

stars from the earth
stars from the stars

for amplified flute, clarinet, violin, cello,
and percussion with electronics

Julio Zúñiga (2019)

In the fall of 2016, several U.S. diplomats working for the American embassy in Havana fell victim to what was initially described as a sonic weapon supposedly devised by the Cuban government. In part due to lack of evidence and the seemingly complete absence of communication between U.S. and Cuban scientists investigating the case, the explanation that circulated in the news media for several months was that cicadas on the island were so loud that they made the U.S. officials ill.

In 1978, Mercedes Sosa recorded María Elena Walsh's song "Como la cigarra," which became a popular protest song against the Latin American authoritarian regimes of the second half of the 20th century. "Singing to the sun like the cicada /after a year underground, / like a survivor / returning from war," goes the chorus. In fact, most periodic cicadas spend 17 years underground as nymphs before emerging to reproduce and die.

At the beginning of the 20th century, Jakob von Uexküll discovered that a tick completely deprived of nourishment could survive in an inert state for as long as 18 years.

After that time, when provided blood, the animal awoke to feed and died.

stars from the earth

stars from the stars

for Madison Greenstone and
the [Switch~ Ensemble]

Julio Zúñiga (2019)

1 2
3 4

♩ = 44

prepared **PICC** **3** **4** **mp** **f**

1

22

B FL

VN

VC

CB CL

decresc. to niente over 25"

3

OCTAVE PEDAL **ON**
(setting 1)



($\downarrow = 66$)

34

CB CL

6

3

embouchure gliss.

p

measured vib.

full tone



40

CB CL

mp

p

46

x4

CB CL

mp

p

mp

x4



57"

PICC

79

●●●○○○○● (dotted line) (dotted line) whistle tones

pp

8

VC

pp

cl: → 8th pedal ON (setting 2)

TAPE

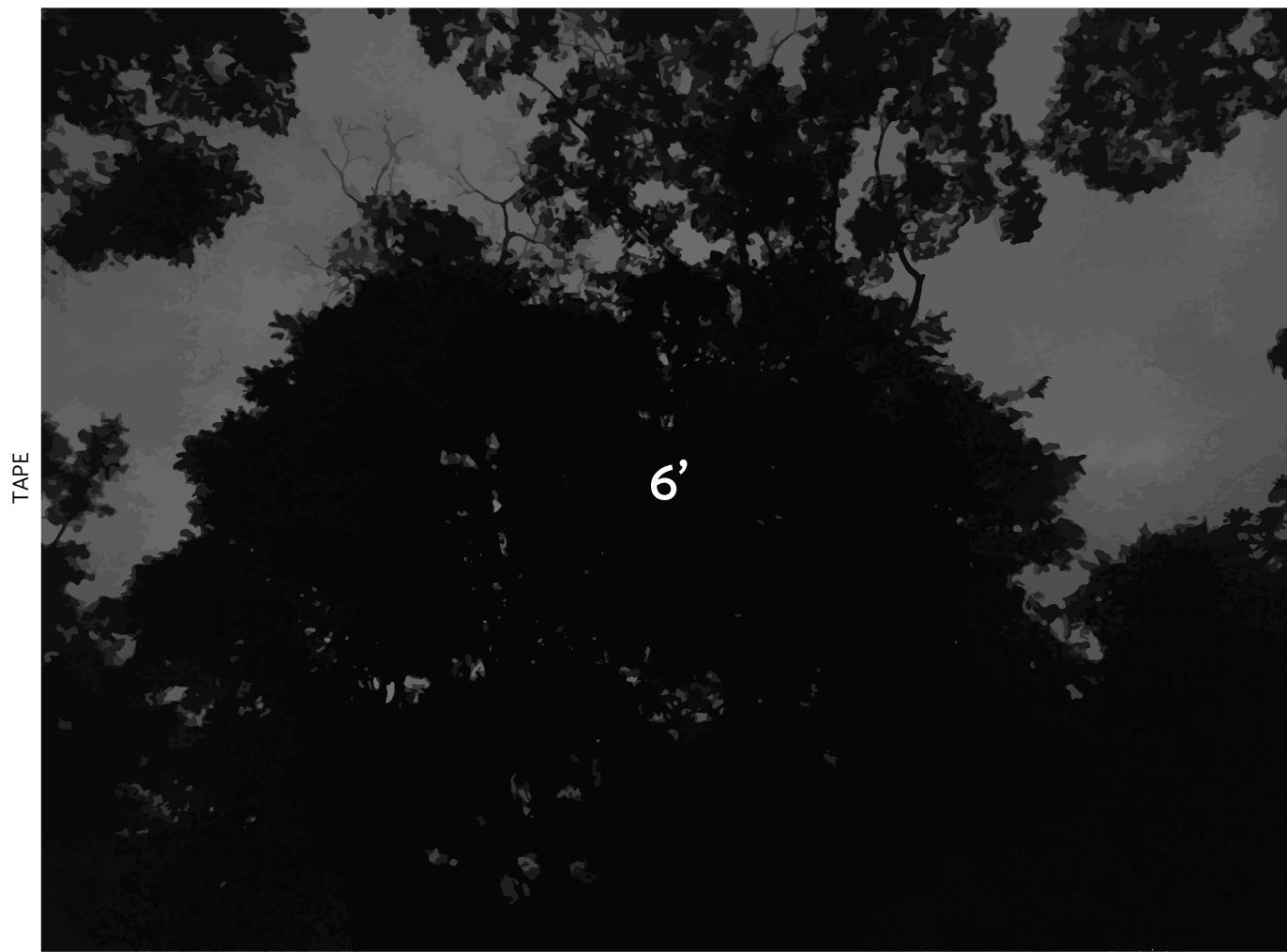
mids

9

bass fl + prepare picc again

Detailed description: This is a musical score page for three instruments: PICC, VC (Vibraphone), and TAPE. The PICC part is on the top staff, starting with a treble clef and a '79' measure number. It features two groups of sixteenth-note patterns: the first group has a '●●●○○○○●' pattern, and the second group has a '(dotted line)' pattern. The PICC part ends with a dynamic 'pp' and a bold '8' in a box. The VC part is on the middle staff, starting with a bass clef and a '79' measure number. It has a dynamic 'pp' and a bold '9' in a box. The TAPE part is on the bottom staff, starting with a bass clef and a '79' measure number. It has a dynamic 'pp' and a bold '9' in a box. A large grey bar labeled 'mids' is positioned below the TAPE staff. A horizontal line at the top is labeled '57"'. A note on the right side of the page indicates 'bass fl + prepare picc again' with an arrow pointing to the PICC staff. Another note on the right side indicates 'cl: → 8th pedal ON (setting 2)' with an arrow pointing to the VC staff.

80



recording of sunrise, 4:30-6 AM on Sunday, August 4, 2019, 9°10'03.0"N 83°43'19.8"W

81

B FL

VN

VC

CB CL

10

$\text{♩} = 88$

bridge - fingerboard

bridge - fingerboard

bridge - fingerboard

CANYON SHIMMER [ON]

slowly bring FX LVL up by about 15%

5"

B FL

86

f $\xrightarrow{\text{ }} \text{mp}$ $\xrightarrow{\text{ }} >\text{pp}$ $\xrightarrow{\text{ }} \text{p}$ $\xrightarrow{\text{ }} \text{ppp}$ $\xrightarrow{\text{ }} \text{ppp}$

VN

mp $\xrightarrow{\text{ }} \text{p}$ $\xrightarrow{\text{ }} \text{pp}$ $\xrightarrow{\text{ }} \text{ppp}$ *sempre* $\xrightarrow{\text{ }} \text{ppp}$ *always as close to l.h. as possible*

VC

mf $\xrightarrow{\text{ }} \text{p}$ $\xrightarrow{\text{ }} \text{ppp}$ *almost imperceptible*

CB CL

f $\xrightarrow{\text{ }} \text{E}^{\flat} \text{ cl}$

11

vn

91

no cresc.

8^{vla}

5

5

5

5

5

5

2

4

$\text{♩} = 74$

96

prepared PICC

8

2

4

12

VC

2

4

TAPE

“ ... cantando al sol... ”

102

remove picc preparation

prepared PICC

8

mp

13

mf

VC

14

prepare 2nd string

TAPE

107

PICC 1 2 3 4 8va (sempre 8va) 5 1000000

VN 1 2 3 4 15ma (sempre 15ma) 5

“pp” always

15

pp constantly adjust to match piccolo's dynamic level at onsets: ignore piccolo's decrescendi

grains

TAPE

115

PICC 8 5 115

VN 5 115

ppp almost imperceptible

5

TAPE

123

PICC 8 5 123

VN 5 123

TAPE

16

139

PICC

VN

A musical score for PICC (Piccolo) and VLN (Violin) at measure 147. The PICC part consists of a treble clef staff with a key signature of one sharp. The VLN part consists of a bass clef staff. The score features a series of eighth and sixteenth note patterns with grace notes and slurs. Measure 147 begins with a dynamic of $\frac{3}{4}$. Measures 148 and 149 begin with a dynamic of $\frac{5}{4}$. Measures 150 and 151 begin with a dynamic of $\frac{3}{4}$. The score concludes with a final dynamic of $\frac{3}{4}$.

17

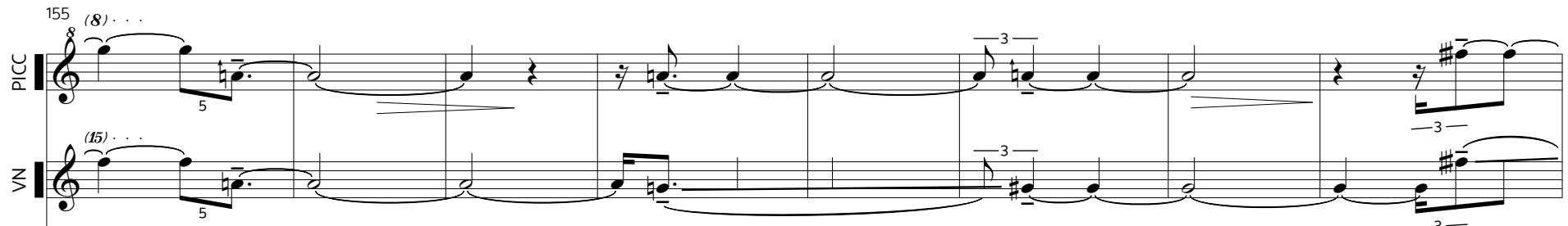
TAPE

155 (8) . . .

PICC

VN

TAPE

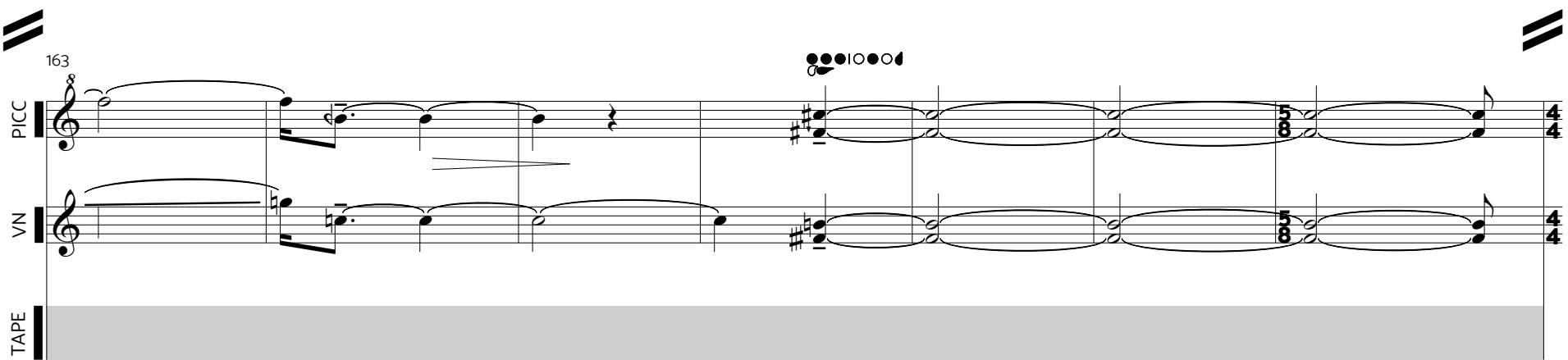


163

PICC

VN

TAPE



$\text{♩} = 88$

PICC 170 (8) . . .

VN 4 (15) . . .

VC 4 (II) rattling on prepared 2nd string (w/o losing fundamental) (no rattling: cover 2nd string if necessary)

EbCL 4 (both pedals OFF) 18 (mf) 19 gradually emphasize upper pitch only

SINES 1 2 +SUB 41.2Hz mf 90" machine TAPE

175 (8) . . .

PICC

p poss.

hold pitch for 11"

VN

p poss.

hold pitch for 11"

rearticulate but do not overemphasize

rearticulate but do not overemphasize

levels for picc and vn go down significantly but not completely here; audio file triggered by cl cuts them off definitively at m. 190

bass fl

VC

15^{ma}

pp

approach mic as much as possible

21

contra 8^{ve} pedal (setting 2)

30"

TAPE

machine

20

sweep

SINES

43.8Hz

($\downarrow = 88$)

B FL 191 move slightly away from microphone

22

VN metal+rubber mute on

23

VC metal+rubber mute on prepare 2nd string

CB CL OCTAVE PEDAL ON 5 9" **24**

SINES **TAPE** highs poco a poco decrescendo

25

B FL **VN** **VC** **CB CL**

w/mute w/mute

arco ord. 8va 5 5 stop bow on string

mp + delicately add bow stop bow on string

arco ord. (l.v.) 5 delicately add bow 3

mp + (l.v.) 5 3

ppp

PERC triggers audio file here →

1' ——————

VN
 184 **8va** **#** **pp**
 very slow bow very close to l.h. gradually detach bow from 1st string and remain only on 2nd
 [rearticulate every 8 beats]

VC
 very slow bow very close to l.h. gradually detach bow from 2nd string and remain only on 3rd
 [rearticulate every 8 beats] **pp**

TAPE
 1 2
 +SUB
 8
 sol: 24.5Hz

(25)

PERC
 r.h.: chain
 l.h.: brush on snare 1
 vib. speaker on snare 2 . . .

mayo - octubre de 2019
Puntarenas, C.R. - Cambridge, MA