

SCORE

NightWaters

by Arthur Durkee

1. The mood of *NightWaters*, as it was felt during the process of composition, is of the deep rain forest soon after the late night rain has ceased: water still drips from the trees and all the leaves, pooling on the ground; frogs are chorusing; the air is thick and heavy with humidity; smells of flowers and rich decay fill the night. But also within the possibilities of "night waters" are: the moonlit ocean, light rippling on the far horizon and dancing on the crests of the waves; the silver night reflected from the shallows of a quiet stream, water ringing on the stones of the riverbed. A sense of eternally flowing, quiet waters.

2. *NightWaters* may be performed on any type of gamelan ensemble, in any tuning; for example on a Balinese Semar Pegulingan, Sundanese gamelan degung, and most American gamelan. It was originally conceived for Central Javanese style court gamelan, in pelog.

The instrumentation used for the **Melody** and **Time** parts is open to variation and experimentation; different performances may be entirely different realizations. The instrumentation used for the Melody part may be changed on each repeat of the main cycle, eg. instruments may be added on each repeat for a cumulative effect, or the instrumentation may remain the same throughout.

Different levels of melodic density may be assigned to different instruments, for example:

gender	121235	•	53532121235	•
rebab	-2	3	5--	353 1 233 5
slentem	1	2	3 5	3 2 1 2 3 5
bonang/	1		5	1 5
kenong				

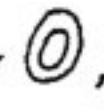
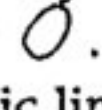
Certain freedom may be taken with the written part when creating a melody at another density level, although all of the parts must converge [play the same pitch] at structural points, just as in traditional gamelan performance practice.

Arthur Durkee was born in the Midwest, grew up in India, and holds a degree in composition from the University of Michigan in Ann Arbor.

The instrumentation of the **Time** part should be the same throughout the performance. **Time** may be played by one instrument, or may be divided among instruments playing in interlocking style. Octave registers must be followed if possible.

saron barung	1	1	1	.	1	1	1	.
saron demung	.	.	.	6	.	.	.	5
or								
gender panerus	.	1	.	.	.	1	.	5
gender	1	1	1	6	1	1	1	5

3. The tempo should be a steady pulse, sedate, tranquil, never fast; *do not rush*. The tempo should gradually slow down during the last melodic line approaching the end, ending at last very slow and quiet. The tempo may be between 50mm-80mm, not to exceed 80mm.

4. The largest gong or gong ageng is indicated by , the second largest gong, or gong suwukan by . The vertical bar in the middle of each melodic line is meant to aid in reading the score. Each line may be audibly divided in two, or in two and four, by a stroke on another time-keeping instrument like a high-pitched kempul, kempyang or wilahan bonang.

5. There should be an easily recognizable, audible signal to indicate that the players should finish the last repeat of the main cycle and to go on to the end of the piece. This signal should be played in the last melodic line of the main cycle. The signal may be a "salahan" of some kind [a "mistake," something that sounds a bit out of place]. The nature and duration of the signal should be arranged during rehearsal. If the number of repeats of the main cycle is determined beforehand, this signal may be deleted.

6. Drums may be used sparingly to add another layer of sound to the piece. If at all possible they should not be used to keep tempo, but to create sparse, very light textures. They may be used for the signal to end the piece.

NightWaters was premiered at ASKI Surakarta in summer 1986, directed by I Nyoman Tarka Dewanatra, Dwiono Hermanato, Waridi, and the composer.

Night Waters

MELODY { . 3 . 2 . ①
 TIME { 5

Always softly and gently; Not fast

MELODY { | ①
 TIME { 1 1 1 6 1 1 1 5 1 1 1 6 1 1 1 5 | 1 1 1 6 1 1 1 5 1 1 1 6 1 1 1 5

MELODY TIME { -continues throughout 12 | 1235 .535321216121235 .535321 6 ①
 12 | 1235 .535321216121235 .535321 6 ①

[[. . . 1233 .32312335 35 .3231235 .5 | 6 i 5 321233 .32312335 35 .35323 ①

. . . 1233 .32312335 35 .3231235 .5 | 6 i 5 321233 .32312335 35 .35323 ①

56i 6i .6i2i 6 i6 .565321 3356i26 | i232i65 35 .3565323565 65 .55632 ①

56i 6i .6i2i 6 i6 .565321 3356i26 | i232i65 35 .3565323565 65 .55632 ①2

1225 .53532121235 .53532121235 .535 | 32121235 .53532121235 .535321 2 ①2

1235 .535321216121235 .53532121612 | 1235 .535321216121235 .5356 56 .5 ①

. . i 6i656 56 .565i .2i65 6i5 35 | 321 165 356121235 .35 32356 65 ①

. . i 6i656 56 .565i .2i65 6i5 35 | 321 165 356121235 .35 32356 5 ①]

Repeat or continue to end on signal

6i .656i553232 321 16121235 .53212 | 35 .5356 56 .532321 16121 353212 ①6

121235 .53532121235 .53532121235 .5 | 3532121235 .53532121235 .5353212 ①

MELODY { 121235 .53532121235 .53532121235 .5 | 3532121235 .53532121235 .5353 2 ①
 TIME { 1 1 1 6 1 1 1 5 1 1 1 6 1 1 1 5 | 1 1 1 6 1 1 1 5 1 1 1 6 1 1 1 .

slowing to end →