

640

miniatures for three small  
ensembles and electronics

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## FORM AND CONCEPT

This piece consists of 24 miniatures: 6 of them for tape and 6 for each of the three instrumental ensembles:

- 1) string quartet
- 2) piano and double bass
- 3) percussion and trombone

In addition to these 24 miniatures, there is one interlude written for the string quartet and one for the percussion and trombone duo.

The order in which these miniatures is to be played has to be defined **by each ensemble** before the concert. The only two conditions are that the sixth miniature must always be played last and that the interludes cannot be played first. Once the order has been decided, the miniatures are played simultaneously, **all played *attacca*** going quickly onto the next, without any pause in between, creating a complex heterophonic structure.

The **piano and double bass** start playing **exactly** one half into the piece, at 5 minutes, 51 seconds. This is the reason why there is no interlude here: its duration is exactly half that of the others, so its end will coincide with the end of the other instrumental parts and tape.

On stage, instruments within each of the ensembles should remain as close to each other as possible, while the different ensembles themselves should be as distanced from each other as the stage allows.

## INDICATIONS AND ELECTRONICS

Most specific indications appear in the score. Here are some of the more general ones:

For the **strings**, two staves are used throughout the work, whereby the upper staff concerns the bow (right hand) and the lower one the left hand.

The right hand staff contains information pertaining bow position (1), bow pressure (2) and bow speed (3):

- 1) bridge / fingerboard, as represented in the graphic description, correspond to *molto sul pont.* / *molto sul tasto* (here, literally over the fingerboard);
- 2) the thickness of the line determines how much pressure is required. A distorted line indicates extreme bow pressure, resulting in a distorted, growling sound;
- 3) “m”: medium / “s”: slow (“vs”: very slow) / “f”: fast.

**Everything** must be played without vibrato unless otherwise indicated. In the 1st miniature for string quartet, the wiggled line in the **first violin** indicates a written vibrato.

Small arrows added to an accidental indicate very small inflections of about 1/8 of a tone.

The fourth string of the **cello** should be tuned **one octave lower**, to a C1. The string number is given, usually in combination with an *8va bassa* sign for practicality, when the cellist is to play on this string.

The two highest strings of the **piano** must be dampened with a cloth so as to make their sound more percussive.

The **percussionist** places a tam-tam upside down on the timpani, with a few small foam pads underneath so it can freely resonate —the tam-tam is always played with a bow, except during the interlude, where a vibrator is pressed against the tam-tam. The bigger 5-line staff for the timpani indicates pedal movements; these will alter the resonance of the tam. A cactus, amplified using a contact microphone, is played by the percussionist using a hard plastic object such as a credit card, for example.

The upper staff of the **trombone** indicates the tightness of the embouchure: up = very tight, down = loose or normal.

A 6-channel distribution of the tape part is used. In addition to 2 loudspeakers in a stereo setup in the hall, 4 vibration speakers will use the following percussion instruments as resonators:

- 2 medium tam-tams
- 1 snare drum
- 1 small/medium timpani

These will be distributed on stage indicating the perimeter of the ensemble setup.

string quartet

1

♩ = 103

Score for measures 1-6:

- vln 1:** *pppp* almost imperceptible. Dynamics: *ppp*, *p*, *ppp*. Includes a *V m* marking.
- vln 2:** *mp*. Includes a *7:4* marking and a *pp* dynamic.
- vla:** (Empty staff)
- vc:** *mf*, *ff*, *mf*, *ff*, *ff*. Includes *8va* markings, *IV*, *III*, *IV (8b)*, *p sub.*, and *pizz.* markings.

7

Score for measures 7-13:

- v 2:** *pp*, *5*. Includes *8va* and *vvs!* markings.
- c:** *mf*. Includes *IV (l.h. only)* and *8va* markings.

14

Score for measures 14-20:

- v 1:** *p*, *ppp sub.*, *5*. Includes *15ma* and *con sord.* markings.
- v 2:** *pp*, *5*, *pp*, *5*. Includes *8va*, *con sord.*, and *l.h.* markings.
- v:** *pp*, *5*. Includes *8va* and *con sord.* markings.
- c:** *ff*, *3*. Includes *III*, *l.v.*, and *s* markings.

2

20

20

(bow on sord.)

v 1

*fpp*

*fp*

v 2

senza sord.

v

bow on sord.

*ppp*

*mp*

*pp*

*mf*

*pp*

c

26

Musical score for "L'Espresso" by Luciano Berio, featuring four staves: V1 (Violin I), V2 (Violin II), V (Viola), and C (Cello). The score includes various musical notations such as triplets, dynamic markings (*ff*, *fp*, *mp*, *p*, *ppp*), and articulation marks. The V staff has a complex melodic line with many slurs and accents. The C staff has a similar melodic line. The V1 and V2 staves are mostly silent, with some notes in the final measures.

32

Musical score for three staves (v1, v2, C) in 2/4 time. The score includes various musical notations such as notes, rests, dynamics (*pp*, *mf*, *ff*, *p*, *mp*), articulation (accents, slurs), and performance instructions (VVS, 15ma, 8vb). The key signature has one sharp (F#).

Violin 1 (vln 1): Treble clef, 2/4 time. Starts with a whole rest, then a quarter rest, followed by a half note G4 (marked 'non vib.' and 'ppp'), and a half note A4 (marked 'mp'). Then a quarter rest, followed by a half note G4 (marked 'mf'), and a half note F#4 (marked 'mf'). The piece ends with a half note G4 (marked 'mf') and a half note F#4 (marked '1 4').

Violin 2 (vln 2): Treble clef, 2/4 time. Starts with a whole rest, then a quarter rest, followed by a half note G4 (marked 'non vib.' and 'mf sempre'), and a half note A4 (marked 'mf sempre'). Then a quarter rest, followed by a half note G4 (marked 'mf'), and a half note F#4 (marked 'mf'). The piece ends with a half note G4 (marked 'mf') and a half note F#4 (marked '1 4').

Viola (vla): Alto clef, 2/4 time. Starts with a whole rest, then a quarter rest, followed by a half note G4 (marked 'non vib.' and 'mf sempre'), and a half note A4 (marked 'mf sempre'). Then a quarter rest, followed by a half note G4 (marked 'mf'), and a half note F#4 (marked 'mf'). The piece ends with a half note G4 (marked 'mf') and a half note F#4 (marked '1 4').

Violoncello (vc): Bass clef, 2/4 time. Starts with a whole rest, then a quarter rest, followed by a half note G3 (marked 'non vib.' and 'mf sempre'), and a half note A3 (marked 'mf sempre'). Then a quarter rest, followed by a half note G3 (marked 'mf'), and a half note F#3 (marked 'mf'). The piece ends with a half note G3 (marked 'mf') and a half note F#3 (marked '1 4').

3

TACET

3"

vln 1

vln 2

vla

vc

The image shows a musical score for a string quartet (vln 1, vln 2, vla, vc) during a 3-second TACET. The score is written for four staves. Above the first staff, there is a thick black bar with the word "TACET" in the center. Below the bar, there is a "3" with a double quote, indicating a 3-second duration. The staves are labeled vln 1, vln 2, vla, and vc. Each staff has a treble clef (except for the vc which has a bass clef). The staves are empty except for a single rest mark on each staff, indicating that the instruments are silent during this period.



# interlude

ca. 8'

The image shows a page from a musical score for 'The Great Wall' by John Williams. The score is for four parts: Vln 1, Vln 2, Vla, and VC. The Vln 1 part has a treble clef and a key signature of one sharp (F#). The Vln 2 part has a treble clef and a key signature of one sharp (F#). The Vla part has an alto clef and a key signature of one sharp (F#). The VC part has a bass clef and a key signature of one sharp (F#). The score is in 4/4 time. The Vln 1 part has a dynamic marking of *pppp* and a tempo marking of *15<sup>ma</sup>*. The Vln 2 part has a dynamic marking of *pppp*. The Vla part has a dynamic marking of *pppp*. The VC part has a dynamic marking of *pppp* and a tempo marking of *8<sup>ub</sup>*. The score is written on a single page with a white background and black musical notation.

♩ = 103

**f**

loco

8<sup>va</sup>

**pp**

vln 1

vln 2

**m**

loco

no vib.!

**mf**

vla

3

5

5

5

VC

VS

**IV**

**5**

8<sup>va</sup>

**pp**

**pppp** (almost imperceptible!)

**mf**

no vib.!

**m**

8

v 1

3

5

5

♩ = 110

vc

3/4

*ffp pp* *p* *poco a poco decrescendo...* *ppp*

5 6 6 6 5 6 5

8 ca. 4"

v1

c.l.b.

*ff* *ff > f* *ff* *ff* *fff*

v2

c.l.b.

*ff* *f* *f* *ff* *ff* *fff*

vs

v

c.l.b.

c.l. tratto

*ff* *mp* *ppp*

c

c.l.b.

*ff* *f* *ff* *f* *fff*

8<sup>vb</sup> 6 3

6

♩ = 74

V vs (unstable)

vln 1

8<sup>va</sup> (loco)

ppp

5

pp

mp

vln 2

ppp

mp

p

vla

3

ppp

mp

p

5

vc

pizz

—sul pont.—

always stop resonance...

8<sup>va</sup>

f

3

5

3

5

f

5



6

V vs (unstable)

ca. 1'35"

v 1

pp

3

5

ppp

v 2

pp

v

pp

V

c

5

5

3

sfz

sfz

5

f

8<sup>va</sup>

pizz

8<sup>vb</sup>

mp

ppp

delicately  
as if taking over the  
resonance from pizz



piano and double bass

1

♩ = 40



p {

2

$\text{♩} = 81$

db. *m*

*8va*

*mp* *sempre*

*sim. ...*

pno. *mp* *ppp* *mf*

sost. ped. . . .



7

d

*(8)*

*mp* *ppp* *mp*

p

*mp* *pp*

. . . (sost.)



13

d

*(8)*

*sfz* *mp* *sempre*

*3* *4*

p

*p*



3

**TACET**

The image shows a musical score for the song "The Rose Tree". It consists of two systems of staves. The first system has a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The melody begins with a quarter note on G4, followed by a quarter note on A4, and then a quarter note on B4. The second system continues the melody with a quarter note on A4, followed by a quarter note on G4, and then a quarter note on F4. The lyrics "The Rose Tree" are written below the first system, and "The Rose Tree" is written below the second system. The score is for a single melodic line, likely for a voice or a single instrument.

4

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5

■ TACET ■

3'17"

6

♩ = 91

The musical score for "The Great Pretend" by John Adams is presented in three staves. The top staff, labeled "db.", is in 2/4 time and features a complex melodic line with various articulations and dynamics. The middle staff, labeled "pno.", shows a piano accompaniment with sustained chords and a prominent bass line. The bottom staff, labeled "ped.", contains a pedal point that shifts between two octaves. The score includes numerous performance instructions such as "prepare high notes", "pizz", "arco", "ff", "ffp", "fff", "pp", and "sub.". The piece is marked with a 2/4 time signature and a key signature of one sharp (F#).

8

15

musical score for "The Swan" by Camille Saint-Saëns, featuring a piano (p) and a double bass (d). The score is in 3/4 time and consists of six measures. The piano part is in the upper staves, and the double bass part is in the lower staves. The piano part includes dynamic markings such as *ff*, *p*, and *pp*, and articulation markings like accents and slurs. The double bass part includes a dynamic marking of *pp* and a slur. The score is written in G major and 3/4 time.

(slowly)



percussion and trombone


1

■ TACET ■

2'46"

2

♩ = 80

tam 

timp

5 *p* *mf* *p* *ppp* *pp* *pp*

l.v.

4  
4

sing

3

3

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



9

*p*

stop res.

*ff* *pp*

t



17

*p*

*p* 3

t



25

*p*

stop res.

*ff* *pp*

sing

5

*f* *pp*

5

3

*mf* *ff* *ff* *p*

3  
4



3

TACET

7"

tam

timp

cactus

tbn

7"

interlude

♩ = 54

tam

vibrator

press vib. hard on tam

x 19

3 *ppp* *f*

timp

6  
4

tbn

*pppp*

The musical score is for an interlude. It begins with a tempo marking of a quarter note equal to 54 beats per minute. The top staff is for the tambores (tam), which includes a graphic of a tam with a vibrator. The notation shows a series of eighth notes, with a triplet of three notes marked *ppp* (pianissimo) and a later note marked *f* (forte). A curved line indicates a crescendo from *ppp* to *f*. Above the *f* note is the instruction "press vib. hard on tam". The staff ends with a repeat sign and a first ending bracket labeled "x 19". The second staff is for the timpani (timp), showing a single note with a long, curved line indicating a sustained sound. The third staff is for the tuba (tbn), showing a series of eighth notes, all marked *pppp* (pianissimo).

4

♩ = 60

musical score for measures 4-8, featuring instruments: tam, timp, cactus, tbn, and sing.

Measure 4: **tam** (tam-tam) *f*; **cactus** (cactus) *mf* < 3; **tbn** (tuba) *sfz* 5; **sing** (singer) *mp* > *p* 5.

Measure 5: **tam** *fpp* 7:4; **cactus** *mf* 3; **tbn** *sfz* 5; **sing** *pp* >.

Measure 6: **tam** *fpp* 7:4; **cactus** *mf* 3; **tbn** *sfz* 5; **sing** *pp* >.

Measure 7: **tam** *fpp* 7:4; **cactus** *mf* 3; **tbn** *sfz* 5; **sing** *pp* >.

Measure 8: **tam** *fpp* 7:4; **cactus** *mf* 3; **tbn** *sfz* 5; **sing** *pp* >.

musical score for measures 9-16, featuring instruments: p, t, and tbn.

Measure 9: **p** (piano) *pp* sempre 7:4; **t** (trumpet) *sfz* 7:4; **tbn** (tuba) *ppp* sub. 3; **sing** (singer) *pp* 3.

Measure 10: **p** *pp* sempre 7:4; **t** *sfz* 7:4; **tbn** *ppp* sub. 3; **sing** *pp* 3.

Measure 11: **p** *pp* sempre 7:4; **t** *sfz* 7:4; **tbn** *ppp* sub. 3; **sing** *pp* 3.

Measure 12: **p** *pp* sempre 7:4; **t** *sfz* 7:4; **tbn** *ppp* sub. 3; **sing** *pp* 3.

Measure 13: **p** *pp* sempre 7:4; **t** *sfz* 7:4; **tbn** *ppp* sub. 3; **sing** *pp* 3.

Measure 14: **p** *pp* sempre 7:4; **t** *sfz* 7:4; **tbn** *ppp* sub. 3; **sing** *pp* 3.

Measure 15: **p** *pp* sempre 7:4; **t** *sfz* 7:4; **tbn** *ppp* sub. 3; **sing** *pp* 3.

Measure 16: **p** *pp* sempre 7:4; **t** *sfz* 7:4; **tbn** *ppp* sub. 3; **sing** *pp* 3.

musical score for measures 17-20, featuring instruments: p, t, and tbn.

Measure 17: **p** (piano) *fff* 3; **t** (trumpet) *ff* 7:4; **tbn** (tuba) *ppp* sempre 3; **sing** (singer) *pp* 3.

Measure 18: **p** *fff* 3; **t** *ff* 7:4; **tbn** *ppp* sempre 3; **sing** *pp* 3.

Measure 19: **p** *fff* 3; **t** *ff* 7:4; **tbn** *ppp* sempre 3; **sing** *pp* 3.

Measure 20: **p** *fff* 3; **t** *ff* 7:4; **tbn** *ppp* sempre 3; **sing** *pp* 3.

5

■ TACET ■

5'21"

6

♩ = 110

cactus

5 *f* 5 6 *p*

3/4

tbn

sing

*pp* < *f* > *pp*

*pppp* poss.



9

t

5 3 3 5

*pppp* poss.



17

c

arco

3 *pp*



25

rub

c

*fff* poss.

3 3 5 3 5 5 3 3

7"

t

3 3 5 5 3

7"

*ff* *pp* < *ff* > *pp* *ff* *ff* < *ffp* > *pppp* poss.