

Paweł Przezwański

CALLING

Hudobné centrum, Bratislava 2006

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Paweł Przewański

(Poland, b. 1981)

CALLING

concerto for Cimbalom and chamber ensemble

(2006)

Score in C

Duration: ca 12'30''

INSTRUMENTATION

Flute / Piccolo
Clarinet in B flat
Flugelhorn in C (Trumpet in C)

Percussion I

Timpani (E-B \flat)
Tambourine (with head)
Snare Drum (with snares)
2 Bongos (Small, Medium)
Conga
2 Tom-toms (Large, Floor)
3 Suspended Cymbals (Small, Medium, Large)
Chinese Gong (Tam-tam)

Percussion II

Tambourine (with head)
Snare Drum (with snares)
2 Bongos (Small, Medium)
Conga
2 Tom-toms (Medium, Large)
Bass Drum
Claves
Castanets (single pair)
3 Suspended Cymbals (Small, Medium Large)

Cimbalom
Piano

Violin
Viola
Violoncello
Contrabass

LYRICS

Anonymous

*seek
space
silence
distance*

*stop
rush
haste
desire*

*release
express
surrender*

*passion
joy
intuition*

*cease
control of control
comment on comment
assessment of assessment*

*watch
observation under observation
reaction to reaction
presence in presence in presence*

*let weight off fretted mind
let silence drive gripped heart
let moment find dispersed eyes*

Excerpts from the gospel of St. Thomas or inspired by it:

“When you make male and female into a single one, so that the male will not be male nor the female be female, when you make eyes in place of an eye a hand in place of a hand, a foot in place of a foot, an image in place of an image, then you will enter...”

“Be sly as snake and simple as dove.”

*“If you fast, you will bring sin upon yourself,
and if you pray, you will be condemned,
and if you give to charity, you will harm your spirits.”*

*“Who has cast the fire upon the world, and is guarding it until it blazes?
Who has come to cast conflicts upon the Earth: fire, sword, war?”*

“When they shake off their wine, then they will change their ways.”

NOTES

All notation is at sounding pitch except for the parts of the Piccolo and Contrabass.

Flute, Clarinet, Flugelhorn (Trumpet) and Viola are tuned a quarter-tone lower than $a = 440$ Hz, and should be placed close to each other.

SYMBOLS

- ▼ “text” - whisper indicated text
Since the words should not be recognizable by listeners, musicians should avoid a loud “theatrical” whispering.
- □ □ - sing notes
- ♯ # - a $\frac{1}{4}$ tone higher, a $\frac{3}{4}$ tone higher
- ♭ ♭ - a $\frac{1}{4}$ tone lower, a $\frac{3}{4}$ tone lower
- ◊ ◊ ◊ - natural harmonics (finger position)
- ● ● - artificial harmonics (fingers position)
- * - produce the harmonics only with a bow playing *sul ponticello*
- - play on a tailpiece

PERCUSSION



- snare stick bouncing (ricochet)



- snare brush sweep

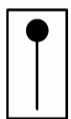


- hit on the hoop

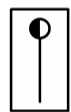


- hit on the dome

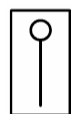
Mallets



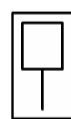
- hard



- medium



- soft



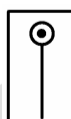
- large soft



- typical snare sticks



- wire brushes



- superball

con arco

- use bow

fregare con dito

- rub with finger

Calling

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Paweł Przeważski

4/4 ♩ = 52 *molto tranquillo e mystico*

instrument tuned a quarter-tone lower than a = 440 Hz

▼ "seek space silence distance"

pp

instrument tuned a quarter-tone lower than a = 440 Hz

▼ "stop rush haste desire"

pp

instrument tuned a quarter-tone lower than a = 440 Hz

▼ "release express surrender"

pp

piatto grande sul timpano

pp *p* *ppp* *p* l.v.

fregare

p

con arco

pp *p*

▼ "cease comment on comment"

pp

▼ "cease assessment of assessment"

pp

▼ "watch observation under observation"

instrument tuned a quarter-tone lower than a = 440 Hz

pp

▼ "cease control of control"

pp

▼ "watch reaction to reaction"

pp

▼ "presence in presence in presence"

pp

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Fl. *p* "let weight of fretted mind, let silence drive gripped heart, let the moment find dispersed eyes" (repeat once)

Cl. *p* "let silence drive gripped heart, let the moment find dispersed eyes, let weight of fretted mind" (repeat once)

Flug. (Tpt.) *p* "let the moment find dispersed eyes, let weight of fretted mind, let silence drive gripped heart" (repeat once)

Timp. (1) *p* "eyes in place of an eye, a hand in place of a hand" senza piatto

Susp. Cym. (1) *ppp* *p*

Gong (1) *p* fregare

B. D. (2) *pp* *ppp* *p* *p*

Clv. (2) *p*

Cim. *p* l.v. sempre *mp* *p* *mp* *sf* *mp*

Pno. *p* "watch observation under observation, reaction to reaction, presence in presence" (repeat once) *mp*

Vln. *p* "cease control of control, comment on comment, assessment of assessment" (repeat once) sul tasto sul A *ppp*

Vla. *p* "watch reaction to reaction, observation under observation, presence in presence" (repeat once)

Vc. *p* "cease assessment of assessment, comment on comment, control of control" (repeat once)

Cb. *p* "be sly as snake and simple as dove" con sord. sul tasto *ppp* "be sly as snake and simple as dove" *p* "when they shake off their wine, then they will change their ways" *p*

A

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Fl. *"cease control of control, comment on comment, assessment of assessment"*
p *ppp*

Cl. *"be sly as snake and simple as dove"*
p *pppp* *pp*

Flug. (Tpt.)

Timp. (1) *pp* *p* *pp* *pp* *p*

Susp. Cym. (1)

Gong (1) *pppp*

B. D. (2) *p* *p* *mp*

Clv. (2) *p*

Cim. *p* *mp* *10*

Pno. *mp* *p*

Vln. *pp* *p* *pocissimo rubato* *spicc.* *pp* *pp*

Vla. *p* *pp* *pp* *pp*

Vc. *ppp* *pp* *p*

Cb. *p* *p*

"let weight of fretted mind, let silence drive gripped heart, let the moment find dispersed eyes"

"let silence drive gripped heart, let the moment find dispersed eyes, let weight of fretted mind"

"shake off the wine"

"let the moment find dispersed eyes, let weight of fretted mind, let silence drive gripped heart"

"when you make male and female into a single one, so that the male will not be male nor the female be female (...)"

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Fl. *fff mf* *fff mf* *fff*

Cl. *mf* *fff mf* *fff*

Flug. (Tpt.) *fff mf* *fff mf*

Tamb. (1) *p* *fp* *fregare con dito*

S. D. (1) *f molto*

Bong. (1)
Cong. (1)
Tom-t. (1) *pp* *fp* *fp* *fp*

Susp. Cym. (1) *mp*

Tamb. (2)

S. D. (2) *f molto* *pp* *f molto* *pp* *sf*

Bong. (2)
Cong. (2)
Tom-t. (2) *p* *mf* *f molto* *pp* *f molto*

Susp. Cym. (2) *mp* *mp* *mp*

Cim. *pp* *f* *pp* *f* *pp* *f*

Pno. *mp* *f* *mp* *f* *mp*

* Ped. *8va* *8va* *8va* *8va*

Vln. *fff* *ff* *fff pp* *fff* *p* *fff*

Vla.

Vc. *fff* *pp* *fff* *p* *fff*

Cb. *fff* *fff* *pp* *fff* *p* *fff*

sul A *sul D*

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Fl. *mp* *fff mp* *fff p*

Cl. *mp* *fff* *mp* *fff p*

Flug. (Tpt.) *fff* *mp* *fff mp* *fff p*

S. D. (1) *pp* *sf*

Bong. (1)
Cong. (1)
Tom-t. (1) *p* *mf* *mf fp*

Susp. Cym. (1) *pp* *mf*

Tamb. (2) *mp*

S. D. (2) *pp* *mf non dim.*

Bong. (2)
Cong. (2)
Tom-t. (2) *pp* *fp* *mf*

Susp. Cym. (2) *pp* *mf* *mp*

Cim. *pp* *f* *pp* *f* *pp*

Pno. *f* *mp* *f* *p* *f*

Vln. *pp* *fff* *pp* *fff* *sul A* *sul D* *pp*

Vla. *sul A*

Vc. *pp* *fff* *pp* *fff* *sul D* *sul G* *pp*

Cb. *pp* *fff* *pp* *fff*