

Tributaries

to Alexander Khubeev

B.K.Zervigón
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Tributaries

to Alexander Khubeev

for the Moscow Contemporary Ensemble

i. “I lie down on a river
of glittering asphalt...”

ii. Into the Gulf

iii. “a frail string of
barrier islands...”

Notes

Tributaries

i. "I lie down on a river of glittering asphalt..."

Handwritten musical score for three staves: Bl C1, Vla, and VIC. The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations include "air-tone may be used to help achieve indicated dynamics.", "very short", "Chorn.", "mf", "pp", "p", "mp", "sfz", "Rit.", "Rubato", "6:4", "III II I II III I", and "6". The score is divided into measures by vertical bar lines.

Rail tr. ---
 tr. off key

7
4

Poco accel. → $\text{♩} \approx 40$

* Using lots of bow, rapidly gliss. w/ harmonic pressure to create indistinct wind-gusts.

2
4

2+1
4+8

3
4

5
4

Pochiss. più mosso (♩ ≈ 93)

Flutter
Tongue - - - - - Rail FLZ - - - - -

Handwritten musical score for three staves. The first staff has a treble clef and a key signature of one sharp (F#). It begins with a forte (f) dynamic and a 3-measure rest. The second staff has a treble clef and a key signature of one sharp. It features a 3:2 ratio and a 3-measure rest. The third staff has a treble clef and a key signature of one sharp. It features a 3:2 ratio and a 3-measure rest. The score includes various dynamics (p, mf, f, ff) and articulations (accents, slurs).

3
≈ 4

Handwritten musical score for two staves. The first staff has a treble clef and a key signature of one sharp. It begins with a forte (f) dynamic and a 3-measure rest. The second staff has a treble clef and a key signature of one sharp. It begins with a forte (f) dynamic and a 3-measure rest. The score includes various dynamics (f) and articulations (accents, slurs).

in time with each other, rapidly accel the indicated figure for about 3 beats.

≈ 4 Rep. e. accell. ad. lib. each successive breath longer than the last.
Maintain for 5 beats.

ppp ————— ff

f poco a poco cresc.

f poco a poco cresc.

Continue as before but ignore other players.
Accu. out of time with one another.

Continue as before but ignore other players.
Accu. out of time with one another.

extremely hard multiple

Bend

(ff) Poco

(A)

mf

pp

p

6
4

6
4

Rough intonation

ff

p

III

IV

mf

p

Rough intonation

ff

p

mf

p

[illegible]

ii. Into the Gulf

Handwritten musical score for "The Wind" by Gustav Mahler. The score is written on three staves: vocal (top), piano (middle), and a lower piano part (bottom). The tempo is marked "J ~ 27". The key signature is one flat (B-flat). The score includes dynamic markings such as *mp*, *p*, *mf*, and *pp*, as well as tempo changes like "Molto" and "Molto". The lyrics are written below the vocal staff: "like sand pulling beneath a wave." and "like sand pulling beneath a wave." The score is marked with various performance instructions and dynamics.

Poco più mosso $\frac{2}{4}$ $\frac{1+3}{4+8}$ $\frac{2}{4}$ *Poco più mosso* *Risoluto* $\frac{4}{4}$

Poco decresc. *p, cresc.* *mf*

mp *f* (con sord.)

mf *f* (con sord.)

mf *f*

$\frac{2}{4}$ $\frac{2}{4}$ (Senza Causura)

mp *Sub. p* *Sub. PP* *Sub. PPP*

p *f* *Sub. p* *Sub. PP* *Subito PPP*

p *f* *Sub. p* *Sub. PP* *Subito PPP*

Interpretive Notes:

Tributary (n): “a stream feeding a larger stream or lake,” “a ruler or state that pays tribute to a conqueror.”

Gulf (n): “a part of an ocean or sea extending into the land,” “a deep chasm: abyss,” “a wide gap.”

i. The motion of river water has always fascinated me. Growing up near the Mississippi river, I thought it flowed in the wrong direction until I was 11. Its eddies, currents and glistening light creates a beautiful flow that is impossible to predict. Through the dense counterpoint of the first movement, I hope to have captured this churning motion.

ii. Here are imagined waters of the Mississippi flowing out into the Gulf. The floodplains which make up the bottom part of Louisiana- where the River and Gulf merge- sink into the Gulf day by day, leveling the landscape. This desolate sparseness of scarred land offset by massive natural processes creates a surreal yet comfortable tapestry.

iii. Finally, the water flows through the sickly remains of barrier islands before joining a dead Gulf, sinking into silence.

Divert the River

Undo the levees, unclasp the floodwall like a dress hooked tight

at the neck.

Send the river flooding wholesale

into sediment-starved marshes,

downstream of New Orleans,

to the bird-foot delta of the river's mouth.

Oh yes its mouth. See how it swallows, swallows and it chokes.

Listen, the bird-foot delta is an artifact

of engineering so let's break it, let's wash it inland.

Rework sediment, carry it

up the coast, its marshy bottom.

Then envision its future: a frail string

of barrier islands will necklace the Louisiana coast.

Because every stream, storm drain and parking lot

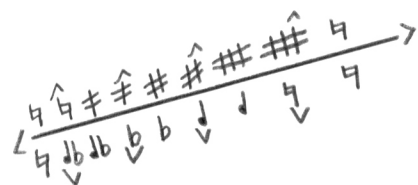
from the Rockies to the Appalachians drains into

the Mississippi river.

Our most navigable waterway. Sing to it. Listen. Take it apart.

Nicole Cooley
(Breach, 2010)

Technical Notes:



Quarter and eighth tones
(tempered)

$\flat > \sharp$ As if a seventh harmonic partial
31c flat
1/6 tone flat

$\flat \sharp$ As if a fifth harmonic partial
14c flat
1/12 tone flat

$\flat \angle \sharp$ As if an inverted seventh
harmonic partial
31c sharp
1/6 tone sharp

$\sharp \angle \flat$ As if an inverted fifth
harmonic partial
14c sharp
1/12 tone sharp

i. The consistency of intonation is crucial to the coherency of this movement's counterpoint. The majority of the material in the movement is symmetrically arranged around $C >$, hence the symmetry being hard to immediately deduce. **I highly recommend tuning to the provided hertz below.** The G centered counterpoint matters less as it is more gestural, but I provide hertz for those as well. Hearing the melody from a tuning drone will be much easier and more reliable than tuning purely from the accidentals.

iii. The open string bowed sections should be quite noisy. Focus should be given to producing even and sustained sound. Attempt to imitate the sound of gently cresting waves and pulling sand.



H: 362.52, 376.18, 390.14, 404.13, 419.13, 433.93, 448.14, 463.67, 478.19, 491.94, 509.13, 521.95, 521.93, 534.86, 550.24, 567.47, 581.22, 606.36, 627.28, 650.44, 674.33, 699.45, 725.81, 753.43



H: 381.72, 394.43, 408.26, 426.7, 435.21, 443.76, 452.24, 460.7, 478.52, 488.26, 498.14, 509.13, 521.95, 534.86, 550.24, 567.47, 581.22, 606.36, 627.28, 650.44, 674.33, 699.45, 725.81, 753.43