

Román González Escalera

Memories II

for Bassoon and percussion (one player)

Length: c.a. 11' 30"

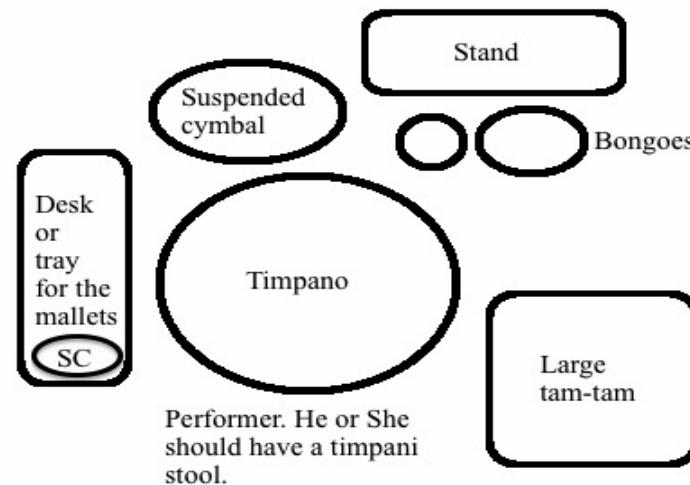
2016

Score

INSTRUMENTATION

- Bassoon.
- Percussion (one player): Timpano {29" is suggested (F-C)}, large tam-tam (paiste 36-38" is suggested), 2 suspended cymbal (18" and 16" is suggested). The 18" cymbal will be set up in a stand and the other one will be set up in a desk. This cymbal will be used for putting it over the timpano.
A pair of bongoes.

Suggested disposition for the percussion instruments:



PERFORMANCE NOTES

GENERAL

The *tempo* and time indications are all approximate.

The horizontal arrows indicate a progressive change between some musical aspects as: from air sound to ordinary sound or from the center to the edge of the timpano.



Notation for quarter tones.



When the accidentals have those kind of up and down arrows, it means that they have a slight pitch change in the direction of the arrows (eighth tones).

If there is not anything written, trills and tremolos will be played as fast as possible. When the words slow or fast are written, performers will have to play trills and tremolos depending on the note.

When the dynamics are written between quotation marks, it means that they are relative dynamics. The quotation marks are related to the effort that the performer needs to reach the written dynamic. Those relative dynamics are not equivalent to the real dynamics.

The length of the piece is about 11 minutes and 30 seconds.

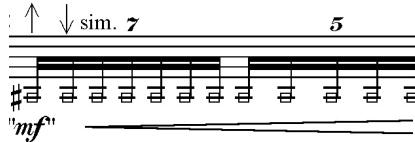
BASSOON

The music written in the bassoon part has been all tried with a Heckel bassoon. However, due to the acoustic characteristics of the bassoon, some multiphonics or *battimenti* would not be able to work in other heckel bassoons or some different brand bassoons. In those cases, the performer should try to reach in his or her bassoon a similar multiphonic or *battimenti* without change too much the notes of them.

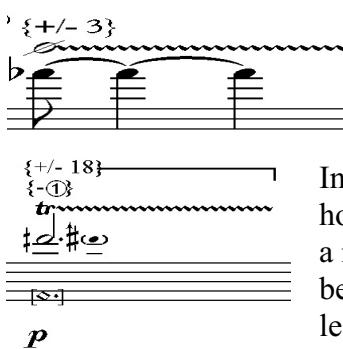
- Air sound. It is also represented with a square as a headnote.
- Half air - Half sound.
- Ordinary sound of the instrument.

There are many consonants and vowels written in the score. The meaning of them is the next:

- **d** or **t** above the note without any kind of brackets means to the attack. **d** means soft attack and **t** means hard attack.
- **(a), (e), (i), (o) or (u)** above the note with this kind of bracket means to the position of the jaw as playing the note (vocalisation).
- **«f»**, **«s»** or **«sch»** above the note with this kind of bracket means to the sound the performer must do in the air sounds.



Those kind of up and down arrows above the notes means to two different sounds with the air. The up arrow means exhaling and the down arrow means inhaling. It should be played as continuous as possible.



That symbol over the note means *bisbigliando* or microtonal trill. In all cases, including all kind of trills and tremolos, the keys or holes that make the *bisbigliando*, trill or tremolo are written as shown. In this case, $\{+/- 3\}$ is indicated. The *bisbigliando* is reached playing the key number 3 as fast as possible. If it were a hole, the number had been written inside a circle. It can be appreciated in the diagram.

In some cases, to get a quarter tone or a multiphonic is necessary to play an ordinary note but adding or removing some keys or holes. The ordinary note is written below the resulting, inside brackets and with a diamond as a headnote. When the resulting is a multiphonic a capital M above it is written. As the bassoon multiphonics are very complex, they are written with a rectangle between the upper and the lower notes of the multiphonic. It means that there are other notes in that complex sound but they are less important than the written ones. It is very important the complex sound of the multiphonic itself. If there is no rectangle between two notes, it will be only a two notes chord. The keys or holes to reach the quarter tone or multiphonic are properly written in the score.

When the upper note has a little circle above it, that means this note is a harmonic of the lower note.

The *battimenti* effect is a very imprecise technique. It depends on the position of the reed, on the embouchure or the throat or even the skills of the performer. If the battimenti does not work with the written note or notes, these could be changed to other ones. If it were possible, it should be checked with the composer.

Smorz. *smorzato*

HP high pressure

MP medium pressure

LP low pressure

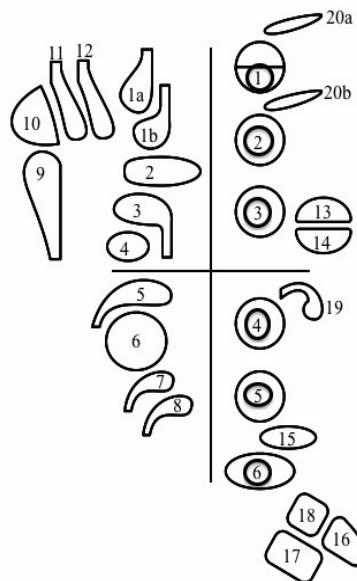
Slap = Flap

If the performer would not be able to do the sung part due to her or his voice, it can be sung an octave higher or lower depending on the performer.

There are four positions of the reed indicated in this way:



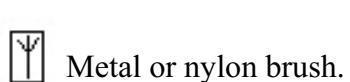
Diagram of the instrument:



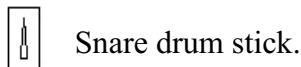
PERCUSSION

The performer will need: a metal or nylon brush, a pair of chinese sticks (from a restaurant) with suggested diametre of 4-5 millimetres. A pair of very thin knitting needles (3-4 millimetres). A pair of superballs. A pair of soft marimba mallets, a bow, a tam-tam mallet and a snare drum stick.

If the performer would not be able to do the sung part due to her or his voice, it can be sung an octave higher or lower depending on the performer.



Metal or nylon brush.



Snare drum stick.



Nail.



Fist.



Superball.



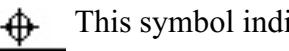
Soft marimba mallet.



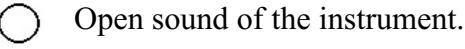
Tam-tam mallet.



Bow.



This symbol indicates that the instrument must be muted.



Open sound of the instrument.

C → centre E → edge O → ordinary zone of beating on the timpano.

R → resonator. The performer should put the tip of the knitting needle in contact with the head of the timpano or the tam-tam to produce a buzz sound.

A musical staff with six notes. The first note has an arrow pointing right labeled "sim.". The second note has an arrow pointing left labeled "sim.". The third note has an arrow pointing right labeled "7". The fourth note has an arrow pointing left labeled "6". The fifth note has an arrow pointing right labeled "sim.". The sixth note has an arrow pointing left labeled "sim.". The dynamic "mf" is indicated below the staff.

Scrape the indicated instruments with the nail (or the brush in other cases) in the direction of the arrows. The movement should be similar all the time and with the written rhythm.

A musical staff with six notes. The first note has an arrow pointing right labeled "sim.". The second note has an arrow pointing right labeled "sim.". The third note has an arrow pointing right labeled "sim.". The fourth note has an arrow pointing right labeled "sim.". The fifth note has an arrow pointing right labeled "sim.". The sixth note has an arrow pointing right labeled "sim.". The dynamic "mf" is indicated below the staff.

This object, similar to the previous one, must be played with the side of the knitting needle and on the side of the tam-tam or the edge of the timpano, depending on the case. The movement of the needle should be in the direction of the arrows and from one side of the needle to the other side. In this case, it would be from the bottom to the top of the needle and *accelerando*.

All actions with the bow are played in the tam-tam. All these actions have the number 1., 2. or 3. above them. The number 1. means that the performer should achieve the highest partial possible in the instrument. The number 3. means that the performer should achieve a very complex, rich in partials wrinkled sound. The number 2. will be a sound between 1. and 3.

Two actions are written with the superball. Rubbing the head of the timpano and the tam-tam is the first action. It is indicated with a waving line, except for one case indicated with an oblique arrow in the bongoes part. Hitting with the superball is the second one, and it is indicated with dots above the notes.

Memories II

Román González Escalera

Intimo ♩ = 45

Bassoon: *t t sim.* *d d sim.* *"mp" 6* *f* *"mf"*

Timpano: *6* *d d sim. 7* *↑ ↓ sim.* *"f" 3 "mf"* *gliss.* *()*

Percussion: *C → E* *slow → fast → slow* *with Chinese stick* *"f" → "p"* *fast irregular movement of the pedal*

"mp" < "f" > "mp"
scrape with the brush on the side of the tam-tam

Bsn.: *5* *t t* *HP → LP M* *HP* *↑ ↓ sim. 7* *5* *"mf"* *f*

Timp.: *mf* *f* *p* *with C fingers* *6* *6* *3* *o* *mf* *gliss.* *pp*

Perc.: *With knuckles* *"f"* *"mf"* *7* *6*

7

Bsn. -

Tim. R 6 sim. 7 "f"

Perc. with a knitting needle "mp"

9

t t sim. "mp"

3 6 fingers R R

"mp"

9

Bsn. 5 18 battimenti p mf

Tim. gliss. on the side with the needle > < sim.

Perc. "mf" f > < sim. "f" > < sim. "mf"

{-6} {+/- 6}

on the edge of the timpano > < sim. "f"

battimenti

gliss.

on the side with the needle

> < sim.

f

"f"

"mf"

11

Bsn.

Timp.

Perc.

11

$\uparrow \downarrow$ sim. z

"mf" 3

smorz. z

f

p

3 fingers

gliss.

mf

pp

mf

R

6

f slide the tip of the needle with a lot of pressure on the front of the tam-tam, in order to reach the most wrinkled sound possible

{-⑥} → M



14

Bsn.

Timp.

Perc.

14

slaps 3

"f"

slaps 7

"f"

6

3

slaps 6

"f"

"f"

"f"

f

p

p

palm of the "mp" hand

needle

"mp"

"mf"

z

p

ϕ

"p" → < sim.

"mf" z

z

3

"mf"

z

6

A

17

Bsn.: Measure 17 starts with a rest. Dynamics: p , mf . Performance: tr (trill), sim. (simile). Measures 18-19: Dynamics: p , f . Performance: tr (trill), tr (trill), tr (trill), tr (trill). Measures 20-21: Dynamics: mp , f . Performance: smorz. (smorz), gliss. (glissando).

Timp.: Measure 17: Dynamics: $"p"$. Performance: mf . Measures 18-19: Dynamics: $"mf"$. Performance: sim. (simile). Measures 20-21: Dynamics: $"p"$, f . Performance: "p" , "f" , needle (needle), C (C), gliss. (glissando).

Perc.: Measure 17: Rest. Measures 18-19: Dynamics: mf , f . Performance: z (stroke), z (stroke). Measures 20-21: Dynamics: p , f . Performance: p (stroke), f (stroke), sim. (simile).

Musical score for Bassoon (Bsn.), Timpani (Tim.), and Percussion (Perc.). The score consists of three staves. The Bassoon staff (top) starts at dynamic ***f***, marked with a 5, followed by a dynamic change to ***mf***. The Timpani staff (middle) starts at dynamic ***f***, marked with a 5, followed by a dynamic change to ***p***, with a 3 underneath. The Percussion staff (bottom) has a dynamic ***p***. The score includes various performance instructions such as **smorz.**, **(tr)**, **tr**, **sim.**, **rubb.**, **gliss.**, **mf**, **p**, **needle**, and dynamics ***f***, ***mf***, ***p***, **"p"**, **"pp"**.

Musical score for Bassoon (Bsn.), Timpani (Tim.), and Percussion (Perc.) in 24 time. The score includes dynamic markings (pp, mf, p, mf), rhythmic patterns (eighth-note groups), and performance techniques like slurs, grace notes, and a glissando. The Bassoon part features a wavy line and a glissando. The Timpani part includes a sustained note with a grace note. The Percussion part consists of eighth-note patterns.



Tempo ♩=60

Bsn. 30 *p* *p* *d d sim. 7* 6 18 {+/-④} 18 *gliss.* +④ -④ sim. 7 3 +④ HP

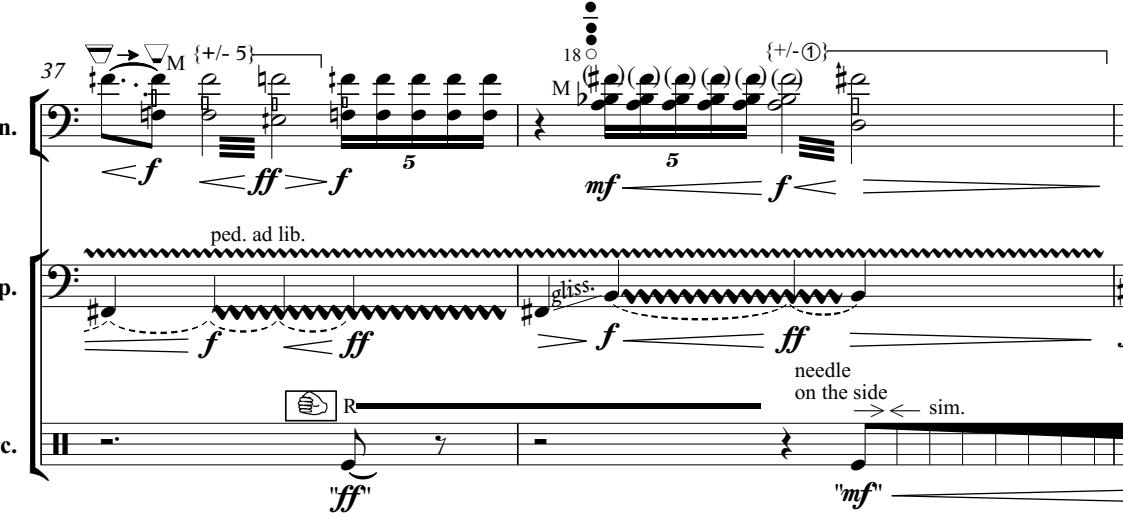
Tim. "mf" 7 6 *f* 3 6 *p* 6 *gliss.* 6 *mf* 6 *gliss.*

with snare drum stick

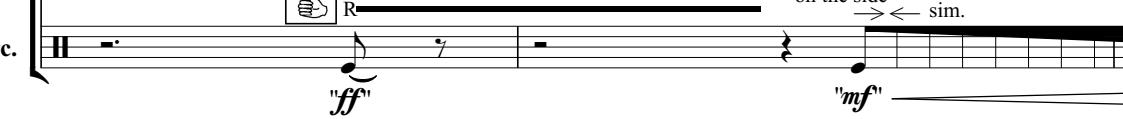
Perc. "hit" *mf*



Musical score for Bassoon (Bsn.), Timpani (Timp.), and Percussion (Perc.). The score consists of three staves. The Bassoon staff (top) starts with a melodic line (measures 1-4), followed by a rhythmic pattern (measures 5-13). The Timpani staff (middle) features sustained notes with dynamic changes (measures 1-13). The Percussion staff (bottom) includes various rhythmic patterns and effects like 'hit' and 'rubbed' (measures 1-13). Measure 14 begins with a dynamic 'mf'.

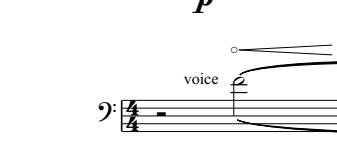
Bsn. 37 

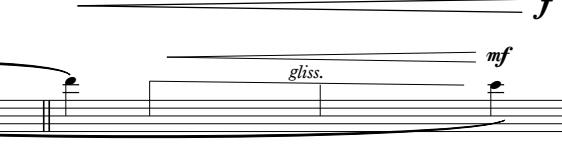
Tim. 

Perc. 

rit. 

molto meno mosso $\text{♩} = 40$ 

rit. 

molto meno mosso $\text{♩} = 60$ 

Tim. 

Perc. 

Subito ♩=40

44

Bsn.

Timp.

Perc.

* Try to project the sound inside the timpano,
using it as a sounding board.

accel. ♩=60

47

Bsn.

Timp.

Perc.

C

Subito ♩=40 mute fingerings

16

Musical score for Bassoon (Bsn.), Timpani (Tim.), and Percussion (Perc.) at measure 50.

Bsn. (Measures 50-51):

- Measure 50: Slaps (indicated by vertical strokes), dynamic *mf*, followed by slurs labeled "p".
- Measure 51: Dynamic *mp*, then *mf* leading to *f*.

Tim. (Measures 50-51):

- Measure 50: Rest.
- Measure 51: Dynamic *mp*, followed by a glissando (indicated by a bracket) from *mf* to *f*.

Perc. (Measures 50-51):

- Measure 50: Rest.
- Measure 51: Dynamic *mp* followed by *f*.



poco accel.

Tempo primo ♩=45

52

Musical score for Bassoon (Bsn.), Timpani (Timp.), and Percussion (Perc.) at measure 52.

Bsn. (Bassoon):

- Measure 52: Slaps (indicated by downward strokes), dynamic "f", followed by "mf".
- Measure 53: Upstroke (↑), downstroke (↓), dynamic "sim.", dynamic "f", dynamic "f", dynamic "f", dynamic "f".
- Measure 54: Dynamic "f", dynamic "f", dynamic "f".

Timp. (Timpani):

- Measure 52: Dynamic "f", dynamic "mf".
- Measure 53: Dynamic "f", dynamic "f", dynamic "f", dynamic "f".
- Measure 54: Dynamic "f", dynamic "f", dynamic "f".

Perc. (Percussion):

- Measure 52: Dynamic "f", dynamic "mf".
- Measure 53: Dynamic "f", dynamic "f", dynamic "f".
- Measure 54: Dynamic "f", dynamic "f", dynamic "f".

2

1112
109
6
18

61

Bsn. *mf* *p* *p* *6* *6* *6*

Timp. *tune in A*
mf

Perc. *mp* *voice p* *gliss.* *mp* *Take superball*

mute fingerings

64

d d sim. *6*

Bsn. *mp* *mf* *mp* *gliss.* *p*

Tim. Put a cymbal over the head of the timpano

Perc. *p* *mf* *ppp* *(voice) p* *m*

{+/- ①} remove the reed c.a. 5"

D

Molto intimo $\text{♩} = 52$

68 slaps

Bsn. "f"

fast → slow
 $\{+/- 11,12\}$ «f»

slaps **9** slow
 $\{+/- 11,12\}$ «f» **19**

Timp. (pedal) gliss.

Perc. "mp" cymbal over the timpano sim. "f" two in one hand "sfmp" "sfp" =

* This is an embouchure glissando.
 It should be reached changing the position of the embouchure in order to get an upper pitch. There is no note.
 The fingerings must not be changed.

Più mosso $\text{♩} = 69$

71 fast → slow
 «sch» → «f»

Bsn. "f" smorz. * sim. 6 fast $\{+/- 11,12\}$ «f» put the reed c.a. 3" vib. gliss. "pp" mp

Timp. gliss. tune in B \natural on the head sim. 7 3 c.a. 3" "pp"

Perc. fingers remove the cymbal bow and brush in one hand 1.

Bsn. 74 smorz. 17 3 19 {+/- 3} 18 10 9 M {+ 6} {+/- 6} {+ 6} 5 (a) → (e) gliss.

Timp. 3 gliss. f "p" fingers

Perc. 2. mf 3 sim. 3 pp

≡

Bsn. 78 gliss. (o) 1 M 5 {+/- 5} (e) → (o) → (u) mp mf f mf p mf

Timp. "mp" gliss. f p 3 p mf

Perc. 3. pp f p sim. 3 mf 3

Bsn. 81 use the right hand {+ 1,3} {+/- 1,3} HP biggest glissando possible with the embouchure slaps 6

Timp. f sim. 6 5

Perc. 1. l.v. put the cymbal over the head of the timpano p

E
Bsn. 84 remove the reed c.a. 3" Molto intimo =52 slaps 9 slaps 9 slaps 9 fast {+/- 11,12}

Timp. (pedal) gliss.

Perc. 3 l.v. c.a. 3" "mf" needle → sim. "f" "p"

87 slow «f» smorz. 5 «s» → «sch» embouchure glissando slaps ↑ ↓ sim. 6

Bsn. "p" "mp" "f" < "ff"

Timp.

Susp. cym. fingers "p" ff "ff"

Perc. "p" "mf" "f"



fast {+/- 11,12} → slow «sch» → «f» slaps 9 put the reed c.a. 3" Più mosso ♩=69 (right hand) {+/- 11,12}

Bsn. "pp" "f" "mf" p voice

Timp. gliss. ♩

Susp. cym. "f" "pp" ♩ remove the cymbal c.a. 3" 1.

Perc. "f" 6 "p" "mf" ♩

93

Bsn. gliss. rolling note {- 6} fast → slow 3 (a) → (o) M {+ 1} {+/- 1} 23

Timp. f

Perc. p 2. voice p m

97

rolling note {- 6} fast → slow (a) → (i) → (u) {+/- 5} remove the reed c.a. 3" F Molto intimo $\text{d} = 52$

Timp. l.v. f pp

Perc. 1. p "mf" needle

<img alt="Musical score for measures 97 to 100. It features three staves: Bassoon (Bsn.), Timpani (Timp.), and Percussion (Perc.). Measure 97 starts with a bassoon rolling note from fast to slow, followed by a timpani roll. Measures 98-99 show a bassoon glissando and a timpani roll. Measures 100 shows a bassoon glissando and a timpani roll. Measures 101-102 show a bassoon glissando and a timpani roll. Measures 103-104 show a bassoon glissando and a timpani roll. Measures 105-106 show a bassoon glissando and a timpani roll. Measures 107-108 show a bassoon glissando and a timpani roll. Measures 109-110 show a bassoon glissando and a timpani roll. Measures 111-112 show a bassoon glissando and a timpani roll. Measures 113-114 show a bassoon glissando and a timpani roll. Measures 115-116 show a bassoon glissando and a timpani roll. Measures 117-118 show a bassoon glissando and a timpani roll. Measures 119-120 show a bassoon glissando and a timpani roll. Measures 121-122 show a bassoon glissando and a timpani roll. Measures 123-124 show a bassoon glissando and a timpani roll. Measures 125-126 show a bassoon glissando and a timpani roll. Measures 127-128 show a bassoon glissando and a timpani roll. Measures 129-130 show a bassoon glissando and a timpani roll. Measures 131-132 show a bassoon glissando and a timpani roll. Measures 133-134 show a bassoon glissando and a timpani roll. Measures 135-136 show a bassoon glissando and a timpani roll. Measures 1



104 **Tempo primo** ♩=45

Bsn. (Bassoon) The bassoon part consists of two staves. The top staff has a dynamic 'f' with a '3' below it, followed by 'mf'. The bottom staff has a dynamic 'f' with a '3' below it, followed by 'mf'. There are also dynamics for woodwind quintet: 'up ↓ sim.', '6', 'd d sim.', 't t sim.', '7 o o o', and 'HP → MP' with a circled '1'.

Tim. (Timpani) The timpani part has a dynamic 'f' with a '3' below it, followed by 'mf'. There are also dynamics for woodwind quintet: 'up ↓ sim.', '6', 'd d sim.', 't t sim.', '7 o o o', and 'HP → MP' with a circled '1'.

Perc. (Percussion) The percussion part includes dynamic markings 'f', 'mp', 'f', 'mp', 'f', 'mp', 'f', and 'f'. It also features performance instructions: 'on the side', 'slow', 'fast', 'slow l.v.', 'fingers', and 'HP → HP' with a circled '1'.

25

Bsn.

107 $\uparrow \downarrow$ sim. 7 5

p

"mf" — "f"

fingers C 7 6 3 → ord.

Tim.

mf — gliss. pp < mf

gliss.

Perc.

"mf"



Musical score for Bassoon (Bsn.), Timpani (Timp.), and Percussion (Perc.). The score consists of three staves. The Bassoon staff starts with a dynamic of *mf*, followed by a trill over five notes, then *tr*, *tr*, *tr*, *tr*, and *tr*. It then transitions to a sustained note with a dynamic of "mf". The Timpani staff begins with a dynamic of *mf*, followed by *pp*. The Percussion staff starts with a dynamic of *mf*, followed by *f*. The score includes various performance instructions such as "sim.", "tr", "↑ ↓ sim.", "7", "3", and dynamics like "mf", "pp", "f", "p", and "mf". The tempo is marked as 110.

113

Bsn.

Timp.

Perc.

"mf" → "p"

"gliss." "gliss." "gliss." "gliss." "gliss."

"f" > "f" > "f" >

palm of the hand "mp" "p"

3



G

$\text{♩}^3 = \text{♩} = 60$

116

Bsn.

Timp.

Perc.

$\text{p} < \text{mf} >$

p 3 sim. tr 3 tr 3 tr 3 tr 3 tr 3 p 3 f 3 p 3 f 3 p 3 f 3

mf

mf 3 sim. mf 3

needle "p" sim. "f"

l.v.

27

Bsn.

119 13 sim. *tr* *tr* *tr* *tr* *tr* *tr* → M {+/- 5} 5 *f* *ff* *f* 5 *mf* 5 *f* M {+/- 1} 2

Tim.

∅ → ○ ped. ad lib. *ff* *ff* *f* *ff* *f* *ff* 2

Perc.

mf *pp* *ff* *ff* R *ff* 2

"mf" "ff"

Tempo primo ♩=45

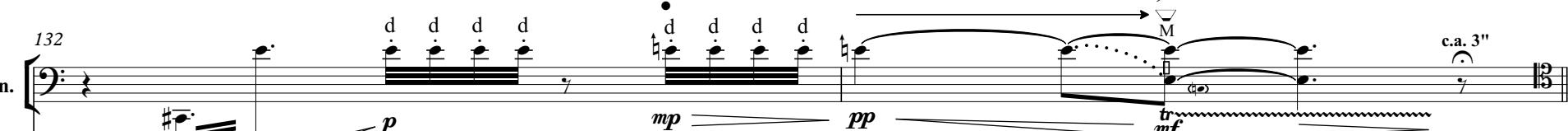
Musical score for Bassoon (Bsn.), Timpani (Tim.), and Percussion (Perc.). The score consists of three staves. The Bassoon staff (top) starts at measure 122 with a dynamic of *mf*, followed by a melodic line with various dynamics including *p*. The Timpani staff (middle) starts at measure 5 with a dynamic of *ff*, followed by a melodic line with dynamics including *mp*. The Percussion staff (bottom) has a dynamic of *ff* and a note with a grace note. The score includes performance instructions such as "c.a. 3\"", "gliss.", and "voice". There are also technical markings like "1112 10 9 6 18" and "M" above the Bassoon staff.

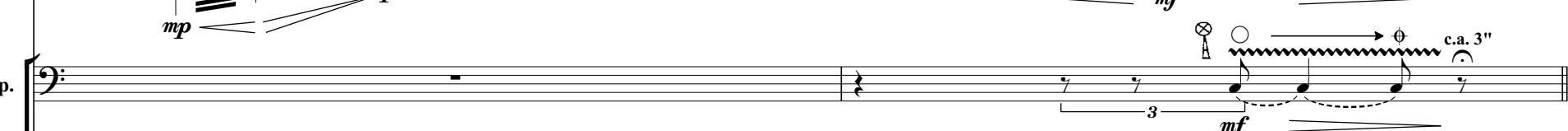


Musical score for Bassoon (Bsn.), Timpani (Tim.), and Percussion (Perc.). The score is labeled 'H' and includes dynamic markings like 'd d sim.', 'f', 'mf', 'mp', 'key clicks', and 'p'. The tempo is indicated as $\text{♩} = 60$. The score shows various rhythmic patterns and performance techniques for each instrument.

29

132

Bsn. 

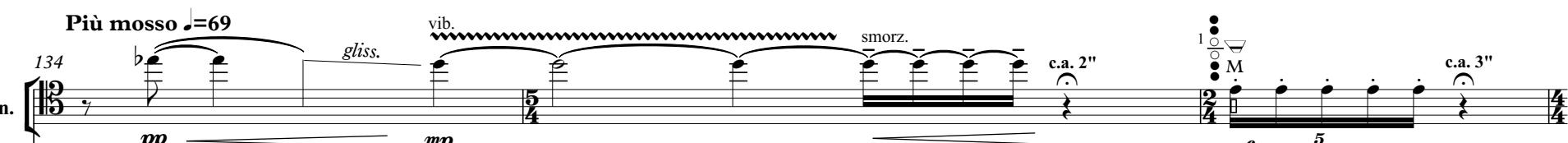
Tim. 

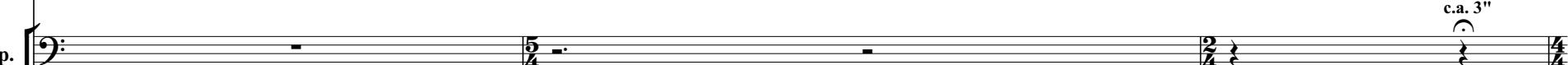
Perc. 

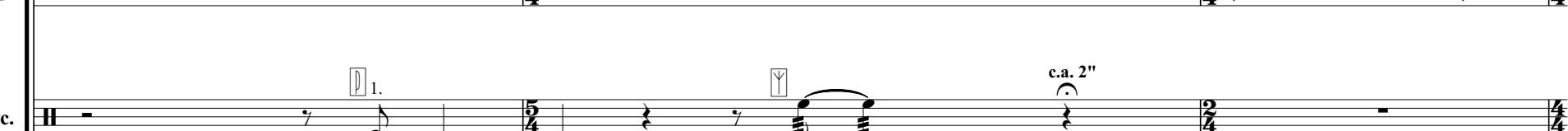
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Più mosso ♩=69

134

Bsn. 

Tim. 

Perc. 

137

Bsn. *f* → *mf* → *mf* → *d d sim. 7* → *c.a. 2"* → *f* → *5* → *use the right hand* → *{+/- 1,3}* → *{+/- 11,12}* → *HP* → *c.a. 5"* → *pp*

Timp. *f* → *p* → *3* → *c.a. 2"* → *3* → *f* → *f* → *sim. 6* → *5* → *f* → *Φ* → *c.a. 5"*

Perc. *H*

≡

I

Tempo primo $\text{♩} = 45$

141

Bsn. *f* → *mf* → *3* → *sim. 6* → *d d sim.* → *t t sim. 7* → *z o o o* → *M* → *HP* → *MP* → *HP*

Timp. *-*

Perc. *f* → *mp* → *f* → *f* → *mp* → *on the slow side* → *fast* → *slow l.v. fingers* → *mf* → *f*

144

Bsn. $\uparrow \downarrow$ sim. 7 5

"mf" "f"

p

fingers C 7 6 3 ord.

Tim. mf gliss. pp mp R R C

Perc. "mf"

3 4 4 4

{+/- 3}

This musical score page contains three staves: Bassoon (Bsn.), Timpani (Tim.), and Percussion (Perc.). The Bassoon staff begins with a sixteenth-note pattern, followed by a dynamic marking 'mf', a forte dynamic 'f', and a dynamic 'p'. The Timpani staff features a rhythmic pattern with dynamics 'mf', 'gliss.', 'pp', 'mp', and 'R'. The Percussion staff has a sustained note. Measure 144 ends with a dynamic 'C' and a brace indicating a range of +/- 3. Measures 145 and 146 show continued patterns for all three instruments.