

SCORE

In That I

In That Bright World uses the tonal framework of the traditional American song "Wayfaring Stranger" as the **balungan**, or melodic skeleton, that organizes and unifies the various layers of the gamelan. The inspiration for this was the Javanese idea of **lagu**, the inner melody which is referred to but never explicitly stated by the gamelan instruments, and resides in the "feeling", or inner ear, of the musicians and the audience.

When an American audience listens to classical Javanese music, perhaps we cannot hear the inner melody; we do not share the cultural references that are acquired unconsciously throughout a lifetime of exposure to a particular cultural aesthetic. One of my goals as a composer is to write gamelan music that may allow us to hear gamelan as the Javanese do: an interweaving of music in the air and music in the heart. If the western audience recognizes, intuitively or otherwise, a familiar melodic structure within the combination of various gamelan instruments, perhaps we can have a better appreciation of the deeper ideas that organize and shape Javanese music.

PERFORMANCE NOTES:

Every instrument should play in the traditional Javanese court style, unless there is a special part written. This assumes extensive knowledge of Javanese court music, as all of the instruments in the gamelan should be played. It may be helpful to consider the piece as being in patet manyura.

There are three sections, labeled A, B, and C, each with an irama characterizing each.

The suggested form: irama I section A / section B / section C

(A) **lancaran/kendangan bubaran:** This is of balungan tones per kenong are the use the bubaran drumming patterns. Lancaran, with saron imbal beginning

(B) **umpak ladrang/kendang kalih or cibl** Irama I(kebar), with bonang imbal, special saron imbal part available in the transition to Irama II, B sh the ngelik, and this first time sh present in subsequent repetitions. the kotekan parts to be played at a avoid pushing those players to over

In That Bright World

jdiamond
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buka gender:

R. 1 6 5 3 1 6 5 . 3 2 3 1 2 3 1 2 3 2 1 6
L. 1 6 5 3 1 6 5 . 1 2 3 1 6 3 2 3 5 6
+ + D B + D D D D

lancaran

(A) T . T ^ T U T T U T T U T T U T
5 6 5 1 6 5 3 5 3 2 3 1 3 2 1 6 x2
i 6 5 3 i 6 5 3 . 2 3 1 3 2 1 6 x2

ladrang

umpak: P + P P + P
5 6 5 6 2 1 2 1
(B) 3 2 1 2 3 5 6 5
3 6 5 6 2 1 2 1
3 2 1 2 3 2 1 6

ngelik: P + P P + P
3 3 5 6 5 3 2 3
(C) i 6 5 6 3 3 5 3
i 6 5 3 2 1 2 1
3 2 1 2 3 2 1 6

saron kotekan for section B : umpak

(1) BAL. 5 6 5
saron 1 ...2...3...5...6 .56.65.6.5
saron 2 ...2...3...5... 35.3.53.35
saron 3 ...2...3...5...6 i.6i6.i6i.

(2) BAL. 3 2 1
saron 1 ...6...1...3...2 .32.23.2.3
saron 2 ...6...1...3... 53.5.35.53
saron 3 ...6...1...3...2 1.212.121.

(4) BAL. 3 2 1
saron 1 ...6...1...3...2 .32.23.2.3
saron 2 ...6...1...3... 53.5.35.53
saron 3 ...6...1...3...2 1.212.121.

Solo
Male chor.
Balungan

Solo
Male chor.
Balungan

Right World

and ©, with certain treatments and

go a little slower and enjoy the part.

I II
 BB BC-BC-BC
 bonang no kotekan
 imbat

© ngelik/kendang kalih: There is nothing unusual about this section except the vocal parts. All other instruments should play as much as possible in the traditional Javanese style.

extended lancar; because the number as the bubar, it is convenient to general treatment, however, is of a after the first repetition.

An alternative buka may be played by the bonang: 1653 165 · 3231 321⑥

This section may be played twice in the slowing to Irama II. (There is a this section, but not printed here.) be played again before going on to have none of the kotekan that will be tempo of B in Irama II should allow her fast rate, but the drummer should virtuosic requirements. It's better to

The vocal part for the ngelik is written in western notation, in addition to the gerong (male chorus) part in cipher notation. This is an attempt to communicate aspects of the music to those unfamiliar with the cipher notation conventions. It is not at all my intention to imply that gamelan music should be written in western notation, only that we find ways to communicate its elements to more people; my personal preference would be that all music be taught by rote and played by heart.

Further questions, and requests for additional parts, should be directed to the composer at box 9911, Oakland, CA, 94613, or (415) 841-9020.

adrang, irama II

6 2 1 2 ①
 5.6 .56.65.6.11.1.21 .21.12.1.21.12.1
 53. 35.3.53.2.32.32. 32.3.23.32.3.231
 .16 1.616.161.616321 6.161.616.161.61
 2 3 5 6 ⑤
 3.2 .32.23.2.55.5.35 .35.53.5.35.53.5
 35. 53.5.35.35.3523. 23.2.32.23.2.325
 12 1.212.121.212.35 6.565.656.565.65
 2 3 2 1 ⑥
 3.2 .32.23.2.66.6.56 .56.65.6.56.65.6
 35. 53.5.35.36.3.35 .35.3.53.35.3.516
 12 1.212.121.212356 1.616.161.616.16

BALUNGAN [3 3 5 6 5 3 2 3]
 GERONG [3 3 5 6 . . . 5 6 5 3 2 1 2 3]
 I'm go-in' there ————— to see my fa ————— ther

B. [i 6 5 6 3 3 5 3]
 G.I [3 i 7 6 : : : : > 5 3 2 3 5 6 5 3]
 G.II [3 3 5 6 : : : : > 5 3 2 3 5 6 5 3]
 I'm go-in' there ————— no more to ro ————— am

B. [i 6 5 3 2 1 2 ①]
 G.I [3 6 5 3 : : : : > 2 1 2 3 1 2 1 7 6]
 G.II [6 6 1 3 : : : : > 2 1 2 3 1 2 1 7 6]
 I'm just a go ————— in' o-ver for ————— dan

B. [3 2 1 2 3 2 1 ⑥]
 G. [6 6 3 2 . . . 3 2 1 2 1 6 5 6]
 I'm just a go ————— I'm just a go-in' o-ver home
 (7 = pitch 1 about 1/2 step flat)
 b1

