

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

$\text{♩} = 103$

Musical score for strings and basso continuo, page 10, measures 1-10.

vln 1: Measures 1-10. Key signature: 3 sharps. Time signature: common time (indicated by '4'). Dynamics: **pppp** almost imperceptible, **ppp**, **p**, **ppp**. Articulation: slurs, grace notes. Measure 10 ends with a fermata over the bassoon part.

vln 2: Measures 1-10. Key signature: 3 sharps. Time signature: common time (indicated by '4'). Dynamics: **mp**, **pp**. Articulation: slurs, grace notes. Measure 10 ends with a fermata over the bassoon part.

vla: Measures 1-10. Key signature: 3 sharps. Time signature: common time (indicated by '4'). Dynamics: **V**.

vc: Measures 1-10. Key signature: 3 sharps. Time signature: common time (indicated by '4'). Dynamics: **mf**, **ff**, **mf**, **ff**, **ff**. Articulation: slurs, grace notes, pizz., sforzando (sffz), dynamic markings (8vb, 8va), bassoon slurs, bassoon dynamic (p sub.). Measure 10 ends with a fermata over the bassoon part.

7

14

vs

v 1

p

ppp sub.

f

v 2

pp

con sord.

l.h.

mp

f

v

con sord.

8va

pp

c

(p)

ff

2
20

(bow on sord.)

v 1

v 2 senza sord.

v 3 bow on sord.

c

26

v 1

v 2

v

c

ff 3

fp

senza sord.

vvs □ V

pp 3

fp 3 3 3 3 3 5

mp *p* *ppp* *p* < *mp* *fp*

senza sord.

Musical score page 32, featuring three staves labeled v1, v2, and c. The score includes dynamic markings such as *vvs*, *pp*, *p*, *mf*, *ff*, *f*, and *ff*. Measure 32 begins with a rest followed by a measure of eighth-note pairs. Staff v1 has a grace note and a fermata. Staff v2 has a dynamic *pp* and a measure of eighth-note pairs. Staff c has dynamics *fff* and *ff*. Measure 33 starts with a dynamic *m*. Staff v1 has a dynamic *p* and a measure of eighth-note pairs. Staff v2 has a dynamic *mp* and a measure of eighth-note pairs. Staff c has dynamics *ff* and *ff*.

2

$\text{♩} = 45$

vln 1

vln 2

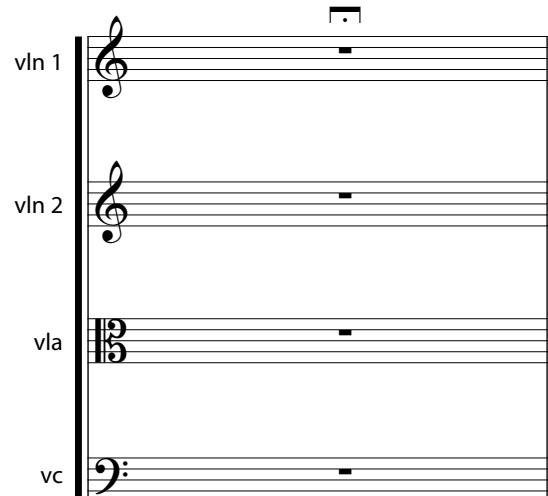
vla

vc

3

— TACET —

3"



interlude

ca. 8'

vvs

vln 1

vln 2

vla

vc

15^{ma}

pppp

s

pppp

s

pppp

vvs

8^{vb}

pppp

This musical score page is titled "interlude" and includes performance instructions such as "ca. 8'" and dynamic markings like "vvs" and "pppp". The score is for a string quartet consisting of violin 1, violin 2, viola, and cello. The music features sustained notes with vertical strokes and eighth-note patterns. Measure 15 is marked with a vertical stroke and measure 16 with a horizontal stroke. The score is presented on four staves, each with its corresponding instrument name.

4

$\text{♩} = 103$

vln 1 f
loco
 8^{va}

vln 2 m
loco
no vib!
 5 5 mf

vla $12/4$
 5 5

vc VS
IV
 8^{vb} pp ppp (almost imperceptible!) >
 5 no vib!
 mf



8

v 1

5

$\text{♩} = 110$

vc

3
4

ff **pp** — **p** **poco a poco** **decrescendo . . .** **6** **6** **5** **6 5** **ppp**

8 ca. 4"

v1

c.l.b.

ff > **ff** > **f** > **ff** > **f** > **ff** > **6** **ff** > **fff** >

v2

c.l.b.

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

v

c.l. tratto

ff > **mp** > **>** **ppp**

vs

c

c.l.b.

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

8vb **6** **ff** > **f** > **ff** > **f** > **ff** >

6

V vs (unstable)

vln 1 *8va* (loco) *s*

vln 2 *III ppp* *mp* *p*

vla *4 4* *3 ppp* *mp* *p* *5*

vc *f* *sul pont.* *always stop resonance...* *8va* *f* *5*

6

V vs (unstable) ca. 1'35"

v1 *pp* *ppp*

v2 *pp*

v *pp*

c *5* *3 sffz* *sffz* *f* *pizz* *IV 8vb* *mp* *ppp*

delicately
as if taking over the
resonance from pizz

piano and double bass

1

$\text{♩} = 40$

db.

pno. $\text{♩} = 40$

hit wood w/ edge of card
sim.
“güiro” (on keys)

sost. ped. 15^{mb}
ped.

d

bow as close to l.h. as possible
 15^{ma}
ppp

p

8va
mp
stop res. w/ hand!
stop res. . . carefully remove hand, so as not to produce sound from friction
p

d

(15)

p

(ped.)

d

(15)

p

mp

d

p

mp

2

$\text{♩} = 81$

m

db.

8va

4

4

pno.

15

mp *sempre*

mp

ppp

mf

sost. ped. . . .

7

d

(8)

mp

15

pp

. . . (sost.)

13

d

(8)

sfz

mp *sempre*

3

4

p

3

TACET

A musical score for piano and double bass. The score consists of two staves. The top staff is labeled 'db.' (double bass) and the bottom staff is labeled 'pno.' (piano). Both staves begin with a clef (G-clef for db., F-clef for pno.) and a note. The piano staff also includes a bass clef. Above the staves, there is a horizontal bar with the word 'TACET' written in the center. Below the staves, there are two measures of rests. The first measure has a duration of '6'' (six seconds) indicated by a bracket above the staff. The second measure also has a duration of '6'' indicated by a bracket above the staff.

4

$\text{♩} = 101$

db.

pno.

ped.

4

s

3

4

p

mp

3 **mf**

5 **f**

5 **f**

3

ppp

3

ppp

...

This image shows a page from a musical score, page 4, containing measures 101 through 110. The tempo is marked as $\text{♩} = 101$. The key signature is shown as **4** above the staff. The dynamic **db.** is indicated at the beginning. The piano part (pno.) is written on three staves, with dynamics **p**, **mp**, **3 mf**, **5 f**, and **5 f**. The bassoon part (ped.) is written on one staff, featuring slurs and grace notes. Measure 101 starts with a forte dynamic. Measures 102-103 show a transition with various dynamics and markings like **3** and **5**. Measures 104-105 return to a forte dynamic. Measure 106 begins with a dynamic of **3**. Measures 107-108 end with a dynamic of **ppp**. Measure 109 ends with a dynamic of **3**. The score concludes with an ellipsis in measure 110.

10

f

$\overline{6''}$

s

vs

d

8^{va}

pp

$\overline{3} \ p$

$\overline{6''}$

p

f

$\overline{3} \ f$

f

$5f$

mp

. . . (ped.)

Musical score for piano and organ, page 18, measures 18-24. The score includes two staves: a treble clef staff for the organ (d) and a bass clef staff for the piano (p). Measure 18 starts with a dynamic *m*. Measure 19 begins with a forte dynamic *f*. Measure 20 starts with a dynamic *fff*. Measure 21 begins with a dynamic *fff*. Measure 22 starts with a dynamic *p*. Measure 23 starts with a dynamic *p*. Measure 24 starts with a dynamic *p*.

5

■ TACET ■

3'17"

6

$\text{♩} = 91$

db. s
 prepare high notes pizz. 15^{ma} (very near l.h.)
 2 4
 pno.
 hit w/ open palm
 ped. ff ff pp ff pp 6 ff pp 6 simile . . . 6 5 5 6 3
 8va. b: fff 6 pp sub.

8
 d (15) 6 5 6 ff 8" s
 pno. (15) 6 5 6 5 pp poss. 6 pp 8" (l.v.) mp
 mf (l.v.)

15
 d s
 pno. ff 8va. 3 3 5 pp 5 pp 5 p
 (slowly)

percussion and trombone

1

■ TACET ■

2'46"

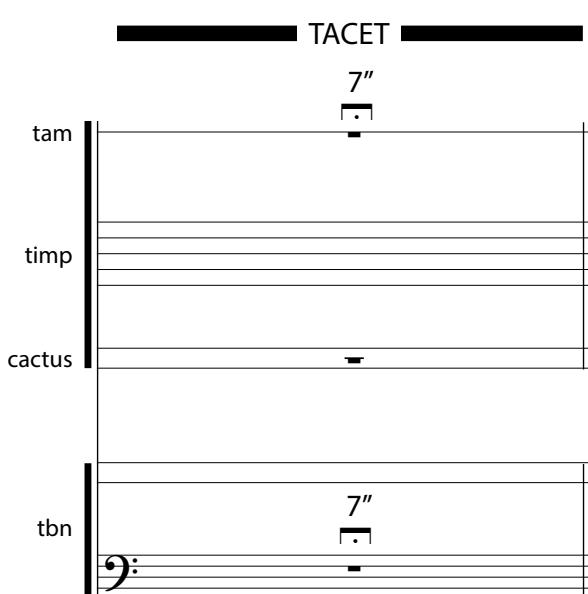
2

 $\text{♩} = 80$

tam |  - | $\begin{smallmatrix} \gamma & x & \times & \circ \\ 5 & p & 5 & 5 & 5 & < \text{mf} \end{smallmatrix}$ | $\begin{smallmatrix} \times & \hat{x} \\ 5 & 5 & 5 & 5 & 5 & 5 & 5 & 5 & 5 & 5 & 5 & 5 \end{smallmatrix}$ | $\begin{smallmatrix} \text{p} & \text{=pp} & \text{pp} & \text{pp} & \text{pp} \end{smallmatrix}$

timp |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - |  - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | <img alt="Timpani icon" data-bbox="138 2928

3



interlude

$\text{♩} = 54$

The musical score consists of three staves:

- tam**: A single-line staff with a small illustration of a tam-tam. It starts with a fermata followed by a short note. The instruction "vibrator" points to the top of the tam-tam. A grace note is followed by a triplet of eighth notes labeled "3 ppp". The instruction "press vib. hard on tam" points to the end of the triplet. The measure ends with a fermata.
- timp**: A four-line staff. It contains a bass clef, a key signature of one sharp, and a common time signature. The instruction "x 19" is placed at the end of the staff. The first measure consists of a sustained note with a fermata. The second measure shows a decrescendo from "f" to "ppp". The third measure shows a crescendo from "ppp" to "f". The fourth measure shows a decrescendo from "f" back to "ppp". The staff ends with a fermata.
- tbn**: A bass clef staff. It features a 6/4 time signature. The first measure consists of a sustained note with a fermata. The second measure consists of a sustained note with a fermata. The third measure consists of a sustained note with a fermata. The fourth measure consists of a sustained note with a fermata. The staff ends with a fermata.

Performance Instructions:

- vibrator (tam)
- press vib. hard on tam (tam)
- x 19 (timp)
- 6 4 (tbn)
- ppp (tbn)

4

60

2
4

tam

timp

cactus

tbn

bass

9

Musical score for piano and basso continuo. The piano part (top) consists of two staves. The upper staff has dynamics **p** and **pp semper**. The lower staff has dynamics **ppp sub.**, **sffz**, and **pp**. The basso continuo part (bottom) consists of two staves, both with bass clefs and dynamics **pp**.

17

17

p

s

t

fff

(l.v.)

7:4

ff

5

3

6

5

3

ppp sempre

5

■ TACET ■

5'21"

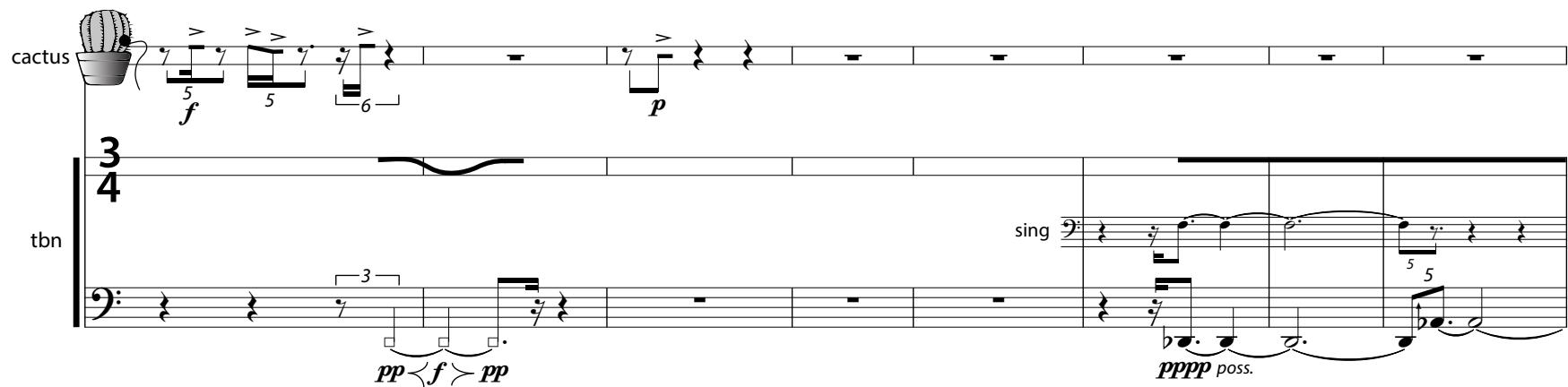
6

 $\text{♩} = 110$

cactus  f p

tbn $\frac{3}{4}$ sing $\frac{5}{4}$ $ppp\text{ poss.}$

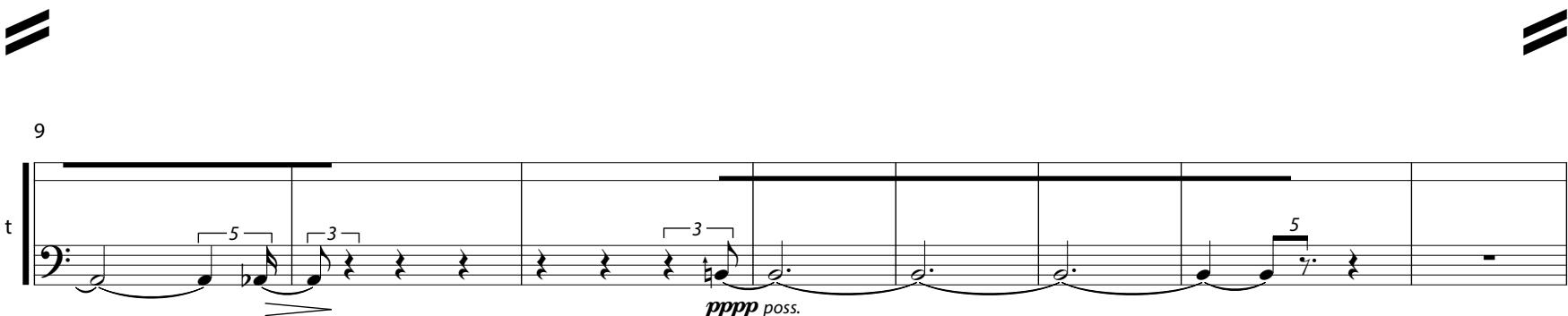
$pp \prec f \succ pp$



$=$

9

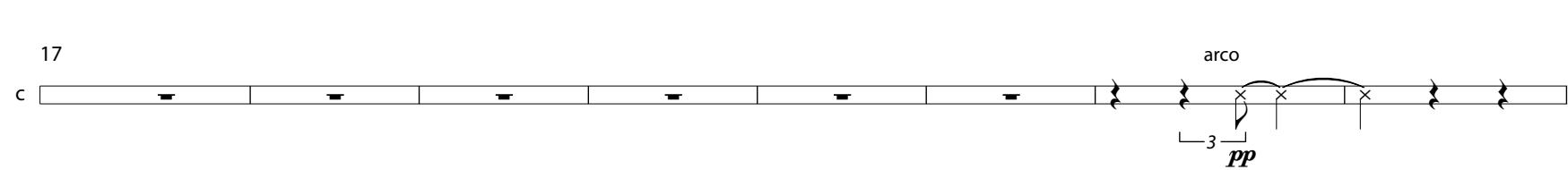
t $ppp\text{ poss.}$



$=$

17

c arco $\underline{\text{3}} pp$



$=$

25 rub $fff\text{ poss.}$

t $7''$ $ppp\text{ poss.}$

