

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)



♩ = 44

prepared PICC

1

15

prepared PICC

mp

♩ = 55

→ bass fl

♩ = 66

bridge

fingerboard

as close to l.h. as possible

VN

bridge

fingerboard

VC

bridge

fingerboard

CB CL

mp *sempre*

stop w/
tongue

simile

2

22

25"

B FL

VN

VC

CB CL

decresc. to niente over 25"

p

3

OCTAVE PEDAL (setting 1) **ON**



32

10"

fl: → remove picc preparation

OCTAVE PEDAL **OFF**

ppp

4

5

20"

62Hz


+64Hz

SUB

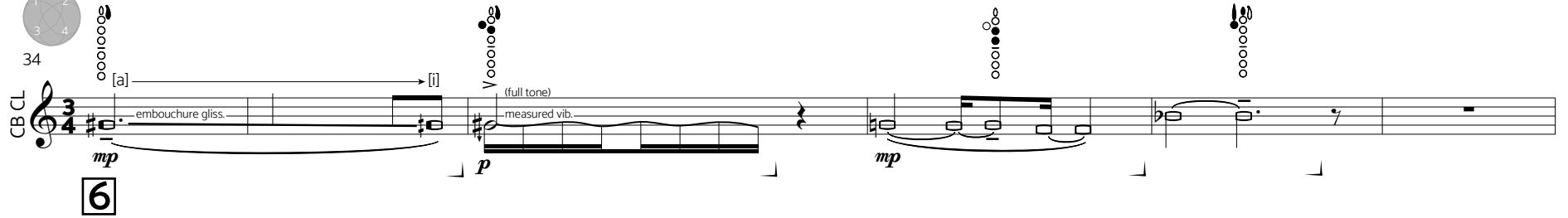
SINES

(♩ = 66)

34



CB CL



[a] [i]

embouchure gliss.

measured vib.

(full tone)

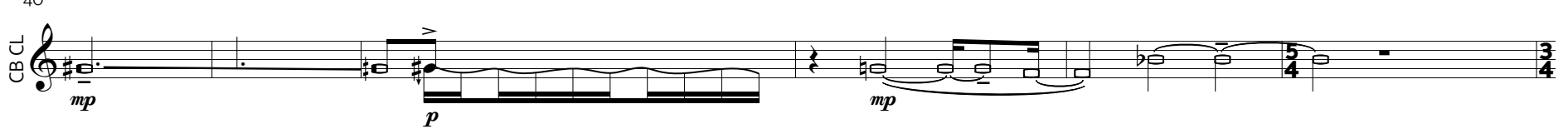
mp *p* *mp*

6



40

CB CL



mp *p* *mp*

46

CB CL

x4

mp *p* *mp*



74

CB CL

(no pitch! but retain exact same gesture)

7

pre-recorded Eb cl

1 2
3 4

8"

TAPE

sounding

mp *p* *mf*

57"

79

PICC

whistle tones

pp

8

9

bass fl +
prepare picc again

VC

pp

cl: → 8th pedal ON
(setting 2)

TAPE

mids

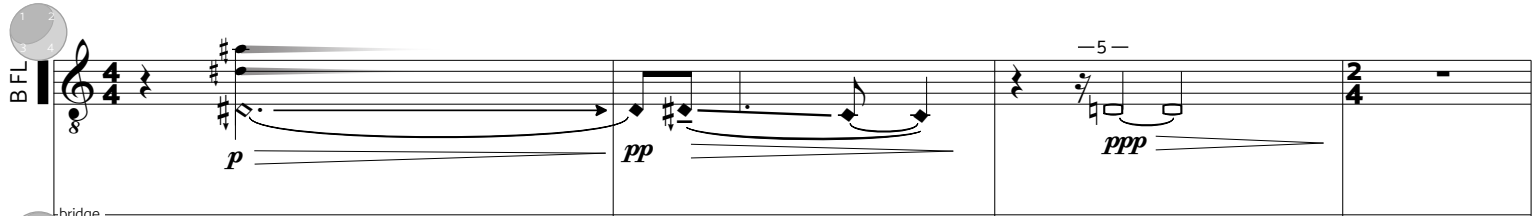
80



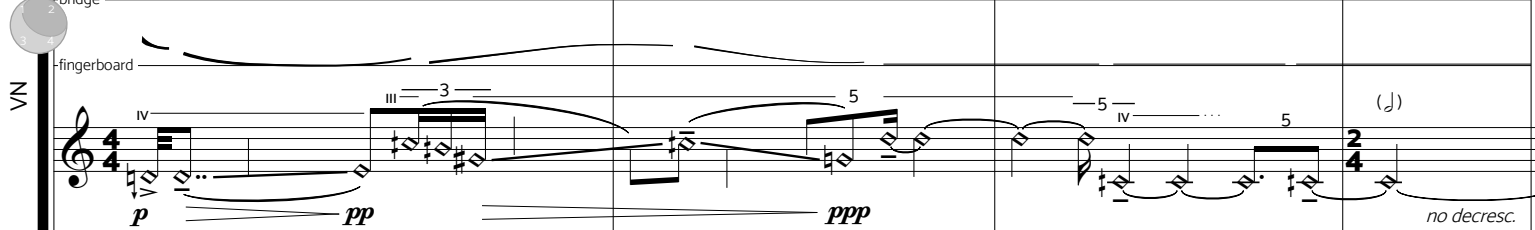
recording of sunrise, 4:30-6 AM on Sunday, August 4, 2019, 9°10'03.0"N 83°43'19.8"W

♩ = 88

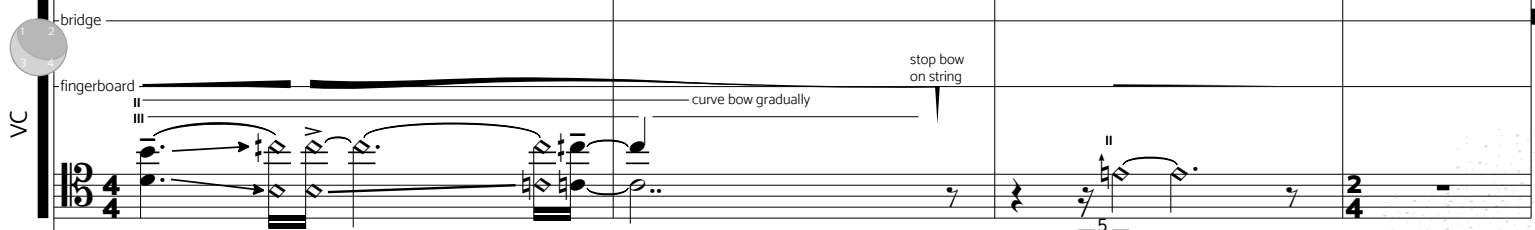
81

B FL 

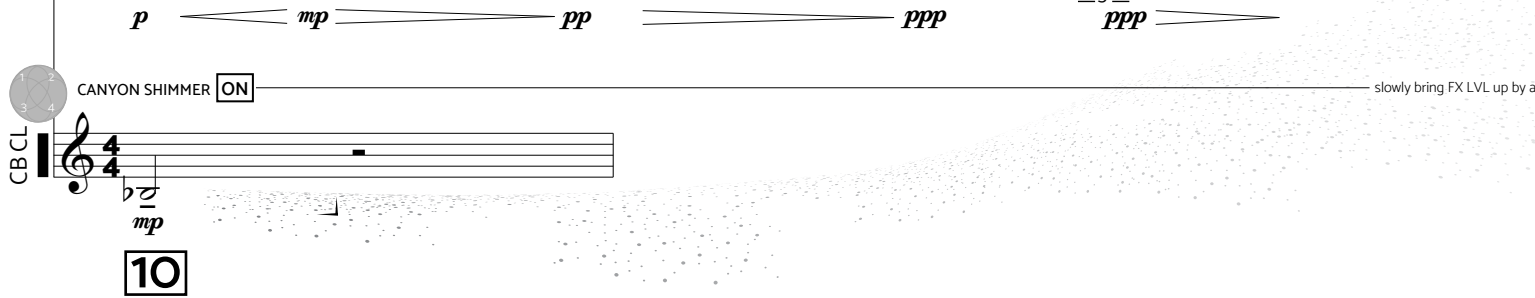
bridge

VN 

bridge

VC 

fingerboard

CBCL 

CANYON SHIMMER ON

slowly bring FX LVL up by about 15%

10

86

B FL

f *mp* *p* *pp* *p* *ppp* *ppp*

6 5

VN

mp *p* *pp* *ppp* sempre

... always as close to lh. as possible

VC

mf *p* *ppp* almost imperceptible

CB CL

f → *cl*

11

91

no cresc.

8va

2/4

♩ = 74

96

prepared PICC

VC

TAPE

12

"... cantando al sol..."



102

prepared PICC

VC

TAPE

13

14

mp

mf

remove picc preparation

prepare 2nd string

107

PICC *8^{va}*(sempre *8^{va}*) . . .

pp always

15

VN *15^{ma}*(sempre *15^{ma}*) . . .

pp constantly adjust to match piccolo's dynamic level at onsets; ignore piccolo's descendi

TAPE grains

115

PICC

VN *ppp* almost imperceptible

TAPE

123

PICC

VN

TAPE

131 (8)

PICC

VN

TAPE

keep very, very stable

16

139

PICC

VN

147

PICC

VN

TAPE

17

155 (8) . . .

PICC

VN

TAPE

163

PICC

VN

TAPE

●●●○○○

♩ = 88

170

PICC

VN

VC

E♭CL

SINES

digital reverb on picc and vn + vol level suddenly comes down 9-12dB (triggered by cl) → reverb wet signal increases while dry signal decreases to nothing over the next 18 seconds

II (rattling on prepared 2nd string)

no rattling: cover 2nd string if necessary

(both pedals OFF)

gradually emphasize upper pitch only

mf

mf

mf

90"

412Hz

18

19

TAPE machine

175 (8) . . .

hold pitch for 11"

p poss.

rearticulate but do not overemphasize

1 4

4 4

→ bass fl

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

(15) . . .

hold pitch for 11"

p poss.

rearticulate but do not overemphasize

1 4

4 4

VC

15^{ma}

pp

approach mic as much as possible

21

→ contra 8^{ve} pedal (setting 2)

30"

TAPE

machine

20

SINES

43.8Hz

191 (♩ = 88)

B FL *pp* 22 23 *move slightly away from microphone*

VN *fp* metal+rubber mute on

VC metal+rubber mute on prepare 2nd string *ff*

B FL *p* *pp* *ppp* 24 25

VN w/ mute arco ord. *mp* + (lv) -5 -7 delicately add bow stop bow on string

VC w/ mute arco ord. *mp* + (lv) -5 -7 delicately add bow stop bow on string

CB CL OCTAVE PEDAL ON 5 *ppp*

TAPE 9" highs

SINES *poco a poco decrescendo*

PERC triggers audio file here →

1' —————

♩ = 74

184 *8^{va}* *pp* *pp*

very slow bow
very close to l.h. gradually detach bow from 1st
string and remain only on 2nd

[rearticulate every 8 beats]

VN

1' —————

very slow bow
very close to l.h. gradually detach bow from 2nd
string and remain only on 3rd

[rearticulate every 8 beats]

VC

2' —————

TAPE

1 2
+SUB

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