

# Zgodność

## - for Blutwurst Ensemble

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2020

The whole piece revolve around a scale made of [ G - C# - D# - A ].

There is a background track, made of recording of : metal bowls, harmonium, sometimes electronically processed.

Instruction on the score refer how to listen and interact with the backround track.

Many choices are up to the performers or to the group pre-established strategie.

Most of the bowls sounds are not equal-440-tempered.

The background track might disappear into the ensemble sound sometimes.

..{ start to play / stop to play }... ... *do not play*...

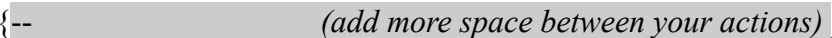











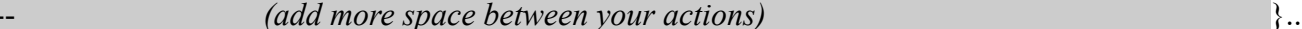
Timings are approximative unless aligned with time cues (0', 8', 15', 20', etc).

When { / } are aligned, start / stop together.

*(Every indication is subject to flexibility according to the ensemble choices.)*

0' (*Bells & sustains*)

8' (*→Bowed bowls*)

TP	{--  ( <i>add more space between your actions</i> ) }..	... {-- 
B.CL	{--  }...	{--H 
VLN	{P  }..... {--  ( <i>add more space between your actions</i> ) }...	.. {W 
CEL	{P  }..	... {W  +H }...
DB	{P  }....	.. {W  +H }
ACC	... {--  ( <i>add more space between your actions</i> ) }...	
HRM	... {--  ( <i>add more space between your actions</i> ) }..	

« Bells » every 20 seconds, starts at 0'05" – 0'25" – 0'45"- 1'05"- etc.

















« Bells » get more spaced until 15'.  
« Bowed bowls » every 5 seconds.

{-- =Listen and follow pitches, sustain tones 10-30", may overlaps, sometimes try to stop/cut at the next « Bells » attack. Always make pause between actions. Can sometimes be double notes.

{W = Play in in the same mouvement as the 5" waves, play pitches you hear, repeat them a few time, change, come back to previous ones, etc.

{P = Pizzicato, single one in attempt to be synchronised the « Bells » attacks (pitches related to what you hear as well, may be chords)

{H = play different pitches with an harmonic relation.

	15' ( <i>Bowed bowls only</i> )	20' (→less)	23' (silence)	24' ( <i>Ostinato-distortion</i> )	28' ( <i>Weird elec.</i> )
TP	 }	..{W  }..			
B.CL	W+H  }...	..{--H  }...			...{X  }
VLN	 W+H }...	..{--  }...		{X  }..	
CEL		...{W+H  }...		{X  }...	
DB	--H  ( <i>add more space between your actions</i> ) }...				...{X  }..
ACC	..{W+H  }....			{X  }	
HRM	..{W+H  }...			{X  }...	

« *Bowed bowls* » doubled =every 2.5 sec. *Track sounds become spare.*

Keep the W movements (5"), but possibly out of phase with each others.

Over four minutes, play more and more « fragile » / fading out, until to reach the silence.

X = Play any pitches that would complement, mask, blur or cover the track. Changes pitches. Very short stop between actions.

(Do not attempt to imitate the fast ostinato on your instrument with fast gesture)

Continue X... pull your volume down progressively until being under the track. Very fragile at the end.

	30' ( <i>Harmonium</i> )	34' (→ <i>Melodies</i> )	38' (→ <i>sustains, do not interact</i> )	42'	45' <i>END</i>	
TP	{H, <i>drones</i>	--	+M	--H	}..	
B.CL	<i>continue and fade away</i>	}..	{M	--	}..	
VLN			..{M	M+H	}..	
CEL		..{--	+M	M+H	--	}..
DB		...{M	M+H	--	}..	
ACC	<i>continue and fade away</i>	}..	...{-- H / <i>chords</i>	+M <i>high pitch</i>	}..	
HRM	...{-- <i>unisson</i>	+M			}...	

{M = alternate sustained tones with imitation of the melodic fragments on the track. With medium silences in between each action.      {H = play different pitches with an harmonic relation.      }End together

-- = sustained tones with pauses inbetween