Seven Towers

1-7

Cycle for Large Orchestra and Choir

Seven joined Pieces

by

Cécile Marti

2012 - 2015
Preface

**Seven Towers** is an orchestral cycle of seven pieces which lasts 78 minutes in its total duration. Within the overall duration each single piece lasts between 6 and 19 minutes, and each can be performed independently. Thus, the composition may be performed either individually or else as an entire concert event of all seven pieces. As an entire work the pieces are structured as an ongoing continuum without interruption between the seven parts. The first part **Seven Towers 1 – Seven Spaces** establishes the micro-structure of the whole cycle. It is divided into seven sections (spaces) as an equivalent to the macro-structure of six further pieces in succession (Seven Towers 2-7). Most of the musical material for the rest of the cycle is established in Seven Towers 1.

Seven Towers is part of a creative research project on temporal development. Seven different time types were set up to focus the listener’s perception of the diversity of musical development. For instance, a time structure of distinctively slow motion without direction contrasts with a time structure of on-going continuous transformation. Each of the seven spaces (in Seven Towers 1) and their respective pieces (Seven Towers 1-7) are devoted to a different type of musical time. Seven Towers was partly inspired by the beautiful chain of nine towers, called Museggtürme, situated in Lucerne. These historic towers appear in diverse architectural shapes (seven are distinguished from each other) which together build up a higher unity. Seven Towers invites the listener to follow sound spaces over an extended span of time, as a large scale imaginary musical journey.

The world premiere of the whole cycle was given by the Sinfonieorchester Biel-Solothurn conducted by Kaspar Zehnder on 14 April 2016 in Biel, Switzerland. CM
List of the Seven Pieces

Seven Towers 1, 2012-2013
Commissioned by the Konzert Theater Bern - Œuvre Suisse # 16
Dedicated to Mario Venzago
Duration: 16 minutes

Seven Towers 2, 2013
Sponsored by Bettina Ricklin
Dedicated to Bettina Ricklin
Duration: 8 minutes

Seven Towers 3, 2014
Commissioned by the SOBS - Sinfonieorchester Biel Solothurn,
Supported by Fondation Suisa, Pro Helvetia, Ernst von Siemens Stiftung
Duration: 10 minutes

Seven Towers 4, 2014
Commissioned by the SOBS - Sinfonieorchester Biel Solothurn,
Supported by Fondation Suisa, Pro Helvetia, Ernst von Siemens Stiftung
Duration: 6 minutes

Seven Towers 5, 2015
Commissioned by the SOBS - Sinfonieorchester Biel Solothurn,
Supported by Fondation Suisa, Pro Helvetia, Ernst von Siemens Stiftung
In remembrance of my cousin Selina Buchmann
Duration: 12 minutes

Seven Towers 6, 2015
Commissioned by the Geneva Camerata
Duration: 7 minutes

Seven Towers 7, 2015
Sponsored by Bettina Ricklin
Dedicated to Fritz Marti
Duration: 19 minutes

Total Duration: 78 Minutes
Instrumentation

3 Flutes (1-3 doubling Piccolo)
3 Oboes
3 Clarinets in Bb (2nd doubling Clarinet in Eb, 3rd doubling Bass Clarinet)
3 Bassoons (3rd doubling Contrabassoon)
4 Horns in F
3 Trumpets in C (3rd doubling Trumpet in Eb)
3 Trombones
1 Tuba
4 Percussionists (see list)

Accordion, tuned in quarter tones*
Piano, six pitches are tuned one quarter tone lower, six detuned pitches:

Celesta (played by the pianist), sound one octave higher
2 Harps (1 player) - Harp 1 tuned normally, Harp 2 with the following pitches detuned:

Strings (12-10-8-6-6)

Choir: S-A-T-Bar-B (approx. 40 singers)

Percussion 1
Timpani
Glockenspiel, sounding two octaves higher
1 Cymbal, Ride 22"
Crash Cymbal
Snare Drum
Gongs, pitches:
Crotales, pitches:
Guiro
2 Goat Bells

Percussion 2
Vibraphone
2 suspended Cymbals, medium and high
Sizzle Cymbal
Crotales, pitches:
Watergong:

Percussion 3
Large Bass Drum
1 Tom-Tom (low)
1 Wood-block
7 Temple-blocks
Crotale, pitches:
Gongs, pitches:
Suspended Cymbal, Ride 22"
Watergong:

Percussion 4
Marimba:
Tam-Tam ø 80 cm
5 Tom-Toms
Crotale, pitches:
2 Bongos
Guiro
Triangle
Tubular Bells, pitches:

* To obtain the accordion tuned in quarter tones please contact: www.cecilemarti.ch
or www.carboneon.com

All transposing instruments are written in C, (with the normal octave transpositions).

\[ \text{\ding{196}} \text{\ding{196}} \text{\ding{196}} = \text{The arrows indicate a quarter tone deviation (lower or higher depending on the direction of the arrowhead) starting on the natural, sharp or flat pitch.} \]
Seven Towers 1

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

B. Cl. 1

Perc. 1

Perc. 2

Perc. 3

B. Cl. 2

B. Cl. 3

Violas

Violins

Violas

Violas

Violas

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Seven Towers 1
7th Space
* When all seven pieces are performed the single pieces are played continuously.
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### Seven Towers 2

- 1 + 2 means: alternate fingering between two different valves
- con sord. indicates a muted sound
- Seven Towers 2
Seven Towers 6

*Notation of 'G' depending whether the piece is performed independently or within the complete orchestral cycle of seven pieces.
Seven Towers 7

| 8 |

### Drums

| 8 |

### Trumpet in C

| 8 |

### French Horn

| 8 |

### Oboe

| 8 |

### Clarinet

| 8 |
Seven Towers 7