

PEMOENGAH

"OVERTURE" TO THE SHADOW-PLAY

Perhaps the highest, and certainly the most sensitive form of musical expression existing in Bali is revealed in the music which accompanies the shadow-play. This performance, in which puppets cut from buffalo-hide are thrown in silhouette against an illuminated screen, still enjoys great popularity among the Balinese.

The many speculations regarding the inner significance of the shadow-play seem to agree to an origin which was partly religious ceremony and partly entertainment, involving the invocation and representation of deified ancestors and the enacting of their heroic deeds. With the advent of Hinduism, these ancestor-gods gradually became identified with the newer pantheon, and their deeds interwoven with those of the Hindu epics. The legends enacted at present in Bali are drawn for the most part from the two great Hindu epics, the *Mahabharata* and the *Ramayana*.

The *pemoengkah* (opening music) is the termination of a long overture which is played while the puppets are being set up. A quartet of *gendér* is used, ten-keyed metallophones with resonators, two of which double the others an octave higher. The instruments are played with both hands, each holding a light hammer, whose head is a disk of wood, loosely between the second and third fingers.

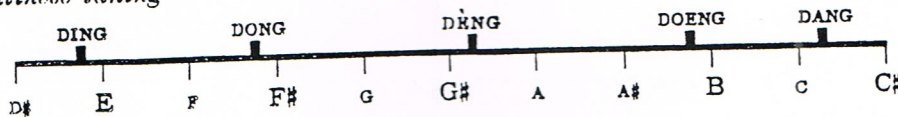
It is difficult to convey by words an impression of the strange beauty of the sound from these instruments. Sweet, yet acid, soft, yet metallic, the four *gendér* are in perfect accord with the nature of the performance. The clear-cut design of the music and the delicate arabesques are reflected in the transparent lacework of the puppets, whose gestures, miniature and heroic, nervous and menacing, are in turn retranslated into sound by the sensitive and, at times, vaguely sinister nature of the music.

The music must be played lightly and transparently, *not expressively*, with just enough pedal to attain a good legato.

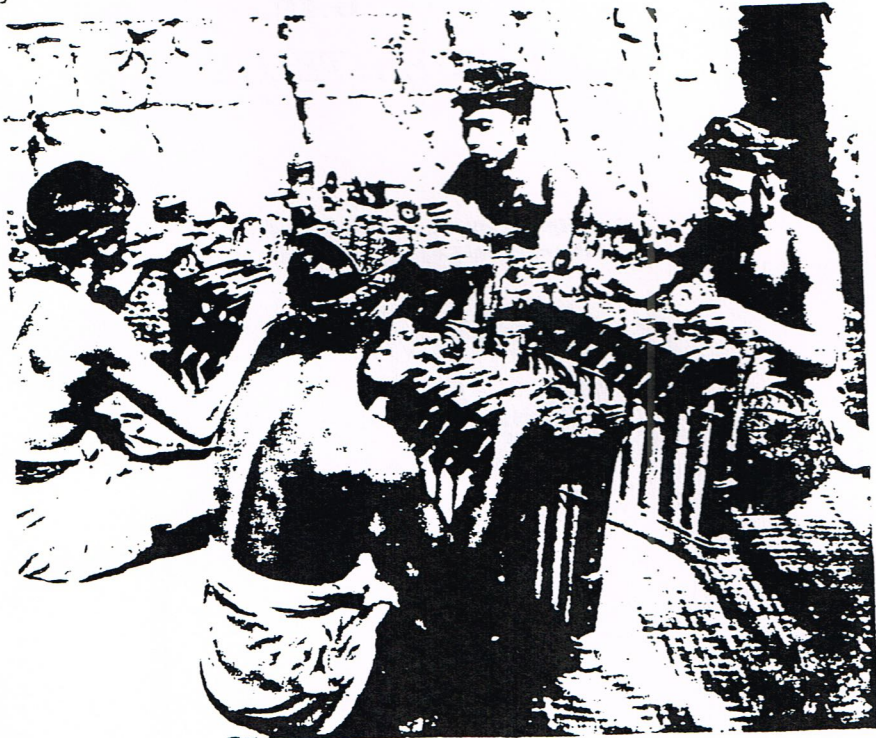
The *pemoengkah*, played by native musicians on native instruments, has been recorded by Odéon. It is from the actual playing of these musicians (and not merely from their record) that this transcription has been made.

Naturally, the tuning of a Balinese scale differs from our own tempered system. The diagram below shows the approximate difference between the two.

Balinese tuning



Western tuning



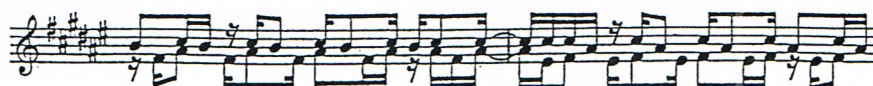
GENDÉR PLAYERS

GAMBANGAN

GAMBANG MELODY

Gambang is the name of an ancient musical instrument with fourteen wooden keys. The *gamelan gambang* consists of four *gambang* and one (sometimes two) *saron*, an instrument with seven thick metal keys. This *gamelan* is now used in Bali only during the ceremonies attending the cremation of the dead. The *gambang* play the figuration, while the *saron* plays the melody.

Sometimes these melodies are transformed, and given a different instrumentation. This arrangement is an exact transcription of a modern Balinese version, arranged by a certain Balinese musician for the *gamelan gong*, a large orchestra with gongs and some thirty players. The melody is played by a group of *gangs*a (metal-keyed instruments), while the figuration is played by four men (two doubling the others an octave higher) on the *réjong* (pronounced *rayong*), a series of twelve small gongs mounted horizontally upon a stand. The figuration is composed of an elaborately syncopated two-part "counterpoint", so constructed as to give a continuous pattern of sixteenth-notes. The technic of the two lower players is as follows:

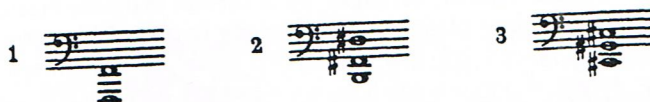


TABOEH TELOE

This music is the first to be played at any large ceremony in Bali, such as a cremation or a temple feast. It is purely instrumental (*not dance-music*), and is played by the *Gamelan Gong Gedé*, the gamelan with the great gongs, which comprises many metal-keyed instruments, three large gongs, and many small gongs.

The melody (assigned in this transcription to the first piano) is played by a single musician on the *trompong*, a series of ten small gongs mounted horizontally. The accompaniment (here assigned to the second piano) is played by four men on a similar instrument, called the *réjong*. The figuration in the second part of the piece is played on metal-keyed instruments.

The gongs are represented thus



The fact that these notes often sound dissonant with the melody must be ignored, for the gongs aim not to harmonize but to *punctuate* the melody. They should always be played comparatively softly.

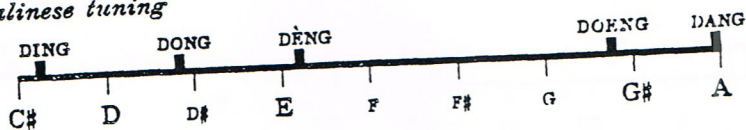
The melody for the first piano must ring out clearly, the syncopations sounding as liberations rather than rhythmic intensifications. The accompaniment must always be rhythmic, precise. Plenty of pedal must be used, for the gamelan is never dry in sound, but rich in echoes and overtones. On the repetition of each section, gong 1 should be played in the place of gong 2 and vice versa, to maintain the systematic alternation of these two.

The whole piece should project a mood of noble tranquillity, definitely established at the very outset in the free, meditative introduction for the *trompong*.

Taboeh Teloe, in its original form, has been recorded by Odéon. This transcription, however, has been taken from the actual playing of the musicians themselves who made the record.

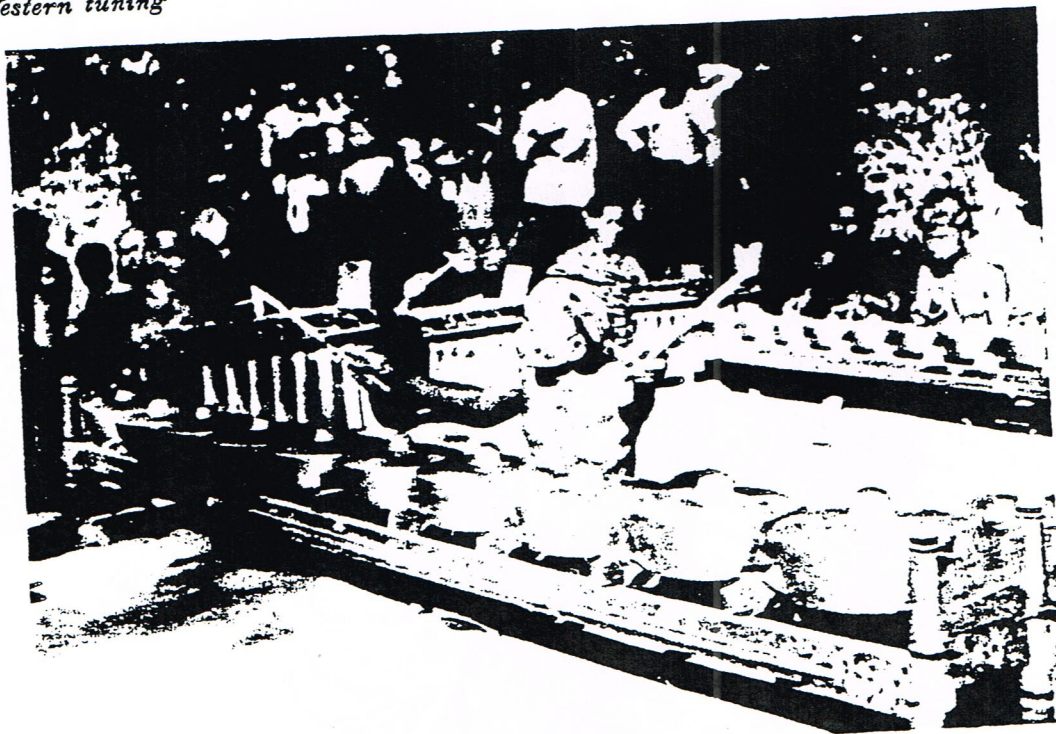
Naturally, the tuning of a Balinese scale differs from our own tempered system. The diagram below shows the approximate difference between the two.

Balinese tuning



BALINESE SOLFEGGIO

Western tuning



THE TROMPONG

Balinese Ceremonial Music

Transcribed for two pianos, four hands, by
Colin McPhee

1. Pemoengkah

Piano I
Animato $\text{♩} = 72$
f

Piano II
Animato $\text{♩} = 72$
f

I
rall. Lento ($\text{♩} = 72$) Tempo primo ($\text{♩} = 72$)
pp

II
rall. Lento ($\text{♩} = 72$) Tempo primo ($\text{♩} = 72$)
mp

I

molto tranquillo

p ben legato

I

poco marc.

I

p

I

II

I

II

I

II

I

II

This system contains two staves, I and II. Staff I consists of two treble clefs with a key signature of three sharps (F#, C#, G#) and a common time signature. It features a dense texture of sixteenth-note chords. Staff II consists of two treble clefs with the same key signature and time signature. It features a melodic line with a long slur across the first two measures and a more rhythmic pattern in the last two measures.

I

II

mf

mf

This system contains two staves, I and II. Staff I consists of two treble clefs with a key signature of three sharps and a common time signature. It features a dense texture of sixteenth-note chords. A dynamic marking of *mf* is placed at the beginning of the first measure. Staff II consists of two treble clefs with the same key signature and time signature. It features a melodic line with a long slur across the first two measures and a more rhythmic pattern in the last two measures. A dynamic marking of *mf* is placed at the beginning of the first measure.

I

II

This system contains two staves, I and II. Staff I consists of two treble clefs with a key signature of three sharps and a common time signature. It features a dense texture of sixteenth-note chords. Staff II consists of two treble clefs with the same key signature and time signature. It features a melodic line with a long slur across the first two measures and a more rhythmic pattern in the last two measures.

I

II

Subito poco più animato (♩ = 80)

I

f ritmico

II

f

mp

Subito poco più animato (♩ = 80)

I

II

mf

I

II

I

II

più tranquillo

I

più tranquillo

II

System 1: First system of music. It consists of two staves, I and II. Staff I contains two treble clefs with a key signature of two sharps (F# and C#). The music features rapid sixteenth-note passages with slurs and accents. A dynamic marking of *p* (piano) is present. Staff II contains two treble clefs with the same key signature. It features a melodic line with slurs and a dynamic marking of *p*.

System 2: Second system of music. It consists of two staves, I and II. Staff I contains two treble clefs with a key signature of two sharps. The music features rapid sixteenth-note passages. A dynamic marking of *subito ff* (subito fortissimo) is present, followed by a *p* (piano) marking. Staff II contains two treble clefs with the same key signature. It features a melodic line with slurs and a dynamic marking of *subito ff*, followed by a *p* marking.

System 3: Third system of music. It consists of two staves, I and II. Staff I contains two treble clefs with a key signature of two sharps. The music features rapid sixteenth-note passages. A dynamic marking of *ff* (fortissimo) is present, followed by a *p* (piano) marking. Staff II contains two treble clefs with the same key signature. It features a melodic line with slurs and a dynamic marking of *ff*.

I

II

This system contains two staves labeled 'I' and 'II'. Staff 'I' consists of two treble clefs with a key signature of two sharps (F# and C#). The upper staff features a complex, multi-measure rest followed by a series of sixteenth-note runs. The lower staff contains a sequence of eighth and sixteenth notes. Staff 'II' consists of two treble clefs with the same key signature. The upper staff has a multi-measure rest followed by a melodic line of eighth notes. The lower staff has a multi-measure rest followed by a bass line of eighth notes. Large horizontal lines connect the two staves across the measures.

I

II

This system contains two staves labeled 'I' and 'II'. Staff 'I' consists of two treble clefs with a key signature of two sharps. The upper staff has a multi-measure rest followed by sixteenth-note runs. The lower staff has eighth-note runs. Staff 'II' consists of two treble clefs with the same key signature. The upper staff has a multi-measure rest followed by eighth-note runs. The lower staff has a multi-measure rest followed by eighth-note runs. Large horizontal lines connect the two staves across the measures.

I

II

This system contains two staves labeled 'I' and 'II'. Staff 'I' consists of two treble clefs with a key signature of two sharps. The upper staff has a multi-measure rest followed by sixteenth-note runs. The lower staff has eighth-note runs. Staff 'II' consists of two treble clefs with the same key signature. The upper staff has a multi-measure rest followed by eighth-note runs. The lower staff has a multi-measure rest followed by eighth-note runs. Large horizontal lines connect the two staves across the measures.

I

II

I

II

I

senza rall.

II

senza rall.

Balinese Ceremonial Music

Transcribed for two pianos, four hands, by
Colin McPhee

2. Gambangan

Semplice $\text{♩} = 92$

Piano I

fer. * *fer.* * *fer.* * *fer.*

poco rall.

* *fer.* * *fer.* * *fer.* * *fer.* *

fer. *

fer. * *fer.* *

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I *ben articolato*

II *con. Ped.*

I

II

I *poco cresc.* *f*

II *più f.* *f.* *mf.*

I

p

p

quasi gong

I

mf

vcl

I

piu f

I

mf

f

mf

mf

mf

mf

mf

I

f

mf

f

mf

mf

mf

mf

mf

I

poco marcato

poco marcato

poco marcato

poco marcato

I

II

p

I

II

p

And.

f

And.

And. * *And.* * *And.* *

I

II

poco rall.

dim. *mp*

And. *

poco rall.

dim. *mp*

And.

Balinese Ceremonial Music

Transcribed for two pianos, four hands, by
Colin McPhee

3. Taboeh Teloe

Maestoso $\text{♩} = 72$

Piano I

f *r.h.*
l.h.
quasi recitativo

Te. * *Te. Te. Te. Te.* *

Maestoso $\text{♩} = 72$

Piano II

poco accel.

I

Te. Te. Te. Te. Te. *

II

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Subito animato ♩ = 120

I

ff *marcato*

II

ff

Subito animato ♩ = 120

Meno mosso ♩ = 96

I

rall. *mp*

II

rall. *Meno mosso ♩ = 96*

I

f

II

mp (*ben articolato ed eguale*)

I

II

I

II

I

II

I

II

I

II

I

II

System 1: First system of music. It consists of two grand staves, I and II. Staff I contains two staves (treble and bass clef) with a piano part. Staff II contains two staves (treble and bass clef) with a piano part. The music is in a minor key and features complex rhythmic patterns and articulation marks.

System 2: Second system of music. It consists of two grand staves, I and II. Staff I contains two staves (treble and bass clef) with a piano part. Staff II contains two staves (treble and bass clef) with a piano part. The music continues with similar complex rhythmic patterns and articulation marks.

System 3: Third system of music. It consists of two grand staves, I and II. Staff I contains two staves (treble and bass clef) with a piano part. Staff II contains two staves (treble and bass clef) with a piano part. The music features a section marked "più f" and "ben marcato". The first staff has a circled "2" above it. The second staff has "più f" and "marcato" written below it. The music includes fingerings (1, 2, 3) and dynamic markings.

I

II

I

II

I

II

System 1 of a musical score. It features two staves, I and II, in a key signature of two flats. Staff I contains a melodic line with eighth-note patterns and slurs. Staff II contains a piano accompaniment with chords and moving lines. A dynamic marking *pp* is present at the beginning of the system.

System 2 of the musical score. It continues the two-staff arrangement. Staff I shows more melodic development with slurs and accents. Staff II includes a triplet of eighth notes and a dynamic marking *pp* in the bass clef.

System 3 of the musical score. Staff I features a melodic line with slurs and accents. Staff II continues the piano accompaniment with chords and moving lines. A dynamic marking *pp* is present in the bass clef.

I

II

Handwritten annotations: *Solo* (twice)

This system contains the first system of music. It features two grand staves, labeled I and II. Staff I has a treble clef and a key signature of two flats. It begins with an 8-measure rest, followed by a melodic line of eighth notes. Staff II has a bass clef and a key signature of two flats. It contains a bass line with some rests and a handwritten annotation *Solo* in the bass clef. The system concludes with a double bar line.

I

II

Handwritten annotation: *plia*

This system contains the second system of music. It features two grand staves, labeled I and II. Staff I has a treble clef and a key signature of two flats. It begins with an 8-measure rest, followed by a melodic line of eighth notes. Staff II has a bass clef and a key signature of two flats. It contains a bass line with some rests and a handwritten annotation *plia* in the bass clef. The system concludes with a double bar line.

I

II

Handwritten annotations: *Solo* (twice)

This system contains the third system of music. It features two grand staves, labeled I and II. Staff I has a treble clef and a key signature of two flats. It begins with an 8-measure rest, followed by a melodic line of eighth notes. Staff II has a bass clef and a key signature of two flats. It contains a bass line with some rests and two handwritten annotations *Solo* in the bass clef. The system concludes with a double bar line.

poco rall.

I *più f*

II *più f* *poco rall.*

Meno mosso ♩ = 76 *rall.*

I

II *Meno mosso ♩ = 76* *rall.*

molto deliberato

I

II *molto deliberato*