

Peter Hatch

New Digs

for gamelan degung

November 2018

I. On the Horizon

II. Tahlequah

III. Out of the Cage

Instrumentation:

Suling doubling Goong/kempul
Peking doubling 2 tin-cans
Panerus doubling 5 salad bowls, suspended cymbal
Bonang doubling 5 temple blocks
Gambang doubling Goong, kempul, , 2 headed kendang
Slenthem doubling 2 tin-cans
Jennglong doubling 2 headed kendang; "bass kendang"
Kacapi with optional digital delay

Audio part:

During the second piece ("Tahlequah") a 70" audio recording is played through the house system, cued by the suling player. Sound levels should blend with performers on stage.

This movement is dedicated to Tahlequah (J35), the mother orca whale who carried her deceased calf (who died 30 minutes after birth) above water for an incredible 17 days in what seemed like an act of mourning. The sounds are from a field recording of actual orca vocalizations (available from the composer) is heard during this piece. This recording was made from Boundary Pass, near Vancouver Island and includes the sounds of the Jpod family to which Tahlequah belongs.

Notes regarding sulings by Andrew Timar, suling player, (ECCG, Nov. 8, 2018)

The score of New Digs calls for non-standard sulings to be performed with the degung of Evergreen Club Contemporary Gamelan*, Toronto, Canada. The following designations and notes will be helpful for musicians mounting future performances.

Sulings:

<i>tembang</i>	ukuran 52.5cm (total length) for performance with the degung of the
<i>degung</i>	tuned to suling tembang ukuran 52.5cm " "
<i>tembang semitone lower</i>	ukuran 55.5cm (total length) " "
<i>gambuh</i>	89.2cm (total length), standard Balinese suling gambuh* "

*These suling designations (specified by total length in cm, the Sundanese pitch standard used in degung) are keyed to ECCG's degung set. Other degung sets may be tuned either higher or lower in overall pitch; the sulings required to play with them must be commensurately either shorter (higher) or longer (lower).

** The suling gambuh. The suling player will have to adapt fingerings on the standard suling gambuh of Bali to produce the *laras degung* scale.

ECCG's notation	G	F#	D	C	B	(G)	(sounding approximately a semitone higher)
Sundanese notation	1	2	3	4	5	(1)	
fingering	X	X	0	X	X	X	higher (left) hand
	X	0	0	X	X	X	
	X	X	0	X	0	X	
	X	X	0	0	0	X	lower (right) hand
	0½	X	0	0	0	0½	
	0½	0½	0½	0½	0½	0½	

NB:

X = closed hole; 0 = open hole; 0½ ~ half hol

On the Horizon

for gamelan degung

Peter Hatch

♩ = 132

Peking *mp*

Panerus *mp* *f* *mp*

Bonang *mp* *simile*

Gambang *p*

Jengglong *p* *simile*

Slenthem *mf* *simile*

Kacapi

The three lowest B strings tuned down to A



5

Pek *f* *mp* *f* *mp* *f* *mp*

Pan. *f* *mp* *f* *f* *mp*

Bon. *f* *mp*

Gam.

Jen.

Slen.

A

10

Pek

Pan.

Bon.

Gam.

Jen.

Slen.



B *suling tembang*

15

Sul.

Pek

Pan.

Bon.

Gam.

Jen.

Slen.

Sul. *f mp*

Pek *f mp f mp f mp f mp*

Pan. *f mp p f mp f mp f mp f mp f mp*

Bon. *f mp p f mp f mp f mp*

Gam.

Jen.

Slen.



C

Sul. *f mp*

Pek *f mp f mp f mp f mp f mp f mp f mp f mp*

Pan. *f mp p f mp f mp f mp f mp*

Bon. *f mp f mp f mp p f mp f mp*

Gam.

Jen.

Slen.

Kac. *f*

D switch to Goong, Kempul

Sul.

Pek. *f mp f mp*

Pan. *f mp mf*

Bon. *f mp mf*

Gam. *pp*

Jen.

Slen.

Kac. *pp*



E

Pek.

Pan.

Bon.

Jen. *f*

Slen. *ff*

Kac. *f*

Kempul

Musical score for measures 35-38 of 'Kempul'. The score is written for seven instruments: Sul. (Sulap), Pek. (Pekong), Pan. (Panglima), Bon. (Bonang), Jen. (Jeneng), Slen. (Slenang), and Kac. (Kacapi). The key signature is one sharp (F#) and the time signature is 7/4. The score is divided into four measures. The Sul. part starts with a *mf* dynamic. The Jen., Slen., and Kac. parts start with a *f* dynamic. The Pek., Pan., and Bon. parts have no dynamic markings.



Musical score for measures 39-42. The score is written for seven instruments: Sul. (Sulap), Pek. (Pekong), Pan. (Panglima), Bon. (Bonang), Jen. (Jeneng), Slen. (Slenang), and Kac. (Kacapi). The key signature is one sharp (F#) and the time signature is 7/4. The score is divided into four measures. The Sul. part is mostly silent. The other instruments have various rhythmic patterns and dynamics.

43

Pek

Pan.

Bon.

Jen.

Slen.

Kac.



47

Goong

F

Sul.

Pek

Pan.

Bon.

Jen.

Slen.

Kac.

mf

7

Sul.

Pek

Pan.

Bon.

Jen.

Slen.

Kac.



G

kempul

Sul.

Pek

Pan.

Bon.

Jen.

Slen.

Kac.

Sul.

Pek

Pan.

Bon.

Jen.

Slen.

Kac.



H

I

switch to suling tembang

Sul.

Pek

Pan.

Bon.

Gam.

Kac.

pp *mf*

J Andante ♩ = 66

68

Pek *mp* *p*

Pan. *mp* *p*

Bon. *mp* *p*

Gam. *p*

Jen. *p*

Kac.

K

74

Pek *simile*

Pan. *simile*

Bon. *simile*

Jen. *p*

Kac. *mp*

using or simulating digital delaymp

80

Sul. *mf*

Bon. *mf*

Kac.

Sul.

Pan.

Bon.

Jen.

Slen.

Kac.



92

Pek

Pan.

Bon.

Jen.

Slen.

Kac.

98

Sul. *f*

Pek *f*

Pan. *f*

Bon. *f*

Jen. *p*

Slen. *p*

Kac.



104

M

Sul. *mf*

Pek *mf*

Pan. *mf*

Bon. *mf*

Jen. *p*

Slen. *p*

Kac.

switch to suling gumbah

N

Musical score for measures 108-114. The score includes parts for Sul., Pek., Pan., Bon., Jen., Slen., and Kac. The key signature is one sharp (F#). The time signature changes from 3/4 to 2/4. Dynamics include *p* (piano).



Musical score for measures 115-125. The score includes parts for Pek., Pan., Bon., Jen., and Slen. The key signature is one sharp (F#). The time signature is 2/4. Dynamics include *p* (piano) and *simile*.



O

Musical score for measures 126-135. The score includes parts for Pek., Pan., Bon., and Jen. The key signature is one sharp (F#). The time signature changes from 4/4 to 3/4. Dynamics include *p* (piano) and *mf* (mezzo-forte).

133

Pek

Pan.

Bon.

mp

mf

Detailed description: This system contains measures 133 to 136. The key signature is one sharp (F#). The time signature changes from 4/4 to 3/4. The Pek part features a complex rhythmic pattern of eighth and sixteenth notes with accents. The Pan part plays a steady eighth-note accompaniment. The Bon part has a more melodic line with some rests. Dynamics are marked as mp for Pan and mf for Bon.



P

137

Pek

Pan.

Bon.

mp

mf

mf

Detailed description: This system contains measures 137 to 140, marked with a 'P' in a box. The key signature is one sharp (F#). The time signature changes from 4/4 to 3/4. The Pek part has a dense, fast-moving eighth-note texture. The Pan part continues with eighth-note accompaniment. The Bon part has a melodic line with accents. Dynamics are marked as mp for Pek, and mf for Pan and Bon.



Q

141

Pek

Pan.

Bon.

Gam.

Jen.

Slen.

mp

p

mf

mf

Detailed description: This system contains measures 141 to 144, marked with a 'Q' in a box. The key signature is one sharp (F#). The time signature changes from 4/4 to 3/4. The Pek part has a dense eighth-note texture. The Pan part has eighth-note accompaniment. The Bon part has a melodic line with accents. The Gam part is in bass clef with a simple eighth-note accompaniment. The Jen part is in bass clef with a simple eighth-note accompaniment. The Slen part is in bass clef with a simple eighth-note accompaniment. Dynamics are marked as mp for Pek and Bon, p for Gam, and mf for Jen and Slen.

Suling gumbah

Musical score for measures 145-150. The score includes parts for Sul., Pek., Pan., Bon., Gam., Jen., Slen., and Kac. with dynamic markings *mf*, *mp*, and *f*. The time signature changes from 4/4 to 3/4 and back to 4/4.

R

Musical score for measures 149-154. The score includes parts for Sul., Pek., Pan., Bon., Gam., Jen., Slen., and Kac. with dynamic markings *p* and *mp*. The time signature is 4/4.

152

Pek

Pan.

Bon.

Gam.

Jen. *mf*

Slen.

Kac.



155

Pek

Pan.

Bon.

Gam.

Jen.

Slen.

Kac.

4



kempul

Musical score for measures 158-160. The score includes parts for Sul., Pek., Pan., Bon., Gam., Jen., Slen., and Kac. The key signature is one sharp (F#) and the time signature is 5/4. Dynamics include *mp* and *f*.

Sul. (Bass clef): *mp* (measures 158, 160) / *mp* (measure 159)

Pek. (Treble clef): *mp* (measures 158-159) / *f* (measures 160-161)

Pan. (Treble clef): *f* (measures 158-160)

Bon. (Treble clef): *f* (measures 158-160)

Gam. (Bass clef): *f* (measures 158-160)

Jen. (Bass clef): *f* (measures 158-160)

Slen. (Bass clef): *f* (measures 158-160)

Kac. (Bass clef): *p* (measures 158-160)



Musical score for measures 161-162. The score includes parts for Sul., Pek., Pan., Bon., Gam., Jen., Slen., and Kac. The key signature is one sharp (F#) and the time signature is 5/4. Dynamics include *mp*.

Sul. (Bass clef): *mp* (measures 161, 162)

Pek. (Treble clef): *mp* (measures 161-162)

Pan. (Treble clef): *f* (measures 161-162)

Bon. (Treble clef): *f* (measures 161-162)

Gam. (Bass clef): *f* (measures 161-162)

Jen. (Bass clef): *f* (measures 161-162)

Slen. (Bass clef): *f* (measures 161-162)

Kac. (Bass clef): *p* (measures 161-162)

The musical score consists of seven staves, each labeled with an instrument name on the left. The instruments are Sul., Pek., Pan., Bon., Gam., Jen., and Kac. The music is written in a key signature of one sharp (F#) and a 3/4 time signature. The Sul. staff begins with a dynamic marking of *mp*. The score is divided into three measures, with the final measure ending in a double bar line. The notation includes various rhythmic values such as eighth notes, quarter notes, and half notes, along with rests and slurs.

This movement is dedicated to Tahlequah (J35), the mother orca whale who carried her deceased calf (who died 30 minutes after birth) above water for an incredible 17 days in what seemed like an act of mourning. A field recording of actual orca vocalizations (available from the composer) is heard during this piece. This recording was made from the area in which the Jpod family lives and may, in fact, include Tahlequah's voice. Thanks to Dr. Lauren McWhinnie at the Coastal and Oceans Resources Analysis Laboratory for the use of this recording.

Tahlequah

for gamelan degung

Peter Hatch

SULING TEMBANG
 pitched a semi-tone lower than everyone else ♩ = 63

0

Suling tembang/gambuh *written* *sounds as:*

Peking/tin-cans

Panerus/Salad bowls

Bonang/Temple blocks

Goong/Kempul *Goong - soft mallets (bringing out as much fundamental as possible)*

Jengglong *pp*

Slenthem/tin-cans

Kacapi *This range is "prepared" using metallic objects:*

The three lowest B strings tuned down to A

4

solo, freely

Sul. *mf*

Gng/kem

Jen.

13

A *Improvise freely (similar to the style of a Hindustani alap) using only these pitches in this octave. Through this whole solo, emphasize C as tonic, F# as a "false" dominant.*

Sul. *8va*

Bon.

Gng/kem

Jen.

Slen.

15 (8)

Sul.

Bon.

Gng/kem

Jen.

21 **B** (8)

Sul.

Bon. *cresc poco a poco*

Gng/kem *cresc poco a poco*

Jen. *cresc poco a poco*

Slen. *l.v.* *p* *cresc poco a poco*

Kac. *p*

27 (8)

Sul.

Bon.

Gng/kem

Jen.

Slen.

Kac.

30 (8) -----

Sul.

Pek.

Pan.

Bon.

Gng/kem.

Jen.

Slen.

Kac.



34 **C** Improvise freely using these pitches in any octave. Build towards letter C

Sul.

Pek.

Pan. *Peking:* *(medium-hard marimba mallets)* *p* *S.B. (face up):* *Peking:*

Bon.

Gng/kem.

Jen.

Slen.

Kac. Become busier - less silence between between 32nd note gestures (always supporting suling sold) *mp*

Improvise freely using only these pitches in this octave.

37

Musical score for measures 37-39. The score is written for eight instruments: Sul., Pek., Pan., Bon., Gng/kem, Jen., Slen., and Kac. The key signature is one sharp (F#). The time signature is 4/4. The Kac. part has a 4-measure rest. The Sul. part has an 8va marking. The Pan. part has markings for S.B. and Peking. The Bon., Gng/kem, and Jen. parts have triplets. The Slen. part has a continuous eighth-note pattern.



40

Musical score for measures 40-42. The score is written for eight instruments: Sul., Pek., Pan., Bon., Gng/kem, Jen., Slen., and Kac. The key signature is one sharp (F#). The time signature is 4/4. The Kac. part has 8-measure and 12-measure rests. The Sul. part has an 8va marking. The Pan. part has markings for Peking, S.B., and Peking. The Bon., Gng/kem, and Jen. parts have triplets. The Slen. part has a continuous eighth-note pattern.

46

Sul. *(8)*

Pek *l.v.*

Pan. *S.B.:* *Peking:* *Peking:* *S.B.:*

Bon.

Gng/kem

Jen.

Slen.

Kac. 16



51

Sul.

Pek *8va*

Pan. *Peking:* *S.B.:* *Peking:*

Bon.

Gng/kem *fff*

Jen.

Slen. *l.v.* 20

Kac.

D

Sul.

From here to letter J, as indicated, play using both the stick side and yarn side of marimba mallets. Play groups of 1-5 32nd notes, not pulsed; avoid patterns. These groups are interspersed with short silences as part of an overall texture with the others.

Pek. *switch to tin-cans*
mf Begin with an equal mix of sound and silence.

Pan. *switch to salad bowls*
mf Begin with an equal mix of sound and silence.

From here to letter J, as indicated, play using the stick side and of marimba mallets. Play groups of 1-5 32nd notes, not pulsed; avoid patterns. These groups are interspersed with short silences as part of an overall texture with the others.

Bon. *Turning your back to the audience, switch to temple blocks*

Gng/kem. *l.v.* *switch to suspended cymbal*

From here to letter J, as indicated, use the stick side of the mallets to play the sides of the goong and kempul. Play groups of 1-5 32nd notes, not pulsed; avoid patterns. These groups are interspersed with short silences as part of an overall texture with the others.

Jen.
mf Begin with an equal mix of sound and silence.

Slen. *switch to tin-cans*
mf Begin with an equal mix of sound and silence.

From here to letter H, as indicated, play using both the stick side and yarn side of marimba mallets. Play groups of 1-5 notes, not pulsed; avoid patterns. These groups are interspersed with short silences as part of an overall texture with the others.

Kac.
p Continue as before, but sparsely.



E

Sul.

Pek.
mf Intersperse more silences between 32nd note gestures

Pan.
mf Intersperse more silences between 32nd note gestures

From here to letter J, as indicated, play groups of 1-5 32nd notes, not pulsed; avoid patterns. These groups are interspersed with short silences as part of an overall texture with the others.

Bon. Begin with an equal mix of sound and silence.
p *suspended cymbal* Intersperse more silences between 32nd note gestures

Gng/kem.

Jen.
mf Busier - less silence between between 32nd note gestures

Slen.
mf Intersperse more silences between 32nd note gestures

Kac.
mf Busier - less silence between between 32nd note gestures

F

Sul.

Pek.

Pan.

Bon.

Gng/kem

Jen.

Slen.

Kac.



G

Sul.

Pek.

Pan.

Bon.

Gng/kem

Jen.

Slen.

Kac.

73 25

Sul.

Pek. *Very sparse* *Very sparse*

Pan. *Sparse (more silence than gesture)* *Sparse (more silence than gesture)* *Very sparse*

Bon. *Sparse (more silence than gesture)* *Very sparse* *Very sparse*

Gng/kem

Jen. *Sparse (more silence than gesture)* *Sparse (more silence than gesture)* *Very sparse*

Slen. *Very sparse* *Very sparse*

Kac. *Sparse (more silence than gesture)* *Sparse (more silence than gesture)* *Very sparse*



79 **H** *Be still* 30//

Sul.

Pek. *Using very large and slow t'ai ch'i like movements, performi silently, near-hitting a wide range of notes every 1"- 3" Be still*

Pan.

Bon. *With back to audience, hold sticks horizontally together in two hands and slowly estend your arms above your head Slowly lower arms*

Gng/kem *Be still*

Jen. *Using very large and slow t'ai ch'i like movements, performi silently, near-hitting a wide range of notes every 1"- 3" Be still*

Slen. *Using very large and slow t'ai ch'i like movements, performi silently, near-hitting a wide range of notes every 1"- 3" Be still*

Kac. *Be still*

81 **I**

Sul.

Pek.

Pan.

Bon.

Gng/kem

Jen.

Slen.

Kac.



85 **J**

K *Improvise freely using only these pitches in this octave.*

Sul.

Pek.

Pan.

Bon.

Gng/kem

Jen.

Slen.

Kac.

Musical score for measures 93-99. Instruments: Sul., Pek., Pan., Bon., Gng/kem, Jen., Slen., Kac.

Measure 93: Sul. (melodic), Pek. (rest), Pan. (S.B.), Bon. (chord), Gng/kem (chord), Jen. (melodic), Slen. (chord), Kac. (chord).

Measure 94: Sul. (melodic), Pek. (rest), Pan. (Peking), Bon. (chord), Gng/kem (chord), Jen. (melodic), Slen. (chord), Kac. (chord).

Measure 95: Sul. (melodic), Pek. (rest), Pan. (S.B.), Bon. (chord), Gng/kem (chord), Jen. (melodic), Slen. (chord), Kac. (chord).

Measure 96: Sul. (melodic), Pek. (rest), Pan. (Peking), Bon. (chord), Gng/kem (chord), Jen. (melodic), Slen. (chord), Kac. (chord).

Measure 97: Sul. (melodic), Pek. (rest), Pan. (S.B.), Bon. (chord), Gng/kem (chord), Jen. (melodic), Slen. (chord), Kac. (chord).

Measure 98: Sul. (melodic), Pek. (rest), Pan. (Peking), Bon. (chord), Gng/kem (chord), Jen. (melodic), Slen. (chord), Kac. (chord).

Measure 99: Sul. (melodic), Pek. (rest), Pan. (S.B.), Bon. (chord), Gng/kem (chord), Jen. (melodic), Slen. (chord), Kac. (chord).



L

Musical score for measures 100-107. Instruments: Sul., Pek., Pan., Bon., Gng/kem, Jen., Slen., Kac.

Measure 100: Sul. (melodic), Pek. (rest), Pan. (chord), Bon. (chord), Gng/kem (chord), Jen. (melodic), Slen. (chord), Kac. (chord).

Measure 101: Sul. (melodic), Pek. (melodic), Pan. (chord), Bon. (chord), Gng/kem (chord), Jen. (melodic), Slen. (chord), Kac. (chord).

Measure 102: Sul. (melodic), Pek. (rest), Pan. (chord), Bon. (chord), Gng/kem (chord), Jen. (melodic), Slen. (chord), Kac. (chord).

Measure 103: Sul. (melodic), Pek. (rest), Pan. (chord), Bon. (chord), Gng/kem (chord), Jen. (melodic), Slen. (chord), Kac. (chord).

Measure 104: Sul. (melodic), Pek. (rest), Pan. (chord), Bon. (chord), Gng/kem (chord), Jen. (melodic), Slen. (chord), Kac. (chord).

Measure 105: Sul. (melodic), Pek. (rest), Pan. (chord), Bon. (chord), Gng/kem (chord), Jen. (melodic), Slen. (chord), Kac. (chord).

Measure 106: Sul. (melodic), Pek. (rest), Pan. (chord), Bon. (chord), Gng/kem (chord), Jen. (melodic), Slen. (chord), Kac. (chord).

Measure 107: Sul. (melodic), Pek. (rest), Pan. (chord), Bon. (chord), Gng/kem (chord), Jen. (melodic), Slen. (chord), Kac. (melodic) *al niente*.

Out of the Cage

for gamelan degung

Peter Hatch

Moderato ♩ = 138

Suling tembang

Suling/Goong/Kempul

Peking/tin cans

Panerus/Salad bowls

Bonang

Gambang/Kendang

Kendang/Jennglong

Slenthem/tin cans

Kacapi

nb sorog notes *The above notes are prepared by taping coins to these keys.*

nb sorog note:

nb sorog notes:

very large single head "bass" kendang

pp *cresc poco a poco* *kendang*

Slenthem *pp* *cresc poco a poco*

The three lowest B strings tuned down to A



4

Sul.

Pek

Pan.

Bon.

Gam.

Jen.

Slen.

Kac.

"crunchy" major seventh *8va*

pp *cresc poco a poco*

13

Sul.

Pek.

Pan. *switch to salad bowls*

Bon.

Gam.

Jen.

Slen.

Kac.



22 **A** *Moderato* ♩ = 138

Sul.

Pek. *(nb these notes are prepared)* *mf*

Pan. *SALAD BOWLS (Bottoms up)* *mf* *pp*

Bon. *mp*

Gam. *switch to gambang* *gambang* *f*

Jen. *ff* *mf tin-cans*

Slen. *f*

Kac. **A** *mp*

28

Sul.

Pek

Pan.

Bon.

Gam.

Jen.

Slen.

Kac.



34

Sul.

Pek

Pan.

Bon.

Gam.

Jen.

Slen.

Kac.

40

Musical score for measures 40-43. The score is for eight instruments: Sul., Pek., Pan., Bon., Gam., Jen., Slen., and Kac. The key signature is one sharp (F#). Measures 40-43 show various melodic lines for each instrument. A circled '8' is placed above the Pek. staff in measure 40, indicating an eighth note. The notation includes treble and bass clefs, and various note values and rests.



44

Musical score for measures 44-47. The score is for five instruments: Sul., Pan., Gam., Jen., and Slen. The key signature is one sharp (F#). Measures 44-47 show various melodic lines for each instrument. The Pan. staff has the instruction "switch to panerus" written above it. The notation includes treble and bass clefs, and various note values and rests. Measure numbers 44, 45, 46, and 47 are indicated at the end of each staff line.

B

48

Sul. 

Pek.  *mp*

Pan.  *panerus mp*

Bon.  *mp*

Gam.  *mf < f mf < f mf < f mf < f*

Jen.  *tin-cans*

Slen. 

Kac.  *mf mf mf mf*



54

Pek.  *mp*

Pan.  *salad bowls pp panerus mp salad bowls pp*

Bon.  *mp mp mp mp*

Gam. 

Jen. 

Kac.  *mp mf mf mf mf*

C

60

Pek *mf*

Pan. *mf* *move to Panerus*

Bon.

Jen.

Kac. *mp*



67

Sul. *mp*

Pek *pp*

Pan. *p*

Bon. *mp*

Kac.

72

Sul. *mp*

Pek *mf* *pp*

Pan. *mf* *p*

Bon. *mp*

Gam. *mf*

Jen. *mf*

Slen. *mf* *f* *mf* *f* *mf*

Kac. *mf* *f* *mf* *f* *mp* *mf*



78

Sul.

Pek. *mf* *pp*

Pan. *mf* *p*

Bon. *mf*

Gam. *mf* *f*

Jen.

Slen. *mf* *f* *mf* *f* *mf*

Kac. *mf* *f* *mf* *f* *mf*

84

Musical score for measures 84-88. The score is for eight instruments: Sul., Pek., Pan., Bon., Gam., Jen., Slen., and Kac. The key signature is one sharp (F#). The time signature changes from 3/4 to 2/4 to 4/4 and back to 3/4. Dynamics include *mf* and *ff*. There are plus signs (+) above many notes, indicating breath marks. The Jen. part is in a different clef (soprano).



90

Musical score for measures 90-94. The score is for eight instruments: Sul., Pek., Pan., Bon., Gam., Jen., Slen., and Kac. The key signature is one sharp (F#). The time signature changes from 6/8 to 1/4 to 3/4 to 2/4 to 3/4 to 6/8 and back to 1/4. Dynamics include *mf* and *f*. There are plus signs (+) above many notes, indicating breath marks. The Jen. part is in a different clef (soprano).

97

Sul.

Pek.

Pan.

Bon.

Gam.

Jen.

Slen.

Kac.

mf

mf



101

Sul.

Pek.

Pan.

Bon.

Gam.

Jen.

Slen.

Kac.

change high sorog note

switch to tin-cans

switch to salad bowls (bottoms up)

switch to temple blocks

switch to kendang

mf

mf

f

mf

E

From here to Letter K play a steady stream of 8ths with others using a mix of these groupings interspersed with silence. Avoid patterns. Move freely but smoothly between instruments.

105

Pek

Pan.

Bon.

Gam.

Jen.

Slen.

For 8 (4/4) bars play a steady stream of 8th notes.

mf
SOLO 8 For 8 (4/4) bars improvise using a mix of these groupings:

From here to Letter K play a steady stream of 8ths with others using a mix of these groupings interspersed with silence. Avoid patterns. Move freely but smoothly between instruments.

From here to Letter K play a steady stream of 8ths with others using a mix of these groupings interspersed with silence. Avoid patterns. Move freely but smoothly between instruments.

From here to Letter K play a steady stream of 8ths with others using a mix of these groupings interspersed with silence. Avoid patterns. Move freely but smoothly between instruments.

From here to Letter K play a steady stream of 8ths with others using a mix of these groupings interspersed with silence. Avoid patterns. Move freely but smoothly between instruments.

From here to Letter K play a steady stream of 8ths with others using a mix of these groupings interspersed with silence. Avoid patterns. Move freely but smoothly between instruments.



106

Pek

Pan.

Bon.

Gam.

Jen.

Slen.

Continue - (kendang 2 solos for 8 bars (4/4))

Continue - (kendang 2 solos for 8 bars (4/4))

Continue - (kendang 2 solos for 8 bars (4/4))

SOLO 8 For 8 (4/4) bars improvise using a mix of these groupings:

Continue - (kendang 2 solos for 8 bars (4/4))

Continue - (kendang 2 solos for 8 bars (4/4))

Continue - (kendang 2 solos for 8 bars (4/4))

107

Pek (kendang 1 solos for 5 bars) (kendang 2 solos for 5 bars)

Pan. (kendang 1 solos for 5 bars) (kendang 2 solos for 5 bars)

Bon. (kendang 1 solos for 5 bars) (kendang 2 solos for 5 bars)

Gam. For 5 bars play a steady stream of 8th notes, until cue **SOLO 5** For 5 bars improvise using a mix of these groupings:
p *f f*

Jen. **SOLO 5** For 5 bars improvise using a mix of these groupings: For 5 bars play a steady stream of 8th notes, until cue
f



109

Pek (kendang 1 solos for 3 bars) (kendang 2 solos for 3 bars)

Pan. (kendang 1 solos for 3 bars) (kendang 2 solos for 3 bars)

Bon. (kendang 1 solos for 3 bars) (kendang 2 solos for 3 bars)

Gam. play a steady stream for 3 bars **SOLO 3** For 3 bars improvise using a mix of these groupings:
f

Jen. **SOLO 3** For 3 bars improvise using a mix of these groupings: For 3 bars play a steady stream until cue
f *p*

Slen. (kendang 1 solos for 5 bars) (kendang 2 solos for 5 bars)

F

111

Musical score for measures 111-113. The score is in 3/4 time and features six staves: Pek, Pan., Bon., Gam., Jen., and Slen. The key signature has one sharp (F#).

- Pek:** (kandang 1), (kandang 2), (kandang 1)
- Pan.:** (kandang 1), (kandang 2), (kandang 1)
- Bon.:** (kandang 1), (kandang 2), (kandang 1)
- Gam.:** play a steady stream for 1 bar, *SOLO 1* For 1 bar improvise using: play a steady stream for 1 bar
- Jen.:** *SOLO 1* For 1 bar improvise using: play a steady stream for 1 bar, *SOLO 1* improvise using: *p*
- Slen.:** (kandang 1), (kandang 2), (kandang 1)



114

Musical score for measures 114-116. The score is in 6/8 time and features six staves: Pek, Pan., Bon., Gam., Jen., and Slen. The key signature has one sharp (F#).

- Pek:** (kandang 2), (kandang 1), (kandang 2)
- Pan.:** (kandang 2), (kandang 1), (kandang 2)
- Bon.:** (kandang 2), (kandang 1), (kandang 2)
- Gam.:** *SOLO 1*, *f*
- Jen.:** *f*
- Slen.:** (kandang 1), (kandang 1), (kandang 2)

switch to Peking

117 (both:)

Pek. *switch to Panerus*

Pan. (both:)

Bon. (both:)

Gam. *switch to gambang*

Jen. *mf*

Slen. (both:)

G ♩ = ♪**Allegro** ♩ = 92

122

Peking

Pek. *p*

Pan. *mf*

Gam. *switch to gambang*

Jen. *switch to Jennglong*

Kac. *secco*

126

Pek *mf*

Pan.

Gam. *gambang* *p*

Kac.



130

Pek

Pan.

Gam. 4



135

Pek

Pan. *simile*

Bon.

Gam. 8 12

Jen. *Jemglong* *mf*

H

140

Sul. *f*

Pek

Pan.

Bon.

Gam. *f* 4

Jen. *mf*

Slen. *f*

Kac. *mf*



145

Sul.

Pek

Pan.

Bon.

Gam.

Jen.

Slen.

Kac.

149

Sul.

Pek.

Pan.

Bon.

Gam.

Jen.

Slen.

Kac.



153

Pek.

Pan.

Gam.

Kac.

simile

I

157

Musical score for measures 157-160. The score is in G major (one sharp) and 2/4 time. The instruments and their parts are: Sul. (Sulap), Pek. (Pekong), Pan. (Panglima), Bon. (Bonang), Gam. (Gamelan), Jen. (Jeneng), Slen. (Slenang), and Kac. (Kacapi). The dynamic marking is *mf*. The Sul. part has a melodic line with slurs. The Pek. part has a rhythmic pattern with accents. The Pan. part has a rhythmic pattern with accents. The Bon. part has a harmonic accompaniment. The Gam. part has a rhythmic pattern. The Jen. and Slen. parts have a rhythmic pattern. The Kac. part has a melodic line with slurs.



161

Musical score for measures 161-164. The score is in G major (one sharp) and 2/4 time. The instruments and their parts are: Sul. (Sulap), Pek. (Pekong), Pan. (Panglima), Bon. (Bonang), Gam. (Gamelan), Jen. (Jeneng), Slen. (Slenang), and Kac. (Kacapi). The dynamic marking is *p*. The Sul. part has a melodic line with slurs. The Pek. part has a rhythmic pattern with accents. The Pan. part has a rhythmic pattern with accents. The Bon. part has a harmonic accompaniment. The Gam. part has a rhythmic pattern. The Jen. and Slen. parts have a rhythmic pattern. The Kac. part has a melodic line with slurs.

165

Sul. *mf* *move to kempul*

Pek

Pan.

Bon.

Gam. 4

Jen.

Slen.

Kac.



170

Pek

Pan.

Bon. *mf*

Gam.

Jen. *mf*

Kac.

J

174

Sul. *Kempul*

Pek

Pan.

Bon.

Gam.

Jen.

Slen.

Kac.



178

Sul.

Pek

Pan.

Bon.

Gam.

Jen.

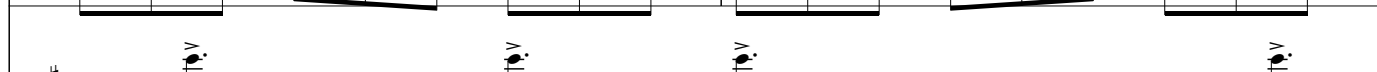
Slen.

Kac.

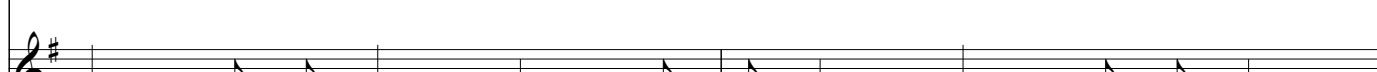
182

Sul. 

Pek 

Pan. 

Bon. 

Gam. 

Jen. 

Slen. 

Kac. 



184

Sul. 

Pek 

Pan. 

Bon. 

Gam. 

Jen. 

Slen. 

Kac. 