

# Román González Escalera

## MEMORIES IV

*for solo violin*

Length: c.a. 8'30"

(2020)



## NOTAS PARA LA INTERPRETACIÓN

Atención a las diferencias entre: *molto pont.* - *pont.* - *ord.* - *tasto* y *molto tasto* así como *col legno tratto* - *pizz* - *legno* + *crine* - arco ord o las indicaciones de vibrato.

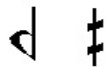
Los armónicos se han escrito a la manera tradicional, con un rombo como cabeza de nota. Todos los sonidos resultantes han sido escritos en la partitura. Hay sonidos resultantes (sobre todo aquellos que incumben a cuartos y octavos de tono) cuya calidad sonora es pobre. El/La intérprete no se debe preocupar por ello. En algunos casos, la posición es aproximada. El/La intérprete debe buscar la posición correcta para obtener su correspondiente resultante.

Los armónicos cuya nota resultante es la misma que la posición se han escrito con un pequeño círculo encima de la nota.

Los trinos y *tremoli* se deberán interpretar lo más rápido y denso posible.

Las flechas horizontales indican un paso progresivo de un aspecto musical a otro distinto. Por ejemplo: de *tasto* a *ponticello*.

La duración de la pieza es, aproximadamente, 8 minutos y 30 segundos.



Indicación para cuartos de tono.



Ligeras desviaciones en la afinación en la dirección de la flecha (aproximadamente octavos de tono).

El *smorzato* se consigue mediante una ligera articulación de muñeca sin detener el movimiento del arco. En ningún caso han de parecer golpes individuales, sino apoyos en la fricción del mismo.

En algún caso, se ha escrito una línea que une dos notas distintas sin la indicación *gliss.*; el significado es el mismo. Únicamente se ha omitido por cuestiones de espacio.

Una cruz encima de la nota indica *pizzicato* de mano izquierda.



El símbolo de la imagen indica sobrepresión de arco.

<b>PERFORMANCE NOTES</b>
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Be careful with the differences between: *molto pont.* - *pont.* - *ord.* - *tasto* and *molto tast* as well as *col legno tratto* - *pizz.* - *legno* + *crine* - arco ord or the vibrato indications.


The harmonics sounds are written in an ordinary way, using a diamond as a headnote. All resultant sounds have been written on the score. There are some resultant sounds (mostly those with quarter or eighth tone positions) with poor sonorous quality. The performer should not worry about that. In some cases, the written positions are approximated. The performer should find the right position in order to achieve the written resultant. The natural harmonics of the strings are written with a little circle over the notes.

The trills and *tremoli* should be played as fast and dense as possible.

The horizontal arrows indicate a progressive change in any musical aspect. For instance: from *tasto* to *ponticello*.

The length of the piece is approximately 8 minutes and 30 seconds.


 Indications for quarter tones.

 Slight deviations in the pitch in the direction of the arrow (approximately eighth tones).

The *smorzato* should be achieved through slight articulations with the wrist and without stopping the movement of the bow. In no case, these accents should be played beating the string, but changing the pressure applied to the bow.

In some cases, a line between two notes has been written without the indication *gliss.* The meaning of those lines is the same. It has been omitted due to the space in the score.

A cross above the note indicates left hand *pizzicato*.

 This symbol indicates right hand overpressure.

# Memories IV

for solo violin

Román González Escalera

♩=52

Resultants

Violin

ord. press.    *pont.*    *ord.*    *ord.*    *pont.*    *ord.*    *non vib.*

harm. press.    harm. press.    harm. press.

*gliss.*    *gliss.*

*ff mp*    *pp*    *ff mp*    *p*    *pp*    *f p*

5    5    5    3

accel. . . . .

Vln.

*vib.*    *non vib.*    5    3    5 *molto vib.*    *non vib.*    5 *molto vib.*    *non vib.*    5 *molto vib.*

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

Imperceptible bow changes

♩=108    ♩=52

Vln.

*pont.*

*ff pp*    *p*    5 *molto vib.*    *non vib.*    5 *molto vib.*    *non vib.*    5    3 *molto vib.*

Imperceptible bow changes

*ord.*    *non vib.*

accel.

♩=96

Vln. *non vib.* **mf** *p* **5** **3** **5** *molto vib.* **f** *p* **f** *ord. press.*

♩=60

Vln. *ord. press.* *smorz. ord. press.* **p** **f** **5** **III.** **5** *pont.* **3** *ord.* **5** **5** **mf** **p**

Vln. **5** **5** **mf** **p** **mf** **p** **mf** *smorz.* **5** *pont.* **3** *ord.* *only III.* *gliss.* **mf** *pont.* **3** *ord.*

accel. . . . . ♩=96 ♩=52  
(∞)

Vln.

smorz. 5 5

*molto vib.* 5 *non vib.* *molto vib.* 5 *non vib.* *molto pont.*

*ff* *p* *ff* *p* *ff pp*

Vln.

*ord.* *p* *tr* *mf* *p* *gliss.* *gliss.* *tr* *molto pont.* *f* *pp* *tr* *tr* *tr* *3*

Vln.

*ord.* *p* *f* *pont.* *tr* *ord.* *p* *p* *f* *p* *ord.* *gliss.* *gliss.* *f* *3* *ord.* *fp*

Vln. *mf* *f* *p* *f* *ff* *p*

8<sup>va</sup> 15<sup>ma</sup> 8<sup>va</sup> 8<sup>va</sup> 15<sup>ma</sup> 15<sup>ma</sup> 8<sup>va</sup> 8<sup>va</sup> 15<sup>ma</sup> 8<sup>va</sup>

*pont.* *trm* *trm* *trm* *trm* *ord.* *gliss.* *pont.* *trm* *trm* *trm* *trm* *ord. press.* *ord.*

accel. . . . . ♩ = 60

Vln. *ff* *p* *ff* *p* *ff*

8<sup>va</sup> 15<sup>ma</sup> 8<sup>va</sup> 8<sup>va</sup> 8<sup>va</sup> 8<sup>va</sup>

*gliss.* *pont.* *tasto* *pont.* *tasto* *molto pont.* *trm*

♩ = 52

Vln. *pp*

8<sup>va</sup> 8<sup>va</sup> 8<sup>va</sup> 8<sup>va</sup> 15<sup>ma</sup> 8<sup>va</sup> 8<sup>va</sup> 15<sup>ma</sup> 8<sup>va</sup>

*tasto* *gliss.* *gliss.* *gliss.*



accel. . . . .  $\text{♩} = 60 = \text{♩} = 120$

8va-1

Vln.

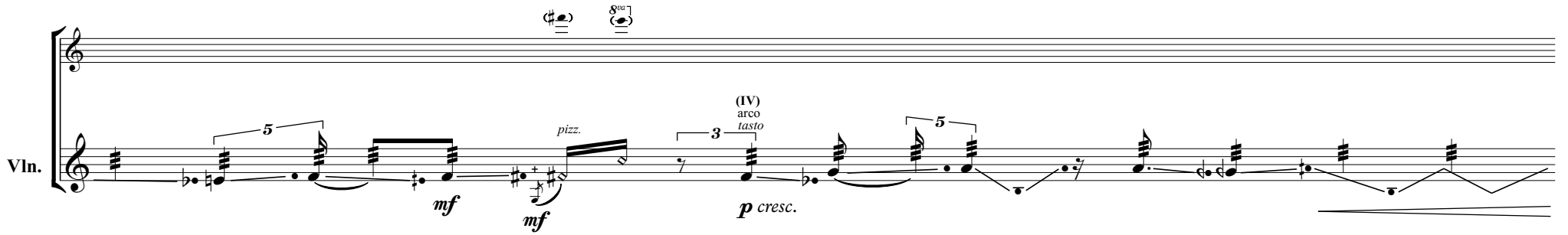
Staff 1: Violin part. It begins with a half note G4, followed by a half note F#4. The tempo is marked 'accel.' and the metronome is set to 60 quarter notes per minute, which is equivalent to 120 eighth notes per minute. The staff contains several measures of music with various articulations: 'ord.' (arco), 'pizz.' (pizzicato), and 'arco crine + legno' (arco crine with legno). Dynamics include *mf* and *f*. There are also performance markings like '8va-1' and 'ord.' with arrows.

Vln.

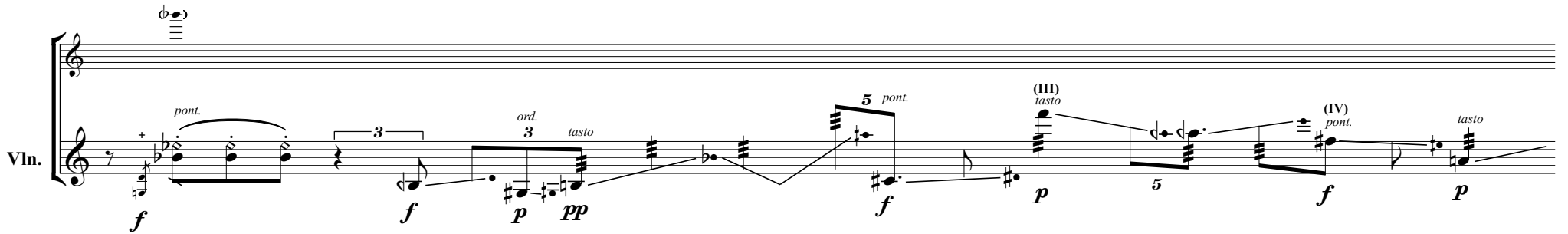
Staff 2: Continuation of the violin part. It features a trill starting on G4, marked with *p* and *f*. The music includes 'pizz.' (pizzicato), 'arco ord.' (arco), and 'arco crine + legno'. Dynamics range from *mf* to *f*. There are also performance markings like '8va-1' and 'ord.'.

Vln.

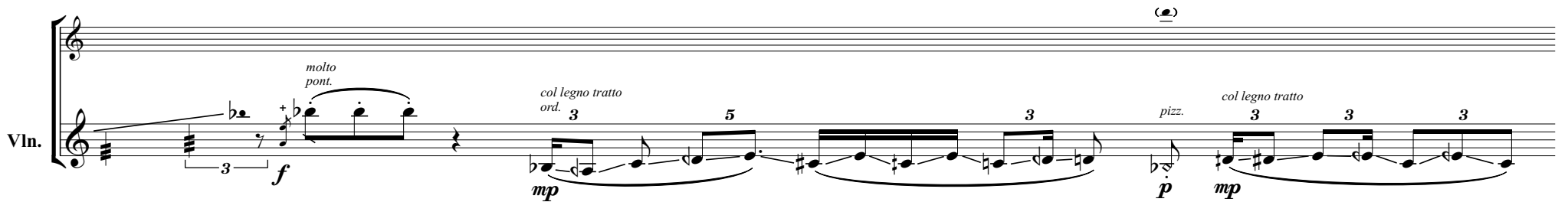
Staff 3: Continuation of the violin part. It includes 'ord.' (arco), 'pizz.' (pizzicato), and 'arco tasto' (arco tasto). Dynamics include *mf*, *p*, and *mf*. There are also performance markings like '8va-1' and 'ord.'.

Vln. 

5  
mf  
pizz.  
3  
(IV) arco tasto  
p cresc.  
5

Vln. 

pont.  
f  
3  
f  
ord. 3 tasto  
p  
pp  
5 pont.  
f  
(III) tasto  
p  
5  
f  
(IV) pont.  
p

Vln. 

3  
f  
molto pont.  
col legno tratto ord. 3  
mp  
5  
col legno tratto  
pizz.  
p  
3  
mp  
3  
3

♩=52

Vln.

8<sup>va-</sup> 8<sup>va-</sup>

*pizz.* *col legno tratto* *pizz.* *arco ord. molto pont.* *pizz.* *arco ord.* *pont.*

*p* *p* *pp* *pp* *ppp* *p* *pp* *ppp*

Vln.

8<sup>va-</sup> 8<sup>va-</sup>

*molto pont.* *pizz.* *arco ord.* *molto pont.* *gliss.* *gliss.* *ord. press. tasto* *pizz.* *arco tasto*

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

Vln.

8<sup>va-</sup> 8<sup>va-</sup> 8<sup>va-</sup> 8<sup>va-</sup> 8<sup>va-</sup>

*pizz.* *arco ord.* *gliss.* *gliss.* *pizz.* *arco ord.* *pont.*

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

Vln.

8<sup>va-1</sup> | 8<sup>va-1</sup> | 15<sup>ma-1</sup> | 15<sup>ma-2</sup> | 8<sup>va-1</sup> | 15<sup>ma-1</sup> | 8<sup>va-1</sup>

ord. | pont. | tasto | gliss. | ord. | tasto | ord. press. | harm. press. | tr. | pizz. | pont. arco

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

Vln.

♩ = 60

ord. | gliss. | smorz. | 5 | ord. press. | tr. | tasto | 5 | ord. | gliss.

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

Vln.

tasto | 5 | ord. | smorz. | 5 | gliss. | tr. | 6 | tasto

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

Vln.

*mf* *p* *ord.* *gliss.* *smorz.* *5* *f p* *smorz.* *5* *mf* *p* *tasto* *6*

Vln.

*mf* *f* *ord.* *gliss.* *smorz.* *5* *p* *gliss.* *smorz.* *5* *p*

Vln.

*f* *p* *gliss.* *f* *p* *f* *p* *f*

Vln.

15<sup>ma</sup>] (●) 8<sup>va</sup>] (●) 15<sup>ma</sup>] (●) (●) 15<sup>ma</sup>] (●)

*f* *p*

*gliss.* *smorz.* 5

Vln.

15<sup>ma</sup>] (●) 8<sup>va</sup>] (●)

*f* *p* *f*

Vln.

x3 15<sup>ma</sup>] (●) 8<sup>va</sup>] (●) x3 8<sup>va</sup>] (●)

*ff* *pp* *mf* *ff* *pp*

*molto pont.* (○) *ord.*

Vln.

Similar. Only the note changes have been written.

*legato sempre*

*p*

6 6 6 6 6 6 6 6 6 6 6 6

Vln.

*8va*

*8va*

*8va*

*8va*

*8va*

*accel.*

6 6 6 6 6

*ff*

The four fingers should be moved in parallel. The written note marks the approximated reference for the glissando. There is no problem if no resultant note is achieved in some position.

Continue with the same articulation in the same hand. Gliss. ad libitum with the left hand. All fingers in parallel.

Vln.

♩ = 72

*8va*

*8va*

*8va*

*8va*

*8va*

*gliss.*

6 6 6 6 6 6 6 6

*mf*

Vln.

musical notation for violin, featuring sixteenth-note runs with fingerings 6 and 6, and glissandos. Includes markings: *molto tasto*, *ord. press.*, and *p*.

accel.  $\text{♩} = 96$

Vln.

musical notation for violin, featuring slurs, vibrato markings (*molto vib. ord.*, *non vib.*), and dynamic markings (*mf*, *p*, *mf*, *ff*, *mf*, *ff*, *mf*, *fff*). Includes markings: *ord. press.*, *c.a. 5"*, and *5*.