



Travelogue

Robert Casteels

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ISMN 979-0-9016519-8-2

Travelogue

Uchronia
opus 100A in C Major
for voices and instrumental ensemble

Music and text by Robert Casteels

Full score

Full score in C

The full score does not accurately represent the verticality of the music when different tempi are superimposed. Until bar 237, the piano and cello parts appear in rectangular boxes in this full score as they follow independent tempi. From bar 238 or rehearsal #45, those instruments that follow independent tempi appear in rectangular boxes.

Parts contain cues when instruments play a motif together.

The parts of the instruments of the main ensemble have rehearsal numbers but no bar numbers. The piano and cello parts have bar numbers but no rehearsal number until bar 237, thereafter, bar numbers and rehearsal numbers.

Programme notes

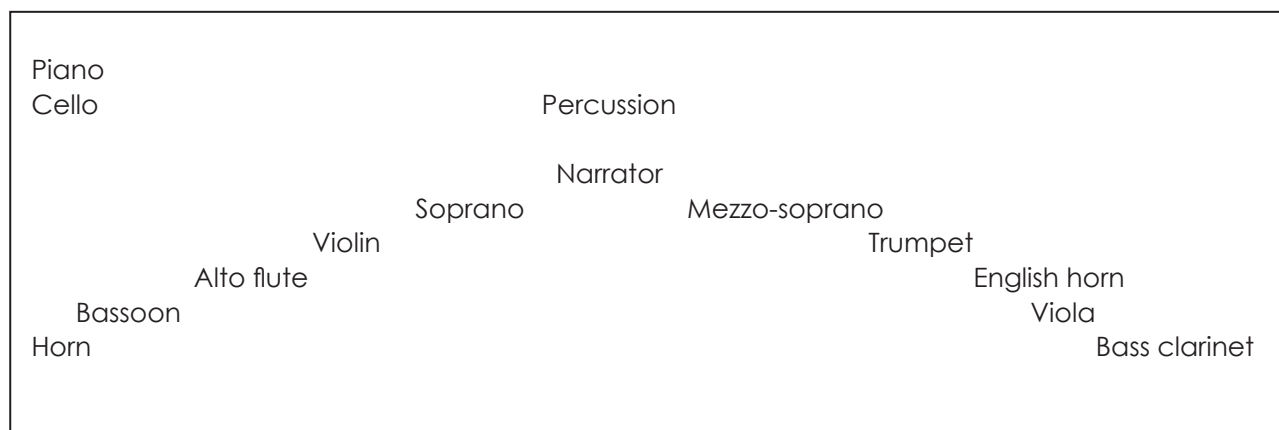
Travelogue is the imaginary narration of a Singaporean who lives on planet Mars and is returning home in 2065 for a one-day visit. He wanders and wonders. He keeps getting confused and lost in the Schubertian sense of a *Wanderer*. He wonders with bittersweet irony. The narration crosses historical periods, from a distant past through to the present and towards a projected future, hence the subtitle 'Uchronia', a *cheem* word which means a fictional period of time. All toponymic references are accurate. I accept that the references and vernacular language can only be understood by true blue Singaporean, and seek the listeners' indulgence that only fellow musicians would laugh with the musical jokes. After all, who is to say that everything needs to be fully understood at first hearing or seeing of a work of art? It was never the case in the past, so why should it be expected from living composers? The cellist and pianist, joined by the soprano and mezzo-soprano towards the end of the piece, perform a melopoeia through which I invite performers and listeners to reflect on man's relationship with nature.

Duration 22 minutes

Instrumentation (14 performers)

1 baritone cum narrator, 1 soprano (with one suspended cymbal), 1 mezzo-soprano (with another suspended cymbal), 1 alto flute, 1 English horn, 1 bass clarinet, 1 bassoon, 1 horn, 1 trumpet (with cup mute), 1 percussionist (on bass drum, triangle, chimes and vibraphone with motor), 1 violin, 1 viola, 1 cello and piano.

Stage seating



The protagonist narrates, either stands or sits centre-stage on a high stool. The performers sit on normal chairs lower than the protagonist, in the following semi-circular order, so as to have visual contact with each other -(from left to right): horn, bassoon, alto flute, violin, soprano, narrator, mezzo-soprano, trumpet, English horn, viola and bass clarinet. The percussionist is positioned behind the narrator. The cellist and pianist are positioned as far away as possible from the main group.

Lighting

The general lighting evolves gradually from warm to cold colours over the whole piece or alternatively changes from colour 1 for rehearsal #1 until 32, colour 2 for rehearsal #33 and 34, colour 3 for rehearsal #35 to 44 and colour 4 from #45 till the end.

Alternatively, the stage is as dark as possible. Players use desk lights. Pianist and cellist wear dark glasses and are lit in a special island of red light. From rehearsal #44, the protagonist is lit in an island of amber light. Players use desk lights.

Performance notes

Travelogue has to be performed without conductor. Each instrumental part comprises the full text. Players listen for cue words which are highlighted in larger fonts. Players respond to these cue words by immediately playing a particular motif. Each quaver symbol in the text indicates that a motif is to be played at that point in time. Motifs may overlap. The protagonist narrates the story in a manner of speech that is always matter-of-fact, dispassionate, detached and rather soft. Clear articulation will help the understanding.

Balance

The instruments should never obscure the narration. Piano and cello should sound distant.

Tempi

To precisely control the independent tempi, each player uses a silent metronome invisible to the audience. The tempi are as follows: percussion @ 60, bass clarinet @ 80, bassoon @ 90, horn @ 100, trumpet @ 110, English horn @ 120, viola @ 130, alto flute and violin @ 140. Cellist and pianist play in various tempi that are independent from the main group.

Linguistic references

- Rehearsal #3: *blur like sotong* = to be completely lost (in Malay *sotong* = squid); *jaga* = awake, alert (Malay)
- Rehearsal #5: *jalan* = to walk (Malay)
- Rehearsal #10: *chicken-feed* = (Singapore English) a task easy to complete; I was *paiseh* one (Singapore English) = I was embarrassed (in Hokkien *paiseh* = embarrassed)
- Rehearsal #11: *cheem* = difficult, deep, beyond one's understanding (Mandarin); *chabot* = to flee, to pull out (Malay)
- Rehearsal #12: *no nid* (Singlish) = unnecessary; most good (Singapore English) = best
- Rehearsal #13: *already*: the last syllable is stressed in Singlish pronunciation
- Rehearsal #18: *alamak* = for goodness sake (in Malay *Alamak* = Mother and God); *pantang* = superstitious (Malay)
- Rehearsal #19: *choy* = a Hokkien exclamation to ward off bad luck; *bo chap* = indifferent and not caring (Hokkien)
- Rehearsal #21: *terbalek* = upside down, reversed (Malay); *see-how* (Singapore English) = to wait and see what will happen
- Rehearsal #23: *lepak* = slow, weak and lazy (Malay)
- Rehearsal #24: most *baddest* worst = Singapore English
- Rehearsal #27: *meh* (Singapore English) = particle expressing incredulity
- Rehearsal #30: *half past six* (Singapore English) = shoddy, incompetent; *lembek* = soft and damp (Malay)
- Rehearsal #31: *makan* = to eat (Malay); *suaku* = mountain tortoise, = simpleton (Hokkien)
- Rehearsal #32: *heartlander* (Singapore English) = ordinary Singaporean; *cheapo* (Singapore English) = a miser; *kaypoh* = nosy, prying (Hokkien); *selekeh* = in a state of unkempt appearance (Malay); *cannot make it* (Singapore English) = falling below expected standard; *kena sai* (Malay and Chinese) = to get into trouble; *tidak apa* (Malay) = never mind (attitude) in Malay; *aiyoh* and *aiyah* (after the word *selekeh*) are exclamations expressing consternation in Mandarin
- Rehearsal #33: *boleh* = can be done, feasible (Malay)
- Rehearsal #35: *bodoh* = silly (Malay); *boleh your head* (Singapore English) = you are talking rubbish; *tahan* = to endure (Malay); *why U So like Dat* (Singapore English) = why are you so annoying
- Rehearsal #36: *go fly kite* (Singapore English) = leave me alone
- Rehearsal #40: *balek* = to go home (Malay); *so sian* = very tired and sleepy (Hokkien); *can die* (Singapore English) = exclamation expressing great fatigue
- Rehearsal #41: *potong jalan* = to jump the queue (Malay)
- Rehearsal #43: *property*: the last syllable is stressed in Singlish pronunciation; *malu* = embarrassed (Malay)
- Bar #297: *sahbo* = to sabotage (Singlish)

Toponymic references

Rehearsal #3: RNB is indeed an ornithological term; *kelong* = wooden house built on the sea
Rehearsal #3, #9, #19, #20 and #37: all names refer to real maps
Rehearsal #4 and #8: Cingapura and Sing(h)apura are toponymic variations
Rehearsal #6: the activity described is the meaning of Ponggol in Malay
Rehearsal #6, #20, #23 and #33 onwards: the words sung are the authentic taglines of the Singapore Tourism Board in 1977, 1986, 1995, 2004 and 2010
Rehearsal #7: Siglap or *Gelap* means in Malay darkness that conceals; *kelapa* means coconut in Malay; the orang *gallang* tribe used to live in the Geylang area
Rehearsal #10: red hair bridge is the literal translation of Ang Mo Kio. The orang *biduanda kallang* tribe used to live in the Kallang area. *Tampines* is the name of a tall tree which grew in that area
Rehearsal #11: voracious re the naming of Lavender street
Rehearsal #12: Kreta Ayer indeed means water cart road in Malay. However, Kreta Ayer is not at all situated near kampong Padang Terbakar nor to Singapore Expo
Rehearsal #14: Holland village is indeed named after property owner Mr Holland. Holland Village used to have an open air cinema. Onan road was indeed a sandy lane
Rehearsal #15, #16, #17, #19 and #20: voracious
Rehearsal #19: *nipah* refers to a palm tree growing in the mangroves
Rehearsal #23: Bukit Pasoh flower pot, Bukit Padre and Dickenson's Hill are various names for the same hill. Ditto for Ann Siang Hill, Scott's Hill and Gemmil's Hill
Rehearsal #24: voracious names of various plantations
Rehearsal #26: *buloh* means bamboo
Rehearsal #27: voracious
Rehearsal #28: 62nd FMBC in 2065 based on the fact that the 6th FMBC took place in 2009; 80th ABC because the 25th ABC took place in 2010
Rehearsal #10: Katong is indeed the name of an extinct species of sea turtle. *Kusu* means tortoise. *Jerung* means voracious shark in Malay
Rehearsal #31: voracious
Rehearsal #32: Hôtel de l'Europe existed
Rehearsal #33: all these secondary forests, mangroves and green patches exist
Rehearsal #38 *orang laut* are a tribe of sea gypsies. *Tong kang* is a light wooden boat
Rehearsal #41: Farrer Park and Seletar were indeed airports
Rehearsal #42: *Pulau Blakang Mati* is the Malay name of *Sentosa*. The meaning of *Sentosa* and allusions to the fate of *Batu Belayar* and Nassim Jade condo are all voracious
Rehearsal #43: Raffles Hotel stands indeed on Beach road that used to be a coastal road before reclamation
Bar #275: IR8E designates an income tax form.

Sources

- Toponymics: a study of Singapore street names by Victor R Savage and Brenda S. A. Yeoh, Eastern Universities Press 2003
- Nature News, newsletter of the Nature Society (Singapore)
- An essential guide to Singlish, published by Gartbooks, Singapore 2003
- A Dictionary of Singlish and Singapore English, Singapore 2004
- The Oxford Singlish Dictionary, online 2004

Travelogue

♩ = 95 (all tempi con rubato) *always sounding from the distance in relation to the main ensemble*

Start immediately after the first bass drum sound

Piano

(Text narrated by the protagonist) On Sunday the 9th of November 2065,
I flew from Mars to visit Singapore, my country of birth.
At the customs, I followed the lines reserved to RNB, the rare&non breeding visitors.
To the voice recognition system asking me questions, I answered *Cannot Remember*.

1 2 6

Bass Clarinet in B \flat
♩ = 80

Bass drum
Vibraphone
♩ = 60

Hn.
♩ = 100

Bass clarinet: always *legato and rubato* in a creepy manner of the perpetual excuse of not remembering

Vibes: with soft mallet and motor always at slowest speed so as to create an eery atmosphere. Always hold the chord for its exact duration

The system read my mind, was satisfied and let me in.

I walked out of the airport. Without my Eredia1604 map, I was *blur like sotong*.

ppp non legato con sordino

I asked someone for directions.
He looked so puzzled that I rephrased and asked *where to buy ticket, walking, can or not?*
His face lit up, *terjaga luas*. I was told to walk straight, to ignore the flying taxis whizzing over the granite stone hill of Ubin New Town 369 on my left, and to keep going along the former

Vln.
♩ = 140

Violin: always projecting the sound with a swift upbow

Changi kelongs and mangroves.

Tub. B.
Sop.
M-S.

Leggiero ♩ = 120

Each time this motif appears, the soprano wheezes the final consonant 's' of the word 'peoples'. As she sings the complain index, she shows its number with her fingers. Similarly the mezzo-soprano shows the number of the happiness index. Both express a growing feeling of frustration and unhappiness

ba-si-c'lly ONE Peo pleS Com-plain in-dex one

Bi-o-di-ver-si - ty per - cen-tage hun-dred Hap-pi-ness in-dex eight

11 Piano 12 13 14 15 16 17 18 19 20

4 Not to worry, he said: Cinga with Capital Letter C will help you.

A. Fl. $\text{♩} = 140$

Hn. $\text{♩} = 100$

Vln. $\text{♩} = 140$

pp *espress.*

arco *mf* *espress.*

Horn: always non legato in the manner of underlining the three syllables of Not So Sure

Thanks I said, fact is:
I am Rich and healthy.

Tri. *pp* *sempre l.v.*

M-S. $\text{♩} = 70$

Vla. *mf*

pizz. *mf* Genes class A + + + class A + + +

Andante $\text{♩} = 140$ (jalan #1 = 25")

5 and off I went andante jalan jalan... **Each jalan music should express a leisured ambulation**

Vln. *mf* *pizz.*

Sometime later I pur-po-se-ly

Bsn. $\text{♩} = 90$

Vln. $\text{♩} = 140$

sf sf sf **Bassoon: this motif always marcatissimo**

6 watched a child hurling sticks at the branches of fruit trees in Ponggol.

C. A. $\text{♩} = 110$

Tpt. *p* with cup mute

Sop.

M-S. *p*

Sur - - sing Sin - ga - pore.
pri - - Sin - ga - pore.

All these STB tag lines should be sung with seduction yet irony

21 Piano 22 23 24 25 26 27 28 29 30 31 **21**

7 I recognized and avoided the concealed darkness of the former pirate village of Gelap.

Vln. ff arco

$\text{♩} = 140$

I wondered who on earth would stay in this Siglap. Better Not.

Tpt. ppp

$\text{♩} = 110$ Trumpet: this motif always be played with cup mute and sound incisive

At the coconut plantations of Geylang Kelapa, I also Not So Sure anymore.

Hn. p non legato con sordino

$\text{♩} = 100$

No U-turn, so I had to ask an orang gallang for further directions.

A. Fl. f cresc.

$\text{♩} = 140$ Alto flute: **crescendo** in this motif is important as it expresses compelling force

Thanks I said. Fact is: I know I am Rich

Tri. p $\text{♩} = 60$

M-S. $\text{♩} = 130$ **8** and polyglot. Six di - a - lects

Vla. pizz. mf $\text{♩} = 130$

A. Fl. mp espress. $\text{♩} = 140$

Not to worry: Singha with Capital Letter S will help me.

Vln. arco mp espress.

Andante (jalan #2 = 24") $\text{♩} = 80$

9 And off I went with my Bellini 1775 map jalan jalan poco più mosso...

B. Cl. mf

♩ = 85 **rubato**
 [dotted lines show the phrases]
 [corresponding approx. to reh. #10 of the main ensemble]

Cello

Piano

This rehearsal figure #10 corresponds approximatively to bar #52 of the piano and cello part

B. Cl.

10

Chicken-feed I thought. Yet, sometime later after crossing the red hair bridge of Ang Mo Kio,
 I got lost in Kampong Amber. I was so **paishè one**. I engaged in a conversation with an orang biduanda kallang
 squatting under a Tampines tree. U do what? I asked in See-first C ♯ Major.

Hn.

♩ = 100

pp senza sordino

He complained ♯:

Viola: in this motif the glissando is always played **sul ponticello** with exaggerated vibrato

Vla.

♩ = 130

arco

pp

f

gliss.

C. A.

♩ = 130

ppp

at home No Space ♯,

so am practising the Five Cs ♯ outdoors. I shrugged: Five Cs ♯?,

11

Tpt.

♩ = 110

mf without cup mute

p

Vla.

ppp

Cannot Remember ♯.

B. Cl.

♩ = 80

mf

6

6

Not So Sure ♯.

Hn.

♩ = 100

p non legato con sordino

3

Only my good friends here present who have perfect pitch know Five Cs ♯,

Tpt.

♩ = 110

mf

ppp with cup mute

but then, artists are costly ♯ cost centres. The orang biduanda kallang read ♯ my mind

BD.

♩ = 60

pp

Vib.

ppp

Red.

63 Cello
64 65 66 67 68 69 70 71 72 73

Vla. and complained that my humour was too cheem. He complained

♩ = 130 *pp* *f* sul pont. *p* *f* sul pont.

Tub. B. that farmers use night soil as fertiliser for their hydroponic vegetable gardens, hence the foul smell in Lavender street.

Sop. ba-si-c'lly twen-ty Peo- pleS Com-plain in-dex two

M-S. Bi-o-di-ver-si - ty per - cen - tage nine-ty Hap-pi-ness in-dex se-ven

♩ = 120

The narrator waits for the end of the viola motif before proceeding with the next line "How efficient"

B. Cl. How efficient I thought.

Vla. *ppp*

♩ = 130 *ppp* *ppp*

C. A. He asked me if I were anti-establishment.

Vln. *f* *Not Yet* I thought

♩ = 120 *p* *f*

Cor anglais: always play this motif with a preemptory tone

B. Cl. *f* Can't be bothered and I quickly chabot.

Bsn. *f*

♩ = 80 *f* *f*

Bass clarinet and bassoon: always play this motif in a boisterous manner

Hn. I arrived in Mr Whampoas Garden for a drink, but, Not So Sure I could use my Martian dollars instead of bitcoins.

♩ = 100 *mp* non legato con sordino

Vib. **12** No mid said Mr Whampo who had read my mind. He gave me a bottle of the **most good** NewestWater, recycled from the annual haze, brought in by the bullock carts via Kreta Ayer street

♩ = 60 *pp* Ped.

74 Cello

75 76 77 78 79 80 81

Piano

82 Piano and cello

13

Vln. ff from the former Singapore Expo on the former Kampong Padang Terbakar.

ff

ff

13 I did my best to look impressed.

Bsn. f marcato

f marcato

3

Bassoon: always play this motif with exaggerated confidence

Hn. f I did not need to ask Mr Whampoa: bus interchen where? He had already read my mind and advised me to take the Mass Raptorrr Trrrnsit until MacRrrritchie station.

f

Horn: always punctuate this motif with academic pomposity

Vib. pp

pp

C. A. pp Parks are sinking cost centres.

pp

BD. No Space for reservoirs and forests.

p = 60

Vla. pp

pp

B. Cl. pp How efficient I thought.

pp

3

3

14 Mr Whampoa took his leave to catch the 7pm movie in the open air cinema of the sky-village of Mr Holland. Thank you I said, fact is: You know I am Rich

Tri. mp

mp

M-S. and educated. p h D top U - ni on pla - net Ju - pi - ter

pizz. mf

mf

Vla. mf

mf

A. Fl. mf espress. Not to worry: Temasek will help me.

mf espress.

3

3

Vln. mf espress.

mf espress.

3

3

[corresponding approx. to reh. #15 of the main ensemble]

95 $\text{♩} = 75$ Cello 96 97 98 99 100

101 Cello 102 103 104 105 106 107

This rehearsal figure #15 corresponds approximately to bar #95 of the piano and cello

15 Andante (jalan #3 = 25") $\text{♩} = 90$

Bsn. *mf*

And off I went on the sandy Onan road...

Bsn.

16 Leggiero $\text{♩} = 130$

Tub. B. *p*

Sop. *p* Sometime later I strolled along the fresh water stream of the
ba-si-c'ly three hun dred Peo pleS Complain in-dex three

M-S. *p* Bi-o-di-ver-si-ty per-cen tage eigh ty Hap-pi-ness in-dex six

17 $\text{♩} = 100$

Hn. *mp* Somehow former Stamford Canal.

Vln. *ff*

$\text{♩} = 140$

Tpt. *mf* I got lost in the rice fields of Radin Mas.

Sop. *mf* cresc. with nasal tone
Flid Lice Pa-la-dice Flid Lice Pa-la-dice

M-S. *mf* cresc. with nasal tone
Flid Lice Pa-la-dice Flid Lice Pa-la-dice

108 Cello 109 110 111 112 113

114 Cello 115 116 117 118

No U-turn, so I asked an electronic tree for directions to the central Chinese cemetery.

A. Fl. $\text{♩} = 140$ *f* cresc.

My dead ancestors have been complaining, so better go and pay my respects.

Vla. $\text{♩} = 130$ *p* arco *f* sul pont. gliss.

The electronic tree told me to look for the ruins of an old red abandoned structure called Ngee Ann City. I found this landmark, but no cemetery anywhere in sight. No Space I suppose.

C. A. $\text{♩} = 130$ 18 *pp* *tr*

Vla. arco *pp*

Alamak, no time for dead people. They are deadly cost centres.

BD. $\text{♩} = 60$ *mp*

Vib. *pp* Red.

First we have nice hills, then become cemeteries, then now Bidadari New Town, Bishan, Bukit Brown Express way, Bukit Ho Swee Estate, Dhobi Ghaut... Sorry, No Space for cemeteries

C. A. $\text{♩} = 130$ *p* *tr*

Vla. *pp*

119 Cello

120

121

122

Piano

123 Cello

124

125

8

Piano

8

Can't be bothered. We are not pantang!

19

B. Cl.

♩ = 80

f

Bsn.

♩ = 90

f

sf sf sf

Choy!, I said to ward off misfortune.
I pur-po-se-ly

tried to look impressed
and tweeted #SOS Bukit Brown.

Bsn.

♩ = 90

f marcato

3

The e-tree acted bo chap: he read my mind

Vib.

♩ = 60

p

Ped.

I thought Not Yet.

C. A.

♩ = 120

f

and asked if I were anti-establishment.

Vln.

♩ = 100

mp

Not So Sure. Better act blur-blur. The bidding for cryo-conservation is organized by MOM, the Ministry of Me-tem-pschy-cho-sis,

Hn.

♩ = 140

mf non legato con sordino

3

on former
Jalan Besar

on former
Gay World,

former
rubber factory,

former
nipah land,

former
swamp.

Vln.

♩ = 140

ff

[overlapping with reh. #20 of the main ensemble]

133 $\text{♩} = 65$ Cello 134 135 136 137 138 139

This rehearsal figure #20 corresponds approximatively to bar #133 of the piano and cello

20 Talking of swamps, *Better Not* cut through Jalan Besar and Toa Payoh.

Tpt. $\text{♩} = 110$ *pp* with cup mute

A. Fl. $\text{♩} = 140$ *mf espress.*
With my Franklin&Jackson 1828 map,

Vln. *mf espress.*

Andante (jalan 4 = 21") $\text{♩} = 100$

off I went jalan jalan andantino

Hn. *mf con sord.* $\text{♩} = 90$

As I pur-po-se-ly strolled

Bsn. $\text{♩} = 90$ *sf sf sf*

21

Hn. $\text{♩} = 100$

Vln. $\text{♩} = 140$ *ff*

along the former
sugar estate of
Balestier,

I wondered about MOM's 25 underground floors connected by the hyper-speed vertical train.

C. A. $\text{♩} = 110$ *p*

Tpt. *p* with cup mute

Sop.

M-S. *mp*

Sur - sing - Sin - ga - pore A Ma - gic Place of Ma - gic Worlds
pri - ly Sin - ga - pore A Ma - gic Place of Ma - gic Worlds

140 Cello 141 142 143 144 145

146 Cello 147 148 149

No Space anymore, so towers were built **terbalek** underground: floors minus 1 to 18 for the working population up until in their seventies

C. A. $\text{♩} = 130$ *tr* *p*

Vla. *p*

Horn in F octogenarians +++ kara-okay in See-how C Major $\text{♩} = 100$

Further below live the historical cost centres: *p* without mute

BD. $\text{♩} = 60$ *mf*

C. A. $\text{♩} = 130$ *tr* *mp* 22

B. Cl. *p* How efficient I thought

Vla. *mp* *p* No Space.

Andante (jalan #5 = 18'') $\text{♩} = 110$
and off I went ...

Tpt. *mf* with cup mute

Tpt. $\text{♩} = 110$

with my Coleman 1836 map ...

A. Fl. $\text{♩} = 140$ *f* *espress.*

Vln. $\text{♩} = 140$ *f* *espress.*

150 Cello
Piano

155 Cello
Piano

Tub. B.
♩ = 130
p

23 Sometime later I lepak. From the top of Telok Blangah Hill, I dazed in the distance.

Sop.
p ba-si-c'ly four thou-sand Peo-pleS Com-plain in-dex four

M-S.
p Bi-o-di-ver-si - ty per - cen-tage six-ty Hap-pi-ness in-dex five

Hn.
♩ = 100
mf non legato con sordino

C. A.
♩ = 110
mf

24

Tpt.
p with cup mute

Sop.
mf New sia Sin - ga - pore.

M-S.
mf A Sin - ga - pore.

Vln.
♩ = 140
ff I listened to a thunderous metronome

Bsn.
♩ = 90
sf pur-po-se-ly

BD.
♩ = 120
ff with timpani mallets fortissimo pounding the beat in See-through C Major

Hn.
♩ = 100
f

BD.
♩ = 120
f

159 Cello 160 161 162 163 5

Piano 5

BD. ♩ = 120
for a toddler practising ♪ Gradus ad Parnassum somewhere on Clementi avenue, crescent, loop, road, street and west.
Clementi versus Clementi.

Vln. *f*

Vla. *f*

String players take over the tempo from the bass drum

BD. Bass drum player stops when strings have finished playing

Vln.

Vla.

B. Cl. ♩ = 130
How inefficient ♪ I thought.

Vla. *mf*

Tub. B. ♩ = 130
26 I listened to the rustle of Sungei Buloh's ♪ bamboo clumps.

M-S. *mf* Bi - o - di - ver - si - ty per -

Sop. *p* ba - si - c'ly fif - ty thou - sand Peo - pleS Com - plain in - dex five

M-S. cen - tage fif - ty Hap - pi - ness in - dex four

Hn. ♩ = 100
I listened to cloned birds singing in D double flat C Major ♪ whilst migrating to the warm open seas of the North Pole.

mf

[overlapping with reh. #27 of the main ensemble]

168 $\text{♩} = 55$ Cello 169 170 171 172 173

174 Cello 175 176 177 178 179

This rehearsal figure #27 corresponds approximately to bar #168 of the piano and the cello

27 I heard the steam tramway, rattling down South Bridge Road. I heard sports cars, racing down South Buona Vista Road. I watched fires raging over Bukit Ho Swee and Kampong Tiong Bahru.

Hn.

I watched birds watching bird watchers being watched watching the delivery of the result of the 62nd FMBC and 80th ABC...

U don't know, meh?: FMBC means Fall Migration Bird Census, ABC means Annual Bird Census.

Sop. $\text{♩} = 130$

28 F M B C F M B C

M-S.

pizz. A B C A B C

Vla.

29 The results were encouraging. NParks NoParks duly recorded: year two zero six five, total eradication of natural birds. KPI achieved. Shall I complain to the relevant authorities

Vla. $\text{♩} = 130$ *mp* *f* sul pont. *gliss.* Better Not asking.

Tpt. $\text{♩} = 110$ U do what what about birds that are rising cost centres? *p* with cup mute

BD. $\text{♩} = 60$ *f* Anyway No Space left for birds lah.

C. A. $\text{♩} = 130$ *tr* *mp*

Vla. *mp*

30 Sometime later I noticed it was half past six. No wonder I felt lembek already! so I headed downhill,

Hn. $\text{♩} = 100$ *f*

paid the EOP or Electronic Oxygen Pricing, to shelter under the CBD's glass dome.

Sop. $\text{♩} = 130$ pizz. C B D

Vla.

180 Cello 181 182 183 184 185

186 Cello 187 188 189 190 191

Less people, more oxygen. *tr*

C. A. *mf*

Vla. *arco*

Simple. Very efficient.

B. Cl. *arco*

Vla. *mp*

Fact remains: you all better know I am Rich, clean, lean and mean.

Tri. *mf*

31 Oxygen made me think about food. Katong soup?, None left on Kusu island either: so **suaku**.
 In D&D Major, but sea turtles are extinct **already**. Voracious shark's fins?
 I pondered what to makan? + + + None left, even in Jurong **already**.

Hn. *f* *mf* *mf*

Nothing on the menu but tasteless pills, the type you swallow during interstellar flights. Lau Pa Sat? **Better Not!**

Tpt. *mp* with cup mute

Former Lau Pa Sat

Vln. *ff*

has been converted into a parking lot for flying taxis.

Tub. B. *p*

mf Re-si-dents: six hun dred thou-sand Com-plain in-dex six

Sop.

mf Bi-o-di-ver-si - ty per-cen-tage for-ty Hap-pi-ness in-dex three

M-S.

192 Cello

Piano

195 Cello

Piano

[overlapping with reh. #32 of the main ensemble]

A. Fl. $\text{♩} = 130$

B. Cl. $\text{♩} = 140$

Vla. mf

No U-turn f cresc.

So efficient mf

$\text{♩} = 140$

[32] Anyway, I met up with my cousin for a virtual **teh tarik** at the Grand Hotel Sweet Shop and Café, thereafter future ff

Vln. ff

Chartered Building, in those days when banks still existed. My cousin is an obese **heartlander**: **cheapo** and **kaypoh**.
 Frankly speaking she looked a bit **selekeh**, **typo** Cannot make it, so cousin **kena sai** from her boss.

Hn. $\text{♩} = 100$ f fp f

Sop. ff Ai-yah Ai - yoh! Ai-yah Ai - yoh!

M-S. ff Ai-yoh Ai - yah! Ai-yoh Ai - yah!

I can't be bothered f Tidak apa.

B. Cl. $\text{♩} = 80$ f

Bsn. $\text{♩} = 90$ f

33 Instruments start immediately after the bass drum sound of rehearsal #33.
 The vertical representation of the notation does not reflect the aural reality, as different tempi are superimposed

B. Cl. $\text{♩} = 80$

Bsn. $\text{♩} = 90$

BD. fff

For the whole of rehearsal #33, the soprano and mezzo-soprano talk loud and fast overlapping one another

Sop. \times
Cousin complains about his children.

M-S. \times
Cousin complains one child is good enough/

Vln. $\text{♩} = 140$
pizz. ff 3 sul pont. 3 sul pont. 3

Vla. $\text{♩} = 130$
 mf gliss. f gliss.

C. A. $\text{♩} = 120$
 f 3 3 3 3 3

B. Cl. $\text{♩} = 80$
duration = 12" = 16"

Bsn. $\text{♩} = 90$

Hn. $\text{♩} = 100$
 f 3

Tpt. $\text{♩} = 110$
 mp f 3 3 3 3 3 3

M-S. \times
then two children Better Not!/
then three Not Yet!/
then four Not So Sure!

Vln. $\text{♩} = 140$
 3 3 3 3 3 3 3 3

Vla. $\text{♩} = 130$
pizz. ff 3 3 3 3 3 3 3 3 3 3 3

C. A. $\text{♩} = 120$

Bsn. $\text{♩} = 90$

Hn. $\text{♩} = 100$

Tpt. $\text{♩} = 110$

Sop.

Vln. $\text{♩} = 140$

Vla. $\text{♩} = 130$

Cousin shows me a confidential white paper. White is blanco. Blanco is confidential.
ONE: to pur-po-se-ly build Newest Towns for an additional eight hundred thousand not so talented new foreign talent: **boleh**, for eighty thousand spinning spinsters; for eight thousand creative creatures and for eight hundred creative creators.

$= 14''$

$= 10''$

A. Fl. $\text{♩} = 140$

C. A. $\text{♩} = 120$

Bsn. $\text{♩} = 90$

Hn. $\text{♩} = 100$

Tpt. $\text{♩} = 110$

Sop.

M-S. $\text{♩} = 140$

f cresc. *ff*

$= 12''$

$= 12''$

All this in lieu of the secondary forests of Bidadari, Bukit Brown and Clementi: **boleh** No U-turn!

TWO: to pur-po-se-ly build Newest community centres in lieu of the mangroves of Khatib Bongsu, Lorong Halus, Simpang and Sungei Mundai: **boleh** No U-turn!

C. A. $\text{♩} = 130$ *mf*

Sop. **THREE:** to superimpose underground lightning-free golf courses and ice-skating rings in lieu of the green patches of Dairy Farm, Punggol, Sungei Ulu Pandan, Tanah Merah and Zehnder **boleh!**

M-S. **FOUR:** to upgrade all the old Shenton Way skyscrapers to sixty floors **boleh.** No Space.

Vla. $\text{♩} = 130$ *mf*

C. A. $\text{♩} = 130$ *f*

Sop. *Boleh No Space.*

M-S. *Boleh No Space.*

Vla. $\text{♩} = 130$ *mf* *f*

M-S. *We talk about the ice-free northwest passage that killed off Keppel harbour. We talk about the recent catastrophic gas spilling on planet Saturn.*

B. Cl. $\text{♩} = 80$ *f*

Bsn. $\text{♩} = 90$ *f*

Sop. *OPM. Other People's Money. OPM. Cannot be bothered.* *ff*

M-S. *OPM. Other People's Money. OPM. Cannot be bothered.* *ff*

Soprano: hit a suspended cymbal as soon as the text is said and proceed to piano and cello

Mezzo-soprano: hit a different suspended cymbal as soon as the text is said and proceed to piano and cello

♩ = 120 (for these six bars, all instruments follow the tempo of the chimes)

34

A. Fl. *ff*

C. A. *ff*

B. Cl. *ff*

Bsn. *ff*

Hn. *ff* *sf* *sf* *sf* *sf* *sf*

Tpt. *ff*

Chimes player: start immediately after the second suspended cymbal sound

Tub. B. *f* arco

Vln. *ff*

Vla. *ff* *gliss.*

A. Fl. *sf*

C. A. *sf*

B. Cl. *sf*

Bsn. *sf*

Hn. *sf*

Tpt. *sf*

BD. *ff*

Tub. B. *ff*

Vln. *sf*

Vla. *sf*

[This bar 199 precedes rehearsal #35 of the main ensemble]

Start when the soprano and mezzo-soprano have walked over to the piano and cello playing area and after the protagonist has resumed his narration

199 *Piano* $\text{♩} = 120$ 200 201 202 203

[double octavation!]

[C Major triad: loco]

204 Cello 205 206 207

Soprano

mf U - que - Sin - ga - pore.

Mezzo-soprano

mf ni - ly Sin - ga - pore.

208 Cello 209

Soprano

mf Re - si - dents twen - ty mil - lion

Mezzo-soprano

mf Bi - o - di - ver - si - ty twen - ty

Protagonist: resume the narration some time after the entrance of the cello

35 Boleh, boleh... Bodoh ... Did I say Bodoh... No, actually I said Boleh your head. Cannot tahan already...

Hn. $\text{♩} = 100$ *f*

My cousin read my mind.

mp
Led.

210 Cello
Piano
211
212 **2** 214

55
55

Soprano
Com - plain in - dex se - ven

Mezzo-soprano
Hap - pi - ness in - dex two

215 Piano
216
217 **2** 219
220

55
55

[C Major triad: loco]

221
222 **2** 224
225 Cello
Mezzo-soprano

55
55

[C Major triad: loco]

mf Bi - o - di - ver - si -

She asked me Why U So like Dat? Are you aunty anti-establishment or what?

Vln. $\text{♩} = 140$ *mf* ricochet

Not Yet. Our conversation dried out...

C. A. $\text{♩} = 120$ I thought Better Not. *f*

Tpt. $\text{♩} = 110$ *mf* **36** I read my cousin's mind.

Vib. $\text{♩} = 60$ *mp*

226 Cello 227

Piano

Soprano

Mezzo-soprano

mf Re - si dents eigh - ty mil - lion Com - plain
 ty gee - lo Hap - pi - ness in - dex one

228 Cello 229 230 231

Piano

Soprano

Mezzo-soprano

mf loco
 in - dex eight Your Sin - ga - pore
mf Your Sin - ga - pore

Piano

[overlapping with reh. #37 of the main ensemble]

232 233 234 235 236 237

Fact is: A) by now you all know we are Rich and B) you all know we know better.
 Cousin and I told each other to go fly kite and bade farewell...

Tri. $\text{♩} = 60$ *f*

Hn. $\text{♩} = 100$ *f*
 I wondered if I would stay over at the Hôtel de l'Europe? Not So Sure.

Tpt. $\text{♩} = 110$ *mf*
 Better Not.

37

Vib. $\text{♩} = 60$ read my mind and

mf
Ped.

Allegro (jalan #7 = 14") $\text{♩} = 130$
and we flew off **allegro con brio**

Vla. $\text{♩} = 130$ pizz. *f*

Merlion, help me please. Without using indicators, the driver switched air corridors, presto con fuoco zigzagging up and down, right and left, whilst giving me a complex geopolitical analysis on the Inter-galaxy World War III.

A. Fl. $\text{♩} = 140$ 42 *ff espress.*

Vln. $\text{♩} = 140$ *ff espress.*

Vla. $\text{♩} = 130$

Vln. $\text{♩} = 140$ *ff*

We flew over Pulau Blakang Mati. Its future name, Sentosa, means peace and tranquillity. Can you beat it?

C. A. $\text{♩} = 130$ *ff*

Vla. *ff*

No Space for Batu Belayar.

B. Cl. $\text{♩} = 130$ *f cresc.*

Vla. *f cresc.*

How efficient I thought: even better than the Nassim Jade condominium

Vln. $\text{♩} = 140$ *ff* 43

built on top of the former Tiger House of Jade!

We flew over the beachfront of the future amusement park on the former site of Raffles hotel

The flying driver asked me how much I bought my property on Mars. His question made me malu. I kept quiet. Better Not to say.

Tpt. $\text{♩} = 110$ *ff*

Better Not to say.

Better Not.

44

The narrator morphs into the personality of the self assured, arrogant and wealthy technocrat. The bartiuone steps forward into an island of light in the the middle of the stage closer to the audience

Tub. B.

238 Swift recitativo $\text{♩} = 120$ con rubato 239


Bar.

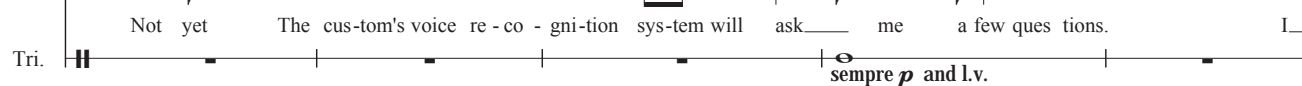
Tub. B.


45 Chimes player starts when the baritone has stepped forward

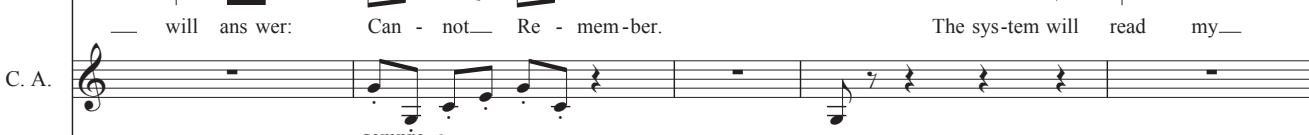
Seven independent tempi are superimposed: $\text{♩} = 70$ alto flute/ 80 bass clarinet/ 90 bassoon/ 100 horn/ 110 trumpet/ 120 cello, piano, percussion, baritone, English horn, soprano and mezzo-soprano/ 130 viola and violin 140


All instrumental dynamics are adjusted so as to accompany the singer


Bar. 


Tri. 


Bar. 

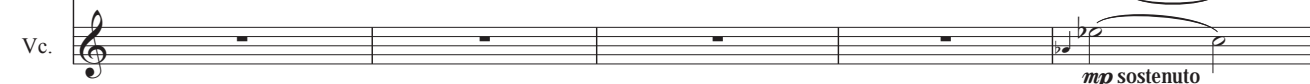
C. A. 

Vib. 

Bar. 

C. A. 

Tri. 

Vc. 

Bar. 

C. A. 

Tub. B. 

Sop. 

M-S. 

Pno. 

Vc. 

261 262 263 264 265

Bar. 

- - - - - self com-for - ta - bly in my

C. A. 

Tri. 

Sop. 

- yah Ai - yah

M-S. 

Ai yoh Ai -

Pno. 

Vc. 

266 267 268 269 270

Bar. 

ca-bin seat, fid-dle with the gad-gets and peek through the port-hole.

C. A. 

Vib. 

Sop. 

Ai - - yah nuh nah

M-S. 

yoh Ai - - yoh nuh

Pno. 

Vc. 

271 272 273 274

Bar. *3* *3* *3* *3*

The Sou-thern Cross will look ha-zy, cour-te - sy of the haze **47** No Nid to fill in the

C. A.

Sop. *3* *3* *3* *3* *3* *3* *3* *3*

nah nah nah nah nah nah nah nah

M-S. *3* *3* *3* *3* *3* *3* *3* *3*

noh noh noh noh noh noh noh noh

Vc. pizz.

275 276 277 278 279

Bar. I - R - 8 - E sur-vey form, as the form will al-rea - dy have read my my my my my

C. A. *p* *mp* *mf*

Tri.

Sop. *3* *3* *3* *3* *3* *3* *3* *3*

nah nah nah nah nah nah nah nah

M-S. *3* *3* *3* *3* *3* *3* *3* *3*

noh noh noh noh noh noh noh noh

Vc.

280 281 282 283 284

Bar. my my mind!

C. A. *f* *ff* *p*

Tub. B.

Sop. Ai - - yoh Ai - - yah

M-S. *3*

noh Ai - - yoh Ai - - yoh

Pno.

Vc. arco

285 286 287 288

Bar. *p subito* *f*

An an-noun-ment will in-vite us to re-port A-ny-one loo-king sus-pi-cious, A-ny-one smel-ling du-rian,

C. A.

Tri.

Sop. Ai - - yah

M-S. Ai - yoh

Pno.

Vc.

289 290 291 292 293

Bar. *ff* A-ny-one_ com - po - sing pur-po - sely to - o - na - al mu - sic! 48 The

C. A.

Vib. *Red.*

Sop. nuh *sempre p* nah nah nah nah nah nah

M-S. nuh *sempre p* noh noh noh noh noh

Pno.

Vc. pizz.

294 295 296 297

Bar. *p* ste-ward ro - bot will ask Your bi - o - me - tric chip swichted off not yet? *mf* U try to sa-bho us?

C. A.

BD.

Sop. *pp* nah_3 nah_3 nah_3 *p*

M-S. noh_3 noh_3 noh_3 noh_3 arco

Vc.

298 299 300 301

Bar. or not? *f* U an - ti - es - ta - blish - ment? or what? As the ro - cket will take off **49** *p* gradual cresc.

C. A.

BD. *cresc.* *f*

Sop. nah

M-S. Ai - yoh.

Pno.

Vc. *t*

302 303 304 305 306

Bar. in the key of B sharp ve - ry sharp C Ma - jor, I be - ing Rich heal thy Rich

C. A.

Tri.

Sop. Ai - yah

M-S. noh

Pno.

Vc. *t*

307 308 309

Bar. po-ly-glot Rich e-du-ca-ted Rich clean, lean and mean, om-ni-scient Rich ri-o-tous and righ-teous

C. A.

Tri.

Sop. nah Ai-yah

M-S. Ai-yoh noh

Pno.

Vc.

50

310 311 312 *ff* 313 314 315

Bar. Rich I will care and share that I am the Es-ta-blish-ment!

C. A.

BD. Wait until all instruments are holding a fermata pitch

Tri. *ff* *fff*

Sop. You the Es-ta-blish-ment?

M-S. You the Es-ta-blish-ment?

Pno.

Vc. *ff*

45

♩ = 120

cue baritone

♩ = 70 independent tempo of the alto flute

play

cue chimes

End of my vi - sit.

sempre p

Adjusted all dynamics so as to accompany the singer

hold the fermata until the second and final stroke of the bass drum

45

♩ = 120

cue baritone

♩ = 80 independent tempo of the bass clarinet

play

cue chimes

End of my vi - sit.

sempre p

Count bar rests in your tempo

Adjusted dynamics so as to accompany the singer

hold the fermata until the second and final stroke of the bass drum

45

♩ = 120

♩ = 90 independent tempo of the bassoon

cue baritone

cue chimes

End of my vi - sit.

Count bar rests in your tempo

play

sempre p

Adjusted dynamics so as to accompany the singer

hold the fermata until the second and final stroke of the bass drum

45

♩ = 120

♩ = 110 independent tempo of the trumpet

cue baritone

cue chimes

End of my vi - sit.

Count bar rests in your tempo

play

sempre p and with cup mute

Adjusted dynamics so as to accompany the singer

hold the fermata until the second and final stroke of the bass drum

45

$\text{♩} = 120$

$\text{♩} = 100$ independent tempo of the horn

cue baritone

play

cue chimes

End of my vi - sit.

Count bar rests in your tempo

sempre p

Adjusted dynamics so as to accompany the singer

hold the fermata until the second and final stroke of the bass drum

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