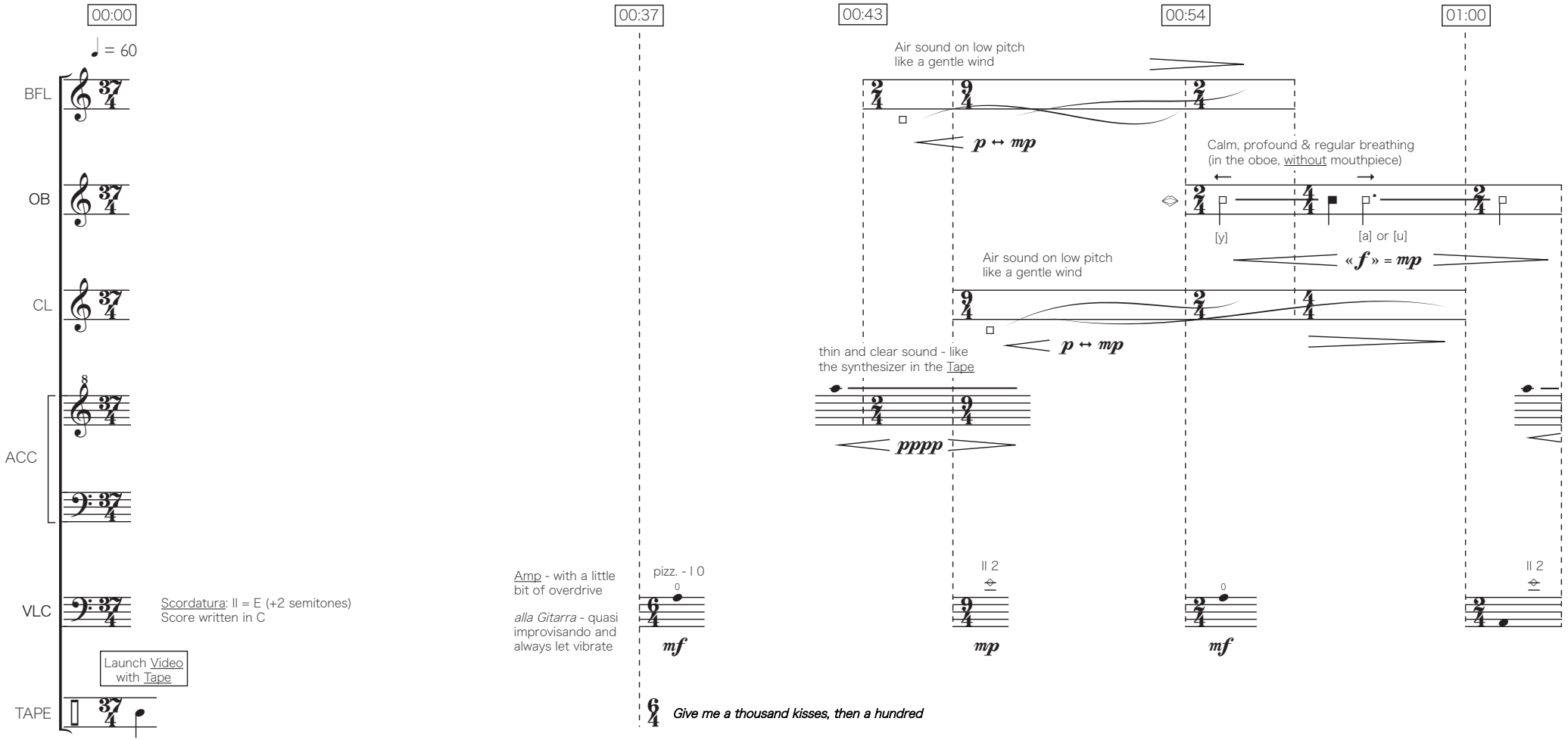
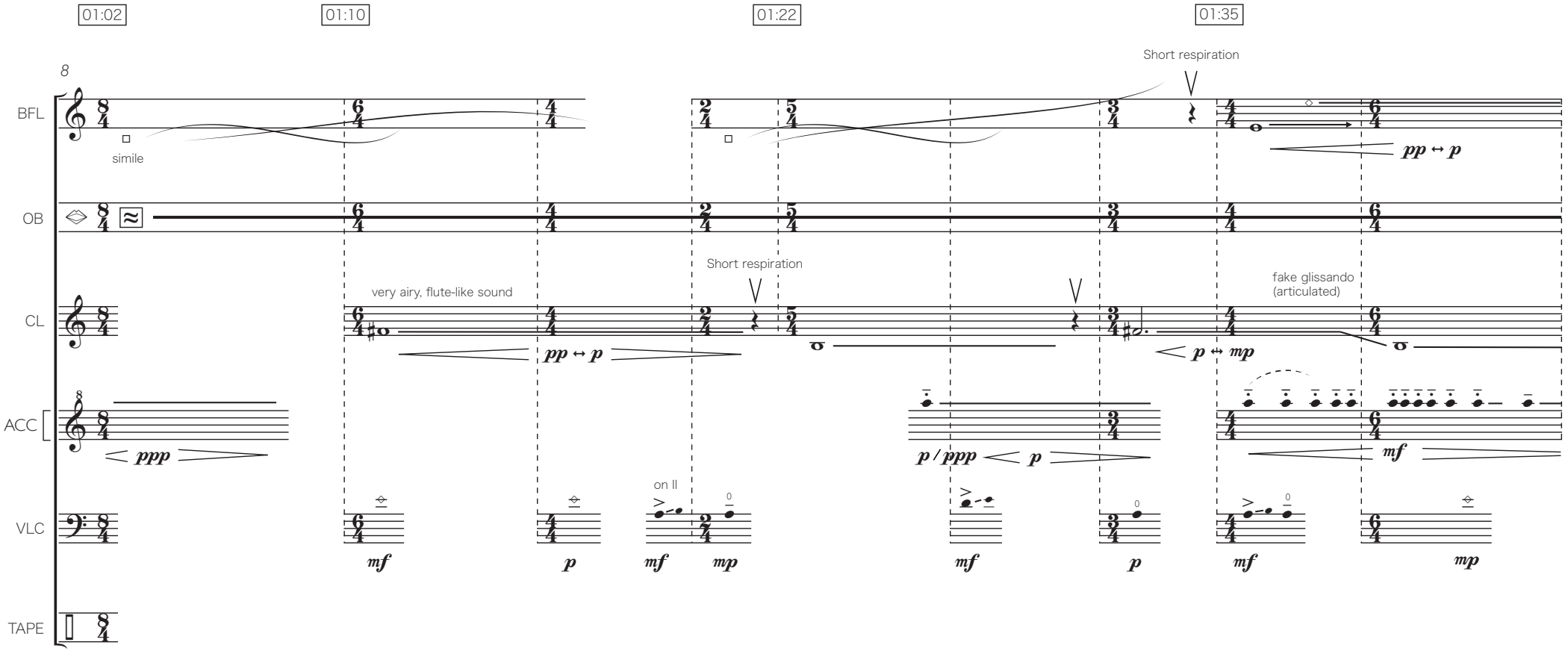
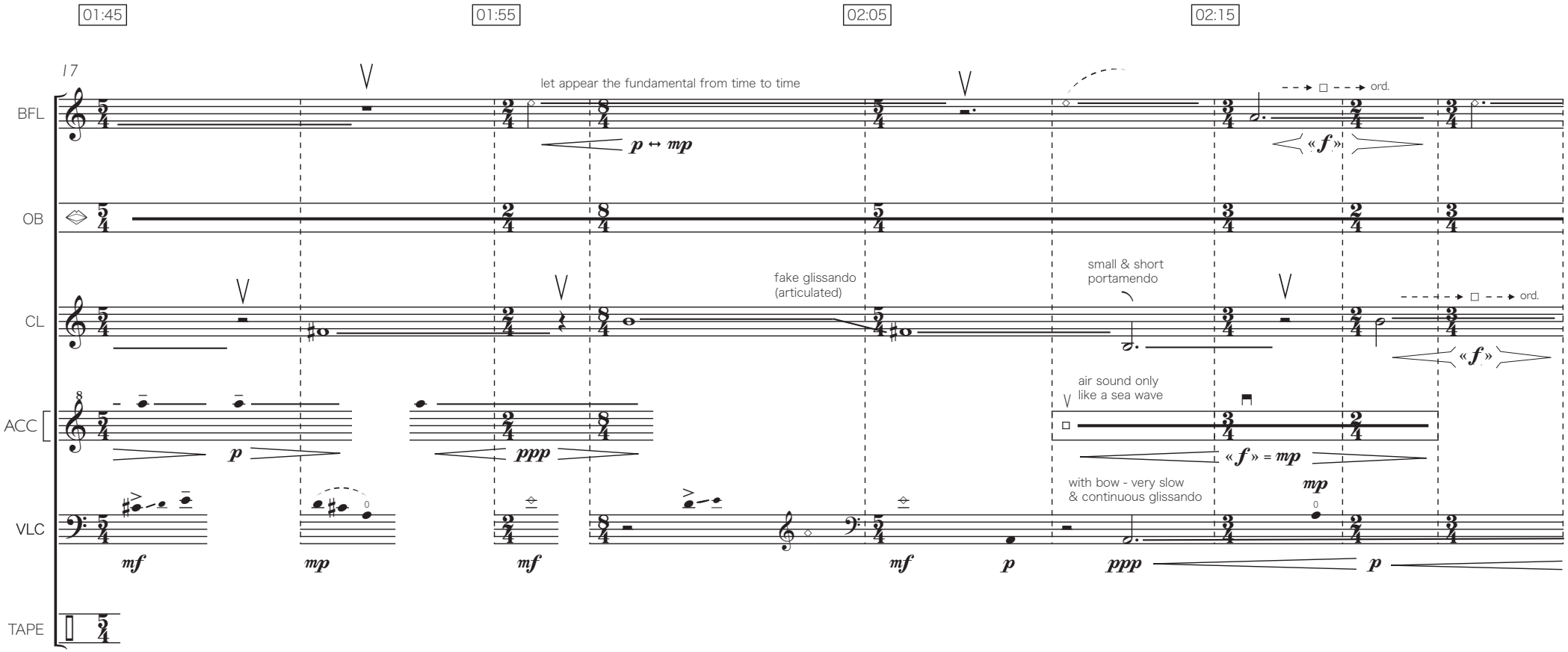
1 - digital love (remix)

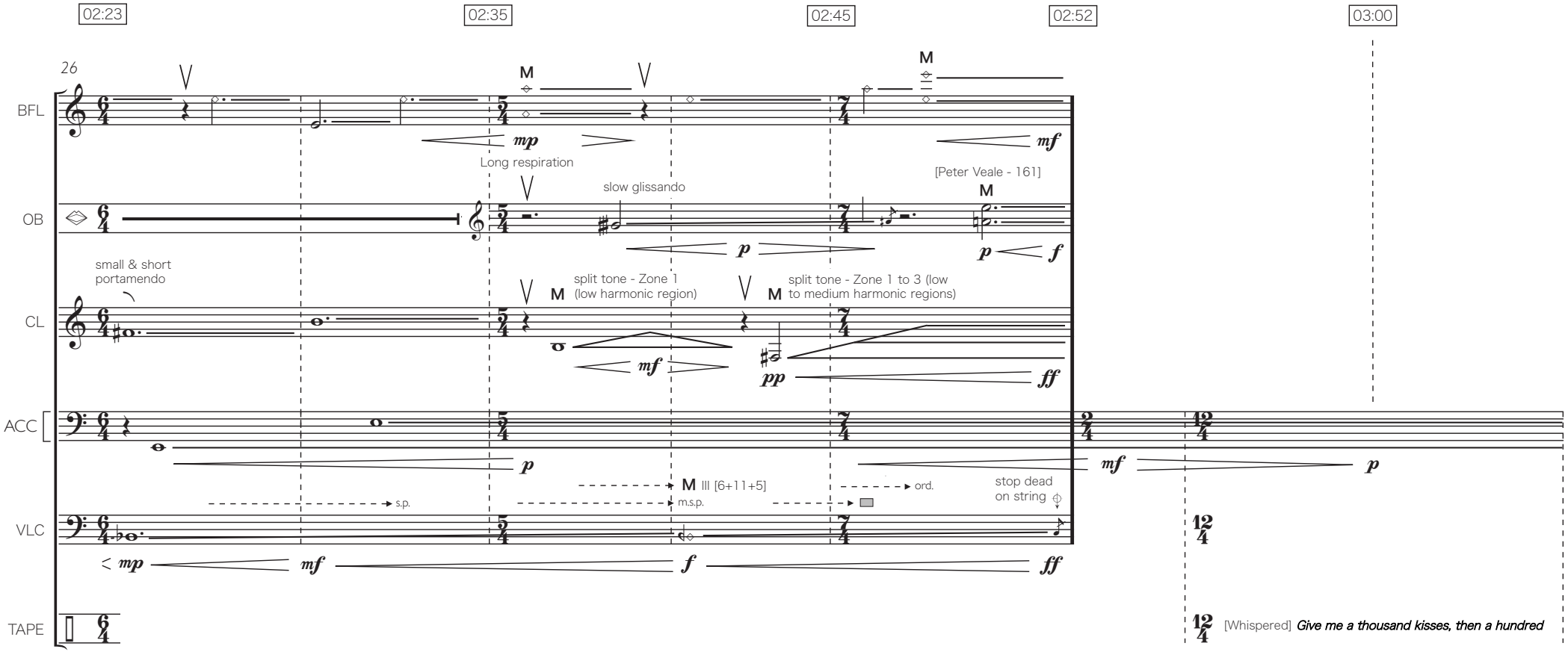
Commissioned by Ensemble S201

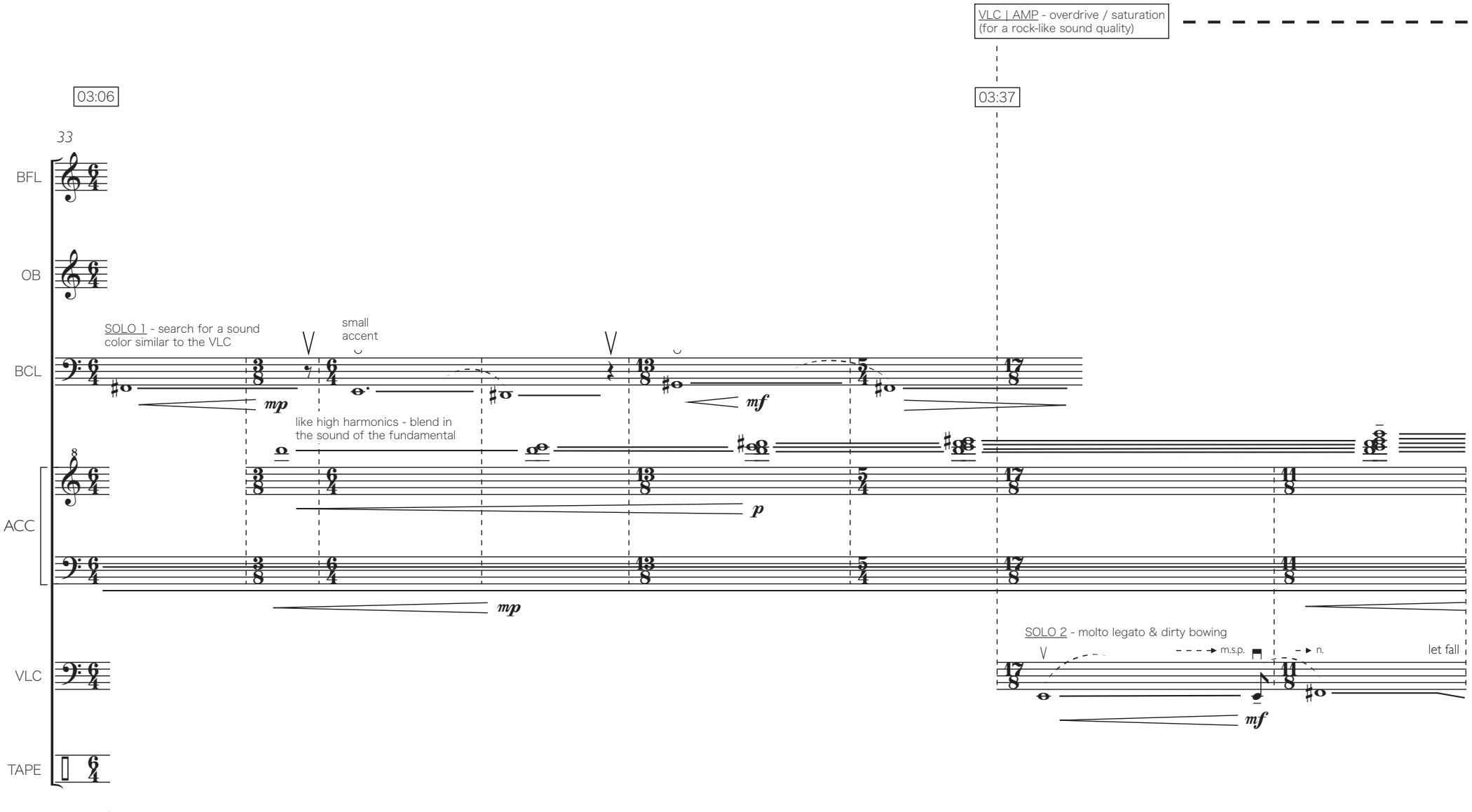
raphaël languillat
(2024/25)

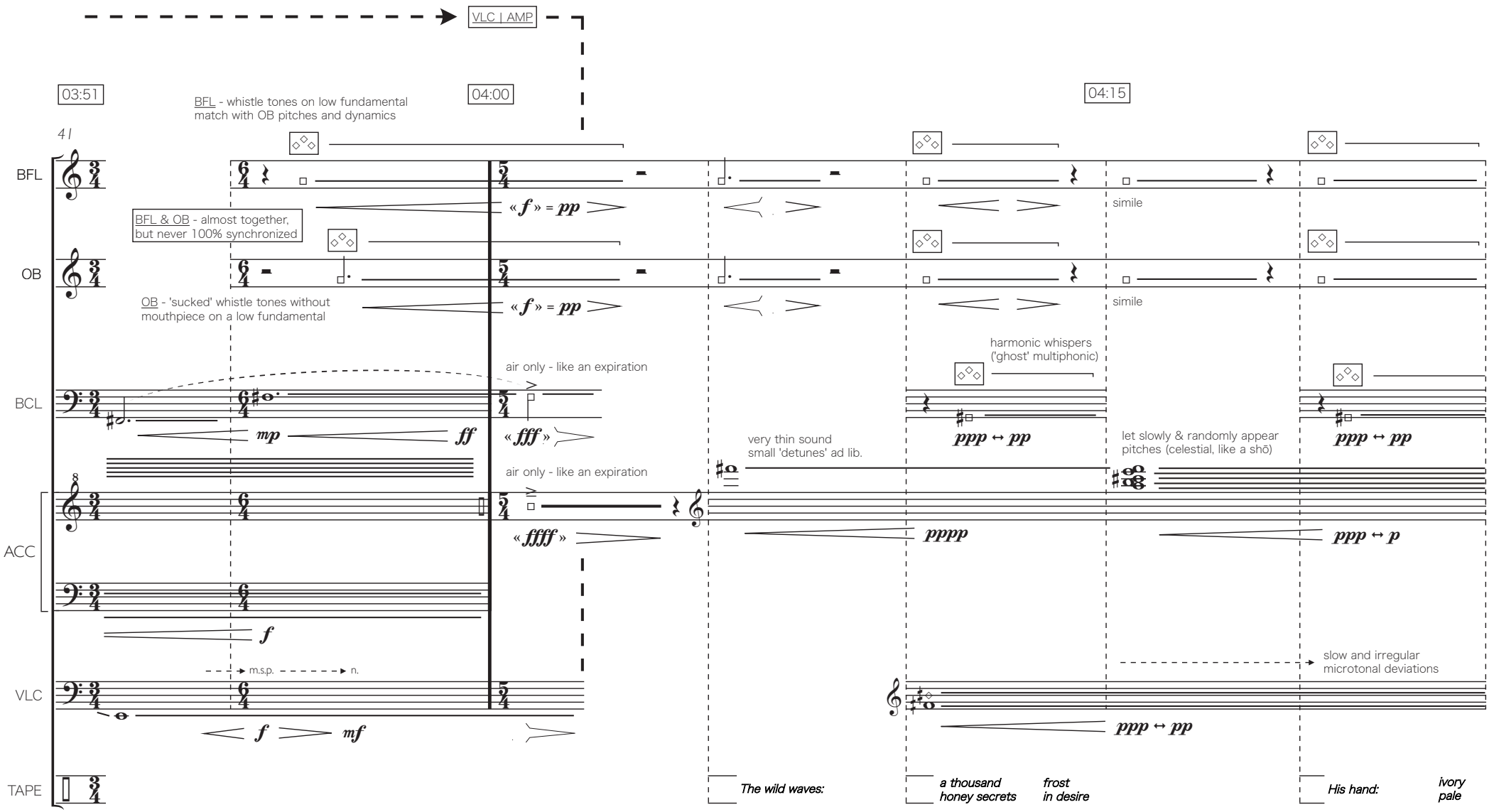


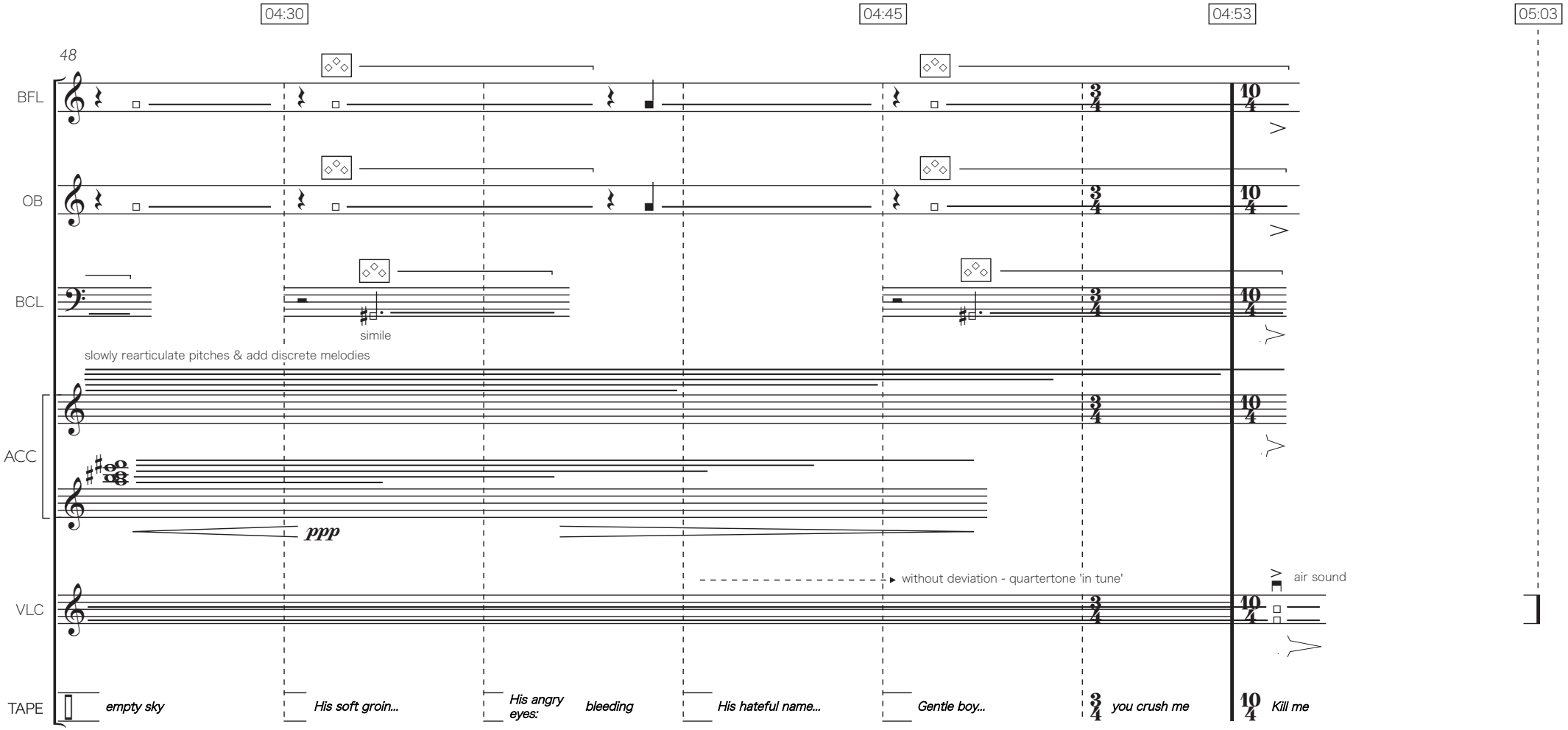

01:02
01:10
01:22
01:35
8
BFL
OB
CL
ACC
VLC
TAPE
simile
Short respiration
pp ↔ p
very airy, flute-like sound
Short respiration
fake glissando
(articulated)
p ↔ mp
ppp
p / ppp
p
mf
on II
mf
p
mf
mp
mf
p
mf
mp


01:45
01:55
02:05
02:15
17
BFL
OB
CL
ACC
VLC
TAPE
let appear the fundamental from time to time
p ↔ mp
« f »
ord.
fake glissando
(articulated)
small & short
portamendo
air sound only
like a sea wave
« f » = mp
with bow - very slow
& continuous glissando
mp
p
ppp
mf
mp


02:23
02:35
02:45
02:52
03:00
26
BFL
OB
CL
ACC
VLC
TAPE
M
mp
mf
Long respiration
slow glissando
[Peter Veale - 161]
p
f
small & short
portamendo
split tone - Zone 1
(low harmonic region)
split tone - Zone 1 to 3 (low
to medium harmonic regions)
pp
ff
s.p.
III [6+11+5]
m.s.p.
ord.
stop dead
on string
[Whispered] Give me a thousand kisses, then a hundred

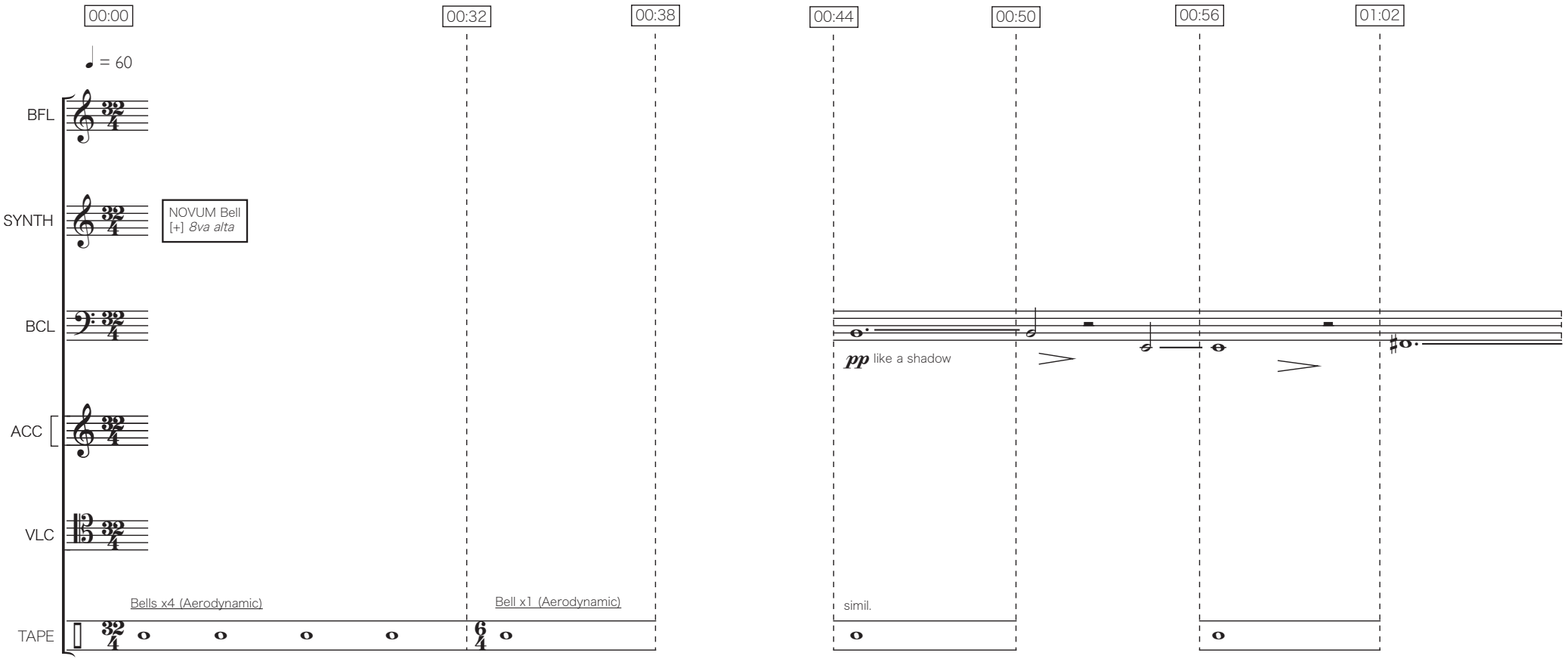

VLC | AMP - overdrive / saturation
(for a rock-like sound quality)
03:06
03:37
33
BFL
OB
BCL
ACC
VLC
TAPE
SOLO 1 - search for a sound
color similar to the VLC
small
accent
like high harmonics - blend in
the sound of the fundamental
mp
mf
p
mp
SOLO 2 - molto legato & dirty bowing
m.s.p.
n.
let fall
mf

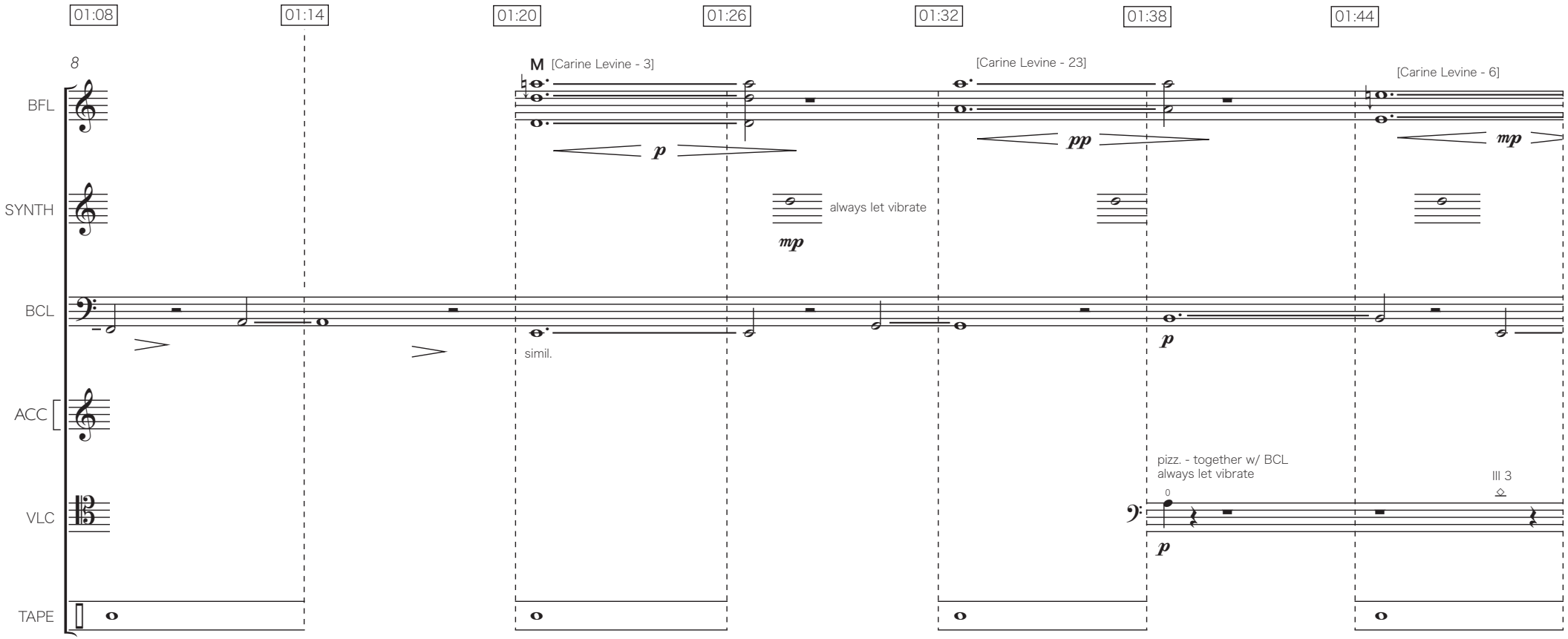

VLC | AMP
03:51
04:00
04:15
41
BFL - whistle tones on low fundamental
match with OB pitches and dynamics
BFL & OB - almost together,
but never 100% synchronized
OB - 'sucked' whistle tones without
mouthpiece on a low fundamental
BFL
OB
BCL
ACC
VLC
TAPE
« f » = pp
simile
air only - like an expiration
mp
ff
« fff »
harmonic whispers
('ghost' multiphonic)
ppp ↔ pp
very thin sound
small 'detunes' ad lib.
let slowly & randomly appear
pitches (celestial, like a shō)
« ffff »
pppp
ppp ↔ p
f
m.s.p.
n.
slow and irregular
microtonal deviations
mf
The wild waves:
a thousand
honey secrets
frost
in desire
His hand:
ivory
pale

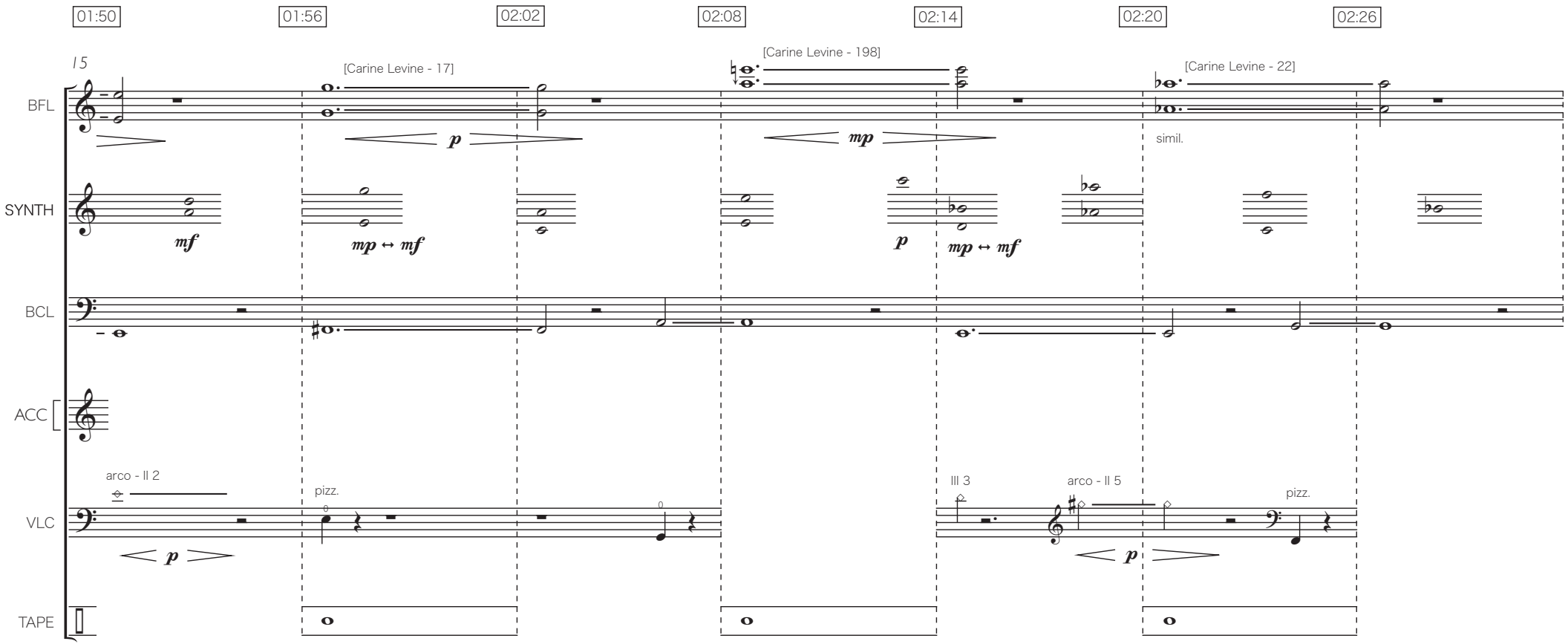

04:30
04:45
04:53
05:03
48
BFL
OB
BCL
simile
slowly rearticulate pitches & add discrete melodies
ACC
ppp
without deviation - quartertone 'in tune'
air sound
VLC
TAPE
empty sky
His soft groin...
His angry eyes:
bleeding
His hateful name...
Gentle boy...
you crush me
Kill me

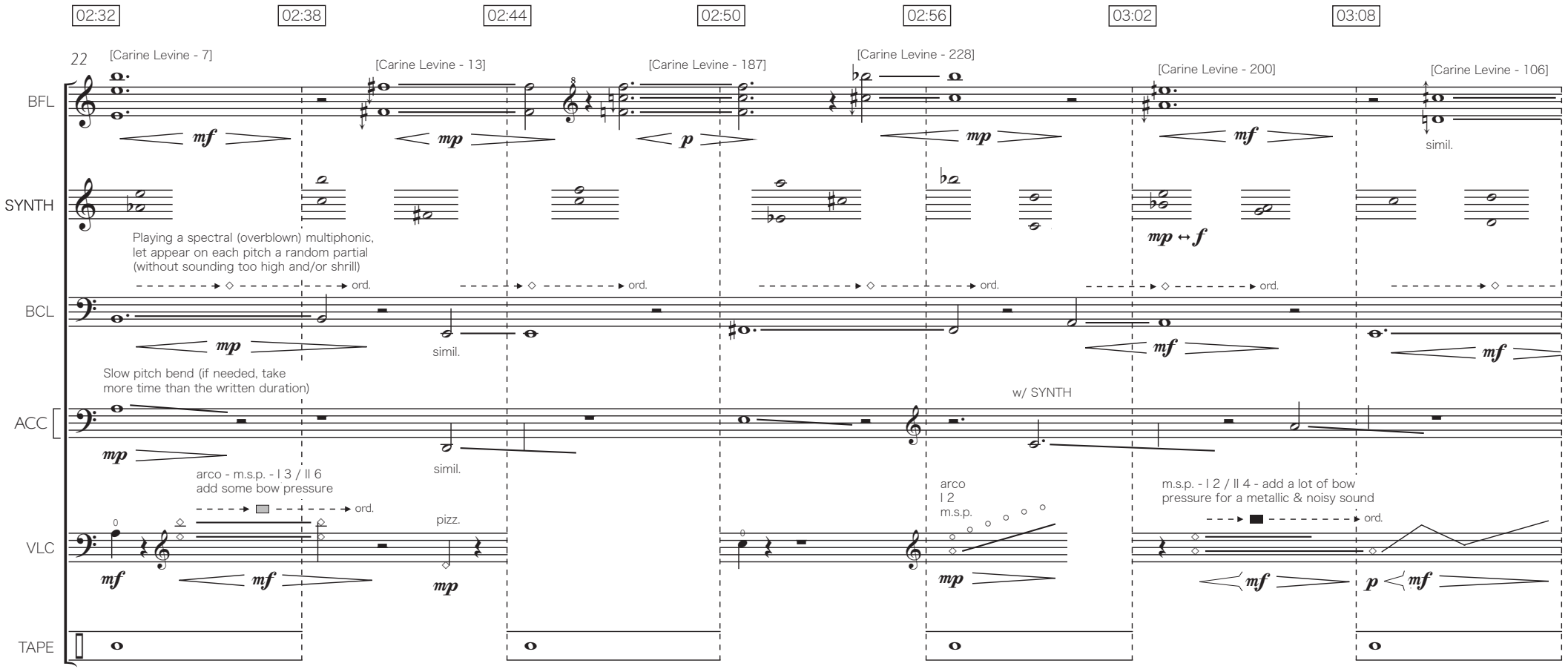
2 - interlude (bell)

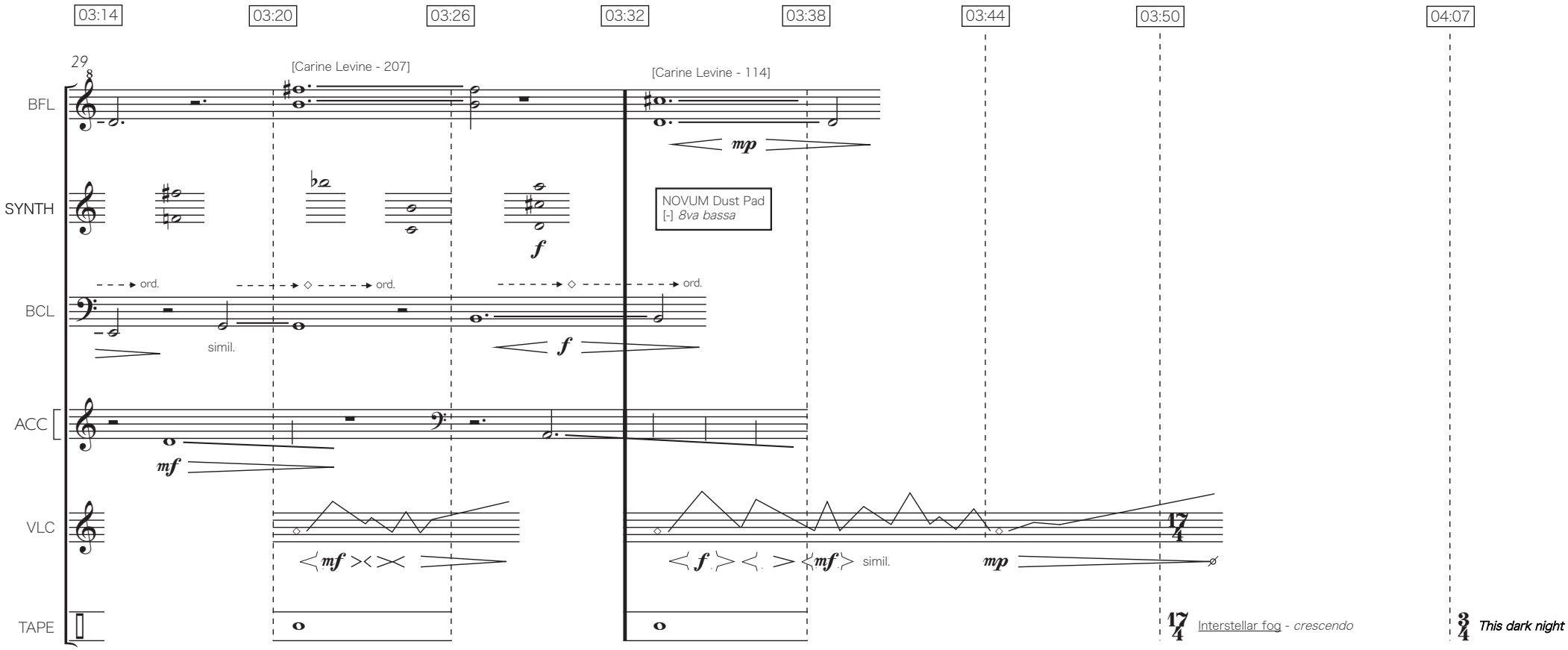
raphaël languillat
(2024/25)

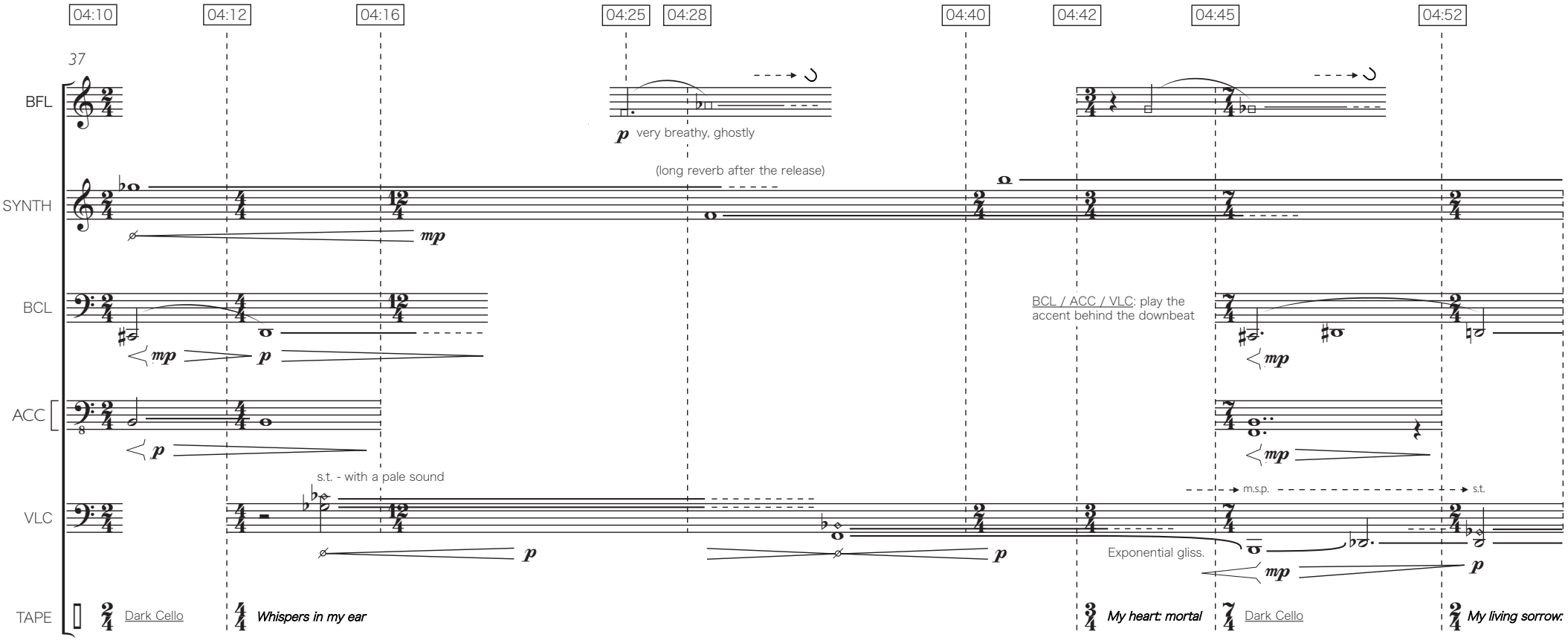


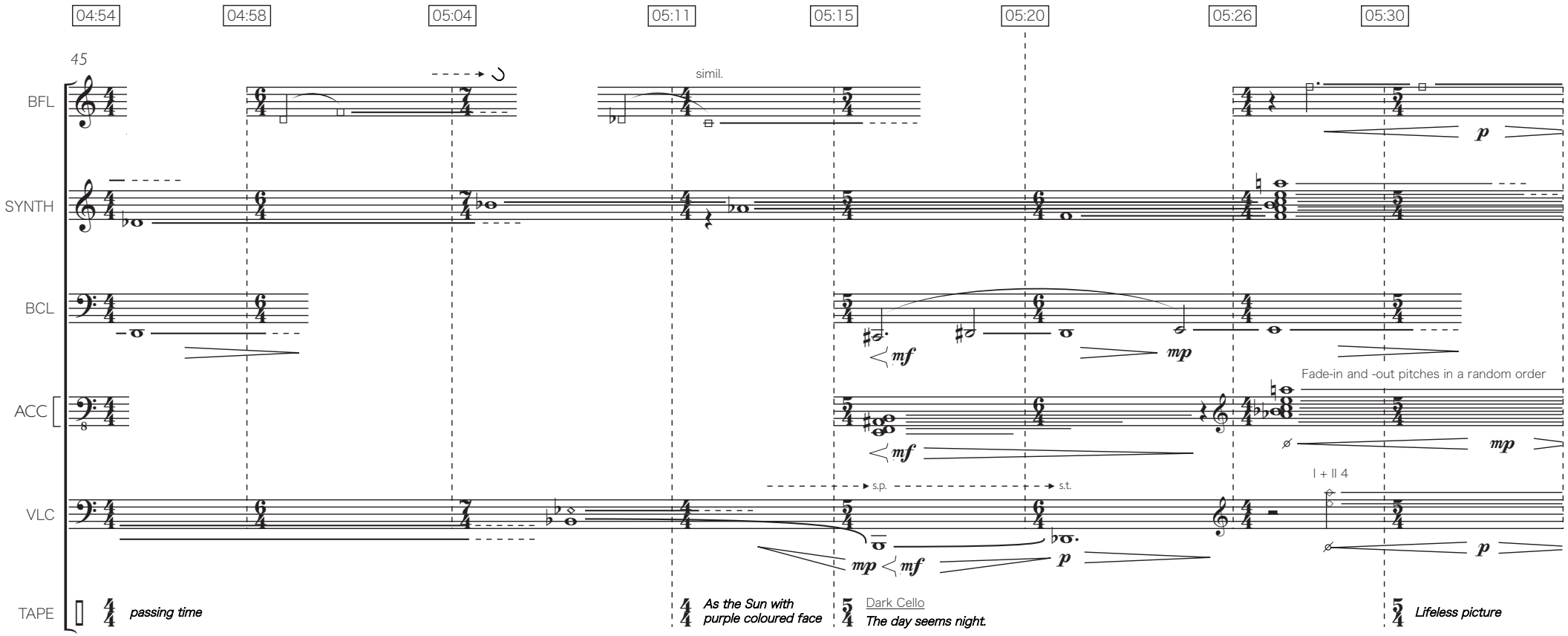

01:08
01:14
01:20
01:26
01:32
01:38
01:44
8
M [Carine Levine - 3]
[Carine Levine - 23]
[Carine Levine - 6]
BFL
SYNTH
BCL
ACC
VLC
TAPE
p
pp
mp
always let vibrate
simil.
pizz. - together w/ BCL
always let vibrate
III 3

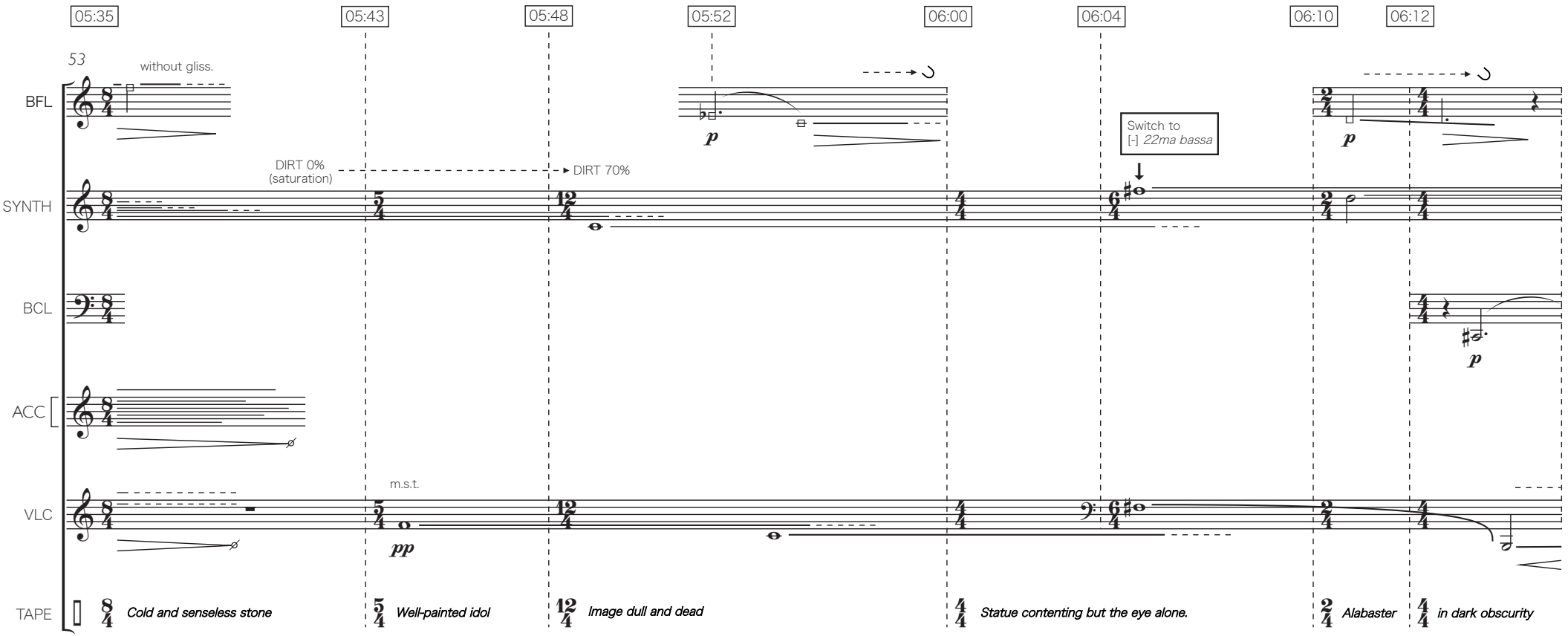

01:50
01:56
02:02
02:08
02:14
02:20
02:26
15
[Carine Levine - 17]
[Carine Levine - 198]
[Carine Levine - 22]
BFL
SYNTH
BCL
ACC
VLC
TAPE
mf
p
mp
mp ↔ mf
simil.
arco - II 2
pizz.
III 3
arco - II 5

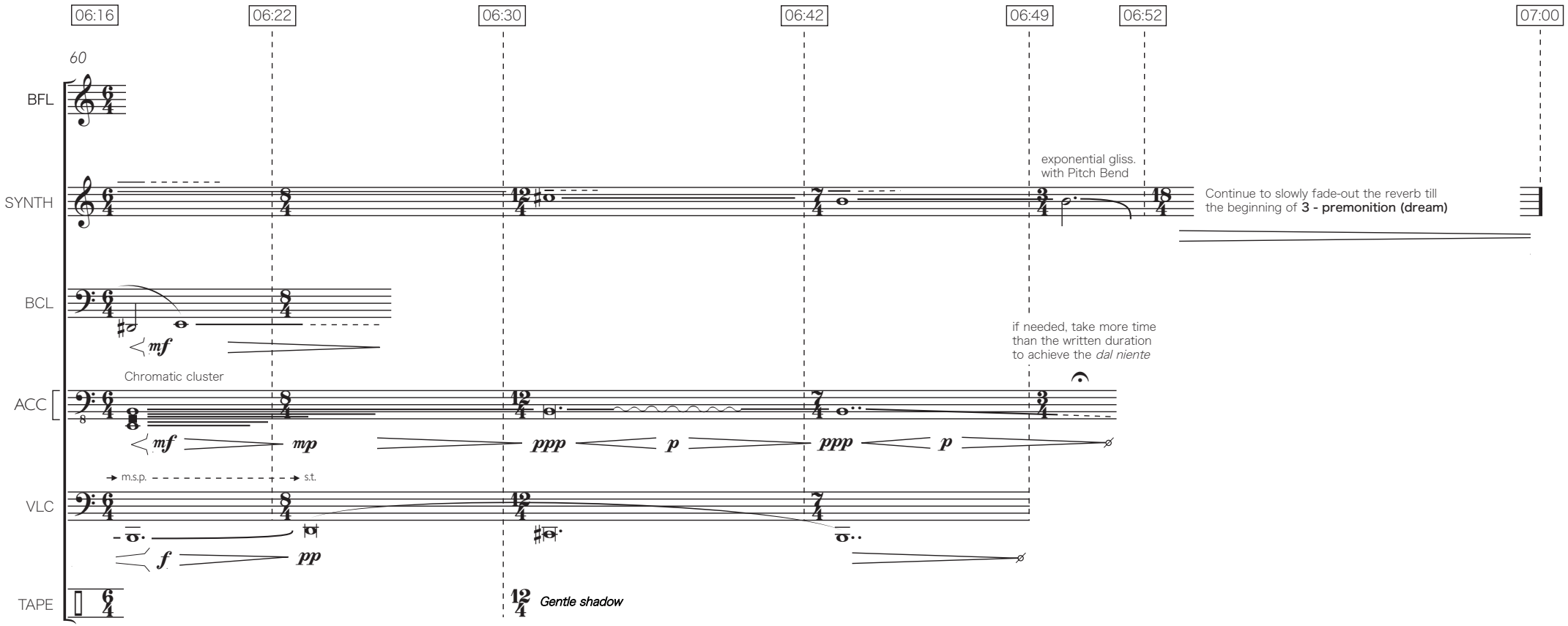

02:32
02:38
02:44
02:50
02:56
03:02
03:08
22
[Carine Levine - 7]
[Carine Levine - 13]
[Carine Levine - 187]
[Carine Levine - 228]
[Carine Levine - 200]
[Carine Levine - 106]
BFL
SYNTH
BCL
ACC
VLC
TAPE
mf
mp
p
mp ↔ f
simil.
Playing a spectral (overblown) multiphonic, let appear on each pitch a random partial (without sounding too high and/or shrill)
ord.
Slow pitch bend (if needed, take more time than the written duration)
w/ SYNTH
arco - m.s.p. - I 3 / II 6
add some bow pressure
pizz.
arco
I 2
m.s.p.
m.s.p. - I 2 / II 4 - add a lot of bow pressure for a metallic & noisy sound


03:14
03:20
03:26
03:32
03:38
03:44
03:50
04:07
29
[Carine Levine - 207]
[Carine Levine - 114]
BFL
SYNTH
BCL
ACC
VLC
TAPE
mp
NOVUM Dust Pad
[-] 8va bassa
f
ord.
simil.
mf
Interstellar fog - crescendo
This dark night


04:10
04:12
04:16
04:25
04:28
04:40
04:42
04:45
04:52
37
BFL
SYNTH
BCL
ACC
VLC
TAPE
p very breathy, ghostly
(long reverb after the release)
mp
p
mp
p
BCL / ACC / VLC: play the accent behind the downbeat
mp
mp
s.t. - with a pale sound
p
p
m.s.p.
s.t.
Exponential gliss.
mp
p
Dark Cello
Whispers in my ear
My heart: mortal
Dark Cello
My living sorrow:

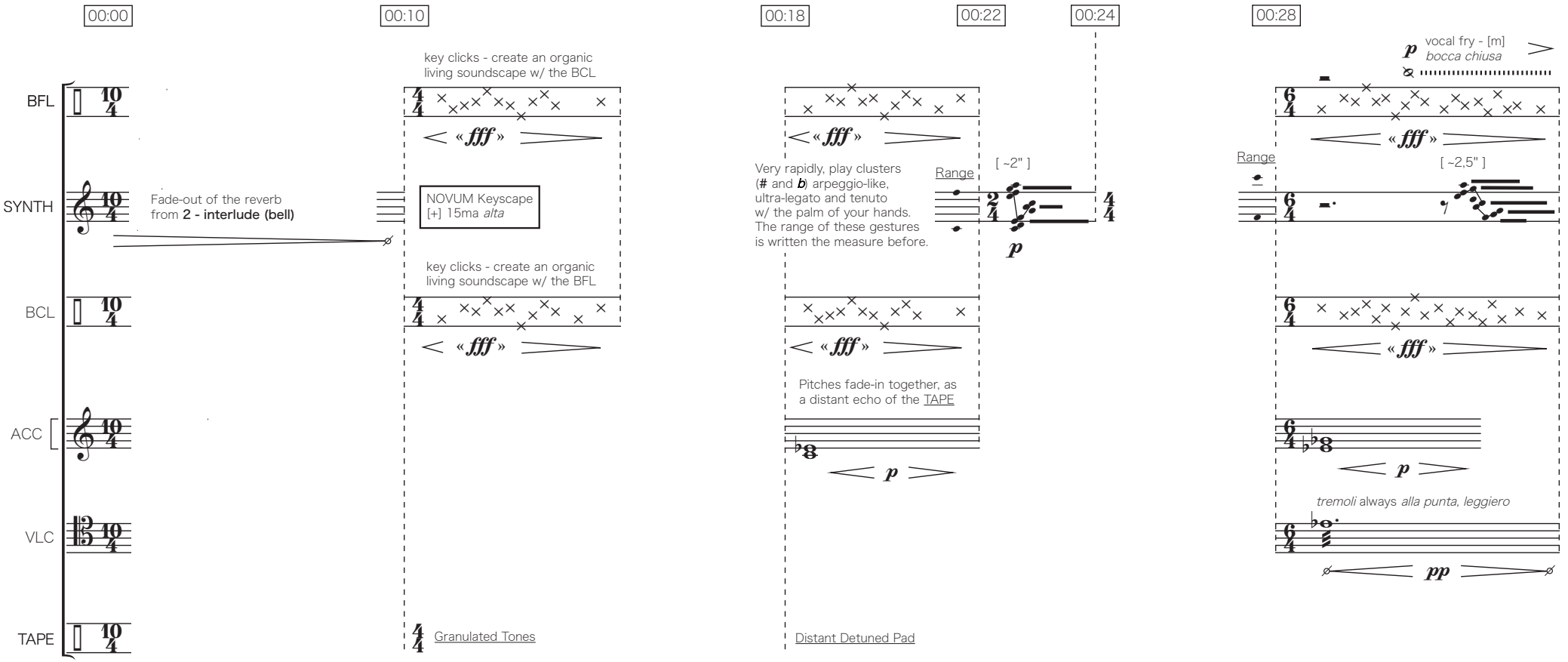

04:54
04:58
05:04
05:11
05:15
05:20
05:26
05:30
45
BFL
SYNTH
BCL
ACC
VLC
TAPE
simil.
p
mf
mp
Fade-in and -out pitches in a random order
s.p.
s.t.
I + II 4
passing time
As the Sun with
purple coloured face
Dark Cello
The day seems night.
Lifeless picture

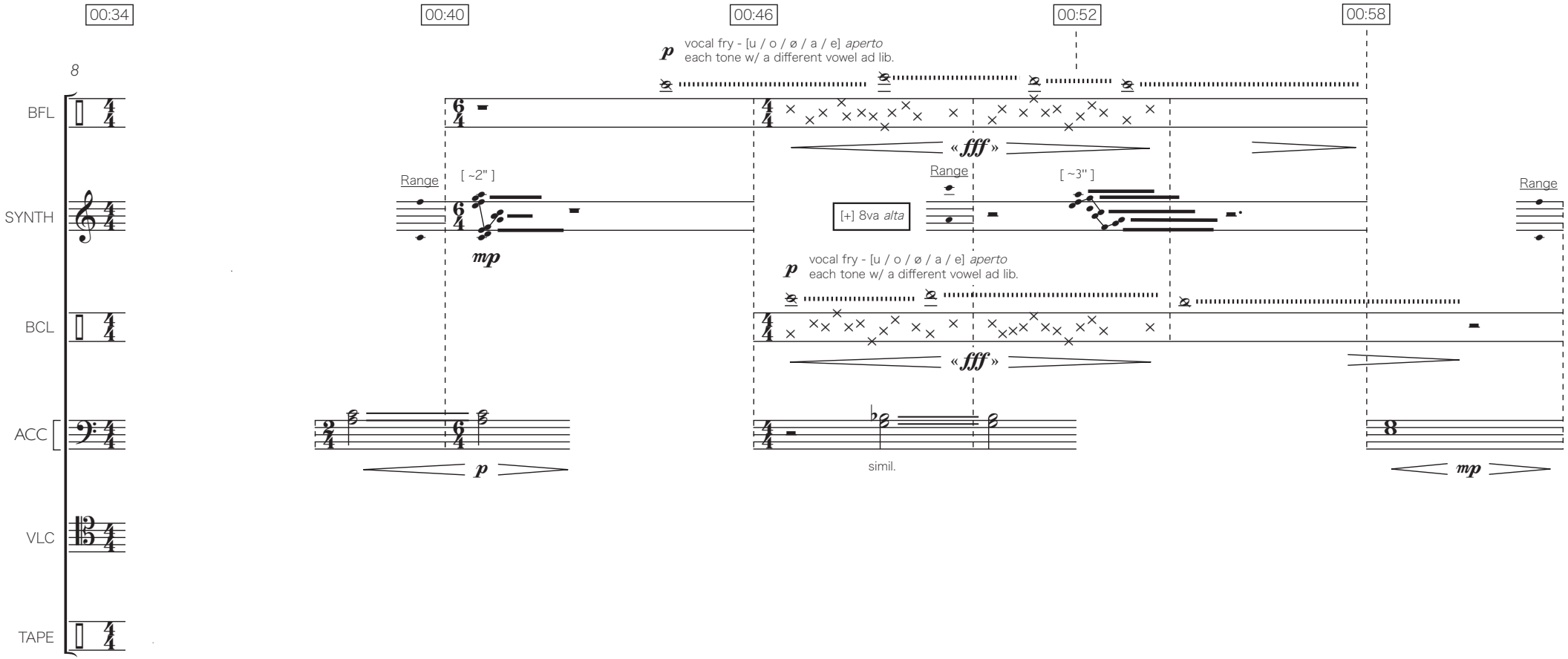

05:35
05:43
05:48
05:52
06:00
06:04
06:10
06:12
53
without gliss.
BFL
SYNTH
BCL
ACC
VLC
TAPE
DIRT 0%
(saturation)
DIRT 70%
Switch to
[-] 22ma bassa
m.s.t.
p
pp
Cold and senseless stone
Well-painted idol
Image dull and dead
Statue contenting but the eye alone.
Alabaster
in dark obscurity

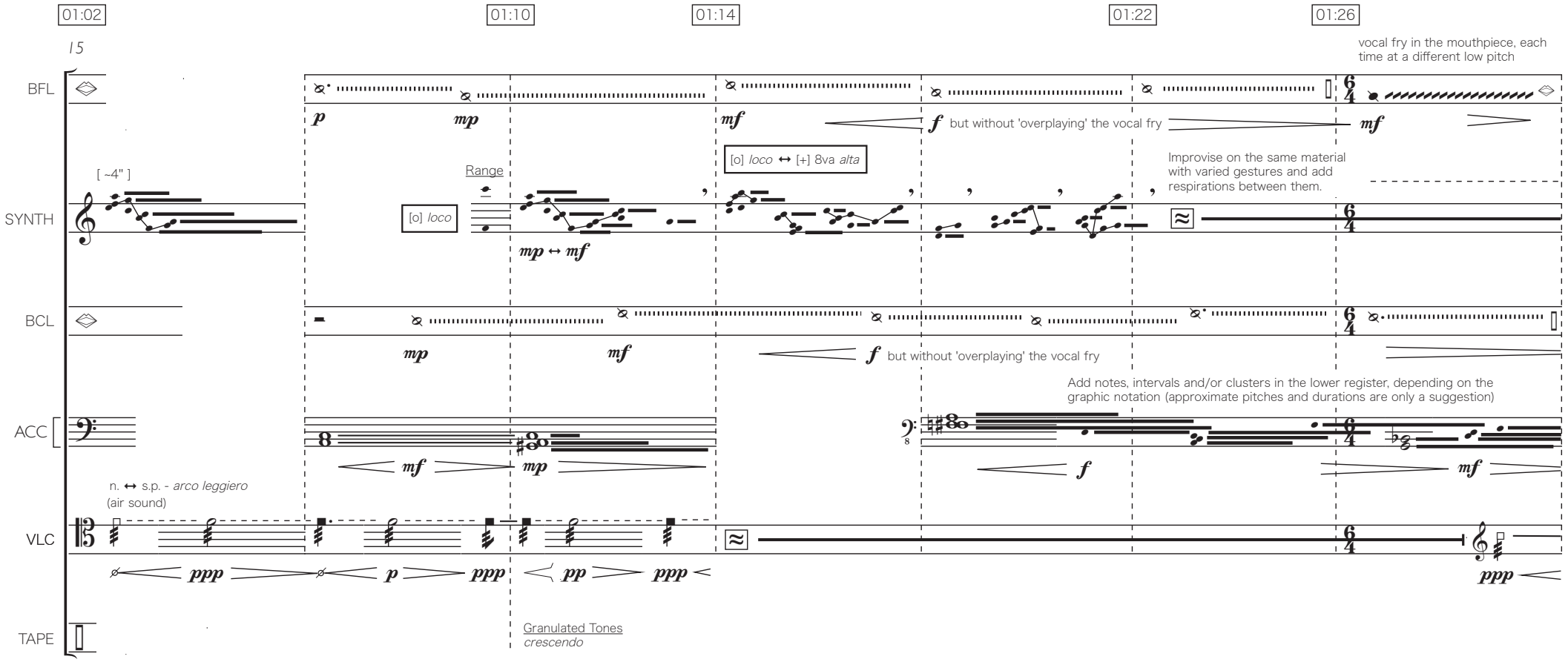

06:16
06:22
06:30
06:42
06:49
06:52
07:00
60
BFL
SYNTH
BCL
ACC
VLC
TAPE
exponential gliss.
with Pitch Bend
Continue to slowly fade-out the reverb till
the beginning of 3 - premonition (dream)
if needed, take more time
than the written duration
to achieve the dal niente
Chromatic cluster
mf
mp
ppp
p
ppp
p
m.s.p.
s.t.
f
pp
Gentle shadow

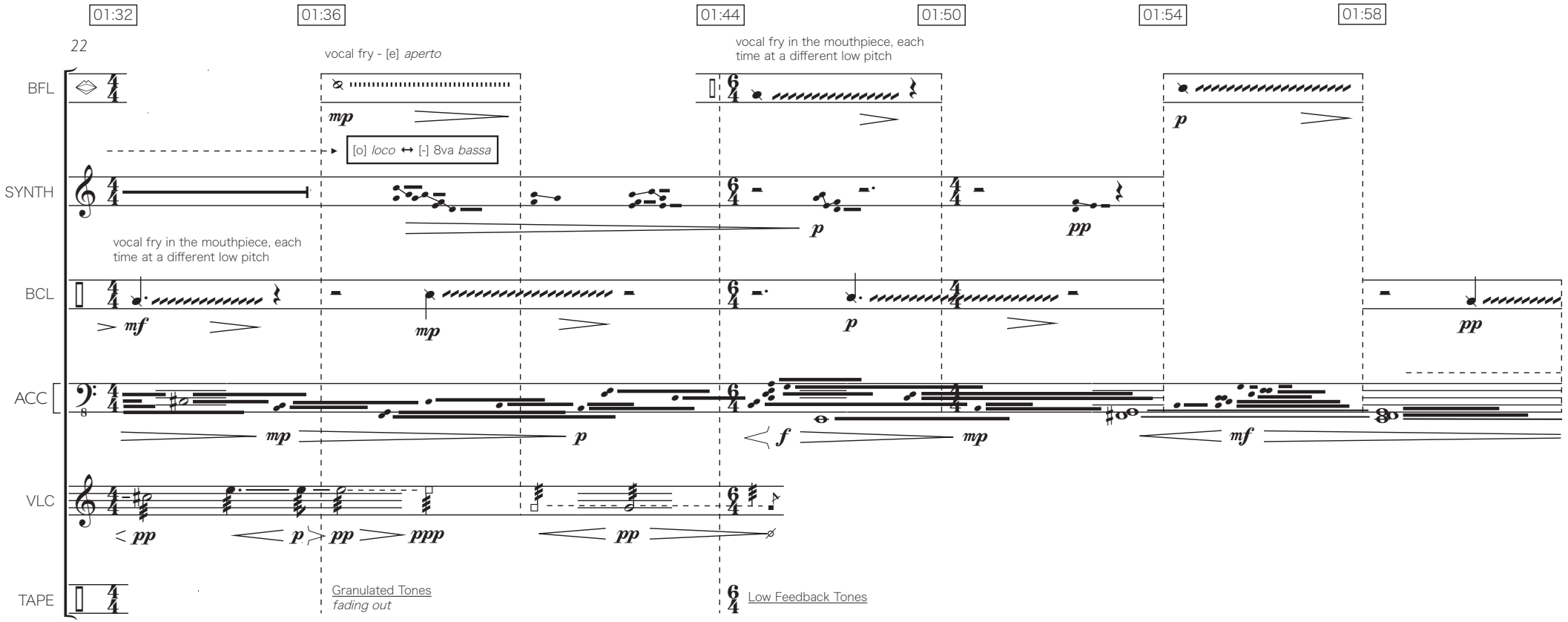
3 - premonition (dream)

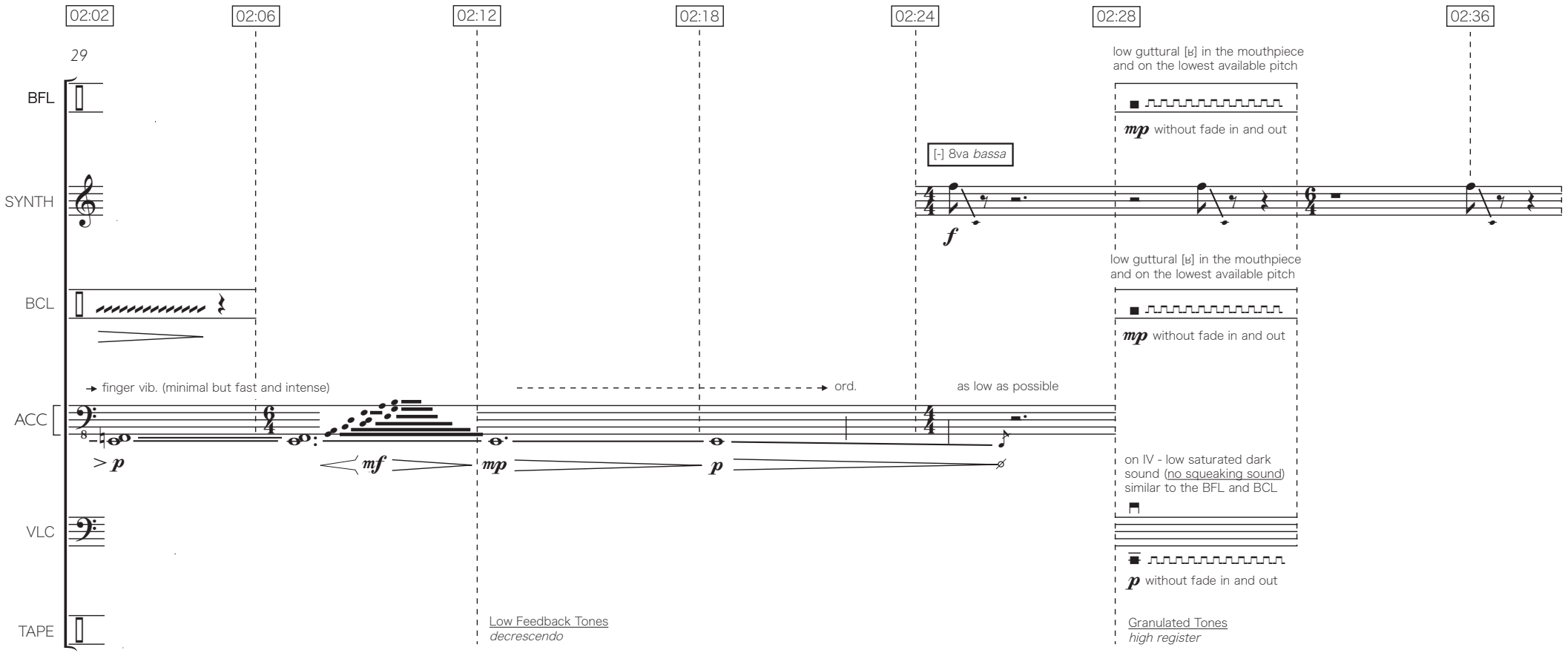
raphaël languillat
(2024/25)

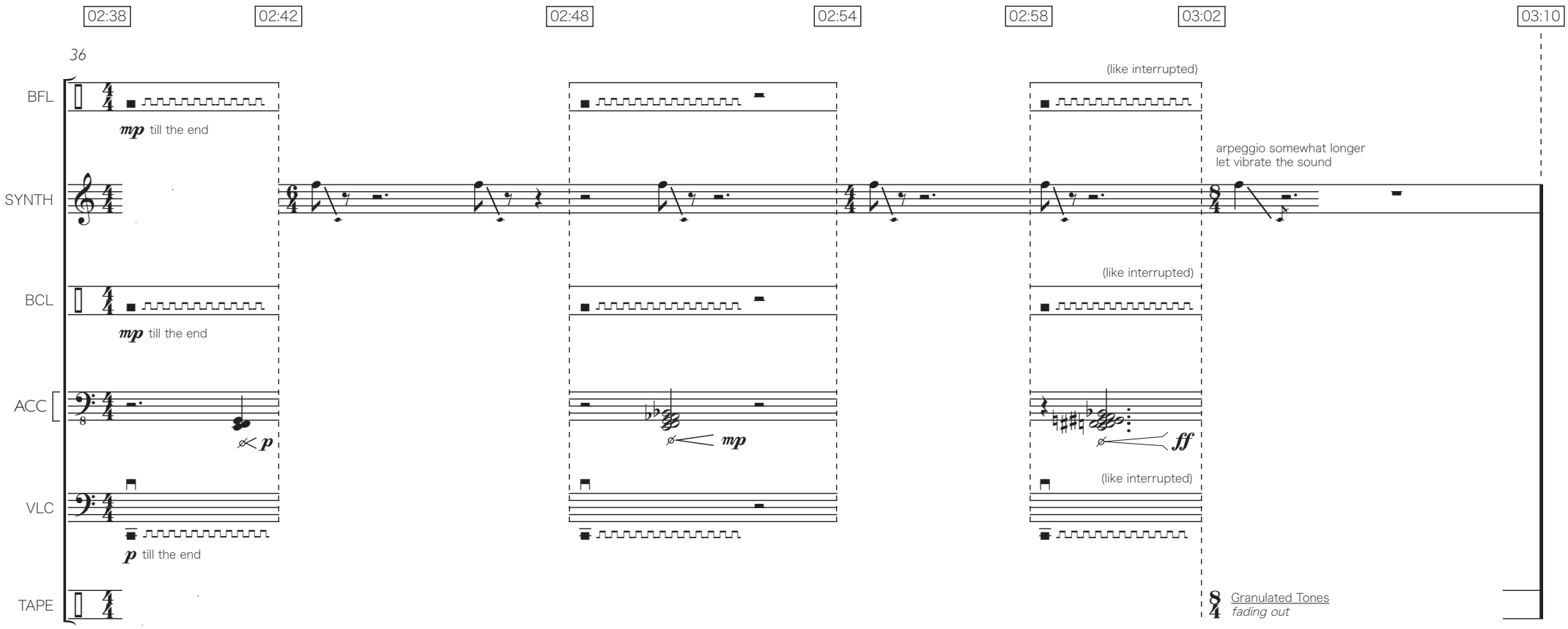



00:34
00:40
00:46
00:52
00:58
8
BFL
SYNTH
BCL
ACC
VLC
TAPE
p
vocal fry - [u / o / ø / a / e] aperto
each tone w/ a different vowel ad lib.
«fff»
Range
[~2"]
mp
[+] 8va alta
[~3"]
simil.


01:02
01:10
01:14
01:22
01:26
15
vocal fry in the mouthpiece, each time at a different low pitch
BFL
SYNTH
BCL
ACC
VLC
TAPE
p
mp
mf
f but without 'overplaying' the vocal fry
mf
[~4"]
Range
[o] loco
[o] loco ↔ [+] 8va alta
mp ↔ mf
Improvise on the same material with varied gestures and add respirations between them.
mp
mf
f but without 'overplaying' the vocal fry
Add notes, intervals and/or clusters in the lower register, depending on the graphic notation (approximate pitches and durations are only a suggestion)
mf
mp
f
mf
n. ↔ s.p. - arco leggiero
(air sound)
ppp
p
ppp
pp
ppp
ppp
Granulated Tones
crescendo

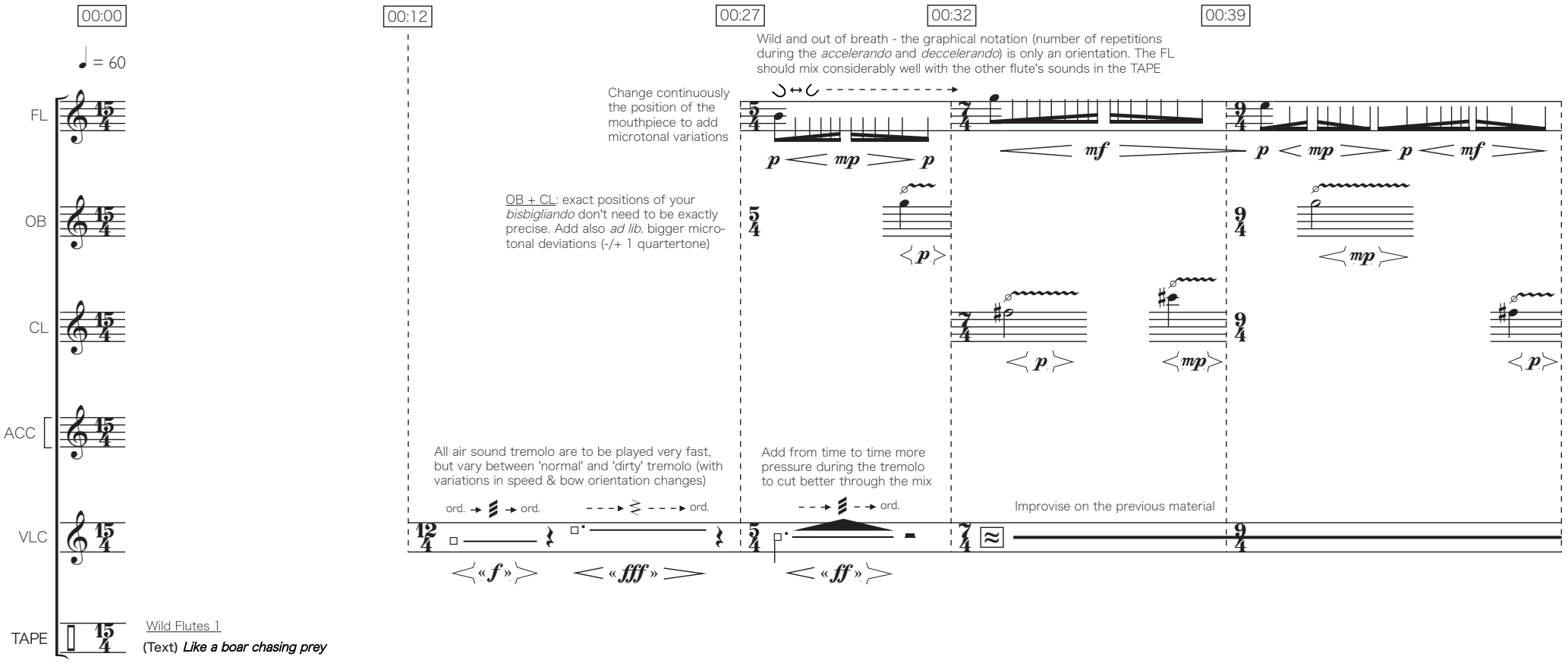

01:32
01:36
01:44
01:50
01:54
01:58
22
BFL
SYNTH
BCL
ACC
VLC
TAPE
vocal fry - [e] aperto
vocal fry in the mouthpiece, each time at a different low pitch
[o] loco ↔ [-] 8va bassa
vocal fry in the mouthpiece, each time at a different low pitch
Granulated Tones
fading out
Low Feedback Tones

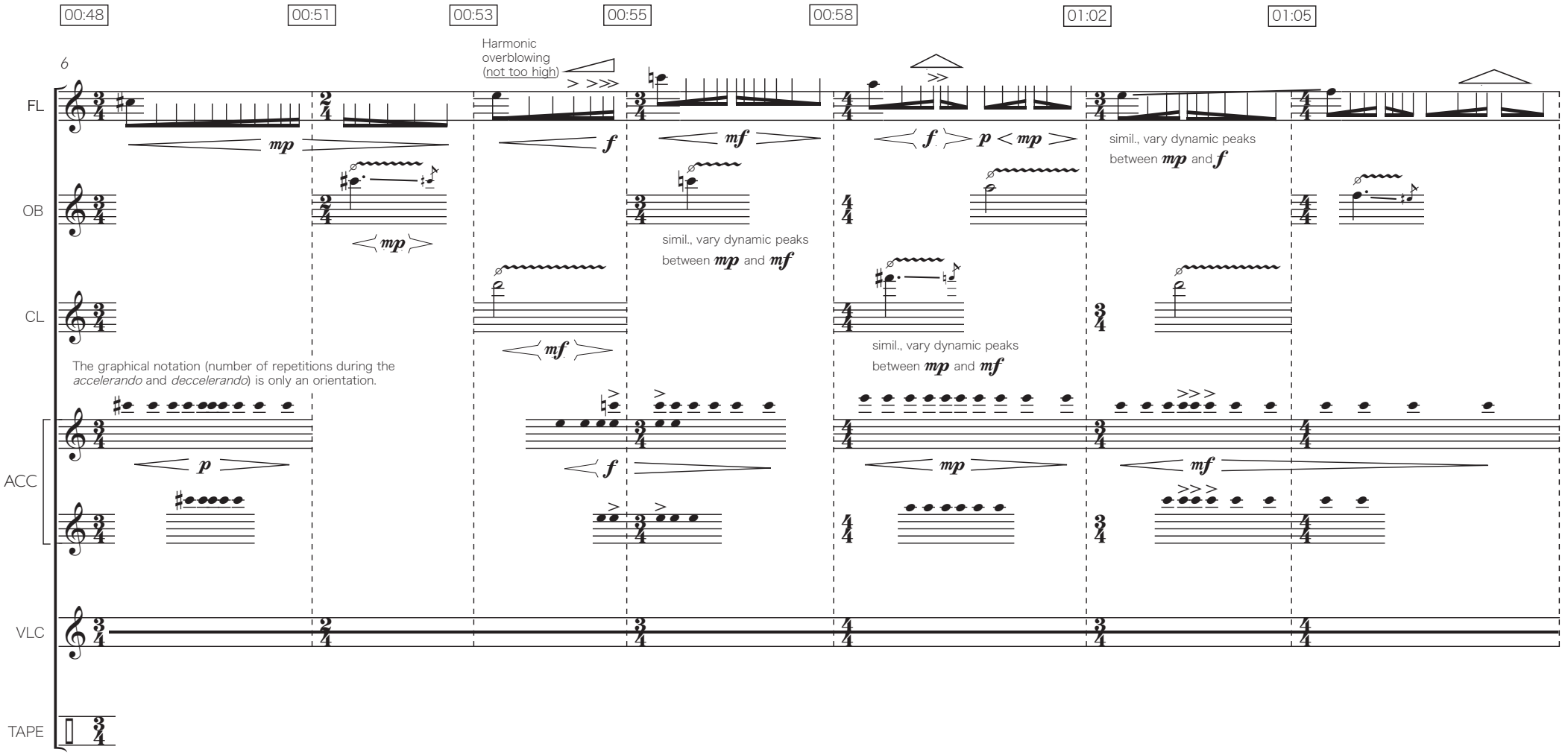

02:02
02:06
02:12
02:18
02:24
02:28
02:36
29
BFL
SYNTH
BCL
ACC
VLC
TAPE
low guttural [ʁ] in the mouthpiece and on the lowest available pitch
mp without fade in and out
[-] 8va bassa
f
low guttural [ʁ] in the mouthpiece and on the lowest available pitch
mp without fade in and out
finger vib. (minimal but fast and intense)
ord.
as low as possible
> p
mf
mp
p
on IV - low saturated dark sound (no squeaking sound) similar to the BFL and BCL
p without fade in and out
Low Feedback Tones
decrescendo
Granulated Tones
high register

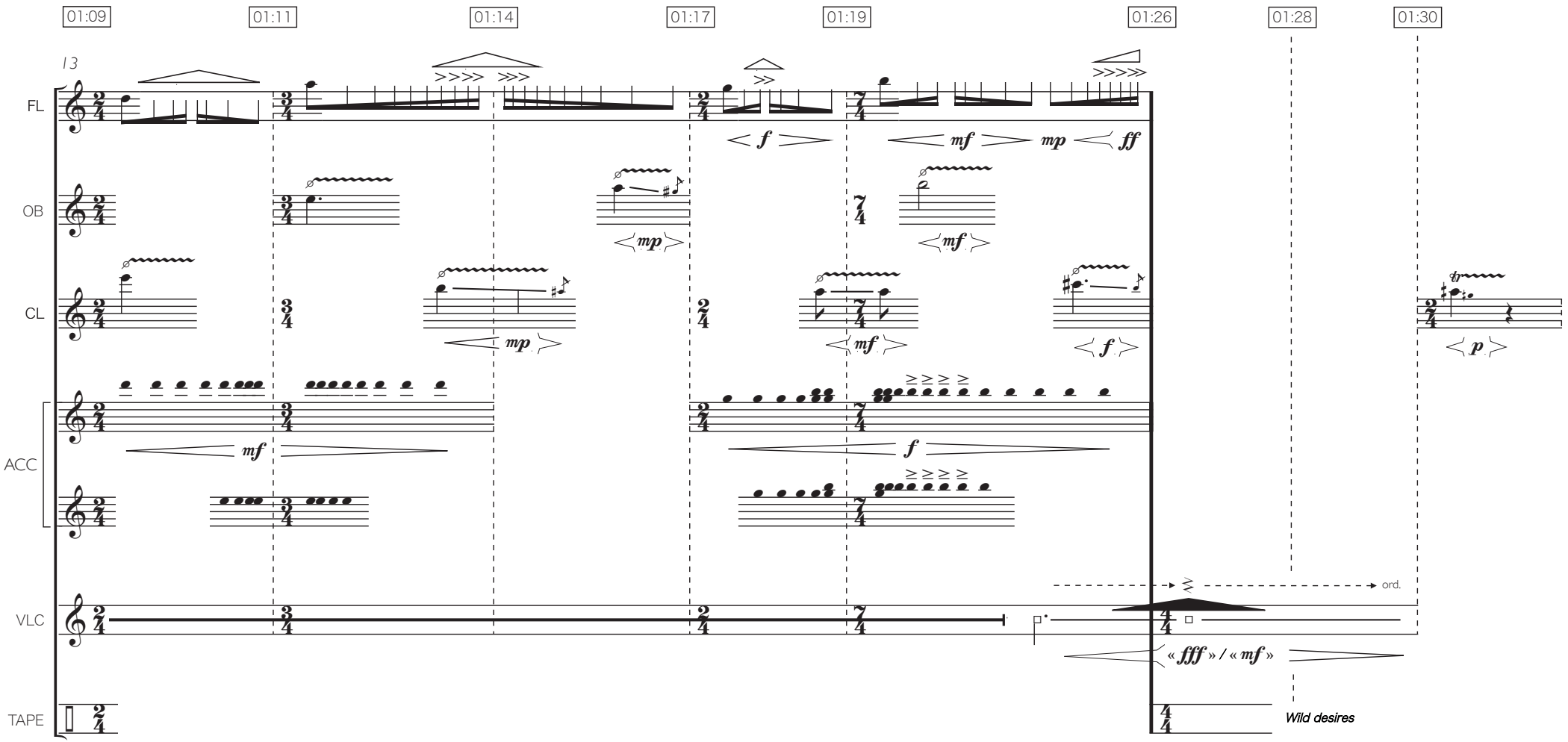

02:38
02:42
02:48
02:54
02:58
03:02
03:10
36
BFL
SYNTH
BCL
ACC
VLC
TAPE
mp till the end
mp till the end
p till the end
p
mp
ff
(like interrupted)
(like interrupted)
(like interrupted)
arpeggio somewhat longer
let vibrate the sound
Granulated Tones
fading out

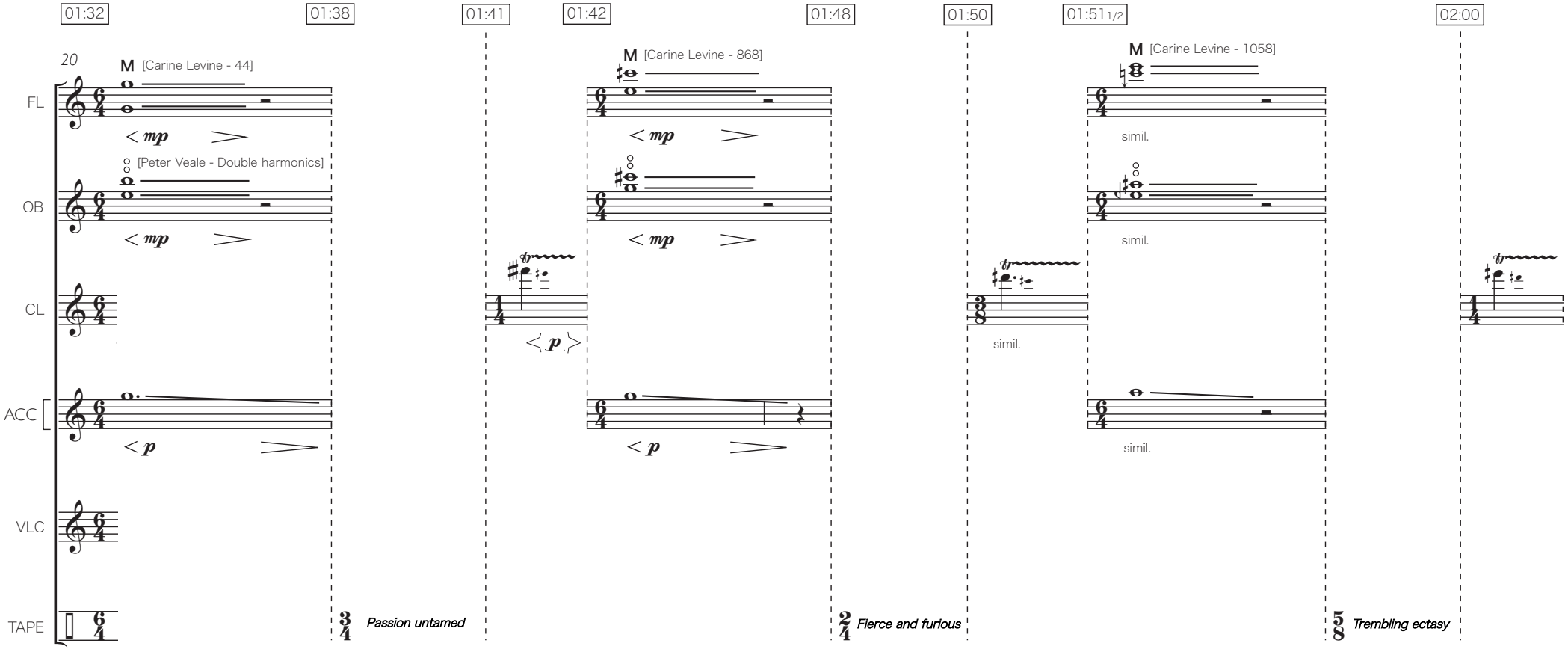
4 - hunted desires

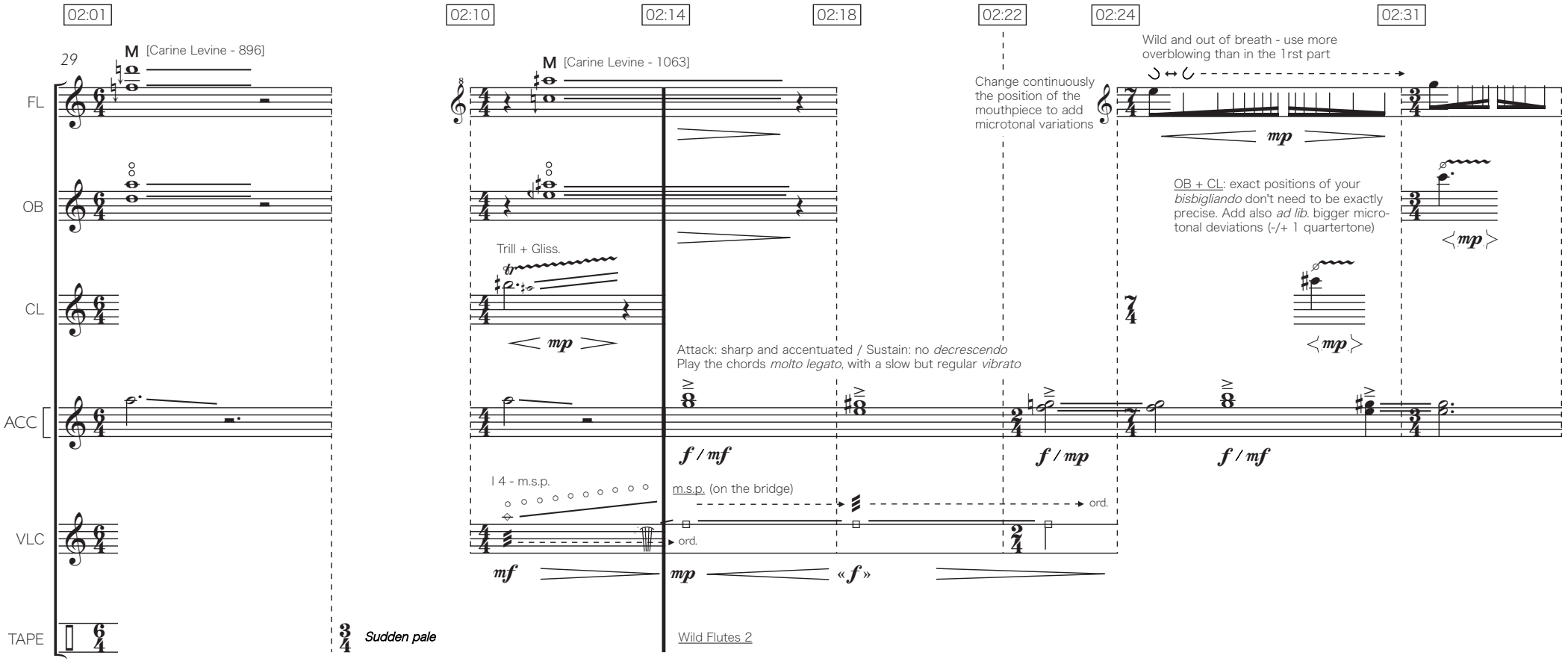
raphaël languillat
(2024/25)

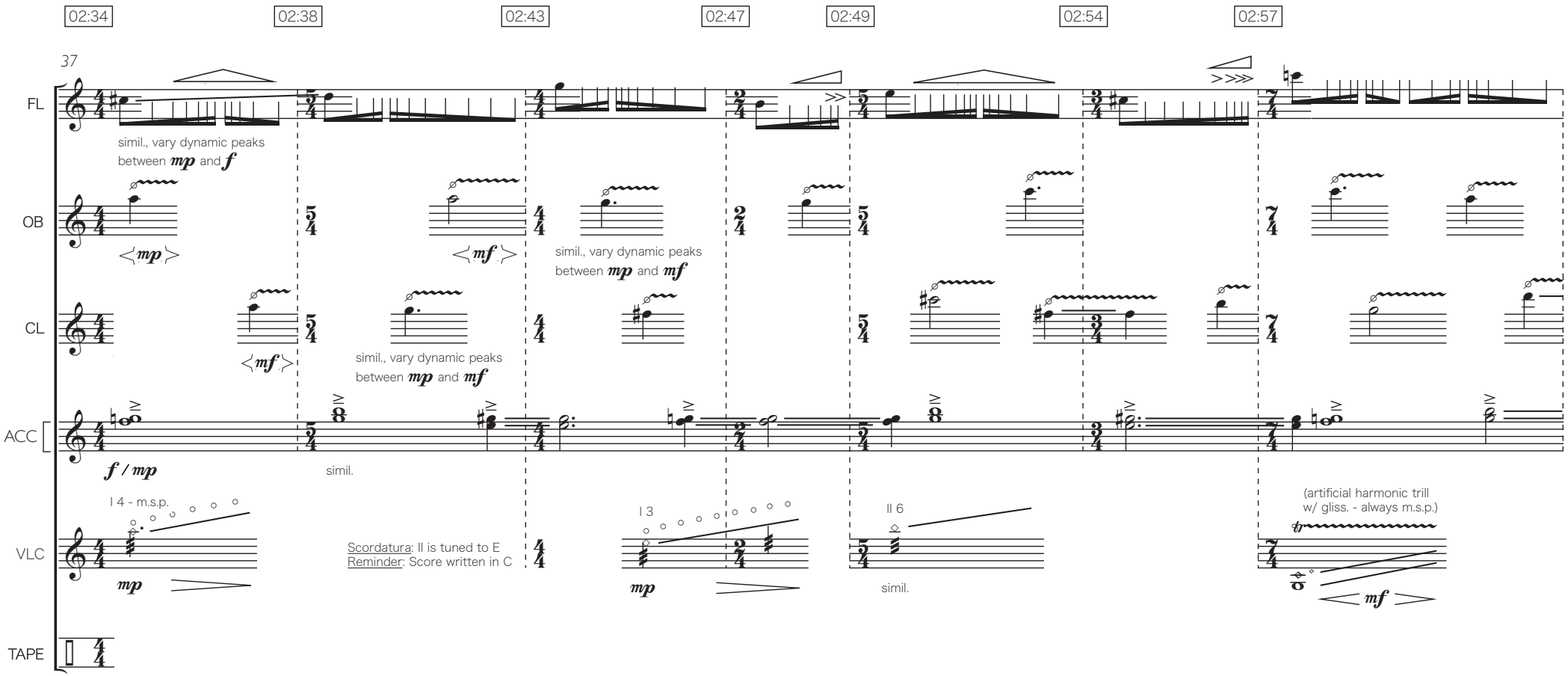


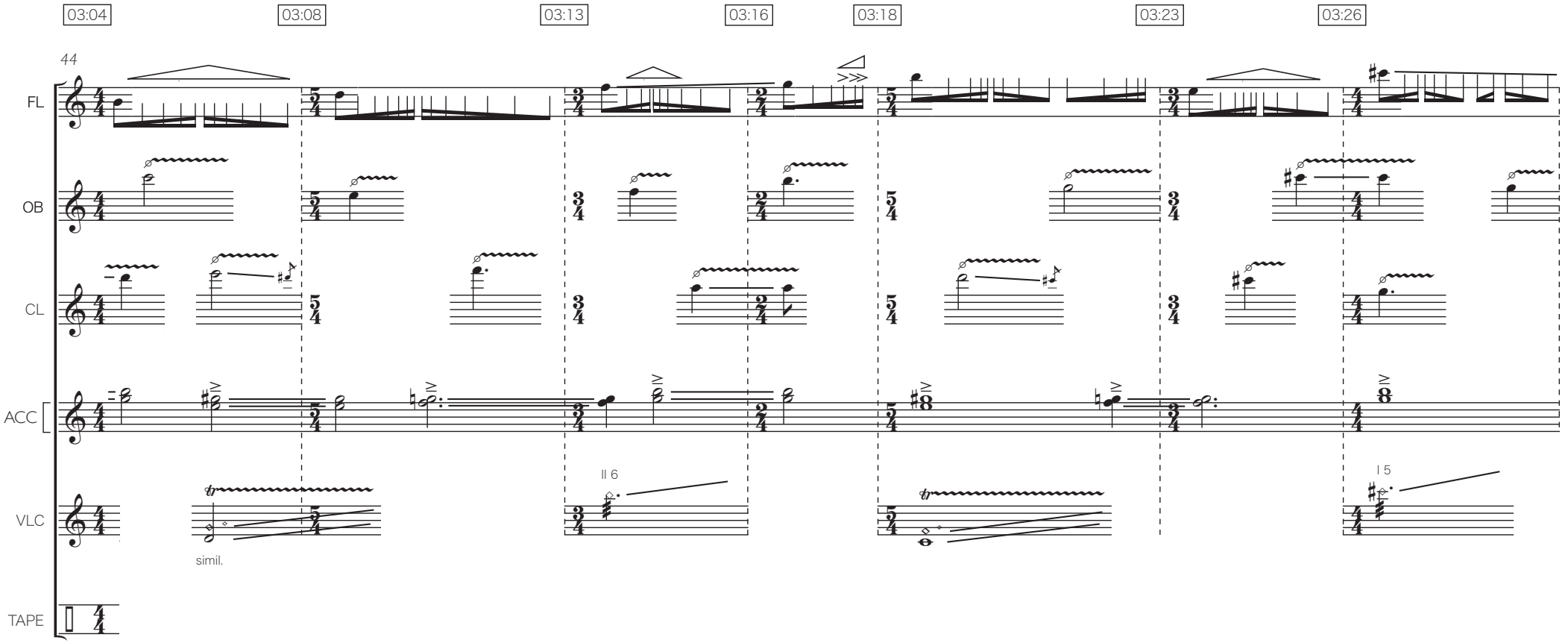

00:48
00:51
00:53
00:55
00:58
01:02
01:05
6
Harmonic overblowing (not too high)
FL
OB
CL
ACC
VLC
TAPE
mp
f
mf
p
mp
simil., vary dynamic peaks between mp and mf
simil., vary dynamic peaks between mp and f
simil., vary dynamic peaks between mp and mf
The graphical notation (number of repetitions during the accelerando and deccelerando) is only an orientation.

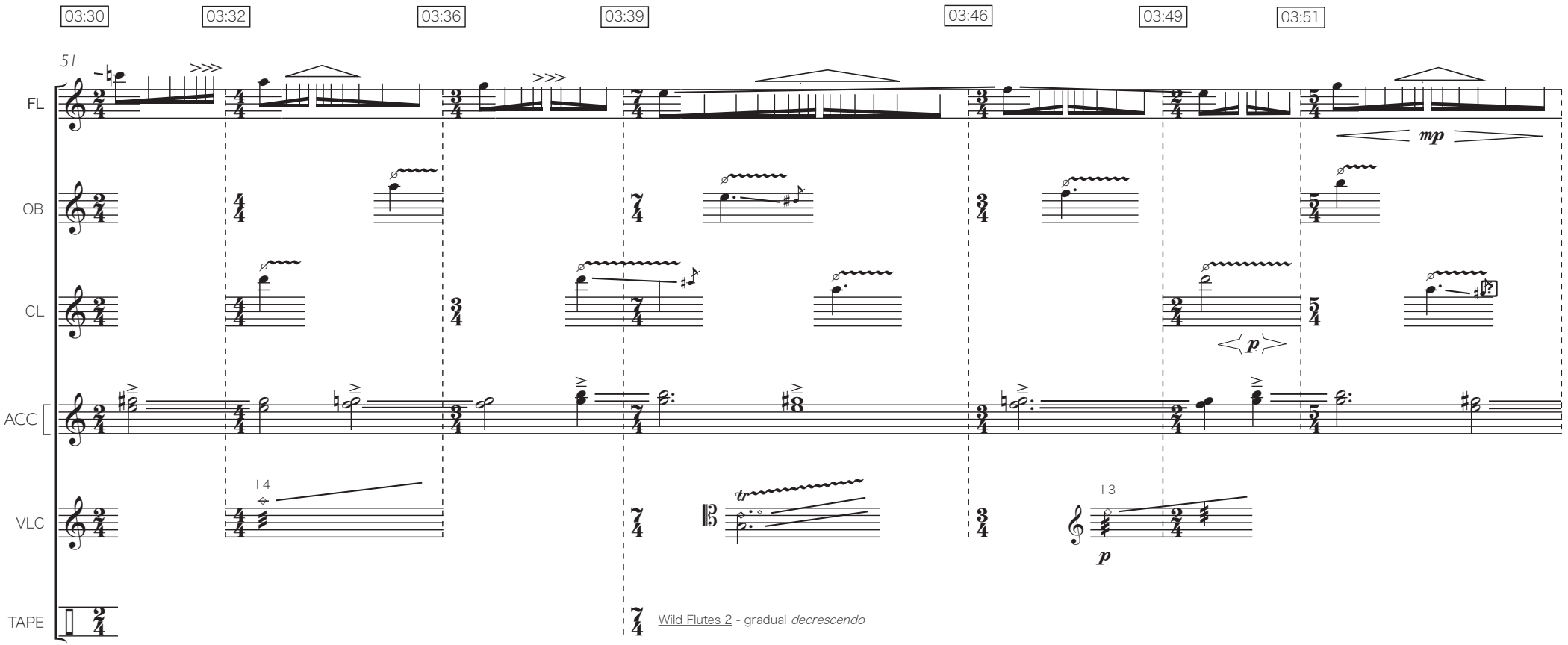

01:09
01:11
01:14
01:17
01:19
01:26
01:28
01:30
13
FL
OB
CL
ACC
VLC
TAPE
f
mf
mp
ff
p
ord.
« fff » / « mf »
Wild desires

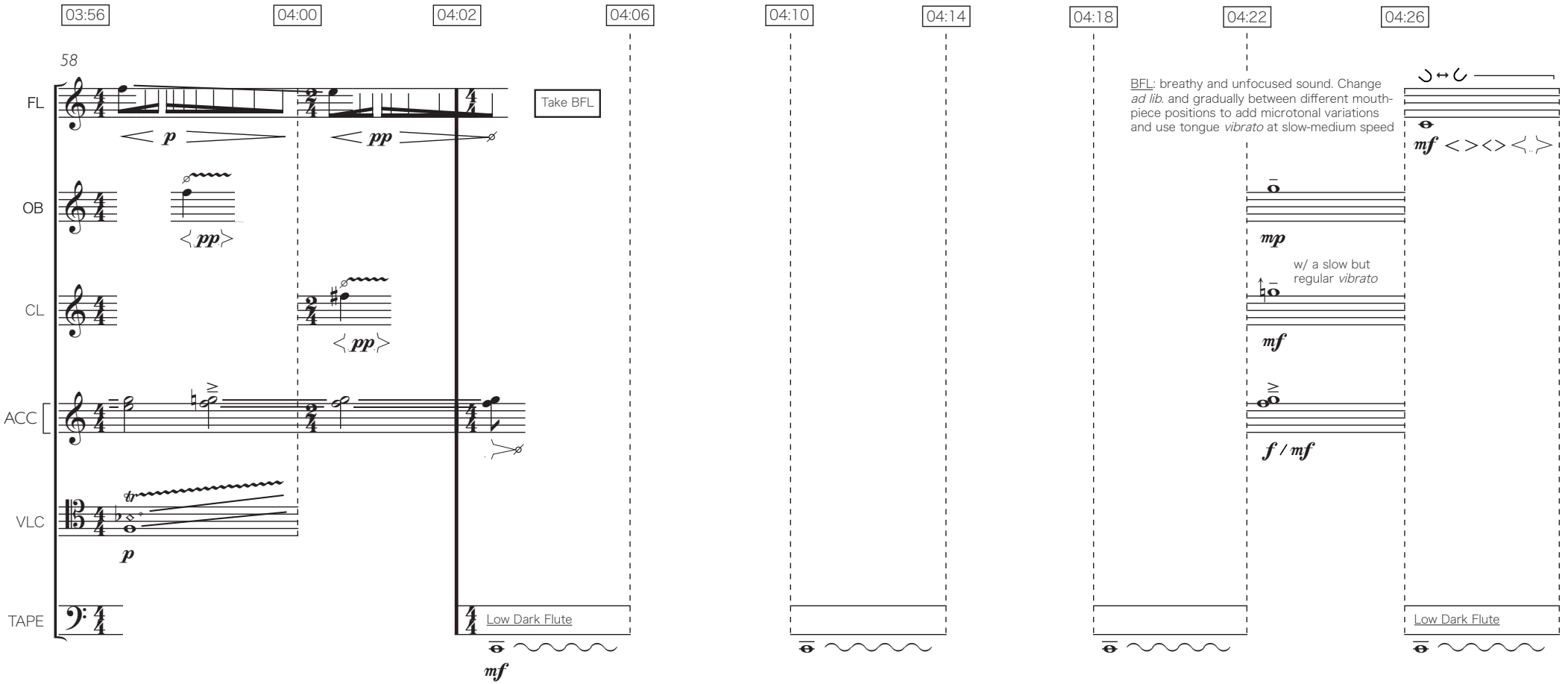

01:32
01:38
01:41
01:42
01:48
01:50
01:51 1/2
02:00
20
M [Carine Levine - 44]
M [Carine Levine - 868]
M [Carine Levine - 1058]
FL
OB
CL
ACC
VLC
TAPE
mp
[Peter Veale - Double harmonics]
p
simil.
Passion untamed
Fierce and furious
Trembling ectasy

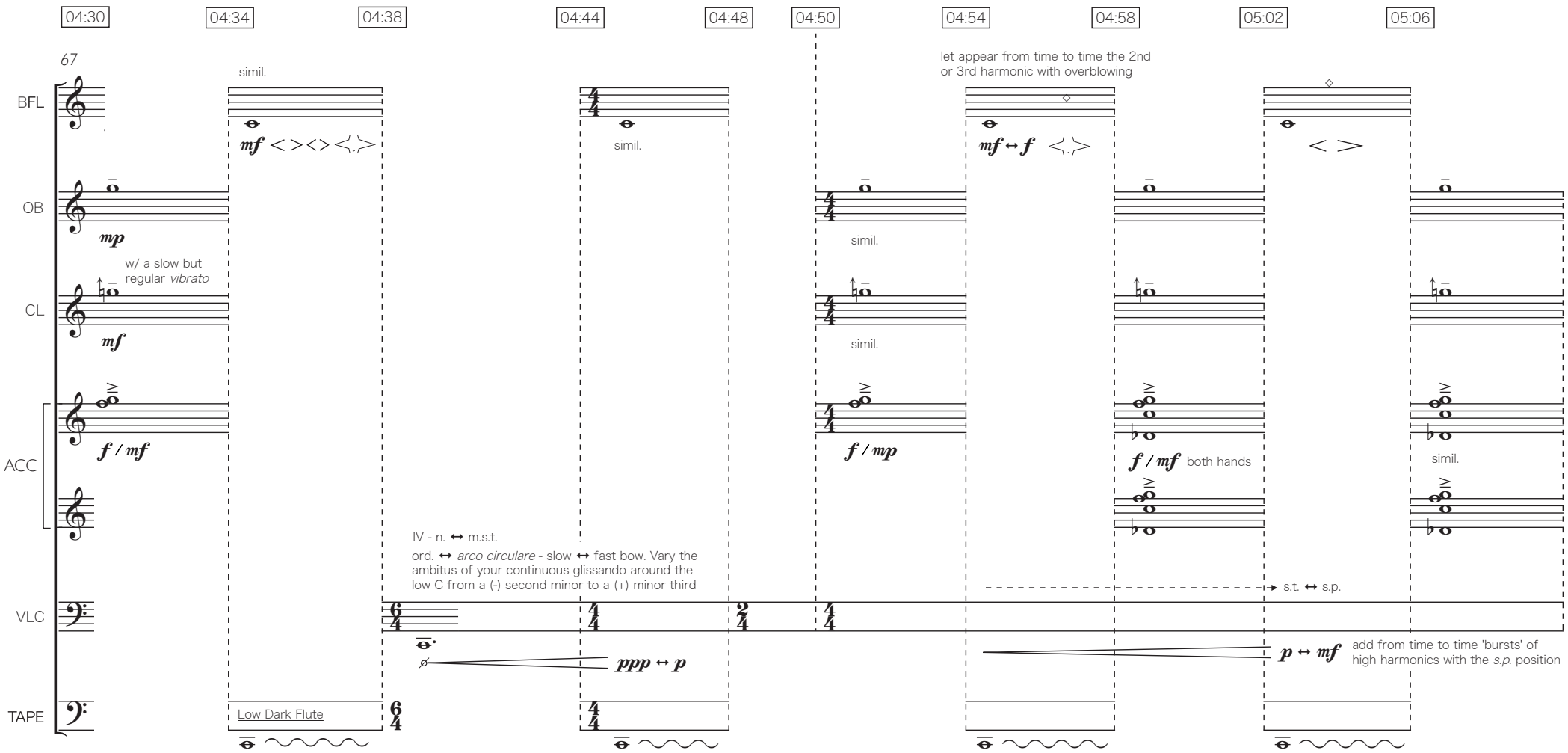

02:01
02:10
02:14
02:18
02:22
02:24
02:31
29
M [Carine Levine - 896]
M [Carine Levine - 1063]
FL
OB
CL
ACC
VLC
TAPE
Trill + Gliss.
mp
Change continuously the position of the mouthpiece to add microtonal variations
Wild and out of breath - use more overblowing than in the 1rst part
OB + CL: exact positions of your bisbigliando don't need to be exactly precise. Add also ad lib. bigger micro-tonal deviations (-/+ 1 quartertone)
Attack: sharp and accentuated / Sustain: no decrescendo
Play the chords molto legato, with a slow but regular vibrato
f / mf
f / mp
f / mf
l 4 - m.s.p.
m.s.p. (on the bridge)
ord.
mf
mp
« f »
Sudden pale
Wild Flutes 2

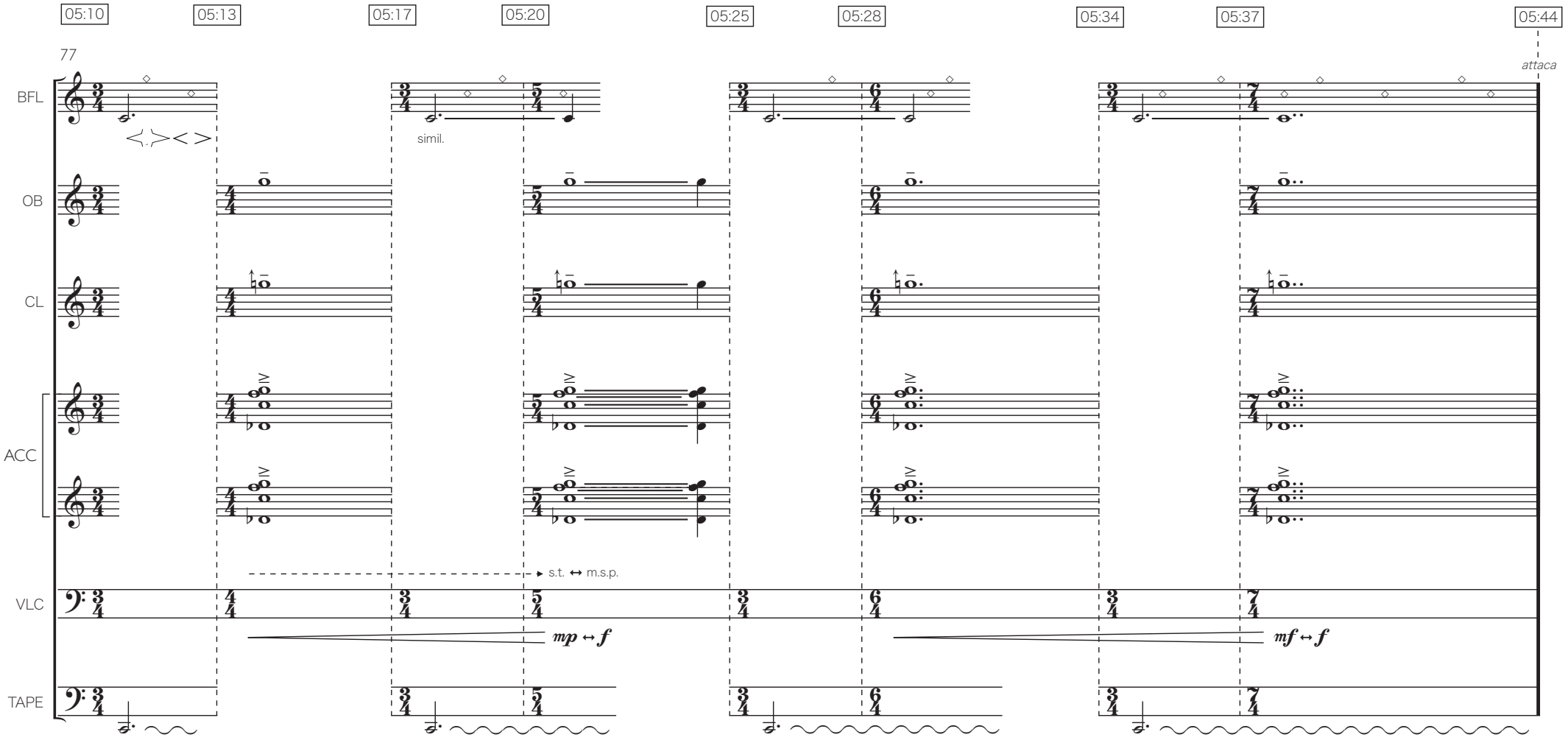

02:34
02:38
02:43
02:47
02:49
02:54
02:57
37
FL
OB
CL
ACC
VLC
TAPE
simil., vary dynamic peaks between mp and f
mp
mf
simil., vary dynamic peaks between mp and mf
simil., vary dynamic peaks between mp and mf
f / mp
simil.
I 4 - m.s.p.
mp
Scordatura: II is tuned to E
Reminder: Score written in C
I 3
mp
II 6
simil.
(artificial harmonic trill w/ gliss. - always m.s.p.)
mf


03:04
03:08
03:13
03:16
03:18
03:23
03:26
44
FL
OB
CL
ACC
VLC
TAPE
II 6
I 5
simil.


03:30
03:32
03:36
03:39
03:46
03:49
03:51
51
FL
OB
CL
ACC
VLC
TAPE
mp
p
14
13
p
Wild Flutes 2 - gradual decrescendo

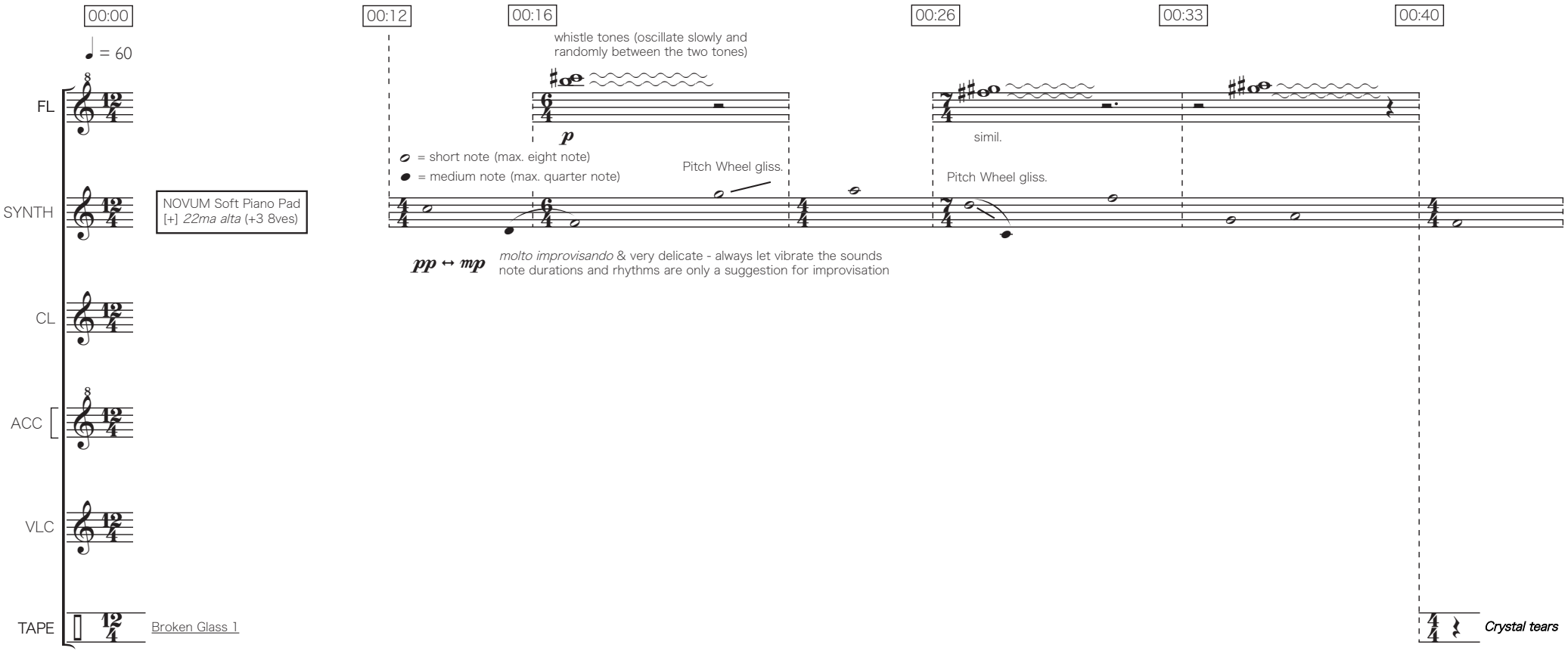

03:56
04:00
04:02
04:06
04:10
04:14
04:18
04:22
04:26
58
FL
OB
CL
ACC
VLC
TAPE
Take BFL
Low Dark Flute
BFL: breathy and unfocused sound. Change ad lib. and gradually between different mouthpiece positions to add microtonal variations and use tongue vibrato at slow-medium speed
w/ a slow but regular vibrato
Low Dark Flute

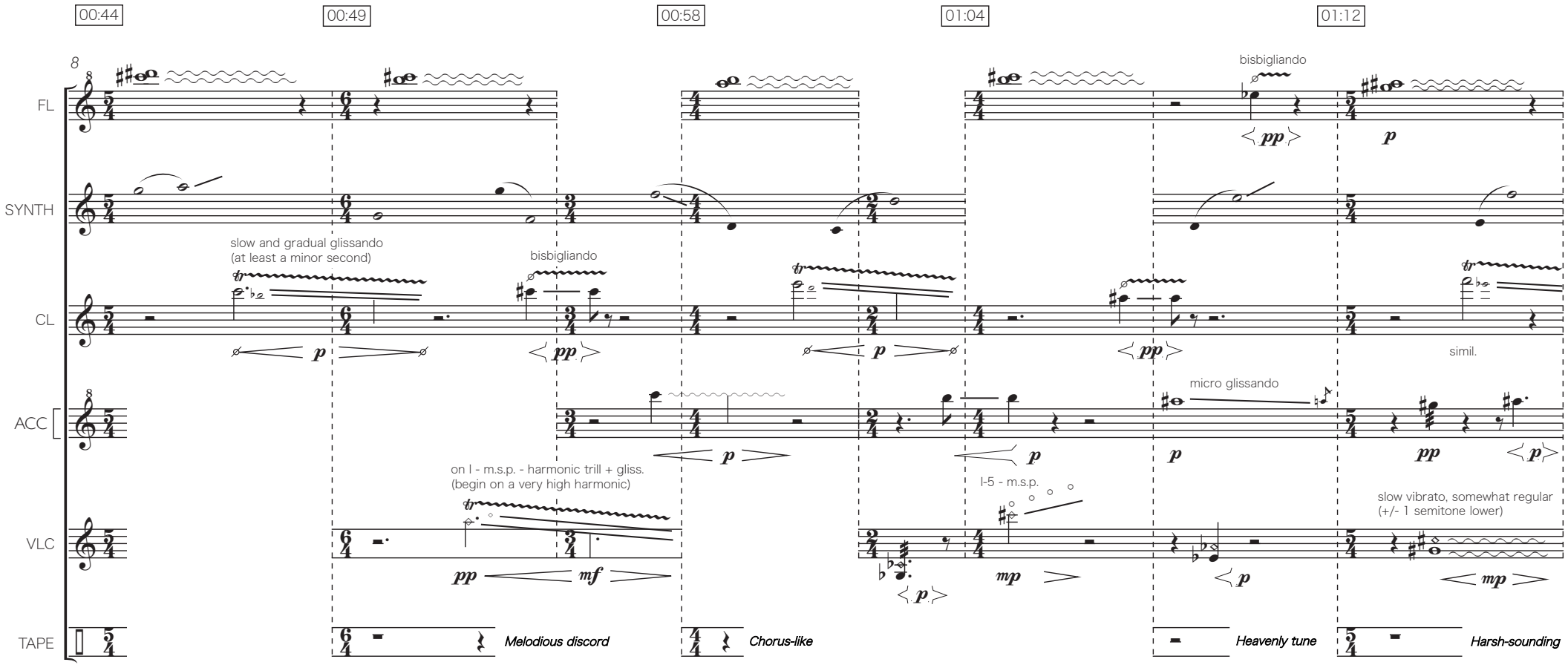

04:30
04:34
04:38
04:44
04:48
04:50
04:54
04:58
05:02
05:06
67
BFL
OB
CL
ACC
VLC
TAPE
simil.
mf
mp
w/ a slow but regular vibrato
mf
f / mf
IV - n. ↔ m.s.t.
ord. ↔ arco circulare - slow ↔ fast bow. Vary the ambitus of your continuous glissando around the low C from a (-) second minor to a (+) minor third
ppp ↔ p
Low Dark Flute
simil.
simil.
simil.
f / mp
let appear from time to time the 2nd or 3rd harmonic with overblowing
mf ↔ f
f / mf both hands
s.t. ↔ s.p.
p ↔ mf
add from time to time 'bursts' of high harmonics with the s.p. position
simil.

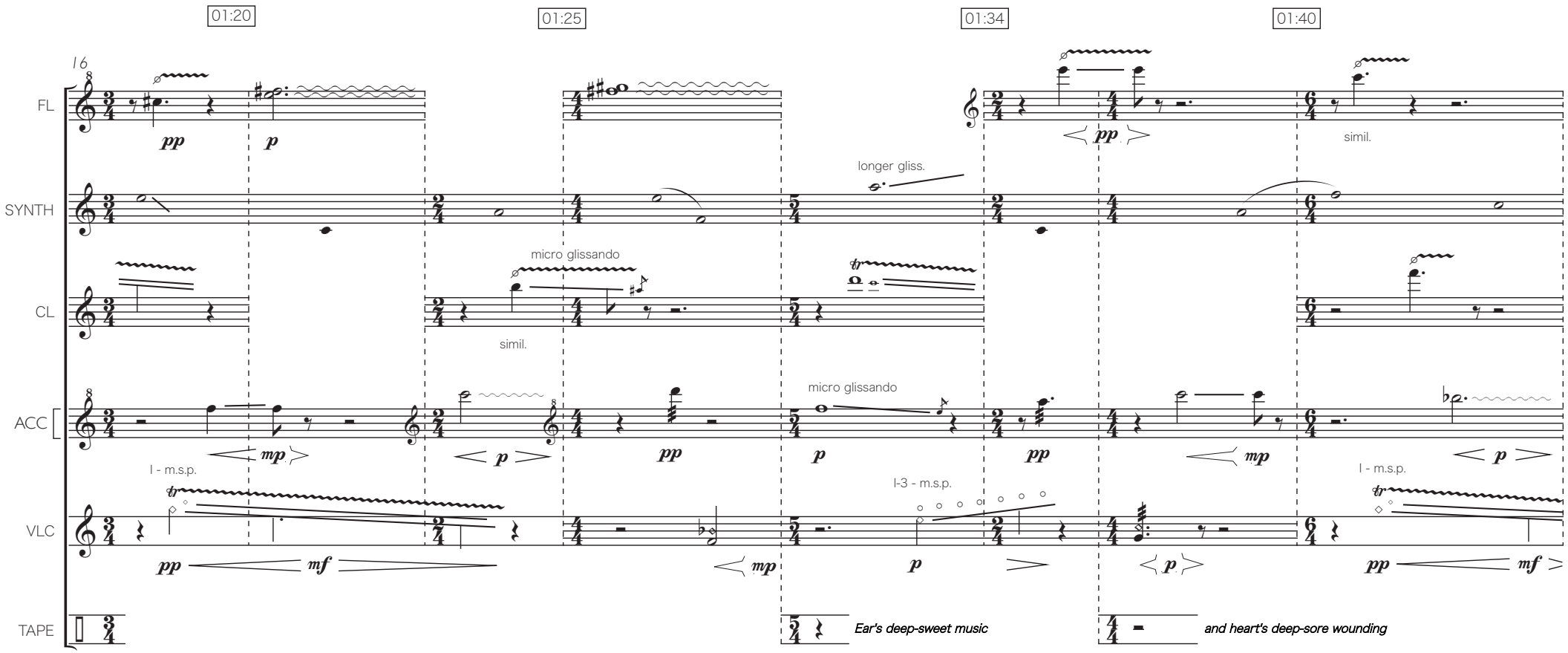

05:10
05:13
05:17
05:20
05:25
05:28
05:34
05:37
05:44
77
attaca
BFL
OB
CL
ACC
VLC
TAPE
simil.
s.t. ↔ m.s.p.
mp ↔ f
mf ↔ f

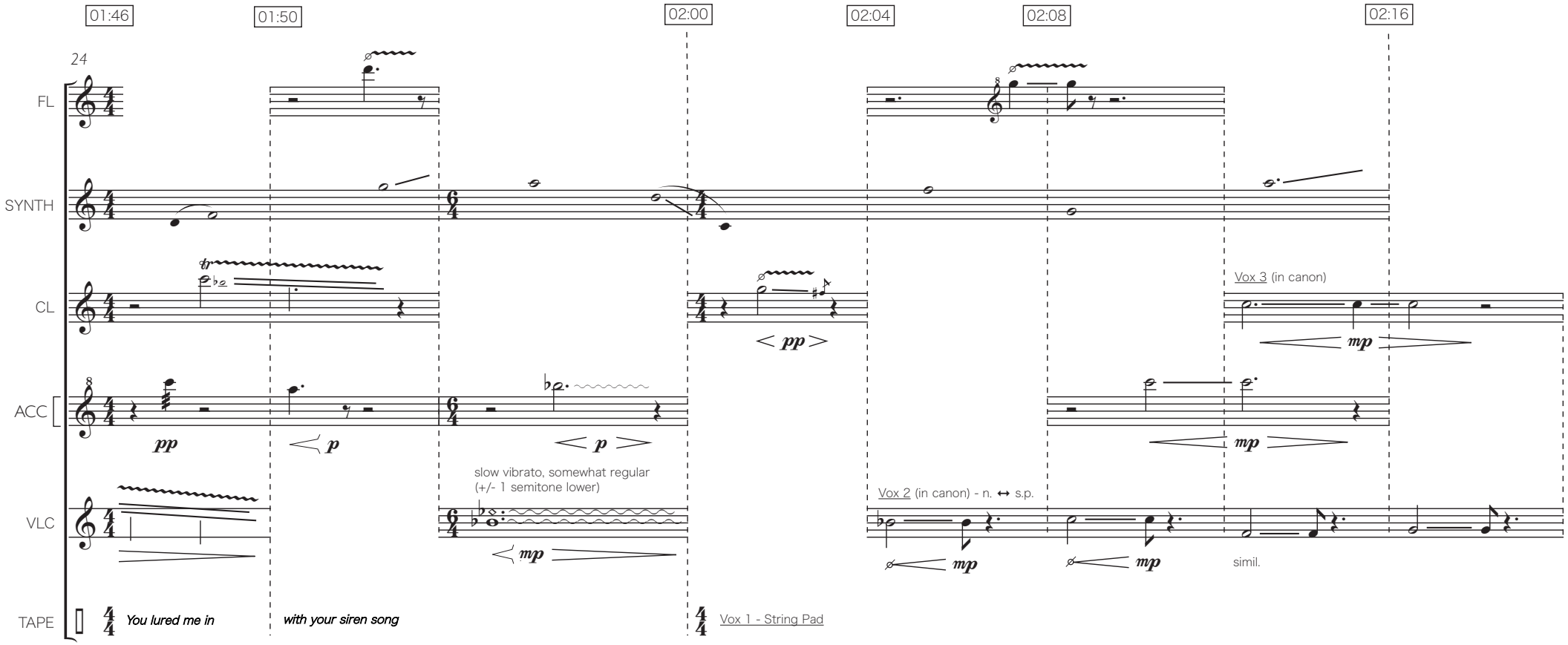
5 - crushing heart

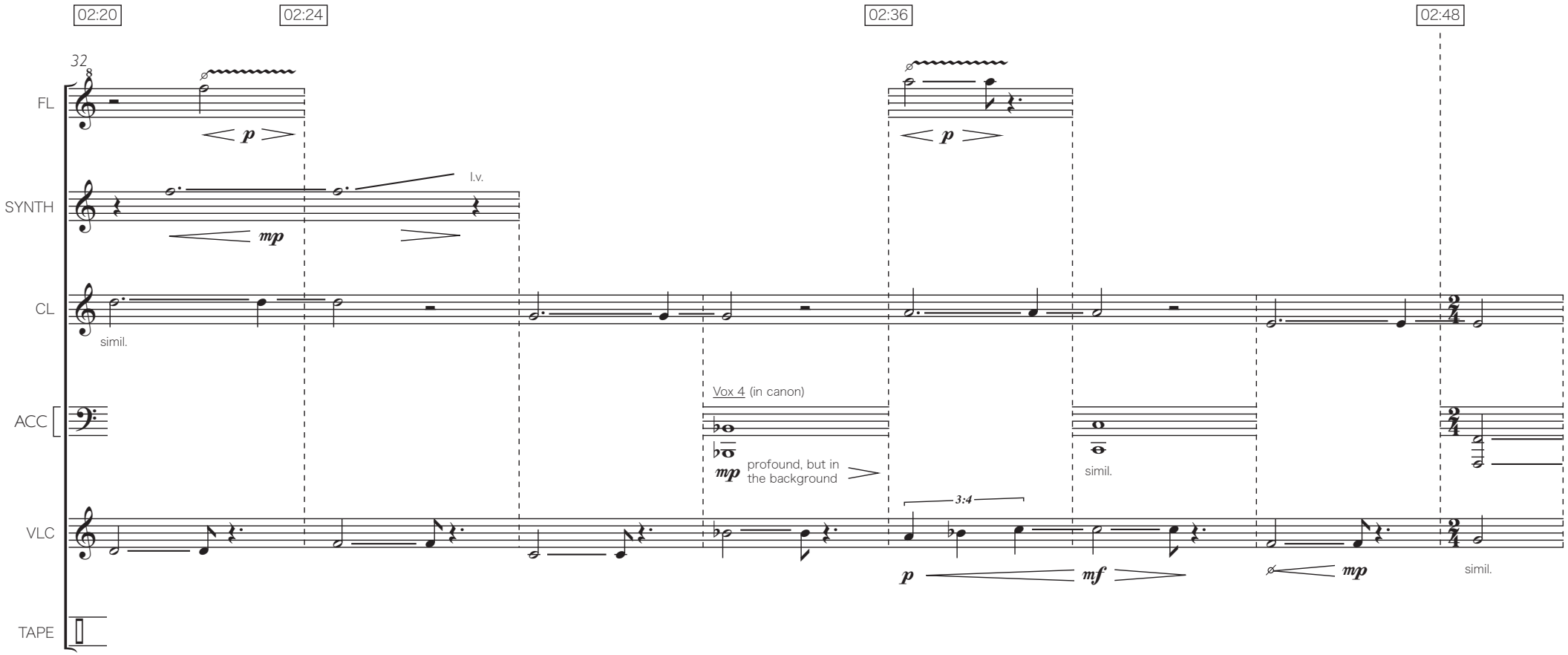
raphaël languillat
(2024/25)

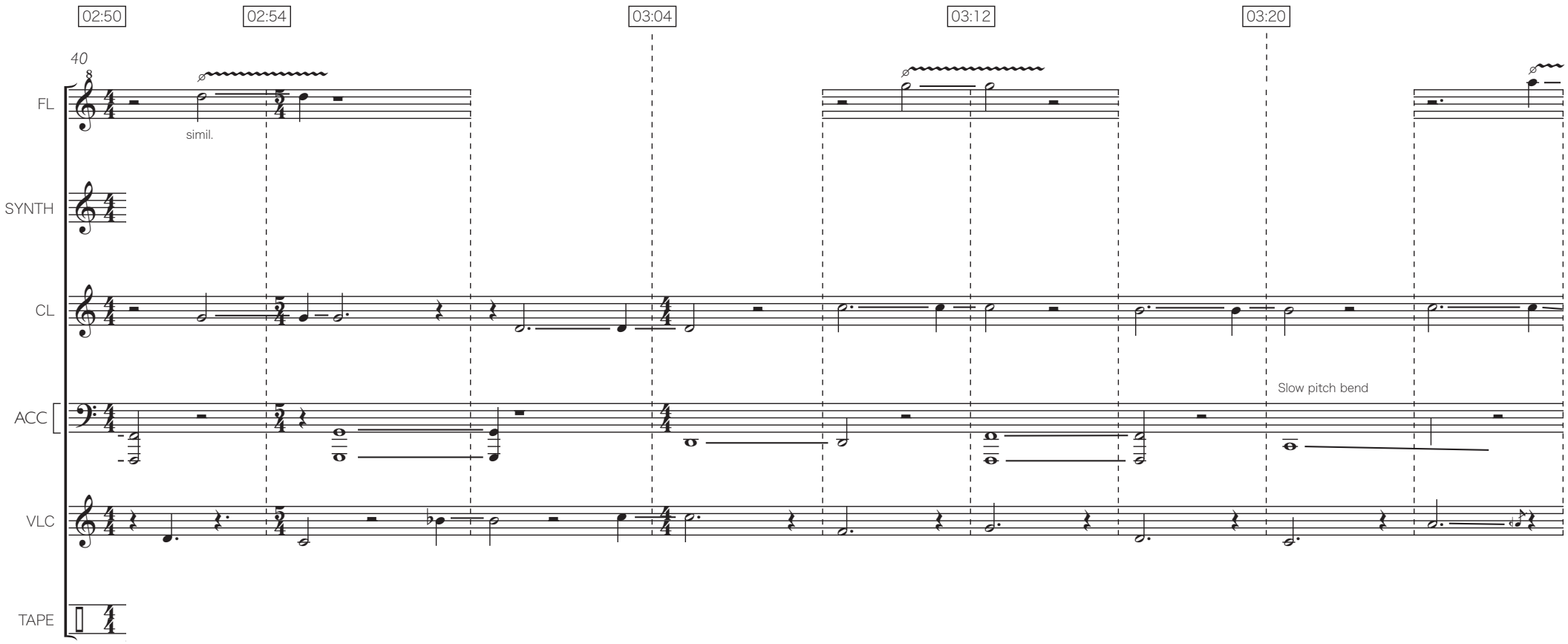


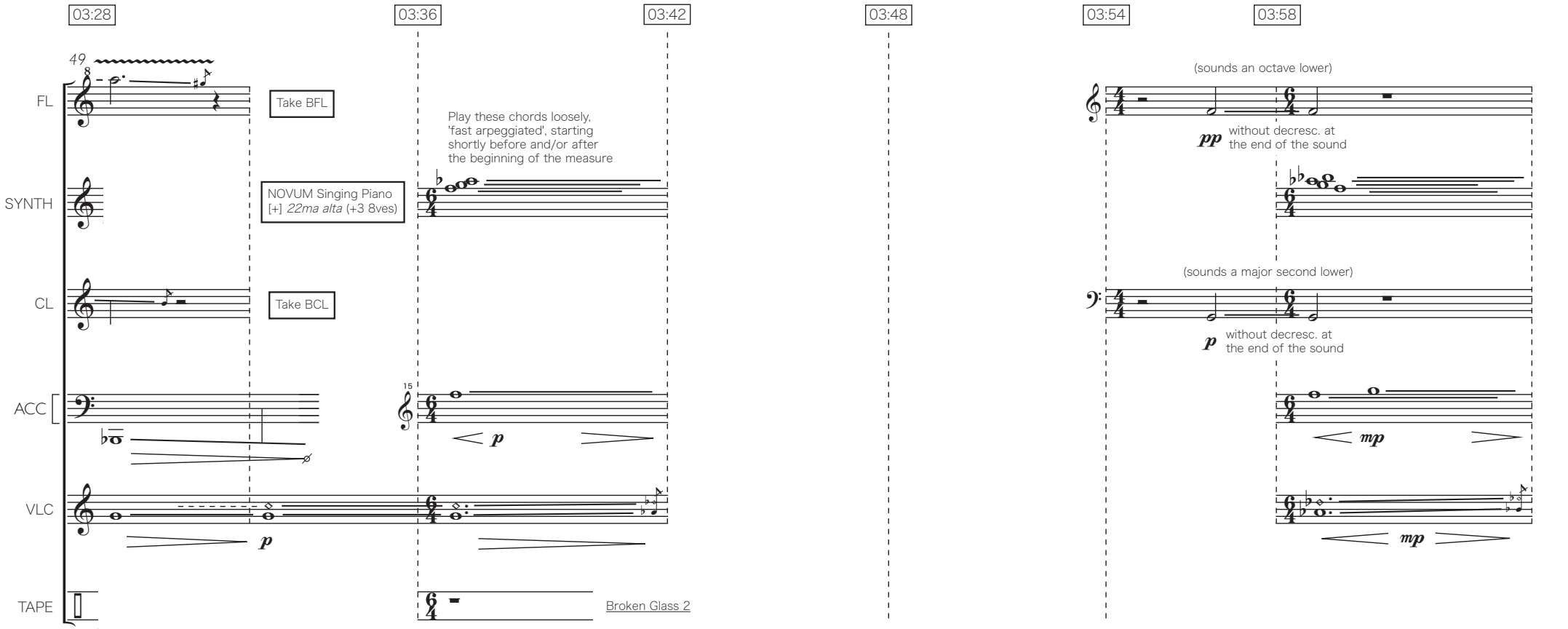

00:44
00:49
00:58
01:04
01:12
FL
SYNTH
CL
ACC
VLC
TAPE
bisbigliando
slow and gradual glissando
(at least a minor second)
bisbigliando
simil.
micro glissando
on I - m.s.p. - harmonic trill + gliss.
(begin on a very high harmonic)
I-5 - m.s.p.
slow vibrato, somewhat regular
(+/- 1 semitone lower)
Melodious discord
Chorus-like
Heavenly tune
Harsh-sounding

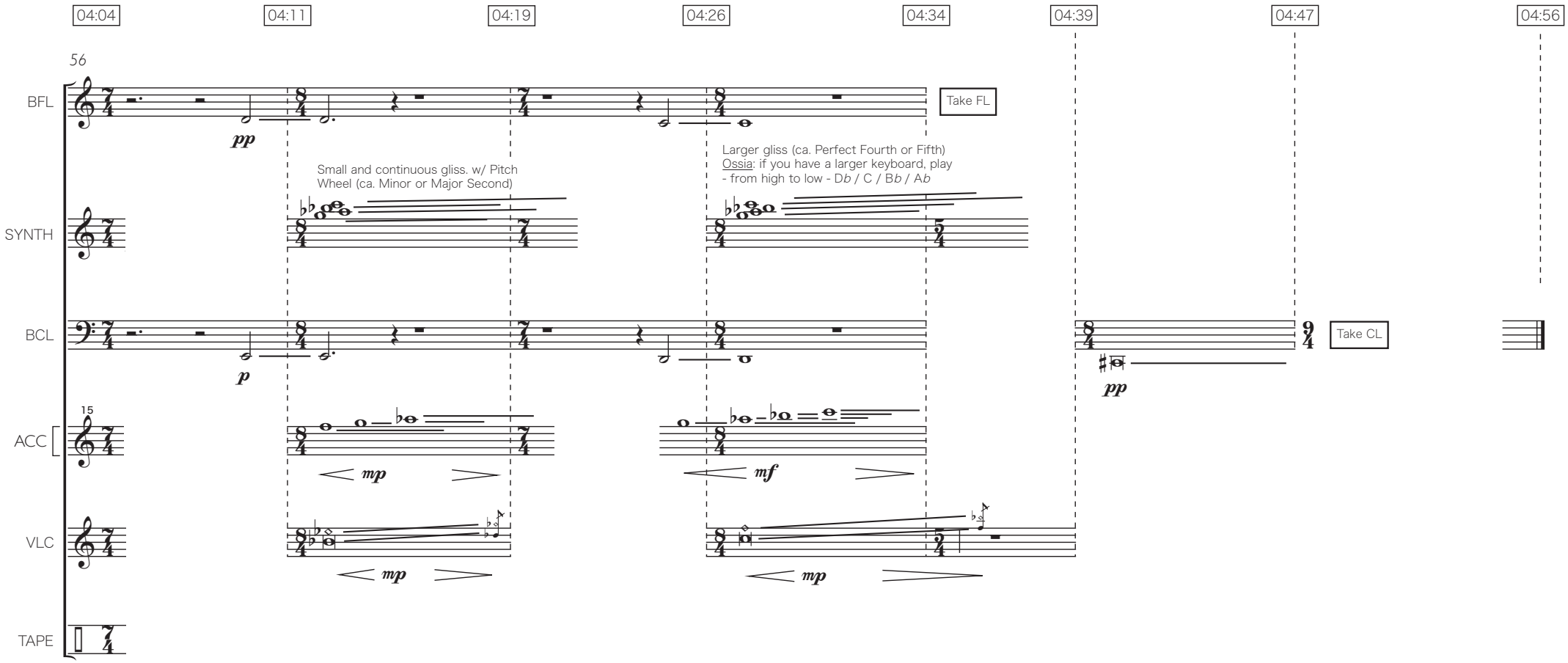

01:20
01:25
01:34
01:40
16
FL
SYNTH
CL
ACC
VLC
TAPE
pp
p
mp
mf
simil.
longer gliss.
micro glissando
l - m.s.p.
l-3 - m.s.p.
Ear's deep-sweet music
and heart's deep-sore wounding


01:46
01:50
02:00
02:04
02:08
02:16
24
FL
SYNTH
CL
ACC
VLC
TAPE
pp
p
p
slow vibrato, somewhat regular
(+/- 1 semitone lower)
mp
pp
Vox 2 (in canon) - n. ↔ s.p.
mp
mp
Vox 3 (in canon)
mp
mp
simil.
You lured me in
with your siren song
Vox 1 - String Pad


02:20
02:24
02:36
02:48
32
8
FL
SYNTH
CL
ACC
VLC
TAPE
p
l.v.
mp
simil.
Vox 4 (in canon)
mp
profound, but in
the background
simil.
3:4
p
mf
mp
simil.

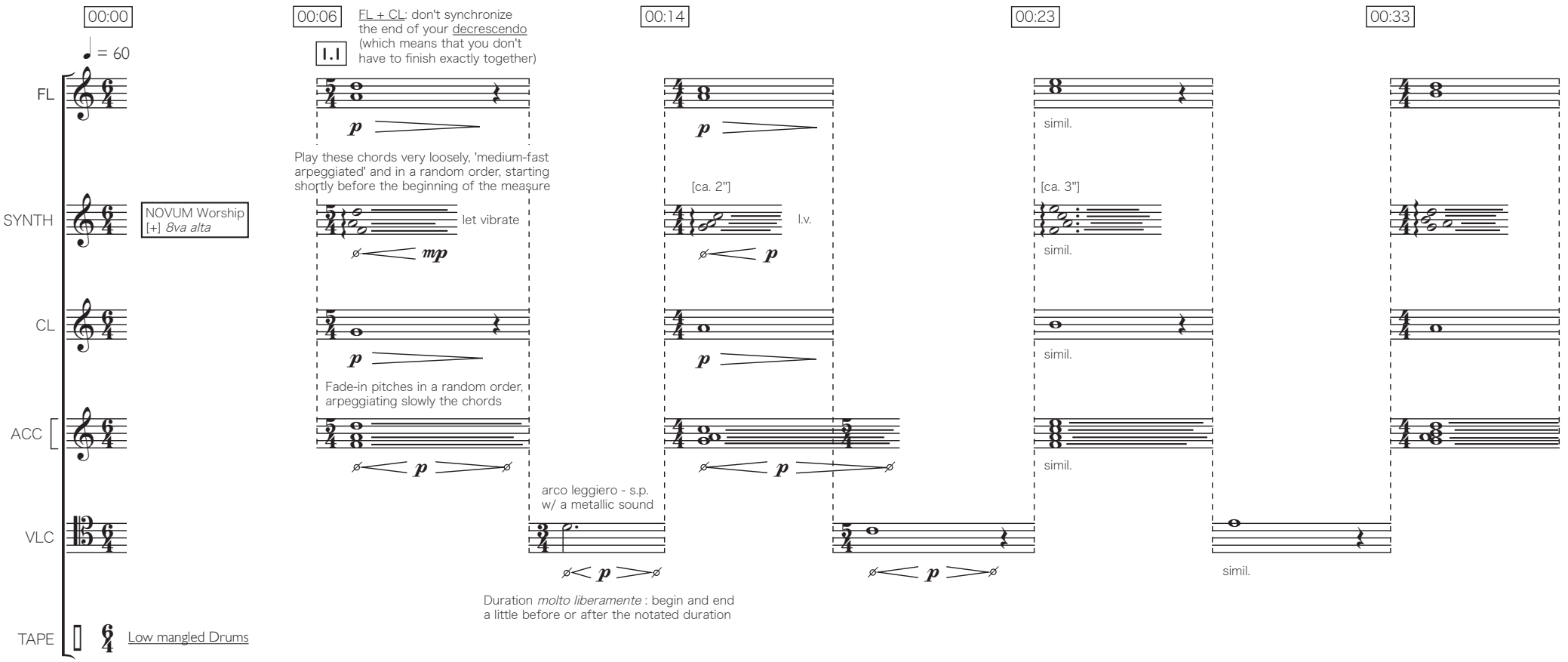

02:50
02:54
03:04
03:12
03:20
40
FL
simil.
SYNTH
CL
ACC
Slow pitch bend
VLC
TAPE

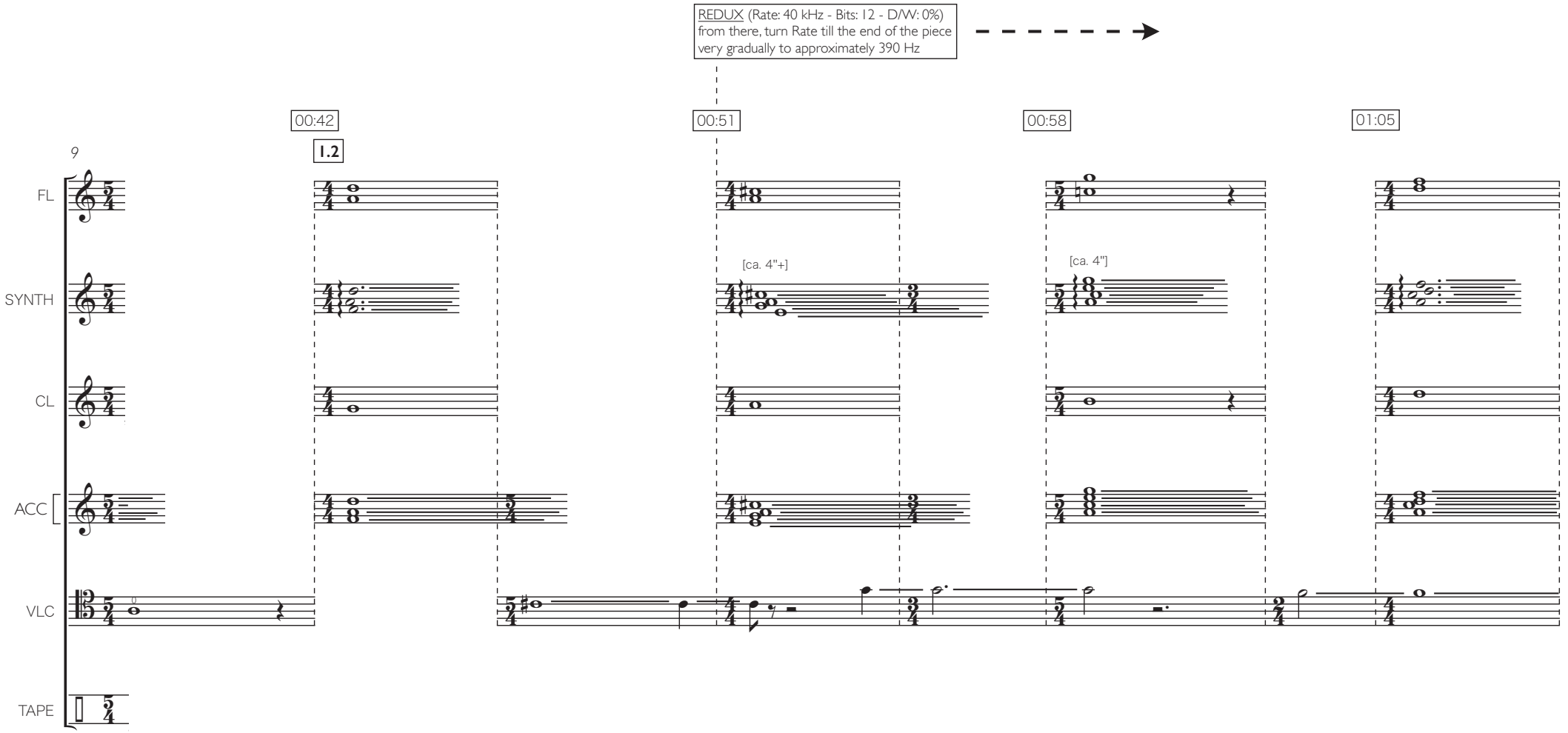

03:28
03:36
03:42
03:48
03:54
03:58
49
FL
SYNTH
CL
ACC
VLC
TAPE
Take BFL
NOVUM Singing Piano
[+] 22ma alta (+3 8ves)
Take BCL
Play these chords loosely,
'fast arpeggiated', starting
shortly before and/or after
the beginning of the measure
15
p
p
Broken Glass 2
(sounds an octave lower)
pp
without decresc. at
the end of the sound
(sounds a major second lower)
p
without decresc. at
the end of the sound
mp
mp

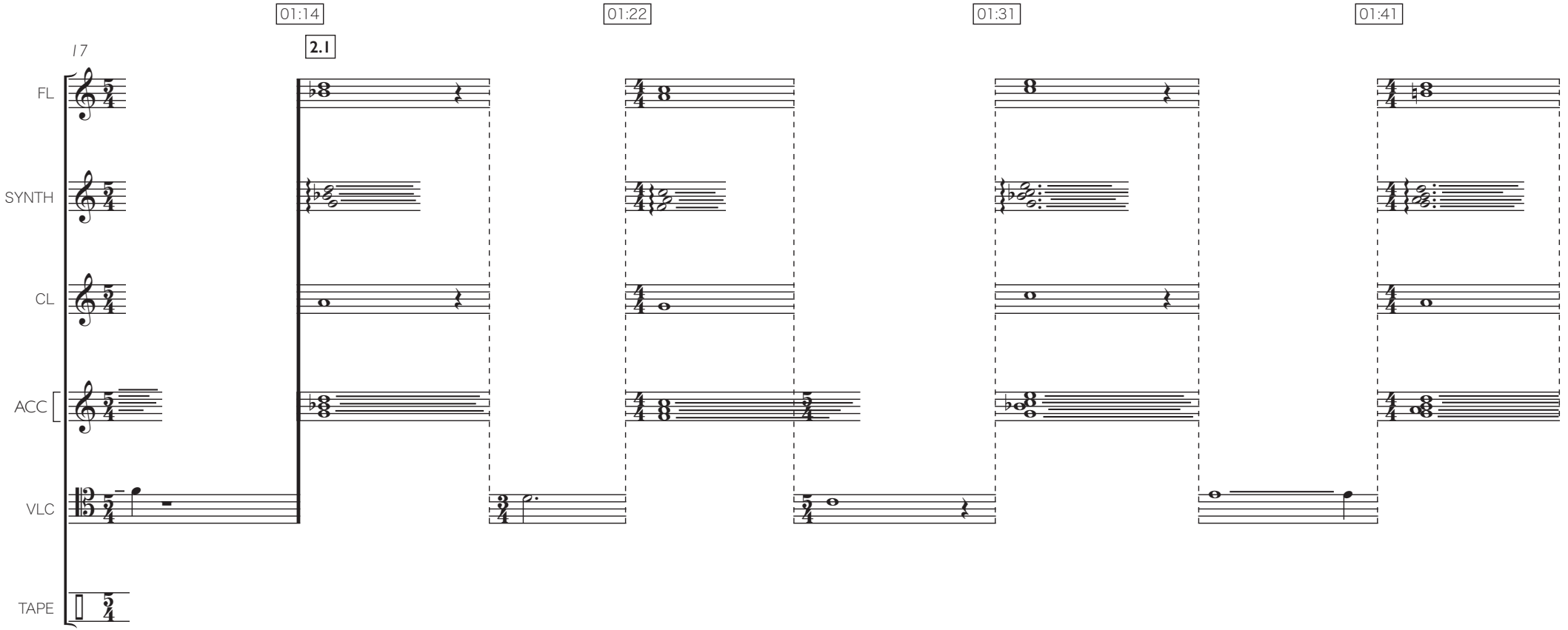

04:04
04:11
04:19
04:26
04:34
04:39
04:47
04:56
56
BFL
SYNTH
BCL
ACC
VLC
TAPE
15
pp
p
mp
mf
Take FL
Take CL
Small and continuous gliss. w/ Pitch Wheel (ca. Minor or Major Second)
Larger gliss (ca. Perfect Fourth or Fifth)
Ossia: if you have a larger keyboard, play - from high to low - D♭ / C / B♭ / A♭

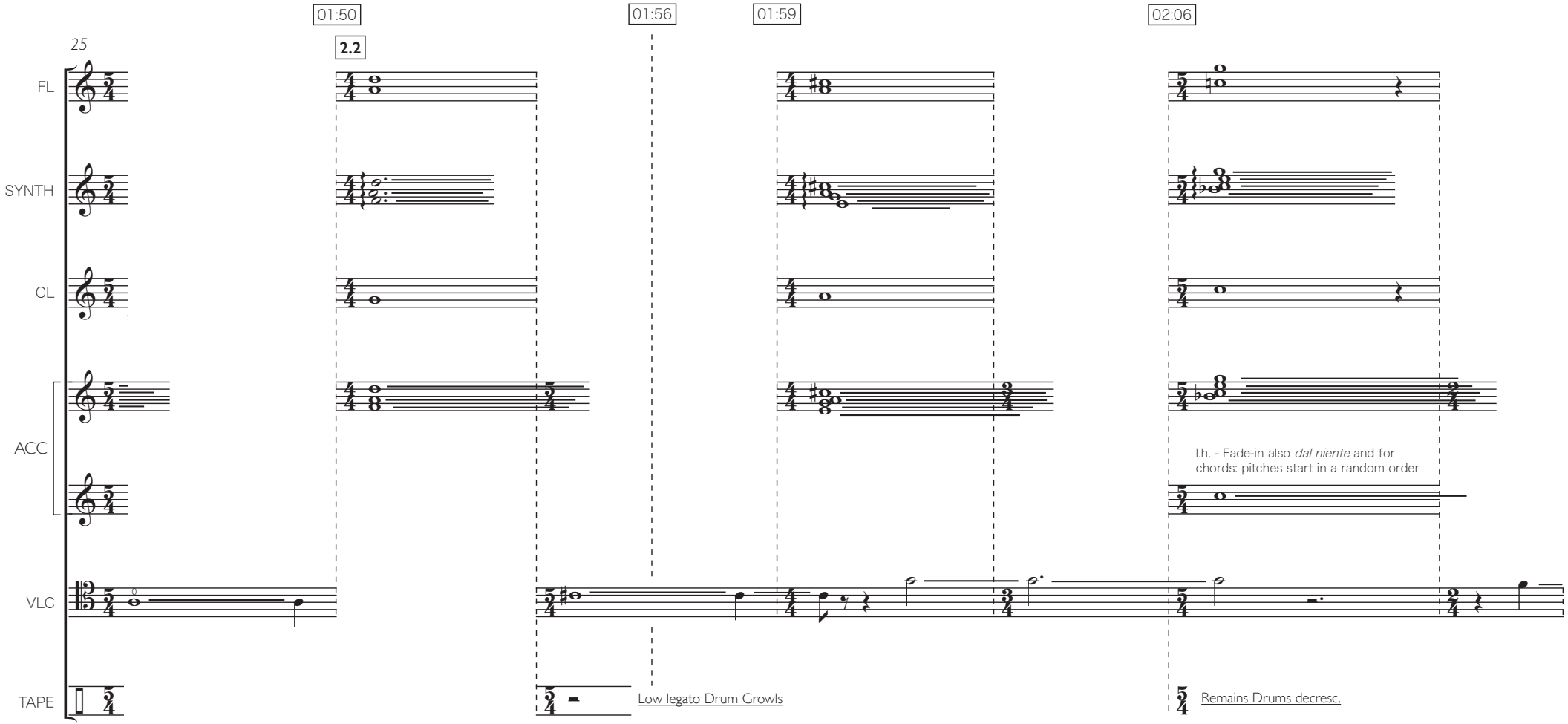
6 - something about us (redux)

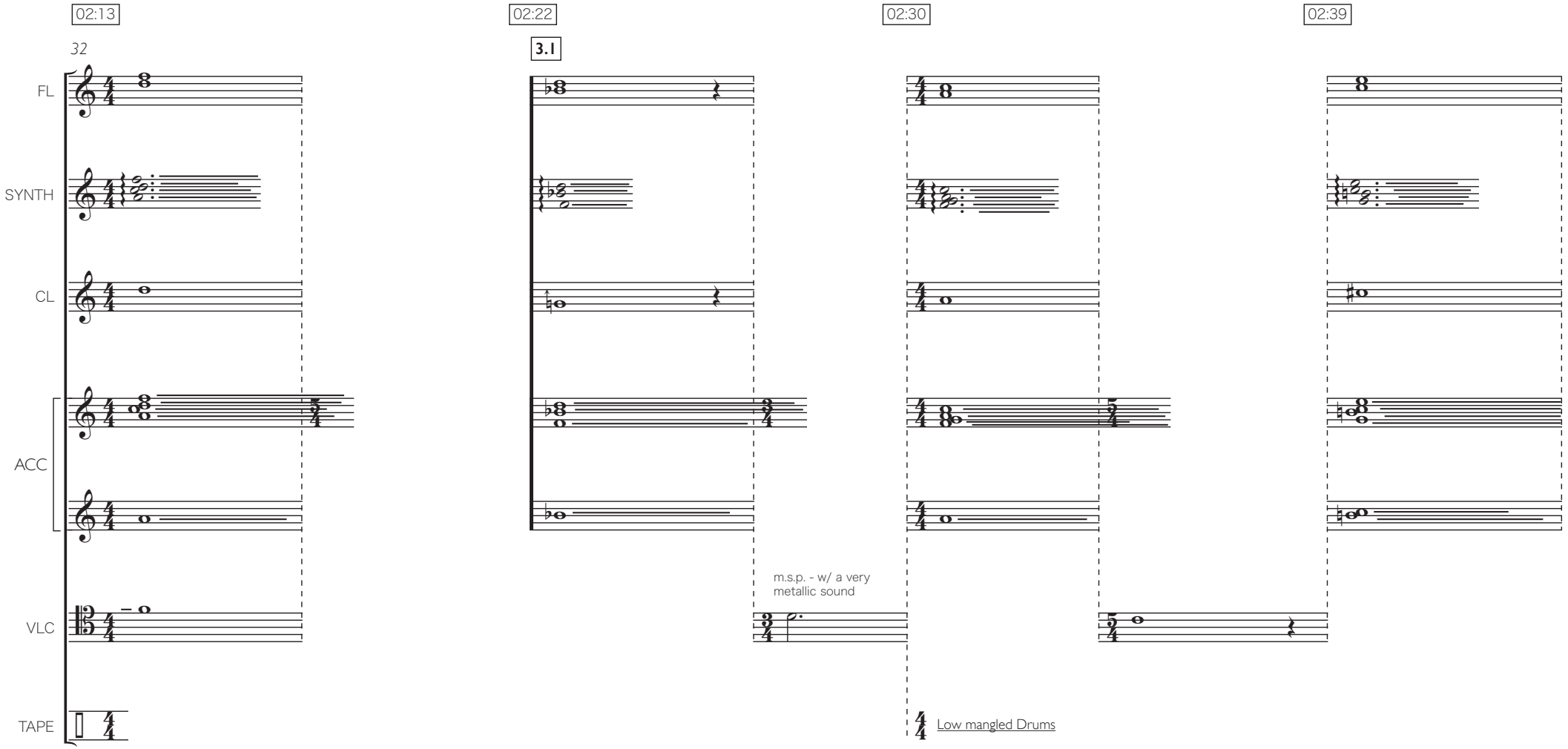
raphaël languillat
(2024/25)

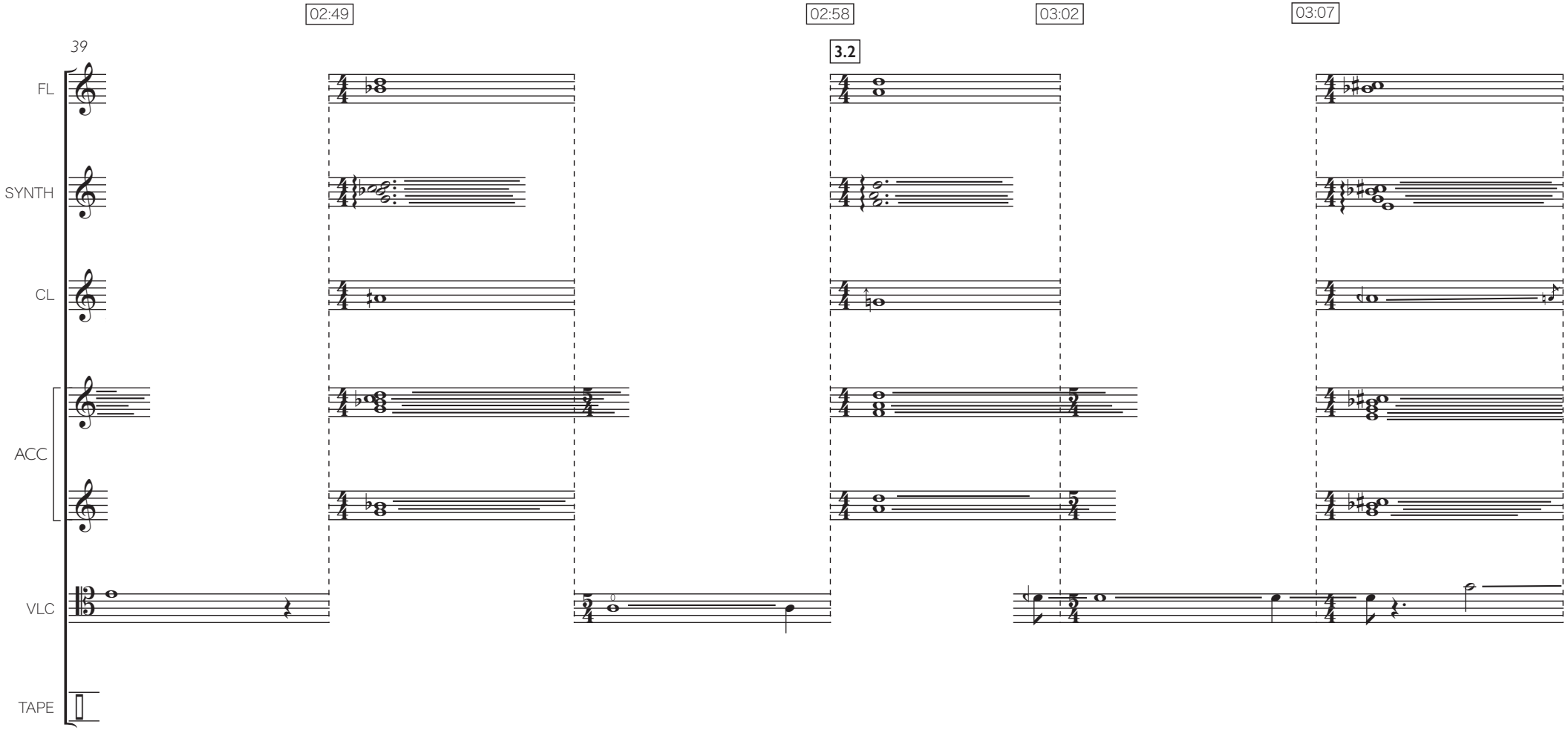


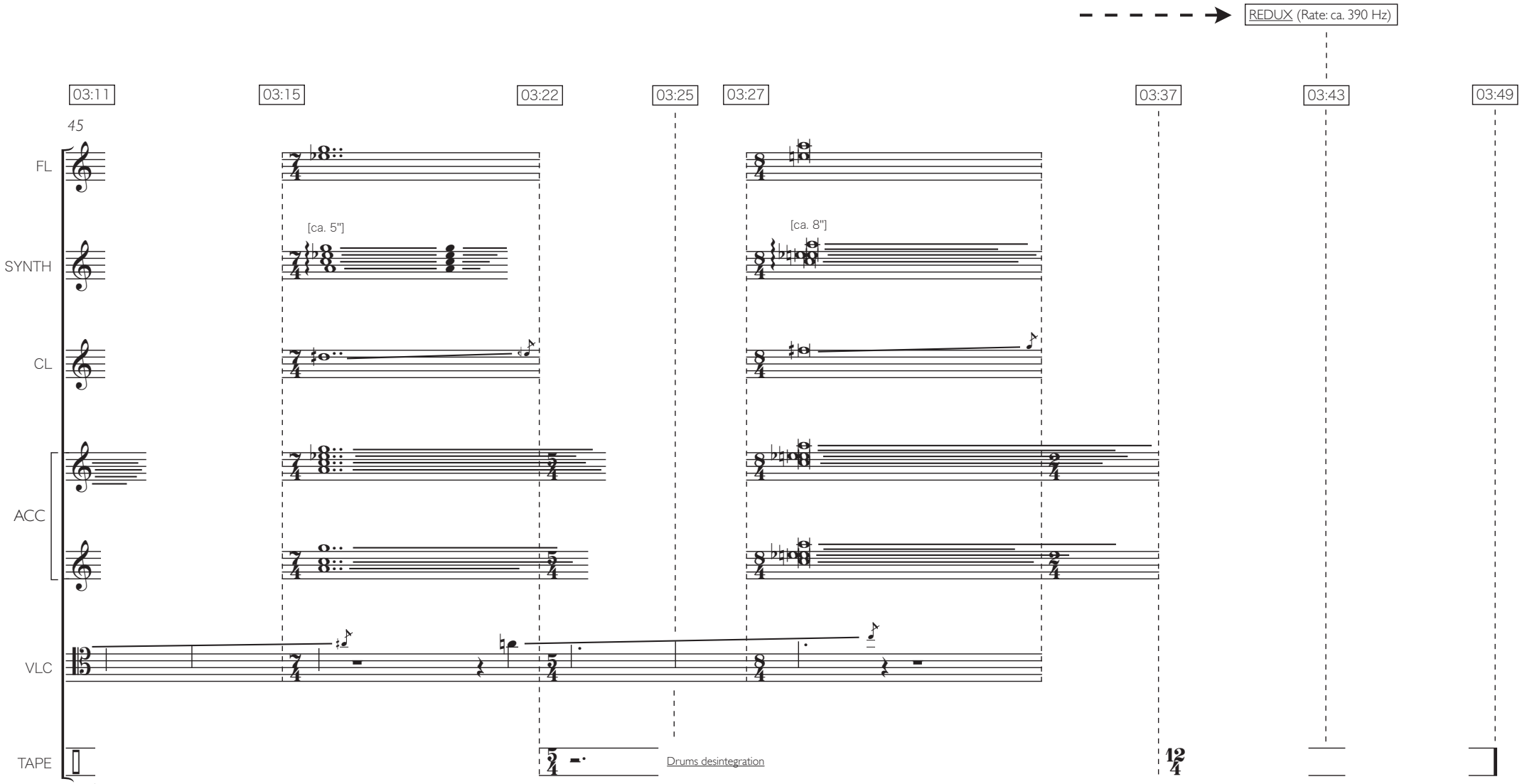

REDUX (Rate: 40 kHz - Bits: 12 - D/W: 0%)
from there, turn Rate till the end of the piece
very gradually to approximately 390 Hz
00:42
00:51
00:58
01:05
9
1.2
FL
SYNTH
CL
ACC
VLC
TAPE
[ca. 4"+]
[ca. 4"]


01:14
01:22
01:31
01:41
I 7
2.1
FL
SYNTH
CL
ACC
VLC
TAPE


25
01:50
2.2
01:56
01:59
02:06
FL
SYNTH
CL
ACC
VLC
TAPE
l.h. - Fade-in also *dal niente* and for chords: pitches start in a random order
Low legato Drum Growls
Remains Drums decresc.


02:13
32
02:22
3.1
02:30
02:39
FL
SYNTH
CL
ACC
VLC
TAPE
m.s.p. - w/ a very
metallic sound
Low mangled Drums


02:49
02:58
03:02
03:07
39
3.2
FL
SYNTH
CL
ACC
VLC
TAPE


REDUX (Rate: ca. 390 Hz)
03:11
03:15
03:22
03:25
03:27
03:37
03:43
03:49
45
FL
SYNTH
CL
ACC
VLC
TAPE
[ca. 5"]
[ca. 8"]
Drums desintegration