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Hypomnemata

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Publication Date

2020

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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

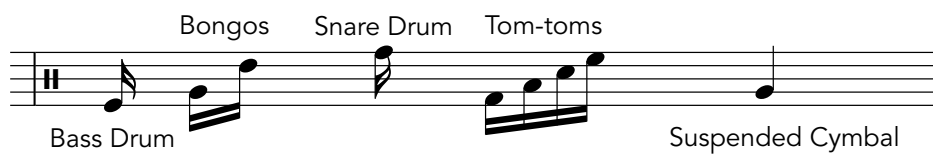
I Percussionist

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

Musical score for *Hypomnemata [Paralipómenos]*, tempo 76. The score is in 4/4 time and features 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 second measure with a melodic line marked *f*.
- Bsn.** (Bassoon): Starts with a rest, then enters in the second measure with a melodic line marked *f*.
- B. Tbn.** (Baritone Trombone): Starts with a rest, then enters in the second measure with a melodic line marked *ff*.
- Tba.** (Tuba): Starts with a rest, then enters in the second measure with a melodic line marked *f*. Includes markings for *frull.* and *nat.*
- 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 fingering) marking.
- Vln. I** (Violin I): Features a melodic line marked *mf*.
- Vln. II** (Violin II): Features a melodic line with dynamic markings: *f*, *mf*, *p*, *pp*, *ppp*, *f*, *mf*, *p*, *pp*, *f*, *mf*, *p*, *pp*, *f*, *mf*, *p*.
- Vla.** (Viola): Features a melodic line marked *mf*.
- Vc.** (Violoncello): Features a melodic line with dynamic markings: *f*, *mf*, *p*, *pp*, *ppp*, *f*, *mf*, *p*, *pp*, *f*, *mf*, *p*, *pp*, *f*, *mf*, *p*.
- Cb.** (Cello): Features a melodic line with dynamic markings: *f*, *mf*, *p*, *pp*, *ppp*, *f*, *mf*, *p*, *pp*, *f*, *mf*, *p*.

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*

f *mf* *p*

f *mf* *p*

f *mf* *p*

nat. frull.

arco *pp*

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.

This musical score covers measures 21, 22, and 23. The instruments and their parts are: Bass Clarinet (B. Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Tba.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Bsn. part features complex triplets and is marked with a forte (*f*) dynamic. The Tpt. and Tba. parts include 'frullato' and 'nat.' markings. The Pno. part has a melodic line in the right hand and chords in the left hand, with a mezzo-piano (*mp*) dynamic and an *8va* marking. The Vln. II, Vla., and Vc. parts have dynamics of *f*, *mf*, and *p*. The Cb. part also has dynamics of *f*, *mf*, and *p*.



24

Bsn.

Tpt.

Pno.

Vla.

This musical score covers measures 24, 25, and 26. The instruments and their parts are: Bassoon (Bsn.), Trumpet (Tpt.), Piano (Pno.), and Viola (Vla.). The Bsn. part continues with triplets. The Tpt. part includes 'nat.' and 'frull.' markings. The Pno. part has a melodic line in the right hand and chords in the left hand, with an *8va* marking. The Vla. part has a melodic line with a mezzo-piano (*mp*) dynamic.

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}

42

Fl.

Ob.

B. Cl.

Bsn.

Tpt.

B. Tbn.

Tba. *frull. nat.*

Perc.

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

Vln. I

Vln. II *p f mf p pp*

Vla.

Vc. *p f mf p pp*

Cb. *p f mf p pp*

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

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

pp f mf 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 pp

f mf p pp ppp f mf p pp

f mf p ppp f mf p pp

1)

1) to be continued with the Paralipómenos

Paralipómenos

[en metadiégesis]

I. La cabeza de la serpiente donde sueña el opio

♩ = 98 ca.

8^{va}

Fl. *mf*

Ob. *mf*

Bsn. *f*

B. Tbn. *f*
sempre ottava bassa

Tba. *f*
sempre ottava bassa

Perc. *mf*

Pno. *mf*
8^{va}
8^{va}

♩ = 98 ca.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vcl. *mf*

Cb. *mf*

This page of a musical score features twelve staves for various instruments. The top two staves are for Flute (Fl.) and Oboe (Ob.), both in treble clef with a key signature of one flat. They play a melodic line with eighth-note patterns and slurs, including a fermata over the first measure. The Bassoon (Bsn.) staff is in bass clef, playing a rhythmic accompaniment of eighth notes. The Trumpet (B. Tbn.) and Trombone (Tbn.) staves are also in bass clef, playing a similar rhythmic accompaniment. The Percussion (Perc.) staff shows a complex rhythmic pattern with various note values and rests. The Piano (Pno.) part is written in grand staff (treble and bass clefs), featuring a dense texture of sixteenth notes and triplets. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.), all in bass clef. They play a melodic line with triplets and slurs, mirroring the upper woodwinds.

♩ = 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*. The piano part includes a circled 8 and a circled 3. The section ends with a double bar line.

♩ = 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*. The section ends with a double bar line.

30

Fl.

Bsn.

B. Tbn.

Perc.

Pno.

(8)

Detailed description: This block contains the first system of a musical score, measures 30 through 33. It features five staves: Flute (Fl.), Bassoon (Bsn.), Baritone Trombone (B. Tbn.), Percussion (Perc.), and Piano (Pno.). The Flute part has a melodic line with eighth-note patterns and quintuplets. The Bassoon and Baritone Trombone parts play a rhythmic pattern of eighth notes with triplet markings. The Percussion part has a steady eighth-note accompaniment. The Piano part consists of a complex chordal accompaniment with many beamed notes. A dashed line with a circled '8' is at the bottom of the system. Double bar lines are on the left and right sides.

34

Fl.

Bsn.

B. Tbn.

Perc.

Pno.

(8)

Detailed description: This block contains the second system of a musical score, measures 34 through 36. It features five staves: Flute (Fl.), Bassoon (Bsn.), Baritone Trombone (B. Tbn.), Percussion (Perc.), and Piano (Pno.). The Flute part continues with its melodic line, including a key signature change to B-flat major. The Bassoon and Baritone Trombone parts continue with their rhythmic patterns. The Percussion part maintains its eighth-note accompaniment. The Piano part continues with its complex chordal accompaniment. A dashed line with a circled '8' is at the bottom of the system. Double bar lines are on the left and right sides.

37

Fl.

Bsn.

B. Tbn.

Perc.

Pno.

(8)

Detailed description: This block contains the third system of a musical score, measures 37 through 40. It features five staves: Flute (Fl.), Bassoon (Bsn.), Baritone Trombone (B. Tbn.), Percussion (Perc.), and Piano (Pno.). The Flute part continues with its melodic line. The Bassoon and Baritone Trombone parts continue with their rhythmic patterns. The Percussion part maintains its eighth-note accompaniment. The Piano part continues with its complex chordal accompaniment. A dashed line with a circled '8' is at the bottom of the system. Double bar lines are on the left and right sides.

40 $\text{♩} = 156 \text{ ca.}$

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

f
f
f
ff
ff



44 $\text{♩} = 104 \text{ ca.}$

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

mf
p
mf
f
f
mf
mf

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 possible³⁾
fff
♩ = 144 ca.
mf

4

B. Tbn.
Pno.
Cb.

> *ppp* *fff* *ppp* (*pppp*)
mf

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* *pppp*

8^{va} 15^{va}

17

B. Tbn.

Pno.

Cb.

G.P.

fff *(fff)* *pppp*

8^{va} 15^{va} 8^{va}

$\text{♩} = 132 \text{ ca.}$

mf

25

B. Tbn.

Pno.

Cb.

(pppp)

31

B. Tbn.

Pno.

Cb.

fff *pppp* *pp*

8^{va}

ad libitum

38

Pno.

III. Metatron

senza frullato
whistle tone

♩ = 56

1.v.

♩ = 56



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

21

(8)

(15)

(8)

8^{va}

15^{mb}

fff

p



26

(8)

(15)

(8)

8^{va}

15^{mb}

fff

p

fff

p

6)

8^{va}

8^{vb}

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. *[Trills]*

Tpt. *frull.* *nat.*

Pno. *p*

Vla. *[5ths]*

61

Bsn. *[Trills]*

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

Pno. *ppp mp*

Vla. *[5ths]*

64

Bsn. *[Trills]*

Tpt. *frull.* *nat.*

Pno. *p ppp mp*

Vla. *[5ths]*

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. *8^{va}*

Vln. I

Vln. II

Vla.

Vc.

Cb.

90

♩ = 76

Ob.

B. Cl.

Bsn.

Tpt.

B. Tbn.

Tba. *frull. nat.*

Perc. *f*

Pno. *f* *8^{va}*

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.

Ob.

B. Cl.

Bsn.

Tpt.

B. Tbn.

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

Perc.

Pno.

Vln. I

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

Vla.

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

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

97

$\text{♩} = 118$

Ob. *mf*

Pno.

Vln. I *f arco*

Vln. II *f arco*

Vla. *f arco*

Vc. *f arco*

Cb. *f arco*

101

This musical score page contains measures 101 through 104. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 101-102 are silent. Measure 103 begins with a *ff* dynamic. Measure 104 continues the melodic line.
- Oboe (Ob.):** Measure 101 has a short phrase. Measure 102 begins with a *(mf)* dynamic and a slur. Measure 103 begins with a *ff* dynamic. Measure 104 continues the melodic line.
- Bass Clarinet (B. Cl.):** Measures 101-102 are silent. Measure 103 begins with a *ff* dynamic. Measure 104 continues the melodic line.
- Bassoon (Bsn.):** Measures 101-102 are silent. Measure 103 begins with a *ff* dynamic. Measure 104 continues the melodic line.
- Trumpet (Tpt.):** Measures 101-102 are silent. Measure 103 begins with a *ff* dynamic. Measure 104 continues the melodic line.
- Bass Trombone (B. Tbn.):** Measures 101-102 are silent. Measure 103 begins with a *ff* dynamic. Measure 104 continues the melodic line.
- Tuba (Tba.):** Measures 101-102 are silent. Measure 103 begins with a *ff* dynamic. Measure 104 continues the melodic line.
- Percussion (Perc.):** Measures 101-102 are silent. Measure 103 begins with a *ff* dynamic. Measure 104 continues the rhythmic pattern.
- Piano (Pno.):** Measures 101-102 feature a complex chordal texture. Measure 103 begins with a *ff* dynamic. Measure 104 continues the texture, with an *8^{va}* marking in the right hand.
- Violin I (Vln. I):** Measures 101-102 play a rhythmic pattern. Measure 103 begins with a *ff* dynamic and the instruction *simile*. Measure 104 continues the pattern.
- Violin II (Vln. II):** Measures 101-102 play a rhythmic pattern. Measure 103 begins with a *ff* dynamic and the instruction *simile*. Measure 104 continues the pattern.
- Viola (Vla.):** Measures 101-102 play a rhythmic pattern with triplets. Measure 103 begins with a *ff* dynamic and the instruction *simile*. Measure 104 continues the pattern.
- Violoncello (Vc.):** Measures 101-102 play a rhythmic pattern with triplets. Measure 103 begins with a *ff* dynamic. Measure 104 continues the pattern.
- Contrabass (Cb.):** Measures 101-102 play a rhythmic pattern with triplets. Measure 103 begins with a *ff* dynamic. Measure 104 continues the pattern.

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

The musical score is arranged in a system with the following parts from top to bottom:

- Fl.** (Flute): Treble clef, 5/4 and 4/4 time signatures. Features a melodic line with slurs and ties.
- Ob.** (Oboe): Treble clef, 5/4 and 4/4 time signatures. Features a melodic line with slurs and ties.
- B. Cl.** (Bass Clarinet): Bass clef, 5/4 and 4/4 time signatures. Features a melodic line with slurs and ties.
- Bsn.** (Bassoon): Bass clef, 5/4 and 4/4 time signatures. Features a melodic line with slurs and ties.
- Tpt.** (Trumpet): Treble clef, 5/4 and 4/4 time signatures. Features a melodic line with slurs and ties.
- B. Tbn.** (Baritone Trombone): Bass clef, 5/4 and 4/4 time signatures. Features a melodic line with slurs and ties.
- Tba.** (Tuba): Bass clef, 5/4 and 4/4 time signatures. Features a melodic line with slurs and ties.
- Perc.** (Percussion): Two staves. The top staff has a 5/4 time signature and features rhythmic patterns with triplets and quintuplets. The bottom staff has a 4/4 time signature and features rhythmic patterns with triplets.
- Pno.** (Piano): Grand staff (treble and bass clefs). Features a complex accompaniment with chords, triplets, and 15-measure rests.
- Vln. I** (Violin I): Treble clef, 5/4 and 4/4 time signatures. Features a melodic line with slurs and ties.
- Vln. II** (Violin II): Treble clef, 5/4 and 4/4 time signatures. Features a melodic line with slurs and ties.
- Vla.** (Viola): Alto clef, 5/4 and 4/4 time signatures. Features a melodic line with slurs and ties.
- Vc.** (Violoncello): Bass clef, 5/4 and 4/4 time signatures. Features a melodic line with slurs and ties.
- Cb.** (Contrabass): Bass clef, 5/4 and 4/4 time signatures. Features a melodic line with slurs and ties.

Measure numbers 109, 110, 111, and 112 are indicated at the top of the page.

♩ = 76

113

Fl.

Ob.

B. Cl.

Bsn.

Tpt.

B. Tbn.

Tba.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sfz

f

sfz

sfz

sfz

sfz

sfz

sfz

sfz

f

sfz

sfz



119

Vla.

(f) _____ *pppp*