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 too 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 celli 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 ♩ = 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

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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.

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

pppp *non vib.*

Vln. I,2

pp

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

Vn. I,1

nat.

Vln. I,2

vibrato

pppp
non vib.

Vln. I,3

Vln. I,4

nat.

pp *desolate*

Vln. II,1

vibrato

pppp
non vib.

Vn. II,2

Vln. II,3

Vln. II,4

Vla. I

Vla. II

Vla. III

pizz.

p *heavy*

Vc. I

pizz.

Vc. II

pizz.

Db.

pizz.

59 60 61 62 63 64 65 66 67 68

Vn. I,1

Vln. I,2

nat.

Vln. I,3

pppp
non vib.

Vln. I,4

nat.

Vln. II,1

pp
desolate

Vn. II,2

vibrato

pppp
non vib.

Vln. II,3

vibrato

pppp
non vib.

Vla. I

pp
desolate

Vla. II

pizz.

p *heavy*

Vla. III

pizz.

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

pizz.

p *heavy*

Vla. II

pizz.

Vla. III

pizz.

Vc. I

pizz.

Vc. II

pizz.

Db.

79 80 81 82 83 84 85 86 87 88

8

Vn. I,1

Vln. I,2

Vln. I,3

nat.

Vln. I,4

pizz.

p *heavy*

Vln. II,1

pizz.

p *heavy*

Vn. II,2

pizz.

p *heavy*

Vln. II,3

pizz.

p *heavy*

Vln. II,4

pizz.

p *heavy*

Vla. I

arco

pppp

non vib.

arco

Vla. II

pppp

non vib.

arco

Vla. III

pp *desolate*

Vc. I

arco

pizz.

p *heavy*

Vc. II

arco

Db.

arco

B

accel. **Presto ♩ = 140**

89 90 91 92 93 94 95

Vn. I,1 — pizz. — arco sul pont. — nat. — *f*

Vln. I,2 — pizz. — arco sul pont.

Vln. I,3 — pizz. — arco sul pont.

Vln. I,4 — arco sul pont.

Vln. II,1 — arco sul pont.

Vn. II,2 — arco sul pont.

Vln. II,3 — arco sul pont.

Vln. II,4 — arco sul pont.

Vla. I — arco sul pont.

Vla. II — pizz. — arco sul pont.

Vla. III — pizz. — arco sul pont.

Vc. I — arco sul pont.

Vc. II — pizz. — arco sul pont.

Db. — pizz. — arco sul pont.

96 97 98 99 10

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.

mf *f* nat.

100 101 102 103

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.

p mf p mf p mf p mf f mf f mf f nat.

104 105 106 107 12

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.

nat.

13

rit. Allegretto ♩ = 120

108 109 110 C 111

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.

pp *p leggiero grazioso* *pp furtivo*

pp furtivo

pp

mf *p*

G

Sul IV

nat.

f *p*

Sul IV

112 113 114 115 116

Vn. I,1
Vln. I,2
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.

E
B
E
G
B

Sul II
Sul II
Sul IV
Sul III

p leggiero grazioso
pp furtivo

117 118 119 120 121 122

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.

p leggiero grazioso *pp furtivo* *p cresc.* *f*

123 D **Subito presto** ♩ = 147 124 125 126

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

p non cresc.

127 128 129 130

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.

p non cresc.

131 132 133 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
Db.

(GP)

mf *f* *ff*

138 139 140 141 142 143 144

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.

ff f

145 146 147 148 149 150 151

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.

f *mf* *mp* *p*

152 153 154 155 156

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.

ff

p spiccato

157 158 159 160

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.

p spiccato

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

Db.

pp

166 167 168 169 170 171

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.

p *mp* *ppp* (GP)

172 173 174 175 176 177 178 179

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.

(GP)

mf *f* *ff* *p*

180 181 182 183 184 185 186 187

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.

(GP)

fff *ff*

G

188 189 190

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.

f

191 192 193

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.

194 195 196 197

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.

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.

fff

p

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
Db.

ff

pizz.

210 211 212 213 214 215

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.

f *pp furtivo* *mf* pizz.

216 217 218 219 220 221

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.

pizz. mp p
arco pp furtivo

222 223 224 225 226

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.

arco sul pont.
arco
pizz.
furtivo
pp
ppp

rit.

♩ = 70

227 228 229 230 231

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.

nat.

E

Sul II

pp

B

G

Sul IV

B

Sul III

G

Sul IV

Sul IV

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.

(GP)

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 7x5x7. Seven rehearsal letters. Seven bars in the time signature of $^{7}_{8}$, seven bars in $^{7}_{4}$, 14 bars in $^{1}_{4}$.
Intro = 7𝅗𝅥/ Section 1 = 259𝅗𝅥 or 37x7/ Section 2 = 49𝅗𝅥/ Section 3 = 49𝅗𝅥/ Section 4 = 30𝅗𝅥/ Section 4 = 49𝅗𝅥/ Section 5 = 105𝅗𝅥/
Section 6 = 21𝅗𝅥/ Section 7 = 238𝅗𝅥/ Coda = 28𝅗𝅥. 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**
Vl I,1 (bar 8)

Subject 1
Pitch **E**
Vl I,2 (bar 20)

Subject 2
Pitch **F**
Vl I,1 (bar 30)

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

Each first pitch forms the MAIN CHORD of 7 pitches

Subject 2
Pitch **E**
Vl I,2 (bar 39)

Subject 1
Pitch **A**
Vl I,4 (bar 49)

Subject 1
Pitch **E*b***
Vl II,1 (bar 59)

Subject 1
Pitch **E*b***
Vl II,3 (bar 69)

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

Subject 2
Pitch **D*b***
Vl I,3 (bar 49)

Subject 2
Pitch **A**
Vl I,4 (bar 59)

Subject 2
Pitch **E*b***
Vl II,1 (bar 69)

Subject 2
Pitch **A**
Vla 3 (bar 79)

Subject 1
Pitch **G**
Vla 1 (bar 59)

Subject 1
Pitch **E*b***
Vl 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 Vl 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 Vl I,1 (bar 59 and 70)

Retrograde Vl I,1 (bar 79)

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

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

Pitch **E** Vla 1 (bar 76)

Pitch **E** Vla 1 (bar 76)

Pitch **C**# Vla 3 (bar 76)

Retrogr. Vl 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 **D**# Vlc 1 (bar 76)

Pitch **G** Vlc 2 (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

Every 3 ♩, 14 entrances from top to bottom, legato

Pitch **F** Vl I,4 (bar 86)

< the subject

< the counter-subject

< the subject

Pitch **F** Vl I,1 (bar 95)

Pitch **F** Vl I,2 (bar 96)

Pitch **D**# Vla 1 (bar 103)

Pitch **E** Vl II,1 (bar 86)

Pitch **C**# Vl II,2 (bar 86)

Pitch **E** Vl I,3 (bar 97)

Pitch **E** Vl I,4 (bar 98)

Pitch **G** Vla 3 (bar 105)

Pitch **A** Vl II,3 (bar 86)

Pitch **D**# Vl II,4 (bar 86)

Pitch **C**# Vl I,1 (bar 99)

Pitch **C**# Vl II,2 (bar 100)

Pitch **A** Vlc 2 (bar 107)

Pitch **G** Vla 1 (bar 86)

Pitch **A** Vlc 1 (bar 86)

Pitch **A** Vl II,3 (bar 101)

Pitch **A** Vl II,4 (bar 102)

< the counter-subject

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

MAIN CHORD

Mi minor CHORD

246

Pitch **D**♯ Vla 2 (bar 104)

Pitch **D** Vl I,1 (bar 110)

transposed min 3rd down

bar 110 to 121

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

Pitch **B**♭ Vl II,1 (bar 112)

Pitch **G** Vlc 1 (bar 106)

Pitch **E** Vla 3 (bar 113)

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

Pitch **E** Vl II,3 (bar 114)

Pitch **A** Cb (bar 108)

Pitch **C** Vla 1 (bar 114)

Pitch **D**♭ Vl I,3 (bar 117)

Pitch **G** Vlc 2 (bar 117)

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

Four melodies are based on the whole tone mode

STRETTO

p

Ascending melody (= Mel. 1) starting on E, Vl II, bar 133, with Vl I playing the resonances

Mel. 1, Vlcs + Cb bar 145

mp

Decending melody (= Mel. 2) starting on D, Vlas and Vlcs, bar 136, with Vl II playing the resonances

Mel. 3, Vlas bar 146

mf

Ascending melody (= Mel. 3) starting on E, Vl I, bar 139, with Vl II playing the resonances

Mel. 2, Vl II bar 147

f Mel. 4, Vl I bar 148

Decending melody (= Mel. 4) starting on D, Vlas and Vlc 1, bar 142, with Vl II 1,2,3 + Vlc 2 playing the resonances

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

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

Bar 156: overlap with the 3rd swarm

Section 6 (bar 156): 3rd swarm

Every 1 ♩, 14 entrances from middle to extreme registers, spiccato, diminuendo on the last 7♩
with rhthmic liquidation in Vl I2,4, Vl II2,4, Vla 2, Vlc 2 and Cb

Section 7 (letter F, bar 163): homorythmy

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

Superimposition of 4 melodies

bar 188 to 200
stretto of countersubject in retrograde

1 2 3 4 5 6 6

pp
bar 163 to 165

bar 184 to 187
=
152 to 155

always 7 pitches descending entrances 1 ♩ from top to bottom

gradual modulation from e minor to the MAIN CHORD

(bar 168)

(bar 181)

intial pitches of entries = MAIN CHORD

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***

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

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

Mi minor CHORD

bar 229 to 230

bar 204-206 = 201-203 without 1st pitch of 201 in ***fff***
bar 207-209 = 204-206 without beat 1of 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

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)