

Robert Casteels

Multitudes

poem opus 127
for 8-part mixed choir
S.S.A.A.T.T.B.B.
a cappella

Charming, limitless, question

MULTITUDES

*Who are you, you ask me,
wry grin across plain features
trying to be charming.*

*I find it amusing how
you attempt to put
a label on something
limitless
for I am fiery beyond measure,
a phoenix in this one-horse town.*

*My answer is that I give
raw honesty
to those who are deserving.*

*I have no time for paper tigers
and unpolished silver spoons.*

*So, dear stranger,
the real question here is:
who are you to ask?*

Duration 4'50"

Performance notes

The tempo of bar 1 to 4 is free.

A double barline indicates a tempo change.

The tempo increases stepwise: see bar 19, 30, 61, 68, 75, 109, 117 and 131.

As long as he respects the tempo gradation, the conductor is welcome to interpret the suggested character stated next to each tempo marking.

Bar 1, 29 and 67 do not need to be beaten through. Their time signatures indicate approximatively the length of a fermata.

Programme notes

Singaporean poet Adam Tie wrote a book of poems entitled *Finders & Keepers*.

I choose *Multitudes*, the thirteenth poem of a group subtitled *I am empowered* because sonic ideas immediately sprung to my mind at first reading.

The first and last verse encapsulate the idea of identity through self empowerment.

The first verse (bar 5 to 18) is a canonic stretto.

This stretto returns at rehearsal letters B, C, D and E, every time in a tighter stretto with a different meaning.

The source of inspiration of each poems was three words given to Adam Tie by strangers.

In the book these three words always precede a dedication and the title of a poem.

The introduction of the composition quotes these three inspirational words:
bar 1 corresponds to bar 29, bar 2 to 56 and 3 to 127.

The stepwise increase in tempo expresses a growing sense of urgency until the coda states the real question.

Words inspire textural intervals:

semi-tone on *wry* (bar 23), *charming* (bar 29) and *raw* (bar 97, 99-100),

major and minor thirds on all *who are you*,

superimposed fourths on *you ask me* (19-22) and *fiery* (61-66),

open fifths on *honesty* (97 and 99-100), *spoons* (107) and *here* (128-129),

sixths on *features* (27), *amusing* (46-53), *for I* (61-64) and *my answer* (95-98),

a so-called dominant ninth on *for* (55-60), *beyond measure* (67), *phoenix* with the rising glissandi (68-71), *deserving* (102) and *is* (130). This ninth chord does not function as a dominant but links to the natural harmonic series.

Bars 71-74 and 117-123 contain a touch of humour that would not be lost on a Singaporean audience.

Multitudes

Poet: Adam Tie

poem opus 127
for 8-part mixed choir S.S.A.A.T.T.B.B. a cappella

Composer: Robert Casteels

Introductory and tempo-less

  **ppp** *legato*
Start independently and sing once in your own tempo

2 **f** Short fermatas

Soprano 1
char - ming char - ming
li-mit-less

Soprano 2
char - ming char - ming
ques-tion

Alto 1
char - ming char ming
ques-tion

Alto 2
char - ming char - ming
ques-tion

Tenor 1
li-mit-less ques-tion

Tenor 2
ques-tion

Bass 1
li-mit-less ques-tion

Bass 2
ques-tion

Piano reduction (only for rehearsal purpose)

f bend to bow upright again
clap remain bent

5

Who

Who are you?

Gentle and unrhythmicized swaying back and forth between "you" and "are"
--

Gentle and unrhythmicized
swaying back and forth
between "you" and "are"

Who are you? Who are you?

Gentle and unrhythmicized swaying back and forth between "you" and "are"

A musical score for the song "The Rose Tree". It features a treble and bass clef staff. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The melody consists of a series of eighth and quarter notes, with a final half note. The accompaniment features a steady bass line with a mix of quarter and eighth notes, and a prominent eighth-note pattern in the right hand.

12

mf Who are you?

mf Who are you? you?

Gentle and unrhythmicized swaying back and forth between "you" and "are"

Back to "you" sound only

are you?

"You" sound only

you? you?

mf Who are you?

mp Who are you?

Back to "you" sound only

you?

you?

Back to "you" sound only

$$f \qquad mf$$

19

f *mf* *pp* *ppp*

You ask me, You ask me, You ask me, ask me, wry grin a - cross

f *mf* *pp* *ppp*

You ask me, You ask me, You ask me, ask me, wry grin

Nasal timbre

f *mf* *pp* *ppp*

You ask me, You ask me, You ask me, ask me, wry grin a - cross

f *mf* *pp* *ppp*

You ask me, You ask me, You ask me, ask me, wry grin

Nasal timbre

f *mf* *pp* *ppp*

You ask me, You ask me, You ask me, ask me,

f *mf* *pp* *ppp*

You ask me, You ask me, You ask me, ask me,

f *mf* *pp* *ppp*

You ask me, You ask me, You ask me, ask me,

f *mf* *pp* *ppp*

You ask me, You ask me, You ask me, ask me,

f *mf* *pp* *ppp*

You ask me, You ask me, You ask me, ask me,

○ ◡ *ppp legato*

start independently,
repeat freely in your own tempo,
intersperse repeats with
short silences

26 rit.

plain fea-tures char - ming char - ming

normal a-cross plain fea-tures char - ming char - ming

mf plain fea-tures try - ing to be char - ming char - ming

normal mf a-cross plain fea-tures try - ing to be char - ming char - ming

mf p try - ing to be char-ming

mf try - ing to be char-ming

rit.

try - ing to be char-ming

30 **B** Mistrusting ♩ = 86

ppp senza cresc.

a - mu -

a - mu - sing _____

mp

Who are you? _____

mp

Who are

mp

Who are

mp

Who are you? _____

mp

Who are you? _____

41

One solo
mp
a - mu - sing

Other S1
mp
Who are you?

I find it a - mu-sing how you at - tempt to

Who are you? I find it a - mu-sing how you at - tempt to

mp
Who are you?

mp
you?

you?

you?

49

put a la - bel some - thing

p *sub* *mp*

put a la - bel on some - thing on some thing

p sub 3

I find it a - mu - sing how you at - tempt to put a la - bel on some - thing

p sub 3

I find it a - mu - sing how you at - tempt to put a la - bel on some - thing

8

I find it a - mu - sing how you at - tempt to

I find it a - mu - sing how you at - tempt to

I find it a - mu - sing how

I find it a - mu - sing how

8

I find it a - mu - sing how

54 *mp*

on some - thing some - thing

on some - thing some - thing some - thing

pp
for

8 put a la - - bel on some - thing some - thing

8 put a la - - bel some - thing

you at - tempt to put a la - - bel

you at - tempt to put a la - - bel

3

3

3

56

ff

some - thing some - thing some - thing some - thing li - mit - less

ff

some - thing some - thing some - thing some - thing li - mit - less

pp

for

ff

8 some - thing some - thing some - thing some - thing li - mit - less

ff

8 some - thing some - thing some - thing some - thing li - mit - less

pp

for

pp

for

for

Energetic ♩ = 106

57

ff *f*

for

for I am fi-e-ry

produce a prolonged sibilant S sound by hissing

ff *f* *p* *mp*

for I am fi-e-ry for I am fi-e-ry for I am fi-e-ry

ff *f* *p* *mp*

for I am fi-e-ry for I am fi-e-ry for I am fi-e-ry

produce a prolonged sibilant S sound by hissing

8 produce a prolonged sibilant S sound by hissing

f *p* *mp* *mf*

for I am fi-e-ry for I am fi-e-ry for I am fi-e-ry for I am fi-e-ry

f *p* *mp* *mf*

for I am fi-e-ry for I am fi-e-ry for I am fi-e-ry for I am fi-e-ry

ff *f* *p*

for I am fi-e-ry for I am fi-e-ry

ff *f* *p*

for I am fi-e-ry for I am fi-e-ry

for I am fi-e-ry for I am fi-e-ry

start ***f*** together but repeat freely,
without interruption,
in independent tempi
and gradual diminuendo

71

p (Not accentuated) *f*

a phoe-nix in town town.

p (Not accentuated) *f*

a phoe-nix in town town.

f *p* *f*

nix this one-horse town town.

f

- nix in one-horse town town.

f *p* *f*

town this one-horse town town.

f

nix in this one-horse town town.

town this one-horse town.

nix in town.

nix in town.

Musical score for the song "Who Are You?". The score is written for voice and piano in 2/4 time. It consists of two systems of staves. The first system includes a vocal line and a piano accompaniment. The vocal line begins with a spoken introduction: "My ans-wer" (piano) and "My" (forte). The piano accompaniment features a melody in the right hand and a bass line in the left hand. The lyrics "Who are you?" are repeated three times. The second system continues the vocal and piano parts, with the vocal line repeating "Who are you?" and the piano accompaniment providing harmonic support. Dynamic markings include *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). The score is marked with a "Spoken" box for the vocal introduction.

88

mf Who are you? *f* My an-swer is that I give

mf Who are you? *f* My an-swer is that I give

ans - wer

you? My an-swer is that I give

you? you? My an-swer is that I give

mf Who are you?

mf Who are you? you?

you? you?

97

raw ho-nes-ty I give raw ho-nes-ty to those who are de-

raw I give raw ho-nes-ty those who are de-

raw I give raw ho-nes-ty those who are de-

raw ho-nes-ty I give raw ho-nes-ty those who are de-

My an-swer is that I give raw ho-nes-ty I give raw ho-nes-ty those who are de-

My an-swer is that I give raw ho-nes-ty I give raw ho-nes-ty those who are de-

My an-swer is that I give raw ho-nes-ty I give raw ho-nes-ty those who are de-

My an-swer is that I give raw ho-nes-ty I give raw ho-nes-ty those who are de-

102

ser - ving. I have no time for pa-per ti-gers spoons.

ser - ving. I have no time for pa-per ti-gers spoons.

ser - ving. and un - po-lished sil - ver spoons.

ser - ving. and un - po-lished sil - ver spoons.

ser - ving. I have no time for pa-per ti-gers spoons.

ser - ving. I have no time for pa-per ti-gers spoons.

ser - ving. and un - po-lished sil - ver spoons.

ser - ving. and un - po-lished sil - ver spoons.

ser - ving. I have no time for pa-per ti-gers spoons.

ser - ving. I have no time for pa-per ti-gers spoons.

ser - ving. and un - po-lished sil - ver spoons.

ser - ving. and un - po-lished sil - ver spoons.

109 **D** Aggressive ♩ = 136

109 **D** Aggressive ♩ = 136

Who are you?

you you you you you you you you

you you

you you you you you you you you

Who are you?

Who are you you you you

[illegible]

Light $\text{♩} = 146$

117 *f* *mf* *p*

So so so so so So so so so so So so so so so

f *mf* *p*

So so so so so So so so so so So so so so so

f *mf dim.*

So dear stran - ger dear stran - ger

f *mf dim.*

So dear stran - ger dear stran - ger

f *mf* *p*

So So so so so So so so so so So so so so so

f *mf* *p*

So So so so so So so so so so So so so so so

f dim. *mf dim.* *p dim.*

So dear stran - ger dear stran - ger dear stran - ger

f dim. *mf dim.* *p dim.*

So dear stran - ger dear stran - ger dear stran - ger

123

re-al ques tion here here is:

the re-al here here is:

dear stran-ger the re-al re-al ques tion here here is:

dear stran-ger the re-al here here is:

the re-al re-al ques tion here here is:

re-al re-al ques tion here here is:

here here is:

here here is:

here here is:

here here is:

131 **E**

In all voices, differentiate syllables that are stressed from those that are not and observe the displacements of the accents

who are you to ask

who are you to ask who are

who are you to ask who are you to

who are you to ask who are you to

who are you to ask who are you to ask who are

who are you to ask who are you to ask who are you

who are you to ask who are you to ask who are you to

who are you to ask who are you to ask

134

134

who are you to ask who are you to ask who are you to ask
you to ask who are you to ask who are you to ask you
ask who are you to ask who are you to ask you
ask who are you to ask who are you to ask you
you to ask who are you to ask you
to ask who are you to ask you
ask who are you to ask you
ask who are you to ask you
who are you to ask you
who are you to ask you
ask who are you to ask you
ask who are you to ask you

