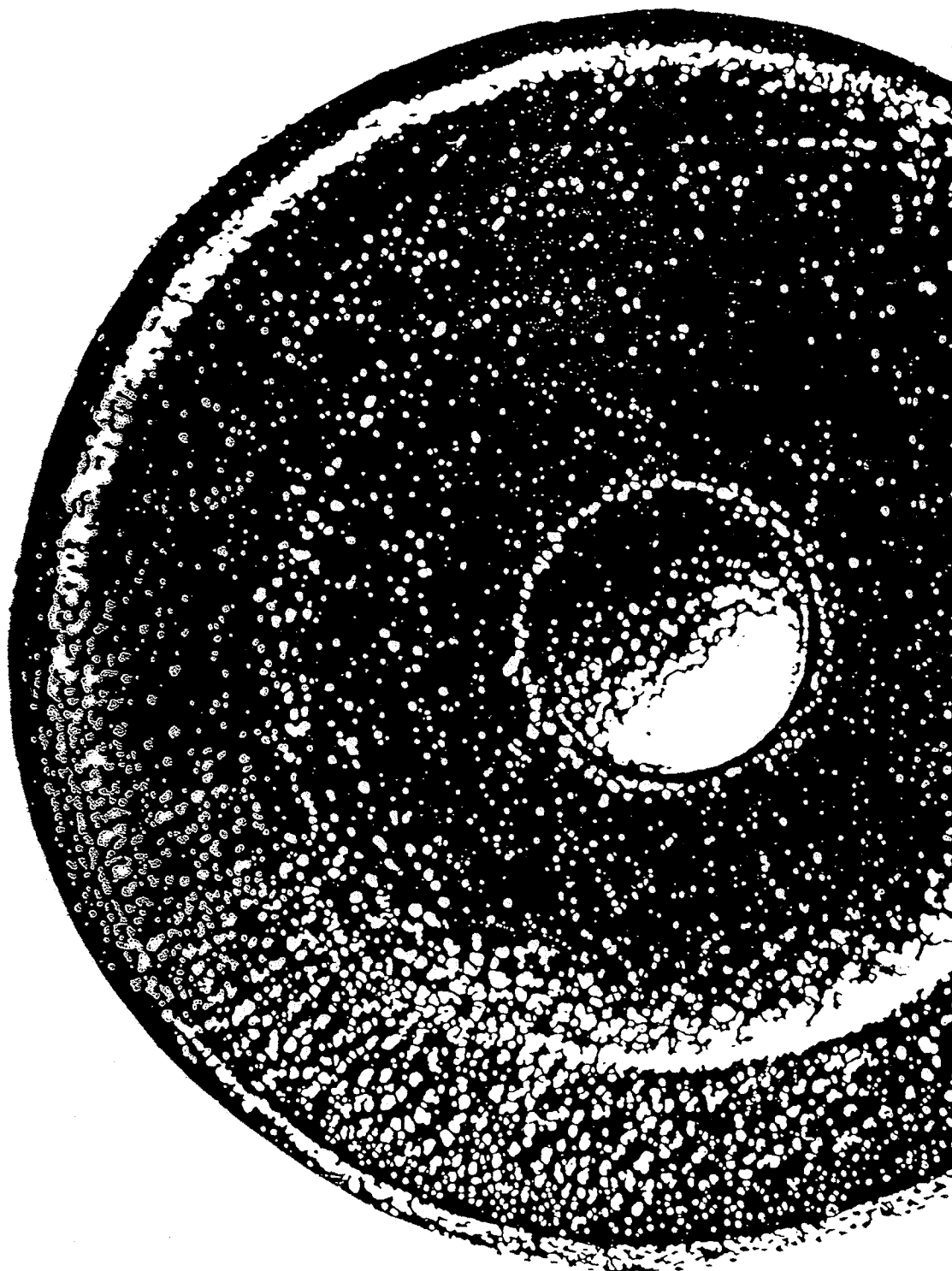


# BALUNGAN

A Publication of the American Gamelan Institute



Volumes 7-8

Score Anthology 2000

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Volumes 7-8  
Score Anthology 2000

## GUEST EDITORIAL

This collection of scores for gamelan was originally assembled for publication in 1989. At the time, it represented a variety of geographical regions and compositional styles. Although pieces by American composers predominate, there are also scores by the Japanese composer Michiharu Matsunaga, the Javanese composer B. Subono, and New Zealand composers Jane Coxon and Mark Langford. Now, after more than another decade of compositional and performance activity in gamelan, it has become a bit of a historical collection, suggesting somewhat the flavor of gamelan composition at the close of the 1980s.

In terms of performance practice training, practitioners of gamelan are divided between Javanese, Sundanese and Balinese strains. My own background is primarily with Javanese gamelan, predominantly that of Central Java. The pieces in this anthology generally reflect that Javanese bias, although I would say that the influence is more in the areas of instrumentation and tuning than in compositional style. Stylistically the pieces represent quite divergent approaches and interests. For example, Balinese stylistic influence is found in Jeff Morris' *Rain* and John Keliehor's *Gong Kundali Shakti*, even though these two pieces were written for Javanese gamelan. It is worth noting that this kind of cross-pollination is common in Indonesia too, where, for example, Balinese musical styles often finds a way into contemporary pieces for Javanese gamelan. This raises the question: is "gamelan" a type of instrumentation or a style of playing? Is a *kotekan* considered Balinese gamelan, even when played on Javanese instruments? Such academic debates are not of great concern to the composers of gamelan music, who seem to borrow freely from many sources.

What then are the common denominators among these pieces? The use of cipher notation is one, although some composers use western musical notation as well. Often the western notation is only used for western instruments that are featured in conjunction with the gamelan instruments. This is certainly true of Lou Harrison's *Philemon and Baukis*. In other cases, such as in Richard Felciano's *In Praise of Golden Rain* or Jane Coxon's *The Cave*, the western notation has been used for the gamelan instruments. This use of western notation does not always present a problem for performance. Some gamelan players may have had western musical training prior to their involvement with gamelan music, or perhaps they continue to maintain an involvement with western instruments even while they play gamelan, and thus are able to read western notation. But it is also true that there are many gamelan players outside of Indonesia whose only formal musical training has been the gamelan, and whose music reading ability is confined to cipher notation. This situation creates a potential problem for the

(continued)

## CONTENTS

### SCORES

- |            |  |
|------------|--|
| 1          | <i>Waves</i><br>Michiharu Matsunaga  |
| 19         | <i>Ghosts</i><br>Daniel J. Schmidt   |
| 33         | <i>Woodstone</i><br>Ingram Marshall  |
| 49         | ꦲꦶꦲꦺꦛ꧀ (Al Het)<br>Larry Polansky  |
| 61         | <i>The September Vision</i><br>Jarrad Powell   |
| 77         | <i>Philemon and Baukis</i><br>Lou Harrison   |
| 91         | <i>The Cave</i><br>Jane Coxon  |
| 101        | <i>In That Bright World</i><br>Jody Diamond  |
| 113        | <i>Gong Kundali Shakti</i><br>Jon Keliehor   |
| 129        | <i>A Lion Does Not Read Books</i><br>Eric Richards   |
| 145        | <i>In Celebration of Golden Rain</i><br>Richard Felciano                                   |
| 185        | <i>Rain</i><br>J. Morris   |
| 197        | <i>5 Inventions for 2 Bonang and Percussion</i><br>Robert Lombardo                         |
| 217        | <i>The Sycamore Tree</i><br>Mark Langford  |
| 225        | <i>Gotong Royong</i><br>B. Subono  |
| 235        | POEM<br><i>Kembalikan Indonesia Padaku</i><br>[Give Indonesia Back to Me]<br>Taufiq Ismail |
| back cover | <i>Mulut-mulut &amp; Lampu 15 Wat</i><br>[Mouths & a 15 Watt Bulb]<br>Herry Dim            |

performance of pieces notated exclusively in western notation.

Composers in this anthology have used different conventions of rhythmic organization. Some have followed the convention of organizing the notation around a *balungan* (structural melody) that is presented in *gatra* (groups of four beats) with the emphasis on the fourth beat of the *gatra*. This certainly is true of my piece *The September Vision*, and Jody Diamond's *In That Bright World*. On the other hand, John Keliehor's piece uses a convention where the ciphers are separated by bar lines and the strong beat occurs on the downbeat of the bar.

Is there an "American style" or "Japanese style" of composing music for gamelan? Probably not. Are there some aspects to these compositions that reveals them as non-Indonesian? Probably. In fact the difference can be striking. For example, while Larry Polansky's *Al Het* is scored for two gamelan instruments, the gender and gambang are treated more as western mallet instruments in terms of playing technique. This piece requires a percussionist with western musical training, one who is familiar with the complexities of modern western notation and the technical demands of working with multiple mallets.

Since this anthology was compiled, gamelan composition has proceeded on many fronts. Today we find a variety of pieces that amalgamate different stylistic conventions, particularly cross-pollination of Javanese and Balinese influences. Some composers still continue to explore the possibilities of writing non-idiomatically for the instruments. Interestingly, the sort of collage approach to composition that is often used by contemporary Indonesian composers has not dominated in the west. Perhaps the formal structures that provide large-scale compositional coherence have interested western composers, more than the stylistic diversity of the musical material. Performance practice also continues to cross-pollinate. Recently in Jakarta I heard gamelan pieces performed on a Javanese gamelan by a group from Holland (NAME? called Ensemble Gending). The pieces were all through-composed in western notation and performed by percussionists (some trained in traditional gamelan performance practice, others not) with a conductor who did not know how to play gamelan music at all. Yet even in this context the instruments were traditional, and despite the scores and conductor, many idiomatic musical ideas could be heard. There is always some connection between what is new and what is traditional. Composers new to gamelan have been inspired by both the experience and the instruments. They hear new instrumental sounds with fresh ears, and have the opportunity to compose for an ensemble of percussion instruments that are quite elegantly integrated.

I think working with gamelan is best approached as

a more complete musical experience than just the writing of a piece. While composers who do not play gamelan instruments do write pieces for gamelan, the preponderance of successful compositions have been by those individuals who have direct involvement with the instruments and see that involvement in several dimensions, rather than just the dimension of composition. Yet it is a standard practice in western composition to write for instruments that one does not play. Such an undertaking requires special study and extra effort on the part of composers; they must work with musicians in order to know the range of performance practice possible on the instrument or instruments.

Will this approach to writing for gamelan become more widely accepted in the future? Is the gamelan amenable to outside understanding from an orchestration standpoint? I have also wondered for a long time if the gamelan will ever be liberated from Indonesia in the way that the guitar or violin have been liberated from the context of their cultural origin. Africans play guitar and do not require Ry Cooder [or Segovia] to sit by their side in order to validate their playing. Indian musicians perform ragas on the violin and do not require Itzhak Perlman to sit by their side in order to validate their playing. One might well ask: can gamelan become a bona fide medium of expression for the non-Indonesian, one that does not require validation outside of itself? Or now, at the close of the century, has the gamelan already become that to some extent?

Goethe claimed that Orient and Occident could no longer be separated. He made a rule of staying in a conscious balance between the two worlds, thus always choosing to move between East and West. This balance seems to be one of the most overriding, challenging, and trying aspects of music for the contemporary composer, no matter what the idiom. Certainly in the realm of contemporary music for gamelan it is fundamental.

With the prospect that this anthology will now be published I looked back through the correspondence that I received from the various composers at the time the pieces were being assembled. I was struck by the graciousness, enthusiasm, and care shown by each composer, and I am thankful, in retrospect, for their community-building efforts. I hope in the interim that each has had many more fruitful years of composition, and that the publication of these pieces will now come as a bit of a surprise, and therefore delight, after this passage of time.

Jarrad Powell  
Seattle, 2000



# WAVES

by  
Michiharu Matsunaga

*Waves* was written at the request of Shin Nakagawa for gamelan DHARMA BUDHAYA. While writing I was thinking about another world which exists as the totality of the phenomena people aspire to in their deep psychology.

# WAVES

## for Gamelan Ensemble

松永通温 (Michiharu Matsunaga)

### ◇ 使用楽器とその音域 (Instrumentation and the Ranges)

1. サロン 類 (Saron-saron)
 

	スレンドロ (sléndro)	ペロ (pelog)
サロン・ペキン (saron peking)		
サロン・リキニ (saron ricek)		
サロン・テムン (saron demung)		
  
2. ガンデル 類 (Gendhèrs)
 

	スレンドロ (sléndro)	バラン (barang)
ガンデル・パネリス (gendhèr panerus)		
ガンデル・バロン (gendhèr barung)		
スレンテム (slentem)		
  
3. ガンバン・カユ (gambang kayu)
 

	スレンドロ (sléndro)	バラン (barang)
  
4. ボナン 類 (bonang-bonang)
 

	スレンドロ (sléndro)	ペロ (pelog)
ボナン・パネリス (bonang panerus)		
ボナン・バロン (bonang barung)		
  
5. ゴン 類 (gongs)
 

	スレンドロ (sléndro)	ペロ (pelog)
クノン (kenong)		
クンポル (kempul)		
スーカン (suwukan)		
ゴフ・アゲン (gong ageng)	ピッチ 不定の低い音 (a very low indefinite pitch)	

- ◇ 5線譜で示された音は近似値に過ぎない。セットによっても基準とほるピッチはまちまちのようである。この曲の初演に用いられた、大阪大学に保管されているエンバ・カムラン・セットの音を作曲家なりに記号化したものである。

The notes in the staves are for approximate pitches, dictated by the composer, of the sounds of the gamelan set named 'Emba' which is in the custody of Osaka University. Each gamelan set seems to have a peculiar basic pitch delicately different from others.

- ◇ 音階はスレンドロとペロの2種があり、各楽器 それぞれの音階用に調律されたものに持ちかえる。又、ペロ音階では、ラムとバランの2旋法があり、グンデル・パネルスとグンデル・バロンでは、それぞれの旋法のための楽器がある。又、カンパン・カユでは、ラムの1とバランの7の鍵盤を交換することによって、どちらの旋法にも合わせることができ、しかし、この曲では、これら3種の楽器についてはバウンのみを用い、他の楽器のペロでは、旋法に関係なく、音階のすべての音を自由に使っている。

Gamelan music has two scales, 'sléndro' and 'pelog', and all kinds of the instruments have the individuals for these scales. There are two modes, 'bem' and 'barang' within 'pelog', and 'gendher panerus' and 'gendher barung' are made in three types for 'sléndro', 'bem' and 'barang'. 'Gambang kayu' in 'pelog' is changeable from 'bem' to 'barang' by interchanging the key-plate for 1 with the one for 7. In this piece, 'bem' is not used, but all those instruments without distinction of 'bem' and 'barang' freely use all the notes in 'pelog'.

- ◇ その他の併行語や記号について Other Terms and Symbols

1. フコ (buka) = 前奏 (introduction)
2. バルンガン (balungan) = 主旋律 (cantus firmus)
3. ● = 休止符 (a rest)
4. クンダンの奏法を示すもの (how to play 'kendang')
  - クンダンは大小2つの太鼓を組み合わせてある。 (Kendang is a couple of barrel drums, a big one 'kendang kalasangka' and a small one 'kendang ketipung'.)
  - L タン (=dang) 大型太鼓の膜面を右手で打つ。 (Hit the drumhead of the kendang kalasangka with the right hand.)
  - k クトク (=ketek) 小型太鼓の膜面を左手で押さへ、右の膜面を右手の中指と薬指で打つ。(Keeping the left hand on the drumhead, hit the other head of kendang ketipung with the middle finger and the third finger of the right hand.)
  - T タ (=tak) 小型太鼓の膜面を右手で押さへ、左手の4本の指をそろえて打つ。(Keeping the right hand on the drumhead, hit the other head of the kendang ketipung with the four fingers of the left hand.)
  - トン (=tong) 小型太鼓の膜面を右手で押さへ、左手の中指と薬指で軽くリムを打つ。あるいは、右手の人差指で軽く打つ。(Keeping the right hand on the drumhead, tap the rim of the kendang ketipung with the middle and ring fingers of the left hand, or count time by tapping the head of kendang ketipung with the right forefinger.)
  - トヤン (=tung) 右手の人差指の力を抜いて小型太鼓のリムの上でバウンドさせる。(Bound the right forefinger on the rim of the kendang ketipung.)
5. ゴン類の記号は、バルンガンの部分に、以下に示すそれぞれの記号を用いて記入する。(The notation for gongs is entered on the balungan parts with the symbols shown below.)

^	クノン	(for kenong)
(	クンフォル	(for kempul)
o	スーカン	(for suwukan)
0	ゴン・アゲン	(for gong ageng)

- ◇ 演奏所要時間 約 6分30秒 (Performance Time: ca. 6'30")





sar. pek.  
 sar. ric.  
 sar. dem.  
 gen. pan.  
 gen. bar.  
 slen.  
 bon. pan.  
 bon. bar.  
 ken.

④

sar. dem.  
 slen.  
 gam. kay.  
 bon. pan.  
 bon. bar.  
 ken.

⑤

sar. dem.  
 slen.  
 gam. kay.  
 bon. pan.  
 bon. bar.  
 ken.

⑥

sar. dem.  
 slen.  
 gam. kay.  
 bon. pan.  
 bon. bar.  
 ken.

⑦





sar. pek.  
 sar. ric.  
 sar. dem.  
 gen. pan.  
 gen. bar.  
 slen.  
 gam. kay.  
 bon. pan.  
 bon. bar.  
 ken.

(L)

sar. pek.  
 sar. ric.  
 sar. dem.  
 gen. pan.  
 gen. bar.  
 slen.  
 gam. kay.  
 bon. pan.  
 bon. bar.  
 ken.

(M)



①

sar. pek.	.	.	.	6	.	.	.	2	.	5	.	/	.	6
sar. ric.	.	.	.	.	.	/	.	.	.	.	.	/	.	3
sar. dem.	.			3	6	/	2	5	2	/	3			
gen. pan.	.			1 2 6	.	.	.	5	1 3 2	2 1	.	3	5 6	
gen. bar.	.	.	.	.	.	/	2	1	2	.	.	/	2 3	6
slen.	.	1	2	3	6	1	6	2	5	6	5	1	3	6
bon. pan.	.	.	.	.	6	.	.	5	5	.	.	.	3	6
bon. bar.	.	.	.	.	.	6	2	.	6	.	.	.	.	6
ken.	.	.	.	.	.	.	.	.	.	.	.	.	.	.



Ⓟ

sar. pek.	.	.	.	5	.	7	.	.	.	6	.	.	5				
sar. ric.	.	5	/	.	.	.	.	pelog	.	3	.	.	.				
sar. dem.	.	6	/	.	.	.	.	f	.	6	.	.	5				
gen. pan.	.	6	7	5	3	1	.	barang	2	3	2	3	3	3	5	5	3
gen. bar.	.	.	.	.	.	2	7	2	3	3	2	3	5				
slen.	.	5	/	.	.	.	.	pelog	.	3	.	.	3	5	2		
bon. pan.	.	3	3	.	.	.	.	f	.	3	4	5	6	.	.		
bon. bar.	.	.	.	.	pelog	.	.	.	.	.	.	.	3	5	4	5	
ken.	L	.	.	.	.	.	T K	.	.	.	.	.	T	.	.	T	

sar. pek.  
 sar. ric.  
 sar. dem.  
 gen. pan.  
 gen. bar.  
 slen.  
 bon. pan.  
 bon. bar.  
 ken.

(Q)

.	.	.	7	.	.	7	5	.	6	.	7	.	.	.	7
.	6	.	.	5	.	5	6	.	5	.	.	.	2	.	6
.	2	.	.	7	.	6	5	6	.	.	7	.	2	3	.
2	3	5	.	6	.	.	5	6	5	6	5	6	5	6	5
2	6	7	5	5	2	7	2	3	6						
.	.	.	7	.	.	7	6	.	7	.	.	3	5	.	6
2	3	5	.	6	4	1	7	.	4	5	.	.	2	3	4
.	.	.	.	.	.	.	5	6	4	.	7	5	1	2	.
K	.	.	.	.	.	.	.	.	K	T	.	.	.	.	L

sar. pek.  
 sar. ric.  
 sar. dem.  
 gen. pan.  
 gen. bar.  
 slen.  
 bon. pan.  
 bon. bar.  
 ken.

(R)

.	.	5	6	.	1	.	.	.	6	.	6	7	6	1	7	.	2	.	1
3	.	4	.	2	.	.	.	4	5	.	.	6	.	1	.	2	.	.	.
3	.	.	.	6	7	4	5	.	4	5	.	4	.	.	2	3	2	3	.
3	7	5	2	6	7	.	5	.	5	6	7	5	6	7	5	6	5	6	7
3	5	2	6	7	5	5	2	7	2										
.	.	2	.	6	.	7	.	.	5	6	7	.	.	3	.	.	.	.	.
3	1	.	.	2	3	4	.	5	.	.	.	4	.	5	.	4	.	.	.
.	5	.	.	.	.	4	.	4	1	.	.	.	6	2	.	.	.	.	.
T	.	T	.	K	T	.	.	.	.	.	T	.	L	K	L	.	T	T	T

sar. pek.  
 sar. ric.  
 sar. dem.  
 gen. pan.  
 gen. bar.  
 slen.  
 gam. kay.  
 bon. pan.  
 bon. bar.  
 ken.

⑤

sar. pek. 3 3 3 . 6 6 6 . 3 3 5 5 5 . Z Z 6 6 6 6 7 7 . 5 5 5 5 Z Z .  
 sar. ric. 3 poco 2 3 6 5 6 3 . 2 3 poco 6 7 Z 3 5 6 5 6 7 molto 2 3 5 6 7 Z ff Z  
 sar. dem. . 3 poco . 3 3 a . 3 poco . 3 6 6 7 3 5 5 Z Z .  
 gen. pan. . 3 2 3 5 6 5 6 7 2 3 2 3 5 6 7 2 2 6 6 7 7 5 5 2 Z Z .  
 gen. bar. 3 poco - 6 a 3 - poco 5 Z 6 7 molto 5 5 2 Z .  
 slen. 3 3 5 6 7 3 3 3 5 6 7 Z 2 6 6 7 7 5 5 5 2 Z Z .  
 gam. kay. . . barang trem. poco a poco cresc. molto cresc. balungan V 2 Z .  
 bon. pan. 3 poco 4 3 6 5 6 3 4 3 5 6 5 2 1 2 6 7 7 3 2 5 7 1 Z Z .  
 bon. bar. 3 5 6 7 3 poco Z 5 7 2 3 6 5 7 3 5 7 2 Z Z .  
 ken. L T T . K T K . T T T . T . LT K K K T T L T K L L .

sar. pek.  
 sar. ric.  
 sar. dem.  
 gen. pan.  
 gen. bar.  
 slen.  
 gam. kay.  
 bon. pan.  
 bon. bar.  
 ken.

sar. pek. 3 . Z Z Z 3 Z Z . Z Z Z Z Z Z 3 Z Z  
 sar. ric. 3 . Z Z Z 3 Z Z . Z Z Z Z Z Z 3 Z Z  
 sar. dem. 3 . Z Z Z 3 Z Z . Z Z Z Z Z Z 3 Z Z  
 gen. pan. 3 . Z Z Z 3 Z Z . Z Z Z Z Z Z 3 Z Z  
 gen. bar. 3 . Z Z Z 3 Z Z . Z Z Z Z Z Z 3 Z Z  
 slen. 3 . Z Z Z 3 Z Z . Z Z Z Z Z Z 3 Z Z  
 gam. kay. 3 . Z Z Z 3 Z Z . Z Z Z Z Z Z 3 Z Z  
 bon. pan. 3 . Z Z Z 3 Z Z . Z Z Z Z Z Z 3 Z Z  
 bon. bar. 3 . Z Z Z 3 Z Z . Z Z Z Z Z Z 3 Z Z  
 ken. T . L L L T L L . L L L L L L T L L

sar. pek.  
 sar. ric.  
 sar. dem.  
 gen. pan.  
 gen. bar.  
 slen.  
 gam. kay.  
 bon. pan.  
 bon. bar.  
 ken.

Musical score for the first system, featuring ten staves with rhythmic notation and fingerings. A circled 'T' is at the top right. A handwritten note "Balungan" with an arrow points to a specific measure in the fifth staff.

sar. pek.  
 sar. ric.  
 sar. dem.  
 gen. pan.  
 gen. bar.  
 slen.  
 gam. kay.  
 bon. pan.  
 bon. bar.  
 ken.

Musical score for the second system, featuring ten staves with rhythmic notation and fingerings. It includes dynamic markings like "mf" and "dim.".



sar. pek.  
 sar. ric.  
 sar. dem.  
 gen. pan.  
 gen. bar.  
 slen.  
 ken.

3	2	2	3	2	2	5	i	i	5	i	i	3	6	6	3	6	6	2	5	5	2	5	5	1	5	5	1	5	5			
3	2	2	3	5	i	i	5	3	6	3	6	2	5	5	2	1	5	5	1	5	5	1	5	5	1	5	5	1	5	5		
3	2	2	5	i	3	6	2	5	1	5																						
1	6	3	2	5	1	2	5	1	2	5	1	3	6	2	3	6	2	3	6	2	3	6	2	3	6	2	3	6	2	3	6	
•	3	3	•	2	2	•	5	5	•	1	1	•	3	3	•	6	6	•	2	2	•	5	5	•	1	1	•	5	5	•	5	5
3	2	2	5	i	3	6	2	5	1	5																						
T	T	T	T	T	T	T	T	T	T	T	T	T	T	T	T	T	T	T	T	T	T	T	T	T	T	T	T	T	T	T	T	
dececc.																																



sar. pek.  
 sar. ric.  
 sar. dem.  
 gen. pan.  
 gen. bar.  
 slen.  
 bon. pan.  
 bon. bar.  
 ken.

1	6	3	1	6	3	1	6	3	2	5	1	2	5	1	2	5	1	3	6	2	3	6	2	3	6	2	5	1	5				
•	1	6	•	6	1	•	3	2	3	•	5	1	5	•	3	6	3	•	2	5	2												
1	6	3	2	5	1	3	6	2	5																								
1	6	3	2	5	1	3	6	2	5	1	3	6	2	5	1	3	6	2	5	1	3	6	2	5	1	3	6	2	5	1	3		
•	1	6	•	6	3	•	3	2	•	2	2	•	5	5	•	1	1	•	3	3	•	6	6	2	•	2	2	•	5	5	•	5	5
1	6	3	2	5	1	3	6	2	5																								
1	6	3	2	3	2	3	2	3	2	3	2	3	2	3	2	3	2	3	2	3	2	3	2	3	2	3	2	3	2	3	2	3	
•	1	6	•	6	3	•	3	2	•	2	2	•	5	5	•	1	1	•	3	3	•	6	6	2	•	2	2	•	5	5	•	5	5
1	6	3	2	5	1	3	6	2	5																								
1	6	3	2	3	2	3	2	3	2	3	2	3	2	3	2	3	2	3	2	3	2	3	2	3	2	3	2	3	2	3	2	3	
T	T	T	T	T	T	T	T	T	T	T	T	T	T	T	T	T	T	T	T	T	T	T	T	T	T	T	T	T	T	T	T		
f sub.																																	



sar. pek.  
 sar. ric.  
 sar. dem.  
 gen. pan.  
 gen. bar.  
 slentem.  
 gam. kay.  
 bon. pan.  
 bon. bar.  
 ken.

(Y)

Musical score for section Y, featuring multiple staves with notes, rests, and performance markings like "p sub.", "mf", and "tr". The score includes various rhythmic patterns and dynamic markings.

sar. pek.  
 sar. ric.  
 sar. dem.  
 gen. pan.  
 gen. bar.  
 slen.  
 gam. kay.  
 bon. pan.  
 bon. bar.  
 ken.

(Z)

Musical score for section Z, featuring multiple staves with notes, rests, and performance markings like "f sub.", "pp sub.", "molto cresc.", and "mp". The score includes various rhythmic patterns and dynamic markings.

sar. pek.  
 sar. ric.  
 sar. dem.  
 gen. pan.  
 gen. bar.  
 slen.  
 gam. kay.  
 bon. pan.  
 bon. bar.  
 ken.

Coda

Musical score for the first system, featuring multiple staves with notes, rests, and dynamic markings like "molto decresc.", "p", "pp", "cresc.", "mf", and "decresc.".

sar. pek.  
 sar. ric.  
 sar. dem.  
 gen. pan.  
 gen. bar.  
 slen.  
 gam. kay.  
 bon. pan.  
 bon. bar.  
 ken.

Musical score for the second system, including staves with notes, rests, and dynamic markings such as "pp", "dim.", "smorz.", "poco", "a", "cresc.", "mp", and "p dim.".

gen. bar.  
 gam. kay.  
 ken.

Musical score for the third system, showing staves with notes, rests, and dynamic markings like "poco decresc.", "e", and "smorz.".

3.00 p.m. 18.1, 1981

# GHOSTS

by  
Daniel W. Schmidt

Prelude 3/21/84

GHOSTS 12/30/81

pg. 1

skANDRO

Handwritten musical notation for the first system, including staves for Flute 1 (F1), Flute 2 (P2), Saxophone 1 (S1), Saxophone 2 (S2), Trumpet 1 (D1), Trombone 1 (SL), Trumpet 2 (K), and Trombone 2 (G). The notation includes notes, rests, and dynamic markings such as *pp*, *mf*, *molto*, and *espressivo*. Performance instructions include "free" and "a tempo".

Handwritten musical notation for the second system, including staves for Piano 1 (P1), Piano 2 (P2), Saxophone 1 (S1), Saxophone 2 (S2), Trumpet 1 (D1), Trombone 1 (SL), Trumpet 2 (K), and Trombone 2 (G). The notation includes notes, rests, and dynamic markings such as *mp*, *pp*, and *mf*. Performance instructions include "rit." and "a tempo".

Handwritten musical notation for the third system, including staves for Piano 1 (P1), Piano 2 (P2), Saxophone 1 (S1), Saxophone 2 (S2), Trumpet 1 (D1), Trombone 1 (SL), Trumpet 2 (K), and Trombone 2 (G). The notation includes notes, rests, and dynamic markings such as *mp*, *mf*, and *pp*. Performance instructions include "free" and "a tempo".

Handwritten musical notation for the fourth system, including staves for Piano 1 (P1), Piano 2 (P2), Saxophone 1 (S1), Saxophone 2 (S2), Trumpet 1 (D1), Trombone 1 (SL), Trumpet 2 (K), and Trombone 2 (G). The notation includes notes, rests, and dynamic markings such as *mp*, *mf*, and *pp*. Performance instructions include "a tempo".

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3/21/84

# GHOSTS

pg 3

	undamped						
SI	5.5.5.5.	3.5.3.3.	6.6.6.6.	6.6.6.6.	5.3.5.5.	3.5.5.3.	5.1.1.1. 1.5.1.1.
S2	i i 3 i	i i 2 i	2 2 3 2	2 2 2 2	i i 2 i	2 i i i	3 3 5 3 3 3 5 3
PPP							
PI					hard mallet 2 3		2 . 1 1
SI	5.6.2.6.	6.6.2.6.	3.3.5.3.	3.5.5.3.	5.1.1.5.	5.5.1.5.	3.5.3.3. 3.3.3.3.
S2	2 2 2 2	3 2 2 2	i i i i	i i i i	3 3 3 3	i 3 3 3	1 1 5 1 1 1 1 1
DI					mp 2 3		2 . 1 1
PI					6 3		2 . 3 3
SI	5.5.5.5.	6.6.6.6.	5.1.5.5.	2.5.1.5.	1.6.1.1.	5.1.1.1.	5.1.5.5. 1.5.5.1.
S2	2 2 1 2	2 2 2 2	3 3 1 3	3 3 1 3	3 3 6 3	3 5 5 3	3 3 1 3 3 1 3 3
DI					6 3		2 . 3 3
PI							
SI	5.3.3.1.	1.1.3.1.	3.1.3.2.	3.1.3.3.	1.1.5.5.	1.1.5.5.	5.5.6.6. 6.6.6.6.
S2	6 6 6 6	3 6 6 6	5 5 1 5	5 5 1 5	3 3 1 3	5 3 1 3	2 2 2 2 2 2 2 2
DI							
PI	mp 6	1 2	3 1		6 1	2 3	undamped . . .
SI	6.6.2.2.	6.6.6.6.	3.5.3.3.	3.1.3.3.	5.5.6.6.	6.6.6.6.	5.5.5.5. 5.5.5.5.
S2	2 2 6 2	2 2 2 2	1 1 5 1	5 1 1 1	2 2 2 2	2 2 2 2	3 3 3 3 3 3 3 3
DI	mf 6	1 2	3 1		6 1	2 3	damped (5) 5.5.5.5. 5.5.5.5.
S2	mf .	. .	. .		. .	. .	3 3 3 3 3 3 3 3
PI	5	3 2	3 2 1		5 6	5 3	undamped . . .
SI	5.5.6.6.	6.6.6.6.	3.5.3.1.	1.1.3.3.	6.6.2.2.	6.6.6.6.	3.1.1.3. 3.3.1.3.
S2	2 2 2 2	2 2 2 2	1 1 5 1	3 5 1 1	2 2 6 2	2 2 2 2	6 6 6 6 1 6 6 6
DI	5.5.6.6.	6.6.6.6.	3.5.3.1.	1.1.3.3.	6.6.2.2.	6.6.6.6.	3.1.1.3. 3.3.1.3.
D2	2 2 2 2	2 2 2 2	1 1 5 1	3 5 1 1	2 2 6 2	2 2 2 2	6 6 6 6 1 6 6 6
SL					6 2		1 . 6
K					mp		mf 6
G							mf 6

GONG

3/21/84

# GHOSTS

pg. 4

PI	. . . .	mf 1 2 . 1	3 2 1 .	2 . 2 3
SI	. . . .	. . . .	. . . .	. 6 5 3
DI	3 3 5 3	5 3 3 3	5 1 1 1	5 5 3 5
DR	mf 5 1 1 1	1 1 5 1	3 3 5 3	1 1 1 3
SL	. . . .	. . . .	mf 2 . 1	. 6 . 2
K	. . . .	. . . .	. . . .	. 3 . 3
G	. . . .	. . . .	. . . .	. . . .
PI	. . . .	5 6 . .	. 3 . .	2 3 5 .
SI	2 3 . .	. . . .	5 6 5 3	mf 6 5 3
S2	. . . .	. . . .	. 3 . .	mf 2 3 5 .
DI	2 3 . .	. . . .	5 6 5 3	PP 2 3 5 6
SL	. . . .	mf 5 . . .	. 6 . 3	. . . .
K	. . . .	mp 5 . . .	. 6 . 3	. . . .
G	. . . .	. . . .	. . . .	. . . .
PI	i 2 . 2	i 6 i 2	5.5.5.5.	3.5.5.5.
P2			PP 1 1 1 1	2 1 1 1
SI	. 5 6 .	2 3 1 2	3 2 1 .	. . . .
S2	i 2 . 2	i 6 i 2	3 2 i .	6 i 2 3
DI	. 5 6 .	2 3 . 2	. . . 5	6 . 5 3
SL	. . . .	. . . .	. . . .	6 5 6 .
K	. . . .	mf 1 . . .	. . . .	5 . 6 .
PI	5.6.2.6.	6.6.2.6.	3.3.5.3.	3.5.5.3.
P2	2 2 2 2	3 2 2 2	1 1 1 1	1 1 1 1
S2	. . . .	2 i . .	. . . .	2 i . .
DI	5 2 . 1	3 5 6 i	. . . .	6 5 . 2
DR	. . . .	. . . .	. . . .	3 2 . 5
SL	mp 5 2 . 1	3 5 6 i	PP 6 5 . 2	3 . 2 1
K	. . . .	. . . .	. . . .	. . . .
G	. . . .	. . . .	. . . .	. . . .

Revised 6/15

GHOSTS #1

⑤

41 damped

PT	5555	6666	5155	2535	1611	5111	5155	1551
PP	2212	2222	3313	3313	3363	3553	3313	3133
STI } DI } SL }	PP	6 1 2	.61	2 3	.	6 3	. 2	.33
GK	<u>62626262</u>	<u>2222</u>	<u>63636363</u>	<u>3333</u>	<u>63636363</u>	<u>3333</u>	<u>3333</u>	<u>3333</u>
PP								

45

PT	5331	1131	3133	3133	1155	1155	5566	6666
P	6666	3666	5515	5515	3313	5313	2222	2222
STI } DI } SL }	PP	. . 5 6	.35	6 5	. 6	5 3	.53	.22
GK	<u>66666666</u>	<u>66666666</u>	<u>15151515</u>	<u>15151515</u>	<u>63636363</u>	<u>63636363</u>	<u>2222</u>	<u>2222</u>
PP								

49

PT	6622	6666	3533	3133	5566	6666	5515	5515
P	2262	2222	1151	5111	2222	2222	3333	1333
STI } DI } SL }	PP	. 6 1 2	. .	3 1	.61	2 3	. 5	.33
SH	p . . 3 2	1 .	6 1	2 1	. 1	2 3	2 3	2 3
DII	p 1 2 3 .	3 5	6 .	. 5	6 3	. 6	5 3	
GK	<u>62626262</u>	<u>62626262</u>	<u>31313131</u>	<u>31313131</u>	<u>63636363</u>	<u>63636363</u>	<u>6666</u>	<u>6666</u>
PP								

53

PT	5566	6666	3531	1133	6622	6666	3113	3313
P	2222	2222	1151	3511	2262	2222	6666	1666
STI } DI } SL }	P	. 5 3 2	5 .	2 1	3 5	3 2	5 3	5 6
SH	p . 5 3 2	. 6	2 1	3 5	3 2	5 3	5 6	
DII	p 1 2 . 2	5 3	3333	6622	6666	3113	3313	
SL	p 1 2 . 6/2	5 6	2 5/3	3 5	3 2/2	5 6/3	5 6/2	
PP	<u>5555</u>	<u>6666</u>	<u>666666</u>	<u>3333</u>	<u>3 2</u>	<u>3 6</u>	<u>2 1</u>	<u>2 6</u>



1/3/82

GHOSTS #1

6

57 PT II	.....	.....	.....	.....	.....	.....	.....	.....	.....
ST	3333 3333	5555 5555	6666 6666	5555 5555	5555 5555	6666 6666	5555 5555	5555 5555	5555 5555
	1111 1111	3333 3533	2222 2222	3333 3533	2222 2222	3633 3333	3633 3333	3633 3333	3333 3333
	p black tones undamped								
DT II	.....	.....	.....	.....	.....	.....	.....	.....	.....
	red tones mf undamped throughout								

61 PT	3333 3333	5555 5555	333i 2333	3333 3333	5555 5555	6666 6666	3333 3333	3333 3333	3333 3333
	5555 1655	3333 3i3	5555 5555	6666 6666	6666 6666	6666 6666	6666 6666	6666 6666	6666 6666
	p damp black tones								
ST	3333 3333	5555 5555	333i 2333	3333 3333	5555 5555	6666 6666	3333 3333	3333 3333	3333 3333
	5555 1655	3333 3i3i	5555 5555	6666 6666	6666 6666	6666 6666	6666 6666	6666 6666	6666 6666
	p damp black tones								
DT	3333 3333	5555 5555	3333 3333	3333 3333	5555 5555	6666 6666	3333 3333	3333 3333	3333 3333
	5555 5555	3333 3333	5555 5555	6666 6666	6666 6666	6666 6666	6666 6666	6666 6666	6666 6666
	p damp black tones								

65 PT	5555 5555	6666 6626	5555 5552	1555 1132	5555 5552	1555 1132	3333 3513	3333 3513	3333 3513
	iiii iiiii	2222 2222	iiii i363	3333 3513	iiii i363	3333 3513	3333 3513	3333 3513	3333 3513
ST	5555 5555	6666 6623	5555 5552	1555 1132	5555 5552	1555 1132	3333 3513	3333 3513	3333 3513
	iiii iiiii	2222 2522	iiii i363	3333 3513	iiii i363	3333 3513	3333 3513	3333 3513	3333 3513
DT	5555 5555	6666 6623	5555 5555	5555 1132	5555 5555	5555 1132	3333 3513	3333 3513	3333 3513
	iiii iiiii	2222 2522	iiii i3ii	3333 3513	iiii i3ii	3333 3513	3333 3513	3333 3513	3333 3513

69 PT	6666 5i66	5555 5522	6116 i255	3333 i555	6666 6222	iiii 3i3i	3333 3336	i256 2iii	i256 2iii
	2222 6222	iiii 3i3i	3333 3336	i256 2iii	6666 5i66	5222 5522	5526 i255	3333 i555	2222 62i6
ST	6666 5i66	5222 5522	5526 i255	3333 i555	2222 62i6	3313 3i3i	3333 3336	i256 2iii	2222 62i6
	2222 62i6	3313 3i3i	3333 3336	i256 2iii	6666 5i66	5263 3352	3365 5555	3333 3333	2222 6222
DT	6666 5i66	5263 3352	3365 5555	3333 3333	2222 6222	i151 1131	15i3 3333	1111 1111	2222 6222
	2222 6222	i151 1131	15i3 3333	1111 1111	2222 6222	i151 1131	15i3 3333	1111 1111	2222 6222

73 PT	6611 3311	336i 5521	5136 6315	52i6 6132	6611 3311	336i 5521	5136 6315	52i6 6132	6611 3311
	2262 2262	55i2 3313	325i 5233	6333 5513	2262 2262	55i2 3313	325i 5233	6333 5513	2262 2262
ST	2233 1163	5522 5625	1556 25i5	52i6 6132	2233 1163	5522 5625	1556 25i5	52i6 6132	2233 1163
	6622 6252	3313 3513	3335 3663	6333 5513	6622 6252	3313 3513	3335 3663	6333 5513	6622 6252
DT	6653 555i	i555 5625	5552 2555	5555 1132	6653 555i	i555 5625	5552 2555	5555 1132	6653 555i
	2262 6662	6333 3513	3i31 3633	3333 5513	2262 6662	6333 3513	3i31 3633	3333 5513	2262 6662

1/8/22

GHOSTS #1

7

77	5555	i i 55	3336	5522	5115	5612	3362	i i 33
PT	6666	2666	555i	3 i 3 i	3333	3333	2216	2622
	simile							
ST	5555	i i 55	3333	6522	5522	5612	3362	i i 33
	6666	2661	6555	5 i 3 i	3313	3333	2216	2622
	simile							
DT	5555	i i 55	3332	6352	3365	5555	3333	3333
	6666	2666	555i	5131	1513	3333	2222	2222
	simile							
SL	.	5 6	.35	6 5	. 6	5 3	.53	.22
	mp cresc. poco a poco							
K	.	.	.	.	.	.	.	.2
G	.	.	.	.	.	.	.	.mp 2

81	6611	3311	336i	6562	1513	6631	552i	6i32
PT	2262	2262	55i2	3351	3325	i523	3633	5513
ST	2233	1163	336i	6562	5155	625i	552i	6i32
	6622	6252	55i2	3351	3333	5366	3633	5513
DT	6653	555i	i522	2262	5555	2255	5521	6i32
	2262	6662	6311	1351	33i3	1363	3633	5513
SL	. 6	1 2	.	3 1	. 61	2 3	. 5	.33
K	.	.	.	. 1	.	.	.	. 3
G	.	.	.	. 1	.	.	.	.3 mf

85	6611	3311	3i25	5522	6115	225	1262	i i 33
PT	2262	2262	56i3	3 i 3 i	3333	1333	6i16	2626
ST	2233	1163	3i22	6522	5522	555	i262	i i 33
	6622	6252	56ii	5 i 3 i	3313	i333	6i16	2626
DT	6653	555i	i662	6352	3365	55i5	2222	2233
	2262	6662	55ii	5131	25i3	3663	6666	6626
SL	. 5	3. 2	. 3	2 1	5 6	5 3	2 3	5 6
	cresc.							
K	.	.	.	mf	.	.	.	f
G	.	.	.	. 1	.	. 3	.	. 6

GHOSTS #1

9/81 PT	3366 : 6666	3611 3311	1133 3336	3522 5522
	1111 5151	2262 2262	3515 1555	1313 3313
mp ST	3333 2252	2233 1163	1366 6633	1555 2215
	5151 1131	6622 6252	5555 1525	3333 1363
mp DT	3363 3636	6653 5551	1156 2526	1165 5662
	1551 5551	2262 6662	5315 3115	3513 1513
mp SL	1313 1313	<del>6262</del> 6262	1515 1515	3131 3131
ndpd. p	<del>mf</del>	<del>p</del> mf	<del>p</del> mf	<del>p</del> mf
K	1 1 5 1	2 2 6 2	5 5 1 5	3 3 5 3
mf				
G	555 5555	666 6666	555 5555	555 5555
ndpd.	111 1111	222 2222	111 1111	333 3333
P	<del>mf</del>	<del>p</del> mf	<del>p</del> mf	<del>p</del> mf

PT	6611 3311	3366 6666	1522 5522	5566 6666
	2262 2262	1111 5151	3313 3313	1111 5151
ST	2233 1163	3333 2252	5155 2215	6333 2252
	6622 6252	5151 1131	3333 1363	5151 1131
DT	6653 5551	3363 3636	3365 5662	3363 3636
	2262 6662	1551 5551	1513 1513	1551 5551
SL	<del>6262</del> 6262	1313 1313	3131 3131	1313 1313
P	<del>mf</del>	<del>p</del> mf	<del>p</del> mf	<del>p</del> mf
K	2 2 6 2	1 1 5 1	3 3 5 3	1 1 5 1
mf				
G	666 6666	555 5555	555 5555	555 5555
	222 2222	111 1111	333 3333	111 1111
P	<del>mf</del>	<del>p</del> mf	<del>p</del> mf	<del>p</del> mf

PT	2552 6252	6362 1362	6115 5263	6213 6261
	3331 1331	1533 2511	2363 3115	3325 1123
ST	3621 3336	3325 2636	2133 3633	2526 2526
	5332 2521	1133 1153	3225 2111	3311 3311
DT	3662 2362	1333 6336	6223 6213	3633 6213
	1513 1533	2252 1115	1315 3325	2115 3325
SL	3131 3131	5333 5333	1515 1515	5333 5333
P	<del>mf</del>	<del>p</del> mf	<del>p</del> mf	<del>p</del> mf
K	1 1 5 1	3 3 5 3	5 5 1 5	3 3 5 3
mf				
G	555 5555	555 5555	555 5555	555 5555
	111 1111	111 1111	333 3333	111 1111
P	<del>mf</del>	<del>p</del> mf	<del>p</del> mf	<del>p</del> mf

12/30/81

GHOSTS #1

9

101	1552	6252	6362	1362	6115	2636	1362	6115
PT	6331	1331	1533	2511	2363	1153	2511	2363
ST	3621	3336	3325	2636	2133	3633	2526	2526
	5332	2521	1133	1153	3225	2111	3311	3311
DT	3662	2362	1333	6336	6226	6223	6213	3363
	2513	1533	2252	1115	1315	1315	3322	5211
SL	5353	533..	5555	55..	5353	533..	3131	31..
	<i>simile</i>							
K	mf 3 3	5 3	5 5	1 5	3 3	5 3	1 1	5 1
G	<u>555</u>	<u>5555</u>	<u>555</u>	<u>5555</u>	<u>555</u>	<u>5555</u>	<u>555</u>	<u>5555</u>
	<i>simile</i>	1111	.333	3333	.111	1111	.111	1111

105	5555	2636	1362	6115	2636	1362	6115	5526
PT	3333	1153	2511	2363	1153	2511	2363	3311
ST	3613	3633	2526	3613	3633	3325	2636	1355
	5325	2111	3311	5325	2111	1133	1153	2533
DT	3662	2362	1336	3336	6223	6213	3633	3662
	1513	1533	2521	1115	1315	3325	2111	1513
SL	5151	51..	5353	533..	5151	51..	5151	51..
K	5 5	3 5	1 1	5 1	5 5	3 5	3 3	5 3
G	<u>111</u>	<u>1111</u>	<u>555</u>	<u>5555</u>	<u>555</u>	<u>5555</u>	<u>555</u>	<u>5555</u>
	.555	5555	.111	1111	.333	3333	.111	1111

109	6631	5156	6633	3333	1511	3666	6662	2222
PT	5522	6612	5525	2522	2626	5125	5521	6216
ST	5136	6633	3315	1136	6315	1136	6222	2222
	6651	5525	2226	2651	5226	2652	1621	6216
DT	2223	1511	5223	1511	5223	1511	5223	1511
	6612	2626	3612	2626	3612	2626	3612	2626
SL	6222	62..	6666	66..	6222	62..	6666	66..
K	2 2	6 2	6 6	2 6	2 2	6 2	.6..	2..6
G	<u>666</u>	<u>6666</u>	<u>666</u>	<u>6666</u>	<u>666</u>	<u>6666</u>	<u>666</u>	<u>6666</u>
	.222	2222	.222	2222	.222	2222	.666	6666

GONG

12/30/81

GHOSTS #1

12

113	5552	3613	626i	i555	5263	6136	252i	6132
PT	3331	5325	ii23	6333	3115	325i	i633	5513
ST	3336	3325	2622	6361	3363	3252	252i	6132
	5521	1133	1131	1532	5211	1331	3633	5513
ST	5162	2362	1333	6333	3662	2362	1331	6236
	3513	1533	2252	1111	1513	1533	2525	1153
SL	i5i5	i5..	.5353	5353	.3i3i	3i3i	.5353	5353
K	mf 5 5	3→5	3 3	1→3	5 5	1 5	...5	.1.3
G	.555	5555	.555	5555	.iii	iii	.iii	iii
	simile 111	1111	.333	3333	.555	5555	.333	3333

117	6631	5i56	6633	315i	5666	315i	5662	2222
PT	5522	66i2	5525	2 6	i255	2266	i221	6216
ST	5i36	6633	315i	3666	315i	3666	6222	2233
	665i	5525	2266	5i55	2266	5i52	1621	6626
PT	2223	15ii	5223	15ii	5223	15i6	i262	1i33
	6612	2626	3612	2626	3612	2625	6i16	2626
SL	.6222	.62..	.6266	.626..	.6222	.62..	.6266	.626..
K	2 2	6 2	6 6	2 6	2 2	6 2	.6..	2..6
G	.666	6666	.666	6666	.666	6666	.666	6666
	.222	2222	.222	2222	.222	2222	.666	6666

121	5552	3613	626i	i555	2636	1362	6i2i	6132
PT	3331	5325	ii23	6333	1153	25ii	2633	5513
ST	3336	3325	2662	3613	3662	3613	352i	6132
	5511	1133	1511	5325	2511	5325	3655	5513
PT	5162	2252	1162	2252	1116	2225	1162	1111
	3511	1333	5511	1333	2551	1133	2513	5353
SL	.5353	5353	.5555	i5i5	.iiiii	ii	.iiiii	.i.3
K	3 3	5 3	5 5	3→5	.....	mf 5..1	.3.5	.....
G	.555	5555	.555	5555	.555	3333	.iii	iii
	.111	1111	.333	3333	.111	1111	.333	3333

12/30/81

GHOSTS #1

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125	6663	3613	626i	i555	2636	1362	6i25	5522
PT	5551	5325	i123	6333	1153	25ii	26i3	3i3i
ST	6336	3325	2662	3613	3662	3636	1362	6622
	5521	1133	1511	5325	2511	5253	25ii	5i3i
DT	1162	2252	1162	2252	1116	2352	2332	6666
	5511	1333	5511	1333	2551	1233	556i	5351
SL	i5i5	i55..	.3i3i	.33i..	.i5i5	2.3	...2	..ii
simile						mf		f
K	3 3	5 3	5 5	1 5	..5.	2.3	...2	..11
mf						mf		f
G	iii	iiii	iii	iiii	iii	5555	555	5555
simile	555	5555	.333	3333	.111	1111	.111	1111

129	5552	3613	626i	i552	6336	i135	552i	6132
PT	3331	5325	i123	6331	1555	2263	3633	5513
ST	3336	3325	2662	2555	6611	5552	552i	6132
	5521	1133	1511	3362	5523	36ii	3655	5513
DT	5162	2252	1162	2252	1162	2555	1162	1111
	3511	1333	5511	1333	5511	3633	2513	5353
SL	i5i5	i55..	.3i3i	.33..	.3i3i	..3	...2	..33
simile						mf		f
K	5 5	3 5	5 5	3 5	.5..	.6.3	...2	..33
simile						mf		f
G	iii	iiii	iii	iiii	iii	iiii	1111	iiii
	.555	5555	.111	1111	.333	3333	3333	3333
								mf

133	6631	5i56	6663	1255	2631	36ii	ii6i	6523
PT	5522	66i2	5552	236i	i522	5526	65i2	3322
ST	5i36	6633	315i	3663	1365	i522	5i6i	6526
	665i	5525	2266	5i52	2536	6313	65i2	3652
DT	2223	15ii	5223	15i5	2223	5ii6	i262	1i33
	6612	2626	3612	2663	6612	6655	6i16	2626
SL	.2226	.2226	.2226	.226..	.2222	.22..	..56	..i.2
							mf	f
K	6 6	6 6	6 6	6 6	...6	.1.2	..56	..1.2
							mf	f
G	.222	.2222	.2222	.2222	.666	.6666	.6666	.6666
	.666	.6666	.6666	.6666	.222	.2222	.2222	.2222
								mf

12/30/71

GHOSTS #1

12

PT	5552	3613	6261	1551	1555	2215	5521	6132
	3331	5325	1123	6326	3361	1363	3633	5513
ST	3336	3325	2662	3363	6662	3366	5521	6132
	5511	1133	1511	5552	5511	5551	3655	5513
DT	5162	2252	1162	2252	1111	5552	1162	1111
	3511	1333	5511	1333	5523	3663	2513	5353
SL	5151	515151	515151	.3.1	. . 61	. 2.3	. . . 5	. . 33
K <sub>mf</sub>	1 1	3 1	1 1	. 3. 1	. . 61	→ . 2. 3	. . . 5	. . 33
G	. 5 5 5	. 5 5 5 5	. 5 5 5	. 5 5 5 5	. 5 5 5 .	. i i i i	. i i i i	. i i i i
	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. 3 3 3 3	. 3 3 3 3	. 3 3 3 3
	P		mf		p		mf	

PT	6631	5156	6632	5166	3136	2551	5222	2222
	5522	6612	5523	6255	2251	6262	1621	6216
ST	5136	6631	2536	6313	6333	6511	5222	2233
	6651	5522	3651	5225	5525	3662	1621	6626
DT	2223	1515	2231	3623	3611	1116	1262	1133
	6612	2663	6122	5612	5666	6665	6116	2626
SL	6222	6222	. . . . 5	. 3. 2	. 5. 6	. 5. 3	. . 23	. 5. 6
K <sub>mf</sub>	6 6	6 6	. . . . 5	. 3. 2	. 5. 6	. 5. 2	. . 23	. 5. 6
G	. 2 2 2	. 2 2 2 2	. 2 2 2 2	. 2 2 2 .	. 6 6 6	. 6 6 6 6	. 6 6 6 6	. 6 6 6 6
	. 6 6 6	. 6 6 6 6	. 6 6 6 6	. 6 6 6 .	. 2 2 2	. 2 2 2 2	. 6 6 6 6	. 6 6 6 6
	P		mf		mp		f	

G  
O  
N  
G





# WOODSTONE

by  
Ingram Marshall

# INGRAM MARSHALL WOODSTONE

for Daniel Schmidt  
and the members of the Berkeley Gamelan

Commissioned by the National Endowment for the Arts

Berkeley Gamelan Tuning									
Pitch *	D <sup>+</sup> 40	E <sup>+</sup> 7	F <sup>+</sup> 58	G-3	G <sup>+</sup> 23	A <sup>+</sup> 40	B <sup>+</sup> 58	B <sup>+</sup> 58	C <sup>+</sup> 57
Frequency	600	660	720	780	840	900	960	1020	1080
Peleg	1	2	3	(13)	4	5	6	(17)	7
↑ ↓      ↑ ↓      ↑ ↓									
Slendro	1	2	3		5		6		
Frequency	560	640	720		840		960		
Pitch *	D <sup>+</sup> 22	E <sup>+</sup> 53	F <sup>+</sup> 58		A <sup>+</sup> 23		B <sup>+</sup> 58		

Woodstone is written specifically for the Berkeley Gamelan but can be played by any gamelan with similar instrumentation and tuning, which is modeled on the Javanese Slendro (5 note) and Peleg (7 note) systems. There should be a separate set of instruments for each mode (except bonang which is slendro only). The common tones 3 and 6 are significant as the piece modulates frequently from one mode to the other and these tones are used as pivot notes.

Two special, additional tones - 13 and 17 (numbers refer to harmonic series) - are used in Section A. As these notes may not be available in other ensembles, the section is optional and the piece may begin with the rebab solo at the bottom of page 1 (incorporating the kempul and slentem rolls). If no rebab is available, begin with Section B. Note that ⓐ and ⓑ = mode change. PS = note change only.

———— = arco

~~~~~ = rolled







C  $\text{♩} = \text{♩}$   $d = 92-96$  (S) Slendro  $\rightarrow$  (P) Pelog

lightly  
Peking 1  $\overline{6i} \overline{26} \overline{i2} \overline{6i} \overline{26} \overline{i2}$  |  $\overline{6i} \overline{26} \overline{i2} \overline{6i} \overline{26} \overline{i2}$  | / | / | / | /  
 2 *mp* tacet  
 Saron 1  $\overline{6i} \overline{i2} \overline{6i} \overline{i2} \overline{6i} \overline{i2} \overline{6i} \overline{i2}$  | / | / | / | /  
 2 *mp* tacet  
 Demung  
 Slentem  
 Gong  $\text{⑤}$  6 . . . . . 5 . . . . . 3 . . . . . 2 . . . . . 1 . . . . . 2 . . . . .  
*mf*

Peking 1  $\overline{6i} \overline{26} \overline{i2} \overline{6i} \overline{26} \overline{i2}$  (P) tacet |  $\overline{6i} \overline{16} \overline{7i} \overline{67} \overline{i6} \overline{7i}$  | / | / | /  
 2 tacet |  $\overline{67} \overline{i6} \overline{7i} \overline{67} \overline{i6} \overline{7i}$  | / | / | /  
 Saron 1  $\overline{6i} \overline{i2} \overline{6i} \overline{i2}$  (P) tacet |  $\overline{67} \overline{i6} \overline{7i} \overline{67} \overline{i6} \overline{7i}$  | / | / | /  
 2 tacet |  $\overline{67} \overline{i6} \overline{7i} \overline{67} \overline{i6} \overline{7i}$  | / | / | /  
 Demung  
 Slentem  
 Gong 3 . . . . . 5 . . . . . 6 . . . . . 5 . . . . . 3 . . . . . 2 . . . . . 1 . . . . .  
*mp*

Peking 1 tacet | / | / | / | / | / | /  
 2  $\overline{67} \overline{i6} \overline{7i} \overline{67} \overline{i6} \overline{7i}$  | / | / | / | / | / | /  
 Saron 1 tacet | / | / | / | / | / | /  
 2  $\overline{67} \overline{i6} \overline{7i} \overline{67} \overline{i6} \overline{7i}$  | / | / | / | / | / | /  
 Demung  
 Slentem  
 Gong 2 . . . . . 3 . . . . . 5 . . . . . 6 . . . . . 5 . . . . . 3 . . . . . 2 . . . . . 1 . . . . .  
 (P)  
 (G)

Peking 1 tacet | / |  $\overline{6i} \overline{26} \overline{i2} \overline{6i} \overline{26} \overline{i2}$  | / | / | /  
 2  $\overline{67} \overline{i6} \overline{7i} \overline{67} \overline{i6} \overline{7i}$  | / | tacet | / | / | /  
 Saron 1 tacet | / |  $\overline{6i} \overline{i2} \overline{6i} \overline{i2} \overline{6i} \overline{i2} \overline{6i} \overline{i2}$  | / | / | /  
 2  $\overline{67} \overline{i6} \overline{7i} \overline{67} \overline{i6} \overline{7i}$  | / | tacet | / | / | /  
 Demung  
 Slentem  
 Gong 2 . . . . . 3 . . . . . 5 . . . . . 6 . . . . . 5 . . . . . 3 . . . . . 2 . . . . .  
 (S)  
 (G)

Peking 1  $\overline{6i} \overline{26} \overline{i2} \overline{6i} \overline{26} \overline{i2}$  | / | / |  $\overline{6i} \overline{36} \overline{i3} \overline{6i} \overline{36} \overline{i3}$  | / | / | /  
 2 tacet | / | / |  $\overline{6i} \overline{36} \overline{i3} \overline{6i} \overline{36} \overline{i3}$  | / | / | /  
 Saron 1  $\overline{6i} \overline{i2} \overline{6i} \overline{i2}$  | / | / |  $\overline{6i} \overline{i3} \overline{6i} \overline{i3} \overline{6i} \overline{i3} \overline{6i} \overline{i3}$  | / | / | /  
 2 tacet | / | / | / | / | / | /  
 Demung  
 Slentem  
 Gong 1 . . . . . 2 . . . . . 3 . . . . . 5 . . . . . 6 . . . . . 5 . . . . . 4 . . . . .  
 (G)

\* Peking 1 and 2 use sticks until page 5, system two, where indicated. Quarter inch dawl works well.







|          |                               |                               |                               |                               |                               |                               |
|----------|-------------------------------|-------------------------------|-------------------------------|-------------------------------|-------------------------------|-------------------------------|
| Peking 1 | 6̣1̣ 3̣6̣ 1̣3̣ 6̣1̣ 3̣6̣ 1̣3̣ | 6̣1̣ 2̣6̣ 1̣2̣ 6̣1̣ 2̣6̣ 1̣2̣ | 6̣1̣ 3̣6̣ 1̣3̣ 6̣1̣ 3̣6̣ 1̣3̣ | 6̣1̣ 2̣6̣ 1̣2̣ 1̣2̣ 3̣1̣ 2̣3̣ | 6̣1̣ 2̣6̣ 1̣2̣ 6̣1̣ 2̣6̣ 1̣2̣ | 6̣1̣ 2̣6̣ 1̣2̣ 6̣1̣ 2̣6̣ 1̣2̣ |
| 2        | 6̣1̣ 3̣6̣ 1̣3̣ 6̣1̣ 3̣6̣ 1̣3̣ | 6̣1̣ 2̣6̣ 1̣2̣ 6̣1̣ 2̣6̣ 1̣2̣ | 6̣1̣ 3̣6̣ 1̣3̣ 6̣1̣ 3̣6̣ 1̣3̣ | 6̣1̣ 2̣6̣ 1̣2̣ 1̣2̣ 3̣1̣ 2̣3̣ | 6̣1̣ 2̣6̣ 1̣2̣ 6̣1̣ 2̣6̣ 1̣2̣ | 6̣1̣ 2̣6̣ 1̣2̣ 6̣1̣ 2̣6̣ 1̣2̣ |
| Saron 1  | 1̣ 3̣ 6̣ 1̣ 6̣ 1̣             | 3̣ 6̣ 1̣ 2̣ 6̣ 1̣             | 6̣ 1̣ 3̣ 6̣ 1̣ 3̣             | 6̣ 1̣ 2̣ 1̣ 2̣ 3̣             | 6̣ 1̣ 2̣ 6̣ 1̣ 2̣             | 6̣ 1̣ 2̣ 6̣ 1̣ 2̣             |
| 2        | 6̣ 1̣ 3̣ 6̣ 1̣ 3̣             | 6̣ 1̣ 2̣ 6̣ 1̣ 2̣             | 6̣ 1̣ 3̣ 6̣ 1̣ 3̣             | 6̣ 1̣ 2̣ 1̣ 2̣ 3̣             | 6̣ 1̣ 2̣ 6̣ 1̣ 2̣             | 6̣ 1̣ 2̣ 6̣ 1̣ 2̣             |
| Demung   | 2 . . . . .                   | 1 . . . . .                   | 2 . . . . .                   | 3 . . 5 . .                   | 6 . . . . .                   | 6 . . . . .                   |
| Slentem  | . . . 3 . . .                 | . . . 2 . . .                 | . . . 1 . . .                 | . . . 6 . . .                 | . . . . .                     | . . . . .                     |
| Kempul   | 2 . . . . .                   | 1 . . . . .                   | 2 . . . . .                   | 3 . . . . .                   | 6 . . . . .                   | 6 . . . . .                   |
| Gong     | 2 . . . . .                   | 1 . . . . .                   | 2 . . . . .                   | 3 . . . . .                   | 6 . . . . .                   | 6 . . . . .                   |

|          |                               |                   |   |                               |                     |
|----------|-------------------------------|-------------------|---|-------------------------------|---------------------|
| Bonang   |                               |                   |   | 3̣. 3̣. 3̣. 3̣. 3̣.           | 3̣. 3̣. 3̣. 3̣. 3̣. |
| Peking 1 | 5̣7̣ 1̣5̣ 7̣1̣ 5̣7̣ 1̣5̣ 7̣1̣ | /                 | / | 5̣7̣ 1̣5̣ 7̣1̣ 5̣7̣ 1̣5̣ 7̣1̣ | /                   |
| 2        | 6̣1̣ 2̣6̣ 1̣2̣ 6̣1̣ 2̣6̣ 1̣2̣ | /                 | / | /                             | /                   |
| Saron 1  | 6̣ 1̣ 2̣ 6̣ 1̣ 2̣             | 5̣ 7̣ 1̣ 5̣ 7̣ 1̣ | / | 5̣ 7̣ 1̣ 5̣ 7̣ 1̣             | 2̣ 5̣ 7̣ 1̣ 2̣      |
| 2        | 6̣ 1̣ 2̣ 6̣ 1̣ 2̣             | 6̣ 1̣ 2̣ 6̣ 1̣ 2̣ | / | /                             | /                   |
| Demung   | tacet                         |                   |   |                               |                     |
| Slentem  | tacet                         |                   |   |                               |                     |
| Kempul   | tacet                         |                   |   |                               |                     |
| Gong     | tacet                         |                   |   |                               |                     |

|          |                            |                |                            |                |                |                     |
|----------|----------------------------|----------------|----------------------------|----------------|----------------|---------------------|
| Bonang   | 3̣ 6̣ 3̣ 6̣ 3̣ 6̣ 3̣ 6̣    | /              | 6̣ 3̣ 6̣ 3̣ 6̣ 3̣ 6̣ 3̣    | /              | /              | 3̣. 3̣. 3̣. 3̣. 3̣. |
| Peking 1 | 3̣ 3̣ 3̣ 3̣ 3̣ 3̣ 3̣ 3̣    | /              | 6̣ 7̣ 1̣ 6̣ 7̣ 1̣ 6̣ 7̣ 1̣ | /              | /              | 3̣. 3̣. 3̣. 3̣.     |
| 2        | 6̣ 1̣ 2̣ 6̣ 1̣ 2̣ 6̣ 1̣ 2̣ | /              | 6̣ 7̣ 1̣ 6̣ 7̣ 1̣ 6̣ 7̣ 1̣ | /              | /              | dim.                |
| Saron 1  | 3̣ 3̣ 3̣ 3̣ 3̣ 3̣          | /              | 6̣ 7̣ 1̣ 6̣ 7̣ 1̣          | /              | /              | 5̣ 7̣ 1̣ 5̣ 7̣ 1̣   |
| 2        | 6̣ 1̣ 2̣ 6̣ 1̣ 2̣          | /              | 6̣ 7̣ 1̣ 6̣ 7̣ 1̣          | /              | /              | dim.                |
| Demung   | 3̣ . 3̣ . 3̣ .             | 3̣ . 3̣ . 3̣ . | 3̣ . 3̣ . 3̣ .             | 3̣ . 3̣ . 3̣ . | 3̣ . 3̣ . 3̣ . | 3̣ . 3̣ . 3̣ .      |
| Slentem  | 6̣ . 1̣ . 2̣ .             | 6̣ . 1̣ . 2̣ . | 6̣ . 7̣ . 1̣ .             | 6̣ . 7̣ . 1̣ . | 6̣ . 7̣ . 1̣ . | 6̣ . 1̣ . 2̣ .      |
| Kempul   | 3̣ . . . 6̣ .              | . . . 3̣ . . . | 6̣ . . . 3̣ .              | . . . 6̣ . . . | 3̣ . . . . .   | tacet               |
| Gong     | 6̣ . . . . .               | 6̣ . . . . .   | 6̣ . . . . .               | 6̣ . . . . .   | 6̣ . . . . .   | tacet               |

|          |                            |                            |                                |                   |                   |  |
|----------|----------------------------|----------------------------|--------------------------------|-------------------|-------------------|--|
| Bonang   | 3̣. 3̣. 3̣. 3̣.            | tacet                      | X3<br>f - grad. cresc. --- fff |                   |                   |  |
| Peking 1 | 3̣ 3̣ 3̣ 3̣ 3̣ 3̣ 3̣ 3̣    | 6̣ 1̣ 2̣ 6̣ 1̣ 2̣ 6̣ 1̣ 2̣ | 6̣ 1̣ 2̣ 6̣ 1̣ 2̣ 6̣ 1̣ 2̣     | 6̣ 1̣ 2̣ 1̣ 2̣ 3̣ | 6̣ 1̣ 2̣ 1̣ 2̣ 3̣ |  |
| 2        | 6̣ 1̣ 2̣ 6̣ 1̣ 2̣ 6̣ 1̣ 2̣ | 6̣ 1̣ 2̣ 6̣ 1̣ 2̣ 6̣ 1̣ 2̣ | . . . . .                      | 6̣ 4̣ 5̣ 3̣ 6̣ 4̣ | 5̣ 3̣ 6̣ 4̣ 5̣ 3̣ |  |
| Saron 1  | 3̣ 3̣ 3̣ 3̣ 3̣ 3̣          | 6̣ 1̣ 2̣ 6̣ 1̣ 2̣          | 6̣ 1̣ 2̣ 6̣ 1̣ 2̣              | 6̣ 1̣ 2̣ 1̣ 2̣ 3̣ | 6̣ 1̣ 2̣ 1̣ 2̣ 3̣ |  |
| 2        | 6̣ 1̣ 2̣ 6̣ 1̣ 2̣          | 6̣ 1̣ 2̣ 6̣ 1̣ 2̣          | . . . . .                      | 6̣ 4̣ 5̣ 3̣ 6̣ 4̣ | 5̣ 3̣ 6̣ 4̣ 5̣ 3̣ |  |
| Demung   | 3̣ . . . . .               | 3̣ . . 5̣ . .              | 6̣ . . . . .                   | 6̣ 1̣ 2̣ 1̣ 2̣ 3̣ | 6̣ 1̣ 2̣ 1̣ 2̣ 3̣ |  |
| Slentem  | 6̣ . . . . .               | 3̣ . . 5̣ . .              | 6̣ . . . . .                   | 6̣ 4̣ 5̣ 3̣ 6̣ 4̣ | 5̣ 3̣ 6̣ 4̣ 5̣ 3̣ |  |

Peking I should sound out

|          |              |              |              |              |                 |              |          |
|----------|--------------|--------------|--------------|--------------|-----------------|--------------|----------|
| Peking 1 | 3 3 3 2 1 3  | 6 1 3 3 3 2  | 1 3 6 1 3 3  | 3 2 1 3 6 1  | 3 3 3 2 1 3     | 6 1 3 3 3 2  | 3 3 3 2  |
| 2        | .6.4.5.3.6.4 | .5.3.6.4.5.3 | .6.4.5.3.6.4 | .5.3.6.4.5.3 | .6.4.5.3.6.4    | .5.3.6.4.5.3 | .6.4.5.3 |
| Saron 1  | 6 1 2 1 2 3  | 3 3 3 2 1 3  | 6 1 3 3 3 2  | 1 3 6 1 3 3  | 3 2 1 3         | 6 1 3 3      | 3 2 1 3  |
| 2        | .6.4.5.3.6.4 | .5.3.6.4.5.3 | .6.4.5.3.6.4 | .5.3.6.4.5.3 | .6.4.5.3.6.4    | .5.3.6.4.5.3 | .6.4.5.3 |
| Demung   | 6 1 2 1 2 3  | 6 1 2 1 2 3  | 6 1 2 1 2 3  | 6 1 2 1 2 3  | 3 . 3 . 3 . 1 . | 7 . 3 .      |          |
| Slentem  | .6.4.5.3.6.4 | .5.3.6.4.5.3 | .6.4.5.3.6.4 | .5.3.6.4.5.3 | .6.4.5.3.6.4    | .5.3.6.4.5.3 | .6.4.5.3 |

|          |          |          |          |          |          |          |                 |
|----------|----------|----------|----------|----------|----------|----------|-----------------|
| Peking 1 | i 3 6 i  | 3 3 3 2  | i 3 6 i  | tacet    |          |          |                 |
| 2        | tacet    |          |          |          |          |          |                 |
| Saron 1  | 6 1 3 3  | 3 2 1 3  | 6 1 3 3  | 3 2 1 3  | 6 1 3 3  | 3 2 1 3  | 6 1 3 3 3 i 7 3 |
| 2        | .6.4.5.3 | .6.4.5.3 | .6.4.5.3 | .6.4.5.3 | .6.4.5.3 | .6.4.5.3 | .6.4.5.3        |
| Demung   | 6 . i .  | 3 3 3 i  | 7 3 6 i  | 3 3 3 i  | 7 3 6 i  | 7 3 6 i  | 7 3 6 i 7 3 6 i |
| Slentem  | .6.4.5.3 | .6.4.5.3 | .6.4.5.3 | .6.4.5.3 | .6.4.5.3 | .6.4.5.3 | .6.4.5.3        |

|          |           |                 |                 |                 |                 |                 |                 |                 |
|----------|-----------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|
| Peking 1 | . . 3 3   | 3 3 3 3 i i 7 7 | 3 3 6 6 i i 3 3 | 3 3 3 3 i i 7 7 | 3 3 6 6 i i 7 7 | 3 3 6 6 i i 7 7 | 3 3 6 6 i i 7 7 | 3 5 6 6 i i 7 7 |
| 2        | tacet     |                 |                 |                 |                 |                 |                 |                 |
| Saron 1  | 6 1 3 3   | 3 i 7 3         | 6 i 7 3         | 6 i 7 3 5       | 6 i 7 3 5       | 6 i 7 3 5       | 6 i 7 3 5       | 6 i 7 3 5       |
| 2        | .6.4.5.3  | .6.4.5.3        | .6.4.5.3        | .6.4.5.3        | .6.4.5.3        | .6.4.5.3        | .6.4.5.3        | .6.4.5.3        |
| Demung   | 7 3 5 6 i | 7 3 5 6 i       | 7 3 5 6 i       | 7 3 5 6 i       | 7 3 5 6 7 i     | 7 3 5 6 7 i     | 7 3 5 6 7 i     | 7 3 5 6 7 i     |
| Slentem  | .6.4.5.3  | .6.4.5.3        | .6.4.5.3        | .6.4.5.3        | .6.4.5.3        | .6.4.5.3        | .6.4.5.3        | .6.4.5.3        |

|          |                 |                 |                 |                 |                 |                 |               |
|----------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|---------------|
| Peking 1 | 3 5 6 6 i i 7 7 | 3 5 6 6 i i 7 7 | 3 5 6 7 i i 7 7 | 3 5 6 7 i i 7 7 | 3 5 6 7 i 2 7 7 | 3 5 6 7 i 2 7 7 | 3 5 6 7 i 2 2 |
| 2        | . . . .         | . 2 . 7 . 5 . 2 | . 7 . 5 . .     | . 2 . 7 . 5 . 2 | . 7 . 5 . .     | . 2 . 7 . 5 . 2 | . 7 . 5 . .   |
| Saron 1  | 6 7 i 7 3 5     | 6 7 i 7 3 5     | 6 7 i 7 3 5     | 6 7 i 7 3 5     | 6 7 i 2 . .     | . . . .         | . . . .       |
| 2        | .6.4.5.3        | . 2 2 . .       | .6.4.5.3        | . 2 2 . .       | .6.4.5.3        | . 2 2 . .       | . . . .       |
| Demung   | 7 3 5 6 7 i 2   | 7 3 5 6 7 i 2   | 7 3 5 6 7 i 2   | . . . .         | . . . .         | . . . .         | . . . .       |
| Slentem  | .6.4.5.3        | . 2 2 . .       | .6.4.5.3        | . 2 2 . .       | . . . .         | . . . .         | . . . .       |





a little faster  $\text{♩} = 96-112$

|          |     |           |         |     |         |     |         |     |                   |
|----------|-----|-----------|---------|-----|---------|-----|---------|-----|-------------------|
| Demung I | ... | mp (echo) | 7 6 5 3 | ... | 7 6 5 2 | ... | 7 6 5 1 | ... | 7 6 5 4           |
| 2        | ... | mf        | 7 6 5 3 | ... | 7 6 5 2 | ... | 7 6 5 1 | ... | 7 6 5 SI          |
| Slentem  | ... | mp (echo) | 7 6 5 3 | ... | 7 6 5 2 | ... | 7 6 5 1 | ... | 7 6 5 4 . 4 . SI  |
| Kempul   | mf  |           | 7 6 5 3 |     | 7 6 5 2 |     | 7 6 5 1 |     | 7 6 5 SI SI . 2 . |

|          |     |    |         |     |         |     |         |     |                     |
|----------|-----|----|---------|-----|---------|-----|---------|-----|---------------------|
| Saron I  | ... | mp | 7 6 5 3 | ... | 7 6 5 2 | ... | 7 6 5 1 | ... | 7 6 5 4             |
| 2        | ... | mf | 7 6 5 3 | ... | 7 6 5 2 | ... | 7 6 5 1 | ... | 7 6 5 SI            |
| Demung I | ... | mp | 7 6 5 3 | ... | 7 6 5 2 | ... | 7 6 5 1 | ... | 7 6 5 SI . 4 . SI   |
| 2        | mf  |    | 7 6 5 3 | ... | 7 6 5 2 | ... | 7 6 5 1 | ... | 7 6 5 SI . SI . 2 . |
| Slentem  | ... |    | 3       | ... | 2       | ... | 1       | ... | SI . 2 4 .          |
| Kempul   | 4   |    |         | ... |         | ... |         | ... | SI . . .            |

*l.v. throughout*

|          |       |  |           |     |         |     |                      |     |                      |
|----------|-------|--|-----------|-----|---------|-----|----------------------|-----|----------------------|
| Bonang   | tacet |  |           |     |         |     |                      |     |                      |
| Peking I | f     |  | 7 6 5 3   | ... | 7 6 5 2 | ... | 7 6 5 1              | ... | 7 6 5 SI             |
| 2        | f     |  | 2 1 7 5   | ... | 2 1 7 5 | ... | 2 1 7 <sup>*</sup> 3 | ... | 2 1 7 <sup>*</sup> 2 |
| Saron I  | f     |  | 7 6 5 3   | ... | 7 6 5 2 | ... | 7 6 5 1              | ... | 7 6 5 SI             |
| 2        | f     |  | 7 6 5 3   | ... | 7 6 5 2 | ... | 7 6 5 1              | ... | 7 6 5 SI             |
| Demung I | f     |  | 2 1 7 5   | ... | 2 1 7 5 | ... | 2 1 7 3              | ... | 2 1 7 2              |
| 2        | f     |  | 4 7 6 5 3 | ... | 7 6 5 2 | ... | 7 6 5 1              | ... | 7 6 5 SI             |
| Slentem  |       |  | 3         | ... | 2       | ... | 1                    | ... | SI                   |
| Kempul   | 4     |  | 3         | ... | 2       | ... | 1                    | ... | SI                   |
| Gong     | tacet |  |           |     |         |     |                      |     |                      |

\* play on saron

|          |           |           |           |           |           |           |           |           |
|----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
| Bonang   | 3 3 3 3 3 | 3 3 3 3 3 | 3 3 3 3 3 | 3 3 3 3 3 | 3 3 3 3 3 | 3 3 3 3 3 | 3 3 3 3 3 | 3 3 3 3 3 |
| Peking 1 | 7 6 5 3   | 7 6 5 2   | 7 6 5 1   | 7 6 5 1   | 7 6 5 1   | 7 6 5 1   | 7 6 5 1   | 7 6 5 1   |
| 2        | 2 1 7 5   | 2 1 7 5   | 2 1 7 3   | 2 1 7 3   | 2 1 7 3   | 2 1 7 3   | 2 1 7 3   | 2 1 7 3   |
| Saron 1  | 7 6 5 3   | 7 6 5 2   | 7 6 5 1   | 7 6 5 1   | 7 6 5 1   | 7 6 5 1   | 7 6 5 1   | 7 6 5 1   |
| 2        | 7 6 5 3   | 7 6 5 2   | 7 6 5 1   | 7 6 5 1   | 7 6 5 1   | 7 6 5 1   | 7 6 5 1   | 7 6 5 1   |
| Demung 1 | 2 1 7 5   | 2 1 7 5   | 2 1 7 3   | 2 1 7 3   | 2 1 7 3   | 2 1 7 3   | 2 1 7 3   | 2 1 7 3   |
| 2        | 7 6 5 3   | 7 6 5 2   | 7 6 5 1   | 7 6 5 1   | 7 6 5 1   | 7 6 5 1   | 7 6 5 1   | 7 6 5 1   |
| Slentem  | 2 1 7 5   | 2 1 7 5   | 2 1 7 3   | 2 1 7 3   | 2 1 7 3   | 2 1 7 3   | 2 1 7 3   | 2 1 7 3   |
| Kempul   | 7 6 5     | 7 6 5     | 7 6 5     | 7 6 5     | 7 6 5     | 7 6 5     | 7 6 5     | 7 6 5     |
| Gong     | ③         | ②         | ①         | ①         | ①         | ①         | ①         | ①         |

a little faster

|          |          |         |         |   |   |  |  |  |
|----------|----------|---------|---------|---|---|--|--|--|
| Bonang   | 1 5      | tacet   |         |   |   |  |  |  |
| Peking 1 | 7 6 5 si | 7 6 5 4 | 7 6 5 2 | 3 | 7 |  |  |  |
| 2        | 2 1 7 2  | 2 1 7 4 | 2 1 7 2 | 3 |   |  |  |  |
| Saron 1  | 7 6 5 si | 7 6 5 4 | 7 6 5 2 | 3 |   |  |  |  |
| 2        | 7 6 5 2  | 7 6 5 2 | 3       |   |   |  |  |  |
| Demung 1 | 2 1 7 5  | 2 1 7 2 | 3       |   |   |  |  |  |
| 2        | 7 6 5 si | 7 6 5 3 | 3       |   |   |  |  |  |
| Slentem  | 3        | si      | 3       | 3 |   |  |  |  |
| Kempul   | 3        | 5       | 3       | 3 | 3 |  |  |  |
| Gong     | ⑤        | ④       | ③       |   |   |  |  |  |

\* play on saron

Accelerando → ♩ = 112-120

|          |         |         |         |         |         |         |         |         |
|----------|---------|---------|---------|---------|---------|---------|---------|---------|
| Peking 1 | 7 3 6 i | 3 3 3 i | 7 3 6 i | 7 3 6 i | 7 3 6 i | 7 3 6 i | 7 3 6 i | 7 3 6 i |
| 2        | ...     | ...     | 3 3 3 i | 7 3 6 i | 7 3 6 i | 7 3 6 i | 7 3 6 i | 7 3 6 i |
| Saron 1  | ...     | ...     | ...     | ...     | ...     | ...     | 3 3 3 i | 7 3 6 i |
| 2        | ...     | ...     | ...     | ...     | ...     | ...     | 3 3 3 i | 7 3 6 i |

|          |         |         |           |         |           |         |           |         |
|----------|---------|---------|-----------|---------|-----------|---------|-----------|---------|
| Peking 1 | 7 3 6 i | 7 3 6 i | 7 3 6 i   | 7 3 6 i | 7 3 6 i   | 7 3 6 i | 7 3 6 i   | 7 3 6 i |
| 2        | i 7 3 6 | 6 i 7 3 | 6 i 7 3   | 6 i 7 3 | 6 i 7 3   | 6 i 7 3 | 6 i 7 3   | 6 i 7 3 |
| Saron 1  | 3 3 3 i | 7 3 6 . | 7 i 7 3 6 | 7 3 6 . | 7 i 7 3 6 | 7 3 6 . | 7 i 7 3 6 | 7 3 6 . |
| 2        | 3 3 3 i | 7 3 6 i | 3 3 3 i   | 7 3 6 i | 3 3 3 i   | 7 3 6 . | 3 3 3 i   | 7 3 6 i |

|          |           |         |           |         |                 |                 |               |         |
|----------|-----------|---------|-----------|---------|-----------------|-----------------|---------------|---------|
| Peking 1 | 7 3 6 i   | 7 3 6 i | 7 3 6 i   | 7 3 6 i | 7 3 6 i         | 7 3 6 i         | 7 3 6 i       | 7 3 6 i |
| 2        | 6 i 7 3   | 6 i 7 3 | 6 i 7 3   | 6 i 7 3 | 6 i 7 3         | 6 i 7 3         | 6 i 7 3       | 6 i 7 3 |
| Saron 1  | 7 i 7 3 6 | 7 3 6 . | 7 i 7 3 6 | 7 3 6 . | 7 i 7 3 6       | 7 3 6 .         | 7 i 7 3 6     | 7 3 6 . |
| 2        | 3 3 3 i   | 7 3 6 . | 3 3 3 i   | 7 3 6 i | 3 3 3 i         | 7 3 6 7 i       | 7 3 6 7 3 6 . | 7 i     |
| Demung   | ...       | ...     | ...       | ...     | 3 . 3 . 3 . . i | 7 . 3 . 6 . i . | ...           | ...     |
| Slentem  | ...       | ...     | ...       | ...     | 3 . 3 . 3 . . i | 7 . 3 . 6 . i . | ...           | ...     |

|          |                 |                   |                                 |                   |                   |                   |                   |         |
|----------|-----------------|-------------------|---------------------------------|-------------------|-------------------|-------------------|-------------------|---------|
| Peking 1 | 7 3 6 i         | 7 3 6 i           | 7 3 6 i                         | 7 3 6 i           | 7 3 6 i           | 7 3 6 i           | 7 3 6 i           | 7 3 6 i |
| 2        | 7 3 6 i         | 7 3 6 i           | 7 3 6 i                         | 7 3 6 i           | 7 3 6 i           | 7 3 6 i           | 7 3 6 i           | 7 3 6 i |
| Saron 1  | 7 i 7 3 6       | 7 3 6 .           | 7 i 7 3 6                       | 7 3 6 .           | 7 i 7 3 6         | 7 3 6 .           | 7 i 7 3 6         | 7 3 6 . |
| 2        | 7 3 6 7 3 6 .   | 7 i 7 3 6 7 3 6 . | 7 i 7 3 6 7 3 6 .               | 7 i 7 3 6 7 3 6 . | 7 i 7 3 6 7 3 6 . | 7 i 7 3 6 7 3 6 . | 7 i 7 3 6 7 3 6 . | 7 i     |
| Demung   | 3 . 3 . 3 . . i | 7 . 3 . 6 . . .   | 7 i 7 . 3 . 6 . 7 . 3 . 6 . . . | ...               | ...               | ...               | ...               | ...     |
| Slentem  | 3 . 3 . 3 . . i | 7 . 3 . 6 . . .   | 3 . 3 . 3 . . i                 | 7 . 3 . 6 . i .   | ...               | ...               | ...               | ...     |

Peking 1 | 7 3 6̄ 1̄ | 7 3 6̄ 1̄ | 7 3 6̄ 1̄ | 7 3 6̄ 1̄ | 7 3 6̄ 1̄ | 7 3 6̄ 1̄ | 7 3 6̄ 1̄ | 7 3 6̄ 1̄ | tacet

2 | 1̄ 7 3 6̄ | 1̄ 7 3 6̄ | 1̄ 7 3 6̄ | 1̄ 7 3 6̄ | 1̄ 7 3 6̄ | 1̄ 7 3 6̄ | 1̄ 7 3 6̄ | 1̄ 7 3 6̄ | tacet

Saron 1 | 7̄ 1̄ 7 3 6 | 7 3 6 . | 7̄ 1̄ 7 3 6 | 7 3 6 . | 7̄ 1̄ 7 3 6 | 7 3 6 . | 7̄ 1̄ 7 3 6 | 7 3 6 . |

2 | 7 3 6 7 | 3 6 . 7̄ 1̄ | 7 3 6 7 | 3 6 . 7̄ 1̄ | 7 3 6 7 | 3 6 . 7̄ 1̄ | 7 3 6 7 | 3 6 . 7̄ 1̄ |

Demung | 7 1̄ 7 . | 3 . 6 . | 7 . 3 . | 6 . . . | 7 1̄ 7 . | 3 . 6 . | 7 . 3 . | 6 . . . |

Slentem | 3 . 3̄ . | 3̄ . . | 1̄ 7 . | 3 . 6 . | 7 1̄ 7 . | 3 . 6 . | 7 . 3 . | 6 . . . | 7 1̄

Kempul | tacet | | | | | 3 . . . | 3 . . . |

Gong | tacet | | | | | ③ . . . | . . . . . |

Saron 1 | 7̄ 1̄ 7 3 6 | 7 3 6 . | 7̄ 1̄ 7 3 6 | 7 3 6 . | tacet | | | |

2 | 7 3 6 7 | 3 6 . 7̄ 1̄ | 7 3 6 7 | 3 6 . 7̄ 1̄ | 7 3 6 7 | 3 6 . . . | tacet |

Demung | 7 1̄ 7 . | 3 . 6 . | 7 . 3 . | 6 . . . | 7 1̄ 7 . | 3 . 6 . | 7 . 3 . | 6 . . . | tacet

Slentem | 7 . 3 . | 6 . 7 . | 3 . 6 . . . | 7 1̄ 7 . | 3 . 6 . | 7 . 3 . | 6 . . . | 7 1̄

Kempul | . . 1̄ . | 7 . . . | . . . . . | 6 . . . | 1̄ . . . | . . . . . | 3 . . . | 3 . . . |

Gong | . . . . . | . . . . . | ③ . . . | . . . . . | ③ . . . | . . . . . | . . . . . | . . . . . |

Rebab | tacet | | | | |

Slentem | 7 . 3 . | 6 . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . |

Kempul | . . 1̄ . | 7 . . . | . . . . . | 6 . . . | 6 . . . | . . . . . | . . . . . |

Gong | . . . . . | . . . . . | ③ . . . | ⑥ . . . | . . . . . | ③ . . . | ③ . . . | ⑤ 2 . . . |

Arco 52 . . . | 52 . . . | 52 . . . | 7 . . . |

Arco 52 . . . | 52 . . . | 52 . . . | 7 . . . |

Rebab | Sl | 6 | 5 |

Slentem | Sl | 6 | 5 |

Kempul | Sl | 6 | 5 |

Gong | ⑦ . . . | ⑤ 1̄ . . . | ⑥ . . . | ⑤ . . . |

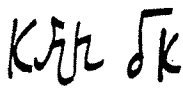
San Francisco  
May 17, 1982



**אל השא (AL HET)**  
(for the peoples of Nicaragua)

by  
Larry Polansky





## Al het (for the people of Nicaragua)

### Introduction and performance notes

for Jody Diamond and Gino Forlin

*Al het* is scored for two performers, singer and percussionist. The singer (male or female voice) also claps or plays some simple non-pitched percussion. The percussionist plays Central Javanese style pelog gambang and slendro gender. It is possible, though exceedingly difficult, for the piece to be played by one player, who could sing, play, and perform the non-pitched percussion part with their feet (in the style of a dalang!).

The two instruments used are a pelog barang gambang (2, 3, 5, 6, 7) and a slendro gender (1, 2, 3, 5, 6) with tumbuk 6 (denoted as pitch "B" in the score). The particular tuning of the two instruments is not specified — any two that match the above criteria may be used.

The notation is illustrated in the modal chart at the end of the score, but briefly it is:

|          |   |                |                |   |   |             |
|----------|---|----------------|----------------|---|---|-------------|
| Gambang: | E | F              | G              | B | C | (2,3,5,6,7) |
| Gender:  | D | E <sup>^</sup> | F <sup>#</sup> | A | B | (1,2,3,5,6) |

Both B's should be the same pitch, but there is no other requirement about the intervallic sizes or relationships of the tunings. Any slendro/pelog pair may be used. For example, even though the score uses the conventional order:

A — B — C — D — E — E<sup>^</sup> — F — F<sup>#</sup> — G

The pitch of E<sup>^</sup> may or may not be higher than E, F<sup>#</sup> than F, G than F<sup>#</sup>, and so on. In fact, in the premier performances, using Javanese style instruments from Gamelan Si Darius and Si Madeleine (built by Lou Harrison and Bill Colvig for Mills College), the slendro A(S5) was considerably lower than the pelog G (P5) (in many Central Javanese style tunings this will be case). The singer's pitches should be the same as those of the instruments used, and as such, the direction of many of the melodies may be altered (up or down) by the choice of instruments!

Accents should occur only at the beginning of measures, and where indicated. Accented rests are implied accents, and are used to *emphasize* the unaccented following beat.

Ornamentation is free for the singer throughout, even though the difficulty of the work is such that elaborate ornamentation may be precluded. Ornamentation should be in a musical style comfortable for the singer, and may be derived from any musical culture (or hybrid musical culture). When possible, consideration should be given to the pitch mode indicated at the beginning of each measure. These are described in detail in the chart following the score. The "larger" modes (S3, P7, P5, S1, etc. for sections I-IV) are given in this chart, with their subordinate modes of 2, 3, 5, 7, 8, and 9 pitches. In ornamentation, these modes may be adhered to or enlarged upon, but should be taken as a jumping off point. Likely places for trills and other ornaments are indicated in the vocal part by ~.

Mallets for the percussion part should be selected which sound equally well on the gender and gambang, or more than two mallets may be used. A suggested setup is to place the gender between the player and the gambang, and raise the gambang. In the first performance, Gino Forlin built a small wooden stand to raise the gambang so that its keys were approximately the same height as the gender. Damping on the gender should be used throughout (wherever possible!), except where a tie indicates "let ring". The notation + above a note indicates that the pitch should be deadened, or damped as quickly as possible — sooner than the usual damping at the time of the next pitch. Unusual damping techniques may be required for this

piece, such as the use of other parts of the hand and arm than are conventionally used with Central Javanese gender playing.

The singer and percussionist might find it helpful to pencil in some version of the Javanese pitch numbers for the pitches in their parts (e.g., E = S2; G = P5, etc.). These have been left out of this edition since they would make the score quite crowded.

The 8th note pulse for the piece should be as fast as possible. Slight rubati may be taken at selected points.

The text is written in Spanish by the composer. In general, an English translation should not be included in the program notes, but the text might be.

*"Por no escuchar las voces, a los spiritos del futuro, las  
echas del cambio.*

*Por el vivir aqui que no permite el vivir alla.*

*Por jugar en el mar en vez de mirar a las estrellas.*

*Por no manejar los barcos, del cielo, como Ustedes., con las  
musica y la poetica."*

My appreciation goes to John Chalmers and Lou Harrison for stimulating my interest in expanded modal approaches to melody, especially in Javanese music. This score was copied by Jarrad Powell, and edited with the assistance of Jody Diamond and Gino Forlin.

Larry Polansky  
(Revised, Oakland, 1990)

J H SK  
(al Het)

for the people of Nicaragua

Voice and gander/rambuna  
(one player)

for Judy Diamond and Gino Forlin

Larry Polansky  
(1986)

As fast as possible, mostly loud

I. (♩) (♩ = at least 210)

Voice

Por no es — cu —

Gambang

Gender

II. (♩)

Vce.

Gb.

Gd.

— char las vo — ces a los spi — ri — tos del fu — tu — o

III. (♩)

Vce.

Gb.

Gd.

las e — chas de cam — bi — o.

2.

IV.(S1)

Vce. *Por el vi-vir a-qui que no per-mi-te el vi-vir a-lla*

Gb.

Gd.

*ossia 3*

*ossia 3*

Vce. *por ju-gar*

Gb.

Gd.

VI.(S2)

Vce. *en el mar en vez de*

Gb.

Gd.

*ornament freely*

*ossia (3) (3)*

*or or some thing in between*

3.

(ad libornament)

VII. (Sf)

mi-rar a las es-tre-las

This section features a vocal line with a melodic line and a piano accompaniment. The piano part includes a trill in the Gb part and a triplet in the Gd part. The vocal line has a long note with a trill-like ornamentation at the end.

VIII. (Pz)

Por no man-e-jar las bar-ras

evenly

This section features a vocal line with a melodic line and a piano accompaniment. The piano part includes a trill in the Gb part and a triplet in the Gd part. The vocal line has a long note with a trill-like ornamentation at the end.

IX. (Sf, Pz)

(Tamb.)

del cie-lo con la mu-si-ca y la po-e-ti-ca

This section features a vocal line with a melodic line and a piano accompaniment. The piano part includes a trill in the Gb part and a triplet in the Gd part. The vocal line has a long note with a trill-like ornamentation at the end.



**X. (P<sub>9</sub>)**

Por ju—gar en el mar

**XI. (S<sub>5</sub>)**

en vez de mi—rar a las os—tre —llas

**XII. (P<sub>2</sub>)**

Por no escu—char a las vo—ce —s

**XIII (Ss)** las e—chas de cam—bi—o Por el vi—

This system contains the musical notation for XIII (Ss). It features three staves: a vocal line (Vce.) and two guitar lines (G and Gd.). The vocal line has lyrics "las e—chas de cam—bi—o" and "Por el vi—". The guitar parts include various fret numbers (7, 2, 5, 3) and techniques like triplets and slurs. An "ossia" line is provided below the main staff.

**XIV (Ss)** —vir a qui que no per—mi—te el vi—

This system contains the musical notation for XIV (Ss). It features three staves: a vocal line (Vce.) and two guitar lines (Gb and Gd.). The vocal line has lyrics "—vir a qui que no per—mi—te el vi—". The guitar parts include various fret numbers (2, 3, 5, 2, 5) and techniques like triplets, slurs, and a 4:3 ratio. An "ossia" line is provided above the main staff.

**XV (Ps)** —vir a lla

This system contains the musical notation for XV (Ps). It features three staves: a vocal line (Vce.) and two guitar lines (Gb and Gd.). The vocal line has lyrics "—vir a lla". The guitar parts include various fret numbers (3, 2, 3, 2, 5, 2) and techniques like triplets, slurs, and a 3:2 ratio.

XVI. (P)

Por no mane—jar los bar— —cos del cie— —lo

Vce.

3 2 3 2 3 2 2

Gb.

2 3 2 3 2 3 2

Gd.

3 2 3 2 3 2 2

5:4

XVII. (S)

co—mo u—sted—es con la mu— si—ca y la (3) po—e—ti—ca

Vce.

2 2(3) 2(3) 3(3) 2 2 2 2

Gb.

2 2 2 3 2 2 2 2

Gd.

2 2 2 3 2 2 2 2

7:6

W Oclakoke/Frisco, North Carolina  
June, 1986

# Modes Used

2, 3, 5, 7, 8, and 9 note modes; 12 beat measures and higher are fully chromatic.

S<sub>3</sub> (2 note) (3 note)

P<sub>7</sub>

P<sub>5</sub>

S<sub>1</sub>

S<sub>5</sub>

S<sub>2</sub>

P<sub>2</sub>

P<sub>3</sub> 9 (full scale)

Tuning required

Gambang

(7) (♯) 2 3 5 6 7 (♯) (♯)

(♯) (♯)

Gender

(1) (♯) (♯)

(♯) (♯) 1 2 3 5 6 (♯)

(♯) (♯)

(tmiva b)

Full scale required

Gbang: 6 7 2 3 5 Gbang 5 (♯)

Gbang 7 (♯) 5 6 1 2 3

# THE SEPTEMBER VISION

by  
Jarrad Powell



# THE SEPTEMBER VISION

for Javanese gamelan, soprano and erhu

Jarrad Powell





# THE SEPTEMBER VISION

for Javanese gamelan, soprano and erhu, laras pelog

This piece was originally composed for Gamelan Pacifica, with Thomasa Eckert, soprano, and Warren Chang, erhu. The text for the vocal part is from *Third Psalm: The September Vision*, a poem by W.S. Merwin from his book THE CARRIER OF LADDERS. There are seven designated sections to the piece: *intro, ladrang kendang kalih, lancaran kendang kalih irama tanggung, gansaran, lancaran kendang ciblon, bubaran*, and *ayak-ayakan*. There is also an *umpak*, or short transitional section between the *bubaran* and the *ayak-ayakan*. The formal scheme is as follows:

## INTRO

LADRANG KENDANG KALIH

LANCARAN KENDANG KALIH IRAMA TANGGUNG

LANCARAN KENDANG CIBLON

LANCARAN KENDANG KALIH IRAMA TANGGUNG

GANSARAN

LANCARAN KENDANG CIBLON

BUBARAN

UMPAK

AYAK-AYAKAN

**INTRO** Everyone begins on the downbeat playing pitch 5 and pitch 1 together using two mallets (gong plays I). Angklung plays the eighth notes as indicated. The angklung should be a single instrument of medium to high pitch and should be played by the singer if possible. The saron come in on the repeating pattern as indicated. This small cell is repeated a number of times until the transition is signalled by the drummer as indicated.

**LADRANG** The ladrang is continued at the same tempo. Saron play the top line and slentem the diads. The ladrang is repeated three times. During the course of the repeats saron gradually "cross-fade" to the diads. That is, one at a time, each saron player picks up a second mallet and switches to playing the diads, until by the end only the bonang are playing the top line as written. Angklung continues playing until the second kenong the last time through the ladrang, then stops, allowing the rest of the gamelan to play the last kenongan alone.

**LANCARAN KENDANG KALIH** Transition to this section and irama is direct rather than through tempo change. The lancaran is played once. The soprano sings verse 1.

**LANCARAN KENDANG CIBLON** Transition is direct. Played twice. The erhu plays, ending on the note A at the beginning of its notation as the gamelan returns to lancaran kendang kalih. (The slentem should play a simplified version of the written balungan, emphasizing certain notes while leaving out others.)

**LANCARAN KENDANG KALIH** Played once. The soprano sings verse 2.

**GANSARAN** Transition is direct. The gansaran is repeated an indefinite number of times, as the soprano sings verse 3.

**LANCARAN KENDANG CIBLON** Played twice with erhu. This time the soprano joins as indicated on the second ending for the transition to the bubaran. Slentem plays as before.

**BUBARAN** Transition is direct. Played once. Soprano and erhu as notated.

**UMPAK** Played once. Soprano and erhu as notated.

**AYAK-AYAKAN** Played several times. Soprano and erhu as notated. At the end of the first time through the soprano begins improvising, first basing the improvisation on the erhu part, then getting freer and freer. On the repeat, saron players begin to switch, one-by-one, to the repeating cell notated at the end of the ayak-ayakan. They should play the diads as indicated using two mallets (no damping). They may stop playing momentarily to pick up the second mallet, then join in, making sure to synchronize their playing with other players who have already switched over. The gamelan should build to the loudest sound possible. Gradually the sound of this repeating section will overwhelm everything else, including the singer and erhu player. Both singer and erhu player should continue until they are completely overwhelmed by the sound of the gamelan, or until the end, even though they may no longer be heard. Slentem, colotomy, and bonang continue playing the ayak-ayakan as notated. Finally bonang and kenong switch to the repeating cell, then at last the gong. (Kenong and bonang need play only one of the two lines.) Slentem continues playing the balungan of the ayak-ayakan until the end, being careful to listen for the cue, since the piece may end at any time in relation to the balungan. The end is signalled by the drummer as notated.

Transitions between all sections are done directly and not by speeding up or slowing down, so that all the sections join together to make a continuous whole.

Rhythmically, the vocal part in the bubaran and ayak-ayakan should be sung precisely as notated until the improvised section. In the lancaran the vocal could be sung more freely, but should adhere fairly closely to the notation. In the gansaran, no precise relationship with the gamelan is required.

#### SUGGESTED BONANGAN

**INTRO** Bonang does not play.

**LADRANG** Bonang plays in unison with balungan. The bonang continues to play the top line throughout and does not switch to playing the diads.

**LANCARAN KENDANG KALIH** Bonang barung plays mipil, choosing the pitches that surround the dhong ageng tone of each gatra. For example, for pitch 3, the bonang barung would play 5 2 5 5 2 5 3. The bonang panerus would play gembyang using the dhong ageng tone, filling in between each tone of the bonang barung. The result is a type of imbal.

**GANSARAN** Bonang barung plays an embellishing pattern to pitch 5. Bonang panerus plays a tremolo on pitch 5.

**LANCARAN KENDANG CIBLON** Bonang plays in unison with the balungan.

**BUBARAN** Bonang plays mipil.

**UMPAK** Mipil continues until last gatra, then switch to gembyang.

**AYAK-AYAKAN** Bonang plays gembyang, finally shifting to the repeating cell at the end. Bonang may play a single line rather than the diads.

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# The September Vision

Intro

J. Powell

angkung

5  
1

L.V.

simile

[: ·5 7 5 1̇5 :]

·5 7 5 1̇5    ·5 7 5 ①  
t t d B    ·t d ·B d

ladrang kendang kalih (fast, dance-style)

|                |      |        |                |          |
|----------------|------|--------|----------------|----------|
| 32 · 2 · 1 · 6 | 32 6 | 6 1̇ 6 | 32 · 2 · 1 · 5 | 21 5 5 5 |
| · · · 6        | · 6  | 6 6 6  | · · 5          | · 5 5 5  |
| · · · 1        | · 1  | 1 1 1  | · · 1          | · 1 1 1  |
| 32 · 2 · 1 · 6 | 32 6 | 6 1̇ 6 | 32 · 2 · 1 · 5 | 21 5 5 ⑤ |
| · · · 6        | · 6  | 6 6 6  | · · 5          | · 5 5 5  |
| · · · 1        | · 1  | 1 1 1  | · · 1          | · 1 1 1  |

lancaran kendang kalih irama tanggung

colotomy simile throughout

· 2 · 3̇ · 2̇ · 3̇ · 2̇ · 1̇ · 2̇ · 1̇

· 2 · 3 · 2 · 3 · 2 · 1 · 2 · 1

· 2 · 3 · 2 · 3 · 5 · 2 · 5 · 6

· 5 · 2 · 3 · 5 · 2 · 3 · 6 · 5

· 2 · 3 · 5 · 6 · 5 · 7 · 6 · 5

· 7 · 5 · 6 · 5 · 6 · 7 · 6 · ⑤

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**gansaran** [ : 5 5̂ 5̇ 5̂ 5̇ 5̂ 5̇ 5̂ 5̇ ]

Use kempul VI for gong  
except for last time.

**lancaran kendang ciblon**

[ : 1 3 5 6̂ 1 2̇ 3 5̂ 2 3̇ 6 7̂ 1 3̇ 6 5̂<sup>I</sup>  
 1 2 3 5̂ 2 3̇ 5 6̂ 5 2̇ 3 5̂ 6 1̇ 2 3̂ no gong  
 · 2 · 3̂ · 3̇ 5 6̂ 2 3̇ 5 6̂ 1 2̇ 3 5̂ ] VI 1st time  
 V 2nd time

**bubaran**

3̄ 5 6 7 1̂ · 3̇ 2 7̂ · 1̇ 2 5̂ 3 2̇ 7 1̂  
 · 3̇ 2 7̂ · 1̇ 2 5̂ 3 2̇ 7 1̂ · 3̇ 2 7̂  
 · 3̇ 5 6̂ 1 2̇ 3 5̂ 2 3̇ 6 5̂ 1 3̇ 5 6̂  
 1 2̇ 3 5̂<sup>I</sup> · 6 5̂ 1 3̇ 5 6̂ 1 2̇ 3 5̂  
 2 3̇ 6 5̂ 1 3̇ 5 6̂ 1 2̇ 3 5̂ 3 6̂ 7 1̂  
 · 3̇ 2 7̂ · 1̇ 2 5̂ · 2 7 1̂ · 3̇ 2 7̂  
 · · 2 · 3 · 7 1̂ · · 2 · 5 3 · 6̂

**umpak:** 1 2̇ 3 5̂ 2 3̇ 6 5̂ 1 3̇ 5 6̂ 1 2̇ 3 5̂ 2 3̇ 6 5̂  
 1 3̇ 5 6̂ 1 2̇ 3 5̂ 2 3̇ 6 5̂ 1 3̇ 5 6̂ 1 2̇ 3 6̂

**ayak-ayakan**

colotomy simile throughout  
 [ : 1 2̂ 3 6̂ 1 2̂ 3 5̂ 1 2̂ 3 5̂ 1 2̂ 3 6̂ 1 2̂ 3 6̂ 1 2̂ 3 5̂  
 1 2 3 1 2 3 5 6̂ 3 2 1 6̂ 3 2 1 5 3 2 1 5 3 2 1 6̂  
 3 2 1 6̂ 3 2 1 5 3 2 1 5\* 3 2 1 6̂ ] [ : 5 7̂ 1 7̂ 1 5 7̂ 1 1 7̂ 1 : ] 5  
 1 2 3 2 3 1 2 3 3 2 3 : 1  
 t t dB · B · B

\* kempul I

Seattle, Fall 1984, revised 1993





from THIRD PSALM: THE SEPTEMBER VISION

by W.S. Merwin

J. Powell

verse 1 for lancaran Kendang Kalih

voice

gamelan

see the hand in which sun rises a  
memory looking for a mind  
I see black days black days the  
minds of stores going but likewise coming their sealed way oh ob-  
jects come and talk with us while you can oh objects come and talk with us while you can

from THIRD PSALM: THE SEPTEMBER VISION

by W.S. Merwin

verse 2 for lancaran Kendang Kalih

J. Powell

I see  
an empty bird cage a memory looking for a  
heart asked to feel more feels less  
I see an empty bird flying and its song follows me with own name with sound of  
the ice of my own name breaking I see the eyes of that bird in each light  
in rain in mirrors in eyes in spoons I see the eyes of that bird, etc.



from THIRD PSALM: THE SEPTEMBER VISION  
 by W.S. Merwin  
 for gansaran

J. Powell

I see clear lakes float over us touching us with their hemis and they carry a-  
 way secrets they never brought I see tongues being divided and the birth of  
 speech I see a moth approaching and I am not calling I see bells  
 riding dead horses and there never was a si-lence like this

*repeat as necessary*

for lancaran Kendang ciblon

erhu  
 3 -3 4 5 3 -4 5 -4 3 -1 3 F3 4 7 3 6

gamelan

there never was a

# THE SEPTEMBER VISION

for bubaran and ayak-ayakan

J. Powell

voice

si — lence like this oh objects come talk with us come and talk talk with

erhu

3 -3 4 5 6 3 4 5 -4 3 1 5 2 6 0 7 3 4 5 0 4 5 1

gamelan

5

us hey ah hey yah oh come talk with us hey yah come talk with us oh come talk with

6 -3 -1 7 3 5 3 0 3 1 -5 3 -3 7 2 3 5 6 3 5 1 7

9

us oh objects and come talk with us oh hey yeh yeh oh hey yeh yeh yeh oh yeh yeh hey

5 2 3 1 1 6 3 5 4 3 6 7 1 1 3 6 7 -6 4 1 3 -3 -4 -6

13

hey yeh oh hey yeh oh ey yeh yeh yeh oh yeh yeh oh yeh yeh yeh oh

-4 6 1 7 5 1 4 3 0 3 4 5 3 0 3 -4 -3 1 6 7 -3

17

hey hey hey yah oh hey hey oh hey hey hey hey hey hey

-7 -6 4 1 4 3 3 2 6 1 4 5 3 2 0 3 2 1 7 5 -4 6

21

hey oh ey yah hey oh hey oh hey oh hey yah hey oh hey yah

0 6 4 3 0 4 -5 5 6 7 5 6 7 5 0 6 4 3 -7 -5 6 0 1 7 5

25

hey hey oh hey yah hey oh hey oh hey yah hey yah oh hey

0 5 4 5 0 4 7 5 4 5 1 7 5 0 5 6 4 3 4 3 3 7 5 6 4 3 -6 3 5

24

oh come talk with us and with ob-jects and with us come talk oh objects and talk with us oh hey yeh yeh

4 3 6 1 7 5 3 4 3 0 6 4 1 3 3 3 3 -4 3 5 4 3 6 3 7 3 0 3



# PHILEMON AND BAUKIS

by  
Lou Harrison

## PERFORMANCE INSTRUCTIONS:

### **Treatment**

Part I uses no elaboration in the gamelan part. There are two types of dots in the notation. Only the slenthem plays the pitches with the large dots underneath. The small dots underneath the numbers have their usual purpose of signifying notes played below the central octave on a given instrument.

It is important to be aware of the "strong" beat relationship between the western notation for the violin and the cipher notation for the gamelan. In the cipher notation, the strong beat, and consequently the gong tones, are found on the fourth beat of each beat grouping or gatra. In the western notation, the strong beat is found on the first beat of each measure. This can cause some confusion in counting, since the gamelan will be on beat four of a given gatra, while the violinist will be on beat one of the following measure. However, this inconvenience is outweighed by the importance of keeping within the standard and expected accent dispensation in the two different styles of notation.

The piece is notated in the key of two sharps, but the violinist may choose to think in four flats if the tuning of the gamelan is more closely approximate to that key. (Of course, the violinist will always have to adjust his or her intonation to the particular tuning of the individual gamelan.)

### **Form**

Part I: AA, BB, CC, BB

Part II: AAAA, BBB, AAAA, BB, AA

There is no pause between Part I and Part II.

TO MY FRIEND DANIEL KOBIALKA



PHILEMON AND BALIKIS

for

Violin with Javanese gamelan



Lou Harrison

Aptos, 1985/1987

# Philemon and Baukiş

part I

Gamelan (slendro)

A. [[:2322̣ 121! 2322̣ 353̣<sup>su</sup><sub>II</sub> 121! 616̣(6):]]

B. [[:2361 2322̣ 1256̣ 121! 2361 5322̣ 3512  
353̣<sup>II</sup> 1256̣ 121! 6135̣ 2166̣(6):]]

C. [[:2361 2361 2361 2322̣ 2356̣ 1256̣ 1256̣  
121! 2361 2361 2361 5322̣ 3512 3512  
3512 653̣<sup>II</sup> 1256̣ 1256̣ 1256̣ 121! 6135̣  
6135̣ 6135̣ 216̣(6):]]



# Philemon and Baukiş

## part II

### Gamelan (slendro)

A.

|    |   |   |   |   |   |   |   |   |                 |                 |                 |   |
|----|---|---|---|---|---|---|---|---|-----------------|-----------------|-----------------|---|
|    | T | P | T | N | T | P | T | N | T               | P               | $\overline{TB}$ | N |
| ⌈: | 1 | 2 | 3 | 1 | 5 | 2 | 5 | 3 | 2               | 1               | 2               | 6 |
|    | T | P | T | N | T | P | T | N | T               | $\overline{PB}$ | $\overline{TB}$ | N |
|    | 1 | 2 | 3 | 2 | · | 5 | 6 | 1 | 6               | 3               | 5               | 2 |
|    | T | P | T | N | T | P | T | N | $\overline{TB}$ | $\overline{PB}$ | $\overline{TB}$ | N |
|    | 6 | 1 | 2 | 3 | 2 | 1 | 6 | 1 | 3               | 2               | 1               | 6 |

:]

B.

|    |      |      |      |                   |                   |                   |
|----|------|------|------|-------------------|-------------------|-------------------|
| ⌈: | ·6·6 | ·6·6 | ·6·6 | ·6·6 <sup>T</sup> | ·1·6              | ·1·6 <sup>N</sup> |
|    | ·6·6 | ·5·3 | ·5·3 | ·5·3 <sup>T</sup> | ·5·3 <sup>N</sup> |                   |
|    | ·1·1 | ·1·1 | ·1·1 | ·1·1 <sup>T</sup> | ·6·1              | ·6·1 <sup>N</sup> |
|    | ·6·1 | ·2·3 | ·5·3 | ·5·3 <sup>T</sup> | ·5·3 <sup>N</sup> | :]                |

# Philemon and Baukis

for violin with Javanese gamelan

Lou Harrison

Parts I and II

The musical score is written for a violin in G major (one sharp) and 4/4 time. It consists of six staves of music. The first staff is labeled 'Violin' and begins with a 'TACIT' instruction. Above the first two measures of this staff are boxes labeled 'I - A' and 'I - B'. The second staff begins with a box labeled 'I - C'. The third staff continues the melody. The fourth staff begins with a box labeled 'I - B'. The fifth staff ends with a 'TACIT' instruction. Below the fifth staff, the text reads: 'Wait for gamelan to play through II-A two times before beginning.' The sixth staff begins with a box labeled 'II - A' and starts with a forte (*f*) dynamic marking.



3

8 va



The musical score consists of ten staves of music in G major. The notation includes various rhythmic values, slurs, and ties. Key markings include "8 va" (octave up) and "loco" (loco playing). The music is written in a single melodic line.

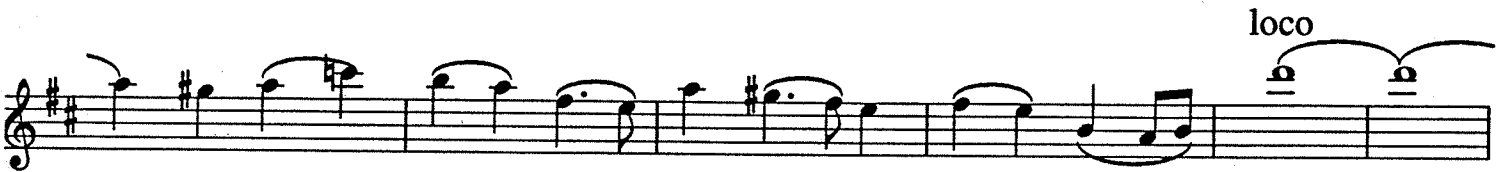


8 va

loco

The musical score is written on ten staves. The key signature is two sharps (F# and C#). The notation includes various rhythmic values, slurs, and a section labeled "II - B" on the third staff. The music is a single melodic line.





II - A



The musical score consists of six staves of music in G major (one sharp). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. The first staff begins with a treble clef and a key signature of one sharp. The second staff contains a measure with a fermata over a half note. The third staff features a double bar line followed by a sequence of quarter notes. The fourth staff includes a measure with a fermata over a half note. The fifth staff continues with eighth and sixteenth notes. The sixth staff includes the instruction "8 va" above a measure and "rit." below a measure, ending with a fermata over a half note.

# THE CAVE

---

by  
Jane Coxon



'The Cave'  
For Gamelan and small choir of Altos and Tenors

**1**

**6**

**A**

Bonang. Dot above note number means to play the higher of the octave

(Note for Drummer: There are three pitches for the drum: LOW MIDDLE HIGH)  
x - tap drum with beater    \* - use palm of hand.

Kempul and Gong - any note with slur after it, (eg ) indicates that it is not to be damped - but allowed to ring on until the sound dies.

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III 5

Borog An.  
Borog Bar.  
Saron.  
Saron.  
Peking.  
Stuntan.

Kempul.  
Gong.  
Drum.  
Cymbal.

A  
Voice  
T.

mp moon. We climbed down and crossed over the sand. and there were islands floating... floating... in the wind - whipped blue and

Borog An.  
Borog Bar.  
Saron.  
Saron.  
Peking.  
Stuntan.

Kempul.  
Gong.  
Drum.  
Cymbal.

A  
Voice  
T.

mp clouds and islands trembling in your eyes and every footstep and every glance was a fa-ta-li-ty felt and un-spoken

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21

Handwritten musical score for system 21. The score includes parts for Banjo (two staves), Saron (two staves), Peking (one staff), Slenker (one staff), Kempul (one staff), Gong (one staff), Drum (one staff), and Cymbal (one staff). At the bottom are vocal parts for Alto (A) and Tenor (T). The lyrics for the vocal parts are: "away rigid and glorious as the path un-bro-ken as the gene-ology of man". Above the vocal parts, there are performance instructions: "ab lib, rhythmic free." and "1 (Gang Suwuk)". The score is heavily annotated with fingerings and dynamics such as *mf*, *f*, and *p*.

26

Handwritten musical score for system 26. The instrumentation is the same as in system 21. The vocal parts (A and T) have the lyrics: "and whenever passed be-yond into the se-cret place ad-ware clasped". Above the vocal parts, there are performance instructions: "(namda)" and "1 (Gang Suwuk)". The score is annotated with fingerings and dynamics such as *mf*, *f*, and *p*.

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31

Ban. Pan. *6 4 2 3 4 4 2 3 4 4 2 3 4 5* *7 7 5 7* *7 7 5 7* *5 7* (all-to-bring on)

Ban. Bar. *4 4 2 3 4 4 2 3 4 5* *7 7 5 7* *7 7 5 7* *5 7* (all-to-bring on)

Saron *1 1 1 1 1* *1* *1* *1 4* *1*

Saron *2 2 3 3 3 3 3* *1* *1* *1 4* *1*

Peking *2 2 3 3 3 3 3* *1* *1* *1 4* *1*

Slenteh *1 1 1 1 1* *1* *1* *1 4* *1*

Kempul *1* (all-to-bring on) *1* *1* *1 4* *1*

Gong (all-to-bring on)

Drum (all-to-bring on)

Gymbal (all-to-bring on)

A Voices *by the H-toric shadows of the earth* *all was transfigured all man re-deemed so that we es-caped* *from the days that had rentured us like* *wolves and from our-selves*

T

36

Ban. Pan. *6 5 7 5 7 5 7 5 5 5 4 3 5 5 7 5*

Ban. Bar. *mp 5* *5* *mp 5* *5 5 7 5 7 5 7 5* *5 5 7 5 5 5 7 5*

Saron *mp 5* *5* *mp 5* *5*

Saron *mp 1* *1* *mp 1* *1*

Peking *5* *5* *mp 5* *5*

Slenteh *5* *5* *mp 5* *5*

Kempul *mp 1* *1* *mp 1* *1*

Gong *mp 0*

Drum

Gymbal

A Voices *mp* *in the brief* *trinity of the Holy* *mp* *There should be shapes of leaves and*

T *mp.* *3* *3* *3* *3*

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41

Ban Pan  
Ban Bar  
Saron  
Saron  
Peking  
Slenthar  
Kempul  
Gong  
Drum  
Cymbal

A  
Voices  
T

slow-ers printed on the rock and a blackening of the walls with flame in your mouth to be found by the lovers straying

42

Ban Pan  
Ban Bar  
Saron  
Saron  
Peking  
Slenthar  
Kempul  
Gong  
Drum  
Cymbal

A  
Voices  
T

straying from the picnic two weeks hence to be found from be- cause the form of the dream is always the same and whatever dies or changes

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52

Ban. Pan.  
Ban. Bar.  
Saron  
Peking  
Slenthem  
Kempul  
Gong  
Drum  
Cymbal

A

Voices  
1

this will persist and re-cur will compel the means and find conser-vation whether it be si-ker in shadows and dark-ness or in

56

Ban. Pan.  
Ban. Bar.  
Saron  
Peking  
Slenthem  
Kempul  
Gong  
Drum  
Cymbal

A

Voices  
1

grass near-shore-lands or in a morning away of the sea. We will and re-turned to lives. he ad-en-tered

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61

Bon. Pan.  
Bon. Bar.  
Saron  
Saron  
Peking  
Slather  
Kempul  
Gong  
Drum  
Cymbal

A  
T

its essence caught for over in the mist and in the mix of waves for ever mixed with birds breathe in the sea's beauty dwell

66

Bon. Pan.  
Bon. Bar.  
Saron  
Saron  
Peking  
Slather  
Kempul  
Gong  
Drum  
Cymbal

voice part - for six altos and six tenors.  
Narrations are for solo narrators (one alto and one tenor)

A  
T

Voices

This piece is a setting of a poem, 'The Cave', by A.R.D. Fairburn (1904-1957).  
Performance of this piece is by permission of the executors of the A.R.D. Fairburn estate and Richards Literary Agency, Auckland, New Zealand.

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# IN THAT BRIGHT WORLD

by  
Jody Diamond

*In That Bright World* was written in 1981, in Bora-bora, French Polynesia. It was premiered at Mills College in 1982, and has been performed at U. C. Berkeley and many other locations, including a performance at EXPO '86 in Vancouver, Canada. The piece has also been performed by Gamelan Pacifica in Seattle, Gamelan Si Betty of San Jose, The Berkeley Gamelan, and Gamelan Lake of the Silver Bear in Delaware. A recording of *In That Bright World*, performed by the group B.A.N.G. (Bay Area New Gamelan) is on the cassette B.A.N.G., available through the American Gamelan Institute.

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❖

*In That Bright World*

❖

Jody Diamond  
1981

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|                                             |   |
|---------------------------------------------|---|
| Balungan .....                              | 1 |
| <b>Performance Notes</b>                    |   |
| Formal Structure .....                      | 2 |
| Notational Considerations.....              | 2 |
| The Panerusan.....                          | 3 |
| <b>Parts</b>                                |   |
| Vocal part .....                            | 4 |
| Vocal part, western notation.....           | 5 |
| Saron Kotekan for Section B, Irama II ..... | 7 |
| Demung kotekan for Section B, Irama II..... | 8 |
| Saron melody, Section B, Irama I .....      | 9 |

© Jody Diamond 1981

Balungan

Lancaran

A 5651) 6535) 3231) 321(6) twice

·  
1653) 165.) 3231) 321(6) twice

Ladrang

B (umpak)

5656 2121)

3212 3565)

3656 2121)

3212 321(6)

C (ngelik)

3356 5323)

·  
1656 3353)

·  
1653 2121)

3212 321(6)



# In That Bright World

Jody Diamond

## Performance Notes

### Formal Structure

The three gongan are labeled A, B, and C. The sequence most often used in performance by the composer is:

|         |     |    |         |      |                          |
|---------|-----|----|---------|------|--------------------------|
| Section | AAA | BB | B*CBCBC | (AA) | (*no kotekan first time) |
| Irama   | I   | I  | II      | (I)  |                          |

### Treatment

#### AAA

Saron imbal and/or bonang imbal can be added, either at the first gong, or after one time through the whole section, beginning just before the final gong. Several styles of kendhangan can be used for this section: Lancaran Irama II, kendhangan kebar, or kendhangan bubarán (especially if A is played at the ending). Use Lancaran (irama II) kendhangan if only saron imbal is being played, kendhangan kebar if the bonang is added, and then the bubarán kendhangan at the end (no imbal).

#### BB

This section is first played in irama I (kebar), with bonang imbal and kendhangan kebar. The section can be accompanied by the singers with rujakan, gerong clapping and senggakan. If bonang imbal was used in section A, then this section might be played only once, serving as a transition to irama II. Or, since there is only a very slight change of irama from A in kebar to B in kebar, this section may be omitted. In this case, the transition to Irama II would be made at the end of A.

#### B\*C

The *first time* that B is played in Irama II, the song is introduced by the pesindhen, who sings the first verse an octave lower than the rest of her part. This first time, there should be no kotekan. This is followed by C, in which the gerong begins and the pesindhen part returns to the normal register.

#### BC

The successive repetitions of this section (BCBC) have kotekan, demung imbal and pesindhen in the B section, and gerong and pesindhen in the C section. The piece may end on the final gong of C, or may return to the A section.

#### (AA) (optional)

At the end of the C section, the piece may return to A. (Or even to B in Irama I). Speed up, and at the gong, change the kendhangan. This will be from ladrang kendhang kalih to either bubarán kendhang kalih (since it is the ending of the piece) or lancaran mlaku or ciblon.

### Notational Considerations

The saron kotekan and the demung part for Section B, Irama II, are notated with vertical lines between groups of beats. These lines come *before* the strong beat of the melody, although conceptually there is no division at that point. When playing interlocking parts, the players should damp on each rest ("."), creating a beat of silence for the note of the other part.

All other parts are written so that the last beat is the strong one, and all preceding notes lead up to and are connected to that final tone. This notation can be treated as in conventional Central Javanese performance practice.

## *In That Bright World*

Jody Diamond

---

The cipher notation in the vocal part employs several symbols that have become common practice in some places. A " - " (hyphen) following a pitch indicates that pitch should be held; a rest or silence is indicated by a "." (period). A dot above a number indicates the high octave, a dot or apostrophe below a number indicates the lower octave.

Lines below a group of notes indicate a melisma on one syllable while lines above notes indicate a subdivision of the beat.

eg.     3 2 1 2 3     .5  
         fa -     ther

### **The Panerusan**

A complete performance of *In That Bright World* will rely on the players' knowledge of Javanese performance practice. The only parts notated here are those that are specific to this piece, or contain special melodies or treatments. For some of the instruments of a full Javanese gamelan, such as gender or celempung, the parts will be realized by the players. The actual instrumentation will be influenced by the gamelan director and the availability of players.

If there are not enough singers with gamelan experience available, the next best choice is untrained singers, with good voices, who can carry a tune. Western-trained singers should blend with the gamelan; a bel canto style would not be appropriate. The vocal part in Western notation might be useful for performers unfamiliar with cipher notation.

### **Parts**

Notation is given here for some of the parts that have special treatments or melodies. Ideally, these will serve as aids to understanding, practice and memorization, rather than performance tools. Each player can be given copies of all the parts, so that everyone is aware of the entire piece. If a gamelan director is so inclined, he or she could learn the various parts first, and then teach them to the players by rote.

*In That Bright World*  
Jody Diamond

Vocal

Section C, Irama II, male chorus (*gerong*) and female soloist (*pesindhen*)

|           |                                                                                                           |
|-----------|-----------------------------------------------------------------------------------------------------------|
| Balungan  | 3      3      5      6      5      3      2      3)                                                       |
| Gerong    | 3 3 5 6 - - - - 5 6 5 <u>3 2 1 2 3</u><br>I'm go - in' there                      to see my fa - ther     |
| Pesindhen | . 1 6 5 6 - - <u>.56-.53 2 1 2 3</u><br>I'm go - in' there                      to see my fa - ther       |
| Balungan  | . 1      6      5      6      3      3      5      3)                                                     |
| Gerong I  | 3 1 7 6 - - - - 5 3 2 <u>3 5 6 5 3</u>                                                                    |
| Gerong II | 3 3 5 6 - - - - 5 3 2 <u>3 5 6 5 3</u><br>I'm go - in' there                      no more to ro - oam     |
| Pesindhen | . 1 6 5 6 - - - - <u>.53-- 5 6 5 3 2 3</u><br>I'm go - in' there                      no more to ro - oam |
| Balungan  | . 1      6      5      3      2      1      2      1)                                                     |
| Gerong I  | 3 6 5 3 - - - - <u>212</u> 3 <u>1 2 1 7*</u> 6                                                            |
| Gerong II | 6 6 1 3 - - - - <u>212</u> 3 <u>1 2 1 7</u> 6<br>I'm just a go -                      in' o-ver Jor - dan |
| Pesindhen | 3 <u>217</u> 1 - <u>.7 1 7 6 5 3</u><br>I'm just a go -                      in', go - in' o - ver home   |
| Balungan  | 3      2      1      2      3      2      1      (6)                                                      |
| Gerong    | 6 6 3 2 - - - - 3 2 1 2 1 6 5 6<br>I'm just a go -                      I'm just a go - in' o - ver home  |
| Pesindhen | 1 1 2 5 2 3 5 6 1 <u>32</u> 1 6 (return to BII)<br>1 1 2 5 2 3 5 6 5 <u>32</u> 1 6 (continue to A)        |
|           | I'm just a go - in' o - ver, go - in' o - ver home                                                        |

\*pitch "7" is approximately halfway between slendro 1 and 6

# In That Bright World

Jody Diamond

Vocal part, western notation (notation by Larry Polansky)

Solo  
Solo Male chor.  
Balungan

(solo 2nd, 3rd x)  
I'm just a poor, long-far-in stran-ger, a trav-er-ler though THIS  
(stran-ger).

Solo  
Solo Male chor.  
Balungan

world of woe. And there's no sick-ness, no-tal or dan-ger, in that bright world in  
dang-er

Solo  
Solo Male chor.  
Balungan

that bright world to which I go. (make chorus) I'm go-in' there, to see my fa-ther. I'm go-in' there  
I'm go-in' there to see my fa-ther, I'm go-in' there no

In That Bright World

Jody Diamond

Solo  
Male chor.  
Balungan

no more to roam  
I'm just a go - in, go-in' o-ver home  
I'm just a go-in'  
more to roam  
I'm just a go - in o-ver for - dan. I'm just a go I'm

Solo  
Male chor.  
Balungan

1. 2. o-ver go-in' o-ver home.  
3. o-ver go-in' o-ver home.  
just a go-in o-ver home.  
just a go-in o-ver home.

*In That Bright World*

Jody Diamond

Saron Kotekan for Section B, Irama II

|       |                                                                                                                                                                                                                                                                                                                                     |   |   |   |   |   |   |    |
|-------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|---|---|---|---|---|----|
| Bal   | 5                                                                                                                                                                                                                                                                                                                                   | 6 | 5 | 6 | 2 | 1 | 2 | 1) |
| Sar.1 | ...2...3...5... 6.56.65. 6.56.65. 6.56.65. 6.11.1.2 1.21.12. 1.21.12. 1                                                                                                                                                                                                                                                             |   |   |   |   |   |   |    |
| Sar.2 | ...2...3...5... .35.3.53 .35.3.53 .35.3.53 .35.3.32 .32.3.23 .32.3.23 1                                                                                                                                                                                                                                                             |   |   |   |   |   |   |    |
| Sar.3 | ...2...3...5... 6 <sup>˙</sup> 1.6 <sup>˙</sup> 16.1 <sup>˙</sup>  6 <sup>˙</sup> 1.6 <sup>˙</sup> 16.1 <sup>˙</sup>  6 <sup>˙</sup> 1.6 <sup>˙</sup> 16.1 <sup>˙</sup>  6 <sup>˙</sup> 1.6 <sup>˙</sup> 16.2 <sup>˙</sup>  16.1 <sup>˙</sup> 6 <sup>˙</sup> 1.6 <sup>˙</sup>  16.1 <sup>˙</sup> 6 <sup>˙</sup> 1.6 <sup>˙</sup>  1 |   |   |   |   |   |   |    |

|       |                                                                         |   |   |   |   |   |   |    |
|-------|-------------------------------------------------------------------------|---|---|---|---|---|---|----|
| Bal   | 3                                                                       | 2 | 1 | 2 | 3 | 5 | 6 | 5) |
| Sar.1 | ...6...1...3... 2.32.23. 2.32.23. 2.32.23. 2.55.5.3 5.35.53. 5.35.53. 5 |   |   |   |   |   |   |    |
| Sar.2 | ...6...1...3... .53.5.35 .53.5.35 .53.5.35 .53.5.23 .23.2.32 .23.2.32 5 |   |   |   |   |   |   |    |
| Sar.3 | ...6...1...3... 21.212.1 21.212.1 21.212.1 21.212.3 56.565.6 56.565.6 5 |   |   |   |   |   |   |    |

|       |                                                                                                                                                                                                                                                                                                                                     |   |   |   |   |   |   |    |
|-------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|---|---|---|---|---|----|
| Bal   | 3                                                                                                                                                                                                                                                                                                                                   | 6 | 5 | 6 | 2 | 1 | 2 | 1) |
| Sar.1 | ...2...3...5... 6.56.65. 6.56.65. 6.56.65. 6.11.1.2 1.21.12. 1.21.12. 1                                                                                                                                                                                                                                                             |   |   |   |   |   |   |    |
| Sar.2 | ...2...3...5... .35.3.53 .35.3.53 .35.3.53 .35.3.32 .32.3.23 .32.3.23 1                                                                                                                                                                                                                                                             |   |   |   |   |   |   |    |
| Sar.3 | ...2...3...5... 6 <sup>˙</sup> 1.6 <sup>˙</sup> 16.1 <sup>˙</sup>  6 <sup>˙</sup> 1.6 <sup>˙</sup> 16.1 <sup>˙</sup>  6 <sup>˙</sup> 1.6 <sup>˙</sup> 16.1 <sup>˙</sup>  6 <sup>˙</sup> 1.6 <sup>˙</sup> 16.2 <sup>˙</sup>  16.1 <sup>˙</sup> 6 <sup>˙</sup> 1.6 <sup>˙</sup>  16.1 <sup>˙</sup> 6 <sup>˙</sup> 1.6 <sup>˙</sup>  1 |   |   |   |   |   |   |    |

|       |                                                                                                                                                             |   |   |   |   |   |   |     |
|-------|-------------------------------------------------------------------------------------------------------------------------------------------------------------|---|---|---|---|---|---|-----|
| Bal   | 3                                                                                                                                                           | 2 | 1 | 2 | 3 | 2 | 1 | (6) |
| Sar.1 | ...6...1...3... 2.32.23. 2.32.23. 2.32.23. 2.66.6.5 6.56.65. 6.56.65. 6                                                                                     |   |   |   |   |   |   |     |
| Sar.2 | ...6...1...3... .53.5.35 .53.5.35 .53.5.35 .53.5.35 .35.3.53 .35.3.51 6                                                                                     |   |   |   |   |   |   |     |
| Sar.3 | ...6...1...3... 21.212.1 21.212.1 21.212.1 21.212.5 6 <sup>˙</sup> 1.6 <sup>˙</sup> 16.1 <sup>˙</sup>  6 <sup>˙</sup> 1.6 <sup>˙</sup> 16.1 <sup>˙</sup>  6 |   |   |   |   |   |   |     |

If only two saron parts are played, use Sar. 2 and Sar. 3.

*In That Bright World*  
Jody Diamond

Demung kotekan for Section B, Irama II

For one player:

|      |               |         |         |         |         |         |         |    |
|------|---------------|---------|---------|---------|---------|---------|---------|----|
| Bal. | 5             | 6       | 5       | 6       | 2       | 1       | 2       | 1) |
| Dem. | . 2 . 3 . 5 . | 6 5 3 6 | 5 3 6 5 | 3 6 5 3 | 6 5 3 2 | 1 3 2 1 | 3 2 1 2 | 1  |

|      |               |         |         |         |         |         |         |    |
|------|---------------|---------|---------|---------|---------|---------|---------|----|
| Bal. | 3             | 2       | 1       | 2       | 3       | 5       | 6       | 5) |
| Dem. | . 6 . 1 . 3 . | 2 3 5 2 | 3 5 2 3 | 5 2 3 5 | 3 2 3 5 | 6 3 5 6 | 3 5 6 3 | 5  |

|      |               |         |         |         |         |         |         |    |
|------|---------------|---------|---------|---------|---------|---------|---------|----|
| Bal. | 3             | 6       | 5       | 6       | 2       | 1       | 2       | 1) |
| Dem. | . 2 . 3 . 5 . | 6 5 3 6 | 5 3 6 5 | 3 6 5 3 | 6 5 3 2 | 1 3 2 1 | 3 2 1 2 | 1  |

|      |               |         |         |         |         |         |         |     |
|------|---------------|---------|---------|---------|---------|---------|---------|-----|
| Bal. | 3             | 2       | 1       | 2       | 3       | 2       | 1       | (6) |
| Dem. | . 6 . 1 . 3 . | 2 3 5 2 | 3 5 2 3 | 5 2 3 5 | 3 2 3 5 | 6 3 5 6 | 3 5 6 1 | 6   |

For two players

|       |               |                      |                                   |                      |                      |         |         |    |
|-------|---------------|----------------------|-----------------------------------|----------------------|----------------------|---------|---------|----|
| Bal.  | 5             | 6                    | 5                                 | 6                    | 2                    | 1       | 2       | 1) |
| Dem.1 | . 2 . 3 . 5 . | . 5 3 .              | 5 3 . 5                           | 3 . 5 3              | . 5 3 .              | 5 3 2 . | 3 2 . 2 | 1  |
| Dem.2 | . 2 . 3 . 5 . | 6 <sup>˙</sup> 1 . 6 | <sup>˙</sup> 1 . 6 <sup>˙</sup> 1 | . 6 <sup>˙</sup> 1 . | 6 <sup>˙</sup> 1 . 2 | 1 3 . 1 | 3 . 1 2 | 1  |

|       |               |         |         |         |         |                      |                                   |    |
|-------|---------------|---------|---------|---------|---------|----------------------|-----------------------------------|----|
| Bal.  | 3             | 2       | 1       | 2       | 3       | 5                    | 6                                 | 5) |
| Dem.1 | . 6 . 1 . 3 . | . 3 5 . | 3 5 . 3 | 5 . 3 5 | . 2 3 . | 2 3 5 .              | 3 5 . 3                           | 5  |
| Dem.2 | . 6 . 1 . 3 . | 2 1 . 2 | 1 . 2 1 | . 2 1 . | 3 6 . 5 | 6 <sup>˙</sup> 1 . 6 | <sup>˙</sup> 1 . 6 <sup>˙</sup> 1 | 5  |

|       |               |                      |                                   |                      |                      |         |         |    |
|-------|---------------|----------------------|-----------------------------------|----------------------|----------------------|---------|---------|----|
| Bal.  | 5             | 6                    | 5                                 | 6                    | 2                    | 1       | 2       | 1) |
| Dem.1 | . 2 . 3 . 5 . | . 5 3 .              | 5 3 . 5                           | 3 . 5 3              | . 5 3 .              | 5 3 2 . | 3 2 . 2 | 1  |
| Dem.2 | . 2 . 3 . 5 . | 6 <sup>˙</sup> 1 . 6 | <sup>˙</sup> 1 . 6 <sup>˙</sup> 1 | . 6 <sup>˙</sup> 1 . | 6 <sup>˙</sup> 1 . 2 | 1 3 . 1 | 3 . 1 2 | 1  |

|       |               |         |         |         |                      |                      |                      |     |
|-------|---------------|---------|---------|---------|----------------------|----------------------|----------------------|-----|
| Bal.  | 3             | 2       | 1       | 2       | 3                    | 2                    | 1                    | (6) |
| Dem.1 | . 6 . 1 . 3 . | . 3 5 . | 3 5 . 3 | 5 . 3 5 | . 2 3 5              | . 3 5 .              | 3 5 . <sup>˙</sup> 1 | 6   |
| Dem.2 | . 6 . 1 . 3 . | 2 1 . 2 | 1 . 2 1 | . 2 1 . | 3 6 . <sup>˙</sup> 1 | 6 . <sup>˙</sup> 1 6 | . <sup>˙</sup> 1 6 5 | 6   |

Handwritten musical score for the first system, featuring **kempul** and **organ** parts. The **kempul** staff includes notes with fingerings (4), (6), (1), (6), (7), and (6), and dynamic markings like *mf*. The **organ** part includes a *mf* dynamic and the instruction "mf prin. 8' 2' (mix)". A note at the end of the system is labeled "bound on 16 only".

Handwritten musical score for the second system, featuring **bonang paner's** and **bonang barung** parts. The **bonang paner's** part includes a *mf* dynamic and a tempo marking "(P=72)".

Handwritten musical score for the third system, featuring **kempul** and **organ** parts. The **kempul** staff includes notes with fingerings (4), (6), (7), (1), and (8), and dynamic markings like *mf*. The **organ** part includes a *mf* dynamic and tempo markings "mod. rit.", "fast", "slow", and "very slow".



bonang panerus

bonang barung

gender panerus

gender barung

gambang Kayu

Kendang

Sasirangan

organ

mp-poco | 2 poco cresc - cen - do - - -

sta 8va 8va 8va 8va 8va 8va

mf 8va 8va 8va 8va 8va 8va

poco cresc.

8va 8va 8va 8va 8va 8va

low

2 3 subito 2" 4 (j=60) 5 2" 6 7 3" 8

The score is written for the following instruments:
 

- Stron barung
- Saron damang
- boning paner
- boning barung
- gamelan paner
- gamelan barung
- gamelan paner
- Kendang
- gong (su. / ag.)
- org.

Performance instructions and markings include:
 

- Tempo:  $j=60$
- Measure 2: "twice in 2"
- Measure 3: "subito", "TACET", "twice in 2"
- Measure 4: "twice in 2"
- Measure 5: "twice in 2"
- Measure 6: "TACET", "3x in 3"
- Measure 7: "TACET", "4x in 3"
- Measure 8: "TACET"

Dynamic markings include  $f$ ,  $mf$ , and  $mp$ .

At the bottom, there is a note: "B' celeste (+-) from manual" with a bracketed symbol.

\* } vary as at [K], always f, foreground  
\*\*

14 9 4" 10 11 3" 12 13 2" 14 15 3" 16

gitar barung  
 gitar demung  
 bonang panerus  
 bonang barung  
 gender panerus  
 gender demung  
 slentem  
 gambang kayu  
 kendang  
 kempul  
 su. 50.  
 su. 29.  
 organ

17 3" 18 1 10" 2 20"

Handwritten musical score for multiple instruments. The instruments listed on the left are S, ge, P, S, gan. kayu, kend., keup., gongs, and org. The score includes various musical notations such as rests, notes, and dynamic markings.

Key annotations and markings include:

- Vertical arrows pointing to measures 17, 18, and 1, with measurements 3", 10", and 20" above them.
- Boxed notes with  $p!$  in measures 17 and 18.
- Circular "TACET" markings in measures 18 and 1.
- Text "to pélog" appearing in measures 18 and 1.
- A box containing the text: "normal stroke, LV or mallet muffle; vary irregularly; mp - mf irregular pauses".
- Handwritten notes: "no break", "segue", "mp LV", and "mp-mf".
- Triplet markings (3) over groups of notes.
- Dynamic markings:  $p!$ ,  $mp$ ,  $mp-mf$ .
- A circled  $(\pm)$  marking in the organ part.

3 1<sup>st</sup> 4 4<sup>th</sup> 5 7<sup>th</sup> 6 3<sup>rd</sup> 7 5<sup>th</sup> 8 9 10 11 12  
(1<sup>st</sup>) (1<sup>st</sup>) (2<sup>nd</sup>) (1<sup>st</sup>) (2<sup>nd</sup>)

(cues ad lib.)

saron panerus  
saron barung  
saron demung

f poss. gliss.  
in 7 seconds, once

f poss. gliss.  
in 7 seconds, once

f poss. gliss. (lower)  
in 8 seconds, once

bonang barung

$\text{♩} = 60$

$\text{b} \times \text{b}$

to pélog

panerus  
gender barung

mp

$\text{♩} = 60$

2<sup>nd</sup> 2<sup>nd</sup>

f poss. gliss. LV

f poss. gliss. - do not interrupt previous figure

slentem  
gamelan kayu  
kendang  
kenong ketuki  
kempul

gong sum tag.

otgan

$\text{♩} = 60$

$\text{b} \times \text{b}$

mf

solo reed 8'

13 10" 14 10" 15 1" 16 6" 17 9" 1 15" 17

52 on P  
demung

segue

panerus P  
bonang

$\text{♩} = 60$  Bva  
LH 2 b<sub>2</sub> b<sub>1</sub> b<sub>2</sub> LV  
RH 5 4 P P

segue  
pacer. P

segue

gendang  
bingung

slender P

4"  
f poss. gliss. LV

organ

reed 16' or 8' ff

Kopula 8' or fl. celeste 8'

5-note additive cluster; ascend slowly for ca. 40" seconds (until gambang figure)







20 Saras slower  $\downarrow$  P

2  $\downarrow$  8va  $\downarrow$  3 battuta  $\downarrow$  1=50  $\leftarrow$  sempre

4  $\leftarrow$  sempre

MORIS

panerus P  $\downarrow$  8va  $\downarrow$  1=50  $\leftarrow$  sempre

batung P  $\downarrow$  8va  $\downarrow$  1=50  $\leftarrow$  sempre

demung P  $\downarrow$  8va  $\downarrow$  1=50  $\leftarrow$  sempre

bonang

panerus P slower  $\downarrow$  1=50  $\downarrow$  8va segue mp  $\leftarrow$   $\leftarrow$  LV

batung P  $\downarrow$  1=50 (with sarons)  $\leftarrow$  sempre  $\downarrow$  1=60  $\leftarrow$   $\leftarrow$  LV  $\leftarrow$   $\leftarrow$  LV

gender

panerus P  $\downarrow$  1=60  $\leftarrow$  sempre

batung P  $\downarrow$  1=60  $\leftarrow$  sempre

slatam

gending Kupu  $\downarrow$  1=50 (slower) mp without accent

Kendang

Karong Ketuk

Kempl

Sur  
Ag.

organ

Handwritten musical score with multiple staves. The score includes various instruments and performance instructions:

- Top Staff:** Flute 1 (Fl. 1) with markings: *8va*, *mf*, *sempre*, *8va sempre*, *sempre*.
- Second Staff:** Flute 2 (Fl. 2) with markings: *mf*, *sempre*.
- Third Staff:** Clarinet (Cl.) with markings: *mf*, *sempre*.
- Fourth Staff:** Bassoon (Fg.) with markings: *mf*, *sempre*.
- Fifth Staff:** Horn (Corno).
- Sixth Staff:** Trumpet (Tromba).
- Seventh Staff:** Trombone (Tromboni).
- Eighth Staff:** Tuba (Tuba).
- Ninth Staff:** Snare Drum (Perc.) with markings: *mf*, *sempre*.
- Tenth Staff:** Cymbal (Cimbal).
- Eleventh Staff:** Kettledrum (Kettel).
- Twelfth Staff:** Gong (Gong).
- Thirteenth Staff:** Organ (Org.).

Key performance instructions and markings include:

- Tempo:** *sempre*, *♩ = 60*, *♩ = 50 (saron tempo)*, *♩ = 56*.
- Dynamic Markings:** *mf*, *sempre*, *LV*.
- Other Markings:** *8va*, *8va sempre*, *mod. slow*, *su.*, *TACET*.

guz sempre →

Q

Handwritten musical score for Balungan Vols. 7/8. The score is organized into several systems of staves, each representing a different instrument or vocal part. The instruments listed on the left are: **SARON** (panerus, barung, demung), **bonang** (panerus, barung), **gendut** (panerus, barung, slentem), **guntang Kayu**, **Kendang**, **Kenong, Ketuk**, **Kempul**, **Gongs** (sv. ag.), and **organ**. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *staccatissimo*, and *hollow, chifty flutes 8 & 1*. There are also performance instructions like "TACT" and "guz" with arrows. A box labeled "Q" is present at the top right. The bottom of the page features the page number "172" and the title "Balungan Vols. 7/8".

Handwritten musical notation for the first system, consisting of two staves with various notes and accidentals.

Handwritten musical notation for the second system, including dynamic markings like *p* and *mf*, and performance instructions like *sempre* and *LV sempre*.

Empty musical staves for the third system.

Empty musical staves for the fourth system.

Handwritten musical notation for the fifth system, featuring a dynamic marking of *mf* and a *sempre* instruction.

Empty musical staves for the sixth system.

Handwritten musical notation for the seventh system, including dynamic markings like *mp* and *mf*.

Empty musical staves for the eighth system.

Handwritten musical notation for the ninth system, featuring complex rhythmic patterns and dynamic markings like *mf*.

Kendang  
Kenong  
Kempul

Handwritten musical score for Balungan Vols. 7/8, page 174. The score is arranged in a grand staff format with multiple staves for different instruments. The instruments listed on the left are: *panerus*, *bonang sarong* (with sub-staves for *panerus* and *bonang*), *gendet* (with sub-staves for *panerus*, *batung*, and *panembung (slenfer)*), *gambang kayu*, *kendang*, *kenong, ketuk*, *kempul*, *gong* (with sub-staves for *su.* and *laga*), and *organ*.

The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *mf*. There are also specific performance instructions for the organ, including *Pl. 8'4'*, *Pin. 2'*, *reed*, *reed*, *↑-2'*, *↑-4'*, and *solo reed*. A box labeled *loco* is present in the organ part, and the instruction *as bebre* is written near the end of the organ staff.





7 after SP segue (20) 5 6 segue

15va sempre

15va sempre

Musical score for vocal parts and piano accompaniment. The vocal parts are written in treble clef with a key signature of one sharp (F#). The piano accompaniment is in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings.

gambang kayu

Musical score for gambang kayu. It features a complex rhythmic pattern with a tempo marking of quarter note = 50. The score includes various musical notations such as notes, rests, and dynamic markings.

kempul

Musical score for kempul. It features a rhythmic pattern with a tempo marking of quarter note = 50. The score includes various musical notations such as notes, rests, and dynamic markings.

gongs

sw. ag.

Musical score for gongs. It features a rhythmic pattern with a tempo marking of quarter note = 50. The score includes various musical notations such as notes, rests, and dynamic markings.



Handwritten musical score for Balungan Vols. 7/8, page 28. The score is organized into sections for different instruments:

- gitar saron**: Includes parts for *panerus*, *barung*, and *demung*. A box labeled "15 m" is placed over the first few measures of the *panerus* part.
- borong**: Includes parts for *panerus* and *barung*.
- gender**: Includes parts for *panerus* and *barung*. A box highlights a specific rhythmic figure in both parts, with handwritten notes: "change pitches; do not break rhythm of previous figure".
- panembun (slentem)**: A part with a treble clef and a sharp sign.
- gambang kayu**: A part with a treble clef and a sharp sign.
- kenbang**: A part with a high and low clef.
- kenang ketuk**: A part with a treble clef, marked "(foreground)" and *f*. It features a triplet of eighth notes.
- kempul**: A part with a treble clef.
- gongg**: Includes parts for *su.* and *ag.*. The *su.* part is marked *mp* and *bva*. The *ag.* part is marked *mf*. A note below reads "sem pre mf - non crescendo".
- organ**: A section with multiple staves, currently empty.

Handwritten musical score with multiple staves. The score includes various musical notations such as notes, rests, and dynamic markings. Key annotations include:

- gva sempre** (guitar sempre) at the top left.
- gva** (guitar) at the top right.
- gva sopra** (guitar sopra) in the middle section.
- normale or wooden end** in the lower middle section.
- segue** at the end of the main melodic line.
- mf** (mezzo-forte) in a boxed-in section on the right.
- f** (forte) and **LV** (lento vivace) markings throughout.
- TACET** markings in circles indicating silent periods.
- Handwritten notes like **the +bt** and **be + bo** with arrows pointing to specific notes.
- Measure numbers **18** and **16** in a boxed-in section.
- Complex rhythmic patterns with triplets and sixteenth notes.

su. g. }  
s. g. }

Handwritten musical score for Balungan Vols. 7/8, page 30. The score is arranged in systems for various instruments:

- panerus** (P): Treble clef, includes a melodic line with a triplet and a *mf* dynamic.
- saron** (P): Treble clef, includes a melodic line with a box around a section and a *b<sub>e</sub>* marking.
- demung** (P): Treble clef, includes a melodic line with a *b<sub>e</sub>* marking.
- bonang** (P): Treble clef, includes a melodic line with *f LV foreground* and *mf* dynamics, and a boxed section with *ova sempre* and *mf*.
- gender** (P): Treble clef, includes a melodic line with *normale or wood*, *foreground f LV*, and a boxed section with *normale* and *mf*.
- panenlon (slentem)** (P): Treble clef, includes a melodic line with a *b<sub>e</sub>* marking.
- gambang kayu** (P): Treble clef, includes a melodic line with a triplet and a box around a section.
- kembang** (L): Bass clef, includes a melodic line.
- kenong ketuk** (P): Treble clef, includes a melodic line.
- kempul** (P): Bass clef, includes a melodic line with *mf* and *LV* markings.
- gongs** (P): Treble clef, includes a melodic line with *ova sempre*, *f*, and *LV a niente* markings.
- organ** (P): Treble clef, includes a melodic line.

senza battuta

when organ reaches mf

2"-4" after full organ (ca. 60" after 2)

|    |
|----|
| 6  |
| 15 |
| 4  |
| 1  |
| 8  |
| 4  |
| 1  |
| 9  |
| 4  |

15/2 sempre

Bva sempre

|    |
|----|
| 2  |
| 15 |
| 4  |
| 2  |
| 17 |
| 4  |

|    |
|----|
| 7  |
| 8  |
| 16 |
| 7  |
| 9  |
| 16 |
| 1  |
| 7  |
| 4  |

|   |
|---|
| 6 |
| 5 |
| 4 |

senza battuta

repeat, leaving always one additional beat rest between groups: 6 1/2, 7 1/2 etc.

repeat last 2 notes, leaving one add'l beat rest after each: 5, 6, 7 etc.

repeat last 2 notes as before

continue in like manner, one additional ♪ between each repetition. Diminuendo.

sempre f

(after 8 ♪) (play again after 16 ♪)

organ enter ppp with going cue. crescendo as indicated below to arrive at full organ 50"-60" later. Then withdraw stops in reverse order over 50"-60".

cluster #GG#A; LH free to add stops.

Begin flutes manual only; add stops slowly at irregular intervals. Begin with flutes, then strings, then principals; within each category, build by pitch levels: 8', then 4', 16', 2', mutations, and mixtures, always in order of acuity of sound. Then add reeds, softest to loudest, in the order 8', 16', 4', 32'. Lastly add pedal couplers. Take about 1 1/2' to arrive at full organ; cue conductor at arrival. Allow full organ to sound a bit, then retire stops in more or less reverse order finishing with the softest 8' flute about 1 1/2' after achieving full organ. Hold the final flute sound until conductor cues release.

(depressed but not sounding until pedal stops are drawn) optional: add zimbels 2"-3" before full organ; withdraw 5" after

gamelan heard alone 8"-15" after organ stops then

4

5

6"

6

5"

trumm fingernail trill  
all pélog pitches. Move between pitches at random.

trumm fingernail trill  
all pélog pitches. Move between pitches at random.

saron

bonang

gender

gambang

keubang

keong, ketuk

kempul

gongs

organ

panerus P  
batung P  
demung P

panerus P  
batung P

panerus P  
batung P  
panembung (slentem) P

gambang kayu P

keubang L

keong, ketuk

kempul

gongs {su. ag.}

organ

4

1

2  
16  
16  
1  
1

1  
4

1

1

1

1

1

5

6"

6

sempre 1=50

as before

Handwritten musical score for guitar, consisting of six staves. The score is divided into measures 7, 8, 9, 10, and 11. Above the staves, arrows indicate the duration of each measure: 7" for measure 7, 5" for measure 8, 8" for measure 9, and 10" for measure 10. Measure 11 is marked as "long" and "10"-20".

Measure 7: The first staff has a downward arrow. The second staff has a rhythmic pattern of eighth notes with accents. The third staff has a complex chordal structure with many notes and accents. The fourth and fifth staves have rhythmic patterns. The sixth staff has a rhythmic pattern.

Measure 8: Similar structure to measure 7, with rhythmic patterns and complex chords.

Measure 9: Similar structure to measure 7, with rhythmic patterns and complex chords.

Measure 10: Similar structure to measure 7, with rhythmic patterns and complex chords.

Measure 11: The first staff has a downward arrow. The second staff has a downward arrow. The word "finis" is written to the right of the staves. Two circles containing the word "TACET" are positioned below the staves.

ZÜRICH, 1977  
duration ca. 20'



# RAIN

by  
J. Morris



## PERFORMANCE NOTES

SECTIONS MARKED "BALUNGAN" SHOULD BE PLAYED IN UNISON BY SARONS, DEMUNGS AND SLENTEM. (THE PLAYER OF SAR III MAY PLAY PEKING IN THESE SECTIONS, OTHERWISE TACIT.)

UNLESS A THIRD SARON IS AVAILABLE THE PLAYER OF SAR III SHOULD SIT OPPOSITE THE PLAYER OF SAR II AND SHARE THE INSTRUMENT.

IF THE EXTENDED SARON RANGE IS NOT AVAILABLE (2̇ & 3̇), THESE PITCHES MAY BE BORROWED FROM A PEKING.

"x" INDICATES STRIKING A DAMPENED KEY. (THE PRECEDING PITCH)

THE SULING SHARES A LINE OF NOTATION WITH DEM I AND OCCASIONALLY THE SLENTEM. NOTATED DEM/SUL AND SLN/SUL RESPECTIVELY.

THE KETUK PLAYER ALSO PLAYS BERI AND BLK/BEL WHERE INDICATED. BLK/BEL DENOTES A MEDIUM-SIZED LATIN-STYLE COWBELL AND A VERY LOW-PITCHED WOODBLOCK OR TEMPLE BLOCK. THE BELL AND BLOCK ARE STRUCK SIMULTANEOUSLY WITH HARD MALLETS.

SYSTEMS IN BRACKETS SHOULD BE PLAYED THE INDICATED NUMBER OF TIMES.

ON PAGE 2, LEFT SIDE, THE SECTION IN BRACKETS IS TO BE PLAYED 3 TIMES. ON THE LAST REPETITION WHEN GOING ON TO THE BALUNGAN SECTION THE BEL/BLK SHOULD TACIT THE LAST 3 BEATS.

ON PAGE 3, LEFT SIDE, THE PLAYER OF SAR III MAY PLAY THE BRASS AND GLASS CHIMES AND SMALL BELLS. THESE ARE TO BE SOUNDED GENTLY AS THOUGH THEY ARE BLOWING IN A BREEZE. THE WATER GONG, TO BE PLAYED BY ANOTHER INDIVIDUAL, IS A 12-15 INCH CHINESE GONG. IT SHOULD BE STRUCK OUT OF THE WATER THEN HALF SUBMERGED AND RAISED SEVERAL TIMES AS THE SOUND DECAYS. DURING THIS SECTION THE GAMELAN SHOULD BE PLAYED QUIETLY SO THAT THESE INSTRUMENTS CAN BE HEARD.

ON PAGE 4, RIGHT SIDE, THE SECOND SYSTEM IS TO BE PLAYED TWICE. GO ON TO PLAY THE THIRD, FOURTH AND FIFTH SYSTEMS AND REPEAT TO THE SECOND SYSTEM. THIS ENTIRE CYCLE IS TO BE PLAYED THREE TIMES. ON THE LAST REPETITION WHEN GOING ON TO THE FINAL BALUNGAN SECTION THE BEL/BLK SHOULD TACIT THE LAST 3 BEATS.

THE ENDING SHOULD BE PLAYED AT TEMPO AND SIMULTANEOUSLY, NO SLOWING DOWN OR DELAYED GONG. AFTER THE FINAL BEAT IS SOUNDED THE SARONS AND DEMUNGS MAY TRAIL OFF IN THE BALINESE STYLE.

# - RAIN -

## pelog

**j. morris**  
1987

. = 92+

|          |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|----------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| BALUNGAN | 3 | . | 1 | . | 2 | . | 3 | . | 1 | . | 3 | . | 2 | . | 1 | . |
|          | 5 | . | 6 | . | 1 | . | 2 | . | 3 | . | 1 | . | 2 | . | 1 | . |
|          | 5 | . | 6 | . | 1 | . | 2 | . | 3 | . | 1 | . | 2 | . | 1 | . |
|          | i | . | 5 | . | 6 | . | i | . | 5 | . | i | . | 6 | . | 5 | . |

|         |   |   |   |   |   |   |            |   |   |   |   |   |   |   |   |                                 |
|---------|---|---|---|---|---|---|------------|---|---|---|---|---|---|---|---|---------------------------------|
| SAR I   | i | x | i | . | x | 2 | <u>i65</u> | . | . | . | . | . | . | . | . | .                               |
| SAR II  | i | x | i | . | x | 2 | <u>i65</u> | . | . | . | . | . | . | . | . | .                               |
| SAR III | 1 | x | 1 | . | x | 2 | 2          | . | . | . | 5 | 6 | i | 5 | 3 | <u>212</u> 6 5 . i 3 <u>212</u> |
| DEM I   | i | x | i | . | x | 2 | <u>i65</u> | . | . | . | . | . | . | . | . | .                               |
| DEM II  | 1 | x | 1 | . | x | 2 | 2          | . | . | . | . | . | . | . | . | .                               |
| SLENTEM | 1 | . | . | . | 2 | 5 | .          | . | . | . | . | . | . | . | . | .                               |
| KETUK   | . | . | . | . | . | . | .          | . | . | . | . | . | . | . | . | .                               |
| KENONG  | 1 | . | . | . | . | 5 | .          | . | . | . | . | . | . | . | . | .                               |
| KEMPUL  | . | . | . | . | . | 5 | .          | . | . | . | . | . | . | . | . | .                               |
| GONG    | 1 | . | . | . | . | 5 | .          | . | . | . | . | . | . | . | . | .                               |

|         |         |   |          |   |   |   |   |   |   |   |   |          |   |   |   |   |   |
|---------|---------|---|----------|---|---|---|---|---|---|---|---|----------|---|---|---|---|---|
|         | 2 times |   |          |   |   |   |   |   |   |   |   |          |   |   |   |   |   |
| SAR I   | i       | . | <u>6</u> | . | i | 5 | . | . | . | i | . | <u>6</u> | . | i | 5 | . |   |
| SAR II  | 5       | . | <u>3</u> | . | 5 | 2 | . | 1 | 2 | 5 | . | <u>3</u> | . | 5 | 2 | . |   |
| SAR III | .       | . | .        | . | . | . | . | . | . | . | . | .        | . | . | . | 1 | 2 |
| DEM/SUL | 3       | . | .        | . | . | . | . | . | . | . | . | .        | . | . | . | . | . |
| DEM II  | 3       | . | 1        | 3 | 2 | . | 1 | 2 | . | 3 | . | 1        | 3 | 2 | . | 1 | 2 |
| SLENTEM | 1       | 3 | 5        | 6 | 5 | 3 | 1 | 2 | . | 1 | 3 | 5        | 6 | 5 | 3 | 1 | 2 |
| KETUK   | .       | . | .        | . | . | . | . | . | . | . | . | .        | . | . | . | . | . |
| KENONG  | 6       | . | 5        | . | 2 | . | 1 | . | . | 6 | . | 5        | . | 2 | . | 1 | . |
| KEMPUL  | 3       | . | .        | 6 | . | 3 | . | . | . | 3 | . | .        | 6 | . | 3 | . | . |
| GONG    | 6       | . | .        | . | . | . | . | . | . | 6 | . | .        | . | . | . | . | . |

|         |   |   |   |   |   |   |            |   |   |   |   |   |   |   |   |   |
|---------|---|---|---|---|---|---|------------|---|---|---|---|---|---|---|---|---|
| SAR I   | i | x | i | . | x | 2 | <u>i65</u> | . | . | . | . | . | . | . | . | . |
| SAR II  | i | x | i | . | x | 2 | <u>i65</u> | . | . | . | . | . | . | . | . | . |
| SAR III | 1 | x | 1 | . | x | 2 | 2          | . | . | . | . | . | . | . | . | . |
| DEM I   | i | x | i | . | x | 2 | <u>i65</u> | . | . | . | . | . | . | . | . | . |
| DEM II  | 1 | x | 1 | . | x | 2 | 2          | . | . | . | . | . | . | . | . | . |
| SLENTEM | 1 | . | . | . | 2 | 5 | .          | . | . | . | . | . | . | . | . | . |
| KETUK   | . | . | . | . | . | . | .          | . | . | . | . | . | . | . | . | . |
| KENONG  | 1 | . | . | . | . | 5 | .          | . | . | . | . | . | . | . | . | . |
| KEMPUL  | . | . | . | . | . | 5 | .          | . | . | . | . | . | . | . | . | . |
| GONG    | 1 | . | . | . | . | 5 | .          | . | . | . | . | . | . | . | . | . |

|        |          |          |          |          |          |          |          |          |   |          |          |          |          |          |   |          |          |          |
|--------|----------|----------|----------|----------|----------|----------|----------|----------|---|----------|----------|----------|----------|----------|---|----------|----------|----------|
| SAR II | <u>3</u> | <u>5</u> | <u>6</u> | <u>1</u> | <u>5</u> | <u>3</u> | <u>2</u> | <u>3</u> | . | <u>6</u> | <u>5</u> | <u>6</u> | <u>1</u> | <u>2</u> | . | <u>6</u> | <u>5</u> | <u>3</u> |
|--------|----------|----------|----------|----------|----------|----------|----------|----------|---|----------|----------|----------|----------|----------|---|----------|----------|----------|

(c) 1987 Jeff Morris

|         |         |   |   |   |   |   |   |   |   |     |   |     |   |   |   |   |   |     |   |     |
|---------|---------|---|---|---|---|---|---|---|---|-----|---|-----|---|---|---|---|---|-----|---|-----|
|         | 2 times |   |   |   |   |   |   |   |   |     |   |     |   |   |   |   |   |     |   |     |
| SAR I   | 3       | 1 | 5 | 1 | 3 | 1 | 5 | 1 | 3 | x 3 | . | x 2 | 3 | 1 | 5 | 1 | 3 | x 3 | . | x 2 |
| SAR II  | 2       | 6 | 6 | 2 | 2 | 6 | 6 | 2 | 1 | x 1 | . | x 5 | 2 | 6 | 6 | 2 | 2 | 6   | 6 | 2   |
| SAR III | .       | . | . | . | . | . | . | . | . | .   | . | .   | . | . | . | . | . | .   | . |     |
| DEM/SUL | 5       | 6 | 1 | 2 | 3 | 1 | 2 | 1 | . | .   | . | .   | 5 | 6 | 1 | 2 | 3 | 1   | 2 | 1   |
| DEM II  | 5       | 6 | 1 | 2 | 3 | 1 | 2 | 1 | . | .   | . | .   | 5 | 6 | 1 | 2 | 3 | 1   | 2 | 1   |
| SLENTEM | 5       | 6 | 5 | 5 | 6 | 1 | 2 | 1 | . | .   | . | .   | 5 | 6 | 5 | 5 | 6 | 1   | 2 | 1   |
| KETUK   | .       | . | . | . | . | . | . | . | . | .   | . | .   | . | . | . | . | . | .   | . |     |
| KENONG  | 5       | . | 5 | . | 6 | . | 2 | . | . | .   | . | .   | 5 | . | 5 | . | 6 | .   | 2 |     |
| KEMPUL  | 5       | . | . | . | 3 | . | . | . | . | .   | . | .   | 5 | . | . | . | 3 | .   | . |     |
| GONG    | 1       | . | . | . | . | . | . | . | . | .   | . | .   | 1 | . | . | . | . | .   | . |     |

|         |   |     |   |     |     |   |   |   |   |   |   |   |   |   |   |   |   |     |   |   |   |   |   |     |
|---------|---|-----|---|-----|-----|---|---|---|---|---|---|---|---|---|---|---|---|-----|---|---|---|---|---|-----|
| SAR I   | 1 | x 1 | . | x 2 | 165 | . | . | . | . | . | . | . | 5 | 6 | 1 | 5 | 3 | 212 | 6 | 5 | . | 1 | 3 | 212 |
| SAR II  | 1 | x 1 | . | x 2 | 165 | . | . | . | . | . | . | . | . | . | . | . | . | .   | . | . | . | . | . | .   |
| SAR III | 1 | x 1 | . | x 2 | 2   | . | . | . | . | . | . | . | . | . | . | . | . | .   | . | . | . | . | . | .   |
| DEM I   | 1 | x 1 | . | x 2 | 165 | . | . | . | . | . | . | . | . | . | . | . | . | .   | . | . | . | . | . | .   |
| DEM II  | 1 | x 1 | . | x 2 | 2   | . | . | . | . | . | . | . | . | . | . | . | . | .   | . | . | . | . | . | .   |
| SLENTEM | 1 | .   | . | 2   | 5   | . | . | . | . | . | . | . | . | . | . | . | . | .   | . | . | . | . | . | .   |
| KETUK   | . | .   | . | .   | .   | . | . | . | . | . | . | . | . | . | . | . | . | .   | . | . | . | . | . | .   |
| KENONG  | 1 | .   | . | .   | 5   | . | . | . | . | . | . | . | . | . | . | . | . | .   | . | . | . | . | . | .   |
| KEMPUL  | . | .   | . | .   | 5   | . | . | . | . | . | . | . | . | . | . | . | . | .   | . | . | . | . | . | .   |
| GONG    | 1 | .   | . | .   | 5   | . | . | . | . | . | . | . | . | . | . | . | . | .   | . | . | . | . | . | .   |

|         |         |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---------|---------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
|         | 2 times |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| SAR I   | 1       | . | 6 | . | 1 | 5 | . | . | . | 1 | . | 6 | . | 1 | 5 | . | . | . | . |
| SAR II  | 5       | . | 3 | . | 5 | 2 | . | 1 | 2 | 5 | . | 3 | . | 5 | 2 | . | 1 | 2 | . |
| SAR III | .       | . | . | . | . | . | . | . | . | . | . | . | . | . | . | . | . | . | . |
| DEM/SUL | 3       | . | 1 | 3 | 2 | . | 1 | 2 | . | 3 | . | 1 | 3 | 2 | . | 1 | 2 | . | . |
| DEM II  | 3       | . | 1 | 3 | 2 | . | 1 | 2 | . | 3 | . | 1 | 3 | 2 | . | 1 | 2 | . | . |
| SLENTEM | 1       | 3 | 5 | 6 | 5 | 3 | 1 | 2 | . | 1 | 3 | 5 | 6 | 5 | 3 | 1 | 2 | . | . |
| KETUK   | t       | t | t | t | t | t | t | t | . | t | t | t | t | t | t | t | t | . | . |
| KENONG  | 6       | . | 5 | . | 2 | . | 1 | . | . | 6 | . | 5 | . | 2 | . | 1 | . | . | . |
| KEMPUL  | 3       | . | . | 6 | . | 3 | . | . | . | 3 | . | . | 6 | . | 3 | . | . | . | . |
| GONG    | 6       | . | . | . | . | . | . | . | . | 6 | . | . | . | . | . | . | . | . | . |

|         |         |   |   |   |   |   |   |   |   |     |   |     |   |   |   |   |   |     |   |     |
|---------|---------|---|---|---|---|---|---|---|---|-----|---|-----|---|---|---|---|---|-----|---|-----|
|         | 2 times |   |   |   |   |   |   |   |   |     |   |     |   |   |   |   |   |     |   |     |
| SAR I   | 3       | 1 | 5 | 1 | 3 | 1 | 5 | 1 | 3 | x 3 | . | x 2 | 3 | 1 | 5 | 1 | 3 | x 3 | . | x 2 |
| SAR II  | 2       | 6 | 6 | 2 | 2 | 6 | 6 | 2 | 1 | x 1 | . | x 5 | 2 | 6 | 6 | 2 | 2 | 6   | 6 | 2   |
| SAR III | .       | . | . | . | . | . | . | . | . | .   | . | .   | . | . | . | . | . | .   | . |     |
| DEM/SUL | 5       | 6 | 1 | 2 | 3 | 1 | 2 | 1 | . | .   | . | .   | 5 | 6 | 1 | 2 | 3 | 1   | 2 | 1   |
| DEM II  | 5       | 6 | 1 | 2 | 3 | 1 | 2 | 1 | . | .   | . | .   | 5 | 6 | 1 | 2 | 3 | 1   | 2 | 1   |
| SLENTEM | 5       | 6 | 5 | 5 | 6 | 1 | 2 | 1 | . | .   | . | .   | 5 | 6 | 5 | 5 | 6 | 1   | 2 | 1   |
| KETUK   | t       | t | t | t | t | t | t | t | . | .   | . | .   | t | t | t | t | t | t   | t |     |
| KENONG  | 5       | . | 5 | . | 6 | . | 2 | . | . | .   | . | .   | 5 | . | 5 | . | 6 | .   | 2 |     |
| KEMPUL  | 5       | . | . | . | 3 | . | . | . | . | .   | . | .   | 5 | . | . | . | 3 | .   | . |     |
| GONG    | 1       | . | . | . | . | . | . | . | . | .   | . | .   | 1 | . | . | . | . | .   | . |     |

|         |   |     |   |     |     |   |   |   |   |   |   |   |     |   |   |   |   |   |
|---------|---|-----|---|-----|-----|---|---|---|---|---|---|---|-----|---|---|---|---|---|
| SAR I   | 1 | x 1 | . | x 2 | 165 | . | . | . | . | . | . | . | 212 | 3 | 5 | 3 | 2 | 1 |
| SAR II  | 1 | x 1 | . | x 2 | 165 | . | . | . | . | . | . | . | .   | . | . | . | . | . |
| SAR III | 1 | x 1 | . | x 2 | 2   | . | . | . | . | . | . | . | .   | . | . | . | . | . |
| DEM I   | 1 | x 1 | . | x 2 | 165 | . | . | . | . | . | . | . | .   | . | . | . | . | . |
| DEM II  | 1 | x 1 | . | x 2 | 2   | . | . | . | . | . | . | . | .   | . | . | . | . | . |
| SLENTEM | 1 | .   | . | 2   | 5   | . | . | . | . | . | . | . | .   | . | . | . | . | . |
| KETUK   | t | t   | t | t   | t   | t | t | t | . | t | t | t | t   | t | t | t | t | . |
| KENONG  | 1 | .   | . | .   | 5   | . | . | . | . | . | . | . | .   | . | . | . | . | . |
| KEMPUL  | . | .   | . | .   | 5   | . | . | . | . | . | . | . | .   | . | . | . | . | . |
| GONG    | 1 | .   | . | .   | 5   | . | . | . | . | . | . | . | .   | . | . | . | . | . |

|         | 3 times |    |     |     |    |     |     |    |     |     |    |     |     |    |     |     |    |     |     |    |     |     |    |     |  |
|---------|---------|----|-----|-----|----|-----|-----|----|-----|-----|----|-----|-----|----|-----|-----|----|-----|-----|----|-----|-----|----|-----|--|
| SAR I   | 3       | 23 | 32  | 3   | 23 | 32  | 3   | 23 | 32  | 3   | 23 | 32  | 2   | 32 | 23  | 2   | 32 | 23  | 2   | 32 | 23  | 2   | 32 | 23  |  |
| SAR II  | .12     | .1 | .21 | .12 | .1 | .21 | .12 | .1 | .21 | .12 | .1 | .21 | .53 | .5 | .35 | .53 | .5 | .35 | .53 | .5 | .35 | .53 | .5 | .35 |  |
| SAR III | .6      | .6 | .6  | .6  | .6 | .6  | .6  | .6 | .6  | .6  | .6 | .6  | .1  | .1 | .1  | .1  | .1 | .1  | .1  | .1 | .1  | .1  | .1 | .1  |  |
| DEM I   | 3       | 2  | 1   | 2   | 3  | 2   | 1   | 2  | 3   | 2   | 1  | 2   | 2   | 3  | 5   | 3   | 2  | 3   | 5   | 3  | 2   | 3   | 5  | 3   |  |
| DEM II  | .1      | .3 | .3  | .1  | .1 | .3  | .3  | .1 | .1  | .3  | .3 | .1  | .5  | .2 | .2  | .5  | .5 | .2  | .2  | .5 | .5  | .2  | .2 | .5  |  |
| SLN/SUL | 3       | 6  | 1   | 3   | 2  | 6   | 1   | 2  | 3   | 6   | 1  | 2   | 3   | 6  | 1   | 3   | 2  | 6   | 1   | 2  | 3   | 6   | 1  | 2   |  |
| BLK/BEL | +       | +  | +   | +   | +  | +   | +   | +  | +   | +   | +  | +   | +   | +  | +   | +   | +  | +   | +   | +  | +   | +   | +  |     |  |
| KENONG  | 3       | .  | 1   | .   | 2  | .   | 1   | .  | 3   | .   | 1  | .   | 3   | .  | 1   | .   | 2  | .   | 1   | .  | 3   | .   | 1  | .   |  |
| KEMPUL  | .       | 6  | .   | 3   | .  | 6   | .   | 2  | .   | 6   | .  | 2   | .   | 6  | .   | 3   | .  | 6   | .   | 2  | .   | 6   | .  | 2   |  |
| GONG    | .       | 6  | .   | .   | .  | .   | .   | .  | .   | .   | .  | .   | .   | 6  | .   | .   | .  | .   | .   | .  | .   | .   | .  | .   |  |

|         |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
|---------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| SAR I   | 5   | .65 | .56 | 5   | .65 | .56 | 5   | .65 | .56 | 5   | .65 | .56 | 5   | .65 | .56 | 5   | .65 | .56 | 5   | .65 | .56 | 5   | .65 | .56 |
| SAR II  | .16 | .i  | .6i | .16 | .i  | .6i | .16 | .i  | .6i | .16 | .i  | .6i | .16 | .i  | .6i | .16 | .i  | .6i | .16 | .i  | .6i | .16 | .i  | .6i |
| SAR III | .3  | .3  | .3  | .3  | .3  | .3  | .3  | .3  | .3  | .3  | .3  | .3  | .3  | .3  | .3  | .3  | .3  | .3  | .3  | .3  | .3  | .3  | .3  | .3  |
| DEM I   | 5   | 6   | i   | 6   | 5   | 6   | i   | 6   | 5   | 6   | i   | 6   | 5   | 6   | i   | 6   | 5   | 6   | i   | 6   | 5   | 6   | i   | 6   |
| DEM II  | .i  | .5  | .5  | .i  | .i  | .5  | .5  | .i  | .i  | .5  | .5  | .i  | .i  | .5  | .5  | .i  | .i  | .5  | .5  | .i  | .i  | .5  | .5  | .i  |
| SLN/SUL | 5   | 6   | 1   | 2   | 3   | 1   | 2   | 1   | 5   | 6   | 1   | 2   | 5   | 6   | 1   | 2   | 3   | 1   | 2   | 1   | 5   | 6   | 1   | 2   |
| BLK/BEL | +   | +   | +   | +   | +   | +   | +   | +   | +   | +   | +   | +   | +   | +   | +   | +   | +   | +   | +   | +   | +   | +   | +   | +   |
| KENONG  | 5   | .   | 1   | .   | 3   | .   | 2   | .   | 5   | .   | 1   | .   | 5   | .   | 1   | .   | 3   | .   | 2   | .   | 5   | .   | 1   | .   |
| KEMPUL  | .   | 6   | .   | 2   | .   | 1   | .   | 1   | .   | 6   | .   | 1   | .   | 6   | .   | 2   | .   | 1   | .   | 1   | .   | 6   | .   | 1   |
| GONG    | .   | 6   | .   | .   | .   | .   | .   | .   | .   | 6   | .   | .   | .   | 6   | .   | .   | .   | .   | .   | .   | 6   | .   | .   | .   |

|         |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
|---------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| SAR I   | 2   | .32 | .23 | 2   | .32 | .23 | 2   | .32 | .23 | 2   | .32 | .23 | 3   | .23 | .32 | 3   | .23 | .32 | 3   | .23 | .32 | 3   | .23 | .32 |
| SAR II  | .53 | .5  | .35 | .53 | .5  | .35 | .53 | .5  | .35 | .53 | .5  | .35 | .12 | .1  | .21 | .12 | .1  | .21 | .12 | .1  | .21 | .12 | .1  | .21 |
| SAR III | .1  | .1  | .1  | .1  | .1  | .1  | .1  | .1  | .1  | .1  | .1  | .1  | .6  | .6  | .6  | .6  | .6  | .6  | .6  | .6  | .6  | .6  | .6  | .6  |
| DEM I   | 2   | 3   | 5   | 3   | 2   | 3   | 5   | 3   | 2   | 3   | 5   | 3   | 3   | 2   | 1   | 2   | 3   | 2   | 1   | 2   | 3   | 2   | 1   | 2   |
| DEM II  | .5  | .2  | .2  | .5  | .5  | .2  | .2  | .5  | .5  | .2  | .2  | .5  | .1  | .3  | .3  | .1  | .1  | .3  | .3  | .1  | .1  | .3  | .3  | .1  |
| SLN/SUL | 3   | 6   | 1   | 3   | 2   | 6   | 1   | 2   | 3   | 6   | 1   | 2   | 3   | 6   | 1   | 3   | 2   | 6   | 1   | 2   | 3   | 6   | 1   | 2   |
| BLK/BEL | +   | +   | +   | +   | +   | +   | +   | +   | +   | +   | +   | +   | +   | +   | +   | +   | +   | +   | +   | +   | +   | +   | +   | +   |
| KENONG  | 3   | .   | 1   | .   | 2   | .   | 1   | .   | 3   | .   | 1   | .   | 3   | .   | 1   | .   | 2   | .   | 1   | .   | 3   | .   | 1   | .   |
| KEMPUL  | .   | 6   | .   | 3   | .   | 6   | .   | 2   | .   | 6   | .   | 2   | .   | 6   | .   | 3   | .   | 6   | .   | 2   | .   | 6   | .   | 2   |
| GONG    | .   | 6   | .   | .   | .   | .   | .   | .   | .   | 6   | .   | .   | .   | 6   | .   | .   | .   | .   | .   | .   | 6   | .   | .   | .   |

|         |   |   |   |   |   |   |   |    |   |   |   |   |
|---------|---|---|---|---|---|---|---|----|---|---|---|---|
| SAR I   | i | x | i | . | x | 2 | i | 65 | . | . | . | . |
| SAR II  | i | x | i | . | x | 2 | i | 65 | . | . | . | . |
| SAR III | 1 | x | 1 | . | x | 2 | 2 | 2  | . | . | . | . |
| DEM I   | i | x | i | . | x | 2 | i | 65 | . | . | . | . |
| DEM II  | 1 | x | 1 | . | x | 2 | 2 | 2  | . | . | . | . |
| SLENTEM | i | . | . | . | . | 2 | 5 | 5  | . | . | . | . |
| BLK/BEL | + | + | + | + | + | + | + | +  | + | + | + | + |
| KENONG  | 1 | . | . | . | . | . | 5 | 5  | . | . | . | . |
| KEMPUL  | . | . | . | . | . | . | 5 | 5  | . | . | . | . |
| GONG    | 1 | . | . | . | . | . | 5 | 5  | . | . | . | . |

|          |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|----------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| BALUNGAN | 3 | . | 1 | . | 2 | . | 3 | . | 1 | . | 3 | . | 2 | . | 1 | . |
|          | 5 | . | 6 | . | 3 | . | 2 | . | 5 | . | 1 | . | 2 | . | 3 | . |
|          | 5 | . | 1 | . | 2 | . | 3 | . | 5 | . | i | . | 6 | . | 5 | . |
|          | i | . | 5 | . | 6 | . | i | . | 5 | . | i | . | 6 | . | 5 | . |



|         |   |   |   |   |   |   |            |   |   |   |   |   |                                       |
|---------|---|---|---|---|---|---|------------|---|---|---|---|---|---------------------------------------|
| SAR I   | i | x | i | . | x | 2 | <u>i65</u> | . | . | . |   |   |                                       |
| SAR II  | i | x | i | . | x | 2 | <u>i65</u> | . | . | . | 5 | 6 | <u>1 5 3 212</u> 6 5 . 1 3 <u>212</u> |
| SAR III | 1 | x | 1 | . | x | 2 | 2          | . | . | . | . | . | .                                     |
| DEM I   | i | x | i | . | x | 2 | <u>i65</u> | . | . | . | . | . | .                                     |
| DEM II  | 1 | x | 1 | . | x | 2 | 2          | . | . | . | . | . | .                                     |
| SLENTEM | 1 | . | . | . | . | 2 | 5          | . | . | . | . | . | .                                     |
| BERI    | . | . | . | . | . | . | .          | . | . | . | . | . | .                                     |
| KENONG  | 1 | . | . | . | . | . | 5          | . | . | . | . | . | .                                     |
| KEMPUL  | . | . | . | . | . | . | 5          | . | . | . | . | . | .                                     |
| GONG    | 1 | . | . | . | . | . | 5          | . | . | . | . | . | .                                     |

2 times

|         |                                                   |                                  |
|---------|---------------------------------------------------|----------------------------------|
| SAR I   | 5.i.i.5.i.i.5.5.5.i.i.5.i.i.5.5.                  | 5.i.i.5.i.i.5.5.5.i.i.5.i.i.5.5. |
| SAR II  | .6.2.6.6.2.6.3.3.6.2.6.6.2.6.3.3                  | .6.2.6.6.2.6.3.3.6.2.6.6.2.6.3.3 |
| SAR III | Brass and Glass Chimes - Small Bells - Water Gong | - -                              |
| DEM/SUL | 5 1 2 3 2 5 3 2                                   | 5 1 2 3 2 5 3 2                  |
| DEM II  | 5 1 2 3 2 5 3 2                                   | 5 1 2 3 2 5 3 2                  |
| SLENTEM | 1 . 5 . 6 3 5 . . 2                               | 1 . 5 . 6 3 5 . . 2              |
| BERI    | + . + . + . + .                                   | + . + . + . + .                  |
| KENONG  | 2 . 2 . 2 . 3 .                                   | 2 . 2 . 2 . 3 .                  |
| KEMPUL  | 5 . . 3 . 5 . .                                   | 5 . . 3 . 5 . .                  |
| GONG    | 2                                                 | 2                                |
|         | 1 . . . . .                                       | 1 . . . . .                      |

2 times

|         |                                                   |                                  |
|---------|---------------------------------------------------|----------------------------------|
| SAR I   | 5.2.5.5.2.5.5.2.i.5.i.5.i.5.i.5.                  | 5.2.5.5.2.5.5.2.i.5.i.5.i.5.i.5. |
| SAR II  | .3.3.6.3.3.6.3.3.6.6.6.6.6.6.6.6                  | .3.3.6.3.3.6.3.3.6.6.6.6.6.6.6.6 |
| SAR III | Brass and Glass Chimes - Small Bells - Water Gong | - -                              |
| DEM/SUL | 5 6 3 2 5 1 2 3                                   | 5 6 3 2 5 1 2 3                  |
| DEM II  | 5 6 3 2 5 1 2 3                                   | 5 6 3 2 5 1 2 3                  |
| SLENTEM | 1 . 6 . 5 . 1 . 3                                 | 1 . 6 . 5 . 1 . 3                |
| BERI    | + . + . + . + .                                   | + . + . + . + .                  |
| KENONG  | 5 . 3 . 2 . 5 .                                   | 5 . 3 . 2 . 5 .                  |
| KEMPUL  | 1 . 6 . 5 . 2 .                                   | 1 . 6 . 5 . 2 .                  |
| GONG    | 1 . . . . .                                       | 1 . . . . .                      |

|         |   |   |   |   |   |   |            |   |   |   |                      |   |   |
|---------|---|---|---|---|---|---|------------|---|---|---|----------------------|---|---|
| SAR I   | i | x | i | . | x | 2 | <u>i65</u> | . | . | . |                      |   |   |
| SAR II  | i | x | i | . | x | 2 | <u>i65</u> | . | . | . | <u>65612</u> . 5 3 2 |   |   |
| SAR III | 1 | x | 1 | . | x | 2 | 2          | . | . | . | .                    | . | . |
| DEM I   | i | x | i | . | x | 2 | <u>i65</u> | . | . | . | .                    | . | . |
| DEM II  | 1 | x | 1 | . | x | 2 | 2          | . | . | . | .                    | . | . |
| SLENTEM | 1 | . | . | . | . | 2 | 5          | . | . | . | .                    | . | . |
| KETUK   | . | . | . | . | . | . | .          | . | . | . | .                    | . | . |
| KENONG  | 1 | . | . | . | . | . | 5          | . | . | . | .                    | . | . |
| KEMPUL  | . | . | . | . | . | . | 5          | . | . | . | .                    | . | . |
| GONG    | 1 | . | . | . | . | . | 5          | . | . | . | .                    | . | . |

|         | 2 times |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |   |   |
|---------|---------|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|---|---|
| SAR I   | 3       | 23 | 32 | 3  | 23 | 32 | 3  | 23 | 32 | 3  | 23 | 32 | 3  | 23 | 32 | 3  | 23 | 32 | 3  | 23 | 32 |    |   |   |
| SAR II  | .       | 12 | 1  | 21 | 12 | 1  | 21 | 12 | 1  | 21 | 12 | 1  | 21 | 12 | 1  | 21 | 12 | 1  | 21 | 12 | 1  | 21 |   |   |
| SAR III | .       | 5  | .  | 5  | .  | 5  | .  | 5  | .  | 5  | .  | 5  | .  | 5  | .  | 5  | .  | 5  | .  | 5  | .  | 5  |   |   |
| DEM I   | 3       | .  | 2  | .  | 1  | .  | 2  | .  | 3  | .  | 2  | .  | 1  | .  | 2  | .  | 3  | .  | 2  | .  | 1  | .  | 2 |   |
| DEM II  | .       | 1  | .  | 3  | .  | 3  | .  | 1  | .  | 1  | .  | 3  | .  | 3  | .  | 1  | .  | 1  | .  | 3  | .  | 3  | . | 1 |
| SLN/SUL | 5       | .  | 1  | .  | 2  | .  | 3  | .  | 2  | .  | 5  | .  | 3  | .  | 2  | .  | 5  | .  | 3  | .  | 2  | .  | 5 |   |
| KETUK   | t       | .  | t  | .  | t  | .  | t  | .  | t  | .  | t  | .  | t  | .  | t  | .  | t  | .  | t  | .  | t  | .  | t |   |
| KENONG  | .       | .  | 1  | .  | .  | 3  | .  | .  | 5  | .  | .  | 2  | .  | .  | .  | .  | .  | .  | .  | .  | .  | .  | . |   |
| KEMPUL  | 5       | .  | .  | .  | 2  | .  | .  | .  | 2  | .  | .  | .  | 3  | .  | .  | .  | .  | .  | .  | .  | .  | .  | . |   |
| GONG    | .       | .  | 1  | .  | .  | .  | .  | .  | .  | .  | .  | .  | .  | .  | .  | .  | .  | .  | .  | .  | .  | .  | . |   |

|         | 2 times |     |   |     |   |     |   |     |   |     |   |     |   |     |   |     |   |     |   |     |   |     |   |    |
|---------|---------|-----|---|-----|---|-----|---|-----|---|-----|---|-----|---|-----|---|-----|---|-----|---|-----|---|-----|---|----|
| SAR I   | i       | .6i | i | .6i | i | .6i | i | .6i | i | .6i | i | .6i | i | .6i | i | .6i | i | .6i | i | .6i | i | .6i |   |    |
| SAR II  | .       | 56  | . | 5   | . | 65  | . | 56  | . | 5   | . | 65  | . | 56  | . | 5   | . | 65  | . | 56  | . | 5   | . | 65 |
| SAR III | .       | 3   | . | 3   | . | 3   | . | 3   | . | 3   | . | 3   | . | 3   | . | 3   | . | 3   | . | 3   | . | 3   | . | 3  |
| DEM I   | i       | .   | 6 | .   | 5 | .   | 6 | .   | 1 | .   | 6 | .   | 5 | .   | 6 | .   | 1 | .   | 6 | .   | 5 | .   | 6 |    |
| DEM II  | .       | 5   | . | 1   | . | 1   | . | 5   | . | 5   | . | 1   | . | 1   | . | 5   | . | 5   | . | 1   | . | 1   | . | 5  |
| SLN/SUL | 5       | .   | 6 | .   | 3 | .   | 2 | .   | 5 | .   | 1 | .   | 2 | .   | 3 | .   | 5 | .   | 1 | .   | 2 | .   | 3 |    |
| KETUK   | t       | .   | t | .   | t | .   | t | .   | t | .   | t | .   | t | .   | t | .   | t | .   | t | .   | t | .   | t |    |
| KENONG  | .       | .   | . | .   | . | 2   | . | .   | . | .   | 2 | .   | . | .   | . | .   | . | .   | . | .   | . | .   | . |    |
| KEMPUL  | .       | .   | 3 | .   | . | .   | . | .   | 1 | .   | . | .   | . | .   | . | .   | . | .   | . | .   | . | .   | . |    |
| GONG    | .       | .   | 6 | .   | . | .   | . | .   | 1 | .   | . | .   | . | .   | . | .   | . | .   | . | .   | . | .   | . |    |

|         |   |            |   |   |   |   |            |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---------|---|------------|---|---|---|---|------------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| SAR I   | 1 | <u>123</u> | 5 | 3 | 2 | 1 | <u>333</u> | . | . | . | . | . | . | . | . | . | . | . | . | . | . | . | . |
| SAR II  | 1 | 123        | 5 | 3 | 2 | 1 | 555        | . | . | . | . | . | . | . | . | . | . | . | . | . | . | . | . |
| SAR III | . | .          | . | . | . | . | 333        | . | . | . | . | . | . | . | . | . | . | . | . | . | . | . | . |
| DEM I   | 1 | 123        | 5 | 3 | 2 | 1 | 333        | . | . | . | . | . | . | . | . | . | . | . | . | . | . | . | . |
| DEM II  | 1 | 123        | 5 | 3 | 2 | 1 | 555        | . | . | . | . | . | . | . | . | . | . | . | . | . | . | . | . |
| SLNTEM  | 1 | 3          | 3 | 1 | 5 | 5 | .          | . | . | . | . | . | . | . | . | . | . | . | . | . | . | . | . |
| KETUK   | t | t          | t | t | t | t | .          | . | . | . | . | . | . | . | . | . | . | . | . | . | . | . | . |
| KENONG  | . | .          | . | . | . | 5 | .          | . | . | . | . | . | . | . | . | . | . | . | . | . | . | . | . |
| KEMPUL  | . | .          | . | . | . | 5 | .          | . | . | . | . | . | . | . | . | . | . | . | . | . | . | . | . |
| GONG    | . | .          | . | . | . | 5 | .          | . | . | . | . | . | . | . | . | . | . | . | . | . | . | . | . |

BALUNGAN 6 . 3 . 5 . 6 . 3 . 6 . 5 . 3 .  
 6 . 3 . 5 . 3 . 2 . 3 . 5 . 3 .  
 5 . 1 . 2 . 3 . 2 . 5 . 3 . 2 .

SAR I 1 123 5 3 2 1 333 . . .  
 SAR II 1 123 5 3 2 1 555 . . .  
 SAR III . . . 333 . . .  
 DEM I 1 123 5 3 2 1 333 . . .  
 DEM II 1 123 5 3 2 1 555 . . .  
 SLENTEM 1 3 3 1 5 5 . . .  
 KETUK . . . . .  
 KENONG . . . 5 . . .  
 KEMPUL . . . 5 . . .  
 GONG . . . 5 . . .

SAR II 3 561 5 3 2 3 . 65612 . 6 5 3  
 . . . . .

2 times  
 SAR I 5.3.5.3.5.i.5.i.5.3.5.3.5.3.5.i. 5.3.5.3.5.3.5.i.5.3.5.3.5.i.5.i.  
 SAR II .2.1.2.1.6.2.6.2.2.1.2.1.2.1.6.2. .2.1.2.1.6.2.2.1.2.1.6.2.6.2.  
 SAR III . . . . .  
 DEM/SUL 5 1 2 3 . 5 3 2 . 5 1 2 3 2 5 3 2 .  
 DEM II 5 1 2 3 2 5 3 2 2 5 1 2 3 2 5 3 2 .  
 SLENTEM 5 6 1 6 5 2 3 5 5 6 1 6 5 2 3 5 .  
 KETUK t t t t t t t t t t t t t t t t .  
 KENONG 5 . 2 . 2 . 3 . 5 . 2 . 2 . 3 . .  
 KEMPUL 1 . . 3 . 5 . . 1 . . 3 . 5 . .  
 GONG 1 . . . . . 1 . . . . .

SAR I 1 123 5 3 2 1 333 . . .  
 SAR II 1 123 5 3 2 1 555 . . .  
 SAR III . . . 333 . . .  
 DEM I 1 123 5 3 2 1 333 . . .  
 DEM II 1 123 5 3 2 1 555 . . .  
 SLENTEM 1 3 3 1 5 5 . . .  
 KETUK t t t t t t t t t t t t t t t t .  
 KENONG . . . . 5 . . .  
 KEMPUL . . . . 5 . . .  
 GONG . . . . 5 . . .

2 times  
 SAR I 356.6.x6.x6.653.356.6.x6.5x.3 6.56.65.6.56.65.6.56.65.65x.3  
 SAR II 356.6.x6.x6.653.356.6.x6.5x.3 .35.3.53.35.3.53.35.3.53.5x.3  
 SAR III . . . . .  
 DEM/SUL 6 3 5 3 2 3 5 3 . 6 3 5 3 2 3 5 3 .  
 DEM II 356.6.x6.x6.653.356.6.x6.5x.3 . . . . .  
 SLENTEM . 3 . . . 3 5 6 . 3 . . . . .  
 KETUK t t t t t t t t t t t t t t t t .  
 KENONG . 6 . 6 . 3 . 3 . 6 . 6 . 3 . 6 .  
 KEMPUL 6 . . . . 3 . . 6 . . 3 . . .  
 GONG 6 . . . . . 6 . . . . .



|         |   |            |   |   |   |   |            |   |   |   |   |              |       |
|---------|---|------------|---|---|---|---|------------|---|---|---|---|--------------|-------|
| SAR I   | 1 | <u>123</u> | 5 | 3 | 2 | 1 | <u>333</u> | . | . | . |   |              |       |
| SAR II  | 1 | 123        | 5 | 3 | 2 | 1 | 555        | . | . | . |   |              |       |
| SAR III | . | .          | . | . | . | . | <u>333</u> | . | . | . | . | <u>65612</u> | 5 3 2 |
| DEM I   | 1 | 123        | 5 | 3 | 2 | 1 | 333        | . | . | . | . | .            | .     |
| DEM II  | 1 | 123        | 5 | 3 | 2 | 1 | 555        | . | . | . | . | .            | .     |
| SLENTEM | 1 | 3          | 3 | 1 | 5 | 5 | .          | . | . | . | . | .            | .     |
| KETUK   | t | t          | t | t | t | t | t          | t | t | t | t | t            | t     |
| KENONG  | . | .          | . | . | . | 5 | .          | . | . | . | . | .            | .     |
| KEMPUL  | . | .          | . | . | . | 5 | .          | . | . | . | . | .            | .     |
| GONG    | . | .          | . | . | . | 5 | .          | . | . | . | . | .            | .     |

|         |         |       |       |       |       |       |       |       |     |     |     |     |     |     |     |
|---------|---------|-------|-------|-------|-------|-------|-------|-------|-----|-----|-----|-----|-----|-----|-----|
|         | 2 times |       |       |       |       |       |       |       |     |     |     |     |     |     |     |
| SAR I   | 2.      | 32.   | 23.   | 2.    | 32.   | 23.   | 2.    | 32.   | 23. | 2.  | 32. | 23. | 2.  | 32. | 23. |
| SAR II  | .53.    | 5.    | 35.   | 53.   | 5.    | 35.   | 53.   | 5.    | 35. | 53. | 5.  | 35. | 53. | 5.  | 35. |
| SAR III | .1..    | 1..   | 1..   | 1..   | 1..   | 1..   | 1..   | 1..   | 1.. | 1.. | 1.. | 1.. | 1.. | 1.. | 1.. |
| DEM I   | 2 .     | 3 .   | 5 .   | 3 .   | 2 .   | 3 .   | 5 .   | 3 .   |     |     |     |     |     |     |     |
| DEM II  | . 5 .   | . 2 . | . 2 . | . 5 . | . 5 . | . 2 . | . 2 . | . 5 . |     |     |     |     |     |     |     |
| SLN/SUL | 5       | 1     | 2     | 3     | 2     | 5     | 3     | 2     |     |     |     |     |     |     |     |
| BLK/BEL | +       | +     | +     | +     | +     | +     | +     | +     |     |     |     |     |     |     |     |
| KENONG  | 5       | .     | .     | 3     | .     | 2     | .     | .     |     |     |     |     |     |     |     |
| KEMPUL  | .       | 1     | .     | .     | .     | 5     | .     | 2     |     |     |     |     |     |     |     |
| GONG    | .       | 1     | .     | .     | .     | .     | .     | .     |     |     |     |     |     |     |     |

|         |                                   |                                 |
|---------|-----------------------------------|---------------------------------|
| SAR I   | 6.56.65.6.56.65.6.56.65.6.56.65.  | 6.56.65.6.56.65.6.56.65.65x.3   |
| SAR II  | .35.3.53.35.3.53.35.3.53.35.3.53  | .35.3.53.35.3.53.35.3.53.5x.3   |
| SAR III | .1..1..1.1..1..1.1..1..1.1..1..1. | .1..1..1.1..1..1.1..1..1.       |
| DEM I   | 6 . 5 . 3 . 5 . 6 . 5 . 3 . 3 .   | 6 . 5 . 3 . 5 . 6 . 5 . 3 . 3 . |
| DEM II  | . 3 . 6 . 6 . 3 . 3 . 6 . 6 . 5 . | . 3 . 6 . 6 . 3 . 3 . 6 . 6 .   |
| SLN/SUL | 6 3 5 3 2 3 5 3                   | 6 3 5 3 2 3 5 3                 |
| BLK/BEL | +                                 | +                               |
| KENONG  | 6 . 5 . 2 . 5 .                   | 6 . 5 . 2 . 5 .                 |
| KEMPUL  | . 3 . 3 . 6 . .                   | . 3 . 3 . 6 . .                 |
| GONG    | . 6 . . . . .                     | . 6 . . . . .                   |

|         |                               |                               |  |  |  |  |  |  |  |  |  |  |  |
|---------|-------------------------------|-------------------------------|--|--|--|--|--|--|--|--|--|--|--|
|         | 2 times                       |                               |  |  |  |  |  |  |  |  |  |  |  |
| SAR I   | 356.6.x6.x6.653.356.6.x6.5x.3 | 6.56.65.6.56.65.6.56.65.65x.3 |  |  |  |  |  |  |  |  |  |  |  |
| SAR II  | 356.6.x6.x6.653.356.6.x6.5x.3 | .35.3.53.35.3.53.35.3.53.5x.3 |  |  |  |  |  |  |  |  |  |  |  |
| SAR III | .                             | .1..1..1.1..1..1.1..1..1.     |  |  |  |  |  |  |  |  |  |  |  |
| DEM/SUL | 6 3 5 3 2 3 5 3               | 6 3 5 3 2 3 5 3               |  |  |  |  |  |  |  |  |  |  |  |
| DEM II  | 356.6.x6.x6.653.356.6.x6.5x.3 | .                             |  |  |  |  |  |  |  |  |  |  |  |
| SLENTEM | . 3 . 6 . 3 5 6               | . 3 . 6 . 3 5 6               |  |  |  |  |  |  |  |  |  |  |  |
| BLK/BEL | t t t t t t t t               | t t t t t t t t               |  |  |  |  |  |  |  |  |  |  |  |
| KENONG  | . 6 . 6 . 3 . 3               | . 6 . 6 . 3 . 3               |  |  |  |  |  |  |  |  |  |  |  |
| KEMPUL  | 6 . . . 3 . .                 | 6 . . . 3 . .                 |  |  |  |  |  |  |  |  |  |  |  |
| GONG    | 6 . . . . .                   | 6 . . . . .                   |  |  |  |  |  |  |  |  |  |  |  |

|         |   |            |   |   |   |   |            |   |   |   |
|---------|---|------------|---|---|---|---|------------|---|---|---|
| SAR I   | 1 | <u>123</u> | 5 | 3 | 2 | 1 | <u>333</u> | . | . | . |
| SAR II  | 1 | 123        | 5 | 3 | 2 | 1 | 555        | . | . | . |
| SAR III | . | .          | . | . | . | . | 333        | . | . | . |
| DEM I   | 1 | 123        | 5 | 3 | 2 | 1 | 333        | . | . | . |
| DEM II  | 1 | 123        | 5 | 3 | 2 | 1 | 555        | . | . | . |
| SLENTEM | 1 | 3          | 3 | 1 | 5 | 5 | .          | . | . | . |
| BLK/BEL | + | +          | + | + | + | + | +          | + | + | + |
| KENONG  | . | .          | . | . | . | . | 5          | . | . | . |
| KEMPUL  | . | .          | . | . | . | . | 5          | . | . | . |
| GONG    | . | .          | . | . | . | . | 5          | . | . | . |

3 times - entire section

(c) 1987 Jeff Morris

|          |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|----------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| BALUNGAN | 5 | 2 | 3 | 5 | 2 | 5 | 3 | 2 | 5 | 2 | 3 | 5 | 2 | 5 | 3 | 2 | 5 |
| GONG     | . | . | . | . | . | . | . | . | . | . | . | . | . | . | . | . | 5 |



# 5 INVENTIONS FOR 2 BONANG AND PERCUSSION

by  
Robert Lombardo



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**5 Inventions for 2 Bonang  
and Percussion (one player)**

in pelog

---

**by Robert Lombardo**

September 1984

Percussion {  
 I - 5 temple blocks  
 II - 3 cymbals / 2 triangles  
 III - 5 rototoms (1 low / 4 high)  
 IV - tacit  
 V - everything

5 INVENTIONS for 2 BONANGS  
 AND PERCUSSION (ONE PLAYER)

Robert Lombardo

WRITTEN UNDER A GRANT FROM THE  
 ILLINOIS ARTS COUNCIL

SEPT / 84







*In That Bright World*  
Jody Diamond

---

Saron melody, Section B, Irama I

This can be played by one saron player as an extra melody when B is played in Irama I. If the general character of the part is understood, other variations are possible.

|       |         |         |         |         |   |
|-------|---------|---------|---------|---------|---|
| Bal.  | 5 6     | 5 6     | 2 1     | 2 1     | ) |
| Saron | 2 3 5 6 | 5 3 5 6 | 5 3 2 1 | 2 3 2 1 |   |

|       |         |         |         |         |   |
|-------|---------|---------|---------|---------|---|
| Bal.  | 3 2     | 3 2     | 3 5     | 6 5     | ) |
| Saron | 3 2 1 2 | 3 5 3 2 | 3 5 6 5 | 3 2 3 5 |   |

|       |         |             |         |         |   |
|-------|---------|-------------|---------|---------|---|
| Bal.  | 3 6     | 5 6         | 2 1     | 2 1     | ) |
| Saron | 2 3 5 6 | 1̇ 5̇ 1̇ 6̇ | 5 3 2 1 | 2 3 2 1 |   |

|       |         |         |         |         |     |
|-------|---------|---------|---------|---------|-----|
| Bal.  | 3 2     | 1 2     | 3 2     | 1 (6)   |     |
| Saron | 3 1 3 2 | 3 5 3 2 | 3 2 1 2 | 1 6 5 6 | ' ' |

# GONG KUNDALI SHAKTI

by  
Jon Keliehor



# Gong Kundali Shakti

Jon Keliehor

---

## PERFORMANCE INSTRUCTIONS

### Tuning

*Gong Kundali Shakti* was originally written for a combination of gamelan and non-gamelan percussion instruments in an equal-temperament tuning. The tuning was based on a modified Balinese Selisir pelog mode with the numerical values corresponding to letter-name pitches in the following manner:

1 2 3 4 5 1  
C D F G B C

The number set used in this score does not correspond to the standard numbers used to represent pitches in Javanese slendro or pelog scale. Rather, they simply represent a series of numbers to which one must assign pitches of your own choosing to make an appropriate scale. Once the tuning has been chosen, the lowest note, regardless of its standard Javanese numbering, is represented by the number 1 in the score. The rest of the pitches then follow in sequence. This, of course, results in a completely new numbering for the pitches of the scale; and while this would seem likely to cause confusion for the performers, it has been found in performing this piece that the adjustment can be easily made.

What pitches should one choose? Keep in mind the original equal-tempered intervals given above when trying to decide on the type of scale to use, noting where the narrow and wide intervals occur. Gamelan Pacifica, when performing this piece, used the following slendro tuning (which includes a slendro interval that is probably unique to their instruments):

*Gong Kundali Shakti* tuning 1 2 3 4 5 1  
Gamelan Pacifica tuning 5 6 1 2 4 5

Note that the Gamelan Pacifica instruments include not only an unorthodox pitch, known as slendro 4, but that the saron instruments contain a low 5, allowing this pitch to be represented by pitch 1 in the score, the lowest pitch of the piece. In addition this gamelan has a slendro 2 gong, which would not normally be available in a traditional Javanese gamelan.

Gamelan that do not have the above tuning arrangement will have to approximate it the best they can by exploring the various tuning possibilities within their own set of instruments. Hopefully the task of finding an appropriate tuning will be looked upon as an interesting challenge, not a burdensome task. Two tuning possibilities that one might consider are as follows:

If the pelog instruments include the lower pelog 6, the melodies of the piece might be successfully realized with the following arrangement of pitches:

1 2 3 4 5 1  
6 7 2 3 5 6

The following is another pelog mode that might be tried. It will alter the interval relationships of the piece as it was originally conceived, but should fit within the range of most pelog instruments:

1 2 3 4 5 1  
7 1 3 4 6 7

Another possibility might be to mix pitches from slendro and pelog to create the scale. Also, if the appropriate gongs are not available, gong substitutions may be made, as long as they work musically. (Keep in mind that Gong IV and Kempul IV define the pitch-center of the piece.)

## Notational Considerations

There are two separate scores provided for the piece. Score A is for all *saron* instruments, as well as *bonang* and *slentem*; Score B is for *colotomic instruments*, *suling*, or any other elaborating instruments that might be added. *Gong* tones are indicated by a capital G placed over the appropriate beat where the gong is to be sounded. *Kempul* and *kenong* are represented in a similar manner, with the *kempul* indicated by a capital P, and the *kenong* by a capital N. *Ketuk* is indicated by a + sign underneath the beat where it is to be played. In the case of the *gong* and *kempul*, the pitch to be played is indicated by a roman numeral immediately following the capital letter. The *kenong* plays the note found in the score directly under the letter. The *gong* and *kempul* can be successfully played by one person if they are hung appropriately. In the later sections of the piece, when G IV occurs with greater frequency, the duration of these gongs must be shortened by damping with the hand after striking. G II and G III are never damped.

## Instrumentation Considerations

A typical instrumentation for *Gong Kundali Shakti* is as follows:

2 peking, 2 saron 2 demung, bonang barung, kenong, slentem, suling (preferably two or more), kempul, gongs, ketuk. There is no specific notation for kendang, however, a Sundanese style of playing would add to the character of the piece.

The piece is played in a continuous interlocking *imbal* style between the pairs of *peking*, *saron*, and *demung*. *Suling* play the entire melody (that is, the combination of both interlocking parts) as a single melodic line. The *bonang* and *slentem* play a balungan melody at various times throughout the piece that is derived from part one, or the top line, of the *imbal* part. Near the end of the piece, first the *peking*, then the *saron* together with the *peking*, play a *kotekan* pattern, while the *imbal* melodies of the *demung* continue.

## Section by Section

BUKA: played by one saron and one suling only.

### SECTION 1:

First time through - one saron, all suling, gong, and kempul.

Second time through - all of the above, plus peking and kempul.

In Section 1 (as well as sections 4, 7, 11, and 13) the balungan, as played by the *bonang* and *slentem*, is derived in the following manner:

|          |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|----------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| melody   | 4 | 3 | 2 | 2 | 1 | 2 | 3 | 2 | 3 | 2 | 1 | 2 | 3 | 2 | 3 | 3 | 2 | 3 |
| balungan | 4 | . | 2 | 2 | . | 2 | 3 | . | 3 | 2 | . | 2 | 3 | . | 3 | 3 | 2 | 3 |

SECTIONS 2 & 3: all instruments play.

In Section 2 (as well as sections 3,5,6,8,9, 10, 12, 15, and 16) the balungan, as played by *bonang* and *slentem* is derived in the following manner:

|          |        |        |        |   |        |        |        |
|----------|--------|--------|--------|---|--------|--------|--------|
| melody   | 4.5.4. | 3.2.3. | 1.3.3. | / | 3.4.3. | 3.2.3. | 1.2.3. |
| (imbal)  | .5.4.3 | .2.3.2 | .2.4.2 |   | .4.3.4 | .2.3.2 | .2.3.2 |
| balungan | 4.5.4. | 3.2.3. | 1.3.3. |   | 3.4.3. | 3.2.3. | 1.2.3. |

SECTION 4: all instruments except slentem.

SECTION 5 & 6: all instruments.

SECTION 7: all instruments except slentem and bonang.

SECTION 7: all instruments except slentem and bonang.  
(Bonang plays only on the repeat of this section.)

SECTIONS 8, 9, & 10: all instruments.

SECTION 11: all instruments except slentem.

SECTION 12: all instruments play.

Slentem is tacet for the first line, then begins to play at line two of the section.

SECTION 13: all instruments except slentem.

SECTION 14 & 15: all instruments.

The tempo may have to ritard slightly at the end of Section 15 to accomodate the kotekan part which begins in Section 16.

SECTION 16: all instruments play.

*Peking* begin kotekan pattern (this pattern is found in the notation in Section 17); the *peking* must jump ahead to Section 17, then repeat that section a total of four times, while the rest of the gamelan plays Section 16 as written.

SECTION 17: all instruments play.

The saron join the *peking* in playing the kotekan part. The *peking* must now repeat Section 17 four more times. The *bonang*, *slentem*, and *demung* play the balungan notate above the kotekan. The colotomy and *suling* play as written.

SECTION 18:

All instruments play the first gatra in unison. After the fermata the next gatra is played in the manner of a *buka*, using one *saron* and one *suling*. The remainder of the line is played by all instruments, with the balungan being once again derived from the top line of the imbal part. There is a slight pause before the final gong tone is sounded in unison.

### Tempo

The piece is written in a meter of three, with gatra of different lengths. A good tempo might be one where a three beat grouping would equal a metronome marking of 44.

PLEASE NOTE: a recording of this piece is available from the American Gamelan Institute.

# GONG KUNDALI SHAKTI

©1989

JON KELIEHOR

**SCORE A**

BUKA: SARON: SULLING

1. 123 . . . . . 234 . . . . . 12 34321 234 | 1 . . . . .

1/9 8/5

|       |       |       |       |       |       |
|-------|-------|-------|-------|-------|-------|
| 4 3 2 | 2 1 2 | 3 2 3 | 2 1 2 | 3 2 3 | 3 2 3 |
| 4 5 4 | 3 3 2 | 1 2 3 | 3 2 3 | 2 1 2 | 4 3 2 |
| 1 2 3 | 3 2 1 | 2 3 2 | 4 3 2 | 2 3 2 | 2 3 4 |
| 5 4 3 | 3 2 3 | 2 1 2 | 3 2 3 | 2 1 2 | 3 2 3 |

2/

|        |        |        |        |        |        |
|--------|--------|--------|--------|--------|--------|
| 4.5.4. | 3.2.3. | 1.3.3. | 3.4.3. | 3.2.3. | 1.2.3. |
| .5.4.3 | .2.3.2 | .2.4.2 | .4.3.4 | .2.3.2 | .2.3.2 |
| 4.3.4. | 2.3.2. | 2.1.2. | 2.4.4. | 2.3.2. | 2.1.2. |
| .3.4.3 | .3.2.3 | .1.2.1 | .3.5.3 | .3.2.3 | .1.2.3 |
| 4.5.4. | 3.2.3. | 1.2.3. | 3.4.3. | 3.2.3. | 1.2.3. |
| .5.4.3 | .2.3.2 | .2.3.2 | .4.3.4 | .2.3.2 | .2.3.2 |
| 4.3.4. | 2.3.2. | 2.1.2. | 2.4.4. | 2.3.2. | 2.1.2. |
| .3.4.3 | .3.2.3 | .1.2.3 | .3.5.3 | .3.2.3 | .1.2.3 |

3/

|        |        |        |        |        |        |
|--------|--------|--------|--------|--------|--------|
| 5.4.5. | 3.4.3. | 3.2.3. | 2.3.4. | 2.1.2. | 2.3.2. |
| .4.5.4 | .4.3.4 | .2.3.2 | .3.4.3 | .1.2.1 | .3.2.3 |
| 4.3.4. | 2.3.2. | 2.1.2. | 4.4.3. | 3.2.3. | 1.3.3. |
| .3.4.3 | .3.2.3 | .1.2.3 | .5.3.4 | .2.3.2 | .2.4.2 |
| 3.4.3. | 3.2.3. | 1.2.2. | 2.4.4. | 2.3.2. | 2.1.2. |
| .4.3.4 | .2.3.2 | .2.3.3 | .3.5.3 | .3.2.3 | .1.2.3 |
| 5.4.3. | 3.2.3. | 1.2.3. | 3.4.3. | 3.2.3. | 1.2.3. |
| .4.3.4 | .2.3.2 | .2.3.2 | .4.3.4 | .2.3.2 | .2.3.2 |



4/

|                       |                       |                       |                       |                       |                       |
|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| $\overbrace{4\ 3\ 2}$ | $\overbrace{2\ 1\ 2}$ | $\overbrace{3\ 2\ 3}$ | $\overbrace{2\ 1\ 2}$ | $\overbrace{3\ 2\ 3}$ | $\overbrace{3\ 2\ 3}$ |
| 4 5 4                 | 3 3 2                 | 1 2 3                 | 3 2 3                 | 2 1 2                 | 4 3 2                 |
| 1 2 3                 | 3 2 1                 | 2 3 2                 | 4 3 2                 | 2 3 2                 | 2 3 4                 |
| 5 4 3                 | 3 2 3                 | 2 1 2                 | 3 2 3                 | 2 1 2                 | 3 2 3                 |

5/

|                                    |                                    |                                    |                                    |                                    |                                    |
|------------------------------------|------------------------------------|------------------------------------|------------------------------------|------------------------------------|------------------------------------|
| $\overbrace{4\cdot 5\cdot 4\cdot}$ | $\overbrace{3\cdot 2\cdot 3\cdot}$ | $\overbrace{1\cdot 3\cdot 3\cdot}$ | $\overbrace{3\cdot 4\cdot 3\cdot}$ | $\overbrace{3\cdot 2\cdot 3\cdot}$ | $\overbrace{1\cdot 2\cdot 3\cdot}$ |
| $\cdot 5\cdot 4\cdot 3$            | $\cdot 2\cdot 3\cdot 2$            | $\cdot 2\cdot 4\cdot 2$            | $\cdot 4\cdot 3\cdot 4$            | $\cdot 2\cdot 3\cdot 2$            | $\cdot 2\cdot 3\cdot 2$            |
| $\overbrace{4\cdot 3\cdot 4\cdot}$ | $\overbrace{2\cdot 3\cdot 2\cdot}$ | $\overbrace{2\cdot 1\cdot 2\cdot}$ | $\overbrace{2\cdot 4\cdot 4\cdot}$ | $\overbrace{2\cdot 3\cdot 2\cdot}$ | $\overbrace{2\cdot 1\cdot 2\cdot}$ |
| $\cdot 3\cdot 4\cdot 3$            | $\cdot 3\cdot 2\cdot 3$            | $\cdot 1\cdot 2\cdot 1$            | $\cdot 3\cdot 5\cdot 3$            | $\cdot 3\cdot 2\cdot 3$            | $\cdot 1\cdot 2\cdot 3$            |
| $\overbrace{4\cdot 5\cdot 4\cdot}$ | $\overbrace{3\cdot 2\cdot 3\cdot}$ | $\overbrace{1\cdot 2\cdot 3\cdot}$ | $\overbrace{3\cdot 4\cdot 3\cdot}$ | $\overbrace{3\cdot 2\cdot 3\cdot}$ | $\overbrace{1\cdot 2\cdot 3\cdot}$ |
| $\cdot 5\cdot 4\cdot 3$            | $\cdot 2\cdot 3\cdot 2$            | $\cdot 2\cdot 3\cdot 2$            | $\cdot 4\cdot 3\cdot 4$            | $\cdot 2\cdot 3\cdot 2$            | $\cdot 2\cdot 3\cdot 2$            |
| $\overbrace{4\cdot 3\cdot 4\cdot}$ | $\overbrace{2\cdot 3\cdot 2\cdot}$ | $\overbrace{2\cdot 1\cdot 2\cdot}$ | $\overbrace{2\cdot 4\cdot 4\cdot}$ | $\overbrace{2\cdot 3\cdot 2\cdot}$ | $\overbrace{2\cdot 1\cdot 2\cdot}$ |
| $\cdot 3\cdot 4\cdot 3$            | $\cdot 3\cdot 2\cdot 3$            | $\cdot 1\cdot 2\cdot 3$            | $\cdot 3\cdot 5\cdot 3$            | $\cdot 3\cdot 2\cdot 3$            | $\cdot 1\cdot 2\cdot 3$            |

6/

|                                    |                                    |                                    |                                    |                                    |                                    |
|------------------------------------|------------------------------------|------------------------------------|------------------------------------|------------------------------------|------------------------------------|
| $\overbrace{5\cdot 4\cdot 5\cdot}$ | $\overbrace{3\cdot 4\cdot 3\cdot}$ | $\overbrace{3\cdot 2\cdot 3\cdot}$ | $\overbrace{2\cdot 3\cdot 4\cdot}$ | $\overbrace{2\cdot 1\cdot 2\cdot}$ | $\overbrace{2\cdot 3\cdot 2\cdot}$ |
| $\cdot 4\cdot 5\cdot 4$            | $\cdot 4\cdot 3\cdot 4$            | $\cdot 2\cdot 3\cdot 2$            | $\cdot 3\cdot 4\cdot 3$            | $\cdot 1\cdot 2\cdot 1$            | $\cdot 3\cdot 2\cdot 3$            |
| $\overbrace{4\cdot 3\cdot 4\cdot}$ | $\overbrace{2\cdot 3\cdot 2\cdot}$ | $\overbrace{2\cdot 1\cdot 2\cdot}$ | $\overbrace{4\cdot 4\cdot 3\cdot}$ | $\overbrace{3\cdot 2\cdot 3\cdot}$ | $\overbrace{1\cdot 3\cdot 3\cdot}$ |
| $\cdot 3\cdot 4\cdot 3$            | $\cdot 3\cdot 2\cdot 3$            | $\cdot 1\cdot 2\cdot 3$            | $\cdot 5\cdot 3\cdot 4$            | $\cdot 2\cdot 3\cdot 2$            | $\cdot 2\cdot 4\cdot 2$            |
| $\overbrace{3\cdot 4\cdot 3\cdot}$ | $\overbrace{3\cdot 2\cdot 3\cdot}$ | $\overbrace{1\cdot 2\cdot 2\cdot}$ | $\overbrace{2\cdot 4\cdot 4\cdot}$ | $\overbrace{2\cdot 3\cdot 2\cdot}$ | $\overbrace{2\cdot 1\cdot 2\cdot}$ |
| $\cdot 4\cdot 3\cdot 4$            | $\cdot 2\cdot 3\cdot 2$            | $\cdot 2\cdot 3\cdot 3$            | $\cdot 3\cdot 5\cdot 3$            | $\cdot 3\cdot 2\cdot 3$            | $\cdot 1\cdot 2\cdot 3$            |
| $\overbrace{5\cdot 4\cdot 3\cdot}$ | $\overbrace{3\cdot 2\cdot 3\cdot}$ | $\overbrace{1\cdot 2\cdot 3\cdot}$ | $\overbrace{3\cdot 4\cdot 3\cdot}$ | $\overbrace{3\cdot 2\cdot 3\cdot}$ | $\overbrace{1\cdot 2\cdot 3\cdot}$ |
| $\cdot 4\cdot 3\cdot 4$            | $\cdot 2\cdot 3\cdot 2$            | $\cdot 2\cdot 3\cdot 2$            | $\cdot 4\cdot 3\cdot 4$            | $\cdot 2\cdot 3\cdot 2$            | $\cdot 2\cdot 3\cdot 2$            |

7/

|                       |                       |                       |                       |                       |                       |
|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| $\overbrace{4\ 3\ 2}$ | $\overbrace{2\ 1\ 2}$ | $\overbrace{3\ 2\ 3}$ | $\overbrace{2\ 1\ 2}$ | $\overbrace{3\ 2\ 3}$ | $\overbrace{3\ 2\ 3}$ |
| 4 5 4                 | 3 3 2                 | 1 2 3                 | 3 2 3                 | 2 1 2                 | 4 3 2                 |
| 1 2 3                 | 3 2 1                 | 2 3 2                 | 4 3 2                 | 2 3 2                 | 2 3 4                 |
| 5 4 3                 | 3 2 3                 | 2 1 2                 | 3 2 3                 | 2 1 2                 | 3 2 3                 |





16/

5.4.5. 5.4.5. 3.4.3. 3.4.3. 3.2.3. 3.2.3. 1.2.1. 3.2.3.  
 .4.5.4 .4.5.4 .4.3.4 .4.3.4 .2.3.2 .2.3.2 .2.1.2 .2.3.2

3.4.3. 3.2.3. 3.2.3. 3.5.3. 3.2.3. 1.3.3. 1.2.3. 2.3.3.  
 .4.3.4 .2.3.4 .2.3.2 .4.4.4 .2.3.2 .2.4.2 .2.3.2 .3.2.4

5.5.3. 3.2.3. 3.4.3. 3.2.2. 4.3.4. 2.3.2. 2.1.3. 3.4.3.  
 .1.4.4 .2.3.2 .4.3.4 .2.3.3 .3.4.3 .3.2.3 .1.2.2 .4.3.4

5.5.3. 3.2.3. 3.4.3. 3.2.2. 4.3.4. 2.3.2. 2.1.2. 2.3.2.  
 .1.4.4 .2.3.2 .4.3.4 .2.3.3 .3.4.3 .3.2.3 .1.2.3 .3.2.3

REPEAT SECTION FOUR TIMES

17/

5 1 5 4 3 4 3 2 3 2 3 2

4.54.45.4.54.45.3.43.34. 3.43.34.2.32.23.2.32.23.  
 .15.1.51.15.1.51.54.5.45.54.5.45.43.4.34.43.4.34

1 2 3 2 3 2 1 2 3 2 3 4

1.21.12.1.21.12.2.32.23. 2.32.23.3.43.34.3.43.34.  
 .32.3.23.32.3.23.43.4.34.43.4.34.54.5.45.54.5.45

18/

4 X4 3 X3

SARON & SILING BUKA  
 2 3 1 2 2 3 3 4 4

SLOWER

ALL INSTRUMENTS  
 5.5.3. 3.1.3. 3.3.3. 3.1.3.  
 1.4.4. 2.2.4. 2.2.2. 2.2.4

RITARD.....

# GONG KUNDALI SHAKTI

©1989

JON KELIEHOR

**SCORE B**

BUKA: SARON & SULING

1 2 3 . . . . 2 3 4 . . . . 1 2 3 4 3 2 1 2 3 4 | 1 . . . . . | <sup>GII</sup>

1/ 9/8

|      |             |   |       |       |       |             |
|------|-------------|---|-------|-------|-------|-------------|
| PIV  | 4 3 2 2 1 2 | N | 3 2 3 | 2 1 2 | 3 2 3 | 3 2 3       |
| PIII | 4 5 4 3 3 2 | N | 1 2 3 | 3 2 3 | 2 1 2 | 4 3 2       |
| PIV  | 1 2 3 3 2 1 | N | 2 3 2 | 4 3 2 | 2 3 2 | 2 3 4       |
| GIII | 5 4 3 3 2 3 | N | 2 1 2 | PII   | GII   | 2 1 2 3 2 3 |

2nd X ONGSE

2/

|      |             |   |             |             |             |             |             |
|------|-------------|---|-------------|-------------|-------------|-------------|-------------|
| GIV  | 4 5 5 4 4 3 | N | 3 2 2 3 3 2 | 1 2 3 4 3 2 | 3 4 4 3 3 4 | 3 2 2 3 3 2 | 1 2 2 3 3 2 |
| PIV  | 4 3 3 4 4 3 | N | 2 3 3 2 2 3 | 2 1 1 2 2 1 | 2 3 4 5 4 3 | 2 3 3 2 2 3 | 2 1 1 2 2 3 |
| GIV  | 4 5 5 4 4 3 | N | 3 2 2 3 3 2 | 1 2 2 3 3 2 | 3 4 4 3 3 4 | 3 2 2 3 3 2 | 1 2 2 3 3 2 |
| PIII | 4 3 3 4 4 3 | N | 2 3 3 2 2 3 | 2 1 1 2 2 3 | 2 3 4 5 4 3 | 2 3 3 2 2 3 | 2 1 1 2 2 3 |

3/

|      |             |   |             |             |             |             |                                     |
|------|-------------|---|-------------|-------------|-------------|-------------|-------------------------------------|
| GIV  | 5 4 4 5 5 4 | N | 3 4 4 3 3 4 | 3 2 2 3 3 2 | 2 3 3 4 4 3 | 2 1 1 2 2 1 | 2 3 3 2 2 3                         |
| PIV  | 4 3 3 4 4 3 | N | 2 3 3 2 2 3 | 2 1 1 2 2 3 | 4 5 4 3 3 4 | 3 2 2 3 3 2 | 1 2 3 4 3 2                         |
| GIV  | 5 4 4 5 5 4 | N | 3 4 4 3 3 4 | 3 2 2 3 3 2 | 2 3 3 4 4 3 | 2 3 3 2 2 3 | 2 1 1 2 2 3                         |
| GIII | 5 4 4 3 3 4 | N | 3 2 2 3 3 2 | 1 2 2 3 3 2 | PII         | GII         | 3 4 4 3 3 4 3 2 2 3 3 2 1 2 2 3 3 2 |

4/

|                |       |            |               |               |       |
|----------------|-------|------------|---------------|---------------|-------|
| 4 3 2          | 2 1 2 | N<br>3 2 3 | 2 1 2         | 3 2 3         | 3 2 3 |
| P III<br>4 5 4 | 3 3 2 | N<br>1 2 3 | 3 2 3         | 2 1 2         | 4 3 2 |
| P IV<br>1 2 3  | 3 2 1 | N<br>2 3 2 | 4 3 2         | 2 3 2         | 2 3 4 |
| P III<br>5 4 3 | 3 2 3 | N<br>2 1 2 | P II<br>3 2 3 | G II<br>2 1 2 | 3 2 3 |

5/

|                           |                  |                       |                  |                  |                  |
|---------------------------|------------------|-----------------------|------------------|------------------|------------------|
| G IV<br>4 5 5 4 4 3       | 3 2 2 3 3 2      | N<br>1 2 3 4 3 2      | 3 4 4 3 3 4      | 3 2 2 3 3 2      | 1 2 2 3 3 2      |
| +<br>P III<br>4 3 3 4 4 3 | +<br>2 3 3 2 2 3 | +<br>N<br>2 1 1 2 2 1 | +<br>2 3 4 5 4 3 | +<br>2 3 3 2 2 3 | +<br>2 1 1 2 2 3 |
| +<br>P IV<br>4 5 5 4 4 3  | +<br>3 2 2 3 3 2 | +<br>N<br>1 2 2 3 3 2 | +<br>3 4 4 3 3 4 | +<br>3 2 2 3 3 2 | +<br>1 2 2 3 3 2 |
| +<br>P III<br>4 3 3 4 4 3 | +<br>2 3 3 2 2 3 | +<br>N<br>2 1 1 2 2 3 | +<br>2 3 4 5 4 3 | +<br>2 3 3 2 2 3 | +<br>2 1 1 2 2 3 |

6/

|                           |                  |                       |                          |                  |                          |
|---------------------------|------------------|-----------------------|--------------------------|------------------|--------------------------|
| G IV<br>5 4 4 5 5 4       | 3 4 4 3 3 4      | N<br>3 2 2 3 3 2      | 2 3 3 4 4 3              | 2 1 1 2 2 1      | 2 3 3 2 2 3              |
| +<br>P III<br>4 3 3 4 4 3 | +<br>2 3 3 2 2 3 | +<br>N<br>2 1 1 2 2 3 | +<br>4 5 4 3 3 4         | +<br>3 2 2 3 3 2 | +<br>1 2 3 4 3 2         |
| +<br>P IV<br>3 4 4 3 3 4  | +<br>3 2 2 3 3 2 | +<br>N<br>1 2 2 3 2 3 | +<br>2 3 4 5 4 3         | +<br>2 3 3 2 2 3 | +<br>2 1 1 2 2 3         |
| +<br>G III<br>5 4 4 3 3 4 | +<br>3 2 2 3 3 2 | +<br>N<br>1 2 2 3 3 2 | +<br>P II<br>3 4 4 3 3 4 | +<br>3 2 2 3 3 2 | +<br>G II<br>1 2 2 3 3 2 |

7/

|                              |       |            |               |               |       |
|------------------------------|-------|------------|---------------|---------------|-------|
| 2nd x ONLY-<br>P IV<br>4 3 2 | 2 1 2 | N<br>3 2 3 | 2 1 2         | 3 2 3         | 3 2 3 |
| P III<br>4 5 4               | 3 3 2 | N<br>1 2 3 | 3 2 3         | 2 1 2         | 4 3 2 |
| P IV<br>1 2 3                | 3 2 1 | N<br>2 3 2 | 4 3 2         | 2 3 2         | 2 3 4 |
| G III<br>5 4 3               | 3 2 3 | N<br>2 1 2 | P II<br>3 2 3 | G II<br>2 1 2 | 3 2 3 |
| 2nd x ONLY-                  |       |            | 2ND X ONLY    |               |       |

|        |        |        |        |        |        |        |
|--------|--------|--------|--------|--------|--------|--------|
| 8/     | GIV    | N      | PIV    |        |        |        |
|        | 234543 | 233223 | 211223 | 433443 | 233223 | 211223 |
|        | PIII   | N      | PIV    |        |        |        |
|        | 233434 | 322323 | 211223 | 433443 | 233223 | 211234 |
| GIV    | N      | PIV    |        |        |        |        |
| 515434 | 322332 | 123432 | 122332 | 233223 | 211223 |        |
| PIII   | N      | PIV    |        |        |        |        |
| 234543 | 233223 | 211223 | 433443 | 233223 | 211234 |        |

|        |        |        |        |        |        |        |
|--------|--------|--------|--------|--------|--------|--------|
| 9/     | GIV    | N      | PIV    |        |        |        |
|        | 544334 | 322332 | 122332 | 344334 | 322332 | 123432 |
|        | PIII   | N      | PIV    |        |        |        |
|        | 344334 | 322334 | 322332 | 345434 | 322332 | 123234 |
| GIV    | N      | PIV    |        |        |        |        |
| 544554 | 344334 | 322332 | 344334 | 322332 | 122332 |        |
| PIII   | N      | PIV    |        |        |        |        |
| 344334 | 322332 | 122323 | 234543 | 233223 | 211223 |        |

|        |        |        |        |        |        |        |
|--------|--------|--------|--------|--------|--------|--------|
| 10/    | GIV    | N      | PIV    |        |        |        |
|        | 454334 | 322334 | 322123 | 433443 | 233223 | 211432 |
|        | PIII   | N      | PIV    |        |        |        |
|        | 344334 | 322332 | 123432 | 234543 | 233223 | 211234 |
| GIV    | N      | PIV    |        |        |        |        |
| 515434 | 322332 | 123432 | 122332 | 233223 | 211234 |        |
| GIII   | N      | PII    | GII    |        |        |        |
| 515434 | 322332 | 123432 | 122332 | 233223 | 211223 |        |

|       |       |       |        |        |       |       |
|-------|-------|-------|--------|--------|-------|-------|
| 11/   |       | N     |        |        |       |       |
|       | 4 3 2 | 2 1 2 | 3 2 3  | 2 1 2  | 3 2 3 | 3 2 3 |
|       | PIII  | N     |        |        |       |       |
|       | 4 5 4 | 3 3 2 | 1 2 3  | 3 2 3  | 2 1 2 | 4 3 2 |
| PIV   | N     |       |        |        |       |       |
| 1 2 3 | 3 2 1 | 2 3 2 | 4 3 2  | 2 3 2  | 2 3 4 |       |
| PIII  | N     |       | PII    | PII    | GII   |       |
| 5 4 3 | 3 2 3 | 2 1 2 | 433443 | 233223 | 3     |       |

|        |        |               |               |
|--------|--------|---------------|---------------|
| 12/8   | GIV    | N             | PIV           |
|        | 544554 | 344334        | 322332 322332 |
|        | +      | +             | +             |
|        | GIV    | N             | PIV           |
|        | 433443 | 233223        | 211223 433443 |
|        | +      | +             | +             |
| GIV    | N      | PIV           |               |
| 515434 | 322334 | 322332 122323 |               |
| +      | +      | +             |               |
| GIV    | N      | PIV           |               |
| 344334 | 322332 | 123432 233223 |               |
| +      | +      | +             |               |
| GIV    | N      | PIV           |               |
| 544554 | 344334 | 322332 322332 |               |
| +      | +      | +             |               |
| GIV    | N      | GIII          |               |
| 515434 | 322332 | 122332 122334 |               |
| +      | +      | +             |               |

|     |     |         |         |
|-----|-----|---------|---------|
| 13/ | PIV | N       | PIV     |
|     | 543 | 323     | 212 323 |
|     | +   | +       | +       |
| GIV | N   | PIII    |         |
| 323 | 323 | 432 123 |         |
| +   | +   | +       |         |
| PIV | N   | GIII    |         |
| 515 | 434 | 323 232 |         |
| +   | +   | +       |         |

|        |        |               |               |        |               |               |
|--------|--------|---------------|---------------|--------|---------------|---------------|
| 14/    | GIV    | N             | PIV           | GIV    | N             | PIII          |
|        | 515434 | 322332        | 122332 122334 | 515434 | 322334        | 322332 344334 |
|        | +      | +             | +             | +      | +             | +             |
|        | GIV    | N             | PIV           | GIV    | N             | PIII          |
| 344334 | 322334 | 322332 122332 | 344334        | 322332 | 123432 345432 |               |
| +      | +      | +             | +             | +      | +             |               |
| GIV    | N      | PIV           | GIV           | N      | PIII          |               |
| 544554 | 344334 | 322332 344334 | 322332        | 122334 | 322332 122332 |               |
| +      | +      | +             | +             | +      | +             |               |
| GIV    | N      | PIV           | GIII          | N      | GII           |               |
| 123432 | 345432 | 122334 433223 | 433443        | 233223 | 211223 322334 |               |
| +      | +      | +             | +             | +      | +             |               |

|        |        |        |        |        |        |        |        |        |
|--------|--------|--------|--------|--------|--------|--------|--------|--------|
| 15/    | GIV    | N      | GIV    | N      | GIV    | N      | GIV    | N      |
|        | 515434 | 322334 | 344334 | 322334 | 515434 | 322334 | 322332 | 122332 |
| +      | +      | +      | +      | +      | +      | +      | +      |        |
| GIV    | N      | GIV    | N      | GIII   | N      | GII    | N      |        |
| 345434 | 322332 | 122332 | 233223 | 433443 | 233223 | 211232 | 344334 |        |
| +      | +      | +      | +      | +      | +      | +      | +      |        |

RITARD . . . . NEW TEMPO . . . .



16/

|                    |                    |               |                    |               |                    |               |                    |
|--------------------|--------------------|---------------|--------------------|---------------|--------------------|---------------|--------------------|
| GIV<br>N<br>544554 | GIV<br>N<br>544554 | GIV<br>344334 | GIV<br>N<br>344334 | GIV<br>322332 | GIV<br>N<br>322332 | GIV<br>122112 | GIV<br>N<br>322332 |
| +                  | +                  | +             | +                  | +             | +                  | +             | +                  |
| GIV<br>344334      | GIV<br>N<br>322334 | GIV<br>322332 | GIV<br>N<br>345434 | GIV<br>322332 | GIV<br>N<br>123432 | GIV<br>122332 | GIV<br>N<br>233234 |
| +                  | +                  | +             | +                  | +             | +                  | +             | +                  |
| GIV<br>515434      | GIV<br>N<br>322332 | GIV<br>344334 | GIV<br>N<br>322323 | GIV<br>433443 | GIV<br>N<br>233223 | GIV<br>211232 | GIV<br>N<br>344334 |
| +                  | +                  | +             | +                  | +             | +                  | +             | +                  |
| GIV<br>515434      | GIV<br>N<br>322332 | GIV<br>344334 | GIV<br>N<br>322323 | GIV<br>433443 | GIV<br>N<br>233223 | GII<br>211223 | GIV<br>N<br>233223 |
| +                  | +                  | +             | +                  | +             | +                  | +             | +                  |

17/

|                   |                   |                   |                   |                   |                   |                   |                    |
|-------------------|-------------------|-------------------|-------------------|-------------------|-------------------|-------------------|--------------------|
| GIV<br>N<br>5 1 5 | GIV<br>N<br>4 3 4 | GIV<br>N<br>3 2 3 | GIV<br>N<br>2 3 2 | GIV<br>N<br>1 2 3 | GIV<br>N<br>2 3 2 | GIV<br>N<br>1 2 3 | GIII<br>N<br>2 3 4 |
| +                 | +                 | +                 | +                 | +                 | +                 | +                 | +                  |
| GIV<br>N<br>5 1 5 | GIV<br>N<br>4 3 4 | GIV<br>N<br>3 2 3 | GIV<br>N<br>2 3 2 | GIV<br>N<br>1 2 3 | GIV<br>N<br>2 3 2 | GIV<br>N<br>1 2 3 | GIII<br>N<br>2 3 4 |
| +                 | +                 | +                 | +                 | +                 | +                 | +                 | +                  |
| GIV<br>N<br>5 1 5 | GIV<br>N<br>4 3 4 | GIV<br>N<br>3 2 3 | GIV<br>N<br>2 3 2 | GIV<br>N<br>1 2 3 | GIV<br>N<br>2 3 2 | GIV<br>N<br>1 2 3 | GIII<br>N<br>2 3 4 |
| +                 | +                 | +                 | +                 | +                 | +                 | +                 | +                  |
| GIV<br>N<br>5 1 5 | GIV<br>N<br>4 3 4 | GIV<br>N<br>3 2 3 | GIV<br>N<br>2 3 2 | GIV<br>N<br>1 2 3 | GIV<br>N<br>2 3 2 | GIV<br>N<br>1 2 3 | GIII<br>N<br>2 3 4 |
| +                 | +                 | +                 | +                 | +                 | +                 | +                 | +                  |

18/

|                     |                     |                     |        |                     |        |        |        |
|---------------------|---------------------|---------------------|--------|---------------------|--------|--------|--------|
| GIV<br>N<br>4-x4... | GII<br>N<br>3-x3... | SARON & Suling BUKA |        | GIV ALL INSTRUMENTS |        | GIII   |        |
| +                   | +                   | 2-3-1-              | 223344 | 515434              | 321234 | 323232 | 321234 |
| +                   | +                   |                     |        | +                   | +      | +      | +      |
| GII<br>N<br>3       |                     | SLOWER              |        | RITARD.....         |        |        |        |
| +                   |                     |                     |        |                     |        |        |        |
| C                   |                     |                     |        |                     |        |        |        |



# A LION DOES NOT READ BOOKS

by  
Eric Richards

## PERFORMANCE NOTES

A Lion Does Not Read Books was written at the suggestion of Jody Diamond, director of The Diamond Bridge at Mills College in Oakland, and is dedicated to this group. Though the piece is written for the extended-range instruments constructed by Lou Harrison and Bill Colvig for this gamelan, alternate instrumentation for normal-range instruments is indicated in the score wherever extended-range pitches are used. The piece is in pelog; however a syncratic tuning is used in the slenthum parts where slenthum 2 is in slendro, using slendro 5 for pelog 4, and slendro 1 for pelog 7--the pitch differences are intentional and do not need to be glossed over in performance. The convention used in placing dots over or below the 7th scale degree is that followed in my notation of the pitches appearing on the extended-range saron (in ascending order): 5̣6̣7̣1̣2̣3̣4̣5̣6̣7̣1̣2̣3̣4̣. Kempul, kenong, and gong parts will no doubt have to be redistributed depending upon the resources of the performing group, but the writing at any particular point in the piece will make clear the kind of decisions to be made with respect to pitch choice, range, and instrumentation.

Each page contains one system of music with the exception of page 7: the relationship between individual parts of different meters within a single system is really quite simple and should be readily apparent to the players after a little rehearsal.













Accel.  
↓  
peking 1 | . . . . 6 |  
peking 2 | . . . . 6 |

|                             |              |           |              |
|-----------------------------|--------------|-----------|--------------|
|                             | <i>breve</i> |           | <i>breve</i> |
| bonangs<br>panangs<br>front | . . . 6 -    | . . . . . | . . . . .    |
| bonangs<br>panangs<br>rear  | - . . . .    | . 6 - - - | . . . . .    |
| bonangs<br>panangs<br>front | 6 - 6 -      | . . . 6 - | . . . . .    |
| bonangs<br>panangs<br>rear  | 6 - - . .    | . 6 - - - | . . . . .    |

|                       |              |           |              |
|-----------------------|--------------|-----------|--------------|
|                       | <i>breve</i> |           | <i>breve</i> |
| gender.<br>patet<br>R | 6 6 - - 6    | 6 6 - - 6 | 6 6 - - 6    |
| gender.<br>patet<br>L | . . 6 6 6    | . . 6 6 6 | . . 6 6 6    |
| gender.<br>patet<br>R | 6 6 6 -      | . 6 6 6 - | . 6 6 6 -    |
| gender.<br>patet<br>L | . 6 6 6 -    | . 6 6 6 - | . 6 6 6 -    |

|                        |           |             |           |           |
|------------------------|-----------|-------------|-----------|-----------|
| gender<br>patet<br>Dem | . 6 6 - - | 6 6 - -     | . . . . 6 | . . . . 6 |
| gender<br>patet<br>R   | 6 . . .   | . . . 6 6 - | . . . . 6 | . . . . 6 |
| gender<br>patet<br>L   | . . . 6 6 | 6 6 6 -     | . . . . 6 | . . . . 6 |
| gender<br>patet<br>Dem | . . . . . | . . . . .   | . . . . . | . . . . . |

kempul  
- - - - | . . . . . |







Tempo A  
=120

molto  
rit.

bonang  
paner@s  
front

Musical notation for bonang paner@s front, including rhythmic patterns and a fermata.

bonang  
paner@s  
rear

Musical notation for bonang paner@s rear, including rhythmic patterns and a fermata.

bonang  
front

Musical notation for bonang front, including rhythmic patterns and a fermata.

bonang  
rear

Musical notation for bonang rear, including rhythmic patterns and a fermata.

5

gander  
paner@s  
R.  
paner@s  
L.

Musical notation for gander paner@s R. and L., including rhythmic patterns and a fermata.

gender  
paner@s  
R.  
paner@s  
L.

Musical notation for gender paner@s R. and L., including rhythmic patterns and a fermata.

5

slenthum  
in palog

Musical notation for slenthum in palog, including rhythmic patterns and a fermata.

slenthum  
slendro

Musical notation for slenthum slendro, including rhythmic patterns and a fermata.

4

kenong

Musical notation for kenong, including rhythmic patterns and a fermata.

6

kempul

Musical notation for kempul, including rhythmic patterns and a fermata.

gong  
suwakan

Musical notation for gong suwakan, including rhythmic patterns and a fermata.

Tempo C  
 ♩=180  
 (....=60)

peking | . . . . . | i - i - . . . . . | i - . . . . . | i - . . . . . | i - . . . . . | i - . . . . . | i - . . . . . | i - . . . . . |

6

1 | i - - i - - | . . . . . | i - - i - - | . . . . . | i - - i - - | . . . . . | i - - i - - | . . . . . | i - - i - - | . . . . . |

2 | 6 - - 6 - - | . . . . . | 6 - - 6 - - | . . . . . | 6 - - 6 - - | . . . . . | 6 - - 6 - - | . . . . . | 6 - - 6 - - | . . . . . |

3 | . . . . . | 7 - - 7 - - | . . . . . | 7 - - 7 - - | . . . . . | 7 - - 7 - - | . . . . . | 7 - - 7 - - | . . . . . | 7 - - 7 - - | . . . . . |

7

panerús front | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . |

panerús rear | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . |

barang front | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . |

barang rear | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . |

6

barang R | . . . . . | 3 - . . . 3 | . . . . . | 3 - . . . 3 | . . . . . | 3 - . . . 3 | . . . . . | 3 - . . . 3 | . . . . . |

L | . . . . . | 7 - 7 - . . . . . | 7 - 7 - . . . . . | 7 - 7 - . . . . . | 7 - 7 - . . . . . | 7 - 7 - . . . . . | 7 - 7 - . . . . . |

\*\*gender

bem | . 1 2 1 6 1 | - - . 1 - - | . 1 2 1 6 1 | - - . 1 - - | . 1 2 1 6 1 | - - . 1 - - | . 1 2 1 6 1 | - - . 1 - - | . 1 - - |

5

slenthum in pelog | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . |

slenthum in slendro | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . |

\*Bonang parts can be performed by one player if necessary.  
 \*\*The gender panerús may double the gender barang parts at the octave if desired.

peking | . . . . . | i - i - i - . . . . . | i - i - . . . . . | i - i - v . . . . . | i - . . . . . | i - . . . . . | i - . . . . . |

1 | i - i - i - . . . . . | i - i - i - . . . . . | i - i - i - . . . . . | i - i - i - . . . . . | i - i - i - . . . . . |

saron 2 | 6 - 6 - 6 - . . . . . | 6 - 6 - 6 - . . . . . | 6 - 6 - 6 - . . . . . | 6 - 6 - 6 - . . . . . | 6 - 6 - 6 - . . . . . |

3 | . . . . . | 7 - 7 - 7 - . . . . . | 7 - 7 - 7 - . . . . . | 7 - 7 - 7 - . . . . . | 7 - 7 - 7 - . . . . . | 7 - 7 - 7 - . . . . . |

bonang  
pangas  
front | 3 - 4 . . . . . | 2 - 2 - 2 - | 3 - 2 - . . . . . | 2 - . . . . . | . . . . . | 6 - 6 - 5 - | 5 - 5 - 5 - | 4 - 4 - 4 - 4 -

bonang  
pangas  
rear | . . . . . | 1 - . . . . . | 1 - 1 - 1 - . . . . . | 1 - 1 - . . . . . | . . . . . | . . . . . | . . . . . | . . . . . |

bonang  
front | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | 1 - . . . . . | 7 - 1 - . . . . . | 1 - 7 - 6 - | . . . . . |

bonang  
rear | 5 - 6 | . . . . . | 6 - 6 - 6 - | 5 - 5 - 5 - | 4 - 4 - 4 - | 4 - 4 - 3 2 . . . . . | . . . . . | . . . . . | 2 - 2 - . . . . . | . . . . . |

barang  
L | . . . . . | 3 - . . . . . | 3 - . . . . . | 3 - . . . . . | 3 - . . . . . | 3 - . . . . . | 3 - . . . . . | 3 - . . . . . | 3 - . . . . . |

gender | . . . . . | 7 - 7 - . . . . . | 7 - 7 - . . . . . | 7 - 7 - . . . . . | 7 - 7 - . . . . . | 7 - 7 - . . . . . | 7 - 7 - . . . . . | 7 - 7 - . . . . . | 7 - 7 - . . . . . |

bem | 1 2 1 6 1 | . . . . . | 1 - . . . . . | 1 2 1 6 1 | . . . . . | 1 - . . . . . | 1 2 1 6 1 | . . . . . | 1 2 1 6 1 | . . . . . | 1 - . . . . . |

slenthum  
in pelog | . . . . . | 3 - . . . . . | 3 - . . . . . | 3 - . . . . . | 3 - . . . . . | 3 - . . . . . | 3 - . . . . . | 3 - . . . . . | 3 - . . . . . |

slenthum  
in slendro | . . . . . | 5 - . . . . . | . . . . . | 1 - . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | 5 - . . . . . |

kenong 4 | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | 4 - . . . . . | 4 - . . . . . | 1 - . . . . . | 7 - . . . . . | . . . . . |

kempul 6 | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | 4 - . . . . . | 4 - . . . . . | 3 - . . . . . | 7 - . . . . . | 1 - . . . . . |







# IN CELEBRATION OF GOLDEN RAIN

by  
Richard Felciano



Richard Felciano

IN CELEBRATION OF GOLDEN RAIN

for Javanese Gamelan and Organ

Commissioned for the Twelfth World Congress of the  
International Musicological Society

In *Celebration of Golden Rain* was written to celebrate the gift of a magnificent gamelan given to the University of California at Berkeley by Samuel Scripps. It inaugurated the 12th World Congress of the International Musicological Society, whose theme was East/West interdisciplinary studies. From this topic came the idea of combining the gamelan, in both Pelog and Slendro tunings, with a Western instrument, the pipe organ, in equal temperament. The challenge of such a combination was as fascinating as it was vexing. For the gamelan and the organ are in many ways complementary opposites (East/West?), the one being many instruments conceived as one; the other being one enormous instrument capable of almost infinite subdivision and synthesis into smaller "instruments." There is a sense of totality about each. The supposed conflict between tunings seems to vanish if one views them as subject to the same acoustic laws rather than from an arbitrary theoretical basis, and their symbiosis yields sub-rhythms of interference waves (beats), transients, and microtones.

In an almost Asian sense, the organ is the host, the gamelan the guest. Their initial interchanges are marked by a quiet, elegant formality, and not until mid-point does the gamelan "accept" by moving slowly toward the chiming, layered patterns of its traditional mode of playing. The organ is then pulled into the sound-world of the gamelan: its final entry may be seen in two ways: as an enormous expansion in time of a single gong stroke, and as an element of (characteristically Western?) dynamism which seeks completely to overpower the gamelan. For its own part, the gamelan does not rise to the challenge, and the organ finally subsides.

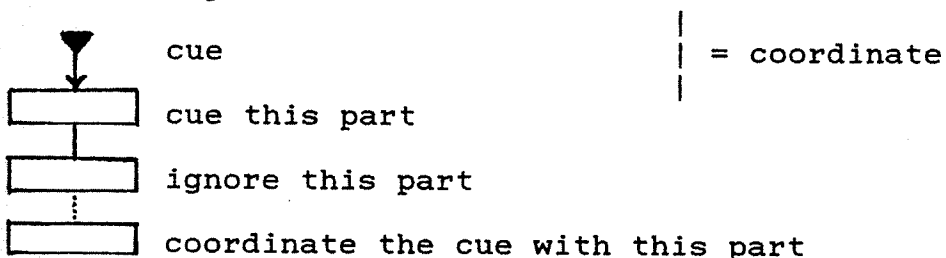
*In Celebration of Golden Rain* could not have come into being without the generous advice and support of many, including Lou Harrison, Jody Diamond, Daniel Schmidt, Mantle Hood, Bonnie Wade, Ernst Heins of the Jaap Kunst Institute in Amsterdam, and University Organist Lawrence Moe, whose idea it all was.


Richard Felciano

*In Celebration of Golden Rain* is recorded on Cambridge CRS 2560, and is available directly from the composer at the Music Department, University of California, Berkeley CA 94720.


## PERFORMANCE INSTRUCTIONS


Passages are cued, conducted (metered), or both. In cued passages, the player proceeds on his own at the indicated tempo (♩ = 60 unless otherwise indicated in the first half of the piece; generally ♩ = 50 in the second half); however, since all instruments are usually in the same tempo, a basic ensemble pulse will generally be felt and can be helped, if necessary, by the conductor beating a simple, unmetered pulse.




Boxed material is to be repeated until a new instruction is given or a dropout cue  occurs. Boxes may contain metric signatures

and tempo indications  or simply single notes or


groups:  = repeat, leaving irregular pauses between repetitions

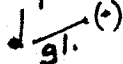
 = move between pitches at will, leaving irregular pauses between


A box may also contain specific instructions as to its performance.

 = caesura; momentary articulative pause between phrases or sections. Actual duration up to conductor (probably ca. 2").

Parenthetical notes at page beginnings indicate continuing material

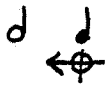

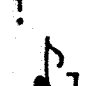


 slash = as fast as possible

 parenthetical note denotes limit of glissando; it is not struck independently.

 = with the fingernail

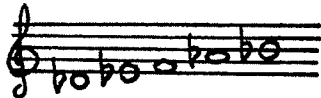
Use normal gamelan mallets unless otherwise indicated.

## Muffling

- 
 = normal gamelan muffle: muffle first note when striking second.
- 
 = mallet muffle; at end of stroke, mallet stays in contact with instrument -- thus one stroke per note.
- 
 = hand muffle after striking (except bonang: mallet muffle after striking -- thus two strokes per note).
- 
 = progressive muffle toward center of played area.
- 
 = muffle first note with hand when striking second; mallet muffle second at time of stroke.

Pitch Organ pitches are in equal temperament. Gamelan pitches are those of Kyai Hudan Mas, which are approximately as follows:

Sléndro:



Pélog:



Thus it is assumed that B-flat in the organ part and B-flat in the gamelan part indicate two different frequencies, and the score makes use of these differences to create beat patterns and the like. Similarly, indications in the gamelan part such as "whole step, minor third" are to be understood in terms of the gamelan and not of equal temperament.

Accidentals are chosen for ease of notation; e.g. no distinction is made between A-sharp and B-flat.

The organ part is played legato unless otherwise indicated.



# IN CELEBRATION OF GOLDEN RAIN

-Richard Felciano

**A** 1 15" 2 3 **B** battuta

gèndèr panembung (slentem) *mp* *senza cresc.* **TACET**

Kempul *p*

gong ageng I *with metal beater: tap* *scrape (drag lightly)*

organ *pos.: Kopula 8'*

*MM ♩ = 60; short values not robbed from long ones in the manner of graces*

**C** 4 8" 5 6 8" 7 8 **D** battuta

bonang barung *mp*

gèndèr panerus *mp* *(fast beats)* *(slow beats)*

gèndèr barung *mp* **TACET**

gèndèr panembung (slentem) *mp* **TACET**

Kempul *p*

organ *mp*

*In this section, Gèndèr tones produce beats (interference waves) against organ tones. Muffle exactly on the beats.*

all durations indicated in seconds may be modified by the conductor, though proportions should be maintained.

(beat s)

(slow beats)

bonang barung

gendèr panerus

gendèr barung

gendèr panembung (slektan)

kempul

organ

microtone beating

no break

(fast beats)

bonang barung

gendèr panerus

gendèr barung

gendèr panembung (slektan)

kempul

organ

E

1 7" 2 3 6" 4

5 5" 6 7 battuta 8 3" battuta

bonang barung  
gendér panerus  
gendér barung  
gendér panembung (slentem)  
Kempul

Play any ascending whole step once anytime within 3" of cue. Muffle after each note. mp

to pélog

orgán

bonang panerus  
bonang barung  
gendér panerus  
gendér barung  
gendér panembung (slentem)  
gambang Kayu

Play any ascending whole step twice anytime within 3" of cue. Leave brief pause between groups. Each group at a different pitch level. Muffle after each note. mp

to sléndro

orgán

\* approximate step-relation to sustained organ tone

\* approximate step-relation to sustained organ tone



bonang panerus

adjacent wide steps

mf

3

bonang barung

simile - another pitch set

gendér panerus

(beats)

sempre mp

sempre

gendér barung

simile - another pitch set

mf

another

gendér pancembung (slentan)

simile - another pitch set

gending Kayu

simile - another pitch set

organ

I

saran barung

bonang panerus

bonang barung

sempre

gendér panerus

sempre mp

gendér barung

gendér pancembung (slentan)

Kendang

organ

mp

mp

mp

mf bo (transients)

mf bo

mf bo

Handwritten musical score for the first system, featuring the following instruments and parts:

- Saron barung**: Treble clef, starting with a forte (*f*) dynamic and a triplet of eighth notes.
- bonang panerus**: Treble clef, starting with a mezzo-forte (*mf*) dynamic.
- bonang barung**: Treble clef, starting with a mezzo-forte (*mf*) dynamic.
- gendér panerus**: Treble clef, starting with a mezzo-forte (*mf*) dynamic. Includes the instruction "to sléndro" and "transients".
- gendér barung**: Treble clef, starting with a mezzo-forte (*mf*) dynamic.
- gendér pènembung (silentem)**: Treble clef, starting with a mezzo-forte (*mf*) dynamic.
- Kempul**: Bass clef, starting with a mezzo-forte (*mf*) dynamic.
- organ**: Bass clef, starting with a mezzo-forte (*mf*) dynamic.

The score includes various musical notations such as slurs, accents, and dynamic markings like *mf*, *mp*, and *sim.*

Handwritten musical score for the second system, featuring the following instruments and parts:

- bonang panerus**: Treble clef, starting with a mezzo-forte (*mf*) dynamic. Includes the instruction "to pélog".
- bonang barung**: Treble clef, starting with a mezzo-forte (*mf*) dynamic. Includes the instruction "to pélog".
- gendér panerus**: Treble clef, starting with a mezzo-forte (*mf*) dynamic. Includes the instruction "to pélog".
- gendér barung**: Treble clef, starting with a mezzo-forte (*mf*) dynamic.
- gendér pènembung (silentem)**: Treble clef, starting with a mezzo-forte (*mf*) dynamic.
- Kempul**: Bass clef, starting with a mezzo-forte (*mf*) dynamic.
- organ**: Bass clef, starting with a mezzo-forte (*mf*) dynamic.

The score includes various musical notations such as slurs, accents, and dynamic markings like *mf*, *mp*, and *sempre*. It also features a tempo marking of *♩ = 60* and performance instructions like "staccatissimo" and "fl. or prin. q' secco".

4 5 6 7

saron barung

Musical staff for saron barung. It features a melodic line with notes marked with a circled cross symbol. A dynamic marking of *f* is present, followed by a hairpin leading to *p*. The tempo instruction "fast to slow" is written below the staff. Vertical dashed lines mark measures 4, 5, 6, and 7.

bonang barung

Musical staff for bonang barung. It features a rhythmic pattern of eighth notes with a dynamic marking of *f*. The tempo instruction "sempre mp" is written above the staff. Vertical dashed lines mark measures 4, 5, 6, and 7.

gender panerus

Musical staff for gender panerus. It features a melodic line with notes marked with a circled cross symbol. A dynamic marking of *f* is present, followed by a hairpin leading to *p*. The tempo instruction "fast to slow" is written below the staff. Vertical dashed lines mark measures 4, 5, 6, and 7.

organ

Musical staff for organ. It features a chordal accompaniment with notes marked with a circled cross symbol. Vertical dashed lines mark measures 4, 5, 6, and 7.

8 9 10

saron demung

Musical staff for saron demung. It features a melodic line with notes marked with a circled cross symbol. A dynamic marking of *f* is present, followed by a hairpin leading to *p*. The tempo instruction "fast to slow" is written below the staff. Vertical dashed lines mark measures 8, 9, and 10.

bonang barung

Musical staff for bonang barung. It features a rhythmic pattern of eighth notes with a dynamic marking of *f*. Vertical dashed lines mark measures 8, 9, and 10.

gender panerus

Musical staff for gender panerus. It features a melodic line with notes marked with a circled cross symbol. A dynamic marking of *f* is present, followed by a hairpin leading to *p*. The tempo instruction "fast to slow" is written below the staff. Vertical dashed lines mark measures 8, 9, and 10.

organ

Musical staff for organ. It features a chordal accompaniment with notes marked with a circled cross symbol. A dynamic marking of *f* is present, followed by a hairpin leading to *p*. The tempo instruction "fast to slow" is written below the staff. A "release" instruction is written below the staff. Vertical dashed lines mark measures 8, 9, and 10. A tempo marking "(♩=60)" is written below the staff.

16' bourdon only

11

12

13

bonang  
barung

gender  
panerus

organ

bonang tempo ♩=88

Gt. gedeckt 8' only

to sléndro

to pélog

to sléndro

to sléndro

14

15

16

bonang  
panerus

bonang  
barung

gender  
panerus

organ

b. bonang tempo ♩=88

Bva

b<sup>b</sup>a

b<sup>b</sup>a

b<sup>b</sup>a

b<sup>b</sup>a

b<sup>b</sup>a

b<sup>b</sup>a

b<sup>b</sup>a

b<sup>b</sup>a

b<sup>b</sup>a

b<sup>b</sup>a

b<sup>b</sup>a

b<sup>b</sup>a

b<sup>b</sup>a

b<sup>b</sup>a

fl. 8' only,  
articulation to echo gamelan

(bestas)

mp

allig



1 4 2 (1=60) 3 3 4 5 5 6 7 4 8 9

saron demung  
 bonang panens  
 bonang barung  
 gender panans  
 gender barung  
 gender panembung

\* Vary between hand muffle (normale) and hand muffle after mallet muffle-stroke. mf-f (vary); foreground.  
 \*\* Vary between normal muffle, mallet-stroke muffle; vary striking object (normal stick, wooden stick, etc.); mf-f (vary); foreground.

9 6 10 11 7 12 4 battuta

saron demung  
 bonang panens  
 bonang barung  
 gender panans  
 gender barung  
 gender panembung  
 kempul  
 organ

III mp 4/4 1-(08)-72

kempul

organ

(1) *mf*

(2) *mf* (beats)

(III)

II *pp* distant (celeste, box closed)

III *mp*

foreground

mixt. only (from mensel) *mf*

3 3

saran panerus (peking)

all notes mallet-muffled; use two mallets, if necessary

*mp*

8<sup>va</sup>

gambang kayu

kempul

organ

(1) *mf*

(2) *mf*

(3)

high

fl. 1' only *mp*

fl. 8' only

3







BP 5 . 3 . 5 . 3 . 5 . 3 . 5 . 3 . 4 3 . 6 5 5 . 2 . 5 6 .

BB 5 . 2 . 5 6 . 6 . 2 . 6 . 2 . 6 . 5 4 5 . 3 . 5 . 3 5

RT  $\sqrt[3]{2.3.4.}$   $\sqrt[3]{3.4.4.}$  . . . . . 5 . 5 . 4 5 . 5 . . . . .

BP 6 . 2 . 6 . 2 . 6 . 2 . 6 5 4 5 . 3 . 6 5 5 . 2 . 5 . 3 . 6 5

BB 3 . 5 . 3 . 5 . 3 . 5 . 3 . 4 3 . 6 5 5 . 2 . 3 . 3 . 6 5 5 . 2 3 .

RT  $\sqrt[3]{2.3.4.}$   $\sqrt[3]{3.4.3.}$  . . . . . 4 . 2 . 4 . 2 . 5 4 4 . 1 . 4 . 2 . 5 4  $\sqrt[3]{4.1.4.}$

BP 5 . 2 . 5 . 2 . 6 5 5 . 2 . 5 . 6 5 . . . . . 6 5 6 . . . . . 3 . 6 5 5

BB 3 . 6 5 5 . 2 . 3 . 3 . 6 5 5 . 3 . 6 5 . . . . . 6 5 5 . 2 . 5 .

RT  $\sqrt[3]{2.5.4.}$   $\sqrt[3]{4.2.}$   $\sqrt[3]{5.4.}$   $\sqrt[3]{1.4.}$  . . . . . 4 . 2 . 5 5 4 . 1 . 4 . . . . .

BP 1 . 2 3 . . . . . 3 . 6 . . . . . 5 . 3 . 5 . 3 5 . 3 . 5 . 3 . 5

BB 3 . 6 5 5 . 2 . . . . . 5 . . . . . 5 . 2 . 5 6 . 6 . 2 . 6 . 2 .

RT  $\sqrt[3]{4.2.}$   $\sqrt[3]{5.4.}$   $\sqrt[3]{4.1.}$   $\sqrt[3]{4.}$  . . . . . 2 . 5 4 4 . 1 5 . 5 . 5 . 5 . 1 5





















# THE SYCAMORE TREE

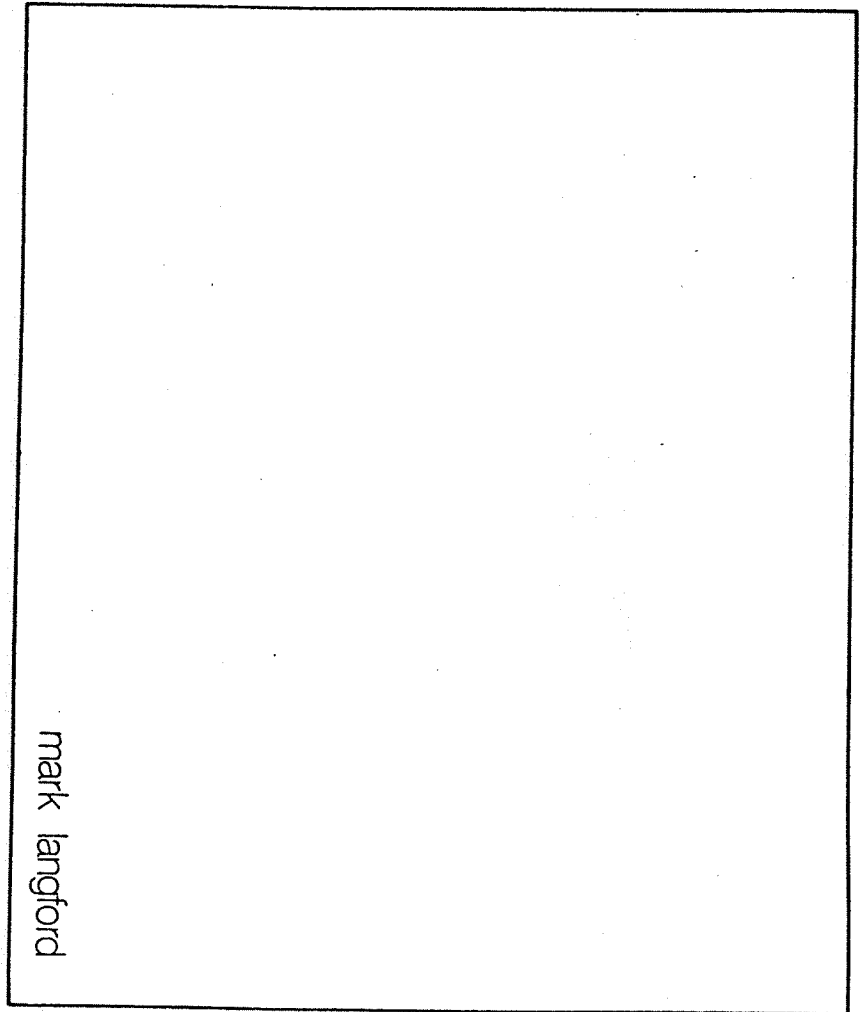
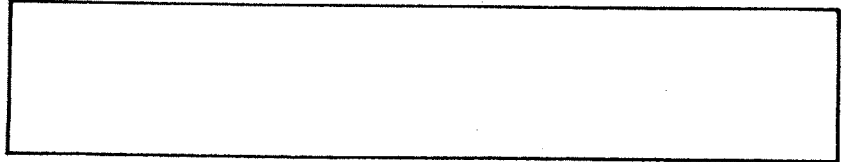
by  
Mark Langford



The structure of *the sycamore tree* is based on fibonacci time units which are delineated by the percussion group. The "interpolations" become more dominant through time, which gives the piece its energy.

The title may cause some confusion, thus altering the perceived character of the work. The piece has more to do with dishwashing at The Sycamore Tree Restaurant (where the composer worked) than with some rather less steamy and more genteel image of a tree in a paddock.

the sycamore tree : for gamelan and percussion



mark langford

000-618034



the sycamore tree : for javanese gamelan and percussion

page 1

..... 21 20 19 18 17

54 54 54 54

- peking
- saron
- saron
- bonang panerus
- bonang barung
- gendèr panerus
- gendèr barung
- kempul
- kenong
- gong ageng
- gambang
- ketuk
- kemanak
- wood block
- small drum
- medium drum
- large drum

..... 13 14 15 16 12

- peking
- saron
- saron
- bonang panerus
- bonang barung
- gender panerus
- gender barung
- kempul
- kanong
- gong ageng
- gambang
- ketuk
- kemanak
- wood block
- small drum
- medium drum
- large drum

11 10 09 08 07

The musical score consists of 17 staves, each representing a different instrument. The notation includes rhythmic patterns, melodic lines, and fingerings (e.g., 5 6 5 3, 3 5 3 3, 6 5 6 5 3). Dynamics such as *mp* (mezzo-piano) and *mf* (mezzo-forte) are indicated. The score is organized into measures, with measure numbers 100, 123, and 100 appearing at the bottom of some staves. A circled '3' is present above the measure numbers 08 and 07.

- peking
- saron
- saron
- bonang panerus
- bonang barung
- gender panerus
- gender barung
- kempul
- kenong
- gong ageng
- gambang
- ketuk
- kemanak
- wood block
- small drum
- medium drum
- large drum

- peking
- saron
- saron
- bonang panerus
- bonang barung
- gender panerus
- gender barung
- kempul
- kenong
- gong ageng
- gambang
- ketuk
- kemanak
- wood block
- small drum
- medium drum
- large drum

# GOTONG ROYONG

by  
B. Subono





# *Gotong Royong*

laras pelog, pathet barang  
for Javanese gamelan and chorus

1985

by B. Subono

Balungan

Vocal Parts

[A] Lancaran

[B] Ladrang (Irama II)

[C] Lancaran

[D] Ketawang

Performance Notes, by Jody Diamond

Introduction and Composer's Biography

Sequence

Section A. Lancaran

Section B. Ladrang

Section C. Lancaran

Section D. Ketawang

Translations of texts

Recordings and Performance History



Vocal Parts:

[A] Lancaran

The balungan is played once for each line of the vocal part. Dots (2 3 5 .) mean a beat of silence; dashes (6 7 5 -) mean continue to hold the previous note.

|       |  |    |      |     |     |    |     |     |      |     |     |      |      |      |      |    |      |      |      |      |    |
|-------|--|----|------|-----|-----|----|-----|-----|------|-----|-----|------|------|------|------|----|------|------|------|------|----|
| Bal.  |  | [5 | 3    | 2   | 3   | 5̂ | 6   | 7   | 6    | 5   | 3̂  | 6    | 6    | 7    | 6    | 5̂ | 7    | 6    | 5    | 3    | ②] |
| Vocal |  | .  | 2    | 3   | 5   | .  | 6   | 7   | .    | 5   | 3   | .    | 2̇   | 7    | 6    | .  | 7    | 6    | 7    | 3̇   | 2̇ |
|       |  |    | Wus  | da- | di  |    | a-  | dat |      | lu- | pya |      | pra  | war- | ga   |    | nga- | yah- | i    | kar- | ya |
|       |  | .  | 6    | 7   | 5   | -  | 6   | -   | 5    | 3   | -   | 2    | 3    | 5    | 6    | .  | 7    | 6    | 5    | 3    | 2  |
|       |  |    | Sing | gu- | yub |    | lan |     | ru-  | kun |     | kan- | thi  | su-  | ka   |    | li-  | la   | le-  | ga-  | wa |
|       |  | .  | 2    | 3   | 5   | .  | 6   | 7   | .    | 5   | 3   | .    | 2̇   | 7    | 6    | .  | 7    | 6    | 7    | 3̇   | 2̇ |
|       |  |    | Tur  | tu- | lus |    | la- | hir |      | ba- | tin |      | tan  | dar- | be   |    | pa-  | mrih | pri- | ba-  | di |
|       |  | .  | 6    | 7   | 5   | -  | 6   | -   | 5    | 3   | -   | 2    | 3    | 5    | 6    | .  | 7    | 6    | 5    | 3    | 2  |
|       |  |    | Ho-  | lo- | pis |    | tul |     | bar- | ris |     | go-  | tong | ro-  | yong |    | am-  | ba-  | ngun | pra- | ja |

[B] Ladrang (Irama II)

|       |  |    |              |              |              |              |             |      |            |            |              |            |            |              |              |            |       |      |            |            |        |     |    |      |    |
|-------|--|----|--------------|--------------|--------------|--------------|-------------|------|------------|------------|--------------|------------|------------|--------------|--------------|------------|-------|------|------------|------------|--------|-----|----|------|----|
| Bal.  |  | 3  | 7            | 2            | .            | 6            | 7           | 2    | <u>3 5</u> | <u>3 5</u> | 3            | 6          | 5          | 7            | 6            | 3          | 2̂    |      |            |            |        |     |    |      |    |
| Vocal |  | 3  | 7            | 2            | .            | 6            | 7           | 2    | <u>3 5</u> | <u>3 5</u> | 3            | 6          | <u>5 5</u> | <u>7 6 7</u> | <u>5 3 2</u> |            |       |      |            |            |        |     |    |      |    |
|       |  | Yo | kan-         | ca           |              | dha          | tu-         | man- | dang       | nyam-      | but          | ga-        | we         | kang         | seng-        | kut        | lan   | tan- | sah        | gum-       | regut  |     |    |      |    |
|       |  | .  | 7            | 3            | 2            | 6            | 7           | 2    | <u>3 5</u> | <u>3 5</u> | 3            | 6          | 5          | 2            | 3            | 5          | 6̂    |      |            |            |        |     |    |      |    |
|       |  | .  | 7            | <u>2̇ 3̇</u> | <u>2̇ 3̇</u> | .            | 6           | 5    | 3          | .          | 3            | 3          | 5          | <u>3 5</u>   | 3            | <u>6 7</u> | 5     | 2    | <u>3 5</u> | <u>3 5</u> | 6      |     |    |      |    |
|       |  |    | Be-          | ba-          | re-          | ngan         |             | am-  | bangun     | sra-       | na           | mrih       | lan-       | car-         | ing          | ka-        | beh   | ge-  | ga-        | yu-        | han    | ki- | ta |      |    |
|       |  | .  | .            | 7            | 2            | 3            | 2           | 7    | 6          | 7          | .            | 2          | 3          | 5            | 6            | 7          | 5̂    |      |            |            |        |     |    |      |    |
|       |  | .  | <u>7 6 7</u> | <u>2̇ 2̇</u> | <u>2̇ 2̇</u> | <u>3̇ 3̇</u> | <u>2̇ 7</u> | 6    | 7          | .          | <u>6 7 2</u> | <u>3 2</u> | <u>3 5</u> | <u>6 5</u>   | <u>6 7</u>   | 5          |       |      |            |            |        |     |    |      |    |
|       |  |    | Ja-          | lu           | es-          | tri          | tu-         | wa   | mudha      | da-        | tan          | ke-        | ri         | sing         | gu-          | yub        | rukun | sa-  | hi-        | yeg        | sa-    | e-  | ka | pra- | ya |
|       |  | .  | 7            | 7            | .            | 7            | 6           | 5    | <u>3 5</u> | <u>3 5</u> | 3            | 6          | 5          | 7            | 6            | 3          | ②     |      |            |            |        |     |    |      |    |
|       |  | .  | <u>7 7</u>   | 7            | .            | 7            | <u>6 7</u>  | 5    | <u>3 5</u> | <u>3 5</u> | 3            | 6          | <u>5 5</u> | <u>7 6 7</u> | <u>5 3 2</u> |            |       |      |            |            |        |     |    |      |    |
|       |  |    | Gu-          | mo-          | long         |              | tung-       | gal  | se-        | dya        | a-           | yo         | kan-       | ca           | mrih         | mak-       | mur   | sa-  | gunging    | be-        | brayan |     |    |      |    |

[C] Lancaran

The "x" indicates spoken syllables, shouted strongly without definite pitch. "Holopis kuntul baris" is a work chant, "siji, loro, telu" is counting in Javanese from one to three, "hab, hib, hob, joss!" is akin to "Heave ho" in English.

|       |  |   |   |   |    |                         |              |              |    |       |     |       |     |       |     |   |      |   |
|-------|--|---|---|---|----|-------------------------|--------------|--------------|----|-------|-----|-------|-----|-------|-----|---|------|---|
| Bal.  |  | • | 7 | • | 2̂ | •                       | 7̇           | •            | 5̂ | •     | 7̇  | •     | 5̂  | •     | 7̇  | • | 2̂   |   |
| Bal.  |  | • | 7 | • | 2̂ | •                       | 7            | •            | 5̂ | •     | 7   | •     | 5̂  | •     | 7   | • | 6̂   |   |
| Vocal |  |   |   |   |    | <u>5 5</u>              | <u>5 5</u>   | <u>5 5</u>   | 5  | x x   | x x | x x   |     |       |     |   | x    |   |
|       |  |   |   |   |    | Ho-lo-pis kuntul ba-ris |              |              |    | si-ji |     | lo-ro |     | te-lu |     |   | hya  |   |
| Bal.  |  | • | 7 | • | 2̂ | •                       | 7            | •            | 6̂ | •     | 7   | •     | 3̂  | •     | 7   | • | 5̂   |   |
| Bal.  |  | • | 7 | • | 6̂ | •                       | 7            | •            | 3̂ | •     | 7   | •     | 6̂  | •     | 7   | • | 2̂   |   |
| Vocal |  |   |   |   |    | <u>3̇ 3̇</u>            | <u>3̇ 3̇</u> | <u>3̇ 3̇</u> | 3̇ |       |     |       |     |       | x   | x | x    | x |
|       |  |   |   |   |    | Ho-lo-pis kuntul ba-ris |              |              |    |       | hab |       | hib |       | hob |   | joss |   |

[D] Ketawang

"B." is the balungan, "I" is the male chorus part, "II" is the female chorus part.

|     |  |   |     |          |              |              |              |            |              |      |            |             |              |         |              |              |            |
|-----|--|---|-----|----------|--------------|--------------|--------------|------------|--------------|------|------------|-------------|--------------|---------|--------------|--------------|------------|
| B.  |  |   | 5   |          | 5            |              | 6            |            | 5            |      | 6          |             | 7            |         | 6            |              | 5̂         |
| I.  |  | • | •   | •        | •            |              | 5            | 5          | <u>5 6</u>   | 5    | •          | •           | 6            | 7       | •            | <u>6 5 6</u> | 5          |
|     |  |   |     |          |              |              | Sem- bah     |            | su- jud      |      |            |             | mring hyang  |         | A- gung      |              |            |
| II. |  | • | •   | 5        | 5            | •            | •            | 5          | <u>1̇ 2̇</u> | 2̇   | 2̇         | 3̇          | 1̇           | •       | <u>2̇ 3̇</u> | 2̇           |            |
|     |  |   |     | Sem- bah |              |              |              | su- jud    |              | ka-  | tur        | mring hyang |              | A- gung |              |              |            |
| B.  |  |   | 6   |          | 5            |              | 3            |            | 2            |      | 3          |             | 4            |         | 3            |              | ②          |
| I.  |  | • | •   | 6        | <u>5</u>     | •            | 3            | <u>2 3</u> | 2            | •    | •          | 2           | <u>3 4</u>   | 4       | 4            | •            | <u>3 2</u> |
|     |  |   |     | Si-      | nar -        |              | tan          |            |              |      |            | pa-         | ngling - ga  |         | mur -        |              | da         |
| II. |  | • | 3̇  | •        | <u>2̇ 3̇</u> | •            | <u>7 6</u>   | 5          | 5            | 5    | <u>5 6</u> | 2           | 2            | •       | 2            | <u>3 5</u>   |            |
|     |  |   | Si- |          | nar -        |              | tan          |            | tu-          | lus  | pa-        |             | ngling - ga  |         | mur -        |              | da         |
| B.  |  | • |     | 1        |              | 3            |              | 2          |              | •    |            | 3           |              | 2       |              | 7̂           |            |
| I.  |  | • | 2̇  | •        | 1̇           | •            | <u>2̇ 3̇</u> | 2̇         | •            | •    | 2̇         | 3̇          | •            | 2̇      | <u>7 6</u>   | 7            |            |
|     |  |   | Sa- | king     |              |              | nu -         |            | gra-         |      | ha         | kang        |              | lu -    |              | min -        | tu         |
| II. |  | • | 6   | 5        | •            | <u>6 5 4</u> | 5            | •          | 6            | 7    | 6          | •           | <u>5 6 5</u> | 3       |              |              |            |
|     |  |   | Sa- | king     |              | nu -         |              | gra-       | ha           | kang | lu -       |             | min -        |         | tu           |              |            |

|     |                  |                  |                  |                |                  |                                 |      |                                                |
|-----|------------------|------------------|------------------|----------------|------------------|---------------------------------|------|------------------------------------------------|
| B.  | 2                | 3                | 2                | $\checkmark$ 7 | 6                | 7                               | 6    | ⑤                                              |
| I.  | . . .            | 7                | . 7              | . 7            | . . 7            | $\overline{65}$                 | . 5  | $\overline{56}$ 5                              |
|     |                  | Sa-              | sat              | i-             |                  | li-ning                         |      | nar-ma-da                                      |
| II. | . $\checkmark$ 3 | . $\checkmark$ 3 | . $\checkmark$ 2 | $\checkmark$ 3 | . $\checkmark$ 2 | 7 $\checkmark$ 2 $\checkmark$ 3 | i    | . $\checkmark$ 2 $\checkmark$ 3 $\checkmark$ 2 |
|     | Pra-             | sa-              | sat              |                | i-               | li-ning                         | nar- | ma-da                                          |

|     |                  |                |                    |       |       |                   |                    |                       |
|-----|------------------|----------------|--------------------|-------|-------|-------------------|--------------------|-----------------------|
| B.  | 6                | 5              | 3                  | 2     | 3     | 4                 | 3                  | $\hat{2}$             |
| I.  | . 6              | . 5            | . $\overline{323}$ | 2     | . . 3 | 4                 | . $\overline{323}$ | 2                     |
|     | Mu-              | gi             | Pa-                | du-   |       | ka a-             |                    | njang-kung            |
| II. | . $\checkmark$ 3 | $\checkmark$ 2 | . 7                | . 6   | 5     | 5 $\overline{56}$ | 2                  | . . 2 $\overline{35}$ |
|     | Mu-              | gi             | Pa-                | du-ka | tan-  | sah a-            |                    | njang-kung            |

|     |                  |     |           |                |        |         |                 |        |
|-----|------------------|-----|-----------|----------------|--------|---------|-----------------|--------|
| B.  | .                | 2   | 3         | $\checkmark$ 5 | 6      | 7       | 3               | ②      |
| I.  | 2 2 2 2          | . 3 | . 5       | . 6            | . 7    | 2 2     | $\overline{23}$ | 2      |
|     | Mring be-bra-yan |     | lang-geng | gu-            | mo-    | longing |                 | se-dya |
| II. | 5 5 5 5          | . 6 | . 5       | . .            | 6 7    | 6 5     | $\overline{56}$ | 5      |
|     | Mring be-bra-yan |     | lang-geng |                | gu-mo- | longing |                 | se-dya |

### Performance Notes, by Jody Diamond:

These notes are based on conversations with the composer in Surakarta in 1988, and on two performances of the piece in the U.S. (see performance history).

### Introduction and Composer's Biography

*Gotong Royong* was composed in 1985 by B. Subono. The title translates as "mutual assistance" and refers to the tradition of community self-help that is at the core of local social organization throughout Indonesia. The composition, which is actually a suite of smaller pieces, is in the Central Javanese classical style, with the slightly unusual occurrence of groups of 5 beats (rather than the usual 4) in the opening section, two part vocals in the ketawang (an innovation from earlier in this century that is now found in many new pieces), and drumming in Semarang style in one section contrasting with the kendang patterns characteristic of Surakarta.

B. Subono is as well known dalang and composer, on the faculty at STSI Surakarta. He has composed numerous works for dance, theater, and wayang, as well as many popular and experimental compositions. He has taught abroad in Canada and the U.S. (A more complete biography, written by Jody Diamond, is in *Baker's Dictionary of Musicians*, eighth edition.)

### Sequence

The overall sequence and treatment of sections can be as follows:

A (inst./vocal)[n] • B1[2x] • { B2(inst./vocal) • C } [2x] • B1[1x] • D[2x] • A (inst.)[n]

- A irama lancar (I), several times, alternating between vocal (4 times) and instrumental (2 times)
- BI irama lancar 2 times
- BII irama dadi (II) 2 times, once instrumental, once with vocal
- C irama dadi, with kotekan and senggakan, 1 time
- BII return to the ladrang in irama dadi, play 2 times, once instrumental, once with vocal
- C same as above, 1 time
- BI return to ladrang in irama lancar, 1 time, slowing for transition to D
- D ketawang, in irama dadi, 2 times, speeding up in last gongan
- A irama lancar, without vocal, 3-4 times, then suwuk gropak (fast ending)

### Section A. Lancaran

This lancaran has gatra with 5 beats. The kendhang plays as follows:

buka bonang: 6 6 3 5 6 7 6 5 6 3 6 6 5 3 ②  
2 2 2 2  
p b p p b

### kendhangan for irama lancar

balungan 5 3 2 3 5̂ 6 7 6 5 3̂ 6 6 7 6 5̂ 7 6 5 3 ②  
kendhang p p b p p p b p p p p b p p p p b p p p b  
• to vocal (signal for sirep and slight ritard) p p p t<sub>o</sub>l p b p p b  
• to ladrang p b p p p t<sub>o</sub>d l t p

### • suwuk gropak (for final ending)

balungan 5 3 2 3 5̂ 6 7 6 5 3̂ 6 6 7 6 5̂ 7 6 5 3 ②  
p p b p p p b p p p p b . . p . b . b . .





### Translations of texts

Three sections—the opening *lancaran* [A], the *ladrang* [B2] and the *ketawang* [D]—have texts in Javanese, written by the composer. These were translated into Indonesian by Subono, and then into English by Jody Diamond.

#### *Lancaran*

It has already become a way of life  
that the people work together in harmonious unity with happiness and willingness.  
Our hearts are sincere. We don't have any personal goals.  
When we all work together (*gotong royong*)  
we benefit our village and our country.

#### *Ladrang*

Come on friends! Let's work energetically with a spirit strong as steel.  
Together we'll achieve our goals.  
Men and women, old and young, don't be left behind.  
We are like one family  
with one goal—come on friends!—  
so that all the people will prosper.

#### *Ketawang*

We show our devotion to God by our prayers  
for the eternal gift we receive like flowing water.  
We hope that God will always watch over us  
so the people with steadfastly remain one.

### Recordings and Performance History

Audio recordings of performances of the original performance of this piece are in the Diskotik at STSI Surakarta, and in the Archives of the American Gamelan Institute. The piece has been performed in the U.S. by the Mills College Gamelan and by Gamelan Son of Lion; audio and video recordings of those performances are also in the AGI Archives.

The composer, and this piece, are registered with BMI. Please send a concert program and notify the publisher and composer of any performances at the addresses below, so both can receive royalties (at no cost to the performers).

*Note: The cipher notation for this score is set in Kapatihan, a font designed by Carter Scholz.*

Kembalikan Indonesia Padaku (kepada Kang Ilen)  
Taufiq Ismail

Hari depan Indonesia adalah dua ratus juta mulut yang menganga

Hari depan Indonesia adalah bola-bola lampu 15 wat, sebagian berwarna putih dan sebagian hitam, yang menyala bergantian

Hari depan Indonesia adalah pertandingan pingpong siang malam dengan bola yang bentuknya seperti telur angsa

Hari depan Indonesia adalah pulau Jawa yang tenggelam karena seratus juta penduduknya

Kembalikan  
Indonesia  
padaku

Hari depan Indonesia adalah satu juta orang main pingpong siang malam dengan bola telur angsa di bawah sinar lampu 15 wat

Hari depan Indonesia adalah pulau Jawa yang pelan-pelan tenggelam lantaran berat bebannya kemudian angsa-angsa berenang-renang di atasnya

Hari depan Indonesia adalah dua ratus juta mulut yang menganga, dan di dalam mulut itu ada bola-bola lampu 15 wat, sebagian putih dan sebagian hitam, yang menyala bergantian

Hari depan Indonesia adalah angsa-angsa putih yang berenang-renang sambil main pingpong di atas pulau Jawa yang tenggelam dan membawa seratus juta bola lampu 15 wat ke dasar lautan

Kembalikan  
Indonesia  
padaku

Hari depan Indonesia adalah pertandingan pingpong siang malam dengan bola yang bentuknya seperti telur angsa

Hari depan Indonesia adalah pulau Jawa yang tenggelam karena seratus juta penduduknya

Hari depan Indonesia adalah bola-bola lampu 15 wat, sebagian berwarna putih dan sebagian hitam, yang menyala bergantian

Kembalikan  
Indonesia  
padaku

Paris, 1971

*Return Indonesia to Me (for Ilen)*  
Taufiq Ismail

Indonesia's future is two hundred million gaping mouths

Indonesia's future is 15 watt lightbulbs, some white and some black, flashing one after another

Indonesia's future is a pingpong tournament played day and night with a ball shaped like a goose egg

Indonesia's future is the island of Java sinking under the weight of its hundred million souls

Give  
Indonesia  
back to me

Indonesia's future is a million people playing pingpong day and night with a goose egg ball beneath the light of a 15 watt bulb

Indonesia's future is the island of Java slowly sinking under its heavy burden while flocks of geese swim around above it

Indonesia's future is two hundred million gaping mouths, and inside those mouths are 15 watt black and white light bulbs, flashing one after another

Indonesia's future is a flock of white geese that swim around while playing ping pong on top of the island of Java that is sinking and carrying a hundred million 15 watt lightbulbs to the bottom of the sea

Give  
Indonesia  
back to me

Indonesia's future is a ping-ping tournament played night and day with a ball shaped like a goose egg

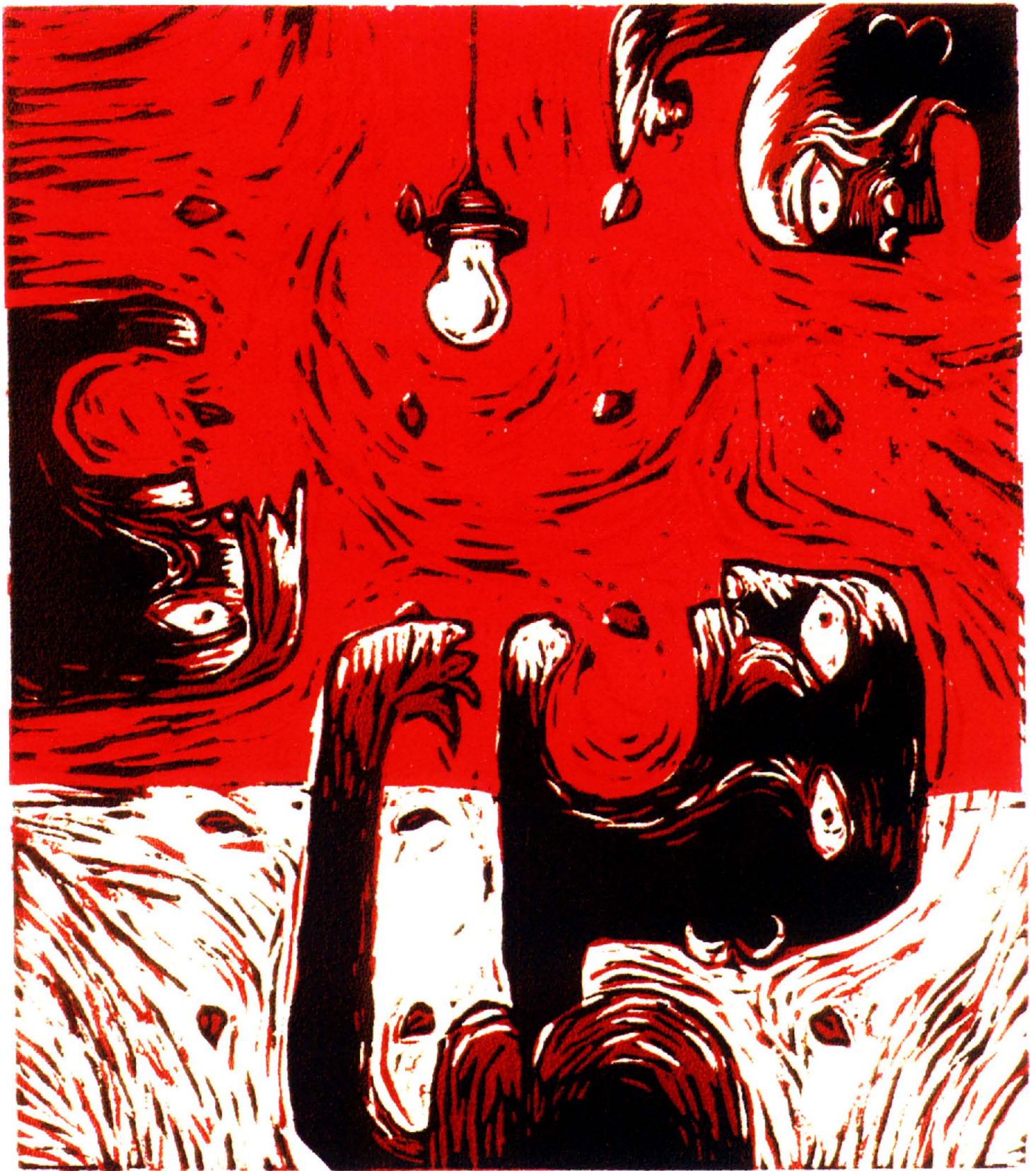
Indonesia's future is the island of Java sinking from the weight of its hundred million souls

Indonesia's future is 15 watt light bulbs, some white and some black, flashing one after another

Give  
Indonesia  
back to me

translated by j. diamond

This poem also appears in *Walking Westward in the Morning: seven contemporary Indonesian poets*, John H. McGlynn and E.U. Kratz, editors; John McGlynn, translator. Lontar Foundation, Jakarta, 1990, p. 174-176.



*Mulut-mulut & Lampu 15 Wat (Mouths & a 15 Watt Bulb)*

Herry Dim, 1999, colored woodcut/linocut, edition of 12