st jérôme | wüste (atacama)

for a male performer, amplified prepared double bass + tape

2017/20

Raphaël Languillat

Fra Angelico - The Penitent Saint Jerome
(1419–20) — 56.5 x 41.2 cm

Detail

EPÍLOGO

COMO UN SUEÑO EL SILBADO DEL VIENTO
TODAVÍA RECORRE EL ÁRIDO ESPACIO DE
ESAS LLANURAS

EPILOGUE

LIKE A DREAM THE WHISTLE OF THE
WIND STILL TRAVERSES THE ARID
SPACE OF THOSE PLAINS

Raúl Zurita — Epílogo / Epilogue
from 'El Desierto de Atacama'

technical requirements

Stage Setup

- 1 music stand for the digital score

N.B. : please use a tablet and not a paper score

- 1 bluetooth pedal
- 1 earbuds w/ appropriated extension cable
- 1 headphone amplifier

N.B. : a wireless option can be considered if available

Sound Setup (operator)

- 1 cardiod condenser microphone for the bass' Amplification
- 1 lateral discreet headset for the mouth's Amplification
- 1 mic stand
- 2 front loudspeakers [Left + Right]
- 1 *optional* subwoofer
- 1 mixer analog or digital

N.B. : global power of sound system must be adapted to size of the concert hall

- 1 standard reverb (at least 3-4") for the Amplification
- 1 computer w/ Ableton, Logic (etc...) to play the Tape and Click-Track

Light (if possible)

- use a harsh and broad zenithal lighting on stage for the performance, with only a tablet/laptop as score with minimal screen light

Contact

- Tape and Click-Track are available on request: rlanguillat[at]gmail.com

notes for performance

ACCIDENTALS apply for the whole measure

AMPLIFICATION the contrabass must be amplified with a slight reverberation depending on the acoustic of the location (at least 3 to 4 seconds).

TAPE is composed of field recordings of the Atacama desert (Chile) realized by sound artist Felix Blume. A live volume control from the mixing desk is desired. Contrabass and tape must always be equally mixed (the later is available as an audio file with click-track).

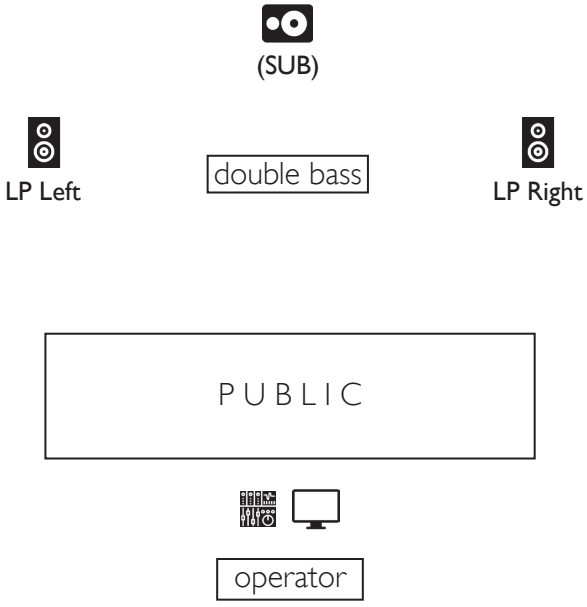
THANKS to Macarena Rosmanich for the voice-over recording of Raúl Zurita's poems 'El Desierto de Atacama V' and 'Epílogo' — from Purgatorio (1979)

TRANSPOSITION contrabass sounds one octave under the written pitch

TUNING standard orchestra tuning (I = G - II = D - III = A - IV E)

VIBRATO play without vibrato and let resonate, unless otherwise indicated

stage directions



symbols

1/4 tone flat and sharp

3/4 tone flat and sharp

Ligatura

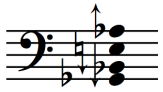
Glissando

Continuous transition between two states

Ad libitum alternation between two states

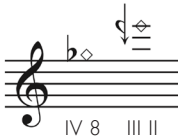
techniques

SCORDATURA [G flat-Spectrum]



I = A flat +4 cents (9th harmonic) — II = E -31 cents (7th harmonic)
III = B flat -14 cents (5th harmonic) — IV = G flat (4th harmonic)

CONTRABASS PREPARATION



use two (2) wooden clothes pegs and place them at the positions of harmonics III II and IV 8, in the region after the fingerboard. The result must be a rich and complex sound - not to dry and muted.

Bowing techniques

↘ Diagonal bowing

→| Bowing against the nearest wooden clothes peg

↻ Circular bowing

∞ Eight-form circular bowing

Clefs

Area located between the bridge (upper line) and the end of the fngerboard (lower line)

Area located between the end (upper line) and the beginning of the fngerboard (lower line)

Others

a.s.t.	Very high on the fingerboard
m.s.t.	High on the fingerboard
s.t.	At the beginning of the fingerboard
n.	Normal playing position
s.p.	Near the bridge
m.s.p.	Very close to the bridge (rich in high harmonics)
a.s.p.	Quasi on the bridge
s.p.	On the bridge (white noise)

□ Air sound

◇ Natural harmonic pressure

⊕ Damped w/ the hand

◐ Hald-damped w/ the hand

● Without damping

⌴ Extremely light bow pressure

▭ Normal bow pressure

▬ More than medium bow pressure

■ Quasi-écrasé bow pressure

Special techniques

עִבְרִית from m. 43 — "write" on the indicated string(s) (arco ord.), with light, normal and more than medium pressure (but without squeaking tones) the hebrew letters of the beginning of the Book of Genesis (Old Testament): בְּרֵאשִׁית, בָּרָא אֱלֹהִים, אֵת הַשָּׁמַיִם, וְאֵת הָאָרֶץ.

Sand | עִבְרִית from m. 76 — play on the wood of the C-bout (arco ord.) with light and normal pressure (without squeaking tones), free combinations of 1/ air sounds imitating the sand and wind and 2/ hebrew letters of the beginning of Genesis 1:1

Vent | Singing Dunes from m. 81 — playing on the tailpiece (arco ord.), begin with an accentuated *forte* "singing dunes" tone on the tailpiece, followed with free combinations of 1/ air sounds imitating the sand and wind with light and normal pressure and more often 2/ short-long "singing dunes" tones with normal and more than medium pressure, letting vibrate the tailpiece and the open strings (without squeaking tones)

Aeolian harp ↑↓ from m. 86 — oscillate slowly and irregularly between the indicated pitches, combining ad lib. double stops and a slow-bariolage technique like a harp gently played by the wind

voice

GENDER because of the ambitus of the sung notes, the performer should be a male player

SINGING TECHNIQUE without vibrato, unless otherwise indicated

BREATH take a short breath as you wish during long breathings, but without disturbing the musical flow

- ← Breathing-in
- → Breathing-out
- ←→ Ad lib. breathing-in or -out
- ■ □ Breath coloured by a vowel, whose register is linked to the vowel.
  Choose freely vowels which mix at best with the field recordings.

WHISTLE always balance and blend the whistles with the tape and/or the contrabass' harmonics, thinking them as a reverberation

- ◆◇ Whistle (articulated with the vowel [y]) at the written or an ad libitum pitch

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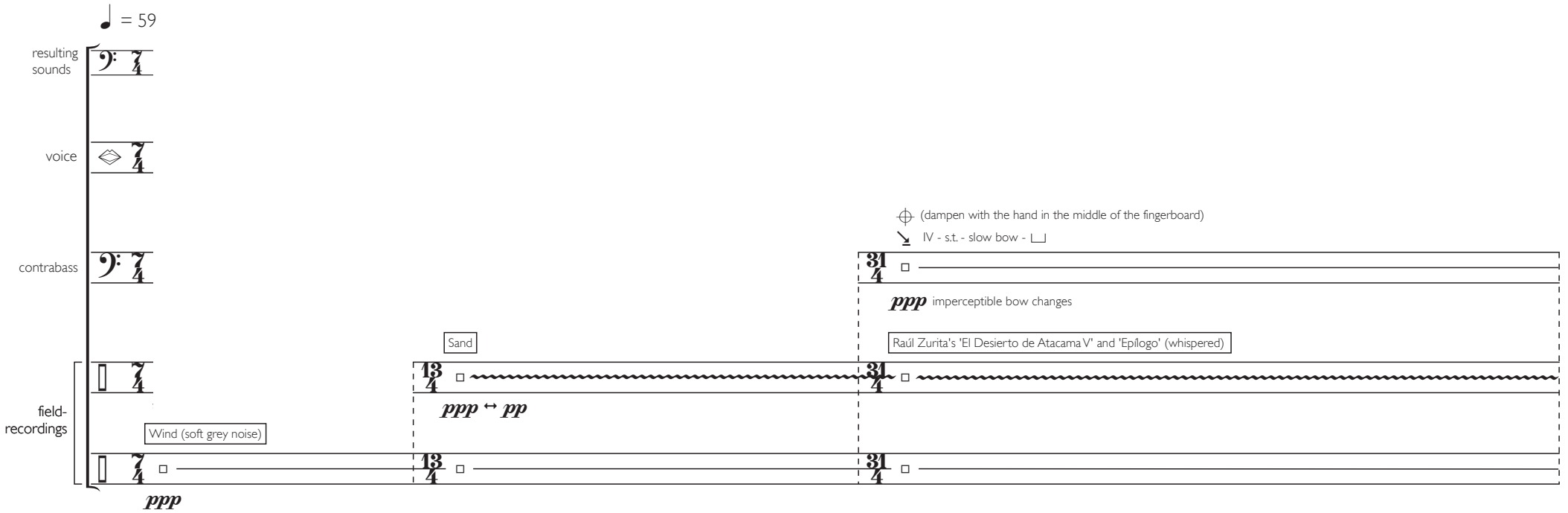
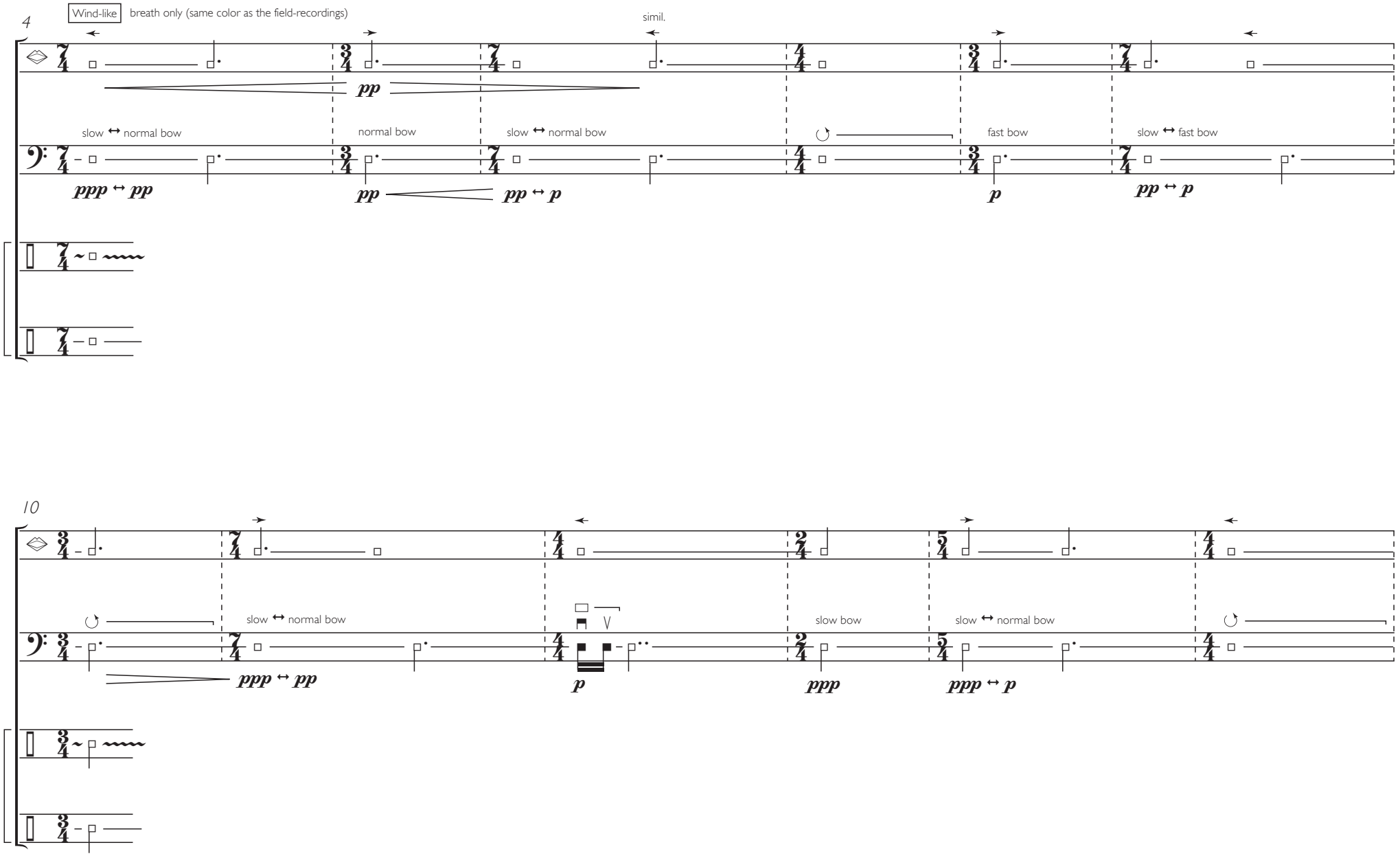
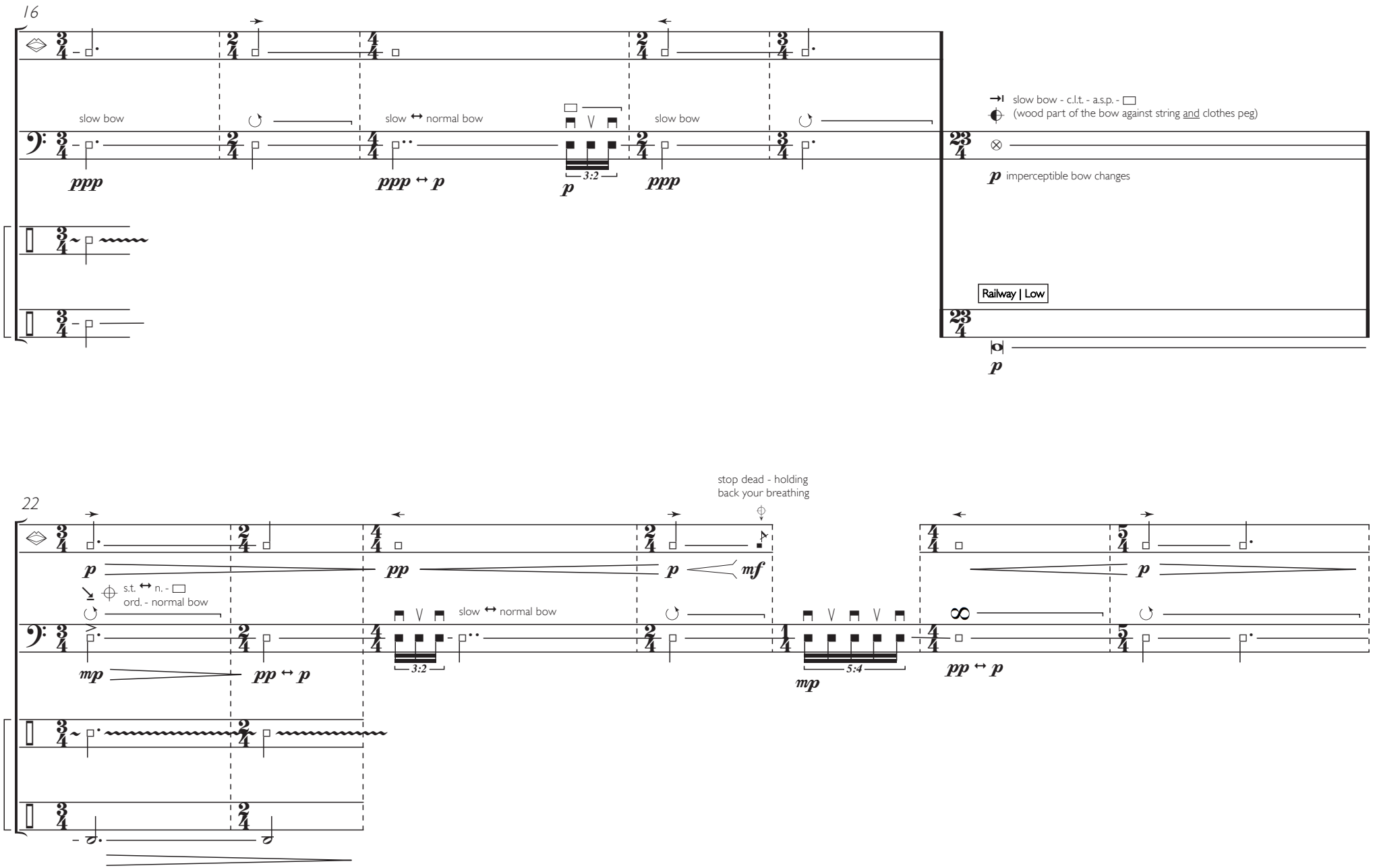
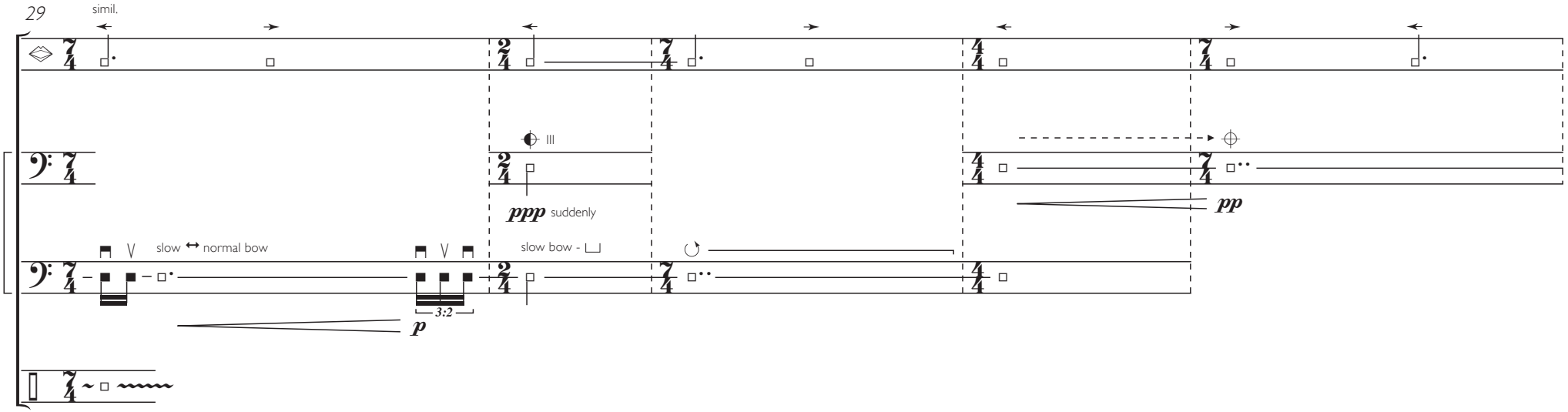
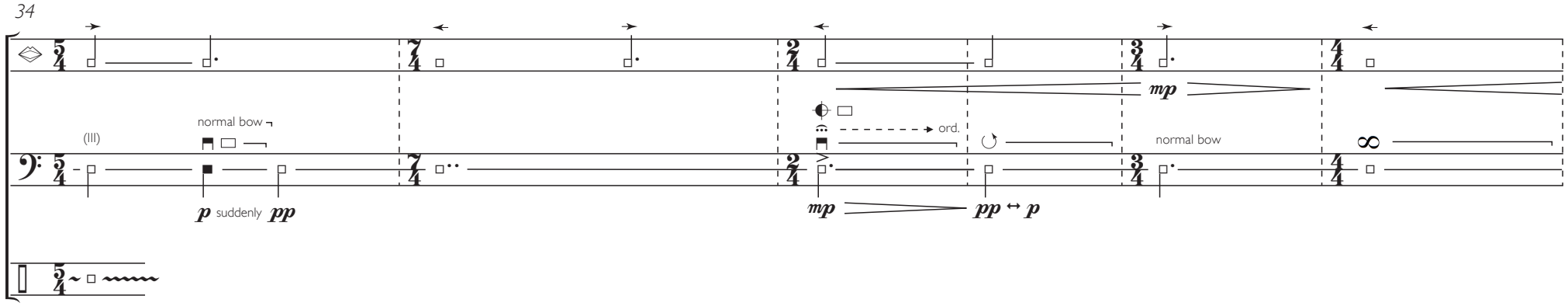
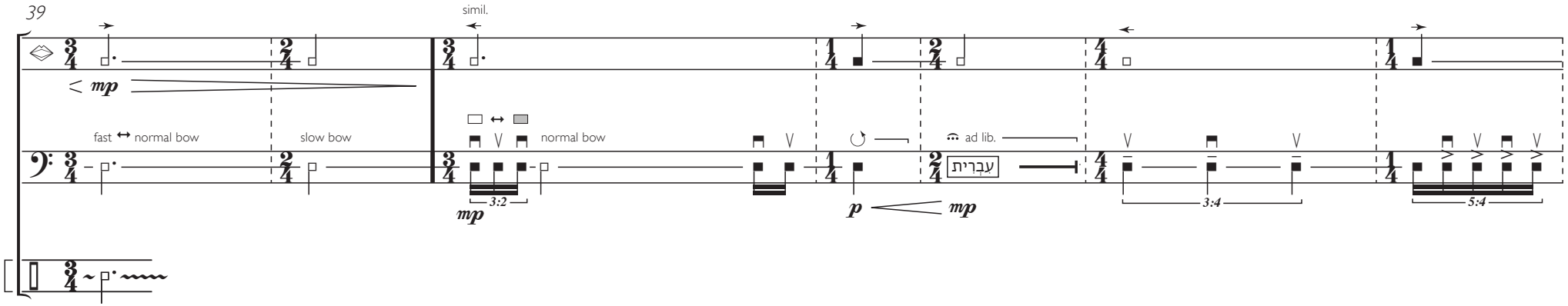


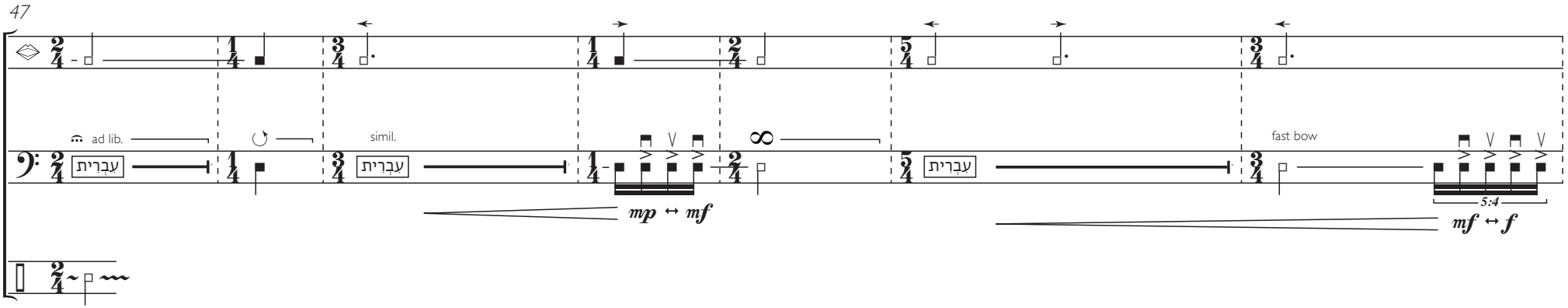

4
Wind-like
breath only (same color as the field-recordings)
simil.
pp
slow ↔ normal bow
ppp ↔ pp
normal bow
pp
slow ↔ normal bow
pp ↔ p
fast bow
p
slow ↔ fast bow
pp ↔ p
10
slow ↔ normal bow
ppp ↔ pp
p
slow bow
ppp
slow ↔ normal bow
ppp ↔ p

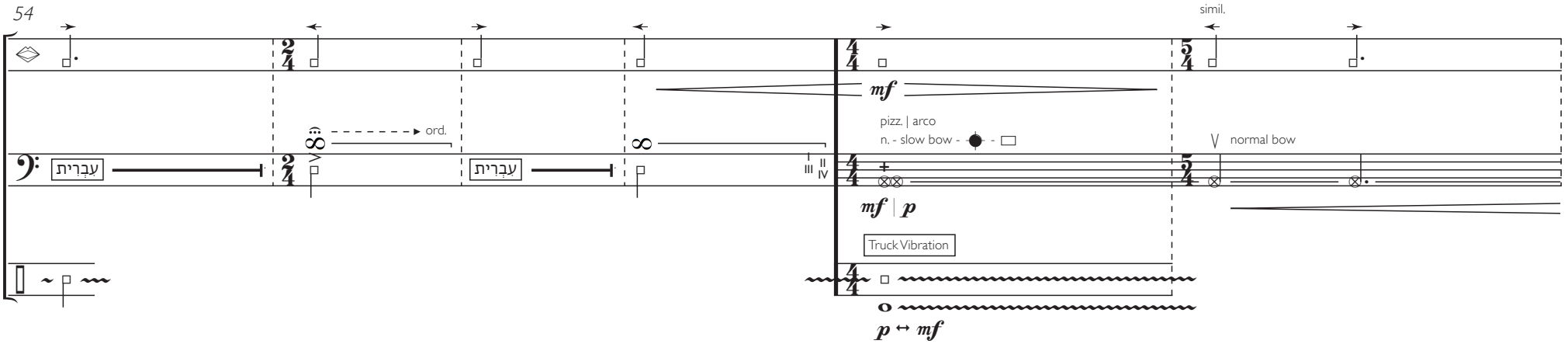

16
slow bow
ppp
slow ↔ normal bow
ppp ↔ p
3:2
p
slow bow
ppp
slow bow - c.l.t. - a.s.p. -
(wood part of the bow against string and clothes peg)
p imperceptible bow changes
Railway | Low
p
22
p
s.t. ↔ n. -
ord. - normal bow
mp
pp ↔ p
pp
slow ↔ normal bow
3:2
p
stop dead - holding
back your breathing
mf
mp
5:4
p
pp ↔ p

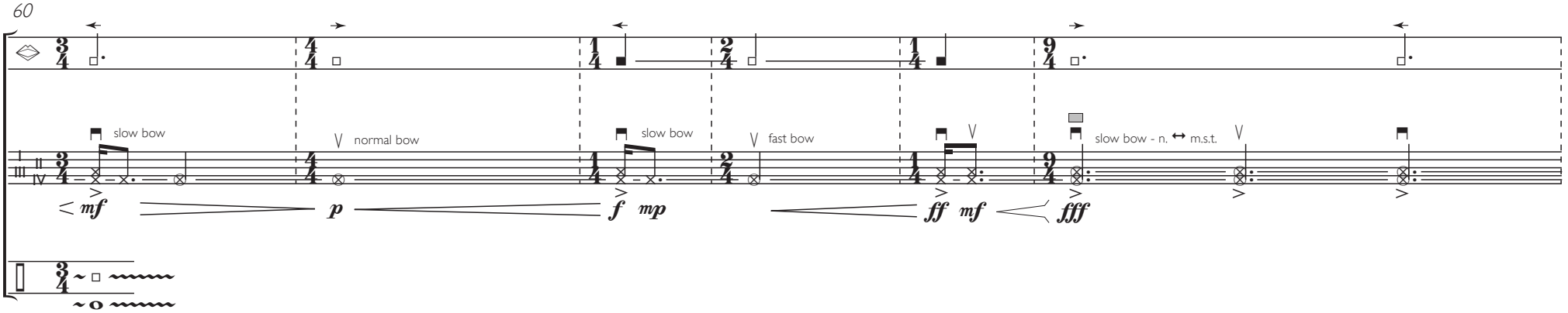

29
simil.
III
ppp suddenly
slow ↔ normal bow
slow bow -
3:2
p
pp

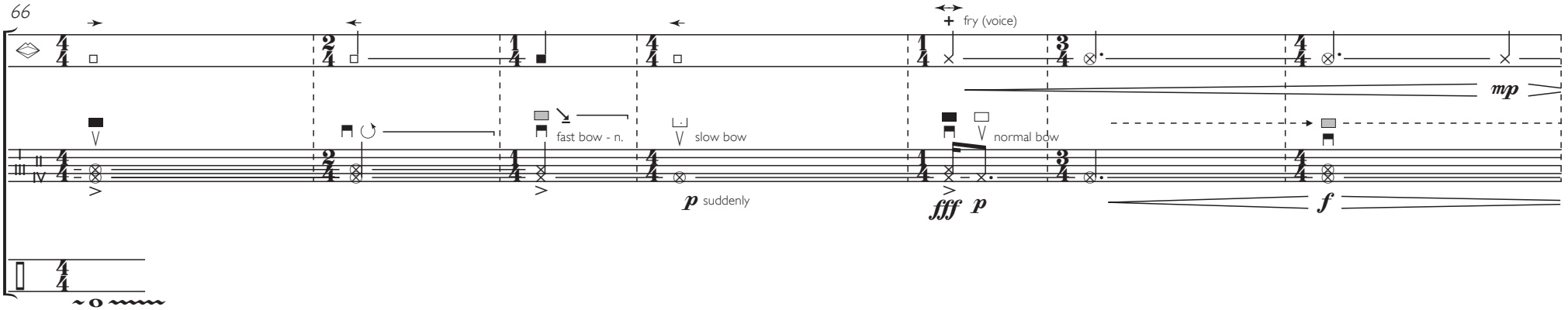

34
(III)
normal bow
p suddenly pp
ord.
mp
pp ↔ p
mp
normal bow

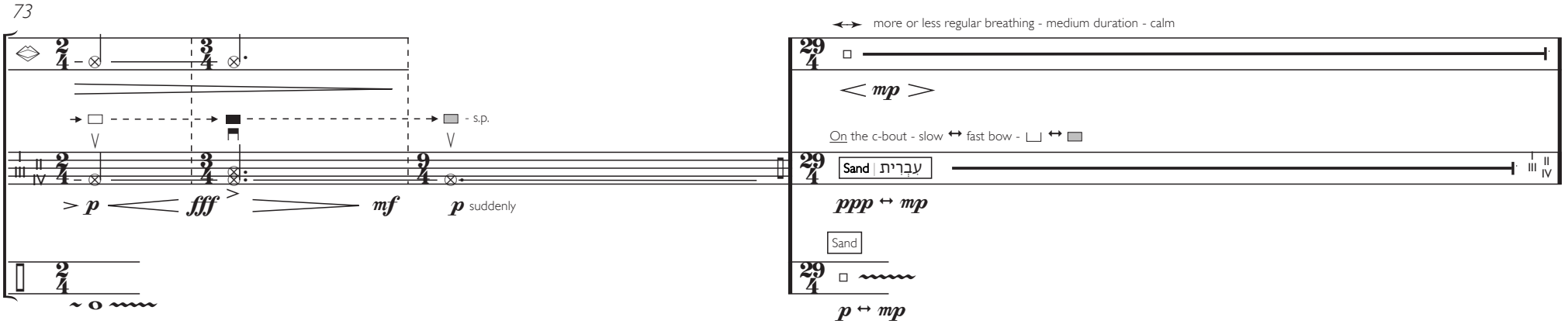

39
simil.
mp
fast ↔ normal bow
slow bow
normal bow
ad lib.
עִבְרִית
3:2
3:4
5:4
mp
p
mp


47
ad lib.
עִבְרִית
simil.
עִבְרִית
עִבְרִית
fast bow
5:4
mp ↔ mf
mf ↔ f

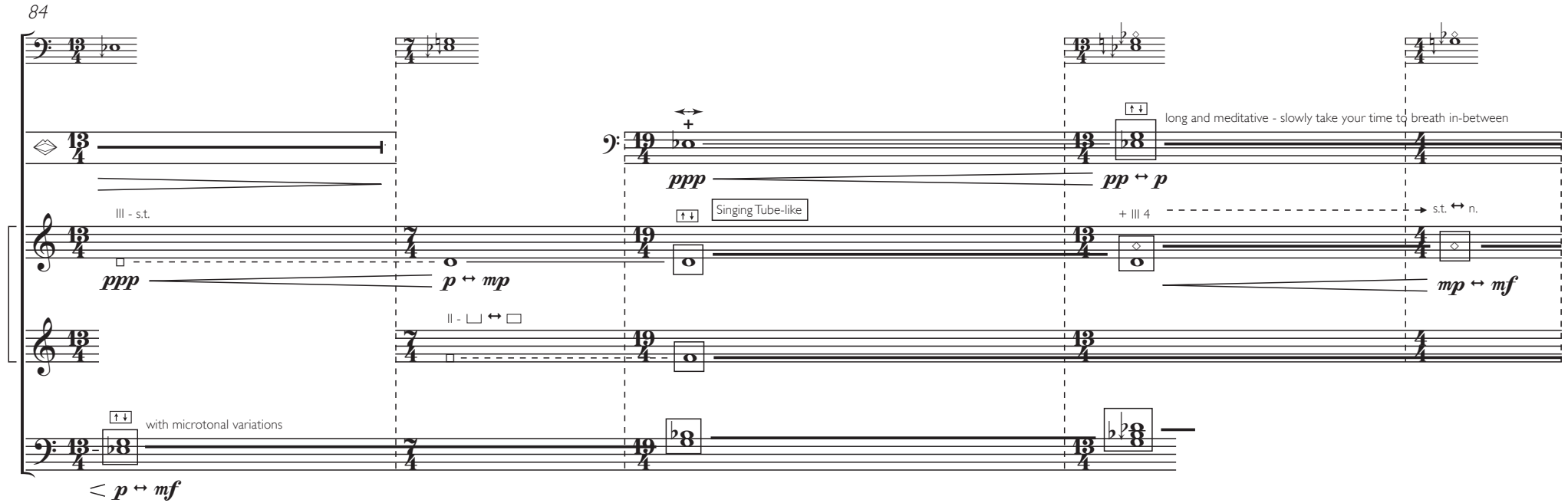

54
simil.
ord.
עִבְרִית
עִבְרִית
mf
pizz. | arco
n. - slow bow -
normal bow
mf | p
Truck Vibration
p ↔ mf

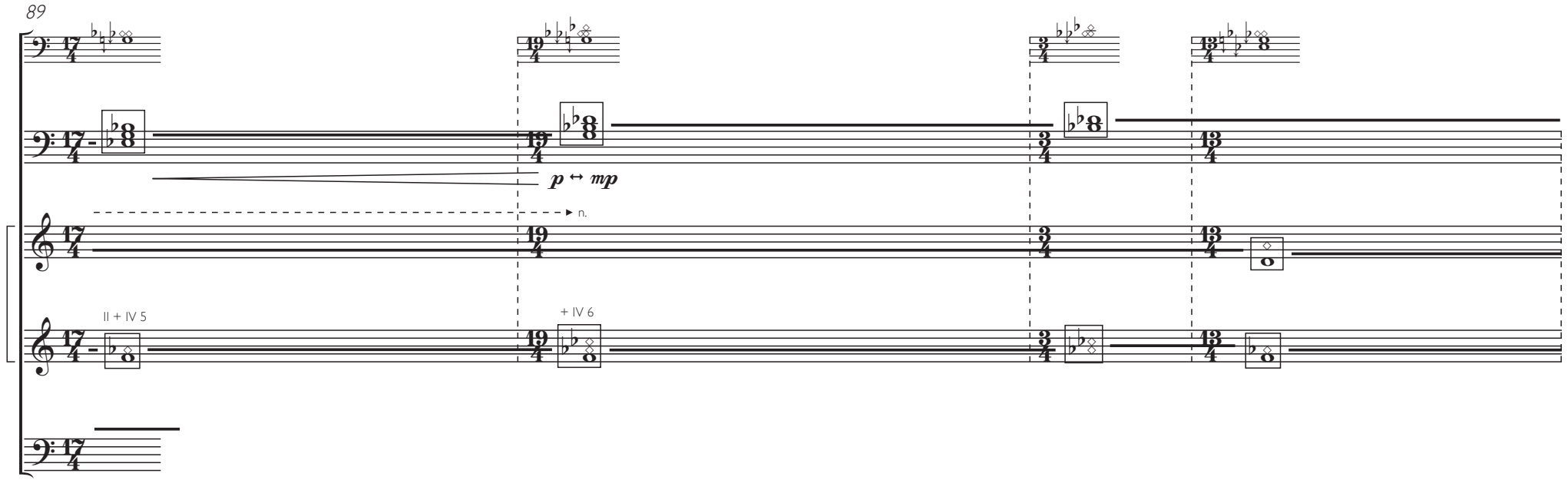

60
slow bow
normal bow
slow bow
fast bow
slow bow - n. ↔ m.s.t.
mf
p
f mp
ff mf
fff

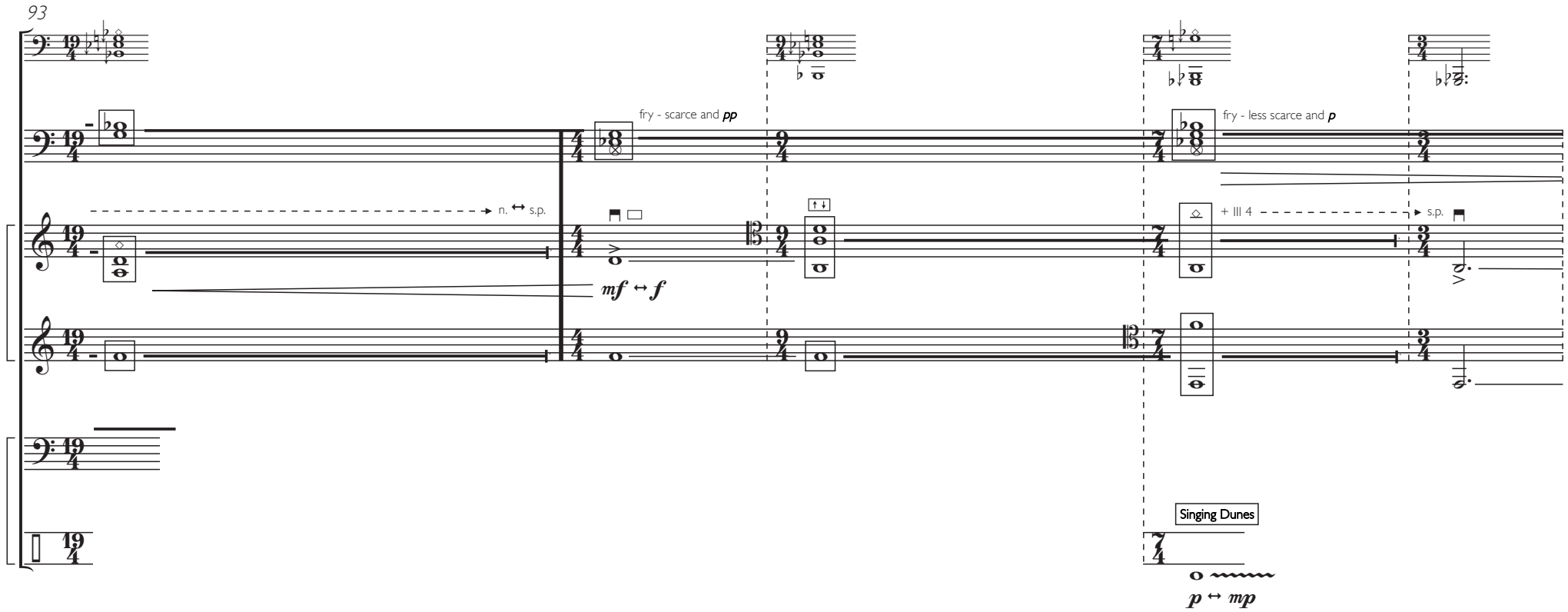

66
fry (voice)
mp
fast bow - n.
slow bow
normal bow
p suddenly
fff p
f

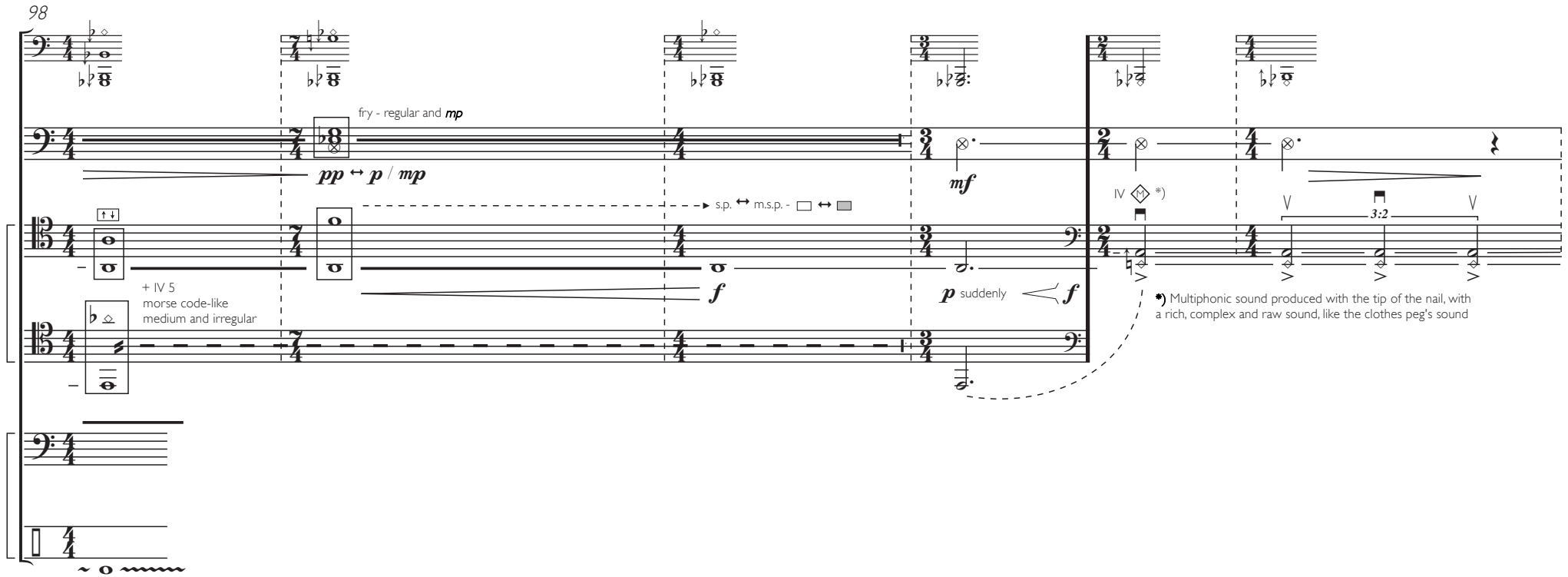

73
more or less regular breathing - medium duration - calm
- s.p.
p
fff
mf
p suddenly
mp
On the c-bout - slow ↔ fast bow -
Sand | עברית
ppp ↔ mp
Sand
p ↔ mp

77
more or less regular breathing - medium duration - calm
slow bow - 1/2 c.l.t. - a.s.p. -
(bow hairs against string and wood part of the bow against clothes peg)
Remove Clothes Peg III
Remove Clothes Peg IV
On the C-bout - simil.
slow bow - c.l.t. - sub. a.s.p. (wood part of the bow against string and bridge's wood) -
Sand | עִבְרִית
mp | p ↔ mp imperceptible bow changes
ppp ↔ mp
p subito - imperceptible bow changes
Truck Vibration
Sand
Truck Vibration
p ↔ mp
81
regular breathing - long duration - somewhat less calm
more or less regular breathing - medium duration - calm
On the tailpiece - < > ad lib. - slow ↔ normal bow -
On the C-bout - simil.
Wind | Singing Dunes
Sand | עִבְרִית
f ppp ↔ f
pp ↔ mf
Singing Dunes
Sand
Singing Tube
p ↔ mp
ppp

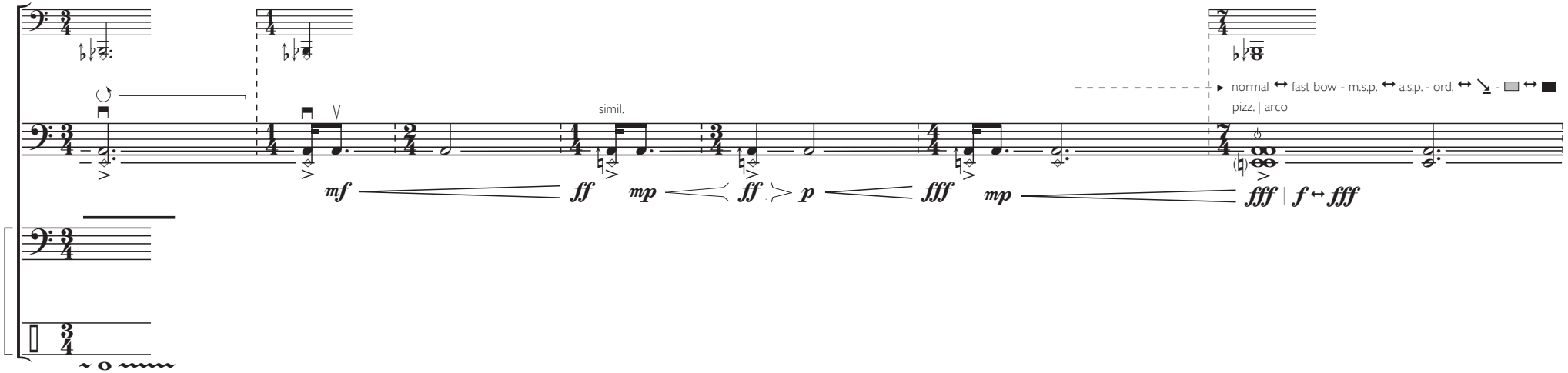

84
long and meditative - slowly take your time to breath in-between
III - s.t.
Singing Tube-like
+ III 4
s.t. ↔ n.
II - ⌴ ↔ ▭
with microtonal variations


89
p ↔ mp
n.
II + IV 5
+ IV 6

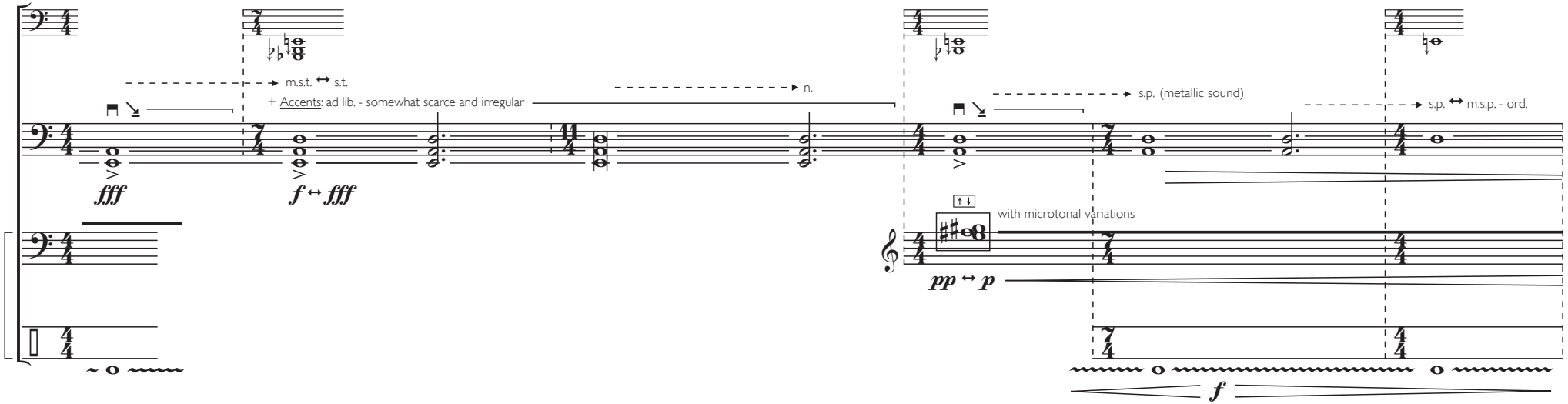

93
fry - scarce and pp
n. ↔ s.p.
mf ↔ f
fry - less scarce and p
+ III 4
s.p.
Singing Dunes
p ↔ mp

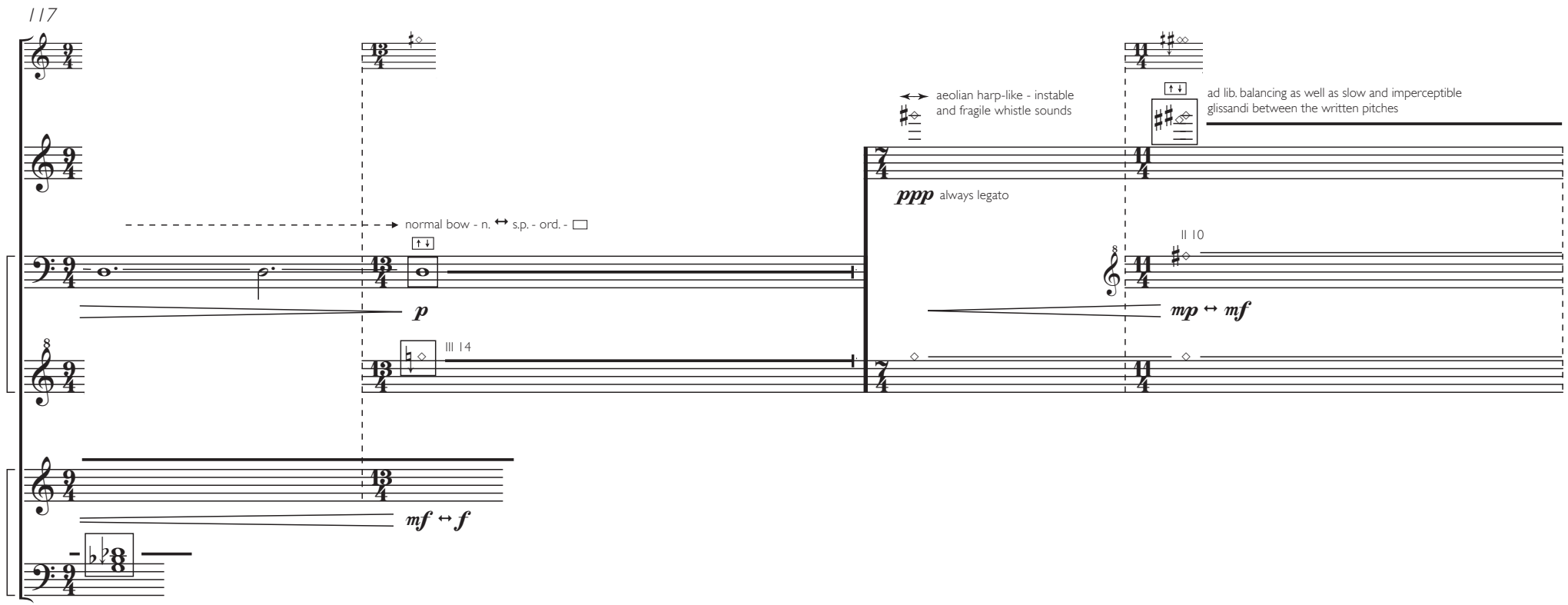

98
fry - regular and mp
pp ↔ p / mp
s.p. ↔ m.s.p. -
mf
+ IV 5
morse code-like
medium and irregular
f
p suddenly
f
IV
*)
3:2
*) Multiphonic sound produced with the tip of the nail, with a rich, complex and raw sound, like the clothes peg's sound

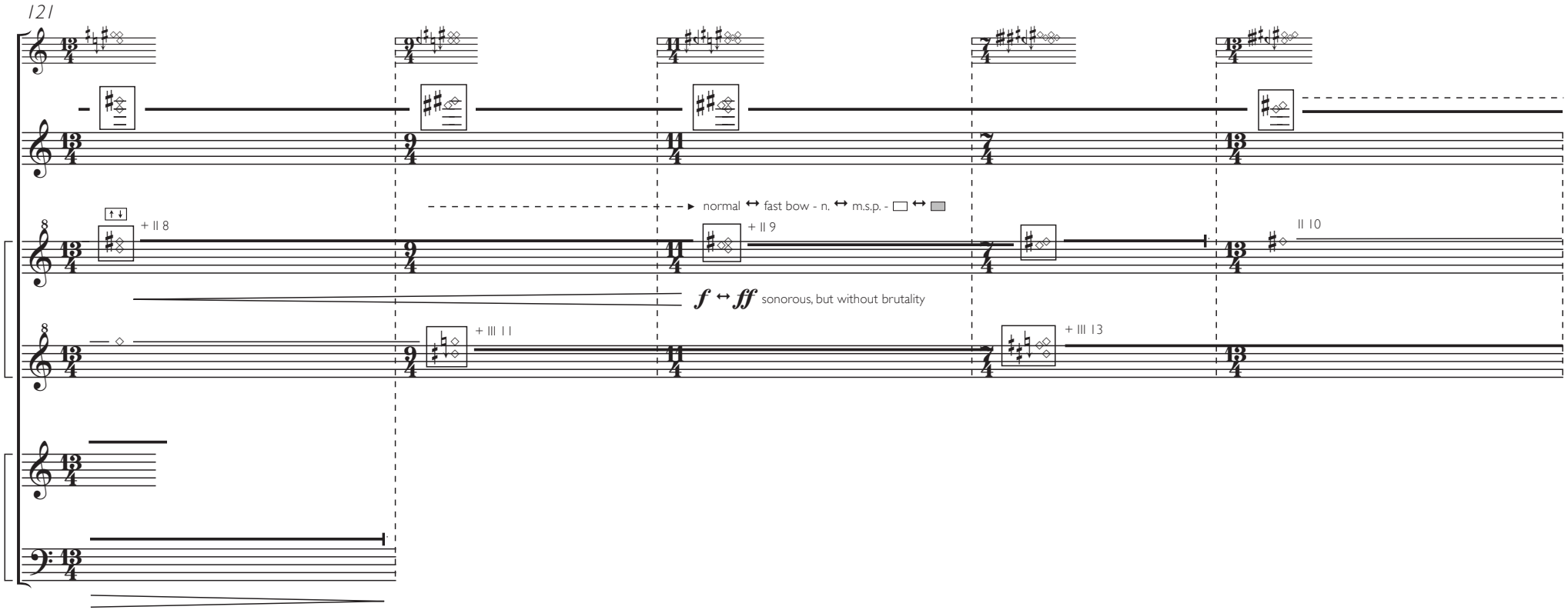
104

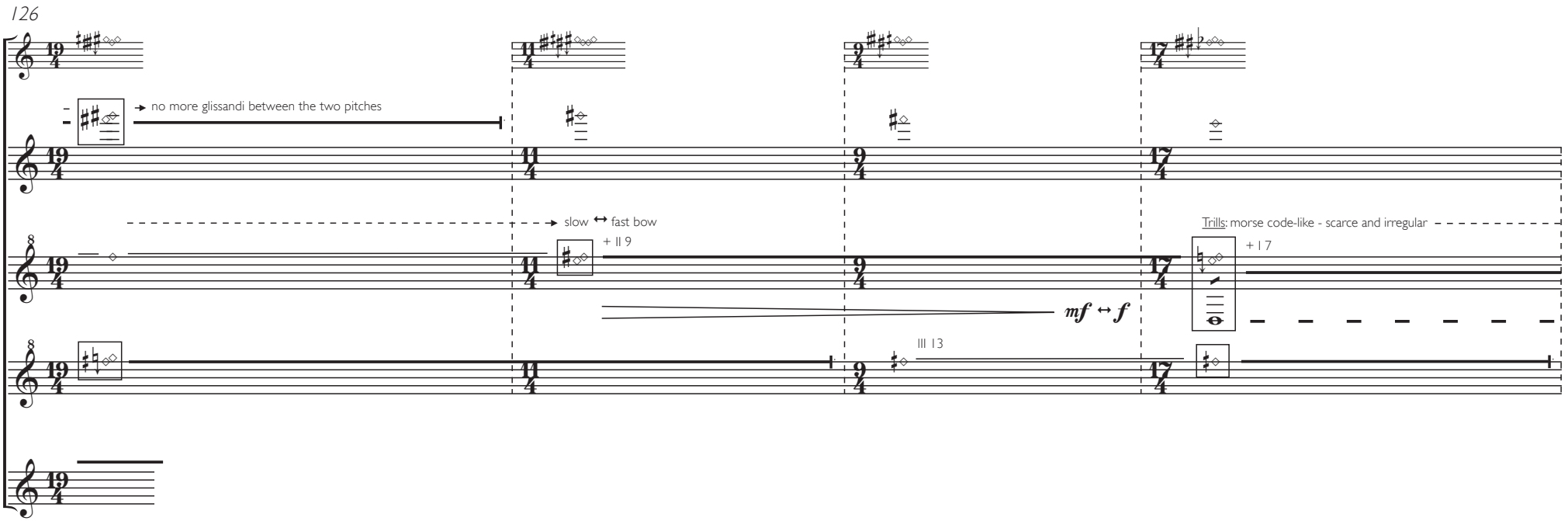

simil.
normal ↔ fast bow - m.s.p. ↔ a.s.p. - ord. ↔ ↘ - ▭ ↔ ▬
pizz. | arco
mf
ff
mp
ff
p
fff
mp
fff | f ↔ fff

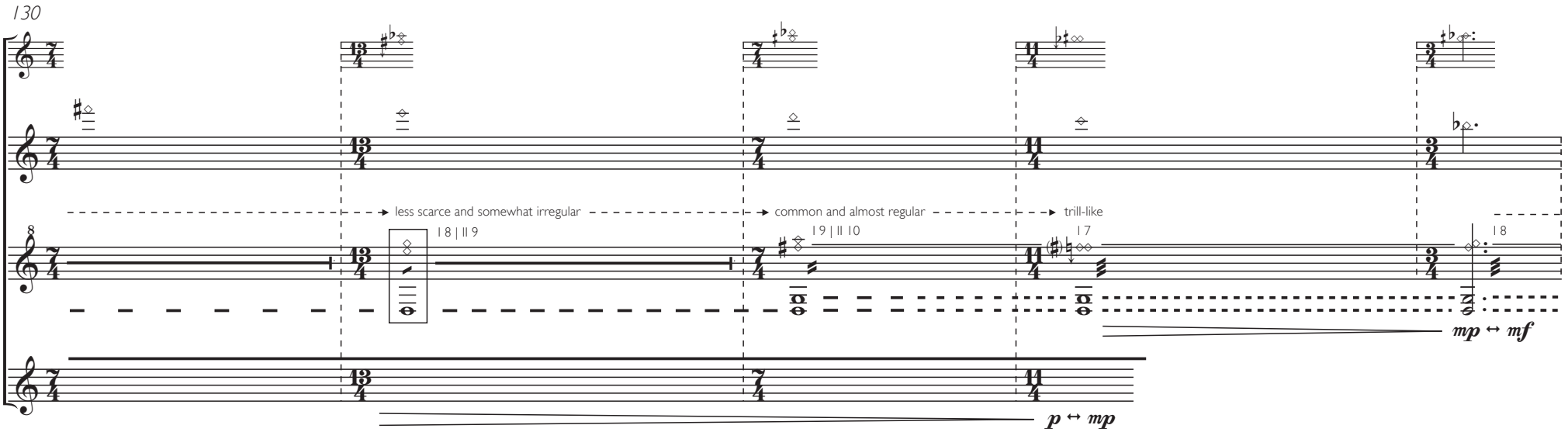
111

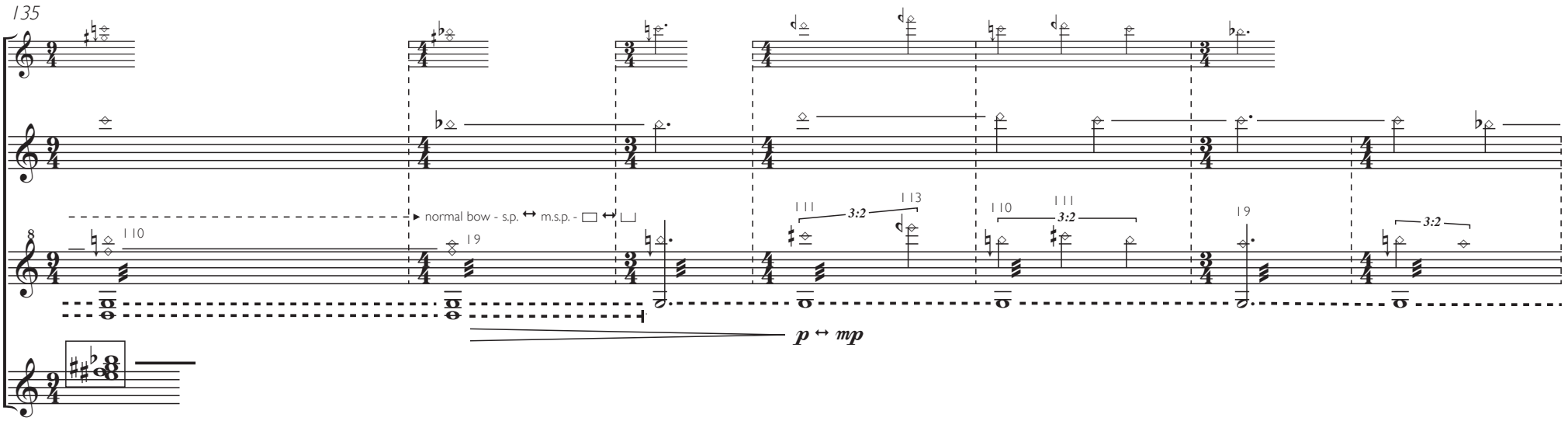

m.s.t. ↔ s.t.
+ Accents: ad lib. - somewhat scarce and irregular
n.
s.p. (metallic sound)
s.p. ↔ m.s.p. - ord.
fff
f ↔ fff
with microtonal variations
pp ↔ p
f

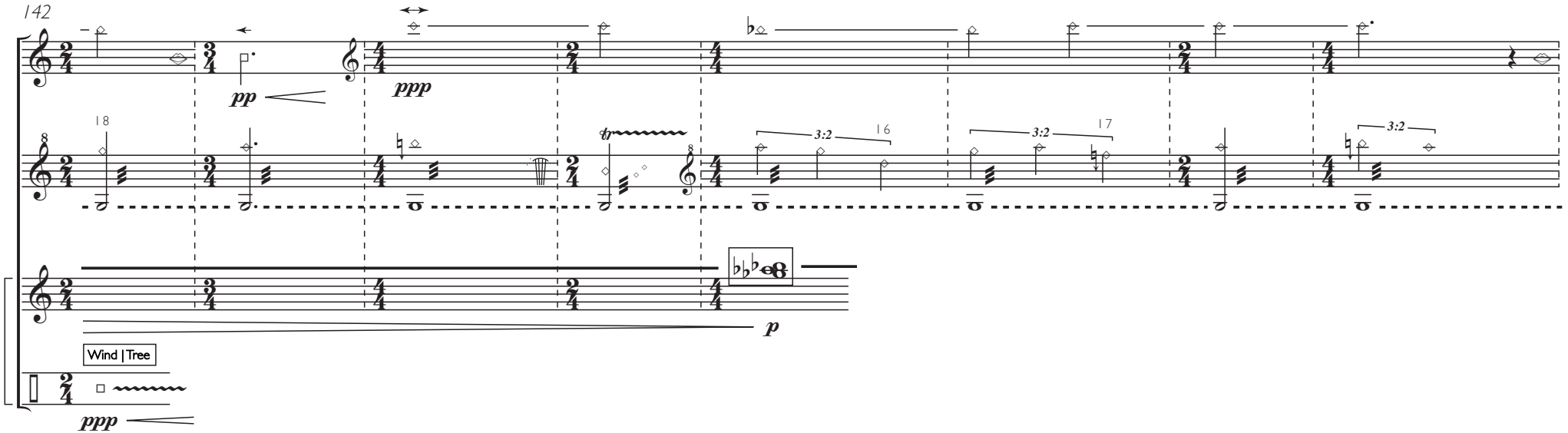

117
normal bow - n. ↔ s.p. - ord. -
p
III 14
mf ↔ f
aeolian harp-like - instable
and fragile whistle sounds
ppp always legato
ad lib. balancing as well as slow and imperceptible
glissandi between the written pitches
II 10
mp ↔ mf

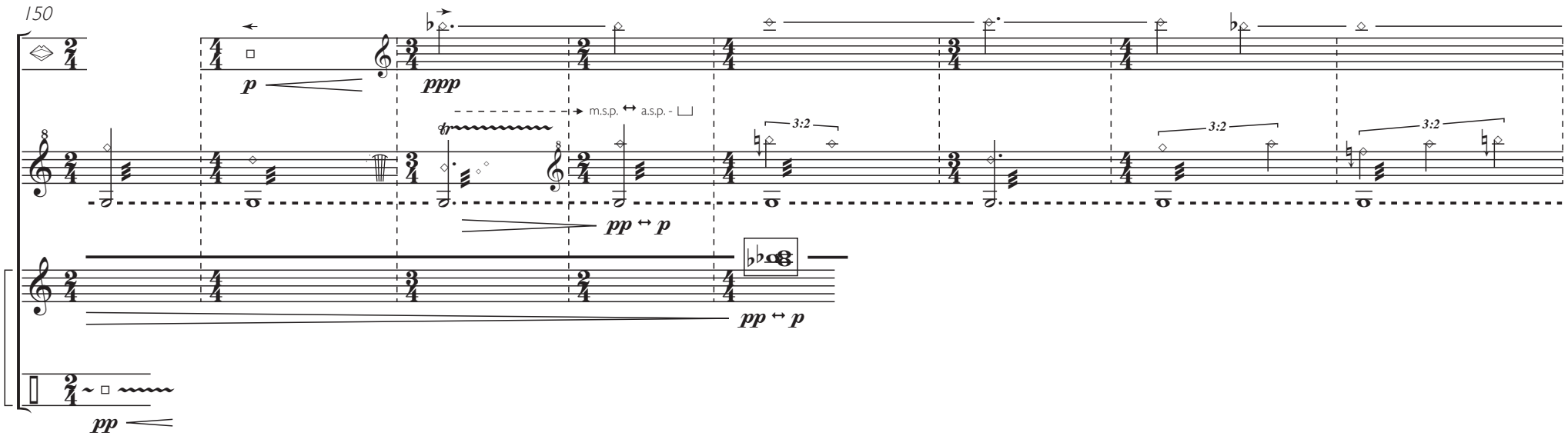

121
normal ↔ fast bow - n. ↔ m.s.p. - ↔
+ II 8
+ II 9
II 10
f ↔ ff sonorous, but without brutality
+ III 11
+ III 13

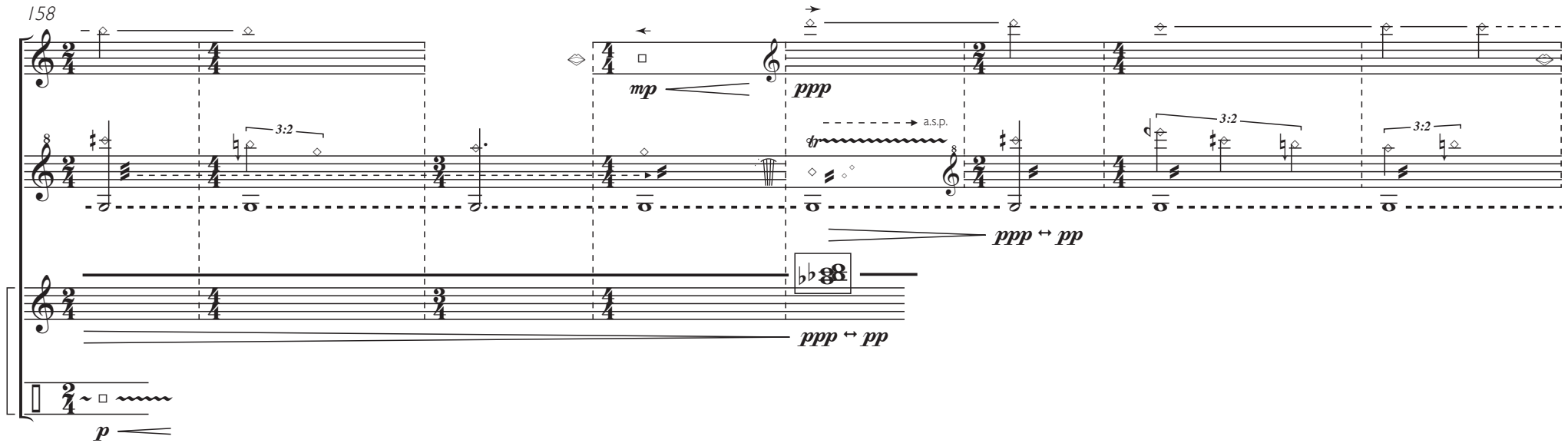

126
no more glissandi between the two pitches
slow ↔ fast bow
+ II 9
Trills: morse code-like - scarce and irregular
+ I 7
mf ↔ f
III 13

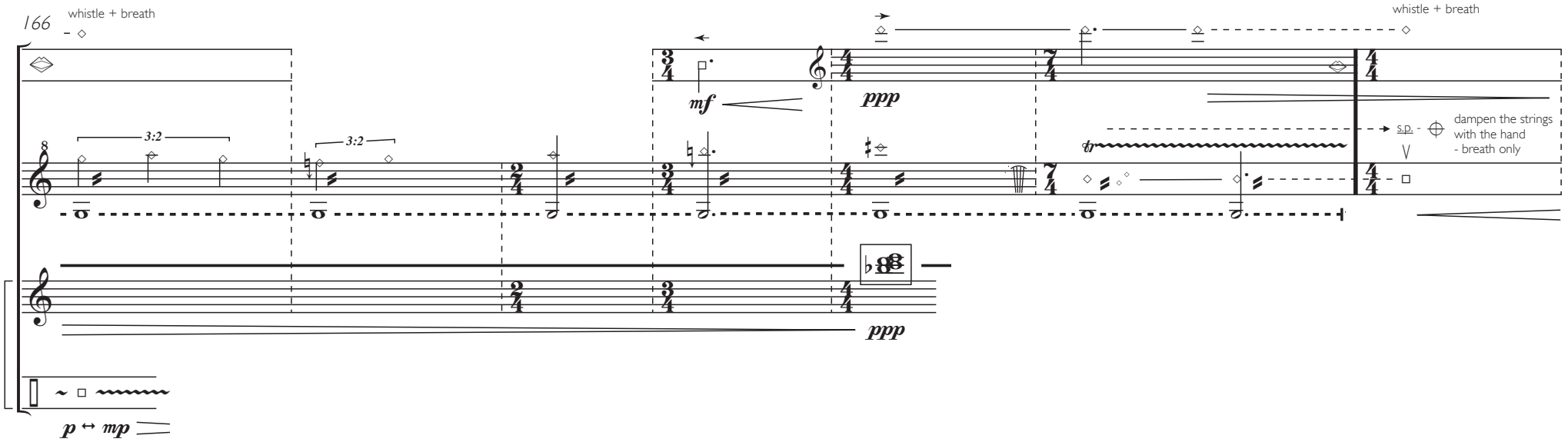

130
less scarce and somewhat irregular
common and almost regular
trill-like
18 | II 9
19 | II 10
17
18
mp ↔ mf
p ↔ mp

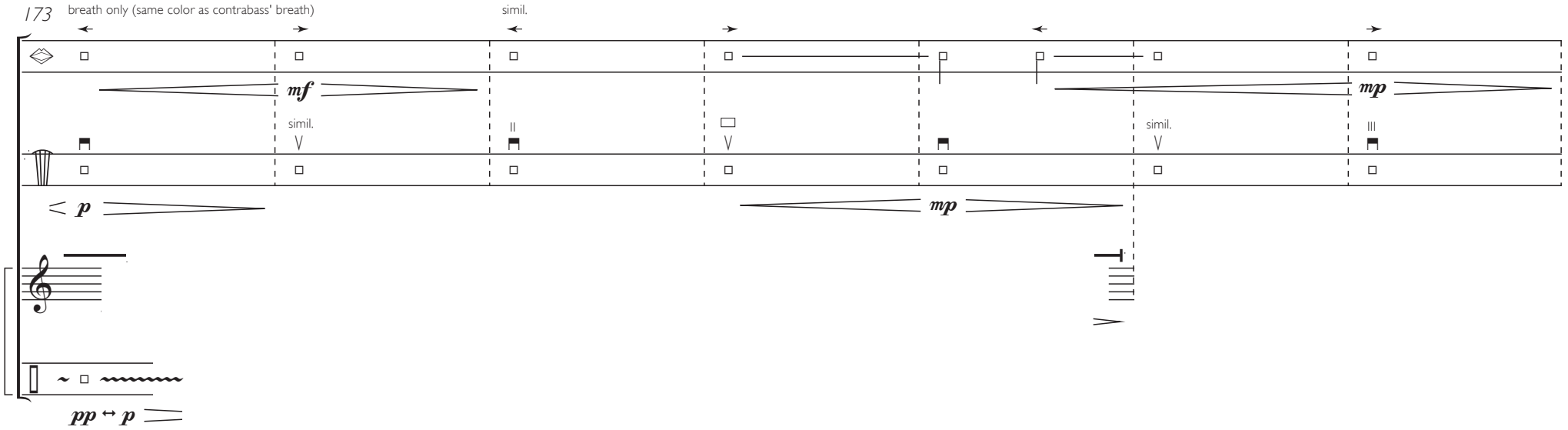

135
normal bow - s.p. ↔ m.s.p. -
p ↔ mp
3:2
3:2
3:2

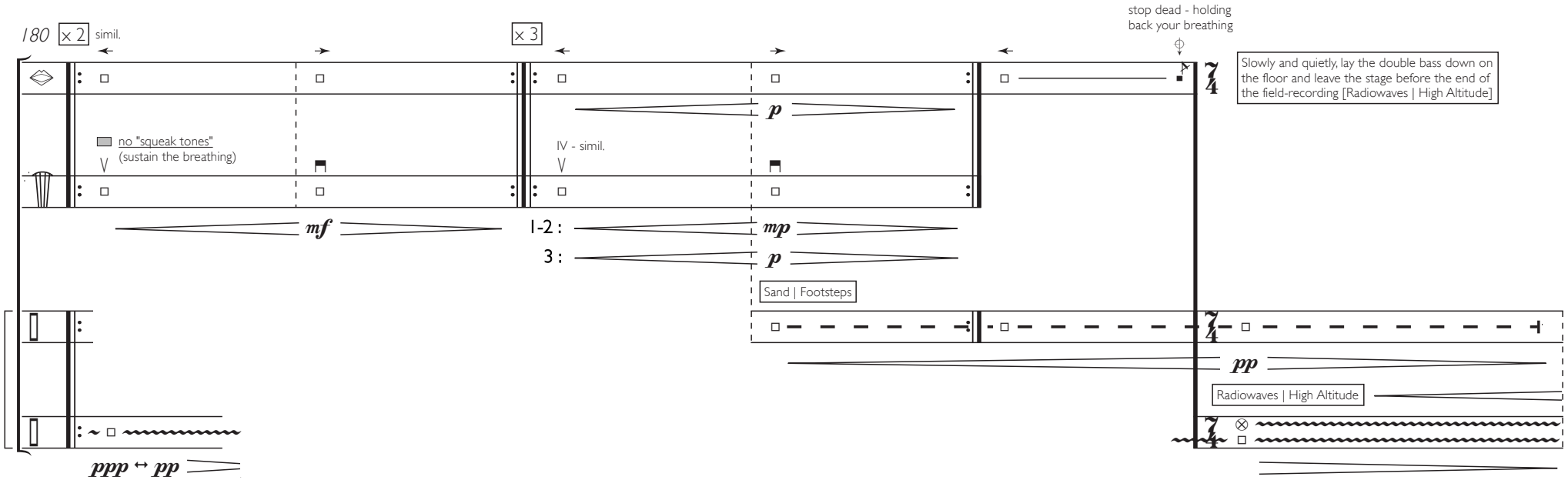

142
pp
ppp
18
3:2
16
3:2
17
3:2
p
Wind | Tree
ppp

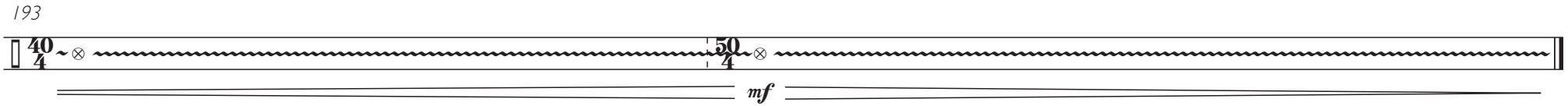

150
p
ppp
m.s.p. ↔ a.s.p.
3:2
3:2
3:2
pp ↔ p
pp ↔ p
pp


158
mp
ppp
3:2
3:2
3:2
a.s.p.
tr
ppp ↔ pp
ppp ↔ pp
p


166
whistle + breath
3:2
3:2
mf
ppp
whistle + breath
s.p.
dampen the strings
with the hand
- breath only
ppp
p ↔ mp


173
breath only (same color as contrabass' breath)
simil.
simil.
simil.
mf
mp
p
mp
pp ↔ p


180
× 2
simil.
× 3
stop dead - holding
back your breathing
Slowly and quietly, lay the double bass down on the floor and leave the stage before the end of the field-recording [Radiowaves | High Altitude]
no "squeak tones"
(sustain the breathing)
IV - simil.
p
mf
1-2 :
mp
3 :
p
Sand | Footsteps
pp
Radiowaves | High Altitude
ppp ↔ pp


193
40
4
50
4
mf