

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 U.C.M.R.-A.D.A.
Before any public performance a declaration must be sent to your national
author's society.

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.

Perc. III Tom-Tom

Perc. IV T. rulante

Perc. V G. C.

TIMBALES con le mani

ppp

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

Perc. I Bongos

Perc. II Timb.

Perc. III Tom-Tom

Perc. IV T. rulante

Perc. V G. C.

BONGOS con le mani

ppp

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 $\frac{5}{8}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{9}{8}$

accel.

$\text{♩} = 90$ with voice pitch not important

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*

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

bacch. di legno

Perc. I Bongos *ppp*

Perc. II Timb.

Perc. III Tom-Tom *ppp*

Perc. IV T. rulante *ppp*

Perc. V Conga *ppp*

4

67 **7/8** **5/8** **8/8**

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 **8/8** **4/4** **7/8** **8/8**

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 **5/8** **7/8** **8/8**

Perc. I Bongos

Perc. II Timb.

Perc. III Timp.

Perc. IV T. rulante

Perc. V Conga

parlando

hu hu hu hu hu

p

with voice pitch not important

a

sf p

ppp

bacch. di legno

ppp

bacch. di legno

ppp

77 **7/8** **4/4** **8/8** **7/8**

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

(R) **(N)**

80 $\frac{7}{8}$ ∞ ∞ ∞ $\frac{7}{8}$

Perc. I Bongos

Perc. II Timb.

Perc. III Timp.

Perc. IV T. rulante

Perc. V Conga

muta in CASTAGNETTI

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

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

Perc. I Bongos

Perc. II Timb.

Perc. III Timp.

Perc. IV Cast.

Perc. V Conga

CASTAGNETTI

p

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

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

Perc. I Bongos *p* *hu hu hu hu hu hu hu hu*

Perc. II Sim. *p* *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* *SIMANTRA bacch. di legno*

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

Perc. IV Cast. *p*

Perc. V Conga *p*

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

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

a

p

parlando
hu hu hu hu

parlando
hu hu hu hu

with voice pitch not important

a

gliss.

sf

p

with voice pitch not important

a

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

TEMPLE BLOCKS bacch. di legno

Perc. V
Temple bl.

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

3 3 3 3

p

Perc. IV
Mar.

3 3 3 3

Perc. V
Temple bl.

sf p

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

gliss.

3 3 3 3

p

Perc. IV
Mar.

3 3 3 3

Perc. V
Temple bl.

3 3

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

♩ = 150
with voice pitch not important

a.

sf p

sf p

VIBRAFONO senza motore bacch. di gomma

mp

mp

mp

Perc. I
W. bl.

Perc. II
Sim.

Perc. III
Vibr.

Perc. IV
Mar.

Perc. V
Temple bl.

159

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

mp

mp

mp

non cresc.

non cresc.

mp

Perc. I
W. bl.

Perc. II
Sim.

Perc. III
Vibr.

Perc. IV
Mar.

Perc. V
Temple bl.

163

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

mp

Perc. I
W. bl.

Perc. II
Sim.

Perc. III
Vibr.

Perc. IV
Mar.

Perc. V
Temple bl.

167 **6/8** **2/4** **7/8** **8/8** **4/4**

Perc. I
W. bl.

Perc. II
Sim.

Perc. III
Vibr.

Perc. IV
Mar.

Perc. V
Temple bl.

non cresc.

non cresc.

171 **4/4** **2/4** **5/8** **4/4**

Perc. I
W. bl.

Perc. II
Sim.

Perc. III
Vibr.

Perc. IV
Mar.

Perc. V
Temple bl.

mp

gliss.

mp

175 **4/4** **3/4** **4/4** **3/4**

Perc. I
W. bl.

Perc. II
Sim.

Perc. III
Vibr.

Perc. IV
Mar.

Perc. V
Temple bl.

p

parlando
hu hu hu hu

sf p

a

with voice pitch not important

mf

parlando
hu hu hu hu

p

parlando
hu hu hu hu

mf

parlando
hu hu hu hu

mf

parlando
hu hu hu hu

p

solo

3 3 3 3

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

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

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

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

trem.

ord.

Musical score for Percussion I-V (Measures 247-252). 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 250-252). 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 253-255). The score is divided into three measures. Percussion I (Glk.) plays a pattern of eighth notes with a piano (p) dynamic in the first measure, a forte (f) dynamic in the second, and a fortissimo (fff) dynamic in the third. Percussion II (Bl. di met.) plays a pattern of eighth notes with a piano (p) dynamic in the first measure, a forte (f) dynamic in the second, and a fortissimo (fff) dynamic in the third. Percussion III (Vibr.) plays a pattern of eighth notes with a piano (p) dynamic in the first measure, a forte (f) dynamic in the second, and a fortissimo (fff) dynamic in the third. Percussion IV (Mar.) plays a pattern of eighth notes with a piano (p) dynamic in the first measure, a forte (f) dynamic in the second, and a fortissimo (fff) dynamic in the third. Percussion V (Temple bl.) plays a pattern of eighth notes with a piano (p) dynamic in the first measure, a forte (f) dynamic in the second, and a fortissimo (fff) dynamic in the third. The score includes tempo markings: *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*

sf p *p* *ppp*

76

80

83 *accel.* $\text{♩} = 120$

88

93 *with voice pitch not important*
a

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

104 *muta in WOODBLOCKS*

111 *WOODBLOCKS* *bacch. di legno*

117

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

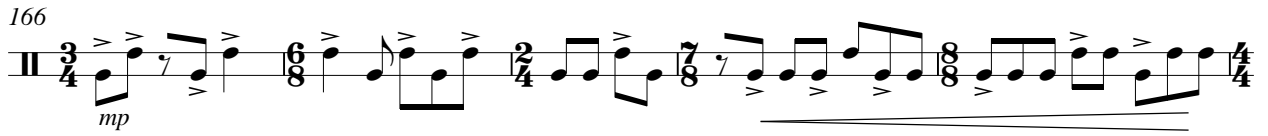
159

mp

Percussion I

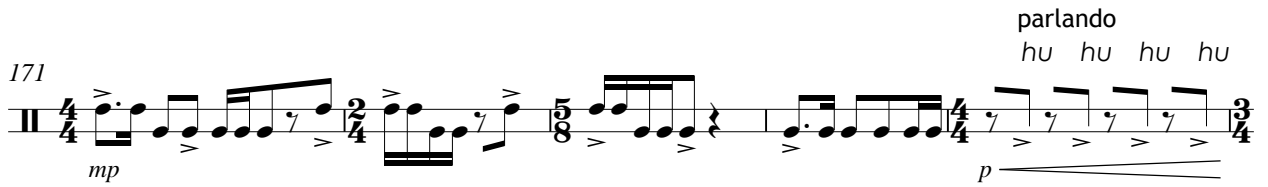
4

166 *mp*



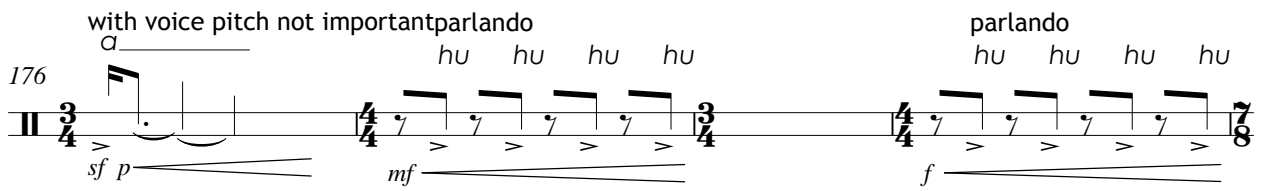
171 *mp* *p*

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

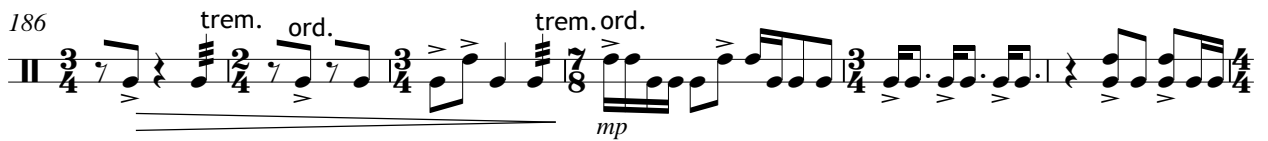


180 *mp* *f*



186 *mp*

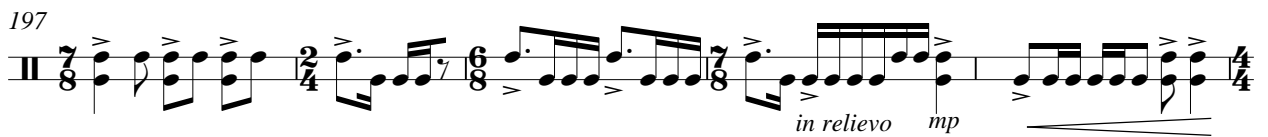
trem. ord. trem. ord.



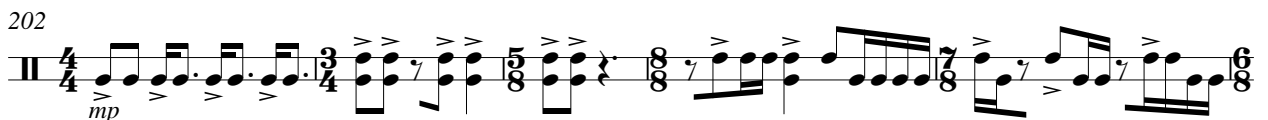
192



197 *in rilievo mp*



202 *mp*



Percussion I

207 *trem.* *ord.* 5
mp

212 *in rilievo*
mp

218 *mp*
mp

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. *25 sec.* *10 sec.* *10 sec.*
repeat pattern *presto possibile* *stop all movements*

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

to ensemble Percutissimo

Katharythmos

Gabriel Mălăncioiu
2009

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 *ppp* *ppp* *ppp* *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* parlando hu hu hu hu

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 p f fff

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)

Percussion III

to ensemble Percutissimo

Katharythmos

Gabriel Mălăncioiu
2009

mf *ppp* *pppp*

TRIANGOLO $\text{♩} = 40$

TOM-TOM $\text{♩} = 80$ con le mani

7 12 16 22 28 34 40 45 51

Percussion III

58 trem *accel.* ord. $\text{♩} = 90$
ppp

63
ppp

68 muta in TIMPANI

77 **(C)** TIMPANI bacch. di legno
ppp

82 **(R)** **(C)** trem. *accel.* $\text{♩} = 120$ **(N)** ord.
p

88 **(R)** **(N)**

93 solo
sf *gliss.* *p*

97

101 **(R)** **(C)**
p *p* *sf* *p*

106 **(R)** **(C)**

Percussion III

111 **(N)** **(R)** **(N)**

115 **(R)** **(C)**

121 **(N)**

127

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

138

143

148 muta in VIBRAFONO

151 accel.

155 senza motore bacch. di gomma

Musical notation for measures 155-160. The piece is in treble clef with a key signature of one flat. The tempo is marked as quarter note = 150. The music consists of a continuous eighth-note pattern with various rests and accents. The dynamic is marked *mp*.

Musical notation for measures 160-164. The music continues with eighth-note patterns and rests. The dynamic is marked *non cresc.*

Musical notation for measures 164-170. The music continues with eighth-note patterns and rests. The dynamic is marked *non cresc.*

Musical notation for measures 170-175. The music continues with eighth-note patterns and rests.

Musical notation for measures 175-180. The music features a series of eighth notes with accents, marked *p*, *mf*, and *f*. The text "parlando hu hu hu hu" is written above the notes.

Musical notation for measures 180-186. The music features eighth-note patterns with triplets and accents, marked *mp* and *f*.

Musical notation for measures 186-190. The music features eighth-note patterns with triplets and accents, marked *mp* and *gliss.*

Musical notation for measures 190-195. The music features eighth-note patterns with triplets and accents, marked *mp* and *tr*.

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* *f* *fff*

25 sec.

10 sec.

10 sec.

stop all movements

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

Percussion IV

to ensemble Percutissimo

Katharythmos

Gabriel Mălăncioiu

2009

The musical score for Percussion IV, titled "Katharythmos" by Gabriel Mălăncioiu, is written for a single player. It consists of nine staves of music. The first staff begins with a "TAM-TAM" section, marked *mf*, with a tempo of quarter note = 40. The second staff continues the piece. The third staff introduces the "TAMBURO RULANTE" section, marked *ppp* and "con le mani". The subsequent staves (4-9) continue the rhythmic patterns with various time signatures including 4/4, 7/8, 2/4, 5/8, 3/4, 6/8, and 9/8. The score includes dynamic markings such as *mf* and *ppp*, and features complex rhythmic patterns with triplets and rests.

Percussion IV

2

accel.

$\text{♩} = 90$

58 *bacch. di legno*

ppp
sf

63

ppp

68 *solo*

ppp

72

ppp

77

ppp

80 *muta in CASTAGNETTI*

ppp

83 *with voice pitch not important*

accel. $\text{♩} = 120$ *a* _____

sf p

CASTAGNETTI

p

89

p

94 *with voice pitch not important*

a _____

p

100 *with voice pitch not important*

a _____

sf p p p p

Percussion IV

105 3

111

116 *p*

122 *p*

129 *p* parlando
muta in MARIMBA hu hu hu hu hu hu hu hu

135 *mf* parlando hu hu **MARIMBA** bacch. di gomma *sf P*

142

147 *sf P* *p*

150

154 *accel.* $\text{♩} = 150$ *mp*

159 *non cresc.*

164 *non cresc.*

170 *gliss.*

Percussion IV

4 parlando
175 hu hu hu hu hu hu hu hu hu hu hu hu hu hu

180

186

191

196

201

205

208

212

217 parlando
hu hu hu hu hu hu hu hu

221 hu hu hu hu

tr

mp

mp

Detailed description of the musical score: The score is for Percussion IV and consists of nine staves of music. The first staff (measures 175-178) features a simple rhythmic pattern of quarter notes with dynamic markings *p*, *mf*, and *f*. The second staff (measures 180-183) includes a glissando and dynamic markings *mp* and *f*. The third staff (measures 186-189) shows a complex rhythmic pattern with triplets and dynamic marking *mp*. The fourth staff (measures 191-194) continues with triplets and dynamic markings *mp*. The fifth staff (measures 196-199) features a steady eighth-note pattern with dynamic marking *mp*. The sixth staff (measures 201-204) includes triplets and dynamic marking *mp*. The seventh staff (measures 205-207) contains a glissando and dynamic marking *mp*. The eighth staff (measures 208-211) shows a rhythmic pattern with dynamic marking *mp*. The ninth staff (measures 212-215) features a complex rhythmic pattern with dynamic marking *mp*. The tenth staff (measures 217-220) includes the vocalization 'hu hu hu hu' and dynamic marking *mp*. The eleventh staff (measures 221-224) features the vocalization 'hu hu hu hu' and dynamic marking *mp*, with a trill marking 'tr' above a note.

224

228

233

238

243

247

250

253

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

to ensemble Percutissimo

Katharythmos

Gabriel Mălăncioiu
2009

Percussion V

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

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

Staff 3: con spazzole con le mani

Staff 4:

Staff 5:

Staff 6: muta in CONGA

Staff 7: **CONGA** con le mani *ppp*

Staff 8:

Staff 9: *accel.* $\text{♩} = 90$ *ppp*

Staff 10: *ppp*

Staff 11: with voice pitch not important *a* *p* with voice pitch not important *a* *sf p*

Percussion V

2 74

bacch. di legno

Musical notation for measures 74-78. The staff shows a series of eighth notes with various rests. Dynamics include *ppp* and *ppp*. Time signatures include 7/8, 7/8, 7/8, 7/8, 4/4, and 9/8.

79

Musical notation for measures 79-82. Includes circled letters 'R' and 'N'. Dynamics include *ppp*. Time signatures include 9/8, 7/8, 8/8, 8/8, and 4/4.

83

accel.

$\text{♩} = 120$

with voice pitch not important

Musical notation for measures 83-88. Includes *sf p* and *sf p*. Time signatures include 5/4, 8/8, 2/4, 5/8, 7/8, 2/4, and 8/8.

89

Musical notation for measures 89-93. Dynamics include *p* and *p*. Time signatures include 8/8, 7/8, 3/4, 8/8, 7/8, 7/8, and 8/8.

with voice pitch not important

94

Musical notation for measures 94-99. Includes *sf p*. Time signatures include 8/8, 7/8, 7/8, 7/8, 7/8, 7/8, 8/8, 5/8, 2/4, and 4/4.

100

with voice pitch not important

Musical notation for measures 100-105. Includes circled letters 'R' and 'N'. Dynamics include *sf p*, *p*, and *p*. Time signatures include 4/4, 8/8, 5/8, 8/8, 7/8, and 8/8.

106

Musical notation for measures 106-110. Includes a triplet bracket. Time signatures include 7/8, 2/4, 5/8, 7/8, 7/8, and 4/4.

111

Musical notation for measures 111-114. Includes circled letters 'R' and 'N'. Dynamics include *p*. Time signatures include 4/4, 8/8, 7/8, 8/8, 8/8, 8/8, and 9/8.

115

Musical notation for measures 115-118. Dynamics include *p*. Time signatures include 9/8, 3/4, 7/8, 8/8, and 8/8.

119

muta in TEMPLE BLOCKS

Musical notation for measures 119-125. Time signatures include 3/8, 5/8, 3/4, 7/8, 3/8, and 2/4.

126

Musical notation for measures 126-131. Time signatures include 2/4, 8/8, 3/4, 5/8, 2/4, 5/8, and 8/8.

Percussion V

with voice pitch not important

132

a

sf p

3

TEMPLE BLOCKS

138

bacch. di legno

p

143

147

p *non cresc.* *p*

151

accel.

155

$\text{♩} = 150$

mp

160

mp

164

mp

169

mp

173

solo

177

mp

Percussion V

4

181

Musical notation for measure 181, featuring a series of time signatures: 5/8, 2/4, 3/4, 5/8, 3/4, 2/4, and 3/4. A large number '2' is positioned above the 5/8 and 3/4 time signatures. The notation includes eighth and sixteenth notes, with two triplets of eighth notes in the final two measures. The dynamic marking *mp* is present below the final measure.

188

Musical notation for measure 188, featuring time signatures: 3/4, 7/8, 3/4, 4/4, and 7/8. The notation includes eighth and sixteenth notes, with two triplets of eighth notes in the first measure. The dynamic marking *mp* is present below the first measure.

193

Musical notation for measure 193, featuring time signatures: 7/8, 5/8, 2/4, 8/8, 7/8, and 2/4. The notation includes eighth and sixteenth notes. The dynamic marking *mp* is present below the second measure.

198

Musical notation for measure 198, featuring time signatures: 2/4, 6/8, 7/8, 4/4, and 3/4. The notation includes eighth and sixteenth notes. The dynamic marking *in rilievo mp* is present below the first measure, and *mp* is present below the fourth measure.

203

Musical notation for measure 203, featuring time signatures: 3/4, 5/8, 8/8, 7/8, 8/8, and 6/8. The notation includes eighth and sixteenth notes.

207

Musical notation for measure 207, featuring time signatures: 6/8, 4/4, 3/4, 8/8, 2/4, and 6/8. The notation includes eighth and sixteenth notes. The dynamic marking *mp* is present below the third measure, and *in rilievo* is present below the sixth measure.

212

Musical notation for measure 212, featuring time signatures: 6/8, 2/4, and 6/8. The notation includes eighth and sixteenth notes. The dynamic marking *mp* is present below the first measure.

216

Musical notation for measure 216, featuring time signatures: 6/8, 7/8, 6/8, and 4/4. The notation includes eighth and sixteenth notes.

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

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

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