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ISMN XXX-XXX-XX-XXXX-X

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← ⊙ →

☺ lwl ☺....	(44'')	blz. 1
☺ lsl ☺....	(144.1'')	blz. 3
☺ lll ☺....	(121'')	blz. 7
☺ lol ☺....	(131'')	blz. 10
☺ lwl ☺....	(55'')	blz. 13

← ⊙ →

Palindroom: [πάλιν opnieuw + δραμείν lopen] woord dat of zin die van achter naar voren gelezen precies hetzelfde is als van voor naar achter. In muziek kan een imiterende stem de leidende stem op verschillende manieren volgen (in inversie of tegenbeweging, in cancrizans of retrograad). Elk deel in dit vijfde werk voor piano is een palindroom: $l \rightarrow \flat \leftarrow l$, $l \rightarrow \natural \leftarrow l$, $l \rightarrow \sharp \leftarrow l$, $l \rightarrow \circ \leftarrow l$ en $l \rightarrow \natural \leftarrow l$, zo ook de tempoaanduidingen, metronoomgetallen en duur. Verder nog, $lwl = lwl$ en $lsl = lol$.

← ⊙ →

lwl = laughing @ losers
lsl = deel van een oor, harde klap, flap
lll = gelatine, gelei
lol = laughing out loud
lwl = onhandig, sukkel

← ⊙ →

English translation

Palindrome: [πάλιν again + δραμείν to run] word or sentence that read the same backwards and forwards. In music a voice can imitate a leading voice by inversion, contrary motion, in retrograde. Each movement of this work for piano in five movements is a palindrome: $l \rightarrow \flat \leftarrow l$, $l \rightarrow \natural \leftarrow l$, $l \rightarrow \sharp \leftarrow l$, $l \rightarrow \circ \leftarrow l$ and $l \rightarrow \natural \leftarrow l$. Tempo markings, metronome markings and duration are also palindromes. Furthermore, lwl corresponds to lwl and lsl to lol .

Lwl = laughing @ losers/ de pot op, Ed: to hell with you, Ed/ in tempo snel-issimo: very fast tempo/ een ononderbroken gewriemel van klanken creëren: create a continuous and restless soundscape/ deze vier noten so snel mogelijk en vrij door elkander herhalen: repeat these four pitches as fast possible and in any order/ en zonder sostenuto pedal beginnen: and start without sustained pedal/ noot bes bijvoegen: add pitch b flat/ hier en daar, korte sost. pedalen bijvoegen senza u.c.: add here and there short sustained pedals without u.c./ noot mi bijvoegen: add pitch e/ hier en daar kleine cresc.: add small crescendos here and there/ en meer pedaal bijvoegen: and add more pedal/ ges bijvoegen: add pitch g flat/ fa verwijderen: remove pitch f/ sol hersteld verwijderen: remove pitch g natural/ hier en daar, slechts korte pedalen: here and there, only short pedals/ mi en do verwijderen: remove pitch e and c/ niet vertragen: don't slow down/ **lsl** = part of the ear, slap/ lollig zijn lui die zeggen: die lui zijn lollig: funny are the people who say that these people are funny/ ossia een snel glissando op de zwarte toetsen: ossia quick glissando on the black keys/ **lll** = gelatine, jelly/ kagami: mirror/ levensnevel: a nebula of life/ stormrots: the rock of a storm / **lol** = laughing out loud/ mooi dit idiom: this idiom is beautiful/ ossia een snel glissando op de witte toetsen: ossia quick glissando on the white keys/ **lwl** = clusy, simpleton/ notatie en octavering: notation and octave positioning/ witte cluster: cluster of white keys/ zwarte cluster: a cluster of black keys/ in het laagst octaaf: in the lowest octave/ één octaaf hoger dan het laagst octaaf: one octave higher than the lowest octave/ één octaaf lager (hoger) dan het midden octaaf: one octave lower (higher) than the middle octave/ één octaaf lager dan het hoogst octaaf: one octave lower than the highest octave/ het hoogst octaaf: the highest octave/ een ton snot, nee: a ton of snot, no/ snel-issimo: very fast/ rubat-issimo: with a lot of rubato.

← ⊙ →

voor Beatrice Sweeney



opus 121 nr. I (44")

de pot op, Ed/ in tempo *snel-issimo* ♩ = 141

R. Casteels

R.H.
L.H.

een ononderbroken gewriemel van klanken creëren;
deze vier noten zo snel mogelijk en
vrij door elkander herhalen;
pp u.c. en zonder sostenuto pedaal beginnen

noot bes bijvoegen;
p
hier en daar, korte sost. pedalen bijvoegen
senza u.c.

noot mi bijvoegen; **mp**
hier en daar kleine *cresc./dim.* en meer pedaal bijvoegen

ges bijvoegen
Ped. _____ ^

f

Ped. _____ ^

fa verwijderen
Ped. _____ ^

si hersteld verwijderen; **mp**
hier en daar kleine *cresc./dim.* en
minder pedaal gebruiken

sol hersteld verwijderen; **p**
hier en daar, slechts korte pedalen.

mi en do verwijderen;
niet vertragen; **pp** u.c.

pp

Singapore, 20-V-2018



opus 121 nr. II (144.1")

R. Casteels

lollig zijn lui die zeggen: die lui zijn lollig/ ♩ = 131

mf

fff

f

mf

f

fff non dim.

Ped.

p

pp

ppp

LH →

(senza rit.)

Ped.

mp

pp

mp

pp

Ped.

mf

f

Ped. Ped. Ped. Ped. Ped.

p

mp

Ped. \wedge Ped. \wedge Ped. \wedge Ped. \wedge Ped. \wedge

3

Detailed description: This system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains five measures of music, each starting with a half note chord (F#4 and C5) followed by a half rest. The lower staff is in bass clef with the same key signature and time signature. It contains five measures of music, each starting with a half rest followed by a half note chord (F#3 and C4). The first four measures are marked with a mezzo-piano (*mp*) dynamic and a 'Ped.' marking with a wedge symbol. The fifth measure is marked with a piano (*p*) dynamic and contains a triplet of eighth notes (F#3, C4, F#3).

mf

f

Detailed description: This system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of music. The first measure has a half rest. The second measure has a mezzo-forte (*mf*) dynamic and features a sixteenth-note triplet. The third and fourth measures continue the texture. The lower staff is in bass clef with the same key signature and time signature. It contains four measures of music. The first measure has a forte (*f*) dynamic and features a sixteenth-note triplet. The second measure has a mezzo-forte (*mf*) dynamic. The third measure has a half note chord (F#3 and C4) with a 'Ped.' marking and a wedge symbol. The fourth measure has a half note chord (F#3 and C4).

Detailed description: This system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains three measures of music, each with a sixteenth-note triplet. The lower staff is in bass clef with the same key signature and time signature. It contains three measures of music, each with a sixteenth-note triplet. The first measure has a forte (*f*) dynamic. The second measure has a mezzo-forte (*mf*) dynamic. The third measure has a half note chord (F#3 and C4) with a 'Ped.' marking and a wedge symbol.

Detailed description: This system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of music, each with a sixteenth-note triplet. The lower staff is in bass clef with the same key signature and time signature. It contains four measures of music, each with a sixteenth-note triplet. The first measure has a forte (*f*) dynamic. The second measure has a mezzo-forte (*mf*) dynamic. The third measure has a half note chord (F#3 and C4) with a 'Ped.' marking and a wedge symbol. The fourth measure has a half note chord (F#3 and C4).

Detailed description: This system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains three measures of music, each with a sixteenth-note triplet. The lower staff is in bass clef with the same key signature and time signature. It contains three measures of music, each with a sixteenth-note triplet. The first measure has a forte (*f*) dynamic. The second measure has a mezzo-forte (*mf*) dynamic. The third measure has a half note chord (F#3 and C4) with a 'Ped.' marking and a wedge symbol.

f

Ped. \wedge

2 1 5

1 2 4

2 5

Detailed description: This system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of music. The first measure has a sixteenth-note triplet. The second measure has a forte (*f*) dynamic and features a sixteenth-note triplet. The third measure has a half note chord (F#4 and C5) with a 'Ped.' marking and a wedge symbol. The fourth measure has a half note chord (F#4 and C5). The lower staff is in bass clef with the same key signature and time signature. It contains four measures of music. The first measure has a sixteenth-note triplet. The second measure has a half note chord (F#3 and C4) with a 'Ped.' marking and a wedge symbol. The third measure has a half note chord (F#3 and C4). The fourth measure has a half note chord (F#3 and C4). There are also some additional markings: '2 1 5' above the first measure, '1 2 4' above the second measure, and '2 5' below the third measure.

8va

f *veloce*

gliss.

(ossia: een snel glissando op de zwarte toetsen)

mf

fff *ff* *f* *mf*

Ped.

mp

rit. Tempo

leggiero

Ped.

fff

Ped.

KAGAMI voor Keishiro Sawa



R. Casteels

opus 121 nr. III (121")

levensnevel/ ♩ = 99

16
ppp

16
pp

p

mp

RH 4
LH 4 *pp* 1 3 1
mf LH
pp

RH 1 3 1
f
LH 3 *mf*
Ped.

LH *mp*
Ped.

(8)
LH *p*
Ped.

(8)
LH *p*
Ped.

stormrots/ ♩ = 88 *p*

ppp *p* *espress.* *ped.*

ppp *secco pp* *ped.*

p *leggiero* *espress.*

p *leggiero* *espress.* *ped.*

p *ppp* *ped.*

levensnevel/ ♩ = 99

RH 3 2 1 6

f 8^{vb} senza Ped. LH 5 3 2 1

RH

(8) LH *mf*

RH 3

(8) loco LH *mp*

RH

p 3 LH RH

RH

mf 5 4 LH *pp* 3 LH *mf*

RH

mp

RH

p

RH

pp

RH

ppp

Singapore, 19-V-2018

voor Tuur Naert



opus 121 nr. III (131")

R. Casteels

mooi dit idioom/ ♩ = 131

The musical score is written for piano and consists of six systems of staves. The first system begins with a treble clef and a 3/4 time signature, followed by a bass clef and a 4/4 time signature. The dynamics range from *fff* to *mf*. The second system continues with a treble clef and a 4/4 time signature, followed by a bass clef and a 4/4 time signature. The third system features a treble clef with a 4/4 time signature and a bass clef with a 4/4 time signature, including a section with a 3/4 time signature. The fourth system is a single bass clef staff with a 2/4 time signature, marked *veloce f* and *gliss.*, with performance instructions *RH1* and *LH4*. The fifth system returns to a grand staff with a treble clef and a 3/4 time signature, followed by a bass clef and a 4/4 time signature. The sixth system continues with a treble clef and a 4/4 time signature, followed by a bass clef and a 4/4 time signature. The score includes various musical notations such as dynamics (*fff*, *f*, *mf*, *f*, *veloce f*), articulation (accents, *gliss.*), and performance instructions (*RH1*, *LH4*, *LH3*, *RH3*). The piece features complex rhythmic patterns and dynamic contrasts.

RH 1

fff *ff* *f* *mf*

RH LH

Ped.

RH

mp *rit.* **Tempo**

leggiero

p *mp*

RH LH

Ped.

Ped.

pp

mp *pp*

RH LH

Ped.

mf

Ped.

1 1 1 1 1

p

Ped. Ped. Ped. Ped.

f

mf

4 4 3 1

mf

fff non dim.

Ped.

RH →

Ped.

p

pp

ppp

fff

rit.



opus 121 nr. IIII (55")

R. Casteels

notatie en octavering:

- III ○ = witte cluster in het laagst octaaf	- II ○ = witte cluster één octaaf hoger dan het laagst octaaf	- I ○ = witte cluster één octaaf lager dan het midden octaaf	+ I ○ = witte cluster één octaaf hoger dan het midden octaaf	+ II ○ = witte cluster één octaaf lager dan het hoogst octaaf	+ III ○ = witte cluster in het hoogst octaaf
- III ● = zwarte cluster in het laagst octaaf	- II ● = zwarte cluster één octaaf hoger dan het laagst octaaf	- I ● = zwarte cluster één octaaf lager dan het midden octaaf	+ I ● = zwarte cluster één octaaf hoger dan het midden octaaf	+ II ● = zwarte cluster één octaaf lager dan het hoogst octaaf	+ III ● = zwarte cluster in het hoogst octaaf

een ton snot, nee/ rubat-issimo ♩ = 55

4/4 (con Ped.)

pp (con Ped.) *p* *f* *p*

+ III + II + III + II + I + II + I + I + II + III + I + I + II

- III - II - II - II - II - II - I - I - II - III - I - I - II

rubat-issimo ♩ = 55

- I + I ← + I - I

snel-issimo

- I - I - I - I

f subito

+ III + II + III + II + III + II + III

+ II + I + I + II + I + I + I + II + I + II + III + II + III

p *f* *p* *pp*

- II - I - I - III - II - I - I - II - II - II - II - II - III

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