

Robert Casteels

¿SIETE?... por SIETE!



First performance: Orquesta Marga Marga conducted by Luis José Recart on 12-XI-2024 in Cocón, Chile
in the frame of 6th 2024 PUENTE Festival Interoceánico: Encuentro interoceánico de culturas

Duration: 7'35"

Double bar lines indicate a change in tempo.

G.P. or Generale Pause are to be observed in tempo without rubato.

Every string player has his/her own part.

The full score contains an analysis on page 36.

Many cultures and religions load number seven with symbolism. However, in this composition for string orchestra, I played with seven with no other reason than the joy of manipulating a prime number. Why seven? because of seven. Hence the title, *¿SIETE?... por SIETE!*

Seven is omnipresent in the structure, proportions, melodies and chords of this piece especially composed for the 6th 2024 Puente Festival Interoceánico.

The opening section expresses desolation with a non-dialogue between a slow and uncertain melody in the top register of the violin and somber pizzicato in cello and bass.

Gradually the melody finds its way downwards and the pizzicato lines creep upwards.

The two lines meet in the 2nd section, a whirling presto, which gradually evaporates into the 3rd contrasting section, a limping dance with stops and goes. A modified presto returns in the 4th section that leads to a melodic climax.

The 5th section consists in another version of the presto launching into the 6th melodic section.

The 7th and last is a brilliant coda.

The whole composition is inspired by the Easter Island.

?SIETE?... por SIETE!

for string ensemble opus 139

Robert Casteels

Full score

Presto $\text{J} = 147$ 2 molto rall. 3 4 5 6 7 ,

Violin I,1
Violin I,2
Violin I,3
Violin I,4
Violin II,1
Violin II,2
Violin II,3
Violin II,4
Viola I
Viola II
Viola III
Violoncello I
Violoncello II
Double Bass

pp p mp mf f ff fff

Adagio ♩ = 70

8 A 9 10 11 12 13 14 15 16 17 18

Vn. I,1 *pp desolate* pizz.

Db. *p heavy*

19 20 21 22 23 24 25 26 27 28 29

Vn. I,1 *pppp non vib.*

Vln. I,2 *pp desolate* pizz.

Vc. II pizz. *p heavy*

Db. *pizz. p heavy*

30 31 32 33 34 35 36 37 38

Vn. I,1 *pp*

Vln. I,2 *pppp non vib.*

39 40 41 42 43 44 45 46 47 48

Vn. I,1

Vln. I,2 *pppp non vib.*

Vln. I,3 *pp desolate*

Vln. I,4 *pppp non vib.* vibrato

Vc. I pizz.

Vc. II pizz.

Db. *pizz.*

49 50 51 52 53 54 55 56 57 58

5

Vn. I,1 nat.

Vln. I,2 ***pppp***
non vib.

Vln. I,3 nat.

Vln. I,4 ***pp*** *desolate*

Vln. II,1 ***pppp***
non vib.

Vn. II,2

Vln. II,3

Vln. II,4

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

Db.

vibrato

pizz.

p *heavy*

pizz.

pizz.

pizz.

59 60 61 62 63 64 65 66 67 68 6

Vn. I,1
 Vln. I,2 nat.
 Vln. I,3 ***pppp***
non vib.
 Vln. I,4
 Vln. II,1 nat.
pp
desolate
 Vn. II,2
pppp
non vib.
 Vln. II,3 ***pppp***
non vib.

Vla. I ***pp***
desolate
 Vla. II
 Vla. III

Vc. I pizz.
 Vc. II pizz.
 Db. pizz.

7

69 70 71 72 73 74 75 76 77 78

Vn. I,1

Vln. I,2

Vln. I,3 ***pppp*** *non vib.* vibrato

Vln. I,4 ***pppp*** *non vib.* vibrato

Vln. II,1 ***pp*** *desolate* nat.

Vn. II,2 nat.

Vln. II,3 ***pp*** *desolate*

Vln. II,4 ***pppp*** *non vib.*

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

Db.

79 80 81 82 83 84 85 86 87 88

Vn. I,1
Vln. I,2
Vln. I,3
Vln. I,4
Vln. II,1
Vn. II,2
Vln. II,3
Vln. II,4
Vla. I
Vla. II
Vla. III
Vc. I
Vc. II
Db.

B

Presto $\text{♩} = 140$

89 pizz. 90 91 92 93 94 95 nat.

accel.
arco sul pont.

Vn. I,1 Vn. I,2 Vn. I,3 Vn. I,4

Vln. II,1 Vln. II,2 Vln. II,3 Vln. II,4

Vla. I Vla. II Vla. III

Vc. I Vc. II Db.

96

Vn. I,1

Vln. I,2

Vln. I,3

Vln. I,4

Vln. II,1

Vn. II,2

Vln. II,3

Vln. II,4

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

Db.

97

98

99

100

11

100 Vn. I,1 *p*
Vln. I,2 *p*
Vln. I,3 *mf*
Vln. I,4 *mf* *p*

Vln. II,1
Vn. II,2 *f* *mf*
Vln. II,3 *f* *mf*
Vln. II,4 *f*

Vla. I
Vla. II
Vla. III

Vc. I
Vc. II

Db.

104 Vn. I,1
 105 Vln. I,2
 106 Vln. I,3
 107 Vln. I,4
 12 Vln. II,1
 Vn. II,2
 Vln. II,3
 Vln. II,4
 Vla. I
 Vla. II
 Vla. III
 Vc. I
 Vc. II
 Db.

Dynamics and Articulations:

- Violin I (Vn. I,1) has slurs and dynamics V, V, V, V.
- Violin II (Vln. I,2) has slurs and dynamics V, V, V, V.
- Violin III (Vln. I,3) has slurs and dynamics V, V, V, V.
- Violin IV (Vln. I,4) has slurs and dynamics V, V, V, V.
- Cello I (Vln. II,1) has slurs and dynamics p, p, p, p.
- Double Bassoon (Db.) has slurs and dynamics V, V, V, V.
- Viola I (Vla. I) has slurs and dynamics V, V, V, V.
- Viola II (Vla. II) has slurs and dynamics f, f, f, f.
- Viola III (Vla. III) has slurs and dynamics f, f, f, f.
- Cello II (Vc. I) has slurs and dynamics nat., V, V, V.
- Cello II (Vc. II) has slurs and dynamics V, V, V, f.

Allegretto $\text{♩} = 120$

rit.

13 108 Vn. I,1 109 110 C 111

Vln. I,2 pp *pp leggiero grazioso* pp *furtivo*

Vln. I,3 pp

Vln. I,4 pp

Vln. II,1 pp

Vn. II,2 pp

Vln. II,3 pp

Vln. II,4 pp

Vla. I pp

Vla. II pp

Vla. III pp

Vc. I pp

Vc. II mf p G *Sul IV*
nat. *Sul IV*

Db. f p

117 118 119 120 121 122

Vn. I,1 Vn. I,2 Vn. I,3 Vn. I,4

p leggiero grazioso

Vln. II,1 Vln. II,2 Vln. II,3 Vln. II,4

pp furtivo

Vla. I Vla. II Vla. III

p cresc. *f*

Vc. I Vc. II

pp furtivo

p leggiero grazioso *pp furtivo*

p cresc. *f*

Db.

pp furtivo

D Subito presto $\text{♩} = 147$

123 124 125 126 16

Vla. I
 $\begin{smallmatrix} \text{B} \\ \text{3} \\ \text{4} \end{smallmatrix}$ - - - -

Vla. II
 $\begin{smallmatrix} \text{B} \\ \text{3} \\ \text{4} \end{smallmatrix}$ - - - -

Vla. III
 $\begin{smallmatrix} \text{B} \\ \text{3} \\ \text{4} \end{smallmatrix}$ - - - -

Vc. I
 $\begin{smallmatrix} \text{B} \\ \text{3} \\ \text{4} \end{smallmatrix}$ - - - -

Vc. II
 $\begin{smallmatrix} \text{B} \\ \text{3} \\ \text{4} \end{smallmatrix}$ - - - -

Db.
 $\begin{smallmatrix} \text{B} \\ \text{3} \\ \text{4} \end{smallmatrix}$ - - - -

p non cresc.

127 128 129 130

Vln. I,3
 $\begin{smallmatrix} \text{G} \\ \text{3} \end{smallmatrix}$ - - - -

Vln. I,4
 $\begin{smallmatrix} \text{G} \\ \text{3} \end{smallmatrix}$ - - - -

Vln. II,1
 $\begin{smallmatrix} \text{G} \\ \text{3} \end{smallmatrix}$ - - - -

Vn. II,2
 $\begin{smallmatrix} \text{G} \\ \text{3} \end{smallmatrix}$ - - - -

Vln. II,3
 $\begin{smallmatrix} \text{G} \\ \text{3} \end{smallmatrix}$ - - - -

Vln. II,4
 $\begin{smallmatrix} \text{G} \\ \text{3} \end{smallmatrix}$ - - - -

p non cresc.

p non cresc.

p non cresc.

p non cresc.

Vla. I
 $\begin{smallmatrix} \text{B} \\ \text{3} \end{smallmatrix}$ - - - -

Vla. II
 $\begin{smallmatrix} \text{B} \\ \text{3} \end{smallmatrix}$ - - - -

Vla. III
 $\begin{smallmatrix} \text{B} \\ \text{3} \end{smallmatrix}$ - - - -

Vc. I
 $\begin{smallmatrix} \text{B} \\ \text{3} \end{smallmatrix}$ - - - -

Vc. II
 $\begin{smallmatrix} \text{B} \\ \text{3} \end{smallmatrix}$ - - - -

Db.
 $\begin{smallmatrix} \text{B} \\ \text{3} \end{smallmatrix}$ - - - -

p

p

17 131 132 (GP) 133 E 134 135 136 137

Vn. I,1

Vln. I,2

Vln. I,3

Vln. I,4

Vln. II,1

Vn. II,2

Vln. II,3

Vln. II,4

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

D. b.

138 139 140 141 142 143 144 18

Vn. I,1
 Vln. I,2
 Vln. I,3
 Vln. I,4
 Vln. II,1
 Vn. II,2
 Vln. II,3
 Vln. II,4
 Vla. I
 Vla. II
 Vla. III
 Vc. I
 Vc. II
 Db.

19

145 146 147 148 149 150 151

Vn. I,1 Vn. I,2 Vn. I,3 Vn. I,4

Vln. II,1 Vln. II,2 Vln. II,3 Vln. II,4

Vla. I Vla. II Vla. III

Vc. I Vc. II

D. b.

f

mf

f

mf

f

mf

f

p

f

p

f

p

f

152 153 154 155 156 20

Vn. I,1 Vn. I,2 Vn. I,3 Vn. I,4
ff *ff* *ff* *ff*

Vln. II,1 Vn. II,2 Vln. II,3 Vln. II,4
ff *ff* *ff* *ff*

Vla. I Vla. II Vla. III
ff *ff* *ff*

Vc. I Vc. II
ff *ff*

Db.
ff

20

21

157

Vn. I,1

Vln. I,2 **p spiccato**

Vln. I,3 **p spiccato**

Vln. I,4 **p spiccato**

Vln. II,1

Vn. II,2

Vln. II,3

Vln. II,4

Vla. I

Vla. II **p spiccato**

Vla. III **p spiccato**

Vc. I **p spiccato**

Vc. II **p spiccato**

Db. **p**

This musical score page contains ten staves, each representing a different instrument or section of the orchestra. The instruments are: Vn. I,1; Vln. I,2; Vln. I,3; Vln. I,4; Vln. II,1; Vn. II,2; Vln. II,3; Vln. II,4; Vla. I; Vla. II; Vla. III; Vc. I; Vc. II; and Db. The score is divided into four measures, numbered 157 through 160. Measure 157 starts with a key signature of F# major (one sharp). Measures 158, 159, and 160 start with a key signature of G major (no sharps or flats). Measure 160 ends with a fermata over the final measure. The instrumentation includes four violins (I, II, III, IV), four violas (I, II, III, IV), two cellos (I, II), and one double bass (Db). The music features various rhythmic patterns, primarily eighth and sixteenth notes, and dynamic markings such as 'p' (piano) and 'p spiccato' (piano with a spiccato bowing technique). Measure 157 consists mostly of rests. Measures 158, 159, and 160 show more active playing, with the violins and violas providing the primary harmonic foundation.

F

161 162 163. 164 165 22

Vn. I,1 Vln. I,2 Vln. I,3 Vln. I,4

Vln. II,1 Vn. II,2 Vln. II,3 Vln. II,4

Vla. I Vla. II Vla. III

Vc. I Vc. II

D. b.

pp

pp

pp

pp

23

166 Vn. I,1 *p*

167 Vln. I,2 -

168 Vln. I,3 *p*

169 Vln. I,4 *mp*

170 Vln. II,1 *ppp*

171 (GP)

Vln. II,2 -

Vln. II,3 *p*

Vln. II,4 *mp*

Vln. II,5 *ppp*

(GP)

Vla. I *p*

Vla. II -

Vla. III *p*

Vla. IV *mp*

Vc. I -

Vc. II *p*

Vc. III *ppp*

(GP)

Vc. IV *mp*

Vc. V *ppp*

(GP)

Db. -

ppp

25

180 181 182 183 184 185 186 187

Vn. I,1 (GP) *ffff* (GP) (GP) *ff* (GP) (GP) *ff*

Vln. I,2 (GP) *ffff* (GP) (GP) *ff* (GP) (GP) *ff* (GP) (GP) *ff* (GP) (GP) *ff* (GP) (GP) *ff*

Vln. I,3 (GP) *ffff* (GP) (GP) *ff* (GP) (GP) *ff* (GP) (GP) *ff* (GP) (GP) *ff* (GP) (GP) *ff*

Vln. I,4 (GP) *ffff* (GP) (GP) *ff* (GP) (GP) *ff* (GP) (GP) *ff* (GP) (GP) *ff* (GP) (GP) *ff*

Vln. II,1 (GP) *ffff* (GP) (GP) *ff* (GP) (GP) *ff* (GP) (GP) *ff* (GP) (GP) *ff* (GP) (GP) *ff*

Vn. II,2 (GP) *ffff* (GP) (GP) *ff* (GP) (GP) *ff* (GP) (GP) *ff* (GP) (GP) *ff* (GP) (GP) *ff*

Vln. II,3 (GP) *ffff* (GP) (GP) *ff* (GP) (GP) *ff* (GP) (GP) *ff* (GP) (GP) *ff* (GP) (GP) *ff*

Vln. II,4 (GP) *ffff* (GP) (GP) *ff* (GP) (GP) *ff* (GP) (GP) *ff* (GP) (GP) *ff* (GP) (GP) *ff*

Vla. I (GP) *ffff* (GP) (GP) *ff* (GP) (GP) *ff* (GP) (GP) *ff* (GP) (GP) *ff* (GP) (GP) *ff*

Vla. II (GP) *ffff* (GP) (GP) *ff* (GP) (GP) *ff* (GP) (GP) *ff* (GP) (GP) *ff* (GP) (GP) *ff*

Vla. III (GP) *ffff* (GP) (GP) *ff* (GP) (GP) *ff* (GP) (GP) *ff* (GP) (GP) *ff* (GP) (GP) *ff*

Vc. I (GP) *ffff* (GP) (GP) *ff* (GP) (GP) *ff* (GP) (GP) *ff* (GP) (GP) *ff* (GP) (GP) *ff*

Vc. II (GP) *ffff* (GP) (GP) *ff* (GP) (GP) *ff* (GP) (GP) *ff* (GP) (GP) *ff* (GP) (GP) *ff*

Db. (GP) *ffff* (GP) (GP) *ff* (GP) (GP) *ff* (GP) (GP) *ff* (GP) (GP) *ff* (GP) (GP) *ff*

G

188 189 190

Vn. I,1
Vn. I,2
Vn. I,3
Vn. I,4
Vln. II,1
Vn. II,2
Vln. II,3
Vln. II,4
Vla. I
Vla. II
Vla. III
Vc. I
Vc. II
Db.

27

191 Vn. I,1
Vln. I,2
Vln. I,3
Vln. I,4

192 Vln. II,1
Vn. II,2
Vln. II,3
Vln. II,4

193 Vla. I
Vla. II
Vla. III
Vc. I
Vc. II
Db.

28

194 195 196 197

Vn. I,1 *mp*

Vln. I,2 *mp* *pp*

Vln. I,3 *mp*

Vln. I,4 *mp* *pp*

Vln. II,1 *mp*

Vn. II,2 *mp* *pp*

Vln. II,3 *mp*

Vln. II,4 *mp* *pp*

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II *mf*

Db. *mf*

29

198 199 200 201 H 202

Vn. I,1
Vln. I,2
Vln. I,3
Vln. I,4
Vln. II,1
Vn. II,2
Vln. II,3
Vln. II,4
Vla. I
Vla. II
Vla. III
Vc. I
Vc. II
Db.

30

203 204 205 206 207 208 209

Vn. I,1

Vln. I,2

Vln. I,3

Vln. I,4

Vln. II,1

Vn. II,2

Vln. II,3

Vln. II,4

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

D. b.

pizz.

pizz.

pizz.

pizz.

pizz.

ff

pizz.

ff

pizz.

ff

pizz.

ff

216 217 pizz. 218 219 220 221 pizz. 32

Vn. I,1
 Vln. I,2
 Vln. I,3
 Vln. I,4
 Vln. II,1
 Vn. II,2
 Vln. II,3
 Vln. II,4
 Vla. I
 Vla. II
 Vla. III
 Vc. I
 Vc. II
 Db.

<img alt="Musical score for orchestra and double bass. The score consists of ten staves. The first four staves are for strings: Vn. I,1; Vln. I,2; Vln. I,3; Vln. I,4. The next four staves are for strings: Vln. II,1; Vn. II,2; Vln. II,3; Vln. II,4. The last two staves are for woodwind: Vla. I; Vla. II; Vla. III. The double bass part is on the bottom staff. Measure 216: Vn. I,1 has a fermata. Measures 217-219: Vln. I,2, Vln. I,3, Vln. I,4 play eighth-note patterns with 'pizz.' markings. Measures 220-221: Vln. I,2, Vln. I,3, Vln. I,4 play eighth-note patterns with dynamics 'p' and 'pizz.'. Measures 32: Vln. I,2, Vln. I,3, Vln. I,4 play eighth-note patterns with dynamics 'p' and 'pizz.'. Measures 217-219: Vln. II,1, Vn. II,2, Vln. II,3, Vln. II,4 play eighth-note patterns with 'pizz.' markings. Measures 220-221: Vln. II,1, Vn. II,2, Vln. II,3, Vln. II,4 play eighth-note patterns with dynamics 'p' and 'pizz.'. Measures 32: Vln. II,1, Vn. II,2, Vln. II,3, Vln. II,4 play eighth-note patterns with dynamics 'p' and 'pizz.'. Measures 217-219: Vla. I, Vla. II, Vla. III play eighth-note patterns with 'pizz.' markings. Measures 220-221: Vla. I, Vla. II, Vla. III play eighth-note patterns with dynamics 'pp furtivo' and 'p' and 'pizz.'. Measures 32: Vla. I, Vla. II, Vla. III play eighth-note patterns with dynamics 'p' and 'pizz.'. Measures 217-219: Vc. I, Vc. II play eighth-note patterns with 'pizz.' markings. Measures 220-221: Vc. I, Vc. II play eighth-note patterns with dynamics 'p' and 'pizz.'. Measures 32: Vc. I, Vc. II play eighth-note patterns with dynamics 'p' and 'pizz.'. Measures 217-219: Db. plays eighth-note patterns with 'pizz.' markings. Measures 220-221: Db. plays eighth-note patterns with dynamics 'p' and 'pizz.'.
 </p>

222 223 224 225 arco sul pont. 226

Vn. I,1 Vln. I,2 Vln. I,3 Vln. I,4

Vln. I,1 Vln. I,2 Vln. I,3 Vln. I,4

Vln. II,1 Vn. II,2 Vln. II,3 Vln. II,4

Vla. I Vla. II Vla. III

Vc. I Vc. II

Db.

Detailed description: The musical score consists of ten staves of music. The top four staves are for the string section: Vn. I,1 (Violin I, 1st position); Vln. I,2 (Violin I, 2nd position); Vln. I,3 (Violin I, 3rd position); and Vln. I,4 (Violin I, 4th position). The next four staves are for the second violin section: Vln. II,1 (Violin II, 1st position); Vn. II,2 (Violin II, 2nd position); Vln. II,3 (Violin II, 3rd position); and Vln. II,4 (Violin II, 4th position). The bottom two staves are for the double bass section: Vla. I (Double Bass I) and Vla. II (Double Bass II). The score is divided into measures by vertical bar lines. Measure 222 starts with a rest for all parts. Measure 223 begins with a rest for Vn. I,1, followed by a short note for Vln. I,2. Measure 224 starts with a rest for Vln. I,3, followed by a short note for Vln. I,4. Measure 225 begins with a rest for Vln. II,1, followed by a short note for Vn. II,2. Measure 226 begins with a rest for Vla. I, followed by a short note for Vla. II. The dynamics and performance instructions are as follows:

- Measure 222:** Vn. I,1 rests; Vln. I,2 plays a short note.
- Measure 223:** Vn. I,1 rests; Vln. I,2 plays a short note.
- Measure 224:** Vln. I,3 rests; Vln. I,4 plays a short note.
- Measure 225:** Vln. II,1 rests; Vn. II,2 plays a short note.
- Measure 226:** Vla. I rests; Vla. II plays a short note.

The dynamics and performance instructions are placed above the staff or directly on the note heads. For example, in measure 225, the instruction "ppp" is placed above the staff for Vln. II,1, and "arco sul pont." is placed above the staff for Vn. II,2. In measure 226, the instruction "ppp" is placed above the staff for Vla. I, and "arco sul pont." is placed above the staff for Vla. II.

rit.

227 228 229 230 231

$\text{♩} = 70$

molto accel.**Grand ♩ = 70**

232 233 234 235 236 237 238 239 240 241 242 243 244 245

Vn. I,1

Vln. I,2

Vln. I,3

Vln. I,4

Vln. II,1

Vn. II,2

Vln. II,3

Vln. II,4

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

Db.

B
A
T
A
M
-
11
-
II
-
2024

ANALYSIS

This piece was composed in 7 days (3, 7, 9 and 10-II-2024, 25-VI and 5-VII-2024 when the first 7 and last 15 bars were added).

Total number of bars = 245 or $7 \times 5 \times 7$. Seven rehearsal letters. Seven bars in the time signature of $\frac{7}{8}$, seven bars in $\frac{7}{4}$, 14 bars in $\frac{1}{4}$.
 Intro = $7\text{d}.$ / Section 1 = $259\text{d}.$ or 37×7 / Section 2 = $49\text{d}.$ / Section 3 = $49\text{d}.$ / Section 4 = $30\text{d}.$ / Section 4 = $49\text{d}.$ / Section 5 = $105\text{d}.$ /
 Section 6 = $21\text{d}.$ / Section 7 = $238\text{d}.$ / Coda = $28\text{d}.$ Tempo markings are multiple of 7.



Introduction (beginning): 7 entrances to establish the main chord. Tempo @ 147 + rit.

MAIN CHORD

bar 1 to 7 = reverse of bar 231 to 244, from bottom to top to bottom, ritenuto with 7 dynamics
fff, ff, f, mf, mp, p and pp



Section 1 (letter A, bar 8): fugato with 7 entrances of the subject. Tempo @ 70

Subject 1
Pitch F
VI I,1 (bar 8)

Subject 1
Pitch E
VI I,2 (bar 20)

Subject 2
Pitch F
VI I,1 (bar 30)

Subject 1
Pitch C#
VI I,3 (bar 40)

Each first pitch forms the MAIN CHORD of 7 pitches

Subject 2
Pitch E
VI I,2 (bar 39)



Subject 1
Pitch A
VI I,4 (bar 49)

Subject 1
Pitch Eb
VI II,1 (bar 59)

Subject 1
Pitch Eb
VI II,3 (bar 69)

Subject 1
Pitch A
VIc 1 (bar 79) → Vla 2 (bar 86)

Subject 2
Pitch Db
VI I,3 (bar 49)

Subject 2
Pitch A
VI I,4 (bar 59)

Subject 2
Pitch Eb
VI II,1 (bar 69)

Subject 2
Pitch A
Vla 3 (bar 79)

Subject 1
Pitch G
Vla 1 (bar 59)

Subject 1
Pitch Eb
VI II,2 (bar 69)

Subject 1
Pitch A
Vlc 2 (bar 79)

Subject 2
Pitch A
Cb (bar 79)



Section 1 (letter A): 7 entrances of the countersubject

Each first pitch forms the MAIN CHORD of 7 pitches

Retrograde VI I,1 (bar 50)

Pitch D# Vlc 1 (bar 46)

Pitch G Vlc 2 (bar 27)

Pitch G Vlc 2 (bar 46)

Pitch A Cb (bar 17)

Pitch A Cb (bar 27)

Pitch A Cb (bar 46)

Retrograde VI I,1 (bar 59 and 70)

Retrogr. VI I,2 (bar 59 and 70)

Pitch E Vla 1 (bar 76)

Retrograde VI I,1 (bar 79)

Retrogr. VI 1,2,3,4 (bar 79)

Pitch E Vla 1 (bar 76)

Pitch C# Vla 3 (bar 76)

Retrogr. VI I,2 (bar 79)

Pitch C# Vla 2 (bar 76)

Pitch A Vla 2 (bar 76)

Pitch A Vla 3 (bar 76)

Pitch D# Vlc 1 (bar 76)

Pitch G Vlc 2 (bar 76)

Pitch A Cb (bar 76)

Pitch A Cb (bar 76)

Section 2 (letter B, bar 95): 14 entrances of the 1st swarm. Tempo @ 140

Pitch F VI I,4 (bar 86)

Pitch E VI II,1 (bar 86)

Pitch C# VI II,2 (bar 86)

Pitch A VI II,3 (bar 86)

Pitch D# VI II,4 (bar 86)

Pitch G Vla 1 (bar 86)

Pitch A Vlc 1 (bar 86)

< the subject

Pitch F VI I,1 (bar 95)

Pitch F VI I,2 (bar 96)

Pitch E VI I,3 (bar 97)

Pitch E VI I,4 (bar 98)

Pitch C# VI I,1 (bar 99)

Pitch C# VI II,2 (bar 100)

Pitch A Vlc 2 (bar 107)

< the counter-subject

Pitch D# Vla 1 (bar 103)

Pitch A VI II,4 (bar 102)

< the subject

< the counter-subject

Section 3 (letter C, bar 110) Tempo @ 120
7 entrances of a dance theme

Pitch D[#] Vla 2 (bar 104) Pitch D VI I,1 (bar 110)

Pitch B^b VI II,1 (bar 112)

Pitch G Vlc 1 (bar 106) Pitch E Vla 3 (bar 113)

Pitch E VI II,3 (bar 114)

Pitch A Cb (bar 108) Pitch C Vla 1 (bar 114)

Pitch D^b VI I,3 (bar 117)

Pitch G Vlc 2 (bar 117)

MAIN CHORD transposed min 3rd down

246 Mi minor CHORD bar 110 to 121

Bar 113, 115, 116, 118, 119 and 120: each instrument plays once his swarm motive from part 2

stretto of all 7 entrances *p cresc.*
bar 121, 122

Section 4 (letter D, bar 123): 2nd swarm. Tempo @ 147

Every 2 ♩, 14 entrances from bottom to top, non legato

bar 132 = silent Generale Pause

Section 5 (letter E, bar 133): Cantus

STRETTO

Four melodies are based on the whole tone mode

Ascending melody (= Mel. 1) starting on E, VI II, bar 133, with VI I playing the resonances *p* Mel. 1, Vlcs + Cb bar 145

Descending melody (= Mel. 2) starting on D, Vlas and Vlcs, bar 136, with VI II playing the resonances *mp* Mel. 3, Vlas bar 146

Ascending melody (= Mel. 3) starting on E, VI I, bar 139, with VI II playing the resonances *mf* Mel. 2, VI II bar 147

Descending melody (= Mel. 4) starting on D, Vlas and Vlc 1, bar 142, with VI II 1,2,3 + Vlc 2 playing the resonances *f* Mel. 4, VI I bar 148

Bar 150: superimposition of all 4 melodies without final pitch in **f**

Bar 156: overlap with the 3rd swarm

Bar 152: different superimposition of all 4 melodies with final pitch in **ff**

Section 6 (bar 156): 3rd swarm

Every 1 \downarrow , 14 entrances from middle to extreme registers, spiccato, diminuendo on the last 7 \downarrow
with rhythmic liquidation in VI I2,4, VI II2,4, Vla 2, Vlc 2 and Cb



Section 7 (letter F, bar 163): homorhythm

Gradual liquidation by omitting the **last** pitch with terrace crescendo

pp
bar 163 to 165

Superimposition of 4 melodies
bar 184 to 187 = 152 to 155

bar 188 to 200
stretto of countersubject in retrograde

always 7 pitches descending entrances 1 \downarrow from top to bottom

gradual modulation from e minor to the MAIN CHORD
(bar 168)

(bar 181)

initial pitches of entries = MAIN CHORD

MAIN CHORD tenuto **pp** appears from top to bottom from bar 195

bar 168 = 165 without beat 3 in **p**
bar 171 = 168 without beat 1 in **mp**
bar 173 = 170 without beat 2 in **mf**
bar 176 = 173 without beat 1 in **f**
bar 178 = 175 without beat 1 in **ff**
bar 181 = 178 without beat 1 in **fff**



Homorhythmy with gradual liquidation
by omitting the **first** pitch with terrace diminuendo

Mi minor CHORD

bar 204-206 = 201-203 without 1st pitch of 201 in **fff**
bar 207-209 = 204-206 without beat 1 of 204 in **ff**
bar 210-212 = 207-209 without beat 2 of 207 in **f**
bar 214-215 = 210-212 without 210 in **mf**
bar 217-218 = 214-215 without beat 1 of 214 in **mp**
bar 220-221 = 217-218 without 218 in **p**
bar 224 = 221 without beat 1 in **pp**

Bar 212, 216, 219, 220 and 222 to 224:
each instrument plays once his swarm motive from part 2 in the same order as in bars 113 to 120

bar 229 to 230



Coda (bar 231): 7 entrances to establish the main chord

MAIN CHORD

Mi Major CHORD. Tempo @ 70

bar 231 to 244 = reverse of bar 1 to 7
from top to bottom, accelerando with 7 dynamics
pp, p, mp, mf, f, ff and fff

bar 245 (245 = 7x5x7)