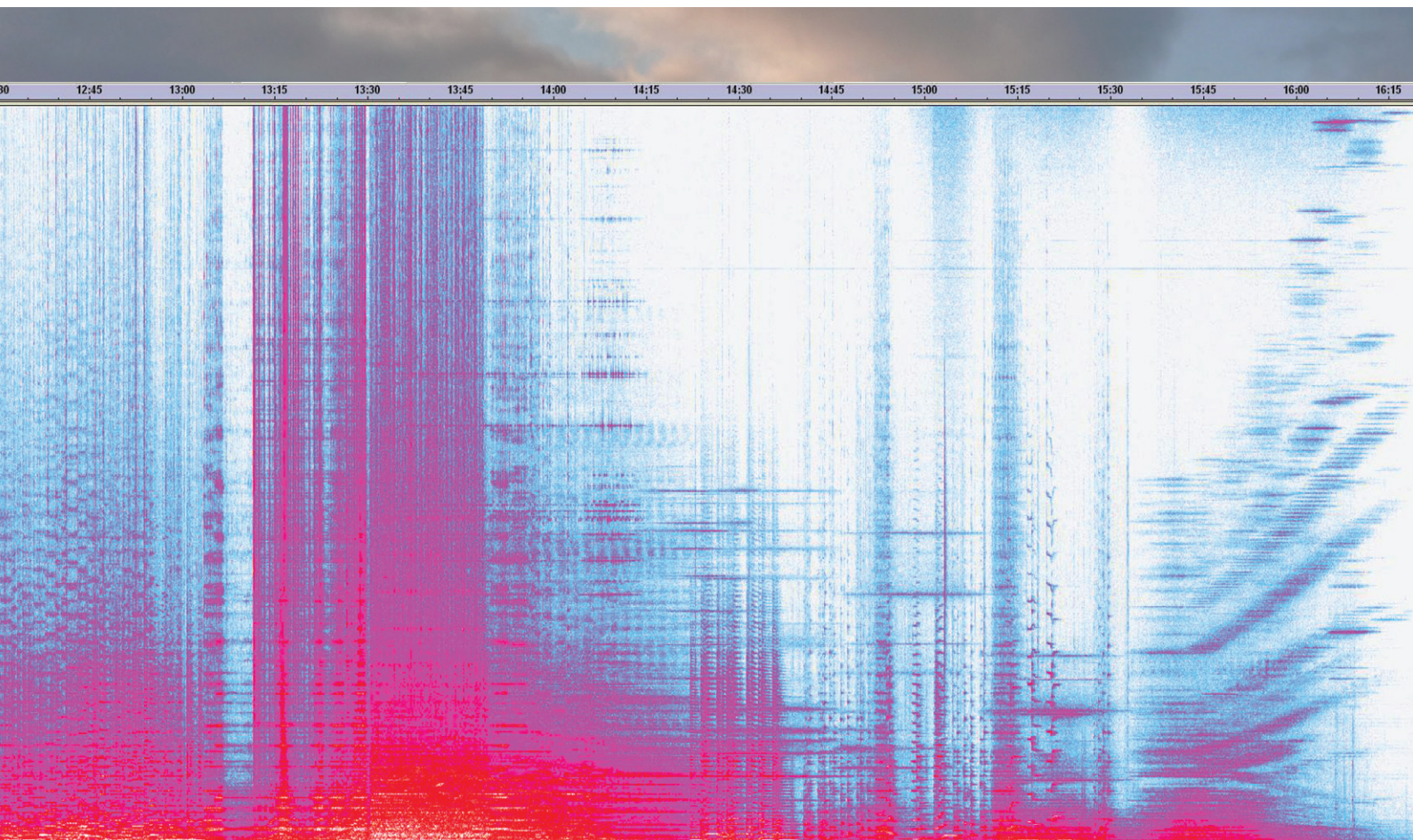


Семисопочный



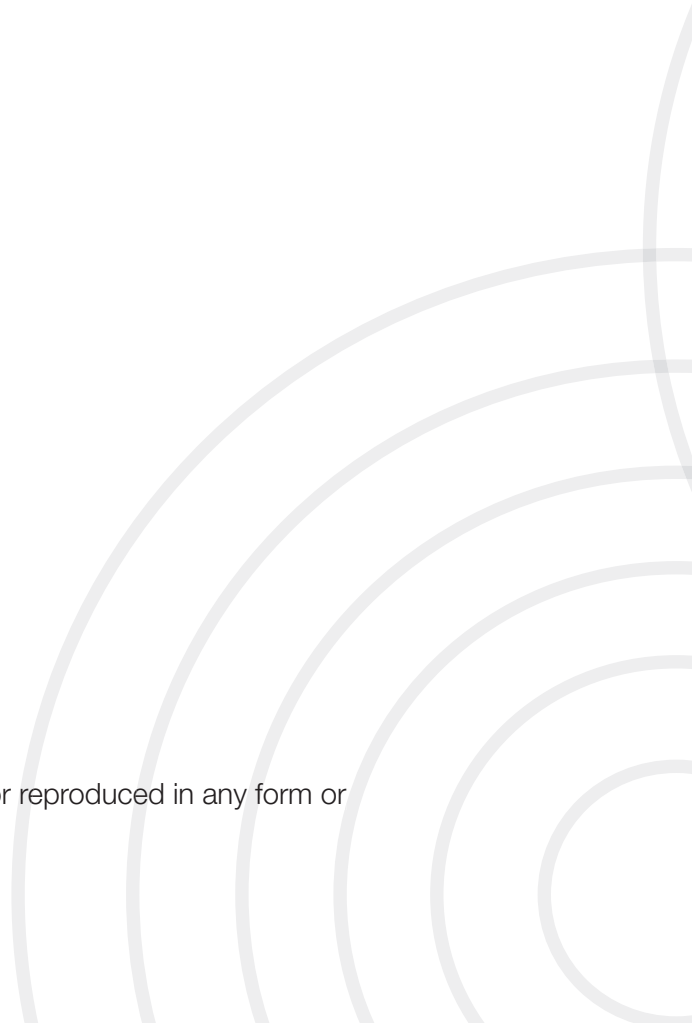
Robert Casteels

Cover: original spectrogram by Pete Kellock (2014)

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Robert Casteels

Семисопочный

SEMISOPOCHNOI

concerto for solo electric guitar,
electronic sounds and Niibori guitar orchestra
opus 97

full score



Alaska's Aleutian islands are like a string of pearls in the Bering sea, tenuously joining continents. At the western end of the Aleutians is Semisopochnoi, a tiny island, uninhabited, rarely visited, and over 250 km from the nearest cell phone coverage. Shaped over the aeons by volcanic activity and forces of erosion, Semisopochnoi's seemingly barren landscape is home to millions of birds and a few arctic foxes. As environmental anarchist Edward Abbey noted "Wilderness is not a luxury but a necessity of the human spirit". We all need a Semisopochnoi to escape to, if only in our minds.

Semisopochnoi was commissioned by NUS Centre For the Arts. The premiere took place in Singapore (Conservatory Concert Hall of the Yong Siew Toh Conservatory of Music) on March 16-2014, with Gerry Beauregard as soloist. The second performance took place in Japan (Niibori Academy, Fujisawa) on May 23-2014, with Sumito Kaneko as soloist.

Duration: 16'30"

Notation convention in this full score: the solo electric guitar and primes sound a octave lower than written; alti sound a perfect fifth higher; basses sound a perfect eleventh lower; contrabasses and guitarrons a perfect fifteenth lower; the reduction of the guitar orchestra for the conductor's reference is notated at concert pitch. Double bar lines indicate a change in tempo. All the unnumbered bars with dashed barlines are not conducted and are subsumed in the parts into a single bar rest with fermata. The solo electric guitar, the electro-acoustic sounds and the orchestra should be carefully balanced. The electronic component can be downloaded at: < <https://soundcloud.com/petekellock/sets/semisopochnoi-concert-version> >. The electronic music is provided in 5 "Chunks" which are to be triggered manually as indicated in the score. Each chunk (notated in the score by a wavy line) plays to the end and stops automatically. Suitable software for triggering the chunks (used in the first performance) is the Play on Cue app for Apple iPad by Giebler Enterprises.

Семисопочный

SEMISOPOCHNOI

concerto for solo electric guitar,
electronic sounds and
Niibori guitar orchestra

R Casteels: concept and acoustic music
P Kellock: electronic music



1

Solo electric guitar

violinizing/ bridge pick-up/ moderately high gain

Solo sounding faraway, solitary, plaintive, *pp*, in slow tempo starting @ 0'45" after low rumble

↓ this vertical descending arrow sign is an invitation for the conductor to cue the person triggering the electronic music chunks.

Reduction of the electronic music

pp

(chunk 1 lasts 3'43")

rumble @ 0'44"

the solitary drums begin @ 1'06" in *tpo* ♩ = 65

Reduction of the guitar orchestra

↗ this crossed oblique arrow sign indicates that the conductor is not conducting

Alti 1 in G

Alti 2 in G

Primes 1 in C

Primes 2 in C

Basses in G

Contrabasses in C

Guitarron in C

= 45"

= 45"

= 45"

= 45"

= 45"

= 45"

= 45"

2 3 4 5 @ 1'37"

E. m. $\text{♩} = 65 @ 1'17''$

drums fade away in the time of 3 bars

Gtr. orch. in C

conduct in the same serene tempo as the preceding electronic music
(balance the *p* dynamic with the electronic sounds)

↗ this oblique arrow sign indicates that the conductor starts conducting

Alt. 1 in G

Alt. 2 in G

Pr. 1 in C

Pr. 2 in C

Bs. in G

Cbs. in C

Gtr. in C

p 3 3 3 3



E. m. $\text{♩} = 65 @ 1'50''$

gliss.

gliss.

(Семисопочный)

Solo, *p*, sounding closer, responding to the electro chords

6 7 8 9 10

Solo e. gr.

wbar: pre-bend down without violining

bend up wbar

w/bar vibrato

violining

(after 3rd bing)

(after 4th bing)

(after 5th bing)

(before 6th bing)

(3 bings @ 2'43" : ♪ ♪ ♪)

E. m.

@ 2'10"

(3 bings: ♪ ♪ ♪)

Gtr. orch. in C

conduct in the same tempo as the tempo of the preceding electronic music

start as the preceding electronic music fades away and conduct in the same tempo

Alt. 1 in G

mf same dynamic as primes

Alt. 2 in G

mf same dynamic as primes

Pr. 1 in C

mf

Pr. 2 in C

mf

Bs. in G

mf same dynamic as primes

Cbs. in C

mf same dynamic as basses

Gtr. in C

mf same dynamic as contrabasses

p 3 3 3

(Семисопочный)

11 12 @ 3'12" 13 @ 3'19"

E. m.

Gtr. orch. in C

Alt. 1 in G

Alt. 2 in G

Pr. 1 in C

Pr. 2 in C

Bs. in G

Cbs. in C

Gtr. in C

Solo e. gr.

E. m.

Alt. 1 in G

Alt. 2 in G

Pr. 1 in C

Pr. 2 in C

Bs. in G

Cbs. in C

Gtr. in C

14 15 16 vibrato

low note @ 3'38" and end of chunk 1

tempo ♩ = 65

mf

mf

mf

mf same dynamic as primes

p softer than primes

mf same dynamic as basses

p softer than primes

mf same dynamic as contrabasses

(Семисопочный)

Foxes' fox trot

♩ = 110

in the manner of mischievous blue foxes gamboling on Semisopochnoi, but with a hint of Fafnerian ponderosity

17 18 19 20 21 22

Solo e. gr. *neck pick-up* *f* *p cresc.*

Gtr. orch. (balance the *f* dynamic with the soloist)

Alt. 1 in G *p* *f leggiero*

Alt. 2 in G *p* *f leggiero*

Pr. 1 in C *p* *f leggiero*

Pr. 2 in C *p* *f leggiero*

Bs. in G *p* *f leggiero*

Cbs. in C *p* *f leggiero*

Gtr. in C *p* *f leggiero*

23 24 25 26

Solo e. gr. *f* *p*

Gtr. orch.

Alt. 1 in G

Alt. 2 in G

Pr. 1 in C

Pr. 2 in C

(Семисопочный)

27 28 29 30

Solo e. gr.

Gtr. orch.

Alt. 1 in G

Alt. 2 in G

Pr. 1 in C

Pr. 2 in C



31 32 33 34

Solo e. gr.

Gtr. orch.

Alt. 1 in G

Alt. 2 in G

Pr. 1 in C

Pr. 2 in C

Bs. in G

Cbs. in C

Gtr. in C

p

p

(Семисопочный)

35 36 37 38

Solo e. gr.

Gr. orch.

Alt. 1 in G

Alt. 2 in G

Pr. 1 in C

Pr. 2 in C

Bs. in G

Cbs. in C

Gr. in C

mf

mf

mf

mf

mf



39 40 41

Solo e. gr.

Gr. orch.

Alt. 1 in G

Alt. 2 in G

Pr. 1 in C

Pr. 2 in C

Bs. in G

Cbs. in C

Gr. in C

(Семисопочный)

42 43 44 45 46 47 w/bar 48

Solo e. gr.

E. m.

Gtr. orch.

Alt. 1 in G

Alt. 2 in G

Pr. 1 in C

Pr. 2 in C

Bs. in G

Cbs. in C

Gtr. in C

(= begin chunk 2) (chunk 2 lasts 1'41")

49 = 13"

E. m.

= 24", Solo, *f*, sounding closer, at a lesser slow tempo

Solo e. gr.

E. m.

@ 0'33" this chord followed by low wave followed by high wave

(Семисопочный)

50 $\text{♩} = 116$ 51

Gtr. orch.

wait that the last preceding electronic high wave has vanished before starting bar 50 @ $\text{♩} = 116$

Alt. 1 in G

Alt. 2 in G

Pr. 1 in C

Pr. 2 in C

Bs. in G

Cbs. in C

Gtr. in C

52 53

Solo e. gtr.

w/bar -----|

b vib.

wbar: pre-bend down

bend up wbar

= 36"

5 times this chord at different octaves

last chord

end of chunk 2 @ 1'41"

E. m.

Gtr. orch.

Alt. 1 in G

Alt. 2 in G

Pr. 1 in C

Pr. 2 in C

Bs. in G

Cbs. in C

Gtr. in C

(Семисопочный)

54 *neck pick-up*

Solo e. gtr. *f*

Gtr. orch.

start when the preceding electronic music has faded away and increase tempo @ minimum ♩ = 132

Alt. 1 in G

Alt. 2 in G *mf* *f* *mf* *leggiero*

Pr. 1 in C *mf* *f* *mf* *leggiero*

Pr. 2 in C *mf* *f* *mf* *leggiero*

Bs. in G *mf* *f* *mf* *leggiero*

Cbs. in C *f*

Gtr. in C *f*

57 *f* *bar in which a pitch shift occurs*

Solo e. gtr.

Gtr. orch.

Alt. 1 in G

Alt. 2 in G

Pr. 1 in C

Pr. 2 in C

60

61

62

Solo e. gtr.

Gtr. orch.

Alt. 1 in G

Alt. 2 in G

Pr. 1 in C

Pr. 2 in C

63 *mf* (h) 64 (h) 65 (h)

Solo e. gr.

Gtr. orch.

Alt. 1 in G *mp*

Alt. 2 in G *mp*

Pr. 1 in C *mp*

Pr. 2 in C *mp*

66 *mp* 67 *p* 68 *pp*

Solo e. gr.

Gtr. orch.

Alt. 1 in G *p* *pp*

Alt. 2 in G *p* *pp*

Pr. 1 in C *p* *pp*

Pr. 2 in C *p* *pp*

69 70 71 **Cadenza** repeat ad libitum beat one of bar 71

Solo e. gr.

Gtr. orch.

Alt. 1 in G **Cadenza**

Alt. 2 in G

Pr. 1 in C

Pr. 2 in C

(Семисопочный)

72 **Back in the fast tempo of bar 54** 73 74 75

Solo e. gr. *blue foxes' pp*

76 77 78 79

Solo e. gr.

80 81 82 83

Solo e. gr.

84 85 86 87 88

Solo e. gr. *f*

89 90 91 92

Solo e. gr. *In a slower tempo* *mf*

93 94 95 96

Solo e. gr. *In a slower tempo* *p*

97 Optional extended extemporised free blue fox cadenza within the cadenza

Solo e. gr.

98 **Molto rubato** 99 100 101 102

Solo e. gr. *ben cantando* w/bar

103 104 105 106 107 108

Solo e. gr.

109 110 111 112

Solo e. gr.

113 114 115 116

Solo e. gr.

117 118 119

Solo e. gr.

120 *gliss.* **Held back** 121 122 **Returning to tempo**

Solo e. gr.

(Семисопочный)

Back in the fast tempo of bar 54

123 124 125 126

Solo e. gr.

Gtr. orch.

Alt. 1 in G

Alt. 2 in G

Pr. 1 in C

Pr. 2 in C

127 128 129 130

Solo e. gr.

Gtr. orch.

Alt. 1 in G

Alt. 2 in G

Pr. 1 in C

Pr. 2 in C

131 132 133

Solo e. gr.

Gtr. orch.

Alt. 1 in G

Alt. 2 in G

Pr. 1 in C

Pr. 2 in C

Bs. in G

Cbs. in C

Gtr. in C

(Семисопочный)

134

Solo e. gr.

135

swing dance macabre 1 with drums starts @ 0'11"

begin of chunk 3 (chunk 3 lasts 0'39")

offbeats 5ths start @ 0'4"

Gtr. orch.

Alt. 1 in G

Alt. 2 in G

Pr. 1 in C

Pr. 2 in C

Bs. in G

Cbs. in C

Gtr. in C

136

E. m.

E. m.

E. m.

end of chunk 3, swing falls apart, then low rumble)

137 $\text{♩} = 132$ 138 (play bar 139 first time only) 139 *w/bar con vibrato*

Solo e. gtr. $2+2+3$ wbar: pre-bend down bend up wbar

Gtr. orch. $2+2+3$ start when the preceding electronic music has faded away and take tempo $\text{♩} = 132$

Alt. 1 in G $2+2+3$ *p/mf* *f* *ff*

Alt. 2 in G $2+2+3$ *p/mf* *f* *ff*

Pr. 1 in C $2+2+3$ *p/mf* *f* *ff*

Pr. 2 in C $2+2+3$ *p/mf* *f* *ff*

Bs. in G $2+2+3$ *p/mf* *f* *ff*

Cbs. in C $2+2+3$ *p/mf* *f* *ff*

Gtr. in C $2+2+3$ *p/mf* *f* *ff*



140 141 142 143

Solo e. gtr. trill

Gtr. orch. chords

Alt. 1 in G chords *f* *mf*

Alt. 2 in G chords *f* *mf*

Pr. 1 in C chords *f* *mf*

Pr. 2 in C chords *f* *mf*

Bs. in G chords *f* *mf* (no accents)

Cbs. in C chords *f* *mf* (Семисопочный)

144 145 146

Solo e. gr.

Gtr. orch.

Alt. 1 in G

Alt. 2 in G

Pr. 1 in C

Pr. 2 in C (no accents)

Bs. in G

Cbs. in C

Gtr. in C

147 148 bridge pick-up

Solo e. gr.

swing dance macabre with drums starts @ 0'06" (= begin chunk 4) \downarrow = 20"

E. m.

Gtr. orch.

Alt. 1 in G

Alt. 2 in G

Pr. 1 in C

Pr. 2 in C

E. m.

(Семисопочный)

gliss with distortion on double notes **ff** = 15"

149 $\text{♩} = 132$ 150 151 152 153 = 12"

Solo e. gr. **bridge pick-up**

E. m. = 15" *the first vulcano erupts @ 0'24"* = 12" *eleven accelerating metallic strikes*

Gtr. orch. (@ 0'39")

Alt. 1 in G = 15" $\text{♩} = 132$ *f sul pont.* norm. = 12"

Alt. 2 in G = 15" *f sul pont.* norm. = 12"

Pr. 1 in C = 15" *f sul pont.* norm. = 12"

Pr. 2 in C = 15" *f sul pont.* norm. = 12"

Bs. in G = 15" *f div. sul pont. norm. unis.* = 12"

Cbs. in C = 15" *f sul pont.* norm. = 12"

Gtr. in C = 15" *f sul pont.* norm. = 12"

(Семисопочный)

glissandi with distortion on triads, **ff**, = 25"

Solo
e. gr.

154

bridge pick-up

the second vulcano erupts @ 0'56"

E. m.

ff

= end chunk 4

Gtr.
orch.

+ gliss. in primes

Alt. 1
in G

↗ = 25"

ff sul pont.

Alt. 2
in G

↗ = 25"

ff sul pont.

non divisi, multiple forceful, unsynchronized descending glissandi interspersed with short irregular silences

Pr. 1
in C

↗ = 25"

ff sul pont.

non divisi, multiple forceful, unsynchronized descending glissandi interspersed with short irregular silences

Pr. 2
in C

↗ = 25"

ff sul pont.

Bs.
in G

↗ = 25"

ff sul pont.

Cbs.
in C

↗ = 25"

ff sul pont.

Gtr.
in C

↗ = 25"

ff sul pont.

(Семисопочный)

accelerate ----- till ♩ = 132 - 144

wait until electronic music has faded away, then start slowly and accelerate

155 156 157 158 159 pizz. palm mute

Solo e. gr. *bridge pick-up* *palm mute*

Gr. orch.

Alt. 1 in G *non divisi ponticello*

Alt. 2 in G *sempre f*

Pr. 1 in C *norm. sempre f*

Pr. 2 in C *norm. sempre f*

Bs. in G *norm. sempre f*

Cbs. in C *norm. sempre f*

Gr. in C *norm. sempre f*

sempre f

160 161 162 163

Solo e. gr.

Gr. orch.

Alt. 1 in G

Alt. 2 in G

Pr. 1 in C

Pr. 2 in C

Bs. in G

Cbs. in C

Gr. in C

(Семисопочный)

164 165 166 167

Solo e. gr.

Gtr. orch.

Alt. 1 in G

Alt. 2 in G

Pr. 1 in C

Pr. 2 in C

Bs. in G

Cbs. in C

Gtr. in C

non divisi ponticello

ponticello

168 169 170 171 172

Solo e. gr.

Gtr. orch.

Alt. 1 in G

Alt. 2 in G

Pr. 1 in C

Pr. 2 in C

Bs. in G

Cbs. in C

Gtr. in C

sf

sf

sf

sf

sf

sf

(Семисопочный)

173 174 175 176 177

Solo e. gr. *sf sf sf sf sf* neck pick-up

Gtr. orch.

Alt. 1 in G

Alt. 2 in G

Pr. 1 in C (h)

Pr. 2 in C

Bs. in G

Cbs. in C

Gtr. in C

178 179 180 181

Solo e. gr. 3 3 finger pick

Gtr. orch.

Alt. 1 in G norm. b

Alt. 2 in G norm.

Pr. 1 in C ponticello

Pr. 2 in C ponticello

Bs. in G

Cbs. in C

Gtr. in C

(Семисопочный)

182 183 184

Solo e. gr.

Gtr. orch.

Alt. 1 in G

Alt. 2 in G

Pr. 1 in C

Pr. 2 in C

Bs. in G

Cbs. in C

Gtr. in C

185 186 187 bridge pick-up

Solo e. gr.

Gtr. orch.

Alt. 1 in G

Alt. 2 in G

Pr. 1 in C

Pr. 2 in C

Bs. in G

Cbs. in C

Gtr. in C

(Семисопочный)

188 189 190 191

Solo e. gr. *palm mute* *non muted* *finger pick*

Gr. orch. + d min chord + c min + b flat min + a flat min

Alt. 1 in G

Alt. 2 in G

Pr. 1 in C *norm. non divisi, p*

Pr. 2 in C *norm. non divisi, i*

Bs. in G *non divisi, non arpeggiando*

Cbs. in C

Gr. in C

192 193 194 195

Solo e. gr.

Gr. orch. + f# min + e min + F# Maj + A flat Maj

Alt. 1 in G

Alt. 2 in G

Pr. 1 in C

Pr. 2 in C

Bs. in G

Cbs. in C

Gr. in C

(Семисопочный)

196 *gliss.* *gliss.* 197

198 3 3 3 199 3 3 3

Solo e. gr.

Gtr. orch.

Alt. 1 in G

Alt. 2 in G

Pr. 1 in C

Pr. 2 in C

Bs. in G

Cbs. in C

Gtr. in C

plectrum

ff sf *sf* *sf*

200 201 202 203 204

Solo e. gr.

E. m.

Gtr. orch.

Alt. 1 in G

Alt. 2 in G

Pr. 1 in C

Pr. 2 in C

Bs. in G

Cbs. in C

Gtr. in C

sf sf sf sf sf sf

div.

(= begin chunk 5/
 ↘ unsynchronized with orchestra
 (chunk 5 lasts 3'13"))

dance macabre 3 starts @ 0'05"

E. m.
(chunk 5
lasts 3'23")

Gtr.
orch.

conduct crescendi and decrescendi with the electro-acoustic music
pp subito, cresc. and decr. following conductor

Alt. 1
in G

Alt. 2
in G

Pr. 1
in C

Pr. 2
in C

Bs.
in G

Cbs.
in C

E. m.

Alt. 1
in G

Alt. 2
in G

Pr. 1
in C

Pr. 2
in C

Bs.
in G

Cbs.
in C

E. m.

Alt. 1
in G

Alt. 2
in G

Pr. 1
in C

Pr. 2
in C

Bs.
in G

Cbs.
in C

8va

(Семисопочный)

Solo
e. gr.

pre bend down with wbar, slowly release wbar and slide up glissandi on quadruple notes with maximum distortion

the third vulcano erupts @ 0'24"

= 18'

E. m..

fff multiple, continuous, frenetic and forceful unsynchronized ascending glissandi on frets 12 to 8 of the high E string, slowing down during each gliss. but always in crescendo

Alt. 1
in G

fff multiple, continuous, frenetic and forceful unsynchronized ascending glissandi, on frets 9 to 5 of the B string, slowing down during each gliss. but always in crescendo

Alt. 2
in G

fff multiple, continuous, frenetic and forceful unsynchronized ascending glissandi, 1/2 of the primes 1 on the G string, another 1/2 of the primes 1 on the D string, slowing down during each gliss. but always in crescendo

Pr. 1
in C

fff multiple, continuous, frenetic and forceful unsynchronized ascending glissandi, 1/2 of the primes 2 on the A string, another 1/2 of the primes 2 on the low E string, slowing down during each gliss. but always in crescendo

Pr. 2
in C

fff multiple, continuous, frenetic and forceful unsynchronized ascending glissandi, 1/3 of the basses on frets 1 to 5 of the low E string, another 1/3 the basses on frets 4 to 9 of A string, the remaining basses on frets 8 to 12 of D string, slowing down during each gliss. but always in crescendo

Bs.
in G

fff multiple, continuous, frenetic and forceful unsynchronized ascending glissandi, 1/3 of the cbs on frets 1 to 5 of the low E string, another 1/3 the cbs on frets 4 to 9 of A string, the remaining cbs on frets 8 to 12 of D string, slowing down during each gliss. but always in crescendo

Cbs.
in C

fff multiple, continuous, frenetic and forceful unsynchronized ascending glissandi, until SOL sharp on the low E string, slowing down during each gliss. but always in crescendo

Gtr.
in C

Furioso

207

208

209

rit.

Musical score for measures 207-209. The score includes parts for E. m., Gtr. orch., Alt. 1 in G, Alt. 2 in G, Pr. 1 in C, Pr. 2 in C, Bs. in G, Cbs. in C, and Gtr. in C. The time signature is 2+2+3/8. Dynamics range from *fff* to *f*. The section concludes with a *rit.* marking.

210

211

212

rit.

rit.

molto rit.

Musical score for measures 210-212. The score includes parts for E. m., Gtr. orch., Alt. 1 in G, Alt. 2 in G, Pr. 1 in C, Pr. 2 in C, Bs. in G, Cbs. in C, and Gtr. in C. The time signature is 2+2+3/8. Dynamics range from *mf* to *p*. The section concludes with a *molto rit.* marking.

(Семисопочный)

213 Solo @ 1'19"

Solo e. gr.

mf high tinkling

Solo e. gr.

mf solitary drums @ 1'32"

214 Gentle ♩ = 60 215 violin 216 Solo

Solo e. gr.

E. m.

Gtr. orch.

Alt. 1 in G *mf*

Alt. 2 in G *mf*

Pr. 1 in C *mf*

Pr. 2 in C *mf*

Bs. in G *mf*

Cbs. in C *mf*

Gtr. in C *mf*

(Семисопочный)

217 = 12" 218 Gentle ♩ = 60 219

Solo e. gr. *violining/ bridge pick-up/ moderately high gain*

E. m. solitary drums @ 1'56" @ 2'02" *p*

Gtr. orch.

Alt. 1 in G Gentle ♩ = 60 *sul tasto*

Alt. 2 in G *sul tasto*

Pr. 1 in C *sul tasto*

Pr. 2 in C *sul tasto*

Bs. in G *sul tasto*

Cbs. in C *sul tasto*

Gtr. in C *sul tasto*

(Семисопочный)

Solo sounding faraway, slow tempo, *pp*, = 16"

220 221

Solo e. gtr.

E. m. solitary drums @ 2'20"

Gtr. orch.

Alt. 1 in G

Alt. 2 in G

Pr. 1 in C

Pr. 2 in C

Bs. in G


Cbs. in C

Gtr. in C

Annotations:
@ 2'27" = 48" (= end chunk 5)
gliss.
gliss. gliss. gliss. gliss.
sounding like a question mark with a tinkle of vulpine adieu
single unsynchronized slow ascending gliss lasting 1 ♩ on beat 4 diminuendo al niente
gliss.
single unsynchronized slow ascending gliss lasting 1 ♩ on beat 3 diminuendo al niente
single unsynchronized slow ascending gliss lasting 1 ♩ on beat 2 diminuendo al niente
single unsynchronized slow descending gliss lasting 1 ♩ on beat 1 diminuendo al niente
single unsynchronized slow descending gliss lasting 1 ♩ on beat 2 diminuendo al niente
single unsynchronized slow descending gliss lasting 1 ♩ on beat 3 diminuendo al niente
single unsynchronized slow descending gliss lasting 1 ♩ on beat 4 diminuendo al niente

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