

Gabriel Mălăncioiu

Tat Tvam Asi

*for tenor, baritone, bass,
bass clarinet, violin, cello and Bongos*

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

© Gabriel Mălăncioiu
www.gabrielmalancioiu.org

to Neue Vocalsolisten Stuttgart and ensemble L'arsenale

Tat Tvam Asi

Gabriel Mălăncioiu
2011

$\text{♩} = 40$
 $\frac{4}{4}$

Tenor Solo

Baritone Solo

Bass Solo

Bass Clarinet

breath silently throughout

sf p *sfp* *sf p* *sfp sfp*

Violin

fast harmonic gliss. sul A

8va

sul pont.

pp *gliss.* *pp* *gliss.* *pp* *gliss.*

Violoncello

p *p* *p*

Bongos

The score is written for a vocal ensemble and an instrumental ensemble. The vocal parts (Tenor, Baritone, Bass) are currently blank. The instrumental parts include Bass Clarinet, Violin, Violoncello, and Bongos. The Bass Clarinet part features a melodic line with dynamic markings *sf p*, *sfp*, *sf p*, and *sfp sfp*, and a breath mark. The Violin part includes a section with a fast harmonic glissando on the A string, marked *pp* and *gliss.*, and a section marked *sul pont.* with a glissando. The Violoncello part features a similar fast harmonic glissando on the A string, marked *p*. The Bongos part is indicated by a vertical bar line.

3
4

4
4

3
4

4
4

T. Solo

Bar. Solo

pp glottal trem.

Tat _____

B. Solo

pp glottal trem.

Tat _____

B. Cl.

sfp *sfp* *sfp*

soft multiphonics

3

Vln.

fast harmonic gliss. sul A

ord. 8^{va}

p

sul pont.

pp *gliss.*

ord. 8^{va}

p

Vc.

sul pont.

pp *gliss.*

pp *gliss.*

ord. 8^{va}

p

8 **4/4** *f* *glottal trem.* *mf* *mp* *p* *mp*

T. Solo
breath silently throughout
 Tat Tvam A - si
timbral variations (vowel change) ad libitum

Bar. Solo
mf *mp* *p* *breath silently throughout*
 Tat Tvam A - si
timbral variations (vowel change) ad libitum

B. Solo
mp *p* *breath silently throughout*
 Tat Tvam A - si
timbral variations (vowel change) ad libitum

B. Cl.
soft multiphonics
p

Vln.
molto sul tasto → *sul pont.* → *molto sul tasto* → *sul pont.* →
p liscio
natural harmonics trill on A (resulting sounds) ord. → *sul pont.*

Vc.
molto sul tasto → *sul pont.*
p liscio

12 *p* *mp* *mf*

T. Solo

Bar. Solo

B. Solo

B. Cl.

Vln.

Vc.

mp *p* *mp* *mf*

Ta__Tata gata Tao Ta__Taga tata Ta o

f *p* *mp* *p* *sf* *p* *sfp*

molto sul tasto

ord. → sul pont.

fast harmonic gliss. *8va*
ord. sul E

p *mp*

3
4 **4**
4

17

T. Solo

Bar. Solo

B. Solo

f *glottal trem.* *mf* *mp*

Tat Tvam A-si

mf *mp*

Tat Tvam A -

mp

Tat Tvam

B. Cl.

sfp *sf p* *sf p* +voice +voice

Vln.

p *pp* *gliss.* *sul pont.*

8va

molto sul tasto → *sul pont.* → *molto sul tasto* →

p

Vc.

pp *pp* *gliss.* *gliss.* *sul tasto* + voice +voice

p

21

T. Solo *pp* *ff*
Tat Tvam A-si

Bar. Solo *pp* *p* *ff*
- si a Tat Tvam A-si

B. Solo *pp* *p* *ff*
A - si o Tat Tvam A-si

B. Cl. *sf p* *sf p* *ff*
soft multiphonics

Vln. *p* *ff*
sul pont. natural harmonics trill on A (resulting sounds) ord. → sul pont. → ord. trem.

Vc. +voice *p* *ff*
trem.

T. Solo *mf*
8
Ha

Bar. Solo *mf* *f* *mf*
Ha

B. Solo *mf*
Ha

B. Cl. *f*
with air slap slap

Vln. *p* *f* *p* *f*
scratch tone scratch tone ricochet

Vc. *p* *f* *p* *f*
ord. scratch tone

31 **2/4**

T. Solo *f* **4/4** *p*
Ta *o* timbral variations (vowel change) ad libitum

Bar. Solo *f* *p*
Ta *o* timbral variations (vowel change) ad libitum

B. Solo *p*
Tat Tvam *A - si*

B. Cl. *ord.* *mp* *p* *f* *p* *f* *p* *f* *p* *mp* *+ voice*

Vln. *molto sul tasto* → *pp* *sul pont.*

Vc. *pizz.* *f* *p* *f* *p* *f* *p* *pp* *arco* *molto sul tasto* → *sul pont.*

35 *mp* *p* *f*

T. Solo
8 Tat Tvam A-si a a

Bar. Solo
Tat Tvam A si a a a

B. Solo
a a

for bass clarinets without the low C#
play the pitch one octave higher

B. Cl. *f*

ord. *p* *f* *p* *pp* *f*

scratch tone **m** Steel practice mute

sul pont. *gliss.* *gliss.* ord.

Vln.

Vc.

38

T. Solo

Bar. Solo

B. Solo

B. Cl.

Vln.

Vc.

reinforced harmonic *ff* > *f*

reinforced harmonic *ff* > *f*

reinforced harmonic *ff* > *f*

multiphonics *ff* > *f* < *ff* > *f* *ff*

trem. undetermined pitches *ff* *fff*

ord. → sul pont. → ord. → sul pont. → ord. → sul pont.

ff > *f* *ff* > *f* < *ff* > *f* *fff*

♩=50

41 *fff*

T. Solo *mp*

8 Ho *fff* *mp*

Bar. Solo *fff* *mp*

B. Solo *fff* *mp*

Bongos *Ho with hands* *p*

44 *mp*

T. Solo *p* *mp*

8 *p* *f parlando* *a*

Bar. Solo *f parlando* *TgdHa Ha*

B. Solo *f parlando* *TgdHa* *TgdTgd HaHa* *TgdHa* *Ha* *TgdHa*

Bongos *f* *p*

12

47

p

f parlando

T. Solo

8

3

a

T g dTa T g dHa Ha

Bar. Solo

T g dHa

T g dTa

T g dHa

T g dHa

Ra Ra

B. Solo

T g dTa

T g dHa

T g dHa

T g dTa

He

Bongos

f

p

f



49

T. Solo

Ha

Ta ra

T g dHa

T g dTa

T g dHaHa

Bar. Solo

Ta ra

Ra Ta ra

TagaHa

T g dHa

T g dHa

Ra Ra

B. Solo

Ta ra

He

Ta ra

T g dTa

T g dTa

He

Bongos

p

f

51 *p*

T. Solo
 8 *T g dHa* *T g d T g dHa Ha* *T g d Ha T g d Ha*

Bar. Solo
mf *a* *3* *3* *3*

B. Solo
mf *a* *3* *3* *3*

Bongos

53 *f*

T. Solo
 8 *T g dTa* *T g dHa Ha* *Ha* *Ta ra* *Ta ra*

Bar. Solo
p *f* *T g dHa* *T g dHa* *Ra Ra* *Ta ra* *Ra Ta ra* *Ta ra*

B. Solo
p *f* *T g dHa* *T g dTa* *He Ta ra* *He* *Ta ra*

Bongos
p f

rall.

$\text{♩} = 40$

55
T. Solo

ff

Ta Ta ta ga ta Ta o Ta Ta ga ta ta Ta o

Bar. Solo

ff

Ta Ta ta ga ta Ta o Ta Ta ga ta ta Ta o

B. Solo

ff

Ta Ta ta ga ta Ta o Ta Ta ga ta ta Ta o

rall.

B. Cl.

ff

Vln.

ff

ord.

Vc.

ff

ord.

Bongos

ff

59

T. Solo

Musical staff for T. Solo in treble clef. It begins with a whole rest, followed by a melodic line starting on a quarter rest. The notes are: quarter note G#4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G#4, quarter note F#4, quarter note E4, quarter note D4, quarter note C4. The staff ends with a quarter rest. Dynamics include *p* above the first measure and *p* above the final measure.

Tat Tvam A - si Tat Tvam A - si

Bar. Solo

Musical staff for Bar. Solo in bass clef. It begins with a whole rest, followed by a melodic line starting on a quarter rest. The notes are: quarter note G#3, quarter note A3, quarter note B3, quarter note C4, quarter note B3, quarter note A3, quarter note G#3, quarter note F#3, quarter note E3, quarter note D3, quarter note C3. The staff ends with a quarter rest. Dynamics include *p* above the first measure and *p* above the final measure.

Tat Tvam A - si Tat Tvam A - si

B. Solo

Musical staff for B. Solo in bass clef. It features a melodic line with slurs and dynamic markings. The notes are: quarter note G#3, quarter note A3, quarter note B3, quarter note C4, quarter note B3, quarter note A3, quarter note G#3, quarter note F#3, quarter note E3, quarter note D3, quarter note C3. Dynamics include *p* and *pp* markings with hairpins. The text "timbral variations (vowel change) ad libitum" is written below the staff with a dashed line.

timbral variations (vowel change) ad libitum

B. Cl.

Musical staff for B. Cl. in bass clef. It features a melodic line with slurs and dynamic markings. The notes are: quarter note G#3, quarter note A3, quarter note B3, quarter note C4, quarter note B3, quarter note A3, quarter note G#3, quarter note F#3, quarter note E3, quarter note D3, quarter note C3. Dynamics include *p* and *pp* markings with hairpins.

ord. → sul pont. → ord. → sul pont. → ord. → sul pont. → ord.

Vln.

Musical staff for Vln. in treble clef. It features a melodic line with slurs and dynamic markings. The notes are: quarter note G#4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G#4, quarter note F#4, quarter note E4, quarter note D4, quarter note C4. Dynamics include *p* markings with hairpins.

Vc.

Musical staff for Vc. in bass clef. It features a melodic line with slurs and dynamic markings. The notes are: quarter note G#3, quarter note A3, quarter note B3, quarter note C4, quarter note B3, quarter note A3, quarter note G#3, quarter note F#3, quarter note E3, quarter note D3, quarter note C3. Dynamics include *p* markings with hairpins.

66

mp *mf*

T. Solo
Tat Tvam A-si Tat Tvam A-si Tat Tvam A-si

mp *mf*

Bar. Solo
Tat Tvam A-si Tat Tvam A-si Tat Tvam A-si

B. Solo
timbral variations
(vowel change) ad libitum

B. Cl.
p *pp* *p* *pp*

Vln.
ord. → sul pont. → ord.

Vc.
sul pont. → ord.
p

Detailed description: This page of a musical score, numbered 16, covers measures 66 to 70. It features six staves: T. Solo (Tenor Solo), Bar. Solo (Baritone Solo), B. Solo (Bass Solo), B. Cl. (Bass Clarinet), Vln. (Violin), and Vc. (Violoncello). The T. and Bar. Solo parts are vocal lines with lyrics 'Tat Tvam A-si' repeated three times, marked with *mp* and *mf* dynamics. The B. Solo part consists of sustained notes with a dynamic hairpin. The B. Cl. part has melodic lines with *p* and *pp* dynamics. The Vln. and Vc. parts feature sustained notes with dynamic hairpins and performance instructions: 'ord.' (ordine) and 'sul pont.' (sul ponticello). The Vc. part also includes a *p* dynamic marking.

71 17

f *ff*

T. Solo
 — TatTvamA-si — TatTvamA-si — Tat TvamA-si — TatTvamA-si

Bar. Solo
 — TatTvamA-si — TatTvamA-si — Tat TvamA-si — TatTvamA-si

B. Solo
 — TatTvamA-si — Tat TvamA-si — TatTvamA-si

B. Cl.

p

ord. → sul pont. → ord. ord. → sul pont. → ord. → sul pont. → ord.

Vln.

p *p* *p*

Vc.

p *p*

78 *fff* **5/4** *ffff*

T. Solo
_____ Tat Tvam A - si _____ Tat Tvam A-si _____ Tat Tvam A - si _____ Tat Tvam A - si

Bar. Solo
_____ Tat Tvam A - si _____ Tat Tvam A-si _____ Tat Tvam A - si _____ Tat Tvam A - si

B. Solo
_____ Tat Tvam A - si _____ Tat Tvam A-si _____ Tat Tvam A - si _____ Tat Tvam A - si

B. Cl.

Vln.

Vc.

to Neue Vocalsolisten Stuttgart and ensemble L'arsenale

Tenor Solo

Tat Tvam Asi

Gabriel Mălăncioiu
2011

$\text{♩} = 40$

8 *f* glottal trem. *mf* *mp* *p* *mp*
Tat Tvam A - si timbral variations (vowel change) ad libitum

12 *p* *mp* *mf*

20 *f* glottal trem. *mf* *mp* *pp*
Tat Tvam A - si

26 *ff* *mf*
Tat Tvam A - si

29 *f* *p*
Ha Ta o timbral variations (vowel change) ad libitum

35 *mp* *p* *f*
Tat Tvam A - si a a

38 reinforced harmonic *ff* *f* *ff* *f*
a a

$\text{♩} = 50$

41 *fff* *mp* *p*
Ho a

2

mp Tenor Solo *p*

45 *a* *a*

48 *f parlando* *mf*

T g d Ta T g d Ha Ha Ha Ta ra

50 *f*

T g d Ha T g d Ta T g d Ha Ha T g d Ha T g d T g d Ha Ha

52 *p* *f*

T g d Ha T g d Ha T g d Ta T g d Ha Ha

rall. ♩=40

54 *ff*

Ha Ta ra Ta ra Ta__Tatagata Tao Ta__Taga ta ta__ Tao

58 *p*

Tat Tvam A - si Tat Tvam A-si

67 *mp* *mf*

Tat Tvam A-si Tat Tvam A-si Tat Tvam A-si

71 *f*

Tat Tvam A-si Tat Tvam A-si Tat Tvam A-si

77 *ff*

Tat Tvam A - si Tat Tvam A - si

81 *fff* *ffff*

Tat Tvam A-si Tat Tvam A-si Tat Tvam A - si

to Neue Vocalsolisten Stuttgart and ensemble L'arsenale

Tat Tvam Asi

Gabriel Mălăncioiu
2011

Baritone Solo

$\text{♩} = 40$

4 *pp* glottal trem.

Tat

8 *mf* *mp* *p* breath silently throughout *mp*

Tat Tvam A - si timbral variations (vowel change) ad libitum

13 *p* *mp* *mf*

Ta Ta tagata Ta o Ta Taga tata Ta o

17 *mf* *mp* *pp*

Tat Tvam A - si

22 *p* *ff*

a Tat Tvam A - si

27 *mf* *f* *mf* *f*

Ha Ta

32 *p* *mp* *p* *mp* *p*

o timbral variations (vowel change) ad libitum Tat Tvam A si

37 reinforced harmonic *f* *ff* *f* *ff* *f*


a a a a a a

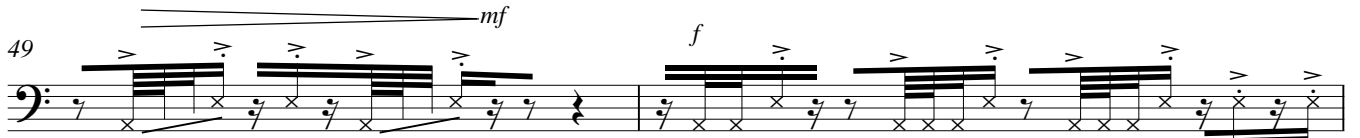
$\text{♩} = 50$

41 *fff* *mp* *p* *f* parlando

Ho a Tg dHa Ha

Baritone Solo


47  *T g d Ha T g d Ta T g d Ha T g d Ha Ra Ra*

49  *Ta ra Ra Ta ra TagaHa T g dHa T g dHa Ra Ra*

51  *a T g dHa T g dHa Ra Ra*

54  *Ta ra Ra Ta ra Ta ra Ta Tatagata Tao Ta Taga ta ta Tao*

58  *Tat Tvam A-si TatTvam A-si*

65  *Tat Tvam A-si Tat Tvam A-si*

70  *Tat Tvam A-si Tat Tvam A-si*

74  *Tat Tvam A-si Tat Tvam A-si Tat Tvam A-si Tat Tvam A-si*

79  *Tat Tvam A-si TatTvam A-si Tat Tvam A-si*

to Neue Vocalsolisten Stuttgart and ensemble L'arsenale

Tat Tvam Asi

Bass Solo

Gabriel Mălăncioiu
2011

$\text{♩} = 40$

3 *pp* glottal trem.

Tat

8 *mp* p breath silently throughout

Tat Tvam A - si

timbral variations (vowel change) ad libitum

12 *mp* *mf*

Tat Tvam A - si

20 *mp* *pp*

Tat Tvam A - si

23 *p* *ff* *mf*

Tat Tvam A - si

29 **2**

34 *p* *f*

Tat Tvam A - si a a

38 reinforced harmonic *ff* *f*

a a a a

$\text{♩} = 50$

41 *fff* **2** *f* parlando

Ho T g d Ha T g d T g d

45

Ha Ha T g d Ha Ha T g d Ha

Bass Solo

47 *T g d Ta T g d Ha T g d Ha T g d Ta He*

49 *Ta ra He Ta ra T g d Ta T g d Ta He*

51 *a T g d Ha T g d Ta He*

54 *Ta ra He Ta ra Ta__Tatagata Ta o Ta__Taga*

57 *ta ta__ Tao a a timbral variations (vowel change) ad libitum*

65 *a timbral variations (vowel change) ad libitum*

74 *Tat Tvam A - si Tat Tvam A - si*

77 *Tat Tvam A - si Tat Tvam A - si*

79 *Tat Tvam A - si Tat Tvam A - si*

83 *Tat Tvam A - - si*

Bass Clarinet

to Neue Vocalsolisten Stuttgart and ensemble L'arsenale

Tat Tvam Asi

Gabriel Mălăncioiu
2011

$\text{♩} = 40$
breath silently throughout

Musical notation for measures 1-3. The piece is in 4/4 time. Measure 1 starts with a dynamic of *sf p*. Measure 2 has a dynamic of *sfp*. Measure 3 has dynamics of *sf p*, *sfp*, and *sfp*.

soft multiphonics

Musical notation for measures 4-7. Measure 4 has dynamics of *sfp*, *sfp*, and *sfp*. Measure 5 has a triplet of eighth notes. Measure 6 has a dynamic of *p*. Measure 7 has a dynamic of *p*. The time signature changes to 3/4 in measure 6 and back to 4/4 in measure 7.

soft multiphonics

Musical notation for measures 8-12. Measure 8 has a dynamic of *p*. Measure 9 has a dynamic of *p*. Measure 10 has a dynamic of *p*. Measure 11 has a dynamic of *p*. Measure 12 has a dynamic of *p*. The time signature is 4/4.

13 + voice

Musical notation for measures 13-17. Measure 13 has a dynamic of *f*. Measure 14 has a dynamic of *p*. Measure 15 has a dynamic of *mp*. Measure 16 has a dynamic of *p*. Measure 17 has dynamics of *sf*, *p*, *sfp*, *sfp*, and *sf p*. The time signature changes to 3/4 in measure 17.

soft multiphonics

Musical notation for measures 18-22. Measure 18 has a dynamic of *sf p*. Measure 19 has a dynamic of *sf p*. Measure 20 has a dynamic of *sf p*. Measure 21 has a dynamic of *sf p*. Measure 22 has a dynamic of *sf p*. The time signature changes to 3/4 in measure 19 and back to 4/4 in measure 22.

23

Musical notation for measures 23-26. Measure 23 has a dynamic of *f*. Measure 24 has a dynamic of *f*. Measure 25 has a dynamic of *f*. Measure 26 has a dynamic of *ff*. A sixteenth-note sextuplet is marked with a '6' and a slur. The time signature is 4/4.

27

Musical notation for measures 27-30. Measure 27 has a dynamic of *f*. Measure 28 has a dynamic of *f*. Measure 29 has a dynamic of *f*. Measure 30 has a dynamic of *f*. The time signature changes to 2/4 in measure 28 and back to 4/4 in measure 30.

2 Bass Clarinet

32 ord. 3 + voice

mp > *p* *f* > *p* *f* > *p* *f* > *p* *mp*

for bass clarinets without the low C#
play the pitch one octave higher

35 2

f *ff* > *f*

39 multiphonics =50 14 rall.

ff > *f* < *ff* > *f* *ff*

56 =40

ff

59

p > *pp* *p* > *pp* *p* > *pp*

69

p *pp*

73 10 5/4

p

to Neue Vocalsolisten Stuttgart and ensemble L'arsenale

Violin

Tat Tvam Asi

Gabriel Mălăncioiu
2011

$\text{♩} = 40$

sul pont.

fast harmonic gliss. sul A

ord. 8^{va}

sul pont.

3

ord. 8^{va}

5

8 molto sul tasto → sul pont. → molto sul tasto → sul pont. → molto sul tasto

p liscio

fast harmonic gliss. ord. sul E

13

3

8^{va}

8^{va}

sul pont.

gliss.

18 molto sul tasto → sul pont. → molto sul tasto → sul pont.

p

natural harmonics trill on A (resulting sounds)

ord. → sul pont. → ord.

8^{va}

22

p

ff

trem.

2

27 *scratch tone* *scratch tone* Violin *ricochet*

p *f* *p* *f* *p* *f*

30

31

34 *molto sul tasto* → *sul pont. ord.* *scratch tone* Steel practice mute

pp *p* *f* *p*

trem. undetermined pitches

38

ff *fff* *ff* *fff* *ff* *fff*

$\text{♩} = 50$ remove mute *rall.* $\text{♩} = 40$ ord.

41 **14**

ff

58 ord. → sul pont. → ord. → sul pont. → ord. → sul pont. → ord.

p *p* *p*

67 ord. → sul pont. → ord. ord. → sul pont. → ord.

p *p*

74 ord. → sul pont. → ord. → sul pont. ord.

p *p* **7**

Violoncello

to Neue Vocalsolisten Stuttgart and ensemble L'arsenale

Tat Tvam Asi

Gabriel Mălăncioiu
2011

$\text{♩} = 40$

fast harmonic gliss. sul A

Measures 1-3: Bass clef, 4/4 time. Measure 1: *p*, *sul pont.*, *8va*. Measure 2: *p*, *8va*. Measure 3: *p*, *8va*. Each measure contains a fast harmonic glissando on the A string, indicated by a dashed line and a bracket above the staff.

Measures 4-5: Bass clef, 4/4 time. Measure 4: *pp*, *gliss.*. Measure 5: *pp*, *gliss.*. Both measures feature a glissando on the A string.

Measures 6-7: Bass clef, 4/4 time. Measure 6: *p*, *ord. 8va*. Measure 7: *p liscio*, *sul pont.*. Measure 6 contains a fast harmonic glissando on the A string. Measure 7 contains a *molto sul tasto* section.

Measures 8-9: Treble clef, 4/4 time. Measure 8: *ord.*, *sul pont.*. Measure 9: *ord.*, *sul pont.*. Both measures feature natural harmonics trill on A, indicated by diamond symbols.

Measures 10-12: Treble clef, 4/4 time. Measure 10: *pp*, *gliss.*. Measure 11: *pp*, *gliss.*. Measure 12: *sul tasto + voice*, *p*. Measures 10-11 feature glissandos on the A string. Measure 12 features a *sul tasto* section with a voice-like quality.

Measures 13-17: Bass clef, 4/4 time. Measures 13-17: *+voice*. This section consists of five measures of sustained notes with a voice-like quality.

Measures 18-24: Bass clef, 4/4 time. Measure 18: *trem.*. Measure 19: *ff*. Measure 20: *ord.*, *scratch tone*. Measure 21: *p*. Measure 22: *f*. Measure 23: *p*. Measure 24: *p*. Measures 18-19 feature tremolos. Measures 20-24 feature a *scratch tone* on the A string.

Measures 25-28: Bass clef, 4/4 time. Measure 25: *f*. Measures 25-28: *f*. This section features a fast, rhythmic pattern on the A string.

2 Violoncello

31 *pizz.* $f \rightarrow p$ $f \rightarrow p$ $f \rightarrow p$

34 arco molto sul tasto \rightarrow sul pont. *ord.* scratch tone $p \rightarrow f$

36 *gliss.* pp *gliss.* pp

37 *ord.* f *ord.* \rightarrow sul pont. \rightarrow *ord.* \rightarrow sul pont. \rightarrow $ff \rightarrow f$ $ff \rightarrow f$ ff

40 *ord.* \rightarrow sul pont. $\text{♩} = 50$ 14 *fff* rall.

56 $\text{♩} = 40$ *ord.* ff 2

60 *ord.* p \rightarrow sul pont. \rightarrow *ord.* \rightarrow sul pont. \rightarrow *ord.* p

67 \rightarrow sul pont. \rightarrow *ord.* 2 *ord.* \rightarrow sul pont. \rightarrow *ord.* p

74 *ord.* \rightarrow sul pont. \rightarrow *ord.* 7 p $\frac{5}{4}$

to Neue Vocalsolisten Stuttgart and ensemble L'arsenale

Tat Tvam Asi

Gabriel Mălăncioiu
2011

Bongos

$\text{♩} = 40$

4 3 4 3 4 10 3 4

18 12 9

$\text{♩} = 50$
with hands

41 *p*

43 *f*

45 *p*

47 *f p f*

49 *p f*

51

53 *p f*

55 *rall.* $\text{♩} = 40$ *ff*

57 27 5 4

Detailed description: The score is for a Bongo part. It begins with a tempo of quarter note = 40. The first system shows a sequence of time signatures: 4/4 (4 measures), 3/4 (3 measures), 4/4 (4 measures), 3/4 (3 measures), 4/4 (4 measures), 10/4 (10 measures), and 3/4 (3 measures). The second system starts at measure 18 with a 3/4 time signature, followed by a 4/4 section (12 measures) and another 4/4 section (9 measures). The third system, starting at measure 41, is marked 'with hands' and has a tempo of quarter note = 50. It features a series of eighth-note patterns with accents and dynamic markings: *p* (piano) at measure 41, *f* (forte) at measure 43, *p* at measure 45, *f p f* at measure 47, *p f* at measure 49, and *ff* (fortissimo) at measure 55. A 'rall.' (ritardando) instruction is placed above measure 55. The piece concludes at measure 57 with a 5/4 time signature and a final measure of 27.