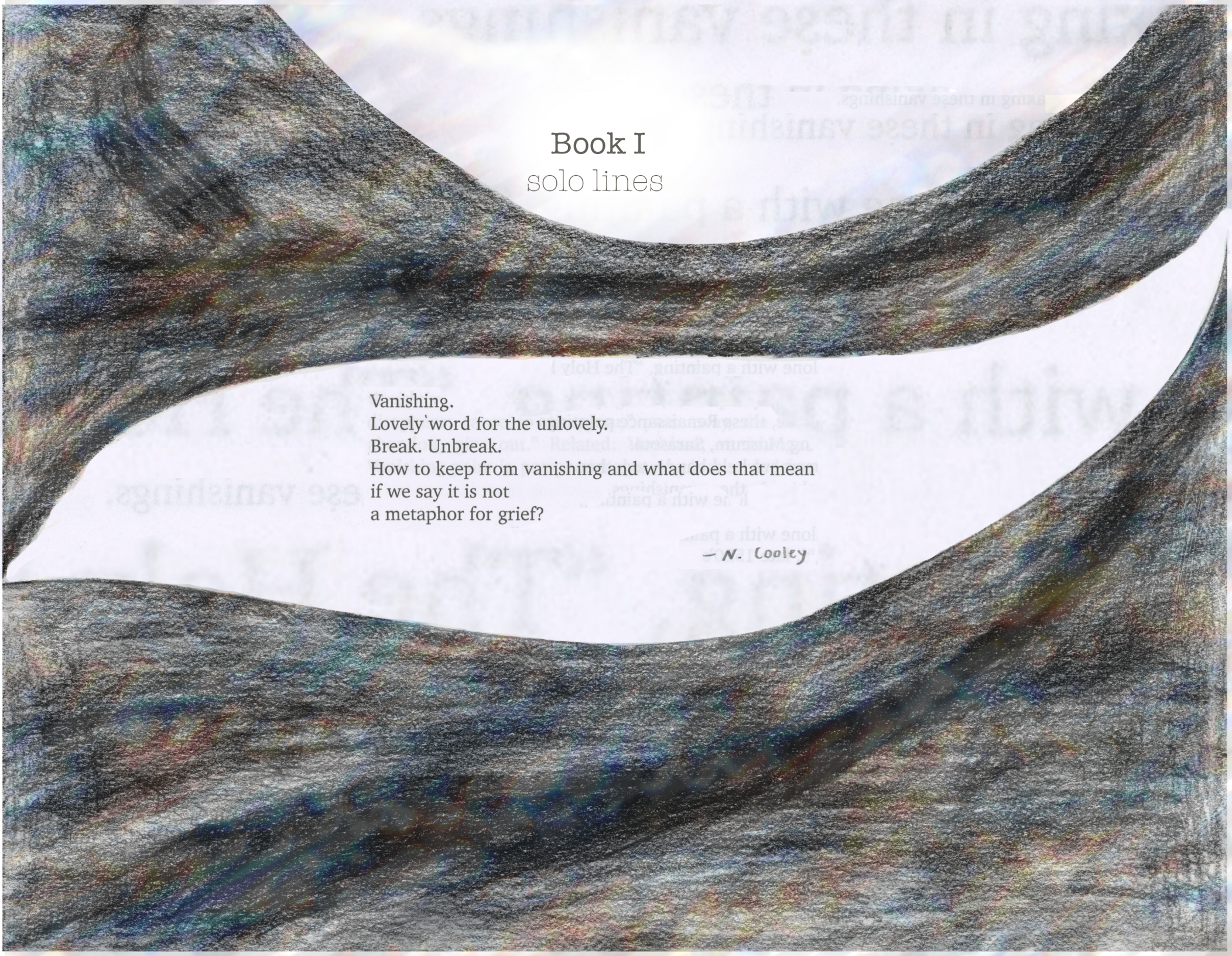
Given Words
Book 1

Paul Metoyer *in Memoriam*

A melody in 27 parts

B.K. Zervigón

©2020
B. K. Zervigón
Painting by Freddie Guess



Book I
solo lines

Vanishing.
Lovely word for the unlovely.
Break. Unbreak.
How to keep from vanishing and what does that mean
if we say it is not
a metaphor for grief?

— N. Cooley

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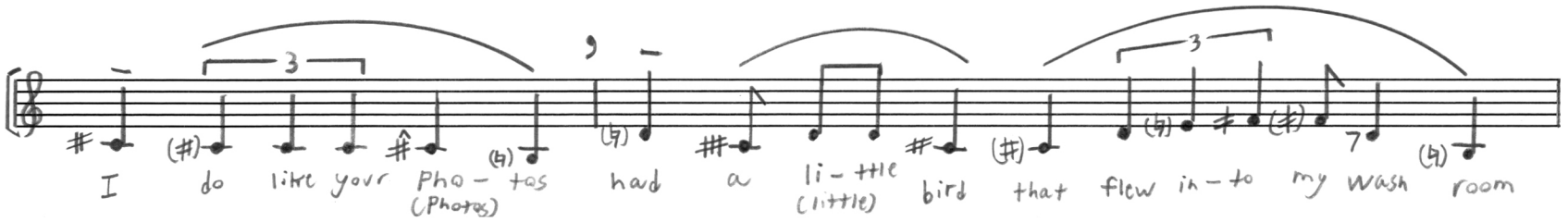
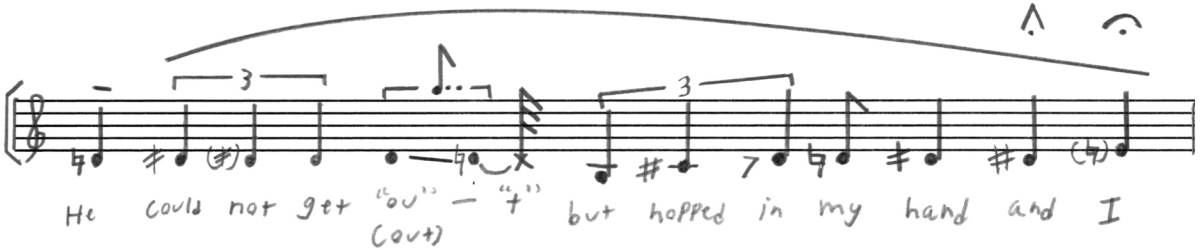
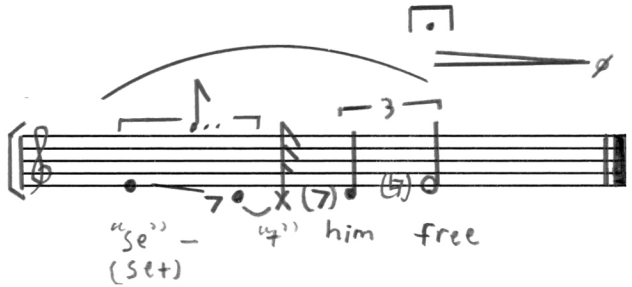
Given Words

Paul Metoyer in memoriam

Voice

Senza vib.
distant,
conversational



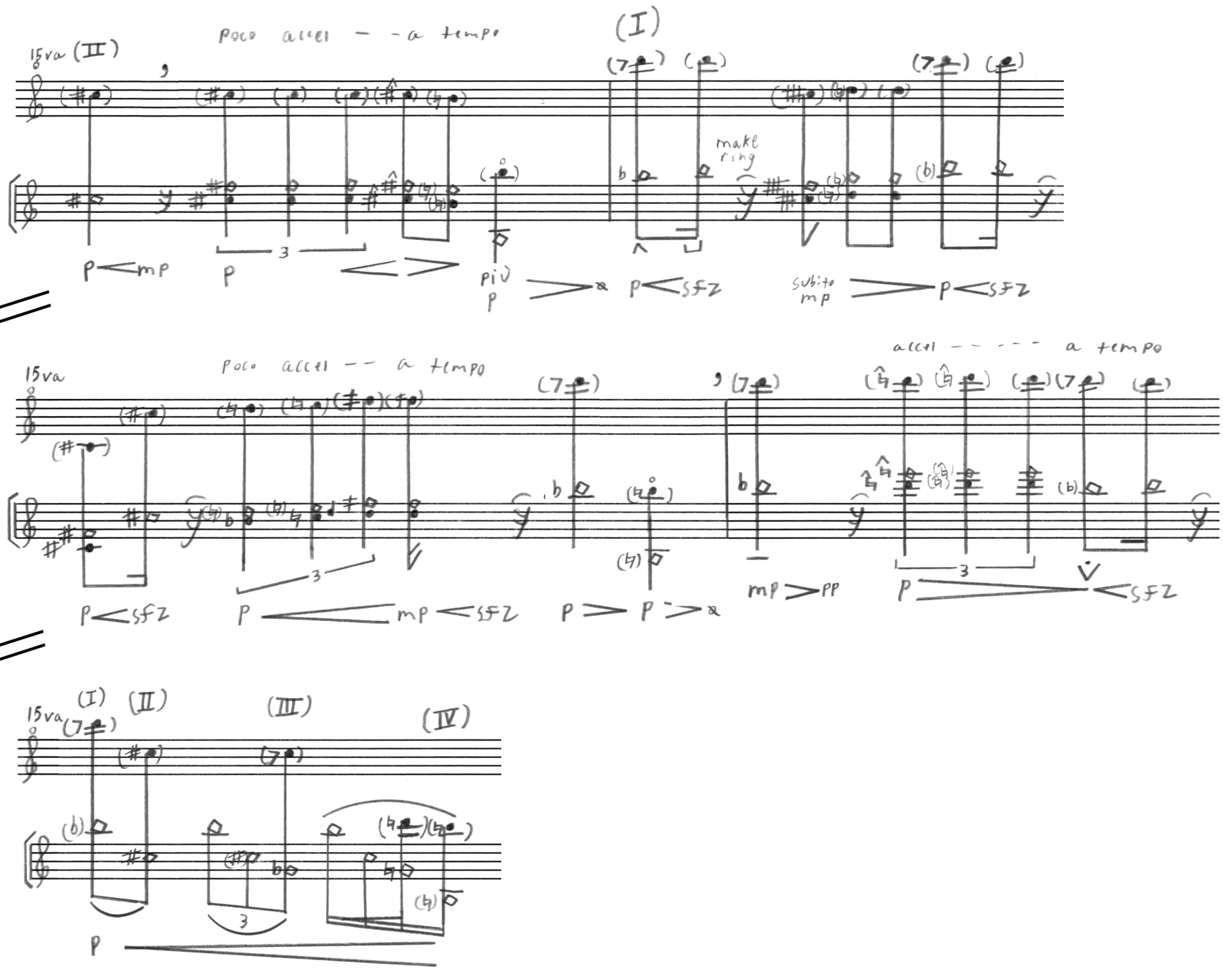
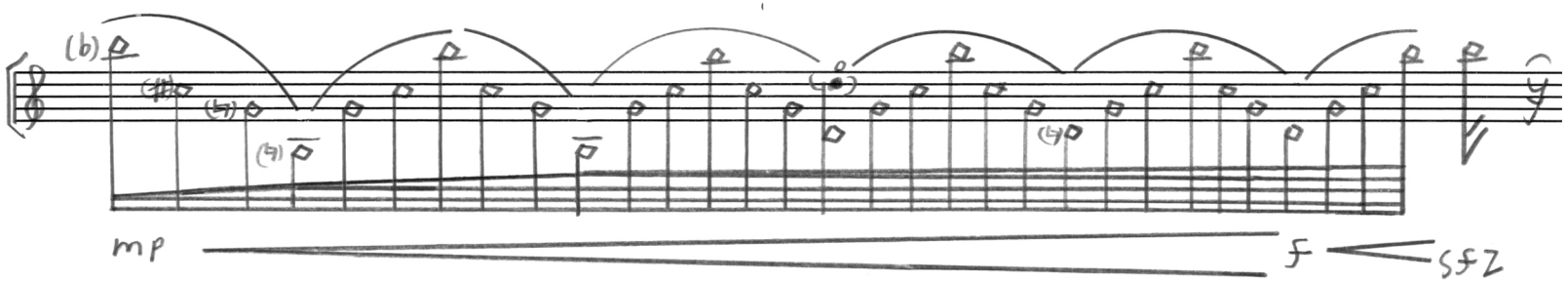


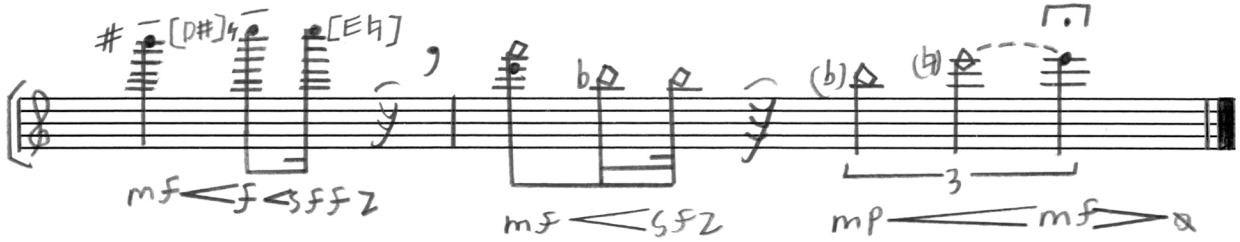
6 april 2020
New orleans, LA.

♩≈30 like a voice through rain

Given Words II

Paul Metoyer in memoriam

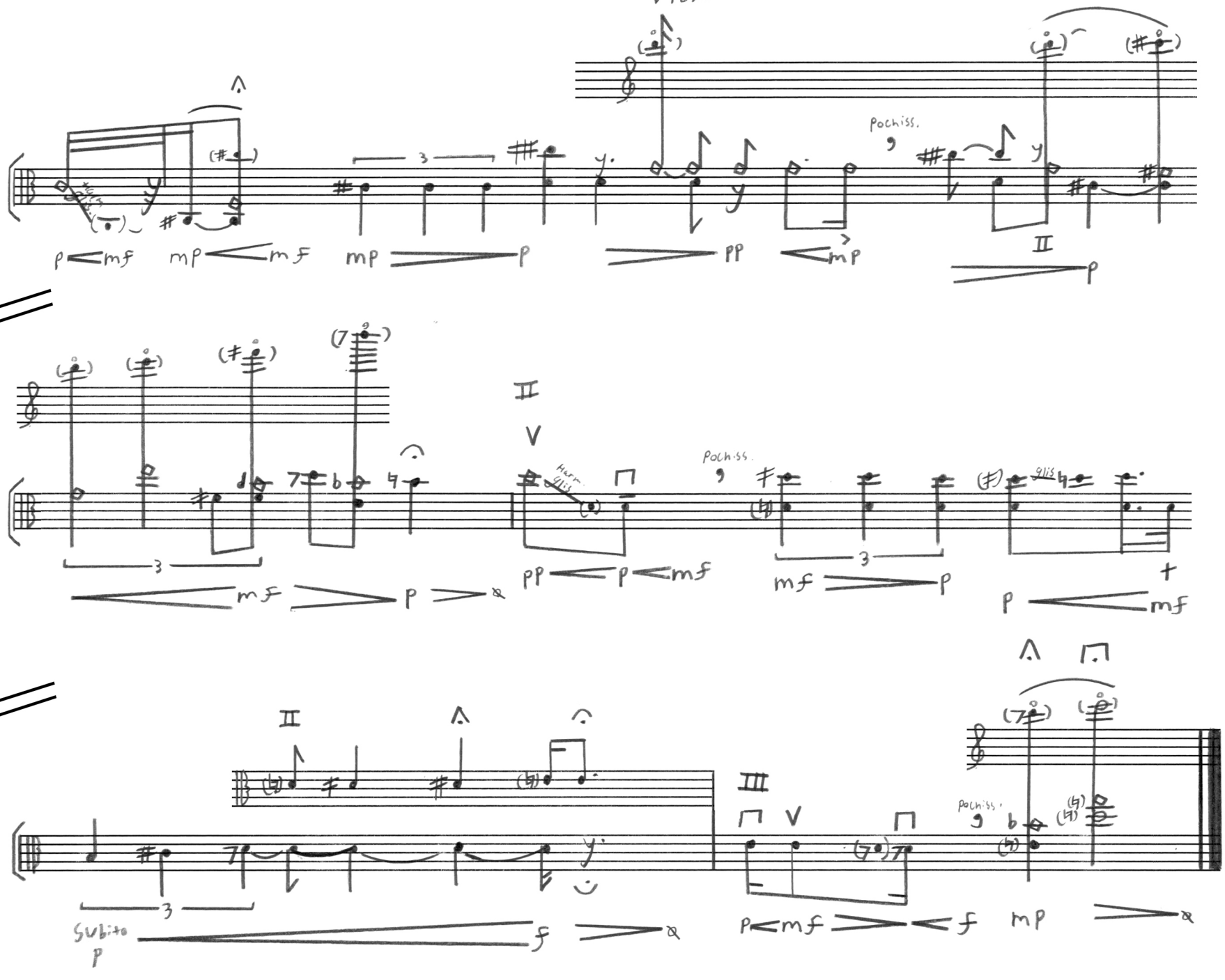
Violin

mp
f
sfz


[D#]
[E♭]
mf
f
sfz
mf
sfz
3
mp
mf

Given Words III

Paul Metoyer in memoriam

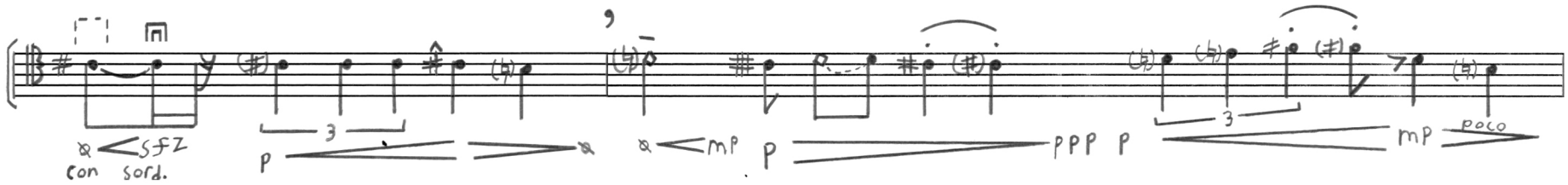
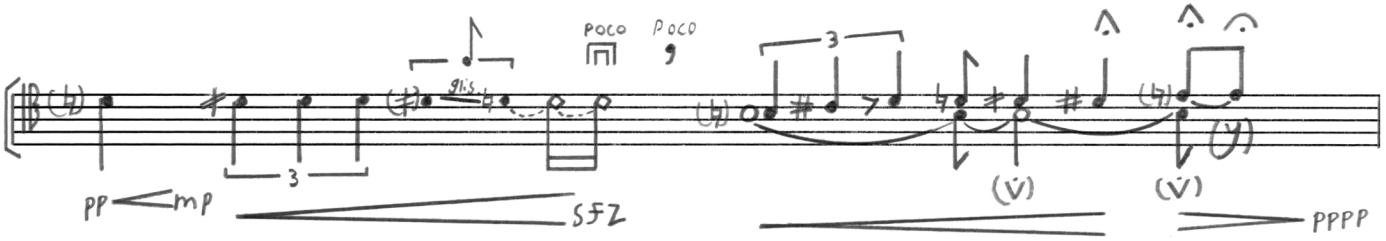
♩≈30 Other Wordly & radiant but subdued

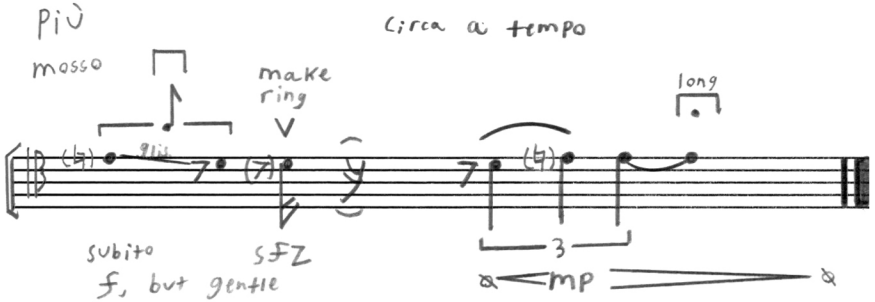
Viola

given Words IV

Paul Metoyer in memoriam

Cello

♩ ≈ 30 distant & longing filled, but content & loving

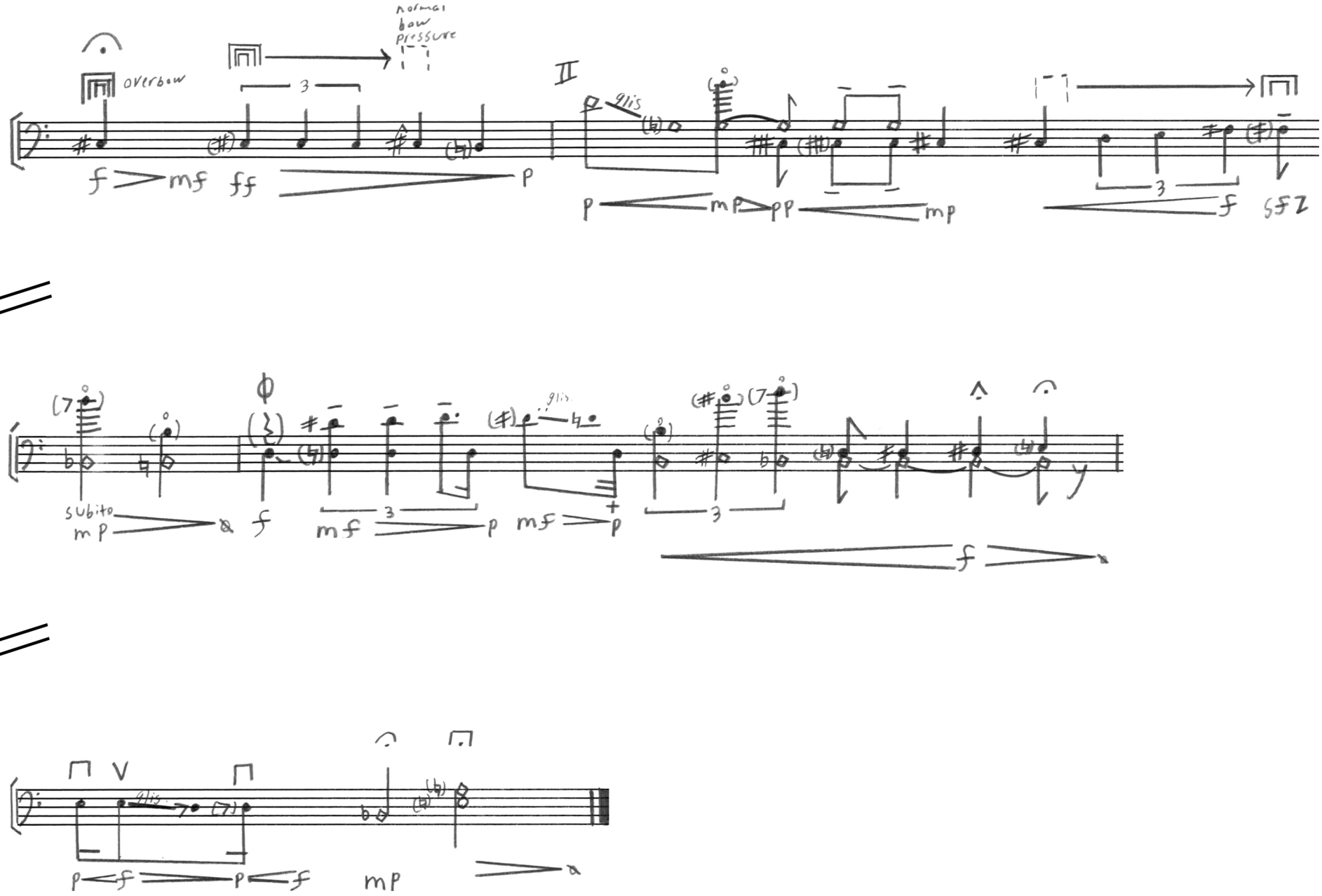
Sul D throughout





Given Words V

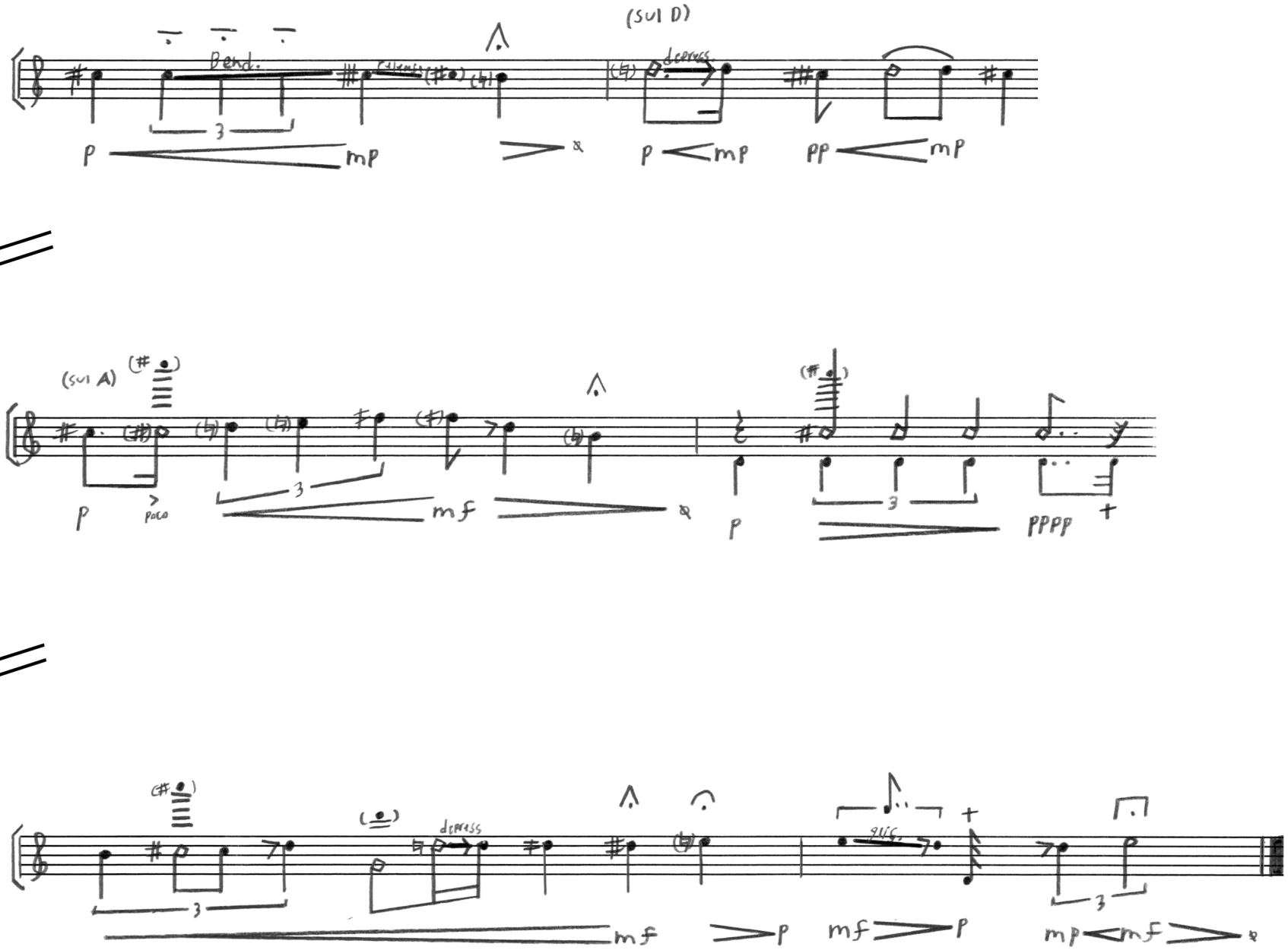
Paul Metoyer in memoriam

String Bass

♩≈45 Processional in lieu of brass

♩≈33 like a faint voice

Given Words VI

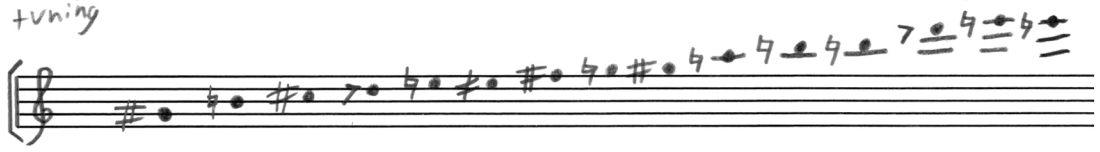
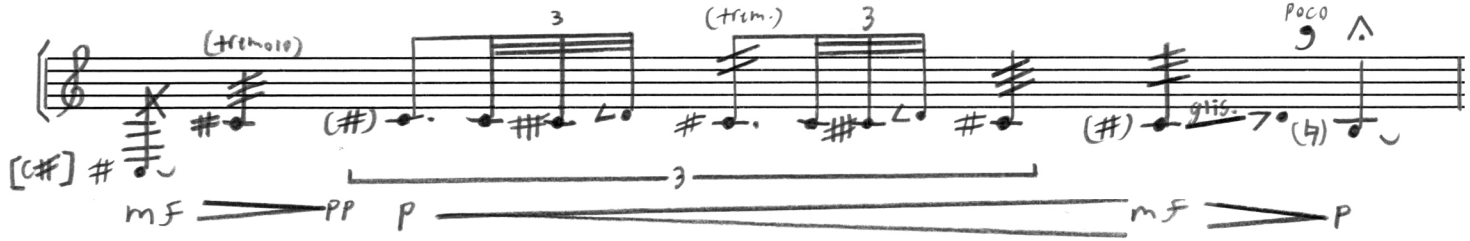
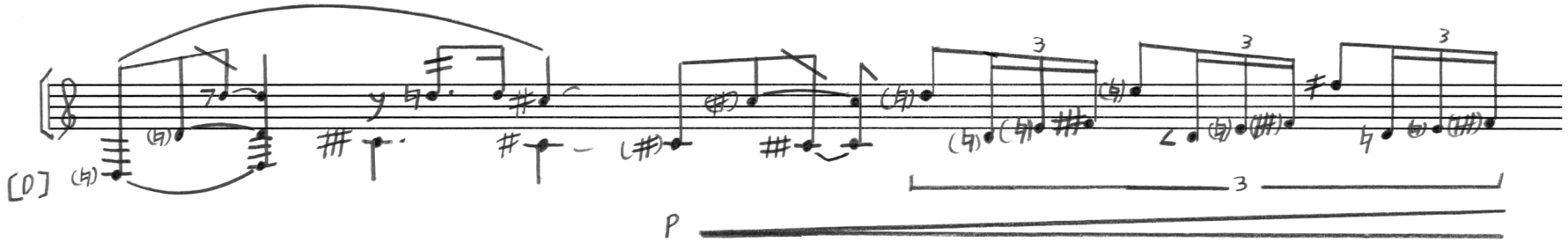
Paul Metoyer in memoriam

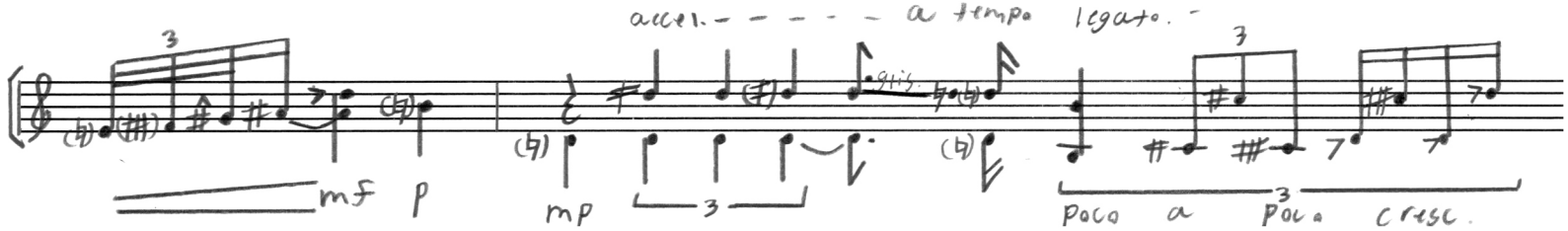
二胡 (er hu)

Given Words VII

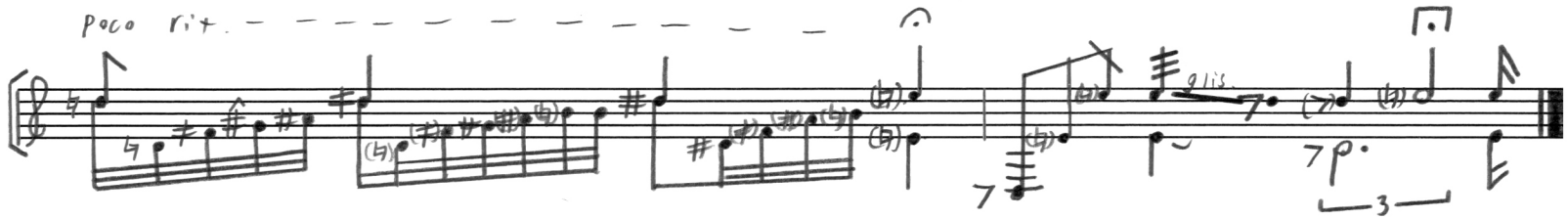
Paul Metoyer in memoriam

Sarod

suggested sympathic string tuning





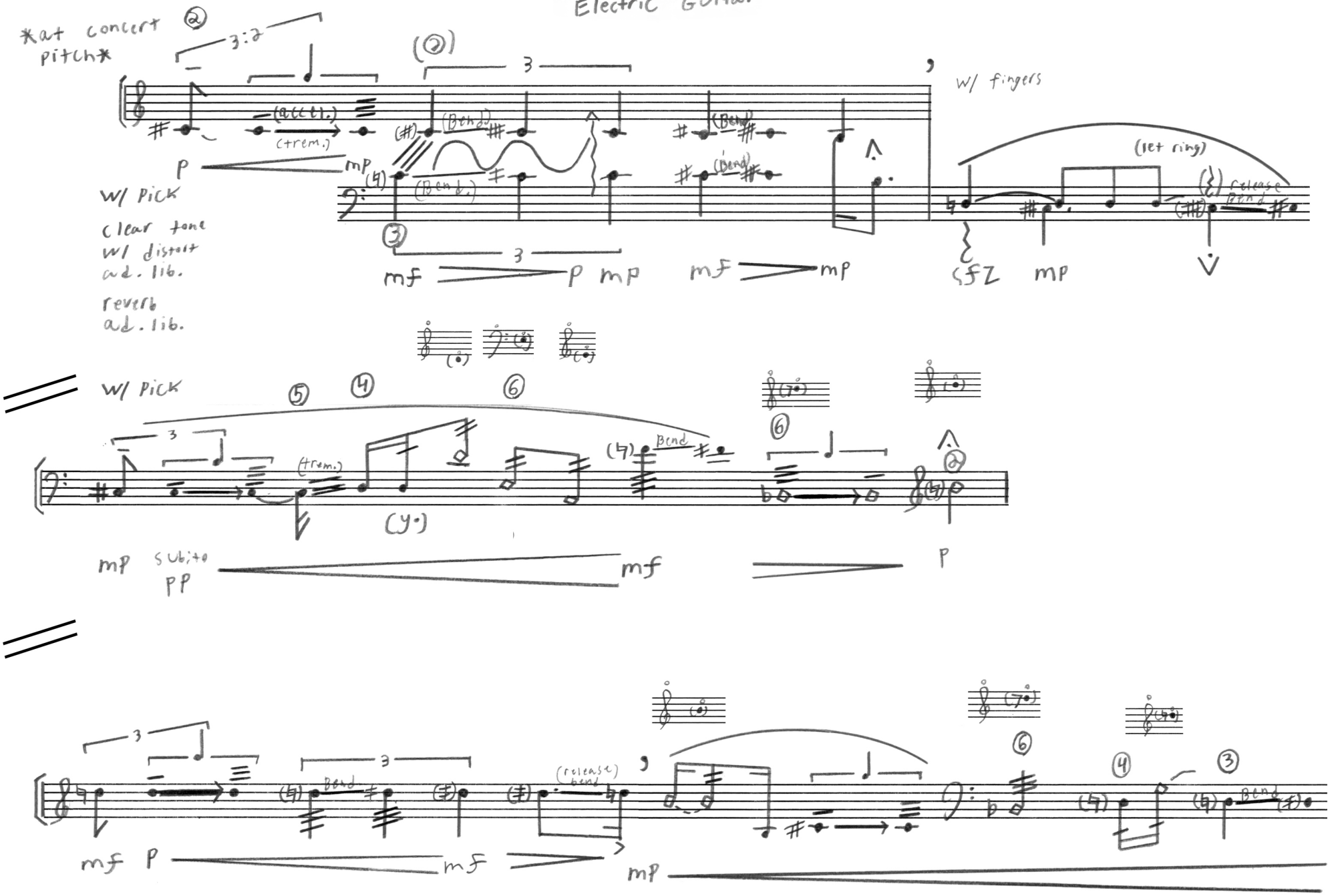
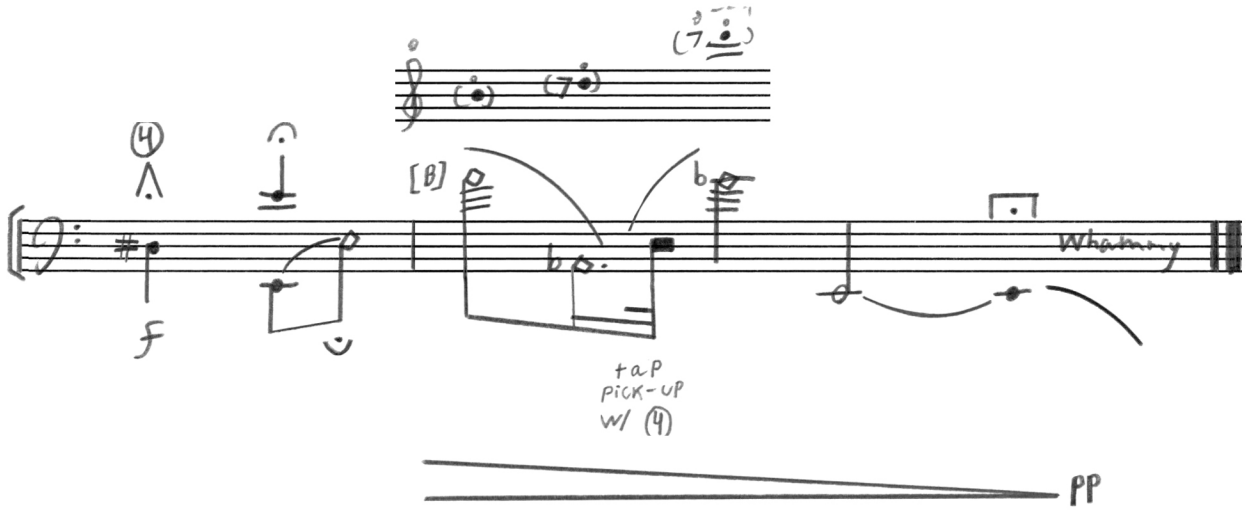

poco rit.
gliss.
3

Given Words VIII

Paul Metoyer in memoriam

Electric Guitar

♩≈30 steadily flowing, but Pained

at concert pitch


(4)
(7)
(7)
[8]
Whammy
f
tap
pick-up
w/ (4)
pp

Given Words VIII

Paul Metoyer in memoriam

electric Guitar version B

♩≈40, singing rhapsodic &flee

* Sounds as written *

Retuning ⑥ ⑤ ④ ③ ② ①

82.41H 110.0H 144.21H 201.74H 247.53H 329.63H

Bend

very expressive
a clear supple tone

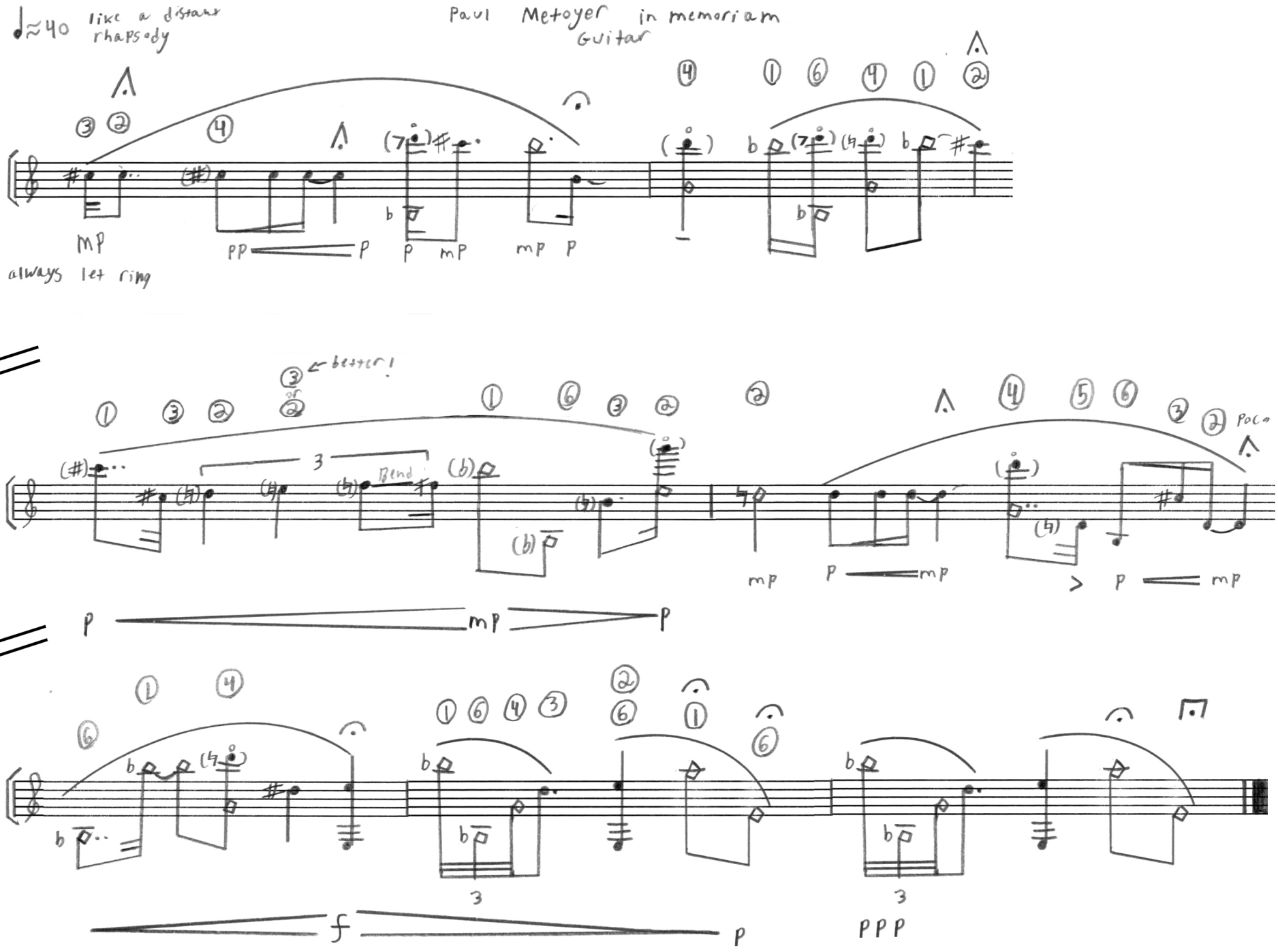
+ some reverb

(rit.)

Given Words IX

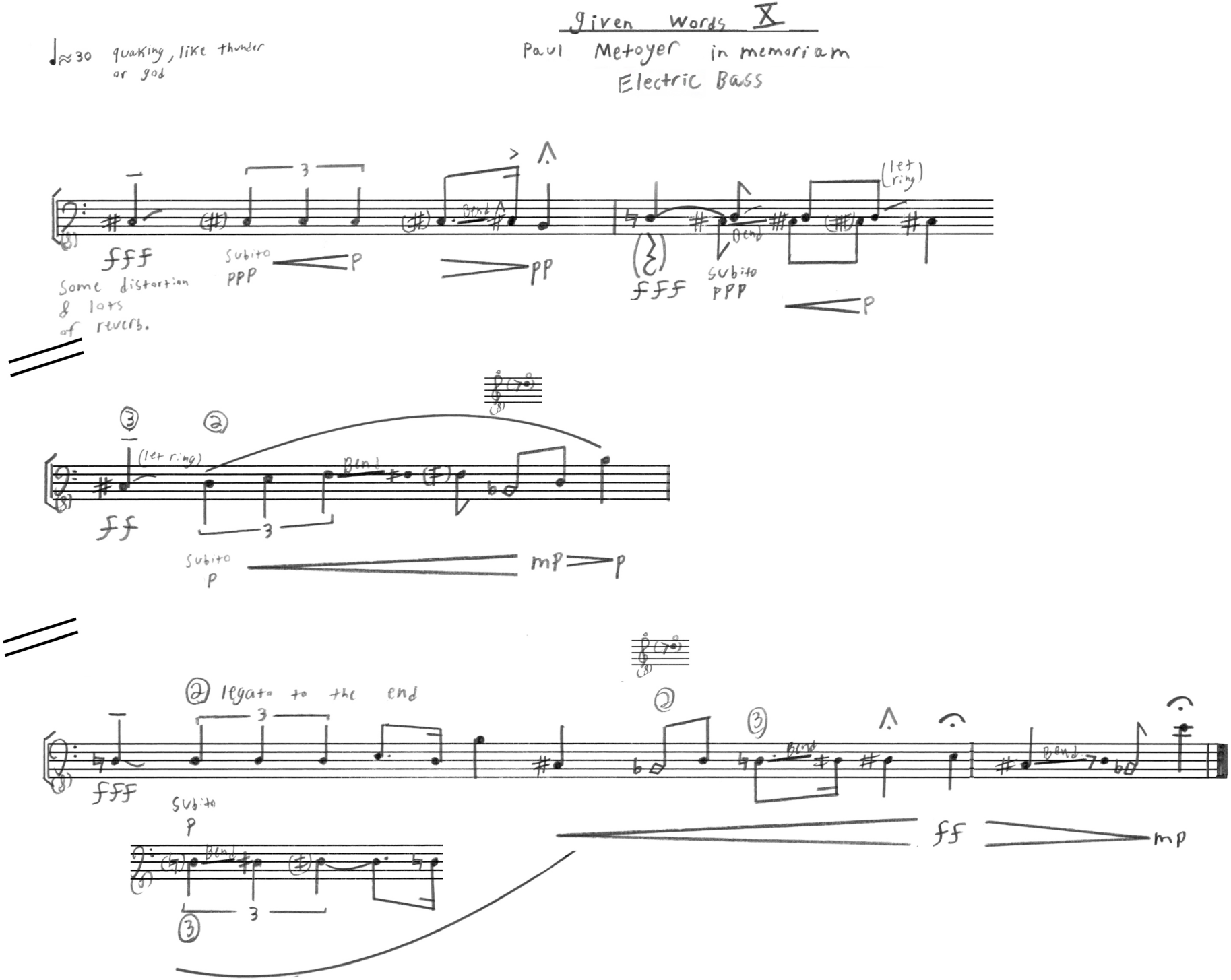
Paul Metoyer in memoriam

Guitar



Given Words X

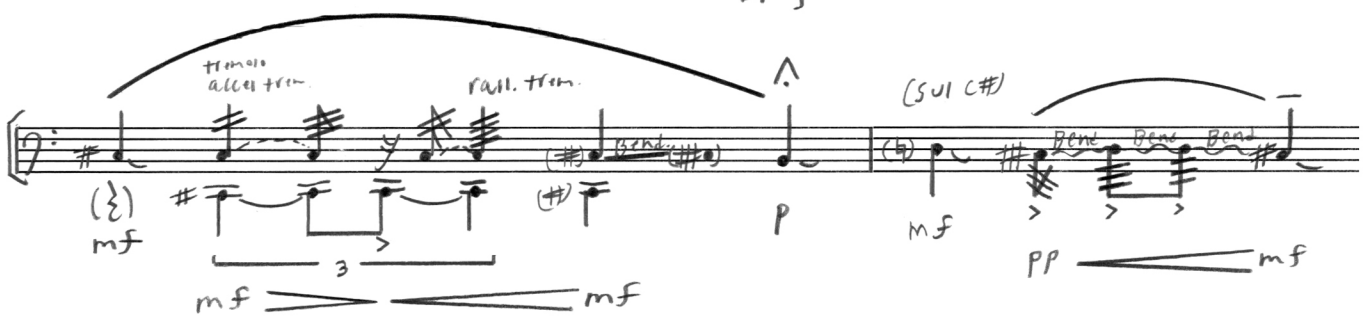
Paul Metoyer in memoriam

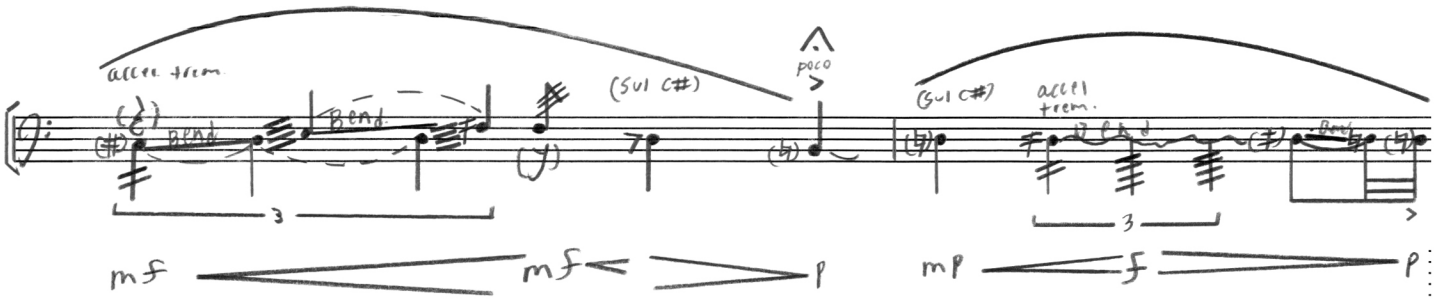
Electric Bass

Given Words XI

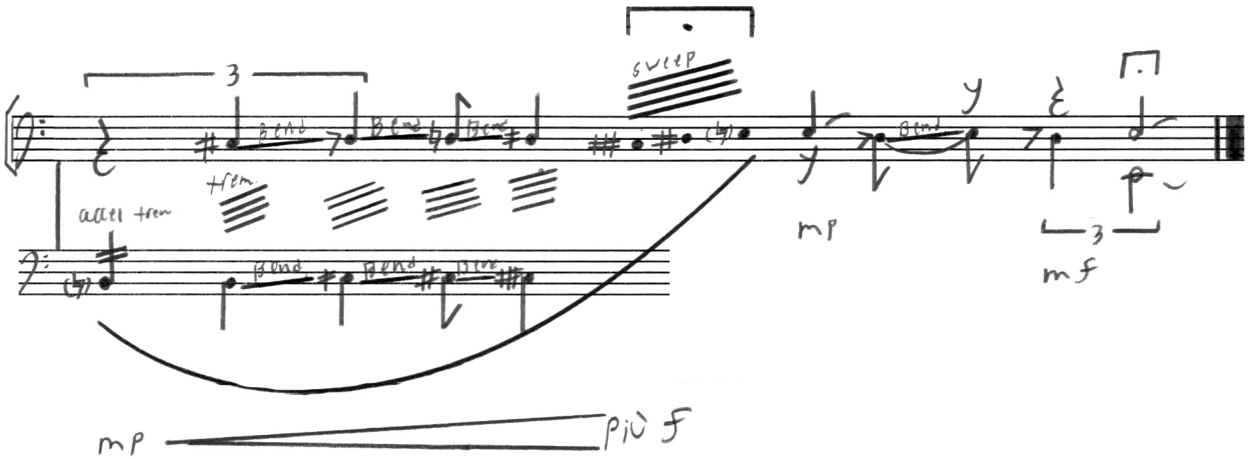
Paul Metoyer in memoriam

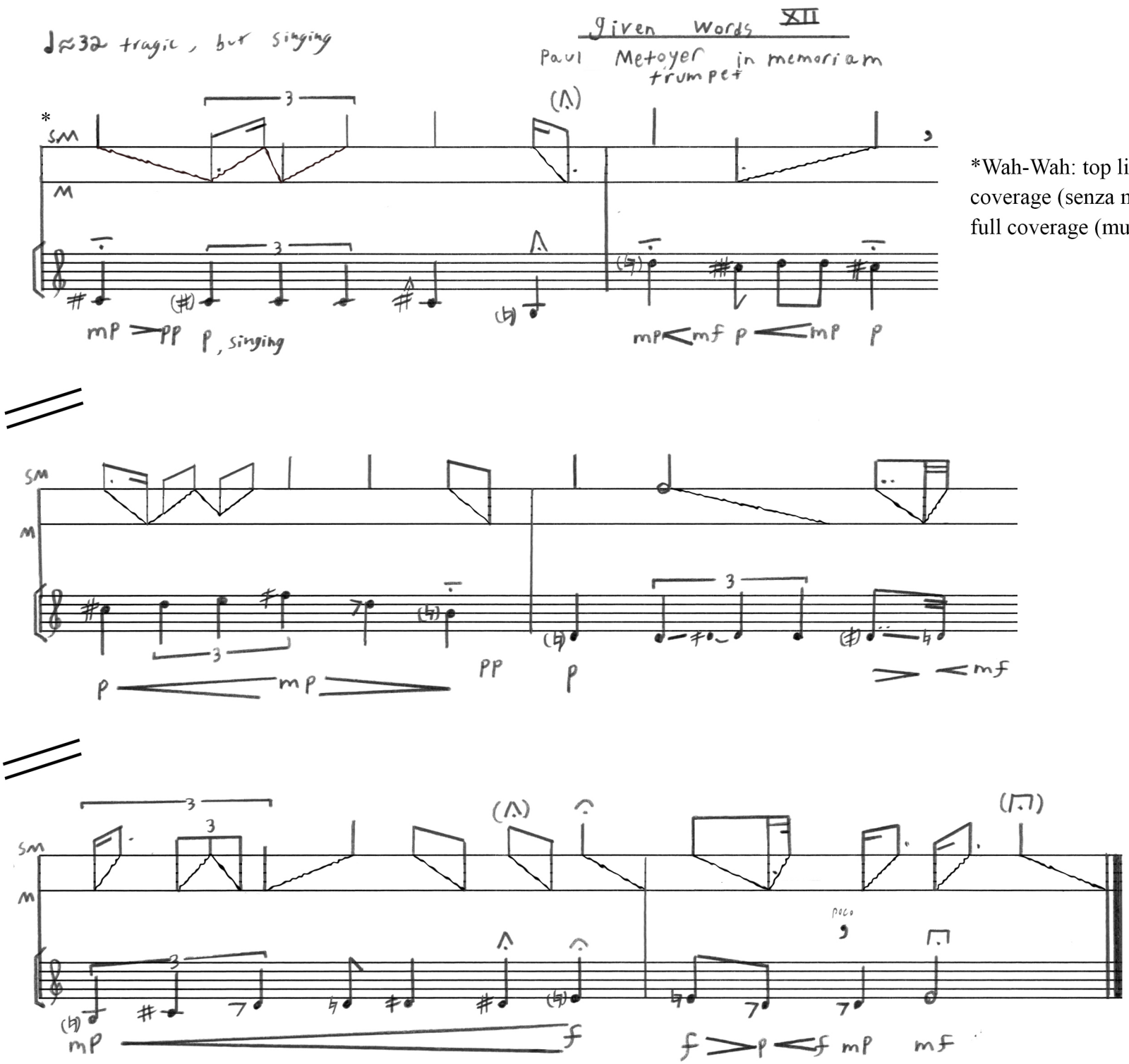
古箏 (guzheng) in A major

♩≈36 as if coming from running water









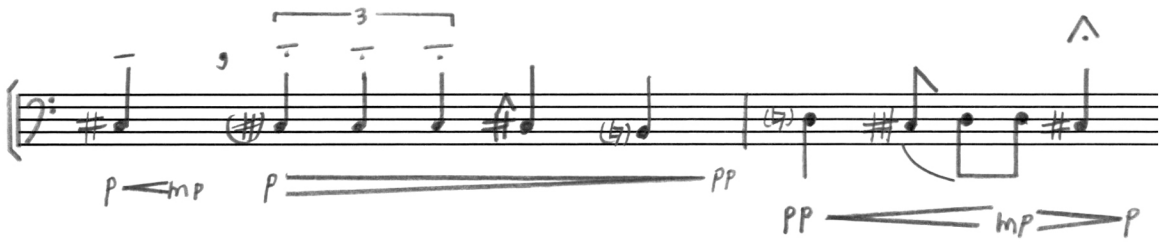
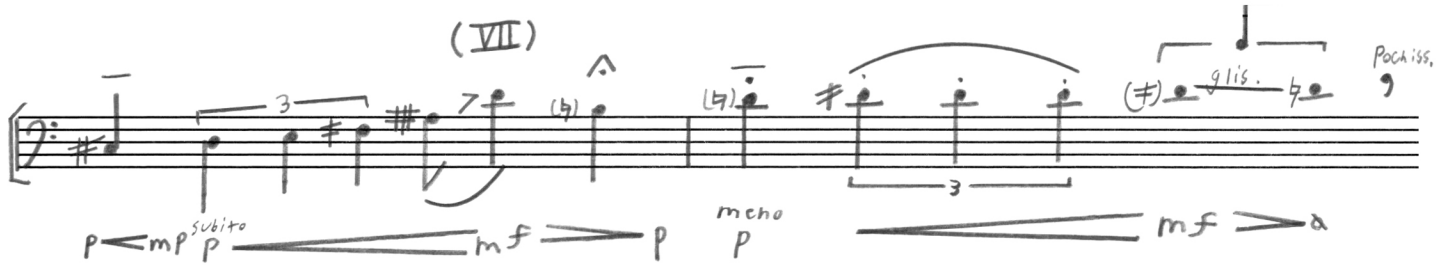
*Wah-Wah: top line symbolizes no mute coverage (senza mute), bottom line indicates full coverage (mute).

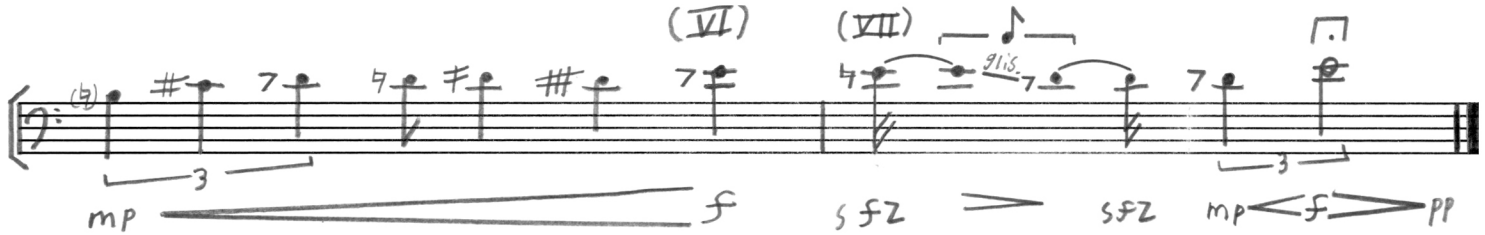
♩≈ 37 flowing but distant

Given Words XIII

Paul Metoyer in memoriam

Trombone or bass trombone





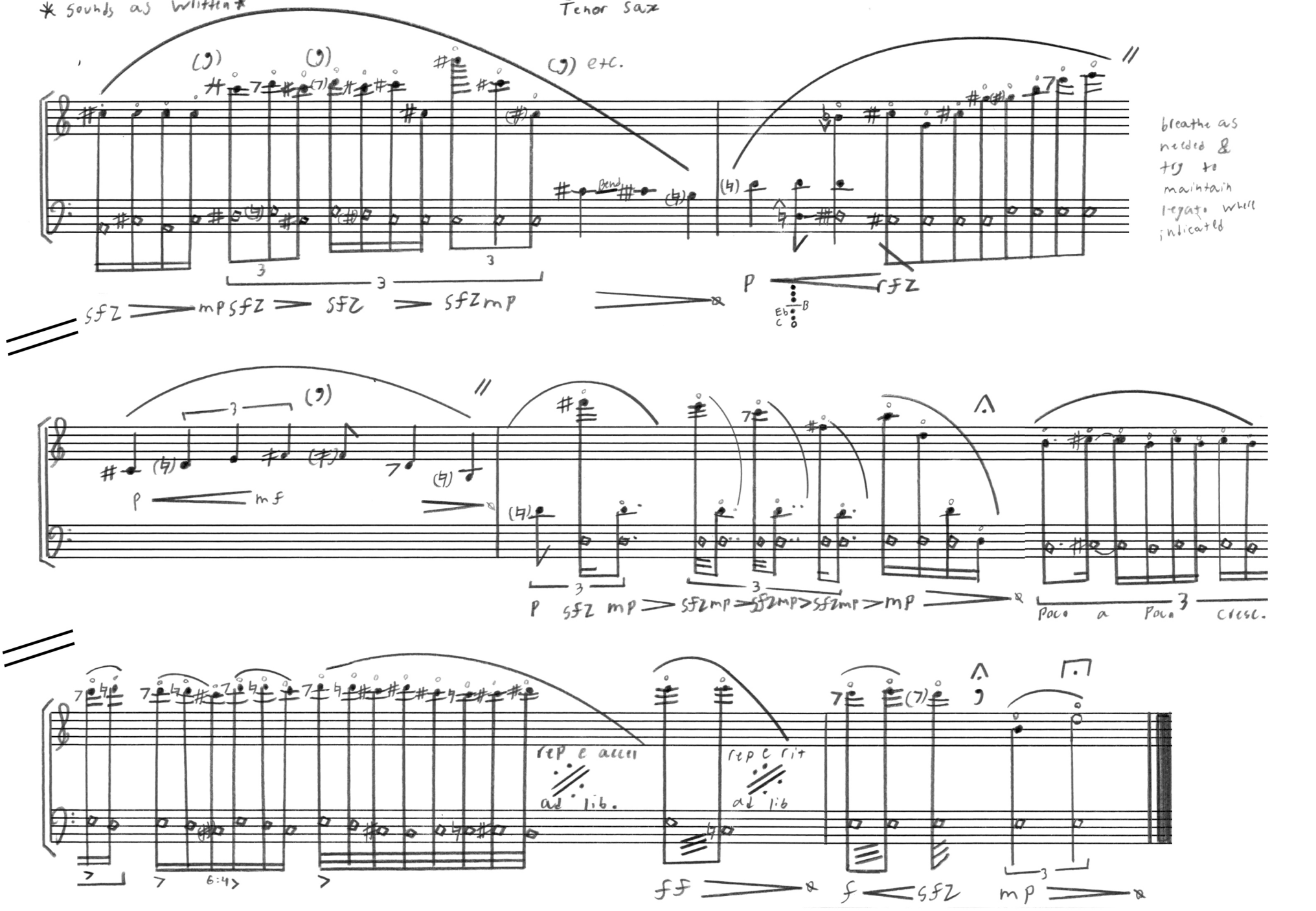
Given Words XIV

Paul Metoyer in memoriam

Tenor Sax

♩≈35 Pained but tranquil, like a storm

* sounds as written *

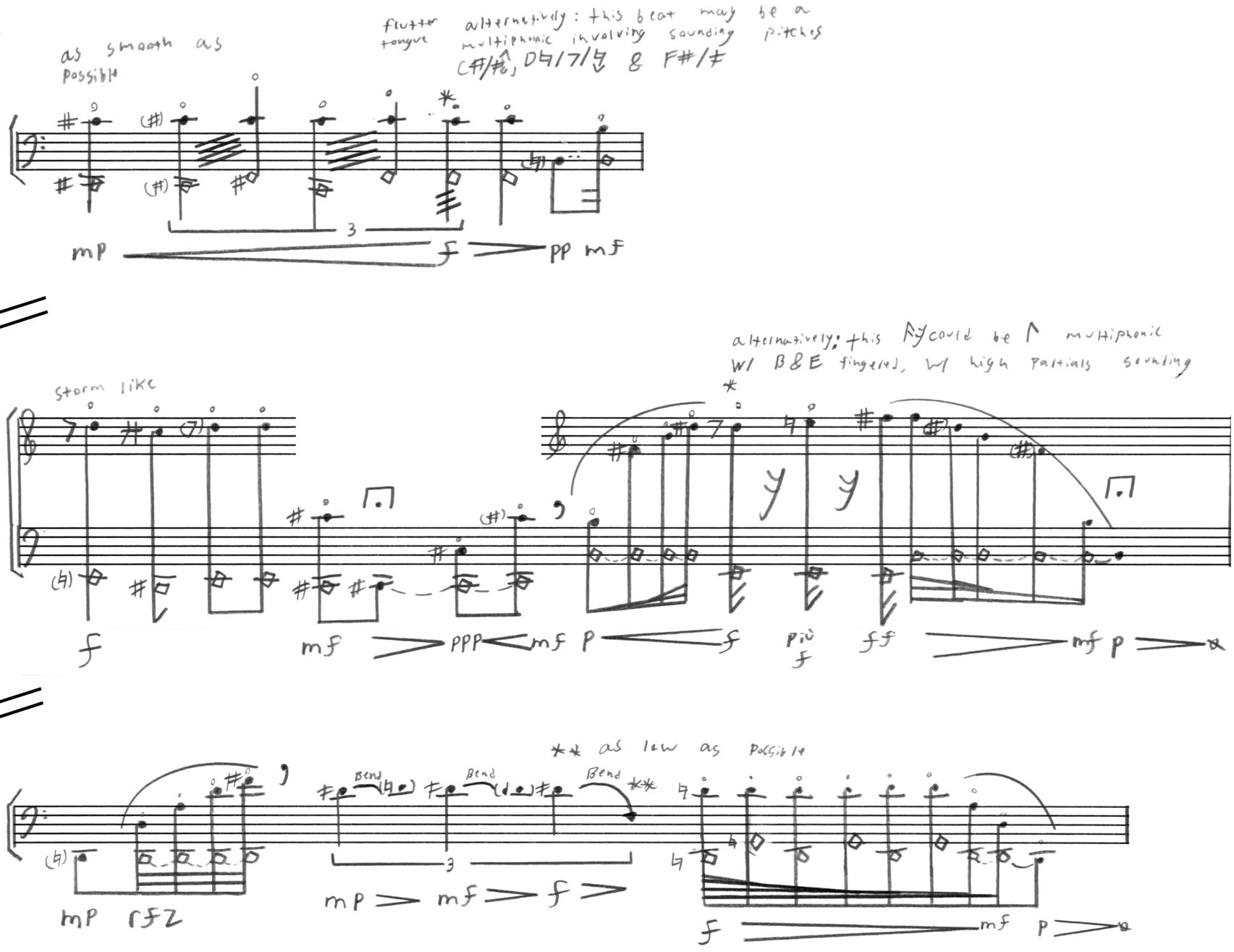


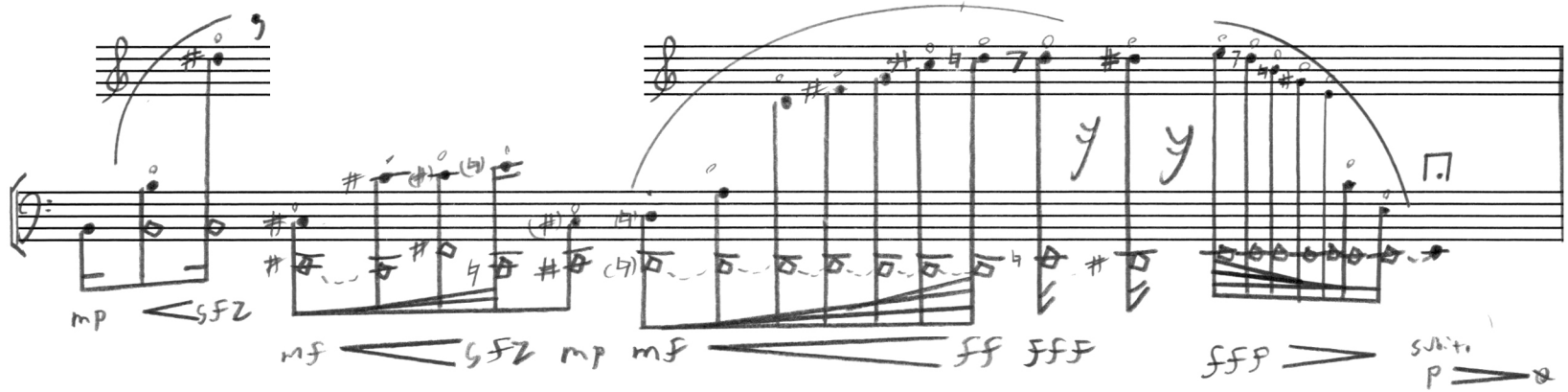
♩≈36 radiant & distressed

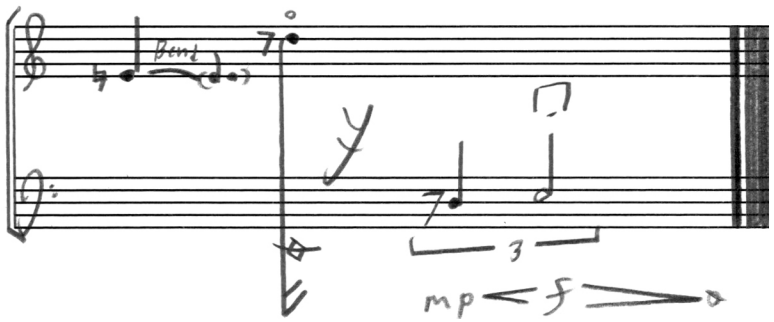
Given Words XV

Paul Metoyer in memoriam

Bari Sax



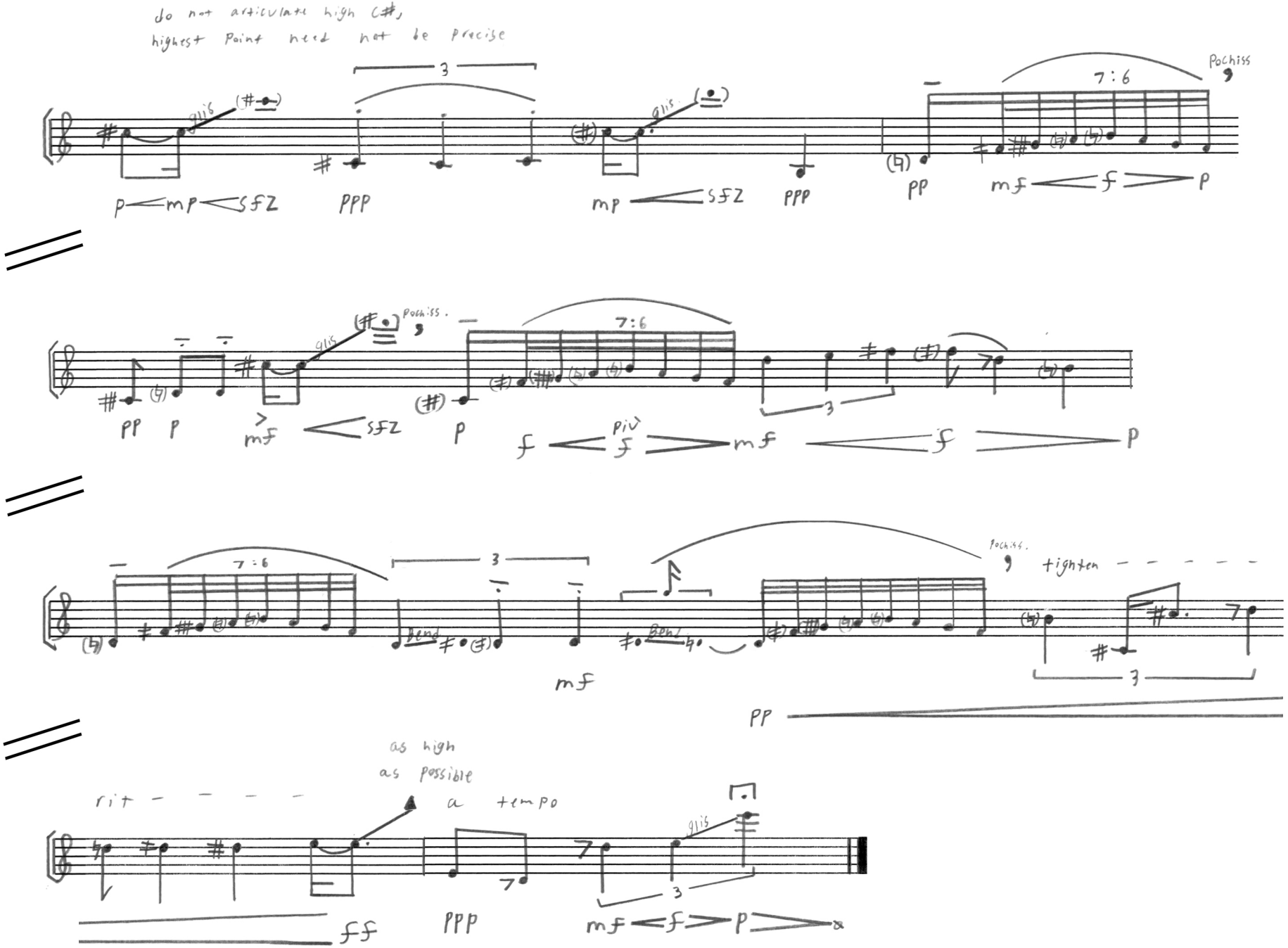

mp
sfz
mf
sfz
mp
mf
ff
fff
fff
subito
p


Bend
3
mp
f

♩ ≈ 42 * at Concert Pitch*

quaking, frantic
tragic – as if encroaching

Given Words XVI

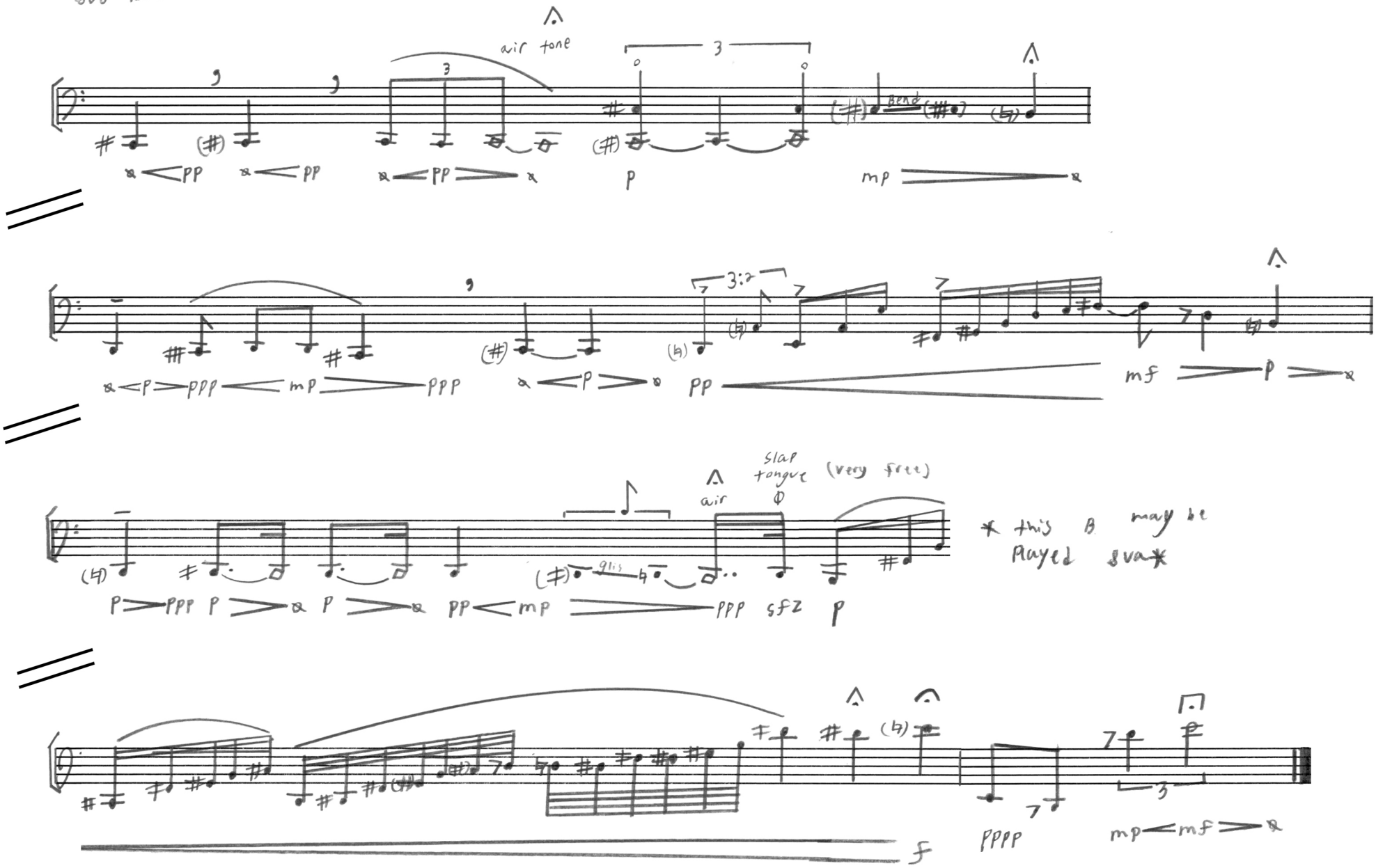
Paul Metoyer in memoriam
Eb, Bb or A Clarinet

♩≈30

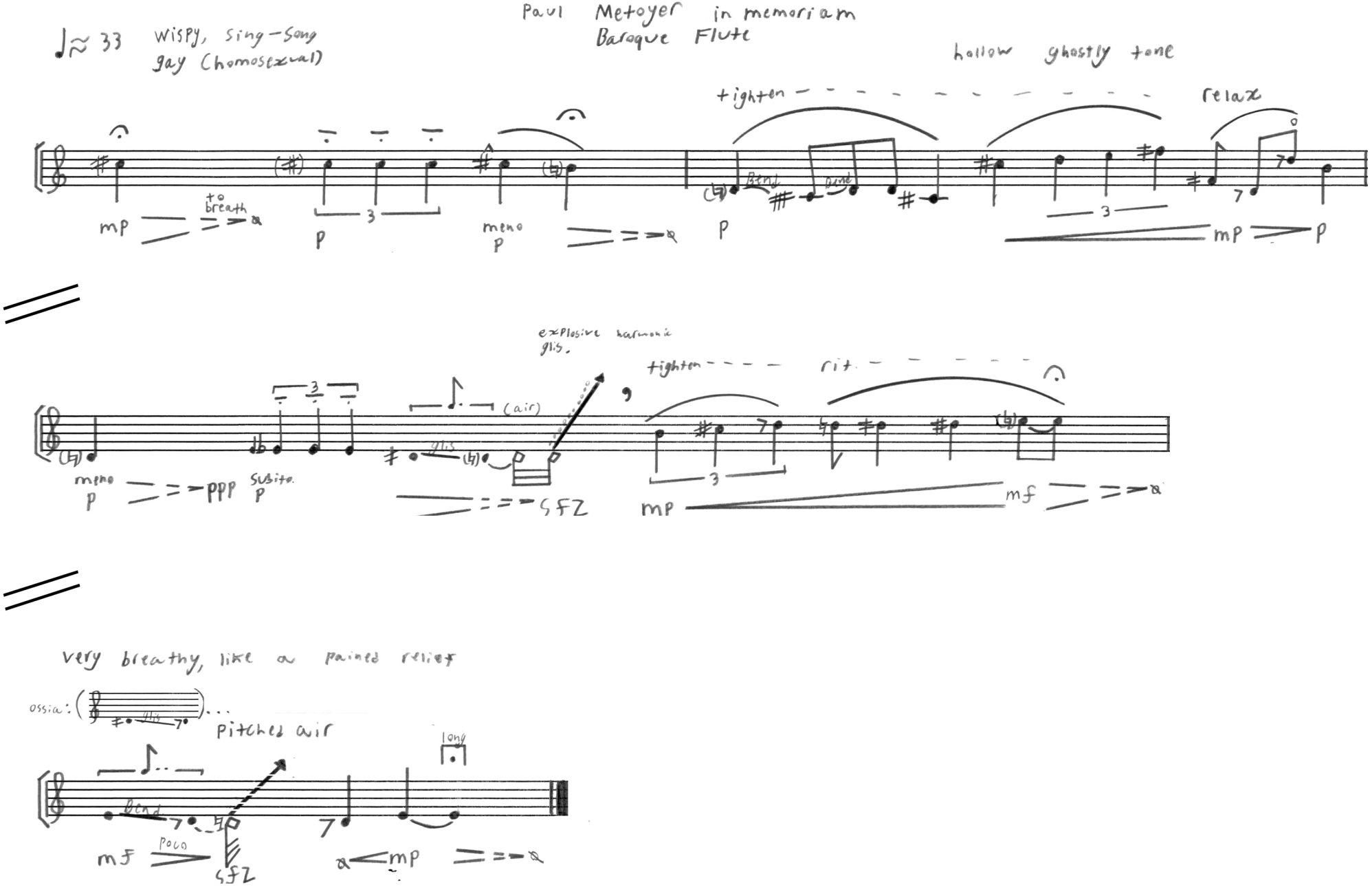
like air &
rain - swaying

* at concert Pitch if Bass Cl.,
8vb lower if Contrabass Cl. *

Given Words XVII

Paul Metoyer in memoriam

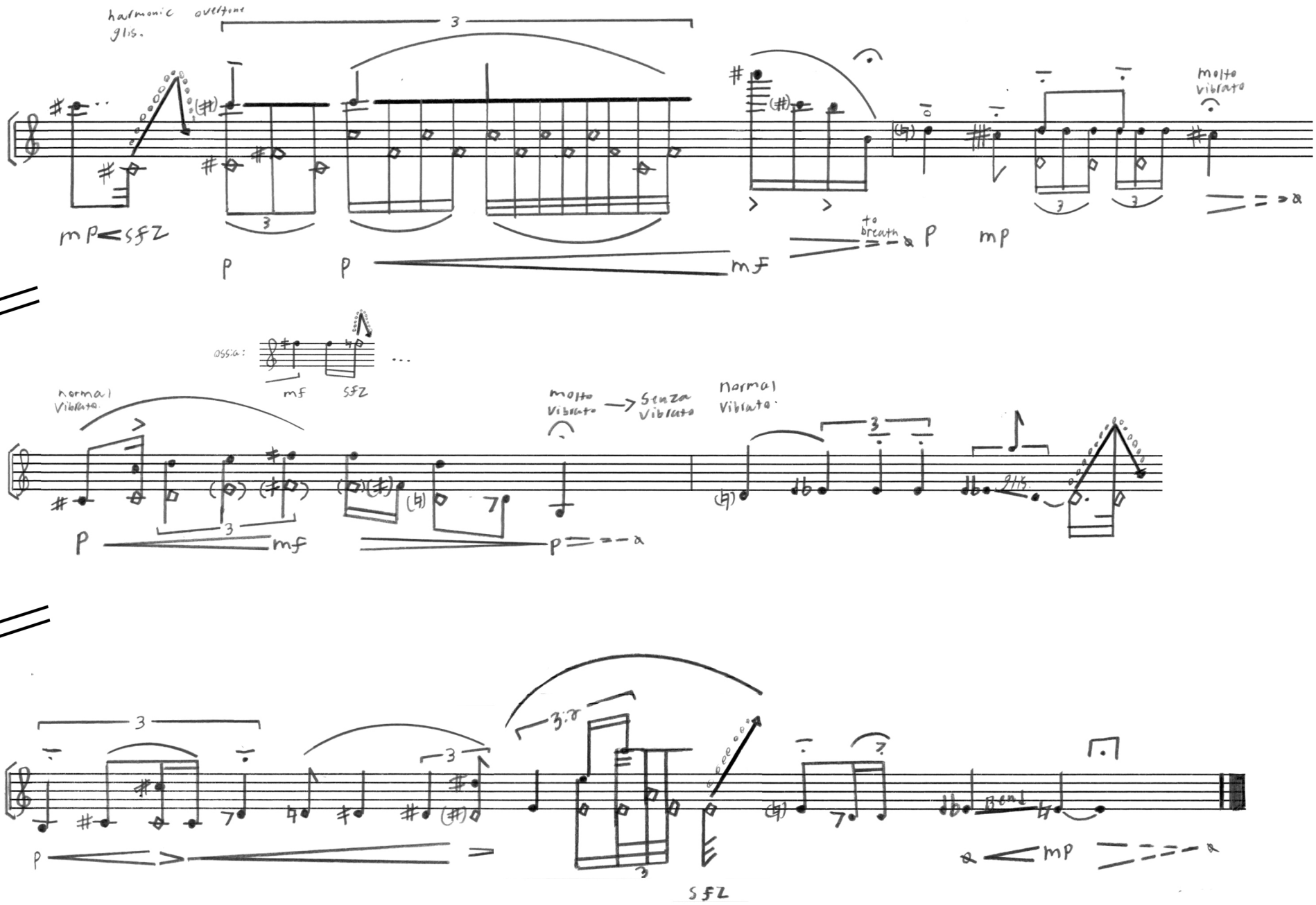
Bass or Contrabass Clarinet

Given Words XVIII

Paul Metoyer in memoriam
Baroque Flute

Given Words XIX

Paul Metoyer in memoriam

Flute

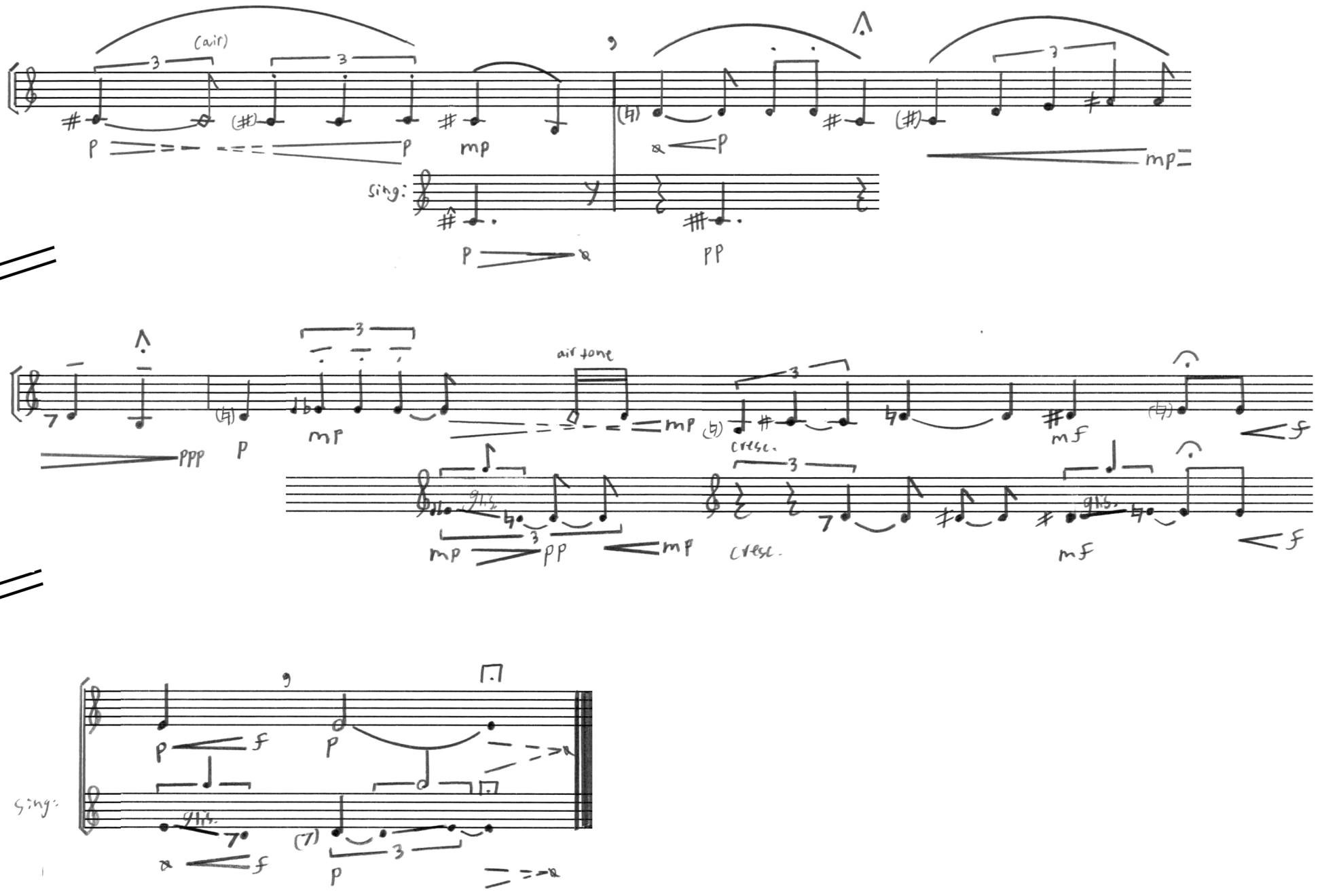
♩≈30 Free & distant, Continuous



Given Words XX

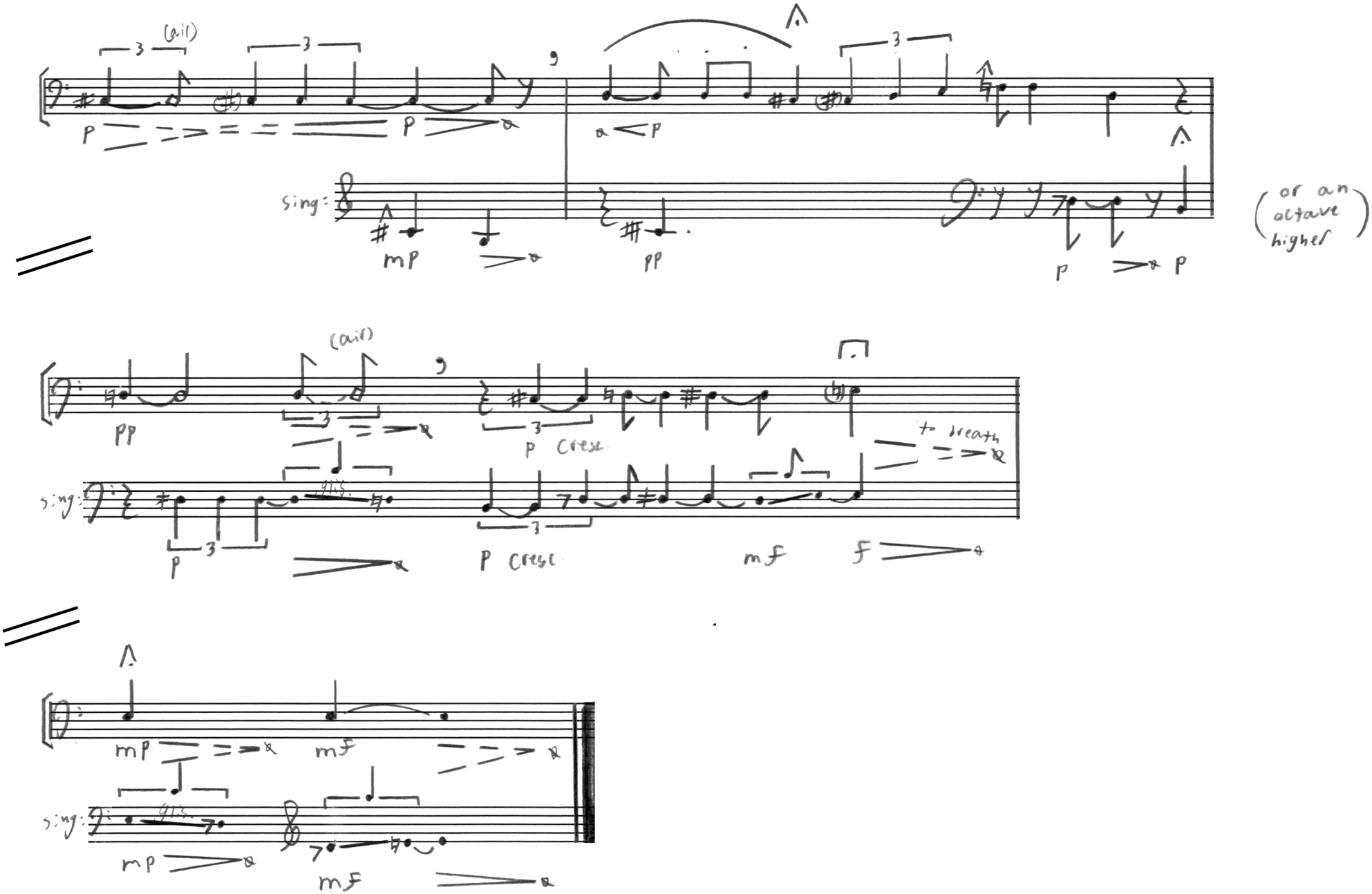
Paul Metoyer in memoriam

Alto Flute

♩≈32 ethereal, dull but sparkling

♩≈32 like air & rain - swaying

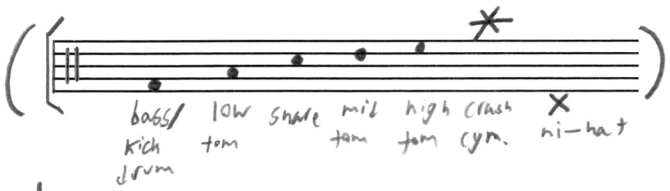
Given Words XXI

Paul Metoyer in memoriam

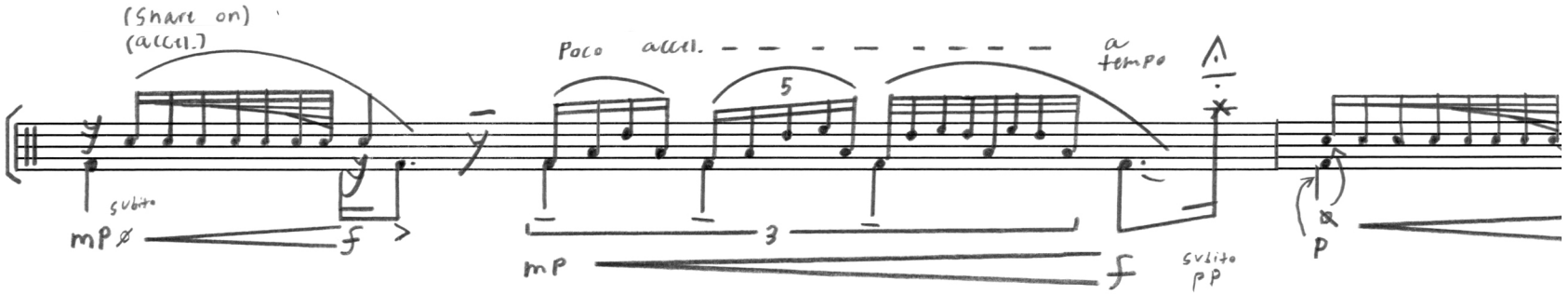
Bass Flute

Given Words XXII

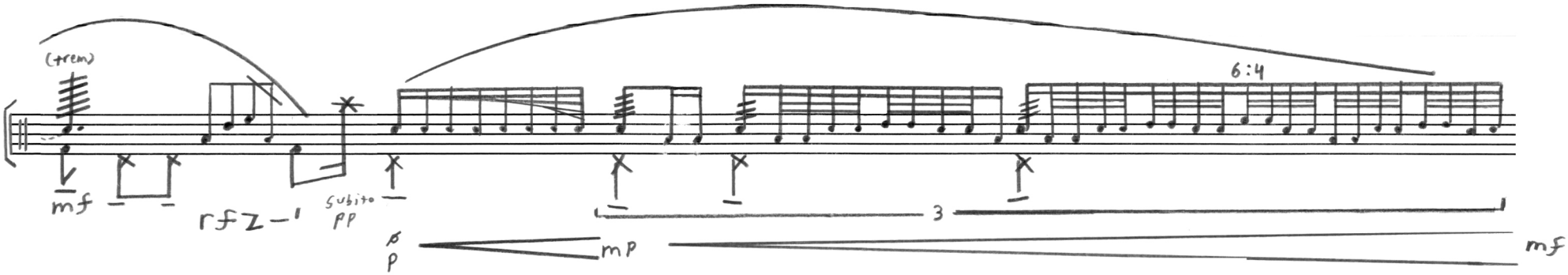
Paul Metoyer in memoriam

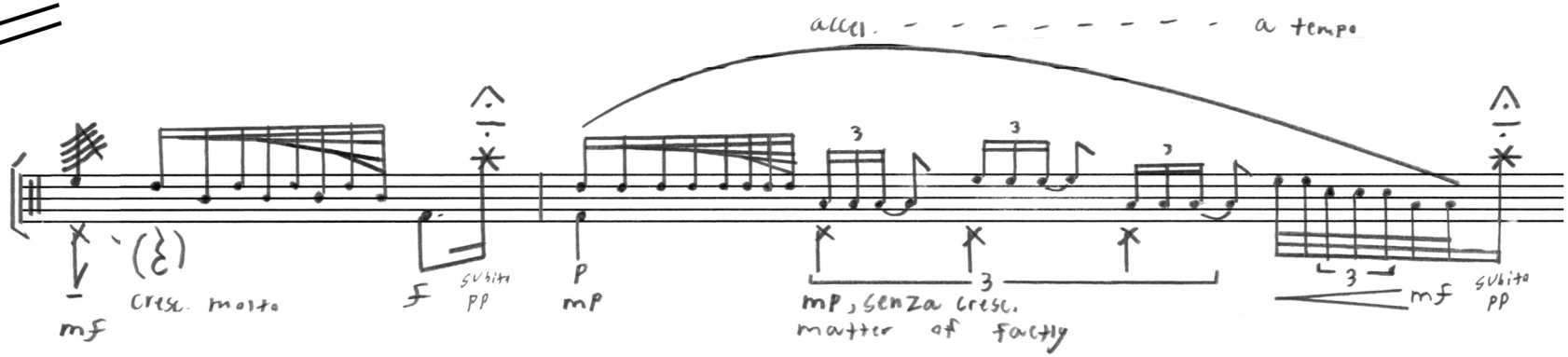
Drum Kit

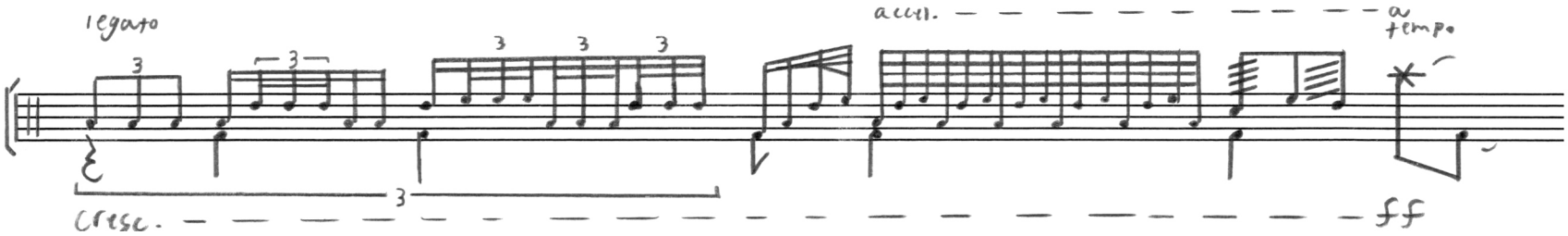


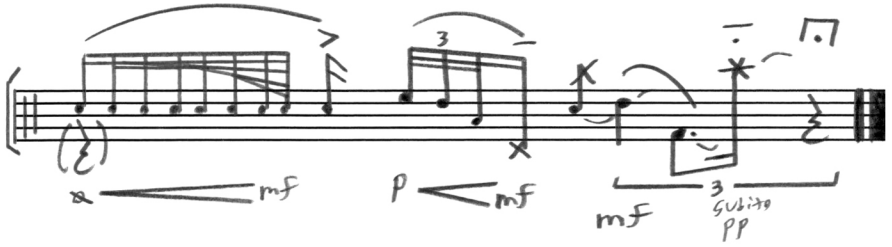
♩ = 30 bucket drummer like








legato
accel.
a tempo
cresc.
ff

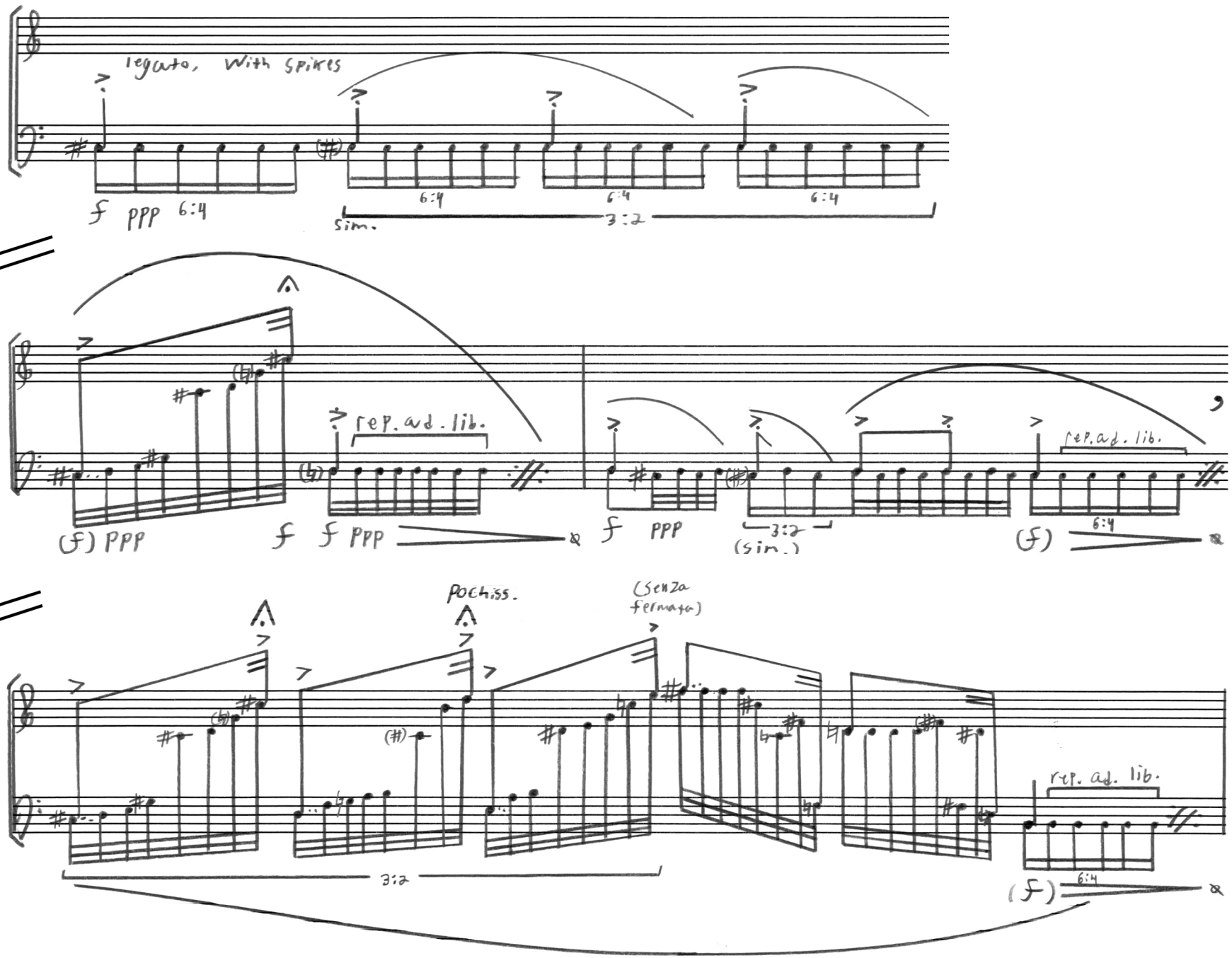

mf
p
mf
mf
subito pp

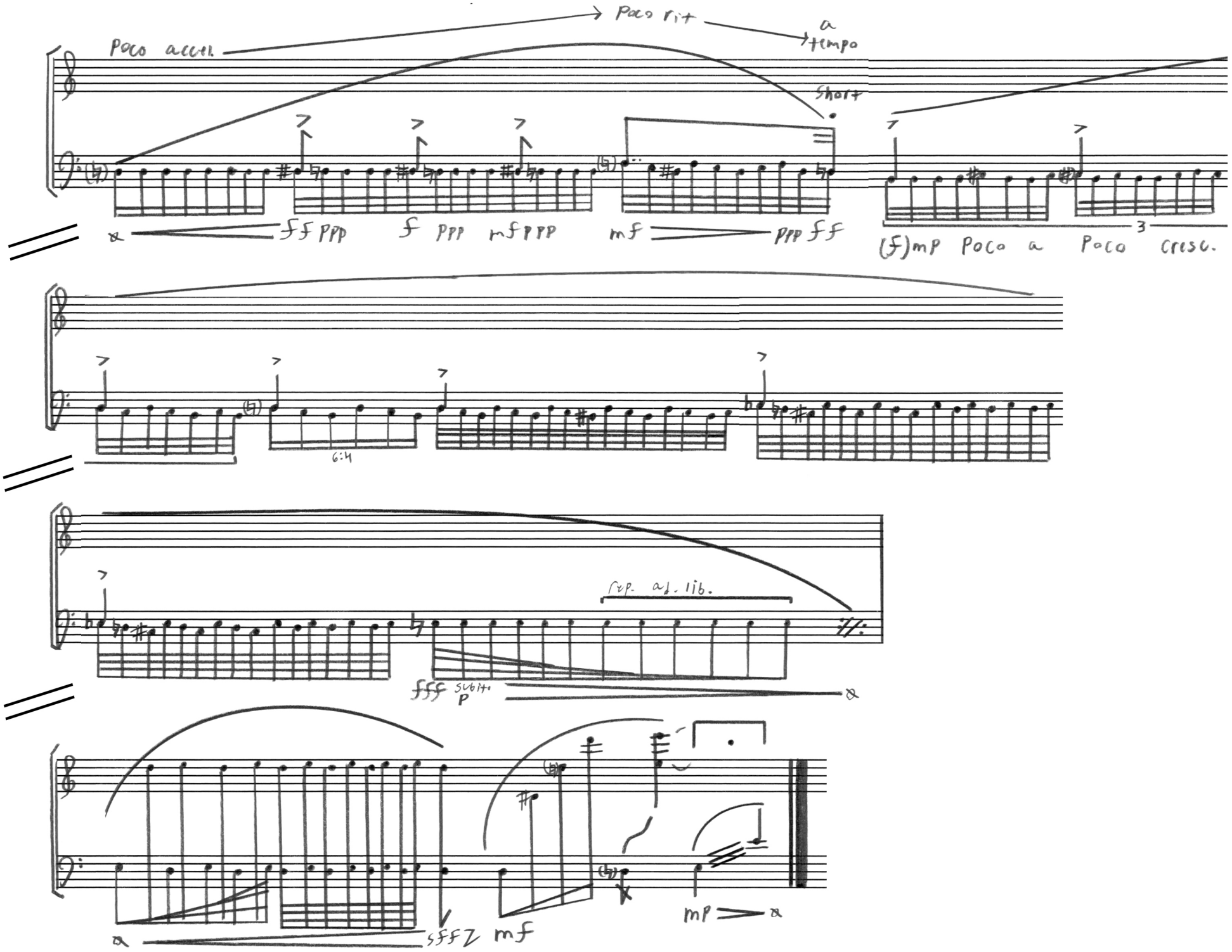
♩≈40, stuttering, sobbing
likely with 3 soft-beaters
& 1 hard beater

Given Words XXIII

Paul Metoyer in memoriam

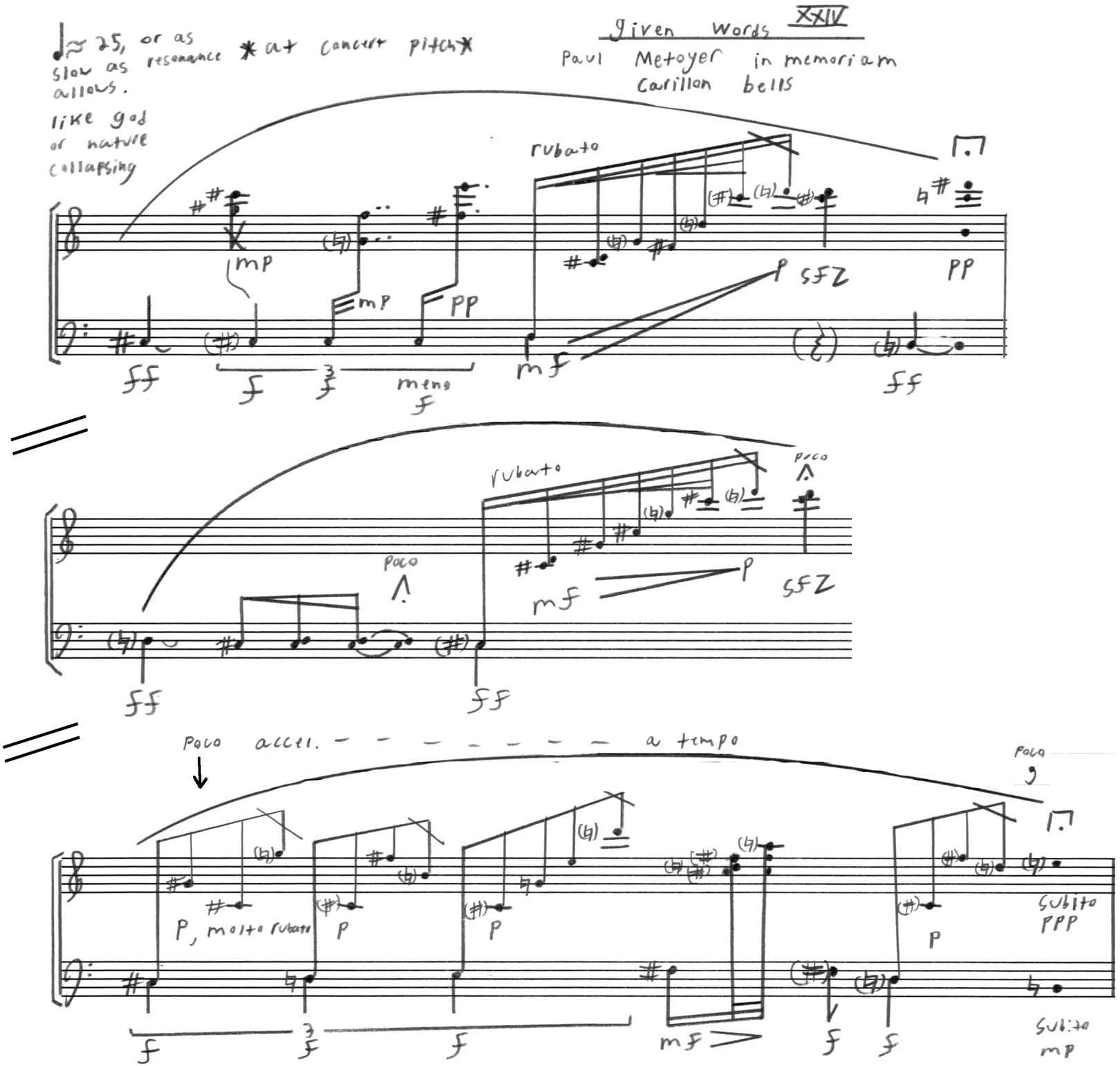
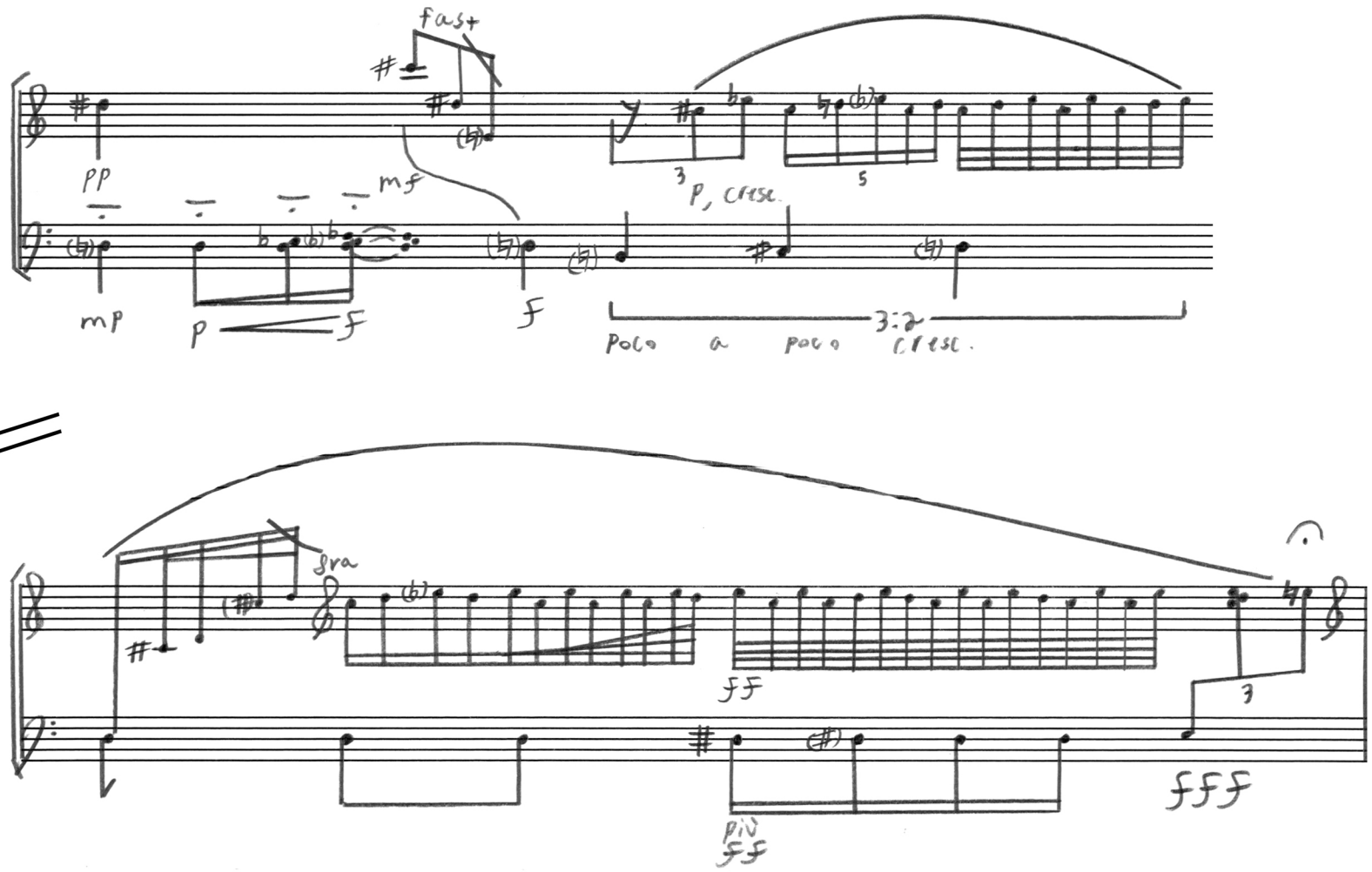
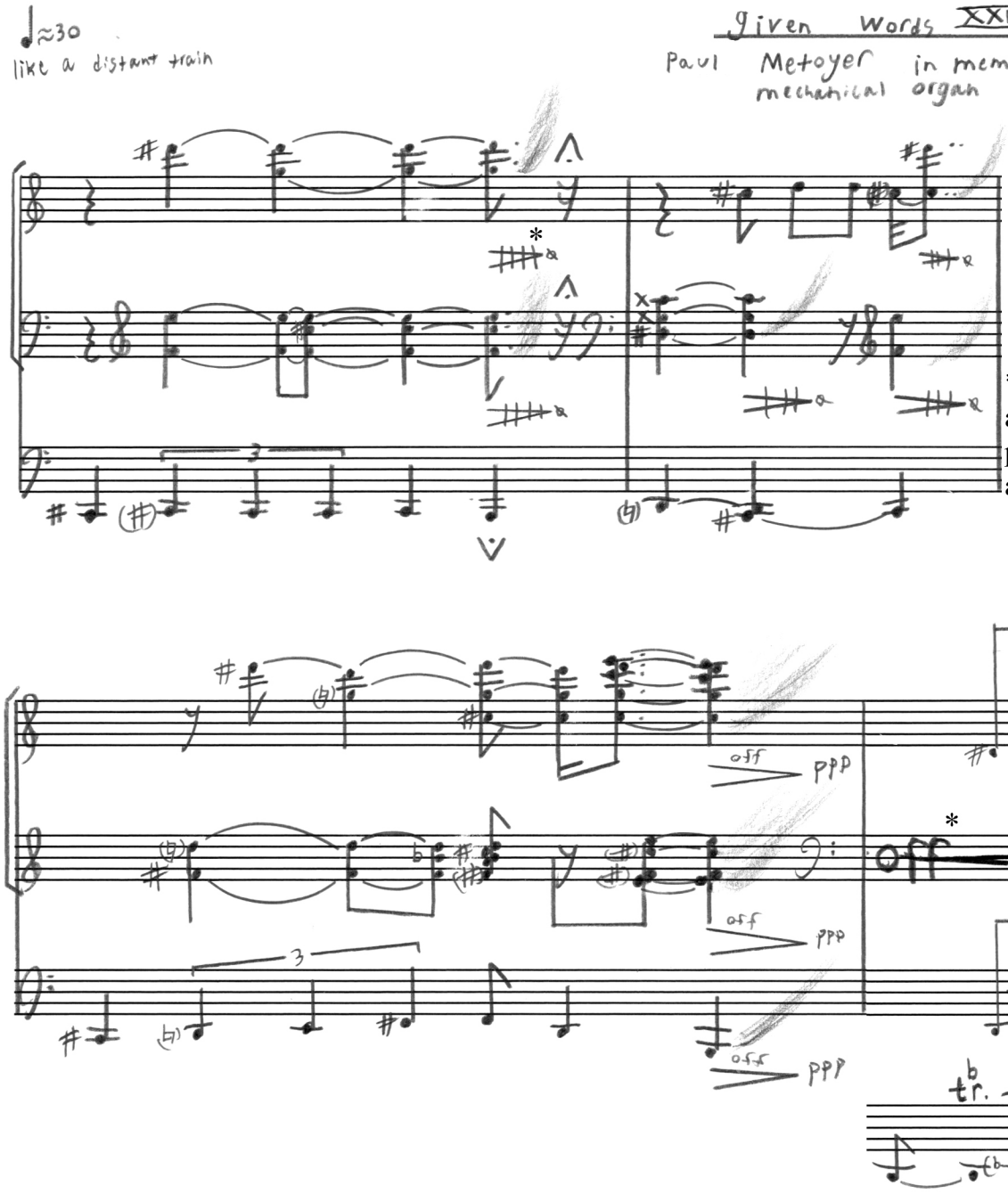
marimba



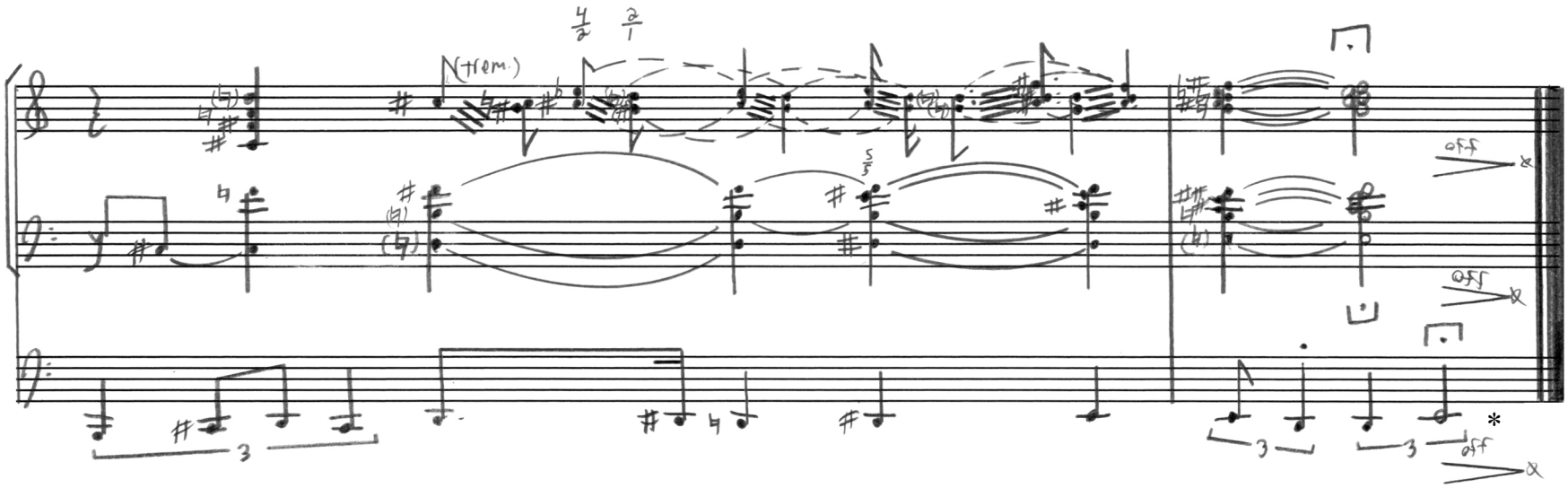

Poco accel.
Poco rit
a tempo
short
ff ppp
f ppp
mf ppp
mf
ppp ff
(f) mp Poco a Poco cresc.
6:4
rep. ad. lib.
fff subito p
sfffz mf
mp

Given Words XXIV

Paul Metoyer in memoriam

Carillon bells


fast
PP
mf
mP
p
f
f
3
p, cresc.
5
3:2
Poco a poco cresc.
gra
ff
3
fff
più
ff
Subito
PP
PPP
ff

* very slow lift the fingers off the keys allowing for a slow partial closure of the pipes resulting in many whispy partials and air sounds.

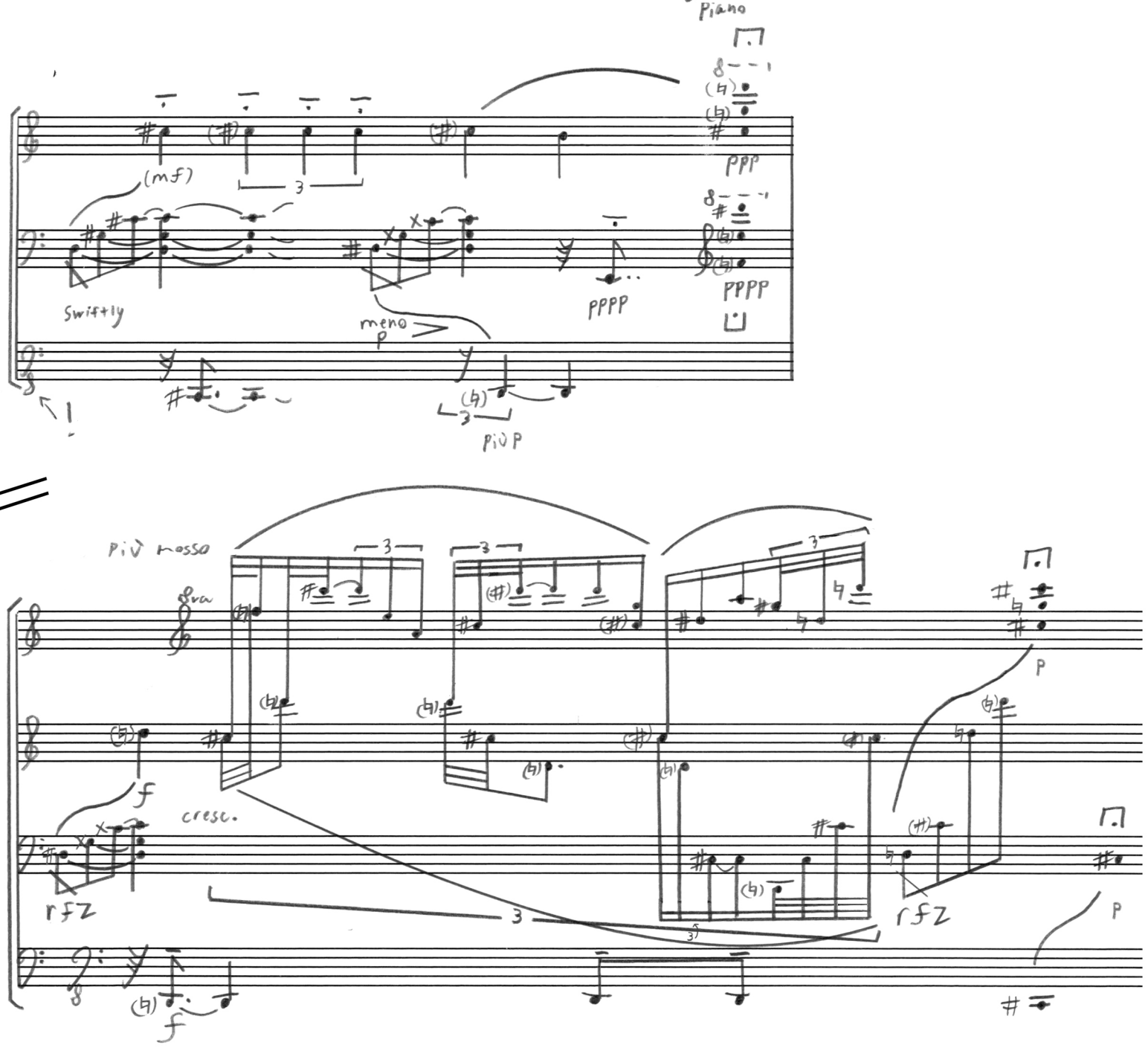
* Turn off the organ allowing the bellows to empty out of the held chords. Turn it back on right before all the air leaves the bellows. Play the indicated gestures as the organ turns back on.

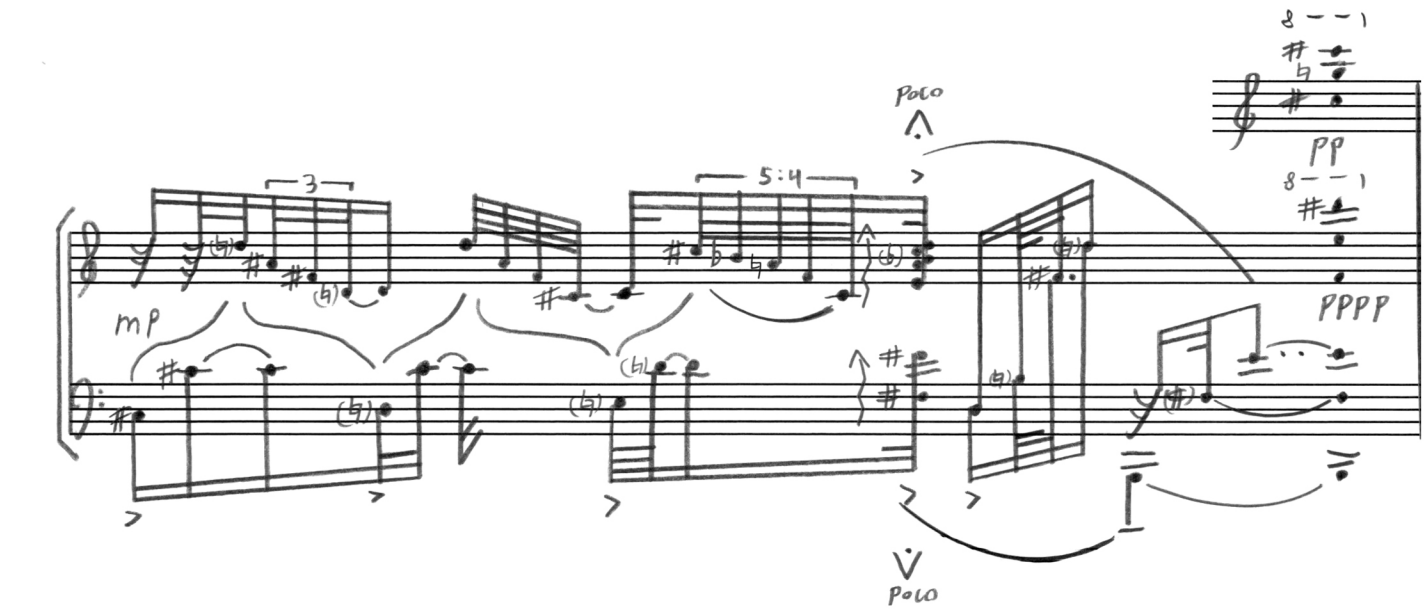


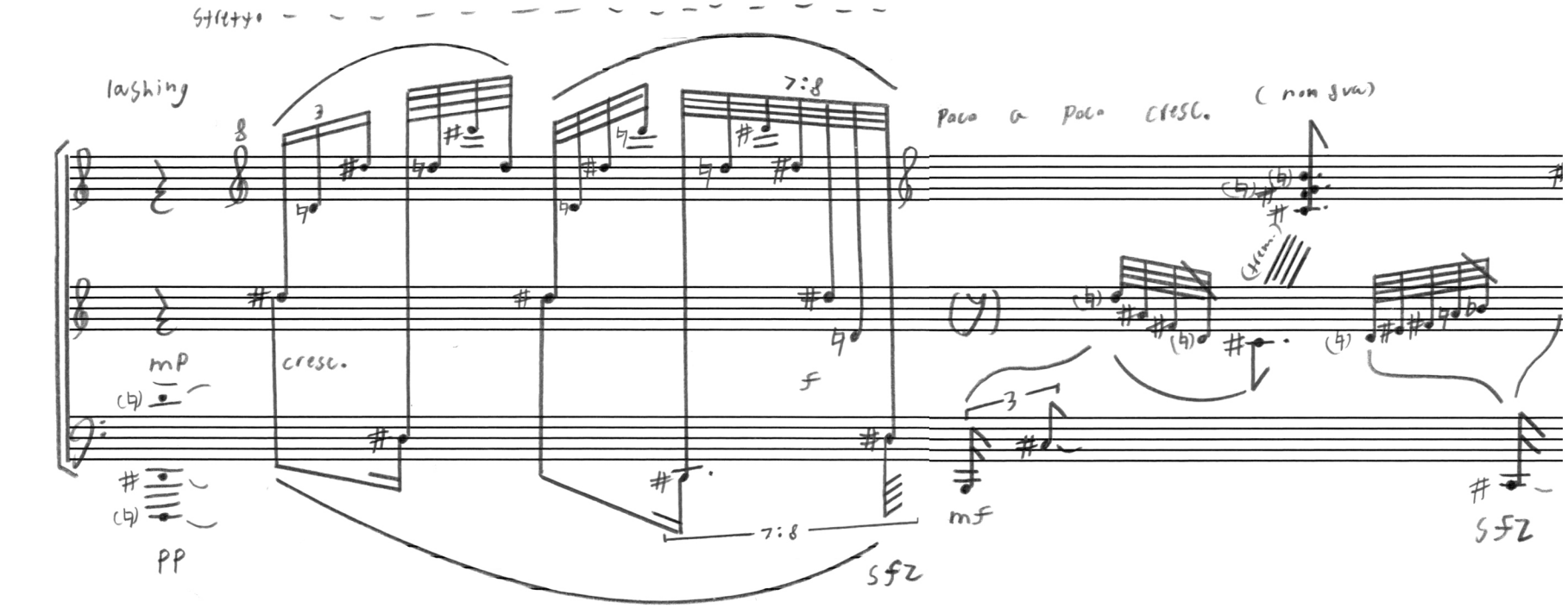
* turn off organ and allow the bellows to totally empty through the held chord.

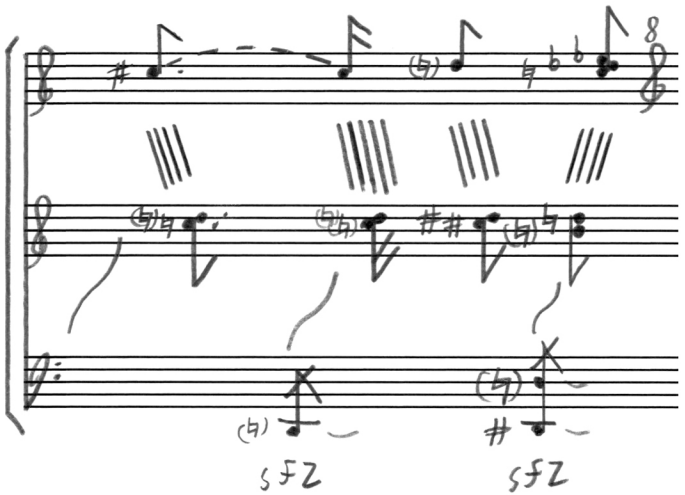
Given Words XXVI

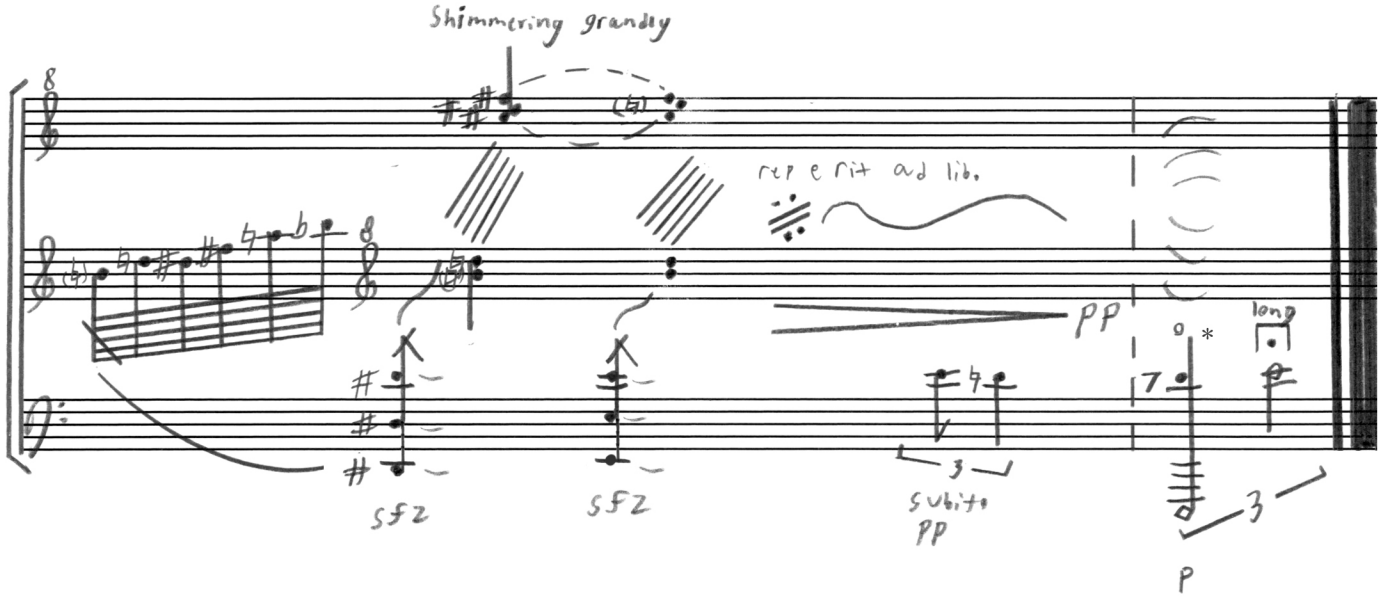
Paul Metoyer in memoriam




3
5:4
mp
poco
poco
8
pp
pppp


Strictly
lashing
3
7:8
poco a poco cresc.
(non 8va)
mp
cresc.
f
pp
sfz
7:8
mf
sfz





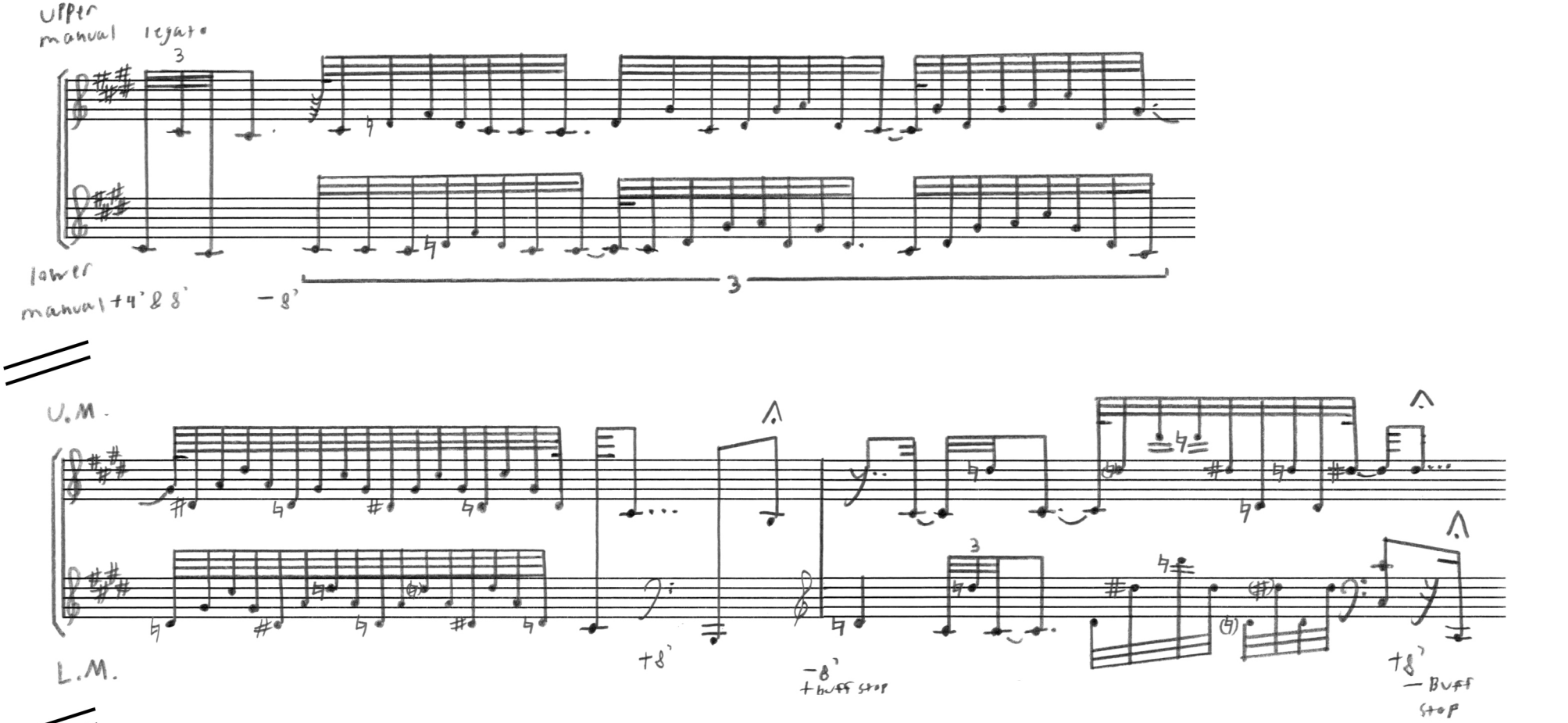
*: place finger at 7th harmonic node and play low E.

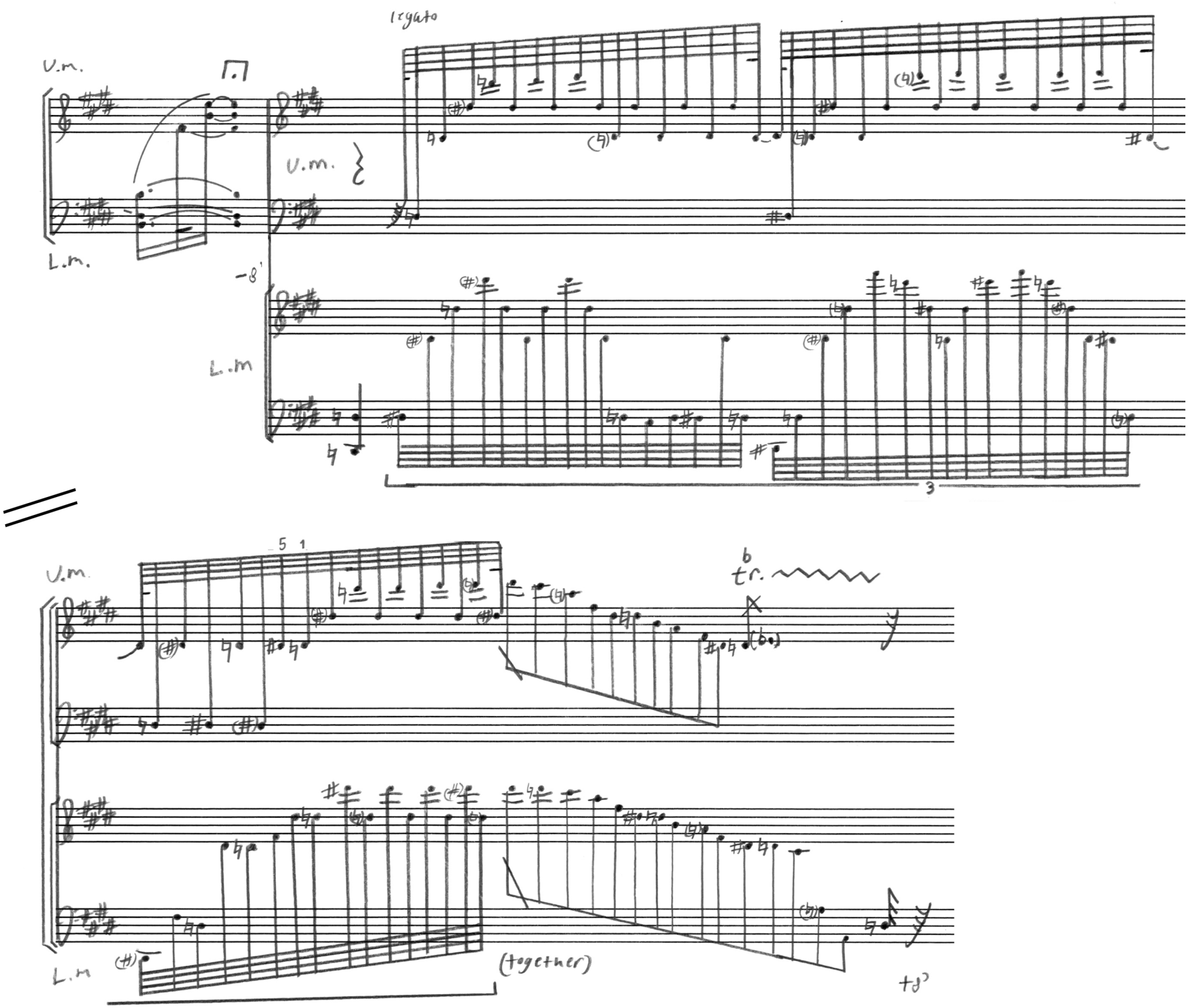
Given Words XXVII

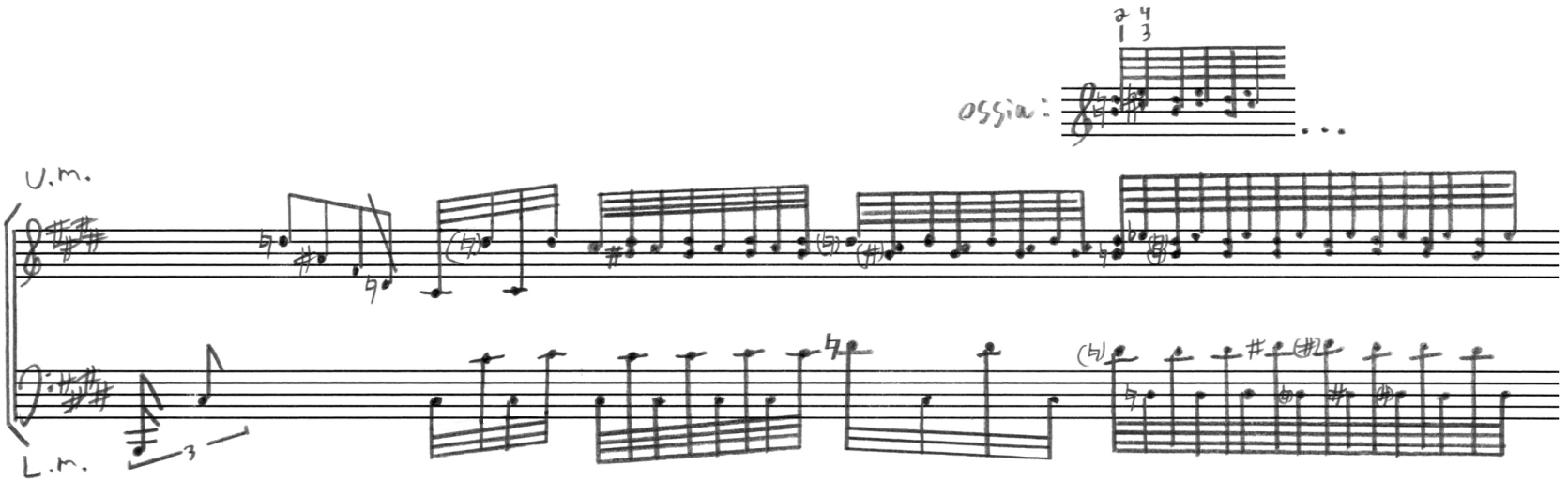
Paul Metoyer in memoriam

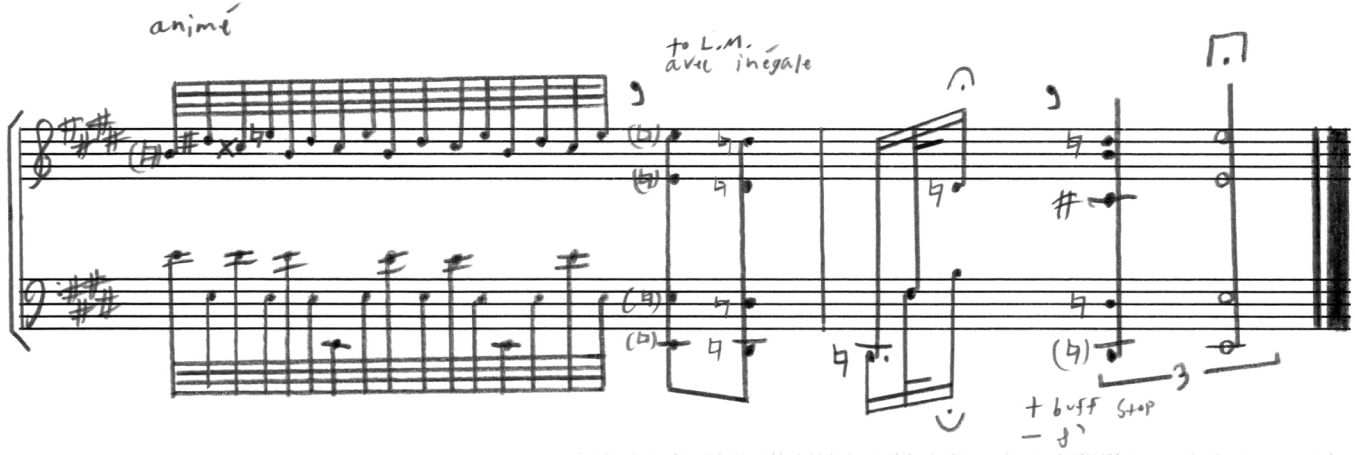
two manual French Harpsichord

♩≈72-56
flowing



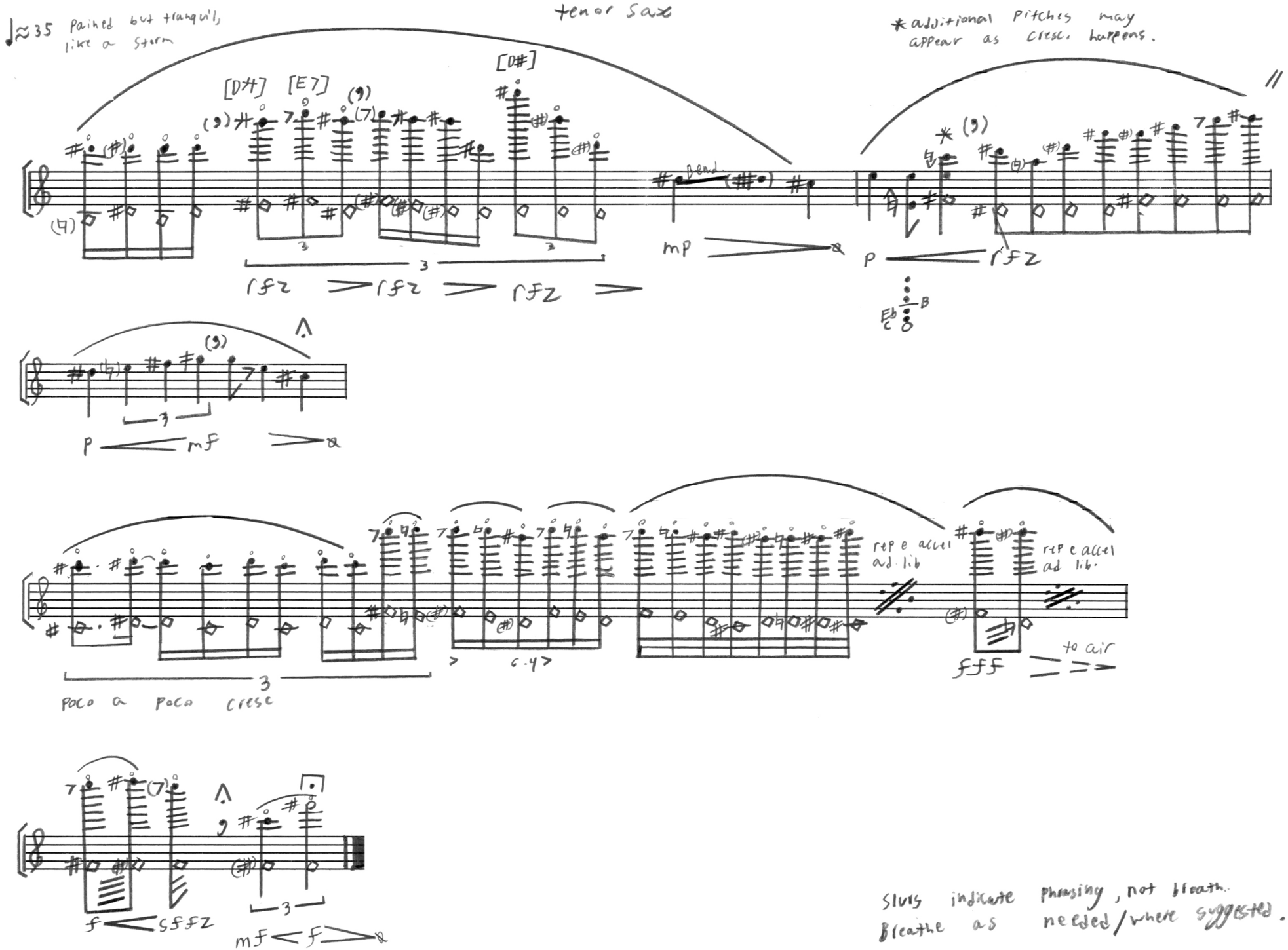

legato
V.m.
V.m.
L.m.
-8'
L.m
3
V.m.
5 1
tr.
L.m
(together)


ossia:
U.m.
L.m.


animé
to L.M.
avec inégale
+ buff stop

XIV

tenor Sax



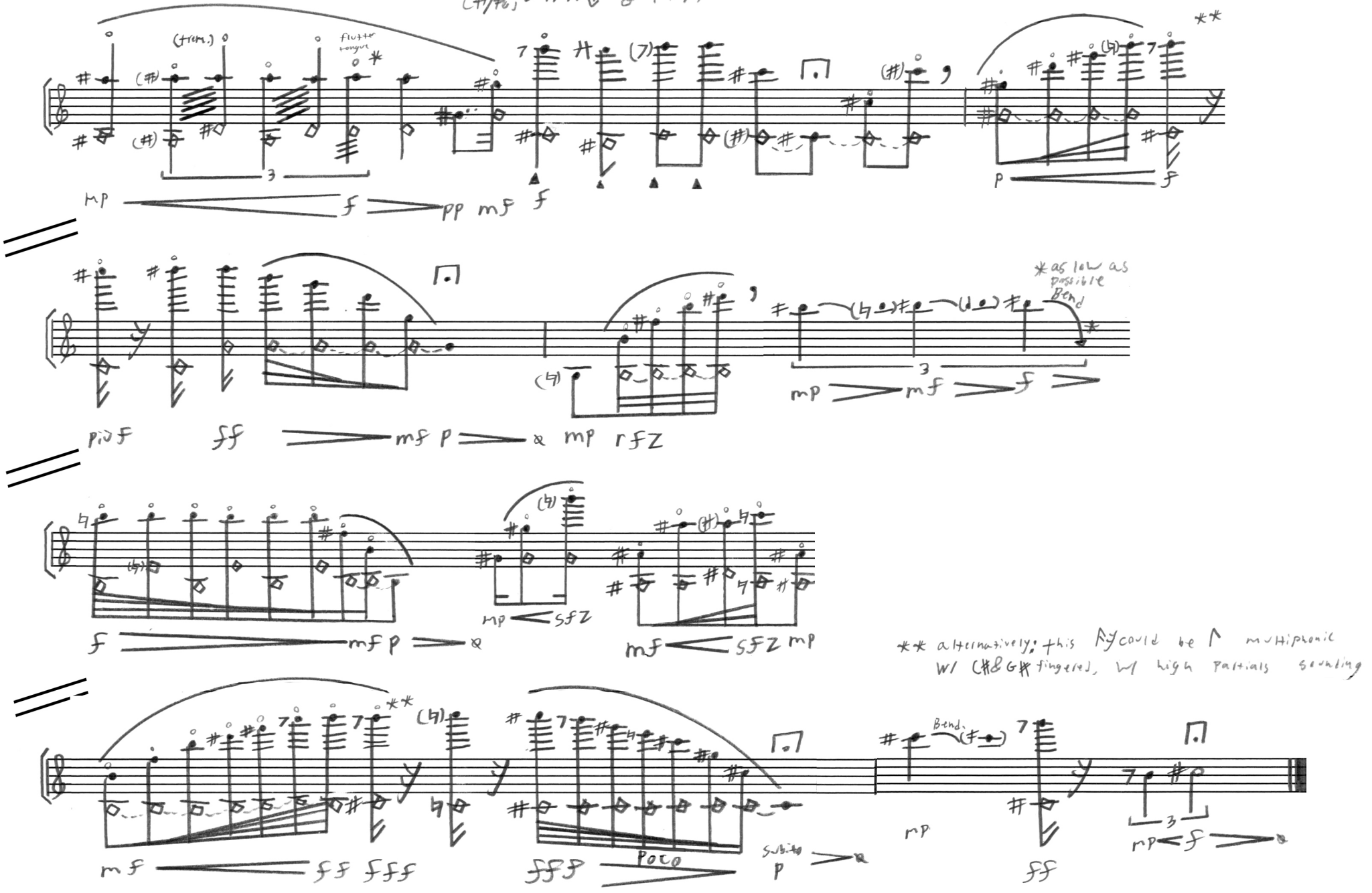
XV

Bali Sax

♩≈36 radiant & distressed

as connected as possible, breathe as needed

* alternatively: this beat may be a multiphonic involving sounding pitches (C#/#, D4/7/♭ & F#/♯

** alternatively: this could be ^ multiphonic w/ C# & G# fingered, w/ high partials sounding

Given Words XVI

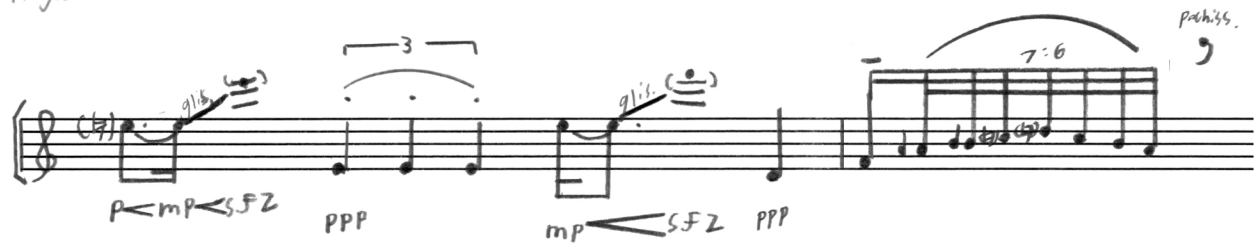
Paul Metoyer in memoriam

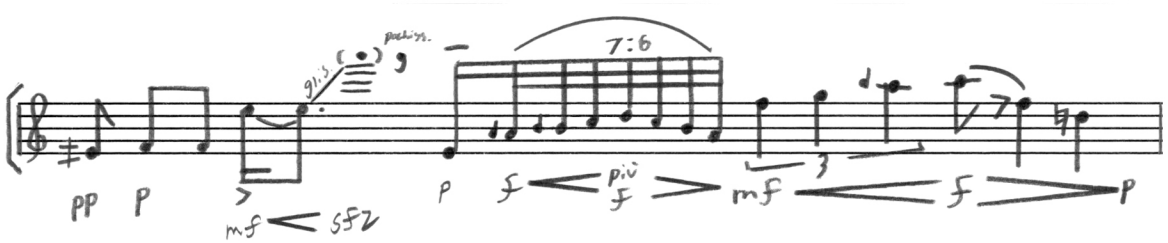
A clarinet

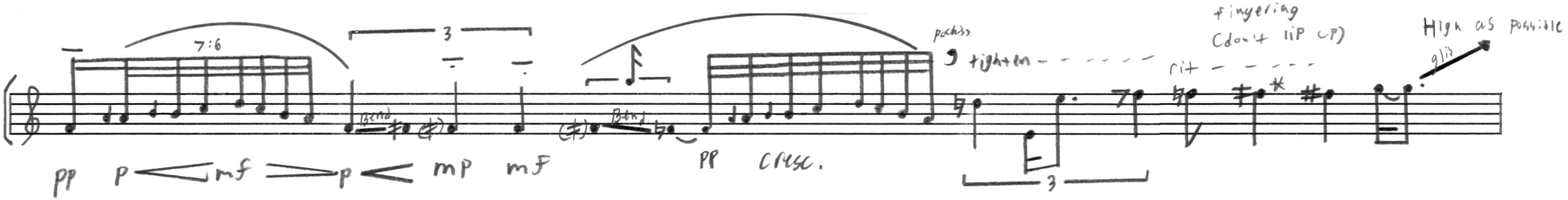
♩ ≈ 42

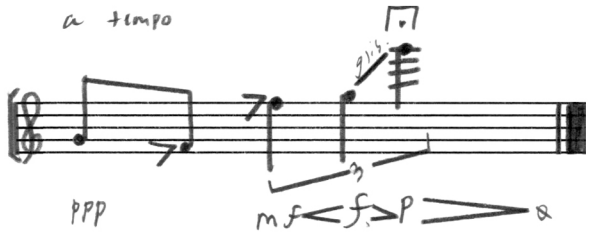
quaking, frantic

tragic – as if encroaching

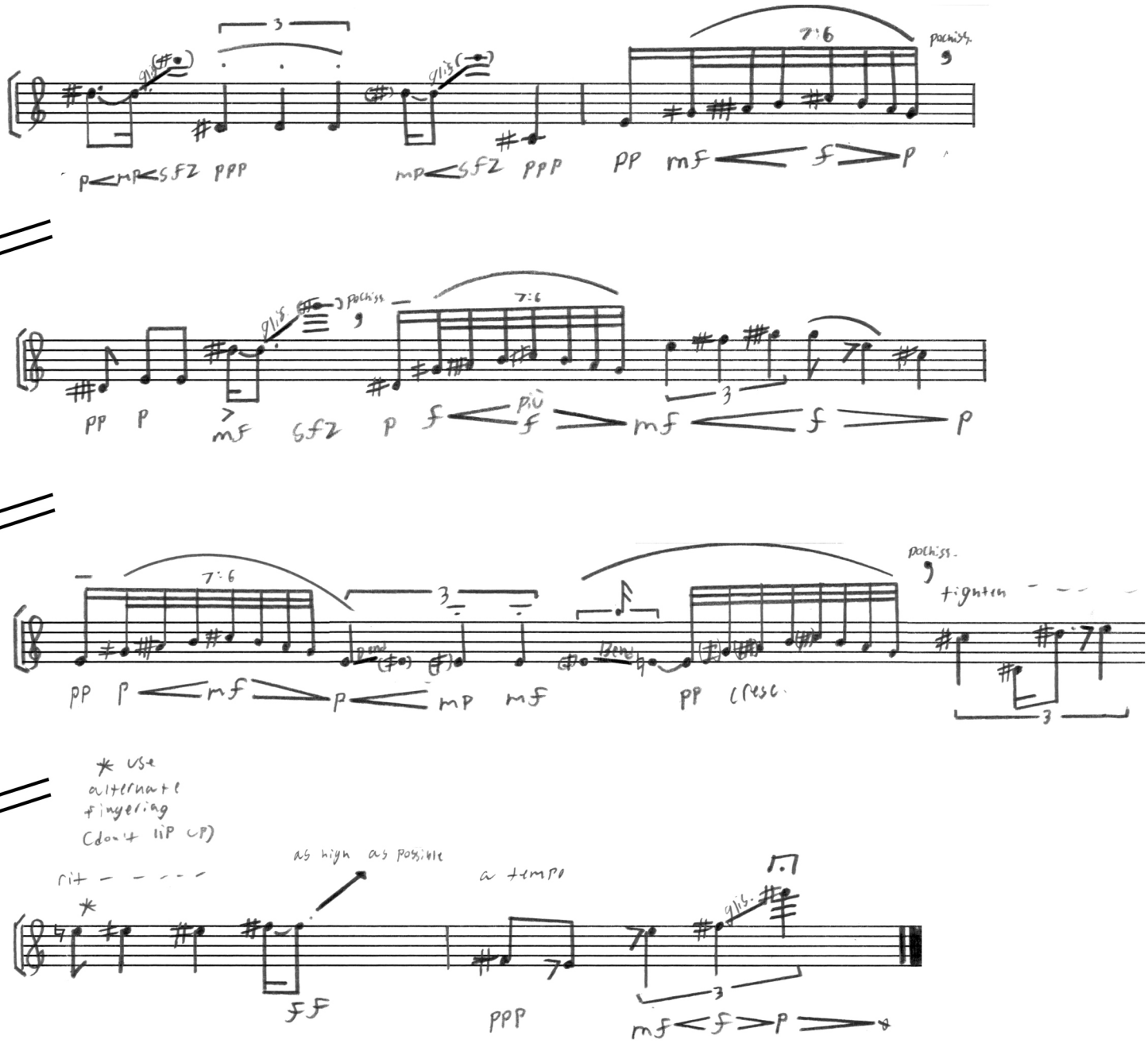


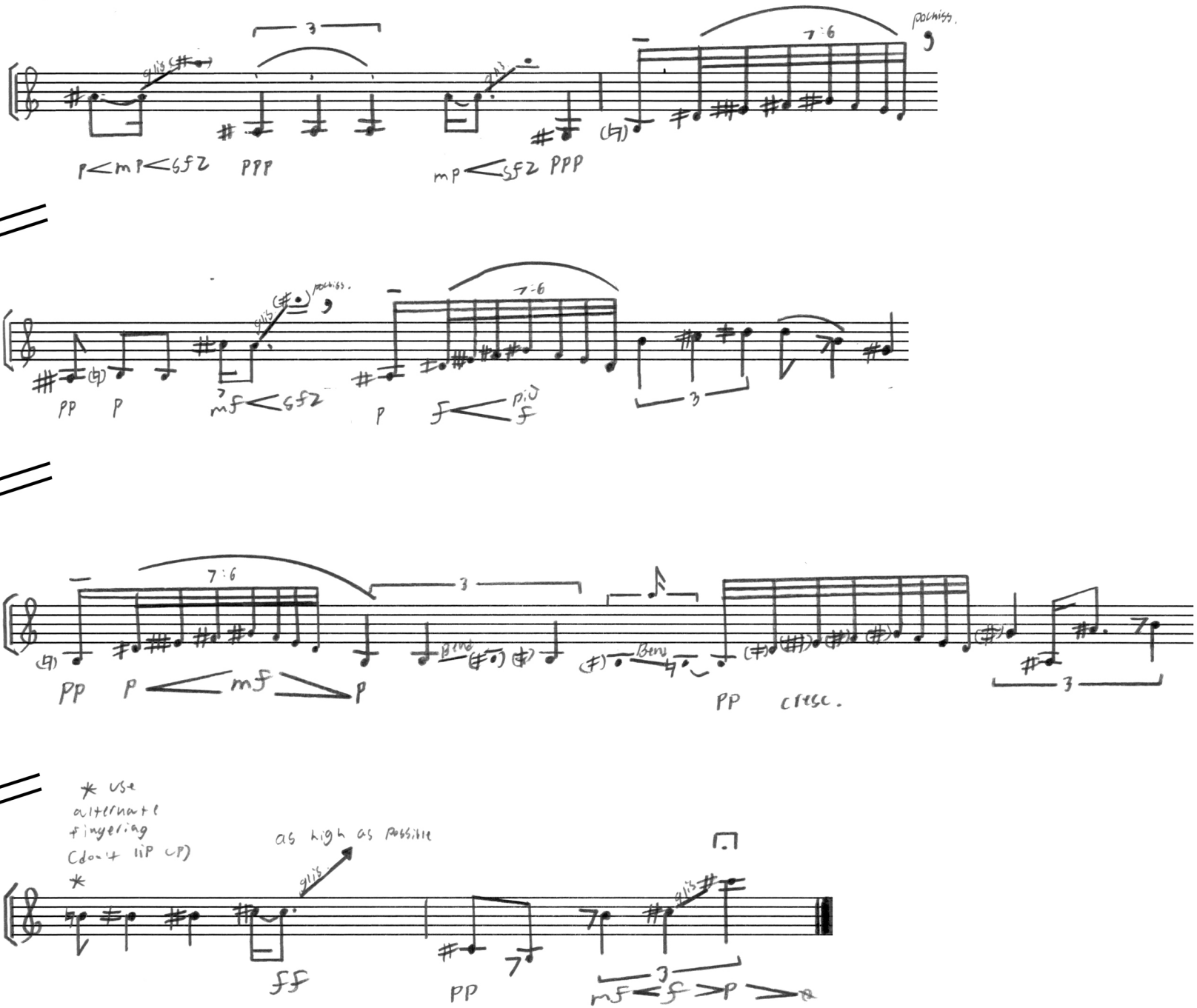






♩ ≈ 42
quaKing, frantic
tragic — as if encroching

Bb Clarinet

Eb Clarinet

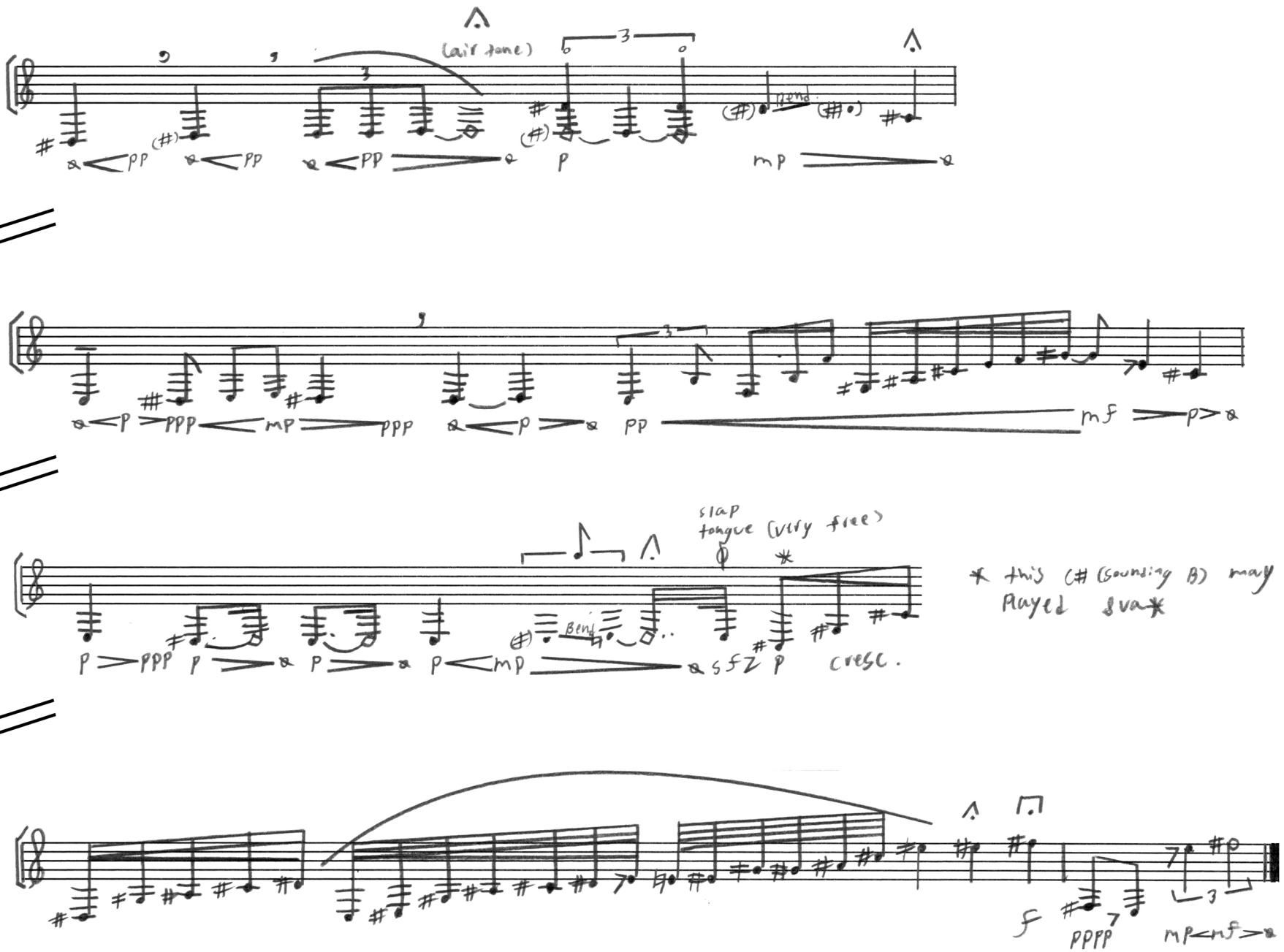
♩ ≈ 42
quaking, frantic
tragic — as if encroaching

♩≈30

like air & rain - swaying

Given Words XVII

Paul Metoyer in memoriam

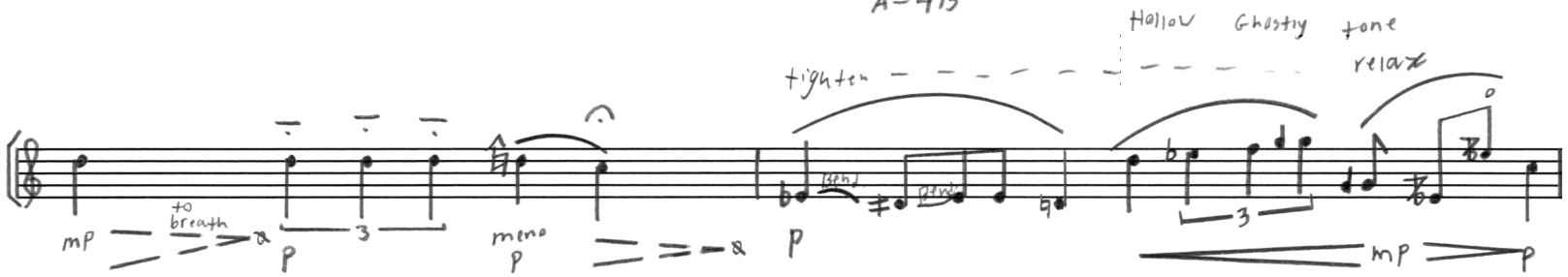
Bb Bass or ~~contrabass~~ Clarinet

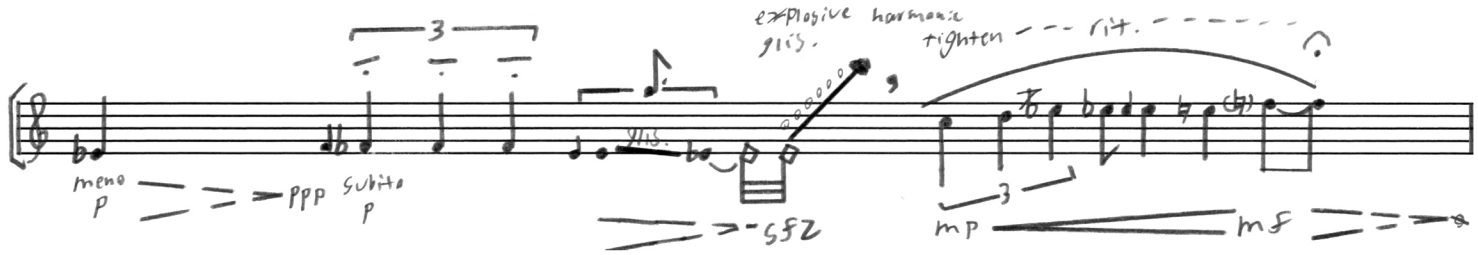


XVII

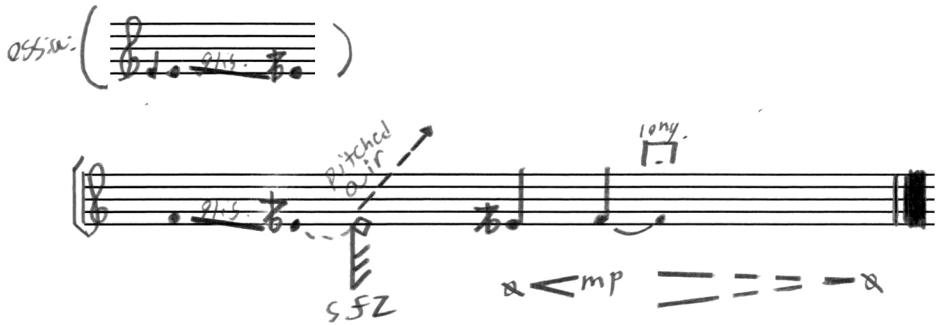
Baroque Flute
A=415

♩≈ 33 wispy, sing-song gay (homosexual)



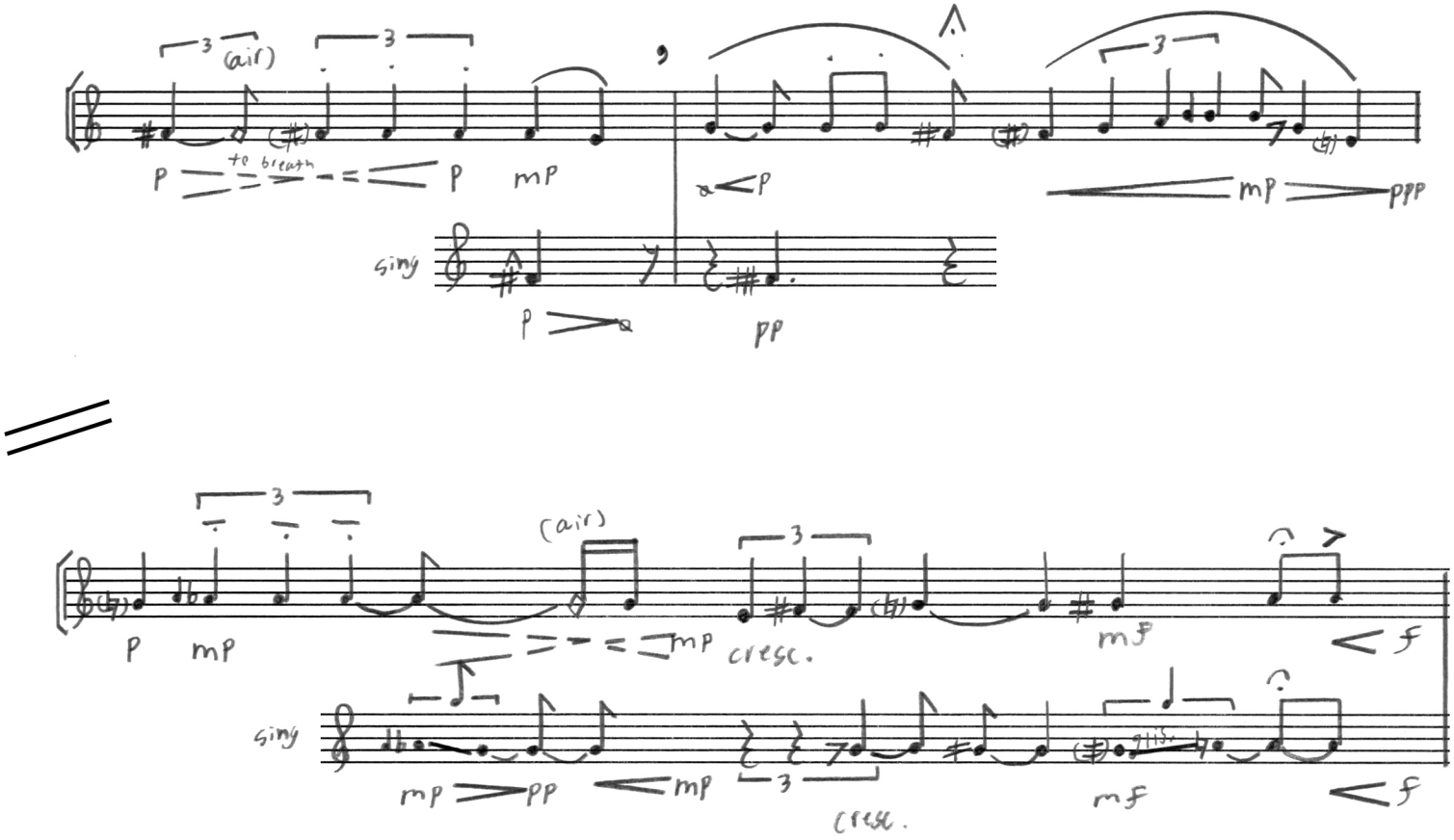
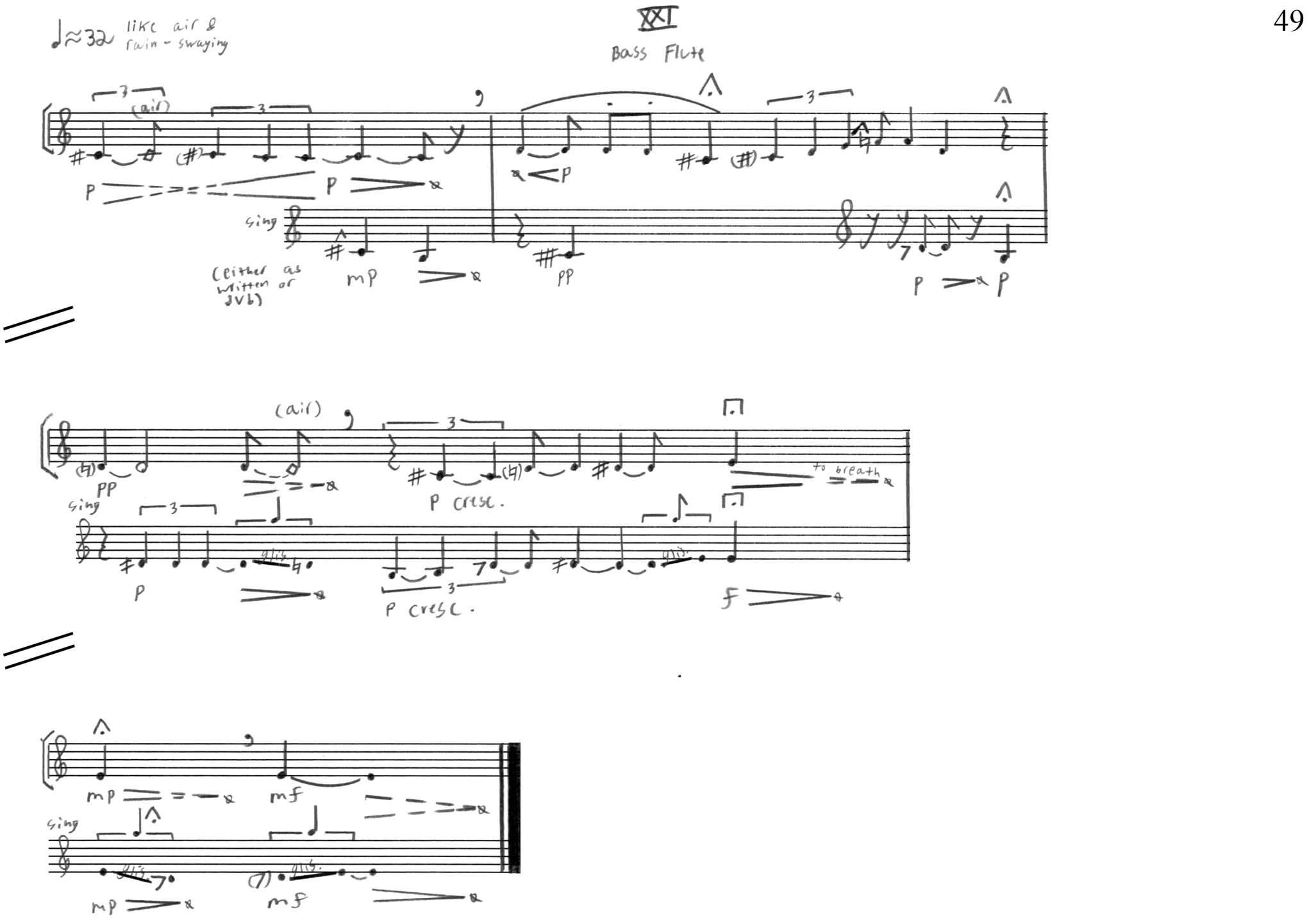


very breathy, like a pained relief



♩≈32 ethereal, dull but sparkling

XX

Alto Flute

♩≈32 like air & rain - swaying
XXI
Bass Flute
(air)
P
P
sing
(either as written or 8vb)
mp
PP
P
P
(air)
PP
sing
P cresc.
to breath
P
P cresc.
f
mp
mf
sing
mp
mf

Notes:

In completing what is planned to be the first in a group of 3 works, I have not put too much thought into how to present the impetus of this work for “the public”. Instead of giving a retrospective of what I believe transpired immediately following the death of my dear friend Paul Metoyer, I will provide here what I wrote 2 days after his death and a picture of the bizarre message I received which is this piece’s text. In subsequent books, I hope to explore more of Paul’s life and death. Here all I offer is a response: grief.

April 6th, 2020:

It has been two days since you died with your mother and priest by your side. I may have lost you but it seems you can still find me- and with your typical wit- confuse the shit out of me. How glad I am and how hopeful. Our peanut gallery is now cosmic. For the sake of memory, forgive the lack of poignancy in what follows.

I compiled a number of photos of my dear friend and mentor Paul Metoyer who died two days earlier as a result of the corona virus and continued lung problems. As I typically do when confronted with something beyond tragic, I opened up google docs to write about you. I was unable to figure out anything that could express how I felt. I wound up simply posting the photos on facebook with a comment on my lack of meaningful comment. Immediately after posting it, my page refreshed and my post was displayed on the screen only now lacking any sort of caption. The photos were liked by and there was a comment left from my grandmother Kiki. Only the comment was dated March of 2010, a comment never left, and the other joke- the like from Alicia that doesn’t exist much like her virus I presume. Kiki didn’t post in March 2010, none of the photos were taken then- Kiki is now in memory care at lambeth house and her Facebook hasn’t been active for 4 years. When I refreshed the page, the post was gone; it appeared on no one's page at any time and no one but I saw the post on facebook. When I went back in my browser history and found the link from that moment, I was redirected to the video of Paul singing “just like heaven” by the Cure. I saw silver dust floating in my yard.

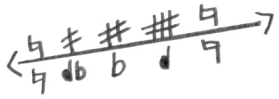
Thank you to Paul for always being my mentor, and more recently, being my friend.
Thanks to my Mom and Dad for bringing Paul into my life.
Thank you to Ah Young Hong for encouraging me and aiding me.

Text:

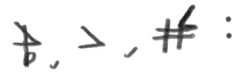
Intonation notes:

This melody is basically in E.

When to use pure intervals or more rigid 12TET pitches is left to the performer, and careful consideration of these differences is key to a convincing interpretation in some movements.

 : quarter tones.
Note: these may be either the “pure quarter tone” of the 11th partial of a tempered quarter tone depending on context.

: tuning of the 7th partial, i.e. -31¢, about a 1/6 of a tone flat.

 : tuning of the 7th partial, i.e. -31¢, about a 1/6 of a tone flat.

: inflectional raising or lowering of about 1/8 of a tone “*a little sharp* or *a little flat*”

I do not provide transposed parts for the guitars
as I strongly feel guitars have no valid reason not to read at concert pitch.

Programming suggestions:

These pieces may function as both individual solos and a chamber work in any context performers see fit. I encourage ensembles to program numerous versions of this melody back to back sporadically through a concert to give the listener time to hear it recontextualized. I also encourage ensembles to play these works as cannons however they see fit either for fun or in the concert hall; perhaps entering and exiting completely ad. lib.

As a subsequent chamber expansion of this piece is made, more options will be given. For now here are suggested configurations for various ensembles.

Pierrot Ensemble:	String trio/quartet:	Guitar ensemble:	Jazz combo:	Flute quartet:
1. (Voice)	1. Violin (if quartet)	1. Electric Guitar V. B	1. Drum Kit	1. Alto Flute
2. Bass Cl	2. Cello	2. Electric Guitar V. A	2. Piano	2. Baroque Flute
3. Piano	3. Viola	3. Electric Bass	3. Trumpet	3. Bass Flute
4. Flute	4. Violin (repeat if quartet)	4. Guitar	4. Bass Cl.	4. Flute
5. Clarinet		5. Electric Guitar V. A (repeat)	5. Tenor Sax	
6. Piano (repeat)			6. Bb Clarinet	
7. Violin			7. Drum Kit (repeat)	
8. Flute (repeat)			8. Piano (repeat)	
9. Viola			9. Trombone	
10. Bass Cl (repeat)			10. Bari Sax	
11. Cello				
12. (Voice (repeat))				