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Hypomnemata

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Hypomnemata

[Paralipómenos en metadiégesis]

for Chamber Ensemble

2019

This work is a story within a story; a metadiégesis. It is distributed, and should be played, as follows.

Hypomnemata

Paralipómenos:

- I. La cabeza de la serpiente donde sueña el opio
- II. Pestañas Seculares
- III. Metatron

Hypomnemata (continuation)

Instrumentation

Flute
Oboe
Bass Clarinet
Bassoon

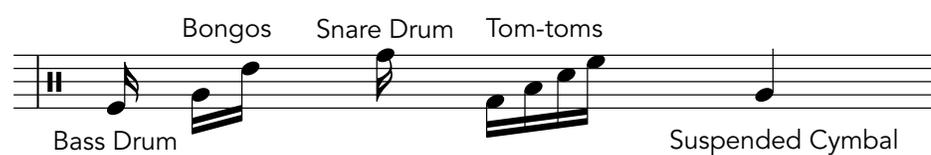
B Flat Trumpet
Bass Trombone
Tuba

I Percussionist
Bass Drum | Snare Drum | 4 Tom-toms | Suspended Cymbal | Congas (cong.)

Piano

Violin I
Violin II
Viola
Violoncello
Double Bass

Percussion Indications



General Indications

* all *trémolos* must be played as fast as possible

** the score is in C

Hypomnemata

[Paralipómenos]

♩ = 76

This musical score is for the piece "Hypomnemata [Paralipómenos]". It is written in 4/4 time with a tempo of quarter note = 76. The score is arranged for a full orchestra and includes the following parts:

- Fl.** (Flute): Starts with a rest, then enters in the third measure with a melodic line marked *f*.
- Ob.** (Oboe): Starts with a rest, then enters in the second measure with a melodic line marked *f*.
- B. Cl.** (Bass Clarinet): Starts with a rest, then enters in the first measure with a rhythmic pattern marked *f*.
- Bsn.** (Bassoon): Starts with a rest, then enters in the first measure with a rhythmic pattern marked *f*.
- B. Tbn.** (Baritone Trombone): Starts with a rest, then enters in the first measure with a melodic line marked *ff*.
- Tba.** (Tuba): Starts with a rest, then enters in the first measure with a rhythmic pattern marked *f*. It includes markings for "frull." and "nat." throughout.
- Perc.** (Percussion): Features a rhythmic pattern of eighth notes with triplet markings, marked *mf*.
- Pno.** (Piano): Features a complex accompaniment with octaves (8^{va}) and a 15^{mo} (15th measure) section. The left hand has a bass line with octaves and a 15^{mo} section.
- Vln. I** (Violin I): Plays a rhythmic pattern of eighth notes, marked *mf*.
- Vln. II** (Violin II): Plays a rhythmic pattern of eighth notes, marked *f*, *mf*, *p*, *pp*, *ppp*, *f*, *mf*, *p*, *pp*.
- Vla.** (Viola): Plays a rhythmic pattern of eighth notes, marked *mf*.
- Vc.** (Violoncello): Plays a rhythmic pattern of eighth notes, marked *f*, *mf*, *p*, *pp*, *ppp*, *f*, *mf*, *p*, *pp*.
- Cb.** (Cello): Plays a rhythmic pattern of eighth notes, marked *f*, *mf*, *p*, *pp*, *ppp*, *f*, *mf*, *p*, *pp*.

5

Fl.

Ob.

B. Cl.

Bsn.

Tpt.

Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *mf* *p* *pp*

mf *p*

f *mf* *p*

f *mf* *p* *pp*

mf *p*

f *mf* *p*

frull. nat. frull. nat. frull. nat. frull.

8

$\text{♩} = 48$

Fl.

Ob.

B. Cl.

Bsn.

Tpt.

Tba.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

f *mf* *p*

f *mf* *p*

f *mf* *p*

nat. frull.

arco *pp*

arco *p*

arco *p*

arco *p*

12

Ob.

Pno.

Vln. II

Vla.

Vc.

Cb.

18 ♩ = 76

B. Cl.

Bsn.

Tpt.

B. Tbn.

Tba.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

21

B. Cl.

Bsn.

Tpt.

Tba.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

p

mp

f *mf* *p*

f *mf* *p*

f *mf* *p*

frullato

nat.

frull.

frull. nat.

15^{mo}

8^{va}

8^{va}

8^{va}

5

5

5

5

5

5

24

Bsn.

Tpt.

Pno.

Vla.

f *mf* *p*

f *mf* *p*

f *mf* *p*

nat.

frull.

nat.

8^{va}

8^{va}

8^{va}

5

5

5

5

5

5

27 $\text{♩} = 48$

Perc. *p*

Congas *p*

Pno.

Vc. arco *p*

Cb. arco *p*

29

Fl. *mf* frullato

Bsn. *mf*

Perc. *mf*

Congas *mf*

Pno.

Vc.

Cb.

31

Fl. *p*

Bsn. *p*

Perc. *p*

Congas *p*

Pno.

Vc.

Cb.

33

Fl.

Bsn.

Perc.

Congas

Pno.

Vc.

Cb.

mf

p

ff

8^{va}

8^{vb}

8^{vb}

35

Bsn.

Perc.

Congas

Pno.

Vc.

Cb.

mf

8^{vb}

37

Bsn.

Perc.

Congas

Pno.

Vc.

Cb.

p

mf

8^{vb}

♩ = 76

39

Fl.

Ob.

B. Cl.

Bsn.

Tpt.

B. Tbn.

Tba.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

ff

frull. nat. *f* frull. nat.

mf *f*

f *8^{va}* *8^{vb}* *15^{ma}*

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

mf

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

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

42

Fl.

Ob.

B. Cl.

Bsn.

Tpt.

B. Tbn.

Tba.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

frull. nat.

frull. nat.

15^{mo}

8^{va}

8^{va}

2^{do}

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

45

B. Cl.

Bsn.

Tpt.

B. Tbn.

Tba.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

frull. nat. frull. nat. frull. nat. frull. nat.

pp f mf f mf p pp ppp f mf p pp ppp f mf p pp

48

B. Cl.

Bsn.

B. Tbn.

Tba.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

frull.

f mf p ppp f mf p ppp f mf p ppp f mf p ppp

1)

1) to be continued with the Paralipómenos

Paralipómenos

[en metadiégesis]

I. La cabeza de la serpiente donde sueña el opio

♩ = 98 ca.

8va

Fl. *mf*

Ob. *mf*

Bsn. *f*

B. Tbn. *f*
sempre ottava bassa

Tba. *f*
sempre ottava bassa

Perc. *mf*

Pno. *mf*
8va

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

8va

Detailed description: This is a page of a musical score for an orchestra. The title is 'Paralipómenos' with the subtitle '[en metadiégesis]'. The specific movement is 'I. La cabeza de la serpiente donde sueña el opio'. The tempo is marked as '♩ = 98 ca.'. The score is in 4/4 time and consists of two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Bass Trombone (B. Tbn.), Trombone (Tba.), Percussion (Perc.), and Piano (Pno.). The Flute and Oboe parts feature melodic lines with triplets and are marked *mf*. The Bassoon, Bass Trombone, and Trombone parts play a rhythmic pattern of eighth notes, marked *f*, with the instruction 'sempre ottava bassa'. The Percussion part plays a steady eighth-note pattern, marked *mf*. The Piano part features a complex rhythmic accompaniment with triplets in both hands, marked *mf*. The second system includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). All string parts play a rhythmic pattern of eighth notes with triplets, marked *mf*. The score is written in a key signature of one sharp (F#) and includes various musical notations such as dynamics, articulation, and performance instructions.

This page of a musical score features twelve staves for various instruments. The top staff is for Flute (Fl.), followed by Oboe (Ob.), Bassoon (Bsn.), Trumpets (B. Tbn.), Trombones (Tbn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into three measures. The Flute and Oboe parts feature melodic lines with slurs and fingerings (e.g., '5'). The Bassoon part has a rhythmic pattern of eighth notes. The Trumpets and Trombones play a similar rhythmic pattern. The Percussion part has a steady eighth-note accompaniment. The Piano part consists of two staves with complex rhythmic patterns and triplets. The Violin I, Violin II, and Viola parts play a melodic line with triplets. The Violoncello and Contrabass parts play a rhythmic pattern with triplets. The score includes various musical notations such as slurs, fingerings, and triplets.

♩ = 144 ca.

Musical score for measures 7-10. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Trumpet (Tpt.), Baritone Trombone (B. Tbn.), Tuba (Tba.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The tempo is marked as ♩ = 144 ca. The score features complex rhythmic patterns, including quintuplets and triplets. Dynamics include *f* and *mf*. A double bar line is present at the end of measure 10.

♩ = 144 ca.

Musical score for measures 11-14. The score includes parts for Bassoon (Bsn.), Trumpet (Tpt.), Tuba (Tba.), Violoncello (Vc.), and Contrabass (Cb.). The tempo is marked as ♩ = 144 ca. The score features complex rhythmic patterns, including septuplets and triplets. Dynamics include *f*. A double bar line is present at the end of measure 14.

30

Fl.

Bsn.

B. Tbn.

Perc.

Pno.

⑧

Detailed description: This system of music covers measures 30 to 33. The Flute part features a melodic line with eighth-note patterns and quintuplets. The Bassoon and Baritone Trombone parts play a steady eighth-note accompaniment with triplet markings. The Percussion part has a consistent eighth-note rhythmic pattern. The Piano part consists of a complex accompaniment with many beamed eighth notes and chords. A dashed line with a circled 8 is at the bottom.

34

Fl.

Bsn.

B. Tbn.

Perc.

Pno.

⑧

Detailed description: This system of music covers measures 34 to 36. The Flute part continues with its melodic line, including a key signature change to B-flat major in measure 35. The Bassoon and Baritone Trombone parts maintain their eighth-note accompaniment. The Percussion and Piano parts continue with their respective rhythmic patterns. A dashed line with a circled 8 is at the bottom.

37

Fl.

Bsn.

B. Tbn.

Perc.

Pno.

⑧

Detailed description: This system of music covers measures 37 to 40. The Flute part features a melodic line with eighth-note patterns and quintuplets. The Bassoon and Baritone Trombone parts play a steady eighth-note accompaniment with triplet markings. The Percussion part has a consistent eighth-note rhythmic pattern. The Piano part consists of a complex accompaniment with many beamed eighth notes and chords. A dashed line with a circled 8 is at the bottom.

40 $\text{♩} = 156 \text{ ca.}$

Fl.
Bsn.
B. Tbn.
Tba.
Perc.
Pno.
Vc.
Cb.

f
f
f
ff
ff

8

$\text{♩} = 156 \text{ ca.}$



44 $\text{♩} = 104 \text{ ca.}$

Bsn.
Tpt.
B. Tbn.
Tba.
Pno.
Vln. I
Vc.
Cb.

mf
mf
mf
f
f
mf
mf

7
p

8

$\text{♩} = 104 \text{ ca.}$

50

Bsn.
B. Tbn.
Tba.
Pno.
Vln. I
Vc.
Cb.

II. Pestañas Seculares

Freely, conserving the relativity of the duration of the notes in a measured way

1 Breathing ad libitum

B. Tbn.
Pno.
Cb.

f
as Fast as possible ³⁾
²⁾
fff
mf

$\text{♩} = 144 \text{ ca.}$

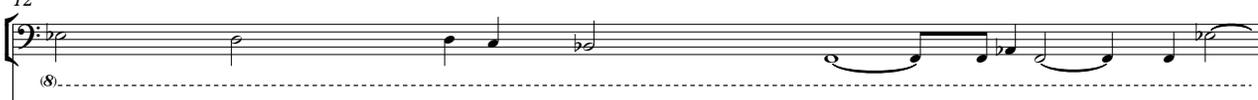
4

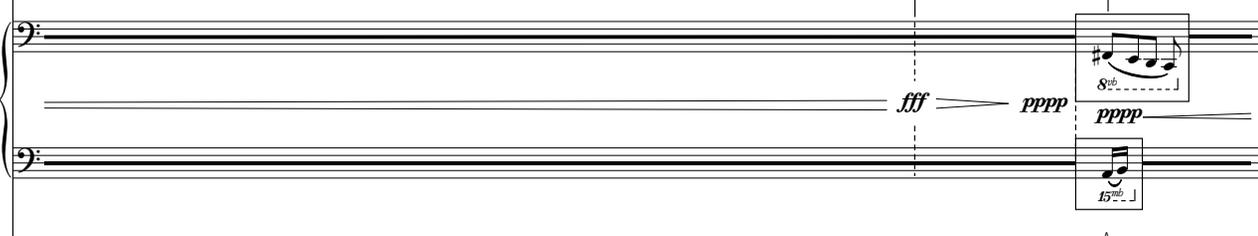
B. Tbn.
Pno.
Cb.

ppp *fff* *pppp*

- 2) repeat the figure until its indicated with
- 3) the velocity for the playing of each figure is relative to the musical necessities of the performer.

12

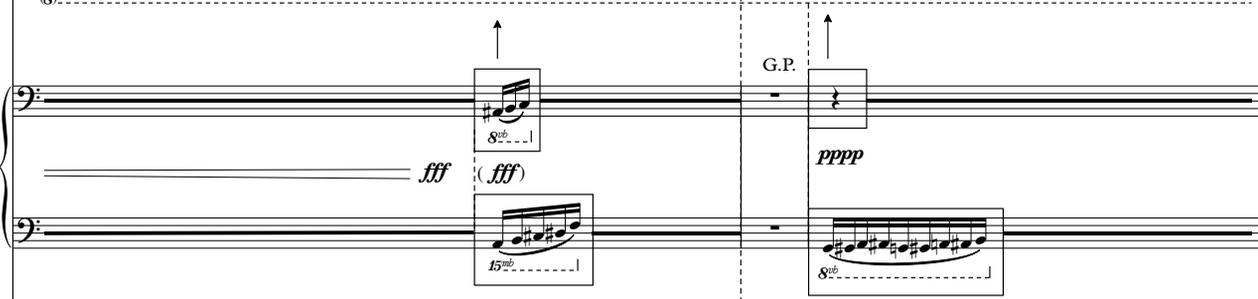
B. Tbn. 

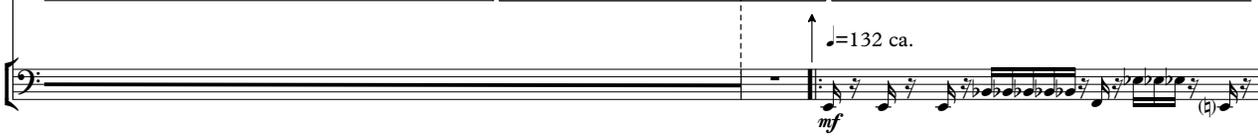
Pno. 

Cb. 

17

B. Tbn. 

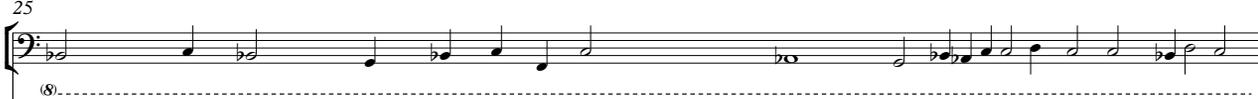
Pno. 

Cb. 

G.P. 

$\text{♩} = 132 \text{ ca.}$

25

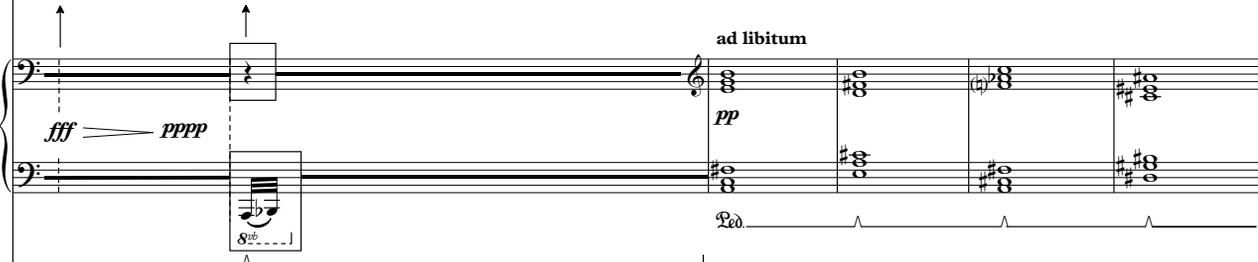
B. Tbn. 

Pno. 

Cb. 

31

B. Tbn. 

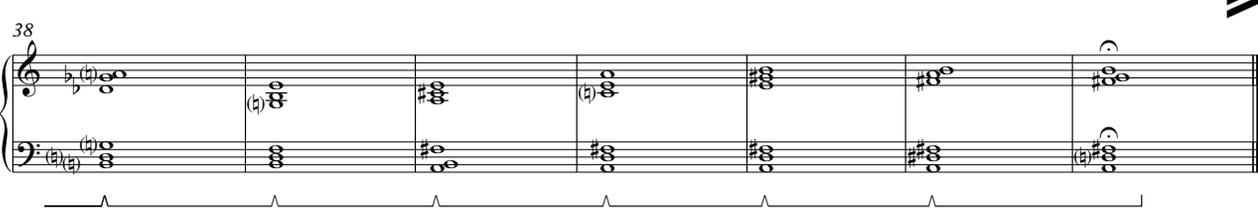
Pno. 

Cb. 

ad libitum

pp

38

Pno. 

III. Metatron

♩ = 56

senza frullato
whistle tone

8^{va}

f possibile

1.v.

mp

p

fff

8^{va}

15^{mb}

8^{va}

15^{mb}

fff

p

8^{va}

15^{mb}

fff

p

8^{va}

15^{mb}

fff

p

Reo. al fine

♩ = 56

ppp

ppp

ppp

ppp



pp

p

fff

8^{va}

15^{mb}

8^{va}

15^{mb}

fff

p

8^{va}

15^{mb}

fff

p

8^{va}

15^{mb}

fff

p

8^{va}

15^{mb}

fff

p

4) play all white keys of the interval with the palm (cluster)
5) hold down the *Reo* throughout the entire piece (no pedal changes)

Musical score for measures 21-25. The score is written for a grand piano and includes a vocal line. Measure 21 is marked with a circled 8. The piano part features a complex texture with triplets and a 15th-degree interval marked *fff*. A dynamic shift to *p* occurs in measure 24. The vocal line consists of a melodic phrase with a fermata in measure 25.



Musical score for measures 26-30. Measure 26 is marked with a circled 8. The piano part continues with complex textures, including triplets and 15th-degree intervals marked *fff*. Dynamic markings of *p* and *fff* are used. The vocal line continues with a melodic phrase and a fermata in measure 30. A circled 6) is present at the end of the system.

attaca

6) to be continue, attaca, with the Hypomnemata (continuation)

Hypomnemata [continuation]

48 $\text{♩} = 76$ $\text{♩} = 48$

Ob. *mp*

B. Cl. *f*

Bsn. *f*

B. Tbn. *ff* frull. nat.

Tba. *f*

Perc. *f*

Pno. *p* *15^{ma}*

Vln. I *mf*

Vln. II *f mf p pp PPP f mf* pizz. arco *pp*

Vla. *mf* pizz. arco *p*

Vc. *f mf p pp PPP f mf* pizz. arco *p*

Cb. *f mf p pp PPP f mf* pizz. arco *p*

54 $\text{♩} = 76$

Ob.

Bsn. *f* *frull.* *nat.*

Tpt. *f*

Pno. *mp* *15^{ma}*

Vln. II

Vla. *f*

Vc.

Cb.

58

Bsn. Tpt. Pno. Vla.

frull. nat. p

8^{vb}

5

Detailed description: This system covers measures 58 to 60. The Bassoon (Bsn.) part features a complex rhythmic pattern of eighth notes with frequent triplets. The Trumpet (Tpt.) part has a melodic line with slurs and dynamics 'frull.' and 'nat.'. The Piano (Pno.) part consists of a steady eighth-note accompaniment in the right hand and a bass line with octaves in the left hand, marked with 'p' and '8^{vb}'. The Viola (Vla.) part plays a series of chords with a five-measure slur over the first two measures.

61

Bsn. Tpt. Pno. Vla.

frull. nat. frull. nat. ppp mp

8^{vb}

5

Detailed description: This system covers measures 61 to 63. The Bassoon (Bsn.) part continues with its triplet-based eighth-note pattern. The Trumpet (Tpt.) part has a melodic line with slurs and dynamics 'frull.' and 'nat.'. The Piano (Pno.) part features a steady eighth-note accompaniment in the right hand and a bass line with octaves in the left hand, marked with 'ppp' and 'mp'. The Viola (Vla.) part continues with its chordal accompaniment and five-measure slurs.

64

Bsn. Tpt. Pno. Vla.

frull. nat. p ppp mp

8^{vb}

5

Detailed description: This system covers measures 64 to 66. The Bassoon (Bsn.) part continues with its triplet-based eighth-note pattern. The Trumpet (Tpt.) part has a melodic line with slurs and dynamics 'frull.' and 'nat.'. The Piano (Pno.) part features a steady eighth-note accompaniment in the right hand and a bass line with octaves in the left hand, marked with 'p' and 'ppp mp'. The Viola (Vla.) part continues with its chordal accompaniment and five-measure slurs.

67

Bsn. *frull.* *nat.*

Tpt. *frull.* *nat.*

Pno. *p* *PPP* *mp*

Vla. *5*

70

Bsn. *frull.* *nat.* *frull.*

Tpt. *frull.* *nat.* *frull.*

Pno. *p*

Vla. *5*

73

Bsn. *nat.* *(f)*

Tpt. *nat.* *frull.* *nat.* *frull.*

Pno. *PPP* *mp*

Vla. *(f)*

77

Bsn. *f*

Tpt. *nat.* *frull.*

Pno. *p* *ppp* *mp* *p*
8^{va} Ped.

Vla. *ff*



81

♩ = 48

Ob.

Bsn. *ppp* *f* *ff*

Tpt.

Pno. *ppp* *p*
8^{va} 1

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

85

Ob. *fff*

Pno. *15mo*

Vln. I

Vln. II

Vla.

Vc.

Cb.



90

$\text{♩} = 76$

Ob.

B. Cl.

Bsn.

Tpt.

B. Tbn.

Tba. *frull. nat.*

Perc.

Pno. *f* *15mo*

Vln. I *pizz.*

Vln. II *f mf p pp ppp f mf p pp*

Vla. *mf pizz.*

Vc. *f mf p pp ppp f mf p pp*

Cb. *f mf p pp ppp f mf p pp*

94

Fl. *f*

Ob. *f*

B. Cl.

Bsn.

Tpt.

B. Tbn.

Tba. *frull.* *nat.* *frull.* *nat.* *frull.*

Perc.

Pno. *15^{mo}* *8^{vb}*

Vln. I

Vln. II *f* *mf* *p* *pp* *f* *mf* *p* *pp*

Vla.

Vc. *f* *mf* *p* *pp* *f* *mf* *p* *pp*

Cb. *f* *mf* *p* *pp* *f* *mf* *p* *pp*

97 $\text{♩} = 118$

Ob. *mf*

Pno. *f*

Vln. I *f* *arco*

Vln. II *f*

Vla. *f* *arco*

Vc. *f* *arco*

Cb. *f* *arco*

105

Fl.

Ob.

B. Cl.

Bsn.

Tpt.

B. Tbn.

Tba.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

15^{mo} |

8th |

8th |

8th |

8th |

8th |

109

Fl.

Ob.

B. Cl.

Bsn.

Tpt.

B. Tbn.

Tba.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 109 through 112. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Bass Trombone (B. Tbn.), and Trombone (Tba.). The percussion (Perc.) part features a complex rhythmic pattern with triplets and quintuplets. The piano (Pno.) part includes a left-hand accompaniment with octaves and triplets, and a right-hand part with triplets and a 15-measure rest. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 5/4 time and includes various musical notations such as slurs, ties, and dynamic markings.

♩ = 76

113

Fl.
Ob.
B. Cl.
Bsn.
Tpt.
B. Tbn.
Tba.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.



119

Vla.

(f) ppppp