

# PHILEMON AND BAUKIS

by  
Lou Harrison

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## 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 BAUKIS

for

Violin with Javanese gamelan

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Don Harrison

Aptos, 1985/1987

# Philemon and Baukis

## part I

Gamelan (slendro)

A. [ : 2322̣ 121! 2322̣ 353<sup>SU</sup><sub>II</sub> 3̣ 121! 616(6): ]

B. [ : 2361 2322̣ 1256̣ 121! 2361 5322̣ 3512  
353<sup>II</sup> 3̣ 1256̣ 121! 6135̣ 2166(6): ]

C. [ : 2361 2361 2361 2322̣ 2356̣ 1256̣ 1256̣  
121! 2361 2361 2361 5322̣ 3512 3512  
3512 653<sup>II</sup> 3̣ 1256̣ 1256̣ 1256̣ 121! 6135̣  
6135̣ 6135̣ 216(6): ]

# Philemon and Baukis

## 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

The musical score is written for a violin in the key of D major (two sharps) and 4/4 time. It consists of seven staves of music. The first staff is labeled 'Violin' and begins with a 'TACIT' instruction. Above the first two measures of this staff are boxes labeled 'I - A' and 'I - B'. The second staff begins with a box labeled 'I - C'. The third staff continues the melody. The fourth staff has a box labeled 'I - B' above its final measure. The fifth staff ends with a 'TACIT' instruction. Below this staff is the instruction: 'Wait for gamelan to play through II-A two times before beginning.' The sixth staff is labeled 'II - A' and begins with a forte 'f' dynamic marking. The seventh staff continues the melody.



3

8 va

loco

II - B

Musical score for a single melodic line in treble clef, key of D major, 4/4 time. The score consists of nine staves of music. It features various rhythmic patterns, including eighth and sixteenth notes, and rests. Performance markings include "8 va" (8va) and "loco" (loco). The piece concludes with a final whole note chord.

Musical score for Balungan Vols. 7/8, page 86. The score consists of ten staves of music in a single system. The key signature is two sharps (F# and C#). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A section marked "II - A" begins on the sixth staff. The notation includes slurs, accents, and dynamic markings.

8 va

loco

II - B



II - A



