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Hypomnemata

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Angel Gómez Ramos

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

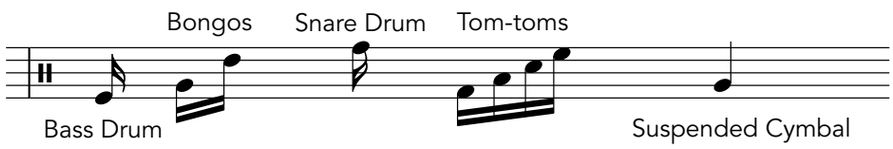
B Flat Trumpet
Bass Trombone
Tuba

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

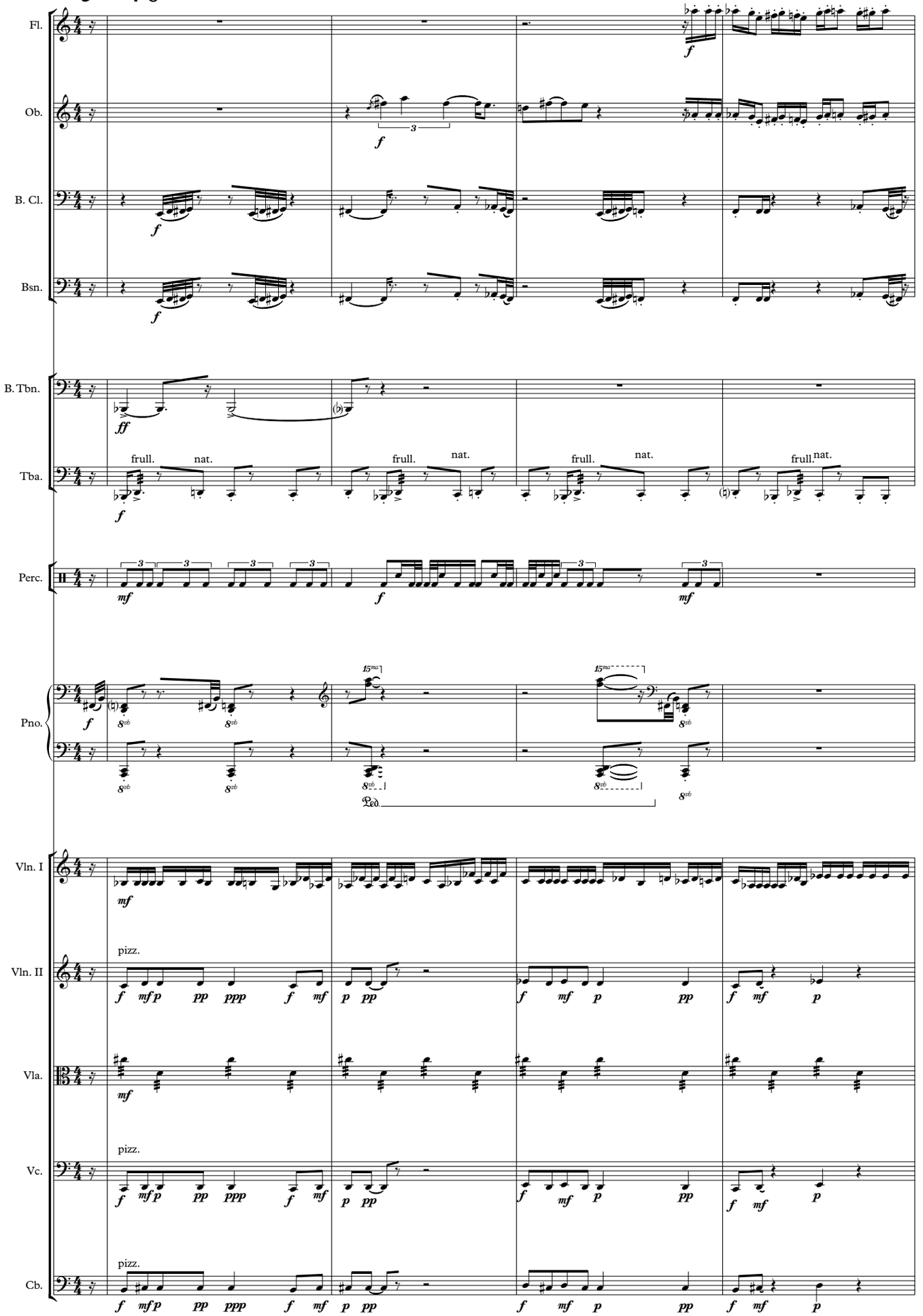
* all *trémolos* must be played as fast as posible

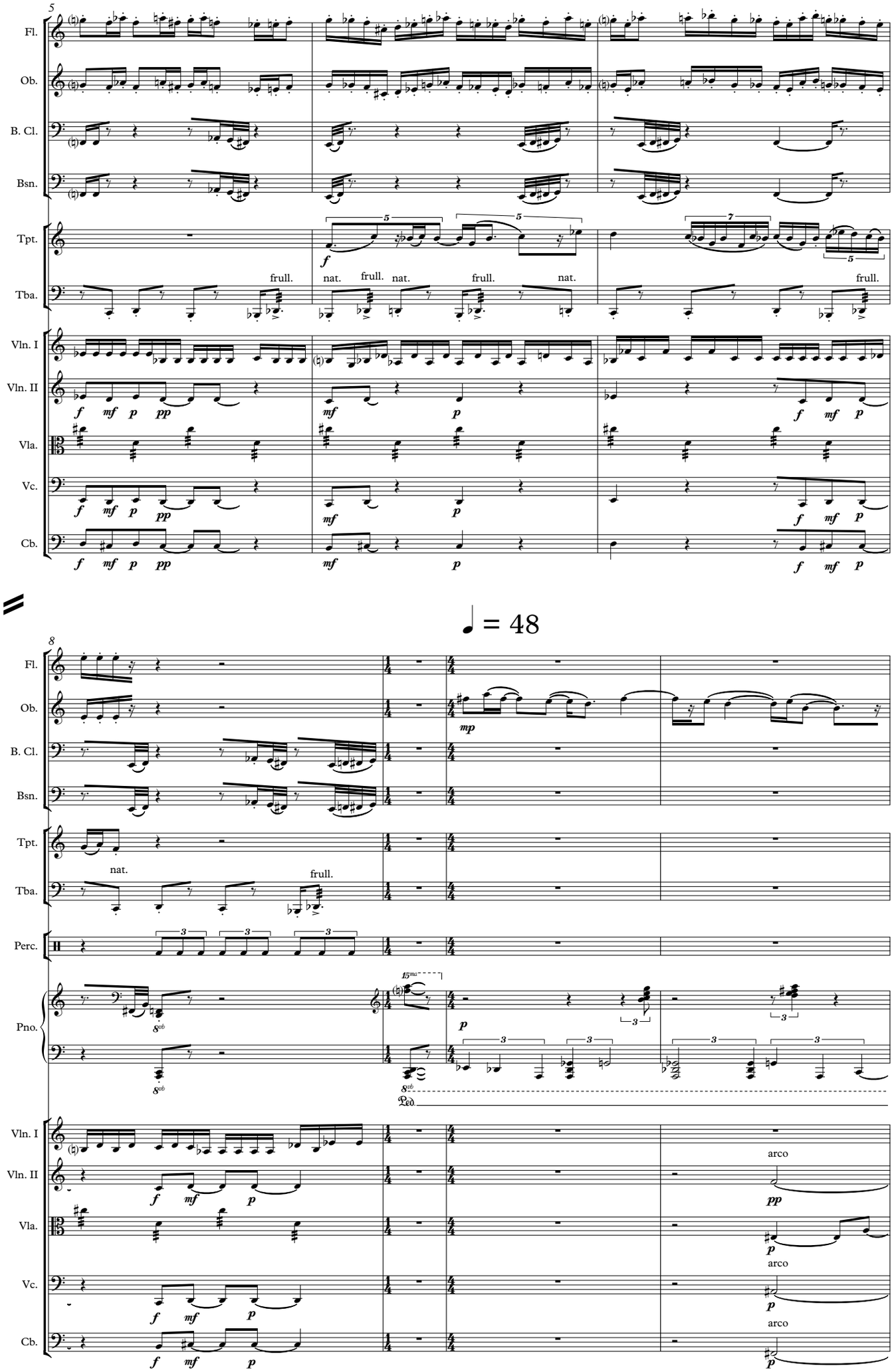
** the score is in C

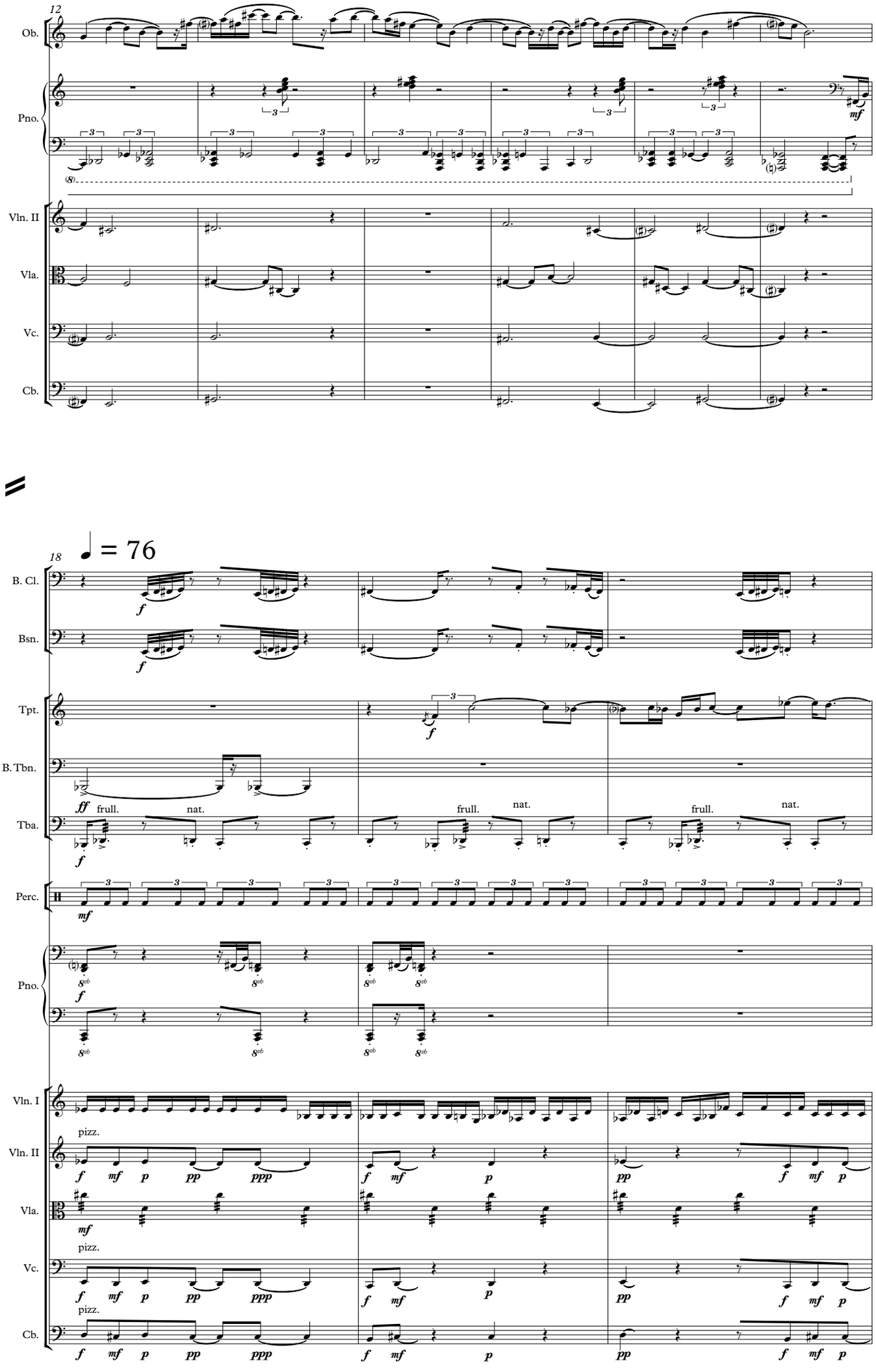
Hypomnemata

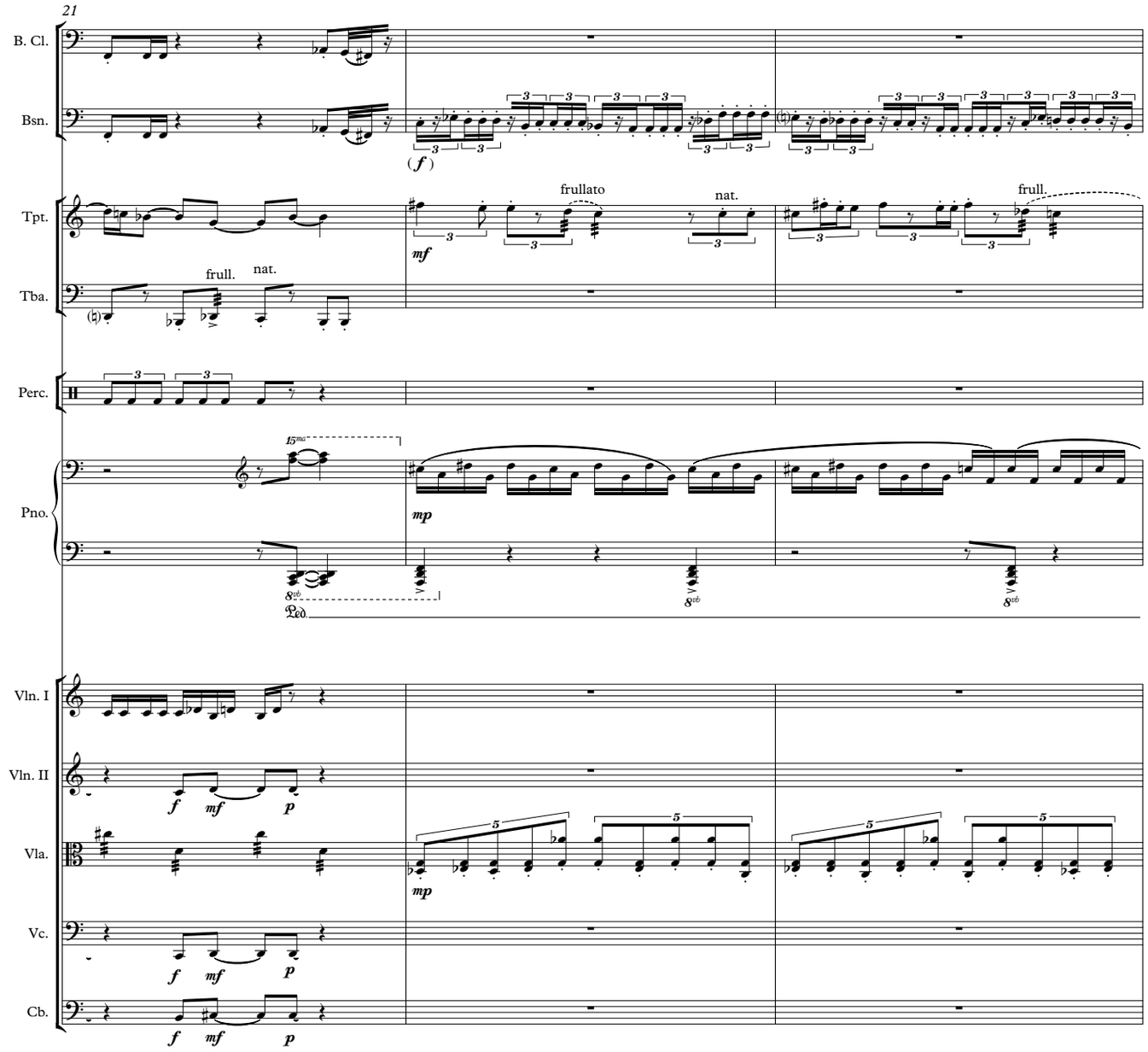
[Paralipómenos]

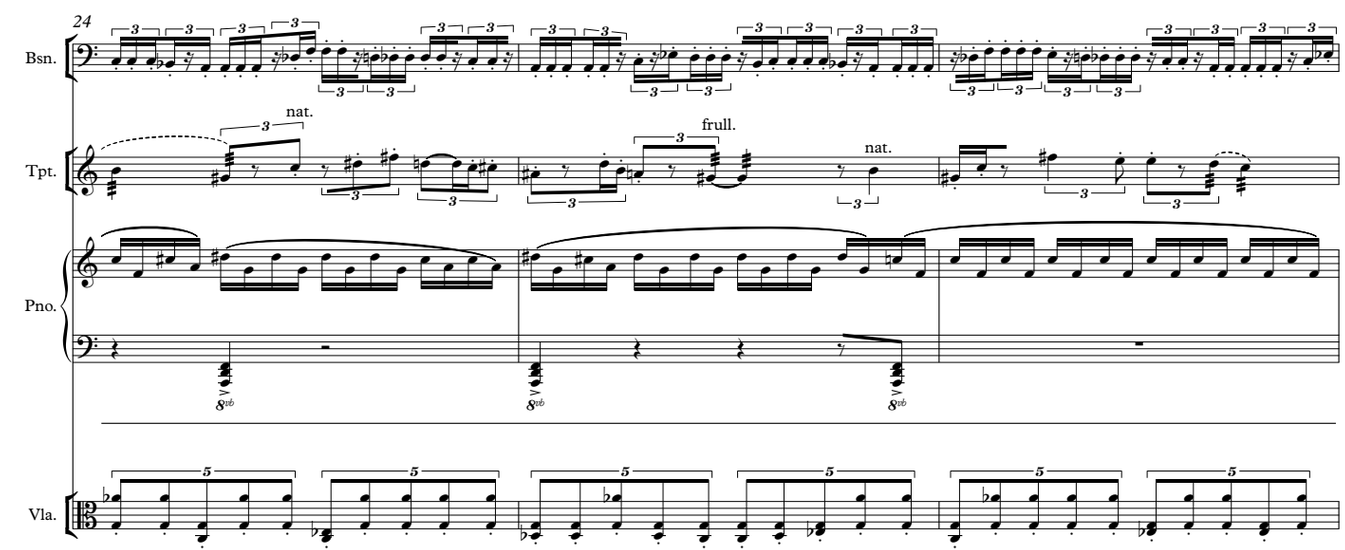
♩ = 76

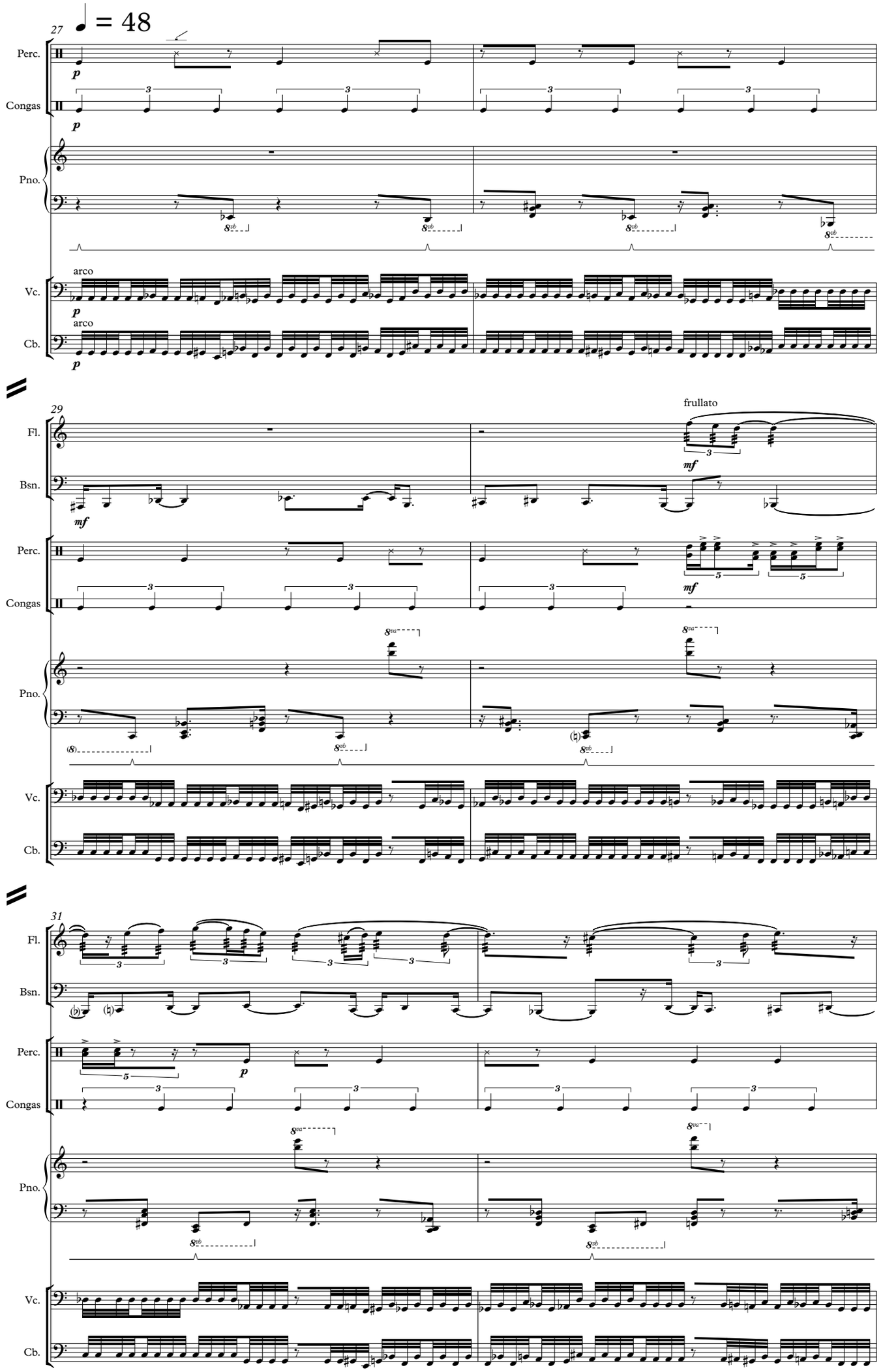


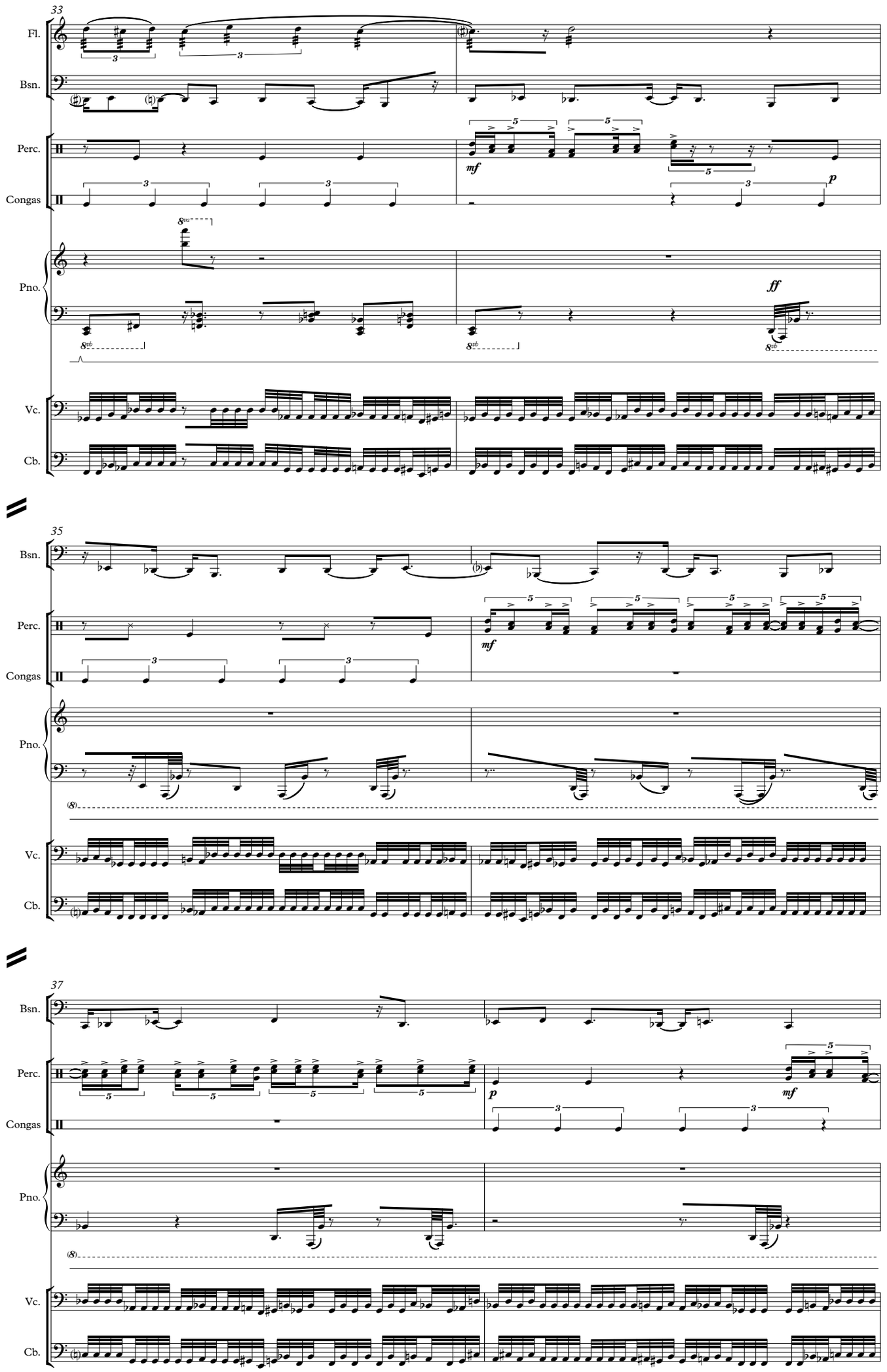

5
Fl.
Ob.
B. Cl.
Bsn.
Tpt.
Tba.
Vln. I
Vln. II
Vla.
Vc.
Cb.
frull.
nat.
frull.
nat.
frull.
nat.
frull.
f mf p pp
mf p
f mf p
♩ = 48
8
mp
Perc.
Pno.
arco
pp

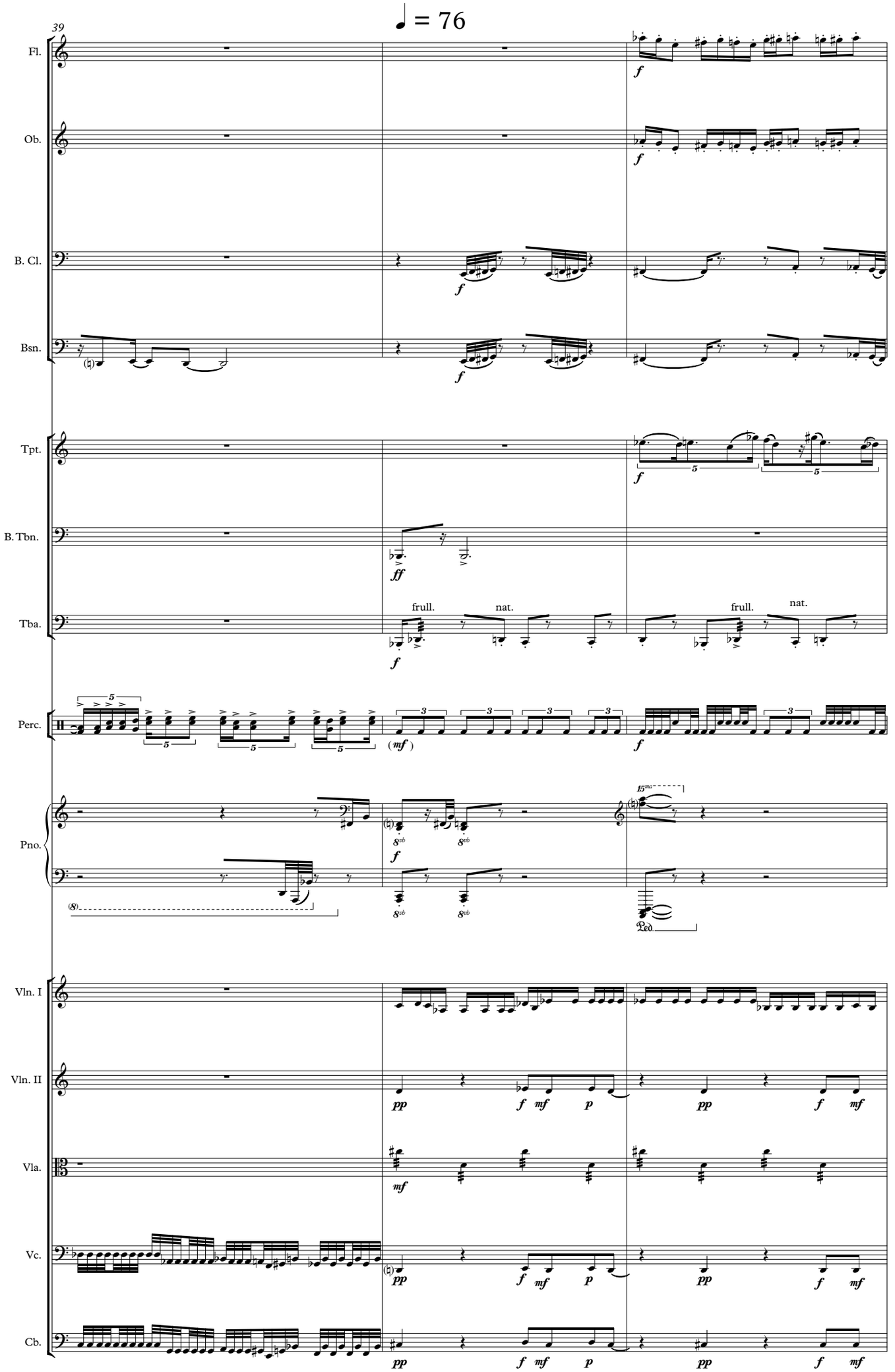

12
Ob.
Pno.
Vln. II
Vla.
Vc.
Cb.
18
♩ = 76
B. Cl.
Bsn.
Tpt.
B. Tbn.
Tba.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
frull.
nat.
pizz.

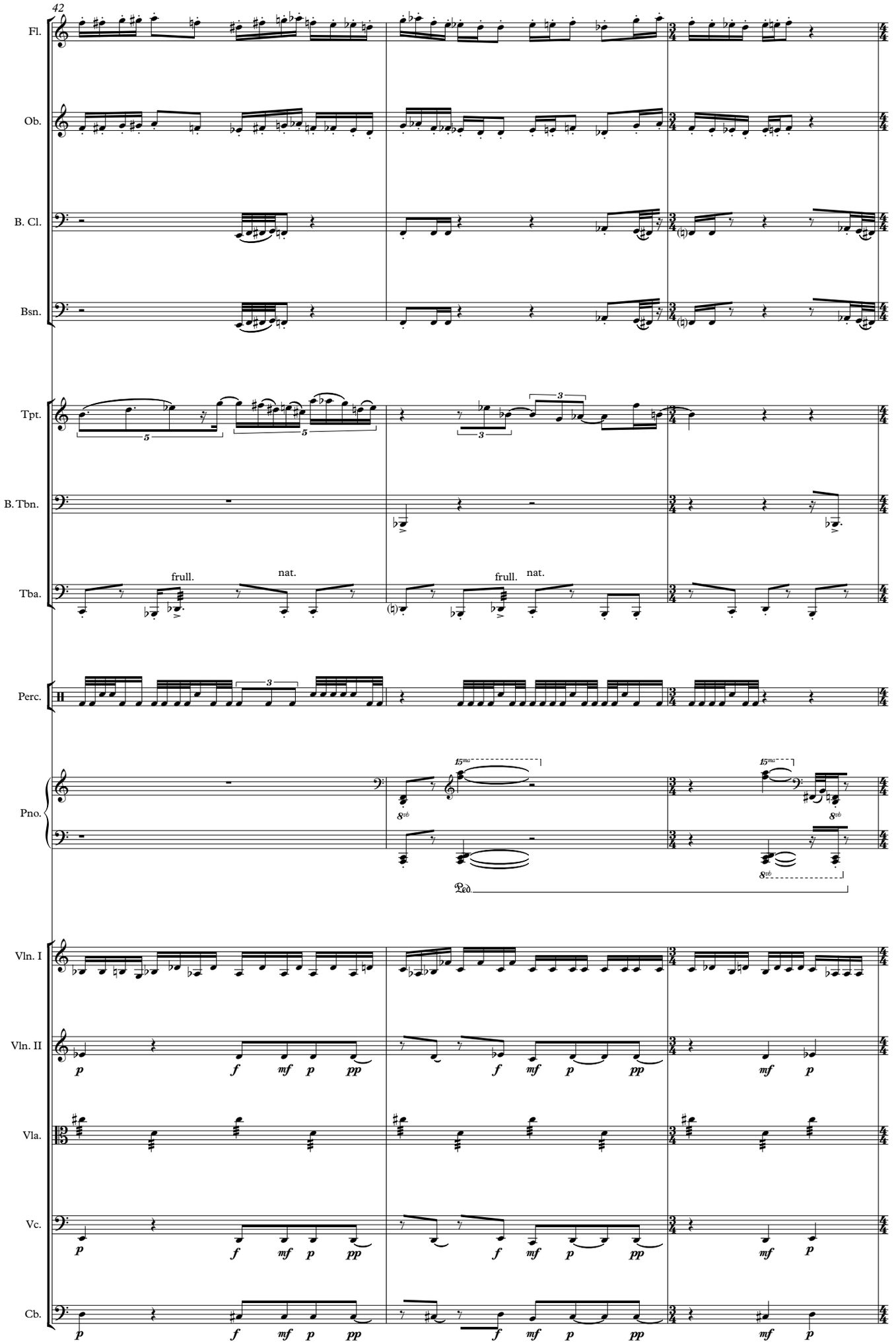

21
B. Cl.
Bsn.
Tpt.
Tba.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
frullato
nat.
frull.
frull.
nat.
Ped.

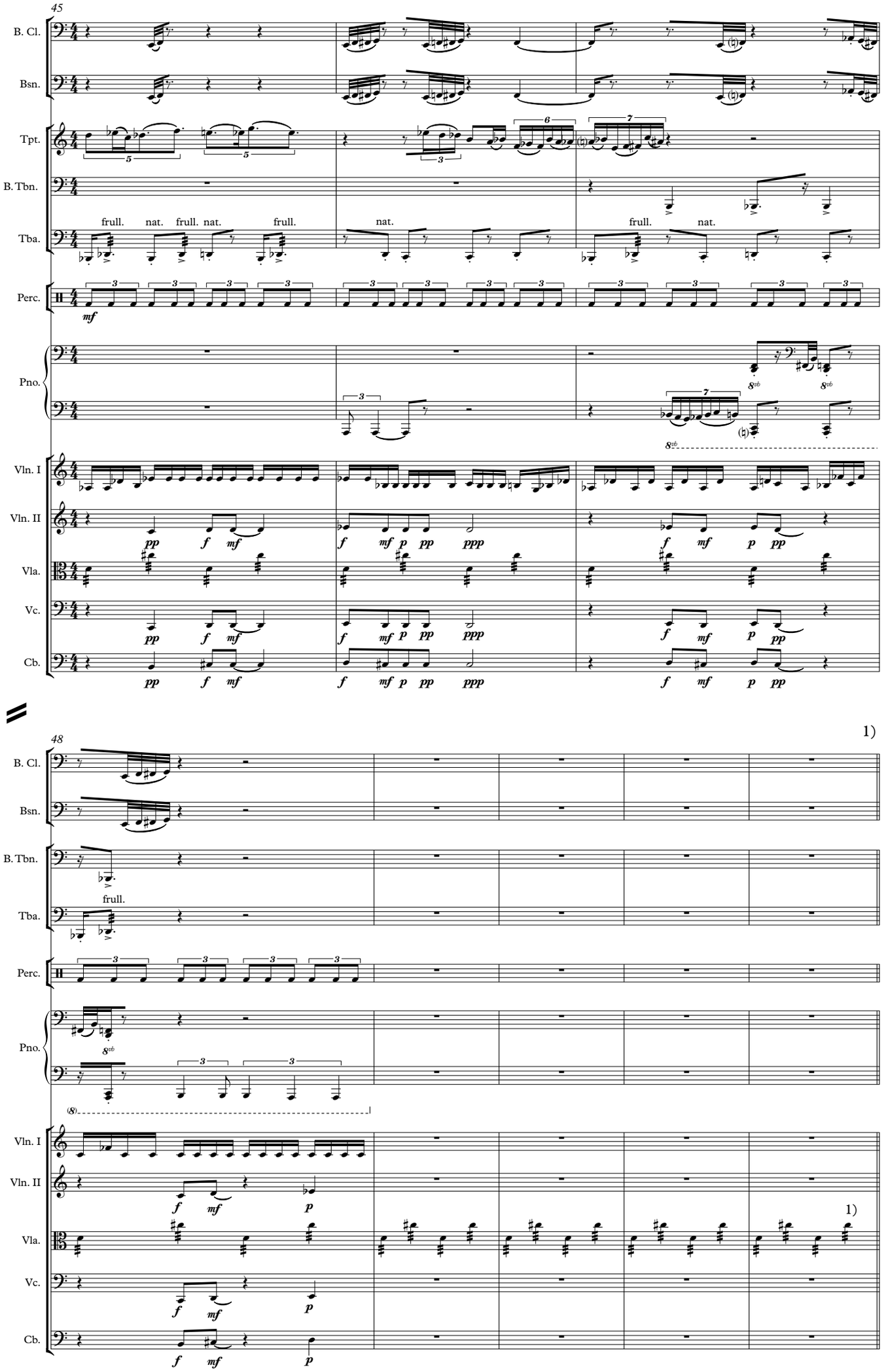

24
Bsn.
Tpt.
Pno.
Vla.
nat.
frull.
nat.


♩ = 48
27
Perc.
Congas
Pno.
Vc.
Cb.
arco
arco
29
Fl.
Bsn.
frullato
31


33
Fl.
Bsn.
Perc.
Congas
Pno.
Vc.
Cb.
mf
p
ff
35
37


♩ = 76
39
Fl.
Ob.
B. Cl.
Bsn.
Tpt.
B. Tbn.
Tba.
frull.
nat.
frull.
nat.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.


42
Fl.
Ob.
B. Cl.
Bsn.
Tpt.
B. Tbn.
Tba.
frull.
nat.
frull.
nat.
Perc.
Pno.
Ped.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
f
mf
p
pp

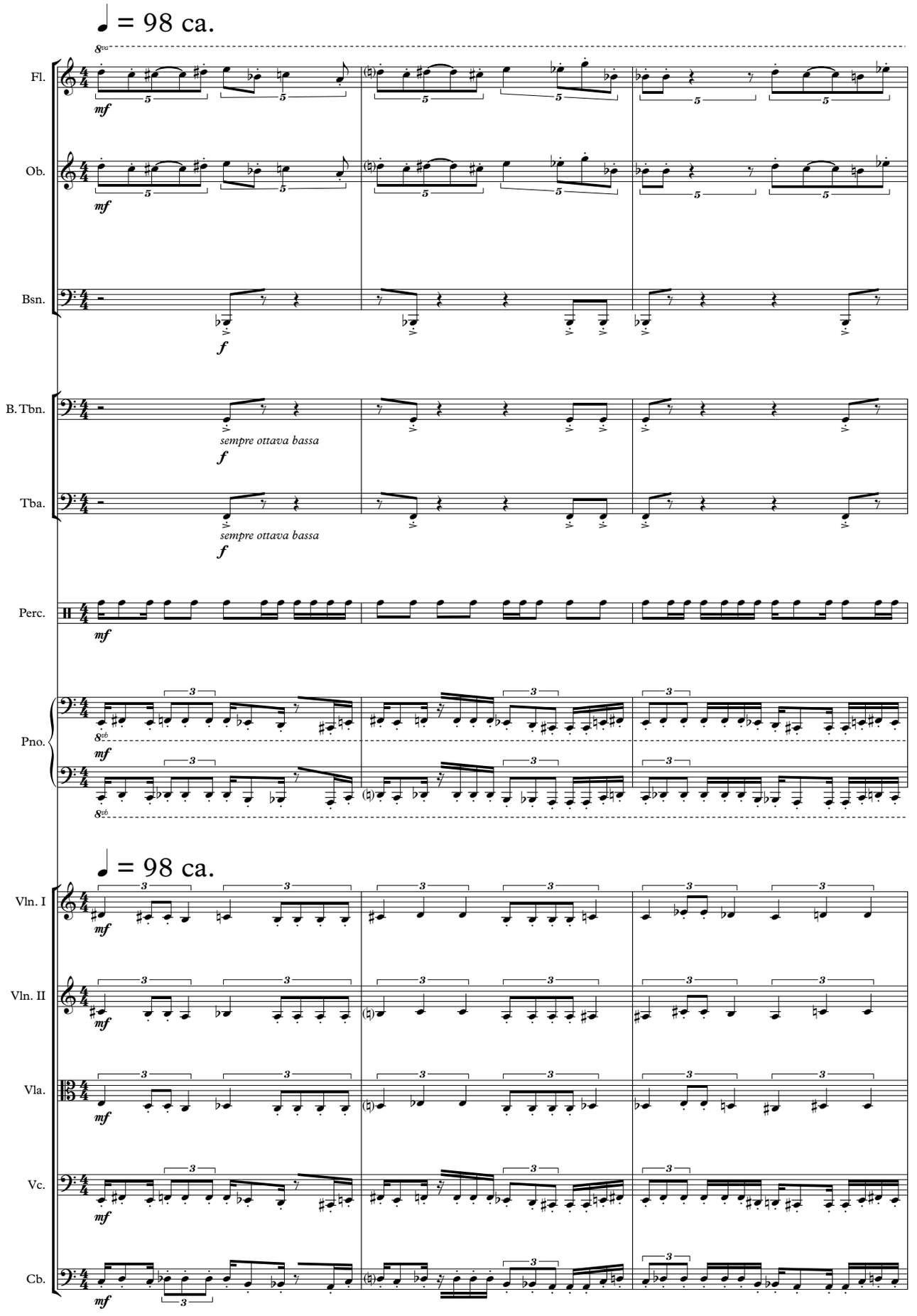


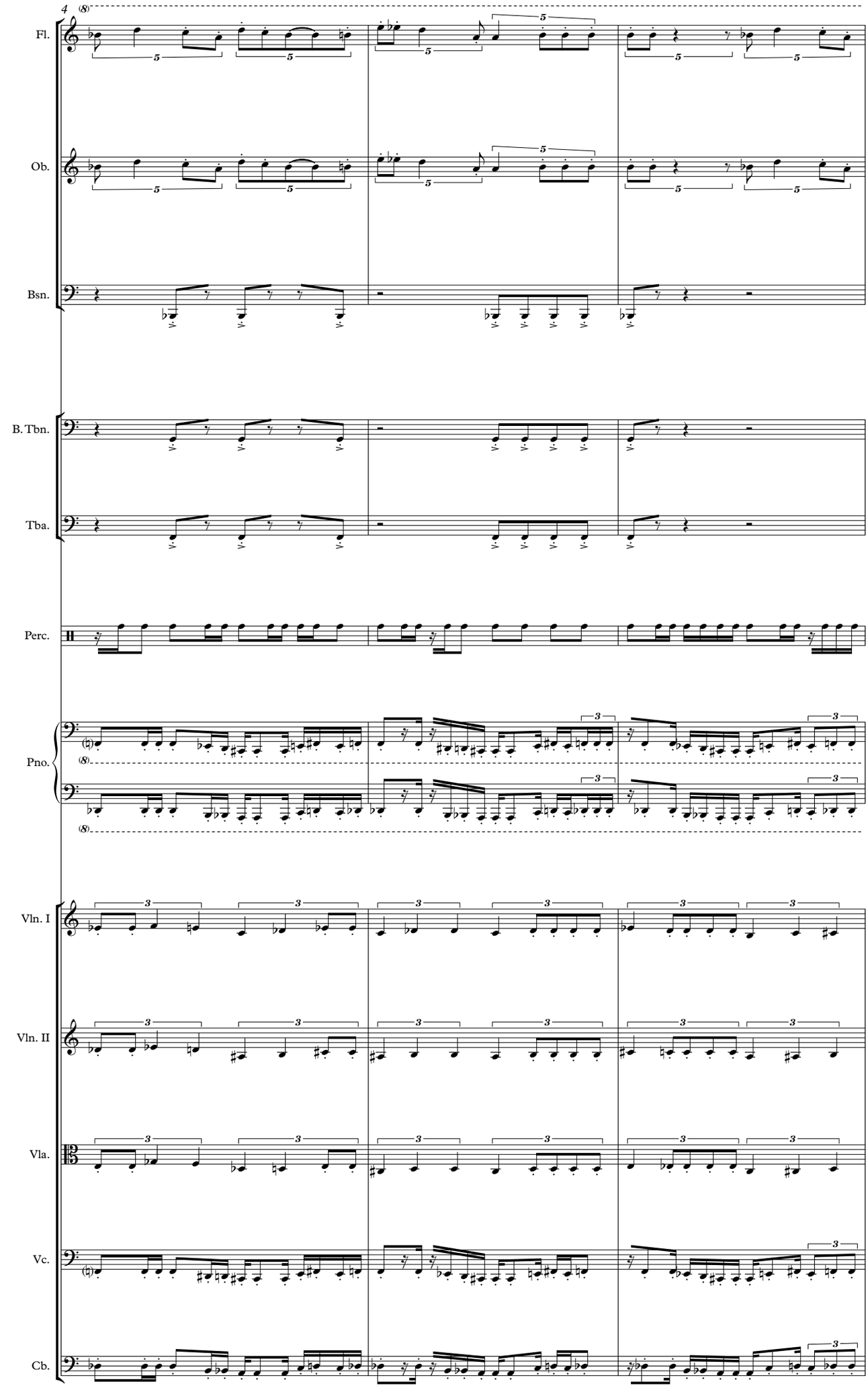
1) to be continued with the Paralipómenos

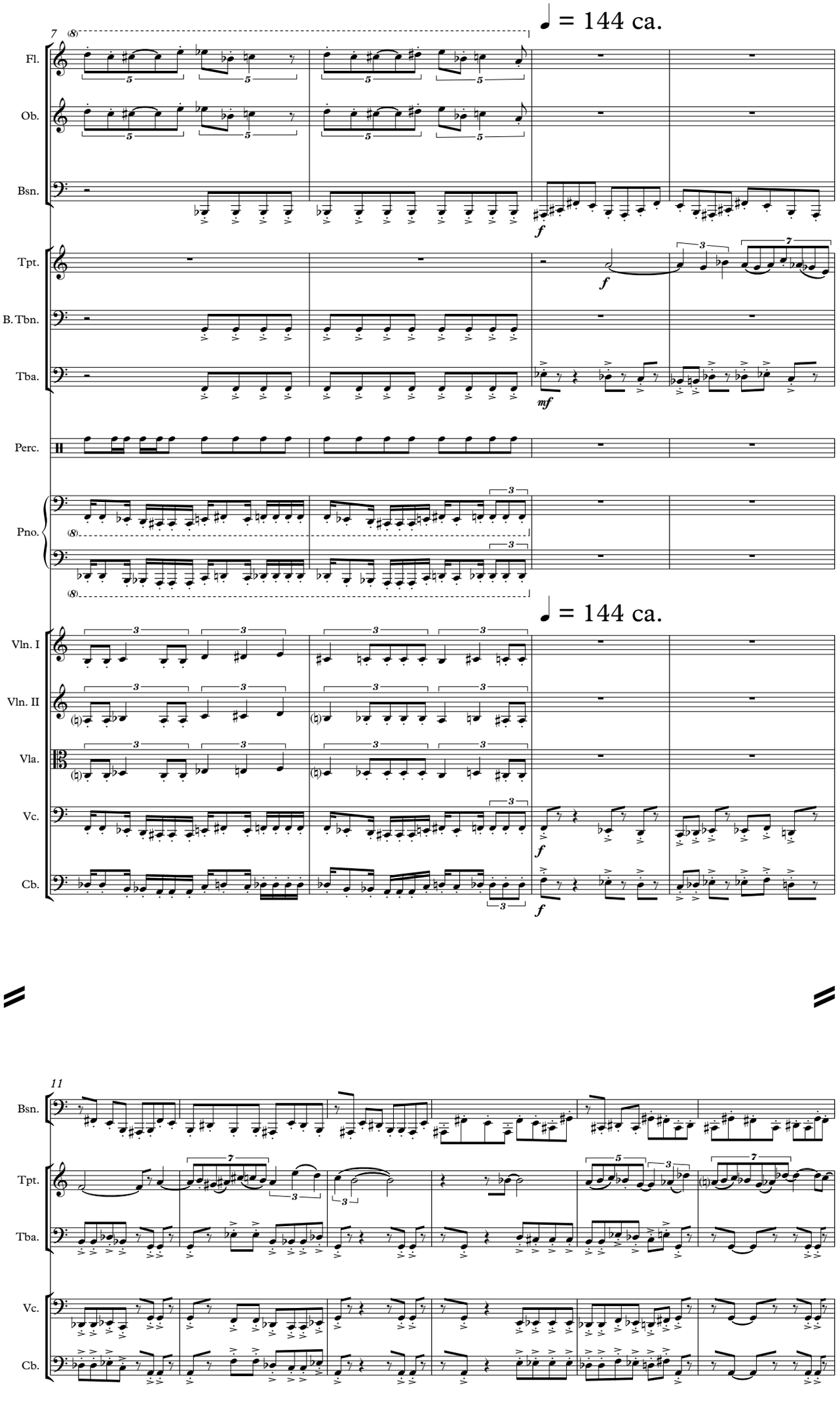
Paralipómenos

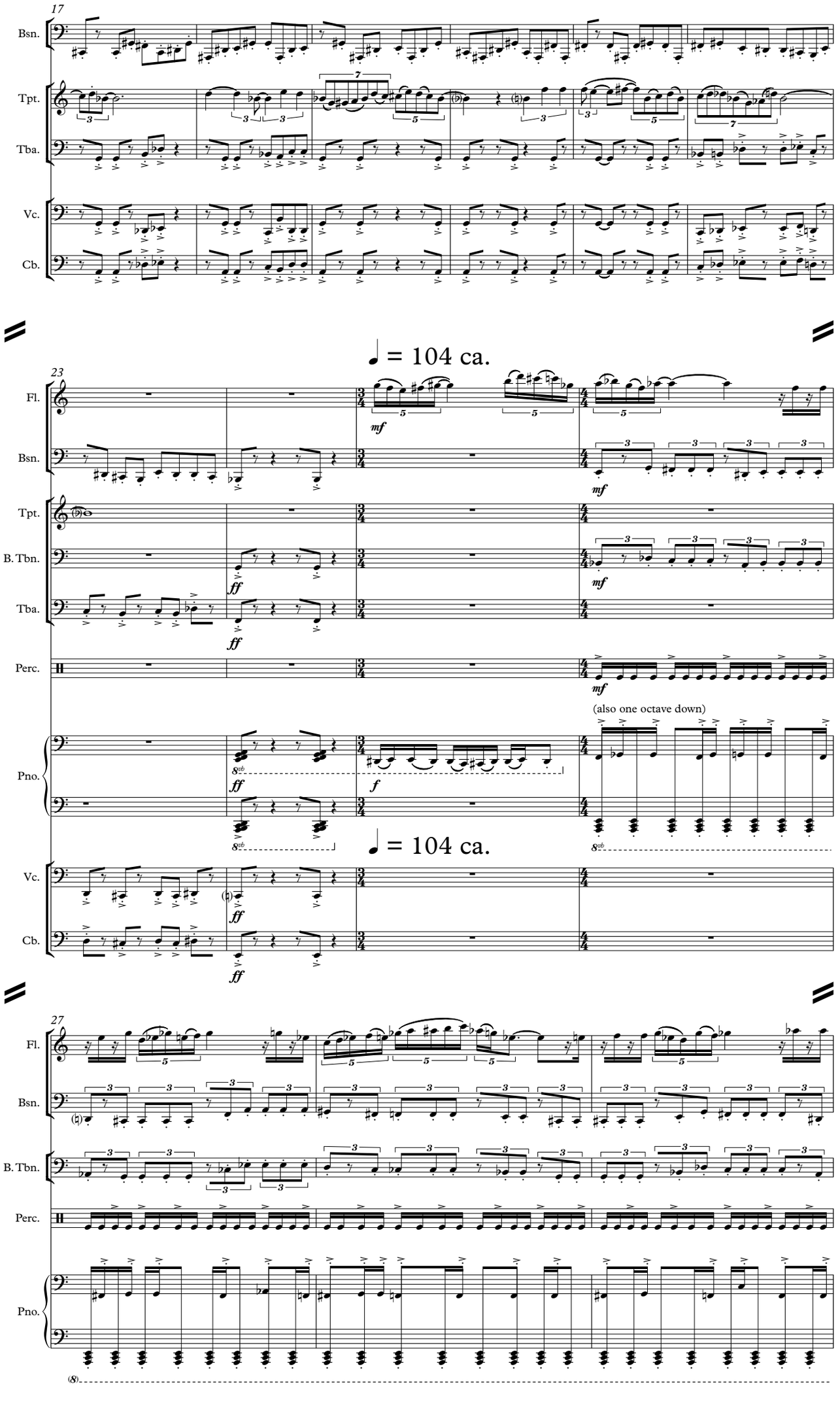
[en metadiégesis]

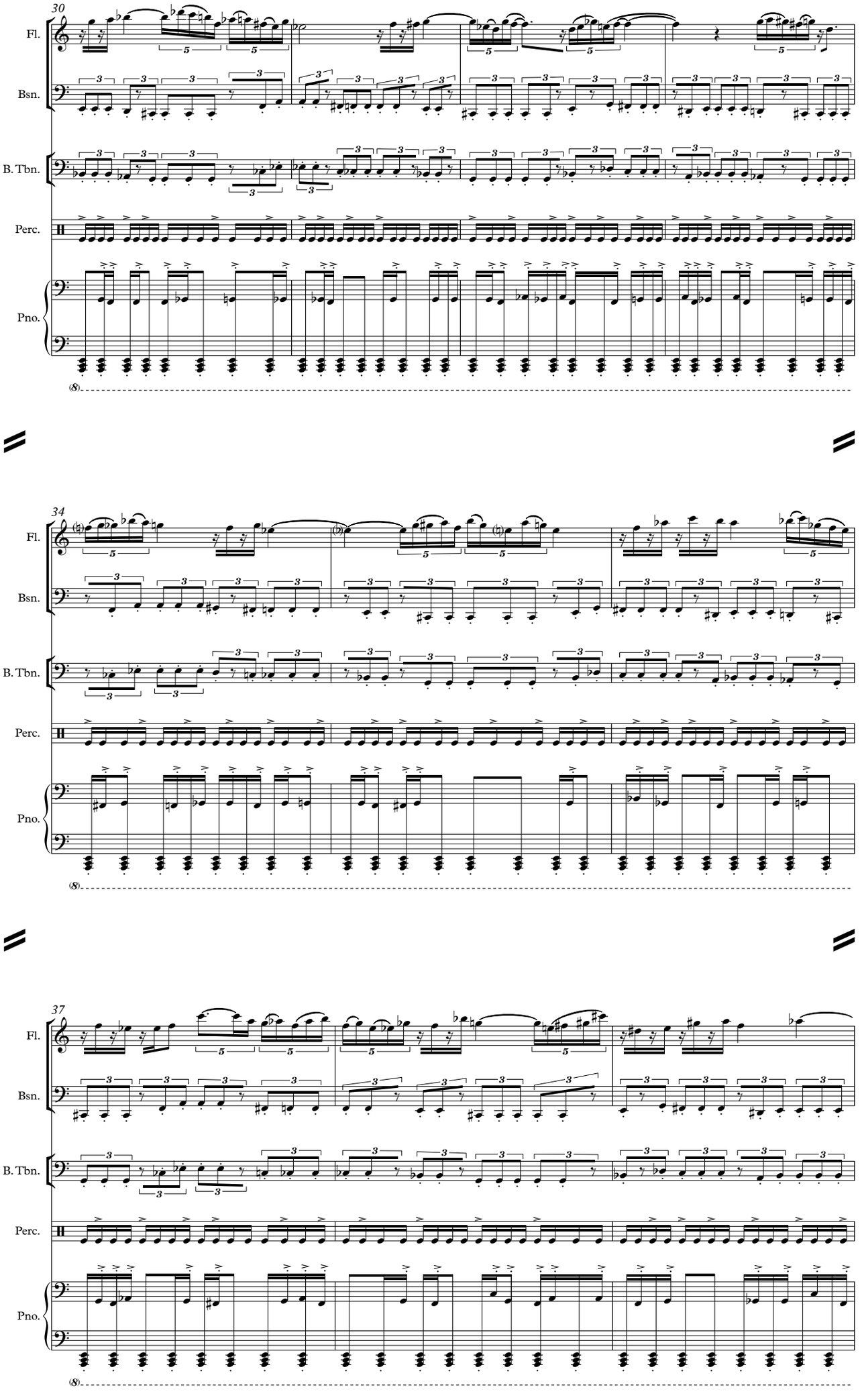
I. La cabeza de la serpiente donde sueña el opio

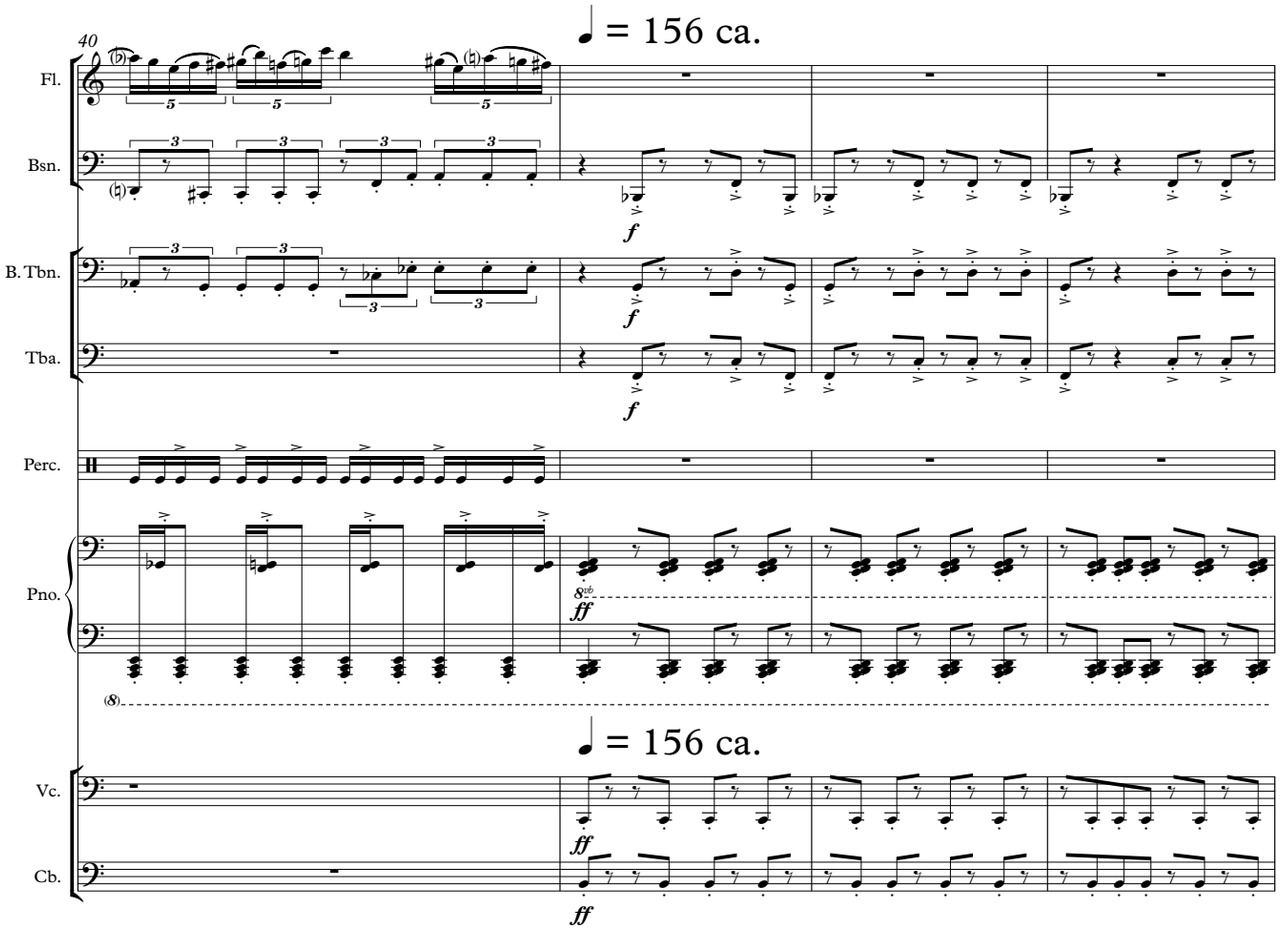


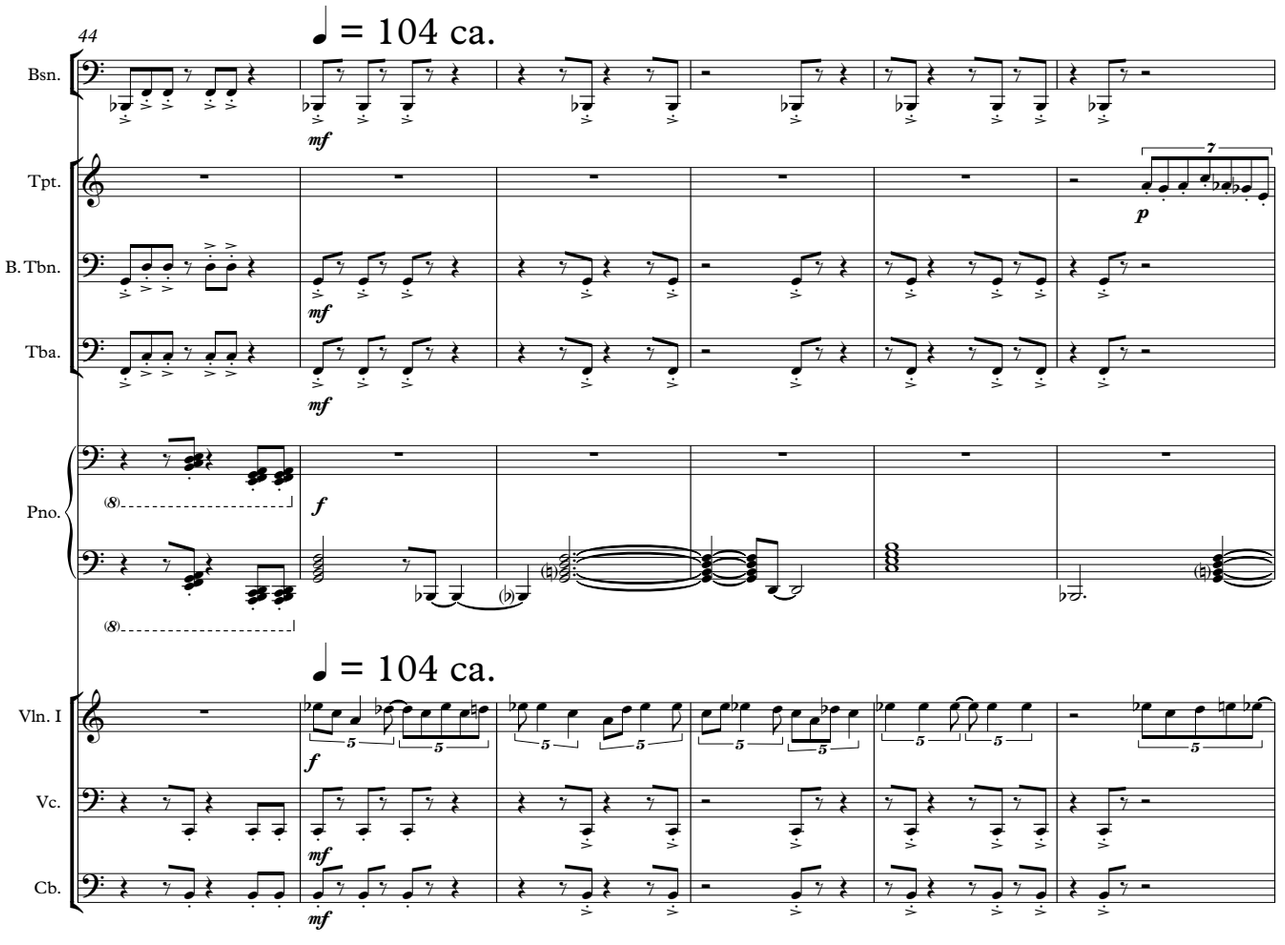

4
Fl.
Ob.
Bsn.
B. Tbn.
Tba.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

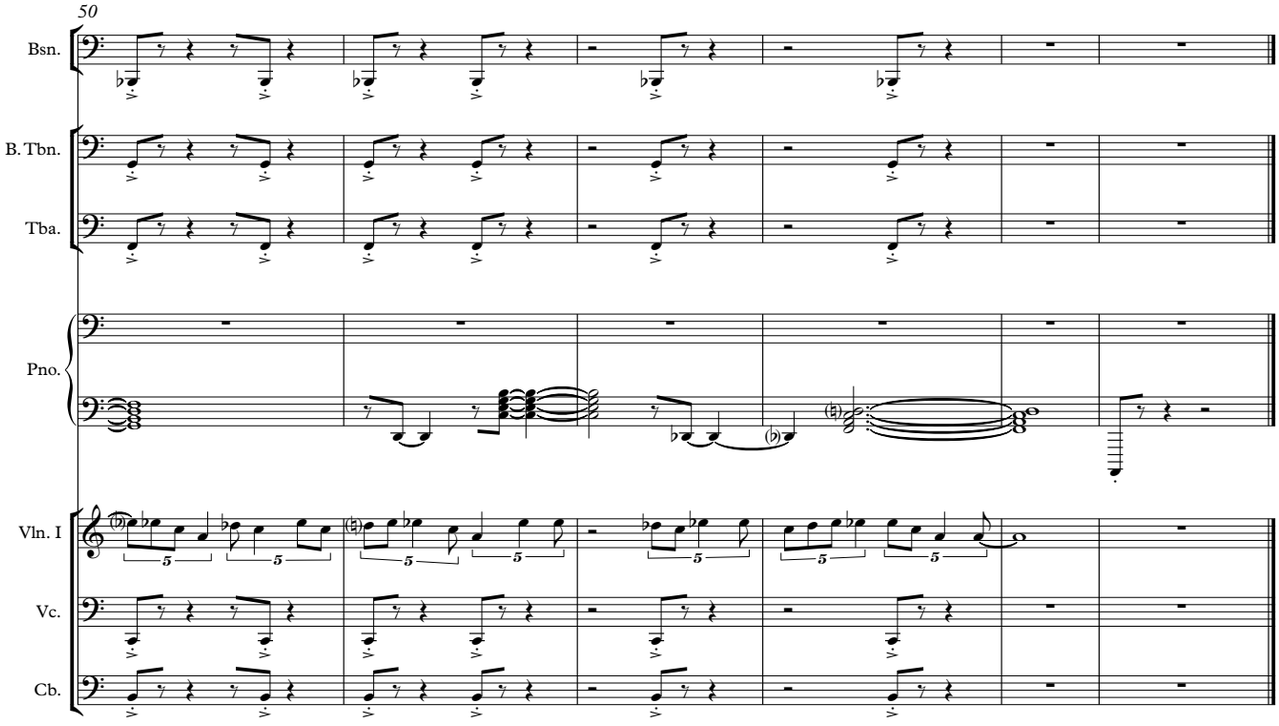

7
Fl.
Ob.
Bsn.
Tpt.
B. Tbn.
Tba.
Perc.
Pno.
♩ = 144 ca.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
mf
11


17
Bsn.
Tpt.
Tba.
Vc.
Cb.
♩ = 104 ca.
23
Fl.
Bsn.
Tpt.
B. Tbn.
Tba.
Perc.
Pno.
(also one octave down)
♩ = 104 ca.
Vc.
Cb.
27
Fl.
Bsn.
B. Tbn.
Perc.
Pno.


30
Fl.
Bsn.
B. Tbn.
Perc.
Pno.
34
Fl.
Bsn.
B. Tbn.
Perc.
Pno.
37
Fl.
Bsn.
B. Tbn.
Perc.
Pno.

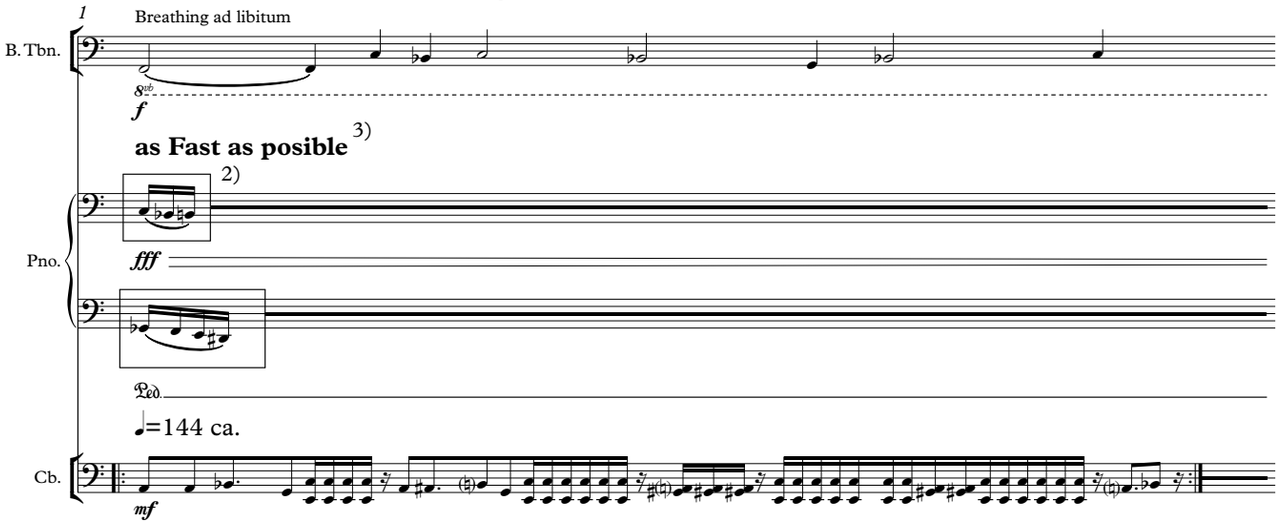

40
♩ = 156 ca.
Fl.
Bsn.
B. Tbn.
Tba.
Perc.
Pno.
Vc.
Cb.
f
ff
8va
♩ = 156 ca.

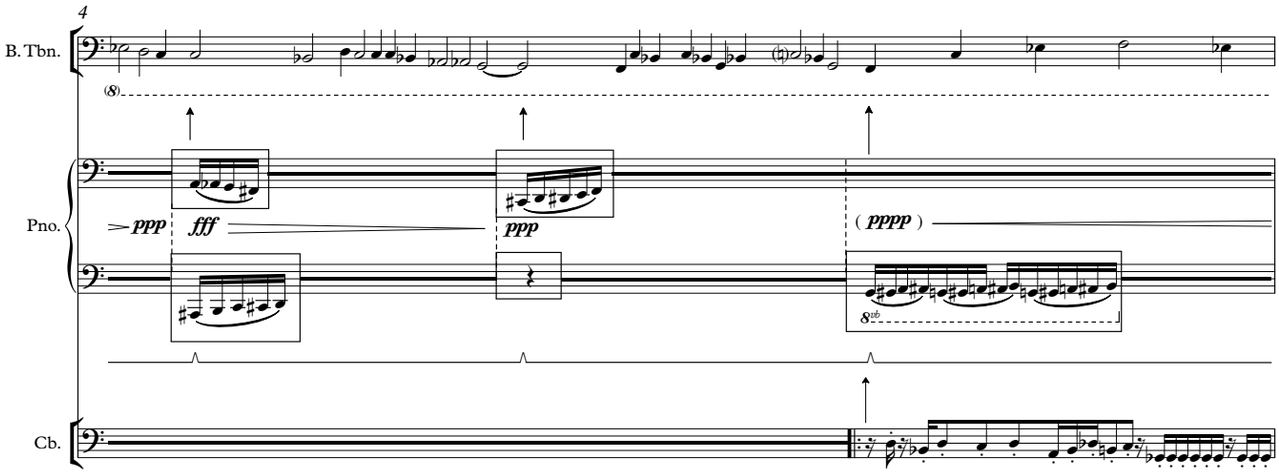

44
♩ = 104 ca.
Bsn.
Tpt.
B. Tbn.
Tba.
Pno.
Vln. I
Vc.
Cb.
mf
f
p
7
♩ = 104 ca.



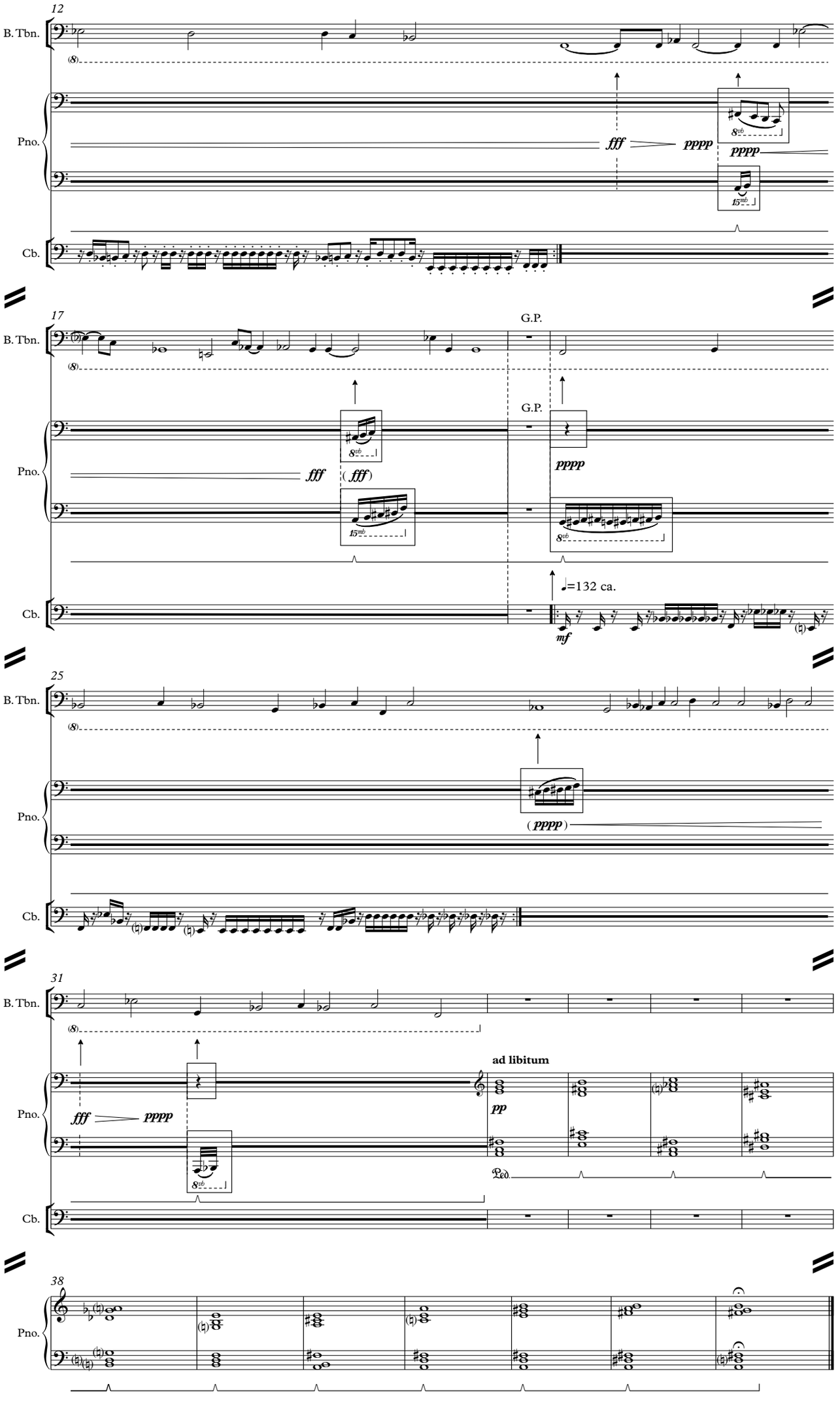
II. Pestañas Seculares

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

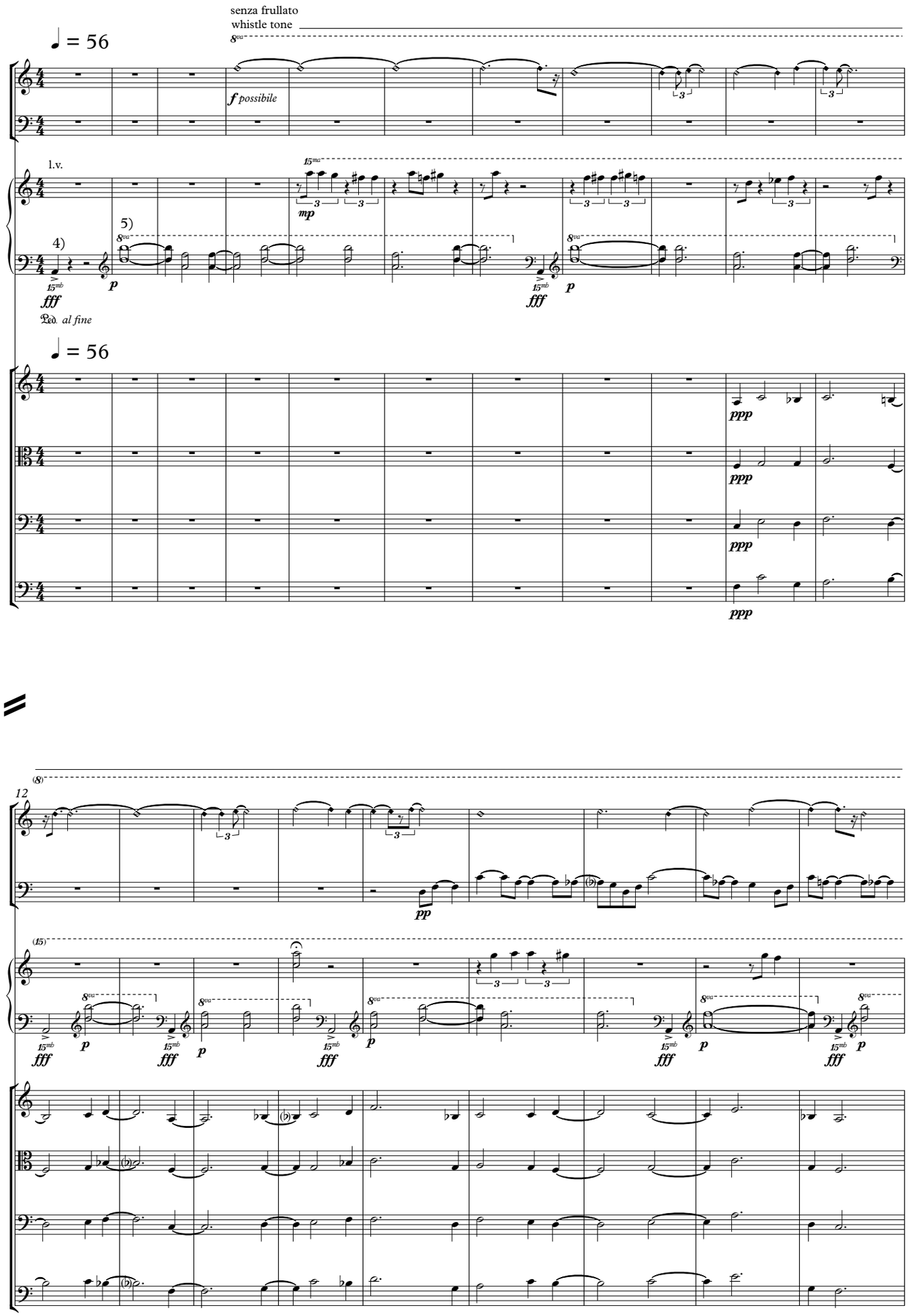




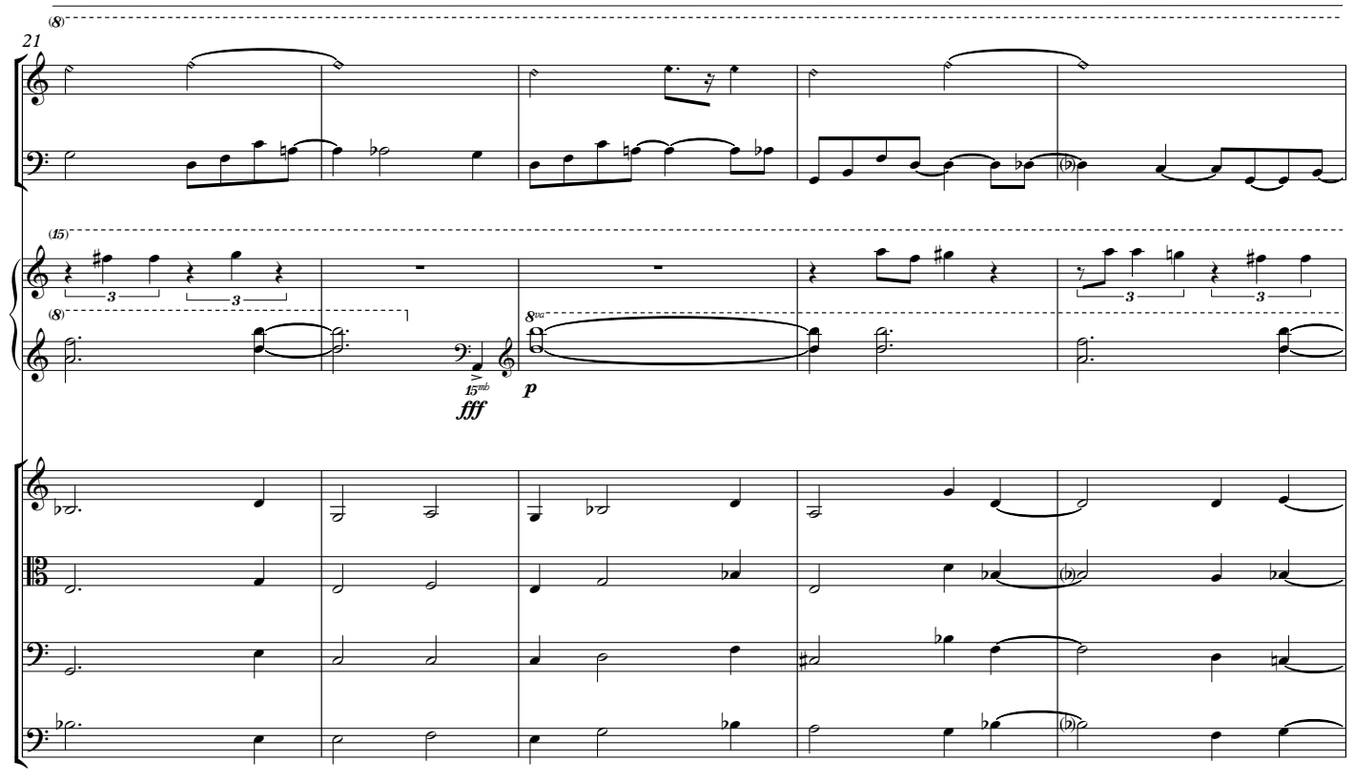
2) repeat the figure until its indicated with
3) the velocity for the playing of each figure is relative to the musical necessities of the performer.

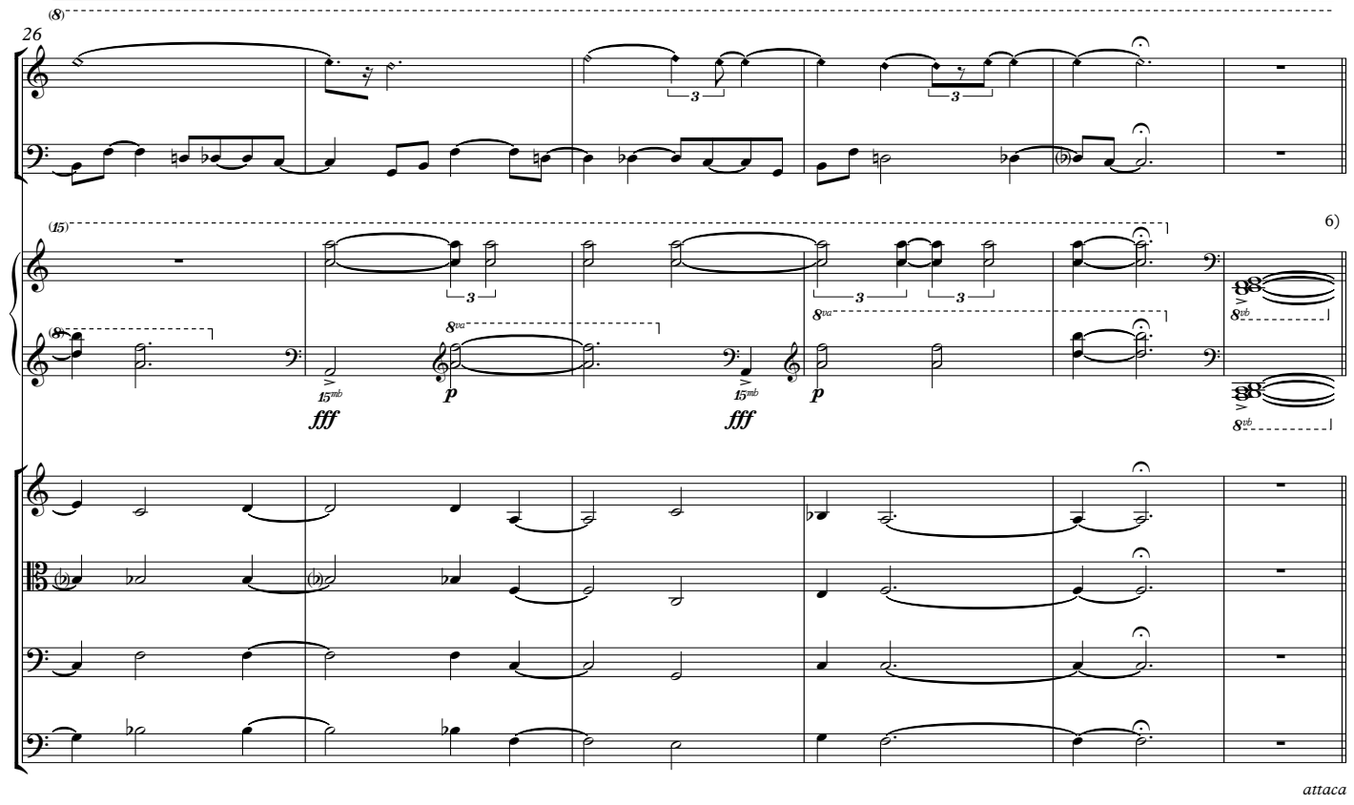

12
B. Tbn.
Pno.
Cb.
fff
pppp
17
G.P.
(fff)
=132 ca.
mf
25
(pppp)
31
ad libitum
pp
Ped.
38

III. Metatron

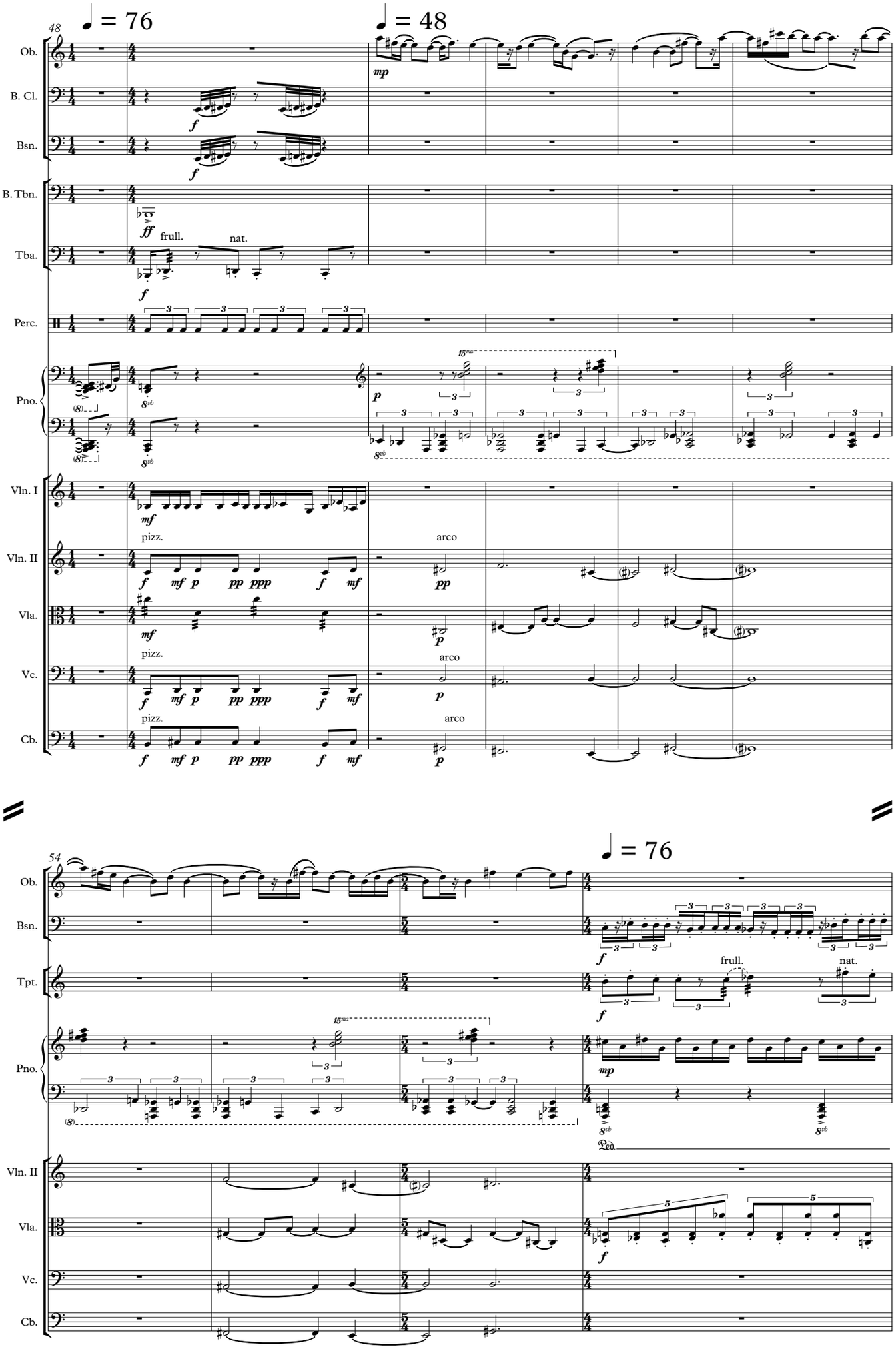


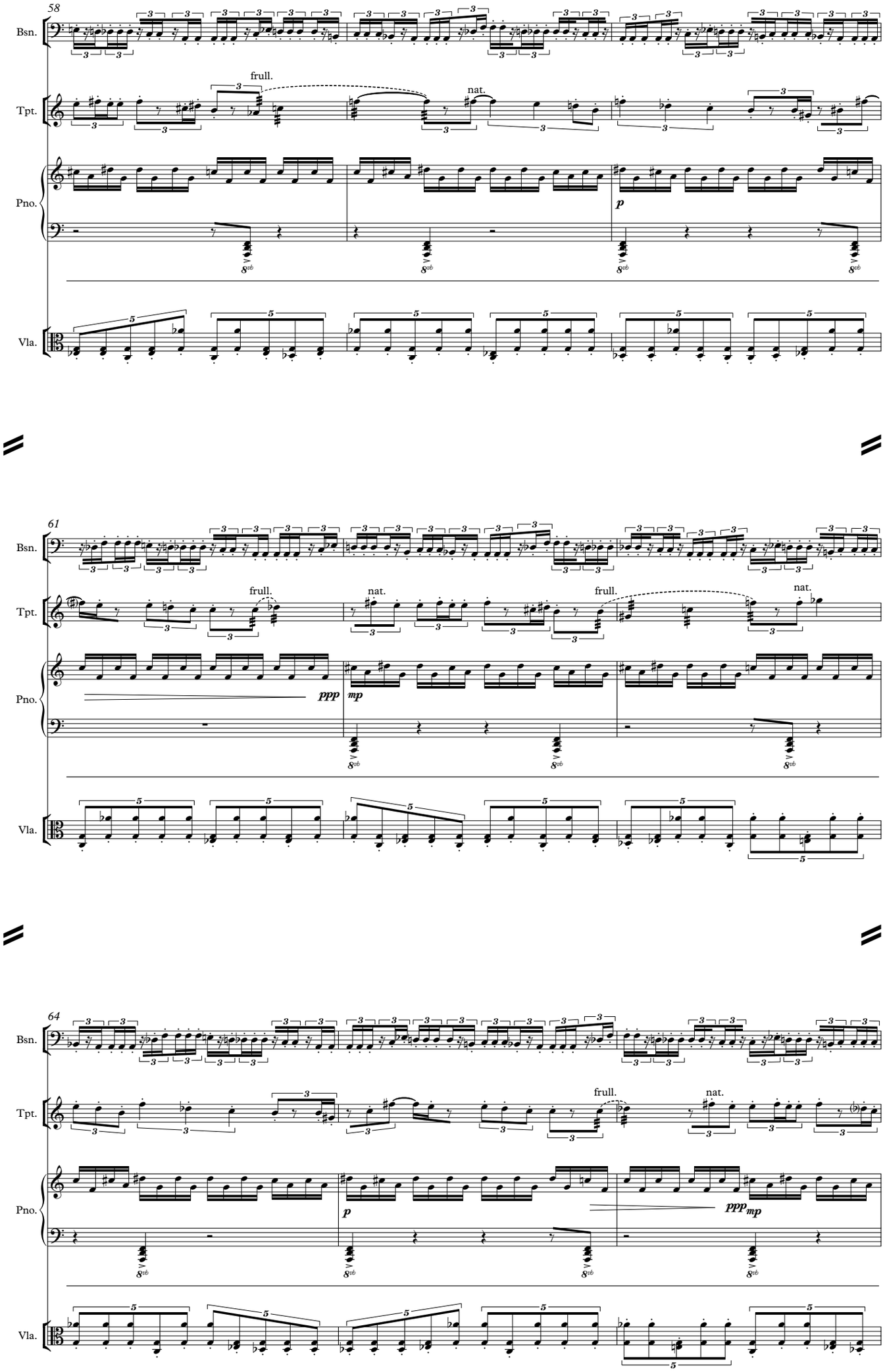
4) play all white keys of the interval with the palm (cluster)
5) hold down the Ped. throughout the entire piece (no pedal changes)

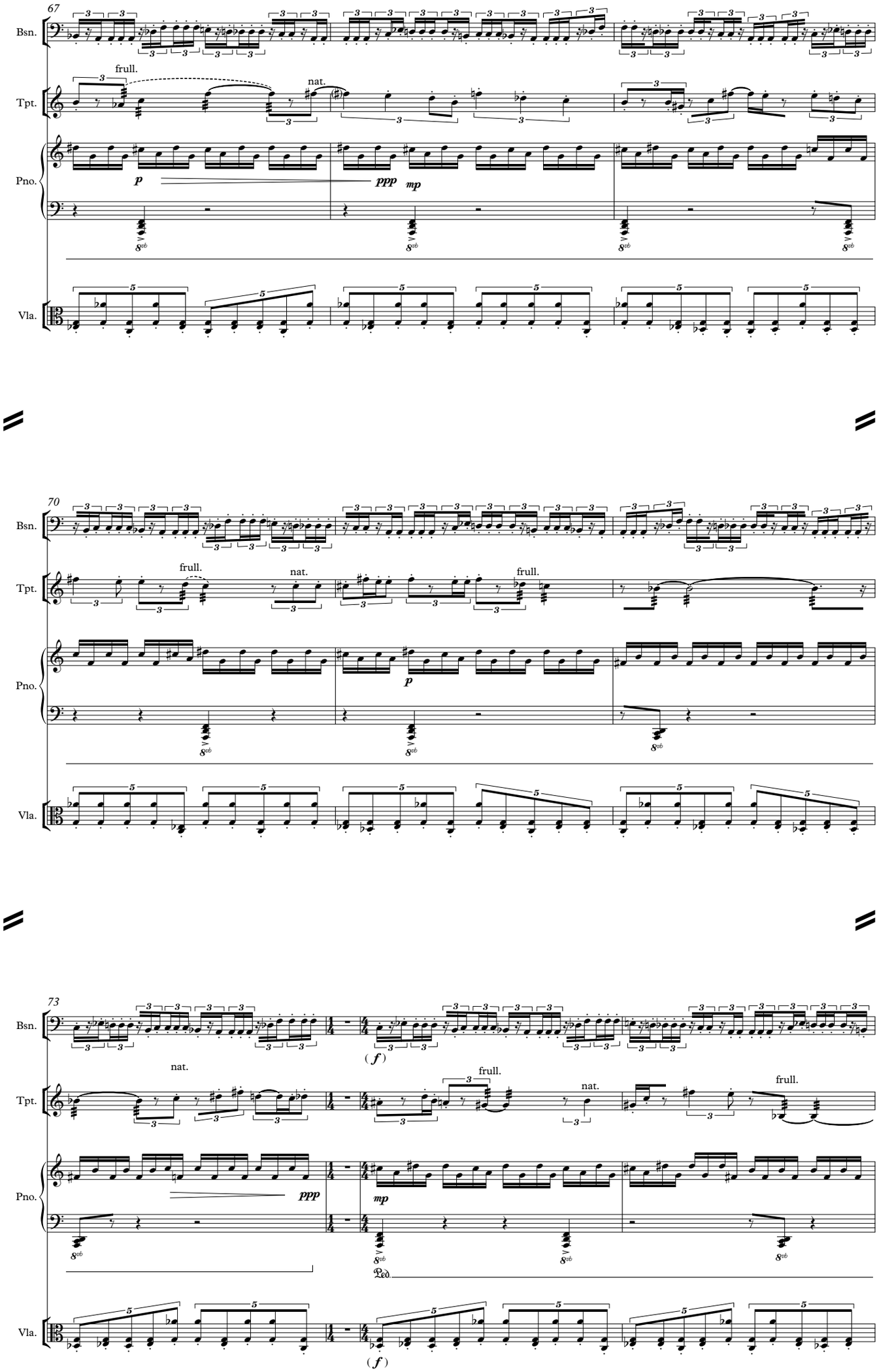


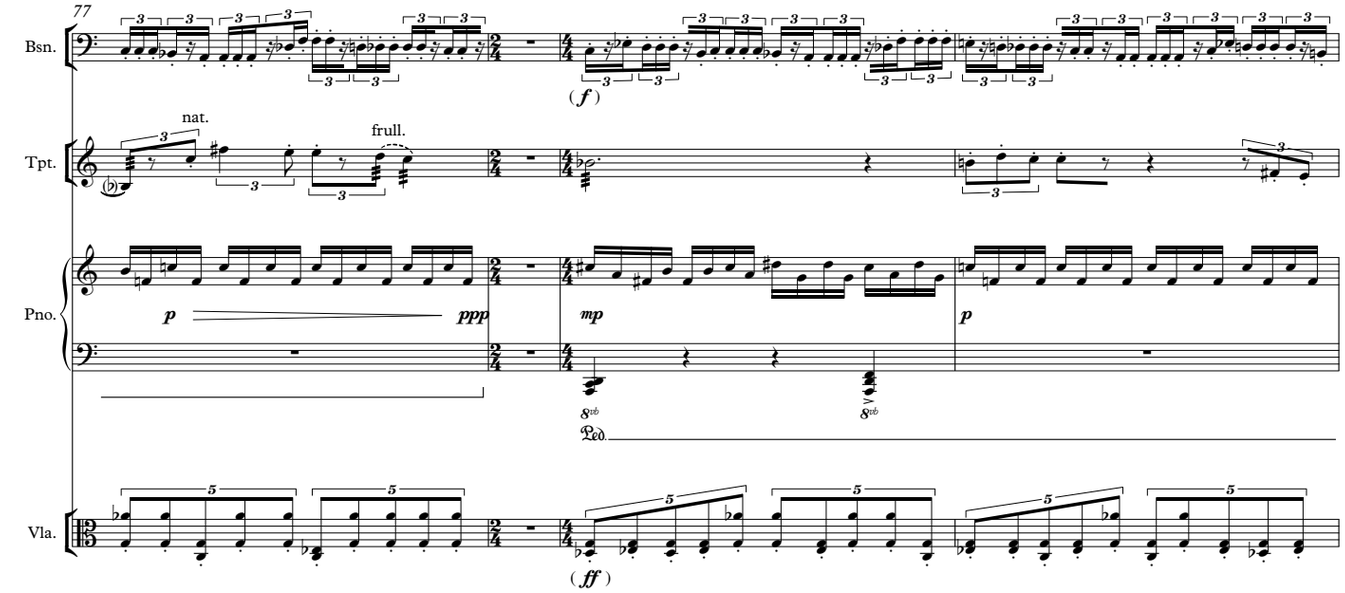


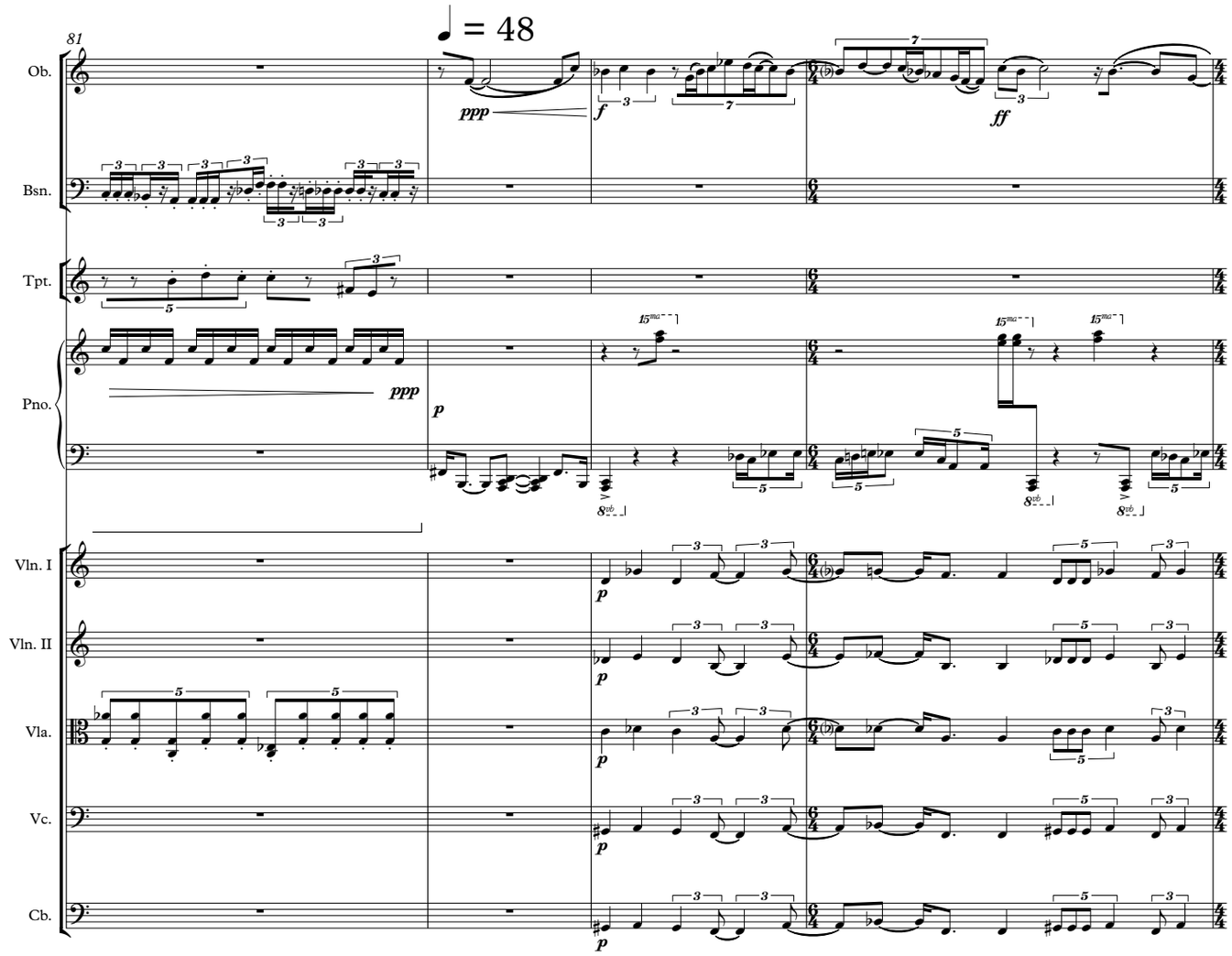
6) to be continue, attaca, with the Hypomnemata (continuation)

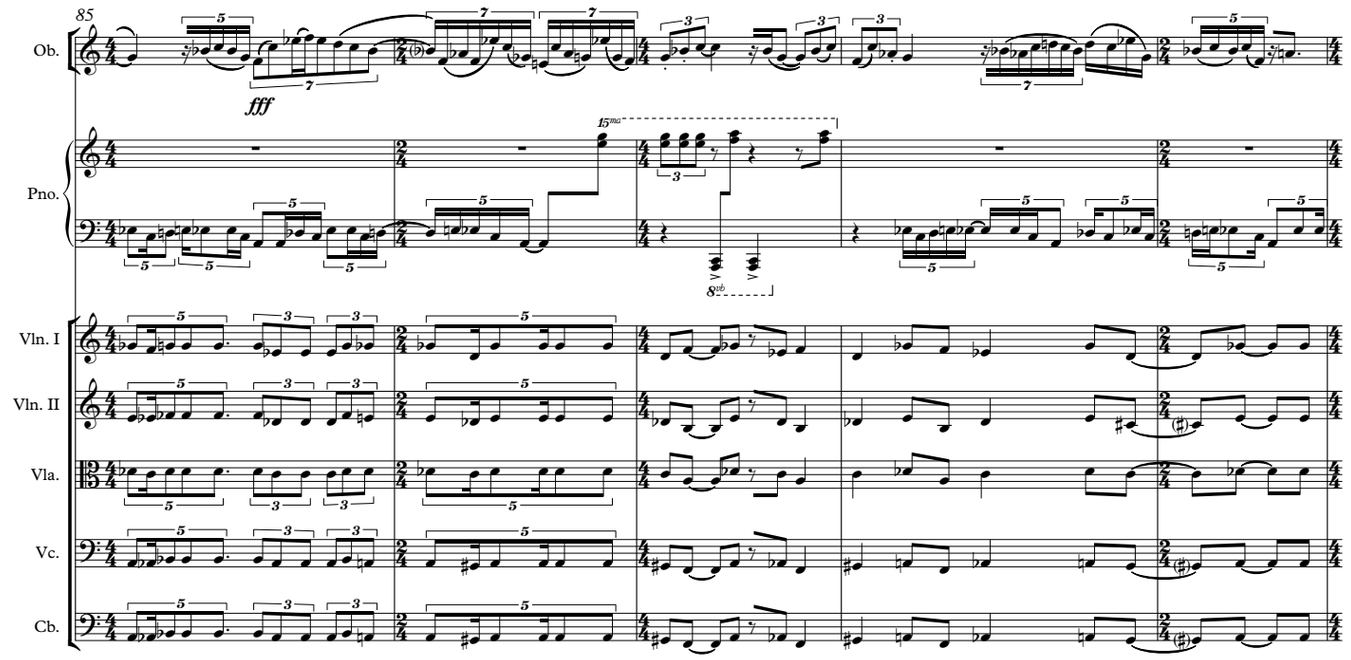

48
♩ = 76
♩ = 48
Ob.
B. Cl.
Bsn.
B. Tbn.
Tba.
frull.
nat.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
arco
54
♩ = 76
Tpt.
frull.
nat.
Ped.

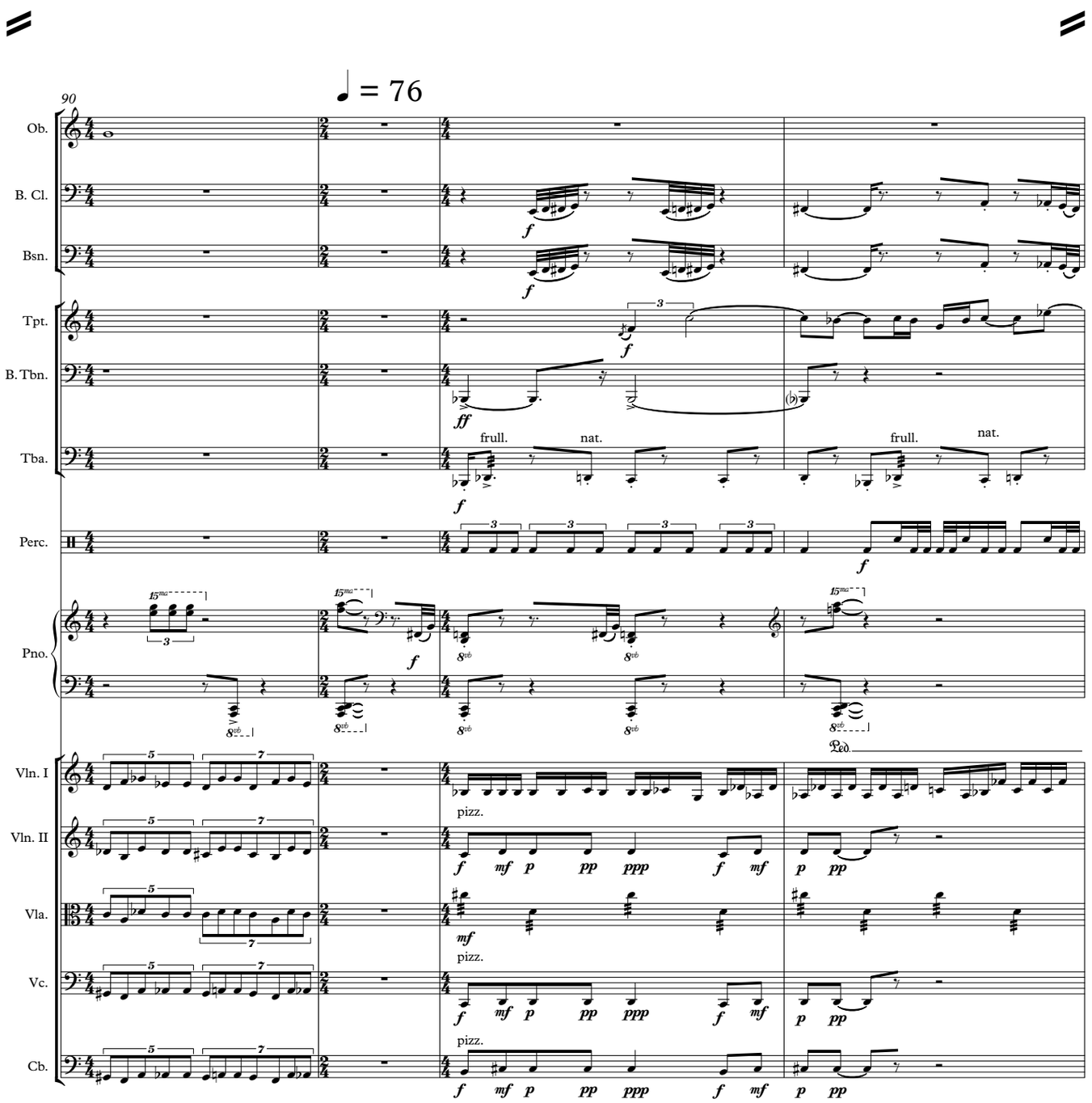

58
Bsn.
Tpt.
frull.
nat.
Pno.
p
Vla.
61
Bsn.
Tpt.
frull.
nat.
frull.
nat.
Pno.
ppp
mp
Vla.
64
Bsn.
Tpt.
frull.
nat.
Pno.
p
ppp
mp
Vla.

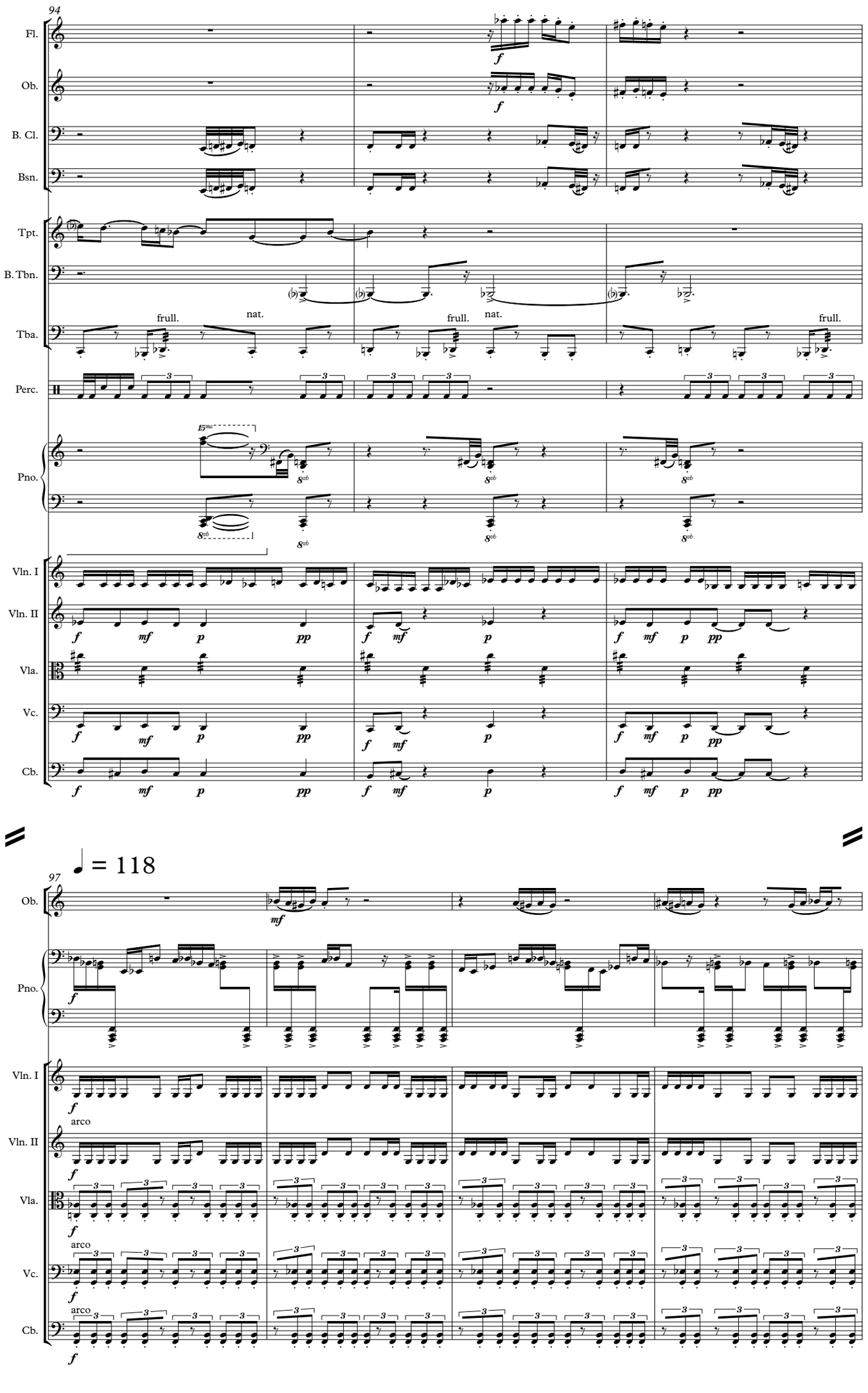

67
Bsn.
Tpt.
Pno.
Vla.
frull.
nat.
p
ppp
mp
8vb
70
frull.
nat.
frull.
p
73
nat.
frull.
nat.
frull.
ppp
mp
Ped.
(f)

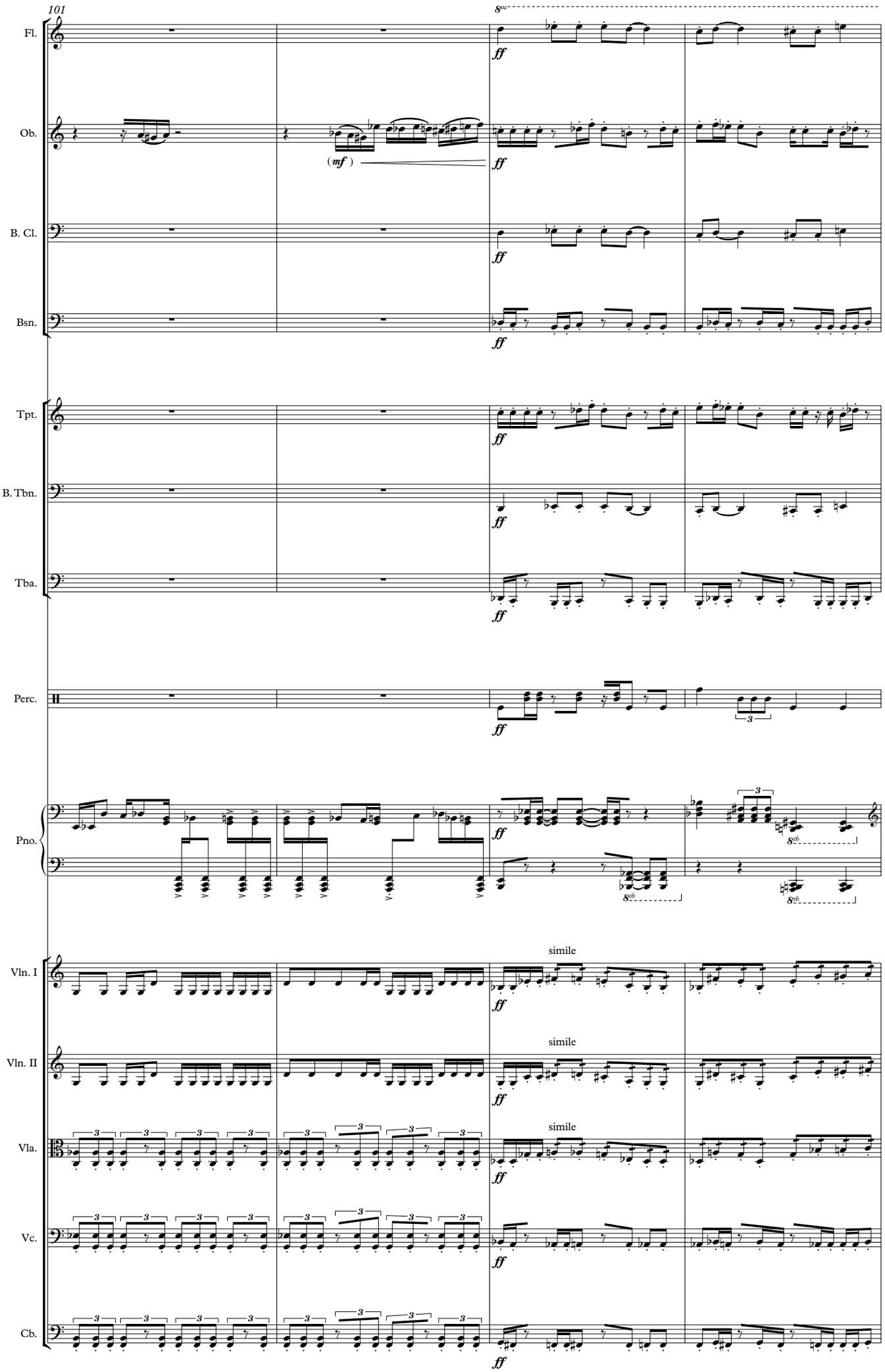

77
Bsn.
Tpt.
Pno.
Vla.
nat.
frull.
(f)
p
ppp
mp
p
(ff)

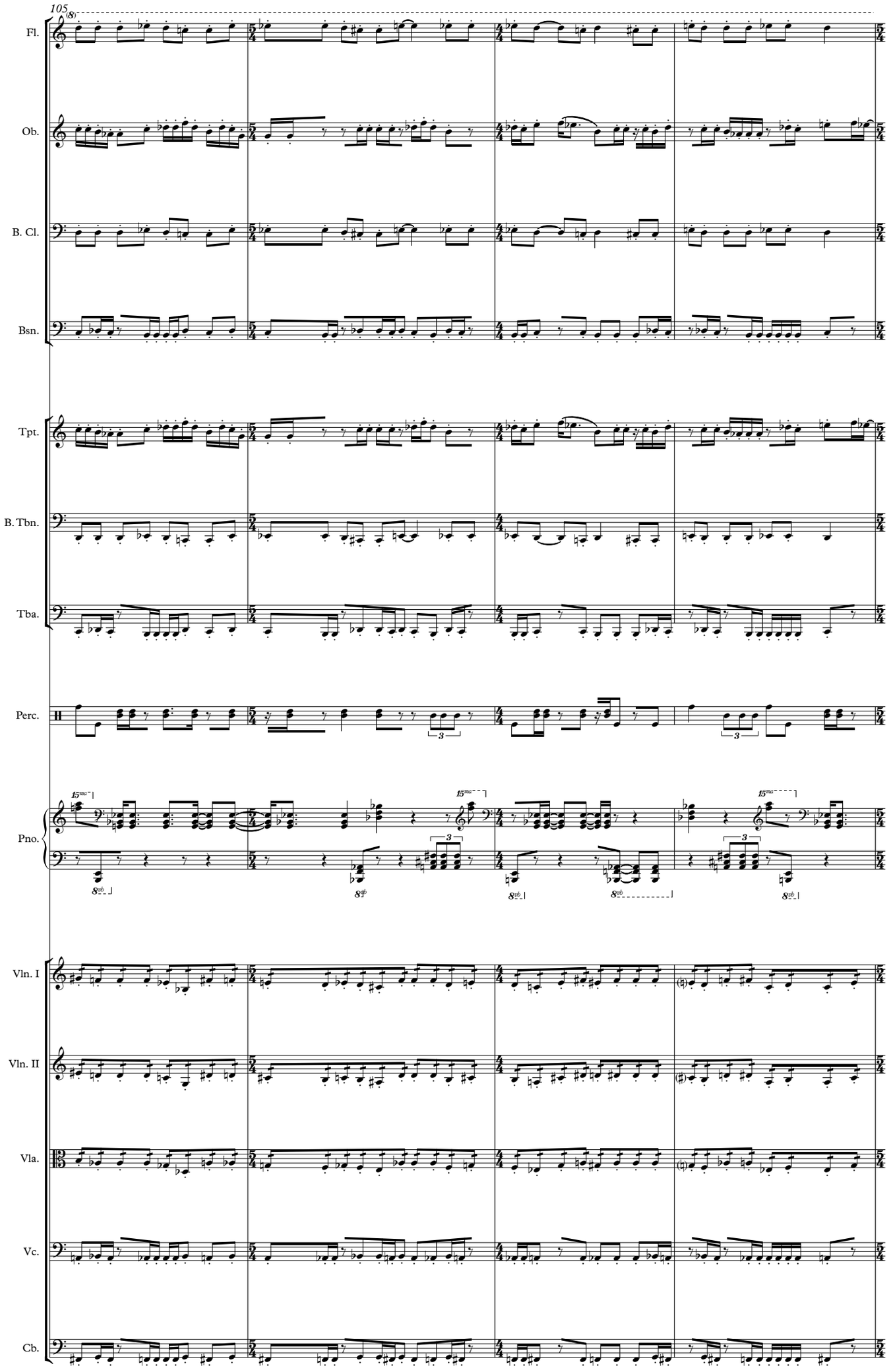

81
♩ = 48
Ob.
Bsn.
Tpt.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ppp
f
ff
p

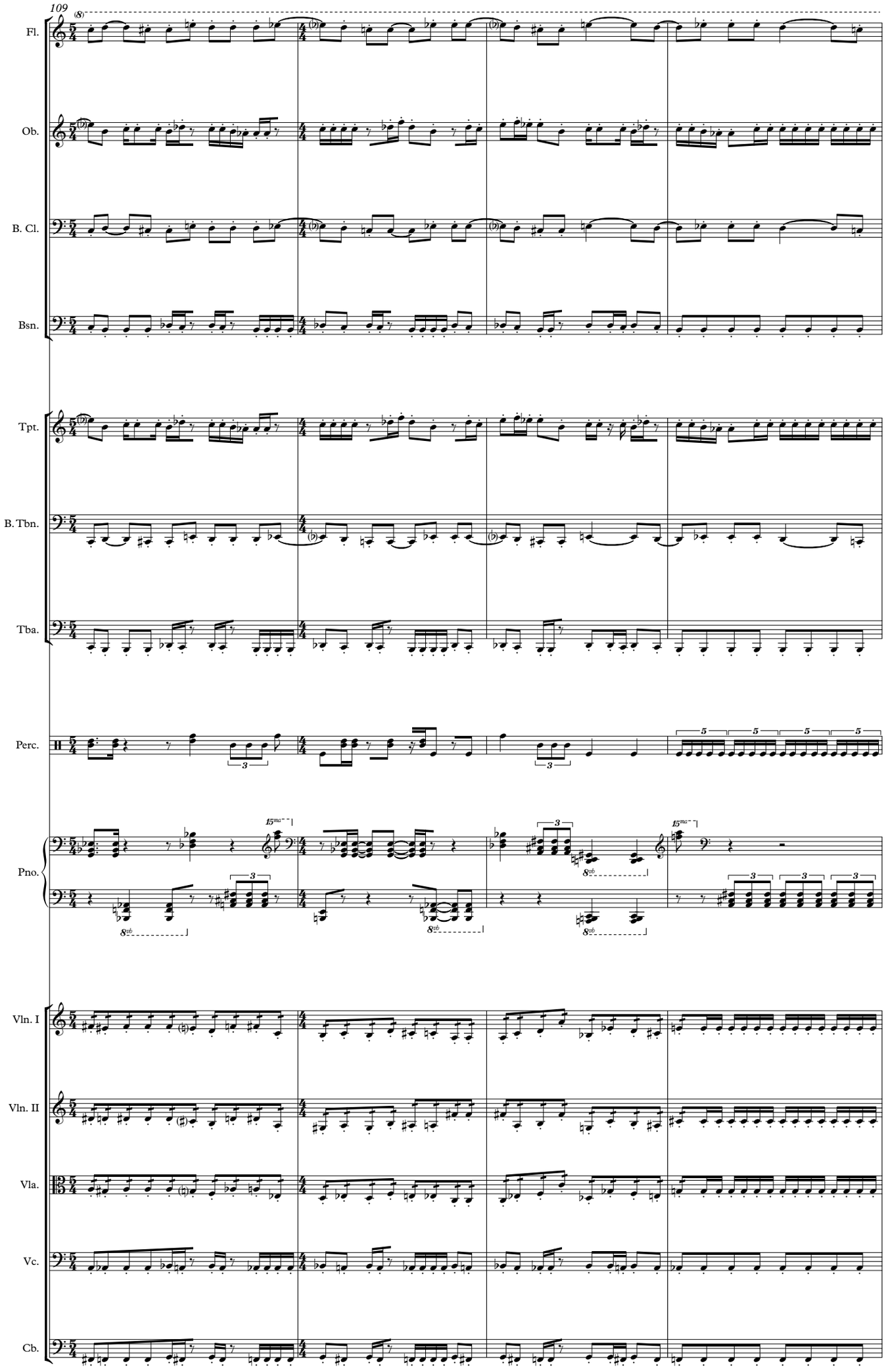

85
Ob.
fff
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

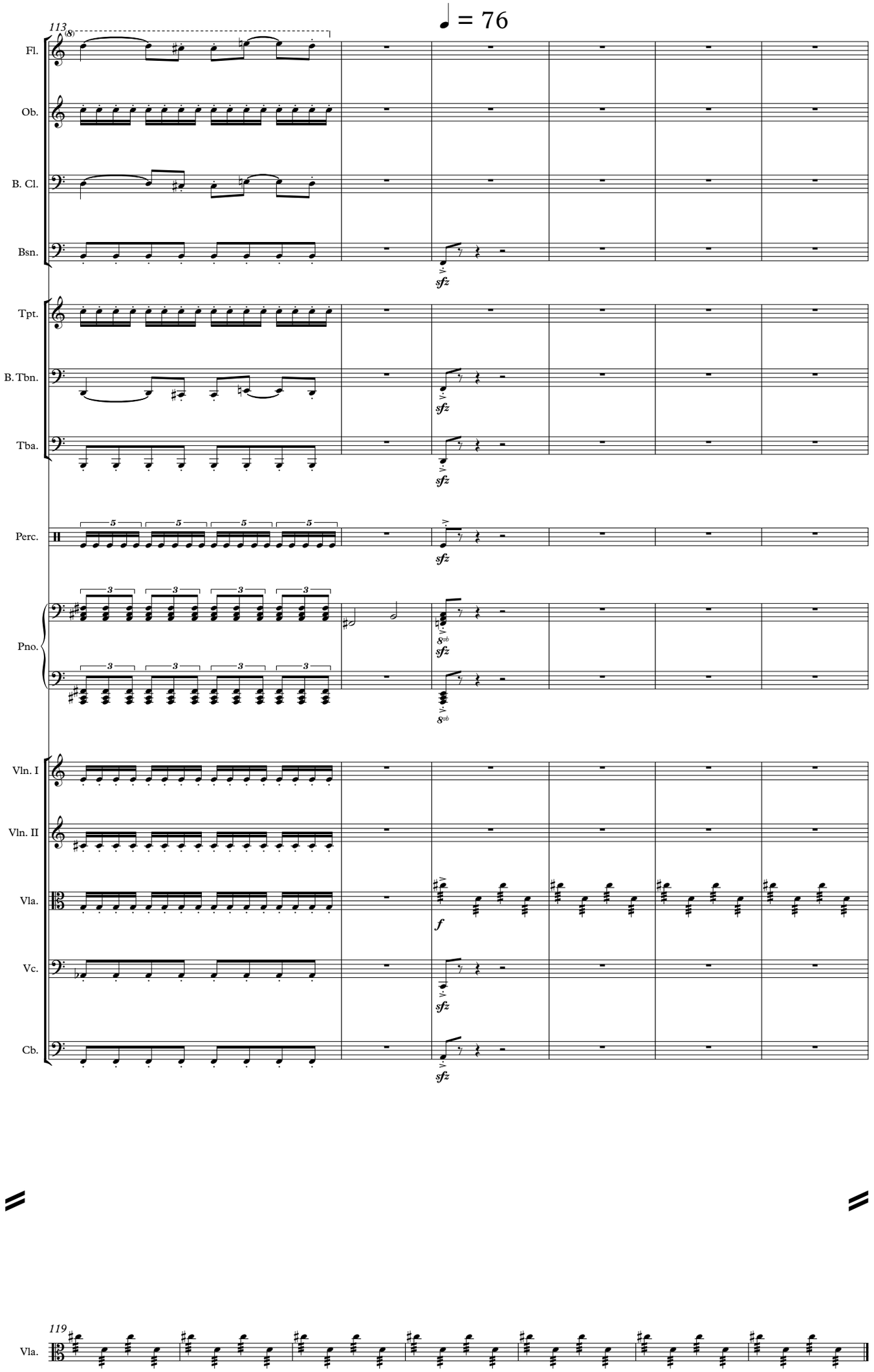

90
♩ = 76
Ob.
B. Cl.
Bsn.
Tpt.
B. Tbn.
Tba.
frull.
nat.
frull.
nat.
Perc.
Pno.
Ped.
Vln. I
Vln. II
pizz.
Vla.
pizz.
Vc.
pizz.
Cb.
pizz.
f mf p pp ppp f mf p pp


94
Fl.
Ob.
B. Cl.
Bsn.
Tpt.
B. Tbn.
Tba.
frull.
nat.
frull.
nat.
frull.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
97
♩ = 118
arco


101
8va
Fl.
Ob.
(mf)
ff
B. Cl.
Bsn.
Tpt.
B. Tbn.
Tba.
Perc.
Pno.
8vb
Vln. I
simile
Vln. II
Vla.
Vc.
Cb.
3


105
Fl.
Ob.
B. Cl.
Bsn.
Tpt.
B. Tbn.
Tba.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.


109
Fl.
Ob.
B. Cl.
Bsn.
Tpt.
B. Tbn.
Tba.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.


♩ = 76
113
(8)
Fl.
Ob.
B. Cl.
Bsn.
Tpt.
B. Tbn.
Tba.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
sfz
f
8va
119
(f)
ppppp