

General notes:

1. FORM: A B C D E F G F H I J K
2. allow responses to clarinet solos at the beginning to ring, unless otherwise indicated
3. dashes/dots do not mean dampen! - they just mark time
4. dots = semi-quaver subdivisions; dashes = quaver subdivisions
5. kendang: ↑ = high drum; ↓ = low drum
6. while the tempo during the clarinet solos is variable, the tempo for the gamelan is always crotchet = 120, where each number or dash is a quaver

A: starts with clarinet solo, ending in a downward run. Gamelan plays on last note of run - watch for cue!! Play moderately softly.

gong:	X . . .	. . . .	. . . .
kendang:	. . . .	↑ ↑ ↑ ↑	↑ ↑ ↑ ↑
barung:	1 4 . 1	4 . 1 4	. . . .
sltm/gndr:	. 1 4 .	1 4 . 1	4 . . .

B: short clarinet solo up to long, high note, which drops a semitone - this is your cue to play. Play softly but decisively.

peking:	4 4 . .	4 4 . .	4 4 . .	. . 4 4	(dampened)
barung:	. . . .	. . . .	2 . . .	. . . .	(let ring)
demung:	. . 1 1	2 . 1 1	. . 1 1	2 . 1 1	(dampened)
kenong:	. . . .	. . . .	1 . . .	. . . .	(let ring)

C: longer clarinet solo, with several pauses. Ends with a four note downward arpeggio with a marked slowing-up - you play on the fifth note - watch for cue. Loudish.

kendang:	. . . .	↑ . ↓ ↓	↓ . ↓ ↓	↑ ↓ . .	↑ ↓ . .	↑ ↓ . .
bonang:	. . 2 2	2 . . .	. . 2 2	2 . 2 .	2 2 . .	. . . .
peking:	. . . .	7 6 . .	7 6 . .	. . . .	7 6 . .	7 6 . .
barung:	. . . .	. . 5 6	. . 7 1	. . . .	. . 5 6	. . 7 1

D: a shortish clarinet solo: four upward arpeggios then a downward run - you play immediately after this downward run - watch for cue. Time is in groups of three. Last two beats in kendang are triplets. Play loudly.

kendang:	. . . .	. . . .	. . . .	|	. . . .	. . . .	. . . .
gongs:	. . . .	4 . . .	. . . .	|	. . . .	. . . .	. . . .
peking:	4 . . .	. . . .	. . . .	|	. . . .	. . . .	. . . .
barung:	4 . . .	. . . .	. . . .	|	. . . .	. . . .	. . . .
demung:	. . . .	. . . .	1 . 1 1	|	. 1 1 .	1 1 . .	1 1 . .
//							
kendang:	. . . .	↓ . . .	↓ . . .	|	↓ . . .	↓ ↓ ↓	↓ ↓ ↓
gongs:	. . . .	. . . .	. . . .	|	. . . .	. . . .	. . . .
peking:	. . . .	. . . .	. . . .	|	. . . .	. . . .	. . . .
barung:	. . . .	. . . .	. . . .	|	. . . .	. . . .	. . . .
demung:	1 1 . .	. . . .	. . . .	|	. . . .	. . . .	. . . .

E: Back in four-four time. Clarinet introduces a four-bar pattern, which always ends in four number 4 quavers. Barung play following the first of these, taking this same quaver speed as their basic pulse. Play moderately softly, but evenly. Action in the gamelan is continuous from here to the end, with each section running straight into the next (though not everyone is playing all the time).

barung:	2 3 2 3	2 3 2 3	2 3 2 3	2 3 2 3	(x2)
//					
barung:	2 3 2 3	2 3 2 3	2 3 2 3	2 3 2 3	(x4)
kenong:	- - - 3	- - 4 -	- - - -	- - - -	(x4)
gongs:	- - - 6	- - 7 -	- - - -	- - - -	(x4)

F: (then G, then F again, then H!)

kendang:	improvise, emphasising main beats									
kenong:	- - - 3	- - 4 -	- - - -	- - - -	|	- - - 3	- - 4 -	- - - -	- - - -	(x4)
gongs:	- - - 6	- - 7 -	- - - -	- - - -	|	- - - 6	- - 7 -	- - - -	- - - -	(x4)
bonang:	- 4 - -	- - - -	- - - -	- - - 3	|	- 7 - -	- - - -	- - - -	- - - 5	(x4)
sltm/gndr:	- - - -	23..43..	- - - -	- - - -	|	- - - -	23..43..	77.....	.....77	(x4)
peking:	2 - - 3	- - 2 -	- 3 - 3	2 3 2 3	|	- - 2 3	- 3 - -	- - 2 3	- 2 - 2	(x4)
barung:	2 3 2 3	2 3 2 3	2 3 2 3	2 3 2 3	|	2 3 2 3	2 3 2 3	2 3 2 3	2 3 2 3	(x4)
demung:	- 2 - -	- - - -	- - - -	- - - 2	|	- 4 - -	- - - -	- - - -	- - - 1	(x4)

G: last three notes are a triplet! Play assertively!

kendang:	- - - -	- - - -	play a "fill", quite loud			
peking:	2 3 2 4	- - 2 3	2 7 - 1	7 1 5 4 3	(x1)	
barung:	2 3 2 4	- - 2 3	2 7 - 1	7 1 5 4 3	(x1)	
demung:	2 3 2 4	- - 2 3	2 7 - 1	7 1 5 4 3	(x1)	

Now back to **E!** - play through the same four times

H: last three notes are a triplet! Play loudly, assertively!

kendang:	- - - -	- - - -	play a "fill", quite loud			
peking:	7 1 1 3	- - 7 1	1 4 - 1	4 1 2 3 2	(x1)	
barung:	7 1 1 3	- - 7 1	1 4 - 1	4 1 2 3 2	(x1)	
demung:	7 1 1 3	- - 7 1	1 4 - 1	4 1 2 3 2	(x1)	

I: suddenly very soft!

kendang:	be busy through here									
gongs:	- - - 6	- - 7 -	- - - -	- - - -	|	- - - 7	- - 1 -	- - - -	2 - - -	(x2)
peking:	- - - 5	- - 5 -	- - - -	- - - -	|	- - - 6	- - 6 -	- - - -	- - - -	(x2)
demung:	5 1 - -	- - - -	- - - -	- - - 1	|	- 6 - -	- - - -	- - - -	- - - 5	(x2)
