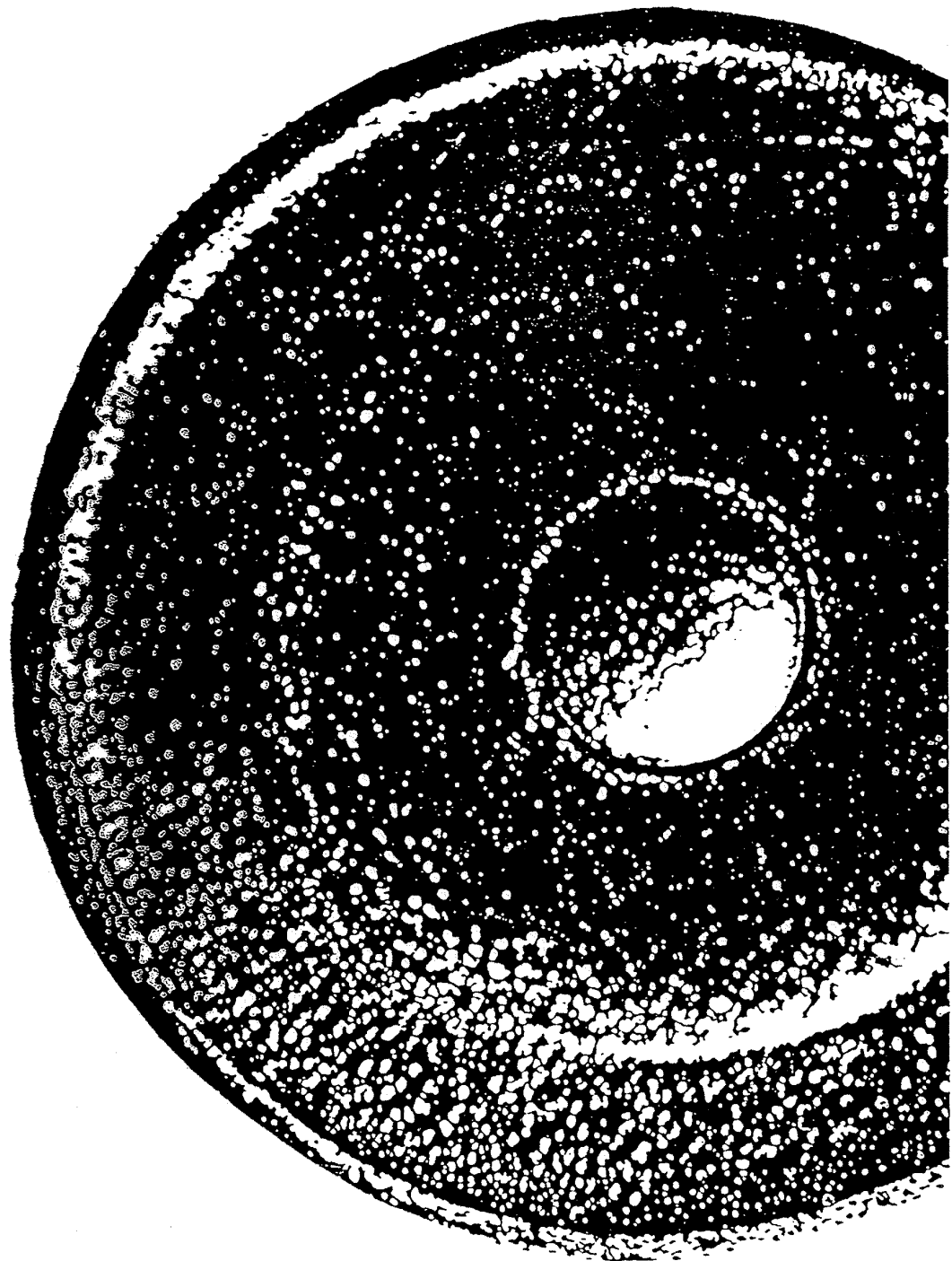


BALUNGAN

A Publication of the American Gamelan Institute



Volumes 7-8

Score Anthology 2000

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Volumes 7-8

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

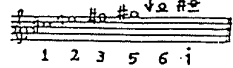
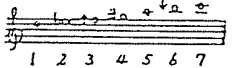
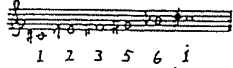
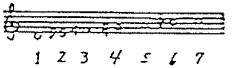
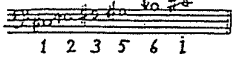
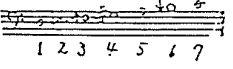

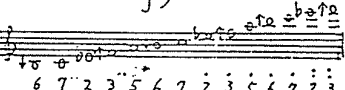
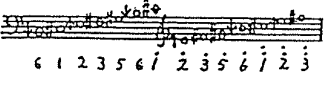
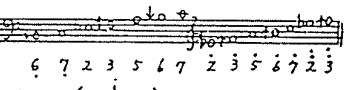
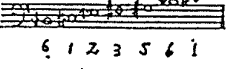


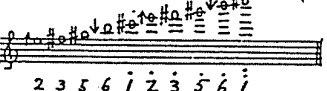
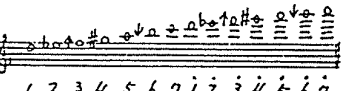
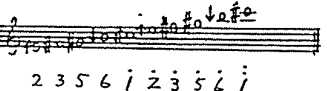
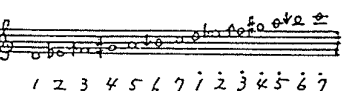
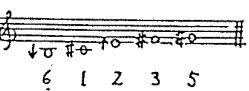
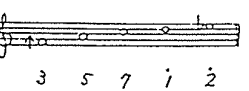
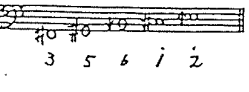
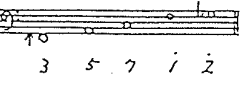

***Waves* was written at the request of Shin Nakagawa for gamelan DHARMA BUDHAYA. While writing I was thinking about another world which exists as the totality of the phenomena people aspire to in their deep psychology.**

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)	スレントロ (sléndro)	ペロ (pelog)
サロン・バキン (saron peking)		
サロン・リキニ (saron ricek)		
サロン・デムン (saron demung)		
2. ゲンデル 類 (Gendhèrs)		バラン (barang)
ゲンデル・パネリス (gendhèr panerus)		
ゲンデル・バロン (gendhèr barung)		
スレントム (slentem)		ペロ (pelog)
	スレントロ (sléndro)	バラン (barang)
3. ガンバン・カユ (gambang kayu)		
4. ボナン 類 (bonang-bonang)		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)		
クワン (kenong)		
クンパウル (kempul)		
スーカン (suwukan)		
ゴウ・アグン (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な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・ガムラン・セットの音を作曲家なりに記念したものである。

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事ができる。しかし、この曲では、これらの3種の楽器についてはバランのみを用い、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 barang' 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'.

- ◇ その他の用語や記号について Other Terms and Symbols:
 1. フコ (buka) = 前奏 (introduction)
 2. バルンカン (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 グン (=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え、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え、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え、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.)

○ トン (=tung) 右手の人差指の力を頼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、バルンカンのパートに、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)
∪	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")

WAVES

Michiko Matsumae

M. M. ca. 63

saron peking	•	•	•
saron ricek	•	•	•
saron demung	•	•	•
gendhèr panerus	•	•	•
gendhèr barung	•	•	•
slentem	•	•	•
gambang kayu	•	•	•
bonang panerus	•	•	•
bonang barung	•	•	•
kendang	•	•	•

sar. pek.	•	•	•
sar. ric.	•	•	•
gen. pan.	•	•	•
slen.	•	•	•
ken.	•	•	•

sléndro (A)
 P sléndro
 balungan I sléndro
 P K mp
 cresc. sfz P cresc. T L T P cresc. T K# decresc.

sar. pek.	•	•	•
sar. ric.	•	•	•
gen. pan.	•	•	•
slen.	•	•	•
ken.	•	•	•

(B)
 poco a poco cresc. T L T P cresc. T K# decresc.

sar. pek.	•	•	•
sar. ric.	•	•	•
gen. pan.	•	•	•
slen.	•	•	•
ken.	•	•	•

(C)
 cresc. mf cresc. T K# decresc.

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

④

cresc. - - - T T mf mp

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

⑤

L T T K K L . , , , , . K T . . , K , , , . L sfz

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

⑥

T T K K L sfz . , , , , . K T sfz . L mf T T K K L . , mp

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

⑦

K K L . , mp , , , . K T . . , K poco , , , . L T T poco K K L cresc. -

J

sar. pek.	sléndro	1	2	3	4	5	6	7	8	9	10	11	12
sar. ric.	balungan III sléndro	1	3	6	1	2	5	6	1	3			
sar. dem.	sléndro	2	5	7	9	1	3						
gen. pan.	sléndro	1 2 3 1 2	3 5 2 2 2	6 1 2 3 6	7 2 3 6 1	2 3 5 2 3	5 6 1 2 5	6 1 2 3 6	1 2 3 6 1	3 5 6 3 5			
gen. bar.	f	1	2	5	3	3	5	6	6	1	1	2	2
slen.	6	.	5	.	7	.	1	.	3	trém.	.	.	.
gam. kay.	2	7	5	6	5	7	2	3	6	5	6	7	2
bon. pan.	6	6	5	7	5	7	6	7	7	6	5	1	1
bon. bar.	.	5	7	.	5	7	6	.	7	6	5	1	3
ken.	T	T	L	T	L	T	T	L	L	L	T	T	L

K

sar. pek.	6	5	6	.	1	2	3	3	2	6	6	2	1	1	3	2	2	3	5	5	3	6	6	3	1	
sar. ric.	6	1	.	mf	2	3	2	6	2	1	3	2	3	5	3	4	3									
sar. dem.	.	2	.	mf	3	.	6	.	1	2	5	.	6													
gen. pan.	6	1	3	6	.	.	.	.	.	sléndro	5	3	5	3	6										
gen. bar.	6	6	1	1	.	.	.	.	.	sléndro	2	3	.	6	3										
slen.	2	.	mf	3	.	6	.	1	.	2	.	5	.	6	.	1										
gam. kay.	trém.	6	6	6	2	2	7	7	3	gliss.	6	6	6	2	2	7	7	3	gliss.	6	6	6	2	2	7	7
bon. pan.	2	2	1	3	.	.	.	.	.	mf	.	1	2	.	3	6	3								
bon. bar.	.	2	1	3	.	.	.	.	.	sléndro	2	3	5	6	.	3									
ken.	T	T	T	T	L	mf	T	L	mp	dim.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.

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

L
 mp
 mp
 mp
 mp
 mp
 mp
 mp
 mp
 mp

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

M
 P
 P
 P
 P
 P
 P
 P
 P
 P

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

Handwritten musical score for the first system. It includes a circled 'N' at the top right. The notation consists of several staves with rhythmic markings (dots, lines, and numbers) and dynamic markings such as 'poco' and 'tr'. The bottom line contains a sequence of letters: 'K T L T T KT T LKT T'.

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

Handwritten musical score for the second system. It includes dynamic markings like 'poco', 'cresc.', 'molto cresc.', and 'tr'. The bottom line contains a sequence of letters: 'KT LT KT L T L T T K TT T T L T T K T T T T T T T T L T'.

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

(0)

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

(P)

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

Ⓞ

K T L



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

Ⓚ

T . T K T T L K L T T T K T T T L

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

(5)

Handwritten musical notation for ten instruments: sar. pek., sar. ric., sar. dem., gen. pan., gen. bar., slen., gam. kay., bon. pan., bon. bar., and ken. The notation includes notes, rests, and performance markings such as 'poco', 'cresc.', 'molto', 'ff', 'barang', and 'trem.'

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

Handwritten musical notation for ten instruments: sar. pek., sar. ric., sar. dem., gen. pan., gen. bar., slen., gam. kay., bon. pan., bon. bar., and ken. The notation consists of rhythmic patterns represented by vertical lines and dots, with letters 'L', 'T', and 'K' below.

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

Musical score for the first system, including a circled 'T' at the top right. The notation consists of rhythmic patterns (dots and lines) and fingerings (numbers 1-3) for various instruments. A circled 'T' is present at the top right. A handwritten note 'balungan' with an arrow points to a specific measure.

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 a circled 'T' at the top right. The notation consists of rhythmic patterns (dots and lines) and fingerings (numbers 1-3) for various instruments. A circled 'T' is present at the top right.

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

Handwritten musical notation for the first system, featuring a score for various instruments. The notation includes rhythmic values (dots, lines) and specific notes. A circled 'U' is present above the staff. The right side of the system contains a 'sléndro' scale: $1/16 \ 3 \ 3 \ 2 \ 5 \ 5 \ 1 \ 5 \ 5 \ 1$. The word 'balungan' is written above the staff, and 'mf' (mezzo-forte) is indicated below it. The bottom of the system shows the letters 'T L T L L L T'.

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

Handwritten musical notation for the second system. It features a score with rhythmic values and notes. A circled 'V' is above the staff. The right side shows a 'sléndro' scale: $1 \ 1 \ 5 \ 1 \ 1 \ 6 \ 1 \ 1 \ 6 \ 3 \ 3 \ 2 \ 3 \ 3 \ 2$. The word 'balungan' is written above the staff, and 'mf' is indicated below it. The bottom of the system shows the letters 'T L T L L L T'.

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

Handwritten musical notation for the third system. It features a score with rhythmic values and notes. A circled 'W' is above the staff. The right side shows a 'sléndro' scale: $1 \ 1 \ 5 \ 1 \ 1 \ 5 \ 1 \ 6 \ 6 \ 1 \ 6 \ 6$. The word 'balungan' is written above the staff, and 'mf' is indicated below it. The bottom of the system shows the letters 'T T L'.

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	2	2	5	i	i	5	3	6	3	6	2	5	5	2	1	5	5	1																		
3	2	2	3	2	2	5	i	i	5	3	6	3	6	2	5	5	2	1	5	5	1																		
1	6	3	2	5	1	2	5	1	2	5	1	2	5	1	3	6	2	3	6	2	3	6	2	3	6	2	5	1	5	5	1	5	5	1	5	5	1	5	5
3	2	2	3	2	2	5	i	i	5	3	6	3	6	2	5	5	2	1	5	5	1																		
3	2	2	3	2	2	5	i	i	5	3	6	3	6	2	5	5	2	1	5	5	1																		
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	T	T	T	T	T	T	T	T



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	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	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	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	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	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	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	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	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										
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	T	T	T	T	T	T	T	T

(Y)

sar. pek.	5 / 5 5 / 5 .	.	.	.	.	.	.	.	.
sar. ric.	. / 5 /	.	.	.	.	.	.	.	.
sar. dem.	/ 5 /	6	3	2	5	/	3	6	
gen. pan.	P sub. <i>tr.</i> P sub.								
gen. bar.	P sub.								
slentem.	/ 5	6	3	2	5	/	3	6	
gam. kay.	.	<i>sub. barang</i>			<i>tr.</i>		<i>tr.</i>		
bon. pan.	/ 5 / 5 / 5 .	.	.	.	.	5 /	.	6 6	
bon. bar.	/ 5 / 5 / 5 / 5 .	.	.	.	.	.	.	.	.
ken.	T T K . T T K .	.	.	.	.	T	.	T	

(Z)

sar. pek.	.	.	1 5 / 5 . / 5 / . / 6 / . 6 3 6 . 3 2 3 . 2 5 2 . 5 / 5 . / 3 /	
sar. ric.	.	.	1 5 / 5 / 5 / 6 / 6 3 6 3 2 3 2 5 2 5 / 5 / 3 /	
sar. dem.	2	5	/ 5 sub. 5 / 6 3 2 5 sub. 5 molto cresc. /	
gen. pan.	P sub.			molto cresc.
gen. bar.	P sub.			molto cresc.
slen.	2	5	/ 5 sub. 5 / 6 3 2 5 sub. 5 molto cresc. /	
gam. kay.	6	2	6 7 5 . 3 3 6 2 3 7 2 3 2 3 7 6 3 mp molto cresc.	
bon. pan.	.	.	1 1 1 1 5 5 5 1 1 1 6 6 6 6 3 3 3 3 .	
bon. bar.	.	.	2 . 5 5 5 1 5 / 5 / 5 / 6 / 6 3 6 3 2 3 .	
ken.	. T K	L T K T K T	LL . T T K T K L L . 7 P T K T K . T T T	

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

Coda

Musical score for Coda section. It consists of multiple staves with various musical notations including notes, rests, and dynamic markings such as *molto decresc.*, *pp*, *p*, *mf*, and *decresc.*. There are also performance instructions like *tr.* and *tr.* with a circled '1'. The score includes rhythmic patterns and articulation marks.

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

Musical score for a section. It features several staves with notes and rests. Dynamic markings include *p*, *mp*, *cresc.*, and *dim.*. There are also performance instructions like *smorz.* and *poco*. The score includes rhythmic patterns and articulation marks.

gen. bar.
 gam. kay.
 ken.

Musical score for a section. It consists of two staves with notes and rests. Dynamic markings include *p*, *cresc.*, and *smorz.*. The score includes rhythmic patterns and articulation marks.

3.00 p.m. 18.1, 1981

GHOSTS

by
Daniel W. Schmidt

Prelude 3/21/84

GHOSTS 12/30/81

pg.1

skendo!

Handwritten musical score for guitar, divided into four systems. The score includes staves for P1, P2, S1, S2, D1, SL, K, and G. It features various musical notations such as notes, rests, slurs, and dynamic markings (pp, p, mp, mf, f, free, a tempo, rit.).

System 1: P1 and P2 start with a 'free' section. S1 and S2 follow with 'mf molto espressivo'. D1, SL, K, and G have sparse notes.

System 2: P1 and P2 continue with melodic lines. S1 and S2 have more complex rhythmic patterns. D1, SL, K, and G have notes and rests.

System 3: P1 and P2 have a 'free' section followed by 'a tempo'. S1 and S2 have 'free' and 'a tempo' sections. D1, SL, K, and G have notes and rests.

System 4: P1 and P2 have a 'free' section followed by 'a tempo'. S1 and S2 have 'free' and 'a tempo' sections. D1, SL, K, and G have notes and rests.

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Prelude

GHOSTS

pg. 2

Handwritten musical score for guitar, featuring six staves (P1, P2, S1, S2, D1, SL, K, G) and dynamic markings such as *pp*, *p*, *mp*, *mf*, *f*, and *ppp*. The score includes various musical notations like notes, rests, and articulation marks.

The score is organized into four systems. The first system includes a 'free' section and an 'a tempo' section. The second system includes a 'free' section. The third system includes an 'a tempo' section. The fourth system includes a 'free' section.

Key musical elements include:

- Staff P1: *free* 1 2 → ... 2 3 6 3 → ... 5 → a tempo 6
- Staff P2: *pp* 6 → ... 3 → ... 2 → ... 3 → ... 5 → a tempo 6
- Staff S1: *mf* 5 6 1 2 → ... 2 1 6 2 → ... 1 2 3 3 → ... 5 6 3 → ... 3 5 → ... 3 5 6 0 → a tempo 6 1 2 5 6 1 2
- Staff S2: 6 → ... 3 → ... 2 → ... 3 → ... 2 1 1 → *free* 2 3 → 5-3 →
- Staff D1: 3 → ... 2 → ... 3 → ... 5 6 1 → ... 3 → ... 5 → ... 3 → ... 5 6 5 3
- Staff SL: 6 → ... 3 → ... 2 → ... 3 → ... 6 → ... 3 → ... 5 → ... 3 → ... 5 6 5 3
- Staff K: 6 → ... 3 → ... 2 → ... 3 → ... 6 → ... 3 → ... 5 → ... 3 → ... 5 6 5 3
- Staff G: 6 → ... 3 → ... 2 → ... 3 → ... 6 → ... 3 → ... 5 → ... 3 → ... 5 6 5 3

3/21/84

GHOSTS

pg 3

undamped									
S1	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	1.1.3.1	1.1.2.1	2.2.3.2	2.2.2.2	1.1.2.1	2.1.1.1	3.3.5.3	3.3.5.3	
PPP									
PI					hard mallet 2 3		2		1.1
S1	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	1.1.1.1	1.1.1.1	3.3.3.3	1.3.3.3	1.1.5.1	1.1.1.1	
DI					mp 2 3		2		1.1
PI					6 3		2		3.3
S1	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									
S1	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		
S1	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		
S2	mf 6						(5) 5.5.5.5	5.5.5.5	
PPP							3.3.3.3		3.3.3.3
PI	5	3 2	3 2 1		5 6	5 3	2.3		5 6
S1	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	mf
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	PP
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	mf
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	mf
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	. . . .	. . 5 3	. . . 5	. 6 5 3
DI	3 3 5 3	5 3 3 3	5 5 3 5	5 5 1 5
DR	mf 5 1 1 1	1 1 5 1	3 3 5 3	1 1 3 3
SL	. . . .	mf 2 . . 1	. 6 . 2	. 3 . 3
K	. . . .	mf 1 . . . 3	. . . 2	. . . 3
G	. . . .	. . . .	. . . .	. . . 3
PI	. . 5 6	. 3 . .	mf 2 3 5 .	2 3 5 6
SI	2 3 . .	5 6 5 3	. 6 5 3	. 6 . 6
S2	. . . .	. 3 . .	mf 2 3 5 .	2 3 5 6
DI	2 3 . .	5 6 5 3	. 6 5 3	. 6 . 6
SL	. . . .	mf 5 . 6 . 3	. . . 3 5	. 6 . 6
K	. . . .	mp 5 . 6 . 3	. . . 5	. . . 6
G	. . . .	. . . .	. . . .	. . . 6
PI	i 2 . 2	i 6 i 2	5.5.5.5.	3.5.5.5.
P2			pp i i i i	2 i i i
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	. . . i	. . . 2	. . . 6 5	6 . 5 3
K	. . . .	mf 1 . . 2	. . . 5	. 6 . 3
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	i i i i	i i i i
S2	. . 2 i	. . 2 i	6 5 . 2	3 . 2 1
DI	5 2 . 1	3 5 6 i	. . 3 2	. 5 6 i
DR	. . . .	. . 2 i	6 5 . 2	3 . 2 1
SL	mp 5 2 . 1	3 5 6 i	. . 3 2	. 5 6 i
K	. . . 2	. . . 1	. . . .	. . . 1
G	. . . .	. . . .	. 2 . 3	. 2 . 1

Revised 6/15

GHOSTS #1

⑤

41 PT	5555 PP 22i2	6666 2222	5i55 33i3	2535 33i3	1611 3363	5111 3553	5155 33i3	1551 3i33
STI } DII } SL }	PP . 6	1 2	. 6 |	2 3	. .	6 3	. 2	. 33
GK PP	<u>626262</u> 2222	<u>666666</u> 2222	<u>636363</u> 3333	<u>636363</u> 3333	<u>636363</u> 3333	<u>636363</u> 3333	<u>636363</u> 3333	<u>636363</u> 3333
45 PT	533i P 6666	i13i 3666	3i33 5515	3i33 5515	i155 33i3	i155 53i3	5566 2222	6666 2222
STI } DII } SL }	PP . .	5 6	. 35	6 5	. 6	5 3	. 53	. 22
GK PP	<u>666666</u> 2222	<u>666666</u> 2222	<u>155555</u> 2222	<u>155555</u> 2222	<u>636363</u> 2222	<u>636363</u> 2222	<u>636363</u> 2222	<u>636363</u> 2222
49 PT	6622 P 2262	6666 2222	3533 1151	3i33 5111	5566 2222	6666 2222	5515 3333	5515 i333
STI } DII } SL }	PP . 6	1 2	. .	3 1	. 6 |	2 3	. 5	. 33
SII p	. .	3 2	1 .	6 1	2 1	. 1	2 3	2 3
DII p	1 2	3 .	3 5	6 .	. 5	6 3	. 6	5 3
GK PP	<u>626262</u> 6666	<u>626262</u> 6666	<u>313131</u> 6666	<u>313131</u> 6666	<u>636363</u> 6666	<u>636363</u> 6666	<u>6666</u> 6666	<u>6666</u> 6666
53 PT	5566 2222	6666 2222	353i 1151	i133 3511	6622 2262	6666 2222	3i13 6666	33i3 1666
STI } DII } SL }	P . 5	3 2	5 .	2 1	3 5	3 2	5 3	5 6
SII p	. 5	3 2	. 6	2 1	3 5	3 2	5 3	5 6
DII } II } P	1 2	. 2	5 3	3333	6622 P 1111	6666 2222	3i13 6666	33i3 1666
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> 2222	<u>6666</u> 2222	<u>666666</u> 2222	<u>3333</u> 1111	<u>3 2</u>	<u>3 6/6</u>	<u>2 1</u>	<u>2 6</u>
			PP					mf 6

1/3/82

GHOSTS #1

⑥

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

61 PT	3333 3333	5555 5555	3331 2333	3333 3333	5555 5555	3333 3333	3333 3333	3333 3333	3333 3333
	5555 1655	3333 313	5555 5555	6666 6666	3333 313	5555 5555	6666 6666	6666 6666	6666 6666
	p damp black tones								
ST	3333 3333	5555 5555	3331 2333	3333 3333	5555 5555	3333 3333	3333 3333	3333 3333	3333 3333
	5555 1655	3333 3131	5555 5555	6666 6666	3333 3131	5555 5555	6666 6666	6666 6666	6666 6666
	p damp black tones								
DT	3333 3333	5555 5555	3333 3333	3333 3333	5555 5555	3333 3333	3333 3333	3333 3333	3333 3333
	5555 5555	3333 3333	5555 5555	6666 6666	3333 3333	5555 5555	6666 6666	6666 6666	6666 6666
	p damp black tones								

65 PT	5555 5555	6666 6626	5555 5552	1555 1132	5555 5555	3333 3513	3333 3513	3333 3513	3333 3513
	1111 1111	2222 2222	1111 1363	3333 3513	1111 1111	2222 2222	3333 3513	3333 3513	3333 3513
ST	5555 5555	6666 6623	5555 5552	1555 1132	5555 5555	3333 3513	3333 3513	3333 3513	3333 3513
	1111 1111	2222 2522	1111 1363	3333 3513	1111 1111	2222 2222	3333 3513	3333 3513	3333 3513
DT	5555 5555	6666 6623	5555 5555	5555 1132	5555 5555	3333 3513	3333 3513	3333 3513	3333 3513
	1111 1111	2222 2522	1111 1311	3333 3513	1111 1111	2222 2222	3333 3513	3333 3513	3333 3513

69 PT	6666 5166	5555 5522	6116 1255	3333 1555	6666 5166	5555 5522	6116 1255	3333 1555	6666 5166
	2222 6222	1111 3131	3333 3336	1256 2111	2222 6222	3313 3131	3333 3336	1256 2111	2222 6222
ST	6666 5166	5222 5522	5526 1255	3333 1555	6666 5166	3313 3131	3333 3336	1256 2111	2222 6222
	2222 6216	3313 3131	3333 3336	1256 2111	2222 6216	3313 3131	3333 3336	1256 2111	2222 6216
DT	6666 5166	5263 3352	3365 5555	3333 3333	6666 5166	5263 3352	3365 5555	3333 3333	6666 5166
	2222 6222	1151 1131	1513 3333	1111 1111	2222 6222	1151 1131	1513 3333	1111 1111	2222 6222

73 PT	6611 3311	3361 5521	5136 6315	5216 6132	6611 3311	3361 5521	5136 6315	5216 6132	6611 3311
	2262 2262	5512 3313	3251 5233	6333 5513	2262 2262	5512 3313	3251 5233	6333 5513	2262 2262
ST	2233 1163	5522 5625	1556 2515	5216 6132	2233 1163	5522 5625	1556 2515	5216 6132	2233 1163
	6622 6252	3313 3513	3335 3663	6333 5513	6622 6252	3313 3513	3335 3663	6333 5513	6622 6252
DT	6653 5551	1555 5625	5552 2555	5555 1132	6653 5551	1555 5625	5552 2555	5555 1132	6653 5551
	2262 6662	6333 3513	3131 3633	3333 5513	2262 6662	6333 3513	3131 3633	3333 5513	2262 6662

1/8/82

GHOSTS 21

⑦

77	5555	ii55	3336	5522	5115	5612	3362	ii33
PT	6666	2666	555i	3i3i	3333	3333	22i6	2622
	<i>simile</i>							
ST	5555	ii55	3333	6522	5522	5612	3362	ii33
	6666	266i	6555	5i3i	3313	3333	22i6	2622
	<i>simile</i>							
DT	5555	ii55	3332	6352	3365	5555	3333	3333
	6666	2666	555i	5i3i	15i3	3333	2222	2222
	<i>simile</i>							
SL	.	5 6	.35	6 5	. 6	5 3	.53	.22
	<i>mp cresc. poco a poco</i>							
K	.	.	.	.	.	.	.	.mp 2
G	.	.	.	.	.	.	.	.mp 2

81	6611	3311	336i	6562	1513	6631	552i	6i32
PT	2262	2262	55i2	335i	3325	i523	3633	5513
ST	2233	1163	336i	6562	5155	625i	552i	6i32
	6622	6252	55i2	335i	3333	5366	3633	5513
DT	6653	555i	i522	2262	5555	2255	5521	6i32
	2262	6662	6311	135i	33i3	1363	3633	5513
SL	. 6	1 2	.	3 1	.61	2 3	. 5	.33
K	.	.	.	. 1	.	.	.	. 3
G	.	.	.	. 1	.	.	.	.mf 3

85	6611	3311	3i25	5522	6115	225	1262	ii33
PT	2262	2262	56i3	3i3i	3333	1333	6i16	2626
ST	2233	1163	3i22	6522	5522	555	i262	ii33
	6622	6252	56ii	5i3i	3313	i333	6i16	2626
DT	6653	555i	i662	6352	3365	55i5	2222	2233
	2262	6662	55ii	5i3i	25i3	3663	6666	6626
SL	.	5 3.2	. 3	2 1	5 6	5 3	2 3	5 6
	<i>cresc.</i>							
K	.	.	.	2				f 6
				<mf				<f 6
G	.	.	.	1		3		f 6

9/81

GHOSTS #1

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

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	6262 6262	1313 1313	3131 3131	1313 1313
	6262 6262	1313 1313	3131 3131	1313 1313
K	2 2 6 2	1 1 5 1	3 3 5 3	1 1 5 1
G	666 6666	555 5555	555 5555	555 5555
	222 2222	111 1111	333 3333	111 1111
	222 2222	111 1111	333 3333	111 1111

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	5353 5353	1515 1515	5353 5353
	3131 3131	5353 5353	1515 1515	5353 5353
K	1 1 5 1	3 3 5 3	5 5 1 5	3 3 5 3
G	555 5555	555 5555	555 5555	555 5555
	111 1111	111 1111	333 3333	111 1111
	111 1111	111 1111	333 3333	111 1111

12/30/81

GHOSTS #1

9

101 PT	1552 6331	6252 1331	6362 1533	1362 2511	6115 2363	2636 1153	1362 2511	6115 2363
ST	3621 5332	3336 2521	3325 1133	2636 1153	2133 3225	3633 2111	2526 3311	2526 3311
DT	3662 2513	2362 1533	1333 2252	6336 1115	6226 1315	6223 1315	6213 3322	3363 5211
SL	5353 simile	553..	.555	55..	.5333	553..	.3131	31..
K	mf 3 3	5 3	5 5	1 5	3 3	5 3	1 1	5 1
G	.555 simile	.5555 1111	.555 3333	.5555 3333	.555 1111	.5555 1111	.555 1111	.5555 1111

105 PT	5555 3333	2636 1153	1362 2511	6115 2363	2636 1153	1362 2511	6115 2363	5526 3311
ST	3613 5325	3633 2111	2526 3311	3613 5325	3633 2111	3325 1133	2636 1153	1355 2533
DT	3662 1513	2362 1533	1336 2521	3336 1115	6223 1315	6213 3325	3633 2111	3662 1513
SL	.5151	551..	.5333	533..	.5151	551..	.5151	551..
K	5 5	3 5	1 1	5 1	5 5	3 5	3 3	5 3
G	.iii .555	.iii 5555	.555 1111	.5555 1111	.555 3333	.5555 3333	.555 1111	.5555 1111

109 PT	6631 5522	5156 6612	6633 5525	3333 2522	1511 2626	3666 5125	6662 5521	2222 6216
ST	5136 6651	6633 5525	3315 2226	1136 2651	6315 5226	1136 2652	6222 1621	2222 6216
DT	2223 6612	1511 2626	5223 3612	1511 2626	5223 3612	1511 2626	5223 3612	1511 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	.666 .222	.6666 2222	.666 .222	.6666 2222	.666 .222	.6666 2222	.666 .666	.6666 6666

GONG

12/30/01

GHOSTS #1

29

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
DT	5162	2362	1333	6333	3662	2362	1331	6236
	3513	1533	2252	1111	1513	1533	2525	1153
SL	5i5i	i5i.	.3333	533.	.3i3i	3i3i.	.5333	533.
simile								
K	mf 5 5	3→5	3 3	1→3	5 5	1 5	...5	.1.3
G	.555	.5555	.555	.5555	.iii	.iiii	.iii	.iiii
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	i22i	62i6
ST	5i36	6633	315i	3666	315i	3666	6222	2233
	665i	5525	2266	5i55	2266	5i52	i62i	6626
DT	2223	15ii	5223	15ii	5223	15i6	i262	ii33
	6612	2626	3612	2626	3612	2625	6i16	2626
SL	.2222	.22..	.6666	.66..	.2222	.22..	.6666	.66..
K	2 2	6 2	6 6	2 6	2 2	6 2	.6..	2..6
G	.6666	.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
DT	5162	2252	1162	2252	1116	2225	1162	1111
	3511	1333	5511	1333	2551	1133	2513	5353
SL	.5333	.533.	.5555	.55..	.1111	.11..	.1111	.i.3
K	3 3	5 3	5 5	3→5	.....	mf. 5..1	.3.5	.....
G	.555	.5555	.555	.5555	.555	.3333	.iii	.iiii
	.111	.1111	.333	.3333	.111	.1111	.333	.3333

12/20/81

GHOSTS #1

17

125	6663	3613	6261	1555	2636	1362	6125	5522
PT	5551	5325	1123	6333	1153	2511	2613	3131
ST	6336	3325	2662	3613	3662	3636	1362	6622
	5521	1133	1511	5325	2511	5253	2511	5131
DT	1162	2252	1162	2252	1116	2352	2332	6666
	5511	1333	5511	1333	2551	1233	5561	5351
SL	5555	55..	3333	33..	5555	2.3	...2	..11
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	55	5555	.333	3333	.111	1111	.111	1111
129	5552	3613	6261	1552	6336	1135	5521	6132
PT	3331	5325	1123	6331	1555	2263	3633	5513
ST	3336	3325	2662	2555	6611	5552	5521	6132
	5521	1133	1511	3362	5523	3611	3655	5513
DT	5162	2252	1162	2252	1162	2555	1162	1111
	3511	1333	5511	1333	5511	3633	2513	5353
SL	5555	55..	3333	33..	3333	..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
					p			mf
133	6631	5156	6663	1255	2631	3611	1161	6523
PT	5522	6612	5552	2361	1522	5526	6512	3322
ST	5136	6633	3151	3663	1365	1522	5161	6526
	6651	5525	2266	5152	2536	6313	6512	3652
DT	2223	1511	5223	1515	2223	5116	1262	1133
	6612	2626	3612	2663	6612	6655	6116	2626
SL	2666	2666	2666	26..	2662	22..	..56	..1.2
p							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
					p			mf

12/30/81

GHOSTS #1

12

PT	5552 3331	3613 5325	626i ii23	i551 6326	1555 336i	22i5 i363	552i 3633	6132 5513
ST	3336 5511	3325 1133	2662 1511	3363 5552	6662 5511	3366 5551	552i 3655	6132 5513
DT	5162 3511	2252 1333	1162 5511	2252 1333	1111 5523	5552 3663	1162 2513	1111 5353
SL	<u>5|5|5|</u> P	<u>5|5|5|5|</u>	<u>5|5|5|5|</u>	.3.i	..6i	.2.3	...5	..33
K _{mf}	1 1 3 1		1 1	.3.1	..61	→.2.3	...5	..33
G	<u>555</u> P	<u>5555</u>	<u>555</u>	<u>5555</u>	<u>555</u>	<u>iiii</u>	<u>iiii</u>	<u>iiii</u>
	<u>111</u>	<u>1111</u>	<u>111</u>	<u>1111</u>	<u>111</u>	<u>3333</u>	<u>3333</u>	<u>3333</u>
					mf	p		mf

141

PT	6631 5522	5i56 66i2	6632 5523	5i66 6255	3136 225i	255i 6262	5222 162i	2222 62i6
ST	5i36 665i	6631 5522	2536 365i	6313 5225	6333 5525	65ii 3662	5222 162i	2233 6626
DT	2223 6612	15i5 2663	2231 6122	3623 5612	36ii 5666	iiii 6665	1262 6i16	1i33 2626
SL	<u>6222</u> P	<u>622</u>	...5	.3.2	.5.6	.5.3	..23	.5.6
K _{mf}	6 6 6 6		...5	.3.2	.5.6	.5.2	..23	.5.6
G	<u>222</u> P	<u>2222</u>	<u>2222</u>	<u>222</u>	<u>666</u>	<u>6666</u>	<u>6666</u>	<u>6666</u>
	<u>666</u>	<u>6666</u>	<u>6666</u>	<u>666</u>	<u>222</u>	<u>2222</u>	<u>6666</u>	<u>6666</u>
				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

Pitch *	D ⁺ 40	E ⁺ 7	F ⁺ 58	G ⁻ 3	G ⁺ 23	A ⁺ 40	B ^b 458	B ⁺ 58	C ⁺ 57
Frequency	600	660	720	780	840	900	960	1020	1080
Pelag	1	2	3	(13)	4	5	6	(17)	7
Slendro	1	2	3		5		6		
Frequency	560	640	720		840		960		
Pitch *	D ^b 22	E ^b 53	F ⁺ 58		A ⁺ 23		B ^b 458		

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 Pelag (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 (P) and (S) = mode change. P^b = note change only.

———— = arco

~~~~~ = rolled



# Adagio - tempo rubato

## Slendro, with P5, 13, and 17



|           |                     |    |    |    |    |    |    |    |       |                  |
|-----------|---------------------|----|----|----|----|----|----|----|-------|------------------|
| Rebab     | tacet               |    |    |    |    |    |    |    |       |                  |
| Slentem 1 | tacet               |    |    |    |    |    |    |    |       |                  |
| 2         | tacet               |    |    |    |    |    |    |    |       | * ARCO 3 2<br>mf |
| Kempul 1  | * ARCO<br>13        | 17 | P5 | 13 | 17 | P5 | 17 | P5 | 17 P5 | 17               |
| 2         | * ARCO<br>roll<br>3 | mf | mf | mf | mf | mf | mf | mf | mf    | mf               |
| Gong      | roll<br>3           | mf | mf | mf | mf | mf | mf | mf | mf    | mf               |

|           |    |    |    |     |           |    |                   |             |       |
|-----------|----|----|----|-----|-----------|----|-------------------|-------------|-------|
| Rebab     |    |    |    |     |           |    | 3 5 6             | 2 i 3 5 6 i | 2 i 3 |
| Slentem 1 |    |    |    |     |           |    | mallet<br>3 5 6 i | 3 5 6       | tacet |
| 2         | 3  | 2  | 3  | 2 3 | roll<br>2 |    |                   | 3           | 3     |
| Kempul 1  | 17 | 17 |    |     |           |    | tacet             |             |       |
| 2         | mf | 6  | mf | 6   | mf        | 6  | mf                | 6           | mf    |
| Gong      | mf | mf | mf | mf  | mf        | mf | mf                | mf          | mf    |

|         |                    |   |   |   |   |   |     |   |   |   |
|---------|--------------------|---|---|---|---|---|-----|---|---|---|
| Rebab   | ad lib espressivo! |   |   |   |   |   |     |   |   |   |
| 2       | 3                  | 2 | 1 | 6 | 5 | 3 | 5 6 | i | 3 | 2 |
| Slentem |                    |   |   |   |   |   |     |   |   |   |
| Kempul  |                    |   |   |   |   |   |     |   |   |   |

|         |     |   |       |     |   |       |       |   |  |
|---------|-----|---|-------|-----|---|-------|-------|---|--|
| Rebab   | 5 6 | 3 | 5 6 2 | i 2 | 6 | 1 2 3 | 6 5 6 | 1 |  |
| Slentem |     |   |       |     |   |       |       |   |  |
| Kempul  |     |   |       |     |   |       |       |   |  |

### attacca

\* - Kempul and Slentem are bowed, or optionally rolled. Gong is rolled. Special percussion bows using monofilament are recommended. Avoid screechy overtones!





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

Peking 1  $\text{♩} \overline{6} \overline{1} \overline{2} \overline{6} \overline{1} \overline{2} \overline{6} \overline{1} \overline{2} \overline{6} \overline{1} \overline{2}$  /- /- /- /-  
 2 *mp* tacet  
 Saron 1  $\text{♩} \overline{6} \overline{1} \overline{2} \overline{6} \overline{1} \overline{2} \overline{6} \overline{1} \overline{2} \overline{6} \overline{1} \overline{2}$  /- /- /- /-  
 2 *mp* tacet  
 Demung Slentem Gong  $\text{♩} \overline{6} \dots \dots \dots \overline{5} \dots \dots \dots \overline{3} \dots \dots \dots \overline{2} \dots \dots \dots \overline{1} \dots \dots \dots \overline{2} \dots \dots \dots$  *mf*

Peking 1  $\text{♩} \overline{6} \overline{1} \overline{2} \overline{6} \overline{1} \overline{2} \overline{6} \overline{1} \overline{2}$  (P) tacet /- /- /-  
 2 tacet  $\text{♩} \overline{6} \overline{1} \overline{6} \overline{7} \overline{1} \overline{6} \overline{7} \overline{1} \overline{6} \overline{7} \overline{1} \overline{6} \overline{7} \overline{1}$   
 Saron 1  $\text{♩} \overline{6} \overline{1} \overline{2} \overline{6} \overline{1} \overline{2}$  (P) tacet /- /- /-  
 2 tacet  $\text{♩} \overline{6} \overline{7} \overline{1} \overline{6} \overline{7} \overline{1} \overline{6} \overline{7} \overline{1} \overline{6} \overline{7} \overline{1}$   
 Demung Slentem Gong  $\text{♩} \overline{3} \dots \dots \overline{5} \dots \dots \overline{6} \dots \dots \dots \overline{5} \dots \dots \dots \overline{3} \dots \dots \dots \overline{2} \dots \dots \dots \overline{1} \dots \dots \dots$  *mf*

Peking 1 tacet /- /- /- /- /- /-  
 2  $\text{♩} \overline{6} \overline{1} \overline{6} \overline{7} \overline{1} \overline{6} \overline{7} \overline{1}$   
 Saron 1 tacet /- /- /- /- /- /-  
 2  $\text{♩} \overline{6} \overline{7} \overline{1} \overline{6} \overline{7} \overline{1}$   
 Demung Slentem Gong  $\text{♩} \overline{2} \dots \dots \dots \overline{3} \dots \dots \overline{5} \dots \dots \overline{6} \dots \dots \dots \overline{5} \dots \dots \dots \overline{3} \dots \dots \dots \overline{2} \dots \dots \dots \overline{1} \dots \dots \dots$  (P) *mf*

Peking 1 tacet /- /-  
 2  $\text{♩} \overline{6} \overline{1} \overline{6} \overline{7} \overline{1} \overline{6} \overline{7} \overline{1}$   
 Saron 1 tacet /- /-  
 2  $\text{♩} \overline{6} \overline{7} \overline{1} \overline{6} \overline{7} \overline{1}$   
 Demung Slentem Gong  $\text{♩} \overline{2} \dots \dots \dots \overline{3} \dots \dots \overline{5} \dots \dots \overline{6} \dots \dots \dots \overline{5} \dots \dots \dots \overline{3} \dots \dots \dots \overline{2} \dots \dots \dots$  (S) *mf*

Peking 1  $\text{♩} \overline{6} \overline{1} \overline{2} \overline{6} \overline{1} \overline{2} \overline{6} \overline{1} \overline{2} \overline{6} \overline{1} \overline{2}$  /- /- /- /-  
 2 tacet  
 Saron 1  $\text{♩} \overline{6} \overline{1} \overline{2} \overline{6} \overline{1} \overline{2} \overline{6} \overline{1} \overline{2} \overline{6} \overline{1} \overline{2}$  /- /- /- /-  
 2 tacet  
 Demung Slentem Gong  $\text{♩} \overline{1} \dots \dots \dots \overline{2} \dots \dots \dots \overline{3} \dots \dots \overline{5} \dots \dots \overline{6} \dots \dots \dots \overline{5} \dots \dots \dots \overline{4} \dots \dots \dots$  *mf*

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

|                           |                             |             |             |             |                             |                             |        |
|---------------------------|-----------------------------|-------------|-------------|-------------|-----------------------------|-----------------------------|--------|
| Peking 1                  | 6̇1̇ 3̇6̇1̇3̇ 6̇1̇ 3̇6̇1̇3̇ | /:          | /:          | /:          | 6̇1̇ 2̇6̇1̇2̇ 6̇1̇ 2̇6̇1̇2̇ | 6̇1̇ 3̇6̇1̇3̇ 6̇1̇ 3̇6̇1̇3̇ | 5      |
| 2                         | tacet                       |             |             |             |                             |                             |        |
| Saron 1                   | 6̇ 1̇ 3̇ 6̇ 1̇ 3̇           | /:          | /:          | /:          | 6̇ 1̇ 2̇ 6̇ 1̇ 2̇           | 6̇ 1̇ 3̇ 6̇ 1̇ 3̇           |        |
| 2                         | tacet                       |             |             |             |                             |                             |        |
| Demung<br>Slentem<br>Gong | ..... 5 . 6 . . . . .       | 5 . . . . . | 4 . . . . . | 5 . . . . . | 3 . . . . .                 | 2 . . . . .                 | divisi |

|                           |                             |                             |                              |                              |                                                     |                |      |
|---------------------------|-----------------------------|-----------------------------|------------------------------|------------------------------|-----------------------------------------------------|----------------|------|
| Peking 1                  | 6̇1̇ 2̇6̇1̇2̇ 6̇1̇ 2̇6̇1̇2̇ | 6̇1̇ 3̇6̇1̇3̇ 6̇1̇ 3̇6̇1̇3̇ | 6̇1̇ 2̇6̇1̇2̇ 1̇2̇ 3̇1̇ 2̇3̇ | 6̇1̇ 2̇6̇1̇2̇ 1̇2̇ 3̇1̇ 2̇3̇ | Regular mallets X3<br>6̇1̇ 2̇1̇ 2̇3̇ 6̇1̇ 2̇1̇ 2̇3̇ | 6̇1̇ 2̇1̇ 2̇3̇ |      |
| 2                         | tacet                       |                             |                              |                              | ff<br>6̇.4̇.5̇.3̇.6̇.4̇.5̇.3̇.6̇.4̇.5̇.3̇.          | 6̇1̇ 2̇1̇ 2̇3̇ |      |
| Saron 1                   | 6̇ 1̇ 2̇ 6̇ 1̇ 2̇           | 6̇ 1̇ 3̇ 6̇ 1̇ 3̇           | 6̇ 1̇ 2̇ 1̇ 2̇ 3̇            | 6̇ 1̇ 2̇ 1̇ 2̇ 3̇            | 6̇1̇ 2̇1̇ 2̇3̇                                      | 6̇1̇ 2̇1̇ 2̇3̇ | G.P. |
| 2                         | tacet                       |                             |                              |                              | ff<br>6̇.4̇.5̇.3̇.6̇.4̇.5̇.3̇.6̇.4̇.5̇.3̇.          | 6̇1̇ 2̇1̇ 2̇3̇ |      |
| Demung<br>Slentem<br>Gong | 1 . . . . .                 | 2 . . . . .                 | 3 . . 5 . .                  | 6 . . . . .                  | 6̇1̇ 2̇1̇ 2̇3̇                                      | 6̇1̇ 2̇1̇ 2̇3̇ |      |
|                           |                             |                             |                              | 6 . . . . .                  | ff<br>6̇.4̇.5̇.3̇.6̇.4̇.5̇.3̇.6̇.4̇.5̇.3̇.          | 6̇1̇ 2̇1̇ 2̇3̇ |      |

Slower  $\downarrow = 92-96$

slight accelerando ---

|                                     |                             |                             |                   |                   |                         |                   |
|-------------------------------------|-----------------------------|-----------------------------|-------------------|-------------------|-------------------------|-------------------|
| Bonang                              | 6̇6̇1̇1̇6̇6̇5̇5̇            | 5̇.6̇6̇5̇5̇3̇               | 3̇3̇5̇5̇6̇6̇1̇6̇  | 2̇.3̇3̇5̇5̇6̇1̇   | 1̇1̇2̇2̇6̇6̇1̇2̇        | 2̇.3̇3̇5̇5̇6̇     |
| (mallets)                           | 6̇6̇1̇1̇6̇6̇5̇5̇            | 5̇.5̇6̇6̇5̇5̇3̇             | 3̇3̇5̇5̇6̇6̇1̇6̇  | 2̇.2̇3̇3̇5̇5̇6̇1̇ | 1̇1̇2̇2̇6̇6̇1̇2̇        | 2̇.2̇3̇3̇5̇5̇6̇   |
| Peking 1                            | 6̇1̇ 2̇6̇1̇2̇ 6̇1̇ 2̇6̇1̇2̇ | 6̇1̇ 2̇6̇1̇2̇ 6̇1̇ 2̇6̇1̇2̇ | /:                | /:                | /:                      | /:                |
| 2                                   | mp                          | mp                          | /:                | /:                | /:                      | /:                |
| Saron 1                             | 6̇ 1̇ 2̇ 6̇ 1̇ 2̇           | 6̇ 1̇ 2̇ 6̇ 1̇ 2̇           | 6̇ 1̇ 2̇ 6̇ 1̇ 2̇ | 6̇ 1̇ 2̇ 6̇ 1̇ 2̇ | 6̇ 1̇ 6̇ 1̇ 2̇ 6̇ 1̇ 2̇ | 6̇ 1̇ 2̇ 6̇ 1̇ 2̇ |
| 2                                   | mp                          | mp                          | mp                | mp                | mp                      | mp                |
| Demung<br>Slentem<br>Kempul<br>Gong | 6 . . . . .                 | 5 . . . . .                 | 3 . . . . .       | 2 . . . . .       | 1 . . . . .             | 2 . . . . .       |
|                                     | mp                          | mp                          | mp                | mp                | mp                      | mp                |

sempre dynamics

|                          |                             |                         |                         |                   |                   |                   |
|--------------------------|-----------------------------|-------------------------|-------------------------|-------------------|-------------------|-------------------|
| Bonang                   | 6̇6̇2̇2̇1̇1̇5̇6̇            | 6̇6̇5̇5̇3̇3̇5̇5̇        | 5̇.6̇6̇5̇5̇3̇           | 3̇3̇5̇5̇6̇6̇1̇6̇  | 2̇.3̇3̇5̇5̇6̇6̇   | 1̇1̇3̇3̇1̇1̇6̇6̇  |
| Peking 1                 | 6̇1̇ 2̇6̇1̇2̇ 6̇1̇ 2̇6̇1̇2̇ | 6̇1̇ 6̇7̇1̇6̇7̇1̇6̇7̇1̇ | 6̇1̇ 6̇7̇1̇6̇7̇1̇6̇7̇1̇ | /:                | /:                | /:                |
| 2                        | mp                          | mp                      | mp                      | /:                | /:                | /:                |
| Saron 1                  | 2̇ 6̇ 1̇ 2̇ 6̇ 1̇           | 6̇ 7̇ 1̇ 6̇ 7̇ 1̇       | 6̇ 7̇ 1̇ 6̇ 7̇ 1̇       | 6̇ 7̇ 1̇ 6̇ 7̇ 1̇ | 6̇ 7̇ 1̇ 6̇ 7̇ 1̇ | 6̇ 7̇ 6̇ 7̇ 1̇ 6̇ |
| 2                        | mp                          | mp                      | mp                      | mp                | mp                | mp                |
| Demung<br>Kempul<br>Gong | 3 . . . . .                 | 5 . . . . .             | 6 . . . . .             | 5 . . . . .       | 3 . . . . .       | 2 . . . . .       |
|                          | mp                          | mp                      | mp                      | mp                | mp                | mp                |





Peking I should sound out

|                |              |              |              |              |                    |                    |                    |                    |
|----------------|--------------|--------------|--------------|--------------|--------------------|--------------------|--------------------|--------------------|
| Peking 1       | 3̇3̇3̇2̇1̇3̇ | 6̇1̇3̇3̇3̇2̇ | 1̇3̇6̇1̇3̇3̇ | 3̇2̇1̇3̇6̇1̇ | 3̇3̇3̇2̇1̇3̇6̇1̇   | 3̇3̇3̇2̇1̇3̇6̇1̇   | 3̇3̇3̇2̇1̇3̇6̇1̇   | 3̇3̇3̇2̇1̇3̇6̇1̇   |
| 2              | .6.4.5.3.6.4 | .5.3.6.4.5.3 | .6.4.5.3.6.4 | .5.5.6.4.5.3 | .6.4.5.3.6.4       | .6.4.5.3.6.4       | .6.4.5.3.6.4       | .6.4.5.3.6.4       |
| Saron 1        | 6̇1̇2̇1̇2̇3̇ | 3̇3̇3̇2̇1̇3̇ | 6̇1̇3̇3̇3̇2̇ | 1̇3̇6̇1̇3̇3̇ | 3̇2̇1̇3̇           | 6̇1̇3̇3̇           | 3̇2̇1̇3̇           | 6̇1̇3̇3̇           |
| 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       | .6.4.5.3.6.4       | .5.3.6.4.5.3       |
| Demung Slentem | 6̇1̇2̇1̇2̇3̇ | 6̇1̇2̇1̇2̇3̇ | 6̇1̇2̇1̇2̇3̇ | 6̇1̇2̇1̇2̇3̇ | 3̇.3̇.3̇.1̇.7̇.3̇. | 3̇.3̇.3̇.1̇.7̇.3̇. | 3̇.3̇.3̇.1̇.7̇.3̇. | 3̇.3̇.3̇.1̇.7̇.3̇. |
|                | .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       | .6.4.5.3.6.4       | .5.3.6.4.5.3       |

|                |          |          |          |          |          |          |          |          |
|----------------|----------|----------|----------|----------|----------|----------|----------|----------|
| Peking 1       | 1̇3̇6̇1̇ | 3̇3̇3̇2̇ | 1̇3̇6̇1̇ | tacet    |          |          |          |          |
| 2              | tacet    |          |          |          |          |          |          |          |
| Saron 1        | 6̇1̇3̇3̇ | 3̇2̇1̇3̇ | 6̇1̇3̇3̇ | 3̇2̇1̇3̇ | 6̇1̇3̇3̇ | 3̇2̇1̇3̇ | 6̇1̇3̇3̇ | 3̇2̇1̇3̇ |
| 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 Slentem | 6̇.1̇.   | 3̇3̇3̇1̇ | 7̇3̇6̇1̇ | 3̇3̇3̇1̇ | 7̇3̇6̇1̇ | 7̇3̇6̇1̇ | 7̇3̇6̇1̇ | 7̇3̇6̇1̇ |
|                | .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       | . 3̇3̇3̇3̇1̇1̇7̇7̇ | 3̇3̇3̇3̇1̇1̇7̇7̇ | 3̇3̇6̇6̇1̇1̇3̇3̇ | 3̇3̇3̇3̇1̇1̇7̇7̇ | 3̇3̇6̇6̇1̇1̇7̇7̇ | 3̇3̇6̇6̇1̇1̇7̇7̇ | 3̇3̇6̇6̇1̇1̇7̇7̇ | 3̇5̇6̇6̇1̇1̇7̇7̇ |
| 2              | tacet              |                  |                  |                  |                  |                  |                  |                  |
| Saron 1        | 6̇1̇3̇3̇           | 3̇1̇7̇3̇         | 6̇1̇7̇3̇         | 6̇1̇7̇3̇5̇       | 6̇1̇7̇3̇5̇       | 6̇1̇7̇3̇5̇       | 6̇1̇7̇3̇5̇       | 6̇1̇7̇3̇5̇       |
| 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 Slentem | 7̇3̇5̇6̇1̇         | 7̇3̇5̇6̇1̇       | 7̇3̇5̇6̇1̇       | 7̇3̇5̇6̇1̇       | 7̇3̇5̇6̇7̇1̇     | 7̇3̇5̇6̇7̇1̇     | 7̇3̇5̇6̇7̇1̇     | 7̇3̇5̇6̇7̇1̇     |
|                | .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       | 3̇5̇6̇6̇1̇1̇7̇7̇ | 3̇5̇6̇6̇1̇1̇7̇7̇ | 3̇5̇6̇7̇1̇1̇7̇7̇ | 3̇5̇6̇7̇1̇1̇7̇7̇ | 3̇5̇6̇7̇1̇2̇7̇7̇ | 3̇5̇6̇7̇1̇2̇7̇7̇ | 3̇5̇6̇7̇1̇2̇2̇ |
| 2              | . . . .          | .2.7.5.2         | .7.5. . .        | .2.7.5.2         | .7.5. . .        | .2.7.5.2         | .7.5. . .      |
| Saron 1        | 6̇7̇1̇7̇3̇5̇     | 6̇7̇1̇7̇3̇5̇     | 6̇7̇1̇7̇3̇5̇     | 6̇7̇1̇7̇3̇5̇     | 6̇7̇1̇2̇. . .    | . . . .          | . . . .        |
| 2              | .6.4.5.3         | .2.2. . .        | .6.4.5.3         | .2.2. . .        | .6.4.5.3         | .2.2. . .        | . . . .        |
| Demung Slentem | 7̇3̇5̇6̇7̇1̇2̇   | 7̇3̇5̇6̇7̇1̇2̇   | 7̇3̇5̇6̇7̇1̇2̇   | . . . .          | . . . .          | . . . .          | . . . .        |
|                | .6.4.5.3         | .2.2. . .        | .6.4.5.3         | .2.2. . .        | . . . .          | . . . .          | . . . .        |

D

Rapidly  $\downarrow = 120-132!$

Pelog, except bonang (S)

9

|               |                     |       |                                                     |                                                     |                                                     |                                                     |                                                     |                                |  |
|---------------|---------------------|-------|-----------------------------------------------------|-----------------------------------------------------|-----------------------------------------------------|-----------------------------------------------------|-----------------------------------------------------|--------------------------------|--|
| 2nd time only | Bonang              | tacet |                                                     |                                                     |                                                     |                                                     |                                                     |                                |  |
| 2nd time      | Peking 1            | RH    | <u>32176532</u> <u>17656</u> .                      |                                                     |                                                     |                                                     |                                                     | <u>32176532</u> <u>17654</u> . |  |
|               |                     | LH    | <u>21765321</u> <u>7656</u> .                       | %                                                   |                                                     |                                                     | <u>21765321</u> <u>7654</u> .                       |                                |  |
| 2nd time      | Peking 2            | RH    | . . . . . <u>32176532</u> <u>17656</u> .            |                                                     |                                                     |                                                     |                                                     | <u>32176532</u>                |  |
|               |                     | LH    | . . . . . <u>21765321</u> <u>7656</u> .             | %                                                   |                                                     |                                                     | <u>21765321</u>                                     |                                |  |
| 1st time      | Peking 1            | 2     | 3 i 6 3 1 6 6 . 2 . 7 . 5 . 2 . 7 . 5 . .           | 3 i 6 3 1 6 6 . 2 . 7 . 5 . 2 . 7 . 5 . .           | 3 i 6 3 1 6 6 . 2 . 7 . 5 . 2 . 7 . 5 . .           | 3 i 6 3 1 6 6 . 2 . 7 . 5 . 2 . 7 . 5 . .           | 3 i 6 3 1 6 4 . 2 . 7 . 5 . 2 . 7 . 5 . .           |                                |  |
|               | Saron 1             | 2     | . . . . . 3 i 6 3 1 6 6 . 2 . 7 . 5 . 2 . 7 . 5 . . | . . . . . 3 i 6 3 1 6 6 . 2 . 7 . 5 . 2 . 7 . 5 . . | . . . . . 3 i 6 3 1 6 6 . 2 . 7 . 5 . 2 . 7 . 5 . . | . . . . . 3 i 6 3 1 6 6 . 2 . 7 . 5 . 2 . 7 . 5 . . | . . . . . 3 i 6 4 4 . 2 . 7 . 5 . 3 . 5 . .         |                                |  |
|               | Demung 1            | 2     | . . . . . 3 i 6 3 1 6 6 . 2 . 7 . 5 . 2 . 7 . 5 . . | . . . . . 3 i 6 3 1 6 6 . 2 . 7 . 5 . 2 . 7 . 5 . . | . . . . . 3 i 6 3 1 6 6 . 2 . 7 . 5 . 2 . 7 . 5 . . | . . . . . 3 i 6 3 1 6 6 . 2 . 7 . 5 . 2 . 7 . 5 . . | . . . . . 3 i 6 3 1 6 6 . 2 . 7 . 5 . 2 . 7 . 5 . . |                                |  |
| 2nd time only | Slentem Kempul Gong |       | . . . . .                                           | . . . . .                                           | . . . . .                                           | . . . . .                                           | . . . . . 3 2 1 7 6 5 4                             |                                |  |

|                     |       |                                                                   |                         |           |           |                                       |                               |       |
|---------------------|-------|-------------------------------------------------------------------|-------------------------|-----------|-----------|---------------------------------------|-------------------------------|-------|
| Bonang              | tacet |                                                                   |                         |           |           |                                       |                               |       |
| Peking 1            | RH    | <u>32176543</u> <u>4343434545456</u> . . . . .                    |                         |           |           | <u>67</u> <u>12356712</u> 3 . . . . . | <u>67</u> <u>12356712</u>     |       |
|                     | LH    | <u>21765434</u> <u>343434545454</u> . . . . .                     |                         |           |           | <u>567</u> <u>12356712</u> . . . . .  | <u>567</u> <u>12356712</u>    |       |
| Peking 2            | RH    | <u>17654</u> . . . . . <u>32176543</u> <u>434345456</u> . . . . . |                         |           |           | <u>67</u> <u>12356712</u> 3 . . . . . | <u>67</u>                     |       |
|                     | LH    | <u>7654</u> . . . . . <u>21765434</u> <u>34345454</u> . . . . .   |                         |           |           | <u>567</u> <u>12356712</u> . . . . .  | <u>567</u>                    |       |
| Peking 1            | 2     | 3 i 6 4 4 4 4 4 6 . . . . .                                       | 4 4 4 4 4 4 6 . . . . . | . . . . . | . . . . . | 6 1 3 6 i 3 . . . . .                 | 6 1 3 6 i 3 . . . . .         |       |
| Saron 1             | 2     | 4 6 . 3 i 6 4 4 4 6 . . . . .                                     | . . . . .               | . . . . . | . . . . . | 5 7 . 2 . 5 . 7 . 2 . . . . .         | 5 7 . 2 . 5 . 7 . 2 . . . . . |       |
| Demung 1            | 2     | . . . 3 i 6 4 4 4 6 . . . . .                                     | . . . . .               | . . . . . | . . . . . | 5 7 . 2 . 5 . 7 . 2 . . . . .         | 5 7 . 2 . 5 . 7 . 2 . . . . . |       |
| Slentem Kempul Gong |       | . 3 2 1 7 6 5 4 3 2 1 7 6 . . . . .                               | . . . . .               | . . . . . | . . . . . | . . . . .                             | . . . . .                     | tacet |



a little faster  $\text{♩} = 96-112$

|          |     |         |     |         |     |         |     |                   |
|----------|-----|---------|-----|---------|-----|---------|-----|-------------------|
| Demung 1 | ... | 7 6 5 3 | ... | 7 6 5 2 | ... | 7 6 5 1 | ... | 7 6 5 4           |
| 2        | ... | 7 6 5 3 | ... | 7 6 5 2 | ... | 7 6 5 1 | ... | 7 6 5 SI          |
| Slentem  | ... | 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 1  | ... | 7 6 5 3 | ... | 7 6 5 2 | ... | 7 6 5 1 | ... | 7 6 5 4           |
| 2        | ... | 7 6 5 3 | ... | 7 6 5 2 | ... | 7 6 5 1 | ... | 7 6 5 SI          |
| Demung 1 | ... | 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                |

i.v. throughout

|          |       |           |     |         |     |                      |     |                      |
|----------|-------|-----------|-----|---------|-----|----------------------|-----|----------------------|
| Bonang   | tacet |           |     |         |     |                      |     |                      |
| Peking 1 | 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 1  | 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 1 | 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  | f     | ...       | 3   | ...     | 2   | ...                  | 1   | ...                  |
| Kempul   | f     | 4         | 3   | ...     | 2   | ...                  | 1   | ...                  |
| 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     | 5 1 . . . . |
| 2        | ff | 2 1 7     | 5 . . . . | 2 1 7     | 5 . . . . | 2 1 7     | * 3 . . . . | 2 1 7     | * 2 . . . . |
| Saron 1  |    | 7 6 5     | 3 . . . . | 7 6 5     | 2 . . . . | 7 6 5     | 1 . . . .   | 7 6 5     | 5 1 . . . . |
| 2        | ff | 7 6 5     | 3 . . . . | 7 6 5     | 2 . . . . | 7 6 5     | 1 . . . .   | 7 6 5     | 5 1 . . . . |
| Demung 1 |    | 2 1 7     | 5 . . . . | 2 1 7     | 5 . . . . | 2 1 7     | 3 . . . .   | 2 1 7     | 2 . . . .   |
| 2        | ff | 7 6 5     | 3 . . . . | 7 6 5     | 2 . . . . | 7 6 5     | 1 . . . .   | 7 6 5     | 5 1 . . . . |
| Slentem  |    | 2 1 7     | 5 . . . . | 2 1 7     | 5 . . . . | 2 1 7     | 3 . . . .   | 2 1 7     | 2 . . . .   |
| Kempul   | ff | 7 6 5     | . . . .   | 7 6 5     | . . . .   | 7 6 5     | . . . .     | 7 6 5     | . . . .     |
| Gong     |    | ③         | . . . .   | ②         | . . . .   | ①         | . . . .     | ⑤         | . . . .     |

a little faster

|          |   |             |             |             |           |           |           |           |   |
|----------|---|-------------|-------------|-------------|-----------|-----------|-----------|-----------|---|
| Bonang   | { | 1 5 . . . . | tacet       |             |           |           |           |           |   |
| Peking 1 |   | 7 6 5       | 5 1 . . . . | 7 6 5       | 4 . . . . | 7 6 5     | 2 . . . . | 3 . . . . | 7 |
| 2        | f | 2 1 7       | 2 . . . .   | 2 1 7       | 4 . . . . | 2 1 7     | 2 . . . . | 3 . . . . |   |
| Saron 1  |   | 7 6 5       | 5 1 . . . . | 7 6 5       | 4 . . . . | 7 6 5     | 2 . . . . | 3 . . . . |   |
| 2        | f | 7 6 5       | 2 . . . .   | 7 6 5       | 2 . . . . | 7 6 5     | 2 . . . . | 3 . . . . |   |
| Demung 1 |   | 2 1 7       | 5 . . . .   | 2 1 7       | 2 . . . . | 2 1 7     | 2 . . . . | 3 . . . . |   |
| 2        | f | 7 6 5       | 5 1 . . . . | 7 6 5       | 3 . . . . | 7 6 5     | 3 . . . . | 3 . . . . |   |
| Slentem  |   | 3 . . . .   | . . . .     | 5 1 . . . . | . . . .   | 3 . . . . | . . . .   | 3 . . . . |   |
| Kempul   | f | 3 . . . .   | . . . .     | 5 . . . .   | . . . .   | 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 |
| 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 |
| 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 . |           |           |           |           |



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

by  
Larry Polansky



KJL JK

## 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)

JK  
(al Het)

for the people of Nicaragua

Voice and gender/gambana  
(one player)

for Judy Diamond and Gino Forlin

Larry Polansky  
(1986)

As fast as possible, mostly loud

I. (S<sub>3</sub>) (♩ = at least 220)

For no es-cu-

II. (P<sub>7</sub>)

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

III. (P<sub>5</sub>)

las e-chas de cam-bi-o.

2.

IV.(s1)

Por el vi—vir — a—qui que no per—mi—te el vi—vir a—lla

Vce.

Gb.

Gd.

ossia 3

ossia 3

Por ju—gar

Vce.

Gb.

Gd.

ossia(s) or or some thing in between

ornament freely

VI(S2)

en el mar en vez de

Vce.

Gb.

Gd.

3.

(ad libitum)

VII. (S5)

mi-rar a las es-tre-las

ossia

Detailed description: This system contains three staves. The vocal staff (Vce.) has a treble clef and a 12-measure rest at the beginning. The lyrics 'mi-rar a las es-tre-las' are written above the staff. The piano accompaniment consists of a Gb staff (treble clef) and a Gd staff (bass clef). The Gb staff has a 5-measure rest and contains a triplet of eighth notes. The Gd staff has a 12-measure rest. There are various musical notations including slurs, ties, and fingerings (5, 6, 3) throughout the system.

VIII. (P2)

Por no man-e-jar las bar-ras

evenly

ossia MU-SI-ca

Detailed description: This system contains three staves. The vocal staff (Vce.) has a treble clef and a 9-measure rest at the beginning. The lyrics 'Por no man-e-jar las bar-ras' are written above the staff. The piano accompaniment consists of a Gb staff (treble clef) and a Gd staff (bass clef). The Gb staff has an 8-measure rest and contains a triplet of eighth notes. The Gd staff has an 8-measure rest. There are various musical notations including slurs, ties, and fingerings (5, 8) throughout the system.

IX. (S6, P2)

(Tamb.)

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

(tacet)

Detailed description: This system contains three staves. The vocal staff (Vce.) has a treble clef and a 17-measure rest at the beginning. The lyrics 'del cie-lo con la mu-si-ca y la po-e-ti-ca' are written above the staff. The piano accompaniment consists of a Gb staff (treble clef) and a Gd staff (bass clef). The Gb staff has a 17-measure rest. The Gd staff has a 17-measure rest. There are various musical notations including slurs, ties, and fingerings (3, 6) throughout the system.

X. (P<sub>3</sub>)

Por ju—gar en el mar

Vce. 8

Gb. 9 (9)

Gd. 9 (9)

9:8

ossia: 5:4 \*use one

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

en vez de mi—rar a las ps—tre—llas

Vce. 5

Gb. 12

Gd. 12

(gliss)

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

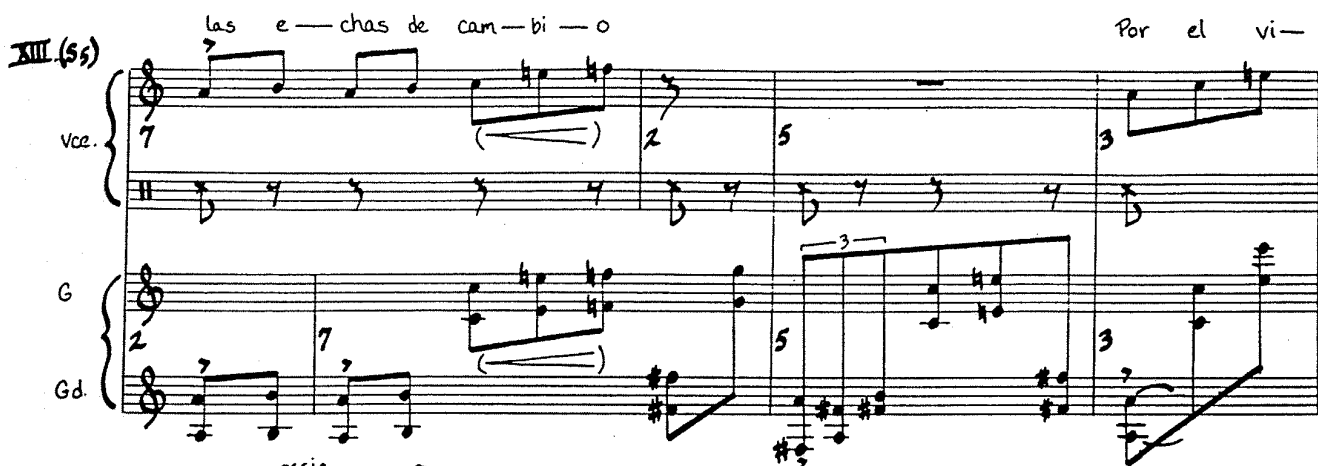
Por no escu—char a las vo—ce—s

Vce. 5

Gb. 5

Gd. 5

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

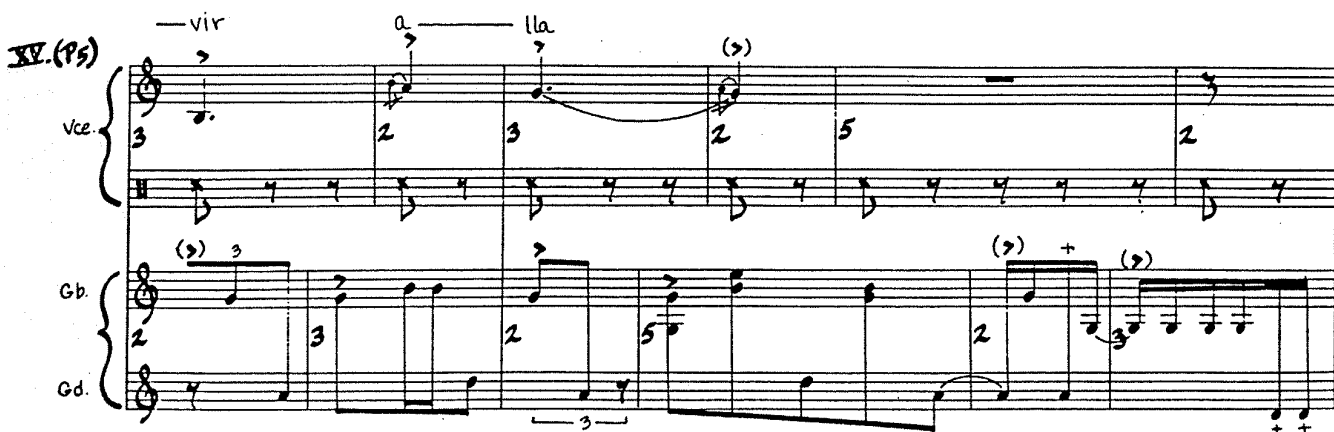


**XIV. (S)** —vir a qui que no per—mi—te el vi—

ossia



**XV. (P)** —vir a lla



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 5:4

XVII. (S)

co—mo u—sted—es con la mu— si—ca y la (S) 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. 7:6 3 2 2 2

EP Oclaboke/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 (♭) (♭) (♭)

(tuning 6)

Gender (1) (♭) 1 2 3 5 6 (♭) (♭)

Full scale required

Gbng: 6 7 2 3 5 Gbng 5 (♭)

Gbng 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 indicate. 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 bubarán 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

angklung

5  
1

L.V.

5 7 5 15

·5 7 5 15    ·5 7 5 ①  
t t d B    ·t d ·Bd

ladrang kendang kalih (fast, dance-style)

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

lancaran kendang kalih irama tanggung

colotomy simile throughout

· 2 · 3 · 2 · 3 · 2 · 1 · 2 · 1

· 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 5 5 5 5 5 5 5 (5) : ]

Use kempul VI for gong  
except for last time.

**lancaran kendang ciblon**

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

**bubaran**

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

**umpak:** 1 2̃ 3 5̂ 2 3̃ 6 5̂ 1 3̃ 5 6̂ 1 2̃ 3 5̂ 2 3̃ 6 5̂  
 1 3̃ 5 6̂ 1 2̃ 3 5̂ 2 3̃ 6 5̂ 1 3̃ 5 6̂ 1 2̃ 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 6 3 2 1 5 3 2 1 5 3 2 1 6  
 3 2 1 6 3 2 1 5 3 2 1 5\* 3 2 1 (6) : ] [ : 57 17 1 57 11 71 : ] 5  
 † 1 dB · B · B

\* kempul I

Seattle, Fall 1984, revised 1993



The September Vision  
 Bonangan\*

J. Powell

$\overline{356}$  7 1 . 3 2 7 . 1 2 5 . 3 2 7 7  
 . 3 5 6 1 1  $\frac{1}{4}$  . 3 3  $\frac{3}{3}$  2 7 2 7 . 6 1 2 1 2 5 3 5 3 2 3 2 1 1  $\frac{1}{4}$  .  
 . 3 2 7 . 1 2 5 . 3 2 7 7 . 3 2 2 1 1  $\frac{1}{4}$  .  
 3 3  $\frac{3}{3}$  . 2 7 2 7 6 1 2 1 2 5 3 5 3 2 3 2 1 1  $\frac{1}{4}$  .  
 . 3 5 6 1 2 3 5 . 2 3 5 3 6 5 5 5 1 3 3 5 6 5 6  
 6 1 2 3 5 6 5 6 5 3 1 2 3 5 3 5 2 3 5 3 6 5 6 5 6 1 2 3 5 6 5 6  
 1 2 3 3 5  $\frac{5}{5}$  . 5  $\frac{5}{5}$  . 6 5 5 . 1 3 5 6 6 1 2 3 5 5  
 5 3 1 2 5  $\frac{5}{5}$  . 5  $\frac{5}{5}$  . 6 5 6 5 6 1 2 3 5 6 5 6 5 3 1 2 3 5 3 5  
 2 3 5 3 6 5 6 5 1 3 5 6 6 1 2 3 5 3 5 3 2 1 6 1 1  $\frac{1}{4}$  .  
 . 3 2 7 . 1 2 5 . 5 6 1 2 1 1  $\frac{1}{4}$  . 3 3 2 7  
 3 3  $\frac{3}{3}$  . 2 7 2 7 6 1 2 1 2 5 2 5 5 6 1 2 1 1  $\frac{1}{4}$  . 3 3  $\frac{3}{3}$  . 2 7 2 7  
 . . . . 2 . . . . 3 . . . . 2 . . . . 5 3 . . . . 6  
 . . . .  $\frac{2}{2}$  . . . .  $\frac{3}{3}$  . . . . 7 . . . .  $\frac{7}{2}$  . . . .  $\frac{5}{5}$  . . . .  $\frac{3}{3}$  2 3 5 6

\* This is a suggested bonangan for the bubaran section of the September Vision.

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 the 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 lancar Kandang 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 with sound  
my name the 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 hems 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

erhu

gamelan

silence like this oh objects come talk with us come and talk talk with

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

5

us hey ah hey yah oh come talk with us hey yah come talk with us oh come and 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 7 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

29

oh come talk with us and with ob-jects and talk with us come talk with us oh hey yah yah

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

78

PHILEMON AND BALIKIS

for

Violin with Javanese gamelan

79

Lou Harrison

Aptos, 1985/1987

# Philemon and Baukis

## part 1

Gamelan (slendro)

A. [ : 2322̣ 1211̣ 2322̣ 353<sup>su</sup><sub>II</sub>Ⓟ 1211̣ 616Ⓟ : ]

B. [ : 2361 2322̣ 1256̣ 1211̣ 2361 5322̣ 3512  
353<sup>II</sup>Ⓟ 1256̣ 1211̣ 6135̣ 2166Ⓟ : ]

C. [ : 2361 2361 2361 2322̣ 2356̣ 1256̣ 1256̣  
1211̣ 2361 2361 2361 5322̣ 3512 3512  
3512 653<sup>II</sup>Ⓟ 1256̣ 1256̣ 1256̣ 1211̣ 6135̣  
6135̣ 6135̣ 216Ⓟ : ]

# 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

**I - A** **I - B**

Violin **TACIT** 

**I - C** 

**I - B** 

**I - B** 

**TACIT** 

Wait for gamelan to play through II-A two times before beginning.

**II - A** 



3

8 va

loco

II - B

8 va

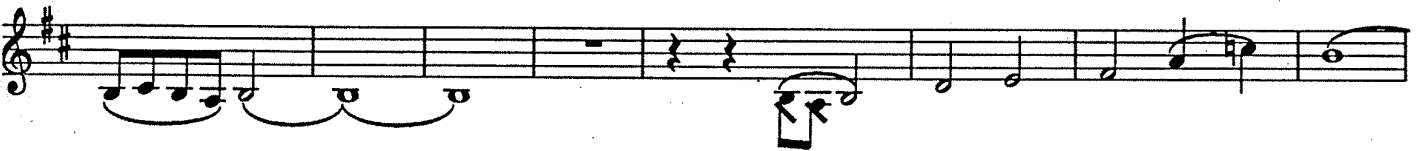
loco

8 va

loco

The musical score on page 5 consists of ten staves of music, all in G major (one sharp). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and ties. The first four staves feature a melodic line with a mix of eighth and sixteenth notes, often beamed together. The fifth staff continues this melodic line with some rests. The sixth staff introduces a more rhythmic pattern with eighth notes and accents, marked with a box containing the Roman numeral **II - A**. The seventh and eighth staves continue with complex rhythmic patterns, including sixteenth and thirty-second notes, with some notes marked with accents (>). The ninth and tenth staves conclude the piece with melodic lines featuring eighth and sixteenth notes, some with ties and accents.

The musical score consists of ten staves of music in a single melodic line, written in treble clef and the key of D major (two sharps). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Slurs are used to group phrases of notes. Dynamic markings include accents (>) and hairpins (>>). The score concludes with the instruction "loco" in the final measure of the tenth staff.





II - A





# THE CAVE

by  
Jane Coxon



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

1

Bonang Panaruh  
Bonang Barung  
Saron  
Saron  
Peking  
Slentem  
Kempul  
Gong  
Drums  
Cymbal  
Alto  
Voice  
Tenor  
A  
Voices  
T.

From the cliff-top it appeared a piece of death that the root of an extinct bird or the hole where the sea-board its bones pocket of night in the sun faced rock sole on-blend of mystery and death in that e-nor... mou

Bonang, Dot above note, number means (Note for Drummer: There are three pitches for the drum: LOW MIDDLE HIGH.)  
to play the higher of the octave - 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 dampened - but allowed  
to ring on until the sound dies.

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Barang Pan  
 Barang Bar.  
 Saron  
 Saron  
 Peking  
 Slanten

Kempul  
 Gong  
 Drum  
 Cymbal  
 A  
 T

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

Barang Pan  
 Barang Bar.  
 Saron  
 Saron  
 Peking  
 Slanten

Kempul  
 Gong  
 Drum  
 Cymbal  
 A  
 T

mp clouds and islands trembling in your eyes and every footstep and every glance was afa-ai-ly felt and un-spoken

© Jane Coxon 1987

21

Banjar  
Banjar  
Sarong  
Sarong  
Peking  
Serthen  
Kempul  
Gong  
Drums  
Cymbal  
A  
Voices  
T

*quarry ri-gid*  
*not and glorious as the path*  
*un-bro-ken as the gene-ology of man*

*ab lib, rhytm free.*

*(Gang Sunwah)*

26

Banjar  
Banjar  
Sarong  
Sarong  
Peking  
Serthen  
Kempul  
Gong  
Drums  
Cymbal  
A  
Voices  
T

*and whenever passed be-yond*  
*into the se-cret place and were clasped*

*(Gang Sunwah)*

*(nantes)*

© Jane Coxon 1987

31

Banjo 1  
Banjo 2  
Saron  
Saron  
Peking  
Slenthem  
Kempul  
Gong  
Drum  
Gymbal  
A  
T

by the 4-toric shadows of the earth all was transfigured all was re-deemed so that we es-caped from a place that had hunted us like wolves and from our selves

32

Banjo 1  
Banjo 2  
Saron  
Saron  
Peking  
Slenthem  
Kempul  
Gong  
Drum  
Gymbal  
A  
T

in the brief a re-ality of the flesh there should be the shape of leaves and

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41

Bon Pan  
Bon Pan  
Saran  
Saran  
Peking  
Slentha  
Kempul  
Gong  
Drum  
Cymbal

A  
Voices  
I  
flowers printed on the rock and a blackening of the walls found flame in your mouth to be found in the best straying

42

Bon Pan  
Bon Pan  
Saran  
Saran  
Peking  
Slentha  
Kempul  
Gong  
Drum  
Cymbal

A  
Voices  
I  
straying from the pine two words hence to be standard known be- cause the form of the dream is always the same and what our dice or changes

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51

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

A  
Voices  
T

this will persist and re-occur will compel the means and the end *p* find consummation whether it be si-ker in shadows and darkness or in

52

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

(Don't dampen)  
(Don't dampen)  
(Don't dampen)

*mf*

A  
Voices  
T

gross man-stan-der not-iced or in a narrow-ing case of the sea. *mf* We will and re-tor-ned to this. the ad-ri-tomb-ed

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61

Ban. Pan.  
Ban. Bar.  
Saron  
Sava  
Peking  
Sathen  
Kempul  
Gong  
Drum  
Cymbal

A  
T

its course caught for even in the wind and in the rain of waves for-travelling with love's fragrance in the still beauty of dawn

66

Ban. Pan.  
Ban. Bar.  
Saron  
Sava  
Peking  
Sathen  
Kempul  
Gong  
Drum  
Cymbal

voice part - for six altos and six tenors.  
Narration's one for solo narrators (one alto and one tenor)

A  
T

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.

---

❖  
*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 |

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*In That Bright World*  
Jody Diamond

---

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 bubaran (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 bubaran 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 bubaran 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

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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 | 1̇   6   5   6   - - - <u>.56- .53 2 1 2 3</u><br>I'm go - in' there                      to see my fa - ther                                                                                    |
|           |                                                                                                                                                                                                  |
| Balungan  | 1̇      6      5      6      3      3      5      3)                                                                                                                                             |
| Gerong I  | 3   1̇   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>                                                                                                                                               |
| Pesindhen | 1̇   6   5   6   - - - - <u>.53-- 5 6 5 3 2 3</u><br>I'm go - in' there                      no more to ro - oam                                                                                 |
|           |                                                                                                                                                                                                  |
| Balungan  | 1̇      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                                                                                                                                            |
| Pesindhen | I'm just a go -                      in' o-ver    Jor -                      dan<br>3̇ <u>217</u> 1̇   - <u>.7 1̇ 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    | 6̇   6̇   3   2   - - - -      3   2   1   2   1   6̇   5̇   6̇<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 2<sup>nd</sup> & 3<sup>rd</sup> x)  
In just a poor, long-far-in stran-ger, a trav-er-ler through 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  
dan-ger or

Solo  
Solo/Male chor.  
Balungan

that bright world to which I go. (make changes) 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  
no more to roam  
I'm just a go - in, go-in' o-ver home  
I'm just a go-in'

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

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

Solo  
1, 2. ov-er go-in' o-ver home.  
3. o-ver go-in' ov-er home.

Male chor.  
just a go-in o-ver home.  
just a go-in o-ver home.

Balungan  
3 2 1 6 3 2 1 6

*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...\|6i.6i6.i\|6i.6i6.i\|6i.6i6.i\|6i.6i6.2\|i6.i6i.6\|i6.i6i.6\|i |   |   |   |   |   |   |    |

|       |                                                                         |   |   |   |   |   |   |    |
|-------|-------------------------------------------------------------------------|---|---|---|---|---|---|----|
| 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...\|6i.6i6.i\|6i.6i6.i\|6i.6i6.i\|6i.6i6.2\|i6.i6i.6\|i6.i6i.6\|i |   |   |   |   |   |   |    |

|       |                                                                         |   |   |   |   |   |   |     |
|-------|-------------------------------------------------------------------------|---|---|---|---|---|---|-----|
| 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\|.35.3.5i\|6 |   |   |   |   |   |   |     |
| Sar.3 | ...6...1...3...\|21.212.1\|21.212.1\|21.212.1\|21.212.5\|6i.6i6.i\|6i.6i6.i\|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 1 . 6 | \| 1 . 6 1 | \| . 6 1 . | \| 6 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 1 . 6 | \| 1 . 6 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 1 . 6 | \| 1 . 6 1 | \| . 6 1 . | \| 6 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 . 1 | 6   |
| Dem.2 | . 6 . 1 . 3 . | 2 1 . 2 | 1 . 2 1 | . 2 1 . | 3 6 . 1 | 6 . 1 6 | . 1 6 5 | 6   |

*In That Bright World*  
Jody Diamond

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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 6 | 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

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## 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):

|                                   |   |   |   |   |   |   |
|-----------------------------------|---|---|---|---|---|---|
| <i>Gong Kundali Shakti</i> 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 accommodate 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 notation 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: SULANG

12.3 . . . . 2.3.4 . . . . 12.3.4.3.2.1 2.3.4.1 . . . .

1/9 8/8

|       |       |       |       |       |       |
|-------|-------|-------|-------|-------|-------|
| 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 |

2/1

|        |        |        |        |        |        |
|--------|--------|--------|--------|--------|--------|
| 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 |

3/1

|        |        |        |        |        |        |
|--------|--------|--------|--------|--------|--------|
| 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/

|       |       |       |       |       |       |
|-------|-------|-------|-------|-------|-------|
| 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 |

5/

|        |        |        |        |        |        |
|--------|--------|--------|--------|--------|--------|
| 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 |

6/

|        |        |        |        |        |        |
|--------|--------|--------|--------|--------|--------|
| 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 |

7/

|       |       |       |       |       |       |
|-------|-------|-------|-------|-------|-------|
| 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 |



12/  $\frac{6}{8}$   $\overline{5.4.5.}$   $\overline{3.4.3.}$   $\overline{3.2.3.}$   $\overline{3.2.3.}$   $\overline{1.2.3.}$   $\overline{3.2.3.}$   $\overline{1.2.3.}$   $\overline{2.3.2.}$   
 $\overline{4.5.4.}$   $\overline{4.3.4.}$   $\overline{2.3.2.}$   $\overline{2.3.2.}$   $\overline{2.3.4.}$   $\overline{2.3.2.}$   $\overline{2.3.2.}$   $\overline{3.2.3.}$   
 $\overline{4.3.4.}$   $\overline{2.3.2.}$   $\overline{2.1.2.}$   $\overline{4.3.4.}$   $\overline{4.4.3.}$   $\overline{3.2.3.}$   $\overline{1.2.3.}$   $\overline{2.3.2.}$   
 $\overline{3.4.3.}$   $\overline{2.3.4.}$   $\overline{1.2.3.}$   $\overline{3.4.3.}$   $\overline{4.4.3.}$   $\overline{2.3.2.}$   $\overline{2.1.2.}$   $\overline{3.2.3.}$   
 $\overline{5.5.3.}$   $\overline{3.2.3.}$   $\overline{3.2.3.}$   $\overline{1.2.2.}$   $\overline{4.3.4.}$   $\overline{2.3.2.}$   $\overline{2.1.2.}$   $\overline{3.2.3.}$   
 $\overline{1.4.4.}$   $\overline{2.3.4.}$   $\overline{2.3.2.}$   $\overline{2.3.3.}$   $\overline{3.4.3.}$   $\overline{3.2.3.}$   $\overline{1.2.3.}$   $\overline{2.3.2.}$   
 $\overline{3.4.3.}$   $\overline{3.2.3.}$   $\overline{1.3.3.}$   $\overline{2.3.2.}$   $\overline{4.4.3.}$   $\overline{3.2.3.}$   $\overline{1.2.3.}$   $\overline{2.3.3.}$   
 $\overline{4.3.4.}$   $\overline{2.3.2.}$   $\overline{2.4.2.}$   $\overline{3.2.3.}$   $\overline{5.3.4.}$   $\overline{2.3.2.}$   $\overline{2.3.2.}$   $\overline{3.2.4.}$   
 $\overline{5.4.5.}$   $\overline{3.4.3.}$   $\overline{3.2.3.}$   $\overline{3.2.3.}$   $\overline{1.2.3.}$   $\overline{3.2.3.}$   $\overline{1.2.3.}$   $\overline{2.3.3.}$   
 $\overline{4.5.4.}$   $\overline{4.3.4.}$   $\overline{2.3.2.}$   $\overline{2.3.2.}$   $\overline{2.3.4.}$   $\overline{2.3.2.}$   $\overline{2.3.2.}$   $\overline{3.2.4.}$   
 $\overline{5.5.3.}$   $\overline{3.2.3.}$   $\overline{1.2.3.}$   $\overline{1.2.3.}$   $\overline{5.5.3.}$   $\overline{3.2.3.}$   $\overline{3.2.3.}$   $\overline{3.4.3.}$   
 $\overline{1.4.4.}$   $\overline{2.3.2.}$   $\overline{2.3.2.}$   $\overline{2.3.4.}$   $\overline{1.4.4.}$   $\overline{2.3.4.}$   $\overline{2.3.2.}$   $\overline{4.3.4.}$

13/  $\overline{543}$   $\overline{323}$   $\overline{212}$   $\overline{323}$   $\overline{323}$   $\overline{212}$   $\overline{323}$   $\overline{234}$   
 $\overline{323}$   $\overline{323}$   $\overline{432}$   $\overline{123}$   $\overline{232}$   $\overline{123}$   $\overline{434}$   $\overline{454}$   
 $\overline{515}$   $\overline{434}$   $\overline{323}$   $\overline{232}$   $\overline{123}$   $\overline{232}$   $\overline{123}$   $\overline{234}$

14/  $\overline{5.5.3.}$   $\overline{3.2.3.}$   $\overline{1.2.3.}$   $\overline{1.2.3.}$   $\overline{5.5.3.}$   $\overline{3.2.3.}$   $\overline{3.2.3.}$   $\overline{3.4.3.}$   
 $\overline{1.4.4.}$   $\overline{2.3.2.}$   $\overline{2.3.2.}$   $\overline{2.3.4.}$   $\overline{1.4.4.}$   $\overline{2.3.4.}$   $\overline{2.3.2.}$   $\overline{4.3.4.}$   
 $\overline{3.4.3.}$   $\overline{3.2.3.}$   $\overline{3.2.3.}$   $\overline{1.2.3.}$   $\overline{3.4.3.}$   $\overline{3.2.3.}$   $\overline{1.3.3.}$   $\overline{3.5.3.}$   
 $\overline{4.3.4.}$   $\overline{2.3.4.}$   $\overline{2.3.2.}$   $\overline{2.3.2.}$   $\overline{4.3.4.}$   $\overline{2.3.2.}$   $\overline{2.4.2.}$   $\overline{4.4.2.}$   
 $\overline{5.4.5.}$   $\overline{3.4.3.}$   $\overline{3.2.3.}$   $\overline{3.4.3.}$   $\overline{3.2.3.}$   $\overline{1.2.3.}$   $\overline{3.2.3.}$   $\overline{1.2.3.}$   
 $\overline{4.5.4.}$   $\overline{4.3.4.}$   $\overline{2.3.2.}$   $\overline{4.3.4.}$   $\overline{2.3.2.}$   $\overline{2.3.4.}$   $\overline{2.3.2.}$   $\overline{2.3.2.}$   
 $\overline{1.3.3.}$   $\overline{3.5.3.}$   $\overline{1.2.3.}$   $\overline{4.3.2.}$   $\overline{4.3.4.}$   $\overline{2.3.2.}$   $\overline{2.1.2.}$   $\overline{3.2.3.}$   
 $\overline{2.4.2.}$   $\overline{4.4.2.}$   $\overline{2.3.4.}$   $\overline{3.2.3.}$   $\overline{3.4.3.}$   $\overline{3.2.3.}$   $\overline{1.2.3.}$   $\overline{2.3.4.}$

15/  $\overline{5.5.3.}$   $\overline{3.2.3.}$   $\overline{3.4.3.}$   $\overline{3.2.3.}$   $\overline{5.5.3.}$   $\overline{3.2.3.}$   $\overline{3.2.3.}$   $\overline{1.2.3.}$   
 $\overline{1.4.4.}$   $\overline{2.3.4.}$   $\overline{4.3.4.}$   $\overline{2.3.4.}$   $\overline{1.4.4.}$   $\overline{2.3.4.}$   $\overline{2.3.2.}$   $\overline{2.3.2.}$   
 $\overline{3.5.3.}$   $\overline{3.2.3.}$   $\overline{1.2.3.}$   $\overline{2.3.2.}$   $\overline{4.3.4.}$   $\overline{2.3.2.}$   $\overline{2.1.3.}$   $\overline{3.4.3.}$   
 $\overline{4.4.4.}$   $\overline{2.3.2.}$   $\overline{2.3.2.}$   $\overline{3.2.3.}$   $\overline{3.4.3.}$   $\overline{3.2.3.}$   $\overline{1.2.2.}$   $\overline{4.3.4.}$   

RITARD..... NEW TEMPO.....

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

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

SLOWER

RITARD.....

# GONG KUNDALI SHAKTI

©1989

JON KELEHOR

**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                  | 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 |  |  |  |  |  |  |  |  |  |
| <sup>GIII</sup> PIII | N     |       |       |       |  |  |  |  |  |  |  |  |  |
| 5 4 3 3 2 3          | 2 1 2 | 3 2 3 | 2 1 2 | 3 2 3 |  |  |  |  |  |  |  |  |  |
|                      |       |       |       |       |  |  |  |  |  |  |  |  |  |
|                      |       |       |       |       |  |  |  |  |  |  |  |  |  |

2ND X ONGS

2/

|                |             |             |             |             |             |  |  |  |  |  |  |  |  |
|----------------|-------------|-------------|-------------|-------------|-------------|--|--|--|--|--|--|--|--|
| <sup>GIV</sup> | N           |             |             |             |             |  |  |  |  |  |  |  |  |
| 4 5 5 4 4 3    | 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            | N           |             |             |             |             |  |  |  |  |  |  |  |  |
| 4 3 3 4 4 3    | 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 |  |  |  |  |  |  |  |  |
|                |             |             |             |             |             |  |  |  |  |  |  |  |  |
|                |             |             |             |             |             |  |  |  |  |  |  |  |  |
|                |             |             |             |             |             |  |  |  |  |  |  |  |  |

3/

|             |             |             |             |             |             |  |  |  |  |  |  |  |  |
|-------------|-------------|-------------|-------------|-------------|-------------|--|--|--|--|--|--|--|--|
|             | N           |             |             |             |             |  |  |  |  |  |  |  |  |
| 5 4 4 5 5 4 | 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         | N           |             |             |             |             |  |  |  |  |  |  |  |  |
| 4 3 3 4 4 3 | 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 |  |  |  |  |  |  |  |  |
|             |             |             |             |             |             |  |  |  |  |  |  |  |  |
|             |             |             |             |             |             |  |  |  |  |  |  |  |  |
|             |             |             |             |             |             |  |  |  |  |  |  |  |  |
|             |             |             |             |             |             |  |  |  |  |  |  |  |  |
|             |             |             |             |             |             |  |  |  |  |  |  |  |  |

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

|    |                                  |             |                  |             |             |             |
|----|----------------------------------|-------------|------------------|-------------|-------------|-------------|
| 5/ | G <sup>IV</sup><br>455 443       | 322332      | N<br>123432      | 344334      | 322332      | 122332      |
|    | +<br>P <sup>III</sup><br>433 443 | +<br>233223 | +<br>N<br>211221 | +<br>234543 | +<br>233223 | +<br>211223 |
|    | +<br>P <sup>IV</sup><br>455 443  | +<br>322332 | +<br>N<br>122332 | +<br>344334 | +<br>322332 | +<br>122332 |
|    | +<br>P <sup>III</sup><br>433 443 | +<br>233223 | +<br>N<br>211223 | +<br>234543 | +<br>233223 | +<br>211223 |

|    |                                  |             |                  |                                 |             |                                |
|----|----------------------------------|-------------|------------------|---------------------------------|-------------|--------------------------------|
| 6/ | G <sup>IV</sup><br>544554        | 344334      | N<br>322332      | 233443                          | 211221      | 233223                         |
|    | +<br>P <sup>III</sup><br>433 443 | +<br>233223 | +<br>N<br>211223 | +<br>454334                     | +<br>322332 | +<br>123432                    |
|    | +<br>P <sup>IV</sup><br>344 334  | +<br>322332 | +<br>N<br>122323 | +<br>234543                     | +<br>233223 | +<br>211223                    |
|    | +<br>G <sup>III</sup><br>544 334 | +<br>322332 | +<br>N<br>122332 | +<br>P <sup>II</sup><br>344 334 | +<br>322332 | +<br>G <sup>II</sup><br>122332 |

|    |                                        |       |            |                          |                          |       |
|----|----------------------------------------|-------|------------|--------------------------|--------------------------|-------|
| 7/ | 2nd x ONLY<br>P <sup>IV</sup><br>4 3 2 | 2 1 2 | N<br>3 2 3 | 2 1 2                    | 3 2 3                    | 3 2 3 |
|    | P <sup>III</sup><br>4 5 4              | 3 3 2 | N<br>1 2 3 | 3 2 3                    | 2 1 2                    | 4 3 2 |
|    | P <sup>IV</sup><br>1 2 3               | 3 2 1 | N<br>2 3 2 | 4 3 2                    | 2 3 2                    | 2 3 4 |
|    | G <sup>III</sup><br>5 4 3              | 3 2 3 | N<br>2 1 2 | P <sup>II</sup><br>3 2 3 | G <sup>II</sup><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             | PW            |
|        | 544554 | 344334        | 322332 322332 |
|        | +      | +             | +             |
|        | GIV    | N             | PW            |
|        | 433443 | 233223        | 211223 433443 |
|        | +      | +             | +             |
| GIV    | N      | PW            |               |
| 515434 | 322334 | 322332 122323 |               |
| +      | +      | +             |               |
| GIV    | N      | PW            |               |
| 344334 | 322332 | 123432 233223 |               |
| +      | +      | +             |               |
| GIV    | N      | PW            |               |
| 544554 | 344334 | 322332 322332 |               |
| +      | +      | +             |               |
| GIV    | N      | GIII          | GII           |
| 515434 | 322332 | 122332 122334 | 515434 322334 |
| +      | +      | +             | +             |

|       |       |             |             |
|-------|-------|-------------|-------------|
| 13/   | PW    | N           |             |
|       | 5 4 3 | 3 2 3       | 2 1 2 3 2 3 |
|       | +     | +           | +           |
| GIV   | N     | PIII        |             |
| 3 2 3 | 3 2 3 | 4 3 2 1 2 3 | 2 3 2 1 2 3 |
| +     | +     | +           | +           |
| PW    | N     | GIII        | GII         |
| 5 1 5 | 4 3 4 | 3 2 3 2 3 2 | 1 2 3 2 3 2 |
| +     | +     | +           | +           |

|        |        |               |               |        |               |               |
|--------|--------|---------------|---------------|--------|---------------|---------------|
| 14/    | GIV    | N             | PW            | GIV    | N             | PIII          |
|        | 515434 | 322332        | 122332 122334 | 515434 | 322334        | 322332 344334 |
|        | +      | +             | +             | +      | +             | +             |
|        | GIV    | N             | PW            | GIV    | N             | PIII          |
| 344334 | 322334 | 322332 122332 | 344334        | 322332 | 123432 345432 |               |
| +      | +      | +             | +             | +      | +             |               |
| GIV    | N      | PW            | GIV           | N      | PIII          |               |
| 544554 | 344334 | 322332 344334 | 322332        | 122334 | 322332 122332 |               |
| +      | +      | +             | +             | +      | +             |               |
| GIV    | N      | PW            | 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 |        |
| +      | +      | +      | +      | +      | +      | +      | +      |        |

RYARD . . . . 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 & SILING 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 syncretic 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): 5̇6̇7̇1̇2̇3̇4̇5̇6̇7̇1̇2̇3̇4̇. 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.

# a lion does not read books in pelog

eric richards 1985

for the Diamond Bridge

Tempo A  
♩ = 120

peking 1  
extended-  
range

peking 2

5.

Tempo B  
♩ = 160

Tempo C  
♩ = 180

{  
1 } bonang  
front

{  
1 } bonang  
rear

{  
1 } bonang  
front

{  
1 } bonang  
rear

slenthen  
in pelog 3

slenthen  
siendro

\*Let tone remain undamped for full extension of bracket above or below respective pitch

\*\*Broken lines indicate voice-leading only.







8

Do not damp

\*peking 1  
saron 1

\*peking 2  
saron 2

\*saron 3&4

Do not damp:

lunga

bonang  
paneris  
front

bonang  
paneris  
rear

bonang  
barung  
front

bonang  
barung  
rear

gander  
patet  
Bati

gander  
patet  
patang

lunga

sender  
patet  
Bati

sender  
patet  
patang

lunga

kenong

gempul

lunga

\*Saron 3 doubles saron 4 at octave above: low notes not available on peking may be assigned to saron, while low notes not available on saron may be assigned to demung.

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

*breve*

|                            |                                                                                             |
|----------------------------|---------------------------------------------------------------------------------------------|
| bonang<br>panerus<br>front | \| . . . 6 \| - . . . . \| . . . . . \| . . . . . \| . . . . . \| . . . . . \| |
| bonang<br>rear | \| - . . . . \| . 6 \| - - - . . . . \| . . . . . \| . . . . . \| . . . . . \| . . . . . \| |
| banding<br>front | \| 6 - 6 \| - . . . . \| . 6 \| - 6 \| - . . . . \| . . . . . \| . . . . . \| . . . . . \| . . . . . \| |
| banding<br>rear | \| 6 - - . . \| . 6 \| - - - . . . . \| . . . . . \| . . . . . \| . . . . . \| . . . . . \| . . . . . \| |

*breve*

|                            |                                                                                             |                                                                                             |                                                                                   |
|----------------------------|---------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------|
| panerus<br>patet<br>pam    | R \| 6 6 \| - . . 6 \| 6 \| . . 6 6 \| - . . 6 6 \| - . . 6 6 \| - . . 6 6 \| - . . 6 6 \| - . . 6 6 \| | <i>breve</i>                                                                                |                                                                                   |
| panerus<br>patet<br>patang | R \| 6 6 \| - . . 6 \| 6 \| . . 6 6 \| - . . 6 6 \| - . . 6 6 \| - . . 6 6 \| - . . 6 6 \| - . . 6 6 \| | L \| . . 6 6 \| - . . 6 6 \| - . . 6 6 \| - . . 6 6 \| - . . 6 6 \| - . . 6 6 \| |  |
| sender<br>patet<br>pam     | R \| 6 6 \| - . . 6 \| 6 \| . . 6 6 \| - . . 6 6 \| - . . 6 6 \| - . . 6 6 \| - . . 6 6 \| - . . 6 6 \| | L \| 6 6 \| - . . 6 \| 6 \| . . 6 6 \| - . . 6 6 \| - . . 6 6 \| - . . 6 6 \| - . . 6 6 \| - . . 6 6 \| | sender<br>patet<br>pam                                                            |
| sender<br>patet<br>patang  | R \| 6 6 \| - . . 6 \| 6 \| . . 6 6 \| - . . 6 6 \| - . . 6 6 \| - . . 6 6 \| - . . 6 6 \| - . . 6 6 \| | L \| 6 6 \| - . . 6 \| 6 \| . . 6 6 \| - . . 6 6 \| - . . 6 6 \| - . . 6 6 \| - . . 6 6 \| - . . 6 6 \| | sender<br>R \| 6 . . . . \| 6 \| 6 6 \| - . . 6 6 \| - . . 6 6 \| - . . 6 6 \| - . . 6 6 \| |
|                            |                                                                                             | sender<br>L \| . . 6 6 \| 6 \| 6 6 \| - . . 6 6 \| - . . 6 6 \| - . . 6 6 \| - . . 6 6 \| |  |
|                            |                                                                                             | siptuh<br>siptuh                                                                            |                                                                                   |
|                            |                                                                                             | siptuh<br>siptuh                                                                            |                                                                                   |

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







Tempo A =120

bonangs front

bonangs rear

bonang front

bonang rear

5

gender R.

gender L.

5

slenthum in pelog

slenthum slendro

kenong

6

kempul

7

gong suwakan

molto rit. .... ?

brevé

brevé

poco

Tempo C  
 ♩=180  
 (...=60)

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

**6**

1 | i - i - | . . . . . | i - i - | . . . . . | i - i - | . . . . . | i - i - | . . . . . | i - i - | . . . . . |  
 extended-  
 saron 2 | 6 - - 6 - - | . . . . . | 6 - - 6 - - | . . . . . | 6 - - 6 - - | . . . . . | 6 - - 6 - - | . . . . . | 6 - - 6 - - | . . . . . |  
 3 | . . . . . | 7 - - 7 - - | . . . . . | 7 - - 7 - - | . . . . . | 7 - - 7 - - | . . . . . | 7 - - 7 - - | . . . . . |

**6**

\* barungs  
 front | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | 3 | - 3 - 3 - 3 - 2 | - . . . . . | 2 - 3 - 6 - 6 | - 5 - 4 - | - 4 - 4 - | 4  
 barungs  
 rear | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . |

barungs  
 front | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . |  
 barungs  
 rear | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . |

**6**

barang R | . . . . . | 3 - - - 3 | - . . . . . | 3 - - - 3 | - . . . . . | 3 - - - 3 | - . . . . . | 3 - - - 3 | - . . . . . | 3 - - - 3 | - . . . . . |  
 L | . . . . . | 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 2 1 6 1 | - . . 1 - - |

**5**

slenthum | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | 3 - - - - 3 | - . . . . . | 3 - - - - 3 | - . . . . . | 3 - - - - 3 | - . . . . . |  
 in pelog  
 slenthum | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | 5 - - - - 5 | - . . . . . | 5 - - - - 5 | - . . . . . | 5 - - - - 5 | - . . . . . |  
 in slendro

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







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# 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.

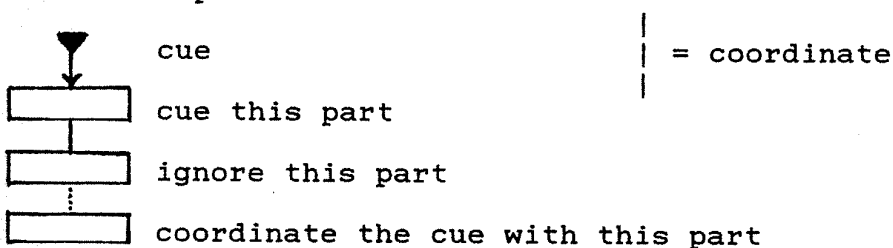
*In Celebration of Golden Rain* could not have come into being without the generous advice and support of many, including Lou Harrison, Jody Diamond, Daniel Schmidt, Mantle Hood, Bonnie Wade, Ernst Heins of the Jaap Kunst Institute in Amsterdam, and University Organist Lawrence Moe, whose idea it all 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 ( $\text{♩} = 60$  unless otherwise indicated in the first half of the piece; generally  $\text{♩} = 50$  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, unmeasured pulse.




Boxed material is to be repeated until a new instruction is given or a dropout cue TACET occurs. Boxes may contain metric signatures and tempo indications  $\frac{11}{8}$   $\text{♩} = 50$  or simply single notes or


groups:  = repeat, leaving irregular pauses between repetitions

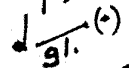
 = move between pitches at will, leaving irregular pauses between


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

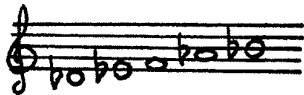
Use normal gamelan mallets unless otherwise indicated.

**Muffling**

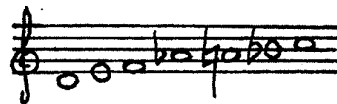
- 
 = normal gamelan muffle: muffle first note when striking second.
- 
 = mallet muffle; at end of stroke, mallet stays in contact with instrument -- thus one stroke per note.
- 
 = hand muffle after striking (except bonang: mallet muffle after striking -- thus two strokes per note).
- 
 = progressive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

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

Kempul *p* with metal beater: tap *pp* scrape (drag lightly)

gong ageng I

organ pos.: Kopula 8'

M.M. = 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* (fast beats) (slow beats)

gendèr panerus *mp*  $\frac{1}{32}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{1}{32}$   $\frac{2}{4}$   $\frac{4}{4}$

gendèr barung *mp* **TACET**

gendèr panembung (slentem) *mp* **TACET**

kempul *p*

organ  $\frac{1}{32}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{1}{32}$   $\frac{2}{4}$   $\frac{4}{4}$

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

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

2

(beats)

bonang barung  
gendér panerus  
gendér barung  
gendér panembung (stentem)  
kempul  
organ

microtone beating

(slow beats)

Detailed description: This musical score is for a set of instruments including bonang barung, gendér panerus, gendér barung, gendér panembung (stentem), kempul, and organ. The top staff (bonang barung) features a series of rhythmic pulses with various note values (e.g., 2/4, 3/4, 5/32, 1/32, 2/4, 6/32, 3/4, 4/4). The organ part consists of a series of chords and melodic lines, with some notes marked with a flat (b) and others with a sharp (sharp). A vertical line labeled 'microtone beating' is positioned between the gendér barung and organ staves. The tempo is indicated as '(slow beats)' at the end of the system.

(fast beats)

E

bonang barung  
gendér panerus  
gendér barung  
gendér panembung (stentem)  
kempul  
organ

1 7" 2 3 6" 4

Detailed description: This musical score is for the same set of instruments as the first system. The tempo is indicated as '(fast beats)'. The top staff (bonang barung) has a rhythmic pattern with notes marked with a flat (b) and a dynamic marking of 'mp'. The organ part features a series of chords and melodic lines, with some notes marked with a flat (b) and a dynamic marking of 'mp'. A large 'E' in a box is positioned above the organ staff. Four vertical arrows labeled '1', '2', '3', and '4' point to specific measures in the organ part. Above these arrows are time intervals: '7"', '6"', and '6"'. The organ part also includes a section with a 'V' marking.

5 5" 6 7 battuta 8 3" battuta

bonang barung

gendér panerus

gendér barung

gendér panembung (slentem)

Kempul

organ

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

to pelog

1/4 mf 1/4 7/32 2/4 (3/4)

1/4 (1/4 tone below & above) 1/4 7/32 2/4 (3/4)

1/32 2/4 2/32 3/8 4

9 3" 10 5" (2-3")

bonang panerus

bonang barung

gendér panerus

gendér barung

gendér panembung (slentem)

gambang Kayu

organ

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

mf

no break

3

5/32 2/4 (3/4)

3

5/32 2/4 (3/4)

mp

\* approximate step-relation to sustained organ tone

4

12 5" 13 14 7" 15 16 4" 17 H battuta

bonang panetus

bonang barung

gender panetus

gender barung

gender panembung (slentem)

gambang kayu

Kempul

organ

metal beaters

scrape - tap

normale

(mallet) p

4 trum

sempre Kopul 2 8' only 4

3 4

2' 4' 2 2/3' 1 3/5'

add and subtract steps to produce pitches and rhythm indicated

to pélog (beats) (r 1) \*

mp

TACET

3 4

4 32

mp

\* parenthetical rhythmic notations indicate approximate speed of beating between Gender and Organ

bonang barung

gender panetus

gender barung

gender panembung (slentem)

gambang kayu

organ

adjacent whole steps

sempre

adjacent whole steps

sléndro

adjacent whole steps

adjacent whole steps

mf

mf

mf

mf

3 4

3 4

Handwritten musical score for the first system, featuring multiple staves for different instruments and vocal parts. The staves are labeled on the left as follows: bonang panerus, bonang barung, gender panerus, gender barung, gender pencembung (slentem), gendang kayu, and organ.

Annotations include: "adjacent wide steps" with a treble clef staff showing a triplet of notes; "simile - another pitch set" appearing on several staves; "(beats)" above the gender panerus staff; "sempre mp" and "sempre" with arrows indicating phrasing; and "another" above the gender barung staff.

Handwritten musical score for the second system, starting with a boxed Roman numeral "I" and the label "saran barung". The staves are labeled on the left as follows: bonang panerus, bonang barung, gender panerus, gender barung, gender pencembung (slentem), kendang, and organ.

Annotations include: "saran barung" above the organ staff; "sempre" and "sempre mp" with arrows; "mf bo (transients)" and "mf bo." with arrows; and various rhythmic markings and phrasing symbols throughout the staves.

6

Handwritten musical score for the first system, featuring:

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

Handwritten musical score for the second system, featuring:

- bonang panerus** (S): Treble clef, starting with a mezzo-forte (*mp*) dynamic. Includes the instruction "to pélog".
- bonang barung** (S): Treble clef, starting with a mezzo-forte (*mp*) dynamic. Includes the instruction "to pélog".
- gendér panerus** (P): Treble clef, starting with a mezzo-forte (*mp*) dynamic. Includes the instruction "to pélog".
- gendér barung** (S): Bass clef, starting with a mezzo-forte (*mp*) dynamic. Includes the instruction "to pélog".
- gendér penerbung (silentari)** (S): Bass clef, starting with a mezzo-forte (*mp*) dynamic.
- Kempul** (G): Bass clef, starting with a mezzo-forte (*mp*) dynamic.
- organ** (G): Bass clef, starting with a mezzo-forte (*mp*) dynamic.

Additional markings and instructions in the second system include:

- A box labeled "J" with arrows pointing to measures 1, 2, and 3.
- Tempo markings: *♩ = 88* and *♩ = 60*.
- Performance instructions: *mp*, *lv sempre*, *fl. or prin. q' secco*, and *staccatissimo*.
- Dynamic markings: *mf*.

4 5 6 7

saron barung *p*  
*f* fast to slow *p*

bonang barung  
*+ be* *+ be* *+ be* *+ be* *sempre mp*

gender panerus  
*f* fast to slow

organ

8 9 10

saron demung *p*  
*f* fast to slow *p*

bonang barung  
*+ be* *+ be* *+ be* *+ be* *+ be* *+ be* *+ be* *+ be*

gender panerus  
*p* *f* fast to slow *p*  
 release

organ  
*(♩=60)*

16' board only *p*

8

11

12

13

bonang barung

gendut panerus

organ

bonang tempo ♩=88

Gt. gedeckt 8' only

sléndro

to sléndro

14

15

16

bonang panerus

bonang barung

gendut panerus

organ

b. barung tempo ♩=88

fl. 8' only, articulation to echo gamelan

(bestas)

mp

K  
 4 2 (1=60) 3 3 4 5 5 6 7 4 8 9  
 saron demung  
 bowing panerus  
 bowing barung  
 gender panerus  
 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.

6 10 11 7 12 4 L  
 saron demung  
 bowing panerus  
 bowing barung  
 gender panerus  
 gender barung  
 gender panembung  
 kempul  
 organ  
 battuta  
 to pelog  
 III mp  
 mf

kempul (1) (2) (beats) *mf*

organ I Tpt. 8' *mf* III *mf* II *pp distant (celeste, box closed)* III *mf* foreground *mf* 3 3 *mixt. only (from manual)*

saran panerus (peking) *mp* *8va* *all notes mallet-muffled; use two mallets, if necessary*

gambang kayu high

kempul (1) (2) (3) *mf* *med-* *stacc*

organ fl. 1' only *mp* fl. 8' only

M

Handwritten musical score for **kempul** and **organ**. The **kempul** part features melodic lines with notes numbered (4), (6), (1), (6), (7), and (6), accompanied by *mf* dynamics and *hum* markings. The **organ** part includes a *mf* dynamic and the instruction *prim. 8' 2' (mixt)*. A note at the end of the organ part is labeled *bounden 16 only*.

Handwritten musical score for **bonang paner's** and **bonang barung**. The **bonang paner's** part includes a *mf* dynamic and a *p=72* marking. The **bonang barung** part includes a *mf* dynamic.

Handwritten musical score for **kempul** and **organ**. The **kempul** part features melodic lines with notes numbered (4), (6), (7), (1), and (8), accompanied by *mf* dynamics and markings for *mod. rit.*, *fast hum*, *slow*, and *very slow*. The **organ** part includes *mf* dynamics and various chordal accompaniment.

The musical score is written on ten staves. The instruments and parts are:

- bonang panerus**: Two staves with notes and rests, including dynamic markings like *mf* and *f*.
- bonang barung**: Two staves with notes and rests.
- gender panerus**: Two staves with notes and rests.
- gender barung**: One staff with a box containing a key signature of one flat and a time signature of 4/4, with dynamics *poco* and *cresc.*
- gambang kayu**: One staff with notes and rests.
- kendang**: One staff with notes and rests.
- saron (sawikan)**: One staff with notes and rests, including dynamic markings like *mp-poco*, *poco*, *cres*, and *cen*.
- saron (ageng)**: One staff with notes and rests, including dynamic markings like *mp-poco*, *poco*, *cres*, and *cen*.
- organ**: Two staves with notes and rests.

2 3 subito 2" 4 (♩=60) 5 2" 6 7 3" 8

The score is written for several instruments:

- sarong barung**: Features melodic lines with accents and dynamic markings like *f*.
- sarong damang**: Includes dynamic markings such as *\* f* and *TACET* circles.
- banying paner**: Shows melodic patterns with dynamic markings like *mf*.
- banying banying**: Contains dynamic markings like *\*\** and *TACET* circles.
- gendang paner**: Features melodic lines with dynamic markings like *mf*.
- gendang barung**: Includes dynamic markings like *mp*.
- gendang paner**: Shows melodic lines with dynamic markings like *mf*.
- Keyboard**: Features a rhythmic accompaniment with eighth notes.
- gongsi (su. eq.)**: Includes dynamic markings like *f* and *sub*.
- org.**: Includes a section marked *B' celeste from manual* with a box around the notation.

Additional markings include *♩=60* and various performance instructions like *subito* and *LV a niente*.

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

14

9

4"

10

11

3"

12

13

2"

14

15

3"

16

seton barung

seton demung

bonang panerus

bonang barung

gender panerus

gender barung

slantern

gambang kayu

kendang

kempul

su.  
29.  
Sons

organ

17 3" 18 1 10" 2 20"

b

ge

S

P

S

gani kayu

kend.

kemp.

gongs

org.

(±) TACET

no break

to pélog

segue

to pélog

normal stroke, LV or muffle; vary irregularly; mp - mf irregular pauses

mp LV

mp-mf

Handwritten annotations include: "17", "3\"", "18", "1", "10\"", "2", "20\"", "b", "ge", "S", "P", "S", "gani kayu", "kend.", "kemp.", "gongs", "org.", "(±) TACET", "no break", "to pélog", "segue", "to pélog", "normal stroke, LV or muffle; vary irregularly; mp - mf irregular pauses", "mp LV", "mp-mf".

16

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 (1<sup>st</sup>) 9 (1<sup>st</sup>) 10 (2<sup>nd</sup>) 11 (1<sup>st</sup>) 12 (2<sup>nd</sup>)

(cues ad lib.)

saron panerus  
 saron barung  
 saron demung

*f* poss. gliss.  
*f* poss. gliss.

in 7 seconds, once  
 in 7 seconds, once  
*f* poss. gliss. (lower)  
 in 8 seconds, once

bonang barung

*♩* = 60  
 to pelog

panerus  
 gender barung  
 slentem

*mp*  
*f* poss. gliss.

*f* poss. gliss. do not interrupt previous figure

kenong  
 kenong ketuk

*f*

gong

organ

*♩* = 60  
*mf*  
 solo read 8<sup>th</sup>

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

Score for various instruments including *seron demung*, *panerus bonang*, *seque*, *paner. P*, *gendy banyu*, *slender*, and *organ*.

**seron demung** (Measures 17-18): *mp*, *seque*

**panerus bonang** (Measures 15-16): *♩=60*, LH *2 b<sub>2</sub> b<sub>1</sub> b<sub>2</sub>*, RV *f p p*

**seque** (Measures 13-14): *mp normale*, *seque*

**paner. P** (Measures 13-14): *mp*, *seque*

**gendy banyu** (Measures 15-16): *mp*, *seque*

**slender** (Measures 13-14): *f pass. gliss. LV*

**organ** (Measures 15-16): reed 16' or 8', *ff*

**organ** (Measures 17-18): *Kopula 8' or fl. celeste 8'*, *mp*

**organ** (Measures 17-18): 5-note additive cluster; ascend slowly for ca. 47" seconds (until gambang figure)



stop texture abruptly at thickest point

AFAP; count all values; 1st time through every 5th value valid for playing; 2nd time every 4th etc until figure emerges as written. Stop at cue.

♩ sempre  
mf 7 7 7 7 7 7 7 7 7 7

♩ sempre  
mf 7 7 7 7 7 7 7 7 7 7

♩ sempre  
mf 7 7 7 7 7 7 7 7 7 7

a.g.  
1st time: 1 2 3 4 5 1 2 3 4 5 1 2 ||  
1st repeat: 3 1 2 3 1 2 3 1 2 3 1 2 ||  
2nd " : 2 1 2 3 1 2 3 1 2 3 1 2 etc.

Pameras  
Donang  
hanyang

foreground mf 3 3

normal muffle

segue (♩ = 60)  
15 8 mp LV sempre

foreground mf 3 3

Kavany  
Ketik

segue ♩ = 60  
repeat, adding one ♩ to duration each  
mp LV time

reed or cornet

20

Sarans slower  $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$

1  $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$

2  $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$

3 battuta  $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$

4  $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$

panerus  $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$

banung  $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$

demung  $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$

panerus  $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$

banung  $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$

panerus  $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$

banung  $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$

gendér  $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$

banung  $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$

skofem

gauling  $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$

Kayul  $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$

Kending  $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$

Karong  $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$

Ketuk  $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$

Kempl  $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$

{ sur. }  $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$

{ ag. }

organ  $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$

Handwritten musical score for multiple instruments. The score includes the following parts and markings:

- Top Section:** Two staves with notes and dynamics. Markings include *mf* and *sempre* with arrows. A circled number '5' is at the beginning.
- Middle Section:** A box containing the tempo marking  $\text{♩} = 50$  (saron tempo) and a 6/4 time signature. Below it,  $\text{♩} = 50$  is written.
- slentam:** A staff with notes and dynamics, including *mf*.
- Kemang, Ketuk:** A staff with a circled **TACET** marking.
- Kempul:** A staff with notes, dynamics, and markings like *mod.* and *slaw*.
- gongs (su, ag):** A staff with notes and dynamics, including *mf* and *LV*.
- org.:** A staff with notes and dynamics, including *mf* and *LV*.

22

*8va sempre*

Q

Saron

panerus

barung

demung

bonang

panerus

barung

Gendér

panerus

barung

slentem

gubung Kayu

Kendang

Kenong  
Ketuk

Kempul

Gongs  
su.  
lag.

organ

Musical notation for Saron instruments: panerus, barung, and demung. Includes dynamic markings like *mf* and *sempre*, and a circled 'Q' above the demung staff.

Musical notation for Bonang instruments: panerus and barung. Includes circled 'TACT' markings and dynamic markings like *mf*.

Musical notation for Gendér instruments: panerus, barung, and slentem. Includes a tempo marking *♩=50* and dynamic markings like *lv*.

Musical notation for other instruments: gubung Kayu, Kendang, Kenong/Ketuk, Kempul, and Gongs. Includes circled 'TACT' markings and dynamic markings like *p*.

Musical notation for Organ. Includes the instruction *staccatissimo* and the note *hollow, chifty flutes 8.1.*

The image shows a handwritten musical score on a page numbered 23. The score is written on multiple staves. At the top, there are two staves of music. Below these, there are two more staves, with the first one starting with a vocal line marked 'vo' and containing the instruction 'sempre' and 'LV sempre'. The piano accompaniment begins on the next staff, with dynamic markings 'mf' and 'mp'. Below the piano part, there are three staves for traditional instruments: Kerdang, Kenong, and Kempul. The Kerdang part has a 'mf' marking, the Kenong part has 'mf' and 'LV', and the Kempul part has 'mp'. At the bottom of the page, there is a grand staff for piano, with the right hand playing a complex melodic line and the left hand playing a rhythmic accompaniment. The piano part includes various fingerings and articulations. The score concludes with a few final notes on the piano part.

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 and voices.

- Top Staff:** *panerus P*
- Second Staff:** *barung P*
- Third Staff:** *lamung P*
- Fourth Staff:** *panerus P* (with *ova* annotation)
- Fifth Staff:** *barung P* (with *loco* and *mf* annotations)
- Sixth Staff:** *panerus P*
- Seventh Staff:** *barung P*
- Eighth Staff:** *panembung (sleutem) P*
- Ninth Staff:** *gambang kayu*
- Tenth Staff:** *kendang H*
- Eleventh Staff:** *kenong, ketuk*
- Twelfth Staff:** *kempul* (with *mf* annotation)
- Thirteenth Staff:** *gong* (with *su.* and *agr* annotations)
- Fourteenth Staff:** *organ* (with *pl. 8'4'*, *pin. 2'*, *reed*, *↑-2' ↑-4'*, and *as bebre* annotations)
- Fifteenth Staff:** *solo reed ↑ ↑* (with *8'* annotation)

The score includes various musical notations such as notes, rests, dynamics (P, mf), and performance instructions. The organ part features complex chordal textures and specific registration markings.

panerus P

saron  
banung P  
demung P

bonang  
panerus P  
banung P

kendèr  
panerus P  
banung P  
panembung (slektan) P

gambang kayu

kenong  
ketuk

su  
cy

organ

←  $\phi$  semp.

$\phi$   $\phi$   $\phi$   
b  $\flat$   $\flat$   
f

Handwritten musical score for various instruments including Panerus, Saron, Bonang, Kendèr, Gambang Kayu, Kenong, Ketuk, and Organ. The score is written on multiple staves with various musical notations, including notes, rests, and dynamic markings. A box containing notes and a 'f' dynamic marking is present in the Bonang section. The Organ part at the bottom features complex chordal structures and figured bass notation.

26

$\downarrow = 50$  1 S senza battuta

15"

2

10"

3

(after ketuk) 4

$\downarrow = 50$  15va sempre

panerus  
barung  
demung

panerus  
barung

panerus  
barung

panembung  
(slenetan)

gantung  
kayu

Kendang

Kenong  
ketuk

Kempul

gong  
su  
gong

organ

7 after SP segue (20)

5 ← 6 → 6 segue

15va sempre

15va sempre

Handwritten musical score for multiple instruments. The top staff features a melodic line with notes and rests. Below it are several staves for other instruments, some with dynamic markings like *mf* and *f*. The score includes various musical notations such as slurs, accents, and articulation marks.

gambang kayu

Handwritten musical score for *gambang kayu*. It features a complex rhythmic pattern with many notes and rests. A tempo marking of  $\text{♩} = 50$  is present. A section is marked "segue" and contains a series of notes with plus signs above them. Dynamic markings include *mf*.

kempul

Handwritten musical score for *kempul*. It consists of a single melodic line with notes and rests. A tempo marking of  $\text{♩} = 50$  is present. Dynamic markings include *mf* and *p*. A note is marked with *battuta*.

gongs

{ saw. ag.

Handwritten musical score for *gongs*. It features a rhythmic pattern with notes and rests. A tempo marking of  $\text{♩} = 50$  is present. Dynamic markings include *mf* and *p*. Notes are marked with *8va* and *9va*.

7

15m

seron

panerus  
barung  
demung

bonang

panerus  
barung

gender

panerus  
barung

change pitches; do not break rhythm of previous figure

change pitches; do not break rhythm of previous figure

panembung  
(slentem)

gambang  
kayu

kenbang

kenang  
ketuk

kempul

gongs  
su.  
ag.

(background) f#

Bva mp basses sempre sem pre mf - non crescendo

organ

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

- gva sempre** (grosso voce sempre) at the top left.
- gva** (grosso voce) at the top right.
- gva sopra** (grosso voce sopra) in the middle section.
- TACET** markings in circles, indicating silent periods for the vocal line.
- foreground f LV** (foreground forte, *lento vivace*) markings.
- normale or wooden end** (normal or wooden end) marking.
- segue** marking at the end of a section.
- mf** (mezzo-forte) dynamic marking in a boxed section.
- gong** (gong) and **su. ag.** (suo agitato) markings on the lower staves.

The score is written on a grand staff system with multiple staves, including vocal lines and piano accompaniment. There are several boxed-in sections, likely indicating specific musical passages or techniques. The notation includes various rhythmic values, accidentals, and articulation marks.

Handwritten musical score for various instruments. The score is organized into systems:

- System 1:**
  - panerus** (Piano): Treble clef, mostly rests.
  - batang** (Piano): Treble clef, rhythmic pattern with notes marked *b<sub>e</sub>*.
  - dempung** (Piano): Treble clef, notes marked *b<sub>e</sub>*.
- System 2:**
  - panerus** (Piano): Treble clef, notes marked *f* and *LV foreground*.
  - batang** (Piano): Treble clef, notes marked *f* and *foreground*.
  - 15va sempre** (Piano): Treble clef, notes marked *mf* and *5*.
- System 3:**
  - panerus** (Piano): Treble clef, notes marked *normale or wood* and *foreground f LV*.
  - batang** (Piano): Treble clef, notes marked *b<sub>e</sub>*.
  - panerus** (Piano): Treble clef, notes marked *normale* and *mf*.
- System 4:**
  - gambang kayu** (Piano): Treble clef, rhythmic pattern with notes marked *b<sub>e</sub>*.
  - kembang** (Piano): Treble clef, notes marked *mf* and *LV*.
  - kenong ketuk** (Piano): Treble clef, notes marked *mf* and *LV*.
  - kempul** (Piano): Treble clef, notes marked *mf* and *LV*.
  - gongs** (Piano): Treble clef, notes marked *mf* and *LV a niente*.
- System 5:**
  - organ** (Piano): Treble and Bass clefs, mostly rests.



32

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

saron

bonang

gendèr

gambang kayuh

Kendang Ketuk

Kempul

gongs

organ

4

1 2

1 1

1 1

1 1

1 1

2 2

1 1

1 1

1 1

as before

every 16

sempre  $f$   $g_{v2}$

5

6

6 ← 5

trunnum fingernail Brill  
all pélog pitches. Move between pitches at random.

trunnum fingernail Brill  
all pélog pitches. Move between pitches at random.

sempre  $f=50$

Musical notation for various instruments including saron, bonang, gendèr, gambang kayuh, and gongs, showing rhythmic patterns and pitch movements.

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" with a duration of "10"-20".

Measure 7: The first staff has a downward arrow. The second staff contains a rhythmic pattern of eighth notes with accents. The third staff shows a guitar chord diagram with notes G, B, D, F, A, C. The fourth staff has a rhythmic pattern of eighth notes with accents. The fifth staff has a rhythmic pattern of eighth notes with accents. The sixth staff has a rhythmic pattern of eighth notes with accents.

Measure 8: Similar to measure 7, but with a different chord diagram (G, B, D, F, A, C) and rhythmic patterns.

Measure 9: Similar to measure 7, but with a different chord diagram (G, B, D, F, A, C) and rhythmic patterns.

Measure 10: Similar to measure 7, but with a different chord diagram (G, B, D, F, A, C) and rhythmic patterns.

Measure 11: The first staff has a downward arrow. The second staff contains a circled "TACET" instruction. The word "finis" is written to the right of 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 | i65 | . | . | . | . | . | . | . | . | . |
| SAR II  | i | x | i | . | x | 2 | i65 | . | . | . | . | . | . | . | . | . |
| SAR III | 1 | x | 1 | . | x | 2 | 2   | . | . | . | . | 5 | 6 | i | 5 | 3 |
| DEM I   | i | x | i | . | x | 2 | i65 | . | . | . | . | . | . | . | . | . |
| 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 | .     | 6 | . | i | 5 | . | . | . | i | . | 6 | . | i | 5 | . |
| SAR II  | 5 | .     | 3 | . | 5 | 2 | . | 1 | 2 | 5 | . | 3 | . | 5 | 2 | . |
| SAR III | . | .     | . | . | . | . | . | . | . | . | . | . | . | . | . | . |
| DEM/SUL | 3 | .     | 1 | . | 3 | 2 | . | 1 | 2 | 3 | . | 1 | . | 3 | 2 | . |
| DEM II  | 3 | .     | 1 | . | 3 | 2 | . | 1 | 2 | 3 | . | 1 | . | 3 | 2 | . |
| SLENTEM | 1 | 3     | 5 | 6 | 5 | 3 | 1 | 2 | 2 | 3 | 1 | 3 | 2 | 2 | . | 1 |
| KETUK   | . | .     | . | . | . | . | . | . | . | 1 | 3 | 5 | 6 | 5 | 3 | 1 |
| KENONG  | 6 | .     | 5 | . | . | . | . | . | . | 6 | . | . | . | . | . | . |
| KEMPUL  | 3 | .     | . | 6 | . | 3 | . | . | . | 3 | . | 5 | . | 2 | . | 1 |
| GONG    | 6 | .     | . | . | . | . | . | . | . | 6 | . | . | . | . | 3 | . |

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

|        |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|--------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| SAR II | 3 | 5 | 6 | 1 | 5 | 3 | 2 | 3 | . | 6 | 5 | 6 | 1 | 2 | . | 6 | 5 | 3 |
|--------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|

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|         |         |   |   |   |   |     |   |     |   |   |   |   |   |     |   |     |
|---------|---------|---|---|---|---|-----|---|-----|---|---|---|---|---|-----|---|-----|
|         | 2 times |   |   |   |   |     |   |     |   |   |   |   |   |     |   |     |
| SAR I   | 3       | i | 5 | i | 3 | x 3 | . | x 2 | 3 | i | 5 | i | 3 | x 3 | . | x 2 |
| SAR II  | 2       | 6 | 6 | 2 | 2 | x 1 | . | x 5 | 2 | 6 | 6 | 2 | 2 | x 1 | . | x 5 |
| 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   | i | x i | . | x 2 | 165 | . | . | . |
| SAR II  | i | x i | . | x 2 | 165 | . | . | . |
| SAR III | 1 | x 1 | . | x 2 | 2   | . | . | . |
| DEM I   | i | x i | . | 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   | i       | . | 6 | . | i | 5 | . | . | i | . | 6 | . | i | 5 | . | . |
| SAR II  | 5       | . | 3 | . | 5 | 2 | . | 1 | 2 | 5 | . | 3 | . | 5 | 2 | . |
| SAR III | .       | . | . | . | . | . | . | . | . | . | . | . | . | . | . | . |
| DEM/SUL | 3       | . | 1 | 3 | 2 | . | . | 1 | 2 | 3 | . | 1 | 3 | 2 | . | . |
| DEM II  | 3       | . | 1 | 3 | 2 | . | . | 1 | 2 | 3 | . | 1 | 3 | 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 | . | . |
| KEMPUL  | 3       | . | . | 6 | . | 3 | . | . | . | 3 | . | . | 6 | . | . | . |
| GONG    | 6       | . | . | . | . | . | . | . | . | 6 | . | . | . | . | . | . |

|         |         |   |   |   |   |     |   |     |   |   |   |   |   |     |   |     |
|---------|---------|---|---|---|---|-----|---|-----|---|---|---|---|---|-----|---|-----|
|         | 2 times |   |   |   |   |     |   |     |   |   |   |   |   |     |   |     |
| SAR I   | 3       | i | 5 | i | 3 | x 3 | . | x 2 | 3 | i | 5 | i | 3 | x 3 | . | x 2 |
| SAR II  | 2       | 6 | 6 | 2 | 2 | x 1 | . | x 5 | 2 | 6 | 6 | 2 | 2 | x 1 | . | x 5 |
| 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   | i | x i | . | x 2 | 165 | . | . | . |
| SAR II  | i | x i | . | x 2 | 165 | . | . | . |
| SAR III | 1 | x 1 | . | x 2 | 2   | . | . | . |
| DEM I   | i | x i | . | x 2 | 165 | . | . | . |
| DEM II  | 1 | x 1 | . | x 2 | 2   | . | . | . |
| SLENTEM | 1 | .   | . | 2   | 5   | . | . | . |
| KETUK   | 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  |     |
| DEM II  | .       | 1  | .   | 3   | .  | 3   | .   | 1  | .   | 1   | .  | 3   | .   | 3  | .   | 1   | .  | 5   | .   | 5  | .   | 2   | .  | 2   |
| SLN/SUL | 3       | 6  | 1   | 3   | 2  | 6   | 1   | 2  |     |     |    |     | 3   | 6  | 1   | 3   | 2  | 6   | 1   | 2  |     |     |    |     |
| BLK/BEL | +       | +  | +   | +   | +  | +   | +   | +  |     |     |    |     | +   | +  | +   | +   | +  | +   | +   | +  |     |     |    |     |
| KENONG  | 3       | .  | 1   | .   | 2  | .   | 1   | .  |     |     |    |     | 3   | .  | 1   | .   | 2  | .   | 1   | .  |     |     |    |     |
| KEMPUL  | .       | 6  | .   | 3   | .  | 6   | .   | 2  |     |     |    |     | .   | 6  | .   | 3   | .  | 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  | .i6 | .i  | .6i | .i6 | .i  | .6i | .i6 | .i  | .6i | .i6 | .i  | .6i | .i6 | .i  | .6i | .i6 | .i  | .6i | .i6 | .i  | .6i | .i6 | .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   |     |
| DEM II  | .   | i   | .   | 5   | .   | 5   | .   | i   | .   | i   | .   | 5   | .   | 5   | .   | i   | .   | 5   | .   | 5   | .   | i   | .   | 5   |
| SLN/SUL | 5   | 6   | 1   | 2   | 3   | 1   | 2   | 1   |     |     |     |     | 5   | 6   | 1   | 2   | 3   | 1   | 2   | 1   |     |     |     |     |
| BLK/BEL | +   | +   | +   | +   | +   | +   | +   | +   |     |     |     |     | +   | +   | +   | +   | +   | +   | +   | +   |     |     |     |     |
| KENONG  | 5   | .   | 1   | .   | 3   | .   | 2   | .   |     |     |     |     | 5   | .   | 1   | .   | 3   | .   | 2   | .   |     |     |     |     |
| KEMPUL  | .   | 6   | .   | 2   | .   | 1   | .   | 1   |     |     |     |     | .   | 6   | .   | 2   | .   | 1   | .   | 1   |     |     |     |     |
| GONG    | .   | 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   | .  | 5   | .   | 3  | .   | 5   | .  | 3   | .   | 5  | .   | 3   | .  | 5   | .   | 3  |     |
| DEM II  | .   | 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   | 3   | 2  | 6   | 1   | 2  |     |     |    |     |
| BLK/BEL | +   | +  | +   | +   | +  | +   | +   | +  |     |     |    |     | +   | +  | +   | +   | +  | +   | +   | +  |     |     |    |     |
| KENONG  | 3   | .  | 1   | .   | 2  | .   | 1   | .  |     |     |    |     | 3   | .  | 1   | .   | 2  | .   | 1   | .  |     |     |    |     |
| KEMPUL  | .   | 6  | .   | 3   | .  | 6   | .   | 2  |     |     |    |     | .   | 6  | .   | 3   | .  | 6   | .   | 2  |     |     |    |     |
| GONG    | .   | 6  | .   | .   | .  | .   | .   | .  |     |     |    |     | .   | 6  | .   | .   | .  | .   | .   | .  |     |     |    |     |

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

|         |   |   |   |   |   |   |     |   |   |   |   |            |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---------|---|---|---|---|---|---|-----|---|---|---|---|------------|---|---|---|---|---|---|---|---|---|---|---|---|---|
| SAR I   | i | x | i | . | x | 2 | i65 | . | . | . |   |            |   |   |   |   |   |   |   |   |   |   |   |   |   |
| SAR II  | i | x | i | . | x | 2 | i65 | . | . | . | . | <u>123</u> | 5 | 6 | 5 | 3 | 2 | 1 | 3 | 5 | 3 | 6 | i | 6 | 5 |
| SAR III | 1 | x | 1 | . | x | 2 | 2   | . | . | . | . | .          | . | . | . | . | . | . | . | . | . | . | . | . |   |
| DEM I   | i | x | i | . | x | 2 | i65 | . | . | . | . | .          | . | . | . | . | . | . | . | . | . | . | . | . |   |
| DEM II  | 1 | x | 1 | . | x | 2 | 2   | . | . | . | . | .          | . | . | . | . | . | . | . | . | . | . | . | . |   |
| SLENTEM | 1 | . | . | . | . | 2 | 5   | . | . | . | . | .          | . | . | . | . | . | . | . | . | . | . | . | . |   |
| BERI    | . | . | . | . | . | . | .   | . | . | . | . | .          | . | . | . | . | . | . | . | . | . | . | . | . |   |
| KENONG  | 1 | . | . | . | . | . | 5   | . | . | . | . | .          | . | . | . | . | . | . | . | . | . | . | . | . |   |
| KEMPUL  | . | . | . | . | . | . | 5   | . | . | . | . | .          | . | . | . | . | . | . | . | . | . | . | . | . |   |
| GONG    | 1 | . | . | . | . | . | 5   | . | . | . | . | .          | . | . | . | . | . | . | . | . | . | . | . | . |   |

|        |   |            |   |   |   |   |   |              |   |   |   |   |
|--------|---|------------|---|---|---|---|---|--------------|---|---|---|---|
| SAR II | 3 | <u>561</u> | 5 | 3 | 2 | 3 | . | <u>65612</u> | . | 6 | 5 | 3 |
|--------|---|------------|---|---|---|---|---|--------------|---|---|---|---|

|         |    |         |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |   |   |   |
|---------|----|---------|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|---|---|---|
|         |    | 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  | i  | 5  | i  | 5  | i | 5 | 5 |
| SAR II  | .3 | .3      | .6 | .3 | .3 | .6 | .3 | .3 | .6 | .6 | .6 | .6 | .6 | .6 | .6 | .6 | .6 | .6 | .6 | .6 | .6 | .6 | .6 | .6 | .6 |   |   |   |
| SAR III | .  | .       | .  | .  | .  | .  | .  | .  | .  | .  | .  | .  | .  | .  | .  | .  | .  | .  | .  | .  | .  | .  | .  | .  |    |   |   |   |
| DEM/SUL | 5  | 6       | 3  | 2  | 5  | 1  | 2  | 3  | 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  | 5  | 6  | 3  | 2  | 5  | 1  | 2  | 3  |    |   |   |   |
| SLENTEM | 1  | .       | 6  | .  | 5  | .1 | .  | 3  | 1  | .  | 6  | .  | 5  | .1 | .  | 3  | 1  | .  | 6  | .  | 5  | .1 | .  | 3  |    |   |   |   |
| BERI    | +  | .       | +  | .  | +  | .  | +  | .  | +  | .  | +  | .  | +  | .  | +  | .  | +  | .  | +  | .  | +  | .  | +  | .  |    |   |   |   |
| KENONG  | 5  | .       | 3  | .  | 2  | .  | 5  | .  | 5  | .  | 3  | .  | 2  | .  | 5  | .  | 5  | .  | 3  | .  | 2  | .  | 5  | .  |    |   |   |   |
| KEMPUL  | 1  | .       | 6  | .  | 5  | .  | 2  | .  | 1  | .  | 6  | .  | 5  | .  | 2  | .  | 1  | .  | 6  | .  | 5  | .  | 2  | .  |    |   |   |   |
| GONG    | 1  | .       | .  | .  | .  | .  | .  | .  | 1  | .  | .  | .  | .  | .  | .  | .  | 1  | .  | .  | .  | .  | .  | .  | .  |    |   |   |   |

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

|         |   |   |   |   |   |   |     |   |   |   |   |   |     |
|---------|---|---|---|---|---|---|-----|---|---|---|---|---|-----|
| SAR I   | i | x | i | . | x | 2 | 165 | . | . | . |   |   |     |
| SAR II  | i | x | i | . | x | 2 | 165 | . | . | . | 5 | 6 | 1   |
| SAR III | 1 | x | 1 | . | x | 2 | 2   | . | . | . |   |   | 212 |
| DEM I   | i | x | i | . | 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   | 3       | .23 | .32 | .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 | .12 | .1  | .21 |   |
| SAR III | .5      | .5  | .5  | .5  | .5  | .5  | .5  | .5  | .5  | .5  | .5  | .5  | .5  | .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   | 1   | 2   | 3   | 2   | 5   | 1   | 2   | 3   | 2   | 5   | 1   | 2   | 3   | 2   | 5   | 1 |
| KETUK   | 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 |
| KENONG  | .       | 1   | .   | 3   | .   | 5   | .   | 2   | .   | 5   | .   | 2   | .   | 1   | .   | 3   | .   | 5   | .   | 2   | .   | 5   | .   | 2   | . |
| KEMPUL  | 5       | .   | 2   | .   | 2   | .   | 3   | .   | 5   | .   | 2   | .   | 3   | .   | 5   | .   | 2   | .   | 3   | .   | 5   | .   | 2   | .   |   |
| GONG    | .       | 1   | .   | .   | .   | .   | .   | .   | .   | .   | .   | .   | .   | .   | 1   | .   | .   | .   | .   | .   | .   | .   | .   | .   | . |

|         | 2 times |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |   |
|---------|---------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|---|
| SAR I   | i       | .6i | .i6 | .i  | .6i | .i6 | .i  | .6i | .i6 | .i  | .6i | .i6 | i   | .6i | .i6 | .i  | .6i | .i6 | .i  | .6i | .i6 | .i  | .6i | .i6 |   |
| SAR II  | .56     | .5  | .65 | .56 | .5  | .65 | .56 | .5  | .65 | .56 | .5  | .65 | .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  | .3  | .3  | .3  | .3  | .3  | .3  | .3  | .3  | .3  | .3  | .3  | .3  |   |
| DEM I   | i       | .   | 6   | .   | 5   | .   | 6   | .   | i   | .   | 6   | .   | 5   | .   | 6   | .   | i   | .   | 6   | .   | 5   | .   | 6   | .   |   |
| DEM II  | .       | 5   | .   | i   | .   | i   | .   | 5   | .   | 5   | .   | i   | .   | i   | .   | 5   | .   | 5   | .   | i   | .   | i   | .   | 5   | . |
| SLN/SUL | 5       | 6   | 3   | 2   | 5   | 1   | 2   | 3   | 5   | 6   | 3   | 2   | 5   | 1   | 2   | 3   | 5   | 6   | 3   | 2   | 5   | 1   | 2   | 3   | 5 |
| KETUK   | 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 |
| KENONG  | .       | .   | .   | 2   | .   | .   | 2   | .   | .   | .   | 2   | .   | .   | .   | 2   | .   | .   | 2   | .   | .   | .   | 2   | .   | .   | . |
| KEMPUL  | .       | 3   | .   | .   | .   | 1   | .   | .   | .   | 3   | .   | .   | .   | 1   | .   | .   | .   | 3   | .   | .   | .   | 1   | .   | .   | . |
| GONG    | .       | 6   | .   | .   | .   | 1   | .   | .   | .   | 6   | .   | .   | .   | 1   | .   | .   | .   | 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        | . | . | . | . | . | . | . | . | . | . | . | . | . | . | . | . | . | . |
| SLENTEM | 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 . . . 123 5 6 5 3 2 1 3 5 3 6 i 6 5  
 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 . . . . .  
 KENOG . . . . 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 .2.1.2.1.2.1.6.2.2.1.2.1.6.2.6.2  
 SAR III . . . . .  
 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 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  
 KENONG 5 . 2 . 2 . 3 . 5 . 2 . 3 . 5 .  
 KEMPUL 1 . . 3 . 5 . . 1 . . 3 . 5 . .  
 GONG 1 . . . . . 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  
 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 . . . . . .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 . . . . .  
 KETUK 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 . . . . . 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        | . | . | . | . | <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.  | 2.  | 3.  | 5.  | 3.  | 2.  | 3.  | 5.  |
| DEM II  | .5.     | 2.  | 2.  | 5.  | 5.  | 2.  | 2.  | 5.  | 5.  | 2.  | 2.  | 5.  | 5.  | 2.  | 2.  |
| SLN/SUL | 5       | 1   | 2   | 3   | 2   | 5   | 3   | 2   | 5   | 1   | 2   | 3   | 2   | 5   | 3   |
| BLK/BEL | +       | +   | +   | +   | +   | +   | +   | +   | +   | +   | +   | +   | +   | +   | +   |
| KENONG  | 5       | .   | .   | 3   | .   | 2   | .   | .   | 5   | .   | .   | 3   | .   | 2   | .   |
| KEMPUL  | .       | 1   | .   | .   | .   | 5   | .   | 2   | .   | 1   | .   | .   | .   | 5   | .   |
| GONG    | .       | 1   | .   | .   | .   | .   | .   | .   | .   | 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



---

**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







BP . . . . . 5 6 5 . . . 6 5 6 . . . 3 5 . . . . .  
 BB . . . . . 6 5 . . . 5 6 . . . 5 5 6 5 . . . . .  
 RT 2 . 3 . . . . 2 . . . . 2 . 3 . . . . 3 . 4 . . . .  
*mp*

BP . . . . . 5 6 5 . . . 5 6 . 5 . 2 . 5 6 . 5 . . 2 . 5 6 . 5 .  
 BB . . . . . 5 . 3 . 5 . 3 5 . 3 . 5 . 3 5 . 3 . 5 . 3 5 . 3 .  
 RT 3 3 2 2 1 2 2 4 . 4 5 . 2 2 4 . 4 3 4 . . . 2 4 5 . 1 3 4 .  
*mp sus*

BP 2 . 5 6 . 5 . 2 . . . . . 5 6 . 5 . 2 6 5 6 . 5 . 2 . 5 .  
 BB . 5 . 3 5 . 3 . . . . . 5 . 3 5 . 3 . 5 . 3 5 . 3 . 5 .  
 RT . . . . . 3 3 3 3 2 4 5 . 1 3 4 5 3 4 . 2 3 . 4 5 . . . . . 3 4 4 .  
*mp*

BP . . . . . 5 6 . 5 . . . . . 2 . 5 6 . 5 . 2 4 . 4 . . . . . 4 .  
 BB . . . . . 3 5 . 3 . . . . . 3 5 . 3 . 5 . 3 5 . 3 . . . . . 4 . 4 4 .  
 RT 3 3 3 3 4 4 5 . 3 4 4 5 3 2 1 3 . 4 5 . 3 2 . 1 3 . . . . .  
*mp*

CRES. - - - - - 3 *mf*  
 ++ = 2 GRACE NOTES ON  
 5<sup>TH</sup> (HIGHEST) DRUM



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

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

RT CRESC  $\sqrt[3]{2.2.3.4.3.}$   $\sqrt[3]{3.4.3.}$  . . . . . 4 . . . 2 . . . 4 . . . 2 . . . 4 . . . 2 . . . 5 . 4 . 4 . 1 . 4 . 2 . 5 . 4 . 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 . . . 6 . 5 . . . . . 5 . 6 . 5 . 5 . 2 . 5 .

RT  $\sqrt[3]{2.5.4.4.}$   $\sqrt[3]{1.4.2.5.4.4.}$   $\sqrt[3]{1.4.2.5.4.4.}$  . . . . . 4 . 2 . 5 . 5 . 4 . 1 . 4 . . . . . f

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

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

RT  $\sqrt[3]{3.3.4.}$   $\sqrt[3]{4.2.5.4.}$   $\sqrt[3]{4.1.4.}$  . . . . . 2 . 5 . 4 . 4 . 1 . 5 . 5 . 1 . 5 . 5 . 5 . 1 . 5 .

Handwritten musical notation on a grid background. The notation consists of several staves, each starting with a label (BP, BB, RT, BB, BP, BB) and followed by a sequence of notes and rests. The notes are represented by numbers 1-6 and 5, often with a dot above or below. Some notes have a horizontal line underneath, indicating a sustained pitch. There are various musical markings such as *CRESC*, *mf*, *f*, *P*, *SEMPRE*, and *TV* (Tacet). Some notes are grouped with a bracket and a '3' underneath, indicating a triplet. There are also some annotations like  $[ \dots ] = 72$  and  $\frac{5}{3}$  or  $\frac{5}{2}$  which might refer to intervals or specific rhythmic values. The notation is arranged in a somewhat irregular, non-linear fashion across the page.

$\frac{3}{2}$  = somewhat louder than unmarked pitches







BP  
 BB  
 P

mf  
 3 2 3 5 4 5 4 5 3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

BP  
 BB  
 P

mf  
 3 2 3 5 4 5 4 5 3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

BP  
 BB  
 P

mf  
 3 2 3 5 4 5 4 5 3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

BP  
 BB  
 P

mf  
 3 2 3 5 4 5 4 5 3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100





BP . 2 . 3 . 5 6 . 2 3 . 5 . 6 . 2 3 . 5 . 6 . 2 . . . 2 . . . 3 . . . 5 .  
 - - - - - mf . . . . . mp . . . . .  
 BB 5 . 6 . 2 3 5 6 . . . 2 . . . 3 . . . 5 . . . 6 . . . 2 . . . 3 . . . 5 .  
 - - - - - mf . . . . . mp . . . . .  
 P . 5 5 4 5 . 5 . . . . . 5 . . . . . 4 . . . . . 4 . . . . .

BP . 6 . . . . 3 . . . . 6 . . . . .  
 BB 6 . . . . 2 . . . . 5 . . . . .  
 P . . . . . 5 . . . . . 5 . . . . . 5 . . . . . 4 . . . . .  
 CRESC - - - - - mf  
 CHICAGO, P/CRW FBLS  
 SEPT/84  
 Wm's Landmark



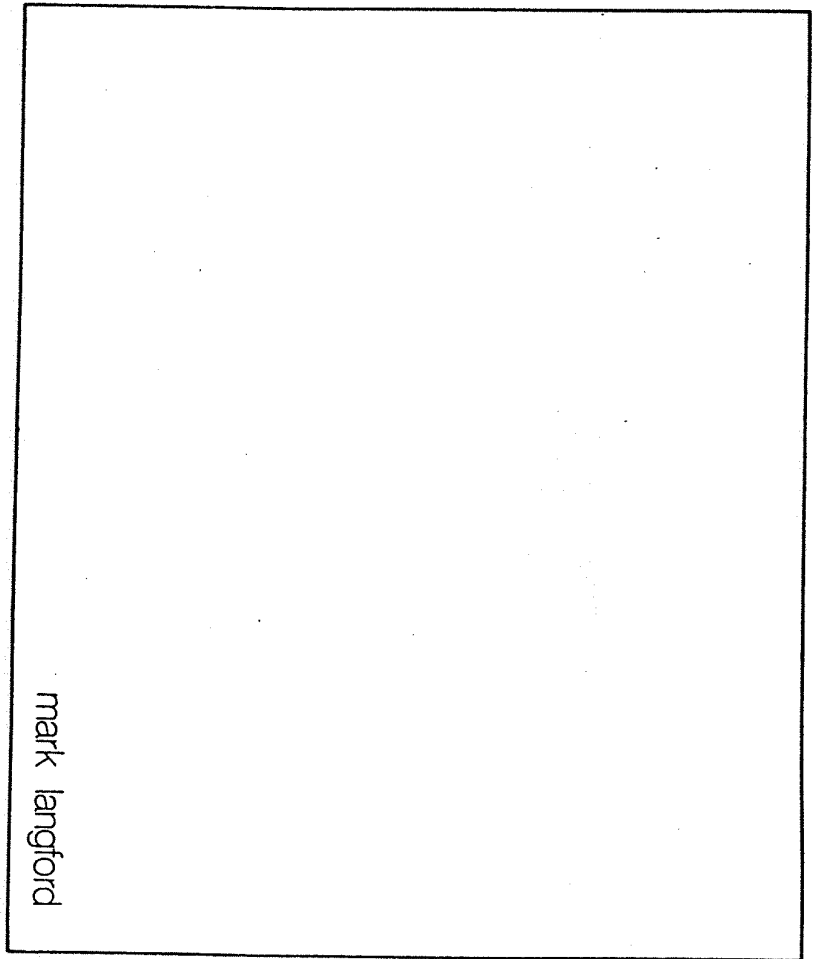
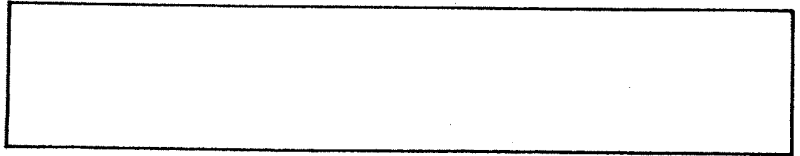
# THE SYCAMORE TREE

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.

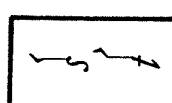
The title may cause some confusion, thus altering the perceived character of the work. The piece has more to do with dishwashing at The Sycamore Tree Restaurant (where the composer worked) than with some rather less steamy and more genteel image of a tree in a paddock.

the sycamore tree : for gamelan and percussion



mark langford

000-618034



all bars marked with an *i* should be treated as interpolation bars and played once only, all other bars are to be played three times.

all notes that are circled should be stopped before the note is struck, all other notes are to be played as normal unless otherwise indicated. [*kempul* = sustained / *kebuk* = stopped]

- 000 do not play.
- 003 start playing on the third time through.
- 023 start playing on the second time and continue.
- 123 play all written notes three times.
- 120 stop playing after the second time through.
- 100 play once only then remain silent.

the numbers above the notes indicate the pitch to be played.

the same pitch is to be played until cancelled.

the percussion parts may be played quite extrovertly.

the kemanak part may be replaced by a very small drum or woodblock.

gently strike your instrument.

tap the floor with your beater.

© mark langford

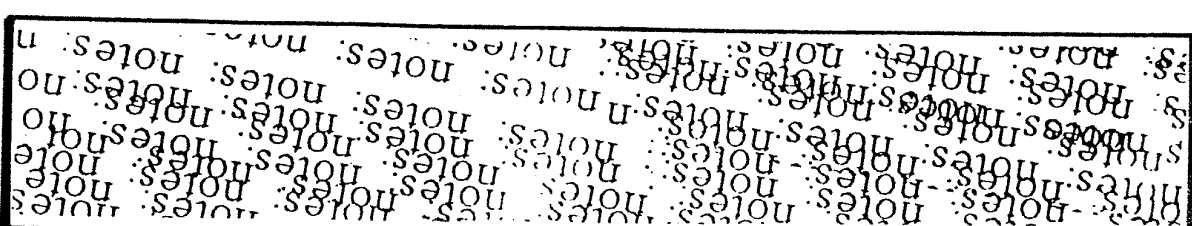
september 1981

wellington

revised:

august 1983

amsterdam



the sycamore tree : for javanese gamelan and percussion

page 1

|        |       |       |                |               |                |
|--------|-------|-------|----------------|---------------|----------------|
| .....  | 21    | 20    | 19             | 18            | 17             |
| 5      | 4     | 5     | 4              | 5             | 4              |
| 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     |

16 15 14 13 12

- 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

11 10 09 08 07

The musical score consists of 14 staves, each representing a different instrument. The notation includes rhythmic patterns, melodic lines, and dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte). Fingerings are indicated by numbers 1-5. The score is divided into measures, with measure numbers 100, 103, 123, and 126 visible at the bottom of the staves.

- 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

01 02 03 04 05 06

- 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**

# Gotong Royong

laras pelog, pathet barang

by B. Subono

## Balungan

Played: A [n] • B1[2x] • { B2[2x] • C } [2x] • B1[1x] • D[2x] • A [n]

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

## [A] Lancaran

balungan 5 3<sup>+</sup> 2<sup>~</sup> 3<sup>+</sup> 5<sup>^</sup> 6 7<sup>+</sup> 6<sup>~</sup> 5<sup>+</sup> 3<sup>^</sup> 6 6<sup>+</sup> 7<sup>~</sup> 6<sup>+</sup> 5<sup>^</sup> 7 6<sup>+</sup> 5<sup>~</sup> 3<sup>+</sup> ②  
 slenthem . . 3 . 5 . . 6 . 3 . . 6 . 5 . . 3 . 2

## [B] Ladrang

### BI. Irama lancar

3<sup>-</sup> 2<sup>+</sup> 3<sup>-</sup> 5<sup>-</sup> 7<sup>-</sup> 6<sup>+</sup> 3<sup>-</sup> 2<sup>^</sup> 3<sup>-</sup> 2<sup>+</sup> 3<sup>-</sup> 5<sup>-</sup> 2<sup>-</sup> 3<sup>+</sup> 5<sup>-</sup> 6<sup>-</sup>  
 7 2 7 6<sup>~</sup> 5 3 6 5<sup>^</sup> 7 6 5 3<sup>~</sup> 6 5 3 ②

### BII. Irama dadi

3 7 2<sup>+</sup> 6 7 2 35 35 3 6 5<sup>+</sup> 7 6 3 2<sup>^</sup>  
 . 7 3 2 6 7 2 35 35 3 6 5 2 3 5 6<sup>^</sup>  
 . . 7 2 3 2 7 6<sup>~</sup> 7 . 2 3 5 6 7 5<sup>^</sup>  
 . 7 7 . 7 6 5 35 35 3 6 5 7 6 3 ②

## [C] Lancaran

7<sup>+</sup> 2<sup>+</sup> 7<sup>~</sup> 5<sup>+</sup> 7<sup>+</sup> 5<sup>~</sup> 7<sup>+</sup> 2<sup>^</sup>  
 . 7 . 2<sup>^</sup> . 7 . 5<sup>^</sup> . 7 . 5<sup>^</sup> . 7 . 6<sup>^</sup>  
 . 7 . 2<sup>^</sup> . 7 . 6<sup>^</sup> . 7 . 3<sup>^</sup> . 7 . 5<sup>^</sup>  
 . 7 . 6<sup>^</sup> . 7 . 3<sup>^</sup> . 7 . 6<sup>^</sup> . 7 . 2<sup>^</sup>

## [D] Ketawang

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

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 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> | <u>6 5 3</u> | <u>3 3 5</u>     | <u>3 5</u>           | 3          | <u>6 7</u> | 5    | 2          | <u>3 5 3 5 6</u>   |                    |      |       |      |         |      |        |    |    |      |    |
|       |  | 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 2 2</u> | <u>2 2 3 3 2 7 6</u> |              | 7            | <u>6 7 2 3 2</u> | <u>3 5 6 5 6 7 5</u> |            |            |      |            |                    |                    |      |       |      |         |      |        |    |    |      |    |
|       |  | 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 7</u>     | .                    | 7            | <u>6 7</u>   | 5                | <u>3 5</u>           | <u>3 5</u> | 3          | 6    | <u>5 5</u> | <u>7 6 7 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 | . | $\hat{2}$ | .                       | $\check{7}$ | .          | $\hat{5}$ | .     | $\check{7}$ | .     | $\hat{5}$ | .    | $\check{7}$ | . | $\hat{2}$ |
| Bal.  |  | . | 7 | . | $\hat{2}$ | .                       | 7           | .          | $\hat{5}$ | .     | 7           | .     | $\hat{5}$ | .    | 7           | . | $\hat{6}$ |
| 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 | . | $\hat{2}$ | .                       | 7           | .          | $\hat{6}$ | .     | 7           | .     | $\hat{3}$ | .    | 7           | . | $\hat{5}$ |
| Bal.  |  | . | 7 | . | $\hat{6}$ | .                       | 7           | .          | $\hat{3}$ | .     | 7           | .     | $\hat{6}$ | .    | 7           | . | $\hat{2}$ |
| Vocal | \| |  |  |  |  | <u>3 3</u>              | <u>3 3</u>  | <u>3 3</u> | 3         |       |             |       |           | 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            |            | $\hat{5}$  |
| 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>1 2</u> | 2     | 2          | 3              | 1            | . | <u>2 3</u>   | 2          |            |
|  | \| |  |  | 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. | \| | . | 3        | .        | <u>2 3</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 |              |            | $\hat{7}$  |
| I. | \| | . | 2        | .        | 1           | .            | <u>2 3</u>     | 2          | .          | .     | 2          | 3              | .            | 2 | <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  | 7̇        | 6 | 7            | 6  | ⑤     |    |            |              |           |              |        |              |      |      |        |     |      |     |  |     |
| I.  | .     | .    | .  | 7         | . | 7            | .  | 7     | .  | .          | 7            | <u>65</u> | .            | 5      | <u>5 6</u>   | 5    |      |        |     |      |     |  |     |
|     |       |      |    | Sa-       |   | sat          |    | i-    |    |            | li-          |           | ning         |        | nar-         | ma-  | da   |        |     |      |     |  |     |
| II. | .     | 3̇   | .  | <u>3̇</u> | . | 2̇           | 3̇ | .     | 2̇ | 7          | <u>2̇ 3̇</u> | 3̇        | i            | .      | <u>2̇ 3̇</u> | 2̇   |      |        |     |      |     |  |     |
|     |       | Pra- |    | sa-       |   | sat          |    | i-    |    | li-        |              | ning      |              | nar-   |              | ma-  | da   |        |     |      |     |  |     |
| B.  | 6     | 5    | 3  | 2         | 3 | 4            | 3  | 2̇    |    |            |              |           |              |        |              |      |      |        |     |      |     |  |     |
| I.  | .     | 6    | .  | 5         | . | <u>3 2 3</u> | 2  | .     | .  | 3          | 4            | .         | <u>3 2 3</u> | 2      |              |      |      |        |     |      |     |  |     |
|     |       | Mu-  |    | gi        |   | Pa-          |    | du-   |    | ka         |              | a-        |              | njang- |              | kung |      |        |     |      |     |  |     |
| II. | .     | 3̇   | 2̇ | .         | 7 | .            | 6  | 5     | 5  | <u>5 6</u> | 2            | .         | .            | 2      | <u>35</u>    |      |      |        |     |      |     |  |     |
|     |       | Mu-  |    | gi        |   | Pa-          |    | du-   |    | ka         |              | tan-      |              | sah    |              | a-   |      | njang- |     | kung |     |  |     |
| B.  | .     | 2    | 3  | 5̇        | 6 | 7            | 3  | ②     |    |            |              |           |              |        |              |      |      |        |     |      |     |  |     |
| I.  | 2     | 2    | 2  | 2         | . | 3            | .  | 5     | .  | 6          | .            | 7         | 2            | 2      | <u>2 3</u>   | 2    |      |        |     |      |     |  |     |
|     | Mring | be-  |    | bra-      |   | yan          |    | lang- |    | geng       |              | gu-       |              | mo     |              | -    | long |        | ing |      | se- |  | dya |
| II. | 5     | 5    | 5  | 5         | . | 6            | .  | 5     | .  | .          | 6            | 7         | 6            | 5      | <u>5 6</u>   | 5    |      |        |     |      |     |  |     |
|     | Mring | be-  |    | bra-      |   | yan          |    | lang- |    | geng       |              | gu-       |              | mo     |              | -    | long |        | ing |      | 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
- BIII 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