

Inner radiance [score]¹

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Innner radiance is a work in two parts, dedicated to Alexandra Guțu, a renowned Romanian cello soloist. From a programmatic point of view, this work is a metaphor for the rediscovering of our inner radiance, which is suggested in the second part of the work. The first part is intended to suggest a process of transforming denser energies into rarefied ones. In this part the intervals are invested with archetypal connotations, suggesting different emotional patterns; the idea of transcendence is reflected in the ascending *glissando* found at the end of each melodic figure, in the metamorphosis of a natural sound into harmonics or in the timbral change from *ordinario* to *sul ponticello*. There are three main patterns:

- the first one with the indication *Ruvido, barbaro*, *fff* dynamics, having the pitch of La as a gravitational center, the ascending *glissando* a major third above the central tone;
- the second one has the indication *Energico*, *mf* dynamics, having the pitch of Mi as a gravitational center, the ascending *glissando* a perfect fifth above the central tone;
- the last one has the indication *Con calore*, *p* dynamics, having the pitch of Si as a gravitational center, the ascending *glissando* a minor sixth above the central tone;

The second part consists of a very simple melodic line, fragmented by silence. The intention in this part was to put the silence in the foreground, and the pitches to become the background, having the role of emphasizing the silence. The specific “seagull” effect of the cello is used metaphorically, symbolically suggesting the divine presence.

¹ Data de submissão: 26/04/2014. Data de aprovação: 01/06/2014.

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Inner radiance

for solo cello

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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to Alexandra Guțu

Inner radiance

Gabriel Mălăncioiu
2012

♩=50

very light bow pressure
molto sul tasto
bow gliss. towards left hand fingers

ord.
harmonic gliss.
sul D

sul A sul G

gliss.

Violoncello

Violoncello musical score for 'Inner radiance'. The piece is in 3/4 time, with a tempo of 50 beats per minute. The score begins with a box containing performance instructions: 'very light bow pressure', 'molto sul tasto', and 'bow gliss. towards left hand fingers'. The music starts with a **3/4** time signature and a *ppp* dynamic, marked 'diffuse tone quality'. It features a series of notes with hairpins indicating a gradual increase in volume. A first ending bracket leads to a section with 'ord. harmonic gliss. sul D', followed by notes marked 'sul A sul G'. The piece concludes with a **4/4** section and a final **3/4** section marked 'gliss.'.



Ruvido, barbaro

bow gliss.

Vc.

Vc. musical score for 'Ruvido, barbaro'. The piece is in 3/4 time, with a **3/4** time signature. It begins with a *fff* dynamic and a 'scratch tone' effect. The score includes a first ending bracket leading to a section with a **4/4** time signature. The music features a series of notes with hairpins indicating a gradual increase in volume, followed by a section with a *f* dynamic and a 'scratch tone' effect. The piece concludes with a *fff* dynamic and a 'bow gliss.' instruction.



sul pont.

ord.

scratch tone
apply very hard
pressure to the bow
sul pont.

scratch tone

2/4

Vc.

Vc. musical score for 'scratch tone'. The piece is in 2/4 time, with a **2/4** time signature. It begins with a *p* dynamic and a 'scratch tone' effect. The score includes a first ending bracket leading to a section with a *p* dynamic and a 'scratch tone' effect. The music features a series of notes with hairpins indicating a gradual increase in volume, followed by a section with a *f* dynamic and a 'scratch tone' effect. The piece concludes with a *fff* dynamic and a 'scratch tone' effect.

Vc. *sul pont.* $\frac{2}{4}$ $\frac{4}{4}$ *ord.* $\frac{3}{4}$ $\frac{4}{4}$

p *p* *fff* *f* *fff*

Vc. *sul pont.* *ord.* *scratch tone* $\frac{3}{4}$

p *p* *fff* *f* *fff* *p*

Vc. *sul pont. harmonic gliss.* *ord.* $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

fff *p* *p* *f* *fff*

Vc. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ *sul pont.* *ord.* **Energico** $\frac{3}{4}$

f *fff* *p* *pp* *mf*

Vc. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *sul pont.* *ord.*

p *mf* *pp* *p*

Ruvido, barbaro
scratch tone

Vc. $\frac{4}{4}$

fff *f* *fff* *f* *fff*

sul pont. *ord.* $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ *sul pont.*

Vc.

p *fff* *p* *fff* *p*

ord. **Energico** $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ *sul pont.* $\frac{2}{4}$ $\frac{4}{4}$

Vc.

pp *mf* *p* *mf* *pp*

Vc. ord. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

mf *p* *mf* *p* *mf* *p* *mf*

Vc. sul pont. ord. **Ruvido, barbaro** $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

pp *p* *fff* *f* *fff*

Vc. sul pont. **Energico** ord. $\frac{2}{4}$ $\frac{4}{4}$

p *mf* *p* *mf*

Vc. sul pont. ord. **Con calore** $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

p *mf* *pp* *ppp* *p* *p*

Vc. **3/4** **4/4** **1/4** **4/4** **2/4** **4/4**

sul pont. ord.

mp *ppp* *p* *pp* *p*

Vc. **4/4** **3/4** **4/4** **4/4**

sul pont. ord. **Ruvido, barbaro** **scratch tone**

mp *ppp* *p* *fff*

Vc. **2/4** **3/4** **2/4**

sul pont.

f *fff* *p*

Vc. **2/4** **4/4** **3/4** **2/4** **4/4**

ord. **Con calore** sul pont. ord.

ppp *p* *mp* *ppp* *fff*

Energico

Vc. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

mf \triangleright *p* \triangleleft *mf* \triangleright *p* \triangleleft *mf* \longrightarrow *pp* \longrightarrow *ppp* \triangleleft

sul pont. ord.

Con calore

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

p \longrightarrow *mp* \longrightarrow *ppp* \longrightarrow *p* \triangleleft

sul pont. ord.

Con calore

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

mf \longrightarrow *p* \triangleleft *mp* \longrightarrow

molto sul tasto

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

p \longrightarrow *p* \longrightarrow



Lento, angelico

molto sul tasto

Violoncello

p *con purità, molto legato* *p* *simile*



the exact distance between the fingers is maintained during the downward slide

Vc.

"seagull" effect



molto sul tasto

ord. molto sul tasto

Vc.

Vc. *gliss.* , , , *gliss.* , ord. , ord. , "seagull" effect

molto sul tasto ord. molto sul tasto ord. molto sul tasto

Vc. , , , ,

ord. molto sul tasto ord. molto sul tasto ord. molto sul tasto

Vc. *gliss.* , *gliss.* , *gliss.* ,

ord. "seagull" effect

Vc. , , , ,