Robert Casteels

Tentet

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Robert Casteels

Tentet

Commissioned and first performed by the Nanyang Collective
conducted by Wong De Li Dedric on 5-IX-2024 in the Esplanade Recital Hall, Singapore

Full score in C

Duration: 22′ (depending on the text delivery)

Instrumentation

- Conductor doubling on a pair of finger cymbals at letter X

- Singing and speaking voice (tenor or soprano)
doubling on a pair of finger cymbals at letter X

- B*b* clarinet doubling on sither (diatonic with additional c♯ and b*b*) and suling
- venu doubling on bansuri and
Hindustani khartal or Carnatic kanjira (bar 41-89)
- alto suona doubling on alto guan, doubling on 板 (bar 41-89) and a pair of finger cymbals (letter X)
- B*b* euphonium doubling on claves (bar 41-89) and a pair of finger cymbals (letter X)
- chromatic accordion doubling on a singing bowl in A at letter Wednesday, 2 October 2024)

- 1 percussionist on snare drum, bass drum, suspended cymbal,
triangle, marimba and vibraphone
(the tubular bells of bar 13 and 467 may either be played or pre-recorded)

- pi pa doubling on a singing bowl in C at letter X

- 1 violin doubling on a handbell in B*b* at letter X
- 1 violoncello doubling on a handbell in D*b* at letter X.

Performance notes

The conductor's one-line stave contains notes for the conductor.
Double bar lines indicate a change in tempo.
A vertical arrow at the beginning of a bar indicates the downbeat given by the conductor
for that bar without time signature and without tempo.
Three different fermata symbols refer to fermatas of different lengths,
the triangular symbol being the shortest fermata.
Parts contain instrumental cues and text cues.
In their parts, the clarinet sounds a major 2nd lower than notated, the bansuri 8ve lower
than notated and the euphonium a major 9th lower than notated.
The audience should be able to understand all spoken texts.
The pronunciation of the inclusive pronouns is left to the discretion of the tenor.
At bar 430, the singer choses to sing in English or in Mandarin.
From rehearsal letter X, text may be either pre-recorded or projected on a screen.
The allocation of the hand-held instruments at rehearsal letter X is left to the performers' discretion.
The subtitle of the composition indicates that theatrical staging and lighting are important.

Compositional notes for the benefit of the performers

The compositional building blocks of the Tentet opus 142 are as following
(bar numbers show the first occurence):
the heraldic theme (bar 2),
the LGBTQIA+ theme in chordal form (bars 5 to 12) and melodic form (bar 13),
the sighing lament motive (bar 16),
the elegant theme (bar 215),
the inclusive love theme (bar 272),
the compassionate theme (bar 306) and
the compassionate chord (bar 424).

Pitch c# refers to the abusive cis-heteropatriarchy,
the c-d interval to the victimized cis-heteromatriarchy and
whole tones to the homonormative dyad.
The harmonic vocabulary consists in C pedal note, whole-tone scales and chords,
B*♭* major scale and triad.
The vibraphone is associated with architect A, pi pa with architect B and accordion with architect C.
The rhythmical activity of bars 41 to 89 corresponds to 108 to 135 and to letter X.

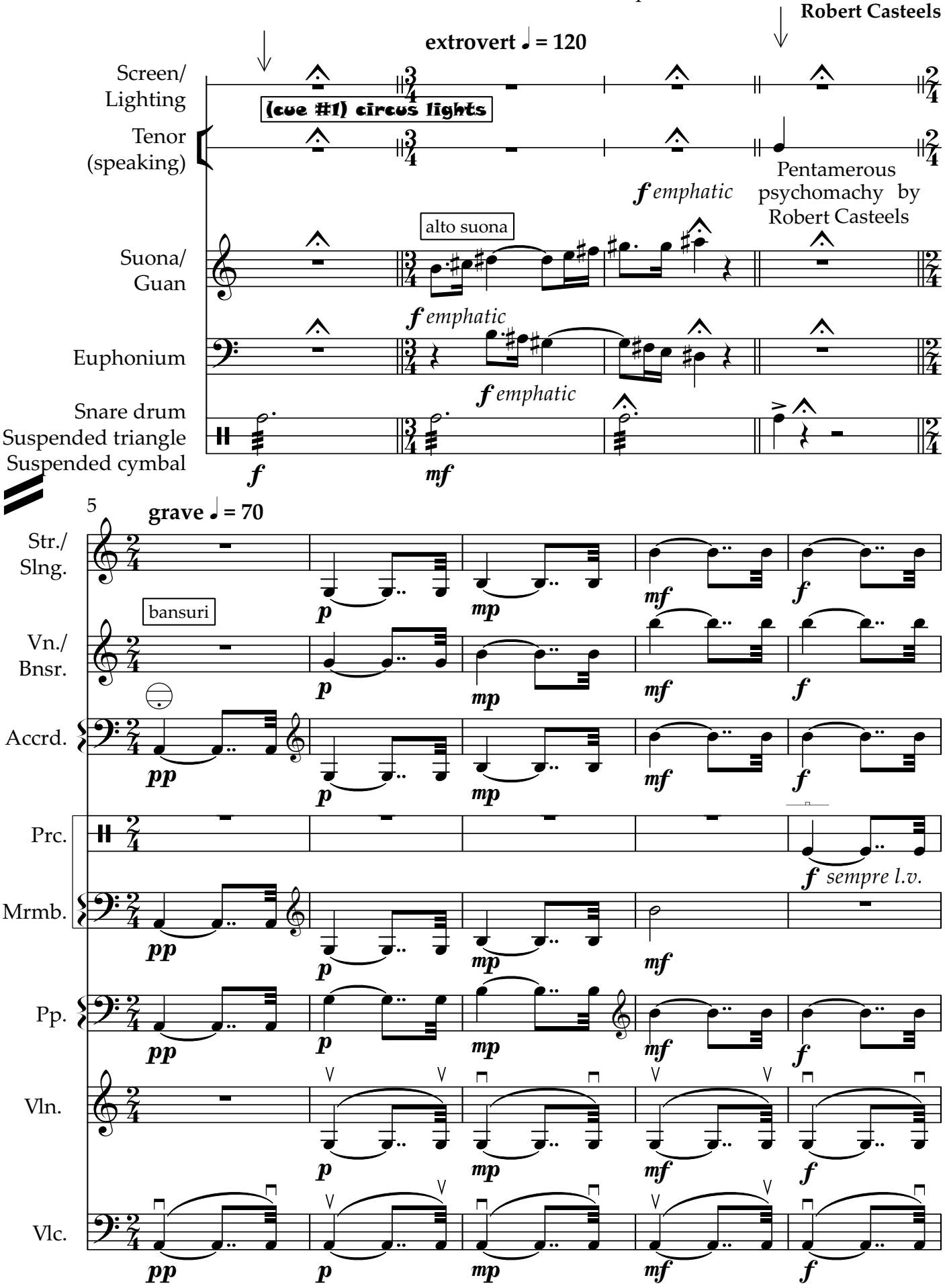
Programme notes for the benefit of the audience

Tentet was commissioned by the Nanyang Collective.
The brief for the composition was that it should spotlight gender groups' relationships
with love and compassion. Tentet is a piece for nine musicians and one voice.
The composition comprises five parts. Suona, euphonium and voice introduce each part.
Two compositional techniques are employed: chromaticism and whole-tone mode.
The tension from dissonance in chromaticism in part one seeks to illustrate
the dynamics between contemporary gender groups.
Gentle whole-tone scale is used for the rest of the parts.
A peaceful waltz in part 2 references special needs.
The narration by the voice in part 3 is an extract of a short story, *The Architects*,
from *This Side of Heaven* (2020) by Singaporean poet Cyril Wong.
The narration is the section of the short story about human relationships.
In part 4 a tender melody expresses compassion and empathy.
The final part 5 comprises pre-recorded AI spoken words accompanied by the melody.
The words come from religious texts.
The piece ends with an invitation to embrace love and compassion.

Tentet

Theatrical action for voice and ensemble opus 142

Robert Casteels



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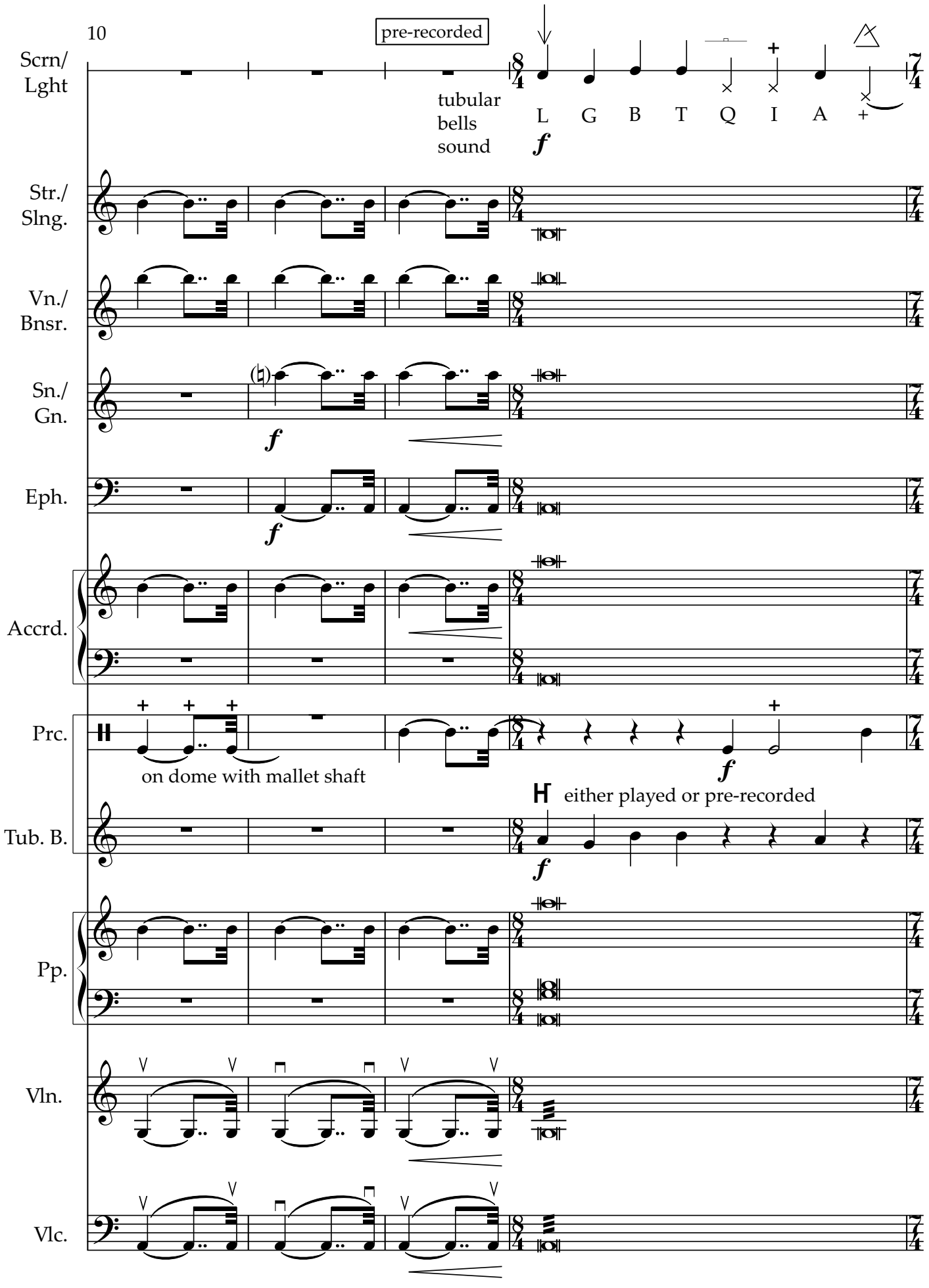
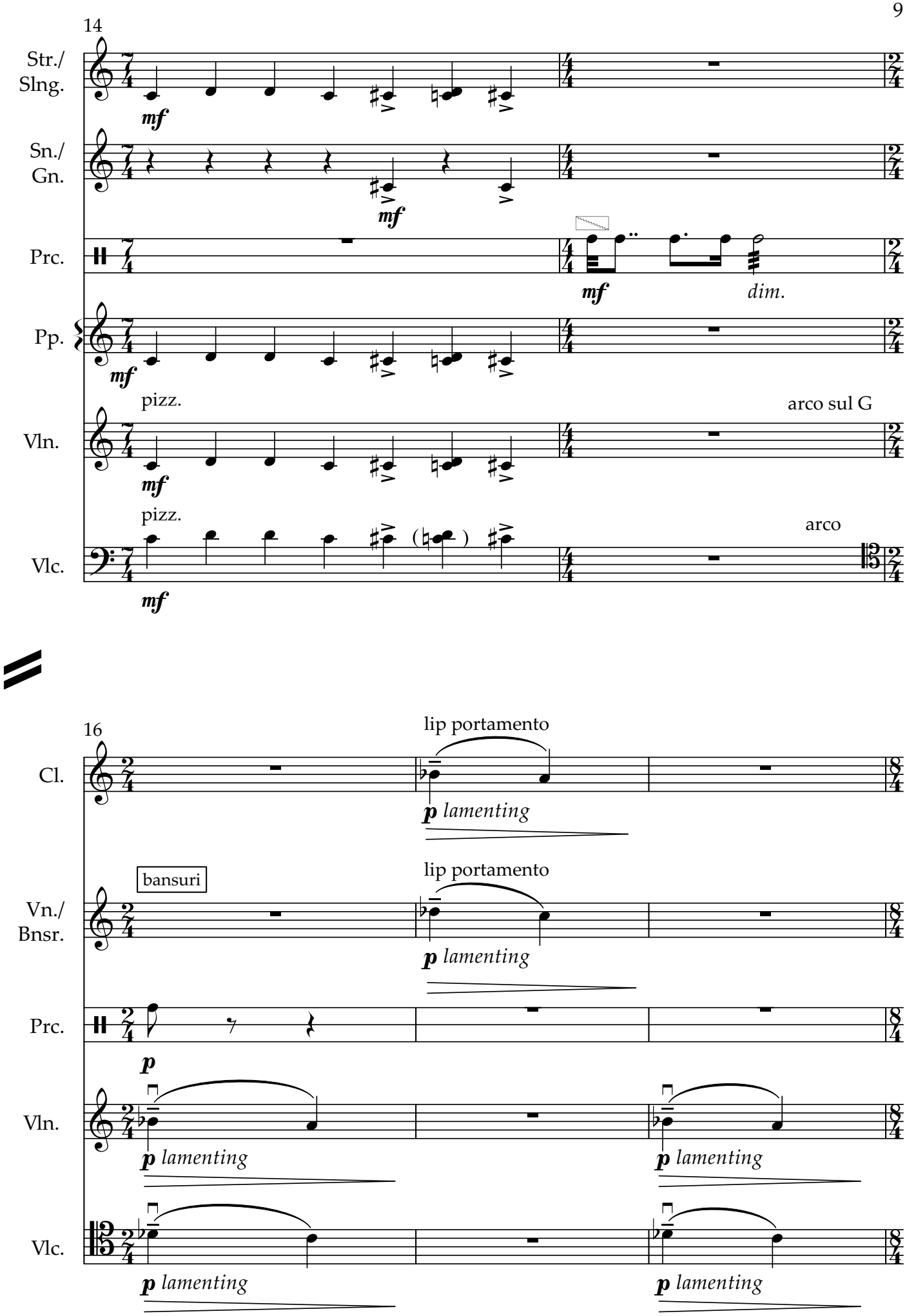
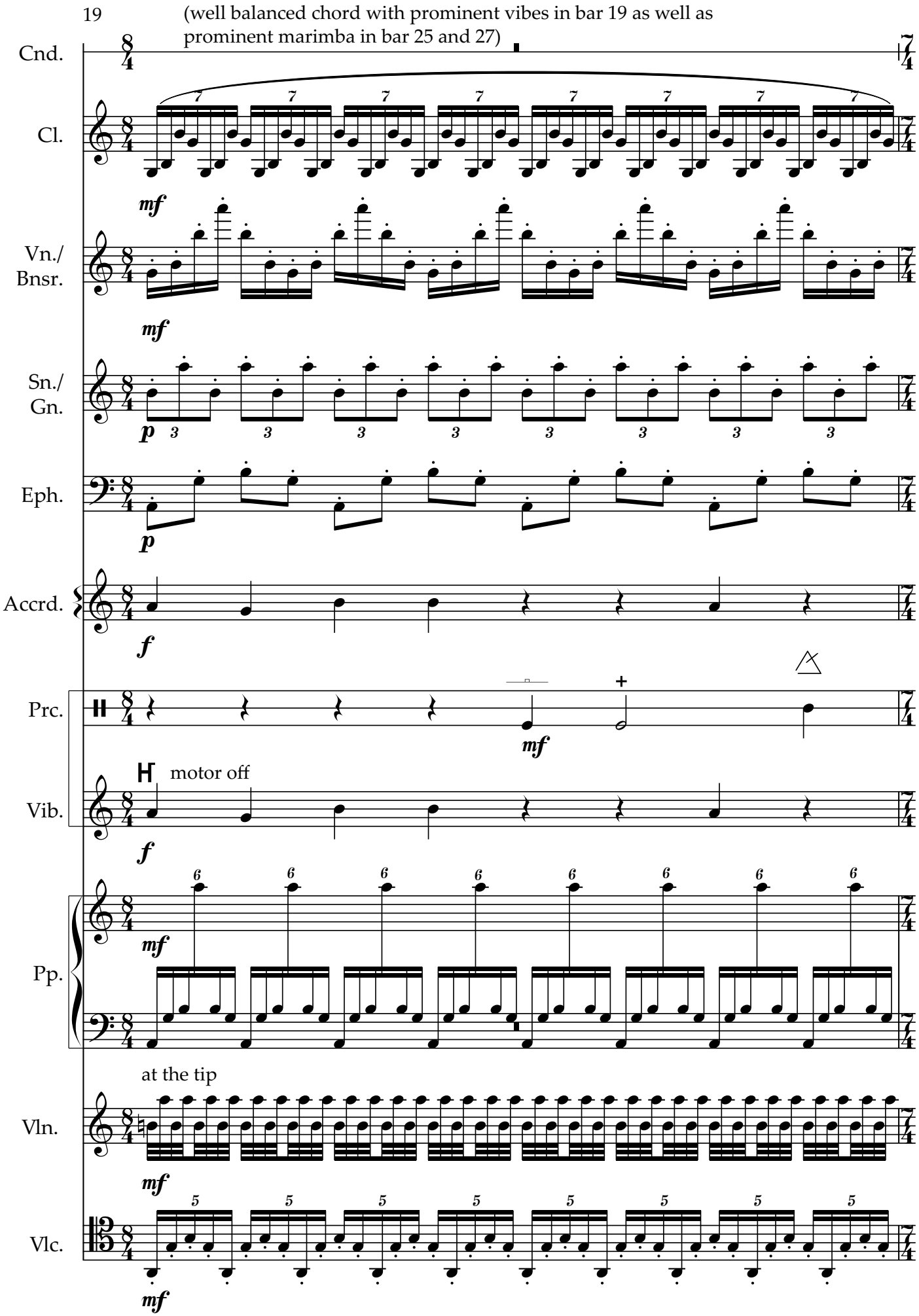
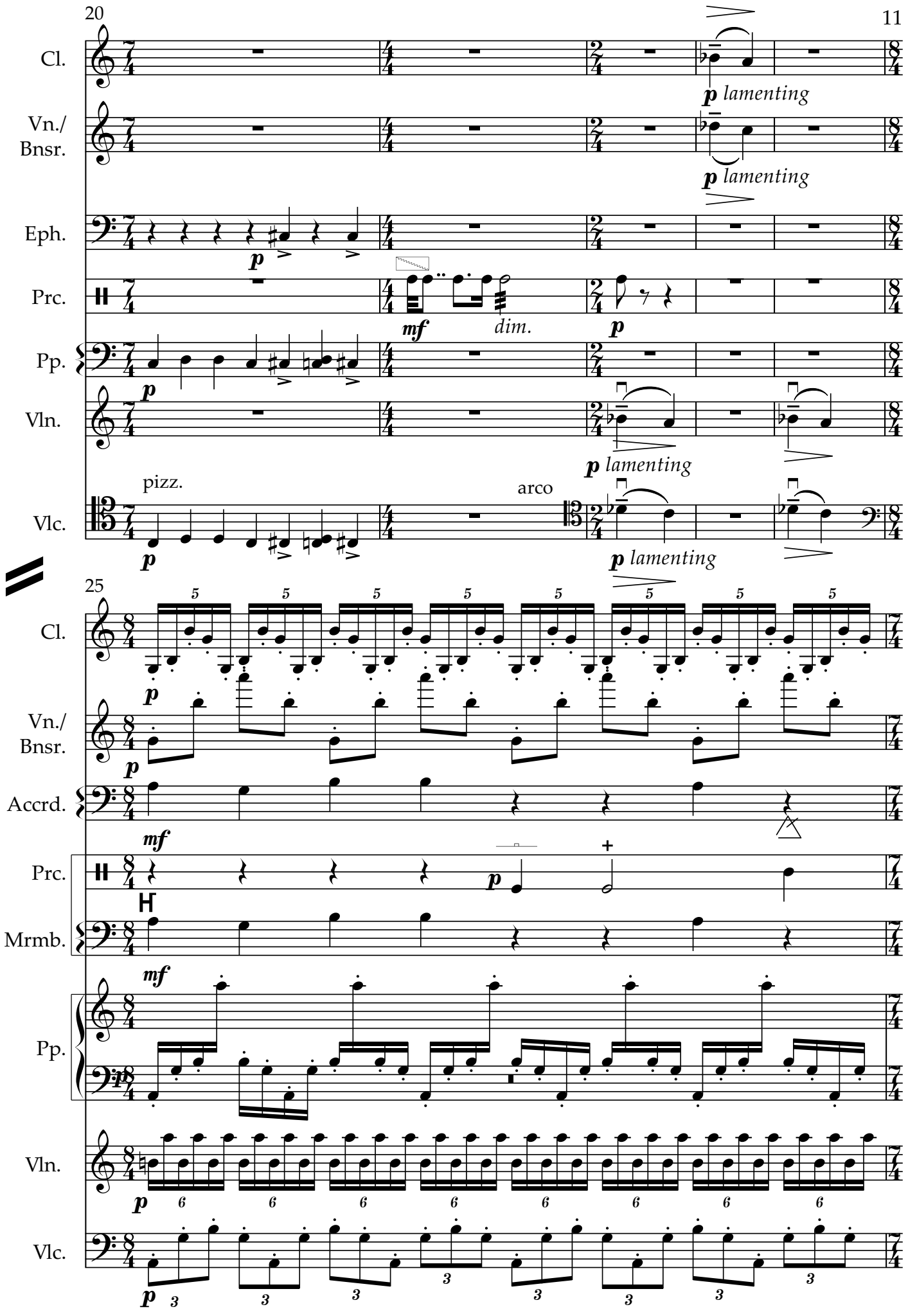
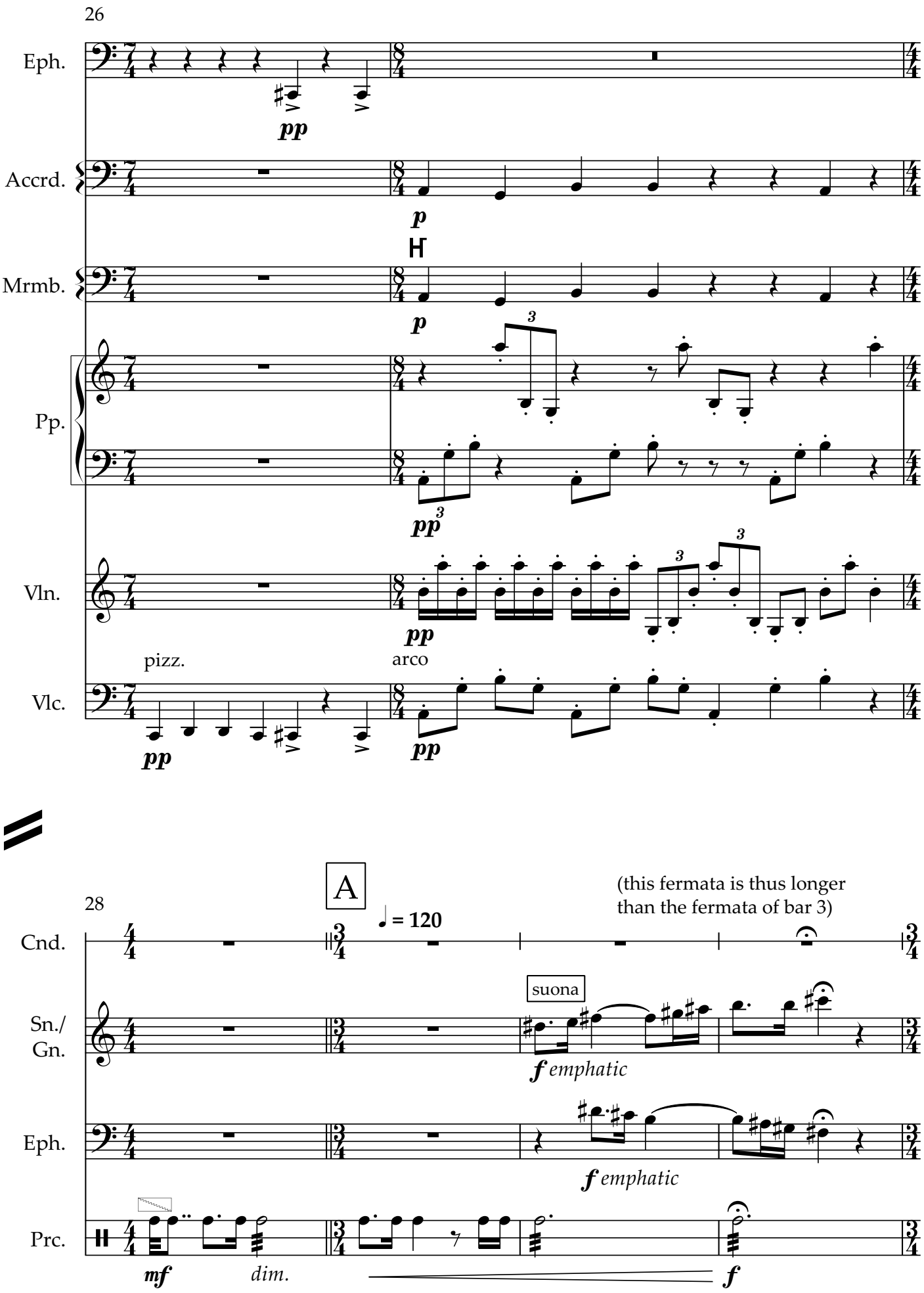
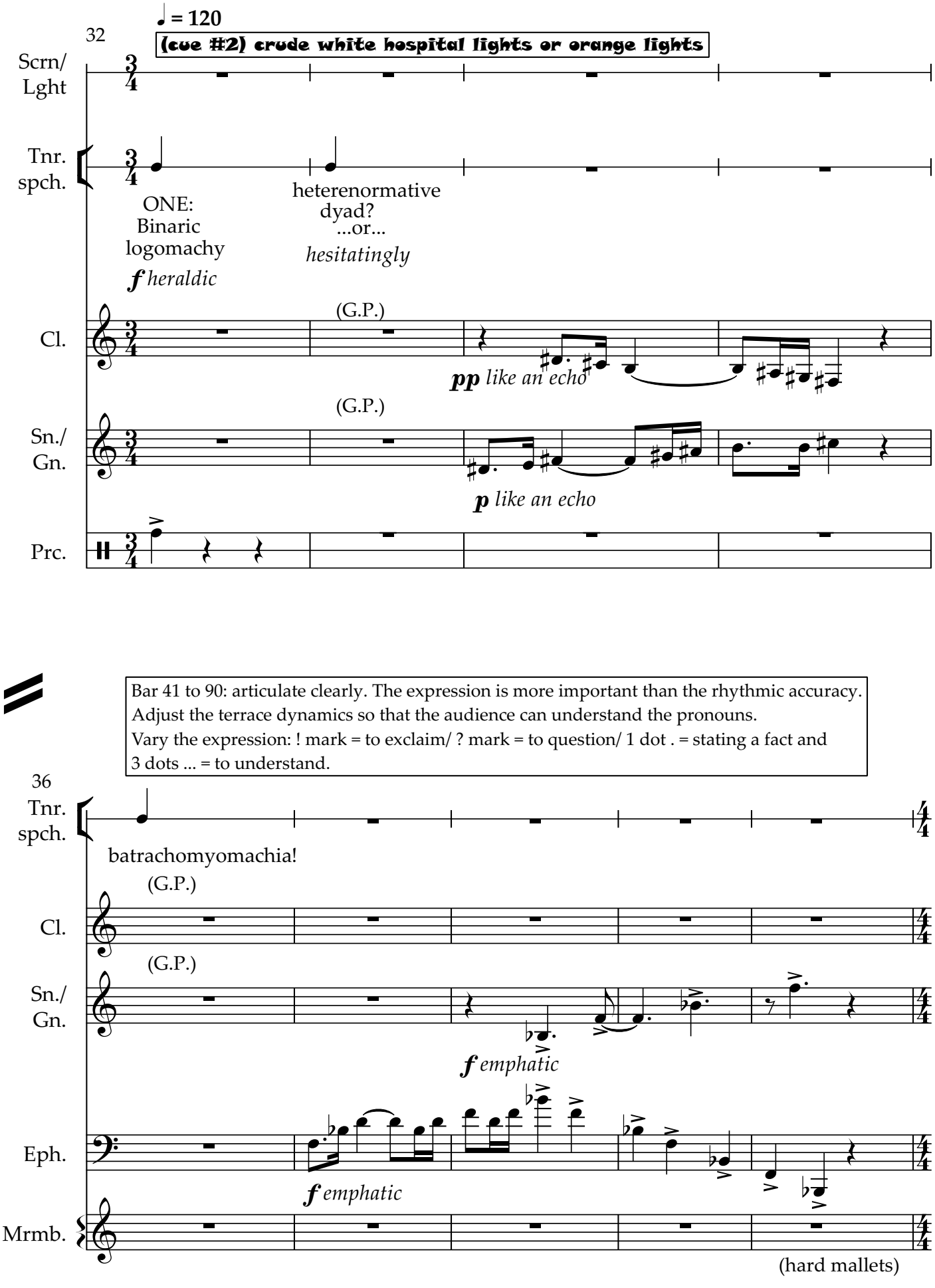

10
pre-recorded
Scrn/
Lght
tubular
bells
sound
L G B T Q I A +
f
Str./
Slng.
Vn./
Bnsr.
Sn./
Gn.
f
Eph.
f
Accrd.
Prc.
on dome with mallet shaft
f
either played or pre-recorded
Tub. B.
f
Pp.
Vln.
Vlc.

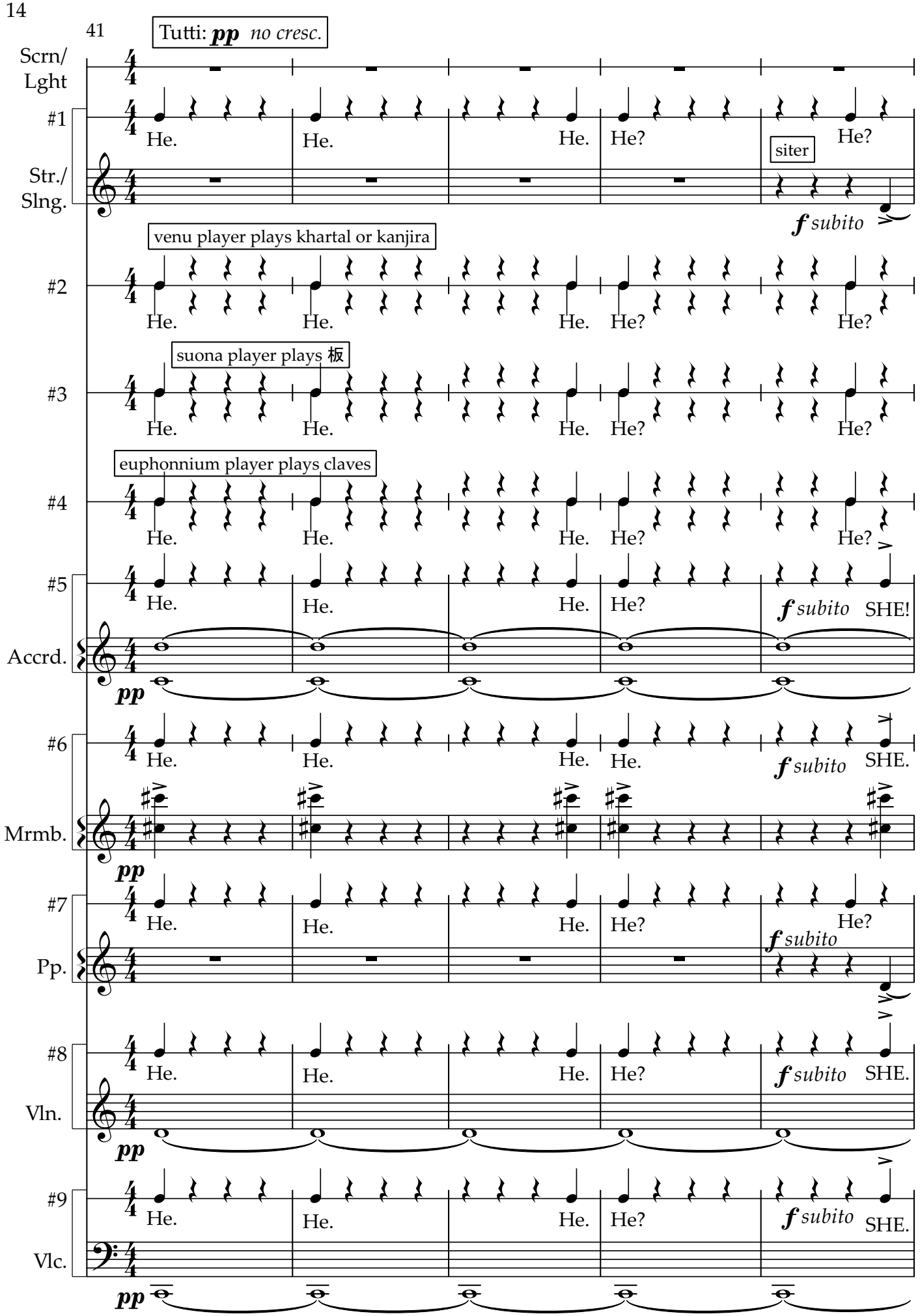

14
Str./ Slng.
mf
Sn./ Gn.
mf
Prc.
mf
dim.
Pp.
mf
pizz.
arco sul G
Vln.
mf
pizz.
arco
Vlc.
mf
16
lip portamento
Cl.
p lamenting
bansuri
lip portamento
Vn./ Bnsr.
p lamenting
Prc.
p
Vln.
p lamenting
p lamenting
Vlc.
p lamenting
p lamenting

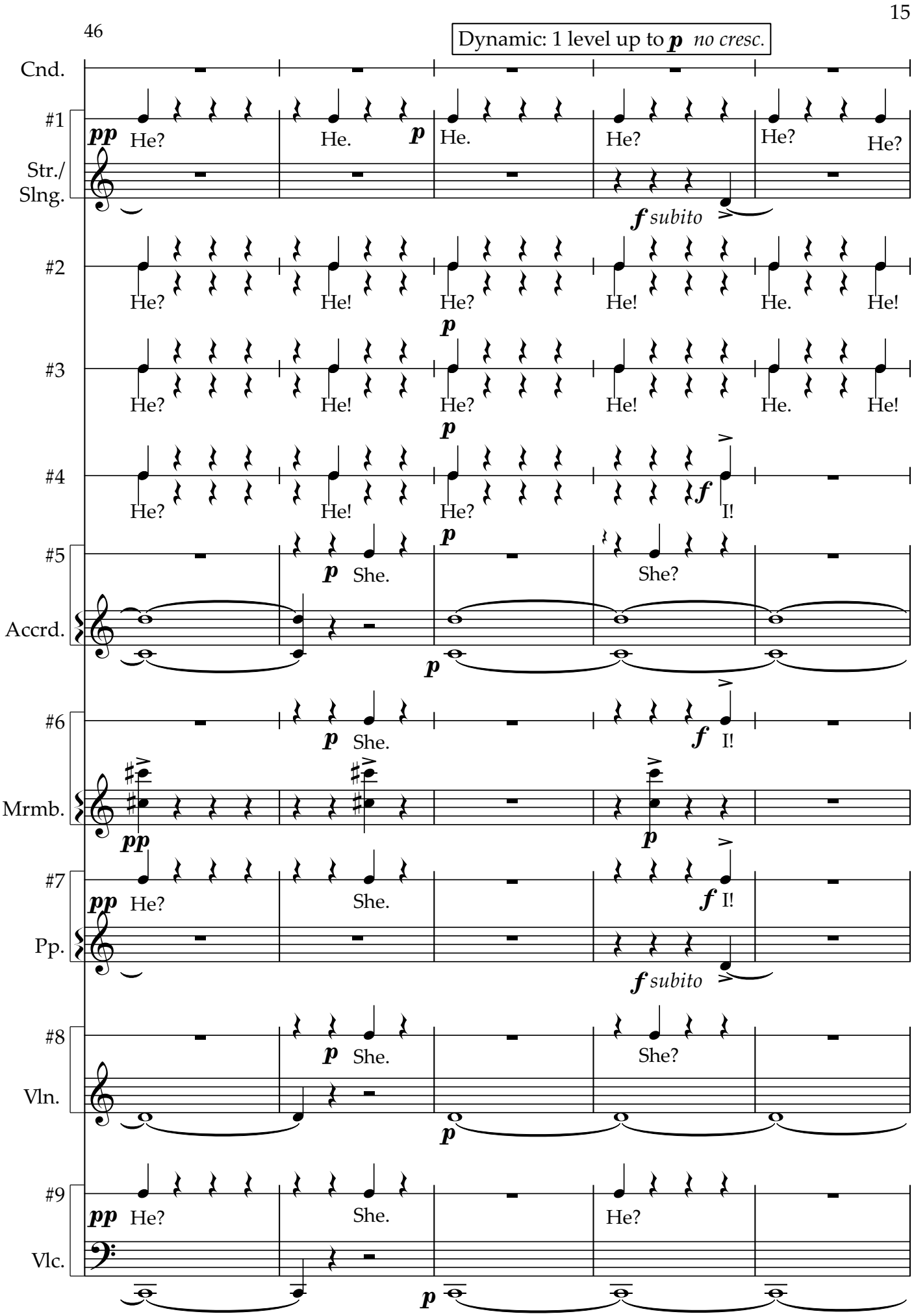

19
(well balanced chord with prominent vibes in bar 19 as well as prominent marimba in bar 25 and 27)
Cnd.
Cl.
Vn./ Bnsr.
Sn./ Gn.
Eph.
Accrd.
Prc.
Vib.
motor off
Pp.
at the tip
Vln.
Vlc.

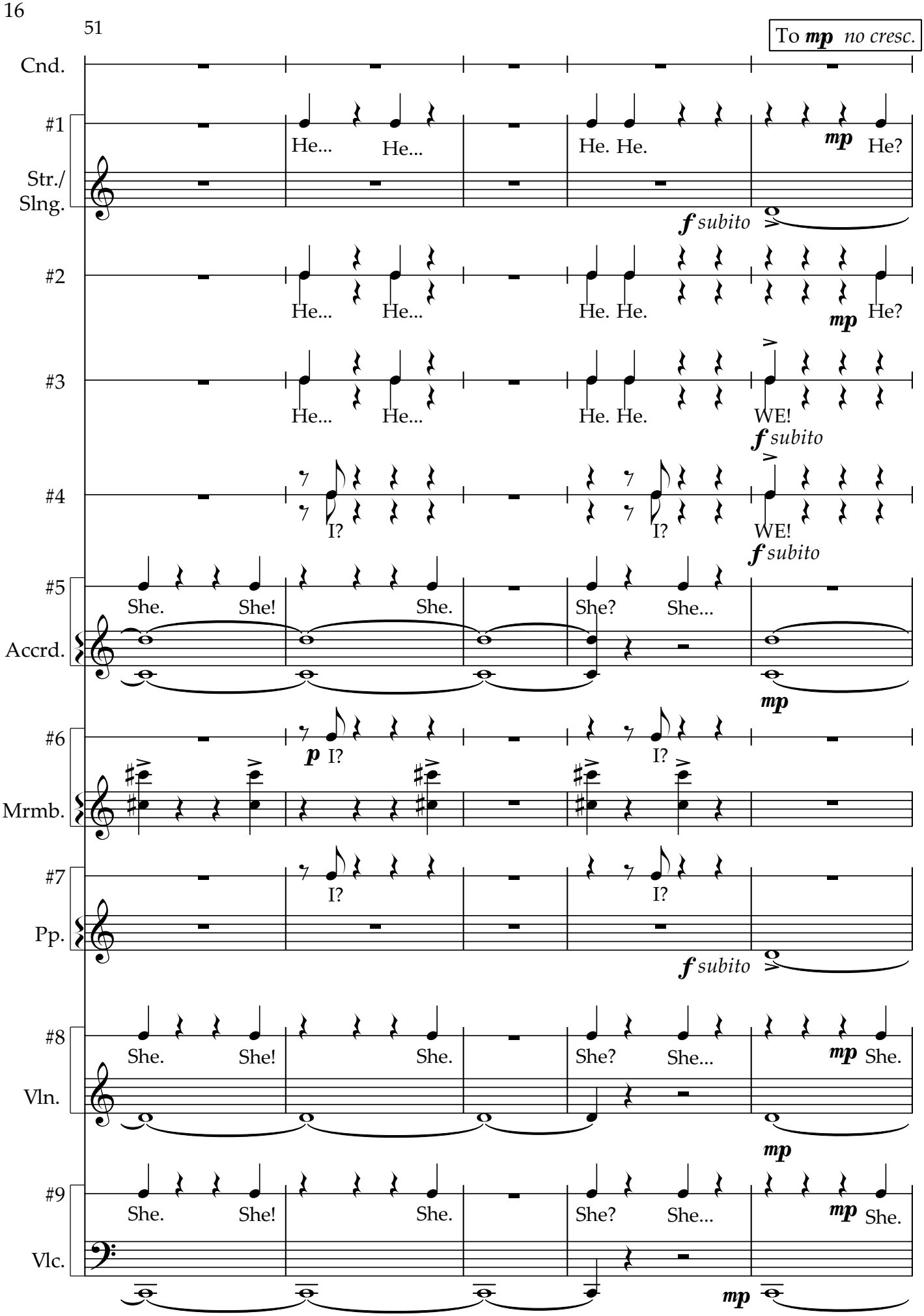

20
11
Cl.
Vn./
Bnsr.
Eph.
Prc.
Pp.
Vln.
Vlc.
p lamenting
p lamenting
p
mf
dim.
p
p
p lamenting
pizz.
arco
p lamenting
25
Cl.
Vn./
Bnsr.
Accrd.
Prc.
Mrmb.
Pp.
Vln.
Vlc.
p
p
mf
p
mf
p
3
3
3
3
3
3

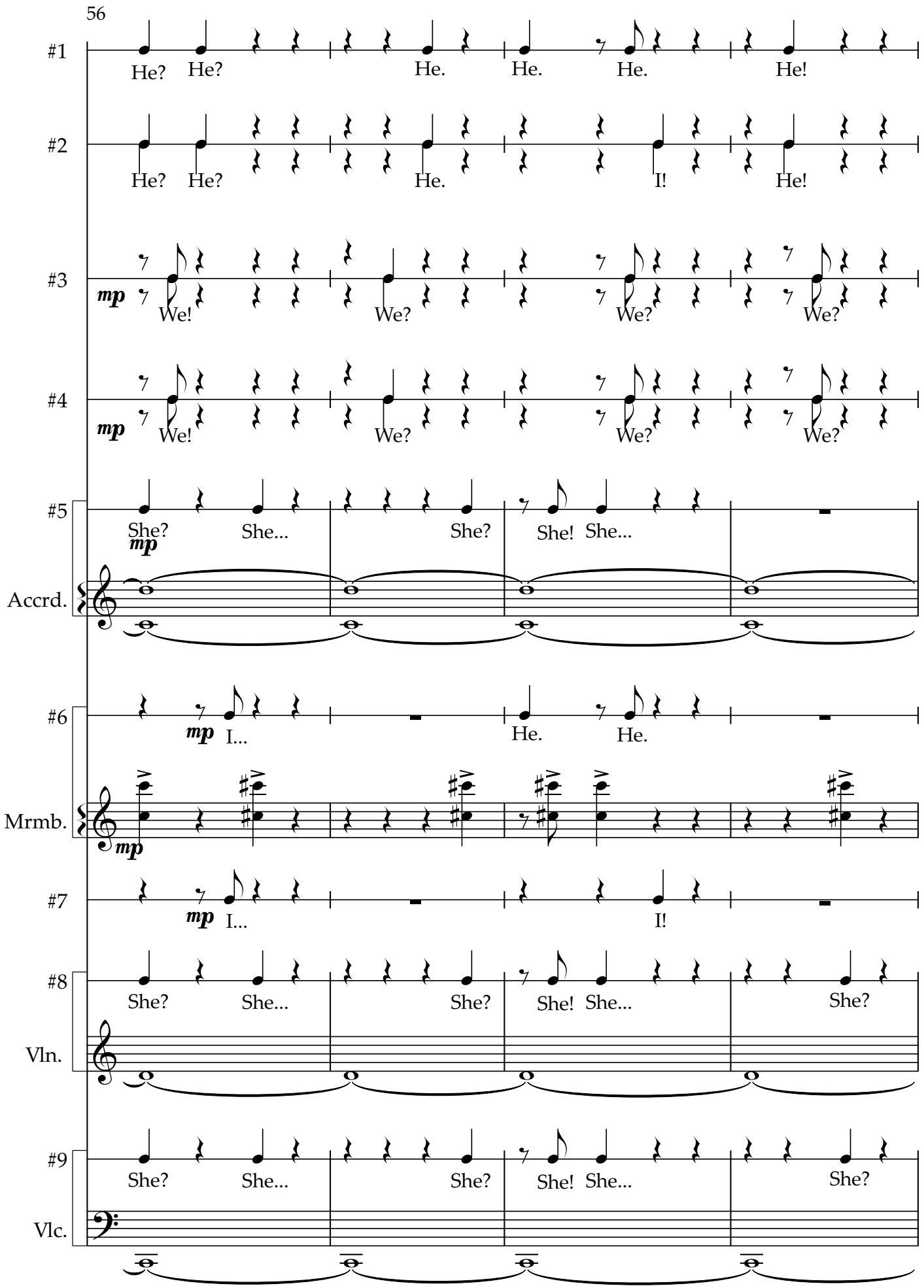

26
Eph.
pp
Accrd.
p
Mrmb.
p
Pp.
pp
Vln.
pp
pizz.
arco
Vlc.
pp
pp
A
28
(this fermata is thus longer
than the fermata of bar 3)
Cnd.
♩ = 120
Sn./
Gn.
suona
f emphatic
Eph.
f emphatic
Prc.
mf
dim.
f

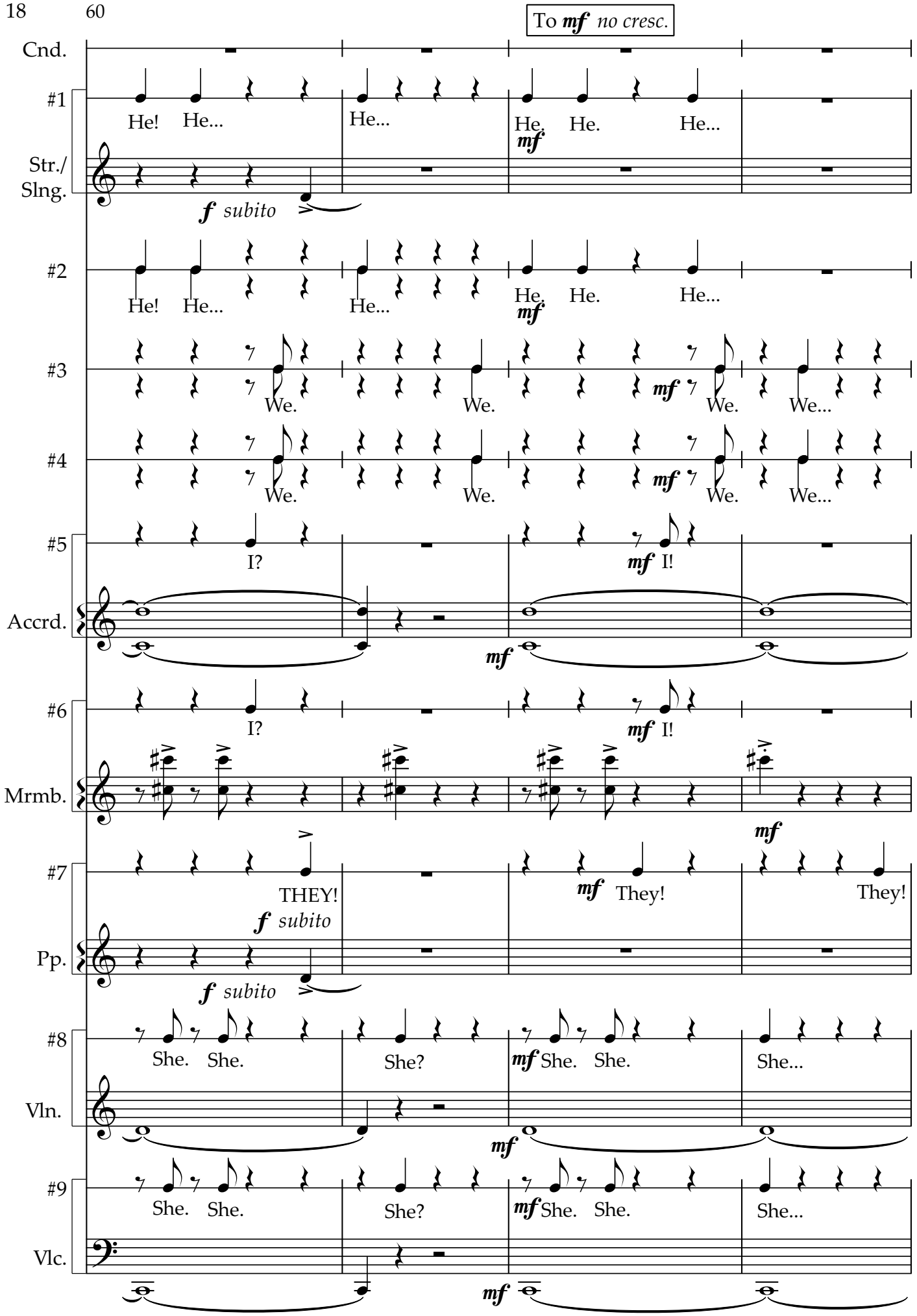

♩ = 120
32
(cue #2) crude white hospital lights or orange lights
Scrn/ Lght
Tnr. spch.
ONE: Binaric logomachy
heterenormative dyad?
...or...
hesitatingly
f heraldic
Cl.
(G.P.)
pp like an echo
Sn./ Gn.
(G.P.)
p like an echo
Prc.
Bar 41 to 90: articulate clearly. The expression is more important than the rhythmic accuracy.
Adjust the terrace dynamics so that the audience can understand the pronouns.
Vary the expression: ! mark = to exclaim/ ? mark = to question/ 1 dot . = stating a fact and
3 dots ... = to understand.
36
Tnr. spch.
batrachomyomachia!
(G.P.)
Cl.
(G.P.)
Sn./ Gn.
f emphatic
Eph.
f emphatic
Mrmb.
(hard mallets)

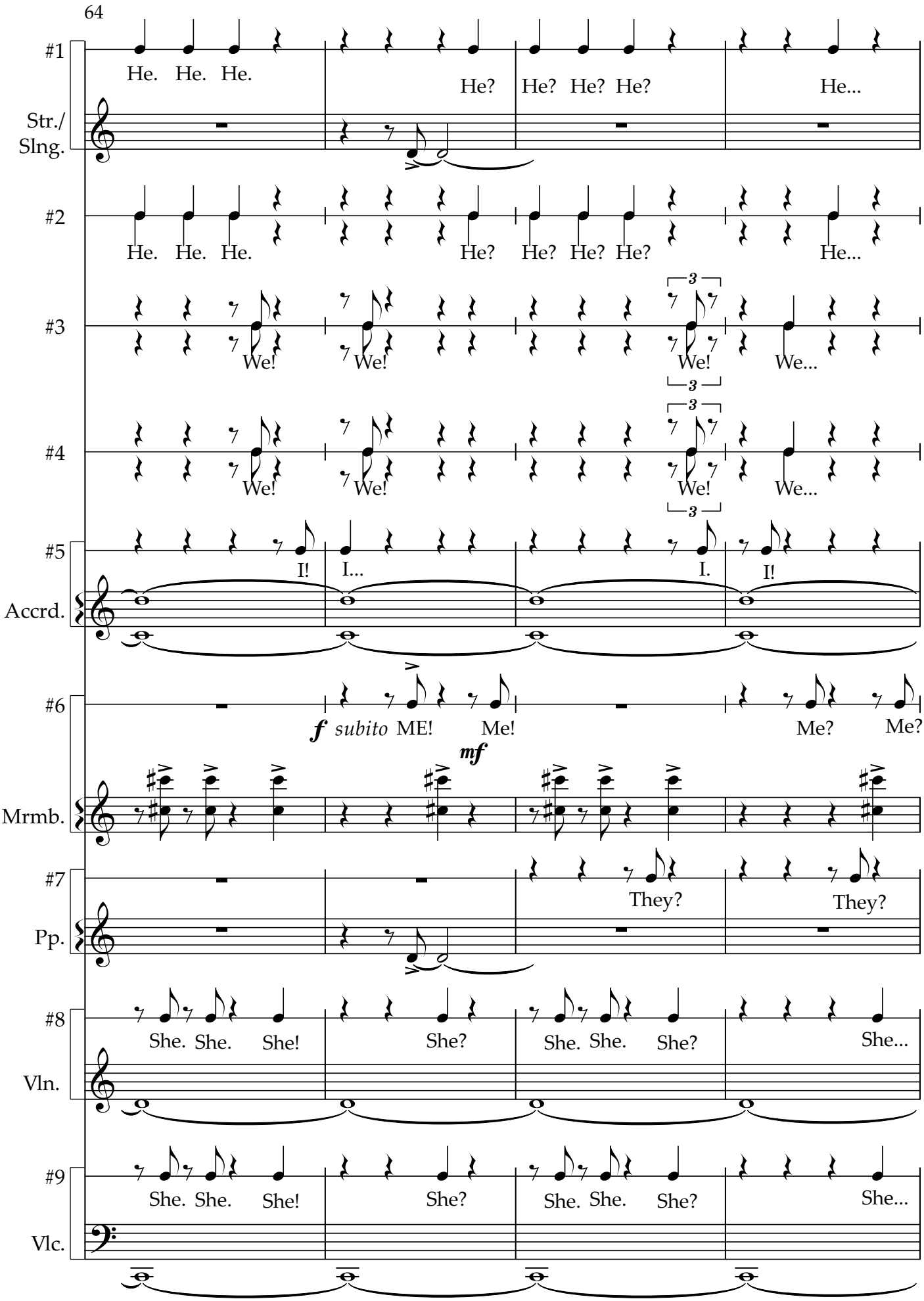

41
Tutti: pp no cresc.
Scrn/ Lght
#1
Str./ Slng.
He. He. He. He? siter He?
f subito
venu player plays khartal or kanjira
#2
He. He. He. He? He?
suona player plays 板
#3
He. He. He. He? He?
euphonnium player plays claves
#4
He. He. He. He? He?
#5
Accrd.
He. He. He. He? f subito SHE!
pp
#6
He. He. He. He. f subito SHE.
Mrmb.
pp
#7
Pp.
He. He. He. He? f subito He?
#8
Vln.
He. He. He. He? f subito SHE.
pp
#9
Vlc.
He. He. He. He? f subito SHE.
pp

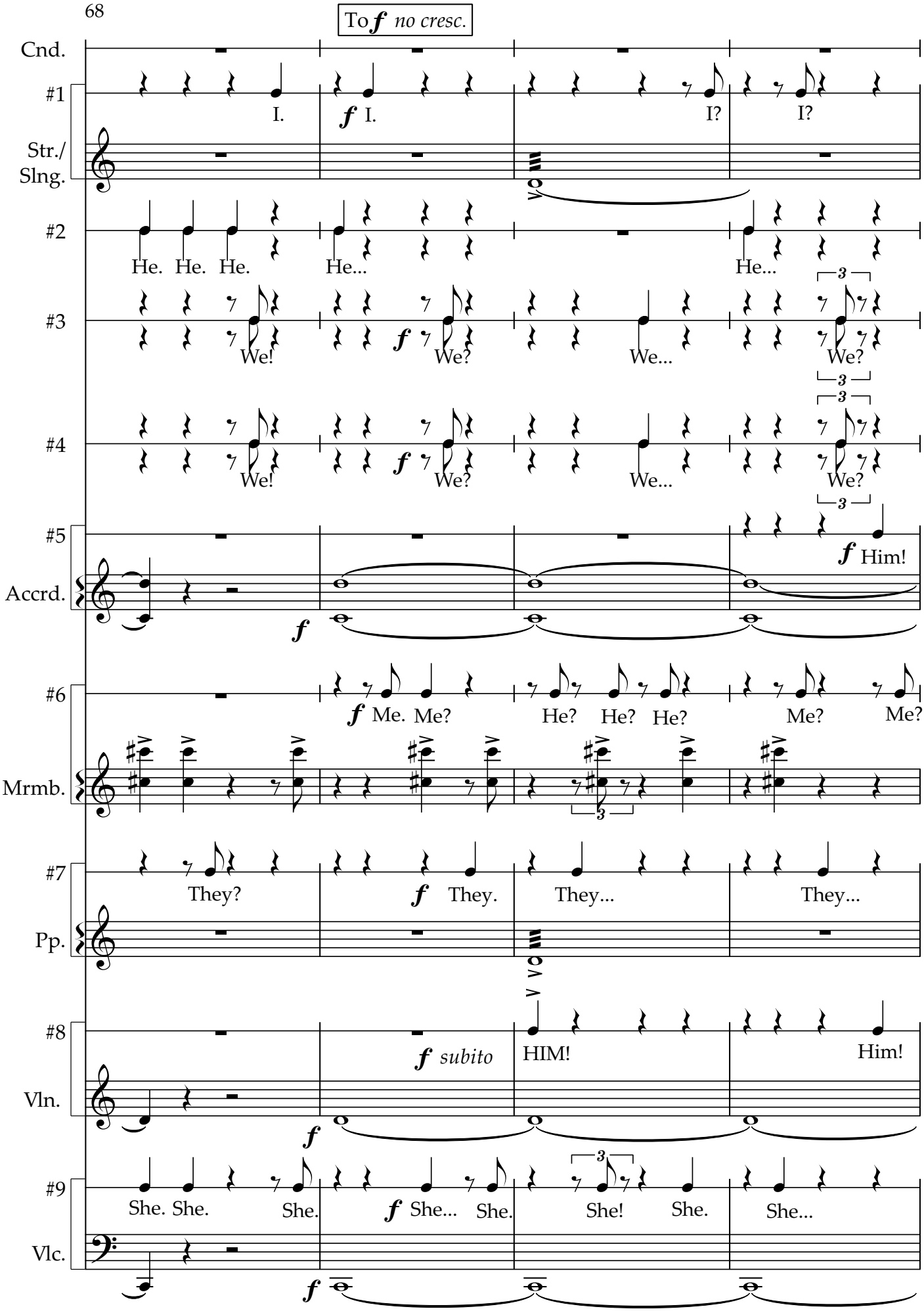

46
Dynamic: 1 level up to p no cresc.
Cnd.
#1
Str./
Slng.
pp He? He. p He. He? He? He?
f subito
#2
He? He! He? He! He. He!
p
#3
He? He! He? He! He. He!
p
#4
He? He! He? f I!
#5
Accrd.
p She. She?
p
#6
p She.
f I!
Mrmb.
pp
p
#7
Pp.
pp He? She. f I!
f subito
#8
Vln.
p She. She?
p
#9
Vlc.
pp He? She. He?
p

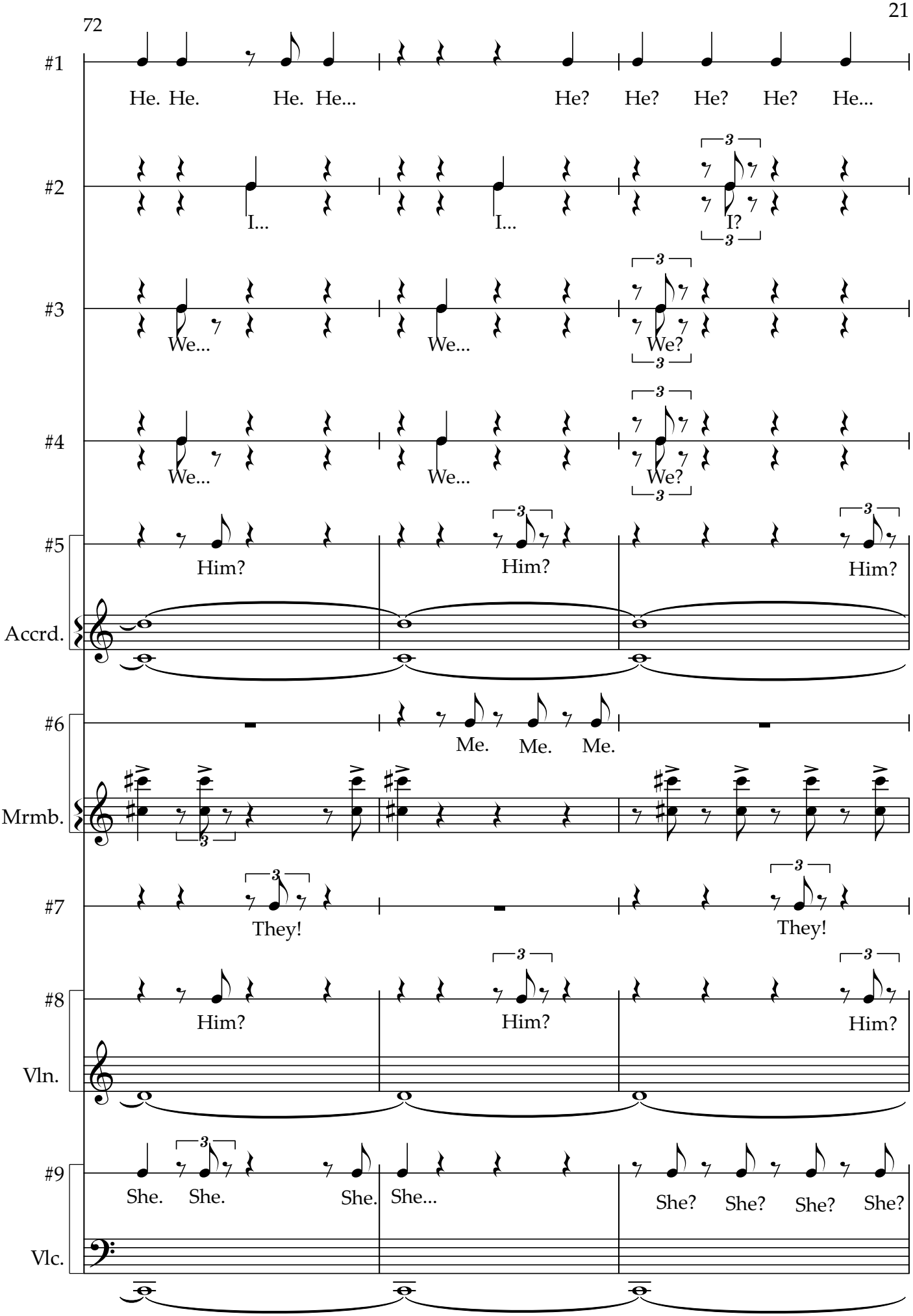

51
To mp no cresc.
Cnd.
#1
Str./
Slng.
He... He... He. He. mp He?
f subito
#2
He... He... He. He. mp He?
#3
He... He... He. He. WE!
f subito
#4
I? I? WE!
f subito
#5
Accrd.
She. She! She. She? She...
mp
#6
Mrmb.
p I? I?
#7
Pp.
I? I?
f subito
#8
Vln.
She. She! She. She? She... mp She.
mp
#9
Vlc.
She. She! She. She? She... mp She.
mp

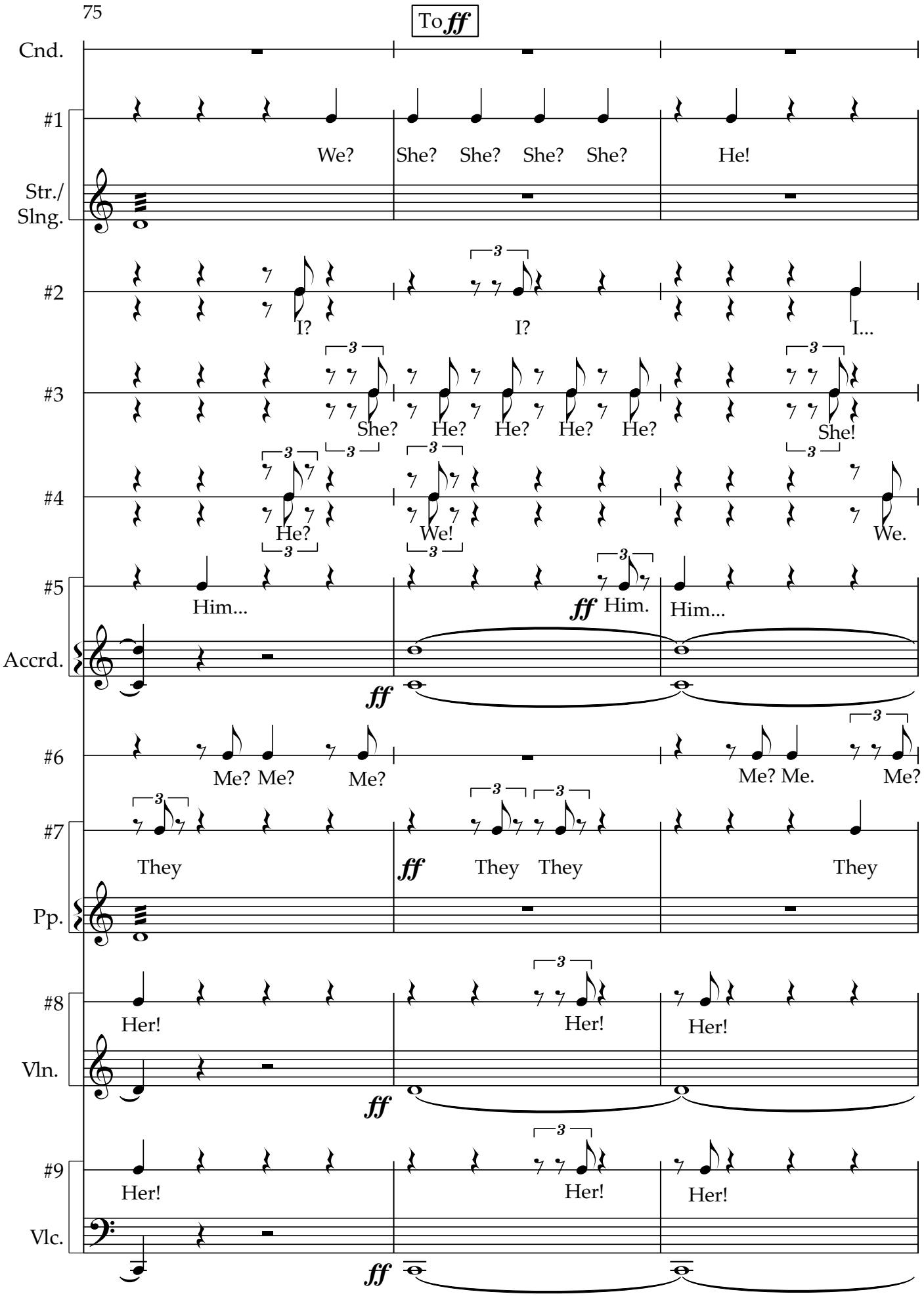

56
#1
He? He? He. He. He. He!
#2
He? He? He. I! He!
#3
mp
We! We? We? We?
#4
mp
We! We? We? We?
#5
She? She... She? She! She...
mp
Accrd.
#6
mp
I... He. He.
Mrmb.
mp
#7
mp
I... I!
#8
She? She... She? She! She... She?
Vln.
#9
She? She... She? She! She... She?
Vlc.

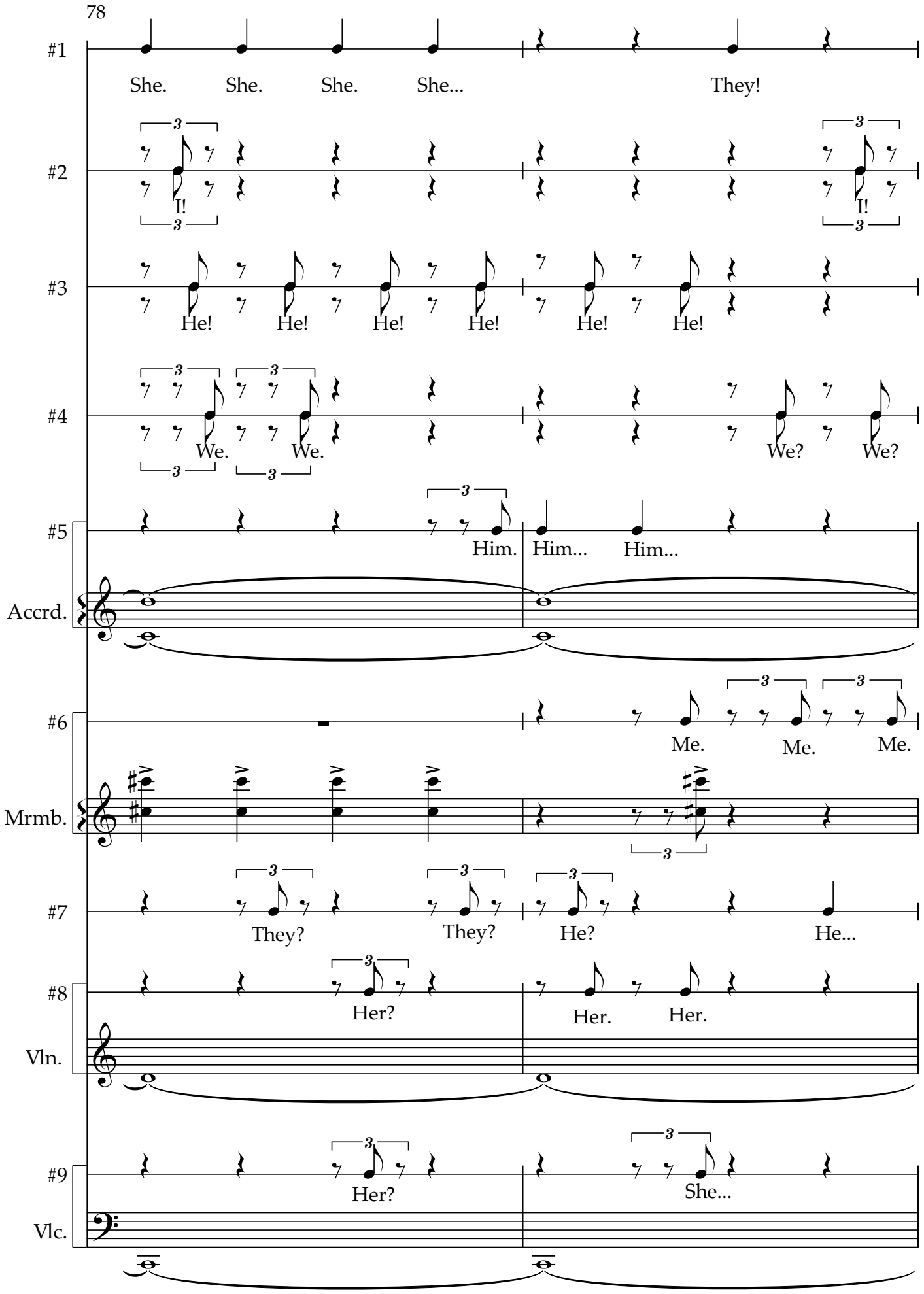

60
To mf no cresc.
Cnd.
#1
He! He...
He...
He. He. He...
mf
Str./
Slng.
f subito
#2
He! He...
He...
He. He. He...
mf
#3
We.
We.
mf
We.
We...
#4
We.
We.
mf
We.
We...
#5
I?
mf I!
Accrd.
mf
#6
I?
mf I!
Mrmb.
mf
#7
THEY!
f subito
mf They!
They!
Pp.
f subito
#8
She. She.
She?
mf She. She.
She...
Vln.
mf
#9
She. She.
She?
mf She. She.
She...
Vlc.
mf

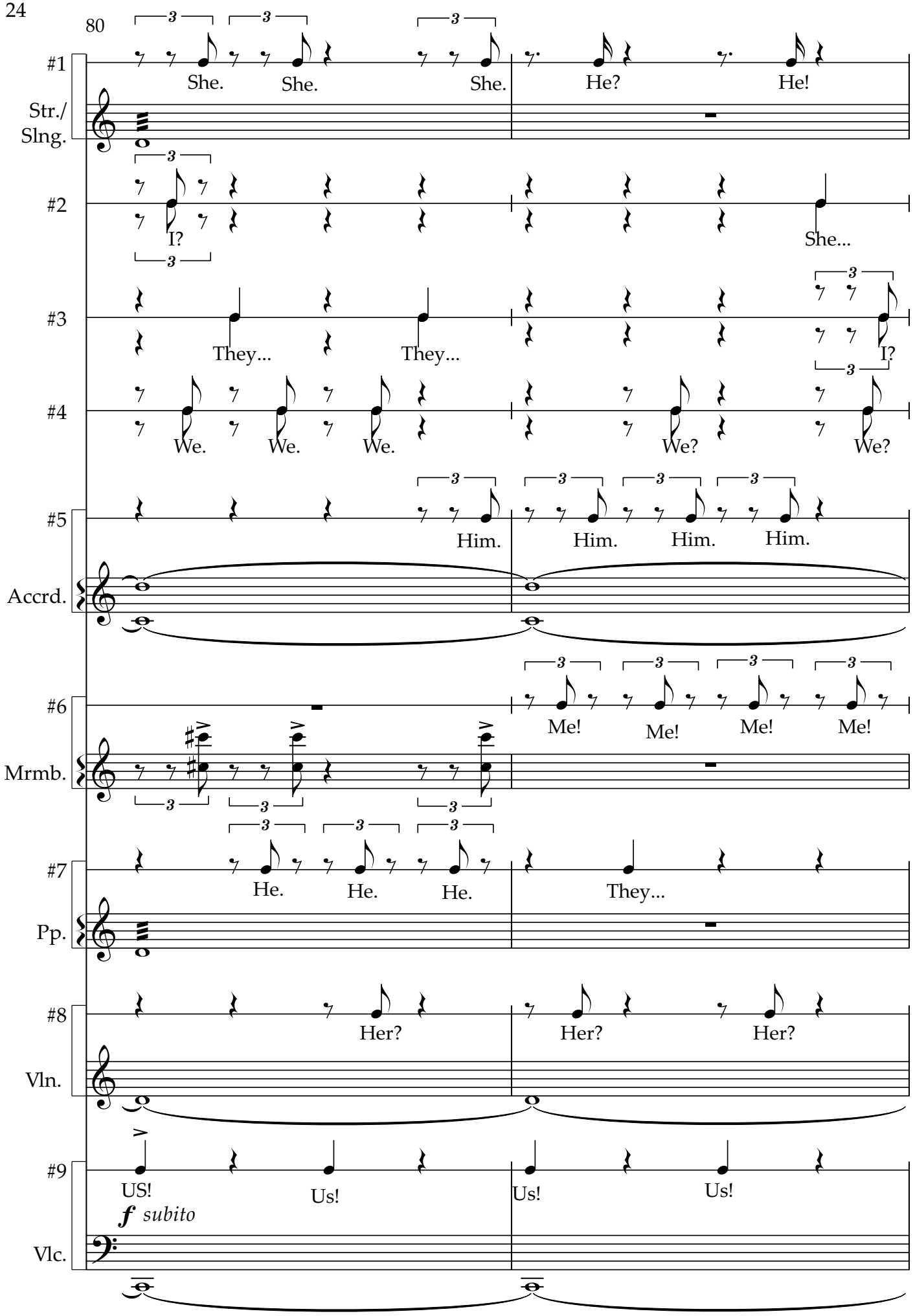

64
#1
Str./
Slng.
He. He. He.
He?
He? He? He?
He...
#2
He. He. He.
He?
He? He? He?
He...
#3
3
We!
We!
We!
We...
#4
3
We!
We!
We!
We...
#5
Accrd.
I!
I...
I.
I!
#6
f subito ME!
Me!
Me?
Me?
mf
Mrmb.
#7
Pp.
They?
They?
#8
Vln.
She. She. She!
She?
She. She. She?
She...
#9
Vlc.
She. She. She!
She?
She. She. She?
She...

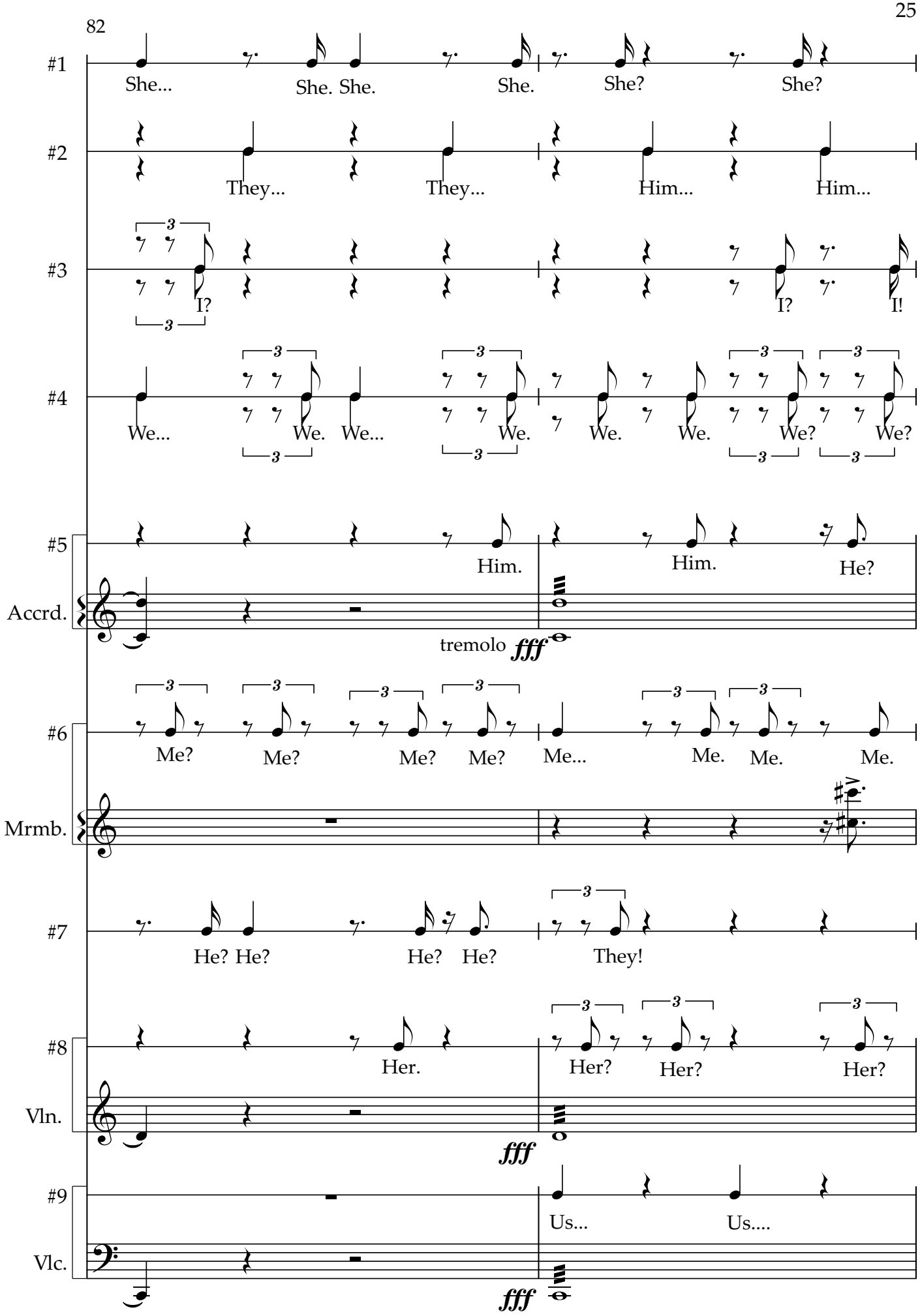

68
To f no cresc.
Cnd.
#1
Str./
Slng.
I.
f I.
I?
I?
#2
He. He. He.
He...
He...
#3
We!
f We?
We...
We?
#4
We!
f We?
We...
We?
#5
Accrd.
f Him!
f
#6
f Me. Me?
He? He? He?
Me?
Me?
Mrmb.
#7
Pp.
They?
f They.
They...
They...
#8
Vln.
f subito
HIM!
Him!
f
#9
Vlc.
She. She.
She.
f She...
She.
She!
She.
She...
f

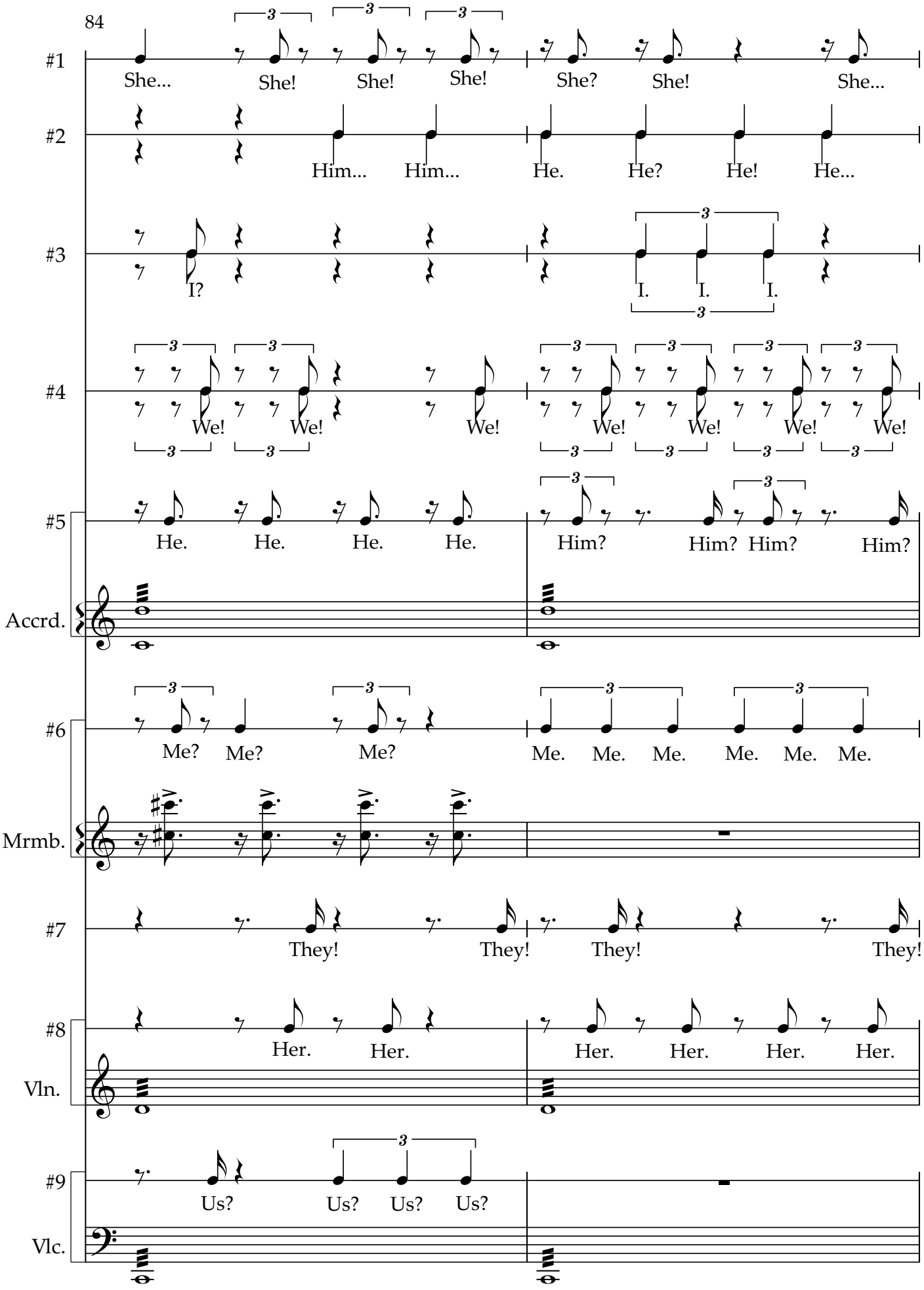

72
#1
He. He. He. He... He? He? He? He? He...
#2
I... I... I?
#3
We... We... We?
#4
We... We... We?
#5
Him? Him? Him?
Accrd.
#6
Me. Me. Me.
Mrmb.
#7
They! They!
#8
Him? Him? Him?
Vln.
#9
She. She. She. She... She? She? She? She?
Vlc.

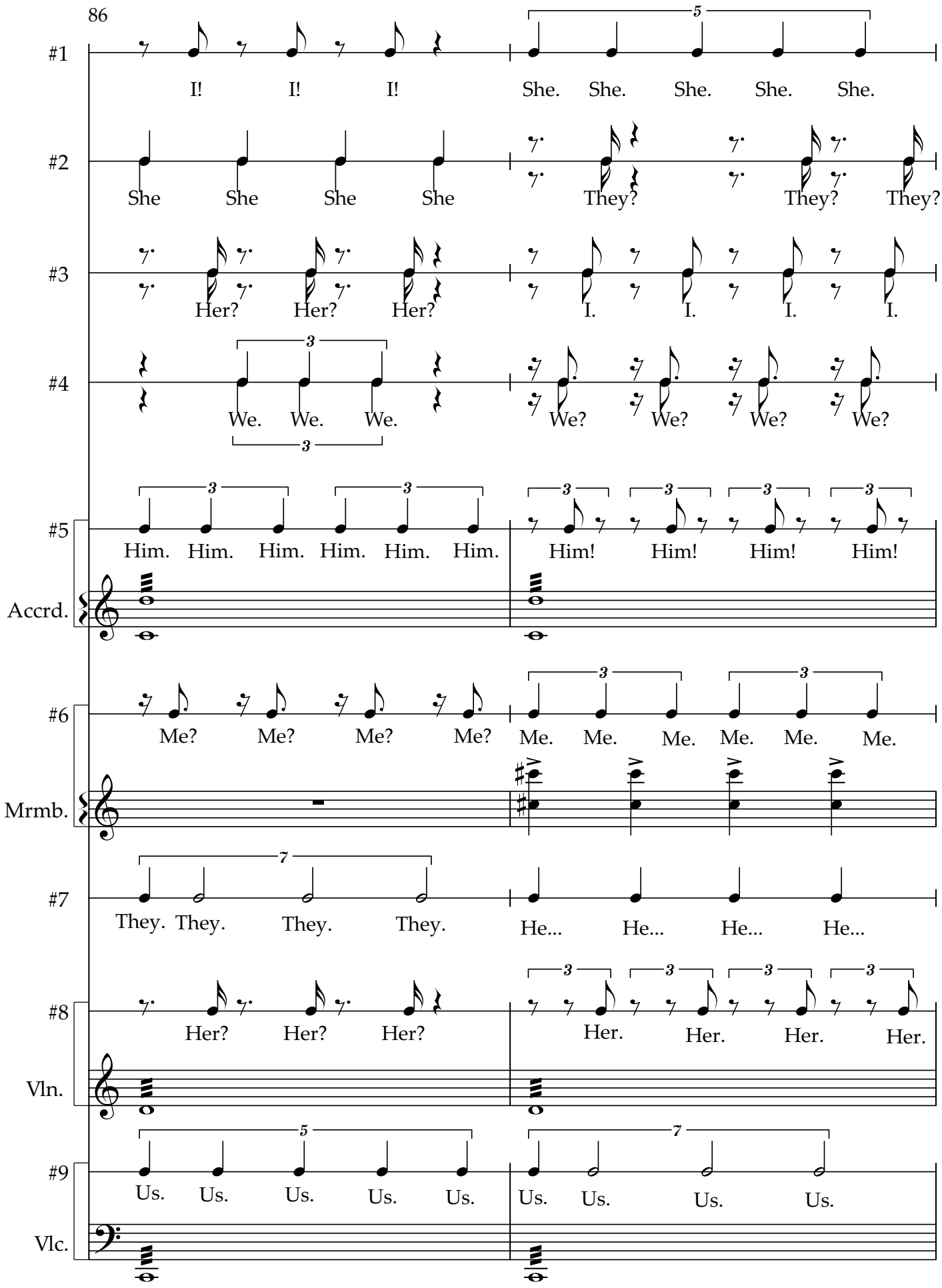

75
To ff
Cnd.
#1
We?
She? She? She? She?
He!
Str./
Slng.
#2
I?
I?
I...
#3
She? He? He? He? He?
She!
#4
He?
We!
We.
#5
Him...
ff Him.
Him...
Accrd.
ff
#6
Me? Me? Me?
Me? Me.
Me?
#7
They
ff They They
They
Pp.
#8
Her!
Her!
Her!
Vln.
ff
#9
Her!
Her!
Her!
Vlc.
ff

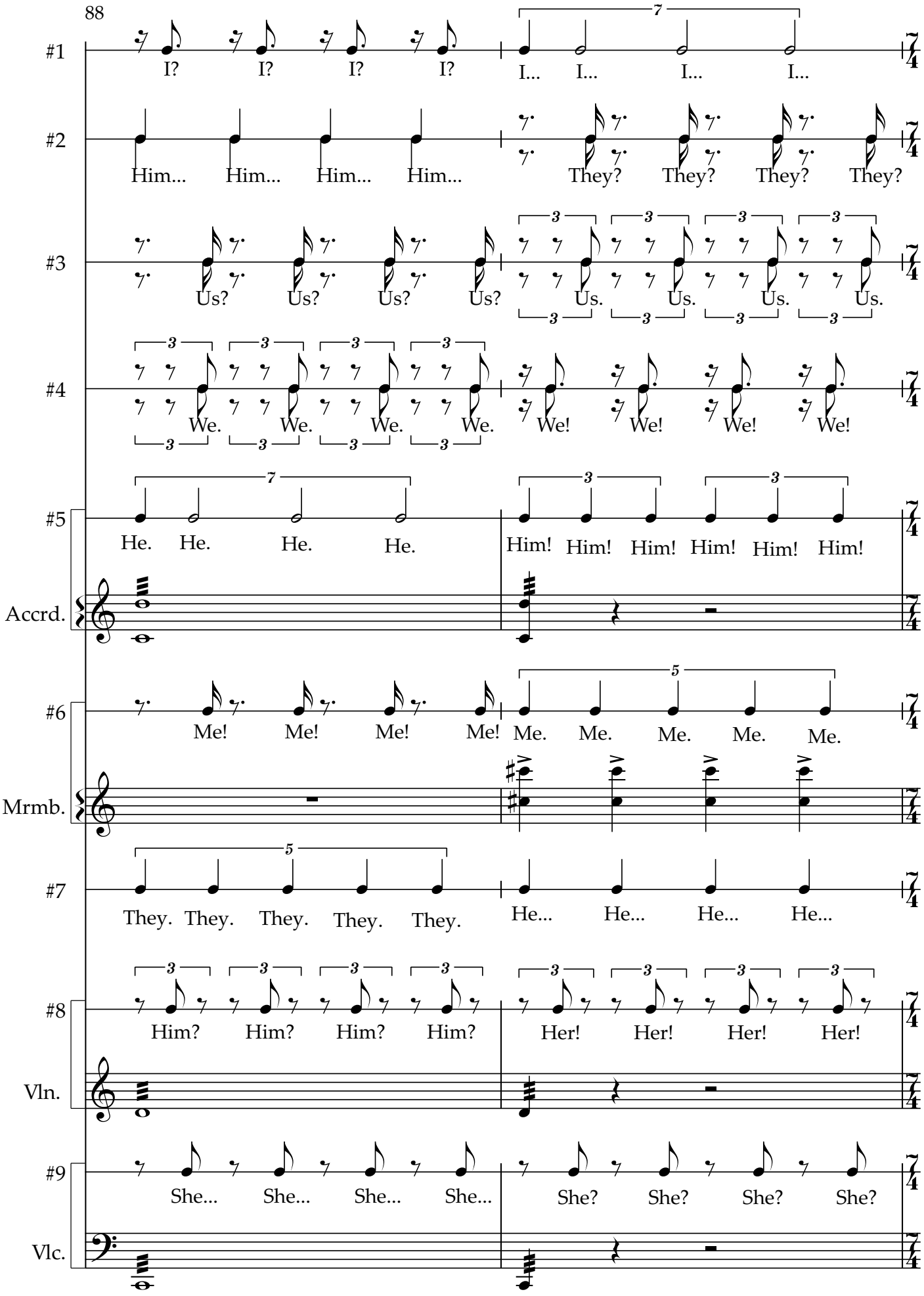

78
#1
She. She. She. She... They!
#2
I! I!
#3
He! He! He! He! He! He!
#4
We. We. We? We?
#5
Him. Him... Him...
Accrd.
#6
Me. Me. Me.
Mrmb.
#7
They? They? He? He...
#8
Her? Her. Her.
Vln.
#9
Her? She...
Vlc.

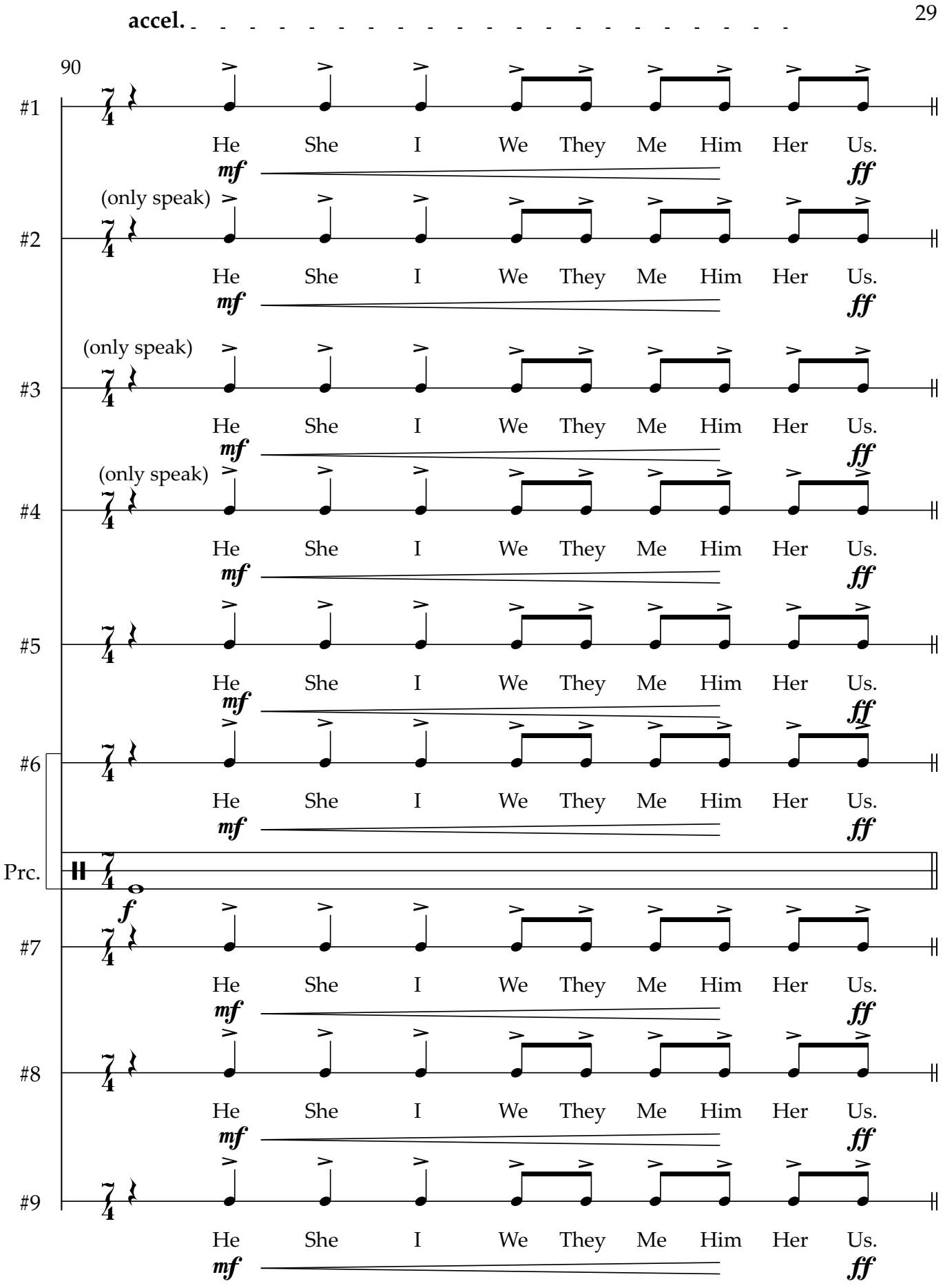

80
#1
Str./
Slng.
She.
She.
She.
He?
He!
#2
I?
She...
#3
They...
They...
I?
#4
We.
We.
We.
We?
We?
#5
Accrd.
Him.
Him.
Him.
Him.
#6
Mrmb.
Me!
Me!
Me!
Me!
#7
Pp.
He.
He.
He.
They...
#8
Vln.
Her?
Her?
Her?
#9
Vlc.
US!
Us!
Us!
Us!
f subito

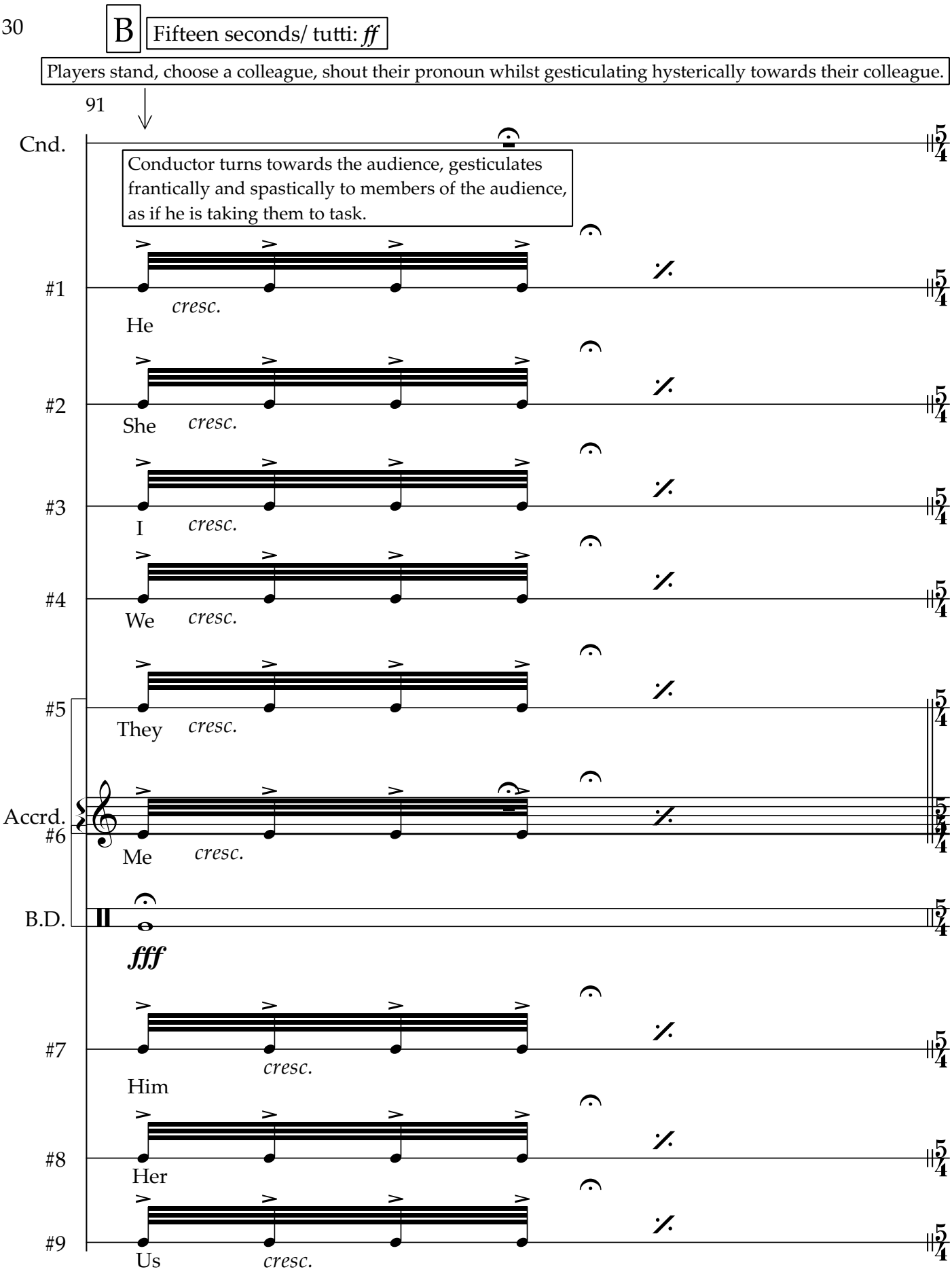

82
#1
She...
She. She.
She.
She?
She?
#2
They...
They...
Him...
Him...
#3
I?
I?
I!
#4
We...
We.
We...
We.
We.
We.
We?
We?
#5
Him.
Him.
He?
Accrd.
tremolo
fff
#6
Me?
Me?
Me?
Me?
Me...
Me.
Me.
Me.
Mrmb.
#7
He? He?
He?
He?
They!
#8
Her.
Her?
Her?
Her?
Vln.
fff
#9
Us...
Us....
Vlc.
fff

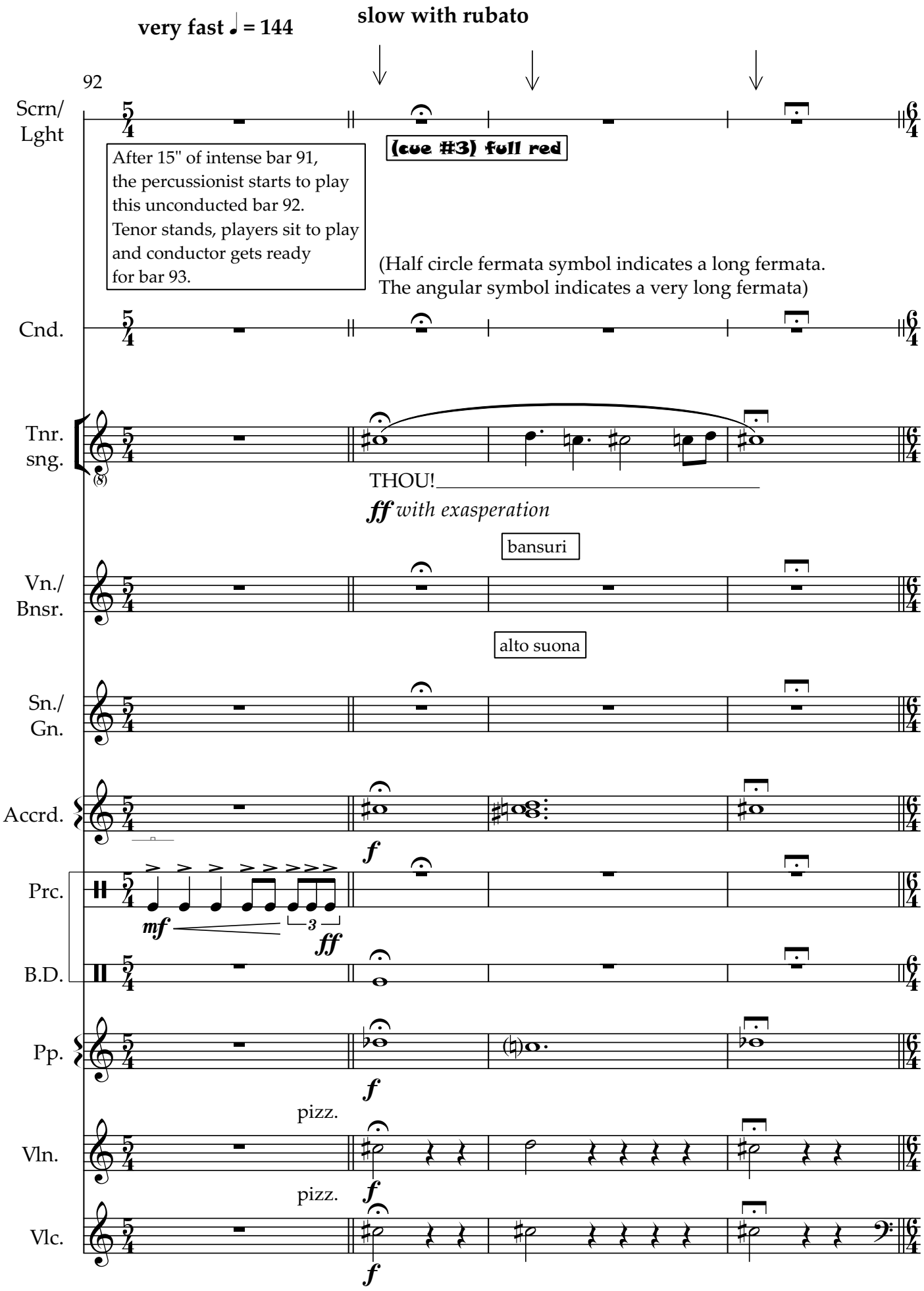

84
#1
She... She! She! She! She? She! She...
#2
Him... Him... He. He? He! He...
#3
I? I. I. I.
#4
We! We! We! We! We! We! We!
#5
He. He. He. He. Him? Him? Him? Him?
Accrd.
#6
Me? Me? Me? Me. Me. Me. Me. Me. Me.
Mrmb.
#7
They! They! They! They!
#8
Her. Her. Her. Her. Her. Her.
Vln.
#9
Us? Us? Us? Us?
Vlc.

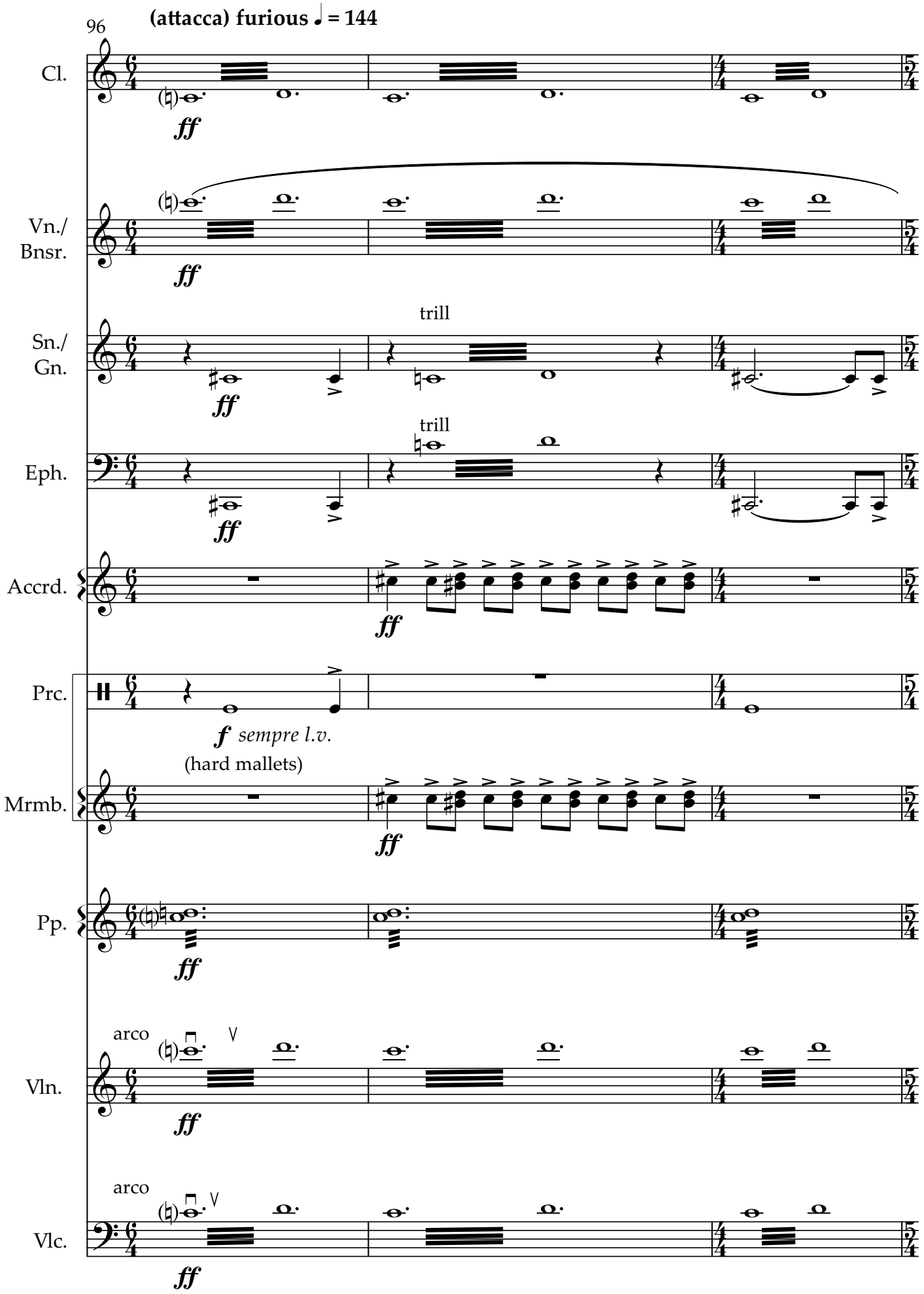

86
#1
I! I! I! She. She. She. She. She.
#2
She She She She They? They? They?
#3
Her? Her? Her? I. I. I. I.
#4
We. We. We. We? We? We? We?
#5
Him. Him. Him. Him. Him. Him. Him! Him! Him! Him!
Accrd.
#6
Me? Me? Me? Me? Me. Me. Me. Me. Me. Me.
Mrmb.
#7
They. They. They. They. He... He... He... He...
#8
Her? Her? Her? Her. Her. Her. Her.
Vln.
#9
Us. Us. Us. Us. Us. Us. Us. Us. Us.
Vlc.

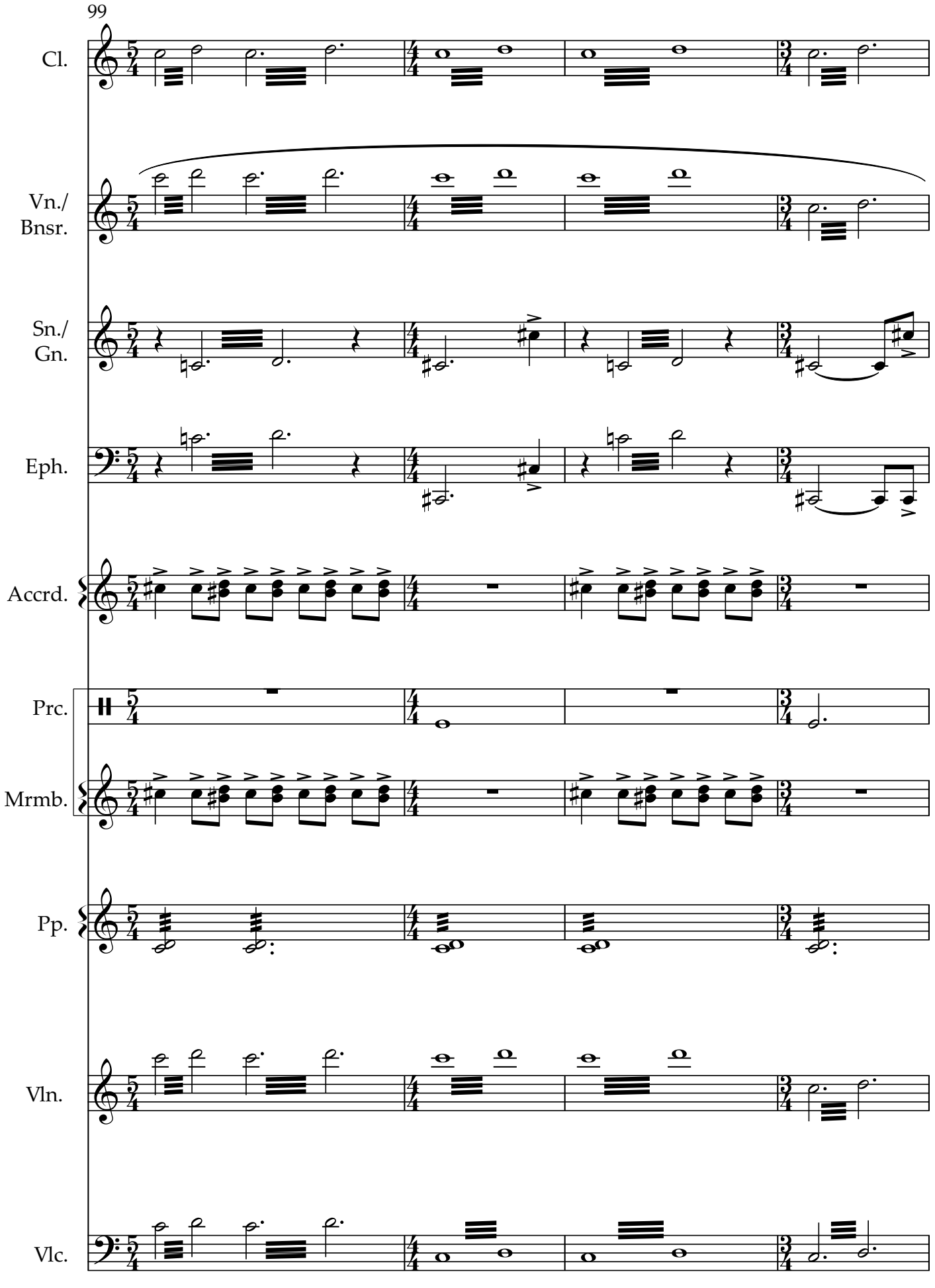

88
#1
I? I? I? I?
I... I... I... I...
#2
Him... Him... Him... Him...
They? They? They? They?
#3
Us? Us? Us? Us?
Us. Us. Us. Us.
#4
We. We. We. We.
We! We! We! We!
#5
He. He. He. He.
Him! Him! Him! Him! Him! Him!
Accrd.
#6
Me! Me! Me! Me!
Me. Me. Me. Me. Me.
Mrmb.
#7
They. They. They. They. They.
He... He... He... He...
#8
Him? Him? Him? Him?
Her! Her! Her! Her!
Vln.
#9
She... She... She... She...
She? She? She? She?
Vlc.

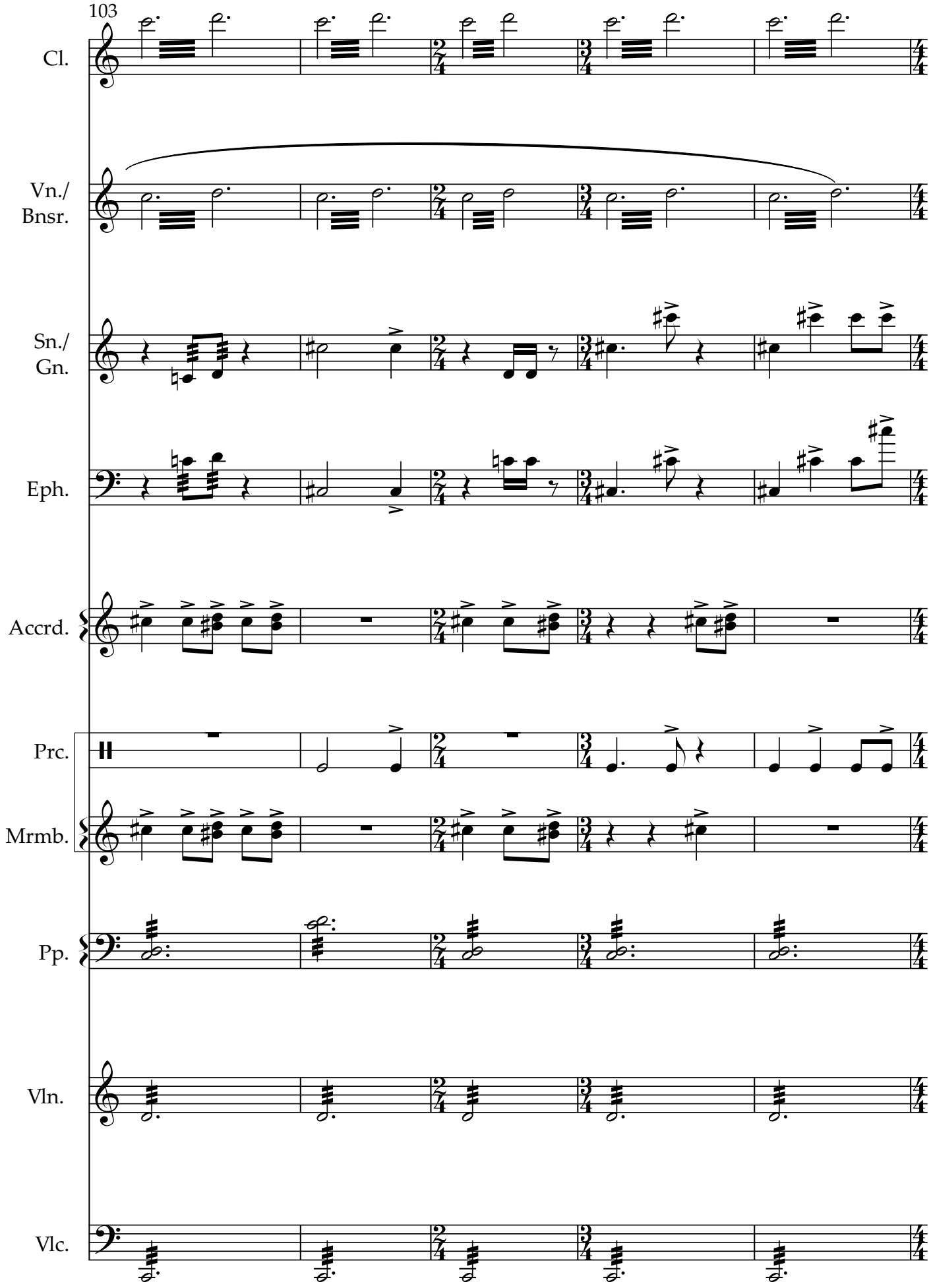

accel.
90
#1
He She I We They Me Him Her Us.
mf
ff
(only speak)
#2
He She I We They Me Him Her Us.
mf
ff
(only speak)
#3
He She I We They Me Him Her Us.
mf
ff
(only speak)
#4
He She I We They Me Him Her Us.
mf
ff
#5
He She I We They Me Him Her Us.
mf
ff
#6
He She I We They Me Him Her Us.
mf
ff
Prc.
f
#7
He She I We They Me Him Her Us.
mf
ff
#8
He She I We They Me Him Her Us.
mf
ff
#9
He She I We They Me Him Her Us.
mf
ff

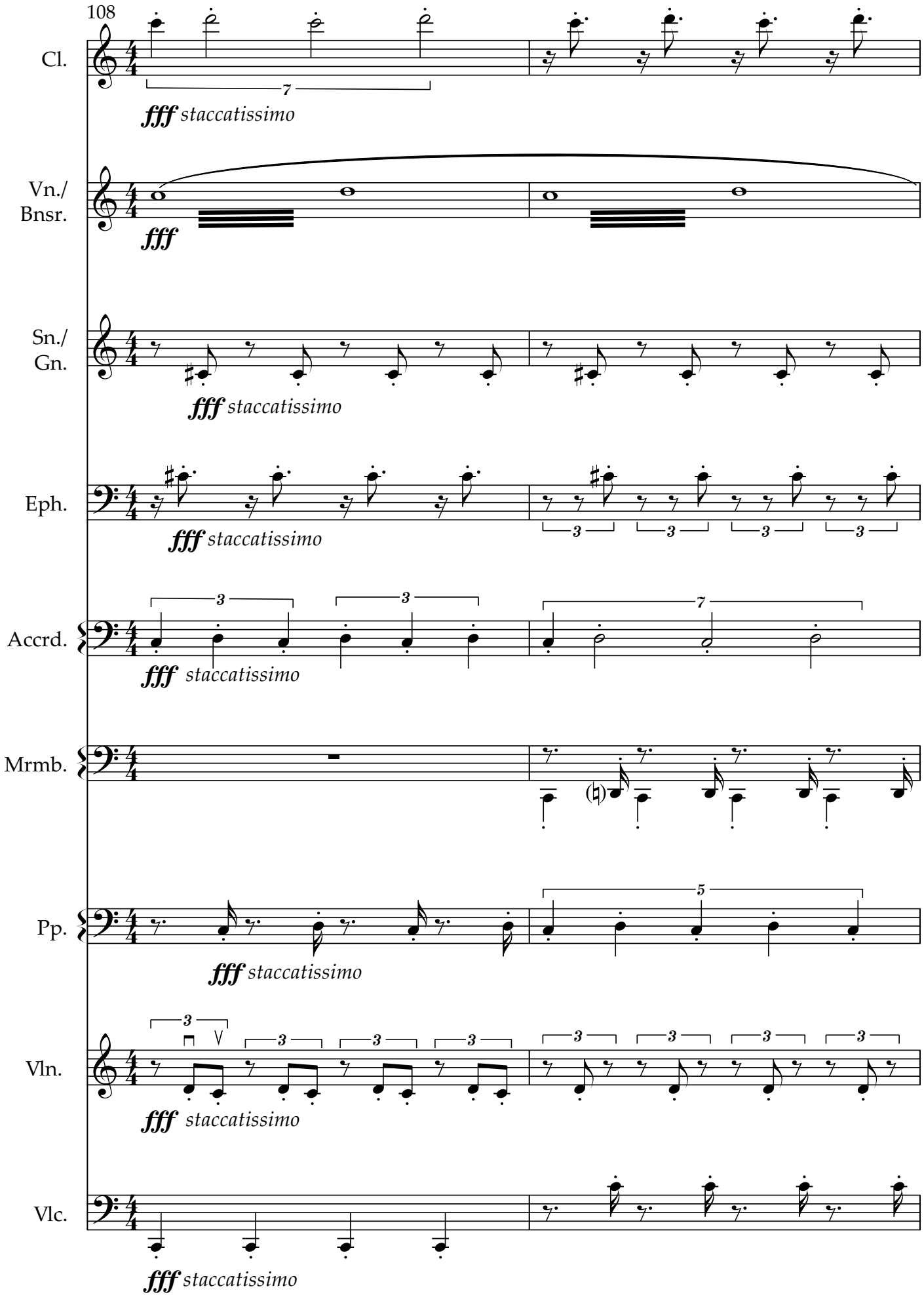

B
Fifteen seconds/ tutti: ff
Players stand, choose a colleague, shout their pronoun whilst gesticulating hysterically towards their colleague.
91
Cnd.
Conductor turns towards the audience, gesticulates frantically and spastically to members of the audience, as if he is taking them to task.
#1
cresc.
He
#2
She
cresc.
#3
I
cresc.
#4
We
cresc.
#5
They
cresc.
Accrd. #6
Me
cresc.
B.D.
fff
#7
cresc.
Him
#8
Her
#9
Us
cresc.

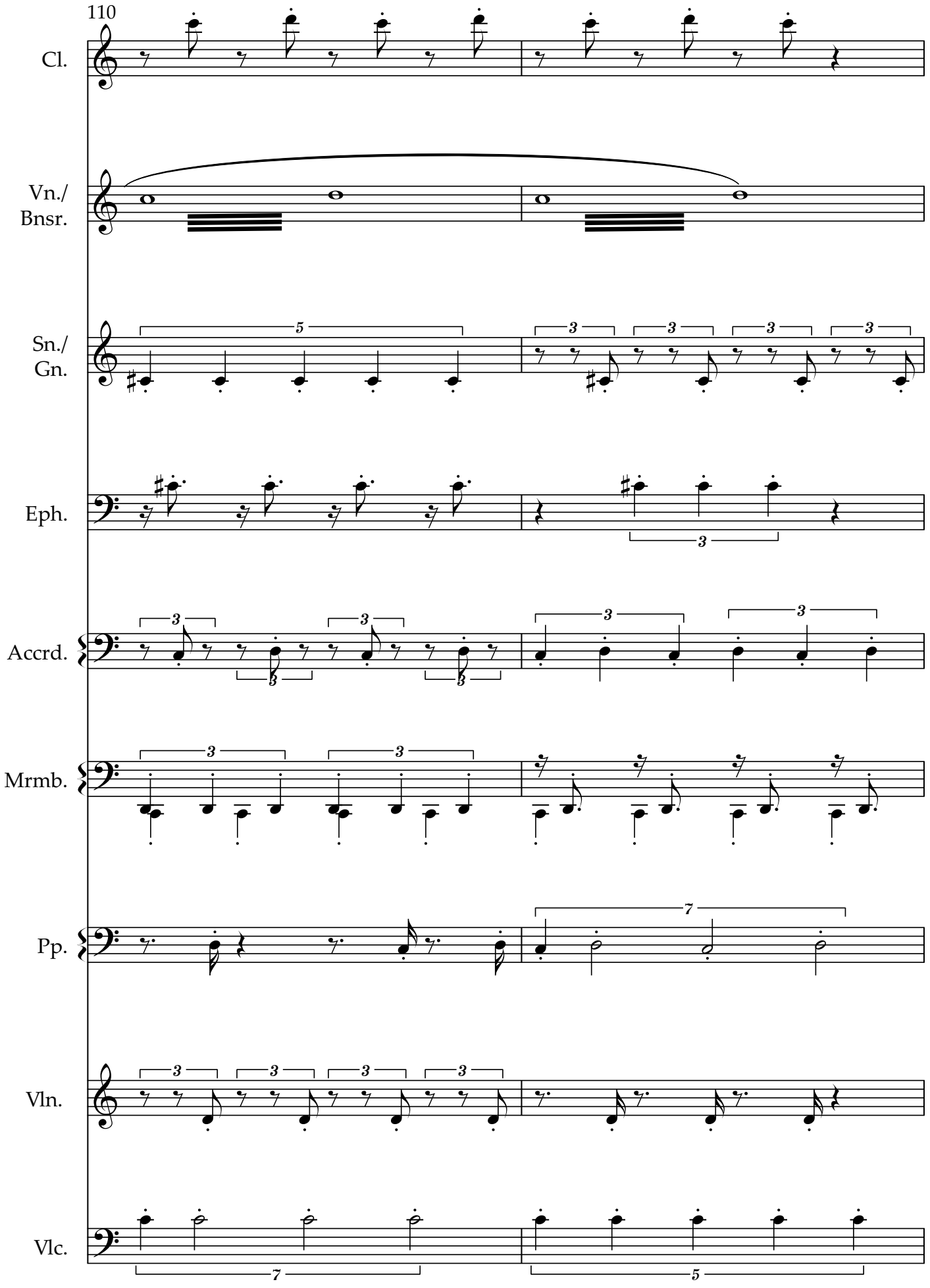

very fast ♩ = 144
slow with rubato
92
Scrn/ Lght
(cue #3) full red
After 15" of intense bar 91, the percussionist starts to play this unconducted bar 92. Tenor stands, players sit to play and conductor gets ready for bar 93.
(Half circle fermata symbol indicates a long fermata. The angular symbol indicates a very long fermata)
Cnd.
Tnr. sng.
THOU!
ff with exasperation
bansuri
Vn./ Bnsr.
alto suona
Sn./ Gn.
Accrd.
f
Prc.
mf
3
ff
B.D.
Pp.
f
pizz.
Vln.
f
pizz.
Vlc.
f

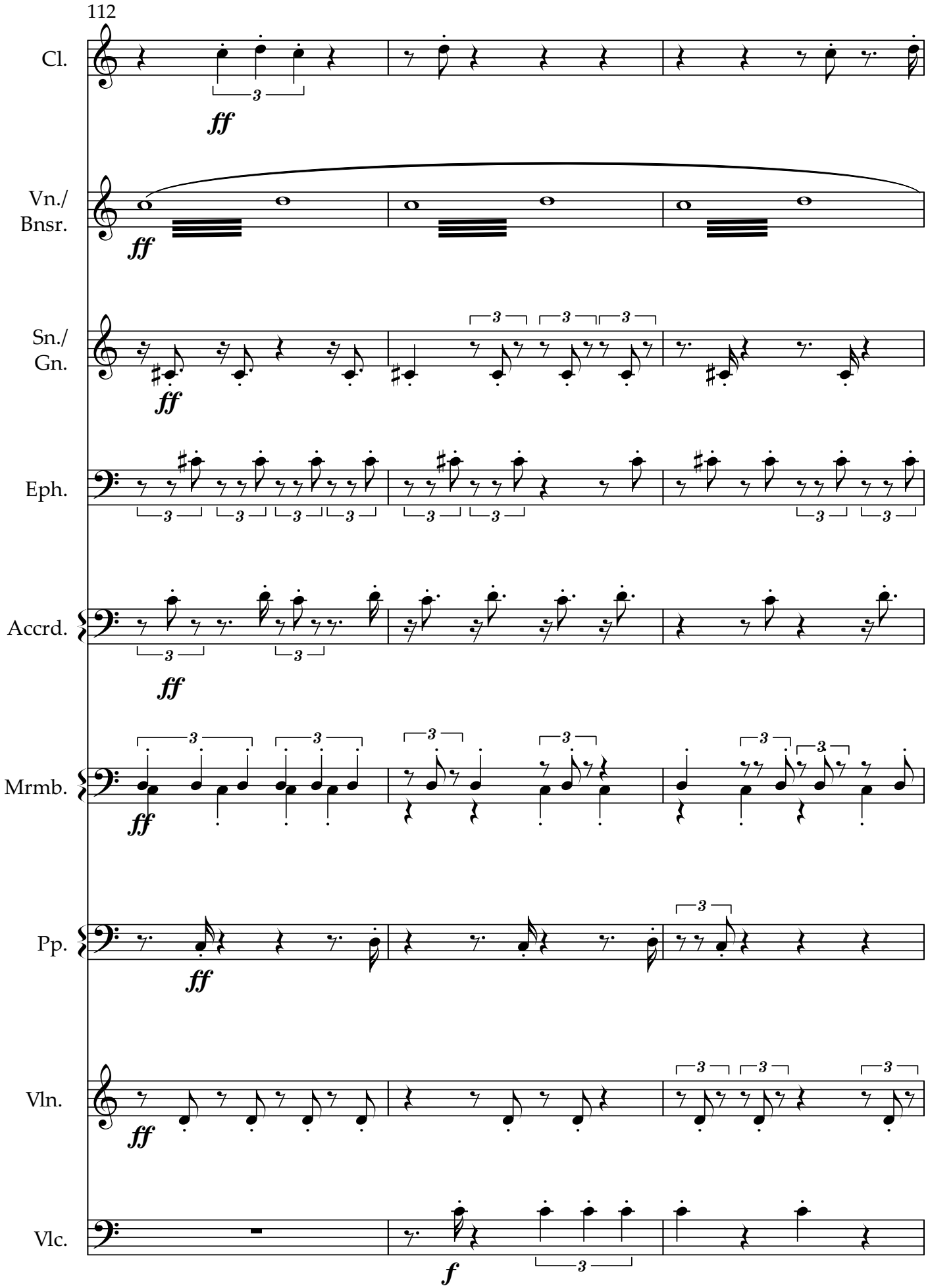

96
(attacca) furious ♩ = 144
Cl.
ff
Vn./
Bnsr.
ff
Sn./
Gn.
trill
ff
Eph.
trill
ff
Accrd.
ff
Prc.
f sempre l.v.
(hard mallets)
Mrmb.
ff
Pp.
ff
arco
Vln.
ff
arco
Vlc.
ff

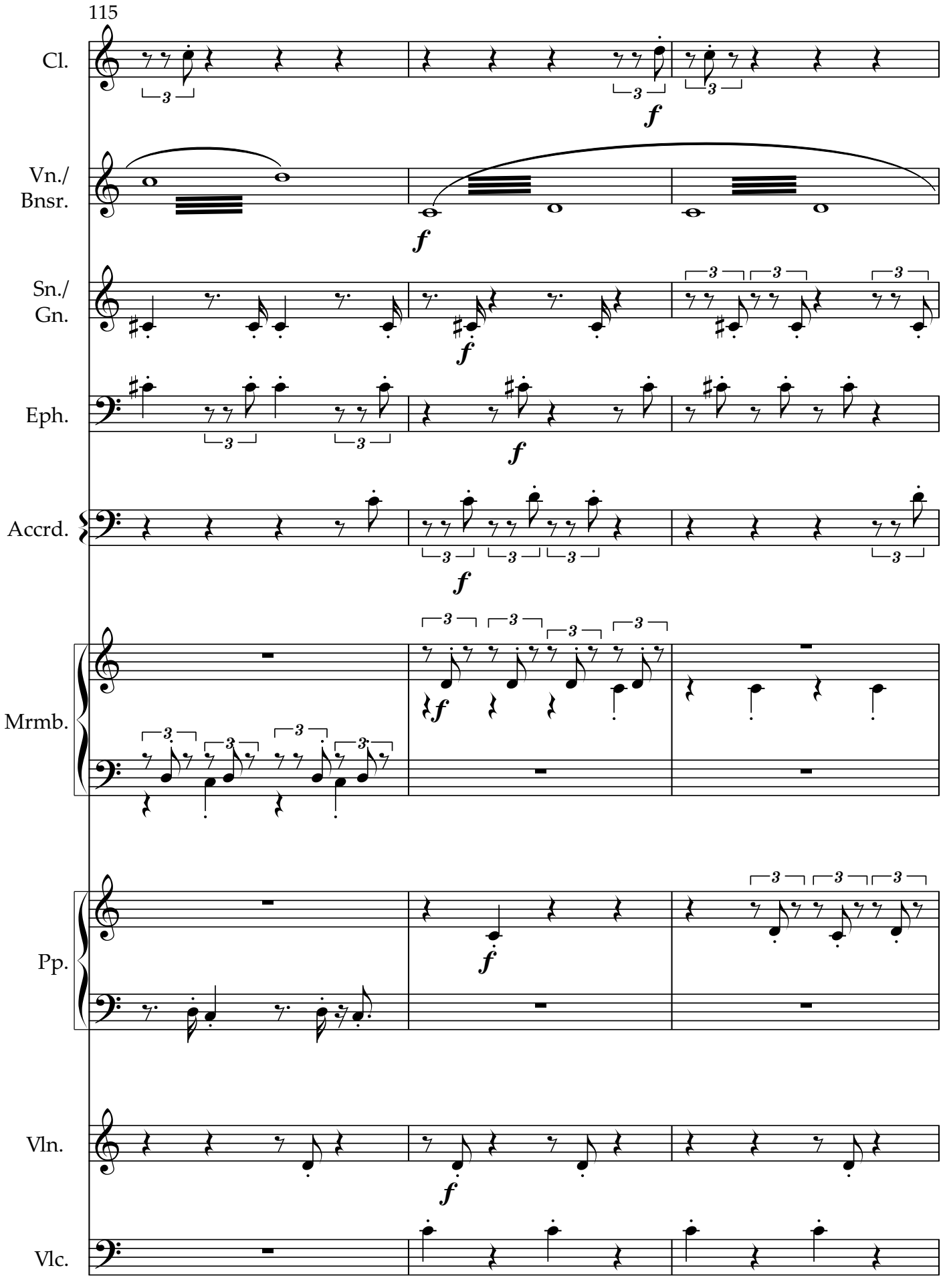

99
Cl.
Vn./
Bnsr.
Sn./
Gn.
Eph.
Accrd.
Prc.
Mrmb.
Pp.
Vln.
Vlc.

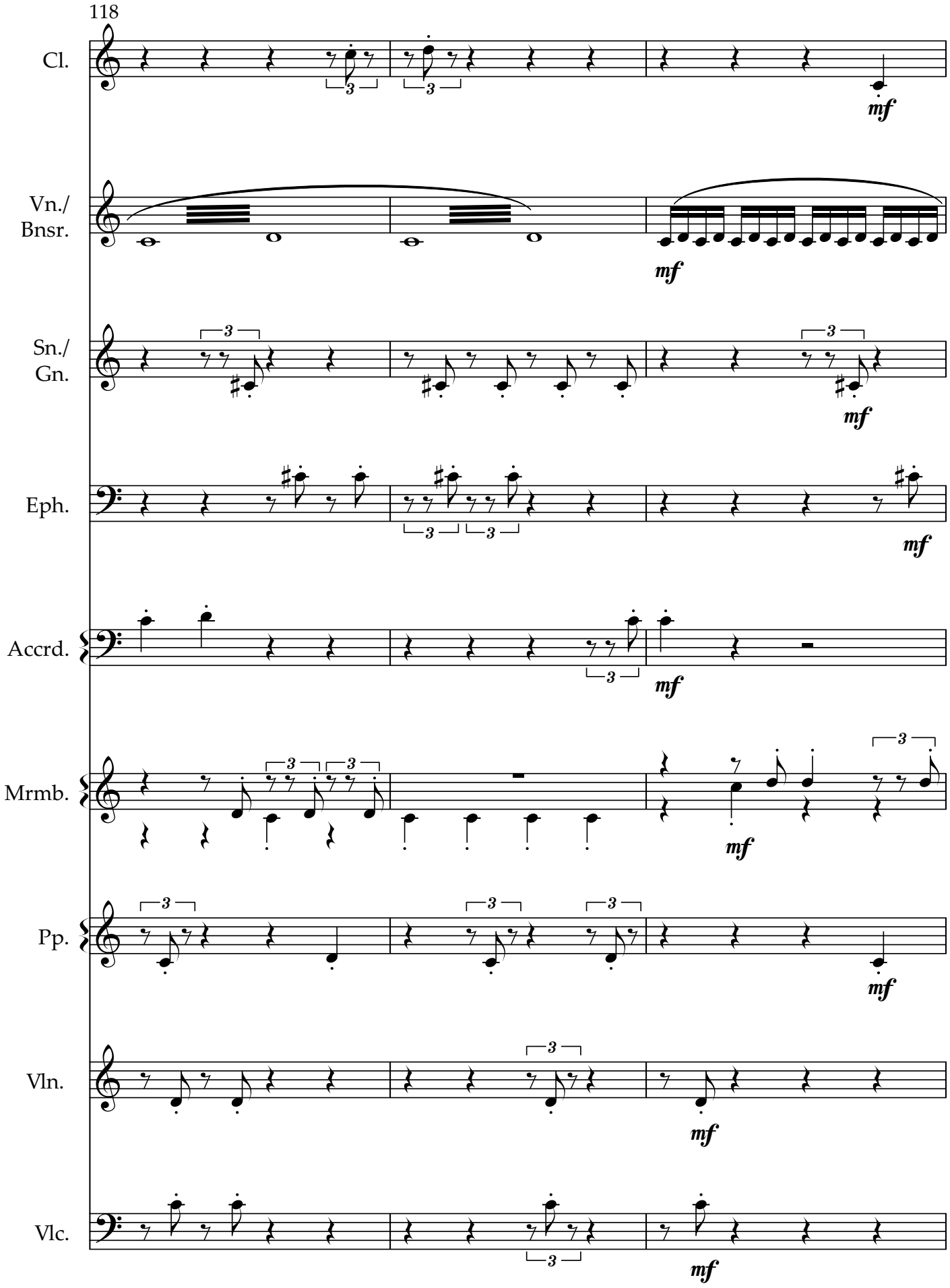

103
Cl.
Vn./
Bnsr.
Sn./
Gn.
Eph.
Accrd.
Prc.
Mrmb.
Pp.
Vln.
Vlc.

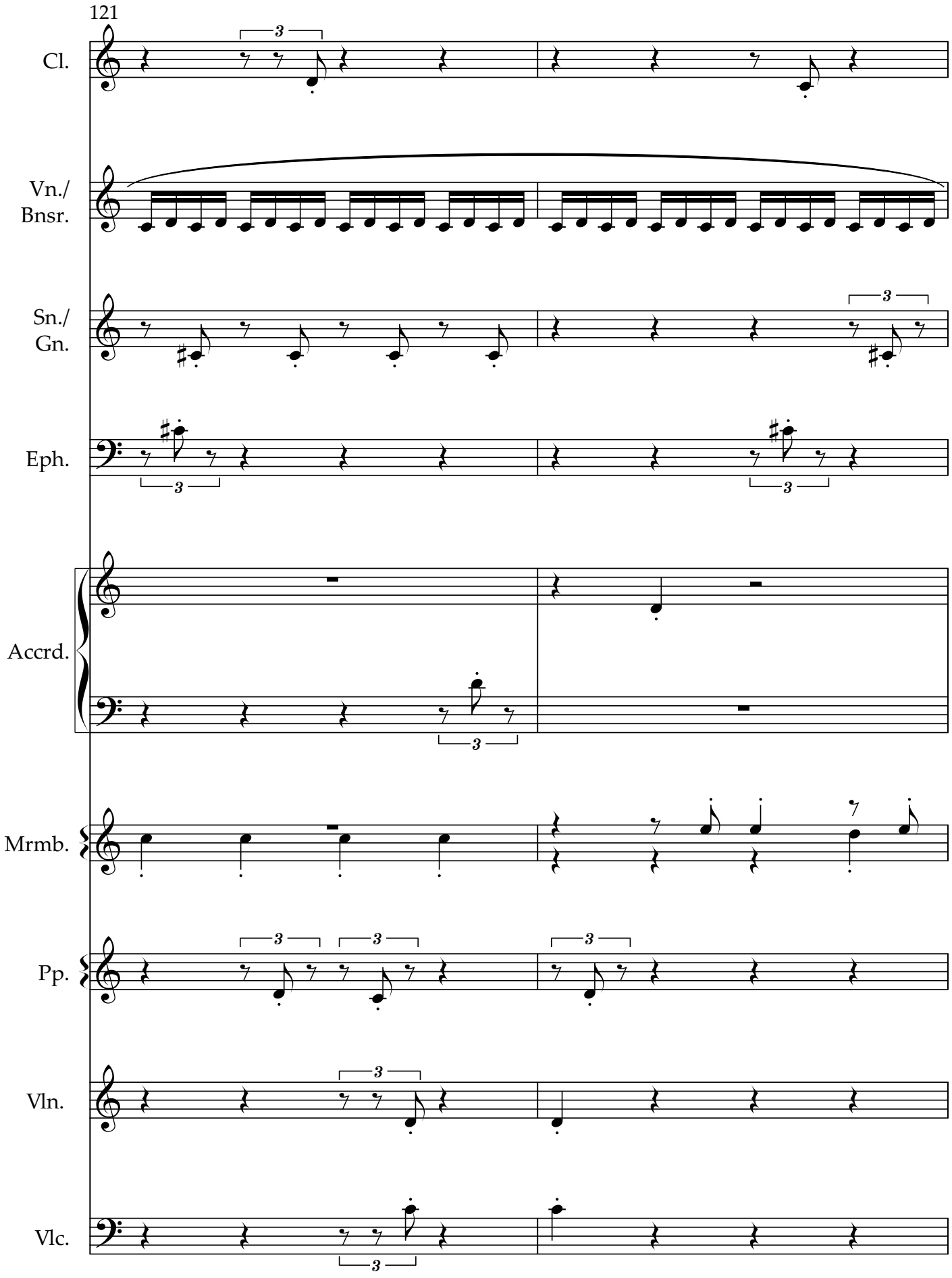

108
Cl.
7
fff staccatissimo
Vn./
Bnsr.
fff
Sn./
Gn.
fff staccatissimo
Eph.
fff staccatissimo
3
3
3
3
Accrd.
3
3
7
fff staccatissimo
Mrmb.
Pp.
5
fff staccatissimo
Vln.
3
3
3
3
3
3
3
3
fff staccatissimo
Vlc.
fff staccatissimo

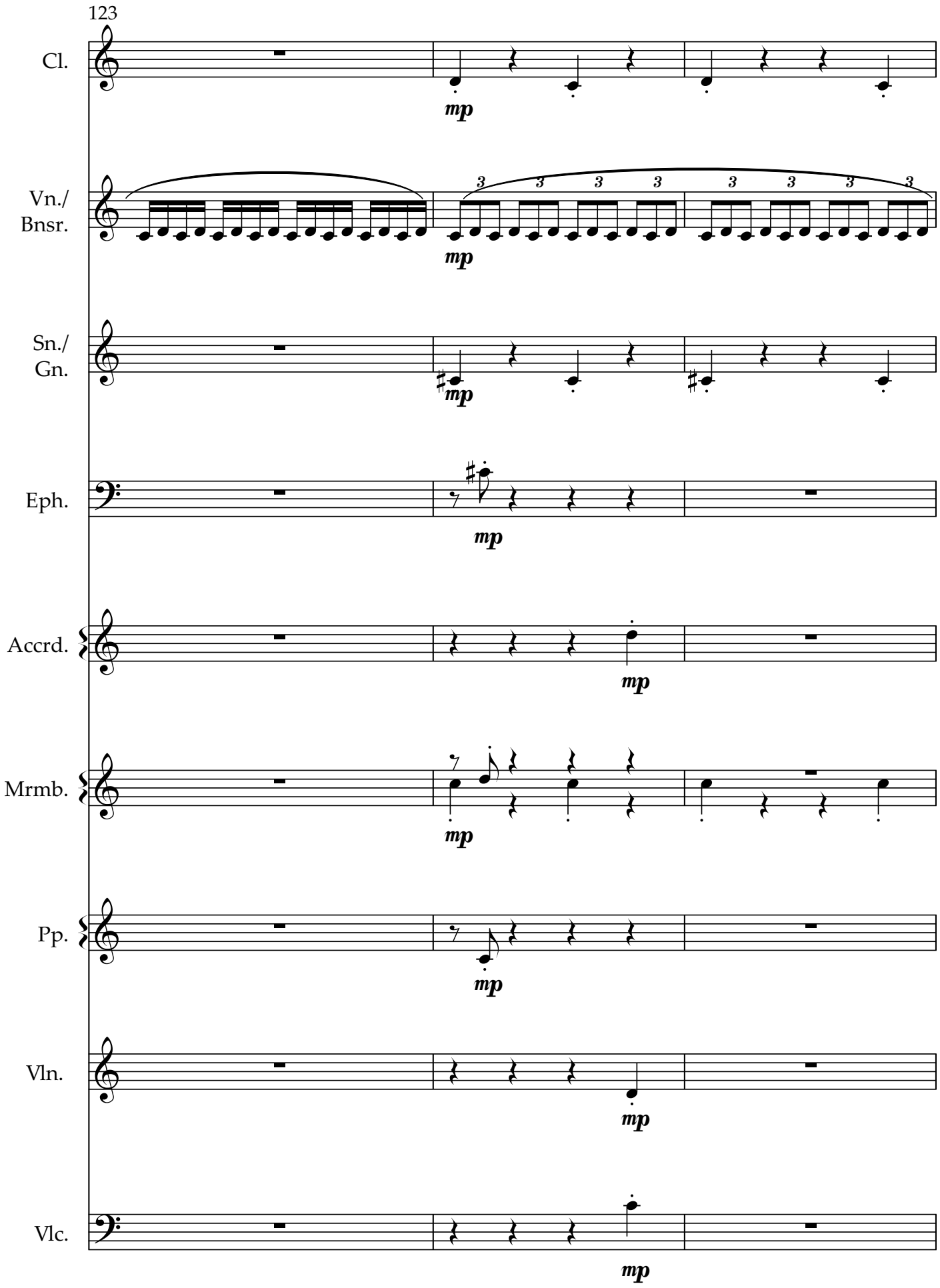

110
Cl.
Vn./
Bnsr.
Sn./
Gn.
Eph.
Accrd.
Mrmb.
Pp.
Vln.
Vlc.

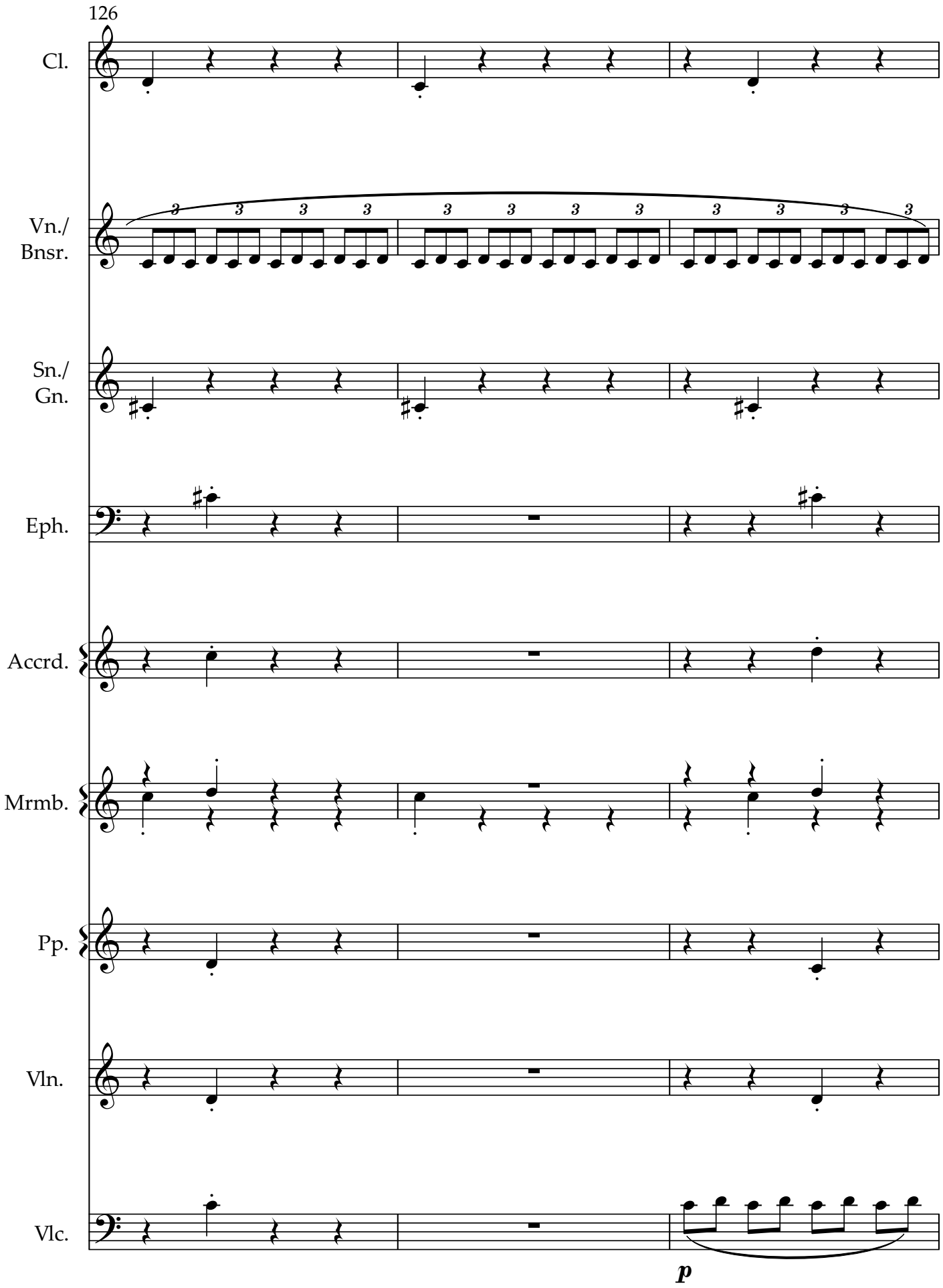

112
Cl.
Vn./
Bnsr.
Sn./
Gn.
Eph.
Accrd.
Mrmb.
Pp.
Vln.
Vlc.
ff
f

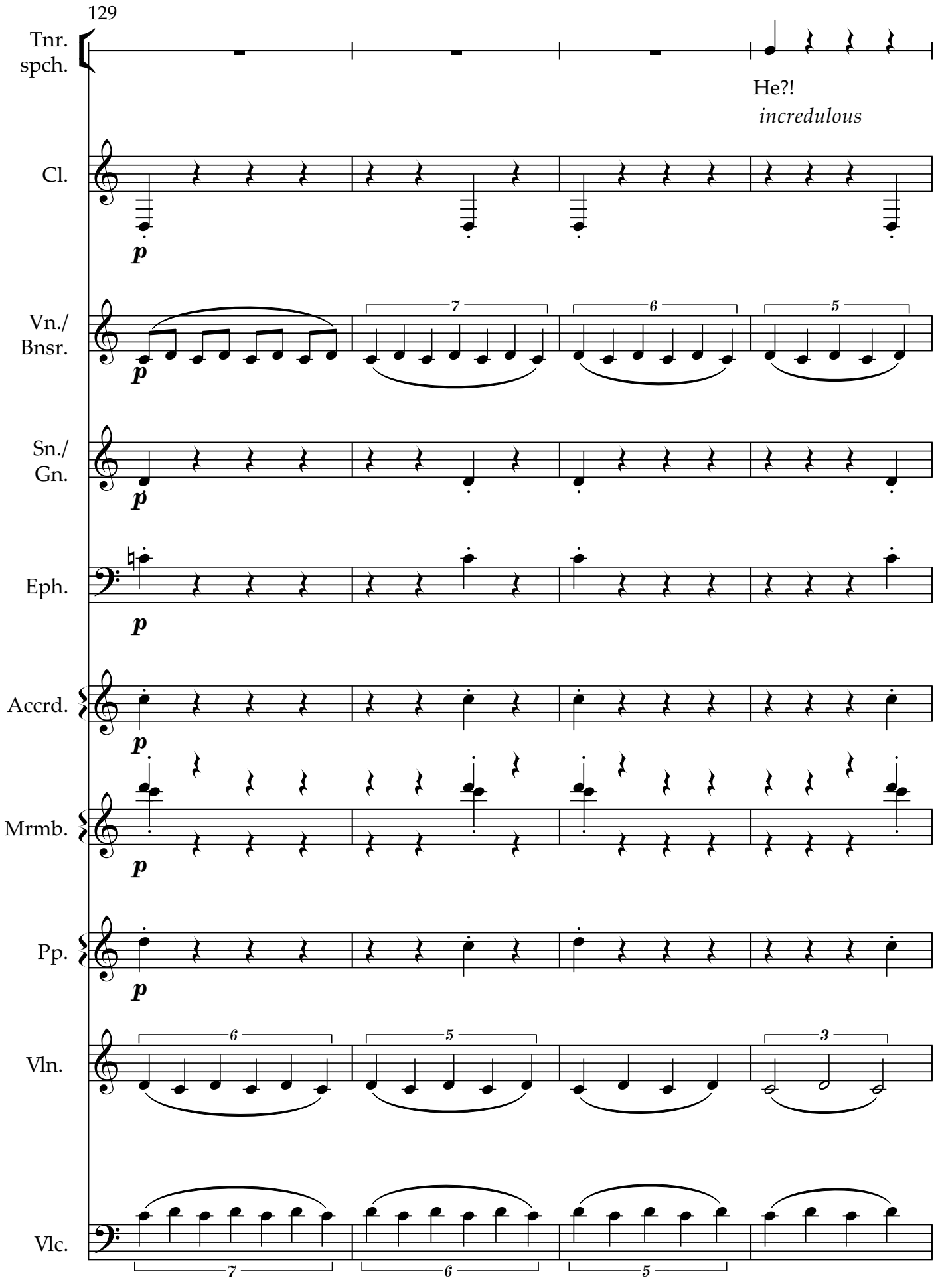

115
Cl.
Vn./
Bnsr.
Sn./
Gn.
Eph.
Accrd.
Mrmb.
Pp.
Vln.
Vlc.

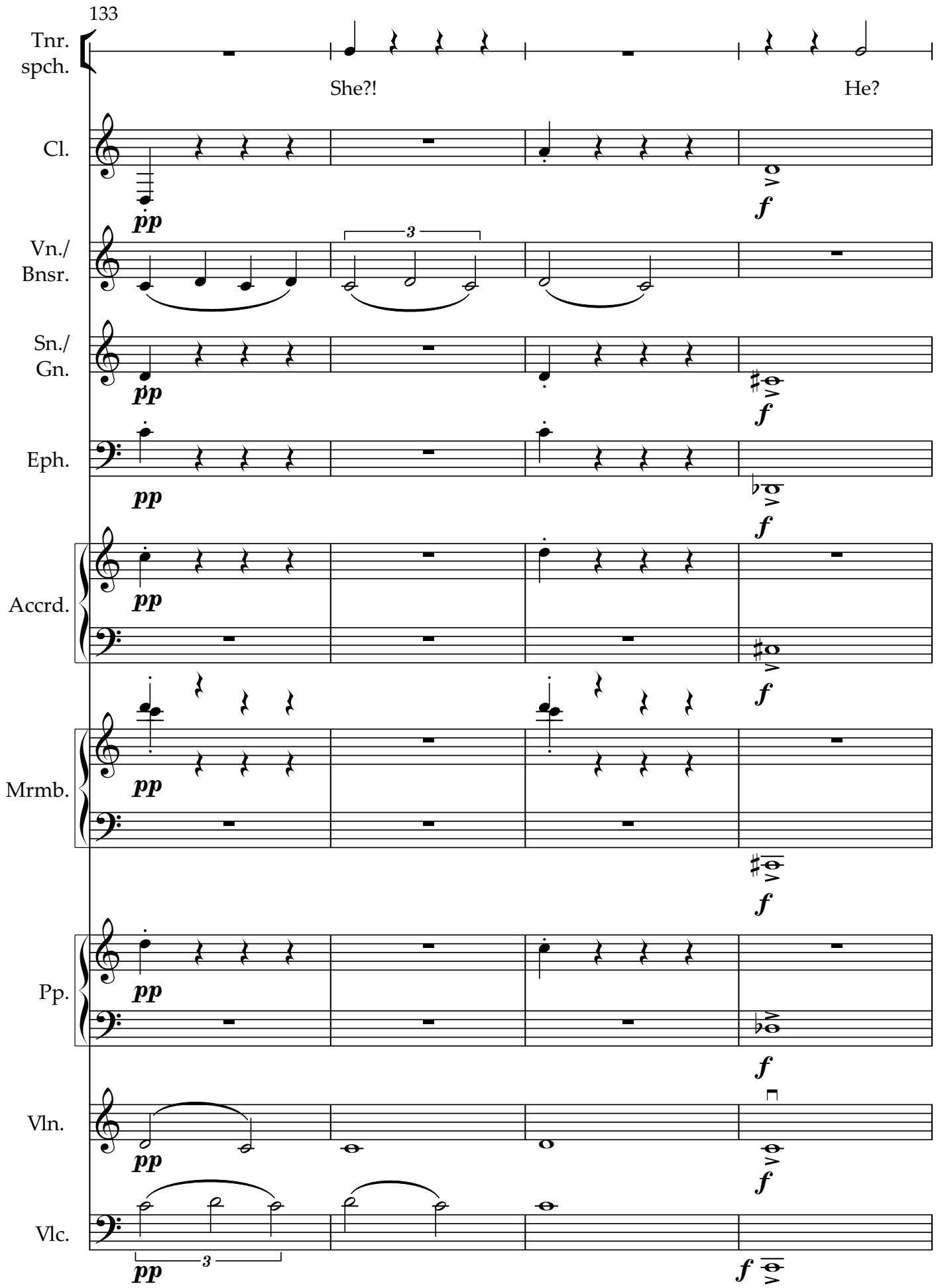

118
Cl.
Vn./
Bnsr.
Sn./
Gn.
Eph.
Accrd.
Mrmb.
Pp.
Vln.
Vlc.
mf

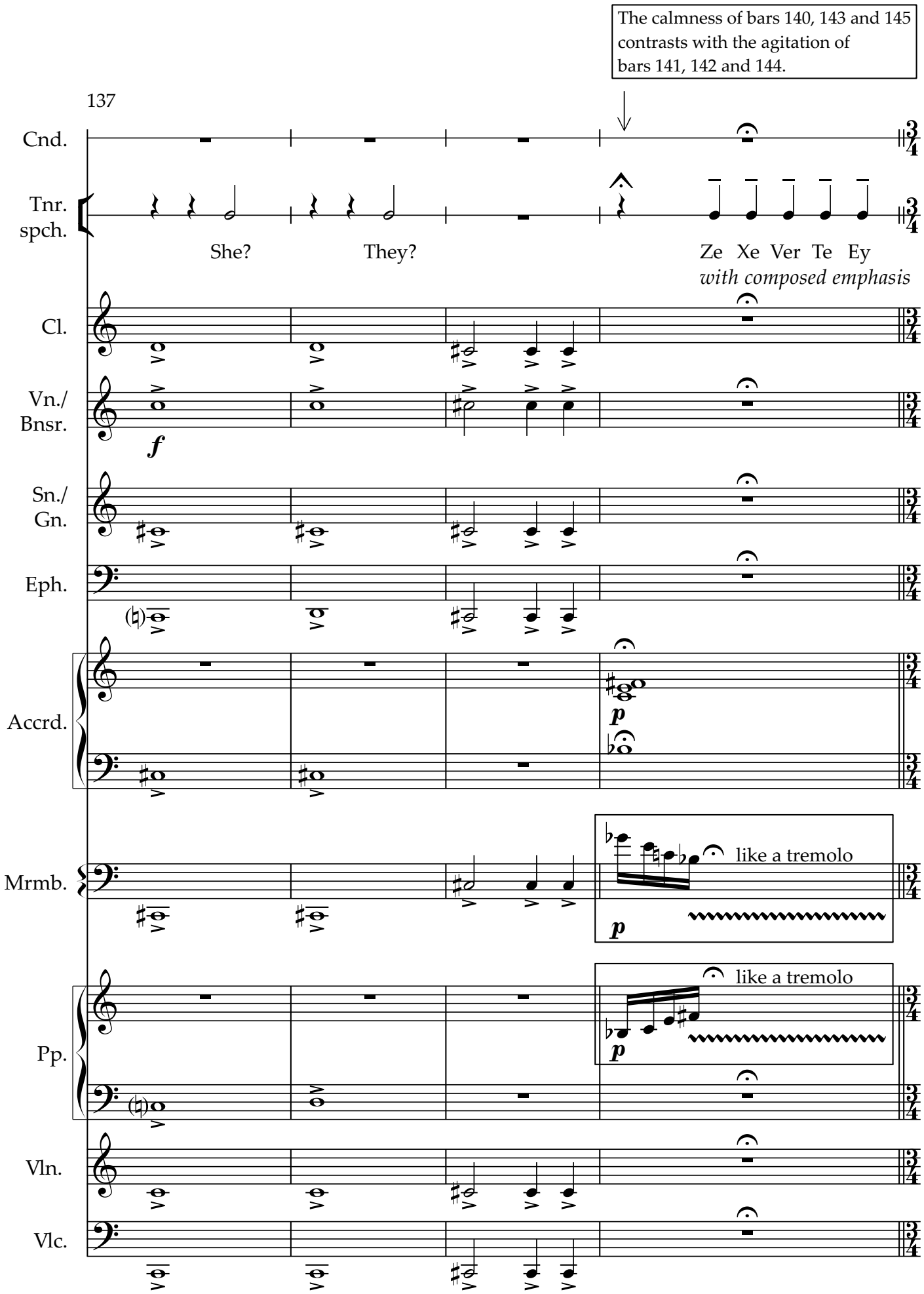

121
Cl.
Vn./
Bnsr.
Sn./
Gn.
Eph.
Accrd.
Mrmb.
Pp.
Vln.
Vlc.

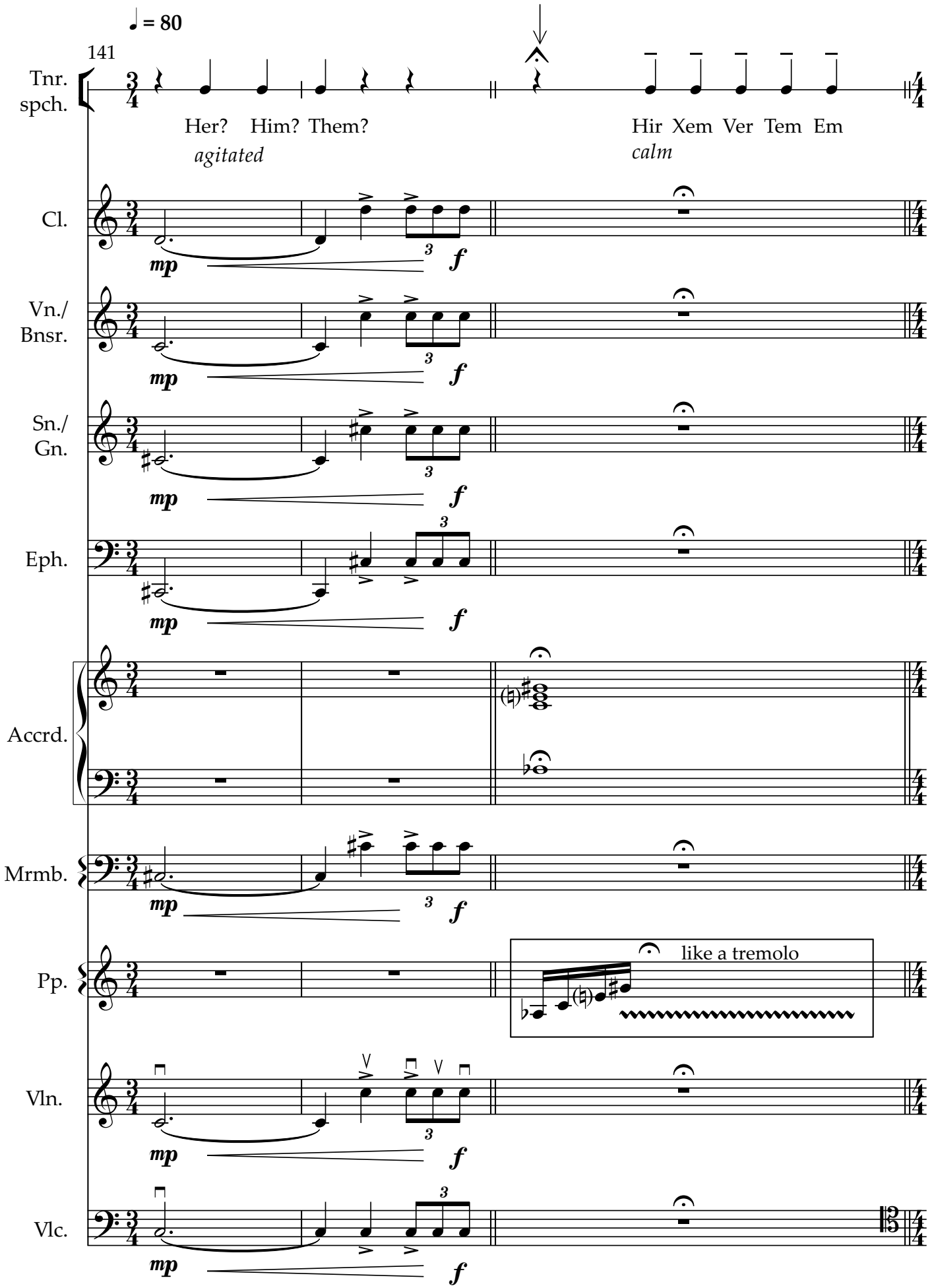

123
Cl.
Vn./
Bnsr.
Sn./
Gn.
Eph.
Accrd.
Mrmb.
Pp.
Vln.
Vlc.
mp

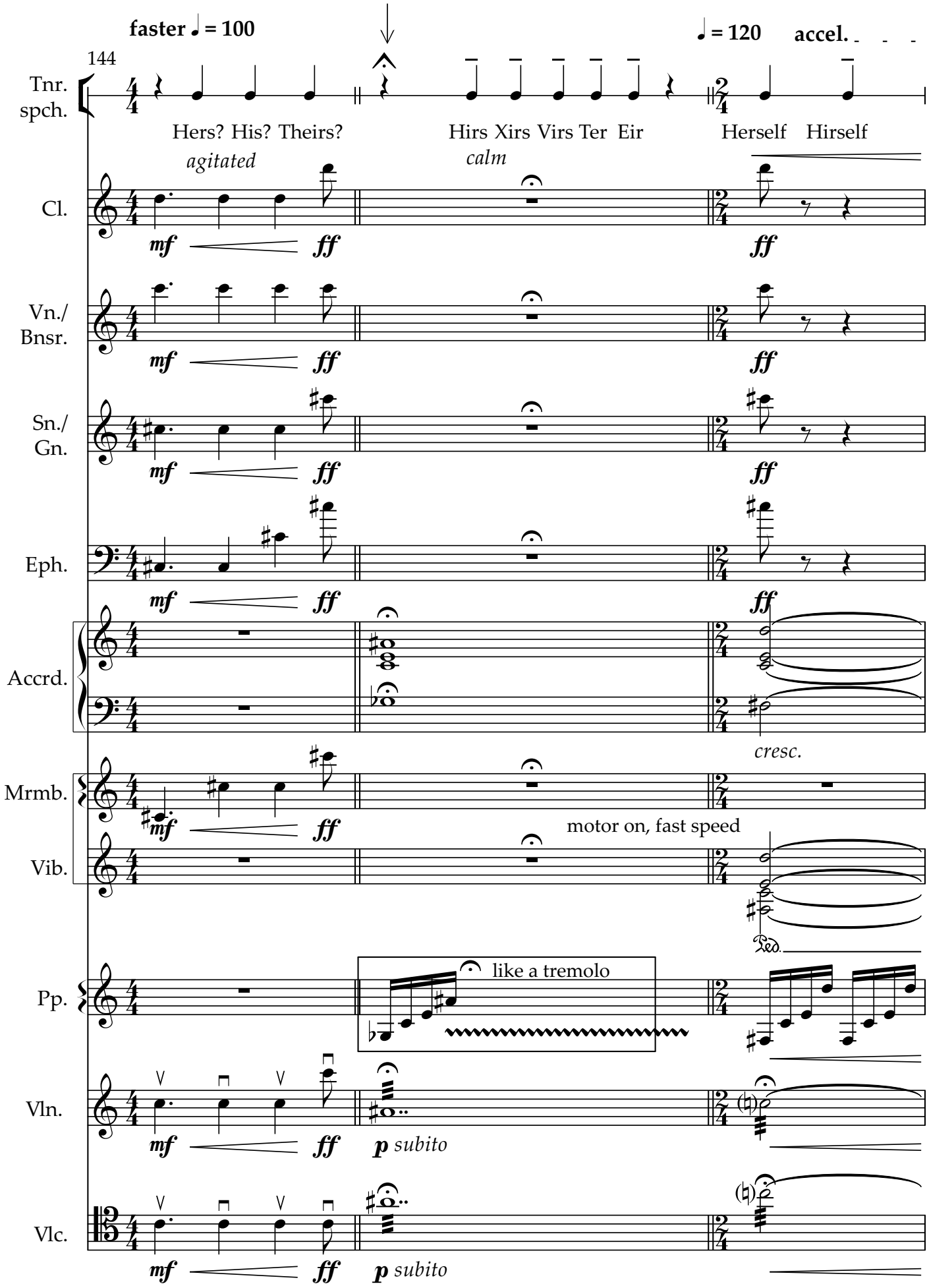

126
Cl.
Vn./
Bnsr.
Sn./
Gn.
Eph.
Accrd.
Mrmb.
Pp.
Vln.
Vlc.
p

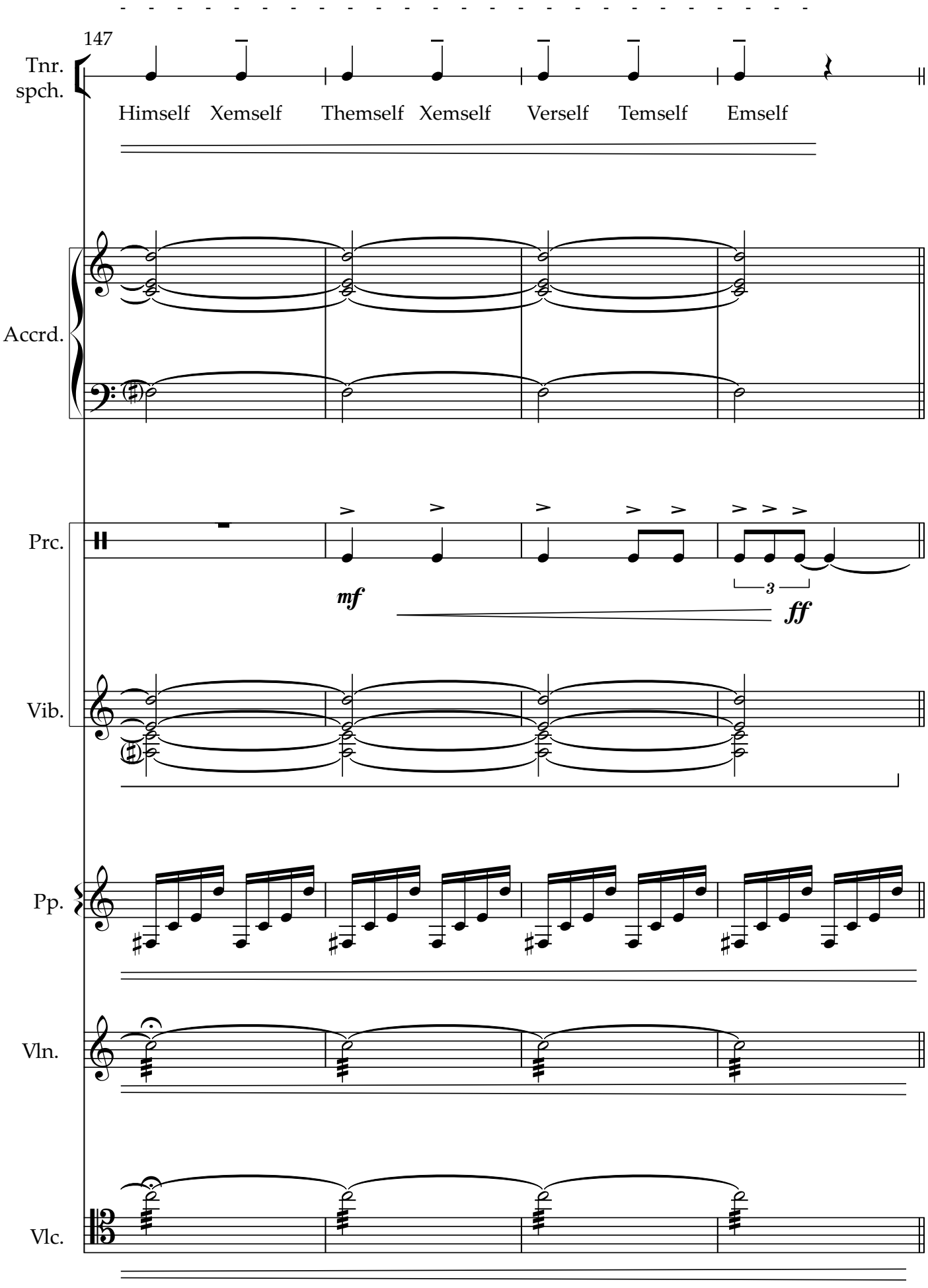

129
Tnr.
spch.
He?!
incredulous
Cl.
Vn./
Bnsr.
Sn./
Gn.
Eph.
Accrd.
Mrmb.
Pp.
Vln.
Vlc.
p
7
6
5
3

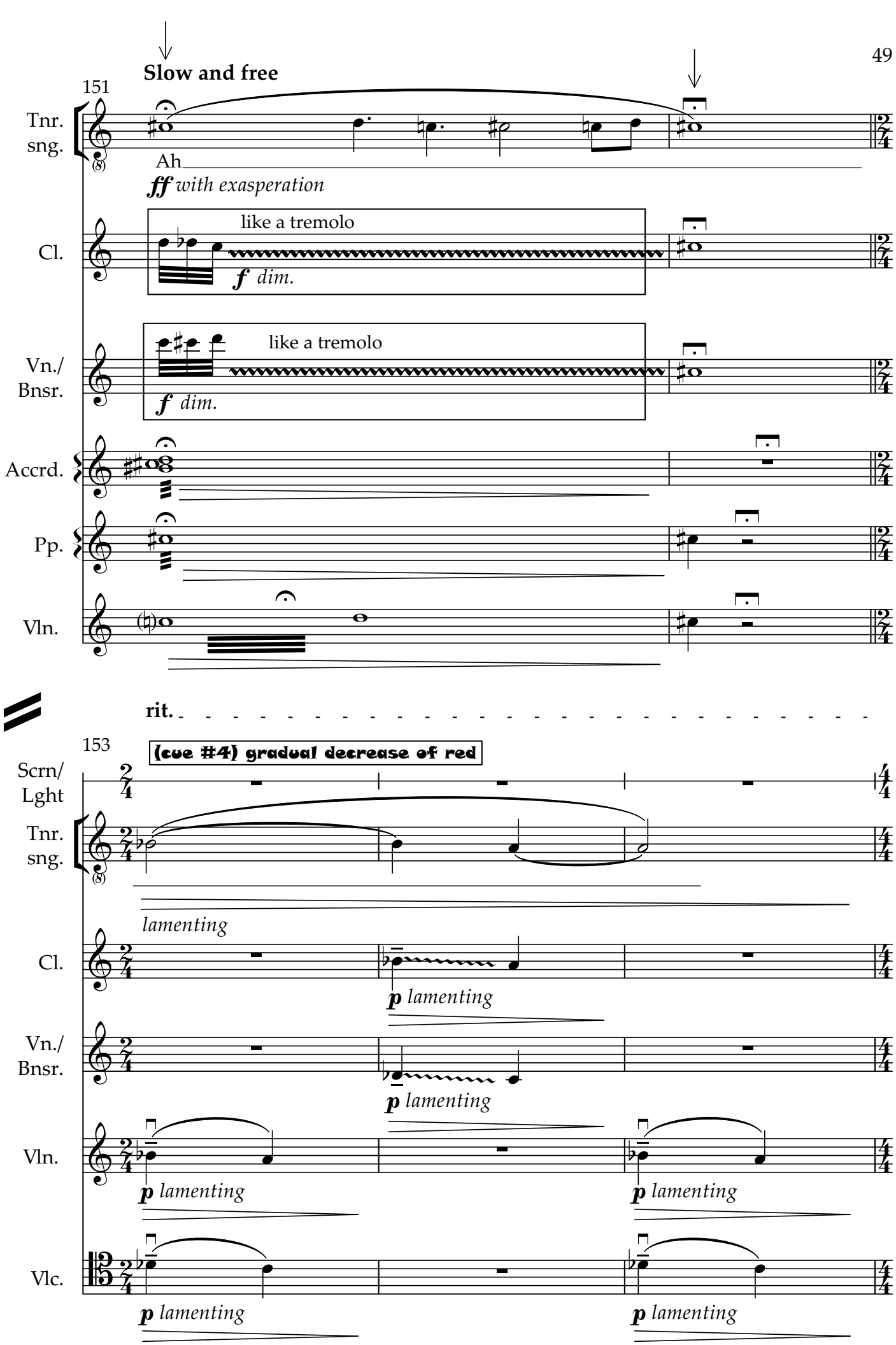

133
Tnr.
spch.
She?!
He?
Cl.
Vn./
Bnsr.
Sn./
Gn.
Eph.
Accrd.
Mrmb.
Pp.
Vln.
Vlc.
pp
f
3

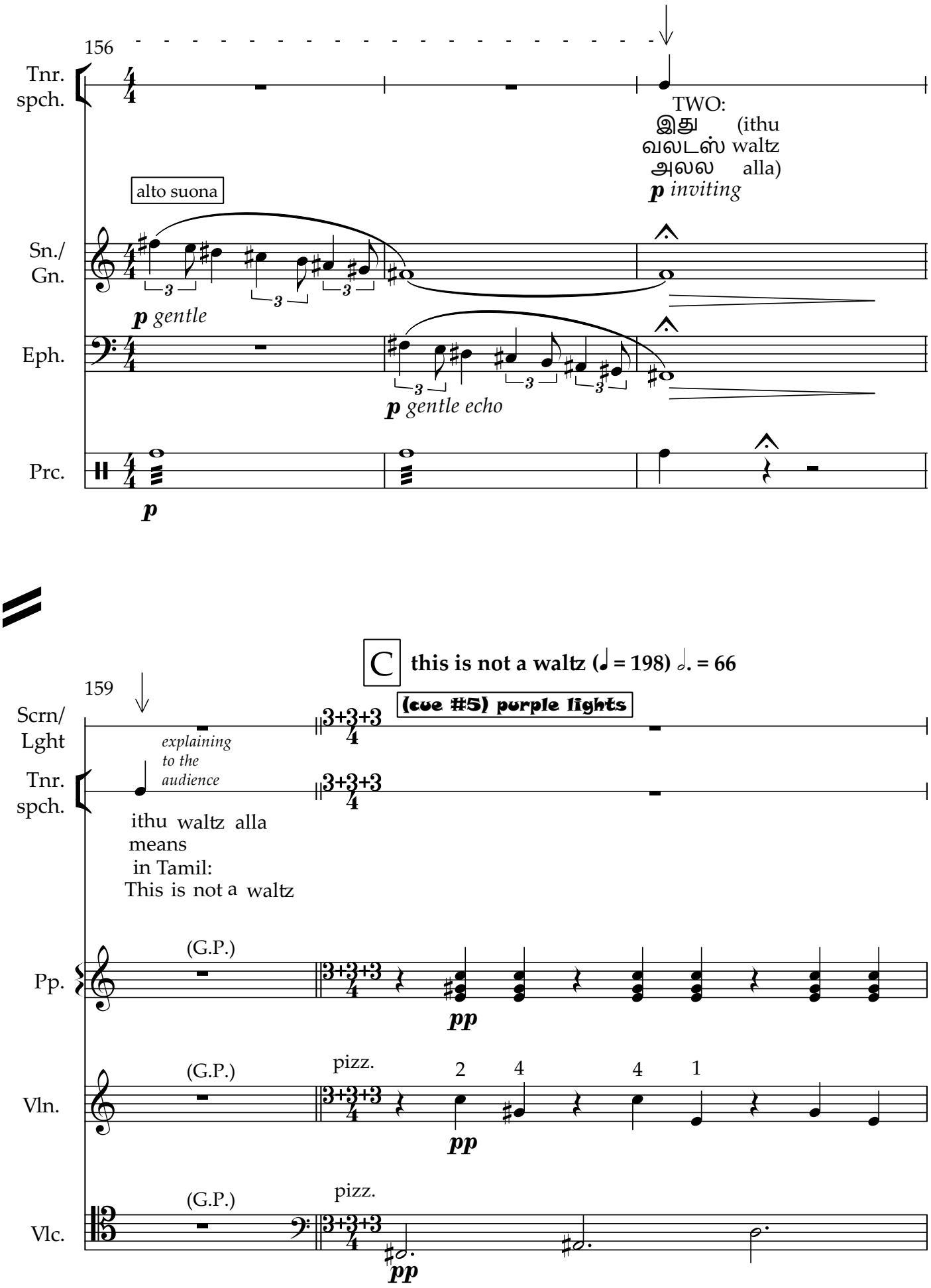

The calmness of bars 140, 143 and 145 contrasts with the agitation of bars 141, 142 and 144.
137
Cnd.
Tnr. spch.
She?
They?
Ze Xe Ver Te Ey
with composed emphasis
Cl.
Vn./ Bnsr.
f
Sn./ Gn.
Eph.
Accrd.
p
Mrmb.
like a tremolo
p
Pp.
like a tremolo
p
Vln.
Vlc.

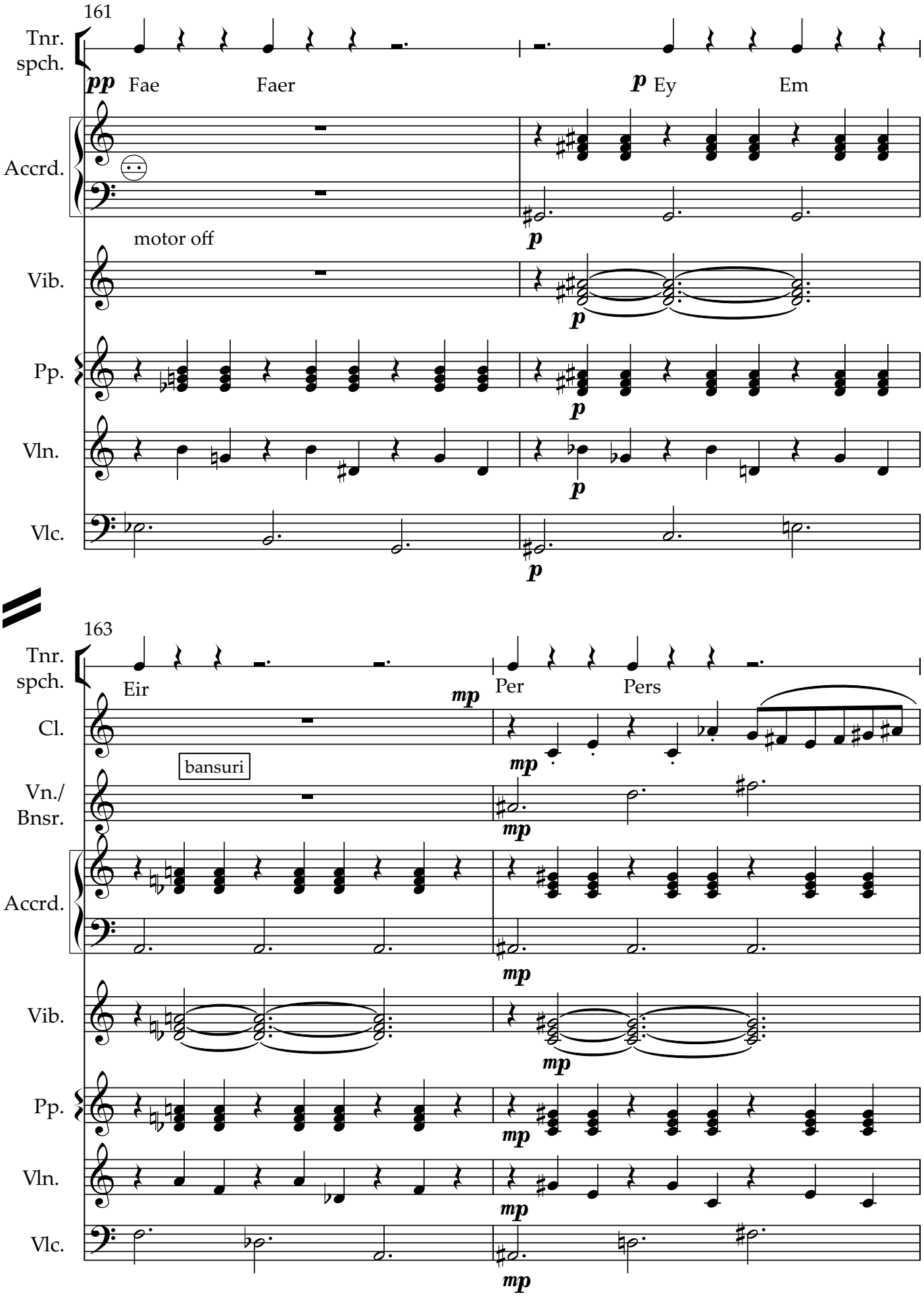

♩ = 80
141
Tnr. spch.
Her? Him? Them?
agitated
Hir Xem Ver Tem Em
calm
Cl.
Vn./ Bnsr.
Sn./ Gn.
Eph.
Accrd.
Mrmb.
Pp.
like a tremolo
Vln.
Vlc.
mp
f

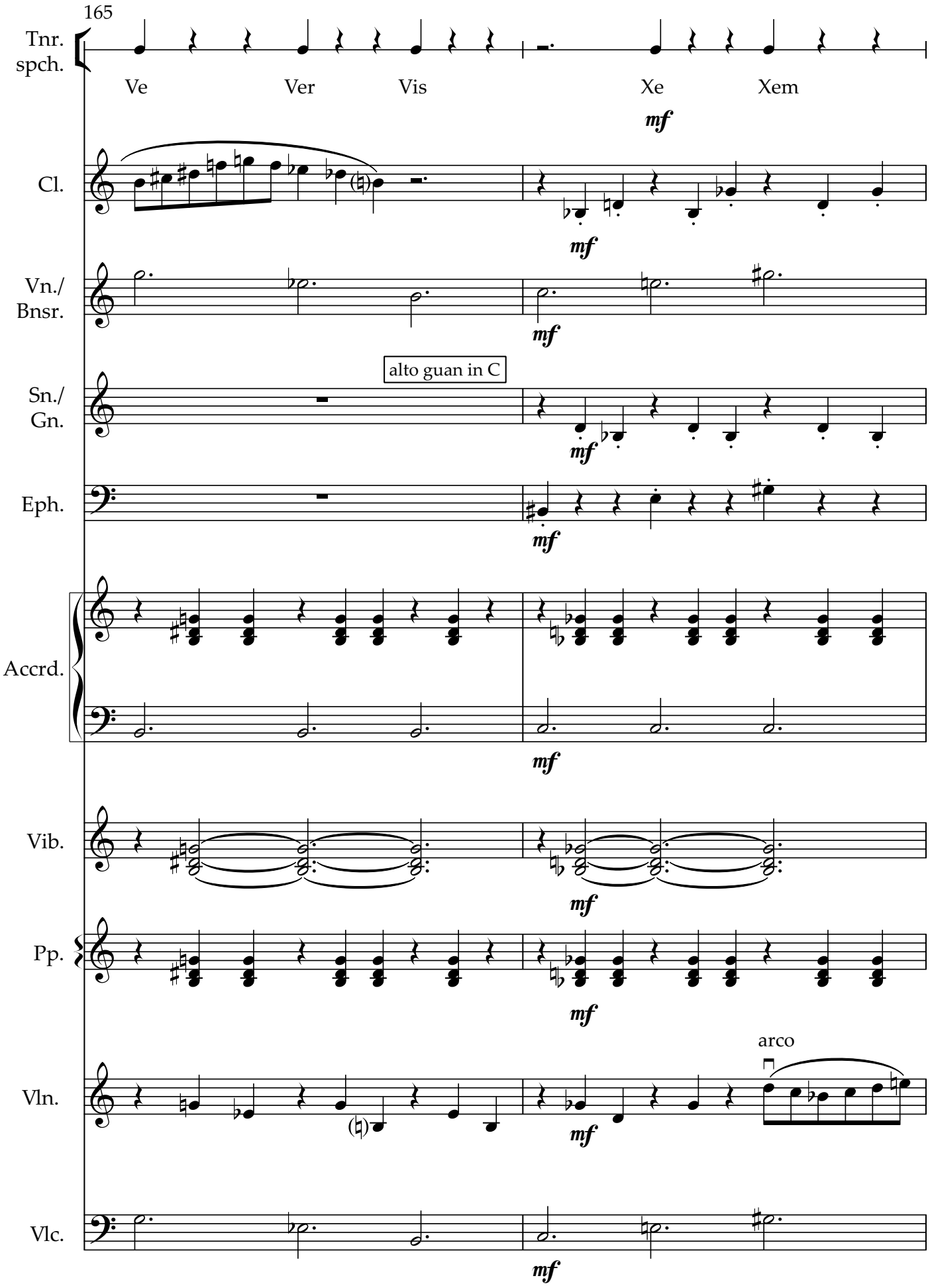

faster ♩ = 100
♩ = 120
accel.
144
Tnr. spch.
Hers? His? Theirs?
Hirs Xirs Virs Ter Eir
Herself Hirself
agitated
calm
Cl.
Vn./ Bnsr.
Sn./ Gn.
Eph.
Accrd.
cresc.
Mrmb.
Vib.
motor on, fast speed
Pp.
like a tremolo
Vln.
Vlc.
mf
ff
p subito

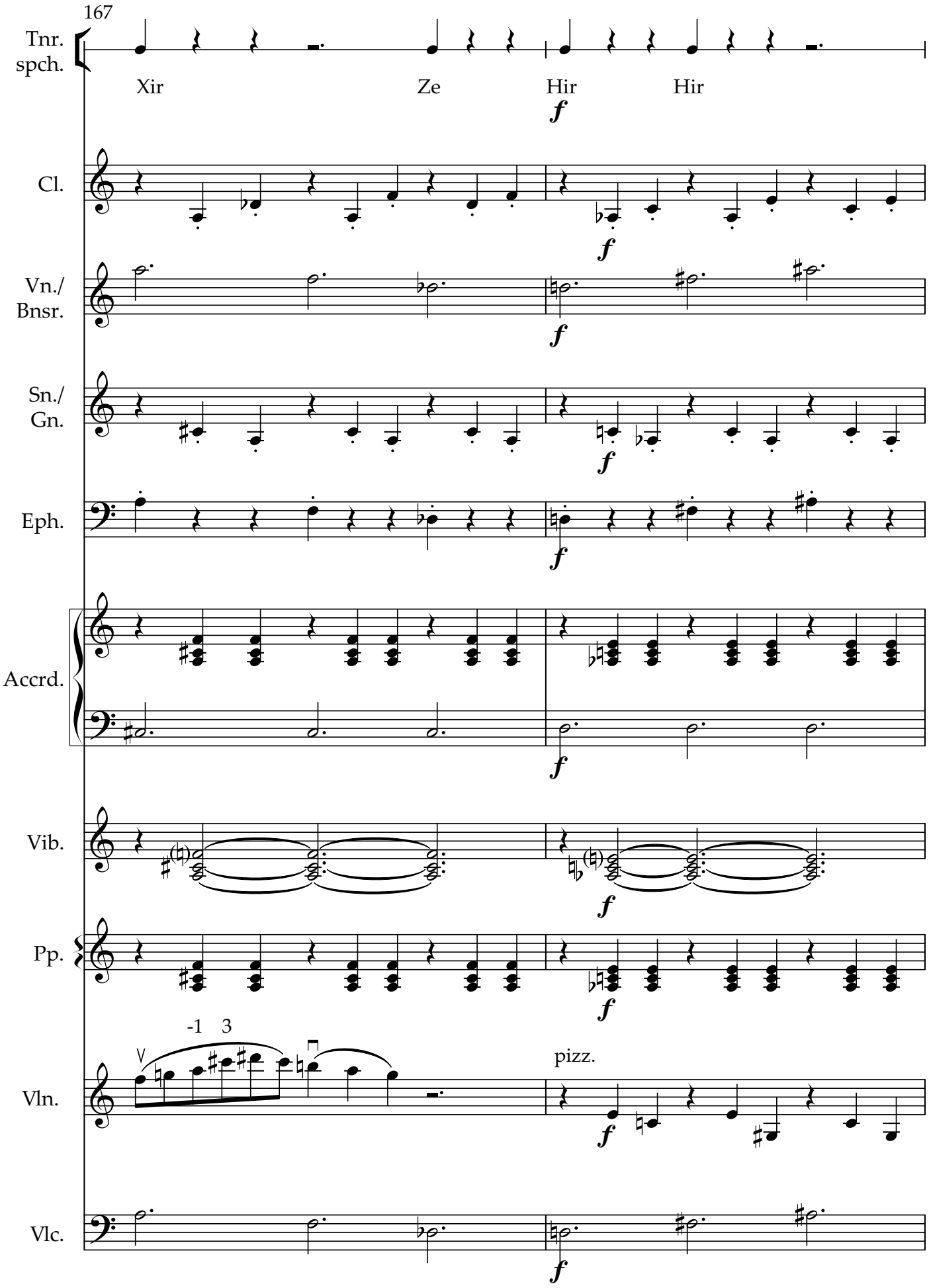

147
Tnr.
spch.
Himself Xemself Themself Xemself Verself Temself Emself
Accrd.
Prc.
mf
3
ff
Vib.
Pp.
Vln.
Vlc.

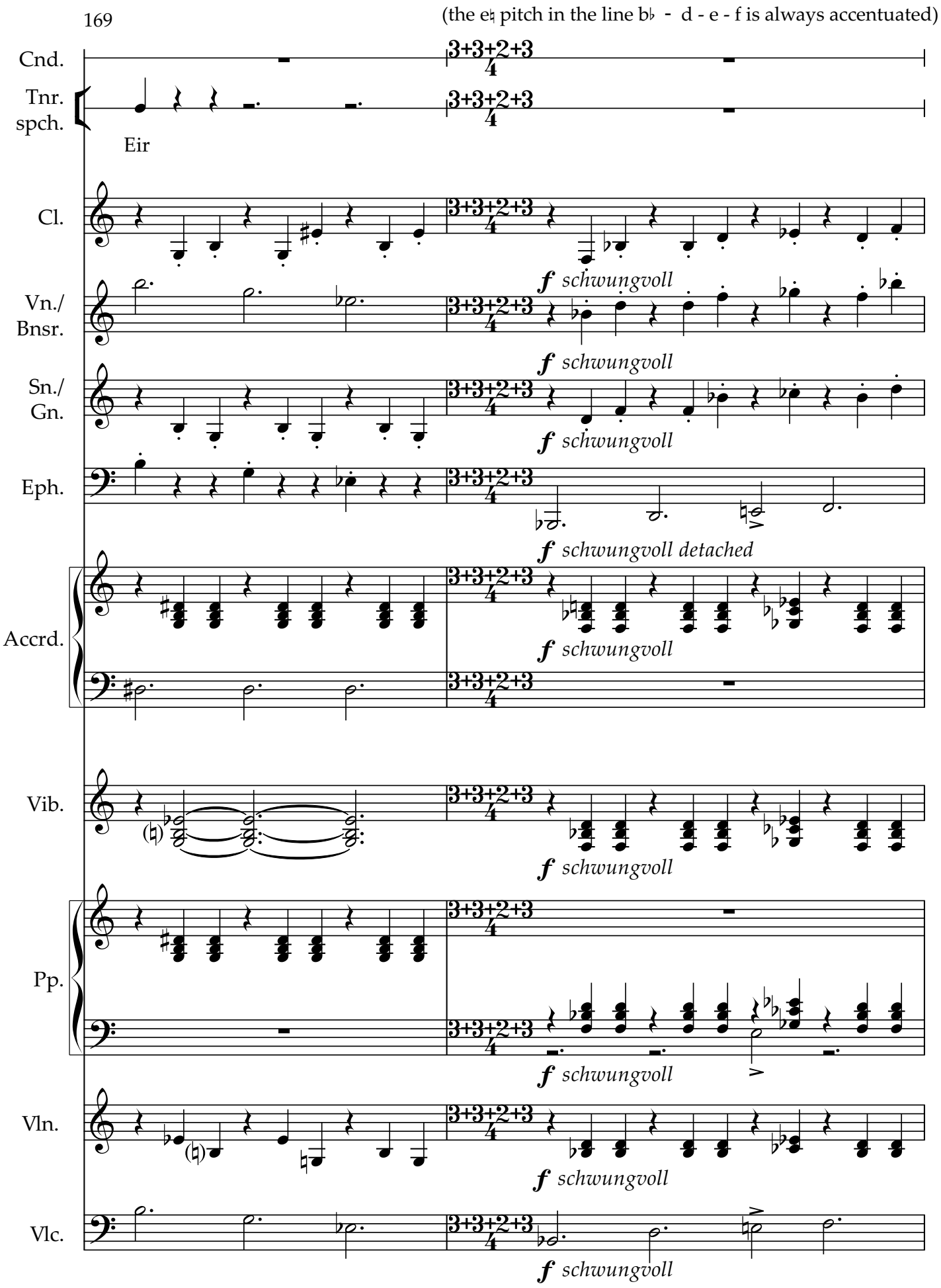

Slow and free
151
Tnr. sng.
Ah
ff with exasperation
Cl.
like a tremolo
f dim.
Vn./ Bnsr.
like a tremolo
f dim.
Accrd.
Pp.
Vln.
rit.
153
(cue #4) gradual decrease of red
Scrn/ Lght
Tnr. sng.
lamenting
Cl.
p lamenting
Vn./ Bnsr.
p lamenting
Vln.
p lamenting
p lamenting
Vlc.
p lamenting
p lamenting

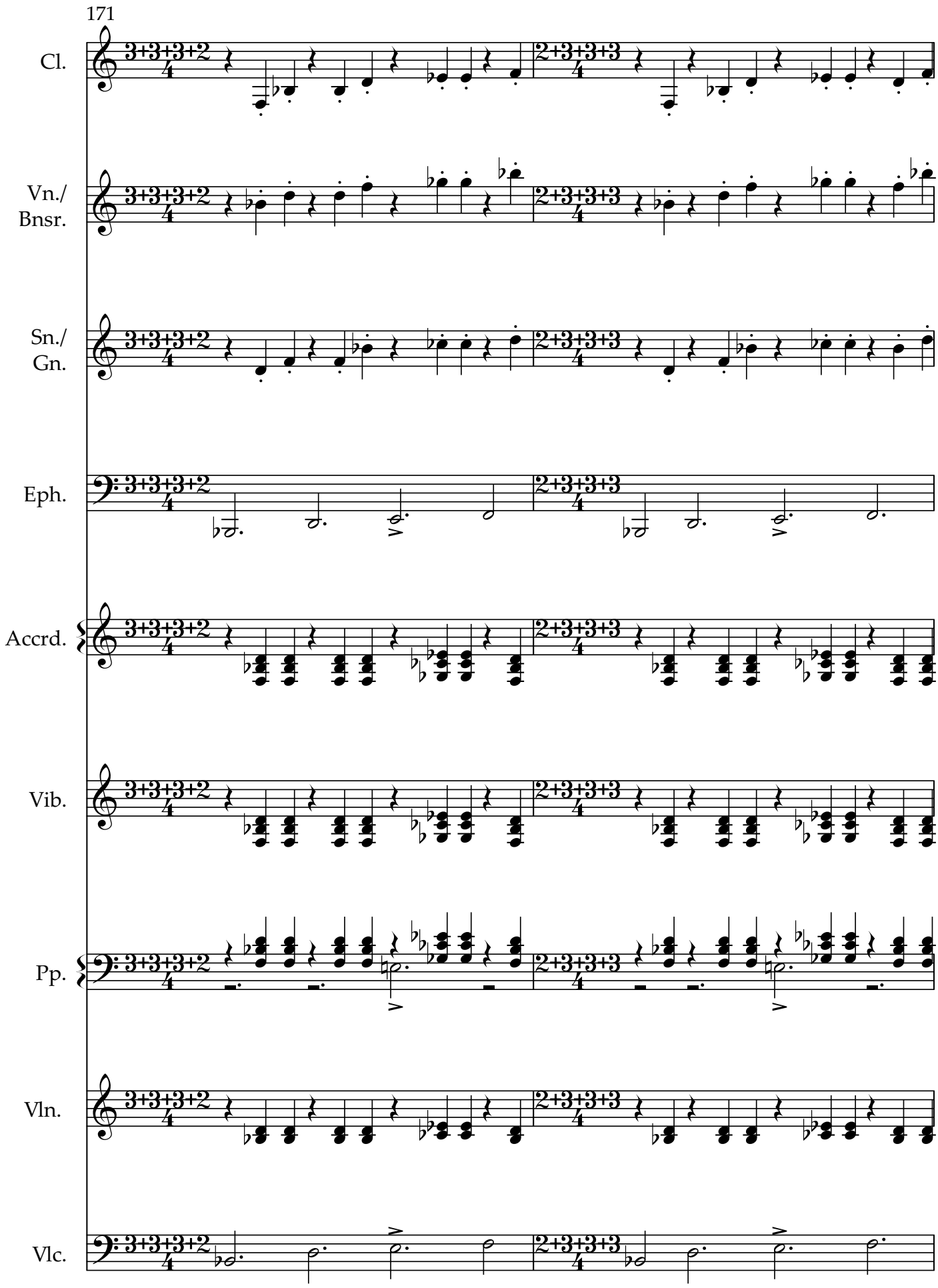

156
Tnr. spch.
TWO:
இது (ithu
வலடஸ் waltz
அலல alla)
p inviting
alto suona
Sn./ Gn.
p gentle
Eph.
p gentle echo
Prc.
p
C this is not a waltz (♩ = 198) 𝅗𝅥. = 66
159
(cue #5) purple lights
Scrn/ Lght
explaining to the audience
Tnr. spch.
ithu waltz alla means in Tamil: This is not a waltz
Pp.
(G.P.)
pp
Vln.
(G.P.)
pizz.
pp
Vlc.
(G.P.)
pizz.
pp

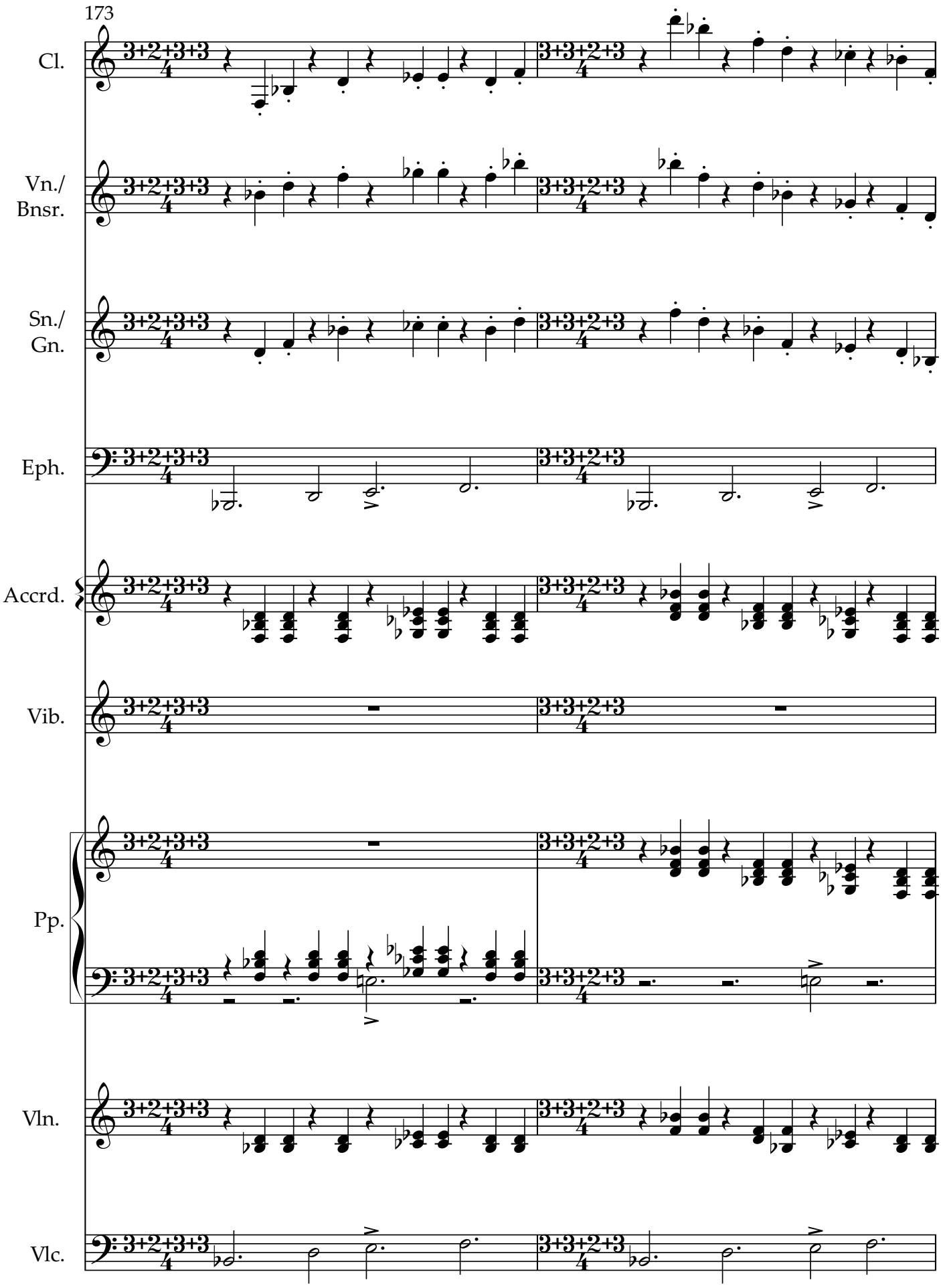

161
Tnr. spch.
pp Fae Faer
p Ey Em
Accrd.
motor off
p
Vib.
p
Pp.
p
Vln.
p
Vlc.
p
163
Tnr. spch.
Eir
mp Per Pers
Cl.
mp
bansuri
Vn./ Bnsr.
mp
Accrd.
mp
Vib.
mp
Pp.
mp
Vln.
mp
Vlc.
mp


165
Tnr. spch.
Ve Ver Vis Xe Xem
mf
Cl.
mf
Vn./ Bnsr.
mf
alto guan in C
Sn./ Gn.
mf
Eph.
mf
Accrd.
mf
Vib.
mf
Pp.
mf
arco
Vln.
mf
Vlc.
mf


167
Tnr. spch.
Xir
Ze
Hir
Hir
Cl.
Vn./ Bnsr.
Sn./ Gn.
Eph.
Accrd.
Vib.
Pp.
-1 3
pizz.
Vln.
Vlc.


169
(the e♮ pitch in the line b♭ - d - e - f is always accentuated)
Cnd.
Tnr. spch.
Eir
Cl.
Vn./ Bnsr.
Sn./ Gn.
Eph.
Accrd.
Vib.
Pp.
Vln.
Vlc.
3+3+2+3 / 4
f schwungvoll
f schwungvoll detached


171
Cl.
Vn./
Bnsr.
Sn./
Gn.
Eph.
Accrd.
Vib.
Pp.
Vln.
Vlc.
3+3+3+2
4
2+3+3+3


173
Cl.
Vn./
Bnsr.
Sn./
Gn.
Eph.
Accrd.
Vib.
Pp.
Vln.
Vlc.

175

Cl.

Vn./
Bnsr.

Sn./
Gn.

Eph.

Accrd.

Prc.

f sempre l.v.

Pp.

arco

Vlc.

177

Cl.

Vn./
Bnsr.

Sn./
Gn.

Eph.

Accrd.

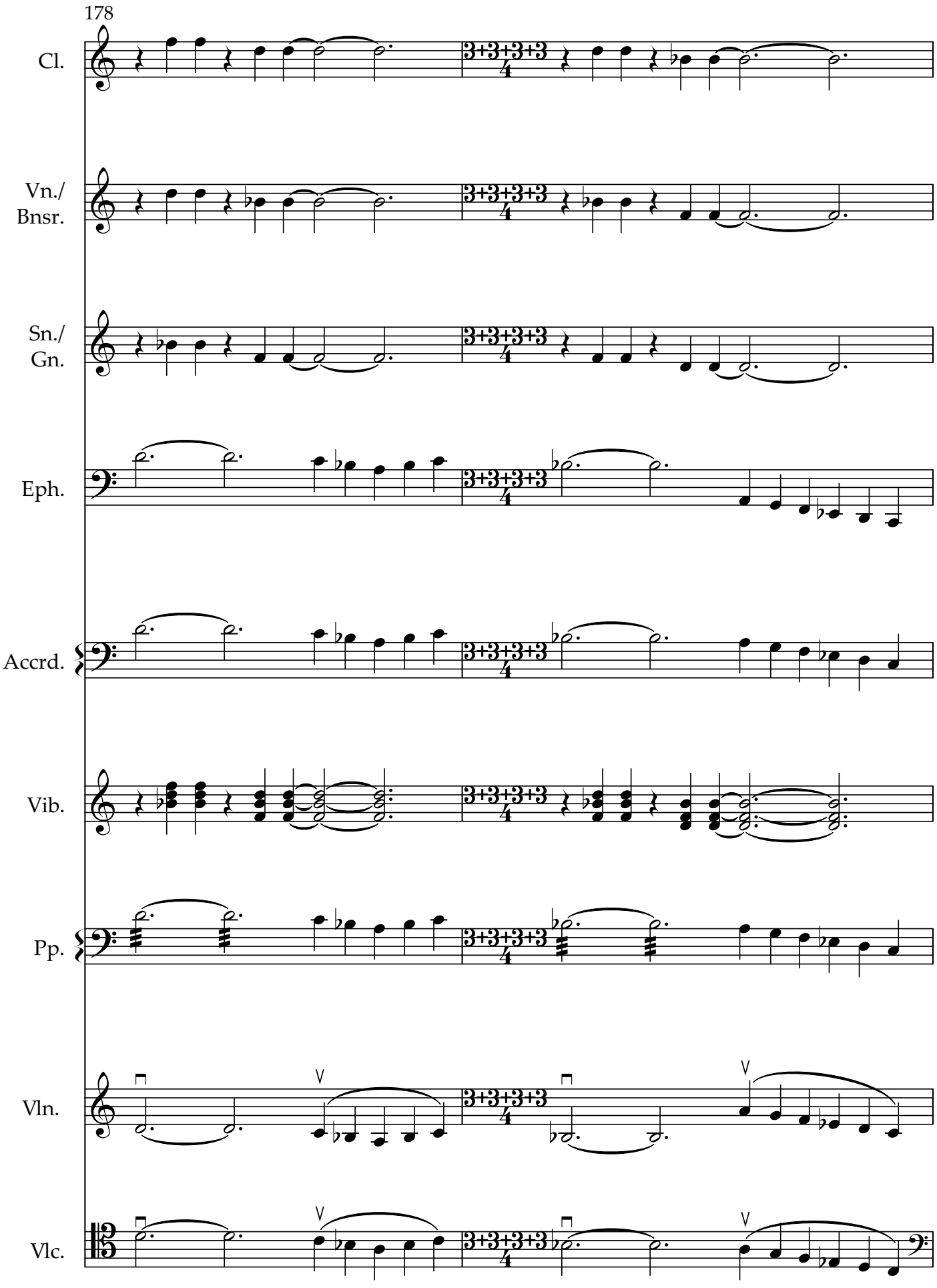
Vib.

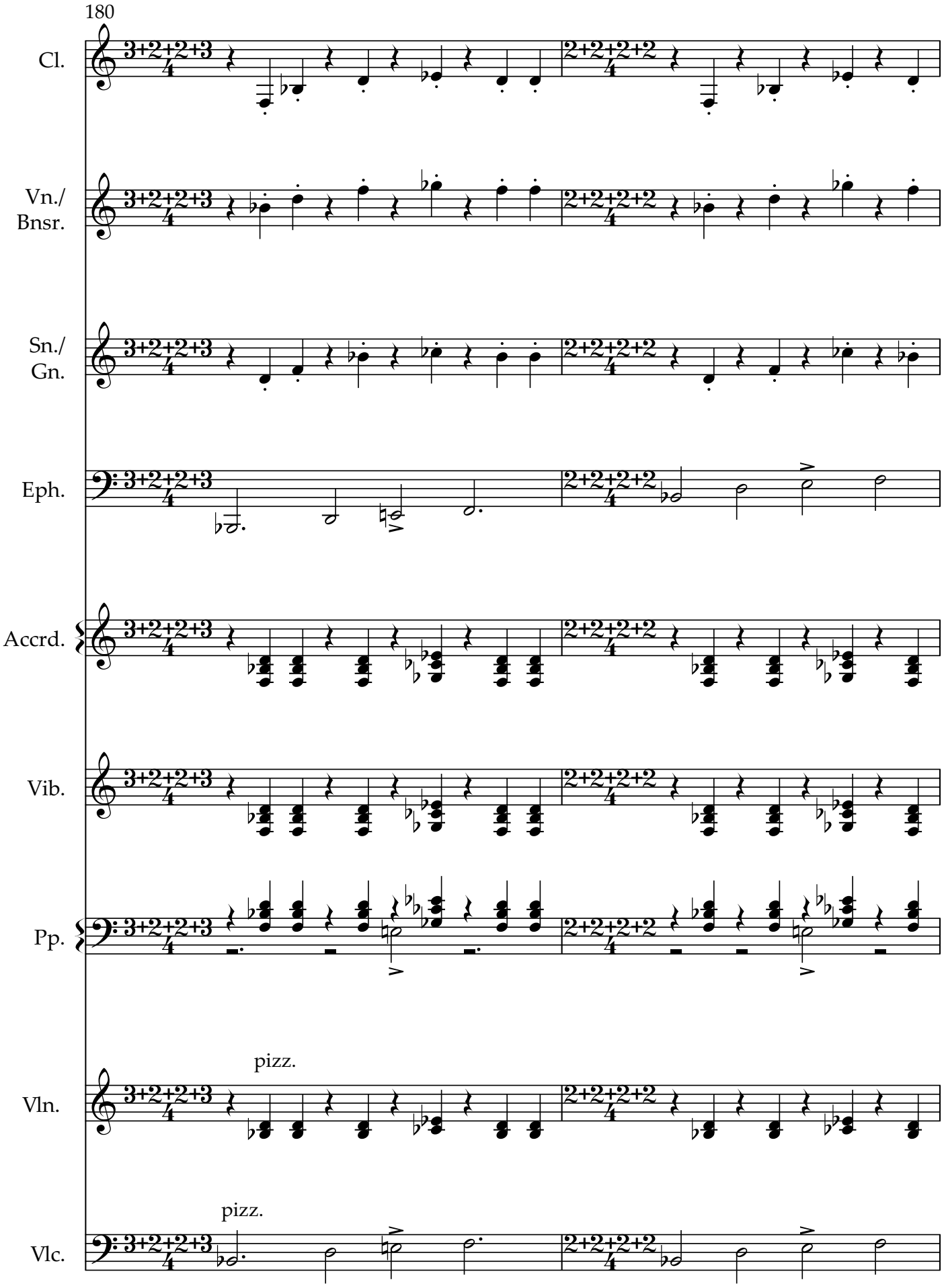
Pp.

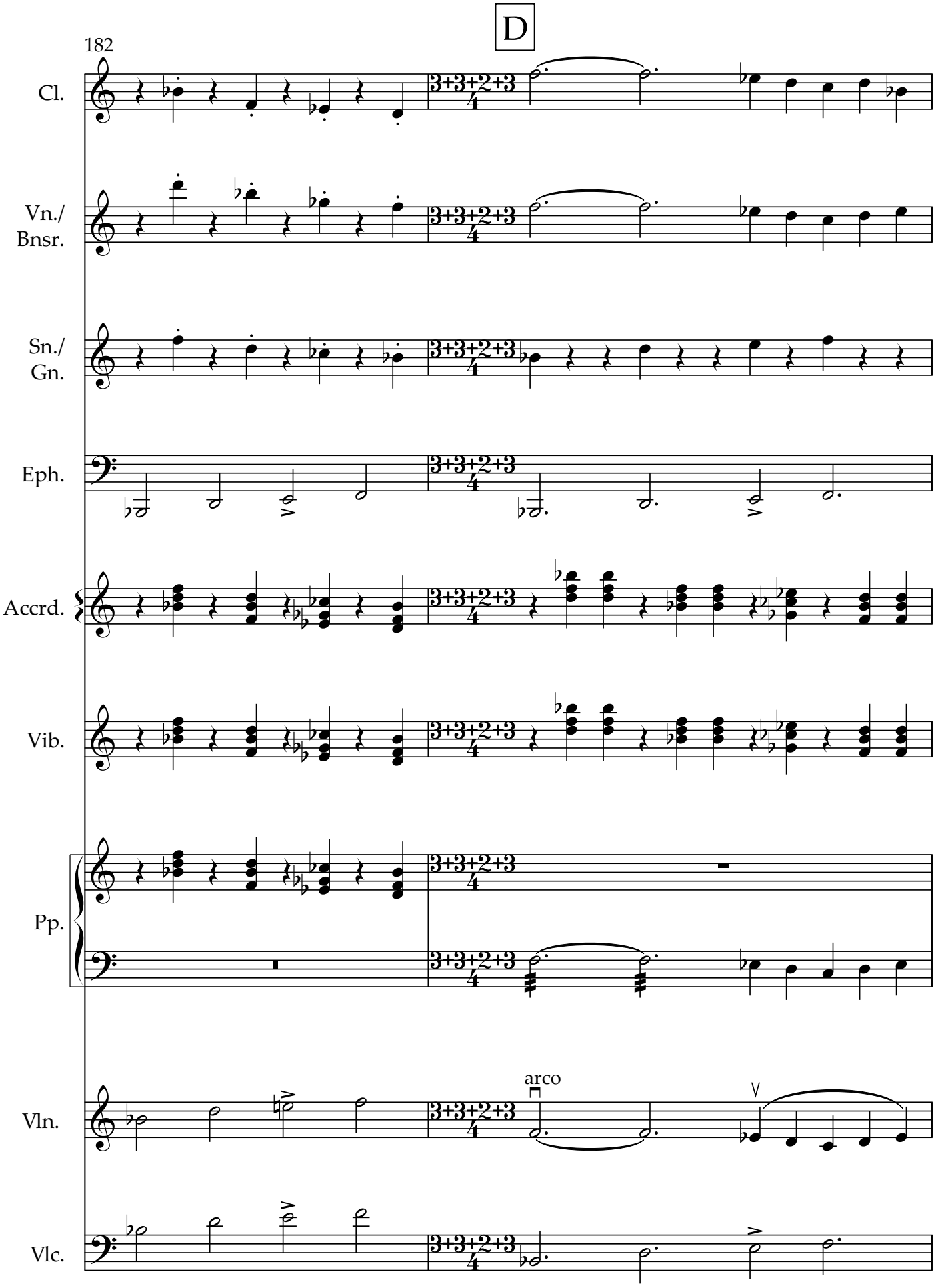
arco

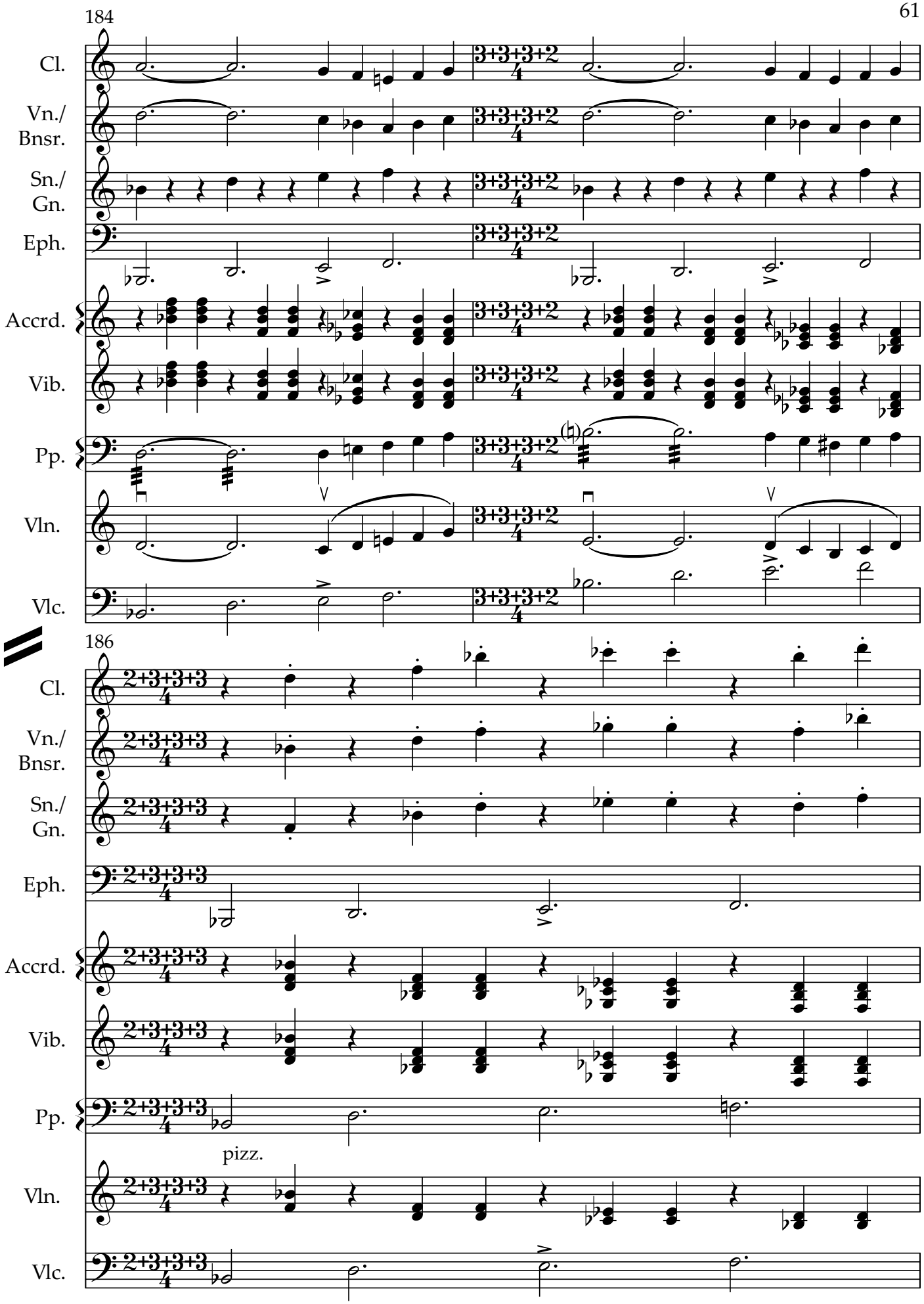
Vln.

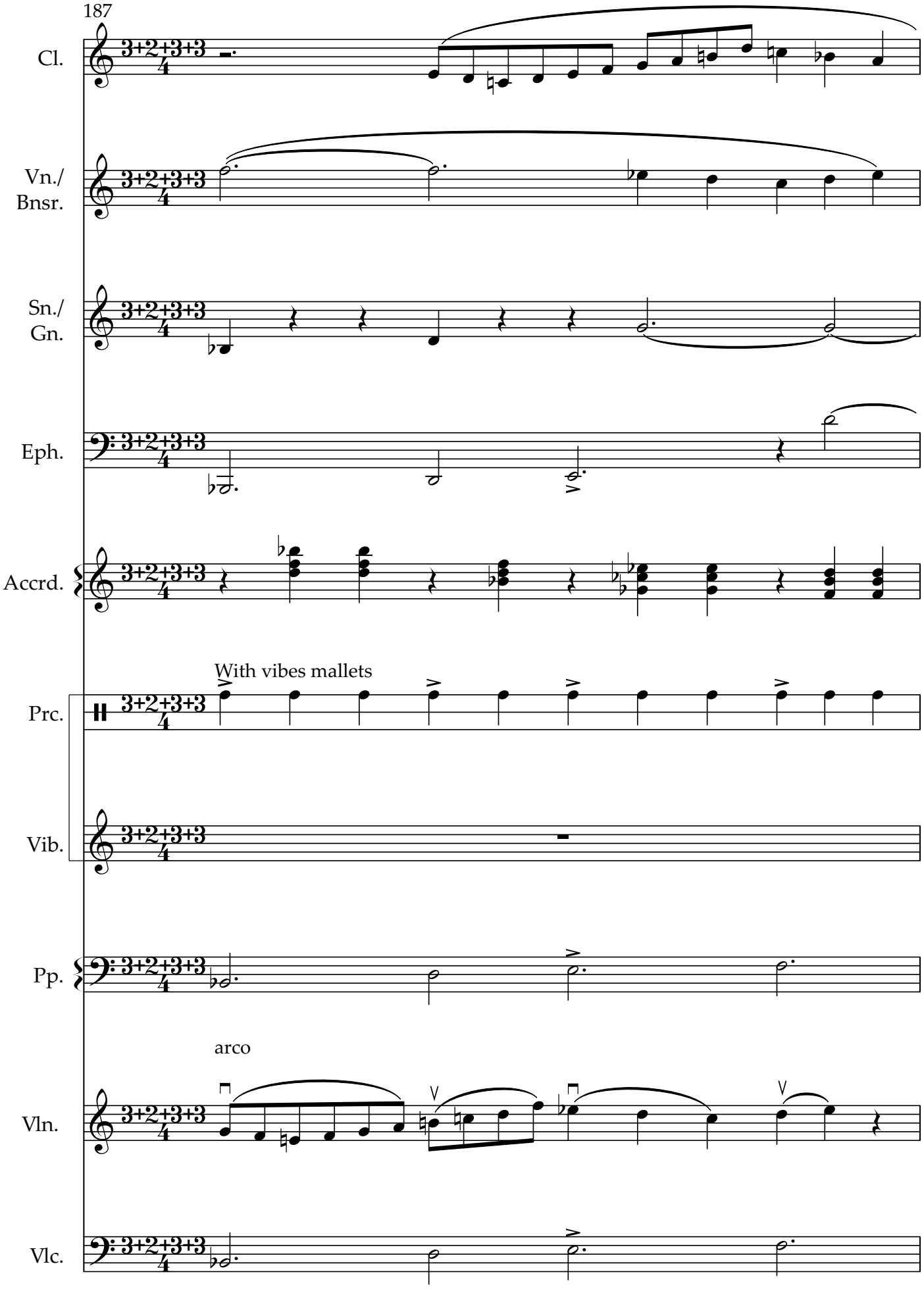
Vlc.

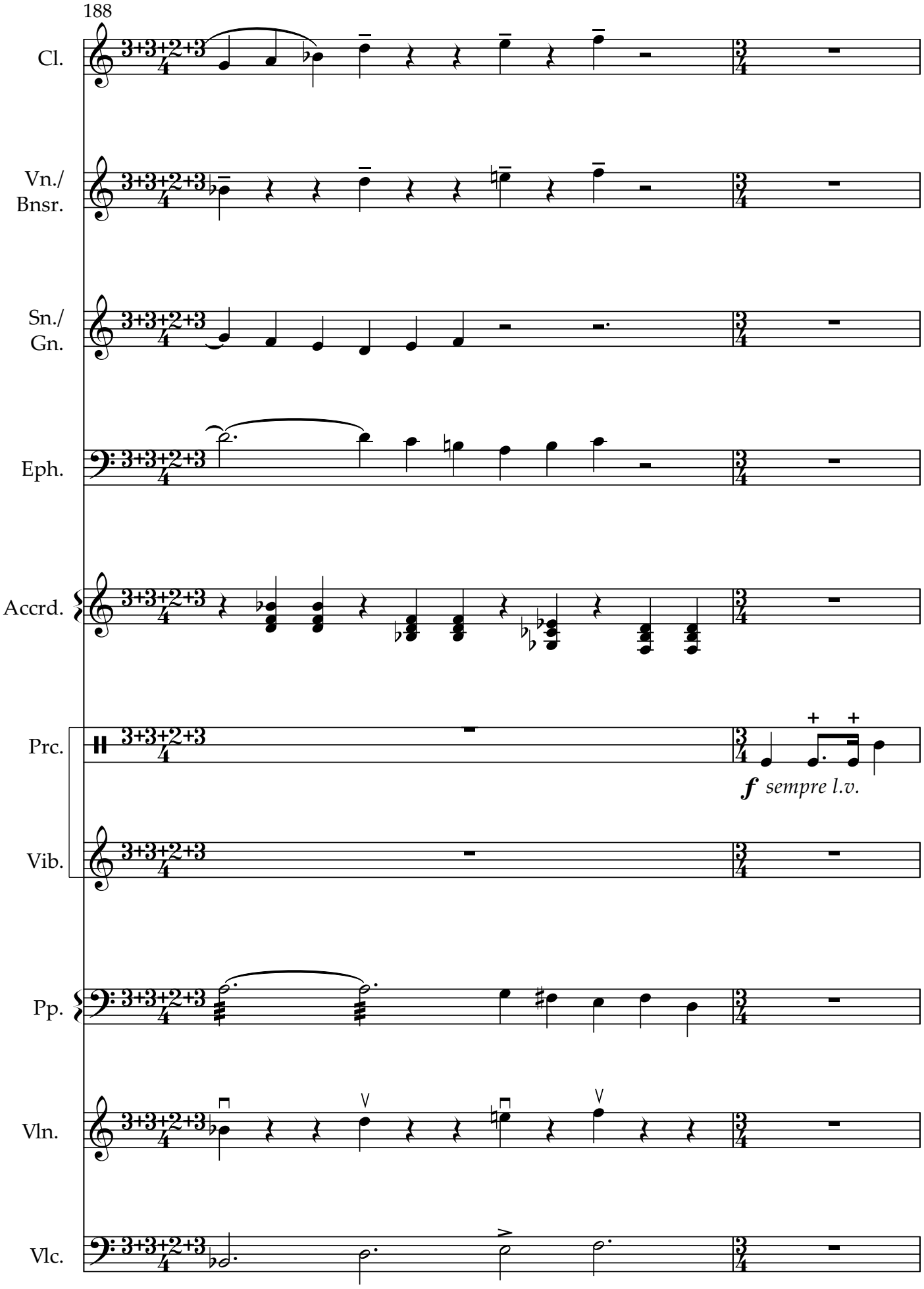

178
Cl.
Vn./
Bnsr.
Sn./
Gn.
Eph.
Accrd.
Vib.
Pp.
Vln.
Vlc.
3+3+3+3
4

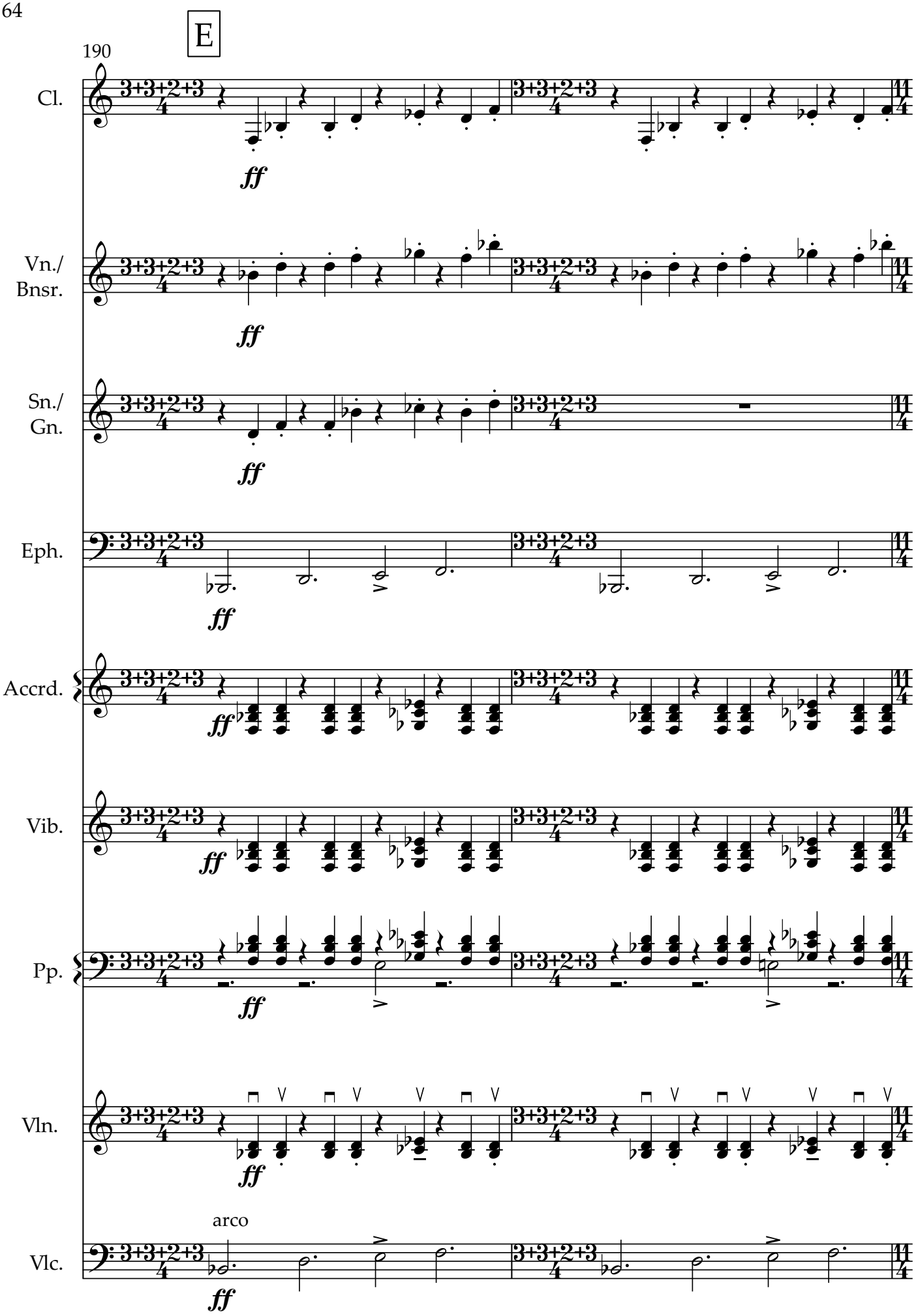

180
Cl.
Vn./
Bnsr.
Sn./
Gn.
Eph.
Accrd.
Vib.
Pp.
pizz.
Vln.
pizz.
Vlc.

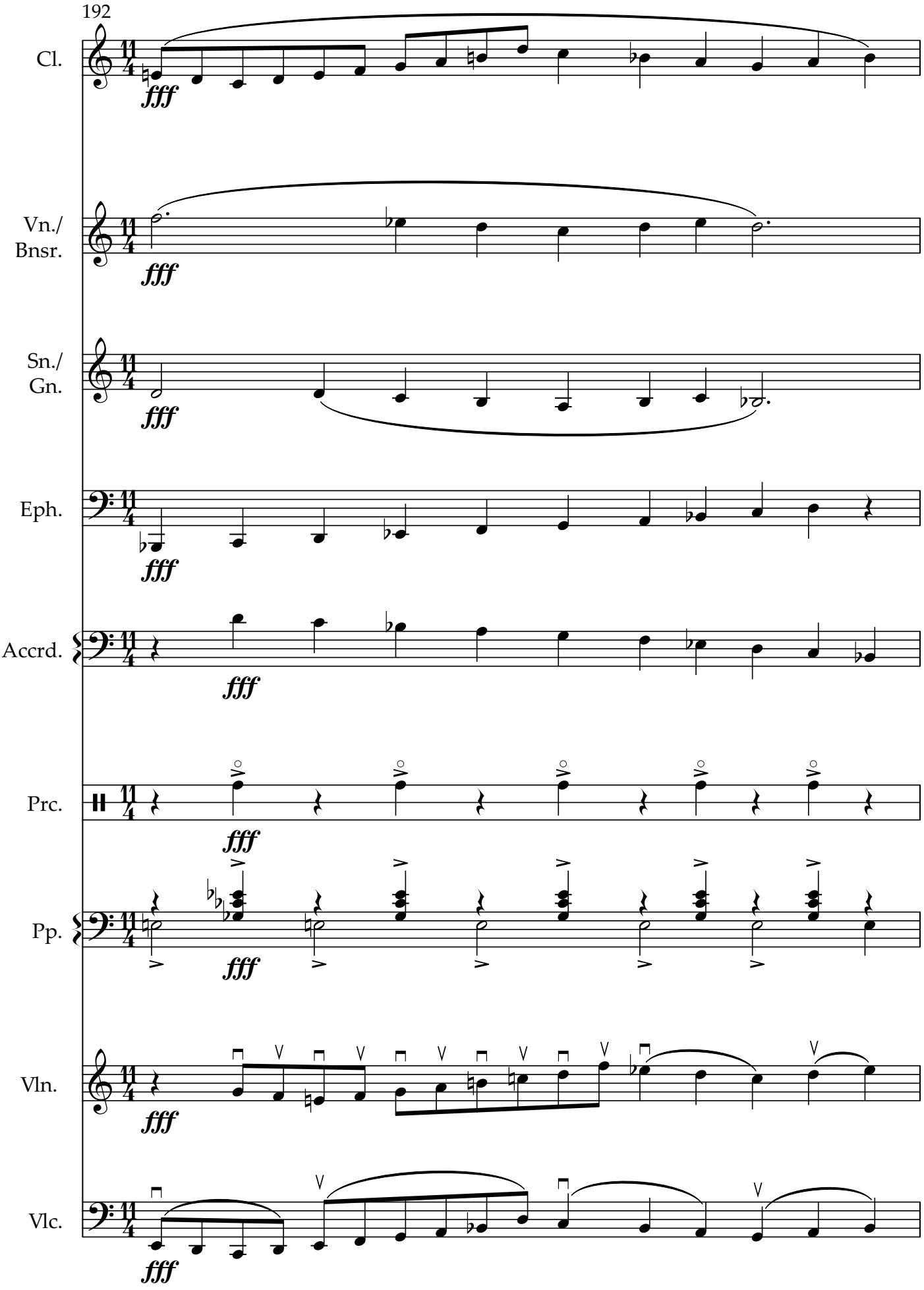

D
182
Cl.
Vn./
Bnsr.
Sn./
Gn.
Eph.
Accrd.
Vib.
Pp.
Vln.
arco
Vlc.

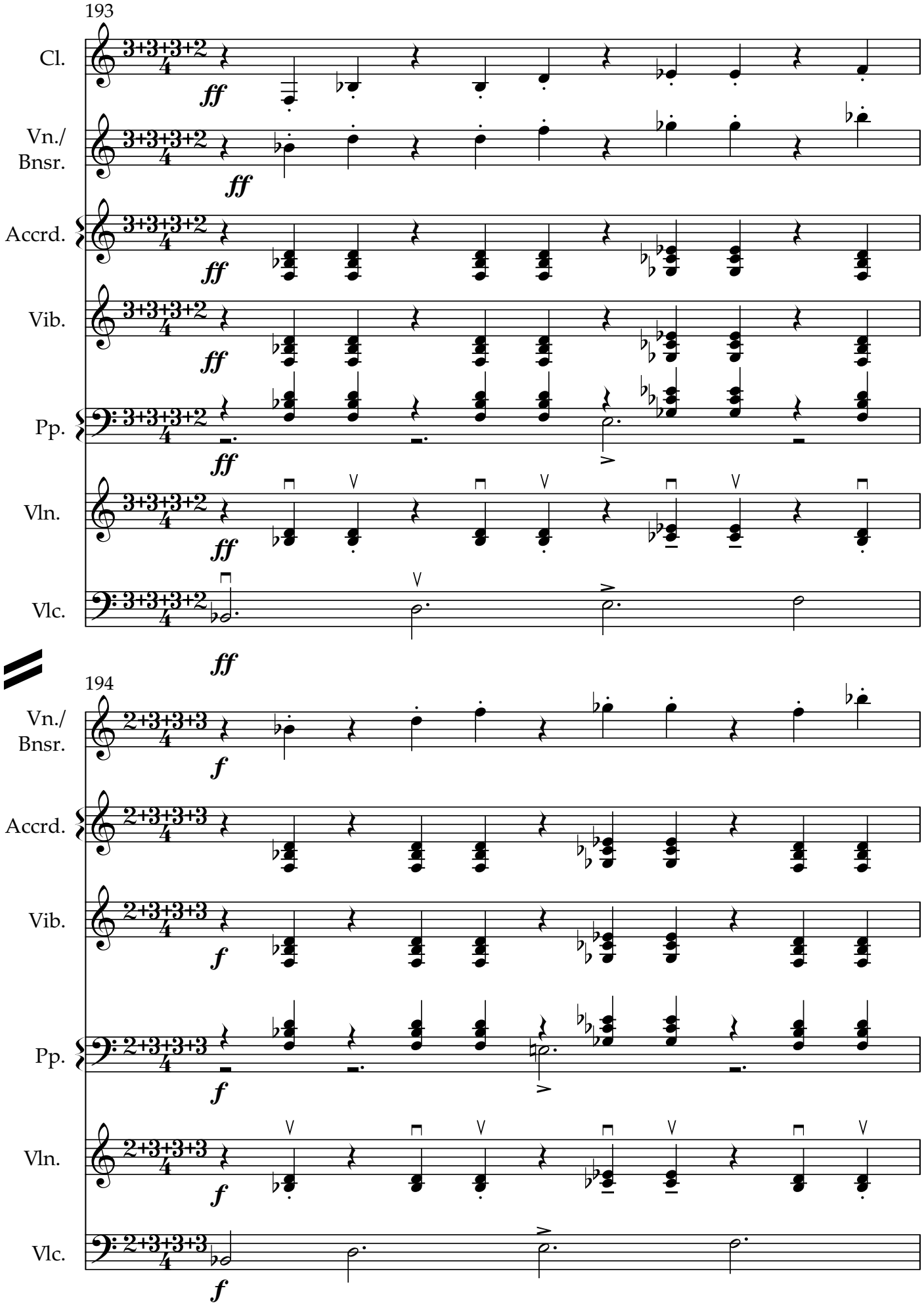

184
Cl.
Vn./
Bnsr.
Sn./
Gn.
Eph.
Accrd.
Vib.
Pp.
Vln.
Vlc.
3+3+3+2
4
186
2+3+3+3
4
pizz.

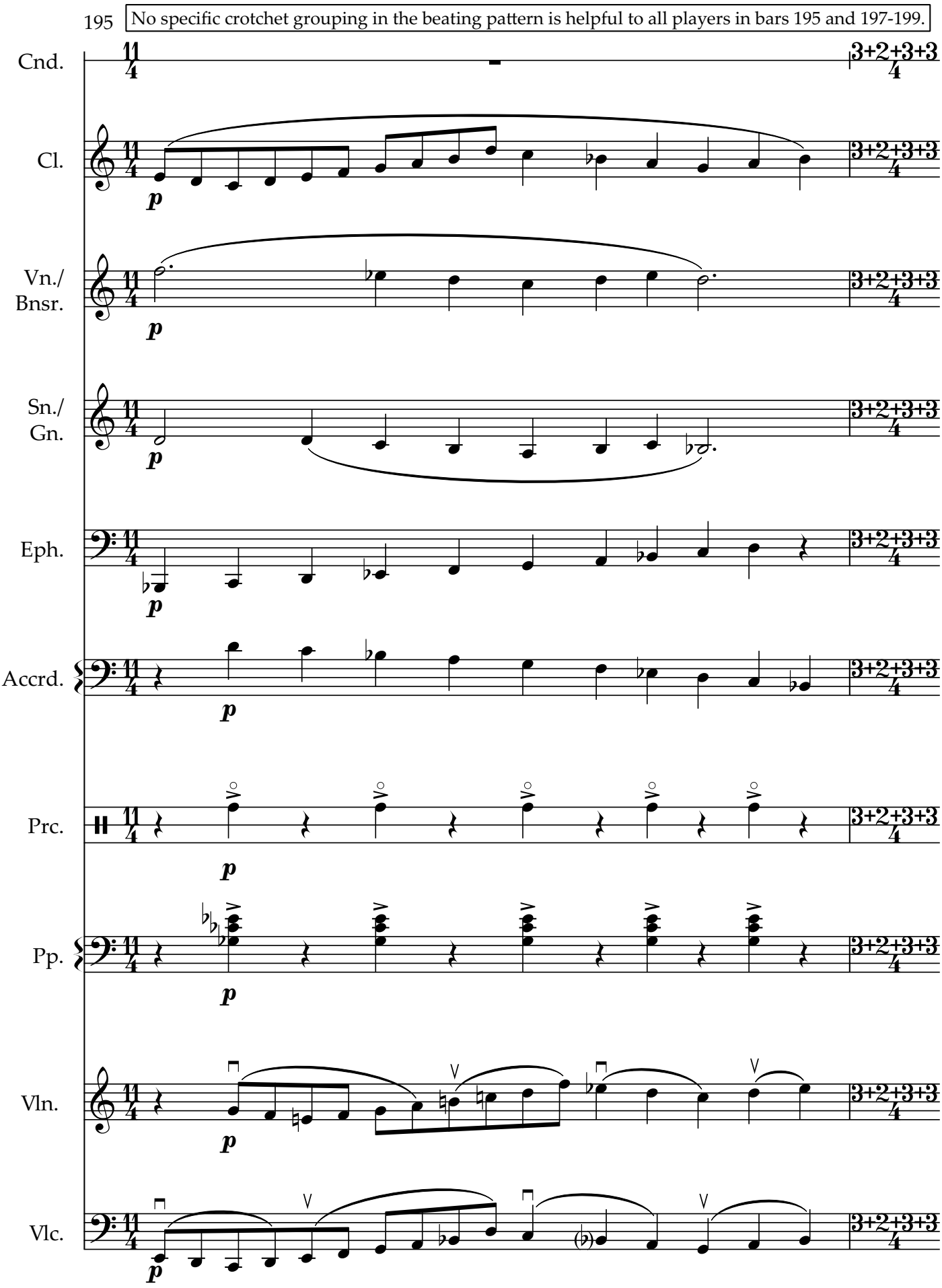

187
Cl.
Vn./
Bnsr.
Sn./
Gn.
Eph.
Accrd.
With vibes mallets
Prc.
Vib.
Pp.
arco
Vln.
Vlc.

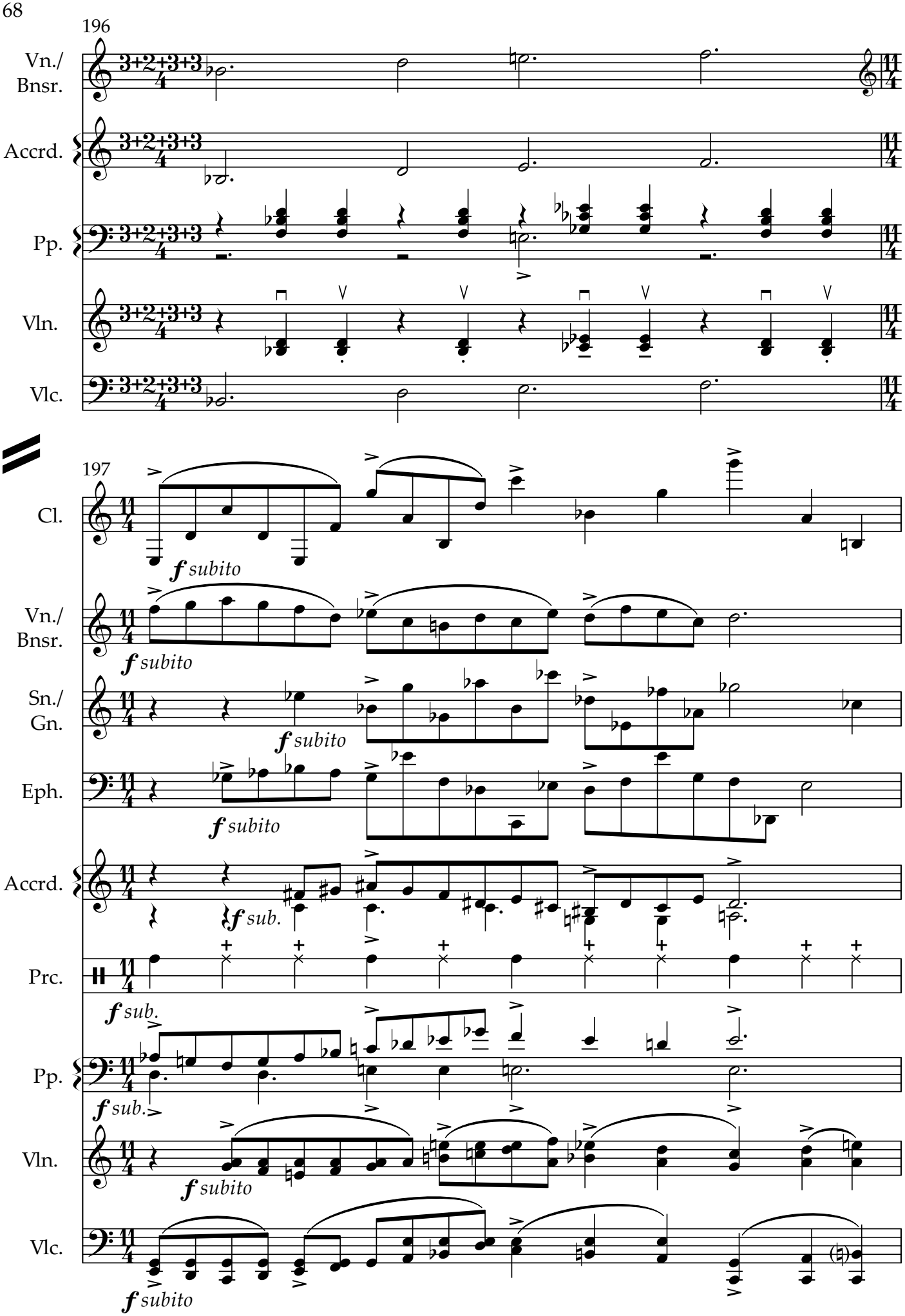

188
Cl.
Vn./
Bnsr.
Sn./
Gn.
Eph.
Accrd.
Prc.
Vib.
Pp.
Vln.
Vlc.
3+3+2+3
4
3
4
f sempre l.v.

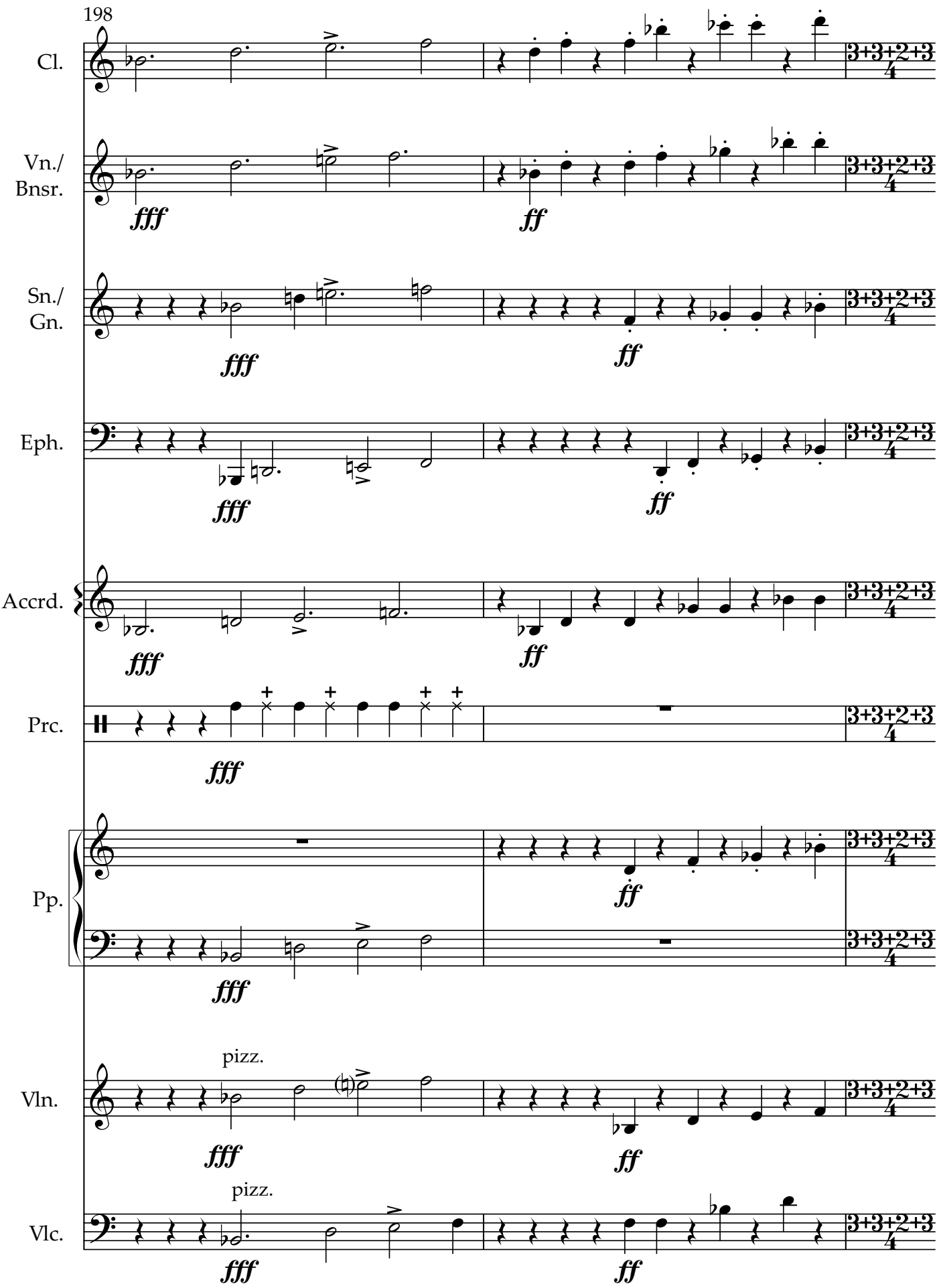

E
190
Cl.
Vn./
Bnsr.
Sn./
Gn.
Eph.
Accrd.
Vib.
Pp.
Vln.
Vlc.
arco
ff

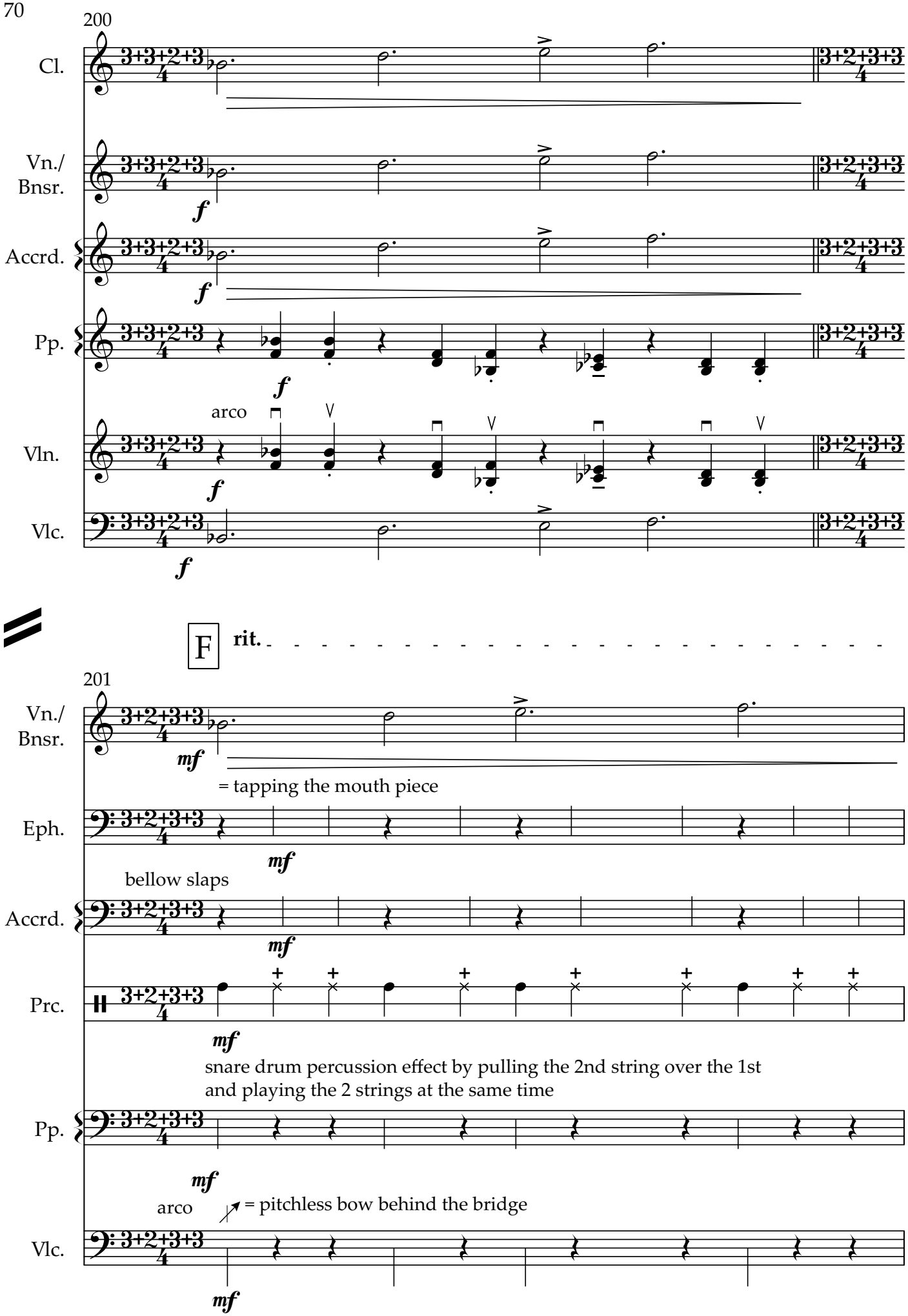

192
Cl.
fff
Vn./
Bnsr.
fff
Sn./
Gn.
fff
Eph.
fff
Accrd.
fff
Prc.
fff
Pp.
fff
Vln.
fff
Vlc.
fff

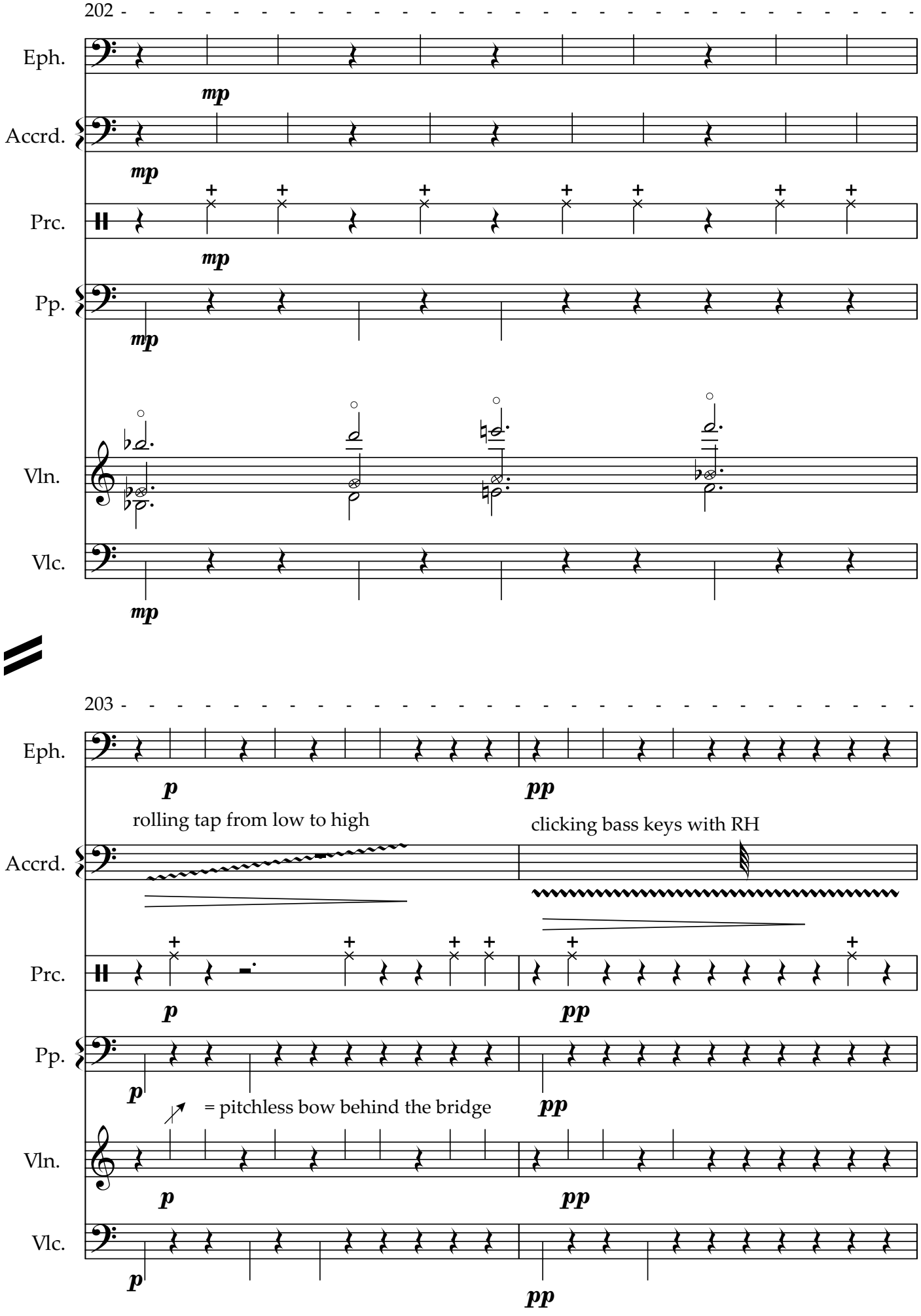

193
Cl.
Vn./
Bnsr.
Accrd.
Vib.
Pp.
Vln.
Vlc.
3+3+3+2
4
ff
194
2+3+3+3
f

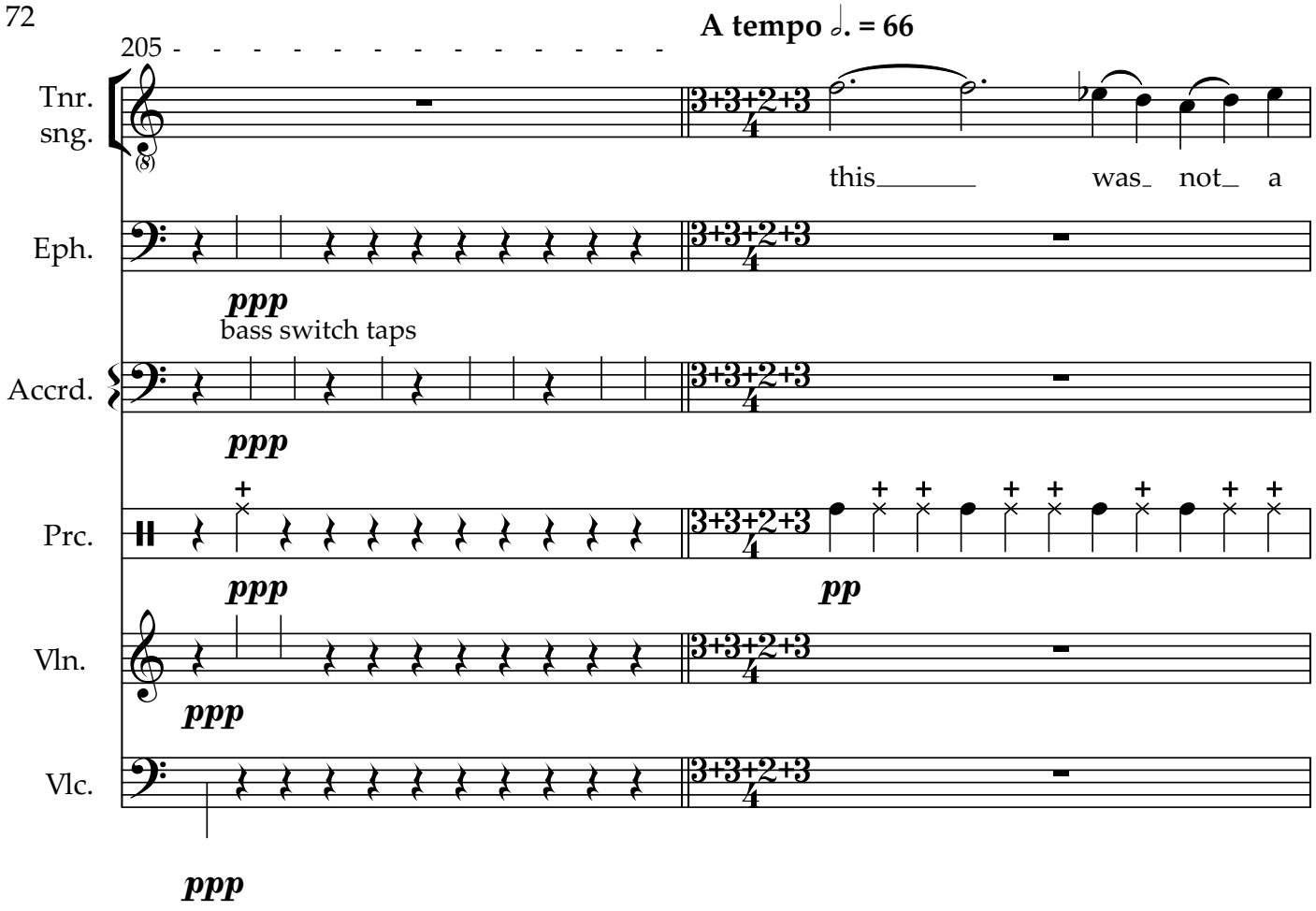

195
No specific crotchet grouping in the beating pattern is helpful to all players in bars 195 and 197-199.
Cnd.
Cl.
Vn./
Bnsr.
Sn./
Gn.
Eph.
Accrd.
Prc.
Pp.
Vln.
Vlc.
3+2+3+3
4
p

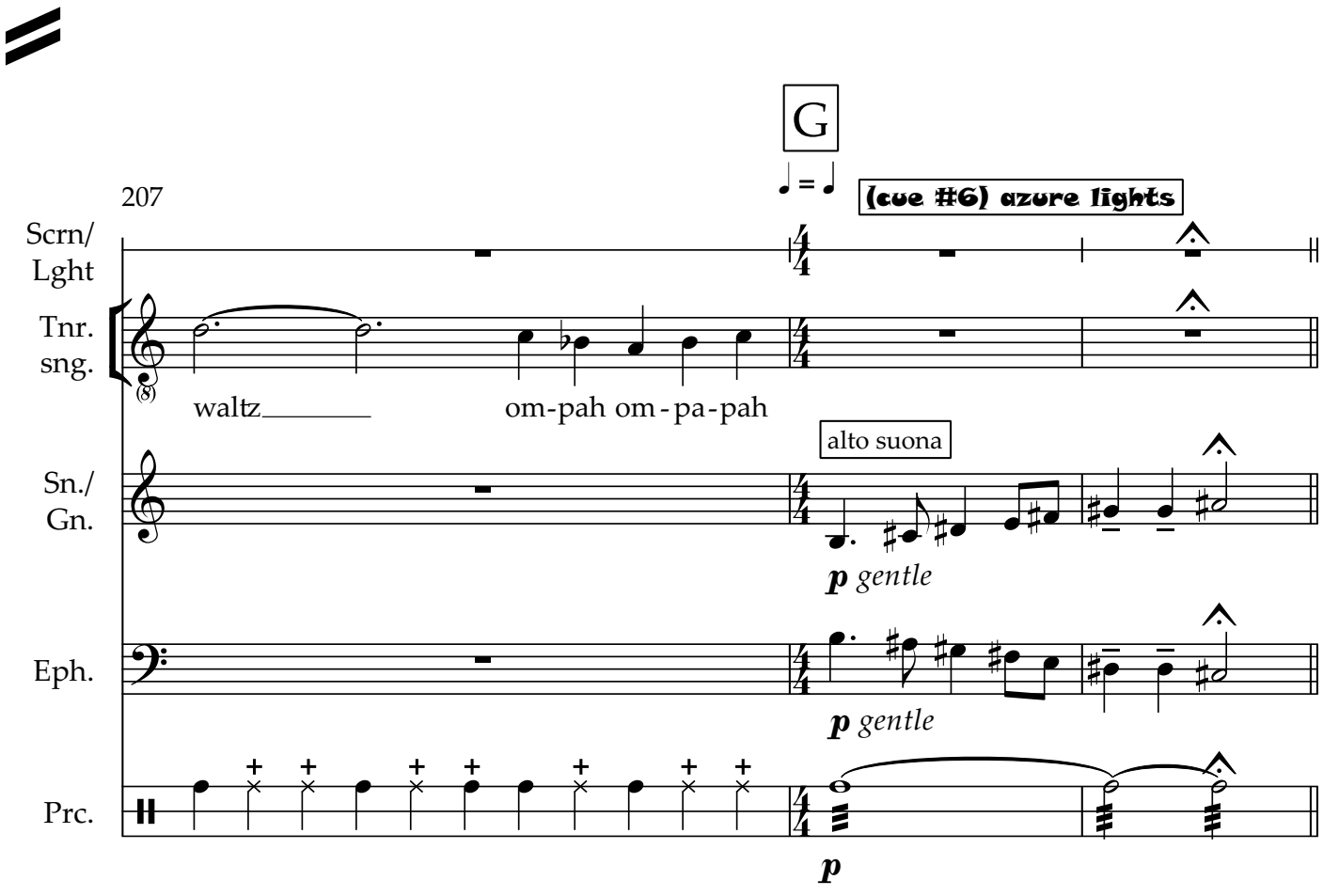

196
Vn./
Bnsr.
Accrd.
Pp.
Vln.
Vlc.
197
Cl.
f subito
Vn./
Bnsr.
f subito
Sn./
Gn.
f subito
Eph.
f subito
Accrd.
f sub.
Prc.
f sub.
Pp.
f sub.
Vln.
f subito
Vlc.
f subito

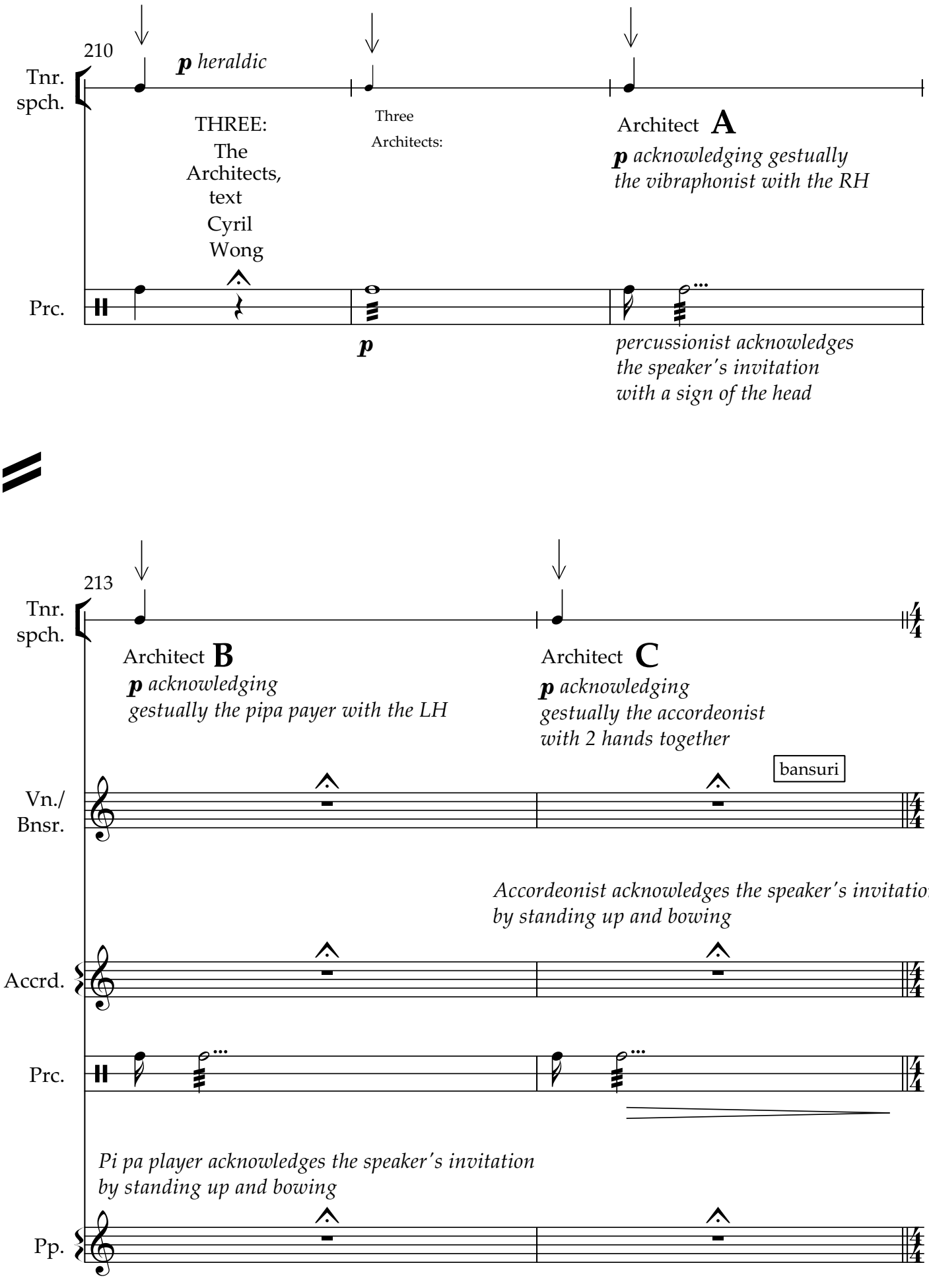

198
Cl.
Vn./
Bnsr.
Sn./
Gn.
Eph.
Accrd.
Prc.
Pp.
Vln.
Vlc.
pizz.
pizz.
fff
ff
3+3+2+3
4

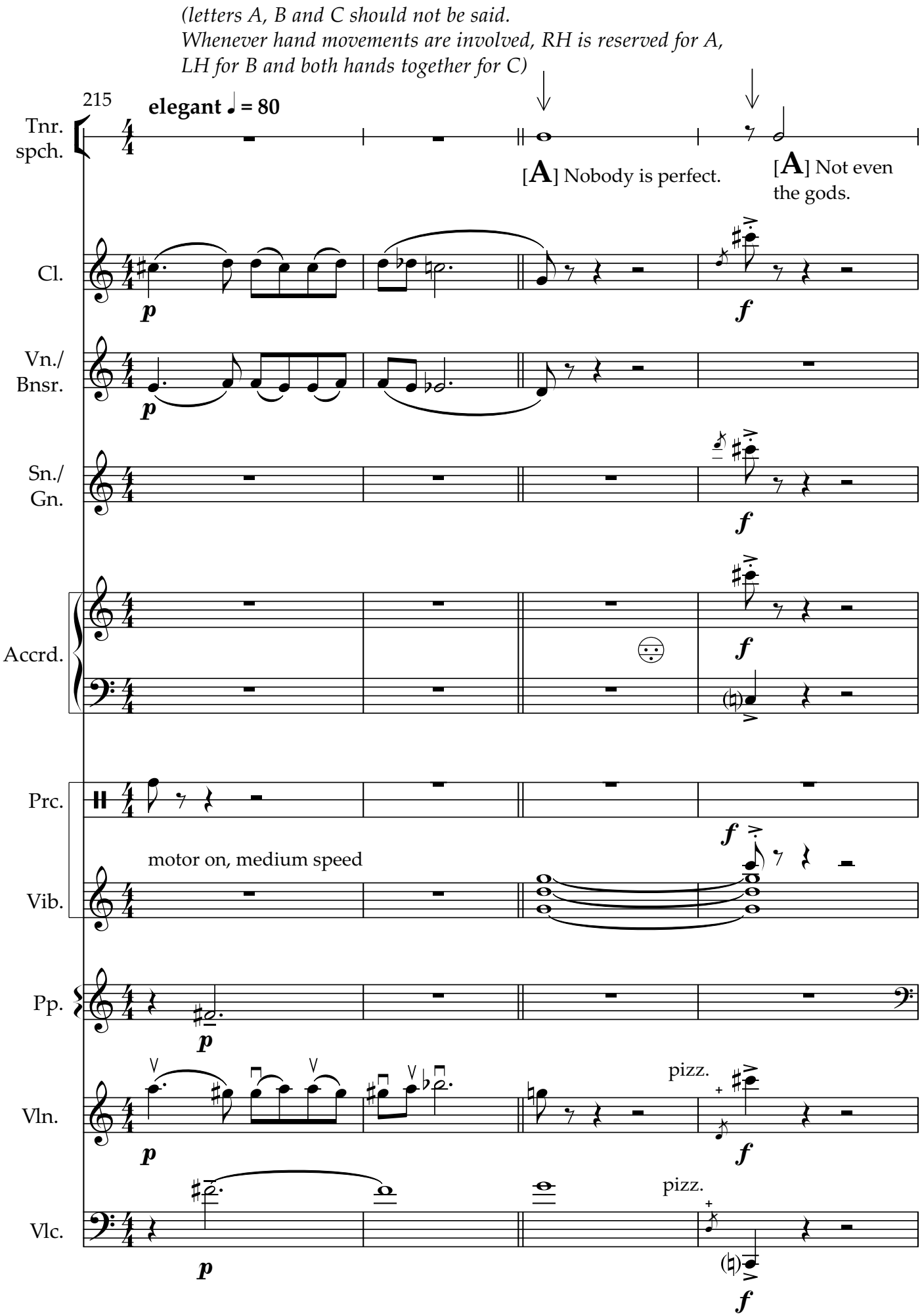

200
Cl.
Vn./
Bnsr.
Accrd.
Pp.
Vln.
Vlc.
arco
F
rit.
201
= tapping the mouth piece
Eph.
bellow slaps
Prc.
snare drum percussion effect by pulling the 2nd string over the 1st
and playing the 2 strings at the same time
arco
= pitchless bow behind the bridge

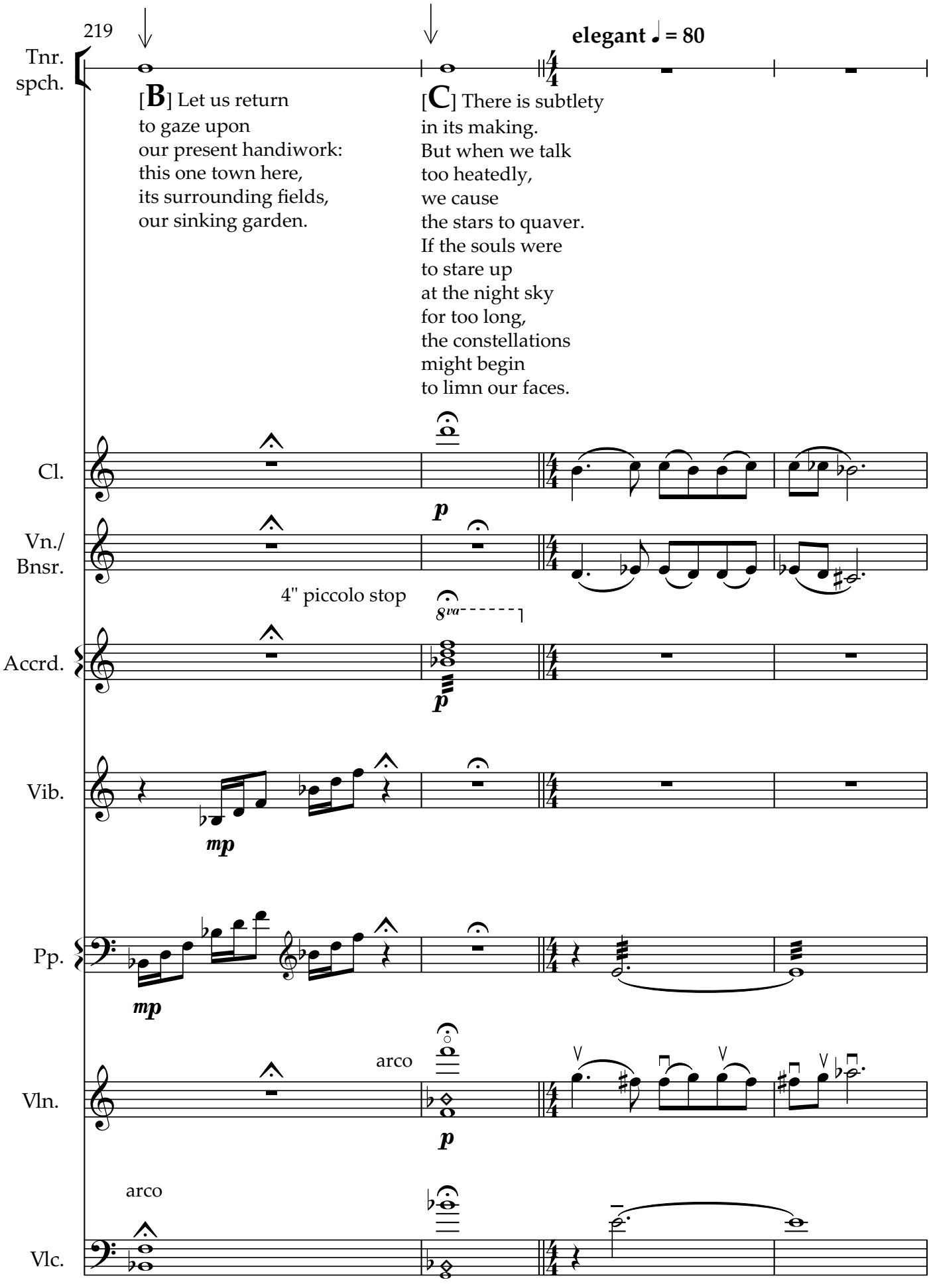

202
Eph.
mp
Accrd.
mp
Prc.
mp
Pp.
mp
Vln.
Vlc.
mp
203
Eph.
p
pp
rolling tap from low to high
clicking bass keys with RH
Accrd.
Prc.
p
pp
Pp.
p
= pitchless bow behind the bridge
pp
Vln.
p
pp
Vlc.
p
pp

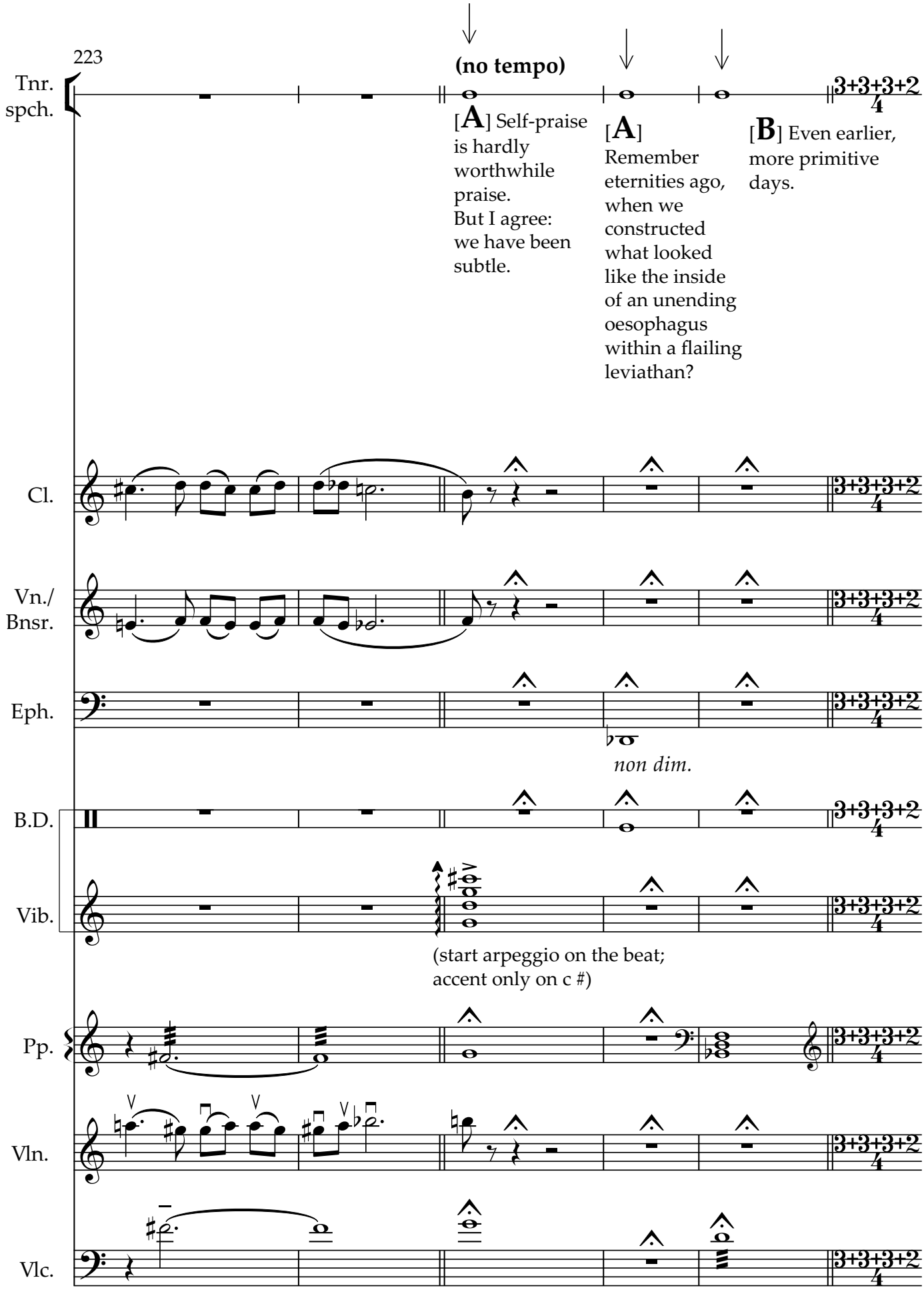

A tempo ♩. = 66
205
Tnr. sng.
this was not a
Eph.
ppp
bass switch taps
Accrd.
ppp
Prc.
ppp
pp
Vln.
ppp
Vlc.
ppp

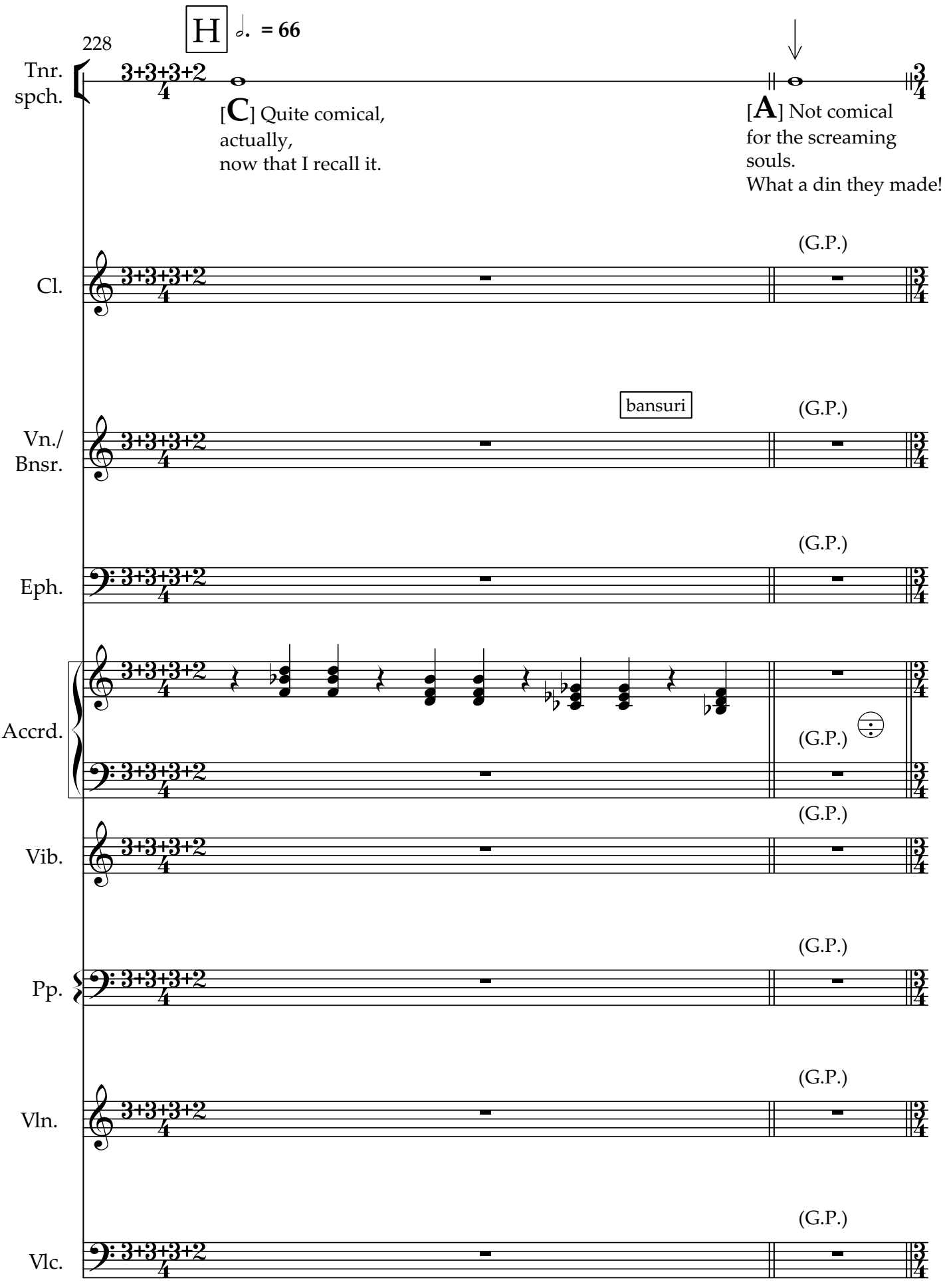

G
♩ = ♩
207
(cue #6) azure lights
Scrn/ Lght
Tnr. sng.
waltz
om-pah om-pa-pah
alto suona
Sn./ Gn.
p gentle
Eph.
p gentle
Prc.
p

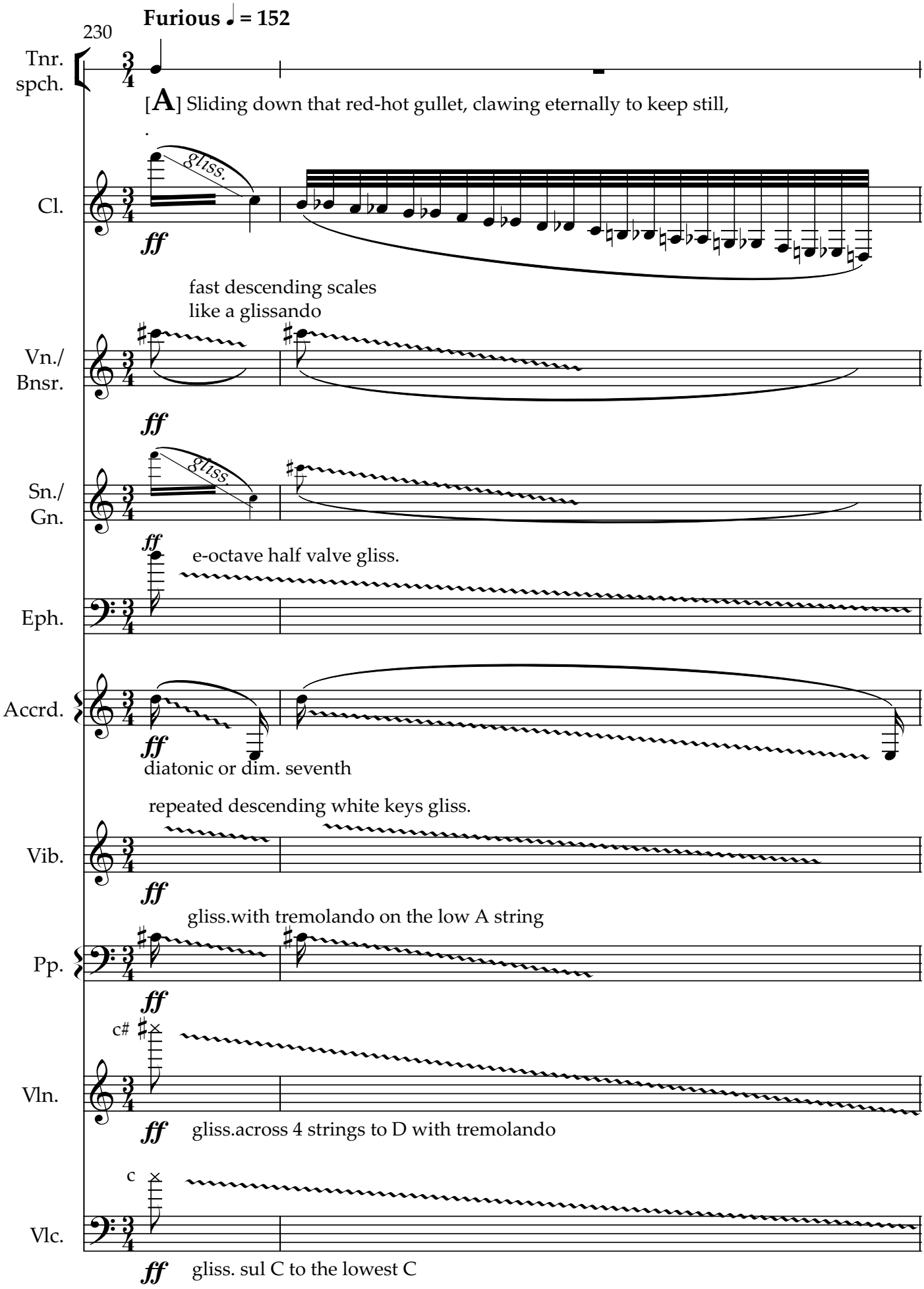

210
Tnr.
spch.
p heraldic
THREE:
The
Architects,
text
Cyril
Wong
Three
Architects:
Architect A
p acknowledging gestually
the vibraphonist with the RH
Prc.
p
percussionist acknowledges
the speaker's invitation
with a sign of the head
213
Tnr.
spch.
Architect B
p acknowledging
gestually the pipa payer with the LH
Architect C
p acknowledging
gestually the accordeonist
with 2 hands together
bansuri
Vn./
Bnsr.
Accordeonist acknowledges the speaker's invitation
by standing up and bowing
Accrd.
Prc.
Pi pa player acknowledges the speaker's invitation
by standing up and bowing
Pp.

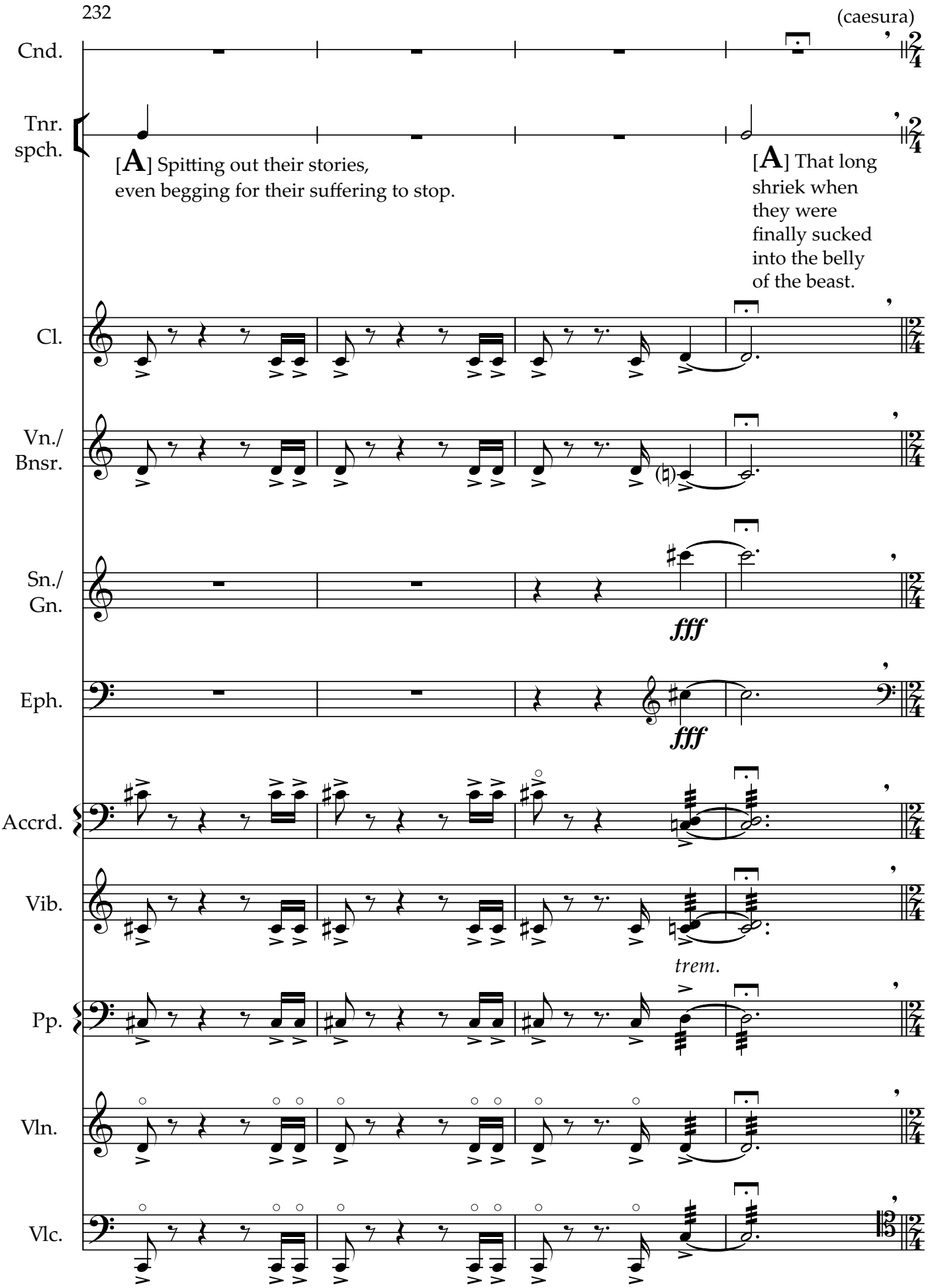

(letters A, B and C should not be said.
Whenever hand movements are involved, RH is reserved for A,
LH for B and both hands together for C)
215
elegant ♩ = 80
Tnr. spch.
[A] Nobody is perfect.
[A] Not even the gods.
Cl.
Vn./ Bnsr.
Sn./ Gn.
Accrd.
Prc.
motor on, medium speed
Vib.
Pp.
Vln.
pizz.
Vlc.
pizz.
p
f

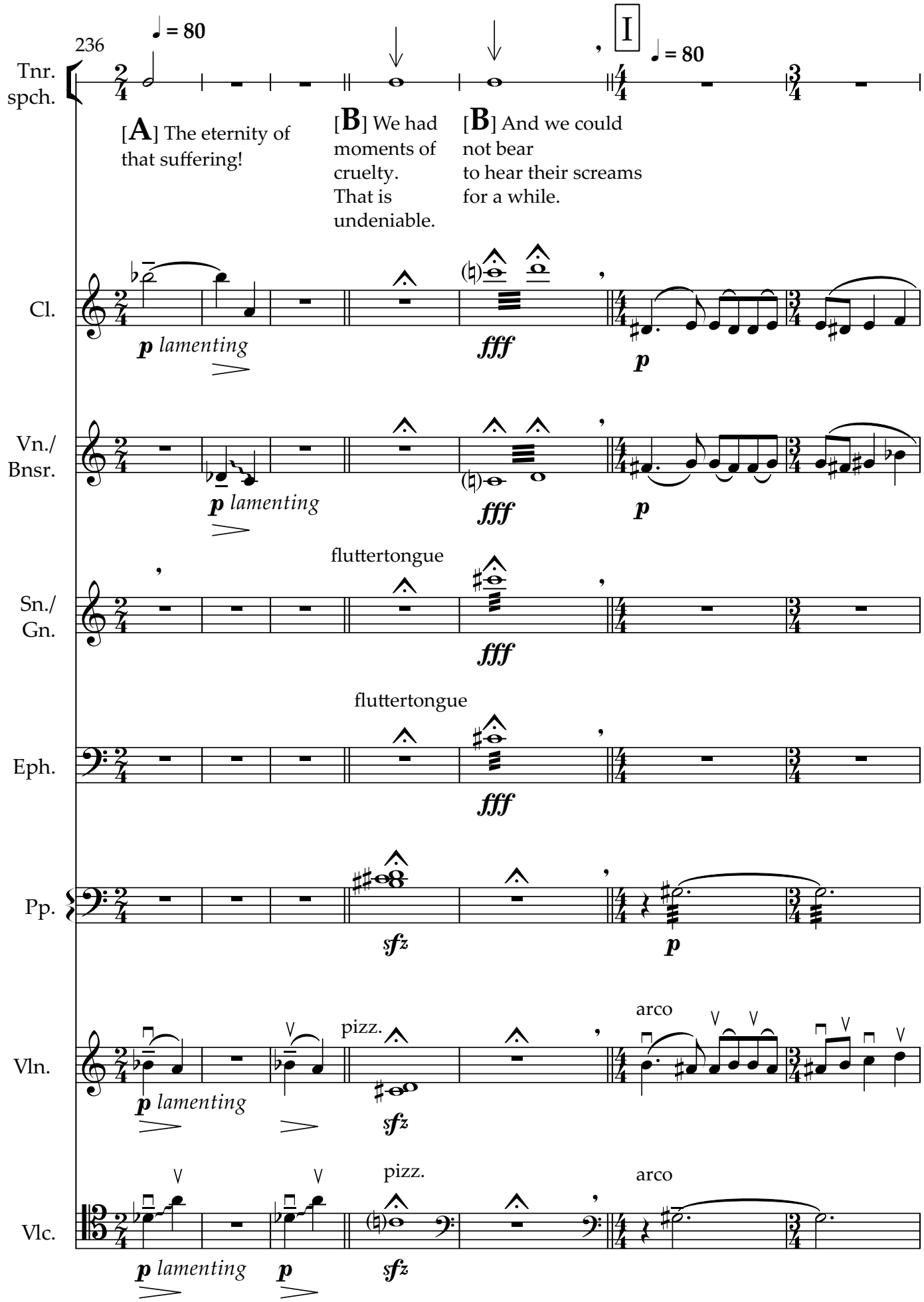

219
elegant ♩ = 80
Tnr. spch.
[B] Let us return
to gaze upon
our present handiwork:
this one town here,
its surrounding fields,
our sinking garden.
[C] There is subtlety
in its making.
But when we talk
too heatedly,
we cause
the stars to quaver.
If the souls were
to stare up
at the night sky
for too long,
the constellations
might begin
to limn our faces.
Cl.
p
Vn./ Bnsr.
4" piccolo stop
8va
Accrd.
p
Vib.
mp
Pp.
mp
Vln.
arco
p
Vlc.
arco

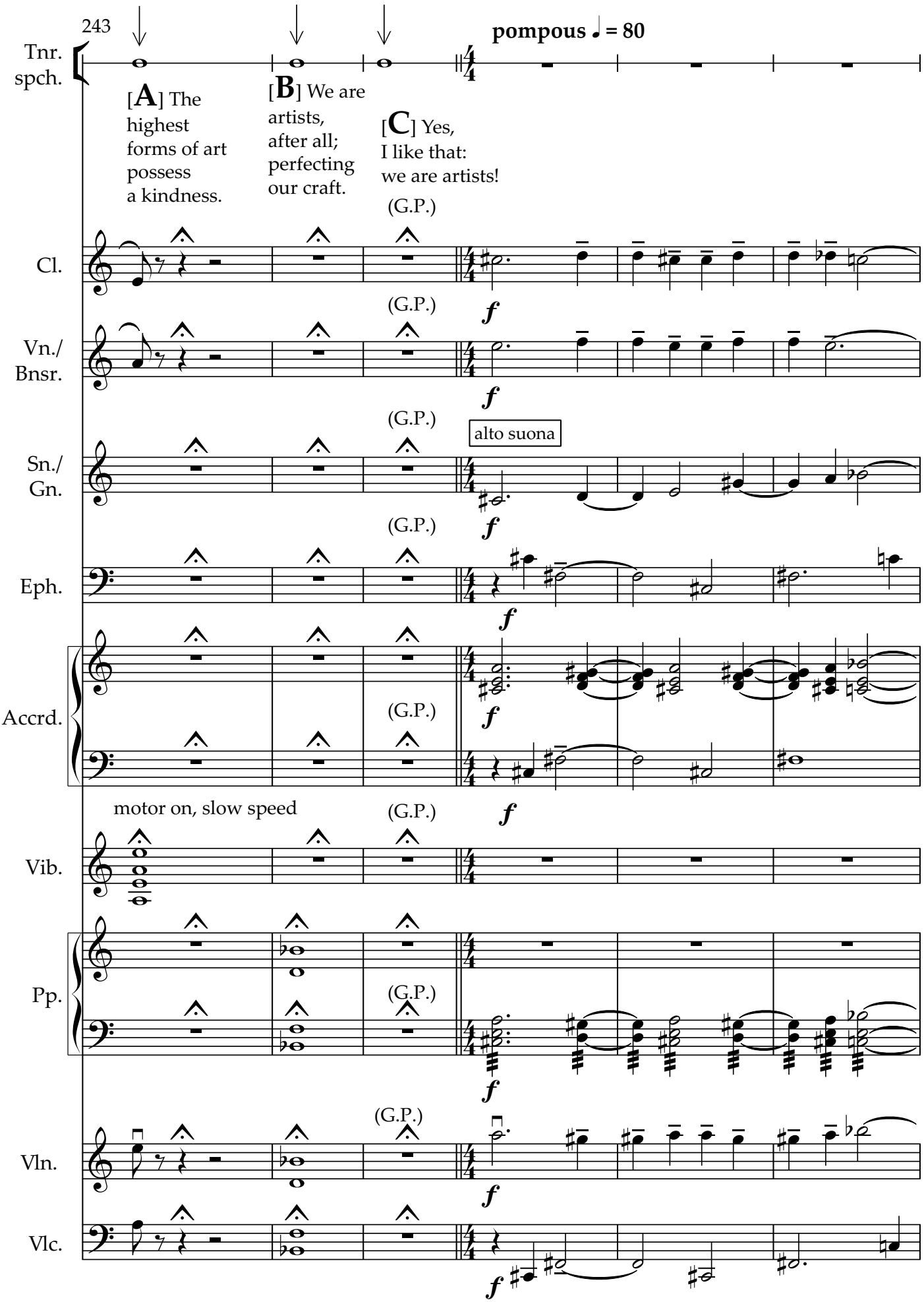

223
Tnr. spch.
(no tempo)
[A] Self-praise is hardly worthwhile praise.
But I agree: we have been subtle.
[A] Remember eternities ago, when we constructed what looked like the inside of an unending oesophagus within a flailing leviathan?
[B] Even earlier, more primitive days.
3+3+3+2 4
Cl.
Vn./ Bnsr.
Eph.
non dim.
B.D.
Vib.
(start arpeggio on the beat; accent only on c #)
Pp.
Vln.
Vlc.

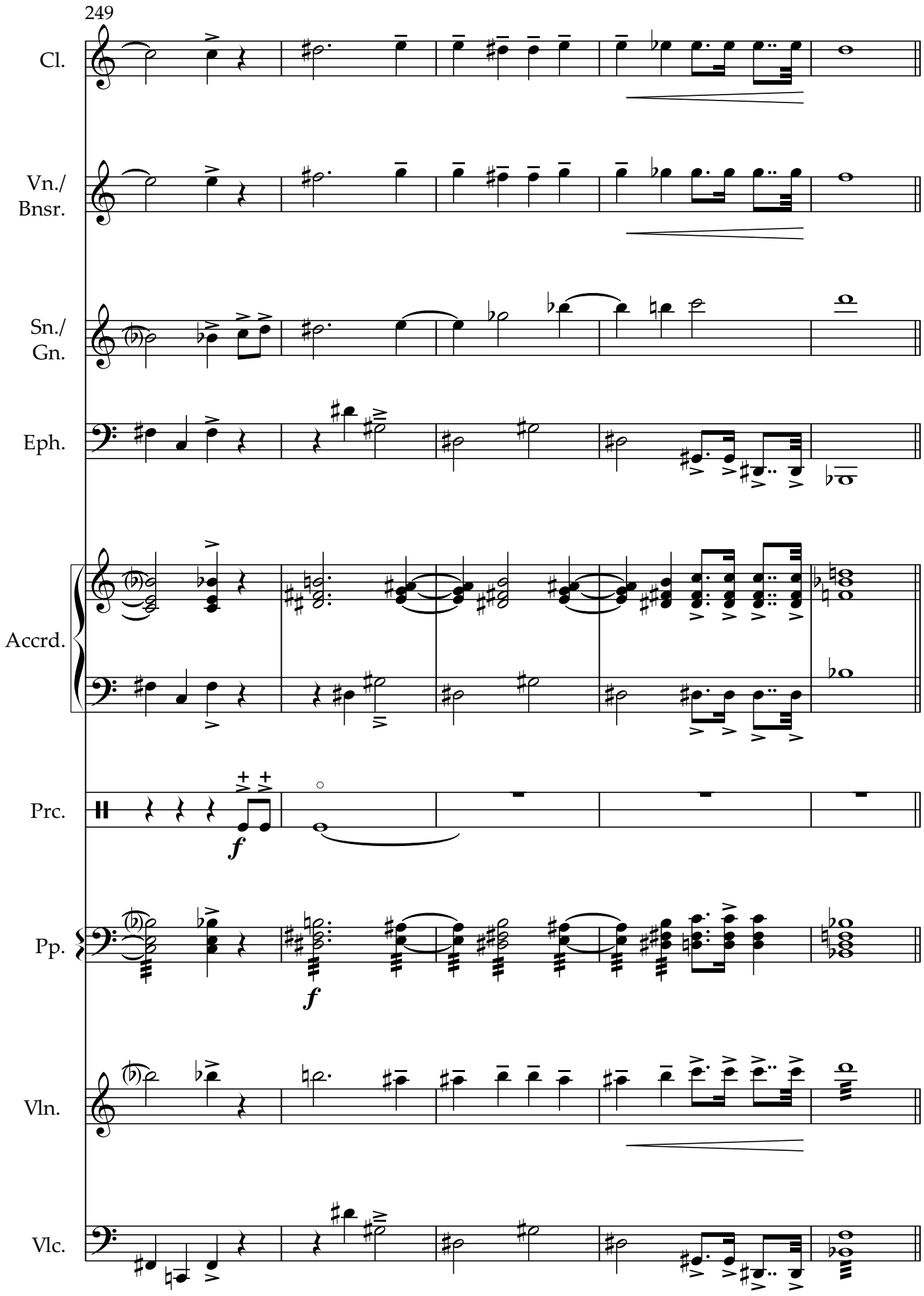

H
♩. = 66
228
Tnr. spch.
3+3+3+2
4
[C] Quite comical, actually, now that I recall it.
[A] Not comical for the screaming souls. What a din they made!
Cl.
(G.P.)
bansuri
Vn./ Bnsr.
Eph.
Accrd.
Vib.
Pp.
Vln.
Vlc.

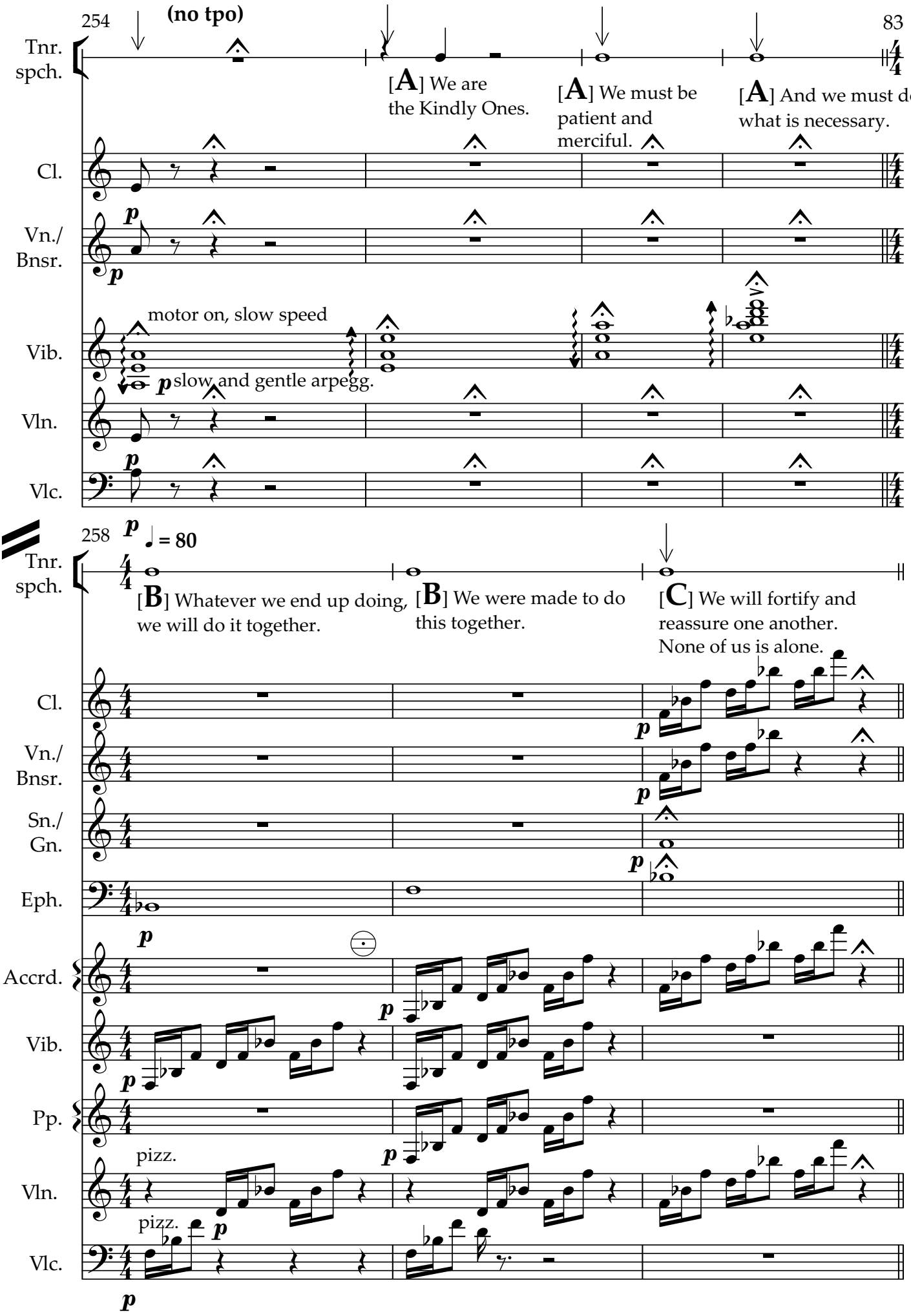

Furious ♩ = 152
230
Tnr.
spch.
[A] Sliding down that red-hot gullet, clawing eternally to keep still,
Cl.
gliss.
ff
fast descending scales
like a glissando
Vn./
Bnsr.
ff
Sn./
Gn.
gliss.
ff
e-octave half valve gliss.
Eph.
Accrd.
ff
diatonic or dim. seventh
repeated descending white keys gliss.
Vib.
ff
gliss.with tremolando on the low A string
Pp.
ff
c#
Vln.
ff
gliss.across 4 strings to D with tremolando
c
Vlc.
ff
gliss. sul C to the lowest C

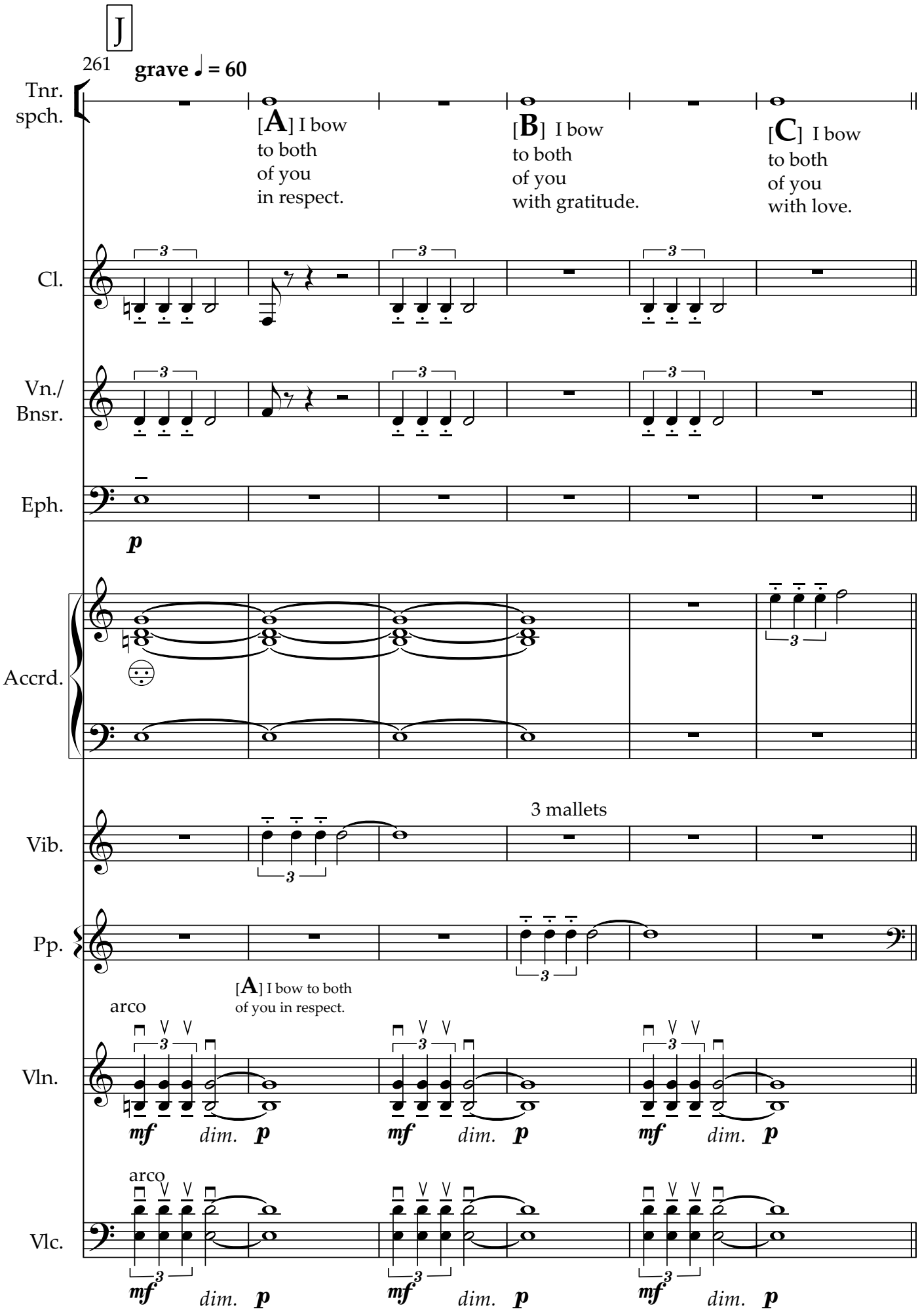

232
(caesura)
Cnd.
Tnr.
spch.
[A] Spitting out their stories,
even begging for their suffering to stop.
[A] That long
shriek when
they were
finally sucked
into the belly
of the beast.
Cl.
Vn./
Bnsr.
Sn./
Gn.
fff
Eph.
fff
Accrd.
Vib.
trem.
Pp.
Vln.
Vlc.

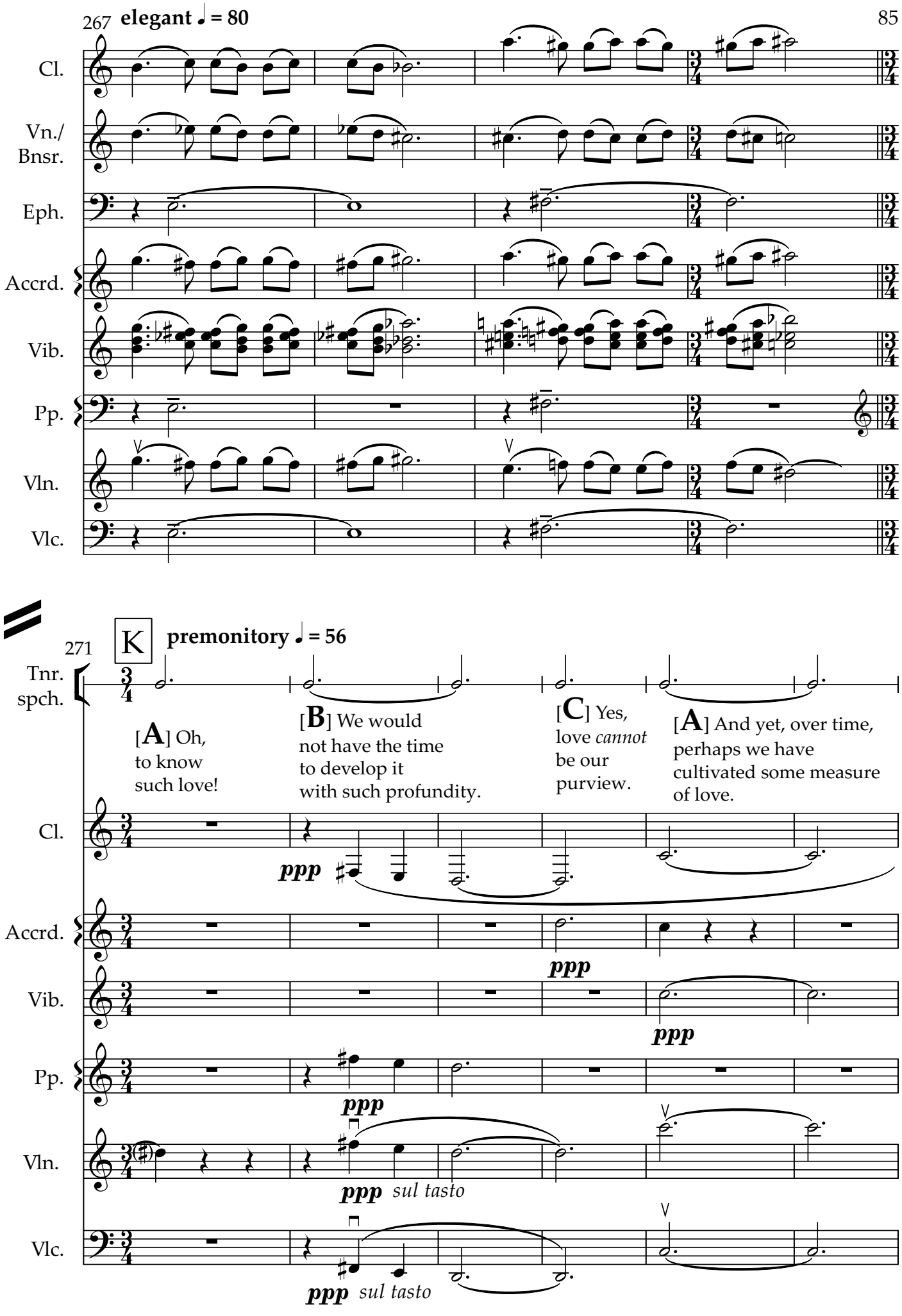

236
♩ = 80
I
♩ = 80
Tnr. spch.
[A] The eternity of that suffering!
[B] We had moments of cruelty. That is undeniable.
[B] And we could not bear to hear their screams for a while.
Cl.
p lamenting
fff
p
Vn./ Bnsr.
p lamenting
fff
p
fluttertongue
Sn./ Gn.
fff
fluttertongue
Eph.
fff
Pp.
sfz
p
arco
pizz.
Vln.
p lamenting
sfz
pizz.
arco
Vlc.
p lamenting
p
sfz

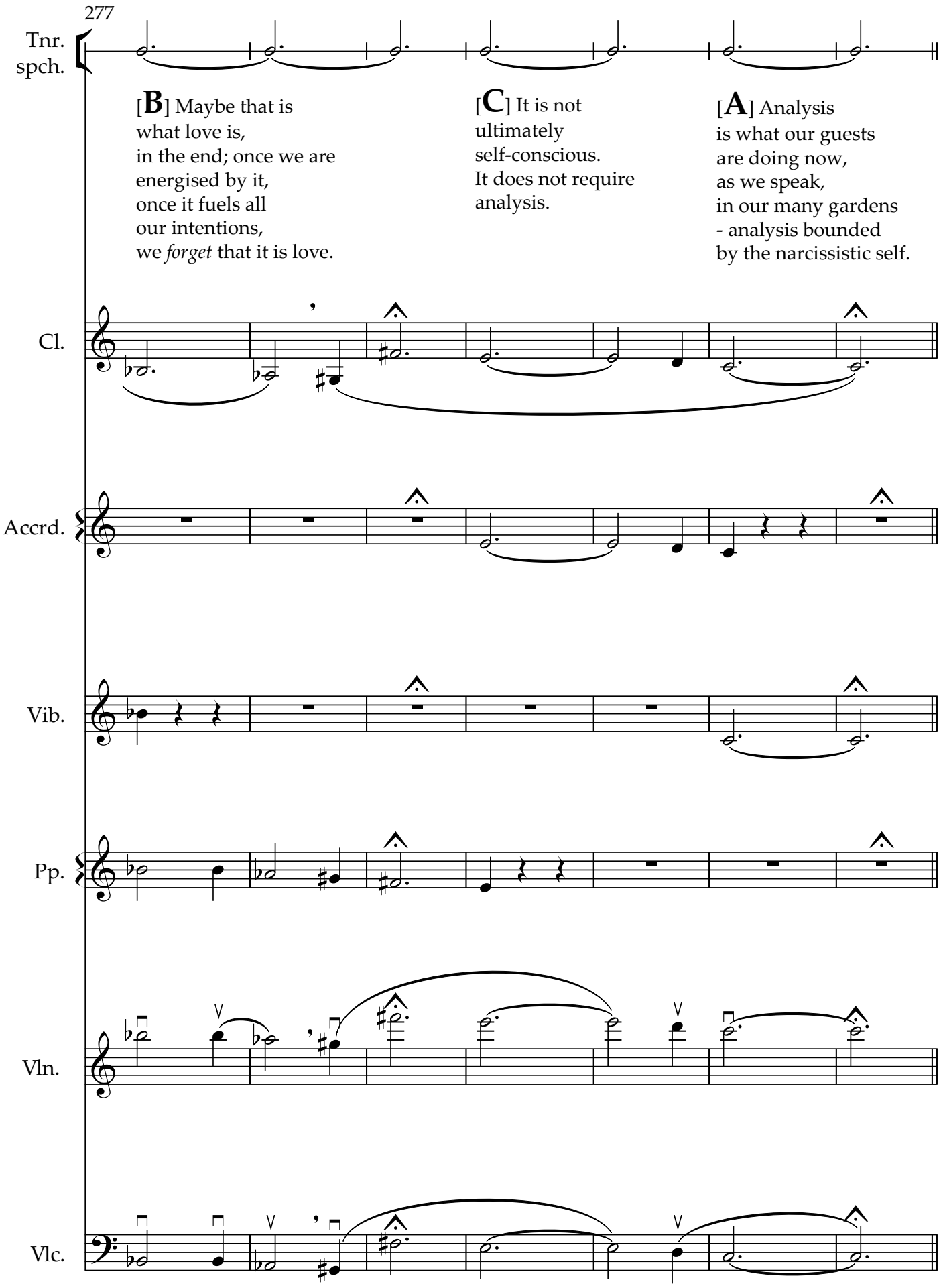

243
pompous ♩ = 80
Tnr. spch.
[A] The highest forms of art possess a kindness.
[B] We are artists, after all; perfecting our craft.
[C] Yes, I like that: we are artists!
Cl.
Vn./ Bnsr.
Sn./ Gn.
alto suona
Eph.
Accrd.
motor on, slow speed
Vib.
Pp.
Vln.
Vlc.
(G.P.)
f

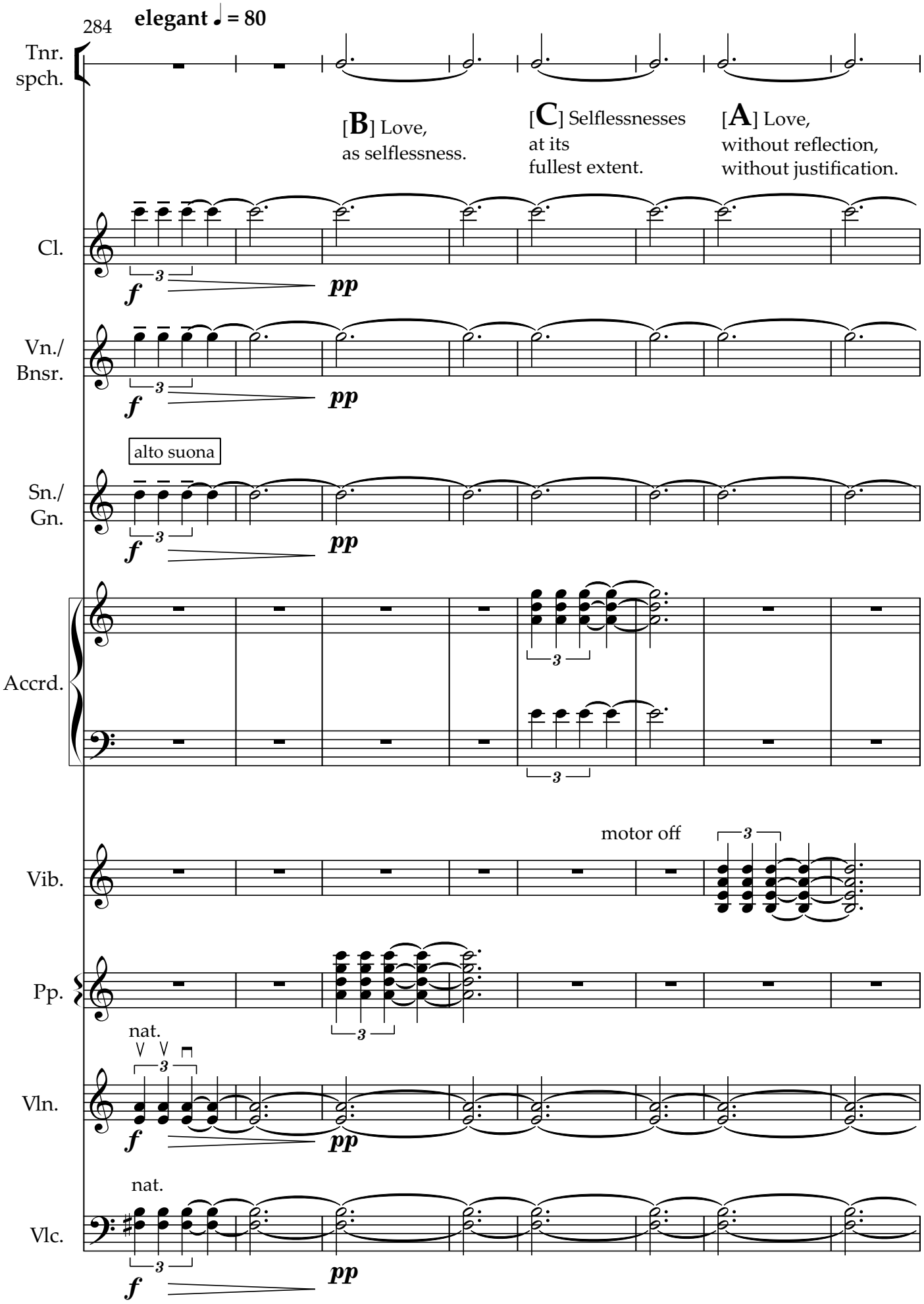

249
Cl.
Vn./
Bnsr.
Sn./
Gn.
Eph.
Accrd.
Prc.
Pp.
Vln.
Vlc.
f
f

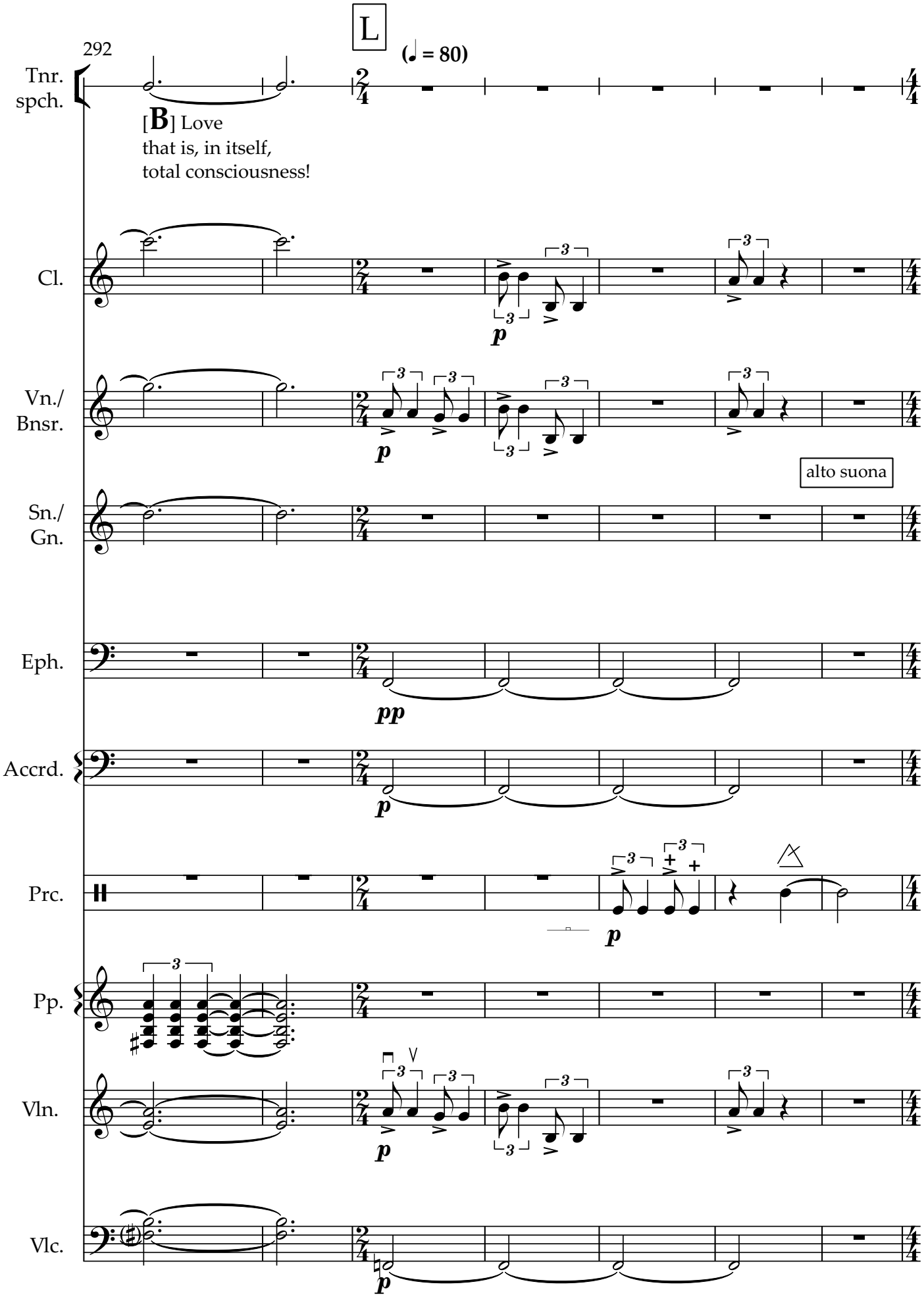

254
(no tpo)
83
Tnr. spch.
[A] We are the Kindly Ones.
[A] We must be patient and merciful.
[A] And we must do what is necessary.
Cl.
Vn./ Bnsr.
p
Vib.
motor on, slow speed
p slow and gentle arpegg.
Vln.
Vlc.
258
p
♩ = 80
[B] Whatever we end up doing, we will do it together.
[B] We were made to do this together.
[C] We will fortify and reassure one another. None of us is alone.
Sn./ Gn.
Eph.
Accrd.
Pp.
pizz.

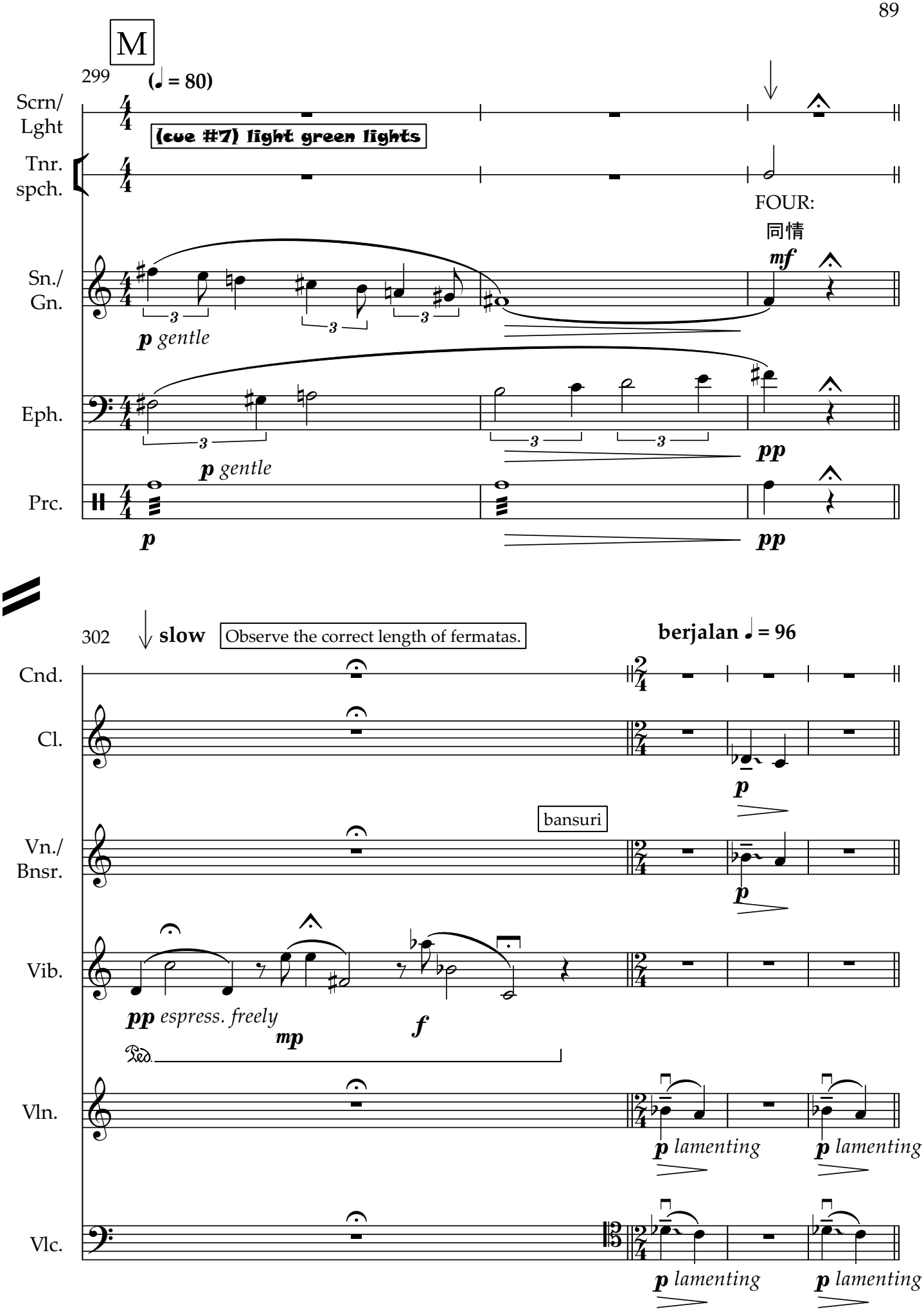

J
261
grave ♩ = 60
Tnr. spch.
[A] I bow to both of you in respect.
[B] I bow to both of you with gratitude.
[C] I bow to both of you with love.
Cl.
Vn./ Bnsr.
Eph.
p
Accrd.
Vib.
3 mallets
Pp.
[A] I bow to both of you in respect.
arco
Vln.
mf dim. p
mf dim. p
mf dim. p
arco
Vlc.
mf dim. p
mf dim. p
mf dim. p

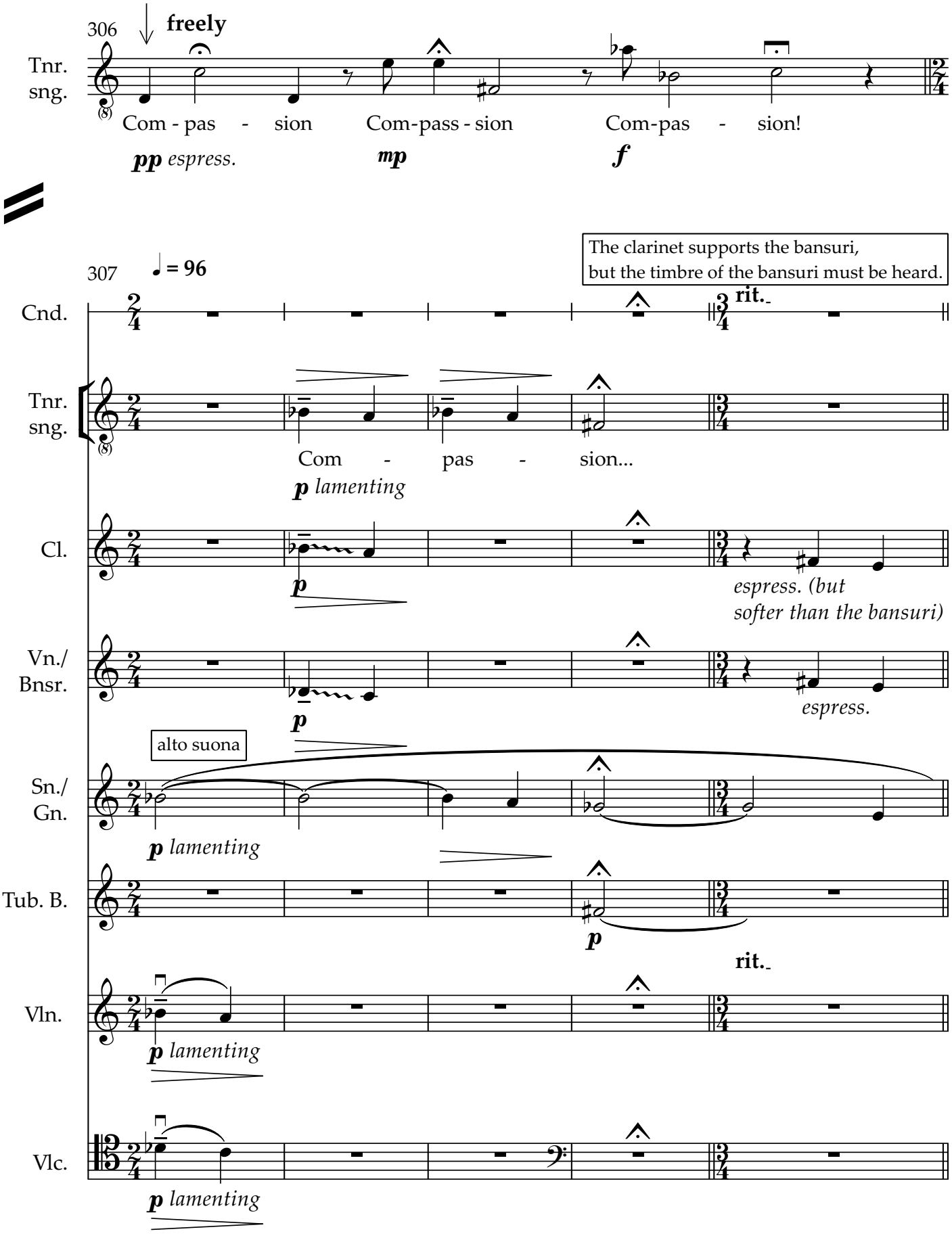

267
elegant ♩ = 80
Cl.
Vn./
Bnsr.
Eph.
Accrd.
Vib.
Pp.
Vln.
Vlc.
271
K
premonitory ♩ = 56
Tnr.
spch.
[A] Oh,
to know
such love!
[B] We would
not have the time
to develop it
with such profundity.
[C] Yes,
love cannot
be our
purview.
[A] And yet, over time,
perhaps we have
cultivated some measure
of love.
ppp
sul tasto

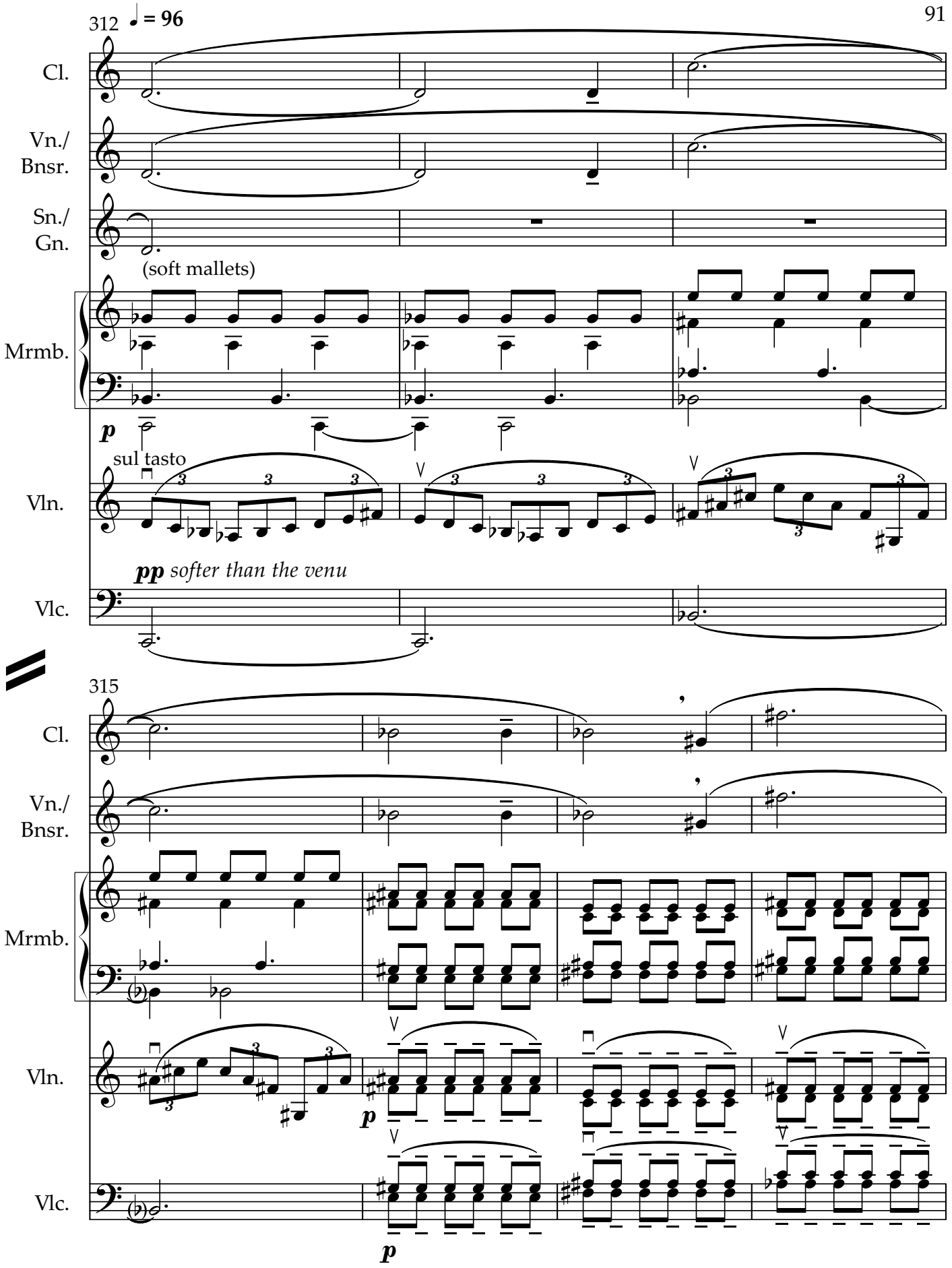

277
Tnr.
spch.
[B] Maybe that is
what love is,
in the end; once we are
energised by it,
once it fuels all
our intentions,
we *forget* that it is love.
[C] It is not
ultimately
self-conscious.
It does not require
analysis.
[A] Analysis
is what our guests
are doing now,
as we speak,
in our many gardens
- analysis bounded
by the narcissistic self.
Cl.
Accrd.
Vib.
Pp.
Vln.
Vlc.

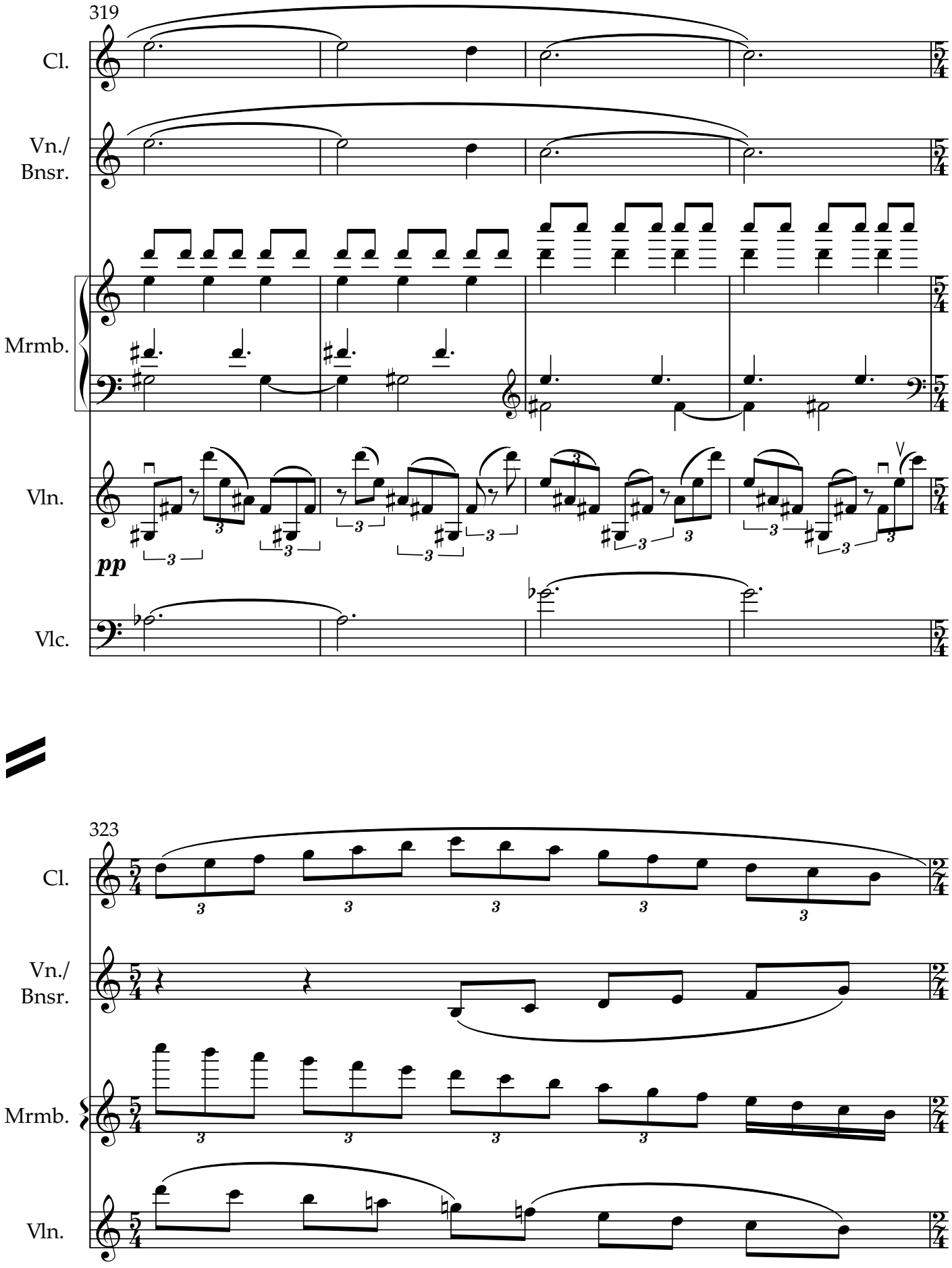

284
elegant ♩ = 80
Tnr.
spch.
[B] Love,
as selflessness.
[C] Selflessnesses
at its
fullest extent.
[A] Love,
without reflection,
without justification.
Cl.
Vn./
Bnsr.
alto suona
Sn./
Gn.
Accrd.
motor off
Vib.
Pp.
nat.
Vln.
nat.
Vlc.
f
pp

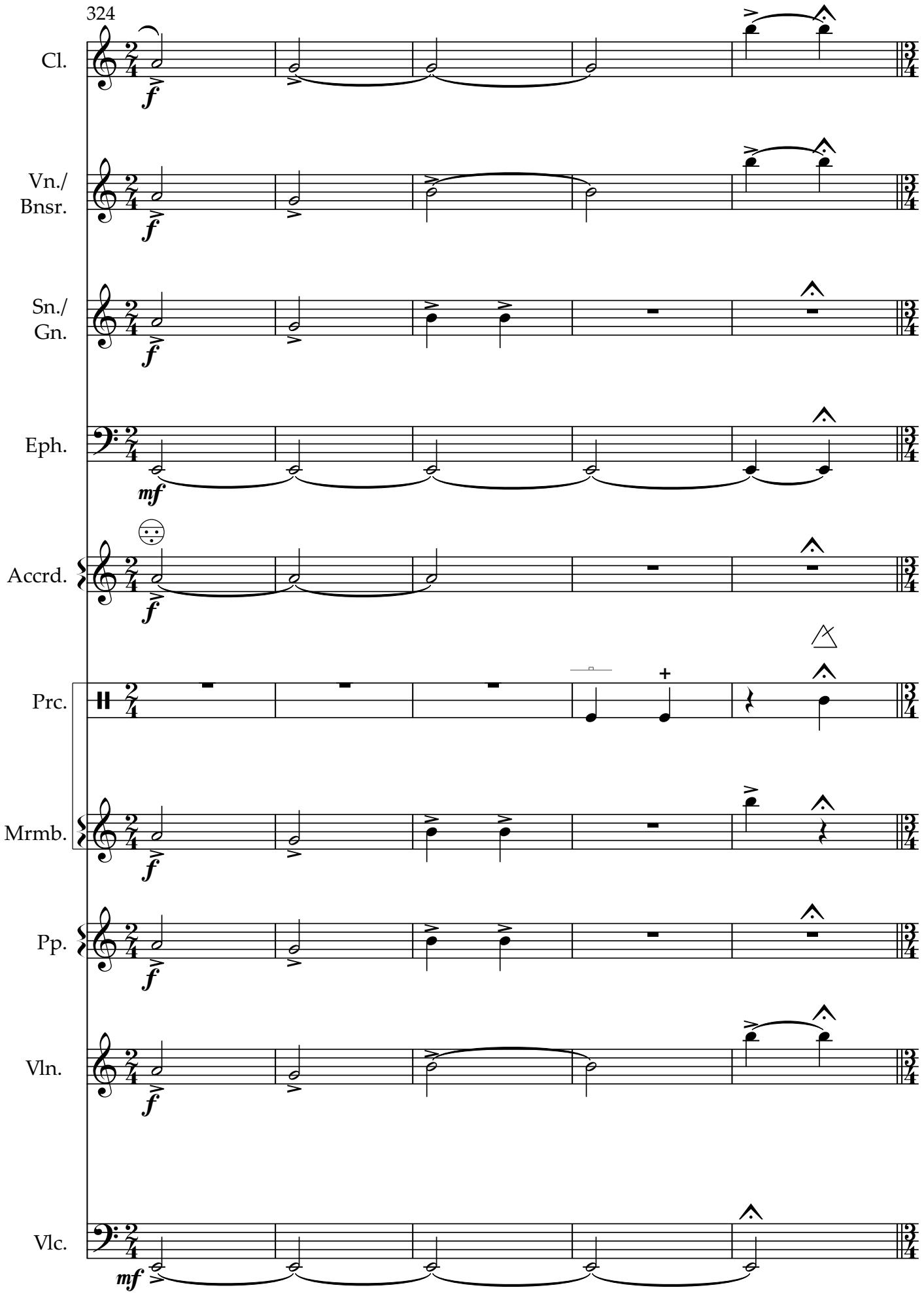

292
L
(♩ = 80)
Tnr. spch.
[B] Love
that is, in itself,
total consciousness!
Cl.
Vn./ Bnsr.
alto suona
Sn./ Gn.
Eph.
Accrd.
Prc.
Pp.
Vln.
Vlc.

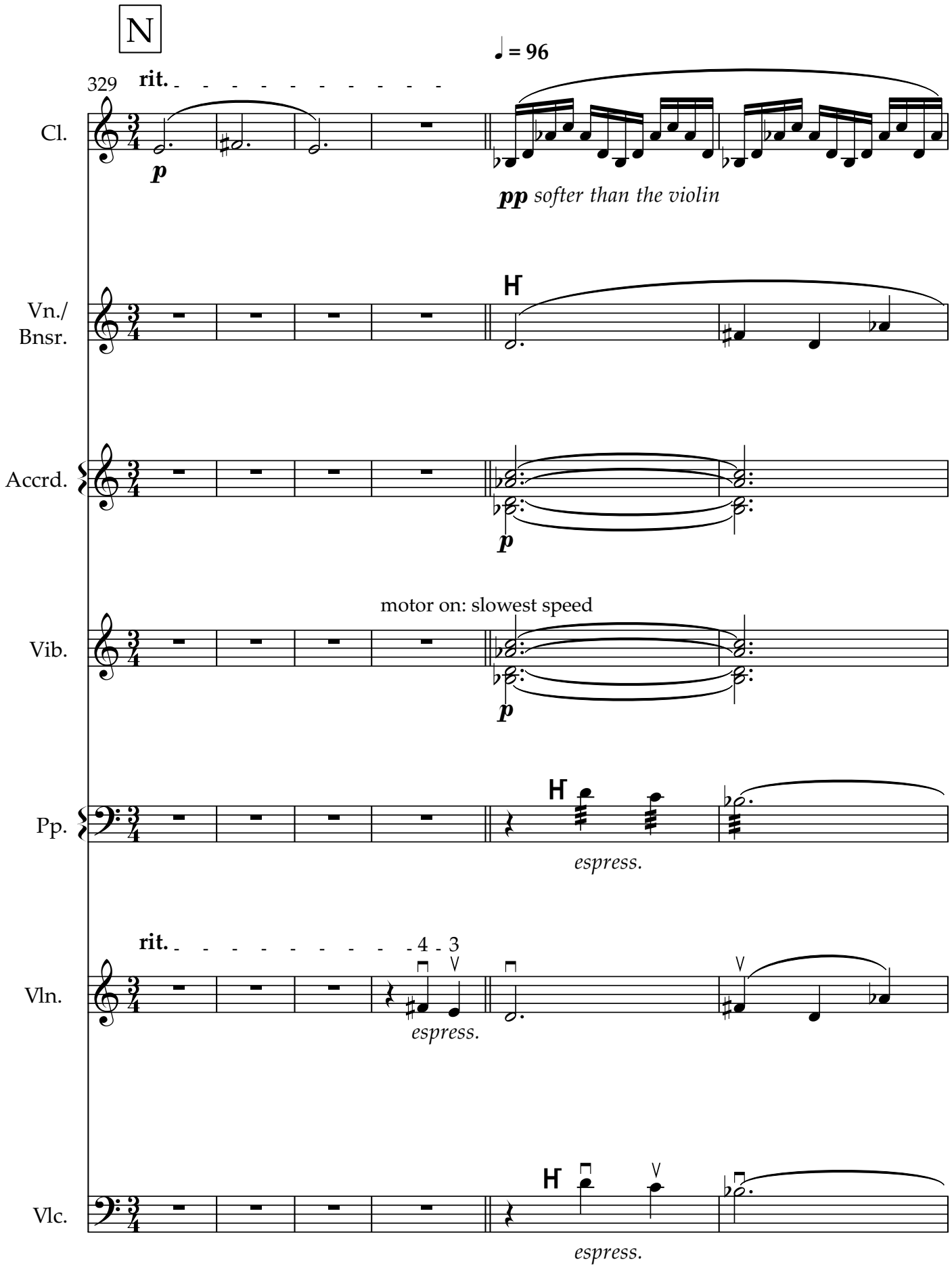

M
299
(♩ = 80)
Scrn/ Lght
(cue #7) light green lights
Tnr. spch.
FOUR:
同情
Sn./ Gn.
mf
p gentle
Eph.
pp
p gentle
Prc.
p
pp
302
slow
Observe the correct length of fermatas.
berjalan ♩ = 96
Cnd.
Cl.
p
bansuri
Vn./ Bnsr.
p
Vib.
pp espress. freely
mp
f
Vln.
p lamenting
p lamenting
Vlc.
p lamenting
p lamenting

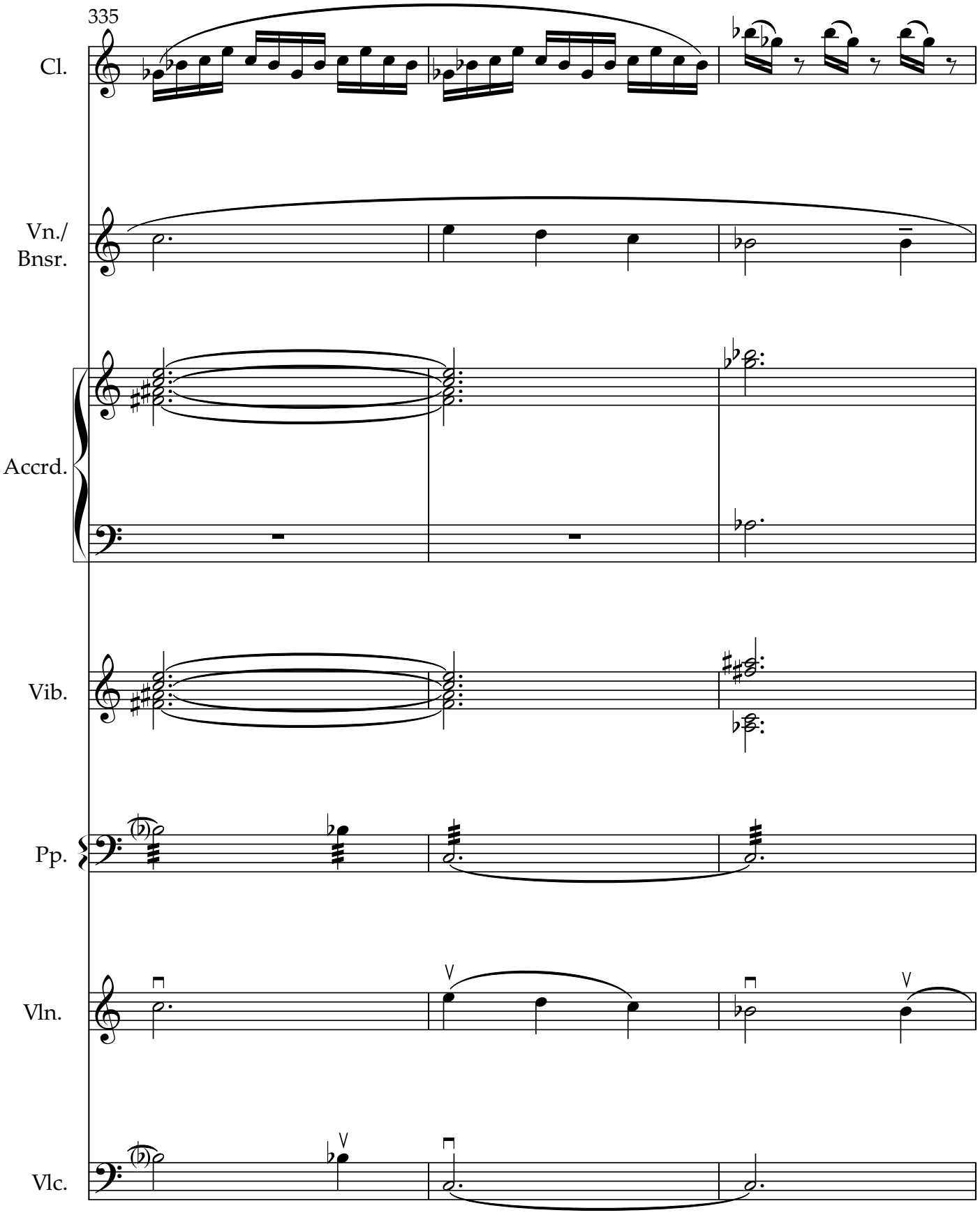

306
freely
Tnr. sng.
Com - pas - sion Com-pass - sion Com-pas - sion!
pp espress.
mp
f
307
♩ = 96
The clarinet supports the bansuri, but the timbre of the bansuri must be heard.
rit.
Cnd.
Tnr. sng.
Com - pas - sion...
p lamenting
Cl.
p
espress. (but softer than the bansuri)
Vn./ Bnsr.
p
espress.
alto suona
Sn./ Gn.
p lamenting
Tub. B.
p
rit.
Vln.
p lamenting
Vlc.
p lamenting

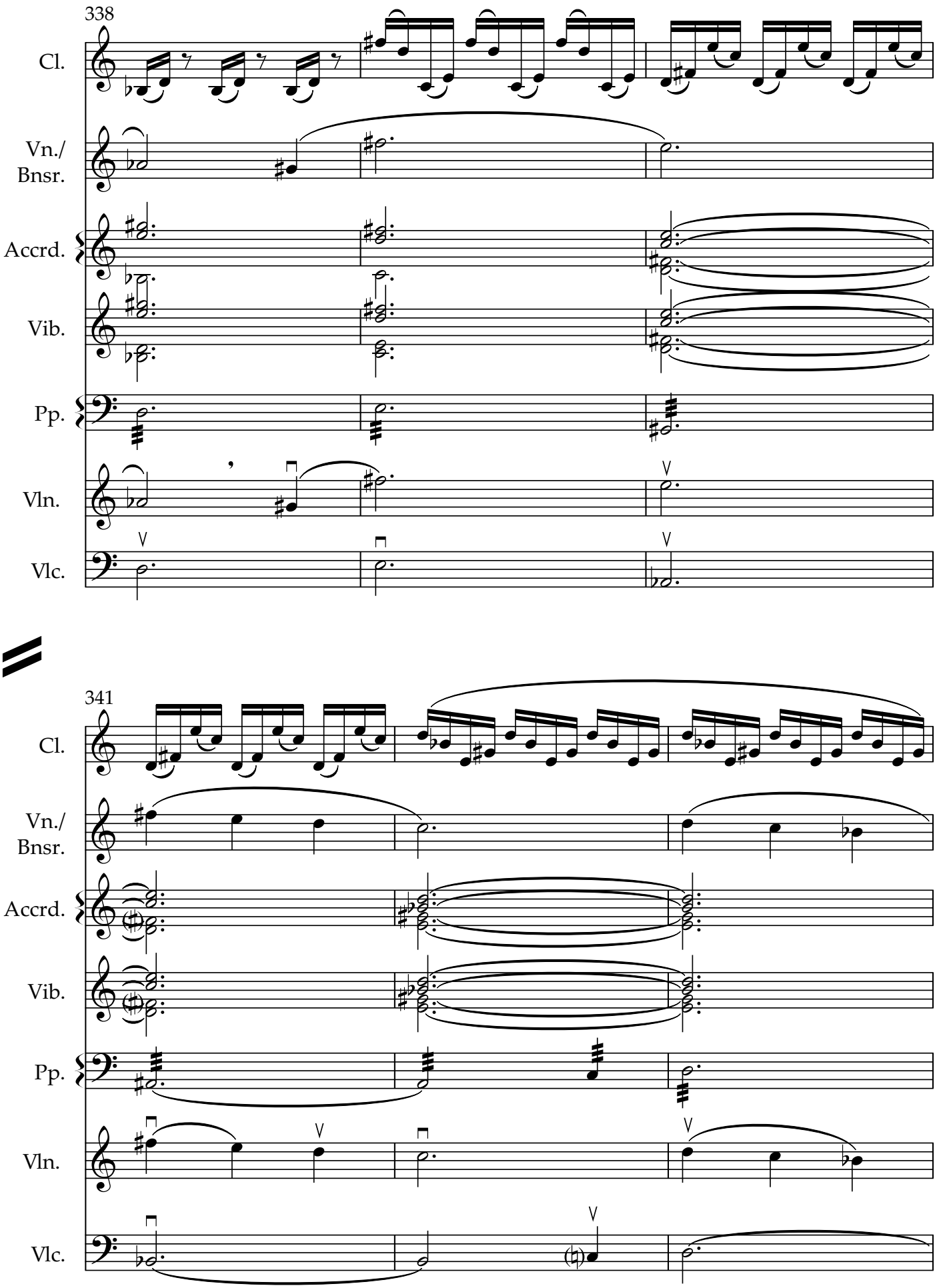

312
♩ = 96
Cl.
Vn./
Bnsr.
Sn./
Gn.
(soft mallets)
Mrmb.
p
sul tasto
Vln.
pp softer than the venu
Vlc.
315
Cl.
Vn./
Bnsr.
Mrmb.
Vln.
p
Vlc.
p

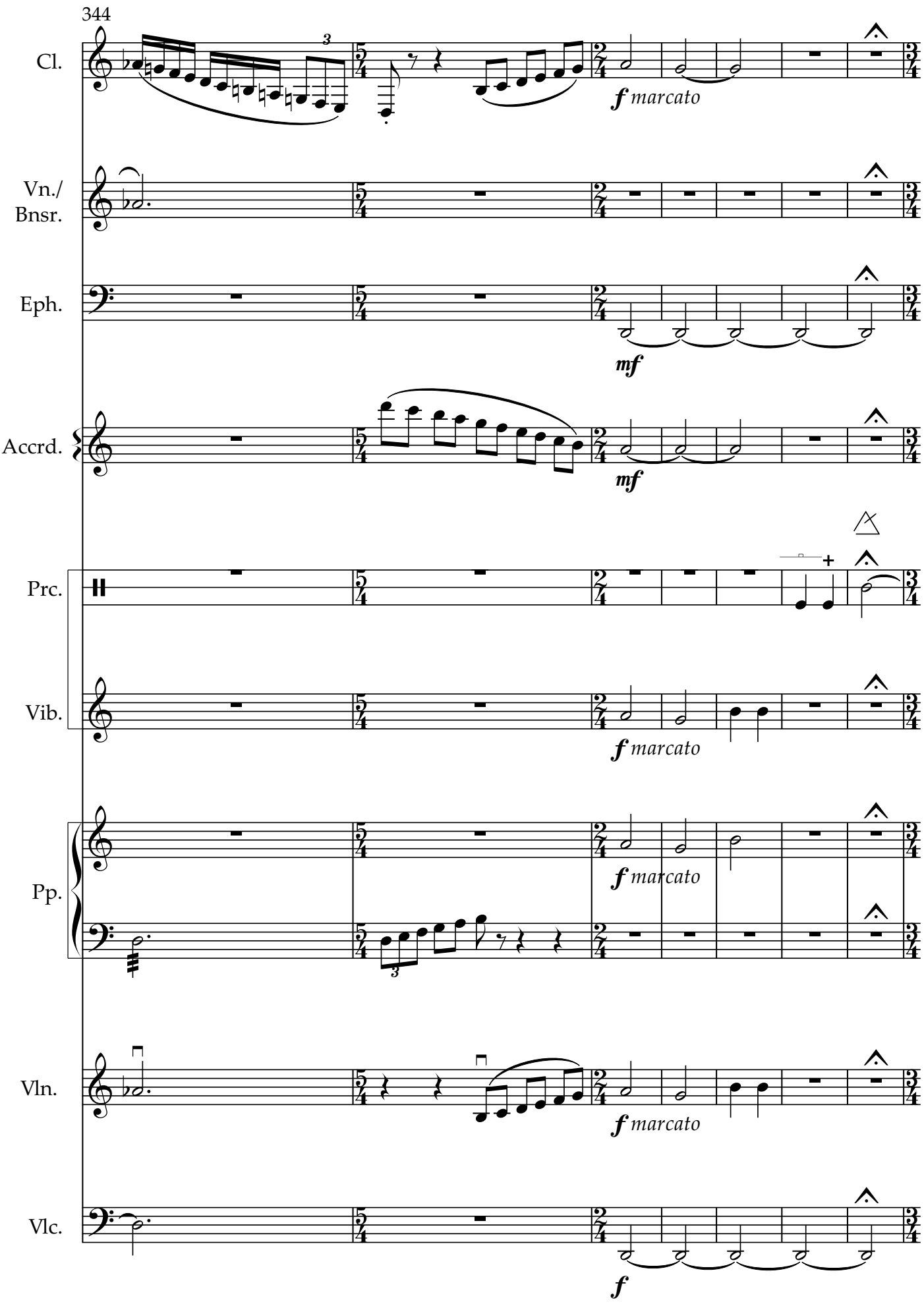

319
Cl.
Vn./
Bnsr.
Mrmb.
Vln.
pp
Vlc.
323
Cl.
Vn./
Bnsr.
Mrmb.
Vln.

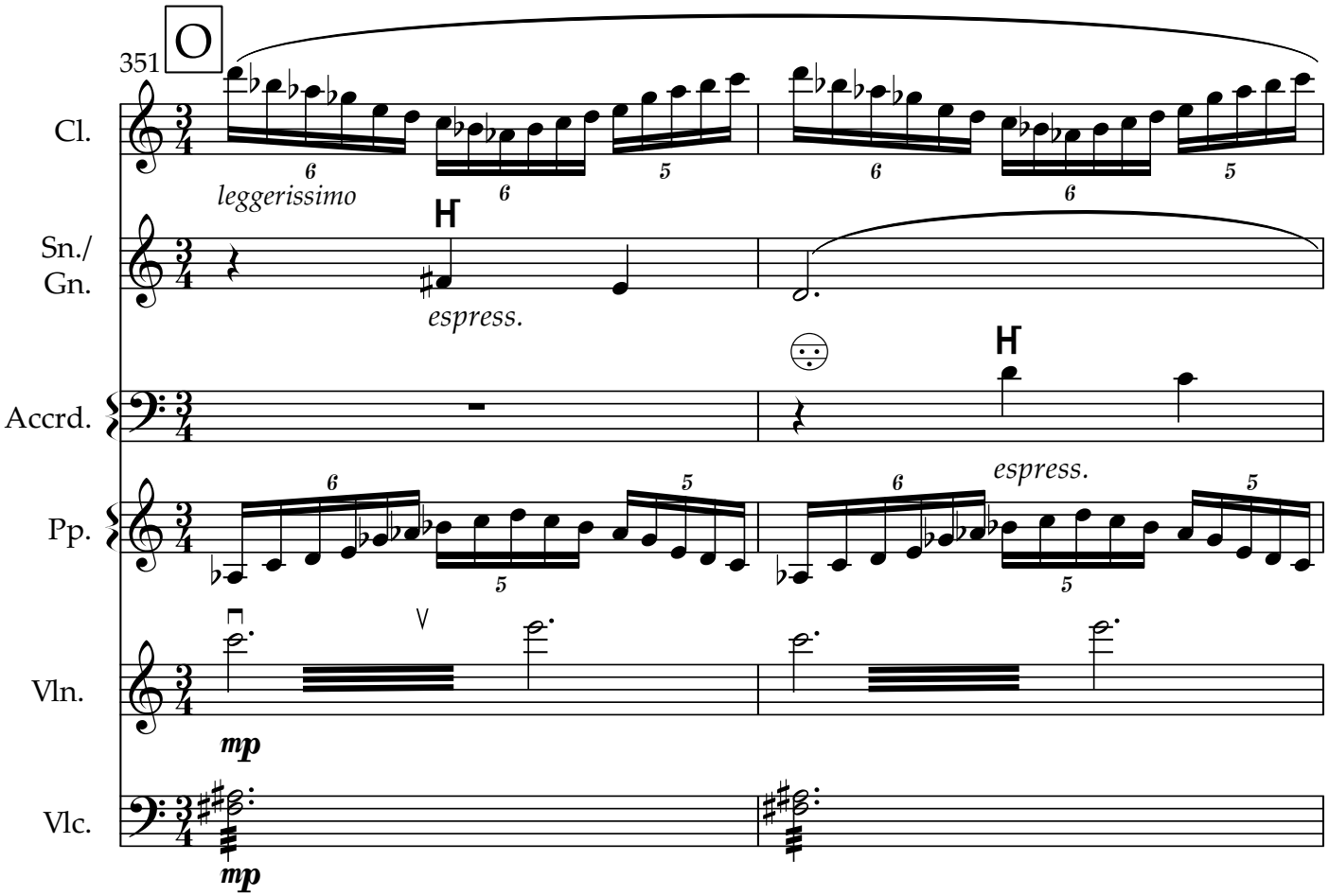

324
Cl.
Vn./
Bnsr.
Sn./
Gn.
Eph.
Accrd.
Prc.
Mrmb.
Pp.
Vln.
Vlc.
f
mf

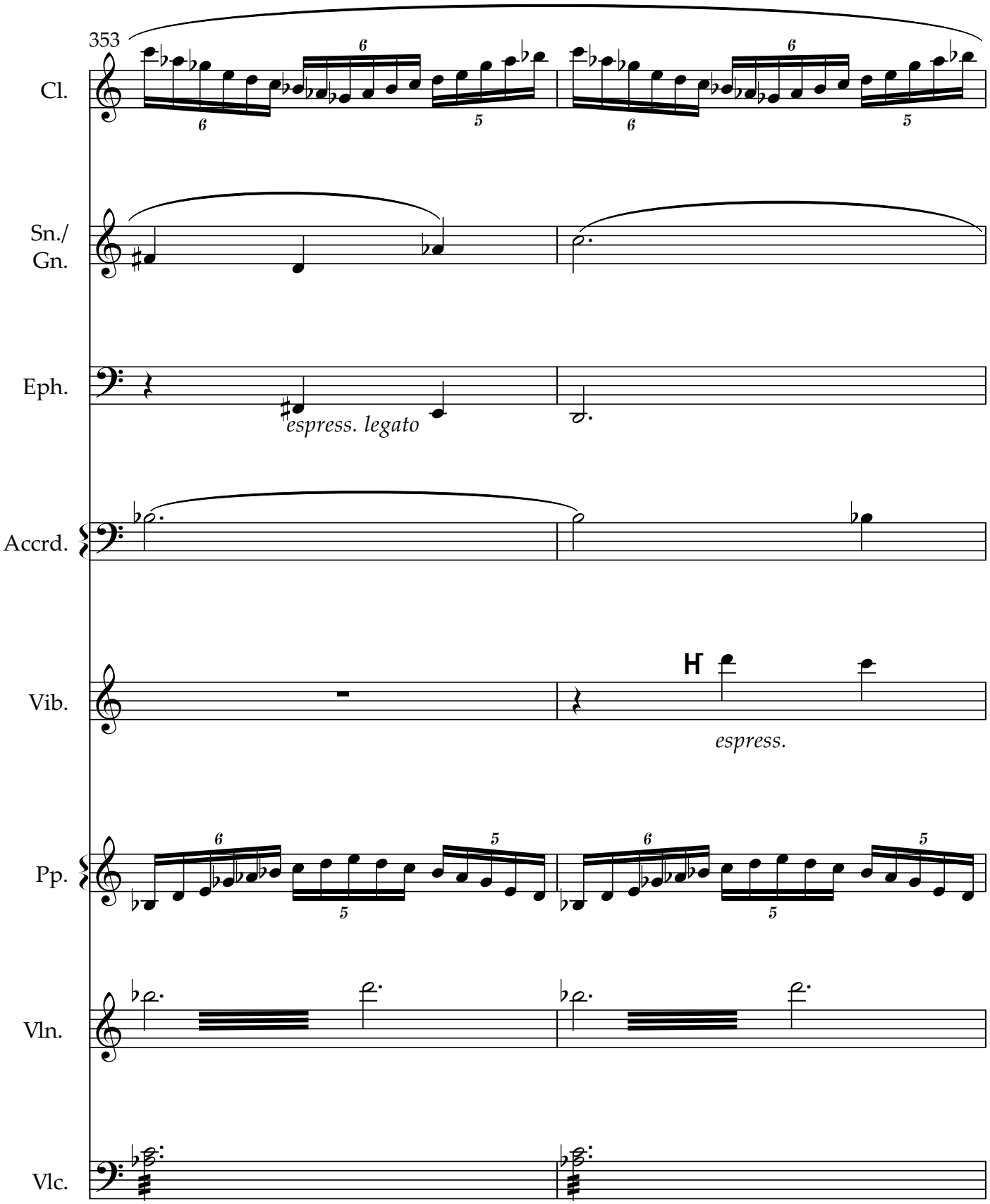

N
329
rit.
♩ = 96
Cl.
p
pp softer than the violin
Vn./
Bnsr.
Accrd.
p
motor on: slowest speed
Vib.
p
Pp.
espress.
rit.
4 - 3
Vln.
espress.
Vlc.
espress.

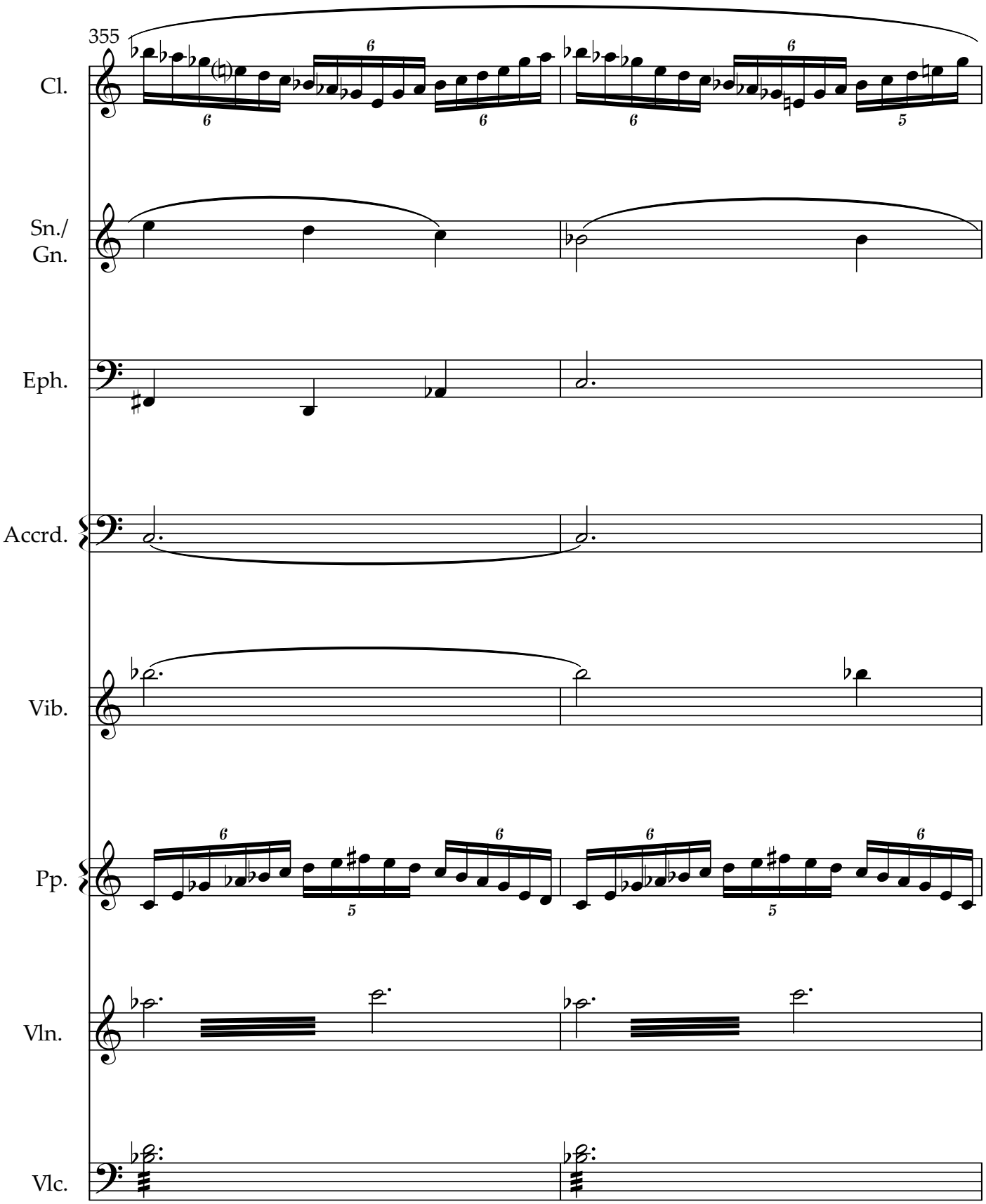

335
Cl.
Vn./
Bnsr.
Accrd.
Vib.
Pp.
Vln.
Vlc.

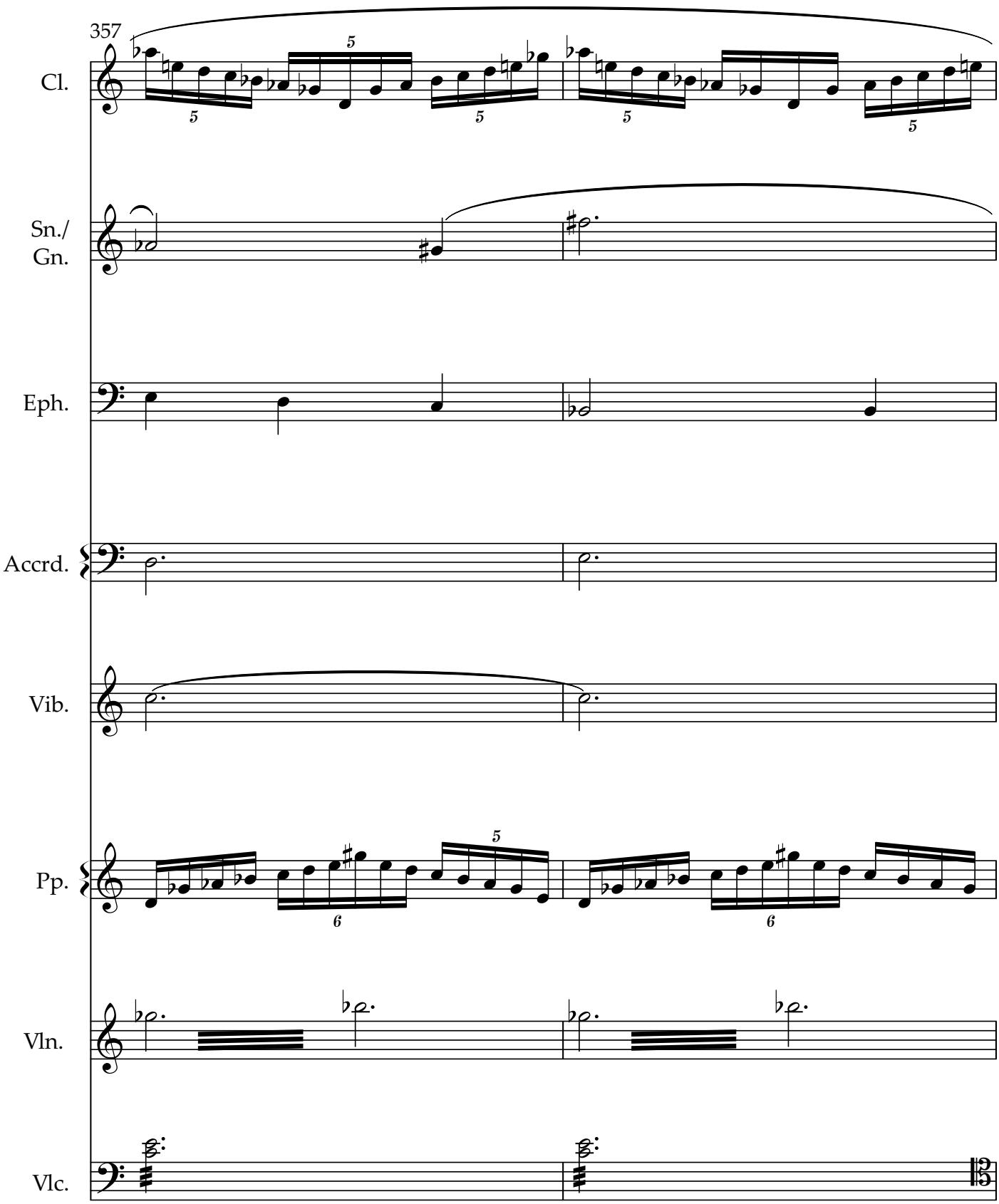

338
Cl.
Vn./
Bnsr.
Accrd.
Vib.
Pp.
Vln.
Vlc.
341
Cl.
Vn./
Bnsr.
Accrd.
Vib.
Pp.
Vln.
Vlc.

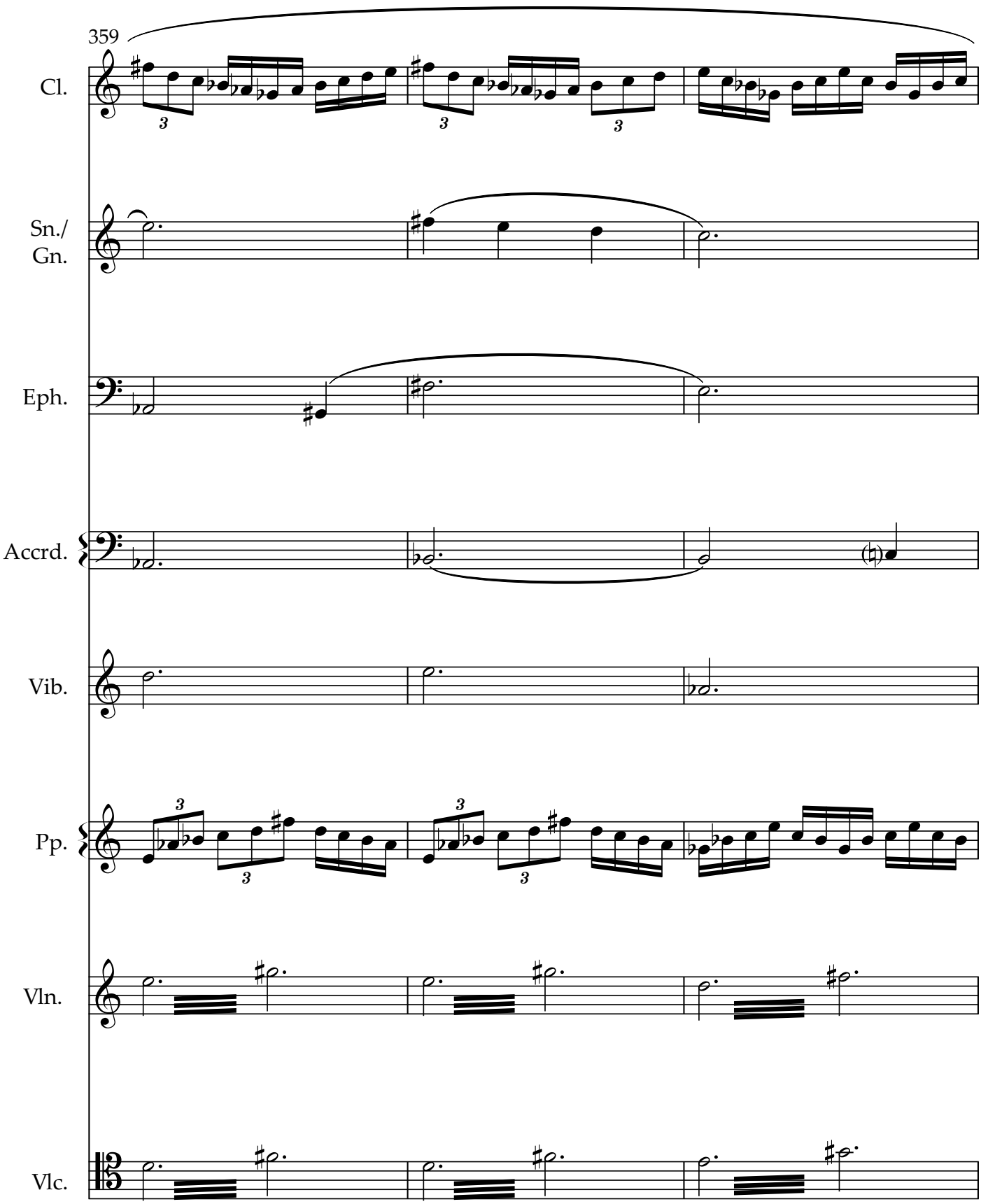

344
Cl.
Vn./
Bnsr.
Eph.
Accrd.
Prc.
Vib.
Pp.
Vln.
Vlc.
f marcato
mf
mf
f marcato
f marcato
f marcato
f

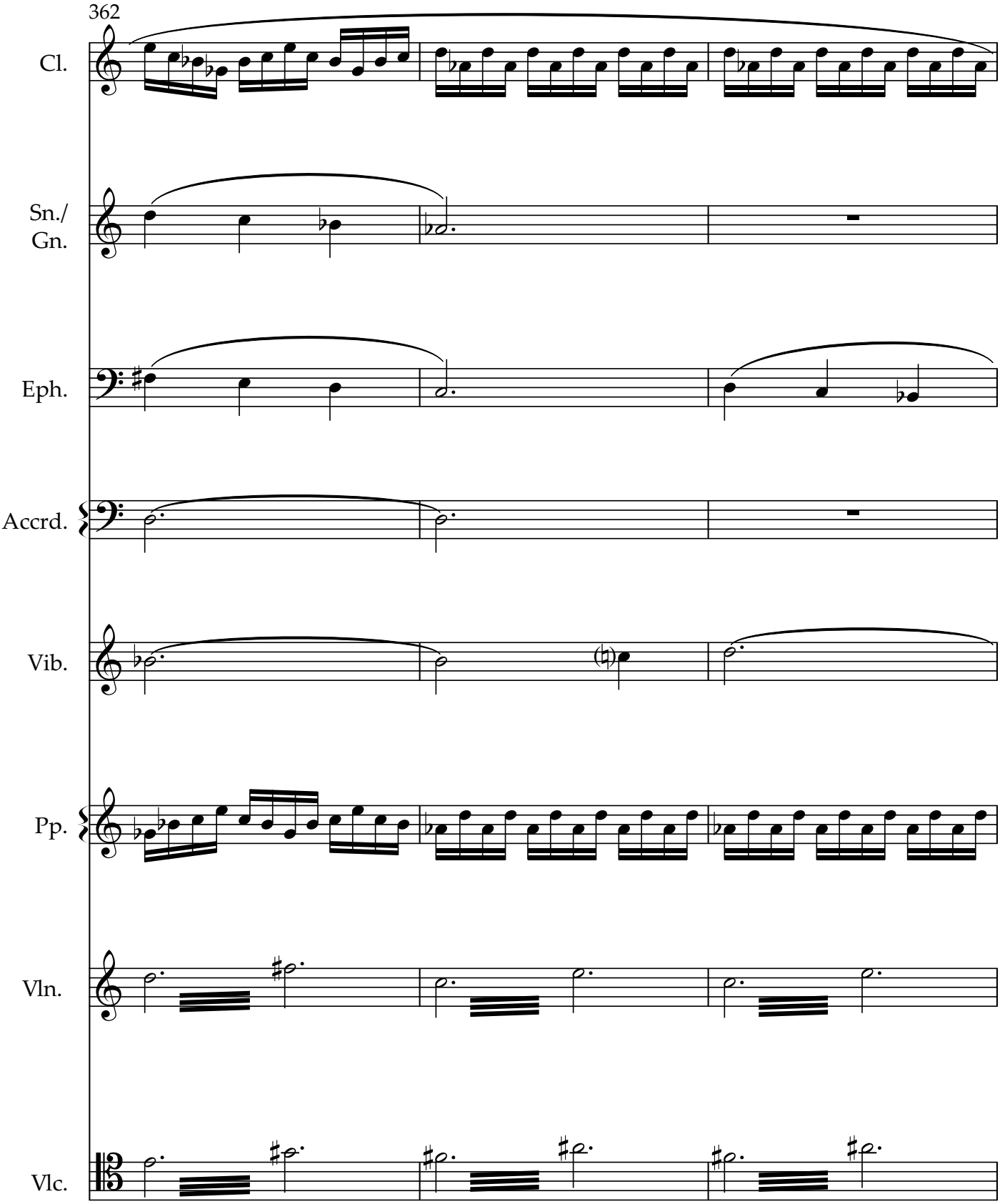

O
351
Cl.
leggerissimo
Sn./
Gn.
espress.
Accrd.
espress.
Pp.
Vln.
mp
Vlc.
mp

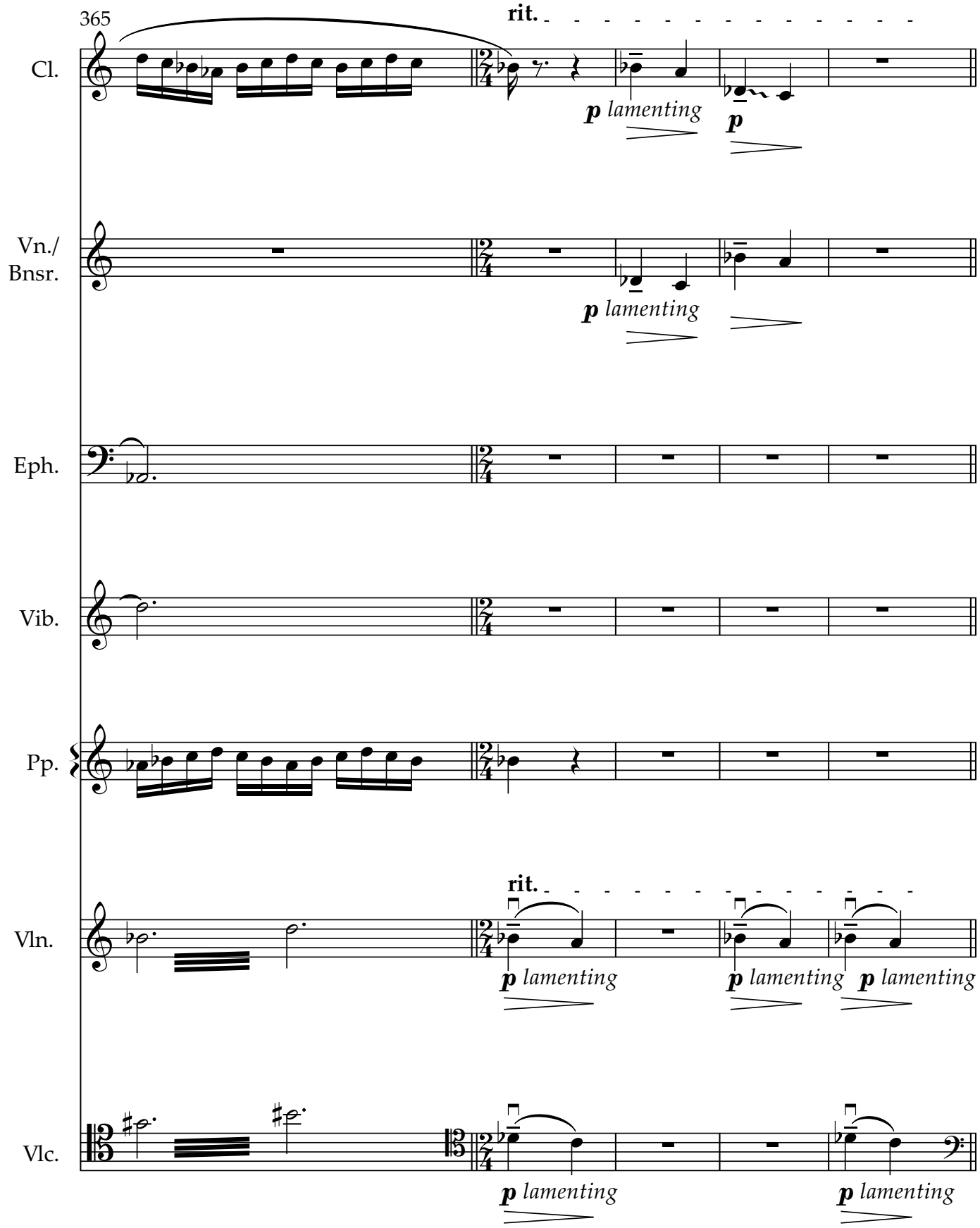

353
Cl.
Sn./
Gn.
Eph.
espress. legato
Accrd.
Vib.
espress.
Pp.
Vln.
Vlc.

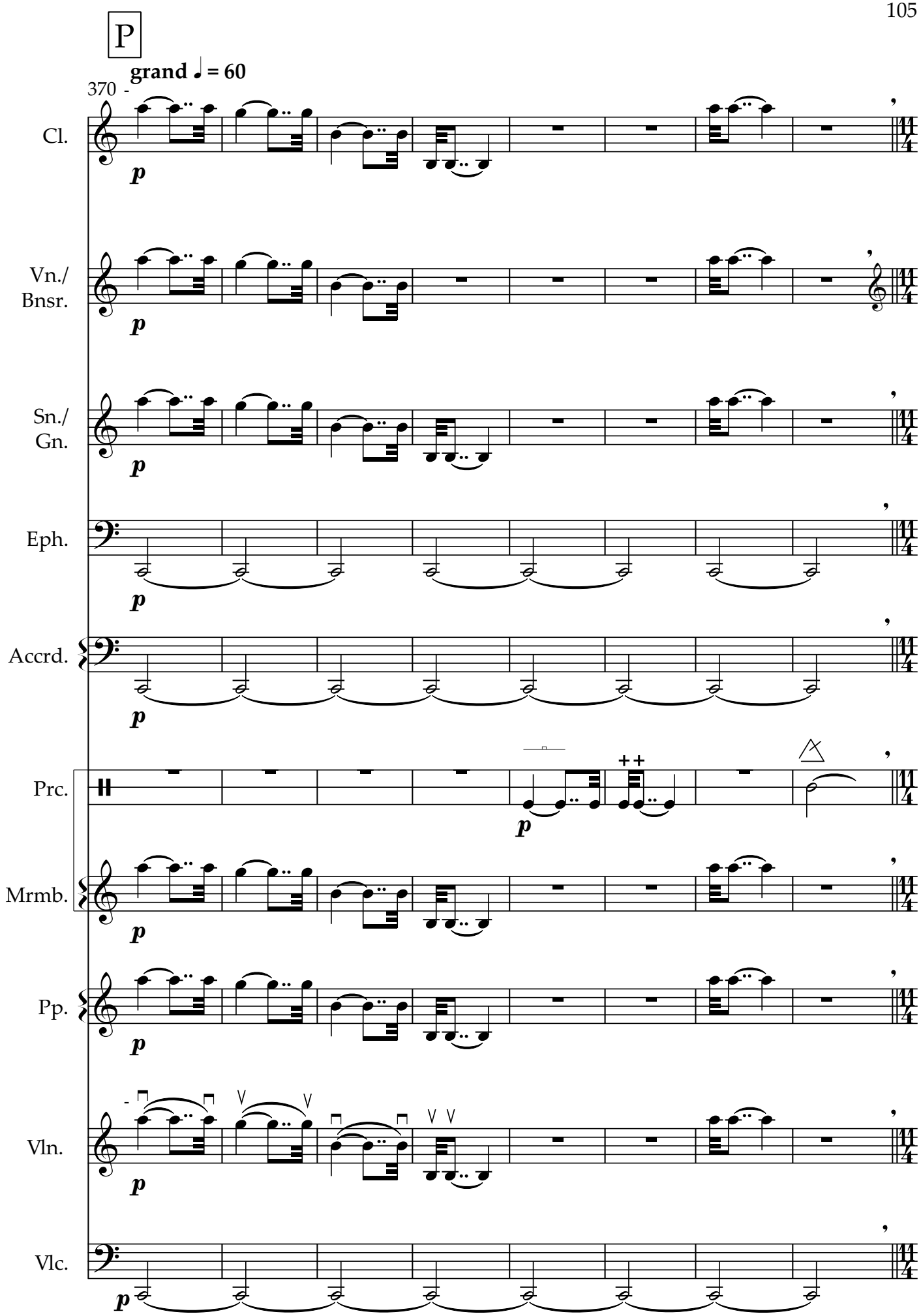

355
Cl.
Sn./
Gn.
Eph.
Accrd.
Vib.
Pp.
Vln.
Vlc.

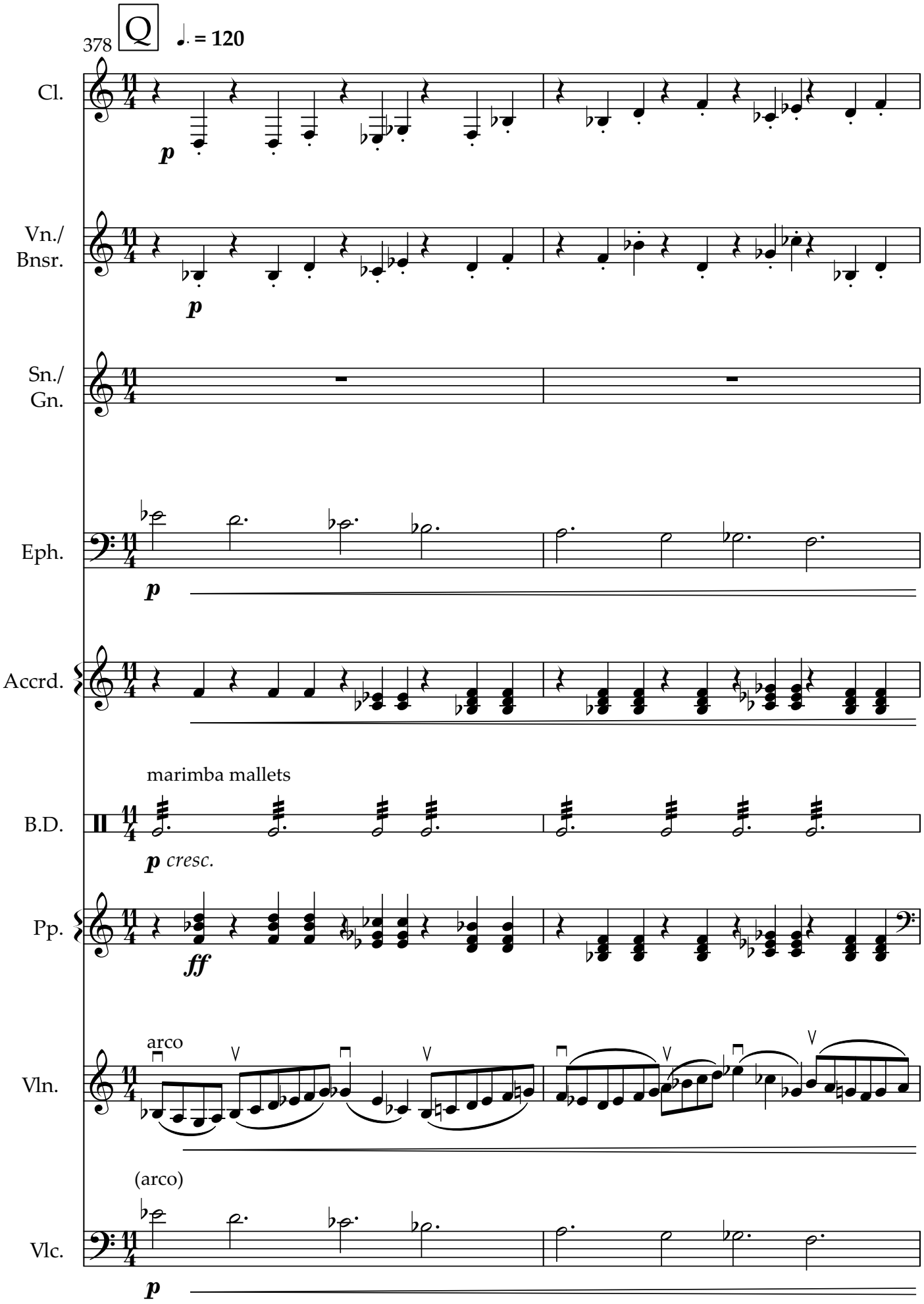

357
Cl.
Sn./
Gn.
Eph.
Accrd.
Vib.
Pp.
Vln.
Vlc.

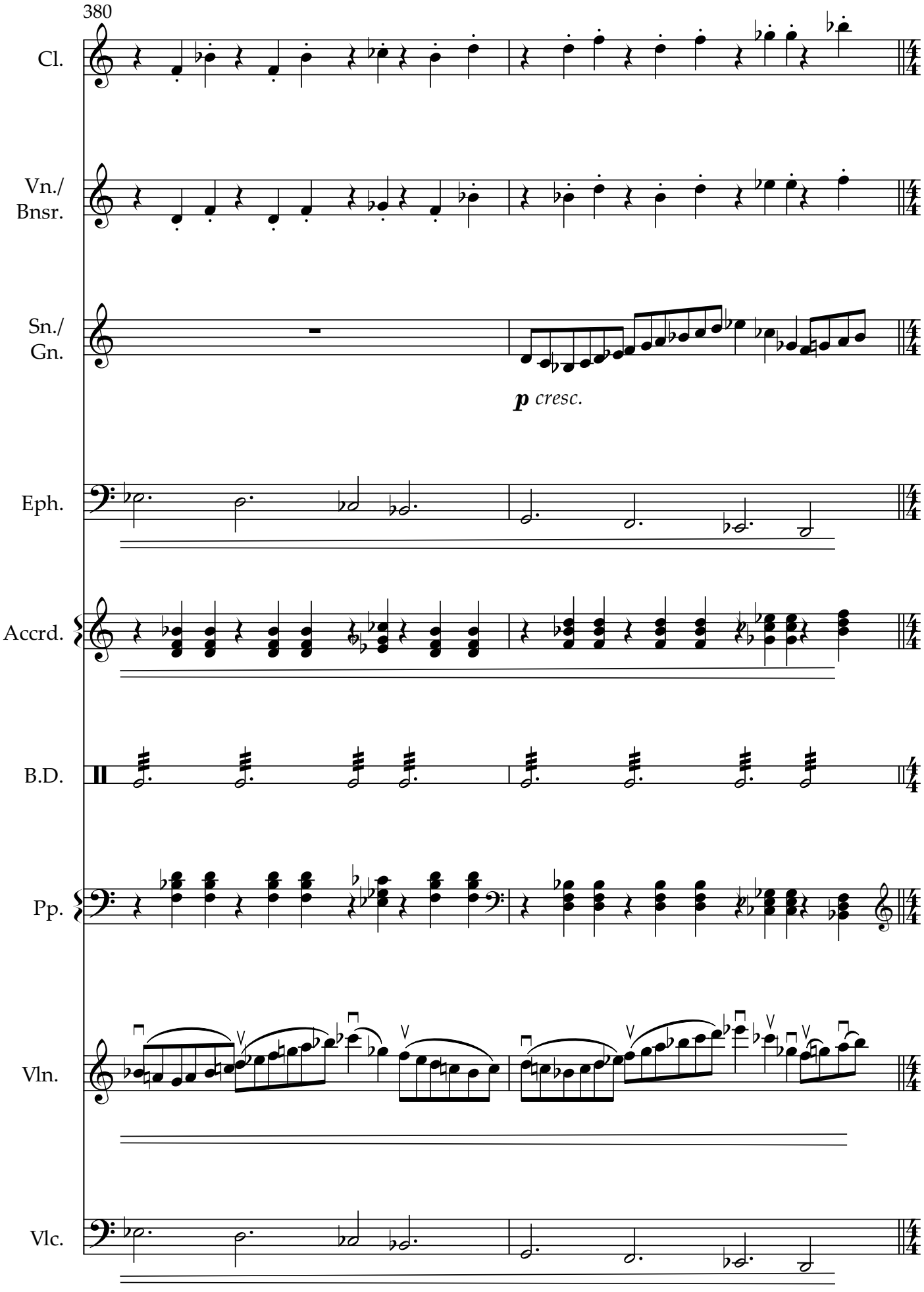

359
Cl.
Sn./
Gn.
Eph.
Accrd.
Vib.
Pp.
Vln.
Vlc.

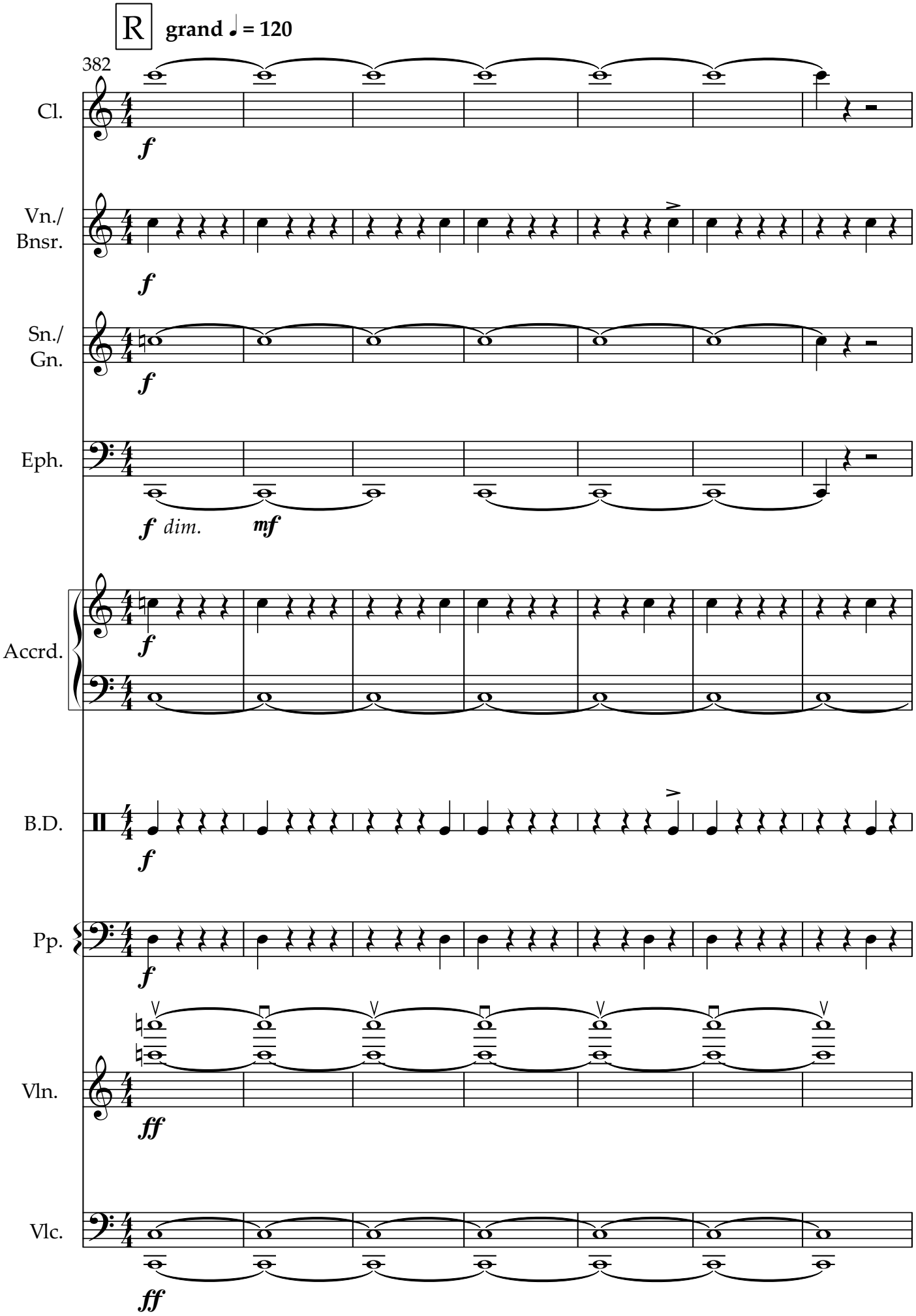

362
Cl.
Sn./
Gn.
Eph.
Accrd.
Vib.
Pp.
Vln.
Vlc.

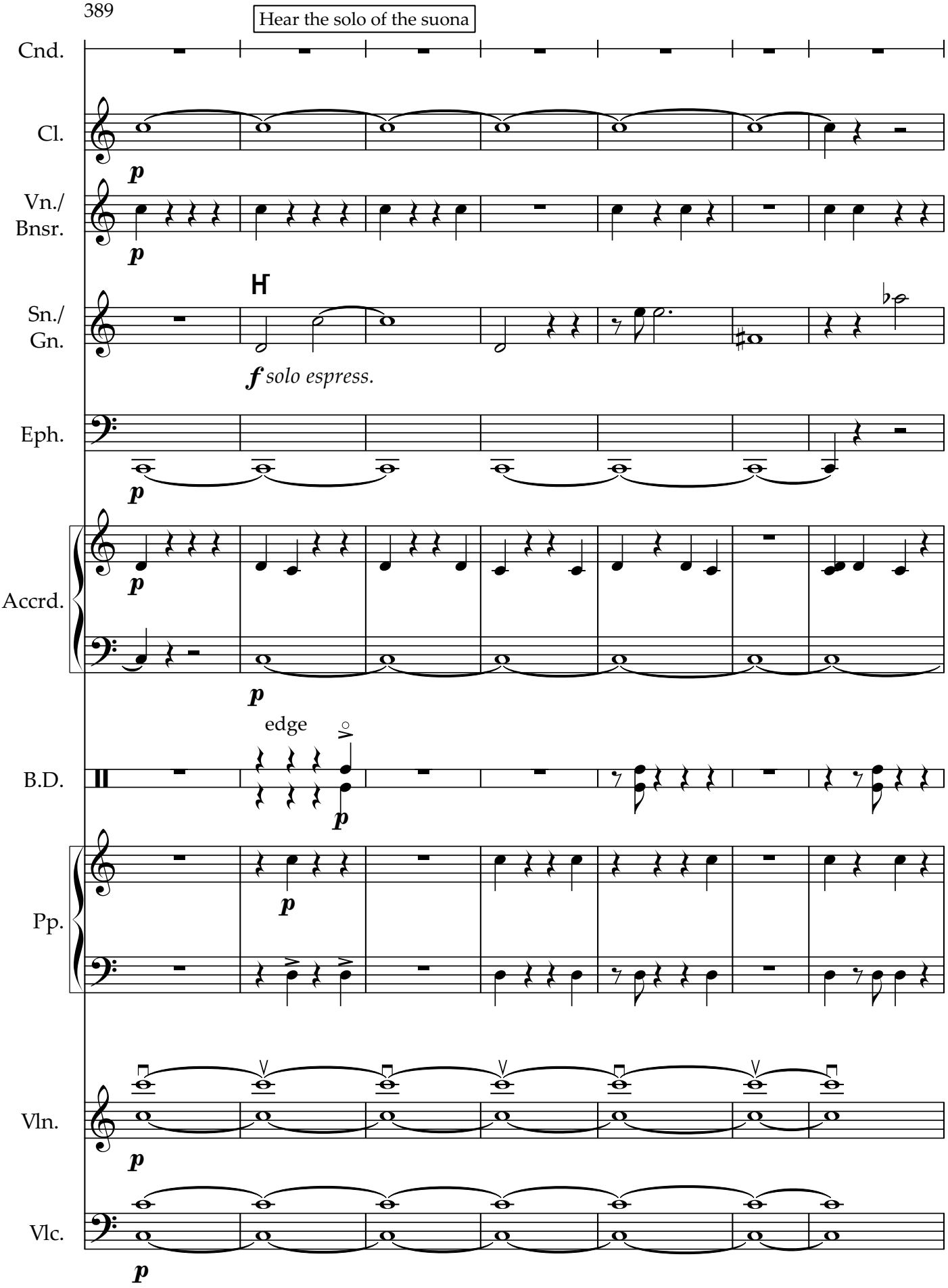

365
rit.
Cl.
p lamenting
p
Vn./
Bnsr.
p lamenting
Eph.
Vib.
Pp.
rit.
Vln.
p lamenting
p lamenting
p lamenting
Vlc.
p lamenting
p lamenting

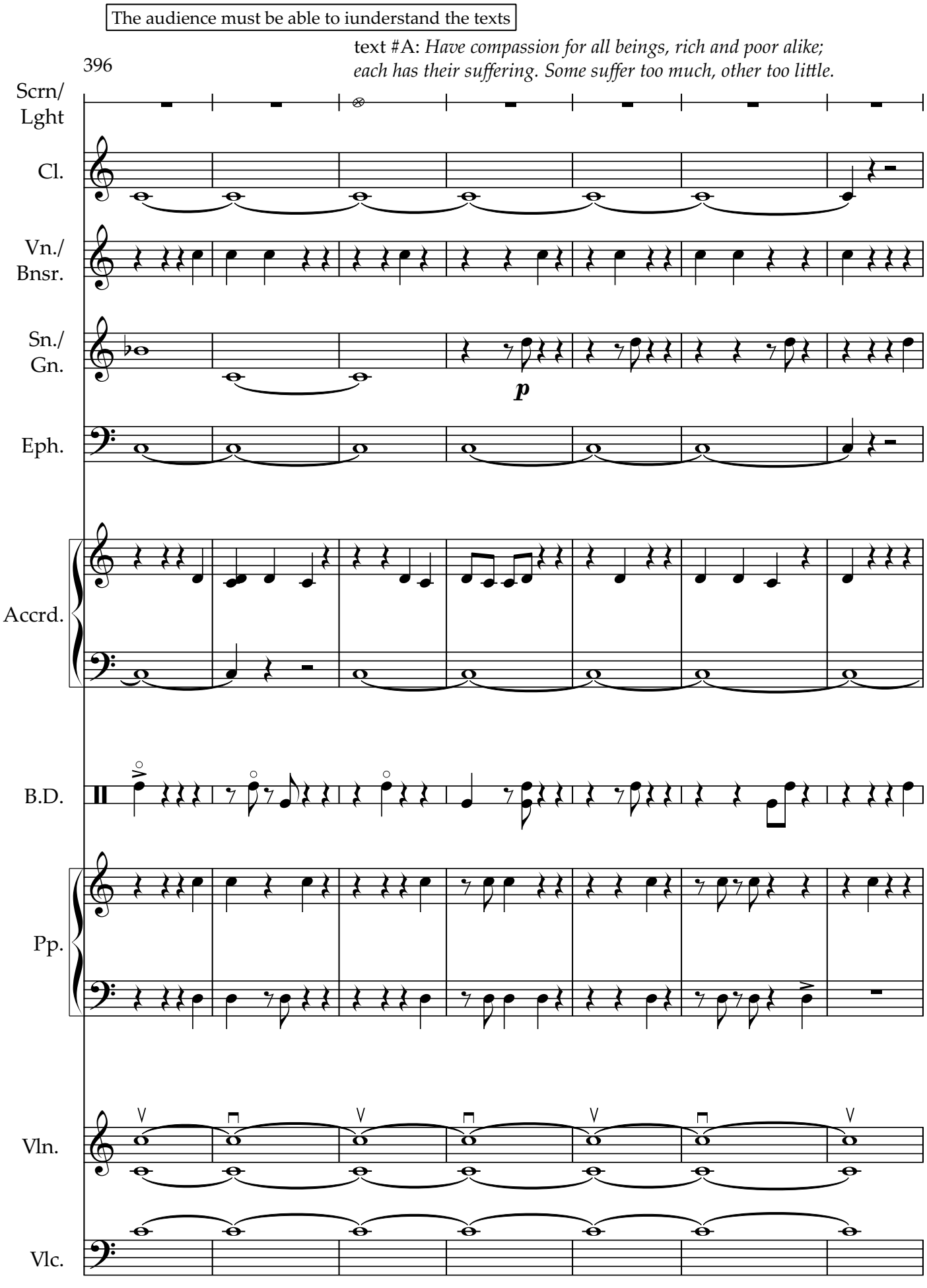

P
grand ♩ = 60
370
Cl.
Vn./
Bnsr.
Sn./
Gn.
Eph.
Accrd.
Prc.
Mrmb.
Pp.
Vln.
Vlc.
p

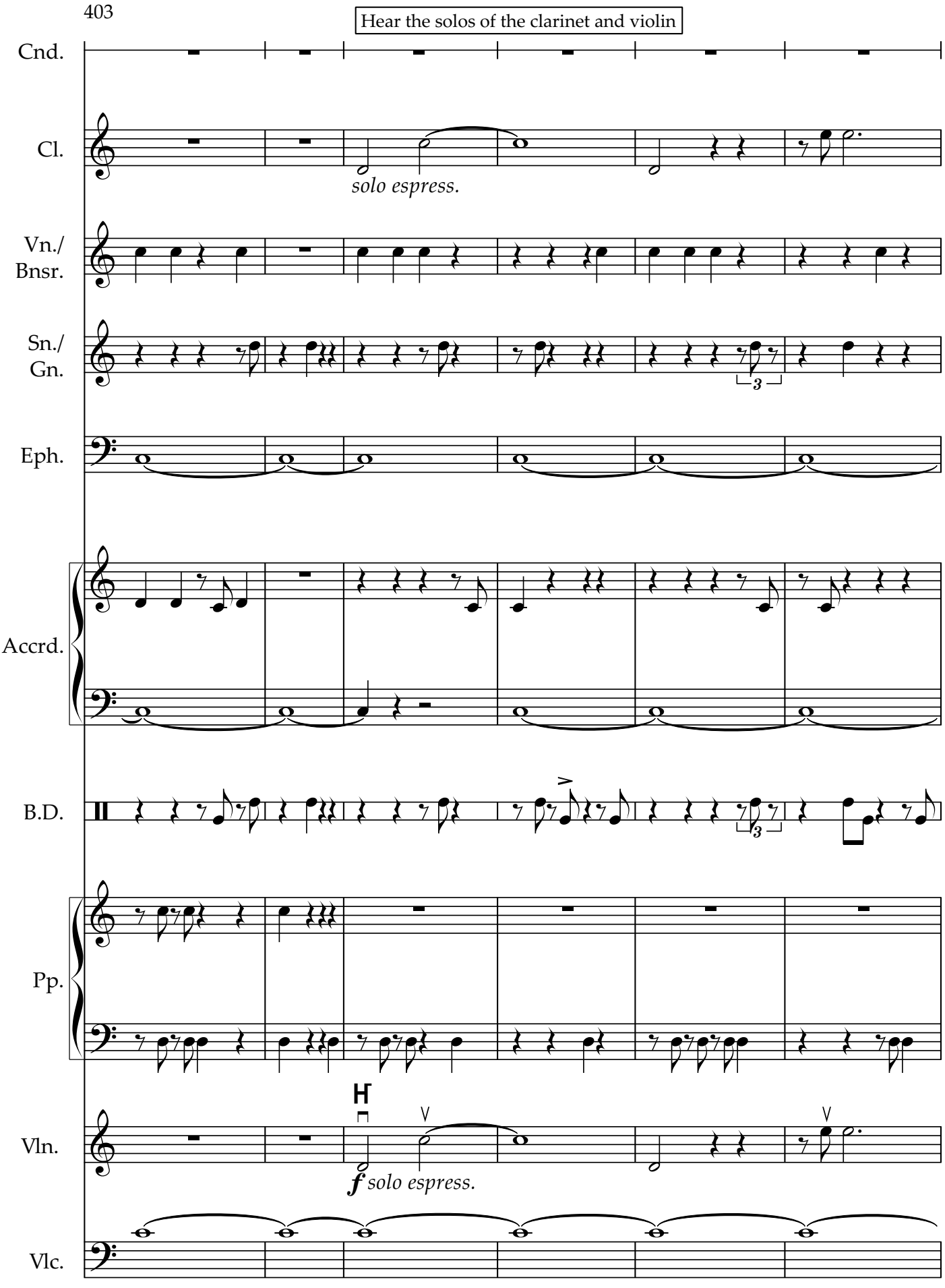

378
Q
♩. = 120
Cl.
p
Vn./
Bnsr.
p
Sn./
Gn.
Eph.
p
Accrd.
marimba mallets
B.D.
p cresc.
Pp.
ff
arco
Vln.
(arco)
Vlc.
p


380
Cl.
Vn./
Bnsr.
Sn./
Gn.
p cresc.
Eph.
Accrd.
B.D.
Pp.
Vln.
Vlc.

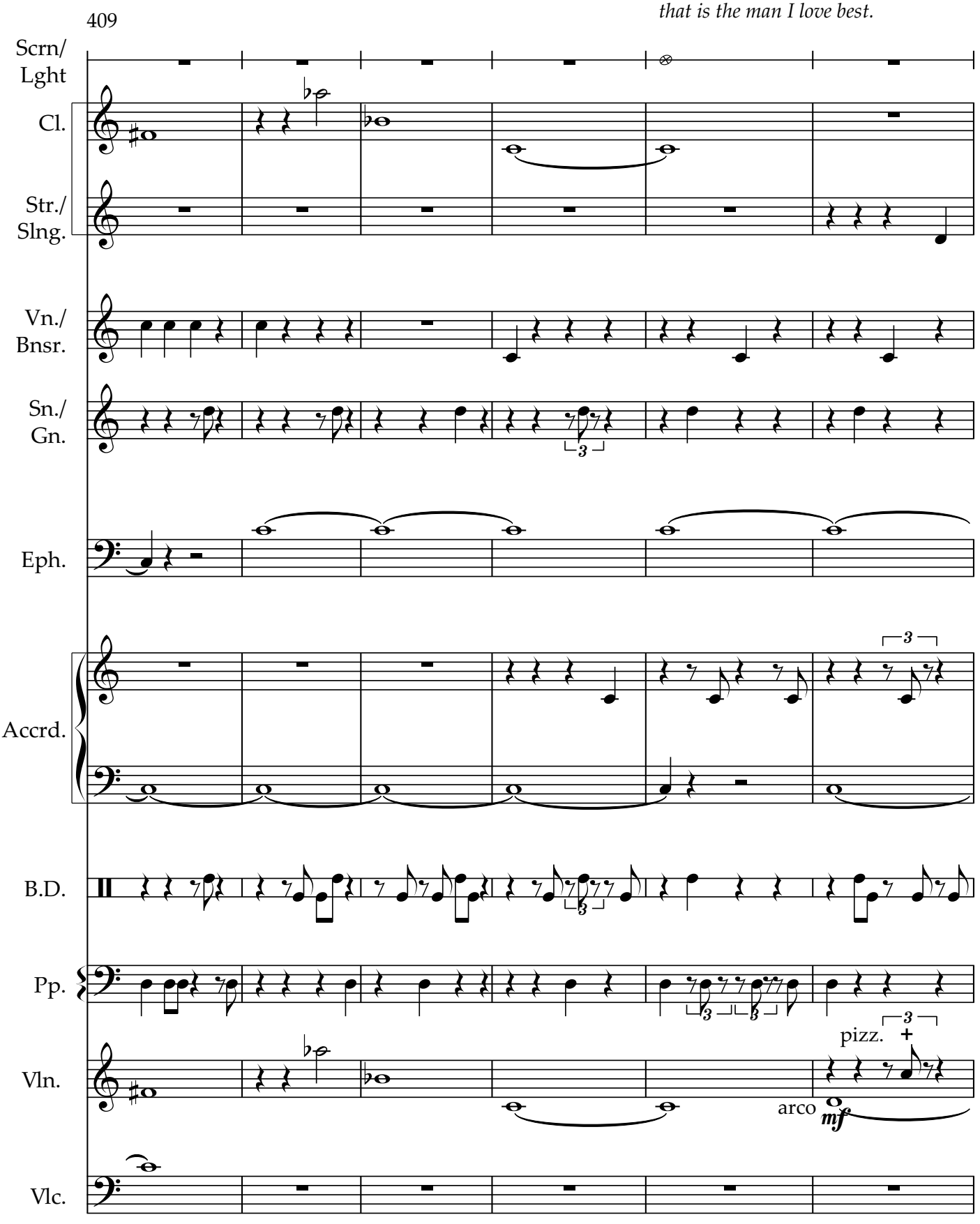

R
grand ♩ = 120
382
Cl.
Vn./
Bnsr.
Sn./
Gn.
Eph.
Accrd.
B.D.
Pp.
Vln.
Vlc.
f
dim.
mf
ff

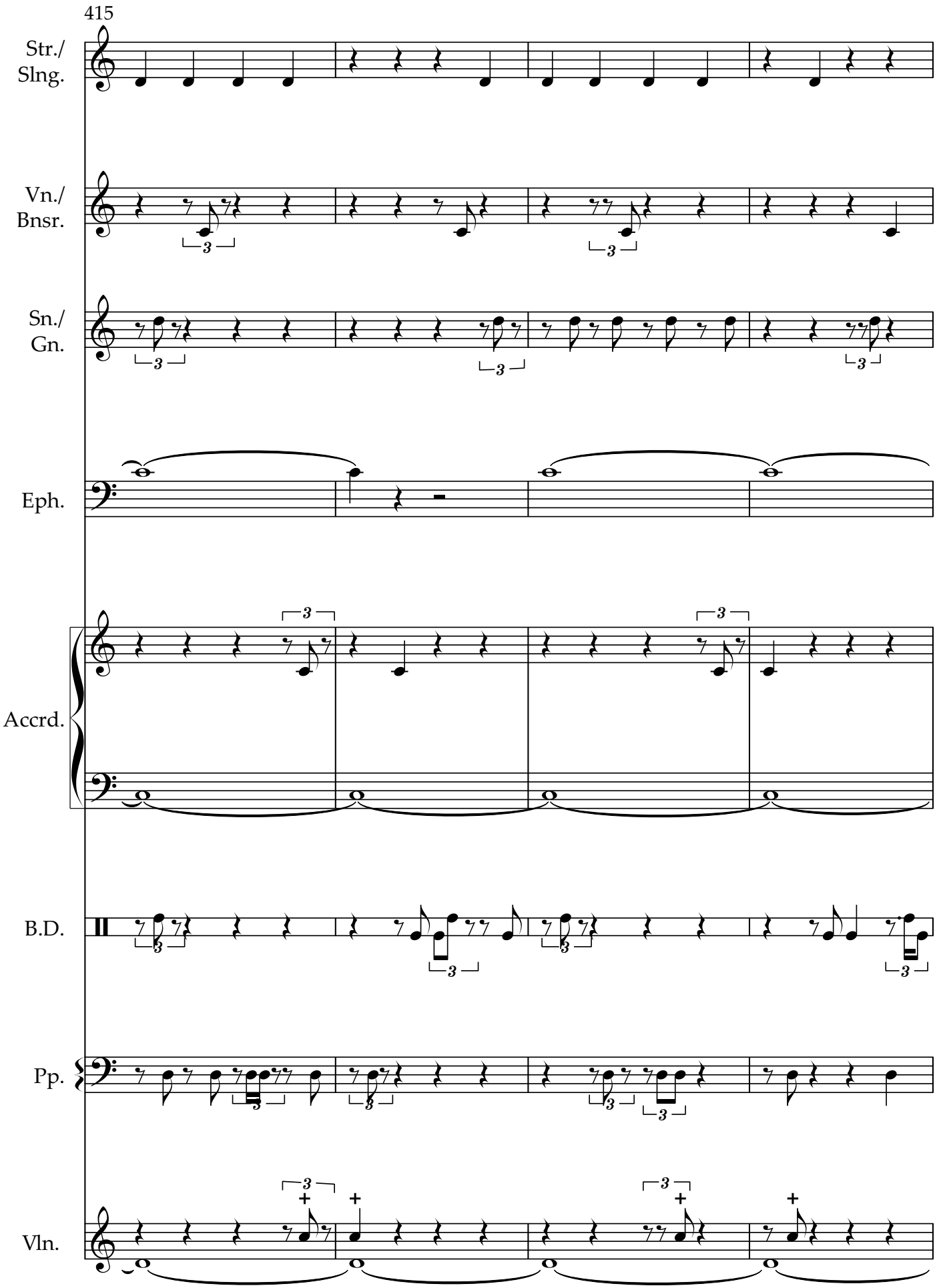

389
Hear the solo of the suona
Cnd.
Cl.
Vn./
Bnsr.
Sn./
Gn.
f solo espress.
Eph.
Accrd.
edge
B.D.
Pp.
Vln.
Vlc.

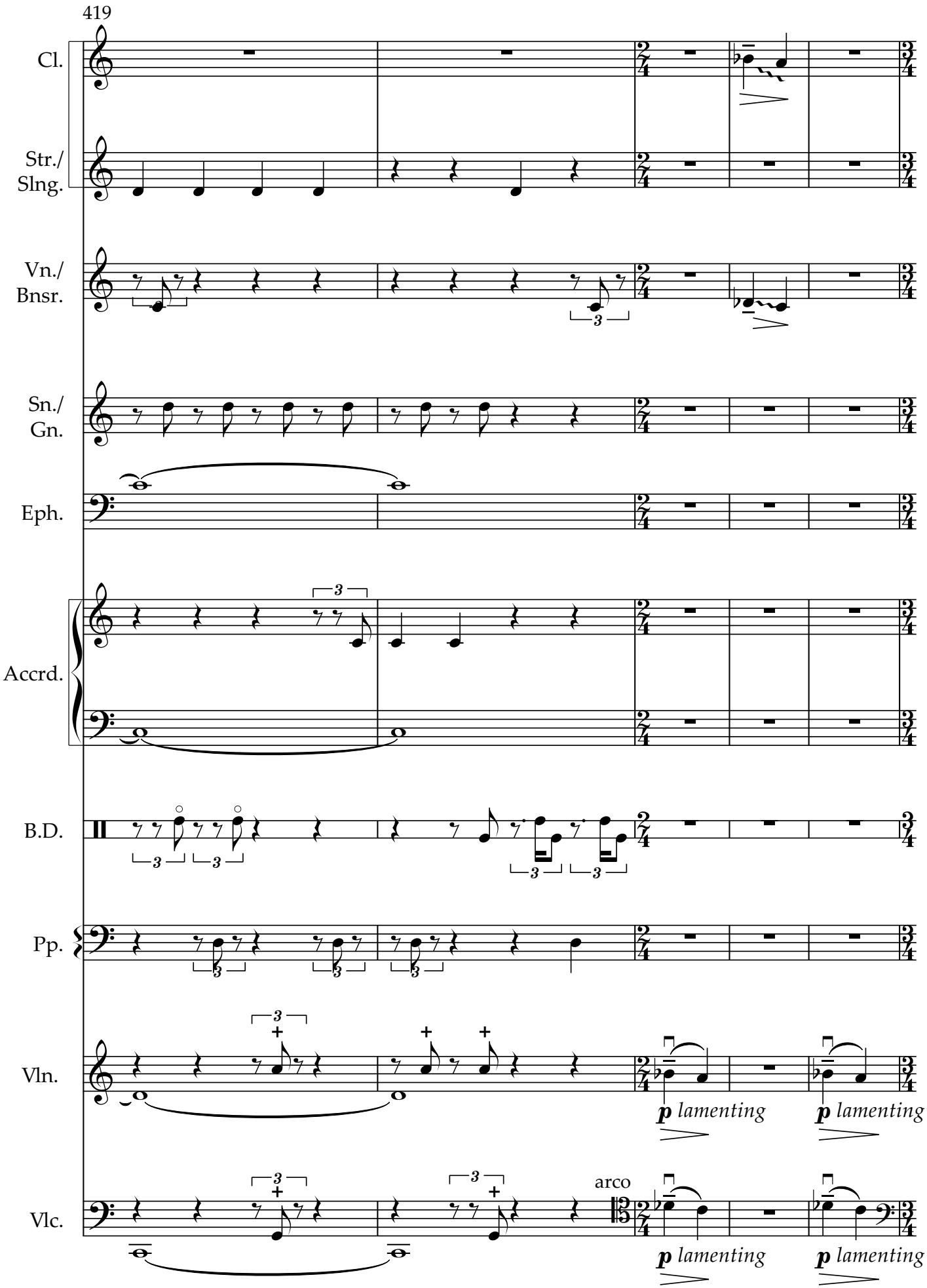

The audience must be able to iunderstand the texts
text #A: *Have compassion for all beings, rich and poor alike; each has their suffering. Some suffer too much, other too little.*
396
Scrn/ Lght
Cl.
Vn./ Bnsr.
Sn./ Gn.
p
Eph.
Accrd.
B.D.
Pp.
Vln.
Vlc.

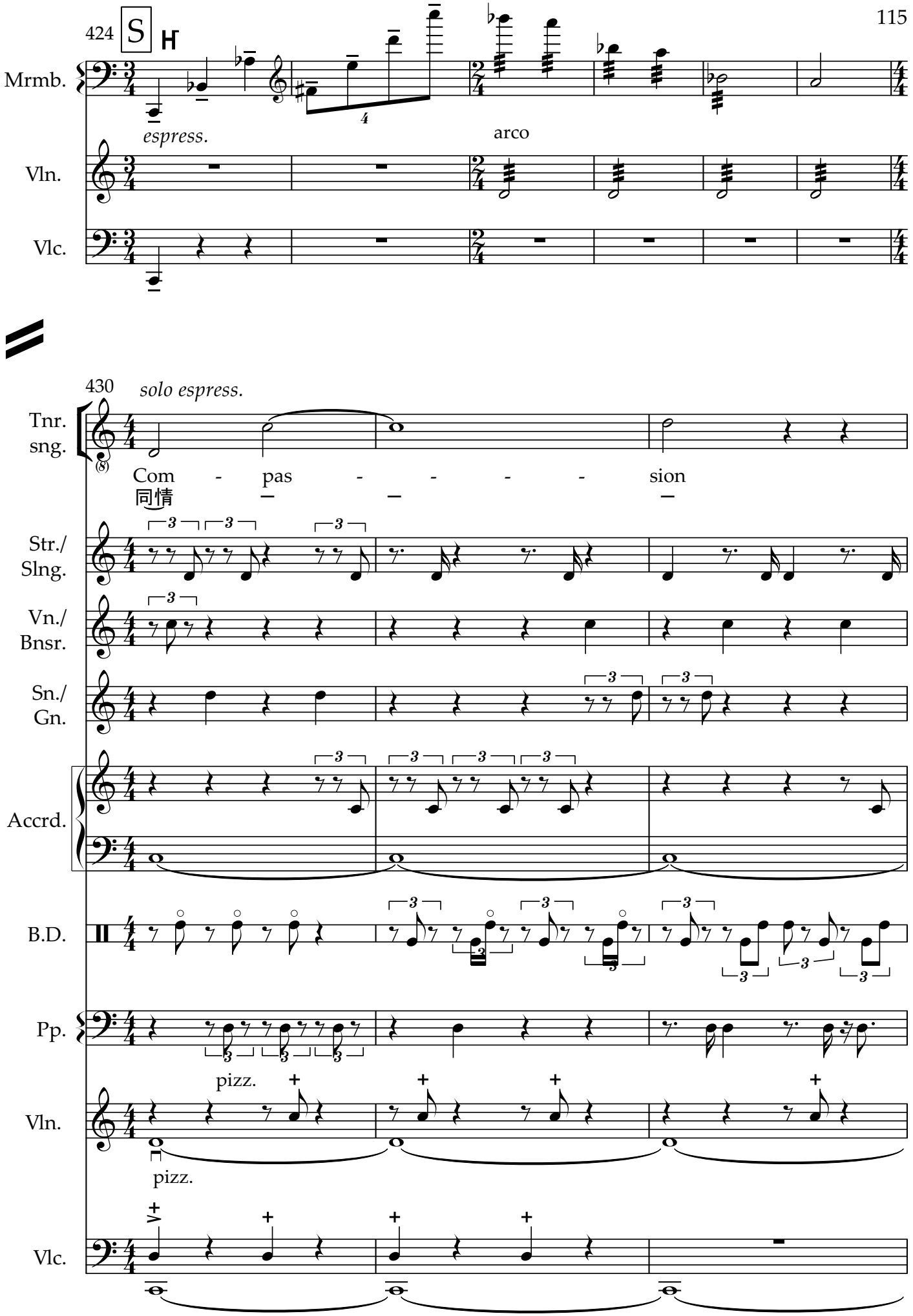

403
Hear the solos of the clarinet and violin
Cnd.
Cl.
solo espress.
Vn./
Bnsr.
Sn./
Gn.
Eph.
Accrd.
B.D.
Pp.
Vln.
f solo espress.
Vlc.

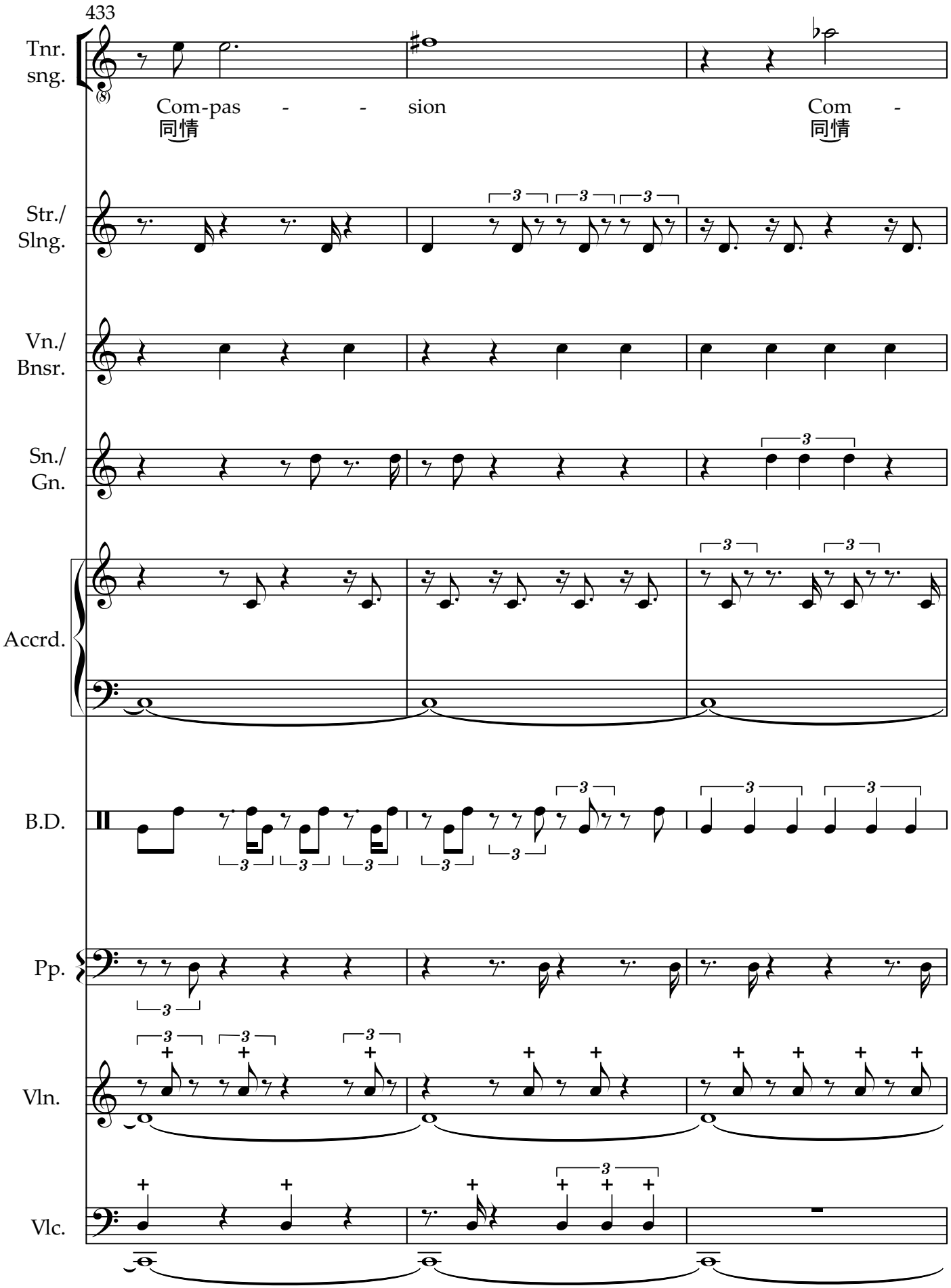
text #B: *He who has let go of hatred,*
who treats all beings with kindness and compassion,
free of the I and mine,
that is the man I love best.

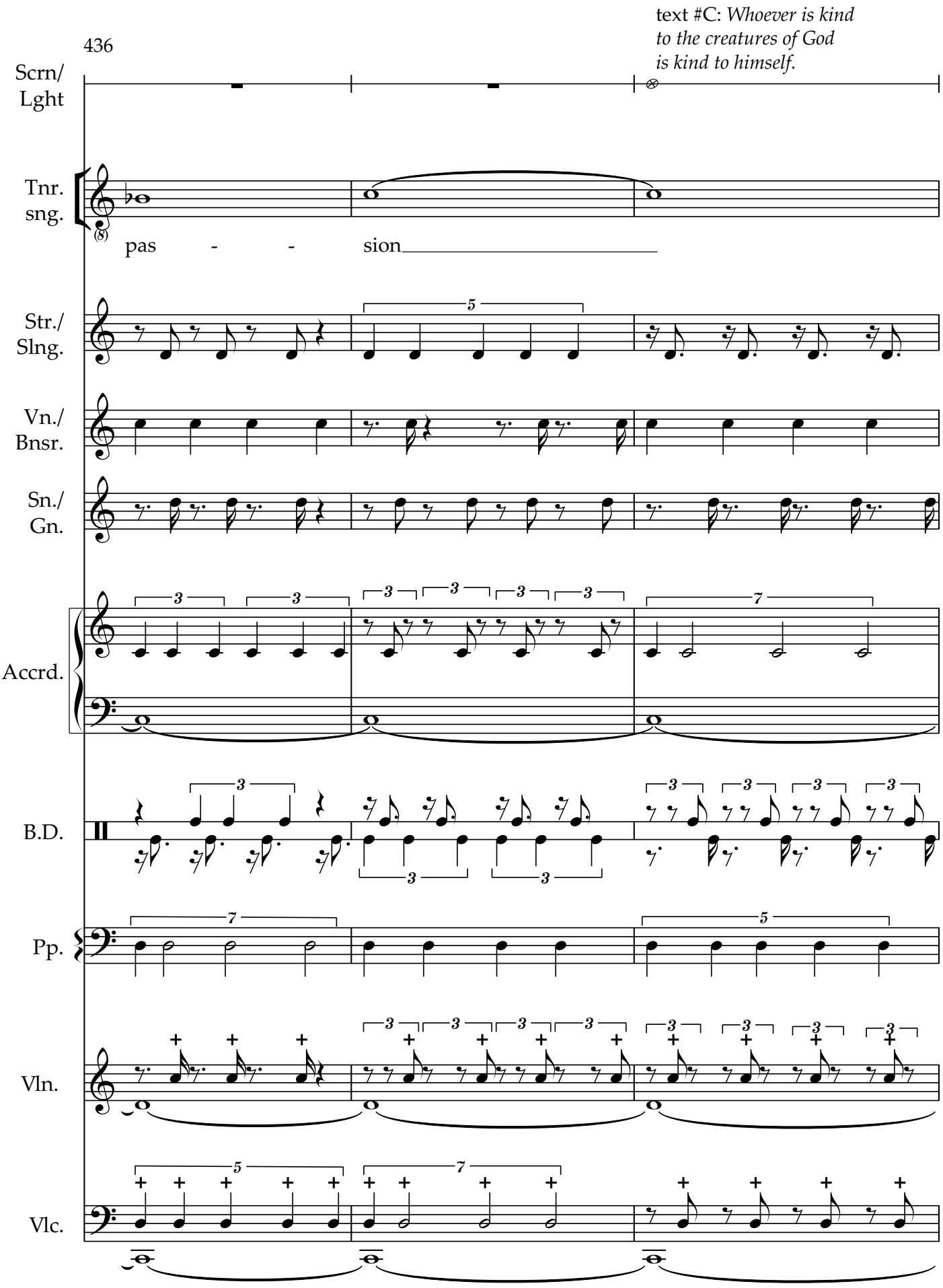


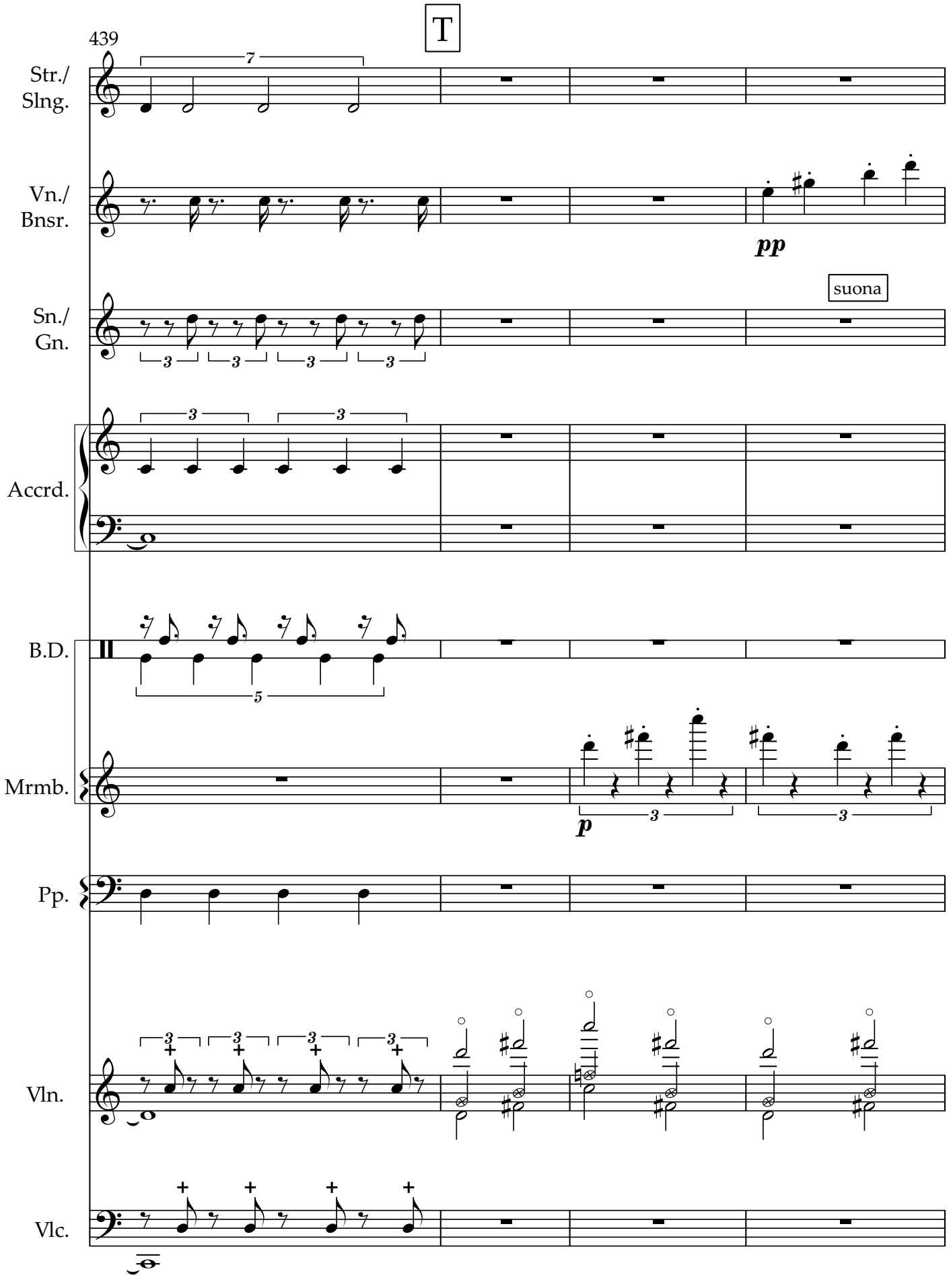

415
Str./
Slng.
Vn./
Bnsr.
Sn./
Gn.
Eph.
Accrd.
B.D.
Pp.
Vln.

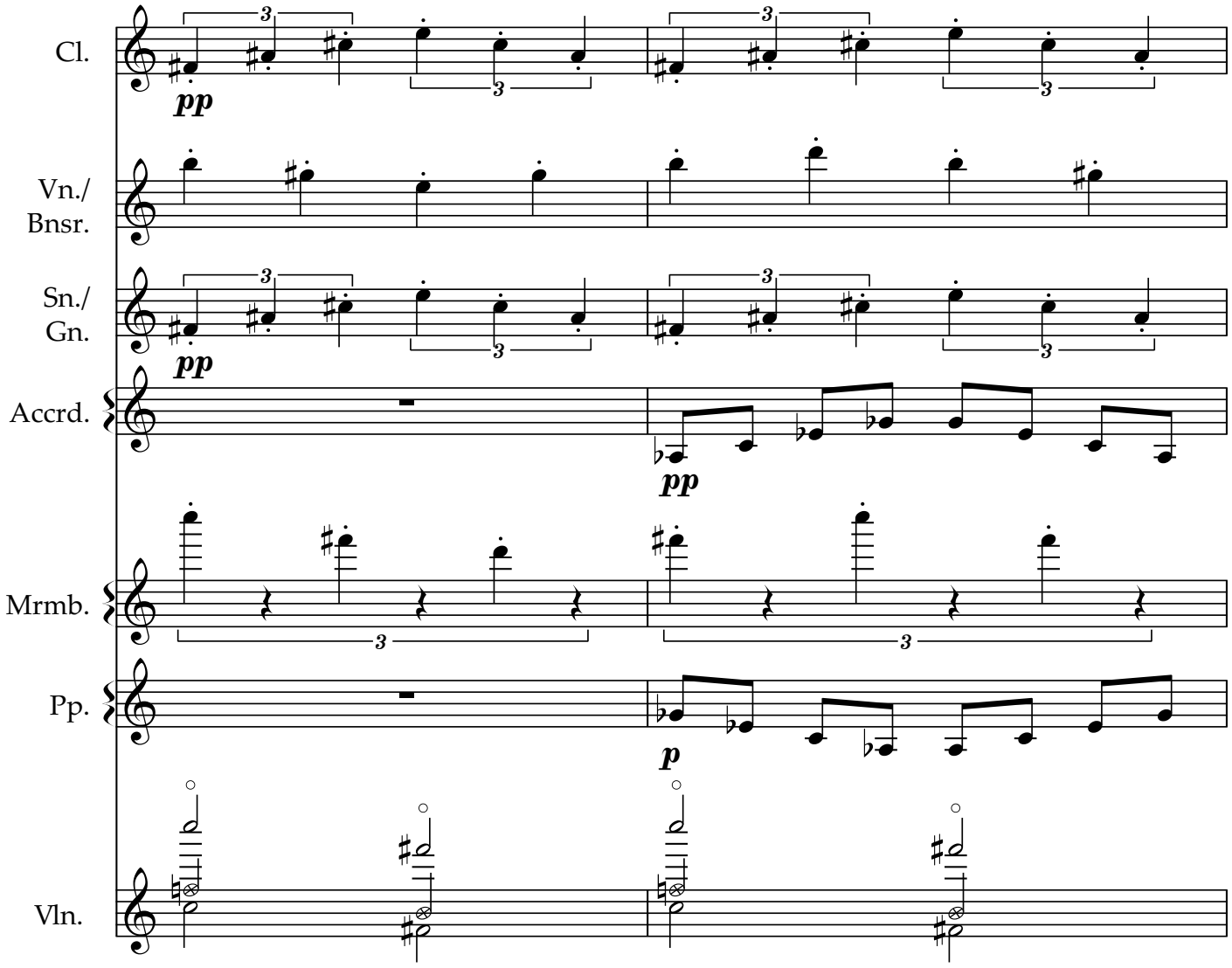

419
Cl.
Str./
Slng.
Vn./
Bnsr.
Sn./
Gn.
Eph.
Accrd.
B.D.
Pp.
Vln.
Vlc.
p lamenting
p lamenting
arco
p lamenting
p lamenting

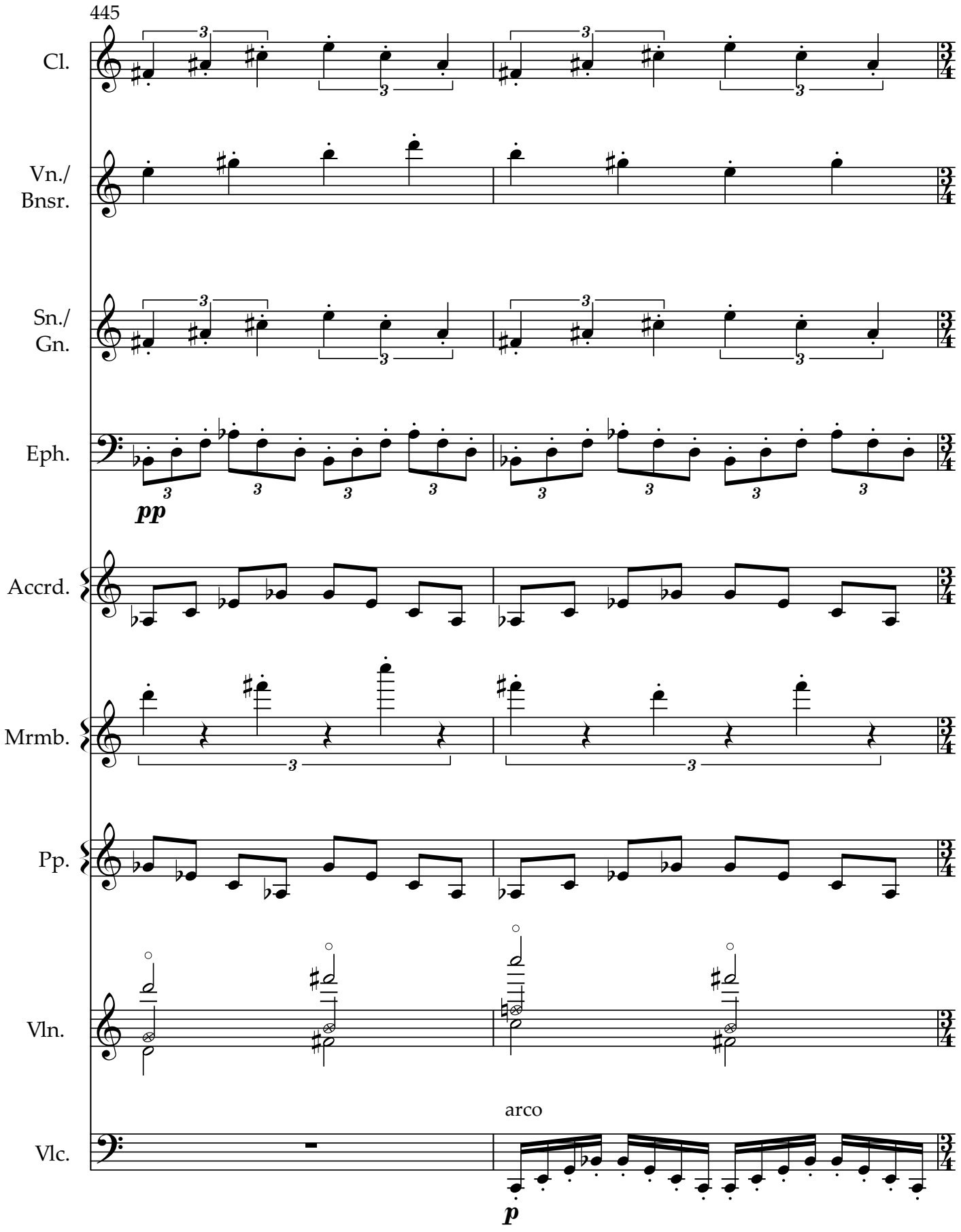

424
S
Mrmb.
espress.
arco
Vln.
Vlc.
430
solo espress.
Tnr.
sng.
Com - pas - - - - sion
同情
Str./
Slng.
Vn./
Bnsr.
Sn./
Gn.
Accrd.
B.D.
Pp.
pizz.
Vln.
pizz.
Vlc.

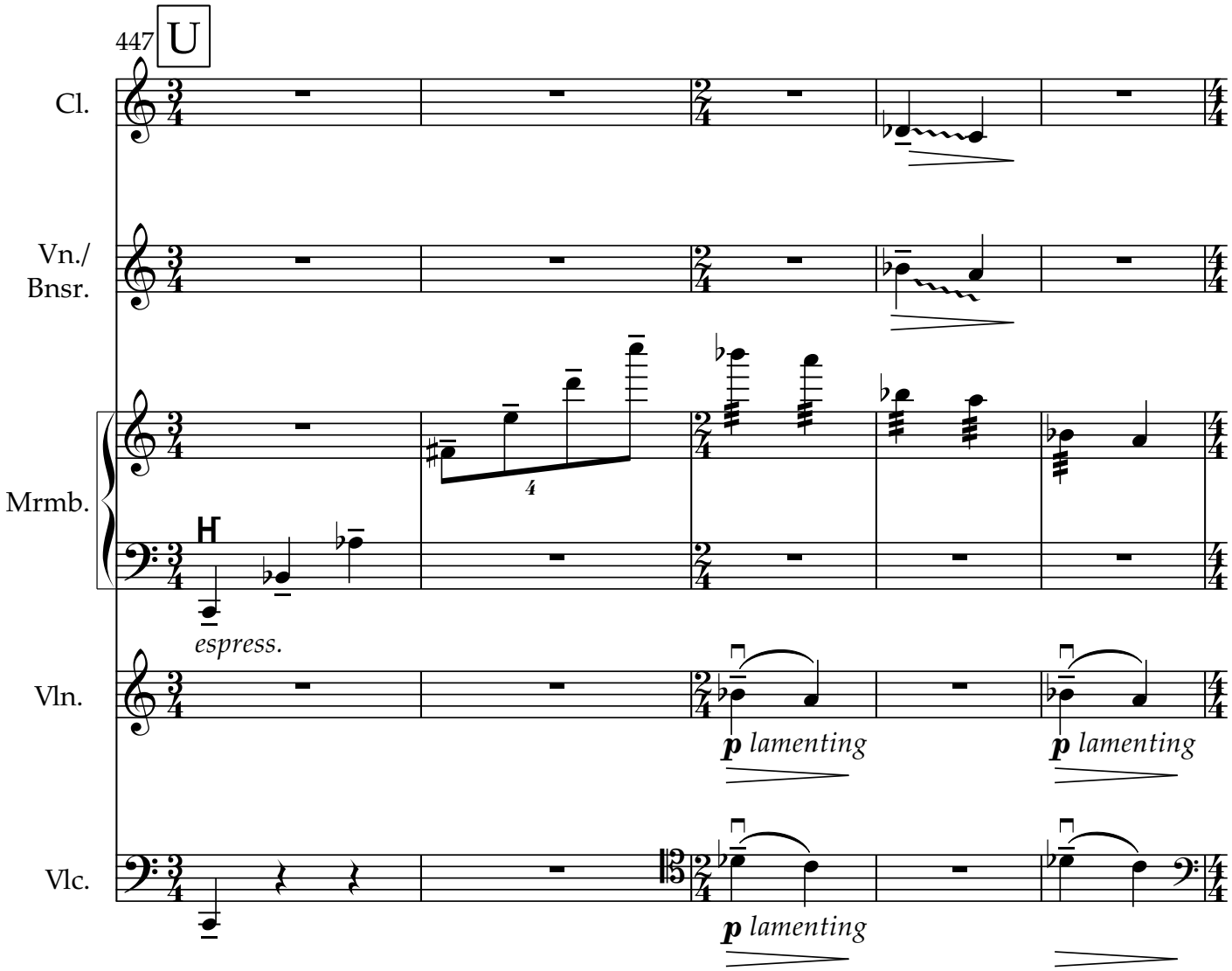

433
Tnr. sng.
Com-pas - - sion
同情
Com -
同情
Str./ Slng.
Vn./ Bnsr.
Sn./ Gn.
Accrd.
B.D.
Pp.
Vln.
Vlc.

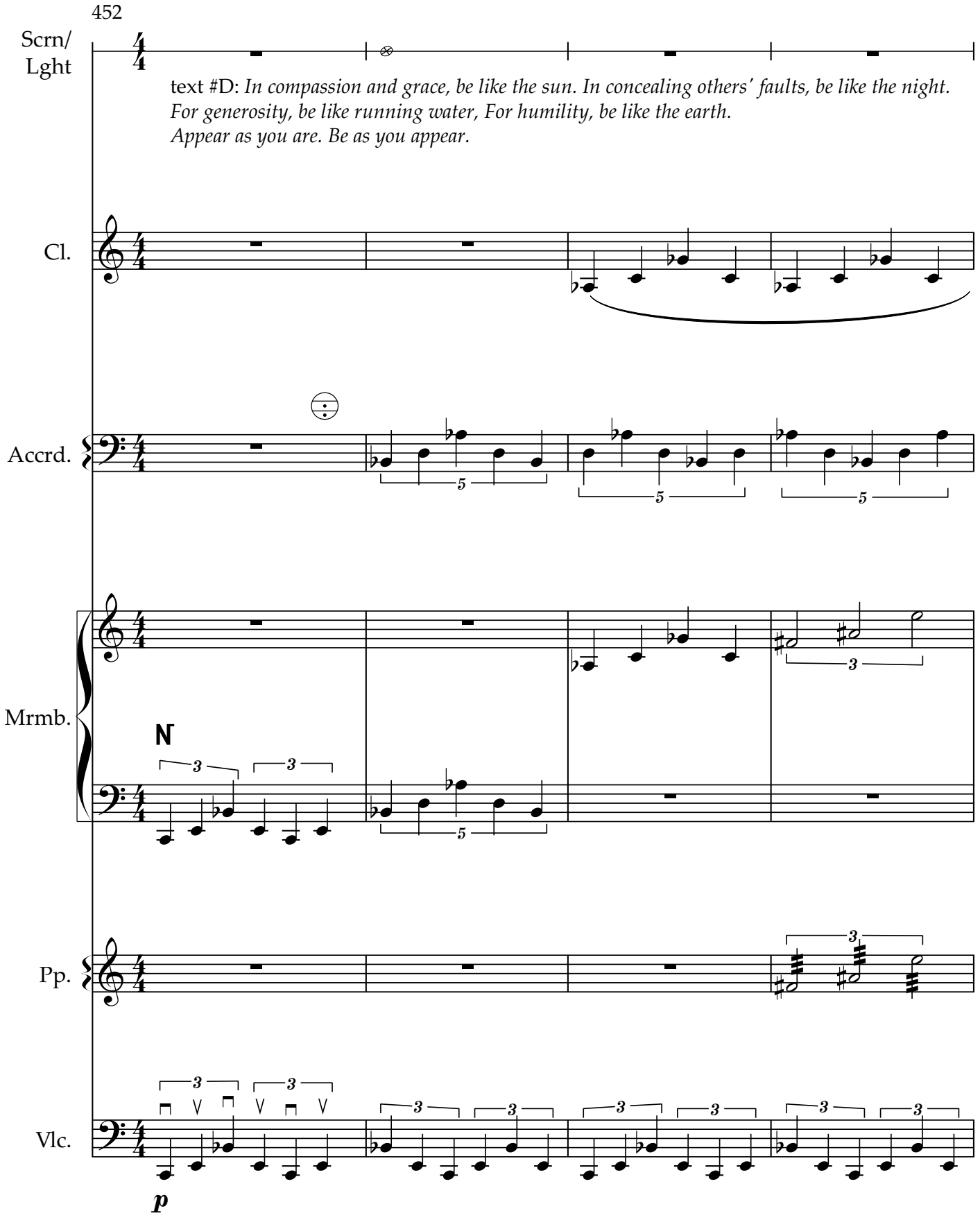

436
text #C: *Whoever is kind to the creatures of God is kind to himself.*
Scrn/ Lght
Tnr. sng.
pas - - sion
Str./ Slng.
Vn./ Bnsr.
Sn./ Gn.
Accrd.
B.D.
Pp.
Vln.
Vlc.

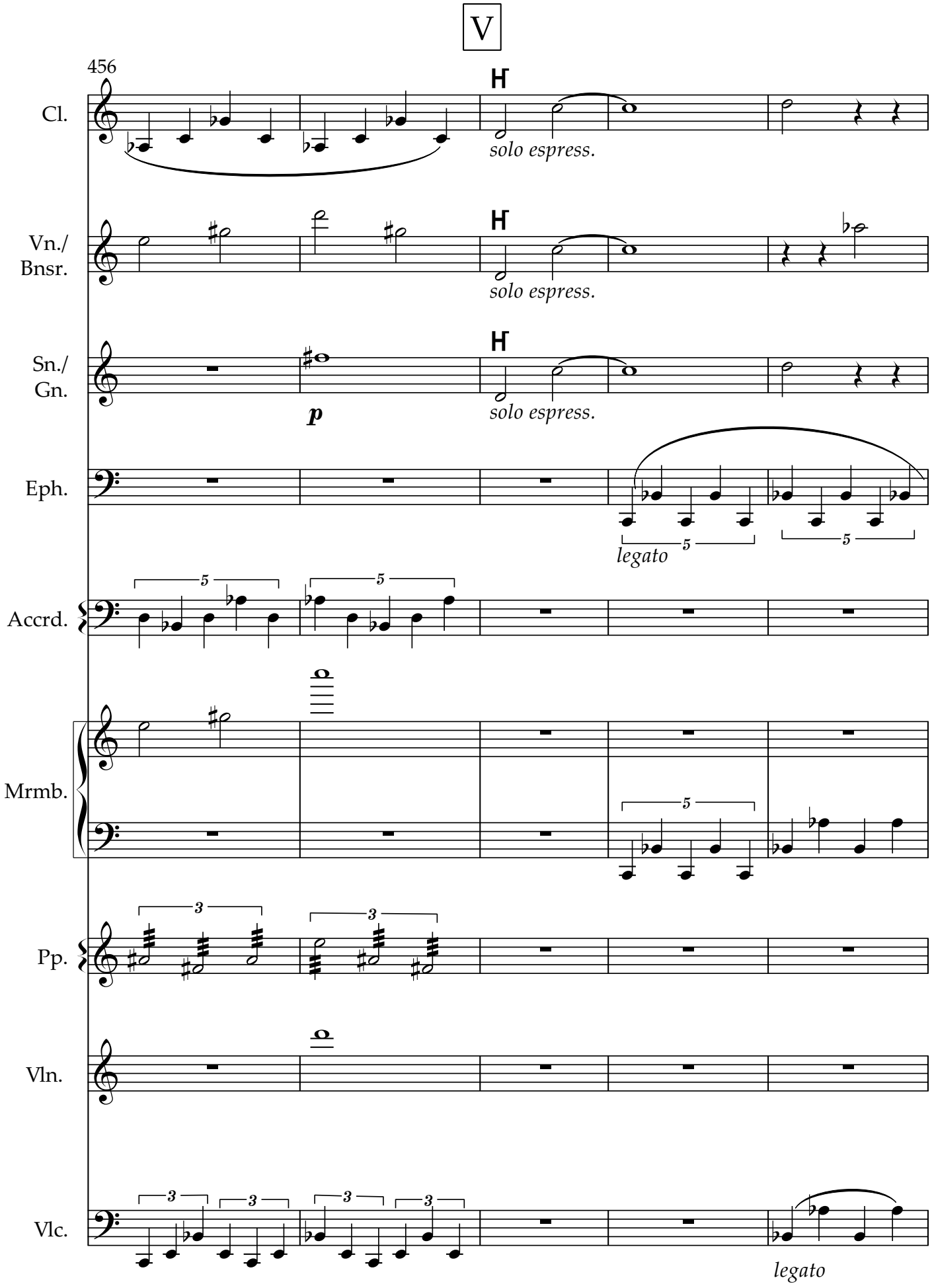

T
439
Str./
Slng.
Vn./
Bnsr.
pp
Sn./
Gn.
suona
Accrd.
B.D.
Mrmb.
p
Pp.
Vln.
Vlc.

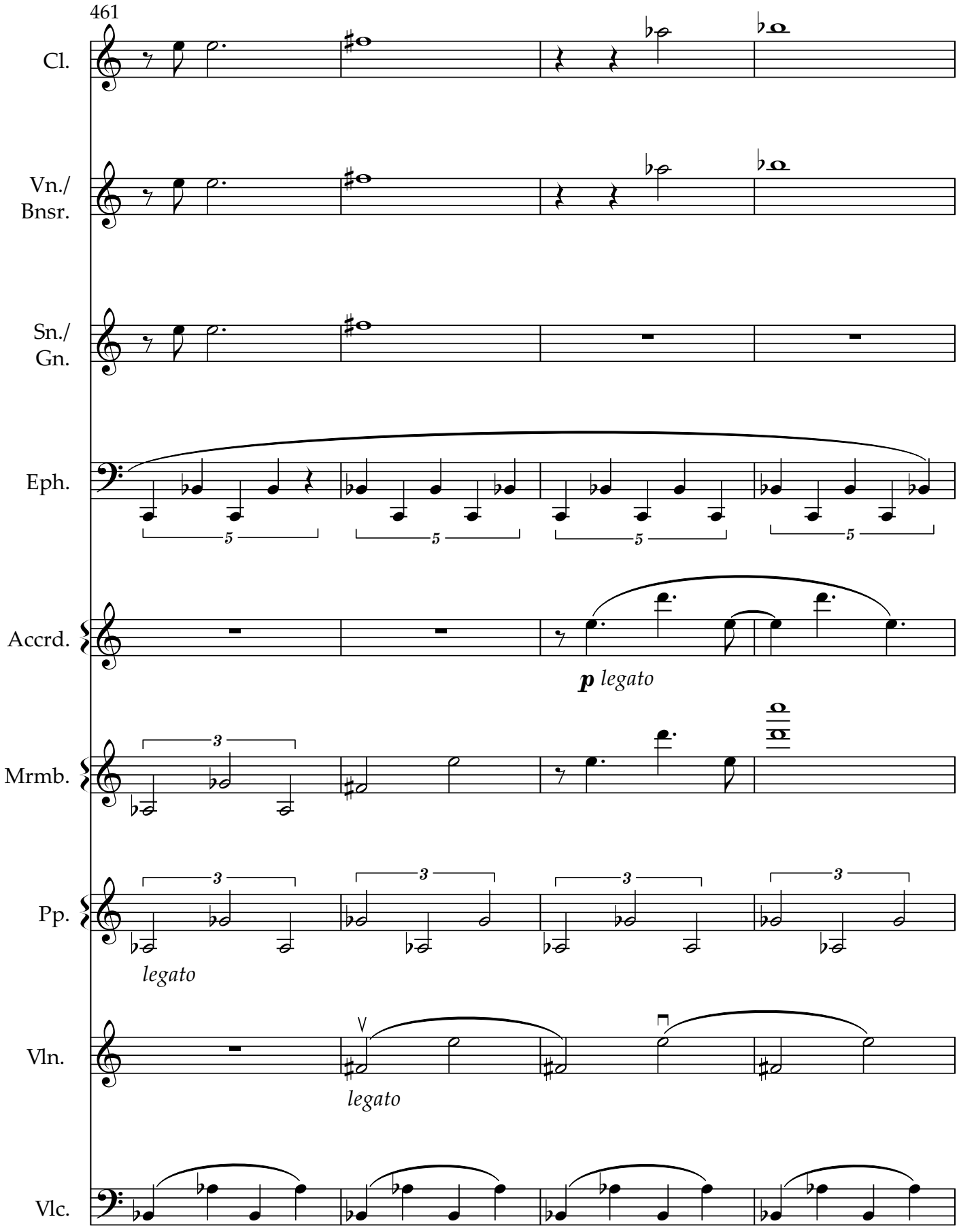

Cl.
pp
Vn./
Bnsr.
Sn./
Gn.
pp
Accrd.
pp
Mrmb.
Pp.
p
Vln.

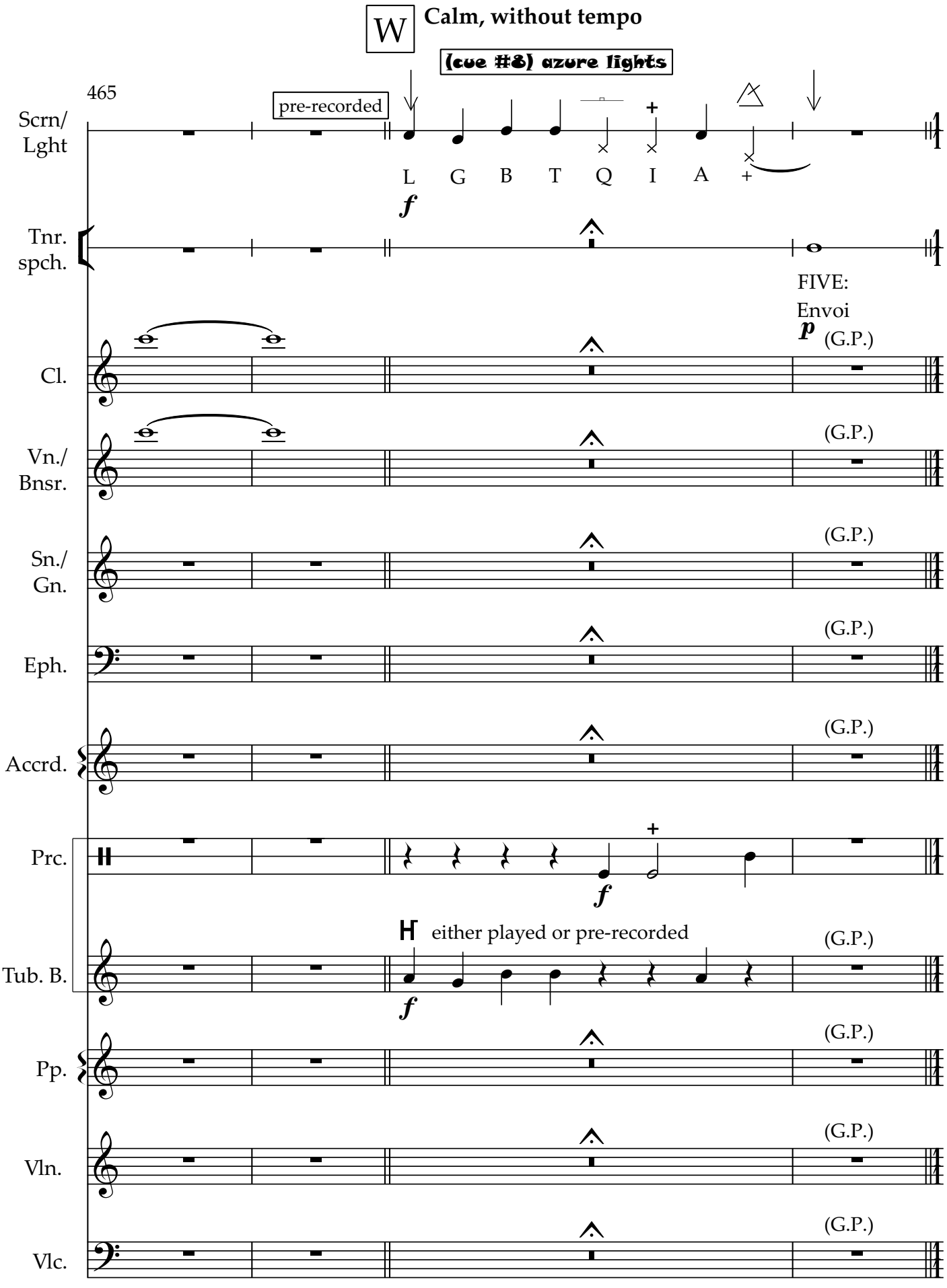

445
Cl.
Vn./
Bnsr.
Sn./
Gn.
Eph.
pp
Accrd.
Mrmb.
Pp.
Vln.
Vlc.
arco
p

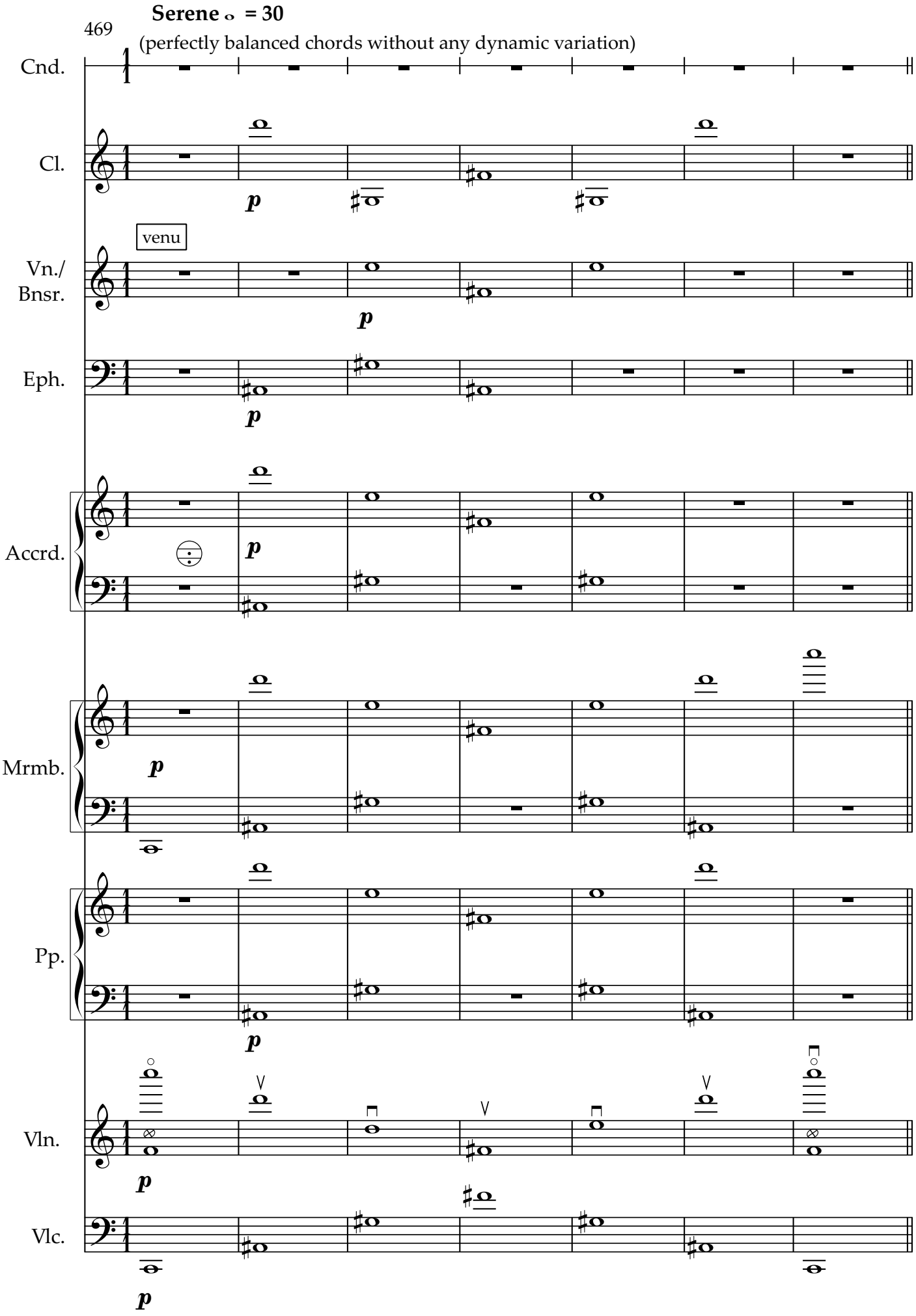

447
U
Cl.
Vn./
Bnsr.
Mrmb.
espress.
Vln.
p lamenting
p lamenting
Vlc.
p lamenting


452
Scrn/
Lght
text #D: In compassion and grace, be like the sun. In concealing others' faults, be like the night.
For generosity, be like running water, For humility, be like the earth.
Appear as you are. Be as you appear.
Cl.
Accrd.
Mrmb.
Pp.
Vlc.
p


V
456
Cl.
solo espress.
Vn./
Bnsr.
solo espress.
Sn./
Gn.
p
solo espress.
Eph.
legato
Accrd.
Mrmb.
Pp.
Vln.
Vlc.
legato


461
Cl.
Vn./
Bnsr.
Sn./
Gn.
Eph.
Accrd.
p legato
Mrmb.
Pp.
legato
Vln.
legato
Vlc.

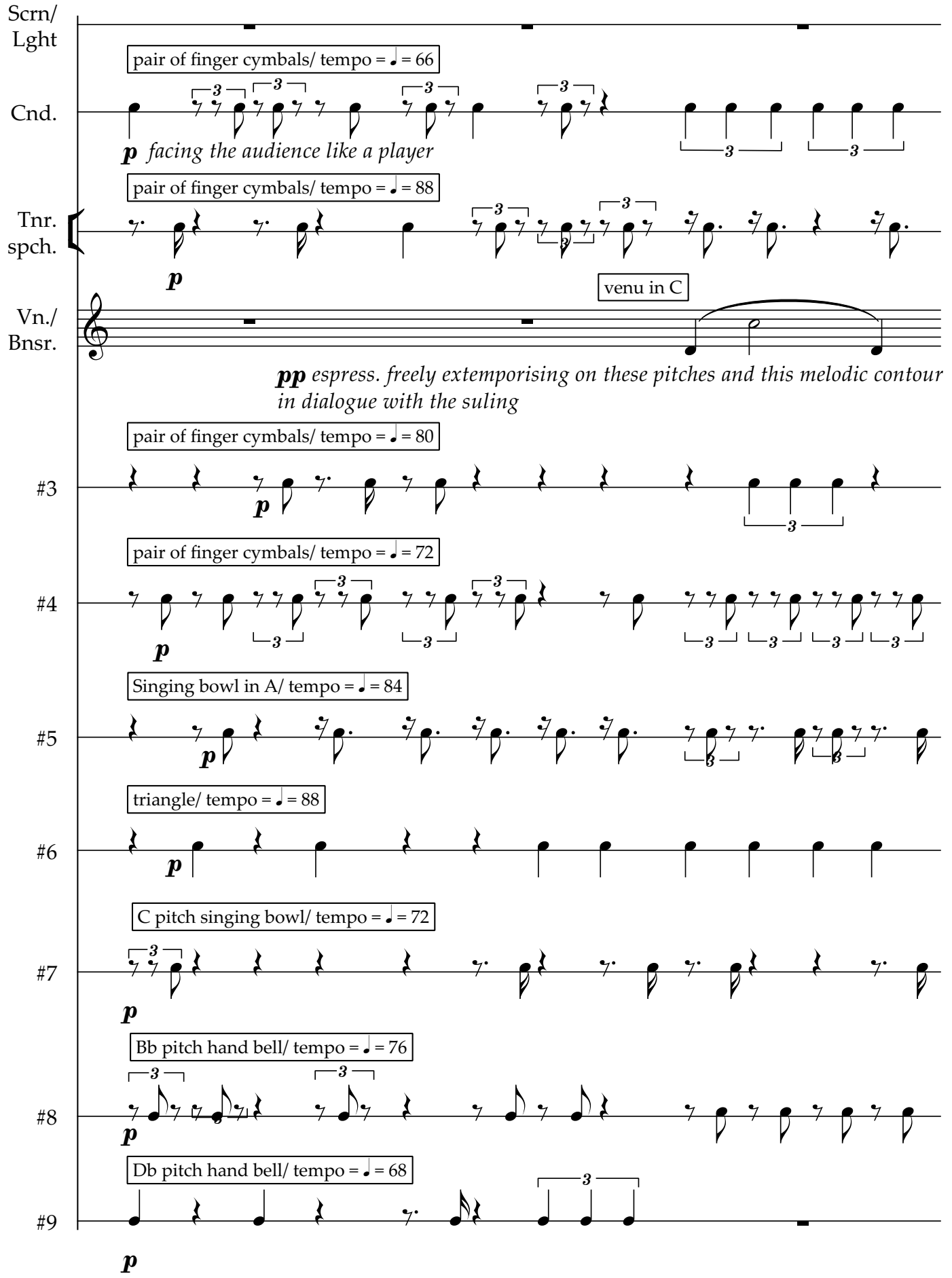

W
Calm, without tempo
(cue #8) azure lights
465
pre-recorded
Scrn/ Lght
L G B T Q I A +
f
Tnr. spch.
FIVE:
Envoi
p
(G.P.)
Cl.
Vn./ Bnsr.
Sn./ Gn.
Eph.
Accrd.
Prc.
f
either played or pre-recorded
Tub. B.
Pp.
Vln.
Vlc.

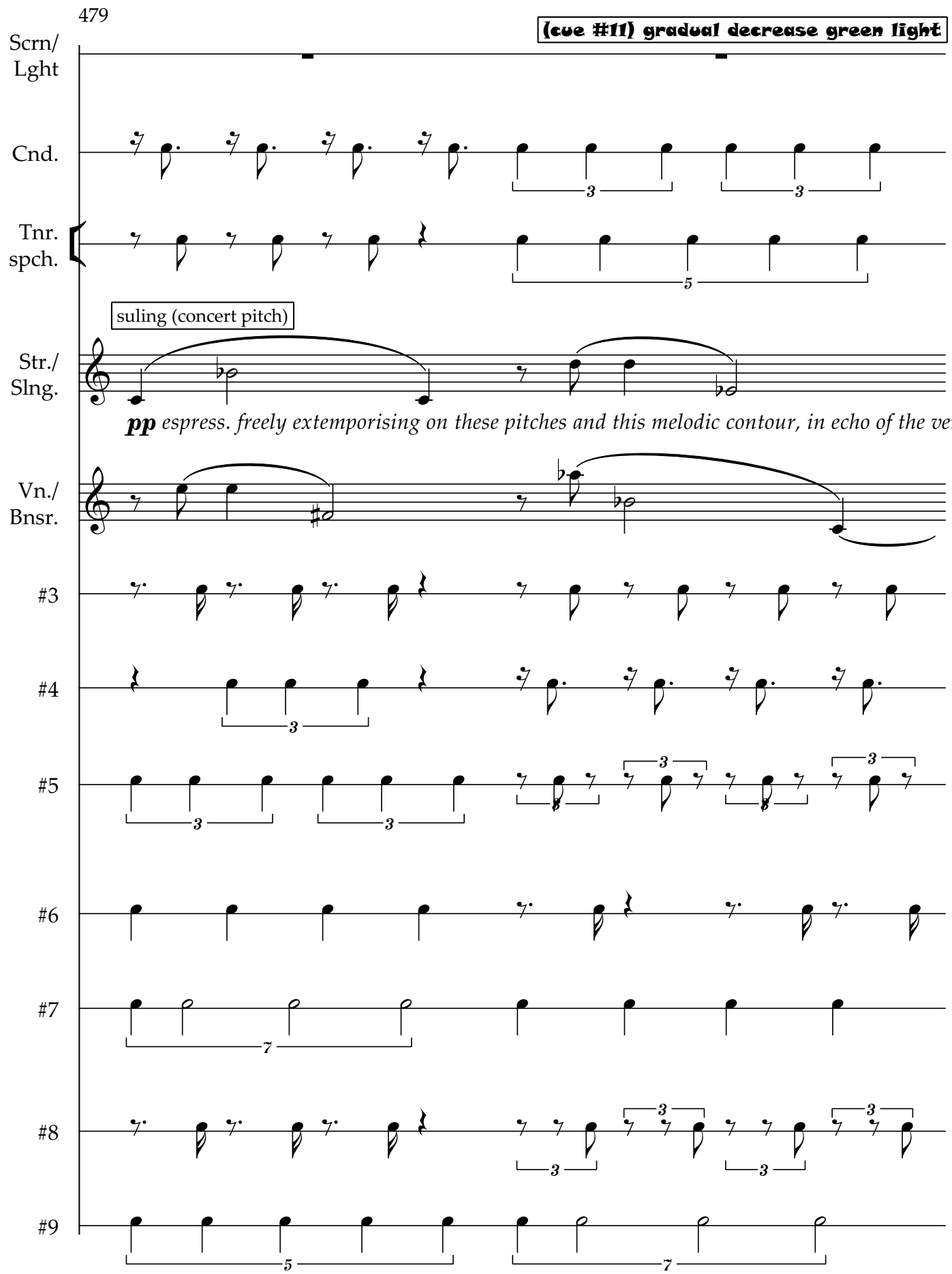

Serene ♩ = 30
469
(perfectly balanced chords without any dynamic variation)
Cnd.
Cl.
p
venu
Vn./
Bnsr.
p
Eph.
p
Accrd.
p
Mrmb.
p
Pp.
p
Vln.
p
Vlc.
p

X

476

Lights progressively fade off until complete darkness at letter Y but for the reflection of the screen.
Each player performs at an independent tempo.




479
(cue #11) gradual decrease green light
Scrn/
Lght
Cnd.
Tnr.
spch.
suling (concert pitch)
Str./
Slng.
pp espress. freely extemporising on these pitches and this melodic contour, in echo of the venu
Vn./
Bnsr.
#3
#4
#5
#6
#7
#8
#9

Y

Listen intently
Listen intently
to the silence
that follows on
your last sound.

481

Scrn/
Lght

(cue #12)
blackout

Cnd.

Tnr.
spch.

Finally, all of you,
be compassionate
and humble.

Str./
Slng.

Vn./
Bnsr.

#3

#4

#5

#6

#7

#8

#9

SPRE 30-06-2024