

HANGING GARDENS

ROBERT CASTEELS
FULL SCORE

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ROBERT CASTEELS

HANGING GARDENS

Symphonic poem opus 105
for large orchestra, electro-acoustically processed sounds and video

commissioned by the Philharmonic Winds, Singapore for the concert
Singapore Compose! SG50, premiered by the Philharmonic Winds conducted
by Leonard Tan on 24-10-2015, Esplanade Concert Hall, Singapore with
sound processing by Dirk Stromberg and video by Andrew Thomas

Full score

Duration: 19 minutes

Instrumentation:

2 piccolo flute I and II; flute I, II, III, IV and V (doubling on alto flute)

piccolo clarinet; clarinet I, II, III, IV and V; bass clarinet I and II (doubling on
contrabass clarinet)

oboe I and II, English horn

bassoon I and II, contrabassoon

6 saxophones: soprano, alto sax I and II, tenor sax I and II, baritone sax

horn I, II, III, IV and V

trumpet I, II, III, IV and V

tenor trombone I, II, III and IV; bass trombone

euphonium I and II

tuba I, II and III

timpani

one player on suspended cymbal, triangle, tam tam , tenor and bass drum

xylophone

vibraphone

marimba

piano

harp

5-string contrabass

Performance notes

Hanging Gardens can be performed either as opus 105 (duration 19') with video and real time processing of the sounds played by the orchestra, or as opus 105B (duration 19') without video but with real time processing of the sounds played by the orchestra, or as opus 105C (duration 15') without video and without real time processing of the sounds played by the orchestra. In the case of opus 105C, the following orchestral tacet bars need to be omitted: 51 and 52, 62, 78 to 80, 148, 169, 194 and 195, 204, 212, 219, 316, 319 to 321, 353 and 354, 419 to 453.

The staves of the double reeds are positioned one under the other, because they often play together. Double bar lines delimit sections or periods. Thicker barlines indicate a tempo change.

The relative ratio between tempo markings is more important than their absolute metronomic value.

The conductor may choose to refer to section numbers rather than to bar numbers, when communicating with the sound director and the visual art director during the rehearsals.

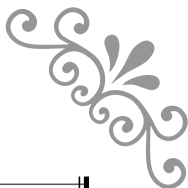
Parts contain helping cues, precautionary accidentals as well as small vertical lines to indicate the position of the beat in certain bars. The three tuba parts are combined, so are the two euphonium parts. The percussion part comprises one combined part and all the separate parts.

This score contains an analysis in page 93sq.

The electroacoustic component consists of transformation of the acoustic sounds in real time. The sounds played by the players are captured by microphones, sent to a mixing desk, transformed immediately and sent out to the audience via speakers. One hears thus a mixture of "normal" sounds and "transformed" sounds.

Programme notes

I would have liked to title this piece "suspended gardens", because in the French language, gardens do not hang but instead, are suspended. When I learned about the gardens of Babylon in primary school, my imagination was fired by the vision of guys with cool names like Neglathphalasar or Nabuchodonosor, strolling in immense gardens which four corners hung from cables descending from huge vertical poles, resulting in the whole gardens gently swaying in suspension. Musically the composition consists of one melodic idea and one chord that branch out like rhizomes beyond the limitations of acoustical instruments thanks to the electronic sounds. The musical composition was completed before the creation of the videos. Yet, this piece is not about describing one of the Seven Wonders of the Ancient World, nor nature, canopies or green fingers. Colliding in my mind were the beauty of prime numbers that some mathematicians call natural numbers, Dali-esque structures floating in midair, metastatic growth, the freedom of physical weightlessness in a zero gravity-force environment and the power of mental arborescence. Hanging Gardens was premiered in the concert hall of the Esplanade on 25-10-2015 by the Philharmonic Winds conducted by Leonard Tan with sound processing by Dirk Stromberg and video by Andrew Thomas.



4

5

6

7

8

9

Until bar 36: all the graced notes of flutes, clarinets an the marimba: on the beat

Fl. 1 2

Fl. 3 4

Fl. 5/ alt. fl.

Ob. 1 2

Eng. Hn.

Bsn. 1 2

E♭ Cl.

Cl. 1

Cl. 2 3

Cl. 4 5

Bass Cl. 1 2

Alto Sax. 1 2

Ten. Sax. 1 2

Tpt. 1

Tpt. 2 3

Tpt. 4 5

Tbn. 1 2

Tbn. 3

Euph. 1 2

Tba. 1 2 3

Xyl.

Mar.

Vib.

Db.

mf

mp

f

p

ff

p

with cup mute

with cup mute

(grace note always on the beat)



18 19 20 21

Fl. 5/
alt. fl.

Bsn. 1

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Cl. 5

Xyl.

Mar.

Vib.

Hp.

Db.

pp

p solo espress.

22 23 24 25

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Fl. 5/
alt. fl.

Bsn. 1

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

B. Cl. 2/
Cbs. cl.

Xyl.

Mar.

Vib.

Pno.

Db.

ff

p

p

p

contrabass clarinet



26 27 28 29 30 31 32

Fl. 1
Fl. 2
Fl. 3
Fl. 4
Fl. 5/
alt. fl.

Bsn. 1
Bsn. 2
Cbsn.

E♭ Cl.
f

Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5

B. Cl. 1
B. Cl. 2/
Cbs. cl.

Xyl.
Mar.

Pno.

Db.

p
f
p cresc.

$\text{♩} = 79$

33

34

35

36

37

Poco più mosso
The piccolo clarinet sounds distant. The other instruments sound even softer.



This page contains the musical score for woodwinds and brass instruments, spanning measures 33 to 37. The instruments listed on the left are:

- Fl. 1, Fl. 2, Fl. 3, Fl. 4, Fl. 5/alt. fl.
- Bsn. 1
- E♭ Cl.
- Cl. 1, Cl. 2, Cl. 3, Cl. 4, Cl. 5
- Bass Cl. 1, 2
- Hn. 1, Hn. 2, Hn. 3, Hn. 4, Hn. 5
- Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tpt. 5
- Euph. 1, 2
- Xyl.
- Mar.
- Vib.
- Pno.
- Hp.
- Db.

Key features of the score include:

- Flutes (Fl. 1-5):** Fl. 1 and Fl. 2 play a rhythmic pattern of eighth notes, starting with a *ff* dynamic. Fl. 3, 4, and 5 play sustained notes with a *f* dynamic.
- Clarinets (Cl. 1-5):** Cl. 1 has a *f* dynamic and includes fingering numbers (17, 13, 7). Cl. 2-5 have various dynamics and fingering.
- Trumpets (Tpt. 1-5):** All trumpets play a rhythmic pattern of eighth notes with a *ppp* dynamic and are marked "with harmon mute".
- Other Instruments:** Bsn. 1, E♭ Cl., Xyl., Mar., Vib., Pno., Hp., and Db. have various parts, including sustained notes and rhythmic patterns.



$\text{♩} = 83$

Tempo più mosso

38

39

40

41

42

Picc. 1
2

Fl. 1
pp

Fl. 2
pp

Fl. 3
pp

Fl. 4
pp

Fl. 5/
alt. fl.
pp

Ob. 1
2

Eng. Hn.

Bsn. 1
2

Cbsn.

E♭ Cl.
pp subito

Cl. 1
ppp

Cl. 2
ppp

Cl. 3
ppp

Cl. 4
ppp

Cl. 5
ppp

Bass Cl. 1
2

Tpt. 1
ppp
with harmon mute

Tpt. 2
ppp

Tpt. 3
ppp

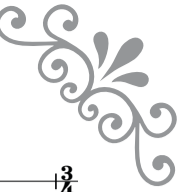
Tpt. 4
ppp

Tpt. 5
ppp

Pno.
pp

Hp.
pp

Db.
pizz.
pp



43 Section 3 @ 2'15"

44

45

46

47

In this section, all instruments are well balanced and should not be doubled

Score for Section 3 @ 2'15" (Measures 43-47). The score includes parts for Picc. 1 & 2, Fl. 1-4, Fl. 5/alt. fl., Ob. 1 & 2, Eng. Hn., Bsn. 1 & 2, Cbsn., B. Cl. 2/Cbs. cl., Tpt. 1-4, Perc., Xyl., Vib., Pno., Hp., and Db. The score is divided into measures 43, 44, 45, 46, and 47, with time signatures changing from 3/4 to 4/4 and back to 3/4. Performance instructions include dynamics such as *pp secco*, *mf dim.*, *p non cresc.*, *ppp*, and *ppp con vibrato*. The Pno. part includes the instruction *pp blending with winds* and *sempre l.v.* with fermatas. The Hp. part includes *ppp* and *pp blending with the winds*. The Db. part includes *ppp con vibrato* and *p secco*. The Perc. part includes *ppp* and *Tam-tam*. The Vib. part includes *ppp*. The Fl. parts include *pp cresc.*, *mf dim.*, and *p non cresc.*. The Ob. parts include *mf dim.*. The Bsn. parts include *mf dim.*. The Cbsn. part includes *p secco*. The B. Cl. 2/Cbs. cl. part includes *p secco*. The Tpt. parts are mostly rests. The Xyl. part includes *p*. The Vib. part includes *ppp*. The Pno. part includes *ppp* and *pp blending with winds*. The Hp. part includes *ppp* and *pp blending with the winds*. The Db. part includes *ppp con vibrato* and *p secco*.



56 57 58 59

Picc. 1

Picc. 2

Fl. 1
2

Fl.
3, 4, 5

Ob. 1
2

Eng. Hn.

Bsn. 1
2

Cbsn.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Cl. 5

B. Cl. 2/
Cbs. cl.

Sop. Sax.

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1

Ten. Sax. 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tpt. 5

Xyl.

Mar.

Vib.

Pno.

Hp.

Db.

p

mf non cresc.

mf non cresc.

mf non cresc.

mf non cresc.

mf non cresc.

p

pp cresc.

f

dim.

pp cresc.

pp cresc.

pp cresc.

pp

(prepare cup mute)

(prepare cup mute)

(prepare cup mute)

(prepare cup mute)

(prepare cup mute)

p

ppp

mf

mf

p



83 84 85 86 87

Picc. 1 *mp*

Picc. 2 *mp*

Fl. 1

Fl. 2

Fl. 3, 4, 5

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Cbsn.

Cl. 1 *mp*
dim.

Cl. 2 *dim.*

Cl. 3 *f* 5 *dim.*

Cl. 4 *f* 5 *dim.*

Cl. 5 *p cresc.* *f* 5 *dim.*

B. Cl. 2/
Cbs. cl. *mp*

Sop. Sax.

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1

Ten. Sax. 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tpt. 5

Tbn. 1 *ppp*

Tbn. 2 *ppp*

Tbn. 3 *ppp*

Tbn. 4 *ppp*

B. Tbn. *ppp*

Xyl. *mp*

Mar. *pp*

Vib.

Hp. *

Db. *mp*



96 97 98 99 100 101

Picc. 1

Picc. 2 *mf*

Fl. 1

Fl. 2

Fl. 3, 4, 5

Ob. 1
2

Eng. Hn.

Bsn. 1
2

Cbsn.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Cl. 5

Hn. 1

Tpt. 1 *f* 5 *mf* 3 *p* (prepare straight mute)

Tpt. 2 *f* 5 *mf* 3 *p* (prepare straight mute)

Tpt. 3 *f* 5 *mf* 3 5 *f* 5 *p dim.* 3 (prepare straight mute)

Tpt. 4 *dim.* 3 *f* 5 *mf* 3 *p* (prepare straight mute)

Tpt. 5 *dim.* 3 *f* 5 *mf* 3 *p* (prepare straight mute)

Euph. 1 *p solo* 3

Perc. Tam-tam

Mar.

Vib.

Pno. *p* *

Hp. *mp* 5 5 5 *pp* *p*

Db. *mf* *pizz.* *pp con vibrato* *p pizz.* *p*



102 103 104 105

Picc. 1
Picc. 2

Fl. 1
Fl. 2
Fl. 3
Fl. 4
Fl. 5/
alt. fl.

Ob. 1
2

Eng. Hn.

Bsn. 1
2

Cbsn.

Cl. 1, 2, 3
Cl. 4
5

B. Cl. 2/
Cbs. cl.

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Hn. 5

Tpt. 1
Tpt. 2
3
Tpt. 4
5

Xyl.

Vib.

Pno.

Hp.

Db.

p cresc.
f
ff
dim.

mf

pp

f

mf secco



110 111 112

Picc. 1

Picc. 2 *mf*

Fl. 1

Fl. 2 *p non cresc.*

Fl. 3 *p non cresc.*

Fl. 4 *p non cresc.*

Fl. 5/
alt. fl. *p non cresc.*

Ob. 1 *ff* 7 *f* 5 *mf* 3 *p*

Ob. 2 *ff* 7 *f* 5 *mf* 3 *p*

Eng. Hn. *ff* 7 *f* 5 *mf* 3 *p*

Bsn. 1 *ff* 7 *f* 5 *mf* 3 *p*

Bsn. 2 *ff* 7 *f* 5 *mf* 3 *p*

Cbsn.

Cl. 1 *pp cresc.* 3 5 *f*

Cl. 2 *pp cresc.* 3 5

Cl. 3 *pp cresc.* 3 5

Cl. 4 *pp cresc.* 3 5

Cl. 5 *pp cresc.* 3 5

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Tpt. 1

Tpt. 2
3

Tpt. 4
5

Vib. *p* *2da*

Db. *mf*



113 114 115 116

Picc. 1 *mf*

Picc. 2 *mf*

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Fl. 5/
alt. fl.

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Cbsn.

Cl. 1 *ff* *f* *dim.* *p cresc.* *sf*

Cl. 2 *f* *ff* *f* *dim.* *p cresc.* *sf*

Cl. 3 *f* *ff* *f* *dim.* *p cresc.* *sf*

Cl. 4 *f* *ff* *f* *dim.* *p cresc.* *sf*

Cl. 5 *f* *ff* *f* *dim.* *p cresc.* *sf*

B. Cl. 2/
Cbs. cl. *mf*

Sop. Sax. *pp cresc.*

Alto Sax. 1 *pp cresc.*

Alto Sax. 2 *pp cresc.*

Ten. Sax. 1 *pp cresc.*

Ten. Sax. 2

Bari. Sax.

Tbn. 1 *ppp*

Tbn. 2 *ppp*

Tbn. 3 *ppp*

Tbn. 4 *ppp*

B. Tbn. *ppp*

Xyl. *mf*

Mar. *p*

Vib. *

Pno. *ff*

Db. *mf*



117 118 119

Picc. 1 *mf*

Picc. 2 *mf*

Fl. 1
2

Fl. 3, 4, 5

Ob. 1
2

Eng. Hn.

Bsn. 1
2

Cbsn. *mf*

Cl. 1, 2, 3

Cl. 4
5

B. Cl. 2/
Cbs. cl.

Sop. Sax. *f* *ff* *f* *dim.*

Alto Sax. 1 *f* *ff* *f* *dim.*

Alto Sax. 2 *f* *ff* *f* *dim.*

Ten. Sax. 1 *f* *ff* *f* *dim.*

Ten. Sax. 2 *pp cresc.* *f* *ff* *f*

Bari. Sax.

Tpt. 1

Tpt. 2
3

Tpt. 4
5

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Xyl. *mf*

Mar.

Hp. *ff*

Db. *mf*



120 121 122

Picc. 1
2

Fl. 1
2

Fl.
3, 4, 5

Ob. 1
2

Eng. Hn.

Bsn. 1
2

Cbsn.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Cl. 5

Sop. Sax.

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1

Ten. Sax. 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tpt. 5

Vib.

Pno.

ppp

ppp

ppp

ppp

ppp

sf *ff*

sf *sf*

5 *3* *sf* *ff* *7*

3 *5* *3* *sf* *sf*

dim. *3* *5* *3* *sf* *ff* *7*

(with straight mute) *pp cresc.* *3* *5* *f* *5*

(with straight mute) *pp cresc.* *3* *5* *3*

(with straight mute) *pp cresc.* *3* *5* *3*

(with straight mute) *pp cresc.* *3* *5*

(with straight mute) *pp cresc.* *3*

mp *2ed.*



123 124 125

Picc. 1 *f*

Picc. 2 *f*

Fl. 1
2

Fl.
3, 4, 5

Ob. 1
2

Eng. Hn.

Bsn. 1
2

Cbsn. *f*

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Cl. 5

B. Cl. 2/
Cbs. cl. *f*

Tpt. 1 *ff* *f* *dim.*

Tpt. 2 *f* *ff* *f* *dim.*

Tpt. 3 *f* *ff* *f* *dim.*

Tpt. 4 *f* *ff* *f* *dim.*

Tpt. 5 *f* *ff* *f*

Xyl. *f*

Vib.

Pno. *ff*

Db. *f*

Detailed description: This page of a musical score contains 25 staves for various instruments. The score is divided into three measures, numbered 123, 124, and 125. The instruments listed on the left are Piccolo 1 and 2, Flute 1 and 2, Flutes 3, 4, and 5, Oboe 1 and 2, English Horn, Bassoon 1 and 2, Contrabassoon, Clarinet 1, Clarinet 2, Clarinet 3, Clarinet 4, Clarinet 5, Bass Clarinet 2 / Contrabass Clarinet, Trumpet 1 through 5, Xylophone, Vibraphone, Piano, and Double Bass. The Piccolo parts have a forte (*f*) dynamic. The Contrabassoon part has a forte (*f*) dynamic. The Trumpet parts feature complex rhythmic patterns with dynamics ranging from *ff* to *dim.* and include articulation marks like accents and slurs. The Piano part has a fortissimo (*ff*) dynamic. The Double Bass part has a forte (*f*) dynamic.



131 132 133

Picc. 1
Picc. 2
Fl. 1
Fl. 2
Fl. 3
Fl. 4
Fl. 5/
alt. fl.
Ob. 1
2
Eng. Hn.
Bsn. 1
2
Cbsn.
Cl. 1, 2, 3
Cl. 4
5
B. Cl. 2/
Cbs. cl.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Hn. 5
Tpt. 1
Tpt. 2
3
Tpt. 4
5
Xyl.
Vib.
Pno.
Hp.
Db.

f
f
ff 7 5 3
ff 7 5 3
ff 7 5 3
ff 7 5 3
f 3 5
f
p
p
p
p
f
mf
f
ff 7 5 3
f

dim.



143 144 145 146

Picc. 1 *f*

Picc. 2 *f*

Fl. 1 2

Fl. 3, 4, 5

Ob. 1 2

Eng. Hn.

Bsn. 1 2

Cbsn. *f*

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Cl. 5

B. Cl. 2/
Cbs. cl.

Sop. Sax. *f* 5 *ff* 7 *f* 5 *non dim.* 3

Alto Sax. 1 *f* 5 *ff* 7 *f* 5 *non dim.* 3

Alto Sax. 2 *f* 5 *ff* 7 *f* 5 *non dim.* 3

Ten. Sax. 1 *f* 5 *ff* 7 *f* 5 *non dim.* 3

Ten. Sax. 2 *f* 5 *ff* 7 *f* 5 *non dim.* 3

Bari. Sax.

Tpt. 1

Tpt. 2 3

Tpt. 4 5

Tbn. 1 (take out cup mute)

Tbn. 2 (take out cup mute)

Tbn. 3 (take out cup mute)

Tbn. 4 (take out cup mute)

B. Tbn.

Xyl. *f*

Mar.

Vib.

Pno. *ff* 7 *

Db. *f*



147 148 149 150 151

Picc. 1
2

Fl. 1
2

Fl. 3, 4, 5

Ob. 1
2

Eng. Hn.

Bsn. 1
2

Cbsn.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Cl. 5

Sop. Sax.

Alto Sax. 1

Ten. Sax. 1

Ten. Sax. 2

Bari. Sax.

Tpt. 1
(without mute)
pp cresc.

Tpt. 2
(without mute)
pp cresc.

Tpt. 3
(without mute)
pp cresc.

Tpt. 4
(without mute)
pp cresc.

Tpt. 5
(without mute)
pp cresc.

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Perc. Tenor drum
ppp

Vib.
mf

Hp.

p

p

p

f

ff

f

ff

f

f

p

mf

mp

mf

mp

p

p

mp

mf

mp

p

mf

mf

mp

mp

7



156

157

158

Picc. 1
2

Fl. 1
ff 7 *f* 5 3 3 3

Fl. 2
5 *ff* 7 *f* 5 3 3 3 *ff* 7

Fl. 3
5 *ff* 7 *f* 5 3 3 3

Fl. 4
3 5 (b) *ff* 7 *f* 5 3 3 3

Fl. 5/
alt. fl.
5 3 5 *ff* 7 *f* 5 3 3 3

Ob. 1
f 3 3 3 3 3 5 3

Ob. 2
f 3 3 3 3 3 5 3

Eng. Hn.
f 3 3 3 3 3 5 3

Bsn. 1
f 3 3 3 3 3 5 3

Bsn. 2
f 3 3 3 3 3 5 3

Cbsn.
ff

Cl. 1, 2, 3
-

Cl. 4
5

Hn. 1
b *mp* b

Hn. 2
(b) b b

Hn. 3
(b) b b

Hn. 4
b b b b b

Hn. 5
mp b b b b b

Tpt. 1
ppp non cresc.

Tpt. 2
ppp non cresc.

Tpt. 3
ppp non cresc.

Tpt. 4
ppp non cresc.

Tpt. 5
ppp non cresc.

Xyl.
ff

Pno.
ff 7 7 7 7

Hp.
ff 7 7 7 7



159

160

$\text{♩} = 101$

Tempo più mosso

161

Bar 162 to 165:
euphoniums and tubas: *ff eroicamente*

162

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Flutes (Fl. 1, 4, 5/alt. fl.):** Fl. 1 and 4 have dynamics *ff* and *7*. Fl. 5/alt. fl. has dynamics *ff* and *7*.
- Oboes (Ob. 1, 2):** Ob. 1 and 2 have dynamics *ff* and *7*.
- English Horn (Eng. Hn.):** Has dynamics *ff* and *7*.
- Bassoons (Bsn. 1, 2):** Bsn. 1 and 2 have dynamics *ff* and *7*.
- Clarinet (Cl. 1, 2, 3, 4, 5):** Cl. 1, 2, 3, and 5 have dynamics *f*. Cl. 4 has dynamics *f*.
- Horns (Hn. 1-5):** Horns 1, 2, 3, 4, and 5 are mostly silent.
- Trumpets (Tpt. 1-5):** Tpt. 1, 2, 3, 4, and 5 are mostly silent.
- Trombones (Tbn. 1, 2, 3, 4):** Tbn. 1 and 2 have dynamics *ppp non cresc.*. Tbn. 3 and 4 have dynamics *mf*.
- Tuba (Tuba 1):** Has dynamics *mf* and *ff eroicamente*.
- Timpani (Timp.):** Has dynamics *pp*.
- Xylophone (Xyl.):** Has dynamics *ff*.
- Maracas (Mar.):** Has dynamics *ff*.
- Piano (Pno.):** Has dynamics *mf* and *ff*.
- Harp (Hp.):** Has dynamics *ff*.
- Double Bass (Db.):** Has dynamics *p* and *f*. Includes markings for *arco*, *accelerating tremolando*, and *decelerating tremolando*.



This page contains a musical score for measures 166 through 169. The instruments and their parts are as follows:

- Flutes:** Fl. 1 & 2 (rest), Fl. 3 & 4 (melodic line), Fl. 5/alt. fl. (melodic line).
- Clarinets:** Bsn. 1 & 2 (melodic line).
- Saxophones:** Sop. Sax. (melodic line), Alto Sax. 1 & 2 (melodic lines), Ten. Sax. 1 & 2 (melodic lines), Bari. Sax. (melodic line).
- Trumpets:** Tpt. 1-5 (melodic lines with dynamics *f* and *ff*).
- Trombones:** Tbn. 1 & 2, Tbn. 3 & 4, B. Tbn. (melodic lines).
- Percussion:** Timp. (rhythmic pattern), Xyl. (rest), Mar. (melodic line), Vib. (rest).
- Piano:** Pno. (melodic line with dynamics *ff*), Db. (bass line with dynamics *f* and *p*).

The score includes various musical notations such as slurs, ties, and dynamic markings. The key signature is one sharp (F#) and the time signature is 5/4.



$\text{♩} = 109$ *Tempo più mosso*

170 Dynamics in horns and trumpets from bar 170 to 176!

171

172

FL. 1 *f cresc.* 3 5 *ff* 5 3 5

FL. 2 *f cresc.* 3 5 3 5 *ff* 5 3 5

FL. 3 *f cresc.* 3 5 3 5 *ff* 5 3 5

FL. 4 *f cresc.* 3 5 3 5 *ff* 5 3 5

FL. 5/ alt. fl. *f cresc.* 3 5 3 5

Ob. 1 *f cresc.* 3 5 3 5

Ob. 2 *f cresc.* 3 5 3 5

Eng. Hn. *f cresc.* 3 5 3 5

Bsn. 1 2 *f cresc.* 3 5 3 5

E♭ Cl. *f* 17 *f cresc.* 17 5

Cl. 1 *f* 13

Cl. 2 *f* 11

Sop. Sax. *mf*

Alto Sax. 1 2 *mf*

Ten. Sax. 1 2 *mf*

Hn. 1 *p* 5 *mp* 5 *mf* 5

Hn. 2 3 *mp* 5 *mf* 5

Hn. 4 5 *mp* 5 *mf* 5

Tpt. 1 *mp*

Tpt. 2 3 *mp* 5

Tpt. 4 5 *mp* 5

Tbn. 1 *p* 3 *mp* 5 *mf* 7

Tbn. 2 *mp* 3 *mf* 5 3

Tbn. 3 *mp* 3 *mf* 5 3

Euph. 1 *mf* 3 3 3 3 3 3 3 3

Euph. 2 *mf* 3 3 3 3 3 3 3 3

Tba. 1 *mf* 3 3 3 3 3 3 3 3

Tba. 2 *mf* 3 3 3 3 3 3 3 3

Tba. 3 *mf* 3 3 3 3 3 3 3 3

Mar. *f*

Vib. *f*

Pno. *mf* 5 5 5 5 *mf* 5 5 5 5

Hp. *f* 5 5 5 5

Db. *f*





5 flutes, English horn and bassoons: *f espress. sostenuto e legato*



accel.

220 Section 5 @ 9'20"

221

222

223

224

The musical score is arranged in a standard orchestral format. The woodwind section includes Flutes (1-5), Oboes (1-2), English Horn, Bassoons (1-2), E-flat Clarinet, Clarinets (1-5), and Saxophones (Soprano, Alto 1-2, Tenor 1-2, Bari.). The brass section includes Horns (1-5), Trumpets (1-5), and a Trombone (Tpt. 4). The percussion section includes Vibraphone and Harp. The score is marked with an acceleration (accel.) and a section starting at 9'20". The key signature is B-flat major, and the time signature is 4/4. The score features various musical notations such as slurs, ties, and dynamic markings like 'ff' and 'f'. The woodwind parts are particularly active, with many slurs and ties. The brass parts are mostly silent, with some activity in the final measure. The percussion parts are also mostly silent, with some activity in the final measure.



sempre accelerando 225 226 227 228

Ob. 1
Ob. 2
Eng. Hn.
Bsn. 1
Bsn. 2
Eb Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Sop. Sax.
Alto Sax. 1
Alto Sax. 2
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Hn. 5
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tpt. 5
Vib.
Hp.



sempre accelerando

229

Oboes, English horn, bassoons, clarinets and sax, bar 230 to 236: new *crescendo* in each bar

230

231

232

Trumpets, bar 232 to 236: *crescendo* in each bar

The musical score is arranged in a standard orchestral format. The woodwind section (Oboes, English Horn, Bassoons, Clarinets, and Saxophones) is the primary focus, with many parts featuring complex rhythmic patterns and dynamic markings. The brass section (Horns, Trumpets, and Trombones) provides harmonic support, with some parts featuring triplets and sustained notes. The percussion section (Maracas, Vibraphone, Piano, and Harp) adds texture and rhythmic drive. The score is marked with a tempo instruction of *sempre accelerando* and specific performance directions for the woodwinds and trumpets regarding crescendos in measures 230-236.



239 240 241 242

Picc. 1
2

Fl. 1
2

Fl. 3
4

Fl. 5/
alt. fl.

Ob. 1
2

Bsn. 1

Bsn. 2

Cbsn.

Cl. 1
mf dim.

Cl. 2
mf dim.

Cl. 3
mf dim.

Cl. 4
mf dim.

Cl. 5
mf dim.

B. Cl. 1

B. Cl. 2/
Cbs. cl.
fff

Tpt. 1

Tpt. 2
3

Tpt. 5

Tbn. 1
2

Tbn. 3
4

B. Tbn.

Euph. 1
2

Tba. 1
2

Tba. 3

Timp.

Perc.

Mar.
17 17 17 17

Pno.

Hp.
sf

Db.
7 5 3 5



243

244

245

$\text{♩} = 113$

Tempo più mosso

246

This page contains the musical score for measures 243 through 246. The score is arranged in a standard orchestral format with the following parts:

- Woodwinds:** Oboe 1 & 2, English Horn, Bassoon 1 & 2, Contrabassoon, Clarinet 1-5, Bass Clarinet 1, Bass Clarinet/Contrabass Clarinet.
- Brass:** Trumpet 1-5, Trombone 1-4, Baritone Trombone, Euphonium 1 & 2, Tuba 1-3.
- Percussion:** Timpani, Percussion, Maracas.
- Keyboard:** Piano, Harp, Double Bass.

Key features of the score include:

- Tempo and Meter:** The tempo is marked "Tempo più mosso" with a quarter note equal to 113 beats per minute. The meter changes from 5/4 to 3/4 at measure 245 and back to 4/4 at measure 246.
- Dynamic Markings:** Various dynamics are used, including *f* (forte), *f cresc.* (forte crescendo), *ff* (fortissimo), and *sf* (sforzando).
- Articulation:** Accents (*acc.*) and slurs are present throughout the score.
- Figured Bass:** The piano part features figured bass notation with numbers 17 and 17.
- Performance Indicators:** Hairpins for crescendo and decrescendo are used to indicate volume changes.



247 248 249 250 251 252

Ob. 1
2

Eng. Hn.

Bsn. 1
2

Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5

B. Cl. 1
B. Cl. 2/
Cbs. cl.

Ten. Sax. 1

Tpt. 1
Tpt. 2
3
Tpt. 4
5

Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
B. Tbn.

Euph. 1
2

Tba. 1
2
Tba. 3

Timp.

Perc.

Mar.

Pno.

Hp.

Db.

13 13 13 13 13 13

(tacet if this range is not available/ not octava alta!)

sf *sf* *sf* *sf*

sf *sf* *sf* *sf*

pizz. *sf* *sf* *sf* *sf*



The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Woodwinds:** Eb Clarinet (Cl. Eb), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Clarinet 4 (Cl. 4), Clarinet 5 (Cl. 5), Soprano Saxophone (Sop. Sax.), Alto Saxophone 1 (Alto Sax. 1), Alto Saxophone 2 (Alto Sax. 2), Tenor Saxophone 1 (Ten. Sax. 1), Tenor Saxophone 2 (Ten. Sax. 2), and Baritone Saxophone (Bari. Sax.).
- Brass:** Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Horn 5 (Hn. 5), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), and Trombone 4 (Tbn. 4).
- Percussion:** Timpani (Timp.), Percussion (Perc.), and Maracas (Mar.).
- Keyboard:** Piano (Pno.), Harp (Hp.), and Double Bass (Db.).

Measure numbers 257, 258, and 259 are indicated at the top of the score. The score includes various musical notations such as slurs, ties, and dynamic markings like *sf* and *ff*.

sf = actual sound of this harmonic pizzicato



This page contains a musical score for measures 260 through 263. The score is divided into four systems corresponding to these measures. The instruments included are:

- Flutes 1-5 (Fl. 1-5/alt. fl.)
- E♭ Clarinet (E♭ Cl.)
- Clarinets 1-5 (Cl. 1-5)
- Soprano Saxophone (Sop. Sax.)
- Alto Saxophones 1-2 (Alto Sax. 1-2)
- Tenor Saxophones 1-2 (Ten. Sax. 1-2)
- Bass Saxophone (Bari. Sax.)
- Horns 1-5 (Hn. 1-5)
- Trombones 1-4 (Tbn. 1-4)
- Timpani (Timp.)
- Percussion (Perc.)
- Mariachi (Mar.)
- Vibraphone (Vib.)
- Piano (Pno.)
- Harpsichord (Hp.)
- Double Bass (Db.)

Key features of the score include:

- Measures 260-261:** Flutes 1-5 play a melodic line with triplets and slurs. The woodwinds and strings provide harmonic support with various rhythmic patterns and slurs. The percussion includes a 'Tam-tam' effect.
- Measure 262:** A dynamic shift to *ff* (fortissimo) occurs. The flute parts continue with complex triplet patterns. The woodwinds and strings play sustained chords and moving lines.
- Measure 263:** The music concludes with sustained chords in the strings and woodwinds, and a final melodic flourish in the flutes.

Dynamic markings such as *ff* and *f* are used throughout to indicate volume. Performance instructions like 'Stesso tempo!' and 'Tenor drum' are also present.



264 265 266

Fl. 2
Fl. 3
Fl. 4
Fl. 5/
alt. fl.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Sop. Sax.
Alto Sax. 1
Alto Sax. 2
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Hn. 5
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Perc. Tenor drum
Mar.
Vib.
Pno.
Hp.
Db.

sf



This page contains the musical score for measures 267 and 268. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flutes 1, 2, 3, and 4; Flute 5/Alto Flute; Bassoon 1 and 2; Eb Clarinet; Clarinets 1 through 5; Bass Clarinet; Soprano Saxophone; Alto Saxophones 1 and 2; Tenor Saxophones 1 and 2; and Baritone Saxophone. The brass section includes Horns 1 through 5; Trumpets 1 through 4; Trombones 1 through 4; Percussion (Tenor drum); and Maracas. The keyboard section includes Vibraphone, Piano, Harp, and Double Bass. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *sf* (sforzando) and *p* (piano). The key signature and time signature are consistent throughout the page.



269 $\text{♩} = 131$ *Tempo più mosso* 270 271 272 273 274 275 276 277 278

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Fl. 5/
alt. fl.

Ob. 1
2

Eng. Hn.

Bsn. 1
2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Cl. 5

B. Cl. 1

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1

Ten. Sax. 2

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tpt. 5

Perc. *Suspended cymbal*
sf

Mar.

Vib.
sf

Pno.
sf

Hp.
sf

ffp cresc.

ffp

ffp

ffp

ffp



Section 7 @ 11'19"

♩ = 107 Tempo meno mosso

285

286

287

288

2/4 7/4 5/4 6/4 4/4

Picc. 1 *f* 3 3 3 3 3 3 *mf*

Picc. 2 *f* 7:4 7 *mf*

Fl. 1 *f* 5 5 5 *mf*

Fl. 2 *f* 11:8 *mf*

Fl. 3 *f* *mf*

Fl. 4 *f* *mf*

Fl. 5/ alt. fl. *f* *mf*

Bsn. 1 2 *f*

Cbsn. *f* 5 5

E♭ Cl. *ff* *f*

Cl. 1 *mf* 3 3 3 3 3 3

Cl. 2 *mf* 7 7 7

Cl. 3 *mf* 5 5 5

Cl. 4 *mf* 11:8

Cl. 5 *mf* 13:8

B. Cl. 2/ Cbs. cl. *f* 11:8

Tba. 1 *f* 3 3 3

Tba. 2 *f* 3 3 3

Tba. 3 *f* 3

Mar. *f* 3:2 3:2 3:2 *mf* 3:2 3:2 3:2

Vib. *mf*
damp C# on beat 4, D on beat 5, E flat on beat 6 and E natural on the next downbeat

Pno. *f* 7:4 7 *mf*

Hp. *f* arco 3 3 3 3

Db. *f* 3 3 3 3



294 295 296 297 298 299

Fl. 1

Ob. 1
pp

Bsn. 1

Bsn. 2

Cbsn.
pp 5

E♭ Cl.
p

Cl. 1
pp 13:8[♭]

Cl. 2
pp 11:8[♭]

Cl. 3
pp 7:4[♭] 7:4[♭]

Cl. 4
pp 5:4[♭] 5:4[♭]

Cl. 5

B. Cl. 2/
Cbs. cl. *pp* 11:8[♭]

Sop. Sax.

Tba. 1
pp 3

Tba. 2
pp 3

Tba. 3

Mar.
pp 3:2 3

Vib.
pp
damp A# on beat 3, B and C on the last quaver and D flat on the next downbeat
damp D# on beat 3, E on the 6th quaver, F on the 7th quaver and G flat on the last quaver

Pno.
pp 7

Hp.

Db.
pp 3 3



♩ = 137 Section 8 @ 12'00"

accel.

300

301

302

303

304

305

grace notes on the beat

The musical score is arranged in a standard orchestral layout. It includes parts for:

- Flutes: Fl. 1, 2, 3, 4, and Fl. 5/alt. fl.
- Eng. Hn.
- Bsn. 1, 2
- E♭ Cl.
- Cl. 1, 2, 3, 4, 5
- B. Cl. 1
- Sop. Sax.
- Alto Sax. 1, 2
- Ten. Sax. 1, 2
- Ten. Sax. 2
- Hn. 1, 2, 3, 4, 5
- Tbn. 1, 2, 3, 4
- Euph. 1, 2
- Euph. 1
- Euph. 2
- Tba. 1, 2
- Mar.
- Vib.
- Hp.
- Db.

The score features various musical notations such as triplets, grace notes, and dynamic markings like *mp cresc.*, *p cresc.*, *mf cresc.*, and *f cresc.*. A specific instruction for the Fl. 5/alt. fl. part reads "alto flute in G". The score is divided into measures 300 through 305, with a double bar line between 302 and 303. The tempo is marked as $\text{♩} = 137$ and the section is identified as "Section 8 @ 12'00\".

accel.

f

331 332 333 334 335

Fl. 1 *p poco a poco cresc.*

Fl. 2 *p poco a poco cresc.*

Fl. 3 *p poco a poco cresc.*

Fl. 4 *p poco a poco cresc.*

Fl. 5/
alt. fl. *p poco a poco cresc.*

Ob. 1

Ob. 2 *p* *mf* 3

Eng. Hn. *p* *mf* 3

Bsn. 1
2 *p*

E♭ Cl. 3

Cl. 1 7 5 3

Cl. 2 5 3

Cl. 3 3 5

Cl. 4 3 5 7

Cl. 5 3 5 7 11

B. Cl. 1 *p* *mp*

B. Cl. 2/
Cbs. cl. *mp* *mf*

Sop. Sax. 3 5 3 5 *pp* *p*

Alto Sax. 1 *p* 3 5 3

Alto Sax. 2

Ten. Sax. 1
2

Bari. Sax.

Tpt. 1 *f* 3

Tpt. 2 *f* 3

Tpt. 3 *f* 3

Tpt. 4 *f* 3

Tpt. 5 *f*

Vib. *mp* *mf*

Pno. *p*

Hp. *mf* 7 *f* 7 *ff* 11

Db. *pizz.* *p*



342 343 344 345 346 347 348

Fl. 1
Fl. 2
Fl. 3
Fl. 4
Fl. 5/
alt. fl. → to alto flute
Ob. 1
2
Eng. Hn.
Bsn. 1
2
Eb Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
B. Cl. 1
B. Cl. 2/
Cbs. cl.
Sop. Sax.
Alto Sax. 1
Vib.
Pno.
Hp.
Db.
p

349 350 351 352 353 354 355 356 357

Fl. 5/
alt. fl. → to flute 5
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Perc. Bass drum Tam-tam
Pno.
Hp.
Db. pizz. *pp*



375 376 377 378 379

Picc. 1
2

Fl. 1
2

Fl. 3
4

Fl. 5/
alt. fl.

Ob. 1
2

Eng. Hn.

Bsn. 1
2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2
3

Cl. 4
5

B. Cl. 1

B. Cl. 2/
Cbs. cl.

Hn. 1

Hn. 2
3

Hn. 4
5

Tpt. 1

Tpt. 2
3

Tpt. 4
5

Tbn. 1
2

Tbn. 3
4

B. Tbn.

Euph. 1
2

Tba. 1
2

Tba. 3

Xyl.

Pno.

Hp.

Db.

f solo

fff



385 386 387 388

Picc. 1
2

Fl. 1
2

Fl. 3
4

Fl. 5/
alt. fl.

Ob. 1
2

Eng. Hn.

Bsn. 1
2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2
3

Cl. 4
5

Bass Cl. 1
2

Sop. Sax.

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1
2

Hn. 1

Hn. 2
3

Hn. 4
5

Tpt. 1

Tpt. 2
3

Tbn. 1
2

Tbn. 3
4

B. Tbn.

Euph. 1
2

Tba. 1
2
3

Mar.

Vib.

Pno.

Hp.

Db.

bell up

bell up

bell up

ff eroicamente

ff eroicamente

ff eroicamente



389 390 391

Picc. 1
2

Fl. 1
2

Fl. 3
4

Fl. 5/
alt. fl.

Ob. 1
2

Eng. Hn.

Bsn. 1
2

Cbsn.

Cl. 1 normal

Cl. 2 normal

Cl. 3 normal

Cl. 4 normal

Sop. Sax.

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1
2

Hn. 1 *fff*

Hn. 2 *fff*

Hn. 3 *fff*

Hn. 4 *fff*

Tpt. 1

Tpt. 2
3

Tbn. 1
2

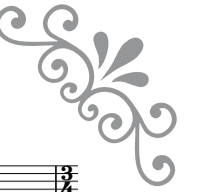
Tbn. 3
4

B. Tbn.

Pno.

Hp.

Db.



398 399 400 401

Fl. 1
2

Ob. 1
2

Eng. Hn.

Bsn. 1
2

E♭ Cl.
Cl. 1
Cl. 2
3
Cl. 4
5

B. Cl. 1
B. Cl. 2/
Cbs. cl.

Sop. Sax.
bell up

Alto Sax. 1
2
bell up

Ten. Sax. 1
2
bell up

Bari. Sax.
bell up

Hn. 1
Hn. 2
3
Hn. 4
5

Tpt. 1
Tpt. 2
3
Tpt. 4
5

Tbn. 1
2
ff

Tbn. 3
4
ff

B. Tbn.
ff

Euph. 1
2

Tba. 1
2

Tba. 3

Mar.

Pno.

Hp.

Db.

11 13

ff fff

(b) (a) (b) (a) (b) (a)



402

403

404

This page contains a musical score for measures 402, 403, and 404. The score is written for a full orchestra and woodwind section. The instruments and their parts are as follows:

- Fl. 1 & 2:** Flutes, mostly silent in these measures.
- Ob. 1 & 2:** Oboes, mostly silent.
- Bsn. 1 & 2:** Bassoons, mostly silent.
- Cl. 1, 2, 3, 4, 5:** Clarinets, playing rhythmic patterns of eighth and sixteenth notes.
- Sop. Sax.:** Soprano Saxophone, playing a melodic line with eighth notes.
- Alto Sax. 1 & 2:** Alto Saxophones, playing rhythmic patterns.
- Ten. Sax. 1 & 2:** Tenor Saxophones, playing rhythmic patterns.
- Bari. Sax.:** Baritone Saxophone, playing a melodic line.
- Hn. 1, 2, 3, 4, 5:** Horns, playing rhythmic patterns.
- Tpt. 1, 2, 3, 4, 5:** Trumpets, playing rhythmic patterns.
- Tbn. 1, 2, 3, 4:** Trombones, playing long, sustained notes.
- B. Tbn.:** Baritone Trombone, playing a long, sustained note.
- Mar.:** Mellophone, playing a rhythmic pattern.
- Vib.:** Vibraphone, playing a rhythmic pattern.
- Pno.:** Piano, playing a rhythmic pattern.
- Hp.:** Harp, playing a rhythmic pattern.

The score includes various musical notations such as notes, rests, and dynamic markings. The word "normal" is written at the end of several staves, indicating a normal dynamic level. The page number "83" is located in the top left corner, and the measure numbers "402", "403", and "404" are positioned above their respective measures.



Each instrumental group has a different dynamics and articulation



408 409 410 411 412

Fl. 1 2 *f*

Fl. 3 4 *f*

Fl. 5/ alt. fl. *f* → to alto flute

Ob. 1 2 *mf*

Eng. Hn. *mf*

Bsn. 1 2 *f*

Cbsn. *mf*

E♭ Cl. *f*

Cl. 1 *f poco a poco dim.*

Cl. 2 3 *f poco a poco dim.*

Cl. 4 5 *f poco a poco dim.*

Bass Cl. 1 2 *f poco a poco dim.*

Sop. Sax. 5 3

Alto Sax. 1 3 5 3

Alto Sax. 2 3 5 3

Ten. Sax. 1 5 3

Ten. Sax. 2 5 3

Hn. 1 3 *f* *mf*

Hn. 2 5 *f* *mf*

Hn. 4 5 *f*

Tpt. 1 5 3

Tpt. 2 5 3

Tpt. 3 5 3

Tpt. 4 3 5 3

Tpt. 5 5 3

Tbn. 1 2 5 3

Tbn. 3 4 5 3

B. Tbn. 5 3

Mar. *pp*

Pno. *p*

Hp. *p*

Db. *f* *mf* *mp*



♩ = 101 427 428 429 ♩ = 89 430 431 432

accel. rall. accel. rall.

Fl. 4
 Fl. 5/
 alt. fl. → to flute 5
 Ob. 1
 Eng. Hn.
 Bsn. 2
 Cl. 3
 Cl. 4
 B. Cl. 1
 B. Cl. 2/
 Cbs. cl.
 Sop. Sax.
 Alto Sax. 2
 Ten. Sax. 1
 Ten. Sax. 2
 Hn. 1 *ppp*
 Hn. 2 *ppp*
 Hn. 3
 Hn. 4
 Tpt. 3
 Tpt. 4 *pp*
 Tpt. 5
 Tbn. 1 *pp*
 Tbn. 2
 Tbn. 3 *pp*
 Tbn. 4 *pp*
 Euph. 1
 2 *pp*
 Mar. *ffp* *ffp* *ffp*
 Pno.
 Hp.
 Db.

accel. rall. accel. rall.

♩ = 53

← Vide

447 448 449 450 451 452 453

4/4 accel. rall. 5/4 8/8 3/4

Picc. 1
Picc. 2
Fl. 1
Cbsn.
Eb Cl.
Bass Cl. 1
2
B. Cl. 2/
Cbs. cl.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Hn. 5
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tpt. 5
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
B. Tbn.
Euph. 1
2
Tba. 1
2
Tba. 3
Vib.
Pno.
Hp.
Db.

contrabass clarinet

pp

non cresc.!

senza sord.

(not an octave higher!)

pp

pp

accel. rall.



1. tutti *fff* 454

♩ = 173

1.

2.

3.

arco

senza sord.

Tenor drum

Triangle

Bass drum

Tba 1

Tba 1, 3

Tba 1, 3

Tba 1

Tba 1, 3

Picc. 1
2

Fl. 1
2

Fl.
3, 4, 5

Ob. 1
2

Eng. Hn.

Bsn. 1
2

Cbsn.

E♭ Cl.

Cl. 1, 2, 3

Cl. 4
5

B. Cl. 1

B. Cl. 2
Cbs. cl.

Sop. Sax.

Alto Sax. 1
2

Ten. Sax. 1
2

Bari. Sax.

Hn. 1

Hn. 2
3

Hn. 4
5

Tpt. 1

Tpt. 2
3

Tpt. 4
5

Tbn. 1
2

Tbn. 3
4

B. Tbn.

Euph. 1
2

Tba. 1
2
3

Timp.

Perc.

Xyl.

Mar.

Vib.

Pno.

Hp.

Db.

Hanging Gardens

1. Seven elements

Seven elements: *idée fixe*, 1 scale, 1 main rhythm, 1 tonal chord, 1 pedal note, 1 cluster and 1 chord

Robert Casteels

Idée fixe
 these 5 pitches do not belong to the two pan-intervallic chords
 single *idée fixe* serves as a unifying melodic phrase
 Pitch inflection: 5th pitch remains unstable, either b or b flat

Scales
 pitches that belong to the pan-intervallic chord 1 and 2 + *idée fixe*
 centre do# = c#4
 b flat6
 pitches that belong to the pan-intervallic chord 1
 pitches that belong to the pan-intervallic chord 2

Main Rhythm
 trochee with binary augmentations/
 appears first time in its original form in bar 334/
 therefore, always appears in retrograde form

G Major harmony
 hypolydian mode on G, pitch g being a tritonus apart from pedal note c#

Do# pedal
 pitch c#4 is the exact centre between pitch b flat6 and pitch e1
 (Pitch d4 was the centre pitch in *Kaze ni Noru*)

Cluster
 bar 1 (centre pitch = c#)
 b flat6

Pan-int. chord 1
 same chord as in "*Kaze ni Noru*", "*Cu Rua*" and "*Aqua Ignis*"
 from bottom up, a chord of 12 pitches constituted by decreasing intervals, which are Major 7th, minor 7th, Major 6th, minor 6th, perfect 5th, augmented 4th, perfect 4th, Major 3rd, minor 3rd, Major 2nd and minor 2nd.

Pan-int. chord 2
 = intervallic mirror of chord 1
 from bottom up, a chord of 12 pitches constituted by increasing intervals, which are minor 2nd, Major 2nd, minor 3rd, Major 3rd, perfect 4th, augmented 4th, perfect 5th, minor 6th, Major 6th, minor 7th and Major 7th.

Hanging Gardens

2. Analysis

Section 1 (bar 1→9) [23"]:
 = introduction

Section 2 (bar 10→42) [52"]:
 solo of the piccolo clarinet

Structure
 starting on bes, canonic, bar 1→5: trn trbn 4 and 2
 starting on des, canonic, bar 33→37: trpts 4 and 2
 starting on d, bar 39 and 41: solo picc. cl.
 starting on bes, canonic, bar 1→5: trn trbn 3 and 1
 bs trbn
 starting on des, canonic, bar 33→37: trpts 3 and 1
 starting on d, bar 38 and 40: solo picc. cl.

Main Rhythm
 bar 1: retrograde
 in fl 5, cl 5 and harp
 retrograde cl 4 (bar 7), fl 4 (bar 12), cl 3 (bar 18), fl 3 (bar 23), cl 2 (bar 29), fl 1 + picc cl (33), fl 1 and 2 + picc cl (34) and fl 1, 2 and 5 + picc cl (36), always doubled by marimba

G Major harmony
 bar 1

Do# pedal
 bar 1

Cluster
 bar 1 (centre pitch = c#)
 33 (centre pitch = c#)

Pan-int. chord 1
 7→36: bottom-up: xylo + grace notes in flutes, clarinets and marimba
 bottom-up: bar 11, 15, 19, 23, 26 and 29 in piccolo clarinet



Section 3 (bar 43→184) [6'15'']: canonic palindromes, 29 times, with gradual stretto in between the entrances in the following order: five times flutes, oboes and bassoons, clarinets, saxophones and trumpets + once flutes, oboes and bassoons, clarinets, saxophones

Structure

Idée fixe

Scale

Main Rhythm

G Major harmony

Do# pedal

Cluster

Pan-int. chord 1

starting on d, bar 99: euph. 1

starting on d, 129: Engl. hrn.

starting on d, 153: trbn. 1

starting on c#, 170→174: euph 2 and tuba 2

starting on a flat, 101: hm 1

starting on d, 130: hm. 1

starting on c#, 170→174: euph 1 and tuba 1 and 3

183→184: tutti with written out accelerando

retrograde marimba (180), piano (181) and vib (182)

161→168 tutti arborescence

176-177: sop sax

180→182: tutti

170→179 (centre pitch = c#) picc. cl., 5 cl., hrs, 3 trbns, piano

180-182 grace notes in bassoons, picc. cl., cl 1, bss. cl., alto and trn sax, hrs 3 to 5, marimba, vib, piano and harp

Section 4 (bar 185→219) [50'']: superimposition of *idée fixe* in canonic augmentation on top of chord 1

Structure

Idée fixe

Pan-int. chord 1

starting on d, 198: timp.

starting on g, 193: 2 oboes.

starting on b flat, 203: picc. cl.

starting on g flat, 211: 2 oboes,

starting on g, 218: 2 picc. fl. picc. cl., xylo and marimba

starting on c#, 186→193: 4 trbns and 2 euphns [7 x augmentation]

starting on g, 189→193: 5 hrs, 5 sax [5 x augmentation]

starting on c#, 191→193: Engl. hrn and bassoons [x 3 augmentation]

trpt. 1 to 3, vib.

sop. sax, trbn 1 and 2, euph. 1 and marimba

starting on b flat, 209→211: 3 trpts [x 3 augmentation]

trpt. 4 and 5

185→193, bottom-up

196→203, bottom-up

205→, bottom-up

213→, top-down

bass pitch changes

bass pitch changes

Section 5 (bar 220→237) [26'']: towards climax, outburst, dissolution by contrary motion

Section 6 (bar 238→284) [1'59'']: massive unisono on each of the five pitches of the *idée fixe* from lowest to highest register

Structure

Idée fixe

Scale

Do# pedal

Cluster

Pan-int. chord 2

starting on b flat, 227: hrs 4 and 2

starting on d, 237: timp.

starting on b flat, 227: hrs 5, 3 and 1

= starting on d (238→284)

238→244 2 bssns, cntrbs, 2 bss cl., bss. trbn., 2 ephnms, 3 tubas, marimba, piano harp and cbss.

245→254 Engl. hrn, 2 bassoons, 5 clrts, 3 tubas, timpani, marimba, piano, harp and cntrbss

255→267 sop sax, 5 hrs, 4 trbns, timpani, marimba, vib, piano, harp and cntrbss

262: flutes 5, 3 and 1

269→278 5 flutes, 2 oboes, Engl. hrn, 5 trpts, marimba, vibes, piano and harp

279→284 2 piccolo flutes, 5 flutes, picc. cl., 5 cl., xylo, piano and harp

entrances per groups: cl., then oboes + bassoons, then sax, then trpts

237-238: tutti with written out acceleration

238→240: liquidation in 5 flts and 5 cl.

bar 245: descending oboes, bssns, trpts/ ascending cntrbss, bss trbn, 3 tubas, piano, cntrbss

bar 254: descending 5 trpts/ ascending bssns, bss cl., trbn 3 and 4, bss trbn, ephnms, 3 tubas and piano

255→267 5 clrts and 5 sax

bar 268: ascending only: bssns, 5 cl., bss cl., a sx, trn sx and harp

bar 279: ascending only: 5 flts, 2 boes, Engl. hrn., 4 cl. and harp

233→236: hrs, trbns (centre pitch = G)

245→252 (centre pitch = g#) grace notes in 4 trbns 254→261

262→265 (centre pitch = f) 5 hrs and 4 trn trbns

269→274 (centre pitch = a) 5 flutes

275→278 grace notes in 5 clarinets

Section 7 (bar 285→302) [41"]:
recapitulation of solo piccolo clarinet of section 2, from high to lower register

Structure

Main Rhythm

Cluster

Pan-int. chord 1

Pan-int. chord 2

285→299, top-down, long duration note by solo piccolo clarinet and top pitch of high register clusters

285→299, bottom-up, bottom pitch of low register clusters

301-302:
retrograde
Engl. hrn,
alto sx 1, trn sx 1
and marimba

Main Rhythm

Do# pedal

Cluster

Pan-int. chord 2

300→302:
bassoons,
5 cl., bss. cl.,
hrn 3 to 5,
4 trn trbs and vib

300 grace notes
in 2 bassoons,
picc. cl.,
bss. cl. and
vibes

Section 8 (bar 303→322) [41"]:
recapitulation of section 1

Structure

Idee fixe

Main Rhythm

G Major harmony

Do# pedal

Cluster

starting on b flat, bar 309: clrnrs 5, 3 and 1

starting on g, bar 318: contrabass clarinet

starting on g, bar 317: contrabass clarinet

starting on b flat, bar 309: clrnrs 4 and 2

330→336: picc. cl. [7 x augmentation]

331→341: 5 trpts [7 x augmentation]

337→341: flt. 2 and 3 [5 x augmentation]

338→342: picc. cl. [5 x augmentation]

339→343: flutes 4 and 5 [5 x augmentation]

345→346: picc. cl. [3 x augmentation]

346→347: cl. 1 [3 x augmentation]

334→340: vibes

339: retrograde picc 1 and 2 flt. 1 and 2

323→352 tutti arborescence

303→311: 5 flutes, 5 hrns, harp and cntrbass

303→313 (centre pitch = c#) 2 bassoons, 2 oboes, Engl. hrn., 5 cl. and 6 sax

starting on g, bar 356: alto flute

starting on g, bar 355 and 357: alto flute

Section 11 (bar 422 to 457) [1'45"]:
 coda, from c# pedal, centrifugal outburst towards stretto of chords 1, 2 and G Major.

Structure				
<i>Idee fixe</i>				
Main Rhythm				bar 456: tutti
G Major harmony				bar 457 in extreme registers
Do# pedal	422→435: trpt 5 and marimba	435→453: horn 5 and vibes		
Pan-int. chord 1	422→453: tutti	422→435: grace notes marimba	435→453: grace notes vibes	bar 456
Pan-int. chord 2	422→453: tutti			bar 456

Hanging Gardens 3. Prime numbers

- Three:** note groupings/
- Seven:** note groupings/ number of dynamic levels/
- Eleven:** note groupings/ number of sections/ number of crotchets from bar 43 to 45/
- Thirteen:** note groupings; number of *vide* sections/ number of crotchets from bar 300 to 302; number of crotchets from bar 355 to 357/ 383 to 385/
- Seventeen:** note groupings; number of times the **Main Rhythm** appears/ bar 53 to 56; bar 63 to 67; bar 68 to 72; bar 454 to 457/
- Nineteen:** note groupings; total duration in minutes; bar 38 to 42; bar 392 to 396; bar 405 to 409/
- Twenty-three:** bar 46 to 52; bar 57 to 62; bar 213 to 219; bar 279 to 284/ bar 386 to 391/
- Twenty-nine:** number of times groups play the canonic palindromes in section 2;
- number of times the *idée fixe* appears in its original form; bar 73 to 80; bar 205 to 212; bar 238 to 244; bar 262 to 268; bar 397 to 404/
- Thirty-one:** bar 196 to 204/ bar 375 to 382/
- Thirty-seven:** bar 1 to 9; bar 161 to 169/
- Forty-one:** bar 269 to 278/ bar 185 to 195/
- Forty-three:** number of pitches in the **Scale** (without centre c# pitch)/ bar 269 to 278/
- Forty-seven:** bar 149 to 160/ bar 185 to 195/ bar 410 to 421/
- Fifty-three:** number of ♩ played by the marimba from bar 422 to 435/ number of parts/
- Fifty-nine:** bar 170 to 184/
- Sixty-one:** number of different instruments required to play *Hanging Gardens*/ tempo marking/ bar 285 to 299/
- Sixty-seven:** tempo marking; bar 245 to 261; bar 358 to 374/
- Seventy-one:** tempo marking/
- Seventy-three:** number of ♩ played by the vibraphone from bar 435 to 453/ bar 81 to 100; bar 220 to 237/
- Seventy-nine:** tempo marking; bar 129 to 148; bar 303 to 322/
- Eighty-nine:** tempo marking/
- Eighty-three:** tempo marking/
- Ninety-seven:** number of pages of the full score/ tempo marking; G Major wave bar 323 to 354/
- One hundred and one:** tempo marking/
- One hundred and three:** tempo marking/
- One hundred and seven:** tempo marking/
- One hundred and nine:** tempo marking/
- One hundred and thirteen:** tempo marking/ bar 10 to 37; bar 101 to 128/
- One hundred and twenty-seven:** tempo marking; bar 323 to 354; bar 422 to 453/
- One hundred and thirty-one:** tempo marking/
- One hundred and thirty-seven:** tempo marking/
- One hundred and thirty-nine:** tempo marking/
- One hundred and fifty-nine:** tempo marking/
- One hundred and seventy-three:** tempo marking/
- Four hundred fifty seven:** number of bars.

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