

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*
Tat Tvam A - si

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

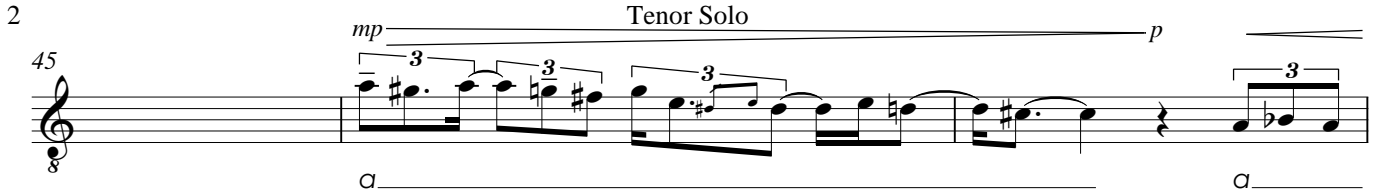
$\text{♩} = 50$

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

2

mp Tenor Solo *p*

45



a *a*

48

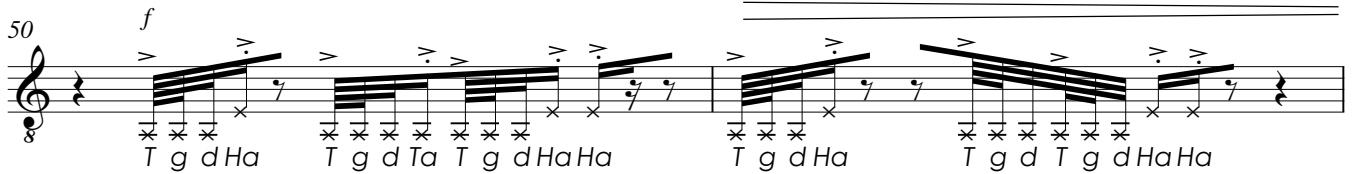
f parlando *mf*



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

50

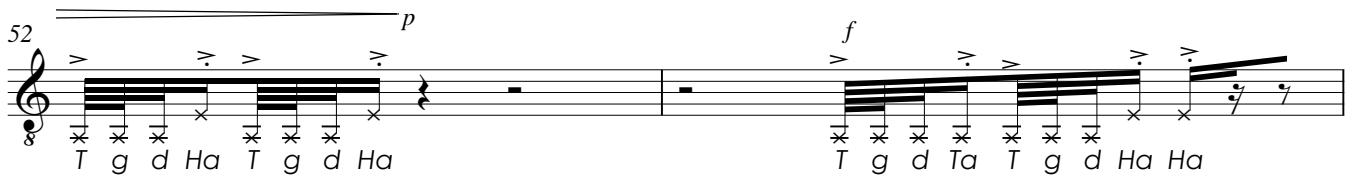
f



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. $\text{♩} = 40$

54

ff



Ha Ta ra Ta ra Ta__Tatagata Tao Ta__Taga ta ta__ Tao

58

p

4 2



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

2



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

77

ff

2



Tat Tvam A - si Tat Tvam A - si

81

fff *ffff*

2



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

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Tat Tvam Asi

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2011

Baritone Solo

♩=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


♩=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*

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Tat Tvam Asi

Bass Solo

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2011

♩=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*

20 *mp* *pp*

Tat Tvam A - si

23 *p* *ff* *mf*

Tat Tvam A - si

29 **2**

Ha

34 *p* *f*

Tat Tvam A - si a a

reinforced harmonic

38 *ff* *f* *ff* *f*

a a a a

♩=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 for measures 5-7.

soft multiphonics

Musical notation for measures 8-12. Measure 8 has a dynamic of *p*. Measures 9-12 feature soft multiphonics. Measure 12 has a dynamic of *p*. The time signature is 4/4.

13 + voice

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

soft multiphonics

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

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 sextuplet of sixteenth notes 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 for measures 27-29 and 4/4 for 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

Violin

to Neue Vocalsolisten Stuttgart and ensemble L'arsenale

Tat Tvam Asi

Gabriel Mălăncioiu
2011

♩ = 40

1 sul pont. *pp* gliss. *pp* gliss.

3 fast harmonic gliss. sul A ord. 8^{va} sul pont. *pp* gliss. *p*

5 ord. 8^{va} *p*

8 molto sul tasto → sul pont. → molto sul tasto → sul pont. → molto sul tasto *p liscio* fast harmonic gliss. ord. sul E

13 3 ord. 8^{va} ord. 8^{va} sul pont. *pp* gliss. *p*

18 molto sul tasto → sul pont. → molto sul tasto → sul pont. *p*

22 natural harmonics trill on A (resulting sounds) ord. 8^{va} sul pont. ord. trem. *p* *ff*

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*

41 $\text{♩} = 50$ remove mute *rall.* $\text{♩} = 40$ ord.

14 *ff*

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

2 *p*

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

p *p*

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

p **7**

Violoncello

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Tat Tvam Asi

Gabriel Mălăncioiu
2011

$\text{♩} = 40$

fast harmonic gliss. sul A

Measures 1-3: Bass clef, 4/4 time. Measure 1: 8^{va} marking above a glissando of natural harmonics on A, starting with a p dynamic. Measure 2: Similar glissando with p dynamic. Measure 3: Similar glissando with p dynamic.

sul pont.

Measures 4-5: Bass clef, 4/4 time. Measure 4: pp dynamic, gliss. marking above a glissando of natural harmonics on A. Measure 5: Similar glissando with pp dynamic.

Measures 6-7: Bass clef, 4/4 time. Measure 6: $ord. 8^{va}$ marking above a glissando of natural harmonics on A, starting with a p dynamic. Measure 7: p dynamic, *molto sul tasto* marking above a sustained note, transitioning to *sul pont.*

molto sul tasto → *sul pont.*

p liscio

natural harmonics trill on A (resulting sounds)

Measures 10-11: Treble clef, 4/4 time. Measure 10: $ord.$ marking above a trill on A, starting with a p dynamic. Measure 11: Similar trill with mp dynamic.

$ord.$ →

sul pont. →

$ord.$ →

sul pont.

Measures 15-17: Treble clef, 4/4 time. Measure 15: 2 marking above a glissando of natural harmonics on A, starting with a pp dynamic. Measure 16: Similar glissando with pp dynamic. Measure 17: p dynamic, *sul tasto + voice* marking above a sustained note.

sul pont.

gliss.

gliss.

sul tasto + voice

Measures 20-24: Bass clef, 4/4 time. Measures 20-24: *+voice* marking above a sustained note.

Measures 25-28: Bass clef, 4/4 time. Measure 25: $ord.$ marking above a trill on A, starting with a ff dynamic. Measure 26: Similar trill with ff dynamic. Measure 27: p dynamic, *scratch tone* marking above a sustained note. Measure 28: Similar sustained note with p dynamic.

trem.

$ord.$

scratch tone

p

f

p

Measures 29-32: Bass clef, 4/4 time. Measure 29: f dynamic, *ord.* marking above a trill on A. Measure 30: Similar trill with f dynamic. Measure 31: Similar trill with f dynamic. Measure 32: Similar trill with f dynamic.

f

2 Violoncello

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

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

36 *sul pont.* *gliss.* pp *gliss.* pp

37 *ord.* *ord.* → *sul pont.* → *ord.* → *sul pont.* → f $ff \triangleright f$ $ff \triangleright f$ ff

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

56 $\text{♩} = 40$ *ord.* ff **2**

60 *ord.* → *sul pont.* → *ord.* → *sul pont.* → *ord.* p p p p

67 → *sul pont.* → *ord.* **2** *ord.* → *sul pont.* → *ord.* p p

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

Detailed description of the musical score: The score is for a cello (Violoncello) and consists of several systems of music. System 1 (measures 31-33) features a triplet of eighth notes with a dynamic range from forte (f) to piano (p). System 2 (measures 34-35) shows a transition from arco molto sul tasto (pp) to sul ponticello (p), including a scratch tone. System 3 (measures 36-37) contains two glissando passages starting from a piano (pp) dynamic. System 4 (measures 37-40) involves alternating between ord. and sul pont. with dynamic markings of f and ff. System 5 (measures 40-55) is a long sul pont. passage with a tempo of 50 bpm and a dynamic of fff, ending with a 14-measure rest. System 6 (measures 56-59) is an ord. passage with a tempo of 40 bpm and a dynamic of ff, ending with a 2-measure rest. System 7 (measures 60-66) alternates between ord. and sul pont. with a dynamic of p. System 8 (measures 67-73) continues the alternation between sul pont. and ord. with a dynamic of p, ending with a 2-measure rest. System 9 (measures 74-79) alternates between ord. and sul pont. with a dynamic of p, ending with a 7-measure rest and a 5/4 time signature change.

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2011

Bongos

$\text{♩} = 40$

4 3 4 3 4 10 3

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

Detailed description: The score is for a Bongo instrument. 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 (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). From measure 41, the tempo changes to quarter note = 50 and the instruction 'with hands' is given. The music consists of dense, rhythmic patterns of eighth and sixteenth notes, often with accents. Dynamics range from piano (*p*) to fortissimo (*ff*). A 'rall.' (ritardando) instruction is present at measure 55, where the tempo returns to quarter note = 40. The piece concludes at measure 57 with a 5/4 time signature and a 27-measure rest.