

Robert Casteels

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Duration: 8'30"

Instrumentation:

- Percussion #1: 5-octave marimba, 1 wood block and 1 high triangle
- Percussion #2: 4-octave marimba, 1 pair of claves and 1 medium triangle
- Percussion #3: vibraphone with motor, 1 pair of maracas and 1 low triangle

Performance notes:

The mime action in the central bars 145 to 150 is the cornerstone of the composition.

Bars 137-145 correspond to 152-162, 132-136 to 163-166, 122-131 to 167-175, 118-121 to 176-179, 110-117 to 180-187, 106-109 to 188-191, 99-105 to 192-198, 96-98 to 199-201, 87-95 to 202-209, 75-86 to 210-221, 63-74 to 222-233, 60-62 to 234-236, 57-59 to 237-239, 45-56 to 240-252, 31-44 253-266, 9-30 to 267-288, 6-8 to 289-291 and 1-5 to 292-296.

Choose three triangles producing a different sound.

The spoken words may be pronounced in another language, in which case the players amend the rhythms of bars 132, 133, 135 and 161 according to the syllables of the words (see page 27).

Programme notes:

In April 2024, Singaporean composer Robert Casteels wrote *Arch* opus 140 following the premiere of his sixth symphony, an important composition in which the principle of the vault was central.

Music unfolds in time from past to present to future. Likewise, a vault unfolds from left to right.

The cornerstone of a vault is the mid-point of the composition, after which the preceding compositional elements reappear in exactly the reverse order. Within a sonic arch, motives reappear in retrograde.

The structure of *Arch* consists in 18 small vaults within one large vault: some vaults are concave, other convex, others horizontal (that is: only their rhythms are retrogradable). A trio of performers also constitutes an arch-like unit in the way the composer distributes the music to the three players.

The short poem by Megumi Okamoto constitutes the cornerstone of *Arch*. Okamoto is a reclusive Japanese poetess who pursues a creative journey away from the limelight. Succinctness, sensitivity and metaphor characterize her style.

As witnessed by his compositions *In Praise of Sake* on a poem by Ōtomo no Tabito (opus 88 for baritone & piano in 2012 and for baritone & orchestra in 2020) and *Kaze ni noru* on a story by Miyazawa Kenji (opus 98 for orchestra in 2013) that was premiered at the 32nd ACL Japan in Yokohama in 2014, Casteels nourishes a deep respectful love for Japanese culture.

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opus 140 for percussion trio

Robert Casteels

♩ = 140

5-octave marimba (player #1 with medium hard mallets)

4¹/₃-octave marimba (player #2 with medium hard mallets)

3-octave vibraphone (player #3 with medium mallets)

motor off

ff bright

ff bright

ff bright

6 unmeasured trem.

Mar. (#1)

unmeasured trem.

Mar. (#2)

unmeasured trem.

Vib. (#3)

flutter pedal

f

f articulate marcato

f

9 **A**

Mar. (#1) *solo f articulate marcato*

Mar. (#2)

Vib. (#3) *f* stick dampening of pitch e

Mar. (#1) 12

Mar. (#2)

Vib. (#3) stick dampening

Mar. (#1) 15

Mar. (#2)

Vib. (#3)

Mar. (#1) 17 *mf*

Mar. (#2) *solo*

Vib. (#3)

19
Mar. (#1) *solo*

Mar. (#2)

Vib. (#3)

22
Mar. (#1)

Mar. (#2)

Vib. (#3)

25
Mar. (#1)

Mar. (#2)

Vib. (#3)

28
Mar. (#1)

Mar. (#2)

Vib. (#3)

B

30

Mar. (#1)

Mar. (#2)

Vib. (#3)

solo

33

Mar. (#1)

Vib. (#3)

35

Mar. (#1)

Mar. (#2)

Vib. (#3)

37

Mar. (#1)

Mar. (#2)

Vib. (#3)

39

Mar. (#1)

Vib. (#3)

42

Mar. (#1)

Mar. (#2)

Vib. (#3)

45

Mar. (#1)

Mar. (#2)

Vib. (#3)

49

Mar. (#1)

Mar. (#2)

Vib. (#3)

ff

ff

sol *fff*

52

Mar. (#1)

Mar. (#2)

Vib. (#3)

D

55

Mar. (#1)

Mar. (#2)

Vib. (#3)

unmeasured trem.

unmeasured trem.

unmeasured trem.

59 *rit.*

Mar. (#1) *p secco mp mf f mf*

Mar. (#2) *p secco mp mf f mf*

Vib. (#3) *p mp mf f mf*

E ♩ = 95 Slower, calm

(1/3 slower than tempo primo)

62

Mar. (#1) *mp p p resonant*

Mar. (#2) *mp p mf sparkling*

Vib. (#3) *p mp shimmering*
Red.

motor on at fast speed

66

Mar. (#1)

Mar. (#2)

Vib. (#3)

poco cresc. *poco dim.* ***p***

poco cresc. *poco dim.* ***mf***

red.

71

Mar. (#1)

Mar. (#2)

Vib. (#3)

75

Mar. (#1)

Mar. (#2)

Vib. (#3)

F

mf sparkling

mp shimmering

p resonant

red.

79

Mar. (#1)

Mar. (#2)

Vib. (#3)

poco cresc. poco dim. mf

poco cresc. poco dim. p

83

Mar. (#1)

Mar. (#2)

Vib. (#3)

87

Mar. (#1)

Mar. (#2)

Vib. (#3)

G

mp shimmering

p resonant

mf sparkling

poco cresc. poco dim.

poco cresc. poco dim.

Red. Red.

92 *accel.*

Mar. (#1)

Mar. (#2) *accel.*

Vib. (#3) *p*

mf

96 **H** ♩ = 120

Mar. (#1) *solo molto espress.*

98

Mar. (#1) *pp sotto voce*

Mar. (#2) *pp sotto voce*

Vib. (#3) *solo molto espress.*

red.

100

Mar. (#1)

Mar. (#2)

Vib. (#3)

5 5 5 5

3 3 3 3 3 3 3 3

Red. Red. Red. Red. Red.

102

Mar. (#1)

Mar. (#2)

Vib. (#3)

pp sotto voce

pp sotto voce

5 5

3 3 3 3 3 5 5 3

Red. Red. Red. Red.

104

Mar. (#1)

Mar. (#2)

Vib. (#3)

5 5

3 3 3 3 3 3 3 3 3 3 3 3

Red. Red. Red.

106

Mar. (#1)

Mar. (#2)

Vib. (#3)

solo espress.

ppp

pp sotto voce

solo espress.

ppp

pp sotto voce

3 3 3 3 3 3 3 3

108
 Mar. (#1) *ppp sotto voce*

Mar. (#2) *solo espress.*

Vib. (#3)

110 **I**
 Mar. (#1) *p*

Mar. (#2) *p*

Vib. (#3) *p*

113
 Mar. (#1)

Mar. (#2)

Vib. (#3)

118 **J** ♩ = 60
 Mar. (#1) *mf* *p* motor at slowest speed

Mar. (#2) *mf* *p*

Vib. (#3) *p legato*

Red.

120

Mar. (#1)

Mar. (#2)

Vib. (#3)

5:4

5:4

5:4

5:4

mf

p

121

Mar. (#1)

Mar. (#2)

Vib. (#3)

5:4

5:4

5:4

mf

p

125

Mar. (#1)

Mar. (#2)

Vib. (#3)

rit.

p calm

mf

p

Tempo of the language

132 **K**

(speak and play)

W.B. (#1)

High tri. (#1)

Clv. (#2)

Mrcs. (#3)

夜 の 闇
Yo-ru no Ya- mi...
f dim.

(sounding like a hyoshigi)

(sounding like a hyoshigi)

鐘 が 鳴 る
Ka-ne ga Na- ru...
p cresc. f

swirling around

p cresc. f

f dim.

(speak and play)
secco

137 **L**

High tri. (#1)

Low tri. (#3)

p

p

l.v.

l.v.

142

High tri. (#1)

Mdm tri. (#2)

Low tri. (#3)

p

mf

mp

l.v.

146 **M** Senza tempo

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1. Put down instruments and proceed in front of the instruments. Stand straight.

2. The center player inhale whilst drawing the cornerstone of an arch by moving slowly the hands.

3. Center player says softly but clearly the title of the trio: "ARCH".

4. The left player uses the left arm, the right player the right arm. They act simultaenously. Whilst exhaling they draw the curved pillars of an arch.

5. Center player says softly but clearly: "ARCH".

6. All return to their instruments and prepare to play.

152 **N** Tempo ♩ = 105

High tri. (#1) *mf*

Mdm tri. (#2) *mf*

Low tri. (#3) *mf* l.v.

High tri. (#1) 156

Low tri. (#3) *p secco*

High tri. (#1) 160 *p secco*

W.B. (#1) *f dim.*

Clv. (#2) *p cresc.* *f*

Mrcs. (#3) swirling around *p cresc.* *f* *f dim.*

16

167 O ♩ = 70

Mar. (#1)

Mar. (#2)

Vib. (#3)

mf

p calm

p

p

motor on at slowest speed

174

Mar. (#1)

Mar. (#2)

Vib. (#3)

p

p

p legato

And.

177

Mar. (#1)

Mar. (#2)

Vib. (#3)

5:4

5:4

5:4

5:4

5:4

5:4

179 P accel. 17

Mar. (#1) *ppp* without cresc.

Mar. (#2) *ppp* without cresc.

Vib. (#3) *ppp* without cresc.
motor on fastest speed

184

Mar. (#1)

Mar. (#2)

Vib. (#3)

♩ = 145 or a little faster
than tempo primo

187 Q

Mar. (#1) *solo espress.*

Mar. (#2) *ppp*

Vib. (#3) *ppp*

189

Mar. (#1)

Mar. (#2)

Vib. (#3)

ppp

solo espress.

191

Mar. (#1)

Mar. (#2)

Vib. (#3)

R

pp

pp

solo molto espress.

193

Mar. (#1)

Mar. (#2)

Vib. (#3)

195

Mar. (#1)

Mar. (#2)

Vib. (#3)

pp

pp

197

Mar. (#1)

Mar. (#2)

Vib. (#3)

200

Mar. (#1)

Mar. (#2)

Vib. (#3)

Same tempo

mp

p

mf

Red.

204

Mar. (#1)

Mar. (#2)

Vib. (#3)

poco cresc.

poco dim.

p

poco cresc.

poco dim.

Red.

209

Mar. (#1)

Mar. (#2)

Vib. (#3)

mf

mp

p

Red.

213

Mar. (#1)

Mar. (#2)

Vib. (#3)

poco cresc. *poco dim.*

poco cresc. *poco dim.*

217

Mar. (#1)

Mar. (#2)

Vib. (#3)

mf

221

Mar. (#1)

Mar. (#2)

Vib. (#3)

U

p

mf

mp

Red.

225

Mar. (#1)

Mar. (#2)

Vib. (#3)

poco cresc. *poco dim.* *p*

poco cresc. *poco dim.* *mf*

Red.

230

Mar. (#1)

Mar. (#2) *mf*

Vib. (#3)

234

Mar. (#1) **V**
p secco mp mf f mf mp p

Mar. (#2)
p secco mp mf f mf mp p

Vib. (#3)
p mp mf f mf p

237 unmeasured trem.

Mar. (#1)

Mar. (#2) unmeasured trem.

Vib. (#3) unmeasured trem.

240 **W** ♩ = 150 or a little faster than the preceding tempo **b**

Mar. (#1) *solo f articulate marcato*

Mar. (#2) *solo f articulate marcato*

Vib. (#3) motor off *solo f articulate marcato*

244 **b**

Mar. (#1) *solo f articulate marcato*

Mar. (#2)

Vib. (#3)

247

Mar. (#1)

Mar. (#2)

Vib. (#3)

250 **b**

Mar. (#1)

Mar. (#2)

Vib. (#3)

254 X

Mar. (#1)

Vib. (#3)

257

Mar. (#1)

Vib. (#3)

259

Mar. (#1)

Mar. (#2)

Vib. (#3)

261

Mar. (#1)

Vib. (#3)

264

Mar. (#1)

Vib. (#3)

Y

♩ = 155 or a little faster
than the preceding tempo

266

Mar. (#1)

Mar. (#2)

Vib. (#3)

268

Mar. (#1)

Mar. (#2)

Vib. (#3)

stick dampening

271

Mar. (#1)

Mar. (#2)

Vib. (#3)

274

Mar. (#1)

Mar. (#2)

Vib. (#3)

276

Mar. (#1) *mf*

Mar. (#2)

Vib. (#3)

278

Mar. (#1)

Mar. (#2)

Vib. (#3)

281

Mar. (#1)

Mar. (#2)

Vib. (#3)

284

Mar. (#1)

Mar. (#2)

Vib. (#3)

286

Mar. (#1)

Mar. (#2)

Vib. (#3)

288

Mar. (#1)

Mar. (#2)

Vib. (#3)

Z ♩ = 160 or a little faster than the preceding tempo

289 unmeasured trem.

Mar. (#1)

Mar. (#2)

Vib. (#3)

292 (end)

Mar. (#1) *mf* *f* *ff* *fff*

Mar. (#2) (end)

Vib. (#3) *mf* *f* *ff* *fff* (end)

Alternative version in French

Tempo of the language

132

W.B. (#1) *f dim.* *La som-bre nuit...*

Clv. (#2) *f dim.*

Mrcs. (#3) *p cresc.* *f* *f dim.* swirling around

148 3. Center player Voûte

150 3. Center player Voûte

164

High tri. (#1) *les clo-ches du tem-ple tintent...*

Mrcs. (#3)

165

W.B. (#1) *f dim.*

Clv. (#2) *f dim.*

Mrcs. (#3) *p cresc.* *f* *f dim.*

swirling around

Alternative version in German

132 **Tempo of the language**

W.B. (#1) *f dim.*

Clv. (#2) *p cresc.* *f*

Mrcs. (#3) *p cresc.* *f* *f dim.*

swirling around

Dun-kle ist die Nacht...

163

High tri. (#1) *Gewölbe* *Gewölbe*

Mrcs. (#3)

3. Center 148 player

3. Center 150 player

Die Tem-pel-glo-cken lai-i-ten...

164

W.B. (#1) *p cresc. f*

Clv. (#2) *p cresc. f*

Mrcs. (#3) swirling around *p cresc. f f dim.*

Alternative version in Mandarin

Tempo of the language

132

W.B. (#1) *f dim.*

Clv. (#2) swirling around *p cresc. f*

Mrcs. (#3) *p cresc. f f dim.*

漆黑的夜晚
qī hēi de yè wǎn

136

W.B. (#1) 3. Center 148 player 3. Center 150 player
金库 gōng 金库 gōng

Mrcs. (#3)

寺 庙 的 钟 声 响 起
sì miào de zhōng shēng xiǎng qǐ

164

Clv. (#2) swirling around *p cresc. f*

Mrcs. (#3) *p cresc. f f dim.*

Alternative version in Spanish

132 **Tempo of the language**

W.B. (#1) *La no-che os-cu- ra...*
f dim.

Clv. (#2) *f dim.*

Mrcs. (#3) swirling around
p cresc. *f* *f dim.*

163

3. Center 148 player
3. Center 150 player

Arche Arche

W.B. (#1) *Sue - nan las cam - pa - nas del Tem - plo...*

Mrcs. (#3)

164

W.B. (#1) *f dim.*

Clv. (#2) *p cresc.* *f*

Mrcs. (#3) swirling around
p cresc. *f* *f dim.*