

schemes that offer us a sense of futurity

for soprano, flute, clarinet, violin, and electronics

Julio Zúñiga

This piece is a sort of travelogue of the past 8 months or so, if a travelogue can be made from travels within a 600-meter radius from my place. Over the course of these 8 months, i have collected pictures, field recordings, fallen leaves and flowers, thoughts, drawings, and anecdotes, most of them while spending the days by myself — lately with a dog. Some of these items are now here, in this score or in the tape part that will revive their specter during performance and when people listen to the recording of the piece at home. Others served more as points of departure into imaginary travels for the interpreters and listeners of the work that will manifest sonically.

The phrase “schemes that offer us a sense of futurity” appears in the first entry of *Parallel Peaks*, the contribution that my friend, Danny Walden and i made to Fonema Consort’s *Digital Mural*, posted on January 18, 2021, accessible online:

<https://www.fonemaconsort.com/our-digital-mural/parallel-peaks-monday>

The piece shares with the mural its general framework as well as many of the collected items, albeit in a much more individual sense here. I owe a lot of the inspiration to Danny nonetheless and see both works as intimately tied.

Initially, things in *schemes that offer us a sense of futurity* were supposed to be held together conceptually by alluding to the myth of *la llorona*, though it would be a stretch to claim that is still the case at this point. Traces of her specter can be found everywhere, but instead of holding items together these traces bathe them in her aura, with no attempt to amalgamate. Unlike me, she’s not interested in collecting them.

The work in its current state is the travelogue of imaginary trips facilitated by all of these ideas during a time when stimuli were few and far apart, and when moving beyond 600 meters was not possible physically, but very much a necessity for the mind.

INSTRUMENTATION AND SETUP

soprano

1 large-diaphragm condenser mic

flutes (piccolo, bass)

1 small-diaphragm condenser on picc.

1 large-diaphragm condenser on bass

clarinets (E-flat, contrabass)

1 small-diaphragm condenser on E-flat

1 large-diaphragm condenser on contra

violin

1 small-diaphragm condenser mic

1 hybrid metal + rubber mute

(like an Otto Musica Artina practice mute)

1 MIDI cue pedal (possible to have multiple pedals if that helps with performance)

1 audio interface + computer running MaxMSP

2 speakers with wide frequency range a in narrow stereo disposition (no more than 5 m apart)

1 subwoofer

GENERAL INDICATIONS FOR PERFORMANCE

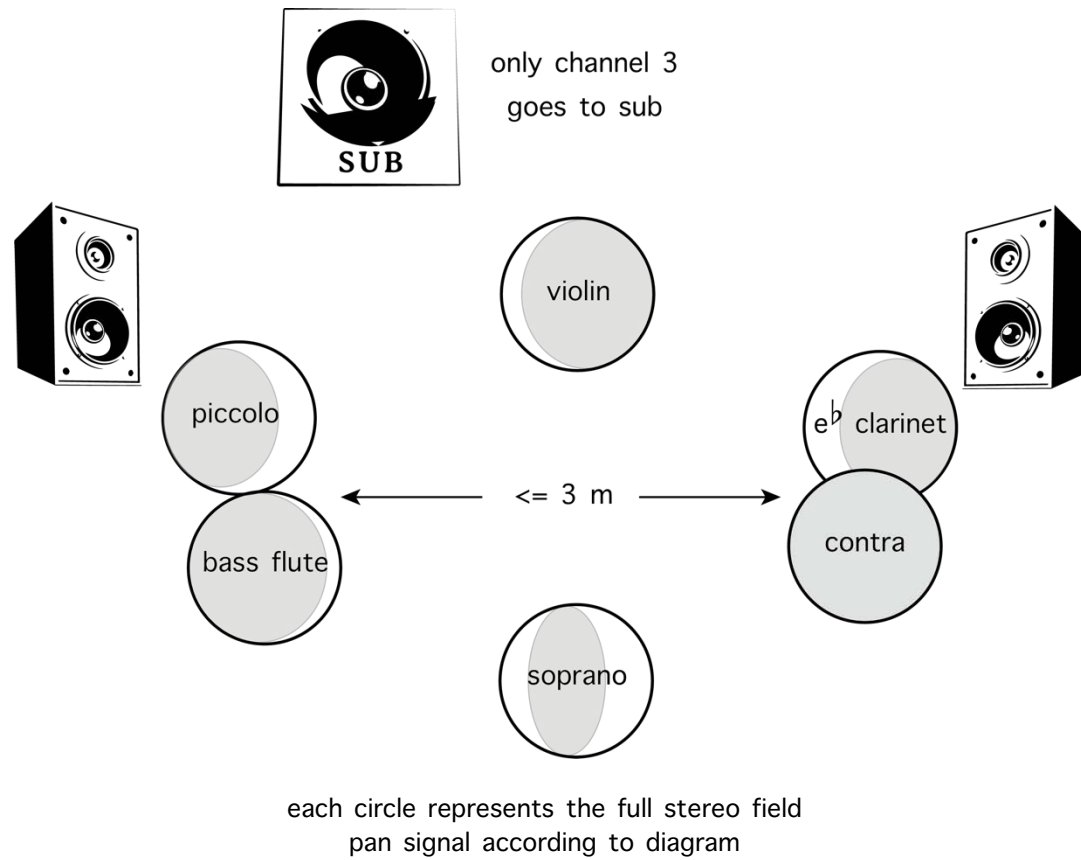
This is a **transposing** score.

Small arrows on accidentals indicate subdivisions smaller than a quarter tone.

Dynamics are to be interpreted very literally throughout. *cresc.* and *decresc.* should not be applied to note onsets and offsets, respectively. Rather, the impression of crude sonic blocks is desired unless otherwise indicated. (Think of **NOTE ON, NOTE OFF.**)

----- THERE WILL BE SOME EXTRA INDICATIONS HERE REGARDING AUDIO EFFECTS AFTER REHEARSALS -----

SEATING AND AMPLIFICATION



written for TAK Ensemble between November 2020 and March 2021
approximate duration: 10 minutes

schemes that offer us a sense of futurity

for TAK

Julio Zúñiga

$\text{♩} = 99$

Picc
mp "sempre"
no decresc.

transposed
EbCl
p (relative to picc.)
no decresc.

7

Picc
sim.
-3-

8va
EbCl
sim.
-3-

13

Handwritten musical score for measures 13 and 14. The score is written for two staves: the upper staff is labeled 'picc' and the lower staff is labeled 'E♭CL'. Both staves begin with a treble clef and a key signature of one flat (B♭). The music consists of a series of notes with stems, some of which are beamed together. In measure 13, there are four notes on the picc staff and four on the E♭CL staff, all with stems pointing down. In measure 14, there are four notes on the picc staff and four on the E♭CL staff, with stems pointing down for the first two and up for the last two. A '3' is written below the final notes of both staves in measure 14, indicating a triplet. A dashed line is drawn across the E♭CL staff in measure 13.

19

Handwritten musical score for measures 19 and 20. The score is written for two staves: the upper staff is labeled 'picc' and the lower staff is labeled 'E♭CL'. Both staves begin with a treble clef and a key signature of one flat (B♭). The music consists of a series of notes with stems, some of which are beamed together. In measure 19, there are four notes on the picc staff and four on the E♭CL staff, all with stems pointing down. In measure 20, there are four notes on the picc staff and four on the E♭CL staff, with stems pointing down for the first two and up for the last two. A '3' is written below the final notes of both staves in measure 20, indicating a triplet. The dynamic marking 'mp (match picc. dynamic)' is written below the E♭CL staff in measure 20. A dashed line is drawn across the E♭CL staff in measure 19.

25

Handwritten musical score for measures 25 and 26. The score is written for two staves: the upper staff is labeled 'picc' and the lower staff is labeled 'E♭CL'. Both staves begin with a treble clef and a key signature of one flat (B♭). The music consists of a series of notes with stems, some of which are beamed together. In measure 25, there are four notes on the picc staff and four on the E♭CL staff, all with stems pointing down. In measure 26, there are four notes on the picc staff and four on the E♭CL staff, with stems pointing down for the first two and up for the last two. A '3' is written below the final notes of both staves in measure 26, indicating a triplet. A dashed line is drawn across the E♭CL staff in measure 25.

30"



3

2'24"

11"

3



REV
10%

45

33"

4

♩ = 44

Picc

EPCC

fingboard

w/ mute

*
-gua
#

pppp but unflickering

pp

p

mp

earthquake

REV 20%

seamless entry, as if present from before

no vib.

really mark these two downbeats

4B

pic

4

pp < poco >

3

< poco > ppp

no decreased

mp

ppp < poco >

no vib.

A → y

EtC

pp < poco >

p

3

pp

< poco >

ppp

4

2

4

4

4

4

fl.

ord.

VN

mp

p

p emphatic

stop on string

mp

p

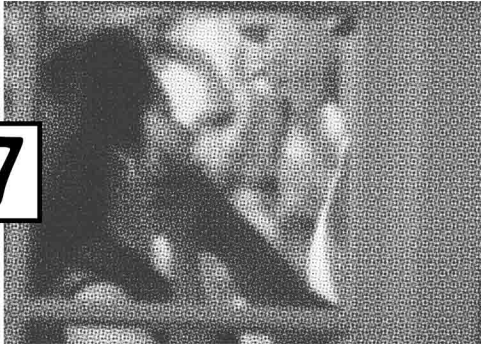
mf

mp

5

45"

7



there's a 3"
gap here

(no reverb!)

♩ = 66
62

B FL

mp emphatic

(j)

p

no mute
VN

w.t.

CBCL

p

8

beating @ 99 bpm

69.88Hz
68.14Hz

72

66"

9

10

72

BFL

mp

ff

p

mf

mf

mf

$\text{♩} = 72$

7A

Handwritten musical score for five instruments: VN, BFL, CSCL, and [SYNTH]. The score is divided into five measures, numbered 11 to 15. It includes dynamic markings such as *p*, *mp*, *mf*, and *p sub*, and includes handwritten annotations like "4 3 4" and "1 3 4".

Measure	11	12	13	14	15
VN			<i>mp</i>	<i>mp</i>	<i>mf</i> → <i>p</i>
BFL	<i>p sub</i>	<i>mp</i> → <i>p</i>	<i>mp</i>	<i>mf</i>	<i>p</i>
CSCL	<i>p sub</i>	<i>mp</i> → <i>p</i>	<i>mp</i>	<i>mf</i>	<i>p</i>
[SYNTH]					

79 **5"**

Handwritten musical score for two staves, labeled **VN** (Violin) and **CBCL** (Cello/Double Bass).

Staff 1 (VN): *-ben legato*
 Measure 16: *pp*
 Measure 17: *pp* *stacc*

Staff 2 (CBCL):
 Measure 16: *ppp almost imperceptible*
 Measure 17: *bright* *mp*

Tempo/Performance markings:
 $\text{♩} = 99$
 33 bpm
 49 Hz
 32.97 Hz
 32.4 Hz

Measure numbers: 16, 17

Dimensions: 15" (width of the score area)

San José y Puntarenas, Costa Rica
noviembre, 2020 - marzo, 2021