

st jérôme | wüste (atacama)

for a male performer, amplified prepared double bass + tape

2017/20

Raphaël Languillat



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

Detail



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

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 cardioid 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](mailto: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).

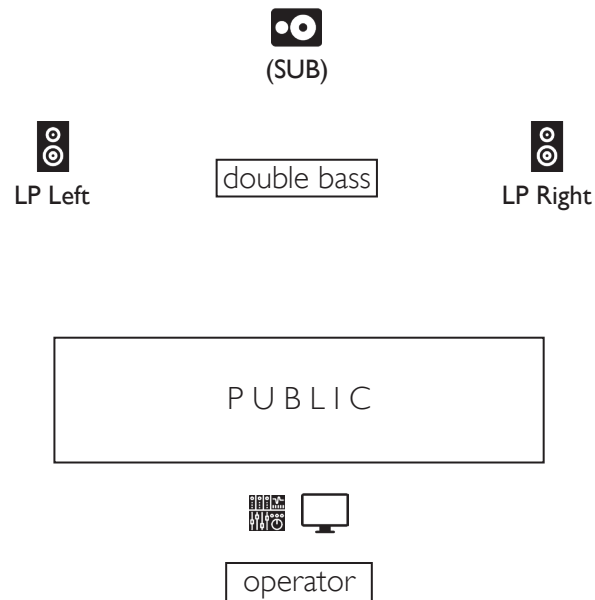
THANKS to Macarena Rosmanich for the voice-over recording of Raúl Zurita's poems 'El Desierto de Atacama V' and 'Epílogo' — from Purgatorio (1979)

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



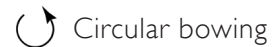
use two (2) wooden clothes pegs and place them at the positions of harmonics III II and IV 8, in the region after the fingerboard. The result must be a rich and complex sound - not too dry and muted.

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 fingerboard (lower line)



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



Half-damped w/ the hand



Without damping



Extremely light bow pressure



Normal bow pressure



More than medium bow pressure




Quasi-écrasé bow pressure

SPECIAL TECHNIQUES

עבְרִית 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): **תְּיִשְׂאֲרֵב, תִּיִּהְיֶה לָא אָרֵב, תֵּא, סִימָשָׁה תֵּא, סִימָשָׁה תֵּא, סִימָשָׁה תֵּא.**

Sand | עֵבְרִית 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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Raphaël Languillat
(2017/20)

♩ = 59

resulting sounds

voice

contrabass

field-recordings

Wind (soft grey noise)

Sand

ppp ↔ pp

⊕ (dampen with the hand in the middle of the fingerboard)

∩ IV - s.t. - slow bow - □

ppp imperceptible bow changes

Raúl Zurita's 'El Desierto de Atacama V' and 'Epílogo' (whispered)

ppp

4

Wind-like breath only (same color as the field-recordings)

simil.

slow ↔ normal bow

normal bow

slow ↔ normal bow

fast bow

slow ↔ fast bow

pp

ppp ↔ pp

pp

pp ↔ p

p

pp ↔ p

10

slow ↔ normal bow

slow bow

slow ↔ normal bow

ppp ↔ pp

p

ppp

ppp ↔ p

16

→ slow bow - c.l.t. - a.s.p. - □
 ⊕ (wood part of the bow against string and clothes peg)
 ⊗ imperceptible bow changes

Railway | Low

22

stop dead - holding back your breathing
 ⊕ s.t. ↔ n. - □
 ⊕ ord. - normal bow

29 *simil.*

ppp suddenly
p
pp

slow \leftrightarrow normal bow
slow bow - □
3:2
III

34

p suddenly *pp*
mp
pp \leftrightarrow *p*

normal bow
ord.
normal bow

39

simil.

\diamond

$\leq mp$

fast \leftrightarrow normal bow slow bow

normal bow

mp p \rightarrow mp

ad lib.

עברית

3:2 3:4 5:4

47

ad lib.

עברית

simil.

עברית

עברית

fast bow

$mp \leftrightarrow mf$ $mf \leftrightarrow f$

5:4

54

mf

pizz. | arco
n. - slow 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

fast bow - n. slow bow normal bow

p suddenly *fff p* *f*

fry (voice)

mp

73

more or less regular breathing - medium duration - calm

mp

On the c-bout - slow ↔ fast bow - ◻ ↔ ◻

Sand עברית

ppp ↔ *mp*

Sand

p ↔ *mp*

p suddenly

p *fff* *mf* *p* *mp*

s.p.

77

↔ more or less regular breathing - medium duration - calm

Remove Clothes Peg III

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 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) - ■

mp | p ↔ mp imperceptible bow changes

Truck Vibration

Sand | עברית

ppp ↔ mp

Sand

p ↔ mp

p subito - imperceptible bow changes

Truck Vibration

81

↔ regular breathing - long duration - somewhat less calm

↔ more or less regular breathing - medium duration - calm

mf > < mf >

On the tailpiece - < > ad lib. - slow ↔ normal bow - □ ↔ ■

Wind | Singing Dunes

f > ppp ↔ f

Singing Dunes

Sand | עברית

pp ↔ mf

Sand

p ↔ mp

Singing Tube

ppp

84

The musical score consists of five staves. The first staff is a bass clef with a 13/4 time signature, containing a diamond-shaped symbol and a horizontal line. The second staff is a treble clef with a 13/4 time signature, containing the instruction "III - s.t." and a horizontal line. The third staff is a treble clef with a 13/4 time signature, containing the instruction "II - □ ↔ □" and a horizontal line. The fourth staff is a bass clef with a 13/4 time signature, containing the instruction "with microtonal variations" and a horizontal line. The fifth staff is a bass clef with a 13/4 time signature, containing a horizontal line. The score is divided into four measures by vertical dashed lines. The first measure is in 13/4 time. The second measure is in 7/4 time. The third measure is in 13/4 time. The fourth measure is in 4/4 time. Dynamics include *ppp*, *p ↔ mp*, *mp ↔ mf*, and *pp ↔ p*. Performance instructions include "long and meditative - slowly take your time to breath in-between", "Singing Tube-like", and "s.t. ↔ n.". Symbols include a diamond, a square, and a circle with a diamond inside.

89

The musical score consists of five staves. The first staff is a bass clef with a treble clef sign above it, containing a melodic line with notes and accidentals. The second staff is a bass clef with a treble clef sign above it, containing a bass line with chords in boxes. The third staff is a treble clef with a bass clef sign below it, containing a melodic line with notes and accidentals. The fourth staff is a treble clef with a bass clef sign below it, containing a bass line with chords in boxes. The fifth staff is a bass clef with a treble clef sign above it, containing a bass line with notes and accidentals. Annotations include 'p ↔ mp' between the second and third staves, 'n.' with an arrow pointing to the third staff, and chord symbols 'II + IV 5' and '+ IV 6' above the fourth staff. Measure numbers 89, 90, 91, and 92 are indicated at the beginning of each measure.

93

The musical score for page 93 consists of several staves:

- Top Staff (Bass Clef):** Contains a series of chords and notes. It includes performance instructions: "fry - scarce and *pp*" and "fry - less scarce and *p*".
- Second Staff (Bass Clef):** Continues the harmonic line with similar chordal structures.
- Third Staff (Treble Clef):** Features melodic lines with dynamics *mf* → *f* and performance directions: "n. ↔ s.p.", "mf → f", and "s.p.". It also includes a section marked "+ III 4".
- Fourth Staff (Treble Clef):** Provides a lower melodic line, with dynamics *mf* → *f*.
- Fifth Staff (Bass Clef):** Shows a rhythmic accompaniment pattern.
- Bottom Staff (Bass Clef):** Contains a section titled "Singing Dunes" with a dynamic range of *p* → *mp*.

The score is divided into measures by vertical bar lines, with some measures containing complex rhythmic or harmonic markings. The overall structure suggests a multi-measure rest or a specific rhythmic pattern in the lower staves.

98

The musical score consists of several staves. The top staff is a bass clef with a 4/4 time signature, containing notes and rests. The second staff is a bass clef with a 7/4 time signature, containing notes and rests, with the instruction "fry - regular and *mp*". The third staff is a treble clef with a 4/4 time signature, containing notes and rests, with the instruction "s.p. ↔ m.s.p. - □ ↔ □". The fourth staff is a treble clef with a 4/4 time signature, containing notes and rests, with the instruction "+ IV 5 morse code-like medium and irregular". The fifth staff is a bass clef with a 4/4 time signature, containing notes and rests, with the instruction "p suddenly < f". The sixth staff is a bass clef with a 4/4 time signature, containing notes and rests, with the instruction "IV ◊ *)". The seventh staff is a bass clef with a 4/4 time signature, containing notes and rests, with the instruction "3:2". The eighth staff is a bass clef with a 4/4 time signature, containing notes and rests, with the instruction "Multiphonic sound produced with the tip of the nail, with a rich, complex and raw sound, like the clothes peg's sound".

pp ↔ p / mp

fry - regular and *mp*

s.p. ↔ m.s.p. - □ ↔ □

+ IV 5 morse code-like medium and irregular

f

mf

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

Musical score for measures 104-110. The score is written in bass clef with a 3/4 time signature. It features a complex rhythmic pattern with various time signatures (4/4, 3/4, 2/4, 1/4) and dynamic markings: *mf*, *ff*, *mp*, *ff*, *p*, *fff*, *mp*, *fff*, *f*, and *fff*. A 'simil.' marking is present above the main staff. A legend in the upper right corner defines symbols: a dashed line for 'normal', a double-headed arrow for 'fast bow - m.s.p.', a double-headed arrow with a dot for 'a.s.p. - ord.', a downward-pointing triangle for 'pizz.', and a square for 'arco'. The bottom staff shows a 3/4 time signature and a wavy line indicating a tremolo effect.

111

Musical score for measures 111-117. The score is written in bass clef with a 4/4 time signature. It includes dynamic markings: *fff*, *f*, *fff*, *pp*, and *p*. A 'with microtonal variations' marking is present above the main staff. A legend in the upper right corner defines symbols: a dashed line for 'm.s.t. → s.t.', a plus sign for '+ Accents: ad lib. - somewhat scarce and irregular', a dashed line for 'n.', a dashed line for 's.p. (metallic sound)', and a dashed line for 's.p. ↔ m.s.p. - ord.'. The bottom staff shows a 4/4 time signature and a wavy line indicating a tremolo effect.

117

normal bow - n. ↔ s.p. - ord. - □

aeolian harp-like - instable and fragile whistle sounds

ad lib. balancing as well as slow and imperceptible glissandi between the written pitches

ppp always legato

p

mf ↔ *mf*

mf ↔ *f*

III 14

II 10

121

normal ↔ fast bow - n. ↔ m.s.p. - □ ↔ ■

f ↔ *ff* sonorous, but without brutality

+ II 8

+ II 9

II 10

+ III 11

+ III 13

126

no more glissandi between the two pitches

slow ↔ fast bow
+ II 9

mf ↔ f

Trills: morse code-like - scarce and irregular
+ I 7

III 13

130

18 | 11 9

19 | 11 10

17

18

mp → *mf*

p → *mp*

less scarce and somewhat irregular

common and almost regular

trill-like

135

normal bow - s.p. \leftrightarrow m.s.p. - \square

p \leftrightarrow *mp*

142

pp

ppp

18

tr

3:2 16

3:2 17

3:2

Wind | Tree

ppp

p

150

The musical score consists of three staves. The first staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. It begins with a diamond-shaped symbol and a square symbol. The dynamics are *p* (piano) and *ppp* (pianissimo). The second staff is also in treble clef with a 2/4 time signature. It features a wavy line indicating a tremolo, followed by a slur with a 3:2 ratio. The dynamics are *pp* (pianissimo) and *p* (piano). The third staff is in treble clef with a 2/4 time signature. It contains a boxed-in section with a B-flat symbol and a 3:2 ratio. The dynamics are *pp* and *p*. Performance instructions include *m.s.p.* (more sostenuto piano) and *a.s.p.* (a meno sostenuto piano). The score is marked with various symbols including diamonds and squares, and includes a bracketed section at the bottom left with a wavy line and the marking *pp*.

158

The musical score consists of three staves. The top staff is in treble clef with a 2/4 time signature, featuring a melodic line with dynamics *mp* and *ppp*, and a crescendo hairpin. The middle staff is in bass clef with a 2/4 time signature, containing harmonic accompaniment with triplets (3:2) and a section marked *a.s.p.* (ad libitum) with a wavy line. The bottom staff is in bass clef with a 2/4 time signature, showing a bass line with dynamics *ppp* and *pp*. A box containing a bass clef and a flat sign is positioned above the bottom staff. A separate rhythmic notation at the bottom left shows a 2/4 time signature with a square note and a wavy line, marked with *p*.

166 whistle + breath

whistle + breath

whistle + breath

mf *ppp*

ppp

p ↔ mp

dampen the strings with the hand - breath only

3:2 3:2

8

4/4 3/4 3/4 4/4 7/4 4/4

~ □ ~~~~~

173 breath only (same color as contrabass' breath)

breath only (same color as contrabass' breath)

simil.

mf

simil.

mp

p

mp

pp + p

T

180 $\times 2$ *simil.* $\times 3$

no "squeak tones" (sustain the breathing)

IV - *simil.*

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]

mf 1-2: *mp* 3: *p*

Sand | Footsteps

pp

Radiowaves | High Altitude

ppp ↔ *pp*

193

$\frac{40}{4}$ ~ \otimes $\frac{50}{4}$ ~ \otimes

mf