

**“A Day in the Life of a Garden”**  
for percussion,  
pre-recorded sounds and  
piano, right hand

*Duration: 7'45”*

*Instrumentation:*

- one percussionist on bass drum, set of crotales, small suspended cymbal, glockenspiel, maracas, marimba, tam, low and high triangle, vibraphone;
- one pianist on three-pedal grand piano and guiro;
- pre-recorded tape with string, percussion and nature sounds.



# Foreword

“*A Day in the Life of a Garden*” is commissioned by the Garden City Fund Committee for its launch dinner on 02-12-2003 in the Ballroom of the Istana, with Guest-of-Honour Deputy Prime Minister Lee Hsien Loong.

The composer recorded life sounds from gardens and parks in Singapore. Sounds of rain, thunder, birds, frogs and walking nature lovers are intertwined with the music played by the instrumentalists. At first the music describes the misty sunrise in a park. The music livens as park lovers enjoy their brisk morning walk. Rain starts to fall. Lush strings accompany a chorus of baritone and bass bull frogs in e flat until nature unleashes thunder and lighting. After the storm, the walk resumes. The pace increases when joggers pass by. As they catch their breath, a second passage of warm strings leads to a joyous assembly of birds arguing. Crickets enshrine the falling night as sun sets.

“*A Day in the Life of a Garden*” is dedicated to all nature and park lovers.



# Robert Casteels

From a fine academic career in his native Belgium, at the Guildhall, London, and finally at the Juilliard where he was awarded the Bruno Walter Memorial Scholarship for conducting two years consecutively, Robert Casteels leads a distinguished professional career as conductor and composer in his adopted home Singapore.

Internationally in the region, he has recently conducted the Malaysian Philharmonic Orchestra, the Melbourne Symphony Orchestra, the Queensland Symphony Orchestra, the West Australian Symphony Orchestra, the Tasmania Symphony Orchestra, the Elision Ensemble in the Konzerthaus of Berlin, and has just returned from a successful series at the Queensland Conservatory of Music, Griffith University, Brisbane and at the School of Music, Australia National University, Canberra. Robert Casteels serves as Chief External Examiner of the Faculty of Music of The University of Melbourne.

His compositions range from miniature to large-scale works in the European tradition, as well as multi-disciplinary works which combine European, Chinese and Indian instruments with gamelan. In 2001, in recognition of his work in promoting cross-cultural composition and research on non-European tuning systems, Robert Casteels was awarded the Christoffel Plantin Prize, the highest Cultural Medallion in Belgium.

In the midst of this full schedule, he nevertheless devotes time and energy to music education for youth, and is currently Artistic Director of The Philharmonic Winds and Music Director of the Singapore National Youth Orchestra, under the Ministry of Education.



## Recent compositions include:

- 🎵 “Qie Yu” for Chinese and gamelan orchestras, western brass, percussion ensemble and speaking choir on the poem ‘Bicara Dalam Sepi’ by Norulashikin Jamain (2001);
- 🎵 “Hui Rao” Celebratory spatial fanfare WASBE (Singapore) for sixteen horns and Chinese percussion instruments (2001, commissioned by the World Association for Symphonic Bands and Ensembles);
- 🎵 “L’ (autre) fille aux cheveux de Bali” for Chinese string trio, vibraphone and an ensemble of Solonese, Balinese and Burmese metallophones (2002, commissioned by the Contemporary Asian Arts Centre, Singapore);
- 🎵 “Sui Yuen” for unaccompanied piano (2002);
- 🎵 “Sonata Profana” for triple orchestra and Balinese gangsa with 3 simultaneous conductors (2002, commissioned by the Centre for The Arts, National University of Singapore);
- 🎵 “Elegy to the men you don’t meet ev’ryday” for Chinese symphonic orchestra, Balinese gangsa, trombone chorus and Quinton (2002, dedicated to Jo McNally and Kuo Pao Kun);
- 🎵 “Shadow catcher” for double chorus a cappella and rapper on text by Elangovan (2003);
- 🎵 “Whisper in the night” for solo percussion, strings and tape (2003, commissioned by the Australian National University);
- 🎵 “Spirit of Wood” for percussion quartet and tape (2003, commissioned by the Asian Civilisations Museum at Empress Place).





A Day in the Life  
of a Garden,  
page 1

1" 13" ♩ = 69 Slow

Percussion

pluck string

Piano  
right hand

*pp* #0

(follow tempo of tape)

Nature  
sounds

(left hand of pianist  
or assistant)

Light rain and birds

Sost. pedal until bar 13 and  
u.c. pedal until bar 14

track 1

Tape

Percussion

Harp

Violin 1

Violin 2

Violin 3

Violin 4

Violin 5

Viola 1

Viola 2

Viola 3

Viola 4

Viola 5

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Violoncello 5

Bass 1

Bass 2

Bass 3

Bass 4

Bass 5

*pp*

*pp*

arco non vibrato

*ppp* arco non vibrato

*ppp* arco non vibrato

*ppp* arco non vibrato

*ppp* arco non vibrato

*ppp* arco non vibrato

*ppp* arco non vibrato

*ppp* arco non vibrato

*ppp* arco non vibrato

*ppp* arco non vibrato

*ppp* arco non vibrato

*ppp* arco non vibrato

*ppp* arco non vibrato

*ppp* arco non vibrato

*ppp* arco non vibrato

*ppp* arco non vibrato

*ppp* arco non vibrato

*ppp* arco non vibrato

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Vibraphone

Marimba

medium hard sticks

*p*

*mp*

5:4

*ped.*  
motor on medium speed/  
medium hard sticks/  
pedal with weight until bar 14

*ped.*

vibraphone

crotales

(crotales sound one 8va higher than notated)

motor on

*pp*

*ppp*

*l.v.*

Tape

Glockenspiel (sounds 2 octaves higher)

3:2 3:2 l.v.

Rit. 3"

P  
r  
c.  
  
P  
i  
a  
n  
o  
  
S  
n  
d  
s  
  
T  
a  
p  
e

*p*

marimba

glockenspiel

*ppp*

*ppp*

l.v.

*Libero*

Low triangle

High triangle

P  
r  
c.

P  
i  
a  
n  
o

S  
n  
d  
s

14

*p*

*Vivo, con rubato*

String tape tacet until letter B

Bird call 1  
*Copsychus malabaricus*

Bird call 2  
*Copsychus saularis  
musicus*

*l.v.*

*l.v.*

*8va*

15

5"

(light rain and birds)

16

pluck string

*red.*

P  
r  
c.  
  
P  
i  
a  
n  
o  
  
S  
n  
d  
s

**A** Solo marimba  
medium hard sticks

Musical score for measures 18-21. The marimba part (top staff) begins with a *p* dynamic, followed by a crescendo to *mf*. The piano accompaniment (middle and bottom staves) starts with *pp* and includes the instruction "U.c. and sostenuto pedals until end bar 43". A "Small suspended cymbal" is indicated with an asterisk in the marimba staff. The time signature is 3/4.

18

Musical score for measures 22-24. The marimba part (top staff) features a *pp* dynamic, a quarter rest, and a *p* dynamic, followed by a crescendo to *mf*. The piano accompaniment (middle and bottom staves) continues with *pp* and includes the instruction "U.c. and sostenuto pedals until end bar 43". The time signature changes from 3/4 to 2/4.

22

Musical score for measures 25-28. The marimba part (top staff) includes triplets and a *p* dynamic. The piano accompaniment (middle and bottom staves) continues with *pp* and includes the instruction "U.c. and sostenuto pedals until end bar 43". The time signature is 3/4.

25

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P  
r  
c.  
  
P  
i  
a  
n  
o  
  
S  
n  
d  
s

28

Detailed description: This system contains measures 28, 29, and 30. The Percussion part (top staff) features a melodic line with three triplet markings. The Piano/Sounds part (middle and bottom staves) consists of chords and arpeggiated figures. Measure 29 includes a dynamic marking of *mf* and a first ending bracket labeled '1.v.'. The time signature changes from 3/4 to 2/4 at the end of measure 30.

31

Detailed description: This system contains measures 31, 32, and 33. The time signature is 2/4. The top staff has a melodic line with dynamic markings *p*, *mf*, *pp*, and *mp*. The bottom staff features chords and arpeggiated patterns. A dynamic marking of *pp* is present at the beginning of measure 31.

34

Detailed description: This system contains measures 34, 35, and 36. The time signature is 2/4. The top staff has a melodic line with dynamic markings *mf* and *p*. The bottom staff features chords and arpeggiated patterns. A dynamic marking of *mf* is present at the beginning of measure 34.

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P  
r  
c.

P  
i  
a  
n  
o

S  
n  
d  
s

*mf*

3:2

3

3

3

3

3

3

Percussion wooden  
frog  
track 2

37

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

3:2

3

3

3

3

3

3

(! non crescendo)

3

3

4/4

4/4

41

*mf*

Red. poco sostenuto

3

3

4/4

3/4

3

44

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**B** ♩ = 76

P  
r  
c.

P  
i  
a  
n  
o

S  
n  
d  
s

Tape

Rain, birds and chorus of  
*Rana catesbeiana*

marimba



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Vibraphone

P  
r  
c.  
  
P  
i  
a  
n  
o  
  
S  
n  
d  
s  
  
T  
a  
p  
e

*f* *ped.* fast speed/  
medium hard sticks/  
pedal for 9 bars

3 3 3

V

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P  
r  
c.

P  
i  
a  
n  
o

S  
n  
d  
s

Tape

3 3 3 3

pizz.

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P  
r  
c.

P  
i  
a  
n  
o

S  
n  
d  
s

Tape

The musical score is organized into four distinct parts, each with its own set of staves. The Percussion part (P r c.) is the top-most section, featuring a series of chords in the right hand, with a key signature change from B-flat major to B major. The Piano part (P i a n o) is the second section, consisting of a bass line with triplets and a long, low-frequency line. The Sounds section (S n d s) is the third section, containing a complex arrangement of multiple staves with various musical notations, including dynamics like 'cresc.' and 'v'. The Tape section (Tape) is the bottom-most section, continuing this complex arrangement with further musical notation and dynamics.

**C** *Grand*

Tam scratch with with metal, i.v.

P  
r  
c.

P  
i  
a  
n  
o

S  
n  
d  
s

Tape

Bass drum *ff*

*ff*

Storm and thunder 1  
(track 2)

*mp* *l.v.*

arco *sp*

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small values on glockenspiel/ main notes with square noteheads on crotales

P r c.

P i a n o

S n d s

Tape

4/4

*ff* #

15<sup>ma</sup>

8<sup>va</sup>

*ff* *ff*

Storm and thunder 1  
(track 2)

*p* *pp* *p* *pp*

glockenspiel armonioso l.v.

*sp* *sp*

v v v

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P  
r  
c.  
  
2/4

P  
i  
a  
n  
o  
  
2/4

S  
n  
d  
s  
  
2/4

T  
a  
p  
e

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*l.v.*

Tam

scratch with with metal, *l.v.*

P  
r  
c

P  
i  
a  
n  
o

S  
n  
d  
s

Tape

The musical score is divided into four main sections: Percussion, Piano, Sounds, and Tape. The Percussion part starts with a 2/4 time signature and a dynamic marking of *ff*. The Piano part includes a section marked *(8va)* and a dynamic marking of *ff*. The Sounds part features a 2/4 and 3/4 time signature. The Tape part consists of multiple staves with various musical notations and dynamic markings such as *mp* and *l.v.*

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P  
r  
c.

P  
i  
a  
n  
o

S  
n  
d  
s

Tape

4/4 2/4

8va

f

Thunder 2

4/4 2/4

p pp gliss. pp

64



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P  
r  
c.

P  
i  
a  
n  
o

S  
n  
d  
s

Tape

The musical score is arranged in a vertical stack. The top staff is for Percussion (P r c.), the middle staff is for Piano (P i a n o), and the bottom section is for Tape. The Percussion staff uses a 2/4 time signature and features a triplet of eighth notes and a 4/4 time signature. The Piano staff also uses a 2/4 time signature and features a triplet of eighth notes with a dynamic marking of *8va*. The Tape section consists of multiple staves with various musical notations, including dynamic markings like *pp* and *sp*, and articulation marks like *v*. The score concludes with a 4/4 time signature.

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P  
r  
c.

P  
i  
a  
n  
o

S  
n  
d  
s

Tape

The musical score is arranged in a vertical stack. At the top is the Percussion (Prc.) staff, which is mostly empty with a few notes. Below it is the Piano (Piano) staff, which contains the main melodic and harmonic material. It starts with a 4/4 time signature and a key signature of one flat. The piano part includes a triplet of eighth notes and an 8va marking. Below the piano part is the Sounds (Snds) staff, which is mostly empty. At the bottom is the Tape section, which consists of multiple staves with various musical notations and dynamics like p and sp.

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P  
r  
c.

*mf* *mf*

Bass drum

The percussion staff features rhythmic notation with 'x' marks for hits. It includes two dynamic markings of *mf* and a triplet of eighth notes.

P  
i  
a  
n  
o

*mf*

The piano staff contains melodic lines in both bass and treble clefs, including a triplet of eighth notes.

S  
n  
d  
s

Thunder 3

The sound effects staff uses square markers to indicate the timing of 'Thunder 3' effects.

Tape

*pp* *p* *pp* *p* *pp*

gliss.

The tape effects staff includes dynamic markings (*pp*, *p*) and a glissando effect on a piano line.

A series of approximately 15 empty musical staves, likely for additional instruments or vocal parts.

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P  
r  
c.

P  
i  
a  
n  
o

S  
n  
d  
s

Tape

2/4

8va

2/4

2/4

p

sp

sp

sp