

Gabriel Mălăncioiu

Traulos

for oboe, bass clarinet and bassoon

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to Ensemble Aventure
Traulos

Gabriel Mălăncioiu
2011

Bass Clarinet sounds a
major 9th below

suck on the reed
in a noisy manner
smacking sound

suck on the reed
in a noisy manner
smacking sound

♩ = 80

Oboe

Bass Clarinet in B \flat

Bassoon

Ob.

B. Cl.

Bsn.

as dense as possible

17

Ob. $\frac{6}{8}$ $\frac{2}{4}$ $\frac{5}{8}$ $\frac{2}{4}$ $\frac{5}{8}$ $\frac{2}{4}$ $\frac{5}{8}$ $\frac{6}{8}$

B. Cl.

Bsn.

as dense as possible

mf *fff*

f *mf* *fff*

26

Ob. $\frac{6}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{6}{8}$ $\frac{2}{4}$ $\frac{6}{8}$ $\frac{3}{4}$ $\frac{2}{4}$

B. Cl.

Bsn.

as dense as possible

slap

frull.

change oral cavity

34

Ob. $\frac{2}{4}$ $\frac{6}{8}$ $\frac{2}{4}$ $\frac{6}{8}$ $\frac{2}{4}$ $\frac{6}{8}$ [a] $\frac{6}{8}$ [u] $\frac{7}{8}$ [e] $\frac{2}{4}$

B. Cl. *mp* *slap* *mp*

Bsn. *mp* *fff* *mp*

43

Ob. $\frac{2}{4}$ [u] $\frac{5}{8}$ [a] $\frac{2}{4}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

B. Cl. *fff* *fff* *mf* *fff* *f* *fff*

Bsn. *fff* *mf* *fff* *f* *fff*

53

3/4 6/8 7/8 [a] 5/8 [u] 2/4 [e] 5/8 6/8

Ob.

B. Cl.

Bsn.

mf *fff* *mf* *mp* *mp* *fff* *mp* *fff*

mf *fff* *mp* *mp* *mp* *fff* *mp* *fff*

mf *fff* *mp* *mp* *mp* *fff* *mp* *fff*

mp

mp *slap*



62

6/8 2/4 5/8 2/4 5/8 2/4 5/8 2/4 5/8

Ob.

B. Cl.

Bsn.

pp *mp* *mp* *fff* *mp* *fff* *fff* *fff* *fff*

mp *fff* *mp* *fff* *fff* *fff* *fff* *fff* *fff*

pp *mp* *mp* *fff* *mp* *fff* *fff* *fff* *fff*

fff *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff*

change oral cavity

[a] [u] [a] [u]

72

Ob. *highest pitch possible*

B. Cl.

Bsn.

mp

frull.

f

81

Ob.

B. Cl.

Bsn.

fff

trill

frull.

fff

f

p

sf p

multiphonic sound

92 $\text{♩} = 60$ $\frac{7}{8}$ $\frac{4}{4}$ [a] [u] lip gliss. $\frac{2}{4}$ [e] $\frac{4}{4}$ [u] $\frac{3}{4}$ [a] $\text{♩} = 100$ $\frac{2}{8}$ $\frac{5}{8}$ $\frac{2}{4}$

Ob. *mp* *f* *mp* *f* *mp* *f*

B. Cl. *mp* *f* *mp* *f* *mp* *f*

Bsn. *mp* *f* *mp* *f* *mp* *f*

lip gliss. multiphonic sound [u] [e]



103 $\frac{2}{4}$ $\frac{5}{8}$ $\frac{6}{8}$ $\frac{2}{4}$ $\frac{5}{8}$ $\frac{6}{8}$ $\frac{2}{4}$ $\frac{6}{8}$ $\frac{5}{8}$ $\frac{7}{8}$

Ob. *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

B. Cl.

Bsn.

112

Ob. **7/8** **6/8** **2/4** **6/8** **6/8** **2/4** **6/8** **2/4**

B. Cl. *slap*

Bsn. *ff* *ff* *f*



121

Ob. **6/8** **2/4** **6/8** **6/8** **6/8** **2/4** **6/8** **6/8**

B. Cl. *ff* *f* *f*

Bsn. *ff* *p* *f* *ff* *f*

129 **6/8** **3/4** **2/4** **6/8** **2/4** **6/8** **3/4** **2/4** **6/8**

Ob. *mp* *f* *mp* *f* *mp* *f*

B. Cl. *mp* *mp* *mp* *f* *mp* *f*

Bsn. *mp* *f* *mp* *f* *mp* *f*



138 **6/8** **2/4** **5/8** **2/4** **5/8** **6/8** **7/8** **2/4** **5/8**

Ob. *p* *p* *p* *p* *p* *p* *p* *p* *p*

B. Cl. *p* *p* *p* *p* *p* *f* *p*

Bsn. *mp* *p* *mf*

147

Ob. $\frac{6}{8}$ $\frac{2}{4}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

B. Cl.

Bsn.

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

156

Ob. $\frac{3}{4}$ $\frac{6}{8}$ $\frac{7}{8}$ $\frac{6}{8}$ $\frac{2}{4}$ $\frac{6}{8}$ $\frac{6}{8}$

B. Cl.

Bsn.

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

Ob. 166 $\frac{6}{8}$ $\frac{2}{4}$ $\frac{6}{8}$ $\frac{2}{4}$ $\frac{6}{8}$ $\frac{2}{4}$ $\frac{6}{8}$ $\frac{6}{8}$ $\frac{6}{8}$ $\frac{6}{8}$

B. Cl.

Bsn.

p *f* *ff* *ff*



Ob. 176 $\frac{6}{8}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{8}$

B. Cl.

Bsn.

sf p *ff* *p* *p*

(different fingerings)
bright dark

bright dark

[u] [a]

tempo: quarter note = 60

multiphonic sound

187 $\text{♩} = 100$ $\text{♩} = 60$ $\text{♩} = 100$ $\text{♩} = 60$ ¹¹

Ob. $\frac{2}{4}$ $\frac{4}{4}$ [a] [u] [a] $\frac{3}{4}$ [u] $\frac{4}{4}$ [a] $\frac{3}{4}$ [u] $\frac{4}{4}$ [u] $\frac{3}{4}$ [a] $\frac{2}{4}$ $\frac{4}{4}$ ff sfp

B. Cl. ff f [u] [a] sfp

Bsn. ff f ff

197 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\text{♩} = 130$ $\frac{7}{8}$

Ob. $f > p$ p lip gliss.

B. Cl. $f > p$ sfp lip gliss. [u] [a]

Bsn. bright dark bright dark sfp

Musical score for measures 206-213, featuring three staves: Ob. (Oboe), B. Cl. (Bass Clarinet), and Bsn. (Bassoon). The score is divided into measures with varying time signatures: 7/8, 2/4, 6/8, 2/4, 6/8, 6/8, 2/4, and 6/8. Dynamics include *ff*, *f*, and *ff*. The notation includes slurs, accents, and dynamic markings.



Musical score for measures 214-221, featuring three staves: Ob. (Oboe), B. Cl. (Bass Clarinet), and Bsn. (Bassoon). The score is divided into measures with varying time signatures: 6/8, 7/8, 2/4, 6/8, 2/4, 6/8, 6/8, and 2/4. Dynamics include *ff*, *f*, and *ff*. The notation includes slurs, accents, and dynamic markings.

Musical score for measures 222-228, featuring three staves: Ob. (Oboe), B. Cl. (Bass Clarinet), and Bsn. (Bassoon). The score includes dynamic markings such as *mf*, *mp*, *ff*, and *p*, and various time signatures including 2/4, 7/8, and 6/8. The music is written in treble clef for the Oboe and Bass Clarinet, and bass clef for the Bassoon. The key signature has one sharp (F#).



Musical score for measures 229-235, featuring three staves: Ob. (Oboe), B. Cl. (Bass Clarinet), and Bsn. (Bassoon). The score includes dynamic markings such as *p*, *ff*, and *ff*, and various time signatures including 2/4, 6/8, and 5/8. The music is written in treble clef for the Oboe and Bass Clarinet, and bass clef for the Bassoon. The key signature has one sharp (F#).

Musical score for measures 236-242, featuring three staves: Ob. (Oboe), B. Cl. (Bass Clarinet), and Bsn. (Bassoon). The score is divided into six measures with time signatures 6/8, 2/4, 6/8, 2/4, 6/8, and 2/4. The key signature has one sharp (F#). The Ob. part starts with a dynamic of *ff* and features a melodic line with accents. The B. Cl. part starts with a dynamic of *mf* and features a melodic line with accents. The Bsn. part starts with a dynamic of *p* and features a melodic line with accents. A double bar line is present at the end of measure 242.

Musical score for measures 243-249, featuring three staves: Ob. (Oboe), B. Cl. (Bass Clarinet), and Bsn. (Bassoon). The score is divided into six measures with time signatures 2/4, 6/8, 2/4, 6/8, 2/4, and 6/8. The key signature has one sharp (F#). The Ob. part starts with a dynamic of *ff* and features a melodic line with accents. The B. Cl. part starts with a dynamic of *f* and features a melodic line with accents. The Bsn. part starts with a dynamic of *ff* and features a melodic line with accents. A double bar line is present at the end of measure 249.

250

Ob.

B. Cl.

Bsn.

ff

250 251 252 253 254

2/4 6/8 2/4



255

Ob.

B. Cl.

Bsn.

255 256 257 258 259

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

Musical score for measures 260-263. The score is for three instruments: Oboe (Ob.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.).

- Ob.:** Measures 260-262 are in 2/4 time with a key signature of one sharp (F#). The music consists of eighth-note patterns with slurs and accents. Measure 263 is in 6/8 time with a key signature of one sharp (F#).
- B. Cl.:** Measures 260-262 are in 2/4 time with a key signature of one sharp (F#). The music consists of eighth-note patterns with slurs and accents. Measure 263 is in 6/8 time with a key signature of one sharp (F#).
- Bsn.:** Measures 260-262 are in 2/4 time with a key signature of one sharp (F#). The music consists of eighth-note patterns with slurs and accents. Measure 263 is in 6/8 time with a key signature of one sharp (F#).



Musical score for measures 264-267. The score is for three instruments: Oboe (Ob.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.).

- Ob.:** Measure 264 is in 6/8 time with a key signature of one sharp (F#). Measures 265-266 are in 3/4 time with a key signature of one sharp (F#). Measure 267 is in 6/8 time with a key signature of one sharp (F#). Dynamics include *mf*, *fff*, and *p*. A slur is present over measures 265-266.
- B. Cl.:** Measures 264-265 are in 6/8 time with a key signature of one sharp (F#). Measures 266-267 are in 3/4 time with a key signature of one sharp (F#). Dynamics include *mf*, *fff*, and *p*. A slur is present over measures 266-267. An annotation "highest pitch possible" with an upward-pointing arrow is located above the staff.
- Bsn.:** Measures 264-265 are in 6/8 time with a key signature of one sharp (F#). Measures 266-267 are in 3/4 time with a key signature of one sharp (F#). Dynamics include *mf*, *fff*, and *p*. A slur is present over measures 266-267.

Oboe

to Aventure Ensemble

Traulos

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2011

suck on the reed
in a noisy manner

smacking sound

$\text{♩} = 80$

8 *fff*

15

23 *mf* — *fff* as dense as possible

30

36

change oral cavity

[a] [u] [e] [u] [a]

45 *mp*

53 *fff*

62 *mf* — *mp*

70 *fff*

78 *mp* — *fff*

84 *p*

p

Oboe

92 $\text{♩} = 60$ [a] [u] lip gliss. [e] [u] [a]

mp *f* *mp* *f* *mp* *f*

101 $\text{♩} = 100$

108

115

122

ff *p* *f*

129

mp *f* *mp* *f* *mp*

135

f *p*

142

ff

149

ff **2**

157

ff *p*

165

f

172

ff

180 $\text{♩} = 60$ multiphonic sound

p

Oboe

187 $\text{♩} = 100$ $\text{♩} = 60$ [a] [u] [a] [u] [a] [u] [u] [a]

195 $\text{♩} = 100$ $\text{♩} = 60$ lip gliss.

203 $\text{♩} = 130$

211

217

224

231

238

248

255

260

264

Bass Clarinet in B \flat

sounds a major 9th below

to Aventure Ensemble

Traulos

Gabriel Mălăncioiu

2011

$\text{♩} = 80$

fff

7

13

as dense as possible

f

20

mf fff

27

slap

slap

34

slap

mp

41

fff

47

2

2

Bass Clarinet in B \flat

56 *slap*

mf mp fff mp fff

63

mp fff mp fff

70 *highest pitch possible*

mp fff mp fff

77 *trm*

trm mp fff p

85 *multiphonic sound*

sf p

93 $\text{♩} = 60$

mp f mp f mp

101 $\text{♩} = 100$

f

109

f

116 *slap*

f

122

ff f

128

mp mp

Musical staff 128-134: Treble clef, key signature of one flat. Measures 128-134. Dynamics: mp, mp.

135

f p

Musical staff 135-142: Treble clef, key signature of one flat. Measures 135-142. Dynamics: f, p.

143

f p f ff

Musical staff 143-149: Treble clef, key signature of one flat. Measures 143-149. Dynamics: f, p, f, ff.

150

p

Musical staff 150-157: Treble clef, key signature of one flat. Measures 150-157. Dynamics: p.

158

p

Musical staff 158-163: Treble clef, key signature of one flat. Measures 158-163. Dynamics: p.

164

f ff f ff

Musical staff 164-172: Treble clef, key signature of one flat. Measures 164-172. Dynamics: f, ff, f, ff.

173

$\text{♩} = 60$ sf p ff

Musical staff 173-179: Treble clef, key signature of one flat. Measures 173-179. Dynamics: sf, p, ff. Tempo: $\text{♩} = 60$.

180

$\text{♩} = 100$ $\text{♩} = 60$ p

Musical staff 180-186: Treble clef, key signature of one flat. Measures 180-186. Dynamics: p. Tempo: $\text{♩} = 100$, $\text{♩} = 60$.

187

ff f

Musical staff 187-194: Treble clef, key signature of one flat. Measures 187-194. Dynamics: ff, f.

195

$\text{♩} = 100$ $\text{♩} = 60$ sfp f > p

Musical staff 195-201: Treble clef, key signature of one flat. Measures 195-201. Dynamics: sfp, f > p. Tempo: $\text{♩} = 100$, $\text{♩} = 60$.

Bass Clarinet in B \flat

$\text{♩} = 130$

201 *sfp* *f* *ff* *f*

209 *ff* *f* *ff*

216 *2*

223 *p* *ff*

228 *p* *ff* *ff*

235 *mf*

242 *ff* *f* *ff* *f* *ff*

250

256

261 *mf*

265 *fff* *p* *fff* highest pitch possible

Traulos

♩=80

suck on the reed
in a noisy manner
smacking sound

8 *fff* as dense as possible

15

23 *mf* *fff* frull.

30 frull. frull. frull.

37 *mp* *mp*

44 *fff* *mf* *fff* *f*

51 *fff* *mf* *fff* *mp* change oral cavity

58 [a] *pp* *mp*

65 [u] [a] [u] *fff*

73 frull. *f*

80 frull. *fff* *f* *p* 2

Bassoon

multiphonic sound

88 $\text{♩} = 60$ lip gliss.

mp *f* *mp* *f*

96 [u] [e] $\text{♩} = 100$

mp *f* *ff* *f*

105

ff *f* *ff* *f* *ff*

112

ff *f* *ff* *f* *ff*

119

ff *p*

126

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

133

f *mp* *f* *mp*

140

mp *p* *mf*

148

ff *f* *ff* *f* *ff*

154

f *ff* *mp* *p*

163

mf *p* *f*

171

ff

178 $\text{♩} = 60$ (different fingerings) bright dark [u]

sf p *<sf p*

186 $\text{♩} = 100$ $\text{♩} = 60$ [a] [u] [a]

195 $\text{♩} = 100$ $\text{♩} = 60$ bright dark bright dark lip gliss.

203 [u] [a] $\text{♩} = 130$

210

216

223

229

236

243

250

257

263