

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* breath silently throughout *mp*

Tat Tvam A - si timbral variations (vowel change) ad libitum

12 *p* *mp* *mf*

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. ♩=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* *fff*

2

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

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Tat Tvam Asi

Baritone Solo

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♩=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 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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♩=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

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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*.

soft multiphonics

Musical notation for measures 8-12. Measure 8 has a dynamic of *p*. Measure 9 has a dynamic of *p*. Measure 10 has a dynamic of *p*. Measure 11 has a dynamic of *p*. Measure 12 has a dynamic of *p*.

13 + voice

Musical notation for measures 13-17. Measure 13 has a dynamic of *f*. Measure 14 has a dynamic of *p*. Measure 15 has a dynamic of *mp*. Measure 16 has a dynamic of *p*. Measure 17 has dynamics of *sf*, *p*, *sfp*, *sfp*, and *sf p*.

soft multiphonics

Musical notation for measures 18-22. Measure 18 has a dynamic of *sf p*. Measure 19 has a dynamic of *sf p*. Measure 20 has a dynamic of *sf p*. Measure 21 has a dynamic of *sf p*. Measure 22 has a dynamic of *sf p*.

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* and a sextuplet of eighth notes.

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*.

Bass Clarinet

32 *ord.* 3 **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 **50** **14** *rall.*

multiphonics

<*ff*> *f* <*ff*> *f* *ff*

40

56

ff

59

p > *pp* *p* > *pp* *p* > *pp*

69

p *pp*

73 **10**

p

Violin

to Neue Vocalsolisten Stuttgart and ensemble L'arsenale

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$\text{♩} = 40$

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

3 *pp* *gliss.* fast harmonic gliss. sul A *p* *gliss.* *pp* sul pont.

5 *p* ord. 8^{va}

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

13 *p* *p* *pp* sul pont. *gliss.*

18 molto sul tasto → sul pont. → molto sul tasto → sul pont.

22 natural harmonics trill on A (resulting sounds)
ord. → sul pont. → ord.
p *p* *ff* trem.

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* *p* *p*

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

p *p*

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

7 *p* *p*

Violoncello

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Tat Tvam Asi

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2011

$\text{♩} = 40$

fast harmonic gliss. sul A

8^{va} p

8^{va} p

8^{va} p

Violoncello part, measures 1-3. Bass clef, 4/4 time. Features fast harmonic glissandos on the A string, marked *p* and *8^{va}*.

sul pont.

4 pp gliss. pp

Violoncello part, measures 4-5. Bass clef, 4/4 time. Features glissandos on the A string, marked *pp*.

ord. 8^{va}

6 p molto sul tasto → sul pont. p liscio

Violoncello part, measures 6-7. Bass clef, 4/4 time. Features a trill on the A string, marked *p* and *liscio*.

natural harmonics trill on A (resulting sounds)

ord. → sul pont. →

ord. →

sul pont. mp

10 p mp

Violoncello part, measures 8-9. Treble clef, 4/4 time. Features natural harmonics trill on A, marked *p* and *mp*.

sul pont.

15 pp gliss. pp sul tasto + voice p

Violoncello part, measures 14-15. Treble clef, 4/4 time. Features glissandos on the A string, marked *pp* and *p*.

20 +voice

Violoncello part, measures 19-21. Bass clef, 4/4 time. Features a melodic line with *+voice* markings.

□ ∨ □ ∨ □ →

trem.

ord.

scratch tone

25 ff p f p

Violoncello part, measures 24-25. Bass clef, 4/4 time. Features tremolos and scratch tones, marked *ff*, *p*, *f*, and *p*.

29 f

Violoncello part, measures 28-29. Bass clef, 4/4 time. Features a fast melodic passage, marked *f*.

2 Violoncello

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

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

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

37 *ord.* *ord. → sul pont. → ord. → sul pont. →* f $ff \rightarrow f$ $ff \rightarrow f$ 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 $\frac{5}{4}$

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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 Bongos and consists of 57 measures. It begins with a tempo of quarter note = 40. The first system (measures 1-17) features a sequence of time signatures: 4/4 (4 measures), 3/4 (3 measures), 4/4 (4 measures), 3/4 (3 measures), 4/4 (4 measures), 10/4 (10 measures), and 3/4 (3 measures). The second system (measures 18-27) starts with a 3/4 rest, followed by 4/4 (12 measures), 2/4 (2 measures), and 4/4 (9 measures). The third system (measures 28-57) is marked 'with hands' and has a tempo of quarter note = 50. It contains dense rhythmic patterns with accents and slurs. Dynamics include *p* (measures 41-45), *f* (measures 43, 47, 49), and *ff* (measures 55-57). A *rall.* (ritardando) is indicated at measure 55. The piece concludes with a 27-measure rest in 5/4 time.