

SCORE

A Cornish Lancaran (for pelog Javanese gamelan and saxophone)

by Lou Harrison

CONTRIBUTORS

JA Jay Arms (editor)
jd jody diamond (editor)
LH Lou Harrison (composer)
TN Trish Neilsen (editor)
MSP Midiyanto S. Putro (composer)
PC Pak Cokro/KPH Notoprojo (gamelan teacher)

CONTENTS

Performance notes (jd)
Balungan, with procedure (jd)
Saxophone (JA)
Demung imbal for Irama II (jd)
Bonang imbal for Irama II (jd)
Kendhang (jd)
Voice (jd)
Balungan, with bonang notes and demung imbal
(original, LH)
Balungan, with bonang notes and irama indications
(original, LH)
Saxophone (original, LH)
Bonang imbal (original, TN)
Voice (original, MSP)
Kendhang (original, PC)

Performance Notes

by Jody Diamond

Background

The balungan for this piece was composed as *Lancaran Samuel* in 1976. When Harrison was at the Cornish Institute of the Arts in 1986, he added parts for saxophone and demung, changing the title to *A Cornish Lancaran*. For a performance at Mills College in 1989, Midiyanto S. Putro wrote a vocal part, and Lou Harrison wrote an extended saxophone part for Bill Trimble [not located]. Copies of all available original scores are included in this edition.

The first recording of *A Cornish Lancaran* was released in 1992 on the CD "Lou Harrison: Gamelan Music" by the Musical Heritage Society label MusicMasters (MHS 513382K, MusM 01612-67091-2); the entire CD was later included in a 2010 release of the four CD set "Lou Harrison: Music for Orchestra, Ensemble and Gamelan" on Nimbus Records (NI2571-74).

Form

The piece begins in Irama I. After a few repetitions, saron imbal is added. The change to Irama II uses what Harrison called a "direct cut" (see Transitions). Immediately after the gong of the direct cut, commence the saxophone melody, demung imbal, and bonang imbal. When the saxophone is finished, return to Irama I with saron imbal, which continues to the end.

Transitions

The transition from Irama I to II is done with a "direct cut," without slowing down. After the gong, double the amount of time between each balungan note. The effect will be:

· 3 · 1̇ · 5̇ · 4̇ · 3̇ · 4̇ · 5̇ · 7̇ · 5̇ · 7̇ · 5̇ · 7̇ · 5̇ · 7̇ · 5̇ · 7̇ · 5̇ · 4̇

The transition back to Irama I follows Javanese performance practice, by gradually speeding up to the gong.

Saron Imbal

Saron imbal is played only in Irama I. The "scale" of this piece, 1 3 4 5 7, needs to be taken into account when using neighbor tones for variations..

Demung Imbal

The demung imbal, played in Irama II, has a “rocking” feeling, and should be played softly. Demung II plays extra notes for the gatra $\cdot 3 \cdot 1$ and $\cdot 3 \cdot 4$, which avoids the repetition of pitch 3, and doubles the density of the demung I part.

Bonang

In Irama I, the bonang and bonang panerus play *gembyang* (octaves, indicated by a small circle above the note) with the pattern shown below, anticipating each kenong tone.

balungan	. 5 . 7̇
bonang	7̇ 7̇̇ 7̇ 7̇̇
b. panerus	7̇7̇̇ · 7̇7̇̇̇ ·

Bonang imbal begins in Irama II, following the gong of the direct cut. In Harrison’s original part, written out by Trish Neilsen, the final gongan has an unusual figuration; I have suggested an alternative.

Each instrument is notated in relation to itself: the notation for both the bonang barung and bonang panerus is shown with the same range, with a dot beneath the 7 of the lower octave. The notated ranged of each pelog bonang is:

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

In terms of actual pitch, the upper row of the bonang barung is the same as the lower row of the bonang panerus.

Kendhang

The kendhang part included here is from notation for Lancaran in Irama I and II written out by Pak Cokro (K.R.T. Wasitodiningrat/K.P.H. Notoprojo) while teaching at California Institute of the Arts (1971–92). It works particularly well for this piece, and was used in the first recording.

The kendhang may slow down very slightly before saron imbal is added; Harrison liked the imbal quite fast.

The kendhang adds a signal before the gong of the direct cut, to cue the change to Irama II. The one gongan kendhang pattern for Irama II is played throughout that section.

The return to Irama I occurs after the saxophone returns to its notated part. During the last (third) gongan of the piece, when the saxophone is holding the final note or resting, the kendhang returns to Irama I, following the conventional Javanese practice of speeding up gradually to the gong.

Saxophone

The saxophone enters immediately after the gong of the direct cut, playing the notated part. Variations may be worked out ahead of time, or improvised; in either case, the saxophone player should become familiar with the tuning of

the gamelan and the pitch set of the piece: 1 3 4 5 7. For the return to Irama I, the saxophone will play the notated part again, leaving the third gongan empty.

Vocal

The vocal part was composed by Midiyanto S. Putro, a Javanese musician, teacher, and dhalang, for a performance at Mills College in 1989, who wrote the text and translation. The Javanese orthography below was provided by Marc Benamou.

Dhuh, dhuh, adhuh, dhuh sang déwi
Tulungana awak mami
Sugriwa rajaning réwanda
 Oh Goddess, oh Goddess
 Give me help—
 I am Sugriwa, the king of monkeys.

Other Instruments

Harrison’s notes say “Irama II has gambang as well as celempung (which can be played on a harpsichord).” On the first recording of this piece, William Colvig played gambang in both Irama I and II.

Fonts

This edition of *A Cornish Lancaran* use the fonts PlumaBook and LOU TITLING, designed by Lou Harrison and rendered for computer by Carter Scholz. The gamelan cipher notation is in KapatihanPro, developed by Matthew Arciniega and Ray Weisling, based on the font Kapatihan by Carter Scholz. The font is available for download in the Library of the American Gamelan Institute at <<http://www.gamelan.org>>.

Performance Notification

All of Lou Harrion’s gamelan music is published by the American Gamelan Insitute (AGI), and registered with BMI (Broacast Music Incorporated). When BMI receives notification of a performance, they will send royalties to AGI at no cost to the performers. A scan of a concert program showing the title and composer may be sent to agi@gamelan.org or newyork@bmi.com.

CORNISH LANCARAN

for pelog Javanese gamelan and saxophone

by Lou Harrison

Buka Bonang: · 1 · 3 · 5 · 4 · 3 · 4 5 4 5 (7)

Balungan

+ + ^ + ^ + ^ + ^ + ^ + ^ + 7
· 5 · 7 · 5 · 7 · 5 · 7 · 5 · 4
 ^ ^ ^ ^ ^ ^ ^ ^
· 5 · 4 · 5 · 4 · 5 · 4 · 3 · 1
 ^ ^ ^ ^ ^ ^ ^ ^
· 3 · 1 · 5 · 4 · 3 · 4 · 5 · (7)

Procedure

- ↪ Irama I n^x, add saron imbal
- ↪ Direct cut to Irama II
- ↪ Irama II n^x with saxophone and demung imbal
- ↪ Irama I n^x with saron imbal

A Cornish Lancaran

for pelog Javanese gamelan and saxophone

Lou Harrison

Saxophone

Bal. (7)

(4 5 7 1 3 3 5 3 1 7 1 ... etc.)

7 7 5 4 5 4 3

12 5 4 5 4 3

17 1 3 1 5 4 3 4 5

Staff Pitches

Javanese Ciphers 1 3 4 5 7

Buka Bonang (introduction): · 1 · 3 · 5 · 4 · 3 · 4 5 4 5 (7)

Balungan

+ + ^ + ~ + ^ + ~ + ^ + ~ + 7

· 5 · 7 · 5 · 7 · 5 · 7 · 5 · 4

· 5 · 4 · 5 · 4 · 5 · 4 · 3 · 1

· 3 · 1 · 5 · 4 · 3 · 4 · 5 · (7)

Cornish Lancaran

Demung Imbal, Irama II

Balungan	· 5 · $\hat{7}$ · 5 · $\hat{7}$ · 5 · $\hat{7}$ · 5 · $\hat{4}$
Demung 1	· 5 · 7 · 5 · 7 · 5 · 7 · 5 · 7 · 5 · 4 · 5 · 4
Demung 2	3 · 3 · 3 · 3 · 3 · 3 · 3 · 3 · 3 · 3 · 3 · 3 · 3 · 3 · 3 · 3 ·
Balungan	· 5 · $\hat{4}$ · 5 · $\hat{4}$ · 5 · $\hat{4}$ · 3 · $\hat{1}$
Demung 1	· 5 · 4 · 5 · 4 · 5 · 4 · 5 · 4 · 5 · 4 · 3 · 1 · 3 · 1
Demung 2	3 · 3 · 3 · 3 · 3 · 3 · 3 · 3 · 3 · 3 · 3 · 1 · 3 · 1 · 3 · 1 ·
Balungan	· 3 · $\hat{1}$ · 5 · $\hat{4}$ · 3 · $\hat{4}$ · 5 · $\hat{7}$
Demung 1	· 3 · 1 · 3 · 1 · 5 · 4 · 5 · 4 · 3 · 4 · 3 · 4 · 5 · 7 · 5 · 7
Demung 2	3 · 1 · 3 · 1 · 3 · 1 · 3 · 3 · 3 · 3 · 3 · 4 · 3 · 4 · 3 · 4 · 3 · 3 · 3 · 3 · 3 ·

Demung imbal starts immediately after the gong of the “direct cut,” simultaneous with bonang imbal and saxophone. This imbal has a “rocking” feeling, and can be played softly. Demung II plays extra notes for the gatra · 3 · 1 and · 3 · 4, which avoids the repetition of pitch 3, and doubles the density of the Demung I part.

A Cornish Lancaran

Kendhang

buka bonang

. 1 . 3 . 5 . 4 . 3 . 4 5 4 5 (7)
t t p b p p p p

Irama I

. 5 . $\hat{7}$. 5 . $\hat{7}$. 5 . $\hat{7}$. 5 . $\hat{4}$
p p p p p b p p p b p p p b p p

. 5 . $\hat{4}$. 5 . $\hat{4}$. 5 . $\hat{4}$. 3 . $\hat{1}$
p p p p p b p p p b p p p b p p

. 3 . $\hat{1}$. 5 . $\hat{4}$. 3 . $\hat{4}$. 5 . (7)

last gongan

b p p b p p b p p b p p p b p p

to Irama II (direct cut)

. 3 . $\hat{1}$. 5 . $\hat{4}$. 3 . $\hat{4}$. 5 . (7)
b p p b p p b p p b p p p t .

Irama II (all gongan)

. 5 . $\hat{7}$. 5 . $\hat{7}$. 5 . $\hat{7}$. 5 . $\hat{4}$
p.b.p.b.p. b.p.b.p.p .b.p.b.p.b p.t.p.b.p.b

return to Irama I

. 3 . $\hat{1}$. 5 . $\hat{4}$. 3 . $\hat{4}$. 5 . (7)
p.b.p.b.p. b.p.b.p.p .b.p.b.p.b .p.p.p.p

signal for suwuk

. 5 . $\hat{4}$. 5 . $\hat{4}$. 5 . $\hat{4}$. 3 . (1)
p p p p p b p p p b p p p t .

suwuk

. 3 . $\hat{1}$. 5 . $\hat{4}$. 3 . $\hat{4}$. 5 . (7)
p . p . p b p . b p . b . p p

Irama II

. 5 . 7 . 5 . 7 . 5 . 7 . 5 . ④	
. . . . 7 7 <u>7 3</u> 7 . . 7 7 . <u>7 5</u> 4	
Duh duh a- duh duh sang de- wi	
. 5 . 4 . 5 . 4 . 5 . 4 . 3 . ①	
. . . . 4 4 <u>3 5</u> 4 . . 3 1 <u>3 7</u> 1	
Tu-lung a- na a- wak- ma- mi	
. 3 . 1 . 5 . 4 . 3 . 4 . 5 . ⑦	
. . . . 7 1 2 <u>4 7</u> . 7 7 . 4 5 7	
Su- gri- wa ra- ja- ning re- wan- da	

Duh duh aduh duh sang dewi
 Tulung ana awak mami
 Sugriwa rajaning rewanda

Oh Goddess, oh Goddess
 Give me help—
 I am Sugriwa, the king of monkeys.

Λ CORNISH LANCAHAN, II.

Buka: 1354 34545 (7)

}	T	W	T	N	T	P	T	N	T	R	T	N	T	P	T	N	}	
	5	7	5	7	5	7	5	7	5	7	5	7	5	7	5	7		[su. VII]
	P	N	P	N	P	N	P	N	P	N	P	N	P	N	P	N		
	5	4	5	4	5	4	5	4	5	4	3	4	5	4	3	4		
	P	N	P	N	P	N	P	N	P	N	P	N	P	N	P	N		
	3	1	5	4	3	4	5	(7)										

Bon., Iv. I

Bal. 7 5
P.) 777.555. etc
B.) 7 7 5 5

Irama I : Saxon Imbal,
" II : Sax, Gamb., Celeng,
& Bon. Imbal

Cornish Lancaran - Bonang Imbal - Ir. II

Pan. $\begin{array}{cccccccc} & N & P & N & P & N & P & N \\ 5 & 7 & 5 & 7 & 5 & 7 & 5 & 7 \\ \hline 3 & i & 3 & i & 3 & i & 3 & i \\ \hline 3 & i & 3 & i & 3 & i & 3 & i \\ \hline i & 5 & i & 5 & i & 5 & i & 5 \end{array}$

Bon. $\begin{array}{cccccccc} \hline 5 & 7 & 5 & 7 & 5 & 7 & 5 & 7 \\ \hline 5 & 7 & 5 & 7 & 5 & 7 & 5 & 7 \\ \hline 7 & 7 & 7 & 7 & 7 & 7 & 7 & 7 \\ \hline 7 & 7 & 7 & 7 & 7 & 7 & 7 & 7 \end{array}$

Pan. $\begin{array}{cccccccc} & 5 & 4 & 5 & 4 & 5 & 4 & 5 \\ \hline i & 5 & i & 5 & i & 5 & i & 5 \\ \hline i & 5 & i & 5 & i & 5 & i & 5 \\ \hline 5 & 3 & 5 & 3 & 5 & 3 & 5 & 3 \\ \hline 5 & 3 & 5 & 3 & 5 & 3 & 5 & 3 \end{array}$

Bon. $\begin{array}{cccccccc} \hline 7 & 7 & 7 & 7 & 7 & 7 & 7 & 7 \\ \hline 7 & 7 & 7 & 7 & 7 & 7 & 7 & 7 \\ \hline 4 & 4 & 4 & 4 & 4 & 4 & 4 & 4 \\ \hline 1 & 1 & 1 & 1 & 1 & 1 & 1 & 1 \end{array}$

Pan. $\begin{array}{cccccccc} & 3 & 1 & 5 & 4 & 3 & 4 & 5 \\ \hline 5 & 3 & 5 & 3 & 5 & 3 & 5 & 3 \\ \hline . & 3 & . & 3 & . & 3 & . & 3 \\ \hline 3 & i & 3 & i & 3 & i & 3 & i \\ \hline 3 & i & 3 & i & 3 & i & 3 & i \end{array}$

Bon. $\begin{array}{cccccccc} \hline 4 & 4 & 4 & 4 & 4 & 4 & 4 & 4 \\ \hline 4 & 4 & 4 & 4 & 4 & 4 & 4 & 4 \\ \hline 7 & 7 & 7 & 7 & 7 & 7 & 7 & 7 \\ \hline 7 & 7 & 7 & 7 & 7 & 7 & 7 & 7 \end{array}$

Yandangan Kancaran Irama I and II

Introduction:

	5	3	2	.	5	3	2	3	.	3	(1)
				t	t	D	B	D	D	D	D
5	(3)	5	(3)	5	(3)	6	(7)				
D	D	D	D	D	B	D	D	D	B	D	D
6	(7)	6	(7)	6	(7)	3	(2)				
D	D	D	D	D	B	D	D	D	B	D	D
3	(2)	3	(2)	3	(2)	5	(3)				
B	D	D	B	D	D	B	D	D	B	D	D

Transition to Irama II

	5	(3)	5	(3)	5	(3)	6	(7)			
	D	D	D	D	B	D	D	B	D	D	B
6	(7)	6	(7)	6	(7)	3	(2)				
B	D	B	D	B	D	D	B	D	D	B	D

Return to Irama I

	3	(2)	3	(2)	3	(2)	5	(3)			
	B	D	B	D	B	D	D	B	D	D	D
5	(3)	5	(3)	5	(3)	6	(7)				
D	D	D	D	D	B	D	D	D	B	D	D

Especially for Ending

	6	(7)	6	(7)	6	(7)	3	(2)			
	D	.	D	.	B	D	.	B	.	D	D