

SOUNDINGS IN FATHOMS

for the New York New Music Ensemble

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B. K. Zervigón

SOUNDINGS IN FATHOMS

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SOUNDINGS IN FATHOMS

Commissioned by the New York New Music Ensemble

Instrumentation

Emi Ferguson: Flutes (piccolo, flute, alto flute, bass flute, baroque flute)

Chris Finckle: Cello (with multiple scordaturas)

Stephen Gosling: Piano

Daniel Druckman: Percussion (marimba, djembe, suspended cymbal and tam-tam)

Eduardo Leandro: Conductor and Recording Coordinator

B.K.Zervigón: Retuned piano and Electronics/Digital Assembly

composed summer 2020

Soundings in Fathoms is accompanied by a multimedia photographic slide show work which documents the industrial, marshy landscape of Southeast Louisiana. Photography by Luca Hoffmann, videography done in collaboration.

The present score has been altered from its original form for a more public audience. The original score contained detailed recording and performance instructions. For information about the piece please contact the composer.

*The label “soloists” denotes music which is closest to live concert music and could be realized live.
Music labeled “digital assembly” is music only possible through the recording and digital editing process.
There exists detailed parts for each musician.*

This work contains field recordings taken across Southeast Louisiana including oil refineries and other heavy industries.

Soloists

f1. *rit. molto.* *P* *norm* *mp* *poco rit.* *rit. molto*

Vic. *rit. molto.* *P* *norm* *mp* *poco rit.* *rit. molto*

pno *P* *pp* *pppp*

digital assembly *f1.* *Dim.*

Vic. *m.s.p* *meno p* *each to niente*

mar. *field recordings diminish.* *pp*

digital assembly **B** $\frac{12}{4}$

flute *pp* *p* *pp* *mp* *p*

flute *p* *meno p* *mp* *p* *pp* *mp* *pp*

alto flute *pp* *p* *pp* *mp* *ppp*

Bass flute *ppp* *ppp* *pp* *(pp)* *mp* *pp*

Sit in field recordings. add more industrial & boat sounds.

multiPhonic ad. lib.

Soloists $\frac{6}{4}$, very free $\text{♩} = 50$

fl. mp mf sim. $\text{just a little flat (4:5)}$

Vic. mp mf sim.

Pno. p, calm sim.

digital assembly

Vic. PPP PP

misc. m.s.t. mp P $\text{barge noises, chains, a tam-tam}$ $\text{fl. air -//: 8 dechsee}$ (sim.) remove fl air

5 1 2
4 + 8 + 4

pochiss. più
masso
d = 55

Soloists

as if all ♭ are 5th partials

f1.

mf winding

vcl.

mf winding

f1.

mf

vcl.

mf

pno

mf

mar.

unmeasured trem. for entire measure

misc.

(sim)

flatter than before

norm → mst

mf

mf

ppp

(sim)

$$\begin{matrix} 6 \\ 4 \end{matrix} \text{ J} = 60$$

54

* finger
indicated pitch
slide from as
high as possible
to as low
as possible.

50101545

molt

Senzo

64

baroque
fl.

(flatter) (less flat)

Soloists
baroque
fl.

fl.

v/c.

digital
assembly
VLC

pmo

Djembe
or Sim.

Barge³ noses fade into background.

flute winds & downbeat barges/chains return.

electronic swall begins.

* not in tune.

7
4

as much
vib. as possible

Soloists

fl.

VIC.

digital
assembly
VIC.

mf

f

mf

f

152

152

piu f

ff

ff

ff

6
4

to breathe

mf cresc.

as before

almost f

as before

piu f

fall e dim a niente

transpose very far down
w/ computer.

(+ last beat)

sfz

flute winds return.
arrive at industry.
a stable undulating oil rig & harsh rains. "like ash that crumbles, like mud."

II F
digital
assembly

Note on mvm. 2: given the nature of time in this movement, things don't always line up as they will once fully assembled. Sometimes things are innacurate to facilitate spacing, but BPM of loops are precise final.

each time, trailing off.
Sickly sinking.
like metal sunk in mud.

FI
Choir
piccolo

Baroque
FI

FI

alto
FI

VIC
Choir 1

Con Sordina di Piombato
or
con Sordina

VIC
Choir B

vlc choir b enters
with the first
repetition of a

52

7 4 J=60

FI

VIC

Note: while the phrases of 1 and like material end at different times, the looped audio tracks must be the same length so the rhythmic integrity is maintained. These are two lines which make up one repeating unit.

let ring
to silence

retuned
piano

pp, via levels
attack mf

J=60

Pho.

pp

line to symbolize looping

* Bow Pressure
Senza vib. molto vib. sin. on each.

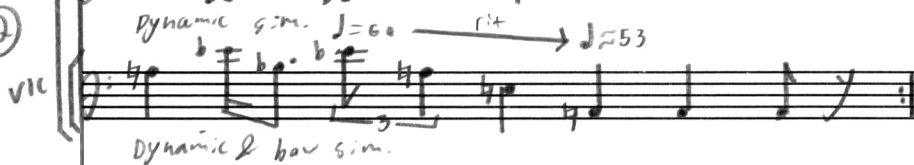
Senza vib. molto vib. sin. on each.

digital
assembly

①



②

retuned
pianolet ring
to silencepp, via levels
attack m flet ring
as beforep, pp, ppp
replay
last chord in new track

Pho.

Fl
choirVIC
choir
A1VIC
choir
B2

[illegible]

Handwritten musical score for Flute 1 (Fl) and Violin (Vic) parts. The score is in 6/4 time and includes dynamic markings (p, cresc., mp) and tempo markings (J=60, J=70, J=65). The Fl part has a handwritten note "1" to niente above the first measure. The Vic part has a handwritten note "2" to niente by end of "1.1" statement below the first measure. A handwritten note on the right side of the score reads: "*score spacing issue this unit will finish right before soloists 6/4 measure." The score is written on two staves, with the Fl part on the top staff and the Vic part on the bottom staff. The Fl part has a treble clef and the Vic part has a bass clef. The key signature has one sharp (F#) and the time signature is 6/4. The score includes a first ending bracket for the Fl part and a second ending bracket for the Vic part. The Fl part has a handwritten note "1" to niente above the first measure. The Vic part has a handwritten note "2" to niente by end of "1.1" statement below the first measure. A handwritten note on the right side of the score reads: "*score spacing issue this unit will finish right before soloists 6/4 measure." The score is written on two staves, with the Fl part on the top staff and the Vic part on the bottom staff. The Fl part has a treble clef and the Vic part has a bass clef. The key signature has one sharp (F#) and the time signature is 6/4. The score includes a first ending bracket for the Fl part and a second ending bracket for the Vic part.

digital
assembly

Handwritten musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written on five staves. The first two staves are for Flute 1 (fl) and Violin 1 (vic), both marked with a circled 1. The next two staves are for Flute 2 (fl) and Violin 2 (vic), both marked with a circled 5. The bottom staff is for Piano (Pho.), marked with a circled 6. The score includes tempo markings of $J=60$ and $J=37$, a "rit." (ritardando) instruction, and a "Mix down and allow to loop for whole mvm." instruction. The piano part features chords with notes like E_b and E , and a "ring..." instruction. The score is handwritten and includes various musical notations such as notes, rests, and dynamic markings like "pp".

allow to
for
le mvm.
retuned
piano

piano

Pho.

ring...

P

pp

VIC
Chair
A1

... allow to drone for entirety of movement. ...

**Score spacing issue as well. Vlc choir A2 finished before soloist 6/4 measure and B2 enters with loop.*

[illegible]

13

H $\approx 15'$

Soloist

Fl

Vlc

digital assembly

Fl

Vlc

returned piano

pno

Vlc choir A3

Vlc choir B3

*spacing issue, "4.1" enters at the first look of "3.1"

vlc choir A3 continuation line

spacing issue, vlc choir B3 enters at A3 loop- as before

Soloist

FI

VIC

Pho

FI

VIC

Pjemb
or
Sim.

digital assembly

retuned piano

FI
Choir

VIC
Choir

A3
VIC
Choir

B3

reverse envelope at f.

*Gradually bring down the overall levels of the repeating digital assembly material.
Field recordings should get pretty noisy.*

Soloist

1 2 3 4

Fl

Vic

pro

Fl

Vic

Djembé
of
b.m.

digital
assembly

1.1
2.2
3.1
4.1
5

retuned
piano

Fl
Choir

Vic
Choir

A3
Vic
Choir

B3

Handwritten musical score for a soloist and ensemble. The score is divided into two systems. The first system includes staves for Flute (Fl), Violin (Vic), Piano (pro), Flute (Fl), Violin (Vic), and Djembé (Djembé of b.m.). The second system includes staves for digital assembly (5 channels), retuned piano, and a choir (Fl, Vic, A3, Vic, B3). The score features various musical notations, including notes, rests, and dynamic markings (mf, f, ff, mp, p, rffz). There are also handwritten annotations such as "all-er + from", "swift", "all-er + from", "rall. from.", and "rough first + second mts". The tempo is marked as "1 2 3 4".

[illegible]

Bring all looping material to “p” level, throughout the rest of the movement, distort and intensify but continue to fade. Make it all disappear immediately at the end of II, becoming part of the wind and waters of III’s field recordings

5
4

fade like

Solo

pno

ff

SFZ

accl. + m.

3

7:2

18:16

Digital assembly

return pno

(revise attack + transient)

f

f1 choir 2

f

ff

f

VIC choir 2

(II V.a.) f

ff

(II V.b) f

3
4

pochiss.

Solo

pno

18

L.H.

18

3:7

Hold out + transient to High 'A'.

Digital assembly

return pno

ff

(Sim.)

ff

f1 choir 2

ff

f

ff

VIC choir 2

ff

(II V.c)

f

ff

Handwritten musical score for a piece titled "M". The score is written on a system of staves for various instruments and voices. The tempo is marked "Begin vndel tempo & accel Past tempo. Like a current ripping land - wind." The time signature is 2/4. The score includes a piano (pno) part with a melodic line and a bass line, a first violin (F1) part with a melodic line, a second violin (VIC) part with a melodic line, a digital assembly returned piano (pno) part with a melodic line, a first violin (F1) part with a melodic line, a second violin (VIC) part with a melodic line, and a bass first violin (Bass F1) part with a melodic line. The score includes various musical notations such as notes, rests, and dynamic markings (ff, mf, f, p, fff). There are also handwritten annotations like "rough intonation" and "subito mf". The score is divided into two main sections, (II V.2 a) and (II V.2 b), with a 7:2 time signature at the end.

Handwritten musical score for a multi-instrument ensemble, featuring staves for Piano (Pno), Flute (Fl), Violin (Vic), and Bass Flute (Bass Fl). The score is divided into two systems, each with a rehearsal mark (II v.2c) and (II v.2d).

System 1 (II v.2c):

- Pno:** Features a complex melodic line with many accidentals and a 3:2 ratio indicated. A section is marked "w/ forearm".
- Fl:** Plays a melodic line with a 7:8 ratio indicated.
- Vic:** Plays a melodic line with a 7:8 ratio indicated.
- Return:** A section marked "Digital assembly returns".
- Pno:** Features a complex melodic line with many accidentals and a 7:8 ratio indicated.
- Fl:** Plays a melodic line with a 7:8 ratio indicated.
- Vic:** Plays a melodic line with a 7:8 ratio indicated.
- Bass Fl:** Plays a melodic line with a 7:8 ratio indicated.

System 2 (II v.2d):

- Pno:** Features a complex melodic line with many accidentals and a 7:8 ratio indicated. A section is marked "w/ forearm".
- Fl:** Plays a melodic line with a 7:8 ratio indicated.
- Vic:** Plays a melodic line with a 7:8 ratio indicated.
- Bass Fl:** Plays a melodic line with a 7:8 ratio indicated.

Annotations and Performance Instructions:

- ffff**: Fortississimo dynamic marking.
- fff**: Fortissimo dynamic marking.
- ff**: Fortissimo dynamic marking.
- f**: Forte dynamic marking.
- 8**: Measure rest.
- 3:2**: Ratio marking.
- 7:8**: Ratio marking.
- 18**: Measure rest.
- 8-1-1-1**: Measure rest.
- (100)**: Measure rest.
- w/ forearm**: Performance instruction.
- inside help**: Performance instruction.
- (no transient inversion.)**: Performance instruction.
- unstable**: Performance instruction.
- overflow**: Performance instruction.
- timbre trial as fast as possible.**: Performance instruction.

III

IV

* Scordatura D + D#

all digital assembly. Bass FI & VIC are quasi solo

long

21

Soloists

pno

FI

VIC

Digital assembly returns

returned pino

FI

VIC

Bass Flute

fff

long

III

IV

* Scordatura D + D#

all digital assembly. Bass FI & VIC are quasi solo

long

21

Soloists

pno

FI

VIC

Digital assembly returns

returned pino

FI

VIC

Bass Flute

fff

long

repeate from pg. 19
at slightly lower
level. Let decay
completely

all digital assembly. Bass Fl & Vic are quasi solo

$\text{♩} = 53$

7/4

Bass Fl

Vic

Pn 9

Fl.

Vic.

mar.

Djembe.

decrease.

decrease.

calced. trem

(full. trem)

molto vib

molto vib.

senza vib.

senza vib.

(trem)

(full. trem)

f

ppp

ppp

f

ppp

3

Loop this measure for the next 4 measures, gradually bringing to niente

return Pno

inside harp

ff

repeate this gesture (from pg. 19) at the begining of the measure, however do not loop it with the rest of the measure- instead allow resonance to die completely

P (7/4 $\text{♩} = 53$)

Soloists

digital
assembly

11
4

Fl.

Vic.

Pho.

Fl.

Vic.

Mal.

Djembe

retuned
pno.

(III.i.)

Fl. p mp

Vic. p mp mf

Pho. f ppp

Fl. mf

Vic. mf

Mal. ppp

Djembe ppp

retuned pno. mf , let ring until decayed completely

(III.i.)

Handwritten musical score for a film score, featuring staves for Flute (Fl.), Violin (Vic.), Piano (Pno), Flute (Fl.), Violin (Vic.), Maracas (mar.), Djembe, and Fretted Piano (fretted pno). The score is divided into measures 7 and 8, with various musical notations, dynamics (mf, p, pp, f), and performance instructions in Italian and English.

Measure 7:

- Fl.:** *mf* to *p*. *molto vib. → senza vib.*
- Vic.:** *mf* to *p*. *molto vib. → senza vib.*
- Pno:** *f* to *ppp*. *(trm.) rall. fino a niente*
- Fl.:** *mf*. *3:2*
- Vic.:** *mf*. *3:2*
- mar.:** *ppp*. *rall. sim.*
- Djembe:** *rall. sim.*
- fretted pno:** *mf, ring sim.*

Measure 8:

- Fl.:** *mf* to *p* to *pp* to *f*. *3 UP Dend.*
- Vic.:** *mf* to *p* to *pp* to *f*. *gliss.*
- Pno:** *mp*, *decrease*. *transpose w/ computer let ring until decayed*. *bleed into next mm*
- Fl.:** *mf*. *(trm.) rall. fino.*
- Vic.:** *mf*. *3*
- mar.:** *mf*. *3*
- Djembe:** *mf*. *3*
- fretted pno:** *mf, let ring*

Handwritten musical score for a multi-instrument ensemble. The score is divided into three measures, each with a different time signature: 7/4, 6/4, and 4/4.

Ensemble Members:

- Fl.** (Flute)
- Vic.** (Violin)
- Vic.** (Violoncello)
- Pno** (Piano)
- Fl** (Flute)
- Vic** (Violin)
- Djembe**
- retuned Pno** (retuned Piano)

Measure 1 (7/4):

- Fl.** *MP* (mezzo-piano) to *f* (forte).
- Vic.** *mp* (mezzo-piano) to *f* (forte).
- Vic.** *mf* (mezzo-forte) with a triplet of eighth notes.
- Pno** *p* (piano) to *mf* (mezzo-forte) with a triplet of eighth notes.
- Fl** *f* (forte).
- Vic** *f* (forte).
- Djembe** *ppp* (pianissimo) with a triplet of eighth notes.
- retuned Pno** *f* (forte).

Measure 2 (6/4):

- Fl.** *p* (piano) to *f* (forte).
- Vic.** *p* (piano) to *f* (forte).
- Vic.** *mf* (mezzo-forte) with a triplet of eighth notes.
- Pno** *f* (forte).
- Fl** *f* (forte).
- Vic** *f* (forte).
- Djembe** *ppp* (pianissimo) with a triplet of eighth notes.
- retuned Pno** *f* (forte).

Measure 3 (4/4):

- Fl.** *p* (piano) to *f* (forte).
- Vic.** *p* (piano) to *f* (forte).
- Vic.** *mf* (mezzo-forte) with a triplet of eighth notes.
- Pno** *f* (forte).
- Fl** *f* (forte).
- Vic** *f* (forte).
- Djembe** *ppp* (pianissimo) with a triplet of eighth notes.
- retuned Pno** *f* (forte).

Handwritten musical score for a retuned piano (Pno) in 4/4 time. The score is divided into two measures.

Measure 1:

- Pno** *mf* (mezzo-forte) with a triplet of eighth notes.

Measure 2:

- Pno** *mf* (mezzo-forte) with a triplet of eighth notes.

rep. from page 19, and let decay completely.

T

Handwritten musical score for a symphony orchestra, featuring a soloist and various instrumental parts. The score is written on multiple staves, including:

- Soloist**: A single staff at the top left.
- VIC (Soloist)**: A staff for the soloist's vocal line.
- VIC**: A staff for the vocal line.
- Pns**: A staff for the piano.
- digital assembly retune pno**: A staff for the digital assembly retune piano.
- Fl**: A staff for the flute.
- choir**: A staff for the choir.
- Vic**: A staff for the vocal line.
- choir**: A staff for the choir.
- Pno**: A staff for the piano.

The score includes various musical notations, including notes, rests, and dynamic markings (e.g., *mp*, *mf*, *f*, *ppp*). There are also handwritten annotations and markings, such as "Soloist", "VIC", "Pns", "digital assembly retune pno", "Fl", "choir", "Vic", "choir", and "Pno".

Handwritten musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written on ten staves, including parts for Vocals (Vic), Piano (Ph), and Chorus (Fl, Vlc, Pn). It features dynamic markings like *mf*, *f*, and *p*, and includes handwritten notes such as "Digital harmonies ad lib." and "Sim.".

This handwritten musical score is for "The Sound of Music". It includes staves for:

- VIC (Soloists)**: Features melodic lines with notes and rests.
- VIC (Choir)**: Includes parts for Soprano, Alto, Tenor, and Bass, often marked with dynamics like *f*, *mf*, and *cresc.*
- Piano**: Accompanying parts for the piano, including chords and arpeggios.
- Digital Assembly**: A section labeled "Digital Assembly" with notes like "Returns Pno".
- Flute**: Parts for the flute, often marked with dynamics like *f*, *tender*, and *air tone*.
- Violin**: Parts for the violin, often marked with dynamics like *f*, *tender*, and *air tone*.
- Piano**: Additional piano accompaniment at the bottom, including a section marked "f, let decay".

The score is written in a mix of treble and bass clefs. Dynamics such as *f* (forte), *mf* (mezzo-forte), *cresc.* (crescendo), and *decay* are used throughout. There are also markings for "norm." (normal) and "glis." (glissando). The notation includes many accidentals (sharps, flats, naturals) and slurs indicating phrasing or glissandos.

[y]

rubato slower

polchiss.

with a stretto feeling, as if receding.

Senza Vib. → *Vib.* → *Senza vib.*

norm. → m.s.p.

mp *mp* *mf* *p* *sfz* *f* *sfz*

15

ff *p* *polchiss.* *mutiphonic ad. lib.* *to air*

air tone *little pitch*

pp *p* *sfz* *p*

Soloists
VIC (scor)
VIC
Fl

molto sul tasto *norm.* *molto sul tasto*

Vib. → senza vib. *glis.* *II I* *glis.*

mp *mf* *mf* *p* *ppp* *mp* *p*

air *ppp*

pho. *mp*

VIC (scor)
Fl

28 July 2020

Notes:

This work was commissioned by the New York New Music Ensemble as part of their 2020 “Micro-Comissions”. The aim of these commissions was to create music which accepts the reality of living in the corona-virus. This opened a new world of possibilities approaching my work as a piece of totally “fixed media”.

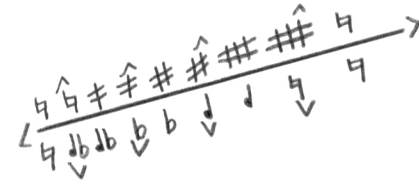
Soundings in Fathoms explores the ever changing landscape of Southeast Louisiana and its rapid deterioration due to climate change and the fossil fuel industry.

Words cannot express how deep my gratitude is to the New York New Music Ensemble. You all saw faith in my work and took a chance on commissioning me and it really has changed my life in a profound way. Much love to each of you! Y’all always have a home in New Orleans (as long it is there that is, haha.)

Thank you so much to Luca Hoffmann helping the rest of the country get a glimpse of our dying state.

Many thanks also to Nicole Cooley, and my father Carlos Zervigón for y’all constant inspiration.

Accidentals:



quarter and eighth tones.
: Quarter tones should be as close to in tune as possible most of the time. Eighth tones may be thought of more inflectionally as “a little sharp, a little flat”. Roundings to the eighth tone generally range from 12-27¢ in this work.

7 8 9 : “As if a seventh partial”. About 31¢ flat from the nearest 12TET pitch. About 1/6 tone flat. You may also get the tuning by overblowing the fingering a whole step higher than the indicated pitch to the 7th partial, illustrating the desired 7th partial relationship of the written pitch (i.e. the desired pitch 3 octaves higher).

∟ : Inverted 7th partial. About 31¢ sharp. About 1/6 tone sharp.

