measures 208-211. Measure 208 is in 4/4 time with triplets. Measure 209 is in 3/4 time with triplets. Measure 210 is in 8/8 time. Measure 211 is in 2/4 time. The notation features eighth notes and quarter notes with accents.

212

Musical notation for measures 212-216. Measure 212 is in 6/8 time. Measure 213 is in 2/4 time. Measure 214 is in 6/8 time. Measure 215 is in 7/8 time. Measure 216 is in 8/8 time. The notation features eighth notes and quarter notes with accents.

parlando

217

hu hu hu hu

hu hu hu hu

Musical notation for measures 217-220. Measure 217 is in 7/8 time. Measure 218 is in 6/8 time. Measure 219 is in 4/4 time with a dynamic marking of *mp*. Measure 220 is in 7/8 time. The notation features eighth notes and quarter notes with accents.

221

hu hu hu hu

*tr*

Musical notation for measures 221-224. Measure 221 is in 4/4 time with a dynamic marking of *mp*. Measure 222 is in 4/4 time. Measure 223 is in 7/8 time with a dynamic marking of *mp*. Measure 224 is in 3/4 time. The notation features eighth notes and quarter notes with accents.

224

228

233

238

243

247

250

253

25 sec.                      10 sec.                      10 sec.

*poco a poco accel.*                      *presto possibile*                      stop all movements

repeat pattern

\*each player will accelerate to the maximum tempo( ! different tempos)



to ensemble Percutissimo

# Katharythmos

Percussion V

Gabriel Mălăncioiu  
2009

**Staff 1:** **GONG**  $\text{♩} = 40$   $\text{♩} = 80$  muta in GRAN CASSA *p*

**Staff 2:** 9 **GRAN CASSA** con spazzole *pp* con le mani

**Staff 3:** 15 con spazzole con le mani

**Staff 4:** 22

**Staff 5:** 30

**Staff 6:** 37

**Staff 7:** 43 muta in CONGA

**Staff 8:** 49 **CONGA** con le mani *ppp*

**Staff 9:** 54

**Staff 10:** 58 *accel.*  $\text{♩} = 90$  *ppp*

**Staff 11:** 62 *ppp*

**Staff 12:** 67 with voice pitch not important *a* with voice pitch not important *a* *p* *sf p*

Percussion V

2 74 *bacch. di legno*  
ppp *ppp*

79

83 *accel.* *with voice pitch not important*  
♩ = 120 *sf p*

89 *p* *with voice pitch not important*  
*p*

94 *sf p*

100 *with voice pitch not important*  
*sf p* *p* *p*

106

111 *p*

115 *p*

119 *muta in TEMPLE BLOCKS*

126

Percussion V

with voice pitch not important

132 *a* 3

*sf p*

Detailed description: A single musical staff for measure 132. It begins with a treble clef and a 4/4 time signature. The first note is a quarter note with an accent (>) and a dynamic marking of *sf p*. The staff then changes to a 7/8 time signature, then a 3/8 time signature, then a 2/4 time signature, and finally a 4/4 time signature. A fermata is placed over the final note of the 4/4 section. A page number '3' is located at the top right.

TEMPLE BLOCKS

138 *bacch. di legno*

*p* *p*

Detailed description: A musical staff for measures 138 through 142. It starts with a 4/4 time signature, then changes to 5/8, 7/8, 3/4, and 2/4. The music consists of eighth and sixteenth notes with accents (>) and dynamic markings of *p*. There are slurs and phrasing marks throughout the staff.

143

Detailed description: A musical staff for measures 143 through 146. It starts with a 2/4 time signature, then changes to 3/8, 4/4, and 3/4. The music features eighth and sixteenth notes with accents (>) and dynamic markings of *p*. There are slurs and phrasing marks.

147

*p* *non cresc.* *p*

Detailed description: A musical staff for measures 147 through 150. It starts with a 3/4 time signature, then changes to 7/8, 4/4, 7/8, and 3/8. The music includes eighth and sixteenth notes with accents (>) and dynamic markings of *p*. There are triplets (3) and a *non cresc.* marking.

151 *accel.*

Detailed description: A musical staff for measures 151 through 154. It starts with a 3/8 time signature, then changes to 2/4, 3/8, 6/4, and 3/8. The music features eighth and sixteenth notes with accents (>) and dynamic markings of *p*. There are triplets (3) and an *accel.* marking.

155 *♩=150*

*mp*

Detailed description: A musical staff for measures 155 through 159. It starts with a 3/8 time signature, then changes to 3/8, 2/4, 3/8, 2/4, and 3/8. The music consists of eighth and sixteenth notes with accents (>) and a dynamic marking of *mp*. A tempo marking of *♩=150* is present at the beginning.

160

*mp*

Detailed description: A musical staff for measures 160 through 163. It starts with a 6/8 time signature, then changes to 4/4, 3/4, 4/4, and 7/8. The music features eighth and sixteenth notes with accents (>) and a dynamic marking of *mp*.

164

*mp*

Detailed description: A musical staff for measures 164 through 168. It starts with a 7/8 time signature, then changes to 3/8, 3/4, 6/8, 2/4, and 7/8. The music consists of eighth and sixteenth notes with accents (>) and a dynamic marking of *mp*.

169

*mp*

Detailed description: A musical staff for measures 169 through 172. It starts with a 7/8 time signature, then changes to 3/8, 4/4, 2/4, and 3/8. The music features eighth and sixteenth notes with accents (>) and a dynamic marking of *mp*.

173 *solo*

Detailed description: A musical staff for measures 173 through 176. It starts with a 3/8 time signature, then changes to 4/4, 3/4, and 4/4. The music features eighth and sixteenth notes with accents (>) and dynamic markings of *p*. There are triplets (3) and a *solo* marking.

177

Detailed description: A musical staff for measures 177 through 180. It starts with a 4/4 time signature, then changes to 3/4, 4/4, 7/8, and 3/8. The music features eighth and sixteenth notes with accents (>) and dynamic markings of *p*. There are triplets (3).

Percussion V

4

181

2

*mp*

188

*mp*

193

*mp*

198

*in rilievo mp* *mp*

203

207

*mp* *in rilievo*

212

*mp*

216

Percussion V

219 parlando hu hu hu hu hu hu hu hu hu hu hu hu hu hu

*mp* *mp*

224

*in rilievo mp*

229

*mp*

234

240

*pp*

245

249

*ff*

253

*poco a poco accel.* repeat pattern *presto possibile* stop all movements

*p* *f* *fff*

\*each player will accelerate to the maximum tempo(! different tempos)