

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

$\text{♩} = 140$

Robert Casteels

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

4 $\frac{1}{3}$ -octave marimba (player #2 with medium hard mallets)

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

ff bright

motor off

ff bright

Mar. (#1) 6 unmeasured trem.

Mar. (#2) unmeasured trem.

Vib. (#3) unmeasured trem.

flutter pedal

2 9 A

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

Mar. (#2)

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

12

Mar. (#1)

Mar. (#2)

Vib. (#3) stick dampening

15

Mar. (#1)

Mar. (#2)

Vib. (#3)

17

Mar. (#1)

Mar. (#2) solo *mf*

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)

4

B

30

Mar. (#1)

Mar. (#2)

Vib. (#3)

33

Mar. (#1)

Vib. (#3)

35

Mar. (#1)

Mar. (#2)

Vib. (#3)

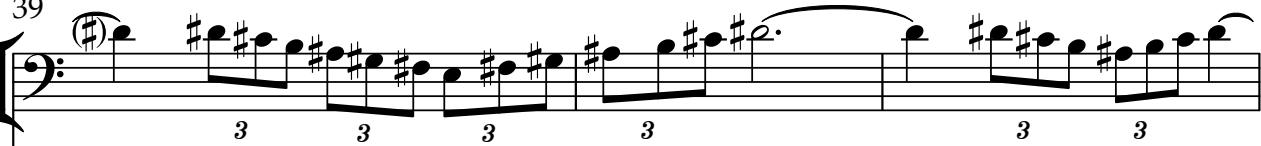
37

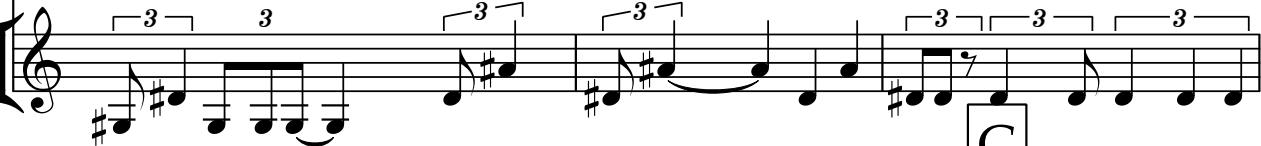
Mar. (#1)

Mar. (#2)

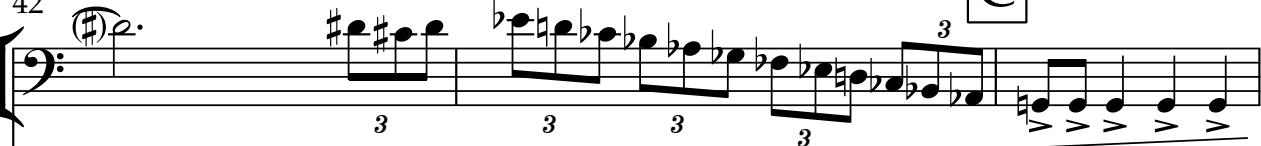
Vib. (#3)

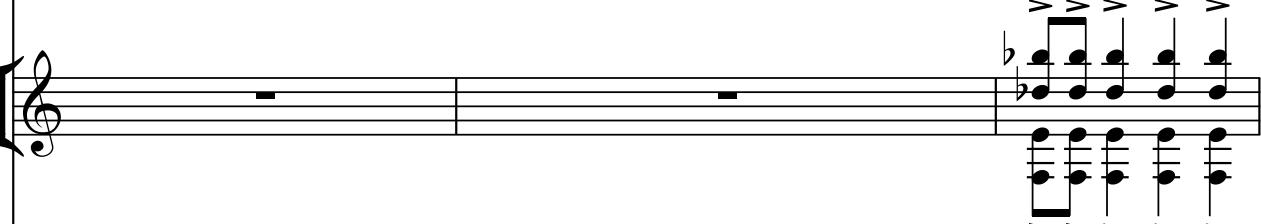
39

Mar. (#1) 

Vib. (#3) 

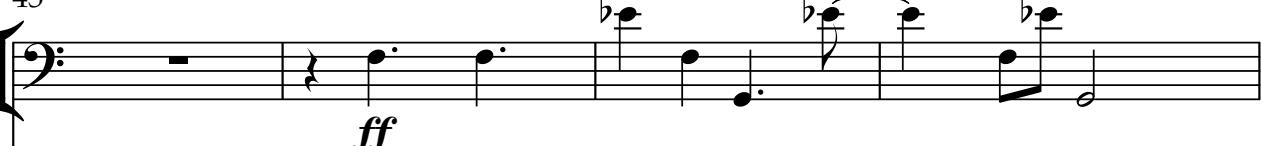
42

Mar. (#1) 

Mar. (#2) 

Vib. (#3) 

45

Mar. (#1) 

Mar. (#2) 

Vib. (#3) 

49 solo **fff**

Mar. (#1) 

Mar. (#2) 

Vib. (#3) 

C

52

Mar. (#1)

Mar. (#2)

Vib. (#3)

D

55

unmeasured trem.

Mar. (#1)

unmeasured trem.

Mar. (#2)

unmeasured trem.

Vib. (#3)

unmeasured trem.

7

Mar. (#1) rit.

59 *p secco* *mp* *mf* *f* *mf*

Mar. (#2) rit.

p secco mp *mf* *f* *mf*

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

E $\text{♩} = 95$ Slower, calm
(1/3 slower than tempo primo)

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

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

Vib. (#3) *p* motor on at fast speed *mp* shimmering *ped.*

66

Mar. (#1) poco cresc. poco dim. **p**

Mar. (#2) poco cresc. poco dim. **mf**

Vib. (#3) *Reo.*

71

Mar. (#1)

Mar. (#2)

Vib. (#3)

75 F

Mar. (#1) *mf sparkling*

Mar. (#2) *mp shimmering*

Vib. (#3) *p resonant* *Reo.*

79

Mar. (#1)

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

Mar. (#2)

Vib. (#3)

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

83

Mar. (#1)

Mar. (#2)

Vib. (#3)

87

Mar. (#1)

G

mp shimmering

Mar. (#2)

p resonant

poco cresc. poco dim.

Vib. (#3)

mf sparkling

poco cresc. poco dim.

10

accel.

92

Mar. (#1) (Measures 1-2)

Mar. (#2) (Measures 1-2)

Vib. (#3) (Measures 1-2)

p

mf

96 H $\bullet = 120$

Mar. (#1) (Measures 3-4)

solo molto espress.

98

Mar. (#1) (Measures 1-2)

pp sotto voce

Mar. (#2) (Measures 1-2)

pp sotto voce

Vib. (#3) (Measures 1-2)

solo molto espress.

$\text{R} \ddot{\text{o}}$

100

Mar. (#1) (5) (5) (5) (5)

Mar. (#2) (3) (3) (3) (3) (3) (3) (3) (3)

Vib. (#3) (Ped.) (Ped.) (Ped.) (Ped.) (Ped.)

102

Mar. (#1) (5) (5) (5) (5) (5) (5) (5) (5)

pp sotto voce

Mar. (#2) (3) (3) (3) (3) (3) (3) (3) (3)

pp sotto voce

Vib. (#3) (Ped.) (Ped.) (Ped.) (Ped.) (Ped.)

104

Mar. (#1) (5) (5) (5) (5) (5) (5) (5) (5)

Mar. (#2) (3) (3) (3) (3) (3) (3) (3) (3) (3) (3) (3) (3) (3) (3) (3) (3)

Vib. (#3) (Ped.) (Ped.) (Ped.) (Ped.)

106

Mar. (#1) (Ped.) (F.) (F.) (F.) (F.) (F.) (F.) (F.)

solo express.

Mar. (#2) (F.) (F.)

fff

Vib. (#3) (3) (3) (3) (3) (3) (3) (3) (3) (3) (3) (3) (3) (3) (3) (3) (3)

pp sotto voce

12

108

Mar. (#1) *ppp sotto voce*

Mar. (#2) *solo espress.*

Vib. (#3) *3 3 3 3 3 3 3 3*

110

I
Mar. (#1) *p*

Mar. (#2) *p*

Vib. (#3) *p*

113

Mar. (#1) *5 3 - - A*

Mar. (#2) *3 3 5 3 - - A*

Vib. (#3) *3 3 5 3 - - A*

motor at slowest speed

118 J $\text{J} = 60$

Mar. (#1) *mf*

*5:4**5:4*

Mar. (#2) *p*

*5:4**5:4*

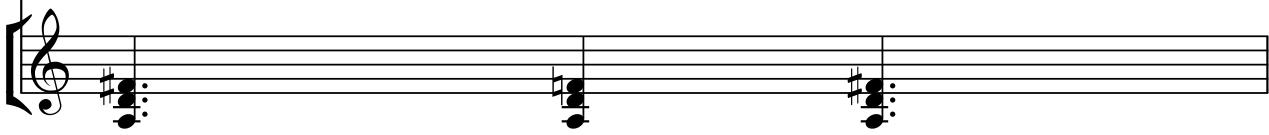
Vib. (#3) *mf p*

legato
ped.

120

Mar. (#1) 

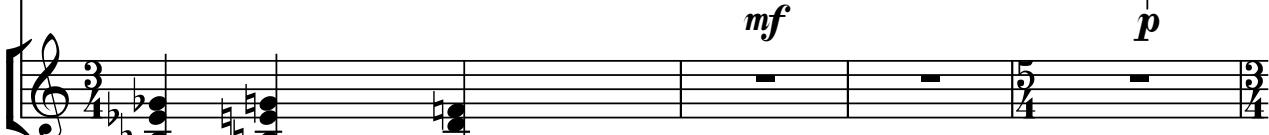
Mar. (#2) 

Vib. (#3) 

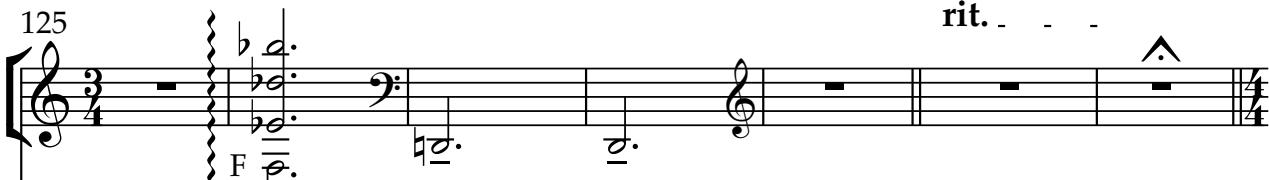
121

Mar. (#1) 

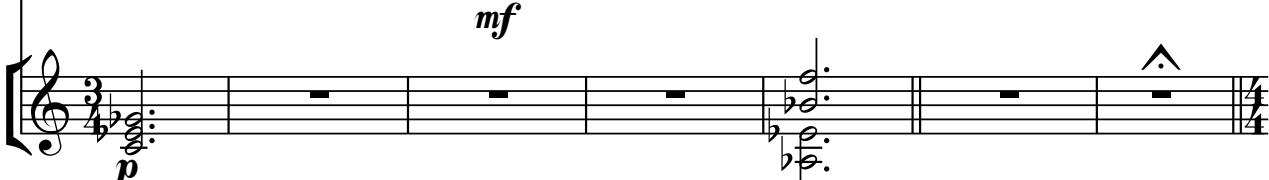
Mar. (#2) 

Vib. (#3) 

125

Mar. (#1) 

Mar. (#2) 

Vib. (#3) 

Tempo of the language

132 **K**

W.B. (#1) (speak and play)

夜 の 間
Yo-ru no Ya- mi...
f dim.

High tri. (#1) (speak and play)
secco

Clv. (#2) (sounding like a hyoshigi) (sounding like a hyoshigi)
鐘 が 嘴 る
Ka-ne ga Na- ru...

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

137 **L**

High tri. (#1) **p** l.v.

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

142

High tri. (#1) **p** l.v.

Mdm tri. (#2)

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

146 **M** **Senza tempo**

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

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

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

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

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

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.

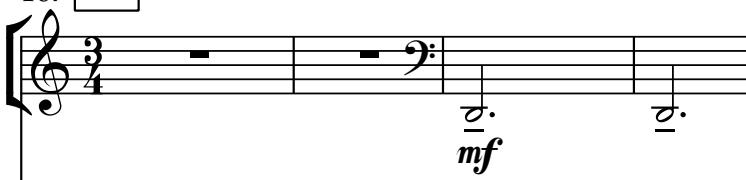
152 **N** **Tempo ♩ = 105**

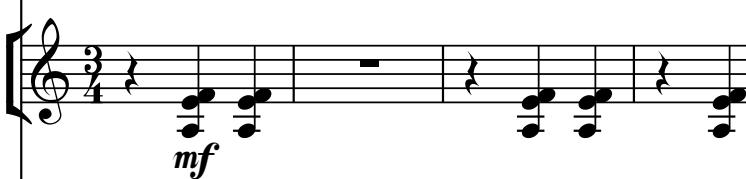
The musical score for section N consists of six staves, each with a unique instrument name and dynamic markings. The instruments are: High tri. (#1), Mdm tri. (#2), Low tri. (#3), High tri. (#1), Low tri. (#3), and W.B. (#1). The dynamics include **mf**, **p secco**, **f dim.**, **p cresc.**, **f**, and **p cresc.**. The time signature changes frequently throughout the section.

- High tri. (#1)**: Starts with a forte dynamic (indicated by two vertical bars) followed by a half note and a quarter note. The dynamic then changes to **mf**.
- Mdm tri. (#2)**: Starts with a forte dynamic followed by a series of eighth notes. The dynamic changes to **mf**.
- Low tri. (#3)**: Starts with a forte dynamic followed by a series of eighth notes. The dynamic changes to **mf**.
- High tri. (#1)**: Starts with a half note and a quarter note. The dynamic changes to **p secco**.
- Low tri. (#3)**: Starts with a half note and a quarter note. The dynamic changes to **p secco**.
- W.B. (#1)**: Starts with a half note and a quarter note. The dynamic changes to **f dim.**.
- Clv. (#2)**: Starts with a half note and a quarter note. The dynamic changes to **p cresc.** followed by **f**. The instruction "swirling around" is written above the staff.
- Mrcs. (#3)**: Starts with a half note and a quarter note. The dynamic changes to **p cresc.** followed by **f**. The dynamic then changes to **f dim.**.

16

167 O $\text{♩} = 70$

Mar. (#1) 

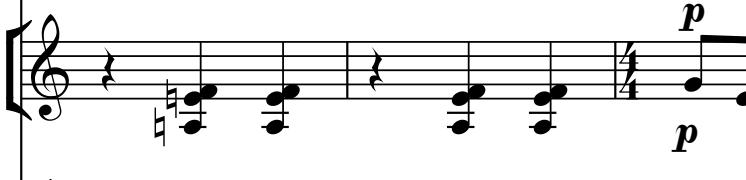
Mar. (#2) 

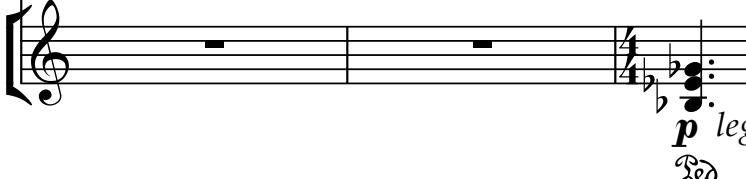
Vib. (#3) 

motor on at slowest speed

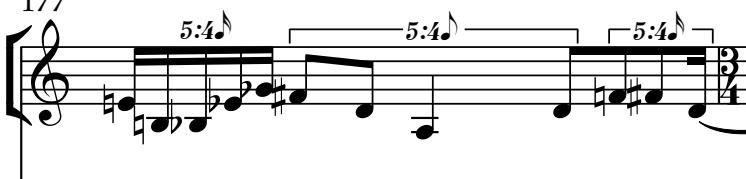
174

Mar. (#1) 

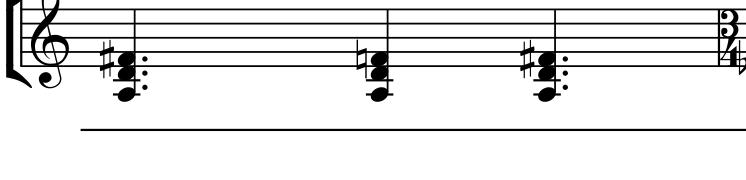
Mar. (#2) 

Vib. (#3) 

177

Mar. (#1) 

Mar. (#2) 

Vib. (#3) 

179

P accel.

Mar. (#1)

Mar. (#2)

Vib. (#3)

ppp without cresc.

ppp without cresc.

ppp without cresc.

motor on fastest speed

17

184

Mar. (#1)

Mar. (#2)

Vib. (#3)

187

J = 145 or a little faster than tempo primo

Q

Mar. (#1)

Mar. (#2)

Vib. (#3)

solo espress.

ppp

3 3 3 3

3 3 3 3

3 3 3 3

18

189

Mar. (#1)

Mar. (#2)

Vib. (#3)

ppp

solo espress.

191

R

Mar. (#1)

Mar. (#2)

Vib. (#3)

pp

pp

solo molto espress.

193

Mar. (#1)

Mar. (#2)

Vib. (#3)

195

Mar. (#1)

Mar. (#2)

Vib. (#3)

pp

pp

197

Mar. (#1) [Musical staff showing measures 197-198 for Mar. (#1). Measure 197 has a treble clef, 5/4 time, and a bassoon-like line with grace notes. Measure 198 starts with a 3/4 time signature.]

Mar. (#2) [Musical staff showing measures 197-198 for Mar. (#2). Measure 197 has a treble clef, 3/4 time, and a bassoon-like line with grace notes. Measure 198 starts with a 3/4 time signature.]

Vib. (#3) [Musical staff showing measures 197-198 for Vib. (#3). Measure 197 has a treble clef, 5/4 time, and a bassoon-like line with grace notes. Measure 198 starts with a 3/4 time signature.]

200

Mar. (#1) [Musical staff showing measures 200-201 for Mar. (#1). Measure 200 has a treble clef, 3/4 time, and a bassoon-like line with grace notes. Measure 201 starts with a 3/4 time signature.]

Mar. (#2) [Musical staff showing measures 200-201 for Mar. (#2). Measure 200 has a treble clef, 3/4 time, and a bassoon-like line with grace notes. Measure 201 starts with a 3/4 time signature.]

Vib. (#3) [Musical staff showing measures 200-201 for Vib. (#3). Measure 200 has a treble clef, 3/4 time, and a bassoon-like line with grace notes. Measure 201 starts with a 3/4 time signature.]

S Same tempo

204

Mar. (#1) [Musical staff showing measures 204-205 for Mar. (#1). Measure 204 has a bass clef, 3/4 time, and a bassoon-like line with grace notes. Measure 205 starts with a 3/4 time signature.]

Mar. (#2) [Musical staff showing measures 204-205 for Mar. (#2). Measure 204 has a bass clef, 3/4 time, and a bassoon-like line with grace notes. Measure 205 starts with a 3/4 time signature.]

Vib. (#3) [Musical staff showing measures 204-205 for Vib. (#3). Measure 204 has a treble clef, 3/4 time, and a bassoon-like line with grace notes. Measure 205 starts with a 3/4 time signature.]

poco cresc. poco dim. p

poco cresc. poco dim. *Rédo.*

209

Mar. (#1) [Musical staff showing measures 209-210 for Mar. (#1). Measure 209 has a bass clef, 4/4 time, and a bassoon-like line with grace notes. Measure 210 starts with a 3/4 time signature.]

Mar. (#2) [Musical staff showing measures 209-210 for Mar. (#2). Measure 209 has a bass clef, 4/4 time, and a bassoon-like line with grace notes. Measure 210 starts with a 3/4 time signature.]

Vib. (#3) [Musical staff showing measures 209-210 for Vib. (#3). Measure 209 has a treble clef, 4/4 time, and a bassoon-like line with grace notes. Measure 210 starts with a 3/4 time signature.]

T

mf *mp* *p* *Rédo.*

20 213

Mar. (#1) poco cresc. poco dim.

Mar. (#2)

Vib. (#3) poco cresc. poco dim.

217

Mar. (#1) *mf*

Mar. (#2)

Vib. (#3)

221

Mar. (#1) **U** *p*

Mar. (#2) *mf*

Vib. (#3) *mp*

225

Mar. (#1) *poco cresc.* *poco dim.* *p*

Mar. (#2) *poco cresc.* *poco dim.* *mf*

Vib. (#3) *poco cresc.* *poco dim.* *p*

230

Mar. (#1)

Mar. (#2)

mf

Vib. (#3)

234 V

Mar. (#1)

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)

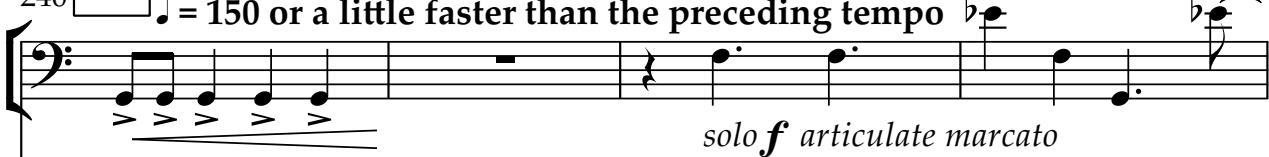
unmeasured trem.

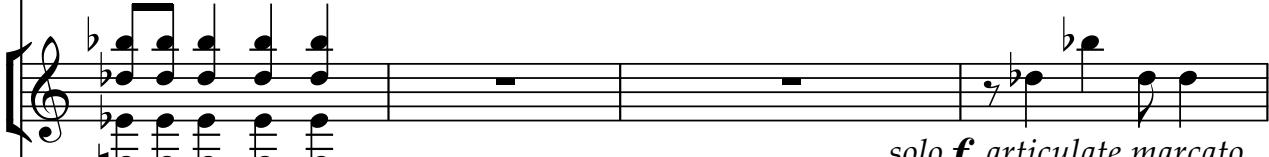
Mar. (#2)

unmeasured trem.

Vib. (#3)

240 **W** $\text{♩} = 150$ or a little faster than the preceding tempo $\text{b} \text{ ♭}$

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

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

Vib. (#3)  motor off

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

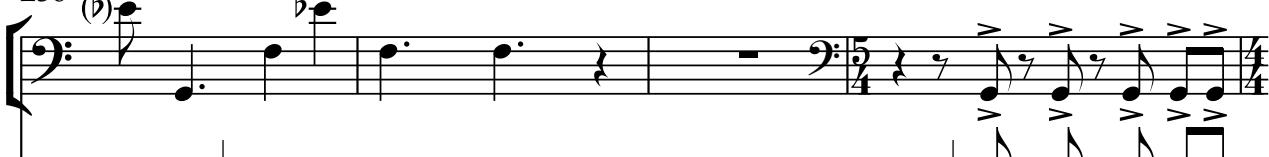
Mar. (#2) 

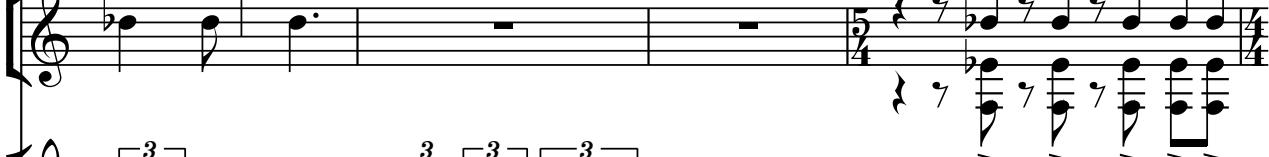
Vib. (#3) 

247 Mar. (#1) 

Mar. (#2) 

Vib. (#3)

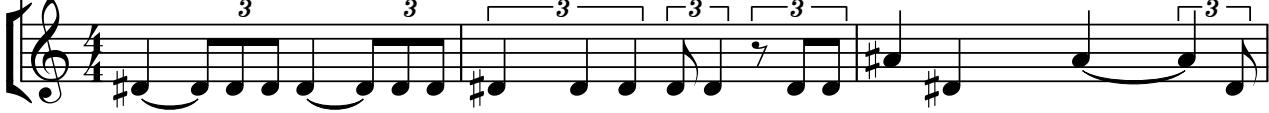
250 Mar. (#1) 

Mar. (#2) 

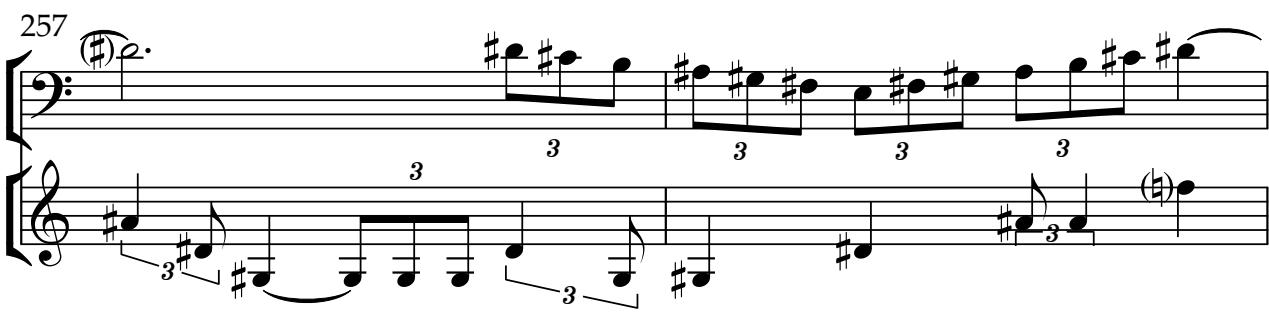
Vib. (#3) 

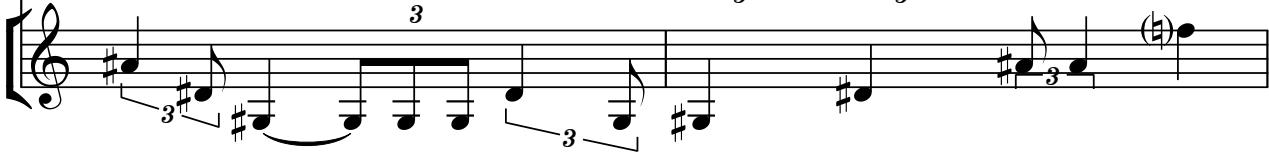
254 **X**

Mar. (#1) 

Vib. (#3) 

257

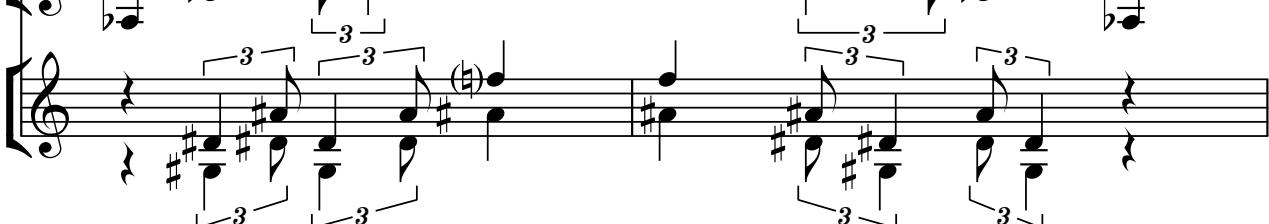
Mar. (#1) 

Vib. (#3) 

259

Mar. (#1) 

Mar. (#2) 

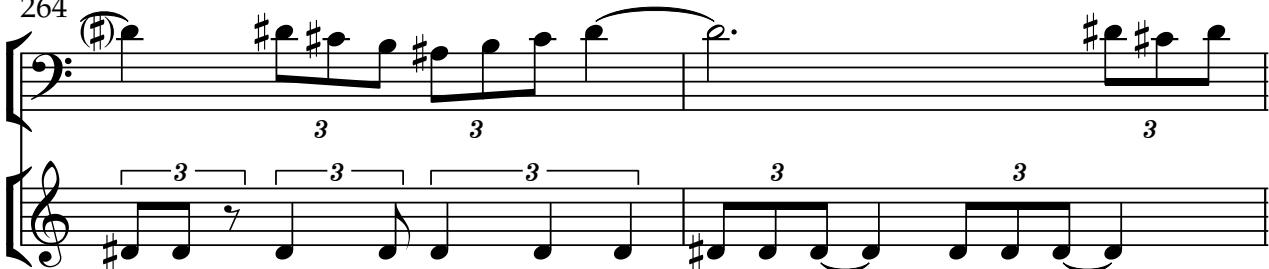
Vib. (#3) 

261

Mar. (#1) 

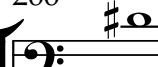
Vib. (#3) 

264

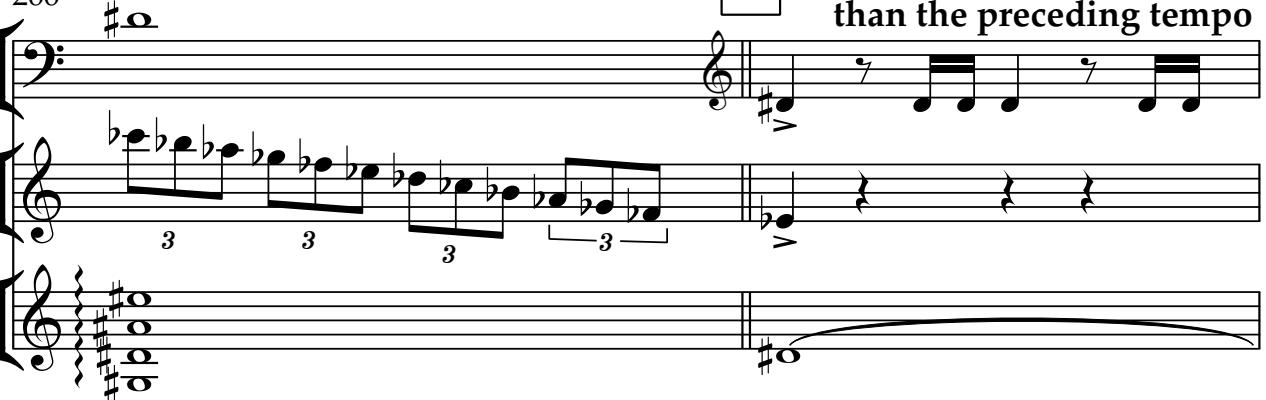
Mar. (#1) 

Vib. (#3) 

266

Mar. (#1)  Mar. (#2)  Vib. (#3) 

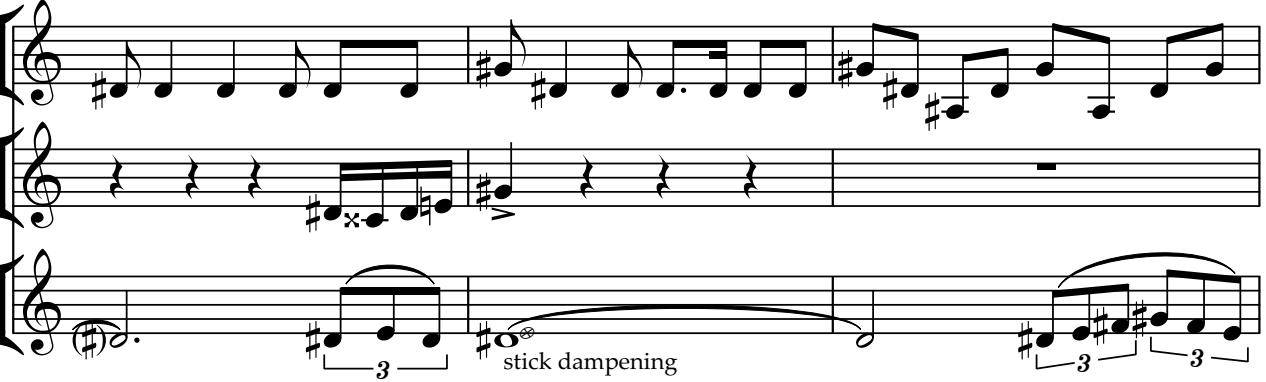
Y *♩ = 155 or a little faster than the preceding tempo*



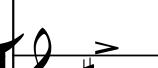
268

Mar. (#1)  Mar. (#2)  Vib. (#3) 

stick dampening



271

Mar. (#1)  Mar. (#2)  Vib. (#3) 



274

Mar. (#1)  Mar. (#2)  Vib. (#3) 



Musical score for Maracas (#1), Maracas (#2), and Vibraphone (#3) at measure 276. The score consists of three staves. Maracas (#1) plays eighth-note patterns with dynamic *mf*. Maracas (#2) plays eighth-note patterns with slurs and dynamics *v*, $\#$, and $\#$. Vibraphone (#3) plays eighth-note patterns with a dynamic *3*.

278

Mar. (#1)

Mar. (#2)

Vib. (#3)

Musical score for measures 281-282. The score includes three Marimba parts (#1, #2, #3) and one Vibraphone part. The Marimba parts feature various rhythmic patterns with grace notes and slurs. The Vibraphone part has sustained notes with grace notes underneath. Measure 281 ends with a forte dynamic in measure 282, indicated by a large bracket over the Marimba parts.

284

Mar. (#1)

Mar. (#2)

Vib. (#3)

286

Mar. (#1)

Mar. (#2)

Vib. (#3)

288

Mar. (#1)

Mar. (#2)

Vib. (#3)



$\text{♩} = 160$ or a little faster
than the preceding tempo

289 unmeasured trem.

Mar. (#1)

unmeasured trem.

Mar. (#2)

(h)

unmeasured trem.

Vib. (#3)

292

Mar. (#1) 

Mar. (#2) 

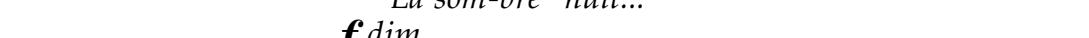
Vib. (#3) 

Alternative version in French

Tempo of the language

132

W.B. (#1) 

Clv. (#2) 

Mrcs. (#3) 

La som-bre nuit...

f dim.

swirling around

f dim.

p cresc.

f

f dim.

3. Center player

148 player

150

164

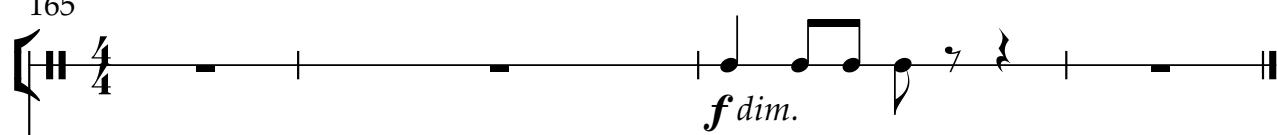
High tri. (#1)

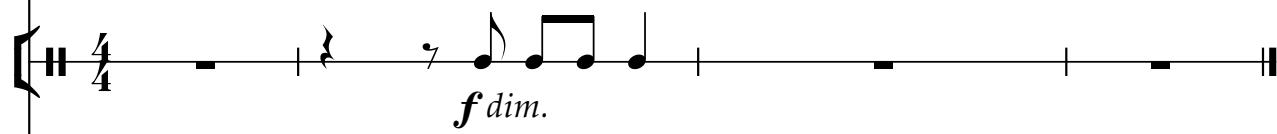
Mr. RCS. (#3)

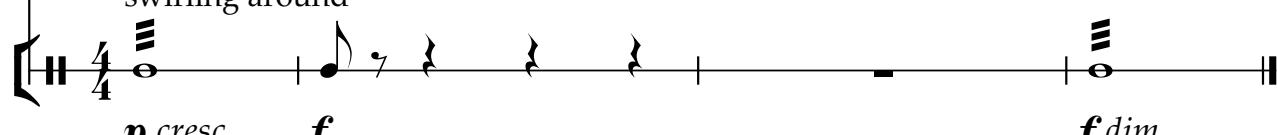
les clo - ches du tem - ple tintent...

5

165

W.B. (#1) 

Clv. (#2) 

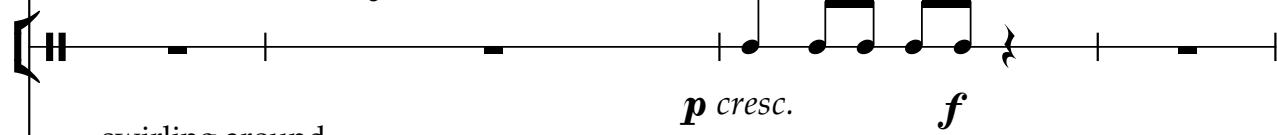
Mrcs. (#3) 

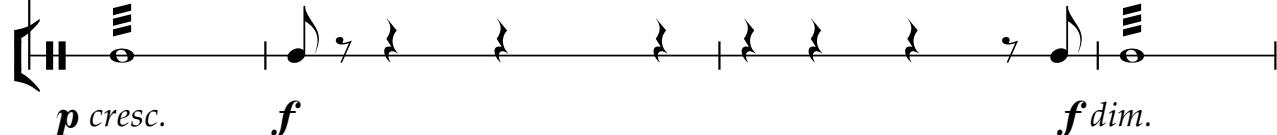
swirling around

Alternative version in German

132 **Tempo of the language**

W.B. (#1) 

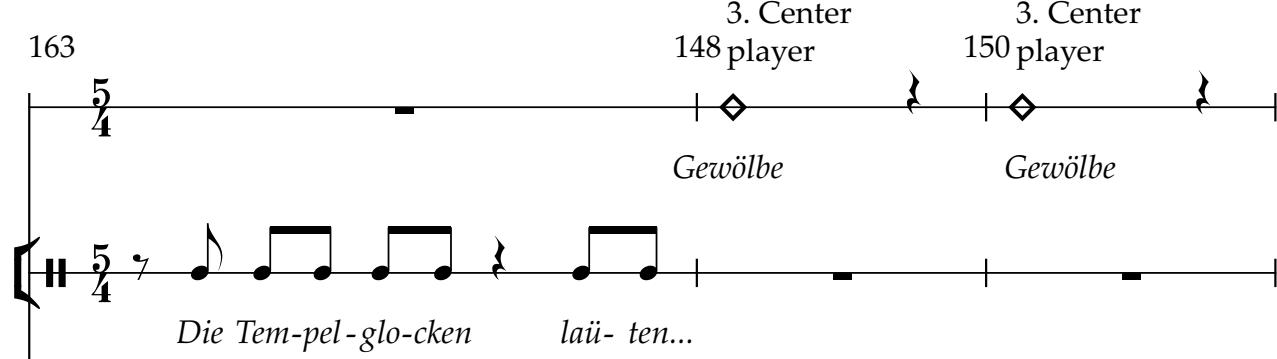
Clv. (#2) 

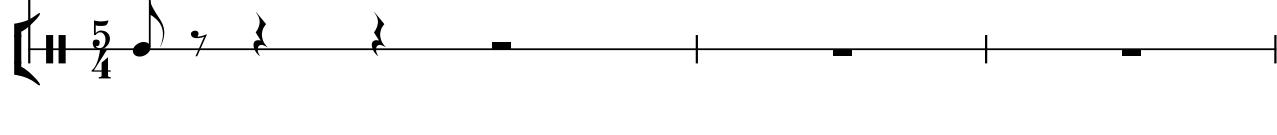
Mrcs. (#3) 

Dun-kle ist die Nacht...
f dim.

swirling around
p cresc. *f* *f dim.*

163

High tri. (#1) 

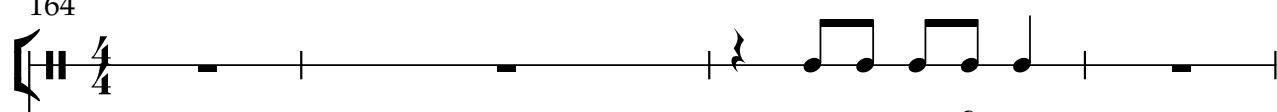
Mrcs. (#3) 

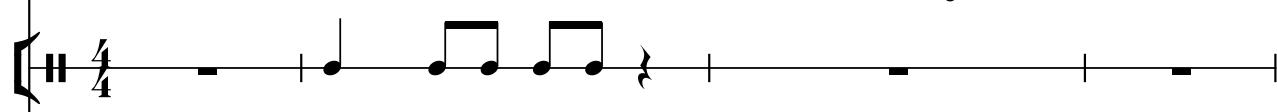
3. Center player 148 3. Center player 150

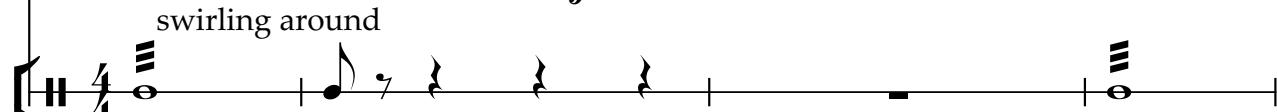
Gewölbe Gewölbe

Die Tem-pel-glo-cken laü- ten...

164

W.B. (#1) 

Clv. (#2) 

Mrcs. (#3) 

p cresc. *f*

p cresc. *f*

swirling around

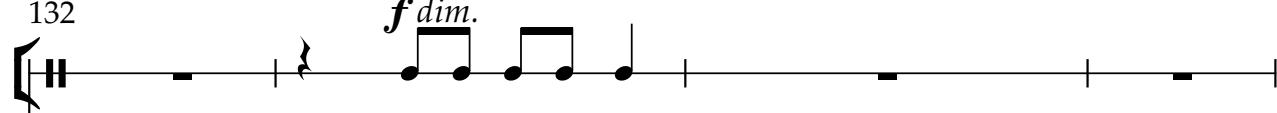
p cresc. *f*

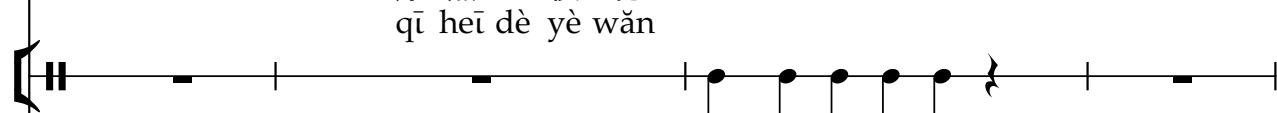
f dim.

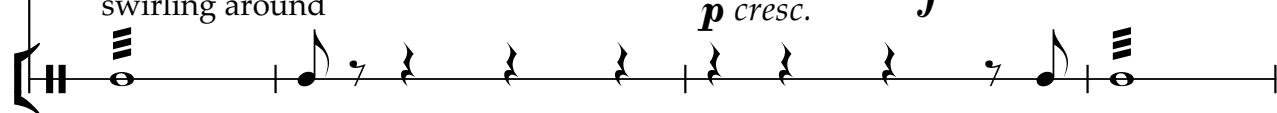
Alternative version in Mandarin

Tempo of the language

132

W.B. (#1) 

Clv. (#2) 

Mrcs. (#3) 

f dim.

漆 黑 的 夜 晚
qī héi dè yè wǎn

swirling around

p cresc. *f*

f dim.

136

W.B. (#1) 

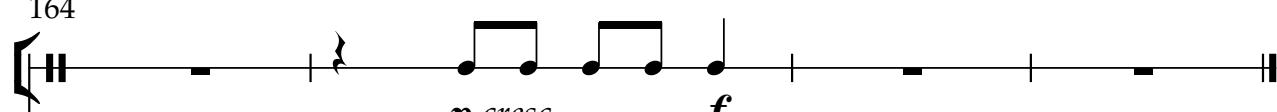
Mrcs. (#3) 

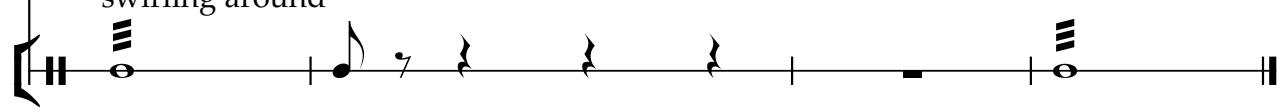
3. Center player 148 3. Center player 150

金库 gōng 金库 gōng

寺 sì 庙 的 钟 声 响 起
mào dè zhōng shēng xiǎng qǐ

164

Clv. (#2) 

Mrcs. (#3) 

p cresc. *f*

swirling around

p cresc. *f*

f dim.

30

Alternative version in Spanish

132 **Tempo of the language**

W.B. (#1)

Clv. (#2)

Mrcs. (#3)

La no-che os-cu-ra...

f dim.

swirling around

p cresc. **f** **f dim.**

163

148
3. Center
player

150
3. Center
player

Arche

Arche

W.B. (#1)

Mrcs. (#3)

Sue-nan las cam-pa-nas del Tem-plo...

164

f dim.

W.B. (#1)

Clv. (#2)

Mrcs. (#3)

swirling around

p cresc. **f** **f dim.**