

**Richard Felciano**

**IN CELEBRATION OF GOLDEN RAIN**

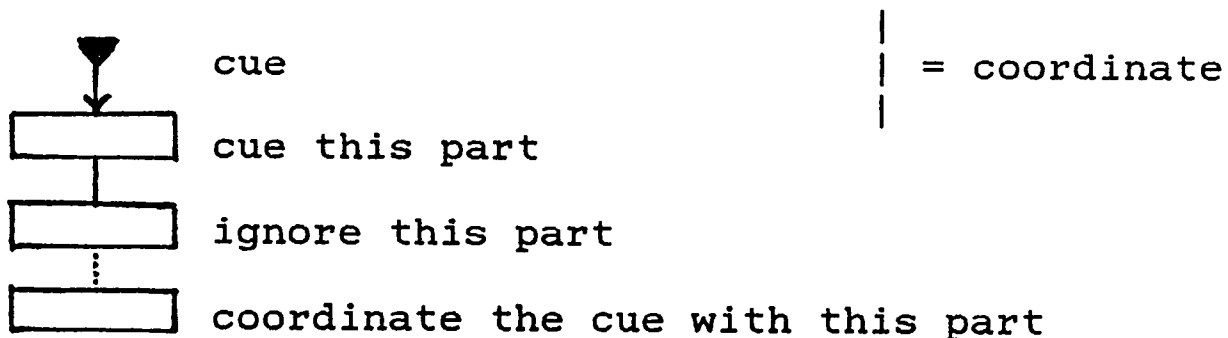
**for Gamelan and Organ**

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## PERFORMANCE INSTRUCTIONS


Passages are cued, conducted (metered), or both. In cued passages, the player proceeds on his own at the indicated tempo (♩ = 60 unless otherwise indicated in the first half of the piece; generally ♩ = 50 in the second half); however, since all instruments are usually in the same tempo, a basic ensemble pulse will generally be felt and can be helped, if necessary, by the conductor beating a simple, unmetered pulse.



Boxed material is to be repeated until a new instruction is given or a dropout cue TACET occurs. Boxes may contain metric signatures

and tempo indications 
 $\frac{11}{8}$   
 ♩ = 50
  or simply single notes or

groups: 

 = repeat, leaving irregular pauses between repetitions


 = move between pitches at will, leaving irregular pauses between

A box may also contain specific instructions as to its performance.

V = caesura; momentary articulative pause between phrases or sections. Actual duration up to conductor (probably ca. 2").

Parenthetical notes at page beginnings indicate continuing material






/ slash = as fast as possible

( ) parenthetical note denotes limit of glissando; it is not struck independently.

^ = with the fingernail

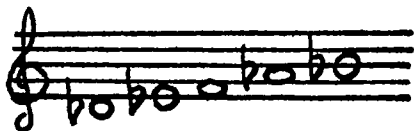
Use normal gamelan mallets unless otherwise indicated.

## Muffling

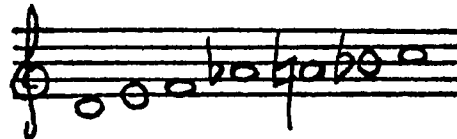
-  = normal gamelan muffle: muffle first note when striking second.
-  = mallet muffle; at end of stroke, mallet stays in contact with instrument -- thus one stroke per note.
-  = hand muffle after striking (except bonang: mallet muffle after striking -- thus two strokes per note).
-  = progressive muffle toward center of played area.
-  = muffle first note with hand when striking second; mallet muffle second at time of stroke.

Pitch Organ pitches are in equal temperament. Gamelan pitches are those of Kyai Hudan Mas, which are approximately as follows:

Sléndro:



Pélog:



Thus it is assumed that B-flat in the organ part and B-flat in the gamelan part indicate two different frequencies, and the score makes use of these differences to create beat patterns and the like. Similarly, indications in the gamelan part such as "whole step, minor third" are to be understood in terms of the gamelan and not of equal temperament.

Accidentals are chosen for ease of notation; e.g. no distinction is made between A-sharp and B-flat.

The organ part is played legato unless otherwise indicated.

# IN CELEBRATION OF GOLDEN RAIN

- Richard Felciano

**A** 15" **B** battuta

gendèr panembung (slentem) *mp* *senza cresc.* **TACET**

Kempul *p*

gong ageng I *pp* with metal beater - tap *scrape (drag lightly)*

organ *pos.: Kopula 8'*

MM ♩ = 60; short values not robbed from long ones in the manner of graces

**C** 4 8" **D** 5 8" 6 8" 7 8" 8 battuta

bonang barung *mp* (fast beats) (slow beats)

gendèr panerus

gendèr barung *mp* **TACET**

gendèr panembung (slentem) *mp* **TACET**

Kempul *p*

organ

In this section, Gendèr tones produce beats (interference waves) against organ tones. Muffle exactly on the beats.

all durations indicated in seconds may be modified by the conductor, though proportions should be maintained.

(beat s)

(slow beats)

bonang barung

gendèr panerus

gendèr barung

gendèr panembung (stentem)

kempul

organ

E

(fast beats)

bonang barung

gendèr panerus

gendèr barung

gendèr panembung (stentem)

kempul

organ

5 5" 6 7 battuta 8 3" battuta

bonang barung  
gendér panerus  
gendér barung  
gendér panembung (slentem)  
Kempul

Play any ascending whole step once any-time within 3" of cue. Muffle after each note. mp

to pélog

organ

(1/4 tone below & above)

3" 5" (2-3")

bonang panerus  
bonang barung  
gendér panerus  
gendér barung  
gendér panembung (slentem)  
gambang Kayu

Play any ascending whole step twice anytime within 3" of cue. Leave brief pause between groups. Each group at a different pitch level. Muffle after each note. mp

to sléndro

organ

\* approximate step-relation to sustained organ tone

4

12 5" 14 7" 15 16 17 1 battuta

bonang panerus

bonang barung

gender panerus

gender barung

gender panembung (slentem)

gambang kayu

Kempul

organ

metal beaters scrape tap normale (mallet) 7 60

TACET

to pélog (beats)(rtr)\*

3 4 4 32

3 3ma 1 9ca 3 9ca

4 trum 7 7# 4# 38

sempre Kopola 8' only 4 bbr unum 38

2' 4' 2 2/3' 1 3/5'

add and subtract steps to produce pitches and rhythm indicated

\* parenthetical rhythmic notations indicate approximate speed of beating between Gender and Organ

bonang barung

gender panerus

gender barung

gender panembung (slentem)

gambang kayu

organ

adjacent whole steps

sempre

adjacent whole steps

sléndro adjacent whole steps

adjacent whole steps

3 4

mf

mf

mf

mf

bonang panerus S

adjacent wide steps

mf

3

bonang barung S

simile - another pitch set

3

gender panerus P

(beats)

sempre mp

sempre

gender barung S

simile - another pitch set

mf

another

gender panembung (slentem) S

simile - another pitch set

gender kayu S

simile - another pitch set

6

organ

I

saran barung

the + b + w

the + b + w

mp

mp

mp

bonang panerus S

bonang barung S

← sempre

gender panerus P

sempre mp

mf bo (transients)

mf bo

gender barung S

gender panembung (slentem) S

Kendang

organ



Handwritten musical score for the first system, featuring multiple staves for various instruments:

- saron barung**: Treble clef, starting with a forte (f) dynamic.
- bonang panerus**: Treble clef, starting with a mezzo-forte (mf) dynamic.
- bonang barung**: Treble clef, starting with a mezzo-forte (mf) dynamic.
- gendèr panerus**: Treble clef, starting with a mezzo-forte (mf) dynamic. Includes the instruction "to sléndro".
- gendèr barung**: Treble clef, starting with a mezzo-forte (mf) dynamic. Includes the instruction "(transients)".
- gendèr penembung (slentem)**: Treble clef, starting with a mezzo-forte (mf) dynamic.
- Kempul**: Bass clef, starting with a mezzo-forte (mf) dynamic.
- organ**: Bass clef, starting with a mezzo-forte (mf) dynamic.

The score includes various musical notations such as notes, rests, and dynamic markings (mp, mf, mp, sim.).

Handwritten musical score for the second system, continuing the piece:

- bonang panerus**: Treble clef, starting with a mezzo-forte (mf) dynamic. Includes the instruction "to pélog".
- bonang barung**: Treble clef, starting with a mezzo-forte (mf) dynamic. Includes the instruction "to pélog".
- gendèr panerus**: Treble clef, starting with a mezzo-forte (mf) dynamic. Includes the instruction "to pélog".
- gendèr barung**: Treble clef, starting with a mezzo-forte (mf) dynamic.
- gendèr penembung (slentem)**: Treble clef, starting with a mezzo-forte (mf) dynamic.
- Kempul**: Bass clef, starting with a mezzo-forte (mf) dynamic.
- organ**: Bass clef, starting with a mezzo-forte (mf) dynamic.

The score includes various musical notations such as notes, rests, and dynamic markings (mf, mp, LV sempre). It also features a tempo marking of  $\text{♩} = 88$  and a section marked "1=60".

At the bottom of the page, there are additional markings: "fl. or prin. q' secco", "mf", and "staccatissimo".

4 5 6 7

saron barung P

5 fast to slow p

bonang barung P

+ be + be + be + be sempre mp

gender panerus P

f fast to slow p

organ

8 9 10

saron demung P

f fast to slow p

bonang barung P

+ be + be + be + be + be + be + be + be

gender panerus P

p f fast to slow p

organ

(♩=60)

16' bourdon only p

11

12

13

bonang  
barung

gender  
panerus

organ

bonang tempo J=88

Gt. gedeckt 8' only

to sléndro

14

15

16

bonang  
panerus

bonang  
barung

gender  
panerus

organ

b. barung tempo J=88

Bva

b#ba

4 (beats)

mp

fl. 8' only,  
articulation to echo gamelan

b<sup>na</sup>  
b<sup>na</sup>

b<sup>na</sup>  
b<sup>na</sup>

b<sup>na</sup>  
b<sup>na</sup>

\* Vary between hand muffle (normale) and hand muffle after mallet muffle-stroke. mf-f (vary); foreground.  
 \*\* Vary between normal muffle, mallet-stroke muffle; vary striking object (normal stick, wooden stick, etc.); mf-f (vary); foreground.

kempul

organ

I Tpt. 8'

II (fl.)

(1) mf

(2) (beats) *mm*

III

II *pp distant (celeste, box closed)*

III *mp*

foreground

mixt. only (from mmbal)

mf

3

3

saran panerus (peking)

8<sup>va</sup>

all notes mallet-muffled; use two mallets, if necessary

mp

gambang kayu

kempul

organ

(1) mf

(2) *mod-rit*

(3) *slow*

high

fl. 1' only mp

fl. 8' only

3

M

Handwritten musical score for the first system, featuring:

- kempul** (Kempul): A melodic line with notes marked (4), (6), (1), (6), (7), and (6). Dynamics include *mf* and *mf*.
- organ**: Accompanying chords and textures with a *mf* dynamic. Includes the instruction "prin. 8' 4' 2' (mixt)".
- bourdon 16 only**: A low-frequency accompaniment line.

Handwritten musical score for the second system, featuring:

- bonang panerus**: A melodic line starting with a tempo marking of *(♩=72)* and a *mf* dynamic.
- bonang barung**: A lower melodic line with a *mf* dynamic.

Handwritten musical score for the third system, featuring:

- kempul**: A melodic line with notes marked (4), (6), (7), (1), and (8). Dynamics include *mf* and *mf*. Performance markings include "mod. viv.", "dark hum", "slow", and "very slow".
- organ**: Accompanying textures with a *mf* dynamic.

bonang  
panerus

bonang  
barung

gender  
panerus

gender  
barung

gambang  
kayu

kendang

gongs  
samban  
geng

organ

mp - poco | 2 poco cres - cen - do - - -

poco cresc.

low

2 3 subito 2" 4 (♩=60) 5 2" 6 7 3" 8

♩=60

Handwritten musical score for multiple instruments:

- Stron barung**: Treble clef, melodic line with notes and dynamics.
- Stron damung**: Treble clef, melodic line with notes and dynamics.
- bonang pancer**: Treble clef, melodic line with notes and dynamics.
- bonang barung**: Treble clef, melodic line with notes and dynamics.
- gamelan pancer**: Treble clef, melodic line with notes and dynamics.
- gamelan barung**: Treble clef, melodic line with notes and dynamics.
- gamelan pancer**: Treble clef, melodic line with notes and dynamics.
- Kendang**: Treble clef, rhythmic line with notes and dynamics.
- gongsi (su. ag.)**: Treble clef, melodic line with notes and dynamics.
- org.**: Treble clef, melodic line with notes and dynamics.

Annotations and markings include:

- Tempo:  $\text{♩} = 60$
- Rehearsal marks: **twice in 2"**, **3x in 3"**, **4x in 3"**
- Dynamic markings: *f*, *mf*, *ff*
- Performance instructions: **TACET**, **8' celeste from manual**
- Other markings: **\* vary as at [K], always f, foreground**

\* } vary as at [K], always f, foreground



14

9

4"

10

11

3"

12

13

2"

14

15

3"

16

seron barung

seron dawung

b

panerus

ge banying

slatan

gambang kaye

kembang

kempul

gong }  
su. }  
2g. }

organ

Handwritten musical score for a gamelan ensemble. The score is written on multiple staves. At the top, there are time markers: 9, 4'', 10, 11, 3'', 12, 13, 2'', 14, 15, 3'', 16. The staves are labeled on the left: seron barung, seron dawung, b, panerus, ge banying, slatan, gambang kaye, kembang, kempul, gong (su., 2g.), and organ. The notation includes various musical symbols such as notes, rests, dynamic markings (mf, f, f\*), and performance instructions like 'TACET' and 'to pelog'. There are also some handwritten annotations and symbols like 'phi' and 'V'.

J=60  
fl. 8'4' mf

(±)

17 3" 18 1 10" 2 20"

b

ge

gani kayu

kend.

kemp.

gongs

om.

Musical score for various instruments. The score includes staves for S, ge, gani kayu, kend., kemp., gongs, and om. The S and ge parts have dynamic markings like *p!*, *mp*, and *mf*. There are *TACET* markings and performance instructions such as "no break" and "normal stroke, LV or mallet muffle; vary irregularly; mp - mf irregular pauses". A box contains these instructions. There are also handwritten notes like "to pélog" and "segue".

(±) TACET

3 1<sup>st</sup> 4 4<sup>th</sup> 5 7<sup>th</sup> 6 3<sup>rd</sup> 7 5<sup>th</sup> 8 (1<sup>st</sup>) 9 (1<sup>st</sup>) 10 (2<sup>nd</sup>) 11 (1<sup>st</sup>) 12 (2<sup>nd</sup>)

saron panerus

saron barung

saron demung

f poss. gliss.

in 7 seconds, once

in 7 seconds, once

f poss. gliss. (lower) in 8 seconds, once

bonang barung

$\text{♩} = 60$

to pélog

panerus

gender barung

slentem

gambang kayu

kendang

kenong, ketuk

kempul

2<sup>nd</sup> 2<sup>nd</sup>

f poss. gliss. LV

f poss. gliss. do not interrupt previous figure

organ

$\text{♩} = 60$

8<sup>th</sup> prin.

mf

solo read 8'

13 10" 14 10" 15 1" 16 6" 17 9" 1 15" 17

52000 P demung P

mp

panerus P bonang P

Bva  
 ♯=60 LH 2 b<sub>2</sub> b<sub>1</sub> b<sub>d</sub> LV  
 RH ♯ ♯ ♯ P P

seque pener. P

mp normale

gendang P bonang P

mp

slater P

f pass. gliss. LV

4"

organ

reed 16' or 8' ff

Kopula 8' or fl. celeste 8'

5-note additive cluster; ascend slowly for ca. 47" second's (until gambang figure).

2

6"

3

10"

4

6"

5

(ca. 12")

6

8"

7

battuta

panerus  
NOTES  
demung

Barung

panerus  
gendér  
slentem

gambang  
kayu

Kendang

kenong,  
ketuk

Kempul

gong { su.  
ag.

organ

The score is written on multiple staves. At the top, there are vertical lines with numbers 2, 3, 4, 5, 6, 7 and measurements 6", 10", 6", 5", 8" indicating specific points in time or pitch. The instruments listed on the left are: panerus, demung, Barung, panerus, gendér, slentem, gambang kayu, Kendang, kenong, ketuk, Kempul, gong (su. ag.), and organ. The organ part at the bottom features a large, thick, shaded area that tapers to the right, with the instruction 'Kopula 8' and '8va →' written above it. Other parts of the score include musical notation with notes, rests, and dynamics such as 'mf', 'mp', and 'lv'. A circled 'TACET' instruction is present in the gendér part. There are also some handwritten notes like '(faster) J=72' and '(beats) (177) (1777)'.

sup texture properly at thickest point

♩ sempre  
mf random pélog pitches

♩ sempre  
mf random pélog pitches

♩ sempre  
mf random pélog pitches

AFAP; count all values; 1st time through every 5th value valid for playing; 2nd time every 4th etc until figure emerges as written. Stop at cue.

a.g.  
1st time: 1 2 3 4 5 1 2 3 4 5 1 2 ||  
1st repeat: 3 1 2 3 1 2 3 4 1 2 3 4 ||  
2nd " : 3 1 2 3 1 2 3 1 2 3 1 2 3 4 etc.



Piano I

Piano II

Piano III

Panerus

Bonang

Handing

foreground

mf

Piano IV

normal muffle

segue

(♩=60)

15

8

mp LV sempre

Piano V

foreground

mf

3

Keroncong

Ketuk

♩=60

segue

repeat, adding one ♩ to duration each time

mp LV

reed or cornet

6

20 slower

$\downarrow$   $\downarrow$   $\downarrow$   
 $\downarrow$   $\downarrow$   $\downarrow$   
 $\downarrow$   $\downarrow$   $\downarrow$   
♩=50

$\downarrow$   $\downarrow$   $\downarrow$   
 $\downarrow$   $\downarrow$   $\downarrow$   
 $\downarrow$   $\downarrow$   $\downarrow$   
♩=50

$\leftarrow \phi$  sempre

**panerus** P  
**barung** P  
**demung** P

**panerus** P  
**barung** P

slower  $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$   
♩=50

segue mp  $\phi$   $\phi$  LV

sempre  $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$   
♩=60

$\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$   
♩=50 (with sarons)

mp  $\phi$   $\phi$   $\phi$   $\phi$  LV  $\phi$   $\phi$   $\phi$   $\phi$  LV

**panerus** P  
**barung** P

sempre  $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$   
♩=60

sempre  $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$   
♩=60

**gambang kraya**

$\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$   
♩=50 (slower)

mp without accent

**Kendang** L

**Kanoy Ketuk**

**Kempl**

**sur**  
**ag.**

**organ**

Handwritten musical score for page 21, featuring multiple staves with various instruments and performance instructions.

**Top Section (Piano):**

- Staff 1: *8va sempre* (with arrow pointing right), *mf*, *sempre* (with arrow pointing left).
- Staff 2: *mf*, *sempre* (with arrow pointing left).
- Staff 3: *mf*, *sempre* (with arrow pointing left).

**Middle Section (Piano):**

- Staff 4: *sempre*,  $\text{♩} = 60$ .
- Staff 5:  $\text{♩} = 50$  (saron tempo),  $\frac{6}{4}$ , *LV*.
- Staff 6: *sempre*,  $\text{♩} = 50$ .

**Lower Section (Other Instruments):**

- Staff 7 (sintang): *mf*, *sempre* (with arrow pointing left).
- Staff 8 (Kerang Ketuk): **TACET** (circled).
- Staff 9 (Kempul):  $\text{♩} = 50$ , *LV*, *mod.*, *slaw*, *SU.*
- Staff 10 (gongs): *mf*, *LV*.
- Staff 11 (org.): *mf*, *LV*.

The score includes various musical notations such as notes, rests, and dynamic markings (*mf*, *sempre*).



guz sempre →

Q

Saron

panerus

barung

demung

bonang

panerus

barung

Gendér

panerus

barung

slentem

gambang Kaya

Kendang H

Kendang L

Keong

Ketuk

Kempul

gongs {su. ag.

organ

8va → sempre  
 LV sempre

Kendang <sup>MK</sup>

Kenong

Kempul

Handwritten musical score for various instruments. The score is organized into systems of staves. The instruments listed on the left are:

- bonang**: Includes *panerus* and *batung* parts.
- gendet**: Includes *panerus*, *batung*, and *panembung (slentem)* parts.
- gambang kayu**: A single staff.
- kendang**: A single staff.
- kenong, ketuk**: A single staff.
- kempul**: A single staff.
- gongs (su. agr)**: A single staff.
- organ meo**: A grand staff (treble and bass clefs).

The score includes various musical notations such as notes, rests, and dynamic markings. Key annotations include:

- mf* (mezzo-forte) and *mf* (mezzo-forte) markings.
- A box labeled *loco* with notes and a *mf* marking.
- Handwritten notes: *Pl. 8'4" ↑ -reed ↑ -2' ↑ -4'* and *as bebre*.
- A *solo reed* marking with a treble clef and notes.
- Accents and slurs are used throughout the notation.

Handwritten musical score for a traditional Indonesian ensemble. The score is organized into systems for different instruments and voices.

**System 1 (Top):**

- panerus P**: A single staff with a whole rest.
- banung P**: A staff with a melodic line in treble clef, featuring eighth and sixteenth notes.
- demung P**: A staff with a rhythmic accompaniment in bass clef, using eighth and sixteenth notes with stems pointing down.

**System 2:**

- panerus P**: A staff with a whole rest.
- banung P**: A staff with a whole rest.

**System 3:**

- panerus P**: A staff with a melodic line in treble clef, featuring eighth notes and rests.
- banung P**: A staff with a rhythmic accompaniment in bass clef, featuring eighth notes and rests.
- demung (slantun) P**: A staff with a melodic line in bass clef, featuring quarter and eighth notes.

**System 4:**

- gambang kayo**: A staff with a rhythmic accompaniment in bass clef, featuring eighth notes and rests.

**System 5:**

- kenong ketuk**: A staff with a whole rest.

**System 6:**

- su**: A staff with a whole rest.

**System 7 (Bottom):**

- organ**: A staff with a complex rhythmic accompaniment in bass clef, featuring many sixteenth notes and rests, with some notes beamed together.

**Additional Elements:**

- A box in the second system contains a diagram of a **bonang** instrument, showing a circle with three dots and arrows indicating the positions of the three gongs.
- Arrows at the end of the **panerus** and **banung** staves in the second system indicate that these parts continue on the next page.
- A **semp** (sempa) marking is present at the end of the **demung** staff in the first system.

26

$\downarrow$  = 50  
senza battuta

15"

2

10"

3

(after keuy T  
20)

$\downarrow$  15va sempre

panerus  
barung  
demung

Handwritten musical notation for three instruments: panerus (top staff), barung (middle staff), and demung (bottom staff). The notation includes notes, rests, and dynamic markings like 'mf'. There are also some handwritten annotations like 'senza battuta' and '15va sempre' with arrows pointing to specific parts of the score.

panerus  
barung

Handwritten musical notation for panerus and barung instruments. This section includes a boxed-in area with a tempo marking of  $\downarrow$  = 50 and the instruction 'grva sempre'. The notation features complex rhythmic patterns with notes, rests, and dynamic markings like 'mf'.

panerus  
barung  
panembung (slentaku)

Handwritten musical notation for three instruments: panerus (top staff), barung (middle staff), and panembung (slentaku) (bottom staff). The notation includes notes, rests, and dynamic markings like 'mf'. There are also some handwritten annotations like 'senza battuta' and '15va sempre' with arrows pointing to specific parts of the score.

gambang ksyu

Handwritten musical notation for the gambang ksyu instrument. The staff is mostly empty, indicating that this instrument is not playing in this section.

kendang

Handwritten musical notation for the kendang instrument. The staff is mostly empty, indicating that this instrument is not playing in this section.

kenong ketuk

Handwritten musical notation for the kenong ketuk instrument. The notation includes notes, rests, and dynamic markings like 'mf'. There are also some handwritten annotations like 'senza battuta' and '15va sempre' with arrows pointing to specific parts of the score.

kempul

Handwritten musical notation for the kempul instrument. The notation includes notes, rests, and dynamic markings like 'mf'. There are also some handwritten annotations like 'senza battuta' and '15va sempre' with arrows pointing to specific parts of the score.

gongs

Handwritten musical notation for the gongs instrument. The notation includes notes, rests, and dynamic markings like 'mf'. There are also some handwritten annotations like 'senza battuta' and '15va sempre' with arrows pointing to specific parts of the score.

organ

Handwritten musical notation for the organ instrument. The notation includes notes, rests, and dynamic markings like 'mf'. There are also some handwritten annotations like 'senza battuta' and '15va sempre' with arrows pointing to specific parts of the score.

senza battuta

15va sempre

SP segue (20)

1 ← 6 ↓ → segue

15va sempre

gambang kayu

J=50

segue

Kempul

J=50

(battuta)

J=50

mf

mf

gongs

sw. ag.

mf

mf

mf

15va

panerus P

barung P

demung P

8va

panerus P

barung P

panerus P

barung P

panembung (slentem)

Gambang kayu

Kendang

Kenong, Kebuk

Kempul

gongs { su. ag. }  
 mp  
 bassa sempre  
 sempre mf - non crescendo

organ

change pitches; do not break rhythm of previous figure

change pitches; do not break rhythm of previous figure

*gva sempre*  
*± be + bt* (circled)  
*± be + bt* (circled)  
*gva*  
*± be + bt* (circled)  
*mf*

*gva*  
*gva sopra*  
*foreground f LV*  
*foreground f LV*  
*TACET*

*normale or wooden end*  
*foreground f LV*  
*TACET*  
 18  
 16

*segue*  
*(foreground) f LV*

snob

*mf*



Handwritten musical score for various instruments. The score is organized into systems for different instrument groups:

- Top System:**
  - panerus:** Treble clef, mostly rests, with a melodic phrase starting at measure 15.
  - batang:** Treble clef, rhythmic accompaniment with notes marked *b<sub>e</sub>*.
  - demung:** Treble clef, rhythmic accompaniment.
- Second System:**
  - panerus:** Treble clef, notes marked *f LV foreground*.
  - batang:** Treble clef, notes marked *f foreground*.
  - Annotations:** *ova sempre* (15va), *mf*, *mf*, *mf*, *mf*.
- Third System:**
  - panerus:** Treble clef, notes marked *normale or wood* and *foreground f LV*.
  - batang:** Treble clef, notes marked *normale*.
  - Annotations:** *mf*, *mf*.
- Fourth System:**
  - gambang kayu:** Treble clef, rhythmic accompaniment with notes marked *b<sub>e</sub>*.
  - kenong ketuke:** Treble clef, rhythmic accompaniment.
  - kempul:** Treble clef, notes marked *mf* and *LV*.
  - gongs:** Treble clef, notes marked *so.*, *ag.*, *ova sempre*, *f*, *LV a niente*.
- Fifth System:**
  - organ:** Treble and Bass clefs, mostly rests.

senza battuta

reaches *mf*

organ (ca. 60" after 2)

15va sempre

6  
15  
4  
1  
8  
4  
1  
9  
4

8va sempre

2  
15  
4  
2  
17  
4

7  
8  
16  
7  
9  
16  
1  
7  
4

6  
5  
4

Karung (3 1/2) senza battuta (4 1/2) (5 1/2)

repeat, leaving always one additional beat rest between groups: 6 1/2, 7 1/2 etc.

(f) LV

repeat last 2 notes as before

Kompul

sempre f

(FACE)

Gong (su. (g.))

organ enter ppp with gong cue. crescendo as indicated below to arrive at full organ 50"-60" later. Then withdraw stops in reverse order over 50"-60".

RR cluster #GG#A; LH free to add stops.

otg } Begin flutes manual only; add stops slowly at irregular intervals. Begin with flutes, then strings, then principals; within each category, build by pitch levels: 8' then 4', 16', 2', mutations, and mixtures, always in order of acuity of sound. Then add reeds, softest to loudest, in the order 8' 16' 4' 32'. Lastly add pedal couplers. Take about 1 1/2' to arrive at full organ; cue conductor at arrival. Allow full organ to sound a bit, then retire stops in more or less reverse order finishing with the softest 8' flute about 1 1/2' after achieving full organ. Hold the final flute sound until conductor cues release.

ped (depressed but not sounding until pedal → #11 stops are drawn) optional: add zimbels 2"-3" before full organ; withdraw 5" after 3

32

alone 8"-15"  
after organ stops  
15m then

29

4

6

6

5

trumm fingernail trill  
all pélog pitches. Move  
between pitches at random.

trumm fingernail trill  
all pélog pitches. Move  
between pitches at random.

sempre 1=50

saon

panerus P

barung P

demung P

bonang

panerus P

barung P

gender

panerus P

barung P

panembung (slentem) P

gambang kayul

Kendang

Ketuk, Ketok

Kempul

gongs

su. ag.

every 16

sempre 8v2

organ

7      7"      8      5"      9      8"      10      long  
 10"-20"      11

The score consists of six staves. The top two staves are empty, with a 'TACTE' circled in each. The word 'finis' is written to the right of these staves. The bottom four staves contain guitar tablature. Above the staves, there are vertical arrows pointing to measures 7, 8, 9, and 10. Horizontal double-headed arrows indicate durations: 7" between measures 7 and 8, 5" between 8 and 9, 8" between 9 and 10, and a longer duration of 10"-20" between 10 and 11. Measure 11 is marked with a circled 'TACTE'. The tablature includes various notes, accidentals (sharps, flats, naturals), and rhythmic markings such as '>>' and '<<'. A circled '2' is written below the first staff in measure 9.

ZÜRICH, 1977  
 duration ca. 22'