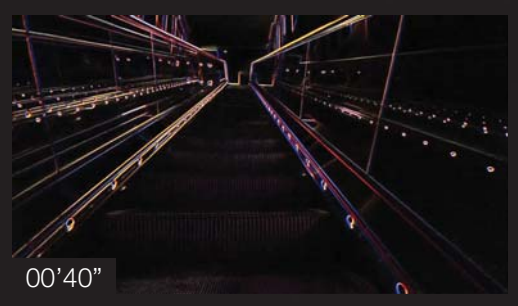
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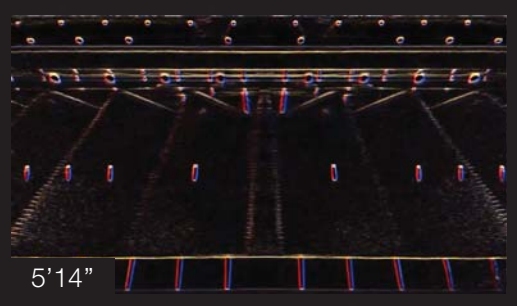
02’06”


5’14”

5’41”

6’32”

6’57”

7’41”

8’10”

8’32”

9’05”

9’10”

9’27”

11’10”

13’31”

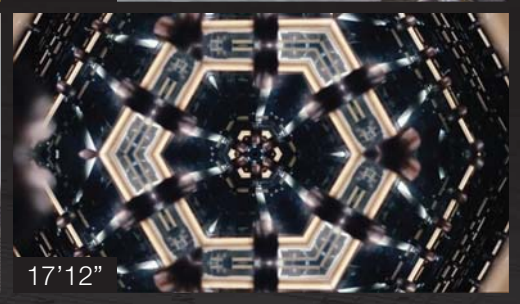
14’33”

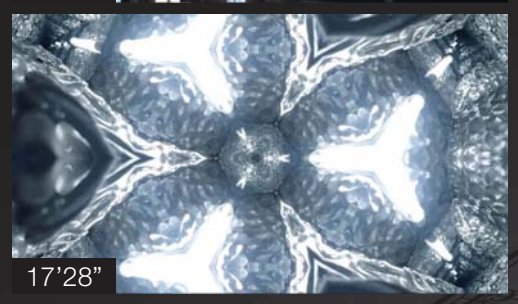
14’36”

15’59”

16’25”

17’00”


17’12”


17’28”

18’17”

18’50”

19’10”

¿Rəsiliənca!

Robert Casteels

Cover : twenty-four screenshots from Tejas Ewing's film and bar 213 of ¿*Rəsiliənc*ə! opus 114C.

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Foreword

Full score in C of **ἑβδομηκοντάκις** ..... page 1

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Genesis and journey

Retrospectively, a continuity can be traced between ¿*Rəsiliəncə*! and Casteels's compositions such as Symphony nr 5 *Veneris Transitus Symphoniae* and ἑβδομηκοντάκις for the homophonic and homorhythmic idea of the *De Profundis* calls, *Nine dragons* and *Bubbles* for the electro-acoustic pre-recorded tape and video, and *Acqua nel riflesso* for the electro-acoustic live transformations. This continuity was unintentional:

Symphony nr 5 *Veneris Transitus Symphoniae* opus 87 (2012) [49']	→	**ἑβδομηκοντάκις** opus 114A (2018) [16'20''] / ***Nine Dragons*** opus 117 (2018) [9']	→	***¿Rəsiliəncə*!** opus 114B (July 2020) [19']	→	***¿Rəsiliəncə*!** opus 114C (October and November 2020)	→	***¿Rəsiliəncə*!** opus 114D (July and September 2021) [19'19'']	→	***Bubbles*** opus 132A (September 2021) [15'15'']	→	***Bubbles*** opus 132B (Sept 2021) [15'15'']	→	***String decet*** opus 134 (May 2021) [5']	→	***Acqua nel rilesso*** opus 136 (September 2021) [22']

ἑβδομηκοντάκις opus 114A in E Majorissime for MIDI orchestra in augmented reality through electro-acoustical treatment is a choreographed and secular *De Profundis*. Robert Casteels completed this composition on 30-V-2018 in Nongsapura (Indonesia) after watching in Singapore on 11-V-2018 *Dead Bodies according to X-Event protocol Les corps morts* (2006) by French choreographers Annie Vigier & Franck Apertet, final piece of *Frontier Danceland*'s production entitled *SIDES 2018.* Seven dancers performed outside of the SOTA Theatre Studio, isolated on seven mats without interacting with one another. The seven dancers performed in total silence except for the noise of their bodies and breathing. Their gestural vocabulary evolved gradually from quiet and seemingly normal to spasmodic and violent. The choreography ended with a climactic epilepsy after which the seven dancers collapsed in a state of rigor mortis. In ancient Greek, *hebdomèkontakis* means seventy times. Septuplet is the dominant rhythmic value. With the exception of period 24 that leads to the climax (bar 167 consisting of 77 hemidemisemiquavers), twenty-six periods count seven bar each, each bar counting seven beats. Seven electro-acoustic transformations enrich the MIDI sounds. A single melodic theme appears seven times with its characteristic *De Profundis* interval of an ascending minor ninth. *De profundis clamavi* is the first verse of psalm 130 of the Book of Psalms, a call to God from the depths. The composition ἑβδομηκοντάκις is based on two modes (heptatonic mode c, c#, d, f, f#, g and b*b* from which is derived another mode equivalent to E Major and g# minor) and two polar notes (c# and f#). I treated g# minor as the relative minor key of E Major. No other tonal chords or keys were used, hence the superlative adjective *majorissime* used to qualify E Major. The chimes play a colotomic role. ἑβδομηκοντάκις opus 114A remained unperformed but turned out to be the powerful departure point of ¿*Rəsiliəncə*! op. 114B, 114C, 114D and 114E. *Bubbles* op. 132A and 132B, string decet op. 134 and *Acqua nel riflesso* op. 136 are the continuation ¿*Rəsiliəncə*!.

***¿Rəsiliəncə*!** and Covid-19

In July 2020, Casteels conceived a digital project entitled ¿*Rəsiliəncə*!. The National Arts Council, Singapore, funded this project under the scheme entitled the Digital Presentation Grant for the Arts. ***¿Rəsiliəncə*!** is the only composition Casteels wrote during the whole year of 2020. Sonically and visually, this massive composition echoes our individual responses to the sanitary, ontological and teleological crisis of COVID-19 that affected all of us worldwide. Resilience refers to our capacity to recover from difficulties and to our mental elasticity to spring back or morph into new shapes. The fundamental message of this project is that resilience within the safety net of a strong social cohesion enables us to overcome the onslaught of a massive crisis that was damaging the very fabric of our lives. Hence, the inverted question mark before and the exclamation mark after the title ***¿Rəsiliəncə*!** The three inverted letters e in the title refer to the palindrome in the music composition.

¿*Rəsiliəncə*! project unfolded from July to November 2020 as following: researching, applying for funding, sourcing the artists, composing the sound track, sound sculpting this sound track, creating the film, video-recording, creating the interpolations, creating the project's web site, publicizing and organizing the online screenings, holding the web chats, publishing the score. The continuation of the COVID-19 pandemic in 2021 delayed the publication until February 2022.

The music

The initial soundtrack op. 114B consists entirely of MIDI synthesized sounds. Its musical language includes:

- one melody that undergoes increasing degrees of intervallic deformations and sonic infections,
- two modes (pentatonic: e, g#, a, b and d# and heptatonic: c, c#, d, f, f#, g and b*b*),
- two supratonal monochords (E Very Major and its g# relatively minor. The Very Major refers to the E majorissime of ἑβδομηκοντάκις),
- colotomic signals sounded by a gong,
- four trochaic punctuation (with a process of development and resorption of the trochaic meter),

- terraced dynamics,
- terraced tempi,
- rhythmic palindromes and
- four storms, each one more violent than the preceding one.

Letter A			B	C		D				E	G			H	I	J	
Bar 1	9	30	44	58	64	72	93	102	122	129	171	184	192	193	214	221	225
O'00"		2'26"	3'43"	4'59"		6'03"				10'56"	14'26"	15'31"		16'12"	17'46"	18'07"	
		Theme (first time)				Theme 2°	Theme 3°		Theme 4°		Theme 5°	Theme 6°				Triumphant theme 7° (last occurence)	
Normality in E very Major			Until 52, flowering in E very Major							Suspension g# relatively minor				Climax in E very Major	Climax in E very Major		Gradual modulation to g# relatively minor
	Tension starts				Storm I	Storm II starts		Storm II ends			Storm III starts		Storm III ends	Storm IV starts	Storm IV ends		

The first trochaic punctuation in bar 1 sounds like two pitches of equal value since no pulse has yet been established. Taking twenty minutes to travel from an E Major triad to a g# minor triad is hardly a harmonic progression

The MIDI orchestra of **¿*Rəsiliəncə*!** consists of seven-part choral voices and the following seven quintets: percussion (bells, crotales, vibraphone, triangle and timpani), woodwinds (piccolo, flute, oboe, clarinet and bassoon), brass (trumpet, tenor and bass trombone, horn and tuba), five violins, five violas, five celli and five contrabasses. Percussionist Dennis Sim used the Chinese drum, snare drum, a set of four so-called octoban drums, triangle and a set of five temple blocks in the interpolation opus 114C #1. Octoban drums are deep single-head tom-toms.

Sound sculpting

The online premiere for **¿*Rəsiliəncə*!** op. 114B [19'] took place on 1-X-2020, for ¿*Rəsiliəncə*! op. 114C [19'19"] on 29-X-2020 and for ¿*Rəsiliəncə*! op. 114D [19'19"] on 5-VIII-2021. Ewing's and Vasudev's moving images are identical for op. 114B and op. 114C. Composer Casteels and sound engineer Gao Yang of Pavane Recording Studio submitted parts of op. 114B to sound sculpting or detuning. The wavy lines in the full score indicate these transformations:

¿*Rəsiliəncə*! opus 114C [19'19"]							
Transformation #1	Transformation #2	Transformation #3	Transformation #4	Transformation #5	Transformation #6	Transformation #7	Transformation #8
Bar 44 to 52	Bar 72 to 78	Bar 94 to 102	Bar 127 to 136	Bar 150 to 155	Bar 186 to 192	Bar 207 to 213	Bar 228 to the end
@3'43"	@6'03"	@7'52"	@10'27"	@12'41"	@15'41"	@16'52"	@18'33"
Effect : black hole	Effect : black hole	Effect : pitch effect 1	Effect : eternal verb	Effect : Lo Fi	Effect : tape flanger feedback	Detuning : pitch size M matters	Effect : eternal verb
From : Eventide	From : Eventide	From : Excalibur	From : Byome	From : Advanced Instr. Research	From : Rob Paper	From : Byome	From : Byome

Performance texts

From April to June 2020 the Government of Singapore implemented a circuit breaker, i.e. a stay-at-home order and cordon sanitaire as a preventive measure in response to the COVID-19 pandemic in the country. At the early stage of the project, writer Verena Tay asked the artistic team fifteen questions about their experience during the circuit breaker (Examples: what were your top three difficulties that you faced since January 2020 because of the pandemic? What words/images do you associate with the word 'Resilience'? What words/images do you associate with the opposite of 'Resilience'?). The responses inspired Tay to write poems that to her own saying are (quote) "performance texts".
Filmmakers Tejas Ewing and Deepesh Vasudev incorporated Tay reciting her texts. In the interpolation op. 114C #4 mezzo-soprano Sabrina Zuber incorporated Verena's poem entitled *Stages* by combining spoken text, sung text and body movements filmed outdoors. Ewing and Vasudev incorporated Tay's poems in the interpolation op. 114C #5 and in the final film op. 114C.

The interpolations

Casteels admired, studied and conducted works by Edgar Varèse. In *Déserts* three sequences of 'organized sound' on tape are interpolated into the composition. In ***¿Rəsiliəncə*!** six sequences are superimposed to the composition. The artists chose a section of the op. 114B soundtrack. Constrained by the Covid-19 situation, the artists had to work by themselves in their homes. Pavane Recording Studio recorded them one by one. Zuber responded tonally, Álvarez and Yong modally, whilst Wee chose a jazz aesthetic. Wee also used the composer's family name (C-A-E*b*-D-E-E-F-E*b*) to build a melodic material (quote) "away from the gravitational force of the score". Each interpolation was made accessible online at 8pm on the Thursdays of the months of October and November 2020. A web chat using zoom followed each screening. The following table summarizes the musical and visual content of each interpolation as well as shows their location within the op. 114C [19'19"]:

<table>
<tr><th colspan="2">Interpolations opus 114C #1 to 6</th><th colspan="2">Live interaction in opus 114D</th></tr>
<tr><td>From bar 1 to 57
Interpolation opus 114C #4 for MIDI orchestra and solo voice in augmented reality
Duration : 5'10"
Online e-premiere on 5-XI-2020 by mezzo-soprano Sabrina Zuber
Dominant colour : black and violet (indoors), natural (outdoors)
Musical idiom : E major
Text : Verena Tay's performance texts entitled Stages, Intent and Time
Soloist's rapport : introvert spirituality</td><td></td><td>From bar 1 to 57
First interaction by mezzo-soprano Sabrina Zuber</td><td>From bar 9 to 52
First interaction by keyboardist Casteels (P38, then P27 + vibrato)</td></tr>
<tr><td colspan="2">From bar 13 to 168
Interpolation opus 114C #5 for MIDI orchestra and solo dance and poem in augmented reality
Duration : 13'32"
Online e-premiere on 12-XI-2020 by choreographer and dance artist Sufri Juwahir and Verena Tay, poet and reciter
Dominant colour : none
Abstraction : anticlockwise gyration of abstract floral design, discombobulation and superimposition of the two soloists
Text : Verena Tay's performance texts entitled successively Cycles, Early Lesson, Balance, Intent, A Boy And His Balloon, Questions, Balms (last 2 strophes), Balms (strophe 4 to 8) and Stages
Soloist's rapport : introvert spirituality</td><td></td><td></td></tr>
<tr><td></td><td>From bar 55 to 109
Interpolation opus 114C #3 for MIDI orchestra and solo piano in augmented reality
Duration : 4'27"
Online e-premiere on 22-X-2020 by pianist Bertram Wee
Element : fire (blossoms, exploding light)
Dominant colour : red, blue and its opposite orange
Abstraction : abstract fireworks and their palindromes, discombobulation of the soloist's body, ghost of hands
Musical idiom : blues scale (e, g#, a, b and d#)
Soloist's rapport : polarity, power collision of might with might, pushing of boundaries</td><td></td><td>From bar 73 to 79
Second interaction by keyboardist Casteels (P23, then P33 on tenuto pitch G)</td></tr>
<tr><td></td><td>From bar 102 to 192
Interpolation opus 114C #1 for MIDI orchestra and solo percussion in augmented reality
Duration : 7'44"
Online e-premiere on 8-X-2020 by percussionist Dennis Sim
Element : water (ripples of waves, deconstruction of a falling droplet, rain droplet, bubbles)
Dominant colour : blue
Abstraction : beehive pattern on the music score
Soloist's rapport : dialogue</td><td></td><td>From bar 102 to 113
Third interaction by keyboardist Casteels (P50 on triangle and suspended cymbal)</td></tr>
<tr><td></td><td>From bar 108 to 164
Interpolation opus 114C #2 for MIDI orchestra and solo flute in augmented reality
Duration : 4'52"
Online e-premiere on 15-X-2020 by flautist Roberto Álvarez
Element : air (skies, clouds, undulating blades of grass)
Dominant colour : blue and gold
Abstraction : aerial view of abstract patterns on a blue body of water
Musical idiom : pentatonic mode (e, g#, a, b and d#)
Soloist's rapport : individuality and conviviality</td><td>From bar 108 to 133
Second interaction by mezzo-soprano Sabrina Zuber</td><td>From bar 114 to 120
Fourth interaction by keyboardist Casteels (P38)

From bar 129 to 136
Fifth interaction by keyboardist Casteels (P47)</td></tr>
</table>

	From bar 157 to 234 Interpolation opus 114C #6 for MIDI orchestra and solo violin in augmented reality Duration : 6'07" Online e-premiere on 19-XI-2020 by violinist Yong Kai Lin Dominant colour : none, but the mouvement of colour Abstraction : distanciation between the visual aspect of the violin playing and the sound of the violin Musical idiom : atonal Soloist's rapport : soaring above the activity, fight, climax and resolution		From bar 157 to 164 Sixth interaction by keyboardist Casteels (P42) From bar 178 to 191 Seventh interaction by keyboardist Casteels (P35) From bar 193 to 191 Eighth interaction by keyboardist Casteels (P34)
		From bar 214 to 220 Third interaction by mezzo-soprano Sabrina Zuber	

Regarding the live interaction in opus 114D:

- The numbers in the column on the right refer to the timbre of the *numacompact 2X* keyboard on which Casteels played: P38 *Sound Track*, P27 *Coreanmix*, P23 *Pro Phats*, P33 *Europaduo*, P50 *All Drums*, PP47 *Chorale*, P42 *Bossamood*, P35 *Woodglock* and P34 *Romantic*.
- Bertram Wee improvised on a grand piano using the following additional items: alto recorder head joint, duck call, goose call, megaphone, satay sticks attached to a bullet, superball mallets and vibrators.
- Yong Kai Lin improvised with his acoustic violin connected to an efx/loop pedal.

Moving images that move

Filmmakers Tejas Ewing and Deepesh Vasudev worked in three stages.

First, they listened repeatedly to the music and discussed how to create an abstract visual story inspired by the feelings generated from the music.

Then, they filmed the entire movie in Singapore, only using mobile phones, a medium that (quote) "empowers everybody to create". The filmmakers alternated between realistic and abstract material. Their moving images include :
- art works (Latiff Mohidin's 1964 painting entitled *Karam*, or shipwreck, Lim Leong Seng's *The Chinese coolie*, *An Indian Milk Trader* and *Mid-Autumn Festival Lantern Procession*, 2001 live-sized bronze sculptures displayed at Telok Ayer Green) (see images #2, 8, 9 and 10 on the cover of this publication);
- underground urban scenery (see images #1, 13);
- outdoor urban (see images #3, 4, 6, 14, 17, 18, 19 and 24);
- greenery (see images #11, 12, 15 and 16);
- geometrical structures(see images #5, 7, 20, 21, 22 and 23).

Thirdly, Ewing and Vasudev manipulated the footage and transformed the images in the same way that Casteels subjected his initial sound track to electro-acoustic transformations. To create the film for each interpolation, the filmmakers endeavored to (quote) "express visually the intangible wave every artist sends out during his performance". They also made sure that all nine videos have aesthetic links. Ewing stated that (quote) "Colours are an emotional response to the music". Therefore, not only did they avoid to repeat a colour throughout all interpolations, but they created a unique visual character for each interpolation, whilst retaining a common thread. Referring to interpolation op. 114C #4 Ewing and Vasudev view the film as being (quote) "a living object that ends with Sabrina exhaling the word "breathe" in Italian, her mother tongue". Mirroring the palindromes in the music composition, the filmmakers included the reversal of images like the very beginning and ending of the film op. 114B or the reversal of abstract fireworks in interpolation op. 114C #3. Our mind plays tricks: you and I see something different when watching the same images. Casteels wonders: what about when you and I listen to the same music? Are we hearing the same music? In interpolations 114C #1 and #5, Ewing and Vasudev nod humorously to Alfred Hitchcock by including brief cameo appearances of themselves, of Casteels, of Calla Lim Kai Yan (assistant at Pavane Recording Studio) and of dancer Sufri resting between his recording takes. At the end, a hexagonal kaleidoscope morphs into a majestic aerial view of the Singapore skyline. The situation opens up. There is hope. We are resilient.

Time location in the last movie on the web site	Realistic material	Abstract material	The 24 screenshots on the publication's cover appear during the following bar numbers in the full score
0' (text)			
O'39"	ascending escalator		
O'40"			8
1'12"		geometrical patterns	
2'06"	artwork alternating with underground car traffic		8
2'47"	underground car traffic alternating with shadows of human traffic		
3'05"	superimposition of black & white and colored urban traffic		
3'44"	traffic in tunnel		
4'28"	open air traffic		
4'41"	floating and deconstructed buildings		
5'14"		superimposition of deconstructed horizontal escalator and expressway	9
5'32"	Horizontal traffic with superimposed traffic in contrary motion		
6'11"		conflicting geometrical patterns	
6'32"			38
6'57"		blue skies emerge superimposed with artwork	38
7'41"		abstract geometrical patterns	67
7'57"		sculptures	
8'10"			67
8'32" and 9'05"			88
9'07" black out			
9'10 and 9'27"	trees with a background of indistinct conversations by invisible people		124
10'13" black out			
10'18"	geometrical patterns superimposed with an urban night scene		
11'		geometrical patterns	
11'10"	geometrical patterns superimposed with underground public transport		145
12'14" black out			
12'15"	silent urban traffic during silent portion of the soundtrack, first in daytime, then at night-time		
12'43" black out			
12'45"	open air public transport under the rain alternating with sculptures		
13'22"	open air public transport under the rain alternating with painting		
13'31"	open air public transport under the rain		145
13'50"	silent contrasting urban scenes at daytime during silent portion of the soundtrack		
14'33" and 14'36"	urban greenery		147
14'39"	silent contrasting urban scenes at nighttime during silent portion of the soundtrack		
14'59"	frozen sculptures superimposed on urban traffic		
15'59"			148
16'	deconstructed buildings		
16'25"	imploding undulating pedestrian bridge ending with The Float @ Marina Bay		148
16'47" black out			
16'50"	Singaporean skyline passing by in superimposed contrary motion		
17'00"			149
17'02"		geometrical patterns	
17'12"			149
17'28"			150
18'04" black out			
18'17"		geometrical patterns	151
18'25"	urban skyline with grass blades		
18'41" black out			
18'47"	hexagon morphing into an aerial view of Marina Bay Sands		
18'50" and 19'10"			169 and 170
19'14"	descending escalator		

- Beyond the limited interest of a dry description, the following salient points of Ewing's and Vasudev's film struck the composer:
  - the structure of the film scrupulously respects the structure of the music with blackouts serving as colotomic markers just as the colotomic gong in the music composition ;
  - despite the presence of some realistic urban scenes, human beings are conspicuously absent. Yet, their presence is felt, not just in the frozen form of sculptures ;
  - abstraction acutely expresses the confinement we experienced during the Covid-19 crisis ;
  - the content of the film expresses poignantly our sense of aimless wander and the alienation during the crisis.
- Tejas Ewing and Deepesh Vasudev created a dedicated website that contains all the films, http://resiliencelive.mystrikingly.com
- Apart from the opening and closing sections, the film of op. 114D is similar to the November 2020 version (opus 114C #6). Tejas and Deepesh replaced the ascending and descending escalators of op. 114C with the eye sequence. Tejas and Deepesh reinserted the sequence of op. 114C #1 with the hexagon morphing into an aerial view of Marina Bay Sands instead of the sequence showing all performers in op. 114C #6.

Afterlife in 2021

The apparition of the Covid delta variant in Singapore caused the abrupt cancellation at short notice of six performances of op. 114D planned on 14, 15 and 16-V-2021 as well as an additional two on 4 and 5-VI-2021. Movement artist Sabrina Zuber, violinist Yong Kai Lin, pianist Bertram Wee and keyboardist Casteels premiered ¿*Rəsiliəncə*! op. 114D on 10-VII and 11-VII-2021 at the Recital Studio of Esplanade Theatres at the Bay, in the frame of a production entitled *Resonances* produced by Zuber's company Bellepoque. Op. 114D consists of dialogues between live performers and their alter ego on screen. Violinist

Yong Kai Lin and pianist Casteels performed ¿*Rəsiliəncə*! op. 114D on 24 and 25-IX-2021 at the Auditorium of 10 Square @ Orchard Central during a concert entitled *Bridges* produced by the Belgian Embassy in Singapore.

Who controls who?

La question du contrôle dans la création d'une œuvre d'art surgit spontanément durant les conversations en ligne qui suivirent chaque épisode du projet ¿*Rəsiliəncə*!. Je n'échappe pas à mon éducation musicale et au fait que les chefs d'orchestre efficaces deviennent par nécessité des maniaques du contrôle. Ma notation représente le plus précisément possible ma pensée musicale, laquelle un chef d'orchestre tentera de créer le plus fidèlement possible avec ses musiciens. L'absence à Singapour de musiciens chevronnés dans la pratique contemporaine m'incita à chercher d'autres voies, comme en témoignent *Hui Rao* op. 31 en 2001, *Holler across the Holler* op. 68 en 2010, *Still Life in blue minor* opus 99 en 2016, *time:space:* op. 103 de 2014 à 2017 et *Nine Dragons* op. 117 en 2018. Certains auditeurs commentèrent que dans ces œuvres la non-présence du chef d'orchestre l'imposait davantage que par son non-absence.

Revenons à ¿*Rəsiliəncə*! J'exerçai un contrôle total sur le contenu de la bande sonore puisque j'en fus le compositeur et que l'élément humain en fut totalement absent. Tous les sons sont synthétiques. Je les choisis et les transformai. Je fixai mes contraintes. Je tins à parfois me contredire afin que mon diktat compositionnel ne m'étouffa pas. Je dominai le déroulement du discours sonore. Je fixai les limites temporelles. J'engageai des artistes, eux-mêmes créateurs. Ces artistes choisirent la partie de la bande sonore sur laquelle ils développèrent leur création en toute liberté. Libres mais encadrés. Covid-19 oblige, l'enregistrement dut se faire artiste par artiste, sans qu'ils eurent l'occasion ni de s'entendre, ni de dialoguer avec leur collègue. Après un travail de montage du son, une nouvelle bande-son avec interprètes en direct fut confiée aux cinéastes, lesquels créèrent le film. Le cinéma est l'art de l'édition. Dans le cas présent, il ne s'agissait pas de filmer un danseur et des musiciens pour archiver une prestation. Apparemment les cinéastes auraient le dernier mot car ils éditent les images, sauf qu'ils sont tributaires de la bande-son qui leur avait été confiée. Donc, le compositeur contrôle la bande-son initiale. Le contenu de cette bande-son contrôle l'interprète. Celui-ci contrôle le contenu de l'enregistrement sur lequel travaillent les vidéastes. Dans cette chaîne, tous les acteurs créatifs s'entre-contrôlent : nous en sommes revenus à l'étymologie du verbe contrôler : au moyen âge, le contrôle désignait la vérification d'un registre à l'aide d'un autre registre. J'aime cette ambiguïté dans laquelle tous se contrôlent d'une certaine manière sans être totalement contrôlés. La question du contrôle atteint une dimension supérieure lors de l'exécution de l'op. 114D parce que les interprètes dialoguèrent avec leur alter ego sur écran. En d'autres termes, s'ils jouaient honnêtement le jeu musical de questions-réponses, leur alter ego les contrôlait puisque le discours musical sur l'écran était fixé et ne pouvait plus changer.

Toute création est un voyage. Peut-être notre vie se résume t'elle en fait qu'à un seul voyage, que l'on raconte à nouveau à travers de nouvelles œuvres ? Un seul voyage, un désir d'échapper à soi-même, un espoir de se fondre avec un collectif. Toute création est le résultat d'innombrables rencontres, les profondes, les fortuites, les intimes, les mondaines. Je pars à la chasse aux sons. Je butine chez d'autres artistes. La tapisserie qui en résulte ne délégitime en rien mon œuvre.

Chaque œuvre invente ses propres règles. Quand je m'investis profondément dans un projet, mon moi disparait. L'œuvre acquiert une vie en soi. Je peux toujours me cacher entre deux notes, sous un rythme, derrière un accord. Je suis réservé de caractère, mais la musique me permet de me dépasser, de porter un masque et d'exprimer de vive voix ce que je n'oserais dire à voix basse. Même quand mon œuvre tombera dans le domaine public, une partie en restera toujours mon domaine privé.

Crisis is niet enkel dat het verleden sterft, maar vooral dat de toekomst nog niet kan geboren worden. Wie een wereld kan scheppen is sterker dan alles, dat is de waarheid van de schepping. Een geslaagd kunstwerk is een werk dat, na de laastse klank van de laatste maat, in de geest van de luisteraar blijft leven. Maar de schepper ontsnapt niet aan de waarheid dat wie zijn wereld schept erin wordt opgesloten. De schepper bouwt zijn gevangenis om tijd te vrijwaren. Een componist is een angsthaas die erin slaagt zijn fobieën in klank om te toveren. De schepper ontsnapt niet aan de waarheid dat zijn werk hem onthult ondanks hem. Wie creatief werkt gaat hoe dan ook vrijwillig in gedwongen quarantaine. Doorgaan doorheen crisissen waarin men denkt dat leven zinloos is. Creatief werken is een bevrijdende rechtvaardiging. Wandel je eigen levenspad zonder spijt. De finale van ¿*Rəsiliəncə*! bracht mij naar een positieve gesteldheid, naar gerustheid en naar helderheid. Dat was ook de interpretatie van Tejas Ewing, vandaar het laatste videobeeld: de camera in het oog.

Any music composition contains three levels: the language (modal, tonal, atonal…), the style (resulting from the inborn talent and the acquired technique) and the writing (that reveals the culture, the social class and the societal environment of the composer). Linguist distinguish the paradigmatic or vertical axis, i.e. the choice of the used vocabulary, and the syntagmatic or horizontal axis, i.e. the chosen chain of words to build a sentence. Music works in exactly the same way: replace verticality with chords and horizontality with melody. My works are very structured. Maybe they are too structured. Form is most important. Form traces the outline of the soul.

I am a content provider. I want my music to be an agency of change. I firmly believe that music that endures comes from the musicians who create their own world. Art has a ripple effect that ultimately defines the norm of society. Covid-19 fear was not useless. Isolation meant I could hear myself thinking. Isolation meant I appreciated again human closeness. We believe science can fix everything. Thinking about death is not morbid. Thinking of death heightens the appreciation of every moment. A staccato note is death. Legato is life. Staccato is the ultimate reduction of legato. I am drawn to composition because creation opens windows on other forms of human social existence. When I compose, I travel deeper inside myself, I reach a deeper consciousness. I dislike the concept of inventing. No one invents anything. We unveil that what is already there. Imagination reveals. The multidisciplinary collaboration within ¿*Rəsiliəncə*! was such that at the end of the creative journey, the viewer/listener is not able to discern what came first, the music or the film. Music is a universal language in which we hope to reconcile.

Web sites

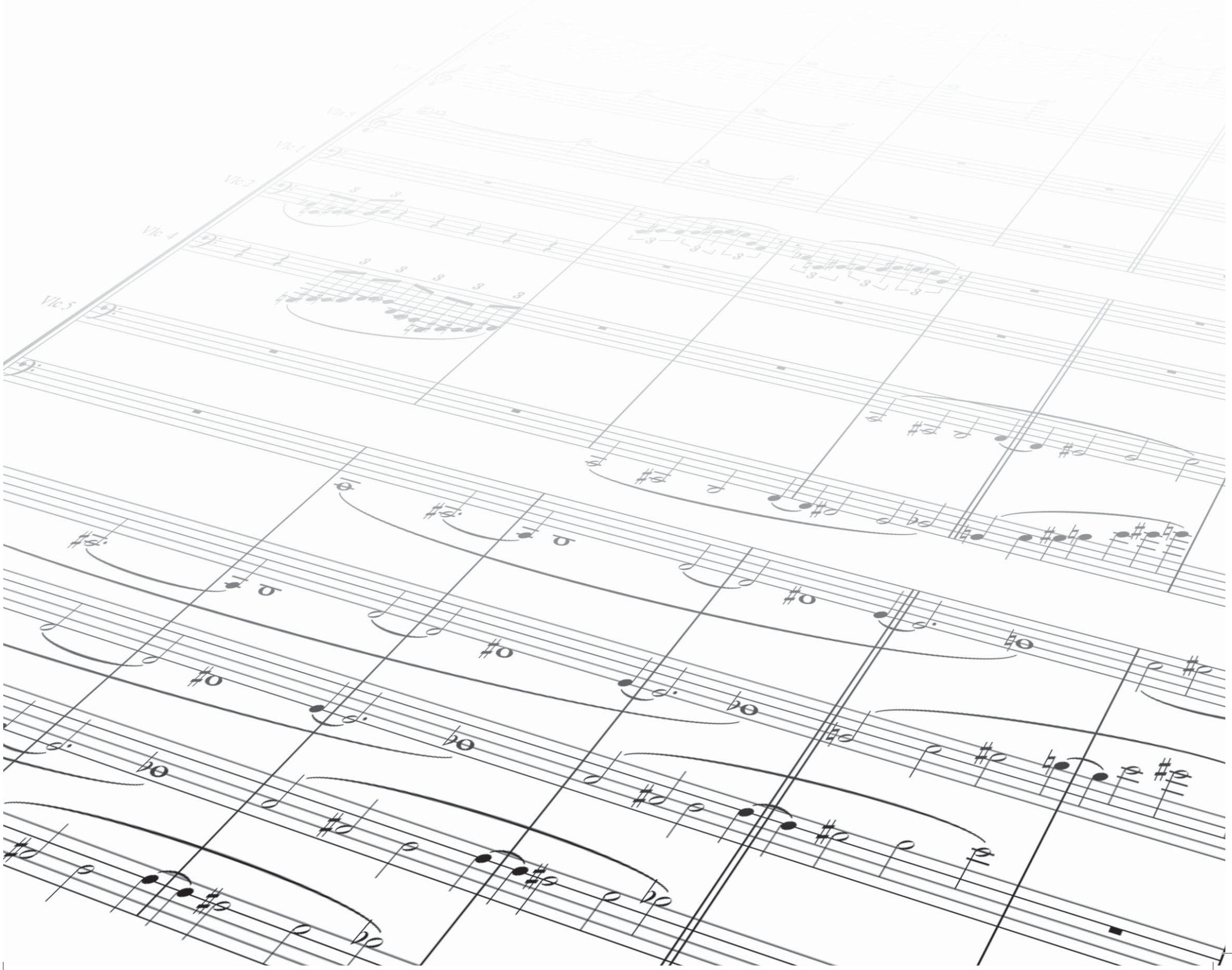
- For op. 114C #1 to 6 http://resiliencelive.mystrikingly.com
- For op. 114D https://www.youtube.com/watch?v=JqgIyhrYD7s

Acknowledgements

With heartfelt gratitude to each member of the artistic team of the project ¿*Rəsiliəncə*!, to all participants to the web chats, to the National Arts Council, Singapore for the Digital Presentation Grant for the Arts (DPG), to the Embassy of the Kingdom of Belgium in Singapore and *Katoen Natie* Singapore, to the City of Tienen and its CC *De Kruisboog*.

ἑβδομηκοντάκις

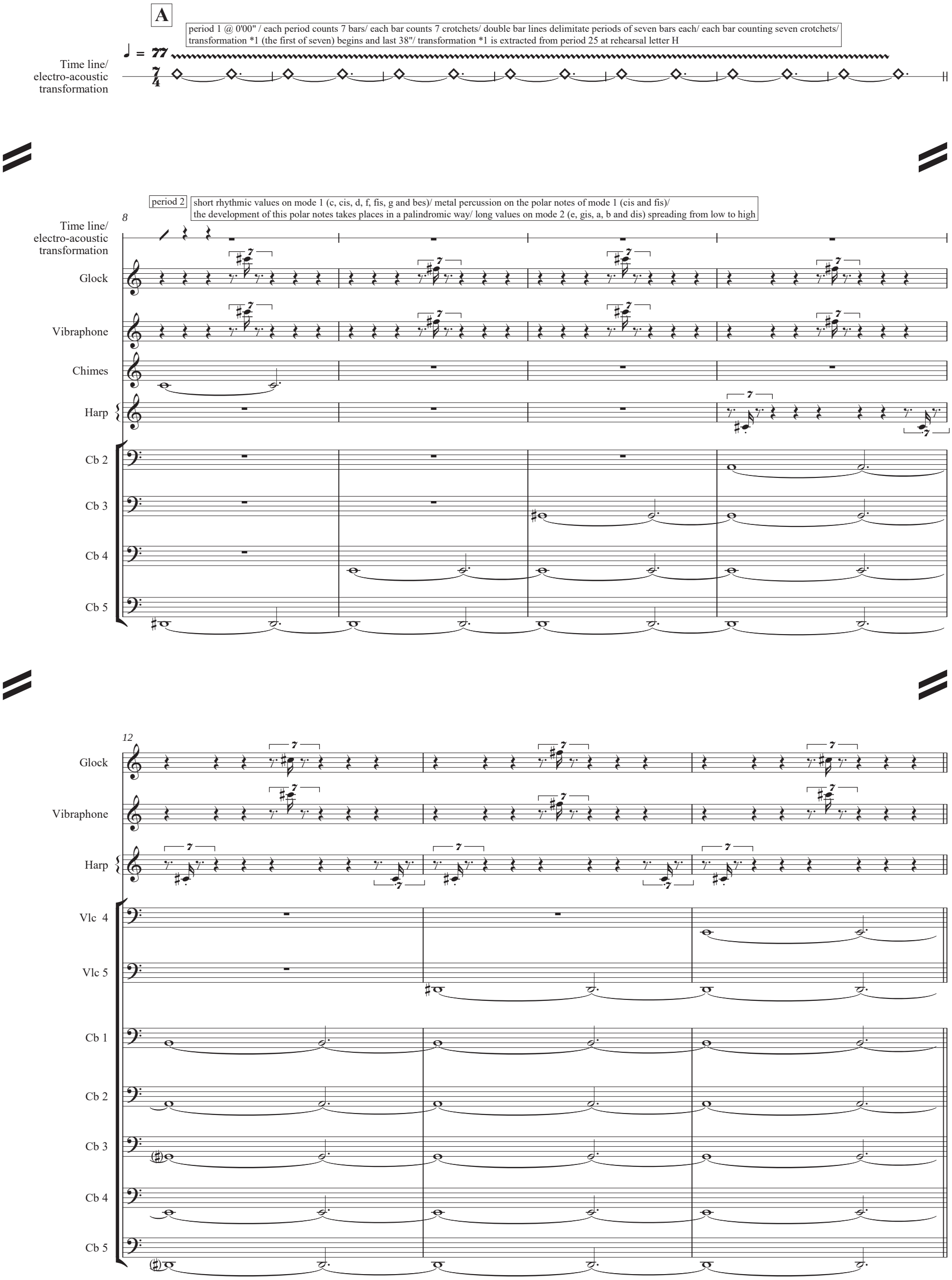
Robert Casteels



ἑβδομηκοντάκις

Choreographed secular *De Profundis* opus 114A in E Majorissime
for MIDI orchestra in augmented reality through electro-acoustical treatment

Robert Casteels



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15

Time line/
electro-acoustic
transformation

period 3: the number of short values in the strings increases and double the pitches of long values

Glock
Vibraphone
Chimes
Harp
Oboe
Bassoon
Vlc 2
Vlc 3
Vlc 4
Vlc 5
Cb 1
Cb 2
Cb 3
Cb 4
Cb 5

17

Glock
Vibraphone
Harp
Oboe
Bassoon
Vla 5
Vlc 1
Vlc 2
Vlc 3
Vlc 4
Vlc 5
Cb 1
Cb 2
Cb 3

19

Glock
Vibraphone
Harp
Vla 3
Vla 4
Vla 5
Vlc 1
Vlc 2
Vlc 3
Vlc 4
Vlc 5
Cb 1

21

Time line/
electro-acoustic
transformation
Glock
Vibraphone
Chimes
Harp
Oboe
Bassoon
Vla 1
Vla 2
Vla 3
Vla 4
Vla 5
Vlc 1
Vlc 2
Vlc 3
Vlc 4

period 4

23

Glock
Vibraphone
Harp
Oboe
Vln 4
Vln 5
Vla 1
Vla 2
Vla 3
Vla 4
Vla 5
Vlc 1
Vlc 2

25

Glock
Vibraphone
Harp
Oboe
Bassoon
Vln 2
Vln 3
Vln 4
Vln 5
Vla 1
Vla 2
Vla 3
Vla 4
Vla 5

27

Glock
Vibraphone
Harp
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vla 1
Vla 2
Vla 3

28

Glock
Vibraphone
Harp
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vla 1
Vla 2
Vlc 5

29

Time line/
electro-acoustic
transformation

period 5/ the *De Profundis* theme appears for the 1st time out of seven times with its caracteristic *De Profundis* interval of an ascending minor

Glock

Vibraphone

Chimes

Harp

Trumpet in B♭

Tenor Trombone

Horn in F

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vlc 3

Vlc 4

Vlc 5

31

Glock
Vibraphone
Harp
Trumpet in B♭
Tenor Trombone
Horn in F
Tuba
Vln 1
Vln 2
Vln 3
Vla 4
Vla 5
Vlc 1
Vlc 2
Vlc 3
Vlc 4
Vlc 5
Cb 1

33

Glock

Vibraphone

Harp

Tenor Trombone

Horn in F

Tuba

Vln 1

Vln 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

35

Time line/
electro-acoustic
transformation

period 6

Glock

Vibraphone

Chimes

Harp

Flute

Tuba

Vln 1

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 5

37

Oboe

Clarinet in B♭

Vln 1

Vln 2

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 3

Cb 4

Cb 5

period 7 @ 3'48"/ transformation *3 lasting 190"
begins/ E Major cadence/ E Major triad is extracted
from mode 2

39

B

Time line/
electro-acoustic
transformation

Chimes

Clarinet in B♭

Bassoon

Trumpet in B♭

Tenor Trombone

Horn in F

Tuba

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

45

Time line/
electro-acoustic
transformation

E Major flowering

Trumpet in B♭

Tenor Trombone

Horn in F

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Cb 1

47

Time line/
electro-acoustic
transformation

Trumpet in B♭

Tenor Trombone

Horn in F

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

period 8 transformation solo

49

Time line/
electro-acoustic
transformation

Chimes

Choir

Trumpet in B♭

Horn in F

Vln 1

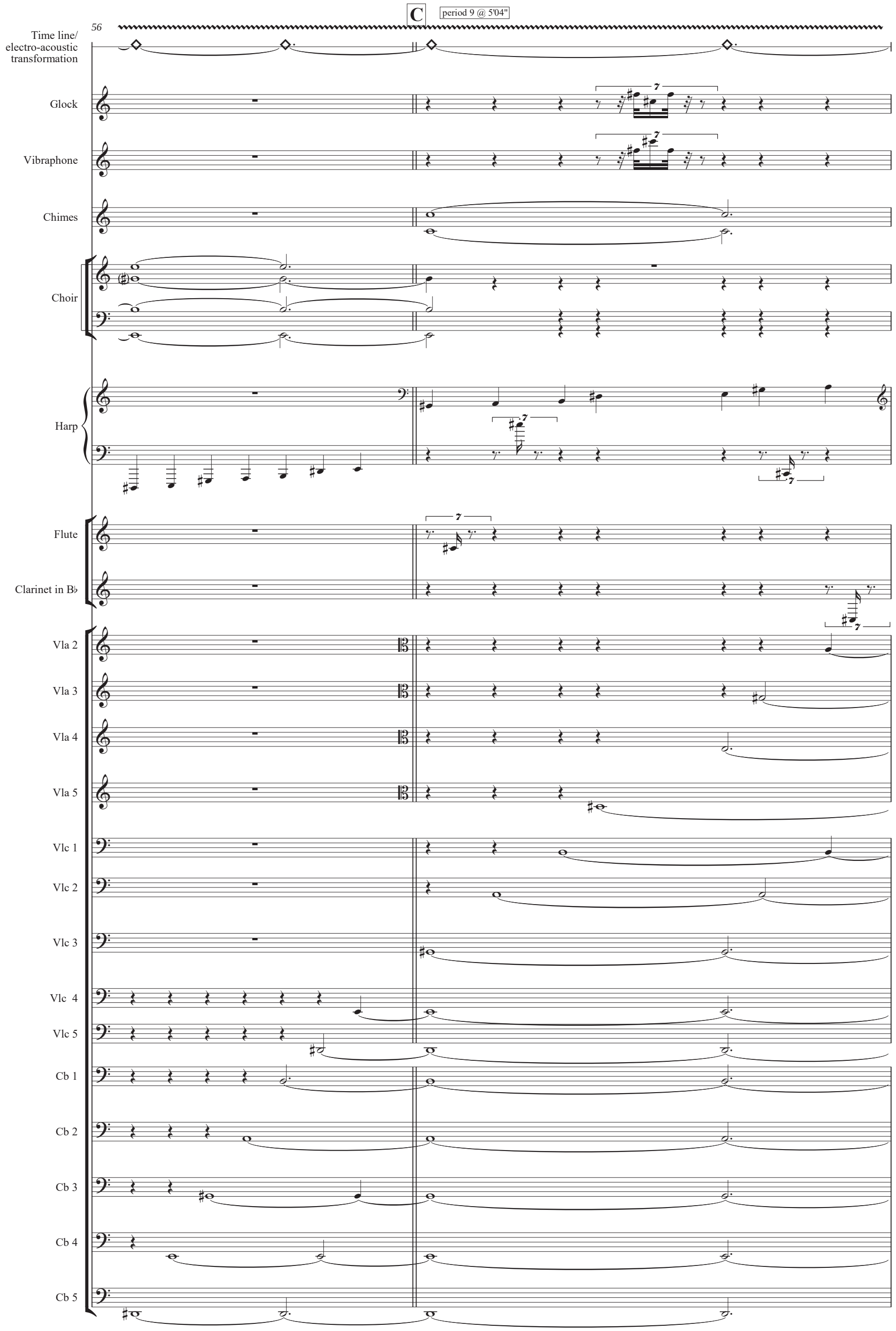
Vln 2

Vln 3

Vln 4

Vln 5

Vlc 1


C
period 9 @ 5'04"
56
Time line/
electro-acoustic
transformation
Glock
Vibraphone
Chimes
Choir
Harp
Flute
Clarinet in B♭
Vla 2
Vla 3
Vla 4
Vla 5
Vlc 1
Vlc 2
Vlc 3
Vlc 4
Vlc 5
Cb 1
Cb 2
Cb 3
Cb 4
Cb 5

58

Time line/
electro-acoustic
transformation

Glock

Vibraphone

Harp

Flute

Clarinet in B♭

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

60

Time line/
electro-acoustic
transformation

Glock

Vibraphone

Harp

Flute

Clarinet in B♭

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

63

period 10

Time line/
electro-acoustic
transformation

Glock

Vibraphone

Chimes

Harp

Flute

Clarinet in B♭

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

66

Time line/
electro-acoustic
transformation

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

D 71

Time line/ electro-acoustic transformation

period 11 @ 6'21"/ transformation *3 ends/ theme appears for the 2nd time/ long values of mode 2 spreading from low to high to low pitches of mode 1 in dotted rhythm

Glock

Vibraphone

Chimes

Harp

Flute

Clarinet in B♭

Trumpet in B♭ — transformed

Tenor Trombone — transformed

Horn in F — transformed

Tuba — transformed

Vln 1

Vln 2

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

73

Time line/
electro-acoustic
transformation

Glock

Vibraphone

Harp

Flute

Clarinet in B♭

Trumpet in B♭

Tenor Trombone

Horn in F

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

75

Time line/
electro-acoustic
transformation

Glock

Vibraphone

Harp

Flute

Clarinet in B♭

Trumpet in B♭

Tenor Trombone

Horn in F

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

77

period 12

Time line/ electro-acoustic transformation

Glock

Vibraphone

Chimes

Harp

Flute

Clarinet in B♭

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

79

Glock
Vibraphone
Harp
Flute
Clarinet in B♭
Vln 2
Vln 3
Vln 4
Vln 5
Vla 1
Vla 2
Vla 3
Vla 4
Vla 5
Vlc 2
Vlc 3
Vlc 4
Vlc 5
Cb 1
Cb 2
Cb 3
Cb 4
Cb 5

81

Glock
Vibraphone
Harp
Flute
Clarinet in B♭
Vln 4
Vln 5
Vla 1
Vla 2
Vla 3
Vla 4
Vla 5
Vlc 1
Vlc 2
Vlc 3
Vlc 4
Vlc 5
Cb 1
Cb 2
Cb 3
Cb 4
Cb 5

83

Glock

Vibraphone

Harp

Flute

Clarinet in B♭

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

85

period 13

Time line/
electro-acoustic
transformation

Glock

Vibraphone

Chimes

Harp

Flute

Clarinet in B♭

Vla 1

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 3

Cb 4

Cb 5

87

Glock

Vibraphone

Harp

Flute

Clarinet in B♭

Vla 1

Vla 2

Vla 3

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

89

Glock

Vibraphone

Harp

Flute

Clarinet in B♭

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 2

Vlc 3

Vlc 4

Vlc 5

91

period 14 @ 8'14"/ theme appears for the 3rd time

Time line/
electro-acoustic
transformation

Glock

Vibraphone

Chimes

Trumpet in B♭

Tenor Trombone

Horn in F

Tuba

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

begin of the transformation *4 of only the G melodic pitch lasting 71", the rest is left untransformed

93

Time line/
electro-acoustic
transformation

Glock

Vibraphone

Harp

Flute

Oboe

Clarinet in B♭

Bassoon

Trumpet in B♭

Tenor Trombone

Horn in F

Tuba

Vla 2

Vla 3

Vla 4

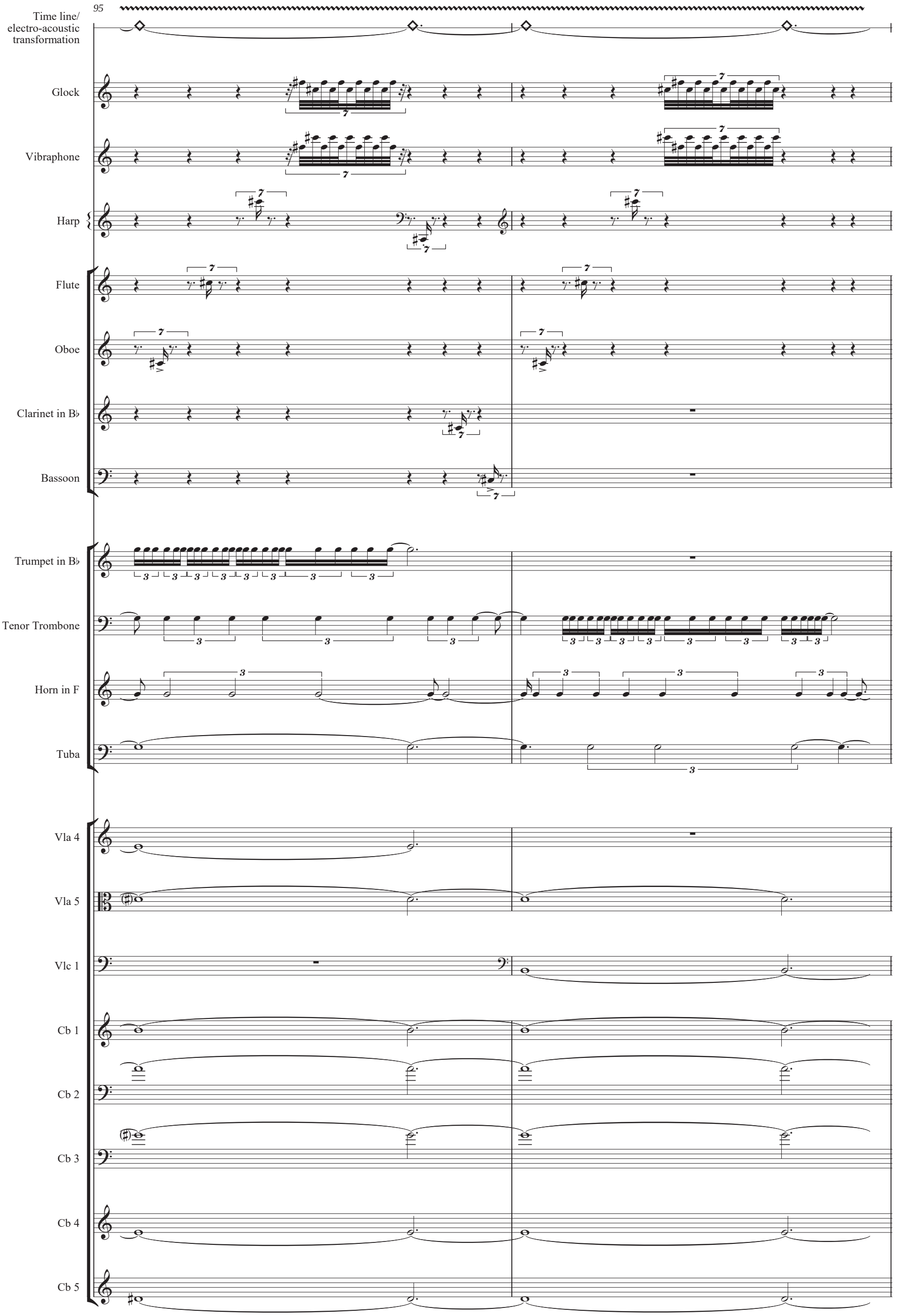
Vla 5

Cb 1

Cb 2

Cb 3

Cb 4


95
Time line/
electro-acoustic
transformation
Glock
Vibraphone
Harp
Flute
Oboe
Clarinet in B♭
Bassoon
Trumpet in B♭
Tenor Trombone
Horn in F
Tuba
Vla 4
Vla 5
Vlc 1
Cb 1
Cb 2
Cb 3
Cb 4
Cb 5

97

Time line/ electro-acoustic transformation

Glock

Vibraphone

Harp

Flute

Oboe

Clarinet in B♭

Bassoon

Horn in F

Tuba

Vlc 1

Vlc 2

Vlc 3

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

period 15

begin of rhythmic ostinato
(7 times 7 dotted values in diminution)

99

Time line/ electro-acoustic transformation

Triangle

Chimes

106

period 16

Time line/
electro-acoustic
transformation

Triangle

Glock

Vibraphone

Chimes

Harp

Flute

Oboe

Clarinet in B♭

Bassoon

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 3

Cb 4

Cb 5

108

Triangle

Glock

Vibraphone

Harp

Flute

Oboe

Clarinet in B♭

Bassoon

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 5

110

Glock

Vibraphone

Harp

Flute

Oboe

Clarinet in B♭

Bassoon

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

112

period 17/ theme appears for the 4th time @ 10'09"

Time line/ electro-acoustic transformation

Triangle

Glock

Vibraphone

Chimes

Harp

Flute

Oboe

Clarinet in B♭

Bassoon

Trumpet in B♭

Tenor Trombone

Horn in F

Tuba

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

transformation *5 lasting 109" begins with the exception of the long note of the theme

114

Time line/
electro-acoustic
transformation

Glock

Vibraphone

Harp

Flute

Oboe

Clarinet in B♭

Bassoon

not transformed

Trumpet in B♭

not transformed

Tenor Trombone

not transformed

Horn in F

not transformed

Tuba

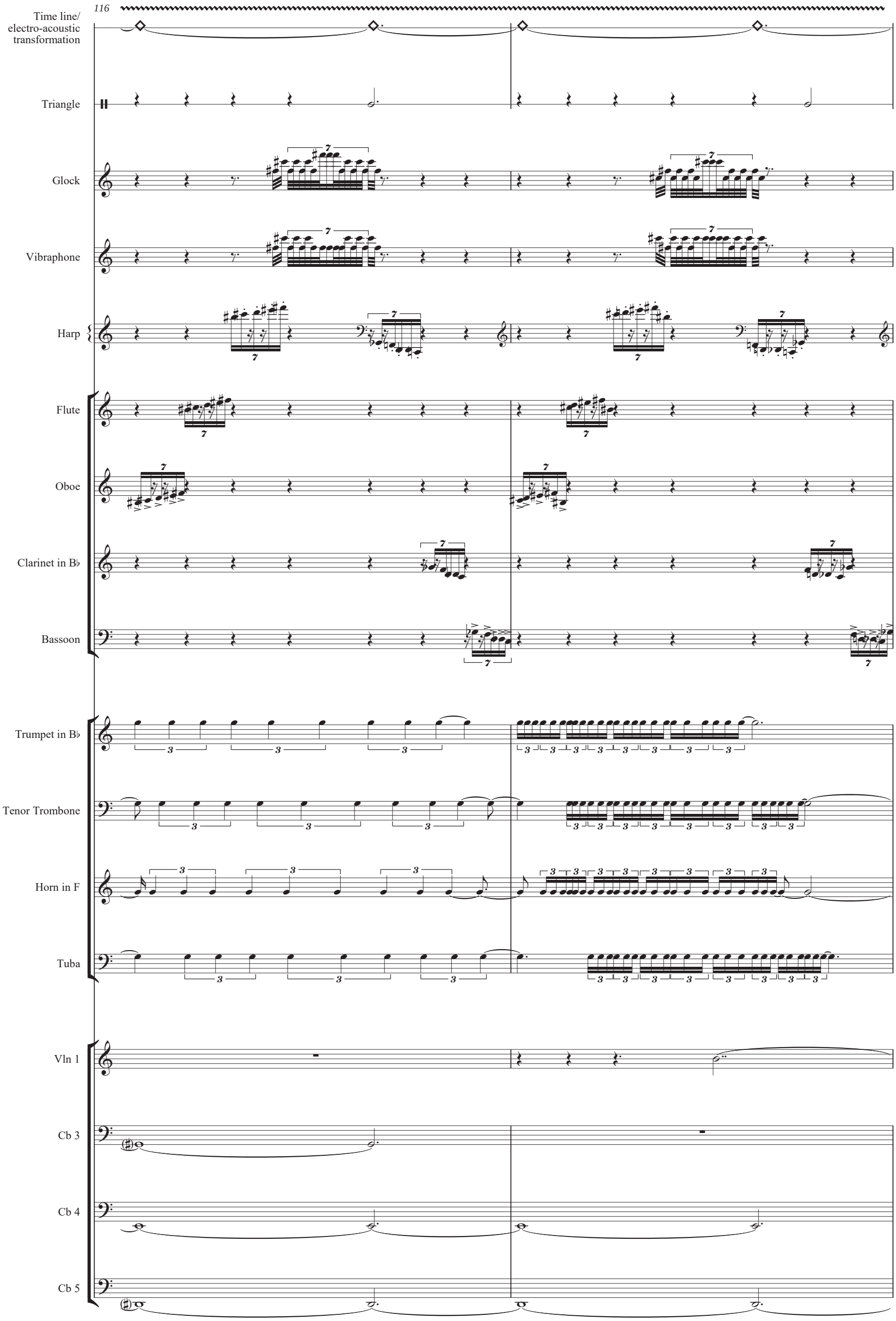
Cb 1

Cb 2

Cb 3

Cb 4

Cb 5


116
Time line/
electro-acoustic
transformation
Triangle
Glock
Vibraphone
Harp
Flute
Oboe
Clarinet in B♭
Bassoon
Trumpet in B♭
Tenor Trombone
Horn in F
Tuba
Vln 1
Cb 3
Cb 4
Cb 5

118

Time line/
electro-acoustic
transformation

Glock

Vibraphone

Choir

Harp

Flute

Oboe

Clarinet in B♭

Bassoon

Trumpet in B♭

Tenor Trombone

Horn in F

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Cb 5

E period 18 @10'48" / cadence on g sharp minor/ g sharp minor triad is extracted from mode 2

120

Time line/ electro-acoustic transformation

Triangle

Chimes

Choir

Tenor Trombone

Horn in F

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

123

Time line/ electro-acoustic transformation

Choir

Trumpet in B♭

Tenor Trombone

Horn in F

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

period 19

125

Time line/
electro-acoustic
transformation

Triangle

Chimes

Choir

Horn in F

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

F period 20 @ 12'05"/ transformation *5 ends

134

Time line/
electro-acoustic
transformation

Triangle

Glock

Vibraphone

Chimes

Harp

Flute

Oboe

Clarinet in B♭

Bassoon

135

Triangle
Glock
Vibraphone
Harp
Flute
Oboe
Clarinet in B♭
Bassoon

137

Triangle
Glock
Vibraphone
Harp
Flute
Oboe

138

Triangle
Glock
Vibraphone
Harp
Flute
Oboe
Clarinet in B♭
Bassoon
Cb 4
Cb 5

139

Glock
Vibraphone
Harp
Flute
Oboe
Clarinet in B♭
Bassoon
Cb 2
Cb 3
Cb 4
Cb 5

140

Triangle
Glock
Vibraphone
Harp
Flute
Oboe
Clarinet in B♭
Bassoon
Vlc 5
Cb 1
Cb 2
Cb 3
Cb 4
Cb 5

141 period 21

Time line/ electro-acoustic transformation

Triangle

Chimes

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

G

period 22 @ 13'21"/ theme appears for the 5th time/ mode 1 in canonic stretto

148

Time line/ electro-acoustic transformation

Chimes

Harp

Flute

Oboe

Clarinet in B♭

Bassoon

H

Trumpet in B♭

Tenor Trombone

Horn in F

Tuba

Cb 5

149

Time line/ electro-acoustic transformation

Triangle

Harp

Flute

Oboe

Clarinet in B♭

Bassoon

Trumpet in B♭

Tenor Trombone

Horn in F

Tuba

Cb 4

Cb 5

150

Time line/ electro-acoustic transformation
Harp
Flute
Oboe
Clarinet in B♭
Bassoon
Trumpet in B♭
Tenor Trombone
Horn in F
Tuba
Vla 1
Vla 2
Cb 3
Cb 4
Cb 5

151

Time line/ electro-acoustic transformation
Triangle
Harp
Flute
Oboe
Clarinet in B♭
Bassoon
Trumpet in B♭
Tenor Trombone
Horn in F
Tuba
Vln 5
Vla 1
Vla 2
Vla 3
Cb 2
Cb 3
Cb 4
Cb 5

152

Time line/
electro-acoustic
transformation

mode 2 in septuplets

Triangle

Harp

Flute

Oboe

Clarinet in B♭

Bassoon

Trumpet in B♭

Tenor Trombone

Horn in F

Tuba

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

153

Time line/
electro-acoustic
transformation

Triangle

Harp

Flute

Oboe

Clarinet in B♭

Bassoon

Trumpet in B♭

Tenor Trombone

Horn in F

Tuba

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

154

Time line/
electro-acoustic
transformation

Triangle

Harp

Flute

Oboe

Clarinet in B♭

Bassoon

Trumpet in B♭

Tenor Trombone

Horn in F

Tuba

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

period 23

155

Time line/
electro-acoustic
transformation

Triangle

Chimes

Harp

Flute

Oboe

Clarinet in B♭

Bassoon

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

156

Time line/
electro-acoustic
transformation

Triangle

Harp

Flute

Oboe

Clarinet in B♭

Bassoon

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

157

Time line/
electro-acoustic
transformation

Triangle

Harp

Flute

Oboe

Clarinet in B♭

Bassoon

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

158

Time line/
electro-acoustic
transformation

Triangle

Harp

Flute

Oboe

Clarinet in B♭

Bassoon

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

159

Time line/
electro-acoustic
transformation

Triangle

Harp

Flute

Oboe

Clarinet in B♭

Bassoon

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

160

Time line/
electro-acoustic
transformation

Triangle

Harp

Flute

Oboe

Clarinet in B♭

Bassoon

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

161

Time line/
electro-acoustic
transformation

theme appears for the 6th time @ 14'30"

Triangle

Harp

Flute

Oboe

Clarinet in B♭

Bassoon

Trumpet in B♭

Tenor Trombone

Horn in F

Tuba

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

162

Time line/
electro-acoustic
transformation

Triangle

Harp

Flute

Oboe

Clarinet in B♭

Bassoon

Trumpet in B♭

Tenor Trombone

Horn in F

Tuba

Vla 1

Vla 2

Vla 3

Vla 4

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

163

Time line/
electro-acoustic
transformation

shortened period 24

Triangle

Chimes

Harp

Flute

Oboe

Clarinet in B♭

Bassoon

Trumpet in B♭

Tenor Trombone

Horn in F

Tuba

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vlc 1

Vlc 2

Vlc 3

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

164

Time line/
electro-acoustic
transformation

Triangle

Harp

Flute

Oboe

Clarinet in B♭

Bassoon

Trumpet in B♭

Tenor Trombone

Horn in F

Tuba

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vlc 1

Vlc 2

Cb 1

Cb 2

Cb 3

Cb 4

165

Time line/
electro-acoustic
transformation

Triangle

Harp

Flute

Oboe

Clarinet in B♭

Bassoon

Trumpet in B♭

Tenor Trombone

Horn in F

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vla 1

Vlc 1

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

166

Time line/
electro-acoustic
transformation

Triangle

Harp

Flute

Oboe

Clarinet in B♭

Bassoon

Trumpet in B♭

Tenor Trombone

Horn in F

Tuba

Vln 1

Vln 2

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Cb 1

Cb 2

167

Time line/
electro-acoustic
transformation

Triangle

Harp

Flute

Oboe

Clarinet in B♭

Bassoon

Trumpet in B♭

Tenor Trombone

Horn in F

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

168

H

period 25 @ 15'08"/ transformation *6 stops abruptly at the very end of bar 167/
final cadence in E Major/ atomisation of the chord in arpeggios based on the rhythms of the canonic stretto of the preceding section/
theme appears for the 7th and last time.

Time line/ electro-acoustic transformation
Glock
Vibraphone
Chimes
Harp
Flute
Oboe
Clarinet in B♭
Bassoon
Trumpet in B♭
Tenor Trombone
Horn in F
Tuba
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vla 1
Vla 2
Vla 3
Vla 4
Vla 5
Vlc 1
Vlc 2
Vlc 3
Vlc 4
Vlc 5
Cb 1
Cb 2
Cb 3
Cb 4
Cb 5

169

Glock
Vibraphone
Chimes
Harp
Flute
Oboe
Clarinet in B♭
Bassoon
Trumpet in B♭
Tenor Trombone
Horn in F
Tuba
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vla 1
Vla 2
Vla 3
Vla 4
Vla 5
Vlc 1
Vlc 2
Vlc 3
Vlc 4
Vlc 5
Cb 1
Cb 2
Cb 3
Cb 4
Cb 5

170

Glock
Vibraphone
Chimes
Harp
Flute
Oboe
Clarinet in B♭
Bassoon
Trumpet in B♭
Tenor Trombone
Horn in F
Tuba
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vla 1
Vla 2
Vla 3
Vla 4
Vla 5
Vlc 1
Vlc 2
Vlc 3
Vlc 4
Vlc 5
Cb 1
Cb 2
Cb 3
Cb 4
Cb 5

172

Glock
Vibraphone
Chimes
Harp
Flute
Oboe
Clarinet in B♭
Bassoon
Tenor Trombone
Horn in F
Tuba
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vla 2
Vla 3
Vla 4
Vla 5
Vlc 1
Vlc 2
Vlc 3
Vlc 4
Vlc 5
Cb 1
Cb 2
Cb 3
Cb 4
Cb 5

173

transformation *7 lasting 49" starts gradually

Time line/
electro-acoustic
transformation

Glock

Vibraphone

Chimes

Harp

Flute

Oboe

Clarinet in B♭

Bassoon

Trumpet in B♭

Tenor Trombone

Horn in F

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

174

period 26/ only transformation *7 remains/ total duration 16'20"

Time line/
electro-acoustic
transformation

Glock

Vibraphone

Chimes

Choir

Harp

Flute

Oboe

Clarinet in B♭

Bassoon

Trumpet in B♭

Tenor Trombone

Horn in F

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

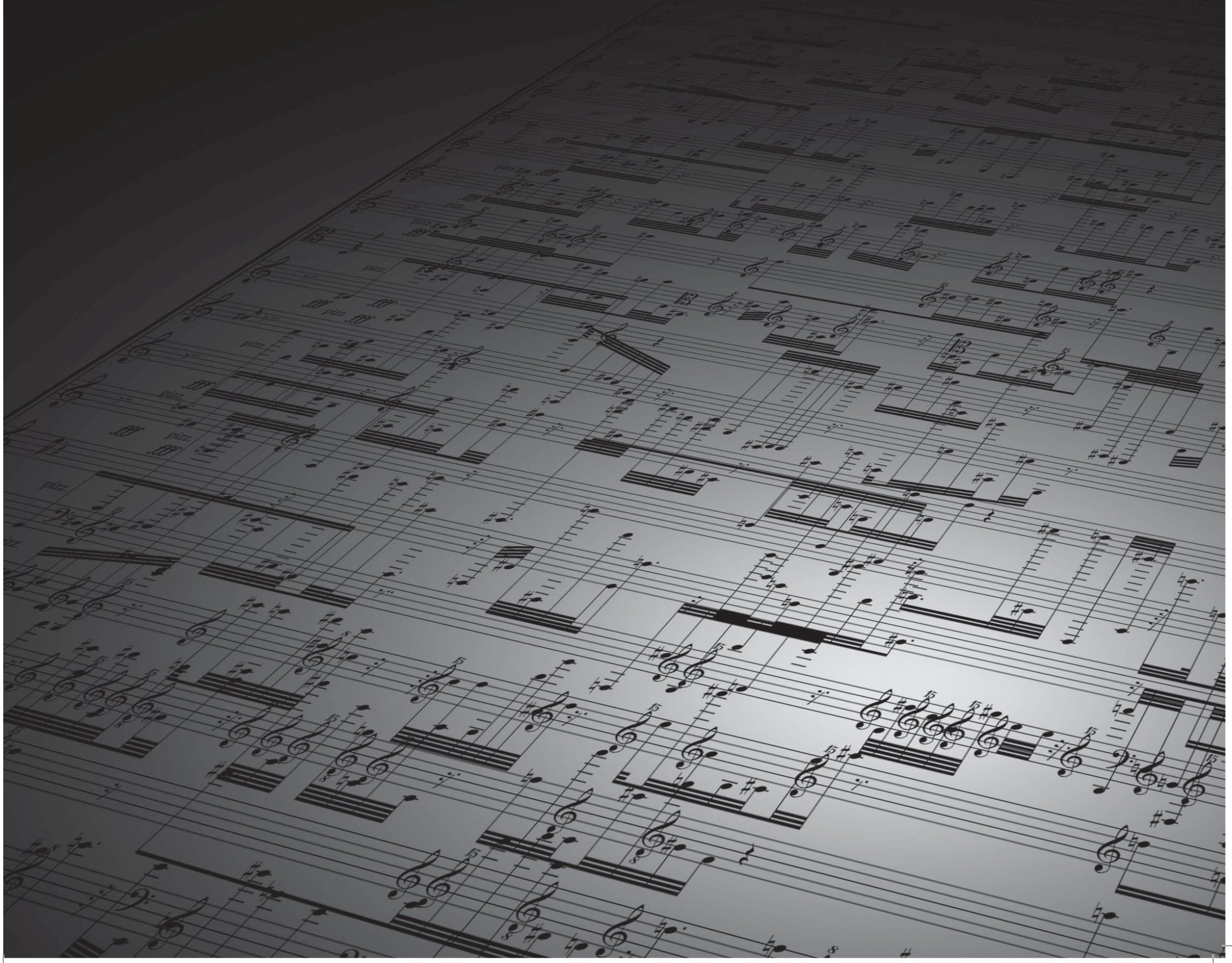
Cb 5

Nongsapura
30-V-2018

¿Rəsiliənca!

Symphonic poem opus 114B
for MIDI orchestra in augmented reality,
seven live creative performers in augmented virtuality,
moving dance, text and images

Robert Casteels



¿Rəsiliəncə!

Symphonic poem opus 114B
for MIDI orchestra in augmented reality,
7 live creative performers in augmented virtuality,
moving dance, text and images

Robert Casteels

A

♩ = 126

period 1 @ 0'00" / each period counts 7 bars/ each bar counts 7 crotchets/ double bar lines delimitate periods of seven bars each/
colotomic tubular bells on E very Major chord/ blossom of E very Major with gradual shift from pizz. to arco/ trochaic punctuation/ begin of Interpolation opus 144C nr 4

Time/ e.-ac. trns.

Bells

Flute

Oboe

Clrnt

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

Crtls
Vibes
Picc
Flute
Oboe
Clrnt
Hrn
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vla 1
Vla 2
Vla 3
Vla 4
Vla 5
Vlc 1
Vlc 2
Vlc 3
Vlc 4
Vlc 5
Cb 1
Cb 2
Cb 3
Cb 4
Cb 5

pizz.

♩ = 119

Crtls
Vibes
Picc
Flute
Oboe
Clrnt
Hrn
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vla 1
Vla 2
Vla 3
Vla 4
Vla 5
Vlc 1
Vlc 2
Vlc 3
Vlc 4
Vlc 5
Cb 1
Cb 2
Cb 3
Cb 4
Cb 5

arco

♩ = 112

Crtls
Vibes
Picc
Flute
Oboe
Clrnt
Hrn
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vla 1
Vla 2
Vla 3
Vla 4
Vla 5
Vlc 1
Vlc 2
Vlc 3
Vlc 4
Vlc 5
Cb 1
Cb 2
Cb 3
Cb 4
Cb 5

3

arco

(8)

♩ = 105

Crtls
Vibes
Picc
Flute
Oboe
Clrnt
Hrn
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vla 1
Vla 2
Vla 3
Vla 4
Vla 5
Vlc 1
Vlc 2
Vlc 3
Vlc 4
Vlc 5
Cb 1
Cb 2
Cb 3
Cb 4
Cb 5

mf

8vb

arco

♩ = 98

Crtls
Vibes
Picc
Flute
Oboe
Clrnt
Hrn
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vla 1
Vla 2
Vla 3
Vla 4
Vla 5
Vlc 1
Vlc 2
Vlc 3
Vlc 4
Vlc 5
Cb 1
Cb 2
Cb 3
Cb 4
Cb 5

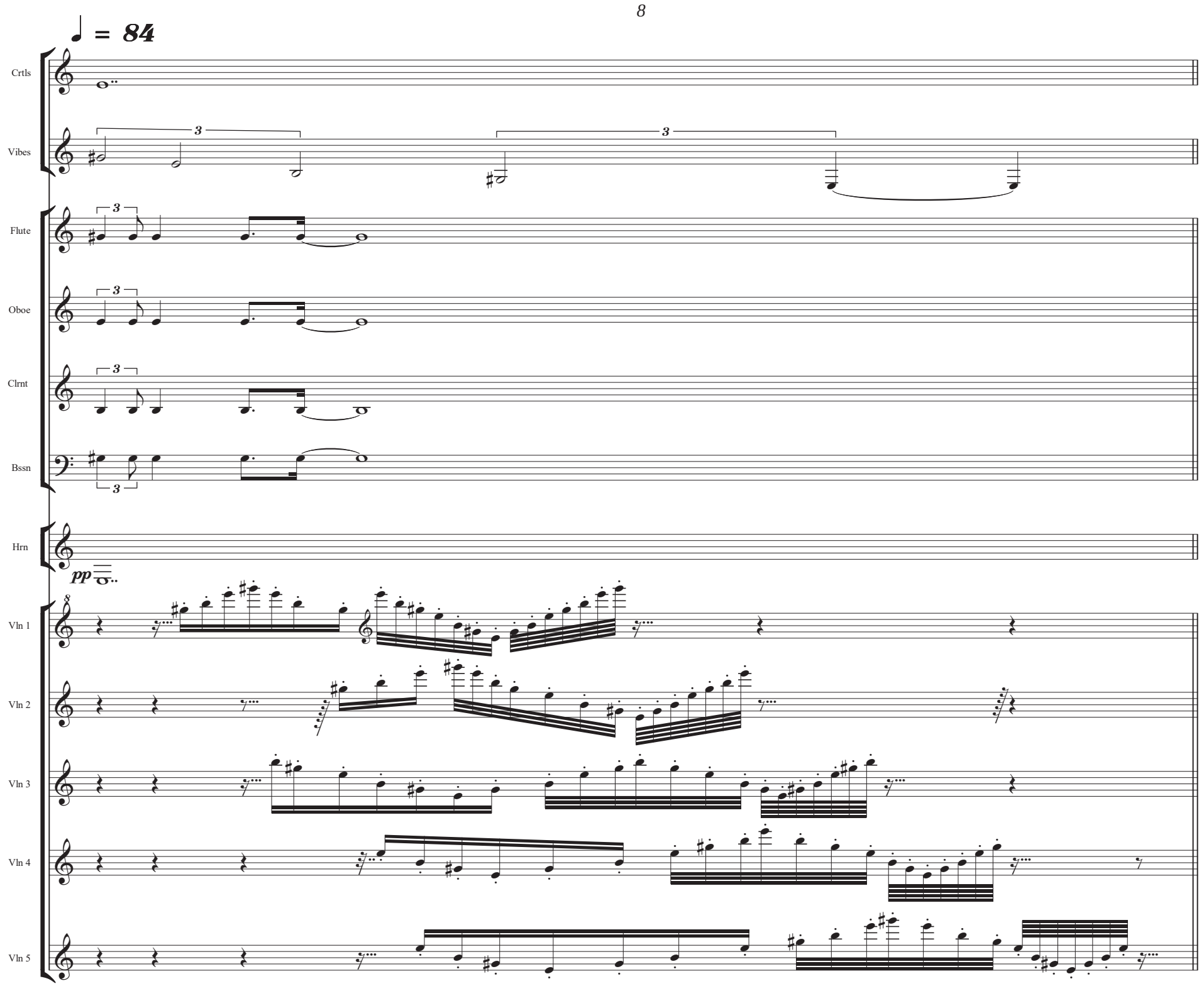
mp

♩ = 91

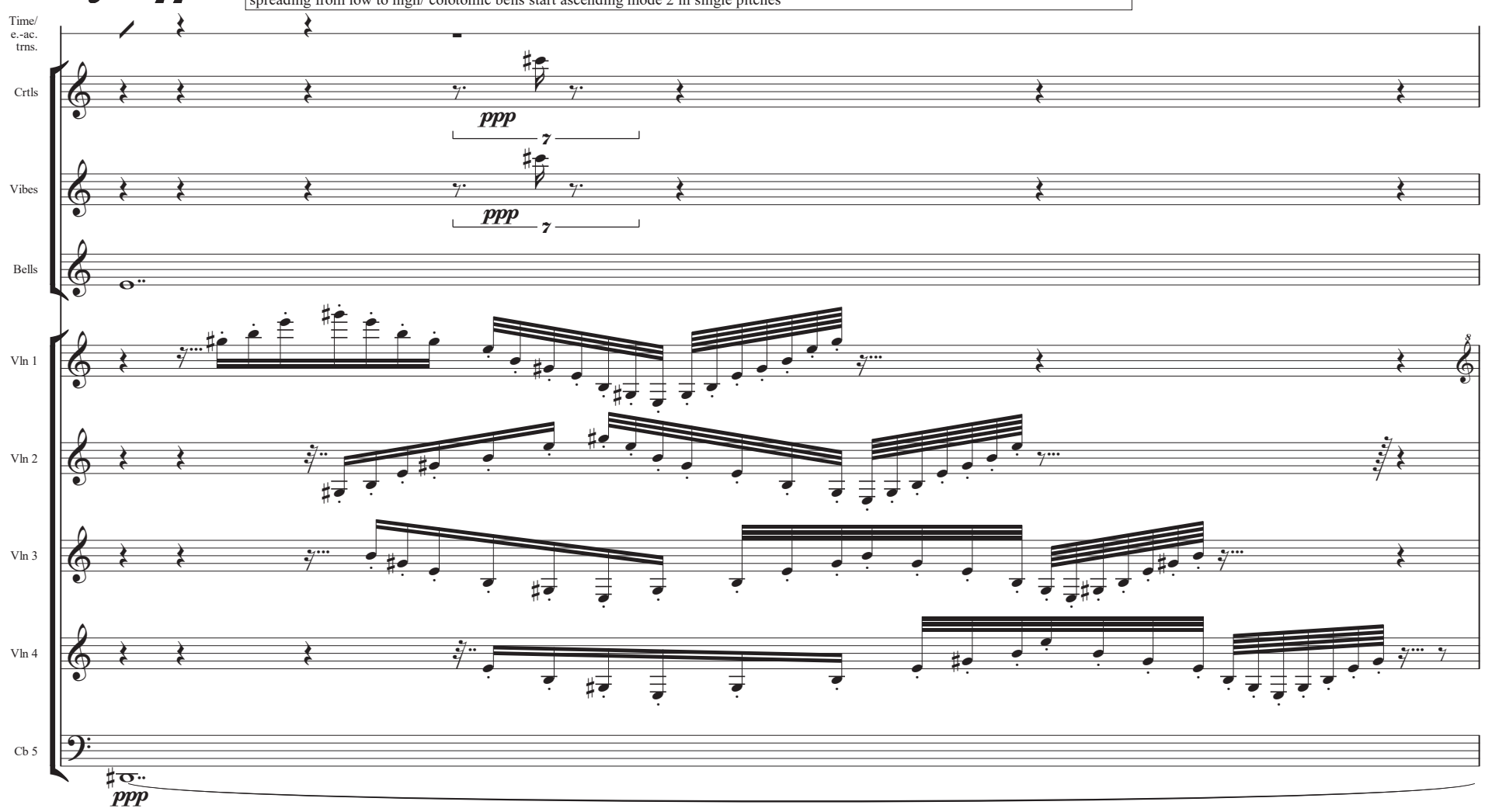
Crtls
Vibes
Flute
Oboe
Clrnt
Bssn
Hrn
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vla 1
Vla 2
Vla 3
Vla 4
Vla 5
Vlc 1
Vlc 2
Vlc 3
Vlc 4
Vlc 5
Cb 1
Cb 2
Cb 3
Cb 4
Cb 5

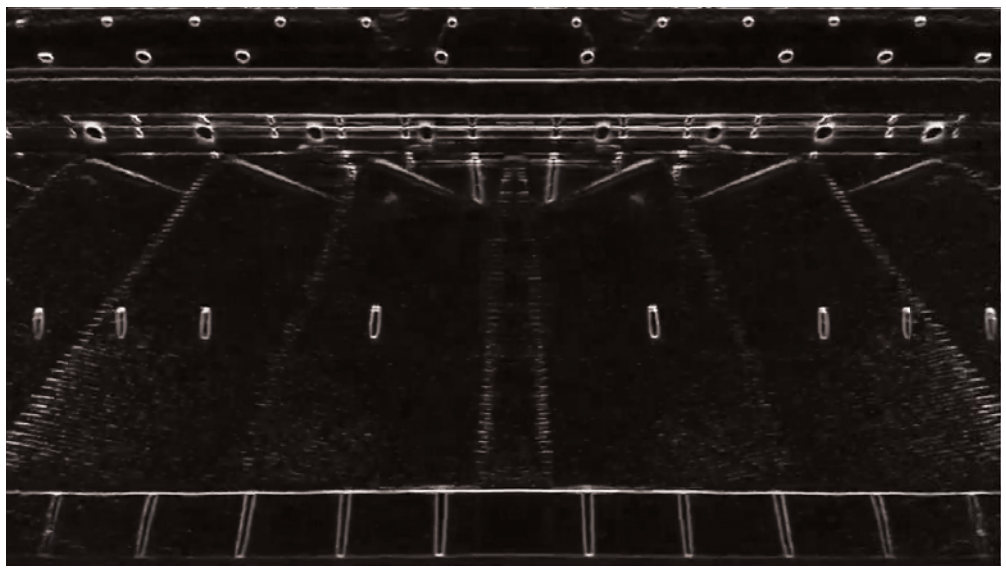
p

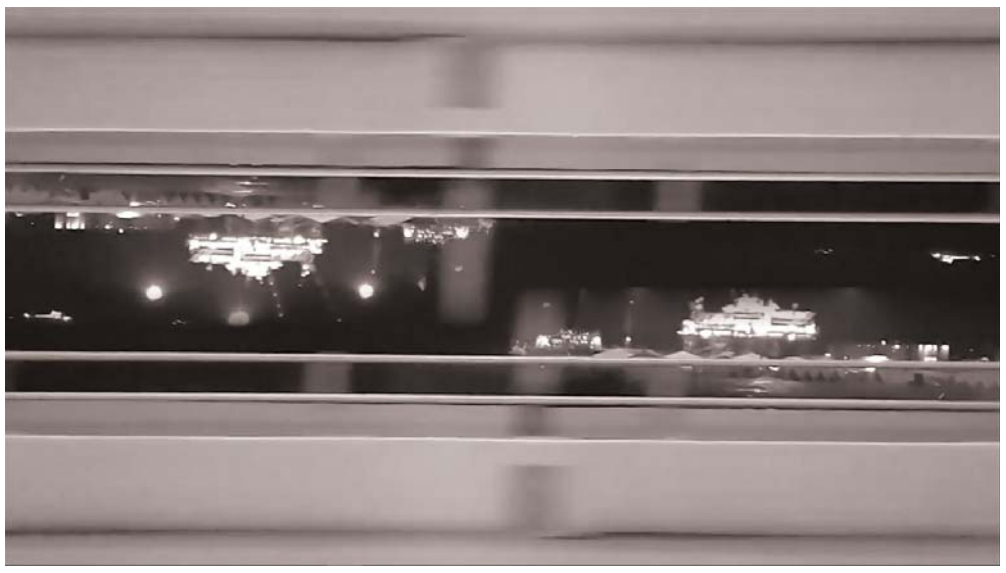
arco


♩ = 84
Crtls
Vibes
Flute
Oboe
Clrnt
Bssn
Hrn
pp
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5

period 2 @ 0'32"/ short rhythmic values on mode 1 (c, cis, d, f, fis, g and bes)/ metal percussion on the polar notes of mode 1 (cis and fis)/
the development of this polar notes takes place in a palindromic way/ long values on mode 2 (e, gis, a, b and dis)
spreading from low to high/ colotomic bells start ascending mode 2 in single pitches







end of blossom in g# relatively minor

Time/
e.-ac.
trns.

Crtls

Vibes

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

arco

Vla 5

arco

Cb 4

ppp

Cb 5

Crtls

Vibes

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Cb 3

ppp

Cb 4

Cb 5

12 13 14

begin of Interpolation opus 144C nr 5

Time/
e.-ac.
trns.

Crtls

Vibes

Clrnt

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 5

ppp

Cb 1

ppp

Cb 2

ppp

Cb 3

Cb 4

Cb 5

15

16

period 3 @ 1'10"/ the number of short values in the strings increases and double the pitches of long values

Time/
e.-ac.
trns.

Crtls

Vibes

Bells

Oboe

Clrnt

Bssn

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

pizz.

17

18

Crtls

Vibes

Oboe

Clrnt

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

pizz.

pizz.

19

20

Crtls

Vibes

Oboe

Clrnt

Bssn

arco

Vla 4

arco

pp

Vla 5

pp

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

pizz.

Cb 1

pp

Cb 2

pizz.

pp

21

22

Crtls

Vibes

Clrnt

Vla 2

pp

Vla 3

pp

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

pizz.

Vlc 4

pp

pizz.

Vlc 5

pp

23

24

Time/
e.-ac.
trns.

period 4 @ 1'48"

Crtls

Vibes

Bells

Oboe

Clrnt

Bssn

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

pizz.

25

26

Crtls

Vibes

Oboe

Clrnt

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

pizz.

27

28

Crtls

Vibes

Oboe

Clrnt

Bssn

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

pp

pizz.

p

29

Crtls

Vibes

Clrnt

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vlc 5

mp

pizz.

p

arco

pp

period 5 @ 2'26"/ the *Resonance* theme appears for the first time out of eight times with its defining and defying interval of an ascending minor ninth

Time/
e.-ac.
trns.

Crtls

Vibes

Bells

Flute

Oboe

Clrnt

Hrn

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vlc 1

Vlc 2

Vlc 4

Vlc 5

Crtls
Vibes
Flute
Oboe
Clrnt
Hrn
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vla 1
Vla 2
Vla 3
Vla 4
Vlc 1
Vlc 2
Vlc 3
Vlc 4
Vlc 5

pizz.

mp

arco

pp

32

33

Crtls

Vibes

Clrnt

Hrn

Bss Trbn

pp

Vln 1

Vln 2

Vln 3

Vla 4

pizz.

mp

Vla 5

Vlc 1

pp

Vlc 2

pp

Vlc 3

Vlc 4

Vlc 5

Cb 1

pizz.

mp

34 35

Crtls
Vibes
Clrnt
Hrn
Tnr Trbn
Vln 1
Vln 2
Vla 3
Vla 4
Vla 5
Vlc 1
Vlc 2
Vlc 3
Vlc 4
Vlc 5
Cb 1

pizz.
mp
arco
pp

Crtls
Vibes
Clrnt
Bssn
Tuba
Vln 4
Vln 5
Vla 1
Vla 3
Vla 4
Vla 5
Vlc 1
Vlc 2
Vlc 3
Vlc 4
Vlc 5
Cb 5

pizz.
arco
mp
pp

period 6 @ 3'04"

Time/
e.-ac.
trns.
Bells
Flute
Vln 1
Vla 2
Vla 3
Vla 4
Vla 5
Vlc 1
Vlc 2
Vlc 3
Cb 5

Oboe
Vln 1
Vln 2
Vla 1
Vla 2
Vla 3
Vla 4
Vla 5
Vlc 1
Vlc 2
Vlc 3
Vlc 5
Cb 4
Cb 5

arco
pp
mp
arco
mp
arco
mp
arco
mp

39

40

Oboe

Clrnt

mp

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

mp

Vlc 4

mp

Vlc 5

Cb 1

arco

mp

Cb 2

arco

mp

Cb 3

arco

mp

Cb 4

Cb 5

B period 7 @ 3'43"/ transformation *1 begins/ E very Major (triad is extracted from mode 2°)/ colotomic bells on E very Major chord

Time/ e.-ac. trns.

Bells — *mp*

Bssn — 3

Bss Trbn — *mp*

Tuba

Vla 1

Vla 2 — arco

Vla 3 — arco

Vla 4 — arco

Vla 5 — arco

Vlc 4 — *mp*

Vlc 5

Cb 1

Cb 2

Cb 3

Time/ e.-ac. trns.

Hrn — *mp*

Tnr Trbn — *mp*

Bss Trbn

Tuba — *mp*

Vla 1 — pizz.

Vla 2 — pizz.

Vla 3 — pizz.

Vla 4 — pizz.

Vla 5 — pizz.

Cb 1

Cb 2

Time/
e.-ac.
trns.

Trpt

ppp

Hrn

ppp

Tnr
Trbn

ppp

Bss
Trbn

ppp

Tuba

ppp

Vln 1

Vln 2

Vln 3

Vln 4

arco

Vln 5

arco

Vla 1

arco

Vla 2

arco

Vla 3

arco

Vla 4

arco

Vla 5

Vlc 1

Vlc 2

Cb 1

blossom of E very Major

Time/
e.-ac.
trns.

Trpt

Hrn

Tnr
Trbn

Bss
Trbn

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

pizz.

Vla 2

pizz.

Vla 3

pizz.

Vla 4

pizz.

Vla 5

Vlc 1

Vlc 2

Time/
e.-ac.
trns.

Trpt

Hrn

Tnr
Trbn

Bss
Trbn

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

arco

Vla 2

arco

Vla 3

arco

Vla 4

arco

Vla 5

arco

Vlc 1

Vlc 2

Time/
e.-ac.
trns.

Choir

mp

mp

Trpt

Hrn

Tnr
Trbn

Bss
Trbn

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

pizz.

Vla 2

pizz.

Vla 3

pizz.

Vla 4

pizz.

Vla 5

pizz.

Vlc 1

Vlc 2

Time/
e.-ac.
trns.

Choir

mp *mp* *mp*

Trpt

Hrn

Tnr
Trbn

Bss
Trbn

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 3

Vla 4

Vla 5

Vlc 1

period 8 @ 4'21"

Time/
e.-ac.
trns.

Bells

Choir

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

arco

Choir

Vla 1

Vla 2 — arco

Vla 3 — arco

Vla 4 — arco

Vla 5 — arco

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1 — pizz.

Cb 2 — pizz.

Cb 3 — pizz.

Cb 4 — pizz.

Cb 5 — pizz.

53 54 55 56

Time/
e.-ac.
trns.

begin of Interpolation opus 144C nr 3

Choir

57

58

end of Interpolation opus 144C nr 4

C

period 9 @ 4'59"/ colotomic bells start descending mode 2 in double pitches

Time/
e.-ac.
trns.

Crtls

Vibes

Bells

Choir

Flute

Oboe

Clrnt

Bssn

Tuba

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

59

60

Crtls

Vibes

Choir

Picc

Flute

Oboe

Clrnt

Bssn

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

mf

arco

61 62 63

Crtls
Vibes
Choir
Picc
Flute
Oboe
Clrnt
Bssn
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vla 1
Vla 2
Vla 3
Vla 4
Vlc 1
Vlc 2
Vlc 3
Vlc 4
Vlc 5

♩ = 154 storm 1

Time/ e.-ac. trns.

Crtls

Vibes

Flute *fff*

Oboe *fff*

Clrnt *fff*

Bssn *fff*

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1 pizz.

Vla 2 pizz.

Vla 3 pizz.

Vla 4 pizz.

Vla 5 pizz.

Vlc 1 pizz.

Vlc 2 pizz.

Vlc 3 pizz.

Vlc 4 pizz.

Vlc 5 pizz.

Cb 1 pizz.

Cb 2 pizz.

Cb 3 pizz.

Cb 4 pizz.

Cb 5 pizz.

♩ = 140 period 10 @ 5'35"

Time/ e.-ac. trns.

Bells

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 2 arco

Vla 3 arco

Vla 4 arco

Vla 5 arco

Vlc 1 arco

Vlc 2 arco

Vlc 3 arco

Vlc 4 arco

Vlc 5 arco

Cb 1 arco

Cb 2 arco

Cb 3 arco

Cb 4 arco

♩ = 126

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 3 pizz.

Vla 4 pizz.

Vla 5 pizz.

Vlc 1 pizz.

Vlc 2 pizz.

Vlc 3 pizz.

Vlc 4 pizz.

Vlc 5 pizz.

Cb 1 pizz.

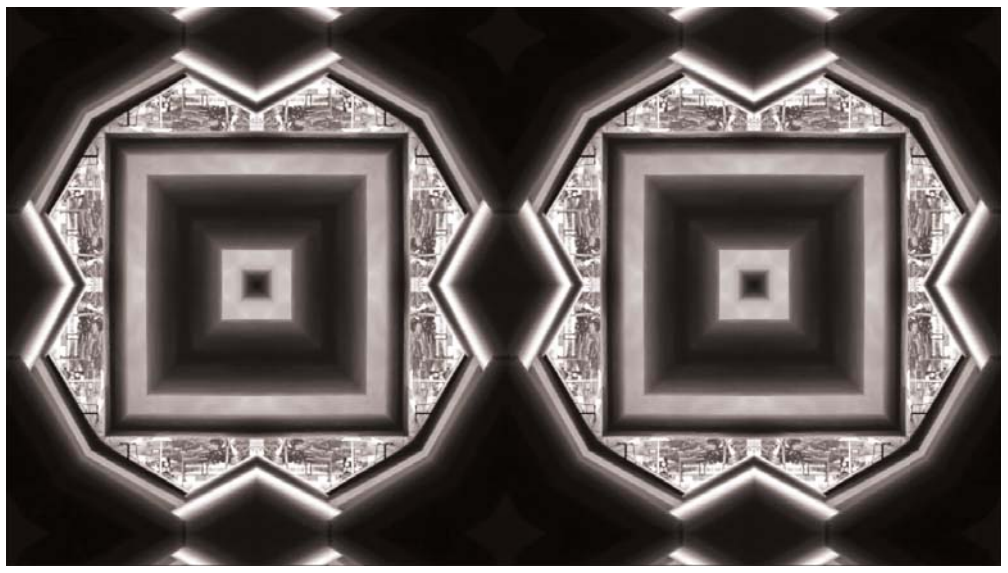
Cb 2 pizz.

Cb 3 pizz.

♩ = 112

Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vla 4
Vla 5
Vlc 1
Vlc 2
Vlc 3
Vlc 4
Vlc 5
Cb 1
Cb 2

arco



♩ = 105

Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vla 5
Vlc 1
Vlc 2
Vlc 3
Vlc 4
Vlc 5
Cb 1

pizz.

♩ = 98

Vln 1
Vln 2
Vln 3
Vln 4
Vlc 1
Vlc 2
Vlc 3
Vlc 4
Vlc 5

arco

♩ = 91

Vln 1

Vln 2

Vln 3

pizz.

Vlc 2

pizz.

Vlc 3

pizz.

Vlc 4

♩ = 84

Vln 1

Vln 2

Vlc 3

D

Time/
e.-ac.
trns.

period 11 @ 6'03"/ theme appears for the 2nd time/ long values of mode 2 spreading from low to high to low/ pitches of mode 1 in trochaic meter/ begin of the transformation *2

Crtls

Vibes

Bells

Oboe

Clrnt

Bssn

Trpt

Tnr
Trbn

Bss
Trbn

Tuba

Vln 1

pizz.

Cb 3

gradual resorption of the trochaic meter

Time/
e.-ac.
trns.

Crtls

Vibes

Flute

Oboe

Clrnt

Bssn

Trpt

Tnr
Trbn

Bss
Trbn

Tuba

Vln 1

Vln 2

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

Time/
e.-ac.
trns.

Crtls

Vibes

Flute

Oboe

Clrnt

Bssn

Trpt

Tnr
Trbn

Bss
Trbn

Tuba

Vln 1

Vln 2

Vln 3

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Time/
e.-ac.
trns.

Crtls

Vibes

Flute

Oboe

Clrnt

Bssn

Trpt

Tnr
Trbn

Bss
Trbn

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

mf

Vla 3

pp *p* *mp* *mf* *f*

Vla 4

pp *p* *mp* *mf* *f*

Vla 5

pp *p* *mp* *mf* *f*

Vlc 1

pp *p* *mp* *mf* *f*

Vlc 2

pp *p* *mp* *mf* *f*

Vlc 3

pp *p* *mp* *mf* *f*

Vlc 4

pp *p* *mp* *mf* *f*

Vlc 5

pp *p* *mp* *mf* *f*

Time/
e.-ac.
trns.

Crtls

Vibes

Clrnt

Bssn

Trpt

Hrn

Tnr
Trbn

Bss
Trbn

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Time/
e.-ac.
trns.

Crtls

Vibes

Flute

Oboe

Clrnt

Bssn

Trpt

Hrn

Bss
Trbn

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

arco

Vla 1

mf

Vla 5

p *mp* *mf* *f*

Vlc 1

p *mp* *mf* *f*

Vlc 2

p *mp* *mf* *f*

Vlc 3

p *mp* *mf* *f*

Time/
e.-ac.
trns.

Crtls

Vibes

Flute

Oboe

Clrnt

Bssn

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

arco

mf

Vlc 1

pp

Vlc 2

pp

period 12 @ 6'37"/ gradual growth of the trochaic meter

Time/
e.-ac.
trns.

Crtls

Vibes

Bells

Flute

Oboe

Clrnt

Bssn

pizz.

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

arco

Vla 3

mf

Vlc 1

pp

Vlc 2

pp

Crtls

Vibes

Flute

Oboe

pizz.

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

arco

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Crtls

Vibes

Flute

Oboe

Clrnt

Bssn

pizz.

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

arco

Vla 5

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Crtls

Vibes

Flute

Oboe

Clrnt

Bssn

pizz.

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

arco

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Crtls

Vibes

Flute

Oboe

Clrnt

Bssn

Vln 3 — pizz. — ppp pp p mf f

Vln 4 — pizz. — ppp pp p mf f

Vln 5 — pizz. — mf

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2 — arco — mf

Vlc 3 — ppp pp p mf f

Vlc 4 — ppp pp p mf f

Vlc 5 — ppp pp p mf f

Cb 1 — ppp pp p mf f

Cb 2 — ppp pp p mf f

Cb 3 — ppp pp p mf f

Cb 4 — ppp pp p mf f

Cb 5 — ppp pp p mf f

Crtls

Vibes

Flute

fff

Clrnt

Bssn

pizz.

Vln 1

ppp *pp* *p* *mp* *mf* *f* *ff*

pizz.

Vln 2

ppp *pp* *p* *mp* *mf* *f* *ff*

pizz.

Vln 3

ppp *pp* *p* *mp* *mf* *f* *ff*

pizz.

Vln 4

ppp *pp* *p* *mp* *mf* *f* *ff*

pizz.

Vln 5

ppp *pp* *p* *mp* *mf* *f* *ff*

pizz.

Vla 1

mf

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

arco

Vlc 3

mf

Vlc 4

ppp *pp* *p* *mp* *mf* *f* *ff*

Vlc 5

ppp *pp* *p* *mp* *mf* *f* *ff*

Cb 1

ppp *pp* *p* *mp* *mf* *f* *ff*

Cb 2

ppp *pp* *p* *mp* *mf* *f* *ff*

Cb 3

ppp *pp* *p* *mp* *mf* *f* *ff*

Crtls
Vibes
Flute
Oboe
Clrnt
Bssn
pizz.
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vla 1
Vla 2
Vla 3
Vla 4
Vla 5
Vlc 1
Vlc 2
Vlc 3
arco
Vlc 4
Cb 2
Cb 3
Cb 4
Cb 5

Time/
e.-ac.
trns.

period 13 @ 7'13"/ colotomic tubular bells on descending mode 1

Crtls

Vibes

Bells

Flute

Oboe

Clrnt

Bssn

pizz.

Vla 3

mf

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

arco

Vlc 5

mf

Cb 3

p *mp* *mf* *f*

Cb 4

p *mp* *mf* *f*

Cb 5

p *mp* *mf* *f*

Crtls

Vibes

Flute

Oboe

Clrnt

Bssn

arco

Vla 1

mf

pizz.

Vla 4

mf

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 4

p *mp* *mf* *f*

Cb 5

p *mp* *mf* *f*

Crtls

Vibes

Flute

Oboe

Vla 1

arco

Vla 2

mf

pizz.

Vla 5

mf

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 5

p *mp* *mf* *f*

Crtls

Vibes

Flute

Oboe

Clrnt

Bssn

Vla 1

Vla 2

Vla 3

arco

mf

Vlc 1

pizz.

mf

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

p *mp* *mf* *f*

Cb 2

p *mp* *mf* *f*

Cb 3

p *mp* *mf* *f*

Cb 4

p *mp* *mf* *f*

Cb 5

Crtls

Vibes

Flute

Oboe

Clrnt

Bssn

Vla 1

Vla 2

Vla 3

Vla 4

arco

mf

Vlc 2

pizz.

mf

Vlc 3

Vlc 4

Vlc 5

Crtls
Vibes
Flute
Oboe
Clrnt
Bssn
Vla 1
Vla 2
Vla 3
Vla 4
Vla 5
Vlc 3
Vlc 4
Vlc 5

arco

pizz.

mf

Crtls
Vibes
Vla 1
Vla 2
Vla 3
Vla 4
Vla 5
Vlc 4
Vlc 5
Cb 1
Cb 2

pizz.

mf

arco

period 14 @ 7'48"/ theme appears for the 3rd time and with single contamination/ colotomic bells start ascending mode 2 in triple pitches/ gradual growth of trochaic meter

Time/ e.-ac. trns.
Crtls
Vibes
Bells
Flute
Oboe
Clrnt
Bssn
Trpt
Hrn
Tnr Trbn
Bss Trbn
Tuba
Vln 1
Vln 3
Vln 4
Vla 1
Vla 2
Vla 3
Vla 4
Vla 5
Vlc 1
Vlc 2
Vlc 3
Vlc 4
Vlc 5
Cb 1
Cb 2
Cb 3
Cb 4
Cb 5

begin of the transformation *3

94

95

Time/
e.-ac.
trns.

Crtls

Vibes

Flute

Oboe

Clrnt

Bssn

Trpt

Hrn

Tnr
Trbn

Bss
Trbn

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

pizz.

arco

Time/
e.-ac.
trns.

Crtls

Vibes

Flute

Oboe

Clrnt

Bssn

Trpt

Hrn

Tnr
Trbn

Bss
Trbn

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

pizz.

Vla 4

Vla 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

Time/
e.-ac.
trns.

Crtls

Vibes

Flute

Oboe

Hrn

Tnr
Trbn

Bss
Trbn

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 5

Vlc 1

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

Time/
e.-ac.
trns.

Crtls

Vibes

Flute

Oboe

Clrnt

Bssn

Hrn

Bss
Trbn

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

pizz.

Vla 1

Vlc 1

Vlc 2

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

Time/
e.-ac.
trns.

Crtls

Vibes

Flute

Oboe

Clrnt

Bssn

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Cb 2

Cb 3

Cb 4

Cb 5

♩ = 154

period 15 @ 8'23"/ storm 2

Time/
e.-ac.
trns.

Bells

Vla 1 — arco

Vla 2 — arco

Vla 3 — arco

Vla 4 — arco

Vla 5 — arco

Vlc 1 — arco

Vlc 2 — arco

Vlc 3 — arco

Vlc 4 — arco

Vlc 5 — arco

Cb 1 — arco

Cb 2 — arco

Cb 3 — arco

Cb 4 — arco

Cb 5 — arco

Time/
e.-ac.
trns.

Picc

fff

Flute

fff

Vla 1

pizz.

Vla 2

pizz.

Vla 3

pizz.

Vla 4

pizz.

Vla 5

pizz.

Vlc 1

pizz.

Vlc 2

pizz.

Vlc 3

pizz.

Vlc 4

pizz.

Vlc 5

pizz.

Cb 1

pizz.

Cb 2

pizz.

Cb 3

pizz.

Cb 4

pizz.

Cb 5

♩ = 70

102 103 104 105 106 107 108 109 110

Time/ e.-ac. trns.

trochaic punctuation that sounds like 2 equal notes

begin of Interpolation opus 144C nr 1

period 16

begin of Interpolation opus 144C nr 2

end of Interpolation opus 144C nr 3

Bells

Vln 1 Vln 2 Vln 3 Vln 4 Vln 5

Vla 1 Vla 2 Vla 3 Vla 4 Vla 5

Vlc 1 Vlc 2 Vlc 3 Vlc 4 Vlc 5

Cb 1 Cb 2 Cb 3 Cb 4 Cb 5

ff

111 112 113 114

Vlc 1
Vlc 2
Vlc 3
Vlc 4
Cb 3
Cb 4
Cb 5

arco mf
arco mf
arco mf
arco mf
arco mf
arco mf
arco mf

115

♩ = 84

period 17/ woodwinds are now marcato

Time/ e.-ac. trns.
Crtls
Vibes
Bells
Flute
Oboe
Clrnt
Bssn

mf 7
mf 7
mf
mf 7
mf 7
mf 7
mf 7
mf 7

Vlc 1
Vlc 2
Vlc 3
Vlc 4
Cb 3
Cb 4
Cb 5

Crtls
Vibes
Clrnt
Bssn
Vlc 1
Vlc 2
Vlc 3
Vlc 4
arco
Vlc 5
mf
Cb 4
Cb 5

Crtls
Vibes
Flute
Oboe
Clrnt
Bssn
Vlc 1
Vlc 2
Vlc 3
Vlc 4
Vlc 5
arco
Cb 1
mf
Cb 5

Crtls
Vibes
Flute
Oboe
Clrnt
Bssn
Vlc 1
Vlc 2
Vlc 3
Vlc 4
Vlc 5
Cb 1
Cb 2

arco

mf

Crtls
Vibes
Flute
Oboe
Clrnt
Bssn
Vlc 2
Vlc 3
Vlc 4
Vlc 5
Cb 1
Cb 2
Cb 3

mf

start of stretto in triangle, 7 times 24 ♩ + 8 ♩

Time/
e.-ac.
trns.

Triangle

Crtls

Vibes

Clrnt

Bssn

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

f

mf

Crtls

Vibes

Flute

Oboe

Clrnt

Bssn

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

mf

period 18 @ 10'21"/ theme appears for the 4th time with double contamination

Time/
e.-ac.
trns.

Crtls

Vibes

Bells

Flute

Oboe

Clrnt

Bssn

Trpt

Hrn

Tnr
Trbn

Bss
Trbn

Tuba

Tutti
Vln

arco

Vlc 5

Cb 1

Cb 2

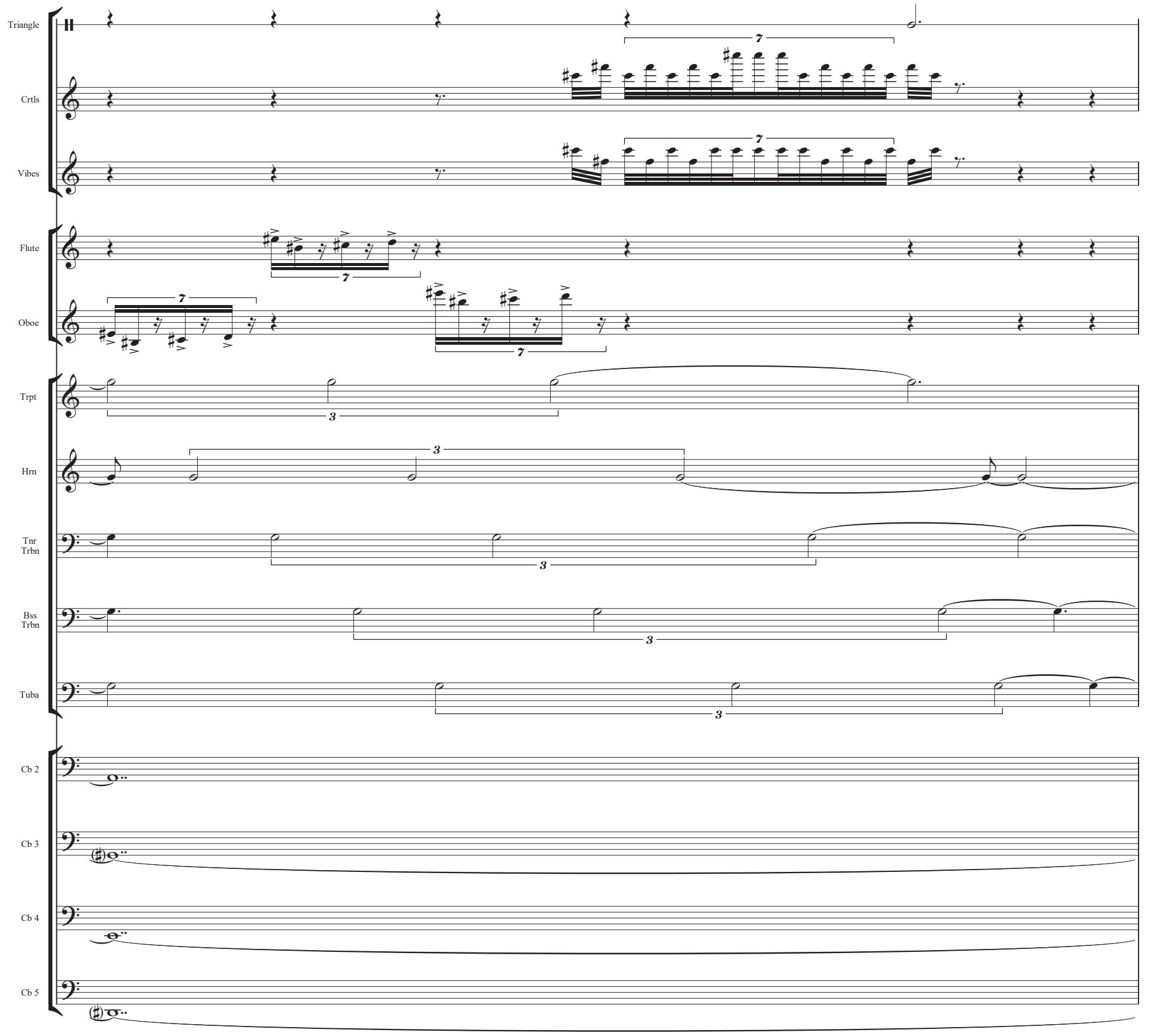
Cb 3

Cb 4

Cb 5

Triangle
Crtls
Vibes
Flute
Oboe
Clrnt
Bssn
Trpt
Hrn
Tnr Trbn
Bss Trbn
Tuba
Tutti Vln
Cb 1
Cb 2
Cb 3
Cb 4
Cb 5

not transformed
not transformed
not transformed
not transformed
not transformed


Triangle
Crtls
Vibes
Flute
Oboe
Trpt
Hrn
Tnr
Trbn
Bss
Trbn
Tuba
Cb 2
Cb 3
Cb 4
Cb 5
7
3

125

Crtls
Vibes
Flute
Oboe
Clrnt
Bssn
Trpt
Hrn
Tnr Trbn
Bss Trbn
Tuba
Cb 3
Cb 4
Cb 5

126

Crtls
Vibes
Flute
Oboe
Clrnt
Bssn
Trpt
Hrn
Tnr Trbn
Bss Trbn
Tuba
Vln 1
Cb 4
Cb 5

p

Time/
e.-ac.
trns.

transformation *4 begins

Crtls

Vibes

Flute

Oboe

Clrnt

Bssn

Trpt

Hrn

Tnr
Trbn

Bss
Trbn

Tuba

Vln 1

Vln 2

Vln 3

Cb 5

period 19 @ 10"56" / cadence on g# relatively minor/
g# minor triad is extracted from mode 2/
colotomic bells on chord/

128

E

129

Time/
e.-ac.
trns.

Triangle

Crtls

Vibes

Bells

Choir

Clrnt

Bssn

Trpt

Hrn

Tnr
Trbn

Bss
Trbn

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

130 131

Time/ e.-ac. trns.

Choir

p *mp*

Hrn

mf

Tnr Trbn

mf

Bss Trbn

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

132 133

Time/ e.-ac. trns.

Triangle

Choir

mf *mp*

Trpt

mf

Hrn

Tnr Trbn

Bss Trbn

Tuba

mf

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

134 135 136 137 138 139 140 141 142

Time/ e.-ac. trns.

period 20 @ 11'31"/ colotomic tubular bells on ascending mode 1

Bells

Choir

p

Trpt

Hrn

Tnr Trbn

Bss Trbn

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

F

143

Time/ e.-ac. trns.

period 21 @ 12'06"/ colotomic bells begin of mode 1

Crtls

pp

Vibes

Bells

Picc

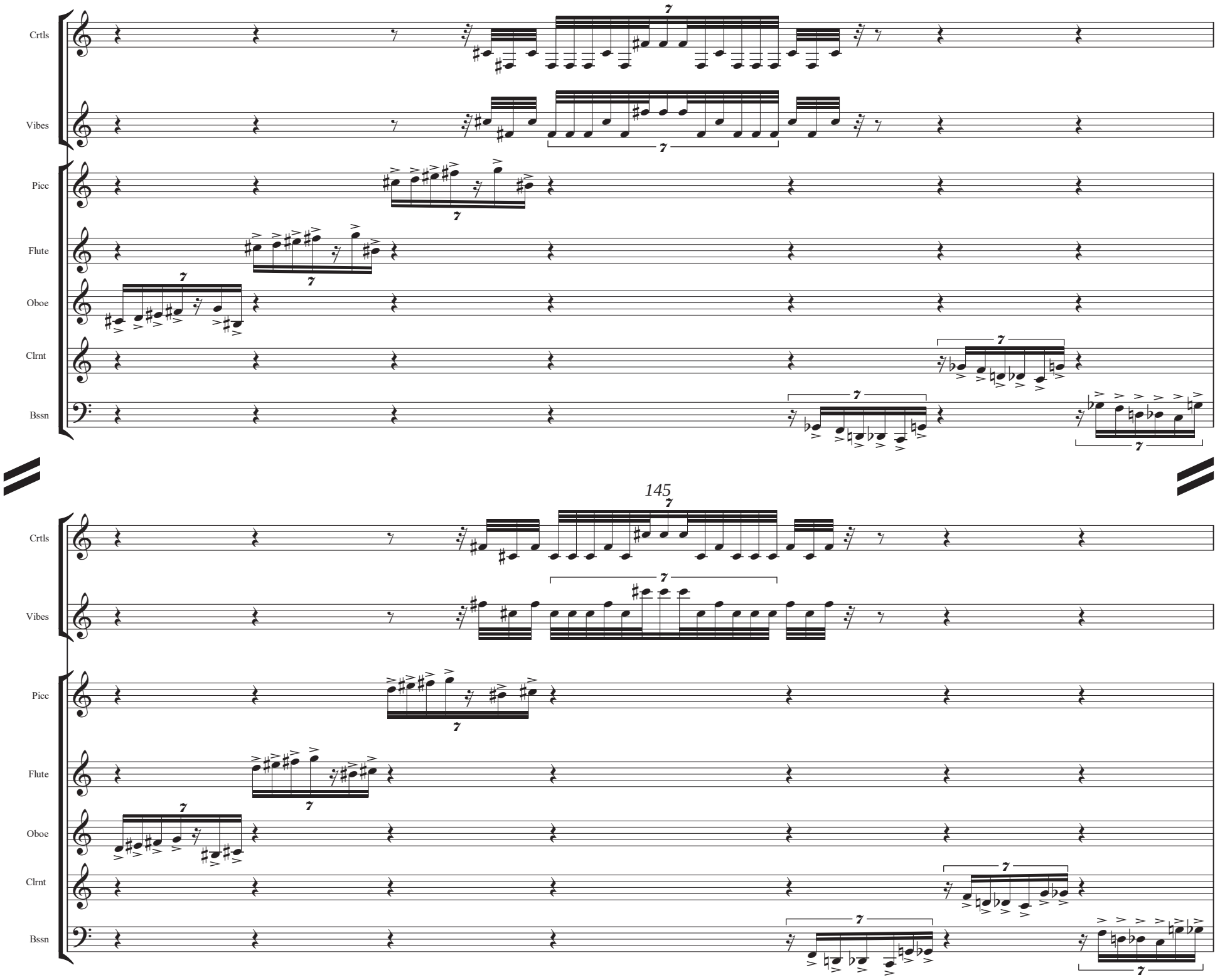
Flute

Oboe

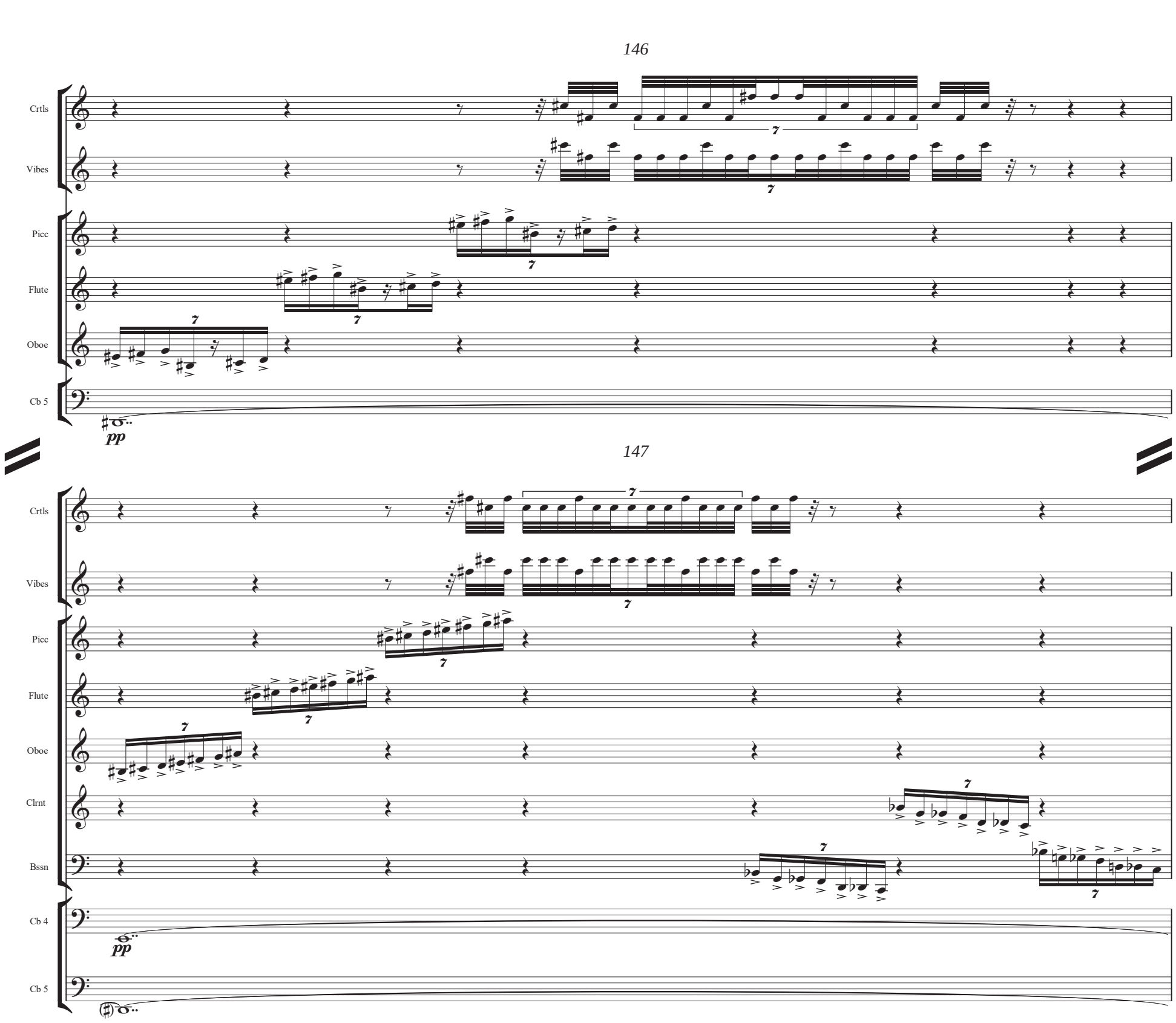
Clrnt

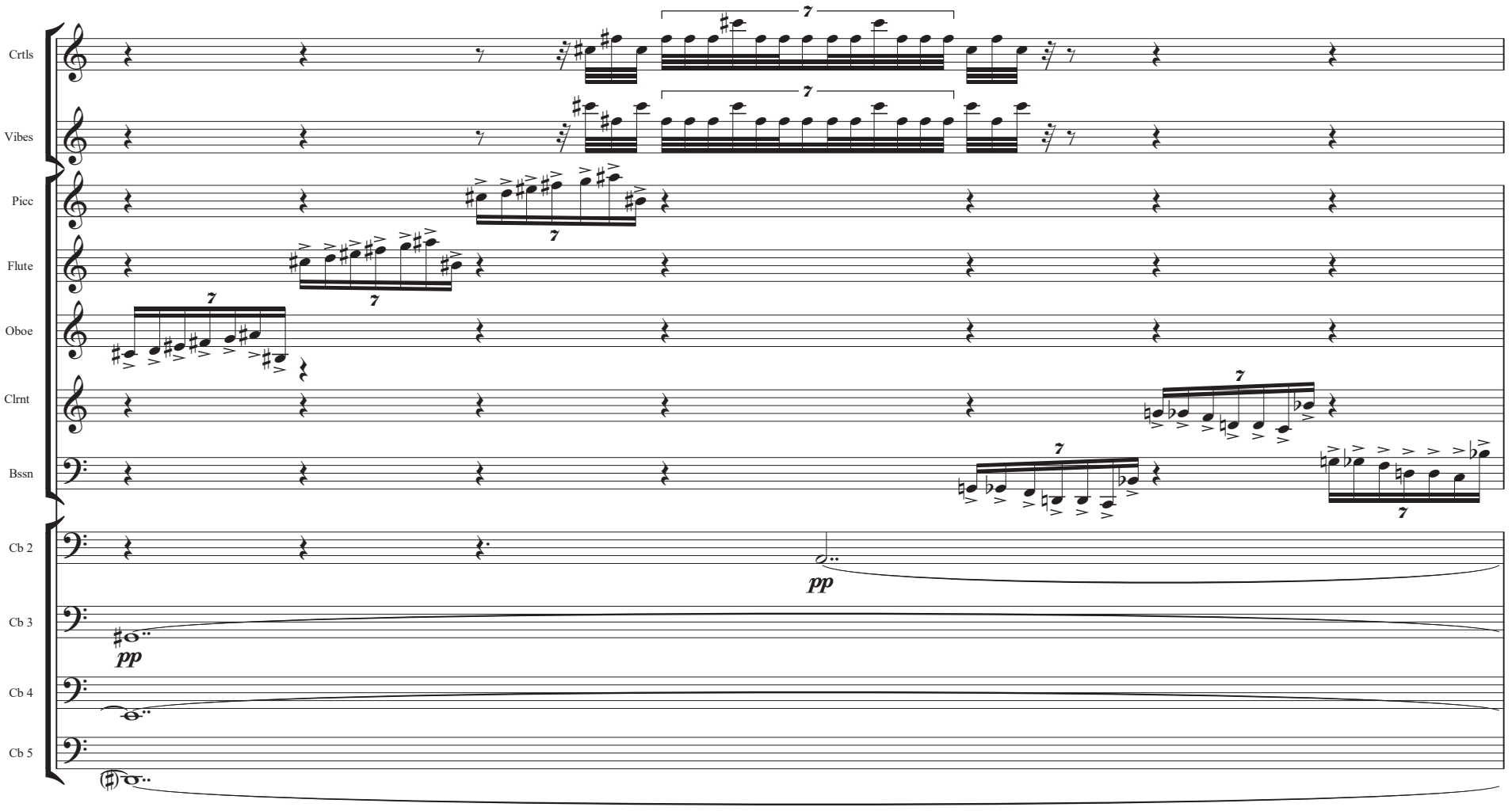
Bssn

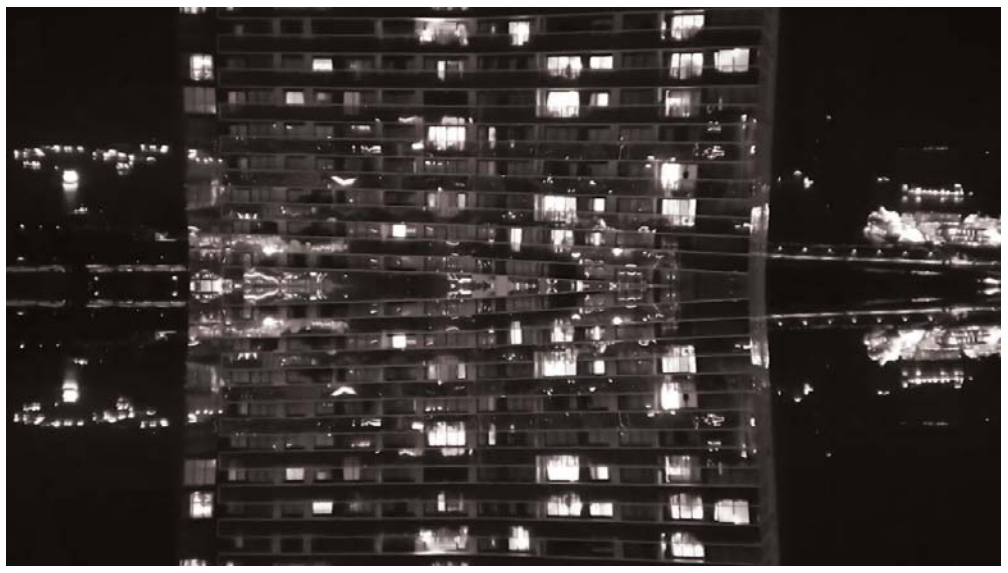
144



145


146
Crtls
Vibes
Picc
Flute
Oboe
Cb 5
pp
147
Crtls
Vibes
Picc
Flute
Oboe
Clrnt
Bssn
Cb 4
Cb 5
pp


Crtls
Vibes
Picc
Flute
Oboe
Clrnt
Bssn
Cb 2
Cb 3
Cb 4
Cb 5
pp
pp



Crtls

Vibes

Picc

Flute

Oboe

Clrnt

Bssn

Vlc 5

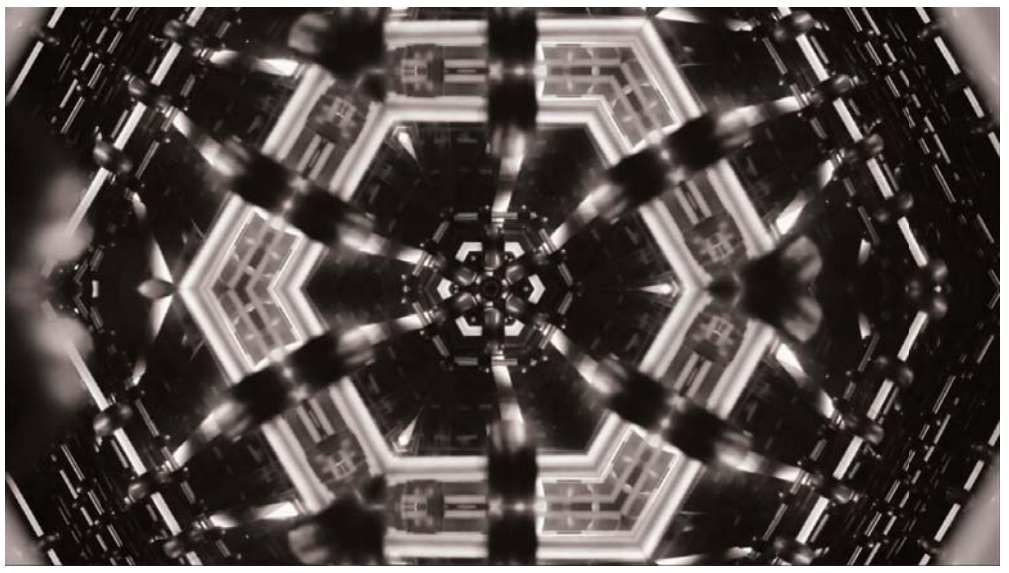
Cb 1

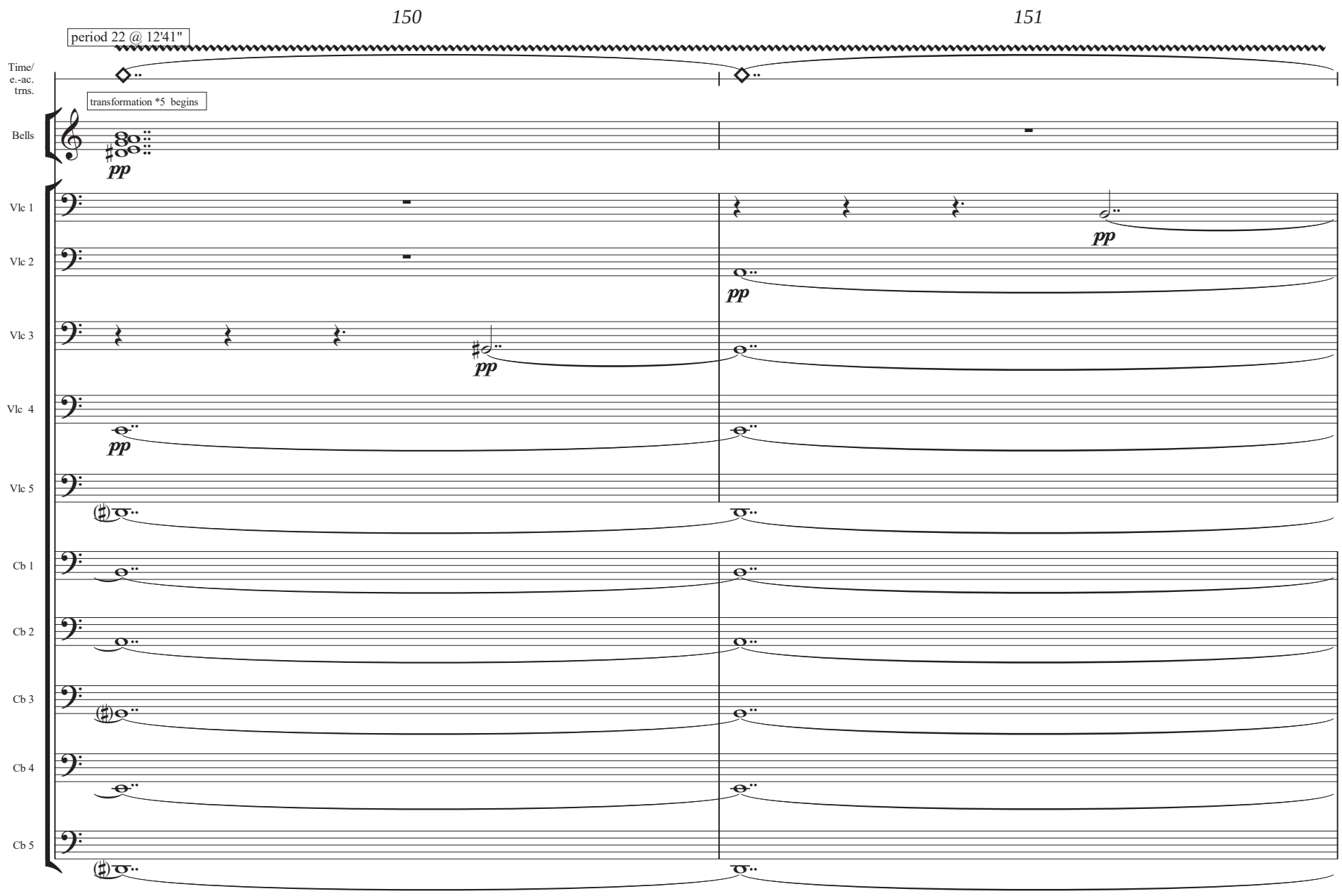
Cb 2

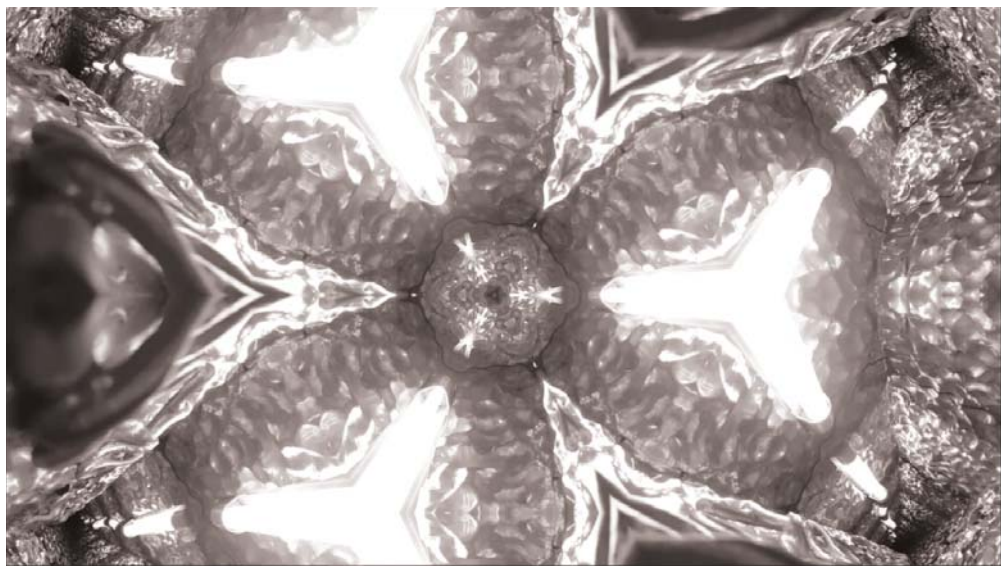
Cb 3

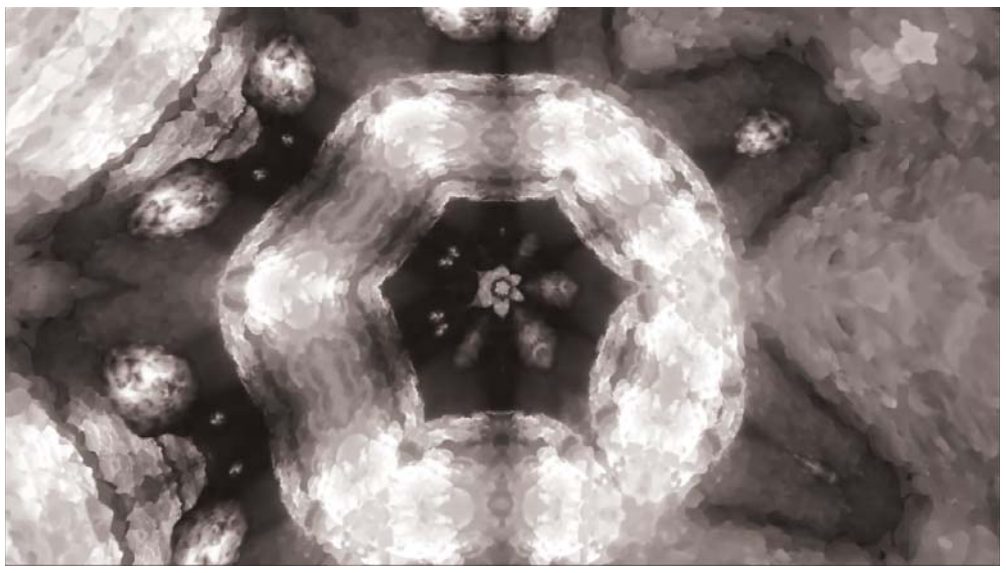
Cb 4

Cb 5




150
151
period 22 @ 12'41"
Time/
e.-ac.
trns.
transformation *5 begins
Bells
Vlc 1
Vlc 2
Vlc 3
Vlc 4
Vlc 5
Cb 1
Cb 2
Cb 3
Cb 4
Cb 5
pp





152 153 154 155 156

trochaic punctuation

Time/ e.-ac. trns.

Vln 1 Vln 2 Vln 3 Vln 4 Vln 5 Vla 1 Vla 2 Vla 3 Vla 4 Vla 5 Vlc 1 Vlc 2 Vlc 3 Vlc 4 Vlc 5 Cb 1 Cb 2 Cb 3 Cb 4 Cb 5

arco pizz. p mp mf f ff

157 158 159 160 161 162

period 23 @ 13'16"/ colotomic bells three pitches from mode 1/ start of stretto in triangle, 7 times 12 ♩ + 4 ♩

begin of Interpolation opus 144C nr 6

Time/ e.-ac. trns.

Triangle

Bells

163 164 165 166 167 168

period 24 @ 13'51"

end of Interpolation opus 144C nr 2

end of Interpolation opus 144C nr 5

169 170

Triangle
Bssn
Tnr Trbn
Bss Trbn
Tuba
Vlc 1
Vlc 2
Vlc 3
Vlc 4
Vlc 5
Cb 1
Cb 2
Cb 3
Cb 4
Cb 5

ff
arco
f
cresc.

G

period 25 @ 14'26"/ theme appears for the 5th time with triple contamination/ mode 1 in canonic stretto/ colotomic bells mode 1 in chord of 4 pitches/ begin storm 3

Time/ e.-ac. trns.

Bells

Bssn

Trpt

Hrn

Tnr Trbn

Bss Trbn

Tuba

Tutti Vln

Vla 1

Vla 2

Vla 3

Vla 4

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 5

Triangle

Oboe

Clrnt

Bssn

Trpt

Hrn

Tnr Trbn

Bss Trbn

Tuba

Tutti Vln

Vla 1

Vla 2

Vla 3

Vla 4

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

arco

Cb 4

Cb 5

Time/
e.-ac.
trns.

growth of trochaic meter

Oboe

Clrnt

Bssn

Trpt

Hrn

Tnr
Trbn

Bss
Trbn

Tuba

Vla 1

pizz.

Vla 2

pizz.

Vlc 5

Cb 1

Cb 3

arco

Cb 4

Cb 5

Triangle

Flute

Oboe

Clrnt

Bssn

Trpt

Hrn

Tnr
Trbn

Bss
Trbn

Tuba

Vln 5

Vla 1

Vla 2

Vla 3

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

mode 2 in septuplets/ start of stretto in triangle, 7 times 6♩ + 2♩

Time/ e.-ac. trns.

Triangle

Flute

Oboe

Clrnt

Bssn

Trpt

Hrn

Tnr Trbn

Bss Trbn

Tuba

pizz.

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

pizz.

Vla 4

pizz.

Vlc 4

pizz.

Vlc 5

arco

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

Triangle

Flute

Oboe

Clrnt

Bssn

Trpt

Hrn

Tnr Trbn

Bss Trbn

pizz.

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

pizz.

Vla 5

pizz.

Vlc 3

Vlc 4

arco

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

Triangle

Flute

Oboe

Clrnt

Bssn

Trpt

Hrn

pizz.

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

pizz.

Vlc 1

pizz.

Vlc 2

Vlc 3

arco

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

period 26 @ 15'00"/ colotomic bells mode 1 in chord of 5 pitches

Time/
e.-ac.
trns.

Triangle

Vibes

Bells

Flute

Oboe

Clrnt

Bssn

pizz.

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

arco

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

Triangle

Bssn

mf

Vla 5

pizz.

f

Vlc 1

pizz.

f

arco

Vlc 2

f

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

Triangle

Clrnt

mf

Bssn

Vla 5

f

arco

Vlc 1

f

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

Triangle

Oboe

mf

Clrnt

Bssn

Vla 4

pizz.

f

Vla 5

arco

f

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

Triangle

Flute

mf

Oboe

Clrnt

Bssn

pizz.

Vla 3

f

arco

Vla 4

f

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

start of stretto in triangle, 7 times 3𝅗𝅥. + 1𝅗𝅥

Time/ e.-ac. trns.

Triangle

Vibes

Flute

Oboe

Clrnt

Bssn

Vla 2 — pizz.

Vla 3 — arco

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

Time/
e.-ac.
trns.

theme appears for the 6th time @ 15'31" with quadruple contamination

Triangle

Vibes

Picc

f

Flute

Oboe

Clrnt

Bssn

Trpt

Hrn

Tnr
Trbn

Bss
Trbn

Tuba

Tutti
Vln

arco

arco

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

Triangle
Vibes
Picc
Flute
Oboe
Clrnt
Bssn
Trpt
Hrn
Tnr Trbn
Bss Trbn
Tuba
Tutti Vln
arco
Vla 1
Vla 2
Vla 3
Vla 4
Vlc 1
Vlc 2
Vlc 3
Vlc 4
Cb 1
Cb 2
Cb 3
Cb 4
Cb 5

shortened period 27 @ 15'41"/ colotomic bells mode 1 in full chord of 6 pitches

Time/ e.-ac. trns.
Triangle
Vibes
Bells
Flute
Oboe
Clrnt
Bssn
Trpt
Hrn
Tnr Trbn
Bss Trbn
Tuba
Vln 4
Vln 5
Vla 1
Vla 2
Vla 3
Vlc 1
Vlc 2
Vlc 3
Cb 1
Cb 2
Cb 3
Cb 4
Cb 5

start of stretto in triangle, 7 times 3 + 1

Time/
e.-ac.
trns.

Triangle

Vibes

Flute

Oboe

Clrnt

Bssn

Trpt

Hrn

Tnr
Trbn

Bss
Trbn

Tuba

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vlc 1

Vlc 2

Cb 1

Cb 2

Cb 3

Cb 4

Triangle
Vibes
Flute
Oboe
Clrnt
Bssn
Trpt
Hrn
Tnr Trbn
Bss Trbn
Tuba
Vln 1
Vln 2
Vln 3
Vln 4
Vla 1
Vlc 1
Vlc 4
Vlc 5
Cb 1
Cb 2
Cb 3

♩ = 76 ♩ = 74 ♩ = 72 ♩ = 70 ♩ = 68 ♩ = 66 ♩ = 64

start of stretto in triangle, 7 times 3♩ + 1 ♩

Time/ e.-ac. trns.

Triangle

Vibes

Flute

Oboe

Clrnt

Bssn

Trpt

Hrn

Tnr Trbn

Bss Trbn

Tuba

Vln 1

Vln 2

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Cb 1

Cb 2

♩ = 62 ♩ = 60 ♩ = 58 ♩ = 56

190

bar 190, 191 and 192 = 133 hemidemisemiquavers (= 64th notes) as 133 = 19 x 7

Time/ e.-ac. trns.
Triangle
Vibes
Picc
Flute
Oboe
Clrnt
Bssn
Trpt
Hrn
Tnr Trbn
Bss Trbn
Tuba
pizz.
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vla 1
Vla 2
Vla 3
Vla 4
Vla 5
Vlc 1
Vlc 2
Vlc 3
Vlc 4
Vlc 5
Cb 1

191

192

♪=108 ♪=100 ♪=96 ♪=92 ♪=88 ♩=60

end of Interpolation opus 144C nr 1

Time/ e.-ac. trns.

Triangle

Flute

Oboe

Clrnt

Bssn

Trpt

Hrn

Tnr Trbn

Bss Trbn

Tuba

arco

pizz.

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

H

♩ = 77

period 28 @ 16'12"/ transformation *6 stops abruptly at the very end of bar 184/
blossom in E very Major/ atomisation of the chord in arpeggios based on the rhythms
of the canonic stretto of the preceding section/ colotomic tubular bells on ascending mode 2

Time/ e.-ac. trns.
Crtls
Vibes
Bells
Choir
Flute
Oboe
Clrnt
Bssn
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vla 1
Vla 2
Vla 3
Vla 4
Vla 5
Tutti Vlc
Cb 1
Cb 2
Cb 3
Cb 4
Cb 5

194

195

♩ = 76

♩ = 75

bars 194, 195 and 196 are detuned by -19 cents

Time/
e.-ac.
trns.

Crtls

Vibes

Bells

Choir

Flute

Oboe

Clrnt

Bssn

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

♩ = 74 ♩ = 73

bars 197, 198 and 199 are detuned by -38 cents

Time/ e.-ac. trns.

Crtls

Vibes

Bells

Choir

Flute

Oboe

Clrnt

Bssn

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

pizz.

♩ = 72

Crtls
Vibes
Bells
Choir
Flute
Oboe
Clrnt
Bssn
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vla 1
Vla 2
Vla 3
Vla 4
Vla 5
Vlc 1
Vlc 2
Vlc 3
Vlc 4
Vlc 5
Cb 1
Cb 2
Cb 3
Cb 4
Cb 5

♩ = 71

Crtls
Vibes
Bells
Choir
Flute
Oboe
Clrnt
Bssn
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vla 1
Vla 2
Vla 3
Vla 4
Vla 5
Vlc 1
Vlc 2
Vlc 3
Vlc 4
Vlc 5
Cb 1
Cb 2
Cb 3
Cb 4
Cb 5

♩ = 70

period 29 @ 16'52"/ colotomic bells chordal mode 1/ growth of the trochaic meter now in a syncopated form/ begin of storm 4

Time/ e.-ac. trns.

Vibes

Bells

Choir

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

♩ = 77

Vibes
Bells
Choir
Bssn
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vla 1
Vla 2
Vla 3
Vla 4
Vla 5
Vlc 1
Vlc 2
Vlc 3
Vlc 4
Vlc 5
Cb 1
Cb 2
Cb 3
Cb 4
Cb 5

p *pp* *f*

arco

♩ = 84

Bells
Choir
Clrnt
Bssn
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vla 1
Vla 2
Vla 3
Vla 4
Vla 5
Vlc 1
Vlc 2
Vlc 3
Vlc 4
Vlc 5
Cb 1
Cb 2
Cb 3
Cb 4
Cb 5

ppp
mp
p
arco
f

♩ = 91

first appearance of percussion membranophone

Time/
e.-ac.
trns.

Bells

pp

Tmpn

ppp

Choir

Oboe

mf

Clrnt

mf

Bssn

mf

Vln 1

mp

Vln 2

mp

Vln 3

mp

Vln 4

mp

Vln 5

mp

Vla 1

mp

Vla 2

mp

Vla 3

mp

Vla 4

arco

mp

Vla 5

f

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

♩ = 98

Bells
Tmpn
Choir
Flute
Oboe
Clrnt
Bssn
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vla 1
Vla 2
Vla 3
Vla 4
Vla 5
Vlc 1
Vlc 2
Vlc 3
Vlc 4
Vlc 5
Cb 1
Cb 2
Cb 3
Cb 4
Cb 5

arco

♩ = 105

Bells
Tmpn
Flute
Oboe
Clrnt
Bssn
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vla 1
Vla 2
Vla 3
Vla 4
Vla 5
Vlc 1
Vlc 2
Vlc 3
Vlc 4
Vlc 5
Cb 1
Cb 2
Cb 3
Cb 4
Cb 5

mp
mf
ff
f
arco

♩ = 112

Bells
Tmpn
Flute
Oboe
Clrnt
Bssn
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vla 1
Vla 2
Vla 3
Vla 4
Vla 5
Vlc 1
Vlc 2
Vlc 3
Vlc 4
Vlc 5
Cb 1
Cb 2
Cb 3
Cb 4
Cb 5

mf
ff
fff
ff
arco
f

♩ = 119

period 30 @ 17'24"/ colotomic bells chordal mode 1 period 29 @ 16'52"/ transformation *7 begins

Time/ e.-ac. trns.

Bells

Tmpn

Picc

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

♩ = 126

Bells
Tmpn
Picc
Flute
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vla 1
Vla 2
Vla 3
Vla 4
Vla 5
Vlc 1
Vlc 2
Vlc 3
Vlc 4
Vlc 5
Cb 1
Cb 2
Cb 3
Cb 4
Cb 5

♩ = 133

Bells
Tmpn
Picc
Flute
Oboe
Clrnt
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vla 1
Vla 2
Vla 3
Vla 4
Vla 5
Vlc 1
Vlc 2
Vlc 3
Vlc 4
Vlc 5
Cb 1
Cb 2
Cb 3
Cb 4
Cb 5

♩ = 140

Bells
Tmpn
Picc
Flute
Oboe
Clrnt
Bssn
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vla 1
Vla 2
Vla 3
Vla 4
Vla 5
Vlc 1
Vlc 2
Vlc 3
Vlc 4
Vlc 5
Cb 1
Cb 2
Cb 3
Cb 4
Cb 5

♩ = 147

theme appears for the 7th without contamination, augmented and in E Very Major

Time/
e.-ac.
trns.

Bells

Tmpn

Picc

Flute

Oboe

Clrnt

Bssn

Tutti
Brass

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

♩ = 154

Bells
Tmpn
Picc
Flute
Oboe
Clrnt
Bssn
Tutti Brass
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vla 1
Vla 2
Vla 3
Vla 4
Vla 5
Vlc 1
Vlc 2
Vlc 3
Vlc 4
Vlc 5
Cb 1
Cb 2
Cb 3
Cb 4
Cb 5

end of storm 4

Time/ e.-ac. trns.
Bells
Tmpn
Picc
Flute
Oboe
Clrnt
Bssn
Tutti Brass
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vla 1
Vla 2
Vla 3
Vla 4
Vla 5
Vlc 1
Vlc 2
Vlc 3
Vlc 4
Vlc 5
Cb 1
Cb 2
Cb 3
Cb 4
Cb 5

I ♩ = 161

period 31 @ 17'46"/ sharpened E very Major sharpenend by 38 cents/ atomisation of the chord in arpeggios based on the rhythms of the canonic stretto of the preceding section

Time/ e.-ac. trns.

Crtls

Vibes

Bells

Picc

Flute

Oboe

Clrnt

Bssn

Trpt

Hrn

Tnr Trbn

Bss Trbn

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Tutti Vlc

Tutti Cb

♩ = 154

bar 215 is detuned by -19 cents

Time/
e.-ac.
trns.

Crtls

Vibes

Bells

Picc

Flute

Oboe

Clrnt

Bssn

Trpt

Hrn

Tnr
Trbn

Bss
Trbn

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Tutti
Vlc

Tutti
Cb

♩ = 147

bar 216 is detuned by -38 cents

Time/
e.-ac.
trns.

Crtls

Vibes

Bells

Picc

Flute

Oboe

Clrnt

Bssn

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Tutti
Cb

♩ = 140

bar 217 is detuned by -19 cents

Time/ e.-ac. trns.

Crtls

Vibes

Bells

Picc

Flute

Oboe

Clrnt

Bssn

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Tutti Cb

♩ = 133

bar 218 is not detuned

Time/
e.-ac.
trns.

Crtls

Vibes

Bells

Picc

Flute

Oboe

Clrnt

Bssn

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Tutti
Cb

♩ = 126 bar 219 is detuned by +19 cents

Time/ e.-ac. trns.

Crtls

Vibes

Bells

Picc

Flute

Oboe

Clrnt

Bssn

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Tutti Cb

♩ = 119

bar 220 is detuned by +38 cents

Time/
e.-ac.
trns.

Crtls

Vibes

Bells

Picc

Flute

Oboe

Clrnt

Bssn

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Tutti
Cb

J ♩ = 112

221 222 223 224

period 32 @ 18'07"/ transformation *7 starts gradually/ theme appears for the 8th and last time, augmented and in E very Major / gradual appearance of g# sharp relatively minor

Time/ e.-ac. trns.

Bells

Picc

Flute

Oboe

Clrnt

Bssn

Trpt

Hrn

Tnr Trbn

Bss Trbn

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Tutti Vla

Tutti Vlc

Tutti Cb

gradual diminuendo and blossom in E Very major

Time/
e.-ac.
trns.

Choir

ff

Picc

Flute

Oboe

Clrnt

Bssn

Trpt

Hrn

Tnr
Trbn

Bss
Trbn

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Tutti
Vla

Tutti
Vlc

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

Choir
Oboe
Clrnt
Hrn
Tnr Trbn
Bss Trbn
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Tutti Vla
Vlc 1
Vlc 2
Vlc 3
Vlc 4
Vlc 5
Cb 1
Cb 2
Cb 3
Cb 4
Cb 5

Choir
Oboe
Clrnt
Hrn
Tnr Trbn
Bss Trbn
Vln 3
Vln 4
Vln 5
Vla 1
Vla 2
Vla 3
Vla 4
Vla 5
Vlc 1
Vlc 2
Vlc 3
Vlc 4
Vlc 5
Cb 1
Cb 2
Cb 3
Cb 4
Cb 5

period 33 @ 18'33"/ transformation *8 begins

Time/
e.-ac.
trns.
Bells
Choir
Oboe
Clrnt
Hrn
Tnr
Trbn
Bss
Trbn
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vla 1
Vla 2
Vla 3
Vla 4
Vla 5
Vlc 1
Vlc 2
Vlc 3
Vlc 4
Vlc 5
Cb 1
Cb 2
Cb 3
Cb 4
Cb 5

Time/
e.-ac.
trns.

Choir

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

230 231 232 233

trochaic final punctuation that sounds like 2 equal notes

end of Interpolation opus 144C nr 6

Time/ e.-ac. trns.

Choir

Vln 1 Vln 2 Vln 3 Vln 4 Vln 5

Vla 1 Vla 2 Vla 3 Vla 4 Vla 5

Vlc 1 Vlc 2 Vlc 3 Vlc 4 Vlc 5

Cb 1 Cb 2 Cb 3 Cb 4 Cb 5

pizz. *f*

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