

***Let Me Have A Dream***

**Aris Daryono**



slendro 6 = pelog 6  
slendro 5 = pelog 4

# Let Me Have A Dream

Aris Daryono

$\text{♩} = 110$  (anxious)

Musical score for traditional Indonesian instruments. The score is divided into two systems. The first system includes Peking, Saron, 2nd Saron, Demung, 2nd Demung, Slenthem, Kendhang, Rebab, Gender Panerus, Gender Barung, Gambang, Bonang Panerus, Bonang Barung, and Kenong. The second system includes G.Pn. (Gambang Panerus) and G.Br. (Gambang Barung). The Gender Panerus and Gender Barung parts feature melodic lines with dynamic markings (*mf*) and performance instructions (*l.v. sempre*, *sim.*). The other instruments are indicated by vertical bar lines on their respective staves.



Musical score for G.Pn. (Gambang Panerus) and G.Br. (Gambang Barung). The G.Pn. part features a melodic line with a dynamic marking (*mf*) and a performance instruction (*l.v. sempre*). The G.Br. part features a melodic line with a dynamic marking (*mf*) and a performance instruction (*sim.*). The score is divided into two systems.

11

G.Pn.

G.Br.

Gmb.

PELOG

Double the notes (gembyang) with its octaves higher until the signal.

6 6 6 6 6 6 6 6 6 6 6 6 6 5 5 5 5 5 5 5 5 //

*mf*



16

G.Pn.

G.Br.

Gmb.

6 6 6 6 6 6 6 6 6 6 6 6 6 6 7 7 7 7 7 7 6 6 //



20

SL

6 as smoothly as possible.

*mp*

G.Pn.

G.Br.

Gmb.

PL

6 6 6 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 //

*mf* *f*

25

Musical score for measures 25-28. The score includes parts for Sr. (Soprano), Sr.2 (Soprano 2), Sl. (Soprano), G.Pn. (Grand Piano), G.Br. (Grand Brass), and Gmb. (Grand Bass). Sr. and Sr.2 are marked with mutes. Sl. has a melodic line. G.Pn., G.Br., and Gmb. have accompaniment. Gmb. has a bass line with 'f' and fingerings '5'.



29

Musical score for measures 29-32. The score includes parts for Sr. (Soprano), Sr.2 (Soprano 2), Sl. (Soprano), G.Pn. (Grand Piano), G.Br. (Grand Brass), and Gmb. (Grand Bass). Sr. and Sr.2 have melodic lines with fingerings '4' and '6'. Sl. has a melodic line. G.Pn., G.Br., and Gmb. have accompaniment. Gmb. has a bass line with 'f<sup>2</sup>' and double bar lines.

33 [PL] *mf* 7

Pk. 1 sim.

Sr. 4 6 4 6 4 6 4 6 4 6 4 6 6 sim.

Sr.2

Dm. [PL] *mf* 2 1 2 1

Dm.2 [PL] *mf* 2 1 [SL] 2 1

Sl.

G.Pn. [PL] *mf* 2/2 1/1 2/2 1/1

G.Br. [PL] *mf* 2/2 1/1 [SL] 2/2 1/1

Gmb. [PL] *mf* 2/2 1/1 [SL] 2/2 1/1

B.Pn. Hit the surface, instead of the lump. 2/2 *mf*

B.Br. Hit the surface, instead of the lump. 2/2 *mf*

Kn. Hit the surface, instead of the lump. 2 *mf*

Gg. [SL] *mf* 1

37

Pk.

Sr.

Sr.2

Dm.

Dm.2

Sl.

Kd.

Bd.

G.Pn.

G.Br.

Gmb.

B.Pn.

B.Br.

Kn.

Gg.

43

Sl.

Rb.

Gg.

(Double the note with 2)

\*) Damp and strike the note at the same time



64

Musical score for measures 64-67. The score is for a percussion ensemble with the following parts: Sr. (Snare), Sr.2 (Snare 2), Dm. (Tom), Dm.2 (Tom 2), Sl. (Cymbal), Rb. (Bass Drum), and Gg. (Gong). Measure 64 starts with a dynamic of *f* and features a pattern of sixteenth notes on the Sr. and Sr.2 parts, with fingerings 6 and 4. The Dm. and Dm.2 parts are silent. The Sl. part has a rhythmic pattern of eighth notes. The Rb. part has a long note with a fermata. The Gg. part has a rhythmic pattern of eighth notes. Measure 65 continues the patterns. Measure 66 continues the patterns. Measure 67 starts with a dynamic of *mf* and features a pattern of sixteenth notes on the Sr. and Sr.2 parts, with fingerings 6 and 4. The Dm. and Dm.2 parts have a pattern of eighth notes, with 'PL' (Percussion Lyric) markings. The Sl. part has a rhythmic pattern of eighth notes. The Rb. part has a long note with a fermata. The Gg. part has a rhythmic pattern of eighth notes.



68

Musical score for measures 68-71. The score is for a percussion ensemble with the following parts: Sr. (Snare), Sr.2 (Snare 2), Dm. (Tom), Dm.2 (Tom 2), Sl. (Cymbal), Rb. (Bass Drum), and Gg. (Gong). Measure 68 starts with a dynamic of *f* and features a pattern of sixteenth notes on the Sr. and Sr.2 parts, with fingerings 6 and 4. The Dm. and Dm.2 parts are silent. The Sl. part has a rhythmic pattern of eighth notes. The Rb. part has a long note with a fermata. The Gg. part has a rhythmic pattern of eighth notes. Measure 69 continues the patterns. Measure 70 continues the patterns. Measure 71 starts with a dynamic of *mf* and features a pattern of sixteenth notes on the Sr. and Sr.2 parts, with fingerings 6 and 4. The Dm. and Dm.2 parts have a pattern of eighth notes. The Sl. part has a rhythmic pattern of eighth notes. The Rb. part has a long note with a fermata. The Gg. part has a rhythmic pattern of eighth notes.



72

Sr.  $\text{6 } \underline{\text{6}} \text{ 4 } \underline{\text{6}} \text{ 4}$

Sr.2

Dm.

Dm.2

Rb.  $\underline{\text{3}} \text{ 5}$

G.Pn. wooden mallets/hard mallets **PL**  $\underline{\text{5}}$  *mp*

G.Br. wooden mallets/hard mallets **SL**  $\underline{\text{5}}$  *mp*

B.Pn. **PL**  $\underline{\text{5/5}}$  *mp*

B.Br. **SL**  $\underline{\text{5/5}}$  *mp*



77

Rb.  $\underline{\text{6}} \text{ 5 } \underline{\text{3}} \text{ 6 } \underline{\text{5}}$   $\underline{\text{3}} \text{ 5}$   $\underline{\text{6}}$

G.Pn.

G.Br.

Gmb. **PL**  $\underline{\text{6/6}}$  *mf*

B.Pn. **Bonang Barung** **SL** *f*  $\underline{\text{5}}$   $\underline{\text{5}}$   $\underline{\text{1}}$   $\underline{\text{5}}$   $\underline{\text{5}}$   $\underline{\text{1}}$   
 Play and damp the pots with the mallets (not letting the mallets to bounce).

B.Br. **PL** *f*  $\underline{\text{5}}$   $\underline{\text{2}}$   $\underline{\text{5}}$   $\underline{\text{5}}$   $\underline{\text{2}}$   $\underline{\text{5}}$   
 Play and damp the pots with the mallets (not letting the mallets to bounce).

Kn. **PL**  $\underline{\text{6}}$  *mf*

81

without any attacks

SL

*p*

3

Kd.

b (together with t on the Ketipung)

*pp (sempre)*

5 3 2 3

2

Rb.

PL

*mp (sempre)*

5/2

G.Pn.

SL

*mp (sempre)*

3/1

G.Br.

*mp (sempre)*

i/i

Gmb.

B.Pn.

*f (sempre)*

5 5 1

1 5 5 3

B.Br.

*f (sempre)*

5 2 5 1 5

2 5 2 5

Kn.

1

Gg.

SL

without any attacks

*p*

3

84

PK. **SL**  $\frac{6}{6}$  *sfz*  $\frac{2}{2}$  *p (sempre)*

Sr.  $\frac{6}{6}$  *sfz*

Sr.2  $\frac{6}{6}$  *sfz*

Dm. **PL** without any attacks  $\frac{6}{6}$  *sfz*

Dm.2  $\frac{5}{5}$  *p (sempre)* **PL** without any attacks  $\frac{6}{6}$  *sfz*

Sl.  $\frac{6}{6}$  *sfz*  $\frac{2}{2}$  *p (sempre)*

Kd.

Kcr.  $\frac{6}{6}$  *sfz*

Bd.  $\frac{6}{6}$  *sfz*

Rb.

G.Pn.  $\frac{3}{1}$

G.Br.  $\frac{6}{2}$

Gmb.  $\frac{1}{1}$

B.Pn. 1 5 3 1 5 3 1 5 2 5 2 5 2 5 6 3

B.Br. 1 5 1 7 5 1 7 5 7 5 7 5 7 5 1

Kn. 1

Gg.  $\frac{6}{6}$  *sfz* 1.v.

88

Pk. *without any attacks* *p* *f* SL

Sr. *without any attacks* *p* *f* SL

Sr.2 *without any attacks* *p (sempre)* *f* SL

Dm. *p (sempre)* *f* SL

Dm.2 *p (sempre)* *f* SL

Sl. *f* SL

Kd. *f (sempre)* *d d d* *b*

Kcr. *f* l.v.

Bd. *f* l.v.

G.Pn. *soft mallets* 1 5 6 5 1 5 6 5

G.Br. *soft mallets* 5 1 i 5

Gmb. 5/5 3/3 1/i 3/3 1/i

B.Pn. *normal damping* 5 6 3 5 6 3 5 1 5 6 5 1 5 6 5

B.Br. *normal damping* 5 1 5 1 5 1 5 1 i 5

Kn. 5 3 1 3 1

Gg. 1 7 (or 1/2 slendro)

92

Pk. PL SL

Sr. PL SL

Sr.2 PL SL

Dm. SL

Dm.2 SL

Sl. SL

Kd. d d d b p t d d d b b p t b b p t b b

Kcr. *sim.*

Bd. *sim.*

G.Pn. 1 5 6 5 1 5 1 5 1 5 1 5

G.Br. 1 i 5 1 i 5 1 5 1 5 1 5 1 5

Gmb. 3/3 1/i 3/3 1/i 3/3 1/i 3/3 1/i 3/3 1/i 3/3 1/i 3/3 1/i 3/3 1/i 3/3 1/i 3/3 1/i 3/3 1/i

B.Pn. 1 5 6 5 1 5 1 5 1 5 1 5

B.Br. 1 i 5 1 i 5 1 5 1 5 1 5 1 5

Kn. 3 1 3 1 3 1 3 1 3 1 3 7 3 7 3 7 3 7 3 7

Gg. *l.v.*

6

96

Pk. *l.v.*

Sr. *pp sub.* *PL* 5 6 5 5

Sr.2 *pp sub.* *PL* 5 5 3 5

Dm. *pp sub.* *PL* 3

Dm.2 *pp sub.* *PL* 3

Sl. *l.v.*

Kd. *p t d d d d d p t b t t k p t b t t k p t d t b t t d t t d t b*

Kcr.

Bd.

G.Pn. *ff* 1/1 1 5 1 5 1 5

G.Br. *ff* 3/3 5 1 5 1 5 1 5 1

Gmb. 3/3 1/1 3/3 1/1 3/3 1/1 3/3 1/1

B.Pn. 1 5 1 5 1 5

B.Br. 5 1 5 1 5 1 5 1

Kn. 3 7 3 7 3 7 3 7

Gg. *l.v.* 3

101

Pk. *ff* 6/2

Sr. 6 5 5 6 5 5 6 5 5 6 5 5

Sr.2 5 2 5 5 3 5 5 2 5 5 3 5 5 2 5 5

Dm. 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3

Dm.2 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3

Kd. *Kendhang Kalih* p b p

G.Pn. 6/6

G.Br. 2/2



106

Sr. 6 5 5 6 5 5 6 5 5 6 5 5 6 5 5

Sr.2 5 3 5 5 2 5 5 3 5 5 2 5 5 3 5 5

Dm. 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2

Dm.2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2

Kd. b p b p b p b p b p b p b p b

B.Pn. *PL* the highest pot *ppp*

B.Br. *SL* the highest pot *ppp*

Use the wood part of the mallets to strike the surface

Use the wood part of the mallets to strike the surface

*111*

$\text{♩} = 97$

Pk. *mf* Damp the key straightaway **PL**  $\frac{4}{7}$  sempre

Sr. *mf* Damp the key straightaway **PL**  $\frac{7}{7}$  sempre

Sr.2 *mf* Damp the key straightaway **SL**  $\frac{2}{2}$  sempre

Dm. *mf* Damp the key straightaway **SL**  $\frac{3}{3}$  sempre

Dm.2 *mf* Damp the key straightaway **SL**  $\frac{4}{4}$   $\frac{7}{7}$   $\frac{7}{7}$   $\frac{4}{4}$   $\frac{7}{7}$   $\frac{7}{7}$   $\frac{4}{4}$   $\frac{7}{7}$   $\frac{4}{4}$   $\frac{7}{7}$

Sl. *mf* Damp the key straightaway **SL**  $\frac{5}{5}$  sempre

Kd. *mf* *p* *b* *p* *p* *b* *b* *b* *p* *p* *b* *b* *b* *p* *p* *b* *b* *b* *p* *b* *p* *b* *p*

Bd. *mf*

G.Pn. *mf* Damp the keys straightaway **PL**  $\frac{3}{7}$  sempre

G.Br. *mf* Damp the keys straightaway **SL**  $\frac{5}{2}$  sempre

Gmb. *mf* **PL 7**  $\frac{3}{3}$   $\frac{7}{7}$   $\frac{7}{7}$   $\frac{3}{3}$   $\frac{7}{7}$   $\frac{7}{7}$   $\frac{3}{3}$   $\frac{7}{7}$   $\frac{7}{7}$   $\frac{3}{3}$   $\frac{5}{5}$   $\frac{7}{7}$

B.Pn. *mf* Damp the pots with the mallets straightaway  $\frac{3}{7}$  sempre

B.Br. *mf* Damp the pots with the mallets straightaway  $\frac{5}{2}$  sempre

Kn. *mf* Damp the pots straightaway  $\frac{4}{7}$  sempre

Gg. *mf* **PL**  $\frac{4}{4}$   $\frac{3}{3}$  sempre  $\frac{5}{5}$   $\frac{7}{7}$   $\frac{3}{3}$



116

Pk. 6

Sr. 2/6

Sr.2 6/3

Dm. 3

Dm.2 4 7 7 4 7 7 4 7 4 7 2 4 7 7 4

Sl. 6

Kd. *p* *b* *p* *p* *b* *b* *b* *p* *p* *b* *b* *b* *p* *b* *p* *p* *b* *p* *b* *b* *b* *p* *b* *b* *b* *p*

Bd.

G.Pn. 2/6

G.Br. 6/3

Gmb. 3 3 3 3 3 3 3 3 7 2/6 2/6 2 3 2/6 2 3 2/6

B.Pn. 2/6

B.Br. 6/3

Kn. 2/3

Gg. 3 5 3 6

122

Pk.

Sr.

Sr.2

Dm.

Dm.2

Sl.

Kd.

Bd.

Rb.

G.Pn.

G.Br.

Gmb.

B.Pn.

B.Br.

Kn.

Gg.

*b p b p p*

*2 2/6*

128

Pk.  
Sr.  
Sr.2  
Dm.  
Dm.2  
Sl.  
Kd.  
Bd.  
Rb.  
G.Pn. SL soft mallet 1/i  
G.Br. SL soft mallet 1/i  
Gmb. SL 1/i  
B.Pn.  
B.Br.  
Kn.  
Gg.



♩ = 187

141

Pk. l.v.

Sr. l.v.

Sr.2 l.v.

Dm. l.v.

Dm.2 l.v.

Sl. l.v.

Kd. l.v.

Bd. l.v.

Rb.

G.Pn. hard mallet SL imbal technique *mp* 3 6 3 6 3 6 3 6 6 3 5

G.Br. hard mallet SL imbal technique *mp* 5 7 i 5 i 5 i 5 i 5 3 2 3

Gmb. l.v. Pelog Barang

B.Pn. l.v.

B.Br. l.v. Pelog Barang

Kn. l.v.

Gg. l.v.

146

G.Pn. 6 2 5 2 5 2 5 2 5

G.Br. 5 3 6 3 6 3 6 3 6 3

♩ = 187

151

G.Pn. 5 5 6 1 2 1 6 5 2 1 6 5 2 1 6 5 2

G.Br. 3 3 5 6 3 5 3 2 3 5 3 2 3 5 3 2 3 5

Gmb. PL 7 6/6 mf

156

G.Pn. 1 6 5 2 1 6 5 2 1 6 5 2 1 6 5 2 1 6 5 2 1

G.Br. 3 2 3 5 3 2 3 5 3 2 3 5 3 2 3 5 3 2 3 5 3

Gmb. 5/5 6/6 7/7 5/5 6/6 7/7 5/5 6/6 7/7 5/5 6/6 7/7 5/5 6/6 7/7 5/5 6/6 7/7

160

G.Pn. 6 5 2 1 6 5 2 1 6 5 2 1 6 5 2 1 6 5 2 1 6 5

G.Br. 2 3 5 3 2 3 5 3 2 3 5 3 2 3 5 3 2 3 5 3 2

Gmb. 5/5 6/6 7/7 5/5 6/6 7/7 5/5 6/6 7/7 5/5 6/6 7/7 5/5 6/6 7/7 5/5 6/6 7/7 5/5 6/6 7/7

164

G.Pn. 2 1 6 5 2 1 6 5 2 1 6 5 2 1 6 5 2 1 6 5 2

G.Br. 3 5 3 2 3 5 3 2 3 5 3 2 3 5 3 2 3 5 3 2 3 5

Gmb. 5/5 6/6 7/7 5/5 6/6 7/7 5/5 6/6 7/7 5/5 6/6 7/7 5/5 6/6 7/7 5/5 6/6 7/7 5/5 6/6 7/7

B.Pn. PL 6 2/2 mf 1/i 2/2 1/i 2/2 1/i

B.Br. PL 7 3 5 6 7 6 5 6 1 3 5 6 7 6 5 6 2 3 2 1 2 1 6 5

*mf*

168

G.Pn. *Pelag Barang*  
 i 6 5 2 1 6 5 2 1 6 5 2 1

G.Br. *Pelag Barang*  
 3 2 3 5 3 2 3 5 3 2 3 5

Gmb.  
 5/5 6/6 7/7 5/5 6/6 7/7 5/5 6/6 7/7 5/5 6/6 7/7 5/5 6/6 7/7 5/5 6/6 7/7 5/5 6/6 7/7

B.Pn.  
 6 5 3 1 2 6 5 3 1 2 6 5 3 1 2 6 5 3 1 2

B.Br.  
 6 5 3 2 2/2 2/2 6 5 3 2 2/2 2/2 3 2 3 2 2/2 2/2

172

Pk. *PL*  
 3 7 3 3 7 3 7

Sr. *PL*  
 6 *mf*

Sr.2 *PL*  
 7 *mf* i i 5 i 5 i

Dm. *PL*  
 5 *mf*

Dm.2 *PL*  
 2 *mf*

Sl. *PL*  
 3 *mf*

Kd. *mf*  
 \*) big drum  
 B b b l l B b b l l B b b l l B

G.Pn. tapping any random keys using fingernails.  
*pp* *mf*

G.Br. tapping any random keys using fingernails.  
*pp* *mf*

B.Pn. 3 5 6 7 6 5 6 2

B.Br. 3 5 6 7 6 5 6 2

Kn. play the key using metal sticks gently.  
 3 *pppp* *p*

Gg. play the key using metal sticks gently.  
 3 *pppp* *p*

179

PK.  $\text{♩} = 92$   
 3 7 3 7 3 7  
 PL 7  $p$   $\text{mf}$  (sempre, simile)

Sr. SL 2  $\text{mf}$  6 1 2 1 6 (sempre, simile)

Sr.2 SL 2  $\text{mf}$  6 1 2 1 6 (sempre, simile)

Dm. SL 2  $\text{mf}$  (sempre, simile)

Dm.2 SL 1  $\text{mf}$  (sempre, simile)

SL 2  $\text{mf}$  1 3 1 3 (sempre, simile)

Kd.  $\flat$   $\flat\flat$   $\flat$  B  $\flat$   $\flat\flat$   $\flat$  B  $\flat$  d d d d  $\flat$  t p t p d t p  $\flat$  t p t p  $\flat$  d d

G.Pn. hard mallets SL 2/5  $pp$   $\text{mf}$  PL 1/5  $pp$   $\text{mf}$

G.Br. hard mallets SL 5/3  $pp$   $\text{mf}$  PL 5/3  $pp$   $\text{mf}$

Gmb. SL 5/5  $pp$   $\text{mf}$  PL 5/5  $pp$   $\text{mf}$

B.Pn. SL 5/3  $pp$   $\text{mf}$  PL 2/2 5/3  $mp$   $\text{mf}$

B.Br. SL 5/2  $pp$   $\text{mf}$  PL 2 5/1  $mp$   $\text{mf}$

Kn. SL 6  $\text{mf}$  \*) Pelog Kethuk 6 (sempre, simile)

Gg.  $\text{♩} = 92$  SL 2  $\text{mf}$  6 6 (sempre, simile)



184

**Pk.**  $\text{7}$   $\text{7}$   $\text{7}$

**Sr.**

**Sr.2**

**Dm.**

**Dm.2**  $\text{7}$   $\text{7}$   $\text{7}$

**Sl.**

**Kd.**  $\text{7}$   $\text{7}$   $\text{7}$   
t p t p d t p t p t p b d d b d d t p t p d t p

**G.Pn.**  $\text{7}$   $\text{7}$   $\text{7}$   
1/6 pp mf 1/5 pp mf 7/4 pp mf

**G.Br.**  $\text{7}$   $\text{7}$   $\text{7}$   
6/3 pp mf 5/2 pp mf 4/2 pp mf

**Gmb.**  $\text{7}$   $\text{7}$   $\text{7}$   
6/6 pp mf 5/5 pp mf 5/5 pp mf

**B.Pn.**  $\text{7}$   $\text{7}$   $\text{7}$   
2/2 6/3 mp mf 2/2 5/1 mp mf 2 2/7 mp mf

**B.Br.**  $\text{7}$   $\text{7}$   $\text{7}$   
2 6/1 mp mf 6 1 2 5/2 mp mf 6 1 2 4/7 mp mf 6 1

**Kn.**

**Gg.**

187

**Pk.**  $\text{7}$   $\text{7}$   $\text{7}$

**Sr.**

**Sr.2**

**Dm.**

**Dm.2**  $\text{7}$   $\text{7}$   $\text{7}$

**Sl.**

**Kd.**  $\text{b}$   $\text{t}$   $\text{p}$   $\text{t}$   $\text{p}$   $\text{b}$   $\text{d}$   $\text{d}$   $\text{b}$   $\text{t}$   $\text{p}$   $\text{t}$   $\text{p}$   $\text{d}$   $\text{t}$   $\text{p}$   $\text{b}$   $\text{d}$   $\text{d}$   $\text{b}$   $\text{d}$

**G.Pn.**  $\text{7}$   $\text{2/5}$   $\text{pp}$   $\text{mf}$   $\text{7}$   $\text{1/5}$   $\text{pp}$   $\text{mf}$   $\text{7}$   $\text{1/6}$   $\text{pp}$   $\text{mf}$

**G.Br.**  $\text{7}$   $\text{5/3}$   $\text{pp}$   $\text{mf}$   $\text{7}$   $\text{5/3}$   $\text{pp}$   $\text{mf}$   $\text{7}$   $\text{6/3}$   $\text{pp}$   $\text{mf}$

**Gmb.**  $\text{7}$   $\text{5/5}$   $\text{pp}$   $\text{mf}$   $\text{7}$   $\text{5/5}$   $\text{pp}$   $\text{mf}$   $\text{7}$   $\text{6/6}$   $\text{pp}$   $\text{mf}$

**B.Pn.**  $\text{2}$   $\text{7}$   $\text{5/3}$   $\text{mp}$   $\text{mf}$   $\text{2/2}$   $\text{7}$   $\text{5/3}$   $\text{mp}$   $\text{mf}$   $\text{2/2}$   $\text{7}$   $\text{6/3}$   $\text{mp}$   $\text{mf}$

**B.Br.**  $\text{2}$   $\text{7}$   $\text{6}$   $\text{1}$   $\text{2}$   $\text{7}$   $\text{5/1}$   $\text{mp}$   $\text{mf}$   $\text{6}$   $\text{1}$   $\text{2}$   $\text{7}$   $\text{6/1}$   $\text{mp}$   $\text{mf}$   $\text{6}$   $\text{1}$

**Kn.**

**Gg.**

190

**Pk.** *pp*

**Sr.** *pp*

**Sr.2** *pp*

**Dm.** *pp*

**Dm.2** *pp*

**Sl.** *pp*

**Kd.** *pp*  
d t p t p d t p    b t p t p b d d    b t p t p d t p    b t p t p B

**G.Pn.** *pp*  $\frac{1}{5}$  *mf* *pp*  $\frac{7}{4}$  *mf* *pp*  $\frac{1}{5}$  *mf* *pp*  $\frac{1}{5}$  *mf*

**G.Br.** *pp*  $\frac{5}{2}$  *mf* *pp*  $\frac{4}{2}$  *mf* *pp*  $\frac{5}{3}$  *mf* *pp*  $\frac{5}{2}$  *mf*

**Gmb.** *pp*  $\frac{5}{5}$  *mf* *pp*  $\frac{5}{5}$  *mf* *pp*  $\frac{5}{5}$  *mf* *pp*  $\frac{5}{5}$  *mf*

**B.Pn.**  $\frac{2}{2}$   $\frac{5}{1}$  *mp* *mf* 2  $\frac{2}{7}$  *mp* *mf*  $\frac{2}{2}$   $\frac{5}{3}$  *mp* *mf*  $\frac{2}{2}$   $\frac{5}{1}$  *mp* *mf*

**B.Br.** 2  $\frac{5}{2}$   $\frac{6}{1}$  *mp* *mf* 2  $\frac{4}{7}$   $\frac{6}{1}$  *mp* *mf* 2  $\frac{5}{1}$   $\frac{6}{1}$  *mp* *mf* 2  $\frac{5}{2}$   $\frac{6}{1}$  *mp* *mf*

**Kn.** *pp*

**Gg.** *pp*

194

PK. PL *f* l.v.

Sr. PL *f* l.v.

Sr.2 PL *f* l.v.

Dm. PL *f* l.v.

Dm.2 PL *f* l.v.

Sl. PL *f* l.v.

Kd. PL *f* l.v.

G.Pn. SL PL *f* l.v.

G.Br. SL PL *mp f mf* l.v.

Gmb. SL PL *mp f* l.v.

B.Pn. SL PL *mp f* l.v.

B.Br. SL PL *mp f mf* l.v.

Kn. PL *f* l.v.

Gg. PL *f* l.v.



204 *tubato, legatissimo*

Rb. *mp*

G.Br.

206

Rb.

G.Br.

5 3 2 3 2 1 6 1 2 2 3 5 6 5 3 2 3 2

211

Rb.

G.Br.

2 3 5 5 2 3 5 6 2 1 2 1 6 5 3 2 3 5

216 *rall.* - - - -

**PL** = 48

**Pk.** *p sempre*

**Sr.** *p sempre*

**Sr.2** *p sempre*

**Dm.** *p sempre*

**Dm.2** *p sempre*

**Sl.** *p sempre*

**Kd.** *pp sempre*

**Rb.**

**G.Br.**

**B.Br.** *p sempre*

**Kn.** *richocet (in traditional technique)*  
\*)Kempyang \*)SL Kethuk

**Gg.** *rall.* - - - - *pp sempre*  
Damp the suwukan 2 and kempul 3 before striking one to another. *l.v.*

219

**Pk.** 4 4 4 2 2 4 2 2 4 4 *SL*  $\dot{i}$   $\dot{i}$   $\dot{i}$   $\dot{i}$  6 6 5 6 6 5 5 2 2 3 2 3 5 7/4

**Sr.** 4 *SL*  $\dot{i}$  6/4 6 5 2 3 7/4

**Sr.2** 4 *SL*  $\dot{i}$  6/4 6 5 2 3 7/4

**Dm.** 4 *SL*  $\dot{i}$  6/4 6 5 2 3 7/4

**Dm.2** 4 *SL*  $\dot{i}$  6/4 6 5 2 3 7/4

**Sl.** 4 6 *SL*  $\dot{i}$  6/4 6 2 3 7/4

**Kd.** B  $\rho$  B  $\rho$  6/4 B  $\rho$   $\rho$  k t  $\rho$  7/4

**Rb.** (2) 3 5 6  $\dot{i}$   $\dot{i}$  6  $\dot{i}$  6 5 6  $\dot{i}$  2 6 5 3 7/4

**G.Br.** 5 3 5 3 2 3 5 3 5 6 5 6 6/4  $\dot{i}$   $\dot{2}$   $\dot{1}$   $\dot{3}$   $\dot{2}$  6 5 2 3 5 3 7/4  
5 1 6 5 5 1 6 5 5 6 1 2 1 3 2 3 2 6 3

**B.Br.** 7/4 4/4 4/4 *SL* 5 6  $\dot{i}/1$   $\dot{i}/1$  6/4 3 1 2 3 3 1 1 3 7/4

**Kn.** 1 ric. ric. 6/4 3 ric. 7/4

**Gg.** l.v. 2 3 2 3 2 3 2 6/4 l.v. 2 3 3 2 7/4

221

**Pk.** 6 6 5 6 5 5 *i i i i i i i i* *i i i i 1 1 2 2 1 1 6 6 5 5*

**Sr.** 6 5 *i i i* *i 1 6 5* [PL]

**Sr.2** 6 5 *i i i* *i 1 6 5* [PL]

**Dm.** 6 5 *i i i* *i 1 6 5* [PL]

**Dm.2** 6 5 *i i i* *i 1 6 5* [PL]

**Sl.** 5 *i i* *i 1 2* [PL]

**Kd.** B *p B p B p B* *p B p B p B*

**Rb.** (3) 6 *i (i) i i i* *i 2 6 5 3*

**G.Br.** 5 2 3 5 5 5 6 1 1 6 1 6 1 1 1 6 1 1 1 [PL] 1 2 1 3 2 6 5 2 3

**B.Br.** 6 1 5/5 5 6 *i/1 i/1* [PL] *1/1 1/1 5 3 2 2 5*

**Kn.** 1 *ric. ric. ric. ric.* 3

**Gg.** 6 2 3 2 3 2 3 2 3 2



223

**Pk.** 3 6 5 5 3 2 3 3 3 5 6 6 5 5 | 7 2 5 2 4 2 5 2 | 7 2 5 2 4 2 5 4 7 7

**Sr.** 3 5 3 | 6 5 | 7 4 | 7 4 7

**Sr.2** 3 5 3 | 6 5 | 7 4 | 7 4 7

**Dm.** 3 5 3 | 6 5 | 7 4 | 7 4 7

**Dm.2** 3 5 3 | 6 5 | 7 4 | 7 4 7

**Sl.** 3 | 6 5 | 7 2 4 | 7 2 4 7

**Kd.** *p* B *p* B *p* | B *p* B k t *p* *p* | B *p* B k t *p* B *p* B

**Rb.** 5 6 *i* | *i* *i* | *i* | *i* 3 2 1 6

**G.Br.** 5 3 5 3 6 5 6 3 6 5 *i* | 6 *i* 6 *i* 6 *i* | 6 *i* 6 *i* 6 *i* | 6 *i* 6 *i* 6 *i*

**B.Br.** 2 5 2 | 6 1 5 5/5 7/7 | 7/7 4/4 | 7/7 4/4 7/7

**Kn.** 1 | ric. ric. | 1 | 1

**Gg.** 6 | 2 3 2 3 2 | 6 3 3 | 6 3 3 6

226 1. 2.  $\text{♩} = 96$  **accel.**

Pk. 2 SL 5 *mf*

Sr. 2 SL 5 *mf*

Sr.2 2 SL 5 *mf*

Dm. 2 SL 5 *mf*

Dm.2 2 SL 5 *mf*

Sl. 2 SL 5 *mf*

Kd. 1. *p* 2. *p*

Rb. 1 2 2 1 2 2

G.Br. 6 2 1 2 2 i 6 i 6 2 i 6 1 2 2 6 1 2 2 6 2 i 2 1

B.Pn. PL 4 *mp*

B.Br. 2/2 2/2 PL 6 1 5 5

Kn. 2

Gg. l.v. l.v.  $\text{♩} = 96$  **accel.**

229 ♩ = 136

Pk.

Sr.

Sr.2

Dm.

Dm.2

Sl.

Rb.

G.Pn. 

G.Br. 

Gmb. 

B.Pn.

B.Br.

Kn.

Gg.

233

Pk. 
  
 Sl. 
  
 Kd. 
  
 Kcr. 
  
 Rb. 
  
 G.Pn. 
  
 G.Br. 
  
 Gmb. 
  
 B.Pn. 
  
 B.Br. 
  
 Kn. 
  
 Gg.

\*) hit the surface and let rings.

strike and damp with the other hand straightaway.

237

Pk. Sr. Sr.2 Dm. Dm.2 Sl. Kd. Kcr. Rb. G.Pn. G.Br. Gmb. B.Pn. B.Br. Kn.

237

238

239

240

SL

5

t k p t t p t p t p t k t h d t h d t

1 2 1 2 1 3 2 1 6

2 2 7 7 3 5 3 | 2 2 7 7 3 5 3 | 2 2 7 7 3 5 7 | i 5 i 5 3

7 1 7 1 2 7 | 7 1 7 1 2 7 | 7 1 7 1 2 7 7 1 | 7 1 7 1 7 1

5 3 5 6 | 5 3 5 2 | 5 3 5 6 | 5 3 5 6

5 3 2 3 5 6 | 5 3 2 5 3 2 | 5 3 2 3 5 6 | 5 3 2 3 5 6

2 i 6 5 i 5 2 2 | 2 5 6 i i 5 2 2 | 2 5 6 i i 5 2 2 | 5 6 i 6 2 i 6 2

2 1 6 5 1 5 2 2 | 2 5 6 1 1 5 2 2 | 2 5 6 1 1 5 2 2 | 5 6 1 6 2 1 6 2

simile

2 5 2 5

SL

5 6/i 6/i | 5 6/i 6/i

241

Pk.

Sl.

Kd.

Kcr.

Rb.

G.Pn.

G.Br.

Gmb.

B.Pn.

B.Br.

Kn.

Gg.

245

Pk.

Kd.

Kcr.

Rb.

G.Pn.

G.Br.

Gmb.

B.Pn.

B.Br.

249

**Pk.** [Musical notation]

**Kd.** t k p t p t p t k t h d t h d t

**Kcr.** [Musical notation]

**Rb.** 1 2 1 2 1 2 3 6 1 2

**G.Pn.** [Musical notation]

**G.Br.** [Musical notation]

**Gmb.** [Musical notation]

**B.Pn.** [Musical notation]

**B.Br.** simile 5 2 5



253

Pk. Sr. Sr.2 Dm. Dm.2 Sl. Kd. Kcr. Rb. G.Pn. G.Br. Gmb. B.Pn. B.Br. Kn.

SL 5

d L p p p t p p t h p t d t h p t d t

1 2 1 2 1 3 2 1 6

2 2 7 7 3 5 3 2 2 7 7 3 5 3 2 2 7 7 3 5 7 i 5 i 5 3

5 3 5 6 5 3 5 2 5 3 5 2 5 3 2 5 3 2 5 3 2 5 3 2 5 6 5 3 2 3 5 6 5 3 2 3 5 6 5 3 2 3 5 6

2 i 6 5 i 5 2 2 2 5 6 i i 5 2 2 2 5 6 i i 5 2 2 2 5 6 i 6 i 5 2 2 5 6 i 6 i 5 2 2 5 6 i 6 i 5 2 2

simile 2 5 2 5

SL 5 6/i 6/i 5 6/i 6/i

Detailed description: This is a page of a musical score for percussion and keyboard instruments, measures 253-256. The score is arranged in a grand staff with 14 staves. The instruments are: Pk. (Percussion), Sr. (Snare), Sr.2 (Snare 2), Dm. (Drum), Dm.2 (Drum 2), Sl. (Soprano), Kd. (Keyboard), Kcr. (Keyboard), Rb. (Rhythm), G.Pn. (Grand Piano), G.Br. (Grand Bass), Gmb. (Guitar), B.Pn. (Bass Piano), B.Br. (Bass Bass), and Kn. (Keyboard). The score includes various musical notations such as notes, rests, and articulation marks. The Kd. staff has lyrics: 'd L p p p t p p t h p t d t h p t d t'. The Rb. staff has fingerings: '1 2 1 2 1 3 2 1 6'. The G.Pn. staff has fingering numbers: '2 2 7 7 3 5 3 2 2 7 7 3 5 3 2 2 7 7 3 5 7 i 5 i 5 3'. The G.Br. staff has fingering numbers: '5 3 5 6 5 3 5 2 5 3 5 2 5 3 2 5 3 2 5 3 2 5 3 2 5 6 5 3 2 3 5 6 5 3 2 3 5 6'. The Gmb. staff has fingering numbers: '2 i 6 5 i 5 2 2 2 5 6 i i 5 2 2 2 5 6 i i 5 2 2 2 5 6 i 6 i 5 2 2 5 6 i 6 i 5 2 2 5 6 i 6 i 5 2 2'. The B.Br. staff has fingering numbers: '2 5 2 5'. The Kn. staff has fingering numbers: '5 6/i 6/i 5 6/i 6/i'. There are two 'SL' (Soprano) markings, one above the Sl. staff and one above the Kn. staff, both with a '5' below them. The page number '40' is in the top left corner, and the measure number '253' is at the top left of the score.

257

**Pk.** [Musical notation]

**Sr.** [Musical notation] **PL** 3 3 3 3 6 3 6 3 *mf* *f*

**Sr.2** [Musical notation] **PL** 3 3 3 7 5 7 5 *mf* *f*

**Sl.** [Musical notation] **PL** 7 7

**Kd.** k p k k p t h p t d t d t d b

**Kcr.** [Musical notation]

**Rb.** [Musical notation] 2 2 2 2 2 2 1 1 2 1

**G.Pn.** [Musical notation] 2 2 7 7 3 5 3 | 2 2 7 7 3 5 3 | 2 2 7 7 3 5 3 | 2 2 7 7 3 5 3

**G.Br.** [Musical notation] 5 3 5 6 | 5 6 | 5 6 | 3 5 6 5

**Gmb.** [Musical notation] 2 2 2 1 2 3 1 2 | 2 2 2 1 2 3 1 2 | 2 2 2 1 2 3 1 2 | 2 2 2 1 2 3 1 1

**B.Pn.** [Musical notation]

**B.Br.** simile [Musical notation]

**Kn.** [Musical notation] **PL**

**Gg.** [Musical notation] **PL** 1

261

**Pk.** *f* 5 5 5 5 4 5 6 4 5 4 2 1 1 1 1 1 1 6 1 2

**Sr.** 2 1 1 1 7 1 1 1 1 1 1 6 1 2

**Sr.2** 2 1 1 1 7 1 1 1 1 1 1 6 1 2

**Dm.** 2 2 2 1 1 7 1 1 1 1 1 1 6 1 2

**Dm.2** *f* 3 3 1 1 7 1 1 1 1 1 1 6 1 2

**Sl.** 5 5 5 5 4 5 6 4 5 4 2 1 1 2 1 1 2 1 6 1 2

**Kd.** k t d l k t k p t d d d

**Rb.** 2 1 6 5 *f* 1 1 1 1 1 1 1 6 1 2

**G.Pn.** 2 2 7 7 3 5 3 2 2 7 7 3 5 *f* 1 1 2 1 1 2 1 6 1 2

**G.Br.** 7 3 2 3 6 3 5 6 5 5 3 5 2 3 5 *f* 1 1 2 1 1 2 1 6 1 2

**Gmb.** 3 3 2 2 3 3 6 6 3 3 5 5 6 6 5 5 *f* 1 1 2 1 1 2 1 6 1 2

**B.Pn.** 2/2 1/1 1/1 1/1 7/7 1 1 1 1 1 6 1 2

**B.Br.** 2/2 1/1 1/1 1/1 7/7 1 1 1 1 1 6 1 2

**Kn.** 2 1 1 1 7 1 1 1 6 1 2

**Gg.** *f* 5 4 2 1 1 6 1 2



270

pk. 7 3 7 6 l.v.

Sr. 7 3 7 2 l.v.

Sr.2 7 3 7 2 l.v.

Dm. 7 3 7 2 l.v.

Dm.2 7 3 7 2 l.v.

Sl. 4 2 1 2 6 l.v.

Rb. 4 2 1 2 6

G.Pn. 2 7 5 6 l.v.  
7 2 3 7 2

G.Br. 2 1 2 6 rubato l.v.  
2 2 1 2 6 6 2 i 6 5 3 2 5 6  
mp

Gmb. 2 1 2 6 l.v.  
2 2 1 2 6 6

B.Pn. 7 3 7 2 l.v.

B.Br. 7 3 7 2 l.v.

Kn. 7 3 7 2 l.v.

Gg. 4 1 2 3 l.v.



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