

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

ppp

ord. →

p

ppp

p

sul pont.

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. $\frac{5}{16}$ $\frac{7}{16}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{1}{4}$ $\frac{5}{16}$

Vln. *mf* *ff* *mf* *f* *p* *f*

Vc. *mf* *ff* *mf* *f* *p* *f*

S. Solo *f* *p* *f*

Perc. *f*

B $\text{♩} = 60$

move as in a ritual towards the left side of the percussion player

from the backstage

enters the stage, as in a ritual to the right side of the percussion player

from the backstage

enters the stage, as in a ritual to the right side of the hall

Tam-Tam

muta in Bongos

a o a ho e ri u

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 *f* + voice

Vln. *ff* move as in a ritual towards the right side of the clarinet player *molto sul tasto* → *ord.* → *sul tasto* *molto sul tasto* →

Vc. *molto sul tasto* → *ord.* → *sul tasto* *molto sul tasto* →

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

Perc. *ff* *muta in Tam Tam* move as in a ritual towards the backstage

scratch tone
apply very hard
pressure to the bow

ff (noise)

67 **E** **3** **5** **8** **5** **8** **5** **8** **5** **8** **5**
16 **16** **16** **16** **16** **16** **16** **16** **16** **16** **16**
 Cl. *p* *multiphonics*

ff (noise) *ord.* → *sul tasto* *ordinary mute* *f*

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

p ord.
 ha e ia ra ue o u

S. Solo

79 **5** **8** **5** **8** **5** **8** **5** **8** **5** **8** **5**
16 **16** **16** **16** **16** **16** **16** **16** **16** **16** **16**
 Cl. *p*

poco stacc. *p*

sul tasto *molto sul tasto* →

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

with voice

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

ta ga da ha ta ta ga ta ga ha

f

8

122

Vln. $\frac{5}{16}$ $\frac{7}{16}$ $\frac{5}{16}$ without mute $\frac{8}{16}$ $\frac{5}{16}$ $\frac{8}{16}$ $\frac{5}{16}$

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

Perc. *pp* *f*

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

both hands

≡

128

Cl. $\frac{5}{16}$ $\frac{8}{16}$ $\frac{5}{16}$ $\frac{8}{16}$ $\frac{5}{16}$ $\frac{8}{16}$ $\frac{5}{16}$ $\frac{8}{16}$

Vln.

Perc. *mf* *mp* *p*

tagadaha ta tagadaha taha ta tadaha ta tagadatagadadataha ta tadaha ta tagadaha taha ta tagadaha ta

135

Cl. $\frac{8}{16}$ $\frac{5}{16}$ $\frac{8}{16}$ $\frac{5}{16}$ $\frac{8}{16}$ $\frac{5}{16}$ $\frac{8}{16}$ $\frac{5}{16}$ $\frac{8}{16}$

Vln. *ff* *ff*

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

Perc. *ff* move as in a ritual towards the backstage
 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
 muta in Gran Cassa

pp

141

Cl. $\frac{8}{16}$ $\frac{5}{16}$ $\frac{8}{16}$ $\frac{5}{16}$ $\frac{8}{16}$ $\frac{5}{16}$ $\frac{8}{16}$ $\frac{5}{16}$ $\frac{8}{16}$

Vln. *pp* *pp* *ff* *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

Cl. $\frac{8}{16}$ $\frac{5}{16}$ $\frac{8}{16}$ $\frac{5}{16}$ $\frac{8}{16}$ $\frac{5}{16}$ $\frac{8}{16}$ $\frac{5}{16}$ $\frac{8}{16}$

Vln. $\frac{8}{16}$ $\frac{5}{16}$ $\frac{8}{16}$ $\frac{5}{16}$ $\frac{8}{16}$ $\frac{5}{16}$ $\frac{8}{16}$ $\frac{5}{16}$ $\frac{8}{16}$

Vc. $\frac{8}{16}$ $\frac{5}{16}$ $\frac{8}{16}$ $\frac{5}{16}$ $\frac{8}{16}$ $\frac{5}{16}$ $\frac{8}{16}$ $\frac{5}{16}$ $\frac{8}{16}$

scratch tone
sul pont. →

ff (noise)

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

=

157

Cl. $\frac{8}{16}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Vln. $\frac{8}{16}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Vc. $\frac{8}{16}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Perc. $\frac{8}{16}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

move as in a ritual towards
the left side of soprano

ord. →

sul pont.

from the backstage
hard mallets

Gran Cassa

p *fff*

$\text{♩} = 60$ $\text{♩} = 70$

poco a poco accel.

166 **2**/**4** > **3**/**4** > **2**/**4** > **3**/**4** >

Perc.

179 > **2**/**4** > **3**/**4** > **6**/**16** on the rim **3**/**4** ord. **2**/**4** > **4**/**4** > **6**/**16** on the rim **2**/**4**

Perc.

188 **2**/**4** ord. **6**/**16** on the rim **3**/**4** ord. **6**/**16** on the rim **3**/**4** ord. **6**/**16** on the rim **4**/**4** ord. **6**/**16** on the rim **2**/**4** ord. **6**/**16** on the rim **2**/**4**

Perc.

pp

198 **2**/**4** ord. **6**/**16** on the rim **2**/**4** ord. **6**/**16** on the rim **5**/**8** ord. **6**/**8** on the rim **7**/**8** ord. **6**/**16** on the rim **7**/**8**

Perc.

p

207 **7**/**8** ord. **6**/**16** on the rim **5**/**8** ord. **6**/**16** on the rim **5**/**8** ord. **7**/**8** > **6**/**16** on the rim **2**/**4** ord. **6**/**16**

Perc.

mp

216 **6**/**16** on the rim **2**/**4** ord. **6**/**16** on the rim **2**/**4** ord. **6**/**16** on the rim **2**/**4** ord. **6**/**16** on the rim **2**/**4** ord. **6**/**16** on the rim **3**/**4**

Perc.

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* *ff* *ff*

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

mf

a *u* *u*



239

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

S. Solo *p* *ppp*

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

f

o *a* *u* *a*

Vln. ²⁵³ (15) $\frac{1}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{6}{16}$ ^{15^{ma}} $\frac{2}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ 13
 S. Solo *u a u* *ff* *a*
 Perc. *ord.* *on the rim* *ord.* *on the rim* *ord.* *on the rim*
ff *p*



Vln. ²⁶⁴ (15) $\frac{2}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{5}{8}$ $\frac{2}{4}$ $\frac{5}{8}$
 S. Solo *o*
 Perc. *ord.* *on the rim* *ord.* *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 $\frac{5}{8}$ $\frac{2}{4}$ $\frac{4}{4}$ **I** $\text{♩} = 60$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Cl. *fff* *p*

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

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

S. Solo *fff* *p*
ha o e i a r a u e o ha o e i a r a u u e o

Perc. Tam-Tam *fff* move as in a ritual towards the right side of soprano

Detailed description of the musical score: The score is for measures 273 to 280. It features five staves. The Clarinet (Cl.) staff has a treble clef and a key signature of one sharp (F#). It starts with a forte (fff) dynamic and ends with a piano (p) dynamic. The Violin (Vln.) and Viola (Vc.) staves have treble and bass clefs respectively, and a key signature of one sharp (F#). They both have 'ord.' (ordinary) and 'sul pont.' (sul ponticello) markings. The Soprano Solo (S. Solo) staff has a treble clef and a key signature of one sharp (F#). It has lyrics: 'ha o e i a r a u e o' and 'ha o e i a r a u u e o'. The Percussion (Perc.) staff has a double bar line and a key signature of one sharp (F#). It includes a 'Tam-Tam' instrument and a instruction 'move as in a ritual towards the right side of soprano'. The time signature changes from 5/8 to 2/4 and back to 5/8. The tempo is marked as quarter note = 60.

282

Cl. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

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* *p with purity* 3 ho a e o a o

Perc. move in circle around Soprano and Violin

291

Cl. $\frac{3}{4}$ *f* with voice $\frac{2}{4}$ $\frac{4}{4}$ $\text{♩} = 50$ move in circle around Soprano and Violin

raise hands up hands down

$\frac{2}{4}$ $\frac{4}{4}$ $\text{♩} = 60$ with voice *mp* $\frac{3}{4}$ $\frac{4}{4}$ $\text{♩} = 40$ move in circle around Soprano and Violin

raise hands up hands down

$\frac{5}{4}$ $\frac{4}{4}$ $\text{♩} = 60$ with voice *pp* $\frac{4}{4}$ $\text{♩} = 60$ with voice *pp*

raise hands up

Vln. 15^{ma} with voice *pp*

raise hands up

Vc. with voice *f* move in circle around Soprano and Violin with voice *mp* move in circle around Soprano and Violin with voice *pp*

o u a raise hands up hands down e o u a raise hands up hands down e o u a raise hands up

S. Solo a o a o a raise hands up

Perc. with voice *f* move in circle around Soprano and Violin with voice *mp* move in circle around Soprano and Violin with voice *pp*

o u a raise hands up hands down e o u a raise hands up hands down e o u a raise hands up