

MONOGRAPH

Macapat in the Style of Pak Netra of the Kraton Kasusunan Surakarta Hadiningrat

by Darsono, S. Kar., M. Hum.

Acknowledgements

Upon completion of "The Macapat Recitation Style of Bapak Netra, a Court Retainer of the Kasunanan Palace in Surakarta," I express my deep gratitude to God Almighty. I hope that this article and the representation of Bapak Netra's recitation style will be useful for artists, particularly vocalists and those interested in Javanese macapat, and that listening to Pak Netra's *gaya* (style), *cengkok* (melodic patterns), *wiled* (melodic ornamentation), and *luk* (literally, curve, also refers to melodic ornamentation), will provide listeners with a new vocabulary in vocalization.

I would also like to express my gratitude to several people for their assistance in making this project possible. Jody Diamond, an American who entrusted this project to me, sponsored the recording of [my] example of Pak Netra's macapat recitation style. Ibu Menggung Pamardi Srimpi from the Kasunanan Palace provided information about Pak Netra. Eny Wahyuningsih was involved in the recording of the other macapat recitation styles provided for comparative purposes. Amin, who assisted in the recording and processing of the CDs. Hanung Siswardo, who assisted with the notation. I trust that their efforts will not go unrewarded.

Darsono
Surakarta, August 2002

Darsono, S. Kar MHum, is a well-know singer on the faculty at ISI Surakarta. He has also taught and performed internationally. He is sometimes called "Darsono bawa" because he is so well known for his solo singing of the poems that precede some Javanese gamelan pieces.

Darsono's original manuscript, in Indonesian and Javanese, was translated by Joan Suyenaga [JS].



Darsono on the cover of one of the three CDs prepared to accompany this article.

Understanding Macapat

[*Macapat* is structured verse written in literary modern Javanese; there are various interpretations of the derivation of the word. There are eleven forms, each defined by the number of lines, the number of syllables in each line and the final vowel sound of each line. The verses are sung and there are specific melodies associated with each form. —JS] There are various meanings and interpretations of the word "macapat." Here are a few perspectives.

The word *macapat* is derived from the phrase *maca papat-papat*, literally, *maca* "to read" and *papat* "four," meaning that the reciter should pause every four syllables (*Mbombong Manah, Vol. 1*). Many singers and reciters of *macapat* dislike this interpretation because they feel that when reciting or singing *macapat* (*nembang*), pausing every four syllables would break up words and blur the meaning of the text, not to mention it would be musically monotonous and boring.

In this example, the comma would indicate a pause, however, the texts in this example should be recited or sung in one breath (without pausing) [in order for the meaning to be clear].

Kukus ing du, pa kumelun

[The smoke of burning incense billows] [*dupa* means “incense,” *kumelun* means “billows”]

Sirep kan bal, a wanara

[Stilled were the monkey troops] [*bala* means “troops”]

The word *macapat* has the same meaning as *macapet* and *macepat*, referring to *cepat*, literally, “fast, quick.” This interpretation indicates a quick reading, or reading the verse as a person would read prose.

The word *macapat* refers to *maca pat lagu*, or the “fourth type of song.” This is referred to in the text *Mardawa Lagu*, composed by R. Ng. Ronggowarsito (1802-1887), a poet in the Kasunanan Surakarta palace, and in the *Centhini*, an epic poem written by Sunan Paku Buwana V; both mention four kinds of sung poetry:

Maca sa lagu, literally, “read first song,” is the first group of Great Poems, or *Sekar Ageng*, classical four-line poems written in Old Javanese [with an equal number of syllables in each line]

Maca ro lagu, literally, “read second song,” is the second group of Great Poems, or *Sekar Ageng*

Maca tri lagu, literally, “read third song,” is the group of Middle Poems, or *Sekar Tengahan*, which are written in slightly archaic Javanese and, similar to *macapat*, have varying numbers of lines

Maca pat lagu, literally, “read fourth song,” is the *Macapat* group, written in modern literary Javanese.

Social Function

Macapat verses are one kind of sung poetry. Other sung poetic forms include *tembang gedhe* (great poems), *tembang tengahan* (middle poems) and *dolanan* (childrens’ songs). It is thought that *macapat*, which can also be referred to as *tembang cilik* (little poems), have been in existence since the reign of Prabu Brawijaya VII of the Majapahit Kingdom (1478 C.E.), and flourished in the Demak period as well as in subsequent kingdoms, which expanded eastward from Central Java to Bali, and westward as far as West Java (Sunda). (The presence of *macapat* in Bali, Java and Sunda, serving similar social functions, and with similar names and forms, attests to the widespread influence of the kingdoms.)

Nineteenth century Javanese literary texts (*serat*), such as *Srikandhi Meguru Manah*, *Centhini*, *Dewa Ruci*, *Wulangreh*, *Wedhatama*, and *Tripama*, were written in *macapat* verse.

The texts incorporate a dazzling array of word play and riddles that showcase the beauty of the languages, including *sanepan* (metaphors), *paribasan* (adages, sayings), *wangsalan* (couplets that contain word puzzles), *sandi asma* (hidden names), *sasmita* (signs), *purwakanthi* (assonance and alliteration), and *parikan* (rhyming couplets, characteristic of East Javanese literature).

There are also children’s stories, fairy tales and historical accounts written in *macapat* verse that represent the standard linguistic form for molding noble character. These kinds of texts are usually read in specific social settings, such as *lek-lekan* (staying awake all night, serving

on night guard duty), *selapanan bayi* (ceremonies for the celebration of the 35th day after birth), circumcision, house raising, *syukuran* (giving thanks), and *nadzar* (the fulfillment of a promise to God).

These *macapat* texts are referred to as *lagu winengku sastra*, meaning that the *sastra* (literary content) is emphasized over the *lagu* (melody). They are sung in a style with these characteristics: simple melody and melodic patterns (*cengkok*), vocal ornamentation (*wiletan*) using a maximum of three pitches, clear articulation (*kedal*), breathing controlled in accordance with the meaning of the sentence, words not broken up, correct tuning system (*laras*), and correct pitch. Here is an example of a simple melody in the form *Pucung*.

Pucung, laras slendro pathet manyura

3 3 3 3, i i i 2 6 6 5 3

Ngel-mu i-ku ka-la-kon-e kan-thi la-ku

i 2 6 3 2 1

le-kas-e la-wan kas

1 2 1 3 2 1 21 6

te-ges-e kas nyan-to-sa-ni

6 1 2 3, 2 2 1 6 2 3 212 2

Se-tya bu-dya pa-nge-ke-se dur ang-ka-ra

[Mystical knowledge is achieved through ascetic practice
It is set in motion by determination, in the sense of
strengthening the will

A steady temperament overcomes evil.]

The classic text *Wedhatama* would be sung in this way. The following excerpts show didactic references to certain topics. [After the heading, the first word refers to the *macapat* form, and the number to the place of the verse in the text.—JS]

Faith in the Almighty

Gambuh, Verse 63

Samengko kang tinutur,

sembah katri kang sayekti katur,

mring Hyang Suma sukmanen saari-ari...

[Now it is to be taught,

the third kind of worship, offered

to God daily...]

Pangkur, Verse 12

Sapantuk wahyuning Allah,

gya dumilah mangulah ngelmu bangkit...

[Whoever receives Divine inspiration,

will soon possess enlightening knowledge ...]

Pangkur, Verse 14

Sejatine kang mangkana,

wus kakenan nugrahaning Hyang Widhi ...

[Truly, one such as that,

who has received the grace of God ...]

Personal Conduct

Pangkur, Verse 3

*Nggugu karsane priyanga,
nora nganggo peparah lamun angling,
lumuh ingaran balilu,
uger guru aleman,
nanging janma ingkang wus waspadeng semu,
sinamuning samudana,
sesadon ingadu manis.*

[Such a person follows his own wishes,
he does not think before he speaks,
he is not willing to be called foolish,
and always seeks praise,
but a person who is attentive to signs,
conceals his feelings,
and replies in a pleasant manner.]

Gambuh, Verse 74

*Sabarang tindak-tanduk,
tumindake lan sakadaripun,
den ngaksama kasisipaning sasami
sumimpanga ing laku dur,
hardaning budi kang ngrodon.*

[In all of your conduct,
your actions and your destiny
forgive and be forgiven,
evade acts of evil,
especially exerting force.]

Striving to survive

Sinom, Verse 29

*Bonggan kang tan merlokene
mungguh ugering aurip
uripe lan tri prakara
wirya, arta, triwinasis
kalamun kongsi sepi
saka wilangan tetelu
telas tilasing janma
aji godhong jati aking
temah papa papariman ngulandara.*

[It is wrong to consider unimportant
basic principles in life.
There are three matters:
courage, wealth and competence.

If you lack
in this trio
any trace of humanity is lost,
it will be as worthless as dry teak leaves,
resulting in misery, begging, vagrancy.]

These verses encourage humans to strive to achieve their dreams, to be willing to work hard to fulfill their needs, and to live in accordance with high principles, position, exemplary behavior, and intelligence. Without embracing these requirements, life will be wasted, like dry teak leaves that are totally useless.

Assonance and alliteration in Javanese (*purwakanthi*)

often appear in macapat texts, as in the following examples.

Mingkar-mingkuring angkara, akarana karanan...

[Turn away from selfishness...]

Sinamuning samudana, sesadon...

[Conceals his feelings, and replies...]

Saya elok alangka longkanganipun...

[Increasingly strange the gaps between his words...]

Gumarenggeng anggereng anggung gumunggun...

[Moaning, mourning, incessantly murmuring...]

Macapat Meters

Macapat verses have specific structural characteristics, which clearly differentiate them from one another. Each is defined by *gatra*, the number of lines in each verse; *guru wilangan*, the number of syllables in each line; *guru lagu* or *dong-ding*, the final vowel sound of each line; *pada*, the group of lines that form a complete verse that end at a final point (*pada lungsi*); and *pupuh*, the group of verses forming a section of a larger poetic work. The table on the following page shows the *gatra*, *guru wilangan* and *guru lagu* of the eleven macapat forms.

Varieties of Cengkok

Cengkok refers not only to melodic patterns, but also to the entire melody of the macapat verse. There are 11 varieties of macapat. Each can be sung in both the slendro and pelog tuning systems. Several different melodies are associated with each macapat form. The number of different *cengkok* associated with each macapat are: Mijil (27), Sinom (25), Kinanthi (28), Asmaradana (17), Dhandhanggula (28), Pangkur (14), Durma (21), Pocung (27), Gambuh (20), Megatruh (12), Maskumambang (10). The total number of these special *cengkok* (*gaya lahon*) can be found in *Buku Macapat*, Vol. I, II, and III, compiled by Gunawan Sri Hascarya in 1981.

Hidden Names (*Sandi Asma*)

In the past, Javanese rarely identified the author of any piece of work. In the rare cases in which credit was given, the name was not written clearly, but hidden in the text; this is called *sandi asma* [*sandi* means hidden, *asma* is name]. For example, the text *Sabdajati* begins with the initial verse of Megatruh; the five underlined syllables spell Ronggawarsita, the author of *Sabdajati*.

Haywa pegat ngudiya ronging budyayu

margane suka basuki

dimen luwar kang kinayun

kalising panggawe sisip

ingkang taberi prihatos.

[Do not stop striving for virtue
because you will prosper
and your wishes will be set free,
impervious to wrongful acts,
for those who diligently make sacrifices.]

Sasmita

The word *sasmita* derives from Kawi, Old Javanese, and means “hint, sign.” In *macapat*, a *sasmita* is a word placed in the beginning or the end of a *pupuh* (group of verses) that indicates which form of *macapat* will follow.

Literary texts are written in a number of *macapat* forms, each section consisting of several verses in one form. The identification of each *macapat* form from one *pupuh* to the next is not stated clearly, but is hidden in word signs, called *sasmita*, which have either similar sounds or similar meanings to the names of the *macapat* form to follow.

Some examples of *sasmita* to indicate the next form:

Mijil (to emerge): *wijil* (emergence, descendent), *mijil* (to emerge), *metu* (to emerge), *miyos* (to emerge)

Sinom (young shoots): *srinata* (king), *roning kamal* (leaf of tamarind tree), *kanoman* (youth), *ngenomi* (to look or act younger), *anom* (young), *taruna* (young adult)

Kinanthi: *kinanthi*, *kekanthen* (to cooperate), *gandheng* (connected, related), *ginandheng* (to be connected, joined), *kanthi* (companion)

Asmaradana: *kasmaran* (to be in love), *asmara* (romantic love), *brangti* (in love with), *brangta* (in love with), *kingkin* (lovesick), *wuyung* (infatuated).

Dhandhanggula: *sarkara* (sugar), *manis* (sweet), *memanise* (sweetness), *artati* (sugar, sweet), *dhandhang* (crow)

Pangkur: *wuri* (back, rear), *mungkur* (past, overdue), *wuntat* (back), *yuda kenaka* (battle of nails)

Durma: *mundur* (to retreat), *ngunduri* (to back away from), *durmala* (ill-tempered), *durcala* (bad-mannered).

Pucung (a certain tree): *kaluwak* (seeds of kaluwak tree), *pocung* (a certain tree), *wohing pocung* (fruit of the pocung tree)

Gambuh: *nggambuh* (to sing gambuh verse), *tambuh* (to not know or recognize), *tumambuh* (to feign ignorance or lack of interest)

Megatruh: *pegat* (broken off, cut off), *duduk* (to push with a stick), *anduduk* (to reach)

Maskumambang: *kumambang* (to float), *kentir* (to be carried along on a current), *timbul* (to emerge, stand out)

Development of Macapat

The recitation of *macapat* is not limited to sung “readings” at social events; it has also flourished in *karawitan* (classical gamelan music), particularly during the reigns of Sunan Paku Buwana X in the Kasunanan Surakarta (1893–1939) and Prince Mangkunegara IV in the Pura Mangkunegaran (1853–1881). *Karawitan*, which had prospered and developed as an essential part of palace ceremonies, became open to musical influences from outside the palace. Folk traditions were adapted in the forms of *kendhangan ciblon* (lively dance drumming), *senggakan*

1.	Macapat form	lines	number of syllables in each line and final vowel									
	Mijil	6	10	6	10	10	6	6				
			i	o	e	i	i	u				
2.	Sinom	9	8	8	8	8	7	8	7	8	12	
			a	i	a	i	i	u	a	i	a	
3.	Kinanthi	7	8	8	8	8	8	8				
			u	i	a	i	a	i				
4.	Asmaradana	7	8	8	8	8	7	8	8			
			1	a	e/o	a	a	u	a			
5.	Dhandhanggula	10	10	10	8	7	9	7	1	8	12	7
			i	a	e	u	i	a	a	a	i	a
6.	Pangkur	7	8	11	8	7	12	8	8			
			a	i	u	a	u	a	i			
7.	Durma	7	12	7	6	7	8	5	7			
			a	i	a	a	i	a	i			
8.	Pucung	4	12	6	6	12						
			u	a	i	a						
9.	Gambuh	5	7	10	12	8	8					
			u	u	i	i	o					
10.	Megatruh	5	12	8	8	8	8					
			u	i	u	i	o					
11.	Maskumambang	4	12	6	8	8						
			i	a	i	a						

(vocal calls), *sindhenan* (solo female singing), *bawa* (solo vocal introduction to a gamelan piece), *gerong* (male chorus), and *macapat*. These developments increased after Indonesian independence in 1945, when many talented musicians began to play *karawitan* outside the palace walls and their new compositions were not tied to the rules of the court.

Developments in *macapat* have occurred in both musical uses and melodies (*lagu*); these changes have influenced the number of *gatra*, *guru wilangan* and *guru lagu* (except for the *ura-ura* form). The developments include: *ura-ura*, an unaccompanied, highly ornamented singing of *macapat*; *bawa*, unmetred, unaccompanied solo vocal introduction to a gamelan piece; *palaran*, vocal genre in which a solo singer is accompanied by a reduced gamelan ensemble that focuses on key pitches of the melody; *laras madya*, unison choral singing accompanied by frame drums, a drum, and *kemanak* (pair of tubular bells); *andhegan gendhing*, a musical break in a gamelan piece during which a solo female vocalist sings an unaccompanied verse; *suluk*, mood songs sung by the puppeteer in the shadow theater or dance drama; and *gendhing*, forms of gamelan pieces.

Pak Netra and a personal singing style

In the Kasunanan Palace in Surakarta, there are special court retainers, among whom some are dwarfs and some are blind. One of the blind court retainers was Bapak Netra. Some people spoke of him as the *swara tan netra* or *tan ndeleng*, the “blind” or “unseeing voice.”

Pak Netra lived in Bratadiningratan, on the west side of the Surakarta palace. He actively participated in art performances in the palace, particularly in singing with the *wiraswara*, male singers in the gamelan ensemble. Pak Netra was recognized for his unique voice, especially when reciting *macapat*. For this reason, when his fellow court retainers sponsored personal events, such as birthday parties, blessings for a new house, giving thanks or circumcision celebrations, they often asked Pak Netra to participate in the ceremony by reciting *macapat*.

Each reciter of *macapat* has a personal singing style, with differences in *luk*, *wiled*, and *lelewa* (characteristic ways of performance). Other famous *macapat* reciters include Nyi Bei Madusari, Ki Sutarman Sastra Suwignya, Gunawan Sri Hascaryo, and Ki Suparna.

Pak Netra had several unique traits: he was blind, illiterate, and had memorized several classic texts. He would sing each *macapat* with the same *cengkok*, constantly varying the *luk* and *wiled*, and expressed a characteristic sense of musicality

The Recordings

One of these court retainers, Ibu Menggung Pamardi Srimpi, invited Pak Netra to the celebration of her son's eighth birthday. Her son, BRM Bambang Irawan, was born on May 23, 1967. He celebrated his eighth birthday in 1975. (In 2002, at the time of this writing, Bambang Irawan, was 35 years old, and a lecturer at *Universitas Negeri Surakarta* in

Surakarta.)

When Jody Diamond, an American researcher, was studying *karawitan* in Surakarta (Solo), I was one of her teachers. She witnessed and recorded Bambang's birthday celebration. Before returning home, she gave me parting gifts of a book of *bawa* and a copy of the cassette recording of Pak Netra's *macapat* recitation. After listening to that recording numerous times, I became interested in his unique *luk*, *wiled* and *cengkok*, which were different from other vocalists. Because I often listened to this recording, a bit of Pak Netra's style began to emerge in my own vocalizations of *macapat*.

Diamond returned to Solo in 2001. One of her projects was to record several of her compositions in Studio 19 at *Sekolah Tinggi Seni Indonesia (STSI)* Surakarta [currently *ISI, Institut Seni Indonesia*] performed by faculty members. When the recording session was over, I spoke with her at length about the cassette she had given me, and Pak Netra's *macapat* recitation style. Upon hearing my story, Jody was thrilled and asked me to record myself reciting *macapat* in Pak Netra's style. This idea fascinated me and I agreed to make a recording.

This article [and the notation that follows] is based on the 1975 cassette recording of Pak Netra, in which he recites the *Wedhatama*, written by Mangkunegara IV, and *Wulangreh*, by Paku Buwana IV of the Kasunanan Surakarta Palace. A transcription of the cassette recording of Pak Netra's recitation resulted in notation for 50 verses of *tembang macapat* in the following meters and *pathet*: *Pangkur pelog nem* (14 verses), *Sinom pelog nem* (15), *Pucung slendro manyura* (5), *Gambuh pelog nem* (5), *Dhandhanggula* (3), *Kinanthi pelog nem* (5), and *Kinanthi slendro manyura* (3).

I recorded myself reciting those same 50 verses, imitating Pak Netra's recitation style. I also recorded several other related *macapat* melodies in different styles that are often performed by other vocalists. The final project was comprised of written notation for Pak Netra's style, and three CDs of *macapat* recitation: one of *macapat* recitation by Pak Netra, a second in which I imitated Pak Netra's style, and the third a recording of *macapat* recitation in other common styles performed by Eny Wahyuningsih and myself. [These recordings are in the online edition of this issue: <<http://www.gamelan.org/balungan/>>]. ▀

Glossary

andhegan gendhing a musical break in a gamelan piece during which the solo female singer sings an unaccompanied verse

Bapak/Pak father, address for older men

bawa unmetred, unaccompanied solo vocal introduction to a gamelan piece

cengkok melodic pattern

gatra number of lines in each verse

gaya style

gaya lahon melodies associated with the various forms of *macapat*

gendhing a gamelan piece

gerong male chorus

guru lagu or *dong-ding* final vowel sound in each line

guru wilangan number of syllables in each line

Ibu mother, address for older women

karawitan gamelan music

kedal articulation

kendhangan ciblon lively dance drumming

lagu melody

laras tuning system

laras madya union choral singing accompanied by frame drums, a drum, and *kemanak* (a pair of tubular bells)

lek-lekan staying up all night

lelewa affectation; characteristic way of doing something

luk curve; melodic ornamentation

manyura one of the three tonal hierarchies in the *slendro* tuning system

nadzar fulfillment of a promise to God

nem six; one of the three tonal hierarchies in the *pelog* tuning system

pada group of lines that form a complete verse

pada lungsi ending point of a verse; functions as a period [.]

palaran vocal genre in which a solo singer is accompanied by a reduced gamelan ensemble that focuses on key pitches of the melody

paribasan adage, saying

parikan a rhyming couplet in which the first line poses a statement and the second line, usually unrelated to the first line, offers advice or an astute observation

pathet tonal hierarchy

pelog seven-tone tuning system with large and small intervals

pupuh group of verses that form one section of a text

purwakanthi assonance, alliteration

sandi asma hidden name

sanepan metaphor

sasmita sign

sastra literature, literary content

selapanan bayi ceremony to mark the 35th day after birth

senggakan vocal calls

sindhengan solo female singing part

slendro five-tone tuning system with large intervals

suluk mood songs sung by the puppeteer in shadow theater or dance drama

syukuran giving thanks; thanksgiving

tembang classical sung poetry

ura-ura unaccompanied, but highly ornamented singing of *macapat*

wangsalan a couplet in Javanese that contains word puzzles

wiled melodic ornamentation

wiraswara male singers in a gamelan ensemble

NOTATION

The following pages present the transcriptions of the recording of Pak Netra made by Darsono, which are formatted in the style widely used for vocal music in Central Java.

The cipher notation is KapatihanPro, developed by Matt Ashworth, based on a previous font by Ray Weisling. KapatihanPro is a monospaced font, in which each character takes the same amount of space. Lucinda Console, also a monospaced font, was chosen to facilitate alignment of the text and the melodic notation. The online edition of this issue of Balungan includes files of full size versions of the *macapat* notation.

The recordings made by Darsono, and the transfer of the cassette of Pak Netra, was sponsored by a gift from Harrison Parker.

The order of the *macapat* verses follows the list as described by Darsono in the text.

page	verse form
23	Pangkur, pelog nem, 14 verses
25	Sinom, pelog nem, 15 verses
29	Pucung, slendro manyura, 5 verses
30	Gambuh, pelog nem, 5 verses
31	Dhandhinggula, slendro sanga, 2 verses
32	Kinanthi, pelog nem, 5 verses
33	Kinanthi, slendro manyura, 3 verses

Wedhatama: Pangkur pelog nem

[1] 3 5 5 5 5 5 5653 3
 Ming-kar ming-kur ing ang-ka- ra
 3 5 5 5.6 6 6 61 1 1 123 2.1
 a-ka-ra-na ka-re-nan mar-di si-wi
 i 2 2 2i2 i i6 i.2i2 2i2
 si-na-wung res-mi-ning ki- dung
 i 6 5 5 5 56i 6.5
 si-nu-ba si-nu kar-ta
 3 5 56 65.6 6 1 1 1 1 2 3 2.3
 mrih kre-tar-ta pa-kar-ti-ne ngel-mu lu-hung
 6 1 1 1 1 1 12123 2.1
 kang tu-mrap neng ta-nah Ja- wa
 5 5 5 5 6 i.2 52653 2.1
 a-ga-ma a-ge-ming a- ji

[2] 3 5 5 5 5 5 6i2 5.653
 Ji-ne-jer neng we-da-ta- ma
 3 5 56 5.6 6 1 1 1 1 3 2.1
 mrih tan kem-ba kem-beng a-ning pam bu-di
 i 2 2 2 23 2i i2 2i2
 mang-ka na-dyan tu-wa pi-kun
 i 6 5 5 5 56 6.5
 yen tan me-ka-ni ra-sa
 3 5 5 56 6 1 1 1 1 1 23 323
 yek-ti se-pi se-pa lir a-se-pah sa-mun
 6 1 1 1 1 1 123 2.121
 sa-mang-sa-ne pa-kum-pu-lan
 5 5 5 5 6 i2 5i653 2.1
 go-nyak ga-nyuk ngle-ling se- mi

[3] 1 2 2 2 1 623 3 3
 Ngggu-gu kar-sa ne pri-yang-ga
 5 6 i 2.i2 6 5 6 5 3 2121 1
 no-ra ngang-go pe-pa-rah la-mun ang-ling
 i 2 2 2i2i 6 5 6 i.2i2
 lu-muh i-nga ran ba-li-lu
 3 5 5 5 5 56i i 65.65
 u-ger gu-ru a-lem-an
 5 5 5 56, 6 1 1 1 1 212 3 23
 na-nging jan-ma ing-kang wus was-pa-deng se-mu
 6 1 1 1 1 1 1 1
 si-na-mu-ning sa-mu-da-na
 5 6 6 6 5 3 3 2.121
 se-sa-da-ne a-du ma-nis

[4] 1 1 1 1 1 212 3 3
 Si-pu-ngung no-ra ngle-ge-wa
 3 5 5 56 6 1 1 2 3 653 21.21
 sang sa-yar-da den i-ra ca-ce-ri- wis
 i 2 2 2 i 65 6 i.2i2
 ngan-dhar a-ndar a-ngen-dhu-kur
 3 5 5 5 5 2i 65.65
 kan-nda-ne no-ra ka-prah
 5 5 5 56 1 1 1 1 1 2 3 23
 sa-ya e-lok ka-lang-ka long-ka-ngan-i-pun
 5 6 1 1 1 1 1 1
 si wa-sis was-ki-tha nga-lah
 5 6 6 6 5 3 3 2.121
 nge-li-ngi ma-rang si pu-ngung

[5] 1 1 1 1 1 2 3 3
Mang-ko-no ngel-mu kang nya-ta

3 3 21 23, 1 1 1 1 1 123 2.1
sa-nya ta-ne mung weh re-se-ping a- ti

i 2 2 2 i 65 6 i. 2i2
bu-ngah i-nga-ra-nan cu-bluk

3 5 5 5 5 56 6.565
su-keng tyas yen den i- na

5 5 6 56, 6 1 1 1 1 1 21 23
no-ra ka-ya si pu-nggung a-nggung gi-nu-gung

6 1 1 1 1 1 1 1
u-gu-ngan sa-di-na di-na

5 6 6 6 5 3 3 2121
a-ja mang-ko-no wong u-rip

[6] 6 1 1 1 1 2 3 3
U-ri pe se-pi san ru-sak

3 5 5 56, 1 1 1 1 1 3 2121
no-ra mu-lur na-la-re ting sa-lu-wir

i 2 2 2 23 2i i.2 i.2
ka-di ta gu-wa kang si- rung

3 5 5 5 5 2i 65.65
si-ne rang ing ma-ru-ta

i 2 2 2 i 6 62 i2 5 5 3 65653
gu-ma-re-geng a-ngge-reng a- nggung gu-mru-nggung

6 1 1 1 1 1 1 1
pi-ndha pa-dha-ning si-mu-dha

5 6 6 656 5 3 3 2.121
pra-nde-ne mak-sa ku-ma-ki

[7] 1 2 2 212 1 623 3 3
Ki-ki-sa-ne mung sa- pa-la

5 6 i 2i2 5 5 6 5 3 13 2.121
pa-la-yu ne nge-ndel-ken ya-yah bi-bi

i 2 2 2i 6 5 6 i. 2i2
bang-kit tur bang-sa-ning lu-hur

3 5 5 5 5 56i i.6565
lha i-ya ing-kang ra- ma

5 5 56i 656 6 1 1 1 1 1 23 23
ba-lik si- ra sa-ra-wu-ngan ba-e du-rung

6 1 1 1 1 1 1 1
ning a-ti-ning ta-ta kra-ma

5 6 6 6 5 3 3 2.121
nggon ang-gon a-ga-ma su-ci

[8] 5 5 5 5 5 5 56i 5.653
So-tya-ning ji-wang-ga ni- ra

5 6 i 2i2 5 6 5 3 2 653 2.121
jer ka-ta-ra la-mun po ca-pan pes-thi

i 2 2 2 23 i6 i2 i.2
a-nguk a-sor ku-du mung-ku1

3 5 5 5 5 565 6.565
su-me-ngah se-so-nga-ran

3 5 5 56 6 1 1 1 1 1 23 23
yen mang-ko-no ke-na ing-a-ran ka-tung-ku1

6 1 1 1 1 1 1 1
ca-rem ing reh ka-pra-wi-ran

5 6 6 656 5 3 2123 2.121
no-ra e-nak i-ku ka- ki

[9] 1 2 2 212 1 623 3 3
 ke-ke-ra-ne ngel-mu ka-rang
 3 5 6 56 1 1 1 2 3 2123 2.121
 ke-ka-ra-ngan sa-ka bang-sa-ning ga- ib
 i 2̇ 2̇ 2̇i 6 5 6 i.2̇i2̇
 i-ku o-ra pa-mi-ni-pun
 i 6 5 5 5 565 6.565
 tan ru-ma-suk mring ja- sad
 3 5 6 56, 1 1 1 1 1 2 23 2.3
 a-mung a-neng sa-ja-ba-ning da-ging ku-lup
 6 1 1 1 1 1 1 1
 yen ke-pen-tok pan-ca-ba-ya
 1 2 3 5 5 5 2653 2.121
 hu-ba-ya-ne mba-le-nja- ni

[13] 6 1 1 1 1 212 3 3
 Tan sa-mar pa-mo-ring suk-ma
 3 3 21 23 2 2 212 1 1 3 2.121
 si-nuks-ma-ya wi-nah-ya ing a-se-pi
 i 2̇ 2̇ 2̇i 6 5 i3̇ 2̇.i.2̇
 si-nim-pen te-le-nging kal-bu
 3 5 5 5 5 56i i6.565
 pam-bu-ka ning wa-ra- na
 3 5 5 56 6 1 1 1 1 1 121 23
 tar-len sa-king li-yep la-ya-ping nga-lu- yup
 6 1 1 1 1 1 1 1
 pin-dha pe-sa-ting su-pe-na
 5 6 6 6 5 3 213 2.121
 su-mu-su-ping ra-sa ja- ti

Sinom pelog nem

[14] 6 1 1 1 1 212 3 2.3
 Se-ja-ti-ning kang mang-ka-na
 3 5 6 56 6 1 1 1 1 12 6.1
 wus ka-ke-nan nu-gra-ha-ning Hyang wi-dhi
 5 6 i i i i i2̇3̇ i.2̇
 ba-li a-lam-ing a-su- wung
 3 5 5 5 5 5i 6.565
 tan ka-rem ka-ra-me-yan
 5 5 6 56 6 1 1 1 1 1 21 23
 ing-kang si-pat wi-se-sa wi-ni-se-sa-wus
 6 1 1 1 1 1 1 1
 mu-lih mu-la mu-la-ni-ra
 1 2 3 1 2 3 653 2.121
 mu-la-ne wong a-nom sa- mi

[1] i 2̇ 2̇ 2̇ 2̇ 2̇i 2̇i3̇ 2̇.i2̇2̇
 Nu-la-da la-ku u- ta- ma
 6 5 5 5 6 i i62̇ i.6565
 tu-mrap-e wong ta-nah Ja- wi
 i 2̇ 2̇ 2̇i2̇ i 6 6 6
 wong a-gung ing ngek-si ga-nda
 6 5 3 56 2 2 6123 1.216
 pa-ne-mbah-an se-na-pa- ti
 3 5 5 5 6 6 6
 ke-pa-ti a-mar-su-di
 i 2̇i2̇ 6 5 3 23 12 2
 su-da- ne ha-wa lan nep-su
 5 6 65 3 2.121 2 3
 pi-ne-su ta-pa bra-ta
 6 1 2 212 3 1 121 6.5
 ta-na-pi ing-si-yang ra- tri
 2 3 3 3, 3 5 6 656 2 3 1.2 2
 a-me-ma-ngun kar-ya-nak tyas ing se-sa- ma

[2] i 2 2 2 2 2 2i3 2.i22
 Sa-mang-sa-ne pa-sa-mu- an
 6 i 2 3 2 i2 6i2 5
 me-ma-ngun mar-ta mar-ta- ni
 2 3 2 i2 5 6 6 6
 si-nam-bi ing sa-ben mang-sa
 5 5 3 656 2 1 623 1.216
 ka-la-ka-la- ning a-se- pi
 3 5 5 5 6 6 6
 le-la-na te-ki te-ki
 i 2i2 6 5 3 23 3212 2
 ngga-yuh ge-yong-a-ne ka- yun
 5 6 65 3 21 2 3
 ka-yung-yun e-ning-ing tyas
 6 1 2 2 3 1 21 65
 sa-ni-tya-sa pi-nrih-a- tin
 6 212 3 3, 3 5 3 656 2 3 121 2
 pu-guh pang-gah ce-gah dha-har la-wan nen-dra

[3] i 2 2 2 2 2 23 23 32.i22
 Sa-ben men-dra sa-king wis-ma
 6 i 2 3 2 i2 65 35
 Le-la-na-la-la-dan se-pi
 i 2 2 2i2 i 6 6 6
 nging-sep se-puh-ing su-pa-na
 5 5 3 656 2 3 121 6
 mrih pa-na pra-na-weng kap-ti
 3 5 5 5 6 6 6
 ti-ti-sing tyas mar-su-di
 i 2i2 5 6 2 3 12 2
 mar-da- wa-ning bu-dya tu-lus
 5 6 65 3 21 2 3
 me-su reh ka-su-dar-man
 1 2 2 212 3 1 21 6.5
 neng te-pi-ning ja-la-ni-dhi
 3 3 3 3 2 2 2 212 1 1 1.2 2
 sru-ning bra-ta ke-ta-man wah-yu jat-mi- ka

[4] i 2 2 2 i i i i
 Te-kan weng-ko-ning sa-mo-dra
 6 i 2 3 2 i 62i 6.5
 ka-do-ran wus den-i-der-i
 i 2 3 i2 5 6 6 6
 ki-ne-mot ka mot ing dri-ya
 6 6 6i 5 3 2 121 6.5
 ri-ne-gem sa-ge-gem da- di
 3 5 5 5 6 6 656
 du-ma-dya a-ngra-to-ni
 5 5 3 3 2 2123 1.212 2
 ning-gih Kan-jeng Ra-tu Ki- dul
 5 3 6 5 623 3 3
 nde-del ngga-yuh ge- ga-na
 1 2 2 212 3 1 21 65
 u-ma-ra ma- rak ma-ri-pih
 6 212 3 3, 3 5 6 56 2 3 1.212 2
 sor pra-ba-wa lan wong a-gung ngek-si gan- da

[5] i 2 2 2 2 2 23 3 32.i2i
 Da-hat den i-ra a- min-ta
 6 5 5 5 6 6i2 65 5
 si-nu-pe-ket pang-kat kan-thi
 2 3 2i2 i2 5 6 6 6
 jro-ning nga-lam pa-ngle-mu-nan
 5 5 3 656 2 3 121 6.5
 ing pa-sa-ban sa-ben se- pi
 3 5 5 5 6 6 6
 su-mang-gem a-nyang-ge-mi
 6 i 2 i2 5 5 565 3.2
 ing kar-sa kang wus ti-nem-tu
 5 3 6 2 12 3 3
 pa-mrih-e mung a- min-ta
 6 1 2 2 3 1 21 65
 su-pa-nga-te te-ki te-ki
 2 3 3 3 2 2 2 212 1 1 12 2
 no-ra ke-tang te-ken jang-gut su-ku ja-ja

[6] i 2 2 2 2 i i i
 Pra-jan-ji-ne a-bi-pra-ya
 i 2 2 2 23 i2 62i 6.565
 sak-tu-run tu-run-ing wu- ri
 i 2 2 2 i 6 6 6
 mang-ko-no-trah ing a-wir-ya
 6 6 653 3.56 2 2 23 1.216
 yen a-mek-sih me-su bu-di
 3 5 5 5 6 6 6
 du-ma-dya glis du-mu-gi
 6 i 6 2i2 6 3 565 3.2
 i-ya ing sa- kar-sa-ni- pun
 5 3 656 2 623 3 3
 wong a-gung ngek-si gan-da
 1 2 2 2 3 1 121 65
 nu-grah-a-ne prap-teng mang-kin
 3 3 3 3 2 2 2 212 1 1 12 2
 trah gu-mu-rah dha-rah-e pa- dha wi-ba-wa

[7] i 2 2 2 2 i3 2 i
 Am-ba-wa-ni ta-nah Ja-wa
 6 5 5 5 6 i23 i2i 6.5
 kang pa-dha ju-me-neng a- ji
 i 2 3 i2 5 6 6 6
 sa-tri-ya dib-ya sum-ba-ga
 6 6 65 56 2 3 121 6.5
 tan lyan trah-ing se-no-pa- ti
 3 5 5 5 6 6 6
 pan i-ku pan-tes u-gi
 i 2.i2 6 5 3 2123 1.23.232 2
 ti-nu- lad la-be-tan- i- pun
 1 2 3 6 123 3 3
 ing sa-ku ba-san-i-ra
 6 6 65 356 2 2 23 1.21.65
 e-nak-e lan ja-man mang-kin
 2 3 3 3, 2 2 212 1 1 1.2 2
 sa-yek-ti-ne bi-sa nge-plek-i ku- na

[8] i 2 2 2 2 i i i
 Lu-wung ka-la-mun ti-nim-bang
 6 i 2 2, 23 i2 62i 6.565
 nga-u-rip tan-pa prih-a- tin
 i 2 3 i2 5 6 6 6
 na-nging ta ing ja-man mang-kya
 5 5 5 6 1 2 23 1.2165
 pra mu-dha kang den ka-re-mi
 3 5 5 5 6 6 6
 a-mu-lad nu-lad na-bi
 i 2i2 5 6 2 3 1.212 2
 na-ya keng rat Gus-ti Ra- sul
 2 3 3 3 3 321 2.3
 a-gung gi-na-we lam-ba
 5 5 5 6 2 3 121 65
 sa-ben se-ba mam-pir mas-jid
 3 3 3 3, 2 2 2 212 1 6 312 2
 nga-jab a-jab muk-ji-jad ti- ban-ing dra-jad

[9] i 2 2 2 2 2 i3 3 3.2i22
 A-gung a-nggu-bel sa- re-ngat
 i 2 2 2i2 i i 6.565 5
 sa-ri-nga-ne tan den wruh- i
 i 2 3 i2 5 6 6 6
 da-lil ha-dis lan hi-je-mak
 6 6 62 5.6 2 3 121 65
 ki-ya-se no- ra mi-ka- ni
 3 5 5 5 6 6 6
 ke-tung-ku1 mang-ku1 sa-mi
 i 2i2 6 5 3 23 1.212 12
 beng-krah-an mring mes-jid a- gung
 5 3 6 2 12 3 3
 ka-la-mun ma-ca qut-bah
 6 1 2 212 3 1 121 6.5
 le-la-go-ne Dhan-dhang-gend-is
 3 3 3 3, 2 2 2 1 2 1 2.121 2
 swa-ra a-rum ku-man-dhang ceng-kok pa-la- ran

[10] i 2 2 2 2 2̇ i3̇ 3̇ 3̇.2i2̇2̇
 La-mun si-ra pak-sa nu-lad
 6 5 5 5 6 i 3̇2̇i 6565
 tu-la-dha-ne kang-jeng na-bi
 i 2 3̇ i2̇ 5 6 6 6
 a-ngger ka-doh-an pan-jang-kah
 5 5 5 6 6 2 3 1265
 wa-tek-e tan ke-bak ka-ki
 3 5 5 5 6 6 6
 reh-ne ta si-ra Ja-wi
 6 i 2̇ i2̇ 5 5 565 32
 se-thi-thik ba-e wus cu-kup
 5 3 6 2 12 3 3
 a-ja gu-ru a-le-man
 6 1 2 2 3 1 121 6.5
 no-ra kas nge-ple-ki be-cik
 3 3 3 3 2 2 2 212 1 1 12 2
 la-mun peng-kuh a-ngang-kah yek-ti ka-ra-mad

[11] i 2 2 2 2 2̇ i3̇ 3̇ 3̇.2i2̇2̇
 Na-nging e-nak ngu-pa bo-ga
 6 5 5 5 6 i i62̇i 6.565
 reh-ne ta ti-ni-tah a-ngit
 i 2 3̇ i2̇ 5 6 6 6
 a-pa-ta su-wi-teng Na-ta
 5 5 3 6 2 3 1.21 65
 ta-ni ta-na-pi a-kra-mi
 3 5 5 5 5 5 5
 mang-ko-no mung-guh ma-mi
 i 2̇i2̇ 6 5 3 23 1.2 2
 pa-du-ne wong da-hat cu-bluk
 1 2 3 6 1212 3 3
 du-rung wruh ca-ra A-rab
 5 6 65 56 2 2 23 1.2165
 Ja-wa-ne bah i-tan-en-ti
 3 3 3 3, 2 2 2 212 1 1 12 2
 pa-ran-de-ne pa-ri-pek-sa mu-lang pu-tra

[12] i 2 2 2 2 2̇ 6i2̇3̇ 3̇ 2̇.i2̇2̇
 Sang-king duk mak-sih ta-ru-na
 6 5 5 5 6 i 62̇i 6.565
 Sa-da-ya wus a-nga-ko-ni
 i 2 2 2 i 6 6 6
 A-be-rak ma-rang a-ga-ma
 6 6 65 56 2 2 23 1.2165
 Ma-gu-ru a-ma-ring ka-ji
 3 5 5 5 6 6 6
 Sa-weg de-ning tyas ma-mi
 6 i 2̇ i2̇ 6 3 565 3.2
 Ba-nget we-di-ku ing be-suk
 5 3 6 2 6123 3 3
 Pra-na-tan ak-hir ja-man
 1 2 2 2 3 1 121 6.5
 Tan tu-tug ka-se-lak nga-ji
 3 3 3 3 2 2 2 212 1 1 12 2
 No-ra ko-ber sem-bah-hyang gya ti-nim-ba-lan

[13] i 2 2 2 2 i i i
 Ma-rang ing-kang a-sung pa-ngan
 6 5 5 5 6 i 3̇2̇i 65.65
 Yen ka-su-wen den du-ka-ni
 i 2 2 2 i 6 6 6
 A-bu-brah ba-wur tyas ing-wang
 5 5 5 6 6 2 23 1.2165
 Lir ki-ya-mat sa-ben ha-ri
 3 5 5 5 6 6 6
 Bot Al-lah a-pa Gus-ti
 i 2̇i2̇ 5 6 2 3 12 2
 Tam-buh tam-buh so-lah ing-sun
 5 3 6 2 23 3 3
 La-was la-was nggra-i-ta
 6 1 2 2 3 1 21 65
 Reh-ning ta su-ta pri-ya-yi
 3 3 3 3, 2 2 2 212 1 1 12 2
 Yen ma-mrih-a da-di ka-um te-mah nis-tha

[14] $\dot{1} \dot{2} \dot{2} \dot{2} \dot{2} \dot{2} \dot{2} \dot{1} \dot{2} \dot{3} \dot{2} \dot{1} \dot{2} \dot{2}$
 Tu-win ke-thip su-rang-ga-ma
 $6 \ 5 \ 5 \ 5 \ 6 \ \dot{1} \ \dot{1} \dot{6} \dot{2} \dot{1} \ \dot{6} \ \dot{5} \dot{6} \dot{5}$
 tan ing-sun no-ra wi-na- ris
 $\dot{1} \ \dot{2} \ \dot{3} \ \dot{1} \dot{2} \ 5 \ 6 \ 6 \ 6$
 Ang-ur ba-ya ngan-tep-a-na
 $5 \ 5 \ 5 \ 6 \ 6 \ 1 \ \dot{2} \dot{1} \ \dot{6} \ \dot{5}$
 Pra-na-tan wa-jib-ing u- rip
 $3 \ 5 \ 5 \ 5 \ 6 \ 6 \ 6$
 Lan-ta-ran ang-lu-wa-ri
 $6 \ \dot{1} \ \dot{2} \ \dot{1} \dot{2} \ 5 \ 5 \ \dot{5} \dot{6} \dot{5} \ \dot{3} \dot{2}$
 A-lo-ro-ning pra le-lu- hur
 $1 \ 2 \ 3 \ 3 \ 3 \ \dot{3} \dot{1} \ \dot{2} \dot{3}$
 Ku-na ku-mu-na ni-ra
 $5 \ 5 \ 5 \ 6 \ 6 \ 1 \ \dot{2} \dot{1} \ \dot{6} \ \dot{5}$
 Kong-si tu-me-keng sa-mang-kin
 $3 \ 3 \ 3 \ 3, \ 1 \ 2 \ 2 \ \dot{2} \dot{1} \dot{2} \ 1 \ 1 \ \dot{1} \dot{2} \ 2$
 Ki-ki-sa-ne tan nya-na mung ngu-pa bo-ga

[15] $\dot{1} \ \dot{2} \ \dot{2} \ \dot{2}, \ \dot{2} \ \dot{2} \ \dot{2} \dot{1} \dot{3} \ \dot{3} \dot{2} \dot{1} \dot{2} \dot{2}$
 Bong-gan yen tan mer-lok-e- na
 $6 \ \dot{1} \ \dot{2} \ \dot{3} \ \dot{2} \ \dot{1} \ \dot{1} \dot{6} \dot{2} \dot{1} \ \dot{6} \dot{5} \dot{6} \dot{5}$
 Mung-guh u-ger-ing a-u- rip
 $\dot{1} \ \dot{2} \ \dot{2} \ \dot{2} \dot{1} \dot{2} \ \dot{1} \ 6 \ 6 \ 6$
 U-ri-pe lan tri pra-ka-ra
 $5 \ 5 \ 5 \ 6 \ 2 \ 3 \ \dot{1} \dot{2} \dot{1} \ \dot{6} \dot{5}$
 Wir-ya ar-ta tri wi-na- sis
 $3 \ 5 \ 5 \ 5 \ 6 \ 6 \ 6$
 Ka-la-mun kong-si se-pi
 $6 \ \dot{1} \ 6 \ \dot{2} \dot{1} \dot{2} \ 6 \ 3 \ \dot{3} \dot{5} \dot{6} \dot{5} \ \dot{3} \dot{2} \dot{3} \dot{2}$
 Sa-ka wi-la- ngan te-te- lu
 $5 \ 3 \ 6 \ 2 \ \dot{2} \dot{1} \dot{2} \ 3 \ 3$
 Ti-las ti-las-ing jal-ma
 $1 \ 2 \ 2 \ 2 \ 3 \ 1 \ \dot{1} \dot{2} \dot{1} \ \dot{6} \dot{5}$
 A-ji go-dhong ja-ti a- king
 $6 \ \dot{2} \dot{1} \dot{2} \ 3 \ 3, \ 2 \ 2 \ 2 \ 2 \ 1 \ 1 \ \dot{1} \dot{2} \ 2$
 Te-mah pa-pa pe-pa-ri-man ngu-lan da-ra

Pucung slendro manyura

[1] $\dot{3} \ \dot{3} \ \dot{3} \ \dot{3} \ \dot{2} \ \dot{2} \dot{1} \dot{2} \ \dot{3} \ \dot{1} \dot{2} \ 6 \ 6 \ \dot{6} \dot{5} \ \dot{5} \dot{3} \dot{5} \dot{6} \dot{5} \dot{3} \dot{5} \dot{3}$
 NgeI-mu i-ku ka-la- kon-e kan-thi la-ku
 $\dot{1} \ \dot{2} \ 6 \ 3 \ \dot{3} \dot{2} \dot{3} \dot{5} \dot{3} \ \dot{3} \dot{2} \dot{1} \dot{2} \dot{1}$
 Le-kas-e la-wan kas
 $3 \ 3 \ 3 \ \dot{3} \dot{2} \dot{3} \dot{5} \ 2 \ 2 \ \dot{5} \dot{3} \dot{2} \ \dot{1} \dot{6} \dot{1} \dot{6}$
 Te-ges-e kas nyan-to-sa- ni
 $6 \ \dot{2} \dot{1} \dot{2} \ 3 \ 3, \ 2 \ 2 \ \dot{1} \dot{6} \ 6, \ 3 \ 3 \ \dot{3} \dot{1} \dot{2} \dot{1} \dot{2} \ 2$
 Se-tya bu-dya pa-nge-kes-ing dur ang-ka- ra

[3] $5 \ 6 \ 6 \ 6, \ 6 \ 6 \ \dot{1} \ \dot{2} \ \dot{3} \dot{1} \dot{2} \ 6 \ 6 \ \dot{6} \dot{5} \ \dot{5} \dot{3} \dot{5} \dot{6} \dot{5} \dot{3} \dot{5} \dot{3}$
 Be-da la-mun wus seng-sem reh ing-a- sa-mun
 $2 \ 2 \ 3 \ \dot{5} \dot{3} \dot{5} \dot{6} \ \dot{3} \dot{5} \dot{3} \ \dot{2} \dot{1}$
 Se-mu-ne ngak-sa- ma
 $3 \ 3 \ 3 \ 3 \ \dot{3} \dot{2} \ \dot{2} \dot{1} \ \dot{1} \dot{2} \ \dot{1} \dot{6}$
 Sa-sa-ma-ning bang-sa si-sip
 $6 \ \dot{2} \dot{1} \dot{2} \ 3 \ 3, \ 1 \ 2 \ \dot{1} \dot{6} \ 6 \ 3 \ 3 \ \dot{3} \dot{1} \dot{2} \ 2$
 Sar-wa sa-reh sa-king mar-di mar-ta-ta-ma

[2] $6 \ 6 \ 6 \ 6, \ 6 \ \dot{1} \ \dot{2} \ \dot{3} \dot{1} \dot{2} \ 6 \ 6 \ \dot{6} \dot{5} \dot{6} \dot{5} \ \dot{6} \ \dot{5} \dot{3} \dot{5} \dot{3}$
 Ang-ka-ra-gung neng a-ngga a- gung gu-mu- lung
 $2 \ \dot{2} \dot{1} \dot{2} \ 3 \ \dot{5} \dot{2} \dot{6} \ \dot{3} \dot{5} \dot{3} \ \dot{2} \dot{1} \dot{2} \dot{1}$
 Ge-go- long-an- ni- ra
 $3 \ 3 \ 3 \ 3 \ \dot{3} \dot{5} \ 3 \ \dot{2} \dot{1} \dot{6} \ 6$
 Tri-lo-ka le-ke-re kong-si
 $6 \ \dot{2} \dot{1} \dot{2} \ 3 \ 3, \ 2 \ 2 \ \dot{2} \dot{1} \dot{6} \ 6 \ 3 \ 3 \ \dot{3} \dot{5} \ \dot{3} \dot{2} \dot{3} \dot{2}$
 Yen den um-bar am-ba-bar da-di ru-be-da

[4] $6 \ 6 \ \dot{6} \dot{5} \ \dot{5} \dot{2} \dot{5} \dot{3}, \ \dot{1} \ \dot{1} \ \dot{1} \ \dot{6} \dot{1} \dot{2} \ 6 \ 6 \ 6 \ \dot{5} \dot{6} \dot{5} \dot{3} \dot{5} \dot{3}$
 Ta-man li-mut dur-ga-meng tyas kang weh lim-put
 $2 \ 2 \ 3 \ \dot{5} \dot{2} \dot{6} \ \dot{5} \dot{3} \ \dot{2} \dot{1}$
 Ka-rem ing ka- ra-mat
 $3 \ 3 \ 3 \ 3 \ \dot{3} \dot{2} \dot{1} \ \dot{2} \dot{1} \ \dot{3} \dot{2} \ \dot{1} \dot{6} \dot{1} \dot{6}$
 Ka-ra-na ka-rab-an ning-sih
 $3 \ 3 \ 3 \ 3, \ 2 \ 2 \ \dot{2} \dot{1} \dot{6} \ 3 \ 3 \ \dot{3} \dot{1} \dot{2} \ 2$
 Sih-ing suk-ma ngreb-da sa-ar-di geng-i- ra

[5] 6 6 6 6, 6 6 6 6 i 263 126 53.53
 Yen-ku pa-tut ti-nu-lad tu-lad ti- nu- rut
 35 2 6 3 353 2.121
 Sa-pi-tu-duh i- ra
 3 3 3 3 321 21, 2 1.6.16
 A-ja ka-ya ja- man mang-kin
 3 3 35 3, 1 2 1 6 3 3 312 2
 Keh pra mu dha mu-dhi dhi-ri ra-pal mak-na

[3] *Senggakan*
 1 2 3 2 3 1 2
 Nyu-wu-na pa-nu-wu-ne
 i 2 2 3 12 6 56 (5347)
 Ing-u-ni u-ni du-rung
 6 6 6532 32, i 212 6 3 56 6
 Si-na-ra- wung wu-lang kang si-ne-rung
 2 1 6 12, 5 656 2 3 2 1 121 6.5
 La-gi i-ki bang-sa kas nge-tok-ken a- nggit
 1 2 2 2 2 612 3 3
 Min-tok-ken ka-wig-nyan-i-pun
 5 6 6 56 2 3 1.2 12
 Sa-re-nget-e e-lok e- lok

Gambuh pelog nem

[1] i 2 2 i 6 65 56
 Sa-meng-ko ing-sun tu-tur
 3 3 356 5.3232, i 212 6 5 3 5.6
 Sem-bah ca- tur su-pa- ya lu-mun-tur
 2 1 6 1232, 2 3 5 656 2 3 121 65
 Dhi-hin ra-ga cip-ta ji-wa ra-sa ka- ki
 1 2 2 2 2 212 3 3
 Ing-ko-no la-mun ke- te-mu
 3 5 6 65 3 23 12 2
 Ta-ndha nu-gra-ha-ning Ma-non
 [2] i 2 12 6 5 3 56 (terusan)
 Sem-bah ra-ga pu-ni-ku
 6 5 65 3.2, i 2 3 12 53 56
 Pa-kar-ti-ne wong a-ma-gang la-ku
 2 1 6 1212 5 6 53 56 2 3 121 65
 Se-su-ci-ne a-sa-ra-na sa-king wa- rih
 1 2 2 2 2 612 3 3
 Kang wus lu-mrah li-mang wek-tu
 5 6 6 656 3 23 1212 12
 Wan-tu wa-tak-ing we-we- ton

[4] *Senggakan*
 1 2 3 2 3 1.2
 Sing sa-bar ta-nggep-e
 i 2 212 3 12 6 56 (terusan)
 Thi-thik ka- ya san-tri Dul
 3 3 35 3.232, i 2 6 3 356 56
 Ga-jeg ka-ya san tri bra-i ki- dul
 2 1 6 1232, 5 656 2 6 1 23 121 6.5
 Sa-u-rut-e Pa-cit-an pi-nggir pa-si- sir
 1 2 2 2 2 6.1212 3 3
 E-won wong kang pa-dha nggu-gu
 5 6 6 65 3 23 32 2
 U-jar-ing gu-ru nya-lem-ong

[5] *Senggakan*

1 2 3 2 3 12 2
Sing man-theng pa-nyu-wun-e

i 2 2i2 3 i2 6 56
Ka-su-su ar-sa we-ruh

6 6 56 12, i 2 6 3 5.6.56 5.6
Cah-ya-ning Hyang ki-ni-ra yen ka-ruh

2 2 2 2, 5 656 2 3 2 1 121 65
Nga-rep a-rep u-rub ar-sa den ku-reb -i

2 2 2 2 2 623 3 3
Tan-wruh kang mang-ko-no i-ku

3 5 6 56 2 3 12 2
A-ka-e ka-li-ru e-nggon

[2] 2 3 5 6, 6 i65 2 2 2 2
Sas-mi-ta-ne nga-u-rip pu-ni-ki

2 2 i i i i i i i616 6
Ma-pan e-wuh yen no-ra we-ruh- a

i 2 6 i 5 5 5.i6565 5
Kang ju-me-neng ing u-rip- e

Senggakan:

5 5 1 2 3 1 5
ka-bul-a pa-nu-wun-e

5 6 i61 2 2 6i656 5.6.i
A-keh kang nga-ku a-ku

5 5 2 2 1 6 2 232 1.616
Pa-ngra-sa-ne sam-pun u-da-ni

6 1 1 1 1 1 1
Tur du-rung wruh-ing ra-sa

2 2 1 6 61 6.5
Ra-sa kang sa-tu-hu

1 2 2 2 2 2 2
Ra-sa kang te-men pu-ni-ka

3 5 232 1.6.16, 6 6 6 6 6 1512 2 2
U-pa-ya men-da-ra pan sam-pur-na u-gi

5 6 1 6 6 61 61
Ing ka-u-rip-an i- ra

Wulangreh: Dhandhanggula slendro sanga

[1] 2 535 6 6 6 i61 i i i i
Pa-me-dhar-e wa-si-ta-ning a-ti

i i i i61 6 6 6 6 6 6
Cu-man-tha-ka a-ni-ru pu-jang-ga

5 6 6 6 6 6 5i65 5
Da-hat mu-dha ing ba-ti- ne

5 6 i61 2 2 2 6i (terusan)
Na-nging ke-dah gi-nu-nggung

5 2 2 2 2 1 16.16 21232 1.616
Da-tan wruh yen a-keh nge-sem-i

6 6 6 6 1 1 1
A-mek-sa a-ngrum-pa-ka

2 2 6 6 2165 5 2 161 2 2 2 2
Ba-sa kang ka-lan-tur mre-ne sa-ben so-re

1 2 2 2 2 2 2 2
Tu-tur kang ka-tu-la tu-la

5 3 232 1616, 6 6 6 6 6 6 616 12
Ti-na la-ten ri-nu-ruh ka-la-wan ri-rih

5 6 161 6 6 6.1 61
Mrih pa-dhang ing sas-mi-ta

[3] 2 2.56 6 6, 6 i61 2 2 2 2
Jro-ning Qur-an nggo-ne ra-sa-yek-ti

2 2 i i i i i i i6 16
Na-nging pi-lih wong kang u-ni-nga-a

5 6 6 6 6 6, 65i6565 5
Ka-ja-ba la-wan in-duk- e

2 i i61 6 6 i656 6
No-ra ke-na den a-wur

i 5 2 2 1 6 512 5.32 16
Ing sa-te-mah no-ra pi-na-nggih

6 1 1 1 1 1 161 2 2 6 6 165 6.5
Mu-ndhak ka-tu-la-njuk-an te-mah sa-sar su-sur

1 2 2 2 3 2 2 2 (cepat)
Yen si-ra a-yun was-ki-tha

5 3 2.32 1.6.16, 6 6 6 6 1561 2 2
Sam-pur-na- ne ba-dan-i-ra sa-yek-ti

5 6 1 6 6 61 61
Si-ra a-ngge-gu-ru-a

Kinanthi pelog nem

[1] i 2̇ 2̇ 2̇i2̇ i i 6565 5
 Pa-dha gu-la- ngen-ing ka- bu
 6 i2̇ 5 56 1 1 6 1.216
 Ing sas-mi-ta a-mrih lan-tip
 i 2̇ 2̇ 2̇i2̇ i i 6565 5
 A-ja pi-jeŕ ma-ngan ne- ndra
 3 2 2 2 1 1 6 12
 Ka-pa-wi-ŕan den ka-es-thi
 6 1 1 1 1 1 12.123 2.121
 Pe-su-nen sa-ri-ra ni- ra
 5 6 1 1 1 1 12.123 1.216
 Su-da-nen dha-har lan gu- ling

[2] 3 5 6 i i i i.2i 6.565
 Da-di-ya la-ku-ni-re- ku
 6 i2̇ 6 356 6 1 123 1.216
 Ce-gah dha-har la-wan gu- ling
 5 6 6 6 5 5 56 5
 La-wan a-ja su-ka su-ka
 3 2 1 6 1 2 321.212 2
 A-nga-nggo-wa sa-wa-ta- wis
 6 1212 3 3 2 21 3 2.121
 A-la wa-tak-e wong su-ka
 5 6 1 1 1 1 123 1.216
 Ngu-da pra-yit-na-ning ba- tin

[3] 3 5 6 i i i 2i 65.65
 Yen wus ti-ni-tah wong a- gung
 6 i2̇ 6 356 6 1 123 1.216
 Ywa-si-ra gu- mu-nggung dhi-ri
 i 2̇ 2̇ 2̇ i i 6565 5
 A-ja le-kat lan wong a- la
 3 2 1 6 1 2 321.212 2
 Kang a-la la-ku-ni-re- ki
 6 212 3 3 2 2 213 21.21
 No-ra wu-rung a-jak a- jak
 5 6 1 1 1 1 123 1.216
 Sa-te-mah a-ne-nu-lar-i

[4] 3 5 6 i i i i2i 65.65
 Na-dyan a-sor wi-jil-i- pun
 6 i2̇ 5 6 2 2 6123 1.216
 Yen le-la-bu-a-ne be- cik
 5 6 6 6 5 5 56i2̇ 5
 U-ta-wa su-gih ca-ri- ta
 3 2 2 2 1 1 12 21.2
 Ca-ri-ta kang da-di mu-siŕ
 6 212 3 3 2 2 653 2.121
 Ye-ku pan-tes ra-ket-a- na
 5 6 1 1 1 1 1.2123 1.216
 Dha-ra-pon mu-ndhak kang bu- di

Kinanthi slendro manyura

[5] 3 5 6 i i i i.2i 6565
 Yen-wong e-nom e-nom i- ku
 6 i2 5 356 2 2 6.23 1.216
 Ma-nut ma-rang kang a-nga- dhep
 5 6 6 6 5 5 56i 65.65
 Yen kang nga-dhep a-keh bang-sat
 3 2 1 6 1 1 12 1.2
 No-ra wu-rung bi-sa ju-dhi
 6 212 3 3 2 2 653 2.1
 Yen kang nga-dhep keh dur-ja- na
 5 6 1 1 1 1 123 1.216
 O-ra wu-rung da-di ma- ling

[1] 3 6 i 2i23 i i 2i6i6 6
 Mu-la-ne wong e-nom i- ku
 3 3 3 3 2 623 353 2.1
 Be-cik ing kang den ta- be- ri
 i 2 2 2i2 i i 62i.6.i6 6
 Je-ja-go-ngan lan wong tu- wa
 3 3 3 3 2 2123 1216 6.162
 Ing-kang su-gih ko-jah u- gi
 3 5 3 6 5 3 653 21.21
 Ko-jah i-ku war-na war-ni
 3 3 3 3 2 2121 2 1.616
 A-na a-la a-na be-cik

[2] 3 6 i 2i23 i i 62 2.i6i6
 Ing-kang be-cik ko-jah-i- pun
 3 3 3 3 2 623 353 2.1
 Si-ra a-nggu-wun den pas-thi
 i 2 2 2i2 i i 16 6
 Ing-kang a-la si-nggah-a- na
 3 3 3 3 2 3 216 1.6.2
 A-ja pi-san a-ngla-kon-i
 6 623 3 3 5 6 53 2121
 Lan den a-was wong kang ko-jah
 3 3 3 3 321 21 2 1.616
 Ing la-hir mang-sa pu-ni-ki

[3] 3 6 i 2i23 i i 2i6 6
 A-keh wong kang su-gih wu- wus
 3 3 3 3 2 623 353 2.1
 Na-nging den sa-mar pa- ko- lih
 i 2 2 2i2 i i 62i6 6
 A-mung ba-dan-e pri-ya- ngga
 3 3 3 3 2 3 1216 162
 Kang den pa-ko-leh-ken-dhi- ri
 3 5 3 6 5 3 653 2.1
 Pa-nas-ten-e kang den um- bar
 3 3 3 3 2 2.121 2 1.616
 O-ra ngang-go sa-wa- ta-wis