

Román González Escalera

VARIACIONES SOBRE UN PÚRPURA PROFUNDO

for Bass clarinet in B flat, electric guitar, violoncello and percussion (1 player)

(2015. Revised in 2020)

Length: c.a. 7'

Score








**PERFORMANCE NOTES**

**GENERAL**

The trills, *tremoli* and *bisbigliandi* should be played as fast and dense as possible (except expressed note). This will depend on the technical and sonorous possibilities of each instrument.

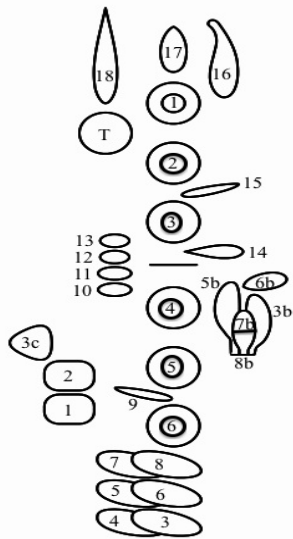
The horizontal arrows indicate a progressive change in any musical aspect. For instance: from *tasto* to *ponticello* or the progressive opening of any hole or key in the bass clarinet.

  Indications for quarter tones.

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

The length of this work is, approximately, 7 minutes.

**BASS CLARINET**



In an multiphonic and/or quarter tone fingering, the thumb indication is written as another hole and not with the T. In the case of the clarinet part, the number of the keys coincides with the number of the holes. For that reason, when an action with a hole is needed, it is written with the number inside a circle. It can be seen in the fingering chart.

A diamond as a headnote indicates the position the performer should put in order to play the written sonorous object.

A square as a headnote indicates an eolian sound. The fingering position is indicated with the pitch written.

A little circle over the notes means harmonic sound.

The aeolian sounds (indicated with a square as a headnote) should be played with the written consonant f.

In the harmonic *tremoli* the root notes should be heard, but only as a shadow sound.

A cross over the note means slap.

The voice part is also written in the actual pitch of the instrument. The resultant note should be sung a 9th lower than the written one.

The indication tk means double tonguing and the t simple tonguing.

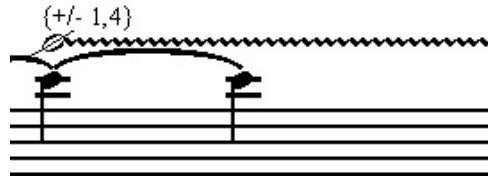


This symbol indicates half air-half sound.



This symbol indicates ordinary sound.

A dotted line indicates a progressive pressure change in order to get a full multiphonic or to close it (focussing the sound in one note). No fingerings should be changed unless a finger change is written.



This symbol written over the note means *bisbigliando*. In this case, and/or for trills and *tremoli*, the keys or holes, in order to play the indicated action, are written in the way showed in the image. In this particular case, {+/- 1,4} is written. It means that the performer should play both keys together as fast and dense as possible. If {+/- 1,4} is written, the keys should be played alternatively.

The holes are written with a number inside a circle. It can be seen in the fingering chart.

## *ELECTRIC GUITAR*

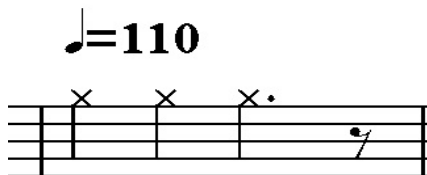
The guitar player will need: an ordinary pick, a tremolo bar, a delay pedal, a distortion pedal, a volume pedal, a wah-wah pedal and a looper pedal. The delay is written with the indications a bit delay, medium delay or much delay. The performer has freedom to choose the values but approximately a bit delay indicates spaced repetitions of the sound and much delay, many repetitions in short periods of time.


The distortion is indicated in percentages.

The wah-wah pedal is indicated with arrows. If the arrow goes up, the pedal should be pressed and, if it goes down, depressed. The indication ord. wah is for putting the pedal in its natural position.

P.M. means palm mute.

Before the performance the following material must be recorded in the looper pedal. It is indicated in the piece the point when the material is released. This sound should be produced with the contact of the cable and the pickup of the guitar getting a mass sound.



 This symbol indicates that the instrument must be muted.

A triangle as a headnote indicates the highest pitch possible.

## VIOLONCELLO

Be careful with the differences between: *molto pont.* - *pont.* - *ord.* - *tasto* and *molto tasto*.

The harmonic sounds are written in an ordinary way, using a diamond as a headnote. Pay special attention to the diminished fifth harmonic. It should be played slightly lower than the ordinary position. The resultant sound is the seventh harmonic.

The harmonic sounds that the position coincides with the resultant are written with a circle over the note.

A triangle as a headnote indicates the highest pitch possible.

Some trills will have to be played with a harmonic sound. In this cases the velocity of the trill should not be very fast in order to get a clearer resultant sound. If the velocity of the trill is very fast, the resultant sound will just be the harmonic sound.

The irregular *glissando*, written with a curved line, should be played at the discretion of the performer but looking for a marked irregularity.

The left hand *pizzicato* is written with a cross over the note.



## PERCUSSION

The percussion set is formed by: 2 bongoes, a snare drum, 2 tom-toms (14 and 16" preferred but 12 or 13 and 14" is also good), a hi-hat and a suspended cymbal (16" preferred). The percussionist will need: 2 snare drum sticks, 2 very soft felt mallets, 2 hard felt mallets and a bow.

All actions with the hi-hat are played with the foot. A cross over the note indicates closed sound and a circle over the note open sound.

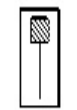
In the cymbal sounds played with the bow, the numbers 1 or 3 are written. The number 1 indicates that the resultant sound should be the highest partial possible. The number 3 indicates that the resultant sound should be the densest sound possible. This is due to the appearance of many partials at the same time.



Symbol for the very soft felt mallet



Symbol for playing with the nails



Symbol for the hard felt mallet



Symbol for the snare drum sticks

# Variaciones sobre un púrpura profundo

a Nou ensemble

Román González Escalera

6

**Tempo:**  $\text{♩} = 110$  (initial),  $\text{♩} = 50$  (later)

**Bass clarinet in B $\flat$ :** *p* to *f*, *p* to *trill very fast* (trill slow  $\{+/- 5\}$ )

**Electric guitar:** *mf*, *p* to *f*, *mf*, *p*. Includes "Pick 100% Distortion" and "(Slowly)\*\*".

**Violoncello:** *f* to *ff*, *gliss.*

**Percussion:** Suspended cymbal bow, Bongoes (sim., as fast as possible)

Annotations: *c.a. 5"*, *c.a. 7"*, *molto pont. a bit overpress.\**, *l.v.*

**Section A**

**Bass Cl.:** *f* to *mf*

**E. Guit.:** *p*, *ff*, *p*. Includes "Much delay clean" and "ord. press."

**Vc.:** *f*, *p*, *f*, *ff*, *p*, *f*. Includes "Pont.", "Rim shot with the finger", "8va", "II(7th)", "III", "gliss.", and "Try to fuse the notes together as much as possible. The beginning of the second note should not be noticeable. Imperceptible bow changes."

**Perc.:** *f*, Hi-hat, (foot) *mf*

Annotations: *8va*, *ord. press.*, *gliss.*, *l.v.*, *18*, *10*, *6*

\*(cello) Play harmonic notes ad lib. in the upper register of strings I and II (martelé).  
 \*\*(guitar) Turn down the pitch as much as possible with the tremolo (whammy) bar.

Bass Cl. *no delay 100% dist. c.a. 5"* *Son fendù* *Same multiphonics as the previous page* *mf ppp* *mf ppp* *pp* *mf*

E. Guit. *no delay 100% dist. c.a. 5"* *ff* *Much delay clean* *p* *no delay 100% dist.*

Vc. *c.a. 5"* *p* *p* *mf*

Snare drum (without snares) tom-toms *c.a. 5"* *pp* *f* *L.v.*

Perc. *pp* *f* *L.v.* *bow 1. L.v.* *mf* *1. 3. L.v.* *p* *mf*

Beat the drums (on the head) ad lib. and without stopping

(foot)



**B**  
♩ = 50

Bass Cl. *Son fendù* *f* *p*

E. Guit. *(with tremolo bar)* *(lowest possible)* *mf* *IV no vibrato* *tasto* *pont.* *tasto* *(100% dist.)* *powerful P.M.* *L.v.* *f* *ord.* *tasto* *ord. press.* *f* *p*

Vc. *Imperceptible bow changes in all piece (if necessary).* *p* *ord.* *tasto* *ord. press.* *f* *p*

Perc. *1. L.v.* *p* *f* **9**

With this root note play harmonic notes ad lib. as fast as possible (ethereal sound) It would be great if sometimes they could sound (at least two) together

\*\* Changing the contact point of the bow with the string closer to the bridge and with a bit overpressure, some harmonics sounds may be achieved. Ethereal sound.

5

Bass Cl. *p* *mf* *p* (if possible) tk *f* *p* {+/- 13}

E. Guit. clean "heavy" tapping *p* + (l.h.) *p* (trem. bar) half possible *p* 100% dist. P.M. *p* max. possible *p* *pont.* *ord.*

Vc. *p* *mp* *p* *gliss.*

Perc. *p* *f* (ad lib.)



9

Bass Cl. *pp* *p* {+/- ①} 3

E. Guit. *mf* Drag the pick along the string ⑥ *mf* Clean a bit delay *p* *tasto* *pp* bend. max. possible always bend. *pizz.* *gliss.* *p* bow *pont.* (7th)

Perc. *mf* *p* *mf* *p* 9



14

Bass Cl.  $\{+/-\textcircled{1}\}$

E. Guit. muted strings  $\downarrow$   $\uparrow$  sim. Wah-wah pedal  $\textcircled{6}$   $\textcircled{5}$   $\textcircled{4}$   $p$   $mf$  100% dist. no delay ord. wah  $tr$  wah  $ord.$  wah  $tr$   $mf$

Vc. *tasto*  $tr$   $p$  *pont.* (possible) *gliss.*  $f$  *ord. press. *tasto*  $\rightarrow$  *pont.*  $p$  *gliss.**

Perc.  $p$   $mf$  9

**||**

18

Bass Cl.  $\{+/-\textcircled{1}\}$  *Son fendù*

E. Guit.  $\textcircled{18}$   $\textcircled{14}$   $\{+/-\textcircled{5}\}$   $tr$  *gliss.*  $mf$   $p$  clean ord. wah P.M.  $wah$  100% dist. ord. wah  $tr$   $p$   $f$   $mf$  bend.

Vc.  $ord.$   $gliss.$   $mf$   $p$   $ord. press.$  *molto pont.*  $pp$  *gliss.*  $p$  *tasto*  $gliss.$   $f$  *ord. *tasto*  $tr$   $p$   $f$  *gliss.**

Perc.  $mf$   $p$   $p$   $f$  9

**D**

23

Bass Cl.  $\{+/- 13\}$   $\{+/- 13\}$   $\{+/- 13\}$   $\{+/- 13\}$

E. Guit. clean a bit delay P.M. wah 100% dist. ord. wah Drag the pick clean "heavy" tapping loco 100% dist. gliss. gliss. *tr*

Vc. *molto tasto* *ord.* IV muted strings *gliss.* Begin the gliss. at D2 position approximately and end as near as possible to the bridge

Perc. 9 5 9

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

Keep a continuous irregular movement with the left hand in order to create an unstable sound.

28

Bass Cl.  $\{+/- 13\}$   $\{+/- 12,13\}$

E. Guit. *tr* bend. max. possible ord. wah tapping medium delay *8va*

Vc. *pont.* *tr* *gliss.* Progressively to harmonic pressure *molto pont.* a bit overpress.\* (same as the beginning)

Perc. 9 6 6 6

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

32

Bass Cl. *mf* *p* *Son fendú*

E. Guit. *gliss. slowly max. possible* *wah* *No delay ord. wah* *Drag the pick* *mf*

Vc. *molto pont.* *Same as bars 27 and 28* *molto tasto* *mf* *p*

Perc. *mf* *p* *mf* *6* *6* *6* *6* *6* *6* *9* *f* *l.v.*

At some point, it should not be played an octave higher



**E** 36

Bass Cl. *mf* *p* *{+/- 8}* *{+/- 1}* *{+/- 12/13}* *tr* *p*

E. Guit. *clean P.M.* *p* *bend.* *wah*

Vc. *mf* *p* *ord.* *tr* *molto tasto* *no vibrato to ord. press.* *molto tasto* *III* *ord.* *gliss.* *IV* *muted strings* *ord.* *gliss.* *p*

Perc.



49

Bass Cl.

E. Guit. *wah* *tr* *ord. wah* *P.M.* *Note reached with a bend.* *p* *release bend.* *mf* *8va-7* *l.v.*

Vc. *(tr)* *ord. gettato* *mf* *pont.* *p*

Perc. *finger* *mf* *bow l.* *p* *mf* *l.v.*



51

Bass Cl. *6* *p* *{+/- 12}* *tr*

E. Guit. *loco* *P.M.* *P.M.* *mf* *pp*

Vc. *gliss.* *mf* *pont. tr* *p* *mf* *pont. tr* *p* *mf* *tasto* *p* *mf* *pizz.* *p* *bow molto pont.* *p*

Perc. *fingers* *p* *finger* *p* *mf*

53

Bass Cl. *p* *gliss.* *{+/- 13}* *p* *mf* *p*

E. Guit. *p* *mf* *p*

Vc. *gliss.* *ord.* *p* *gliss.* *gliss.* *pizz.* *mf* *bow gett.* *p* *mf*

Perc. *p* *mf* *finger*



55

Bass Cl. *p* *f* *mf* *p* *tk* *t*

E. Guit. *p* *gliss.* *gliss.* *clean* ④ *Don't pick the E flat*

Vc. *p* *mf* *Molto pont.* *pp*

Perc. *mf* *mf* *sim.* *p* *finger* *p*

57

Bass Cl. *p* *mf* *p*

E. Guit. 100% dist. P.M. clean *p* *gliss.*

Vc. *gliss.* (10th)

Perc. *p*

{+/- 12} *tr*

{+/- 13} *tr*

3

+

3



59

Bass Cl. *mf* *p* *p* *pp*

E. Guit. *gliss.* *pp* 100% dist. P.M. *pp* *tr*

Vc. a bit overpress. ord. *p* *gliss.*

Perc. fingers *pp* *mf* *p* *sim.*

G

tk → t

tk → t

3

⊕

61

Bass Cl. *tr*

E. Guit. *(tr)* P.M. *p* bend. *ord. press. molto pont.* *pp* clean *tr* *gliss.* *p*

Vc. *mf* *pp*

Perc. finger *mf* 3 *mf* *p*

62

Bass Cl. *pp*

E. Guit. *(tr)* wah *gliss.* *ord. wah 100% dist. P.M.* *pp*

Vc. *mf* *ord. tr* *gliss.* *p* *tasto tr* *(IV)* *p*

Perc. finger *mf*



63 17

**Bass Cl.**  $\{+/- 7\}$   
*mf* *p* *pp* *p* *p*

**E. Guit.** *tr* P.M. *pp* *p* *tr*

**Vc.** *(tr)* *molto pont.* *pp* *p* *tasto tr* *molto pont.* *pp*

**Perc.** *mf* *p* *p* *p* *pp*



65

**Bass Cl.** *p* *ff* *c.a. 5"*

**E. Guit.** *(tr)* *p* *f* *c.a. 5"*  
 ⑥ Drag the pick

**Vc.** *gliss.* *ff* *c.a. 5"*

**Perc.** *p* *ff* *c.a. 5"*

**H**

voice part *mp* c.a. 5" *gliss.* c.a. 3" *mp* c.a. 5" *gliss.* c.a. 2" *mp* c.a. 5" *gliss.* c.a. 1" *mp*

Bass Cl. *pp* *tr* *pp* *tr* *pp* *tr* *pp*

Start the prerecorded loop medium delay c.a. 5" voice part *mp* c.a. 5" c.a. 2" *closed mouth mp* c.a. 5" c.a. 1" *closed mouth mp*

E. Guit. *mp* ⑥ Drag the pick slowly c.a. 3" *mp* *mp* *mp* c.a. 5" c.a. 1" *mp* *closed mouth*

Vc. *p* c.a. 5" *irregular gliss.* c.a. 3" *p* c.a. 5" *p* c.a. 2" *p* c.a. 5" *p* c.a. 1" *mp* *closed mouth*

fingers. Play ad lib. on the toms and the snare drum c.a. 5" c.a. 3" c.a. 5" c.a. 2" c.a. 1"

Perc. *pp* *pp* *pp*

Part ad libitum with the written material. One bar may be repeated as many times the performer want but, the fluid change between bars is desirable. The gestures should be played *piano* at the beginning and in a continuous *crescendo* until the end in *fortissimo*.

c.a. 30"

I

Tempo: ♩ = 40

**Bass Cl.** slap + key clicks

**E. Guit.** ⑥ Drag the pick tap irregular vibrato with the tremolo bar Stop loop at the same time 100% dist. no delay *mf* vibrato with the bar narrow → wide Turn down the pitch as much as possible c.a. 10"

**Vc.** pizz. muted strings tonlos muted strings bow

**Perc.** fingers

The score consists of four staves. The Bass Cl. staff uses a treble clef and features a sequence of slaps and key clicks. The E. Guit. staff uses a treble clef and includes instructions for pick dragging, tapping, irregular vibrato with a tremolo bar, and a loop that is stopped at a specific time. It also features 100% distortion, a mezzo-forte (*mf*) dynamic, and a vibrato that transitions from narrow to wide, with a final instruction to turn down the pitch. The Vc. staff uses a bass clef and includes pizzicato muted strings and tonlos muted strings played with a bow. The Perc. staff uses a drum clef and is played with fingers. Timing markers 'c.a. 5"' and 'c.a. 10"' are placed throughout the score to indicate approximate durations.