

Gabriel Mălăncioiu

*Complementarium
in memoriam Jonathan Harvey*

for soprano, clarinet, violin, cello and percussion

Performance notes

The soprano and the violin player will be dressed completely in white.

The clarinet, cello and the percussion player will be dressed completely in black.

The conductor will be dressed half white / half black.

This score is protected by S.A.C.E.M. and U.C.M.R.-A.D.A.

Before any public performance a declaration must be sent to your national author's society.

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Placement

Percussion (Gran Cassa, Tam Tam)

Backstage

A

Clarinet Violin Cello

B

Percussion-from the backstage (Bongos) Soprano-from the backstage

C

Violin Percussion Soprano

D

Clarinet Violin Cello

E

Clarinet Violin Cello Soprano

F

Clarinet Violin Cello Soprano Percussion-from the backstage

G

Clarinet Violin Cello Soprano Percussion (Timpano)

H

Percussion-from the backstage Violin Soprano

I

Clarinet Violin Cello Soprano Percussion

Conductor

to SonoMania Ensemble

Complementarium in memoriam Jonathan Harvey

Score in C

Gabriel Mălăncioiu
2013

A ♩ = 60

4/4

Clarinet

breath silently throughout

Violin

STEEL mute

ppp liscio

Violoncello

ord.

liscio

p

ppp

sul pont.

8

Cl.

ppp

p

Violin

p

ppp

p

sul pont.

Violoncello

ord.

p

ppp

5/16

7/16

5/16

7/16

5/16

7/16

5/16

♩ = 120

Cl. $\frac{5}{16}$ $\frac{7}{16}$ $\frac{5}{16}$ $\frac{7}{16}$ $\frac{5}{16}$ $\frac{7}{16}$ $\frac{5}{16}$ $\frac{7}{16}$ $\frac{5}{16}$

Vln. *poco stacc.*

Vc. *mp* sul tasto → *p* sul pont. → *ppp* sul tasto →



Cl. $\frac{5}{16}$ $\frac{7}{16}$ $\frac{4}{4}$ **B** ♩ = 60 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{1}{4}$ $\frac{5}{16}$

Vln. *mf* move as in a ritual towards the left side of the percussion player

Vc. *ff* sul pont.

S. Solo *f* *p* *f* *p* *f*
a o a ho e ri u

Perc. *mf* from the backstage enters the stage, as in a ritual to the right side of the percussion player
Tam-Tam enters the stage, as in a ritual to the right side of the hall **muta in Bongos**
f

32 $\text{♩} = 120$

S. Solo $\frac{5}{16}$ $\frac{7}{16}$ $\frac{5}{16}$ $\frac{7}{16}$ $\frac{5}{16}$ $\frac{7}{16}$ $\frac{5}{16}$ $\frac{7}{16}$ $\frac{5}{16}$ ³

ff p *ff p*

u o u e a u o u e a

Bongos
with hands

Perc. *p*



40 $\frac{5}{16}$ $\frac{7}{16}$ $\frac{5}{16}$ $\frac{7}{16}$ $\frac{5}{16}$ $\frac{7}{16}$ $\frac{5}{16}$ $\frac{7}{16}$ $\frac{5}{16}$

Vln. C without mute

S. Solo *p* *ff p*
nasal sound

with voice
f *p*

ta ga da ha ta ta ga ta ga ha ta ta ga da ha ta ta ga da ta ga da ha ga ta

Perc. *f* *p*

4

48 $\frac{5}{16}$ $\frac{7}{16}$ $\frac{5}{16}$ $\frac{7}{16}$ $\frac{5}{16}$ $\frac{7}{16}$ $\frac{5}{16}$ $\frac{7}{16}$ $\frac{5}{16}$ $\frac{7}{16}$ $\frac{4}{4}$

Vln. *p* *ppp*

S. Solo

Perc.



56 $\frac{4}{4}$ **D** ♩=60 + voice

Cl. *f* multiphonics + voice

Vln. *ff* move as in a ritual towards the right side of the clarinet player

Vc. *ff* move as in a ritual towards the right side of the cello player

S. Solo *ff* move as in a ritual towards the backstage

Perc. *ff* muta in Tam Tam

scratch tone apply very hard pressure to the bow

ord. → sul tasto

molto sul tasto →

ff (noise)

67 **E** **3** **5** **8** **5** **8** **5** **8** **5** **8** **5**

Cl. *multiphonics* *p*

Vln. *scratch tone ord.* → *sul tasto m* *ordinary mute* *f*

Vc. *scratch tone ord.* → *sul tasto* *molto sul tasto* → *scratch tone sul pont.* → *ff (noise)*

S. Solo *p ord.*
hae iara ue o u



79 **5** **8** **5** **8** **5** **8** **5** **8** **5** **8** **5**

Cl. *p*

Vln. *poco stacc.* *p*

Vc. *sul tasto* *molto sul tasto* →

89 **5/16** **8/16** **4/4** **F** ♩ = 60 frull.

Cl. *f* *p* *pp*

Vln. *ff* *pp*

Vc. scratch tone sul pont. *f* (noise) *ff*

Perc. from the backstage **Tam-Tam** *f* **muta in Timpano** move as in a ritual towards the right side of soprano

96 **G** ♩ = 120 **5/16** **7/16** **5/16** **7/16**

Cl. *pp*

Vln. *pp* molto sul tasto

Vc. *pp*

S. Solo *p* hao e ia ra ue o hao e ia ra uue o

Perc. **Timpano** with hands *pp*

105 **7/16** **5/16** **7/16** **5/16** **7/16** **5/16** **7/16** **5/16** **7/16** **5/16** **7/16**

Cl.

Vln.

Vc.

S. Solo

Perc.

parlando
p

ta ga da ha ia ga da ta ga ha ta ga da ha

115 **7/16** **5/16** **7/16** **5/16** **7/16** **5/16** **7/16** **5/16**

Cl.

Vln.

Vc.

S. Solo

Perc.

f

ia ga da ta ga ha ta ga da ha ia ga da ta ga ha ta ga da ha ia ga da ta ga ha

with voice
f

ta ga da ha ta ta ga ta ga ha

f

8

122

5/16 **7/16** **5/16** without mute **8/16** **5/16** **8/16** **5/16**

Vln. *pp*

S. Solo *pp* move as in a ritual towards the right side of the hall

ta ga da ha ta ga data ga da ha ta

Perc. *pp* *f*

ta ga da ha ta ta ga data ga da ha ga ta ga da ha ta ta ga da ha ta ta ta ga da ha ta ta ga data ga data ha ta

both hands



128

5/16 **8/16** **5/16** **8/16** **5/16** **8/16** **5/16** **8/16**

Cl.

Vln.

Perc. *mf* *mp* *p*

tagadaha ta tagadaha taha ta tadaha ta tagadatagadataha ta tadaha ta tagadaha taha ta tagadaha ta

135 **8/16** **5/16** **8/16** **5/16** **8/16** **5/16** **8/16** **5/16** **8/16**

Cl. *ff*

Vln. *ff*

Vc. scratch tone sul pont. *ff* (noise) sul tasto

Perc. *ff* ta ga data ga data ta ga data ta ga da ha ta ta ga da ha ta ha ta tada ha ta ta ga data ga data ha ta

move as in a ritual towards the backstage

muta in Gran Cassa

pp

141 **8/16** **5/16** **8/16** **5/16** **8/16** **5/16** **8/16** **5/16** **8/16**

Cl. *pp* *ff*

Vln. *pp* *ff*

S. Solo *f* iU raise hands up UO U UO U UO U UO hands down

move as in a ritual towards the right side of the hall

10

149 **8/16** **5/16** **8/16** **5/16** **8/16** **5/16** **8/16** **5/16** **8/16** **5/16** **8/16**

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

Vln. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Vc. *ff* (noise)

scratch tone sul pont. →



157 **8/16** **4/4** $\text{♩} = 60$ **3/4** **H** **4/4** $\text{♩} = 70$ **3/4** **2/4**

Cl. *p*

Vln. ord. →

Vc. *p* sul pont.

Perc. Gran Cassa *fff*

from the backstage hard mallets

move as in a ritual towards the left side of soprano

poco a poco accel.

166 Perc. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

179 Perc. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{6}{16}$ on the rim $\frac{3}{4}$ ord. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{6}{16}$ on the rim $\frac{2}{4}$

188 Perc. $\frac{2}{4}$ ord. $\frac{6}{16}$ on the rim $\frac{3}{4}$ ord. $\frac{6}{16}$ on the rim $\frac{3}{4}$ ord. $\frac{6}{16}$ on the rim $\frac{4}{4}$ ord. $\frac{6}{16}$ on the rim $\frac{2}{4}$ ord. $\frac{6}{16}$ on the rim $\frac{2}{4}$

pp

198 Perc. $\frac{2}{4}$ ord. $\frac{6}{16}$ on the rim $\frac{2}{4}$ ord. $\frac{6}{16}$ on the rim $\frac{5}{8}$ ord. $\frac{6}{8}$ on the rim $\frac{7}{8}$ ord. $\frac{6}{16}$ on the rim $\frac{7}{8}$

p

207 Perc. $\frac{7}{8}$ ord. $\frac{6}{16}$ on the rim $\frac{5}{8}$ ord. $\frac{6}{16}$ on the rim $\frac{5}{8}$ ord. $\frac{7}{8}$ $\frac{6}{16}$ on the rim $\frac{2}{4}$ ord. $\frac{6}{16}$

mp

216 Perc. $\frac{6}{16}$ on the rim $\frac{2}{4}$ ord. $\frac{6}{16}$ on the rim $\frac{2}{4}$ ord. $\frac{6}{16}$ on the rim $\frac{2}{4}$ ord. $\frac{6}{16}$ on the rim $\frac{2}{4}$ ord. $\frac{6}{16}$ on the rim $\frac{3}{4}$

227

Vln. $\frac{3}{4}$ $\frac{6}{16}$ 15^{ma} $\frac{2}{4}$ $\frac{6}{16}$ $\frac{1}{4}$ $\frac{6}{16}$

S. Solo *ppp* *ppp* *ff* *ff*
a *u* *u*

Perc. ord. on the rim ord. on the rim ord. on the rim
mf



239

Vln. $\frac{1}{4}$ $\frac{6}{16}$ $\text{♩} = 110$ $\frac{1}{4}$ $\frac{6}{16}$ 15^{ma}

S. Solo *p* *ppp*
o *a* *u* *a*

Perc. ord. on the rim ord. on the rim ord. on the rim
f

(15) 253 13

Vln. $\frac{1}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{6}{16}$ $\frac{2}{4}$

S. Solo *ff* *ff* *p*

Perc. *ord.* *on the rim* *ord.* *on the rim* *ord.* *on the rim*

ff *p*



(15) 264

Vln. $\frac{2}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{6}{16}$ $\frac{2}{4}$

S. Solo *ff* *p* *ff* *p*

Perc. *ord.* *on the rim* *ord.* *ord.* *ord.* *ord.* *ord.* *ord.* *ord.*

ff *p* *ff* *p*

subito pp

move as in a ritual towards the right side of the clarinet player

move as in a ritual towards the right side of the cello player

273 **158**

2/4 **4/4** **I** $\text{♩} = 60$ **2/4** **4/4** **2/4** **4/4**

Cl. *fff* *p*

Vln. ord. *fff* *pp* sul pont. *fff* *p*

Vc. ord. *fff* *pp* sul pont. *fff* *p*

S. Solo *fff* *p*
 hao e iara ue o hao e ia ra uue o

Tam-Tam *fff*

Perc. *fff*

move as in a ritual towards the right side of soprano

Cl. **4/4** **2/4** **4/4** **2/4** **3/4** **2/4** **5/4** **3/4**

p move in circle around Soprano and Violin

Vln. *p* sul tasto → ord. *ppp* 15^{ma}

Vc. *p* sul tasto move in circle around Soprano and Violin

S. Solo *p* e ho a e o a o

p with purity 3

Perc. move in circle around Soprano and Violin

291 **3** with voice **2** **4** $\text{♩}=50$
4 *f* **4** **4** **4** move in circle around Soprano and Violin
o u a raise hands up hands down

2 **4** $\text{♩}=60$ with voice **3** **4** $\text{♩}=40$
4 **4** *mp* **4** **4** move in circle around Soprano and Violin
e o u a raise hands up hands down

5 $\text{♩}=60$ with voice **4**
4 *pp* **4** **4** *a*
 raise hands up

Vln. *15^{ma}* with voice *pp*
a raise hands up

Vc. with voice *f* *mp* with voice *pp*
 move in circle around Soprano and Violin
o u a raise hands up hands down
e o u a raise hands up hands down
e o u a raise hands up *a*

S. Solo *pp*
a o *a o* *a* raise hands up

Perc. with voice *f* *mp* with voice *pp*
 move in circle around Soprano and Violin
o u a raise hands up hands down
e o u a raise hands up hands down
e o u a raise hands up *a*