



# Travelogue

Robert Casteels

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# Travelogue

Uchronia opus 100B for tenor and orchestra

Music and text by Robert Casteels

Full Score

**Duration: 17'**

### **Instrumentation**

2 flutes (flute 2 doubling with piccolo flute), 2 oboes, 2 clarinets, 1 bass clarinet and 2 bassoons

4 horns, 3 trumpets, 2 tenor trombones, 1 bass trombone and 1 tuba

Percussion: the parts can be distributed to 5 players as following:

#1: timpani and deep snare drum

#2: glockenspiel, tubular bells, tenor drum and bass drum

#3: xylophone, piccolo snare drum and claves

#4: marimba, finger cymbals, suspended cymbal and tam

#5: vibraphone, triangle and wooden wind chimes

harp, piano

violin 1, violin 2, viola, cello and bass

sitar, tabla, rebana, gambus Melayu, piano accordion, dizi, zhong ruan and er hu

### **Notation**

The glockenspiel sounds 2 octaves higher than notated.

Piccolo flute, dizi and xylophone sound 1 octave higher than notated.

Contrabass and zhong ruan sound 1 octave lower than notated.

### **Programme notes**

*Travelogue* is the imaginary narration of a Singaporean living on planet Mars who returns home in 2065 for a one-day visit. He wanders and wonders. He keeps getting lost, both literally -because he has to ask for directions- and emotionally -because he keeps getting confused and reacts with bittersweet irony. He truly wanders and wonders. The narration crosses historical periods, from a distant past through to the present and towards a projected future. In 2014, a first version for voices and un-conducted instrumental ensemble catalogued as opus 100A was premiered in the Esplanade Recital Hall. The audience laughed heartily at the numerous jokes. The Strait Times reviewer summarized the composition as (quote) "a satirical look at a dystopian future when present policies are carried to their logical conclusion". Created in 2015 during a gala concert entitled "Singapore Sounds", opus 100B refers to the expanded version for conducted full orchestra that includes Indian, Chinese and Malay instruments. The non-European instruments are not included to add some ethnic colour or aural flavour. The timbre of these ethnic instruments is woven into the texture of the rest of the orchestra that consists of European instruments, just as the various races of Singapore mingle harmoniously into a unique and rich social fabric. The deeper message of *Travelogue* is two-fold: to cast a critical deprecating look on Singapore's society and to reflect on man's relationship with nature.

### **Linguistic references**

Bar #20: *blur like sotong* = to be completely lost (in Malay *sotong* = squid)

Bar #24: *jaga* = awake, alert (Malay)

Bar #61: *jalan* = to walk (Malay)

Bar #89: *chicken-feed* = (Singapore English) a task easy to complete

Bar #91: I was *paiseh* one (Singapore English) = I was embarrassed (in Hokkien *paiseh* means embarrassed)

Bar #104: *cheem* = difficult, deep, beyond one's understanding (Mandarin)

Bar #134: *chabot* = to flee, to pull out (Malay)

Bar #138: *no nid* (Singlish) = unnecessary

Bar #141: *most good* (Singapore English) = best

Bar #149: *already*: the last syllable is stressed in Singlish pronunciation

Bar #186: *alamak* = for goodness sake (in Malay *Alamak* = Mother and God)

Bar #193: *pantang* = superstitious (Malay)

Bar #194: *choy* = a Hokkien exclamation to ward off bad luck

Bar #197: *bo chap* = indifferent and not caring (Hokkien)

Bar #240: *lepak* = slow, weak and lazy (Malay)

Bar #252: *most baddest worst* = Singapore English

Bar #320: *half past six* (Singapore English) = shoddy, incompetent

Bar #321: *lembek* = soft and damp (Malay)

Bar #328: *makan* = to eat (Malay)

Bar #330: *suaku* = mountain tortoise, = simpleton (Hokkien)

- Bar #379: *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
- Bar #381: *tahan* = to endure (Malay)
- Bar #403: *go fly kite* (Singapore English) = leave me alone
- Bar #437: *balek* = to go home (Malay); *so sian* = very tired and sleepy (Hokkien); *can die* (Singapore English) = exclamation expressing great fatigue
- Bar #438: *potong jalan* = to jump the queue (Malay)
- Bar #472: *property*: the last syllable is stressed in Singlish pronunciation; *malu* = embarrassed (Malay)
- Bar #557: *sahbo* = to sabotage (Singlish)

## Toponymic references

- Bar #29: *kelong* = wooden house built on the sea
- Bar #19, 86, 208, 229 and 410: the maps mentioned do exist
- Bar #57 and 82: *Cingapura* and *Sing(h)apura* are toponymic variations
- Bar #65: the activity described is the meaning of *Ponggol* in Malay
- Bar #69: *Siglap* or *Gelap* means in Malay darkness that conceals
- Bar #69: *kelapa* means coconut in Malay
- Bar #78: the *orang gallang* tribe used to live in the Geylang area
- Bar #90: red hair bridge is the literal translation of *Ang Mo Kio*
- Bar #94: the *orang biduanda kallang* tribe used to live in the Kallang area
- Bar #95: *Tampines* is the name of a tall tree which grew in that area
- Bar #105: veracious re Lavender with the exception of hydroponic
- Bar #142: veracious; *Kreta Ayer* street means water cart road in Malay but is not at all situated near *kampong Padang Terbakar* not *Singapore Expo*
- Bar #156: veracious: *Holland village* named after *Mr Holland* used to have an open air cinema
- Bar #161: *Onan road* was indeed a sandy lane
- Bar #166, 183, 188, 204 and 206: veracious
- Bar #170 to 171 and bar #487: the words sung are the authentic taglines of the Singapore Tourism Board in 1977
- Bar #205: *nipah* refers to a palm tree growing in the mangroves.
- Bar #243: *Bukit Pasoh* flower pot, *Bukit Padre* and *Dickenson's Hill* are various names for the same hill
- Bar #246: ditto for *Ann Siang Hill*, *Scott's Hill* and *Gemmil's Hill*
- Bar #249: veracious names of various plantations
- Bar #267: *buloh* means bamboo
- Bar #267: veracious
- Bar #271 to 274 and bar #489: the words sung are the authentic taglines of the Singapore Tourism Board in 1986
- Bar #328: *Katong* is indeed the name of an extinct species of sea turtle
- Bar #330: *Kusu* means tortoise
- Bar #331: *jerung* means voracious shark in Malay
- Bar #376: *Hôtel de l'Europe* existed
- Bar #414: *orang laut* are a tribe of sea gypsies
- Bar #415: *tong kang* is a light wooden boat
- Bar #439: *Farrer Park* and *Seletar* were indeed airports
- Bar #455: *Pulau Blakang Mati* is the Malay name of *Sentosa*
- Bar #457sq: the meaning of *Sentosa*, *Batu Belayar* and *Nassim Jade* condo are all veracious
- Bar #467: *Raffles Hotel* stands indeed on *Beach road* that used to be a coastal road before reclamation
- Bar #491: the words sung are the authentic taglines of the Singapore Tourism Board in 2004 and 2010
- Bar #531: *IR8E* actually designates an income tax form.

## Sources

- *Singapore Street names, A Study of Toponymics*, Victor R Savage and Brenda S A Yeoh, published by Marshall Cavendish, Singapore 2013
- *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  
Uchronia opus 100B for tenor voice and orchestra

Robert Casteels

1 Tempo giusto ♩ = 120

Flute 1  
Flute 2 (Piccolo)  
Oboe 1  
Oboe 2  
Clarinet 1 in Bb  
Clarinet 2 in Bb  
Bass Clarinet in Bb  
Bassoon 1  
Bassoon 2  
Horn 1 in F  
Horn 2 in F  
Horn 3 in F  
Horn 4 in F  
3 Trumpets in Bb  
Trombone 1  
Trombone 2  
Trombone 3  
Tuba  
Timpani (Tempo giusto ♩ = 120)  
Tenor drum  
Bass drum (pp cresc. ff)  
Glockenspiel  
Xylophone  
Marimba  
Vibraphone  
Harp  
Piano  
Violin I (Tempo giusto ♩ = 120)  
Violin II  
Viola  
Violoncello  
Contrabass  
Sitar  
Tabla  
Rebana  
Gambus Melayu  
Piano accordion  
Dizi  
Zhongruan  
Erhu

Andante ♩ = 99

2 3

Fl. 1 [Flute] *mf* 6

Fl. 2 *mf* 6

Cl. 1 *mf* 7

Cl. 2 *mf* 7

B. Cl. *mf* 3

Hrn. 1 [this motif: always the 3 horns with the vibes] *pp*

Hrn. 2 [this motif: always the 3 horns with the vibes] *pp*

Hrn. 3 [this motif: always the 3 horns with the vibes] *pp*

Tmpan. *dim.* *pp*

Tnr drm. *dim.* *pp*

Bs drm. *dim.* *pp*

Vbphn. [this motif: always with the horns, engine at slowest speed, soft mallets and with pedal] *ppp*

Harp. *p* like a leasured ambulation

Piano. *mf*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vcl. *p*

Cb. *p*

Nrrtr. *p*

Accord. *p*

On Sunday the 20th of September 2065, I flew from Mars to visit Singapore, my country of birth.

To the customs' voice recognition system asking me questions, I answered *Cannot Remember.*

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

I walked out of the airport.

18

Cl. 1 *p sempre*

B. Cl. *p sempre*

Bsn. 1 *ppp* *p sempre*

Bsn. 2 *p sempre*

Hrn. 1 *ppp* *p sempre*

Mrbn. *p sempre*

Vbphn. *p*

Harp. *p*

Piano. *mf*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vcl. *pp*

Nrrtr. *pp*

Sit. *p* like a leasured ambulation [Meend = glide from one note to another] [alternating with the harp]

Without my Eredia 1604 map, I was *blurr* like *sotong*.

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,

38

Fl. 1 [spoken]

Fl. 2 one Peo - ple S

Cl. 1 [this motiv: always with the xylo and vln 1]

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Trpt. 1 [spoken]

Trpt. 2 hap - pi - ness in - dex EIGHT

Trpt. 3 hap - pi - ness in - dex EIGHT

Trbn. 1 [spoken]

Trbn. 2 hap - pi - ness in - dex EIGHT

B. Tbn. [spoken]

Tba. hap - pi - ness in - dex EIGHT

Tmpn. [spoken]

Snr dr. [Piccorno snare drum]

Metal prc. [tam with triangle beater] l.v.

Glockspl.

Xlphn. [this motiv: always with the piccolo flute and vln 1]

Mrb. [spoken]

Vbphn. hap - pi - ness in - dex EIGHT

Hp. [alternating with the sitar]

Pno. [spoken]

Vln. I [this motiv with the piccolo flute and the xylo: always swift upbow to project the harmonic]

Vln. II [spoken]

Vla. hap - pi - ness in - dex EIGHT

Vc. [spoken]

Cb. hap - pi - ness in - dex EIGHT

Nrrtr. and to keep going along the former Changi kelongs and mangroves.

Sit. [spoken]

Tbl. [playing and speaking]

Rbn. hap - pi - ness in - dex EIGHT

Gmbs. [spoken]

Accrd. hap - pi - ness in - dex EIGHT

Dz. [spoken]

Zhngm. hap - pi - ness in - dex EIGHT

Erh. [spoken]

hap - pi - ness in - dex EIGHT



Tempo giocoso ♩ = 132

4

Hp.

Vln. II

Vla.

Vc.

Cb.

Rbn.

FL. 1

FL. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Snr drm.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Rbn.

Gmbs.

Accrd.

*p cresc.*

*f*

Flute

*mp cresc.*

*f*

*mf cresc.*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

[as if suddenly interrupted]

[as if suddenly interrupted]

[as if suddenly interrupted]

[as if suddenly interrupted]

[the dotted slur indicates the four-bar phrase]

*p happily*

*pp*

Tempo primo ♩ = 99

5

Cl. 1

Bsn. 1

Bsn. 2

Hrn. 1

Hrn. 2

Tempo primo ♩ = 99

5

Metal prc.

Glocksp.

Hp.

Tempo primo ♩ = 99

5

Vln. I

Vln. II

Vla.

Vc.

Nrrtr.

You may know, but I: *Not So Sure.* Not to worry said my interlocutor: Cinga with Capital Letter C will help you. Thanks I said, fact is: I am Rich and healthy

Più mosso ♩ = 108

6

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Più mosso ♩ = 108

6

Hp.

Pao.

Più mosso ♩ = 108

6

Vla.

Vc.

Nrrtr.

and off I went *jalan jalan...* Sometime later I *pur-po-se-ly* watched a child hurling sticks at the branches of fruit trees in Ponggol.

Gmbs.

Zngm.

68

Fl. 2 *Picc.* *f*

Ob. 1 *p*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hm. 1 *p*

Hm. 2 *p*

Trpt. 1 *with cup mute* *ppp*

Trpt. 2 *with cup mute* *ppp*

B. Tbn. *with plunger mute* *f cresc.*

Xlphn. *f*

Mrb. *f*

Pno. *f*

Vln. I *arco* *ff* *normal pizz. con vibrato* *f*

Vln. II *normal pizz. con vibrato* *f*

Vla. *[alternating with the zhongruan]*

Vc. *[alternating with the zhongruan]*

Nrrtr.

I recognized and avoided the concealed darkness of the former pirate village of Gelap. I wondered who on earth would stay in this Siglap. Better Not. At the coconut plantations of Geylang Kelapa, I also Not So Sure anymore. No U-turn, so I had to ask an orang gallang for further directions.

Gmbs.

Zhngm.

79

Cl. 1 *p* **7 Più mosso**  $\text{♩} = 120$

Cl. 2 *p*

Bsn. 2 *p*

Metal prc. *Trgl.* *p* **7 Più mosso**  $\text{♩} = 120$

Glekspl. *p*

Mrb. *p*

Hp. *p* *mf*

Pno. *mf*

Vln. I *arco* *mp espress.* *3* **7 Più mosso**  $\text{♩} = 120$

Vln. II *arco* *mp espress.* *3*

Vla. *mp espress.*

Nrrtr.

Thanks I said. Fact is: I know I am Rich and polyglot. Not to worry: Singha with Capital Letter S will help me. And off I went with my Bellini 1775 map,jalan jalan... Chicken-feed I thought.

Sit. *[Meend]* *mp*

Gmbs.

Dz. *mp like a leisured ambulation*

Zhngm. *mp*

90

Fl. 1 *mf* 6

Fl. 2 [Flute] *mf* 5

Cl. 1 *mf* 7

Cl. 2 *mf*

B. Cl. *mf* 3

Hp.

Vln. II [alternating with the dizi] *pizz.*

Vla. *mp* like a leisured ambulation [alternating with the zhongruan] *pizz.*

Nrtr. Yet, some time later after crossing the red hair bridge of Ang Mo Kio, I got lost in Kampong Amber. I was so *paiseh* one. I engaged in a conversation with an *orang biduanda kallang* squatting under a Tampines tree.

Sit.

Accrd.

Dz. *p* [alternating with violin 2]

Zhngm.

96

Fl. 1 *fp*

Fl. 2 *fp*

Hrn. 1 *pp*

Hrn. 2 *pp*

Hrn. 3 *pp*

Trbn. 1 *pp* [this motif: always with the timpani, vla and vlc] *gliss.*

Trbn. 2 *pp*

Tmpan. *pp* [this motif: always with trombone 1, vla and vlc] *gliss.*

Tnr drm.

Bs drm. *pp* [this motif: always with the harp and contrabass]

Vbphn. *ppp*

Hp. *ppp* [this motif: always with the bass drum and contrabass]

Pno. *mf* [this motif of minor seconds: always with woodwind trills]

Vln. II

Vla. *pp* [this motif with trombone 1 and timpani: always even gliss. on the whole duration and trem. sul ponticello] *arco sul pont.* *gliss.*

Vc. *p* [this motif with trombone 1 and timpani: always even gliss. on the whole duration and trem. sul ponticello] *arco sul pont.* *gliss.*

Cb. *p* *arco*

Nrtr. *U do what? He complained: at home No Space to do art. I shrugged: artists are costly cost centres. The orang biduanda kallang read my mind. He complained that my humour was too cheem.*

Sit. [Meend]

Dz. [alternating with the viola]

Zhngm.

8 Tempo giocoso ♩ = 160

FL 1 *spoken* twen ty Peo - ple S

FL 2 *spoken* twen - ty Peo - ple S

Cl. 2 *ppp*

B. Cl. *ppp*

Trbn. 1 *[use G valve]* *p* *gliss.*

Trbn. 2 *p*

Tmpan. *p* *gliss.* *spoken* hap - pi - ness in - dex SE - VEN

Snr. drm. *[Pec. sur. drm.]* *pp*

Metal. prec. *[tam with triangle beater]* *f*

Glocksp. *spoken* hap - pi - ness in - dex SE - VEN

Xlphn. *spoken* hap - pi - ness in - dex SE - VEN

Mrb. *spoken* hap - pi - ness in - dex SE - VEN

Vbphn. *spoken* hap - pi - ness in - dex SE - VEN

Hp. *spoken* hap - pi - ness in - dex SE - VEN

Pno. *spoken* hap - pi - ness in - dex SE - VEN

Vln. I *spoken* hap - pi - ness in - dex SE - VEN

Vln. II *spoken* hap - pi - ness in - dex SE - VEN

Vla. *sul pont.* *p* *gliss.* *nat.* *V V n* *ppp* *spoken* hap - pi - ness in - dex SE - VEN

Vc. *sul pont.* *p* *gliss.* *nat.* *ppp* *spoken* hap - pi - ness in - dex SE - VEN

Cb. *p* *spoken* hap - pi - ness in - dex SE - VEN

Nrrtr. He complained that farmers use night soil as fertiliser for their hydroponic vegetable gardens, hence the foul smell in Lavender street. How efficient I thought.

Sit. *spoken* hap - pi - ness in - dex SE - VEN

Tbl. *[playing and speaking]* *mp happily* hap - pi - ness in - dex SE - VEN

Rbn. *[playing and speaking]* *mp happily* hap - pi - ness in - dex SE - VEN

Gmbs. *spoken* hap - pi - ness in - dex SE - VEN

Accord. *spoken* hap - pi - ness in - dex SE - VEN

Dz. *spoken* hap - pi - ness in - dex SE - VEN

Zngm. *spoken* hap - pi - ness in - dex SE - VEN

Eh. *spoken* hap - pi - ness in - dex SE - VEN

119  
Tbn. 1  
Tbn. 2  
Gmbs.  
*mp happily*  
Accord.

123  
Tbn. 1  
Tbn. 2  
Gmbs.  
Accord.

127  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Hrn. 1  
Hrn. 2  
Hrn. 3  
Hrn. 4  
Str. drm.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.  
Tbn. 1  
Tbn. 2  
Gmbs.  
Accord.  
Erh.  
*mp happily*

9 Tempo primo ♩ = 120

Musical score for measures 132-140. Instruments include Cl. 1 & 2, B. Cl., Bsn. 1 & 2, Hrn. 1-4, Trbn. 2, Tba., Snr. dr., Tnr. dr., Bs. dr., Mrm., Vbphn., Vla., Cb., and Nrrtr. The score includes dynamics like *p*, *f*, *mp*, *pp*, and *f*. A rehearsal mark **9** is present. Performance instructions include "arco", "ricochet", and "pizz.". A note indicates "[this motiv: always with the contrabass]".

Nrrtr. He asked me if I were anti-establishment. Not Yet I thought: Can't be bothered and I quickly chabot. I arrived in Mr Whampo's Garden for a drink, but, Not So Sure I could use my Martian dollars instead of bitcoins. No *nid* said Mr Whampo who had read my mind.

Musical score for measures 140-150. Instruments include Fl. 1 & 2, Cl. 1 & 2, B. Cl., Hrn. 1-3, Trbn. 1, Xlphn., Vbphn., Pno., Vln. I & II, Vla., Vc., and Nrrtr. The score includes dynamics like *mf*, *f*, *p*, and *ff*. Performance instructions include "arco", "pizz.", and "marcato".

Nrrtr. 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, from the former Singapore Expo, on the former Kampong Padang Terbakar. I did my best to look impressed.

Accord. part of the score for measures 140-150, starting with a *p* dynamic.

147

Fl. 1, Fl. 2, Ob. 1, Cl. 1, Cl. 2, B. Cl., Hrn. 1, Hrn. 2, Hrn. 3, Tnr drm., Bs drm., Xlphn., Mrrnb., Vbphn., Hp., Pno., Vln. I, Vln. II, Vla., Vc., Cb., Nrrtr.

*pp*, *fp*, *p*, *mf*, *pp*, *pizz.*, *arco*, *p*, *pp*

I did not need to ask Mr Whampoa: He had *already* read my mind and advised me to take the MassRaptorrr Transit until MacRitchie station. No Space for reservoirs and forests. Parks are sinking cost centres. How efficient I thought.

Più mosso ♩ = 126

10

Cl. 1, Cl. 2, B. Cl., Hrn. 4, Metal pc., Glockspl., Hp., Pno., Vln. I, Vln. II, Vla., Vc., Nrrtr., Sit., Dz.

*p*, *mp*, *mf*, *mp*, *mf*, *mf*, *mf*, *mp*, *mp*, *mp*, *mp*, *mp*, *mp*

Mr Whampoa took his leave to catch the 7pm movie in the open air cinema of the sky-village of Mr Holland. I am Rich and educated. Not to worry: Temasek will help me. And off I went on the sandy Onan road...

[Meend]

*mp*, *mp*

*mp* like a leasured ambulation



166

Fl. 1 *mf* 6 *f* spoken Three hun - dred Peo - ple S

Fl. 2 *mf* 5 Three hun - dred Peo - ple S spoken

Ob. 1 spoken Three hun - dred Peo - ple S

Ob. 2 spoken Three hun - dred Peo - ple S

Cl. 1 *mf* 7

Cl. 2 *mf* 3

B. Cl. *mf* 3

Bsn. 1 *p cresc.* *f dim.* *mp*

Bsn. 2 *mp*

Hrn. 1 *mp* 3

Hrn. 2 *mp*

Trpt. 1 *f dim.* *p* spoken

Tmpn.

Snr drm. *p* hap - pi - ness in - dex SIX

Metal prc. Suspended cymbal Lv. *f*

Glekspl. spoken hap - pi - ness in - dex SIX

Xlphn. *f* spoken hap - pi - ness in - dex SIX

Mmb. spoken hap - pi - ness in - dex SIX

Vbphn. spoken hap - pi - ness in - dex SIX

Hp. *p* spoken hap - pi - ness in - dex SIX

Pno. *f* spoken hap - pi - ness in - dex SIX

Vln. I *pizz.* *ff* arco pizz. [alternating with the gambus] 3 3 3 3

Vln. II *mp*

Vla. *p* arco V

Vc. *p*

Nrrtr. Sometime later I strolled along the fresh water stream of the former Stamford Canal. [Cue: pitch g played by trumpet 1]

Tenor Solo Sur - pri - sing Sin - ga - pore!

Sit. spoken hap - pi - ness in - dex SIX

Tbl. playing and speaking hap - pi - ness in - dex SIX

Rbn. playing and speaking hap - pi - ness in - dex SIX

Gmbs. alternating with violin 1 *mf like a leisured ambulation* spoken hap - pi - ness in - dex SIX

Accrd.

Dz. *p*

Zhngm. *mp* spoken

Erh. spoken hap - pi - ness in - dex SIX





**12** Più mosso ♩ = 132

CL. I

Harp: **12** Più mosso ♩ = 132 [alternating with the erhu] *mf* like a hurried ambulation

Pno. *mf*

Vln. I *mf* pizz. *mf*

Vln. II *mf* pizz. *mf*

Vla. *mf* pizz. *mf*

Vc. *mf* pizz. con vibrato *mf*

Nrtr. *mf* off I went jalan jalan...

Sit. [Meend] *mf*

Gmbs. *mf*

Dz. *mf*

Zhngm. *mf*

Erh. *mf* like a hurried ambulation

**217** Piccolo

Fl. 2 *f*

CL. 1 *mp*

CL. 2 *mp*

B. Cl. *mp*

2 Bsns. *f*

B. Tbn. *f*

Xlphn. *f*

Harp. *f*

Pno. *f*

Vln. I arco *f* pizz. *f*

Vln. II *f*

Vla. arco *f* pizz. *f*

Vc. arco *f* pizz. *f*

Nrtr. As I pur-po-se-ly strolled along the former sugar estate of Balestier, I wondered about MOM's 25 underground floors connected by the hyper-speed vertical train.

Sit. *f*

Gmbs. *f*

Dz. *f*

Zhngm. *f*

Erh. [alternating with the harp] *f*

221

Fl. 1 *fp*

Fl. 2 *fp*

Ob. 1 *fp*

Ob. 2 *fp*

Cl. 1 *fp*

Cl. 2 *fp*

B. Cl. *fp*

Bsn. 1

Tnr drm. Bs drm.

Hr. *mf*

Pno. *mf*

Vln. II

Vla. *pizz.*

Vc. *pizz.*

Cb.

Nrrtr.

No Space anymore, floors minus 1 to 18 for the working population up until in their seventies.

Further below live the historical cost centres: kara-okaying octogenarians +++.

No Space.

Sit.

Gmbs.

Dz.

Zhngm.

Erh.

227

13 Più mosso  $\text{♩} = 144$

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1 *p*

Cl. 2 *p*

B. Cl. *p*

Bsn. 1 *p*

Hr. *mf*

Pno. *mf*

Vln. I *f espress.* *arco*

Vln. II *f espress.* *arco*

Vla. *p*

Vc. *p*

Nrrtr.

How efficient I thought and off I went with my Coleman 1836 map...

[Meend]

Sit. *mf*

Gmbs. *mf*

Dz. *mf*

Zhngm.

Erh. *mf*

237

Fl. 1 *spoken*  
Four thou - sand Peo - ple S

Fl. 2 *spoken*  
Four thou - sand Peo - ple S

Ob. 1 *spoken*  
Four thou - sand Peo - ple S

Ob. 2 *spoken*  
Four thou - sand Peo - ple S

Cl. 1 *spoken*  
Four thou - sand Peo - ple S

Cl. 2 *spoken*  
Four thou - sand Peo - ple S

B. Cl. *spoken*  
Four thou - sand Peo - ple S

Snr drm. *mp*

Metal prc. *mf* *Spnd. cymb.* *l.v.*

Hp. *mf* *playing and speaking*  
hap - pi - ness in - dex FIVE

Pno. *mf*  
hap - pi - ness in - dex FIVE

Vln. I *arco* *p* *V*

Vln. II *arco* *p*

Vla. *arco* *p*

Vc. *arco* *p*

Cb. *arco* *p*

Nrtr. Sometime later I *lepak*. From the top of Telok Blangah Hill, I gazed in the distance. I tried to distinguish Bukit Pasoh flower pot, So confusing from Bukit Padre, from Dickenson's Hill.

Sit. *playing and speaking*  
hap - pi - ness in - dex FIVE

Tbl. *playing and speaking*  
hap - pi - ness in - dex FIVE

Rbn. *playing and speaking*  
hap - pi - ness in - dex FIVE

Gmbs. *playing and speaking*  
hap - pi - ness in - dex FIVE

Accrd. *mf* like a hurried ambulation

Dz.

Zngm. *playing and speaking*  
hap - pi - ness in - dex FIVE

Erh. *playing and speaking*  
hap - pi - ness in - dex FIVE







Tempo giocoso ♩ = 144

16

Musical score for measures 279-288. The score includes parts for Flute 1 (FL. 1), Horn 1 (Hrn. 1), Violin 1 (Vln. I), Trombone (Tbn.), Trumpet (Trbn.), Accordion (Accord.), Double Bass (Dz.), Zingoni (Zingoni), and Euphonium (Euh.). The tempo is marked "Tempo giocoso ♩ = 144". Dynamics include *p*, *mf happily*, and *pp cresc.*. A rehearsal mark "16" is present at the beginning of the section.

290

Musical score for measures 290-300. The score includes parts for Flute 1 (FL. 1), Flute 2 (FL. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Bassoon (2 Bsns.), Horn 1 (Hrn. 1), Horn 2 (Hrn. 2), Horn 3 (Hrn. 3), Horn 4 (Hrn. 4), Snare Drum (Snr. drm.), Tom Drum (Tnr. drm.), Bass Drum (Bs. drm.), Violin 1 (Vln. I), Violin 2 (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), Saxophone (Sax.), Trombone (Tbn.), Trumpet (Trbn.), Gong (Gmbs.), Accordion (Accord.), and Zingoni (Zingoni). Dynamics include *p cresc.*, *mp cresc.*, *mf cresc.*, *ff*, and *mf happily*. Performance instructions include "Flute", "bartok pizz.", and "mf molto cresc.". A rehearsal mark "16" is present at the beginning of the section.

17

Hm. 1  
Hm. 2  
Hm. 3  
Hm. 4

Four staves for Horns 1, 2, 3, and 4. Each staff contains a whole rest for the first two measures, followed by a half note G4 in the third measure, and another whole rest for the final two measures.

Trpt. 1  
Trpt. 2  
Trpt. 3

Three staves for Trumpets 1, 2, and 3. All parts begin with a dynamic marking of *f*. The parts feature complex rhythmic patterns with sixteenth and thirty-second notes, often beamed together.

Trbn. 1  
Trbn. 2  
B. Tbn.  
Tba.

Four staves for Trombones 1 and 2, Baritone Trombone, and Tuba. The parts are marked *ff sostenuto*. They consist of sustained, low-register notes, primarily whole and half notes.

17

Snr dm.  
Tnr dm.  
Bs dm.

Three staves for Snare Drum, Tom Tom, and Bass Drum. The parts feature a consistent rhythmic pattern of eighth notes with accents, typical of a march or dance piece.

17

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Five staves for Violins I and II, Viola, Violoncello, and Contrabasso. The parts are marked *ff sostenuto* and include an *arco* instruction. The strings play sustained, low-register notes, primarily whole and half notes.

Sit.  
Tbl.  
Rbn.  
Gmbs.  
Dz.  
Zngm.  
Erh.

Seven staves for Flute, Clarinet, Bassoon, Bassoonist, Double Bassoon, Bassoon, and Euphonium. The parts are marked *ff agitato*. The woodwinds play rhythmic patterns of eighth and sixteenth notes, while the Euphonium plays a more melodic line.

383

FL. 1  
FL. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Hrn. 1  
Hrn. 2  
Hrn. 3  
Hrn. 4  
Trpt. 1  
Trpt. 2  
Trpt. 3  
Trbn. 1  
Trbn. 2  
B. Tbn.  
Tba.  
Tmpan.  
Snr. drm.  
Tnr. drm.  
Bs. drm.  
Mmb.  
Hp.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.  
Sit.  
Tbl.  
Rbn.  
Gmbs.  
Accord.  
Dz.  
Zngm.  
Eh.

Piccolo

*ff*

*ff frenetico*

398 rit.

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Trbn. 1

Trbn. 2

B. Tbn.

Tba.

Tmpani

Tnr. dm.  
Bs. dm.

Xlphn.

Mmb.

Vbphn.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

Tbl.

Rbn.

*pp*

*ff*

*rit.*

*rit.*

*ff*

*ff*

*ff*

*ff*

18 Tempo ♩ = 144

3/3

FL. 1

FL. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Trpt. 3

Trbn. 1

Trbn. 2

18 Tempo ♩ = 144

Tnr. drm.

Bs. drm.

Metal pc.

Glcsp.

Xlphn.

Vbphn.

Pno.

[this motif: always with oboe and trumpet]

18 Tempo ♩ = 144

Vin. I

Vin. II

Vla.

Vc.

Cb.

Nrrtr.

*f subito*

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.

Sometime later I noticed  
it was *half past six*.  
No wonder I felt  
*lembek already!*

I needed fresh air,  
so I headed downhill,  
paid the EOP  
or Electronic Oxygen Pricing,  
to shelter under  
the CBD's glass dome.

Less people, more oxygen.

Simple.  
*Very efficient.*

Fact remains:  
you all better  
know  
that I am

Rich,  
clean,  
lean and  
mean.

Tbl.

Rbn.

Accrd.

[shivering]

*ff*

spoken

Precolo

spoken

spoken

spoken

spoken

spoken

spoken

spoken

spoken

spoken

spoken

spoken

spoken

spoken

with cup mute

with straight mute

with straight mute

with plunger mute

Tur. drm.

f

f

ff

pizz.

f

f cresc.

f cresc.

Oxygen made me think about food. I pondered what to makan? Katong soup?, but sea turtles are extinct already. None left on Kusu island either: so suaku. Voracious shark's fins? None left, even in Jurong already. Nothing on the menu but tasteless pills, the type you swallow during interstellar flights.

*Lau Pa Sat? Better Not.* Former Lau Pa Sat has been converted into a parking lot for flying taxis. So efficient.

No U-turn.

playing and speaking

spoken

spoken

spoken

spoken

spoken

spoken

Istesso tempo ♩ = 144

20

Ob. 1 *f espress.*

Trbn. 1

Istesso tempo ♩ = 144

20

Snr drm. *pp*

Istesso tempo ♩ = 144

20

Tenor Solo [Cue: listen to trombone 1 in the previous bar] *f*

New A - sia, Sin - ga - pore!

Sit. *f* [with ornaments]

Tbl. *mp happily*

Rbn. *mp happily*

Gmbs.

Accrd. *f*

Dz. *f*

Zhngm. *f*

Erh. *f*

21

Cl. 2 *ppp*

B. Cl. *ppp*

Bsn. 1 *ppp*

Bsn. 2 *ppp*

21

Snr drm. *p*

Tnr drm. *pp*

Bs drm. *p*

21

Vln. I *arco* *ppp*

Vln. II *arco* *ppp*

Vla. *ppp* *pp*

Vc. *ppp* *pp*

Cb. *ppp* *pp* *p*

Sit. *f*

Tbl. *f*

Rbn. *f*

Gmbs. *f*

Accrd. *f*

Dz. *f*

Zhngm. *f*

Erh. *f*

355

FL. 1 *ppp* *pp* *p* *mp* *ff* *cres.*

FL. 2 *ppp* *pp* *p* *mp* *ff* *cres.*

Ob. 1 *ppp* *pp* *p* *mp* *f cresc.* *5*

Ob. 2 *ppp* *pp* *p* *mp* *f cresc.* *5*

Cl. 1 *ppp* *pp* *p* *mp* *f cresc.* *5*

Cl. 2 *ppp* *pp* *p* *mp* *f cresc.* *5*

B. Cl. *pp* *p* *mp* *f cresc.*

Bsn. 1 *pp* *p* *mp* *f cresc.*

Bsn. 2 *pp* *p* *mp* *f cresc.*

Hm. 1 *pp* *con sord.* *mp* *senza sord.* *f*

Hm. 2 *pp* *con sord.* *mp* *senza sord.* *f*

Hm. 3 *mp* *f*

Hm. 4 *mp* *f*

Trpt. 1 *f* *cresc.* *without mute*

Trpt. 2 *f* *cresc.* *without mute*

Trpt. 3 *f* *cresc.* *without mute*

B. Tbn. *without mute* *p*

Snr. drm. *mp* *mf* *f*

Tnr. drm. *mp* *mf* *f*

Bs. drm. *mp* *mf* *f*

Vln. I *pp* *p* *mp* *mf* *p cresc.* *f*

Vln. II *pp* *p* *mp* *mf* *p cresc.* *f*

Vla. *p* *mp* *mf* *mp cresc.* *f*

Vc. *p* *mp* *mf* *mf cresc.* *f*

Cb. *mp* *mf* *f cresc.*

Sit. *f*

Tbl. *f*

Rbn. *f*

Gmbs. *f*

Accrd. *f*

Dz. *f*

Zingoni. *f*

Erh. *f*

22

22

22



367

FL. 1

FL. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Trpt. 1

Trpt. 2

Trpt. 3

Trbn. 1

Trbn. 2

B. Tbn.

Tba.

Snr. drm.

Tnr. drm.

Bs. drm.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Nrrtr.

Sit.

Tbl.

Rbn.

Accrd.

Dz.

Zhngm.

Ehr.

*p*

*ff*

*f*

*mf*

*mp*

*p*

*ff*

[repeat this rhythm during this fermata bar]

23

23

Anyway, I met up with my cousin  
for a virtual *teh tarik*  
at the Grand Hotel Sweet Shop and Café.

378 Piccolo

FL. 2 *f*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

Bsn. 1 *f* *mf*

Hrn. 1 *f* *mf*

Hrn. 2 *mf*

Hrn. 3 *f* *mf*

Hrn. 4 *f*

Trpt. 1 *mf*

Trpt. 3 *mf*

Trbn. 2 *f* *mf*

Tba. *f*

Snr. drm. *p* *mf* *pp*

Tnr. drm. *mf*

Bs. drm. *mf*

Xlphn. *f* *mp*

Mmb. *mf*

Vbphn. *mp*

Pno. *f* *p*

Vln. I *ff* *p* *ricochet*

Vln. II *ricochet*

Vla. *tr* *ricochet* *pizz.* *f*

Vc. *f* *pizz.* *f*

Nrtr. *I can't be bothered. Tidak apa.*

thereafter the future Chartered Building.

My cousin is an obese heartlander: cheapo and kaypoh. Frankly speaking he looked a bit selekeh, the Cannot make it type, so cousin kena sai from his boss.

Cannot tahan already...

My cousin read my mind. He asked me Why U So like Dat?

Are you aunty anti-establishment or what?

I thought Better Not. Not Yet.

387

FL. 1 [spoken]  
Se - ven mil - lion Peo - ple S

FL. 2 [spoken]  
Se - ven mil - lion Peo - ple S

Ob. 1 [spoken]  
Se - ven mil - lion Peo - ple S

Ob. 2 [spoken]  
Se - ven mil - lion Peo - ple S

CL. 1 [spoken]  
Se - ven mil - lion Peo - ple S

CL. 2 [spoken]  
Se - ven mil - lion Peo - ple S

B. Cl. [spoken]  
Se - ven mil - lion Peo - ple S

Bsn. 1 [spoken]  
Se - ven mil - lion Peo - ple S

Bsn. 2 [spoken]  
Se - ven mil - lion Peo - ple S

Hrn. 1 [spoken]  
Se - ven mil - lion Peo - ple S

Hrn. 2 [spoken]  
Se - ven mil - lion Peo - ple S

Hrn. 3 [spoken]  
Se - ven mil - lion Peo - ple S

Hrn. 4 [spoken]  
Se - ven mil - lion Peo - ple S

Trpt. 1 [spoken]  
Se - ven mil - lion Peo - ple S

Trpt. 2 [spoken]  
Se - ven mil - lion Peo - ple S

Trpt. 3 [spoken]  
Se - ven mil - lion Peo - ple S

Snr dm. *f*

Tnr dm. [BD]

Bs dm. *f*

Nrrtr. *f*  
Our conversation dried out...

392

Snr dm. *f*

Tnr dm. *f*

Bs dm. *f*

Metal prc. [Fmgr. cymb.] 1.v.  
*pp*

Rbn. [playing and speaking]  
hap - pi - ness in - dex TWO

Zngm. [spoken]  
hap - pi - ness in - dex TWO

Erh. [spoken]  
hap - pi - ness in - dex TWO

399 **24**

Hrn. 1 *mf*

Hrn. 2 *mf*

Hrn. 3 *mf*

**24**

Snr drm. *mp*

Tnr drm. *mp*

Bs drm. *mp*

Metal prc. *f*

Glcsp. *f*

Vbphn. *mp*

**24**

Nrrtr. *f*

I read my cousin's mind. 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

404

Ob. 1 *mp*

Ob. 2 *mp*

Bsn. 1 *f*

Bsn. 2 *f*

Hrn. 1 *f*

Hrn. 2 *f*

Trpt. 1 with cup mute *mf*

Trpt. 2 with cup mute *mf*

Snr drm. *pp*

Tnr drm. *pp*

Bs drm. *pp*

Vln. II arco *f*

Vla. arco *f*

Ve. arco *f*

Nrrtr. *f*

and bade farewell... I wondered if I would stay over at the Hôtel de l'Europe? Not So Sure. Better Not. So, off I went

25

Più mosso ♩ = 152

Fl. 2 *Piccolo* *f*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

Bsn. 1

Bsn. 2

Hrn. 1

Hrn. 2

25

Più mosso ♩ = 152

Mrb. *f*

Hp. *mf*

Pno. *mf* *f*

25

Più mosso ♩ = 152

Vln. I *f espress.* *arco* *f*

Vln. II *f espress.* *pizz.*

Vla. *f* *pizz.*

Vc. *f*

Nrrtr. with my Thomson 1943 map, strolling along the so-called Durian condos, the former Esplanade Theatre on the former bay, on the former sea shore where orang laut play computer games on their *tong kang*. I headed back on the Grand East-West escalator, the former green corridor, the former KMT railway, that used to.....

Sit. [Meend] *f*

Gmbs. *f*

Accrd. *f*

Dz. *f*

Zhngm. *f*

Erh. *f*

4/8

Fl. 1 *ff subito* *mf* *fp* *fp*

Fl. 2 *ff subito* *mf* *fp* *fp*

Ob. 1 *ff subito* *f* *fp* *fp*

Ob. 2 *ff subito* *f* *fp* *fp*

Cl. 1 *ff subito* *mf* *fp* *fp*

Cl. 2 *ff subito* *mf* *fp* *fp*

B. Cl. *ff subito* *mf* *fp* *fp*

Bsn. 1 *ff subito* *f* *fp* *fp*

Bsn. 2 *ff subito* *mf* *fp* *fp*

Hrn. 1 *ff subito*

Hrn. 2 *ff subito*

Hrn. 3 *ff subito*

Hrn. 4 *ff subito* *f* *p*

Trpt. 1 *ff subito* *f* *with cup mute*

Trpt. 2 *ff subito* *f* *without mute* *with cup mute*

Trpt. 3 *ff subito* *f* *without mute*

Trbn. 1 *ff subito* *mf* *gliss.* *[use G flat valve]*

Trbn. 2 *ff subito* *mf*

B. Tbn. *ff subito* *f*

Tba. *ff subito* *f*

Tmpn. *ff subito* *mf* *gliss.*

26

Snr. drm. *ff dim.* *pp* *f* *ppp* *[repeat this rhythm during this fermata bar]*

Tnr. drm. *ff subito e dim.* *pp*

Bs. drm. *ff subito e dim.* *pp*

Mrb. *ff subito* *f*

Hp. *ff subito*

Pno. *ff subito* *mf* *2do*

26

Vln. I *arco* *pizz.* *3*

Vln. II *arco* *pizz.* *3*

Vla. *arco* *sul pont.* *mf* *gliss.* *pizz. nat.* *f* *nat.*

Vc. *arco* *ff subito* *mf* *sul pont.* *gliss.* *f* *nat.*

Cb. *ff subito* *mf*

Nrrtr. *Dot dot dot, oh dear.* *Better Not complain.* *Better Not.* *Not Yet nothing good to say: so better keep quiet.* *I wanted to catch the mrt.*

Sit.

Gmbs.

Accord.

Dz.

Zngm.

Erh.



234

Fl. 1 *f*

Fl. 2 *f* [Flute]

Ob. 1 *ff* *mf*

Ob. 2 *ff* *mf*

Cl. 1 *ff* *mf* *f*

Cl. 2 *ff* *mf* *f*

B. Cl. *f*

Bsn. 1 *ff*

Hrn. 1 *f*

Hrn. 2 *f*

Hrn. 3 *f*

Trpt. 1 (straight mute) *mf*

Trpt. 2 (straight mute) *mf*

Trpt. 3 (straight mute) *mf*

Trbn. 1 (straight mute) *mf*

Trbn. 2 (straight mute) *mf*

B. Tbn. with plunger mute *ff*

27 Prestissimo ♩ = 160

Snr drm. *f*

Glocksp. *ff*

Orch. Bells

Xlphn. *mf*

Mrb. *ff* *mf cresc.* *f cresc.*

Vbphn. *mf*

Hp.

Pno. *p cresc.* *mf cresc.* *f cresc.* *ff*

27 Prestissimo ♩ = 160

Vln. I *ff* pizz.

Vln. II *ff* pizz.

Vla.

Nrrtr.

My biometric visa alarm warned me that time was running out. No U-turn. I better *balek*. I *potong jalan* and boarded a flying taxi. The driver asked me which airport, Farrer Park or Seletar? Anyway, he had *already* read my mind and we flew off.

[Meend]

Sit.

Zngm.



FL. 1 *ff*

FL. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *ff*

2 Bsns. *ff*

Trpt. 1 without mute

Trpt. 2 without mute

Trbn. 1 without mute *mf*

Trbn. 2 without mute *mf*

B. Tbn. without mute *mf*

Tbn. *mf*

Snr drm.

Glksp. *f*

Mrb. *ff*

Vbphn. *ff* [no pedal]

Hp. *ff*

Pno. *ff*

Vln. I arco *ff*

Vln. II arco *ff*

Vla. arco *ff*

Vc. pizz. *ff*

Cb. pizz. *ff*

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

Tbl. *f*

Rbn. *f*

452

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

2 Bsns.

Trpt. 1

Trpt. 2

Trbn. 1

Trbn. 2

B. Tbn.

Tba.

Snr drm.

Glockspl.

Mrbm.

Vbphn.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Nrrtr.

Tbn.

Rbn.

We flew behind Pulau Blakang Mati.

Its future name, Sentosa, means peace and tranquillity.

No Space for Batu Belayar.

461

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

2 Bsns.

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Trpt. 1

Trpt. 2

Trpt. 3

Trbn. 1

Trbn. 2

B. Tbn.

Tba.

Snr. drm.

Glocksp.

Mrb.

Vbphn.

Hp.

Pao.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Nrrtr.

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

Sit. [with horns, gambus, accordion, zhong ruan and erhu]

Tbl.

Rbn.

Gmbs. [with horns, sitar, accordion, zhong ruan and erhu]

Accord. [with horns, sitar, gambus, zhong ruan and er hu]

Zhngm. [with horns, sitar, gambus, accordion and erhu]

Erh. [with horns, sitar, gambus, accordion and zhong ruan]

28

FL. 1

FL. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Trpt. 1

Trpt. 2

Trpt. 3

Trbn. 1

Trbn. 2

B. Trbn.

Tba.

28

Snr. drm.

Glocksp.

Mrb.

Vbphn.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Nrtr.

Tenor Solo

Sit.

Tbl.

Rbn.

Gmbs.

Accrd.

Dz.

Zingm.

Erh.

His question made me malu.  
I kept quiet.

Better Not to say. Better Not

[Cue: pitch g played by 4 horns]

ff

Ai - yah

482

FL. 1  
FL. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Hrn. 1  
Hrn. 2  
Hrn. 3  
Hrn. 4  
Trpt. 1  
Trpt. 2  
Trpt. 3  
Trbn. 1  
Trbn. 2  
B. Tbn.  
Tba.  
Tmpan.  
Glockspl.  
Xlphn.  
Mmb.  
Vbphn.  
Hp.  
Pao.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.  
Tenor Solo  
Sit.  
Tbl.  
Rbn.  
Gmb.  
Accrd.  
Dz.  
Zhngm.  
Erh.

29 Tempo libero

406

FL. 1

FL. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

2 Bsns.

4 Hns.

3 Tpts. *a 3*

Trbn. 1

Trbn. 2

B. Tbn. *without mute*

Tba.

29 Tempo libero

Tmpan.

Snr. dm.

Tnr. dm.

Bs. dm.

Gle. spl.

Xlphn.

Mrb.

Vbphn.

Hp.

Pno. *con 8va bassa*

29 Tempo libero

Vln. I *con 8va bassa*

Vln. II *con 8va bassa*

Vla.

Vc.

Cb.

Tenor Solo

Ah Sur - pri - sing - ly Sin - ga - pore! Sur - pri - sing - ly Sin - ga - pore! A Ma - gic Place of Ma - gic Worlds! New A - sia, Sin - ga - pore! Uniquely Sin - ga - pore!

Sit. *p* gentle and free musing on these six pitches over the whole register, in any order, interspersed with free silences, unsynchronized with the other instruments, until the loud entrance of the percussion section

Tbl. softly and freely accompanying the instruments, until the loud entrance of the percussion section

Rbn. with nails/ softly and freely accompanying the instruments, until the loud entrance of the percussion section

Gmbs. *p* gentle and free musing on these six pitches over the whole register, in any order, interspersed with free silences, unsynchronized with the other instruments, until the loud entrance of the percussion section

Accrd. *pp* gentle and free musing on these six pitches over the whole register, in any order, interspersed with free silences, unsynchronized with the other instruments, until the loud entrance of the percussion section

Dz. *ppp* gentle and free musing on these six pitches over the whole register, in any order, interspersed with free silences, unsynchronized with the other instruments, until the loud entrance of the percussion section

Zhngm.

Erh. *pp* gentle and free musing on these six pitches over the whole register, in any order, interspersed with free silences, unsynchronized with the other instruments, until the loud entrance of the percussion section

Tempo ♩ = 132

30

Bsn. 1 *sempre p accompagnando*

Trpt. 1 *with straight mute (with singer)*  
*sempre p accompagnando*

Trpt. 2 *with cup mute (with singer)*  
*sempre p accompagnando*

Tba. *con sord.*  
*sempre p accompagnando*

Tempo ♩ = 132

30

Metal prc. *sempre p and lv.*

Glekl. *p*

Orch. Bells *f solo*

Hp. *p*

Pno. *p*

Tempo ♩ = 132

30

Vln. I *con sord. arco V*  
*sempre p accompagnando*

Vln. II *con sord. arco V*  
*sempre p accompagnando*

Vla. *con sord. pizz.*  
*sempre p accompagnando*

Vc. *con sord. arco gliss.*  
*sempre p accompagnando*

Tenor Solo *subitop*  
End of my vi-sit. Not yet The cus - tom's voice re - co - gni - tion sys - tem will ask me a few ques tions. I will ans - wer:

Sit. *[Meend]*  
*p*

Tbl. *sempre p accompagnando*

Rbn. *sempre p accompagnando*

Gmbs. *p*

Accrd. *sempre p accompagnando*

Zhngm.

Erh. *sempre p accompagnando (with the singer)*

502

Fl. 1 *mf* *sempre p accompagnando*

Fl. 2 *mf* *sempre p accompagnando*

Ob. 1 *sempre p accompagnando*

Ob. 2 *sempre p accompagnando*

Cl. 1 *mf*

Cl. 2 *mf* *sempre p accompagnando*

B. Cl. *mf* *sempre p accompagnando*

Bsn. 1 *sempre p accompagnando*

Bsn. 2 *sempre p accompagnando*

Hrn. 1 *sempre pp accompagnando* con sord.

Hrn. 2 *sempre pp accompagnando*

Hrn. 3 *sempre pp accompagnando*

Hrn. 4 *sempre pp accompagnando*

Trpt. 1

Trpt. 2

Tba. *con sord.* *sempre p accompagnando*

Vbphn. *sempre p accompagnando*

Hp. *p*

Vln. I *pizz.* *arco*

Vln. II *ricochet* *pizz.* *arco*

Vla. *pizz.* *arco*

Vc. *arco* *pizz.*

Cb. *con sord.* *arco* *sempre p accompagnando*

Tenor Solo  
 Can - not Re - mem - ber. The sys - tem will read my - mind, and will be sa - tis - fied and let me go

Sit. *[incend]* *p* *[Meend]* *p*

Tbl.

Rbn.

Gmbs.

Accrd.

Zhngm. *sempre p accompagnando* *p*

Eh.





515

FL. 1

FL. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Trpt. 1

Trpt. 2

Trpt. 3

Trbn. 1  
with harmon mute  
*sempre p accompagnando*

Trbn. 2

B. Tbn.

Tmpn.  
*pp*

Tnr. drm.  
Bs. drm.  
*pp*

Metal  
perc.

Glockspl.

Hp.

Pno.

Vln. I  
*arco* *pizz.* *ricochet* *pizz.* *arco*

Vln. II  
*pizz.* *arco* *ricochet* *pizz.* *arco*

Vla.

Vc.  
*pizz.* *arco*

Cb.  
*pizz.*

Tenor Solo  
will in - stall my self com - for - ta - bly in my

Sit.  
[Meend]  
*p*

Tbl.

Rbn.

Gmbs.

Accord.

Dz.

Zhngm.  
*pp*

Erh.



527

32

(sempre p)

(sempre p)

con sord.

con sord.

con sord.

pp

pp

32

32

arco

arco

arco

pizz.

arco

8

The Sou-thern Cross will look ha-zy, cour-te-sy of the haze No Nid to fill in the I - R - 8 - E sur-vey form,

[Meend]

p

532

FL. 1

FL. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Trpt. 1

Trpt. 2

Trpt. 3

Trbn. 1

Trbn. 2

B. Tbn.

Tba.

Tmpn.

Tr. dr.

Bs. dr.

Glocksp.

Xlph.

Mrb.

Vbph.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Tenor Solo

Sit.

Tbl.

Rbn.

Gmbs.

Accord.

Dz.

Zhngm.

Eh.

as the form will al - rea - dy have read my my my my my my my

[Meend]

[Meend]

*f*

*f subito*

*p*

*sempre p*

*pp*

*p*

*mp*

*mf*

*f*

*ff*

con sord.

pizz.

arco

triochet

539

FL. 1  
FL. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Hrn. 1  
Hrn. 2  
Hrn. 3  
Hrn. 4  
Trpt. 1  
Trpt. 2  
Trpt. 3  
Trbn. 1  
Trbn. 2  
B. Tbn.  
Tba.  
Tmpan.  
Tnr dm.  
Bs dm.  
Metal prc.  
Glockspl.  
Xlphn.  
Mrb.  
Vbphn.  
Hp.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vcl.  
Cb.  
Tenor Solo  
Sit.  
Tbl.  
Rbn.  
Gmbs.  
Accrd.  
Dz.  
Zngm.  
Erh.

*(sempre p)*

*pp*

*p*

*con sord.*

*pizz.*

*arco*

*p*

*mf*

mind!  
An nou cement will in-vite us to re-port  
A-ny-one loo-king sus-pi-cious,  
[Meend]

544

FL. 1  
FL. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Hrn. 1  
Hrn. 2  
Hrn. 3  
Hrn. 4  
Trpt. 1  
Trpt. 2  
Trpt. 3  
Trbn. 1  
Trbn. 2  
B. Tbn.  
Tba.  
Glocksp.  
Xlphn.  
Hp.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vcl.  
Cb.  
Tenor Solo  
Sit.  
Tbl.  
Rbn.  
Gmbs.  
Accrd.  
Zngm.  
Erh.

*(sempre p)*  
*(b)*  
*f subito*  
*sempre p accompagnando*  
*(sempre p)*  
*(b)*  
*p*  
*f subito*  
*f subito*  
*f subito*  
*pizz.*  
*arco*  
*aliss.*  
*pizz.*  
*ff*  
*f subito*  
[Meend]  
*p*  
*f subito*  
*p*  
*f subito*

A - ny - one smel - ling du - rian, A - ny - one com - po - sing pur - po - sely to - o - na - al mu - sic!

549 33

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Hrn. 1  
Hrn. 2  
Hrn. 3  
Hrn. 4  
Trpt. 1 *sempre p accompagnando*  
Trpt. 2  
Trpt. 3 *pp*  
Trbn. 1  
Trbn. 2  
B. Tbn.  
Tba.  
Tmptn.  
Tnr. drm.  
Bs. drm.  
Glocksp.  
Xlphn.  
Mrb.  
Vbphn.  
Hp.  
Pno.  
Vln. I *arco* 33 *pizz.* *arco* *ff*  
Vln. II *pizz.* *arco* *pizz.* *arco* *ff*  
Vla.  
Vc.  
Cb.  
Tenor Solo  
The ste-ward ro - bot will ask Your bi - o - me - tric chip swi chted off not yet? U try to sa - bho us? or not? U an - ti - es -  
Str.  
Slt. [Meend]  
Tbl.  
Gmbs.  
Dz.  
Zngm.  
Eh.  
*sempre p accompagnando*



555

FL. 1

FL. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Trpt. 1

Trpt. 2

Trpt. 3

Trbn. 1

Trbn. 2

B. Trbn.

Tbn.

Tmpan.

Tnr. dmn.

Bs. dmn.

Metal. prc.

Glocksp.

Xlphn.

Mmb.

Vbphn.

Harp.

Piano.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

Tenor Solo

Sit.

Tbl.

Rbn.

Gmbs.

Accord.

Dz.

Zhngm.

Erh.

34

34

34

*sempre p accompagnando*

*cresc.*

*f*

*cresc.*

*f*

*p*

*p*

*pizz.*

*arco*

*pizz.*

*arco*

*arco*

*arco*

*pizz.*

*arco*

*pizz.*

*arco*

*pizz.*

ta - blish - ment? or what? As the ro - cket pre - pares to take off: I be - ing Rich.

*p gradual cresc.*

[Meend]

*p*

561

FL. 1

FL. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

2 Bsns.

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Trpt. 1

Trpt. 2

Trbn. 2

B. Tbn.

Metal  
perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Tenor  
Solo

Sit.

Tbl.

Rbn.

Gmbs.

Accord.

Dz.

*(sempre p)*

*(sempre p)*

*p*

*pizz.*

*p*

heal - thy Rich po - ly - glot Rich e - du -

(8)

564

FL. 1  
FL. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
B. Cl.  
2 Bsns.  
Hrn. 1  
Hrn. 2  
Hrn. 3  
Trpt. 1  
Trpt. 2  
Trpt. 3  
Trbn. 1  
Trbn. 2  
B. Tbn.  
Tba.  
Metal perc.  
Hp.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.  
Tenor Solo  
ca - ted Rich clean, lean and mean, om - ni - scient, Rich ri - o - tous and righ-teous Rich I will care and share YOUR  
Sit.  
Tbl.  
Rbn.  
Gmbs.  
Accrd.  
Dz.  
Zhngm.  
Erh.



574

FL. 1

FL. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

2 Bsns.

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

3 Trpts.

Trbn. 1

Trbn. 2

B. Tbn.

Tbn.

Tmpani

Tom dr.

Bs dr.

Glocksp.

Xlyphn.

Mrb.

Vbphn.

Harp

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Sax.

Tbn.

Rbn.

Gmbs.

Accord.

Dz.

Zongzi

Erhu

*f*

*ff*

*dim.*

*ppp*

*senza sord.*

*without mute*

Piccolo

5

3

5

5

5

5

5

V

V

V

V

V

V

V

V



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