

*Gabriel Mălăncioiu*

# *anahit*

*- for duduk, guitar and piano -*

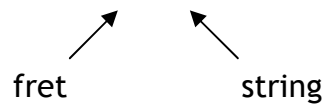
# Performance notes

## Duduk (in G, in C)

## Guitar

The guitar player must have a round pen and a plectrum.

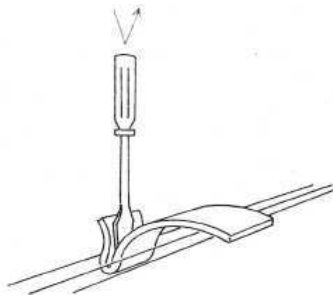
Notation of natural harmonics: **H 5/B**



## Piano

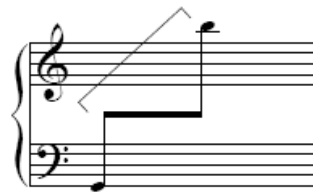
### preparation 1

felt



### preparation 2

put empty Cd boxes  
on strings



### preparation 3

ruber



Duration 4'

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.

# Anahit

Gabriel Mălăncioiu  
2010

**1**  $\text{♩} = 70$

**2/4** **3/4** **2/4**

Piano *p* *f* *p*

**5** **in G**

Duduk (sounding pitch)

Gtr. *mp* *p*

tamb. picc. (as in Tarrega's Jota) VII

Pno. *f* *mp* *p*

**10**

Duduk *mp* *mf*

Gtr.

Pno.

**16** **3/4** **2/4**

Duduk

Gtr. *mf* ord. bend *mp*

Pno. *f*

2

20 **2/4**

Duduk

tamb. picc.  
= VII

*mp*

Gtr.

*f*

*mp*

Pno.

*p*

26

**4/16** *muta in C* **6/16** **4/16** **6/16** **4/16** **6/16** **4/16**

Duduk

bend

natural harm. sul pont.  
H3.3/D

Gtr.

Pno.

*pp*

*mf*

33

**4/16** *in C* **6/16** *tr* **4/16** *tr* **6/16** *tr* **4/16** **6/16** **4/16**

Duduk

*mf*

*p*

*f*

Gtr.

Pno.

*p*

*f*

with round pen in left hand

40

**4/16** **6/16** **4/16** **6/16** **4/16** **6/16** **4/16**

Gtr.

*mf molto vibr.*

Pno.

*p*

47  $\frac{4}{16}$   $\frac{6}{16}$   $\frac{4}{16}$   $\frac{6}{16}$   $\frac{4}{16}$   $\frac{6}{16}$   $\frac{4}{16}$   $\frac{6}{16}$   $\frac{4}{16}$

Duduk *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

Gtr. *mp*

Pno.

53  $\frac{4}{16}$   $\frac{6}{16}$   $\frac{3}{4}$   $\frac{2}{4}$

Duduk

Gtr. *improvvisando*

Pno. *f*

*muta in G*

57  $\frac{2}{4}$

Gtr. *tamb. picc. VII*

Pno. *pp* *pp*

61 *in G*

Duduk *mp*

Gtr. *let ring*

Pno.

natural harm. sul pont. H5/G H5/B H3.3/B H2.3/B H2.3/G

4 67

Duduk

Gtr.

H12/E H3.3/B H3.3/D H5/G H7/B ord. bend sul pont.

*f* *mp*

75

Duduk

Gtr.

Pno.

with round pen in left hand

*molto vibr.*

**3/4** **2/4**

80

Duduk

Gtr.

Pno.

*f* *ff* *pp*

ord.

**2/4** **4/16** **6/16** **4/16**

muta in C

85

Duduk

Gtr.

Pno.

*f* *mf*

**4/16** **6/16** **4/16** **6/16** **4/16** **6/16** **4/16**

in C

trm

91  $\frac{4}{16}$   $\frac{6}{16}$   $\frac{4}{16}$   $\frac{6}{16}$   $\frac{4}{16}$   $\frac{6}{16}$

Duduk *mf*

Gtr. *mp*

Pno. *p*

97  $\frac{6}{16}$   $\frac{4}{16}$   $\frac{6}{16}$   $\frac{4}{16}$   $\frac{6}{16}$   $\frac{4}{16}$

Duduk

Gtr.

Pno.

102  $\frac{4}{16}$   $\frac{6}{16}$   $\frac{4}{16}$   $\frac{6}{16}$   $\frac{4}{16}$

Duduk

Gtr. *ff*

Pno. *ff*

107  $\frac{4}{16}$   $\frac{6}{16}$   $\frac{4}{16}$   $\frac{6}{16}$   $\frac{4}{16}$   $\frac{6}{16}$   $\frac{4}{16}$

Duduk *mp*

Gtr. *p* with plectron

Pno. *p*

113 **4/16** **6/16** **2/4**

Duduk *f* *mp*

Gtr. *f* *mp*

Pno. *f*

118 **3/4** muta in G

Duduk

Gtr.

125 **3/4** **2/4**

Gtr. *ff*

Pno. *ff* *p*

128 ord.

Gtr. *mp*

Pno.



132 in G 4/4

Duduk *mf*

Gtr. rasg. tambora rasg. tambora rasg. tambora

Pno.

136 4/4 2/4

Duduk *fff*

Gtr. *fff*

Pno. *fff* tr~~~~~



# Anahit

Duduk

(sounding pitch)

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2010

♩=70

2

4

in G

*mp*

13

*mf*

3

*mp*

20

2

*mp*

26

*mf*

muta in C

33

in C

*mf*

*p*

*f*

40

2

49

*mp*

56

muta in G

7

in G

3

2

72

3

*f*

82

*ff*

muta in C

88

in C

*f*

3

3

3

3

Duduk

94 *tr* *tr* *tr* *mf*

101 *tr* *ff*

107 *tr* *tr* *tr* *tr* *mp*

113 *f* *mp*

119 *muta in G* 4 3/4 2/4 6

132 *in G* *mf*

136 *fff*

# Anahit

♩=70

2 2

tamb. picc. (as in Tarrega's Jota)

VII

mp p

10

2

16

ord. bend

mf 3

tamb. picc. VII

f

22

3 bend

mp

natural harm. sul pont. H3.3/D

32

2

40

with round pen in left hand

mf molto vibr.

48

55

3

tamb. picc. VII

pp

improvisando natural harm. sul pont.

62

let ring

H5/G H5/B H3.3/B H2.3/B H2.3/G H3.3/B H3.3/D H5/G

69

H7/B ord. bend sul pont.

f 3 mp 3

2

75

with round pen in left hand

molto vibr.

2

Guitar

82 *ord.* *p* *f*

Musical notation for measures 82-88. Measure 82 starts with a treble clef and a 4/16 time signature. The piece is in a key with one sharp (F#). The notation includes various rhythmic values and dynamic markings: *p* (piano) and *f* (forte). A slur covers measures 84-88. Trills are marked with *tr* above notes in measures 87 and 88.

91 *tr* *tr* *2* *mp*

Musical notation for measures 91-96. Measure 91 starts with a treble clef and a 4/16 time signature. The notation includes trills (*tr*) in measures 91 and 92, a double bar line with a '2' above it in measure 93, and a slur covering measures 94-96. The dynamic marking is *mp* (mezzo-piano).

100 *ff*

Musical notation for measures 100-106. Measure 100 starts with a treble clef and a 4/16 time signature. The notation includes a slur covering measures 100-106 and a dynamic marking of *ff* (fortissimo) at the end.

107 with plectron *p*

Musical notation for measures 107-114. Measure 107 starts with a treble clef and a 4/16 time signature. The notation includes a dynamic marking of *p* (piano) and the instruction "with plectron".

115 *f* *mp* *3*

Musical notation for measures 115-124. Measure 115 starts with a treble clef and a 2/4 time signature. The notation includes a dynamic marking of *f* (forte) at the beginning, *mp* (mezzo-piano) in the middle, and a triplet of eighth notes marked with a '3' in measure 124.

125 *ff* *ord.* *mp*

Musical notation for measures 125-129. Measure 125 starts with a treble clef and a 3/4 time signature. The notation includes a dynamic marking of *ff* (fortissimo) at the beginning, a double bar line with a '2' above it in measure 126, and a dynamic marking of *mp* (mezzo-piano) in measure 127. A slur covers measures 127-129.

130 *rasg.* *tambora* *rasg.* *tambora*

Musical notation for measures 130-134. Measure 130 starts with a treble clef and a 4/16 time signature. The notation includes dynamic markings for *rasg.* (rasgueado) and *tambora* (tambora) in measures 130-134.

135 *rasg.* *tambora* *fff*

Musical notation for measures 135-141. Measure 135 starts with a treble clef and a 4/16 time signature. The notation includes dynamic markings for *rasg.* (rasgueado) and *tambora* (tambora) in measures 135-141, and a final dynamic marking of *fff* (fortississimo) at the end.