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Memoria

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Written in 2015 for premiere in Bogotá by ensemble Dal Niente

## **Memoria**

*homage to Bernardo Jaramillo Ossa*

**soprano.guitar.percussion.violin.cello**

by Federico Garcia-De Castro

~ **score** ~



## Program Note

The idea for *Memoria* stems from the last three things that Bernardo Jaramillo Ossa, then presidential candidate for the Colombian left-wing party Unión Patriótica, said to his wife while dying in her arms after being shot in the Bogota airport in 1990: "Sweetheart, I can't feel my legs;" "Those assholes just killed me;" "I am dying, embrace me, protect me".

In the decades since the political genocides in Latin America, the word "memoria" has acquired a special meaning, denser and more specific than the generic "in memoriam" or "homage." The word serves as the title of the piece also because of the phonetic similarity between "memoria", "mi amor" ("sweetheart"), "me moría" ("I was dying"), and even "me muero" ("I die").

Other quotes from Jaramillo Ossa are used throughout the work, notably "there can't be talk of peace", from a 1989 speech, in which he denounced the lawlessness and impunity of all armed sides in Colombia. In that general context he also said "I know that some day I too will be killed."

### Sung texts

*quotes from Bernardo Jaramillo Ossa,  
assassinated in Bogota on March 22, 1990*

Memoria	Memory
Me moría	I died
Mi amor	Sweetheart
Me muero	I die
Mi amor	Sweetheart
Memoria	Memory
No se puede hablar de paz	There can't be talk of peace
No, no se puede hablar de paz	No, there can't be talk of peace
Ni reclamarla,	Nor demands for it
Ni reclamar la paz	Nor demands for peace
Cuando yo sé que a mí me van...	When I know they are going to...
Lo digo con toda serenidad	I say it in all serenity
Y a veces con frialdad	And sometimes coldly
Lo digo,	I say it
Que yo sé que a mí me van...	That I know that I'm going...
A mí me van...	I'm going to be...
Yo sé...	I know...
A mí también...	Me too...
Algún día a mí también...	Some day me too...
Esos me van a matar	They are going to kill me
Los hombres nacimos para morir	We men are born to die
Para morir nacimos	To die we are born
Mi amor, no siento las piernas	Sweetheart, I can't feel my legs
Esos [hijueputas] me mataron	Those [assholes] just killed me
Me voy a morir	I am dying
Abrázame	Embrace me
Protégeme	Protect me

soprano

percussion:

vibraphone & marimba (stacked at unison); china cymbal; tam-tam; tenor drum; brake drum; kick drum

guitar

violin

cello

All players vocalize Spanish texts (audio samples for pronunciation available by request)

### Slides

If at all possible, the performance of this piece should be accompanied by a projection of the sung texts, starting at letter C. Indications for the content and timing of the slides (both original text and translations) are included in the score. The symbol  $\oplus$  indicates when the current slide should fade out. Translations to languages other than English are available by request.

1. Me muero	I die
2. Mi amor	Sweetheart
3. Memoria	Memory
4. No se puede hablar de paz	there can't be talk of peace
5. ni reclamarla	nor demands for it
6. cuando yo sé que a mí...	when I know that I'm going to be...
7. Lo digo con toda serenidad	I say it in all serenity
8. y a veces con frialdad	and sometimes coldly
9. Lo digo	I say it
10. con toda serenidad	in all serenity
11. y a veces con frialdad	and sometimes coldly
12. que yo sé que a mí...	that I know that I'm going...
13. a mí me van...	I'm going to be...
14. yo sé...	I know...
15. a mí también...	Me too...
16. algún día a mí también...	some day me too...
17. esos...	they...
18. me van a matar	are going to kill me
19. Los hombres nacimos	We men were born
20. para morir	to die
21. Mi amor	Sweetheart
22. no siento las piernas	I can't feel my legs
23. Esos me mataron	They just killed me
24. Me voy	I am
25. a morir	dying
26. Abrazame	embrace me
27. Protégeme	protect me

**ca 12'40"**

### Performance history

February 20, 2016. Columbus, Georgia. Legacy Hall. Alia Musica Pittsburgh

Michelle Debruyn, guest soprano; Federico Garcia-De Castro, conducting.

September 20, 2015. Chicago. Latino Music Festival, Harold Washington Library. Ensemble Dal Niente

Carrie Hennemann-Shaw, soprano; Michael Lewanski, conducting.

June 17, 2015. Panama City. MusicArte Festival, Teatro Amador. Ensemble Dal Niente


Carrie Hennemann-Shaw, soprano; Michael Lewanski, conducting.

June 10, 2015. Bogotá, Colombia. Biblioteca Luis Ángel Arango. Ensemble Dal Niente

Carrie Henneman-Shaw, soprano; Michael Lewanski, conducting.

June 9, 2015. Bogotá, Colombia. Auditorio Pablo VI, Universidad Javeriana. Ensemble Dal Niente

Carrie Henneman-Shaw, soprano, Michael Lewanski, conducting

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# Memoria

homage to Bernardo Jaramillo Ossa

Federico Garcia-De Castro

2015



~score~

4 Adagio  
♩ = 48

sop

Me - mo - - - - - ri - a

1 2 3 4 1 2 3 4 1 2 3 4

perc

*ppp*

gtr

8

vl

sord

*ppp*

vc

1 2 3

*f p* *sfp* *p*

Me - mo - - - - - ri - a

1 2 3 4 1 2 3 4 1 2 3 4

solo

*mf*

*ppp*

4 5 6

A

poco meno

♩ = 44

*f p* *f*

Me - mo - - - - - ri - a

1 2 3 4 1 2 3 4 1 2 3 4

*pp* *p*

7 8 9

*sfp* *sfp* *pp* *f* *f*

Me - mo - ri - a Me - mo - ri - a me - mo -

1 2 3 4 1 2 3 4 1 2 3 4

*pp* *p* *pp* *f*

tambora sprechstimme

*p* *f* me mo -

(bow pressure) sprechstimme

(bow pressure) sprechstimme

*pp* *pp* *f* *f* me mo -

*pp* *f* *f* me mo -

10 11 12

**B** recitativo

*p*

mi\_a - mor

1 2 3 4

*f*

*pp*

l.v.

solo *espressivo*

*mf*

1 2 3 4

senza sord  
molto sul pont

*pp* extremely slow glissando, playing around the d, gradually expanding the range (up to a minor third). The violin holds the open d string throughout.

molto sul pont

*pp*

rí - a

rí - a

13

14

*sf* *p* *sf* *rf* *p*

1 2 3 4 1 2 3 4

⑤

15

16

17

*pp*

*p* *f* *sf* *rf* *sf* *p* *p*

1 2 3 4

18

19

20



*precipitato*

21

22

23

24

25

*morendo*

26

27

28

**C** tempo primo  
♩ = 48

1. Me muero (I die)

Musical score for 'Me muero (I die)'. It features a vocal line with lyrics 'Me muero' and piano accompaniment. The piano part includes a 'con duolo nail' effect and a 'tambora' effect. Dynamics include *p*, *pp*, and *poco*. There are triplets and slurs in the vocal line.

29 30 31 32

2. Mi amor (Sweetheart)

3. Memoria (Memory)

Musical score for 'Mi amor (Sweetheart)' and 'Memoria (Memory)'. It features a vocal line with lyrics 'Mi amor me mo' and piano accompaniment. The piano part includes a 'ch edge' effect and a 'gliss' effect. Dynamics include *p*, *sf*, *f*, *pp*, and *p*. There are slurs and accents in the vocal line.

33 34

**D** 4. No se puede hablar de paz  
(There can't be talk of peace)

rit.

Con moto, battuta à 1

$\text{♩} = 40$

*p*

1 2 3 4 1 2 3 4

ri-a No se pue-de\_ha-blar de paz No,

*mf* *p* *p* *p* *p*

solo *mf* *p* *p* *p*

tasto *pp* *pp* *pp* *pp*

marcato ma semplice *pp* *pp*

35 36 37 38 39

5. Ni reclamarla (nor demands for it)

no se pue-de\_ha-blar de paz ni re-cla-mar - la ni re - cla-mar la paz cuan-do

*pp* *p* *pp* *p* *pp* *mf* *p*

*8va* *pp* *mf* *p*

bell stroke: with the left hand hold the 5th and 6th strings crossing each other, around the 7th fret, and then pluck the 6th string with the right thumb. Maximum resonance should be sought.

flautando *pp* *n* *mf* *p*

tasto *p* *p*

40 41 42 43 44 45 46

6. cuando yo sé que a mí...  
 (when I know that I'm going to be...)

**E** ⊕

(più mosso)

*rf* *f* *f*

cuan - do cuan - - - do yo sé que a mí me van, no se pue-deha-blar de paz\_\_

*pp* *mf* *pp* *mf*

*più* *mf* *f* *f*

*ord*

*tr* *p* *poco f* *rfp* *p*

*tr* *ord*

*rfp* *pp* < *f* *p* *poco f* *rfp* *p*

47 48 49 50 51

*marcato* *più*

no cuan-do yo sé que a mí me van ni re-cla - mar - la ni re-cla - mar la paz

*p* *f* *mf* *f*

*mf*

*release* *solo* *pont* *ord*

*f* *p* *f*

*mf* *mf* *f* *fp*

*mf* *mf* *f* *fp*

52 53 54 55 56 57

**F** 7. Lo digo con toda serenidad  
(I say it in all serenity)

con brio

$\text{♩} = 44$

— cuan - do cuan-do yo sé que a mí — lo di - go con to -

*f*

*n*

*f*

*ff*

*ff*

*f*

*ff*

*più*

*più*

*f*

58 59 60 61 62

8. y a veces con frialdad (and sometimes coldly)

9. Lo digo (I say it)

da se - re - ni - dad y a - ve - ces con fri - al - dad — lo di -

*ff*

*ch*

*n*

*f*

*ff*

*ff*

*f*

*ff*

*fp*

*fp*

*fp*

*ff*

*fp*

*fp*

*ff*

63 64 65 66 67

**G**  $\frac{4}{4}$  *ritenuto*  
 ♩ = 40

10. *con toda serenidad (in all serenity)*

*rf* < *rf* = *rf*

go lo di go con to da se re ni dad

1 2 3 4 1 2 3 4 1 2 3 4

*ch*  
*f* *p* < *ff* *f*

C.III  
*ffp* *ff*

*pesante*  
*ff* *sf* *sf* *sf* *ff*

*pesante*  
*ff* *sf* *sf* *sf* *ff*

off the string

off the string

68 69 70

11. *y a veces con frialdad (and sometimes coldly)* ⊕

12. *que yo sé que a mí me van... (that I know that I'm going...)*

*meno* < *sf* *p* *con duolo*

y a ve ces con - [n] fri - al - [l] dad que yo sé que a mí me van

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

*ff* *delicatissimo* *p*

II  
 III (non vib.)  
 pont

*molto vib.* *pp*

I  
 II (non vib.)  
 pont

*molto vib.* *pp*

71 72 73 74

**H**

## 13. a mí me van... (I'm going to be...)



Musical score for '13. a mí me van... (I'm going to be...)'. The score includes vocal lines and guitar accompaniment. The vocal line starts with a five-measure rest followed by the lyrics 'a mí me van' with notes on measures 3 and 4. The guitar accompaniment features a tremolo in the first system and a complex rhythmic pattern in the second system. Dynamics include *p*, *f*, and *mf*. Performance instructions include 'sempre pont.' and '3' (triplets). Measure numbers 75 and 76 are indicated at the bottom.

## 14. yo sé... (I know...)

## 15. a mí también... (Me too...)



Musical score for '14. yo sé... (I know...)' and '15. a mí también... (Me too...)'. The vocal line includes the lyrics 'yo sé' and 'a mí tam - bién'. The guitar accompaniment features a tremolo and a complex rhythmic pattern. Dynamics include *p*, *f*, *mf*, and *p sub*. Performance instructions include 'più' and '3' (triplets). A note specifies: 'scratch the metal-coiled strings (lengthwise) with a plectrum. The result should be as pitch-less as possible. Dynamics indicate the level of noisiness to be sought.' Measure number 77 is indicated at the bottom.

16. algún día a mí también... (some day me too...)

17. esos... (they...)

al - gún dí - a a mí tam - bién e - sos e - sos

1 2 3 4 1 2

*mf* *p* *fp* *f*

78 79

*fp*

me

3 4 1 2

*< f* sempre *p*

*ff* *p* sempre

*fp* *mf* *p*

*fp* *mf* *p*

80



18. me van a matar  
(are going to kill me)

J



*sf* *pp* *as long as possible, morendo*

van a ma - - tar

3 4

*p sempre* *whisper: p* 3  
a - se - si - nar

*whisper: p* 3  
a - se - si - nar

*whisper: p* 3  
a - se - si - nar

*ff* 3 *ff* *p* 6 *f* 5 *f sempre*

1 2 3 4

*whisper: p* 3  
a - se - si - nar

*ff* *p* 5 *f* 6 5 *f sempre*

pont 3

pont 3

81

*f* *p sempre*

*pp* *mf* *f*

3 1 2 3 4 1 2 3 4 1 2 3 4

*pp* *mf* *f*

3 5 3

82

83

84

K

rasgueado

pp

mf

5 3 3

1 2 3 4 1 2 3 4

mf

pp sempre

mf

pp sempre

85 86 87 88

Con moto, battuta à 1

♩ = 36

p con *leg.* l.v.

f

ff

p

l.v. sempre

ord

f

mf

ord

f

89 90 91 92 93 94

L

*M* in rilievo sempre

f

p

<p

f

95 96 97 98 99 100

101 102 103 104 105 106

107 108 109 110 111 112

**M**

*più*

*pp* *f* *p*

113 114 115 116 117 118

*più* *più*

*f* *rsg.* *cresc.* *marcato* *f* *fp* *cresc.*

119 120 121 122 123 124

**N** 5 lo stesso tempo

△ | △ |

*ff* *ff* *pizz* *arco* *ff* *ff* *ff*

125 126 127 128 129 130

3 5 △ | 4 3

*rsg.* *ff* *ff* *ff* *ff* *ff* *ff*

131 132 133 134 135

molto rit. -----

136 137 138 139 140 141 142 143 144

**O** a tempo  
come sopra

no se pue-de

no se pue-de

no se pue-de

no se pue-de

no se pue-de

145 146 147 148 149 150 151 152

con-se - cuen - tes con la paz

ni ha - blar de paz

con-se - cuen - tes con la paz

ni ha - blar de paz

no se pue-de ser

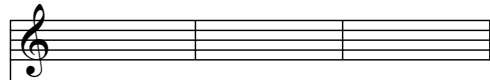
ni ha - blar de paz

153 154 155 156 157 158 159 160 161 162

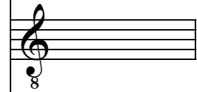
**P** ca 1'20" \*)

Players whisper (audibly) lines 1 and 2, and then repeat choosing variedly between the two (but always in order within a line). Pauses indicated by // should be longer than those indicated by /. Sentences in bold should occasionally be uttered with special force, as if aiming at being heard above the ensemble. No coordination should be sought between players.

Whisper (audibly) in random order (starting with "mientras"). Pauses are longer than those of the other players.



mientras // la violencia // ni reclamarla // ejemplarmente // a la muerte



1. no se puede hablar de paz / ni ser consecuentes con la paz  
2. mientras se mantienen los operativos militares / **a lo largo y ancho de la patria** // a la muerte no le tengo miedo



1. cuando no se castiga / ejemplarmente / **la violencia** / contra la población civil  
2. No se puede hablar de paz / ni reclamarla // a la muerte no le tengo miedo

1. mientras no se combate / **efectivamente** / a los grupos paramilitares // me mataron esos hijueputas //  
2. no se puede ser consecuentes con la paz / ni hablar de paz // a la muerte no le tengo miedo

163      164      165      166

\*) Cue each player's start at the downbeats of measures 163, 164, 165, and 166 (which are still a tempo), and then wait for 1'20", either in silence or by whispering along with the percussion part. At the end of this time, cue the beginning of Q.

**Q**  $\frac{4}{4}$  tempo primo  
 $\text{♩} = 48$

19. Los hombres nacimos (We men were born)

20. para morir (to die)

167                      168                      169                      170                      171

⊕

mo - rir pa - ra mo - rir na - ci - mos mi a -

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

(continue)

(continue)

(continue)

172

173

174

175

**R** 21. Mi amor (Sweetheart)

⊕

mor no sien - to mi a - mor

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

(continue) pauses gradually shorter

(continue) pauses gradually shorter

(continue) pauses gradually shorter

176

177

178

179

22. No siento las piernas (I can't feel my legs)

23. Esos me mataron (they just killed me)

⊕

no sien - to las pier - nas e - sos me ma - ta - ron e - sos

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

(continue) hi - jue - pu - tas

(continue) hi - jue - pu - tas

(continue) hi - jue - pu - tas

180

181

182

183

24. Me voy (I am)

25. a morir (dying)

me ma - ta ron, mia - mor me vo - - - ya mo - rir

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

sord  
pp

184 185 186 187



26. abrázame (embrace me)

27. protégeme (protect me)



a - brá - - - za - me pro - té - - - ge - me

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3

8<sup>va</sup>  
p

188 189 190 191

Pittsburgh, Pennsylvania, May 2015