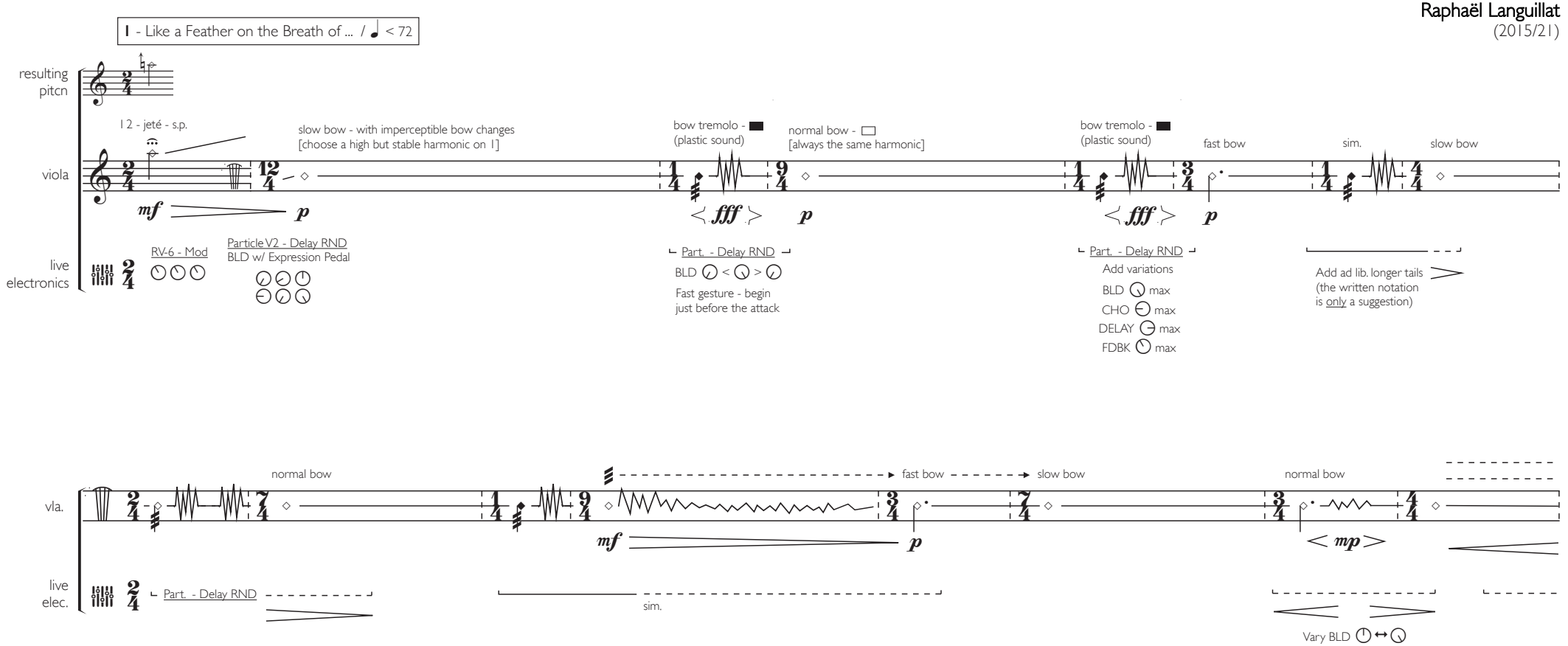
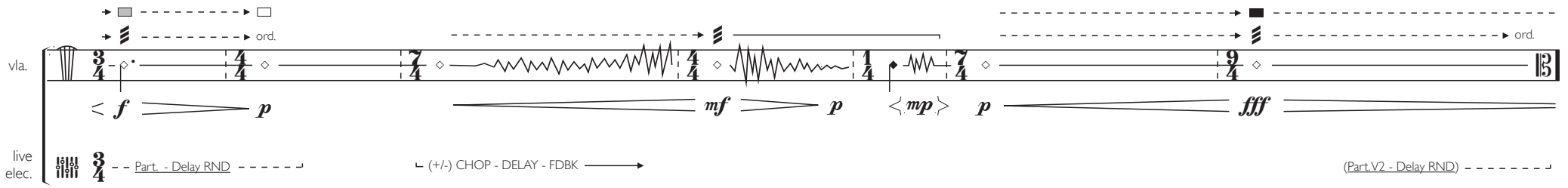
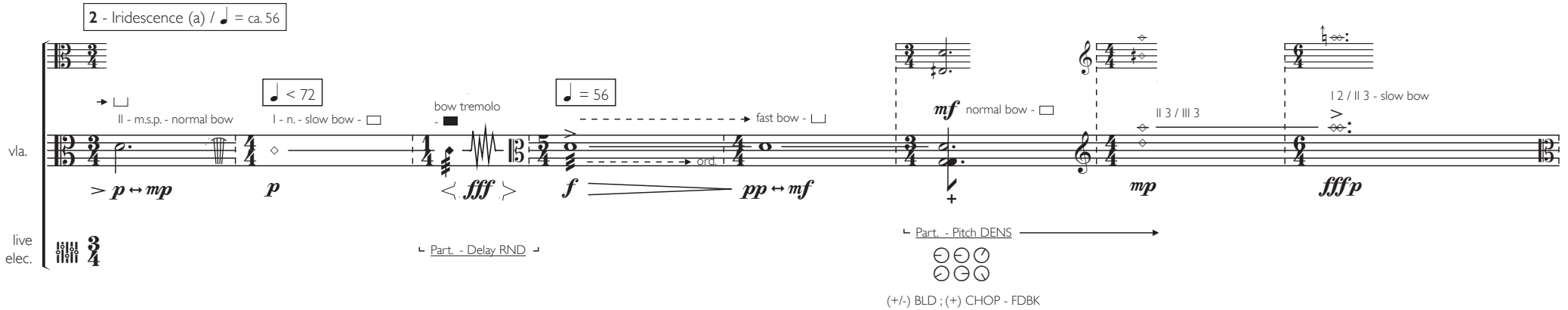
vision | living light

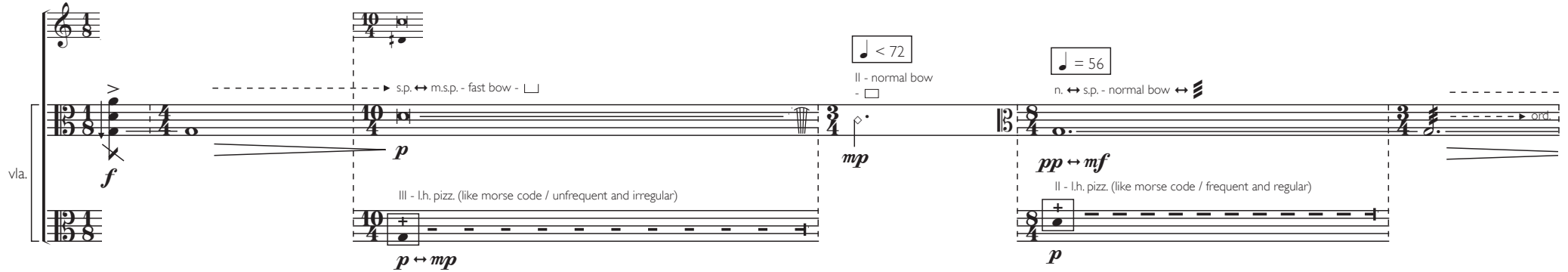
for Nefeli Galani

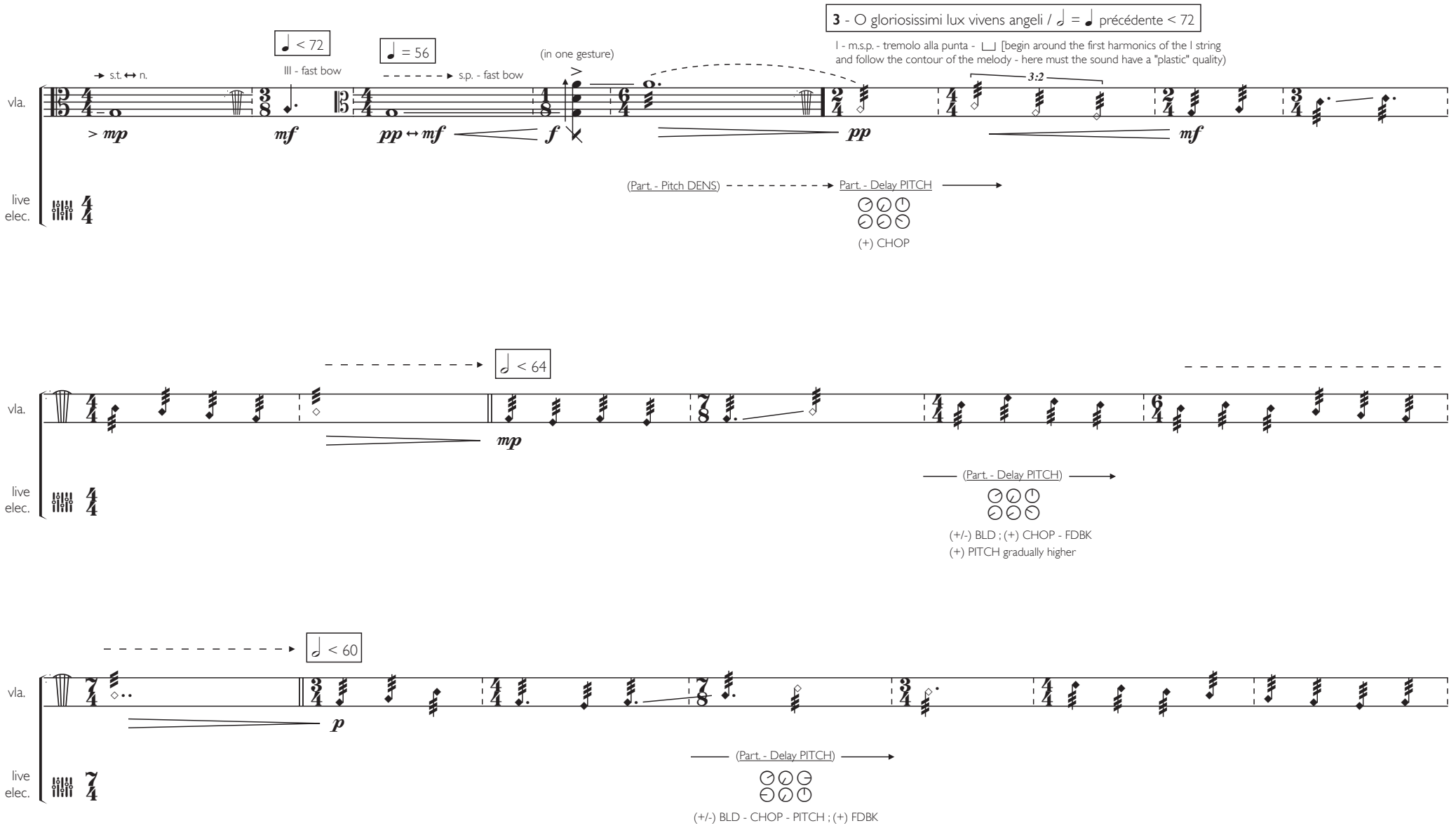
Raphaël Languillat
(2015/21)

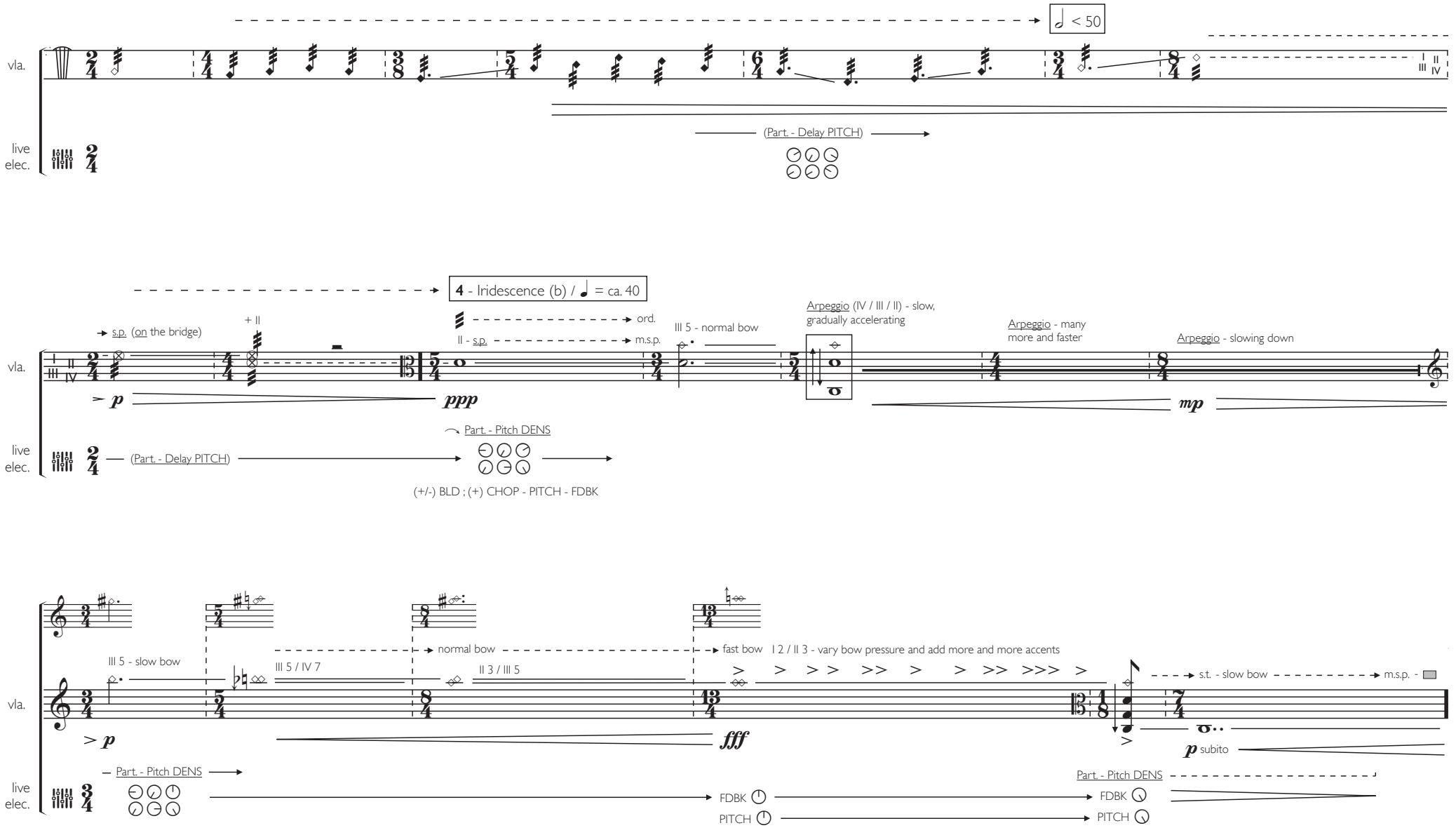


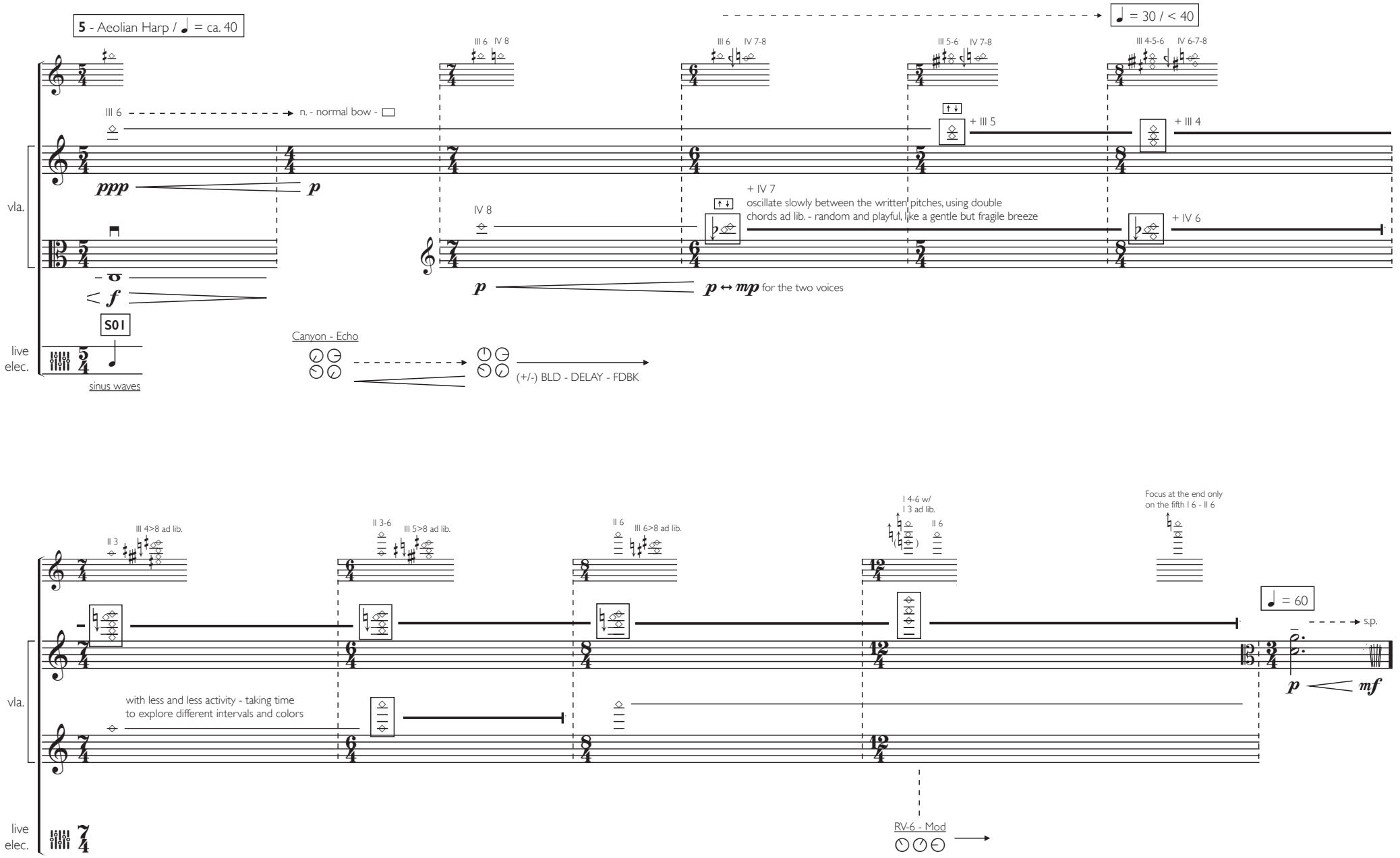

vla.
ord.
ord.
f
p
mf
p
mp
p
fff
live elec.
Part. - Delay RND
(+/-) CHOP - DELAY - FDBK
(Part.V2 - Delay RND)

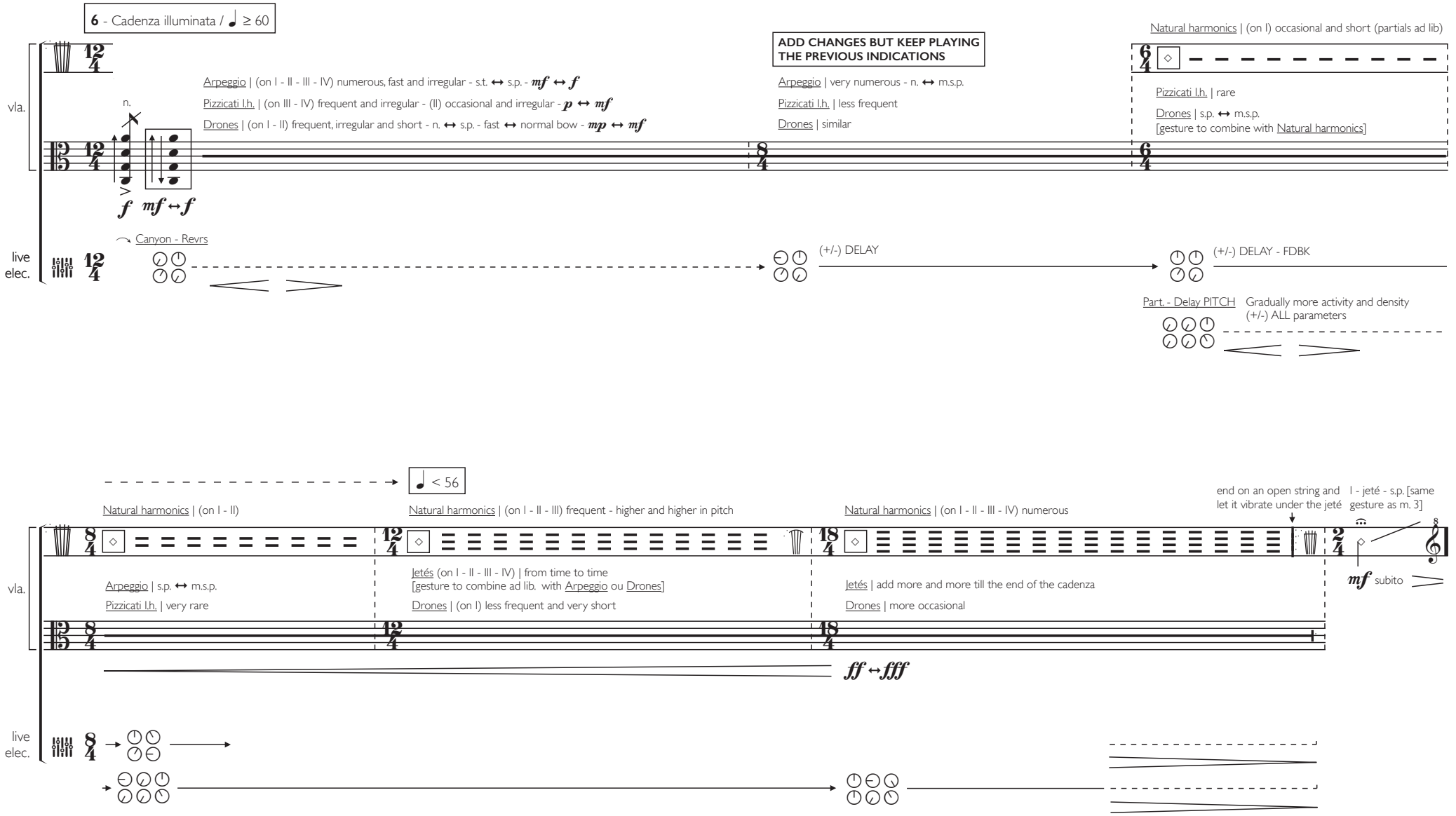

2 - Iridescence (a) / ♩ = ca. 56
vla.
II - m.s.p. - normal bow
♩ < 72
I - n. - slow bow -
bow tremolo -
♩ = 56
fast bow -
ord.
mf
normal bow -
II 3 / III 3
I 2 / II 3 - slow bow
p ↔ mp
p
fff
f
pp ↔ mf
mp
fffp
live elec.
Part. - Delay RND
Part. - Pitch DENS
(+/-) BLD ; (+) CHOP - FDBK

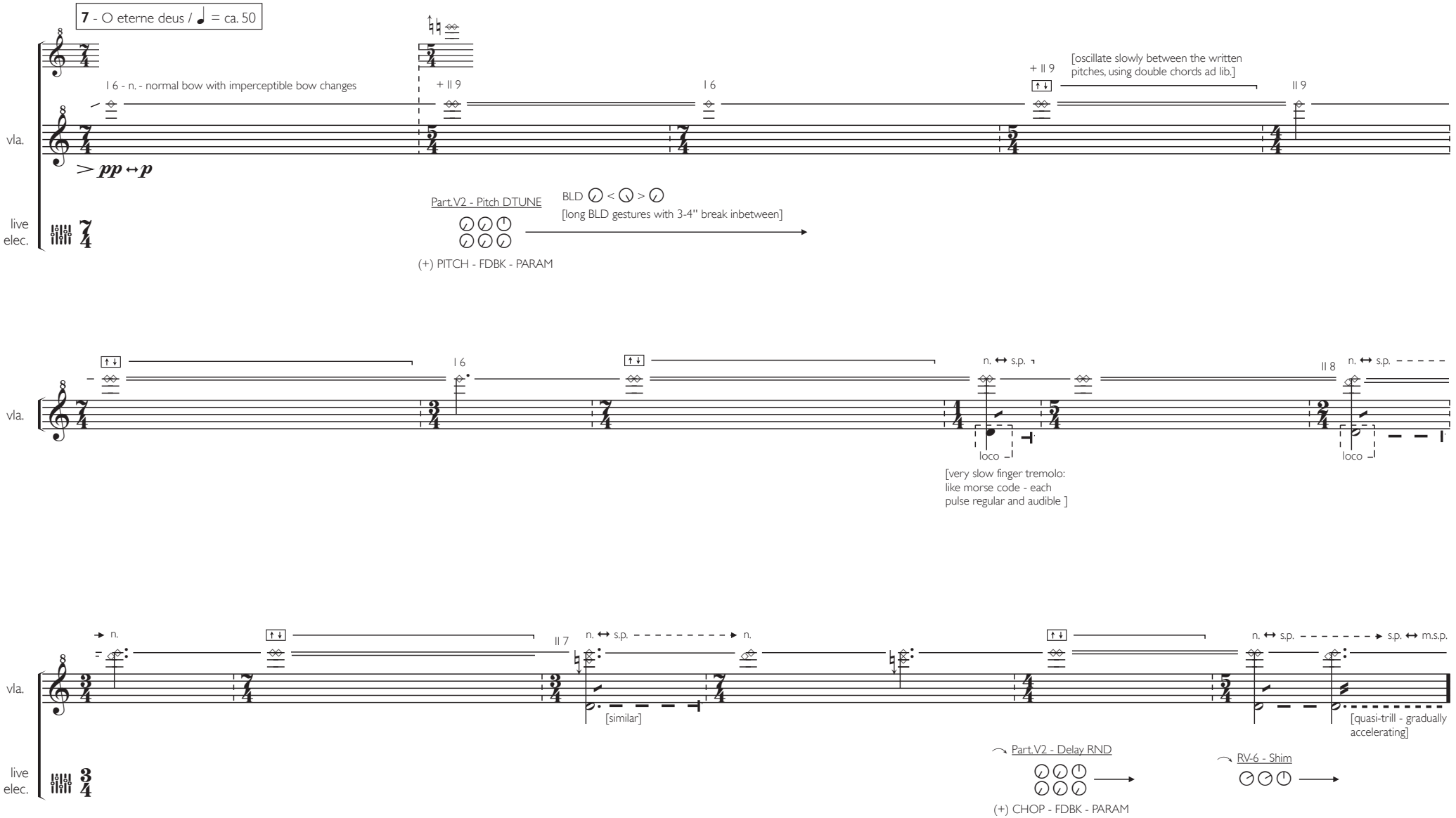

vla.
s.p. ↔ m.s.p. - fast bow -
f
p
III - l.h. pizz. (like morse code / unfrequent and irregular)
p ↔ mp
♩ < 72
II - normal bow -
mp
♩ = 56
n. ↔ s.p. - normal bow ↔
ord.
pp ↔ mf
II - l.h. pizz. (like morse code / frequent and regular)
p

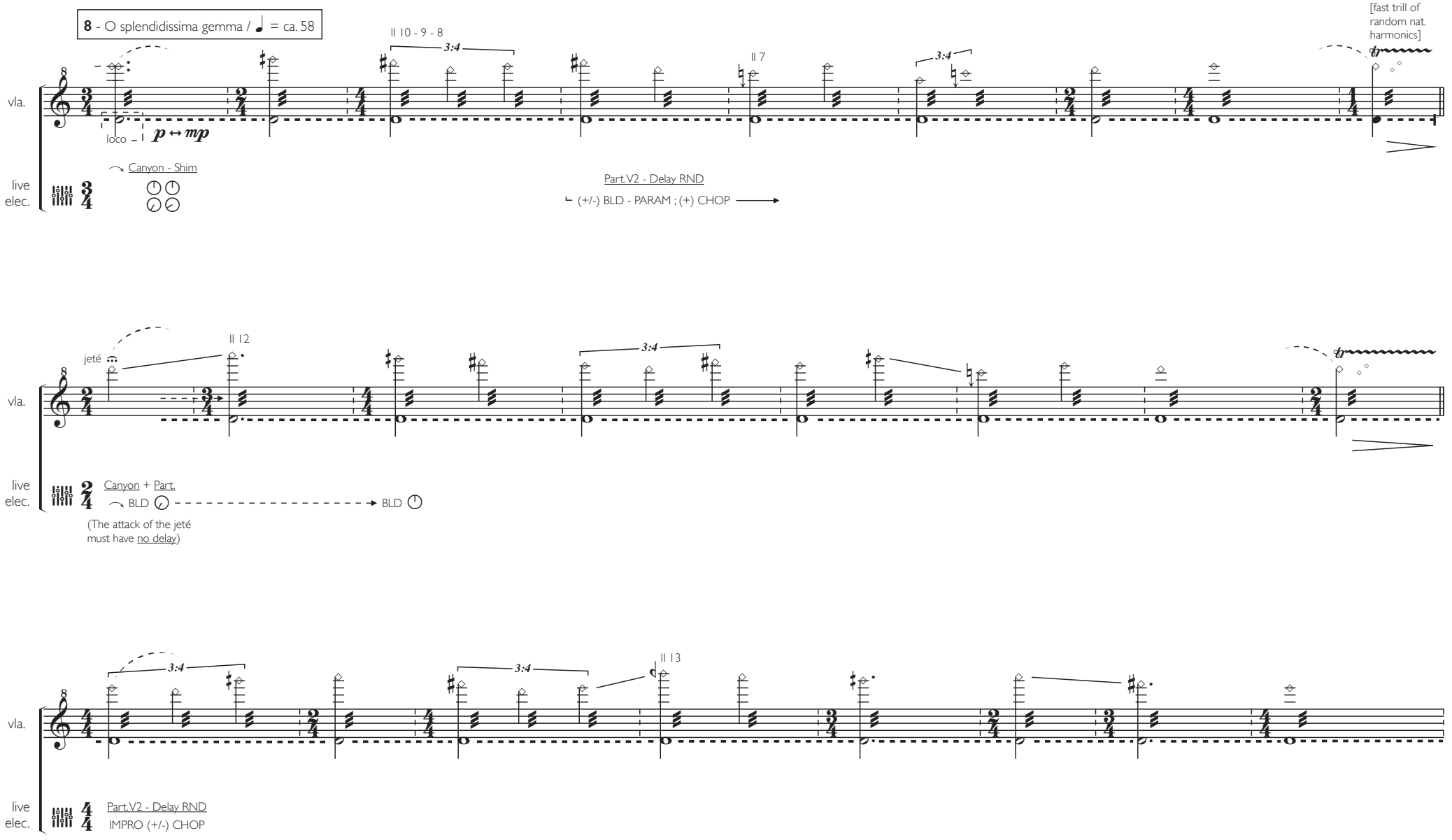

3 - O gloriosissimi lux vivens angeli / 𝅗𝅥 = ♩ précédente < 72
I - m.s.p. - tremolo alla punta - ⌴ [begin around the first harmonics of the I string and follow the contour of the melody - here must the sound have a "plastic" quality)
♩ < 72
III - fast bow
♩ = 56
s.p. - fast bow
(in one gesture)
s.t. ↔ n.
3:2
vla.
live elec.
> mp
mf
pp ↔ mf
f
pp
mf
(Part. - Pitch DENS)
Part. - Delay PITCH
(+) CHOP
𝅗𝅥 < 64
mp
(Part. - Delay PITCH)
(+/-) BLD ; (+) CHOP - FDBK
(+) PITCH gradually higher
𝅗𝅥 < 60
p
(Part. - Delay PITCH)
(+/-) BLD - CHOP - PITCH ; (+) FDBK

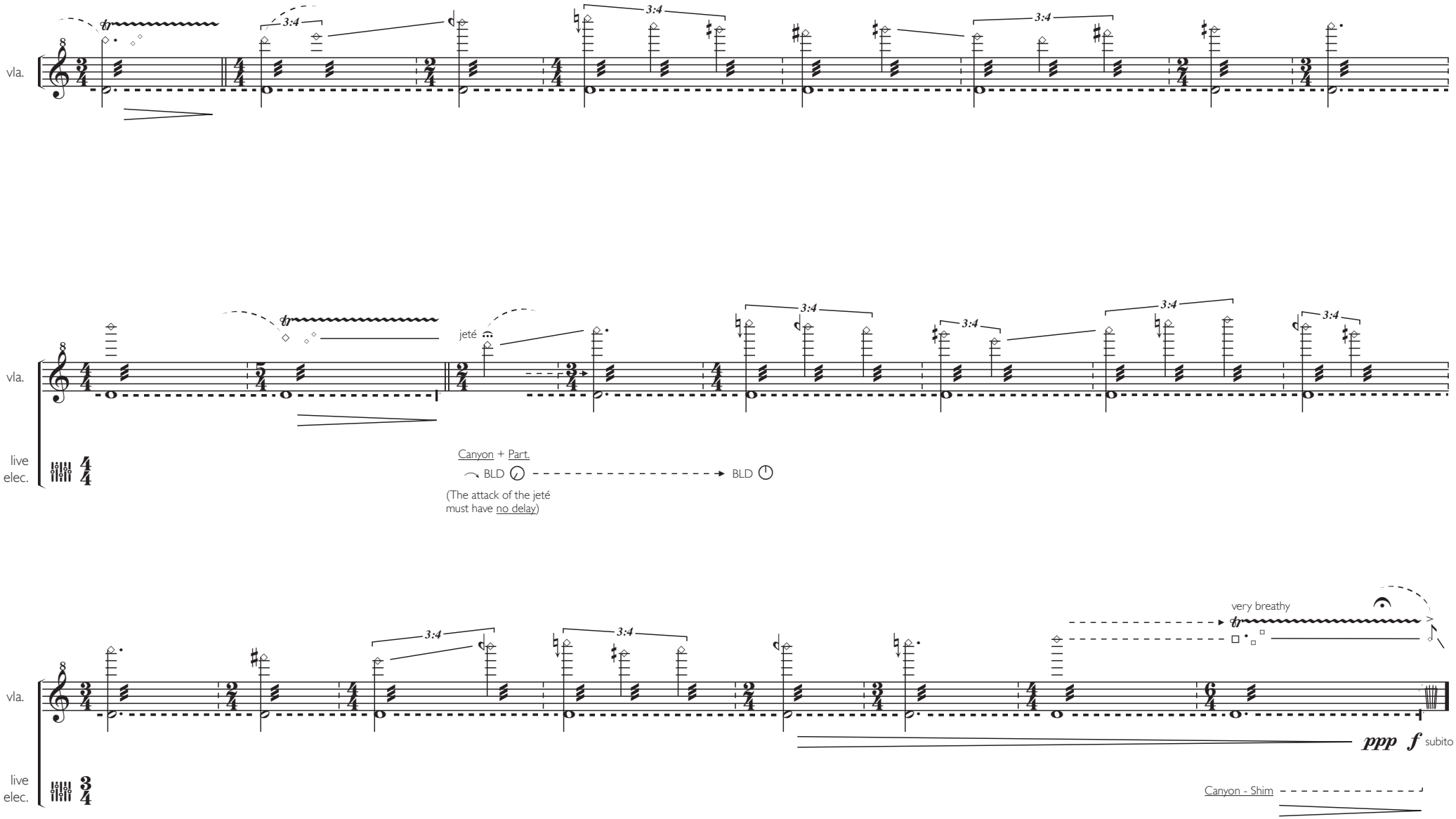

vla.
live elec.
< 50
(Part. - Delay PITCH)
4 - Iridescence (b) / = ca. 40
s.p. (on the bridge)
+ II
II - s.p.
ord.
m.s.p.
III 5 - normal bow
Arpeggio (IV / III / II) - slow, gradually accelerating
Arpeggio - many more and faster
Arpeggio - slowing down
p
ppp
mp
Part. - Pitch DENS
(+/-) BLD ; (+) CHOP - PITCH - FDBK
III 5 - slow bow
III 5 / IV 7
II 3 / III 5
normal bow
fast bow I 2 / II 3 - vary bow pressure and add more and more accents
s.t. - slow bow
m.s.p.
fff
p subito
FDBK
PITCH

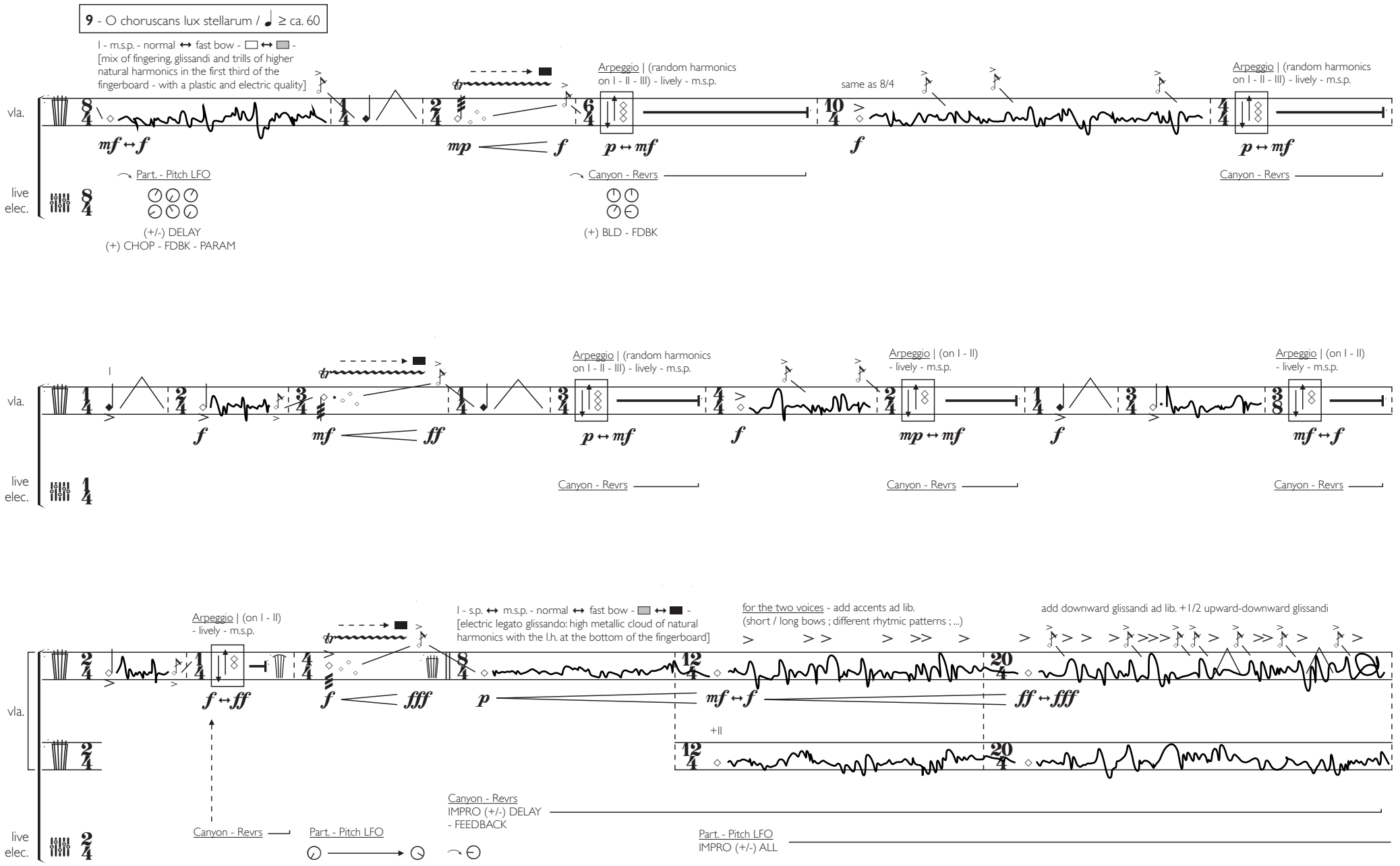

5 - Aeolian Harp / ♩ = ca. 40
♩ = 30 / < 40
III 6
IV 8
III 6
IV 7-8
III 5-6
IV 7-8
III 4-5-6
IV 6-7-8
III 6
n. - normal bow -
+ III 5
+ III 4
vla.
ppp
p
+ IV 7
oscillate slowly between the written pitches, using double chords ad lib. - random and playful, like a gentle but fragile breeze
IV 8
+ IV 6
f
p
p ↔ mp for the two voices
S01
live elec.
Canyon - Echo
(+/-) BLD - DELAY - FDBK
sinus waves
II 3
III 4>8 ad lib.
II 3-6
III 5>8 ad lib.
II 6
III 6>8 ad lib.
I 4-6 w/ I 3 ad lib.
II 6
Focus at the end only on the fifth I 6 - II 6
♩ = 60
s.p.
vla.
with less and less activity - taking time to explore different intervals and colors
p
mf
live elec.
RV-6 - Mod

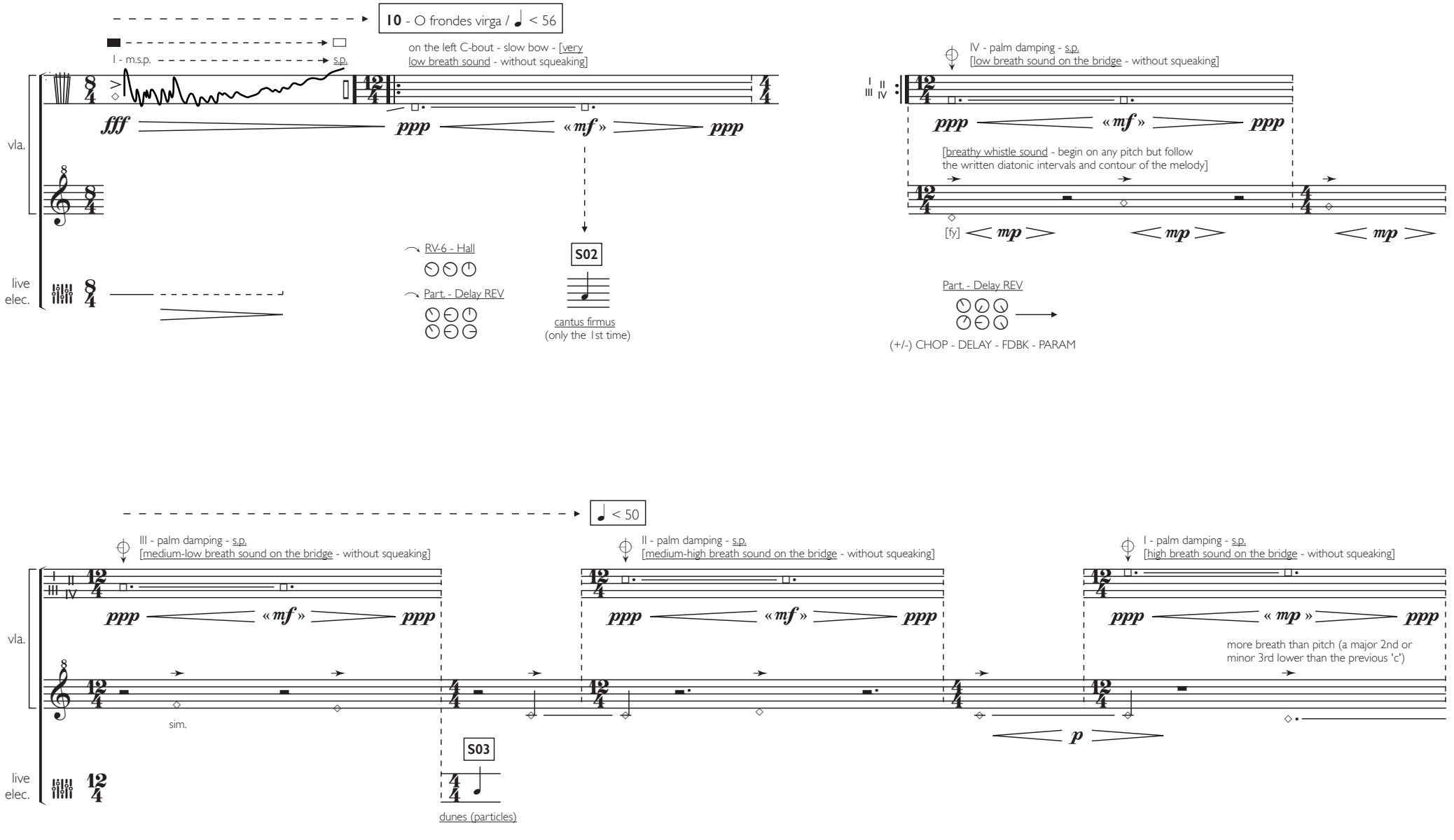

6 - Cadenza illuminata / ♩ ≥ 60
vla.
live elec.
n.
Arpeggio | (on I - II - III - IV) numerous, fast and irregular - s.t. ↔ s.p. - mf ↔ f
Pizzicati l.h. | (on III - IV) frequent and irregular - (II) occasional and irregular - p ↔ mf
Drones | (on I - II) frequent, irregular and short - n. ↔ s.p. - fast ↔ normal bow - mp ↔ mf
f mf ↔ f
Canyon - Revrs
ADD CHANGES BUT KEEP PLAYING THE PREVIOUS INDICATIONS
Arpeggio | very numerous - n. ↔ m.s.p.
Pizzicati l.h. | less frequent
Drones | similar
(+/-) DELAY
Natural harmonics | (on I) occasional and short (partials ad lib)
Pizzicati l.h. | rare
Drones | s.p. ↔ m.s.p.
[gesture to combine with Natural harmonics]
(+/-) DELAY - FDBK
Part. - Delay PITCH
Gradually more activity and density
(+/-) ALL parameters
♩ < 56
Natural harmonics | (on I - II)
Natural harmonics | (on I - II - III) frequent - higher and higher in pitch
Natural harmonics | (on I - II - III - IV) numerous
end on an open string and let it vibrate under the jeté
I - jeté - s.p. [same gesture as m. 3]
mf subito
Arpeggio | s.p. ↔ m.s.p.
Pizzicati l.h. | very rare
Jetés (on I - II - III - IV) | from time to time
[gesture to combine ad lib. with Arpeggio ou Drones]
Drones | (on I) less frequent and very short
Jetés | add more and more till the end of the cadenza
Drones | more occasional
ff ↔ fff

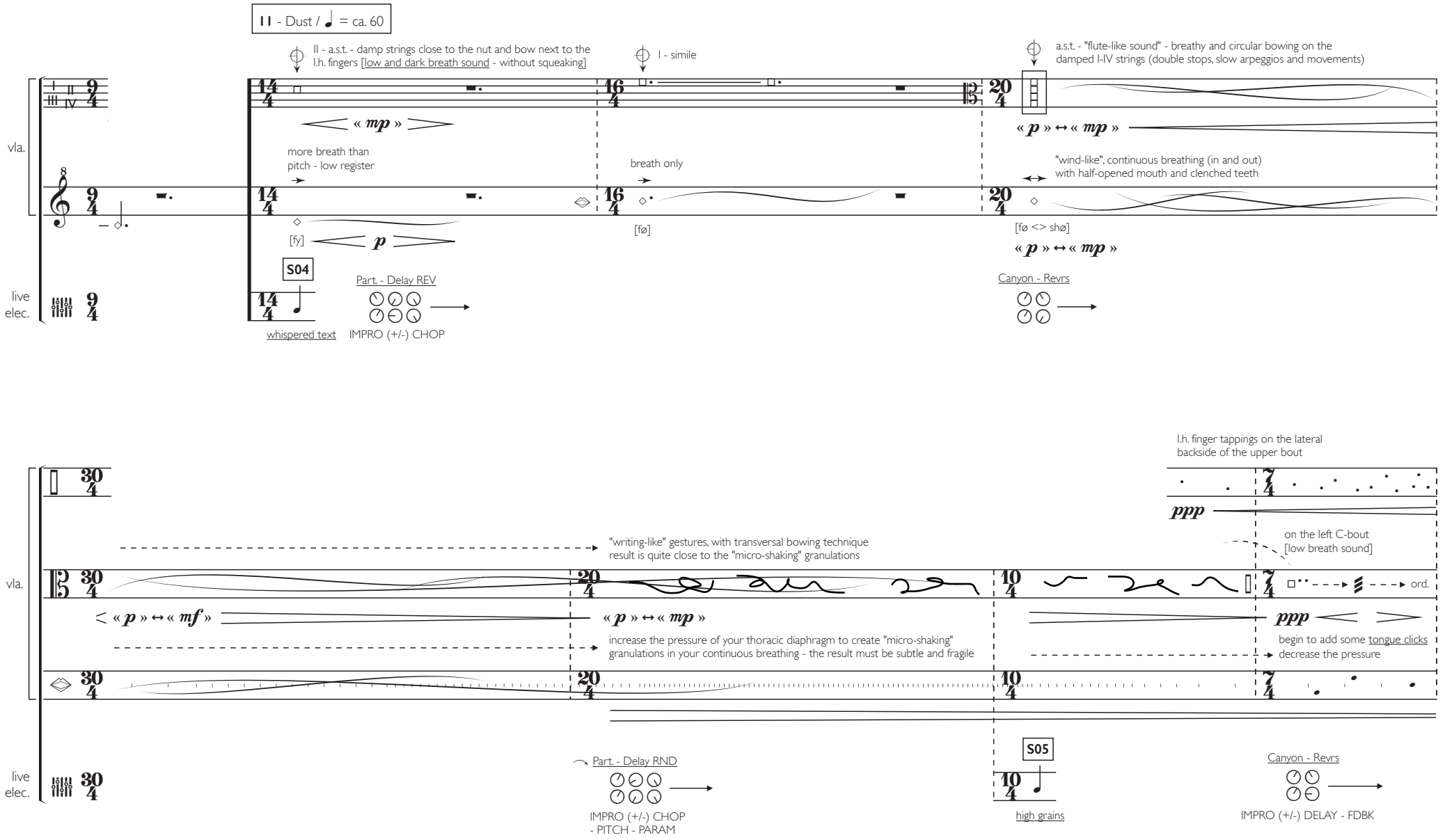

7 - O eterne deus / ♩ = ca. 50
vla.
live elec.
I 6 - n. - normal bow with imperceptible bow changes
+ II 9
I 6
+ II 9
[oscillate slowly between the written pitches, using double chords ad lib.]
II 9
pp ↔ p
Part.V2 - Pitch DTUNE
BLD < >
[long BLD gestures with 3-4" break inbetween]
(+) PITCH - FDBK - PARAM
I 6
n. ↔ s.p.
II 8
n. ↔ s.p.
loco
loco
[very slow finger tremolo: like morse code - each pulse regular and audible]
n.
II 7
n. ↔ s.p.
n.
n. ↔ s.p.
s.p. ↔ m.s.p.
[similar]
[quasi-trill - gradually accelerating]
Part.V2 - Delay RND
RV-6 - Shim
(+) CHOP - FDBK - PARAM

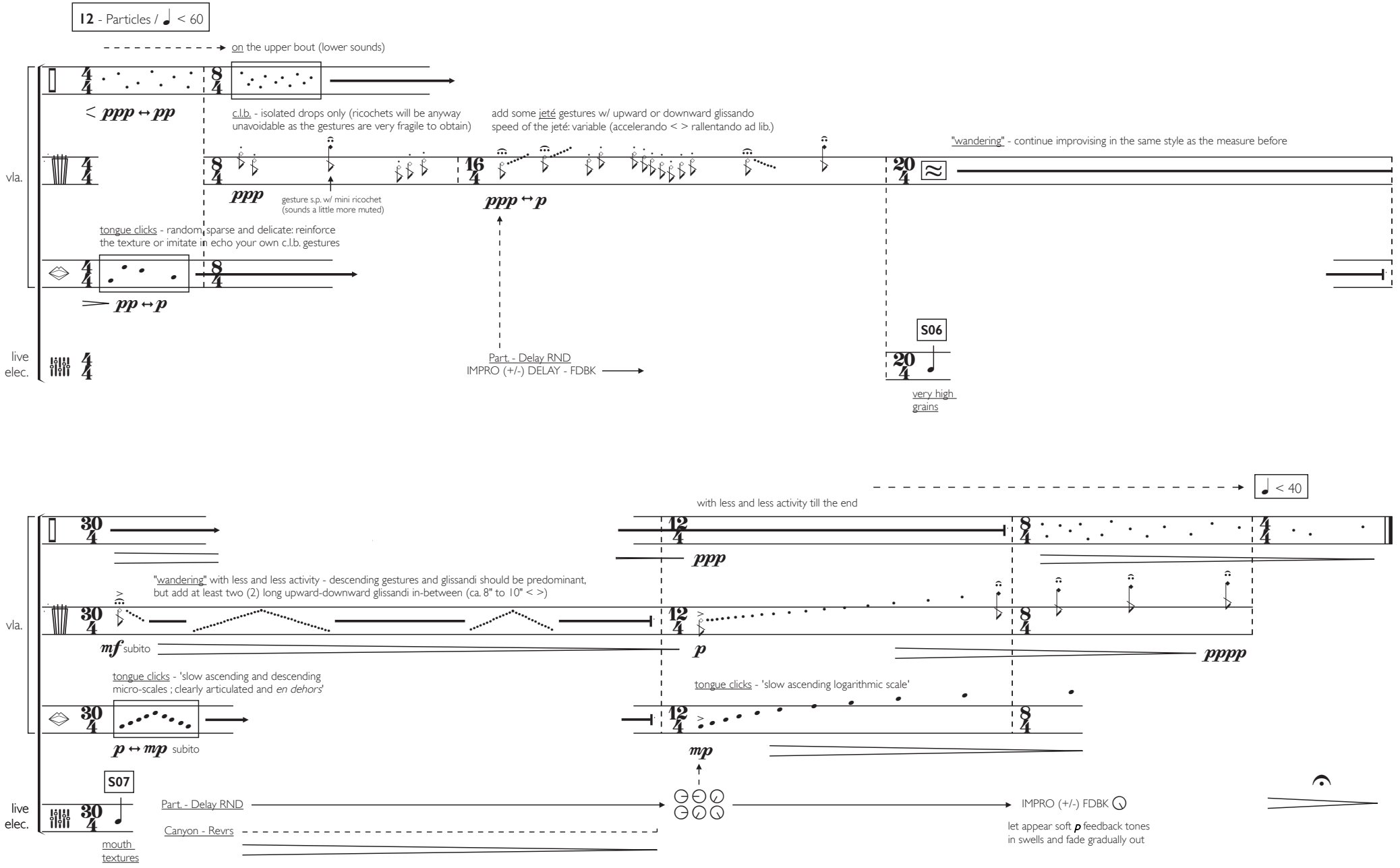

8 - O splendidissima gemma / ♩ = ca. 58
vla.
live elec.
II 10 - 9 - 8
3:4
II 7
3:4
[fast trill of random nat. harmonics]
loco
p ↔ mp
Canyon - Shim
Part.V2 - Delay RND
(+/-) BLD - PARAM ; (+) CHOP
jeté
II 12
3:4
Canyon + Part.
BLD
BLD
(The attack of the jeté must have no delay)
3:4
3:4
II 13
Part.V2 - Delay RND
IMPRO (+/-) CHOP


vla.
3:4
jeté
live elec.
Canyon + Part.
BLD
BLD
(The attack of the jeté must have no delay)
very breathy
ppp
f subito
Canyon - Shim


9 - O choruscans lux stellarum / ♩ ≥ ca. 60
I - m.s.p. - normal ↔ fast bow - □ ↔ ▩ - [mix of fingering, glissandi and trills of higher natural harmonics in the first third of the fingerboard - with a plastic and electric quality]
Arpeggio | (random harmonics on I - II - III) - lively - m.s.p.
same as 8/4
Arpeggio | (random harmonics on I - II - III) - lively - m.s.p.
vla.
mf ↔ f
mp f
p ↔ mf
f
p ↔ mf
live elec.
Part. - Pitch LFO
Canyon - Revrs
Canyon - Revrs
(+/-) DELAY
(+) CHOP - FDBK - PARAM
(+) BLD - FDBK
I
Arpeggio | (random harmonics on I - II - III) - lively - m.s.p.
Arpeggio | (on I - II) - lively - m.s.p.
Arpeggio | (on I - II) - lively - m.s.p.
vla.
f
mf ff
p ↔ mf
f
mp ↔ mf
f
mf ↔ f
live elec.
Canyon - Revrs
Canyon - Revrs
Canyon - Revrs
Arpeggio | (on I - II) - lively - m.s.p.
I - s.p. ↔ m.s.p. - normal ↔ fast bow - ▩ ↔ ■ - [electric legato glissando: high metallic cloud of natural harmonics with the l.h. at the bottom of the fingerboard]
for the two voices - add accents ad lib. (short / long bows ; different rhytmic patterns ; ...)
add downward glissandi ad lib. +1/2 upward-downward glissandi
vla.
f ↔ ff
f fff
p
mf ↔ f
ff ↔ fff
+II
live elec.
Canyon - Revrs
Part. - Pitch LFO
Canyon - Revrs
IMPRO (+/-) DELAY
- FEEDBACK
Part. - Pitch LFO
IMPRO (+/-) ALL


10 - O frondes virga / ♩ < 56
I - m.s.p.
s.p.
on the left C-bout - slow bow - [very low breath sound - without squeaking]
vla.
live elec.
fff
ppp
«mf»
ppp
RV-6 - Hall
Part. - Delay REV
S02
cantus firmus (only the 1st time)
IV - palm damping - s.p.
[low breath sound on the bridge - without squeaking]
[breathy whistle sound - begin on any pitch but follow the written diatonic intervals and contour of the melody]
[fy]
mp
Part. - Delay REV
(+/-) CHOP - DELAY - FDBK - PARAM
♩ < 50
III - palm damping - s.p.
[medium-low breath sound on the bridge - without squeaking]
II - palm damping - s.p.
[medium-high breath sound on the bridge - without squeaking]
I - palm damping - s.p.
[high breath sound on the bridge - without squeaking]
«mp»
more breath than pitch (a major 2nd or minor 3rd lower than the previous 'c')
sim.
S03
dunes (particles)
p


II - Dust / ♩ = ca. 60
II - a.s.t. - damp strings close to the nut and bow next to the l.h. fingers [low and dark breath sound - without squeaking]
I - simile
a.s.t. - "flute-like sound" - breathy and circular bowing on the damped I-IV strings (double stops, slow arpeggios and movements)
vla.
live elec.
« mp »
more breath than pitch - low register
breath only
"wind-like", continuous breathing (in and out) with half-opened mouth and clenched teeth
« p » ↔ « mp »
[fy]
p
[fø]
[fø <> shø]
« p » ↔ « mp »
S04
Part. - Delay REV
Canyon - Revrs
whispered text
IMPRO (+/-) CHOP
l.h. finger tappings on the lateral backside of the upper bout
ppp
"writing-like" gestures, with transversal bowing technique result is quite close to the "micro-shaking" granulations
on the left C-bout [low breath sound]
ord.
< « p » ↔ « mf »
« p » ↔ « mp »
ppp
increase the pressure of your thoracic diaphragm to create "micro-shaking" granulations in your continuous breathing - the result must be subtle and fragile
begin to add some tongue clicks
decrease the pressure
Part. - Delay RND
S05
Canyon - Revrs
IMPRO (+/-) CHOP - PITCH - PARAM
high grains
IMPRO (+/-) DELAY - FDBK


12 - Particles / ♩ < 60
on the upper bout (lower sounds)
< ppp ↔ pp
c.l.b. - isolated drops only (ricochets will be anyway unavoidable as the gestures are very fragile to obtain)
add some jeté gestures w/ upward or downward glissando
speed of the jeté: variable (accelerando < > rallentando ad lib.)
"wandering" - continue improvising in the same style as the measure before
vla.
ppp
gesture s.p. w/ mini ricochet (sounds a little more muted)
ppp ↔ p
tongue clicks - random, sparse and delicate: reinforce the texture or imitate in echo your own c.l.b. gestures
> pp ↔ p
live elec.
Part. - Delay RND
IMPRO (+/-) DELAY - FDBK
S06
very high grains
♩ < 40
with less and less activity till the end
ppp
"wandering" with less and less activity - descending gestures and glissandi should be predominant, but add at least two (2) long upward-downward glissandi in-between (ca. 8" to 10" < >)
vla.
mf subito
p
pppp
tongue clicks - 'slow ascending and descending micro-scales ; clearly articulated and *en dehors*'
tongue clicks - 'slow ascending logarithmic scale'
p ↔ mp subito
mp
S07
live elec.
Part. - Delay RND
Canyon - Revrs
IMPRO (+/-) FDBK
let appear soft p feedback tones in swells and fade gradually out
mouth textures